An examination of the seventeenth-century English lyra viol and the challenges of modern editing

Volume 2 of 2

Volume 2: Editions of the works of Simon Ives for the classical guitar

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Music

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Preface to the edition

EDITORIAL CRITERIA

The purpose of these transcriptions is to produce a performance edition of lyra viol repertoire with scholarly principles for the classical guitar. The works are transcribed from their original form in tablature into standard notation, and copies of the original manuscripts can be found at the back of this edition. A reproduction of the original tablature has been aligned above the guitar transcriptions to allow the reader to compare the tablature with the editor's transcriptions.

All the works in the lower guitar stave are notated an octave higher than in the original source, but as the classical guitar is a transposing instrument and sounds an octave lower than written, this does not affect the intended sounding pitch.

Suggested fingerings have been provided underneath the notes to accommodate voice leading suggested by the editor. The numbers provided in circles, for example indicate the string on which the note is to be played. This is to further assist with suggested voice leading, and is also important when indicating the presence of a unison – the same pitch played on two separate strings. Some unisons that are not physically possible to play on the guitar, have been transcribed an octave lower, and are indicated with an *8* underneath the note. Suggested playing positions are given in roman numerals, such as III.

The modern guitar convention of using a single treble stave has been adopted.

THE COMPOSER

Simon Ives (1600 – 1662) was one of the seventeenth-century English composers who had a career that survived the turbulence of the Civil War. His contribution to the lyra viol tradition was highly significant, as illustrated by Anthony Wood. Wood described Ives as 'excellent at the lyra viol, and improved it by excellent inventions', and Holman proves his significance by stating that approximately 90 pieces attributed to Ives survive.[1]

Ives was baptised on 20 July 1600 at Ware, Hertfordshire[2], and at the age of eight was probably received into the service of the Cecil family to learn music under the tutorage of court musician Innocent Lanier. After this, it is probable that Ives earned his living as a freelance composer and teacher before the Civil war, as explained by Anthony Wood

> [Ives was] a singing man in the Cath[edral] Ch[urch] of St. Paul in London and a teacher of musick before the Rebellion broke out[3]

Ives' continued connection with the Cecil family is shown through his dedications in some of his solo lyra viol pieces.[4] His connection to Anne Cromwell, Oliver Cromwell's first cousin, is also apparent, as her virginal book dated in 1638 includes 12 pieces by Ives.

Ives became a London wait for 'song and music' in 1637 and was still serving in 1645.[5] After the war, Ives returned to his post at St. Paul's, and died on 1 July 1662 at his house in Newgate Street, Christ Church.[6]

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[1] Holman, P. 'Ives, Simon' *Grove Music Online* (accessed 20 July, 2015)
[2] Holman, P. 'Ives, Simon' *Grove Music Online* (accessed 20 July, 2015)
[3] Holman, P. 'Ives, Simon' *Grove Music Online* (accessed 20 July, 2015)
[4] Cunningham, J. and Holman, P. *Simon Ives: The Four-Part Dances*, v.
[5] Cited by Holman, P. 'Ives, Simon' *Grove Music Online* (accessed 20 July, 2015)
[6] Cunningham, J. and Holman, P. *Simon Ives: The Four-Part Dances*, v.

THE MANUSCRIPT

The works included in this edition are from the principal source Oxford, Bodleian Library Music School MS F.575. The principal source is signed 'William Iles 1673', who donated it to the Oxford Music School, containing mostly lute songs and music for solo lyra viol.[7] The watermark of one of the flyleaves of F.575 is, however, a coat of arms with the date of 1610 and it may be that the manuscript is considerably earlier than 1673 (*c.*1630?). The manuscript consists of 94 folios with flyleaves at either end. The book was probably bound before copying and the case appears to be original with some gold tooling. Collation: A–K8 L4. The six-line staves are ruled in threes: 13(12.5)13(13)13, overall 64 mm; page measurements 174 x 214; case 178 x 222.[8] The repertoire found within this source includes works by John Jenkins, William Drew, George Hudson, William Lawes and Simon Ives. All the music contained in the manuscript for solo lyra viol is presented in tablature.

Concordant sources have not been studied in any detail and are for future research.

THE COLLECTION

The collection of works transcribed in this edition corresponds with the Viola da Gamba Society's index of works by Simon Ives, with two exceptions. The first work in the collection is a Prelude that has been attributed to Simon Ives as the editor believes it belongs to the work on the following page, Sarabande 31. The lack of title and signature at the end of the piece leads the editor to infer that the following work is

[7] Listed in the 1682 catalogue of the Music School (Mus. Sch. C.204*[R]) as one of the 'Two sets of Books given by Mr. Iles'; and is listed in Goodson the younger's two catalogues: British Library Add. MS 30493 and Add. MS 33965 ff. 44–46v. See Pamela J. Willetts, *British Museum Quarterly*, 24 (1961), 72–4.]

[8] With thanks to Dr. Robert Thompson

by the same composer, as this is seen throughout the manuscript when there is a change of composer.

The third work found in this collection, the 'Post Nag', is clearly by Simon Ives as indicated by the signature, and was probably omitted due to the different tuning used. 'Post Nag' is an example of 'harp flat' tuning, and is therefore the only piece in the collection with a minor tonality. The piece's specific title and free compositional style could be an indicator that it was a work intended for a masque. This is possibility, due to Ives link with the London waits, which provided instrumental music for the Blackfriars Theatre.[9]

NOTES ON PERFORMANCE

The works included in this edition are transcriptions of works intended for the lyra viol. Therefore, although the melody and self-accompaniment textures can be reproduced, due to the playing techniques involved the classical guitar cannot represent some of the original articulation and ornamentation. The lyra viol was a bowed stringed instrument, and the classical guitar is plucked.

The original lyra viol ornamentation is indicated in the tablature, however, not all of the ornamentation is applicable to the guitar, and has therefore been omitted from the transcription. However, these omissions are only those concerned with bowing direction and plucking of the string. This does have an impact on the editions, as it means that they sound less complex, possibly altering the character of the short pieces. Yet the lyra viol's melody and accompaniment texture that can be replicated so well by the classical guitar ensures that there is not a drastic change in the character of the pieces. The other ornamentation has been preserved within the

[9] Cunningham, J. and Holman, P. *Simon Ives: The Four-Part Dances*, v.

transcriptions, and examples of how one can incorporate them into performance are given below.

Standard classical guitar tuning should be used when performing the works in this edition.

EDITORIAL METHOD

The titles of the pieces are presented as in the manuscript. In cases where the title has been omitted, the title given in the Viola da Gamba Society's index has been used.

In the transcriptions, 'key' signatures and barring has been regularlised reflecting modern practice. Some pieces have had bar lines introduced completely, as they are not present in the source. This is to make the works more readable for the user. However, it is important for the performer to remember the lack of bar lines within the source, and ensure that the stresses and phrasing interpreted take this into consideration. No attempt has been made to regularize bars at repeats in line with modern conventions.

Time signatures in this edition have not been modified, but copied from the source. There has been no attempt to modernize the time signatures. Common time and *Alla Breve* or cut time is used as is indicated in the sources.

The note and rests of the rhythmic indications above the stave have been retained from the sources. There are some occasions where the ends of sections in pieces do not add up in relation to the prevailing barring such as Sarabande 31. Due to the specific indication of the tablature these have not been modernized, as it would be an editorial intervention too far. The original note values are used in the transcriptions.

Modern beaming has been introduced to indicate voicing. Any alterations are indicated in the Textural Commentary.

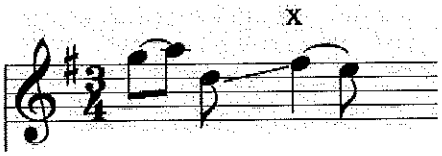
Two types of tuning are indicated in the manuscript, and were used to transcribe this edition: harp sharp tuning (d', b, g, d, G, D) and harp flat (d', b-flat, g, d, G, D). These tunings are indicated in the manuscript beside the pieces, and are indicated through the use of letters to signify the intervals. Only the 'Post Nag' in this edition uses the harp flat tuning, all the other works are tuned the harp sharp way. A more extensive study into the tunings of the lyra viol can be seen in the accompanying dissertation.

ORNAMENTATION

The ornamentation present in the tablature reproduction is the original ornamentation found in the manuscript. No attempt has been made to modernize the signs. The ornamentation has been included as it is this that adds further character to these works, elevating the 'simple tunes to varying degrees of technical brilliance'.[10] However, as previously explained, not all of the ornamentation can be applicable to the classical guitar. Therefore, those that indicate bowing direction and left hand plucking have been omitted (see chapter 4 'The repertoire of the lyra viol' in the accompanying dissertation for a more detailed study into the use of ornamentation in lyra viol music). 'Elevations' and 'falls' have been indicated in the transcriptions as this ornamentation is achievable on guitar.

An elevation, indicated with a 'x' before the note, is a frequently occurring ornament.[11] This directs the performer to slide up to the given note from a major or minor third below, according to the tonality of the piece. In all the works excluding the 'Post Nag', this should be a major third. An example from Sarabande 36 (bar 3) is given below:

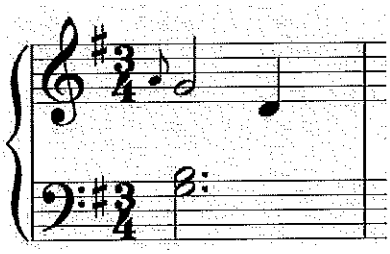
[10] Cunningham, J. The Consort Music of William Lawes. 95.



Ornament example 1 'the elevation'

The elevation represented by the 'x' on top of the f sharp directs the performer to slide up to the note given from a major third below.

A fall, indicated by a ';' before the note, directs the performer to include an appoggiatura that is either a half a tone or a whole tone above the given note, and then resolve down to the note indicated. These occur less than the elevation, but an example can be found in 'The Gillyflower', bar 2.



Ornament example 2 'the fall'

Ornamentation signs have not been modernised in the transcriptions of the tablature, and are represented in the same way they are in the source.

TEXTURAL COMMENTARY

NOTES

Pitch is indicated by the Helmholtz system, where c' is middle C.

The following abbreviations have been used:

c = crotchet

c. = dotted crotchet

m = minim

m. = dotted minim

q = quaver

q. = dotted quaver

sq = semi quaver

t-s = time signature

[Prelude]

Harp sharp tuning

Attributed to Simon Ives by the editor, regular bar lines have been added to this piece as they are not present in the source.

Sarabande 31, 'The Chimes'

Harp sharp tuning

Lone crotchet upbeat bars maintained from the original source as bar 16m is so clearly indicated.

Bar 4, 2c – D in original source

Bar 7, 1q-2q- slur added to imitate phrasing in bar 3

'Post Nag'

Harp flat tuning

Attributed to Simon Ives due to his signature being next to the piece

Lone quaver upbeats maintained from the original source

Bar 3, 3q – D in original source

Bar 16, not regularlised – bar lines presented as they are in the source

Bar 19, not regularlised – bar lines presented as they are in the source

Prelude 32

Harp sharp tuning

Bar 3, 3sq - push bow omitted

Bar 4, 1sq - push bow omitted, 2q - pull bow omitted, 3q - push bow omitted, 5sq - pull bow omitted, 7sq - push bow omitted, 9sq - pull bow omitted

Bar 6, 2sq - pull bow omitted, 1sq - push bow omitted, 1sq- 3q – F, G, E, F, D in original source

Bar 10, 1q - pull bow omitted, 2sq - pull bow omitted

Bar 15, thumpe omitted

Bar 19, 5q - push bow omitted, 6q- pull bow omitted

Bar 21, 8sq - push bow omitted, 12sq - push bow omitted

Bar 22, 5sq – D in original source, push bow omitted, 9sq - push bow omitted

Bar 23, 1sq - push bow omitted, 13sq - push bow omitted

Bar 24, 1sq - push bow omitted, 5sq - push bow omitted, 9sq - push bow omitted, 13sq - push bow omitted

Almaine 33

Harp sharp tuning

Bar 2, 3q – push bow omitted

Bar 4, 1q – push bow omitted, 2q – pull bow omitted, 1q. – push bow omitted, 1sq – pull bow omitted

Bar 5, 3q – push bow omitted

Bar 6, 1q – push bow omitted

Bar 7 – irregular bar in source regularlised in transcription

Bar 10, 1c – push bow omitted, 6sq-8sq – lug omitted

Bar 14, 6q – D in original source

Bar 16 – bar line omitted in transcription

Almaine 34

Harp sharp tuning

Bar lines added to this piece

Upbeats not regularlised at repeat signs

Bar 5, 5q – D in original source

Bar 7, 3q – D in original source, bar line indication not regularlised at end of phrase but copied from source

Bar 8, 3q – D in original source

Bar 12, 3q – D in original source

Bar 13, bar line indication not regularlised at end of phrase but copied from source

Couranto 35

Harp sharp tuning

Bar 14, 3q – D in original source

Sarabande 36

Harp sharp tuning

Bar 4 – source has a questionable 'rolling' ornament that may be crossed out, however, it has been included as the editor does not think this is the case, and it highlights the dissonance of the d sharp in the top voice. The same ornament is used in bar 12.

A French Couranto 37

Harp sharp tuning

Time signature as C· (*tempus imperfectum*) in source. Modernised to '3' for clarity.

Lone crotchet upbeat bars maintained from the original source

Upbeat bar 1 - pull bow indication omitted

Bar 1, 1q - pull bow omitted, 1q-2c. - tug omitted

Bar 5, 1q - pull bow omitted, 1q-2c. - tug omitted

Bar 8, 1c - pull bow omitted

Bar 9, 1c- D in original source

Bar 10, 1-3q - tug omitted

Bar 11, 1c - push bow omitted, 2c - pull bow omitted, 2-3c - tug omitted

Bar 12, 1c - push bow omitted, 2c - pull bow omitted, 2-3c - tug omitted

Bar 13, 2c – D in original source, pull bow omitted, 2-3c – tug omitted

Bar 14, 1q – pull bow omitted, 1-3q – tug omitted

Bar 15, 1q – pull bow omitted, 1-3q – tug omitted

Bar 16, 1c – push bow omitted

La Altes 39

Harp sharp tuning

Time signature as C· (*tempus imperfectum*) in source. Modernised to '3' for clarity.

Bar 22, 1c – pull bow omitted, 2c – push bow omitted, 3c – pull bow omitted

Bar 23, 1q – pull bow omitted, 1q – 1c – tug omitted

Bar 24, 1c.-1q – tug omitted

The Gillyflower 40

Harp sharp tuning

Bar 1, 2c-3c - tug omitted

Bar 2, 1m – push bow omitted, 1c – pull bow omitted

Bar 3, 1q-3q – tug omitted

Bar 5, 1c – push bow omitted, 2c – pull bow omitted

Bar 6, 1c – push bow omitted, 2c – pull bow omitted

Bar 7, 1c – push bow omitted, 2c-3c – tug omitted

Bar 8, 1c – push bow omitted

Bar 9, 1c – push bow omitted, 2c-3c - tug omitted

Bar 10, 1m – push bow omitted, 1q - pull bow omitted, 1q-2q – tug omitted

Bar 11, 2c - pull bow omitted, 2c-3c – tug omitted

Bar 12, 1q - pull bow omitted, 1q-2c – tug omitted

Bar 13, 1q - push bow omitted, 1c - push bow omitted, 2c - pull bow omitted

Bar 14, 1q - pull bow omitted, 1q-2c – tug omitted

Bar 15, 1q-2q – tug omitted

Bar 16, 1c - push bow omitted, 2c - pull bow omitted, 2c-3c – tug omitted

Bar 17, 1c - push bow omitted

Bar 18, 1c - pull bow omitted

Bar 19, 1c - push bow omitted

Bar 20, 1c - pull bow omitted

Bar 21, 1c - push bow omitted, 2c - pull bow omitted, 2c-3c – tug omitted

Bar 22, 1c - push bow omitted, 2c - pull bow omitted, 2c-3c – tug omitted

Bar 23, 1c - push bow omitted, 2c - pull bow omitted, 2c-3c – tug omitted

Franklin

Harp sharp tuning

Time signature as C· (*tempus imperfectum*) in source. Modernised to '3' for clarity.

Upbeat bar 1 - pull bow indication omitted

Bar 3, 1c – push bow omitted, 2c - pull bow omitted

Bar 5, 1c - pull bow omitted, 2c- push bow omitted, 3c - pull bow omitted

Bar 6, 1q-1c – tug omitted

Bar 7, 1q-1c – tug omitted

Bar 10, 1c. – push bow omitted, 1q - pull bow omitted, 1q-1c - tug omitted

Bar 11, 2q-4q – tug omitted, 5q - pull bow omitted

Bar 12, 1c. – pull bow omitted, 1q - push bow omitted

Bar 13, 1c – push bow omitted, 2c – pull bow omitted, 2c-3c – tug omitted

Bar 14, 1c. – push bow omitted, 1q – pull bow omitted

Bar 15, 1c. – push bow omitted

Lamentation [Porter] 42

Harp sharp tuning

Titled 'Porter' in Viola da Gamba Society's index

Bar 4, 1m – D in original source

Almaine 43

Harp sharp tuning

Bar 1, 1c. – push bow omitted, 1q – pull bow omitted, 1c – push bar omitted

Bar 3, 1c – D in original source

Bar 4, 1q – push bow omitted, 3q – push bow omitted, 1m – push bow omitted

Bar 5, 1c – pull bow omitted, 1q – push bow omitted, 2q – pull bow omitted, 3q – pull bow omitted

Bar 7, 1sq – push bow omitted

Bar 9, 1c – pull bow omitted, 1q – push bow omitted, 2q – pull bow omitted

Bar 15, 1q – push bow omitted, D in original source

Sarabande 44

Harp sharp tuning

Time signature as C· (*tempus imperfectum*) in source. Modernised to '3' for clarity.

Bar 1, 1c – push bow omitted

Bar 3, 1c – push bow omitted

Bar 4, 1c – push bow omitted, 1m – pull bow omitted

Bar 5, 1c – D in original

Bar 8, 1q – pull bow omitted, Lone quaver upbeat bars maintained from the original source

Bar 12, 1c – push bow omitted, 2c – pull bow omitted

Bar 13, 1c – push bow omitted, 2c – pull bow omitted

Bar 16, 1m. – m. not regularised at repeat in line with modern conventions

Bar 17, 1c – push bow omitted

Bar 21, 1c – push bow omitted, 3c – pull bow omitted

Bar 22, 1c – push bow omitted

Bar 23, 1c – push bow omitted, 3c – pull bow omitted

Bar 24, 1c – push bow omitted, 1c. – pull bow omitted

Couranto 45

Harp sharp tuning

Time signature as C· (*tempus imperfectum*) in source. Modernised to '3' for clarity.

Lone crotchet upbeat bars maintained from the original source

Upbeat to Bar 1, 1c – push bow omitted

Bar 1, 1q – pull bow omitted

Bar 5, 1c– push bow omitted

Bar 13, 1c– pull bow omitted, 2c– push bow omitted, 3c– pull bow omitted

Bar 14, 1c– push bow omitted, 2c– pull bow omitted, 2c-3c – tug omitted

Bar 15, 1q– push bow omitted

FURTHER READING

Cyr, M. 'Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other "Graces" for the Bow.' *Journal of the Viola da Gamba Society of America* 34 (1997), 48-66.

Cyr, M. 'Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other "Graces" for the Left Hand' *Journal of the Viola da Gamba Society of America* 35 (1998), 16-34

Hulse, L. 'The Musical Patronage of Robert Cecil, First Earl of Salisbury (1563 – 1612),' *Journal of the Royal Musical Association,* 116 (1991), 24-40.

Spink, I. 'Ives, Simon', *Oxford Dictionary of National Biography* (Oxford 2004)

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Cunningham, J. *The Consort Music of William Lawes 1602-1645.* Woodbridge: The Boydell Press, 2010.

Cunningham, J. Holman, P. *Simon Ives: The Four-Part Dances.* Launton: Edition HH, 2008.

Holman, P. 'Ives, Simon' *Grove Music Online.* (accessed, 20 July 2015).

Appendix 1 – Original Manuscript

The following are copies of the pieces from source Oxford, Bodleian Library Music School MS F.575. The copies are presented in the same order as the transcriptions, and are provided as a further comparative resource for the reader.

Prelude 34 (begins on fifth stave)

Sarabande 31 35

Post Nag 36

Prelude 32 37 (begins on third stave and continues for three pages, ends on first stave on third page)

Almaine 33 39 (begins on second stave)

Almaine 34 40

Couranto 35 41

Sarabande 36 42

A French Couranto 43 (begins on fourth stave)

Ayer 38 44

La Altes 39 44 (begins on third stave

The Gillyflower 45

Franklin 45 (begins on fourth stave)

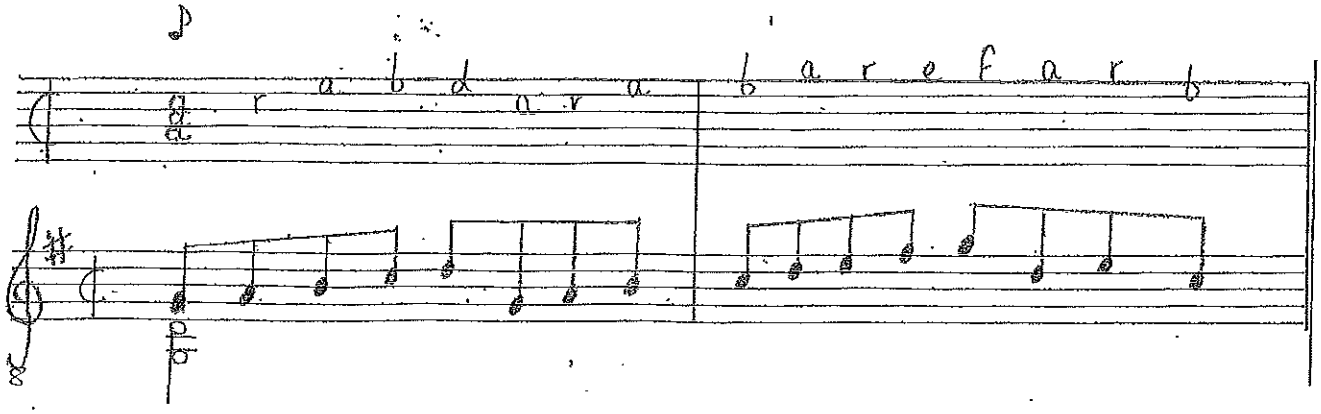
Lamentation 42 46

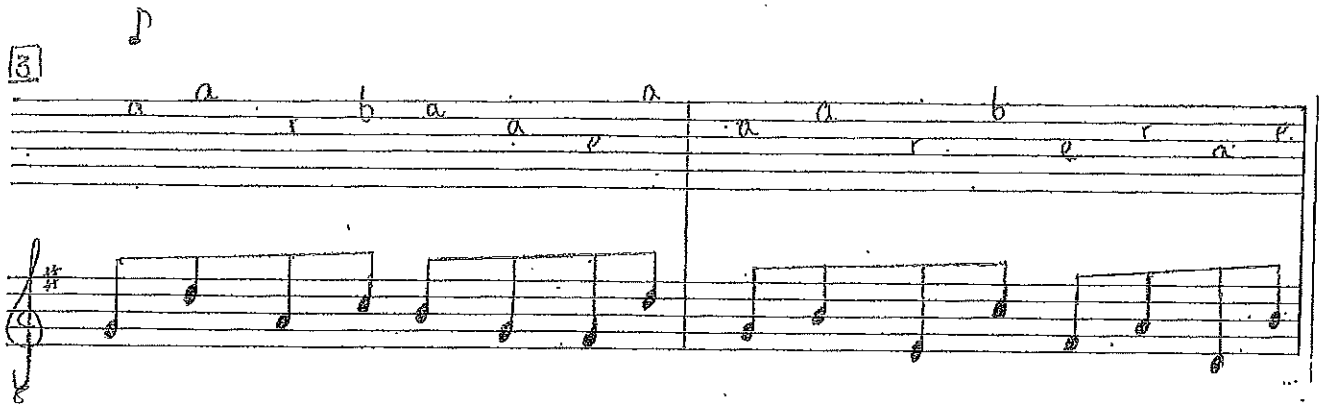
Almaine 43 46

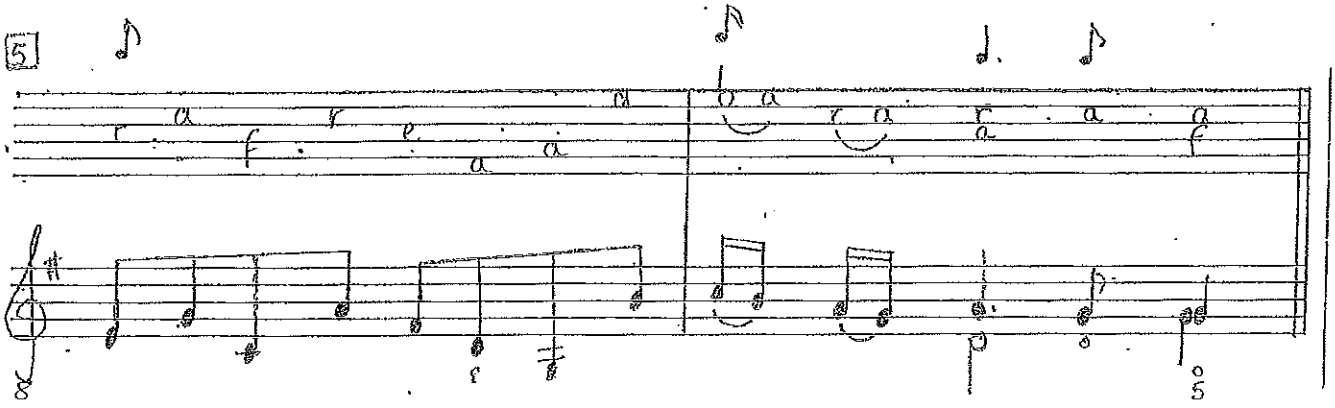
Sarabande 44 47 (begins on second stave)

Couranto 45 47 (begins on fifth stave)

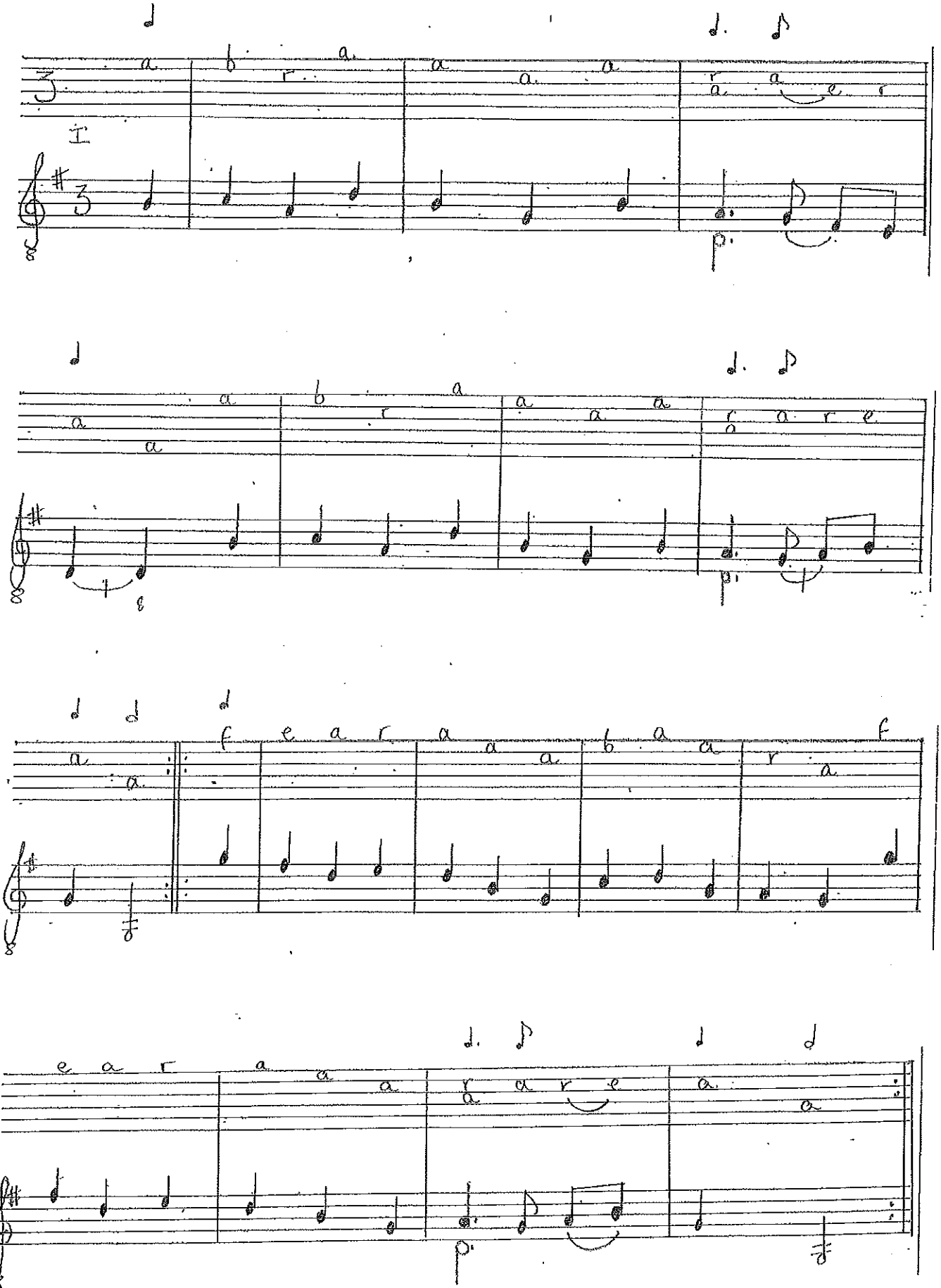
[Prelude]



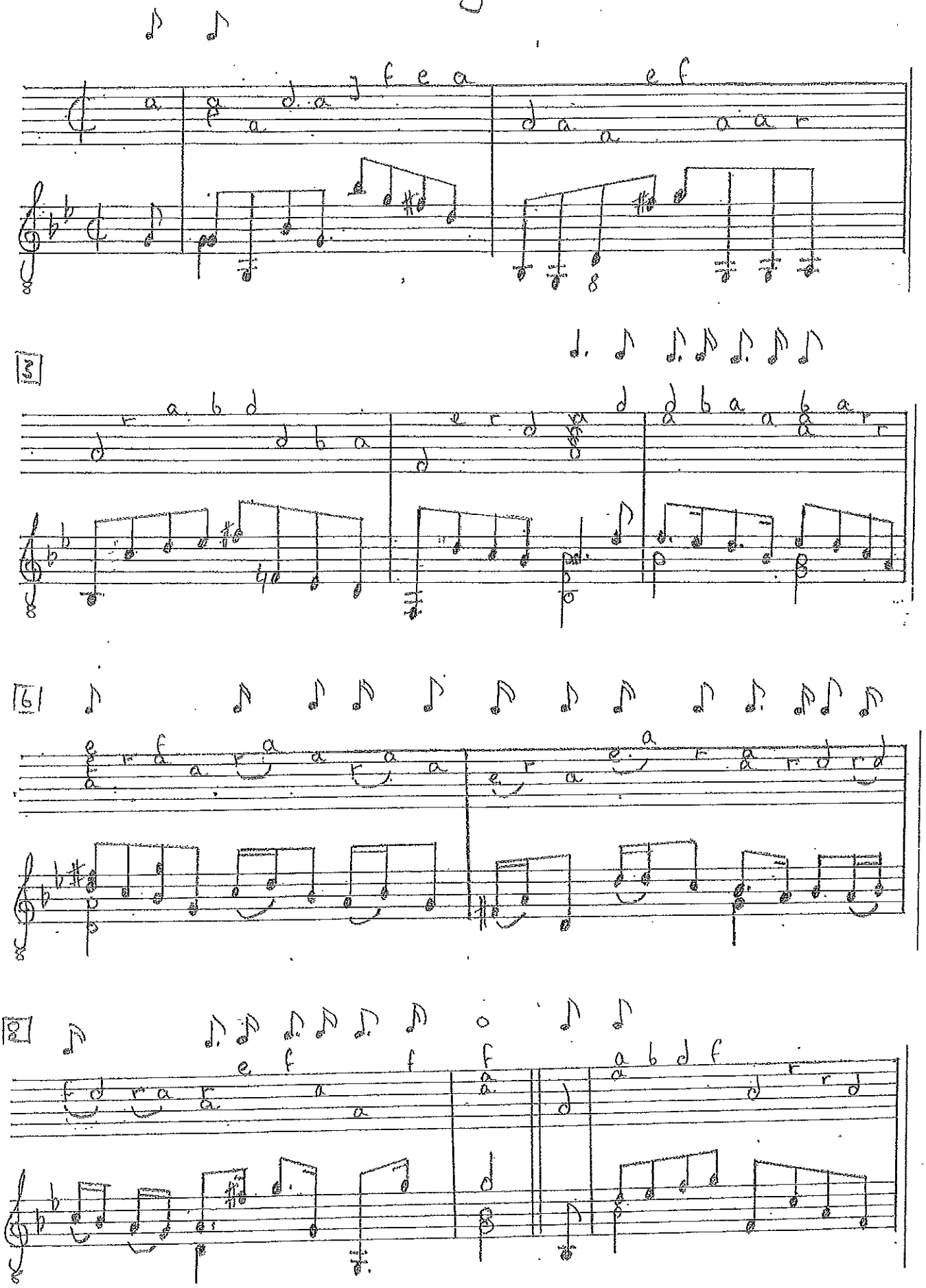


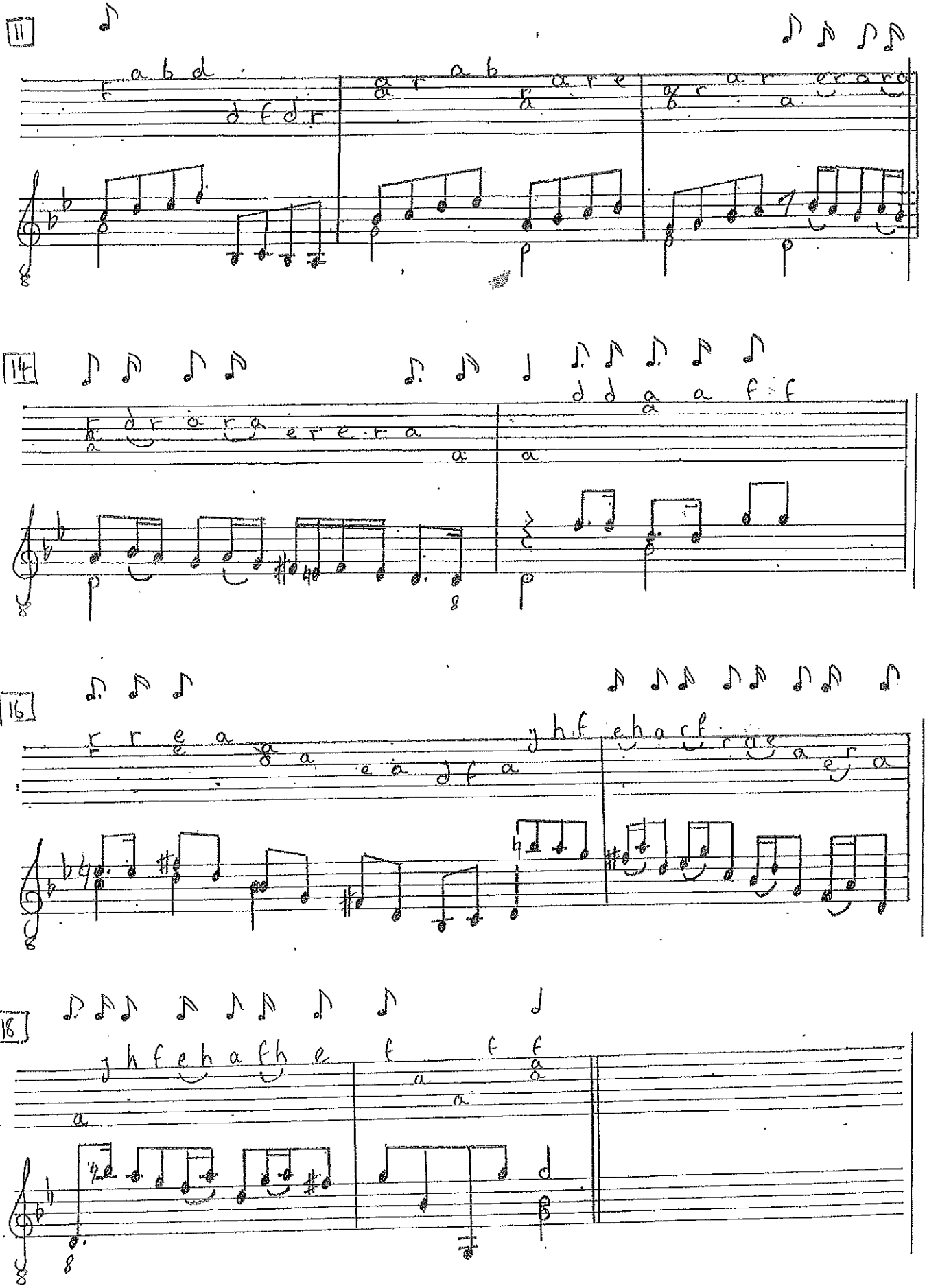


Sarabande 31



Post Nag

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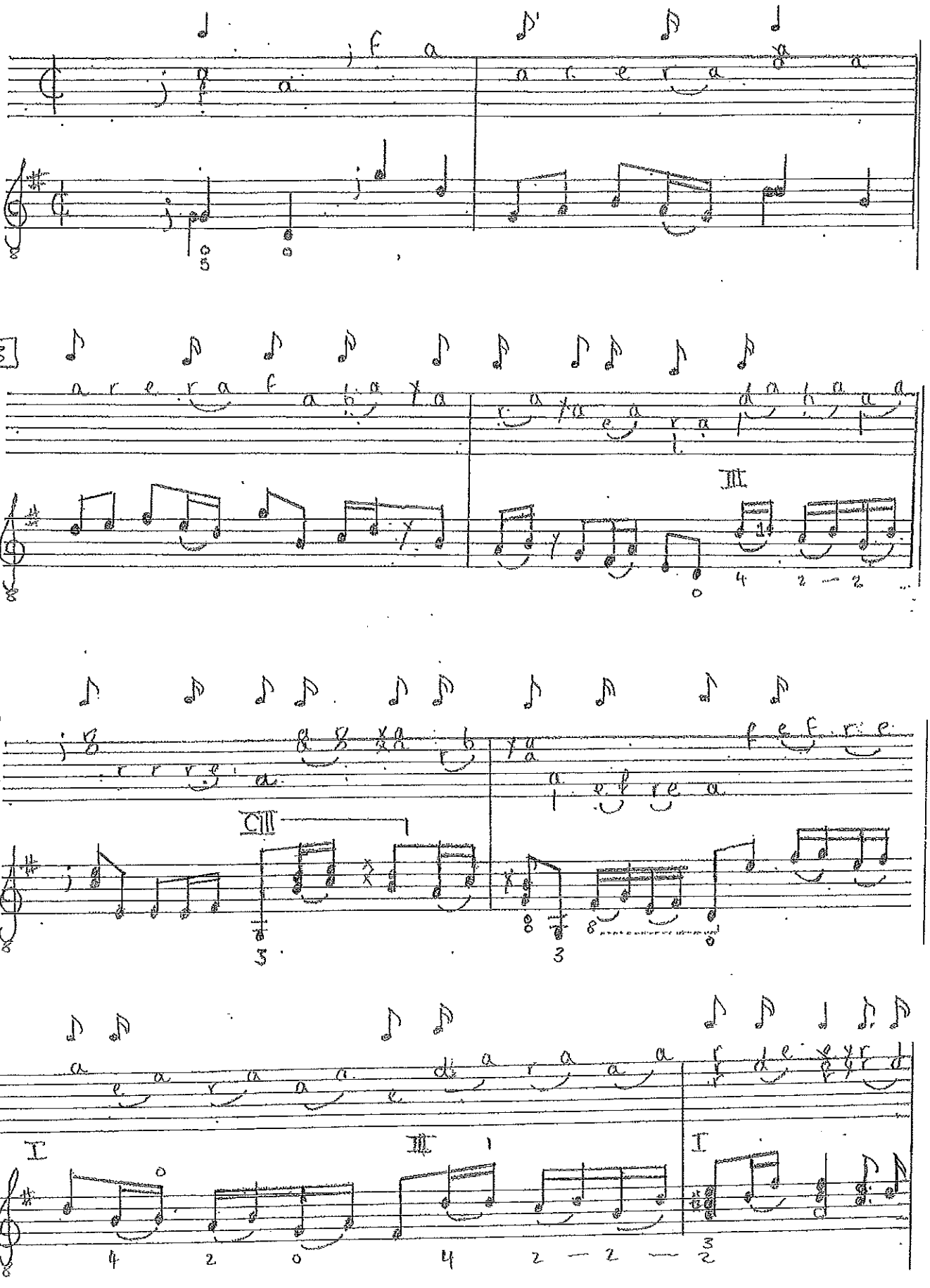
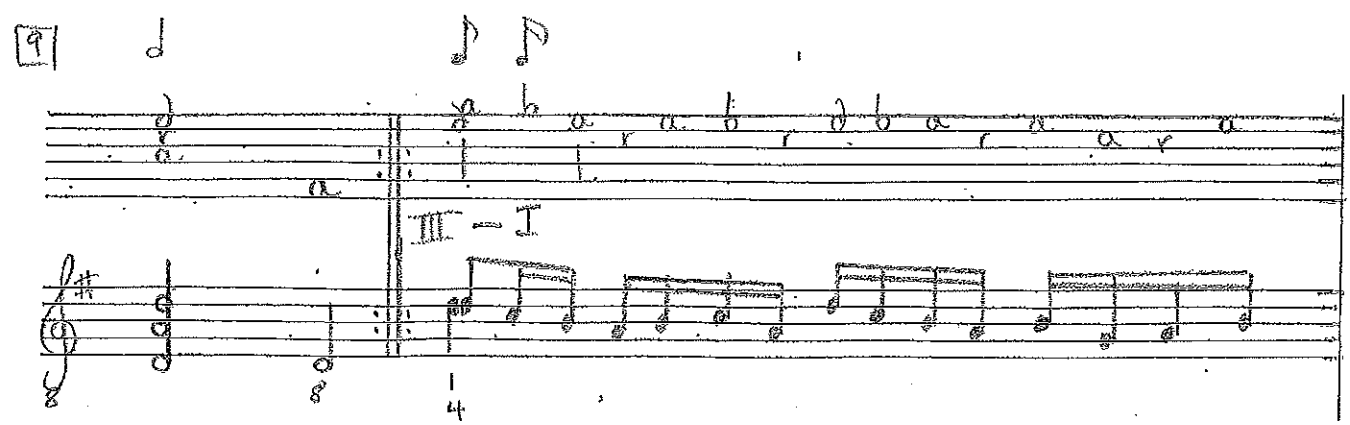
Prelude 32

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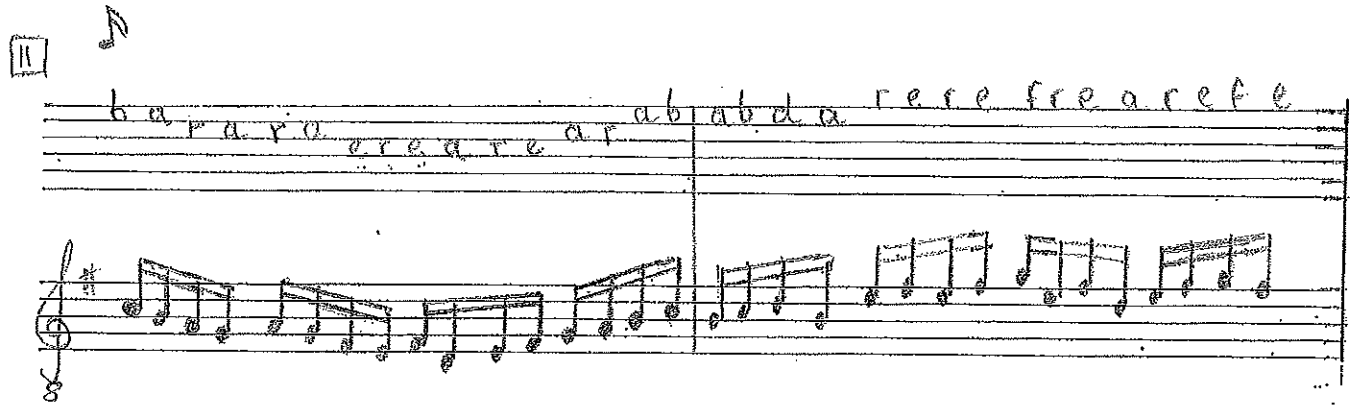
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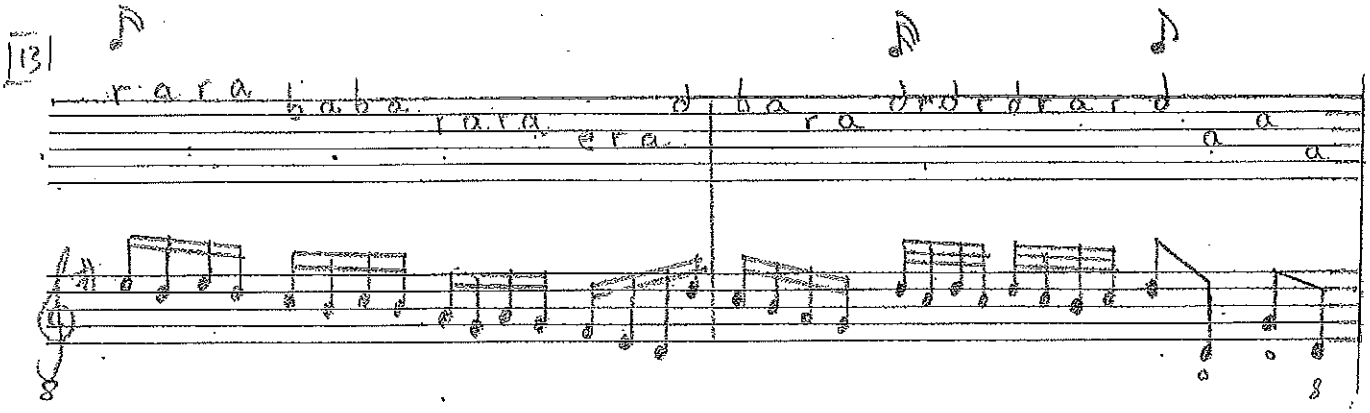
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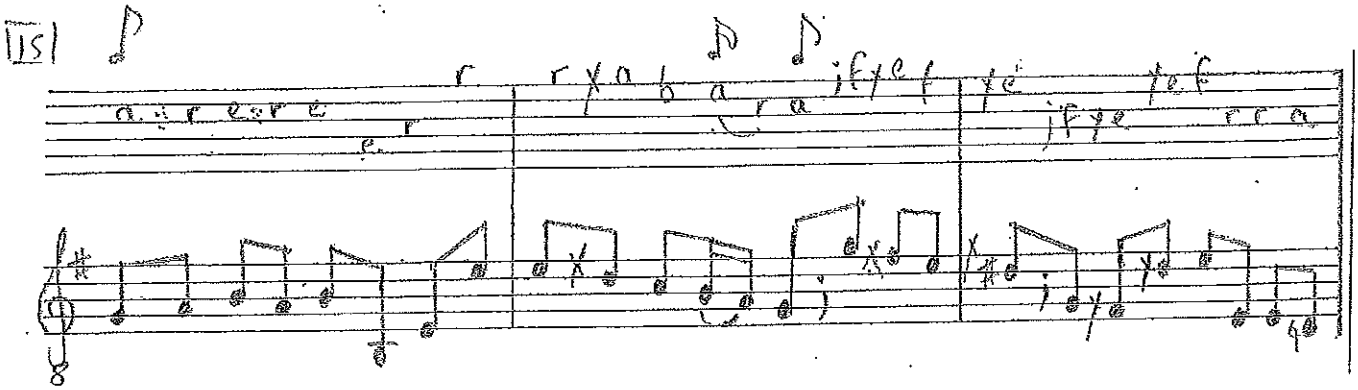
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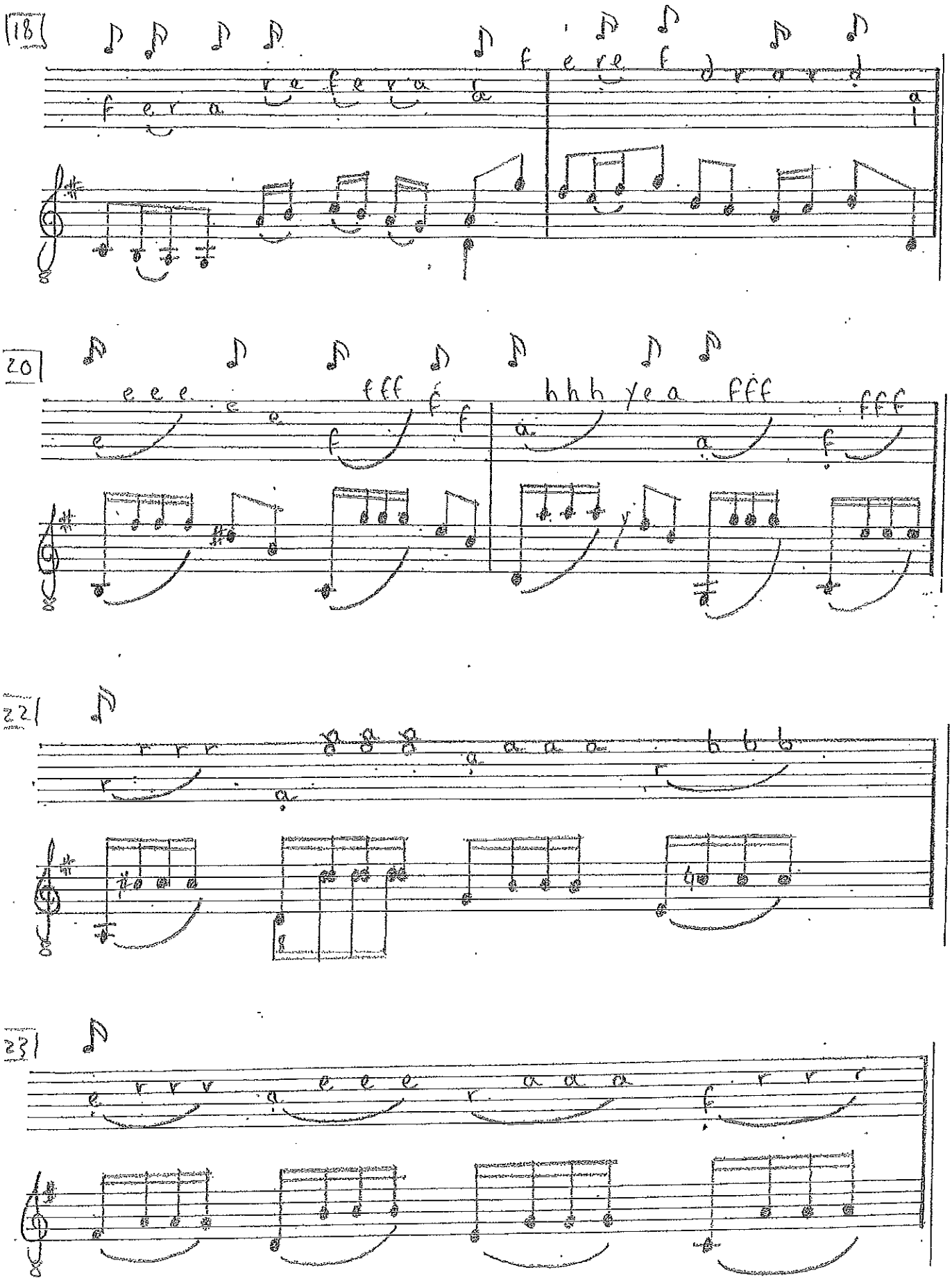
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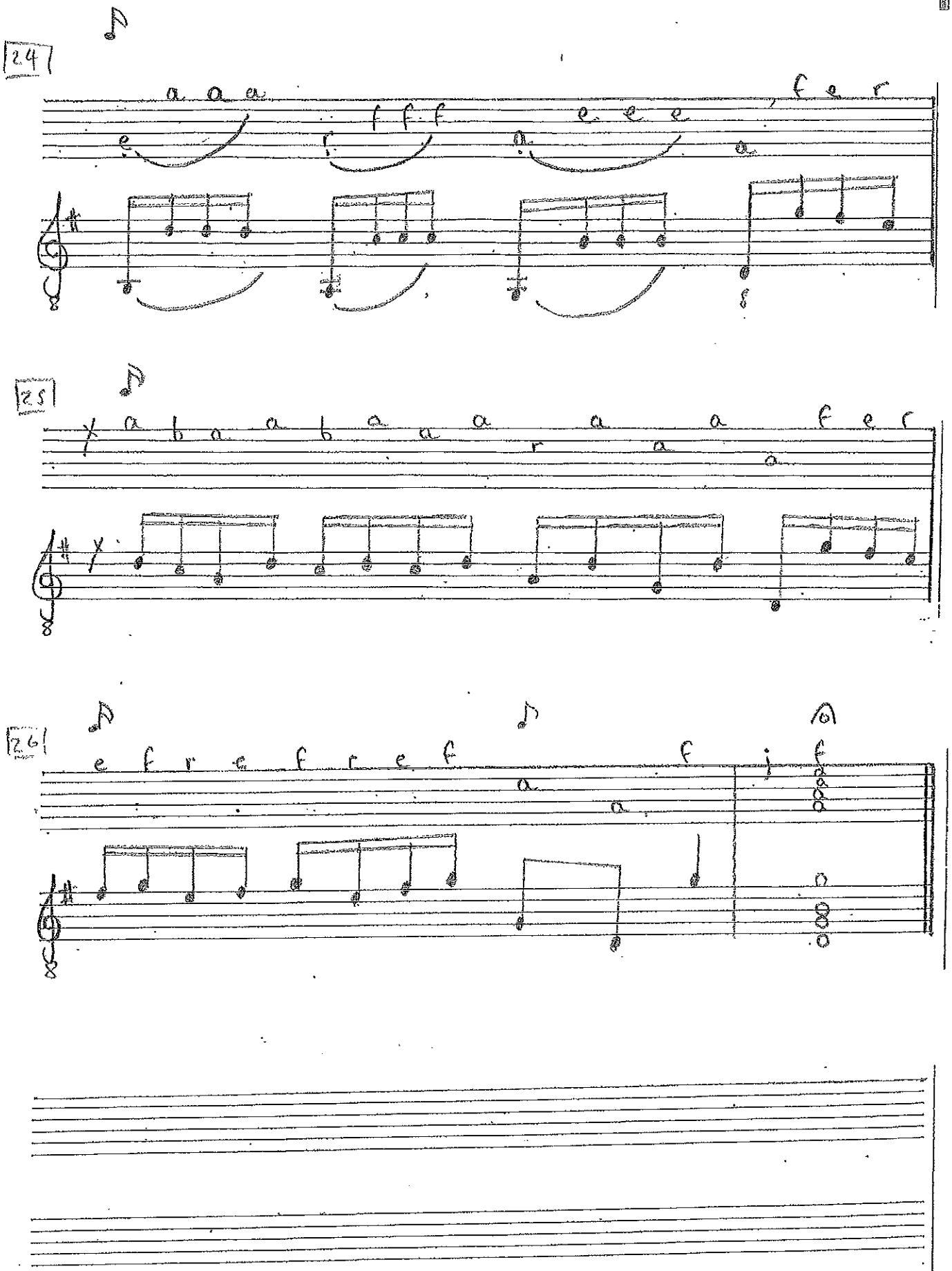
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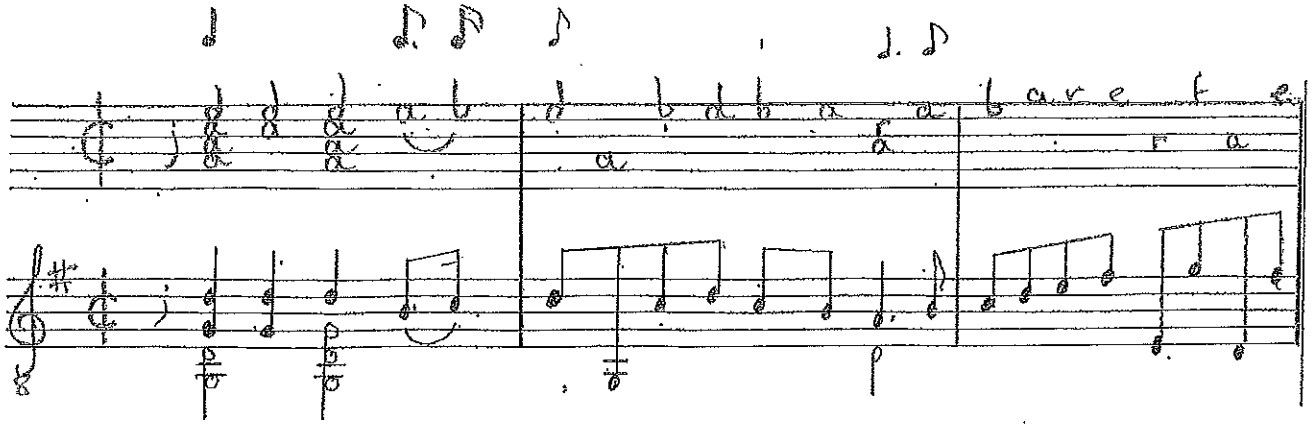
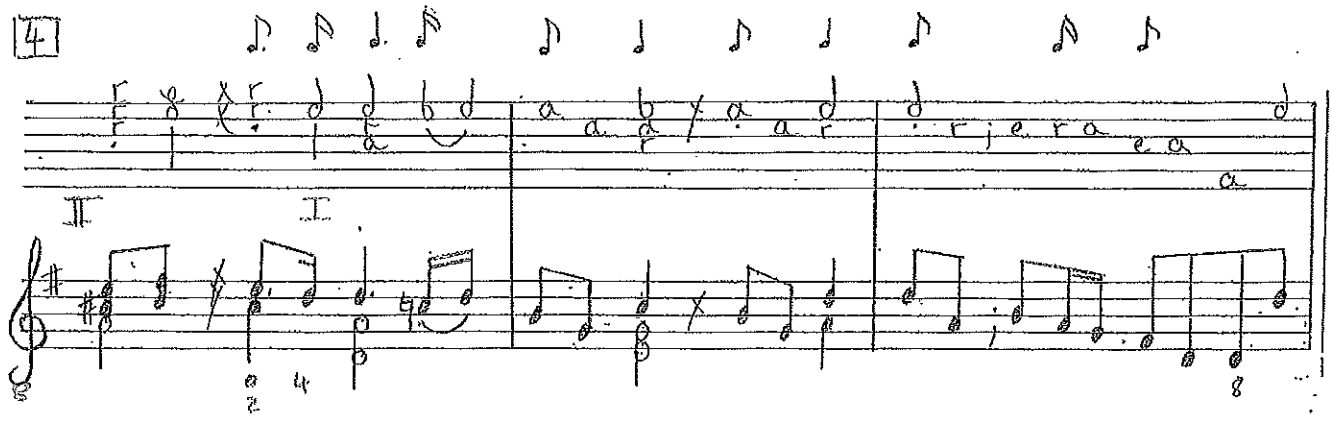
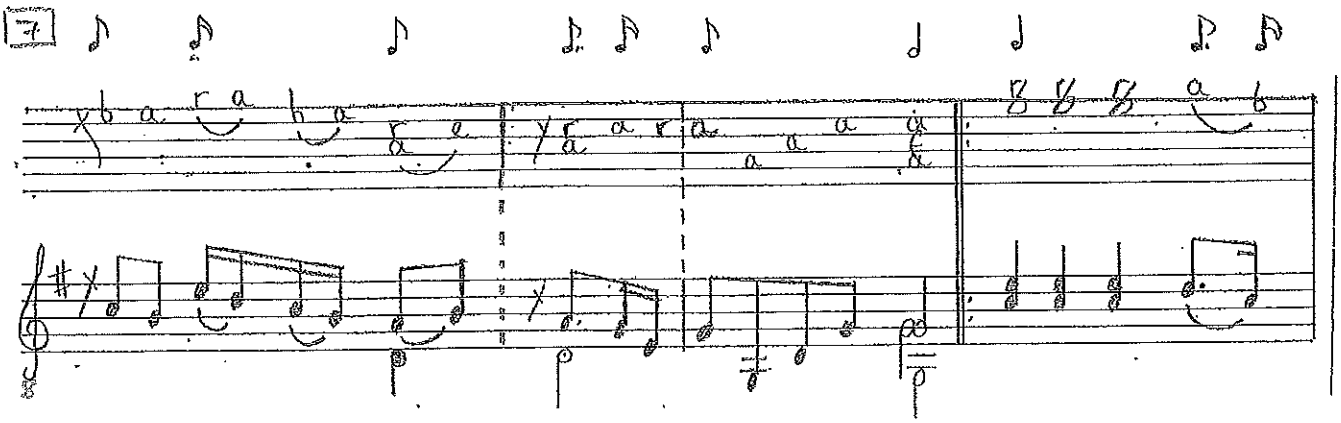
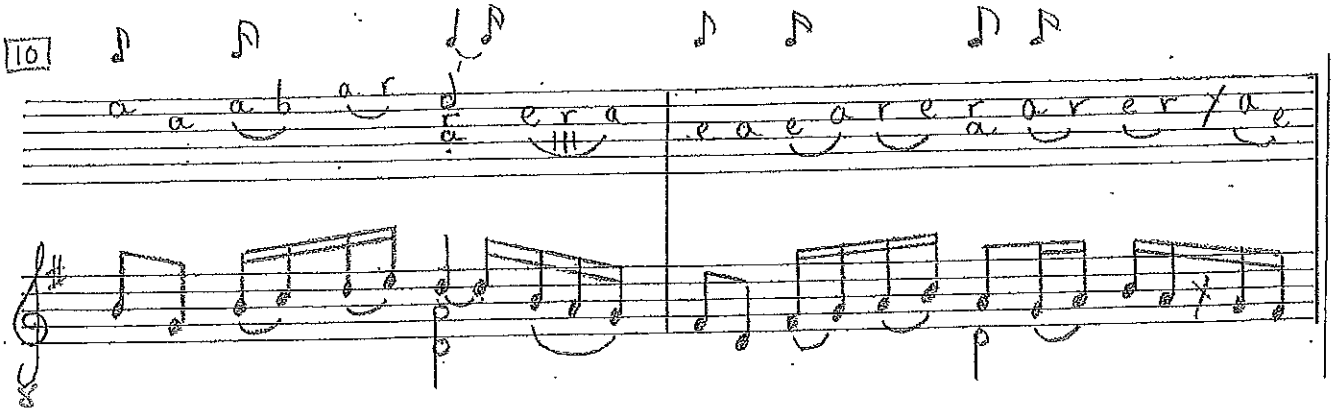
26

Almaine 33









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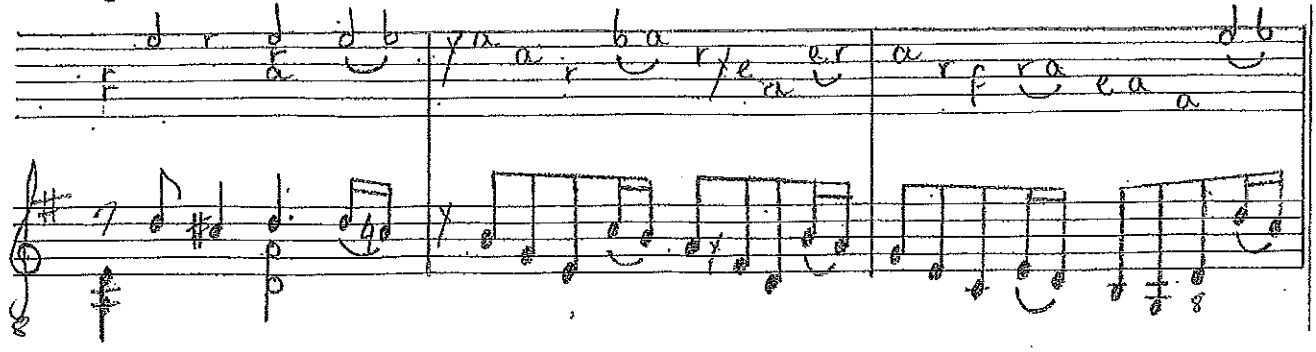

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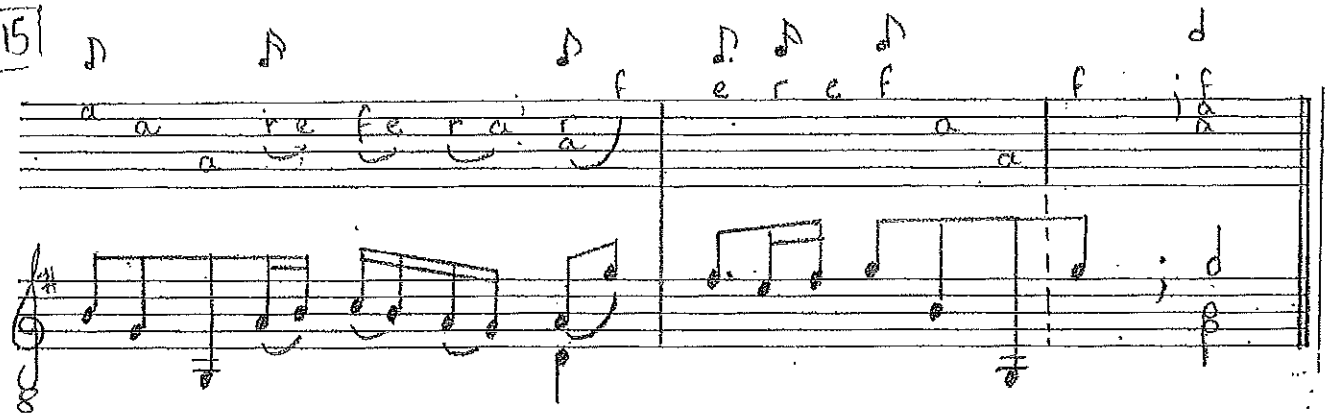
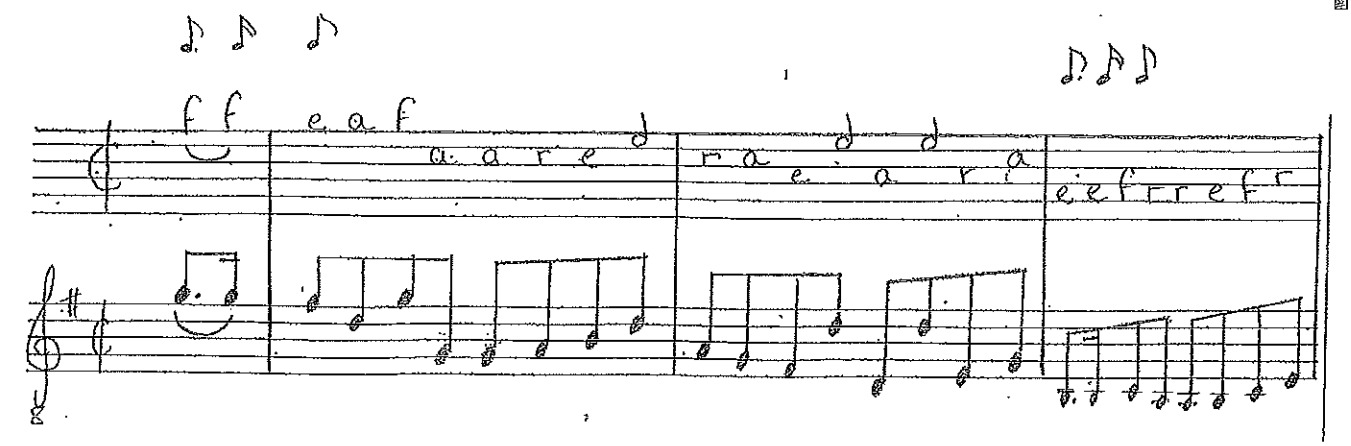
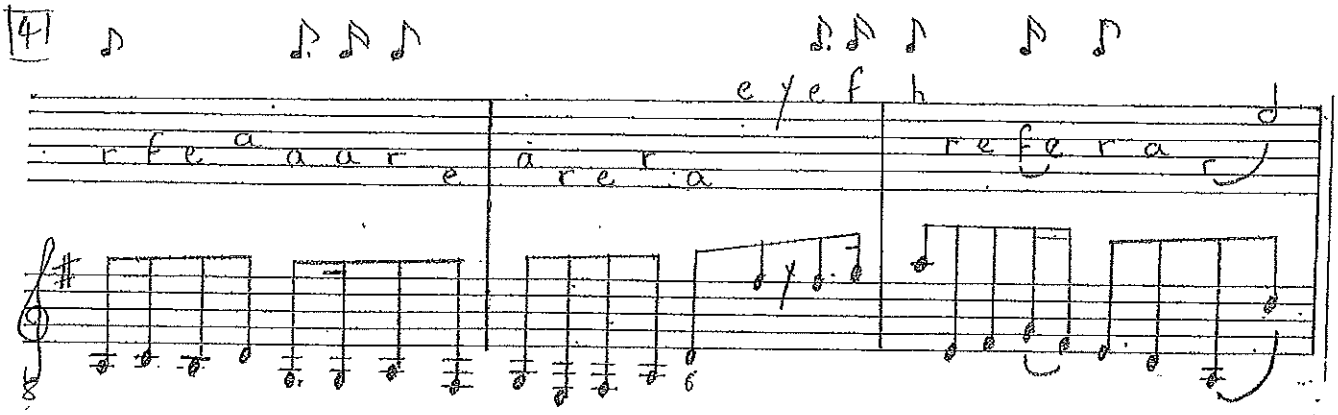
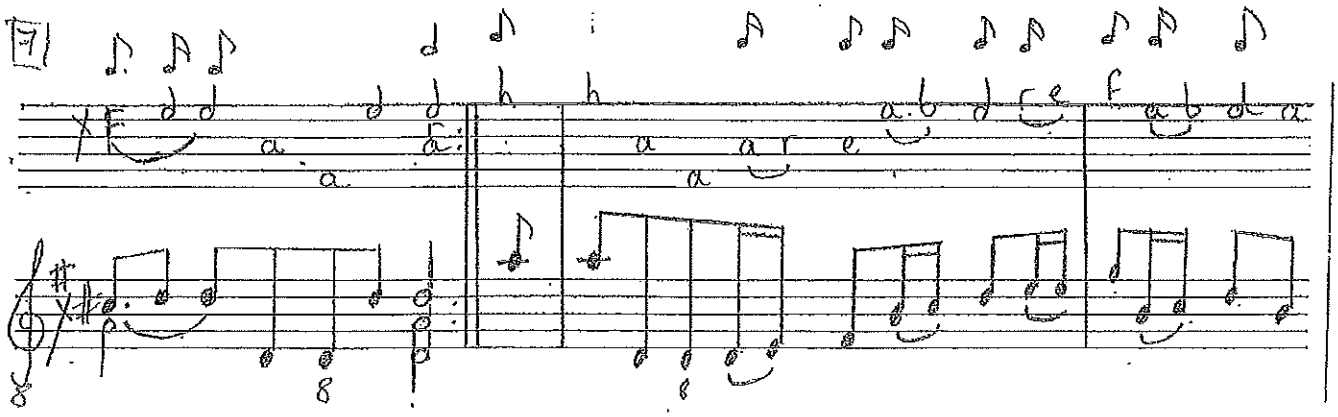
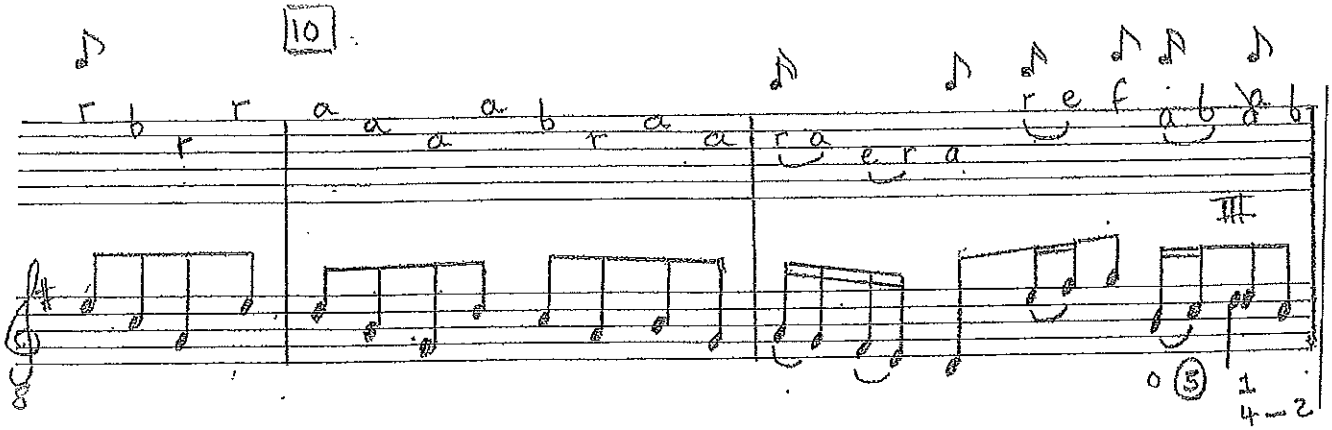


Almaine 34









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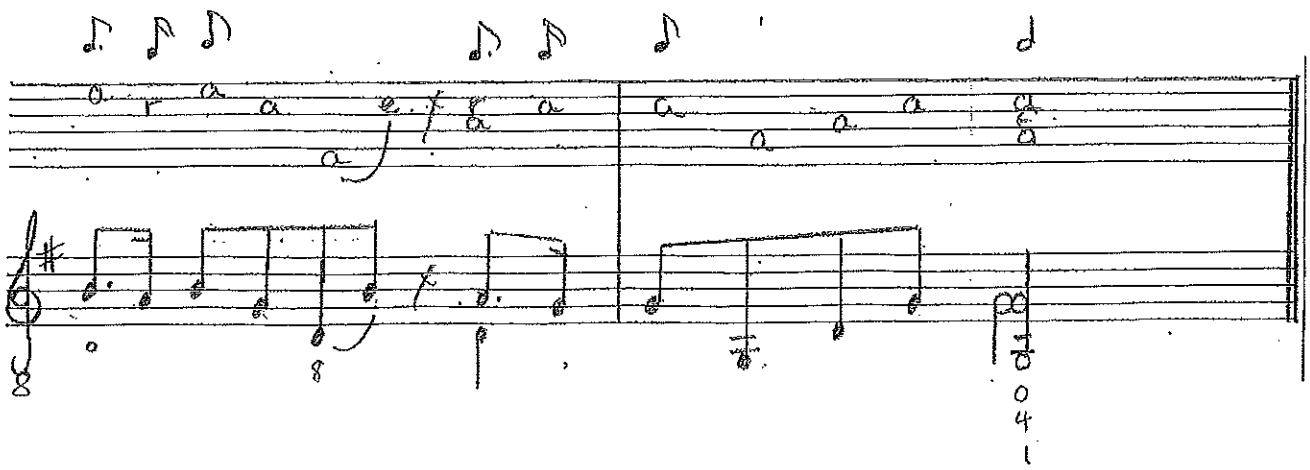
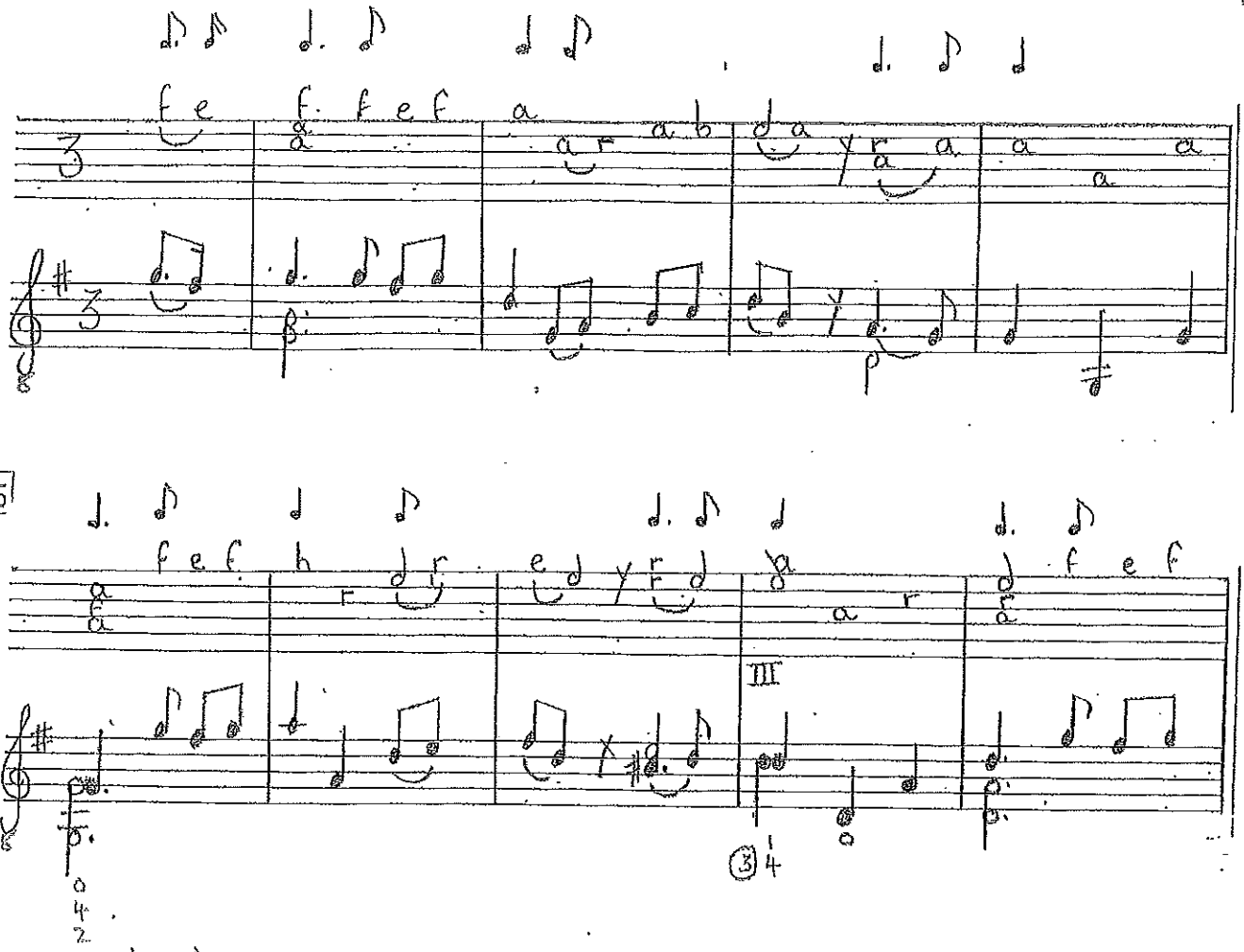


Courante 35



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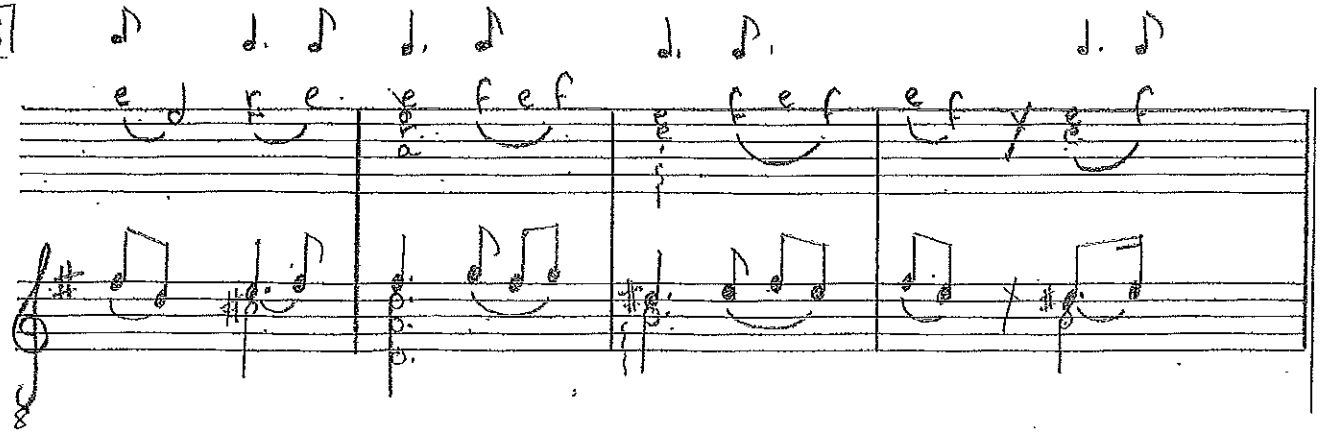

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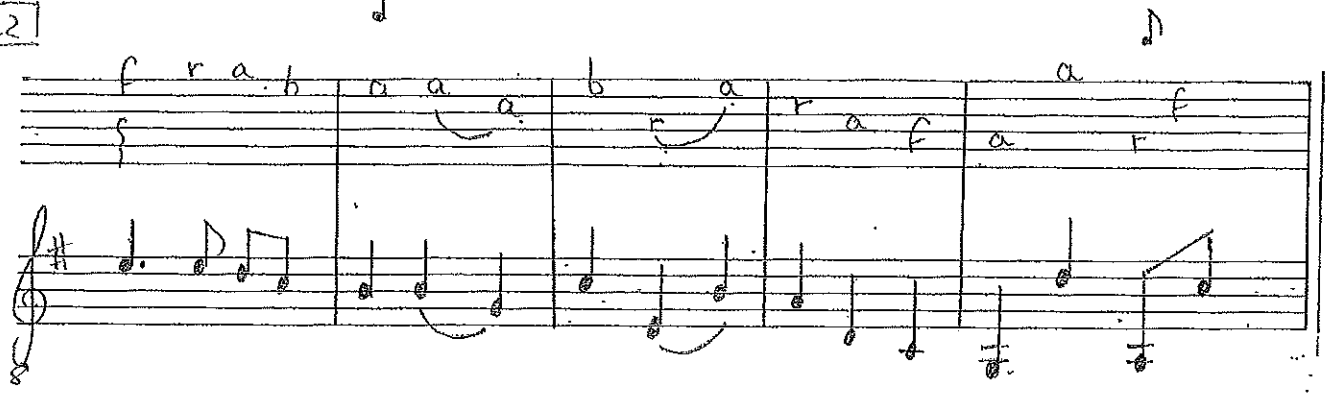

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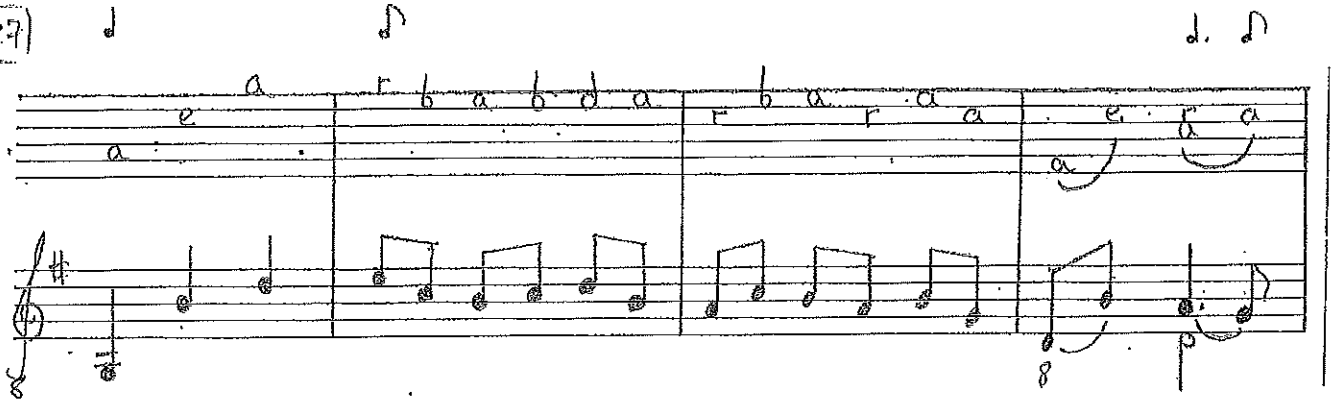

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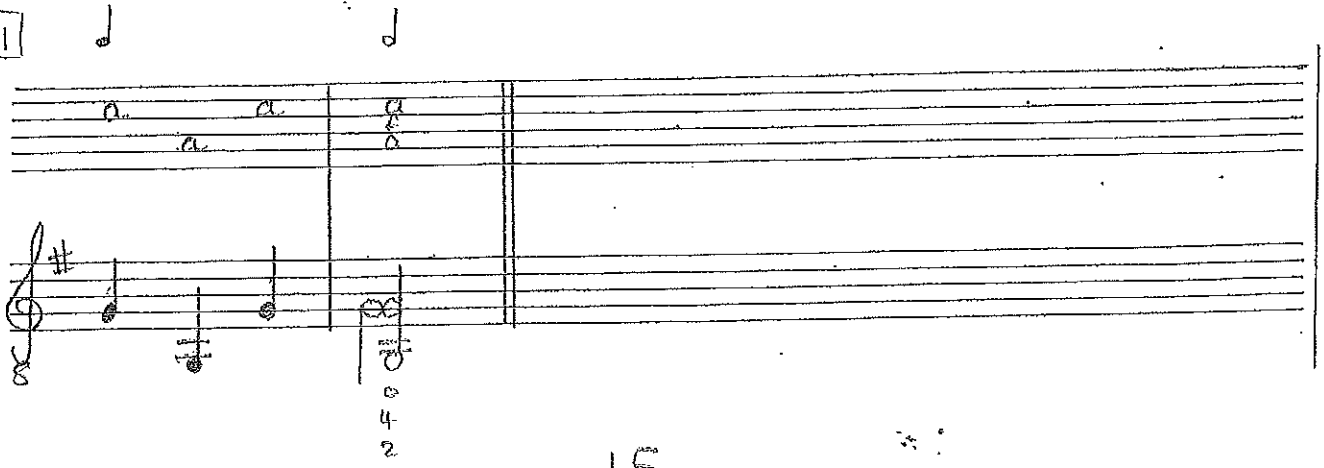
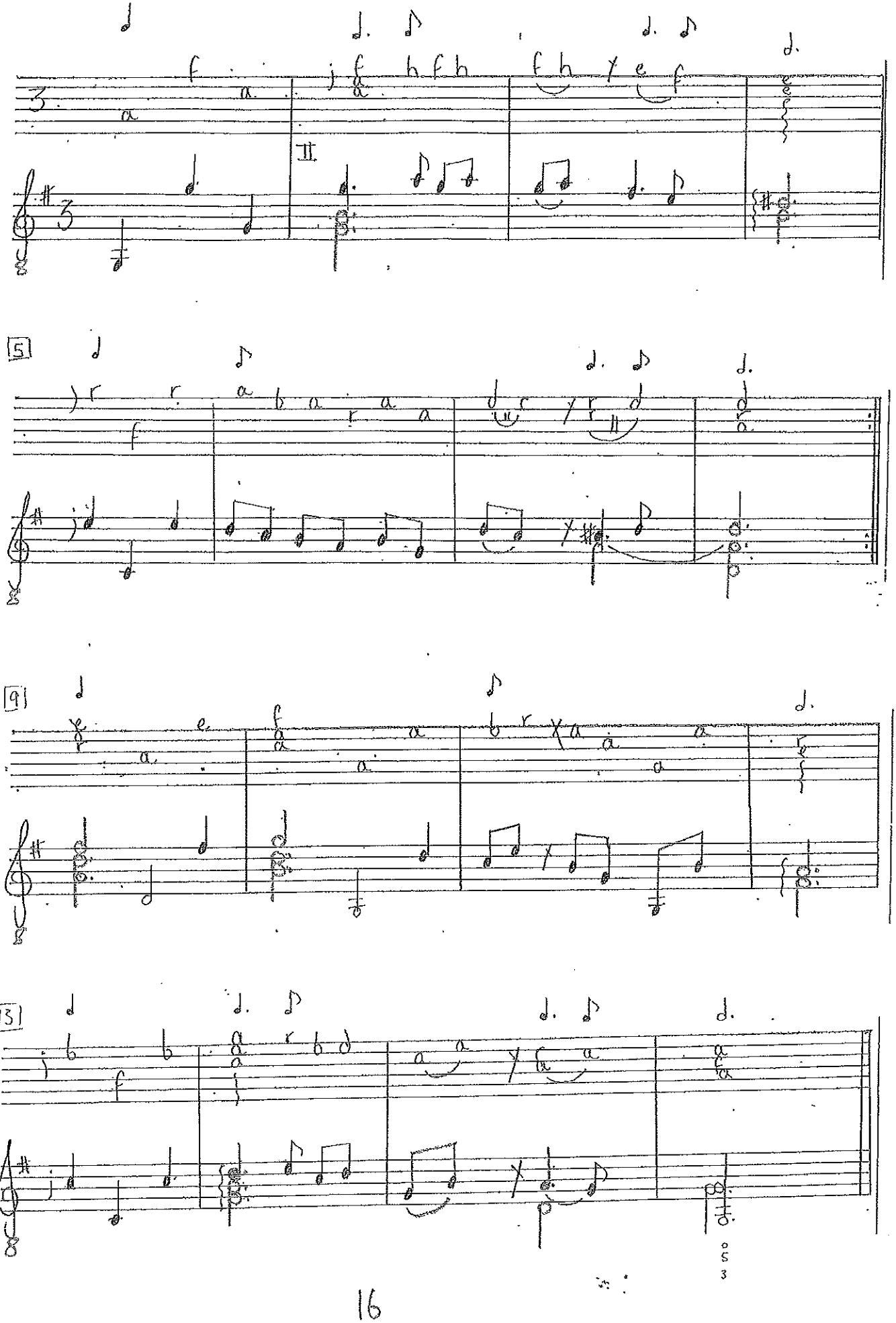
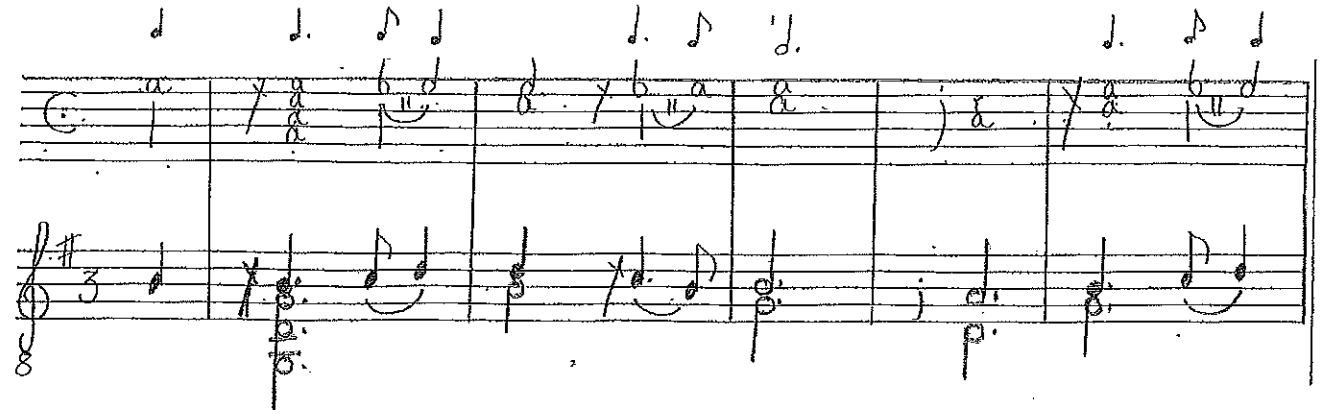
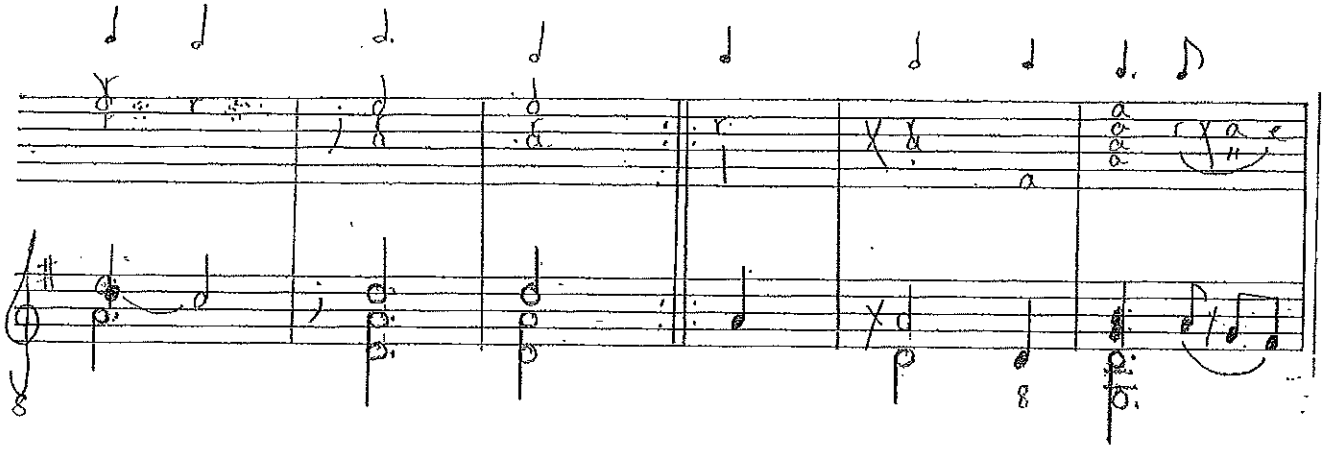


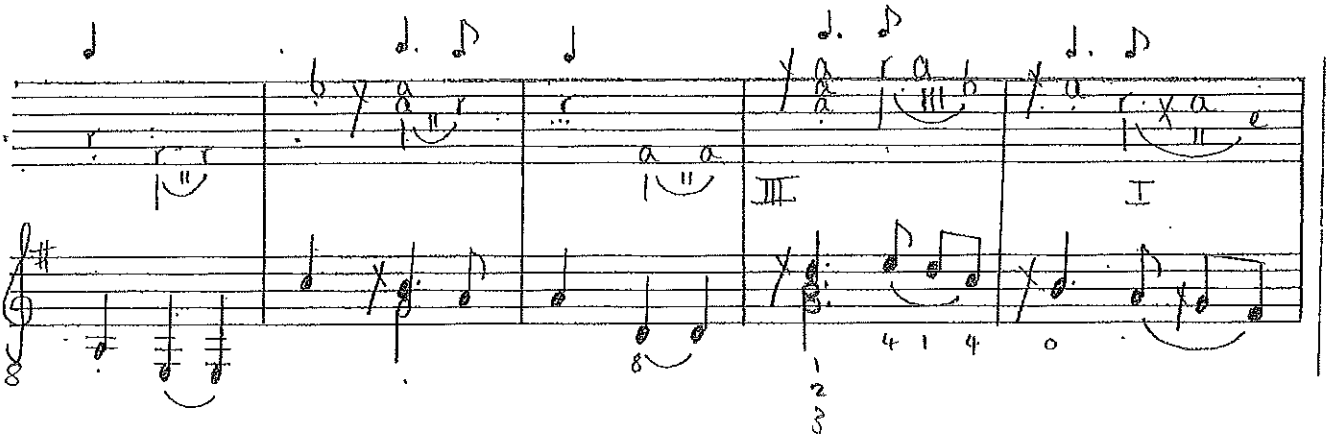
Sarabande 36

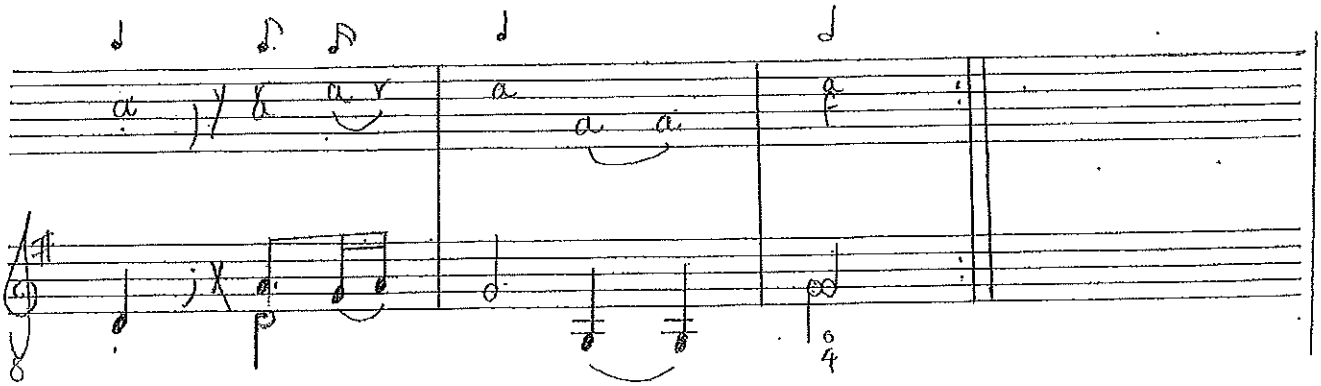


A French Courante

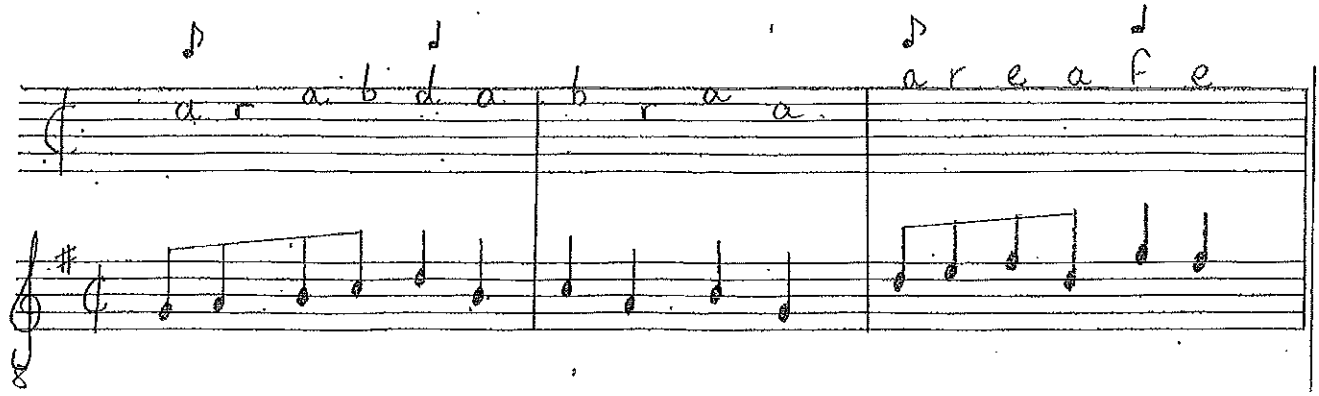


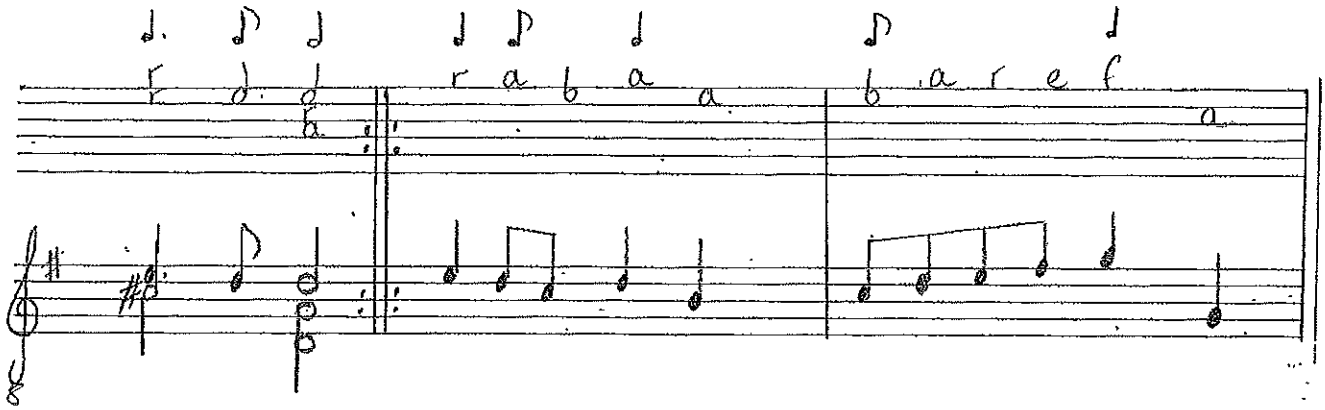


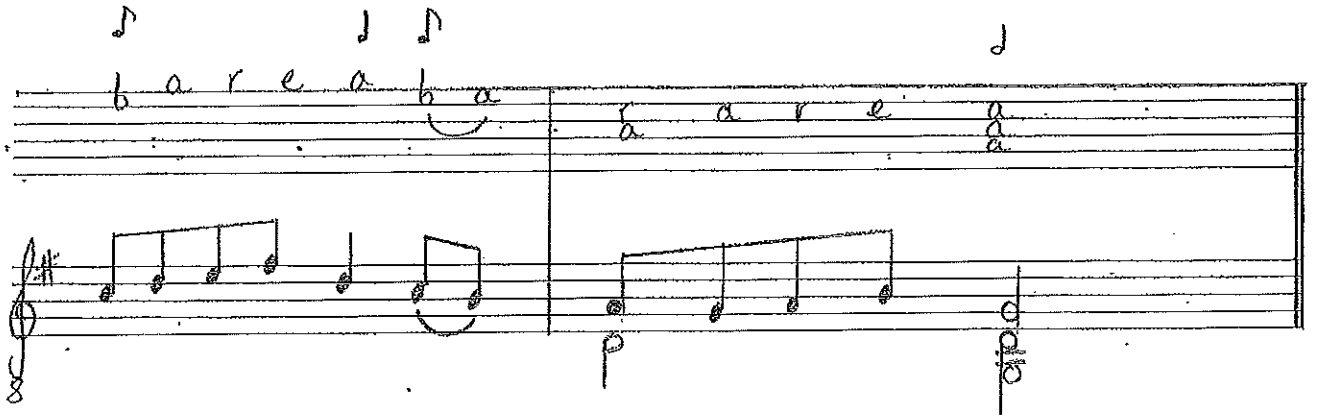




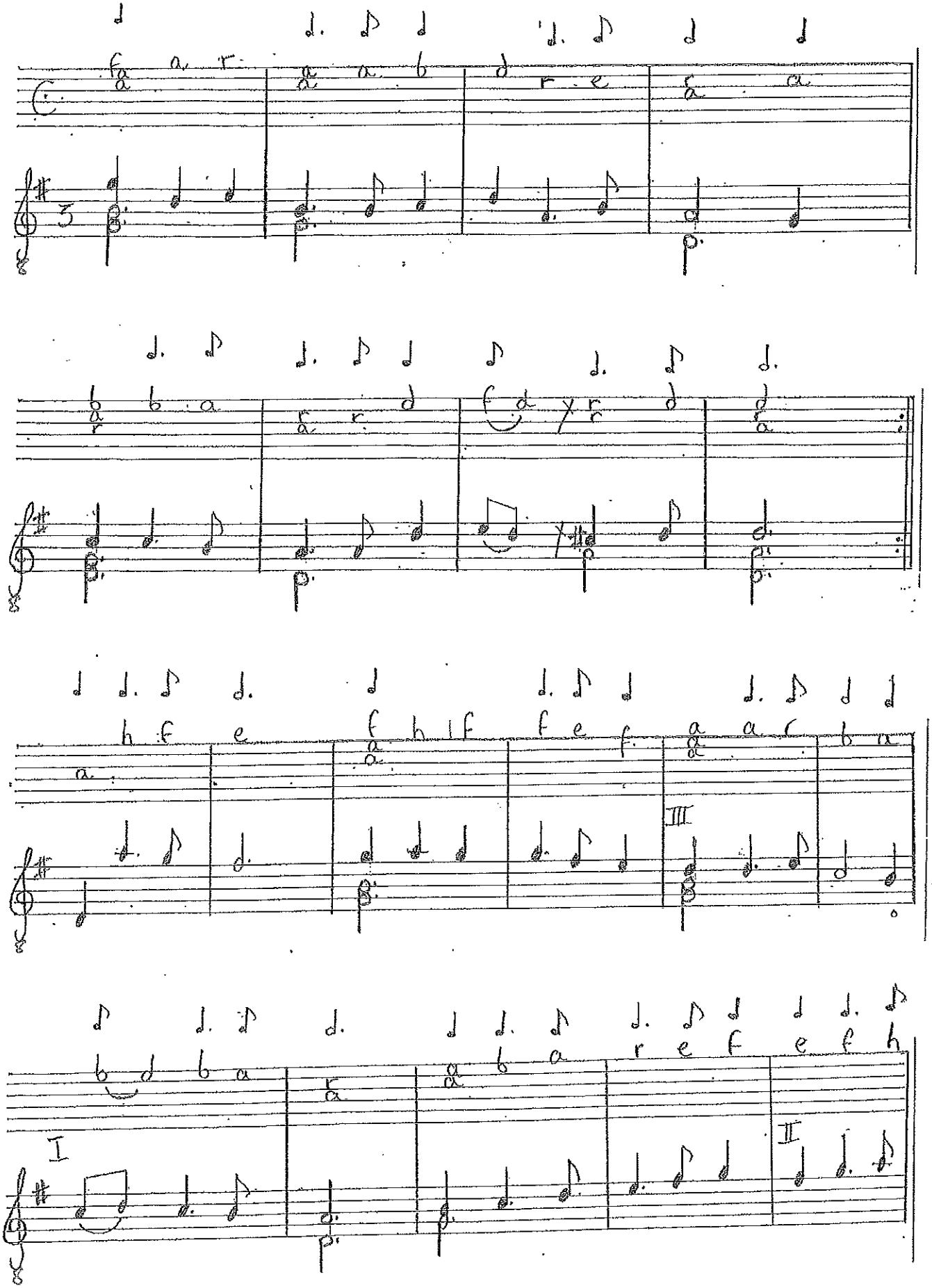
An Ayer 38

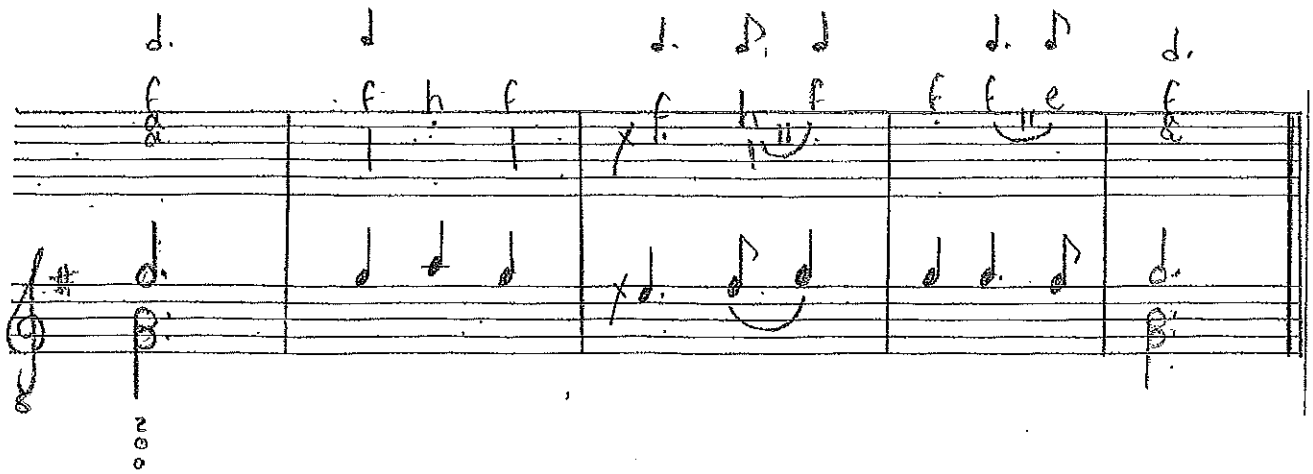




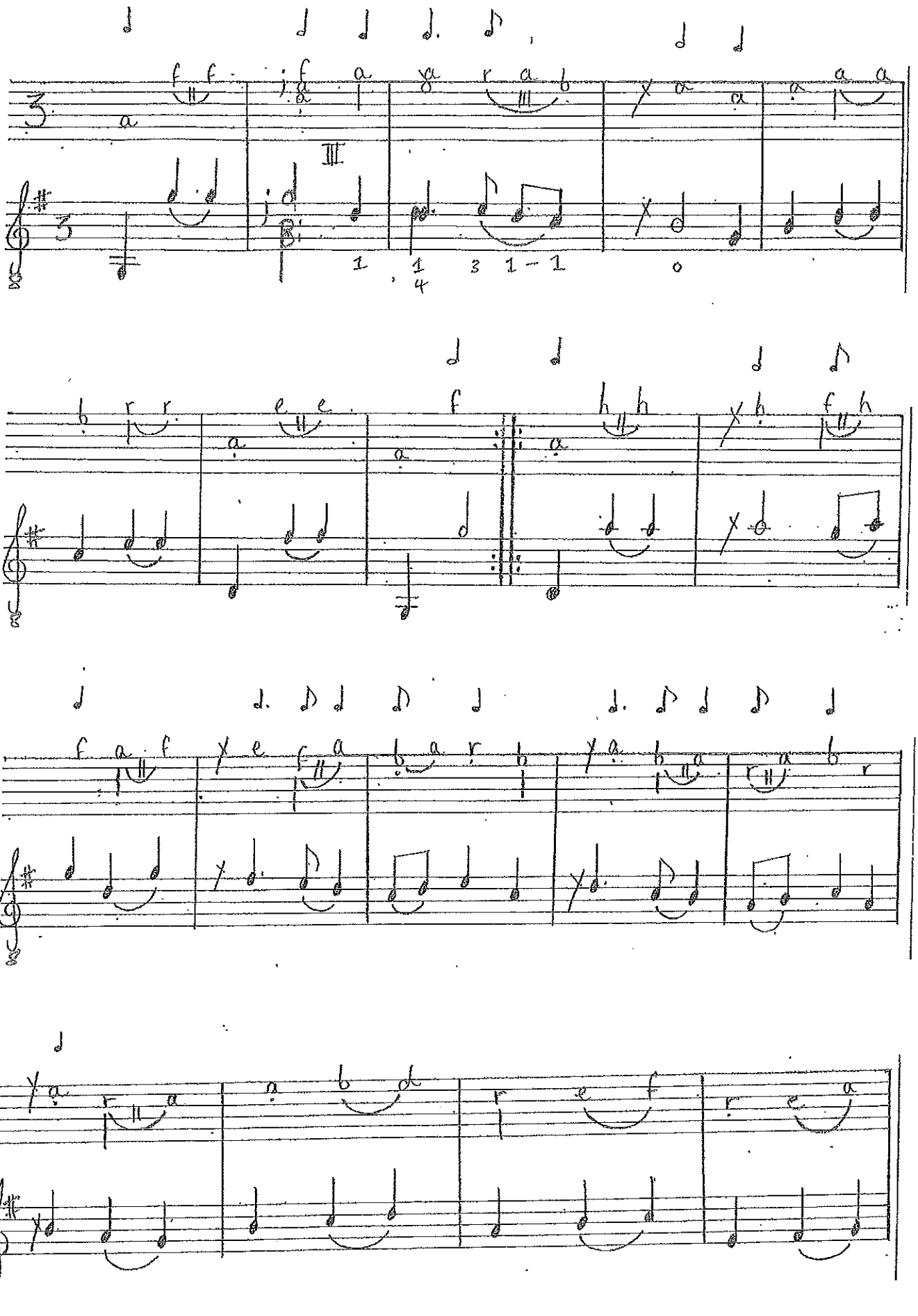


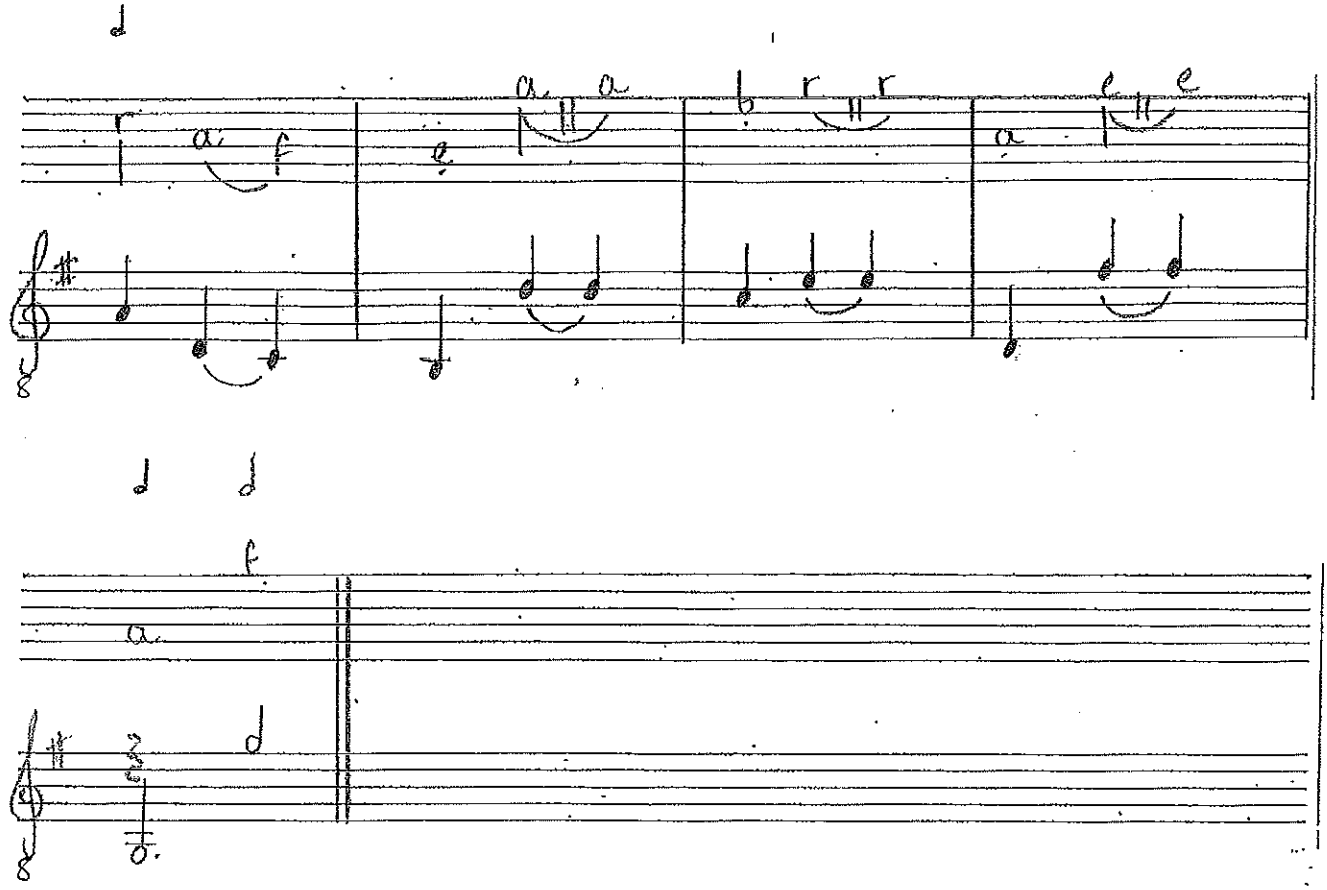
La Altes 39



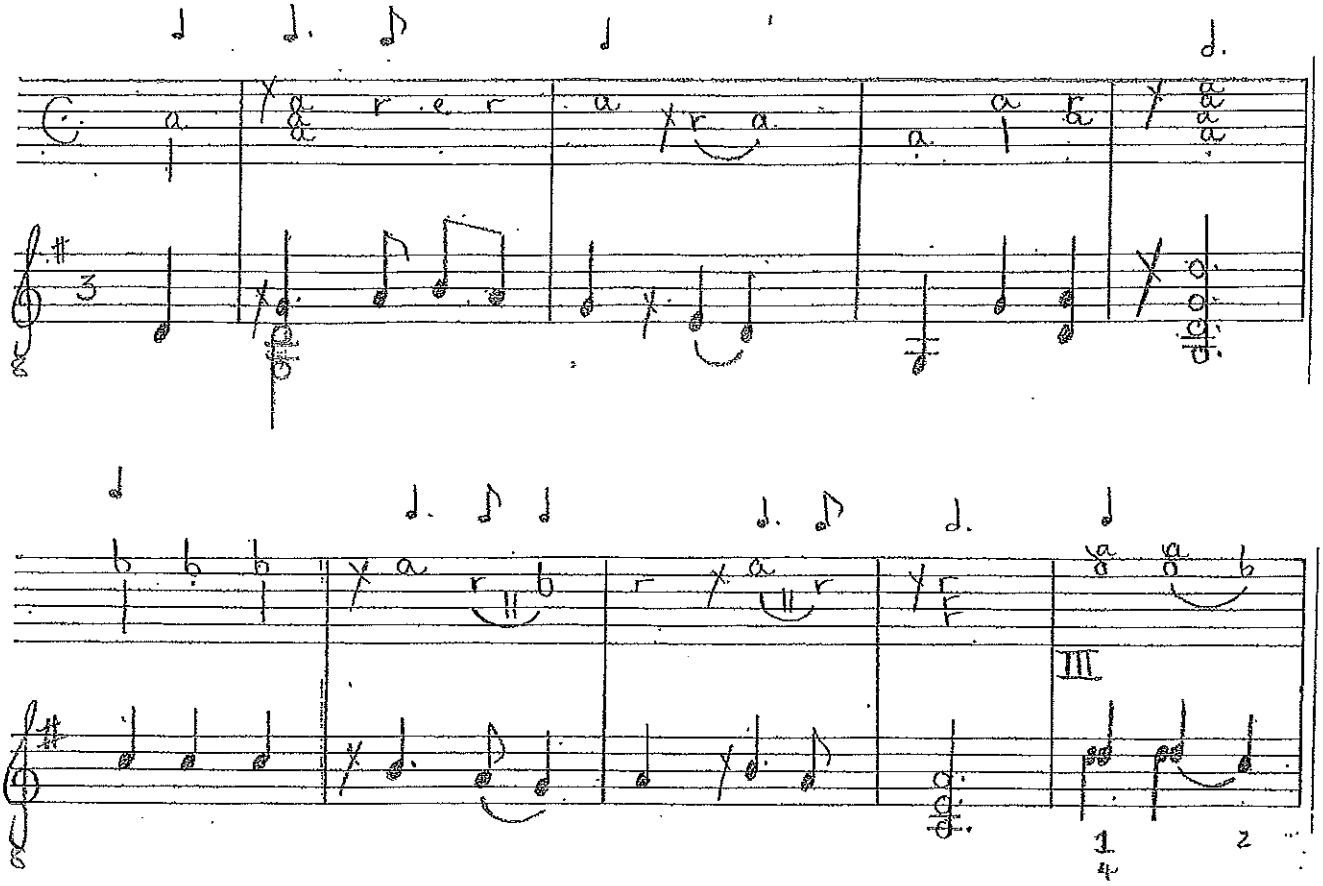


The Gillyflower

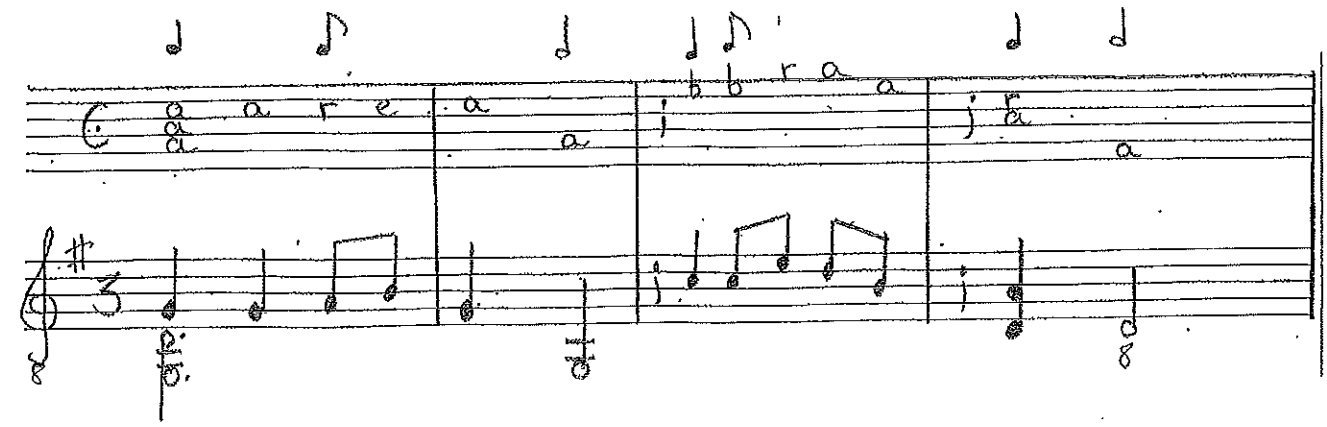


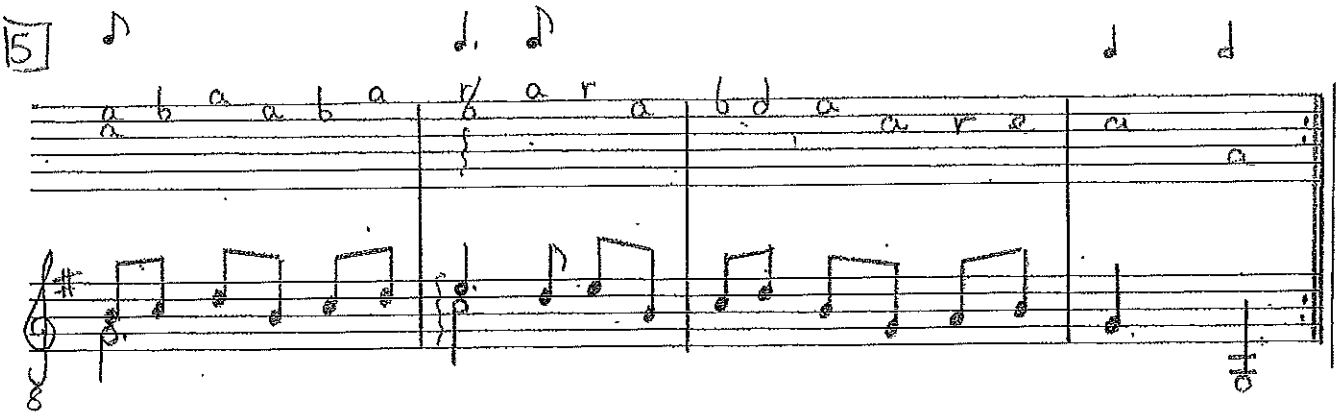


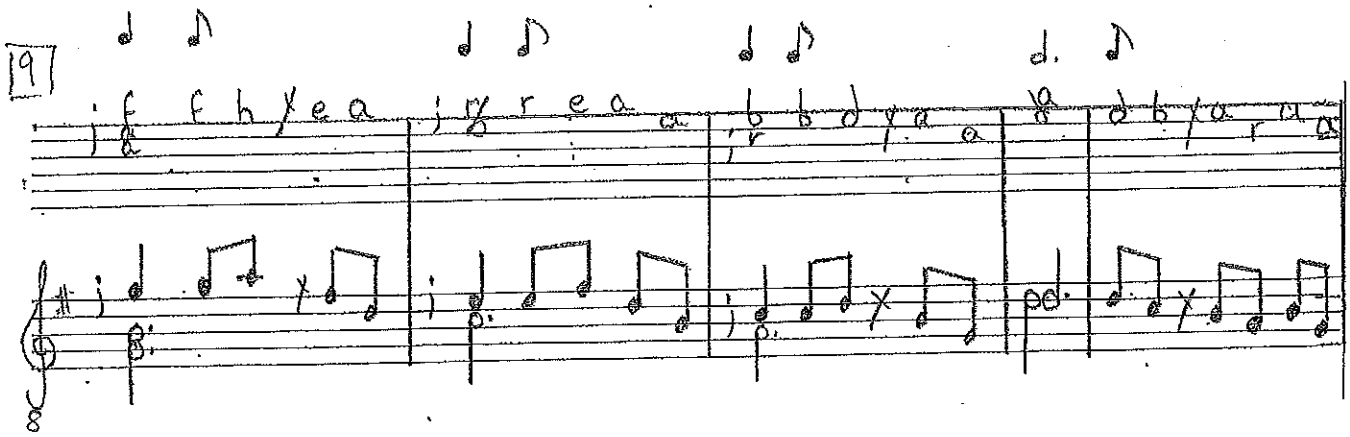
Franklin

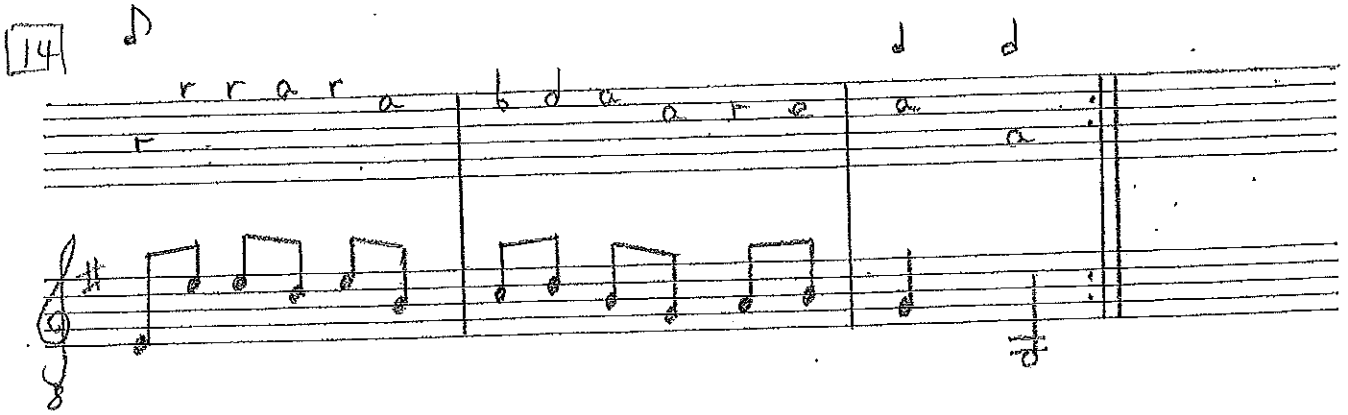


Lamentation 42

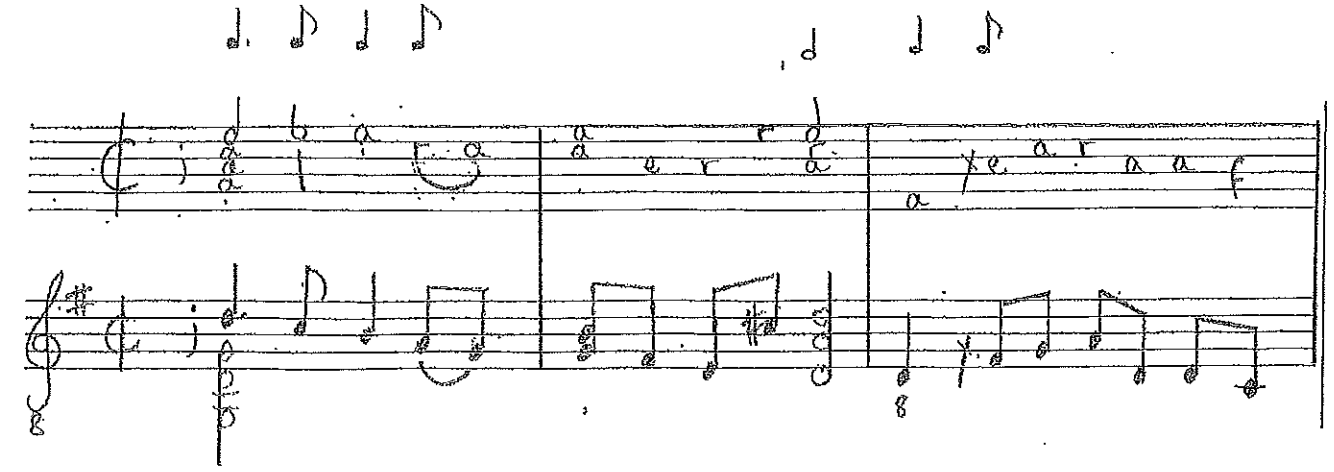


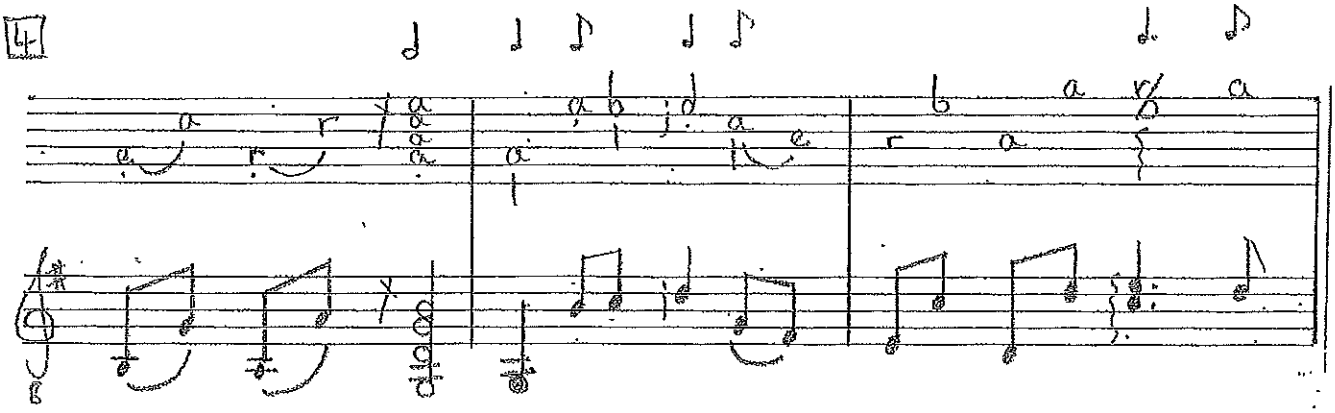


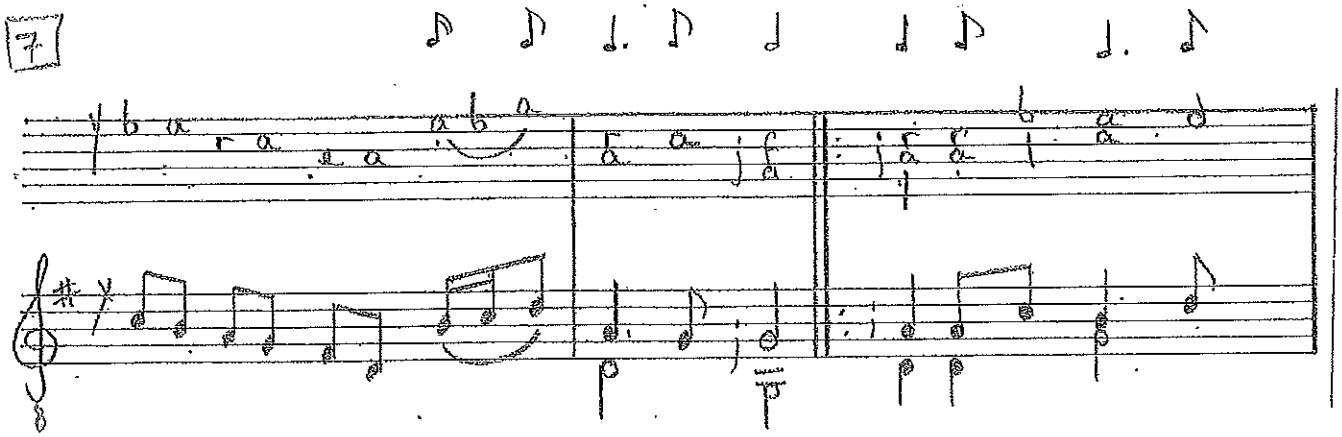


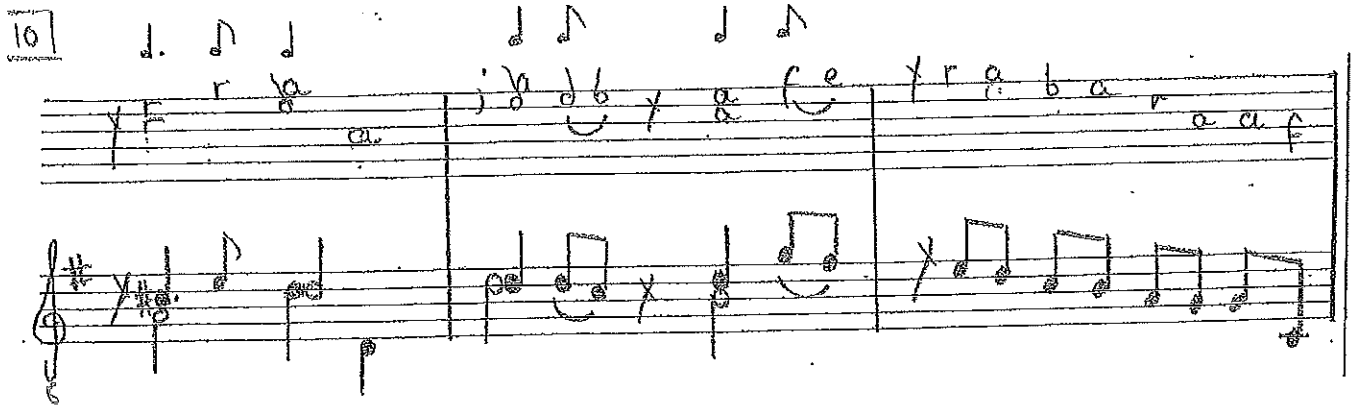


Almaine 43









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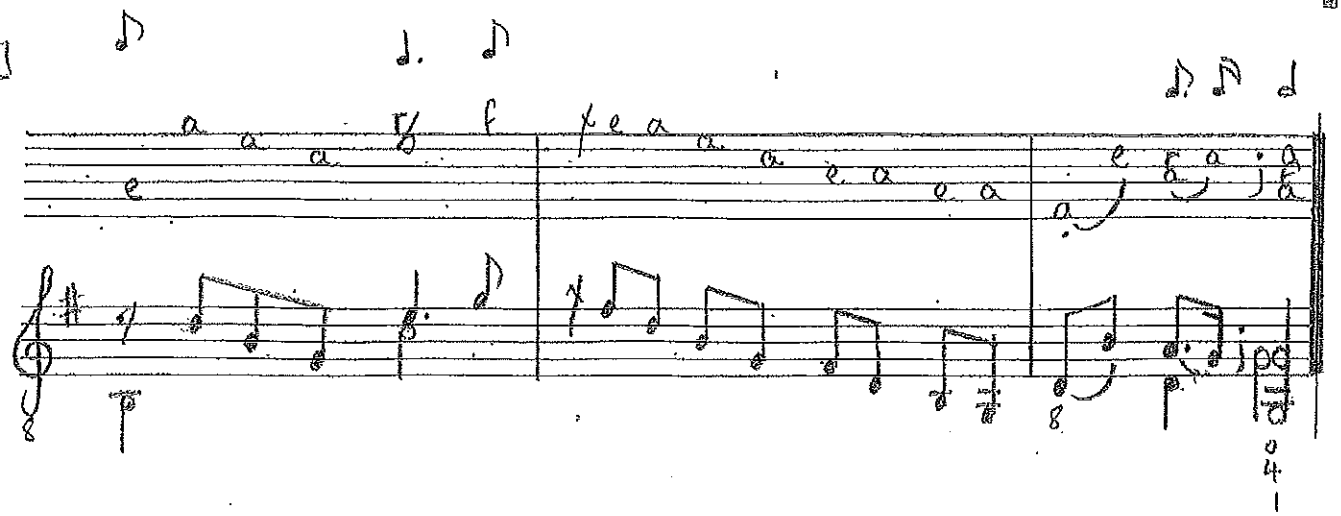
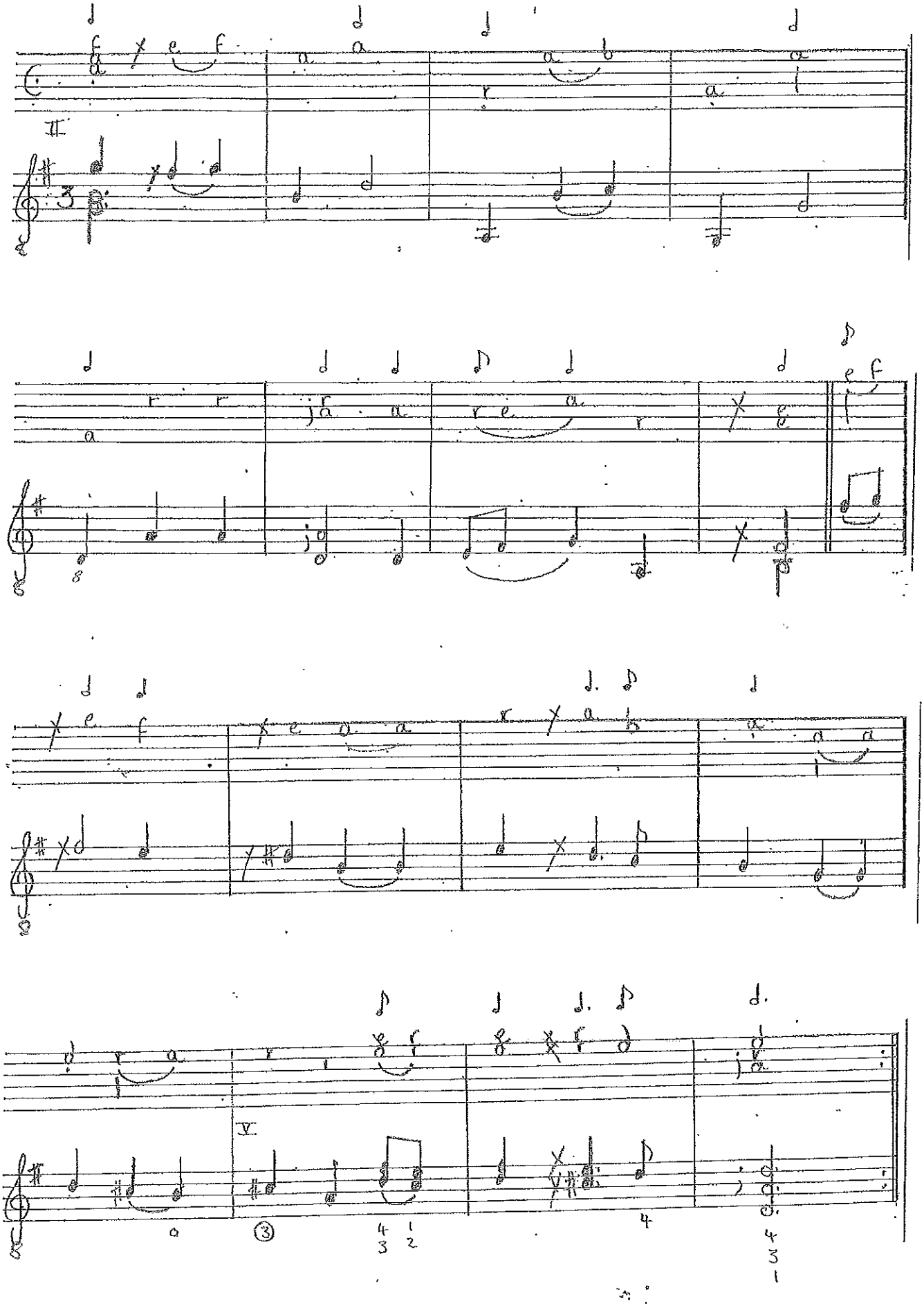
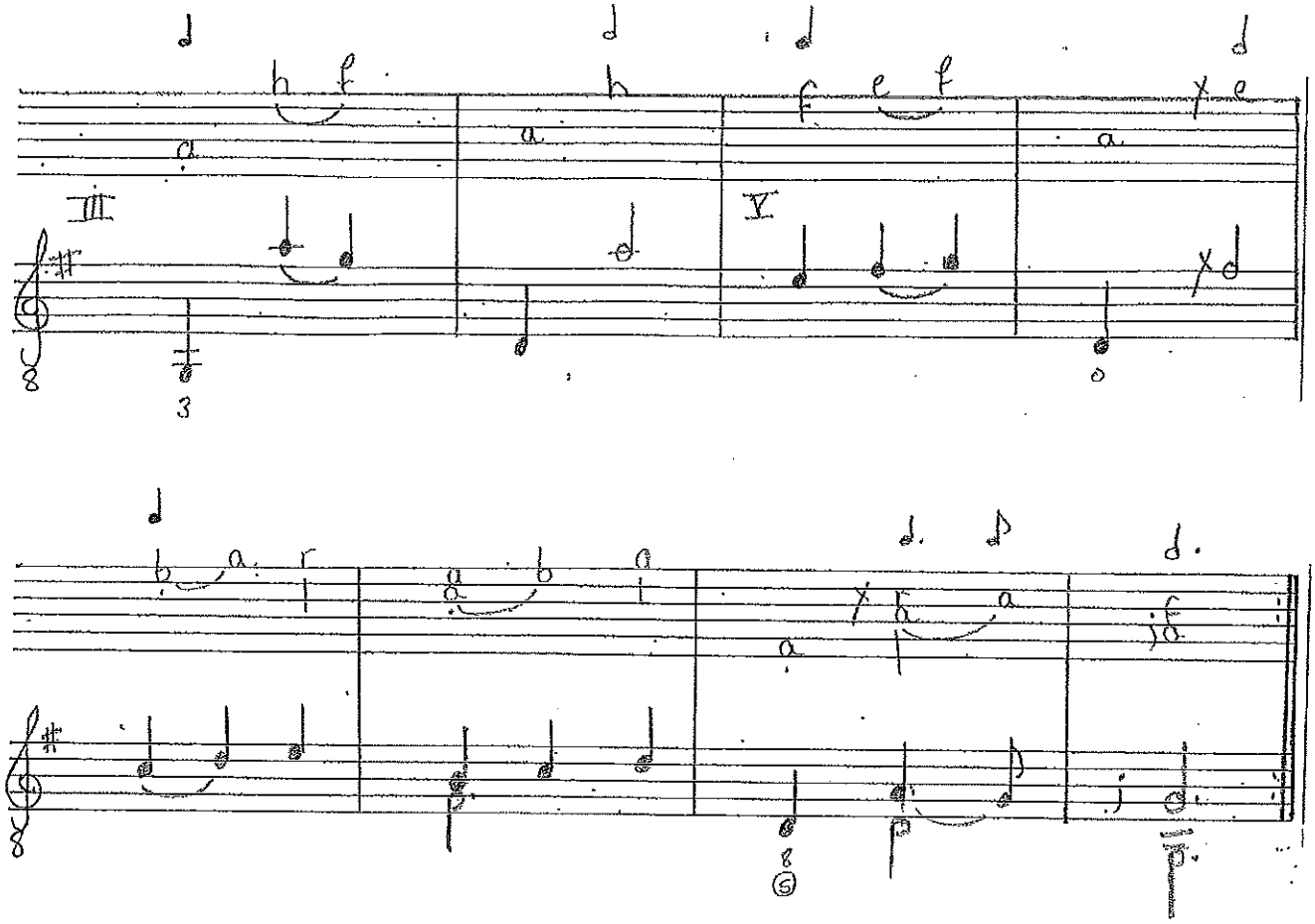
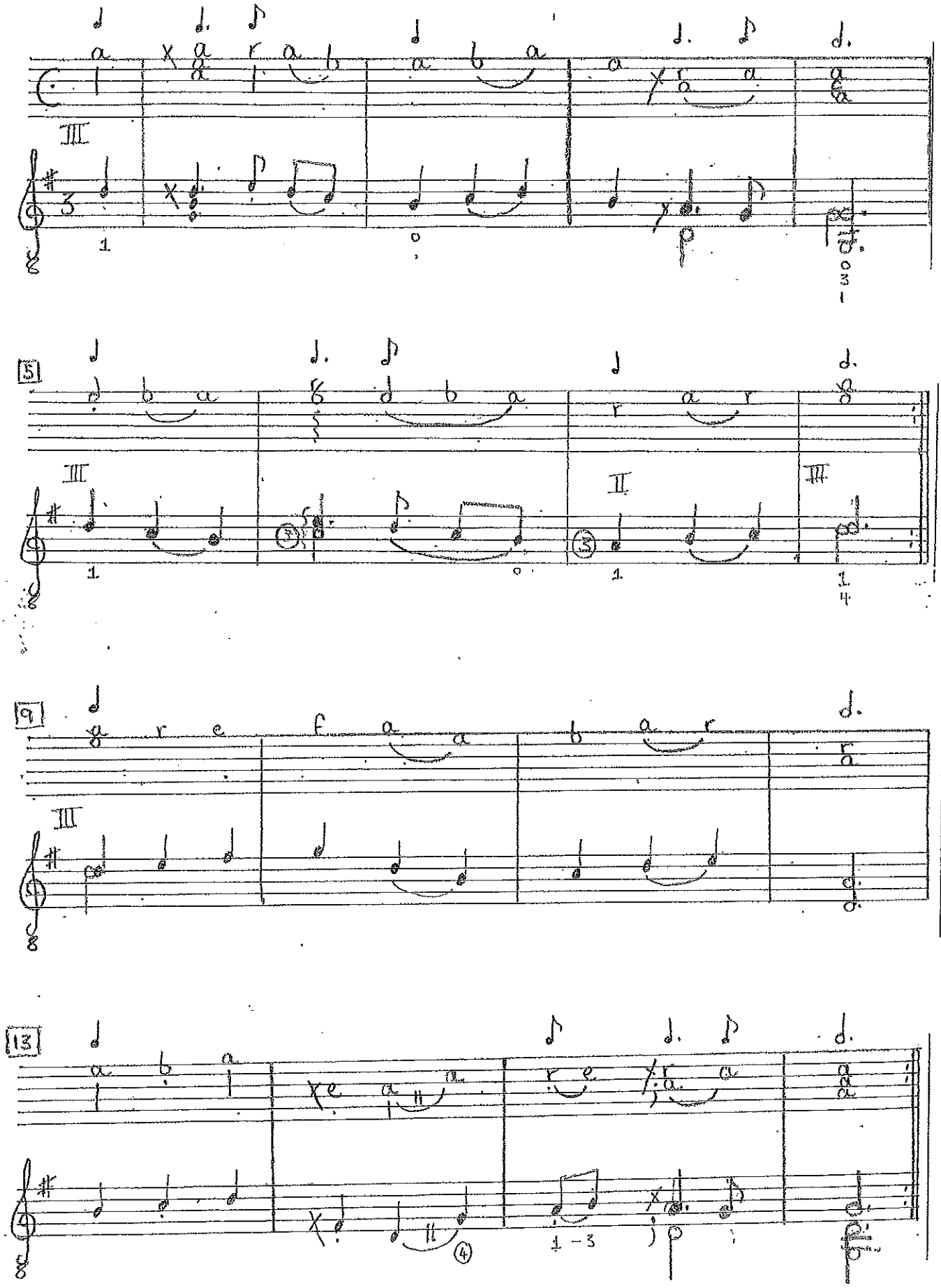


Sarabande 44





Courante 45



Appendix 1 – Original Manuscript

The following are copies of the pieces from source Oxford, Bodleian Library Music School MS F.575. The copies are presented in the same order as the transcriptions, and are provided as a further comparative resource for the reader.

Prelude – begins on fifth stave

Sarabande 31

Post Nag

Prelude 32 – begins on third stave and continues for three pages, ends on first stave on third page

Almaine 33 – begins on second stave

Almaine 34

Couranto 35

Sarabande 36

A French Couranto – begins on fourth stave

Ayer 38

La Altes 39 – begins on third stave

The Gillyflower

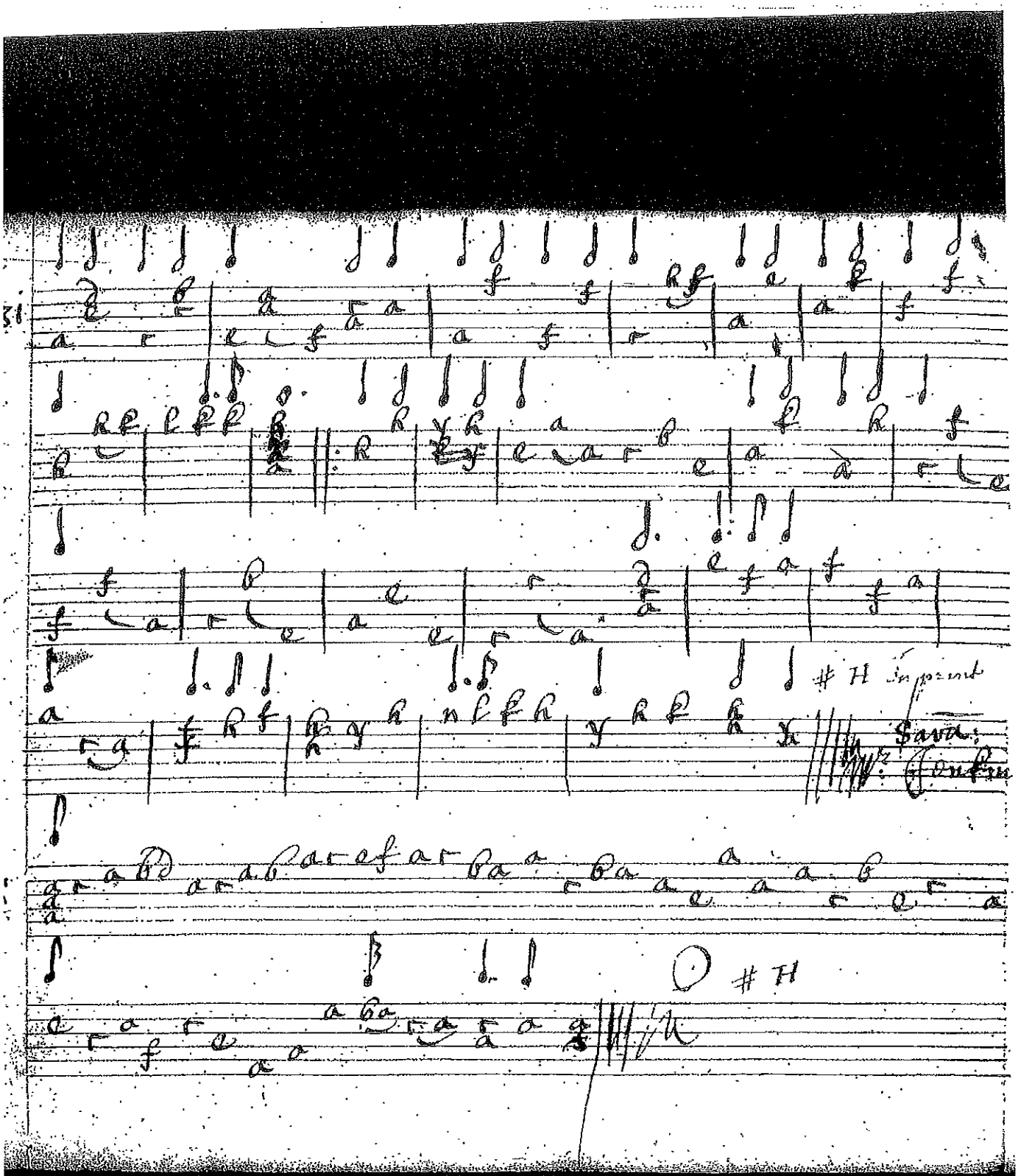
Frankline – begins on fourth stave

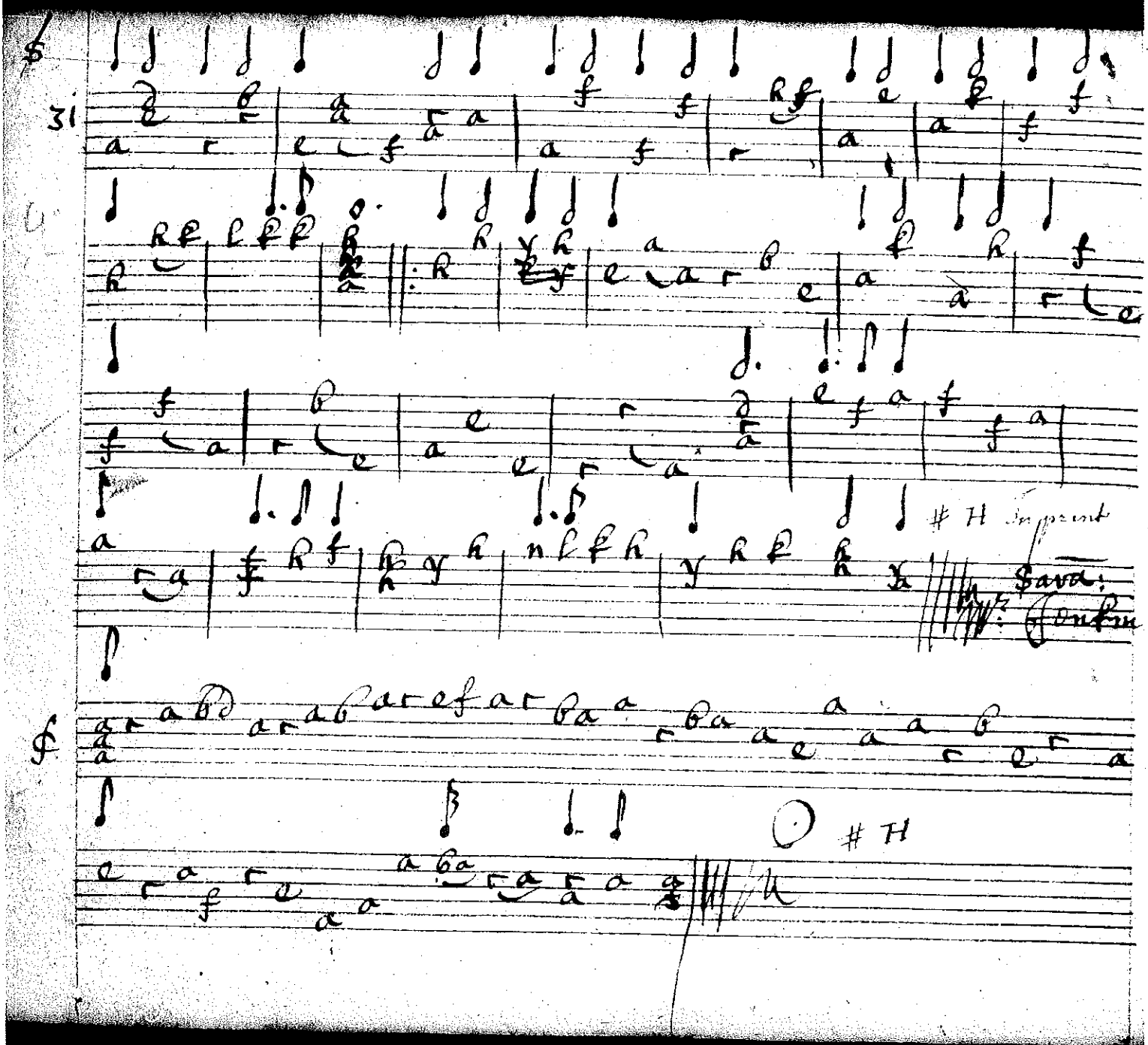
Lamentation

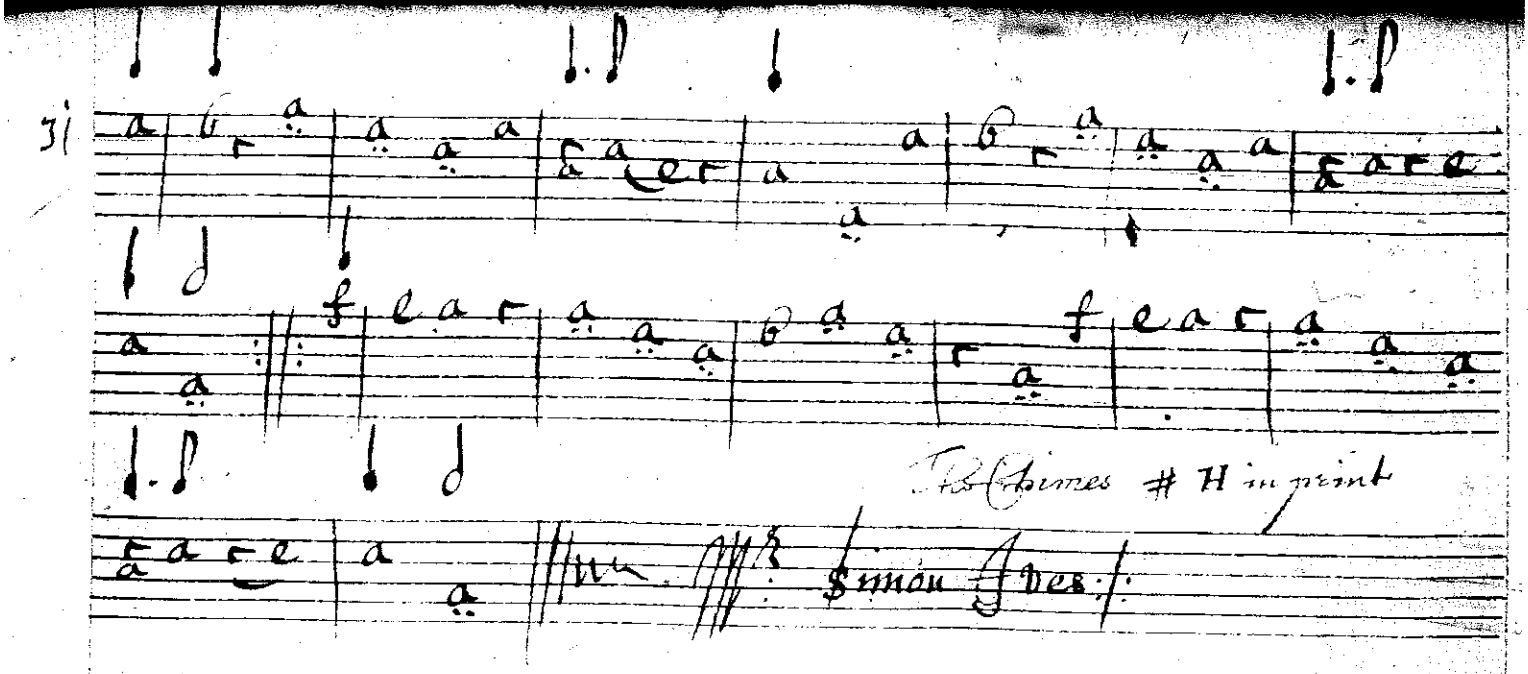
Almaine 43

Sarabande 44 – begins on second stave

Couranto 45 – begins on fifth stave



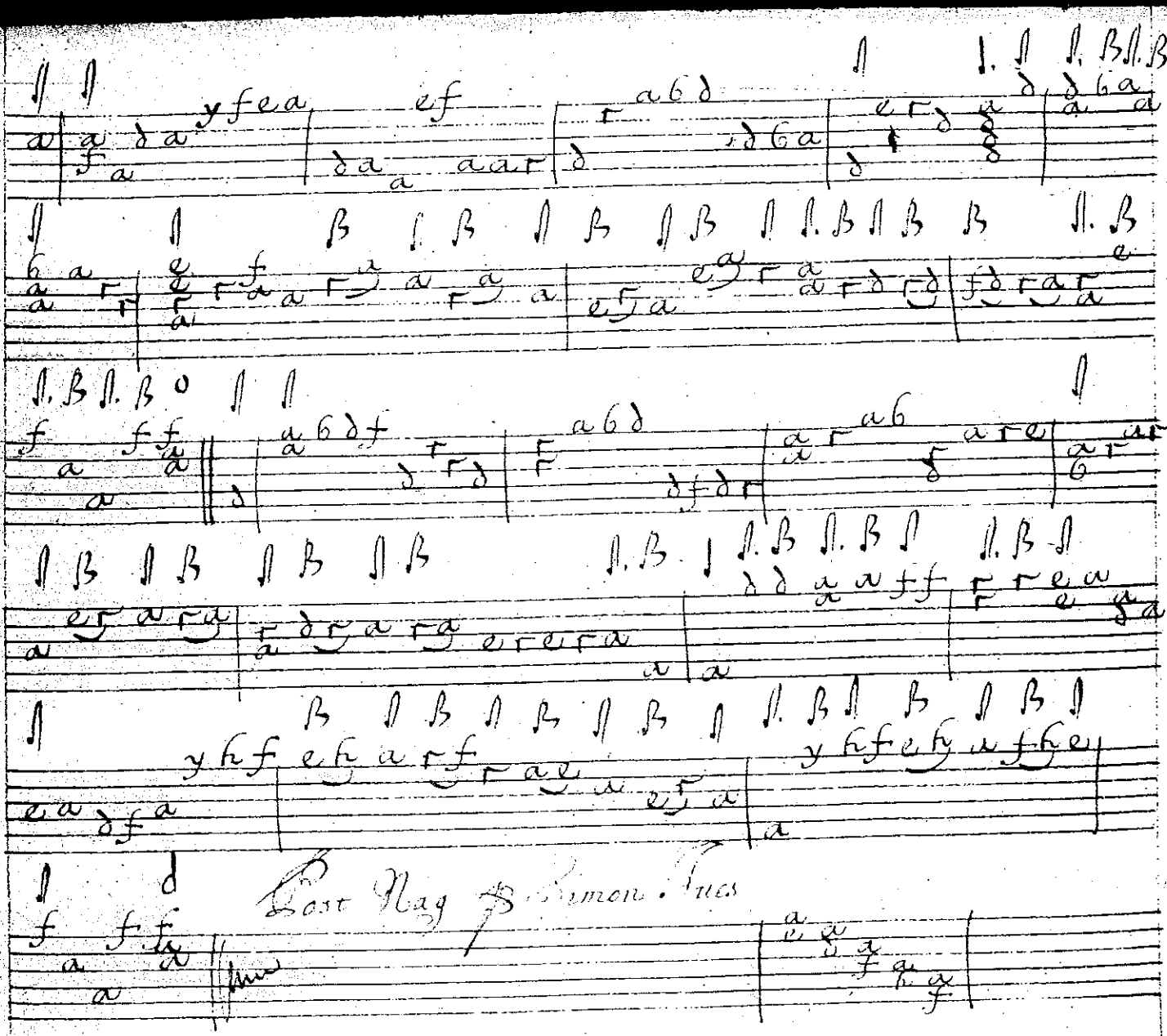

31
H Imprint
Sava:
H

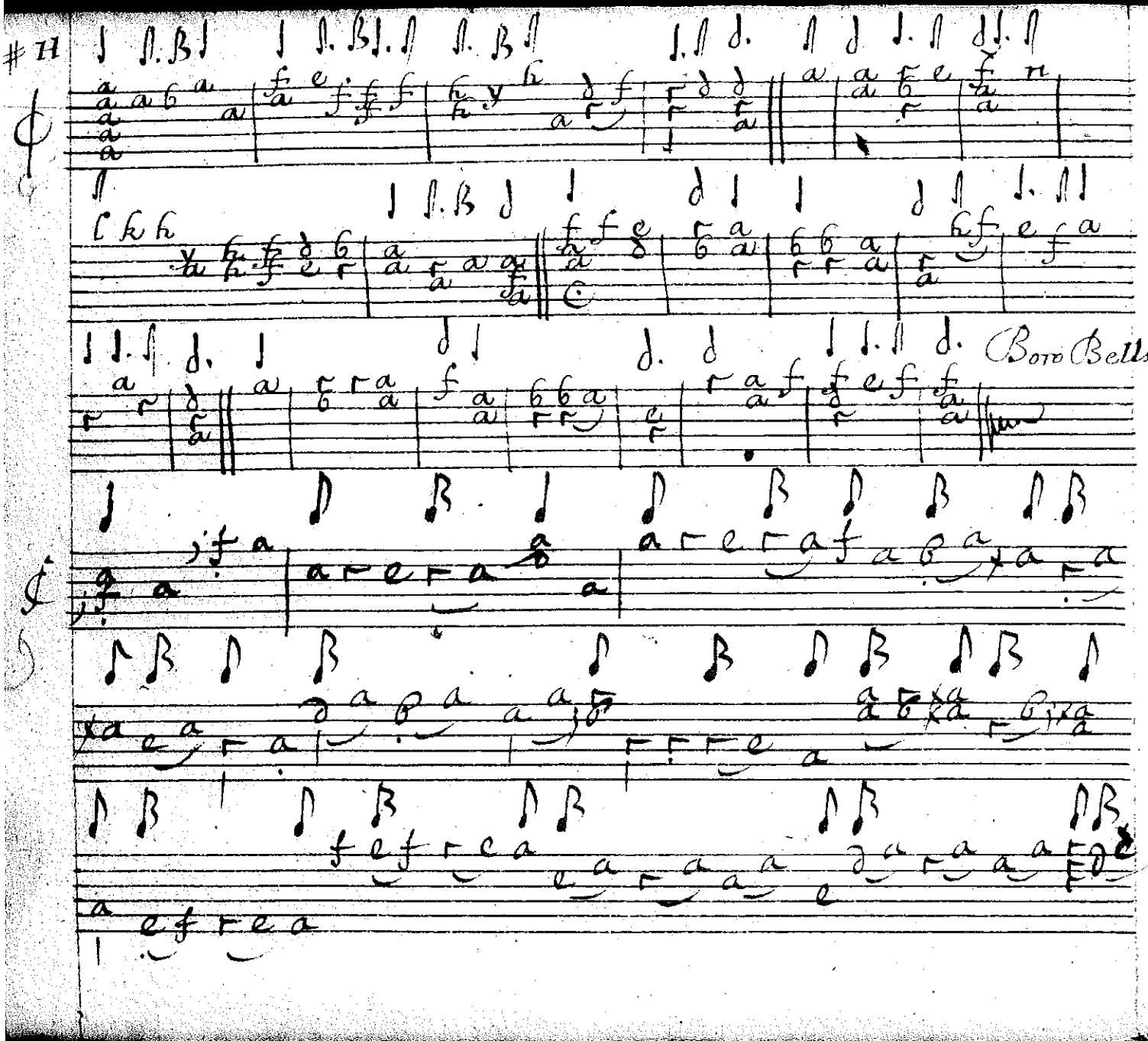


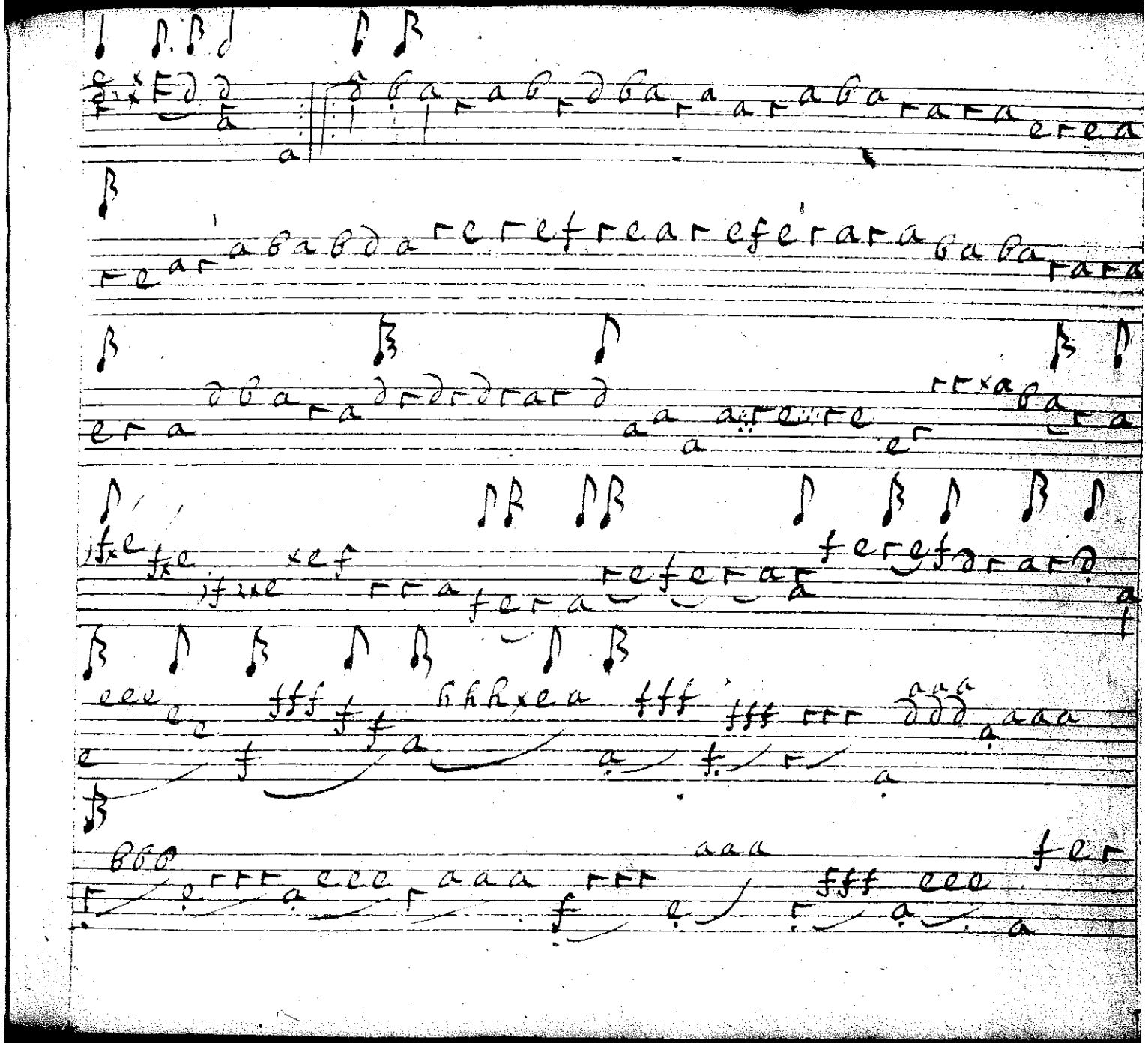
31

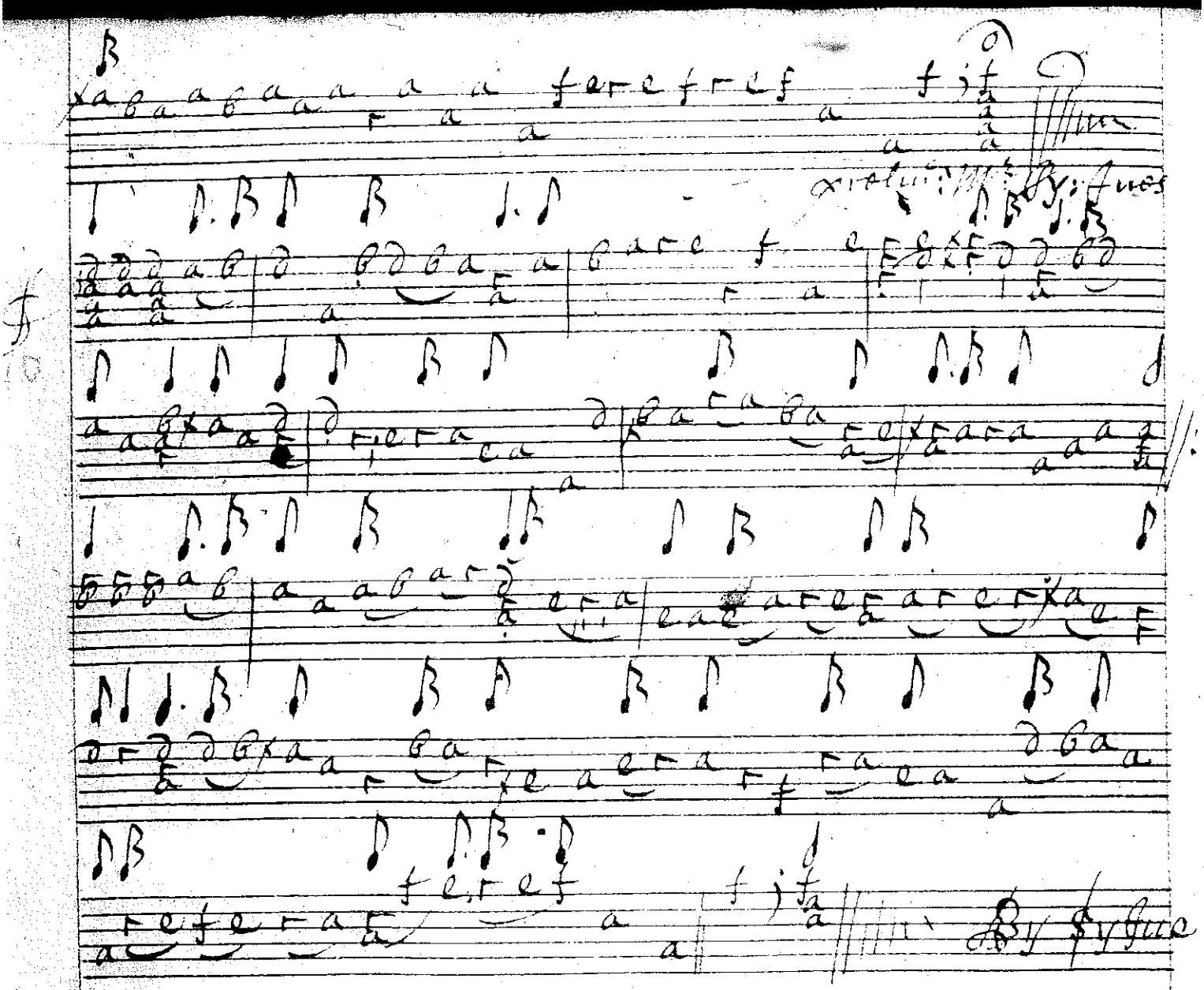
The Chimes # H in print

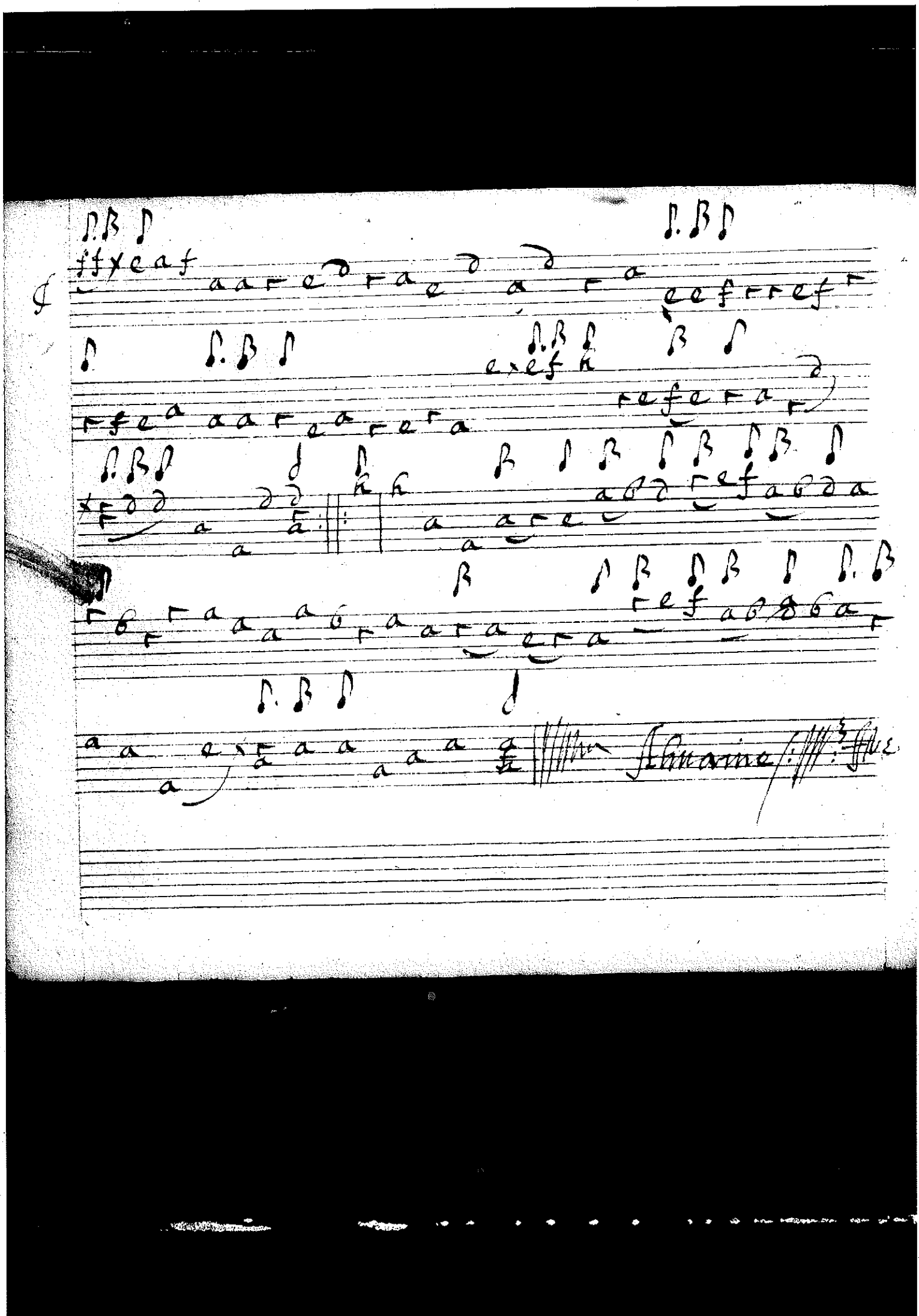
Simon Ives

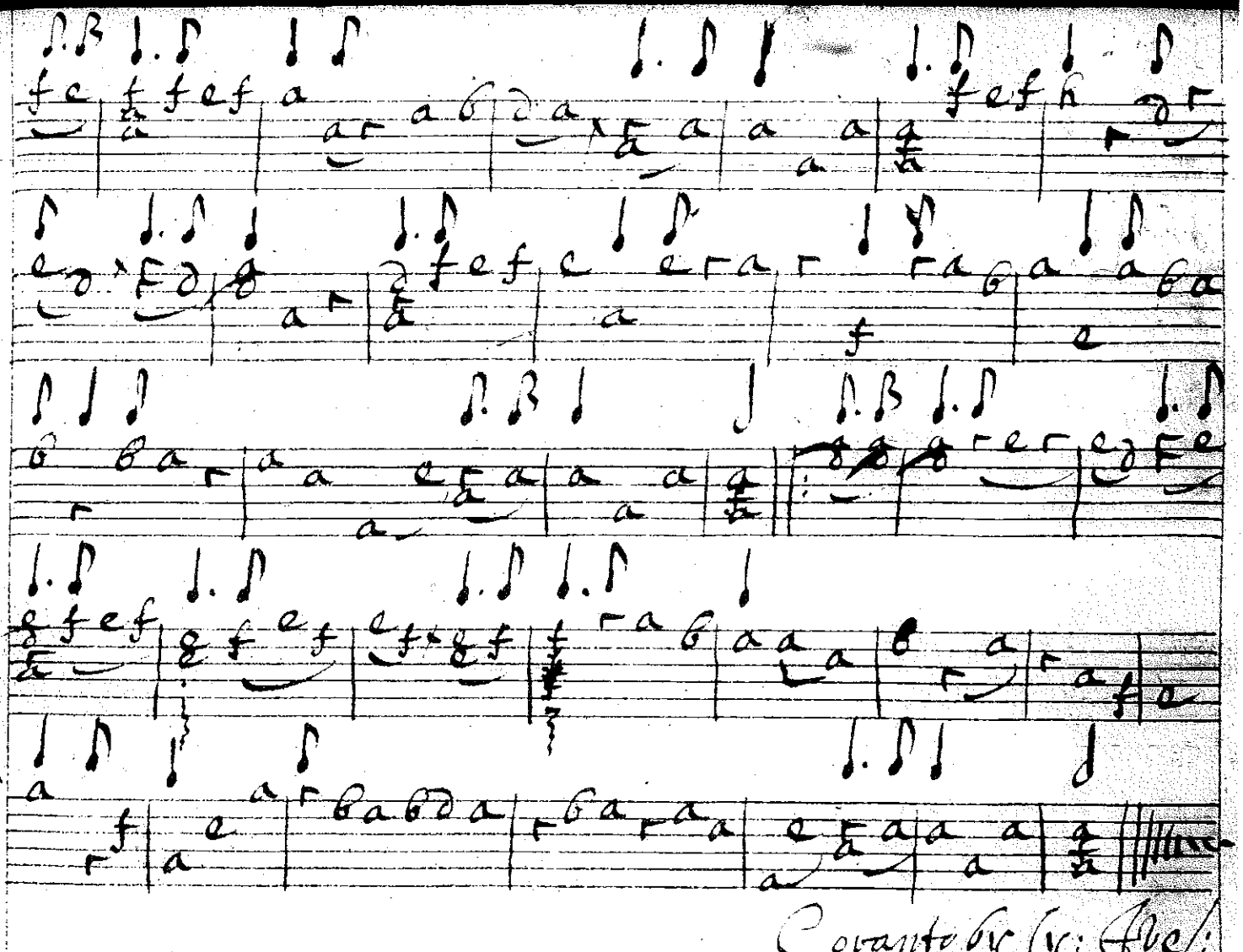

Last Nag

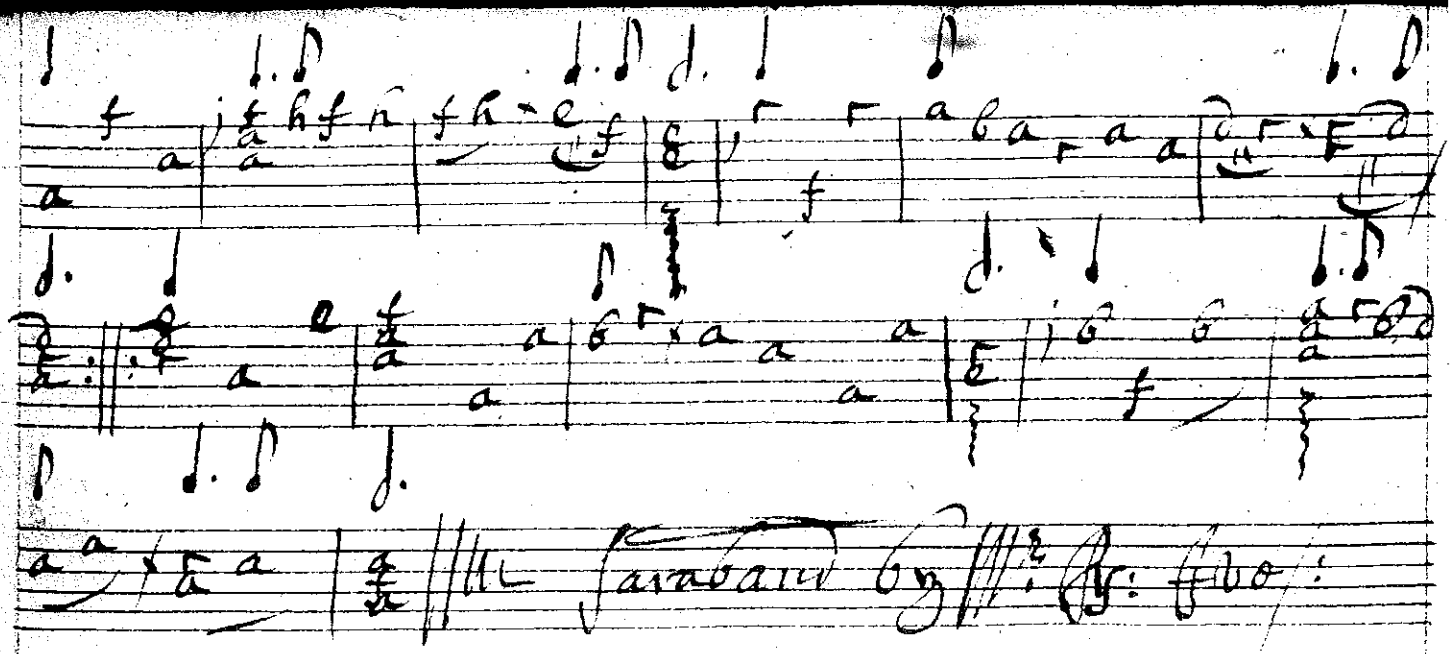

Boro Bells

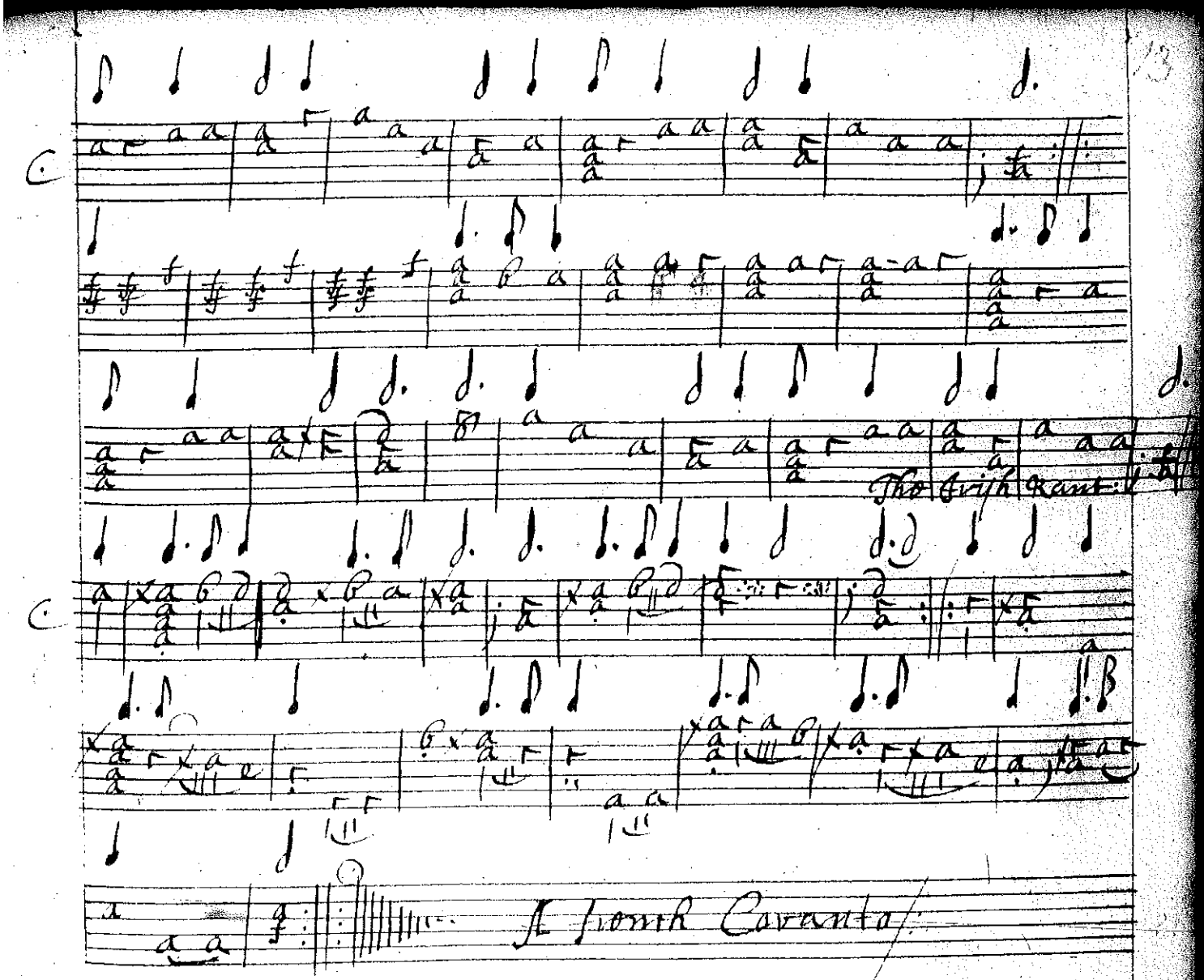


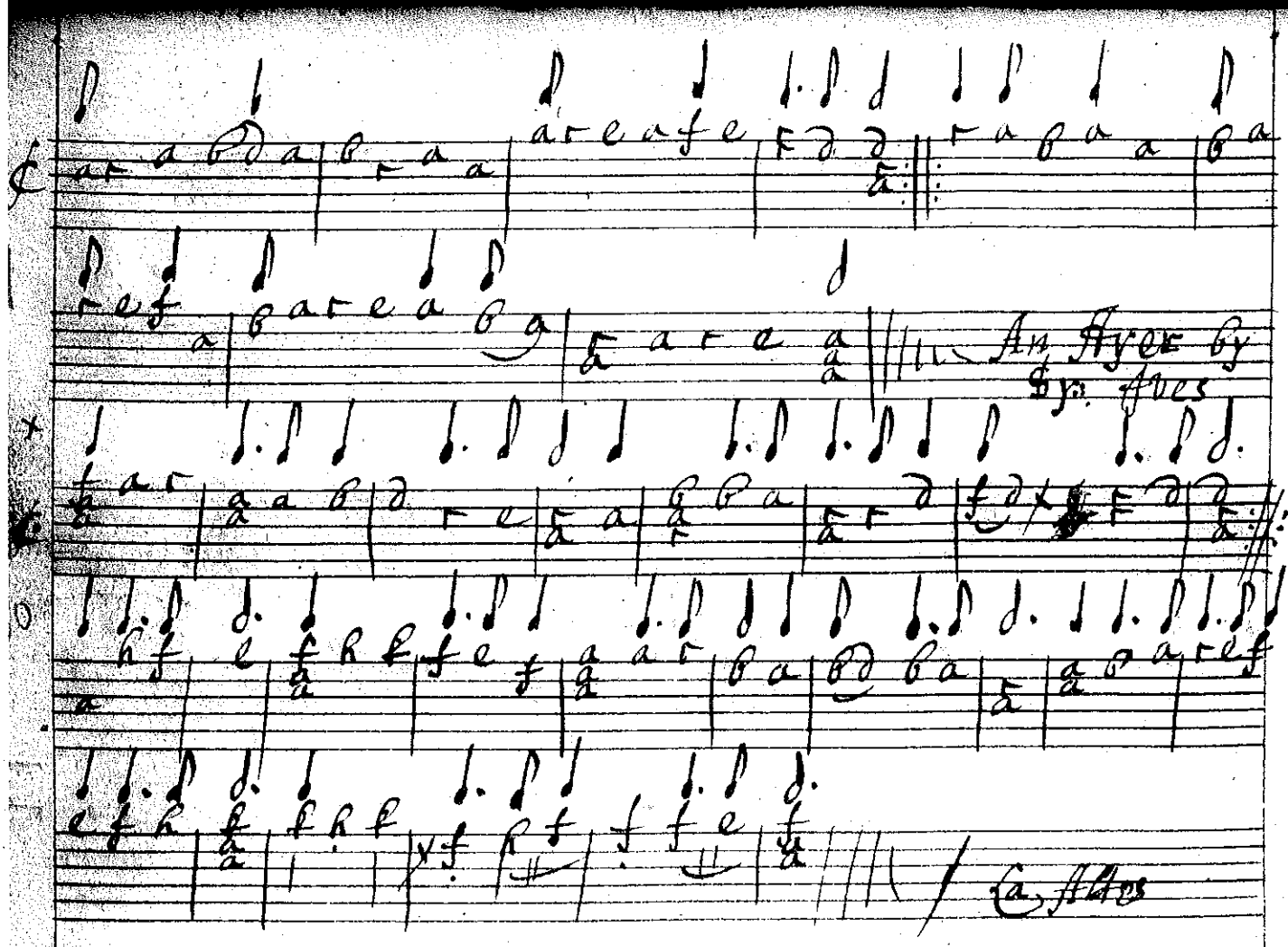
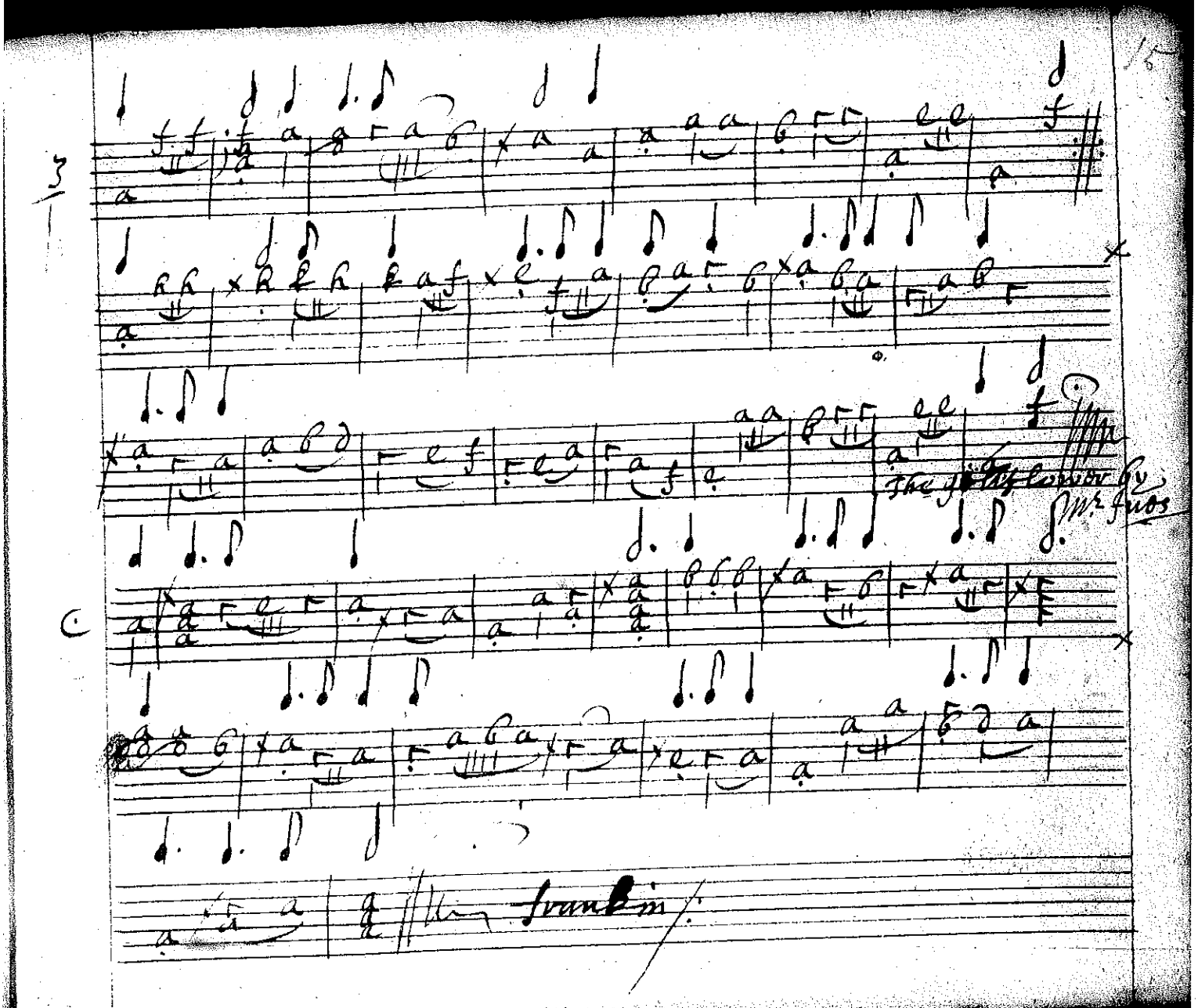
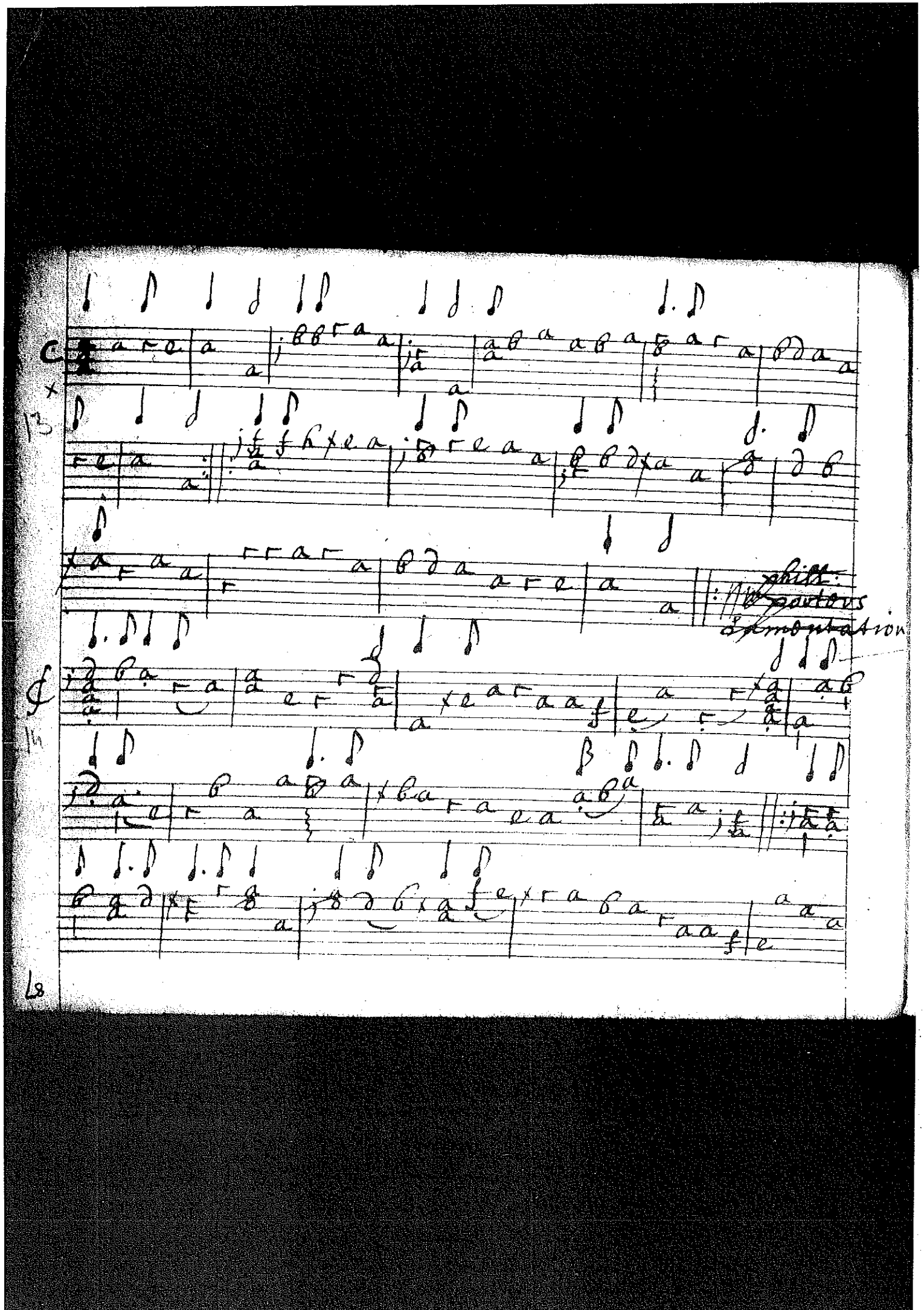
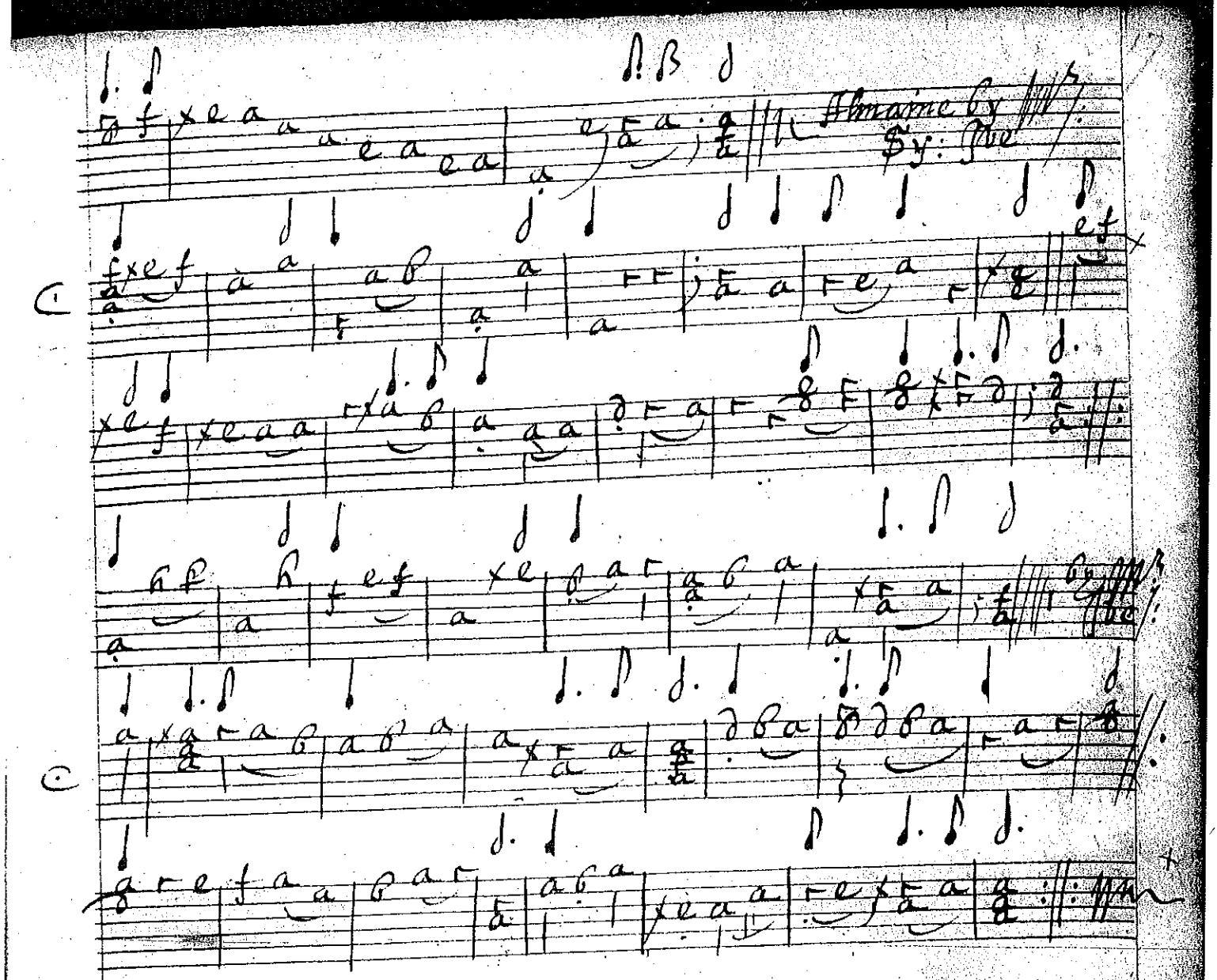









Tho Irish Kant:
A Scotch Covanto


An Ayer by
Dr. Aves
Ca Altos