

Lyra Viol Composers

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Bb

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Bates, Thomas

(bur. Westminster, London, 18 Aug 1679). English viol player, teacher and composer. The earliest reference to Bates is by John Playford, who, in his *Musickall Banquet* (1651), listed him among the ‘excellent and able Masters’ of the voice and viol in London. Bates probably served the royalist cause during the Civil War: as ‘Captain’ Bates he petitioned unsuccessfully for a place among the vicars-choral at St Paul’s Cathedral when the choir was reconstituted in 1660–61, stating that he had formerly been in the choir of St John’s College, Oxford. He was sworn as one of Charles II’s musicians on 19 June 1660, receiving two posts. One was as viol player and the other as teacher of the royal children, with salaries of £40 and £50 a year respectively. Bates also served as bass viol player in the Chapel Royal; a warrant dated 30 August 1662 orders him to attend on Sundays and holy days. In spite of this potential income, payments were sparse and records show that Bates faced continual financial difficulties (AshbeeR, i, v, viii). He was admitted as a lay-vicar at Westminster Abbey on 23 June 1666, apparently serving until his death. Some time before February 1674 he married a widow, Abigail Hudgebut, perhaps mother of John, the publisher. They lived in the parish of St Margaret’s, Westminster. Bates was buried in Westminster Abbey.

Playford included two ayres, three corants, two sarabands, a country dance, an almain and a jig by Bates in *Musick’s Recreation on the Viol, Lyra-way* (1669). The manuscript GB-Mp MS BrM 832 has a saraband (attributed elsewhere to Simon Ives (ii)) and a corant by ‘John Bates’. All these pieces are in tablature. A thematic index of Bates’s music can be found in G. Dodd, ed.: *A Thematic Index of Music for Viols* (London, 1980–).

ANDREW ASHBEE

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Byrd, William

(b London, c1540; d Stondon Massey, Essex, 4 July 1623). English composer.

Cc

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Cranford [Cranforth], William

(b late 16th century; d ?c1645). English composer and singer. The naming of his psalm tune ‘Ely’ in Ravenscroft’s 1621 psalter, and Dudley North’s remark from Kirtling, Cambridgeshire (1658), concerning ‘Mr. Cranford, whom I knew, a sober, plain-looking Man’, may indicate that Cranford came from East Anglia (where the name is well known), but his family has not been traced. Cranford’s six-voice elegy *Weep, Brittaines, weep* (GB-Och 56–60) was occasioned by the death of Prince Henry in 1612; its context suggests he was already in London and part of a musical circle involving the St Paul’s Cathedral clergy and others living nearby. Significantly the other contributors to Ravenscroft’s 1621 psalter belonged to this group. Probably Cranford was already vicar-choral at St Paul’s

Cathedral, a post he is known to have held by 1624 and in which he served until the Civil War. He may be the 'William Cranford' in a list of delinquents (royalist supporters) in 1643, but he is not named among 'the four vicars choral' in July 1645.

Monson argues that the manuscript Och 56–60, perhaps associated with the Fanshawe family, was completed by 1625. Apart from Weep, Brittaines, weep, it contains Cranford's sacred madrigal Woods, rocks and mountains and his verse anthem My sinful soul. O Lord, make thy servant Charles, also known as The king shall rejoice, was apparently his most popular work of this kind: it is in a simple, semi-polyphonic style, rather in the manner of Adrian Batten. Most of Cranford's church music survives in imperfect or fragmentary form, especially in sources linked with St Paul's, such as the 'Barnard' set (Lcm 1045–51) and the 'Batten' organ book (Ob Tenbury 791). His three-voice catches had an extended life through Hilton's and Playford's publications. According to Hawkins, Purcell put the words to Cranford's music for Let's live good honest lives (zD102). An association with the composer Simon Ives (i), who also belonged to the London musical circle, is evident in two three-voice catches – Boy go down and Boy come back – the one by Ives and the other by Cranford.

All but four of Cranford's 20 surviving instrumental consorts occur in the manuscript IRL-Dm Z3.4.7–12, a source now believed to have originated in London in the 1630s, and he is also well represented in a manuscript formerly owned by Sir Nicholas Le Strange of Hunstanton, Norfolk (GB-Lbl Add.39550–4). Three pieces for two lyra viols (Ob Mus. Sch. D.245–6) were copied by John Merro of Gloucester (d 1639). Cranford's consorts belong to the Caroline era and commentators have remarked on his individual style. Gordon Dodd notes 'the fewer the parts, the more pointilliste ... The harmony is distinctly strange and the texture is often mechanical'. Dudley North draws attention to Cranford's 'pieces mixed with Majesty, Gravity, Honey-dew Spirit and Variety': striking contrasts are an important element within pieces. Though somewhat idiosyncratic, Cranford is revealed as a competent if relatively minor composer; it is unfortunate that much of his church music survives only in a fragmented state.

It is not known whether the composer was related to Thomas Cranford, vicar-choral at St Paul's, or to the eccentric Presbyterian divine James Cranford (1592–1657).

WORKS

vocal

Magnificat and Nunc dimittis, ?/?vv, GB-Ob

8 verse anthems, inc., Cp, DRc, GL, Lbl, Lcm, LF, Llp, Ob, Och, Ojc

Hear my prayer, O Lord, verse anthem, inc., Cp, DRc, Lbl, Ob (attrib. G. Bath), Y (attrib. Cranford)

'Ely' psalm tune, 162111

11 catches, 3vv, in 16516, 165210, 16585, 16636, 16676, 16725, 16734, Lbl [elsewhere attrib. H. Purcell], Lcm

Elegy, 6vv, Och; Madrigal, 6vv, Och

instrumental

13 fantasias a 3–6, IRL-Dm, GB-Lbl, Ob, Och, US-Ws: 6 ed. V. Brookes (Albany, CA, c1996); 3 pavans a 6, IRL-

Dm, GB-Lbl; In Nomine a 5, IRL-Dm, GB-Lbl, Ob, Och, US-Ws; Almain a 3, GB-Och; 3 pieces, 2 lyra viols, Ob

Variations: Goe from my window, a 5, Walsingham, a 4, IRL-Dm [anon., attrib. Cranford]

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Le HurayMR

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ANDREW ASHBEE

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Coleman [Colman], Charles

(d London, bur. 8 July 1664). English composer, singer, lutenist and viol player, probably the father of Edward Coleman. The description of him as 'antient' in the burial records of St Andrew's, Holborn, suggests that he was born probably well before 1600. He sang Hymen in Robert White's masque *Cupid's Banishment*, given at Greenwich on 4 May 1617. At the funeral of James I in 1625 he was listed as one of the 'consorte' (lutes and voices), but the date of his original appointment is not known. He performed as both instrumentalist and singer in Shirley's masque *The Triumph of Peace* (1634) and provided music for *The King and Queen's Entertainment at Richmond* presented by the six-year-old Prince Charles on 12 September 1636.

He had a house at Richmond, where for a time John Hutchinson (whose music master he was) lived. According to Lucy Hutchinson:

the man being a skilful composer in music, the King's musicians often met at his house to practise new airs and prepare them for the King; and divers of the gentlemen and ladies that were affected with music, came thither to hear; others that were not took that pretense to entertain themselves with the company.

Perhaps as a result of Colonel Hutchinson's influence with the parliamentarians, the committee appointed in 1651 to reform the University of Cambridge recommended Coleman for the MusD degree, which he took on 2 July that year. John Playford listed him in *A Musicall Banquet* (London, 1651) among London music teachers 'For the Voyce or Violle'. He wrote some of the instrumental music for Davenant's *First Dayes Entertainment at Rutland-House* (1656) and *The Siege of Rhodes* (1656). Coleman also contributed the musical entries to Edward Phillips's dictionary, *New World of English Words* (1658/R).

At the Restoration Coleman set Shirley's *Ode upon the Happy Return of King Charles II to his Languishing Nations*, dated 29 May 1660, the king's birthday and the day he entered London in triumph. In due course he was reappointed to the King's Musick as musician 'for the viall, among the lutes and voices' at a salary of £40 p.a. with £20 for strings and £16 2s. 6d. livery annually; he was succeeded in this place by his son Charles (bap. 27 Feb 1620; d 1694). On the death of Henry Lawes in 1662, Coleman was appointed 'composer in his Majesty's private music for voices'.

Coleman's songs are interesting and show more modern characteristics than those of Henry Lawes, especially with regard to tonality. (A good example is 'Wake my Adonis, do not die', from Cartwright's *The Lady Errant*, one of seven songs in MB, xxxiii, 1971.) His five- and six-part fantasies, which were never published, date from before 1625. The numerous instrumental airs in 2, 3 and 4 parts are mostly arranged in suites and reveal Coleman as one of the most prolific and capable contemporaries of John Jenkins, whose contrapuntal mastery and harmonic richness he lacked, though he was perhaps his equal in lighter genres.

WORKS

for more details about the instrumental music see DoddI

17 songs, 16528, 16529, 16537, 16595, 16695, GB-Lbl, Llp, US-NYp

Ode upon the Happy Return of King Charles II to his Languishing Nations (J. Shirley), king's birthday and Restoration, 1660, music lost

275 airs, a 2–4, 16516, 16555, 16628, 16664, GB-Lbl, Ob, Och, US-NH, NYp

26 airs, lyra viol, 16516, 16527, 16614, 16696, 16829, F-Pn, GB-Cu, Lbl, Mp, Ob, US-LAuc, NH

Music for the King and Queen's Entertainment at Richmond, 1636; First Dayes Entertainment at Rutland-House (W. Davenant), 1656; The Siege of Rhodes (Davenant), 1656

5 fantasies, a 6, GB-Ob, Och

Fantasy, a 5, IRL-Dm, GB-Ob, Och, extract pr. in Meyer

Fantasy, 2 b viol, Ckc

Divisions on a ground, b viol, US-NYp

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AshbeeR, i, iii, v, viii

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BDECM, 271–3

MeyerECM, 196–7

SpinkES, 115–18

P. Holman: *Four and Twenty Fiddlers: the Violin at the English Court 1540–1690* (Oxford, 1993), 252–3

IAN SPINK

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IAN SPINK: Coleman [Colman], Charles, Grove Music Online ed. L. Macy (Accessed 12-24-04), <<http://www.grovemusic.com.ezproxy.lapl.org>>

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Coprario [Coperario, Cooper, Cowper], John [Giovanni]

(b ?c1570–80; d ?London, cJune 1626). English composer, viol player and teacher. Playford referred to him as 'Mr John Coperario aliàs Cooper', John Aubrey as 'Jo. Coperario, whose reall name I have been told was Cowper', and Roger North as 'Coperario, who by the way was plain Cooper but affected an Itallian termination'. He himself spelt his name 'John Coprario'. In a document dated 1617 he is described as 'John Coperario, gentleman'. Dart (ML, 1961) conjectured that he may have been the John Cowper who became a chorister of Chichester Cathedral in 1575 but this seems improbable. He had already adopted his pseudonym by February 1601, when William Petre made a gift of 10 shillings to 'Coprario for Lessons hee broughte mee while in London' (US-Ws 1772.1; copy in Essex Record Office). Anthony Wood's notes seem to contain the earliest suggestion that the italianization of his name was a result of a sojourn in Italy, describing him as 'an English man borne, who having spent much of his time in Italy was there called Coprario, which name he kept when he returned into England'. Such an Italian visit is far from being out of the question, though evidence remains elusive. He was however on the Continent during 1603, for the privy purse expenses of the Secretary of State, Sir Robert Cecil, for 2–13 April include the sum of £3 'by my Lord's appointment unto Coperarey at his going into the Low Countries'. In 1606 he composed his Funeral Teares in memory of Charles Blount, Earl of Devonshire. For composing songs for the banquet given for James I by the Merchant Taylors' Company on 16 July 1607 he was paid £12. But it was Cecil, created Earl of Salisbury in 1605 and appointed Lord Treasurer in 1608, who seems to have been Coprario's chief patron during these years. When

Cecil's musicians played for Queen Anne on 31 October 1605 Coprario received £5 as 'a Setter of Musick'. As Charteris (1974) has shown, the Cecil papers at Hatfield House indicate frequent payments to him between June 1607 and April 1613, covering lodging, the cost of stringing the instruments in his care (which included a 'lyra'), disbursements in connection with the boy George Mason, rewards for musicians hired probably for the entertainment of the King at Salisbury House in May 1608, a 'free gift to him' of £20 at Christmas 1609, and a gift of £10 from the second earl before his journey to Heidelberg in 1613; among the papers thus brought to light are some bearing his signature which conclusively establish that the famous manuscript of his Rules how to Compose (US-SM EL 6863) is in Coprario's hand (see illustration). Other patrons were Edward Seymour, Earl of Hertford (1539–1621), and Francis Clifford, Earl of Cumberland (1559–1641). Aubrey claimed that Coprario 'lived most' on Seymour's Wiltshire estates at Amesbury and Wulfall, and Fuller wrote that Seymour retained the boy William Lawes as a musical apprentice and 'bred him of his own cost in that Faculty, under his Master Giovanni Coperario'. Clifford's payments to Coprario included £7 in July 1614 for a 'lyro' viol 'sent by sea to Londsborough' and £11 in January 1617 following 'his returne from the Cittie of Ragusin in Italy' (Hulse, 1993). It was presumably to cover this journey to Ragusa (Dubrovnik) that he was granted a pass from the Privy Council on 13 July 1616 'to goe into forraigne partes for one yeare about dispatch of his private occasions'. A further year's pass to visit Germany was issued on 28 June 1617.

Coprario's settings of Campion's Songs of Mourning: Bewailing the untimely death of Prince Henry, published early in 1613, include elegies addressed personally to James I, Queen Anne, Prince Charles, Princess Elizabeth and the Elector Frederick (to whom the set as a whole was dedicated). For composing music for Campion's The Lords Maske, the first of the masques to celebrate Princess Elizabeth's marriage to Frederick on 14 February 1613, he received £20; subsequently he was one of the retinue which accompanied the bridal pair on their journey to Heidelberg. Later that year he once again collaborated with Campion, for whose 'Masque of Squires' (given in December to mark the Earl of Somerset's marriage) he composed three songs.

Hawkins set down the tradition that he 'taught music to the children of James the First', Burney that Prince Charles was 'a scholar of Coperario, on the viol da gamba'. Though these assertions should be accepted with caution, it is clear that he came to occupy a special place in the Prince of Wales's household. In March 1618 he received 'for his highnes speciall use and service' the sum of £50, and from 25 March 1622 he was paid an annual stipend of £40 as one of the Prince's musicians-in-ordinary. Four fantasias by him may have formed part of an intended gift for Philip III ordered by the Duke of Buckingham at the time of Charles's projected Spanish marriage in 1623 (Rasch, 1991). In a petition dated 12 May 1625 to Charles, the violinist John Woodington described himself as 'Musition to King James 6 yeres, and to His Majestie in Coperario's musique 3 yeres'. It was doubtless during this period and for the ensemble to which Woodington belonged that Coprario composed the 'incomparable' fantasia-suites which, according to Playford, delighted Charles more than any instrumental music and in which he 'could play his part exactly well on the Bass-Viol'. Upon his accession in 1625 Charles appointed Coprario composer-in-ordinary, a position to which Ferrabosco succeeded in July 1626 'in the place of John Copreario deceased'.

To the composer's early period may be assigned the Italian villanellas, and, more important, the fantasias or 'instrumental madrigals' (as the majority may be better termed) of five and six parts which later came to be among his most celebrated works. Almost all of these are found bearing Italian titles, some of which may be identified as the incipits of madrigal, canzonet or villanella texts set by such composers as Marenzio, Anerio, Eremita, Gorzani (whose Primo libro di Napolitane of 1570 supplied most of the verses used for the three-part villanellas) and Vecchi. Only three of Coprario's five- and six-part pieces survive with fully underlaid texts: these include highly chromatic settings of lines from Petrarch's canzone *Che debb'io far* and from Guarini's *Il pastor fido*. The discovery (Braun, 1977; Charteris, 1986) that Moritz, Landgrave of Hessen-Kassel owned a set of manuscript partbooks of 'Madrigali a. 5. di Giovanni Coprario composte' in 1613 goes some way towards confirming the suspicion that most of the others too must have originated as madrigals, a genre which in England came to be considered as 'apt

for viols or voices'. No such overt literary associations underlie his fantasias of two, three or four parts; indeed the sets for three and four viols are classic examples of this 'chiefest kind of musicke which is made without a dittie'. Some fine, idiomatic music for lyra viols survives; Wood, following Playford, named Coprario as 'one of the first Authors that set Lessons to the Viol Lyra-way, and composed Lessons not only to play alone but for two or 3 Lyra-Viols in consort, which hath been approved by many excellent masters'. His fantasias for two bass viols and organ, which seem to be late works and are in structure more like grave polyphonic airs, represent an innovation in consort music texture, with the organ providing important harmonic and contrapuntal enrichment. The keyboard takes a still more essential role in the suites of fantasia, alman and galliard for one or two violins, bass viol and organ; these pieces, which gave rise to the 'fantasia-suite' genre that flourished until the Restoration, are notable not only for their instrumentation and formal scheme, but also because they show Coprario's pithiness of line, rhythmic wit and bold dissonance treatment at their most advanced.

Coprario stands out as an original, influential and literate figure in the circle that included the younger Ferrabosco, Orlando Gibbons and Thomas Lupo. His songs are less important than his instrumental music, though the *Funeral Teares and Songs of Mourning* strike a style of declamatory elegiac rhetoric quite individual in English work of the period. For the former he may well have written the words (including *In darknesse let me dwell*) as well as the music. The contributions to Sir William Leighton's *Teares or Lamentacions* are his only devotional compositions. His treatise *Rules how to Compose* (which has occasional correspondences of detail with *Campion's A New Way of Making Fowre parts in Counter-point*) survives in a holograph manuscript that belonged to John Egerton, apparently before he was created Earl of Bridgewater in 1617 (see illustration); it is an eminently clear and practical guide, from first principles to learning 'How to maintayne a fuge', with the progressive Coprario showing through in the tacit unorthodoxies of some of the examples, and in a modified form ('*Dr Blow's Rules for Composition*', GB-Lbl Add.30933) was still being used nearly 100 years later. Thomas Tomkins dedicated one of his *Songs of 1622* to him; later William Lawes paid his teacher eloquent tribute in his divisions on a 'Paven of Coprario' for harp, violin, bass viol and theorbo (MB, xxi, 1963, 2/1971) and in his 16 fantasia-suites.

WORKS

instrumental

Alman, 3 viols, ed. R. Charteris, J. Coprario: the Two-, Three- and Four-Part Consort Music (London, 1991)

6 fantasias, 2 viols; 10 fantasias, 3 viols, org ad lib; ?3 fantasias, 3 viols, org; 7 fantasias, 4 viols, org ad lib: all ed. R. Charteris, J. Coprario: the Two-, Three- and Four-Part Consort Music (London, 1991)

49 instrumental madrigals or fantasias, 5 viols, org ad lib: *Alma mia tu mi dicesti*; *Al primo giorno*; *Caggia fuoco dal cielo*; *Chi può mirarvi*; *Credemi*; *Cresce in voi*; *Crudel perchè*; *Dammi o vita mia soccorso*; *Deh cara anima mia*; *De la mia cruda sorte*; *Del mio cibo amoroso*; *Dolce ben mio*; *Dolce mia vita*; *Dolce tormento* (2p. *Ingiustitia d'amor*); *Dove il liquido argento*; *D'un si bel fuoco*; *Fugga dunque la luce* (2p. *O sonno*); *Fuggi se sai fuggire*; *Gitene, ninfe*; *Illicita cosa*; *In te mio nove sole*; *In voi moro*; *Io piango*; *Io son ferito, Amore*; *Io vivo in amoroso foco*; *Ite leggiadre rime*; *La primavera*; *Leno*; *Lieti cantiamo*; *Luci beate e care*; *Lucretia mia*; *Lume tuo fugace*; *Nel sen della mia Margherita*; *Ninfa crudele*; *Occhi miei con viva speme*; *Ohimè la gioia è breve*; *O misero mio core*; *Passa madonna*; *Per far una leggiadra vendetta*; *Qual vaghezza*; *Quando la vaga Flori*; *Rapina l'alma*; *Se mi volete morto*; *Sia maledetto Amore*; *Voi caro il mio contento*; others untitled: ed. in CMM, xcii (1981), together with 3 anon. pieces conjecturally assigned to Coprario

8 instrumental madrigals or fantasias, 6 viols, org ad lib: *Al folgorante sguardo*; *Che mi consigli, Amore*; *Risurgente madonna*; *Sospirando*; *Su quella labra*; *Udite, lagrimosi spirti*; others untitled: ed. R. Charteris, J. Coprario: *The Six-Part Consorts and Madrigals* (Clifden, 1982)

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3 lessons, 2 lyra viols, Cu Dd.v.20 (1 part only)

11 lessons, 3 lyra viols; ed. in RRMBE, xli (1982)

12 fantasias, 2 b viols, org; ed. in RRMBE, xli (1982)

16 fantasia-suites, vn, b viol, org (org only for no.16); ed. in MB, xlvi (1980)

8 fantasia-suites, 2 vn, b viol, org; ed. in MB, xlvi (1980)

Verse, cornett, sackbut, org, US-NYp Drexel 5469 (org only)

?2 masque dances ('Cuperaree or Grayes inn'/'The Lordes Maske'; 'The second'), ed. A. Sabol, *Songs and Dances for the Stuart Masque* (Providence, RI, 1959, enlarged 2/1978) [perhaps for *The Lords Maske* (1613), though Sabol prefers to associate these with Beaumont's *Masque of the Inner Temple and Gray's Inn*]

? masque dance ('The Sayers Masque'), ed. A. Sabol, *Songs and Dances for the Stuart Masque* (Providence, RI, 1959, enlarged 2/1978) [unattrib., but perhaps the dance for 'twelve skippers in red capps' which followed the song 'Come a shore, come merrie mates' in the *Earl of Somerset's Masque*]

Pavan, lost, arr. harp, theorbo (with vn and b viol divisions) by W. Lawes, ed. in MB, xxi (1963, 2/1971)

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Corkine, William

(fl 1610–17). English composer. The dedication of his first collection (1610) to Sir Edward Herbert (later Lord Herbert of Cherbury) and Sir William Hardy suggests that he served his apprenticeship under them. Little is otherwise known of his life. A receipt dated 2 February 1612 shows that he performed with John Dowland and Richard Goosey at a Candlemas entertainment at the Middle Temple. In 1617 he was one of a group of musicians given permission to go and work at the Polish court.

Corkine's books of Ayres contain both songs and pieces for the lyra viol. Most of the songs have an accompaniment for lute and bass viol, but some of those in the second book are accompanied by bass viol only; the wording on the title-page, 'to the Base-Violl alone', seems to preclude the addition of a chordal continuo part. Some of Corkine's songs, such as *Some can flatter* and *Sweet restraints these showers of kindness*, recall the 'light airs' of Thomas Campion, with their simple textures and flowing groups of two notes per syllable. Corkine's graceful melodic style, with its happy use of sequence, is heard at its best in *What booteth love*. Other songs, however, such as the setting of Donne's *Tis true tis day*, foreshadow the new declamatory style in their wayward melodic contours and irregular rhythms. Corkine's music for the lyra viol, which is intabulated and chordal like that of the lute, consists of dances and variations on popular grounds. His settings of *Walsingham* and *Come live with me and be my love* represent early high points in the repertory of the lyra viol.

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Ayres, to Sing and Play to the Lute and Basse Violl, with Pavins, Galliards, Almainses and Corantos for the Lyra Violl (London, 1610/R); ayres only ed. in *ESLS*, 2nd ser., xii (1926); 2 inst pieces in *MB*, ix (1955/R)

The Second Book of Ayres, some to Sing and Play to the Base-Violl alone: others to be Sung to the Lute and Base Violl, with new Corantoes, Pavins, Almainses; as also divers new Descants upon old Grounds, set to the Lyra-Violl (London, 1612/R); ayres only ed. in *ESLS*, 2nd ser., xiii (1927)

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Praise the Lord, anthem, inc., GB-Och

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DIANA POULTON/DAVID GREER

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Dd

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Machy [Demachy], Sieur de [first name(s) unknown]

(fl second half of 17th century). French viol player and composer. He was a native of Abbeville and, like his more famous contemporary Sainte-Colombe, studied with Nicolas Hotman (Rousseau, 1688); he probably lived in Paris from this time. In 1685 De Machy published the first French collection of pièces de viole; at that time he lived in the rue Neuve-des-Fossez, in the fashionable Fauxbourg St Germain. According to Du Pradel's *Livre commode, contenant les adresses de la ville de Paris* (Paris, 1692), he was still living in Paris in 1692. De Machy's *Pièces de violle, en musique et en tablature* (Paris, 1685) consist of eight suites of dances, four in staff notation and four in tablature. They make full use of the seven-string bass viol and establish the tradition, characteristic of the French virtuosos, of being meticulously marked up with bowing, fingering and ornamentation. De Machy explains in his 11-page 'Avertissement très-nécessaire' that the bass viol has three roles: 'the first and most common is playing pièces d'harmonie [unaccompanied chordal pieces] ... the second ... consists of accompanying oneself, singing one part while playing the other ... and the third is to play in consort ... but this manner is not taught nowadays'. De Machy's pieces use the viol in the first of those roles and their origins in the pièces de luth are evident in their rich chordal nature and use of the style brisé. Each suite opens with an extended unmeasured prelude, to be played 'as one wishes, slow or fast'; the succeeding dances follow the conventional pattern of allemande, courante, sarabande, gigue, gavotte and menuet (or, in the fourth suite, chaconne). De Machy was a conservative, committed to generating a rear-guard action against the new progressive school of viol playing in the hands of Sainte-Colombe's pupils, notably Marais, Danoville and Rousseau. De Machy's claim that there were two ways of placing the left-hand thumb 'as on the lute, theorbo and guitar' – opposite either the first or the second finger – provoked a storm of protest from Rousseau and Danoville, who were both of the opinion that the thumb must be placed opposite the second finger (to facilitate an extended position). The two progressive authors sought to clarify the situation in their treatises of 1687, which were met by a furious retort from De Machy. This latter document is lost, but there remains Rousseau's 13-page vitriolic Réponse (Paris, 1688) with liberal quotations from De Machy's original.

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Ee

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East [Easte, Est, Este], Michael

(b c1580; d Lichfield, 1648). English composer. He was previously thought to be the son of the music printer Thomas East, but the latter's will does not mention him. Its reference to a 'Coson Pearson dwellinge in Mynuall [? Mildenhall] nere Elie', a place with which the composer was associated, hints remotely at a more distant relationship between the two men. Indeed, from evidence of his deposition in a civil case, Thomas East was Michael's uncle. Michael's name first appears as a contributor to Morley's *Triumphes of Oriana* (RISM 160116), and because of its late arrival his piece was printed on the preliminary pages. In 1606 he received the MusB degree from Cambridge; his second set of books, published in the same year, is addressed 'from Ely House Holborne'. It is possible that at this time he served the Dowager Lady Hatton, who occupied part of this London palace of the Bishops of Ely; the dedication of the last set of 1638 to Sir Christopher Hatton argues a connection with the family.

In March 1609 East joined Ely Cathedral choir as a lay clerk, in place of Ralph Amner. The cathedral account books show that 'Mr Michael Este' received no payment after midsummer of that year, and at Michaelmas 1610 his name disappears from the list of lay clerks. He is not recorded again until Michaelmas 1614, when he acted as a replacement lay clerk for one term only. Thereafter his name disappears from the Ely records. The facts that he was sometimes paid by proxy and is not mentioned in the ecclesiastical visitations of the cathedral in May 1610 and 1613 strengthen the supposition that he was never in regular or full-time attendance there. Sometime before 1618 he moved to Lichfield, for on the title-page of the fourth set he is entitled 'Master of Choristers in the Cathedrall Church'. The antiquary Elias Ashmole (1617–92) referred to him as 'my Tutor for Song', and made it clear he was not also organist of the cathedral by mentioning Henry Hinde as holder of that post. In 1620 St John's College, Oxford, commissioned East at a fee of 44s. to write an 'anthem of St. John' (As they departed), which he apparently visited Oxford to hear; it was later published in his collection of 1624, dedicated to John Williams, Bishop of Lincoln, in gratitude for an annuity he gave East after hearing 'some Motects' (probably anthems) of his. East's will (PCC 77 Essex), dated 7 January 1648, informs us that he lived in the Cathedral Close, that his wife Dorothy and daughter Mary Hamersly were both alive, and that he had a son and a grandson (aged two) both called Michael. The will was proved on 9 May 1648.

East was unusually fortunate in having so much of his work published. His seven sets of books, though containing little of musical importance, are a valuable guide to the changing musical tastes of early 17th-century England. The first two sets, issued in the heyday of the madrigal, are thoroughly italianate in style and content. The third and fourth sets, however, place consort songs and anthems side by side with genuine madrigals and canzonets, and the third set even includes an extended sequence of viol fantasies. It is probably significant that this book, East's first publication to include music for viols, appeared shortly after he joined the Ely Cathedral choir, where there was already a very strong tradition of viol teaching. Perhaps this venture was encouraged, therefore, by the enthusiasm and expertise of musicians such as John Amner and Thomas Wyborough. 20 three-part pieces for viols are the sole contents of the fifth set. The names of the partbooks (Cantus, Quintus and Bassus), the designation 'Songs ... as apt for Vyols as Voyces', and the titles of the pieces have suggested to some writers that these were originally five-part madrigals adapted to take advantage of the growing demand for instrumental music; but there is no evidence of a reduction of parts (Cantus and Quintus indicating two equal voices), the opening point often cannot be made to fit the words of the title, and in any case the entitling of fantasies goes back to the days of Tye, as does the singing of wordless compositions. Pieces of the same kind are also found in the seventh set, which again is entirely instrumental.

The sixth book is devoted completely to sacred compositions, with the exception of a consort-song setting of Sir

Henry Wooton's poem in honour of Princess Elizabeth, daughter of James I. Awake and stand up is the only full anthem, the rest being sacred consort songs or verse anthems, several of which were adapted for church use by the substitution of organ for viol accompaniment. Earlier versions of two of East's consort anthems (When Israel and O clap your hands) exist in manuscript (GB-Ob Tenbury 1162–7) together with an interesting version of the pastoral Sweet Muses (third set) to the Italian words Cantate, ninfe e pastori. Two secular pieces in English ascribed to East appear in a copy of John Bennet's Madrigalls (1599) in the hand of Conyers D'arcy (Greer).

East was an industrious but unoriginal composer, who cultivated an up-to-date style without ever developing an individual musical personality. He took more texts from earlier madrigal sets and from the Elizabethan Italian anthologies than any other English madrigalist. Nor was his borrowing confined to words: he often quoted a whole phrase or more of music, and not infrequently based an entire composition on a previous setting (e.g. his praiseworthy sacred madrigal, When David heard, modelled on Weelkes). But where he no doubt intended to emulate, he often became merely derivative. His style was formed during the height of the madrigalian period, and he embraced the Italianate idiom wholeheartedly. Unlike so many of the greater English madrigalists, he avoided the traditional native style even when writing consort songs and anthems. His sacred compositions, which may be compared with those of Ward, Ravenscroft and Amner, consequently tend to be more colourful (though no less prolix) than minor works in the orthodox Jacobean Anglican style – confirming the impression that he generally wrote in the first instance for the chamber, not the church. As an instrumental composer, East suffered from the lack of genuine contrapuntal ability, and from a tendency to eke out his short-winded ideas by frequent recourse to cadential patterns. An exception must be made, however, of the five-part fancies in the third set. Forming a unified cycle on the theme of the sinner's (?lover's) progress from despair through penitence to eternal bliss, these ambitious pieces fully deserve Thurston Dart's commendation: 'despite some slipshod part-writing, they are among the best five-part consorts of the time'.

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manuscript

Magnificat, Nunc Dimittis (verse), inc., GB-Cu, LF

Burial Sentences (full), inc., LF

Be not angry (verse), inc., WO

Come lovers forth, 4vv, in John Bennet, Madrigalls (1599), US-Ws (inc., B missing)

Come, ye blessed (verse '2 Trebles and Base'), inc., GB-WO

Fall down (verse), inc., WO

O clap your hands (full), inc., text only in J. Clifford: *The Divine Services and Anthems* (London, 1663)

Sweet Jesu (verse), inc., WO

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Pavin (for 2 b viols), Ob

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Ff

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Farrant [Farunt], Daniel

(b c1575; bur. Greenwich, 24 July 1651). English composer, string player and instrument maker. He may have been

the son of Richard Farrant, Master of the Choristers at St George's Chapel, Windsor and Master of the Children of the Chapel Royal. A birthdate of about 1575 would make Daniel Farrant a contemporary of John Coprario and Alfonso Ferrabosco II, who John Playford mentioned with Farrant in 1661 as 'The First Authors of Inventing and Setting Lessons' for lyra viol. On 23 November 1607 Farrant was given a place in the royal violin band at the court of James I. He is listed as a player of the viol in several documents of 1624 and 1625.

Farrant was an instrument maker as well as a player. On 27 February 1626 he was paid £109 for six 'Artificiall Instruments' 'made and finished' for royal service. Playford wrote that he was 'a person of such ingenuity for his several rare inventions of instruments, as the Poliphant and the Stump, which were strung with wire' and 'a lyra viol, to be strung with lute strings and wire strings, the one above the other'. This cannot be taken at face value since Farrant would have been too young to have invented the poliphant or poliphon, which (Playford claimed elsewhere) Queen Elizabeth played, and at least three other individuals are connected with the invention of the lyra viol with sympathetic metal strings – the ancestor of the baryton. Nevertheless, it is likely that Farrant was involved in some way with the development of novel types of stringed instruments in Jacobean England.

Farrant served at court, still apparently in the dual role of viol player and violinist, until 1642. He made his will on 20 March 1643 and died in 1651; he was buried at St Alfege, Greenwich on 24 July. Only three pieces survive; a pavan for lute (GB-Cu Dd.5.78.3, ed. in suppl. to *Lute News*, March 1998) and a pavan and a toy for solo lyra viol. A five-part pavan based on a four-note ostinato (ed. in *MB*, ix 1955, 2/1962) as well as two further lyra viol pieces are also probably by him (see *DoddI*).

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BDECM

DoddI

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Ferrabosco.

Family of Italian and English musicians. Members of this Bolognese family (fig.1) were well known in Italy during the 16th century, and in England during the 16th and 17th centuries. The earliest record of the family shows Domenico, son of Pietro or Petruccio, styled Ferrabosco, to have been in 1460 in the service of the magnificent house of Bentivoglio which then ruled Bologna. Domenico's son Cecchino was baptized on 7 September 1460. These early Ferraboscis (not known to be musicians) were highly regarded in the Bentivoglio court, and Cecchino's two sons Annibale and Alessandro, baptized on 27 September 1487 and 1 October 1491 respectively, were sponsored by and named after the ruler's own sons. In 1473 the Commune of Bologna gave Domenico a house, possibly via Zamboni 38, near the university and Bentivoglio Palace. Annibale's four sons, Domenico Maria, Lodovico (a canon and precentor of the collegiate church of S Petronio in Bologna), Girolamo and Filippo were probably born there.

(1) Domenico Maria Ferrabosco [Ferabosco]

(2) Alfonso Ferrabosco (i)

(3) Costantino Ferrabosco

(4) Matthia Ferrabosco

(5) Alfonso Ferrabosco (ii)

(6) John Ferrabosco

JOHN V. COCKSHOOT (1, 3, 4), CHRISTOPHER D.S. FIELD (2, 5, 6)

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(5) Alfonso Ferrabosco (ii)

(b Greenwich, c1575; bur. Greenwich, 11 March 1628). English composer and viol player of Italian descent, eldest and illegitimate son of (2) Alfonso Ferrabosco (i). He was arguably the most accomplished, innovative and influential composer of chamber music for viols, and of songs for court masques, of his generation in England.

1. Life.

According to Anthony Wood (GB-Ob Wood D.19(4)) he was born in Greenwich, where he lived for much of his life. His mother was probably Susanna Symons, whom his father later married. When his parents left England soon after their wedding they left him and his infant sister in the guardianship of Gomer van Awsterwyke (or Gommar van Oostrewijk), a member of the queen's flute consort. In 1582 Alfonso (i) asked for his children to be brought to Italy, but the queen ordered their guardian not to let them go, and they remained in his charge until he died in 1592.

Shortly after Awsterwyke's death, Elizabeth granted the young Alfonso an annuity of £26 13s 4d as 'musician for the viols', and he continued to receive this until 1601, but it appears that he took little part in court music during those years. Sometime before 30 April 1602 he petitioned Sir Robert Cecil for a reasonable stipend and something to pay his debts, and as a result was appointed to a court place with retrospective effect from 24 June 1601, at a salary of £50.

From Christmas 1604 he received a second court salary of £50 as an extraordinary groom of the Privy Chamber, as he was teaching music to the young Prince Henry; he also bought viols for the prince's use. That same Christmas saw the first of his collaborations with the poet Ben Jonson and the designer Inigo Jones on a masque for the Stuart court, *The Masque of Blackness*, given on 6 January 1605 with Queen Anne as the principal masquer. His music for the following year's *Twelfth Night* masque, *Hymenaei*, elicited warm praise from Jonson, and Alfonso seems to have been engaged to write songs for Jonson's play *Volpone*, acted at the Globe in 1606. He was a regular contributor of vocal music for court masques. In 1609 John Browne published two books of Ferrabosco's music, each representing a significant aspect of his creative work. The first, *Ayres*, contains songs and dialogues with lute and bass viol (fig.2), including settings of poems by Donne and Campion and solo songs for Jonson's masques. The second, *Lessons for 1. 2. and 3. Viols*, is devoted to pieces for lyra viol.

When Henry became Prince of Wales in 1610, Ferrabosco was not one of the musicians appointed to his household, but continued to serve in the King's Privy Chamber, a position that he kept after the prince's death in 1612. Surprisingly, he seems not to have been involved in the prince's funeral; but following Prince Charles's creation as Prince of Wales Alfonso's name headed the list of musicians appointed to serve him. Outside the royal family his patrons may have included Philip Herbert, Earl of Montgomery (later Earl of Pembroke), and Edward Seymour, Earl of Hertford.

Despite an 11-year gap after 1611 in Ferrabosco's known collaborations with Jonson, there seems to be no evidence to suggest that they had quarrelled, as some (e.g. Chan) have supposed. Nevertheless a change can be detected from around 1615 in the way that Jonson expected his masques to be treated musically (Walls). In the Twelfth Night masque for 1617, *The Vision of Delight*, and in *Lovers made Men*, a private masque given the following month, an apparently novel feature was verse 'sung (after the Italian manner) *Stylo recitativo*'. Nicholas Lanier (ii) was the composer for *Lovers made Men*, and when Ferrabosco's name next appears in connection with a masque it is as Lanier's collaborator in the *Masque of Augurs* (1622).

Meanwhile Ferrabosco remained prominent as a string player at court; he was listed in 1624 at the head of a group of four 'Musicians for the Violls', and he was responsible for purchasing instruments in 1623 and 1627, including 'lyras'. It is not clear whether these were 'lyras' of the recently invented sort, with sympathetic strings, but Ferrabosco probably did play on such instruments. The viol player André Maugars, visiting England as one of Queen Henrietta Maria's musicians (1625–7), declared that he heard no player of 'la Lyre' in Italy who was fit to be compared with the great 'Farabosco d'Angleterre' (Thoinan).

By 1617 Ferrabosco's annual salary at court had risen to £140, but he continued to incur debts. A dozen years or more earlier he had married Ellen Lanier; but his financial difficulties may have resulted less from having to feed a growing family than from a rash business venture upon which he embarked with his brother-in-law Innocent Lanier, one of the king's flautists. Along with Captain Hugh Lydiard, a merchant seaman, they were granted rights to dredge the Thames and to sell sand and gravel taken from the river-bed, to levy a penny per ton on imports to and exports from the port of London, and to collect fines imposed for causing annoyance on the river. In 1625, having sold his share in the patent of this badly managed venture, Ferrabosco seems to have withdrawn from the partnership. In January 1626 he was preparing to travel 'beyond the seas', though his purpose is unknown.

In July 1626, following Coprario's death, he was granted a fourth court post, that of 'composer of musicke in ordinary' to the king, which added another £40 a year to his income. He died in 1628 and was buried on 11 March at the church of St Alfege, Greenwich. His four court posts were granted to two of his sons, Alfonso (iii) and Henry; (6) John Ferrabosco was also a musician, and two of his daughters married musicians: Elizabeth married George Bunckley, and Katherine married Edward Coleman and was herself well known as a singer. (For further details of Henry and Alfonso (iii) see BDECM.)

Ferrabosco: (5) Alfonso Ferrabosco (ii): Works

instrumental

VdGS indicates numbering system in DoddI

lyra viol

Lessons for 1. 2. and 3. Viols (London, 1609):

13 alman-coranto pairs, 1 lyra viol; 1 alman, 1 coranto in D (5 almans also found in versions for 5 viols, VdGS 4, 5, 6, 9, 10)

3 alman-coranto pairs, 2 lyra viols (1 alman also found in version for 5 viols, VdGS 8; corantos arr. from versions for 1 lyra viol)

Fantasia, 3 lyra viols; D (also found in version for 4 viols, VdGS 13)

7 galliard-coranto pairs, 1 lyra viol

3 galliard-coranto pairs, 2 lyra viols; 1 galliard in D (corantos arr. from versions for 1 lyra viol)

5 pavan-coranto pairs, 1 lyra viol (2 pavans also found in versions for 5 viols, VdGS 1, 9)

Pavan, 3 lyra viols (also found in version for 5 viols, VdGS 3)

3 preludes, 1 lyra viol

Alman, 2 lyra viols (VdGS 199), GB-Ob (also found in version for 5 viols, VdGS 10)

Pavan, 1 lyra viol (VdGS 146), Ob

other instrumental

9 almans, 5 viols/vn, GB-Lbl, Ob, Och, some inc.; FP, 1 in D

2 almans, 6 wind insts, Cfm, inc.; FP

4 almans, 3 viols/vn, Och, US-NH (3 are arrs. of almans for 5 viols, VdGS 1, 3, 4)

Alman, tr, b viol, J. Playford: *A Breefe Introduction to the Skill of Musick* (London, 1654) (arr. of alman for 5 viols, VdGS 1)

Aria, 4 insts, bc, 162119 (arr. of alman for 5 viols, VdGS 10); ed. B. Thomas, Thomas Simpson: *Taffel-Consort* (1621) (London, 1988)

9 pavans, 5 viols/vn (incl. Dovehouse Pavan, VdGS 1; Pavan on Four Notes, VdGS 4, also adapted as consort song, *Heare me O God*; Pavan on Seven Notes, VdGS 8), IRL-Dm, GB-Ckc, Lbl, Ob, Och; FP, 2 in D

21 fantasias, 4 viols; AB, 2 in D

9 fantasias, 6 viols, IRL-Dm, GB-Lbl, Och; FP, 1 in D

3 In Nomines, 6 viols, IRL-Dm, GB-Lbl, Och, 1 inc.; FP, 2 in D

3 In Nomines, 5 viols, IRL-Dm, GB-Ckc, Lbl, Lcm, Ob, Och, US-SM; FP, 1 in D

Sound out my voyce, division viol, GB-Ob Mus.Sch.D.246–7 (2 diminution settings of Palestrina: *Vestiva i colli*; ascribed to ‘Alfonso’; presumably by Alfonso (ii)); 1 set ed. G. Dodd, *Viola da Gamba Society*, suppl. pubn no.128

Ut re mi fa sol la (2p. La sol fa mi re ut), 4 viols, IRL-Dm, F-Pc, GB-Ckc, Lbl, Ob, Och, Y; FP, 1p. ed. E. Walker, MA, iii (1911–12), 65–73, esp. 70–73, 2p. in D

Ut re mi fa sol la (2p. La sol fa mi re ut), 5 viols, Lbl, Lcm, Och (arr. of version for 4 viols); FP, 1p. also ed. in Lowinsky, 2p. in D [attrib. by Lowinsky to Alfonso Dalla Viola but by Ferrabosco]

anonymous but possibly by alfonso (ii)

Prelude, 1 lyra viol (VdGS 179), GB-Ob

Alman, pavan, galliard, coranto, 2 lyra viols (VdGS 195–8), Ob

Alman, pavan, 2 corantos, 3 lyra viols (VdGS 121–4), Lbl, Ob, Och

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Ford [Foard, Foord, Forde, Fourd, Fourde], Thomas

(d London, bur. 17 Nov 1648). English composer and viol player. He was appointed one of the musicians to Prince Henry in 1611, initially at a yearly salary of £30, but from March 1612 he received £40. Later he became one of the lutes and voices to Prince Charles, serving him after his coronation and up to the Civil War in 1642. On 1 January 1627 Ford was among 31 musicians who received as ‘Newyeares gifts given by the Kinges Matie ... to each of them in guilt plate five ounces a peece’. In July 1634 he was granted a £20 increase of pension for life. The charter of the Corporation of Musick in Westminster (15 July 1635), which gave the King's musicians authority over the training and performance of musicians in the capital and its immediate environs, lists Ford as one of the Corporation's first two wardens (the second being Jerome Lanier) with the authority to administer the ‘corporall oathes’. Ford was buried at St Margaret's, Westminster. Under the terms of his will, dated 12 November 1648, several musicians received bequests including Walter Porter and Henry Cooke. At his death he was apparently enjoying a double place, both as ‘composer to the private musick’ and as ‘a viall, among the lutes and voices’ at a combined yearly salary of £80 plus liveries. After the restoration of the monarchy in 1660 this double vacancy was filled with the appointments of Charles Coleman ‘for ye Viall’ and Henry Lawes as ‘Composer’. Ford also seems to have been in receipt of an annuity of £120 granted by Charles when Prince of Wales.

Ford's *Musicke of Sundrie Kindes* (London, 1607) is in two parts, dedicated respectively to Sir Richard Weston of Skreens, Roxwell, Essex, and to Sir Richard Tichborne. Among the ayres are such famous pieces as *What then is love*, *sings Coridon*, *Faire sweet cruell*, *Since first I saw your face* and *There is a ladie, sweet and kind*. The ayres are given alternative four-part vocal settings. The lyra viol duets include *M. Southcote's Paven* with its galliard (MB, ix); other titles that might help to identify the circle in which Ford moved at this stage in his life are *The baggepipes: Sir Charles Howard's delight*, and *Snatch and away: Sir John Paulet's toy*. Some pieces contain indications of a pizzicato technique common in lyra viol playing: ‘thumpe them with the first and second finger of the left hand according to the direction of the pricks’.

Ford contributed two anthems to Sir William Leighton's *Teares or Lamentacions of a Sorrowfull Soule* (RISM 16147) and a large number of three-part songs (ATB) both sacred and secular survive in manuscript, notably at Winchester College and Christ Church, Oxford. A number require the support of a basso continuo (missing from the set in GB-Och). Also in manuscript are some six-part anthems and madrigals, including *'Tis now dead night*, a ‘Passion on the Death of Prince Henry’. Ford's viol music includes six fine five-part fantasias (anonymous in Lbl Add.17792–6, but ascribed to him in Lcm 1145).

Although Ford's work in the context of his time has not yet been authoritatively assessed, it is possible to say that the music merits better than its present relative obscurity. Hsieh has written of the anthems – perhaps the least well-known works – that some ‘are equal to the works of the most eminent composers of the period’. The lute-songs, such as the delicately elegant *Since first I saw your face*, rank with the best in a genre not lacking in great works. The lyra viol duets are so finely idiomatic as to suggest that Ford must have been an excellent performer; the depth of expression and originality of one like the *Pauin*, *M. Maynes Choice* show him to have been a composer of true inspiration.

WORKS

19 anthems, 3–6vv, 16147, GB-DRc, Lbl, Llp, Ob, Och, Ojc, US-NYp; 2 ed. in EECM, xi (1970), 34, 146

4 sacred canons, 165210

Musicke of Sundrie Kindes, 4vv, insts (London, 1607/R); songs ed. in EL, 1st ser., iii (1921, 2/1966); 2 lyra viol

duets, ed. in MB, ix (1955, 2/1962), 205, 206

35 partsongs, 3vv, GB-Och [bc lost], WCc

6 fantasias a 5, Ckc, Lbl, Lcm, Ob; 1 ayre a 4, Lbl, IRL-Dm; 1 almaine a 3, GB-Och; Fa mee fa, 2 b viols, Ob

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Gg

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Gerrarde, Gervise

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Goodall, Stephen

Chaplain at Christ Church, died c. 1637

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Gregory, Thomas

(fl ?early–mid-17th century). English composer. He may be the ‘Mr Gregory’ referred to in some sources. No connection between him and the Gregorys who worked at the English court has been found. His compositions are short and typically in the dance forms of the time, such as almain, coranto and saraband. Six lyra viol duets appear with titles: *The Changes* (GB-Ob), *The Chiscake* (Ob), *Loath to Depart* (Ob), *Rice Davies Maske* (both parts survive; IRL-Dm, GB-Ob, US-LAuc), *Tom of Bedlam* (IRL-Dm, GB-Lbl, US-LAuc) and *Williams his Maske* (IRL-Dm, GB-Ob). Not all attributions are certain because works ascribed to Thomas Gregory in certain sources are attributed differently in others. Little remains, then, on which to base a valid opinion of his talent or musical style. The survival of his works in 15 manuscript and printed sources suggests that his music was valued in its time.

WORKS

81 pieces (78 for 2 lyra viols (71 inc., only 1 pt extant), 3 for 1 lyra viol), 161725, 162119, 16696, IRL-Dm, GB-Cu, Cheshire County Records Office, Chester, Lbl, Mp, Ob, Lspencer, S-N, US-LAuc

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Hh

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Hingeston [Hingston], John

(bYork, c1606; bur. London, 17 Dec 1683). English organist, composer and viol player. He was the son of Thomas Hingeston, vicar-choral of York Minster and rector of St Lawrence, York. His name appears in two lists of York Minster choristers dating from 1618–19. On 17 March 1620 he was hired by the Yorkshire nobleman Francis Clifford, 4th Earl of Cumberland, to play ‘upon the organs’. Within a year he had joined the Clifford household and was formally apprenticed to the earl in August 1621. A month later he was sent to London to study with Orlando Gibbons, returning to Yorkshire some time before February 1625. He remained in the Clifford household until 1645.

Hingeston’s career flourished during the Commonwealth period. He is listed in Playford’s *Musicall Banquet* (RISM 16516) as one of nine ‘excellent and able masters’ for the organ and virginal. He became organist to Oliver Cromwell shortly after the establishment of the protectoral household in April 1654, and was placed in charge of ‘his Highness Musique’, a band of eight musicians and two boys. In February 1657 he petitioned the Council for the Advancement of Musick, seeking the incorporation of a college with powers to regulate the practice of music and the reappropriation of funds enjoyed by royal musicians under Charles I. At the Restoration he was appointed as a viol player in the King’s Private Musick and Keeper of His Majesty’s Wind Instruments. He also became warden and deputy marshall of the revived Westminster Corporation of Music. At his death his pupils included his nephew Peter Hingeston, John Blagrave and Henry Purcell.

Hingeston’s works deserve to be better known. His consort music for viols and violins is mainly preserved in a set of partbooks (GB-Ob Mus.Sch.D.205–11) that he presented to the Oxford Music School between 1661 and 1682, and in a related autograph organbook (Ob Mus.Sch.E.382) acquired by the university some time after his death. 26 of the fantasia-suites contained in these sources are modelled on the three-movement sets of Coprario, William Lawes and John Jenkins. Mr. Hingeston’s Consort comprises three four-movement dance suites (pavin–almande–corant–saraband), identical in form to Locke’s *Little Consort* (dated 1651 in an autograph score in GB-Lbl Add 17801), and the fantasia-suites for two basses are similar in style to Locke’s duos of 1652. The fantasias and airs for three bass viols, which probably date from Hingeston’s employment in the Private Musick, are unusual in their scoring for three equal instruments. He wrote the fantasia-suites and multi-movement dance suites for cornetts and sackbuts for the Protectorate court. Most of his wind music is in an incomplete set of partbooks (Lv) dating from the Commonwealth period and bound with Cromwell’s personal coat of arms.

WORKS

2 anthems: Blessed be the Lord my strength, Withdraw not thy mercy, music lost, words in J. Clifford, *The Divine Services and Anthems* (London, 2/1664)

172 dances, cornetts, sackbuts, GB-Lv (2 sackbut pts only)

27 fantasia-suites, Ob: 9 for vn, b viol, org; 6 for 2 vn, b viol, org; 4 for 2 b viols; 2 for 5 viols (2 tr, 2 t, b, org); 1 for vn, b viol, org (org pt only); 1 for vn, b viol, pedal hpd/org (org pt only); 2 for 3 viols (tr, t, b), org (1 inc., org pt only); 1 for 2 viols (tr, b); 1 for 2 cornetts, sackbut, org

2 fantasia-suites, cornetts, sackbuts, Lv (2 sackbut pts only)

1 fantasia-suite, cornett, sackbut, org, Lv (sackbut pt only), Ob

36 fantasia-almande pairs, Ob: 8 for 4 viols/vns (2 tr, 2 b), org; 8 for 3 viols (tr, t, b), org; 8 for 3 viols (2 tr, b), org; 6 for 3 viols (tr, 2 b), org (org pt only); 3 for 6 viols (2 tr, 2 t, 2 b), org; 2 for 5 viols (2 tr, 2 t, b), org; 1 for 2 tr, 2 b,

org (org pt only)

18 fantasias and airs (incl. 2 settings of the same almande), 3 b viols, Lbl

1 fantasia, 3 viols (2 tr, b), org, Ob

1 set of divisions, b viol, Lcm

Mr Hingston's Consort, tr and b viols, virginal/org, BEcr (b pt only)

Voluntary, org, Och

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LYNN HULSE

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Holst, Daniel

Airs for lyra viol from

S-L MS G.28

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Hotman [Autheman, Haultemant, Hautman, Otteman], Nicolas

(b Brussels, before 1614; d Paris, April 1663). French composer, viol and theorbo player and lutenist of Flemish birth. He moved to Paris by 1626, when he received letters of naturalization. In 1632 he was described as 'maître joueur de luth', and in 1635–6 Mersenne (*Harmonicorum libri*) praised Maugars and Hotman as the two leading viol virtuosos. Annibal Gantez, in *L'entretien des musiciens* (1643), singled him out among Parisian musicians skilled on both the lute and the viol. Hotman sent Constantijn Huygens viol and theorbo pieces in 1659, which the latter ridiculed to Henry Du Mont, but others in the Low Countries must have valued his works: three manuscripts copied in Utrecht in the 1660s contain 26 of his pieces for viol and eight for theorbo. He and Sebastien Le Camus became treble viol and theorbo players at court in 1661, replacing Louis Couperin. Hotman's viol pupils included Machy and Sainte-Colombe; he thus initiated an illustrious line of French viol players and composers which included the Marais family and perhaps the Forquerays and Caix d'Hervelois.

Hotman was one of the most successful of the versatile instrumentalists favoured in French court and aristocratic circles; he wrote for voices, viol, lute and theorbo. The pieces for viol exhibit an elegance of melody and phrase structure similar to that in the music of Chambonnières, with a balance of both textures appropriate to the viol: 'jeu d'harmonie', inherited from lute music, and the vocally derived 'jeu de mélodie'. His *Airs à boire* were published posthumously by Ballard in 1664. A 1667 inventory of his effects included two bass viols, a treble viol, three theorbos and a lute.

WORKS

Airs à boire à 3 parties (Paris, 1664)

2 préludes, 12 allemandes, 6 courantes, 7 sarabandes, 10 giges, 4 ballets, 1 bouré, 1 boutade, b viol; 1 courante, 1 sarabande, 2 b viols; 1 prélude, 3 allemandes, 3 courantes, 2 sarabandes, 2 giges, 1 chaconne, theorbo; 1 courante, lute; principal sources A-ETgoëss, F-B, Pn, GB-Ob, PL-Wtm

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STUART CHENEY

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Hudson, George

(d London, 10 Dec 1672). English viol player, violinist and composer. Anthony Wood thought he was originally a dancing-master, but he is first heard of on 3 December 1641, when he was sworn in as an extraordinary member of the court 'lutes and voices'. He was listed in Playford's *Musical Banquet* (RISM 16516) as one of the 'excellent and able Masters' available in London for teaching 'Voyce or Viole', and in 1656 he composed instrumental music for two of Davenant's musical productions. In 1660 he inherited Stephen Nau's place for 'the composition and practice' of the royal violin band, though his position as one of the directors of the group, now enlarged as the Twenty-Four Violins, was usurped by John Banister after 1662. He was an active member of the Corporation of Musick, and served as its warden several times. He made his will on 10 December 1672, and died the same day. A portrait of him is in the Oxford Music Faculty.

Wood wrote that Hudson was 'Excellent at the lyra-viol and hath improved it by his excellent inventions'. The manuscript containing his suite for violin, lyra viol, bass and keyboard seems to be partly autograph, and was probably brought to Sweden in 1653 by musicians attending Bulstrode Whitelocke's embassy to Queen Christina's court. The three songs in Playford's *Catch that Catch Can* and *The Musical Companion* are by 'G.H.', and one of them, *Credo non poco*, is entitled 'Mr George Hudsons Waytes' in a manuscript copy (GB-Eu DC.I.69). He was a competent if unadventurous composer who seems to have confined himself to the lighter genres. None of the music he must have written for the Twenty-Four Violins survives, at least not in its orchestral form.

The violinist Richard Hudson (b 1617/18; bur. London, 17 Feb 1668) was probably George's brother. He was one of the musicians in Cromwell's household (c1656–8) and was among those who petitioned the Council for the Advancement of Musick on 19 February 1657 for the establishment of a music college. At the Restoration he joined the Twenty-Four Violins and was made keeper of the court lutes and viols; in March 1666 he was paid for 'mending and altering' instruments 'broken upon removes'. He died from 'a fall in a ditch'.

WORKS

23 pieces, lyra viol, 16516, 16527, 16696, D-Kl, IRL-Dm, F-Pc, GB-Lbl, Mp, Ob

30 pieces, tr, b, 16555, Lbl, Mch, Ob, Och

3 songs, 3vv, 16676, 16734

22 pieces, 2 tr, b, Ob, Och

Suite, g, vn, lyra viol, b, kbd, S-Uu, ed. I.H. Stoltzfus (Ottawa, 1981)

3 songs, 3vv, 16676, 16734

3 suites, c, d, F, a 3, GB-Och

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BDECM

Day-MurrieESB

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Hume, Tobias

(b ?c1579; d London, 16 April 1645). English composer and viol player. As a professional soldier he served as an officer in the Swedish and Russian armies, and as a viol player published two important volumes of music, principally for the Lyra viol. When in 1629 he entered the Charterhouse almshouse he was probably 50 (the minimum age of admission); he later died there.

The profession of arms, his vivid and personal literary style, his insistence that the viol 'shall with ease yeelde full various and as devicefull Musicke as the Lute', and the fact that most of his music, being in tablature, is inaccessible to most modern musicians, have been the cause both of modern neglect of Hume as a composer of talent, and of his reputation as a musical eccentric.

What is remarkable is that Hume regarded himself primarily as a soldier: 'I doe not studie Eloquence, or professe Musicke, although I doe love Sense, and affect Harmony: My Profession being, as my Education hath beene, Armes, the onely effeminate part of me, hath beene Musicke; which in mee hath beene alwayes Generous, because never Mercenarie'. Hume's addresses to the reader herald a new vigour that the 17th-century pamphleteers were to bring to English prose; his claim for the viol as a worthy rival to the lute as a solo, an ensemble and a continuo instrument, was an accurate forecast of change in English musical taste.

All of Hume's known compositions are contained in his *First Part of Ayres* (1605) and *Captaine Humes Poeticall Musicke* (1607), the former constituting the largest repertory of solo music for the lyra viol by a single composer in the early 17th century. Together, these works comprise instrumental dances, pieces with descriptive, fanciful or humorous titles, programmatic pieces and songs. Hume's *First Part of Ayres* contains what may be the earliest examples of pizzicato: 'play one straine with your fingers, the other with your Bow', 'to be plaide with your fingers ... your Bow ever in your hand' and col legno: 'Drum this with the back of your Bow'. This book includes a number of playfully suggestive titles – *My Mistresse hath a prettie thing, She loves it well and Hit it in the middle* – as well as a *Lesson for two to play upon one Viole* which requires one player to sit in the lap of the other. His second collection, dedicated to Queen Anne, is more staid in tone; it earned for the composer 'according to her

highnes comandment and pleasure [by warrant, 6 June 1607]: 100 s[hillings]'. While making no great technical demands on the performer, the music displays much skill and invention, both in the exploitation of the potential of the viol and in the effectiveness and the variety of sonorities in the ensemble works.

WORKS

The First Part of Ayres, French, Pollish and others together ... with Pavines, Galliards, and Almaines (London, 1605/R); 3 songs, v, lyra viol, ed. in EL, 2nd ser., xxi (1969), 8 inst. works ed. in MB, ix (1955, 2/1962)

Captaine Humes Poeticall Musicke ... so contrived, that it may he plaied 8. severall waies upon sundry Instruments with much facilitie (London, 1607/R); 1 song, v, 3 viols, ed. in EL, 2nd ser., xxi (1969), 3 works, 3–4 viols, ed. in MB, ix (1955, 2/1962)

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MICHAEL MORROW, COLETTE HARRIS/FRANK TRAFICANTE

li

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Ives [Ive, Ivy], Simon

(bap. Ware, Herts., 20 July 1600; d London, 1 July 1662). English string player, singer and composer. He was probably the 'Simon a musician boy' who was taught by Innocent Lanier in the Cecil household (Hatfield House) in 1609. He may also have been associated with Sir Henry Fanshawe's household at Ware Park, where John Ward worked between about 1607 and 1616; there are several connections between the music of the two composers. He had relatives in Earl's Colne, Essex, was living there in 1625, and may be the 'Simon Ive' who became a supernumerary Groom of the Chamber at court in April 1630. Shirley's masque *The Triumph of Peace*, to which he contributed music, was given by the Inns of Court (1634), and some of the dedications of his lyra viol pieces suggest he moved in London's legal circles. He also wrote songs for Henrietta Maria's visit to Thomas Bushell's estate at Enstone on 23 August 1636; their texts were published that year in Oxford. About that time he contributed a story to Sir Nicholas Le Strange's *Merry Passages and Jests*; another story in the collection concerns his friendship with the poet Francis Quarles.

He became a London wait for 'song and music' in 1637 and was still serving in 1645. According to Anthony Wood, he was 'a singing man in the Cath[edral] Ch[urch] of St Paul in London and a teacher of musick before the

Rebellion broke out, after it did break out [he] left his singing mans place, and stuck to his instruction in musick w [hi]ch kept him in a comfortable condition'. He may have taught Anne Cromwell, the protector's first cousin, whose virginal book contains at least 12 pieces by him, and he is listed as one of Susanna Perwich's teachers in John Batchiler's *The Virgin's Pattern* (London, 1661). In 1661 he became a minor prebendary of St Paul's. In his will he left his colleagues a chest of nine viols (five trebles, three tenors and a bass) by Thomas Aldred, a bass viol made by his servant Muskett, and a 'set of Fancies and Innomines of my owne Composition of foure five and six partes'.

Ive's vocal music mostly consists of convivial catches or simple dance songs, though the dialogue *Shepherd, well met, I prithee tell* shows that he was capable of deeper things. He also wrote fine three-part elegies on the death of William Lawes and the barrister and writer William Austin (d 1634). Anthony Wood wrote that he was 'excellent at the Lyra-Viol and improved it by excellent inventions'; about 90 pieces for one, two and three lyra viols survive, though some of the solos and duets probably have missing parts, and some of the constituent parts of the duets and trios actually circulated as solos. His bass viol duets are in the tuneful, dance-like idiom established by Ward. The 25 four-part dances, which appear as a set in the British Library, may have been put together for musicians at the Blackfriars Theatre. They include arrangements of pieces by Ward, 'J.L.' (? Innocent Lanier) and 'H.B.' (? Hieronymus or Jerome Bassano), as well as a version of the famous coranto that Bulstrode Whitelocke composed with Ives's help; Whitelocke wrote in his memoirs that it was first played by the Blackfriars musicians, and that they struck it up every time he came to the theatre. Ives has been overshadowed by Lawes and Jenkins as a consort composer, though his dances and fantasias are consistently graceful, tuneful and attractive.

His son, also called Simon (bap. Earle's Colne, Essex, 17 June 1625; d ? before 1 July 1662), was a viol player and composer. He was at school in Islington in the 1630s, and took the BA degree at Trinity College, Cambridge, in 1648. He was not a beneficiary of his father's will, so he probably died before him. Three lyra viol pieces by him are known (*Musick's Recreation: on the Lyra Viol*, RISM 16527; GB-Mp).

WORKS

vocal

Almighty and everlasting God (anthem), music lost, text in J. Clifford: *The Divine Services and Anthems* (London, 1663)

Lift up your hearts, canon, 3vv, 165210

Sad clouds of grief, elegy for W. Austin, 3vv, GB-Och

Lament and mourn, elegy for W. Lawes, 3vv, 16484

Shepherd, well met, I prithee tell, dialogue, 2vv, F-Pn, ed. in MB, xxxiii (1971)

5 songs, 16595, *Select Ayres and Dialogues* (London, 1669), GB-Eu, Lbl, US-NYp, 2 ed. in MB, xxxiii (1971)

7 catches, 3–6vv, 165210, 16676, 16734, 16854

Songs for *The Triumph of Peace* (masque, J. Shirley), 1634, lost

Songs for entertainment at Enstone (1636), lost

instrumental

c90 pieces, 1, 2, 3 lyra viols, 16516, 16527, 16614, 16696, 16829, incl. arrs. of pieces by J. Ward and B. Whitelocke, 5 ed. A.J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque* (Providence, RI, 1978, enlarged 2/1982)

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3 airs, a 2, GB-Lbl, 1 ed. M. Lefkowitz, *Trois masques à la cour de Charles 1er d'Angleterre* (Paris, 1970)

5 airs, a 3, Lbl, Ob, Och, 2 ed. in Lefkowitz

Pavan, a 4, Lcm (frag.)

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PETER HOLMAN

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Jenkins, John

(b Maidstone, 1592; d Kimberley, Norfolk, 27 Oct 1678). English composer, supreme in consort music, especially for viols.

ANDREW ASHBEE

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1. Life.

According to Anthony Wood, Jenkins was born at Maidstone, and the year of his birth has been deduced from lines on his tomb. He was probably the son of Henry Jenkins, a carpenter who married Anne Jordaine on 28 June 1591. The inventory taken at Henry's death in 1617/18 noted 'Seven Vialls & Violyns, One Bandora & a Cytherne'. John was bequeathed the bandora – a significant choice in the light of his later fame as a lutenist and lyra viol player. It is likely that he became apprenticed as a musician in the household of Anne Russell, Lady Warwick, at Northaw, Hertfordshire, and Broadstreet, London: her niece, Lady Anne Clifford, noted in her diary in 1603 that she 'learned to sing and play on the bass viol of Jack Jenkins, my aunt's boy', and a 'John' Jenkins received a £10 annuity in Anne Russell's will on 11 October 1603. Among Jenkins's patrons were the Derham family of West Derham [Dereham], Norfolk, and the L'Estrange family at Hunstanton. The two families were friends and Jenkins probably moved freely between them as the occasion required; he was apparently never officially attached to any household, for his pupil Roger North wrote: 'I never heard that he articted with any gentleman where he resided, but accepted what they gave him'. Jenkins was in London in February 1633/4, participating in the extravagant masque *The Triumph of Peace*, and once was brought to play the lyra viol before King Charles I 'as one that performed somewhat extraordinary' (North).

During the Commonwealth North noted that Jenkins 'past his time at gentlemen's houses in the country'. References link his name with the poets Edward Benlowes and Thomas Shadwell, with Elizabeth Burwell of Roughamer, Suffolk, and with the youthful Joseph Procter mentioned by Wood. From about 1654 he was visiting the North family at Kirtling, Cambridgeshire, residing there between 1660 and 1668 as teacher to Roger and Montagu. Roger North's writings provide an endearing character study of the composer and many reminiscences concerning his stay at Kirtling. In 1660, at the Restoration, Jenkins was appointed as a theorbo player in the *Private Musick*, but although he spent some time at court between 1660 and 1663, it is unlikely that he attended often. North wrote:

He kept his places at Court, as I understood to the time of his death; and tho' he for many years was incapable to attend, the court musitians had so much value for him, that advantage was not taken, but he received his salary as they were payd.

His last years were spent at the home of Sir Philip Wodehouse at Kimberley, Norfolk, where he died. He was buried in the church there on 29 October 1678.

2. Works.

Jenkins's consort music built on the foundations laid by Byrd and his contemporaries. Over 800 of his instrumental works survive. The chronology of his music is impossible to ascertain with accuracy, but during the first half of his life the viol fantasias provided the focal point of his creative work. He inherited a form already in its prime, through the examples by Coprario, Ferrabosco (ii), Lupo, Ward and others which served as his models. However, his genius as a composer in this field was highly individual, showing itself in unsurpassed lyrical inventiveness and outstanding gifts for tonal organization. The decisive modulations are seldom abrupt; the sense of anticipation is long drawn out and the climaxes are reached gradually by the subtlest means: the largeness of scale and the emotional intensity of his fantasies depend chiefly upon this feature, not hitherto employed to such a degree by other consort composers. Jenkins also exploited to the full the characteristically English habit of crossing the parts in pairs, a technical resource particularly favourable to his fluent and roving melodic invention. These factors coupled with his innate feeling for the sonorities and techniques to the viol, gave rise to a series of works whose pre-eminence in their kind is beyond question.

The fantasias in four, five and six parts embrace many forms, though four clear types emerge: monothematic works (which are fugues in all but name), those in which one mood prevails throughout in spite of changes in the thematic material, those comprising two main sections of contrasted character (sometimes with a short episode between), and those made up of several contrasted sections, usually with clearly defined closes. All open with an extended fugato section, polyphony prevails, and full rein is given to the contrapuntal devices of imitation, inversion, canon, augmentation and diminution, the themes being freely modified to suit the counterpoint. Organ parts have no significant independence and merely duplicate material from the string parts.

During his long life, the many-voiced consorts of viols gradually made way for the instrumentation of the Italian trio sonata. Responding to this change, Jenkins produced two collections of three-part fantasias. Those for treble, two basses and organ mark the trend towards shorter, more clearly defined and contrasted sections – a process carried even further in the 21 fantasias for two trebles and a bass completed by 1650. Triple-metre sections, absent from the four-, five- and six-part works, are included and the polyphonic writing takes on a less involved contrapuntal style with more casual treatment of the fugal material. In the set for two trebles, the emergence of the violin has a marked effect on the melodic style of the music. The long irregular phrases, often featuring parallel construction and sequential treatment, so typical of the viol consorts, are replaced by shorter, more balanced phrases with sprightly and vigorous themes. While there is no known keyboard part for this collection, the organ features prominently in the works with two basses, where it is given solo introductions and interludes, an idea transferred from the contemporary fantasia-suites.

Jenkins's earliest fantasia-suites seem to be the 17 for treble, bass and organ and the ten for two trebles, bass and organ, and they closely follow the pattern established by Coprario. This was a three-movement form comprising fantasia, almain and galliard (the last called 'ayre' and ending with a common-time coda), lively thematic material to suit the violin, triple-time sections, solo organ interludes and the treatment of the keyboard throughout as an indispensable obbligato part. Both sets contain interesting harmonic writing with imaginative organization of tonality, occasional progressions of a startling kind and augmented chords perhaps inspired by the works of William Lawes. 'Divisions' dominate much of Jenkins's writing in this genre, rising to the heights of virtuosity in the nine fantasia-suites for treble and two basses and the seven fantasia-air division sets. With emphasis placed on instrumental display, the opening movements contrast sharply with the less extrovert viol fantasias. The divisions, invariably placed after the opening fugato section, are frequently followed by a short homophonic passage in triple time before the customary rich harmonic conclusion. The second movements are usually brisk and sprightly by nature, betraying their origin as dance forms, though sometimes – notably in the fantasia-air sets and the eight four-

part suites for two trebles and two basses – they assume an altogether larger format with further florid writing. In his later fantasia-suites Jenkins generally preferred the corant to the ‘ayre’ or galliard as the third movement, dispensing with the common-time coda. The four-part suites and the remaining fantasia-air sets, continuing the trends already noted, with their varied textures, less stereotyped ‘divisions’, clearcut forms and firm tonality, seem to be Jenkins’s last contribution to the genre – the ten suites for three trebles, bass and continuo were probably written for use at the Restoration court.

To judge by surviving manuscripts, Jenkins’s shorter instrumental pieces were the mainstay of amateur music-making in England in the mid-17th century. 32 of the airs for two trebles, two basses and organ, probably dating from the 1640s, are particularly fine. Serious in mood, with subtle instrumental colouring, they are longer and more consistently contrapuntal than most airs, largely avoiding even the most stylized of dance idioms. Although some early isolated airs are undoubtedly for viols, the violin ousted the viol in much of this music and the popular combination of two violins with a bass seems intended for most of his three-part airs, some of which are dated 1645. Grouping of the airs into suites was often a somewhat arbitrary procedure. Some were re-scored to suit changed circumstances. The English predilection for virtuoso ‘divisions’, initiated by such men as Daniel Norcombe (ii) and Hume, is maintained and developed in Jenkins’s splendid pieces for bass viols. Much of his output for lyra viols is lost or incomplete. Apart from solos, the instrument fulfils a dual role in several consorts, supplying both a melodic part and chords amplifying the harmony. The dominant influence on many of Jenkins’s short dances would appear to have been the instrumental forms of decidedly French style which permeated English music via the masque.

Jenkins’s vocal music is relatively unimportant. There are several secular airs and dialogues with continuo, written in the melodious recitative style typical of the post-madrigalian era. Declamatory techniques are tempered in the sacred songs to suit a more polyphonic vein containing touches of colourful harmony and naive word painting.

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Johnson, Robert (ii)

(b ?London, c1583; d London, shortly before 26 Nov 1633). English composer and lutenist, son of John Johnson (i). On 29 March 1596 he was indentured as ‘allowes or covenant servaunt’, for seven years to Sir George Carey, Lord Chamberlain from that year to 1603, who undertook to have him taught music and to provide him with board, lodging and clothing. At Midsummer 1604 he was appointed lutenist to King James I at 20d a day, with £16 2s. 8d a year for livery, and he held the post until his death, his name occurring annually in the Audit Office Declared Accounts up to 1633. This post had belonged to his father, from whose death it had remained unoccupied, apart from the brief appointment of Edward Collard in 1598–9. From 1610 to 1612 Johnson held a second appointment among the musicians to Prince Henry, with a salary of £40 a year. Henry died in 1612, but the post was revived for Johnson in the years 1617–25 as musician to Prince Charles. This second royal appointment was transferred, after 1625, to the new group called the ‘lutes, viols and voices’ and Johnson held it too until his death.

He was included among the seven trumpeters and eight other musicians who accompanied the Earl of Hertford’s embassy to Albert Archduke of Austria in 1605. He was paid arrears for three years in 1607, indicating that he was abroad for this time. In 1620 he appeared among those musicians invited to provide music for the proposed amphitheatre in London, a clear mark of distinction. When Thomas Lupo died (?Dec 1627) Johnson petitioned for his post as composer for the ‘lutes and voices’, but was unsuccessful. Johnson had responsibilities for distributing money for resources among the king’s lutes and was regularly given payments (normally £20 p.a.) for strings from 1609. On 5 June 1611 £10 was paid to him for a lute; and from 1617 he had general responsibility for maintaining the king’s lutes, a job that seems to have been transferred to John Coggeshall (d 1655) from 1629. Johnson certainly played in the consort of lutes that was maintained at the Jacobean court. In this he may well have played bass lute, as he is mentioned in one account for 10 January 1610/11 as ‘musicon for the base Lute’. His will (proved 28 November 1633) indicates that he had a wife Anne, no surviving children, and lived in Acton where he had lands and tenements.

As Lord Chamberlain, Johnson’s patron, Sir George Carey, was also patron of The King’s Men Players, who performed masques and plays at the Globe and Blackfriars theatres. It was no doubt largely through this connection that Johnson began to be associated with the theatre from 1607 onwards. The compositions for which he is best known are the many songs he wrote for theatre productions. He was also closely connected with Ben Jonson and others in the composition, arrangement and performance of the music for a number of court masques. The accounts for Ben Jonson’s Oberon (1611) record a payment made to Johnson for composing dances that were then set for violins by Thomas Lupo, while Love Freed from Ignorance and Folly (1611) included songs by Alfonso Ferrabosco (ii) set to the lute by Johnson. Among other notable works in which he collaborated were George Chapman’s Memorable Masque (1613) and Thomas Campion’s Lords’ Masque (1613). The identification of Johnson’s actual contribution to the dance music that survives from these and other masques is often problematic, though the solo lute music can provide some indicators. This type of masque dance has simple textures, memorable tunes, clear tonality and strong characterization, and was widely imitated by contemporaries. Orlando Gibbons arranged much of it for keyboard.

Johnson’s songs for plays merit particular attention as important examples of the more declamatory type of ayre cultivated by a number of composers from about 1610 onwards; the style of these pieces was probably prompted by their dramatic context and by influences from Italian monody. It is significant that they do not appear in sources with a tablature accompaniment, and usually have only an unfigured bass for theorbo. Many are remarkably successful in their evocation of character and mood. Care-charming sleep from *Valentinian* is one of the best examples of the early declamatory style, and the profuse ornamentation, which appears in the first two of the following three known sources for the song (GB-Cfm, Lbl, Ob), plays an important affective role. Still more remarkable in its dramatic expression is *Oh, let us howl* from *The Duchess of Malfi*, and the beautiful song *Away delights* conveys a telling strain of Jacobean melancholy. His best-known songs are *Full fathom five* and *Where the*

bee sucks from *The Tempest*. Several songs, among them *Have you seen the bright lily grow?* and *Hark you ladies that despise* survive anonymously but have conjecturally been attributed to Johnson.

It would appear from source evidence that Johnson's surviving lute music was written during the period 1600–15, although the masque pieces are probably arrangements, and may not even have been made by Johnson. Despite the post-1610 fashion for lighter music in the French style, Johnson could write intense, sombre lute music in a style that was removed from that of earlier Golden Age music, but which was firmly rooted in the English tradition (e.g. his fantasia and pavans). The fantasia is unlike those of Dowland, with no suggestion of virtuoso display. It achieves expression through the various workings of the opening motif and the excellent use of contrasting tessituras from the very lowest to the highest. This style was continued and developed by Cuthbert Hely and John Wilson after 1625. The almains and masque dances in common time regularly require the highest fret positions on the lute. Clearly many are arrangements of dances originally intended for a violin band or massed lutes. This type of lute piece maintained its popularity up to the mid-century. Johnson's corant has characteristics more normally associated with his almains and masque dances. Possibly it also originated from Chapman's 1613 masque, as there are two almains from the masque entitled 'The Princes' masque or almain.

Johnson is the last of the English lute composers to flourish before the adoption of the new tunings in England during the 1630s. His compositions are found in all the major lute manuscripts from the decade 1610–20 and normally require a lute with nine or ten courses in Renaissance tuning. They also appear in several sources of the preceding decade and in a few continental sources. They maintained their popularity in the period after 1630 when transitional tunings gradually became the norm. The arrangements of Johnson pieces by Richard Mathew in *The Lutes Apology* (1652) require a 12-course lute in the flat tuning. Non-lute sources of Johnson's music also indicate that some pieces remained popular up to the mid-century. In 1676 Mace paired Johnson and Dowland as the most remarkable of the old school.

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dances for masques

doubtful unless otherwise stated, probably for masques to which Johnson contributed instrumental music

3 almans [Main Dances] (Jonson: *Oberon*, 1611), GB-Lbl (a 2)

3 almans [Main Dances] (G. Chapman: *Memorable Masque*, 1613) (definitely by Johnson, see 'Lute')

Baboon's Dance (*Memorable Masque*), Lbl (a 2), 161725 (a 5)

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Satyr's Dance (*Oberon*), Lbl (a 2), 162119 (a 4)

Torch-Bearers Dance (*Memorable Masque*), Lbl (? a 2)

doubtful, probably for masques to which Johnson may have contributed instrumental music

Alman [Main Dance 1] (T. Campion: *The Lords' Masque*, 1613), Lbl (2 copies: lute, a 2), Lspencer (lyra viol), 161725 (a 5)

Alman [Main Dance 2] (*The Lords' Masque*), F-Pc (kbd), GB-En (mandora), Lbl (3 copies: lute, a 2, a 3), US-NYp (kbd), 161725 (a 5)

Alman [Main Dance 3] (*The Lords' Masque*), GB-Lbl (a 2)

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The Follies Dance (Jonson: Love freed from Ignorance and Folly, 1611), Lbl (a 2)
Torch-bearers Dance (The Lords' Masque), Lbl (a 2)
lute
versions for other instruments given in parentheses
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arr. R. Mathews: The Lute's Apologie (London, 1652), 161725 (a 5, attrib. R. Bateman), 162614 (1v, lute, cittern);
L
Alman, Cfm (arr. kbd by Farnaby); L
Alman, Cfm (kbd), Lbl (also kbd), Och (kbd); L
Alman; L
Alman, F-Pc (kbd), 161725 (a 5); L
Alman, GB-Cu, Lspencer
Alman, Lspencer
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2), Och (kbd), Lspencer, London Museum (kbd), C. Vere Pilkington's private collection, Portugal (2 copies: lyra
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[see also 'Dances for Masques']
Alman (?Memorable Masque), D-Kl, GB-Cu, En (kbd), Lbl (a 2), 161725 (a 5) [see also 'Dances for Masques']
Corant 'The Prince his', Lspencer, 161725 (a 5)
Fantasia; L
Galliard 'My Lady Mildemays Delight' (Dowland's Galliard); L
Galliard, Lspencer (attrib. R. Alison); L
Pavan; L
Pavan, Ob (2 viols); L
Pavan; L
other instrumental
Alman, a 3; 'Johnsons flatt Masque', a 2; The Temporiser, a 4; The Wittie Wanton, a 4: GB-Lbl, Och
2 almans, galliard, lyra viol, IRL-Dm, GB-Cu, Ob (incl. copy of 1 alman attrib. T. Gregory), C. Vere Pilkington's
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Alman, pavan, kbd, Cfm, Och
Alman 'Italian Ground', kbd, F-Pc (attrib. O. Gibbons), GB-Lbl (attrib. Gibbons), Och, US-NYp (incl. copy attrib.
Gibbons) (on popular tune More Palatino, or En revenant de St Nicolas)
Alman, stump, GB-Och ([set] 'by F.P. '); L
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Jones, Robert (ii)

(fl 1597–1615). English composer. He graduated BMus at Oxford in 1597. In 1600 he published the first of his five books of lute-songs, and in 1601 contributed a madrigal to *The Triumphes of Oriana* (RISM 160116). His single collection of madrigals is dated 1607. On 4 January 1610 Jones, together with Philip Rosseter, Philip Kingham and

Ralph Reeve, was granted a patent to ‘practice and ex'cise in the quality of playing [a group of children] by the name of Children of the Revells of the Queene within the white ffryers’, and on 31 May 1615 the four men were permitted to build a theatre for these children on the site of Jones's house near Puddle Wharf in Blackfriars. However, objections were raised by the civic authorities, who successfully petitioned the Privy Council for the demolition of the nearly completed building.

Although Jones's five books of ayres all belong to the early years of the 17th century, they reflect only faintly and very occasionally the heightened expression that some other English composers were already exploring. Indeed, certain features of Over these brookes from his second collection (1601), such as its grave manner, imitative lute preamble and general leisureliness, are more redolent of the viol-accompanied solo song. Jones issued the entire contents of his first collection in alternative versions for four voices; yet despite the employment of some melodic points which were clichés of the canzonet, the restrained manner of these songs seems more akin to that of the pre-madrigalian English partsong. In general Jones avoided particularized expression, except of the most obvious kind, such as the bird noises in Sweete Philomell. In his second collection he intermittently essayed a more pathetic vein, but the results are feeble when compared to the models that Dowland offered him. In the prefatory material of his first volume Jones stated: ‘ever since I practised speaking, I have practised singing’, and the strongest feature of his best songs is the felicitous union of the text with attractive melody. On the whole Jones's simplest songs are the best, for when he ventured to expand he frequently encountered serious difficulties with the accompaniment, the harmonic structure faltering or losing a purposeful direction, and the lute part becoming sketchy with the linear implications of the accompaniment being left badly incomplete. At times Jones seems harmonically almost illiterate, though it is clear that some of the crudities arise from the large number of printer's errors that fill all Jones's publications. In fact, Fellowes suggested that a hack must have devised some of Jones's lute parts.

With such obvious blemishes Jones gave ample material to his critics, and he clearly suffered some strong censure, as is revealed by his bitter ‘greeting’ to ‘all musicall murmurers’ at the beginning of his fourth collection of songs (1609). This collection, like the third (1605, entitled his *Ultimum valedictio*), includes duets as well as solo songs; in both collections some of the solo songs appear in alternative four-voice arrangements while others occur in solo versions only. The fourth book contains a varied selection of poetic texts, incorporating both serious and humorous poems, and the collection concludes with two Petrarch settings in which Jones attempted a more up-to-date italianate manner, demonstrating how deficient was his grasp of even a remotely monodic style. In his final book (1610; the contents appear solely as solo songs) Jones turned back towards the type of simple ayre that had dominated his earlier collections, but the freshness that had characterized the best of these is now almost entirely lacking.

Only the cantus and bassus books of Jones's single madrigal volume have survived, though nine pieces from it exist complete in manuscripts. Jones modelled his style on the Morley canzonet, and he appears to have handled this most successfully in the six three-voice works (these are among the incomplete pieces). Jones's technical limitations prevent him maintaining the few attractive ideas he does display, and these works leave an overall impression of unskilful mediocrity.

WORKS

sacred

Sing joyfully, 5vv, inc., GB-Och

3 anthems, 4, 5vv, 16147; ed. in EECM, xi (1970)

secular

The First Booke of Songes and Ayres of Foure Parts, 4vv, lute/orpharion/b viol (London, 1600/R); ed. in EL, 2nd ser., iv (1925, 2/1959)

The Second Booke of Songs and Ayres, vv, lute, b/lyra viol (London, 1601/R); ed. in EL, 2nd ser., v (1926)

Ultimum vale, with Triplicity of Musicke ... the First Part, 1v, lute, b viol, the 2. Part, 4vv, lute, b viol, the Third Part, 2 Tr, lute, b viol (London, 1605/R); ed. in EL, 2nd ser., vi (1926)

The First Set of Madrigals, 3–8vv, or vv, viols (London, 1607); ed. in EM, xxxvA (1924, 2/1961)

A Musicall Dreame, or The Fourth Booke of Ayres: the First Part, 2vv, lute, b viol ... the Second Part, 4vv, lute, b viol ... the Third Part, 1v, opt. lute, opt. b viol (London, 1609/R); ed. in EL, 2nd ser., xiv (1927)

The Muses Gardin for Delights, or The Fift Booke of Ayres, 1v, lute, b viol (London, 1610/R); ed. in EL, 2nd ser., xv (1927)

Madrigal, 6vv, 160116; ed. in EM (1923, 2/1962)

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DAVID BROWN

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Lawes, William

(b Salisbury, bap. 1 May 1602; d Chester, 24 Sept 1645). English composer and musician, younger brother of Henry Lawes. Another brother, John, was also a musician. William wrote copiously for voices and instruments, with facility equal to Henry's, whose fame lay mainly in vocal music, and with more versatility. An abiding claim to attention lies in his innovatory chamber works, especially those for viols or violins with continuo. He was equally the leading composer of dance, and of music for drama (including the masque), in the period 1630–45.

1. Life.

On attaining a position as lay vicar at Salisbury Cathedral in 1602, Thomas Lawes moved his young family to Sarum Close. His son William, six years younger than Henry, may have received his earliest education at the free school in the close, or even sung with his brothers as a chorister in the cathedral. A posthumous account by Thomas Fuller, a friend of Henry Lawes, reveals that William's talent was early recognized by Edward Seymour, Earl of Hertford, who had him apprenticed to John Coprario. At the earl's Wiltshire estates nearby in Amesbury, Lawes could have encountered Alfonso Ferrabosco (ii), who was an honoured visitor. An unsubstantiated report by Henry Hatcher (1843) places William in the private music of Charles, Prince of Wales, before the age of 23, and states that the association continued after Charles became king in 1625. Records confirm no court post before 1635, when Lawes obtained a situation for the lute vacated by the death of John Laurence; still, such an appointment was unlikely without casual involvement in the day-to-day supply of music, perhaps from some courtier's retinue. After 1626 (the death of Coprario) and in the period before 1635, the activities of Lawes can only be guessed from musical sources. The Shirley Partbooks (see below) are a type of work required of a novice; undertaken by Lawes for provincial gentry, copying Jacobean fantasy repertory and adding new dances. In the footsteps of Henry (and John too, a singing-man at Westminster Abbey), William began by about 1630 to establish a reputation in the capital for performance on the new 12-course theorbo that led to the renown later recalled by poets. Early on he was friendly with, or influenced by, musicians of St Paul's Cathedral such as John Tomkins. His standing was high enough by 1633 for Bulstrode Whitelocke to select him in partnership with Simon Ives (afterwards a London wait) as composer for James Shirley's prestigious masque mounted by the Inns of Court to demonstrate loyalty to the crown, *The Triumph of Peace* (performed 1634). To the following decade can be assigned composition of all the brilliant chamber works, alongside a presiding involvement with court masques, and provision of play songs for the royal troupes in the theatres at Blackfriars and at the palaces, in chief at Whitehall's Cockpit-in-Court.

By 1639 court routine was interrupted, as the resort by royal authority to military measures obliged it to migrate erratically. At some point, perhaps soon after autumn 1642 when the king found in Oxford an alternative home to rebellious London, Lawes enlisted as a soldier; by then it became clear that the exchequer could no longer maintain manpower inessential to the war effort. He may have been present at the Siege of York in April–June 1644, the occasion of a casual round written for the royalist garrison at Cawood (the Archbishop of York's castle). He met his death in 1645 during the action around the Siege of Chester, where the king arrived on 23 September, possibly with Lawes in his entourage. A circumstantial account by Fuller reveals that in order to save him from exposure to shot Lawes had been appointed commissary in General Charles Gerrard's regiment of foot, based first in Oxford but active in Wales from May 1644. The ruse backfired when he joined a sortie led by Gerrard from the north of the city in the late afternoon of 24 September, which was halted by a counter-attack and subjected to murderous crossfire. Here, or in the neighbouring engagements that lasted until dusk, Lawes died. The king, engrossed by the loss of a kinsman in the action, found time to institute a special mourning for Lawes, whom he apparently honoured with the title 'Father of Musick'. The occasion was excuse for royalist poets to score political points, notoriously in a pun by Thomas Jordan: 'Will. Lawes was slain by such whose wills were laws'. Similar estimates of Lawes, varying in their appositeness, were published once the major action of the war was over: by Robert Herrick in *Hesperides* (1647–8), Robert Heath in *Clarastella* and John Tatham in *Ostella* (both 1650). The greatest tribute came by the publication of his three-part psalm settings, edited by his brother Henry who matched them with an equal quantity of his own. These *Choice Psalmes* (1648) contain commendatory verse by literati including Aurelian Townshend and James Harington, and occasioned the first publication of John Milton's celebrated sonnet extolling Henry Lawes: a magnanimous gesture from an opponent, to royal servants, in the highly charged atmosphere before the king's execution. The volume also included eight moving musical tributes from colleagues, including Simon Ives, John Jenkins, John Wilson and Henry himself. William left no known family. A rakish youthful portrait supposed to be of him (see illustration) was given to the Oxford Music School in the 18th century by Philip Hayes, professor of music. Other likenesses of the period have with equally meagre documentation been suggested as

portrayals.

2. Works: introduction and sources.

Lawes's large output was disseminated solely by manuscript during his life. *Choice Psalmes* was the first publication made of any part, and consists of 30 three-part sacred vocal settings accompanied by figured bass, one elegy and ten sacred canons. Lawes ranked high among composers selected by John Playford (i) for his publications of popular airs after 1651; but among many genuine two-part dances there, simpler versions of movements from the esoteric chamber works may have misrepresented his achievements to the succeeding generation. A good selection of his secular vocal music, including popular arrangements into the form of glees of original single songs, also reached print from that date until 1678. The work that had brought him widest notice in his lifetime, *The Royall Consort*, circulated in accurate manuscript copies until 1680, at which point it finally succumbed to the decisive shift in fashion towards the italianate high Baroque. His other great collections fared less well, and were probably relegated by the time of the monarchy's restoration in 1660. An appreciation of his considerable output for the Caroline court of the 1630s is thus heavily dependent upon the autographs, which survive principally in the Oxford Music School collection (now in the Bodleian Library) to which they were possibly donated or bequeathed with prescience by Henry Lawes.

The chief of these are two holograph scores, GB-Ob Mus.Sch.B.2 and B.3, both bound in brown calf and stamped with the arms of Charles I after the manner of presentation volumes to royal musicians. (Matthew Locke's working score, GB-Lbl Add.17801, bears an identical stamp; so does the earlier set of books containing repertory of the Jacobean wind ensemble, now Cfm Mu 734, and an organ part for Coprario's violin works, Lbl R.M.24.k.3: as pointed out by Robert Ford in a private communication). The first book bears the initials W.L., the second H.L. In them Lawes scored suites of fantasies and dances for viols in four to six parts. The first volume contains in addition drafts of incidental music for court masques, rounds and canons, suites for two bass viols to the organ, a violin fantasy in D major, and a suite for two lutes; the second, pavans and fantasies for the 'Harpe Consorts', and the first six suites of the ten that form *The Royall Consort*, in the 'new version' revised for two violins, two bass viols and two theorbos. The other Music School autographs are: partbooks D.238–40, containing string parts for the violin fantasia-suites, the harpe consorts and the bass viol duets; D.229, harp and organ parts for these works and for the setts for viols in five and six parts. The British Library holds three distinct autographs: a sole surviving bass partbook for the viol consort works; the personal songbook; and the Shirley Partbooks, copied about 1626 and later for the Shirley family, baronets (later Earls Ferrers) of Staunton Harrold, Leicestershire: respectively GB-Lbl Add.17798, 31432, 40657–61. A set of three holograph partbooks for lyra viol consorts (Och 725–7) contains works by Lawes, Simon Ives and Robert Tailour. Contents of these are part-duplicated by one final known autograph partbook from a now incomplete set, also for three lyra viols: US-CA, Houghton Library MS Mus.70. For *The Royall Consort*, non-autograph partbooks in varying states of wholeness and accuracy abound, as to a lesser degree they do for the other major chamber works.

3. Instrumental music.

Lawes was represented in the 20th century as a natural successor to the fantasy writers of the Jacobean age, composing abstract contrapuntal works for viols with organ continuo. His fantasies in five and six parts are indeed a highpoint of his output and of the genre, but are unusual in several ways. They were written mostly in the later 1630s, about a decade after the decease of all the major Jacobean writers, at a time when few of Lawes's senior contemporaries apart from John Jenkins still cultivated the forms. (Others yet alive like Martin Peerson and William Cranford of St Paul's are minor figures, even if by their experiments they offer precedents for the harmony and linear style of Lawes.) Lawes leads to the smaller-scale four-part fantasy of Matthew Locke only in that he

prefigured the method of grouping fantasies into considered 'setts'. His practice was to place fantasies unsystematically with pavans and almans, the staid dances that had already entered the Jacobean contrapuntal repertory as 'grave music'. He also extended the role played by organ continuo, giving it a more independent part than before. He had no exact successor in the field of these larger-scale 'setts' (the term 'suite' appears to be anachronistic by about two decades), apart from John Hingeston, composer to the court of Oliver Cromwell, who may indeed have worked to similar ends: furnishing audience music for court entertainment. Lawes's mannerisms are extremer than those of any other writer before or after on several counts. He is set apart by a wilful angularity in his part-writing that flouts strict contrapuntal imitation, linked to an additional dissolution of polyphonic norms by free admittance of a discord created by irregularly resolved or even unresolved harmonic progression, or by dissonant auxiliary notes. These practices recur in the other genres he handled, and owe much to his training on lute and lyra viol. Another persistent trait is the early Baroque admittance of 6-3 chording as equally valid to 6-4, a practice discarded by the second half of the century. The general style leads directly on from the earlier Jacobean interest in the Italian mannerist madrigal, and its empirical theorizing, both found in Coprario. The clearest parallel, however unlikely as a direct influence, is the radical, even post-contrapuntal, part-writing developed by Monteverdi in the epoch-making five-part madrigals of his fourth book (1603), where inner voices of the fabric are subordinated to the chamber treble dialogue over a characterful bass line. Lawes when writing for instruments alone achieved comparable successes to these, in succinctness of dramatic effect and in the vivid expression of extreme emotional states. His fantasies expand the bounds of the form less by length than by increased sectionalism, by variety in mood and (to judge from surviving indications of practice) by tempo change; also a richness of incidental detail created through his idiomatic handling of instrumental writing. His flair for textures large or small so as to vary them through informal concertato interplay, without allowing either of the customarily paired treble parts to dominate, is masterly (ex.1). Little modified, this style re-emerges for late appearances of a form that as danced was obsolete by his adulthood, the pavan. His almans in six parts are in the same solid configuration; but those for five parts are lighter, and rescored from danced originals.

The violin works of 'trio sonata' structure stand at the like remove from the previous generation. These 'fantasia-suites', perhaps written around the time of his royal appointment, are patterned on the models pioneered for the court ensemble by Coprario: fantasies in two series for one and two violins, both accompanied by bass viol and a semi-independent polyphonic part for chamber organ (ex.2). The three-movement form is completed by two aires (dances): an alman and galliard, capped by an extra 'close' or coda of no great substance. Lawes expanded on his master's practice, again hardly so much by sheer length as by imbuing every phrase with telling detail, and well-situated dissonance that, without distorting, emphasizes paragraphs of clear tonal direction. Unlike Coprario's suites, both series by Lawes observe a set key-order, sign of the growing feeling for tonality in the 1630s found also in the works of Jenkins. The irregular linear style takes its point of departure from Coprario but is more daring; it is paralleled less in the violin writing of the early Italian Baroque, if a pattern is sought for its vivid rhetoric, than in the solo vocal monody, such as that by Marco da Gagliano or Saracini (again implying no immediate borrowing).

The suites for two bass viols pay homage to the previous reign; they re-use dances of Ferrabosco (ii) in a keyboard short score, against which is set extravagant division writing, much as variations were extemporized. Lawes reset some of his own dances in this way, a mark of the rapid acceptance of his work in the later 1630s.

The music for lyra viols is close to the extemporized aspects of suite-formation, as it must initially have begun. Lawes often wrote in the scordatura Harp way tunings (ex.3 shows a saraband for solo lyra viol in the 'harp way sharp' tuning, defhf); for ensembles of three lyras, where sonorous fantasies after the example of Coprario and Ferrabosco are found, he preferred the very wide accord known as 'eights', with strings tuned in pairs of 4ths and 5ths (fhfhf, as unisons on adjacent strings were shown through stopped-fret position). The three instruments alternate at three different levels, alto-tenor-bass. Phraseology here is closer to popular dance-strains, as in the solo lyra viol music. The ensemble works show the same feeling for idiomatic writing that shines out in the least of the

solo trifles, where occur early examples of repetition bass, which otherwise took long to attain the status of art music in England.

The rest of Lawes's output is more innovatory and has closer links to the violin's dance fashions, which dominated court music in his decade. The Royall Consort began as dance sequences in the so-called string quartet scoring (two treble, tenor and bass instruments with continuo), perhaps so written before Lawes's official connection with court, and comparable to similar sequences by Charles Coleman that are also datable to the early or mid-1630s. In this scoring, and with these writers rather than any other, the standard dance-order in Baroque suites in England seems to have begun. Lawes was possibly the leader in composing fluid alman–corant–saraband sequences, followed in a couple of instances by morrises, and preceded by the occasional pavan or pavan–alman: all regular and danceable. Probably originating as loose ordres in the keys D minor–D major, they lack a series title in autograph sources. He later expanded and regrouped these suites, at the same time rescoring them and adding others in more varied keys. This process was first appreciated by Lefkowitz (1960) who demonstrated with insight how sources are divided into 'old' and 'new' versions, and correlated the two scorings with the comments of Edward Lowe, professor of music at Oxford after the Restoration. Lowe attributed to the composer a dissatisfaction with the role of the tenor part: this is borne out in the altered scoring, which attests that Lawes reworked the tenor and bass parts into two equal basses that alternate the functions of the original tenor and basso seguente, 'because the Middle part could not be performed with equal advantage to be heard as the trebles were' (in Lowe's phrase). Lawes then raised the level of the collection by adding some abstract pieces: two fantasies, to make full use of a potential six-part scoring available through the practice of doubling theorbos on the basso continuo line. Extra pavans were included, one of them in C major, which while nominally in the usual four real parts uniquely took the opportunity to expand into six-part divisions in its variation repeats (ex.4). The example of Lawes may have stimulated the appeal of this scoring (two trebles, two bass, continuo) in the two decades after the mid-1630s; but even at the beginning of the period a tendency was emerging to discard it for the underlying trio sonata scoring (two trebles, bass, continuo). The Royall Consort owed its longevity and acclaim, recorded with incredulity by Charles Burney, to the assurance with which its two-treble writing foreshadowed the future.

Dances in suite form (alman–corant–corant–saraband or alman–alman–corant–saraband) for a 'harpe consort' of violin, bass viol, harp (metal-strung Irish harp) and theorbo continuo occur in the composer's partbooks, added after the violin suites. With only a few precursors (possibly by Coprario) in one manuscript (GB-Och 5), they were fitted to the personnel of the court ensemble. As single dances some had wide popularity, which may reveal their origins: less in simplified adaptations from complex scorings, than in the expansion of aires for treble, bass or even song. Later, Lawes appended to them pavans and fantasies: these were not disseminated beyond the inner circle, but reveal his budding intentions to refit all his chamber suites at the same level of seriousness. For the pavans, there are fully written-out variation repeats found in the autographs.

The one surviving suite for two lutes is peripheral, in that the first piece is an accommodation of an alman by René Mesangeau, for single lute in one of the accords nouveaux, published first in Paris by Ballard (RISM 16387, p.22). To it Lawes simply added a contrepartie, perhaps as a tombeau for the originator (d 1638). Both parts to the two following corants, to which he put his name, seem to be his own work. For keyboard, most extant music consists of palpable arrangements from his more popular dances and symphonies. It has been assumed that Lawes's abilities did not extend so far as this medium. One alman however, setting a known masque tune by Orlando Gibbons, was copied by Benjamin Cosyn with an attribution to Lawes, as part of a keyboard alman–corant–saraband suite in F-Pc Rés.1185. As with Mesangeau, the practice implicates Lawes in person in the arrangement, since the associated saraband is clearly his own composition. One other suite, also possibly original in this form, was in its several versions popular long enough for inclusion in Musicks Hand-Maid (1663); constituent dances vary between sources. Called 'The Golden Grove' after its alman, it may refer to the Welsh seat of the Earl of Carbery, who preceded General Gerrard in the general command in Wales during the Civil War. If truly composed de suite by

Lawes, as his string music shows him well capable, he was in advance of the times, since elsewhere in surviving sources this lead is not followed for about half a decade after his death.

Datings for the major works of the 1630s, as for all of Lawes's output, is tentative; but the indications from sources favour an order of Royall Consort (old version), setts for three lyras, violin works, 'harpe consorts', five-part viol setts, bass viol divisions and six-part viol setts, Royall Consort (new version) and additions to harp consorts.

Lawes, William: Works

other instrumental ensemble

Setts for division viols (nos.101–7), 2 b viols, org:

Sett no.1, g, GB-Ob*, ed. J. Richards (London, 1972); 2 movts (nos.101, 103), 2 tr, t, b insts, bc, Ob [seeother instrumental ensemble: Other suites], 1 movt (no.102), tr, b insts, Ob, 16555

Sett no.2, C, Ob*; nos.104–5, 'Paven and Almane of Alfonso' Ferrabosco (ii), ed. in L; no.106 inc., no.107 resetting of Royall Consort no.33

Setts 'For the Violls' (nos.108–113), 2 tr, 2 b viols, GB-Ob*; ed. R. Taruskin (Ottawa, 1983); ed. R. Nicholson, William Lawes: Fantasies and Aires (London, 1985):

Sett no.1, c, 1 movt (no.109) Lbl*, 1 movt (no.110), d, Lbl*; Sett no.2, C, 1 movt ed. in M

Fantasia-suites (nos.114–37), vn, b viol, org, GB-Lbl, Ob*, Och, L. Ring's private collection, Hexham, Northumberland; ed. in MB, lx (1991):

Sett no.1, g, ed. in L; Sett no.2, G, 1 movt (no.118) 16555, 2 tr, ?2 b insts, D-Hs; Sett no.3, a; Sett no.4, C; Sett no.5, d, ed. C. Arnold (London, 1957); Sett no.6, D; Sett no.7, d, ed. in L; Sett no.8, D, ed. in Lefkowitz (1960)

Fantasia-suites (nos.138–61), 2 vn, b viol, org, F-Pc, GB-Lbl, Ob*, Och, L. Ring's private collection, Hexham, Northumberland:

Sett no.1, g, ed. in L; Sett no.2, G, ed. G. Dodd (London, 1977); Sett no.3, a, 1 movt (no.144) ed. in M; Sett no.4, C, ed. G. Dodd (London, 1967); Sett no.5, d, ed. C. Arnold (London, 1957); Sett no.6, D, ed. in L; Sett no.7, d, ed. in L; Sett no.8, D, 1 movt (no.159) pr. in Meyer (1946)

Harpe consorts (nos.162–91), vn, b viol, harp, bc (theorbo), GB-Ob*:

Sett no.1, g, Och, 16628, 1 movt (no.162) Mch, 2 movts (nos.162–3) 16516 [seekeyboard], ed. in L; Sett no.2, g, Och; Sett no.3, G, Och, 3 movts (nos.170–71, 173) 16516 [seekeyboard]; Sett no.4, d, Och, 16555, 1 movt (no.177), kbd, Och [seealsosecular vocal: 'O my Clarissa', 2nd version], 1 movt ed. in Lefkowitz (1960); Sett no.5, D, Och, 16555; Sett no.6, D, Och, 1 movt (no.182) 16555 [seekeyboard]; no.187, G, Och; no.188, G (pavan), ed. in L; no.189, D, on pavan for harp by 'Cormacke' [McDermott], ed. in L; no.190, on 'Paven of Coprario', 2 b insts, ed. in L; no.190, d (fantasy)

Other suites, 2 tr, t, b insts, bc; ed. D. Pinto, William Lawes: The Royall Consort (old version) (London, 1995):

Sett no.1, g (nos.101, 103, 338, 70, 339, 337), GB-Ob; 2 movts (nos.101, 103), 2 division b viols, org, Ob [seealsokeyboard: Consort setts andinstrumental consort], 4 movts Lbl, 3 movts Och, 2 movts W; 3 movts ed. L. Ring

(London, 1964)

Sett no.2, G (nos.79, 320, 80, 322–3), Ob, 2 movts Lbl, 1 movt Lbl, Ob, 2 movts D-Hs [seeinstrumental consort: Consort setts]

Airs in d (nos.78, 260, 264), GB-Lbl, Och [seekeyboard]

Symphonies, mainly from masques The Triumph of Peace, 1634 [TP], The Triumphs of the Prince d'Amour, 1636 [TPA], Britannia triumphans, 1638 [BT]: all ed. in M:

in C: no.200 (TP), GB-Lbl, Ob*, 16498, ed. in Dent (1928), ed. in A; no.201 (TP), Lbl, Ob*, 16664; no.209 (BT), Lbl, Ob*, 16498; no.210 (TP) probably by S. Ives, sources in Holman (1975–6), also Ob (attrib. Lawes), 16498; no.215 (TPA), Lbl, Ob*, 16555, ed. in Dent (1928), ed. in A

in c: no.231 (BT), Ob*, US-NH, 16555; no.232 (from 'Deere, leave thy home': seesecular vocal), GB-Lbl, Ob*, 16555; no.239 (TPA), Ob*

in G: nos.311–12 (TPA), Och (tr, a, b insts), US-NH, 16555

in g: no.343, GB-Lbl (tr, a, b insts), US-NH, 16516, ed. in B; no.345, GB-Lbl (tr, a, b insts), US-NH, 16516

in a: no.380 (TP), GB-Lbl, Ob*, 16784

Aires and dances, tr, b insts unless otherwise stated, GB-Lbl, Llp, Ob, Och, W, US-NH, 16516, 16555, 16628, 16664 (cittern), 16725, 16784:

in C: nos.200–15 [no.205, arr. as 'Come lovely Cloris': seesecular vocal]; in c: nos.221–39; in D: nos.246–51; in d: nos.256–88; in e: nos.296–300; in F, nos.306–7; in G: nos.311–28; in g: nos.336–70 [no.346, arr. as 'Clorinda when I goe away': seesecular vocal]; in a: nos.380–87; in B: nos.391–8

Fantasies, preludes, dances, 1–3 lyra viols (by tuning):

Harpway sharp (defhf): nos.421–35, 441–51, A-ETgoëss, IRL-Dm, GB-HAdolmetsch, Lbl*, US-NH*, 16527

Harpway flat (edfhf): nos.461–7, 471–81, A-ETgoëss, GB-HAdolmetsch, Lbl, Mp, R. Spencer's private collection, Woodford Green, Essex, 16614

High harpway sharp (fdefh): nos.491, 496–9, IRL-Dm, GB-HAdolmetsch

High harpway flat (fedfh): nos.511–14, 521–7, HAdolmetsch, Mp, US-CA*, 16614

Eights (fhfhf [A'-D-A-d-a-d']): nos.541–6, 555–79, IRL-Dm, GB-HAdolmetsch, Mp, Ob, Och*, Chester, Cheshire Record Office, US-CA*, no.567 ed. in M, nos.568, 573 ed. in L

French set (efdef): no.591, R. Spencer's private collection, Woodford Green, Essex

(ffcdh): no.596, GB-Mp

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Lilly [Lillie], John

(bap. Croydon, Cambs., 28 Jan 1612; d London, 25 Oct 1678). English theorbo and division viol player, music copyist and composer. Probably the son of Henry Lilly, vicar of Croydon, his early career was centred in Cambridge. He is perhaps the 'Mr Lilly' who assisted in the performance of William Johnson's 'Valetudinarium' at Queens' College on 6 February 1638. In 1645 and 1647 his two daughters were baptized at St Michael's in the city. His viol playing is praised in a poem 'To Mr Lilly, Musick-Master in Cambridge' in Nicholas Hooke's collection *Amanda* (1653). At the Restoration he joined the King's Private Musick as a theorbo player, and remained active in court service until his death. He was patronized by the North family and taught Roger North the theorbo. He was also a friend of the composer John Jenkins. He was active in the Westminster Corporation of Music from at least 1664, but lived in Baldwins Gardens, Holborn. 25 solos for lyra viol by Lilly are known, some published by John Playford (RISM 16516, 16527, 16614, 16696), the others in manuscript (A-ETgoëss, GB-Cu, Lbl, Mp and Ob). Numerous manuscripts in his hand have been identified, among them sets of parts written for Christopher, 1st Baron Hatton, probably copied in the 1630s, and, in his later years, others for Edward Lowe, professor of music at Oxford and organist of the Chapel Royal.

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ANDREW ASHBE

Mm

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Mace, Thomas

(b ?Cambridge or York, 1612/13; d ?Cambridge, ?1706). English lutenist, singer, composer and writer. He must have been born in either 1612 or 1613 since the title-page of his pamphlet *Riddles, Mervels and Rarities, or A New Way of Health, from an Old Man's Experience* (Cambridge, 1698) describes him as 'being now in the Eighty Six Year of his Age'; branches of the Mace family lived in Cambridge and York. As a boy he was probably a chorister. On 10 August 1635 he was appointed a singing-man in the choir of Trinity College, Cambridge. Royalist sympathies no doubt caused him to leave Cambridge during the Civil War; in 1644 he witnessed the siege of York. But he is known to have given singing lessons in Cambridge in May 1647.

He lived through the plague in Cambridge in 1665–6 and afterwards is known to have left there on only two occasions: for a visit to London in 1676 to arrange for the publication of *Musick's Monument* and, at the age of 77, presumably in 1690, when he went to London again for four months to sell instruments and music books which his increasing deafness made less useful to him. In the *Riddles* he still described himself as 'Healthful, Lively, Active and Brisk'. On 17 April 1706 a 'singing-man's' place was 'voided by Mr Mace' at Trinity College: though other Maces were associated with the choir this possibly refers to Thomas following his death.

As well as the *Riddles*, Mace wrote (in 1675) another non-musical work, a discourse concerning the highways of England called *Profit, Conveniency and Pleasure to the Whole Nation*. But it is for *Musick's Monument* that he

principally deserves to be remembered. The quaintness of his English style, with its multiple adjectives and his predilection for expressing himself in execrable verse, has sometimes caused it to be read for the wrong reasons. It is in fact an important source of information on a wide range of musical activity in England during the second and third quarters of the 17th century. The book is divided into three sections, on church music, lute music, and viol music and music in general (see illustration).

Mace was a conservative. He believed that church music had reached perfection early in the century, and distrusted and disliked the extrovert qualities of the French style that began to find increasing favour at the Restoration and to oust more traditional forms of English instrumental music. *Musick's Monument*, which he wrote between 1671 and 1675, is in fact a defence of the English tradition and an attempt to recover its values by showing how the decline in the standards of performance of parochial and cathedral music might be reversed.

Mace's primary aim in the second and longest section of the book is explained in its title, 'The Lute made Easie'. It is a complete handbook for the instrument, including important information on practical matters such as stringing, fretting and removing the belly, along with a guide for the complete beginner working systematically through the basis of technique. It contains suites in C, F, A minor, D minor, G, E minor and B minor in the French flat tuning, and a supplementary D minor suite in D minor tuning, the so-called New Tuning; because, as Mace said with some sarcasm, 'I suppose, you may love to be in Fashion'. Throughout his book Mace was at once both old-fashioned and innovatory. He wrote for a 12-course lute, the instrument made popular by Jacques Gaultier in the 1620s and 30s, and the basic style of his pieces is that of the Caroline period. He aimed to draw together the best of this Anglo-French style and updated it by the addition to the suites of such forms as the old galliard and the new Tattle de Moy of his own invention, thereby putting the instrument on a new footing. His suites are unified sets of pieces with more in common than merely key and tuning. Indeed, Mace may well have been the first person to have written suites for the lute with a prescribed number of movements to be played in a certain order. He stressed that the movements of a suite 'ought to be something a Kin ... or to have some kind of Resemblance in their Conceits, Natures, or Humours' and should all be in the same key. In a concert there should be a smooth transition between the tonalities of successive items, and to this end he provided modulating interludes for the lute.

Mace was one of the few 17th-century musicians who attempted to convey the importance and nature of the affective aspect of his music. In learning a piece the pupil is to consider its 'fugue' (generally the opening theme), 'form' (the 'shape of the lesson') and 'humour' (its projected affect). Having decided on the 'humour', the principal means available to the player to achieve it are ornamentation, which Mace describes in detail, variation in dynamics and tempo, and the judicious selection of pauses. Mace gives an account of continuo playing on the theorbo, then the primary instrument for the accompaniment of vocal music and also much used in consort music. His theorbo is a 13-course double-strung instrument with a re-entrant top course (tuning: G', A', B', C, D, E, F, G, c, f, a, d', g), described by James Talbot as an 'English Theorbo' and different in many respects to continental instruments, but probably the norm in England at this time.

The third section of the book gives a condensed account of viol technique and a small amount of music. He promised more such music for the viol and probably wrote the 15 manuscript pieces to fulfil his pledge. This section also covers music in general and includes much useful information on consort practice in the Caroline and Commonwealth periods, with hints on the use of organ and harpsicord in consort music. Mace had a particular dislike of 'Squaling-Scoulding-Fiddles', though he did allow that violins could responsibly be used if balanced by 'Lusty Full-Sciz'd Theorboes'. He usefully describes the musical qualities associated with various kinds of instrumental ayre in his day, their proper speeds and manner of notation.

Mace was of an inventive turn of mind and *Musick's Monument* describes a table organ which he developed. Approaching 60 and suffering from increased deafness such that he could not hear his own lute, he constructed the

quixotic 'Dyphone: or Double-Lute, The Lute of Fifty Strings', a lute and theorbo combined in one instrument that was loud enough for him to hear. His plans for a music room, apparently never constructed, show his interest in acoustic problems as well as an awareness that proper accommodation would have to be found for the type of public concerts which had gradually come into existence during his lifetime. Mace's tragedy was that by 1676 the lute's decline in popular esteem was irreversible. Few people probably ever used his book as an instruction method for the lute and many copies remained unsold in 1690.

WRITINGS

only those on or containing music

Musick's Monument, or A Remembrancer of the Best Practical Musick (London, 1676); facs. with commentary and transcr. by J. Jacquot and A. Souris (Paris, 1958/R)

Riddles, Mervels and Rarities, or A New Way of Health, from an Old Man's Experience (Cambridge, 1698)

WORKS

all except canon transcribed A. Souris, Musick's Monument (Paris, 1958/R), ii

I heard a voyce, verse anthem, inc., GB-Cu

15 pieces, viol, Cu

Miscellaneous pieces in Musick's Monument (London, 1676): 8 suites, 1 lesson, The Nightingale, lute; 1 fancy-prelude, theorbo; 2 fancies, 1 lesson, viol

1 canon, a 4, in Riddles, Mervels and Rarities (Cambridge, 1698)

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Maynard, John

(b St Albans, Herts., bap. 5 Jan 1577; d after 1614). English lutenist, composer and lyra viol player. In his XII Wonders of the World (London, 1611) he described himself as 'Lutenist at the most famous Schoole of St Julians in Hartfordshire'. St Julians, originally built as a leper hospital, is just outside the old city of St Albans, in the parish of St Michael. No other record has come to light of its being a school, but the house was 'in the occupation of John Maynard' in 1613 and 1614.

In 1600 Maynard was appointed a Commissary of Musters in Ireland, which would seem to rule out the identification with 'Johann Meinert', bass singer employed in Denmark in 1599-1601. Maynard's father Ralph left

him St Julians in reversion by his will of 1607. The dedication of The XII Wonders to Lady Joan Thynne, of Caus Castle in Shropshire, implies that at some time Maynard had been in her service as music tutor to her daughter Dorothy.

The ‘wonders’ themselves are 12 satires on stock figures, such as the Courtier, the Lawyer, the Divine, and so on. The words were written by Sir John Davies around 1600 and first printed in the second edition of *A Poetical Rhapsody* in 1608. Maynard’s settings are ‘for the Violl de Gambo, the Lute and the Voyce to sing the Verse, all three joyntly, and none severall’. The insistence on the use of the bass viol is refreshingly unequivocal among English lute-song publications. The songs are followed by six ‘Lute Lessons’, which are really duets for lute and bass viol. The first three, ‘A Pavin’, ‘A Galliard to the Pavin’ and ‘An Almond to Both’, form a connected suite of dances – very rare at this period. The next pair, a pavan and galliard, use special tunings for the lute and a special pitch for the viol. The last piece for the two instruments, a pavan entitled ‘Adew’, returns to normal tunings for both instruments. The final section of the book contains seven pavans for the lyra viol using two different tunings, with optional bass viol in normal tuning ‘to fill up the parts’.

Apart from The XII Wonders very little of Maynard’s music survives. An organ ‘Voluntary’ turns out to be a transcription of ‘The Maid’ from the songbook. ‘Maynard’s Almain’ in a collection of masque music (and actually a coranto) may well refer to the composer’s cousin, a courtier who danced in several Stuart masques.

Maynard’s songs are among the first to show a degree of independence between the lute and bass viol, for the lowest part is by no means simply doubled. They are of course lighthearted trifles in keeping with the spirit of the words, but the instrumental compositions show considerable depth of feeling and deserve to be taken more seriously.

WORKS

The XII Wonders of the World (London, 1611/R; ed. A. Rooley, London, 1985): 12 songs, 7-course lute, b viol; 6 dances, 7-course lute, b viol; 7 pavans, lyra viol, b viol ad lib

Voluntary, org, transcr. of no. 12 of The XII Wonders of the World, GB-Lbl

Pavan and galliard, lyra-viol, Ob

Maynard’s Almain, 2vv, inc., Lbl; authorship doubtful

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Merro, John.

17th-century music copyist. See *Sources of instrumental ensemble music to 1630*, §7.

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Moss [Mosse], John

(fl London, 1662–84). English composer, bass viol player and teacher. Moss may have been the man of this name who petitioned unsuccessfully for a place among the vicars-choral of St Paul’s Cathedral when the choir was

reconstituted in 1660–61. There he states that he was trained in vocal and instrumental music in the choir at Wells Cathedral ‘and hath gotten his livelihood some part of the late troubles by teaching’ in the City of London. In 1662 he repeatedly failed to answer a summons to appear before the Westminster Corporation of Music (GB-Lbl Harl.1911) and was fined £3 for contempt. In 1669 he was apprehended for teaching music without a licence but must have mended his ways, for in July 1679 he was made an assistant to the corporation. Between 1675 and 1676 he taught at Christ's Hospital but was not eligible to continue because he was married. On the recommendation of Lord Chief Justice North he became a member of the King's Private Musick in 1678, filling the vacancy caused by the death of John Jenkins. He was not reappointed when the court music was reorganized in 1685 by James II. A John Moss held various positions in London in the late 17th and early 18th centuries, in two churches (as organist of St Mary Woolnoth, ?1678–1706, and St Dunstan-in-the-East, 1683–96) and in the Parish Clerk's Company (before 1684–1707). It is not known whether this was the court musician.

According to John Playford, performance on the bass viol ‘lyra way’ had been ‘much improved by the excellent Inventions and Skill’ of Moss and others. Moss contributed suites (though this term is not used) in each of the four standard tunings to *Musick's Recreation. Lessons for the Base-Viol*, printed in tablature to be played ‘lyra way’ with the support of a thoroughbass instrument, comprises 26 suites intended as teaching pieces and arranged, as in many didactic works of the period, so as to take the pupil through ‘all [the] Keys usually play'd on in the Scale’. The preface to the *Lessons*, addressed ‘to his Present and Quondam Scholars’, stresses that the music is not too difficult and observes that ‘the commonest Instruments in use, as the Violin, and Gittar have far more difficult Stops than any that I have here made use of’. Nearly all of Moss's suites, including that for harpsichord in *Melothesia*, consist of four movements: Almain, Corant, Saraband and Jig-almain (a type of jig in slow quadruple time).

WORKS

Bass viol: Prelude, 4 suites, 16696; 26 suites, in *Lessons for the Basse-Viol on the Common-Tuning* (London, 1671); other pieces in GB-Lcm II.F.10, Ob Mus. Sch.F.572

Hpd: Jigg, 16637; Suite in F, 16736

Vocal: Songs and catch in *Select Ayres and Dialogues* (London, 1669), 16734, 16784, 16797; song, *Love, Loves a blind passion* (London, c1700)

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Norcombe (Nercom, Nercome, Nercum, Norcome, Nurcombe, Nurcome), Daniel

(b ?1576; d Brussels, 1655). English composer and instrumentalist. No evidence has been found of Norcombe's birth in 1576 (see DNB), nor of John and Daniel Norcombe identified by Fellowes as lay clerks at St George's Chapel, Windsor. A 'Nurcombe' (no Christian name) was appointed minor canon at St George's before 1595; he was dead by 3 March 1624. Daniel Norcombe was appointed lutenist to Christian IV of Denmark in 1599 with an annual salary of 350 daler, but in 1601 he fled from Copenhagen with an English colleague, John Maynard. Travelling through Germany and Hungary pursued by emissaries of the Danish king, they reached Venice. From 1602 until his death in 1655, Norcombe served the Archduke Albert in Brussels as a viol player. He composed numerous sets of divisions on various grounds, which circulated in England. Most are formed of two strains (the first ending away from the tonic) with a single division after each strain. Cormacks Almane and Sir Thomas Brooks Pavin (the latter anonymous but probably by Norcombe) are dances rather than grounds, but show the same pattern of divisions following each strain. The fine madrigal *With angels face* in *The Triumphes of Oriana* (RISM 160116) may be by the elder (Daniel) Norcombe.

WORKS

With angels face, 5vv, 160116, ed. in EM, xxxii (1923, 2/1962), 9

35 sets of divisions, viol (index and sources in Dodd)

Pavan and galliard, lyra viol, GB-Ob Mus. Sch.D.247

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ANDREW ASHBEE

Oo

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Pp

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(1) John Playford (i)

(b Norwich, 1623; d London, between 24 Dec 1686 and 7 Feb 1687). Publisher, bookseller, and vicar-choral of St Paul's Cathedral. During the period 1651–84 he dominated the music publishing trade (then virtually confined to London) in a business to which his son (2) Henry Playford succeeded. For the printing of his books he engaged the services of Thomas Harper (successor to Thomas Snodham, who had inherited the business of Thomas East), William Godbid (successor to Harper) and his own nephew (3) John Playford the younger, who, apprenticed to Godbid, entered into business in 1679 with the latter's widow Anne. The format, style and printing of Playford's books, together with evidence from the stationers' registers, suggest with some certainty that they were printed with East's types, although for title-pages, other than those engraved, a less florid style than the earlier borders was preferred. In many instances Playford adopted East's device and its surrounding motto, 'Laetificat cor musica' (fig.1).

1. Life.

A monument at St Michael-at-Plea, Norwich, to his father John, a mercer, and local records show that he was one of a large family many of whom were scribes or stationers. Since there is no record of his entry at the grammar school his brother Matthew attended, he was probably educated at the almonry or choir school attached to the cathedral, where he acquired a knowledge of music and the 'love of Divine Service' to which he later referred. Shortly after the death of his father (22 March 1639) he was apprenticed to John Benson, a London publisher of St Dunstan's Churchyard, Fleet Street (23 March 1639/40), for seven years, achieving his freedom on 5 April 1647, when he became a member of the Yeomanry of the Stationers' Company. This entitled him to trade as a publisher.

He lost no time in securing the tenancy of the shop in the porch of the Temple Church from which all his publications were issued until his retirement. It was one of the addresses of Henry Playford until 1690, when the stock was auctioned. Royalist by family and by personal inclination, Playford began publishing political tracts culminating in *The Perfect Narrative of the Tryal of the King* and others relating to the executions of royalist nobility (reprinted in 1660 as *England's Black Tribunal*). In November 1649 a warrant was issued for the arrest of Playford and his associates. Nothing more is known of him until a year later, when on 7 November 1650 he entered in the stationers' registers 'A booke entituled *The English Dancing Master*'. Although registration before publishing was theoretically obligatory he entered so few of his music books that it is impossible to tell if this, subsequently published in 1651 (fig.2), was his first.

In 1653 he was admitted clerk to the Temple Church, an office he held with some distinction to the end of his life, devoting himself to the repair and maintenance of the building and to promoting the seemly ordering of the services. At about this time he married. When his wife Hannah inherited from her father, Benjamin Allen, publisher of Cornhill, the Playfords moved (1655) from the neighbourhood of the Temple to Islington, where she established a boarding-school for girls, which she maintained until her death in 1679. Playford then moved back to London, taking a house in Arundel Street, Strand, which later passed to his son.

The court books of the Stationers' Company show that Playford was called to the Livery in 1661. In 1681 a letter from the king to the master and wardens required that he and others named be admitted to the court of assistants. Soon afterwards he was allotted a share in the English Stock which managed the company's lucrative monopoly in psalms, primers and almanacks. In the successive purges of the court in 1684 and 1685 he survived unscathed, no doubt through royal protection. In 1684 he retired from active business in favour of his son Henry and another young man, Robert Carr. A number of books, however, retained his imprint until 1686. In his will of that year, which names Henry Purcell and John Blow as beneficiaries, he desired to be buried in the Temple Church, or in St Faith's, the stationers' chapel in the undercroft of St Paul's, but no record of the burial is known in either place. Playford was also deeply involved with the Company of Parish Clerks of London; he presented them with several copies of his 1671 *Psalms and Hymns*, which had psalm tunes arranged for four male voices. He was credited with the invention of a stringed instrument called the 'psalmody' for accompanying metrical psalms (see Psalterer).

Though unloved in the competitive world of publishers, Playford was highly esteemed by poets and musicians. Nahum Tate, the poet laureate, wrote a 'Pastoral Elegy' on his death which was movingly set to music by Henry Purcell. The dedications and prefaces to his publications reflect his commercial acumen, his xenophobia, and his devotion to the monarchy and to the divine service decently ordered.

2. Publications.

Playford's publications, apart from the political tracts and miscellaneous non-musical works, fall into three categories: theory of music and lesson books for various instruments, which usually contain brief instructions followed by 'lessons' or short pieces derived from popular airs; collections of songs and instrumental pieces; and

psalms, psalm paraphrases and hymns. He began to publish music in 1651; new books succeeded one another rapidly in the early years, becoming more sparse later. Examination of the contents, however, shows that often a 'new edition' differs little from its predecessor although new 'lessons' may have been added and some others subtracted, and the later songbooks may be selections or rearrangements of earlier titles under new names. It is generally assumed that *The English Dancing Master*, addressed to the 'Gentlemen of the Innes of Court', came first, but *A Musicall Banquet* (also 1651) bears, as well as Playford's imprint, that of John Benson, his former master. *The English Dancing Master*, with many enlarged editions (some entitled *The Dancing Master*) until 1728, is probably Playford's best-known work, because of the modern revival of the country dance and because of its status as the largest single source of ballad airs. *A Musicall Banquet* contains the genesis of later books: *Musick's Recreation* (1652), *Catch that Catch Can* (1652; variously entitled *The Musical Companion* and *The Pleasant Musical Companion* in some later editions), *A Breefe Introduction to the Skill of Musick* (1654; later *An Introduction to the Skill of Musick*) and *Court Ayres* (1655). All but the first continued in new and enlarged editions. The Introduction was immensely influential for 100 years or more; its theoretical sections were copied or cited in numerous later treatises and in the didactic introductions to psalmody books. *Apollo's Banquet for the Treble Violin* (1669) reflects a new fashion for this 'brisk and airy' instrument that was to last for the next 30 years, but the lessons for the cittern and the virginals, which did not last much beyond the mid-17th century, are evidence of declining sympathy with Playford's nostalgia for these instruments.

The same is true of the hymns, songs and instrumental pieces addressed to the proficient performer. As examples of the creative genius of Henry Purcell, Matthew Locke, William and Henry Lawes, Christopher Simpson and Richard Dering, they afford interest to the scholar, but are without those qualities which enabled the vocal music of the Tudor period eventually to outlast them. The latter had been the property of Thomas East. In 1653 Playford offered them as part of his bookseller's stock in his *Catalogue of All the Musick Bookes Printed in England*. In 1690, when the stock of his shop by the Temple Church was to be sold by auction, they were again catalogued for the benefit of 'those remote from London' and offered to buyers for a few pence.

Playford's numerous editions of the metrical psalm tunes, for one voice (*The Whole Book of Psalmes*, 1661), two voices (*Introduction*, 1658), three voices (*The Whole Book of Psalms*, 1677), four voices (*Psalms and Hymns*, 1671), keyboard (*The Tunes of Psalms*, c1669), and cittern and gittern (*A Booke of New Lessons*, 1652), supplemented his practical work at the Temple Church and the Company of Parish Clerks. They represent an ambitious attempt, quite separate from his books of devotional hymns for domestic use, to raise the standards of music in worship by means of a well-instructed parish clerk and male choir. His aim was to restore the old tunes in correctly harmonized versions rather than to introduce new ones. Success came only after his death, with the burgeoning of voluntary parish choirs in the 1690s; many of his tune harmonizations were used throughout the 18th century in England, Scotland and North America.

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Poole [Poul], Anthony

(fl c1670–90). English composer. He may be the Anthony Poole (b Spinkhill, Derbys., 1627/1629; d Liège, 13 July 1692) who was educated at St Omer's College (c1641–6) and at the English College, Rome (1646–8), and who was already ordained when he became a Jesuit on 8 October 1658. He is recorded at St Omer's College at various times between 1659 and 1678, and at Liège in 1672 and from 1679 until his death in 1692.

Nearly all Poole's surviving music is for one or more bass viols, suggesting that he was a player-composer. 15 solos by him (GB-Ob Mus.Sch.C.71) are mostly divisions on a ground, but include also dance movements grouped into short suites. Three sets of elaborate 'divisions' for two bass viols and continuo (GB-DRc D.4), one of which is by

Jenkins, are attributed to 'P. Poul'; it is not clear if this is the same man. Most of the pieces in the Oxford manuscript also appear in a manuscript bearing the arms of James II (F-Pn VM7 137323 and 137317) with three more pieces which are unknown elsewhere. Another piece (in A-ETgoëss A) is attributed to 'Poli'. In the Paris manuscript three of the Poole pieces are given saints' names. John Playford's *The Division Violin* (1684) includes two of his violin solos, and two sonatas for violin, bass and continuo by Poole are in the Chicago University Library (MS 929). Four three-part airs attributed to 'Mr Poole' (GB-Ob Mus.Sch.E.443–6) match the style of six sets of 'divisions' and a sonata for violin, bass viol and continuo by 'F. Poole' (B-Bc Litt XY no.24910).

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ANDREW ASHBEE

Qq

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Rr

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Reade [Read], Richard
(Henrie Reade?)

(b c1555; d Oxford, 1616). English singer and composer. He is probably the Richard Read who took the BMus from Christ Church, Oxford, on 7 July 1592. Anthony Wood wrote: 'Richard Read, who had studied the musical faculty for 22 years, was admitted the same day. He hath composed certain Church Services, and other matters for instruments, which are scattered in several books' (*Fasti oxoniensis*, 1691). From 1588 to 1616 he was a 'singing-man' at Christ Church; the college disbursement books contain his signature alongside that of Matthew Holmes, copyist of the Cambridge Consort Books (GB-Cu), the principal source of his instrumental music. His will, which included the bequest of a bass viol, was proved at Oxford on 5 April 1617.

Reade's music for mixed consort of violin, recorder, lute, cittern, bandora and bass viol includes several pieces conceived in terms of the specific instruments which made up this distinctive English ensemble. So far as it is possible to tell from their fragmentary surviving state, they are engagingly written, featuring much antiphonal play between groups of instruments, though they perhaps lack the flair of their counterparts by Allison and Bacheler.

WORKS

for sources see Nordstrom

instrumental

mixed consort, all inc.

Pavans: Flatt pavan, Mr Doctor James Dean of Christchurchs paven, 9 untitled; 1 ed. in MB, xl (1977)

Galliards: to the 6th pavan, to the 8th pavan, 1 untitled (2 versions, ed. in MB, xl, 1977)

Jigs: Eglantine, Sweet bryer, 4 untitled

Allmaines: 1 after Holborne, ed. in MB, xl (1977); 1 untitled, US-CA

Battell; Fancy; La volta; When Phoebus first

3 pieces, orpharion and other wire-strung instruments

other insts

1 pavan, a 5, D-Kl, T. Simpson, *Opusculum newer Pavanen* (1610)

vocal

Mag, Nunc 'to Mundy's Short service', GB-DRc, Lbl; God standeth in the congregation, DRc, Lbl: both attrib. 'Read' or 'Reed'

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DIANA POULTON/WARWICK EDWARDS

Ss

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Shirley [Scherley, Sherley, Sherlie, Shirlie], Joseph

(fl London, 1607–10). English lutenist, viol player and composer. On 16 July 1607 he played the lute in a banquet at Merchant Taylors' Hall and on 24 November that year his son Joseph was baptized in the London parish of St Dunstan in the West. Between October 1609 and October 1610 he was the viol teacher of Christian Crusse, a Danish apprentice in Robert Cecil's household (see Hulse). His surviving output consists of 20 lyra viol pieces (DoddI), so he was presumably an exponent of the technique; one of them, *The Princes Coranto*, appeared in a four-part setting in Thomas Simpson's *Taffel-Consort* (RISM 162119; ed. B. Thomas, London, 1988). They are graceful works, similar in style to the lyra viol dances of Alfonso Ferrabosco (ii).

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PETER HOLMAN

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Simpson [Sympson], Christopher

(b ?Egton, N. Yorks., c1602–6; d ?Holborn, London, between 5 May and 29 July 1669). English theorist, composer and viol player. He was the eldest son of Christopher Simpson of Westonby and his wife Dorothe; they, like him, were Roman Catholics and known recusants, who in 1604 were 'suspected to be secretly married'. His father, a cordwainer and leader of a company of actors based at Egton, acquired a smallholding (Hunt House) on the moors some 6 km south of Egton, which the younger Christopher inherited. Simpson has been tentatively identified with 'Christopher Simpson alias Sampson' from Upsall in Yorkshire, who studied at the Catholic college of Saint Omer in the early 1620s, was ordained in Rome on 26 August 1629, entered the Society of Jesus at Watten in 1634, returned to England by 1639 as a priest attached to the residence of St John, Durham, and rose to become superior of the Jesuit mission in Northumbria (Urquhart, 1992). There are problems with this identification, however, and a report to Rome, from the English provincial George Gray, that the Jesuit priest died on 3 March 1674 is not easily explained.

During the Civil War Simpson served on the Royalist side in the campaigns of 1643–4 under the Earl (later Duke) of Newcastle as quartermaster to the troop of horse commanded by Newcastle's son Lord Henry Cavendish. In the dedication to the duke of his *Compendium of Practical Musik* (London, 1667), Simpson mentioned pieces 'formerly composed for your Grace's recreation', and at least one of his 22 three-part airs appears to have been written at Welbeck, the duke's Nottinghamshire seat (see Hulse, 1994). At some time between 1645 and 1649 he

went to live at Scampton, Lincolnshire, at the house of Sir Robert Bolles, who became his friend and patron, 'affording me a cheerful Maintenance, when the Iniquity of the Times had reduced me (with many others in that common calamity) to a condition of needing it' (dedication of *Chelys .../The Division-viol*, 1665). It was Sir Robert's son John (b 1641) who was 'the chief occasion' for the writing of *The Division-Violist* (London, 1659). A Latin ode by James Alban Gibbes, in praise of John Bolles's brilliant viol playing in Rome in 1661, praises Simpson also as a teacher comparable to Chiron, 'whom roving fame made known to the world through the accomplishment of the Thessalian youth'. Another pupil was Sir John St Barbe, a nephew of John Bolles's wife Elizabeth, who was ten when *The Principles of Practical Musick* (London, 1665), a work partly framed for his 'particular Instruction', was published. John Bolles succeeded to the baronetcy in 1663; Simpson was a witness to Sir Robert's will, by which he received £5. He continued to enjoy Sir John's close friendship, staying at his house 'by Turn-stile in Holborne'; here, it appears from Wood's notes, he died (although in his almanac Wood had been uncertain whether he died in London or at Scampton). In his will (made on 5 May and proved on 29 July 1669) Simpson left his music books to Sir John; Hunt House passed to his nephew. Matthew Locke, a fellow Catholic, commemorated him in 1672 as 'a Person whose memory is precious among good and knowing Men, for his exemplary life and excellent skill'; John Jenkins had called him his 'very precious friend'. His portrait, painted by John Carwarden, hangs in the Faculty of Music at Oxford (see fig.1); an engraving after this, with Simpson's coat of arms, was made by William Faithorne for *The Division-Violist*, and a second Faithorne portrait appears (in different versions) in the 1667 and 1678 editions of the *Compendium*.

Simpson was the most important English writer on music of his time. *The Division-Violist* (fig.2), to which Jenkins, Coleman and Locke contributed laudatory verses, was sufficiently successful for a second, revised edition to be made in 1665 (most copies of this second edition represent a second state, dated 1667) with parallel Latin and English texts 'to make it useful at Home as well as abroad', entitled (in Latin) *Chelys* and (in English) *The Division-Viol*. Sir Roger L'Estrange, who licensed the second edition, called it 'one of the best Tutors in the world' for the instrument and 'a work of exceeding use in all sorts of Musick whatsoever'. Its three sections are 'Of the Viol it self, with Instructions how to Play upon it'; 'Use of the Concorde, or a Compendium of Descant' and 'The Method of ordering Division to a Ground'. The same practical and human approach distinguishes *A Compendium of Practical Musick* praised by Locke in 1667 as 'new, plain and rational; omitting nothing necessary, nor adding any thing superfluous', by L'Estrange in 1678 as 'the Clearest, the most Useful, and Regular Method of Introduction to Musick that is yet Extant' and by Purcell in 1694 as 'the most Ingenious Book I e'er met with upon this Subject'. The first part, a revision of the *Principles* of 1665, treats of the rudiments of pitch and time; the other four parts deal with intervals, concords, cadences and chord progressions, with dissonance treatment and theoretical aspects of the scale, with counterpoint, imitation, and the forms of vocal and instrumental music, and with canonic writing. Editions of Playford's *Brief Introduction* from 1655 to 1679 incorporated Campion's *A New Way of Making Fowre Parts in Counter-point* 'with Additional Annotations thereon, by that Excellent and profound Master of Musick, Mr Christopher Simpson', though these had not been intended by Simpson for publication.

Simpson's instrumental compositions range from the 'Short and Easie Ayres Designed for Learners' (in *The Principles of Practical Musick*) to works which display the prowess of the fully fledged division violist. His written sets of divisions for one or two viols upon a ground bass are models of skill and invention; in such pieces, he wrote, 'excellency of the Hand' may be as well shown as in extemporized divisions, 'and the Musick perhaps better, though less to be admired, as being more studied'. His most challenging and elaborate pieces are a set of 12 fantasias (*The Monthes*), to which Jenkins referred in 1659 in these lines:

And those thy well composed Months o' th' Yeere;
Which Months thy pregnant Muse hath richly drest,
And to each Month hath made a Musick-Feast,

and a companion set of four suites of fantasia, air and galliard, The Seasons, probably inspired by Jenkins's brilliant fantasia-suites for the same consort. These fantasias are of a type described by the composer in *The Division-Violist* as 'beginning with some Fuge; then falling into Points of Division; answering One Another ... and sometimes, All joyning Together in Division; But commonly, Ending in Grave, and Harmonious Musick'. The airs and galliards contain three (or, in the case of Winter, five) increasingly brilliant varied repeats of each strain.

WORKS

instrumental

6 airs, 2 b viol, in *The Principles of Practical Musick* (see theoretical works)

39 airs, tr, b viol, in *The Principles of Practical Musick and A Compendium of Practical Musick* (3/1678) (see theoretical works), GB-Ob, MS in private hands, 16516, 16555; some also for tr, lyra viol, b viol, bc (see *Little Consort*) or 2 tr, b viol, bc; some lack tr part

Little Consort in 4 Setts (26 airs), g, G, d, D, tr, lyra viol, b viol, bc, Ob, Och; some also a 2, tr, b

22 airs, 2 tr, b viol, bc, En, Lbl, Lcm, Ob, Och, W; ed. W. Hancock (Ottawa, 1981); some also a 2, tr, b; 14 further anon. airs from En attrib. Simpson by McCart

20 airs, 2 tr, 2 b viol, bc, En, Ob

c20 sets of divisions, b viol, bc, in *The Division-Violist and Chelys .../The Division-viol* (see theoretical works), T. Salmon: *An Essay to the Advancement of Music* (London, 1672), Cfm, DRc, HAdolmetsch, Lcm, Ob, US-NYp

6 sets of divisions, 2 b viol, bc, GB-Ob (facs. of Mus.Sch.C.77 (Peer, 1993))

6 sets of divisions, tr, b viol, bc, Ob, Och*; 4 ed. D. Beecher and B. Gillingham (Hannacroix, NY, 1990)

12 fantasias (*The Monthes*), tr, 2 b viol, bc, Lbl, Ob; ed. M. Bishop and C. Cunningham (Ottawa, 1982)

4 fantasia-suites (*The Seasons*), tr, 2 b viol, bc, B-Bc* (facs. of Litt. x/y 24910 (Urquhart, 1999)), IRL-Dm, GB-Lbl, Ob, Y

14 lessons, lyra viol, D-Kl, GB-Cu, Mp, 16614

8 prolusiones and 3 preludes, b viol, in *The Division-Violist and Chelys .../The Division-viol* (see theoretical works), Cfm, DRc, Ob

vocal

I saw fair Cloris, catch, 4vv, in *A Compendium of Practical Musick* (see theoretical works) (without text); 16734 (with text)

theoretical works

Annotations to T. Campion: *A New Way of Making Fowre Parts in Counter-point*, in J. Playford: *A Brief Introduction to the Skill of Musick* (London, 2/1655, 8/1679)

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theoretical works

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The Division-Violist, or An Introduction to the Playing upon a Ground (London, 1659/R, rev. 2/1665/R as *Chelys minuritionum artificio exornata/The Division-viol, or The Art of Playing Extempore upon a Ground*, 3/1712)

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Steffkin [Steffkins, Stefkins, Steiffkin, Stephkins], Theodore [Dietrich] [Stoeffken, Ditrich]

(b early 17th century; d Cologne, ?Dec 1673). German viol player and composer. In 1622 he was at the Danish Court, probably in the viol consort led by William Brade, with whom he may have moved to the ducal court at Gottorf. By midsummer 1628 he was in England as a musician to Charles I's consort Henrietta Maria; in 1636 he succeeded Maurice Webster as a 'musician for the consort in ordinary' to the king. Shortly before the Civil War he left England, and on 17 May 1642 he was appointed a viol player to Friedrich Wilhelm, Elector of Brandenburg. During the period 1647–8 he was seconded to the service of the stadtholder of the United Provinces in The Hague, where Constantijn Huygens became a devoted admirer and friend. Soon after 1652 he moved to Hamburg, where Robert Bargrave and Cromwell's ambassador Bulstrode Whitelocke heard him play in February 1653 and June 1654 respectively. In 1654 he performed for Archduke Leopold Wilhelm in Regensburg, and in 1659 he was in Rome. At the Restoration he became a member of Charles II's Private Musick and resumed his service to Henrietta Maria; he was also among the 'Musitians that doe service in the Chapel Royall'. Pepys heard him on 17 July 1663 and found him a 'temperate sober man'. In 1673 he accompanied the king's ambassadors to the Council of Cologne; his death there is recorded in a probate administration of February 1674.

Steffkin was one of the most admired viol players of his day and his compositions reflect the brilliance of solo playing at its zenith. The discovery of four manuscripts of Dutch provenance has brought to light many previously unlisted pieces by him. Huygens wrote to Mersenne (26 November 1646) of 'the marvellous Stiphkins, who performs more wonders on the viola da gamba than any man yet', and several letters from Steffkin to Huygens survive (GB-Lbl, NL-Lu). North wrote of a 'particular freindship cultivated' in later years between him and Jenkins, who 'often sent him kind tokens, which were pieces of fresh musick'. Steffkin's sons Frederick William (1646–1709) and Christian Leopold (d 1714) also became 'eminent violists' in the Private Musick. Frederick was granted a place jointly with his father in 1662, and served until November 1705; some lessons by him for bass viol survive (GB-DRc). Christian was appointed in 1689. A granddaughter, Ebenezar, married Gasparo Visconti in 1704. On 3 July 1705 Frederick and Christian, together with Visconti, took part in a demonstration organized by Thomas Salmon for the Royal Society, performing on two viols 'Mathematically set out, with a particular Fret for each String, that every Stop might be in a perfect exactness' (see Miller and Cohen).

WORKS

Allemande, 2 b viols, GB-Ob (inc.)

2 sets of divisions on a ground, b viol, bc, A-ETgoëss, GB-DRc, Ob

Over 70 lessons (preludes, allemandes, courantes, sarabandes, giges), b viol/lyra viol/baryton, A-ETgoëss, D-Kl, IRL-Dm, F-Pc, GB-Lbl, Ob, US-NYp

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BDA

BDECM

DoddI

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Sumarte, Richard

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Taylor [Tailour, Taylour], Robert

(fl London, 1610; d London, before 11 Oct 1637). English composer. He is first heard of on 13 November 1610, registering the birth of his son Robert in the London parish of St Dunstan-in-the-West. He played the lute among Prince Henry's musicians in Chapman's *Memorable Masque of the Inner Temple and Lincoln's Inn* on 15 February 1613, and formally joined the group when it was reformed for Prince Charles in 1617. He became a member of the main royal music with the rest of his colleagues when he joined the newly-formed 'Lutes and Voices' at Charles's accession in 1625, and served until his death in the autumn of 1637; his son John Taylor was sworn into his place on 3 October. Robert was also a member of the London Waits from 1620 until his death, and was presumably the 'Mr Taylor' who taught a member of the Middle Temple the viol in the 1620s. He played bowed as well as plucked instruments. He was appointed to play 'orpheryon and base vyoll and poliphon' in the London Waits, and published a set of *Sacred Hymns, Consisting of Fifti Select Psalms of David and Others, Paraphrastically Turned into English Verse* (London, 1615) containing 12 settings for voice, lyra viol in tablature and bass viol; three inner viol parts and a tablature for lute or orpharion are on subsequent pages and could not have been used in performances from a single copy of the book.

The rest of Taylor's music survives in manuscript. He is associated with two lute pieces, a 'pavin by Mr Robert Taylor: Ye devisions sett by mr Tho Greaves' in GB-Ctc O.16.2, and an 'Antiq Masque per Mr Confesso [Nicolas Confesse] set by Mr Taylor', in the Board Manuscript (GB-Lspencer; ed. R. Spencer, Leeds, 1987). The rest of his surviving instrumental output (see DoddI for details) consists of two or three consort almans, two preludes for solo bass viol, 12 dances for solo lyra viol, and two fine almans for three lyra viols. Two songs, I never laid me down to

rest and a setting of Sidney's *Go my flock, go get you hence*, are in GB-Och Mus.439 (facs. in ES, iv, 1987). They seem to be autograph, which raises the possibility that he also composed some of the anonymous lyra viol music in the manuscript, apparently in the same hand. A five-part Alleluia is attributed to him in GB-Y M 5/1 (S). Taylor's Sacred Hymns do not deserve their modern neglect. They belong to the tradition of domestic psalm settings by Alison, Leighton and others, though the use of a lyra viol was a novelty. He used a more up-to-date idiom in his instrumental music, reminiscent of Robert Johnson or Alfonso Ferrabosco (ii).

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Tielche, Gottfried
 Tielke [Tielcke], Joachim

(b Königsberg [now Kaliningrad], 14 Oct 1641; d Hamburg, 19 Sept 1719). German string instrument maker. He possibly studied with Gottfried Tielke (i) (b 1639; d c1688), who may have been his elder brother, in Italy in 1662. When he was about 25, he moved to Hamburg, where in 1667 he married a daughter of the instrument maker Christoffer Fleischer (fl c1622–c48). The only source of information on Tielke's life is a congratulatory work compiled by his friends on the occasion of his golden wedding (it survives in a modern copy, before c1939, D-Hkm). It is clear that he was well known in Hamburg musical circles, since he and his wife were godparents to the children of several musicians. His eldest son, Gottfried Tielke (ii) (1668– after 1719) was a prominent viol player and a member of the Hofkapelle at Kassel (1700–20).

Tielke's instruments were much sought after by royalty and nobility in his lifetime. A surprisingly large number survive, nearly 100 in all: various kinds of lutes, guitars, citterns, violins and especially viols. His versatility is rare in makers of his time; his instruments are very fine musically and often lavishly decorated with bas-relief, carving and intarsia, the designs derived from engravings (by artists such as Niklaus Manuel Deutsch, Adrian Muntinck and Bernard Picart; see illustration), 16th- and 17th-century emblem books and contemporary embroidery patterns. For further illustration see Cithrinchen and Guitar, fig.8.

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IAN HARWOOD/ALEXANDER PILIPCZUK

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Vv

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Ww

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Ward, John

(b c1589; d before 31 Aug 1638). English composer. There are two theories regarding his biography. One holds that the composer lived from 1571 to 1617 and was a minor canon at Canterbury Cathedral. A Canterbury birth and family is suggested by the composer's pedigree, presented at the heralds' visitation of Essex in 1634. This document does not confirm any connection with the cathedral there, however, and his identification with the minor canon is dependent on the death date of 1617, which is challenged by the fact that the composer, whose musical handwriting is preserved (in GB-Och 61–6), was still signing Exchequer documents in 1638. He may be the son of the minor canon or alternatively of the John Ward senior who was a lifelong retainer of Elizabeth Smyth of Ashford and Westhanger, Kent, wife (from 1594) of Sir Henry Fanshawe, Remembrancer of the Exchequer in London and a great patron of the arts.

Ward was a cathedral chorister (1597–1604) and King's Scholar (1604–7) of the grammar school at Canterbury. Soon after leaving school he joined the flourishing musical establishment in the household of Sir Henry Fanshawe. Sir Henry died in 1616, and support for the musical establishment sharply declined under his son, Sir Thomas. Sometime between 1616 and 1621/2 Ward took a modest post as an attorney (i.e. a subordinate substitute) under Sir Thomas, who had taken over from his father as Remembrancer. Ward still occupied his post at Warwick Lane, near St Paul's Cathedral, in May 1638. It is likely that he continued his connection with the Fanshawes for many years, and that his new base in London encouraged the composition of consort music. By the time he made his will, on 1 April 1636, he possessed a country seat in Ilford Magna, Essex. Various contemporary references describe him as a 'Gentleman'. By his marriage to Thomasina Clee there were three children, but there is no evidence that his son John was also a composer, as some commentators have suggested. His wife outlived him and proved his will on 31 August 1638.

Ward's surviving compositions consist of madrigals in both printed and manuscript sources, sacred music with and without viol accompaniment and much music for viols. His volume of madrigals (1613) was dedicated to Sir Henry Fanshawe. Ward's gratitude to his patron was expressed in the dedication where he referred to his madrigals as the 'primitiae' of his muse, 'planted in your pleasure, and cherisht by the gentle calme of your Favour; what I may produce hereafter is wholly Yours'. Ward set texts of high poetic quality including poems by Sidney and Drayton. Nevertheless, he was sometimes insensitive in his selection of texts, especially where he carelessly lifted a few lines of verse out of their context, as in *A satyr once did run away*, where four lines are wrested from a sonnet by Sidney. Ward's approach to his madrigals was serious, and even those in three and four parts lack the lighthearted mood found in similar works by many of his contemporaries. He always sought to portray the text in the true Italian madrigal tradition, at times creating word-painting of the most obvious and naive kind; sometimes, however, it makes his music profoundly expressive, as in *Come, sable night* and *If the deep sighs*.

The large number of 17th-century sources for Ward's compositions for viols proves that they were widely known in his lifetime. The music ranges from short ayres for two viols to extended six-part fantasias. Assured, though at times mechanical, his technique in the viol music reveals a strong sense of instrumental idiom and a definite

awareness of the dramatic value of tonal and stylistic contrast between the individual sections of many of his fantasias. Here, as in his madrigals, Ward was at his best when writing in five and six parts. It is difficult to date much of the music for viol consort, but its greater stylistic maturity suggests that it was written later than his vocal music. The five-part consorts appear on grounds of style to postdate the six-part, which have much more in common with his madrigals. Most of the five-part works were composed before 1619, when Francis Tregian, the copyist of one of their sources (GB-Lbl Egerton 3665) died.

Apart from the two unaccompanied pieces in Leighton's *Teares or Lamentaciones* (RISM 16147), Ward's sacred works are long, but structurally well integrated by a subtle use of thematic cross-reference. Four anthems and an evening service were published in the 17th century. The First Service and the verse anthem for two basses *Let God arise* are of outstanding quality. The madrigalian ethos persists throughout his sacred music, and his main means of expression of the more poignant moments in his texts was an unusual and (for his time) progressive use of dissonance. The many secular sources in which his sacred music survives – in particular Thomas Myriell's *Tristitia remedium* (GB-Lbl Add.29372–7, 1616) and Will Forster's *Virginal Book* (Gb-Lbl R.M.24.d.3, 1624) – suggest that many works were written for domestic use. (Ward's pieces in the latter source are not music for solo keyboard but accompaniments to his three-part anthems.) Some pieces are occasional: *No object dearer* was composed after the death of Prince Henry in 1612 (as was the madrigal *Weep forth your tears*). *This is a joyful day* marked the creation of either Henry (1610) or Charles (1616) as Prince of Wales, and *If Heav'n's just wrath* the death of Sir Henry Fanshawe in the same year. Two further works (in GB-Och 61–6) may be attributed to Ward on grounds of handwriting and style: *Mount up, my soul*, for five voices and viols, and (less confidently) the unaccompanied six-part motet, *Vota persolvam*.

Certain stylistic traits are evident in all of Ward's compositions. His use of dissonance was most distinctive and often magical in effect: the devices he used were always the logical result of the combination of strong and individual melodic lines. Outside the five-part consorts there are no instances of extreme chromaticism, and the few milder examples that occur in his vocal music coincide with suggestions of pain or anguish in the text. Certain overworked formulae (two parts moving in parallel 3rds or 6ths, for example), sequences which are often mechanical and, above all, his somewhat limited rhythmic invention detract from the quality of many of Ward's compositions which might otherwise vie in their excellence with those of Byrd, Gibbons and Tomkins.

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(2) John Withy

(b c1600; d Worcester, 3 Jan 1685). Cathedral singer, composer and viol player, brother of (1) Humphrey Withy. He was described by Anthony Wood as 'a Roman Catholic and sometime a teacher of music in the citie of Worcester'. He was a lay clerk at Worcester, 1621–4. His name appears in Worcester hearth-tax returns of the early 1660s, and thereafter in several churchwardens' and constables' presentments, in which he is described as a 'popish recusant'. James Atkinson, a Jesuit, was probably his grandson.

According to Wood, Withy was 'excellent for the lyra viol and improved the way of playing thereon much', and John Playford listed him as a 'famous master' of the instrument in his *Musick's Recreation on the Viol, Lyra-Way* (RISM 16696). Some of his airs and dances for lyra viol were published by Playford or included in important manuscript anthologies; other works, such as the *In Nomine* and some of the bass viol duos, display considerable contrapuntal skill. When Wood stated that Withy 'composed several things for 2 violins' he was perhaps referring to the airs for two trebles and a bass (GB-Lbl).

WORKS

for further details see DoddI

32 airs, lyra viol, 16527, 16614, 16696, GB-Cu, Lbl, Mp

Prelude, 3 divisions, b viol, Ob

22 fantasias and airs, 2 b viols, bc, Ob, Och

Aire and Maske, a 2, Ckc 321 (b), US-LAuc fC6968 M4 (tr); Maske ed. in A.J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque* (Providence, MA, 1978/R) [Maske only in reprint of 1982]

Almain, a 2, GB-Och (inc.)

Country Dance, a 2, Ob Mus.Sch.D.220 (inc.)

2 divisions, tr, b, Och (1 set ? by Francis Withy)

6 airs and 6 fantasias, a 3, US-R Vault M350.F216 (fantasias inc.)

17 airs, 2 tr, b, GB-Lbl

8 airs, a 4, Lbl (inc.)

Fantasia, a 4, *In Nomine*, a 5, Och

Love, where is now thy deity, 1v, bc, sung in *The English Moore* (R. Brome), 1637/8 (1658/9), US-NYp (fac. in *English Song 1600–1675*, x, New York and London, 1987)

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Young [Joungh], William

(d Innsbruck, 23 April 1662). English composer and viol player. He was among the 17th-century English musicians who served at continental courts and carried to them a knowledge of the then much admired English manner of performance on the viol. Jean Rousseau, in his *Traité de la viole* (Paris, 1687/R), referred to the European reputations of some of these players and mentioned three in particular, among them 'Joung auprès du Comte d'Insbruck'. Nothing is known of Young's early life, though the presence of five-part dances in a manuscript associated with Worcester in the 1640s (GB-Ob Mus.Sch.E.415–18) suggests that he was already an established composer before he left England, and possibly that he came from the West Country.

The spelling 'Joungh' found in some sources of his music suggests that he may already have been with Ferdinand Karl when the latter was Governor of the Netherlands before becoming archduke of Innsbruck in 1646. He had certainly entered the archduke's service by 1652. Between February and May of that year Ferdinand Karl and his wife Anna de' Medici undertook an Italian journey on which Young accompanied them as one of their valets to Mantua, Parma, Modena, Florence and Ferrara. Subsequently he was one of those who accompanied the court from Innsbruck to Milan and in 1654 was probably the English musician referred to in the court records as having received 100 ducats from the Emperor Ferdinand III when Ferdinand Karl's musicians, among whom was Antonio Cesti, visited Regensburg.

In 1655, after her abdication from the Swedish throne, Queen Christina was received into the Catholic Church at Innsbruck. She was entertained there for ten days and recorded the great pleasure Young's viol playing gave her. At this time he was regarded as one of the finest viol players in Europe, a judgment echoed by other guests on that occasion. A year later the English merchant Robert Bargrave visited Innsbruck and heard Young, whom he described as 'groom of the bedchamber and chief violist to the archduke'. On 26 August 1660 Young travelled to England but soon returned to Innsbruck, where his death was recorded in the register of St Jakob. The William Young who served in London from 1660 to 1670 as a violinist in the royal music of Charles II has often been confused with the composer, but does not seem to have been related to him; he came from Ripon.

Young's compositions for the viol played lyra-way are important; a few were published, but many others remain in manuscript. He continued to employ the technique in Innsbruck, for Bargrave stated that he had developed there an eight-string viol to be played lyra-way. The fantasias for viols represent Young working in the mid-century style of consort music akin to that of Locke. The sonatas, on the other hand, show strong Italian and German influences. The journey through Italy in 1652 must have brought Young into direct contact with the developing sonata style there, a contact reinforced by the presence of Italian musicians working in Innsbruck. The pattern of his 1653 collection is similar to that of many Italian publications of the time, and such features as the use of the title 'canzona' for imitative movements and, on occasion, of the rhythmic metamorphosis of themes reflect the same influence. The disposition of instruments, however, such as the preference for three or four violins in the published sonatas and the combination of violin, bass viol and continuo that occurs in several unpublished sonatas, is more in line with Germanic usage. Young's 1653 collection is the earliest set of works entitled 'sonata' by an English composer, and his use of the term canzona was a precedent followed by Purcell. A copy of the collection was in Thomas Britton's library, and items from it are in a Restoration manuscript in Oxford.

WORKS

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23 pieces, 2 b viols, A-ETgoëss, GB-DRc, Ob
3 pieces, b viol, bc, A-ETgoëss, GB-DRc, Lcm
30 pieces, b viol; A-ETgoëss, HAdolmetsch, Ob, PL-Wtm; 29 ed. U. Rappen (Hannacroix, nr Ravena, NY, 1989)

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2 dances, tr, t, b, US-NH
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Mr Younges [11 dances] for two Lyra Viols, tr, b, bc [? 2 lyra viol pts missing], Ob
2 dances, tr, b, US-NH

Almain, vn, GB-Ob

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Traficante, Frank

Lyra [leero, leerow, liera, lyro] viol.

A small bass Viol popular in England during the 17th century. As an instrument it differed little from the standard consort bass viol. Its importance rests on the large, specialized and musically valuable repertory which was written for it.

Of great historical significance is the position which the lyra viol holds as the connecting link between two aesthetic ideals of instrumental sound and function. It could approximate to the polyphonic textures and self-accompaniment capabilities which helped to raise continuo instruments such as the harpsichord and lute to a high level of esteem during the late 16th and early 17th centuries. On the other hand, it could also produce a rich singing line, the

growing taste for which led to the predominance of the violin and the solo voice by the beginning of the 18th century. During its period of popularity the lyra viol successfully performed both roles. At the beginning of the 17th century Hume wrote (to the chagrin of Dowland) that the viol could produce equally well the musical excellencies of the lute. By the turn of the century Roger North was writing that 'all the sublimity of the violin' were to be found in the music of the viol.

1. Structural characteristics.
2. Sources and nature of the repertory.
3. Notation.
4. Tuning.
5. Ornament signs.

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1. Structural characteristics.

Structurally, differences between the lyra viol and other members of the viol family are neither distinct nor decisive as identifying factors. There were some attempts (but with no lasting influence), particularly during the 17th century in England, to provide the lyra viol with Sympathetic strings. Recent research, however, suggests that a lyra viol with sympathetic strings may have been the evolutionary predecessor of another 17th-century instrument, the baryton (see Baryton (i)). There exists a description of such an instrument played in 1640–41 by the English lyra viol player Walter Rowe (1584/5–1671) who lived in Germany from 1614. It is possible that he invented the baryton by having a rank of thumb-plucked strings added to a lyra viol (or, perhaps an existing rank of sympathetic strings converted for this purpose). John Playford (*A Brief Introduction*, 1667) described the lyra viol as the smallest of three kinds of bass viol – consort bass, Division viol, lyra viol. From Christopher Simpson (*The Division-Violist*, 1659) we learn that the strings of a lyra viol were lighter and the bridge less rounded than those of the consort bass and division viol. The strings of the lyra viol were fitted more closely to the fingerboard than were those of the consort bass.

It seems clear that although an instrument called lyra viol did exist it was nothing more than a bass viol of small dimensions with some quite minor peculiarities of adjustment. One also finds that a performer in the 17th century, such as Pepys, would not have hesitated to play lyra viol music on any bass viol which happened to be ready at hand. It is, therefore, more to the point to speak of a tradition of playing the viol 'lyra-way' rather than one of playing the lyra viol (fig.1).

1. Title-page of 'Musick's Recreation on the Viol, Lyra-way' (London: John Playford, 4/1682)
2. Sources and nature of the repertory.

There are 18 English sources of printed music for lyra viol, issued from 1601 to 1682. More than 75 manuscript

sources also exist of music in tablature for viol from various countries, some mere fragments, others large anthologies. Included in this impressive heritage are works by such notable composers as Coprario, Jenkins, Simpson, Charles Coleman and William Lawes. Fancies and sectional dance types of the period are found. The sources include pieces for one lyra viol, ensemble music for two or three lyra viols, for lyra viol with one or more other instruments, and lyra viol accompaniments for songs. Although some parts are melodic and others chordal, the most characteristic texture of lyra viol music is polyphonic. It is similar to lute music with regard to the free appearance and disappearance of voice parts (Freistimmigkeit).

The development of a polyphonic style of music capable of being performed on a bowed viol having a rounded bridge can be traced through extant music back to Ganassi in mid-16th-century Italy. A literary description of the performance of such music, however, goes back as far as Tinctoris's treatise *De inventione et usu musicae* in the late 15th century. The term lyra viol seems to have been adopted in England around the beginning of the 17th century as a result of the notion (expressed by Ganassi) that this way of playing the viola da gamba was similar to the technique of the Lirone.

With the exception of one set of manuscripts (GB-Ob Mus.Sch.D.233 and D.236) all lyra viol music is in Tablature. The notational symbols are in the style of so-called French lute tablatures, which use a series of letters in alphabetical order to indicate the fret at which any given string is to be stopped (see Notation, fig.105). Some non-English viol tablatures, on the other hand, are based on systems other than the French. Ganassi (*Regola rubertina*, Venice, 1542–3), for example, used Italian tablature, with numbers instead of letters, the lowest line of the staff representing the highest string, and Gerle (*Musica teusch*, Nuremberg, 1532) combined letters and numbers in his German tablature.

Since the lyra viol is played with a bow there are certain characteristic differences between its music and that intended for plucked instruments such as the lute. Chords, for instance, in lyra viol tablature always call for adjacent strings only, since it is impossible for the bow to leave out intervening strings. The peculiarities of the bow as sound generator may also be responsible for the more or less frequent appearance in lyra viol music of unison double stops. Sometimes this seems to result from the necessarily close harmonic formations which cause contrapuntal lines to come together at the unison when they might otherwise form an octave. It is also possible that the motivation for unison double stops might have sprung in part from a desire to imitate on a viol the 'unison quality' produced by the lute due to its double courses of strings.

105. 17th-century English viol tablature, with slurs indicating that notes are to be bowed together and with other special signs to indicate various graces (GB-Mp 832 Vu51, Manchester Lyra Viol MS, p.127)

4. Tuning.

Perhaps the most curious aspect of the lyra viol tradition is the degree to which variability of tuning was extended. The bowing limitation, which restricts the playing of intervals and chords to adjacent strings only, could be ameliorated by devising tunings that would provide the most important notes of a given key as open strings. Thus, it became the practice to play groups of pieces in one or two closely related keys using the same tuning for all. Nearly 60 tunings in use during the 17th century have been uncovered so far, nine of which have turned up only in non-English sources. With the exception of one seven- and three four-string tunings these all represent variations on the tuning of the standard six strings (for an example, see Harp way. With the printed sources of lyra viol music as a guide we can see that only three or four tuning variants had achieved popularity during the first 15 years or so of the 17th century. By the third quarter of the century, however, variant tunings had proliferated to such an extent that Thomas Mace could write in 1676, 'The Wit of Man shall never Invent Better Tunings ... for questionless, All

ways have been Tried to do It' (Musick's Monument).

Some modern scholars adopt a distinction between lyra viol music (tablature notation requiring a variant tuning) and music for bass viol played lyra way (tablature notation requiring the standard consort viol tuning) as was done, for instance, by Tobias Hume, the 17th-century author of two printed books of lyra viol music. This practice has little to recommend it. The standard tuning possessed no quality requiring a different sort of instrument than that which might be used to play music arranged for one of the numerous other tunings. Nor is there any significant distinction of compositional styles among pieces in tablature based on one or another of the tunings. The fact is that these terms were not used with a consistent meaning during the 17th century. Authors like Robert Jones and John Moss used the term bass viol for tablature requiring variant tunings while Sir Peter Leicester, a person noted for his interest in etymology and careful scholarship, used the term lyra viol for tablature requiring the standard tuning. Hume's apparent attempt to distinguish between two instruments can probably be explained as a simple reflection of common reality. That is, if a person had access to only one bass viol it would be used to play both consort and lyra viol music. On the other hand, if a person owned two bass viols one could be reserved for consort music in the standard tuning while the other could be retuned as required by the demands of the lyra viol repertory. In this latter case, however, it is unlikely that the lyra viol would be used to play tablature requiring the standard tuning. There would be no need to take the trouble of retuning the lyra viol when the consort bass was available to make that task unnecessary.

5. Ornament signs.

A number of manuscript sources of lyra viol music are important repositories for signs of ornamentation. Four of them (GB-Lbl Add.59869, Lbl Eg.2971, Mp 832 Vu51, and the Mansell tablature, US-LAuc) contain valuable tables of ornament signs. Unfortunately, their meaning is often ambiguous and changeable not only from source to source but even within a given source. One ornament or 'grace' which came to be almost a trade mark of lyra viol playing was the 'thump'. This refers to the practice of plucking open strings with the fingers of the left hand. The thump was usually used in conjunction with certain tunings such as those which provided triads among the open-string pitches. Perhaps it was from this practice that the idea of the left-hand thumb plucked strings of the baryton arose. In some cases the player is instructed to pluck the strings with the fingers of the right hand, thus allowing for the use of stopped as well as open notes. There is also evidence that the viol was sometimes held on the lap and the strings plucked as though it were a lute. The earliest printed source calling for plucking dates from 1605 (Tobias Hume, *The First Part of Ayres*). This is some years before Monteverdi's *Combattimento di Tancredi e Clorinda* (1624), frequently cited as the earliest source of pizzicato. Hume's book also contains the earliest of a number of examples in the lyra viol literature of *col legno* playing.

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- F. Traficante: ‘William Lawes's Lyra Viol Music: Some Observations’, *William Lawes 1602–1645: Essays on His Life, Times and Work*, ed. A. Ashbee (Aldershot, 1998), 341–59

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Harp way.

A tuning name which, together with others such as ‘viol way’, ‘lute way’, ‘plain way’, ‘Allfonso way’, ‘lyra way’ and ‘high harp way’, is found in 17th-century tablatures for the Lyra viol. These terms refer to certain lyra viol tunings, which, because of their wide use, were recognizable by name alone without the need for specific tuning instructions. This was true, however, for only a few of the nearly 60 tunings whose use has been documented.

‘Harp way’ includes a triad among the six open-string viol pitches. This tuning appears in two forms, one calling for a major triad (‘harp way sharp’, that is, D–G–d–g–b–d’), and one for a minor triad (‘harp way flat’, that is, D–G–d–g–b–d’). ‘High harp way’ also appears in the major (‘high harp way sharp’, that is, D–A–d–f–a–d’) and minor (‘high harp way flat, that is, D–A–d–f–a–d’) forms. The French lute tablature in which lyra viol music was commonly written does not itself indicate pitch. There is some evidence, however, which links the pitch names

given here with these four tunings (for illustration of how this tablature was used, see *Tablature*, ex.17). The term *sette* was sometimes used as a synonym for way as in harp *sette sharpe*, French *sette* and *sette of eights*.

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FRANK TRAFICANTE

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Sources of instrumental ensemble music to 1630

7. British Isles.

Most of the British sources are discussed in detail in Edwards (1974). Principal editions, other than those detailed below and under individual composers, are as follows: MB, ix (1955, 2/1966) (Jacobean consort music); xv (1957, 3/1975) (Scottish); xl (1977) (mixed consort); xliv–xlv (1979–88) (Elizabethan). In the vast majority of sources, instrumental ensemble music is in polyphonic style (e.g. *cantus-firmus* settings, *fantasias* and similar pieces), usually in company with vocal works (e.g. *motets*, *anthems*, *consort songs*, *chansons*, *Italian madrigals*). Manuscripts considerably outnumber prints.

London, British Library, Add.31922 (‘Henry VIII’s Book’, c1510–20). Includes a substantial number of apparently instrumental pieces a 3 and 4 by William Cornysh (ii), Henry VIII, Isaac and others. Edition: MB, xviii (1962, 2/1969). Literature: J. Stevens: ‘Rounds and Canons from an Early Tudor Songbook’, *ML*, xxxii (1951), 29–37; J. Stevens: *Music and Poetry in the Early Tudor Court* (London, 1961); W. Edwards: ‘The Instrumental Music of Henry VIII’s Manuscript’, *The Consort*, xxxiv (1978), 274–82; D. Fallows: ‘Henry VIII as a Composer’, *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 27–39

XX. *Songes* (London, 1530). 4 partbooks [only f.1 of triplex, ff.1 and 45 of medius, and the complete bassus extant]. Includes 3 apparently instrumental pieces, 1 a 3 (Corynsh), and 2 a 4 (Fayrfax and Cowper). Literature: H. M. Nixon: ‘The Book of XX Songs’, *British Museum Quarterly*, xvi (1951–2), 33–6; C. Saunders: *A Study of the Book of XX Songs (1530)* (M.Mus. diss., U. of London, 1985); J. Milsom: ‘Songs and Society in Early Tudor London’, *EMH*, xvi (1997), 235–93

Edinburgh, University Library, La.III.483 and Dk.5.14–15; London, British Library, Add.33933; Dublin, Trinity College, F.5.13; Washington, Georgetown University Library. (‘The Thomas Wode Partbooks’, compiled by Thomas Wode of St Andrews, 1562–c1590). 2 sets of partbooks, 1 complete [S, T, B (GB-Eu La.III.483), A (Lbl) and 5 (IRL-Dtc)], the other incomplete [S, B (GB-Eu Dk.5.14–15) and A (US-Wgu) alone]. Includes an instrumental piece a 3 by Cowper, Tallis’s 2 *In Nomines* a 4, and 3 dances a 4. The 2nd set of partbooks is a partial copy of the 1st. Literature: Elliott; J.C. Hirst: ‘An Unnoticed Thomas Wood MS of the St Andrews Psalter, 1586’, *Notes and Queries*, new ser., xviii (1971), 209–10; K. Elliott: ‘Another One of Thomas Wood’s Missing Parts’, *Innes Review*, xxxix (1988), 151–5

London, British Library, Add.30480–4 (c1565–c1600). 5 partbooks. English anthems a 4, followed by vocal and instrumental music a 4 and a 5 by Byrd, Parsley, Parsons, Weelkes and others

Oxford, Bodleian Library, Tenbury, 1464 (?Norfolk, c1570–75). Bassus partbook. Ff.1–15v contain *In Nomines* and other instrumental music a 5 by Byrd, Parsley, Tye and White, interspersed with Latin motets without the words. Literature: TCM, appx (1948), 8

London, British Library, Add.31390 (Chichester, 1578; fig.4). 'A booke of In nomines & other solfainge songs of v: vj: vij: & viij: pts for voyces or Instrumentes' (f.1). Contains instrumental music a 5–7 by Byrd, Parsons, Stogers, Tye, White and other English composers, alongside wordless motets, chansons and anthems by English and continental composers. Literature: J. Noble: 'Le répertoire instrumental anglais: 1550–1585', *La musique instrumentale de la Renaissance*: Paris 1954, 91–114; R. Ford: 'Clement Woodcock's Appointment at Canterbury Cathedral', *Chelys*, xvi (1987), 36–43; R. Rastall: 'Spatial Effects in English Instrumental Consort Music, c.1560–1605', *EMc*, xxv (1997), 269–88

London, British Library, Add.47844 (1581). Contratenor partbook. Includes 3 instrumental pieces a 5 and a 6 by Parsons, Stogers and Tye. The fly-leaves contain additional unidentified wordless fragments

Oxford, Christ Church, Mus.984–8 ('Dow partbooks' compiled by Robert Dow, Oxford, 1581–8). 5 partbooks. Includes sections of instrumental music a 5 by Byrd, Parsons, Stogers and other English composers. At the end is an instrumental La gamba and a canon, both a 3 and apparently copied from Vincenzo Ruffo's Milan print of 1564 (see §2). Literature: D. Mateer: 'Oxford, Christ Church Music MSS 984–8; an Index and Commentary', *RMARC*, no.20 (1986–7), 1–18

London, British Library, Add. 32377 (?Dorset, c1584). Cantus partbook. Includes instrumental music (mainly In Nomines) by Brewster, Byrd, Alfonso Ferrabosco (i), William Mundy, Parsley, Parsons, Stogers, Tallis, Tye, White and others

London, British Library, Add.22597 (c1585). Tenor partbook. Includes instrumental music (In Nomines, etc.) a 4 and 5 by Byrd, Parsons, Pointz, Tallis, Tye, White and others

Oxford, Bodleian Library, Mus.Sch.E.423 (copied by John Bentley, personal servant of Byrd's friend and patron, John Petre, c1580–90). Contratenor partbook. Includes a few instrumental pieces a 5 by Byrd, Parsons, Tye and others; also, at the end, 2 fantasias a 6 by Byrd. Literature: D. Mateer: 'William Byrd, John Petre and Oxford, Bodleian MS Mus.Sch. E. 423', *RMARC*, no.29 (1996), 21–46

MS owned by David McGhie, and Oxford, Bodleian Library, Tenbury 389 (c1590). Upper 2 of a set of ?5 partbooks. Includes sections of instrumental music, mainly a 5, by Blankes, Byrd, Alfonso Ferrabosco (i), Johnson, Parsons, Stogers, Tallis, Tye and others. Microfilms of both partbooks are at GB-Cpl

Oxford, Christ Church, Mus.979–83 (copied by John Baldwin, c1580–c1600). 5 out of 6 partbooks [T lost]. Includes a few instrumental pieces a 3 and 6 by Baldwin, Bevin, Byrd and Parsons; also Hugh Ashtons maske a 3 with a 4th part apparently added by Whytbroke. Literature: R. Bray: 'The Part-books Oxford, Christ Church, MSS 979–83: an Index and Commentary', *MD*, xxv (1971), 179–97

London, British Library, R.M.24.D.2 (copied by John Baldwin, 1588–1606). Ff.1–89 contain, in open score, sacred and secular vocal music without the words, and 7 instrumental In Nomines a 4–6 by Baldwin, Robert Golder, John Mundy and Taverner. Ff.89v–188v are in choir-book format and contain vocal music, and instrumental music a 2–4, including fancies, Brownings and plainsong settings, by Baldwin, Bevin, Bull, Alfonso Ferrabosco (i), Giles and others. Facsimile: *RMF*, viii (1987). Literature: R. Bray: 'British Library, R.M. 24 d 2 (John Baldwin's Commonplace Book): an Index and Commentary', *RMARC*, no.12 (1974), 13–51

London, Public Record Office, SP 46/126, f.248; 46/162, f.244–6. Autograph fragment of 5-part consort piece by Bull.

Washington, Folger Shakespeare Library, V.a.408 (c1600). Cantus partbook. Ff.1–26 contain wordless treble parts

for songs and motets by continental composers, and for instrumental In Nomines, fantasias etc., a 5, by Blankes, Byrd, Matthew Jeffries, Mallorie and others

Dublin, Trinity College, Press B.1.32. 6 partbooks. Copy of Tallis's and Byrd's *Cantiones sacrae* (1575) with MS additions (c1600), including fragments of instrumental ensemble music by Bradley, Dowland, Parsons, Philips, Woodcock and anon. Literature: R. Charteris: 'Manuscript Additions of Music by John Dowland and his Contemporaries in Two Sixteenth-Century Prints', *The Consort*, xxxvii (1981), 399–401

New Haven, Yale University, School of Music Library, Filmer 2 (c1600). 21 dances, together with untexted Italian vocal music; includes five 4-part fantasias by Thomas Lupo. Literature: R. Ford: 'The Filmer Manuscripts, a Handlist', *Notes*, xxxiv (1977–8), 814–25; Holman

London, British Library, Add.34800A–C (c1600–50). 3 partbooks. The earliest section contains wordless canzonets a 3 from Morley's 1593 print, and 6 wordless compositions by Blankes which may also be vocal in origin. A slightly later section includes a fantasia a 3 by Byrd, and a still later section includes a copy of Gibbons's printed fantasias of c1620 (see below)

London, British Library, Add.36484 (compiled by David Melvill, Aberdeen, 1604). Bassus partbook. Includes some instrumental music a 4 and 5 by Black, Lauder and others. Treble parts to some pieces are in GB-Cfm 31. H.27 (see below). Edition: C. Foster, ed.: *Sixteenth-Century Scottish Fantasies and Dances: for Four Instruments* (London, 1995). Literature: Elliott

'The Paston Manuscripts'. A family of sources compiled c1590–c1620, probably all for Edward Paston; they include motets, mass movements and songs by English and continental composers. The following also contain a little instrumental ensemble music by Byrd and his predecessors: GB-CF D/DP Z 6/1–2 (2 bassus partbooks); Lbl Add.29246 (lacking top part; lower parts arranged for lute in Italian tablature), Add.29401–5 (5 partbooks), Add.34049 (cantus partbook), Add.41156–8 (3 out of 4 partbooks); Lcm 2036 (3 partbooks); Ob Tenbury 341–4 (4 out of 5 partbooks), 354–8 (5 partbooks), 369–73 (5 partbooks), 379–84 (6 partbooks); US-Ws V.a.405–7 (3 out of 4 partbooks). Literature: P. Brett: 'Edward Paston (1550–1630): a Norfolk Gentleman and his Musical Collection', *Transactions of the Cambridge Bibliographical Society*, iv (1964–8), 51–69; P. Brett: 'Pitch and Transposition in the Paston Manuscripts', *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 89–118

London, British Library, Add.18936–9 (related to the 'Paston Manuscripts', early 17th century). 4 out of 5 partbooks. Includes instrumental pieces (mostly cantus-firmus settings) a 3–6 by Byrd, Cobbold, Stevenson, White and anon. Literature: P. Brett, *ibid.*

London, British Library, Add.17786–91 (? compiled by or associated with William Wigthorpe, Oxford, early 17th century). 6 out of 7 partbooks [missing book probably contained vocal parts only]. Includes instrumental fantasias and dances a 5 and 6 by Byrd, Dering, Leatherland, Martin Peerson, Okeover, Parsons, Ward, Weelkes and anon. Edition: E.H. Fellowes, ed.: *Eight Short Elizabethan Dance Tunes* (London, 1924). Literature: Monson

London, British Library, Add.29366–8 (early 17th century). 3 out of 5 partbooks [A and T lost]. Includes fantasias a 5 by Coprario, Dering, Alfonso Ferrabosco (ii) and Lupo. Literature: Monson

London, Royal College of Music, 2049 (early 17th century). 4 out of ?6 partbooks [? S and A lost]. Includes instrumental music (including fantasias, In Nomines and pavans) a 5 by Byrd, Alfonso Ferrabosco (i), Johnson, Parsons, Pointz, Weelkes and others. Literature: P. Brett: *The Songs of William Byrd* (diss., U. of Cambridge, 1965)

East, Michael: *The Third Set of Bookes: wherein are Pastorals, Anthemes, Neopolitanes, Fancies, and Madrigales* (London: Thomas Snodham, 1610). 6 partbooks. Includes 8 instrumental fancies a 5

London, British Library, Add.37402–6 (c1605–15). 5 partbooks. Italian madrigals a 5, lacking words and probably intended for instrumental use. They are followed by a rather disorganized mixture of vocal music by English composers, sometimes with words, more often without, and instrumental pieces (mostly fantasias) a 5 and 6 by Byrd, Lupo, Mundy, Parsons, Peerson, Tye and others. Literature: Monson

Oxford, Bodleian Library, Mus.Sch.D.212–16. 5 partbooks. The main section of c1610 is devoted entirely to In Nomines a 4 and 5 from Taverner to Gibbons. The later layer of c1625 contains In Nomines a 5 by Alfonso Ferrabosco (i) and (ii), Gibbons, Ives and Ward, followed by anthems with English words. Literature: Monson; R. Thompson: 'A Further Look at the Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *Chelys*, xxiv (1995), 3–18

Cambridge, Fitzwilliam Museum, Mu 687 (formerly 31.H.27) (belonged to Alexander Forbes, heir of Tolquhon, Aberdeenshire, 1611). Cantus partbook (bass parts, in the same hand, in GB-Lbl Add.36484; see above). Includes some instrumental music a 4 and 5 by Black. Literature: H.M. Shire and P.M. Giles: 'Court Song in Scotland after 1603: Aberdeenshire, I. The Tolquhon Cantus Part Book', *Edinburgh Bibliographical Society Transactions*, iii (1948–55), 161–5; H.M. Shire: 'Scottish Song-book, 1611', *Saltire Review*, i/2 (1954), 46–52

London, British Library, Add.29427 (before 1616). Altus partbook. A collection of MSS in various hands brought together and foliated in a single sequence by Thomas Myriell, apparently as a source for his MS anthology of 1616, *Tristitia remedium* (Lbl Add.29372–7; contains no instrumental music). The partbook includes 10 anon. fantasias a 3, fantasias a 4 by Byrd, Alfonso Ferrabosco (ii) and Wilbye, In Nomines a 5 by Alfonso Ferrabosco (i) and (ii) and 2 canzonas a 4 by Guami. Literature: P.J. Willetts: 'Musical Connections of Thomas Myriell', *ML*, xlix (1968), 36–42; C. Monson: 'Thomas Myriell's Manuscript Collection: One View of Musical Taste in Jacobean London', *JAMS*, xxx (1977), 419–66; Monson

Oxford, Christ Church, Mus.61–6, and 67 (c1613–18). 5 partbooks and an organbook. Includes instrumental fantasias a 3, 5 and 6 by Colman, Coprario, Alfonso Ferrabosco (ii), Gibbons, Ives and William White. The organbook contains parts for some of these compositions, as well as for other vocal and instrumental music from partbooks now lost. The set was probably compiled for use in the household of Sir Henry Fanshawe. Literature: J. Aplin: 'Sir Henry Fanshawe and Two Sets of Early Seventeenth-century Part-books at Christ Church, Oxford', *ML*, lvii (1976), 11–24; Monson

Oxford, Christ Church, Mus.423–8 (c1615). 6 partbooks. Fantasias, In Nomines, pavans and almains by Coprario, Alfonso Ferrabosco (i) and (ii), Lupo, Ward and others

London, British Library, Add.29996 (c1548–c1650). Primarily a keyboard MS, but contains some consort music in open score (see Sources of keyboard music to 1660, §2, vi)

London, British Library, Eg.3665 (? copied by Francis Tregian the younger c1609–19). Score. Includes fantasias a 4 by Philip van Wilder, Alfonso Ferrabosco (ii) and Eustache du Caurroy; also In Nomines and fantasias a 5 by Byrd, Coprario, Dering, Du Caurroy, East, Alfonso Ferrabosco (i) and (ii), Lupo, William Mundy, Parsons, Strogers and Ward. A final section includes several dances a 5 by Augustine Bassano, Alfonso Ferrabosco (i), Joseph Lupo, Philips and others. Facsimile: RMF, vii (1988). Edition: Augustine Bassano: *Pavans and Galliards in Five Parts*, ed. P. Holman (London, 1981). Literature: B. Schofield and T. Dart: 'Tregian's Anthology', *ML*, xxxii (1951), 205–16; correspondence in *ML*, xxxiii (1952), 98; E. Cole: 'L'anthologie de madrigaux et de musique instrumentale pour ensembles de Francis Tregian', *La musique instrumentale de la Renaissance*: Paris 1954, 115–

26; R.R. Thompson: 'The "Tregian" Manuscripts: a Study of their Compilation', *British Library Journal*, xviii (1992), 202–4; Holman; A. Cuneo: 'Francis Tregian the Younger: Musician, Collector and Humanist?', *ML*, lxxvi (1995), 398–404; R.R. Thompson: 'Francis Tregian the Younger as Music Copyist: the Growth of a Legend', *ML* (forthcoming)

New York, Public Library, Drexel 4302 ('The Francis Sambrooke Book', named after an early owner; ? copied by Francis Tregian the younger c1609–19). Score. The sequel to the previous MS, including a pair of compositions for 6 basses and for 6 trebles by Alfonso Ferrabosco (i) and William Daman respectively, which may be instrumental, and a passamezzo pavan a 6 by Philips (printed in *MB*, ix, 1955, rev. 2/1962). Literature: H. Botstiber: 'Musicalia in der New York Public Library', *SIMG*, iv (1902–3), 738–50; see also previous entry

East, Michael: *The Fift Set of Bookes, wherein are Songs full of Spirit and Delight, so composed in 3. Parts, that they are as apt for Vyols as Voyces* (London: Matthew Lowne & John Browne, 1618). 3 partbooks. 20 compositions a 3, wordless except for text incipits. They may have originated as vocal canzonets a 5

Gibbons, Orlando: *Fantazies of III. parts* (London, c1620), reissued with the title *Fantasies of Three Parts ... cut in Copper, the Like not Heretofore Extant* (London, c1620). 3 partbooks. The 9 fantasias were reprinted in Paul Matthysz's Amsterdam edition of 1648

New York, Public Library, Drexel 4180–85 (copied by John Merro, Gloucester, c1620). 6 partbooks. Vocal and instrumental music a 3–6 by Byrd, Bull, Alfonso Ferrabosco (i) and (ii), Gibbons, Ives, Jenkins, Parsons and others. Edition: S. Beck, ed.: *Nine Fantasias in Four Parts* (New York, 1947). Literature: P.J. Willetts: 'Music from the Circle of Anthony Wood at Oxford', *British Museum Quarterly*, xxiv (1961), 71–5; A. Ashbee: 'Lowe, Jenkins and Merro', *ML*, xlvi (1967), 310–11; Monson

London, British Library, Add.17792–6 (copied by John Merro, Gloucester, c1620). 5 out of 6 partbooks. Vocal and instrumental music a 3–6 by Byrd, Coprario, Dering, Alfonso Ferrabosco (ii), Gibbons, Holborne, Ives, Lupo, William Mundy, Okeover, Tomkins, Ward, William White and others. Add.17795 also contains duets for treble and bass instruments, and lyra viol pieces a 2 and 3. Literature: P.J. Willetts, *op. cit.*; A. Ashbee, *op. cit.*; Monson

Oxford, Bodleian Library, Mus.Sch.D.245–7 (copied by John Merro, Gloucester, c1620). 3 partbooks. Consort music, mainly a 3, and music for lyra viols, by Byrd, Alfonso Ferrabosco (ii), Gibbons, Hume, Ives, Jenkins, Okeover, Tomkins and others. Literature: A. Ashbee, *op. cit.*

Edinburgh, University Library, La.III.488 (owned and possibly compiled by Sir William Mure of Rowallan, c1627–37). Cantus partbook. Includes several instrumental pieces. Literature: Elliott

Oxford, Bodleian Library, Mus.Sch.E.437–42 (c1630). 6 partbooks. Includes instrumental music a 3–6 by Coprario, Lupo, Philips and Ward. Edition: *MB*, ix (1955, rev. 2/1962) [selection]

Oxford, Bodleian Library, Tenbury 302 (2nd quarter of 17th century). Score. Fantasias and other instrumental pieces a 3–5 by Coprario, Cranford, East, Ives, Gibbons, Jenkins and Lupo. There is also some vocal music, without the words, by Marenzio and Morley

Washington, Library of Congress, M990.C66F4 (formerly ML96.C7895) (2nd quarter of 17th century). 2 sets of 5 partbooks (the 2nd set was formerly in the library of Arnold Dolmetsch). Fantasias a 5 by Coprario, East and Lupo. Literature: G. Dodd: 'The Coperario–Lupo Five-part Books at Washington', *Chelys*, i (1969), 36–40

As with Italian sources, bicinia and canons have pedagogic implications. Significantly, all but one of the main sources are printed.

Bathe, William: *A Briefe Introduction to the Skill of Song* (London: Thomas East, 1580s). Includes '10. sundry waies of 2. parts in one upon the plain song'

Whythorne, Thomas: *Duos, or Songs for Two Voices* (London: Thomas East, 1590)

Farmer, John: [*Divers and Sundry Waies of Two Parts in One, to the number of Fortie, upon one Playn Song* (London: Thomas East, 1591)]. The first and last leaves are missing from the unique copy in GB-Ob; the last 2 canons, contained on the final leaf, survive in Lbl R.M.24.D.7.(1.), a MS copy of the whole print made in 1748

Morley, Thomas: *The First Booke of Canzonets to Two Voyces* (London: Thomas East, 1595, 2/Matthew Lownes & John Browne, 1619). Includes 9 instrumental fantasias a 2. An Italian edition was evidently printed by East, also in 1595, but no copies survive

Lassus, Orlande de: *Novae aliquot et ante hac non ita usitatae ad duas voces cantiones suavissimae* (London: Thomas East, 1598). Same contents as Munich edition of 1577 (see §4)

Byrd, William, and Ferrabosco, Alfonso: *Medulla Musicke ... 40tie Severall Waies ... 2 Partes in One upon the Playne Songe 'Miserere' ... sett in Severall Distinct Partes to be songe ... by Master Thomas Robinson, and ... transposed to the Lute by the said Master Thomas Robinson* (London: Thomas East, 1603) [lost, if ever printed]. Listed in E. Arber, ed.: *A Transcript of the Registers of the Company of Stationers of London; 1554–1640* (London, 1875–94), iii, 102

London, British Library, R.M.24.C.14 (hand of Elway Bevin, c1611). Over 300 short canons by Bevin in score, mainly on plainsong cantus firmi, ranging from 3 to 20 parts

The earlier sources of ensemble dance music tend to form a distinct category. Towards the end of the period, however, dances more commonly occur side by side with ensemble music in polyphonic style (e.g. in GB-Lbl Add.17786–91, Och Mus.423–8 and Lbl Eg.3665; see above).

London, British Library, Roy.App.58 (c1530). Includes 7 anon. dances a 3 in keyboard score, and some fragmentary compositions which may be for instrumental ensemble. See also *Sources of keyboard music to 1660*, §2 (vi). Edition: EKM, i (1955)

London, British Library, Roy.App.74–6 (formerly in the Arundel–Lumley library). 3 out of 4 partbooks primarily devoted to English church music c1548. At the end of each book various later hands (before 1580) have added instrumental music, mainly dances a 4 and 5 in rough open score. Edition: MB, xliv [incl. inventory]. Literature: Holman; J. Milsom: 'The Nonesuch Music Library', *Sundry Sorts of Music Books: Essays on The British Library Collections Presented to O.W. Neighbour*, ed. C. Banks, A. Searle and M. Turner (London, 1993), 146–82

Holborne, Antony: *Pavans, Galliards, Almains, and Other Short Aeirs both Grave, and Light, in Five Parts, for Viols, Violins, or Other Musicall Winde Instruments* (London: William Barley, 1599). 5 partbooks.

Dowland, John: *Lachrimae, or Seaven Teares figured in Seaven Passionate Pavans, with divers other Pavans, Galiards, and Almands, set forth for the Lute, Viols, or Violons, in Five Parts* (London: John Windet, c1604).

Cambridge, Fitzwilliam Museum, Mu 734 (formerly 24.E.13–17). 5 out of 6 partbooks [T lost] bearing the arms of King James I, and containing, in Thurston Dart's view, the repertory of the royal wind musicians between about 1603 and 1665. The 2 earlier sections are devoted to wordless compositions a 6: the 1st section Italian madrigals, continental motets, and a fantasia by G. Bassano; the 2nd mainly almains by A. and G. Bassano, Alfonso

Ferrabosco (ii), Guy, Harding, Robert Johnson (ii), Lupo and others connected with the court. Edition: T. Dart, ed.: *Suite from the Royal Brass Music of King James I* (London, 1959) [selection]. Literature: T. Dart: 'The Repertory of the Royal Wind Music', *GSJ*, xi (1958), 70–7; R. Charteris: 'A Rediscovered Source of English Consort Music', *Chelys*, v (1973–4), 3–6; Holman

London, British Library, Add.30826–8 (early 17th century). 3 out of 5 partbooks apparently associated with Trinity College, Cambridge, and possibly copied c1614 by Thomas Staesmore while a lay clerk there. Pavans and galliards a 5 by Amner, Dethick, Gibbons, Mason, Tomkins, Weelkes and others. Literature: I. Payne: 'British Library Add. MS 30826–28: a Set of Part-Books from Trinity College, Cambridge?', *Chelys*, xvii (1988), 3–15

Adson, John: *Courtly Masquing Ayres, composed to 5. and 6. Parts, for Violins, Consorts and Cornets* (London: John Browne, 1621). 6 partbooks

The peculiarly English mixed consort, consisting of specific instruments from different families, also has a repertory mainly of dance music.

MSS owned by Lord Hotham and deposited at Hull, Brynmor Jones Library, DDHO/20/1–3; Oakland, CA, Mills College Library, MS cittern partbook ('The Walsingham Consort Books', 1588). Partbooks for treble viol, flute, bass viol (Hull) and cittern (Oakland) [lute and bandora lost]. Music for mixed consort by Alison, Daniel Bacheler and others, probably compiled by a close associate of Bacheler for use in the household of Sir Francis Walsingham. Edition: MB, xl (1977) [selection]. Literature: W. Edwards: 'The Walsingham Consort Books', *ML*, lv (1974), 209–14

Cambridge, University Library, Dd.3.18, Dd.14.24, Dd.5.20–21 (copied by Matthew Holmes, Oxford, c1595). Partbooks for lute, cittern, bass viol and recorder respectively [treble violin and bandora lost]. Music for mixed consort by Alison, John Johnson, Nicholson, Reade and others. The bass viol part is bound with a separate MS (possibly copied by Alfonso Ferrabosco (ii), c1630) containing music for solo bass viol, and solos and duets for lyra viol. Edition: MB, xl (1977) [selection]. Literature: I. Harwood: 'The Origins of the Cambridge Lute Manuscripts', *LSJ*, v (1963), 32–48, vi (1964), 29 only; L. Nordstrom: 'The Cambridge Consort Books', *JLSA*, v (1972), 70–103

Morley, Thomas: *The First Booke of Consort Lessons, made by Divers Exquisite Authors, for Six Instruments to play together, the Treble Lute, the Pandora, the Cittern [sic], the Base-violl, the Flute & the Treble-violl* (London: William Barley, 1599, rev. 2/John Browne, 1611). 6 partbooks [treble viol and lute of 1st edn lost; lute, cittern and bass viol of 2nd edn lost]. 23 compositions (with a further 2 in the 1611 edition), all without attribution although some settings may be attributed to Alison. Editions: T. Dart, ed.: *Two Consort Lessons* (London, 1957); S. Beck (New York, 1959). Literature: T. Dart: 'Morley's Consort Lessons of 1599', *PRMA*, lxxiv (1947–8), 1–9

London, Royal Academy of Music, Robert Spencer Collection. 'The Browne (formerly Braye) bandora and lyra viol manuscript' (c1600). 35 consort bandora parts, probably copied by or for Thomas Browne, whose son John added several compositions for lyra viol, c1630–40. Literature: N. Fortune and I. Fenlon: 'Music Manuscripts of John Browne (1608–91) and from Stanford Hall, Leicestershire', *Source Materials and the Interpretation of Music: a Memorial Volume to Thurston Dart* (London, 1981)

Rosseter, Philip: *Lessons for Consort* (London: John Browne, 1609). 6 partbooks [only flute, part of cittern and fragments of lute extant]. 25 compositions by Alison, Baxter, Campion, Farmer, Holborne, Kete, Lupo, Morley and Rosseter, arranged for lute, treble viol, bass viol, bandora, cittern and flute. Edition: MB, xl (1977) [selection]. Literature: I. Harwood: 'Rosseter's Lessons for Consort of 1609', *LSJ*, vii (1965), 15–23

There are two principal sources containing music for a chordal instrument accompanied by a bass instrument:

Holborne, Antony: *The Ciththarn Schoole* (London: Peter Short, 1597). Includes 23 dances for cittern and a bass instrument (in staff notation), and 2 fantasias a 3 with cittern.

Hole, Robert, ed.: *Parthenia In-violata, or Mayden-musicke for the Virginalls and Bass-viol* (London: J. Pyper, ? 1625)

A number of 17th-century lyra viol sources include ensemble music with at least one part notated in viol tablature.

Hume, Tobias: *The First Part of Ayres, French, Pollish, and Others together* (London: John Windet, 1605)

Ford, Thomas: *Musicke of Sundrie Kindes* (London: John Browne, 1607). Includes duets for lyra viols

Hume, Tobias: *Captaine Humes Poeticall Musicke* (London: John Windet, 1607)

Ferrabosco, Alfonso (ii): *Lessons for 1. 2. and 3. Viols* (London: John Browne, 1609)

Maynard, John: *The XII. Wonders of the World* (London: John Browne, 1611). Includes 6 dances for lute and viol, and 7 pavans for lyra viol with optional bass viol

See also GB-Cu Dd.5.20, Lbl Add.17792–6 and Ob Mus.Sch.D.245–7 above

The following printed sources contain only one or two instrumental ensemble pieces in publications devoted primarily to other kinds of music: John Dowland (1600), Francis Pilkington (1605), William Byrd (1611).

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