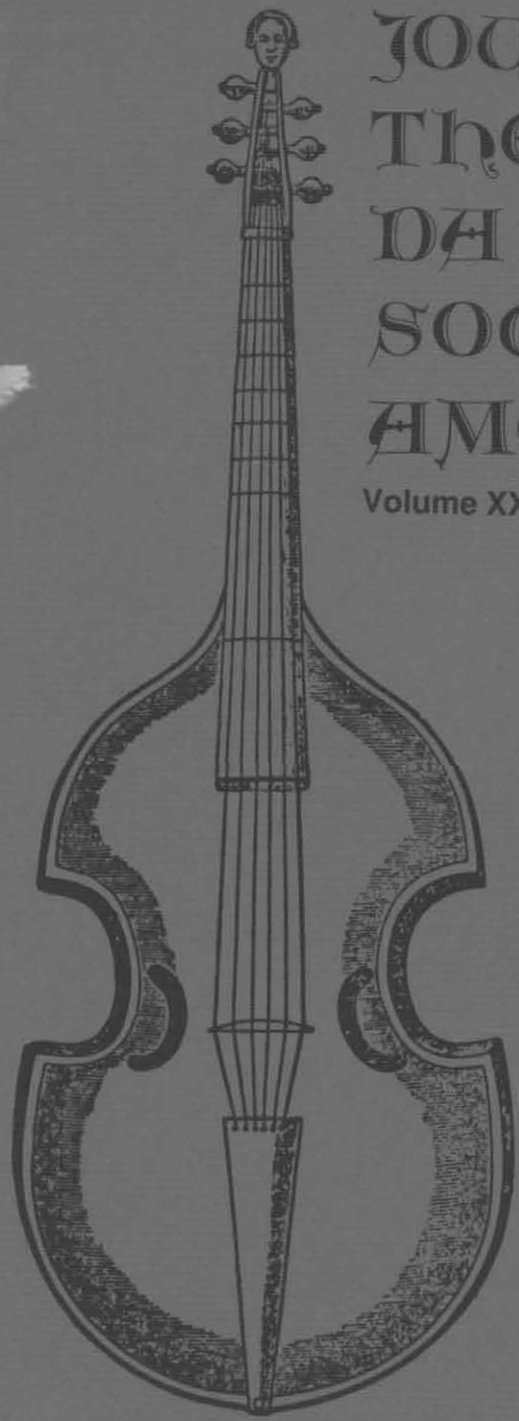


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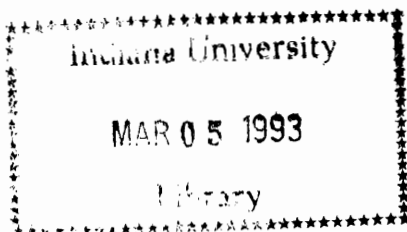
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MARTIN PEERSON'S "PRIVATE MUSICKE"

Julia J. Heydon

Private Musicke, Martin Peerson's first extant published collection of secular songs, was printed in London in 1620 by Thomas Snodham. The collection consists of twenty-four numbered pieces but actually contains only twenty-two complete songs, since two of them (No. 15/16 and No. 20/21) are in two parts,¹ each part bearing its own number. The songs are in four, five and six parts, with those for fewer voices being placed at the beginning of the collection, as was the custom in most English song-books of the period.

Except for the final piece, which is for three (or possibly four) voices and three viols, all of the songs are for one or two voices with the accompaniment of three (or in the case of No. 23, four) viols. The first fourteen songs are for solo voice in the soprano or treble range, with the accompaniment of three viols; the next seven pieces are duets, or as Peerson more specifically refers to them on his title page, "Dialogues," either for two treble voices and viols, or for treble and tenor voices with viol accompaniment.

Peerson was not adamant about the use of viols to accompany his songs. However, he did seem to intend that they have an instrumental accompaniment of some sort, unlike the works of many of his contemporaries, which—theoretically at least—could be either sung or played or both. He describes his songs as being "fit for

¹As Diana Poulton has noted in her comprehensive work entitled *John Dowland* (2nd ed.; Berkeley: Univ. of California Press, 1982), Dowland's *First Booke of Songs* (1597) established a format that was used in all the English song-books for the next twenty-five years; that is, each of the books contains about twenty-one items. Various authors have suggested that the number 21 might have some mystical or numerological significance, but Poulton points out that some of the books have precisely this number, while others have only 20 songs, and still others (like Peerson's) contain 22. Thus Poulton says, "It seems [more] probable that some mundane reason, possibly connected with the economics of publishing, dictated this particular size." (*Dowland*, p.213).

voyces and viols,” a phrase that had appeared in some form or another on the title page of almost every madrigal book since it made its debut in 1600 in Weelkes’ *Madrigals of 5 and 6 parts* (“apt for the Vyols and voyces”).² But Peerson goes on to assure the prospective buyer that “...for want of viols, they [the songs] may be performed to either the Virginal or Lute, where the Proficient can play upon the Ground, or for a shift to the Base Viol alone,” thus making the collection more appealing to a broader audience, especially to those with limited instrumental resources.³

A study of the contents of *Private Musicke* confirms that this song book was well-named. These pieces seem to be suitable for—or perhaps were even primarily intended for—“private” or home performance, a practice which was fairly widespread among the cultured upper classes in England during the late sixteenth and early seventeenth centuries. All of the songs in the collection are short or moderate in length, and (as is true of the consort song repertory in general), the ranges of the solo vocal parts are modest, frequently

²Edmund H. Fellowes, *The English Madrigal* (London: Oxford Univ. Press, 1925), p. 108. For a table listing the printed collections dating from 1600 to 1630 which employ the phrase “for voices or viols” in some form on their title pages, see: Craig Monson, *Voices and Viols in England 1600-1650: The Sources and Their Music* (Ann Arbor: UMI Research Press, 1982), Table 1, p. 282-3.

³Marilyn Wailes, in her article entitled “Martin Peerson,” (*Proceedings of the Royal Musical Association*. 80[1953/4]: 69), mistakenly combines information from the title page of *Private Musicke* with that from Peerson’s 1630 publication, *Mottects or Grave Chamber Musique*, thereby creating a misleading impression of the composer’s intentions concerning the accompaniment of the songs in his 1620 collection. Wailes’ version of the subtitle of *Private Musicke* reads: “...songs of 4, 5 and 6 parts of severall sorts and *having* [being] Verse and chorus is fit for voices *or* [and] violls — *And* [or] for want of *violls* [organs] performed on virginalls, Bass-lute, Bandora or Irish-harpe.” The portion of the quote following the dash is from *Mottects*, with some minor modifications (underlined words) supplied by Wailes. (Peerson’s wording appears in brackets.) Unfortunately, Wailes’ work is riddled with similar inaccuracies. Throughout her published articles Wailes is careless about seemingly small but nevertheless important details. For example, her substitution of “or” for “and,” and of “violls” for “organs” in the above passage (not to mention her quotation of the statement as if it were from a single source rather than from two publications separated by ten years) makes a significant difference in the reading of the excerpt. For reasons such as this, one must approach her work with caution.

spanning only an octave or a ninth, and never exceeding an eleventh.⁴

According to the composer (as indicated in his Dedication to *Private Musicke*), these songs are appropriate for as few as one or as many as six performers.⁵ However, even though Peerson claims that the songs can be sung and played by a single person to the bass viol alone⁶ (presumably he means only the solo songs), this method of performance results in a rather sparse musical texture unless the viol is played “lyra-way,” and no lyra tablature is provided. On the title page of *Private Musicke*, Peerson also suggests that “for want of vyols” the songs “may be performed to either the Virginal or Lute.” However, the virginalist would have to extemporize the inner parts from an unfigured bass line. Similarly, most lutenists would find performance of these songs to be problematic, since no lute tablature is provided.

Therefore, these pieces are probably most satisfactorily performed using the resources for which they were originally intended; that is, they seem to be most fit for a small ensemble of voices and viols. After the turn of the seventeenth century, a significant number of private households owned at least one small chest of viols, typically consisting of a treble, a tenor, and a bass. For the amateur musicians in such households, *Private Musicke* probably would have provided a practical and enjoyable collection of attractive secular songs.⁷

During the sixteenth century in England viol-playing had been largely confined to professional musicians.⁸ However, in the seven-

⁴In one of the dialogue songs, “What neede the Morning rise” (No. 19), the total compass of the Altus solo vocal line is only a minor sixth.

⁵Some portions of these pieces could even be performed by as many as eight people, for example the choruses of the dialogue songs, in which the lower three or four parts could be sung and played by separate performers. However, it may be significant that Peerson specifically mentions six as the maximum number of musicians required. This might be taken as evidence that where an instrumental line is texted it was sung and played by the same person.

⁶This statement also appears in the Dedication. The same claim is made in many of the lute-song books of the period.

⁷Audrey Jones makes a similar observation in her study entitled, “The Life and Works of Martin Peerson,” p. 67-8.

⁸Stewart McCoy, “Edward Paston and the Textless Lute Song,” *Early Music* 15(1987): 221.

teenth century the playing of viols became more widespread in domestic circles,⁹ and in fact, for the first few decades of the century, music for viol consort (with or without voices) was the “height of fashion” among cultured amateurs, especially in and around the London area.¹⁰ Furthermore, using the “Base Viol alone” to accompany a solo voice was not unheard of at this time. There is evidence that the songs associated with the choirboy plays were sometimes performed this way, at least around the turn of the century. In a diary entry of Philip Julius, Duke of Stettin-Pomerania, as kept by his tutor and secretary Frederic Gerschow during their visit to London in 1602, the concert of instrumental music and song presented before a choirboy play at the Blackfriars theater is described in these words:

For a whole hour preceding the play one listens to a delightful musical entertainment on organs, lutes, pandorins [pandoras], mandolins [mandoras], violins [viols] and flutes [recorders], as on the present occasion indeed, when a boy sang so charmingly to the accompaniment of a bass-viol that unless possibly the nuns of Milan may have excelled him, we had not heard his equal on our journey.¹¹

Thus Peerson was setting no precedent when he suggested “base viol alone” as one of the possible forms of accompaniment for his songs. The decorative woodcut on the lower half of the title page in fact illustrates precisely this manner of performance: it depicts a man sitting at a table, with a music book opened before him, playing the bass viol. (It is impossible to tell from the source to which I have access whether the man is also singing.)

Private Musicke is stylistically unique among Peerson’s known compositional output.¹² Peerson is notable among his contemporaries for the large number of secular songs for verse and chorus which

⁹Ibid., p. 225.

¹⁰Craig Monson, “Consort Song and Verse Anthem,” *JVdGSA* 13(1976): 5.

¹¹W.J. Lawrence, “Music in the Elizabethan Theater,” *Musical Quarterly* 6(1920): 193. The words in brackets represent an alternate translation. For the quotation in the original German, see E.K. Chambers, *The Elizabethan Stage* (Oxford: Clarendon Press, 1923), vol. 2, pp. 46-7.

¹²For an analytical overview of Peerson’s complete works, see Audrey Jones, “The Life and Works of Martin Peerson,” unpublished M. Litt. dissertation, University of Cambridge, 1957, 2 vols.

he composed; in addition to those contained in *Private Musicke*, many songs of this type by Peerson are found in manuscript sources. The only other Jacobean composer to write nearly as many secular songs in the verse and chorus form was Peerson’s friend (and presumably also his musical colleague) Thomas Ravenscroft. In writing secular songs in this style, both Peerson and Ravenscroft seem to have been responding to the upsurge in interest in the viol after 1600 (and the related revival of the consort song), as well as to the then-current fashion for the verse idiom. Manuscript sources of music for voices and viols show Peerson to be one of the most popular and up-to-date composers of his day. However, the songs in *Private Musicke* are not particularly modern compared with other Jacobean vocal works, and are in fact probably the least modern of all of Peerson’s compositions.¹³

The pieces in *Private Musicke* are straightforward, relatively short, and technically uncomplicated, making them ideal for amateur musicians, both in the early seventeenth century and today. Some of the songs in the collection may originally have been written for use in “choirboy” plays or other courtly entertainments, or even as instructional pieces for private students. However, to date we have no specific evidence in support of these suppositions other than the knowledge that No. 24, “See, see who is heere,” was composed for a semi-dramatic entertainment written by Ben Jonson and performed for the King and Queen on May Day in 1604.

Some of the pieces in *Private Musicke* are in a popular style, similar to that of many of the songs in Thomas Ravenscroft’s publications. Like many of the pieces in Ravenscroft’s books (*Deuteromelia* [1609], *Melismata* [1611], and *A Briefe Discourse* [1614]), most of Peerson’s songs use only three viols for accompaniment, yielding a four-part texture rather than the more typical five parts.¹⁴ Generally, these songs in a popular vein are relatively

¹³Ibid., p. 66.

¹⁴See Chapter 4 of Julia J. Heydon, *Martin Peerson’s “Private Musicke,”* doctoral dissertation, (University of Oregon, 1990) for a discussion of the consort song and related vocal genres. One possible practical explanation for Peerson’s use of only three voices in the accompaniments in *Private Musicke* is that the typical small chest of viols contained only three instruments: one treble, one tenor, and one bass.

simple settings of lighter poems, characterized musically by short, regular phrases; square, dance-like rhythms; simple, largely conjunct melodies with many repeated pitches; and a predominantly homophonic texture.

In addition to these light, popular songs, one can also find in *Private Musicke* several more “refined, artistic settings of serious poems.”¹⁵ These more serious pieces are characterized by less symmetrical phrases, more rhythmic complexity and flexibility, accompaniments that are more intricate and polyphonic, and more sophisticated melodies. The songs in this group include settings of verses by such well-known poets as Sir Philip Sidney, Robert Greene, Walter Davison, Henry Constable, Richard Verstegan (also known as Richard Rowlands), and Ben Jonson. The verses of these more gifted poets seem to have brought out the best in Peerson as a song writer.

As the full title of Peerson’s song book suggests, *Private Musicke* contains both ayres (accompanied solo songs) and dialogues. Songs of both types were popular in England in the early seventeenth century. Furthermore, two distinct types of dialogues were fashionable at the time, and in *Private Musicke* Peerson provides examples of both. One type, the verse-by-verse dialogue, in which one stanza of the text is a reply to another, can be seen in the first two pieces in the collection, “Open the dore” (No. 1) and “Resolv’d to love” (No. 2). These verse-by-verse dialogues can be sung either by a single soloist, or (perhaps more effectively) by two soloists singing alternate verses according to the dictates of the text.

The other type of dialogue song clearly calls for two singers plus accompaniment. In these songs, the singers present the text alternately, line-by-line or phrase-by-phrase. Occasionally the two voices sing together as well, particularly when it suits the meaning of the text.¹⁶ Peerson provides us with seven examples of this type of dialogue in *Private Musicke*: Nos. 15/16 through 23. In these songs the composer demonstrates a preference for unequal voices for the two solo parts; only one of the seven dialogue songs in this form (“Come pretty wagge and sing,” No. 15/16) is for two nearly

equal Cantus voices. The others are for unequal treble voices (Cantus I and II, or Cantus and Altus) or for Cantus and Tenor. Certainly, contrasting vocal timbres and the different ranges of the two solo voices make the conversational aspect of these dialogue songs more apparent to the listener.

In most of the dialogue songs for two solo voices Peerson utilizes a full, five-part texture, which is typical of consort songs in general. However, in “Is not that my fancies Queene?” (No. 23) the composer further expands the texture to six parts: two solo voices (Cantus and Contra-Tenor), and four instruments. (William Byrd also took advantage of the dialogue format as an opportunity to write consort songs in six parts.)

Another salient feature of the consort song, from the earliest extant examples through those by William Byrd of the 1580s and 1590s, is that the lines or phrases of the poetic text are typically separated by rests in the solo vocal melody. These rests in the vocal line are usually—but not always—filled with semi-polyphonic material in the accompanying instrumental parts. Rests between lines or phrases of the text continued to be a feature of Jacobean consort songs, and several examples can be observed in the songs in *Private Musicke*.

In almost all of Peerson’s songs, the poetic lines are either separated by rests in the vocal part (ranging in length from an eighth- or quarter-rest to a full measure or more), or they are set apart by longer note values at the ends of textual phrases. Sometimes, as in the earlier consort songs, there are even rests in the middle of poetic lines, although in Peerson’s songs such rests frequently serve to underscore the punctuation of the text.¹⁷ In cases where the ends of poetic lines are indicated by longer note values in the vocal part rather than by rests, the accompanying viols sometimes end the phrase with the voice(s),¹⁸ while at other times they play through the long-held notes in the vocal part. Whether the voice is resting or holding a long note, the instrumental filler might

¹⁵Jones, “The Life and Works of Martin Peerson,” p. 68.

¹⁶See, for example, No. 15/16 and No. 19.

¹⁷See, for example, No. 1, lines 1 and 9; No. 2, line 1; No. 3, line 3; No. 6, lines 3 and 5; No. 18, lines 1 and 2; No. 20/21, lines 1, 3 and 9.

¹⁸See Nos. 3 and 4; most of No. 6; Nos. 7, 10, and 11; the B section of No. 12, and the beginning of No. 15/16; and Nos. 18 and 19.

be thematically related to the vocal part, or it might be freely polyphonic.

In Elizabethan consort songs the vocal phrases can be very brief, and it is not particularly unusual for the solo vocalist to rest as much or more than he or she sings. The pieces in *Private Musicke* which come closest in style to the Elizabethan consort song in this respect are “Upon my lap” (No. 12), “Locke up faire lids” (No. 13), “Love her no more” (No. 14), “Pretty wantons sweetly sing” (No. 17), “The spring of joy is dry” (No. 22), and “Is not that my fancies Queene?” (No. 23). Significantly, almost all of the above-mentioned songs are in a more melancholy, somber vein, and in minor mode, both common features of the earlier consort songs.

In contrast, several of the songs in Peerson’s book are in a lighter, more popular style which became more prevalent during the early decades of the seventeenth century. In these lighter songs, the rests between textual phrases or lines are typically quite short, and the viols frequently rest with the voices, creating a more homophonic texture.¹⁹

Instrumental Introductions

Several of the songs in *Private Musicke* have brief instrumental introductions—usually between two and four measures long—which precede the first entrance of the solo voice.²⁰ These introductions help to establish both the tonal center and the mood of the piece, and were a fairly common feature of the consort song throughout its entire history. In consort song repertory in general, the instrumental introductions are either freely polyphonic, or they may be loosely related to the vocal line, or they might be so closely linked to the solo vocal melody as to “pre-imitate” it.²¹

In those pieces in *Private Musicke* which do have instrumental introductions, Peerson often relates the instrumental part(s)—particularly the top-most instrumental line—to the first entry of the

solo voice, by anticipating the first few notes of the vocal melody.²² Sometimes this thematic pre-imitation is more extensive, involving several—or all—of the instrumental parts,²³ and in some cases continuing on in an imitative fashion even after the solo voice has entered.²⁴ In the introduction to “Love her no more” (No. 14), all three of the accompanying instrumental parts have melodic material related to the first vocal phrase (which begins in m. 4), although the imitation is not strict (See Example 1).

Example 1. No. 14, “Love her no more,” mm. 1-4

²²See No. 18, Tenor, mm. 1-2, and Altus, mm. 5-6; and No. 23, Altus, mm. 1-4, and Contra-Tenor, mm. 4-7.

²³See No. 22, “The Spring of joy,” Altus, mm. 1-3; Bassus, mm. 2-3; and Tenor (vocal part), mm. 4-6.

²⁴For example, see the first six measures of No. 10, “Now Robin laugh and sing.”

¹⁹See Nos. 3, 4, 10, and 11.

²⁰See Nos. 10, 14, 17, 18, and 22-24.

²¹An example from early consort song literature of this sort of pre-imitation of the solo vocal line can be seen in the treble viol part of “Enforc’d by love and fear,” by Robert Parsons, *Musica Britannica*, vol. 22, no. 5.

single note or chord in the instruments before the solo voice enters. This, too, was a device sometimes used in earlier consort song style, in place of longer instrumental introductions.²⁵ In a more abbreviated fashion, these initial notes or chords serve (like the longer introductions) to establish the tonal center, and to give the singer his or her first pitch. William Byrd was fond of beginning his consort songs with a single tonic note in the lowest instrumental voice,²⁶ something which Peerson also does on occasion.²⁷ Similarly, Peerson begins a few of his songs (Nos. 1, 6, and 20/21) with the instruments playing a single tonic chord before the voice enters.²⁸ And finally, there are several songs in *Private Musicke* in which there is no introduction; the voice and the instruments begin together, either on the downbeat of the first measure,²⁹ or, as in one example only ("Disdaine that so doth fill me," No. 4), on the fourth beat of the opening measure of the song.

Instrumental Interludes

In addition to providing—on occasion—an instrumental introduction for the solo voice, another important (and characteristic) way in which the viols fulfill their separate but equal role in consort song style is by supplying interludes or transitions between vocal phrases. The instrumental interludes in the pieces in *Private Musicke* vary widely in their character and length, a factor which contributes to the overall interest and diversity of this collection of songs.

In a surprisingly large number³⁰ of the songs in *Private Musicke* (nine out of twenty-two), there are no instrumental interludes at all, either because the pieces are homophonic solo songs in which the

viols always phrase with the voice,³¹ or because they are dialogue songs in which either the viols regularly phrase with the voices, or one or both of the voices is always active, and the instruments are therefore never heard by themselves.³² However, strict homophonic texture is relatively uncommon in consort song style, and even in *Private Musicke* it is the exception rather than the rule. More often, the viols move to fill the gaps in the vocal melody, whether these gaps are the result of actual rests in the vocal line, or are instead due to the solo voice holding long notes at the ends of its phrases. In either case (both of which can be seen in *Private Musicke*), the aural effect of the movement of the instrumental parts beneath a temporarily silent—or static—solo vocal melody is much the same. It is during these interludes that the instruments have an opportunity to present material that is thematically significant, without being overshadowed by or detracting from the solo vocal melody.

The interludes in the songs in *Private Musicke* are sometimes as brief as two or three quarter-note beats, but they can also be as long as three or four full measures. However, their impact is not necessarily dependent upon their duration. In fact, some of the most noticeable and musically effective instrumental interjections in *Private Musicke* are among the shortest; it is their motivic relationship to the solo vocal melody which makes them so prominent in the overall texture.³³

In the interludes—as in many of the instrumental introductions—the viols often foreshadow the vocal phrase which follows.³⁴ Almost as often, the viols might imitate a motive just

²⁵Several examples from the earlier repertory can be found in *Musica Britannica*, vol. 22. See Nos. 5, 16, 20, 33, 40, and 52.

²⁶Joseph Kerman, *The Elizabethan Madrigal* (American Musicological Society, 1962), p. 105.

²⁷See Nos. 2, 5, and 12.

²⁸The initial tonic chord is not always a complete triad however. See No. 20/21.

²⁹See Nos. 3, 4, 7-9, 11, 13, 15/16, and 19.

³⁰Surprising in that instrumental interludes between solo vocal phrases were such a characteristic feature of Elizabethan consort song style.

³¹See Nos. 3, 4, 7, and 9-11.

³²See Nos. 15/16, 18, and 19.

³³See especially Nos. 1, 2, and 6 for examples of very short but nevertheless conspicuous interludes.

³⁴Examples of interludes in which the instruments anticipate the next vocal entry are numerous in *Private Musicke*. See, for instance: No. 1, m. 12. No. 2, C-T, m. 4; B, m. 8 and 16; all instruments, m. 12. No. 5, all instruments, mm. 12-13. No. 8, C-T and B, mm. 25-6 and m. 30. No. 12, T, mm. 7 and 13. No. 14, C-T, mm. 1-2; C-T and B, m. 16; T and B, m. 20. No. 17, C [II] and B, m. 51-52. No. 19, A [II] and B, mm. 20-21. No. 22, all insts., mm. 17-18. No. 23, all insts., mm. 13-15; A and B, mm. 18-19; C-T, T, and B, mm. 32-42 and 37-39. No. 24, C-T, m. 49.

presented by the solo voice.³⁵ Sometimes the instruments imitate the vocal motive fairly literally, while at other times they present it in a slightly different form—for example, with the melodic intervals changed, or in inversion,³⁶ or rhythmically altered in some way.³⁷

Finally, while it is true that most of the instrumental interludes in *Private Musicke* are based upon thematic material of some kind, there are a few songs in the collection (most of which are in the verse anthem style) in which the viols simply play non-thematic filler between the vocal phrases.³⁸ In cases such as these, the instruments provide the connective material which binds together the separated vocal phrases, thereby contributing to a sense of musical cohesiveness and formal continuity which might otherwise be absent.

Musical Textures and Other Instrumental Roles

Two of the most important roles played by the viols in *Private Musicke* have just been described: they sometimes provide instrumental introductions and connective interludes for the solo voice(s). There are, in addition, other ways in which the instruments interact with the voices to create the various musical textures seen in these songs. A brief survey of the textures used by Peerson in *Private Musicke* will help to summarize the remaining ways in which the viols and voices fulfill their different but equal roles.

A number of musical textures can be seen in *Private Musicke*, ranging from strict homophony, through intermediate textures including decorated homophony and “pseudo-polyphony,” to fairly

complex polyphony.³⁹ Like many other pieces in the consort song repertory (as well as in most other contemporary secular vocal genres), Peerson’s songs are rarely in a single texture throughout, but instead usually alternate between two or three contrasting textures.

Strict Homophony

Strict homophonic style—such as that seen in many of the psalm-tune settings of the period—is rarely used in *Private Musicke*, and when it does appear, it usually lasts for only a few measures before giving way either to decorated homophony,⁴⁰ or to a more polyphonic texture. Only one solo song in the collection is essentially homophonic throughout: “Hey the Horne the Horna” (No. 11). In this piece, the role of the viols is strictly one of accompaniment for the solo voice; they present no thematic material whatsoever. Furthermore, the instruments have very little independent rhythmic movement aside from a few passing tones, and they always rest or phrase with the solo voice, two factors which contribute to the rather blocky, discontinuous sound of this piece.⁴¹ (There are several other songs in *Private Musicke* in which the instruments and the solo voice regularly arrive at cadences together,⁴² but because there is more rhythmic variety and melodic

³⁵Some examples in *Private Musicke* in which the viols imitate the voice include: No. 1: m. 2; T and B, mm. 6-7; B, mm. 22-23. No. 4: T, mm. 14 and 15. No. 6: T and B, mm. 5-6; C-T and B, mm. 14 and 15. No. 12: T and B, mm. 8-9; B, mm. 9-10; C-T, mm. 18-19. No. 14: all insts., mm. 12-13; C-T, mm. 22-23; B, mm. 23-24. No. 15/16: C-T and T, mm. 42. No. 17: C [II] and B, mm. 14-15. No. 18: Q, mm. 33 and 34.

³⁶Melodic motives presented in inversion by the instruments can be observed in: No. 7: T, mm. 4-5 and mm. 22-23. No. 18: T, m. 19. No. 20/21: B, mm. 4-5; A, mm. 6-7; T and B, mm. 18-19. No. 22: C-T, mm. 18-19 and 20-21. No. 24: C-T, mm. 9-10; T, m. 19.

³⁷See No. 8, all instruments, mm. 15-16.

³⁸For examples, see Nos. 13, 17, 22 (mm. 12-15 and 26-27), and 23.

³⁹The type of polyphony found in *Private Musicke* is not like the intricate true polyphony of the high Renaissance, in which every voice retains its melodic independence and integrity throughout each imitative point. Instead, the imitative texture which appears in Peerson’s songs might more accurately be labeled “semi-” or “pseudo-polyphony.” (According to Audrey Jones, “The Life and Works of Martin Peerson,” p. 103-4, “pseudo-polyphony” is a term coined by Ernst Meyer.) In Peerson’s polyphony, typically only the first few notes of each point are imitated, after which the texture becomes more freely contrapuntal, or even homophonic. This pseudo-polyphony (which is essentially a compromise between true polyphony and a texture in which there is clearly one dominant melody line) creates an effect similar to the sound of true polyphony, but it requires much less contrapuntal skill on the part of the composer.

⁴⁰I explain what I mean by this term later in this article, under a section headed “Decorated Homophony.”

⁴¹Peerson may have used this texture quite intentionally, to underscore the somewhat silly lyric of this song.

⁴²See Nos. 3, 4, 7, 9, 10, and most of 15/16.

interaction among the parts when they are not resting, the overall texture is more interesting and less choppy sounding.)

Decorated Homophony

By far the most common musical texture used in *Private Musicke* (particularly in the solo songs) is what I refer to as “decorated homophony.” By decorated homophony I mean that the instrumental parts function primarily as accompaniment and harmonic support for the solo voice (i.e., the texture is melody-dominated), but compared with the vocal part, the instrumental lines are rhythmically more active, employing passing tones or other decorative pitches to fill out the texture by adding motion and melodic interest.⁴³ Some of the decorated homophony in *Private Musicke* is completely non-thematic,⁴⁴ but one can also find in the song book examples of this texture in which brief fragments of motivic material appear in the instrumental parts. (See, for example “Resolv’d to love” [No. 2] in which the instruments—which otherwise function strictly as harmonic accompaniment—anticipate the declamatory vocal motive at mm. 4-5 and 8-9.)

A few of the songs in *Private Musicke* are in a decorated homophonic style throughout; “Locke up faire lids” (No. 13) provides a good example.⁴⁵ This song is noteworthy in that it is one of the few in *Private Musicke* in which the texture remains the same from beginning to end. The instruments are rhythmically independent of the solo voice, and they maintain a non-imitative role throughout the song. The gentle, unobtrusive accompaniment provided by the viols is well-suited to the nature and mood of this

⁴³An excellent example of this texture from among the dialogue songs can be seen in No. 18, “Sing love is blinde.” In this piece the three instrumental parts function strictly as accompaniment for the two solo voices, but they are heavily decorated with passing tones throughout much of the song, particularly in the sections in duple meter. The viols do not provide interludes, nor do they engage in thematic interchange with the voices, but the instrumental lines are more interesting and independent than a simple chordal accompaniment. In contrast, there are several measures at the end of this song—including most of the concluding chorus—which are in fairly strict homophonic style. (See mm. 36-45.)

⁴⁴As in No. 18, discussed in the preceding footnote.

⁴⁵See also Nos. 3, and 9.

piece, in which Peerson seems to be trying to create a dream-like atmosphere. Imitative polyphony would be too concrete a texture for this song.

More often, Peerson will begin a song with a decorated homophonic texture which becomes increasingly contrapuntal (and imitative) as the piece continues. This textural approach can be observed in both the solo songs and in the dialogues, and in fact is one of the composer’s most effective means of creating a sense of musical form and growth in the pieces in *Private Musicke*.⁴⁶ From among the solo songs, Nos. 4 through 7 provide several good examples of Peerson’s technique in this regard. All four of these pieces begin in a straightforward, lightly decorated, homophonic style, in which the three instrumental parts function as accompaniment for the Cantus vocal melody. In the “A” sections of all four of these pieces, the viol parts are adorned with a few decorative passing tones (which prevent the overall sound from becoming tedious), but the instruments do not interact motivically with the solo voice. However, in the “B” sections of each of these pieces, the role of the instruments changes from that of simple harmonic support to one of more equal involvement, as the rhythms become more varied, the texture becomes more semi-polyphonic, and the viols take part in the presentation of vocal motives, either anticipating the solo voice (as in No. 5), or imitating it (as in Nos. 4, 6, and 7).⁴⁷

In another of the solo songs, “Now Robin laugh and sing” (No. 10), an interesting reversal in the order of appearance of these two musical textures occurs. Instead of starting with a homophonic texture which becomes progressively more polyphonic, Peerson begins this song with a more imitative texture in the three-and-one-half-measure instrumental introduction, continuing to the first full cadence (m. 8). He then switches to strict homophonic style, which

⁴⁶This technique is also used in many of the songs in William Byrd’s 1588 collection.

⁴⁷In No. 7, “O I doe love,” the decorated homophonic texture is retained all the way up to the final four-bar chorus. However, even before this concluding semi-polyphonic chorus, one can observe progressively more “decorative” movement in the instrumental parts as the “B” section unfolds, including some parallel melodic motion in the Contra-Tenor and Bass viol parts in measures 18 and 19, respectively.

lasts for five measures. The texture of the rest of the piece (mm. 13-30) alternates between strict homophony and decorated homophony, and includes some passages in which the solo Altus voice is paired (in turn) with various instrumental parts in parallel melodic motion.

Examples of decorated homophony yielding eventually to more polyphonic texture also appear in the dialogue songs, especially in two which are in the popular style, "Come pretty wagge" (No. 15/16), and "What neede the morning rise" (No. 19). The first part of "Come pretty wagge" (through m. 12) is almost strictly homophonic. When the Cantus [I] voice begins its solo (m. 13), the homophony gradually becomes more embellished. In the Second Part of this piece, the instrumental voices become more active rhythmically and melodically, sometimes even paralleling the vocal melodies. At the same time, the two solo voices become involved in antiphonal exchange with each other, all of which adds up to a textural crescendo which is sustained to the final cadence. (A similar procedure can be observed in "What neede the morning rise.")

Polyphony and Semi-Polyphonic Texture

While the type of polyphony used by Peerson in *Private Musicke* is not as thoroughgoing or as intricate as much sixteenth-century polyphony, it nevertheless is different enough from the various homophonic textures described above to warrant separate consideration in this discussion of musical textures. There are essentially two types of polyphonic texture which appear in *Private Musicke*: non-imitative and imitative. The first is seen primarily in the form of freely contrapuntal material which is used both as accompaniment and as filler between vocal phrases. In this non-imitative polyphony, the instrumental voices are to some degree rhythmically independent of the solo voice(s) and of each other (and hence cannot be accurately categorized as homophony), but they are not melodically related to the solo vocal melody.⁴⁸ This freely contrapuntal texture occurs more often in the dialogue songs than in the

⁴⁸The distinction between non-imitative polyphony and decorated homophony is sometimes rather difficult to make. The difference lies in the degree of melodic integrity and independence of each of the instrumental lines, the determination of which is subjective and therefore somewhat equivocal.

solo songs (specifically in those in verse anthem style),⁴⁹ and it typically appears fairly early in the piece, before the instruments begin to be involved in motivic interchange with the voices. Peerson writes non-imitative polyphony in instrumental introductions, interludes, and sometimes in passages where the instruments are providing simple accompaniment for the voices, but no matter where it appears, it usually gives way finally to a more imitative texture. "Pretty wantons sweetly sing" (No. 17) begins with a three-bar instrumental introduction in which there is no thematic material; the three viol parts are independent of one another and are each melodically conceived (See Example 2):

The first (very brief) instrumental interlude in No. 17 takes place in mm. 6-7, and again, the material in the viol parts is not in any way related to the solo vocal melody. The instruments continue in this freely contrapuntal fashion (except for a fleeting moment in mm. 8-9, when the treble viol pairs up with the Altus voice) until m. 15, where both the Cantus [II] and Bassus instruments begin to imitate the Cantus [I] solo voice antiphonally. From this point on in the piece, the instruments retain an active role in the overall texture,⁵⁰ sometimes presenting fragments of motivic material, and at other times providing a freely contrapuntal accompaniment. In the final eleven-measure chorus, all five voices contribute to the lively polyphonic texture. Thus, while there is a considerable amount of non-imitative counterpoint in this piece, there is also quite a bit of imitative polyphony, and it is the more imitative texture that Peerson uses to create his drive to the final cadence.

"Since just disdaine" (No. 8) is another solo song from *Private Musicke* which is characterized by non-imitative polyphonic texture in its opening measures; but like so many of Peerson's songs, it becomes more imitative as it progresses. The viols are actively involved in the texture throughout this piece, presenting a spirited, non-imitative accompaniment for the first twelve measures, and then becoming more and more motivically interactive with the solo vocal line—sometimes anticipating it, sometimes following it—as the piece unfolds. The instrumental lines are rhythmically varied

⁴⁹See Nos. 17, 20/21, 22 and 23.

⁵⁰Except for mm. 43-50, where they provide a static harmonic backdrop for the bird calls presented by the two solo voices.

and interesting, and they each have a distinct melodic shape and direction, making them more than mere homophonic accompaniment.

The role of the viols is most active in those songs in *Private Musicke* in which the dominant texture is imitative polyphony. For example, in “Open the dore” (No. 1), the instruments interact motivically with the voice from the very beginning of the piece to the very end, sometimes imitating the voice (as in mm. 2 and 5-6), and sometimes anticipating it (as in mm. 2-3, 4-5, and 13-14). As Example 4 illustrates, the motivic construction of “Open the dore” is tight. Almost half of the piece (mm. 13-25) is unified by a three-note, ascending motive which first appears in the Contra-Tenor viol part (m. 13); which is next imitated by the other two instruments in parallel thirds (mm. 13-14); and which is finally taken up by the solo voice singing: “It is too [soon to go to rest]” (m. 14):

Example 4. No. 1, “Open the dore,” mm. 13-15

Example 4 shows a musical score for measures 13-15. The top staff is the vocal line with lyrics: "lead, it is to soon to go to". Below it are three instrumental staves (violin, viola, and bass). The instrumental parts feature a three-note ascending motive that is imitated across the different parts.

The same three-note motive reappears in the “B” section (m. 20), this time in conjunction with a second, descending scale figure. These two motives are used simultaneously (and almost exclusively) in all voices in mm. 20-24, creating a tightly-knit polyphonic fabric in this passage (See Example 5).

Example 5. No. 1, “Open the dore,” mm. 20-27

Example 5 shows a musical score for measures 20-27. The top staff is the vocal line with lyrics: "West, The day doth miss thee, And". Below it are three instrumental staves. The instrumental parts feature a three-note ascending motive and a descending scale figure.

Example 5 shows a musical score for measures 20-27. The top staff is the vocal line with lyrics: "will not part un-til". Below it are three instrumental staves. The instrumental parts feature a three-note ascending motive and a descending scale figure.

Example 5 shows a musical score for measures 20-27. The top staff is the vocal line with lyrics: "it kiss". Below it are three instrumental staves. The instrumental parts feature a three-note ascending motive and a descending scale figure.

“Love her no more” (No. 14) is another largely polyphonic piece which is well-constructed motivically. In this solo song imitation is so pervasive it almost becomes a structural element, especially in the “B” section. This piece provides examples of two other imitative devices favored by Peerson: One is antiphonal interplay between the solo voice and the viols (which can be seen in Example 6 at mm. 12-13, “O day”). Another is the pairing of vocal and/or instrumental lines in parallel thirds, tenths, or sixths (Example 6, mm. 16-17).

Example 6. No. 14, “Love her no more,” mm. 12-18

12

C O day O day why do thy beams in her eyes move

CT

T

B

16

Fly, her dear hon-ored

In these measures, the Contra-Tenor and Bassus instruments present a descending scale passage in parallel tenths, which is imitated in the following measure by the Cantus solo voice and the Tenor viol in parallel sixths.⁵¹

At the beginning of the “B” section (mm. 20-25) of “Love her no more,” a more classical melodic imitation occurs, in which the entries of the imitative subject overlap. Starting with the Tenor and Bassus voices, which state the motive in parallel thirds (m. 20), a new voice enters in each successive measure, with a two-bar motive which is underlaid in the solo vocal part with the text “she’ll be the cause of much, much woe” (See Example 7). The texture of this piece remains imitative until the general rest in m. 31;⁵² the final four bars, in contrast, are strikingly homophonic.

Peerson also uses imitative texture quite effectively in “Upon my lap” (No. 12) and “See, see who is heere” (No. 24), and to a lesser extent in several other songs in *Private Musicke*. Thus, while the composer has been accused of exhibiting “a certain lack of contrapuntal skill and inventiveness,”⁵³ I would argue that at its best Peerson’s imitative polyphony is at least on a par with the writing of many of his contemporaries—including Robert Jones⁵⁴—although it clearly is not of the quality or complexity of the polyphony of the best Elizabethan composers such as Byrd, Weelkes, Wilbye, or even Thomas Morley. Be that as it may, by the time the songs in *Private Musicke* were published, a simpler, more melody-dominated style was becoming popular in secular vocal music; thus, even if Peerson’s contrapuntal skills were limited (as Audrey Jones

⁵¹In m. 14 in this example, parallel melodic motion appears in all four voices simultaneously: the Cantus and Bassus voices have a rising sequence in parallel tenths, while the Contra-Tenor and Tenor present a complementary melodic phrase in parallel thirds. Other examples of parallel melodic phrases will be discussed later in this chapter, in the section on Melody.

⁵²This half-measure rest in all four voices is also notable for its text-painting quality.

⁵³Jones, “The Life and Works,” p. 74.

⁵⁴Jones, “The Life and Works,” p. 87, considers Robert Jones to be technically a much better composer than Peerson. However, based upon a comparison of the few songs written to the same texts by both composers I would question that assessment. At least with respect to their skill in writing solo songs, I would argue that Peerson compares quite favorably with Robert Jones.

Example 7. No. 14, "Love her no more," mm. 20-27

The musical score consists of three systems, each with four staves labeled C, CT, T, and B. The lyrics are: "She'll be the cause of much, much, woe She'll be the cause of much, much, woe A- A- las she".

maintains), they were certainly adequate for this type of composition.

The musical textures and the roles of the instruments are many and varied in the songs in *Private Musicke*. "Is not that my fancies Queene" (No. 23) provides a good summary example of several of the ways in which the voice(s) and viols might interact within a single composition, and of the variety of textures used by Peerson to create contrast and growth in accompanied solo and dialogue songs.

"Is not that my fancies Queene?" begins with a three-and-one-half-measure instrumental introduction, in which the treble viol (Altus, mm. 1-4) foreshadows the opening phrase of the Tenor solo voice (mm. 4-7). Following the introduction, Peerson's dialogue songs typically start off rather slowly, with each of the two solo voices in turn presenting several separated melodic phrases; this is true of No. 23 as well. Throughout the first half of the piece following the introduction (mm. 4-50), the instruments provide short interludes between each of the vocal phrases: first those sung by the Tenor solo voice (mm. 4-28), and then those presented by the Cantus (mm. 28-50). Some of these interludes are non-imitative, semi-polyphonic filler (for example mm. 7-9, and 43-45), but generally, as the piece unfolds the interludes become more polyphonic, and more closely related to the solo vocal melody.⁵⁵

As the piece progresses, its texture becomes more dense and continuous: the vocal entries begin to overlap slightly, (beginning in m. 50), and the phrases become shorter. The viols are no longer needed for interludes between vocal phrases, so at this point they assume the role of semi-polyphonic accompaniment, primarily providing harmonic support for the voices, but occasionally also interjecting brief motivic fragments.⁵⁶

At the chorus (m. 76), all six parts come together for the first time, effectively highlighting the meaning of the text: "Meeting may we love forever/Ever love, ever love, ever love..." The instrumental lines become texted, the texture changes dramatically (for seven full measures) to strict homophony, and the meter

⁵⁵In this dialogue song, the viols usually anticipate the voices in their presentation of thematic material, as in mm. 13-15, 18-19, 32-34, and 37-39.

⁵⁶See, for example, the Tenor and Bassus lines, mm. 56-7.

changes from non-accented duple to strongly-accented, dance-like triple (a meter used very sparingly by Peerson in *Private Musicke*). The climax of the poetic text could hardly have been more obviously musically underscored.

For the concluding ten measures of the song (mm. 83-92), Peerson returns to the non-accented duple meter which has characterized most of the piece, and to a highly imitative texture. The instrumental parts retain their text, and they remain equal participants in the contrapuntal texture right up to the final cadence.

In No. 23—as in most of the pieces in *Private Musicke*—the instruments play an integral part in the overall sound and structure of the piece. They establish the tonality and set the mood (while at the same time foreshadowing the opening vocal phrase) in their introduction; in the first half of the piece they connect the otherwise disjointed vocal phrases with their interludes; then when the voices become more steadily involved, the instruments provide harmonic support and accompaniment; and at the chorus, which in this example is the climax of the piece, they become equal participants in the texture. In short, the instruments help to impart a sense of structural and thematic unity to the piece, by creating—together with the voices—a sound which is well-balanced and cohesive.

Relative to other composers of his time, Peerson seems to have had a well-developed sense of musical form.⁵⁷ Much of the cohesiveness in the songs in *Private Musicke* can be attributed to Peerson's treatment of the solo vocal melody, but certainly some of the composer's success in terms of formal structure, balance, and growth in these pieces must be credited to his capable treatment of the instrumental parts.

⁵⁷Audrey Jones notes that Peerson generally pays more attention to large-scale structural outlines in his compositions than to the details. See "The Life and Works," p. 246.

GERMAN LITERATURE FOR VIOLA DA GAMBA IN THE 16TH AND 17TH CENTURIES: ANNOTATIONS

Alfred Einstein

Preface

Laurent Grillet's *Les Ancêtres du violon et du violoncelle*, (Paris: C. Schmid, 1901) was unknown to me at the writing of this book. Concerning the relationship of the lute and viol, see the invaluable remarks of Tinctoris, ca. 1484, comparing the two instruments and mentioning the combination of the instruments in ensembles. He calls the viola an "instrumentalis species ex [lyra] producta," and continues as follows:

...ex ipsa lyra [quaedam alia instrumenta] progressu temporis apud diversas regiones inventa sunt. Siquidem hispanorum invento: ex lyra processit instrumentum quod ipsi ac Itali violam Gallaci vero dimidum leutum vocant....
[Karl Weinmann, "Ein unbekannter Traktat des Johannes

Translated by the editor from manuscript annotations in Einstein's copy of *Zur deutschen Literatur für Viola da Gamba im 16. und 17. Jahrhundert* (Leipzig: Breitkopf & Härtel, 1905). I would like to thank Eva Einstein for granting permission for the publication of this translation. I am also grateful to Frank Traficante (Claremont Graduate School, Faculty in Music) for suggesting the translation, to Judy Tsou and Steve Mendoza (University of California at Berkeley Music Library) for their generous assistance in obtaining a copy of the photograph of four viols, to Deborah Brackstone and Liz Buck (Memphis State University Libraries) for their assistance in obtaining sources, and to John Drusedow (Duke University Music Library) for checking several sources in the Duke collection.

Tinctoris,” *Riemann Festschrift* (Leipzig: 1909): pp. 267-71].¹

Zur deutschen..., p. 1; JVDGSA 23 (1986): 81

A good example of the relative merit of two instruments is found in Basile's *Il Pentamerone* (1634). The old one who begins her story by saying that her fable is far inferior to the others:

...parennome troppo chelleta de mettere lo colascione scassato de la vocca mia co l'arceviola de le parole de Ciommetella. [3rd day, 10th diversion]

From Cerone, concerning preference for viols over violins:

...ay dos especies de Vihuelas; las unas de braços, y las otras de piernas; (llamadas vulgarmente Vihuelas de arco) y dizese de piernas, porque tañendo se tienen entre las piernas. Las de braços, siruen estando en pie el Tañedor, ò caminando; y son de sonido mas agudo de las otras de arco: las quales siruen solamente para las Musicas que te hazen, estando el Tañedor assentado y firme. Estas no solamente van mas baxo de las otras de braço, sino que tambien son mas cumplidas y mas perfetas; y por consiguiente son mas harmoniosas y mas musicales: y todo esto procede por las diuiviones multiplicadas, que en ellas te hallan. Que no por otra causa son mas usadas estas en los Conciertos, que no son las otras, sino porque siruen mas perfetamente; pues hazen salir las obras con mas suaue harmonia; y son mas acomodadas al acompañamiento de las voces humanas. [*El Melopeo y Maestro* (Naples, 1613),² pp. 1043-44]

Zur deutschen..., p. 2; JVDGSA 23 (1986): 82

According to Galilei, cornetts and trombones were completely excluded from the “private camere de giuditiosi Gentilhuomini, Signori, & Principi...la qual cosa non avviene alla Viola d'arco, per la convenienza & proporzione che ha il suono suo con l'humana voce & natura” (Galilei, *Dialogo* [1581], p. 142).

¹These passages are edited and translated by Anthony Baines, “Fifteenth-Century Instruments in Tinctoris's *De Inventione et Usu Musicae*,” *Galpin Society Journal* 3 (1950): 19-26.

²Reprint ed. (Bologna: Forni, 1969).

Zur deutschen..., p. 2, fn; JVDGSA 23 (1986): 82, fn.

From Pietro Canal, *Della musica in Mantova* (Venice: Istituto Veneto di Lettere, Scienze ed Arti, 1881):

A'dì 6 di marzo [1493], Bernardo Prospero dava parte alla marchesana Isabella, ch'erano venuti di Roma alcuni musici spagnuoli, i quali suonano, diceva pieno di maraviglia, *viole grandi quasi come me*; e notava che il sonar loro era *piuttosto dolce che di molta arte*. Lascio altrui indovinare che viole fossero queste, perchè un concerto di violoni non par credibile, e delle viole da gamba scrive Vincenzo Galilei che primi ad usarle furono forse i Napoletani e gli Spagnuoli ultimi (*Dialogo* [1581], p.146). [P. 669f]

Zur deutschen..., p. 2, fn.; JVDGSA 23 (1986): 82, fn.

The section in Galilei reads:

La Viola da Gamba, & da braccio, tengo per fermo che ne siano stati autori gli Italiani, & forse quelli del regno di Napoli; & la cagione che à credere ciò mi muove è questa. nella Spagna non se ne fanno, & poco vi si vsano; nella Francia & nell'Inghilterra occorre l'istesso, & co sì parimente tra Fiamminghi, & nella Germania; ancora che alcuni habbiano dubitato esserno stati autori: anzi tra questi populi è manco esercitata che in alcuna delle provincie nominate; lasciando però da parte le corti di quelli Principi, nelle quali sono molto bene esercitate; ma sono però condotte d'Italia, & così parimente la piu parte de sonatori di esse. [P. 147].

In Germany one must stay at home because of the cold, but in Naples “avviene...tutto il contrario” (Ibid.).

Zur deutschen..., p. 3-4; JVDGSA 23 (1986): 83-84

[Loose insert before p. 3, apparently an illustration from a dealer's catalog, C. G. Boerner, Leipzig (See Plate no. 1).]

Italy was the land of experimentation during this time. For example, Atalante, a well-known Florentine lira player and the son of Manetto Migliorotti, was a student of “del gran Leonardo” [da Vinci], who took Atalante with him to Milan. While Atalante was with Cardinale de' Medici in 1493, Isabella of Mantua ordered from him “una citara di quel numero di corde che più gli piacesse, ma che

soprattutto, fosse *galante*.” In 1494, Isabella stood as godmother to his daughter. In August, 1505, he wrote to the Margrave Francesco of Mantua, who had been in Florence during June:

Con usato et di già divulgato mio suono stimai non potere in Firenze soddisfare a la V. Ill. S. perchè sempre in un modo et in una forma et spetie di lyra exercitare le corde, così in cospecto di tanto principe, come in frequentia di privati huomini saria certamente costume di cytharedo, faraneo. Et per tanto vigilante et studioso io di porgere qualche gustamento di obsequentissimo servo a la V. Ex^{ma} S., col mio debile ingenio introduco nuovo, inaudito et inusitato modo di sonare con nuova et inusitata forma di lyra. Con ciò sia cosa io adgiunga corde al compimento del numero di XII, parte nel suo tempo oportuno dal piede et parte dalla mano tastabili, in perfecta et consumata consonantia. Qum primum harò dato ultima opera ad tale instrumento... Pistoij, ex arce Sⁱ Marci. [Alessandro D’Ancona, *Il teatro Mantovano nel secolo XVI* (Torino: Loescher, 1885), *Giornale Storico della Letteratura Italiana*, vol. 5, pp. 13-14; D’Ancona, *Origini del teatro Italia*, 2nd ed. (Torino: Loescher, 1891), vol. 2, pp. 361-62.]

Migliorotti was in Rom during 1507, 1513, and 1516, “soprastante alle fabbriche di Leone X,” and was mentioned as an architect in 1535. (D’Ancona, p. 362. See also G. Milanese, *Arch. Stor.*, serie 3^a, vol. 16; *Giornale di erudizione del Rossi*.)

Zaconni also recognized the relationship of the lute and the viol. He raised the question whether all instruments were tuned differently and referred to keyboard instruments as follows:

Similmente ancora, le Viole perche hanno le medeme corde del Leuto, & la medema divisione l’uno & l’altro s’accorda à un modo: A talche si come colui che sà accordar il Clavicimbano, sà anco accordar l’Arpicordo: così ancora chi saprà accordar un Leuto, saprà anco accordar una Viola; & nota che io non per altro dico una Viola: solo perche si sappia, che non tutte le Viole d’una modulatione s’accordano insieme: quantunque tenghino il medemo ordine d’accordatura.... [Lodovico Zacconi, *Prattica di musica* (Venice, 1592),³ p. 216a]

³Reprint ed. (Bologna: Forni, 1967).



Plate No. 1. “Altdorfer Musikant.” Novemberauktion [catalog], C. G. Boerner, Leipzig

On March 6, 1493, Bernardo Prospero reported to Isabella of Mantua, that several Spanish musicians had come from Rome, “suonano...viele grandi quasi come me;...” (Canal, p. 669f.).

Zur deutschen..., p. 9; JVDGSA 23 (1986): 88-89

Madrigals were performed on cornetts in Florence during 1612. (Angelo Solerti, *Musica, ballo e drammatica all corte Medicea dal 1600 al 1637* [1905],⁴ p. 64).

Doni also recommends in the entr'actes of some performances:

...far suonare...quelche Madrigale del Principe, o altra simile melodia sulle Viole da gamba.... [*Lyra Barberina* (Florence, 1763), vol. 2, p. 112]

Zur deutschen..., p. 11; JVDGSA 23 (1986): 90

See reference to Samuel Mareschall, *Porta Musices: Einführung zu der edlen Kunst Musica, mit einem kurzen Bericht und Anleitung zu der Violen* (Basel: Sebastian Henricpetri, 1589), in Karl Nef, “Die Musik in Basel: Von den Anfängen im 9. bis zur Mitte des 19. Jahrhunderts,” *Sammelbände der Internationale Musikgesellschaft* 10 (1909-1909): 549.

At Felix Platter's wedding in Basel, October 22, 1557:

Die Musik machte Christelin, der Bläser, mit seiner Viola, contores (Sänger) waren die Schüler, die sangen unter anderm den Gesang von den Löffeln.... Meister Lorenz schlug die Laute, und Christelin geigte dazu, denn damals war die Viola nicht so im Brauch wie zu jetziger Zeit. [*Thomas und Felix Platters und Theodor Agrippa d'Augnes Lebensbeschreibungen*, ed. by Otto Fischer (Münich: Martin Mörikes Verlag, 1911), p. 279]

Shrove Tuesday in Montpellier, 1553, as described by Platter:

...zu Nacht das Hofieren mit Instrumenten vor den Häusern, mit den Zimbeln, Trommeln und Pfeifen dazu, so einer allein verrichtet; danach mit den :, so gar verbreitet, item Violen und Zithern, so damals erst aufkamen. [Ibid., p. 212]

⁴Reprint ed. (New York: Benjamin Blom, 1968).

Zur deutschen..., p. 12; JVDGSA 23 (1986): 91

Zacconi makes the following distinctions:

...chi m'adimandasse perche causa si trovano le...Viola da gamba & quelle da braccio: io direi che le non si trovano per altro che per potersene servire per le casa & per le vie, non essendo conveniente, ne men si facile il portar le Viole da gamba per le vie, come sono piu commode da sonar in casa, famo piu soave harmonia...quelle da gamba non solo vanno piu basso che non vanno quelle da braccio: ma anco sono piu compite & perfette, per le divisioni moltiplicate che in esse si trovano: che non per altro si veggano piu ne i concerti esser adoprte, che non sono le altre; se non perche piu perfettamente servano alle compositioni. [Vol. 1, p. 217^a]

Zur deutschen..., p. 13; JVDGSA 24 (1986): 51

Giuseppe Baini comments on Ortiz and gives the following information from the *Regola Rubertina* (1543!):⁵

...al cap. 16. reca per esempio il madrigale: io vorre, dio d'amor, Con due parti intavolate per il violone, o vivuola, ed una parte Con le parole per il canto. [*Memorie storico-critiche della vita e dell'opere di Giovanni P. da Palestrina* (Rome, 1828), vol. 1, p. 82]

A transcription into tablature of a ricercar (R. primo) from the *Regola Rubertina* is found in Wilhelm Tappert's *Sang und Klang aus alter Zeit* (Berlin, 1906), pp.22-23. Tappert transcribes the tuning up a fourth. The composition appears not to be “free” but rather modelled after a madrigal in the form of the *ballata*.

Zur deutschen..., p. 14-15; JVDGSA 24 (1986): 51-52

Zacconi also gives directions for the tuning of quartet of viols. (Book 4, chap. 54; i.e., vol. 1, pp. 217^a-217^b)

Refer to Giov. Maria Lanfranco's *Scintille di musica* (Brescia, 1533)⁶.

⁵Reprint ed. of *Regola Rubertina* (1542) and *Letione Seconda* (1543) (Bologna: Forni, 1970).

⁶Translated by B. Lee in “Giovanni Maria Lanfranco's *Scintille di musica* and its Relation to 16th-Century Music Theory,” diss., Cornell University, 1961.

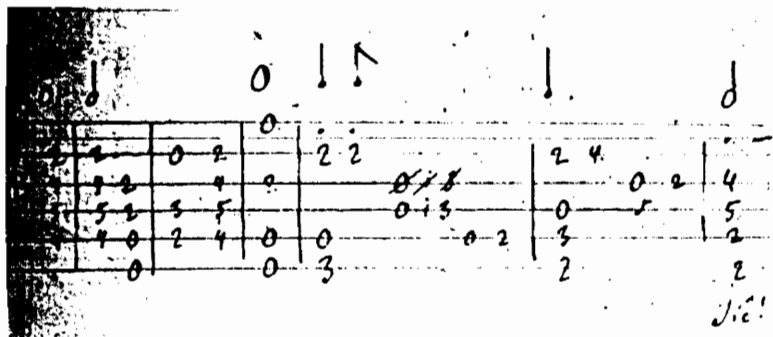
Cerone's chapter 19 concerns "Del modo de templar el Violon ò la Vihuela de arco, que es la que tiene los trastes [frets]." There are 6 strings: "nombradas con la denominacion de las cuerdas del Laud; entre las quales otra diferencia no ay, sino que en el Laud estan doblados, y en la Vihuela senzillas..." The names of the strings are "Baxo, Bordon, Tenor, Mezanela, Sotanela, Tiple." The tuning is D G c e a d'. A *Concierto* of viols is tuned as follows: the tenor in the usual pitch, the soprano a fourth above the tenor, and the bass a fifth below the tenor and an octave below the soprano. If a contralto is included, "pongale de cuerda en cuerda en Unisonus con el tenor." The soprano instrument is therefore tuned: G c f a d' g'. There also occur, however, "segun algunos," in which the bass is tuned a fourth below the tenor and the soprano a fifth above.

(*El Melopeo y Maestro*, p. 1058-59)

Cerone's next chapter, "Regla para poner en la Vihuela obras de Canto de Organo," is a brief introduction to viol tablature with an example of a six-line system with numbers. The explanation of the dots employed is of interest:

Los puntillos que ay en los espacios entre raya y raya, sirven de guiar...los numeros que se han de dar juntos y tambien, sirven de guiar las figuras de Canto de Organo sobre los numeros, que han de estar. [Chap. 20, p. 1059-60]

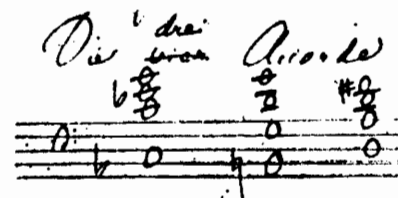
The example begins as follows:



The transcription:



In spite of this example, the chords of Apollo's lyre in Gagliano's *Dafne* (1608) show the care that must be taken with the adoption of double stops:



Gagliano calls the three chords "melodia più che ordinaria" in his preface and has them performed by four viol players behind the scenes!

Zur deutschen..., p. 18, fn. 3; JVdGSA 24 (1987): 56, fn. 42

A brother of *Orazio della Viola* also in the service of Farnese in 1586, "...sona ancor lui divinamemte bene..."(Canal, p. 694).

Canal cites a reference to Orazio in Giustiniani, *Disc. più volte citato*, p. 34. (Ibid.)

Zur deutschen..., p. 23; JVdGSA 24 (1987): 61

From Doni:

...le Viole da gamba convengono molto alle cose gravi, posate, e meste:...i Violini...si adattano ad ogni cosa; il quale Instrumento, a giudizio mio, porta il vanto fra tutti quelli, che si possono adoprare per le scene.... [Vol. 2, p. 107]

Doni spoke of the viola da gamba as a solo instrument and of its use in polyphony:

... farvi alcune belle ricercate, o fantasie col sistema molto ampio dall'acuto al grave, e simili altre gentilezze, che si praticano da chi suona un instrumento da se, e non in concerto con altri...

Nella quale maniera di suonare stimo, che Monsieur di Maugard Gentiluomo Francese, non abbia all' età nostra un suo pari, e che quasi sia arrivato all' ultimo segno di perfezione, dove umanamente si può arrivare. Tanta è la soavità delle sue arcate; la celerità delle diminuzioni; la politezza nel cavare i suoni; la delicatizza de' suoi trilli, strascini, e simili grazie; la vaghezza, e la varietà delle arie; la giustezza, e la leggiadria de' tempi, e movimenti Ritmici; ed in somma l'eccellenza di tutto quello, che appartiene a questa professione; alla quale, perchè attende solo per mero suo gusto, impiegandosi più volentieri in maneggi più importanti, sa riuscir verissimo quello, che ho udito dire ad alcuni, che oggidì della Musica sanno più quelli, che prosessano ogni altra cosa. [Vol. 1, p. 396]

Zur deutschen..., p. 24; JVdGSA 25 (1988): 29-30

A notice in Spazzini's *Modeneser Chronik*, which reports the death of the gamba player Camillo Ghenizzo, also shows how little attention was given to the playing of the gamba at the end of the sixteenth century in Italy. See my excerpt under 15 August 1598.

A fascinating insight into the role of the gamba in English domestic music is found in the diary of Samuel Pepys (1632-1703) that extends from January, 1659 to May, 1669. See Romain Rolland, "La Vie musicale en Angleterre au temps de la restoration des Stuarts d'après le journal de Samuel Pepys," *Riemann-Festschrift* (1909), pp. 301, 304, and 306.

Zur deutschen..., p. 25; JVdGSA 25 (1988): 30

In a open letter to Lelio Guidiccioni, Pietro della Valle names Marco Fraticelli as his viola da gamba teacher in Rome, probably around 1615. (*Leipziger allgemeine musikalische Zeitung*, vol. 3, no. 50 (9 Dec. 1868): 395)

It is characteristic that, of all the performers of his time, he knew only a harpist (Orazio), a theorbo player (Lapsberger), and a violinist (Michel Angelo) to set against the instrumentalists of all time.

In Martin Kempe's *Lustgedanken* (Zeitz, 1665; 2nd ed. also 1665), there is a madrigal to a viol player, Kühnel? (Karl Vossler, *Das deutsche Madrigal*, [Weimar: E. Felber, 1898], p. 58f.)

Maugar's visit in Rome is mentioned by Doni:

...quis antiquorum, tam scite concinneque testudinem pulsavit...Panduram hexacordam, ut is quem nuper vidimus, atque admirati sumus, Maugarius domo Aquitanus? [Vol. 1, p. 117]

Zur deutschen..., p. 28; JVdGSA 25 (1988): 33

See the expression "concertati su l'istromento" (Michele Delipari, *Ibaci. Madrigali a due, tre, e quattro voci concertati su l'istromento* [Venice: Bartolomeo Magni, 1630]).

Zur deutschen..., p. 30; JdVSA 25 (1988): 36

Text on reverse of photograph inserted after p. 30 (See Plate Nos. 2-3):

1. 7-string gamba from Prague, adapted for 6 strings, with original sympathetic strings removed, and the neck shortened.
2. Viole d'amour from Dresden.
3. A small gamba by Andrea Guarnerio, 1669, original probably a Pardessus de Viole, now adapted as a violin.
4. A rather large instrument of this kind now adapted as a Lira.

1) Gamba mit Prag, für 7 Saiten eingerichtet
aber für Gambefamilie mit 6 Saiten bezogen.
Die ursprüngliche ungelochte Mittelungssaiten
sind später entfernt, der Hals kürzer.
2) Viole d'amour mit Dresden.
3) Eine Merkmalenung der Gamba, jetzt als
Violine eingerichtet, von Andrea Guarnerio
1669, ursprünglich wohl als, nach die
Stimmung Pardessus de Viole verwendet.
4) Ein etwas voluminöseres Instrument
dieser Art, jetzt als Lira eingerichtet.

Plate No. 2. Four viols on a wall, verso (Courtesy of the University of California at Berkeley Music Library)

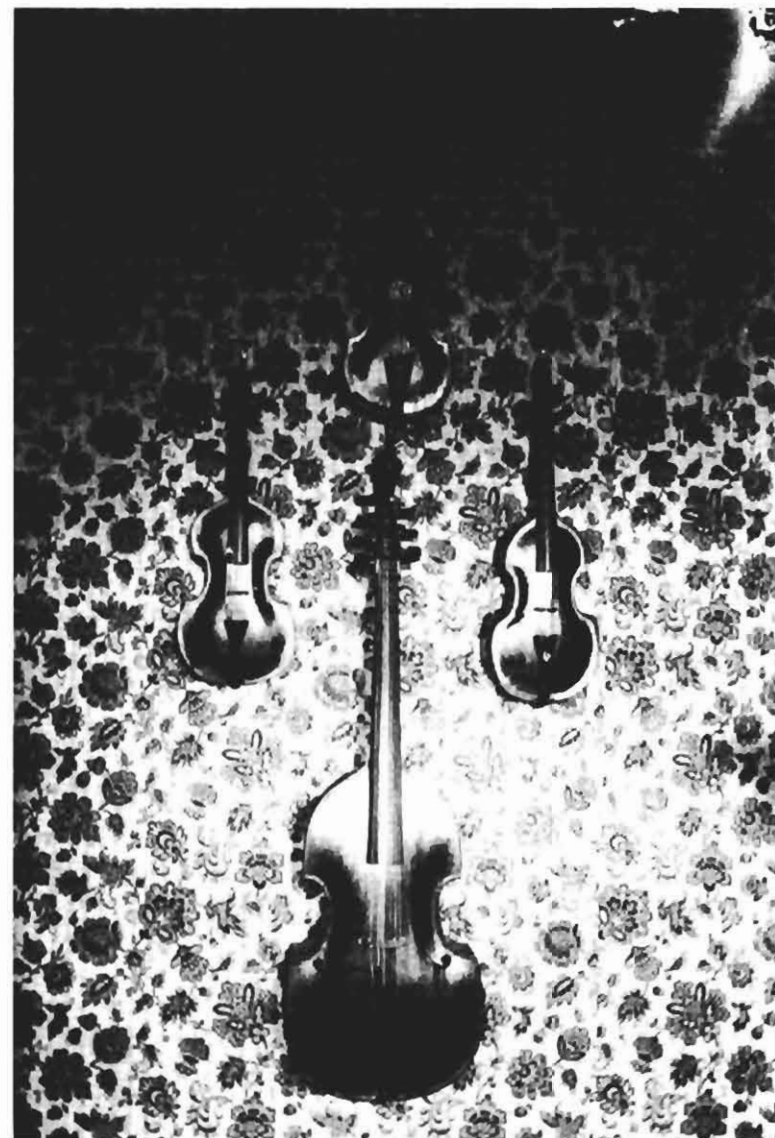


Plate No. 3. Four viols on a wall (Courtesy of the University of California at Berkeley Music Library)

Zur deutschen..., p. 32, fn.; JVDGSA 25 (1988): 38, fn.

Hugo Leichtentritt edited a new edition of Schenk's opus 6 (Amsterdam and Leipzig, 1907).

Zur deutschen..., p. 36; JVDGSA 25 (1988): 42

See reference to Signore G. P. Ghirardello, violone dilettante in 1615. (Gaetano Gaspari, *Catalogo della Biblioteca Musicale G. B. Martini di Bologna* (Bologna, 1893),⁷ vol. 3, p. 245.

Zur deutschen..., p. 38; JVDGSA 25 (1988): 43

In a letter to Mersenne on November 26, 1646, Constantijn Huygens speaks of an excellent gamba player in the service of Friedrich Wilhelm of Brandenburg, the "merveilleus Stephelius." Later he mentions a Baryton player. (André Pirro, "Remarques de quelques voyageurs sur la musique en Allemagne et dans les pays du nord de 1634 à 1700," *Riemann-Festschrift* (1909), p. 334, fn. 2)

Robert Chappuzeau in Strassburg:

Monsieur Zibich pour la viole de gambe e sur tout pour la composition; pour la quelle il a rapporte de belles lumieres d'Italie, ou il s'est arreste dix ou douze ans." [Ibid., p. 335]

Zur deutschen..., p. 39; JVDGSA 25 (1988): 46

In 1924, I examined de Machy's *Pièces de violle en musique et en tablature* (1685) in the Paris Bibliothèque nationale. It contains a pair of suites for the six-string gamba with a long and noteworthy preface, which reflects the difficulties of creating higher, artistic music with an instrument for dilettantes.

Zur deutschen..., p. 40; JVDGSA 25 (1988): 47

For a biographical note about Höffler, see Richard Buchmayer, "Christian Ritter, ein vergessener deutscher Meister des 17. Jahrhunderts," *Riemann-Festschrift* (1909), pp. 361-62.

⁷Reprint ed. (Bologna: Forni, 1961).

Zur deutschen..., p. 41; JVDGSA 25 (1988): 47-48

Concerning improvised fugues, see Johann Adam Hiller, *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit* (Leipzig: Dykischen, 1784), p. 759f. Joh. Christian Hertel traveled to Dillenburg in 1739 and played for the Princess of Orange, who "zu verschiedenenmalen Themata zu Fugen aufgibt, die er aus dem Stegreif auf der Viole de Gamba ausführen musste." This reminds one of Maugar's performances in Rome one hundred years earlier.

Zur deutschen..., p. 47; JVDGSA 26 (1989): 11

The chamber musician Franz Bennat made me aware that August Kühnel's X. *Sonate* uses the chorale "Herr Jesu Christ, du höchstes Gut." See Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gutersloh: Bertelsmann, 1889-93)⁸, nos. 4485f. It is not necessary to explain the recurrence of this phenomena in the chorale variations for piano by Pachelbel, Böhm and Buxtehude. Walther wrote that Dietrich Becker's Sonatas for violin, gamba, and continuo were "über Choral-Lieder gesetzt, und in der Vesper aufgeführt" (*Musikalisches Lexikon* [1732]⁹, p. 82). N. A. Strunck's "Übung auf der Violin u. Viola da gamba" was made "so wohl zur Ehre Gottes als menschliches Ergötzlichkeit."

Zur deutschen..., p. 49; JVDGSA 26 (1989): 14

Concerning Löwe, see Spitta, vol. 1, pp. 190f.

Zur deutschen..., p. 50; JVDGSA 26 (1989): 14

Following Nicolai:

Clamer, Andreas Christophorus

Mensa harmonica XLII rarioribus sonatis... Salzburg, 1682.

2 violins, viola da gamba, and violone. Paris, Bibliothèque nationale, Vm⁷ 1474.

Funck [Funccii], David¹⁰

Stricturae viola di gambicae Ex Sonatis, Ariis, Intradis,

⁸Reprint ed. (Hildesheim: Olms, 1963).

⁹Reprint ed. (Kassel: Bärenreiter, 1953).

¹⁰All of the information about Funck's *Stricturae* is recorded on a loose leaf inserted after p. 50.

Allemandis, & Quatuor Violis da Gamba Concinendis promicantes. Leipzig, Jena & Rudolstadt: Johann Theodor, Christoph & David Fleischer, 1676. Paris, Bibliothèque nationale, Vm⁷ 6263, previously owned by Sebastien de Brossard. Viola da Gamba I, II, III, IV, 4 folio parts, each 8 leaves.

1, 2^a: Latin preface. The music must not be judged by the poor situation of the musician.

2^b: A poem of praise by Johann Funck [Funccius] to his brother David Funck [Funccius], “Ser^{niac} Principi de Sleswig & Holsatia &c. Viduae in Neuenburg...” Another poem by Johann Friedrich Funck [Funccius], è Valle Joachimi câ Bohemus.

Three suites: G minor, 1-16; D major, 17-32; and G major, 33-43 (See Example No. 1).¹¹

At the end of the first gamba part: “NB diese Partien können füglich durch und durch ausser das 17. mit einer *Violetta* gespielet werden....” At 17, the clef changes to bass. There are frequent changes in the other three parts, although each instrument maintains its own range.

Example No. 1. 33 Sonatina, Adagio and Allegro

Adagio

Allegro

¹¹Music manuscript score inserted after p. 50, apparently the Adagio and beginning of the Allegro from the third suite in Funck's *Stricturae*.

Zur deutschen..., p. 53; JvDGSA 26 (1989): 18

In addition to Ferro, see Arnold Schering's reference to Pietro San Martini's *Sinfonie* (1688). (*Geschichte des Instrumentalkonzerts*,¹² p. 111)

Another comparable section occurs in Bach's second Brandenburg Concerto.

Zur deutschen..., loose pages inserted at end of book

Dedication and preface from the Viola da Gamba II¹³

ALLA SERENISSIMA
ALTEZZA
di
CARLO
LANDGRAVIO DI HASSIA,
PRENCIPE DI HERSFELDIA, CONTE
DI CATTIMELLBO, DECIA, ZIGENHAINA,
NIDDA, E SCHAUMBURGO &c. &c.

PRINCIPE CLEMENTISSIMO

Sono alcun'ami, SERENISSIMO PRENCIPE, che VOSTRA ALTEZZA SERENISSIMA con un clementissimo cenno m'hà fatto amouerare trà i seruitori della sua famosissima Corte, il che m'accadè tanto più improvviso, quanto mi conobbi primo di meriti per seruire in questo carica U.A.S. che per le gloriosissime Virtù merita d'esser servita da più eccelenti virtuosi che

mai

mai habbia visto la terra. Onde per testimone al mondo la mia gratitudine verso un PRENCIPE di tanto Clemenza, sui trovo costretto à dedicare, e consegnare all'immortal suo name questi Pochi fogli musicali, come primitie della mia penna, accomodati pure ad un instrumento, del quale NOSTRA ALTEZZA SERENISSIMA si diletta, ogni volta, che stanca dagli affari del suo scettro ne nuol respirare dal peso. Dal che mi vien suggerita la spesana, che NOSTRA ALTEZZA SERENISSIMA sarà per gradire questo attestato della mia seruitù, e felicitare l'opra con gli autorevoli suoi auspicii, accioche io per colmo d'ogni felicità possa dirmi.

DI VOSTRA ALTEZZA SERENISSIMA
Humitissimo e devotissimo
Servitore
Augusto Kühnel

¹²Reprint, 2nd ed. (Hildesheim: Olms, 1965).

¹³From August Kühnel's *Sonate ô Partita ad una ô due Viole da Gamba con il Basso continuo* (Kassel: 1698). For a brief quote from the German version of the preface, see *Zur deutschen...*, pp. 35-36; *VdGSA* 25 (1988):42.

AL LETTORE

ECcoti una opra, ch'io sottometto alla tua favarevole censura, Amico Lettore, ne stimo errer necessario l'acennare le circostanze, che me ne diedero occasione, non essendo stato attro, che lo semplice dimanda, e buona intentione degli: Amici, che mi spronarano à mandarla alle stampe. Spero, che la gradirai benignamente, essendo questa ordinata in tal maniera, che quetti, i quali non humo praticato lungo tempo l'instromento, troveranno parrite da potersene servire, ne meno i più perfetti haveranno di che so disfare al loro gusto, e se li prinni si compiaceranno d'andare à poco à poco, dalle facili alle mediocri, e da quelle alle più difficili; giugneranno finalmente al loro scopo. Perciò volsi aggiouger vi gli ordinarii segun per la'pplicatione e li numeri 1. 2. 3. 4. significani le quatro dita, dove si può vedere facilmente qual dito si devo mettere nella prima, ò nella seconda corda. Questo segno (') significa il trillo. Le note che sono tirate insieme con questo segno (^) devono toccarsi insieme adenna tirata in sù, ò giù. Le altre maniere verranno insegnate ad ogn, uno dal suo proprio gusto, e piacere; essendo impossibile di metterle tutte in carta. Ultimamente ti avvertisco che le tre prime sontate (*sic!*) à due, e le ultime quattro partite possono esser suonate senza il Basso continuo. Vivi Felice.

Die=

Dieser Vorbericht hat man dem Leser, so der Italiänischen Sprache nicht kündig, in Teutsch anhero setzen wollen.

Hier hat der geehrte Leser ein Werck, so ich seinem geneigten Urtheil übergebe; ich achte nicht nöthig, weit läufftige Umstände hieher zu setzen, was mich darzu veranlasset, in dem ich es blos auff Begehren guter Freunde und aus gute Meinung zum Kupffer befördert, und mache mir darbey die Hoffnung, dass es die *approbation*, des *Musicalischen* Liebhabers (*sic*) erhalten werde, indem es so

ingerichtet, dass diejenigen, so das *Instrument* noch nicht lange traktiret, etwas haben, so sie zwingen können: die aber albereits was mehr gethan und die, so der *Viola da Gamba* wohlkündig seyn, auch etwas zu ihren Vergnügen antreffen mögen; wo durch den vornehmlich mein Absehen dahin gerichtet ist, wenn die ersten von denen leichten Sachen (durch welches das 6. 10. und 14. Stück verstanden wird) zu den Mittelmässigen und von diesen zu den Schweren gehen, können sie endlichen ihren Zweck erlangen; zu dem Ende habe auch wegen der *application* die hier bey gewöhnliche Zeichen, mit anhero setzen wollen, und bedeuten die Zieffern 1. 2. 3. 4. die vier Finger, wobey leichte wird zu sehen seyn, welche Finger auff die erste oder andere Seite müssen gesetzt werden. Dieses Zeichen (') bedeutet den *trillo*, und welche Noten mit einen halben Zirckel oder Strich (^) zusammen gezogen seyn, müssen in einem Strich so wohl auffwärts als niederwärts gemacht werden. Die übrige Manieren werden des *Musicalischen* Liebhabers eigenem Belieben anheim gegeben; weilen es fast ohnmölich, sie auff dem Papier alle zu *exprimiren*. Hierbey habe auch noch erinnern wollen, dass ich die ersten drey *Sonaten à 2* und die vier letzten *Suiten solo*, so gesetzt habe, dass sie auch ohne *Basso Continuo* können gespielet werden.

Entries from the *Breitkopf Thematic Catalog* (1762-1787):¹⁴ Part II (1762), p. 41; reprint, p. 73:

III. Partite à Viola d'Amore Solo col Basso:

I. Partita del Anonimo;

II. Partita di Krumpholtz;

III. del Sgr. J. D. Müller.

II. Sonate a 2 Viole d'Amore e Basso:

I. del Anonimo;

II. di Enr. Biber.

¹⁴Reprint ed. Barry S. Brook (New York: Dover Publications, 1966)

Part II (1762), p. 42; reprint, p. 74:

IV. Sonate a Viola d'Amore e Basso:

- I. del Sgr. Harrer;
- II. del Sgr. Harrer;
- III. del Sgr. Krumlowsky;
- IV. del Sgr. Krumlowsky.

IV. Partite a Viola d'Amore, con altri Stromenti:

- I. del Sg. Harrer;
 - II. del Sr. Krumlowsky;
 - III. del S. Wentzel;
 - IV. del S. Wentzel.
- V. Concerti del Sgr. HOFFMAN.
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Part II (1762), p. 44; reprint, p. 76:

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Part II (1762), p. 48; reprint, p. 80:

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- III. del Sgr. Pepusch, a Viol. d. G., Fl., e B.;
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- II. a 2 Viole da Gamb., c. Cemb.;
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- V. a 1 V. d. G., 1 Violonc. picc., e Cembalo;
- VI. a 1 V. d. G., 1 Violone picc., e Cemb.

II. Quadri, a Viola da Gamba, con altri Stromenti:

- I. del Sg. Gebel, a V. d. G., picc. Flauti, Violin, e Basso.;
- II. del Sg. Janitzsch, a Viola da Gamb., Ob., Viola, c.

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I. Partita del Sgr. HARRER, a V. d. G., Ottav. Fl., Ob., Violin, c. B.

I. Conc. del Sg. STOLTZE, a V. d. G. conc., 2 Viol., Viola, c. B.

Part III (1763), p. 26; reprint, p. 106:

III. Quadri di JANITZSCH:

I. a Ob., Violi, picc., Viola ô Viol. da Gamba c. Basso.

Part IV (1763), p. 24; reprint, p. 138:

I. Concerto di EYSEL, a Harpa Concert. e Viola da Gamba.

Part V (1765), p. 3; reprint, p. 141:

VI. Quadri di JANITZSCH, in Berolino:

I. a Ob., Viol., picc., Viola ô Gamb. c. B. (same as above)

Part V (1765), p. 6; reprint, p. 144:

VI. Partite del Sigr. HARRER, a 8 e 10 Voci. Racc. V:

IV. a 8 Voci, 2 Corni, 1 Fl., 1 Ob., Viola da Gamba all' Ottav., 2 Viol. c. B.;

V. a 10 Voci, 2 Corn., 2 Ob., 1 Fl. tr., 1 Viol. da Gamb., 1 Violinc. oblig., 2 Viol., c. B.

Part V (1765), p. 7; reprint, p. 145:

IV. Partite del Sigr. HARRER, a 6, 7, e 9 Voci. Racc. VI:

IV. a 9 Voci, 2 Corni, 1 Fl., 1 Ob., 1 Viol. di G., 2 Viol., V., B.

Supplement I (1766), p. 5; reprint, p. 205:

II. Sinf. del Sigr. CROENER:

I. a 7 V., 2 Clar., Tymp.;

II. a 6 V., 2 C.

Supplement I (1766), p. 8; reprint, p. 208:

VI. Sinf. del Sigr. HARRER, Dir. Dell. Mus. in Lipsia. Raccolta III.

Supplement I (1766), p. 39; reprint, p. 239:

Viola da Gamba. Quattro.

I. del Sgr. PEPUSCH, a V. da G., 2 Violini con Cembalo.

IV. Partie del Sigr. HARRER (See above):

I. a 10 V., 2 C., 2 Ob. Ingl., V. de Gamb., Liuto, 2 Viol., V., c. B.;

II. a 10 V., 2 C., 2 Ob., 2 Fl., 1 V. da Gb., 1 Violonc. obl., 2 Viol., c. B.;

- III. a 8 V., 2 C., 2 Fl., 1 Ob., 1 Viol. d. G. all'Ottav., 2 V.,
c. B;
IV. a 9 V., 2 C., 1 Fl., 1 Ob., 1 V. d. Gamb., 2 Viol., V., B.

Konrad Höffler, *Primitiae Chelicae* (Nürnberg, 1695).¹⁵

From among the advertisements in the *London Gazette*:

Several Sonata's composed after the Italian way, for one and two Bass-Viols, with a Thoroug-Basse, being, upon the Request of several Lovers of Musick (who have already subscribed) to be Engraven upon Copper-Plates, are to be perform'd on Thursday next, and every Thursday following, at Six of the Clock in the Evening, at the Dancing-School in Walbrook, next door to the Bell Inn; and on Saturday next, and every Saturday following, at the Dancing School in York-Buildings. At which places will be also some performance upon the Baritone, by Mr. August Keenell, the Author of this Musick. Such who do not Subscribe, are to pay their Half Crown, towards the discharge of performing it. [No. 2088 (Nov. 19-23, 1688); See also John Hawkins, *A General History of the Science and Practice of Music*, new ed., [London: Novello, 1875], 2:763.)

Entries from Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Gutersloh: Bertelsmann, 1889-1893):¹⁶

- No. 4485. 1. Aus dem Tenor. GB. Eisleben, 1598. Nr. 143.
No. 4486. Etwas anders. GB. Dresden, 1593. II. Nr. 43. Fast so I. Nr. 146. Dresden, 1594. 97. Vulpius, 1609. Mich. Prät., 1610. Demantius, 1620: **Herr Jesu Christ, ich schrei zu dir....meist...Herr Jesu Christ, du hochstes Gut benannt...**

¹⁵A copy of the complete text from the first pages of *Primitiae Chelicae* (fol. 1^v, 2^r, 3^r and 3^v), apparently intended to form a separate appendix, is not reproduced here because it is readily available in *Gambenkompositionen von Johann Schenck und Conrad Höffler*, ed. Karl Heinz Pauls, Das Erbe deutscher Musik, vol. 67 (Kassel: Nagels Verlag, 1973).

¹⁶Reprint ed. (Hildesheim: Georg Olms, 1963), 3:91.

Entries from Otto Kade, *Die Musikalien-Sammlung des Grossherzoglichen Mecklenburg-Schweriner Fürstenhauses aus den letzten zwei Jahrhunderten* (Schwerin, 1893):¹⁷

Vol. 1, p. 1-2:

Anonyma [Mercant. Cesti?]

- I. Oratorio: "Il Sacrificio d' Abramo."...Instrumente: ...
Basso di Viola [in tenor clef]...4 Sonate zu 6 und 3 Instr.
mit einmaliger Verwendung der enharmonischen
Verwechslung von dis - es. (This enharmonic exchange is
not unusual for this time [1660]).

Vol. 1, p. 67:

Anonyma...

14. Concerto a Viola da gamba, con Violino obligato e
Violoncello: geschr. St., QF. E^b major, 3/4.

Vol. 1, p. 77:

Anonyma...

4. Sonata in A à Viola da Gamba con Violoncello.
Cantabile, Vivace, Tempo di Minuetto, geschr. St. QF.

Vol. 1, p. 189:

Breval, Jean Baptist...

2. Concerto per Violoncello principale, 2 Violini, 2 Flauti,
2 Corni, Viola e Basso, 9 geschr. St., HF...."Ist jedenfalls
das Concerto per Violoncello, das der Cellist 'Hamer,
Xaver,' (= marteau) am 23. October 1811 im Hofconcerte
zu Ludwigslust spielte."

Vol. 1, p. 263:

Fiala, Joseph...

1. sonata per il Viola da Gamba con Violino e Violoncello.
Drei geschr. St. QF. G major.

Vol. 1, p. 339-40:

Hammer, A. (?) Xaver Franz...

1. Sonata à Viola di Gamba, mit eigenhändiger
Unterschrift, A#. Geschr., Blätter, HF;
2. Sonata in D, a Viola di Gamba con Violon-Cello.
Geschr. Blätter, QF;
3. Sonata a Viola di Gamba con Violon-Cello da me Xaver
Hammer, 1786. Geschr. Blätter, Autograph, D#, QF;

¹⁷Reprint ed. (Hildesheim: Georg Olms, 1974).

4. Sonata à Viola di Gamba con Violoncello. Geschr. Blätter, QF.
Vol. 1, p. 397:
Hertel, J. W....
58. Sonata a Travers., Viola di Gamba, e Cembalo. Geschr. St. HF.
Vol. 2, p. 85:
Naudot....
5. Quatorzième Oeuvre contenant six Sonates pour une Viole avec la Basse.... Part. HF.
Vol. 2, p. 249:
Stamitz, Carl...
18. Sextetto per il Viola da Gamba, Violino, Viola, 2 Corni, è Violoncello, Geschr. St. QF;
19. Quartetto Viola da Gamba, Violino, Viola e Violoncello, Geschr. St HF.
Vol. 2, p. 313:
Wocsitka, Fr. Xaverius...
1. Concerto in D à Violoncello principale, 2 Violini, 2 Oboe, 2 Corni, Viola con Basso, 9 geschr. St. in QF.
“geb. 1730 zu Wien, Violoncellist, seit 1751 Mitglied der Herzogl. Hofkapelle in Schwerin, deren Acten ihn bis 1755 häufig anführen...kam später in die churfürstl. Kapelle zu München, wo er den jungen Mozart am 30. Sept. 1777 bei dem Churfürsten einführte...”

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¹⁸Einstein's index, prepared for him by Bela von Csuka, has been expanded to include references to the English translation. Boldface numbers indicate pages in the German edition. References to locations in this journal are indicated by volume numbers and page numbers separated by a colon.

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RECENT RESEARCH ON THE VIOL

Ian Woodfield

This bibliography is intended as a concise guide to recent research relating to the viol. It lists books, articles, dissertations, selected reviews, unpublished 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 will be most welcome. They should be sent to: Ian Woodfield, Department of Music, Queen's University of Belfast, Belfast BT7 INN, Northern Ireland.

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REVIEWS

Henry Butler. *Collected Works.* Edited by Elizabeth V. Phillips with basso continuo realizations and commentary by Jack Ashworth. Recent Researches in the Music of the Baroque Era, vol. 66. Madison: A-R Editions, Inc., 1991. Score. \$39.95.

Henry Butler's music is probably unfamiliar to many viol players, since only three of his pieces have previously been published.¹ A native of Sussex, Butler worked in the chapel of Philip IV of Spain from 1623 until 1652, the year of his death. Christopher Simpson praises him as a fine composer of divisions,² and he evidently attained a considerable reputation as a virtuoso performer on the viol. This new volume from A-R Editions offers all of his extant music, including sixteen pieces for bass viol and continuo and four for violin, bass viol, and continuo.

Butler's music survives in ten manuscripts, of which the principal one is a collection of solo and chamber music in the Cathedral Library at Durham (Mus. MS. D. 10). Since the manuscripts were copied after Butler's death, not all of the attributions are certain, and there are also some conflicting ones. Elizabeth Phillips draws upon her extensive knowledge of seventeenth-century chamber music and Butler's style to propose solutions for these problems, and she identifies her choice of principal source for each of his works in the critical commentary. Butler's brief multi-sectional sonatas are important as early examples of the genre, but his greatest musical contribution lies unquestionably with the heights to which he brought the art of playing and composing divisions for the viol. His divisions are technically challenging pieces, and they offer an opportunity for comparison with Simpson's well-known contributions to the genre.

¹Veronika Gutmann, *Die Improvisation auf der Viola da Gamba in England im 17. Jahrhundert und ihre Wurzeln im 16. Jahrhundert* (Tutzing: Hans Schneider, 1979).

²*The Division-Violist* (London, 1659), 47-48.

Among the thirteen divisions in the present volume, grounds of varying lengths are represented: some are a mere four measures long, but most are twice that length. Several grounds are laid out in two parts with divisions for each one, in the manner of Simpson's two-part grounds. Butler's divisions also vary considerably in overall length from as few as six variations to as many as forty-nine, but most sets have between ten and fourteen variations. A favorite technique of his appears to be to follow the initial statement of the ground with a chordal variation. Butler's chords are well-voiced and idiomatic for the instrument, and they draw forth full-sounding sonorities from the viol. Chordal passages and double stops tend to return frequently in subsequent variations too, and Butler's use of descant style (in which a melody harmonizes with the ground) usually features a chordal texture as well. Other prominent features of his writing are metric contrast (especially through the use of *tripla* sections), syncopations, and frequent passages in the upper register of the instrument. His writing is technically quite demanding, with passages extending as high as c''' and featuring double stops even in the upper register. Several of his divisions are musically on a par with Simpson's longer sets and even surpass them in the suavity of the chordal writing. Butler's divisions incline more toward virtuosic display than Simpson's do, and most of them have rapid scalewise passages and considerable use of two-part broken figuration.

Although Butler wrote only a few chamber works for violin, bass viol, and continuo, his use of the title *sonata* has guaranteed them a position of historical importance in the development of that genre outside Italy. In a previous article in this journal,³ Phillips has already drawn attention to Butler's Sonata in E Minor (No. 16) for bass viol and continuo as the first in that genre by an English-born composer. She also points out the stylistic relationship between Butler's sonatas and those of Italian composers such as Castello and Marini in their multi-sectional form, use of Italian tempo marks at the beginnings of sections, and ornaments similar to the *trillo* and *tremolo*. Butler's pieces lack the bold dissonances that Italian

³"Henry Butler and the Early Viol Sonata," *Journal of the Viola da Gamba Society of America* 21 (1984): 45-52.

composers favored, however, and they are also more conventional in this regard than sonatas by some of his English contemporaries, such as William Lawes. Jack Ashworth contributes the continuo realizations and a useful commentary in which he discusses the choice of continuo instrument (he recommends chamber organ) as well as the appropriate texture and range for the accompaniment. Although most seventeenth-century treatises advise using a four-voiced texture to accompany an ensemble or a solo voice, Ashworth opts for a thinner two- or three-voiced texture in many passages because of the viol's potential for being easily covered. I found many passages in the continuo part too sparse as a result, especially when open fifths or octaves sound on long notes. His choice of harmonies over the unfigured basses seems appropriate throughout, however, and players could easily fill out the texture a little more fully when necessary.

In the longer divisions, an organist could also vary the accompaniment to a greater extent than Ashworth's written-out realizations suggest. In the Divisions in D major (No. 4), for example, the right-hand chords over a four-note ground are repeated without any change for all thirty-seven variations, leaving the viol player sole responsibility for creating variety and contrast between variations. Although it could be argued (as Ashworth does in the commentary) that such a continuo part provides a constant, unvarying background against which the soloist's ingenuity may come to the fore, treatises of the period usually encourage continuo players to vary the range and texture of the part somewhat, taking the rhythm and motion in the solo part as a cue. For suggestions on how to do this, players may wish to consult Wendy Hancock's helpful article, "General Rules for Realising an Unfigured Bass in Seventeenth-Century England," *Chelys* 7 (1977): 69-72.

Neither Butler's divisions nor his sonatas seem destined to become concert favorites, but they do provide an opportunity to study an important link in the development of these two genres. Players and scholars now have a reliable and informative edition to consult and some attractive pieces that offer both technical challenges and musical rewards.

Mary Cyr

John Coprario. *Fantasias of Four Parts*. Edited by George Hunter. Urbana, Illinois: Northwood Music, 1990. JC-4. Score and four parts. \$12.50.

Thomas Morley. *Nine Fantasias of Two Parts*. Edited by George Hunter. Urbana, Illinois: Northwood Music, 1990. TM-2. Corrected facsimile of two part books. \$8.00.

A wealth of consort music by John Coprario has been published in the last dozen years. Coprario (ca. 1575-1626) wrote approximately 145 extant instrumental compositions, of which at least ninety are suitable for combinations of viols.¹ George Hunter has edited the six two-part fantasias (Northwood JC-2, \$7.00). Richard Charteris is responsible for editing the consort music of two, three, and four parts (Fretwork Editions, score and parts, £39), a score of the five-part works (*Corpus Mensurabilis Musicae*, vol. 92), the first two volumes of the five-part works in parts (Golden Phoenix Publications; reviewed in *Journal of the Viola da Gamba Society of America* 26 [1989], 27 [1990]), and the final volume of the five-part works in parts (Fretwork, forthcoming).

Viol players will welcome Hunter's edition of Coprario's seven four-part fantasias because of its attractive music, clear typography, and modest price. Various editions of individual four-part fantasias have appeared earlier, including two in *Musica Britannica*, vol. 9, and four in *Supplementary Publications of the British Viola da Gamba Society*, so this music will be familiar to many performers. Nevertheless, it is useful to have these compositions under one cover and in a consistent format.

Coprario's style in these pieces consists of imitative counterpoint rarely relieved by moments of homophonic texture. Yet variety abounds in melodic shapes, in the number of parts sounding at one time, and in contrasts of register and sonority. Careful control of dissonance and rhythmic activity helps to shape the phrases. Coprario's melodic leaps call for a considerable amount of string crossing. However, technical difficulties of individual parts may be

¹These numbers are extracted from data in Richard Charteris, *John Coprario: A Thematic Catalogue of His Music with a Biographical Introduction* (New York: Pendragon Press, 1977).

surpassed by the challenges this music presents to sensitive ensemble playing.

The four-part fantasias can be played by one treble viol, two tenors, and a bass. Shifting to the seventh fret is required often of the first tenor, occasionally of the treble and second tenor. As Hunter points out, the first tenor part fits comfortably on an alto viol tuned c-c'' or on a small tenor tuned A-a'. He employs one treble clef, two alto clefs, and one bass clef in both score and parts.

Each fantasia fills one page of a part; only the score requires page turns within a fantasia. Computer printing is clear, especially in the large-size notes of the parts. Editorial barring generally groups four half-notes per measure, but an occasional measure of six half-notes is inserted to place an important point of arrival at the beginning of a measure. The edition retains original note values and key signatures.

In the score volume, Hunter includes a brief introduction, a table of pitch compasses for each part of each fantasia, a table of sources, and a critical commentary. The commentary lists variant readings as well as alterations that are purely editorial. Thus the score and parts contain no editorial brackets; to discover the six changes made by Hunter and not present in any source, one must read the commentary.

The editor consulted nine of the ten known sources, seventeenth-century manuscripts located in various libraries.² Most sources include at least five fantasias in parts or score, and one source contains all the viol parts. Discrepancies are relatively minor, due mainly to scribal error. Consequently editorial decisions concern accidentals, durations, and pitches of isolated notes, for the most part. A major decision was omission of an organ part, although one exists, containing six fantasias. Charteris apparently maintains that

²None of the sources is an autograph, and most postdate the composer's death; no chronological information survives for these works. See Charteris, *John Coprario: A Thematic Catalogue*, ix-x.

the use of organ parts was a later practice; not all scholars feel certain of this.³

The only weakness of George Hunter's edition is the critical commentary. Comparison to microfilms of seven sources revealed more than thirty errors and omissions, plus a dozen more typographical errors. In contrast, the score and parts are carefully edited; only one wrong note is apparent. The final note in the treble part of Fantasia No. 1 should be b', as in the score. This Northwood publication is a *performing* edition, and as such is highly recommended.

Thomas Morley's fantasias first appeared along with vocal duets in his *First Booke of Canzonets* (1595). George Hunter has extracted the nine instrumental duets and published them in facsimile form. Errors in the original source have been corrected so neatly that the reader has difficulty detecting any alterations. The editor provides a list of his corrections along with comments regarding other possible changes. He also includes translations of Morley's Italian titles, useful information on reading the notation, a chart of pitch compasses, and suggestions for transposition to fit various sizes of viols.

Many viol players know these delightful compositions from modern editions. Some performers are acquainted with the Broude Brothers facsimile edition of the complete *First Booke of Canzonets* (\$20.00; reviewed in *Journal of the Viola da Gamba Society of America* 27 [1990]). For those who are interested in just the instrumental pieces and who enjoy playing from good facsimiles, George Hunter's edition is ideal.

Elizabeth Phillips

³Judith Davidoff, in her review of John Coprario, *The Five-Part Consort Music I*, ed. Richard Charteris (*Journal of the Viola da Gamba Society of America* 26 [1989]: 95), mentions his opinion regarding organ parts. Clifford Bartlett, reviewing Charteris's edition of Coprario's consort music for two, three, and four parts (*Early Music News* 153 [June 1991]: 12), states, "Our knowledge of performance practice is not so perfect that we are certain that use of the organ is a later practice."

Thomas Tomkins. *Consort Music*. Transcribed and edited by John Irving. *Musica Britannica*, vol. 59. London: Stainer & Bell, 1991. Score.

Thomas Tomkins. *Consort Music I, for three viols*. Selected from vol. 59 of *Musica Britannica*. Edited by John Irving. London: Stainer & Bell, [1991]. Set of parts (H343).

Thomas Tomkins. *Consort Music II, for four, five, and six viols*. Selected from vol. 59 of *Musica Britannica*. Edited by John Irving. London: Stainer & Bell, [1991]. Set of parts (H344).

A new publication venture is initiated in this edition. Stainer & Bell has arranged for the familiar grey score of the *Musica Britannica* series to be released simultaneously with a set of corresponding parts. The indication on the cover of the set of parts that the contents are "selected from volume LIX" may remind us of the rather poor quality of copying and limited selections in the "Jacobean Consort Music" collections released about twenty years ago with the notice "selected from volume IX of *Musica Britannica*." The set of parts for volume 59, however, has been well planned and is compatible with the score. Seventeen three-part pieces are included in the first slip-case and nineteen four-, five-, and six-part pieces (some in two versions) in the second slip-case.

John Irving, who completed his doctoral thesis on Tomkins's music at the University of Sheffield in 1984, has maintained the numbering already established by Gordon Dodd (*Thematic Index of Music for Viols* [Viola da Gamba Society of Great Britain, 1980], pp. 183-86). Judging from the commentary provided in the score, the three-part pieces (two In nomines and fifteen fantasias) enjoyed whatever wide dissemination may be indicated by their being copied by John Merro in two manuscripts of the 1620s and in a third set of part books assumed to have originated in circles close to Tomkins. A fourth version for some pieces came from Oxford circles and was copied in large collections now held in the Marsh Library in Dublin. The works for four or more parts, including a unique "Ut re mi fa sol la," were apparently not as widely known as the trios. More's the pity for Tomkins's contemporary viol players.

Besides omitting any mention of Tomkins's dates (1572-1656), this edition makes little attempt to place his compositions in any

kind of chronology beyond what can be gleaned from the dating of the manuscript sources. Dodd (p. 183) limits the three-part works and some of the five-part Pavans to a date before 1639, when John Merro died. Irving (p. xviii) dated Merro's copying as being in the 1620s. The five-part Pavans come mainly from a source dated precisely as 1641. The earliest source of the four-part "Ut re mi..." was also 1641. The best-known (then and now) chromatic Pavan (*Musica Britannica*, vol. 59, no. 26) was found, however, in both the *Fitzwilliam Virginal Book* and Francis Tregian's large score (British Library, Egerton 3665) and thus copied before Tregian's death in 1619. Irving has found the latter in the German print *Opusculum Neuer Pavanen...* compiled by the English expatriate Thomas Simpson in 1610.

One reason for our interest in dating Tomkins's music involves coming to grips with his often extraordinary style of composition. Although his birthdate makes him a contemporary of Coprario, Lupo, and Ferrabosco II and he outlived them by three decades, the character of many of his viol pieces harkens back to the generation whose primary occupation was that of church musician. Perhaps his being a pupil of Byrd was a factor, and becoming Gentleman and Organist of the Chapel Royal as well as Worcester Cathedral. Irving observes, "In terms of their polyphonic style Tomkins's consorts seem strikingly different from those of Lupo or Ferrabosco II; in particular, the strict contrapuntal devices such as canon and proportions probably reflect his cathedral connections" (p. xvi). It is significant that the four-part "Ut re mi..." resembles those monothematic exercises in contrapuntal fireworks of White, Parsons, Tye, and even Byrd (see *Elizabethan Consort Music, Musica Britannica*, vol. 44) with their relations to Italian *ricercare* by Ruffo and others in *Musica Nova* (1540). Moreover, according to Irving (p. xvi), the "Ut re mi..." began its existence as a keyboard piece. This may explain its challenge for viol players to make its awkward unidiomatic passages into an effective ensemble piece.

Irving suggests that the inclusion of triple-meter sections in some of the three-part pieces indicates the influence of Gibbons. His observation that Tomkins's "techniques of thematic extension take as their starting point sequential patterns" similar to Gibbons's style and are then "logically worked through" begins to plumb

Tomkins's really remarkable music. Whereas Gibbons's three-part pieces have an elegant, balanced periodicity, Tomkins's are relentless and even wilful in their energetic logic and muscular drive. Once he sets up a rhythmic or melodic pattern, often with close imitation between the parts, he will pursue the contrapuntal potentials much in the same way that a modern minimalist composer might exploit every bewildering combination. Particularly good examples of these devices are found in the descending chromatic lines of the Fantasia XVII for six viols (no. 33) and in the descending whole-tone sequences shifted by a half bar and imitated at fifths below of Fantasia X for three viols (no. 12). Irving points out that Tomkins, like Byrd or Gibbons, took a contrapuntal view of the medium in the five-part Pavans, resorting "unashamedly to closely knit imitations, an idiom strongly contrasted to that of Brade or Holborne" (p. xvi). The experience of playing through such erratic textures displaced rhythmic patterns, and the inexorable tide of counterpoint can be exhilarating.

Another interesting observation about Tomkins's musical habits was learned during a conversation with John Irving in Oxford while conducting research for my new edition of the four-part fantasias of Ferrabosco II (*Musica Britannica*, vol. 62 [to be published in late 1992]). The manuscript British Library Add. 29996 includes all but two of Alfonso's pieces copied by Tomkins in the 1630s. This should be a valuable resource for establishing dependable readings, but Tomkins's versions were repeatedly found to be unlike any others. When asked directly about these "rogue" versions, John Irving remarked that "Tomkins recomposed while he copied."

Finally, some matters of editing and publishing warrant praise and concern. Dodd noted that "at the time of writing, editors have apparently fought shy of a thorough investigation of...Oxford Bodleian Mss. Mus. Sch. E. 415-8, possibly because of its incompleteness. From it, however, plausible reconstructions of Pavans 2-5 might be made" (p. 183). Those four Pavans (nos. 22-25) have been "editorially reconstructed" for us with stylish results. There are some editorial procedures used here, however, which should be noted. According to Irving's announced policy, "no one source has been taken as principal for the transcriptions, which present confluents of all available texts" (p. xx). The result is a

reading that can vary inconsistently in comparison with the edition by George Hunter of *Tomkins Six-Part Consort Music* (Northwood Music, TT-6, 1987). For example, the six-part Pavan differs not only in the accidentals provided (see part I, m. 16, 29; part II, m. 2; part IV, m. 28; part V, m. 24) but also in passages of notes (part II, m. 9, 27; part III, m. 3), and neither edition notes these variants. On another matter, Irving argues, "rather than retain an obsolete convention, C in duple time is replaced in the transcriptions by a modern fractional time-signature, $2/2$..." (p. xxii). Most viol players today are familiar with and prefer barring in $4/2$, as used by George Hunter, because the long phrases are felt more musically. Irving seems inconsistent in placing his Pavans in $4/2$ while chopping up the fantasias with $2/2$ fence posts. The *Musica Britannica* score and parts appear in a type which is easy to read, although some of the staves in the part books are crammed close together. Some concern has been expressed among players that the paper stock allows for shadows from the reverse side.

Small cavils aside, we welcome the differences of Thomas Tomkins's musical mind. Once we become familiar with the character of his music, this edition will inspire the addition of more of his works to concerts and recordings.

Bruce Bellingham

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