1982

The Lyra Viol in Consort With Other Instruments.

Ila Hartzler Stoltzfus

Louisiana State University and Agricultural & Mechanical College

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THE LYRA VIOL IN CONSORT
WITH OTHER INSTRUMENTS

A Dissertation
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy
in
Music History and Literature

by
Ila Hartzler Stoltzfus
B.A., Goshen College, 1967
M.M.E., Louisiana State University
and Agricultural and Mechanical College, 1975
August 1982
The entire extant repertoire of unpublished music for the lyra viol in consort with other instruments exists in the eight manuscripts (identified in Table 1, p. 11) which are the focus of this study. Fragments and incomplete parts can be found in other manuscripts, and many of these are concordant sources. Two of the five composers represented in this music, namely, John Jenkins and Christopher Simpson, were especially important in the history of English music from the seventeenth century.

Music for this ensemble consists of dance pieces and ayres which have been collected into suites. The ensemble contains a treble instrument, a lyra viol, a bass viol, and usually a harpsichord or member of the lute family.

Until the early 1960s, much of the repertoire for the lyra viol was overlooked by historians and performers. Frank Traficante was the first to examine this music in his study of the "Mansell Lyra Viol Manuscript" (1965). He established the fact that there existed a large amount of music for the lyra viol that had not been investigated. Although his dissertation focuses on one manuscript for solo lyra viol, Traficante discusses the history of the style of
playing, the known printed and manuscript sources, and a
variety of tunings for the lyra viol.

In 1971, John Sawyer completed a study of the
collection of solo and ensemble music catalogued in the
Oxford Bodleian Music School as MSS D.245-7. In 1973,
Paul Furnas completed a study of the large collection of
solo lyra viol music, known as the "Manchester Gamba Book."
In addition to a thorough examination of the respective
manuscripts, the writers named above have presented infor­
mation on the history of instrument, ornamentation, tunings,
and related and concordant repertoire in both published and
manuscript sources.

In the present study of the eight manuscripts of music
for the lyra viol consort, the focus has been on the
stylistic features which make the ensemble unique to the
seventeenth-century English repertoire. Thus, the pieces
have been examined with attention to the role of the lyra
viol in the ensemble.

The study is divided into six chapters. A historical
survey is provided in Chapter I. The changing government,
the revolution, and the growing importance of the middle
class during this period influenced the popular musical
tastes which in turn dictated the selection of music for
publication.

The discussion of the five composers in Chapter II
includes information regarding their activities as well as
their major works. Also included in this section is a description of each of the manuscripts and its location.

In Chapter III, the instrumentation of the lyra viol consort is discussed. Conjectures about its history and a survey of the music in both published and manuscript form are provided. The treble and the continuo instruments of the ensemble are also discussed in this chapter. In some of the manuscripts, these instruments are not specified. Both the choice of the instruments and the style of continuo realization affect the nature of the ensemble, and these problems are also discussed in Chapter III.

A description of the forms of the pieces and their organization within the suites is found in Chapter IV. Most of these pieces are dances and ayres, and, except for the pavans, they are in binary form with homophonic texture. The pavans are frequently in ternary form and show more elements of the polyphonic texture. The pieces are grouped according to a common key, and relationships among the keys and the tunings for the lyra viol are also shown.

The musical elements of rhythm, melody, harmony, and texture are the focus of the discussion of compositional style in Chapter V. For this part of the study, the tablature for the lyra viol was transcribed into regular notation, and a score of each of the pieces was made. The music was studied with attention to the musical
elements and the distribution of the voices in the ensemble. A summary of this study (rather than an analysis) is presented. The summary points out stylistic features which are consistent with, as well as exceptions to, music for other instrumental ensembles from this time. The summary also provides the basis for the discussion about the lyra viol in the ensemble.

Two appendixes are provided. Appendix 1 is a thematic index of the music for the lyra viol consort which has been examined for this study. Unless otherwise indicated, the motives indexed appear in the treble part. Complete information concerning concordant sources can be found in the Viola da Gamba Provisional Index, edited by Gordon Dodd for the Viola da Gamba Society of Great Britain in 1981.

Appendix 2 contains eleven complete pieces. These represent the five forms found in the suites and at least one work from each of the known composers. Since John Jenkins is represented in four different manuscripts, it has seemed appropriate to include examples from each, as well as a large part of one suite. The pavan is the form which illustrates some of the greatest variety in compositional style, and for this reason, Appendix 2 contains five pavans.

I would like to take this opportunity to express my gratitude to the many people who have assisted in this project. I thank Dr. Wallace McKenzie for his guidance.
encouragement, and patience through this study. I appreciate the helpful suggestions from Dr. Leslie Ellen Brown and Prof. Paul Louis Abel. Information from Dr. Frank Traficante of Claremont Graduate School and Dr. John Sawyer of the University of British Columbia provided help and direction in the early stages of my research. Commander Gordon Dodd, Archivist for the British Viola da Gamba Society, also assisted me during the initial stages, and in subsequent correspondence, he has provided additional information and encouragement. Correspondence with the following people clarified questions about specific areas: Dr. Andrew Ashbee, Dr. Christopher D.S. Field, and Dr. Erik Kjellberg. I am very grateful for the help rendered by the librarians at the following libraries: The British Library, London, Oxford Bodleian Library, Oxford Christ Church Library, Durham Dean and Chapter Library, Uppsala Universitetsbiblioteket, and Bibliotheque du Conservatoire Royal de Musique de Bruxelles. A very special thanks goes to Neal for his help, support, and encouragement (especially in the final months) and to Nikolaus, for providing comic relief.
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LIST OF ABBREVIATIONS

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<tr>
<td>Violin</td>
<td>VL</td>
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<td>Lyra Viol</td>
<td>LV</td>
</tr>
<tr>
<td>Treble Viol</td>
<td>TV</td>
</tr>
<tr>
<td>&quot;Treble&quot;</td>
<td>TR</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>HD</td>
</tr>
<tr>
<td>Lute</td>
<td>LU</td>
</tr>
<tr>
<td>Theorbo (Archilute)</td>
<td>TH</td>
</tr>
<tr>
<td>Basso Continuo</td>
<td>BC</td>
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**Dances**

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<td>PA</td>
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<td>AY</td>
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<td>CO</td>
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Oxford Bodleian Music School MSS

C.84 (OB1) John Jenkins
C major
A minor

C.85 (OB2) John Jenkins
G minor
G major

C.86 (OB3) John Jenkins
D minor
D major

Durham Bamburgh MSS 179-180 (DRc) John Jenkins
G minor
G major
D minor
D major
A minor
A major

Oxford Bodleian Music School MSS

E.410-414 (OB4) Anon. (John Birchensha)
A minor
C major
G major

E.430 (OB5) Christopher Simpson
G minor
G major
D minor
D major

Brussels Conservatoire MSS Litt XY 24910 (Bc) George Loosemore
G major

Uppsala Universitetsbiblioteket IMhs 4:3 (Uu) George Hudson
G minor
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Example 11. George Loosemore, (Pavan) in G major,
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Example 12. George Hudson, Pavan Alman in G minor,
MS Uu, mm. 1-30.

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ABSTRACT

The entire extant repertoire of unpublished music for the lyra viol in consort with other instruments exists in eight manuscripts which provide the focus for this investigation of mid-seventeenth-century English music. This repertoire, which dates from the late 1630s until the early 1660s, is written for an ensemble which includes a treble instrument, a lyra viol, bass viol, and either a theorbo or harpsichord.

Historical background for this period, found in Chapter I, provides a context for the study of the music. The transition in musical style during this period reflects the changes in the political, economic, and social structure. The five composers of these suites along with some information about their activities and their major works are discussed in Chapter II. Descriptions of the manuscripts and the location of each is also included here.

Chapter III contains the instrumentation of the consort, beginning with a description of the lyra viol, its
history, and its literature. Questions relating to performance practices are raised, specifically those concerning the roles of the treble and the continuo instruments.

In Chapter IV, the dances and ayres which are found in the suites are described. The organization of the suites, the lyra viol tunings, and the relationship of the tunings with the keys of the suites are also included.

The musical elements of rhythm, melody, harmony, and texture highlight the examination of the compositional style of these suites in Chapter V. The lyra viol suites have been studied in the context of music for other seventeenth century ensembles. While many similarities can be found, the presence of the lyra viol as a harmonic and melodic instrument provides a texture which is unique to this ensemble.
CHAPTER I

Seventeenth-Century Ensemble Music
In a Social and Political Environment

England during the Carolingian (1625-1649) and the Commonwealth periods (1649-1660) was politically, economically, and socially very unstable. Elements of unrest, due to the increasing economic and political strength of the Puritans, were apparent as early as the Elizabethan and Jacobean periods, and this unrest became open conflict during the reign of Charles I. The conflict culminated in revolution and the execution of Charles I in 1649. The Commonwealth party was established in 1649 with Oliver Cromwell as the...
leader. Social, economic, and political conditions did not significantly improve until the restoration of the court and Charles II as king in 1660.

The musical style and activities from the beginning of the century until the Restoration reflect the changes in the social structure both inside and outside the court. The importance of music in the English cultural life is apparent from several sources: records of court musicians, information about productions of masques, publications of vocal and instrumental music, and manuscripts written during the period.

Lists of musicians in the courts show that musical activities increased during the reign of Charles I. From the reign of Henry VIII through that of James I, the number of musicians in the court ranged from twenty to sixty, with more included for events such as funerals and coronations. During the reign of Charles I, usually about fifty musicians are listed; however, the number increases to ninety in 1641. The tradition of masques, held over from earlier courts, continued through the Carolingian period, and works by writers such as Ben Jonson (1573-1637), Francis Beaumont (1584-1616), John Fletcher (1597-1625), and William Davenant (1606-1668) were performed. Architect Inigo Jones (1573-1652) designed the elaborate staging for many of these masques.

\[2^{nd}\text{ de Lafontaine, The King's Musick, pp. 109-11.}\]
Perhaps the most documented production was the masque by James Shirley (1596-1665), "Triumph of Peace," presented in 1633-34.3

On a smaller scale, the music for the private court also continued in the tradition of previous courts. Charles I himself played the bass viola da gamba and studied with Giovanni Coperario (1575-1626). During his reign ensemble music for viols, as well as for other instruments, was composed and performed in the court. Principal composers of instrumental ensemble music during the first half of the century include Orlando Gibbons (1583-1625), Alfonso Ferrabosco II (1578-1628), Thomas Ford (1588-1648), Thomas Lupo (fl. 1605), Nicholas Lanier (1588-1666), William Lawes (1602-1645), John Jenkins (1592-1678), and Christopher Simpson (1605-1669). Most of these composers were associated with the court, and most of them wrote instrumental music for two types of ensembles: the consort of viols, and mixed ensembles of winds, viols, and plucked strings.4

---


During the Jacobean and Carolingian periods many polyphonic fantasias, *In Nomines*, and a few stylized dances, such as pavans, galliards, and almans, were composed for a full consort of from three to six viols of varying sizes: treble, tenor, and bass. The uniform timbre of the viols performing the intricate polyphonic lines of the fantasias resulted in a complex and balanced contrapuntal texture. The enthusiasm for this genre did not extend beyond the court or homes of private patrons, and most of the fantasias were never published.5

Mixed consorts were also popular during the Jacobean and Carolingian periods. These ensembles contained combinations of winds, bowed and plucked strings, and keyboard instruments. The different timbres resulted in a variety of sounds, and elaborate ornaments or divisions written into various instrumental lines provided a thicker texture, as well as a vehicle for virtuoso display. Much of discussion of instruments in *Principles of Musick* (1636), Charles Butler mentions a "set of viols" and a "set of waits," but does not define "waits." Roger North, writing between 1695 and 1728, equates the music of "waits" with "wind music." (Wilson, *North*, pp. 341-42). The Harvard Dictionary defines "waits" as shawms. (The Harvard Dictionary, 1965, s.v. "Waits.") Thus it appears that in England, the term "full consort" probably meant a consort of viols or possibly the consort of shawms or other wind instruments used by street musicians for outdoor music.

5Exceptions to this trend are compositions by Orlando Gibbons and Michael East (c. 1580-1648). A collection of three-part fantasias by Gibbons was published by John Playford in 1651. Four collections of "fantasias" by East were published between 1610 and 1638, however, these compositions are less intricate and complex than most of the other works by this title.
the music for the mixed ensemble consisted of dances: pavans, almans, corantos, galliards, and later on, sarabands. Some of the collections were published.\(^6\)

One of the important collections for mixed consort was The First Book of Consort Lessons (1599, rev. 1611) by Thomas Morley (1557-1603). The ensemble for this publication of mostly dance music consisted of treble lute, pandora, citterne, bass viol, flute, and treble viol. The music may be described as generally homophonic and sectional with repetitions. Some of the pieces contained divisions for several of the instruments. Probably the music for this and other similar collections was composed for dancing at courtly festivals and weddings, and for entertainment at public theaters.\(^7\)

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Giovanni Coperario was the earliest composer to combine the instrumentation of the mixed consort with the complex music of the fantasias into a form which has been called by twentieth century musicologists the "fantasia suite." Written during the period from 1620 until about 1660, these ensembles consisted of one or two violins, bass viol, and organ. The early suites began with a polyphonic fantasia followed by an alman and a galliard. The galliard closed with a short dupl e-meter coda. After mid-century, John Jenkins wrote fantasia suites with an ayre replacing the alman and a coranto or saraband replacing the galliard. None of the fantasia suites were published. During the Carolingian period, these pieces were closely associated with the court.

Another mixed ensemble of the Carolingian and Commonwealth periods included a treble viol or violin, lyra viol, bass viol, and an instrument capable of producing chords, namely, a lute, theorbo, or harpsichord. Music for this type of ensemble was heard both within and outside the court. These suites, which are the focus of the present study, were also never published.

Music outside the court reflected the changing attitudes of the growing bourgeois class of Puritans. To the Puritans, music had value only in relationship to the benefit it brought to the listener. Music was not con-

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sidered important for its own sake: it became utilitarian—useful to inspire or restore the spirit of the listener and provide a diversion for him so that he could resume working refreshed. Music considered suitable for these purposes was dance music and ayres that were light in mood and easy for the listener to understand.† Cromwell himself enjoyed music, especially music that was not elaborate and complicated. During his years as ruler, he employed John Hingeston (d. 1683) as his house composer.‡ Several other composers active for the Puritan cause were Walter Porter (1595-1659), John Wilson (1595-1674), and Davis Mell (1604-1662).

Music publishing practices also reflected the changes in the country during the Carolingian and Commonwealth periods. Throughout the first two decades of the century, much instrumental music was published. After the mid-1620s, however, as the music of the court and the music of the public became increasingly different in style, less instrumental music of any kind was published; these publications were limited to psalters and non-liturgical

†Meyer, English Chamber Music, pp. 189-90.

‡Ibid., p. 288. Both Meyer and Scholes, Puritans and Music, include quotations from seventeenth century writers, such as Francis Bacon, Charles Butler, Samuel Pepys, Anthony à Wood, and John Playford, in their discussions of the importance of music during the Commonwealth period. A list of Playford’s publications provided by Scholes reflects the kind of music that was popular at this time.
religious works. No reason has been given for this change, but a few conjectures may be made: 1) by the mid-1620s several popular Elizabethan and Jacobean composers, namely, Byrd, Morley, and Gibbons, were no longer living, thus reducing the amount of music available for publication; 2) much of the instrumental music, composed or performed within the court, reflected the conservative musical taste of Charles I and appealed to a limited audience; and 3) the market for instrumental music may have declined, due to the increasing strength of the Puritans and their disfavor with the court of Charles I.

Between 1640 and 1649, because of the activities of the Civil War, very little of anything was published. In 1643 a censorship was imposed, all publications had to be licensed, and the number of printers was limited to twenty-three. Cromwell lifted censorship in 1655. With the establishment of the Commonwealth, active music publication began, and in 1651 John Playford began his career as a publisher. The result was a steady flow of

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music suitable for the amateur musician: music that was "light and airy," for dancing or for easy listening and performing.

With the Restoration of the court in 1660, that musical activity held over from earlier traditions was again supported and patronized on a larger scale. For a short time, polyphonic music coexisted with dance music, which had increased in popularity during the Commonwealth period. In time, however, royal preferences for dance music and for the French style of composition led to the decline of the instrumental chamber music by English composers. Matthew Locke (1630-1677), John Blow (1649-1708), Pelham Humfrey (1647-1674), and Henry Purcell (1658-1695) were among the last of the significant seventeenth-century English composers of chamber music.

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CHAPTER II

The Composers and the Manuscripts

Eight manuscripts containing twenty-one suites of dances for the lyra viol in consort with other instruments provide the focus of this study of ensemble music from the mid-seventeenth century English repertoire. Table 1 lists the manuscripts by sigla, library locations, composers, dates, instrumentations, keys, tunings, and the titles of the pieces. The composers of all except one manuscript are known. In this manuscript a composer's name appears with some pieces which follow the lyra viol suites, and the possible connection of both collections with the same composer is discussed in this chapter.

Detailed information about the composers and manuscripts is very limited. Although some of the composers worked within the court, most lived outside in residences of wealthy patrons. Only a few records which provide information from the late Carolingian and Commonwealth periods have survived.1 In addition, it is difficult to assign dates to the compositions because many of the

1 Three such sources are the writings of Anthony a Wood, (Powys, Life and Times); Roger North, (Wilson, North); and Sir. Bulstrode Whitelock, A Journal. (See Chapter I, n. 1.)
<table>
<thead>
<tr>
<th>SIGLUM</th>
<th>MANUSCRIPT</th>
<th>COMPOSER</th>
<th>DATE</th>
<th>INSTRUMENTS</th>
<th>KEYS</th>
<th>TUNING</th>
<th>PITCHES</th>
<th>PIECES</th>
<th>TITLES</th>
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<tbody>
<tr>
<td>O81</td>
<td>C.84</td>
<td>John Jenkins</td>
<td>?</td>
<td>VL, LV, BV, HD</td>
<td>C major</td>
<td>dmfF</td>
<td>d'bdGB</td>
<td>7</td>
<td>Ay, Co, Ay, Sa, Ay, Co, &quot;Sime Bella&quot;</td>
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<tr>
<td></td>
<td></td>
<td>A minor</td>
<td>fffF</td>
<td>d'scAE</td>
<td>7</td>
<td>Ay, Co, Ay, Sa, Ay, Co, Sa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O82</td>
<td>C.85</td>
<td>John Jenkins</td>
<td>?</td>
<td>TV, LV, BV, HD</td>
<td>G minor</td>
<td>edfF</td>
<td>d'b-flat gdED</td>
<td>6</td>
<td>Pa, A1, Co, Co, Sa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G major</td>
<td>edfF</td>
<td>d'bdgdE</td>
<td>6</td>
<td>Pa, Ay, Ay, Co, Sa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O83</td>
<td>C.88</td>
<td>John Jenkins</td>
<td>?</td>
<td>TR, LV, BV, HD</td>
<td>D minor</td>
<td>fedF</td>
<td>d'afAD</td>
<td>8</td>
<td>Ay, A1, Co, A1, Co, Sa, &quot;Pleasing Slumber&quot;</td>
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<tr>
<td></td>
<td></td>
<td>D major</td>
<td>fedF</td>
<td>d'af-sharp dAD</td>
<td>6</td>
<td>Co, Ec, &quot;Ay, Co, Sa, Sa, &quot;Bells&quot;</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>O84</td>
<td>E.410-414</td>
<td>Ann (Birchingsha)</td>
<td>1660</td>
<td>TR, LV, BV, LV, TH</td>
<td>A minor</td>
<td>edFf</td>
<td>d'b-flat gdGD</td>
<td>13</td>
<td>A1, Co, Sa, Sa, Sa, A1, Sa, A1, Sa, A1, Sa, Co, Sa</td>
</tr>
<tr>
<td></td>
<td></td>
<td>C major</td>
<td>edfF</td>
<td>d'b-flat gdGD</td>
<td>7</td>
<td>Co, A1, Co, A1, Co, Co, Sa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>G major</td>
<td>edFf</td>
<td>d'bdgdE</td>
<td>6</td>
<td>A1, Co, Co, Co, Co, Co</td>
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<td></td>
<td></td>
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<tr>
<td>O85</td>
<td>E.430</td>
<td>Christopher Simpson</td>
<td>1672/73</td>
<td>TR, LV, BV, BC</td>
<td>G minor</td>
<td>edFf</td>
<td>d'b-flat gdGD</td>
<td>6</td>
<td>Pa, Co, Ay, Ay, A1, Sa</td>
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<tr>
<td></td>
<td></td>
<td>G major</td>
<td>edFf</td>
<td>d'bdgdE</td>
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<td>Pa, A1, Co, A1, Sa</td>
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<td>d'afAD</td>
<td>9</td>
<td>Pa, A1, Sa, Ay, A1, Ay, Sa</td>
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<tr>
<td></td>
<td></td>
<td>D major</td>
<td>fedF</td>
<td>d'af-sharp dAD</td>
<td>3(A)</td>
<td>A1, A1, Ay, Sa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>O1c</td>
<td>Durham Bamburgh</td>
<td>MSS 179-180</td>
<td>John Jenkins</td>
<td>?</td>
<td>TR, LV, BV</td>
<td>G minor</td>
<td>edFf</td>
<td>d'b-flat gdGD</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G major</td>
<td>edFf</td>
<td>d'bdgdE</td>
<td>6</td>
<td>Pa, A1, Ay, Sa, Sa, Ay</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>D minor</td>
<td>fedF</td>
<td>d'afAD</td>
<td>6</td>
<td>(Pa)Ay, Ay, Sa, Ay</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<td>Pa, Ay, Ay, Co, Ay</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>(frag)</td>
<td>A minor</td>
<td>fffF</td>
<td>d'scAE</td>
<td>6</td>
<td>Pa, A1, Co, Co, Sa</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>(frag)</td>
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<td>fffF</td>
<td>d'sc-sharp AE</td>
<td>6</td>
<td>Pa, A1, Ay, Ay, Sa</td>
<td></td>
<td></td>
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<tr>
<td>Bc</td>
<td>Brussel Conservatoire</td>
<td>MSS 13, 910</td>
<td>George Leopold</td>
<td>?</td>
<td>VL, LV, BV, TH</td>
<td>G major</td>
<td>edFf</td>
<td>d'bdgdE</td>
<td>6</td>
</tr>
<tr>
<td>Ua</td>
<td>Sweden, Upsala</td>
<td>INMS 413</td>
<td>George Hudson</td>
<td>?</td>
<td>VL, LV, Th. (KB)</td>
<td>G minor</td>
<td>edFf</td>
<td>d'b-flat gdGD</td>
<td>6</td>
</tr>
</tbody>
</table>
manuscripts were copied at a later date than the actual composition. The present chapter discusses information and conjectures concerning the manuscripts and the composers.

John Jenkins (1592-1678)⁴

Although John Jenkins was well known and highly respected as a composer during his lifetime, very little is known about him at present. He was a very prolific composer, but only a few of his works were ever published. One of the first events in which Jenkins is known to have participated is the masque "Triumph of Peace" by James Shirley, presented in 1633-34. Jenkins is listed as a performer on the viol and lute in this production.⁵ According to Roger North, Jenkins had established a reputation as a bass violist, lyra violist, and lutenist. North states that Jenkins was brought before Charles I to perform on the lyra viol, and "the King sayd he did wonders upon an inconsiderable instrument."⁶

⁴The many articles by Andrew Ashbee and Pamela Willetts which have provided the material for this discussion on Jenkins are listed in the Bibliography. Especially helpful, however, are the following: Andrew Ashbee, "Towards a Chronology and Grouping of Some Airs by John Jenkins," Music and Letters 55 (1974): 30-44; The New Grove 6th ed., s.v. "John Jenkins" by Andrew Ashbee; and Pamela Willetts, "Sir Nicholas Le Strange and John Jenkins," Music and Letters 42 (1961): 30-43.


⁶Quoted in Wilson, Roger North, pp. 343-44.
There is evidence that Jenkins spent several years in West Denham in the household of Thomas Derham, until the death of this patron in 1644. Possibly late in this same year Jenkins took up residence in the household of Sir Nicholas le Strange. Sir Nicholas records that Jenkins did some "new Composing in 1644 and 1645."

Jenkins's whereabouts during the Commonwealth period is not known, but he is reputed to have associated with several poets during this time, specifically, Edward Benlowes, Thomas Shadwell, Elizabeth Burnell, and Joseph Proctor. In 1660 Jenkins received the appointment of theorbo player in the King's Music, but apparently he spent very little time at court. He is thought to have been in residence at Kirtling in the home of Lord Dudley North from 1660 to 1667. Since his name appears in records there from an earlier date, he may have been a visitor before he actually took up residence. In 1678 Jenkins died, a well-respected and much-loved composer, in the home of Sir Philip Wodehouse at Kimberly in Norfolk.

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The lyra consort manuscripts by Jenkins are catalogued in British libraries as follows: Oxford Bodleian Library, the Music School Manuscripts C.84 (OB1), C.85 (CB2) and C.89 (OB9); and in the Durham Dean and Chapter Library, the Bam­burgh Mus. Manuscripts 179-180 (DRc). None of these manu­scripts is dated. The three Oxford manuscripts are part of a collection of music purchased for the Oxford Music School in 1667 from the North residence at Kirtling. Another manuscript from this collection, a group of fantasias for treble and two bass viols with organ (catalogued as OB MSS E 406-9) also by Jenkins, bears a date of copy of 1654. From careful examination of both the calligraphy of the copyists and the watermarks on the paper, it has been speculated that the manuscripts purchased at this time were all copied at about the same time as MS OB E 406-9.9 Attention is given in Chapter 6 to more precise dating of these manuscripts on the basis of stylistic elements.

These Oxford manuscripts by Jenkins are each a collection of four partbooks, measuring about thirty centimeters by twenty-three centimeters. MS OB1 contains two suites for violin, lyra viol, bass viol, and harpsichord. The first suite of six pieces in C major is followed by a setting of pieces entitled "The Sixe Bells." A suite of six pieces in A minor completes the manuscript.

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MS OB2 contains two suites for treble viol, lyra viol, bass viol, and harpsichord in G minor and G major. MS OB3 contains two suites for "treble," lyra viol, bass viol, and harpsichord in D minor and D major. Included in these suites are pieces for division "treble," division bass viol, lyra viol, and harpsichord. Another piece entitled "The Bells" is included in this manuscript also. Three pieces for "treble," bass viol, and harpsichord without the lyra viol conclude the manuscript.

The remaining lyra consorts by Jenkins are catalogued in the Durham Dean and Chapter Library as MS 179-188(DRc). This manuscript contains three complete and three incomplete suites for "treble," lyra viol, and bass viol. The incomplete suites lack the bass part book. No keyboard is mentioned; however, in the bass partbook where the range is either very high or very low, small notes are written either above or below the lines at the octave. The suites in this manuscript are in G minor, G major, D minor, D major, A minor, and A major. The title "Sonata" appears above the first piece in MS DRc in the partbook for the lyra viol. Otherwise, no titles appear in this manuscript. Information about the titles may be found in Chapter IV.

10When the title does not specify either the treble viol or the violin, but simply lists the word "treble," that part will be referred to as "treble" in the discussion.
Christopher Simpson (d. 1669)

Christopher Simpson was born in Yorkshire sometime between 1605 and 1610 to a Catholic family. During the revolution he fought on the Royalist side, and during the Commonwealth period he was in the patronage of Sir Robert Bolles at Scampton. It is to Bolles that Simpson dedicated his publication of 1659, *The Division Violist.* A second publication, *The Principles of Practical Musick* (1665) was dedicated to Bolles's cousin, Sir John St. Barbe, who was a student of Simpson and a lyra violist. A last publication, *A Compendium of Practical Musick* (1678) is similar to the 1665 publication. Simpson remained in the Bolles residence, earning his living from his

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11Margaret Meredith, "Christopher Simpson and the Consort of Viols" (Ph.D. dissertation, University College, Cardiff, Wales, 1969), p. 22.


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publications and teaching until his death, which is believed to have occurred in 1669.

Like the music of Jenkins, much of the music of Simpson remained in manuscript form. One of the largest of his collections is a group of fantasia suites entitled "The Seasons" for treble viol or violin, two division viols and continuo. A group of twelve fantasias entitled "The Months" is written for the same ensemble. The fact that these manuscripts are mentioned in The Division Violist indicates that they were composed before 1659.\footnote{Christopher D.S. Field, "The English Consort Suite of the Seventeenth Century," (Ph.D. dissertation, New College, Univ. of Oxford, 1971), p. 204. In the preface of The Division Violist (1659), Simpson includes a quotation by Jenkins which refers to these pieces. Field discusses this quotation in his study of the fantasia suites.}

Simpson's lyra viol consort is catalogued as the Oxford Bodleian Mus.Sch. MSS E.430 (MS 085). The manuscript bears the title "The Little Consort," and contains a set of partbooks for an ensemble of "treble," lyra viol, bass viol, and continuo. The partbooks are dated 1672/73, possibly the date of copy or date of acquisition. The inscription on the partbook the "Bassus Continuus" reads "Mr Sympson's Little Consort: Prickt & given mee by Mr Francis Withye: 11 Jan: 1672/3." The bass viol book and the continuo book are nearly identical, except that the latter includes a few figured-bass symbols. The twenty-six pieces in this collection are divided into four suites: G minor, G major, D minor, and D major.
The following factors led Meredith to assign a date of about 1650 to these compositions: 1) the average length of the dances is longer than that of examples found earlier in the century; 2) there is a greater development of motives; 3) the bass functions as a harmonic bass and the pieces are more tonal than earlier pieces; 4) the manuscript has the same title as a 1656 publication by Matthew Locke that is also divided into suites.16

George Hudson (d. 1672)

John Playford’s Musical Banquet (1651) includes Hudson’s name in a list of teachers of “Voyce or Viole.”17 According to de Lafontaine, Hudson was sworn in as a musician to the king in 1641,18 and is listed as a violinist in the “Musitians of Private Musick,” in 1660.19 His name appears frequently as a composer and a violinist in the court between 1660 and 1672, the date of his death.

Music by Hudson appears in manuscript in the Oxford Christ Church Library MSS 1006-9, in Oxford Bod. Mus. Sch.

16Meredith, "Christopher Simpson," p. 92.
18de Lafontaine, The King’s Musick, p. 109.
19Ibid. p. 114.
19

MM D. 233-6, and E. 451. Several of his two-part ayres were published in Playford's Court Ayres of 1655. Hudson's lyra viol music also appears in Playford's editions of lyra viol solos, as well as in the "Manchester Gamba Book."20

The lyra viol suite by Hudson is catalogued in Uppsala as IMhs 4:3 (Uu) and has been assigned a date of approximately 1640. The title on the manuscript reads "For the Lyro Viole, Treble Violin and Theorba." George Hudson's name follows the last piece in each partbook, and it has been suggested that these signatures may be autographs.21

There are several curiosities about the Hudson manuscript that present interesting problems and questions. The means by which this English manuscript came to Sweden is a matter of conjecture. Andrew Ashbee, in reference to three other English manuscripts also catalogued at Uppsala, has said that "possibly [the manuscripts] traveled with Bulstrode Whitelock's party during his Ambassadorship to the Court of Queen Christiana at Uppsala between December, 1652,


21Erik Kjellberg (Ph.D. Musicology, Uppsala, 1979) made this suggestion to the writer in a letter of 23 January 1980. Gordon Dodd compared these signatures with three signatures known to have been made by Hudson in 1672. While Dodd considers the two hands quite different, he suggested in a letter of 6 April 1980 that the manuscripts could have been signed by Hudson in his earlier years.
end May, 1654." 22 An entry in Whitelock's journal in April, 1654 states that the queen's musicians came to Whitelock's house to entertain him, and "they played many lessons of English composition, which the gentlemen who were musical of Whitelock's family brought forth unto them." 23 Perhaps Ashbee's conjecture could be extended to include the Hudson suite as well.

Included with the suite is a manuscript written in German keyboard tablature. A transcription of this tablature yields a score of the violin and theorbo parts for all six pieces of the lyra suite. The use of German keyboard tablature in association with an English composition from the mid-seventeenth century has seemed unusual enough to merit further investigation. Several sources have provided information about the use of keyboard tablature in the music of the Swedish court during this time. 24

In a catalogue that lists the printed music contained in the collections in Uppsala, there are eight printed works for which copies were made in keyboard tablature during the


From 1620-1720, the Hofkapelle in Stockholm employed as Kapellmeisters members of a family named Düben. Beginning with Andreas Düben the Elder, who had studied in Leipzig, the position was handed from generation to generation, with much of the musical activity occurring during the term of Gustave Düben the Elder, from 1663-92. Music was composed by the Kapellmeisters and by foreign composers employed in the Hofkapelle. Music was also commissioned from foreign composers. Much of the music was copied into German keyboard tablature regardless of the original instrumentation. This collection of music, of which the Hudson lyra viol consort is a part, is known as the "Düben Collection" and is now catalogued in the Uppsala Universitsbiblioteket.

A recent dissertation by Jaroslav Mracek investigated a large collection of dances written in keyboard tablature and catalogued at Uppsala. In his study, Mracek concluded that these pieces are actually instrumental ensemble dances that had been copied into tablature during this period. He considered the copying process to be for the purpose of preserving the music, and not for the purpose of

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25 Rafael Mitjana, *Catalogue critique et descriptif des imprimés de musique des XVIe et XVIIe siècles, Conservés à la Bibliothèque de l'Université royal d'Uppsala* (Uppsala: Imprimerie Almquest and Wilsell, 1911).

of performance. Mracek's dissertation provides a description and several examples of the keyboard tablature of this collection. A comparison of the keyboard manuscript of the Hudson suite with the description and several examples of the keyboard tablature of Mracek's study show many similarities. Presumably the keyboard tablature included with the Hudson manuscript was done by a member of the Hofkapelle at a later time, Hudson having originally composed the suite for violin, lyra viol, and theorbo, as is indicated in the title.

A second manuscript, catalogued as IMhs 4:3, contains three of the pieces of the Hudson suite scored only for violin and lyra viol. These pieces were probably copied during the 1660s by a member of the Hofkapelle also.27

On the bottom half of the same paper is an anonymous collection written for "2 Ver Stimbt Violino et Viol di gamb de Basso." The right side of the page contains the tablature for the viol, and the left side contains the part for one of the violins. This manuscript, catalogued as IMhs 4:3 a2, appears to be written in the same hand as the above manuscript. No tunings are indicated for either the lyra viol or the violins; however, a tuning of c-sharp'ae c-sharp AE, or "Common tuning flat," provides a convincing transcription for the lyra viol, and a tuning of a c'ae' results in satisfactory double stops and melodic lines for the violin. The allemands and the courants for the two

27Erik Kjellberg, correspondence of 2 June 1980.
parts do not fit together in score, however. Thus, it appears that this fragment contains five separate pieces, three for the lyra viol and two for the violin. For the purposes of this study, only the lyra consort catalogued as IMhs 4:3 by Hudson and the added keyboard tablature will be considered further.

George Loosemore (d. 1682)

George Loosemore is believed to be the composer of the six pieces in a suite catalogued in Brussels Conservatoire MSS Litt. xy. 24,910. The initials "GL" which appear at the end of the last piece in the treble part resemble very closely the same initials which follow a facsimile of "Eccho Courant" by Loosemore which is pictured in Roger North on Music. Wilson states that this example is in Loosemore’s hand. Several other features of the two examples share similarities. The meter $\frac{3}{2}$, used in the final piece of Bc, is written in the same manner as the Courant example shown in North. The shapes and spacings of the notes are similar in the two examples, and the letters S and L in the "Eccho Courant" closely resemble the initial letters

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28 A more detailed discussion with some examples from this manuscript can be found in the article: Ila H. Stoltzfus, "The Lyra Viol in Consort: An Example from Uppsala, Universitetsbiblioteket IMhs 4:3," JUDGSA 17 (1980): 56-67.

29 Wilson, Roger North, plate I, between pp. 4-5.

30 Ibid. p. 6.
of "soft" and "loud" found in MS Bc. Thus, if the "Eccho Courant" is written in Loosemore's hand, possibly the suite catalogued in Brussels is also in his autograph.31

Loosemore is not listed in The King's Musick,22 but it is known that he was in residence at Kirtling at about the same time that Jenkins was there.33 Both George Loosemore and his brother Henry were organists at Cambridge; after the Restoration George was appointed organist at Trinity College, Cambridge, where he served until his death in 1682. A collection of hymns and anthems by Loosemore are contained in the British Library, MSS Harl. 7339 and Add. 34.203.

The lyra viol suite from Brussels contains six pieces for violin, lyra viol, and bass. Above the bass part is written "with Archilute." Traficante has given the pieces the general title of "ayres;"34 however, form and stylistic differences in the pieces suggest more specific, provisional titles. The first piece, which can be seen in Appendix 2, Example 11, will be considered a pavan for the following reasons: it contains three strains, it is in duple meter, and its motives, namely, d J and J, are characteristic of pavans.

31This is one of the few appearances of dynamic markings in these suites. Other instances occur in an "Ecco Corant" by Jenkins in MS OB3, where again the words "Lo" or "So" are are used, in Saraband 3 from MS OB1 and Coranto 3 from MS OB3 where "soft" is written below a repeated motive.

32Lafontaine, The King's Musick.

33Wilson, Roger North, p. 4.

The next three pieces all contain two strains, have some imitation within a homophonic structure, and contain the shorter note values common to ayres or almans. They will be called ayres. The fifth piece possesses the meter sign of $3$ and the characteristic rhythm of a coranto, while the last piece has the meter sign of $\frac{6}{8}$ and the rhythmic patterns of a saraband. This last piece has two strains, each of which has a different ground bass line. One set of divisions for the violin and two sets of divisions for the lyra viol are provided for both strains according to the following scheme: $AA1BB1A2A3B2B3$.

Anonymous (John Birchensha ca. 1641-1681)

The final manuscript to be considered in this study is catalogued in Oxford Bodleian Music School MSS E. 410-414. The front of the manuscript contains a collection of ayres by Charles Colman, Richard Cooke, and William Lawes. This collection is apparently the main part of the manuscript partbooks. The suites which are included in this study are located in the back of the partbooks: to examine them, the books must be held upside down, and paged from the back cover towards the middle.

The four lyra viol suites contain music for two or perhaps three different ensembles. The first nine pieces have parts for two treble instruments, lyra viol, lute, theorbo, and bass viol. Pieces numbered from ten to twenty-six omit the second treble part, and pieces numbered from...
twenty-seven to thirty-two include the second treble part but omit the lyra viol. The name John Birchensha follows the Fawr 31 in the treble book, and the initials J.B. follow the lute part of Coranto 32. The bass viol book contains the following annotations: "Ri. Rhodes ex AEde Christi Oxen Sept 7, 1660," which is thought to be the date Rhodes acquired the volumes.95

Only the last six pieces, those which do not include the lyra viol part, contain any clues regarding the composer. The handwriting for all thirty-two ayres is the same, and the musical style of all of the pieces is similar. The composer of both the lyra and non-lyra consort pieces wrote very short pieces with frequent doubling of parts, and a general disregard for the part-writing conventions of the period.

The musical problems in this manuscript are great. Frequent clashes of parts and parallel dissonances occur, especially between the lute and lyra viol parts. Example 1 shows a score of second strain from Alman 21 of the Suite in G Major. Problematic areas are marked with a vertical dotted line. In some instances, the only change necessary is the addition of an accidental. In other cases, as in mm. 10, 13, and 15, the voices seem to be moving in two different tonalities. In these cases, editorial adjustments require a change in either the rhythmic symbols or the letters of one of the tablatures.

Example 1. Anon., Alman 21 in G major, MS 084, Strain 2 (manuscript).
Example 2 is a revision of the same strain. Editorial changes in both the lyra viol and lute parts are bracketed. The changes which eliminate unstylistic intervals and bitonality have been made with attention to the physical limitations of the lute and the lyra viol. It is possible that parts for these two instruments were meant to be played alternately, instead of simultaneously, since with the theorbo present, neither the lute nor the lyra viol appear to be functioning as a continuo instrument.

In a discussion of the musical scene in Oxford during the Commonwealth and early Restoration periods, Anthony Wood describes the environment around which this and other ensembles may have been played. Weekly musical meetings led by a musician named William Ellis involved a variety of musicians, many formerly of the court. Richard Rhodes (d. 1668) whose name appears on the manuscript, was a student at Christ Church and a member of the group. The manuscript may have been played during at least one of the meetings. The manuscript is experimental because of the variety of possible timbres, and it may well be a composition of John Birchensha, who himself was described as a "musical adventurer" by Charles Burney. Birchensha was known for


his mathematical approach to composition, which according to his contemporaries, by-passed harmony. His "fantasia suites" are described by musicologist Christopher Field as having "bold even eccentric counterpoint, ... at points his curious style verges on the bizarre." The fact that Birchensha may be the composer of this manuscript cannot be verified; however, the description that Field has given to Birchensha's style in connection with the fantasia suites certainly fits the description for the lyra consorts of MS 084 as well.

While the focus of the present study is on manuscript sources of lyra viol consorts, reference will be made to material from the following printed sources which also contain music for the lyra viol with other instruments. The earliest publication, Poetical Musicke (1607) by Tobias Hume, is a collection of pieces for two tenor viols, in regular tuning, playing from tablature, with a bass viol playing from regular notation. Three of the pieces have a vocal line added to the viols and one piece has a treble line without words that, according to Hume, can be for either a treble viol or voice. A second publication,

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**Christopher Field, "The English Consort Suite,"** p. 238.

XII Wonders of the World by John Maynard (1611) contains twelve pieces for lute, followed by seven pavans for lyra viol and bass viol. These pavans all contain three strains which are repeated. A larger collection, also for lyra viol and bass viol is from 1671: Lessons for the Basse-Viol on the Common-Tuning, and many other New Tunings, by John Moss. These pieces are arranged in suites, each consisting of an Allman, Corant, Saraband, and Jigg Allman. The last collection, of six short pieces for lyra viol and bass viol, is part of Christopher Simpson's Compendium of Practical Musick, published in 1678. The pieces which are untitled, are in binary form and are dance-like in character.


CHAPTER III

The Instrumentation of the Lyra Viol Consort

Music for the lyra viol in consort with other instruments exists in manuscripts that date from the late 1630s until 1672/73. The uniqueness of this music lies in the fact that the lyra viol was employed as one member of a mixed ensemble which also included a treble instrument and instruments functioning in the role of the continuo. Either a treble viol or a violin played the treble part, and a bass viol with a harmonic instrument such as a lute, theorbo, or harpsichord played the continuo.

This chapter contains a description of the lyra viol as an instrument, the manner in which it is played, together with conjectures regarding its history, and a survey of its literature. Information and questions relating to the performance practices of this period are considered here; with special attention to the treble and continuo instruments of the ensemble. The nature of the ensemble varies with the choice of treble instrument and the amount of material added by the continuo players.
"Lyra viol" music, or music played "lyra way," is closely related to the lute music of the seventeenth century. Music for both of these instruments was written in chordal and quasi-polyphonic styles and was notated in French lute tablature. The tablature for the lyra viol shares all of the aspects of the French lute tablature; viz., the six-line graph to represent the strings, letters to represent positions on the strings, and the rhythmic symbols placed above the graph to indicate durations.¹

Two differences exist between tablatures for the lute and for the lyra viol. First of all, the lute tablature frequently has letters placed below the staff to indicate the additional bass strings or courses that the lyra viol does not have. Furthermore, because the lyra viol is a bowed instrument, a chord has to be played on adjacent strings. Chords plucked on the lute do not need to be played on adjacent strings. Figure 1 shows fragments of lute and lyra viol tablatures with their respective transcriptions.

The tablature is an efficient way of notating the more than three-octave range of the lyra viol on a graph, without the complications of changing clefs or using the

grand staff. The tablature also facilitates the reading of the multiple stops. Because the player reading from tablature is primarily concerned with locating a position rather than producing a specific pitch, tablature makes it possible to use a variety of tunings. In music for the lyra viol, over fifty different tunings are known. Many of the tunings contain open-string triads which facilitate the playing of chords.

The music usually includes an "accord" or "unison" at the beginning or at the end of a piece which provides the
directions for tuning the lyra viol. In the solo and ensemble literature for two or three lyra viols, the exact pitches are not important; thus, the instruction given by John Playford to "raise or screw up the treble or top string as high as it will bear without breaking"\(^2\) is sufficient. The adjacent string is then tuned so that a stopped position produces a unison with the open string above it. In the literature for the lyra viol in combination with other instruments, the pitches of the strings need to conform to the pitches of the other instruments. Clues from the accord, together with information found in the chords and cadences, help the player to determine the pitches of the strings. It will be seen later that, for most of the manuscripts in this study, the top string is tuned to the normal pitch of d\(^\#\). In Figure 2, the accord for "viol way" or normal tuning is given three ways: a) on the graph as it appears in a musical context, b) without the graph as it appears in a discussion, and c) the actual transcription into regular notation.

Generally the tablatures resemble one another in format, with only slight differences as a result of the different copyists' hands. Most of the rhythm symbols are the same from manuscript to manuscript, and the letter symbols vary only in the use of either "i", "y", or "j" for the position immediately higher than "h".

One symbol which appears only in the Simpson lyra consort is a written over letters of the tablature in place of rhythm symbols. The appearance of the symbol follows a rhythmic pattern involving two notes; either - or . Figure 3a shows two examples from the tablature. The author has interpreted this symbol to mean that the letters under it should be played in the rhythm of the letters just preceding.

Meredith, "Christopher Simpson," pp. 84-119 provides transcriptions of these pieces and gives two different interpretations for this symbol: When the symbol follows - , she writes the rhythm as . dividing the first note. When the symbol follows , she writes the rhythm . No discussion or explanation is given.
as can be seen in the transcription in Figure 3b. In all cases, this interpretation has agreed musically with the rest of the ensemble.

![Tablature of Alman 5 in G minor, m. 1 and Saraband 14 in G major, mm. 3-4, MS 085 by Simpson](image)

A second unusual symbol which appears in the tablatures of only two manuscripts, DRc and Bc, seems to act as a reinforcement of a rest. A rest is usually indicated by a rhythmic symbol and the absence of a tablature letter below it. In these two manuscripts, two small dots have been placed below the rhythm symbol to indicate a rest in this manner:

![Dots below rhythm symbol](image)

(Because this symbol appears in only two manuscripts, one might be tempted to speculate that the same person may have copied both manuscripts. This style of writing rests is the only feature that the two manuscripts have in common, and it is unlikely that they were copied by the same person.)
Information about the lyra viol comes from several sources. John Playford states that the instrument used to play "lyra way" was somewhat smaller in size than either the consort bass or the division bass. Christopher Simpson describes the small bass viol used for playing division viol music as having strings "a little bigger than those of the Lyra-Viol: which must be laid at the like nearness to the Finger-board for ease and convenience of Stopping." This sentence implies that the strings of both the division viol and the lyra viol were set closer to the fingerboard than those of the consort bass. Simpson states also that the bridge of the division viol and the bridge of the consort bass both were rounder, implying that the lyra viol bridge would have been flatter. This is consistent with the playing style of the lyra viol, for which a less rounded bridge would have facilitated the playing of the chords.

Three sixteenth-century treatises provide some information about the historical traditions of playing the viol from tablature. The earliest surviving viol tutor is the Musica Teutsch by Hans Gerle (c. 1500-1570), published

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5Christopher Simpson, The Division Viol, p. 2.

6Furnas, "Manchester," p. 3. Frank Traficante, "The Mansell Lyra Viol Tablature" (Ph.D. dissertation, University of Pittsburgh, 1965) p. 15, was the first to make this suggestion in his description of the instrument.
in 1532. Musica Teutsch is a short instruction book containing information about tuning the viol using fourths and a third, the standard tuning pattern for the lute and the viol. The instructions do not go beyond an elementary level, and the music contains no multiple stops. German lute tablature, a system of using numbers for open strings and a different letter for each of the stopped positions, is used in this tutor, and a few transcriptions in mensural notation are included.

A treatise by Silvestro Ganassi (c. 1492-mid-16th century), Regola Rubertina published in 1542-43, includes information about playing the viol from Italian lute tablature. This system uses numbers on a graph, the top line of which represents the lowest pitched string. Ganassi's tunings are based on standard viol tunings of fourths and a third, but he demonstrates that the pitches can be raised or lowered as a unit by moving the bridge and preserving the intervallic relationships between the strings. In Book II, Lettione Seconda, Ganassi has provided examples in both tablature and notation of ricercares and arrangements of madrigals using multiple stops.


The practice of transcribing madrigals for the voice and viol as suggested in Ganassi’s treatise can be found in accounts of Florentine intermedii that describe an instrument called lira da gamba used to accompany voices.9 This bowed instrument, popular in Italy in the late sixteenth-century, has been described as having frets, two drone strings and from nine to fourteen melody strings. It was tuned in fifths and fourths. As very little music has been found for it, the lira da gamba was probably used for improvisatory accompaniment of chords and passage work.10

One of Ganassi’s discussions of technique is especially important to lyra viol. Because of the nature of lyra viol performance, it is impossible to sustain one string with the bow while continuing motion on other strings. It is possible however, to sustain the resonance of one string by keeping the fingers on that stopped string, while fingerling and bowing the next few notes on another string. This technique for both lute and viol is discussed in Ganassi’s treatise, with an example of a moving line over sustained pitches. Ganassi instructs the player to press the fingers down on


the strings as long as possible. A century later Christopher Simpson states the same idea in the following: "When you set any Finger down, hold it there; and play the following Notes with other fingers, until some occasion require the taking it off." Thus, present-day performers interpret this to mean that the fingers should remain on the strings as long as physically possible, harmonically desirable, or until they are needed in another position. This results in a smoother change of notes and provides sustained pitches and implied polyphony. The technique of implying polyphonic lines is a very important part of both the lute and lyra viol style.

A third treatise, Epitome Musical written by Philibert Jamb de Fer, was published in 1556. This French treatise discusses a five string viol tuned in fourths. The tablature used in the musical examples of this treatise is Spanish lute tablature, a system that uses numbers for the frets with the top line representing the highest pitched string.

The use of the different lute tablatures as found in these early treatises, together with the later stylistic characteristics of the lyra viol and the use of chords and implied polyphony, relate the lyra viol to the lute as well.

11Ganassi, Recola Rubertina, p. 64.
12Christopher Simpson, The Division Viol, 1:5.
to the lira da gamba. Several men have been credited with introducing the polyphonic and chordal style of the lute along with its tablature to the viola da gamba in England. According to John Hawkins, Daniel Farrant (fl. 1608) "is said to have been one of the first musicians who set lessons lyra way, as it is called to the viol in imitation of the old English lute and bandora." Later Hawkins states that "about the time of King James I the notation for the lute, called tablature, was by Coperario transferred to the bass viol." 

Willi Apel has credited Alfonso Ferrabosco II as the possible inventor of the lyra viol. Alfonso Ferrabosco I, his father, was considered to have been one of the best performers on the viol in Italy, and it is thought that he may have brought the viol to England. If the roots of the lyra viol manner of playing can be traced to the Italian lira da Gamba, it could be through Alfonso Ferrabosco I. Since Alfonso II, his natural son, was hardly more than an infant when his father left England in 1532, it is


15Ibid., 4:348.


unlikely that this style of playing could have been passed on
directly from father to son. It is, however, an established
fact that Alfonso II was a virtuoso lyra viol performer, as
well as a lutenist. The following statement by Apel provides
a concise description of the lyra viol, along with conjectures
about its possible history.

...The lyra viol probably developed as a hybrid
between the lira da gamba and the small bass viol:
it borrowed its notation (tablature) from the lute,
its technique and form from the viol, its variable
tunings from the lira and its tessitura from the
tenor viol. Like its probable inventor, the younger
Alfonso Ferrabosco, it seems to have been conceived
in England of Italian parentage. . .18

The earliest known reference in England to any
instrument like the lyra viol is from a literary source, a
poem published in 1593, written by Sir Philip Sidney, The
Countess of Pembroke's Arcadia, where a "bass lyra" is used
to accompany a song.19 The earliest extant publication to
include music for the lyra viol appeared in 1601, The
Second Booke of Songs and Ayres by Robert Jones.20 This


This reference is cited by Beck in the introduction to
his reconstruction of Morley's collection (see p. 4), and
Traficante, "Mansell," p. 189, also cites this source.

20Robert Jones, The Second Booke of Songs and Ayres
(London: P.S. for Mathew Selman, 1601). The first publi-
cation entitled The First Book of Songs or Ayres of Foure
Parts with tablature for the Lute (London: 1600) contains
no music for the lyra viol.
and nine other publications that appeared between 1601 and 1615 showed an already mature style of composition for an advanced performer on the lyra viol. A list of these works with their dates of publication, composers, instrumentations, and tunings for the lyra viol is presented in Table 2.21 Most of the publications use tunings made up of alternating fourths and fifths, giving the viol a very resonant sound. Only one of the publications, The Schoole of Musicke (1603) by Thomas Robinson, has any instructional material included with the music.

No known music for the lyra viol was published between 1615 and 1651. From 1651 to 1682, there are eight publications for either solo lyra viol or for lyra viol together with bass viol. Most of these publications contain instructional material, and the music is suitable for amateurs. Table 3 lists these later publications, (1651-1682) together with their composers or publishers, dates of publication, instrumentations, and tunings for the lyra viol.

The tunings for the lyra viol in these publications tend to be triadic, and many of the tunings contain the term

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21Traficante, "The Printed Source's," pp. 23-28. This article contains an annotated bibliography which has provided the information for Table 2 and Table 3.
<table>
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<th>DATE</th>
<th>COMPOSER</th>
<th>TITLE</th>
<th>TUNING</th>
<th>INSTRUMENTATION</th>
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<tr>
<td>1601</td>
<td>Robert Jones</td>
<td>The Second Book of Songs and Ayres</td>
<td>fff</td>
<td>voice with lute or lyra viol</td>
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<td>1603</td>
<td>Thomas Robinson</td>
<td>The Schoole of Musick</td>
<td>fff</td>
<td>lute, lyra viol</td>
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<td>1605</td>
<td>Tobias Hume</td>
<td>The First Part of Ayres</td>
<td>fff</td>
<td>tablature and notation for lyra viol and bass viol, for lyra viol and two trebles</td>
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<td>1607</td>
<td>Tobias Hume</td>
<td>Captain Hume's Poeticall Musick</td>
<td>fff</td>
<td>tablature for viola with notation for a third bass viol, one piece with additional treble, two pieces with voice</td>
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<tr>
<td>1607</td>
<td>Thomas Ford</td>
<td>Musickes of Sundrie Kindes</td>
<td>fff</td>
<td>two lyra viol, lute and four voices</td>
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<td>1609</td>
<td>Alfonso Ferrabosco II</td>
<td>Lessons for 1,2,3, Viols</td>
<td>fff</td>
<td>one, two, or three lyra viol</td>
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<td>1610</td>
<td>William Corkine</td>
<td>Ayres to Sing and Play to the Lute and Bass Viol</td>
<td>fff</td>
<td>solo lyra viol</td>
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<td>1611</td>
<td>John Maynard</td>
<td>XII Wonders of the World</td>
<td>fff</td>
<td>seven pavans for lyra viol and bass</td>
</tr>
<tr>
<td>1612</td>
<td>William Corkine</td>
<td>The Second Book of Ayres</td>
<td>fff</td>
<td>solo lyra viol and lyra viol duets</td>
</tr>
<tr>
<td>1615</td>
<td>Robert Tachoure</td>
<td>Sacred Hymn, Consisting of Fifti Select Psalmes of David</td>
<td>fff</td>
<td>vocals(s), lyra viol, lute</td>
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<thead>
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<th>INSTRUMENTATION</th>
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<tr>
<td>1651</td>
<td>John Playford</td>
<td>A Musickall Banquet</td>
<td>defhf</td>
<td>solo lyra viol</td>
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<tr>
<td>1652</td>
<td>John Playford</td>
<td>Musick Recreations: ON THE LYRA VIOL</td>
<td>defhf</td>
<td>solo lyra viol</td>
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<tr>
<td>1661</td>
<td>John Playford</td>
<td>Musicks Recreations: ON THE VIOL, LYRA-WAY</td>
<td>defhf</td>
<td>solo lyra viol</td>
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<tr>
<td>1669</td>
<td>John Playford</td>
<td>Musicks Recreations: ON THE VIOL, Lyra-way</td>
<td>defhf</td>
<td>solo lyra viol</td>
</tr>
<tr>
<td>1671</td>
<td>John Moss</td>
<td>Lessons for the Base-Viol on the Common-tuning, and many other New-Tunings</td>
<td>ffed(s)</td>
<td>lyra viol and bass</td>
</tr>
<tr>
<td>1676</td>
<td>Thomas Maca</td>
<td>Musick's Monument...</td>
<td>defhf</td>
<td>solo lyra viol</td>
</tr>
<tr>
<td>1678</td>
<td>Christopher Simpson</td>
<td>A Compendium of Practical Musick in Five Parts</td>
<td>sfeff</td>
<td>lyra viol and bass</td>
</tr>
<tr>
<td>1682</td>
<td>John Playford</td>
<td>Musick's Recreation ON THE VIOL, Lyra-Way</td>
<td>defhf</td>
<td>solo lyra viol</td>
</tr>
</tbody>
</table>

"Harp way" in the tuning designation. Figure 4 shows two accords: "Lyra way" is very resonant and was popular during the first part of the century; and "Harp way flat" is triadic and was popular during the period from 1651 to 1682.

(b)

"Harp way flat"

Figure 4. Two accords: (a) "Lyra way" and (b) "Harp way flat."

Although there are no known publications of lyra viol music between 1615 and 1651, many manuscript sources span the entire first three quarters of the century. The music in manuscript form is written for both solo and ensembles of various combinations, namely, lyra viol and bass viol, two lyra viols and bass viol, two or three lyra viols, lyra viol and voice, and lyra viol in consort with other instruments.

22Playford, Musick's Recreation, p. 2. Playford suggests that the "'lero' or 'lyra viol' is so called for the Latin word 'lyra', which signifies a Harp." Possibly this remote relationship prompted the use of the title of "Harp-way" in some of the tuning designations.

The Treble Instrument

The lyra consort manuscripts do not always specify the treble instrument. The title for MS 0B1 designates the violin as the treble instrument, whereas the one for MS 0B2 specifies "treble viol." In MS 0B3 and DRc only the term "treble" is used. In reference to another manuscript by Jenkins for "treble," bass viol, and organ, the suggestion was made by Andrew Ashbee that the ambiguous word "treble" could have meant violin.24 The violin was gaining popularity in the court by 1620, and was given a soloistic role in the fantasia suites by Coperario and Lawes. Probably during this time of transition from the whole consort of balanced equal voices to the broken consort of soloistic voices over a continuo, the violin became more acceptable in the soloistic position. Ashbee suggests that there was probably a "good deal of give-and-take regarding the scoring of pieces in performance, depending greatly on circumstance."25

The title for MS 0B5, by Christopher Simpson, designates only "treble" for the highest instrument. This has been interpreted by Meredith as meaning only treble viol.26

In her discussion of Simpson's fantasia suites, Meredith also

24Andrew Ashbee, "John Jenkins' Fantasia Suites for Treble, two Basses and Organ," Chelys 1 (1969): 9-18. The fact that the term "Treble violin" appears in the title of MS Uu supports this idea.

25Ibid., p. 10

26Meredith, "Christopher Simpson," pp. 52-53.
speculates that "treble" means treble viol because Simpson was himself a viol player and teacher, and he was living in a home where viols were played even as the popularity of the violin was increasing significantly. In the discussion of the same fantasia suites, however, Field considers either the treble viol or the violin to be appropriate.27

The ranges of the treble parts are of very little help in determining which instrument would be the better choice. In the music of this time the range of the violin rarely goes beyond c'''; and in all of Jenkin's lyra viol suites, none of the treble parts go beyond this point, although they all frequently play to this upper limit. In the Simpson consort, there are frequent instances of a', b', but only a rare c'''. In MS 0B4, the word "treble" is also used, and the range for this part is quite modest; rarely does it go beyond a'' to a position over the highest fret of the viol. The two remaining manuscripts both specify violin in the title. MS 9b by Loosemore has many figures that appear to be idiomatic for the violin. While the pieces do not go beyond c''', there are long passages that include frequent instances of a', b', and c''. The manuscript by Hudson also has many instances of b-flat' and an occasional c'''', and it has been successfully performed on both the violin and the treble viol.

Peter Evans describes several manuscripts for violin, viola da gamba, and continuo from mid-century which are catalogued in the Durham Cathedral Library.28 The works were composed by the following German and English composers: Johann Heinrich Schmelzer (1623-1680), Dietrich Becker (d. 1679), William Young (d. 1671), Henry Butler (fl. 1620-40), and John Jenkins. Written at a time when the Italians were composing for ensembles of two treble instruments over a thorough bass, these compositions illustrate that English and German composers had a preference for an ensemble with two contrasting instruments over a thorough-bass. This preference is further supported by Ruth Halle Rowen in her discussion of German ensemble music by Philipp Kreiger (1649-1725), Dietrich Buxtehude, (1637-1707), Schmelzer, Erlebach (1657-1714). She states, "The gamba with its broad range linking the treble to the bass, was able to bring to compositions with mixed settings a cohesion impossible in the trio sonata without the middle register melodic instrument."29


Evans suggests in his article that the violin would be a more successful treble instrument for this music, since the treble viol would tend to blend rather than contrast with the viola da gamba and would not provide a balance of dynamics against it. In the context of the lyra viol suites, it would appear that the violin might provide a better balance to the lyra viol.

In a recent article listing the manuscript sources of lyra viol music, an additional list of references to non-extant sources of lyra viol music was provided. These lists include eleven consorts for lyra viol with other instruments by Jenkins, Robert Wilson, George Loosemore, Christopher Simpson, and William Lawes. All of the references specify violin for the treble part. Usually only one violin was listed; however, some collections were written for two violins and lyra viol, with or without the harpsichord or theorbo.

The question of the treble instrument is closely related to the question of balance and sonority of the ensemble. With the treble viol, the effect of the ensemble will be a more homogeneous and balanced sound since, as Evans suggests, the treble viol will blend. If the violin is used, its brilliance and wider dynamic possibilities will give a more soloistic character to the ensemble, and the

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other voices will become subordinate. The role of the lyra viol will change as well. As Rowen suggests, the extremely large range of the viol could add continuity to the ensemble by drawing together the lower register of the bass with the upper register of the treble instrument. It is also just as possible for the lyra viol to remain in the upper register and help to create a concertante effect by functioning as a second treble instrument. Thus, two effects are possible. If the middle register of the lyra viol draws the continuo voices of the ensemble together with the treble, the result is a homogeneous and balanced sound, especially if the treble instrument is a treble viol. If the lyra viol plays in the upper register, in parallel or imitation with the treble instrument, and that instrument is a violin, the effect is likely to be that of separation or polarization of voices similar to the effect of a trio sonata, two treble instruments over a continuo. For these reasons, the choice of the treble instrument affects the nature of the ensemble, as does the role of the lyra viol.
Questions of performance practices arise with the consideration of the continuo instruments for the lyra viol consorts. In MSS OB1, OB2, and OB3 by Jenkins, the "harpsicon" is specified as a continuo instrument. In all other ensembles without the lyra viol, Jenkins specifies the organ as the keyboard instrument. It seems obvious that the choice of harpsichord for the lyra viol suites accommodates the balance of this ensemble, since the lighter texture of the harpsichord complements the sustained sounds of the lyra viol.

The style of writing keyboard accompaniments in the period from the 1620s through the Restoration underwent several important changes. The earlier accompaniments found in the fantasia suites of Coperario consist of independent lines along with some doubling of instrumental lines. In the ensembles for two violins, bass viol, and organ, the two violins are independent of the organ and exchange material with each other, while the bass viol

32 The only exceptions to this statement are the three non-lyra viol pieces that are included at the end of MS OB3.

doubles the bass line of the keyboard. In the suites for one violin, bass viol, and organ, the organ doubles the bass viol, is independent of the violin, and has its own solo interludes. Thus, it is an active member of the ensemble, providing its own share of material. In this respect the keyboard part bears some resemblance to the intabulated lute parts found in the mixed consorts by Morley in First Book of Consort Lessons. (1599, rev. 1611)

In the fantasia suites by William Lawes,34 the bass viol doubles the bass line of the organ. At times it breaks away from the organ to play divisions or to imitate the other voices. All of the instruments are involved in imitation; however, the keyboard frequently plays brief solo passages.

In the non-lyra viol pieces for treble, two basses, and organ by Jenkins mentioned above (see p. 14), MS OB E486-9, the keyboard doubles most of the material which the viols play. Changes in range from unison to octave doubling are made in order to accommodate the keyboard technique. Generally there are three continuous lines in the keyboard part. In the fantasias for four, five, or six viols, the organ accompaniments also double as much of the material played by the viols as is possible. The lines in most of these collections are played in unison with the viols or

at the octave, depending on the range. These fantasia accompaniments are thinner in texture and more closely related to the instrumental lines than the accompaniments found in the earlier works by Coperario and Lawes.\textsuperscript{35}

According to Warner, the doublings of the string parts found in the Jenkins's fantasia accompaniments are arbitrary. Essential passages are omitted and "no melodic part is preserved intact."\textsuperscript{36} It is his opinion that these accompaniments were not performed as written, but rather, were used as a guide for the realization.\textsuperscript{37}

The keyboard parts to the lyra suites are written in the same style as the fantasias, with generally only two lines provided. The keyboard doubling for the lyra suites appears to have been written with more attention to continuity of lines, because the doubling occurs at entrances of motives and points of imitation. Two other factors also indicate that the keyboard and string parts were copied at the same time. The calligraphy of the keyboard parts resembles that of the string parts, and Jenkins may have had some contact with the calligrapher. According to Carolyn Coxon,

\textsuperscript{35}Pamela J. Willetts, "John Lilly, Musician and Music Copyist," Bodleian Record, 8 (Feb. 1967): 307-11. Willetts suggests that the organ accompaniments to these fantasias for four, five, and six viols by Jenkins were written by someone else at a later date than the actual compositions, possibly around the mid-century.


\textsuperscript{37}Ibid., 1:114-116.
these manuscripts may have been copied under Jenkins's guidance. Because only treble and bass lines are provided for the harpsichord part, questions have been raised as to how much realization is appropriate: 1) whether only the two lines should be played as an accompaniment; 2) whether harmony should be added to the given lines; or 3) whether the realization should be added to the bass line, with the top line considered only a guide for harmonization and therefore not necessarily always played.

In a discussion of early four-part ayres for two treble instruments, two bass viols, and organ, Andrew Ashbee suggests that the treble and bass lines serve as a guide to give the performer freedom to elaborate as he wishes. Ashbee presents his view with reservations, stating that the realization should be discreet.

This writer believes that a realization which does not interfere with the lines and harmony of the lyra

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38 Carolyn Coxon, "A Handlist of the Sources of John Jenkins' Vocal and Instrumental Music," Royal Musical Association Research Chronicle 8 (1963): 74. Coxon considers the manuscripts containing the lyra viol suites to have been prepared by students or friends of Jenkins, while in contact with him. Crum ("The Consort Music," p. 9), however, states that while Jenkins may have helped with performing the music, and the calligrapher may have worked from Jenkins's scores, it is claiming too much to say that the manuscripts were "certainly prepared under the composer's direct influence."

viol is probably consistent with the stylistic tradition. Since the keyboard for the lyra viol suites is the harpsichord, doubling and balance will not be a problem. The rapid decay of the harpsichord will not overpower the string sound, and its sharp articulation will complement the sustained sounds of the viols.

The three Oxford manuscripts by Jenkins must be considered separately, since they contain some differences in the style of keyboard writing. The keyboard part of MS 0B2 doubles either the lyra viol or the treble line, but it also contains material that is independent and moves in counterpoint to the other lines. The treble line of the keyboard frequently doubles the other two instruments at significant points of imitation or at entrances of important motives. These areas of doubling do not seem to be arbitrary. In addition, the treble line also doubles the treble viol or the lyra viol, changing parts or playing at the octave to accommodate the hands of the keyboard player. Some illustrations of keyboard material from MS 0B2 can be seen in Appendix 2, Examples 1-4, and in the three examples below.

Example 3 on page 59 shows nine measures from Alman 2 in G minor, MS 0B2, mm. 1-9. Here the keyboard doubles the lyra viol and the treble as well as the bass. For a brief moment parallel octaves result from this doubling (m. 3). The complete Alman appears in Appendix 2, Example 2.

The beginning measures of Ayre 9 from MS 0B2, found in Example 4 on page 60, illustrate independent material in the
harpsichord part. The keyboard part moves either in contrary or parallel motion to the other lines.

Finally, Example 5 on page 61 contains an eleven-measure section of Alman 2 in G minor, MS 082, which illustrates a variety of keyboard activities discussed above. In this Alman, the keyboard begins with its own independent material, moves in thirds with the treble in m. 2, doubles the lyra viol in unison in m. 3, doubles the treble in m. 4, and finally returns to double the lyra viol at the octave in m. 5.

In MS 083 some of the pieces are written for division "treble" and division bass viol with the harpsichord and lyra viol accompanying. In these pieces the harpsichord occasionally doubles material from the "treble" and frequently doubles material from the bass. The lyra viol part is closely related to that of the harpsichord. The literal doubling is probably optional during the initial playing of the strains; however such an approach is desirable when the divisions are played, because it provides stability to the ensemble. A realization would be appropriate if it does not interfere with the divisions. Example 42 on page 129 illustrates a short area where the keyboard doubles much of the material initially played by the "treble." A longer example of a division piece can be seen in Appendix 2, Example 6.

The pieces in MS 083 which do not contain divisions are written in the style of the pieces found in MS 082. In both collections of suites, the keyboard has independent material, as well as some doubling both at pitch and the octave.
Example 3. John Jenkins, Alman 2 in G minor, MS 082, mm. 1-9.
Example 4. John Jenkins, Ayre 9 in G major, MS 082, mm. 1-9.
Example 5. John Jenkins, Alman 2 in G minor, MS 082, mm. 23-33.
The suites of MS 0B1 reveal much less variety in the keyboard writing. As a rule the keyboard doubles the bass viol and violin lines in unison, resulting in a less independent keyboard part. (This style is illustrated in Appendix 2, Example 5.) Thus, in these pieces, the top line could be used as a guide and would not need to be played. This type of accompaniment provides a link between the independent keyboard parts of the earlier suites and the later figured bass lines.

The style of keyboard writing during the first half of the seventeenth century appears to have moved through several stages. The earlier style of writing with the independent lines and areas of solo material can be found in the fantasia suites of Coperario and Lawes. A mixture of independent material and doubling of string parts can be seen in the lyra suites of MS 0B2 and a few pieces from MS 0B3 by Jenkins. Complete doubling of the treble and bass lines with no independent material is the style found in the suites of MS 0B1. Omitting the treble line and adding figures to the bass line probably became popular in the 1650s. This style can be seen in the suites by Simpson from MS 0B5 and a late fantasia suite believed to be by Jenkins.40

40Peter Holman, "Suites by Jenkins Rediscovered," Early Music 6 (1978): 26-27. Roger North (Wilson, North p. 248-249) complains about the accompaniments based on "fifths, sixts, and thirds sharp," and that "not one in 100 ever learns to know the sound of one from the other." Later he states "A score is certainly the best thro-bass part, . . . ."
Unlike the Jenkins suites that stipulate "harpsicon," the Simpson suites name no continuo instrument. The title reads only "Bassus Continuus." The bass line contains sparse and incomplete figures. Meredith suggests that since Simpson was in residence where both an organ and a harpsichord were available, either of these instruments may have been used. For reasons of clarity and balance, the author believes that the harpsichord would be more appropriate than the organ.

The remaining three manuscripts stipulate members of the lute family for the continuo instrument. Above the bass partbook of MS Be is written "for Archlute" indicating that the ensemble should include an archlute or theorbo for the continuo instrument. There are no figures in the bass part book of this manuscript.

The suite by Hudson, MS Uu, states specifically in the title, "theorbo." Figures exist for the first two pieces, but it is possible that these were added at a later time—perhaps during the 1660s when the part written in keyboard tablature was added. The question has previously been raised as to whether the keyboard part was intended only

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41Meredith, "Christopher Simpson," pp. 50-51.

42Kjellberg, (see f. 27, p.20.) It is difficult to tell from the manuscript whether the figured bass is in the same hand as the music, or in the later hand of the keyboard manuscript. If the approximate date of 1640 is accurate, this would seem early for an appearance of figured bass in England.
for the preservation of the manuscript, or whether it was used instead of, or in addition to, the violin and theorbo as an accompaniment to the lyra viol.

Two sources provide some information about playing a continuo part on the theorbo. Thomas Mace discusses the method for realizing a bass line on the theorbo. He provides twenty-one examples of a perfect cadence using broken chords, passage work, and ornaments in his realization. Edward Huws Jones states in an article that because the bass courses of the theorbo are so loud, the bass line would probably stand out without needing a bass viol to double it. Thus it is possible that the ensembles for both MSS Bc and Uu should be only violin, lyra viol, and theorbo.

The final manuscript, MS 084 contains 1) a fully intabulated lute part, 2) a partbook for theorbo, and 3) a bass viol partbook which is identical to that of the theorbo. Neither partbook contains any figures. It is unusual to find both lute and theorbo parts in the same ensemble; it is especially unusual in this instance because the ensemble

44 Edward Huws Jones, "The Theorbo and Continuo Practice in the Early English Baroque," Galpin Society Journal 25 (July 1972):70. Jones also discusses the fact that the keys of G and D fit the theorbo better, and were thus used frequently (p. 68). These keys appear most frequently in the lyra suites also, as can be seen in Chapter IV.
also includes lyra viol. Perhaps the 'ute and lyra viol should alternate, or possibly, this unusual texture of three harmonic instruments is the effect that the composer wanted. Composed during the time when traditional polyphonic fantasias and the increasingly popular homophonic dances and ayres existed simultaneously, the lyra viol consorts reflect a mixture of styles—both a balance and a polarity of voices. Ambiguity in the instrumentation provides a variety of possibilities which affect the nature of the ensemble. The lyra viol, used as an inner voice in an ensemble with other instruments, functions in a number of ways. It is in this context that these suites for the lyra viol in consort with other instruments are examined.
CHAPTER IV

The Organization and Contents of the Suites

The lyra viol suites included in this study are listed in Table 1. Also included in the table are the composers, dates associated with the manuscripts, keys of the suites, accords for the lyra viol tunings, and contents of each suite. As mentioned in Chapter II, MS DRC contains six suites, three of which are incomplete. Since the missing part books of these three suites are not necessary for the consideration of the organization of the suites, all six suites are included in the discussion.

During this period of English instrumental music, the composers and theorists were only beginning to use terms like "key" or "tonality." The pieces of the suites have been collected into groups which share the same key and the same key signature so these terms will be used in the discussion about the organization of the suites.

"Suite" as it is used in this study refers to the above

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1See p. 119 for comments by two seventeenth century writers on this subject and further discussion as it relates to the lyra viol suites.
described group of pieces. Although the word "suite" does not appear in any of the manuscripts, the term "suit" was used in other seventeenth-century collections and appears in Thomas Mace's writings. The word "sett" was also used by both Mace and North to indicate a collection of pieces all in the same key.

Because a variety of spellings exist for most of these pieces, some clarification of titles is necessary. The spellings vary from country to country, and even within the same country. Spellings used by English composers and writers of the seventeenth century are inconsistent, as are spellings used by present-day writers in discussing English music from the seventeenth century. For the present study, the spellings chosen reflect those which appear most frequently in publications of music and discussions of seventeenth-century English music. Thus, the five forms represented in the manuscripts of lyra consort suites are the pavan, alman, ayre, coranto, and saraband.

Not all of the surviving manuscripts have come down to the present time with the original titles. In four of the manuscripts, titles have been assigned to the pieces by the composer or by the seventeenth-century copyist. The four remaining manuscripts contain no titles except for two

\[\text{Thomas Mace, Musick's Monument 1:120.}\]
\[\text{Ibid.}\]
\[\text{Wilson, North, p. 295.}\]

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isolated pieces. On the basis of style and form of each piece musicologists and archivists have assigned titles to these pieces. The twenty-six pieces from MS OB5 by Simpson, for instance, were given titles by Gordon Dodd. Tim Crawford assigned titles to all but two of the pieces in MS OB4. The pieces in DRc have been given titles by Andrew Ashbee.

The opening piece of the Suite in D Minor from MS DRc has been given the title of "Aire" by Ashbee. Although the piece begins with a motive in the shorter note values common to the ayre, it contains other motives in longer note values which are idiomatic of the pavan. (See Appendix 2, Example 7.) In addition, the length of strains, twenty measures in the first and thirty in the second, are more consistent with the length of pavans, since ayres are usually from fifteen to eighteen measures per strain. Since the order of the other five suites of the manuscript all have beginning pieces that Ashbee has entitled "pavans," it seems appropriate to call this piece a pavan also.

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6Crawford, "An Unusual Consort," pp. 75-76. The two pieces from this manuscript, Saraband 7 and Pavan 31 (a non-lyra viol consort piece) were titled in the original.

The Suite in G Major by George Loosemore, MS Ec, has also survived without specific labels for the individual pieces. They have been given the collective title of "airs," however, as discussed in Chapter II, the present writer has assigned more specific titles based on the differences in the form and style of the pieces.

The following information about the five forms represented in the lyra viol suites includes descriptions of the pieces by Thomas Morley and Thomas Mace, as well as discussions of stylistic development by twentieth-century writers as found in the respective articles from The New Grove, 6th ed.

The Pavan

The pavan, probably of Italian origin, was a court dance during the sixteenth and seventeenth centuries. It was a processional dance in duple meter, consisting of two single steps and a double step forward, followed by two single steps and a double step backward. The feet remained close to the ground, and consequently the dance had a sedate and dignified character.

*Traciant or "The Manuscript Sources," p. 11.

In England the pavan first appeared in the repertoire during the reign of Henry VIII. During the early part of the seventeenth century, many pavans appeared in collections for solo instruments such as lute, harpsichord, and lyra viol, as well as for both viol and mixed consorts. Pavans were included in the collection of consort pieces by Thomas Morley, and forty-eight pavans were included in the *Fitzwilliam Virginal Book*.

Thomas Morley defined the pavan as a "kind of staid music ordained for grave dancing and most commonly made of three strains. Every strain is played or sung twice." At the time that Morley was writing, it is known that the pavan was still danced, because Morley instructs that the music should be "cast in fours," or should fall into groups of four measures in order that it ends correctly according to the danced steps.

The popularity of the pavan as a dance declined during the seventeenth century in England. By mid-century, the pavan was a stylized ensemble piece, no longer composed for the purpose of dancing. This can be seen in the fact that pavans from this time do not conform to Morley's groups of fours. In 1676, Thomas Mace described the pavans as "Lessons of 2, 3, or 4 strains, very Grave And Sober, Full

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12 Ibid.

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of Art and Profundity, but seldom us'd in these Our light
days." Mace's description indicates that by the last
quarter of the century the pavan was not frequently per­
formed as an instrumental piece.

Thirteen of the twenty-one lyra viol suites open
with a pavan, and these pieces tend to be longer and to
contain more instances of imitative texture than do any
of the other dance movements. Of the thirteen, five of
the pieces contain three strains and eight have two strains.
The three-strain pavans contain from eleven to twenty-eight
measures in the first strain, nine to seventeen measures
in the second, and eleven to thirty measures in the third.
The length of the strains in the two-strain pavans corre­
sponds to the first and third of the three-strain pavans,
as both strains tend to be about equal in length.

The opening piece of the suite by Hudson contains
two strains and bears the title "Pavan Alman." Its opening
motive is characteristic of many of the pavan motives.

This title appears in another collection of music by Hudson
catalogued in Oxford Christ Church MSS 1886-9. In this
collection, two suites open with binary pieces which bear the
title "Pavan Alman," while a third suite opens with a
ternary piece which is entitled simple "Pavan." Thus, the
title may refer to the form of the piece, with "Pavan Alman"
indicating a binary form and "Pavan," a ternary form.

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13Mace, Musick's Monument, 1:129.
In the lyra viol consorts, the number of measures in each strain indicates that the grouping of four measures was no longer a consideration, and that probably these pieces were not composed for dancing. Examples of pavans can be seen on pages 103, 110, and 116, as well as in Appendix 2, Examples 1, 7, 8, 11 and 12.

The Alman

According to Morley, the alman is a heavy dance made of two or three strains; every strain contains groups of four measures. Morley compares the groups of four measures of the pavan to the groups of four of the alman and distinguishes between the two. The pavan "containeth in a strain the time in sixteen semibreves while the alman containeth the time of eight semibreves and most commonly in short notes." Morley, A Plain and Easy Introduction, p. 297.

The almans in the lyra suites are consistent with Morley's statement, as they tend to move in quarter and eighth notes with frequent dotted eighth and sixteenth notes. The pavans, on the other hand, tend to move in half and quarter notes with an occasional passage of eighth notes. Representative almans from these suites can be seen in Appendix 2: Examples 2 and 10.

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15Ibid.
The alman was a popular dance in England during the early seventeenth century. The *Fitzwilliam Virginal Book*, for instance, contains twenty-four examples. Almans were frequently included in the English fantasia suites of Lawes, Jenkins, and Coperario. These almans, as well as the ones in the lyra suites, are not composed "in groups of fours," and thus would seem to have lost their function as dances. Mace describes the almans: "Allmaines are Lessons, very Ayrey and Lively; and Generally of two strains of the common or Plain time." Simpson adds that the alman "Commonly hath but two strains and therefore the first ought to end in a middle key."

**The Ayre**

According to Mace "the ayre should be of the same time (yet many make tripla's and call them so;) only they differ from allmaines by being commonly shorter, and of a more Quick and Nimble Performance." The ayre derived from the vocal form rather than from the dance. Ayres for voice and lute or other instruments, such as viols, were popular in the late sixteenth and early seventeenth centuries.

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17 Simpson, *Compendium*, p. 117. By "middle key" Simpson means the dominant or the relative major key.

seventeenth centuries. The Fitzwilliam Virginal Book contains no ayres; however, ayres were included in the fantasia suites of Coperario and Lawes, as well as the "Royal Consort" by Lawes, written perhaps as early as the mid-1620s. The earliest reference found to ayres for instrumental music appears in Tobias Humes's publication, First Part of Ayres (1605). Included in this collection are four "Polish Ayres" for solo lyra viol. The Thomas Ford publication of 1607, Music of Sundrie Kinde, contains a piece entitled, "Change of Aire," and the 1607 publication by Hume, Poeticall Musicke, contains a piece for three viols entitled "Sweet Ayre." A collection of pieces called "ayres" written by John Adson is contained in the 1621 publication entitled Courtly Masquing Ayres. Lefkowitz sums up the situation in his statement: "Any piece of instrumental or vocal music might be called an 'aire' in seventeenth-century England." 

Ayres and almans of the lyra suites share many characteristics. Both are in duple meter with two repeated strains. Both use smaller note values than the pavan and are

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22 Lefkowitz, Lawes, p. 82.
generally written in quarter, eighth, and dotted eighth and sixteenth notes. Both frequently begin with an imitated motive between the treble and the lyra viol; sometimes the bass is also included in the imitation. Areas of imitation are short, permitting homophonic texture to predominate. Of the twenty-four almans, eighteen begin on the beat while five begin with an anacrusis. Of the twenty-three ayres, only six begin with an anacrusis. The number of measures per strain is also very similar. The first strains of the ayres range from six to twenty measures, and the second strains from eight to nineteen measures. The first strains of the almans range from four to twenty-two measures, and the second strains from five to twenty-two measures. All of the almans and ayres, except two, have interior cadences on either the dominant or the relative major key. The exceptions are found in pieces by Jenkins: the interior cadence of one piece is on the tonic, while another piece cadences on the dominant of the relative minor. Almans or ayres appear at any point in the suites; several suites begin or end with one or the other. At least one alman or ayre appears in each of the lyra viol suites and some have both types. (Appendix 2, Example 5 shows Aire 12 in A minor from MS OBI.)

John Sawyer described the ayres and almans of MS OB D245-7 in his study of this manuscript. He found that these ayres were more regular in phrase length, less contrapuntal,
and shorter and lighter in texture than the almans. He also stated that the "majority of known almans in the part books stem from the earlier part of the century; Ferrabosco, Coperario, Sherlie, and Ford. . . . While most of the known ayres are anonymous, three are ascribed to composers of a later generation." Sawyer seems to imply that almans were popular earlier in the century whereas ayres were popular later on.

The Coranto

The coranto was also a dance that flourished in Europe in the late sixteenth century and continued until the mid-eighteenth century. The distinguishing feature of the coranto is the mensuration in triple time, written in two different ways. Those written in C3 (3/4) were usually homophonic and very lively pieces, similar to the seventeenth-century corrente. Those written in 3 (6/4) were more contrapuntal, with rhythmic complexities such as cross accents and hemiolas. The eighteenth-century French courantes were written in this complex style. According to Morley, the coranto is a dance with running steps. He compares it with the volta, which has leaping steps, and

25 Ibid.
states that both are written in two or three strains. Morley describes the coranto as having "Lessons of a Shorter Cut, and of quicker Triple Time; Commonly of 2 Strains and full of Sprightfulness and Vigour, Lively, Brisk and Cheerful." Corantos are included in most of the collections of dances from the early seventeenth-century English repertoire such as Morley, Lessons and the Fitzwilliam Virginal Book.

Corantos appear in all of the lyra suites except the D minor and D major suites by Simpson. Most of the corantos are written with a mensuration of 3. A few have the symbol ( following the 3, and some have c3. All of the corantos contain two strains and have frequent imitative motives within a predominating homophonic texture. The following rhythmic figures appear most frequently: \[\frac{3}{4}\], \[\frac{3}{2}\], and \[\frac{9}{8}\].

Hemiolas occur frequently. In the corantos written with a signature of 3, the rhythm within the measures moves easily from \(\frac{6}{4}\) to \(\frac{3}{2}\), sometimes in all voices, or perhaps in only one voice. Cross accents, resulting from the different rhythmic patterns, are frequent. Examples 14–17 on pages 97–99 illustrate some typical rhythmic complexities found in corantos.

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27 Mace, Musick's Monument, 1:129.
The Saraband

The light, fast saraband of early seventeenth-century England bears no resemblance to the slow, stately saraband of late seventeenth-and eighteenth-century France and Germany. The earliest known reference to this dance in England is a literary source, the play "The Divell is a n Asse," by Ben Jonson from 1616.28 In this reference, the saraband is considered to be a bawdy dance. As an instrumental piece it became popular during the second quarter of the seventeenth century, and it was frequently found as the concluding movement of a suite of dance pieces. Lawes includes sarabands in the "Harp Consorts" and "Royal Consorts," and, as stated in Chapter I, after mid-century Jenkins replaced the galliard with a coranto or a saraband in his fantasia suites.

The saraband is not included in Morley's discussions of the dance pieces; however, Mace describes sarabands as being of "the shortest triple-time..."29 This is interpreted today as a fast 3/4. Mace also states that


29 Mace, Musick's Monument, 1:129.
sarabands are lighter and more "toyish" than corantos, and of two strains. Mace's description fits most of the sarabands in the lyra suites. Most contain a meter signature of 3\(\frac{1}{2}\) which fits into a modern 3/4 meter. The sarabands are homophonic with simple rhythms of quarter and eighth note motion. (Implied hemiolas occur, and can be seen in Examples 18, p. 99; and 47, p. 135.) The sarabands vary in length from eight to twenty measures in the first strain and eight to thirty-two measures in the second strain. All of the sarabands in the lyra suites contain two strains, except for one very short saraband found in MS OB4. This piece, Saraband 5, contains three strains, each with only two measures. Fifteen of the suites close with a saraband, and only two suites do not include a saraband at all: Suite in G major, MS OB4 and Suite in D major, MS DRC. In the D major suite by Simpson, the saraband has been added to the last alman as a coda-type ending. The saraband in the Brussels manuscript is much longer than those in other suites because it is in the form of divisions upon a ground bass of two strains. The violin plays one set of divisions for each strain, and the lyra viol plays two sets of divisions.

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*Ibid.* Mace equates "toy" with "jigg", both being "Light Squibbish things, only fit for Fantastical, and Easie-Light-Headed People; and are of any sort of Time."
The Organization of the Suites

The lengths of the suites and the order of the pieces within them vary considerably from manuscript to manuscript and from composer to composer. While ten suites by Jenkins (MS OB2 and DRC) each contain six pieces, one other suite contains seven pieces, another contains eight, and another five. The suites by Simpson contain as few as four pieces and as many as nine. The suites in MS OB4 contain thirteen, seven, and six pieces respectively, and MSS Bc and Uu each contain six pieces.

Certain keys appear to be used more frequently than others, and within the manuscripts by Jenkins and Simpson, the suites are grouped according to keys. (See Table 1.) Clearly G minor and G major appear most frequently, as nine of the suites are in these keys (four in G minor and five in G major). Six suites are in D major or D minor and the remaining suites are in A minor, A major or C major.

The arrangements of all of the lyra viol accords, the actual pitches of the lyra viol strings, the keys of the suites, the sources, and the titles of the tunings, if available, are listed in Table 4. The four printed sources discussed in Chapter II have been included in this table since they contain some interesting tunings and key relationships.

There exists some correspondence between the tunings and the keys of the suites. Four suites in G major, all from different manuscripts share the common tuning of...
<table>
<thead>
<tr>
<th>Accord</th>
<th>Pitches</th>
<th>Title (if any)</th>
<th>Key of Suite</th>
<th>Source (Manuscript or publication)</th>
</tr>
</thead>
<tbody>
<tr>
<td>ffef</td>
<td>d'aeacGD</td>
<td>Violinway(Normal Bass Tuning) G major/minor D major/minor</td>
<td>Moss, Simpson (Compendium)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>g'd'afcG</td>
<td>Violinway(Normal Treble Tuning) G major/minor D major/minor</td>
<td>Hume</td>
<td></td>
</tr>
<tr>
<td>d'efG</td>
<td>d'bgdGD</td>
<td>Harp-way Sharp</td>
<td>G major</td>
<td>OB2, OB5, DRC, Bc</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C major</td>
<td>OB1</td>
</tr>
<tr>
<td>edfG</td>
<td>d'b-flat gGd</td>
<td>Harp-way Fict</td>
<td>G minor</td>
<td>OB2, OB5, DRC, Uu</td>
</tr>
<tr>
<td></td>
<td>e'cesAE</td>
<td>Harp-way Flat</td>
<td>A minor</td>
<td>OB4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>C major</td>
<td>OB4</td>
</tr>
<tr>
<td>efef</td>
<td>bgdGD</td>
<td></td>
<td>G major</td>
<td>OB4</td>
</tr>
<tr>
<td>ffedf</td>
<td>d'aeacAE</td>
<td></td>
<td>A minor</td>
<td>OB1, DRC, Moss</td>
</tr>
<tr>
<td>ffef</td>
<td>d'a-eic-sharp AE</td>
<td></td>
<td>A major</td>
<td>DRC</td>
</tr>
<tr>
<td>f'd'fh</td>
<td>d'a-f-sharp dAD</td>
<td></td>
<td>D major</td>
<td>OB3, OB5, DRC</td>
</tr>
<tr>
<td>f'd'fh</td>
<td>d'a-fdAD</td>
<td></td>
<td>D minor</td>
<td>OB3, OB5, DRC</td>
</tr>
<tr>
<td>f'd'fh</td>
<td>d'aecGC</td>
<td></td>
<td>C major/Minor</td>
<td>Moss</td>
</tr>
<tr>
<td>ffed(e)</td>
<td>d'aec(f)</td>
<td></td>
<td>F major</td>
<td>Moss</td>
</tr>
<tr>
<td>f'd'fc</td>
<td>d'aecGF</td>
<td></td>
<td>B-flat major</td>
<td>Moss</td>
</tr>
<tr>
<td>f'afff</td>
<td>e'bgdGD</td>
<td>Lyre-way (Bandora Sett) G minor</td>
<td>Meynard</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d'a-fGFC</td>
<td>Lyre-way (Bandora Sett) F major</td>
<td>Meynard</td>
<td></td>
</tr>
<tr>
<td>ffffh</td>
<td>d'a-ae AE AA</td>
<td>Alfonso way</td>
<td>A minor</td>
<td>Meynard</td>
</tr>
<tr>
<td>ffffh</td>
<td>d'aeac G-sharp F-sharp</td>
<td></td>
<td>B major</td>
<td>Moss</td>
</tr>
</tbody>
</table>
defhf (d'b-flat gdGD), known as Harp way sharp. Four suites in G minor share the common tuning of edfhf, (d'b-flat gdGD), or Harp way flat. Also, three suites in D major share the tuning of fdefh (d'a-flat-f major AD), and three suites in D minor share the tuning of fdefh (d'a-flat-f major AD).

A final pair of tunings is associated with A major and A minor: the tuning ffedf (d'aecAE) appears in three sources with A minor, and the tuning ffedf (d'aec-sharp AE) appears in one source with A major. In these parallel major/minor relationships, there is a difference of only one string pitch in the lyra viol tunings.

Exceptions to the relationships of keys and lyra viol tunings exist and should be noted. While many of the suites in G major and G minor, D major and D minor correspond with the lyra viol tunings discussed above, three sources use regular viol tuning for these keys. In the publication by Hume, Poetical Musicke, the viols are tuned the normal way for the tenor viol (g'd'aecG) and in the Compendium by Simpson and the Lessons by Moss, the lyra viol is tuned in the normal bass tuning (d'aecGD).

In addition, the Harp way sharp tuning of d'b-flat gdGD serves for the key of C in MS OBI, as well as for the key of G. Harp way flat tuning of edfhf appears in five manuscripts with two different sets of pitches. In four of the suites in G minor the lyra viol is tuned to d'b-flat gdGD, and for two suites, one in A minor and one in C major, the pitches are e'caecAE. Two different
sets of pitches are employed for the Lyra way tuning $f$ in the publication by Maynard. For a Pavan in $G$ minor, the lyra viol is tuned to $e'bedGD$, and for a Pavan in $F$, the lyra viol is tuned to $d'a'fcFC$.

While some of lyra viol tunings correspond with specific keys, some of the tunings are associated with more than one key, either with one pitch set or in a transposed form. On the other hand, some keys can be conveniently played with more than one tuning on the lyra viol.

The manuscripts by Jenkins and Simpson and the publication by Moss contain some grouping and arrangement according to keys. Manuscripts OB1, OB2, and OB3 by Jenkins each contain two suites. They are either in parallel or related major/minor keys. The six suites by Jenkins from MS DRc and the four suites by Simpson from MS OB5 are in parallel major/minor keys. In these last two collections, the suites are organized so those in parallel major/minor keys are adjacent. In the Moss publication, which seems to explore all of the commonly used keys of the time, the suites are also grouped together according to the keys. The tuning accords, the actual pitches and the keys of the suites in this printed source are shown below (Figure 5) in the order of their appearance in the book. The thirteen suites listed reflect only the first half of the total collection of twenty-six suites. The remaining thirteen suites follow this same order of keys.
### Table: Accord, Pitches, and Keys of Suite

<table>
<thead>
<tr>
<th>Accord</th>
<th>Pitches</th>
<th>Key of Suite</th>
</tr>
</thead>
<tbody>
<tr>
<td>fffefe</td>
<td>d’aec G D</td>
<td>G minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>G major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>D minor</td>
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<tr>
<td></td>
<td></td>
<td>D major</td>
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<tr>
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<td>A minor</td>
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<tr>
<td></td>
<td></td>
<td>F major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B-flat major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B major</td>
</tr>
</tbody>
</table>

**Figure 5.** Tuning accord, string pitches, and Keys of Suites for Lessons on a Basse 'llo' by John Moss (1671).

**The Bells**

Jenkins wrote a number of pieces which simulate the sounds of bells, or events associated with bells, and the titles of the collections include the word "bells." Two such settings are included in the lyra consorts: in MS OB1 "The Sixe Bells," and in MS OB3 simply "The Bells." Both settings have four sections and follow a similar format. Each opens with a two-strain ayre, the first four measures of which are shown in Example 6. The sections which follow the ayres contain descending stepwise patterns resembling the tolling of bells. In the two settings of the patterns, the mensuration signs and corresponding rhythmic values are different. In MS OB1, the sign is C and the note values are half and whole notes. In MS OB3 the sign is F and smaller note values, namely quarter and eighth notes, are used. Example 7 shows the opening measures of the bell patterns.
Example 6. Jenkins, "The Bells" (a) MS OB1, mm. 1-4, and (b) MS OB3, mm. 1-4.

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Example 7. Jenkins, "The Bells" The descending bell patterns. (a) MS OB1, mm. 1-3, and (b) MS OB3, mm. 1-3.

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The single-strain ayres that follow are in the parallel minor, and both bear the title "The Mourners" (Example 8). Both settings conclude with a short, lively, two-strain ayre in the original key entitled "The Ringers" (Example 9). These pieces are two of the surviving ten such settings by Jenkins.31

The only occurrence of a second ending at the close of a strain in all of the pieces of the lyra suites can be found at the end of the first strain of "The Ringers" in MS OB1. In the violin and lyra viol parts only, a half measure of additional material follows the repeat sign of this strain. In the half measure a dotted quarter note replaces the half note from the previous measure, and it is followed by two sixteenth notes that lead to the next strain. A score of the entire piece shows that this material is intended to be used at the end of the first strain as it moves into the second strain. Example 9 illustrates the first four measures of "The Ringers" with the endings as they have been interpreted by this writer. The material in brackets in the keyboard and bass viol lines has been added to complete the score.

31Carolyn Coxon, "A Handlist," pp. 86-87. Although the setting from MS OB3 is entitled simply "The Bells," it appears in other sources for a different instrumentation, sometimes with the title "Lady Audley's Bells." Dodd considers the version from MS OB3 to be the principal version and the others are "paler imitations." Gordon Dodd, "Viola da Gamba Society Provisional Index," Chelys 7 (1977): 74.
(a) MS 081, mm. 1-7, and (b) MS 083, mm. 1-5.
(a) MS OB1, mm. 1-4, and (b) MS OB3, mm. 1-4.

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The discussion of this chapter has focused on the suites of dances for the lyra viol consort found in eight manuscripts. The suites contain the following five forms: pavans, almans, ayres, corantos, and sarabands. In addition, two settings of "bell pieces" written for this ensemble are included in two manuscripts. Within many of the collections, the suites follow an order of key, usually parallel major/minor relationships. The tunings for the lyra viol in these keys are also related, and the changes in string pitches are minimal.

In the study of the keys of the suites and the tunings for the lyra viol, it has been found that while many of the tunings are associated with a particular key, they are not limited to that key. Some tunings accommodate more than one key, and some keys fit more than one tuning.
CHAPTER V

Stylistic Features of the Lyra Viol Suites

The study of the stylistic features of the lyra viol suites includes rhythmic elements (meters and tempos), melodic, and harmonic elements. These elements all relate to the texture of the music, along with compositional techniques of divisions and style breve. The function of the lyra viol in the ensemble, the changing distribution of voices, and the resulting instrumental timbre and balance are also considered in this discussion.

Meter and Tempo

The meter sign used for the pieces in duple time, namely, pavans, almans, and ayres, is written $4$. Sarabands have a meter of either $3$ or $3(\cdot)$, and corantos have a meter of $2(\cdot)\frac{3}{2}, \frac{3}{2}, \frac{3}{2}, \text{ or } \frac{3}{2}$. The last named sign, $\frac{3}{2}$, appears also in "The Bells" from MS 0B1, in the saraband from Bc, and in many of the sarabands and corantos from MS DRc. In most cases the meter for the saraband has been interpreted

\[\frac{\text{This mensuration sign indicates two large beats each of which is further divided into three small beats, e.g., } 6/4 \text{ or } 6/8.\]
as 3/4, and the meter for the coranto as 6/4. Tempos depend on the character of the pieces, the thickness of the textures, the speed of the harmonic changes, and the note values. Generally the pavans are slower and more stately than the almans and the ayres. The corantos are fast, and the sarabands are faster than the corantos.

The only tempo indications occur in Coranto 6 in G minor by Simpson, and in "The Bells" (MS OB3) by Jenkins. The word "dragg" appears three times in Simpson's Coranto; first in the lyra viol part, eleven measures later in the bass, and followed four measures later in the treble. The word "drage" appears in one section of "The Bells" (MS OB3), following the directions "in slow time."

Rhythm

The general relationship of certain note values and rhythmic patterns with a particular genre has been discussed above with each of the dance pieces. Some interesting combinations of rhythmic patterns exist within this overall structure. A rhythmic combination used frequently by Jenkins consists of two patterns: 1) a pair of evenly divided eighth notes, and 2) the dotted eighth-and sixteenth-note grouping. These two patterns appear adjacent to each other in one voice, as well as in more than one voice where they occur simultaneously on the same beat. Examples 10 and 11 show several instances of these patterns.
The combination of evenly-and-unevenly divided eighth notes occurs in other instrumental pieces by Jenkins and other composers, such as Coperario, Lawes, Loosemore, Ford, and Ferrabosco. The differing interpretations of the rhythm patterns have posed some questions of performance practices.
The editors of one edition of Jenkins's fantasias make the
following suggestion for a fourteen-measure section where the
two patterns occur frequently: "all pairs of repeated quavers
in this section should be played \( \frac{1}{8} \) "2 A recent publication
of a fantasia suite attributed to Jenkins contains several
similar areas, and its editor suggests the same interpretation
by placing unevenly divided eighth notes in editorial brackets
above the pairs of both repeated and moving eighth notes.3

The suggestions given in the above references provide
both continuity to an area of imitation and a practical
solution to the problem of precise bowing when the different
patterns appear simultaneously. The question remains,
however, whether the composers intended for the differences
to be distinctly heard, whether the copyist simply did not
finish writing the rhythms, or whether the presence of a few
dotted eighth-and sixteenth-notes indicated to seventeenth-
century performers that all pairs of eighth notes should be
played that way.

2Andrew Ashbee and Richard Nicholson, eds. John
Jenkins; Music in Six Parts (London: Faber Music Ltd.,
notes, p. xvii. No explanation for the suggestion is given
in the editorial notes; however, Ashbee discusses the sug­
gestion in his article: "The Six-Part Consort Music of
He notes that Jenkins tends to "write the dotted rhythm
for the leading instrument and leaves the non-dotted
notation for the imitating part(s)."

3Holman, "Suites" p. 33, mm. 61-66; p. 34, m. 1.
This suite and the above Fantasy are the only examples
in which the editors have made this suggestion.
Many of Jenkins's pieces contain areas of overlapping dotted quarter and eighth note patterns which appear in each voice but on different beats of the measures. Example 12 illustrates an extended area containing this rhythmic device. The motive is a ternary figure which, when played twice in sequence, causes the first to begin on a strong beat and the second figure to begin on a weak beat. The varying orientation of rhythm to meter, caused by motives beginning at arbitrary points in the measure, creates an environment with cross accents.

Example 12. Jenkins, Pavan 1 in G minor, MS 0B2, mm. 29-44.
A second appearance of an area of ternary figures within the existing duple meter can be seen in the Alman in C by Jenkins (Example 13). The treble and bass parts appear to move together in duple meter, while the lyra viol patterns in mm. 8-9 suggest a triple meter. For a brief time in mm. 9-10 the treble line has a figure that parallels the lyra viol line, in what might be interpreted as triple grouping. In mm. 11-12 the bass line begins to move in ternary groups with the lyra viol.

Example 13. Jenkins, Aire 1 in C major, MS 081, mm. 8-14.
The rhythmic flexibility possible with the meter $3$ of the coranto is illustrated in a variety of ways. The combination of $6/4$ in the upper lines of lyra viol and keyboard parts with the $3/2$ in the bass can be seen in m. 3 of Example 14, Coranto 5 in G minor MS 082 by Jenkins. In m. 4, the treble also plays the $6/4$ rhythm. The entire Coranto appears in Appendix 2, Example 3.

Example 14. Jenkins, Coranto 5 in G minor, MS 082, mm. 2-4.

Example 15 illustrates a situation in which the use of bar lines conflicts with the natural flow of the rhythmic figures. The bass clearly moves in a $3/2$ figure that disregards the bar lines. In the treble and lyra viol parts the motives can be seen to move in both $6/4$ or $3/2$ over the bar lines with the bass. In the manuscript, only the lyra viol and harpsichord partbooks have bar lines, and in these
parts, the bar lines are not placed in metrically consistent positions. Since bar lines were not regularly added during this time, probably these have been placed for the convenience of the performer rather than as an indication of any pattern of weight or accent.

Example 15. Jenkins, Coranto 4 in G minor, MS 0B2, mm. 13-16.

Changes from 6/4 to 3/2 which occur simultaneously in all of the lines are illustrated in Example 16, and Example 17 illustrates an area of harmonic syncopation, that is, a change of harmony on the weak beat of the measure.

Example 16. Jenkins, Coranto 3 in D minor, MS 0B3, mm. 16-20.
Rhythmic flexibility is not limited to the corantos. Many of the sarabands contain implied hemiolas such as is illustrated in Example 18 and Example 47 on p. 135.

These examples have illustrated some of the interesting uses of rhythm found in these pieces. The flexibility of the rhythm and structural devices, such as ternary figures within a duple meter, implied hemiolas in a triple meter, and cross accents of 3/2 and 6/4 as seen in the coranto, all help to create irregular patterns of accent. Rhythmic devices such as these can be found in much of the music of the Jacobean and Carolingian period by composers such as Coperario, Ferrabosco, Lawes, as well as by Jenkins and Simpson.
Melodic Elements

The lyra suites, like other instrumental pieces from mid-seventeenth-century England, generally contain short motives rather than long melodic lines. Some motives are imitated or appear in sequence with very little alteration. Other motives receive alteration in the rhythm or intervals when they appear in imitation.

One motive which appears frequently in the suites is a short repeated-note figure which resembles a fanfare. The motive begins on the beat, is rarely altered, frequently follows an area of imitation, and often leads to the sectional cadence. The fanfare motive creates a change of texture by tying the voices together into triads and slowing the harmonic rhythm as it approaches the cadence. This motive can be seen in Examples 10, p. 93; 22, p. 104; 23, p. 185; and 48, p. 137. Appendix 2 contains two additional examples: Example 2, Alman 2 in G minor by Jenkins, mm. 36 to the cadence, and Example 10, Alman 13 in G major by Simpson, mm. 22 to the cadence.

Ascending and descending stepwise motives occur frequently, as do figures which move stepwise in one direction and then return. (The latter will be called turning figures.) Motives begin in both the upbeat and downbeat positions and are sequenced, imitated, and altered slightly in rhythm or intervals. The alterations are rarely
developed extensively. Examples 19-27 show various treatments of motives and each example is discussed individually.

The first two examples of altered motives come from Alman 24 in D major by Christopher Simpson, from MS 085. While both motives contain turning figures, they differ in their rhythmic character. The upbeat motive of mm. 1-13 shown in Example 19 contains both the turning figure and the descending stepwise figures. The latter figure is imitated only once in m. 4. The turning figure appears more frequently and is altered in the following four ways: 1) \(\text{\textit{justo}}\)  
2) \(\text{\textit{2o}}\)  
3) \(\text{\textit{3f}}\) or 4) \(\text{\textit{4o}}\). While the treatment of the motive is not complex, it covers an area of thirteen measures, which for this music is unusual.

Another example from the second section of the same Alman can be seen in Example 20. This four-beat motive begins on the beat and is heard first in the lyra viol. The bass imitates the motive a fourth below a half-measure later, and the treble imitates a fourth above a half-measure after the bass. Rhythmic alterations of two kinds occur. The original motive (marked — — — — ) is sequenced ( — — — — ), and abbreviated ( — — — — ). All forms of the motive appear in all of the voices but not in the same order. A few changes of intervals occur with the changes in rhythm.

Example 20. Simpson, Alman 24 in D major, MS 085, mm. 19-30.

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The Alman in D minor by Jenkins, seen in Example 21, has a stepwise motive with a leap near the end resulting in identical beginning and ending notes. Changes in this motive include some slight rhythmic alterations in mm. 27-28. When the second statement appears the initial note is a dotted quarter. Interlocking of the motive, with the last two notes serving as the first two notes of the next presentation, occurs in mm. 29-31. Changes in direction occur in mm. 33-34, and the motive appears in mm. 36-39 in the lyra viol at two pitch levels, while it appears in the treble in an extended form.

Motives sometimes appear in sequences in which rhythms or intervals are altered. The following four examples illustrate the different types of sequences. Example 22 contains melodic sequences of the fanfare motive in the treble, lyra viol parts that move in parallel thirds, and a slower moving syncopated pattern in the bass.

Example 22. Jenkins, Ayre 9 in G major, MS 0B2, mm. 28-31.

Ayre 25 in D major by Simpson (Example 23) contains a four-note motive with the rhythm 4-3. The motive appears first in the lyra viol part; then it is sequenced in the treble part with three different intervals occurring between the last two notes: m. 17, a leap of a seventh; m. 18, a leap of a sixth; and m. 19, a leap of a fifth. In m. 19, the bass plays the motive with the leap of a fourth, while the lyra viol plays it with an octave leap. A new but related motive follows in the lyra viol part, and this motive is imitated in mm. 19-23. The fanfare figure appears in m. 28, and only slight changes occur in the two measures that follow. The 4-3 suspension in m. 17 resolves to G major, the VI of B creating an evaded cadence.
Example 23. Simpson, Ayre 25 in D major, MS OB5, mm. 16-35.
A harmonically complex sequence from Alman 10 in G major by Simpson is shown in Example 24. Here the sequenced motive appears in all of the voices beginning with the lyra viol. In the space of nine measures, the tonal center moves from D major to E minor in falling fifth sequences through eight secondary dominants. Some rhythmic changes are imposed on the motive in m. 22, and the sequence cadences with a 4-3 suspension in m. 23. While changes in the tonal center occur regularly in the lyra viol suites, this example is unique in its extensive use of secondary dominants in combination with the sequenced motive to reach the new tonal centers.

Example 24. Simpson, Alman 10 in G major, MS 0B5, mm. 16-24.
The final example of sequenced motives is found in Simpson's Alman 21, shown in Example 25. This example is related to Example 24, as both illustrate movement through several tonal centers. While the harmonic motion in Alman 10 passes through secondary dominants, the melodic line in Alman 21 sequences chromatically. The resulting chromatic inflections can be seen in each measure. Cross relations occur as a result of doubling of the third in the lyra viol and the bass.

Example 25. Simpson, Alman 21 in D minor, MS 085, mm. 22-26.

In the examples seen thus far, the changes which appear in the imitation of the motive alter its rhythm and intervals without actually expanding the motive itself. In Example 26 a flexible form of imitation occurs in which the subject is rhythmically augmented. The lyra viol plays the opening three-measure motive of the Pavan-Alman in G minor by Hudson, (MS Uu) and the violin imitates the motive two measures later and two octaves higher. In the imitated form the motive is five measures in length. The imitating line
contains an additional pair of eighth notes which are a fourth lower (m. 4), and the descending line which follows this opening figure is an augmentation of the descending line heard in the lyra viol in m. 2. The descending line, when played first by the lyra viol, contains eighth and quarter notes. When the violin plays its descending line, the note values are longer. The passing tones in the third measure of the lyra viol part are replaced by the interval of a fourth when the line is played by the violin.

The motive is unusual because it is longer than most of the others found in the lyra suites. The imitation which follows is a variation of the motive through rhythmic augmentation as well as through the addition and deletion of notes. Example 26a shows the opening of the Pavan-Alman, and Example 26b compares the pitches and rhythms of the two lines.

Example 26. (a) Hudson, Pavan-Alman in G minor, MS Uu, mm. 1-8 and (b) Comparison of the lyra viol line and the violin imitation.
A second example of longer motives comes from a Pavan in G minor by Jenkins from MS 082. The entire first strain, shown in Example 27, contains four motives, labeled A – D. Two of the motives are four measures in length. Motive A (mm. 1-4) is imitated in all lines, and does not recur. Motive B is shorter, with stepwise motion. Motive C, also short, contains a turning figure of eighth notes. While motives A and B cadence on D major, motive C cadences on B-flat major. Motive D begins in lyra viol and like motive A is four measures in length. The leaps of a third down and a fourth up make this motive distinctive. The leaps are followed by a group of descending quarter notes, similar to the second segment of motive A. Motive D appears twice in its entire form in each part, and at the cadence, fragments of the motive can be found in both the treble and the lyra viol parts. Appendix 2, Example 1 shows the entire pavan.

In most of the manuscripts, there are no motivic relationships among the movements within a suite. The pieces in the suite in D minor by Simpson are an exception. The opening motive of the pavan contains a leap of a fourth from a to d in the treble, followed by a descending line, as can be seen in mm. 1-3 of Example 28a. The alman that follows (28b), preserves this interval, but remains at the higher level for one measure before descending. Alman 18 (28c) also preserves the leap of a fourth, continues one step and then leaps back to a.
Example 27. Jenkins, Pavan in G minor, MS 082, mm. 1-28.
Example 28. Simpson, Suite in D minor, MS 085.
(a) Pavan 15, mm. 1-3; (b) Alman 16, mm. 1-3;
and (c) Alman 18, mm. 1-4.
Ayre 19 (28d) begins in F major, without the leap. The opening material in this ayre is similar to material in Ayre 22, m.2 (28f). Both ayres 21 and 22 begin with a leap of a fifth from d to a. (28e and 28f)

Example 28 (cont.) (d) Ayre 19, mm. 1-4; (e) Alman 21, mm. 1-4; and (f) Ayre 22, mm. 1-4.
The opening motives of Simpson's three sarabands from this same suite are also related. The first two begin with a slow descending line from \( f'' \) to \( f' \) while the third saraband begins with a descending line that cadences on \( c \). Example 29 shows the first strains of the three sarabands.

Example 29. Simpson, Suite in D minor, (a) Saraband 17, mm. 1-8; (b) Saraband 20, mm. 1-8; and (c) Saraband 23, mm. 1-8.
The opening bars of the two sarabands in the Hudson suite are also related. In the first saraband, the violin begins with a downward leap of a fifth, followed by an ascending stepwise progression to the end of the phrase in m. 4. In the second saraband, the lyra viol begins with an octave leap, followed by the same stepwise motion upward with the same pitches. The material alternates between the two instruments until the end of the phrase. Example 30 shows the opening four bars of these two sarabands.

Example 30. Hudson, (a) Saraband 5 in G minor, MS Uu, mm. 1-4 and (b) Saraband 6 in G minor, MS Uu, mm. 1-4.

The cadences of three of the pieces in the Hudson suite also show some related material. At the end of the pavan-alman, there is a five-measure drive toward the
cadence. Elements of this material can be found in the alman. In the first courant the motive is repeated with some rhythmic changes. Example 31 shows the final measures including the cadences themselves from the Hudson Suite in G minor, with --- to indicate the areas that are related.

Example 31. Hudson, Suite in G minor, MS Uu, (a) Pavan-Alman, mm. 26-38; (b) Alman, mm. 16-18; and (c) Courant 1, mm. 11-14.
Some motivic relationships can be found from suite to suite. Example 32 shows the opening measures of three pavans by Jenkins which share very similar motives. The pavans are from the following suites: Suite in G minor, MS DRC; Suite in G major, MS DRC; and Suite in G major, MS 0B2.

Example 32. Jenkins, (a) Pavan in G minor, DRC; (b) Pavan in G major, DRC; and (c) Pavan in G major, MS 0B2.
Two additional examples of related opening motives along with related texture occur in the almans and ayres by Jenkins. Both Examples 33 and 34 show motives in G major and G minor, and each pair of pieces comes from different suites of the same manuscript.

Example 33. Jenkins, (a) Ayre 8 in G major and (b) Alman 2 in G minor, MS OB2, mm. 1-3.

Example 34. Jenkins, (a) Alman 5 in G minor and (b) Ayre 12 in G major, MS DRC, mm. 1-2.
The melodic motives in these pieces are usually brief, with stepwise, turning, or repeated note figures of about one measure in length. (Two exceptions were seen in Examples 26 and 27.) The motives are frequently imitated but always within a generally homophonic texture. Occasionally the motives appear in sequence. Some relationships among the motives within a few of the suites have been found, and some of the motives appear in more than one suite.

Harmonic Elements

Instrumental music written in England during the first half of the seventeenth century contains traditional modal elements along with harmonic progressions which suggest the emerging concept of tonality. In the pieces which revolve around a minor tonality, the tonal or modal center vacillates between the minor key and its relative major. In these unstable areas, chromatic alterations in close proximity occur frequently. In Example 35, an Alman in G minor by Hudson, the vacillating tonality moves from G minor to F major within three measures, resulting in an area which
contains cross relations and chromatic inflections. Other examples of chromatic alterations can be seen in Examples 24, p. 106; 25, p. 107; and in Appendix 2, Examples 2, m. 14, and 8, mm. 5 and 27.

The pieces in these suites are grouped together by key, and most of the pieces begin and end in the same key. Two seventeenth-century writers comment on the relationship between the opening of a piece and its final cadence. Playford states that early in the ayre the key should be known, and the piece should end in that key. Simpson states that "Every composition in music . . . is designed to one key or tone in which the bass doth always conclude." Surprisingly, it is only in the music of Simpson that exceptions to the "one key or tone" rule occur. In his suite in D minor, all of the almans and one of the ayres clearly begin in D minor, modulate to A minor or F major for the interior cadence, and in the second strain return to D minor for the final cadence. All three of the sarabands and one ayre, however, begin solidly in F major with the interior cadence on F. The second strain begins in F or C major and then remains there until just before the final cadence when it moves to D minor for the close. In Example 36 below, the first appearance of the key of D minor occurs in m. 14, four measures before the final cadence.

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5Simpson, The Division Viol, 2:16.
In all of these pieces, the modulations that occur within the strains are to closely related keys. There are some strains which do not modulate at all. Instead, they remain in the original key and cadence either in the key or with a half cadence on the dominant. The first two sarabands in Example 29 and that of Example 36 above show complete strains in one key. A few of the pieces from
MS 0B4 also do not modulate. Example 37 shows a Coranto in C major from the last named manuscript which remains in the original key with an interior half cadence on the dominant.

Example 37. Anon., Coranto 14 in C major, MS 0B4.

In the discussion of the continuo instruments in Chapter III, attention was drawn to the fact that in these suites the bass line sometimes contains material which is related to the other voices of the ensemble whereas sometimes
it contains material which is associated with the supporting role of the thorough-bass. The Suite in G major by George Loosemore illustrates the tendency toward the modern thorough-bass style. While some imitation occurs among all of the voices, the upper two voices most frequently interact with each other, while the bass provides the supporting harmonic line. Example 38 shows an excerpt that is typical of the distribution of material in this suite, with the bass clearly functioning in the harmonic role.

Example 38. Loosemore, Ayre in G major, MS Bc, no. 21, mm. 17-24.
The musical elements of rhythm, melody, and harmony ultimately influence the texture of music. These elements, along with instrumentation and its resulting timbre, provide the focal points in the consideration of texture.

Two techniques which are both rhythmic and melodic affect the texture in opposite ways. In Example 12, p. 95, the placement of the dotted quarter-eighth note motive in overlapping positions within the measure results in a denser texture. In Example 39 below, the use of the hocket figures provides space with sound and results in a thinner texture.

Example 39. Jenkins, Ayre 18 in D minor, MS DRc, mm. 14-17.

The motives and the way they are employed influence the texture of the music: The imitation of longer motives results in a polyphonic texture. In contrast, the imitation of short motives creates a dense sound in which a homophonic texture predominates.

A relationship exists between the types of pieces and the textures, as well. Longer motives with a polyphonic
texture occur in pavans and a few almans illustrated in the following examples: Examples 26, p. 108; 27, p. 110; and in Appendix 2, Examples 1, 2, 7, 9, and 12. Shorter motives which are imitated within the homophonic texture can be seen in almans, ayres, and corants, of the following examples: Examples 19, p. 101; 29, p. 102; 21, p. 103; 23, p. 105; 24, p. 106 and in Appendix 2, Examples 3, 5, 9, and 10. The sarabands are also homophonic, but with less motivic imitation, as can be seen in Examples 29, p. 113; 30, p. 114; 36, p. 123; 47, p. 135; and Appendix 2, Example 4.

In most of these pieces, the textures change within the pieces. Frequently the "fanfare" motive appears in a homophonic texture which follows an area of imitation. This motive, with its contrasting texture, usually precedes a cadence. Examples of this abrupt change in texture can be seen in Examples 23, p. 105 (m. 28); 48, p. 138 (m. 50), and in Appendix 2, Example 2, (mm. 37-42).

Another aspect of melody which affects the texture is the addition of divisions. Divisions provide both a linear design and a denser quality to the homophonic texture. Divisions were both improvised and written out, and the practice dates from the sixteenth century repertoire found in Italy.⁶ Divisions can be found in English music that

dates from the late sixteenth and early seventeenth centuries; for example, Morley's *First Book of Consort Lessons* contains many examples of divisions for treble viol, flute, bass viol, and for lute. The treatise *Rules How to Compose* by Giovanni Coperario contains a section of divisions for all voices of an ensemble in alternation.7

One of the earliest examples of divisions for the viola da gamba appears in a collection of solo music for both the bass viol and the lyra viol, by Tobias Hume: *First Part of Ayres* (1605).8 In the preface, Hume states that he is uniting the trinity of music, "Parts, Passion, and Division" to the "Gambo Viol."9 Only one piece in this collection contains divisions, and it is written in regular notation. A publication of 1612 by William Corkine, *The Second Book of Ayres*,10 includes several pieces with divisions written in tablature for the lyra viol.

Different kinds of divisions can be found in the lyra viol consorts. In MS 084, both the lute and the lyra viol frequently play divisions which have been written into the

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9Ibid., Preface.

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7Giovanni Coperario, Rules How to Compose, (c. 1410:
facsimile ed. of manuscript, edited by Manfred F. Bukofzer,

8Tobias Hume, First Part of Ayres, (London: John
Windet, 1605; reprint ed., edited by Frank Traficante,

9Ibid., Preface.

10William Corkine, The Second Booke of Ayres
(London: W. Barley, 1612; reprint ed., edited by David
parts. In only one piece, Alman 5, has a separate set of divisions been written for the repeat of the strain. Frequently descant divisions are used. These, according to Simpson "make a different-concurring-part unto the ground." An example of one strain in which the lyra viol plays a line of descant divisions is shown in Example 40.

Example 40. Anon., Saraband 19 in C major, MS OB4, mm. 7–16.

The Saraband in G major by George Loosemore is a two-strain ground with divisions for each strain in both the violin and lyra viol parts. Changes in the bass line are minimal. Example 41 shows the first strain with two additional versions of this strain. The violin plays the divisions first, followed by the lyra viol.

11Simpson, The Division Viol, 3:35.
Example 41. Loosemore, Saraband in G major, MSS Bc, no. 24, (a) mm. 1-8, (b) mm. 9-16, and (c) mm. 25-33.
The use of divisions is an important aspect in the music by Jenkins found in MS 083. Seven of the fifteen pieces in this manuscript contain written-out divisions played by both the treble instrument and the bass viol when the strain is repeated. The lyra viol and the harpsichord parts contain no new material for the repeated strains. According to Andrew Ashbee, some of the pieces in this collection appear with different instrumentation in six other manuscripts. The ensemble found in these manuscripts is "treble," bass, and organ. Ashbee conjectures that Jenkins probably was responsible for the addition of the lyra viol to the pieces in MS 083, because his handwriting appears at the end of this manuscript. The reasons for the addition of the lyra viol may have been related to the change in the keyboard instruments. The harpsichord in the ensemble of MS CB3 may have needed the additional sustaining power of the lyra viol, while the organ, which was used in the ensembles of the other manuscripts, was sufficient without it. The converse is also possible. The addition of the lyra viol may have created a texture that was too thick, and the harpsichord provided a better balance than the organ. Example 42 shows the first four bars of Ayre 2, subtitled

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12Andrew Ashbee, "Music for Treble, Bass and Organ by John Jenkins," pp. 38-39. In this article Ashbee lists the concordant sources for the music from this manuscript.

13Ibid., p. 40.
"The Pleasing Slumber," from MS OB3. In this illustration, the first four bars of the first strain are followed by the divisions in the treble and bass parts for the same bars.

Example 42. Jenkins, Ayre 8 in D minor, "The Pleasing Slumber," MS OB3, mm. 1-4 with divisions.
In the above example the dividing parts move in similar rhythmic patterns. In some of the pieces, the dividing parts alternate; one part moves in patterns of eighth notes for a measure or part of a measure, while the other moves in patterns of sixteenth notes; then they exchange. In these pieces the two lines of divisions create a quasi-polyphonic texture. Example 6 in Appendix 2 shows the complete Alman 5 in D minor from MS 083, which illustrates areas of alternating and imitating divisions.

An interesting example of a unique instrumentation and texture comes from the 1607 publication Poetical Musicke by Tobias Hume. The piece entitled "The Pashion of Musicke" is written for treble viol, two lyra viols, and bass viol. The treble line and one lyra viol line share short motives in imitation, and occasionally the lyra viol plays descant divisions upon material which is concordant with the treble line. The other lyra viol is more closely related to the bass viol, and acts in a manner similar to the harmonic continuo instruments found later in the century. The bass viol doubles the bottom line of this lyra viol part. This piece was written before 1607, a date too early to anticipate the thorough bass style in England. The measures shown in Example 43, however, definitely illustrate a distribution of parts which resemble this style.
Example 43. Tobias Hume, "The Pashion of Musicke," from Poetical Musicke (1607), mm. 1-5.

Aspects of texture related to harmonic elements include the chordal and polyphonic styles that are possible on the lyra viol. The relationship of the lyra viol to the lute was discussed in Chapter III. They both use the French lute tablature, and both play in a chordal and quasi-polyphonic style. In the examples shown thus far, the lyra viol plays frequent chords, which accompany a moving line related to the treble (Example 19, p. 101; Example 20, p. 102) or to the bass (Example 25, p. 107; Example 26, p. 108; Example 29, p. 113).

Occasionally the transcriptions of the lyra viol tablature resemble the broken style of figures associated with the style brisé of lute music. Example 44 shows a
single line which doubles the bass line and also provides an accompanimental figure. In Example 45 the lyra viol line is broken into two voices which move in alternating figures, the lower of which moves in tenths with the bass. In m. 5 the voices join to form a 4-3 suspension.

Example 44. Anon., Alman 1 in A minor, MS 084, mm. 7–9.

Example 45. Jenkins, Alman 3 in G minor, MS 082, mm. 3–5.

Suspensions were observed in Examples 23, p. 105 (m. 17); 24, p. 106 (m. 30); and above in Example 45 (m. 5).

While the use of both 4-3 and 7-8 suspensions is hardly
remarkable at this time, it is significant that in the lyra viol consorts, both the suspended melodic line and the supporting harmony often occur in the lyra viol part. This is one circumstance in which the quasi-polyphonic possibilities of the lyra viol are important. The suspension may not be immediately apparent upon reading the tablature or it may appear to be unprepared when the tablature is transcribed literally. Example 46a shows three measure from Coranto 11 in G major by Simpson which contains a 4-3 suspension in the lyra viol part. Example 46b shows measure 17 in tablature, 46c the literal transcription, and 46d a transcription which gives attention to the polyphonic lines and voice leading which are implied. The last transcription clarifies the two lines as they move from the preparation of the suspension, through the suspension to the resolution.

Example 46(a). Simpson, Coranto 11 in G major, MS 085, mm. 16-18. (b) m. 17 in tablature, (c) m. 17 in literal transcription, and (d) m. 17 in transcription showing voice leading and implied polyphonic lines.
One of the most important elements affecting the texture of the lyra consort is the role of the lyra viol itself in the ensemble. Because it can produce multiple stops or imply polyphonic lines, it provides a thick inner texture that adds continuity to the ensemble. Since it also has a wide range and can move easily within the range, it can play lines which relate to either the treble or the bass.

The use of chords is particularly apparent in the two excerpts from the Alman in D by Simpson, Examples 19 and 20, pp. 101 and 102. The Coranto 11 in G by Simpson (Appendix 2, Example 9) contains frequent double stops and chords on the strong beats of the measures.

The wide range and the flexibility of the lyra viol can be seen in the opening motive of the Hudson Pavan Alman, Example 26, p. 109; in the Pavan in G minor by Jenkins, Example 27, p. 110; and in the Alman in G minor by Jenkins, Example 45, p. 132, as well as the final cadence of the Coranto in G major by Simpson, Appendix 2, Example 9. Wide leaps and multiple stops occur within the more than two-octave range of the lyra viol part in each of these examples.

Examples of lines that relate to the bass can be found in Alman 3 in G minor by Jenkins (Example 45, p. 132). The Saraband in G minor by Jenkins, seen in Example 47 below, shows the lyra viol in two roles: one related to the treble and the other related to the bass. Initially the line moves
in imitation with the treble and then moves in parallel
motion with it. Beginning with mm. 15, the lower line of the
lyra viol doubles the bass. (This example also contains two
areas of implied hemiolas, mm. 10-11 and mm. 18-21.)

Example 47. Jenkins, Saraband 4 in G minor, MS DRc,
mm. 7-22.

The Alman 13 in D minor by Jenkins (Example 21, p. 103)
illustrates the lyra viol in a single line of material closely
related to the treble. A longer example of this kind of
relationship comes from the Pavan in G major, seen in Example
48 below. In measures 43-45, the treble viol and the lyra viol move in imitation over a slower bass line; in measure 50, the fanfare figure draws the three lines together in brief homophonic motion. An area of eighth-note motion in imitation begins in m. 54 in the lyra viol part, and is answered in the treble in m. 55. In m. 56 the bass imitates the motive first in eighth notes and then in quarter notes in an augmented form. This motive ends with the lyra viol and treble in sixths and tenths over a slow bass line, moving through a 4-3 suspension in the lyra viol to a cadence. The bass moves in eighth notes to the cadence, but its cadential c is the beginning of a new motive played a half measure later in the treble and lyra viol. From measures 65 until the final cadence, the treble and lyra viol move in parallel motion over an independent and eventually (m. 67) slower bass line. While the lyra viol is not exclusively related to either the treble or the bass in this strain, there are some areas where the motion between the treble and the lyra viol has the quality of concertante movement. This is especially true in measures 50 through the final cadence.
Example 48. Jenkins, Pavan in G major, MS 082, mm. 43-73.
In the discussion of treble instruments in Chapter III, reference was made to several German compositions for violin, viola da gamba, and continuo. The distribution of parts in these ensembles resembles the English lyra suites because of the dual role of the viol. In its upper register, the viol functions as a second treble to the violin and in its lower register it doubles the bass. In this manner it provides a unifying inner voice to the ensemble. Some similarities with the German use of the viola da gamba can be found in the French literature of the early eighteenth century. Composers such as Marin Marais (1656-1728), Jean-Philippe Rameau (1683-1764), and Louis-Nicolas Clerambault (fl. early 1700s) wrote ensembles in which the bass viol was combined with the voice, violin, or flute with continuo. The viol was used as a second treble, but because of its wide range was not limited to this position. Instead it functioned in both roles and provided continuity to the ensemble. In the introduction to her book, The Bass Viol in French Baroque Chamber Music, Sadie states the following regarding the viol's role in the ensemble:

its timbre—clear yet unobtrusive in its high range richly sonorous yet delicate in the bass—made it at once an apt companion for either the dessus or the basse, and a cohesive element binding the other voices in a way a second dessus could not.14


15Ibid., p. xi.
Thus, the bass viol was used on the continent as a second treble instrument in ensembles in a manner similar to the use of the lyra viol in the lyra consorts of England. In the French and German ensembles, however, the bass viol played from conventional notation and regular tuning. While double stops and chords appear occasionally, the viol in this music functions mainly as a melodic instrument and does not provide the harmonic and polyphonic texture seen in the music for the lyra viol.

The role of the lyra viol as a second treble in the English consorts is the subject of the following quotation by Thomas Mace:

Let them be Lusty, Smart-Speaking Viols; because, that in Consort, they often Retort against the Treble; Imitating, and often standing instead of that Part, viz. a Second Treble.16

In all of these examples, the lyra viol is not limited to any one role. Sometimes its double stops and chords tie together the bass and treble lines. Sometimes it remains in the high register and plays material related to the treble line, either in parallel motion or in imitation. The character of the ensemble changes with the change in the lyra viol function. It is neither possible nor desirable to look in the music for clear-cut examples of equally balanced polyphonic voices of the ensembles from earlier in the century, nor for the polarized treble lines over a

16Thomas Mace, Musick's Monument, 1:246.
thorough-bass in the ensembles from later in the century.

Tendencies of both styles exist in these dance suites, as the
music flows from motivic imitation to homophonic texture,
and from two lines in parallel motion over a harmonic bass
to three voices sharing related material. The lyra viol
with its wide range can both imitate the treble and double
the bass, and with its multiple stops it can provide chords
that draw together these two lines. Continuity and
separation of instrumental texture exist side by side in
these ensemble suites.
CHAPTER VI

Summary, Conclusions, and Recommendations

Twenty-one suites representing the works of five composers have been the focus of this study of the lyra viol in consort with other instruments. With the exception of the piece by Hume (see pp. 131-32), the lyra viol was used in this type of ensemble during a brief period of time, probably between the late 1630s and 1660s. Definite dates cannot be ascertained for either the compositions or the manuscript copies, but stylistic features, instrumentation, and historical information related to the manuscripts suggest two things: 1) approximate points of time for composition or copy, and 2) possible contact between composers which may have resulted in exchange of ideas and styles.

The three manuscripts from Oxford by Jenkins are part of a larger collection of manuscripts acquired by the Bodleian Library in 1667. Some of the manuscripts are bound in deeds and household records which contain the date 1634. It has been suggested that all of these manuscripts may have been copied at about the same time, possibly around 1654,
the date which appears on MS OB E406-9, a collection of fantasias for treble, two bass viols, and organ by Jenkins.\(^1\) Thus, MSS OB1, OB2, and OB3 may also date between the years 1634 and 1654.

Stylistic similarities can be found between two collections by Jenkins. Suites in MS OB2 along with those from DRc illustrate features which seem to indicate an earlier date of composition than the other Jenkins suites. Both of these collections of suites are written in a polyphonic and imitative style. In both of the manuscripts, the suites open with pavans, an older dance form. While the title of the suites from DRc states only "treble," the treble viol is stipulated in MS OB2. In addition, the keyboard parts for the pieces in MS OB2 contain material which is independent of the rest of the ensemble; a feature which is consistent with an earlier style of composition, namely that of Coperario and Lawes.

MS OB1 contains lyra viol suites which Jenkins possibly wrote later. The homophonic texture predominates in these suites and the keyboard nearly always doubles the treble and bass lines. In addition, the violin rather than the treble viol, is designated for the treble part in the title, and the suites contain no pavans or almans. Elements of both the earlier and later styles appear in MS OB3. In this manuscript, some of the pieces contain divisions for the

"treble" and bass viol, while the harpsichord and lyra viol play an accompaniment. In the division pieces, the harpsichord frequently doubles the material played in the initial strain by the treble and bass, similar to the keyboard parts found in MS 0B1. The lyra viol part relates closely to the harpsichord part. In the pieces which do not have divisions, the lyra viol and harpsichord play material which moves independently of each other and of the rest of the ensemble, similar to the style of writing found in MS 0B2. In MS 0B3, the title lists "treble" and the division figures appear to fit either the treble viol or the violin.

MS 0B3 shares some common elements with the Harp Consorts by William Lawes, which are believed to have been composed between 1634 and 1639. In the Harp Consorts, the violin and bass viol play divisions in much the same style as the treble and bass viol of MS 0B3, while the harp and theorbo, like the harpsichord and lyra viol in MS 0B3, repeat their lines in the manner of an accompaniment. The wide range and the chords of the harp also resemble the range and the texture of some of the material played by the lyra viol in MS 0B3.

The extent of Lawes's influence upon his contemporaries has posed an interesting question. Until his death in 1645 Lawes was a musician in the court of Charles I. He was one of the composers of the masque "Triumph of Peace" in which Jenkins is known to have

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performed. Lists of non-extant sources of lyra viol music include two collections by Lawes which are scored for two lyra viols, a violin, and a theorbo or harpsichord. One of these collections also includes music for this same ensemble by Jenkins and by Simpson. Lawes's extant music shows elements of experimentation in both compositional style and instrumentation. It could be conjectured that the use of the lyra viol in ensembles with other instruments may have originated with his compositions. If Jenkins and Hudson (who was sworn in as a court musician in 1640 and was associated with the court in 1660) were in contact with Lawes and his music, it would be reasonable to assume that they too may have tried to write for a similar ensemble.

Contact between Jenkins and George Loosemore (whose music is found in MS Bc) may have occurred during their respective residences at the home of Lord North in the 1660s. Stylistically, Loosemore's lyra viol suite belongs in a later time period, possibly the late-1650s, because of these features: 1) the bass line contains melodic and harmonic figures that are typical of the thorough-bass line, 2) the lyra viol and violin frequently move in parallel or imitative motion that resembles the concertante style of the trio sonata, and 3) the violin plays figures that are idiomatic to this instrument—more so than most of the motives found in any of the other suites. The remaining manuscripts probably also date from the middle of the seventeenth century. The suite by Hudson has been assigned an approximate date

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of 1640, and the keyboard part is believed to have been copied during the 1650s or 1660s. The suites by Simpson possibly date from the mid-1650s. Because MS OB4 can be associated with members of music ensembles which flourished during the Commonwealth period, it is conceivable that it may also date from the mid-1650s.³

Research into the music for the lyra viol is relatively recent. Studies of individual manuscripts have provided a focal point for several scholars to explore the subject, and both information and additional questions have resulted from the research. The historical roots of playing "lyra viol" or playing the viol "lyra way" remain matters of conjecture. The appearance of its music in the English repertoire was sudden, and the music was in a mature form. Several possibilities for the origins of the music follow: 1) it may have developed and matured during the Elizabethan period as an improvisatory style of playing, 2) it may have come to England from Italy with roots in the lyra da gamba style, or 3) it may have been transferred directly from the lute technique.

Information regarding the tuning of the lyra viol can be found in the study of the lyra viol consorts. In music for the solo lyra viol or for two or three lyra viols, the exact pitches of the strings are not important—only the

³See Chapter II for the discussion of these sources and composers.
intervals between the strings. In the music which involves other instruments playing from conventional notation, the lyra viol accord must conform to definite pitches. Although some accords appear with more than one pitch set, and some keys work with more than one accord, many of the accords have been found to relate to a specific key or tonality. In addition, the highest string is most frequently tuned to the pitch of $d'$. The role of the lyra viol varies considerably from suite to suite, and even within a given piece. In some of the pieces, the lyra viol doubles the bass and provides chords which tie together the bass and treble lines. In this way the lyra viol helps to give continuity to the ensemble. The lyra viol also imitates and moves in parallel motion with the treble, creating space between the two upper voices and the continuo voice. The balance of the ensemble changes with the different roles of this flexible inner voice. Elements of both continuity and polarity are present in most of the pieces.

While the lyra viol suites are unique in instrumentation, they relate to other ensembles of the seventeenth century both in England and on the continent. Two ensembles from England resemble the lyra suite: the harp consorts by Lawes, described above, and the fantasia suites. Like the lyra viol suites, the fantasia suites were composed during the middle part of the seventeenth century, a period of
transition in English instrumental music. Both the lyra viol suites and the fantasia suites were written for mixed ensembles which include an instrument capable of playing chords. The bass viol of the fantasia suite, like the lyra viol, played the full range of the instrument with motives that related to the treble instrument as well as motives which were typical of the thorough-bass lines. In both of these ensembles, some polarization of voices occurs; however, in neither style does this continue for the total piece or even for a complete section.

The use of the bass viol in the role of the second treble is not peculiar to England, but appears in the German trio sonatas (see Chapter III) and French trio sonatas (see Chapter V)—from the late-seventeenth century until the early eighteenth century. Relationships between the use of the lyra viol in the dance suites and the use of the bass viol in the German, French, and the English sources may exist, and continued investigation may yield information regarding relationships among these ensembles.

Questions relating to performance practices come from both the instrumentation and the musical content of the suites. Manuscripts 0B3, O85, do not designate the treble instrument and manuscripts 0B5 and DRC do not specify the continuo instrument. The choices of instruments made will affect the character, texture, and balance of the ensemble. While these questions will probably remain unanswered for both scholars and performers, this music deserves to be
performed. The ensemble for the lyra viol suites is unusual, and the music should be played and heard. The music varies in its technical difficulties; however, most of the pieces are short and accessible to both the performer and the audience. These suites provide a repertoire of music which was experimental when it was first composed and performed. Twentieth century performers should approach the music with the same spirit of experimentation.
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Dissertations


Music


APPENDIX 1

Thematic Catalogue

MANUSCRIPT LOCATION SIGLUM: Ob Mus. Sch. MS C.84 (OBI)

COMPOSER: John Jenkins

DATE: mid-seventeenth century

SUITE: C major

INSTRUMENTATION: Violin, Lyra Viol, Harpsichord, Bass Viol

LYRA VIOL TUNING: defhf (d'bgdGO)

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TITLE
(The Bells)
The Mourners
The Ringers

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TITLE

Aire

Coranto

Aire

Saraband

Aire

Coranto

Saraband
MANUSCRIPT LOCATION SIGLUM: OB Mus. Sch. MS C.85 (OB2)

COMPOSER: John Jenkins

DATE: mid-seventeenth century

SUITE: G minor

INSTRUMENTATION: Treble Viol, Lyra Viol, Harpsichord, Bass Viol

LYRA VIOL TUNING: edfhf (d' b-flat gdGD)

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<tr>
<td>Pavan</td>
<td></td>
</tr>
<tr>
<td>Almaine</td>
<td></td>
</tr>
<tr>
<td>Almaine</td>
<td></td>
</tr>
<tr>
<td>Coranto</td>
<td></td>
</tr>
<tr>
<td>Coranto</td>
<td></td>
</tr>
<tr>
<td>Saraband</td>
<td></td>
</tr>
</tbody>
</table>
MANUSCRIPT LOCATION SIGLUM: OB Mus. Sch. MS: C.85 (082)

COMPOSER: John Jenkins

DATE: mid-seventeenth century

SUITE: G major

INSTRUMENTATION: Treble Viol, Lyra Viol, Harpsichord, Bass Viol

LYRA VIOL TUNING: defhf (d'bgdGD)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>THEME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pavan</td>
<td><img src="image" alt="Pavan Theme" /></td>
</tr>
<tr>
<td>Aire</td>
<td><img src="image" alt="Aire Theme" /></td>
</tr>
<tr>
<td>Aire</td>
<td><img src="image" alt="Aire Theme" /></td>
</tr>
<tr>
<td>Coranto</td>
<td><img src="image" alt="Coranto Theme" /></td>
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<td><img src="image" alt="Coranto Theme" /></td>
</tr>
<tr>
<td>Saraband</td>
<td><img src="image" alt="Saraband Theme" /></td>
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</table>
MANUSCRIPT LOCATION SIGLUM: OB Mus. Sch. MS C.83 (GB3)

COMPOSER: John Jenkins

DATE: mid-seventeenth century

SUITE: D minor


LYRA VIOL TUNING: fedfh (d'afdAD)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>THEME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aire</td>
<td></td>
</tr>
<tr>
<td>Almaine</td>
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<tr>
<td>Coranto</td>
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<tr>
<td>Coranto</td>
<td></td>
</tr>
<tr>
<td>Almaine</td>
<td></td>
</tr>
<tr>
<td>Coranto</td>
<td></td>
</tr>
<tr>
<td>Saraband</td>
<td></td>
</tr>
<tr>
<td>Aire (A Pleasing Slumber)</td>
<td></td>
</tr>
</tbody>
</table>
**MANUSCRIPT LOCATION SIGLUM:** OB Mus. Sch. MS C.88 (083)

**COMPOSER:** John Jenkins

**DATE:** mid-seventeenth century

**SUITE:** D major

**INSTRUMENTATION:** "Treble," Lyra Viol, Harpsichord, Bass Viol

**LYRA VIOL TUNING:** fdefh (d'af-sharp.dAD)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>THEME</th>
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</thead>
<tbody>
<tr>
<td>Coranto (Ecco)</td>
<td><img src="image1" alt="Coranto" /></td>
</tr>
<tr>
<td>Ayre Passionetta</td>
<td><img src="image2" alt="Ayre Passionetta" /></td>
</tr>
<tr>
<td>Almaine</td>
<td><img src="image3" alt="Almaine" /></td>
</tr>
<tr>
<td>Coranto</td>
<td><img src="image4" alt="Coranto" /></td>
</tr>
<tr>
<td>Saraband</td>
<td><img src="image5" alt="Saraband" /></td>
</tr>
<tr>
<td>Saraband</td>
<td><img src="image6" alt="Saraband" /></td>
</tr>
</tbody>
</table>

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The Bells
(The Bells)
The Mourners
The Ringers
MANUSCRIPT LOCATION SIGLUM: Durham Bamburgh MSS 179-180 (DRC)

COMPOSER: John Jenkins

DATE: mid-seventeenth century

SUITE: G minor

INSTRUMENTATION: "Treble," Lyra Viola, Bass Viola

LYRA VIOLA TUNING: edfhf (db-flat gdGD)

**TITLE**

(Pavan)

(Aire)

(Coranto)

(Saraband)

(Almaine)

(Saraband)

---

*Titles by Andrew Ashbee, The Viola da Gamba Provisional Index.*
MANUSCRIPT LOCATION SIGLUM: Durham Bamburgh MSS 179-180 (DRc)

COMPOSER: John Jenkins

DATE: mid-seventeenth century

SUITE: G major

INSTRUMENTATION: "Treble," Lyra Viol, Bass Viol

LYRA VIOL TUNING: defhf (d'bgdGD)

*Ashbee, Provisional Index.*
MANUSCRIPT LOCATION SIGLUM: Durham Bamburgh MSS 179-180 (DRC)

COMPOSER: John Jenkins

DATE: mid-seventeenth century

SUITE: D minor

INSTRUMENTATION: "Treble," Lyra Viol, Bass Viol

LYRA VIOL TUNING: fedfh (d'afDAD)

**Ashbee, Provisional Index.**

**Stoltzfus, see Chapter IV, p. 68.**
MANUSCRIPT LOCATION SIGLUM: Durham Bamburgh MSS 179-180 (DRc)

COMPOSER: John Jenkins

DATE: mid-seventeenth century

SUITE: D major

INSTRUMENTATION: "Treble," Lyra Viol, Bass Viol

LYRA VIOL TUNING: fdefh (d'af-sharp dAD)

<table>
<thead>
<tr>
<th>TITLE*</th>
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<tbody>
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<td>![Musical notation for Pavan]</td>
</tr>
<tr>
<td>(Aire)</td>
<td>![Musical notation for Aire]</td>
</tr>
<tr>
<td>(Aire)</td>
<td>![Musical notation for Aire]</td>
</tr>
<tr>
<td>(Coranto)</td>
<td>![Musical notation for Coranto]</td>
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<tr>
<td>(Coranto)</td>
<td>![Musical notation for Coranto]</td>
</tr>
<tr>
<td>(Aire)</td>
<td>![Musical notation for Aire]</td>
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</table>

*Ashbee, Provisional Index.
MANUSCRIPT LOCATION SIGLUM: Durham Bamburgh MSS 179-180 (DRc)
COMPOSER: John Jenkins
DATE: mid-seventeenth century
SUITE: A minor
INSTRUMENTATION: "Treble," Lyra Viol, Bass Viol
LYPA VIOL TUNING: ffed (d'aeceAE)

<table>
<thead>
<tr>
<th>TITLE*</th>
<th>THEME</th>
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<tbody>
<tr>
<td>(Pavan)</td>
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<tr>
<td>(Aire)</td>
<td><img src="image" alt="Aire theme" /></td>
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<tr>
<td>(Coranto)</td>
<td><img src="image" alt="Coranto theme" /></td>
</tr>
<tr>
<td>(Almaine)</td>
<td><img src="image" alt="Almaine theme" /></td>
</tr>
<tr>
<td>(Coranto)</td>
<td><img src="image" alt="Coranto theme" /></td>
</tr>
<tr>
<td>(Saraband)</td>
<td><img src="image" alt="Saraband theme" /></td>
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</tbody>
</table>

*Ashbee, Provisional Index.*
MANUSCRIPT LOCATION SIGLUM: Durham Bamburgh MSS 179-180 (DRc)
COMPOSER: John Jenkins
DATE: mid-seventeenth century
SUITE: A major
INSTRUMENTATION: "Treble," Lyra Viol, Bass Viol
LYPA VIOL TUNING: ffd e f (d'aeC-sharp AE)

TITLE

(Pavan)

(Aire)

(Aire)

(Aire)

(Coranto)

(Saraband)

*Ashbee, Provisional Index.
MANUSCRIPT LOCATION SIGLUM: DB Mus. Sch. MSS E.410-414
COMPOSER: (John Birchensha)
DATE: 1660
SUITE: A minor
INSTRUMENTATION: "Treble" I,II, Lyra Viol, Lute, Theorbo, Bass Viol
LYPA VIOL TUNING: edhf (e'caeAE)

<table>
<thead>
<tr>
<th>TITLE*</th>
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<tbody>
<tr>
<td>(Alman)</td>
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<td>(Saraband)</td>
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<td>(Saraband)</td>
<td><img src="image4" alt="Saraband Theme 2" /></td>
</tr>
<tr>
<td>(Saraband)</td>
<td><img src="image5" alt="Saraband Theme 3" /></td>
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<tr>
<td>(Alman)</td>
<td><img src="image6" alt="Alman Theme" /></td>
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<tr>
<td>(Saraband)</td>
<td><img src="image7" alt="Saraband Theme 4" /></td>
</tr>
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<td>(Alman)</td>
<td><img src="image8" alt="Alman Theme" /></td>
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<tr>
<td>(Saraband)</td>
<td><img src="image9" alt="Saraband Theme 5" /></td>
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</table>

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MANUSCRIPT LOCATION SIGLUM: OB Mus Sch. MSS E.410-414 (OB4)
COMPOSER: (John Birchensha)
DATE: 1660
SUITE: C major
LYRA VIOL TUNING: edfhf (e'caae)

TITLE

(Corant)

(Alman)

(Corant)

(Alman)

(Corant)

(Saraband)

(Corant)

*Crawford, "Manuscript"
MANUSCRIPT LOCATION SIGLUM: OB Mus. Sch. MSS E.410-414 (OB4)

COMPOSER: (John Birchensha)

DATE: 1660

SUITE: G major


LYRA VIOL TUNING: e f d e f (b g d B G D)

TITLE*  THEME

(Alman)

(Corant)

(Corant)

(Corant)

(Corant)

(Corant)

(Corant)

* Crawford, "Manuscript,"
**MANUSCRIPT LOCATION SIGLUM:** OB Mus. Sch. MS E.430 (OB5)

**COMPOSER:** Christopher Simpson

**DATE:** 1672/73

**SUITE:** G minor

**INSTRUMENTATION:** "Treble," Lyra Viol, Bass Viol, Continuo

**LYPA VIOL TUNING:** edfhf (d'b-flat gdGD)

---

**TITLE**

(Pavan)

(Coranto)

(Aire)

(Coranto)

(Alman)

(Coranto)

(Alman)

(Saraband)

---

*Titles by Gordon Dodd, Provisional Index.*
MANUSCRIPT LOCATION SIGLUM: OB Mus. Sch. MS E.430

COMPOSER: Christopher Simpson

DATE: 1672/73

SUITE: G major


LYRA VIOL TUNING: defhf (d'bgdGD)

**Dodd, Provisional Index.**
MANUSCRIPT LOCATION SIGLUM: OB Mus. Sch. MS E.430 (OB5)
COMPOSER: Christopher Simpson
DATE: 1672/73
SUITE: D minor
LYRA VIOL TUNING: fedfh (d'afdAD)

<table>
<thead>
<tr>
<th>TITLE</th>
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</thead>
<tbody>
<tr>
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<tr>
<td>(Alman)</td>
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<td>(Alman)</td>
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<tr>
<td>(Aire)</td>
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<tr>
<td>(Saraband)</td>
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<tr>
<td>(Aire)</td>
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</tbody>
</table>

*Dodd, Provisional Index.*
MANUSCRIPT LOCATION SIGLUM: OB Mus. Sch. MS E.430 (085)

COMPOSER: Christopher Simpson

DATE: 1672/3

SUITE: D major


LYRA VIOL TUNING: fdefh (d'a-f-sharp dA D)

TITLES/

THEME

(Alman)  

(Alman)  

(Aire)  

*Dodd, Provisional Index.*
MANUSCRIPT LOCATION SIGLUM: Brussels Conservatoire MSS Litt XY 24910 (Bc)
COMPOSER: (George Loosemore)
DATE: mid-seventeenth century
SUITE: G major
INSTRUMENTATION: Violin, Lyra Viol, Bass Viol, Archilute
LYRA VIOL TUNING: defh (d'bgdG)

<table>
<thead>
<tr>
<th>TITLE*</th>
<th>THEME</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Pavan)</td>
<td>[\text{music notation}]</td>
</tr>
<tr>
<td>(Ayre)</td>
<td>[\text{music notation}]</td>
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<tr>
<td>(Ayre)</td>
<td>[\text{music notation}]</td>
</tr>
<tr>
<td>(Ayre)</td>
<td>[\text{music notation}]</td>
</tr>
<tr>
<td>(Coranto)</td>
<td>[\text{music notation}]</td>
</tr>
<tr>
<td>(Saraband)</td>
<td>[\text{music notation}]</td>
</tr>
</tbody>
</table>

*Titles by Ilia Stoltzfus, see Chapter II, pp. 24-25.
MANUSCRIPT LOCATION SIGLUM: Uppsala, Universitetsbiblioteket IMhs 4:3 (Uu)
COMPOSER: George Hudson
DATE: (1640's)
SUITE: G minor
INSTRUMENTATION: Violin, Lyra Viol, Theorbo
LYRA VIOL TUNING: edfhf (d' b-flat g dGD)

<table>
<thead>
<tr>
<th>TITLE</th>
<th>THEME</th>
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</thead>
<tbody>
<tr>
<td>Pavan: Alman</td>
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<tr>
<td>Alman</td>
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<td>Corrant</td>
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<td>Corrant</td>
<td></td>
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<tr>
<td>Saraband</td>
<td></td>
</tr>
<tr>
<td>Saraband</td>
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</tbody>
</table>
APPENDIX 2
Selected Musical Examples

Example 1. John Jenkins, Pavan I in G minor, MS OB2, mm. 1-10

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
Example 1. John Jenkins, Pavan I in G minor, MS OB2, mm. 11-20.
Example 1. John Jenkins, Pavan 1 in G minor, MS OB2, mm. 21-30.
Example 1. John Jenkins, Pavan I in G minor, MS 082, mm. 31-40.

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Example 1. John Jenkins, Pavan I in G minor, MS 082, mm. 41-50.

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Example 1. John Jenkins, Pavan I in G minor, MS 082, mm. 51-50.
Example 1. John Jenkins, Pavan I in G minor, MS OB2, mm. 61-68.
Example 2. John Jenkins, Almain 2 in G minor, MS OB2, mm. 1-10.
Example 2. John Jenkins, Almain 2 in G minor, MS OB2, mm. 11-20.
Example 2. John Jenkins, Almain 2 in G minor, MS 082, mm. 21-31.
Example 2. John Jenkins, Almain 2 in G minor, MS 082,
mm. 32-42.
Example 3. John Jenkins, Coranto 5 in G minor, MS OB2, mm. 1-11.
Example 3. John Jenkins, Coranto 5 in G minor, MS OB2, mm. 12-24.
Example 4. John Jenkins, Saraband 6 in G minor, MS 082, mm. 1-9.

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Example 4. John Jenkins, Saraband 6 in G minor, MS OB2, mm. 10-16.
Example 5. John Jenkins, Aire 12 in A minor, MS 081, mm. 1-12.

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Example 6. John Jenkins, Alman 5 in D minor, MS OB3, mm. 1-10.
Example 6. John Jenkins, Alman 5 in D minor, MS 083, mm. 11-18.
Example 6. John Jenkins, Alman 5 in D minor, MS 083, mm. 29-42.
Example 6. John Jenkins, Alman 5 in D minor, MS OB3, mm. 43-48.
Example 6. John Jenkins, Alman 5 in D minor, MS 083, mm. 49-53.
Example 6. John Jenkins, Alman 5 in D minor, MS 083, mm. 54-56.
Example 7. John Jenkins, Pavan 13 in D minor, MS DRc, mm. 1-15.
Example 7. John Jenkins, Pavan 13 in D minor, MS DRC,
mm. 16-33.
Example 7. John Jenkins, Pavan II in D minor, MS DRC,
mm. 34-50.
Example 8. Christopher Simpson, Pavan 9 in G major,
MS OB5, mm. 1-8.
Example 8. Christopher Simpson, Pavan 9 in G major, MS 085, mm. 9-18.
Example 8. Christopher Simpson, Pavan 9 in G major, MS.085, mm. 19-28.

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Example 8. Christopher Simpson, Pavan 9 in G major, MS 085, mm. 29-31.
Example 9. Christopher Simpson, Coranto II in G major.
MS 085, mm. 1-8.

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Example 9. Christopher Simpson, Coranto II in G major, MS O85, mm. 9-16.
Example 9. Christopher Simpson, Coranto II in G major, MS OBS, mm. 17-24.
Example 10. Christopher Simpson, Alman 13 in G major, MS 085, mm. 1-8.
Example 10. Christopher Simpson, Alman 13 in G major, MS QBS, mm. 9-17.
Example 10. Christopher Simpson, Alman 13 in G major, MS 085, mm. 18-25.
Example 10. Christopher Simpson, Alman 13 in G major, MS 085, mm. 26-30.
Example 11. George Loosemore, (Pavan) in G major, MS Bc, mm. 1-16.
Example 11. George Loosemore, (Pavan) in G major, MS Bc, mm. 17-31.
Example 1.2. George Hudson, Pavan Alman in G minor,
MS Uu, mm. 1-15.
Example 12. George Hudson, Pavan Allan in G minor,
MS Ul, mm. 16-30.
VITA

Ila Jean Hartzler Stoltzfus was born 7 January 1945 in Peoria, Illinois. In 1963, she was graduated from Morton Township High School, Morton, Illinois, and in 1967 received a B.A. in Music from Goshen College, Goshen, Indiana. In 1967 she married Neal Stoltzfus, and while he was in graduate school at Princeton University, she taught music in the Manville Public Schools, Manville, New Jersey. During this time she sang in the Princeton University Chapel Choir under the direction of Dr. Carl Weinrich. For two years, 1969-71, she served as Assistant Director of the choir. In 1973, when Neal joined the faculty of the Louisiana State University Department of Mathematics, Ila enrolled in graduate study in the School of Music. She received a Master in Music Education in 1975. She began playing viola da gamba in 1974 and has been an active participant in the L.S.U. Collegium Musicum. She has studied with members of the New York Consort of Viols at the Wagner College Seminars for viola da gamba, and in 1978-79 she studied viol with Ariane Maurette at the Conservatoire Populaire de Geneve. During the 1980-81 academic year she performed with the Musica Alta Ensemble at Princeton.
University and studied viola da gamba with Wendy Gillespie. Ila has read two papers for meetings of the Southern Chapter of the American Musicological Society, one paper for the Conclave of the Viola da Gamba Society of America, and one paper for the New College Medieval-Renaissance Society, Sarasota, Florida. One article, "The Lyra Viol in Consort: An Example from Uppsala, Universitetsbibliotek IMhs 4:3," has been published in the Journal for the Viola da Gamba Society of America, 17 (1980): 47-59, and from this same manuscript, IMHS 4:3, she prepared a performing edition for publication by Dovehouse Editions. Ila is a member of the baroque trio, "L'Ensemble du Marais" at L.S.U. The Stoltzfuses have one son, Nikolaus, born 15 August 1981.
EXAMINATION AND THESIS REPORT

Candidate:  Ila Jean Hartzler Stoltzfus

Major Field:  Music History

Title of Thesis:  THE LYRA VIOL IN CONSORT WITH OTHER INSTRUMENTS

Approved:

[Signatures]

Major Professor and Chairman

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination:

May 11, 1982