

The Manchester Lyra Viol Book

27 Solos in Violl Waye Tuning
(ffeff)

English tablature and standard
notation for tenor viol

Dick Yates
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“He who shall Neglect, or be Ignorant in the Way of the Right Playing such Compositions ... must needs be counted Deficient in Judgment, and Skill; and not fit to be owned, as a Master, or Teacher.”

—Thomas Mace, *Musick’s Monument*, 1676

A century ago Dr. Henry Watson of Manchester, an enthusiast of old music, purchased from an amateur musician of Kew a manuscript even then nearly three hundred years old. It contained more than two hundred solos for the lyra-viol meticulously organized and transcribed by an unknown hand. History has preserved neither the details of the transaction nor the provenance of the manuscript, but it provides us with both excellent music and a window into a time dominated by an instrument that was soon nearly forgotten until its recent resurrection.

Watson himself wrote:

“This much can be said of the viol that cannot be said of any one who plays the small tune of historian to it: that it lived some hundreds of years ago, a happy, generous, cheery, domesticated life; that it died lamented; and that it left behind it not only a pleasant memory, but an offspring and an offshoot that have enriched the world of music beyond all estimation.”

The manuscript volume that Dr. Watson purchased was left, after his death in 1911, to the City of Manchester, England, where it resides today. In 1978 Paul Furnas completed a transcription and analysis of it while he was a graduate student at Stanford University, and the facsimile, with his introduction, is available from Peacock Press. Excerpts are available on the Viola da Gamba Society of America website. His investigation of ornamentation is especially useful for anyone approaching this music. The collection draws on the compositions of the brighter lights of the time—John Jenkins, William Lawes, Alfonso Ferrabosco—as well as those more obscure. At least one composer is known to history solely through the six pieces in this manuscript. The pieces are organized in groups, progressively, by tuning—22 different systems in all.

The present collection includes the 27 pieces that are in “Violl Waye” tuning, the standard tuning of the viol with the strings all tuned in fourths except for a major third between the third and fourth strings. Each piece is presented in two staves: one in the original tablature and one in a standard notation transcription. This format may thus provide an easy introduction to tablature and lyra viol music for those viol players not yet familiar with it. A table of ornaments is included on the last page, although few are used in these pieces.

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Queen Marie's Dumpe

Manchester Lyra-Viol Manuscript, I-1

R.S.

The musical score consists of two staves of music. The top staff uses tablature with five horizontal lines and vertical bar lines indicating measures. The bottom staff uses standard musical notation with a bass clef, a key signature of one flat, and common time. The music is divided into measures by vertical bar lines. The notes are represented by letters (a, b, c, d, e) placed above the staff, likely indicating fingerings or specific note heads. Measure numbers (1, 7, 13, 19, 25) are indicated on the left side of the staves. The score concludes with a repeat sign and a section labeled "R.S." (Right Side).

Queen Marie's Dumpe

30

30

35

39

39

44

What if a Daye

Manchester Lyra-Viol Manuscript, I-2

R.S.

What if a Daye

27

31

37

42

48

Fortune

Manchester Lyra-Viol Manuscript, I-3

R.S.

The musical score for "Fortune" is composed of eight staves of music for a single instrument, likely a viol. The music is in common time and uses a key signature of one flat. The notes are represented by letters (a, b, c) and dots, indicating pitch and rhythm. Measure numbers 1 through 21 are indicated on the left side of each staff. The score begins with a series of eighth-note patterns, followed by measures 6 and 11 featuring sixteenth-note patterns. Measures 16 and 21 conclude with eighth-note patterns. The manuscript is labeled "R.S." at the top right.

Fortune

26

26

30

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34

34

39

39

44

44

Roben is to the greens-woode gon

Manchester Lyra-Viol Manuscript, I-4

R.S.

1

7

14

19

Whoope doe me no harme

Manchester Lyra-Viol Manuscript, I-5

R.S.

1

7

15

22

28

7

15

22

28

Daphne

Manchester Lyra-Viol Manuscript, I-6

R.S.

1

7

14

14

21

21

29

29

Daphne

36

36

43

51

Monusier's Allman

Manchester Lyra-Viol Manuscript, I-7

R. Sumarte

The musical score consists of two staves. The top staff uses a tablature system where vertical columns represent individual strings and horizontal strokes represent note heads. The bottom staff uses standard Western musical notation with vertical stems and note heads. The music is divided into measures by vertical bar lines. Measure numbers (1, 5, 9, 13, 17) are placed at the beginning of each measure on the standard notation staff. Tablature note heads are labeled with letters such as a, c, d, e, g, b, f, and s. The time signature is common time (indicated by a 'C'). The key signature is not explicitly shown but appears to be C major based on the letter names used.

21

21

25

29

Salte pitts

Manchester Lyra-Viol Manuscript, I-8

R.S.

The musical score consists of two staves of music. The top staff uses a soprano C-clef and a bass F-clef. The bottom staff uses a bass F-clef. The music is set in common time (indicated by a '3' over a '4') for most of the piece, with occasional changes to 2/4, 3/2, and 2/2. The lyrics are written in Latin characters (c, d, a, e) placed below the notes. Measure numbers 1 through 28 are indicated on the left side of the staves. The score concludes with a repeat sign and a final measure number 28.

Lachryme

Manchester Lyra-Viol Manuscript, I-9

R.S.

1

5

10

15

20

25

R.S.

Lachryme

24

24

29

34

39

44

The Buildings

Manchester Lyra-Viol Manuscript, I-10

R.S.

1 . . a b c
d a d b d b a b b c d a b d b a b
c d a
5 . . a c d a c a
d c a
9 . . a c d a b a c c a
d c a
13 . . d a c d b b b d b a
d c a
13 . .

Solus cum sola

Manchester Lyra-Viol Manuscript, I-11

R.S.

The musical score consists of two staves of music. The top staff is for a single melodic line, and the bottom staff is for a harmonic or rhythmic accompaniment. The music is written in common time, with a key signature of one flat. The lyrics are written below the notes in a medieval-style script, likely Old English or Latin. The score is divided into measures by vertical bar lines, with measure numbers (e.g., 1, 6, 11, 17, 22) placed at the beginning of each measure. The vocal line starts with a long note followed by a series of shorter notes with various rhythmic values. The harmonic staff follows a similar pattern, providing harmonic support. The lyrics describe a scene of separation and longing, with words like 'solus' (alone), 'cum sola' (with only one), and 'a' (from). The score is presented on a grid of five horizontal lines, typical of early printed music notation.

Sonus cum sola

27

Solus cum sola

27

33

37

41

45

The Nightengale

Manchester Lyra-Viol Manuscript, I-12

R.S.

The musical score for "The Nightengale" features two staves. The top staff is a treble staff with five horizontal lines, and the bottom staff is a bass staff with four horizontal lines. Both staves use a common time signature (indicated by a 'C'). The music consists of two voices: a soprano-like voice in the treble staff and a basso continuo-like voice in the bass staff. The soprano voice has note heads and stems, while the basso continuo voice also has note heads and stems. Below the notes, there are lyrics written in a medieval-style script. Measure numbers are placed to the left of the staves: 1, 5, 10, 15, 20, and 21. The score is titled "The Nightengale" and is from the "Manchester Lyra-Viol Manuscript, I-12". The right side of the page is labeled "R.S." (Right Side). The entire score is contained within a single rectangular frame.

Preludiū

Manchester Lyra-Viol Manuscript, I-13

R.S.

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Preludiū

16

16

18

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20

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22

23

24

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26

27

Preludium

Manchester Lyra-Viol Manuscript, I-14

R.S.

1

5

5

7

9

9

12

Preludiū

Manchester Lyra-Viol Manuscript, I-15

R.S.

The musical score for "Preludiū" from the Manchester Lyra-Viol Manuscript, I-15, is presented in eight staves. The music is in common time, bass clef, and features various note heads (c, b, a, d) and rests. Measure numbers 1 through 15 are marked on the left side of the staves. The score is divided into measures by vertical bar lines.

Preludiū

18

Preludiū

18

21

Untitled

Manchester Lyra-Viol Manuscript, I-16

Stephen Goodall

The musical score is composed of ten staves of music for a lyra-viol. The music is written in common time (indicated by '3/4' in the first staff) and features a variety of note heads, including c, d, e, f, g, and a. The first staff shows a series of eighth notes followed by sixteenth notes. The second staff begins with a quarter note, followed by eighth and sixteenth notes. The third staff starts with a half note, followed by eighth and sixteenth notes. The fourth staff begins with a half note, followed by eighth and sixteenth notes. The fifth staff starts with a half note, followed by eighth and sixteenth notes. The sixth staff begins with a half note, followed by eighth and sixteenth notes. The seventh staff starts with a half note, followed by eighth and sixteenth notes. The eighth staff begins with a half note, followed by eighth and sixteenth notes. The ninth staff starts with a half note, followed by eighth and sixteenth notes. The tenth staff begins with a half note, followed by eighth and sixteenth notes.

Untitled

Manchester Lyra-Viol Manuscript, I-17

Mr. Elliot, Oxon.

Musical score for Manchester Lyra-Viol Manuscript, I-17, page 33. The score consists of eight staves of music for a single instrument. The music is in common time, with various clefs (F, C, G) and key signatures. The notation includes note heads with letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o) and rests. Measures are numbered 1 through 10.

1

2

3

4

5

6

7

8

9

10

Untitled

Manchester Lyra-Viol Manuscript, I-18

Mr. Younge

Musical score for Manchester Lyra-Viol Manuscript, I-18, page 34. The score consists of two staves. The top staff is for the lyra-viol and the bottom staff is for the basso continuo. The music is in common time, with various clefs and key changes. The lyrics are written below the notes in a stylized script. The score includes measures 1 through 11.

1 a c d a b a d f h f h e p
b c a b d a f g p f h d f d c a a
2 xi b a c d a c a p f h f d f d c a a
b c a b d a f g p f h d f d c a a
3 f. b p p p p p p p p p p p p p p p p
4 . b c i d a f ; e a b c i d ; a c d a b a b
5 . b c i d a f ; e a b c i d ; a c d a b a b
6 f. b p p p p p p p p p p p p p p p p p
7 . b c i d a f ; e a b c i d ; a c d a b a b
8 f. b p p p p p p p p p p p p p p p p p
9 . b c i d a f ; e a b c i d ; a c d a b a b
10 a b a b a b a b a d ; b a b d a a c c a
11 a b a b a b a b a d ; b a b d a a c c a
12 f. b p p p p p p p p p p p p p p p p p

Untitled

Manchester Lyra-Viol Manuscript, I-19

Stephen Goodall

1

4

8

II

14

II

14

Untitled

Manchester Lyra-Viol Manuscript, I-20

Stephen Goodall

The musical score is composed of ten staves of music for a single instrument, likely a lyra-viol or similar bowed instrument. The music is in common time (indicated by '3/4' in the first staff). The bass clef is used throughout. The notes are represented by letters (a, b, c, d, e, f) and dots, indicating pitch and rhythm. Measure numbers are provided at the beginning of each staff.

1

g g a c e a c e f a c d f d c c b a c

2

B 3/4 oo oo p : p ooo : n m o p p m m m

7

f e h f e c f f e a c a

e g c c e e a

7

p p b p p p p p p p p p p p p p p p p

14

d. d d a a a a a a a a a a a a a a a a a a

f d c c a c b c c b c c a d c a c d c

14

B : p p p p p p p p p p p p p p p p p p p

19

c a d c a f e c a e c a h f e c a d c a d c a

19

B p p p p p p p p p p p p p p p p p p p

26

b a c e a c d c d f c a b a c .

26

B p p p p p p p p p p p p p p p p p p p

Untitled

Manchester Lyra-Viol Manuscript, I-21

Mr. Elliot, Oxon.

The musical score consists of eight staves of music for a lyra-viol. The music is in common time, with a key signature of one flat. The first staff shows measures 1 through 4. The second staff shows measures 5 through 8. The third staff shows measures 9 through 12. The fourth staff shows measures 13 through 16. The fifth staff shows measures 17 through 20. The sixth staff shows measures 21 through 24. The seventh staff shows measures 25 through 28. The eighth staff shows measures 29 through 32. The notation includes note heads with letter names (b, c, d, e, f, g, a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and various rests. Measures 1-4 end with a double bar line. Measures 5-8 end with a double bar line. Measures 9-12 end with a double bar line. Measures 13-16 end with a double bar line. Measures 17-20 end with a double bar line. Measures 21-24 end with a double bar line. Measures 25-28 end with a double bar line. Measures 29-32 end with a double bar line.

Untitled

Manchester Lyra-Viol Manuscript, I-22

Stephen Goodall

Musical score for Manchester Lyra-Viol Manuscript, I-22, page 22. The score consists of two staves. The top staff is for the lyra-viol and the bottom staff is for the basso continuo. The music is in common time with a key signature of one sharp. The lyra-viol part features a mix of single note and sixteenth-note patterns, often with grace notes. The basso continuo part provides harmonic support with sustained notes and rhythmic patterns. The vocal parts are indicated by letter names (a, b, c, d, e, f, g, h) placed above the staves.

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Untitled

Manchester Lyra-Viol Manuscript, I-23

Stephen Goodall

The musical score consists of two staves of music. The top staff is for the lyra-viol and the bottom staff is for the basso continuo. The music is in common time (indicated by '3/4' in the first measure). The lyrics are written in a medieval-style script below the notes. The score includes measures 1 through 27.

1. f h k f a c a d g d g a a a
h h a a c c a a
a a

2. f f f f f f f f f f f f
Bass: B:
7. c e e f h h a e a c a a a
a c c g h c c
7. c e f h h a e a c a a a
a c c g h c c
15. f f f f f f f f f f f f
c c a a a a a a a a a a
15. f f f f f f f f f f f f
Bass: B: B: B: B: B: B: B: B: B:
21. c c e e e c e e a e
a c a a e
21. f f f f f f f f f f f f
Bass: B: B: B: B: B: B: B: B:
27. e c e e f d c a c d f c a d
c a e a a
27. f f f f f f f f f f f f
Bass: B: B: B: B: B: B: B: B:

A Saraband

Manchester Lyra-Viol Manuscript, I-24

Mr. Willm Younge

The musical score consists of three staves of music in 3/4 time, bass clef. The top staff has a tempo marking of 120. The middle staff starts with a treble clef. The bottom staff starts with a bass clef. The music is written in a tablature-like style where letters (a, b, c) represent fingerings or specific notes. Measure numbers 1 through 18 are indicated on the left side of each staff.

1 a a a a c d b a d a c a a
b c a c b c b c

6 a b d a c d a . b d d d b c a b d
a c d . . .

12 a f h h e d a c a d a a f
b c

18 d i a g c a f d b d a c b c a b a c .
h

18 b p b p b p b p b p b p b p b p b p
p

Preludiū

Manchester Lyra-Viol Manuscript, I-25

Mr. Rich. Sumarte

The musical score consists of two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in 3/4 time (indicated by a '3'). The music is written in letter notation (a, b, c) instead of standard musical notes. Measure numbers are indicated at the beginning of each measure: 1, 4, 8, 11, and 14. The notation includes various note heads (a, b, c), stems, and bar lines. The top staff has a bass clef, and the bottom staff has a treble clef.

Preludiū

Musical score for Preludiū, page 2, featuring three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. Measure 16 starts with a soprano note followed by a descending scale. Measure 17 continues the soprano line and begins a bass line. Measure 18 concludes the bass line with a final note.

16

17

18

Untitled

Manchester Lyra-Viol Manuscript, I-26

Mr. Willm Younge

A page of musical notation for a string quartet, featuring four staves and various musical markings like dynamics and articulations.

The notation includes:

- Staff 1 (Top):** Treble clef, common time. Notes: D, D, C, B, A, A, G, G, F, F, E, E, D, D.
- Staff 2 (Second from Top):** Bass clef, common time. Measures 1-3: Dynamics: ff, f, ff, f. Measures 4-5: Dynamics: f, ff, f. Measure 6: Dynamics: ff.
- Staff 3 (Third from Top):** Treble clef, common time. Measures 1-3: Notes: A, A, C, D, F, D, D, A, C, D, A, B, A, A, B. Measures 4-5: Notes: C, A, C, D, A, B, A, A, B, C, A, C, D, A, A, B.
- Staff 4 (Bottom):** Bass clef, common time. Measures 1-3: Notes: G, G, F, E, D, D, C, B, A, A, G, G, F, F, E, E, D, D. Measures 4-5: Notes: B, A, C, D, F, D, D, A, C, D, A, B, A, A, B, C, A, C, D, A, A, B.

Saraband

Manchester Lyra-Viol Manuscript, I-27

Mr. Thomas Woodson

Musical score for Saraband, featuring two staves of music in 3/4 time, bass clef, and F major. The top staff consists of five measures, and the bottom staff consists of four measures. Various note heads are labeled with letters such as 'a', 'c', 'f', 'g', 'h', 'i', and 'l'.

Graces on the Violl

Manchester Lyra-Viol Manuscript

[Based on Paul Furnas, 1978]

A beate

A fall

A back-fall & beate

A double back-fall

iδ	xδ	;c	yc
c δ	a c δ	δ c	f δ c
()))

A relishe

A [back]-fall & [relish]

An Elevation

A shake

..c..	;..c..	xa	.a
c a c	δ c a c	a c e	
())	

*A thumpe wth ye
fore-finger*

*A thumpe wth ye
middle-finger*

*A thumpe wth ye
ringe-finger*

*A hold
for the finger*

ā	ā	ā	
.	\

*So many letters as are
bound in wth these markes
muste be slurde in one bowe*

*A slurre wth jobbinge,
or juts at everie letter
so inclosed*

*A shake
wth
the bowe*

A pawse

a δ c a c	a δ c a	a δ c a	* a	δ
(x