

**THE TRIO SONATA IN RESTORATION
ENGLAND (1660-1714)**

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ABSTRACT

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After the Restoration, English musical life underwent a considerable change. Although a great deal of early seventeenth-century music, such as fantasia suites, remained in circulation both inside and outside the court, a new instrumental genre from Italy gained immense popularity. The Italian trio sonata eventually came to occupy a prominent position in English musical life and, when at the turn of the century the prints of Corelli's music arrived, it almost swept away any kind of English instrumental music. However, when and how the sonata was introduced into England is still not fully understood.

The main aim of this dissertation is to understand how the sonata was introduced and received in England and to understand its influence on English sonata composers during the latter part of the seventeenth century. Thus, this dissertation first considers the background to the introduction of trio sonatas and the seventeenth-century English music collections containing them in an attempt to assess their currency and dissemination in English musical circles. The remainder of this dissertation primarily deals with English trio sonatas written either abroad or in England. Musical examples are given to illustrate their musical style and to demonstrate how they are influenced by the Italian sonata. Physical evidence of manuscripts is cited to offer a chronology of English trio sonatas. The last part of the study focuses on Corelli's music and his influence on English music, which continued throughout the eighteenth century, in order to understand the importance of its contribution to music-making in England.

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Frequently cited books and journals

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- Allsop (1989) P. Allsop, 'Problems of Ascription in the Roman *Simphonia* of the late Seventeenth Century: Colista and Lonati', *MR*, 50 (1989), 34-44.
- Ashbee (2008) *The Viola da Gamba Society Index of Manuscripts Containing Consort Music*, vol. ii, ed. A. Ashbee, R. Thompson and J. Wainwright (Aldershot, 2008).
- Catalogue (Oxford) Oxford Music School Catalogue
- Caudle (1975-6) M. Caudle, 'The English Repertory for Violin, Bass Viol and Continuo', *Chelys*, 6 (1975-6), 69-75.
- Crosby (1986) B. Crosby, *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford, 1986).
- Crum (1967) M. Crum, 'Early List of the Oxford Music School Collection', *ML*, 48 (1967), 23-34.
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- MB *Musica Britannica*
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- Willetts (1967) P. J. Willetts, 'Autograph Music by John Jenkins', *ML*, 48 (1967), 124-26.
- Zimmerman (1963) F. Zimmerman, *Henry Purcell 1659-1695: an Analytical Catalogue of his Music* (London, 1963).

Periodicals

<i>EM</i>	<i>Early Music</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JRMA</i>	<i>Journal of the Royal Musical Association</i>
<i>JVdGSA</i>	<i>Journal of the Viola da Gamba Society of America</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MR</i>	<i>The Music Review</i>
<i>MT</i>	<i>The Musical Times</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RMARC</i>	<i>Royal Musical Association Research Chronicle</i>

General abbreviations

f.(ff.)/p.(pp)	folis(s)/pages
mvt.	movement
b	bass
bc	basso continuo
tpt	trumpet
vn	violin

RISM Library Sigla

Belgium

B-Bc Brussels, Koninklijk Conservatorium/Conservatoire Royale

Germany

D-Hs Hamburg, Staats-und Universitätsbibliothek

France

F-Pn Bibliothèque Nationale

Great Britain

GB-Cfm Cambridge, Fitzwilliam Museum

GB-Ckc Cambridge, King's College, Rowe Music Library

GB-CH Chichester, West Sussex Record Office

GB-DRc Durham, Cathedral University Library

GB-Lam London, Royal Academy of Music Library

GB-Lbl London, British Library

GB-Lcm London, Royal College of Music Library

GB-Lfom London, Coke collection

GB-Lg London, Guildhall Library

GB-Ob Oxford, Bodleian Library

GB-Och Oxford, Christ Church Library

GB-Y York, Minster Library

Italy

I-Bsp Bologna, Basilica de San Petronio, Archivio

I-Moe Modena, Biblioteca Borromeo

I-Tn Turin, Biblioteca Nazionale Universitaria

Japan

J-Tn Tokyo, Nanki Music Library

United States

US-Cu Chicago, University of Chicago, Joseph Regenstein Library

US-Lauc Los Angeles, University of California, William Andrews Clark
Memorial Library

US-R Rochester, Eastman School of Music, Sibley Music Library

Introduction

Italian vocal music such as solo music and madrigals appears to have circulated in England from the sixteenth century onwards, but there seems to have been almost no knowledge of Italian instrumental music such as the sonata before the Restoration. An early use of sonata as the title of an instrumental work can be found in G. P. Cima's solo and trio sonatas of 1610.¹ However, selected terms such as canzona, fantasia, and sinfonia were used interchangeably with sonata, and without consistent distinctions until sonata came to designate most instrumental music; gradually the sonata became the main designation of Baroque chamber music during the second half of the seventeenth century. After 1650 the sonata can usually be categorized as one of two types: the church sonata, or sonata da chiesa, and the chamber sonata, or sonata da camera. The former normally employs a more polyphonic texture and is more systematically developed in terms of form, having a weightier and more serious character than the latter, which usually consists of dance suites in a lighter style; the distinction of functions came to be meaningless after 1700 because of a total fusion of the two types. The sonata spread from Italy throughout Europe no later than the second decade of the seventeenth century; it was introduced into England after the Restoration.

How did the Italian sonata come to England? Roger North witnessed the gradual adoption of the sonata, which eventually swept away English instrumental genres.² However, we do not know precisely when this new instrumental genre, which was little known in England before the Restoration, began to circulate. Nor do we know what Italian sonatas were available and how they were received.

¹ W. S. Newman, *The Sonata in the Baroque Era* (Chapel Hill, 1959; New York, 3/1972), 19.

² J. Wilson, *Roger North on Music* (London, 1959).

The influence of the Italian sonata in English music can be found in John Jenkins's late fantasias written in the 1660s, and Purcell commented in the preface of his *Sonnatas of III Parts* (London, 1683) that he 'faithfully endeavour'd a just imitation of the most fam'd Italian masters'. Though Purcell's 1683 collection is regarded as the first set of Italianate sonatas printed in England, some sonatas were composed in England before Purcell started writing his trio sonatas – works by John Blow, Giovanni Battista Draghi, Robert King, Nicola Matteis and others – but there has, as yet, been no thorough study of these works. The studies that deal with the Baroque sonata as a whole do not cover English sonatas in depth, while books on traditional English chamber music do not give sonatas the attention they deserve.

William Newman's *The Sonata in the Baroque Era* (Chapel Hill, 1959) exemplifies the first category. This significant work about the Baroque sonata covers many issues regarding the sonata: its terminology, function, instrumentation and structure, and includes musical analyses of individual sonata collections by various composers. In chapter 13 Newman summarises the spread of the sonata in England from about 1660 to 1710.³ He divides composers who wrote sonatas in England during this period into three groups: predecessors of Purcell, Purcell and his contemporaries, and successors of Purcell. However, Newman only introduces English composers and their collections with brief information such as the date and scoring. Even though the information is valuable, it needs to be enhanced with a deeper understanding of the origin and development of the sonata in England, and also brought up to date, since it was written almost fifty years ago. Another book which deals with the Italian Baroque sonata is Willi Apel's *Italian Violin Music of the Seventeenth Century* (Bloomington & Indianapolis, 1990). Apel discusses sonata composers partly according to chronological order and partly based on regional 'schools'. He provides us with a detailed analysis of each composer's

³ Newman (3/1972), 301-15.

printed collections. However, he deals with printed sources only; manuscript sources are not mentioned at all – for example, the important sonatas by Lelio Colista (1629-1680), which were never published, are not discussed. Peter Allsop's *The Italian 'Trio' Sonata: from its Origins until Corelli* (Oxford, 1992) is unique in that it deals only with 'church' sonatas, focusing on the trio type. The term 'trio' has caused confusions and misinterpretations among scholars, so chapter 2, entitled 'The Instrumental Ensemble' is particularly helpful in providing a clear description of the characteristics of trio sonatas.⁴ However, since Allsop's only interest is the Italian sonata there is little material on the sonata in England. Allsop's *Arcangelo Corelli: New Orpheus of Our Times* (Oxford, 1999) presents comprehensive information about Corelli's works, which had immense popularity and influence, as reprints and imitative works show. Accordingly Allsop discusses not only Corelli's music itself but also its dissemination and reception in Europe, including England. Allsop's study has a valuable chapter on the reception of Corelli in England, but he does not deal with earlier Italian sonatas, which circulated in England before Corelli's works arrived.

Peter Holman's *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford, 1993, 2/1995) falls within the category of those books concerned primarily with traditional English consort music. It contains a vast amount of information on sources and repertoire and a discussion of textures and scoring in English chamber music, but does not discuss sonatas since they do not seem to have been performed at court. Chapter 7 of *The Blackwell History of Music in Britain, iii: The Seventeenth Century*, ed. I. Spink (Oxford, 1992) written by Michel Tilmouth and Christopher D. S. Field, discusses English music from the Restoration period, when the popularity of fantasia suites began to decline, so the appearance of the Italian sonata and its influence on English music are dealt with, but its main focus is on English consort music rather than

⁴ P. Allsop, *The Italian Trio Sonata* (Oxford, 1992), 24-46.

the sonata. Purcell's sonatas and sonatas by other English composers are briefly mentioned, as in Newman's book; this work is the only publication that covers the subject of my study, but it deals with it in summary form only.

There are some significant works which cover the main sources I have dealt with in this study. The unpublished thesis 'English Music Manuscripts and the Fine Paper Trade, 1648-1688' by Robert Thompson (University of London, 1988) is another work which examines early English sources of Italian sonatas. Thompson attempts to determine the copying date of those manuscripts containing sonatas based on the paper type and watermark. His main focus is the mechanics of paper production and the characteristics of Restoration music manuscripts which help to date undated manuscripts. Robert Shay and Robert Thompson's *Purcell Manuscripts* (Cambridge, 2000) thoroughly examines Purcell's autograph sources and important secondary sources of his music. In chapter 3 they discuss Purcell's autograph score GB-Lbl, Add. MS 30930, suggesting a new argument about the date of Purcell's sonatas preserved within it using evidences such as paper types and watermarks in conjunction with the changes in Purcell's handwriting. This book provides information on Italian sonatas in English sources and those related to them. However, their discussion is confined to those manuscripts in which Purcell's sonatas are included, thus they do not explain how Italian sonatas were introduced and received in England.

The main music collections on which I have focused have been discussed in some periodical literature. Mark Caudle's article 'The English Repertory for Violin, Bass Viol and Continuo' covers the repertoire of German, Austrian and Dutch chamber music in English sources, along with works of similar style by English composers; Caudle's list includes most of the works in the Falle collections of Durham Cathedral University with English concordances, but sonatas for two violins, bass and continuo are inevitably excluded because of the limited nature of his study.

Margaret Crum's unpublished conference paper 'James Sherard and the Oxford Music School Collection' presents information on the history and contents of the Sherard collection. Crum deals with both manuscripts and printed music and how they were acquired by James Sherard. She mentions several manuscripts containing sonatas from the Sherard collection, but does not cover its contents in detail; she gives a little information regarding the physical and musical descriptions of the manuscripts.

Some information on the early transmission of the Italian sonata into England can be acquired in Peter Walls's 'The Influence of the Italian Violin School in Seventeenth-Century England'. Walls identifies an early trio sonata manuscript at Oxford (Ob, MS Mus. Sch. C.79) as evidence of the circulation of the Italian trio sonata before the 1680s in England, and discusses briefly Nicola Matteis's trio sonata found in an Oxford manuscript (Ob, MSS Mus. Sch.400-3). The main purpose of this article is to examine the influence of the techniques of Italian violin music and players on English musicians, so trio sonatas, which normally do not display virtuoso technique, are not dealt with.

There seems to have been almost no study on the reception of the sonata in Restoration England apart from the study of the reception of Corelli's music, and this is primarily focused on the eighteenth century. In 'The Response to Corelli's music in Eighteenth-Century England' Owain Edwards presents references to Corelli's music in newspaper articles in chronological order. He also provides anecdotes reported by subsequent historians through which the popularity of Corelli's music in England could be gauged. This study is helpful in that it demonstrates that the popularity of the trio sonata was established by the beginning of the eighteenth century, but does not contain information on the initial stage of the spread of the Italian sonata in England. Therefore the aim of this dissertation is to explore the introduction and reception of

the Italian trio sonata in Restoration England, which has not been yet fully understood. The focus is on the trio sonata, since despite its relative neglect today, it was this genre that was introduced and quickly won great popularity in Restoration England; solo sonatas did not appear until much later. Solo sonatas can be found in the individual collection such as GB-Ob, MS Mus. Sch. C. 61, Francis Withy's score book, copied around 1688-1700, but the first published collection containing solo sonatas was Gottfried Finger's *VI Sonatas or Solo's* (1690) in England. Solo sonatas were not popular until the second decade of the eighteenth century.

The research is divided into two parts. Part I consists of four chapters. Chapter 1 outlines the historical context of trio scoring in England before the trio sonata was introduced. The Italian sonata was composed primarily for small ensembles, and the most common and favoured setting was the 'trio'. After considering the origin of trio scoring in English music the problems of defining the word 'sonata' in both Italian and English sources is discussed. Chapter 2 deals with the introduction of the Italian sonata in Restoration England by surveying music collections of English provenance: they are explored in chronological order, and each collection's repertoire is related to performance practice in Restoration musical life. Chapter 3 is concerned with sonatas written in England. It explores sonatas which are candidates for being among the first written in England either by English composers or foreign composers active at that time. Discussion of each sonata is based on the physical evidence of the manuscript and on an analysis of the composition. Purcell's two sonata collections are mentioned briefly since significant researches have already been done on Purcell's chamber music. After Purcell there follows an examination of the sonatas written by the next generation of composers, active at the turn of the eighteenth century. The concluding chapter describes the situation in the early eighteenth century (until *c.* 1714), focusing on Corelli's reception in England and his influence on English composers.

Part II contains catalogues of the manuscript sources and printed sonatas found in seventeenth-century English collections, focusing on three libraries: the library of Christ Church College, Oxford University, the Music School Collection in the Bodleian Library, Oxford University, and the Philip Falle Collection in Durham Cathedral University Library. Almost all the manuscript sources up to the early eighteenth century are covered, but I have limited printed sources to the three collections above, since they were gathered as single collections during the seventeenth century and therefore are ideally suited to the purpose of this study; all other printed collections, such as those in the British Library, are excluded since we do not know when they arrived and were included in the library. The catalogue section comprises two sequences. The first sequence includes all the manuscript sources with other manuscript concordances and printed editions. The second sequence is arranged by individual composer, and all the sources of each composer's work are presented.

The design of this study has inevitably involved some strategic decisions on scope. First, since 1714 traditionally marks the end of the Restoration period (the death of Queen Anne and the accession of George), and since it coincides with the beginning of the influence of the new wave of composers such as Francesco Geminiani and Antonio Vivaldi, it was chosen as the end point of the study. Secondly, all works titled 'sonata' are explored. Although some of its features are included in every definition, the sonata was defined variously in many music dictionaries; the definition of 'sonata' has always varied according to the different regions where it was found and the composers who used the term. Many Baroque titles for instrumental music are not reliable guides to the form of the contents, so whether the music was untitled or titled the various designations were generally not considered by the study. Multi-sectional works not called sonata which contain sections contrasting in tempo and metre are included unless they are combined into dance suites.

Thirdly, the catalogue is limited to trios in *à due*, and *à trè*. In Italy the two-treble scoring (two violins and bass) was the characteristic grouping for the trio texture. The works considered by the study are mostly Italian trio sonatas, and the English ones influenced by them: two violins and continuo, two violins, bass, and continuo and violin and bass and continuo. Sonatas for two bass viols and continuo are excluded since they are a different category which deserves to be discussed separately. The multi-voice sonatas are excluded because few of them circulated in England, and thus did not receive much attention in English music; nor is the solo sonata discussed since it does not seem to have attracted many English composers active during the Restoration period. The popularity of the solo sonata was a rather later phenomenon; it seems to have become popular after Geminiani's op. 1 (1716) was published, and so can be considered as consisting a separate category.

Fourthly, sonatas of German-speaking areas of Europe and the Netherlands are included. Towards the latter part of the century some German as well as Netherlandish composers were active at the English court as well as outside it. Sonatas from those regions seem to have won considerable popularity, so they are often found in many English sources; they are mainly for violin, bass viol and basso continuo. Another reason for the inclusion of German sonatas is that, in the case of anonymous works, it is not always easy to decide whether they were written by Italian or German hands.

Lastly, sonatas written for wind instruments in which recorders or trumpets are employed as treble instruments instead of violins are discussed; these sonatas were influenced by Finger's sonatas for the same instrumentation; for example, for trumpet, oboe and continuo in manuscript sources or those written in response to the sudden popularity of the recorder among English amateurs.

Musical examples have been transcribed from the sources rather than taken from critical editions; obvious errors have been corrected without notice.

Part I:

The Trio Sonata in Restoration
England (1660-1714)

Chapter 1: Context

We have little knowledge of the Italian new instrumental genre, the sonata, before the Restoration period in England though Italian vocal music, especially church music, was already circulating before then. However, the only evidence of the sonata before 1660 is found in the London bookseller Robert Martin's catalogue of the 1630s. Martin imported and supplied foreign books, chiefly Venetian music publications, to England, and published six catalogues between 1630 and 1650.¹ As early as 1633 he was advertising sonatas by Dario Castello: *Sonate concertate...libro primo* (Venice, 1629)², which contained two types of trio sonatas: violin, bass, and continuo (nos.7-8), and two violins, bass and continuo (nos. 9-12), and Biagio Marini's op. 8 (1626), a vast collection which included seventeen sonatas, among them twelve for trio combinations;³ Marini's collection appeared three times (1633, 1635, and 1639) in Martin's catalogues.⁴

The Italian sonata was composed primarily for small ensemble: the most common and favoured scoring was the trio – two trebles and bass. The two-treble (SS) scoring was not new in England – two treble parts crossing was known in Elizabethan consort music. Later it occurs in three- and four-part Jacobean fantasias, and in Coprario's fantasia suites.⁵ The six-part vocal consort and the instrumental consort music of the sixteenth century, for example, the six-part fantasias by William Byrd (1540-1623), have SS (two trebles) scoring in which crossing and dialogue occur between the two treble parts. The contrapuntal five-part consort music 'De la court', and six-part 'The song called trumpet' by Robert Parsons in which trumpet sounds are imitated, have

¹ According to J. Wainwright in his *Musical Patronage in Seventeenth-Century England* (Aldershot, 1977), 28-30, Robert Martin originally worked as 'journeyman' to the London bookseller Henry Fetherstone of St Anne's Parish, Blackfriars, and eventually went into his own business; he probably died soon after the issue of his last catalogue in 1650.

² D. W. Krummel, 'Venetian Baroque Music in a London Bookshop', *Music and Bibliography*, ed. O. Neighbour (London, 1980), 11

³ W. Apel, *Italian Violin Music of the Seventeenth Century* (Bloomington & Indianapolis, 1990), 51-6.

⁴ Krummel (1980), 18.

⁵ P. Holman, *Four and Twenty Fiddlers* (Oxford, 1993, 2/1995), 253.

two upper parts, which continually exchange short motives, and voice crossing.⁶ Elizabethan court music consisted of complete sets for a single type of instrument such as 'string consort'.⁷ The mixed or broken consort was developed and taken up by Italian music circles, but was absent in the Elizabethan court groups. The only established mixed consort of soft instruments in England during the sixteenth century was the six-man group, also known as the broken consort, the English consort or the consort of six, usually consisting of treble viol or violin, tenor flute or recorder, bass viol, lute, cittern and bandora.⁸ From the mid-sixteenth century 'consort' came to be commonly used to mean a mixed ensemble, and specifically, to mean the six-man mixed consort outside the court.⁹ Accordingly, it is not surprising that by the end of the century the mixed consort was widespread enough for its repertoire to be published: *The First Booke of Consort Lessons, Made by Divers Exquisite Authours, for Sixe Instruments to Play Together* (London, 1599, 2/1611) by Thomas Morley, and the last purely instrumental mixed consort collection, *Lessons for Consort, Made by Sundry Excellent Authours, and Set to Sixe Severall Instruments* (London, 1609) by Philip Rosseter. The six-part texture is essentially three-part music: three melody instruments for a top treble, three plucked instruments as another treble with the accompaniment.

How did the three-part (i.e. two trebles and bass; SSB) texture originate in England? The earliest evidence of this trio scoring is not found until the three- and four-parts fantasias by Thomas Lupo (?1571-?1627) and Orlando Gibbons (1583-1625). The earliest two trebles and bass music may have been Thomas Lupo's three-part fantasias (Charteris nos. 17-25).¹⁰ In the consort pieces of Lupo and Gibbons, three-

⁶ *Elizabethan Consort Music 1*: MB, 44, ed. P. Doe (London, 1979), 56-61, 136-7.

⁷ Holman (2/1995), 121-2.

⁸ *Ibid.*, 131-2.

⁹ *Ibid.*, 132.

¹⁰ T. Lupo, *The Two-and Three-Part Consort Music*, ed. R. Charteris (Kilkenny, 1988).

part writing began to polarize towards SSB.¹¹ It seems that Lupo's fantasias blurred the distinction between contrapuntal fantasia and dance music which separates the two genres: his fantasias have such strong dance-like features as repeated sections, triple time, and division into distinct sections, so can hardly be called fantasias.¹² Orlando Gibbons's *Fantasies of Three Parts*, containing nine fantasias – 'Cut in Copper, the like not heretofore extant' (title page) – were printed in about 1620.¹³ Five pieces have the trio scoring of two trebles and bass (nos. 5-9); the style of these five fantasias is similar to that of the trio sonata, and the structure has sectional form with full cadences in all parts.¹⁴ Thurston Dart suggests violins as treble instruments for Gibbons's fantasias because of an analogy to Coprario's scoring of fantasia suites for two violins, bass viol and organ; though Gibbons did not specify continuo, it seems that manuscript scores may have been used for accompaniment by an organist.¹⁵ Peter Holman, however, argues that 'it is their dance-like character that makes them suitable for violins rather than the two-treble scoring'.¹⁶ The same point can be applied to Thomas Lupo's three-part fantasias for two trebles with a bass.

Both Gibbons and Lupo belonged to the household musicians of Prince Charles (later Charles I) as did their colleagues, Alfonso Ferrabosco and John Coprario. Among Prince Charles's household was a mixed ensemble of violins, viols and organ, known as 'Coperarios Musique', which invented or developed most of the new genres and scorings of Jacobean consort music; it was especially renowned for its string-consort music such as fantasias and fantasia suites, and fantasias with violins were

¹¹ C. Hogwood, *The Trio Sonata* (London, 1979), 81.

¹² *Ibid.*

¹³ O. Gibbons, *Consort Music*. MB, 48, ed. J. Harper (London, 1982); Holman (1993), 218-9; D. Pinto, 'Gibbons in the Bedchamber', *John Jenkins and his Time*, ed. A. Ashbee and P. Holman (Oxford, 1996), 90-109.

¹⁴ T. Dart, 'The Printed Fantasies of Orlando Gibbons', *ML*, 37 (1956), 344.

¹⁵ *Ibid.*, 345-8.

¹⁶ Holman (2/1995), 221.

probably first heard in this ensemble.¹⁷ 'Coperarios Musique' seems to have been associated with Coprario from 1622, and developed with the support of Prince Charles's personal interest and participation.¹⁸ Under Charles's patronage music flourished more than any other art except perhaps painting, and, 'being a virtuous prince', Charles himself actively joined in performances, as John Playford describes in the preface of his *Introduction to the Skill of Musick* (1664, 1683): 'For Instrumental Musick none pleased him [Charles] like those Fantazies for one Violin and Basse Viol, to the Organ, Composed by Mr. Coprario'; and again: 'Charles I...could play his part exactly well on the Bass-Viol, especially of those Incomparable Fancies of Mr. Coprario to the Organ'.¹⁹ It seems that Coprario's group included at least two violinists, one of whom was John Woodington. Woodington was paid 'for a new sett of bookes for Cooperarios Musique, by his Ma(jes)t(ie)s speciall Comand' and the same year he was paid 'for a whole sett of Musicke Bookes by him p(ro)vided & prickt w(i)th all Coperaries & Orlando Gibbons their Musique, by his Ma(jes)t(ie)s speciall Command'.²⁰ Though Woodington's 'new sett of bookes' does not seem to have survived, the collection divided between Och, Mus. MSS 732-5 (string parts) and Lbl, R. M. 24.K 3 (organ part) may have been copied from it: the collection was bound with the arms of Charles I, and has Woodington's name on the original covers.²¹ It contains most of the surviving music by Coprario and Gibbons for mixed groups of violins, viols and organ.²²

The violin was mostly connected with dance music in England until the 1620s.²³

The first attempts to use violins for contrapuntal music were presumably made by

¹⁷ Ibid., 212-3.

¹⁸ Ibid., 213.

¹⁹ R. Charteris, *John Coprario: a Thematic Catalogue of his Music, with a Biographical Introduction* (New York, 1977), 32-3; Holman (2/1995), 213.

²⁰ Holman (2/1995), 214.

²¹ Ibid., 215.

²² Ibid.

²³ Ibid., 217.

Gibbons and Lupo.²⁴ Gibbons, Lupo and Coprario seem to have initiated writing for violins in their fantasias introducing dance-like features into conventional contrapuntal music, and Coprario was the first composer who formally associated fantasias with dance-like elements. However Gibbons, Lupo and Coprario introduced dance-like features into fantasias in different ways: Gibbons and Lupo achieved it by applying dance-like materials to fantasias while Coprario added two dances to develop a new form, that is the 'fantasia suite', in the 1620s. Roger North (1651-1734), the son of the fourth Lord North of Kirtling, music historian and amateur musician, described this genre as follows:²⁵

During this flourishing time, it became usuall to compose for instruments in setts; that is, After a fantazia, [came] an aiery lesson of two straines, and a tripla by way of Galliard, which was stately, Courant, or otherwise... These setts altogether very much resembled the designe of our sonnata musick being all consistent in the same key.

The 'fantasia suite' is the most closely related genre to the trio sonata. The term 'fantasia suite' is not a contemporary term, but a modern one adopted to describe the seventeenth-century English genre.²⁶ There are two distinctive features of this hybrid genre. One is the three-movement plan of fantasia, alman and galliard with its close, in which the scoring is usually for one or two violins and bass viol to the organ.²⁷ Another is that they have independent and fully written-out organ parts. No autographs of Coprario's fantasia suites survive. It is, accordingly, not clear whether or not Coprario wrote the organ parts himself. It is suggested that the organ parts Jenkins copied out in

²⁴ Ibid., 222.

²⁵ Wilson (1959), 295.

²⁶ C.D. S. Field, 'Fantasia-Suite', *New Grove*.

²⁷ Ibid.

Add. MS 23779 for Coprario's fantasia suites for two violins, bass viol and organ were of his own composition.²⁸ It is possible that Coprario was only responsible for the three-part stave scores for his fantasia suites, and the two-stave organ parts were devised by others for their own use.²⁹ Coprario's fantasia suites are among the earliest English contrapuntal chamber works to specify violins. The original sources label them as follows: 'Mr Coperario, with the vial and violin to the organ', 'For the Organ base viol and violin', 'Mr Coperarios Fancys for 2 Violins', '2 treble viollins the basse viol, & the Organ', and 'the Songes for 2 viollins', and 'For two Treble violins one Base viol & the Organ'.³⁰ The scoring of two violins, bass and keyboard instrument resembles the modern Italian trio setting. Thurston Dart argues that Coprario's fantasia suites are 'trio-sonatas in all but name'.³¹ It is not, however, proper to say that they are the same as Italian sonatas since they are not derived from the Italian form and style at all.

After the death of four of the main composers of Prince Charles's household, Orlando Gibbons (d. 1625) John Coprario (d. 1626), Thomas Lupo (d. 1627) and Alfonso Ferrabosco (d. 1628), the emphasis in the court consort repertory changed from fantasias and fantasia suites to a lighter genre based on dance music.³² It is not known how the trio scoring (SSB) was developed for English dance music at court, but it may have been related to the arrival of Maurice Webster (?1600- ?1635) in 1623. Webster, a second-generation expatriate returnee from Germany, seems to have associated with Thomas Simpson in Bückenburg. He may have introduced the trio scoring to composers at the English court such as Charles Coleman and William Lawes.³³ According to Holman, 'Coleman and his court colleagues were the first

²⁸ C.D.S. Field, *John Coprario: Fantasia-Suites*, ed. R. Charteris (London, 1966), *ML*, 66 (1985), 65-7.

²⁹ P. Holman, 'Evenly, Softly, and Sweetly Acchording to All': The Organ Accompaniment of English Consort Music', *John Jenkins and his Time*, eds. A. Ashbee & P. Holman (Oxford, 1996), 373.

³⁰ J. Coprario, *Fantasia Suites*. *MB*, 46, ed. R. Charteris, (London, 1980), xix; P. Holman (2/1995), 215.

³¹ T. Dart, 'Jacobean Consort Music', *PRMA*, 81 (1954-55), 69.

³² Holman (2/1995), 251; Charles Coleman, *The Four-Part Aires*, ed. D. Pinto (London, 1998).

³³ P. Holman, 'Webster, Maurice', *New Grove*, Holman (2/1995), 169-71.

English composers to write dance music in the SSB or SSTB layout, and their models apparently came not from English consort music (or from the Italian trio sonata), but from the repertoire of a small north German court, as represented by Thomas Simpson's last anthology of consort music, *Taffel-Consort* (Hamburg, 1621).³⁴ Webster contributed four pieces to *Taffel-Consort*; his music shows the close connection between *Taffel-Consort* and Coleman and his circle.³⁵ The Anglo-German consort repertoire,³⁶ such as Simpson's *Taffel-Consort*, which mainly contains English dance music (especially pavans) often has the SS scoring. In a typical Anglo-German collection of five-part dance music (pavan, galliards, and almans), *Lachrimae* (1604), John Dowland adopted two-treble (SS) scoring for a single galliard, according to Holman, 'to form a second soprano that continually crosses, echoes, and exchanges materials with the cantus.'³⁷ Webster's ten consort pieces in English sources (Och, Mus MSS 367-70 and 379-81) are in a similar style: among them the three alman-like pieces entitled 'An Eccho' (Och. Mus MSS 379-81, nos. 33-35) use the 'trio' layout with a dialogue between the two upper parts.³⁸ Charles Coleman (d. 1664) was a member of Prince Charles's household at Richmond during its early stage in the 1630s. The main source of his instrumental music comes from the library of John Browne (1608-91), a Northamptonshire landowner and Clerk of the Parliaments 1638-49, now preserved at Christ Church (Och, Mus. MSS 367-70 and 379-81). The music found in MSS 379-81 has the 'trio sonata' layout of two equal soprano parts and bass; a tenor part is added in MSS 367-70 pieces, but it acts mainly as filler, so can easily be omitted.³⁹ A later set of three-part dances

³⁴ Ibid., 253.

³⁵ Ibid., 256.

³⁶ The Anglo-German repertoire refers to the pieces composed or published by English expatriates such as Peter Phillips, Thomas Simpson and William Brade who were active in Germany; it reflects the English practice, and was intended for the string consort.

³⁷ Holman (2/1995), 257.

³⁸ Ibid.

³⁹ Ibid., 253.

(Och, Mus MSS 353-6) acquired by John Browne is also in the 'trio sonata' scoring.⁴⁰ Both Coleman and Webster may have contributed to the new repertoire at court by reducing existing five-part music to three or four parts, and by focusing the ensemble with two violinists.⁴¹ The five-part dance music reduced to three-part can be found in the three-part book collection, US-NH, Filmer MS 2; this collection has the figured bass part presumably replacing the deleted inner parts; two dances of US-NH, Filmer MS 2 are known as five-part pieces (Anthony Holborne's 'The Cradle' pavan, no.2 and James Harding's galliard).⁴²

The writing of SSB dance music was continued by William Lawes (1602-1645), who also developed the fantasia suite for Charles I's Private Musick. He was a pupil of Coprario, and joined the Royal Music in 1635. Lawes left eight fantasia suites for 'One Violin, the Basse Violle and Organ', and another eight for 'Two Violins, One Basse Viol and Organ' (Ob, MSS Mus. Sch. D. 238 and 239).⁴³ Lawes followed Coprario's model for his fantasia suites, using the same scorings and same three-movement scheme, retaining the sequence of fantasia-alman-galliard.⁴⁴ He also adopted his teacher's tendency to group the fantasia suites in pairs, using an ascending order of keys for each set: g-G-a-C-d-D.⁴⁵ Lawes also provided fully written-out organ parts, though because of their unusually thick texture, it is uncertain whether they were played exactly as written.⁴⁶ Lawes is the first composer who is known to have written proper independent organ parts. As the headings of manuscripts (Ob, MSS Mus. Sch. D. 238 and 239) show, Lawes, like Coprario, intended the treble instruments to be violins. He was the first composer to introduce rapid passage-work to the English violin repertoire,

⁴⁰ D. Pinto, *For ye Violls: the Consort and Dance Music of William Lawes* (Richmond, 1995), 50

⁴¹ Ibid.

⁴² Holman (2/1995), 145-8.

⁴³ W. Lawes, *Fantasia-Suites*: MB, 60, ed. D. Pinto (London, 1991).

⁴⁴ Holman (2/1995), 264.

⁴⁵ Ibid., 264-65.

⁴⁶ P. Holman, 'Evenly, Softly, and Sweetly Acchording to All': The Organ Accompaniment of English Consort Music', *John Jenkins and His Time*, A. Ashbee and P. Holman (Oxford, 1996), 374-7.

which had been largely associated with simple dance music before him.⁴⁷ Based on Coprario's fantasia suites, Lawes reinforced dance-like elements in his fantasia suites. He also preferred working on a larger scale with a bolder treatment of harmony, including more use of chromaticism, and unprepared dissonances. Murray Lefkowitz, in his book *William Lawes*, and in his *Musica Britannica* edition has used the term 'sonata' to describe Lawes's fantasia suites.⁴⁸

Another composer who contributed significantly to the fantasia suite was John Jenkins (1592-1678). Jenkins also used the same order of movements as Coprario and Lawes though in his later suites, he preferred the corant to the 'ayre' or galliard as the third movement.⁴⁹ He left ten fantasia suites for two trebles, bass, and organ,⁵⁰ which can be dated to the 1630s or 1640s, and all of which have written-out organ parts.⁵¹ Jenkins's fifteen fantasia-air sets for two trebles, bass and organ are similar in style to the eight fantasia suites for two trebles, two basses, and organ, which are their companions (Lbl, Add. MSS 27550-4), and were composed after 1660 when Jenkins was briefly a member of the Private Musick of Charles II.⁵² Unlike Coprario and Lawes, Jenkins consistently used the ambiguous designation 'treble' rather than the viol or violin in primary sources,⁵³ probably because Jenkins was, according to North, 'an accomplisht master of the viol', and only tried to 'compass the Violin in his old age'.⁵⁴ Jenkins mainly lived in the countryside, where consorts were 'usually all viols to the organ or harpsichord', for 'the violin came in late and imperfectly'.⁵⁵ Among Jenkins's patrons

⁴⁷ Holman (2/1995), 263.

⁴⁸ M. Lefkowitz, *William Lawes* (London, 1960), 106-25; these fantasia suites cannot be called 'sonatas' because this title was never used in the sources. Lawes's fantasia suites followed traditional English chamber music as his written-out organ parts show, and do not seem to have been influenced by Italian sonatas.

⁴⁹ A. Ashbee, 'Jenkins, John', *New Grove*.

⁵⁰ J. Jenkins, *Fantasia-Suites II*: MB, 78, ed. A. Ashbee (London, 2001).

⁵¹ Holman (1996), 380-81.

⁵² J. Jenkins, *Consort Music of Three Parts*: MB, 70, ed. A. Ashbee (London, 1997), xxiv.

⁵³ Holman (2/1995), 272-3.

⁵⁴ J. Wilson, *Roger North on Music* (London, 1959), 298, 345.

⁵⁵ *Ibid.*, 10-11.

were the Derham family of West Derham [Dereham], Norfolk, and the L'Estrange family at Hunstanton; between 1660 and 1668 Jenkins resided with the North family at Kirtling, Cambridgeshire as a household musician.⁵⁶

Jenkins was probably the first composer to develop division technique in the fantasia suites for the treble viol.⁵⁷ The organ parts of Jenkins's fantasia suites show a transitional stage from written-out parts to continuo parts; his early fantasia suites mentioned above have written-out parts with organ solos, which are thin and sketchy, while two suites for treble, bass and organ, written probably in the 1640s (e.g. GB-Drc, MS Mus. D2), survive only with continuo parts.⁵⁸ It seems that Jenkins abandoned written-out organ parts in the 1650s.⁵⁹ In his late fantasia-air sets for two trebles and bass, accordingly, the organ part is a sparsely figured continuo line rather than a written-out one, and the treble parts are more suited to violins than treble viols.⁶⁰ Both Charles Burney and John Hawkins mention that Jenkins composed a set of twelve trio sonatas, 'Twelve Sonatas for two violins, bass with thorough-bass', 'in favour of the Italian style...printed at London c. 1660 and at Amsterdam in 1664'.⁶¹ However, Rudi Rasch has argued that Jenkins's collection was derived from Playford's *Courtly Masquing Ayres* (1662), which are clearly dance suites not sonatas.⁶² This collection seems to be lost.

During the Civil War and Commonwealth period domestic music was not much affected by the disruptive political circumstances, as Roger North observes:⁶³

During the troubles; and when most other good arts languished Musick held up her

⁵⁶ A. Ashbee, 'Jenkins, John', *New Grove*.

⁵⁷ Holman (2/1995), 217.

⁵⁸ *John Jenkins: Two Fantasia-Suites for Treble Viol (Violin), Bass Viol & Organ*, ed. A. Ashbee (Albany, Calif., 1991); Holman (1996), 377-81.

⁵⁹ *Ibid.*, 382.

⁶⁰ *Ibid.*

⁶¹ C. Burney, *A General History of Music* (London, 1789; New York, repr. 1957), ii. 322; J. Hawkins, *A General History of the Science and Practice of Music* (London, 1776; New York, repr. 1853 and 1963), ii. 584.

⁶² R. Rasch, 'Seventeenth Century Dutch Editions of English Instrumental Music', *ML*, 53 (1972), 270-3.

⁶³ J. Wilson, *Roger North on Music* (London, 1959), 294.

head, not at Court nor (in the cant of those times) profane Theatres, but in private society, for many chose to fiddle at home, than to goe out, and be knockt on the head abroad...

Fantasia suites seem to have continued to enjoy popularity among musical circles in the capital, since it was reported that Christopher Gibbons performed pieces which seem to have been fantasias or fantasia suites by him with the violinist Davis Mell on 25 March 1652:⁶⁴

When we [Lodewijck Huygens and his companions] entered they were performing a *concert* [i.e. mixed ensemble] for organ, which [Christopher] Gibbons played, bass viol and two violins, one of which was played by the master of the house [Davis Mell], who performed admirably well.

Christopher Gibbons left four fantasia suites among the works for two violins, bass viol and organ.⁶⁵ It was, however, only his coming to London during the 1650s that caused him to write fantasias or fantasia suites. John Hingeston (c. 1606-1677) was the 'Master of the Music' at Cromwell's Whitehall court, and later became a member of Charles II's Private Musick.⁶⁶ Fifteen fantasia suites for one and two violins and bass viol with organ are found in Hingeston's autograph parts among other combinations (Ob, MSS Mus. Sch. D. 205-11 and E. 382).⁶⁷ His fantasia suites with trio scoring have some elements of the Italian trio sonata such as dynamic and

⁶⁴ A. G. H Bachrach & R. G. Collmer (eds.), *Lodewijck Huygens: The English Journal 1651-1652* (Leiden and London, 1982), 105; Holman (2/1995), 266.

⁶⁵ G. Dodd, *The Viola da Gamba Society of Great Britain Thematic Index of Music for Viols* (London, 1980-89), 'Christopher Gibbons', nos. 13-41.

⁶⁶ L. Hulse, 'John Hingeston', *Cheyls*, 12 (1983), 28-9.

⁶⁷ *Ibid.*, 33; *John Hingeston: Fantasia Suites for Two Violins, Bass Viol, Organ*, ed. R. Charteris (Albany, Calif., 1996).

tempo indications and concertante writing.⁶⁸ He also wrote fantasia suites for the unusual combination of one and two cornetts, sackbut, and organ.⁶⁹ The most active music making during the Commonwealth occurred in Oxford, where the court repertoire, such as fantasias and fantasia suites was regularly performed at musical meetings. I will cover musical activities in Oxford later in this chapter.

After Charles II's return to the court in May 1660 he began to re-establish the court music as it had been before the Civil War. The same five groups that had served Charles I were re-established: the 'Private musick for lutes viols and voices', the 'Wind Musick', the trumpeters, the 'Drummers and Fifes' and the violin band.⁷⁰ At the beginning of the Restoration period the new royal music was based on the old one. The major part of the royal music, the 'Private Musick', variously called 'the Consort', the 'Lutes, Viols and Voices', or simply 'Lutes and Voices', was given a new name, 'the Broken Consort'.⁷¹ The Broken Consort, a mixed ensemble which included violinists, may initially have played the pre-war repertoire of the court music until new music became available.⁷² The scores of Coprario's and William Lawes' two-violin fantasia suites along with Gibbons's three-part 'double bass' fantasias, copied by the early-Restoration scribe 'I.A', identified as John Atkins or (Atkinson), a member of the Twenty-four Violins from midsummer 1660, exist in the Bibliothèque Nationale, Paris (*F-Pn*, MS Rés. F. 770), and in the Sibley Library, Eastman School of Music, Rochester (*US-R*, MS Vault fML96.L814c).⁷³ These manuscripts show that fantasia suites of the 1620s and 1630s were still circulating among Restoration musicians. The first musician to write for the Broken Consort was probably Matthew Locke (b.1621-3-d.1677), who was sworn in 1660 as 'composer in the private musick in the place of Coprario

⁶⁸ *Ibid.*, 35-6.

⁶⁹ Holman (2/1995), 267.

⁷⁰ *Ibid.*, 282.

⁷¹ *Ibid.*, 226, 275.

⁷² *Ibid.*, 275

⁷³ *Ibid.*

(deceased)' on 23 June 1660.⁷⁴ Locke changed the order of movements of the fantasia suites established by Coprario and Lawes, though he was influenced by them in the designing of his consorts.⁷⁵ Locke's collection entitled 'The Broken Consort' (1661), which was probably written for the Broken Consort and follows the fantasia suite tradition in terms of scoring and layout of movements, can be found in F-Pn, MS Rés. F. 770, fos. 63v-76v, and US-R, MS Vault fML96.L814.⁷⁶ 'The Broken Consort' was written probably for the group. Locke was probably the last composer who wrote fantasia suites.

Thomas Baltzar (?1631-1663), a German violinist and composer, was renowned as a virtuosic violinist. He left no solo violin music but did compose suites, including three works for two violins and continuo and one for three violins and continuo. Baltzar's appointment as a court musician was significant not only because his post was one of the highest salaried but also because it was created as a new place which increased the number of the violinists in the Private Musick from two to three; this change led to the composition of pieces for three violins and continuo, a scoring which had probably not been employed in England before.⁷⁷ Baltzar's suite in C major for three violins and continuo inspired a number of imitations including Jenkins's ten fantasia suites for three violins, bass viol and continuo.⁷⁸ According to North, Jenkins, who was also a member of the Private Musick, was so inspired by Baltzar's playing that he took up the violin: 'trying to Compass ye violin in his old Age, wch he did so far as to performe his part, but how well handed, any one may conceive'.⁷⁹ It is likely that Jenkins's ten fantasia suites for three trebles, bass and continuo (GB-Lbl, Add. MS

⁷⁴ Ibid., 276.

⁷⁵ C.D. S. Field, 'Matthew Locke and the Consort Suite', *ML*, 51 (1970), 15-6.

⁷⁶ Holman (2/1995), 275-6.

⁷⁷ Ibid., 276-7.

⁷⁸ P. Holman, 'Thomas Baltzar (?1631-1663), the "Incomperable Luciber on the Violin"', *Chehys*, 13 (1984), 21; R. Charteris, 'A Rediscovered Manuscript Sources Unknown Works by John Jenkins, William Lawes and Benjamin Rogers', *Chehys*, 22 (1993), 3-29.

⁷⁹ Wilson (1959), 298n.

31423, fos. 76r-122v), intended for three violins and continuo, were written for the Broken Consort at court in the early 1660s after Baltzar's place created a third violinist in the ensemble.⁸⁰ After Baltzar's early death in 1663 his place was allocated to the violin band, the Twenty-four Violins, not to other members of the Private Musick; Baltzar's death and the king's musical taste boded ill for English consort music, and led effectively to the demise of the Broken Consort by the end of Charles II's reign.⁸¹ Furthermore, once the violin band started to get access to the King's Privy Chamber, which had hitherto only been allowed to the members of the Private Musick, it was inevitable that the main repertoire of the Broken Consort, 'fancy-music', also lost favour.⁸²

Roger North recalled that 'during the greatest part of that King's reign [Charles II], the old musick [i.e. probably string consorts] was used in the countrys, and in many meetings and societys in London',⁸³ indicating that fantasia suites were not only played at court but also were performed at meetings in London and homes in the provinces. They were also copied by musicians outside the court. GB-Lbl, Add. MSS 31423 and 31435, copied by one of the North family members, include sections of English fantasias and airs: MS 31423 contains fantasias by Ferrabosco and Richard Mico and fantasia suites by Jenkins, while MS 31435 includes fantasias by Locke and Christopher Gibbons. The bulk of the manuscripts, seventeen sets of part-books, also copied by a member of the North family, were acquired by Edward Lowe (1610-1682), Professor of Music at Oxford, in 1667 for the Oxford Music School; they mainly contain the consort music of Jenkins, who worked in the North household from 1660 to 1666, along with the pre-war repertoire such as the three-part fantasias of Orlando Gibbons, and fantasia suites by Coprario and Lawes.⁸⁴ The Sibley Library manuscript,

⁸⁰ P. Holman, 'Suites by Jenkins Rediscovered', *EM*, 6 (1978), 25-35; Holman (2/1995), 276-80.

⁸¹ Holman (2/1995), 281.

⁸² *Ibid.*

⁸³ Wilson (1959), 351.

⁸⁴ M. Crum, 'Early List of the Oxford Music School Collection', *ML*, 48 (1967), 27-9; P. Willetts,

Vault fML96.L814f, contains Coprario's eight fantasia suites for two violins, bass viol and organ, copied by Stephen Bing and George Jeffreys around 1660; both copyists worked for Christopher, first Baron Hatton III (1605-1670).⁸⁵ GB-Ob, MS Sch. Mus. C.102, which contains four fantasia suites ('Dr [Christopher] Gibbons 3 part Fancies') was copied around the early 1660s for the Music School by Lowe. Fantasia suites were also copied for use at private music meetings in Restoration Oxford. The meetings organized by Narcissus Marsh (1638-1713) from 1666 onwards seem to have performed such consort music, as many manuscripts collected by him show. Archbishop Marsh's Library, founded by Marsh, who was Archbishop of Armagh, contains music books and manuscripts, including seventeenth-century manuscripts of instrumental consort music for a variety of parts (i.e. from three to six parts): mostly fantasias by early seventeenth-century composers such as Alfonso Ferrabosco II, Lupo, Coprario, Jenkins and Christopher Gibbons.⁸⁶ The manuscripts copied around or after 1660 show that 'old' consort music such as fantasias and fantasia suites were still in circulation after the Restoration.

Charles II's musical taste was responsible for the decline and fall of contrapuntal music at court. According to North, 'Charles II had an utter detestation of fancys', and 'could not forbear whetting his witt upon the subject of the fancy-musick'.⁸⁷ 'He could not bear any music to which he could not keep the time, and that he constantly did to all that was presented to him', and he also liked the 'step tripla', the triple-time dance music.⁸⁸ The King's limited musical taste ensured the downfall of the English 'old fancys' such as the fantasia suites by Matthew Locke and John Jenkins played by the Broken Consort. As a result the court contrapuntal music was replaced by

'Autograph Music by John Jenkins', *ML*, 48 (1967), 124-26; Holman (2/1995), 270-2.

⁸⁵ J. Wainwright, *Musical Patronage in Seventeenth-Century England* (Aldershot, 1997), 151.

⁸⁶ R. Charteris, 'Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *RMARC*, 13 (1976), 27-63.

⁸⁷ Wilson (1959), 350.

⁸⁸ *Ibid.*, 299-300, 350.

French-style dance music, which was light and less demanding in character, and which could satisfy Charles II's taste – that is, the music he could beat time to it.⁸⁹ Charles II's musical preferences also made the violin band, now called Twenty-four Violins, the most important music group at court. North remembered that 'upon the Restauration of King Charles, the old way of consorts were layed aside at Court, and the King made an establishment, after a French model, of 24 violins, and the style of musick was accordingly'.⁹⁰ He added that 'after the manner of France, he [Charles II] set up a band of 24 violins to play at his dinners, which disbanded all the old English musick at once'.⁹¹ This was again referred to by Anthony à Wood (1632-1695), the antiquary and amateur musician: 'the King, according to the French mode would have 24 violins playing before him, while he was at meales'.⁹² It seems that one of the main roles of the Twenty-four Violins at court was to provide *Tafelmusik* while the King dined.⁹³ North implied that the Twenty-four Violins was an imitation of the French Vingt-quatre violons, but the violin band was not a new concept in England since it was based on the fifteen places of the pre-war group, to which was added more new appointments to make up the number twenty-four.⁹⁴ The establishment of the string consort at court went back to 1540, when six Italian string-players arrived in England, and the group is always described as 'violins' after 1558.⁹⁵

As North wrote, Charles II 'had lived some considerable time abroad, where the French musick was in request'.⁹⁶ The King's familiarity with French music and culture brought inevitable changes, clearly shown in 'the Collection of *Musick A-la-Mode*'

⁸⁹ Ibid.

⁹⁰ Ibid., 349.

⁹¹ Ibid., 300.

⁹² J. D. Shute, 'Anthony à Wood and his Manuscript Wood D 19 (4) at the Bodleian Library, Oxford', PhD thesis (International Institute of Advanced Studies, Clayton, Mo., 1979), ii. 99.

⁹³ Holman (2/1995), 307.

⁹⁴ Ibid., 282-5.

⁹⁵ Holman (2/1995), 78-104.

⁹⁶ Wilson (1959), 299.

Tripla Concordia, published in 1677 by the London publisher John Carr, which contains mainly French-style airs and dances, apart from two fantasias by Matthew Locke. A great deal of formal and informal dancing at court must have been required by the King or Queen accompanied by the Twenty-four Violins.⁹⁷ What the Twenty-four Violins played at court is shown by the music written for the group, and one type of music particularly connected with the court and the Twenty-Four violins was the contemporary French dance, the branle.⁹⁸ The suites of branles in English sources show that they include many à 3 (SSB) or à 4 (SSTB or STTB) types by John Banister and Locke, the two most prominent composers active in the Twenty-four Violins in the 1660s and 1670s.⁹⁹ The dances in Locke's 'The Rare Theatrical' also suggest that the repertoire was played by the Twenty-four Violins, and was intended for the Italianate 'string quartet' scoring (SSTB or STTB).¹⁰⁰ GB-Och, Mus. MS 1066 also contains court orchestral music including Locke's suites from 'The Rare Theatrical' and suites by other composers such as Lully, and almost all of them must have been in four parts since some of them are labelled 'A:4' at several points; the rest of the manuscript consists largely of trios for two violins and bass composed by the French keyboard-player Jean la Volée which are also found in GB-Lbl, Add. MS 31424 and B-Bc, MS Litt. XY24.910.¹⁰¹ There are also the pieces for three-part music written for two violins in GB-Och, Mus. MS 1183. The Catalan violinist and composer Luis Grabu, sworn in as the Master of the Music in 1666, wrote many French-style suites for his stage works. *A Collection of Several Simphonies and Airs for Violins, Flutes and Hoe-boys*, published anonymously in 1688, contains suites for two trebles and bass, and seems to be Grabu's work.¹⁰² Grabu was still composing à 3

⁹⁷ Holman (2/1995), 311-2

⁹⁸ Ibid., 312-4

⁹⁹ Ibid., 314-5.

¹⁰⁰ Ibid., 314-6.

¹⁰¹ Ibid., 319.

¹⁰² P. Holman, 'Grabu, Luis', *New Grove*.

or à 4 French-style theatre suites in the 1690s.¹⁰³ The French influence on chamber music seems to have lost its impact around 1680, though in the theatre especially in theatre suites it lasted much longer.

According to North 'there was 2 circumstances which concurred to convert the English Musick intirely over from the French to the Italian taste';¹⁰⁴ 'one was the coming over of old Nicholai Matteis', and the other was 'the numerous traine of yong travelers... [who] went over into Itally... [and] they went out with a favour derived from old Nicola, [and] they came home confirmed in the love of the Itallian manner'.¹⁰⁵ Nicola Matteis (?- around 1690?), Italian violinist and composer, seems to have arrived in England around 1670.¹⁰⁶ In 1676 he published his first two collections of *Ayrs* for violin and bass, and in 1685 the first two books were published together with the third and fourth.¹⁰⁷ In 1703 Walsh published another edition of the 1676 collection with a second violin part, which had never been published before, so he claimed that the collection was now complete.¹⁰⁸ The second violin part for books three and four had been published in 1687; the publication of the second part can be 'an early indication of the new English taste for the trio sonata combination',¹⁰⁹ though Matteis's optional second violin is not a necessary part but a subsidiary one.¹¹⁰ They belong to the tradition of three-part dance suites, but not trio sonatas, in which the second violin takes as important a role as the first violin.

Though dance suites and theatre suites for trio scoring such as C major (1703)

¹⁰³ For the catalogue of theatre suites see C. A. Price, *Music in the Restoration Theatre Music* (Ann Arbor, 1979).

¹⁰⁴ Wilson (1959), 307.

¹⁰⁵ Ibid., 307, 310.

¹⁰⁶ For Matteis's life, see especially S. Jones's 'The Legacy of the 'Stupendious' Nicola Matteis', *EM*, 29 (2001), 553-69

¹⁰⁷ P. Walls, 'The Influence of the Italian Violin School in Seventeenth century England', *EM*, 18 (1990), 578.

¹⁰⁸ M. Tilmouth, 'Nicola Matteis', *MQ*, 46 (1960), 33.

¹⁰⁹ C. Hogwood, *The Trio Sonata* (London, 1979), 79-80.

¹¹⁰ Walls (1990), 581.

and D minor suites by John Weldon,¹¹¹ and airs from plays by William Croft continued to be written until around 1700, many Restoration composers increasingly turned their interest to the sonata.

Defining the sonata

In the early seventeenth century the term 'sonata' was used generically to denote instrumental pieces, just as 'cantata' designated vocal works and 'toccata' designated keyboard works. The word 'sonata' tended to indicate pieces which were experimental. They often did not conform to existing genres such as the canzona, or the fantasia, or dance music. Nevertheless in many instrumental collections, the early 'sonata' was used interchangeably with other term such as 'canzona', 'sinfonia', 'fantasia', 'capriccio', and 'partite', the Italian terms for variations and suites. Moreover the definition of 'sonata' has always varied depending on different regions, composers, and collections or even from part-book to part-book. It is difficult, if not impossible, to work out a consistent distinction between 'sonata' and those other terms. One of the stylistic differences between 'canzona' and 'sonata', the two chief instrumental genres of the early seventeenth century, is said to have been structure; canzonas usually had a sectional structure composed of passages in contrasted metre and tempo.¹¹² This sectional contrast, however, was also common in the sonata, especially in those by Venetian composers such as Biagio Marini (c 1597-1667), Dario Castello (*ff* Venice, first half of the seventeenth century), and Giovanni Battista Fontana (d 1630 or 1631) in the 1620s and 1630s. Rather, Eleanor Selfridge-Field has suggested that some differences between canzona and sonata can be found in the social context: almost all canzona composers

¹¹¹ *John Weldon: Suite in C*, ed. R. Salkeld (London, 1995); *Suite in D minor for Two Violins (Oboes/Flutes /Recorders in C) and Basso Continuo*, ed. P. Holman (London, c. 1981).

¹¹² E. Selfridge-Field, 'Canzona and Sonata: Some Differences in Social Identity', *International Review of the Aesthetics and Sociology of Music*, 9 (1978), 111.

were organists while sonata composers tended to be instrumentalists. The former, trained in musical theory and counterpoint, seem to have produced works based on traditional imitative textures, which were more polyphonic in style and allowed more flexible choice of instruments in performances.¹¹³ Composers of sonatas, by contrast, tended to write more virtuosic works that avoided the indication 'for all instrumentalists'.¹¹⁴ This interpretation has some exceptions though, since the organist Francesco Turini (1589-1641) wrote sonatas in his madrigal collection, *Madrigali...con alcune Sonate a due, et tre. Libro primo* (Venice, 1621), in which two pieces named *Sonata a Tre* are included,¹¹⁵ and Marini the violinist wrote canzonas in his opp. 1, 2 and 8 (1617, 1618, and 1629 respectively).¹¹⁶

The ambiguous terminology resulted frequently in discrepancies between title pages and individual pieces even in a single volume. For example, in Cavalli's 1656 collection, *Musiche sacre concernenti messa, e salmi concertati con istromenti, imni, antifone & sonate, a due 3, 4, 5, 6, 8, 10, e 12 voci.*, the six instrumental works are entitled 'sonata' in the index, but in the part books they are called either 'canzona' or 'sonata' without any consistent rule; he called the works for three and ten instruments 'canzonas', and the remaining works 'sonatas'.¹¹⁷ Cavalli's canzonas might be the last independent works called 'canzona'; after the mid-century 'sonata' was the most important term for designating instrumental works.¹¹⁸ Peter Allsop has also suggested that the term 'canzona' disappeared as an overall title for an instrumental collection after 1650.¹¹⁹ 'Canzona', however, survived as a heading for the fugal sections in sonatas by composers such as Lelio Colista, Giovanni Legrenzi, Alessandro Stradella, and A. L.

¹¹³ Ibid., 111-9.

¹¹⁴ Ibid., 111-9.

¹¹⁵ W. Apel, *Italian Violin Music of the Seventeenth Century*, ed. T. Binkley (Bloomington & Indianapolis, 1990), 39-42.

¹¹⁶ Ibid., 47-56.

¹¹⁷ E. Selfridge-Field, *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975, 3/1994), 156-9

¹¹⁸ S. Mangsen, 'Sonata (Baroque)', *New Grove*.

¹¹⁹ P. Allsop, *The Italian Trio Sonata* (Oxford, 1992), 51.

Baldassini; William Young and Henry Purcell also adopted this term for their fast fugal sections. Roman composers used 'sinfonia' as the equivalent term for the sonata. In Roman manuscript copies of Colista, Carlo Ambrogio Lonati and Stradella, sonata-like works were called 'sinfonia', though in England they were often called 'sonata'.

Table 1.1. Comparison of Titles of Works by Colista and Stradella between Italian and British Sources*

Composer	Key and Scoring	Italian Sources	British Sources	Other References
Lelio Colista	C major, 2vn, b, bc	I-Tn, Ms. Giordano 15, ff.29-32v ('Simfonia')	GB-Lbl, Add. 33236, ff. 25v-6v ('Symphonia'); GB-Lbl, Add. 31431, ff. 72v-3 ('Sonata':anon); GB-Ob, D. 256, no.7 ('Sonata')	
Lelio Colista	G minor, 2vn, b, bc	I-Tn, Ms. Giordano 15, ff.88-93v ('Simfonia': attr. 'Ambrogio Lonati')	GB-Lbl, Add. 33236, ff.13-14v ('Symphonia'); GB-Ob, D. 256, no.1 ('Sonata'); GB-Ob, E. 400-3, no.1 ('Sonata')	A 6
Lelio Colista	A major, 2vn, b, bc	I-Tn, Ms. Giordano 15, ff.16v-21 ('Simfonia')	GB-Lbl, Add. 33236, ff.14v-16 ('Symphonia'); GB-Ob, D. 256, no.2 ('Sonata'); GB-Ob, E.400-3, no.4 ('Sonata'); GB-Och, MS 1126, f.4 ('Sonata')	
Lelio Colista	A major, 2vn, b, bc	I-Tn, Ms. Giordano 15, ff.68-73v ('Simfonia' attr. 'Ambrogio Lonati')	GB-Lbl, Add. 33236, ff.16v-18 ('Symphonia'); GB-Ob, D. 256, no.3 ('Sonata'); GB-Ob, E.400-3, no.7 ('Sonata')	A 3
Lelio Colista	D major, 2vn, b, bc	I-Tn, Ms. Giordano 15, ff.74-79v ('Simfonia' attr. 'Ambrogio Lonati')	GB-Lbl, Add. 33236, ff.18-20 ('Symphonia'); GB-Ob, D. 256, no.4 ('Sonata'); GB-Ob, E.400-3, no.3 ('Sonata')	A 4
Lelio Colista	C major, 2vn, b, bc	I-Tn, Ms. Giordano 15, ff.97v-102v ('Simfonia' attr. 'Ambrogio Lonati')	GB-Lbl, Add. 33236, ff.20v-22 ('Symphonia'); GB-Ob, D. 256, no.4 ('Sonata'); GB-Ob, E.400-3, no.3 ('Sonata')	A 8

Lelio Colista	G minor, 2vn, b, bc	I-Tn, Ms. Giordano 15, ff.63-68 ('Simfonia' attr. 'Ambrogio Lonati')	GB-Lbl, Add. 33236, ff.22v-24 ('Symphonia'); GB-Ob, D. 256, no.6 ('Sonata'); GB-Ob, E.400-3, no.5 ('Sonata')	A 2
Lelio Colista	G minor, 2vn, b, bc	I-Tn, Ms. Giordano 15, ff.58-62v ('Simfonia' attr. 'Ambrogio Lonati')	GB-Lbl, Add. 33236, ff.26v-28 ('Symphonia'); GB-Ob, D. 256, no.9 ('Sonata'); GB-Ob, E.400-3, no.8 ('Sonata')	A 1
Alessandro Stradella	C major, 2vn, bc	I-Moe Mus. F.1137, ff.1-6 ('Sinfonia')	GB-Lbl, Add. R.M.23.f.10, pp.212-6 ('Sonata')	
Alessandro Stradella	D major, 2vn, bc	I-Moe Mus. F.1148, ff.3-6 ('Sinfonia'); I-Tn, Ms. Giordano 12, ff.95-97v ('Sinfonia'); I-Moe Mus. F.1129, ff.39-42 ('Sÿmphonia...'); I-Tn, Foà 11, ff.53-60v, 'Sinf.a'	GB-Lbl, Add. 31436, vn1, 153v-154; vn2, 172v-173; bc, 192v-193 ('Sonata'); GB-Ob, D. 190, ff.61-64v [no title]	<i>Scielta delle Suonate</i> (1680), no.6
Alessandro Stradella	F major, 2vn, bc	I-Tn, Ms. Giordano 15, ff.109-17, ('Sinfonia à 3'); I-Moe, Mus. F. 1129, ff.48-53v, ('Sÿmphonia...')	GB-Lbl, Add. R.M.23.f.10, pp.217-23 ('Sonata')	

*Only works extant in both Italian and British sources are compared.

The first important definition of the word 'sonata' was made by the German composer, enthusiast for Italian music and scholar, Michael Praetorius (1571-1621). In the third volume of *Syntagma musicum* (1618-19) he tried to identify the difference between the sonata and canzona, though he seems to refer to Gabrieli's multi-voice sonatas, which were developed before trio sonatas were formed:¹²⁰

The 'sonata à sonando' is so named because it is performed as the canzonas are, not with human voices but solely by instruments. Very lovely [examples] of that sort are to

¹²⁰ M. Praetorius, *Syntagma musicum*, 3 vols. (Wolfenbüttel, 1615-20), vol. 3, 22; quoted and translated by W. Newman, *The Sonata in the Baroque Era* (New York, 3/1972), 22-3.

be found in the 'Canzonibus' and 'Symphonis' of Giovanni Gabrieli and other authors. In my opinion, however, the distinction [between sonata and canzona] lies in this: The sonatas are made to be grave and imposing in the manner of the motet, whereas the canzonas have many black notes running briskly, gaily, and rapidly through them.

After Praetorius there were a few attempts by contemporary theorists or compilers of music dictionaries to define the meaning of the 'sonata', such as Athanasius Kircher (1650) and Daniel Speer (1697). The former mentions briefly 'sonata' as 'De Symphonia Clavicymbalo apta' [The Symphonia with harpsichord],¹²¹ while according to the latter 'The 'sonata' is like the 'sinfonia', but ought to be played more slowly and gravely'.¹²² In 1703 one of the most important and often-quoted music dictionaries appeared written by the Frenchman, Sèbastien de Brossard. He presented a more detailed definition of the 'sonata':¹²³

...les Sonates sont proprement de grandes pièces, *Fantasies*, ou *Préludes...variés de toutes sortes de mouvemens & d'expressions...* On en trouve à 1.2.3.4.5.6.7. & 8. Parties, mais ordinairement elles sont à *Violon seul* ou à *deux Violons* différens avec une *Basso-Continuë* pour le *Clavessin*, & souvent une *Basse plus figurée* pour la *Violle de Gambe*, le *Fagot*, etc. Il y en a pour ainsi dire, d'une infinité de manières, mais les Italiens le reduisent ordinairement sous deux genres. [Added in the third edition] Voyez pour modele les ouvrages de Corelli.

¹²¹ A. Kircher, *Musurgia universalis*, 2 vols. (Rome, 1650), 465; quoted and translated by Newman (3/1972), 23.

¹²² D. Speer, *Vierfaches musicalisches Kleeblatt* (Ulm, 1697), ed. I. Ahlgrimm (Leipzig, 1974), 286; quoted and translated by Newman (1972), 23-4.

¹²³ S. Brossard, *Dictionnaire de musique* (Amsterdam, 3/1710), 139.

...Sonatas are ordinarily extended pieces, *Fantasias*, or *Preludes*, etc., varied by all sorts [of] emotions and styles...one finds [sonatas] in 1,2,3,4,5,6,7, and 8 parts, but ordinarily they are for *Violin alone* or for *two* different *Violins* with a *Basso Continuo* for the harpsichord, and often with a more elaborated bass for the *Viola da gamba*, the *Bassoon*, etc. Thus there is an infinity of styles, but the Italians reduce them ordinarily to two types. [Added in the third edition] For models see the works of Corelli.

Brossard's description (1710) seems to have been more suitable for the late seventeenth-century Italian sonatas as he cites Corelli's works as the norm, and later eighteenth-century writers contributed only refinements of Brossard's article.¹²⁴ The concise definition by Johann Gottfried Walther in *Musikalisches Lexicon* (1732) as 'grave and ingenious pieces scored for instruments, especially violins, and consisting of alternating *Adagio* and *Allegro* [sections]' represents a common definition which appeared from the early eighteenth century.¹²⁵ His statement is almost the same as the one in Johann Mattheson's treatise published in 1713, which continued to be reprinted up to 1740.¹²⁶

The definitions of sonata in the dictionaries and treatises mentioned above are too restrictive to encompass all the seventeenth-century instrumental works that appear under this title. Our modern terminology is also inadequate to describe precisely the 'solo sonata' and the 'trio sonata' of the seventeenth century because of its failure to distinguish between different types of bass-line scoring.¹²⁷ Italian composers before 1675 distinguished the roles of the bass separately between chordal continuo with

¹²⁴ Newman (3/1972), 25.

¹²⁵ J. G. Walther, *Musikalisches Lexicon* (Leipzig, 1732; facsimile ed., Kassel, 1953), 571; quoted and translated by Newman (1972), 27.

¹²⁶ J. Mattheson, *Das Neu-Eröffnete Organisten-Probe* (Hamburg, 1713), 175; quoted and translated by Newman (1972), 25-6.

¹²⁷ N. M. Jensen, 'Solo Sonata, Duo Sonata and Trio Sonata: Some Problems of Terminology and Genre in the Seventeenth Century Italian Instrumental Music', *Festschrift Jens Peter Larsen* (Copenhagen, 1972), 73-102.

melodic bass and chordal continuo alone.¹²⁸ In Italian collections 'à due' sonatas do not have a string bass part, so the continuo was played just by chordal instruments such as the organ or theorbo. The role of the continuo in the 'sonata à due' acts largely as a non-thematic harmonic support, and does not participate in contrapuntal dialogue with the upper parts. On the other hand, in 'à tre' sonatas the melodic bass, often played by a bowed string instrument, contributes equally to the imitative argument of the treble parts while the continuo played by chordal instruments usually doubles the lowest melodic part in a simplified manner.¹²⁹ Sonatas in which the bass is scored without the melodic bass were favoured for 'chamber' use (*da camera*), and sonatas where the bass parts were scored for both the melodic bass and chordal continuo tended to be written for 'church' use (*da chiesa*).¹³⁰

The distinction between 'sonata da chiesa' and 'sonata da camera', often categorized as two types of sonata, was not common before 1675 in Italian printed instrumental collections.¹³¹ The 'sonata da camera', which generally consists of dance suites, appeared more often in titles of works than 'da chiesa' because 'sonata' alone is a sufficient designation for free instrumental pieces.¹³² Corelli never used the term 'da chiesa' in his printed collections for free sonatas (i.e. *Opp.1, 3*). After the mid-century the functional distinction between 'sacred' and 'secular' use evaporated. Sonatas 'da chiesa' may have been performed not only in church but also in the chamber. For example, in Marini's *Sonate, da chiesa e da camera* (Venice, 1655) 'da camera' means suitable for chamber use, but 'da chiesa' does not only mean for church use. Two groups of works headed 'Sonate' and 'Sonate da camera' in Legrenzi's *Sonate da chiesa, da camera*,

¹²⁸ S. Mangsen, 'The Trio Sonata in Pre-Corellian Prints: When Does 3=4?', *Performance Practice Review*, 3 (1990), 138.

¹²⁹ Allsop (Oxford, 1992), 25-6.

¹³⁰ Mangsen (1990), 142-3.

¹³¹ S. Mangsen, 'The 'sonata da camera' before Corelli': A Renewed Search', *ML*, 76 (1995), 19.

¹³² The term 'free' was adopted by Newman and Allsop to describe abstract sonatas usually without dance movements.

correnti, balletto, alemane, sarabande (Venice, 1656) might have been intended for chamber use, but whether or not works entitled 'sonata' were only meant to be 'da chiesa' is disputable.¹³³ With the disappearance of stylistic boundaries elements of abstract sonata and dance form movements can be found side by side in single works: sonatas of A. Guerrieri's op. 1, *Sonate di Violino...Per chiesa, &...per Camera* (Venice, 1673), and G. C. Arresti's op. 4, *Sonate a 2, & a Tre* (Venice, 1665) show this change.¹³⁴ After 1700, the difference between church and chamber sonatas does not seem to have been distinguished by Dutch publishers like Estienne Roger, who published Antonio Veracini's Op.3, *Sonata da Camera a due* (Modena, 1696) as *Sonata da Chiesa* in Amsterdam a few years later¹³⁵. One of the reasons for this was that sonatas do not seem to have been used in church in the Netherlands, unlike in Italy. By the time Corelli's Op. 1 appeared (Rome, 1681), the designation 'sonata' seems to have referred mostly to pieces in which separate movements are longer and fewer in number in comparison to canzonas and early sonatas. Multi-sectional pieces inherited from the ensemble canzona still persisted alongside those of Corellian-style sonatas until the end of the century.

Definitions of instrumental forms in dictionaries are valuable in showing changes in their meaning during the period covered. In England, the use of foreign musical terms was not well established until the early eighteenth century, since there was an almost total absence of musical dictionaries. James Grassineau's *A Musical Dictionary* (1740) was the first dictionary specializing in musical terminology in England.¹³⁶ Earlier dictionaries containing musical terms before him were mostly bilingual ones: Latin to English, Italian to English, French to English. They provide us with valuable information on past musical traditions, though they do not necessarily reflect

¹³³ Allsop (1992), 54-5.

¹³⁴ S. Mangsen, "The "Sonata da Camera" before Corelli": a Renewed Search, *ML*, 76 (1995), 19-23.

¹³⁵ C. Hogwood *The Trio Sonata* (London, 1979), 17.

¹³⁶ G. Strahle, *An Early Music Dictionary: Musical Terms from British Sources, 1500-1740*, (Cambridge, 1995), xiii-xv.

contemporary usage because they were mostly for scholarly use. The first dictionary referring to 'sonata' was John Florio's Italian to English, published in London (1598), in which 'sonata' was described as 'a sounding or fit of mirth'. In the revised edition of 1611 it was rendered broadly as 'any sound of Musike'.¹³⁷ In his English dictionary, *The New World of English Words* (1658, 1662, 1671 and 1678) Edward Phillips implied that such composers as John Birchensha, Matthew Locke and Henry Purcell assisted him in compiling of his music entries, but the truth seems to be that he simply reproduced many definitions from an earlier dictionary, Thomas Blount's *Glossographia* (London, 1656);¹³⁸ although they included many interesting new musical terms and instrument names, the term 'sonata' is not found in either dictionary.

The first extended definition of 'sonata' as an instrumental genre in England was made in an anonymous publication of 1724, which is believed to have been written by Johann Christoph Pepusch (1667-1752).¹³⁹ Pepusch's definition of 'sonata' is mostly derived from Brossard's *Dictionnaire de Musique* of 1705, referring to Brossard's distinction between 'da chiesa' and 'da camera'. However, some terms presented in this book reflect the usage of his time; his definition of 'counterpoint' as 'now very little used', the 'galliard' as 'ancient', and inclusion of entries like *folia*, *solo* and *sonata*, which show Corelli's popularity in England, are examples.¹⁴⁰ The definition of 'sonata' in Grassineau's *Musical Dictionary* (1740) is similar to Brossard's definition as well: '[It is] performed by a single violin, or with two violins and a through bass for the harpsichord, and frequently a more figured [i.e. elaborated] bass for the bass violin'.¹⁴¹ The other labels of the time such as 'capriccio' and 'fantasia', which were interchanged with the

¹³⁷ J. Florio, *A World of Words, Or Most Copious, and Exact Dictionarie in Italian and English* (London, 1598); quoted in Strahle, (1995), 338.

¹³⁸ Strahle (1995), xx-xxv.

¹³⁹ Strahle (1995), xvi-xvii; [J.C. Pepusch], *A Short Explication of Such Foreign Words, as are Made Use of in Music Books* (London, 1724).

¹⁴⁰ Strahle (1995), xx.

¹⁴¹ J. Grassineau, *A Musical Dictionary: being a Collection of Terms and Characters* (London, 1740), 231.

'sonata' as titles of instrumental pieces in Italy, were not mentioned at all in seventeenth-century English dictionaries, so did not refer to the English tradition. The term 'canzona' was not mentioned as an instrumental genre but as a vocal one, meaning 'to sing songs or canzonets' in the early dictionaries such as those of William Thomas (1550) and Florio (1598, 1611, 1659). This interpretation did not change until Pepusch's of 1724: 'canzona' was introduced, for example, as 'to sing songs or canzonets' and therefore was very similar to 'cantata'; Pepusch's book was the first in which 'canzona' was regarded as either 'a Piece of Vocal Musick' or '...if fixed to Pieces of Instrumental Musick, it then means much the same as the Word *Sonata* or *Suonata*'.¹⁴²

The scorings of the sonata varied from solo to multi-voice types: there is a wide range of scorings including S/bc (à 1), SS/bc, SB/bc (à 2), SSB/bc, SBB/bc, SSS/bc (à 3), SSBB/bc (à 4), SSATB/bc (à 5).¹⁴³ Works in Italian collections are only designated according to the number of melody instruments; Italian composers did not include the continuo when they referred to the number of parts, whether the melodic bass is involved in the dialogue with the treble instruments or just acts as the reinforcement of the bass part.¹⁴⁴ Therefore sonata à uno is always scored for one melody instrument, usually in the treble range with continuo, sonata à due for two melody instruments with continuo, and sonata à tre for two melody instruments and a melodic bass with continuo or three trebles with continuo.¹⁴⁵

The solo sonata for S/bc is regarded as the most suitable medium for a performer to show his virtuosic solo playing of the instrument, while the continuo acts as the static bass without an independent linear function.¹⁴⁶ Solo sonatas were usually written for solo violin but in some cases there were works for the cornett. We find

¹⁴² [Pepusch] (1724), 19.

¹⁴³ The terminology is derived from Newman (3/1972): capital letters, S, T, B (soprano, tenor, bass) indicate melodic instruments and bc the continuo, so it only refers to parts not instruments.

¹⁴⁴ Jensen (1972), 81.

¹⁴⁵ Ibid., 81.

¹⁴⁶ Ibid., 85-7.

technically demanding solo sonata in Marini's Op. 1 (Venice, 1617) and Op. 8 (Venice, 1629), and this type of solo sonata continued in Dario Castello's Op.2 (Venice, 1629) and G.B. Fontana's posthumous collection (Venice, 1641).¹⁴⁷ One of the first known collections made up entirely of solo sonatas is Uccellini's Op.5 (Venice, 1649), *Sonate over Canzoni da farsi a Violino solo & basso continuo*.¹⁴⁸ The virtuoso and soloistic sonatas for violin and continuo reached their culmination in the Roman composer G. A. Leoni's *Sonate de violino a voce sola* (Rome, 1652).¹⁴⁹ This tradition of solo sonatas survived until the time of Corelli's Op.5 (Rome, 1700), *Parte prima sonate a violino e violone o cimbalo*. Solo sonatas, especially for the viola da gamba enjoyed a long popularity in Germany. Solo sonatas continued to appear until the end of the century, and became more popular and numerous after 1700.¹⁵⁰ There are a few sonatas for a single stringed instrument like violin or sometimes for viola da gamba without the continuo; Marco Uccellini (1603-1680) and Stradella wrote this type of solo sonata for the violin,¹⁵¹ but the unaccompanied solo sonata flourished in the eighteenth century, especially in Germany.

Since the old tradition associated with non-virtuosic 'consort' music was stronger in England than in Italy, solo sonatas, which tended to display a performer's virtuosity were virtually unknown in England until the last decade of the seventeenth century though there are a few earlier ones in manuscripts: Ckc, MS 243 (sonata for violin and organ continuo in G; late seventeenth century) by an anonymous composer which looks to be German, and Ob, Mus. Sch. MS C. 61, copied c.1688-1700 by Francis Withy (c.1645-1727), a singing-man at Christ Church, Oxford, and also active as a copyist, contains solo sonatas for violin and continuo, ascribed to Lelio Colista, Robert King, Corelli and Gottfried Finger. Solo sonatas do not seem to have attracted Purcell

¹⁴⁷ Ibid., 87.

¹⁴⁸ Mangsen (1990), 143 (note 15).

¹⁴⁹ E. McCrickard, 'The Roman Repertory for Violin before the Time of Corelli', *EM*, 18 (1990), 563-5.

¹⁵⁰ D. Boyden, *The History of Development of Violin Playing Before 1750* (London, 1965), 385.

¹⁵¹ Newman (3/1972), 123, 132.

and his contemporaries, but they were taken up by composers after Purcell such as Gottfried Finger (c.1660-1730), Daniel Purcell (1664-1717), and William Croft (1678-1727).¹⁵² In the eighteenth century 'solo' became the common English designation for the S/bc sonatas.¹⁵³

The sonatas of SBbc type employing one soprano and a bass as melody instruments were less popular than SSBbc in Italian instrumental music, but Legrenzi and Alessandro Stradella left sonatas for this scoring: Legrenzi left at least three à 2 (SBbc) sonatas for violin, viola da braccio and continuo in his op. 10 (Venice, 1673) while Stradella also left sonatas for violin, cello and continuo. This treble-bass type was particularly popular in German-speaking countries such as Austria and the Low Countries. In those countries the bass viol (particularly viola da gamba) kept its popularity much longer than in Italy, so that works for SBbc in which the bass viol was used in virtuoso style were often found. It is accordingly not surprising that the collections of German composers such as Johann Heinrich Schmelzer's *Duodena selectarum* (Nuremberg, 1659), Dietrich Becker's *Erster Theil...Sonaten und Suiten* ((Hamburg, 1674) and *Ander Theil ... Sonaten und Suiten* (Hamburg, 1679), and Philip van Wichel's *Fasciculus Dulcedinis* (Antwerp, 1678) contain SBbc sonatas. The Italian composer Giuseppe Zamponi (b c.1600-10, d 1662), who worked mainly in Brussels also left two sonatas for violin, viola da gamba and continuo. As the century went on, the SBbc type became less popular in Italy, and composers showed a predilection for two-treble scoring. After the Restoration there were some German musicians who visited England, and manuscripts containing SBbc sonatas by those composers mentioned above appeared along with the works in the same scoring by English composers such as Henry Butler, resident in Spain, William Young, resident in Austria, and Jenkins in

¹⁵² I. Spink (ed.), *The Seventeenth Century. The Blackwell History of Music in Britain*, iii (Oxford, 1993), 279-80.

¹⁵³ Newman (3/1972), 65.

English sources (e.g. Drc, MS D.2, D.5).¹⁵⁴ Roger North recalls that:¹⁵⁵

Here came over many Germans, chiefly violists, as Scheiffare, Voglesang, and of other names to fright one. These introduced many solos for the viol and violin, being rough and unaiery devisions, but for the active part they were coveted.

There has been a widespread assumption regarding the trio sonata: the bass part is always doubled by the melodic bass and the chordal continuo instrument together. This misapprehension was derived from eighteenth-century practice, and does not apply to seventeenth-century Italian ensemble music.¹⁵⁶ The string trio without a separate continuo, which is generally scored for variation sonatas and dances may have been common in Italy, and this kind of ensemble music came to be related to the *sonata da camera* of the Bologna school.¹⁵⁷ The bass part played by a stringed bass instrument, or in some cases a wind instrument alone, was sufficient for sonatas influenced by dance: the melodic bass only functions as an ornamental instrument not as a through-bass one.¹⁵⁸ This combination, two violins and the string continuo (usually 'violone'), however, was usually performed with the harmonic continuo outside Italy, including in England: John Walsh published G. M. Bononcini's op.12, *Arie, e correnti* (Bologna, 1678), which has no continuo part but only a 'violone' part, with a 'Thorough Bass for Harpsichord' (London, c.1700).¹⁵⁹ *À tre sonatas* in various collections by G. B. Vitali (e.g. Op.1, *Correnti e balleti, e camera...* Bologna, 1666) and other composers from the 1660s and 1670s have a complete texture without the contribution of continuo

¹⁵⁴ M. Caudle, 'The English Repertory for Violin, Bass Viol, and Continuo', *Chefs*, 6 (1975-6), 69-75.

¹⁵⁵ Wilson (1959), 302, 302n; there is no information on the two violists mentioned by North except that Voglesang was a viola da gamba player who was active in England and later entered the royal service in Berlin in 1677.

¹⁵⁶ Mangsen (1990), 137-42.

¹⁵⁷ Jensen (1972), 91-2.

¹⁵⁸ *Ibid.*, 92.

¹⁵⁹ P. Allsop *The Italian Trio Sonata* (Oxford, 1992), 39-40.

accompaniment.¹⁶⁰ However, exceptions to this practice can be found in the works of such composers as Marini (opp.1 and 8) and Turini (Op.1), who provide both melodic bass and continuo in their secular pieces.¹⁶¹ Both composers were active in foreign courts when the compositions were written, so it is perhaps not surprising that they do not seem to reflect the practice common at the time in Italy.¹⁶² The tradition of à tre scoring of secular pieces (i.e. two trebles and melodic bass or chordal continuo, but not both) still remained, as Corelli's opp.2 and 4 show, in which only one bass instrument is asked for (e.g. Op.2, *Sonata da camera à tre...Violone o Cimbalo*, Rome, 1685). We, however, have to be careful not to take this request literally since two players – of violone and harpsichord – might have read from the same part-book. The three-part texture consisting of strings alone was a very common formula among the next generation composers in the eighteenth century.¹⁶³ However, copyists of the three Bodleian Library manuscripts (Mus. Sch. C. 76, D. 255 and E. 400-403) copied Corelli's op.2 into four-part books rather than three, since the English copyists did not understand that *violone o cembalo* meant that either a melodic or a chordal instrument should be played, but not both.¹⁶⁴ The bass-line doubling, providing two bass part-books for both a melodic and a chordal instrument became common in the eighteenth century. The Roger edition (Amsterdam, c. 1706) of Corelli's Op. 2 has two identical part-books for the bass; the four-part book format even in chamber sonatas was soon adopted by English and Parisian publishers following Dutch editions, and became the norm.¹⁶⁵

Composers such as Cazzati, Legrenzi and Giovanni Battista Vitali developed à tre sonatas, which show a more imitative and polyphonic texture derived from

¹⁶⁰ Jensen (1972), 88-92.

¹⁶¹ Mangsen (1990), 148.

¹⁶² Ibid.

¹⁶³ D. Watkin, 'Corelli's Op. 5 Sonatas: 'Violino e violone o cimbalo'', *EM*, 24 (1996), 653.

¹⁶⁴ Mangsen (1990), 143.

¹⁶⁵ Ibid., 163-4 and 31n.

canzonas.¹⁶⁶ In such à tre pieces the melodic bass actively participates in motivic dialogue with the upper parts so the texture may be occasionally four-part rather than three-part; four-part texture is to be found in sonatas of Giovanni Battista Bassani's Op.5 (Bologna, 1683), Corelli's Opp. 1 and 3 and John Blow's sonata in A major.

The 'trio' type, especially à 3, was the most characteristic and numerous one, and became dominant in late seventeenth-century English sonatas. English composers, however, do not seem to have distinguished between à due and à tre as Italians did; they often confused à 2 and à 3 sonatas, so when they copied à 2 Italian sonatas, they converted them into à 3 by doubling the continuo part with a bass part. For example, Giovanni Maria Bononcini's B flat major sonata à due in the collection published by the Bolognese publisher Giacomo Monti in 1680, was copied as à tre in English sources. They also did not adopt these Italian terms, and tended to use such terms as three-part or four-part as their designations for 'trio sonata'. Many modern editors make the same mistakes providing an additional bass part in à due sonatas. For example, Giovanni Battista Vitali's *La Palavicini* in op. 5 (Bologna, 1669) is an à due sonata for two violins and continuo, but the edition printed by Lajos Rovatkay (Wolfenbüttel, 1975) consists of four-part books having two bass books for both continuo and cello.

With Corelli and his contemporaries this SSBbc sonata became the dominant ensemble type.¹⁶⁷ Purcell's trio sonatas are also à tre, which means they were written as related closely to the contrapuntal form, and this suggests that he was influenced by Italian composers who wrote more stylistically conservative contrapuntal works. Other English composers who tried to imitate Italian sonatas also preferred à tre scoring (e.g. John Blow's A major sonata). The English sonatas are all à 3 type up to the works by William Croft,¹⁶⁸ William Corbett¹⁶⁹ and William Williams.¹⁷⁰ English composers did

¹⁶⁶ Jensen (1972), 76.

¹⁶⁷ Ibid., 89.

¹⁶⁸ Croft wrote four sonatas for 2vn, b, bc (GB-Lfom MS 114); W. Croft, *Complete Chamber Music*, ed. H. D.

not write à 2 type sonatas at all until Johann Christoph Pepusch (1667-1752) first wrote à due sonatas after his arrival in England around 1697.

The instruments used in sonatas were as varied as the settings of sonatas. Though the violin family came to dominate in the sonata repertory, cornetts were often still interchangeable with violins for treble parts in the first half of the seventeenth century in Italy, while bassoon, trombone, or theorbo were sometimes specified as alternatives to 'violone' for the melodic bass. In England the violin was almost the only treble instrument during the seventeenth century, so it is hard to find evidence that wind instruments were used as the treble before 1700. The term 'violone' was used to describe various types of bass instruments throughout the seventeenth century. It is, however, quite certain that during that century the term 'violone' applied to the members of the violin family, meaning the bass violin; it is likely to have applied to the violoncello, especially from the 1660s onwards in Italy when string makers began to wind silver wire onto gut strings to increase the string's mass.¹⁷¹ Since the word undoubtedly meant more than one type of stringed instrument much confusion occurs. The inconsistencies could happen within collections, for example, Bononcini's op.12, *Arie e correnti* (Bologna, 1678) shows 'violone' on the title page, 'violoncello' in the part-book, and 'violoncino' in the manuscript in the Estense Library in Modena;¹⁷² it seems that all designations refer to essentially the same instrument rather than different instruments. 'Violone' could also be interpreted as a bass viol, the viola da gamba as represented in the dictionary, *Vocabulario degli Accademici della Crusca* (1729).¹⁷³ It has been suggested that the viola da gamba was out of use in Italy by the mid-century; Thomas

Johnstone, MB, forthcoming.

¹⁶⁹ Corbett left sonatas for two recorders and continuo.

¹⁷⁰ W. Williams, *Six Sonatas in Three Parts* for 2vn/rec, b vn/viol, bc (org/hpd/archlute) (London, 1700, 2/1703); ed. G. Beechey (London, 1993), I. Payne (Hereford, 1998).

¹⁷¹ S. Bonta, 'From Violone to Violoncello: a Question of Strings?', *JMAIS*, 3 (1977), 64-99.

¹⁷² Allsop (1992), 36.

¹⁷³ It was quoted in Allsop (1992), 35

Hill's 1657 letter from Italy appears to justify this conclusion: 'The organ and violin they are masters of but the bass viol they have not at all in use, and to supply its place they have the bass violin with four strings, and use it as we do the bass viol'.¹⁷⁴ However Vittorio Ghielmi has argued that it is evident that the viola da gamba was used as a solo instrument in Italy until around the mid eighteenth century though its use may have been confined within particular areas, especially the Veneto region.¹⁷⁵ The term 'violone' only came to mean a double-bass viol in the eighteenth century.¹⁷⁶

The 'violone' as a bass violin or bass viol rather than a contra bass viol can be found in England as well. That 'violone' meant a bass violin is shown in the following works: Purcell's sonatas were issued in four part-books for 'TWO VIOLINS And BASSE: To the Organ or Harpsecord'; an advertisement in *Choice Ayres* published by John Playford in 1684 describes the scoring more specifically as 'two Violins and Bass-Viol, with a Through-Bass for the Organ or Harpsichord'. In William Williams's *Six Sonatas in Three Parts* (London, 1700, 2/1703), he labels the bass part 'Violone' like Corelli and other Italian composers, meaning a bass violin rather than a contrabass viol, and the title-page confirms that he meant the part for 'the Base-Violin or Viol'. However, Roger North mentions that the bass violin 'was a very hard and harsh sounded base, and nothing so soft and sweet', so its use by very few people is hardly surprising while the bass viol was used until the early eighteenth century, when it came to be replaced by the cello, the solo version of the Italian 'violone' or bass violin. After 1720 the bass viol (e.g. viola da gamba) seems to have been used as a solo concertante instrument rather than as a continuo instrument (see chapter 2).

As for the harmonic bass, organ or harpsichord were the most common

¹⁷⁴ Ibid.

¹⁷⁵ V. Ghielmi, 'An Eighteenth-Century Italian Treatise and Other Clues to the History of the Viola da Gamba in Italy', *The Italian Viola da Gamba. Proceedings of the International Symposium on the Italian Viola da Gamba* (ed. S. Orlando, 2000), 73-85.

¹⁷⁶ Bonta (1977), 81.

instruments, and they often played a simplified version of the bass or just doubled the lowest part. There is no doubt that the normal accompanying instrument for free sonatas in the seventeenth century was the organ.¹⁷⁷ The organ was usually employed as the first choice of the continuo part from the earlier English consort music to Purcell's sonatas, though the harpsichord was the most frequently mentioned alternative. Much of English consort music such as the fantasia suites by John Coprario and William Lawes has written-out organ parts, but the transition to figured continuo parts occurred around the 1650s, when it can be seen in Jenkins's fantasia suites. By the 1660s organ continuo parts became the norm in consort music, and by the 1670s continuo playing became widespread.¹⁷⁸ Purcell's two sets of trio sonatas (1683, 1697) were published with figured basses for organ or harpsichord.

The repertoire using 'trio sonata' (SSB) scoring changed the English music from full-voiced Renaissance dance music to the polarized and varied textures of the Baroque.¹⁷⁹ And the introduction of the Italian trio sonata led amateur music lovers who had performed English viol consorts to change their musical taste to the violin and its main genre, the sonata. The adoption of the terminology on the sonata in England was slow, but the circulation of the sonata spread among various musical circles.

¹⁷⁷ Allsop (1992), 39.

¹⁷⁸ Holman (1996), 380-2.

¹⁷⁹ Holman (2/1995), 257.

Chapter 2: The Sonata in England

More and more sonatas reached, and thus circulated in, England towards the end of the seventeenth century. Many elements of the Italian sonata style were absorbed into English music, and brought about a change of musical style. The best examples showing the change from the old-style fancy to the new-style 'sonata' are John Jenkins's late fantasias, which seem to have been written during the 1660s, even though he does not seem to have called them sonatas; eventually sonatas became a principal type of chamber music, having replaced traditional English consort music. It is not easy to trace how sonatas were introduced into England, but sonatas in music collections assembled during the seventeenth century may tell us at what time new Italian sonatas began to circulate and how widely they were known during the Restoration period.

Music collections of English provenance containing manuscripts and prints of seventeenth-century trio sonatas fall into two groups: sonatas collected in England and those collected on the Continent. The former type includes the Hatton/Aldrich Collection at Christ Church College, Oxford University, the North collection in the British Library, the Oxford Music School Collection, and British Library manuscripts such as GB-Lbl, Add. 31431, R.M.20.h.9 and Add. 64965, and James Sherard's collection. The latter covers Philip Falle's collection in Durham Cathedral University, manuscripts in the Rowe Music Library, King's College, Cambridge University (GB-Ckc, MS 228-229), and Gottfried Finger's collection.

The core music collection at Christ Church is derived from a donation by Henry Aldrich, Dean of the college from 1689 until his death; it includes a large amount of Italian music prints and manuscripts. After Aldrich's donation in 1710, the only considerable addition to the collection was made by Richard Goodson senior (1655-1718); since Goodson's bequest in 1718 there has been no significant addition to

the collection.¹ It was once believed that Aldrich collected much of the Italian music during his visit to Italy, but it now seems that he acquired it after 1670 from the music library of Christopher Hatton III, the first Baron Hatton of Kirby, which was built on the library of his father, Christopher Hatton II.² How Aldrich obtained the Hatton collection remains speculative; Wainwright suggests that Aldrich obtained it through Hatton's London bookseller, who sold the Hatton's main library to the Bodleian, and the music collection to Aldrich.³

The Hatton collection may have been a vast one, 'perhaps one of the richest seventeenth-century collections yet identified', though there is sparse evidence regarding how extensive it was.⁴ The music which once belonged to the Hattons consists of English music, and mainly Italian church music and madrigals of diverse Italian composers active in the 1620s and 1630s. The Italian prints of the Hatton collection seem to have been used by the Hatton family, and were copied by his household musicians such as John Lilly (1612-1678), Stephen Bing (1610-1681), and George Jeffreys (c.1610-1685). All three copyists used Italian printed sources in the Hatton collection. Hatton acquired the Italian music during the period of 1624-38, mostly through Robert Martin, his music supplier. Hatton's Italian prints, mostly surviving now in Christ Church, Oxford can be found in Martin's printed catalogues of his Italian lists; Martin advertised collections containing Dario Castello's *Sonate concertate...libro primo* (Venice, 1629), and Biagio Marini's op. 8 (1626).⁵ The works added by Richard Goodson senior are relatively few. It seems, however, that Goodson was a diligent

¹ G. E. P Arkwright, *Catalogue of Music in the Library of Christ Church, Oxford*, with a preface by T.B. Strong (London, 2/1915), v; see also *Christ Church Library Music Catalogue*, J. Milsom (compiled) accessed at <http://www.chch.ox.uk/library/music/browse.html>

² D. Pinto, 'The Music of the Hattons', *RMARC*, 23 (1990), 79; J. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605-1670)*, (Aldershot, 1997), 26-7.

³ J. Wainwright, *The Musical Patronage of Christopher, First Baron Hatton (1605-1670)* (Aldershot, 1997), 42-3.

⁴ *Ibid.*, 26.

⁵ D. W. Krummel, 'Venetian Baroque Music in a London Bookshop', *Music and Bibliography*, ed. O. Neighbour (London, 1980), 11, 18.

copyist. He copied many works of his own and those of others – among the instrumental music he copied were the op.5 sonatas by Giovanni Battista Bassani (1650-1716), surviving in Och, MS Mus.3, and Purcell (Och, MS Mus.3; Och, MS Mus.1174), as well as fantasia suites by Coprario (Och, MS Mus. 620). Those works Goodson copied may well have been used for performance in the Music School.

After the refurbished Music School was reopened after the Civil War, once again it became the centre of musical activity in Oxford.⁶ The Music School was relocated from the first to the ground floor in the south corner of the quadrangle, so it faced the Grammar and History departments with the two philosophy rooms, Natural Philosophy and Moral Philosophy.⁷ Dr. John Wilson (1595-1674), Professor of the Music School from 1656 to 1661 provided locks and keys for a new music building, and acquired instruments including a harpsichord, organ, and viols, but no violins.⁸ He also continued building up the music collections, a process continued under his successors Lowe and Richard Goodson. Lowe set up a fund in 1665 to acquire new instruments and books, which included a new organ, two violins with their bows and cases, and new sets of manuscript books.⁹ Inspired by the new popularity of the violin, Wilson and Lowe began to collect violin music for the Music School. One of the purchases made with subscription money was seventeen sets of consort music that Lowe acquired through Anthony Wood in 1667 from the North household at Kirtling.¹⁰ It comprised mostly consort music by John Jenkins, which included ‘sets of fantasia suites for treble, bass, and organ, and two trebles, bass viol, and organ as well as fantasia and airs ‘divisions’, and three sets of ‘lyra consorts’.¹¹ Though the Kirtling copies designated

⁶ P. Holman, *Four and Twenty Fiddlers* (Oxford, 2/1995), 267-8.

⁷ B. Bellingham ‘The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration’, *JVdGSA*, 19 (1982), (1982), 26, 56-7.

⁸ *Ibid.*, 56-61.

⁹ M. Crum, ‘Early list of the Oxford Music School Collection’, *ML*, 48 (1967), 27

¹⁰ *Ibid.*, 27-8; Holman (2/1995), 272-3.

¹¹ Holman (2/1995), 272; Crum (1967), 28-9.

the upper parts of Jenkins's fantasia suites as 'treble', the 1682 catalogue of the Music School listed them as 'one Base Viol & Violin to y^e Organ'.¹² It means that Jenkins's fantasia suites were regarded as violin pieces in the Oxford Music School, reflecting the new fashion for the violin. Apart from Jenkins's consort music, the sets contained Christopher Gibbons's five fantasia suites for two violins, bass viol and organ, and Baltzar's three extended suites for two violins and continuo.¹³ They were among the earliest sets Lowe added to the existing pre-war violin repertoires of Orlando Gibbons, John Coprario, and William Lawes.¹⁴

Among the new violin music copied by Lowe, it seems likely that Baltzar's suites were intended for use in the Music School or such meetings as William Ellis's,¹⁵ since Lowe and an assistant copied five duplicate bass parts for the D major work and three for the C and G minor works in the part-books.¹⁶ Lowe dated his copies of Baltzar's first suite 1659, another suite 1662.¹⁷ When Anthony Wood (1632-1685), an antiquary and amateur musician, reported on Ellis's meetings in March 1659 at least four members out of sixteen amateur players had taken up the violin.¹⁸ On one occasion at a meeting at Wadham College Wood played second violin against Baltzar's first violin in consort music for which 'the instruments and books were carried thither [from the Music School]'.¹⁹ The books most surely have been taken from the Music School despite the instructions of the Heather Bequest²⁰ which requested that 'neither of these be lent aboard upon any pretence whatsoever, nor removed out of the Schoole

¹² Ibid., 273; Ibid., 28-9.

¹³ P. Holman, 'Thomas Baltzar (?1631-1663), the "Incomparable Luciber on the Violin"', *Chebs*, 13 (1984), 16-20.

¹⁴ Ibid., 28-9.

¹⁵ At the beginning of 1656 William Ellis, the former organist of St John's College, established a series of weekly musical meetings at his house.

¹⁶ Holman (1984), 16-7; Holman (2/1995), 273-5.

¹⁷ Crum (1967), 28; Holman, (2/1995), 274.

¹⁸ Bellingham (1982), 38-40.

¹⁹ Ibid., 64.

²⁰ In 1627 William Heather (c. 1563-1627) endowed his music books and instruments to the Music School.

and place appointed'.²¹ Much music collected and copied by Lowe and other members of the meetings, such as George Jeffries, Wilson, and Ellis, shows that the Oxford meetings favoured retrospective repertory from the first half of the seventeenth century: viol ensemble music of Alfonso Ferrabosco, John Coprario, and John Jenkins in addition to the younger generation such as Christopher Simpson and Matthew Locke.²²

While fantasia suites were still being copied, new forms like sonatas were also included in the Oxford Music School Collection. One of the earliest manuscripts containing sonatas is GB-Ob, MS Mus. Sch. C. 79, four part-books copied by Lowe and his two assistants before 1682, the year of Lowe's death. It is entitled 'Italian Sonatas for 3: two Trebles & a Base with a Through Base'.²³ The structure of each sonata has the so-called patch work design of the early seventeenth century consisting of multiple sections in contrasting metres and tempos which are not closed as movements. Most of the four trio sonatas of C. 79 do not demand technical virtuosity or show the level of expressiveness that one encounters frequently in solo sonatas. All four works barely use the violin's G-string, or exceed the first-position. However, 'sonata II' and 'sonata IV' have somewhat advanced techniques in their solo passages: the former goes up to third-position e''' and uses rapid division technique, and the latter includes some string-crossing (Ex. 2.1)

²¹ Bellingham (1982), 56.

²² Ibid., 68-9; P. Gouk, 'Music in Seventeenth-Century Oxford', *History of the University of Oxford*, iv: 1603-1688, ed. N. Tyacke (Oxford, 1997), 632-3.

²³ Modern ed. *Italian Sonata's for 3* (Musedita, 2003).

Ex. 2.1. Solo section of sonata II for two violins, violon o Fagott e bc (GB-Ob, MS Mus, Sch. C. 79.)

Solo

6 7 #

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6

Another early manuscript containing sonatas is GB-Ob, MS Mus Sch. C. 80 copied by Lowe around 1680: it comprises three loose sets of paper, subsequently bound in treble, base and the basso continuo parts. Most of the works in C. 80, copied without attributions, are from Cazzati's op.18 *Sonate a due violini* (Venice, 1656), and are also found in British Library Add. MS 31431. It also includes Cazzati's other works for two violins and basso continuo (not from op. 18), two sonatas (nos. 1 and 3) of Antonio Bertali (1605-1669), an Austrian composer and violinist of Italian birth, and one anonymous work (no.2); only the first and second sonatas are for violin, bass, and continuo. Maurizio Cazzati (1620-1677) was a well-known composer and organist in Bologna, and his popularity was based on his relatively small number of instrumental

collections, which constitute only one-eighth of his total works. Among his five publications in which sonatas (or canzonas) were included, his op.18, the most popular one, was reprinted four times by 1679 in Italy and abroad, and brought him an international reputation.²⁴ Like his contemporaries such as Legrenzi and Vitali, Cazzati favoured a three- or four-movement structure in which clear divisions into separate movements are evident. When North recollected his first years in London, that is, in the early 1670s, there were 'several little printed consorts came over from Italy, as Cazzati and Vitali, and other lesser scrapps which were made use of in corners'.²⁵ Cazzati's sonatas, therefore, were probably among the first Italian sonatas to arrive in England. The fact that both manuscripts Ob, MS Mus. Sch. C. 80 and Lbl, Add. MS 31431 were copied before or around 1680 indicates that Italian sonatas printed between the 1650s and the 1670s must have circulated and have been performed among musical circles in both London and Oxford.

Lowe also copied sonatas by native composers or foreign composers who were active in England during the Restoration period. To the books of GB-Ob, MS Mus. Sch. E. 443-6, which Lowe acquired in 1677, two Italianate trio sonatas copied by Lowe before or around 1680 were added. One is Robert King's sonata in A major entitled 'Sonnetta after the Italian way' for '2 violins and a through base', while the other is Gottfried Keller's, also in A major, for two violins and continuo. These two sonatas were probably used at the Music School under the guidance of Edward Lowe. An autograph copy of Keller's sonata can also be found in Ob, MS Mus. Sch. C. 44, so it seems that Keller handed it over to Lowe, who copied it into E. 443-6; C. 44, miscellaneous sets of musical papers, is mostly for two trebles and bass, which were collected as loose papers in the Music School during Lowe's time.²⁶ When Lowe

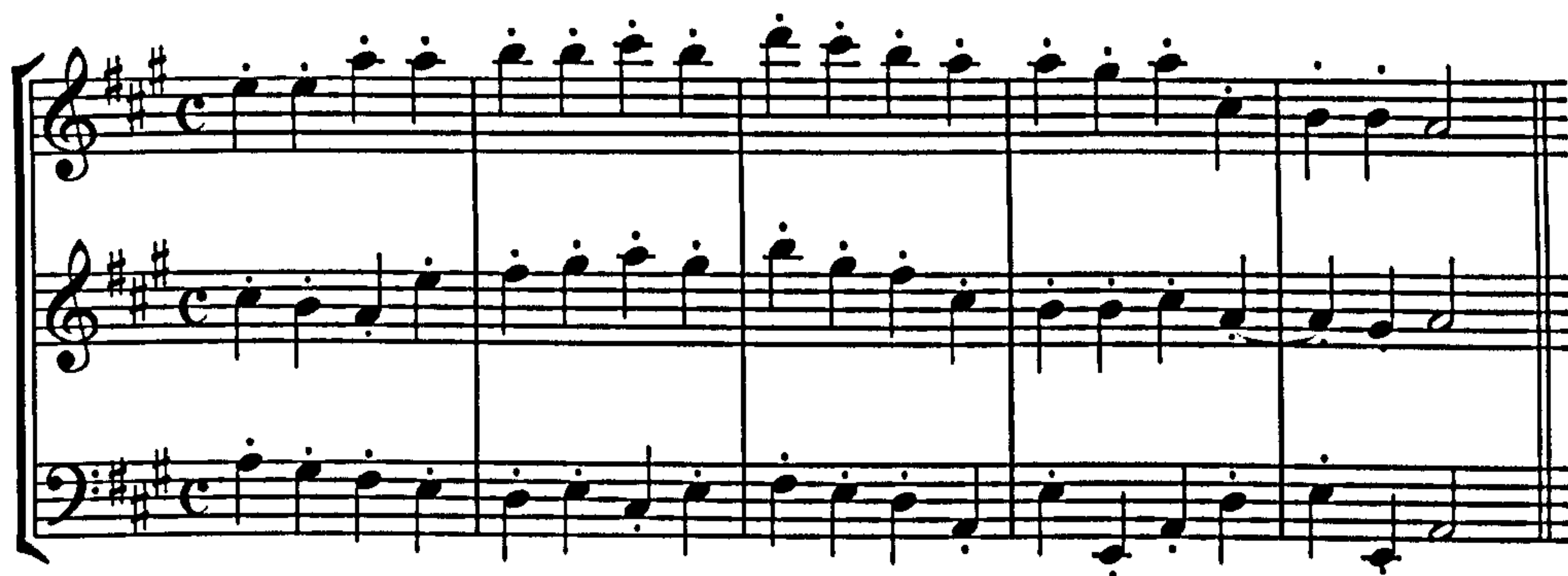
²⁴ P. Allsop, *The Italian Trio Sonata* (Oxford, 1992), 136.

²⁵ J. Wilson, *Roger North on Music* (London, 1959), 302.

²⁶ Crum (1967), 33-4.

obtained autograph copies he normally copied them into other books for use in the Music School while autographs were laid aside as loose papers. Besides Keller's sonata, C. 44 contains four à 3 sonatas by J. J. Mitternacht, who is otherwise unknown, and a sonata for two violins and continuo by Giuseppe Torelli (1658-1709); Torelli's sonata in A major contained in the manuscript is a unique source; it is a short piece only 155 bars long (Ex. 2.2). If Mitternacht was a composer of a German-speaking country, as his name suggests, then German-type sonatas by him and Bertali in C. 80 (nos. 1 and 3) were used along with Italian sonatas in the Music School.

Ex. 2.2. Opening of Torelli's sonata in A major bars 1-4 (GB-Ob, MS Mus. Sch. C. 44)



The large group of manuscripts in the British Library is thought to have been compiled by one of the North family members or a musician employed by them. They once were thought to be John Jenkins's autograph, but Pamela Willetts suggests that they were largely copied by Francis North (1637-85), the Lord Keeper;²⁷ John Jenkins (1592-1678) worked for the North family for many years as a household musician of Dudley, third Baron North of Kirtling in Cambridgeshire, Francis's grandfather. Roger North, Francis's younger brother mentioned that Italian music was encouraged by Francis North in the North family while the court and London society favoured music

²⁷ P. Willetts, 'Autograph Music by John Jenkins', *ML*, 48 (1967), 24-26; it is unlikely that Francis North was the copyist since some works seem to have been copied after his death in 1685.

in the French style.²⁸ According to Peter Holman, Jenkins seems to have been the one, who recommended Italian music, which was still not in vogue, to Francis North, since he was the distinguished 'musick master' Francis North relied on.²⁹ Roger North reports that when he showed Nicola Matteis's airs to Jenkins in his old age 'He touched them over and pulling off his spectacles clapt his hand on the book and declared he had never heard so good a piece of musick, in all his life'.³⁰ The North collection covers the repertoire from English consort music to foreign music including German and Italian sonatas; manuscripts of the North collection which include sonatas are Lbl, Add. 31423, 31435 and 31436; they seem to have been assembled from the 1670s onwards.³¹ Works copied in the collection seem to have been used for performance in the North family.

GB-Lbl, Add. MS 31423 consists of six different sets of part-books which contain fantasias and dances by various composers including Jenkins's ten fantasia suites, composed c. 1660 for three violins, bass and continuo. There is evidence that Jenkins's fantasias, composed late in his career, were in the possession of the North family; Roger North recalls that 'it cannot be denied that a full consort of 4. may be adapted to 3. violins (taking their turnes) & a Bass' and adds the marginal note that 'of this kind I have a plain consort of M^r J. Jenkins'.³² Lbl, Add. MS 31423 also includes trio sonatas both for two violins and continuo and for violin, viola da gamba and continuo by mostly German and Austrian composers of the mid-seventeenth century. It has concordances in English sources: Durham Cathedral University MS D2 and HAdolmetsch, MS II. C. 25. The copyist has not been identified, but is also a main copyist of other related manuscripts such as Lbl, Add. MSS 31435 and 31436; the

²⁸ Wilson (1959), 25.

²⁹ P. Holman, 'Suites by Jenkins Rediscovered', *EM*, 6 (1978), 26.

³⁰ Wilson (1959), 298.

³¹ A. Ashbee, R. Thompson and J. Wainwright (compiled), *The Viola da Gamba Society Index of Manuscripts containing Music* (Aldershot, 2008), 77-124.

³² M. Chan and J.C. Kessler, (eds.), *Roger North's The Musical Grammarian 1728* (Cambridge, 1990), f. 138; quoted in 'Rediscovering John Jenkins', *EM*, 6 (1978), 483.

copying dates are presumed to be between c. 1675 and 1690 based on paper types and printed concordances, far later than the earlier repertory contained in sets one to five.³³

Table 2.1. Trio Sonatas in GB-Lbl, Add. MS 31423

Folio	Composer	Title	Scoring	Key	British Concordances	Other Sources
216 235 254	[J.H.] S[ch]meltzer	Sonata/ A 2 violini/	2vn, bc,	F	DRc, D.2, Sonata 8 HAdolmetsch II. c. 25, no. 3	Rost, 53
216v-7 235v-6 254v	Balthasar Richardt	Sonata	2vn, bc,	E	HAdolmetsch II. c. 25, no. 21	
217v-8 236v-7 255		Sonata	2vn, bc,	a	HAdolmetsch II. c. 25, no. 23	
218v-9 237v-8 255v		Sonata	2vn, bc,	e	HAdolmetsch II. c. 25, no. 29	
219v-20 238v-9 256	[Ph. van Wichel]	Sonata/ A violino e viola	vn, b, bc,	d	HAdolmetsch II. c. 25, no. 33	<i>Fasciculus Dulcedinis</i> (Antwerp, 1678), no.4
221v-2 240v-1 257	[J. M. Nicolai]	Sonata/ A violino e viola	vn, b, bc,	C	HAdolmetsch II. c. 25, no. 32	Rost, 73
222v-3 241v-2 257v	[J.H.] S[ch]meltzer	Sonata/ A violino e viola	vn, b, bc,	d	HAdolmetsch II. c. 25, no. 31	
226-7 245-6 258v	[J.H.] S[ch]meltzer	Sonata/ A violino e viola	vn, b, bc,	a	HAdolmetsch II. c. 25, no. 14	
227v-8 246v-7 259v-60	[J.H.] S[ch]meltzer	Sonata/ A violino e viola	vn, b, bc,	G	HAdolmetsch II. c. 25, no. 15 DRc, D.2, Sonata 22	<i>Duodena Selectarum Sonatarum</i> (Nuremberg, 1659), no.7 Rost, 80
230-1 249-50 261v-2	[C.H. Abel]	Sonata/ A violino e viola	vn, b, bc,	G	HAdolmetsch II. c. 25, no. 9; DRc, D.2, Sonata 19	
233v-4 252v-3 263		Sonata/ A 2 violini	2vn, bc,	D	HAdolmetsch II. c. 25, no. 25	

³³ A. Ashbee (2008), 77-94; R. Thompson, 'Some Late Jenkins Sources', *John Jenkins and His Tiem*, eds. A. Ashbee and P. Holman (Oxford, 1996), 290-4.

GB-Lbl, Add. MS 31435 consists of three sets of part-books; the first two sets contain music by Matthew Locke and Christopher Gibbons while set three (ff. 111v-122) contains sonatas for violin and viola [da gamba] or lute [e.g. theorbo]. Only the melodic bass part survives though there is no doubt that the original set included a harmonic bass part.³⁴ It is quite certain, according to annotations in sets one and two (ff. 2, 19, 35) which read, for example, 'Base/Exam: by Mr. Purcells Score book' (f. 35), that those works contained in both sets were used in Purcell's circle in the late seventeenth century. The first two sets were copied by a single unidentified hand while the third set is by the principal hand of Add. MS 31423.³⁵ The inscription 'Cazz[ati] Base' on f. 69r supports the circulation of music by Cazzati in late seventeenth century England described by Roger North.³⁶

Table 2.2. Trio Sonatas in GB-Lbl, Add. MS 31435

Folio	Composer	Title	Scoring	Key	British Concordances
111v-112	Lelio Colista	Sinfonia [Grave]	[vn], b or lute		Adagio
112v	[William Young]	Allegro [Sonata]	[vn], b, [bc]		Allegro
112v-113	[Lelio Colista]	Sonata	[vn], b or lute		
114	[Lelio Colista]	Allegro Adagio [Sonata]	[vn], b or lute	d	
114v-115v	[Lelio Colista]	Sonata	[vn], b or lute	c	W-K, no. 46
115v-116v	[Lelio Colista]	Sonata	[vn], b or lute	D	W-K, no. 43
117v-118v		Sonata	[vn], b or lute	C	

³⁴ A. Ashbee (2008), 112-6.

³⁵ Ibid., 112-4.

³⁶ Wilson (1959), 302.

GB-Lbl, Add. MS 31436 contains various materials including fantasias by Locke and John Hingeston, Christopher Simpson's 'The Months' and 'The Seasons', and Italian sonatas. The section for sonatas for two violins with a basso continuo for harpsichord (ff. 151-210) was mainly copied from two printed sets: thirteen pieces from *Scielta delle Suonate* (Bologna, 1680) issued by the Bolognese publisher Giacomo Monti and seven from G.B. Vitali's op. 9 (Venice, 1684). It has been suggested that the copyist was Francis North,³⁷ but since he died in 1685, it is unlikely that he copied sonatas published in 1684. The paper type indicates that the copyist may have been active until the early 1690s.³⁸

Table 2.3. Trio Sonatas in GB-Lbl, Add. MS 31436

Folio	Composer	Title	Scoring	Key	British Concordances	Other Sources
151 no vn 2 190	del. Sig. Romano [L. Colista?]	1 Sonata	2vn, bc	c		<i>Scielta delle Suonate</i> (1680), no.10 B-Bc, XY 24.910, no.4
151v-2 no vn 2 190v-1	del Sig. Giovanni Francalanza	2 Sonata	2vn, bc	C		<i>Scielta delle Suonate</i> (1680), no.2
152v-3 no vn 2 191v-2	del. Sig. Gio. maria Bononcini	Sonata 3	2vn,bv, bc	B flat	Lbl, Add. 64965, ff. 50-1 Ob, D.254 (no.9) Ob, E.400-3 (no.10) Dart, MS m.26	<i>Scielta delle Suonate</i> (1680), no.7
153v-4 172v-3 192v-3	del. Sig. Alessandro Stradella	Sonata 4	2vn, bc	D	Ob, D. 190, ff.61-4v [mvts, 2 and 3 reversed]	<i>Scielta delle Suonate</i> (1680), no.6
154v-5 173v-4 193v-4	[G.B. Vitali]	5 Sonata	2vn, bc	g		Op.9 (1684), no.6
155v-6 174v-5 194v-5	del. Sig. Giovanni Appiano	Sonata 6	2vn, bc	A		<i>Scielta delle Suonate</i> (1680), no.8
156v-7	del. Sig.	A2 violini	2vn, bc	d		<i>Scielta delle</i>

³⁷ Willetts (1967), 124.

³⁸ A. Ashbee (2008), 119-20.

175v-6 195v-6	Giacinto Pistolo[zzi]	con il Basso Continuo/ Sonata 7				<i>Suonate</i> (1680), no.12
157v-8 176v-7 196v-7	del. Sig. Venetiano [G.M.Bono ncini]	Sonata 8	2vn, bc	G		Op.1, <i>Primi frutti del giardino</i> (1666), no.2 <i>Scelta delle Suonate</i> (1680), no.11
158v-9 177v-8 197v-8	del. Sig. Petronio Franceschini	Sonata 9	2vn, bc	G		<i>Scelta delle Suonate</i> (1680), no.3
159v- 60 178v-9 198v-9	del. Sig. Pietro degli Antonij	Sonata 10	2vn, bc	a		<i>Scelta delle Suonate</i> (1680), no.5
160v-1 179v- 80 199v- 200	del. Sig. Romano	Sonata 11	2vn, bc	A		<i>Scelta delle Suonate</i> (1680), no.9 Rost, 93
161v-2 180v-1 200v-1	[G.B. Vitali]	Sonata 12	2vn, bc	c		Op. 9 (1684), no.2
162v- 3v 181v- 2v 201v- 2v	del. Sig. Andrea Grossi	Sonata 13	2vn, bc	B flat		<i>Scelta delle Suonate</i> (1680), no.4
164-5 183-4 203-4	[G.B. Vitali]	Sonata 14	2vn, bc	e		Op. 9, no.5 (1684)
165-6 184-5 204-5	[G.B. Vitali]	Sonata 15	2vn, bc	C		Op. 9, no.4 (1684)
166v-7 185v-6 205v-6	[G.B. Vitali]	Soggetto contrario riverso/ Sonata 16	2vn, bc	C		Op. 9, no.12 (1684)
167v-8 186v-7 206v-7	[G.B. Vitali]	Sonata 17	2vn, bc	D		Op. 9, no.7 (1684)
168v-9 187v-8 207v-8	[G.B. Vitali]	Sonata 18	2vn, bc	D	Ob, D. 260, ff.7v-12v	Op. 9, no.11 (1684)
169v- 70 188v-9 208v-9	[G.B. Vitali]	Sonata 19	2vn, bc	B flat		Op. 9, no.8 (1684)
170v- 1v 189v 209v- 10v	[G.B. Vitali]	Sonata 20	2vn, bc	B flat		Op. 9, no.3 (1684)

* According to Allsop (1989:43), there is no evidence that this piece is by Colista.

GB-Lbl, Add. MS 31431, which belonged to the London merchant Gabriel Roberts in 1680, comprises an incomplete set of books: only the first and second treble parts survive. The set is a combination of old music such as Lawes's 'Royal Consort', Locke's 'Broken Consort' and Jenkins's lyra consort, and new music such as Italian sonatas (it contains twenty-two Italian trio sonatas). Add. MS 31431 includes instrumental works by Italian composers who were popular in late seventeenth-century England, such as Giovanni Battista Vitali (1632-1692), Lelio Colista (1629-1680), and Giovanni Legrenzi (1626-1690), as well as Cazzati. Roberts was born c. 1630, so in 1680 he was about fifty years old, and in his late years it seems that Roberts decided to have his collected music copied into the books by an unidentified copyist; the same hand is found in D-HS ND VI 3193.³⁹ The wide variety of composers and styles reflects Roberts's extensive interests in music. It seems that the Italian trio sonatas chosen by Gabriel Roberts himself from his own collection of Italian music indicate that he was able to obtain Italian prints and manuscript copies through his business, which was engaged in trade at Italian ports.⁴⁰ Roberts hired John Verney as an apprentice; Verney was said to play the bass viol very well for 'his time',⁴¹ and his musical ability may have been a factor influencing Roberts to hire him.⁴² The leisure activities Verney shared with his master's family certainly included musical performances in which Verney participated.

³⁹ A. Ashbee (2008), 104.

⁴⁰ R. Thompson, 'English Music Manuscripts and the Fine Paper Trade 1648-1688', PhD thesis (London University, 1988), 379, 436-7.

⁴¹ M.M., Lady Verney, *Memoirs of the Verney Family* (London, 1894), letter, 29 November 1656; quoted in Thompson (1988), 379.

⁴² Verney iii (1894), 369-70; quoted in Thompson (1988), 378-9.

Table 2.4. Trio Sonatas in GB-Lbl, Add. MS 31431

Folio	Compos er	Title	Scoring	Key	British Concordances	Other Sources
41v-3*	Maurito Cazzati	[Sonata]	2vn, bv, bc	C	Ob, C. 80, no.7	Op.18 (1674), no. 12, <i>La Strozza</i> Rost, 42
43v-5		[Sonata]	2vn, bv, bc	d	Ob, C. 80, no.4	Op.18, no.9, <i>La Martinenga</i> Rost, 77
63v-4		22 [Italian] Sonata's [begin] The first Sonata	2vn, bv, bc	B flat		
64v-5	[G.B. Vitali]	2 nd Sonata	2vn, bv, bc	a		Op.5, no.5 (1669), <i>La Graziani</i>
65v-6	[M. Cazzati]	3 rd Sonata	2vn, bv, bc	A	Ob, C. 80, no.12	Op.18, no.8, <i>La Canossa</i> Rost, 152
66v-7	[M. Cazzati]	4 th Sonata	2vn, bv, bc	c	Ob, C. 80, no.9	Op.18, no. 7, <i>La Rossella</i> Rost, 65
67v-8	[M. Cazzati]	5 Sonata	2vn, bv, bc	d	Ob, C. 80, no.4	Op.18, no.9, <i>La Martinenga</i> Rost, 77
68v-9	[M. Cazzati]	6 Sonata	2vn, bv, bc	d		Op.18, no.3, <i>La Bulgarina</i>
69v-70	[M. Cazzati]	7 Sonata	2vn, bv, bc	e	Ob, C. 80, no.13	Op.18, no.9, <i>La Calcagnina</i> Rost, 56
70v-1	[Isaac] Blackwell	Sonata [inserted]	2vn, bv, bc	A flat		
72v-3	[L. Colista]	Sonata 9	2vn, bv, bc	C	Lbl, Add.33236 ff.25v-26v (no.8) Ob, D.256 (no.7)	I-Tn, Ms. Giodarno 15, ff.29-32v
75v-6	[M. Cazzati]	12 Sonata	2vn, bv, bc	g	Ob, C. 80 (no.10)	Op.18, no.2, <i>La Varana</i> Rost, 137
76v-7v	[G. Legrenzi]	13 Sonata	2vn, bv, bc	G		Op.2 (1655), no.16, <i>La Marina</i>
78r-9	[L. Colista]	14 Sonata	2vn, bv, bc	d		

79v-80	[G. B. Vitali]	15 Sonata	2vn, bv, bc	B flat	Ob, D.257 (no.4)	Op.2 (1667), no.4
80v-1	[G. B. Vitali]	16 Sonata	2vn, bv, bc	d		Op.5, no.3, <i>La Masdoni</i>
81v-2	[G. B. Vitali]	17 Sonata	2vn, bv, bc	A flat	Ob, D.257 (no.8)	Op.2, no.8

* Two sonatas, each divided into two parts by the copyist.

GB-Lbl, R.M. 20. h.9, a score book copied by John Reading, organist of Winchester Cathedral around 1682-5 contains mainly Purcell's vocal and instrumental music including his sonatas of the 1683 set; more sonatas by other composers are copied in the inverted section. This collection seems to have a close connection with Purcell, since when the court visited Winchester between 1682-84 (during Reading's tenure as Cathedral organist), Purcell may have accompanied Charles II with other court musicians, and Reading seems to have copied a substantial number of Purcell's works, which were not easy to acquire unless Reading contacted Purcell through these occasions.⁴³ That sonatas were included in this collection shows that they were already circulating in provincial towns like Winchester in the early 1680s; these sonatas were probably copied for the use of Reading and his musical circle.

Table. 2.5. Trio Sonatas inGB-R.M. 20.h.9

Folio	Composer	Title	Scoring	Key	Other Sources
110v-9		'Dragon', 'This piece of musick.... market 1679'	2vn, b, bc	D	
108-5	Dr. Blow	A Sonata of 3 Parts	2vn, b, bc	A	Add. 33236, ff. 53v-5 Ob, D.254, ff.54v-5 Ob, E.400-3, pp.76-7 J-Tn, N2/15, no. 36
105-3	At the end 'Senior Giovana Battista' [G.B.Vitali]	[Sonata]	2vn, bc	F	Op.5 (no.8) <i>La Guidoni</i> (1669) Us-Cu, MS 959, no. 22

⁴³ R. Shay and R. Thompson, *Purcell Manuscripts* (Cambridge, 2000), 145, 295.

102 - 99	[Sonata]	[Piece for violin, viola da gamba and bc]	vn, b, bc		
98v-5	Henry Purcell	'Aged 25 in ye Yeare 1683' 'Sonatas of three Parts with a Through-Base' Sonnata Prima	2vn, b, bc	g	<i>Sonnatas of III Parts</i> (1683), no. 1 Z 790
94v-90v	[Henry Purcell]	Sonnata the 2 nd	2vn, b, bc	B flat	<i>Sonnatas of III Parts</i> (1683), no. 2 Z 791
90-86v	[Henry Purcell]	Sonnata the 3 rd	2vn, b, bc	d	<i>Sonnatas of III Parts</i> (1683), no. 3 Z 792
86-2	[Henry Purcell]	Sonnata the 4 th	2vn, b, bc	F	<i>Sonnatas of III Parts</i> (1683), no. 4 Z 793
81v-78v	[Henry Purcell]	Sonnata the 5 th	2vn, b, bc	a	<i>Sonnatas of III Parts</i> (1683), no. 5 Z 794
78-4v	[Henry Purcell]	Sonnata the 6 th	2vn, b, bc	C	<i>Sonnatas of III Parts</i> (1683), no. 6 Z 795
74-70	[Henry Purcell]	Sonnata the 7 th	2vn, b, bc	e	<i>Sonnatas of III Parts</i> (1683), no. 7 Z 796
70-66v	[Henry Purcell]	Sonnata the 8 th	2vn, b, bc	G	<i>Sonnatas of III Parts</i> (1683), no. 8 Z 797
66v-2v	[Henry Purcell]	Sonnata the 9 th	2vn, b, bc	c	<i>Sonnatas of III Parts</i> (1683), no. 9 Z 798
62-59	[Henry Purcell]	Sonnata the 10 th	2vn, b, bc	A	<i>Sonnatas of III Parts</i> (1683), no. 10 Z 799
59-6	[Henry Purcell]	Sonnata the 11 th	2vn, b, bc	f	<i>Sonnatas of III Parts</i> (1683), no. 11 Z 800
55v-2	[Henry Purcell]	Sonnata the 12 th /Finis M ^r Purcell	2vn, b, bc	D	<i>Sonnatas of III Parts</i> (1683), no. 12 Z 801
52-50v	M ^r Young's three parts	Sonnata Prima	vn, va, b bc	g	
50v-47	[William Young]	Sonnata Seconda		g	
47-4	[William Young]	Sonnata Terza		g	
44-1	[William Young]	Sonnata Quarta; [incomplete]		G	

The Falle collection, bequeathed to the Durham Cathedral University Library in 1722 by Philip Falle (1656-1742), who became a prebendary of Durham Cathedral in 1699, consists of extensive musical manuscripts and printed music of the seventeenth century. Falle was a Channel Island (Jersey) churchman and amateur composer. He was appointed Chaplain to William III in 1694, but his first chaplaincy abroad was made in 1698 with the Duke of Portland; he visited the French court as one of Duke's embassy.⁴⁴ From this trip Falle seems to have brought back French music and books, especially viol works by Marin Marais, who was highly favoured by Louis XIV.⁴⁵ Almost six months later (i.e. in 1698 or 1699) Falle accompanied the King on the first of several excursions to the Netherlands which continued until William's death in 1702; during his stay in Hague and Amsterdam Falle seems to have collected a substantial amount of music.⁴⁶ GB-Drc, MSS Mus. D.2, D.4, D.5 and D.10 in the Falle collection contain German, Austrian, and Dutch chamber music by composers such as J. H. Schmelzer (c.1623-80), Dietrich Becker (1623-79) and J. M. Nicolai (c.1629-1685); they are exhibited side by side with English compositions attributed to Henry Butler, William Young, and John Jenkins. The scorings of the works vary from two violins with continuo, and one violin, bass viol with continuo to solo viol [mostly for viola da gamba] with continuo.

The works in D.2, D.4, D.5, and D.10 seem to date mostly from the second half of the seventeenth century.⁴⁷ D.2 first belonged to John St Barbe of Romsey before it came to Falle,⁴⁸ and seems to have been bound together as three part-books for him by 'John Fryed 1678', whose name was inscribed on the flyleaf of the continuo;⁴⁹ the stave

⁴⁴ M. Urquhart, 'Prebendary Philip Falle (1656-1742) and the Durham Bass Viol Manuscript A. 27, *Cheyls*, 5 (1973-4), 4-5

⁴⁵ *Ibid.*, 5.

⁴⁶ *Ibid.*, 5-11.

⁴⁷ B. Crosby, *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford, 1986), xviii.

⁴⁸ A. Ashbee (2008), 6-7.

⁴⁹ Thompson, (1996), 288.

ruling and headings such as 'A. of 2 pts For a Treble & a Bass' appear to confirm the English origin.⁵⁰ D.4 was presumably copied by 'A. Koon', an earlier owner, whose name was inscribed in two of the part-books. The unusual spellings such as 'Joung' and 'J. Jenckings' suggest that Koon may have been Dutch, and that the manuscripts may have been compiled in the Netherlands. The paper of D.5 is of the same type as D.4, a type in use between 1660 and 1690 in the Netherlands, though the ascriptions seem to be those of a native speaker.⁵¹ D.10 in score is in English style such as the paper type and stave ruling, but attributions suggests that it might have been copied by a German in the Netherlands or just purchased there.

GB-Ckc, MSS 228-9 contain two trio sonatas by Carl Rosier (1640-1725), one for two violins, bass and continuo in F major (MS 228) (Ex. 2.3), and another for two violins and continuo in A major (MS 229) (Ex. 2.4). These two sonatas were copied by John Clerk of Penicuik, second baronet (1676-1755), and are unique sources that have no printed concordances. The date at the end of the continuo part, '1695/Amsterdam' (first sonata), '1696/Amsterdam' (second sonata) in the hand of John Clerk, can be interpreted as either a composing or a copying date.⁵² Rosier was a Flemish composer and violinist active mainly in Germany, but he seems to have stayed in the Netherlands from 1683 to 1699.⁵³ John Clerk was born in Edinburgh and was sent to Leiden in the Netherlands for further education from 1696 to 1697. Though his main purpose was studying the civil law, he was also enthusiastic about music. He was taught composition by various musicians, and played with them frequently. Rosier's sonatas may have been copied as the result of an encounter with the composer himself. Clerk then left Leiden for the Grand Tour (1697-9), and while visiting Italy he was taught the violin by Corelli.

⁵⁰ Ibid., 291, 63n.

⁵¹ Ibid., 288-9.

⁵² K. Elliott (ed), *Musica Scotica: Editions of Early Scottish Music VI: Five Cantatas by Sir John Clerk of Penicuik* (The Musica Scotica Trust, 2005), xlvii.

⁵³ U. Nieöller, 'Rosier, Carl', *New Grove*.

Probably the largest and richest seventeenth-century Italian collection forms part of the James Sherard Collection at Oxford. This collection was bought by Rawlinson in 1741 after Sherard's widow died; Rawlinson then bequeathed his manuscripts and printed music, including the Sherard Collection, to the Music School in 1752. The bequest contains manuscripts of various German and Italian music, and the printed music consists of two Italian collections⁵⁵; in 1885 the whole collection was transferred to the Bodleian Library.⁵⁶

James Sherard (1666-1738) was an apothecary, amateur violinist and composer who published two sets of trio sonatas (Amsterdam, 1701, c.1716 respectively) influenced by Italian works. He was also responsible for the copying of several manuscript part-books such as GB-Ob, MSS Mus. Sch. D. 254, 255 and 256. D. 254 and 256 seem to be connected with GB-Lbl, Add. MS 33236, a score dating from the early 1680s.⁵⁷ The repertoire of the three manuscripts is almost the same: they include Italian sonatas, mostly by Colista and Corelli, and Italianate sonatas by English composers such as Henry Purcell and John Blow. Sherard's copy of Colista and Lonati sonatas (D. 256) seems to have been derived from the British Library manuscript (Add. MS 33236).⁵⁸ D. 255 was copied when Sherard was young – he uses the early form of his name Sharwood – and it contains all twelve of Corelli's Op.2 sonatas. Ob, MS Mus. Sch. E. 400-3, a large set of part-books, seems to have been copied by Sherard's collaborator since this unknown copyist copied Sherard's op. 2 (Amsterdam, c.1711) into D. 252.⁵⁹ E. 400-3 contains almost all the works in the four manuscripts mentioned above (Add. 33236, D. 254-6), and an additional twelve sonatas comprising Bassani's op. 5 (Bologna,

⁵⁵ Richard Rawlinson (1690-1755) bequeathed his music books to the Music School separately from his extensive donation of books and manuscripts to the Bodleian Library.

⁵⁶ M. Crum, 'James Sherard and the Oxford Music School Collection' (unpublished conference paper), 1-15.

⁵⁷ R. Thompson, 'English Music Manuscripts and the Fine Paper Trade, 1648-1688', PhD thesis (London University, 1988), 445-53.

⁵⁸ Crum (unpublished paper), 3.

⁵⁹ Shay and Thompson (2000), 109-16.

1683); this set is a part of Rawlinson's bequest, and might have belonged to Sherard, though there is no proof.⁶⁰

The Sherard Collection seems to have been assembled in different stages, from the 1660s to the early eighteenth century. Margaret Crum suggests that the Sherard Collection may have been the result of the Grand Tour of Lord Tavistock, later the second Duke of Bedford. James Sherard's brother William, the founder of the Chair of Botany at Oxford, joined the company as Lord Tavistock's tutor; the cities visited were Hamburg, Munich, Venice, Bologna, and Rome.⁶¹ Lord Tavistock and his companions seem to have acquired a considerable amount of music during their journey, and the music acquired by William Sherard may have been handed over to James, therefore eventually coming into the Sherard Collection.⁶² Almost all of the music in the collection was acquired in the places they visited;⁶³ the Italian music could have been collected around 1697, when Lord Tavistock and William Sherard were staying in Italy. It has also been established that important additions made to the Bodleian Library music collection during the 18th century, including manuscripts of German and Italian music and many printed sources not recorded in earlier catalogues, came indirectly from Sherard's library, probably as part of Richard Rawlinson's bequest.⁶⁴ Much of this information has been incorporated in the typescript Revised Descriptions in the Bodleian Music Room. However, the printed collection in the Bodleian Library does not represent a single collection, so it is hard to know when the volumes were collected.

Thomas Britton (1644-1714), the small-coal man and concert promoter, built up his own large music collection. It ranges from English chamber music of the seventeenth and eighteenth centuries to a considerable amount of Continental

⁶⁰ Crum (unpublished paper), 3.

⁶¹ Ibid., 16-20.

⁶² James Sherard says this in the dedication of his Op.1.

⁶³ Ibid.

⁶⁴ For the German MSS see P. Wolley's 'A Collection of Seventeenth-Century Vocal Music at the Bodleian Library', *Schüts-Jahrbuch*, 15 (1993), 77-108.

instrumental music, mostly by Italians, but also including German or Austrian composers such as J.G. Walther (1684-1748), and Heinrich Biber (1644-1704). Italian music, especially Corelli's works, which far outnumber other composers' works, are well represented. Britton also assembled works by native composers or those foreign composers who were active in England from around the end of the seventeenth to the early eighteenth century. After his death, Britton's library was put up for auction in December 1714. The original printed sale catalogue is lost, but its entire contents were reprinted by Hawkins.⁶⁵

Some manuscripts belonging to the Britton collection seem to have been acquired at the Britton auction by the Oxford Music School for use there (e.g. GB-Ob, MSS Mus. Sch. C. 75 and 76). It is known that the transcription of Corelli's op.1 in C.75 (f.1-ff.12v) is in Britton's hand; C. 76 contains op.2 (Bologna, 1685), though not copied by Britton but another hand (vn1, ff.1v-13; vn2, 16v-28; b, 31v-43; bc, 47v-59).⁶⁶ Both manuscripts bear inscriptions such as 'These Lessons are the handwriting of old Thomas Britton...used at his Assembly (C. 75), and 'Tho. Britton' (C. 76) so they seem to have been used in Britton's weekly concert series, which lasted from 1678 to 1714. Britton's catalogue gives some clues about the works performed in his weekly concerts, and shows his wide range of interests.

⁶⁵ See J. Hawkins *A General History of the Science and Practice of Music* (London, 1776; New York, 2/1963), 792-3; items concerned to sonatas catalogue is reproduced in Table 2.7.

⁶⁶ 'Tho. Britton' is written on fol. 11, so C. 76 is likely to have been owned by Thomas Britton.

Table 2.6. Sonatas in Britton's Catalogue

Lot	Title shown in the Catalogue	Printed Concordances & Comments
17	Three printed operas by Vitali, Grossi, and one by diverse authors, Italian.	
19	Four sets in three parts by Vitali &c.	
20	Corelli's Opera Quarta and Ravenscroft's Ayres.	Corelli, Op.4 <i>Sonate a tre</i> (Rome, 1694); Ravenscroft, [6] <i>Sonatas or Chamber Aires</i> (London c. 1708)
21	25 Sonatas by Corelli, Bassani, &c. Italian writing.	
22	Ditto.	
24	25 Sonatas by Melani[?], Bassani, Ambrosio [Lonati], &c.	
31	13 Sonatas of 2, 3, 4 parts by Corelli, Italian writing.	
36	Three sets of books by Vitali, R. Smith, &c. 3 parts.	
41	12 Sonatas by Batt.[ista] Gigli for the marriage of the Duke of Tuscany.	Op.1 <i>Sonate da Chiesa e da Camera</i> (Bologna, 1690)
47	Mr Sherard's Opera prima.	Op.1 <i>Sonate a tre</i> (Amsterdam, 1701)
49	Two sets of Sonatas by Carlo Manelli and Cav. Tarq.[uinio] Merula.	
50	Three sets by Vitali, Uccellini, and Adson, printed in 5 parts.	Vitali, Op.5 <i>Sonate</i> (Bologna, 1669); Vitali, Op.12 <i>Balli in stile</i> (Modena, 1685); Uccellini, Op.7 <i>Canto primo</i> (Venice, 1660)
51	17 Sonatas by Mr. Finger. Two of them with a high violin.	
54	12 Sonatas by Fiorenzo a Kempis [Joannes Florentius a Kempis (1635-after 1711)] for a violin, and viol da gamba and bass.	
55	A set of Sonatas by Baltzar for a lyra violin, treble violin and bass.	Baltzar left no sonatas, so they were probably suites
58	12 Sonatas by Mr. [Matthew] Novel.	<i>Sonata da Camera</i> [London, 1704]
60	Mr. Finger's printed Sonatas, 2 first violins and 2 basses.	Probably Finger's Op.1 <i>Sonatae XII diversi</i> (London, 1688)
61	3 sets printed Sonatas by Vitali, Opera 14, and Locke, &c.	Op.14 <i>Sonate da camera</i> (Modena, 1692)
67	12 Solos by Torelli for a violin and bass and 10 Solos by Corelli.	
68	16 Solos by Corelli, Dr. Croft, &c. some for flute and some for violins.	
70	18 Sonatas by Dr. Pepusch, Carlo Ruggiero.	
71	3 sets of books of Sonatas by diverse authors.	
72	[J.P.] Krieger's 12 Sonatas.	<i>Suonate</i> (Nuremburg, 1688) or <i>Suonate</i> (Nuremburg, 1693)
73	3. sets of Sonatas, one set by Lawes...and 2 sets by Birchenshaw.	Neither of them composed sonatas, they were so fantasias?

75	[Antonio] Caldara's 1 st and 2 ^d operas.	Op.1 <i>Suonate a 3</i> [da chiesa] (Venice, 1693); Op.2 <i>Suonate da camera</i> (Venice, 1699)
76	Mr. H. Purcell's 2 operas of Sonatas, and Bassani's opera 5 ^{ta} printed.	Purcell, <i>Sonatas of Three parts</i> (London 1683); <i>Ten Sonatas in Four Parts</i> (London 1697); Bassani, Op.5 <i>Sinfonie a due...</i> (Bologna, 1683)
77	Bassani's opera quinta, and a set of sonatas.	Op.5 <i>Sinfonie a due...</i> (Bologna, 1683)
78	4 sets of books for 2 violins by Finger, Courtville, &c.	
84	Bassani's best Sonatas well wrote.	
87	Corelli's solo book, Dutch print.	Op.5 <i>Parte prima sonate a violino</i> [Roger edition?]
88	Ditto.	
91	Bibers's Sonatas, 5 parts.	<i>Fidicinium sacro-profanum</i> , (Nuremberg, 1683)
95 to 98	Corelli's Opera terza finely wrote.	Op.3 <i>Sonate a tre</i> (Rome, 1689)
98	Corelli Opera terza in sheets.	Op.3 <i>Sonate a tre</i> (Rome, 1689)
99	Corelli Opera prima.	Op.1 <i>Sonate a tre</i> (Rome, 1681)
101	12 Concertos and Sonatas, 10 of them by Dr. Pepusch.	
106	Mr. Corbet's 3 ^d and 4 th Operas, Mr. Williams 6 Sonatas, and Mr. Finger's 9 Sonatas.	Corbett, Op.3 [6] Sonatas with an overture and Aires (London, c 1708); Williams, Op.4 [6] Sonatas (London, c 1713)
107	Mr. Keller's Sonatas for Trumpets, Flutes, Hautboys, &c. Dutch print.	[6] Sonatas (Amsterdam, 1699)
108	[J.C.] Pez Opera prima engrav'd in Holland.	Op.1 <i>Duplex genius</i> [12] <i>constans symphoniis</i> (Ausburg, 1701)
132	2 sets by Becker, Rosenmuller, in 2,3,4, and 5 parts.	<i>Musicalische Frühlings-Früchte</i> (Hamburg, 1688); [12] <i>Sonate</i> (Nuremberg, 1682)
135	Bononcini's Ayres.	
142	Cazzati's Sonatas and pieces for lyra violos, and Sonatas, Ayres, &c.	
147	Romolo's 2 Choirs in 6 books, Uccellini and Beckers's Sonatas.	
148	Corelli's first, second, and third operas printed.	Op.1 <i>Sonate a tre</i> (Rome, 1681); Op.2 <i>Sonate da camera</i> (Rome, 1685); Op.3 <i>Sonate a tre</i> (Rome, 1689)
151	12 Sonatas by an unknown author.	

GB-Lbl, Add. MS 64965, a score dating from the early eighteenth century clearly has a didactic purpose, since extracts from pieces are included as well as several of

Pepusch's treatises. The copyist is unknown, but the manuscript is of English provenance (the ascriptions are all in English), and might have been connected with Britton's concerts.⁶⁷ According to Hawkins, the best musicians in London appeared in these music meetings, including Handel and Pepusch, though there is no direct evidence of their attendance.⁶⁸ However, Pepusch's trio sonata for two violins and continuo entitled 'Smalcoal' in this manuscript (ff.32v-34) suggests the likelihood of his presence.⁶⁹ It contains instrumental music for various scorings by several composers. These are British and Irish (Beck, Morgan), foreign composers active in England around 1700 (Finger, Pepusch, Visconti), Italians who were working in Germany (Steffani, Torelli) and in Italy (Bononcini, Caldara, Colombani, [Nicola Francesco?] Haym, Marino, Montanari), and the German composer Dietrich Becker.⁷⁰ The majority of works are by Pepusch, and Torelli's sonatas are the next most numerous. Torelli's sonatas in A major and A minor (ff.45v-49, 61v-65)⁷¹ are interesting since some copies of them might have been brought to England by Pepusch, having been acquired in Germany at second or third hand.⁷² As Table 2.6 shows, the two works for trio scoring have concordances in Bologna with the title 'sinfonia à 2 VV': Michael Talbot argues that the London versions were first written either in Italy before Torelli left for Germany or after his arrival in Germany, and Pepusch may have acquired them from Torelli in Germany, and after Torelli's return to Italy they were expanded to an orchestral version from Italian sources.⁷³ If his hypothesis is correct, then Torelli's

⁶⁷ Peter Holman has suggested that the copyist was Pepusch's pupil William Babel (c.1690-1723), so it is no wonder that he copied many of Pepusch's works in this manuscript.

⁶⁸ M. Tilmouth, 'Some Early London Concerts and Music Clubs, 1670-1720', *PRMA*, 84 (1957-58), 25.

⁶⁹ This manuscript once belonged to Thurston Dart's library.

⁷⁰ M. Talbot, 'Some Little-Known Compositions of Torelli in the British Library' (unpublished paper), 9; Talbot mentions Holman's suggestion that 'Mr. Beck' was not Johann Hector Beck, the German but the John Beck active in Edinburgh.

⁷¹ Modern eds., *Concertino (sonata) in A major*, ed. M. Talbot (Oxford, 2006); *Sinfonia (sonata) a 2 violini*, ed. M. Talbot (Oxford, 2006).

⁷² From the preface of the A minor edition by Talbot, ix.

⁷³ *Ibid.*

sonatas must have been performed along with Pepusch's in Britton's concerts. There is also evidence to suggest that Torelli's trio sonatas were circulated and performed in London in print and in manuscript in the early eighteenth century. *The Post Man*, 22-5 January 1704 advertised:

That famous Sonata in Almire [sic] for 2 Violins and a through Bass by Signor Torelli [i.e. G. Torelli] perform'd by Signior Gasperini [i.e. Gasparo Visconti] and Mr Dean at the Theatre, as also a new Solo, by Signior Martino [i.e. Martino Bitti] for a Violin and a Bass, perform'd by Signior Gasperini, both Publish'd for jan. pr. 1s. 6d. Which will be continued monthly, with the best and choicest Sonata's and Solo's by the Greatest Masters in Europe for the year 1704. Printed for and sold by J. Walsh...and J. Hare...at the Golden Viol...and...in Freemans Yard, &c.⁷⁴

Table 2.7. Sonatas of Pepusch and Torelli in GB-Lbl, Add. MS 64965

Folio	Composer	Title	Scoring	Key	Other Concordances
27-28v	J.C. Pepusch	Sonatas a 3	2vn, bc	e	Us-R, M 412.4 P424, no.5
28v-30	J.C. Pepusch	Sonatas a 3		F	Op.3 XII Sonates à deux violins.... (before 1711), no. 7
32v-34	J.C. Pepusch	'Sonata... called Smalcoal' ['Britton' in pencil]	2vn, bc	D	
37v-39v	J.C. Pepusch	Sonata	2vn, b	C	
40-42	J.C. Pepusch	Sonata	2vn, bc	D	
42-44	J.C. Pepusch	Sonata	2vn, bc	A	
44-45	J.C. Pepusch	Sonata	2fl, bc	F	Lam, 1198 (II), 79-82 Och, 1142a, 43-43v
45v-49	Giuseppe Torelli	Sonata	2vn, bc	A	I-Bsp, MS D.5.2. Giegling (1949), Concerto grosso, no. 50a

⁷⁴ W. Smith, *A Bibliography of the Musical Works Published by John Walsh during the years 1695-1720* (London, 1948, 2/1968), 46; Torelli's trio sonata was published as *Sonata in A# for Violins in Three Parts* by Walsh.

52-52v	J.C. Pepusch	Sonata	2vn, bv	D	
61v-65	Giuseppe Torelli	Concertino	2vn, bc	a	I-Bsp, MS D.10.9. Giegling (1949), Concerto grosso, no. 51a
65-68v	J.C. Pepusch	Sonata	vn, b, bc		
68v-73	J.C. Pepusch	Sonata	fl, b, bc		
81v-85	G. Torelli	Sonata	vn, b, bc	A	
85-87	J. C. Pepusch	Sonata	2vn, bc	D	
98-100v	J. C. Pepusch	Sonata	2vn, bc	G	

Another individual collection which includes a considerable number of Italian sonatas is the music library of Gottfried Finger (c.1655-1730). On 1 December 1704 John Playford announced in a London newspaper the sale of the music collection of this composer, who 'has left the Land [England]': 'A collection of Vocal and Instrumental Musick in Italian, French, and English, composed by several Great Masters, (the Italian Musick being most of them Originals) with a catalogue given Gratis...' The catalogue added the information that the Italian collections were 'brought over from Italy by Mr. FINGER'.⁷⁵ Finger seems to have left England after 8 April 1697 and stayed abroad until his 'Consort of Vocal and Instrumental Music, after the Italian manner' was advertised on 17 February 1699 in the *Post Man*. He might have spent time in Italy during that period,⁷⁶ and the Italian collections may have been obtained during that journey.

⁷⁵ British Library, C. 127.i.1.(4).

⁷⁶ P. Holman and R. Rawson, 'Finger, Gottfried', *New Grove*.

Table 2.8. Sonatas in Finger's Catalogue

Title	Composer	Place of Publication	Opus Nr.	Date of publication & Comments*
<i>Sonate da Camera</i> , for 1 violin, a Viol and Thorough Bass, neatly Bound	Antonio Veracini	Florence	3 [?]	It seems this collection is <i>Sonate da camera a Violino solo</i> , op.2 which has two part-books, <i>Violino</i> , and <i>Cimbalo ò Violone</i> (Modena, c 1694); RISM V1200
Sonata's for 3, 4, 5 and 6 Instruments in 6 Books	Pietro Andrea Ziani	Venice	7	Original edition is (Freiberg, c.1678) so this edition seems to be a reprint (Venice, 1678); RISM Z2177
<i>Sonate da Camera</i> , for Violins and Bass	Andrea Grossi	Mantua	5	(Bologna, 1696)– seems to be lost
8 Sonata's for 2 Violins and Basses, and 4 for 5 Instruments	Carlo Antonio Marini (in his op.1 he called himself Marino, but later Marini)	Venice	3	(Venice?, c.1693); RISM?
12 <i>Sonata's</i> for 2 Violins and Basses neatly stitch'd	Antonio Caldara	Venice	1	(Venice, 1693)
6 <i>Sonata's</i> and 4 <i>Symphonies</i> for 2 Violins and Basses	Giulio Taglietti	Brescia [?]	2	(Venice, 1696)
10 Sonata's for 2 Violins and Basses	Fra.[ancesco] Ant.[tonio] Bomporto [Bonporti]	Trento	1	(Trento, 1696)
10 Sonata's for 2 Violins and Basses	Fra. Gioseppe de Castro	Venice	3	?
<i>Sonata's</i> for Trumpets, and 2, 3, 4, 5, 6, and 7	Giovanni Legreanzi	Venice	28 [18]	(Venice, 1695)
12 Sonatas for 2 Violins, and on bass	Gio. Maria Bononcini	Modena [?]	6	(Venice, 1672); RISM B3631
10 Sonata's for 2 Violins, and one bass	Gio. Maria Ruggieri	Venice	4	(Venice, 1697); RISM R3105
10 Sonata's for 2 Violins and Basses, and 5 after the French manner	Gio. Maria Bononcini	Modena [?]	9	(Bologna, 1675); RISM B3637
10 Sonata's for 2 Violins and 2 Basses	Gio. Legranzi	Venice	8	(Venice, 1663); RISM L1619
12 Sonata's for 2 Violins and 2 Basses	Bernardo Tonini	Venice	2	(Venice, 1698)
12 Sonata's for 2 Violins and 2 Basses	Benedetto Vinacesi	Venice	2	(Venice, 1692)
12 Sonata's for 2 Violins and 2 Basses	Arcangelo Corelli	Rome	4	(Rome, 1694); RISM C3762
12 Sonata's for 2 Violins and 2 Basses	Giovanni Ravenscroft	Rome	1	1695
12 Sonata's for 2 Violins and 2 Basses	Tomaso Albinoni	Venice	1	(Venice, 1694); Rome A698

12 Sonata's for diverse Instruments, and 3 written Bases	Godfrido [Gottfried] Finger	London	1	(London, 1688)
12 Sonata's for Trumpets, with 2, 3, 4 and 5 Instruments, Engraved	Andrea Grossi	Mantua [?]	3	(Bologna, 1682); RISM C4724
10 Sonata's for 1 Violin to a Through Bass	Anton. Veracini	Florence [?]	2	(Modena, c.1694); RISM V1200
10 Sonata's for 1 Violin and a Lute or Theorbo, with a Thorough Bass	Gio. Maria Ruggieri	Venice	8 [?]	There is no op. 8 in Ruggieri's collection so probably composer's name is misprinted
6 Sonata's for 2 Violins and 2 Bases	Coredo Metter [?]	Venice	1	?
Several Setts of Airs for 1 Violin and a Bass	Bernardo Tonini	Venice	3	(Venice & Amsterdam, 1698)
2 Books for a Viol da Gamba, and a Thorough Bass, bound	Mr Clorles [Carlolus] Hacquart	Hague	[3]	(The Hague, 1686)
24 Full Sonatas of 4, 5, and 6 Parts, by	Several Authors			
7 Sonatas of 3, 4, and 10 parts	[?]	Ferrara		
7 Sonatas of 4, 5, and 6 parts	Sig. Torelli			Probably <i>Sinfonie a tre e concerti a quattro</i> , op.5 (Bologna, 1692)
6 Sonatas for 2 Violins and 2 Bases	Fra. Ant. Bomporto [Bonporti]	Trento		Probably either op. 1 (1696) or op. 2 (1698)
18 Sonata's of 3, 4, and 5 Parts, for diverse Instruments	Sig. Peffalozza [?]	Venice		
8 Sonatas for 4, 5 and 6 Parts	Tomaso Albinoni			Probably <i>Sinfonie e concerti a cinque</i> , op.2 (Venice, 1700); RISM A703
21 sola's	Corelli & great Mast[ers?]			
10 Sonatas of 4 Parts	Sig. Torelli			Probably <i>Sonate a tre</i> , op.1 (Bologna, 1686); RISM T980
8 Sonatas for 2 Violins and 2 Bases	Several Italian Authors			
6 Sonatas of 3 and 4 Parts	Several Italian Authors			
4 Sonata's of 4 Parts				
10 Sonatas for 2 Violins and Bases	Unknown Author			
6 Sonata's in Score	Several Italian Authors			
6 Italian Sonatas for 2 Violins, and baises	Unknown author	Paris		
2 Italian Sonatas in Score	Antonio Biffi			There is no printed sonata collection of Biffi, so probably a manuscript copy;

				there is a sonata by him for the same scoring in Ob, E. 400-3.
8 Italian Sonata's in Score of 3, 4, and 5 Parts	Several Authors			
4 Italian Sonata's in Score of 4, 5, and 6 Parts	Several Authors			
8 Sonatas in 3, 4, and 5 Parts		Bologna		
A full Sonata by S. Nicola and the Golden Sonata drawnout for Sev. Instr.	Mr. Henry Purcell	London		N. Matteis's <i>Ayrs...Preludes</i> of 1,2,3,4 parts (London, 1676, 1679, and 1685) and Purcell's sonata no.9 (London, 1697)
14 curious Sola's	Arcangelo Corelli	Rome		Probably <i>Parte prima sonate</i> , op.5 (Rome, c 1700); RISM C3800
4 Full Italian Sonatas for Trumpets, Violins, Basses, etc.				
5 Sonatas of 3, 4, and 5 Parts	Arcangelo Corelli			
6 Italian Sonatas for a Violin, bass-viol and Thorough bass	Divers Authors			

* Dates and comments are derived from *New Grove*, RISM/AI, and W. Apel's *Italian Violin Music of the Seventeenth Century* (Bloomington & Indianapolis, 1990).

Italian sonatas seem to have circulated widely and been well received after the Restoration, as music collections show. The collections mentioned above reveal that many Italian sonatas could be acquired in England not long after their publications in Italy, and they were probably purchased for performance use in those music circles to which the owners belonged.

Public Concerts

The public concert developed earlier in Britain than anywhere else in Europe.⁷⁷ It was in Oxford that regular musical meetings probably first occurred. In 1627 William Heather endowed the University with a music professorship to provide both practical

⁷⁷ M. Tilmouth, 'Chamber Music in England, 1675-1720', PhD thesis (Cambridge University, 1968), 14.

and speculative training in music.⁷⁸ In the first place he requested that the 'Exercise of Musick be constantly kept every week, on Thursday' for which he appointed a 'Master of Musick' who presided over weekly music practice with the two boys 'to play Lessons in three Parts if none other come'.⁷⁹ Heather bequeathed music books and instruments for this practice purpose within the Music School.⁸⁰ This weekly music practice session ceased during the Civil War, and the Music School did not function as a musical centre but was used as a supply warehouse for the King's troops.⁸¹

However, at the beginning of 1656 William Ellis established a series of weekly musical meetings at his house.⁸² The meetings, which took place first on Thursdays and then on Tuesdays, are well described in the diaries of Anthony Wood, who attended regularly until 1669, when he suffered his first loss of hearing; it seems that Ellis's meetings continued until Ellis's death in 1679.⁸³ According to Wood, the members who participated in the performances numbered sixteen: eight students and fellows of the colleges, and eight 'musick masters' including John Wilson, Professor of the Music School, and Edward Lowe, Wilson's assistant, later Professor of Music from 1661 until his death in 1682.⁸⁴ John Wilson performed on the lute at Ellis's meetings until 1657.⁸⁵ In various colleges 'musick masters' who played at Ellis's meetings held music meetings attended by 'scholastical musicians' on Friday nights between 1656 and 1662.⁸⁶ Wood describes the music meetings in Oxford after the return of Charles II to London in May 1660:

⁷⁸ P. Gouk,, 'Music in Seventeenth-Century Oxford', *History of the University of Oxford*, iv: 1603-1688, ed. N. Tyacke (Oxford, 1997), 623.

⁷⁹ Ibid.; M. Crum, 'Early Lists of the Oxford Music School Collection', *ML*, 48 (1967), 23-4; Holman (2/1995), 267.

⁸⁰ Crum (1967), 23-4; Gouk (1997), 624.

⁸¹ Ibid., 625.

⁸² Ibid., 628-9; Holman (2/1995), 267-8.

⁸³ A. Clark (ed.) Anthony Wood, *The Life and Times of Anthony Wood, Antiquary, of Oxford, 1632-1695, described by himself: Collected from His Diaries and Other Papers* (Oxford, 1891), 68; Gouk (1997), 632-33.

⁸⁴ B. Bellingham, 'The Musical Circle of Anthony Wood in Oxford during the Commonwealth and Restoration', *JVdGSA*, 19 (1982), 32-4.

⁸⁵ Holman (2/1995), 267-8.

⁸⁶ J. Burchell, *Polite or Commercial Concerts?* (New York & London, 1996), 172; Gouk (1997), 633.

After his majestie's restoration when then the 'masters of musick' were restored to their several places that they had before lost, or else if they had lost none, they had gotten then preferment, the weekly meetings at Mr. Ellis's house began to decay, because they were held up by only by scholars, who wanted directors and instructors &c. so that in a few yeares after, the meeting in that house being totally layd aside, the chief meeting was at Mr. (then Dr.) Marshe's chamber at Exeter Coll., and afterwards at S. Alban's hall...⁸⁷

After Ellis's meetings declined, musical activities in the colleges replaced them. Among those meetings, Narcissus Marsh, bass viol player, principal of St. Alban's Hall from 1673, and Provost of Trinity College in Dublin from 1678 hosted the longest-running series of weekly college meetings: they lasted from around 1666 until 1678.⁸⁸

The music meetings which Wood frequented 'play'd three, four, and five parts all with viols ...with either an organ or virginal or harpsicon joyn'd with them' and the participants in those meetings regarded 'a violin to be an instrument only belonging to a common fiddler' which could ruin their meetings.⁸⁹ Despite his low regard for the violin Wood taught himself the instrument, tuning it in fourths like a viol, until he was given lessons from some professional Oxford musicians.⁹⁰ He developed a greater interest in the violin after he heard the English violinist Davis Mell and Thomas Baltzar, the German virtuoso violinist around 1657-8. Wood noted the appearance of Baltzar at Ellis's house on July 24 in 1658, and he saw Baltzar 'run up his fingers to the end of the finger-board of the violin, and run them back insensibly'. Wood's interest in the violin

⁸⁷ Clerk (ed.), (1891), i. 275.

⁸⁸ Bellingham (1982), 44.

⁸⁹ Clerk (ed.), (1891), i. 212.

⁹⁰ Ibid., i. 178, 181.

reflected a larger scale change in musical taste: 'Before the restoration of K. Charles 2 and especially after, viols began to be out of fashion, and only violin used, as treble violin, tenor, and bass violin'.⁹¹

In the last decade of the seventeenth century music meetings in Oxford became formalized.⁹² They appear to have begun to be governed by regulations, which required more commitment from the members than at the earlier meetings. The considerable changes that took place meant the meetings were now not only regular gatherings but were coordinated through a formal society in which each member had responsibilities. A list of 'Orders to be observ'd at the Musick Meeting' at Mr. Hall's Tavern dating from around 1690 includes the following: a fee had to be paid in advance for attendance (a shilling charge) collected by a steward; penalties were charged for lateness or failing to attend; every member had to act as a steward in strict rotation; and the orders referred to regulating the numbers of both permanent members and visitors.⁹³ The forty members included professional musicians such as Daniel Purcell and Richard Goodson senior, later Professor of Music, and the organist of Christ Church from 1692 until his death, along with amateurs of varying social status including the future Duke of Chandos.⁹⁴ Records rarely indicate what was performed in the Music Club. According to the report, during 1712-13 the music performed varied from Purcell's vocal works, including a bass aria from his St. Cecilia's Day Ode of 1692 and Italian cantatas by Carissimi, to sonatas and chamber concertos rather than fantasias and suites.⁹⁵ There is a predilection for Italian composers: 'Corelli Op.2 sonata' (number omitted), 'Op.4 sonata 10, Bampori [F.A.Bonporti] sonata Op.4, Pez's [J.C. Pez] So[natas] 2 and 3, Corelli, Op.1, sonata 1, and nos. 1-8 [Robert] Valentine's sets of

⁹¹ Ibid., i. 212.

⁹² M. Crum, 'An Oxford Music Club, 1690-1719', *Bodleian Library Record*, 9 (1973-8), 83-99; Burchell (1996), 172.

⁹³ Crum (1973-8), 83-4; Burchell (1996), 173.

⁹⁴ Ibid., 86-91.

⁹⁵ Ibid., 93-5.

sonatas'.⁹⁶

In London private music circles run by amateur music lovers continued to exist throughout the seventeenth century. Roger North mentions one which lasted until after 1660:

...in a lane behind [St.] Pauls [Cathedral], where there was a chamber organ... and some shopkeepers, and foremen came weekly to sing in consort, and to hear and enjoy ale and tobacco.⁹⁷

These informal meetings became 'public consorts' headed by 'one Ben Wallington' who 'got the reputation of a notable base voice', and after some time the audience grew larger, and the music heard was 'chiefly out of Playford's Catch book'.⁹⁸

Public concerts, which met the new demand of the middle and upper classes that paid to attend, were initiated in London by John Banister, a musician of the King's band. The first announcement of a public concert series promoted by Banister appeared in the *London Gazette* for 26 December 1672, though according to Pepys, he was already promoting concerts at The Mitre in Fleet Street as early as 1660.⁹⁹

These are to give notice, That at Mr. *John Banisters* House (now called the Musick-School) over against the *George Tavern* in *White Fryers*, this present Monday, will be Musick performed by excellent Masters', beginning precisely at 4 of the clock in the

⁹⁶ Ibid., 92-5.

⁹⁷ J. Wilson, *Roger North on Music* (London, 1959), 351-2; R. North, *Memoirs of Musick* (London, 1846), 107-9.

⁹⁸ Ibid., 352; Playford augmented and published the Catch Book collection in 1667, and dedicated this volume to his singing friends including Ben Wellington.

⁹⁹ S. Pepys, *The Diary of Samuel Pepys*, i. 25, eds. R. Ratham and W. Matthews; P. Holman, 'Banister, John', *New Grove*.

afternoon, and every afternoon for the future, precisely at the same hour.

According to North, his concerts were cheap, informal and cheerful:

The first attempt [at public concerts] was low: a project of old Banister, who was a good violin, and a theatricall composer. He opened an obscure room in a publick house...filled it with tables and seats, and made a side box with curtains for the musick. 1^s. a piece, call for what you please, pay the reckoning and Welcome gentlemen. Here came most of the shack-performers in towne, and much company to hear.¹⁰⁰

However, the ambitious instrumentation of the printed word-book of *Musick or A Parley of Instruments* gives the impression that his concerts became more sophisticated.¹⁰¹ Banister combined a violin band, probably from the members of the Twenty-four Violins, with the Royal Wind Consorts, and the Private Music.¹⁰² The music of *A Parley of Instruments*, like Locke's *Psyche*, was dramatic and vocal rather than purely instrumental. The advertisement in the *London Gazette* for 18 November 1678 stated that there would be 'continued a consort of vocal and instrumental musick...composed by Mr. John Banister'. Banister composed a good deal of consort music related to the Twenty-four Violins, so the music performed in his concerts was probably suites and songs accompanied by instruments, but not sonatas. Banister's concerts continued to appear in newspaper advertisements until a year before his death in 1679.

Following the manner of Banister's concerts there were weekly meetings in the early 1670s Roger North being one of the members, in which suites in the French style

¹⁰⁰ Wilson (1959), 302-3.

¹⁰¹ Holman (2/1995), 349, 351-3.

¹⁰² Ibid.

were performed:¹⁰³

There was a society of gentlemen at that time in towne who frequently mett for pure and pute [simple] private diversion. And their musick was, of the Babtist [Lully] way, very good. They were most violinists, and often hired bass-violinns (which instrument, as then used, was very hard and harsh sounded base, nothing so soft and sweet as now) to attend them.

There was also an amateur music circle which seems to have played sonatas, since North was one of 'that company which introduc't the Itallian composed entertainments of musick which they call *Sonantas*'.¹⁰⁴ After the Restoration the court 'enterteined onely the theatricall musick and French air in song', but North and his musical circle 'found most satisfaction in the Italian, for their measures were just and quick, set off with wonderful solemne Grave's, and full of variety'. Purcell seems to have joined such circles since North remembered that his brother Francis, the Lord Chief Justice, 'caused the devine Purcell to bring his Itallian manner'd compositions; and with him on his harpsichord, my self and another violin, wee performed them more than onece, of which M^r Purcell was not a little proud, nor was it a common thing for one of his dignity to be so enterteined'.¹⁰⁵

Around 1680 meetings were soon taken over by the principal professors of music in London, and a room was hired for concerts in Villiers Street, York Buildings,¹⁰⁶ 'where the best compositions and performers of the time were heard by the first people

¹⁰³ Wilson (1959), 304.

¹⁰⁴ Ibid., 25

¹⁰⁵ Ibid., 47.

¹⁰⁶ North (1846), 112n; 'York Buildings' did not indicate the particular buildings but the name for the group of streets and houses laid out c.1674-5 on the site of the former York House; cited from Wilson (1959), 305n.

in London'.¹⁰⁷ The concert-room in York Buildings was the first 'fabrick [that] was reared and furnished on purpose for publick musick' and used by performers for their own benefits.¹⁰⁸ The first advertisement for a concert held in the York Buildings was printed in the *London Gazette* on 23 November 1685:

Several Sonata's, composed after the Italian way, for one and two Bass Viols, with a Through-Basse...are to be perform'd on Thursday next, and every Thursday following, at Six of the Clock in the Evening, at the Dancing School in Walbrook, next door to the Bell Inn, and on Saturday next, and every Saturday following, at the Dancing School in York Buildings.

The purpose of these concerts was to promote the sale of sonatas by August Kühnel (1645-1700), a German viol player and composer, and we will occasionally meet this kind of concert-giving later in the century.¹⁰⁹ After Kühnel's advertisement, Gottfried Finger probably advertised for the same purpose since he later had concerts at York Building as well. From 1689 onwards the concerts were regularly advertised through newspapers.¹¹⁰ By the winter of 1691-92 the concerts came to be established on a weekly basis,¹¹¹ and the *London Gazette* for 23 November 1693 advertised that 'G. Finger's weekly consort begins' in York Buildings on November 27th. During the series of concerts Finger may have performed his vocal and instrumental music, including his own sonatas, since Finger was one of the most prolific sonata composers of the period. He may also have played Italian sonatas collected during his stay in Italy (see Finger's catalogue, Table 2.8.). Sometimes specific works are mentioned in advertisements: *The*

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., 113; Wilson (1959), 305n.

¹⁰⁹ M. Tilmouth, 'Chamber Music in England, 1675-1720', PhD thesis (Cambridge University, 1968), 21.

¹¹⁰ Ibid., 22, 25.

¹¹¹ Ibid., 26.

Post Man, 14 March 1704 announced that Purcell's 'Golden' Sonata was performed by Baniester [Junior] and Dean at the 'Subscription Musick in York Buildings'.¹¹² Advertisements for the concerts in York Buildings continued to appear into the mid-eighteenth century before it was finally pulled down about 1768.¹¹³

Table. 2.9. List of Finger's Sonatas played at York Buildings

Nr.	Sonatas with instrumentation
1	2 Full Sonatas, and a Passical in 5 Parts, in 12 stitch'd books
6	A Sonata with 3 Trumpets, Violins, Tenor and basses
8	6 Sonatas for 3 Trumpets, a Kettle-Drum, 2 Hautboys; Violins, Tenors and basses
9	1 Sonata for <i>Ditto</i>
10	A Sonata with one Trumpet, 2 Violins, Tenor, and basses
11	7 Full Sonata's of 4 Parts, Some of them with Hautboys
13	6 Sonatas for 2 violins and 2 basses
15	A Sonata fro the <i>Scotch</i> Humour for 2 violins, a Tenor, and bases
16	A Sonata for 2 Violins, 2 Flutes, Tenor, and Bass
17	3 Sonata's for 2 Violins, a Tenor, and a Bass. In 7 books
18	3 Full Sonata's for 2 Chorus's
19	A Sonata for 2 Hautboys, 2 Flutes, 2 Violins, a Temor and basses
20	A Sonata for 2 Trumptes, a Kettle-Drum, a Tenor, and basses
22	3 Sonata's for 4 Flutes, a bass, and Thorough-bass
23	4 Sonatas for 2 Flutes, a bass, and Thorough-bass
24	4 Sonata's, 1 of them for a Flute and Hautboy. 1 for a Flute and <i>Viol de Gamba</i> , and 1 for a violin and <i>Viol de Gamba</i> . And 1 for violins and Hautboy, with Thorough basses to them all
29	A Sonata for 2 Hautboys, 2 violins, a Tenor, and basses
30	2 Sonatas, and a Ground, in 18 books, for Trumpets, Hautboys, violins, Tenors, and basses with several Airs

The most famous and influential public concert series were probably those run by Thomas Britton at his warehouse in Clerkenwell (1678-1714). Though the place was small his concerts attracted many distinguished people, including the Duchess of Queensberry, and were well known to London society especially after 1700; they significantly affected musical taste in early eighteenth-century London.¹¹⁴ According to Hawkins, Britton's concerts were 'the weekly resort of the old, the young, the gay and

¹¹² It was quoted in H. A. Scott, 'London's First Concert Room', *ML*, 18 (1937), 388.

¹¹³ North (1846), 113n.

¹¹⁴ C. Price, 'The Small-Coal Cult', *MT*, 119 (1978), 1032.

fair of all ranks, including the highest order of nobility'.¹¹⁵ Seventeenth- and eighteenth-century English chamber music is well represented in Britton's printed catalogue now lost (reprinted by Hawkins), but there are also works by Walther and Biber, music in editions by Roger of Amsterdam and a wide range of Italian music from Domenico Gabrielli and Cazzati to Albinoni and Vivaldi, as well as many vocal works. With such resources the programmes of Britton's concerts must have been impressively wide-ranging. The repertoire which may possibly have been played in his concert series is presented in Table. 2.6.

Compared to London concerts, concerts in the provinces are not well documented, since few provincial newspapers were established before the 1720s.¹¹⁶ To understand the situation before that period we have to rely on a few notices in the London newspapers, letters, diaries or account books of people who were involved in musical activities. Outside London, spa towns such as Tunbridge Wells, Sadler's Wells, Epsom's Wells, Lambeth Wells, and Richmond Wells provided music programmes for visitors from London with other entertainments mostly during the summer time as early as 1697-9.¹¹⁷ Musical performances in those places mostly presented dance music by employed musicians for resident guests. The *Daily Courant* for 26 July 1708 advertised the concert programmes at Epsom Wells, which included sonatas and works by Pepusch and Corelli with various songs. The purpose of concerts in those resorts was mainly to present musical events for visitors rather than local people.

Tunbridge and Bath had long been regarded as fashionable resorts among royal and aristocratic circles. In those places music was provided by musicians who visited the resorts or who accompanied the noble families as part of their retinue of servants: for

¹¹⁵ Hawkins (1776), ii, 585.

¹¹⁶ M. Tilmouth, 'The Beginnings of Provincial Concert Life in England', *Music in Eighteenth-Century England*, eds. C. Hogwood and R. Lucket (Cambridge, 1983), 1.

¹¹⁷ *Ibid.*, 3.

example, when the Duke of Bedford, Wriothsesley Russell, went to Bath, two Italian musicians of his household, the violinist Nicola Cosimi (1660-1717) and the cellist Nicola Francesco Haym (1678-1729) were included.¹¹⁸ It is, accordingly, possible that Cosimi's Op.1, *Sonate da camera a violino e violone o cembalo* (London, 1702) composed in Rome, and the two sets of Corellian trio sonatas (Opp.1-2, published in Amsterdam in 1703 and 1704 respectively) with which Haym was said to have established his musical reputation in London,¹¹⁹ could have been performed by the Duke's own band in the resort. At Nottingham music was provided for visitors during the race week by visiting musicians, as shown in an advertisement in *The Daily Courant*, 23 July 1707:

At the Desire of several Persons of Quality. During the time of the Horse-Races the beginning of August next. In Nottingham there will be perform'd a Consort of Vocal and Instrumental Musick: The Vocal Part to be perform'd by Mr Hughs, which will be a Collection of Songs taken out of the Operas of Camilla, Thmyris, and Arsinoe; with the Accompanyments as they are Originally done in the said Operas by Mr Corbett, Mr Babbell, and others. Beginning at 7 of the Clock every Evening.

Since there were Italian arias, it is likely that the instrumental music was Italian sonatas.

One of the chief differences between London and provincial concerts was whether or not professional musicians were involved, because London concerts were usually subscription concerts for the benefit of either the promoter or the performers themselves, while provincial concerts depended on music clubs or society, run in most cases by amateur musicians.¹²⁰ The first recorded music club outside London and Oxford seems to have existed in Stamford in the 1690s. Stamford was a market town

¹¹⁸ Tilmouth (1968), 85; Tilmouth (1983), 7-8.

¹¹⁹ L. Lidngren, 'Haym, Nicola Francesco', *New Grove*.

¹²⁰ Tilmouth (1983), 12.

located 100 miles north of London; it had around 2500 residents in 1690. The Ferrar Papers, documents of the prosperous London merchant family, which moved to near Stamford in 1625, show the existence of a music club in the 1690s.¹²¹ The Stamford music club seems to have consisted entirely of amateur musicians such as merchants and clergy.¹²² The letters among three Ferrar brothers mention a group of 'Musical Friends' or 'Cecilians' meeting in Stamford, and performing instrumental music, especially the music of Corelli.¹²³ The evidence of performance of Corelli's sonatas in this club is found in GB-Cfm Mu. MS 685 copied by one of the Ferrar brothers, Basil in 1696; some movements drawn from Corelli's opp.2-4 were copied along with Purcell's 1683 Ode for St Cecilia's Day 'Welcome to all the pleasures'.¹²⁴

By a court decision in 1694 John Beck and other Edinburgh musician were allowed to establish regular concerts in Scotland, so it can be assumed that public concerts in Edinburgh started soon after the decision.¹²⁵ William Tytler's article published in 1792, entitled 'On the Fashionable Amusements and Entertainments in Edinburgh in the last Century, with a Plan of a grand Concert of Music on St Cecelia's Day, 1695' listed performers and music played, which took place 'on St Cecelia's Day, anno 1695'. The paper gives valuable information about an early Edinburgh concert, and the programme performed by nineteen gentlemen of the first rank and fashion supported by eleven professors, or masters of music approved by 'James Chrystie of Newhall, Press, the president of a musical society'.¹²⁶ The involvement of amateur performers seems to have been as important as that of professionals. However, works listed in the programme suggest that the concert must have taken place around 1710

¹²¹ B. White, 'A pretty knot of musical friends: The Ferrar brothers and a Stamford music club of the 1690s', *Music in the British Provinces 1690-1914*, ed. R. Cowgill and P. Holman (Aldershot, 2007), 11.

¹²² *Ibid.*, 20-21.

¹²³ *Ibid.*, 17-20.

¹²⁴ I am grateful to Dr Bryan White for drawing my attention to this manuscript.

¹²⁵ J. Lauder, *Decisions of the Lords of Council and Session from June 6th to July 20th, 1712* (Edinburgh, 1759); quoted in P. Holman, 'An Early Edinburgh Concert', *Early Performer*, 13 (2004), 17.

¹²⁶ Burchell (1996), 32.

rather than 1695 since some works listed could not have been available as early as 1695.¹²⁷ The programme mixes instrumental with vocal music, and the instrumental music includes various sonatas.

Table 2.10. Sonatas in 'The Order of the Instrumental Music for the Feast of St. Cecilia, 22d November 1695 [1710]'¹²⁸

Title	Scorings as Performed	Printed Concordance & Comments
Torelli's Sonata for 4 violins	4 vn, [bc]	No Torelli sonata exists for this scoring
Barrett's Trumpet Sonata	Tp, ob, 4 strings	Not found
Pepusch for 2 flutes and 2 violins	2vn, 2fl, bc	Possibly the same work in GB-Lbl, Add. MS 64965, ff. 53-6, 'Sonata' for two flutes, two violins and continuo [1710]; this work is in Op.8
Finger for 2 flutes and 2 haut	2fl, 2ob, [bc]	Probably one of the sonatas for two recorders, two oboes and continuo published in Finger and Keller's collection <i>Six Sonatas à 2 flustes et 2 hautbois ou violins et 1 basse continue</i> (Amsterdam, 2/1698)
Pepusch 2 violins and 2 haut	2vn, 2ob, bc	Not found, probably one of the works in Op. 8, <i>VI Concerts à 2 flûtes à bec, 2 flûtes trancersières, haubois ou violins et basse continue</i> (Amsterdam, 1717)
Bassani Sonata	2vn, bc	Probably from Op.5 <i>Sinfonie a due, e tre instrumanti, con il basso continuo per l'organo</i> (Bologna, 1683)
Corelli's Sonata	2vn, bc	Probably from trio sonatas Opp. 1-4
Finger Trumpet Sonata	Tp, ob, 4 strings	Not found
Torelli Sonata	2vn, bc	Probably one of Torelli's trio sonatas

An advertisement in *The Edinburgh Gazette* in 1701 also shows that a concert was given on St Cecilia's Day by the amateur musical society:

The Society of Musicians of the Kingdom, Noblemen and Gentlemen met at the Skinners Hall, where they had an Excellent performance of Musick of all kinds...¹²⁹

Newspaper advertisements in 1705 reported that the Scottish musician John Abell gave

¹²⁷ P. Holman, 'An Early Edinburgh Concert', *Early Performer*, 13 (2004), 9-17.

¹²⁸ Most of the information in the Table 2.10 is derived from Holman (2004), 9-17.

¹²⁹ *The Edinburgh Gazette*, November 1701, quoted in Burchell (1996), 32.

concert tours as far afield as Aberdeen.¹³⁰

The diary and account books of the Wells physician Dr Claver Morris (1659-1727) provide us with valuable information about an early music club in Wells. After completing his studies at Oxford, Morris settled down in Wells in 1686.¹³¹ Though his first job was to treat patients, Morris was an enthusiastic amateur musician who was willing to spend his time and energy on musical activities in the music club which depended largely on his leadership. From 1709 to 1726 the music club met every Tuesday at the 'Close Hall' (now known as the Vicar's Hall), and Morris was aided by the active participation of twelve vicars among whom were singers who also played instruments, like Morris himself. Morris seems to have been a gifted amateur player since he played the violin, his main instrument, bass viol, recorder, harpsichord, and even sang. Morris's ability to play various instruments must have been used well when he invited musical friends to private concerts in his house. He also tried to attend almost all the concerts in which the eminent performers appeared if they took place in his neighbourhood. Morris rarely mentions about the works he and his club members played, but he bought much of the music performed in the club. Morris's account books record his expenditures on music such as instruments and books mostly solo and trio sonatas, some concertos, and vocal music.¹³² On rare occasions Morris describes works he performed as in the case of on 20 November 1725, eight months before his death. Morris reports that he and three violinists from Bath 'play'd the 6th Opera of [Francesco Antonio] Bonporti [10 trio sonatas] all over, [Gottfried] Finger's two sonatas which I would should be play'd at my Funeral, & two of Bassani's Sonatas'.¹³³

¹³⁰ I. Spink, 'Abell, John', *New Grove*.

¹³¹ 'Claver Morris', *Oxford Dictionary of National Biography*.

¹³² H. D. Johnstone, 'Claver Morris, an early eighteenth-century English physician and amateur musician *extraordinaire*', *JRMA* (forthcoming), 5

¹³³ *Ibid.*, 26.

Table 2.11. Trio Sonatas Purchased by Claver Morris

Purchased Date	Composer & Title as in the Account Books	Concordances & Comments
Dec. 1709	'Valentine's Sonatas'	Presumably Robert Valentine's op.1, [12] trio sonatas or op.2, [12] recorder sonatas
Nov. 1708	'Tibaldi's Sonatas'	Presumably Giovanni Battista Tibaldi's op.1 <i>Sonata's or Chamber Aires</i> (London, c. 1708)
Sept. 1711	'Schickhart's opera 7 ^{ma} '	J.C Schickhard's op.7, 12 trio sonatas for two oboes or violins (Amsterdam, 1710)
Sept. 1712	'5 th Opera being 6 Sonatas of 3 Parts for Violins & for Flutes'	Presumably William Corbett's op.4 [6] sonatas for 2 flutes and continuo; [6] sonatas for 2 violins and continuo (London, c. 1713)
Dec. 1717	'Sherard's Sonatas, his 2 ^d Opera'	James Sherard's op.2 [12] <i>Sonata a tre</i> (Amsterdam, c. 1711)
Apr. 1719	Ravenscrofts Aires'	Prsumably John Ravenscroft's op.2 [6] <i>Sonata or Chamber Aires for two Violins and a Through Bass</i> (London, c. 1708)

It is very likely that Morris also had Bonporti's op.6 [10] *Sonate da camera* (Venice, 1705) and a collection(s) of Finger's sonatas.

The clubs and societies that existed before the Restoration expanded in great numbers from the last decade of the seventeenth century, and music played an important role in those meetings. There was new demand by the public, which was willing to pay to attend performances in the concert-room. The establishment of public concerts in London during the 1680s coincided with a rise of interest in a new type of chamber music which was virtually unknown in England before this time, that is the 'sonata'. The concert programmes show us how frequently sonatas were played in public concerts, and how popular they were and how greatly they were enjoyed by English audiences.

Chapter 3: Trio Sonatas Written in Seventeenth-Century England

i. The Early Trio Sonata

Before the Restoration several English-born composers experimented with the sonata while they were active on the Continent; they may be the first English composers to attempt this new Italian instrumental genre; among them were notably Henry Butler, William Young and Anthony Poole. All three were Catholic exiled bass viol players who spent most of their lives in Spain, Innsbruck and Liège respectively. Purcell's *Sonnata's of III Parts* (London, 1683) are the first verifiable example of Italianate sonatas written in England. However there seem to have been some composers active in England who wrote sonatas before Purcell's collection was published.

Henry Butler (d 1652)

The first English composer who seems to have written sonatas was Henry Butler who served in the chapel of Philip IV of Spain for nearly 30 years until his death in 1652.¹ He was an eminent viol player, so most of his works are scored for this instrument. Butler's life can only be traced in a Spanish court document, and in a contemporary English book, *The English Spanish Pilgrime* (London, 1629).² After his death his name appeared in Christopher Simpson's *The Division-Violist* (London, 1659: 47-48) as a composer, and was cited again in the second edition (1665/7:57). Most of his instrumental works, including his three trio sonatas for violin, bass viol and continuo and one untitled piece for solo bass viol and continuo, are found in English sources, such as Durham Cathedral Library Music MSS. D.2, D.5 (part-books), D.10 (score), a collection made by Canon Philip Falle (1656-1742) and Dolmetsch Library, Haslemere,

¹ E. V. Phillips, 'Butler, Henry', *New Grove*; for more detailed biography see 'The Divisions and Sonatas of Henry Butler', PhD thesis (Washington University, 1982) by the same author; modern ed. *Henry Butler: Collected Works*, ed. E. V. Phillips (Madison, 1991).

² J. Wadsworth, *The English Spanish Pilgrime* (Amsterdam; New York, 1970), 62.

II.c.25 (part-books).³ The sources can be represented as follows; the titles were derived from the Durham source, D.5.

Table 3.1 Sources for Henry Butler's Sonatas

Title	Scoring	Key	British Sources	Other Concordances & Comments
Sonata a 2	vn, bv, bc	F	DRc, D2, no.21; D5, no.1; D10, no. 26; Hadolmetsch II.c.25, no. 13; Ob, Mus. Sch. D. 249, no. 16; Lgc, Gresham MS 369, f. 95 (inverted, vn only) [anon.]; Ob, Mus. Sch. C. 71, 98-99 (bv only)	B-Bc, XY, no. 24910, ff. 56v-57 (vn, bv); 51v (bc)
Sonata a 2	vn, bv, bc	G	DRc, D2, no. 20; D5, no. 8; D10, no. 27	
Sonata a 2	vn, bv, bc	g	DRc, D2, no. 28; D5, no. 3; D10, no. 29; Lgc, Gresham MS 369, ff. 91-90v (inverted, vn only) [anon.]	Attributed to Zamponi in D5 and D10 ⁴
[untitled]	bv, bc	e	D10, pp 160-61	

The scoring of Butler's trio sonatas for violin, viola da gamba and continuo is similar to those English fantasia-suites by John Coprario, William Lawes, and John Jenkins's fantasias à 2, and German-style sonatas;⁵ Italian composers mostly preferred two violins for their treble parts. Peter Evans argues that this type of scoring may indicate the absorption of the violin as a second solo instrument into an existing practice (i.e. bass viol duo music), and could have been rooted in German traditions.⁶ However, as early as 1610 the scoring is found in Italy in G. P. Cima's *Concerti ecclesiastici* (Milan, 1610)⁷: nos. 2 and 3 are à due for violin, violone and continuo. After this

³ For the provenance and relationship of those manuscripts see A. Ashbee, R. Thompson and J. Wainwright (compiled), *The Viola da Gamba Society Index of Manuscripts Containing Consort Music*, vol. 2 (Aldershot, 2008), 54-64; R. Thompson, 'Some Late Jenkins Sources', A. Ashbee and P. Holman (eds.), *John Jenkins and His Time* (Oxford, 1996), 271-307.

⁴ Gioseffo Zamponi (b? Rome, 1610-20; d Brussels, Feb 1662), an Italian composer, and contemporary of Butler, resided most of his life in the southern Netherlands; for the authorship of this sonata, see Phillips's thesis (1982), 101-13.

⁵ For sources of the repertoire of violin, bass viol and continuo in English sources see M. Caudle, 'The English Repertory for Violin, Bass viol, and Continuo', *Cbehs*, 6 (1975-6), 69-75.

⁶ P. Evans, 'Seventeenth-century Chamber Music Manuscripts at Durham', *ML*, 36 (1955), 212.

⁷ According to Willi Apel, *Italian Violin Music of the Seventeenth Century* (Bloomington & Indianapolis, 1990), 26, this publication is the first in which the designation à due, à tre, etc., are used as the later

collection some Italian instrumental works in which the bass viol is used as a melody instrument appeared. Dario Castello (*fl* Venice, first half of the seventeenth century) in his first publication, *Sonate Concertate in stil moderno, per sonar nel organo, overo spineta con diversi...libro primo* (Venice, 1621) wrote two à 2 sonatas for violin, fagatto and the continuo. Since he was a leader of the Istrumenti da fiato (wind ensemble) at St. Mark's, Venice he wrote many works for wind instruments, so he may have preferred wind to string as a melodic bass instrument. Tarquino Merula (1594-5; d 1665) wrote two sonatas for violin, bass and continuo in his Op.6, *Il priomo libro de Motetti e Sonate e Sonate concertati* (1624), which were composed during his stay in Warsaw, while Biagio Marini (*c* 1597-1667) included four sonatas for violin, bass, and continuo in his Op. 8, *Sonate, symphonie, canzoni....a 1.2.3.4.5.& 6 voci, per ogni sorte d'istrumenti* dedicated to Duke of Neuberg (Venice, 1629)⁸. Giovanni Battista Fontana (d 1630 or 1631) also contains à 2 works for the same instrumentation as Castello's in his posthumous publication, *Sonate a 1.2.3. per il Violino, o Cornetto, Fagotto...*(Venice, 1641). After the mid century Giovanni Legrenzi (1626-1690) wrote three sonatas for violin, violone or bassoon, and continuo, in his first instrumental collection, Op. 2, *Sonate a due, e tre, Libro Primo* (Venice, 1655), and in his fourth instrumental collection, Op. 10, *La Cetra... Libro Quarto Di Sonate A Due Tre e Quattro Stromenti* (Venice, 1673) dedicated to the Emperor Leopold I. In the latter Legrenzi includes three à 2 sonatas for violin, viola da braccio and continuo. It is interesting that the sonatas frequently associated with the bass viol or viola da gamba were written while composers were in foreign countries rather than in Italy. The popularity of the viola da gamba was at its peak in the middle of the century in Germany and Austria and it remained popular into the next century. The repeated revision and reprinting of Christopher Simpson's *The Division-Violist* (1659, 2/1665/7, 3/1712)

custom, that is, the bass continuo is not included in the reckoning for the number of instruments.

⁸ The preface to Op.8 is dated 1626 in Neuberg, so it may have been completed in Germany.

suggests the bass viol remained popular in England into the eighteenth century.

The structure and style of Butler's works seems to have been influenced by Italian sonatas. His three trio sonatas comprise short sections contrasted in metre and style, which seem to have been derived from Italian canzonas. They rely on imitative contrapuntal textures alternating with homophonic and rhapsodic sections. Similar structures can be traced in Italian sonatas by Biagio Marini, Dario Castello, and Giovanni Battista Fontana who were active in Venice in the 1620s and 1630s.⁹ The violin part is generally less technically demanding in character and the violin is used as a second melody instrument. The bass viol is generally written in a *concertante* manner. The virtuoso writing of the viol part such as numerous double-stopped and high-pitched notes, was frequently presented in Butler's division section as if it were for solo passages. The existence of a figured bass shows that Butler adopted the Italian practice rather than the English convention, which used a fully written-out organ part as in the works of John Coprario and William Lawes.

Ex. 3.1. Butler's Sonata in G major bars 45-49

The musical score for Butler's Sonata in G major, bars 45-49, is presented in three staves. The top staff is in Treble Clef, the middle staff is in Bass Clef, and the bottom staff is a figured bass line. The key signature is one sharp (F#) and the time signature is common time (C). The music features a complex texture with imitative entries and a virtuosic bass line. The figured bass line includes the numbers 6 and 5.

If Butler had encountered Italian sonatas before he composed his own, then where might he have come across them? Phillips has argued that Butler may have encountered

⁹ For more discussion on Italian sonatas in those periods see A. Dell'Antonio, *Syntax, Form and Genre in Sonatas and Canzonas 1621-1635* (Lucca, 1997).

Italian music such as the fantasias of Bartolomé de Selma y Salaverde¹⁰ in Spain, or he may have heard it performed by Italian musicians in the Spanish court.¹¹ It is also possible that Butler encountered Italian sonatas in his travels to Naples where he could have met Andera Falconieri (1585/6-1656) whose collection, *Il primo libro di canzone sinfonie, fantasie, capricci* (Naples, 1650) contains Butler's piece: *canciona dicha la preciosa, echa para Don Enrio Butler*.

It is not certain whether Italian sonatas were introduced into England in the early 1620s though Italian musicians like Angelo Notari (1566-1663), who was included in Prince Henry's household from 1610 onwards, may have composed canzonas and divisions for violin, now in GB-Lbl, Add. MS 31440, which are similar to the earliest Italian solo sonatas and canzonas published by G.P.Cima (1576-1630) in 1610 and G.B.Riccio (fl 1609-21) in 1620.¹² Since Butler's sonatas were composed before 1652, his works are probably the first sonatas written by an English composer. Moreover Butler's work for solo viol and continuo could also be the first sonata-like composition written by an English-born composer in that genre.¹³

William Young (d Innsbruck, 23 April 1662)

In 1653 another English composer, William Young, who served at the Austrian court of Archduke Ferdinand Karl of the Tyrol, published the instrumental collection *Sonate à 3, 4, 5 con alcune allemand, correnti e balletti à 3* in Innsbruck. Young was also an admired viol player who carried the English manner of performance on the viol to the Continent; the biographical detail on his early life is not known, but he seems to have served at the

¹⁰ Spanish Augustinian friar, composer and bassoonist (b Cuenca, c1595; fl 1613-38); Selma's one surviving collection, *Canzoni fantasie e correnti da suonar* (Venice 1638), for one to four parts and basso continuo, was dedicated to the son of King Sigismund III of Poland and Sweden, Carl Ferdinand.

¹¹ Phillips (1984), 51-2.

¹² P. Holman, *Four and Twenty Fiddlers* (Oxford, 1993, 2/1995), 201-5.

¹³ Phillips (1984), 52.

continental court from around 1650.¹⁴ 'William Young' is mentioned in the 'King's Music' at the Restoration court as a new recruit of the Twenty-four Violins.¹⁵ His name also appears in many official documents at this time, suggesting that he returned to England after the Restoration. However, this 'William Young' was not the same composer who had worked abroad since the register of St. Jakob in Innsbruck recorded the death of William Young in 1662.¹⁶

Young's collection contains eleven sonatas, three for two violins, bass viol and continuo, seven for three violins and bass viol, and one for four violins, bass viol and continuo.¹⁷ The English copies of this collection are found in a Restoration manuscript in Oxford, Bodleian Library, Mus. Sch. E. 447-9. Apart from the sonatas in the printed collection, three more sonatas are found in the Durham Cathedral University Library manuscripts and four more sonatas in the manuscript of the British Library, Royal Music 20. h. 9. The titles are derived from one of the Durham sources:

Table 3.2. William Young's Sonatas in Durham Cathedral University Library

Title	Scoring	Key	Durham Source	Other Sources
Sonata 23 a2	vn, bv, bc	C	DRc, D2, no. 23	Ob, Sch. D.249, no. 18; Lbl, Add. 31435, f. 112v (bv only); modern edn. ed. D. Beecher and B. Gillingham (Ottawa, 1983)
Sonata 29	vn, bv, bc	D	DRc, D2, no. 29, D10, no. 30	Ob, Sch. D.249, no. 17; modern edn. ed. P. Evans (London, 1956)
Sonata 21	vn, bv, bc	d	DRc, D2, no. 21; D10, no. 30	Modern edn. ed. D. Beecher and B. Gillingham (Ottawa, 1983)

Young's sonatas in the printed collection represent a fusion of Italian and German styles; the latter is exhibited in his use of the combination of violin, viola da gamba, and continuo. Like early and mid-century Italian sonatas, the structure of his

¹⁴ S. Morris, 'William Young, 'Englishman'', *The Viola da Gamba Society Journal*, vol. 1 (2007), 51-65.

¹⁵ Holman (2/1995), 284-5.

¹⁶ M. Tilmouth, 'Young, William', *New Grove*.

¹⁷ Modern. ed., *Sonate à 3, 4, 5 con alcune allemand, correnti e balletti à 3*, ed. H. Wessely (Graz, 1983).

sonatas consists of three to five contrasting movements alternating metre, tempo, and homophonic and polyphonic imitative sections. The most noticeable Italian influence seems to have been his designation 'canzona' in his fugal allegro movements, which are derived from the brisk, imitative polyphonic canzonas of Italy.

Ex. 3.2. William Young's Sonata Prima a 3 (1653) bars 1-5



Italian composers such as Giovanni Legrenzi (1626-1690), Lelio Colista (1629-1680), Alessandro Stradella (1639-1682) and A. L. Baldassini (?) also adopted the term 'canzona' for their internal fast imitative movements. Like most of his predecessors, Young predominantly employed the imitative style in the 'canzona' movements.¹⁸ In contrast to his Italian contemporaries, he generally placed his canzonas in the central position with some exceptions (e.g. as a first movement in sonata prima a 3). Sometimes this canzona movement was brought back with the da capo sign as an extended section at the end. Purcell's trio sonatas also employed the term 'canzona' for the contrapuntal movement, placing it normally in the second position. Young avoided dance titles though his sonatas contained several movements employing dance metre and binary form. The Italian elements in his sonatas seem to have been the result of his encounter

¹⁸ C. E. Crocker, 'An Introductory Study of the Italian Canzona for Instrumental Ensembles and its Influence upon the Baroque Sonata', PhD thesis (Radcliff College, 1943), 476.

with many Italian composers and works on his journey through northern Italy in 1652 with his patron, the Archduke of Tyrol.¹⁹

Young's treatment of harmony, however, seems to have been derived from English rather than Italian practice.²⁰ He commonly used unprepared dissonances, reminiscent of the bold harmonies in the fantasia suites of Matthew Locke; the characteristic features of English consort music, such as chromaticism, dissonance, and recurring motives to link two or more of the sections are to be found in his sonatas.²¹ The rhythmic independence between the parts in the polyphonic sections also seem to have been derived from English chamber music.²² His three à tre sonatas are similar to mid-century Italian à tre sonatas, so the bass viol participates in the melodic argument equally with the violins while the continuo doubles the bass part or follows the lowest part in *basso sequente* style. The range of the violin is fairly narrow, and mostly remains in first position. Seven sonatas for three violins and one for four violins are rather unusual in terms of English music, but not Italian and German music.²³

The three sonatas in the Durham manuscripts show the mixture of the old-style English consort music with the new *concertante* style of Italy. The violin is not as cantabile as in Italian sonatas, but the solo viol passages often start their subject in *concertante* manner.²⁴ The bass part does not normally participate in the motivic play between the two melodic parts but usually accompanies the two solo instruments. The technique of 'breaking the bass' in the gamba parts derived from the 'divisions' for gamba was still retained in many sonata-style works, and Young was one of the

¹⁹ I. Spink (ed.), *The Seventeenth Century: the Blackwell History of Music in Britain*, iii (Oxford, 1993), 260.

²⁰ Ibid.

²¹ Ibid.

²² W. S. Newman, *The Sonata in the Baroque Era* (Chapel Hill, 1959; New York, 3/1972), 213.

²³ P. Holman, 'Suites by Jenkins Rediscovered', *EM*, 6 (1978), 29-30; for composers who wrote those combination of instruments, see also note 8.

²⁴ P. Evans, 'Seventeenth-Century Chamber Music Manuscripts at Durham', *MJ*, 36 (1955), 213.

composers who incorporated this style into his violin parts.²⁵

In the Durham Cathedral University manuscripts, some works attributed to John Jenkins (1592-1678) are entitled 'sonata', but they are in fact his 'fantasias'; both no. 17 and no. 18 in MS D.2 [they are anonymous, but attributed to Jenkins in GB-Lbl, Add. MS 31423 (c. 1670), and GB-Hadolmetsch, MS II. C. 25 (c. 1700) in which only 17 is ascribed to Jenkins] are called 'sonata', but they are entitled 'fantasia' in Dolmetsch, MS II. C. 25; no. 6 and no. 10 in MS D.5 called 'sonata' are also fantasias.²⁶ It is unlikely that Jenkins himself composed sonatas, but the structure of his late fantasias seems to have been influenced by the loose form of mid seventeenth-century Italian sonatas.²⁷ According to Hawkins, the first examples of 'that elegant species of composition, the "Sonata"' were written by John Jenkins (1592-1678); they have never been found but by Hawkins. Hawkins mentions a collection of Jenkins's *Twelve Sonatas for two violins and a bass with a Thorough Bass for the Organ and Theorbo*, published in London about 1660, and reprinted in Amsterdam in 1664, and Charles Burney echoes Hawkins's statement.²⁸

Hawkins wrote:

To say the truth, the Italian style in music had been making its way into this kingdom even from the beginning of the seventeenth century... In compliance therefore with this general prepossession in favour of the Italian style, Jenkins composed twelve Sonatas for two violins and a bass, with a through-bass for the organ, printed at London about the year 1660, and Amsterdam in 1664; and these were the first compositions of the kind by an Englishman.

²⁵ Ibid. 216.

²⁶ A. Ashbee, 'Music for Treble, Bass and Organ by John Jenkins', *Chelys*, 6 (1975-6), 25-42; Caudle (1975-6), 72-3; see also E. H. Meyer, *Early English Chamber Music, From the Middle Ages to Purcell*, rev. Meyer and D. Poulton (London, 1982), 254-6; Ashbee and Holman (1996), 292-3; modern ed. *John Jenkins, Two Fantasia suites for Treble Viol (violin), Bass viol, and Organ*, ed. A. Ashbee (Albany, Calif., 1991).

²⁷ P. Holman, 'Suites by Jenkins Rediscovered', *EM*, 6 (1978), 24.

²⁸ J. Hawkins, *A General History of the Science and Practice of Music*, 5 vols. (London, 1776; repr. New York, 1963), ii, 584; C. Burney, *A General History of Music* (London, 1789; repr. New York, 1963), ii, 322.

However, Rudi Rausch has argued that Jenkins's 1664 Amsterdam collection of twelve sonatas is the set of three-part dances in the collection entitled 'Engels Speel-Thresoor'... Allemandes, Courantes...etc derived from Playford's *Courtly Masquing Ayres* of 1662 with a complementary second part comprising 67 pieces by Jenkins.²⁹ Another piece of evidence that suggests these sonatas could be suites of dances is the music catalogue of German musical publications at the Frankfurt fair in 1667. It reads 'Joan. Jenickens 5-stimmige Balletten und Sarabanden mit 2 Violinen, 2 Viola da Braccio und 1 Violon mit Basson Continuo, Magdeburg, 1667'. This edition, consisting of Jenkins's sarabands and ballets with basso continuo, could possibly be the German arrangement for five parts published in Amsterdam. It would accord with the German preference for five- and six-part music at that time as opposed to the Italian preference for solos and trios.³⁰

Anthony Poole (1627-1692)

This is presumably the Anthony Poole who was an active Jesuit educated at St. Omer's College, and at the English College in Rome.³¹ He seems to have been a bass viol player, since he left a considerable amount of instrumental music, all of which is related to the bass viol – mostly divisions on a ground for viol; most of the pieces in the Oxford manuscript (GB-Ob, MS Mus.Sch. C. 71) also appear in French manuscripts (F-Pn, Vm⁷ 137323) which bear the arms of James II. Poole's sonatas do not survive in England today, but in a few manuscripts now abroad which are of English origin. It seems that the manuscripts containing Poole's sonatas are linked to the Catholic court of James II.

The four part books of US-Cu, MS 959 also show their link with James II since

²⁹ R. Rasch, 'Seventeenth Century Dutch Editions of English Instrumental Music', *ML*, 53 (1972), 270-3.

³⁰ E. H. Meyer, *English Chamber Music: the History of a Great Art from the Middle Ages to Purcell* (London, 2/1982), 247, 2n; for the original reference, see K. A. Goehler, *Verzeichnis der Musik in dem Leipziger und Frankfurter Messkatalogen angezeigten Musikalien* (1901-2).

³¹ A. Ashbee, 'Poole, Anthony', *New Grove*.

Gottfried Finger's trio sonatas of op.1 in this manuscript, as its dedication shows, seem to have been performed in James II's Catholic Chapel Royal;³² the Brussels manuscript (B-Bc, XY 29,410) could also be linked with this Catholic court. The Chicago manuscript containing two of Poole's trio sonatas shares similar repertoire with Ob, MSS Mus.Sch. E.400-403 and B-Bc, XY 29,410. All three manuscripts contain English repertoire (i.e. Finger's op.1) and common Italian repertoire found in related English sources (e.g. Bassani's op.5); other grounds for asserting the English provenance of the Chicago manuscript are the English performance directions used in anonymous sonata 24, and the paper has the characteristic of English manuscripts of the mid-1680s.³³ Shay and Thompson have suggested a copying date of c. 1685-90.³⁴ It is said that Poole was at Liège from 1679 until his death in 1692,³⁵ but it is not known whether he was ever in England after his youth. Accordingly it is difficult to know how Poole's music was included in this manuscript; it may have come from the Continent via English Catholics.

One more manuscript containing Poole's sonatas is Osborn MS 515, a guardbook of bass parts which could also be connected with the English Catholic circles. This manuscript seems to have belonged to John Gostling (1650-1733), the celebrated bass singer, who also played the viol, and who became a gentleman of the Chapel Royal in 1679 so it could be possible that he acquired pieces from a Catholic colleague. The manuscript is now known for English consort music of the Restoration period but it also includes sonatas by Dietrich Becker and Poole; it is suggested that the copying date of this manuscript could be c. 1675-1680. Poole's sonatas have four to seven short linked sections like mid Italian composers such as Marini, Castello, and

³² Shay and Thompson (2000), 119.

³³ Ibid.

³⁴ Ibid.

³⁵ A. Ashbee, 'Poole, Anthony', *New Grove*.

Fontana and seem to have been influenced by composers such as Jenkins and Locke.

Table 3.6. Sources for Anthony Poole's Sonatas

Title	Composer	Scoring	Key	Sources
Sonata	Antonius Poole	2vn, b, bc	A	US-Cu, MS 959, no.15
Sonata	Antonius Poole	2vn, b, bc	A	US-Cu, MS 959, no.16
Sonata	Mr Poole	vn, b, bc	g	B-Bc, XY 29,410, ff. 14-15
a.3 [sonata]	[A.] Poole	vn, b, bc?	C	US-NHb, Osborn MS 515, ff. 4v-5
[Sonata]	[A. Poole]	vn, b, bc?	A	US-NHb, Osborn MS 515, ff. 6v-7

Though Butler Young were the first English composers to write sonatas, these works were not written in England, as three of them worked on the Continent until their death, at the Spanish court, and the Austrian court respectively. As for Poole's sonatas because of the lack of information it is hard to trace when and where they were composed. Purcell may have been the first composer to write celebrated sets of sonatas in England, but his sonatas may not have been the first to be composed in England. In the latter part of the seventeenth century, there are a number of candidates for the first trio sonatas written in England before Purcell's two sonata collections: an anonymous D major work in the British library, Giovanni Battista Draghi's sonata in G minor, Isaac Blackwell's in F minor, Robert King's in A major, Gottfried Keller's in A major, John Blow's in A major, Gerhard Diesineer's in D major and G minor, and Nicola Matteis's in A major.

'Dragon'

An instrumental chamber piece for two violins and continuo by an unknown composer is preserved in the British Library, MS R. M.20. h. 9 – it is headed 'Dragon' with the explanation that 'this piece of Musick was Christ'ned Draggon at New Markett 1679'. According to a court document of 1682, 'Dragon', the 'top horse of England' was a

racehorse belonging to Charles II.³⁶ The principal copyist of R. M.20. h. 9 was John Reading, organist of Winchester Cathedral.³⁷ It contains mainly vocal and instrumental works by Purcell along with several works by Blow. Robert Thompson and Robert Shay have suggested that its probable copying date was around 1682-85: the date is based on the watermark, countermark evidence and the similarity between the contrapuntal section of Purcell's five-part overture in G minor of this manuscript and his fantasias, which are assumed to have been written between 1680 and 1683.³⁸

Source: British Library, MS R. M. 20. h. 9, ff. 110v-109 (manuscript inverted)

This piece is a sonata à due, and comprises multiple sections as in early Italian sonatas – the initial fast imitative section alternates with the contrasted slow majestic sections. The allegro section begins with a brisk dotted rhythm in the first violin, which is immediately imitated in the second violin. This contrapuntal section begins with an upbeat pattern that creates rhythmic vitality, and is followed by slow triple and duple sections consecutively. In the duple section, the composer juxtaposes triplets with dotted rhythms, which produces a somewhat awkward relationship between the two treble parts. However, it is not actually called 'sonata', and it can hardly be said to be a 'good' work – its rhythms are unnecessarily complex, resulting in a lack of formal clarity, and unprepared dissonances are too frequent (Ex. 3.3). If this D major piece was composed around 1679 it illustrates the earliest sonatas composed in England.

³⁶ *Calendar of State Papers Domestic Series, January 1st to December 31st 1682* (London, 1932), 456.

³⁷ S. Jeans, 'Reading, John', *New Grove*.

³⁸ R. Shay & R. Thompson, *Purcell Manuscripts* (Cambridge, 2000), 295.

Ex. 3.3. 'Dragon' bars 21-23

Giovanni Battista Draghi (b ?Rimini, c1640; bur. London, 13 May 1708)

Draghi was an Italian composer and harpsichordist active at the English court from the early 1660s. The early part of his career is obscure. He may have been a brother of the Austrian court composer, Antonio Draghi; if that is so then he might also have studied in Venice.³⁹ Draghi was first commented on in England by Pepys in 1667, who heard him sing some Italian opera, and also reported that Draghi had composed an Italian opera for Thomas Killigrew (1612-1683)⁴⁰, which seems not to have been performed.⁴¹ It seems, however, that Draghi was in England earlier than 1667 since Sir Bernard Gascoigne, the English Resident in Venice, sent an unnamed Italian musician to London in 1664 who seems to have been Draghi.⁴² Draghi became master of the King's Italian musicians in 1673, and was made the principal organist of the Queen's Catholic chapel in Somerset House in 1677.⁴³ Draghi used the great organ, replacing the Italian Giovanni Sebenico, while Locke had a small chamber organ in the same service [i.e. the Queen's Catholic chapel].⁴⁴ Draghi wrote theatre music for Thomas Shadwell's operatic

³⁹ P. Holman, 'Draghi, Giovanni Battista', *New Grove*.

⁴⁰ He was a playwright and theatre manager; Killigrew's company shared the London stage with the King's company during the Restoration period.

⁴¹ M. Mabbett, 'Italian Musicians in Restoration England (1660-90)', *ML*, 67 (1986), 238-9; for the original reference see *The Diary of Samuel Pepys*, 12 February 1667, ed. R. Latham & W. Matthews (London, 1976).

⁴² P. Holman, 'Draghi, Giovanni Battista', *New Grove*.

⁴³ J. Westrup, 'Foreign Musicians in Stuart England', *MQ*, 27 (1941), 72.

⁴⁴ R. North, *Memoirs of Musick*, ed. E. Rimbault (London, 1846), 95-6; J. Wilson, *Roger North on Music* (London, 1959), 348.

version of *The Tempest* (1674) with Locke, and the 'Instrumental Musick' between the acts for Locke's *Psyche* (1675).⁴⁵ In 1687 he collaborated with John Dryden on a St. Cecilia's Day ode, setting the poem to 'From harmony, from heavenly harmony'. It was the first ode to use five-part strings with two violins, two violas, and bass in England, a format derived from Italian practice.⁴⁶ Draghi was particularly admired as a keyboard player, and was a sought-after music teacher in Restoration London.

Source: British Library, Add. MS 33236, ff. 61-62v (original foliation)

Apart from the D minor ground for recorder and continuo in *The Delightful Companion* (London, 1686), the sonata in G minor for two violins and continuo is his only surviving instrumental chamber work. A unique copy is found in the British Library with the title 'Sonata in Gamut b Mons' Baptist', which suggests that the copyist confused him with the French composer, Jean-Baptiste Lully. However Draghi's name is given as 'Senior Baptiste' in some copies of his Cecilian ode – in manuscripts at the West Sussex Archive, Chichester, the Royal College of Music and the Oxford Music School – so it is possible that this was probably how Draghi was normally referred to. British Library Add. MS 33236, in score, contains many Italian sonatas: op.1 of Arcangelo Corelli (1653-1753),⁴⁷ and 'Symphonia's' of Lelio Colista (1629-1680),⁴⁸ whose works also exist in other major English sources of Italian sonatas such as Oxford Music School MSS D. 256 and E. 400-3. Add. MS 33236 also contains a sonata by Carlo Ruggiero, who is otherwise unknown, though the work can also be found in several other English sources (e.g. Ob, Mus Sch MS 254 and E. 400-3).⁴⁹ A considerable

⁴⁵ Holman, *New Grove*; Holman (2/1995), 345-6; M. Chan and J.C. Kassler (eds). *Roger North's 'The Musical Grammarian 1728'* (Cambridge, 1990), 266-7; Wilson (1959), 306-7.

⁴⁶ Holman (2/1995), 425-8.

⁴⁷ Op. 1 (Rome, 1681) was entitled *Sonate a trè, doi Violini, e Violone, ò Arcileuto, col Basso per l'Organo*, and dedicated to Queen Christina of Sweden.

⁴⁸ Colista's works were never published.

⁴⁹ For more information on these manuscripts see Shay and Thompson (2000), 109-117.

number of English works, including John Blow's trio sonata and Purcell's early fantasias and late songs, are represented in this manuscript. The copying of the volume can be divided into at least three stages, the earliest of which may be around 1680. The subsequent two stages could date from 1681-3 and after 1683 respectively.⁵⁰ Draghi's sonata could be included in the first phase of copying with Locke's 'Little Consort', and Purcell's early fantasias.⁵¹

This sonata has an unusual layout; it does not have a separate string bass part, but the three parts are treated too equally for it to be an à 2 sonata, so this sonata is in between an à 2 and à 3 type. It seems that Draghi's sonata was influenced by three-part English fantasias such as Matthew Locke's *The Broken Consort* (1661). The structure of this piece has some distinctive early Italian features such as a 'patchwork' design, in which contrasted sections alternate contrapuntal allegros with tuneful adagios. Some notable English features such as harsh dissonances and chromatic harmonies are also reminiscent of Locke's fantasias (Ex. 3.4). The sonata seems to be a mixture of the English contrapuntal fantasia for two trebles and the loose form of the mid seventeenth-century Italian sonata; it is a very fine piece. It is not certain whether Purcell used Draghi's sonata as the model of his Italian style. It might be unlikely that Purcell was influenced by Draghi because of the strong English character of Draghi's sonata; however the opening of this sonata is the same as Purcell's sonata in G minor for violin and continuo (Z 780). The structure and style and the likely copying date of Draghi's sonata indicate that it was written before 1683 – it might have been written a decade earlier, perhaps in the 1670s.

⁵⁰ R. Thompson, 'English Music Manuscripts and the Fine Paper Trade, 1648-1688', PhD thesis (London University, 1988), 445-53.

⁵¹ Ibid. 449.

Ex. 3.4. Last movement of Draghi's sonata in G minor bars 19-24



Isaac Blackwell (d London, 1699)

Blackwell was active in London as a church organist during the Restoration period – he left some anthems, and John Playford printed several of his songs.⁵² British Library manuscript Add. MS 31431, in part-books, contains one trio sonata by Blackwell among some Italian trio sonatas by Maurizio Cazzati (c. 1620-1677),⁵³ Giovanni Battista Vitali (1644-1692),⁵⁴ and Giovanni Legrenzi.⁵⁵ The manuscript also includes William Lawes' *Royall Consort*, Matthew Locke's *The Broken Consort*, and John Jenkins's ayres for two trebles and continuo.

Source of Blackwell's Sonata: British Library, Add. MS 31431, ff. 70v-1

The title-page of GB-Lbl, Add. MS 31431 describes the sets as: 'Consorts of three parts, two trebles and one bass with a basso continuo', but only the two treble parts now survive. Blackwell's sonata in A flat major was inserted among Italian sonatas, and it is his only instrumental work – 'à 3' is designated at the top of each folio so it requires two trebles and bass although the bass part is now missing. Like many early Italian sonatas, this piece consists of many short sections, though they are not sharply contrasted in

⁵² I. Spink, 'Blackwell, Isaac', *New Grove*.

⁵³ Op.18 (Venice, 1656, repr. Bologna in 1659), *Suonate a due Violini col suo Basso continuo per l'Organo*.

⁵⁴ Op.2 (Bologna, 1677), *Sonate a due violini col suo basso continuo per l'organo*, and Op. 9 (Amsterdam, 1684), *Sonata da chiesa a due violini...*

⁵⁵ Op.2 (Venice, 1655), *Sonate a due, e tre...libro primo*.

tempo and mood. It begins with a 'grave' movement in a consistent rather heavy mood. The two violins proceed in thirds and French-style dotted rhythms are effectively employed to energize the piece (Ex. 3.5). The part writing is predominantly homophonic rather than contrapuntal. His work is clearly divided into sections unlike English consort pieces. The treatment of harmony is diatonic rather than chromatic, though some unprepared dissonances, which were a characteristic of English consort music, can be noticed

GB-Lbl, Add. MS 31431, owned by the London merchant Sir Gabriel Roberts in 1680, contains varied English and Italian music. It is reasonable to assume that Blackwell's sonata was composed around 1680, and the watermark (Fleur-De Lys; XXXIII) also supports this date.⁵⁶ The copyist is not known.

Ex. 3.5. Opening of Blackwell's Sonata in F minor bars 1-5 (bass part is editorial)



Gerhard Diesineer (b c.1640 d c.1710)

Diesineer was a German composer originating from Kassel. He spent some time in Paris in the late 1650s studying composition and returned to work in the court at Kassel before settling in London around 1673.⁵⁷ He composed several consort pieces before publishing his *Instrumental Ayrs in Three, and Four Parts, Two Trebbles, Tenor, and Bass* in

⁵⁶ A. Ashbee, R. Thompson, J. Wainwright, *The Viola da Gamba Society Index of Manuscripts Containing Conosort Music* (London, 2008), 104-111; Thompson (1988), 89.

⁵⁷ P. Holman, 'Diesineer, Gerhard', *New Grove*.

1682.⁵⁸ It was on October 28 of that same year that *The Loyal Post* printed his invitation to gentlemen to hear his recently published ‘consort of Musick’, presumably the 1682 collection.⁵⁹ Diesineer arranged his *Ayrs* in extended suites, and gave titles to each piece either in English or French that have little to do with their musical content – his 1682 collection also includes overtures, chaconnes and dances. It seems that he was strongly influenced by the French style, and the characteristics of the French overture, such as starting from upbeats in the *Grave* movement.⁶⁰ He also composed keyboard music as the London Gazette advertisement of November 27, 1684 shows: *Kitharapaideia, or a Book of Lesson for the Harpsichords.....as Preludes, Allemands, Curanto’s, Sarabands, Jiggs and Airs’ by Gerhard Diesneerin two Parts.*⁶¹

Table 3.3. Sources of Gerhard Diesineer’s sonatas

Title	Scoring	Key	British Source
Sonata	2vn, b, bc	g	Lbl, Add. 31437, ff. 44-v; 46-v; 48-v; 50-1
Sonata	2vn, b, bc	D	Lbl, Add. 31437, ff. 45; 47; 49; 51

GB-Lbl, Add. MS 31437 consists of several manuscripts bound together, mainly Italian motets in score, copied by Matthew Locke when he was staying in the Low Countries in 1648.⁶² It also contains his own compositions. On the first folio it says ‘This manuscript is an original of Matthew Lock...were given by himself to the Musick School- Phil[ip]’.⁶³ Diesineer’s sonatas do not seem to be related to other sections of the manuscript. They were copied in a different hand at a somewhat later

⁵⁸ These consort pieces are now in Kassel.

⁵⁹ M. Tilmouth, ‘A Catalogue of References to Music in Newspapers Published in London and the Provinces (1660-1719)’, *RMARC*, 2 (1962), 5

⁶⁰ Spink (1993), 257.

⁶¹ M. Tilmouth, ‘A Catalogue of References to Music in Newspapers Published in London and the Provinces (1660-1719)’, *RMARC*, 2 (1962), 7

⁶² Thompson (1988), 387.

⁶³ Philip Hayes (bap. 1738; d 1797) was appointed as a professor of music and organist of Magdalen College, Oxford University and the university church in 1777.

period than the Italian motets. It is, however, hard to infer when Diesineer wrote them. Robert Thompson suggests that the same watermark of Add. MS 31437 (Fleur-De Lys; XL) appeared in England after 1679.⁶⁴

Diesineer's sonatas show a mixture of English 'consort' elements and the French style. The flow of the melody is frequently interrupted as in the polyphonic sections of fantasias by English Restoration composers. Diesineer alternated solemn French-style dotted phrases with division-like measures. The violin range of this piece remains mostly in first position, but in some passages it involves third position. The violin parts are of considerable technical difficulty – rapid scale passages and large leaps between strings often occur. The continuo part does not participate in the motivic play with the upper parts but reinforces the simple harmonic support. The G minor sonata, requiring the same instrumentation, uses more dotted rhythms and shows a strong dance character (Ex. 3.6).

Ex. 3.6. Opening of Diesineer's sonata in G minor bars 1-4



⁶⁴ Thompson (1988), 387.

Robert King (b c1660 d ?aut. 1726) and Gottfried Keller (d London, ?before 25 Nov 1704)

Nothing is known of King's early life until he was included as a member of the Twenty-four Violins when it was enlarged into a kind of Baroque orchestra with strings, wind and continuo in 1680.⁶⁵ It was said that King was born in the 1640s, but Peter Holman has argued, on the basis of his music and career profile, that he might have been born around 1660. King was a prolific composer who was involved in theatre music in London and gave many concerts in both London and York.⁶⁶ According to *New Grove* King seems to have turned his attention towards the Italian style in 1680s like Purcell, and 'was probably the first Englishman to write a solo violin sonata'.

Keller was a German composer who was active in England, but nothing is known of his early life. He must have been in England around 1680, since his five airs and one trio sonata were copied by Edward Lowe (1610-1682), the Professor of Music at that time, into the Oxford Music School Collection E. 443-6 from the autograph parts in another Music School Collection manuscript C. 44 (ff.72-7).⁶⁷ He was also a celebrated harpsichordist and teacher, who was to publish a continuo treatise, but due to his early death it was not printed until 1705.⁶⁸ His sonata seems show that Keller was especially influenced by Gottfried Finger's style.⁶⁹

Table 3.4. Sources for King and Keller's Sonatas

Composer	Title	Scoring	Key	British Sources
[Robert] King	'Sonetta after the Italion way for 2 violins'	2vn, bc	A	Ob, E. 443-6, ff, 66-7(vn1); 68-9(vn2); 53(bc)
[Gottfried] Keller	'Sonate' a duo violino & basso continuo	2vn, bc	A	Ob, E. 443-6, ff. 76 -7(vn1); 80 (vn2); 58 (bc); Ob, C. 44, f. 72 (vn1); 73 (vn2); 74 (bc)

⁶⁵ Holman (2/1995), 417.

⁶⁶ P. Holman, 'King, Robert', *New Grove*.

⁶⁷ M. Crum, 'Early Lists of the Oxford Music School Collection', *ML*, 48 (1967), 29-33.

⁶⁸ P. Holman, 'Keller, Gottfried', *New Grove*.

⁶⁹ Meyer (1946, 2/1982), 242.

GB-Ob, MS Mus. Sch. E. 443-6, acquired in 1677 by Edward Lowe, contains 'new music' by English composers (e.g. John Blow, Richard Goodson), and German composers (e.g. J.J. Mitternacht), as well as 'airs' from theatre works by J-B. Lully. It originally consisted of four part-books, but a tenor book was added later, bringing the total to five. Each book is labelled 'New Consort Book' and they are copied by three different hands including Lowe himself – Lowe copied both King's and Keller's sonatas. In the front of the through bass book (book iii) Lowe inscribed the date, 25 May 1680.⁷⁰ When Lowe was Professor of Music (1661-82), he collected substantial numbers of manuscripts as loose papers, and they were later bound as MSS. Mus. Sch. C.44 and 203-4.⁷¹ One of them, C. 44, contains mostly English composers' works with some German and Italian works including Keller's autograph trio sonata. Keller's work seems to have passed to Lowe while he was Professor of Music.⁷²

King's sonata in A major consists of short sections contrasted in metre and rhythm like early Italian sonatas. This sonata is *à deux* which means that the continuo does not contribute to the musical discussion but simply provides harmonic support for two violins in *basso seguente* style in Italian *à deux* sonatas (SSbc). This sonata, which is light in character, shows the influence of dance music and French overture style while the treatment of harmony does not follow 'the Italian way' but is rather similar to that of earlier English consort music, using unprepared and harsh dissonances (Ex. 3.7)

⁷⁰ Information from the Summary Catalogue of the Oxford Music School.

⁷¹ Crum (1967), 33-4.

⁷² Ibid.

Ex. 3.7. King's Sonata in A major bars 21-24



Like King's sonata Keller's sonata in A major is also of the *à due* type. It consists of contrasted short sections, each of which is mostly homophonic rather than contrapuntal. The bass part is in *basso seguente* style and so does not participate in the musical dialogue with upper parts. Keller's work seems to mix the Italian and French overture styles (Ex. 3.8). Solo passages for each violin part in English division style are shown.

Ex. 3.8. Keller's sonata in A major bars 14-22



John Blow (b Newark, Notts., bap. 23 Feb 1648/9; d Westminster, London, 1 Oct 1708)

Though Blow contributed to almost all the genres of his day, only three independent chamber works have survived: the Sonata in A major, the Ground in G minor and Chaconne in G major.

Table 3.5. Sources for Blow's Sonata

Title	Scoring	Key	British Sources	Modern editions
Sonata	2vn, bv, bc	A	Lbl, Add. 33236, ff. 53v-55; Ob, D.254, ff.54v-55; Ob, E.400-3, pp.76-77; Lbl, R.M. 20.h.9, ff.108-105	<i>Deux sonates pour deux violons</i> , ed. W. Whittaker (Paris, 1933); <i>Sonatas in A major and G major</i> , ed. D. Beecher and B. Gillingham (Ottawa, 1983)

Blow's sonata in A major was copied into several English manuscripts which seem to be related. GB-Lbl, Add. MS 33236 contains extensive Italian chamber music along with English music notably Purcell's and Blow's music, as mentioned earlier. Blow's sonata and the 'Ground' in G minor seem to have been added in the second phase of copying, that is, around 1681-83.⁷³ GB-Ob, MSS Mus. Sch. D. 254 and E. 400-3 are closely related to each other since all the works in D. 254 are found in E. 400-3 – item 36-47 (vn 1&2, pp.74-97, bass, pp.72-95, bc, 37v-49) except sonata 12 in D 254, and five of them can also be found in Lbl, Add. MS 33236. D. 254, in Sherard's hand, seems to have been copied from E. 400-3. The likely date of composition, suggested by the watermark in E. 400-3 and the countermark in D. 254, is the mid-1680s.⁷⁴ The Royal library MS 20.h.9 could also have been copied from around the same period, c. 1682-5, by John Reading.⁷⁵

Blow's trio sonata is an *à tre* composition, requiring two violins, bass viol and continuo, which means that the bass viol participates in the musical dialogue with the violins on somewhat equal terms. It is, accordingly, quite natural that his bass viol part has a large measure of independence from the organ continuo. This piece consists of three sections with a slow coda. The first slow section, in duple time, begins with a French-style dotted rhythm in a homophonic texture followed by two fast sections in

⁷³ Thompson (1988), 444-9.

⁷⁴ Thompson (1988), 458-60.

⁷⁵ Shay and Thompson (2000), 295-8.

triple and duple time respectively. In the homophonic section the two violins move in parallel thirds, though there are occasional unprepared dissonances that sometimes make us puzzled. Both fast sections are brisk and imitative like the Italian canzona, and the angular melodic line, stemming from the English tradition, is noticeable. The coda is more expressive in style than the other sections. The violin parts exploit the middle range, so hardly exceed first position.

Blow's A major sonata may have been written around 1682, since the theme of the slow movement seems to have been borrowed from his anthem in the same key, *The Lord is My Shepherd*, which was written about 1682.⁷⁶ It may have been the other way around, however: that is, *The Lord is My Shepherd* might have borrowed the theme from the sonata. Another sonata in G major, often attributed to Blow, is preserved in some English sources with the A major sonata (such as Ob, Sch. Mus. MSS C. 254 and E. 400-3) without identification. But the style of writing, in which contrapuntal and unprepared dissonances are lacking, suggests that this sonata was not written by Blow. It may be by an Italian composer who was active in England or it may be an imported sonata.

Ex. 3.9. *The Lord is my Shepherd* (1682) by John Blow bars 13-17



⁷⁶ B. Wood, 'Blow, John', *New Grove*.

Ex. 3.10. Blow's sonata in A major bars 21-25

The image shows a musical score for Blow's sonata in A major, bars 21-25. It consists of two staves (treble and bass clefs) and a figured bass line at the bottom. The key signature is A major (two sharps) and the time signature is 3/4. The music features a melodic line in the treble clef and a supporting line in the bass clef, with a figured bass line below. The figures are 6 and 4.

Nicola Matteis (b Naples d before 1700)

Nicola Matteis, the Italian violinist, was a musician resident in England during the Restoration period. He was a key figure who brought the Italian instrumental style to England, where music was largely vocal before Matteis's arrival.⁷⁷ Having introduced the technical and stylistic traits of Italian music he also played an important role in the development of violin playing in England.⁷⁸ He was highly appreciated by his contemporaries such as Roger North, who judged him 'to have bin a second Corelli'.⁷⁹ North seems to have estimated Matteis's influence on the basis of his performances not his compositions. However, despite his renown as a violinist, Matteis never received any appointment as a court musician.⁸⁰ He made his living outside the court, mainly through his teaching and publications.

Matteis was, as mentioned in some of his publications, born in Naples, but apart from his birthplace, his life before his arrival in England is obscure.⁸¹ There is a lack of evidence regarding his arrival in England. The first concrete record of a performance, which seems to have brought Matteis great admiration, is provided by

⁷⁷ M. Tilmouth, 'Nicola Matteis', *MQ*, 46 (1960), 22.

⁷⁸ P. Walls, 'The Influence of the Italian Violin School in Seventeenth Century England', *EM*, 18 (1990), 578-81.

⁷⁹ Wilson (1959), 355.

⁸⁰ Tilmouth, (1960), 30.

⁸¹ See S. Jones, 'The legacy of the 'stupendious' Nicola Matteis', *EM*, 29 (2001).

John Evelyn in 1674: 'I heard that stupendious Violin Signor Nicholao...whom certainly never mortal man Exceeded on that Instrument'.⁸² It seems, however, that Matteis had arrived earlier than that date, since Roger North mentions that 'the Duke of Richmond [who had left England in 1671] would have Matteis a pension though he did not like his way of playing'.⁸³ Counting on his reputation as a violin player, Matteis published the first two parts of his airs for solo violin and bass in 1676, followed by a third and fourth in 1685 – these third and fourth parts also appeared with an added second violin part in 1687. After their first printing, these publications enjoyed a long popularity, as both Roger of Amsterdam and John Walsh republished them in 1702 and 1703 respectively.⁸⁴ Matteis was also a distinguished guitar player who 'had force upon it [guitar] to stand in consort against an harpsichord'.⁸⁵ He also published *The False Consonances of Musick*, which contained many lessons for the guitar and some valuable information on the through bass.

Matteis's four sets of airs consist of suites which did not have to be performed as a whole – the number of movements varies, and simple binary dance movements such as allemands, courantes, sarabands, and giges are dominant (all movements have titles).⁸⁶ In his airs Matteis displays his Italian origin, using typical devices of Italian writing in terms of melodic and harmonic technique.⁸⁷ Matteis's violin music achieved great popularity, and engendered a real taste for Italian violin style among English audiences that had not existed before.

Matteis's later years seem to have been miserable, as North describes: 'he came at last to loose both his invention, and hand, and in a miserable state of body, purse and

⁸² *The Diary of John Evelyn*, iv., 48.

⁸³ Wilson (1959), 355.

⁸⁴ Tilmouth (1960), 33; Walsh published an edition with a second violin part from books 1 and 2; for the Amsterdam edition, see F. Lesure, *Bibliographie des Éditions Musicales publiées par Estienne Roger et Michel-Charles le Cène, Amsterdam, 1697-1743*, (Paris, 1969), 42.

⁸⁵ Wilson (1959), 357.

⁸⁶ Tilmouth (1960), 33-34.

⁸⁷ *Ibid.*, 34-40.

mind, dyed'.⁸⁸ Matteis had a son of the same name and occupation as his father, which has confused attempts to establish Matteis senior's death date. *The London Post*, 29 Jan. 1700 provides us information on Matteis's wedding in 1700 – 'Signor Nicolao, the famous Italian Musician, is married to one Madam Timperley, a widow of 300 pounds Joynture, with one child about 12 years of Age....' Tilmouth considers this article to be about the elder Matteis's wedding, but Simon Jones has argued that this 'Signor Nicolao' was not Matteis senior but his son.⁸⁹ He has suggested that the elder Matteis was 'in all probability dead, or at least terminally infirm, by the early to mid-1690s'.⁹⁰ Matteis's influence after his death can be summed up by the description of Burney: '[Matteis] polished and refined [English] ears, and made them fit and eager for the sonatas'.⁹¹

Source: GB-Ob, MSS Mus. Sch. E. 440-3, 4 ptbks: vn 1 &2, pp.46-47; bv, pp. 44-45; bc, ff. 23v-24

The A major sonata⁹² is Matteis's only sonata which is not a dance suite in the strict sense. Comparing his trio sonata in A major for two violins, bass viol and continuo to his airs, in the former the violin part requires a rather modest technique while the latter contains considerable technical difficulties, such as double stops, division scales, written-out trills and florid graces. Almost all the movements of the airs have titles, and consist of binary dance forms, and these elements are quite different from those of his trio sonata, which has no dance movements, and the two treble parts are of equal importance as in Italian à tre sonatas; each three parts participate equally and lively in the dialogue and exchange. The musical form the sonata is similar to that found in the works of mid-century Italian composers such as Cazzati and Vitali – it is divided into

⁸⁸ Wilson (1959), 308, 62n.

⁸⁹ S. Jones, 'The Legacy of the 'Stupendious' Nicola Matteis', *EM*, 29 (2001), 560.

⁹⁰ *Ibid.*, 564.

⁹¹ C. Burney, *A General History of Music from the Earliest Ages to Present Time* (London, 1789; repr. 1957), ii, 990.

⁹² Modern ed. *Sonata in A major*, ed. I. Payne, Severinus Early Music Edition: 13.

three or four movements by changes of metre and tempo; each movement does not have a totally closed form. The work preserved in the Bodleian Library bears no title. Robert Thompson has argued that it can be dated to the mid-1680s, and no later than 1686, based on watermark evidence.⁹³

Ex. 3.11. Contrapuntal Exchange in three parts in Matteis's A major sonata 24-32

24 *Presto*

29

43#

The anonymous piece entitled 'Dragon' in the British Library written around 1679 might be regarded as the earliest sonata in England. It is, however, possible that this work was not written by an English composer but rather by an Italian. Draghi's sonata was probably written before 1680, probably a decade earlier (i.e. around 1670) than other sonatas, to judge from the style, when he was active in England. Keller, whose sonata was copied in the Oxford Music School Collection, was a German. His sonata could have been written around 1680 since the autograph seems to have been given to Lowe, the Professor of Music at Oxford at that time, and Lowe made his copy of it before he died in 1682. The two trio sonatas by the German composer, Diesineer,

⁹³ Thompson (1988), 458-61.

preserved in the British Library, might have been written a few years later than Keller's. Matteis's only sonata can probably be dated to the last quarter of the seventeenth century, and no later than 1687, the date of publication of his last set of airs. The earliest sonatas by native composers in England seem to have been written during the early 1680s as well. The manuscript of Blackwell's sonata suggests that it was probably written around 1680. King's sonata, copied by Lowe, might also have been written around 1680. Blow's sonata was possibly written in 1682, the same year as his related anthem. Among all the candidates written in seventeenth-century England, the musical style of Draghi's sonata in G minor suggests it is the earliest

ii: Sonatas by Purcell and the next Generation

The first sonata collection by Henry Purcell (1659-1695), *Sonnata's of III Parts*, dedicated to Charles II, appeared in 1683, while Purcell was working as Composer in Ordinary for the Violin after Matthew Locke's death in 1677.⁹⁴ It has been suggested that Purcell's sonatas might have been played in the Chapel Royal by a section of the Twenty-four Violins;⁹⁵ Peter Holman, however, argues that the sonatas were not played for liturgical use in the Anglican church.⁹⁶ The second collection, *Ten Sonata's in Four Parts* (London) was published posthumously by Purcell's widow in 1697, and both collections can be seen as the first significant native examples of trio sonatas. No autograph of the 1683 set has survived, but there are two impressions of the sonatas of the printed edition, both dated 1683.⁹⁷ As for the 1697 edition, there are the autograph scores of the seven sonatas dated 1680 which are now preserved in British Library Add. MS 30930.⁹⁸ The 1683 title-page was issued as 'TWO VIOLINS And BASSE: To the Organ or

⁹⁴ T. Dart, 'Purcell's Chamber Music', *PRMA*, 85 (1958-9), 87.

⁹⁵ *Ibid.*, 87.

⁹⁶ P. Holman, *Henry Purcell* (Oxford, 1994), 86-7.

⁹⁷ H. Purcell, *Twelve Sonatas of Three Parts*, ed. M. Tilmouth (Novello, 1976), xi.

⁹⁸ R. Shay and R. Thompson, *Purcell Manuscripts* (2000), 85-87.

Harpsichord'. In the labelling of parts in the 1697 set, the position between the organ and through-bass was exchanged as: 'VIOLINO PRIMO', 'VIOLINO SECUNDO', 'BASSUS', and 'Through Bass for the Harpsichord, or Organ'. Thurston Dart argued that Purcell's first choice of through-bass was the organ, because of the sparse figuring and slow-moving continuo parts.⁹⁹

However, Purcell's earliest trio sonatas might not be the sonatas in the 1683 edition but those in his posthumous 1697 collection. Robert Thompson has argued, on the basis of internal evidence in the autograph score in the British Library, that the first three sonatas of the 1697 edition might have been composed around or before 1680. The discoloured first page in the autograph of the sonata section reveals that sonatas 1-3 (Z802-4) were copied before it was bound in 1680; Purcell's use of the early reversed type of 'r' in these three sonatas also shows that they were written before 1683.¹⁰⁰ The sonatas of the 1683 set are presumed to have been written around 1680 as well; Christ Church MS 1174, copied in score by Richard Goodson senior, contains sonatas of the 1683 edition, and Robert Thompson has suggested that the paper used here is similar to that of GB-Lbl, Add. MS 33234 dated 1682.¹⁰¹ Accordingly, as Tilmouth argues, 'both the 1683 and the 1697 sets were probably composed early in the 1680s'.¹⁰² The last two sonatas (nos. 9 and 10) of the 1697 set may have been written latest – no. 10 in D major (Z811) consists of four movements, following the order of Corelli's op.1: Adagio-Canzona (Allegro)- Grave- Allegro.

The one sonata which is not included in either set is the so-called Violin Sonata in G minor (Z780).¹⁰³ The manuscript for this sonata, now missing, copied by the York

⁹⁹ T. Dart, 'Purcell's Chamber Music', *PRMA*, 85 (1958-9), 83; Holman (1994), 92.

¹⁰⁰ Shay and Thompson (2000), 89-100.

¹⁰¹ *Ibid.*, 124.

¹⁰² M. Tilmouth, 'The Technique and Forms of Purcell's Sonatas', *ML*, 40 (1959), 110.

¹⁰³ For the detailed information about this sonata see R. Illing, *Henry Purcell: Sonata in G Minor for Violin and Continuo: An Account of its Survival from both the Historical and Technical Points of View* (South Australia, Flinders University, 1975).

cleric Edward Finch (1663-1738), is written for violin and continuo.¹⁰⁴ Thurston Dart, however, has suggested that this sonata must have been composed as a trio sonata, scored for violin, bass viol and through-bass. He noticed that in the fast movements there are a number of imitative entries that are missing in the bass, so he restored a bass viol part by ornamenting the simple continuo line.¹⁰⁵ It may be that this sonata was composed after 1688, since it was written in Purcell's late style, and modelled on Gottfried Finger's Op. 1 (London, 1688) in which the same scoring (violin, bass viol and continuo) was used.

Since the sonata was an Italian instrumental genre, and Purcell himself commented in the preface of *Sonnata's of III Parts* that 'he has faithfully endeavour'd a just imitation of the most fam'd Italian masters', there have been attempts to identify who Purcell's models were. One of the possible candidates is Lelio Colista (1629-1680), whose sonatas survive in at least seven English sources. In his counterpoint treatise in John Playford's *An Introduction to the Skill of Music* (1694)¹⁰⁶ Purcell cited one of Colista's passages as an example of invertible counterpoint or 'double descant' – he explained that 'of this sort there are some fugues used by several authors in sonatas: a short one I shall insert here of the famous Lelio Colista, an Italian'; Purcell thought it was by Colista, but it was actually C.A. Lonati's *sinfonia* in D major W-K 20 (A 4).¹⁰⁷ Whether Purcell had a chance to study Corelli's Op. 1 before he published the *Sonnata's of III Parts* in 1683, and thus was influenced by Corelli's works is disputable. Hawkins was doubtful of Corelli's Op. 1 reaching Purcell before the publication of 1683; he said 'unless we suppose [Purcell] had seen them [Corelli's sonatas] in manuscript, it may be questioned

¹⁰⁴ Dart (1958-9), 85-86.

¹⁰⁵ Ibid., 86.

¹⁰⁶ See John Playford, *Introduction to the Skill of Music* (London, 12/1694).

¹⁰⁷ P. Allsop, 'Problems of Ascription in the Roman *Simfonia* of the late Seventeenth Century: Colista and Lonati', *MR*, 50 (1989), 35.

whether they ever came to his hands'.¹⁰⁸ Thompson argues that Purcell might have known Corelli's Op.1 before he published his first sonata collection. However, Purcell's *à tre* sonatas are modelled on the style of the works of the earlier generation of Italian composers such as Legrenzi (b.1626), Colista (b. 1629) and Vitali (b. 1632), which suggests that he was probably not attempting to imitate Corelli's works.¹⁰⁹

Purcell's sonatas can be categorized as church sonatas according to the later distinction, which was formalized by Corelli's works, though Purcell mixed dances with abstract movements as did many mid-century composers. Purcell's movement scheme is accordingly not as distinct as in Corelli's church sonatas. The number and order of movements varies and each sonata tends to consist of five or more short, linked sections rather than separate movements,¹¹⁰ and contrasted sections remain important. Purcell also entitled the second movements of his trio sonatas 'canzona' (Allegro) – as Roman composers such as Colista and Lonati or Legrenzi and A.L. Baldassini had done.¹¹¹ 'Canzona' movements are mainly distinguished by fugal elements such as invertible counterpoint. In several sonatas the opening fugal theme is used at the ending point combined with new material, a device found in the sonatas of Legrenzi's Op. 2 (Venice, 1655).¹¹² The slow movements usually follow the Italian form in which a short opening phrase moves to a pause, followed by a repetition on the dominant, which is extended by modulations through a number of keys before returning to the tonic.¹¹³ The fast movements are either in the canzona style or triple-time dances; Purcell did not write non-fugal duple Allegro movements, which are found in Corelli's Op. 1 and Bassani's Op. 5 (Bologna, 1683).¹¹⁴ The violin writing is not virtuosic, and therefore

¹⁰⁸ Hawkins (1776), ii, 754-5.

¹⁰⁹ Holman (1994), 88.

¹¹⁰ Ibid., 88.

¹¹¹ Newman (3/1972), 213.

¹¹² Holman (1994), 88.

¹¹³ Tilmouth (1959), 115.

¹¹⁴ Holman (1994), 89.

similar to those sonatas before Purcell – the upper limit is e''' and the G-string is not used much.

How and when Purcell got to know the works of the 'Italian masters' is uncertain. Likewise, the reason he composed in this rather new genre is also obscure. Purcell's two sets of trio sonatas, however, do not seem to have been popular among English audiences. One of the reasons for their not having been successful at that time was that they were serious contrapuntal works, for performers rather than listeners, who seem to have preferred the clarity of Corelli's style.¹¹⁵ The angularity of the themes, the use of chromaticism, and the treatment of the harmony which came from the English tradition could be easily discerned. It is accordingly not surprising that Roger North found Purcell's trio sonatas 'very artificial and good musick' but those 'noble' works were still 'clog'd with somewhat of an English vein' for which they were 'unworthily despised'.¹¹⁶ Purcell's trio sonatas may be regarded as demonstrating his interest in developing his contrapuntal style and deepening his studies in counterpoint.

Gottfried Finger (c.1660-1730), the bass viol player and composer, was born in Moravia. Since he is first recorded as a musician of James II's newly opened Catholic chapel in 1687, Finger seems to have settled in England around that time (c. 1686).¹¹⁷ Before he left England for Innsbruck in 1701 Finger was an active and influential musician, particularly in terms of his promotion and organization of many public concerts. Though Finger was a prolific composer who left a considerable quantity of theatre and vocal music, his main output consists of instrumental chamber music including sonatas and suites. In writing sonatas Finger uses not only violins but also various wind instruments as treble instruments, following the trend of that time in

¹¹⁵ Ibid., 92-3.

¹¹⁶ Wilson (1959), 310, 65n.

¹¹⁷ P. Holman, R. Rawson, 'Finger, Gottfried', *New Grove*.

England.¹¹⁸

Finger's *SONATÆ, XII Pro diversis Instrumentis*, Op. 1 (London, 1688), dedicated to James II, was the most significant collection published in England between the publications of Purcell's first and second set of trio sonatas. This collection consists of four different instrumental groupings. Nos. 1 to 3 are for violin, bass viol, and basso continuo; nos. 4, 5, 6 are for two violins, viola da basso, and basso continuo; nos. 7, 8, 9 are for three violins and basso continuo; nos. 10, 11, 12 are for two violins, viola (da braccio), and basso continuo.¹¹⁹ In 1701 Roger in Amsterdam advertised Finger's several sonata collections, including Op. 1, which seem to have been sent by Finger.¹²⁰ Like Purcell's, Finger's sonatas are multi-sectional rather than following Corelli's four-movement scheme.

Finger's ten trio sonatas for two violins and continuo, op. 5 were published by Roger in Amsterdam probably in 1702.¹²¹ Roger described the scoring on the title-pages as being for 'Due Violin e Violoncello e Basso Continuo', but the bass part has the more precise heading 'Organo e Violoncello'— no. 10 is scored for violin, violone (bass violin) or fagotto (bassoon) obbligato and continuo.¹²² The sonatas of nos. 8 and 9 are downward transpositions of sonatas for two recorders and continuo, printed in Finger's *Six Sonatas* Op. 4 (Amsterdam, c.1701-2), nos. 3 and 2.¹²³ Peter Holman suggests that the sonatas of Op. 5 were written in London in the 1690s and probably first heard in Finger's public concerts. GB-Ob, MS Mus. Sch. C. 62 (second violin only) and Brussels

¹¹⁸ For Finger's works see R.G. Rawson: 'From Olomouc to London: Performance, Transmission and Reception of the Music of Gottfried Finger (c. 1656-1730)', PhD thesis (University of London, 2000).

¹¹⁹ Modern eds, *Sonata, XII pro diversis Instrumentis*, facsimile edn. (Alston, Cumbria, 1998); Gottfried Finger, *Trio Sonata in F major* (Prague, 2000); *Chamber Music II: Trio Sonatas, Part I (1688-1769)*, ed. K. Cooper (New York, 1990).

¹²⁰ F. Lesure, *Bibliographie des éditions musicales publiées par Estienne Roger et Michel-Charles le Cène* (Paris, 1969), 39-40.

¹²¹ Lesure (1969), 66.

¹²² From the introduction to G. Finger, *Sonata in C Opus no. 10*, ed. P. Holman (London, 1980).

¹²³ Lesure (1969), 66; from the introduction to G. Finger, *Trio Sonatas* Op. 5, ed. P. Holman (Alston, Cumbria, 1998).

Conservatoire MS (B-Bc, XY 24.910) contain some unique trio sonata pieces which are not found in the printed sources of op.5. Finger may have been the first composer to write solo sonatas in England; after Finger's *VI Sonatas or Solo's* (1690) many sonatas of the same kind by his contemporaries followed such as those by Daniel Purcell and William Croft.¹²⁴

The influence of early Italian music (pre-1650) such as Frescobaldi's keyboard works was profound in central European music, and this so-called Austro-Bohemian style, which is often found in its instrumental music as an opening 'toccata', played an important role in Finger's early works; toccata-like sections are found in some sonatas of Op. 1 (nos. 1-3) and other violin sonatas.¹²⁵ Finger's violin sonatas represent a synthesis between his native Moravian character and English influences; the English influence seen in his Op. 1, no. 8 comes from Purcell, and other English features are apparent in his preference for recorders and frequent use of grounds.¹²⁶ Finger was a bass viol virtuoso, so it is not surprising that his viol writing is bold and technically demanding. In a number of sonatas for violin, bass viol and continuo the German-Austrian style is conspicuously represented; the bass viol was used in virtuoso style. Finger's music is also heavily influenced by the Italian style which was so prevalent in England. Finger also popularized the central European type of wind ensemble sonata in England; the combination of wind instruments as trebles such as in the sonata in C minor for violin, trumpet and continuo (GB-Lbl, Add. MS 39499) and the sonata in C major for trumpet, oboe and continuo (GB-Lbl, Add. MS 49599, no.2)¹²⁷ was rare in English music before Finger's sonatas.

¹²⁴ E. H. Meyer, *Early English Chamber Music* (London, 1946, revised ed. 1982), 242.

¹²⁵ Rawson (2000), 50-60.

¹²⁶ A. Marshall, 'The Chamber Music of Godfrey Finger', *The Consort*, 23 (1970), 423.

¹²⁷ Modern ed., *Sonata for trumpet, oboe and continuo*, ed. R. Minter (London, 1974).

William Croft (1678-1727) was chiefly a church composer who focused on the vocal genres like his teacher John Blow, but he left a considerable amount of secular music including many solo sonatas and four trio sonatas.¹²⁸ Croft's first sonata collection, *Six Sonatas or Solos, Three for A Violin and Three for the Flute... Compos'd by Mr. Croft & an Italian Mr* (identified as Finger), was published by Walsh and Hare (London, 1700). Three are for violin and continuo and three are for flute [i.e. recorder] and continuo. The advertisement appeared on 12 October 1699 in *The Flying Post*. Walsh's publication specifies 'the harpsichord' as the continuo.¹²⁹ Croft's solo sonatas mostly follow Corelli's four-movement plan, slow-fast-slow-fast, and belong to the *sonata da chiesa* category though they include dance-like movements. These sonatas seem to have been influenced mainly by Corelli and Purcell – Corelli's influence is shown especially in the canzona-like second movements.¹³⁰ His four unpublished trio works also show Corellian characteristics such as the prestissimo running bass, though Hogwood points out that his F major sonata appears to be modelled movement by movement on Purcell's *Golden Sonata*.¹³¹

Nothing is known about William Williams (bap.1675- 1701) before he was made an extraordinary member of the Royal band in 1695.¹³² His first set of six trio sonatas, *Six Sonatas in Three Parts*, for two equal melodic parts (violins or flutes [recorders]) and string bass with continuo was published in 1700.¹³³ In the last sonata of the set, titled 'Sonata in imitation of Birds', the treble parts are more suited to recorders than to violins.¹³⁴ The invitation of subscriptions for six sonatas was

¹²⁸ L. Roe, 'A Note on Croft's Secular Music', *MT*, 119 (1978), 501.

¹²⁹ Smith (1948, 2/1968), nr. 28.

¹³⁰ I. Payne, 'Some Aspects of Continuo Realization; England c.1700: William Williams, William Croft and Henry Purcell', *Leading Notes*, 8 (1998), 22-25.

¹³¹ C. Hogwood, *The Trio Sonata* (London, 1979), 93-4.

¹³² P. Holman, 'Williams, William', *New Grove*.

¹³³ *Six Sonatas in Three Parts*, ed. G. Beechey (London, 1993); D. Lasocki (New York, 1975), no.2; I. Payne (Hereford, 1998), nos. 1, 3, 5.

¹³⁴ William Williams, *Sonata in Immitation of Birds*, ed. T. Dart (London, 1959, 2/1979).

advertised earlier in *The Post Boy*, 24 December 1696:

Subscriptions invited for 'six new Sonata's, in three parts (fairly grav'd upon Copper Plates, and Printed in four Books) three design'd for violins, and three for Flutes; those for the Flutes being writ three notes lower, will go on the Violins, and those for the Violins being rais'd will go on the Flutes, which will make six for each instrurment' by William Williams.

The edition, engraved by Cross for the author, was finally advertised in *The Post Man*, 20 January 1700, and again appeared in *The Post Boy*, June 17 1703.¹³⁵ Williams's sonatas combine Italian forms and styles, generally following Corelli's model, with the English idiom influenced by Purcell's trio sonatas.¹³⁶ The influence of Purcell is revealed, for example, in his canzona-style fugal writing based on a sequence of fourths in the second movements.¹³⁷ The angular and dissonant part-writing is also derived from Purcell.¹³⁸ Williams's sonatas are *à tre* like those of Corelli and Purcell, and follow a four-movement plan established in Corelli's op.1. Corelli's influence can be found in the use of a series of 7-6 suspension chains over descending bass scales in the slow movements, and the use of *gigue* rhythms in the final movements. However the sonatas' general features with respect to harmony, melody and cadences are closer to those of mid-century Italian composers.

Trio sonatas by Purcell and his contemporary composers such as Finger tend to have been influenced by Italian sonatas of the 1650s and 60s in which a multi-sectional structure, contrasting the metre and rhythm, is the main feature. However Finger's

¹³⁵ Smith (1948, 2/1968), nr. 126.

¹³⁶ I. Payne, 'Some Aspects of Continuo Realization; England c.1700: William Williams, William Croft and Henry Purcell', *Leading Notes*, 8 (1998), 22.

¹³⁷ From the introduction of I. Payne's edition (Hereford, 1998).

¹³⁸ *Ibid.*

sonatas also show the influence of the German-Austrian style and Corelli's musical style. Sonatas by Croft and Williams are deeply influenced by Purcell; for example, in their bold modulations in the slow movements, and by mid-century Italian sonatas rather than Corelli, though some features such as the four-movement scheme and some harmonic treatments are indebted to Corelli. Corelli's sonatas, once circulated, became highly influential works, and soon overtook in popularity all other sonatas in England.

Chapter 4: Corelli in England

The absorption of the sonata in England was a gradual process, but it eventually came to dominate English instrumental music in the eighteenth century. At the end of the seventeenth century the music of one of the most popular and influential composers in the history of the sonata, Arcangelo Corelli (1653-1713), was introduced to England. Once Corelli's music began to spread widely among English music-lovers, it gained immense popularity, which lasted longer in England than anywhere else in Europe. It was considered to surpass all other composers' works. The reaction of the English to Corelli's music is well described by Roger North in his last historical essay. North recalls: 'then came over Corelly's first consort that cleared the ground of all other sorts of musick whatsoever. By degrees the rest of his consorts, and at last the concertos came, all which are to the musitians like the bread of life',¹ and notes that 'those [Corelli's sonatas and concertos] became the onely musick relished for a long time, and there seemed to be no satiety of them, nor is the vertue of them yet exhaled, and it is a question whether it will ever be spent, for if musick can be immortall, Corelli's consorts will be so.'² When North visited London around 1710, Corelli's works were so popular that they seemed to be the only music English people desired: 'It [is] wonderfull to observe what a scratching of Corelli there is every where – nothing will relish but Corelli'.³

The evaluation expressed by an anonymous writer also around 1710, echoes that of North: 'For the Symphonies [i.e. sonatas], we maybe boldly say Corelli has set a Pattern to all the World, there being not one of his that is Printed but what is Excellent

¹ J. Wilson, *Roger North on Music* (London, 1959), 310-11.

² *Ibid.*, 358.

³ *Ibid.*, xx.

in its kind. After him may be mention'd *Baldassini, Torelli, Bassani and Albinoni, &c.*⁴ An anecdote written later in the century by Sir John Hawkins regarding the first arrival of the Roger edition of concerti grossi, op.6 (Amsterdam, 1714) in London describes how enthusiastically Corelli's music was received in England:

At that time there were weekly concerts at the house of the duke of Rutland, the earls of Burlington and Essex, lord Percival, father of the late earl of Egmont, and others of the nobility, at which Mr [Henry] Needler was always a welcome visitant as a gentleman performer. The soundness of his judgment and the goodness of his taste led him to admire the music of Corelli, and it is said that no person of his time was equal to him in the performance of it, and he stands distinguished by this remarkable circumstance, that he was the first person that ever played the concertos of Corelli in England, and that upon the following occasion. He was used to frequent a weekly concert at the house of Mr John Loeillet, in Hart-street, Covent-garden. There lived at that time opposite Southampton-street, in the Strand, where Mr Elmsley now resides, Mr Prevost, a bookseller, who dealt largely to Holland. It happened that one day he had received a large consignment of books from Amsterdam, and among them the concertos of Corelli, which had just then been published; upon looking at them he thought of Mr Needler, and immediately went with them to his house in Clement's-lane, behind St. Clement's church in the Strand, but being informed that Mr Needler was then at the concert at Mr Loeillet's, he went with them thither. Mr Needler was transported with the sight of such a treasure; the books were immediately laid out, and he and the rest of the performers played the whole twelve concertos through, without rising from their seats.⁵

⁴ F. Ragueneau, *A Comparison between the French and Italian Musick* (London, 1709), 32.

⁵ J. Hawkins, *A General History of the Science and Practice of Music* (London, 1776; repr. New York, 1963), ii, 806.

Hawkins remarks on the pervasive and long-lasting influence of Corelli's music:

for a series of years all that heard it became sensible of its effects; of this there cannot be a stronger proof than that, amidst all the innovations which the love of change had introduced, it continued to be performed, and was heard with delight in churches, in theatres, at public solemnities and festivities in all the cities of Europe for near forty years. Men remembered, and would refer to passages in it as to a classic author.⁶

Among the factors engendering the admiration for Corelli during the first half of the eighteenth century may be the Grand Tour, which had become extremely popular at the end of the seventeenth century. Young English gentry regarded it as an essential element of their education: their ultimate destination was Italy, and the purpose was to experience the most sophisticated culture known at that time. According to North,

the numerous traine of yong travelers of the best quality and estates, that about this time went over into Italy and resided at Rome and Venice, where they heard the best musick and learnt of the best masters; and as they went out with a favour derived from old Nichola [Nicola Matteis], they came home confirmed in the love of the Itallian manner, and some contracted no litle skill and proved exquisite performers.⁷

Good examples of those 'yong travelers of the best quality and estates' who went to Italy during their Grand Tour, and came back with a love of Italian music, include Wriothesly Russell (1680-1711), Lord Tavistock, later the second Duke of Bedford; and Sir John Clerk of Penicuik (1676-1755). The former started his Grand Tour when he

⁶ Ibid., 677.

⁷ Wilson (1959), 307-10.

was seventeen, and William Sherard (1659-1728), the botanist and brother of James (who dedicated his first set of sonata collections to the Duke of Bedford) joined him as his tutor. When they arrived in Rome in 1698, they were entertained by all kinds of Italian music such as operas, and concerts held on Wednesdays at the Palace of Cardinal Pietro Ottoboni (1667-1740).⁸ Lord Tavistock's interest in Italian music, which lasted throughout his short life, seems to have been formed in this city. Accordingly, it is not surprising that Lord Tavistock brought back many music collections and invited two Italian string players, whom he had met in Rome in 1698 or 1699 to serve him as musicians of his household: the violinist Nicola Cosimi (c. 1660-1717), and the cellist Nicola Francesco Haym (1678-1729). Cosimi and Haym came from Rome to London via Paris in 1701 to serve Lord Tavistock.⁹

A Scottish gentleman, Sir John Clerk of Penicuik, went to Leiden in the Netherlands, where he developed his interests in music and took lessons in composition. Clerk set out on his Grand Tour in 1697 and arrived in Rome the same year, staying until 1698. He was admitted to one of the famous meetings in Rome, namely, the 'Accademia degli Arcadi' (the Arcadian Academy), which was attended by such notable musicians of that time as Arcangelo Corelli and Bernardo Pasquini (1637-1710), with their patrons Cardinal Ottoboni and Cardinal Benedetto Pamphili.¹⁰ Clerk was taught the harpsichord by Pasquini who seems to have written some teaching materials for him, including fourteen sonatas for 'Due Cembali'.¹¹ Clerk also met Corelli, who gave him some lessons. According to Clerk 'he [Corelli] seldom teaches anybody; yet because he was pleased to observe me so much taken with him he allowed me 3 lessons a week

⁸ M. Crum, 'James Sherard and the Oxford Music School Collection' (unpublished conference paper), 16-9.

⁹ L. Lindgren (ed.), *Nicola Francesco Haym: Complete Sonatas Part I* (Wisconsin, 2002), vii; see also 'The Accomplishments of the Learned and Ingenious Nicola Haym (1678-1729)', *Studi musicali*, 16 (1987), 247-380 by the same author.

¹⁰ K. Elliott (ed.), *Musica Scotia IV: Five Cantatas by Sir John Clerk of Penicuik* (Glasgow, 2005), xiv-xv.

¹¹ *Ibid.*, xv; for Pasquini's keyboard collection see the facsimile edition *L'Oeuvre pour Clavier* (Bressuire Cedex, France, 2005), introduction by Emer Buckley.

during all the time I stay'd at Rome.'¹² Clerk seems to have acquired considerable skill in composition from those lessons, since he was able to compose cantatas and probably a keyboard piece.¹³ Clerk's interest in Italian music extended beyond Corelli as two trio sonatas by Carl Rosier copied by Clerk's hand are now in GB-Ckc, MSS 228-9.

Besides the Duke of Bedford and Sir John Clerk, many more gentlemen who went on the Grand Tour can be found among the directors of the Royal Academy of Music, set up in 1719. Their encounter with Italian music influenced the formation of their preference for *Italian*. Some of them are worth mentioning here. John Blathwayt was an accomplished harpsichord player, and it was said that he 'had when a child been a pupil of Alessandro Scarlatti'.¹⁴ He started his Grand Tour in 1704, spending four years on the Continent. When he was in Rome in 1707 he attended the concerts held by Cardinal Ottoboni, and accompanied Nicolini and Corelli.¹⁵ Richard Boyle, Earl of Burlington, set out on his Grand Tour in 1714 and arrived in Rome the same year. While there, he met the cellist Filippo Amadei and the violinists Pietro and Prospero Castrucci, and later all three musicians became members of Burlington's household in London.¹⁶ Thomas Coke, later Earl of Leicester, began his Grand Tour in 1712. He was given flute [probably recorder] lessons from Robert Valentine (b.1674 d.1735-40), who was an Englishman living in Rome: Valentine is known to have performed in concerts organized by Corelli and others during the period of 1708-1710.¹⁷ All three directors kept their interest in Italian music after returning home, and supported the Academy and Italian musicians.

There were also ambitious young gentlemen violinists who went to study in

¹² Ibid; the original reference is *Memoirs of the Life of Sir John Clerk of Penicuik*, ed. J. Gray, quoted in *Travels*, ii, 67-8.

¹³ Elliott (2005).

¹⁴ Hawkins (1776), ii, 860n.

¹⁵ E. Gibson, *The Royal Academy of Music 1719-1728* (New York & London, 1989), 54-7.

¹⁶ Ibid.

¹⁷ Ibid; M. Medforth, 'Valentine, Robert', *New Grove*.

Italy to learn to play the violin, especially with Corelli:

that which contributed much to an establishment of the Italian manner here, was the traveling of diverse young gentlemen into Italy, and after having learnt of the best violin masters, particularly Corelli, [they] returned with flourishing hands; and for their delicate contour of graces in the slow parts, and the *staccata*, and spirit in other kinds of movements, they were admired and imitated.¹⁸

According to Sir John Hawkins, one of those who became Corelli's disciple was Richard Edcumbe (1680-1758). Lord Edcumbe was said to have been in Rome from 1697 to 1699, and commissioned Hugh Howard to paint Corelli's portrait.¹⁹

Though it is certain that Corelli's music was brought back to England by people who had been to Italy, how or when Corelli's music was first circulated, and thus became widely known in England, is not easy to determine. There are five main ways Corelli's sonatas could have been introduced into England: 1. by importing the original printed editions from Rome; 2. through early manuscripts copied from the Roman editions; 3. by importing Estienne Roger's Amsterdam reprints of the Roman editions; 4. through John Walsh's London reprints; 5. later manuscript copies from printed editions.

Corelli's trio sonata publications are divided into collections of *da chiesa* sonatas (Opp. 1 & 3) and *da camera* sonatas (Opp. 2 & 4). All four sets are à 3 rather than à 2, which reflects Roman practice, and all original prints were published in Rome.²⁰ His last sonata collection (Op.5), for solo violin with continuo, is also divided into two types,

¹⁸ Wilson (1959), 310n

¹⁹ Hawkins (1776), ii, 675; about Corelli's portrait see P. Walls, 'Reconstructing the archangel: Corelli 'ad vivum pinxit' in *EM*, 35 (2007), 525-38.

²⁰ P. Allsop, *The Italian Trio Sonata* (Oxford, 1992), 227.

church and chamber sonatas. His posthumous collection, Op.6, is a set of *concerti grossi*, which is also divided in the same way. Corelli's dedicatees for the collections were distributed as follows: two church sonata collections were dedicated to the secular patrons Queen Christina of Sweden and Duke Francesco II d'Este of Modena; the two chamber collections were dedicated to his church protectors, Cardinals Pamphili and Ottoboni.²¹ The remaining two sets, Opp.5 and 6, were dedicated to Sophia Charlotta, Electress of Brandenburg and Johann Wilhelm, Elector Palatine respectively. Corelli's first collection, *Sonate A tre, doi Violin, e Violone, ò Arcileuto, col Basso per l'Organo*, Op.1 was published by Mutij in Rome in 1681.²² Corelli mentioned this collection as the 'first-fruits of his studies', and it was reprinted many times in Bologna, Venice, Modena, Amsterdam, Antwerp, and London throughout the eighteenth century.²³ Corelli's next collection did not follow immediately, as promised in the dedication of Op. 1, but appeared four years later. His Op. 2, *Sonate da Camera a tre, doi violini, e violone, o cimbalò* was published in 1685,²⁴ while Op. 3 and Op. 4 were published in 1689²⁵ and 1694 respectively.²⁶ Corelli's solo sonata collection, Op.5, was published in 1700,²⁷ and his concerto grosso collection was published after his death, in 1714.

References to the original Roman editions of Corelli's sonatas are not found until the 1690s in England, though manuscript sources presumably copied from the Roman printed editions suggest that they were introduced into England not long after their publications. The first catalogue to mention Italian sonatas may have been Playford's *A Curious Collection of Music-Books, Both Vocal and Instrumental, (and several Rare*

²¹ The division of dedicatees into secular and sacred ones was suggested by O. Edwards, in 'The Response to Corelli's Music in Eighteenth-Century England', *Studia musicologica norvegica*, ii (1979), 90.

²² RISM A/I, C3658; for the list of printed editions of Op.1 published until the 18th century and manuscript copies, see H. J. Marx, *Arcangelo Corelli: Catalogue raisonné* (Cologne, 1980), 82-99.

²³ Allsop (1992), 32.

²⁴ RISM A/I, C3693; Marx (Cologne, 1980), 106-21.

²⁵ RISM A/I, C3730; Marx (Cologne, 1980), 128-41.

²⁶ RISM A/I, C3762; Marx (Cologne, 1980), 149-64.

²⁷ RISM A/I, C3800; Marx (Cologne, 1980), 172-86.

Copies in Three and Four Parts, Fairly Prick'd) by the Best Masters (1690) – it includes printed editions of sonatas along with manuscript copies but no sonatas by Corelli.

Table 4.1. Sonatas in the 1690 Playford Catalogue

Items Nr.	The Items shown in the Catalogue	Concordances	Price
3	Several Italian Aires fairly prick'd, in Folio		0 5 0
43	Bicker's [D. Becker?] Sonatta's in 3 parts, printed in quarto, in Italian	Probably <i>Erster Theil... Sonaten und Suiten</i> (Hamburg, 1674) or <i>Ander Theil... Sonaten und Suiten</i> (Hamburg, 1679)	
76	Mr. Purcel's Sonata's in 4 parts, Engraven in quarto	<i>Sonnatas of III Parts</i> (London, 1683)	0 10 0
83	Choice Sonata's for 3 parts of Alegro Porto in Italian, printed in quarto		0 2 0
121	The last Italian Sonita's [sic], 3 parts, fairly prick'd		0 5 0

In 1693 Henry Playford mentioned 'Signior Archangelo Corelli' on the title page of *The Division-Violin*, though it contained none of Corelli's trio sonatas: they are solo sonatas not by Corelli ('a Violino e Violone o Cimbalo') identified as Anh. 62-66 by H. J. Marx.²⁸ The first reference to a supposed Roman edition of Corelli's music was made in the advertisement by Ralph Agutter in *The London Gazette*, 23 September 1695: 'Twelve Sonata's, (newly come over from Rome) in 3 Parts...by A. Corelli and dedicated to His Highness the Elector of Bavaria, this present year, 1695...fairly prick'd from the true Original'. If Agutter's collection was not spurious, it may have consisted of manuscript copies dedicated to the Elector of Bavaria – who was not one of the dedicatees of any printed collections. It seems that the first reference to Corelli's opp.1-4 did not appear until they were advertised in Henry Playford's *A General Catalogue of the Choicest Music-*

²⁸ Marx (Cologne, 1980), 266-68; RISM B/II, 158/159; *The Second Part of The Division Violin* was republished and advertised by Walsh in *The Post Man* 14-17, April, 1705; W. Smith, *A Bibliography of the Musical Works published by John Walsh: during the years 1695-1720* (London, 1948, 2/1968), nr. 174.

Books in 1697.²⁹ The 1697 Playford catalogue includes many more Italian sonatas by composers such as Cazzati, Vitali and Corelli as well as German ones. Sonatas occupy almost half of the instrumental items advertised, so it tells us that the sonata had replaced traditional English consort music as the main instrumental genre by the end of the seventeenth century. The table below shows the various sonatas listed in the catalogue:

Table. 4.2. Sonatas in the 1697 Playford Catalogue

The Items shown in the Catalogue	Concordances	Price
Henry Purcell's Sonata's on Copper Plates	<i>Sonnata's of III Parts</i> (London, 1683)?	00 15 0
Mr. Henry Purcell's Second Sonata's and Ayres	<i>Ten Sonatas in Four Parts</i> (London, 1697)	01 10 0
Bassani's Sonatas printed	<i>Sinfonie a due, e tre</i> , op.5 (Bologna, 1683)?	00 10 0
And fairly Prick'd		01 10 0
Corellis, 1st, 2d, 3d, and 4th Sonata's printed	op.1 (1681), op. 2 (1685), op.3 (1689), op.4 (1694)	02 00 0
Prick'd fair		06 00 0
Torellis [Giuseppe Torelli], 1st and 2d Sonata's	<i>Sonata a tre</i> op.1 (Bologna, 1686); <i>Concerti da camera</i> , op.2 (Bologna, 1686)	00 00 0
Charolo Rosier's [Carlo Rosier] Sonata's printed	Probably <i>Antwerpsche vrede vreught</i> for 3 vn/2 vn, va (Amsterdam, 1679)	00 08 0
Cazzati Philip Van Witches [Philip van Wichel], Vitali and Senior Bollona's Sonatas fairly prick'd	Probably P. van Wichel's <i>Fasciculus dulcedinis</i> (Antwerp, 1678); Vitali's op.5 (Bologna, 1669)	01 10 0
Cazzati's Sonata's, N° 14. fairly Prick'd	Probably a copy of Cazzati's <i>Il secondo libro delle sonate</i> , op.8 (Bologna, 1648): this collection has 14 sonatas	01 10 0
Beccar's [Dietrich Becker] Sonata's, and Others, in 5 Parts	<i>Musicalische Frühlings-Früchte</i> for 3–5 insts, bc (Hamburg, 1668, 2/1673)	01 10 0
Blaire's Sonata's		00 08 0
Regero's [Giovanni Maria Ruggieri?], Sonata's	Probably one of Ruggieri's sonata da camera collections, op.1 or 2 (1689;1690) or sonata da chiesa collection, op. 3 (1693)	00 10 0
Pett's Sonata's [J.C. Pez?] Baltifery's Sonata's [Luigi Battiferri]	Probably <i>Recercari a quarto</i> , a	

²⁹ GB-Lbl, Harl. 5936, 422-28, quoted in Allsop (1999), 190.

Urbinato?]	<i>cinque, e a sei, con 123456</i> <i>Soggetti Sonabili, op.3 (1669)</i>			
Charolo Ambrosio's [Carlo Ambrosio Lonati?] Sonata's				
Baptista Vettali's Ayres, 3 Parts, for the Flute and Violin, fairly Prick'd	Probably a copy of <i>Sonate da camera a trè, op. 14 (Bologna, 1692)</i>	00	10	0
Mons. Char. Rosier's Sonata's for Flutes, prick'd	Probably a copy of trio sonatas for recorders in <i>Pièces choisies à la manière italienne (Amsterdam, 1691)?</i>	00	15	0

Apart from his own catalogues, Playford advertised the music library of Finger, who 'has left the Land [England]' around 1701: the catalogue includes twenty-five Italian printed trio sonata collections mostly published during the late seventeenth century.

However, the Stamford music club, one of the earliest of its kind outside London or Oxford, seems to have already been familiar with Corelli's music in the early 1690s. Letters containing the musical activities of this club reveal that members had procured the latest sonatas by Corelli before the printed editions were published in England.³⁰ The club was planning 'to play Corelli's 3^d Opera [...] having not yet played it' around 1693-4. Reference to Corelli's Op.3 in the letters 'is the earliest English reference to Op.3, and one of the earliest dateable references to Corelli's music in England'.³¹ Another letter, the date of which is lost, indicates that the music club had access to Corelli's Op.4 before 1697, since the wealthy London merchant Obadiah Sedgewick 'brought along with him Corellis 4th Opera of Sonata's' when he attended the meeting of the Stamford club – the collection was published in 1694 in Rome³² The club's early possession of Corelli's works suggests that his trio sonatas were circulating even in provincial towns like Stamford before the reprints by Roger and Walsh were published just after 1700. It is therefore likely that their circulation was already

³⁰ B. White, 'A Pretty Knot of Musical Friends: The Ferrar brothers and a Stamford Music Club of the 1690s', *Music in the British Provinces 1690-1914*, ed. R. Cowgill and P. Holman (Aldershot, 2007), 9-44.

³¹ *Ibid.*, 17.

³² *Ibid.*, 18.

widespread in the capital. However, the Roger edition of Corelli's Op.1 was first advertised in 1698 in Amsterdam,³³ so it might have been possible for some Dutch prints of op.1 to reach England before its full-scale circulation around 1700. Another early music club, the Oxford music club recorded frequent performances of Corelli's Opp. 1, 2 and 4 during 1712-13. The steward's record of music performed in 1714 includes an entirely Italian programme of composers such as 'Corelli, Albinoni, Bassani and Carissime', and at another meeting in 1716 members played Corelli, Pez and Albinoni.³⁴ The music club in Wells, led by the enthusiastic amateur musician Dr Claver Morris, also gives some information on the repertoire of a music club of that time.³⁵ Morris purchased sonatas mostly in the 1710s, both foreign publications from Paris and Amsterdam, and London publications. Purchased items in his account books show how well Morris was informed on the latest prints: he was able to get 'Corelli's 12 Solos, with his Graces to them' published by Roger (Amsterdam, 1710-11) in 1712.³⁶ His trio sonata purchases include collections by English composers such as William Corbett and Sherard and by Italian composers.³⁷ Morris's purchases can be taken as an indication that Italian sonatas were performed widely in music meetings for amateurs in the 1710s.

Manuscripts containing Corelli's trio sonatas seem to have been circulating in England from the late seventeenth century. For instance, the British Library manuscript, Add. 33236 (score) contains Corelli's 'Sonate 12: Archangelo Corelli, scored from the printed copy Op.1' (ff. 30v-50), and two sonatas (ff. 56v, 58) attributed to Corelli (one of them is WoO 5),³⁸ but unknown in printed editions. Robert Thompson has argued that Add. 33236 should be dated *c.* 1683, or slightly earlier than that based on the fact

³³ F. Lesure, *Bibliographie des Éditions Musicales* (Paris, 1969), 35.

³⁴ M. Crum, 'An Oxford Music Club, 1690-1719', *The Bodleian Library Record*, 9 (1973-78), 92-4.

³⁵ H. D. Johnston, 'Claver Morris, an early eighteenth-century English physician and amateur musician *extraordinaire*', *JRMA* (forthcoming), 5

³⁶ Lesure (1969), 48.

³⁷ Johnston (forthcoming), 22-5.

³⁸ H. J. Marx (ed.), *Arcangelo Corelli. Werke ohne Opuszahl*, v (Cologne, 1976), 51-57.

that 'the watermark evidence is consistent with that of the repertory there'.³⁹ From the note 'scored from the printed copy Op.1' we can assume that the printed edition of Corelli's Op.1 may have reached England in the 1680s, not long after it was published in Rome in 1681.

There are some Oxford Music School manuscripts containing Corelli's trio sonatas, thought to have been copied around the late seventeenth and the early eighteenth century. Corelli's op. 1 was copied in several manuscripts, such as GB-Ob, MS Mus. Sch. C. 62 (second violin only, ff. 15v-28) C. 75 (nos. 1-12) and E.400-403 (vn1 I&2, and b pp.20-45; bc, 11v-23). GB-Ob, Mus. Sch. C. 62, forty-seven sonatas copied by an unidentified hand around 1700, comes from the James Sherard Collection. The large sets of part-books of trio sonatas in which several hands working together copied MSS E. 400-403 were included in the bequest to the Oxford Music School by Richard Rawlinson in 1755.⁴⁰ They are some of the few books to have his bookplate, and might have belonged to James Sherard, though there is no proof.⁴¹ Thompson has suggested that most of E. 400-403, including Corelli's Op.1, were copied in the mid-1680s, no later than 1686, based on the watermark.⁴²

James Sherard (see p. 51) copied Corelli's Op.2, now in GB-Ob, MS Mus. Sch D. 255 (vn1, ff. 3v-15; vn2, 20v-32, b, 37v-49; bc, 55v-67), which can be dated from before 1700.⁴³ E. 400-403 also contains Corelli's Op.2 (vn1&2, pp.50-73; b, 48-71; bc, ff. 25v-37), and the statement on p.51 of E. 400 'hir begineth Corelli his last sonatas in 1685' suggests that op.2, published in Rome in 1685, 'was copied here before op.3 became available, between 1685 and 1689'.⁴⁴ A few manuscripts in Christ Church (GB-Och,

³⁹ R. Thompson, 'English Music Manuscripts and the Fine Paper Trade 1648-1688' PhD thesis (London University, 1988), 449.

⁴⁰ Crum 'James Sherard and the Oxford Music School Collection' (unpublished conference paper), 3.

⁴¹ Ibid.

⁴² Thompson (1988), 460.

⁴³ From the Oxford Music School Summary Catalogue.

⁴⁴ Thompson (1988), 459.

Mus. 1111; GB-Ckc, MS 227) copied in the seventeenth and eighteenth century respectively contain Corelli's Op.2: MS 227 has the first violin part only [arranged for the recorder]. Corelli's Op.3 can be found in GB-Ob, MS Mus. Sch. C. 62 (second violin only, ff. 2v-15) and GB-DRc, MS M70 (nos. 2 and 6). The GB-Cfm MS 652 (score) contains Corelli's Op.4 except nos. 7 & 12 (ff. 83-43). One more source containing fragmentary copies of Corelli's sonatas is GB-Och, Mus. 1111, f. 31 (Op.4, no. 10). The copyist of Cfm MS 652 seems to be John Harris (1677-1743), who wrote on the second flyleaf 'John Harris his Book-' and 'This Book was given me [John Harris] by my Brother Renatus - / for some other things which I gave for it -'. He also inscribed a label on the cover of the original binding, now pasted on the inside rear board of the modern binding: '707. / Corelli, Purcell, / Ravenscroft, / Frescobaldi, / And Froberg', which may be an indication that the manuscript had been completed by 1707. The identity of John Harris is uncertain, but it seems likely that he was the son of the London organ builder Renatus Harris (c. 1652-1724).⁴⁵ Accordingly the Renatus referred to in the inscription was probably a son and not a supposed brother of that name.⁴⁶

The printed catalogue for Britton's collection (see p. 58) shows that among the instrumental music divided into 160 lots, Corelli's works are by far the best represented.⁴⁷ Corelli's works in Britton's collection are mostly manuscripts except some prints such as 'Corelli's solo book, Dutch print' in lot number 87 and 'Corelli's first, second, and third operas printed' in number 148. The manuscripts in Britton's auction catalogue containing the works of Corelli alone or with other Italian composers are as follows:

⁴⁵ *Oxford Dictionary of National Biography*, 'Renatus Harris'.

⁴⁶ I am grateful to Andrew Woolley for this information.

⁴⁷ The original printed catalogue is lost, but whole catalogue is reproduced in Hawkins (1776), ii, 792-93.

Table 4.3. Manuscript Copies of Corelli in Britton's Catalogue

Nr.	Title shown in the Catalogue	Printed Concordances & Comments
20	Corelli's Opera Quarta and Ravenscroft's Ayres.	Corelli, Op.4 <i>Sonate a tre</i> (Rome, 1694); Ravenscroft, [6] <i>Sonatas or Chamber Aires</i> (London c. 1708)
21	25 Sonatas by Corelli, Bassani, &c. Italian writing.	
31	13 Sonatas of 2, 3, 4 parts by Corelli, Italian writing.	
68	16 Solos by Corelli, Dr. Croft, &c. some for flute and some for violins.	
95 to 98	Corelli's Opera terza finely wrote.	Op.3 <i>Sonate a tre</i> (Rome, 1689)
98	Corelli Opera terza in sheets.	Op.3 <i>Sonate a tre</i> (Rome, 1689)
99	Corelli Opera prima.	Op.1 <i>Sonate a tre</i> (Rome, 1681)

There is a lack of information about copyists or dating of the Britton manuscripts of Corelli, but it seems possible that most of them were copied for use at his weekly concerts, though this cannot be said with certainty.

As shown above, considerable numbers of manuscript copies of Corelli's trio sonatas were circulating in the provinces as well as in London from the late seventeenth century, a decade or even two decades before the printed editions of the solo sonatas (op. 5) began spreading to the competitive market. That Corelli's trio sonatas were already known in England in the 1690s is suggested by a verse by Tom Brown in the preface, addressed to Purcell, of the second book of *Harmonia Sacra* (1693) which reads: 'In thy productions we with wonder find Bassani's genius to Corelli's joined'.⁴⁸ It is accordingly quite certain that trio sonatas circulated first and became popular earlier than solo sonatas, not the other way around, as was assumed by scholars such as Peter Allsop. He argued that 'the wide circulation of Corelli's music in England was largely an eighteenth-century phenomenon dependent not on manuscript copies but on printed editions', and '[it] was initiated not by the 'consorts' but by the 'solos', stimulated by a

⁴⁸ The entire poem was reprinted in M. Burden, *Purcell Remembered*, 63-4; quoted in Thompson (1988), 459.

propitious marketing war over op.5'.⁴⁹ Based on the evidence discussed above, it is not entirely true that Corelli's popularity in England relied on solo sonatas rather than trio sonatas or was mainly dependent on the prints.

It seems that from the 1690s printed editions of Corelli's music became more accessible than before. The first printed English edition of Corelli's solo sonata collection was advertised in *The London Gazette* on 13 April 1699, even before it appeared in Italy: 'There will be Published against the year 1700, Twelve Solo's of Signior Archangelo Corelli, curiously Engraven at Rome on Copper Plates, it being the most Correct and Last Work that he will Publish'.⁵⁰ From 1700 onwards the proliferation of printed editions of op.5 was stimulated by the sharp competition between Roger and Walsh. Francis Vaillant, a French bookseller and Estienne Roger's London agent, advertised in *The Post Man* of 27 August 1700 that he was 'now printing the new Solos of Corelli in Scores as well engraven in every particular as the Roman original.' John Walsh responded to this announcement quickly in *The London Gazette* of 29 August that his edition was 'Engraven in a curious Character, being much fairer, and more correct in the Musick, than that of Amsterdam'. Vaillant retaliated immediately, stating that 'the said advertisement cannot be true, seeing the Amsterdam Edition is not yet published'.

After the competition over op.5 had subsided, Walsh and his associate Hare turned their eyes to trio sonata collections. They published Corelli's op.4: 'XII Sonatas of Ayers as Preludes Almands, Corrants Sarabands Gavotts and Jiggs' for two violins and continuo in about 1701-1702,⁵¹ and again advertised six works out of twelve arranged for recorders in *The Post Man*, 12 December 1702: 'Six setts of aires for two flutes and a bass by Archangelo Corelli ... being the choisest of his preludes allemands

⁴⁹ Allsop (1990), 190.

⁵⁰ RISM A/I, C3800

⁵¹ Smith (1948), nr. 76.

corants minuets and jiggs⁵² though none of Corelli's sonatas contain minuets. Walsh and Hare continued to announce the publications of trio sonata collections. In *The Post Man*, 14 August 1703 they advertised: 'Arcangelo Correlli opera Secunda. XII Sonata's or aires for two violins and a through bass, containing preludes almand's corrant's saraband's gavots and jigs. The whole carefully corrected'. In *The Post Man* 29 of April in 1703, the publication of 'A sonata for two violins and a thorow bass with a trumpet part by Arcangelo Corelli'⁵³ was advertised, and on 19 October, 'A sonata in 3 parts for violins, with a viol by Arcangelo Corelli'.⁵⁴ In 1705 both Roger and Walsh decided to publish new and complete editions of Opp.1-4, including Opp.1 and 3 printed for the first time in England.⁵⁵ Walsh announced them in *The Post Man* of 25 September, claiming his editions had been

carefully corrected by the Ingenious Signior Nicolini Haiam, who is very well acquainted with the Author and his Works...and to shew that no Country shall outdo us in either perfection or price, they will be sold at very reasonable rates for the encouragement of Performers in Musick.

According to Lindgren, Haym edited Corelli's trio and solo sonatas for the Roger edition and may have helped to prepare Walsh's edition of the same trio sonatas in 1703-6.⁵⁶ It is, however, uncertain whether or not Haym was involved in the correction of the Walsh edition. Haym strongly denied in the *Post Man* of 27 September, 1705 that he worked with Walsh and instead claimed that he had corrected the Roger edition, 'which will speedily be published, and will excel in Beauty and Exactness any

⁵² Smith (1948), nr. 107.

⁵³ *Arcangelo Corelli: Historisch-kritische Gesamtausgabe der musikalischen Werke*, v (Köln, 1976), WoO 4.

⁵⁴ Smith (1948), nr. 155.

⁵⁵ Edwards (1976), 72.

⁵⁶ Smith (1948), ix.

Edition of Corelli's Works hitherto printed'. Walsh replied in the *Post Man* of 2 October, 1705 that he had two witnesses to prove Haym had corrected his edition, and to give further assurance of its excellence, he referred to help from one of Corelli's pupils, the violinist Gasparo Visconti, who declared himself 'to have corrected each Opera of the said Edition [Corelli's Opp.1-4], who am well acquainted with the Author and his Works, having been 5 years Corell's Scholar and that on a Review of the said Edition'.

As Corelli's sonatas came to be fully appreciated throughout England, both Walsh and Roger began to publish transposed versions for recorders, particularly of the solo sonatas. In 1706 Valliant, Roger's London agent, advertised in *The Post Man* of 13 April 'six sonatas and six solos' by Corelli, transposed for the recorder. A week later Walsh was also advertising transposed solo sonatas for the recorder. A year later Walsh and Hare advertised the publication of trio sonatas for recorders in *The Post Man* of 24 June: 'Six Sonata's for 2 flutes and a Bass by Arcangelo Correlli; collected out of the choicest of his Works, and carefully Transpos'd and Contriv'd for 2 Flutes and a Bass, the 2d collection'.⁵⁷ In order to suit the range of the recorder, violin sonatas had normally to be transposed a third or fourth upwards. One reason for the appearance of arrangements for recorders, especially of da camera sonatas, might have been that, from the publisher's point of view, they could be more easily marketed to those English gentlemen (i.e. amateurs) who loved this instrument.⁵⁸ During Corelli's lifetime seventy-eight reprints of his sonatas appeared, and another thirty were added during the next century.⁵⁹ Corelli's reputation seems to have been most highly developed in England, where his sonatas continued to be published long after their disappearance on the Continent: the trio sonatas remained popular up to the second half of the eighteenth

⁵⁷ Ibid., nr. 255.

⁵⁸ P. Allsop, *Arcangelo Corelli: New Orpheus of Our Time* (Oxford, 1999), 192.

⁵⁹ W. Newman, *The Sonata in the Baroque Era* (Chapel Hill, 1959; New York, 3/1972), 156.

century, and were published into the 1760s.⁶⁰ Corelli's works were never out of print in England from the early eighteenth century until the appearance of the Joseph Joachim and Frederic Chrysander edition of the complete set of Corelli's works (Opp. 1-5) published by Augener and Co. (London, [1888-90]).

Owing to the supply of considerable numbers of printed editions, the circulation of manuscript copies seems to have declined after 1700. Playford's 1697 catalogue presents manuscripts of Corelli's Opp.1-4, which are three times as expensive as prints, as seen in Table 2. Apart from this catalogue, references to manuscripts rarely appear in any public advertisements. Hawkins mentions 'old Mr Shuttleworth of Spitafields, the father of a musical family who had acquired a little fortune, partly by teaching the harpsichord, and partly by copying Corelli's music before it was printed in England'.⁶¹ It seems that he copied Corelli's sonatas before printed editions by Roger and Walsh were introduced. However, North remarks that manuscript copies were 'not onley hard to get, but often slovenly wrote'.⁶² Accordingly manuscript copies of Corelli around this time might have been found and used by people for particular purposes, but they were by no means the most popular form in which his music circulated.

Corelli's style was further promulgated through imitative works by English composers and foreign composers who were active in England such as John Ravenscroft, James Sherard, Nicola Francesco Haym, William Corbett, William Topham, Gottfried Keller, Matthew Novell and John Christoph Pespusch; it is hardly surprising that they should have adopted Corelli's style, or imitated it to the point of plagiarism. Ravenscroft's Op.1 is an extreme example. John Ravenscroft (?- not later than 1708) was an English violinist, and resided in Rome in the late seventeenth century. He seems to have been an amateur composer as his address to the reader of Op.1 shows: 'the first

⁶⁰ Allsop (1999), 193.

⁶¹ Hawkins (1776), ii, 826.

⁶² Wilson (1959), 311.

miscarriage of my barren brain, which springs from a dilettante's pen, not a professional's'.⁶³ Ravenscroft is thought to have been a pupil of Corelli's in Rome, based on the evidence in a manuscript copy of Op.1, held in Vienna, Österreichische Nationalbibliothek MS EM 84: 'Inglese allievo d'Arcangelo Corelli'. The original edition of his Op.1 *Sonate a trè, doi violini, e violone, ò arcileuto, col basso per l'organo* was published in Rome in 1695 under the name 'Giovanni Ravenscroft, alias Rederi Inglese'.⁶⁴ However almost forty years (c. 1735) later Michel Charles Le Cène, Rogers's successor, published nine sonatas from Ravenscroft's Op.1 as Corelli's Op.7, giving the information that 'Si Crede che siano state composte di Arcangelo Corelli avanti le sue altre oepre [It was believed that [Op.7] is composed by Arcangelo Corelli before his other works]', though none of Corelli's four collections of trio sonatas are identical to them.⁶⁵ Because of this edition Hawkins made the accusation that 'Ravenscroft professed to imitate Corelli in those Sonatas which Roger published, and hoped to make the world believe were some of the earliest works'.⁶⁶ There are indeed some features that remind one of Corelli's style: Ravenscroft adopts the same sequence of movements of Corelli's four-movement scheme (slow-fast-slow-fast) in his Op.1. Movement types also are similar to those of Corelli: a slow introduction, a fugal fast movement, an internal slow movement evenly divided between duple and triple, and an often dance-like finale in binary form with compound metre. He published six chamber sonatas for two violins and thorough bass (Op. 2) which are lighter in texture and character, and shorter in length than his Op.1.⁶⁷

From around 1700 some Corellian sonata collections by other composers appeared in England. Among them are James Sherard's two church sonata collections,

⁶³ Ravenscroft's address is reprinted in C. Sartori's *Bibliographia della musica stremmentale italiana stampata in Italia fino al 1700* (Florence, 1952), 585.

⁶⁴ RISM A/1, R446; see D. Stevens, 'Seventeenth-Century Italian Instrumental Music in the Bodleian Library' *AdM*, 26 (1954), 67-74.

⁶⁵ H.J. Marx, 'Some Corelli Attributions Assessed', *MQ*, (1970), 90.

⁶⁶ Hawkins (1776), ii, 675n.

⁶⁷ RISM A/1, R449.

Op. 1 (1701) and Op. 2 (c. 1715) and Nicola Haym's two collections, Op. 1 (1703), and Op. 2 (1704); all four collections were published in Amsterdam by Estienne Roger. Sherard dedicated his first set of trio sonatas to the second Duke of Bedford. Sherard never went to Italy, but in the dedication of his Op. 1 trio sonata collection he wrote that 'by my Brother's attendance on your Grace abroad, I was furnish'd with Books, and other Materialls, which gave me the first taste and acquaintance with Italian Musick'. Bedford may have become well acquainted with Italian music, including Corelli's during his stay in Rome, as Sherard's dedication of Op. 1 shows:

Your Grace will find indeed as great disparity betwixt that, and what is here offer'd you, as betwixt their fruits, and such as we raise from their Stocks, but I know your Grace will make allowances for the difference of Soil, and Climate, and not wholly blame the industry of the Planter; The most we can pretend to by our Performances, is only to revive an Idea of their Great Masters, and by our faint Copies, to put your Grace in mind of the excellent Originals.⁶⁸

Regarding his close relationship with the Duke of Bedford, Sherard may have attended the concerts held by the Duke's household musicians, Cosimi and Haym, and may have joined them to play his own sonatas before their publication. Sherard's Op.1 was advertised by Roger's London agent Francis Vaillant in *The Post Man* of 16 September (1701): 'XII Sonate a tre, doi violini e violone col bass per l'organo de Giacomo Sherard filarmonico'.⁶⁹ His second collection of twelve church sonatas was not published by Roger until 1715 or 1716.⁷⁰ Although Sherard does not mention the names of the

⁶⁸ M. Tilmouth, 'James Sherard: an English Amateur Composer', *ML*, 47 (1966), 320.

⁶⁹ Lesure (1969), 40; RISM A/I, S2919

⁷⁰ Tilmouth (1966), 318; according to Tilmouth, Roger's catalogue included this collection as item 398 in an appendix to the second volume of the 1716 edition of Denis Vairasse d'Allais's 'Histoire des Sevarambes'.

'Great Masters' in his dedication, his main inspiration was undoubtedly Corelli. When Hawkins wrote the section about English composers who were influenced by Corelli and attempted to write their sonatas 'in Corelli's mould', he commented regarding Sherard that:

an Englishman, named James Sherard, an apothecary by profession, composed two operas of Sonatas, which an ordinary judge, not knowing that they were the work of another, might mistake for compositions of this great master.⁷¹

Another composer whose sonatas can be included in the mould of Corellian style is Nicola Haym. It is likely that Haym had a close relationship with Corelli, since he worked as a violoncellist with Corelli and Nicola Cosimi, both of whom were included as violinists for events between 1694 and 1700 sponsored by Cardinal Ottoboni.⁷² Haym may even have played Corelli's trio sonatas with the composer and Cosimi for their patron Cardinal Ottoboni before he and Cosimi left Rome in 1700.⁷³ Haym also dedicated his Op.1 *Dodeci sonate a tre*, Op.1 to Bedford in 1703, and declared that the duke, with his 'refined understanding of music', had 'provided strong protection' for these 'first fruits of [his] pen'.⁷⁴ Haym's twelve sonatas of Op.1 consist of six *sonate da chiesa* (nos. 1-6) and six *sonate da camera* (7-12). They are written for two violins and a figured bass: for either 'violone or cembalo', according to the title page. This scoring is identical to Corelli's Opp. 2 and 4. Haym's *Sonate a tre, cioè violini, flauti, violoncello e basso continuo per il cembalo*, Op.2 (1704), dedicated to Richard Edgcumbe whom Haym had known in Rome, resembles his own Op.1 in its imitative fugal textures in the

⁷¹ Hawkins (1776), iv, 678; quoted in Edwards (1976), 70-71.

⁷² L. Lindgren, *Nicola Francesco Haym: Complete Sonatas Part I* (Middleton, Wisconsin, 2002), vii.

⁷³ *Ibid.*, vii.

⁷⁴ *Ibid.*, viii.

movements of the church sonatas. The second set is also divided between *sonate da chiesa* (nos. 1-5) and *sonate da camera* (nos. 6-12). Haym's second trio sonata set was advertised in *The Post Man* of 3 August 1706 along with twelve other items published by Roger. Among them were Corelli's Opp.1-5, and all five sets are advertised as corrected by Haym; this advertisement of 1706 seems to be the only evidence that Haym had been involved with the correction of Corelli's Op.5.⁷⁵ Haym's chamber sonatas (Op.1, nos. 7-12 and Op.2, nos. 6-12) have dance movements in binary form like Corelli's opp. 2 and 4, while his church sonatas (Op.1, nos. 1-6 and Op.2, nos. 1-5) consist mostly of abstract movements dominated by imitative writing similar to Corelli's Opp.1 and 3. Haym had a particular interest in writing imitative counterpoint, and the fugal element is well presented in his second movements, like the 'canzona' movement by Roman composers.⁷⁶ Haym was himself a renowned violoncellist; he includes two sonatas (Op.2, nos 10 and 11) in somewhat different scoring (violin, cello and continuo) from the rest of the sonatas: in these two sonatas a solo violoncello interacts with the solo violin equally.

The layout of the sonata in Opp.1 and 2 is also similar to that of Corelli's sonatas – a slow introduction followed by an imitative fugal movement, then a slow tripla and a loosely fugal or dance-like finale – to the extent that they have been described as 'formulaic adaptations of the model [from Corelli]'.⁷⁷ According to Lindgren, Haym's 'Opp. 1 and 2 inevitably manifest Corellian features, because he finished them while he was editing Corelli's Opp.1-4 for his publisher, Estienne Roger'.⁷⁸ The eighteenth-century historians Hawkins and Burney both made evaluations of Haym's sonatas: the former did not relate Haym to Corelli, observing

⁷⁵ Ibid., ix.

⁷⁶ A. Lepore, 'La Sonata a tre in ambito corelliano' 560-62; quoted in Lindgren (2002), xiii.

⁷⁷ Allsop (1999), 157.

⁷⁸ Lindgren (2002), xiii.

that 'He [Haym] published two operas of Sonatas for two violins and a bass, which shew him to have been an able master',⁷⁹ while the latter wrote that 'he [Haym] had not only knowledge in counterpoint, but genius for composition, as he published at Amsterdam in 1713 [i.e. 1703-4], two sets of sonatas for two violins and a bass, which are little inferior to the sonatas of Corelli. There is more variety in them, though less grace'.⁸⁰

English sonatas in which contemporary Italian influence, particularly Corelli's style, is infused with English elements continued to be published. The most popular instrument for treble parts in trio scoring was still the violin; however, as the appearance of Walsh's publication of recorder versions of Corelli's Op. 5 within a year of publication of the violin originals of 1700 in Rome shows, the turn of the eighteenth century marked changes. Sonatas written for wind instruments outnumbered those written for violins from 1700 onwards. The preference for wind instruments over violins is found in many sonata collections, especially for solos such as in William Croft's and Daniel Purcell's works. Published trio sonata collections also show this tendency: wind instruments were often designated as alternatives to violins.

William Corbett (c. 1675-1748), who was a violinist, composer, and collector, left at least six sets of instrumental collections. According to Hawkins 'he [Corbett] went to Italy [1716], and resided at Rome many years, during which time he made a valuable collection of music and musical instruments'.⁸¹ Unlike his contemporaries, such as William Croft and Daniel Purcell, he did not compose solo sonatas and concertos. Corbett's first publication, *XII Sonate à Tre, Due Violin e Violoncello col Basso per l'Organo*, Op.1 was dedicated to William, fourth Lord Byron, Baron of Rochdale in

⁷⁹ Hawkins (1776), ii, 820.

⁸⁰ This evaluation was printed anonymously in A. Rees, *The Cyclopadia*, 2d ed. (London, 1802-20), vol. 17 (1811), and reprinted in A. Chalmers, *The General Biographical Dictionary*, 2d ed. (London, 1812-17), vol. 17, 268. Chalmers cites 'Ree's *Cyclopadia*, by Dr. Burney' as his source; quoted in Lindgren (2002), xiii.

⁸¹ Hawkins (1776), ii, 822-3.

Lancashire, praising him for 'excelling both in composition and performance'; it was published in Amsterdam by Roger, and dated 1700 on the title-page of the first violin part. It was not advertised until Valliant, Roger's London agent, announced it – 'lately brought over from Amsterdam'/12 Sonatas for 2 Violins and Basses by W. Corbet' – together with collections of music by Albinoni in *The Post Man*, 18 August 1702. Corbett's Op. 1, in C major, seems to have been modelled on Corelli's church sonatas, Opp.1 and 3 where four movements alternate slow with fast, often having a contrapuntal character. The last sonata of Op.1 shows his interest in wind instruments, which are designated as alternatives to violins: it is scored for trumpet or violin (printed in the first violin part), oboe or violin (printed in the second violin part), violoncello and continuo – marking the opening or closing piece of a set of sonatas by adopting different instrumentation.⁸² The first sonata is, however, scored for violin, viola da gamba and continuo, a combination which is rather uncommon in Italian sonatas. Both sonatas (nos. 1 and 12) seem to have been influenced by Finger's Op.1 (London, 1688): the obvious models for no.1 are the three sonatas for violin, bass viol and continuo; and for no. 12, the Sonata in C major for trumpet, oboe and continuo.⁸³ Like those of Corelli's sonatas, Corbett's fast movements employ imitative fugal writing: the second movement of no. 4 is titled 'canzona'. Corbett's harmonic writing is similar to Corelli's, and his incorporation of dances such as the *corrente* and the *giga* into his sonatas draws upon the practice of Corelli. However, Corbett's Op.1 sonatas seem to have been more influenced by Finger than by Corelli, so are closer in style to Finger.

The '6 new Sonatas for two Flutes [i.e. recorders] and a Bass, consisting of Preludes, Allemands, Corants, Sarabands and Jiggs Compos'd by Mr. William Corbett', Op. 2 (London, 1705) was published by Walsh, and advertised in *The Post Man*, 3-5 and

⁸² O. Edwards, 'William Corbett's Instrumental Music', *Svensk tidskrift för musik*, 64 (1982), 13.

⁸³ From P. Holman's introduction to the facsimile edition of William Corbett, *XII Sonate à Tre*, Op. 1 (Amsterdam, 1700).

14-17 April 1705 in *the Post Man* – this edition had been published earlier by Roger as ‘8 Sonates de Williams [Corbett] & Finger à 2 dessus & 1 Basse...’(Amsterdam, c.1701[2?]).⁸⁴ The individual movements of his *sonate da camera*, though he never uses this terminology, are a little shorter than in his *sonate da chiesa*; his Op. 2 sonatas are like Corelli’s *da camera* sonatas in structure and style. Corbett seems to have been particularly attracted to the trumpet in his Op. 3 (London, c.1708); the whole set of six sonatas was written for trumpet with violins.⁸⁵ In general Corbett’s sonatas are a mixture of Purcell and Corelli; there are many Purcellian turns of phrase and dances such as *corrente and giga* are included, as in Corelli’s church sonatas.

William Topham (fl 1701-9) wrote three sets of six sonatas, all published by Walsh in London – Opp.1 and 2 (c.1701 and c.1706) for recorder and continuo and Op.3 (c.1709) for two violins and continuo – following a four-movement pattern.⁸⁶ The advertisements for Op.1 and Op.2, ‘Six Sonatas or Solos for the flute with a through bass for the harpsichord’ appeared on 4 September 1701 and 11 December 1706 respectively.⁸⁷ Op.3, published by Walsh (c.1709), was ‘compos’d in imitation of Arcangelo Corelli’; but the last sonata is written for two trumpets instead of violins, and may have been influenced by the last sonata of Finger’s of Op. 1. Walsh’s edition of Op. 3 was probably the work advertised as ‘Tophams Violin Sonatas’ or ‘Tophahms Sonatas for 2 Violins & a Bass’.⁸⁸

Matthew Novell is known only for a set of chamber sonatas for two violins and bass with a thorough bass dedicated to the Duke of Beaufort in 1704. The

⁸⁴ Lesure (1969), 42.

⁸⁵ Edwards (1982), 13-7.

⁸⁶ R. W. Holibaugh, ‘Topham, William’, *New Grove*.

⁸⁷ Smith (1948, 2/1968), nr. 60; R. Hardie, “‘Curiously Fitted and Contriv’d’: Production Strategies Employed by John Walsh, from 1695 to 1712, with a Descriptive Catalogue of his Instrumental Publications’ PhD thesis (University of Western Ontario, 2000), 256; Smiths (1948), nr. 227; R. Hardie (2000), 313.

⁸⁷ Smith (1948), nr. 227; R. Hardie (2000), 313.

⁸⁸ Smith (1948), nr. 334; for more detailed explanation on op.3 see Smiths (1948), 103.

advertisement of this collection by Walsh appeared in *The Post Man* on 6 April 1704: 'Twelve Sonata's ...for two Violins and Bass', and on 13 April 1706, also in *The Post Man*: '12 sonatas for 2 violins and double basses: Novelli opera prima, sonate a tre'.⁸⁹ According to Tilmouth, Novell's sonata collection reflects the 'composer's recent foreign travels [in Italy]'.⁹⁰ Novell's collection, consisting of *Preludes, Allemands, Sarabands, Jiggs Ayers & Gavotts*, is almost identical with Corelli's two sets of *sonate da camera* in its use and order of dances.

Johann Christoph Pepusch was a German composer and theorist who settled in London in 1697. Judging by the Roger and Walsh catalogues, he must have been one of the most popular composers of the day.⁹¹ His main output consists of instrumental music of which he published eight collections in both London and Amsterdam. Though his printed sonatas are mostly solos for violin or wind instrument and continuo, he left a considerable numbers of trio sonatas, which survive mostly in manuscripts. His trio sonatas are, however, not à tre type but à due, which had not been popular at all in England so scarcely adopted by any English composers before him. He seems accordingly to have been the first composer to write à due sonatas in England (i.e. around 1697). His twelve trio sonatas, Op.3, published by Roger in Amsterdam before 1711, were written for two violins/oboe/flute [recorder] and continuo – this collection was advertised in *The Post Man*, 16 October 1711.⁹² However the same sonatas seem to have been advertised by Walsh as 'Twelve Sonatas in Parts for Violins, or Hautboys with a Thorough Bass', eight being by Pepusch, 'all entirely new and corrected by W[illia]m Corbett', with other new sets for Violins and Flutes' in *The Post Man*, 11 April 1710. His trio sonatas are modeled on Corelli's four-movement plan. Pepusch later edited Corelli's

⁸⁹ Lesure (1969), 44.

⁹⁰ Tilmouth (1966), 316.

⁹¹ M. Tilmouth, 'Chamber Music in England, 1675-1720', PhD thesis (Cambridge University, 1968), 315.

⁹² Lesure (1969), 48.

sonatas and concertos for publication in London (1732).⁹³ His trio sonatas in manuscript are also à due, either for two violins and continuo or for violin, bass and continuo. After his arrival in London Pepusch seems to have often attended Britton's concert series (1678-1714) at Clerkenwell since in the British Library GB-Lbl, Add. MS 64965 (ff. 32v-34) among many of Pepusch's sonatas⁹⁴ is copied the 'Sonata...called Smalcoal' (ff. 32v-34), which seems to have been written for Britton. Compared to his solo sonatas, Pepusch's trio sonatas are longer and more contrapuntal in style.

The popularity of Corelli's music and his influence was not only confined to England. Like other north European countries in the last decade of the century, Germany also fell under the influence of Corelli's music. While Corelli's influence was less significant than in England, sonatas by Telemann show tangible evidences of his influence: the four-movement plan, handling of the harmonic practice and the Corellian gigue-like finale. Compared to their numbers in England and Germany, far fewer Italian musicians were active in France. The adoption of Italian music was slow in France because of a resistance to foreign influence, and especially to Italian importations.⁹⁵ However, patronage of Italian music by members of the Royal family is evident in the later seventeenth century, and can also be seen in the huge collection of Italian instrumental music from the period 1640-88 compiled by François Rost (1640-1688), a curate in Strasbourg.⁹⁶ The composer most responsible for the dissemination of the Italian sonata in France was none other than Corelli; before Corelli's music was introduced the Italian sonata was not cultivated there as an important instrumental genre. There is evidence that before the end of the century Corelli's music was performed in musical gatherings. François Couperin said that 'the first sonata in this

⁹³ M. Boyd and G. Beeks (with D.F. Cook), 'Pepusch, Johann Christoph', *New Grove*.

⁹⁴ Modern ed. *Two Sonatas in F for 2 treble recorders (flutes or violins) and bass continuo*, ed. P Holman (London, 1992).

⁹⁵ W. S. Newman, *The Sonata in the Baroque Era* (Chapel Hill, 1959; New York, 3/1972), 351.

⁹⁶ P. Allsop, *Arcangelo Corelli* (Oxford, 1999), 180.

collection (1692) was also the first I composed and the first that was composed in France'.⁹⁷ According to Couperin he was moved to compose the sonata by an encounter with Corelli's music. He was 'Charmed by those of Signor Corelli whose works I shall love as long as I live, much as I love the French works of Monsieur de Lulli, I attempted to compose one, which I had performed in the hall where I heard those of Corelli', so it seems that Corelli's music was performed before 1692 in France.⁹⁸ Corelli's music was not published in France until his op. 5 appeared in 1701, but successive French editions of Corelli's collections, at first opp. 2 and 4, then opp. 1 and 3 were published from the 1710s onwards, and continued to be published until 1763; those French editions testify that Corelli's music was popular and in great demand in France during the eighteenth century.⁹⁹

During the eighteenth century English composers could not escape from Corelli's dominating influence until Handel's music came increasingly to replace it. Corelli's music served as a classical standard which contemporary composers followed. However, as Burney observes, 'Corelli was not the inventor of this own favourite style, though it was greatly polished and perfected by him'.¹⁰⁰ Burney adds that 'the musical index to his works would not be long'.¹⁰¹ It might be because Corelli possessed less originality and a rather confined musical language compared to other great composers that his contemporaries and successors could easily imitate his style. Though Corelli's style can be said to be based on simple writing it has its own particular elegance and sonority, which accounts for the admiration it received from English audiences. Roger North thought Corelli's music was immortal; as late as 1741, the London public could

⁹⁷ F. Couperin, *Les Nations: Sonades et suites de symphonies en trio* (1726), 356; quoted in Allsop (1999), 181.

⁹⁸ *Ibid*; quoted in Allsop (1999), 181.

⁹⁹ Allsop (1999), 182-3.

¹⁰⁰ C. Burney, *A general History of Music: from the earliest ages to the present Period* (London, 1789; ed. F. Mercer, New York, 1957), ii. 443.

¹⁰¹ Burney, ii, 443.

not 'bear anything but Handel, Courelli [*sig*], and Geminiani, which they are eternally playing over and over again at their concerts' (from a letter written to Lord Haddington about music in London).¹⁰²

¹⁰² Letter of 19 Dec. 1741 (Hist. MSS. Comm, 12th Report, App. Pt.9, p.205); quoted in Tilmouth (1966), 320.

Conclusion

The main object of this study has been to understand how the Italian sonata was introduced and received in Restoration England. After its introduction following the Restoration the Italian trio sonata contributed to the decline of traditional English chamber music, and became the main genre to which English composers turned their interest. The trio scoring (SSB) was not new in English music; the fantasia suite for two trebles and bass is very close to the trio sonata in its form and texture. Music collections assembled in England or purchased by the English in which Italian sonatas were included show that a wide and informed interest in the Italian sonata developed from the 1680s. They reveal that it was very likely that the Italian sonata collections were available not long after their publications in Italy, and circulated in various English musical circles; seventeenth-century manuscript copies of Italian sonatas seem to have been more prevalent and wide spread in England than we once thought. Since the sonata originated from Italy it is not surprising that the first English composers who tried to compose this new instrumental genre were the ones active on the Continent.

When the Italian style became fashionable in England, composers such as Purcell and his contemporaries did not hesitate to try to write in this rather new genre imitating Italianate features. The establishment of music clubs and public concerts which expanded in great numbers from the 1690s was closely related to the spread of the sonata, and musical taste in London was strongly influenced by the programmes of public concerts; the programmes show that sonatas were one of the frequently performed genres in public concerts. Corelli's music was introduced to English audiences at the end of the seventeenth century, and came to dominate English

instrumental music. As Roger North suggested, Corelli's music was 'immortal'¹ and it was still performed in London as late as 1741. Corelli's influence lasted longer in England than anywhere else in Europe.

Dissemination of the trio sonata on the Continent preceded its adoption in England. As early as the 1620s the German and Austrian courts were hiring Italian musicians such as Biagio Marini, and this tendency continued into the eighteenth century. Italian musicians who worked abroad published collections which included sonatas. After 1650 it was difficult to find native German and Austrian composers who did not compose sonatas. These composers had a predilection to write sonatas for violin, bass viol (usually viola da gamba) and continuo in which virtuosity for the viola da gamba was required, rather than sonatas for two violins and bass, which were favoured by Italian composers.

The popularity of the sonata in England continued to the eighteenth century. Among sonata composers active in England in the first half of the eighteenth century who published sonata collections were John Humphries (?1707-?1730), Francesco Geminiani (1687-1762), Michael Christian Festing (?-1752), Thomas Augustine Arne (1710-78) and William Boyce (c. 1719-79). A J. S. Humphries published twelve sonatas for two violins and continuo as op.1, but it is unclear whether they were written by the Humphries who died c. 1730.² Humphries's sonatas keep the order of the church sonata followed by dance movements, and are 'of a very original cast'. Like other English composers of the mid-century, Festing distinguished between the term 'solo' for S/B and 'sonata' for the trio setting. He left two sets of 'sonatas in three parts', opp. 2 (1731) and 6 (1742) – his sonatas seem to have been influenced by Geminiani, but also

¹ J. Wilson, *Roger North on Music* (London, 1969), 358.

² Newman (3/1972), 317-8.

show the growing influence of the *galant* style.³ Geminiani was one of the most important of Corelli's Italian pupils active in England in the eighteenth century, and his works show that he was much indebted to his teacher. Geminiani only composed string music. His works include his original forty-five sonatas (solo (S/bc) and trio (SS/bc) types), and arrangements of Corelli's opp. 1, 3 and 5 as concerti grossi. Geminiani was famous for revisions and arrangements of his works; for example, he arranged the Op. 1 sonatas (S/bc), first published in 1716, as trio sonatas (SS/bc) in two sets (London, c. 1740 and 1750 respectively).⁴

Arne and Boyce were more important English composers of the eighteenth century. Arne published two sets of sonatas: one is for keyboard (London, 1756) while the other is *VII Sonatas for two Violins with a Thorough Bass for the Harpsichord or Violoncello*, op. 3 (London, 1757). Boyce's only sonata collection (London, 1747), according to Burney, was '*Twelve Sonatas or Trios for Two Violins and a Base*, which was longer and more generally purchased, and performed, and admired, than any productions of the kind in this kingdom except those of Corelli'.⁵ However, it seems that no reprints of Boyce's sonatas appeared after Walsh's edition. Compared to his contemporaries, Boyce was a somewhat conservative composer who followed the classic model of the Baroque era established by Corelli.

The *galant* style, which prevailed in Europe after the mid-century, pursued 'noble simplicity' rather than complex contrapuntal music, and this change of musical concept and style affected the trio sonata. The focus moved now fully to the first violin, which was solely responsible for the melody line, while the second violin played the role of a harmonic filler. The bass line function changed to that of a simple harmonic support; and the dialogue between two violins was superseded by domination by the top

³ Ibid., 326-7.

⁴ Newman (3/1972), 321; E. Careni, *Francesco Geminiani (1687-1762)* (Oxford, 1993).

⁵ C. Burney, *A General History of Music* (London, 1789); ed. F. Mercer (New York, 1957), ii, 493.

part.⁶ As the string symphony developed the keyboard continuo in the trio sonata declined. Eventually the trio sonata became the string trio of the Classical period, which consists of two violins and violoncello.

After the appearance of classical chamber sonatas this durable Baroque genre was eclipsed in the history of ensemble music. However, in the later nineteenth century there were signs of a revival of interest in the Baroque trio sonata: the Purcell Society published scores of Purcell's two printed sets of trio sonatas (c. 1878), and a new edition of Corelli's works (c. 1888-90) was published. Thanks to the interest in 'authentic performance' during the last century, Baroque instrumental music, including the trio sonata, received a new appraisal. Despite growing appreciation by the public, trio sonatas are infrequently performed in the modern concert hall. Although they are much more widely recorded it is hoped that more studies of trio sonatas will be undertaken in the years to come so that new light can be shed on this still-neglected genre.

⁶ C. Hogwood, *The Trio Sonata* (London, 1979), 113-25.

Part II:

**Catalogues of Manuscripts and Printed Editions
of Trio Sonatas in Seventeenth-Century and
Early Eighteenth-Century English Sources**

List of Manuscripts

Brussels, Koninklijk Conservatorium/Conservatoire Royale

B-Bc, XY MS 24.910

Cambridge, Fitzwilliam Museum

GB-Cfm, Mus MS 652

GB-Cfm, Mus MS 685

Cambridge, King's College, Rowe Music Library

GB-Ckc, MS 228

GB-Ckc, MS 229

GB-Ckc, MS 244

GB-Ckc, MS 1167

Durham, Cathedral University Library

GB-DRc, MS Mus. D2

GB-DRc, MS Mus. D5

GB-DRc, MS Mus. D10

GB-DRc, MS M 200

Haselmere, Carl Dolmetsch, Private Collection

GB- Hadolmetsch, MS II. c. 25

London, British Library, Additional Manuscripts

GB-Lbl, Add. MS 22099

GB-Lbl, Add. MS 39565-39567, 30839

GB-Lbl, Add. MS 30930

GB-Lbl, Add. MS 31423

GB-Lbl, Add. MS 31431

GB-Lbl, Add. MS 31435

GB-Lbl, Add. MS 31436

GB-Lbl, Add. MS 31437

GB-Lbl, Add. MS 33236

GB-Lbl, Add. MS 49599

GB-Lbl, Add. MS 64965

GB-Lbl, Add. MS

London, British Library Harley Collection

GB-Lbl, Harl. MS 4899

London, British Library, Royal Music Library

GB-Lbl, R.M.20.h.9

GB-Lbl, R.M.23.f.10

London, British Library, Tyson collection

GB-Lbl, Tyson MS 2

London, Royal College of Music Library

GB-Lcm, MS 2087a and 2087b

London, Coke collection

GB-Lfom, MS 114

London, Guildhall Library

GB-Lg, MS 369

Oxford, Bodleian Library

GB-Ob, MS Mus. Sch. C.44

GB-Ob, MS Mus. Sch. C.62

GB-Ob, MS Mus. Sch. C.70

GB-Ob, MS Mus. Sch. C.75

GB-Ob, MS Mus. Sch. C.76

GB-Ob, MS Mus. Sch. C.79

GB-Ob, MS Mus. Sch. C.80

GB-Ob, MS Mus. Sch. C.93

GB-Ob, MS Mus. Sch. D.248

GB-Ob, MS Mus. Sch. D.254

GB-Ob, MS Mus. Sch. D.255

GB-Ob, MS Mus. Sch. D.256

GB-Ob, MS Mus. Sch. D.257

GB-Ob, MS Mus. Sch. E. 400-403

GB-Ob, MS Mus. Sch. E.427

GB-Ob, MS Mus. Sch. E.443-446

GB-Ob, MS Tenbury 1011

Oxford, Christ Church Library

GB-Och, Mus. 3

GB-Och, Mus. 39

GB-Och, Mus. 620

GB-Och, Mus. 1111

GB-Och, Mus. 1126

GB-Och, Mus. 1142a

GB-Och, Mus. 1174

GB-Och, Mus. 1198a

The Manuscripts of Trio Sonatas in Seventeenth- and Early Eighteenth-Century English Sources

The following procedure is used in describing each manuscript:

- a) *Format*: the type of paper used and format of manuscript is presented with the number of leaves (if the manuscript consists of part-books, the numbering of leaves is based on the treble part); Roman numerals are used to indicate flyleaves; if no folio numbers etc were given, the field is left blank.
- b) *Approximate date*: where the date is not established by a published source, it is taken from the manuscript itself where specified; when this is not the case, it is deduced from the contents of the manuscript and/or by reference to secondary literature.
- c) *Contents*: summary description of works other than trio sonatas.
- d) *Paper*: number of staves per folio/page with a statement of the ruling.
- e) *Watermark*: identifications of watermark for secondary literature are provided; when the watermark has not been examined, the entry is left blank.
- f) *Scribe*: identifications of scribe are provided from secondary literature.
- g) *Provenance*: unless identified, this is left blank.
- k) *Literature*: relevant bibliographic sources are given.

The table for each manuscript contains the following information:

- 1) *Foliation/pagination*: if the manuscript is in part-books, each folio/page of each part is given; a folio number alone indicates recto; Blank entry indicates no folio number is given.
- 2) *Composers* are presented as given in the source; square brackets are used when I have identified the composer by myself or it has been identified by another source.
- 3) The title is retained as in the source; headings are taken from the first treble part unless indicated in the contents section.

4) Scoring

5) Key

6) Other sources are given; printed editions are given if they exist; related manuscript sources, both British and sources of British origin in the libraries are given; in some cases, the catalogue or thematic index references are given.

B-Bc, XY 24.910

Format: folio parts, ff. 75

Date: late seventeenth century?

Contents: consists of three part books, and contains instrumental music mostly for two trebles and bass. It includes Christopher Simpson's 'Four Seasons' (autograph, f. 41), six 'Division, Ayres' by A. Poole (f. 54) which is unique to this source, George Loosemore's six suites (autograph, f. 60v; also unique to this MS), and Jean de la Volee's 'Preludes and Ayres' (f. 62); some concordances of these suites are found in Lbl, Add. 31424 and Och 1066.

Scribe: a single, unidentified hand (except Simpson and Loosemore's works)

Provenance:

No.	Composer	Title	Scoring	Key	Other Sources
1	Loisalat[=Loeillet?] ¹	Sonata	2vn, b	A	
2	[Gioseffo] Zamponi	Sonata	2vn, b	A	HAdolmetsch, II.c.25, no. 2 [attrib. Balthasar Richardt] F-Pn, Rés Vm7 673, no. 63 [Anon.]
3	Corelli	Sonata	2vn, b	A	Ob, D. 254 (no.4), ff.56v-57 Ob, D. 249, f. 172, entitled 'La Rospa' Ob, E.400-3, pp.80-81 Us-Cu, MS 955, no.20, attr. to 'L. Calista' J-Tn, N2/15, no. 30 Marx (1980), Anh.16, 237-8
4	[L.Colista?]	[Sonata?]	2vn, b?	c	<i>Scielta delle Suonate</i> (1680), no.10 Add. 31436, f.151 W.K, no. 38
5		[Sonata?]	2vn, b?	B flat	
6	[Giovanni] Carlo Chailo	Sonata	2vn, b	g	
1	Godfrey Finger	Sonat[a]	2vn, b	B flat	Op. 5 (1702), no.2 Lbl, Tyson MS 2, ff.28-9 Us-Cu MS 959, no. 58
2	[Gottfried Finger]	[Sonata]	2vn, b	d	
3	[Gottfried Finger]	[Sonata]	2vn, b	F	
4	G.F. [Gottfried Finger]	Sonata	2vn, b	F	
5	G.F. [Gottfried Finger]	Sonata	2vn, b	a	
6	[Gottfried Finger]	[Sonata]	2vn, b	e	
7	[Gottfried Finger]	[Sonata]	2vn, b	A	
8	[Gottfried Finger]	[Sonata]	2vn, b	D	Ob, C. 62, ff. 43v-44
9	[Gottfried Finger]	[Sonata]	2vn, b	E	Ob, C. 62, ff. 42v-43
	Mr Poole	Sonata a3	vn, b, bc	g	

¹ 'Loiselet' in contemporary list on flyleaf.

1	Signor [G.B.] Bassani	Sonata Prima	2vn, b, bc	a	Op.5 (1683), no.1 Ob, C.62 (no.1), ff. 28v-29 Och, 3, f.39 Us-Cu, MS 959, no.33 Us-Lauc, *M401. P98s, no. 7
2		Sonata 2da	2vn, b, bc	d	Op.5 (1683), no.2 Ob, C.62 (no.2), ff.29v-30 Us-Cu, MS 959, no.34 Us-Lauc, *M401. P98s, no. 8
3		Sonata terza	2vn, b, bc	G	Op.5 (1683), no.3 Ob, C.62 (no.3), ff. 30v-31 Us-Cu, MS 959, no.35 Us-Lauc, *M401. P98s, no. 10
4		Sonata quarta	2vn, b, bc	D	Op.5 (1683), no.4 Ob, C.62 (no.4), ff.31v-32 Us-Cu, MS 959, no.36 Us-Lauc, *M401. P98s, no. 9
5		Sonata quinta	2vn, b, bc	a	Op.5 (1683), no.5 Ob, C.62 (no.5), ff. 32v Us-Cu, MS 959, no.37 Us-Lauc, *M401. P98s, no. 11
8		Sonata ottava	2vn, b, bc	g	Op.5 (1683), no.8 Ob, C.62 (no.8), f.35v Us-Cu, MS 959, no.40 Us-Lauc, *M401. P98s, no. 14
6		Sonata sesta	2vn, b, bc	F	Op.5 (1683), no.6 Ob, C.62 (no.6), ff.33v Us-Cu, MS 959, no.38 Us-Lauc, *M401. P98s, no. 12
7		Sonata settima	2vn, b, bc	A	Op.5 (1683), no.7 Ob, C.62 (no.7), f.34v Us-Cu, MS 959, no.39 Us-Lauc, *M401. P98s, no. 13
9		Sonata nona	2vn, b, bc	C	Op.5 (1683), no.9 Ob, C.62 (no.9), f.36v Us-Cu, MS 959, no.41 Us-Lauc, *M401. P98s, no. 15
10		Sonata decima	2vn, b, bc	c	Op.5 (1683), no.10 Ob, C.62 (no.10), f.37v Us-Cu, MS 959, no.42 Us-Lauc, *M401. P98s, no. 16
11		Sonata undecima	2vn, b, bc	D	Op.5 (1683), no.11 Ob, C.62 (no.11), f.38v Us-Cu, MS 959, no.43 Us-Lauc, *M401. P98s, no. 17

12		Sonata duodecima	2vn, b, bc	A	Op.5 (1683), no.12 Ob, C.62 (no.12), ff.39v-40 Us-Cu, MS 959, no.44 Us-Lauc, *M401. P98s, no. 18
6	[Henry] Butler	[Sonata]	vn, b, bc	F	DRc, D2, no.21; D5, no.1; D10, no. 26; Hadolmetsch II.c.25, no. 13; Ob, Mus. Sch. D. 249, no. 16; Lgc, Gresham MS 369, f. 95 (inverted, vn only) [anon.]; Ob, Mus. Sch. C. 71, 98-99 (bv only)
1	Carlo Ambrogia Lonati	Sonata a3	2vn, b	d	
4	[C.A Lonati]	[Sonata?]	2vn, b	d	

Cfm, Mus MS 652

Format: oblong quarto, score, ff. ii+84?

Date: late seventeenth century

Contents: contains Corelli's Op.3 [11] sonatas, and each sonata has a heading (e.g. '4th-3rd Set'). An inscription on fol. ii reads 'This book was given me [John Harris] by my brother Renatus for some other things which I gave for it'. The version of Sonata IX is related to the 1697 publication, which must have been its primary source.²

Paper: all folios are ruled with six staves, marginal rulings on left and right

Watermark:

Scribe: John Harris

Provenance: bookplate of William H. Cummings

Folio	Composer	Title	Scoring	Key	Other Sources
83-79	[A.] Corelli	Sonata/ Corelli	2vn, b, bc	b	Op. 3 (Rome, 1689), no. 4 Ob, C.62, ff.5v-6 (vn 2 only); US-Cu MS 959, no.48
79-75	[A. Corelli]	[Sonata]	2vn, b, bc	F	Op. 3 (Rome, 1689), no.1 Ob, C.62, ff.2v-3 (vn 2 only); US-Cu MS 959, no.45
74-72	[A. Corelli]	[Sonata]	2vn, b, bc	f	Op. 3 (Rome, 1689), no.9 Ob, C.62, ff.10v-11 (vn 2 only); US-Cu MS 959, no.53
72-69	[A. Corelli]	[Sonata]	2vn, b, bc	g	Op. 3 (Rome, 1689), no.11 Ob, C.62, ff.12v-13 (vn 2 only); US-Cu MS 959, no.55
68-64	[A. Corelli]	[Sonata]	2vn, b, bc	C	Op. 3 (Rome, 1689), no.8 Ob, C.62, ff. 9v-10 (vn 2 only); US-Cu MS 959, no.52

² R. Shay & R. Thompson, *Purcell Manuscripts* (Cambridge, 2000), 124.

64-61	[A. Corelli]	[Sonata]	2vn, b, bc	a	Op. 3 (Rome, 1689), no.10 Ob, C.62, ff. 11v-12 (vn 2 only); US-Cu MS 959, no.54
61-58	[A. Corelli]	[Sonata]	2vn, b, bc	e	Op. 3 (Rome, 1689), no.7 Ob, C.62, ff.8v-9 (vn 2 only); US-Cu MS 959, no. 51
57-54	[A. Corelli]	[Sonata]	2vn, b, bc	B flat	Op. 3 (Rome, 1689), no.3 Ob, C.62, ff. 4v-5 (vn 2 only); US-Cu MS 959, no.47
54-50	[A. Corelli]	[Sonata]	2vn, b, bc	d	Op. 3 (Rome, 1689), no.5 Ob, C.62, ff.6v-7 (vn 2 only); US-Cu MS 959, no.49
49-46	[A. Corelli]	[Sonata]	2vn, b, bc	G	Op. 3 (Rome, 1689), no.6 Ob, C.62, ff.7v-8 (vn 2 only); US-Cu MS 959, no.50
46-43	[A. Corelli]	[Sonata] / Finis Archangelo Corelli	2vn, b, bc	f	Op. 3 (Rome, 1689), no.2 Ob, C.62, ff.3v-4 (vn 2 only); US-Cu MS 959, no.46
42-37	H. Purcell	The Golden Sonata by H. Purcell	2vn, b, bc	F	Z810 <i>Sonatas of Four Parts</i> (London, 1697), no.9 Lbl, Add. 30930, f. 37v Och, 3, ff. 47-49 Och, 620, pp. 87-89 Y, M571/1-4(S), Y, MS 24(S), pp.9-16 CH MS Cap. VI/I/I, p.1 US-Cu 959, no.32 Us-Lauc, *M401. P98s no. 2 (bass part) J-Tn, N2/15, no. 40

Cfm, Mus MS 685

Format: folio, bass part, ff. 10.

Date: 1696

Contents: contains the music of Purcell's 1683 ode for St Cecilia's Day 'Welcome to all the pleasures' interspersed with movements drawn from Corelli's opp. 2-4, and several unidentified movements. The front cover reads 'St Cecilia/by Mr Henry Purcel/1696 Bassus Voice' and back cover '1696/Basil Faerrar'. The bass part book only.

Paper: all folios are ruled with six staves; no marginal ruling

Watermark:

Scribe: Basil Ferrar?³

Provenance: Ferrar Papers, Magdalene College, Cambridge

Literature: B. White, 'A pretty knot of musical friends: The Ferrar brothers and a Stamford music club of the 1690s', *Music in the British Provinces 1690-1914*, ed. R. Cowgill and P. Holman (Aldershot, 2007), 9-44; P. Holman, 'Continuity and Change

³ Basil Ferrar was one of the Ferrer brothers who was active in the Stamford music club and in domesticating music making in the 1690s.

in English Bass Viol Music: the Case of Fitzwilliam Mu. Mus 647', *The Viola da Gamba Society Journal*, Vol. 1 (2006), 20-50.

Folio	Composer	Title	Scoring	Key	Other Sources
3v	[A. Corelli]	[Sonata] Largo [1 st mvt.]	2vn, b, bc	C	Op. 3 (Rome, 1689), no. 8 Ob, C.62, ff. 9v-10 (vn 2 only); Cfm, ff. 652, 68-64
4v-5	[A. Corelli]	Allegro [4 th mvt.]		C	Op. 3 (Rome, 1689), no. 8
6v-7	[A. Corelli]	[Sonata] Corente	2vn, b or bc	a	Op. 4 (Rome, 1694), no.5
7	[A. Corelli]	Gavotta		a	Op. 4 (Rome, 1694), no.5
8	[A. Corelli]	[Sonata] Allemanda	2vn, b, bc	e	Op. 2 (Rome, 1685), no.4 Ob, C. 76, ff.4v-5; Ob, D.255, 6v-7; Ob, E. 400-3, ff. 56-57
8	[A. Corelli]	[Sonata] Preludio	2vn, b, bc	E	Op. 2 (Rome, 1685), no.10 Ob, C. 76, ff.10v-11; Ob, D. 255, 12v-3; Ob, E. 400-3, ff. 68-69
8v	[A. Corelli]	Allemanda		E	Op. 2 (Rome, 1685), no.10
8v-9	[A. Corelli]	[Sonata] Preludio	2vn, b, bc	E	Op. 4 (Rome, 1694), no.6
9v- 10	[A. Corelli]	[Sonata] Sarabanda	2vn, b, bc	E	Op.2 (Rome, 1685), no.10
10	[A. Corelli]	Corente		E	Op.2 (Rome, 1685), no.10
10v	[A. Corelli]	[Sonata] Allemande	2vn, b, bc	E	Op. 4 (Rome, 1694), no. 6

Ckc, MS 227

Format: oblong quarto, part, ff. 16.

Date: eighteenth century

Contents: Corelli's Op.2 below; nos. 11 and 12 are incomplete (part of no.11 and all of no 12). First violin part only [adapted for recorder]

Paper: all folios are ruled with five staves; no marginal ruling.

Watermark:

Scribe: Henry Bowman?

Folio	Composer	Title	Scoring	Key	Other Sources
1-1v	[A. Corelli]	Sonata preludio	2vn, b, bc	D	Op.2 (Rome, 1685), no.1 Ob, C. 76, ff. 1v-2; Ob, D. 255, ff. 3v-4; Ob, E. 400-3, ff. 50-51
2-3	[A. Corelli]	Allamanda	2vn, b, bc	d	Op.2 (Rome, 1685), no.2 Ob, C. 76, ff. 2v-3; Ob, D. 255, ff. 4v-5; Ob, E. 400-3, ff. 52-53
3v- 4v				C	Op.2 (Rome, 1685), no.3 Ob, C. 76, ff. 3v-4; Ob, D. 255, ff. 5v-6; Ob, E. 400-3, ff. 54-55

4v-6				e	Op.2 (Rome, 1685), no.4 Ob, C. 76, ff. 4v-5; Ob, D. 255, ff. 5v-6; Ob, E. 400-3, ff. 56-57; Cfm, 685, f. 8 (only Allemanda mvt.)
6v-7v		Preludio		B flat	Op.2 (Rome, 1685), no.5 Ob, C. 76, ff. 5v-6; Ob, D. 255, ff. 7v-8; Ob, E. 400-3, ff. 58-59
8-9				g	Op.2 (Rome, 1685), no.6 Ob, C. 76, ff. 6v-7; Ob, D. 255, ff. 8v-9; Ob, E. 400-3, ff. 60-61
9v-11				F	Op.2 (Rome, 1685), no.7 Ob, C. 76, ff. 7v-8; Ob, D. 255, ff. 9v-10; Ob, E. 400-3, ff. 62-63
11-12				b	Op.2 (Rome, 1685), no.8 Ob, C. 76, ff. 8v-9; Ob, D. 255, ff. 10v-11; Ob, E. 400-3, ff. 64-65
12v-14		Allamanda		f#	Op.2 (Rome, 1685), no.9 Ob, C. 76, ff. 9v-10; Ob, D. 255, ff. 11v-12; Ob, E. 400-3, ff. 66-67
14-15				a	Op.2 (Rome, 1685), no.10 Ob, C. 76, ff. 10v-11; Ob, D. 255, ff. 12v-13; Ob, E. 400-3, ff. 68-69
15-16				E flat	Op.2 (Rome, 1685), no.11 Ob, C. 76, ff. 11v-12; Ob, D. 255, ff. 13v-14; Ob, E. 400-3, ff. 70-71

Ckc, MS 228

Format: oblong quarto, parts.

Date: 1695

Contents: this sonata is unique; no printed edition can be found. The title page reads: 'Sig: Rosiers/ Sonata a 4 [a 3]/ 2 violins/violone con/ Basso Continuo/? g Clerk. At the end of the basso continuo part of the sonata is inscribed 'Sonata a 3 /CR [Carl. Rosier]/1695/ Amsterdam'. [No folio number is given].

Paper: all folios are ruled with seven staves, no marginal ruling

Watermark:

Scribe: Sir John Clerk of Penicuik (1676-1755)⁴

Provenance:

Literature: K. Elliott (ed.), *Musica Scotica: Editions of Early Scottish Music*, IV (Musica Scotica Trust, 2005).

⁴ John Clerk, second baronet of Penicuik was a politician, antiquary, and also an amateur musician; K. Elliott (ed.), *Musica Scotica: Editions of Early Scottish Music*, IV (Musica Scotica Trust, 2005), note 83.

Folio	Composer	Title	Scoring	Key	Other Sources
	[C. Rosier]	Sonata	2vn, b, bc	F	

Ckc, MS 229

Format: oblong quarto, parts

Date: 1696

Contents: the title page reads: 'Sonata a 3 [a 2]/ 2 violins/ basso continuo' in the same hand of MS 228. On top of the each part of the sonata there is a signature 'CR'. At the end of the basso continuo part of the sonata is written: 'Sonata a 2 Violini' /CR [Carl Rosier] /1696 /Amsterdam'. [No folio number is given].

Paper: all folios are ruled with seven staves, no marginal ruling.

Watermark:

Scribe: Sir John Clerk of Penicuik

Provenance:

Literature: K. Elliott (ed.), *Musica Scotica: Editions of Early Scottish Music, IV* (Musica Scotica Trust, 2005).

Folio	Composer	Title	Scoring	Key	Other Sources
	[C. Rosier]	Sonata	2vn, bc	A	

Ckc, MS 244

Format: folio parts

Date: late seventeenth century?

Contents: L.Z.K may be Lotharius Zumbag van Koesfelt who was an organist from 1699 to 1707 in Leiden, Netherlands. [No folio number is given].

Paper: all folios are ruled with twelve staves, no marginal ruling.

Watermark:

Scribe: Sir John Clerk of Penicuik

Provenance:

Literature: K. Elliott (ed.), *Musica Scotica: Editions of Early Scottish Music, IV* (Musica Scotica Trust, 2005).

Folio	Composer	Title	Scoring	Key	Other Sources
	L Z K	Sonata a 3 [a2]	2vn, bc	G	

Ckc, MS 1167

Format: folio, parts

Date: early eighteenth century

Contents: two sonatas by anonymous composers. In the library catalogue, these pieces are attributed to John Jenkins, but they are probably later based on the style. [No folio number is given].

Paper: all folios are ruled with six staves, no marginal ruling.

Watermark:

Scribe: a single, unidentified hand

Provenance:

Folio	Composer	Title	Scoring	Key	Other Sources
		Sonata a 3	2vn, b, bc	D	
		Sonata a 3	2vn, b, bc	G	

DRc, MS Mus. D2

Format: folio parts, ff. D2/1, ii+35+ii (modern pagination 1-70); D2/2, ii+36+ii (modern pagination 1-72); D2/3, ii+28+ii (modern pagination 1-56).

Date: probably copied in the 1670s⁵

Contents: contains mid-seventeenth century music for two stringed instruments and continuo; nos. 1-13 are for two violins, 14-29 for violin and bass viol, and 32 onwards for two bass viols with a continuo or organ part. The numbering applied throughout the collection is a later addition probably inserted shortly before binding.⁶ Several of the flyleaves bear inscriptions: D2/2 'for the honourble Sir. John St. Barbe Bart neare Rumsey in Hampsheere'; D2/3, 'In the Old Jorry below the Church at a barber Mr. Steffken'. St Barbe (1655-1723), a previous owner of Broadlands, was a pupil of Christopher Simpson, to whom Simpson's *Principles of Practical Music* (1665) was dedicated.⁷ Among further inscriptions 'John Freyd 1678' on the end fly of D2/3 was presumably the binder who put the books together in 1678.⁸ These MSS and MSS A27, D4, D5 and D10 formed part of Philip Falle's donation.⁹

Paper: all folios are ruled with twelve or ten staves; marginal rulings on left and right.

Watermarks: various (Arms of Amsterdam; Fleur de lys; Foolscap)¹⁰

⁵ A. Ashbee, R. Thompson and J. Wainwright (compiled), *The Viola da Gamba Society Index of Manuscripts containing Music* (Aldershot, 2008), 54.

⁶ R. Thompson, 'Some Late Jenkins Sources', *John Jenkins and His time*, eds. A. Ashbee and P. Holman (Oxford, 1996), 300.

⁷ B. Crosby, *A Catalogue of Durham Cathedral Music Manuscripts* (Oxford, 1986), 52.

⁸ Thompson (1996), 300-1.

⁹ M. Urquhart, 'Prebendary Philip Falle (1656-1742) and the Durham Bass Viol Manuscript A. 27', *Cheyls* 5 (1973-4), 7-20.

¹⁰ Ashbee (2008), 54-5.

Scribe: a single, unidentified hand

Provenance: Falle collection

Literature: Caudle (1975-6), 69-75; Crosby (1986); Eddy (1989); Thompson (1996), 271-307; P Holman, 'Buxtehude on CD: a tercentenary survey', *EM*, 35 (2007), 385-96.

No	Composer	Title	Scoring	Key	Other Sources
1		Sonata	2vn, bc	g	
5	[N. Matteis]	Sonata M1t23s*	2vn, bc	D	
7	[Balthasar Richardt]	Sonata	2vn, bc	B flat	Hadolmetsch II, c.25, no.2 B-Bc, XY 24.910, no.2, attr.to Zamponi, in A major Rost 63
8	[J.H.Schmelzer]	Sonata	2vn, bc	F	Add. 31423, ff. 216 Hadolmetsch, II.c. 25, no.3 Rost 53
9	[Philip van Wichel]	Sonata	2vn, bc	D	<i>Exercitum Musicum</i> no.6 (Frankfurt, 1660) <i>Fasciculus Dulcedinis</i> , no.3 (Antwerp, 1678) Hadolmetsch II, c.25, no.28
12	[Nathaniel Schnittelbach]	Sonata	2vn, bc	D	Hadolmetsch II, c.25, no.1
13		Sonata Bargemasco	2vn, bc	D	
14	[J.M. Nicolai?]	Sonata N3c4l14	vn, b, bc	d	
20	[H.] Butle[r]	Sonata B5tl2	vn, b, bc	G	DRc, D 5, Sonata 8 DRc, D 10, Sonata 27
21	[W.] Young	Sonata	vn, b, bc	d	DRc, D10, Sonata 30 [anon.] BuxWV Anh.5; Wolfenbüttel MS 34.7.Aug.2, no.36 (attr. to Antonio Bertali)
21	[H]. Butler	Sonata Butler	vn, b, bc	F	DRc, D5, Sonata 1 DRc, D10, Sonata 26 Ob, D. 249, Sonata 16 Hadolmetsch II, c.25, no.13 Ob, C. 71, p. 98 (bv only) Lg, 369 f. 95 (vn only) [anon.] B-Bc, XY 24.910; vn, bv, ff.56v- 57; bc, 51v
22	[J. H. Schmelzer]	Sonata Sm[elzer]	vn, b, bc	G	<i>Duodena Selectarum Sonatorum</i> (Nuremberg, 1659), no.7 Lbl, Add. 31423, f. 227v HADolmetsch II, c.25, no.15 Rost 80
23	[W]. Young	Sonata Young	vn, b, bc	C	Lbl, Add. 31435, f.112v Ob, D. 249, Sonata 18
24		Sonata	vn, b, bc		
25	'Beckern' [D. Becker]	Sonata	vn, bv bc	D	<i>Erster Theil zweystimmiger Sonaten</i> (Hamburg, 1674)
27		Sonata	vn, b, bc	g	

28	[H.] Butle[r] [attributed to Zamponi in D5]	Sonata B[utler]	vn, b, bc	g	DRc, D5, Sonata 3 DRc, D10, Sonata 29 Lgc, G. Mus. 369, ff. 91-90v (vn only) [anon.]
29	Young	Sonata Y[oung]	2vn, bc	D	DRc, D 10, Sonata 31 Ob, D. 249, Sonata 17

* 'Mateis' (i.e. Matteis); here and elsewhere numerals 1-5 substitute five vowels (e.g. 1:a, 2: e and 3: i etc.) for the names.

DRc, MS Mus. D5

Format: folio parts, 12 folios each, pag: 1-24. D5/1, Violin; D5/2, Viola; D5/3, Bass.

Date: late seventeenth century

Contents: contains mid-seventeenth century consort music for two stringed instruments and continuo: some for violin, viola [da gamba], and bass, others for two viola da gamba and bass. Sonatas attributed to Jenkins are not sonatas, but actually his fantasia suites.

'Mss. Collection of Sonatas by H. Butler. & c. 3pth' is inscribed in D5/1.

Paper: all folios are ruled with twelve staves

Watermark: Dutch Lion¹¹

Scribe: a single, unidentified hand

Provenance: Falle collection

Literature: Caudle (1975-6), 69-75; Crosby (1986); Ashbee (2008), 62-3.

No.	Composer	Title	Scoring	Key	Other Sources
1	H. Butler	Sonata a2	vn, b, bc	F	DRc, D2, Sonata 21; DRc, D10, Sonata 26; Ob, D. 249, Sonata 16; Hadolmetsch II, c.25, no.13; Ob, C. 71, p. 98 (b part only)
2		Sonata a2	vn, b, bc	G	
3	Zamponi	Sonata a2		g	DRc, D2, Sonata 28 [attr. to Henry Butler]; DRc, D10, Sonata 29 [anon.]
4		Sonata a2	vn, b, bc	d	
5		Sonata a2	vn, b, bc	a	
8	H. Butler	Sonata a2	vn, b, bc	G	DRc, D2, Sonata 20; DRc, D10, Sonata 27

DRc, MS Mus. D10

Format: folio score, ff. i+59+i (paginated from 1 to 318).

Date: copying started probably from the 1670s¹²

Contents: contains mid-seventeenth century consort music mostly for two bass viols and continuo by John Jenkins, Henry Butler and William Young. This MS was presumably used as a file copy rather than for performance, since staves are too small to read in

¹¹ Ashbee (2008), 62.

¹² Ashbee (2008), 64.

performance. Although the paper type and stave ruling are English in style, attributions such as 'Mr Ditrich Stoeffken' (p. 101), 'Heinrich Butler (p. 212) and 'Singr Wilh: Jonge' (p. 226) suggests that the score might have been copied by a German in the Netherlands or just purchased there.

Paper: all folios are ruled with six staves; marginal rulings on left and right.

Watermark: fleur-de-lys¹³

Provenance: Falle collection

Literature: Caudle (1975-6), 69-75; Crosby (1986); Ashbee (2008), 64-9.

No.	Composer	Title	Scoring	Key	Other Sources
29		Sonata a2	vn, b, bc	g	DRc, D2, Sonata 28 [attr. to Henry Butler]; DRc, D5, Sonata 3 [attr. to Zamponi]
30	[W. Young]	Sonata a2	vn, b, bc	d	DRc, D2, Sonata 21 BuxWV Anh.5; Wolfenbüttel MS 34.7.Aug.2, no.36 [attr. to Antonio Bertali]
31	Young	Sonata a2	vn, b, bc	D	DRc, D2, Sonata 29; Ob, D. 249, Sonata 17

DRc, MS M 200 (formerly M 214)

Format: folio parts, each part (vn 1 & 2), 16pp. 330x208 mm.

Date: early eighteenth century

Contents: this manuscript is a copy of *Duplex genius ... 12 constans symphoniis* for two violins, archiviola, and the basso continuo (1696, Augsburg), and was also published as op.1 in 1701, Amsterdam by Roger.¹⁴

Paper:

Watermark:

Scribe: Hon. Revd Edward Finch, Prebendary of York Minster.¹⁵

Literature: Crosby (1986), 90-1.

Page	Composer	Title	Scoring	Key	Other Sources
2-3(vn 1&2)	J.C. Pez	Sonata 1	2vn, b, bc	B flat	Op.1 (1701), no.1
4-5(vn 1&2)	J.C. Pez	Sonata 2	2vn, b, bc	G	Op.1 (1701), no.2
6-7(vn 1&2)	J.C. Pez	Sonata 3	2vn, b, bc	D	Op.1 (1701), no.3
8-9(vn 1&2)	J.C. Pez	Sonata 4	2vn, b, bc	d	Op.1 (1701), no.7

¹³ Ibid.

¹⁴ E. Roche, 'Pez, Johann Christoph', *New Grove*.

¹⁵ Crosby (1986), 82-3.

10-11(vn 1&2)	J.C. Pez	Sonata 5	2vn, b, bc	c	Op.1 (1701), no.5
12-13(vn 1&2)	J.C. Pez	Sonata 6	2vn, b, bc	g	Op.1 (1701), no.8

Hadolmetsch, MS II. c. 25

Format: folio parts, vn 1, i+50+i (modern foliation 1-49); vn 2, i+43+i (modern foliation 1-43); b, i+38+i (modern foliation 1-38).

Date: probably copied the end of the 1680s (before 1690)¹⁶

Contents: contains mid-seventeenth century works for two stringed instruments and continuo which are related to DRc Mus. D2 and Lbl, Add. 31423. Each part book contains a second layer of works; instrumental material from Italian operas, including works known to have been performed in London around 1710-1714. The bass part-book contains some material in score at the reverse.

Paper: all folios are ruled with fourteen staves.

Watermark: Fleur-de lys (Countermark: IHS, HC)¹⁷

Scribe: several unidentified hands

Literature: Eddy (1989), and review by P. Holman, *Chelys*, 21 (1982), 87-9; Thompson (1996), 271-307; Caudle (1975-6), 69-75; Ashbee (2008), 70-6.

No.	Composer	Title	Scoring	Key	Other Sources
1	Nathaniel Schnittelbach	Sonata	2vn, bc	D	DRc, D.2, Sonata 12
2	Balthasar Richardt	Sonata	2vn, bc	B flat	DRc, D.2, Sonata 7 B-Bc, XY 24.910, no.2; attr. to Zamponi, in A major Rost, 63
3	J. H. Schmelzer	Sonata	2vn, bc	F	DRc, D.2, Sonata 8 Lbl, Add.31423, f. 216 Rost, 53
4	J. Rosenmuller	Sonata 1666	2vn, bc	D	[Unique, not in 1682 publication]
5	J.H. Schmelzer	Sonata	2vn, bc	b	<i>Duodena Selectarum Sonatarum</i> , no.5 (Nuremberg, 1659) Rost, 62
7		Symphonia	2vn, bc	D	
8	[Philip van Wichel]	Symphonia	2vn, bc	G	<i>Fasciculus Dulcedinis</i> , no.2 (Antwerp, 1678) Rost, 81
9	C. H. Abel	Sonata	vn, b, bc	G	Lbl, Add. 31431, f. 230 DRc, D.2, Cuccu. Sonata 19
12		Sonata	vn, b, bc	d	Lbl, Add.31423, f. 229v

¹⁶ Ashbee (2008), 70-1.

¹⁷ Thompson (1996), 290-3.

13	Henry Butler	Sonata	vn, b, bc	F	DRc, D.2, Sonata 21 DRc, D. 5, Sonata 1 DRc, D 10, Sonata 26 Ob, C. 71, p. 98 (bv only) Ob, D. 249, no.16
14	G.H. Schmelzer	Sonata	vn, b, bc	a	Lbl, Add.31423, f.226
15	G.H. Schmelzer	Sonata	vn, b, bc	G	<i>Duodena Selectarum Sonatarum</i> , no.7 (Nuremberg, 1659) Lbl, Add.31423, f. 227v DRc, D.2, Sonata 22 Rost, 80
16		Sonata	2vn, bc	D	
18		Sonata	2vn, bc	G	
19		Sonata	2vn, bc	E flat	
20	[A. Bertali]	Sonata	2vn, bc	a	Ob, C.80, no.3 Rost, 88
21	Balthasar Richardt	Sonata	2vn, bc	E	Lbl, Add.31423, f.216v
22		Sonata	2vn, bc	a	Rost, 15 <i>Exercitum Musicum</i> no.11
23	[B. Richardt?]	Sonata	2vn, bc	a	
24		Sonata	2vn, bc		Rost, 51
25	[Balthasar Richardt ?]	Sonata	2vn, bc	D	Lbl, Add. f.233v
27		Sonata	2vn, bc		
28	[Philip van Wichel]		2vn, bc	D	<i>Exercitum Musicum</i> no.6 (Frankfurt, 1660) <i>Fasciculus Dulcedinis</i> , no.3 (Antwerp, 1678) DRc, D2, Sonata 9
29	[B. Richardt?]	Sonata		e	Lbl, Add.31423, f.218v
30	[A. Bertali]	Sonata			
31	J.H. Schmelzer	Sonata		d	Lbl, Add.31423, f.222v
32	[J. M. Nicolai]	Sonata		C	Lbl, Add.31423, f. 221v
33	[Ph. van Wichel]	Sonata		d	<i>Fasciculus Dulcedinis</i> , no.4 (Antwerp, 1678) Lbl, Add.31423, f. 219v

Lbl, Add. MS 22099

Format: folio score, ff. vi+92.

Date: early eighteenth century

Contents: a collection of keyboard music and songs by John Weldon, John Blow, Orlando Gibbons, Henry Aldrich and others.

Paper: all folios are ruled with sixteen staves; marginal rulings on left and right.

Watermark:

Scribe:

Folio	Composer	Title	Scoring	Key	Other Sources
2	[Henry Purcell]	Sonata 12	2vn, b, bc	D	<i>Sonnatas of III Parts</i> (1683), no.12 R.M.20.h.9, ff. 55v-2; Och, Mus 1174, ff. 42v-46; Och, Mus. 39, ff.76-81
3	[Corelli?]	[Sonata?]			

Lbl, Add. MS 39565-39567, 30839

Format: oblong quarto parts, ff. ii+81(vn 1), i+81(ten), ii+81(bass).

Date: the seventeenth and eighteenth century

Contents: incidental music for wind instruments (chiefly flutes) and strings; many works by James Paisible and some pieces by Gottfried Finger, Thomas Morgan and Clerk [Jeremiah Clarke?].

Paper: all folios are ruled with six staves; marginal rulings on left and right.

Watermark:

Scribe:

Provenance: bookplate of William H. Cummings

Folio	Composer	Title	Scoring	Key	Other Sources
51v-2	[Henry Purcell]	Sonata 12	2vn, b, bc	D	<i>Sonnatas of III Parts</i> (1683), no.12 Add. 22099, f.2; R.M.20.h.9, ff. 55v-2; Och, Mus 1174, ff. 42v-46; Och, Mus. 39, ff.76-81
52v-3	[Corelli?]	[Sonata?]			

Lbl, Add. MS 30930

Format: folio score, ff. ii+72.

Date: copying began in 1680

Contents: sacred vocal music, and various kinds of instrumental music such as fantasias, sonatas and devotional songs for three, four and five voices and continuo.

Paper: all folios are ruled with sixteen staves; marginal rulings on left and right.

Watermark: Angoumois Fleur-De Lys (Countermark: IHS/ET), Thompson's XLII.¹⁸

Scribe: Henry Purcell (autograph).

Provenance: bearing the bookplate of the Rev. John Parker and Edmund T. Warren-Horne, subsequently Marshall Collection.

Literature: Searle (1985), 67-87; Shay & Thompson (2000), 84-125; Thompson (1988), 89, 144-147, 288-89.

¹⁸ R. Thompson, 'English Music Manuscripts and the Fine Paper Trade 1648-1688', PhD thesis (London University, 1988), 8, 288-9.

Folio	Composer	Title	Scoring	Key	Other Sources
43v	[Henry Purcell]	Sonnata's [1]	2vn, b, bc	b	Z 802 <i>Sonatas of Four Parts</i> (1697), no.1 Ob, E. 400-3, no.42, pp. 86-87 Ob, D. 254, f. 26v J-Tn N2/15, no. 32
41v	[Henry Purcell]	Sonnata [2]	2vn, b, bc	E flat	Z 803 <i>Sonatas of Four Parts</i> (1697), no.2 Add. 63237, f. 14v (vn 1 only) Ob, D. 254, f. 25v Ob, E. 400-3, no.41, pp. 84-85
39v	[Henry Purcell]	Sonnata [3]	2vn, b, bc	a	Z 804 <i>Sonatas of Four Parts</i> (1697), no.3 Add. 63237, f. 16v (vn 1 only) Ob, D. 254, f. 27v Ob, E. 400-3, no.41, pp. 88-89 J-Tn N2/15, no. 34
37v	[Henry Purcell]	Sonnata [9]	2vn, b, bc	F	Z 810 <i>Sonatas of Four Parts</i> (1697), no.9 Och, 3, ff.47-49 Och 620, pp.87-89 Y, M571/1-4(s) Y, MS 24(s), pp.9-16 CH MS Cap. VI/I/I, p.1 Cfm 652, ff. 42-37 US-Cu 959, no.32 Us-Lauc, *M401. P98s no. 2 (bass part) J-Tn, N2/15, no. 40
35v	[Henry Purcell]	Sonnata [7]	2vn, b, bc	C	Z 808 <i>Sonatas of Four Parts</i> (1697), no.7 Och 3, ff. 49v-51 J-Tn N2/15, no. 39
34	[Henry Purcell]	Sonnata [8]	2vn, b, bc	g	Z 809 <i>Sonatas of Four Parts</i> (1697), no.8 Och 3, ff. 51v-53
31	[Henry Purcell]	Sonnata [10]	2vn, b, bc	D	Z 811 <i>Sonatas of Four Parts</i> (1697), no.10 Och 620, pp. 23-28 J-Tn N2/15, no. 38

Lbl, Add. MS 31423*Format:* folio parts, ff. 263.*Date:* c.1680¹⁹

Contents: consists of six different sets of part books. The first set (ff. 1-75) contains mostly English fantasias, and airs by Alfonso Ferrabosco, Thomas Brewer, John Withy, William Child, and Richard Mico, followed by fantasia suites for four strings with a basso continuo for organ by [John Jenkins?]²⁰; after the sonatas below, the compositions [fantasia suites] for 'Two trebles and a Basse to the organ' (ff. 154-171v), and the music for four viols (ff. 6-62v, 172, 215) by J. Jenkins comprises the rest of the collection.

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: Foolscap, Thompsons's XXXII; Amsterdam, Thompson's XLVI.²¹

Scribe: one of the members of the North family?

Provenance: North Collection, subsequently Marshall collection.²²

Literature: Thompson (Oxford, 1996), 271-307; Thompson (1988), 325-66; Ashbee (2008), 77-94.

Folio	Composer	Title	Scoring	Key	Other Sources
216 235 254	[J.H.] S[ch]meltzer	Sonata/ A 2 violini/	2vn, bc	F	DRc, D.2, Sonata 8 HAdolmetsch II. c. 25, no. 3 Rost, 53
216v-7 235v-6 254v	Balthasar Richardt	Sonata	2vn, bc	E	HAdolmetsch II. c. 25, no. 21
217v-8 236v-7 255		Sonata	2vn, bc	a	HAdolmetsch II. c. 25, no. 23
218v-9 237v-8 255v		Sonata	2vn, bc	e	HAdolmetsch II. c. 25, no. 29
219v-20 238v-9 256	[Ph. van Wichel]	Sonata/ A violino e viola	vn, b, bc	d	<i>Fasciculus Dulcedinis</i> (Antwerp, 1678), no.4 HAdolmetsch II. c. 25, no. 33
221v-2 240v-1 257	[J. M. Nicolai]	Sonata/ A violino e viola	vn, b, bc	C	HAdolmetsch II. c. 25, no. 32 Rost, 73
222v-3 241v-2 257v	[J.H.] S[ch]meltzer	Sonata/ A violino e viola	vn, b, bc	d	HAdolmetsch II. c. 25, no. 31
226-7 245-6 258v	[J.H.] S[ch]meltzer	Sonata/ A violino e viola	vn, b, bc	a	HAdolmetsch II. c. 25, no. 14

¹⁹ Thompson (1996), 294.

²⁰ Hughes-Hughes (1909), 275.

²¹ Thompson (1988), 8, 325-9.

²² The Marshall collection includes GB-Lbl, Add. 31384-31823; see A. Searle's article mentioned above.

227v-8 246v-7 259v-60	[J.H.] S[ch]meltzer	Sonata/ A violino e viola	vn, b, bc	G	<i>Duodena Selectarum Sonatarum</i> (Nuremberg, 1659), no.7 HAdolmetsch II. c. 25, no. 15 DRc, D.2, Sonata 22 Rost, 80
228v-9 247v-8 260v		Simphonia/ A violino e viola	vn, b, bc	e	HAdolmetsch II. c. 25, no. 11
229v-30 248v-9 261		Sonata/ A violino e viola	vn, b, bc	d	
230-1 249-50 261v-2	[C.H. Abel]	Sonata/ A violino e viola	vn, b, bc	G	DRc, D.2, Sonata 19
231v-2 250v-1 262v		Simphonia/ A violino e viola	vn, b, bc	D	HAdolmetsch II. c. 25, no. 10
232v-3v 251v-2 262v [incomplete]		A 2 violini	2vn, bc	D	
233v-4 252v-3 263		Sonata/ A 2 violini	2vn, bc	D	HAdolmetsch II. c. 25, no. 25

Lbl, Add. MS 31431

Format: oblong quarto, parts (vn1 & 2; bass part is missing), ff. i+96.

Date: 1680

Contents: various English consort music of three parts, including William Lawes's 'Royall Consort' (ff. 2-29), nos. 1- 66: the title pages imply that there must have been more tenor parts. No. 67 to no. 90 is M. Locke's 'The Broken Consort' (ff. 29v-41). Nos. 95-133 is J. Jenkins's ayres for two trebles and continuo (ff. 45v-57). Nos. 134-144 are eleven pieces forming two [suites] by [Christopher Gibbons] (ff. 60v-62): no.134 is headed 'sonata'. No. 145, 'An excellent curtain tune' by Mr. Lock's' (f. 62v), is found in *Rare Theatrical*. After twenty-two Italian trio sonatas below, '20 lessons of Mr. Matthew Locke for 2 parts treble and bass' follow in the first treble book while 'Mr. Jenkins his Lira consort....for 3 parts' (ff. 91-96v) in the second treble book.

Paper: all folios are ruled with twelve staves; marginal rulings on left and right.

Watermark: Fleur-De Lys, Thompson's XXXIII.²³

Scribe: a professional scribe hired by Roberts?

Provenance: belonged to Sir Gabriel Roberts in 1680.

Literature: Thompson (1988), 367-80; 431-43; Ashbee (2008), 104-11.

²³ Thompson (1988), 8, 367-80, 436-43

No. (Folio)	Composer	Title	Scoring	Key	Other Sources
91-2 (41v-3)	Sig ^r : Mauritio Cazzati	[Sonata]	2vn, b, bc	C	Op.18 (1656), no. 12, 'La Strozza' Ob, C. 80, no.7 Rost, 42
93-4 (43v-5)		[Sonata]	2vn, b, bc	d	Op.18, no.9, 'La Martinenga' Ob, C. 80, no.4 Rost, 77
146 (63v-4)		22 [Italian] Sonata's [begin] the first Sonata	2vn, b, bc	B flat	
147 (64v-5)	[G.B.Vitali]	2 nd Sonata	2vn, b, bc	a	Op.5 (1669), no.5, 'La Graziani'
148 (65v-6)	[M. Cazzati]	3 rd Sonata	2vn, b, bc	A	Op.18, no.8, 'La Canossa' Ob, C. 80, no.12 Rost, 152
149 (66v-7)	[M. Cazzati]	4 th Sonata	2vn, b, bc	c	Op.18, no. 7, 'La Rossella' Ob, C. 80, no.9 Rost, 65
150 (67v-8)	[M. Cazzati]	5 Sonata	2vn, b, bc	d	Op.18, no.9, 'La Martinenga' Ob, C. 80, no.4 Rost, 77
151 (68v-9)	[M. Cazzati]	6 Sonata	2vn, b, bc	d	Op.18, no.3, 'La Bulgarina'
152 (69v- 70)	[M. Cazzati]	7 Sonata	2vn, b, bc	e	Op.18, no.4, 'La Calcagnina' Ob, C. 80, no.13 Rost, 56
153 (70v-1)	[Isaac] Blackwell	Sonata [inserted]	2vn, b, bc	A flat	
154 (71v-2)		8 Sonata	2vn, b, bc	f	
155 (72v-3)	[L.Colista]	Sonata 9	2vn, b, bc	C	Add.33236 ff.25v-26v (no.8) Ob, D.256 (no.7) I-Tn, Ms. Giodarno 15, ff. 29-32v W-K, no.10
156 (73v-4)		10 Sonata	2vn, b, bc	d	
157 (74v-5)		11 Sonata	2vn, b, bc	d	
158 (75v-6)	[M. Cazzati]	12 Sonata	2vn, b, bc	g	Op.18, no.2, 'La Varana' Ob, C. 80 (no.10) Rost, 137
159 (76v- 7v)	[G. Legrenzi]	13 Sonata	2vn, b, bc	G	Op.2 (1655), no.16, 'La Marina'
160 (78r-9)	[L.Colista]	14 Sonata	2vn, b, bc	d	W-K, no.32

161 (79v-80)	[G. B. Vitali]	15 Sonata	2vn, b, bc	B flat	Ob, D.257 (no.4) Op.2 (1667), no.4
162 (80v-1)	[G. B. Vitali]	16 Sonata	2vn, b, bc	d	Op.5, no.3, 'La Masdoni'
163 (81v-2)	[G. B. Vitali]	17 Sonata	2vn, b, bc	A flat	Ob, D.257 (no.8) Op.2, no.8
164 (82v-3)		18 Sonata	2vn, b, bc	a	
165 (83v-4)		19 Sonata	2vn, b, bc	d	
166 (84v-5)		20 Sonata	2vn, b, bc	g	
167 (85v-7)		21 Sonata	2vn, b, bc	d	
168 (87v)		22 Sonata	2vn, b, bc	d	

* Two sonatas, each divided into two parts by the copyist.

Lbl, Add. MS 31435

Format: oblong quarto parts, ff. 122

Date: after 1679²⁴

Contents: three sets of part-books. The first set contains twenty-four of Matthew Locke's 'The first Part of the Broken Consort' (ff.2, 19, 35, 52) and twelve similar works of Christopher Gibbons (ff. 12v, 29v, 46v, 63v); the second includes fantasias only from Locke's 'Consort of Four Parts'. Fantasias for the first section for two trebles and bass have a duplicate bass part for the organ, but without the figuring.²⁵ Henry Purcell's second three-part fantasia has been added on the unused verso in the first set (ff. 17v, 34v, 51v, 68v)²⁶; the autograph of this is in Add. 30930 (f. 70, reversed).

Four sonatas for violin and viola or lute by Lelio Colista and anonymous composers are written in the bass clef and figured; only the melodic bass part survives though there is no doubt that the original set included a harmonic bass part.²⁷ The first two sets bear inscriptions such as 'All the Fanta: in this book of Mr Locks I exa[mined] by Mr Purcells Score Book'. The inscription 'Cazz[ati] on f. 69r (set 2) shows that music by Cazzati circulated in the late seventeenth-century England.

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: fleur-de-lys (countermark: Jean Monédière)²⁸

Scribe: a single unidentified hand for sets 1 and 2; the same hand as the principal hand of Add. MS 31423 for the set 3.²⁹

Provenance: North Collection, subsequently Marshall collection.

²⁴ Shay and Thompson (2000), 112.

²⁵ Hughes-Hughes (1909), 177.

²⁶ Shay and Thompson (2000), 112.

²⁷ A. Ashbee (2008), 112-6.

²⁸ Ibid., 112.

²⁹ Ibid., 112-4.

Literature: Thompson (1988), 367-80; Thompson (1996), 271-307; Shay & Thompson (2000), 112; Wessely-Kropik (1961), 117; Ashbee (2008), 113-6.

Folio	Composer	Title	Scoring	Key	Other Sources
111		A. violino e viola			
111v-2	del Sig ^f Lelio Colista	Sinfonia.	vn, b, bc	C	W.K, no. 42
112v	[William Young]		vn, b, bc	C	
112v-3		Sonata		g	
113v					
113v-4	[Lelio Colista]	[Sonata]	vn, b, bc	D [g?]	W.K, no. 45
114v-5v	[Lelio Colista]	Sonata. Allegro	vn, b, bc	c	W.K, no. 46
115v-6v	[Lelio Colista]	Sonata. Adagio	vn, b, bc	b	W.K, no. 43
117	[Blank]				
117v-8v		Sonata		C	

Lbl, Add. MS 31436

Format: folio parts, ff. 210.

Date: late seventeenth century³⁰

Contents: the opening section contains three 'Fantazie à 3' (two trebles and bass) by Matthew Locke, each consisting of Fantasia, Courante, Air, and Saraband (ff. 1, 5, 9-12). Fancies for three strings with a bass (partly figured) for harpsichord (ff. 13-100v) follow. One set of twelve pieces, named after the twelve months of the year, attributed to '[John] Hingeston' in pencil, though they are actually Christopher Simpson's, and another set of twelve pieces (Fantazie [Fancy], Ayre [Air], Galliard) named after the four seasons by [Christopher Simpson] occupy the next section. There are also a collection of fancies and airs for three bass viols by John Hingeston (ff. 101-117), and instrumental parts of anonymous 'Aria's (ff. 118-149v). Separate manuscripts are subsequently bound together in part-books.

Paper: all folios are ruled with ten staves; marginal rulings on left and right (P)

³⁰ Ibid. 117-22.

Watermark: Dutch Lion (set 5 in which Italian sonatas are included)³¹

Scribe: the same hand as the principal copyist of Add. 31423 and one of his assistants.³²

Provenance: North collection, subsequently Marshall collection.

Literature: Allsop (1989), 34-44; Wessely-Kropik (1961), 117; Ashbee (2008), 117-124.

Folio	Composer	Title	Scoring	Key	Other Sources
151 no vn 2 190	del. Sig. Romano [L. Colista?]*	1. Sonata	2vn, bc	c	<i>Scielta delle Suonate</i> (1680), no.10 B-Bc, XY 24.910, no.4 W.K, no. 38
151v-2 no vn 2 190v-1	del Sig. Giovanni Francalanza	2. Sonata. Adagio	2vn, bc	C	<i>Scielta delle Suonate</i> (1680), no.2
152v-3 no vn 2 191v-2	del. Sig. Gio. maria Bononcini	Sonata Allegro. 3.	2vn,b, bc	B flat	<i>Scielta delle Suonate</i> , (1680), no.7 Add. 64965, ff. 50-1 Ob, D.254 (no.9) Ob, E.400-3 (no.10) Dart, m.26
153v-4 172v-3 192v-3	del. Sig. Alessandro Stradella	Sonata. 4	2vn, bc	D	Ob, D. 190, ff.61-4v [mvts, 2 and 3 reversed] <i>Scielta delle Suonate</i> (1680), no.6
154v-5 173v-4 193v-4	[G.B. Vitali]	5. Sonata. Vivace	2vn, bc	g	Op.9 (1684), no.6
155v-6 174v-5 194v-5	del. Sig. Giovanni Appiano	Sonata. Grave. 6	2vn, bc	A	<i>Scielta delle Suonate</i> (1680), no.8
156v-7 175v-6 195v-6	del. Sig. Giacinto Pistolo[zzi]	Sonata. Adagio. 7	2vn, bc	d	<i>Scielta delle Suonate</i> (1680), no.12
157v-8 176v-7 196v-7	del. Sig. Venetiano [G.M.Bonon cini]	Sonata. 8	2vn, bc	G	Op.1, <i>Primi frutti del giardino</i> (1666), no.2 <i>Scielta delle Suonate</i> (1680), no.11
158v-9 177v-8 197v-8	del. Sig. Petronio Franceschini	Sonata. Grave. 9	2vn, bc	G	<i>Scielta delle Suonate</i> (1680), no.3
159v- 60 178v-9 198v-9	del. Sig. Pietro degli Antonij	Sonata. Largo. 10	2vn, bc	a	<i>Scielta delle Suonate</i> (1680), no.5
160v-1 179v- 80 199v- 200	del. Sig. N.N. Romano	Sonata. 11	2vn, bc	A	<i>Scielta delle Suonate</i> (1680), no.9 Rost, 93

³¹ Ibid., 118.

³² Ashbee (2008), 117.

161v-2 180v-1 200v-1	[G.B. Vitali]	Sonata. Adagio. 12	2vn, bc	c	Op. 9 (1684), no.2
162v-3v 181v-2v 201v-2v	del. Sig. Andrea Grossi	Sonata. 13	2vn, bc	B flat	<i>Scielta delle Suonate</i> (1680), no.4
164-5 183-4 203-4	[G.B. Vitali]	Sonata 14	2vn, bc	e	Op. 9, no.5 (1684)
165-6 184-5 204-5	[G.B. Vitali]	Sonata. Largo. 15	2vn, bc	C	Op. 9, no.4 (1684)
166v-7 185v-6 205v-6	[G.B. Vitali]	Soggetto contrario riverso/ Sonata. Vivace. 16	2vn, bc	C	Op. 9, no.12 (1684)
167v-8 186v-7 206v-7	[G.B. Vitali]	Sonata. Largo. 17	2vn, bc	D	Op. 9, no.7 (1684)
168v-9 187v-8 207v-8	[G.B. Vitali]	Sonata Vivace. 18	2vn, bc	D	Ob, D. 260, ff.7v-12v Op. 9, no.11 (1684)
169v-70 188v-9 208v-9	[G.B. Vitali]	Sonata Grave. 19	2vn, bc	B flat	Op. 9, no.8 (1684)
170v-1v 189v 209v-10v	[G.B. Vitali]	Sonata. Grave. 20	2vn, bc	B flat	Op. 9, no.3 (1684)

* According to Allsop (1989:43), there is no evidence that this piece is by Colista.

Lbl, Add. MS 31437

Format: Folio score or parts, ff. 210.

Date: second half of the seventeenth century³³

Contents: the first section contains English anthems (ff. 1-19), and Latin motets (ff. 20-28) for three voices by Matthew Locke in autograph; f.1 reads 'This manuscript is an original of Matthew Lock, and contains many of his own productions which were given by himself to the Musick School- Phil[ip]: Hayes' [1738-1797]. The score of Italian motets (ff. 29-43) in the hand of Locke follows.³⁴

Paper: not drawn with a rastrum but with a straight-edge, one line at a time;³⁵ ruled with ten staves.

³³ Hughes-Hughes (1909), 37 (Vol. I).

³⁴ On f. 29, 'This Musick Book is in the hand writing of Mr. Mathew Lock and seems to have...?'

³⁵ Thompson (1988), 391, 117-8,108

Watermark: seven- pointed foolscap (ff. 1-19), Thompson's XXV; Lamb, 'Filigranes de l'Angoumois'(ff. 29-43), Thompson's XVII.³⁶

Scribe: several hands

Provenance: Marshall Collection

Folio	Composer	Title	Scoring	Key	Other Sources
44-v 46-v 48-v 50-1	Disners [Gehard Diesineer]	Sonata	2vn, b, bc	g	
45 47 49 51	Disners [Gehard Diesineer]	[Sonata]	2vn, b, bc	D	

Lbl, Add. MS 33236

Format: folio score, ff. 73.

Date: late seventeenth century³⁷

Contents: twelve suites in two parts by Matthew Locke (ff. 3-11) open the manuscript. It also has some of Purcell's fantasias or pavans (ff. 60-1), followed by a sonata in G minor attributed to 'Mons'. Baptiste' which suggests that the copyist confused Giovanni Battista Draghi with the French composer, Jean Baptist Lully. Draghi's name is given as 'Senior Baptiste' in some copies of his Cecilian ode so it is possible that this was probably how Draghi was normally referred to. 'The Little Consort' of three parts by Matthew Locke, which has only three movements, is on f. 63. After J. Blow's ground in G minor for two violins and bass (63v-4), symphony for two flutes and bass (64v), Purcell's four three-part fantasias (ff. 65v-7), his dialogue (f. 67v-9v), and fragments of vocal works with figured bass (ff. 70, 71, 71v) follow. Purcell's three fantasias correspond closely with the autograph Add. 30930, and seem to have been transcribed from it.³⁸

Paper: folios are ruled with fourteen staves (ff.3-12; 70-73), sixteen staves (13-59), and fifteen staves (60 69); marginal rulings on left and right; each folio is now mounted individually.

Watermark: Bend, Thompson's LI with factor's initials 'AJ' (Countermark: ET).³⁹

Scribe: a single, unidentified hand

Provenance: the manuscript was purchased by Hamilton, Jun[nior] in 1829, and presented to the Musical Antiquarian Society with the remainder to the British Museum in 1845 by

³⁶ Ibid. 391-4.

³⁷ Ibid. 444.

³⁸ Shay & Thompson (2000), 110, 112

³⁹ Thompson (1988), 90, 444-57.

Vincent Novello; 'Bequeathed by Vincent Novello, 21 March, 1887 to the British Library' (on the front folio).

Literature: Thompson (1988), 367-80; Shay and Thompson (2000); Allsop (1989), 34-44; Wessely-Kropik (1961), 113-8.

Folio	Composer	Title	Scoring	Key	Other Sources
13-4v	[Lelio Colista]	Sympho: 1	2vn, b, bc	g	Ob, D. 256 (no.1) Ob, E.400-3 (no.1) I-Tn, Ms. Giordano 15, ff. 88-93v (attr. 'Ambrogio Lonati') J-Tn N2/15, no. 19 W -K, no.34 A6
14v-6		Symphonia 2 ^a	2vn, b, bc	A	Ob, D. 256 (no.2) Ob, E.400-3 (no.4) Och, MS 1126, f.4 I-Tn, Ms. Giordano 15, ff.16v-21 (<i>'Simfonia'</i>) J-Tn N2/15, no. 21 W -K, no.22
16v-8		Symph: 3	2vn, b, bc	A	Ob, D. 256 (no.3) Ob, E.400-3 (no.7) J-Tn N2/15, no. 14 W -K, no.23 A 3
18-20		Symphonia 4 ^a	2vn, b, bc	D	Ob, D. 256 (no.4) Ob, E.400-3 (no.3) J-Tn N2/15, no. 13 US-Cu, no.25 W -K, no.20 A 4
20v-2		Symph: 5	2vn, b, bc	C	Ob, D. 256 (no.5) Ob, E.400-3 (no.6) W -K, no.11 A 8
22v-4		Symphon: 6	2vn, b, bc	g	Ob, D. 256 (no.6) Ob, E.400-3 (no.5) W -K, no.35 A 2
24v-5		Symphonia 7	2vn, b, bc	G	Ob, D. 256 (no. 8) W -K, no.15
25v- 6v		Symph: 8	2vn, b, bc	C	Ob, D. 256 (no.7) Add.31431, ff.72v-3 W -K, no.10
26v-8		Symphonia 9 ^a	2vn, b, bc	g	Ob, D. 256 (no.9) Ob, E.400-3 (no.8) J-Tn N2/15, no. 24 W -K, no.36 A1

28-30		Symphonia 10/ finis Lelicolista	2vn, b, bc	d	Ob, D. 256 (no.10) Ob, E.400-3 (no.2) J-Tn, N2/15, no. 20 W -K, no.33* A 2
30v-2	Corelli op.1	Sonata Prima/ Sonate 12: Archangelo Corelli, scored from the printed copy Op.1 (f. 30)	2vn, vc, bc	F	Op.1, no.1 (Rome, 1681) Ob, C. 75, ff.1-1v Ob, E.400-3, pp.20-21 DRc, M69 (no.1) Us-Cu, MS 959, no.1 J-Tn, N2/15, no. 1
32-3v		Sonata Seconda	2vn, b, bc	e	Op.1, no.2 (Rome, 1681) Ob, C. 62, f.15v (vn 2 only) Ob, C.75, 2-2v Ob, E.400-3, pp.22-23 Us-Cu, MS 959, no.2 J-Tn, N2/15, no. 2
33v- 5v		Sonata Terza	2vn, b, bc	A	Op.1, no.3 (Rome, 1681) Ob, C. 62, f.16v (vn 2 only) Ob, C.75, ff.3-3v Ob, E.400-3, pp.24-27 Us-Cu, MS 959, no.3 J-Tn, N2/15, no. 3
35v- 6v		Sonata Quarta	2vn, b, bc	a	Op.1, no.4 (Rome, 1681) Ob, C. 62, f.17v (vn 2 only) Ob, C.75, ff.4-4v Ob, E.400-3, pp.28-29 Us-Cu, MS 959, no.4 J-Tn, N2/15, no. 4
37- 38v		Sonata 5	2vn, b, bc	B flat	Op.1, no.5 (Rome, 1681) Ob, C. 62, f.18v (vn 2 only) Ob, C.75, ff.5-5v Ob, E.400-3, pp.30-31 Us-Cu, MS 959, no.5 J-Tn, N2/15, no. 5
38v- 40		Sonata Sesta	2vn, b, bc	b	Op.1, no.6 (Rome, 1681) Ob, C. 62, f.19v (vn 2 only) Ob, C.75, ff.6-6v Ob, E.400-3, pp.32-33 Us-Cu, MS 959, no.6 J-Tn, N2/15, no. 6

40v-1v		Sonata 7 ^a	2vn, b, bc	C	Op.1, no.7 (Rome, 1681) Ob, C. 62, f.20v (vn 2 only) Ob, C.75, ff.7-7v Ob, E.400-3, pp.34-35 Us-Cu, MS 959, no.7 J-Tn, N2/15, no. 7
42-3		Sonata 8	2vn, b, bc	c	Op.1, no.8 (Rome, 1681) Ob, C. 62, f.21v (vn 2 only) Ob, C.75, ff.8-8v Ob, E.400-3, pp.36-37 Us-Cu, MS 959, no.8 J-Tn, N2/15, no. 8
43		Sonata Nona	2vn, b, bc	G	Op.1, no.9 (Rome, 1681) Ob, C. 62, f.22v (vn 2 only) Ob, C.75, ff.9-9v Ob, E.400-3, pp.38-39 Us-Cu, MS 959, no.9 J-Tn, N2/15, no. 9
45-6v		Sonata Decima	2vn, b, bc	g	Op.1, no.10 (Rome, 1681) Ob, C. 62, f.23v (vn 2 only) Ob, C.75, ff.10-10v Ob, E.400-3, pp.40-41 Us-Cu, MS 959, no.10 J-Tn, N2/15, no. 10
46v-8		Sonata Undecima	2vn, b, bc	d	Op.1, no.11 (Rome, 1681) Ob, C. 62, f.24v (vn 2 only) Ob, C.75, ff.11-11v Ob, E.400-3, pp.42-43 Us-Cu, MS 959, no.11 J-Tn, N2/15, no. 11
48-50	Arc. Corelli	Sonata Duodecima/finis Archangelo Corelli	2vn, b, bc	D	Op.1, no.12 (Rome, 1681) Ob, C. 62, f.25v (vn 2 only) Ob, C.75, ff.12-12v Ob, E.400-3, pp.44-45 Us-Cu, MS 959, no.12 J-Tn, N2/15, no. 12
50v-2	Carlo Ruggiero	Sonata	2vn, b, bc	d	Ob, D. 254, ff.53v-54 Ob, E.400-3, pp.74-75
52-3	Lelio Colista	Sonata/Fine/ Lelio Colista	2vn, b, bc	G	Ob, E.400-3 (no.9) Och, 1126, f. 5 J-Tn, N2/15, no. 25 W-K, no.16
53v-5	J Blow	Sonata	2vn, b, bc	A	Ob, D.254, ff.54v-55 Ob, E.400-3, pp.76-77 R.M. 20.h.9, ff.108-105

55-6	[John Blow?]	Sonata	2vn, b, bc	G	Ob, D.254 (no.3), ff.22v-23 Ob, E.400-3, pp.78-79 Us-Cu, MS 959, no.24 J-T,n, N2/15, no. 29
56v-8	Arcangelo Corelli	Sonata [not from the printed copy]	2vn, b, bc	A	Ob, D. 254 (no.4), ff.56v-57 Ob, D. 249, f. 172, entitled 'La Rospa' Ob, E.400-3, pp.80-81 B-Bc, XY 24.910, no.3 Us-Cu, MS 955, no.20, attr. to 'L. Calista' J-Tn, N2/15, no. 30 Marx (1980), Anh.16, 237-8
58-9v	Arcangelo Corelli	Sonata/ not printed/Finis Arc. Corelli'	2vn, b, bc	A	Ob, D. 254 (no.5), ff.58-59v Ob, E.400-3, pp.82-83 Us-Cu, MS 959, no.19 J-Tn, N2/15, no. 31 Marx (1980), WoO 5, 218-20
61	Mons ^r Baptiste [G.B. Draghi]	Sonata in Gamut b	2vn, b	g	

* W.K, no. 33 may not be the work of Colsita.⁴⁰

Lbl, Add. 49599

Format: folio parts, ff. i+122.

Date: early eighteenth century

Contents: mostly sonatas for various combinations of trumpets, oboes and strings. The composers shown here are J. Barrett (ff. 1-8v), G. M. Bononcini (ff. 29-36v), C. 'Du Par'[Dieupart] (ff. 88-93, 102-108v), G. Finger (ff. 9-13v, 14-22, 23-28v, 37-42v, 43-47v, 48-52v, 69-80v; 'Chacone': ff. 116-121), J. 'Peasable' [Paisible] (ff. 61-68v), and D. Purcell (ff. 53-60, 81-87, 94-101v). There are title pages with numbers (nos. 1-17), which explain the scorings and composers. 'RECUEIL DE SYNPHONIE DE PLUSIEURS MAISTRES' (f.i). The binding is contermprorary paneled gilt-tooled brown calf portfolio with green stirngs, now preserved separately as f.i.

Paper: all folios are ruled twelve staves; marginal rulings on left and right.

Watermark: IV, HP or DS on some leaves and on some leaves and a Strasburg bend and lily, resembling Heawood 156-7 but differing slightly.⁴¹

Scribe: same hand as B-Bc 25674

Provenance: belonged to Raymond Russell

Literature: A. W. Marshall, 'The Chamber music of Godfrey Finger', *The Consort*, 26

⁴⁰ Allsop (1989), 43.

⁴¹

(1970), 423-32; Rawson (2000), 363-4; P. Holman, 'The Trumpet Sonata in England, *EM*, 4 (1976), 424-29.

Folio	Composer	Title	Scoring	Key	Other Sources
9-13v	[Gottfried] mr Finger	Sonata	tpt, ob, bc	C	
43-47v	[Gottfried] mr Finger	Sonata	2 vn/ob, bc	B flat	
48-52v	[Gottfried] mr Finger	Sonata	tpt*, vn, bc	C	

*The title-page specifies oboe, but the part looks originally for trumpet since it confines natural notes of trumpet playing.

Lbl, Add. MS 64965

Format: folio score, ff. i+101.

Date: c.1710

Contents: contains miscellaneous pieces, extracts from pieces, and a short treatise; many sonatas by J.C. Pepusch and his 'Some generall Rules of Composition, & for playing a through bass on the harpsichord' (ff.74v-75). It includes works by British and Irish (Beck, Morgan) composers, foreign ones who were active in England around 1700 (Finger, Pepusch, Visconti), Italians who were working in Germany (Steffani, Torelli), other Italian composers who stayed in their own lands before 1700 (Bononcini, Caldara, Colombani, Antonio Haym, Marino, Montanari), and Dietrich Becker.⁴² The inscription is written on f.1v: [J.W.] Dodd (1760-1818), of Dean's Yard, Westminster Abbey/ A very curious & choice selection with some excellent pieces for through Bass/Dr, Pepusch./ Musick of two, three, four, five and six parts, by Severall authors/ & likewise Some Generall Rules of Composition, & for playing a through bass on the harpsichord/ by Dr. Pepusch.

Paper: all folios are ruled with thirty-two staves (four staves bounded together); marginal rulings on left and right.

Watermark: similar to arms of Amsterdam?

Binding: contemporary full binding of brown leather, blind tooled, repaired in 1951 (f.i).

Scribe: Peter Holman is currently investigating the possibility that the hand of this MS is that of Pepusch's pupil William Babell (c.1690-1723).

Provenance: formerly the MS was in the library of Thurston Dart (1921-71), who acquired the volume c.1943 (f.2). Purchased at Sotheby's, 27 Nov. 1987, lot 358.

Literature: D. F. Cook, 'The Life and Works of Johann Christoph Pepusch (1667-1752), with Special Referance to his Dramatic Works and Cantatas', PhD thesis (London

⁴² M. Talbot, 'Some Little-Known Compositions of Torelli in the British Library' (Unpublished Paper), 9; Talbot mentioned Peter Holman's suggestion that 'Mr. Beck' was not Johann Hector Beck, the German but the John Becke active in Edinburgh.

University, 1982), 87-106; M. Talbot, 'Some Little-Known Compositions of Torelli in the British Library' (Unpublished Paper), 1-23.

Folio	Composer	Title	Scoring	Key	Other Concordances
4--7	del Gasparini	Sinphonia	2vn, b, bc	D	
7- 10v	del Sigr Gasparino	Sonata	2vn, b, bc	C	
11- 13	dell Sigr Antonio Haim [Nicola Francesco Haym?]	Sonata	2vn, b, bc	C	
13- 17	del Sigr Becker' [Dietrich Becker?]	Sonata	vn, b, bc	A	
27- 28v	dell Sigr Pepusch	Sonata a 3 [a 2]	2vn, bc	e	Us-R, M 412.4 P424, no.5
28v- 30	dell Sigr: Pepusch	Sonata a 3 [a 2]	2vn, bc	F	Op.3 XII Sonates à deux violins.... (before 1711), no. 7
31v- 32	[Antonio?] Montanari	Sonata in – bb [B flat]-	2vn, bc	B flat	
32v- 34	Mr Pepusch	'Sonata... called Smalcoal' [Britton]	2vn, bc	D	
37v- 39v	del Sigr Pepusch	Sonata	2vn, b	C	
40- 42	del Sigr Pepusch	Sonata a 2	2vn, bc	D	
42- 44	del Sigr Pepusch	Sonata a 2	2vn, bc	A	
44- 45	del Sigr Pepusch	Sonata	2fl, bc	F	Lam, 1198 (II), 79-82 Och, 1142a, 43-43v
45v- 49	del Sigr Torelli	Sonata a 2	2vn, bc	A	Giegling (1949), Concerto grosso, no. 50a I-Bsp, MS D.5.2.
50- 51	del Sigr. Bononcini	Simfonia	2vn, bc	B flat	<i>Scielta della Suonate</i> (1680), no.7 Add.31436, f.152v Ob, E. 400-3(no. 10), pp.92-3 Ob, D.254 (no.9) Dart, MS no.26
52- 52v	del Sigr Pepusch	Sonata a 3 [a 2]	2vn, b	D	
61v- 65	del Sigr Torelli	Concertino	2vn, bc	a	Giegling (1949), Concerto grosso, no. 51a I-Bsp, MS D.10.9.
65- 68v	del Sigr Pepusch	Sonat [sig]	vn, b, bc	G	
68v- 73	del Sigr Pepusch	Sonata	fl, b, bc	G	
81v- 85	del Sigr Torelli	Sonata	vn, b, bc	A	

85-87	del Sigr Pepusch	Sonata a 2	2vn, bc	D	
98-100v	del Sigr Pepusch	Sonata a 2	2vn, bc	G	

Lbl, Harl. MS 4899

Format: folio parts or score, ff. 39.

Date: c.1697⁴³

Contents: Six sonatas for two flutes ('a due flaute [flutes], London, 1686') by Rafaello Cortevil [Raphael Courteville], only surviving in single parts (ff. 1-3v). The following section is compositions for flutes, which have only single parts, attributed to [Edward?] Keene, Godefrido [Gottfried] Finger, an anonymous composer, and the beginning of Sonata by 'Morgan' (ff. 4-10). The anonymous songs (ff. 8v, 9) are followed by '3 flutes' by Mr. Keller, Finger, Courteville (ff. 11-2v); the first piece by Courteville is labelled 'scripsit Londra 1686'. The next folios (ff. 13-4) contains three sonatas for 'two flutes [flutes] and and [a] bass' by Keller, but only the treble part is given. There are also the parts of 'Mass in C' for 3 voices with accompaniments for strings, and for four voices with strings (ff. 35-8) in score by Giacomo Charissimi [Carissmi] (ff. 15-34v).

Paper: all folios are ruled with fifteen staves; marginal rulings on left and right.

Watermark:

Scribe: a single, unidentified hand

Provenance: owned by Humfrey Wanley

Folio	Composer	Title	Scring	Key	Other Sources
13	[Gottfried] Keller	Sonata	2fl, bc	C	
13v	[Gottfried] Keller	Sonata	2fl, bc	F	
14	[Gottfried] Keller	Sonata	2fl, bc	F	
39		[Sonata?]	2vn (fl), bc [one mvt. only]	C	

* This sonata is given in the MS as being for two oboes.

Lbl, R.M. 20. h. 9

Format: folio score, ff. 121 (at f.41 the volume is reversed).

Date: c.1682-5

Contents: A collection of works by Purcell and other composers including John Blow, W. Young and [G.B. Vitali]. The manuscript is inverted from f. 41. This collection contains various works of Purcell from [canon] (ff. 1-1v; 1v-2; 2), Service in B flat (ff.25v-37),

⁴³ On f. 1, 'Humfrey Wanley...Decb. 24 1697'.

Overtures (ff. 117v-115; 114v-113v; 113-112) to Duo (111v-111), and there are several John Blow's anthems (ff. 2v-5v; 6-17v; 21-25) as well. Folio 110v INV is an anonymous work inscribed as 'This piece of Musick was Christ and Draggon at New: Markett 1679/Dragon'.⁴⁴ Folios .180v-108 INV headed 'Seignor Giovana Battista [Vitali] Symphony [G.B. Vitali's Op.5, *La Sassatelli*] w[hi]ch Nich[olas] Staggins produced as his owne May 29th 1679'.⁴⁵ The volume has the bookplate of James Kent (Winton?), and the index (incomplete) is in his handwriting (according to pencilled note by W.G. Cusins), but the text of the book is in several different hands.

Paper: all folios are ruled twelve staves with four-staves rastrum; marginal rulings on left and right.

Watermark: Angoumois fleur-de-lys (Countermark: PSAB).⁴⁶

Binding: contemporary binding.

Scribe: John Reading, organist of Winchester Cathedral (principal copyist).⁴⁷

Provenance:

Literature: P. Holman, 'Compositional choices in Henry Purcell's Three Parts upon a Ground', *EM* (2001), 251-61; Shay and Thompson (2000), 295-6.

Folio	Composer	Title	Scoring	Key	Other Sources
110v-9		Dragon	2vn, b, bc	D	
108-5	Dr. Blow	A Sonata of 3 Parts	2vn, b, bc	A	Add. 33236, ff. 53v-5 Ob, D.254, ff.54v-5 Ob, E.400-3, pp.76-7 J-Tn, N2/15, no. 36
105-3	At the end 'Senior Giovana Battista' [G.B.Vitali]	[Sonata]	2vn, bc	F	Op.5 (no.8) <i>La Guidoni</i> (1669) Us-Cu, MS 959, no. 22
102 - 99	[Sonata]	[sonata for violin, viola da gamba and continuo]	vn, b, bc		
98v-5	Henry Purcell	'Aged 25 in ye Yeare 1683' 'Sonatas of three Parts with a Through-Base' Sonnata Prima	2vn, b, bc	g	Z790 <i>Sonnatas of III Parts</i> (1683), no. 1 Och, 39, ff. 1-7 Och, 1174, ff. 1-4 J-TN, MS N2/15, no.32

⁴⁴ 'Dragon', 'the top horse of England', was a racehorse belonging to Chares II: see *Calendar of State Papers Domestic Series, January 1st to December 31st 1682* (London, 1932), 456.

⁴⁵ P. Holman, *Four and Twenty Fiddlers* (Oxford, 1993, 2/1995), 300-2.

⁴⁶ Shay and Thompson (2000), 295-6.

⁴⁷ *Ibid.* 295, 312.

94v-90v	[Henry Purcell]	Sonnata the 2 nd	2vn, b, bc	B flat	Z791 <i>Sonnatas of III Parts</i> (1683), no. 2 Och, 39, ff. 7-14 Och, 1174, ff. 4v-8 J-TN, MS N2/15, no.33
90-86v	[Henry Purcell]	Sonnata the 3 rd	2vn, b, bc	d	Z792 <i>Sonnatas of III Parts</i> (1683), no. 3 Och, 39, ff. 15-22 Och, 1174, ff. 8v-12v J-TN, MS N2/15, no.34
86-2	[Henry Purcell]	Sonnata the 4 th	2vn, b, bc	F	Z793 <i>Sonnatas of III Parts</i> (1683), no. 4 Och, 39, ff. 23-29 Och, 1174, ff. 12v-16v
81v-78v	[Henry Purcell]	Sonnata the 5 th	2vn, b, bc	a	Z794 <i>Sonnatas of III Parts</i> (1683), no. 5 Och, 39, ff. 30-35 Och, 1174, ff. 16v-20
78-4v	[Henry Purcell]	Sonnata the 6 th	2vn, b, bc	C	Z795 <i>Sonnatas of III Parts</i> (1683), no. 6 Och, 39, ff. 36-42 Och, 1174, ff. 20-24v
74-70	[Henry Purcell]	Sonnata the 7 th	2vn, b, bc	e	Z796 <i>Sonnatas of III Parts</i> (1683), no. 7 Och, 39, ff. 43-49 Och, 1174, ff. 24v-28
70-66v	[Henry Purcell]	Sonnata the 8 th	2vn, b, bc	G	Z797 <i>Sonnatas of III Parts</i> (1683), no. 8 Och, 39, ff. 50-56 Och, 1174, ff. 28-31
66v-2v	[Henry Purcell]	Sonnata the 9 th	2vn, b, bc	c	Z798 <i>Sonnatas of III Parts</i> (1683), no. 9 Och, 39, ff. 57-63 Och, 1174, ff. 31v-35
62-59	[Henry Purcell]	Sonnata the 10 th	2vn, b, bc	A	Z799 <i>Sonnatas of III Parts</i> (1683), no. 10 Och, 39, ff. 64-69 Och, 1174, ff. 35v-38
59-6	[Henry Purcell]	Sonnata the 11 th	2vn, b, bc	f	Z800 <i>Sonnatas of III Parts</i> (1683), no. 11 Och, 39, ff. 70-75 Och, 1174, ff. 39-42

55v-2	[Henry Purcell]	Sonnata the 12 th /Finis M ^r Purcell	2vn, b, bc	D	Z801 <i>Sonnatas of III Parts</i> (1683), no. 12 Add. MS 22099, f.2 Och, 39, ff. 76-81 Och, 1174, ff. 42v-46
52-50v	M ^r Young's three parts	Sonnata Prima	vn, b, bc	g	
50v-47	[William Young]	Sonnata Seconda	vn, b ,bc	g	
47-4	[William Young]	Sonnata Terza	vn, b ,bc	g	
44-1	[William Young]	Sonnata Quarta; [incomplete]	vn, b ,bc	G	

Lbl, R.M. 23. f. 10

Format: folio score, no folio number, paginated in pencil.

Date: eighteenth century

Contents: Contains ten arias with symphonies and accompaniment for strings (pp. 1-16) by A. Steffani, 'Mottetto for à 8 voices' by Bigongiari (?) (pp. 17-37), and 'Serenatat à 2 voices' by N. F. Haim [Haym] (pp. 38-68) in the first part; another of Haim's works, 'Cantata à Soprano Solo', appears on pp. 122-131, bearing the inscription 'fatta (?) in London, 1704' on top of the page in the next section. Various vocal works by Sign^r L'Affate Stefano (pp. 69-107), and by Alessandro Stradella (pp. 131- 211) follow.

Paper:

Watermark:

Scribe:

Provenance:

Literature: C. Gianturo, *Alessandro Stradella* (Oxford, 1994); Gianturco and McCrikard (1991), 227-78, 233-4.

Page	Composer	Title	Scoring	Key	Other Sources
212-6	Alessandro Stradella	Sonata	2vn, bc	C	I-Moe, Mus. F. 1137, ff. 1-6, 'Sinfonia Avanti L'Oratorio' [La Susanna]
217-23	Alessandro Stradella	Sonata	2vn, bc	F	I-Moe, Mus. F. 1129, ff. 48-53v 'Sÿmphonía A 2 Voci è Basso' I-Tn, Giordano 15, ff. 109-117, 'Sinfonia à 3'

Lbl, Tyson MS 2⁴⁸

Format: folio bass part, ff. ii+36.

Date: c.1697-1702

Contents: The second section (ff. 19-35) is a separate quire of bass parts to sonatas and suites for strings. 'Sonata' in G minor is in three movements (f.19), the first movement, not written out, is by [William Croft], and the second and third movements are Croft's incidental music 'Courtship A-la-mode' no. 4 and no.2 respectively which were published in *Harmonia Anglicana*, i by Walsh in 1700.⁴⁹ Other works include Pucell's suites from *A Collection of Ayres composed for the Theatre* (J. Heptinstall, for Frances Purcell, 1697) and John Eccles's work copied from *Harmonia Anglicana*, iv (Walsh, 1702).⁵⁰

Paper: all folios are ruled with twelve staves; marginal rulings on left and right.

Watermark: ff. 1-35 have Heawood 3140⁵¹

Binding: detached half-leather marbled boards from another volume used as covers

Scribe: first section (all in the same hand); second section (different hand).

Provenance: Tyson collection, music manuscripts of the musicologist and collector Alan Walker Tyson (1926-2000).

Folio	Composer	Title	Scoring	Key	Other Sources
1-4	[M. Novell]	Sonata Terza	2vn, b, bc	F	<i>Sonate da Camera or Chamber music</i> [1704], no. 3
5-8	[M. Novell]	Sonata Quarta	2vn, b, bc	d	<i>Sonate da Camera or Chamber music</i> [1704], no.4
9-10	[M. Novell]	Sonata 8tava viol 2 ^{do}	2vn, b, bc	e	<i>Sonate da Camera or Chamber music</i> [1704], no.8
11-14	[M. Novell]	Sonata Desima	2vn, b, bc	A	<i>Sonate da Camera or Chamber music</i> [1704], no.10
15-18	[M. Novell]	Sonata 11ma	2vn, b, bc	b	<i>Sonate da Camera or Chamber music</i> [1704], no.11
19		Sonata [in 2 movts.]	2vn, b, bc	B flat	
23	Sig ^f Corelli	Sonata	2vn, b, bc	E flat	Ob, C. 76, ff. 11v-12; Ob, E. 400-3, ff. 70-71; Ckc, 227 Op. 2 (1685), no.11
28-9	M ^f Finger	Sonata [in 2 movts.]	2vn, b, bc	B flat	Op. 1 (1688), no. 4 B-LVu MS P206 (inc.), f.3 Us-Cu MS 959, no. 57
32v	M ^f Finger	Sonata [in 3 mvts.]		B flat	Op. 5 (1702), no.2 B-Bc, 24910, no.1 (ff. 5v-6v) Us-Cu MS 959, no. 58

⁴⁸ I am grateful to Dr. Nicholas Bell in the British library for the information regarding this manuscript.

⁴⁹ Ibid.

⁵⁰ Ibid.

⁵¹ Ibid.

Lcm, MS 2087a and 2087b

Format: small oblong quarto Parts (two volumes), ff. 225 (2087a); 223 (2087b)[newly paginated?].

Date: from the late seventeenth century

Contents: mostly formed as a part of a larger set. The earlier section was probably written in the seventeenth century while the blank pages were filled up in the eighteenth century.⁵² It is very difficult to make the index of all contents of this MS due to its confusion. These books contain a copy of 'God save the King' in parts, mentioned by Mr. Richard Clark in his account of the National Anthem (see Bass part p. 189) on the title of vol. 1 which reads: 'Deane Montague: 'his book given by his Father January 1676'. There are many composers mentioned, among them N. Matteis, Mr. Baptist [Lully? or Draghi?], and J. Birkensha in the earlier section, and M. Greene, M.C. Festing, G. M. Bononcini, W. Boyce, G.B. Sammartini (Op.3), G. B. Tibaldi, F. Geminiani, A. Corelli and G. F. Handel in the later section. More contents were added in a mid-late eighteenth century hand, which have an elaborate contents list. Both books have title pages which read: 'This Book was the property of Tho[mas] Britton, the famous Musical small-coalman'.

Paper: all folios are ruled with four staves; marginal rulings on left and right.

Watermark:

Scribe: one of the scribes is Thomas Britton

Provenance: belonged to Britton then acquired by John Hawkins (1719-1789), and subsequently Richard Clark (1780-1856).

Page	Composer	Title	Scoring	Key	Other Source
36-7 [2087a]	[G.B] Tibaldi	[Sonata]	2vn, bc	D	Op. 1 (Rome, 1701; repr. London, c. 1708), no. 1
45 [2087b]	[G. B.] Tibaldi	[Sonata]	2vn, bc	C	Op. 1 (Rome, 1701; repr. London, c. 1708), no. 2
46-7 [2087b]	[A.] Corelli	[Sonata]	2vn, b, bc		Op.2 (1685)

Lfom, MS 114 (Coke collection)

Format: folio, score, pp. 149

Date: eighteenth century

Contents: the first section contains 'The Overture in the Otho' composed by 'Mr. Handell' (full score) (p.1-12), and 'Concerto in the Opera of Otho' which is the first movement of Handel's Op. 3, no.6 (p.12-18); the famous 'Water Piece Overture' by Handel (p. 19-33) follows. The next section contains three trumpet sonatas by Keller

⁵² From the index of Lcm, 2087a and 2087b.

(pp.101-123) ('finis Aug: 6:1730, Mr: Godfrey Keller'), and a 'Concerto' by Corelli (p.124-28). 'Sonata Hoboy Solo' (p.129), and Sonata (no. 3 of Six Sonatas Op.2) by Mr. Handel are included towards the end (p.137-149). John Barker made several manuscripts of M. Greene's works in a similar format to this manuscript and it is probable that the whole volume was copied by him.⁵³ An annotation on page 100 reads: 'These next three Trumpet sonatas are composed by M': Godfry Keller'. Signature 'John Barker' and date '1736' was written on the end paper; John Barker was a Child of the Chapel Royal.
Paper. all folios are ruled with twelve staves, no marginal ruling.

Watermark:

Scribe. John Barker

Provenance. Coke collection

Modern Edition:

W. Croft, *Complete Chamber Music*, ed. H. D. Johnstone, MB (forthcoming).

Page	Composer	Title	Scoring	Key	Other Sources
43-51	[W. Croft]	Sonata y ^e : 2 nd	2vn, b, bc	e	
62-70	[W. Croft]	Sonata 4 th	2vn, b, bc	F	
71-79	[W. Croft]	Sonata y ^e : 5 th	2vn, b, bc	B flat	
80-87	[W. Croft]	Sonata y ^e : 6 th / Those Six Sonatas are Compos'd by D ^r : Croft	2vn, b, bc	b	
88-99	[H. Purcell]	Sonata in F faut/ This celebrated Sonata is compos'd by M ^r : Henry Purcell and is called the Golden Sonata	2vn, b, bc	F	Z 810 <i>Sonatas of Four Parts</i> (London, 1697), no. 9; Add. 30930, f. 37v; Och, 3, ff. 47-49; Och, 620, pp. 87-89; Y, M571/1-4(S); CH MS Cap. VI/I/I, p.1; Cfm 652, ff. 42-37; US-Cu 959, no. 32; Us-Lauc, *M401. P98s, no. 2; J-Tn, N2/15, no. 40

Lg, MS 369

Format: folio score, ff. 96 (many of which are blank).

Date: mid-seventeenth and early eighteenth-century

⁵³ From the Index of Coke collection MS 114, 442.

Contents: a miscellaneous collection of sacred and secular English music for various combinations of vocal and instrumental music with some later additions. Thomas Britton copied the anonymous sonata below (f. 94). Only violin part survives.

Paper: all folios are ruled with twelve staves; marginal rulings on left and right.

Watermark:

Scribe: several hands including Thomas Britton

Provenance: Thomas Britton collection?

Literature: Thompson (1996), 299-307; introduction from *Henry Butler: Collected Works*, ed. E. V. Philips (Madison, 1991)

Folio	Composer	Title	Scoring	Key	Other sources
95	[Henry] Butler	Sonata	vn, b, bc	F	DRc, D2, no.21 DRc, D5, no.1 DRc, D10, no. 26 Hadolmetsch II.c.25, no. 13 Ob, D. 249, no. 16 Ob, C. 71, 98-99 (bv only) B-Bc, XY, no. 24910, ff. 56v-57 (vn, bv); 51v (bc)
94		Sonata [incomplete]	[2vn, bc?]	D	
91-90v	[Henry] Butler	Sonata	vn, b, bc	g	DRc, D2, no. 28 DRc, D5, no.3 DRc, D10, no. 29

Ob, MS Mus. Sch. C. 44

Format: small folio score or parts, ff. ii+196v.

Date: second half of the seventeenth to the first half of the eighteenth-century

Contents: mostly for two trebles and bass. Miscellaneous sets of musical papers, collected as loose papers in the Music School while Edward Lowe's tenure as the Professor of the Music School (1661-82).⁵⁴ This MS contains songs, fantasias, sonatas, airs, suites, and cantatas, mostly English composers such as M. Locke, R. Cobb, G. Keller [German, but active in England], W. King, W. Croft, A. Philips, C. Gibbons, and J. Banister. Amongst these, works by J. Blundevile, J. J Mitternacht, G. Torelli, O. Valentine, and J. Lully were also contained. It includes the autographs of Locke and Keller;⁵⁵ and many manuscripts are fragments of larger collections. Bound c.1885 in the order in which the papers were formerly kept.

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: Cardinal's Hat, initials GR.⁵⁶

Bidning: four part books now bound together.

⁵⁴ M. Crum, 'Early Lists of the Oxford Music School Collection', *ML*, 48 (1967), 33-4.

⁵⁵ *Ibid.*

⁵⁶ Information from the Summary Catalogue of the Oxford Music School.

Scribe: mostly by E. Lowe and two other hands.

Provenance: Oxford, owned by E. Lowe

Literature: Crum (1967), 23-34.

Folio	Composer	Title	Scoring	Key	Other Sources
40v-1, 41v, 40(vn1) 44v-5, 45v, 44 (vn2) 39v, 45, 45v (va) no bc	J. J. Mitternacht	Sonata à 3	2vn, b	e	Ob, E. 443-6, p.111
48v-9, (vn1) 46v-7 (vn2) 52v-3 (b) 50v-1 (bc)	J. J. Mitternacht	Sonata à 3	2vn, b, bc	B flat	Ob, E. 443-6, pp.116, 120
49v, 48 (vn1) 47v, 46 (vn2) 53v, 52 (b) 51v, 50 (bc)	J. J. Mitternacht	Sonata in d	2vn, b, bc	d	
56v- 7(vn1) 58v- 9(vn2) 60v-1(b) 54v-5 (bc)	J. J. Mitternacht	Sonata à 3	2vn, b, bc	g	Ob, E. 443-6, p.110
63v- 4(vn1) 66v- 7(vn2) 62v, 68(bc)	[G.] Torelle[Torelli]	Sonata	2vn, bc	A	
72(vn1) 73(vn2) 74(bc)	[G.] Keller [in pencil]	[Sonata]	2vn, bc	A	Ob, E. 443-6, pp.76-77

Ob, MS Mus. Sch. C. 62

Format: large folio part (second violin only), ff. 51.

Date: c.1700

Contents: the second violin part of forty-seven sonatas. Nos.1- 12 (ff.2v-15), '12 Sonate's by Arcangelo Corelli for 'Opera Secunda' is actually his [Op.3]. The printed no.1 in Op.1

of Corelli (F major) is lacking. Nos. 13-4 (ff. 26v-28) are not from the printed Op.1.

Paper: all folios are ruled with twelve staves; marginal rulings on left and right.

Watermark: Fleur-de-Lys, countermark resembles Heawood 1814.⁵⁷

Binding: calf with blind tooling, 'Violino Secundo' in gold within a gold tooled frame.

Scribe: a single, unidentified hand

Provenance: Sherard collection

Literature: M. Crum, 'James Sherard and the Oxford Music Collection' (Unpublished conference paper); A. Marshall, 'The Chamber Music of Godfrey Finger', *The Consort*, 23 (1970), 423-32; R. Rawson, 'From Olomouc to London: the Early Music of Gottfried Finger (c. 1655-1738)' PhD thesis (London University, 2000), 236-45.

Folio	Composer	Title	Scoring	Key	Other Sources
2v-3	Arcangelo Corelli	Sonata Prima	2vn, b, bc	F	Op.3 (1689), no.1 Cfm 652, ff. 79-75 Us-Cu, MS 959, no. 45
3v-4	[Arcangelo Corelli]	Sonata Seconda	2vn, b, bc	D	Op.3 (1689), no.2 Cfm 652, ff. 46-43 Us-Cu, MS 959, no.46
4v-5	[Arcangelo Corelli]	Sonata Terza	2vn, b, bc	B flat	Op.3 (1689), no.3 Och, 620, 94-101 Cfm 652, ff. 57-54 Us-Cu, MS 959, no.47
5v-6	[Arcangelo Corelli]	Sonata Quarta	2vn, b, bc	b	Op.3 (1689), no.4 Cfm 652, ff. 83-79 Us-Cu, MS 959, no.48 Us-Lauc, *M401. P98s, no. 4
6v-7	[Arcangelo Corelli]	Sonata Quinta	2vn, b, bc	d	Op.3 (1689), no.5 Cfm 652, ff. 54-50 Us-Cu, MS 959, no.49
7v-8	[Arcangelo Corelli]	Sonata Sesta	2vn, b, bc	G	Op.3 (1689), no.6 Cfm 652, ff. 49-46 Us-Cu, MS 959, no.50
8v-9	[Arcangelo Corelli]	Sonata Settima	2vn, b, bc	e	Op.3 (1689), no.7 Cfm 652, ff. 61-58 Us-Cu, MS 959, no.51
9v-10	[Arcangelo Corelli]	Sonata Ottava	2vn, b, bc	C	Op.3 (1689), no.8 Cfm 652, ff. 68-64 Us-Cu, MS 959, no.52
10v-11	[Arcangelo Corelli]	Sonata Nona	2vn, b, bc	f	Op.3 (1689), no.9 Cfm 652, ff. 74-72 Us-Cu, MS 959, no.53
11v-12	[Arcangelo Corelli]	Sonata Decima	2vn, b, bc	a	Op.3 (1689), no.10 Cfm 652, ff. 64-61 Us-Cu, MS 959, no.54
12v-13	[Arcangelo Corelli]	Sonata Undecima	2vn, b, bc	g	Op.3 (1689), no.11 Cfm 652, ff. 72-69 Us-Cu, MS 959, no.55

⁵⁷ Catalogue (Oxford).

13v-15	[Arcangelo Corelli]	Sonata Duodecima	2vn, b, bc	A	Op.3 (1689), no.12 Us-Cu, MS 959, no.56
15v-16	Arcangelo Corelli	Sonata Prima	2vn, b, bc	e	Op.1 (1681), no.2 Ob, C.75 (no.2), ff.2-2v Ob, E.400-3, pp.22-23 Add. 33236, ff.32-33v Us-Cu, MS 959, no.2
16v-17	[Arcangelo Corelli]	Sonata Seconda	2vn, b, bc	A	Ob, C.75 (no.3), ff.3-3v Ob, E.400-3, pp.24-27 Add. 33236, ff.33-35v Op.1 (1681), no.3 Us-Cu, MS 959, no.3
17v-18	[Arcangelo Corelli]	Sonata Quarta	2vn, b, bc	a	Op.1 (1681), no.4 Ob, C.75 (no.4), ff.4-4v Ob, E.400-3, pp.28-29 Add. 33236, ff.35v-36v Us-Cu, MS 959, no.4
18v-19	[Arcangelo Corelli]	Sonata Quinta	2vn, b, bc	B flat	Op.1 (1681), no.5 Ob, C.75 (no.5), ff.5-5v Ob, E.400-3, pp.30-31 Add. 33236, ff.37-38v Us-Cu, MS 959, no.5
19v-20	[Arcangelo Corelli]	Sonata Sesta	2vn, b, bc	b	Op.1 (1681), no.6 Ob, C.75 (no.6), ff.6-6v Ob, E.400-3, pp.32-33 Add. 33236, ff.38v-40v Us-Cu, MS 959, no.6
20v-21	[Arcangelo Corelli]	Sonata Settima	2vn, b, bc	C	Op.1 (1681), no.7 Ob, C.75 (no.7), ff.7-7v Ob, E.400-3, pp.34-35 Add. 33236, ff.40v-41v Us-Cu, MS 959, no.7
21v-22	[Arcangelo Corelli]	Sonata Ottava	2vn, b, bc	c	Ob, C.75 (no.8), ff.8-8v Ob, E.400-3, pp.36-37 Add. 33236, ff.42-43 Op.1 (1681), no.8 Us-Cu, MS 959, no.8
22v-23	[Arcangelo Corelli]	Sonata Nona	2vn, b, bc	G	Op.1 (1681), no.9 Ob, C.75 (no.9), ff.9-9v Ob, E.400-3, pp.38-39 Add. 33236, f.43 Us-Cu, MS 959, no.9
23v-24	[Arcangelo Corelli]	Sonata Decima	2vn, b, bc	g	Op.1 (1681), no.10 Ob, C.75 (no.10), ff.10-10v Ob, E.400-3, pp.40-41 Add. 33236, ff.45v-46v Us-Cu, MS 959, no.10
24v-25	[Arcangelo Corelli]	Sonata Undecima	2vn, b, bc	d	Op.1 (1681), no.11 Ob, C.75 (no.11), ff.11-11v Ob, E.400-3, pp.42-43 Add. 33236, ff.46v-48 Us-Cu, MS 959, no.11
25v-26	[Arcangelo Corelli]	Sonata Duodecima	2vn, b, bc	D	Op.1 (1681), no.12 Ob, C.75 (no.12), ff.12-12v Ob, E.400-3, pp.44-45 Add. 33236, ff.48-50 Us-Cu, MS 959, no.12

26v- 27	?	Sonata Terzadecima	?	E flat	
27v- 28	?	Sonata Quartadecima	?	G	
28v- 29	Bassania [G.B. Bassani]	Sonata Prima	2vn, b, bc	a	Op.5 (1683), no.1 Ob, E.400-3, pp.102-3 Us-Cu, MS 959, no.33 Us-Lauc, *M401. P98s, no. 7
29v- 30	[G.B. Bassani]	Sonata Seconda	2vn, b, bc	d	Op.5 (1683), no.2 Ob, E.400-3, pp.98-99 Us-Cu, MS 959, no.34 Us-Lauc, *M401. P98s, no. 8
30v- 31	[G.B. Bassani]	Sonata Terza	2vn, b, bc	G	Op.5 (1683), no.3 Ob, E.400-3, pp.104-5 Us-Cu, MS 959, no.35 Us-Lauc, *M401. P98s, no. 10
31v- 32	[G.B. Bassani]	Sonata Quarta	2vn, b, bc	D	Op.5 (1683), no.4 Ob, E.400-3, pp.100-101 Us-Cu, MS 959, no.36 Us-Lauc, *M401. P98s, no. 9
32v- 33	[G.B. Bassani]	Sonata Quinata	2vn, b, bc	a	Op.5 (1683), no.5 Ob, E.400-3, pp.106-107 Us-Cu, MS 959, no.37 Us-Lauc, *M401. P98s, no. 11
33v- 34	[G.B. Bassani]	Sonata Sesta	2vn, b, bc	F	Op.5 (1683), no.6 Ob, E.400-3, pp.108-109 Us-Cu, MS 959, no.38 Us-Lauc, *M401. P98s, no. 12
34v- 35	[G.B. Bassani]	Sonata Settima	2vn, b, bc	A	Op.5 (1683), no.7 Ob, E.400-3, pp.110-111 Us-Cu, MS 959, no.39 Us-Lauc, *M401. P98s, no. 13
35v- 36	[G.B. Bassani]	Sonata Ottava	2vn, b, bc	g	Op.5 (1683), no.8 Ob, E.400-3, pp. 112-113 Us-Cu, MS 959, no.40 Us-Lauc, *M401. P98s, no. 14
36v- 37	[G.B. Bassani]	Sonata Nona	2vn, b, bc	C	Op.5 (1683), no.9 Ob, E.400-3, pp.114-115 Us-Cu, MS 959, no.41 Us-Lauc, *M401. P98s, no. 15
37v- 38	[G.B. Bassani]	Sonata Decima	2vn, b, bc	c	Op.5 (1683), no.10 Ob, E.400-3, pp.116-117 Us-Cu, MS 959, no.42 Us-Lauc, *M401. P98s, no. 16

38v- 39	[G.B. Bassani]	Sonata Undecima	2vn, b, bc	D	Op.5 (1683), no.11 Ob, E.400-3, pp.118-119 Us-Cu, MS 959, no.43 Us-Lauc, *M401. P98s, no. 17
39v- 40	[G.B. Bassani]	Sonata Duodecima	2vn, b, bc	A	Op.5 (1683), no.12 Ob, E.400-3, pp.120-121 Us-Cu, MS 959, no.44 Us-Lauc, *M401. P98s, no. 18
40v- 41	Mr:Finger [G. Finger]	Sonata Prima	2vn, bc	b	Op.5 (1702), no.7
41v- 42	Mr:Finger	Sonata Seconda*	2vn, bc?	D	
42v- 43	Mr:Finger	Sonata Terza	2vn, bc?	E	B-Bc, XY 24.910, ff.14-5
43v- 44	Mr:Finger	Sonata Quarta	2vn, bc?	D	B-Bc, XY 24.910, ff.13-4
44v- 45	Mr:Finger	Sonata Quinta	2vn, bc?	f#	
45v- 46		Sonata Sesta	2vn, bc?	D	
46v- 47	Mr:Finger	Sonata Secondo[7] for 3 Violins & bass	3vn, bc?	C	
47v- 48	'Mr: Finger'	Sonata Ottava	2vn, bc	E	Op.5 (1702), no.8
48v- 49		[Sonata 9]	2vn, bc	b	
49v- 50		Sonata Decima	2vn, bc?	E	

* The copyist has included the opening of Op.5, no. 7 by Finger.

Ob, MS Mus. Sch. C. 70

Format: folio score, pp. iv+ 208 (paginated).

Date: first quarter of the eighteenth century

Contents: besides the trio sonatas, it contains four 'Sinfonie' [suites] for two violins, bass, basso continuo (pp. 143-69) by anonymous composer(s?), and five-part fantasias by Thomas Lupo.

Paper: pp. 1-49 is fifteen staves, 53-121, and 125-141, twelve staves; marginal rulings on left and right.

Watermark: pp. 1-49 is Coat of Arms, countermark, AI; 53-121, and 125-141, Watermark, Lion, countermark, resembling Heawood 3138.⁵⁸

Binding: marble boards, resembling the cover of MS. C. 51.

Scribe: presumably James Sherard

Provenance: Sherard Collection

⁵⁸ Catalogue (Oxford).

Page	Composer	Title	Scoring	Key	Other Sources
1-4	'Antonio Luigi Baldassini da Fabriana'	Sonata prima [Prima]	2vn, b, bc	a	Op. 1 (1691), no.1
5-8	[Antonio Luigi Baldassini]	Sonata e la? [Seconda]	2vn, b, bc	B flat	Op. 1 (1691), no.2
9-13	[Antonio Luigi Baldassini]	Sonata 3 ^a	2vn, b, bc	e	Op. 1 (1691), no.3
13-16	[Antonio Luigi Baldassini]	Sonata 4 ^{ta}	2vn, b, bc	C	Op. 1 (1691), no.4
17-20	[Antonio Luigi Baldassini]	Sonata 5 ^{ta}	2vn, b, bc	D	Op. 1 (1691), no.5
21-25	[Antonio Luigi Baldassini]	Sonata Sesta	2vn, b, bc	G	Op. 1 (1691), no.6
27-30	[Antonio Luigi Baldassini]	Sonata 7 ^{ma}	2vn, b, bc	A	Op. 1 (1691), no.7
31-33	[Antonio Luigi Baldassini]	Sonata 8 ^{va}	2vn, b, bc	F	Op. 1 (1691), no.8
34-37	[Antonio Luigi Baldassini]	Sonata 9 ^{ma}	2vn, b, bc	g	Op. 1 (1691), no.9
38-41	[Antonio Luigi Baldassini]	Sonata 10 ^{ma}	2vn, b, bc	a	Op. 1 (1691), no.10
41-46	[Antonio Luigi Baldassini]	Sonata 11 ^{ma}	2vn, b, bc	b	Op. 1 (1691), no.11
46-49	[Antonio Luigi Baldassini]	Sonata 12 ^{ma}	2vn, b, bc	D	Op. 1 (1691), no.12
53-57		Sonata prima [Prima]	2vn, b, bc	B flat	
58-64		Sonata Seconda	2vn, b, bc	G	
64-69		Sonata terza	2vn, b, bc	D	
69-75		Sonata 4 ^a	2vn, b, bc	a	
75-80		Sonata 5 ^{da}	2vn, b, bc	b	
80-85		Sonata 6 ^{ta}	2vn, b, bc	g	
85-91		Sonata 7 ^{ma}	2vn, b, bc	A	
91-95		Sonata 8 ^{va}	2vn, b, bc	C	
96-102		Sonata 9 ^{na}	2vn, b, bc	F	
102-108		Sonata 10 ^{ma}	2vn, b, bc	e	
108-113		Sonata 11 ^{ma}	2vn, b, bc	c	
113-121		Sonata 12 ^{ma}	2vn, b, bc	d	
122-124	[Blank]				
125-134		[Sonata]	2vn, b, bc	d	
135-141		[Sonata]	2vn, b, bc	E flat	

Ob, MS Mus. Sch. C. 75*Format:* folio parts, ff. iii+ 59.*Date:* early eighteenth-century

Contents: this manuscript was one of those in the sale catalogue of Thomas Britton's sale catalogue of his music collection.⁵⁹ The inscription 'These Lessons are the hand-writing of old Britton, the famous musical small-coal man, & used at his Assembly for many years' is written on f. 1 of Corelli's Op.1, and another hand began to copy Purcell's 'Golden Sonata' on f.13v. The name 'Burchenshaw' [John Birchensha] (early seventeenth century-1681?) is written on each volume, so he might have owned it before Thomas Britton (1644-1714).

Paper: all folios are ruled with ten staves; marginal rulings on left and right.*Watermark:* Fool's Cap, HG, resembling Heawood 2028.⁶⁰*Scribe:* Thomas Britton*Provenance:* Thomas Britton collection, subsequently Oxford.

Folio	Composer	Title	Scoring	Key	Other Sources
1 15v 29v 43	Arcangelo Corelli	Sonata	2vn, b, bc	F	Op. 1 (1681), no.1 Ob, E. 400-3, pp.20-21 Add. ff. 30v-32 Us-Cu, MS 959, no.1 J-Tn, N2/15, no.1
2 16 30 44	[Arcangelo Corelli]	Sonata	2vn, b, bc	e	Op. 1 (1681), no.2 Ob, C. 62, ff.15v-16 Ob, E. 400-3, pp.22-23 Add. ff. 32-33v Us-Cu, MS 959, no.2 J-Tn, N2/15, no.2
3 17 31 45	[Arcangelo Corelli]	Sonata	2vn, b, bc	A	Op. 1 (1681), no.3 Ob, C. 62, ff.16v-17 Ob, E. 400-3, pp.24-27 Add. ff. 33v-35v Us-Cu, MS 959, no.3 J-Tn, N2/15, no.3
4 18 32 46	[Arcangelo Corelli]	Sonata	2vn, b, bc	a	Op. 1 (1681), no.4 Ob, C. 62, ff.17v-18 Ob, E. 400-3, pp.28-29 Add. ff. 35v-36v Us-Cu, MS 959, no.4 J-Tn, N2/15, no.4
5 19 33 47	[Arcangelo Corelli]	Sonata	2vn, b, bc	B flat	Op. 1 (1681), no.5 Ob, C. 62, ff.18v-19 Ob, E. 400-3, pp.30-31 Add. ff. 37-38v Us-Cu, MS 959, no.5 J-Tn, N2/15, no.5

⁵⁹ M. Tilmouth/S. Mcveigh, 'Britton, Thomas', *New Grove*.⁶⁰ Catalogue (Oxford).

6 20 34 48	[Arcangelo Corelli]	Sonata	2vn, b, bc	b	Op. 1 (1681), no.6 Ob, C. 62, ff.19v-20 Ob, E. 400-3, pp.32-33 Add. ff. 38v-40 Us-Cu, MS 959, no.6 J-Tn, N2/15, no.6
7 21 35 49	[Arcangelo Corelli]	Sonata	2vn, b, bc	C	Op. 1 (1681), no.7 Ob, C. 62, ff.20v-21 Ob, E. 400-3, pp.34-35 Add. ff. 40v-41v Us-Cu, MS 959, no.7 J-Tn, N2/15, no.7
8 22 36 50	[Arcangelo Corelli]	Sonata	2vn, b, bc	c	Op. 1 (1681), no.8 Ob, C. 62, ff.21v-22 Ob, E. 400-3, pp.36-37 Add. ff. 42-43 Us-Cu, MS 959, no.8 J-Tn, N2/15, no.8
9 23 37 51	[Arcangelo Corelli]	Sonata	2vn, b, bc	G	Op. 1 (1681), no.9 Ob, C. 62, ff.22v-23 Ob, E. 400-3, pp.38-39 Add. f. 43 Us-Cu, MS 959, no.9 J-Tn, N2/15, no.9
10 24 38 52	[Arcangelo Corelli]	Sonata	2vn, b, bc	g	Op. 1 (1681), no.10 Ob, C. 62, ff.23v-24 Ob, E. 400-3, pp.40-41 Add. ff. 45v-46v Us-Cu, MS 959, no.10 J-Tn, N2/15, no.10
11 25 39 53	Arcangelo Corelli	Sonata	2vn, b, bc	d	Op. 1 (1681), no.11 Ob, C. 62, ff.24v-25 Ob, E. 400-3, pp.42-43 Add. ff. 46v-48 Us-Cu, MS 959, no.11 J-Tn, N2/15, no.11
12-3 26-7 40v- 1 54-5	[Arcangelo Corelli]	Sonata	2vn, b, bc	D	Op. 1 (1681), no.12 Ob, C. 62, ff.25v-26 Ob, E. 400-3, pp.44-45 Add. ff. 48-50 Us-Cu, MS 959, no.12 J-Tn, N2/15, no.12

Ob, MS Mus. Sch. C.76

Format: folio parts, ff. iii+ 64.

Dates: eighteenth century

Contents: on fol. 1. 'Corelli Opera Seconda' is written in pencil. The bass title page bears 'Bass Part Corellia Ayers'. 'Tho. Britton' is written on fol. 11, so it seems to have been owned by Thomas Britton. The works are copied without ascriptions.

Paper: all folios are ruled with twelve staves; marginal rulings on left and right.

Watermark: Fool's Cap, HG, resembling Heawood 2001 (countermark: IR); watermark,

Lion, resembling Heawood 3145 (countermark: DI).⁶¹

Provenance: belonged to Thomas Britton, and the Sherard Collection, later bequeathed by Rawlinson to the Music School.

Scribe: copied by a different hand apart from the Sonata in B flat (ff.13v-15), which is in Britton's hand.

Folio	Composer	Title	Scoring	Key	Other Sources
1v-2 16v-7 31v-2 47v-8	[A. Corelli]	Prima	2vn, b, bc	D	Op. 2 (1685), no.1 Ob, D. 255, ff. 3v-4 Ob, E.400-3, ff.50-51
2v-3 17v-8 32v-3 48v-9	[A. Corelli]	Seconda	2vn, b, bc	d	Op. 2 (1685), no.2 Ob, D. 255, ff. 4v-5 Ob, E.400-3, ff.52-53
3v-4 18v-9 33v-4 49v-50	[A. Corelli]	Terza	2vn, b, bc	C	Op. 2(1685), no.3 Ob, D. 255, ff. 5v-6 Ob, E.400-3, ff.54-55
4v-5 19v-20 34v-5 50v	[A. Corelli]	Quarta	2vn, b, bc	e	Op. 2(1685), no.4 Ob, D. 255, ff. 6v-7 Ob, E.400-3, ff.56-57
5v-6 20v-1 35v-6 51v-2	[A. Corelli]	Quinta	2vn, b, bc	B flat	Op. 2(1685), no.5 Ob, D. 255, ff. 7v-8 Ob, E.400-3, ff.58-59
6v-7 21v-2 36v-7 52v-3	[A. Corelli]	Sesta	2vn, b, bc	g	Op. 2(1685), no.6 Ob, D. 255, ff. 8v-9 Ob, E.400-3, ff.60-61
7v-8 22v-3 37v-8 53v-4	[A. Corelli]	Settima	2vn, b, bc	F	Op. 2(1685), no.7 Ob, D. 255, ff. 9v-10 Ob, E.400-3, ff.62-63
8v-9 23v-4 38v-9 54v-5	[A. Corelli]	Octava	2vn, b, bc	b	Op. 2(1685), no.8 Ob, D. 255, ff. 10v-11 Ob, E.400-3, ff.64-65
9v-10 24v-5 39v-40 55v-6	[A. Corelli]	Nona	2vn, b, bc	f#	Op. 2(1685), no.9 Ob, D. 255, ff. 11v-12 Ob, E.400-3, ff.66-67
10v-11 25v-6 40v-1 56v-7	[A. Corelli]	Decima	2vn, b, bc	E	Op. 2(1685), no.10 Ob, D. 255, ff. 12v-13 Ob, E.400-3, ff.68-69
11v-2 26v-7 41v-2 57v-8	[A. Corelli]	Undecima	2vn, b, bc	E flat	Op. 2(1685), no.11 Ob, D. 255, ff. 13v-14 Ob, E.400-3, ff.70-71

⁶¹ Catalogue (Oxford).

12v-3 27v-8 42-3 58v-9	[A. Corelli]	Duodeci ma	2vn, b, bc	G	Op. 2(1685), no.12 Ob, D. 255, ff. 14v-15 Ob, E.400-3, ff.72-73
13v-5 28v-9v 43v-5 59v-61		Sonata	2vn, b, bc	B flat	

Ob, MS Mus. Sch. C. 79.

Format: folio parts, ff. 28.

Date: earlier than 1682

Contents: formerly kept as MS Mus. Sch. C. 25. The inscription in Edward Lowe's hand on each part-book title page reads: 'Italian Sonatas for 3: two Trebles & a Base with a Through Base/4 Bookes'. The first violin and the continuo part were copied by Lowe, and the other two parts were copied by two different hands. It seems the second violin part was copied by someone who was musically illiterate, since the note grouping is impractical to use.⁶²

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: coat of arms (countermark: CDC or CDG) resembling Heawood 354; Fool's Cap (countermark: CDC, or CDG).⁶³

Binding: four parts are now bound in one volume, and each part is contained within white paper covers.

Scribe: Edward Lowe and two other hands.

Provenance:

Literature: Crum (1967), 23-34; P. Walls, 'The Influence of the Italian Violin School in Seventeenth Century England', *EM*, 18 (1990), 575-87.

Modern Edition:

Italian Sonata's for 3 (Musedita, 2003)

Folio	Composer	Title	Scoring	Key	Other Sources
2 10-v 16-v 24v- 5	[Dietrich Becker]	1 Sonata a3	2vn, b, bc	G	<i>Musicalische Frühlings-Früchte</i> (Hamburg, 1688, 2/1673), no.1
3-4v 10v 17-8 25v- 6	[Dietrich Becker]	2 Sonata	2vn, b, bc	g	<i>Musicalische Frühlings-Früchte</i> (Hamburg, 1688, 2/1673), no.2

⁶² P. Walls, 'The Influence of the Italian Violin School in Seventeenth-Century England', *EM*, 18 (1990), 577.

⁶³ Catalogue (Oxford).

4v- 5v 11- 1v 18-9 26v- 7	[Dietrich Becker]	3 Sonata	2vn, b, bc	a	<i>Musicalische Frühlings-Früchte</i> (Hamburg, 1688, 2/1673), no.3
5v- 6v 11v- 2 19- 20 27-8	[Dietrich Becker]	4 Sonata a3	2vn, b, bc	a	<i>Musicalische Frühlings-Früchte</i> (Hamburg, 1688, 2/1673), no.4

Ob, MS Mus. Sch. C. 80.

Format: folio parts, ff. iii+ 55.

Date: c. 1680

Contents: formerly kept as MS Mus. Sch. C. 26. Three loose sets of paper, subsequently bound in treble, bass and the basso continuo. Many anonymous works are also found in British Library Add.31431. This manuscript might be one of the earliest manuscripts to contain Italian trio sonatas. The title page of each part-book reads 'Base/Treble Symphony's for two: trebles & Base & Some for 2 Trebles: & 6 for a Base & treble to a ground/3 Books'. After the sonata sections, six grounds, probably by Jenkins for violin, bass viol and continuo, are followed. Some inscriptions are written on the basso continuo book only (e.g. the first, second and final works).

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark:

Scribe: mostly copied by Edward Lowe

Binding: modern binding

Provenance:

Literature: Eddy (1989); Caudle (1975-6), 69-75.

No./Folio	Composer	Title	Scoring	Key	Other Sources
No.1 20v-1 2v-3 39	'Anthonij Bertalij'	Symphonia /a duo/Treble & Base	vn, b, bc	a	Rost 41, 'Violino et Bracio'
No.2 21v-2 3v-4 39v		Sonata à 2	vn, b, bc	d	
No.3 22v-3 4v-5 40-v	[A. Bertalij]	Two trebles Sonata	2vn, bc	a	HAdolmetch II. c. 25, no.19 [anon.] Rost 88, 'Auct[ore] Barthalli'

No.4 23v 5v 41	[M. Cazzati]	2 Trebles [Sonata]	2vn, bc	d	Op. 18 (1656) no.9, 'La Martinenga' Add.31431, f.43v, also f. 67v Rost 77, 'Auct[ore]: Casati'
No.5 24 6 41v	[M. Cazzati]	[Sonata]	2vn, bc	d	Op. 18 (1656), no.3 'La Bulgarina' Add.31431, f.43v, also f. 68v-9 Rost 140
No.6 24v 6v 42	[M. Cazzati]	[Sonata]	2vn, bc	D	Op. 18 (1656), no.10 'La Bentivoglia' Rost 50 'Auct[ore] Casati, 'Bentivoglia'
No.7 25 7 42v	[M. Cazzati]	[Sonata]	2vn, bc	C	Op. 18 (1656) no.12, 'La Strozza' Add. 31431, f. 141v Rost 42, 'Auct[ore] Casati'
No.8 25v 7v 43	[M. Cazzati]	[Sonata] 8	2vn, bc	F	Op. 18 (1656) no.5 Rost 141, 'A Ca[s]ati'
No.9 26 8 43v	[M. Cazzati]	[Sonata]	2vn, bc	c	Op. 18(1656) no.7, 'La Rosella' Add.31431, f. 66v Rost 65, 'Casati'
No.10 26v 8v 44	[M. Cazzati]	[Sonata]	2vn, bc	g	Op. 18(1656) no.2, 'La Varana' Add.31431, f. 75v
No.11 27 9 44v	[M. Cazzati]	[Sonata]	2vn, bc	G	Op. 18(1656) no.1 'La Ferdinanda' Rost 137, 'Auct[ore] Casati'
No.12 27v 9v 45	[M. Cazzati]	[Sonata]	2vn, bc	A	Op. 18(1656) no.8 'La Consola' Add.31431, f. 65v Rost 52, 'A Cassati. La Cansola'
No.13 28 10 46	[M. Cazzati]	[Sonata]	2vn, bc	A	Add.31431, f. 69v Op. 18(1656) no.4, 'La Calcagina' Rost 56, 'Casati'
No.14 28v 10v 46v-7	[M. Cazzati]	[Sonata]	2vn, bc	B flat	Op. 18(1656) no.11 Rost 143, 'Casati'
No.15 29 11 47	[M. Cazzati]	Sonata à 2 violino	2vn, bc	a	Op. 18(1656), 'Cappricio' Rost 95, 'Casati'

Ob, MS Mus. Sch. C. 93.

Format: folio score, ff. iii+85.

Date: second half of the seventeenth century

Contents: miscellaneous pieces of instrumental music. According to f. 1, the first section contains twelve sonatas from G. B. Bassani's op.5, not from the printed version, but [they are G. B. Borri's Op. 1 (1688, Bologna)]. Some exercises by J. S. [James Sherard?](f. 16v), one exercise by Tibaldi (f. 32v), two sonatas by G. Knüpfer (f.33, in parts), and eight pieces by T. Tomkins (f. 67, damaged). Ff. 52 to 55 are written over some half-erased papers.

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark:

Scribe: several hands

Provenance: Sherard collection

Literature: Crum (Unpublished), 1-20.

Folio	Composer	Title	Scoring	Key	Other Sources
1-2	[G. B. Borri]	Sonata	2vn, b, bc	F	Op. 1 (1688), no.1
2-3v	[G. B. Borri]	Sonata	2vn, b, bc	C	Op. 1 (1688), no.2
3v-4	[G. B. Borri]	Sonata	2vn, b, bc	G	Op. 1 (1688), no.3.
4v-5	[G. B. Borri]	Sonata	2vn, b, bc	B flat	Op. 1 (1688), no.4
5v-6v	[G. B. Borri]	Sonata	2vn, b, bc	d	Op. 1 (1688), no.5
6v-7	[G. B. Borri]	Sonata	2vn, b, bc	g	Op. 1 (1688), no.6
7v-8v	[G. B. Borri]	Sonata	2vn, b, bc	D	Op. 1 (1688), no.7
9-v	[G. B. Borri]	Sonata	2vn, b, bc	b	Op. 1 (1688), no.8
10-v	[G. B. Borri]	Sonata	2vn, b, bc	a	Op. 1 (1688), no.9
11-v	[G. B. Borri]	Sonata	2vn, b, bc	c	Op. 1 (1688), no.10
12-v	[G. B. Borri]	Sonata	2vn, b, bc	A	Op. 1 (1688), no.11
12v-4	[G. B. Borri]	Sonata	2vn, b, bc	D	Op. 1 (1688), no.12

Ob, MS Mus. Sch. D. 248

Format: large upright quarto parts, ff. iii+56

Date: second half of the seventeenth century

Contents: eleven sonatas of twelve printed sonatas, *à 2, 3, 4, e 5 stromenti da arco e altri & Basso continuo* (Nuremberg, 1682) by Johann Rosenmüller (No. 3 is missing). The name 'Rosenmüller' does not appear in each sonata, but is written in the basso continuo part of sonata 10. Before the parts in their books were bound, they were kept folded within each other.

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: Fleur de Lys, counter mark, CDG, resembling Heawood 1796.⁶⁴

Scribe: James Sherard

Binding: formerly kept as unstiched quires, basso continuo parts outside, now stiched, but not in perfect order.

Provenance: Sherard Collection

Folio	Composer	Title	Scoring	Key	Other Sources
3v-4 2v, 5 1v, 6	[J.Rosenmüller]	Sonata Prima/ à 2 violini	2vn, bc	g	No.1 (Nuremburg, 1682)
4v, 3 5v, 2 6v, 1		Sonata Seconda/ à 2 violini	2vn, bc	e	No.2 (Nuremburg, 1682)
10v-11 12v, 9 13v, 8 14v, 7		Sonata Quarta/ à 3/ 2 violini & viola	2vn, b, bc	C	No.4 (Nuremburg, 1682)
11v, 10 9v, 12 13v, 8v 7v-8		Sonata Quinta/ à 3/ 2 violini & viola	2vn, b, bc	g	No.5 (Nuremburg, 1682)
18v-19 17v, 20 16v, 21 15v, 22		Sonata Sesta/ à 3/ 2 violini & viola	2vn, b, bc	F	No.6 (Nuremburg, 1682)

Ob, MS Mus. Sch. D. 254

Format: large upright quarto parts, ff. iii+67.

Date: copied from c. 1686 onwards⁶⁵

Contents: all works are copied without ascriptions. The title of the sonata (e.g. 'Sonata Prima') is written in the bass part.

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: Fleur de Lys, countermark resembling Heawood 1781 A..⁶⁶

Scribe: James Sherard⁶⁷

Binding: vn 1, and bass in red, orange, turquoise and white marbled covers.

Provenance: Sherard Collection, subsequently the Rawlinson bequest to the Music School.

Literature: Crum (Unpublished); R. Shay and R. Thompson, *Purcell Manuscripts* (Cambridge, 2000), 111, 120.

⁶⁴ Catalogue (Oxford).

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ Crum (Unpublished), 10.

No./Folio	Composer	Title	Scoring	Key	Other Sources
No.1 20v-1 53v-4 2v-3 37v-8	[C Ruggiero]	Sonata Prima	2vn, b, bc	d	Ob, E. 400-3, pp.74-75 Add. 33236, 50v-52 J-Tn, N2/15, no. 35
No.2 21v-2 54v-5 3v-4 38v-9	[J. Blow]	Sonata Seconda	2vn, b, bc	A	Ob, E. 400-3, pp.76-77 Add. 33236, 53v-55 Add. R.M. 20. h. 9, ff. 108-5 J-Tn, N2/15, no. 36
No.3 22v-3 55v-6 4v-5 39v-40		Sonata Terza	2vn, b, bc	G	Ob, E. 400-3, pp.78-79 Add. 33236, 55-56 Us-Cu, MS 959, no.24 J-Tn N2/15, no. 29
No.4 23v-4 56v-7 5v-6 40v-1	[A. Corelli]	Sonata Quarta	2vn, b, bc	A	Ob, E. 400-3, pp.80-81 Ob, D. 249, f. 172, entitled 'La Rospa' Add. 33236, 56v-58 B-Bc, XY 24.910, no.3 Us-Cu, MS 959, no.20, ascr. 'L. Colista' J-Tn, N2/15, no. 30 Marx (1980), Anh. 16, 237-8
No.5 24v-5 57v-8 6v-7 41v-2	[A. Corelli]	Sonata Quinta	2vn, b, bc	A	Ob, E. 400-3, pp.82-83 Add. 33236, 58-59v J-Tn, N2/15, no. 31 Marx (1980), WoO5, 218-20
No.6 25v-6 58v-9 7v-8 42v-3	[H. Purcell]	Sonata Sesta	2vn, b, bc	E flat	Z 803 <i>Ten Sonatas of Four Parts</i> (1697), no. 2 Add. 30930, f. 41v Ob, E. 400-3, pp.84-85 Add. 63627, f.14v (vn1 only) J-Tn, N2/15, no. 33
No.7 26v-7 59v-60 8v-9 43v-4	[H. Purcell]	Sonata Settima	2vn, b, bc	a [trans. from b minor]	Z 802 <i>Ten Sonatas in Four Parts</i> (1697), no. 1 Add. 30930, f. 43v Ob, E. 400-3, pp.86-87 J-Tn N2/15, no. 32

No.8 27v-8 60v-1 9v-10 no bc	[H. Purcell]	Sonata Octava	2vn, b, bc	a	Z 804 <i>Ten Sonatas of Four Parts</i> (1697), no. 3 Add. 30930, f. 39v Add. 63627, f.16v (vn1 only) Ob, D. 254, no.8 Ob, E. 400-3, pp.88-89 J-Tn N2/15, no. 34
No.9 28v-9 61v-2 10v-11 45v-6	[G.M. Bononcini]	Sonata Nona	2vn, b, bc	B flat	<i>Scielta delle Suonate</i> (1680), no.7 Ob, E. 400-3 (no.10), pp.92-93 (anon.) Add. 31436, f.152v Add. 64965, ff. 50-1 Dart. MS m.26
No.10 29v-30 62v-3 11v-2 46v-7	[A. Corelli ?]	Sonata Decima	2vn, b, bc	D	Ob, E. 400-3, pp.90-91 (anon.) Us- Cu, MS 959, no. 18, ascr. Corelli J-Tn, N2/15, no. 37 Marx (1980), Anh. 17-18, 239-40
No.11 30v-1 63v-4 12v-3 47v-8	[G. Legrenzi]	Sonata Undecima	2vn, b, bc	B flat	Op. 8 (1663), no. 10 'La Bevilacqua' Ob, E. 400-3, pp.96-97 (anon.) Us-Cu, MS 959, no.23, ascr. 'Gio: Legrenzi'
No.12 31v-2 64v-5 13v-4 48v-9		Sonata Duodecima	2vn, b, bc	A	J-Tn, N2/15, no. 15

Ob, MS Mus. Sch. D. 255

Format: large upright quarto parts, ff. iii+70.

Date: second half of the seventeenth century

Contents: 'James Sharwood', the form he used as a young man, is inscribed on the part for 'Bass de viol' on f.36. The composer's name is on f.49 of the bass part: 'Fine, Arcnagello Corelle'.

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: fleur-de-lys, resembling Heawood 1781 A.⁶⁸

Scribe: James Sherard

Bounding: parts bound in red and white marbled boards.

Provenance: owned by 'James Sharwood' [James Sherard] in about 1700⁶⁹, subsequently bequested by Rawlinson to the Music School.

⁶⁸ Catalogue (Oxford).

⁶⁹ Ibid.

Literature: Crum (Unpublished), 1-20.

Folio	Composer	Title	Scoring	Key	Other Sources
3v-4 20v-21 37v-8 55v-6	[A. Corelli]	Sonata Prima	2vn, b, bc	D	Op. 2 (1685), no.1 Ob, C. 76, ff.1v-2 Ob, E. 400-3, ff. 50-51 (no.24)
4v-5 21v-2 38v-9 56v-7	[A. Corelli]	Sonata Seconda	2vn, b, bc	d	Op. 2 (1685), no.2 Ob, C. 76, ff.2v-3 Ob, E. 400-3, ff. 52-53 (no.25)
5v-6 22v-3 39v-40 57v-8	[A. Corelli]	Sonata Terza	2vn, b, bc	C	Op. 2 (1685), no.3 Ob, C. 76, ff.3v-4 Ob, E. 400-3, ff. 54-55 (no.26)
6v-7 23v-4 40v-1 58v-9	[A. Corelli]	Sonata Quarta	2vn, b, bc	e	Op. 2 (1685), no.4 Ob, C. 76, ff.4v-5 Ob, E. 400-3, ff. 56-57 (no.27)
7v-8 24v-5 41v-2 59v-60	[A. Corelli]	Sonata Quinta	2vn, b, bc	B flat	Op. 2 (1685), no.5 Ob, C. 76, ff.5v-6 Ob, E. 400-3, ff. 58-59 (no.28)
8v-9 25v-6 42v-3 60v-1	[A. Corelli]	Sonata Sesta	2vn, b, bc	g	Op. 2 (1685), no.6 Ob, C. 76, ff.6v-7 Ob, E. 400-3, ff. 60-61 (no.29)
9v-10 26v-7 43v-4 61v-2	[A. Corelli]	Sonata Settima	2vn, b, bc	F	Op. 2(1685), no.7 Ob, C. 76, ff.7v-8 Ob, E. 400-3, ff. 62-63 (no.30)
10v-11 27v-8 44v-5 62v-3	[A. Corelli]	Sonata Octava	2vn, b, bc	b	Op. 2 (1685), no.8 Ob, C. 76, ff.8v-9 Ob, E. 400-3, ff. 64-65 (no.31)
11v-2 28v-9 45v-6 63v-4	[A. Corelli]	Sonata Nona	2vn, b, bc	f#	Op. 2 (1685), no.9 Ob, C. 76, ff. 9v-10 Ob, E. 400-3, ff. 66-67 (no.32)
12v-3 29v-30 46v-7 64v-5	[A. Corelli]	Sonata Decima	2vn, b, bc	E	Op. 2(1685), no.10 Ob, C. 76, ff.10v-11 Ob, E. 400-3, ff. 68-69 (no.33)

13v-4 30v-31 47v-8 65v-6	[A. Corelli]	Sonata Undecima	2vn, b, bc	Eflat	Op. 2 (1685), no.11 Ob, C. 76, ff.11v-12 Ob, E. 400-3, ff. 70-71 (no.34) Ckc, 227 (fragment)
14v-5 31v-2 48v-9 66v-7	[A. Corelli]	Sonata Duodecima	2vn, b, bc	G	Op. 2 (1685), no.12 Ob, C. 76, ff.12v-13 Ob, E. 400-3, ff. 72-73 (no.35) Ckc, 227 (fragment)

Ob, MS Mus. Sch. D. 256

Format: large upright quarto parts, ff. iii+64.

Date: copied from c. 1686 onwards

Contents: the works are copied without titles or ascriptions. f. 60 reads: 'Fines: Lelicolista'.

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: fleur-de-lys, resembling Heawood 1781 A as Mus. Sch. D. 255.⁷⁰

Scribe: James Sherard⁷¹

Binding: parts bound in red white blue and orange marbled boards.

Provenance: Sherard Collection, later bequested by Rawlinson to the Music School.

Literature: Allsop (1989), 34-44; Thompson (1988), 431-66; Crum (Unpublished);

Wessely-Kropik (1961), 113-8; Shay and Thompson (2000), 111.

No./Folio	Compos er	Title	Scoring	Key	Other Sources
No.1 3v-4 19v-20 35v-6 51v-2	[Lelio Colista]	[Sonata]	2vn, b, bc	g	Ob, E.400-3 (no.1), pp.1-3 Add. 33236 (no.1), ff.13-14v J-Tn, N2/15, no. 19 W-K no.34 A6*
No.2 4v-5 20v-21 36v-7 52v-3	[Lelio Colista]		2vn, b, bc	A	Ob, E.400-3 (no.4), pp.8-9 Add. 33236 (no.2), ff.14v-16 Och, MS 1126, f. 4 W-K, no.22
No.3 5v-6 21v-2 37v-8 53v-4	[Lelio Colista]		2vn, b, bc	A	Ob, E.400-3 (no.7), pp.14-15 Add. 33236 (no.3), ff.16v-18 W-K, no.23 A3
No.4 6v-7 22v-3 no bass 54v-5	[Lelio Colista]		2vn, b, bc	D	Ob, E.400-3 (no.3), pp.6-7 Add. 33236 (no.4), ff.18-20 W-K, no.20 A4

⁷⁰ Catalogue (Oxford).

⁷¹ Crum (Unpublished), 3.

No.5 7v-8 23v-4 39v-40 55v-6	[Lelio Colista]		2vn, b, bc	C	Ob, E.400-3 (no.6), pp.12-13 Add. 33236 (no.5), ff.20v-22 W-K, no.11 A8
No.6 8v-9 24v-5 40v-41 56v-7	[Lelio Colista]		2vn, b, bc	g	Ob, E.400-3 (no.5), pp.10-11 Add. 33236 (no.6), ff.22v-24 W-K, no.35 A2
No.7 9v 25v 41v 57v	[Lelio Colista]		2vn, b, bc	C	Lbl, Add. 31431, ff.72v-73 Add. 33236 (no.8), ff.25v-26v W-K, no.10
No.8 10 26 42 58	[Lelio Colista]			G	Add. 33236 (no.7), ff.24v-25 W-K, no.15
No.9 10v-11 26v-7 42v-3 58v-9	[Lelio Colista]		2vn, b, bc	g	Ob, E.400-3 (no.8), pp.16-17 Add. 33236 (no.9), ff.26v-28
No.10 11v-2 27v-8 43v-4 59v-60	[Lelio Colista]		2vn, b, bc	d	Ob, E.400-3 (no.2), pp.4-5 Add. 33236 (no.10), ff.28-30 W-K, no.33*

* 'A' refers to P. Allsop's numbering of C. A. Lonati sonatas which have been identified as Colista's by Wessely Kropik; * W-K, no.33 may not be the work of Colista.⁷²

Ob, MS Mus. Sch. D. 257

Format: folio parts, ff. iii+31.

Date: second half of seventeenth century

Contents: title pages of each part-book read: 'Suonate à due Violini [col suo basso continuo per l'organo] del [Giovanni Battista] Vitali'[Op.2]. The basso continuo part is missing.

Paper: all folios are ruled with nine staves; marginal rulings on left and right.

Watermark: Lamb and Flag⁷³

Scribe: James Sherard

Binding: the covers are grey boards with the titles written in ink.

Provenance: Sherard Collection, subsequently bequested by Rawlinson to the Music school.

⁷² Allsop (1989), 43.

⁷³ Catalogue (Oxford).

Folio	Composer	Title	Scoring	Key	Other Sources
1v-2	Gio:Battista Vitali	Sonata p ^a	2vn, bc	D	Op.2 (1667), no.1 J-Tn, N2/15, no. 18
2v-3	[G.B. Vitali]	Sonata 2 ^a	2vn, bc	F	Op.2 (1667), no.2
3v-4	[G.B. Vitali]	Sonata 3 ^a	2vn, bc	e	Op.2 (1667), no.3 J-Tn, N2/15, no. 17 Rost 146
4v-5	[G.B. Vitali]	Sonata 4 ^a	2vn, bc	B flat	Op.2 (1667), no.4
5v-6	[G.B. Vitali]	Sonata 5 ^a	2vn, bc	E	Op.2 (1667), no.5 Rost 147
6v-7	[G.B. Vitali]	Sonata 6 ^a	2vn, bc	d	Op.2 (1667), no.6 J-Tn, N2/15, no. 16
7v-8	[G.B. Vitali]	Sonata 7 ^a	2vn, bc	D	Op.2 (1667), no.7
8v-9	[G.B. Vitali]	Sonata 8 ^a	2vn, bc	A flat	Op.2 (1667), no.8
9v-10	[G.B. Vitali]	Sonata 9 ^a	2vn, bc	a	Op.2 (1667), no.9
10v-11	[G.B. Vitali]	Sonata 10 ^a	2vn, bc	g	Op.2 (1667), no.10
11v-12	[G.B. Vitali]	Sonata 11 ^a	2vn, bc	G	Op.2 (1667), no.11
12v-13	[G.B. Vitali]	Sonata 12 ^a	2vn, bc	a	Op.2 (1667), no.12 Rost 139

Ob, MSS Mus. Sch. E. 400-403

Format: folio parts, ff. 126, ii+130, ii+126, 66; newly paginated for vn 1, 2 & bass.

Date: mid 1680s; no later than 1686⁷⁴

Contents: sixty-one sonatas for two violins, bass and basso continuo. These large sets of part books were included among the bequest to Oxford Music School by Richard Rawlinson in 1755. They are some of the few books to contain his bookplate, and might have belonged to James Sherard, although there is no vidence for this.⁷⁵

Ascriptions were added by Rawlinson *c.* 1700.⁷⁶

Paper: all folios are ruled with eight staves; marginal rulings on left and right.

Watermark: vn 1, Bend and Lily; vn 2, bv & bc, Fleur de Lys, countermark, IP; Thomson, Watermark XLIII.⁷⁷

Scribe: several hands working together.

Binding: rough calf binding, blind tooling.

Provenance: Richard Rawlinson

Literature: Thompson, (1988), 431-66; Crum (Unpublished); Wessely-Kropik (1961), 113-8.

⁷⁴ Thompson (1988), 460.

⁷⁵ Crum (Unpublished Conference Paper), 3.

⁷⁶ Catalogue (Oxford).

⁷⁷ Thompson (1988), 89, 459-60.

Page/ Folio	Composer	Title	Scoring	Key	Other Sources
pp.2-3 pp. 2-3 ff.2v-3	Leli[o] Colista	[Sonata] 1	2vn, b, bc	g	Ob, D.256 (no.1), f.3v Add.33236 (no.1), f.13 J-Tn N2/15, no. 19 W-K no.34 A6
4-5(vn 1,2) 4-5 (b) 3v-4 (bc)	[Lelio Colista]	[Sonata] 2	2vn, b, bc	d	Ob, D.256 (no.10), f.11v Add.33236 (no.10), f.28 J-Tn N2/15, no. 20 W-K no.33
6-7 6-7 4v-5	[Lelio Colista]	[Sonata] 3	2vn, b, bc	D	Ob, D.256 (no.4), f.6v Add.33236 (no.4), f.18 Us-Cu, no.25 J-Tn N2/15, no. 13 W-K no.20 A4
8-9 8-9 5v-6	[Lelio Colista]	[Sonata] 4	2vn, b, bc	A	Ob, D.256 (no.2), f.4v Add.33236 (no.2), f.14v J-Tn N2/15, no. 21 W-K no.22
10-1 10-1 6v-7	[Lelio Colista]	[Sonata] 5	2vn, b, bc	g	Ob, D.256 (no.6), f.8v Add.33236 (no.6), f.22v J-Tn N2/15, no. 22 W-K no.35 A2
12-3 12-3 7v-8	[Lelio Colista]	[Sonata] 6	2vn, b, bc	C	Ob, D.256 (no.5), f.7v Add.33236 (no.5), f.20v J-Tn N2/15, no. 23 W-K no.11 A8
14-5 14-5 8v-9	[Lelio Colista]	[Sonata] 7	2vn, b, bc	A	Ob, D.256 (no.3), f.5v Add.33236 (no.3), f.16v J-Tn N2/15, no. 14 W-K no.23 A3
16-7 16-7 9v-10	[Lelio Colista]	[Sonata] 8	2vn, b, bc	g	Ob, D.256 (no.9), f.10v Add.33236 (no.9), f.26v J-Tn N2/15, no. 24 W-K no.36 A1
18-9 18-9 10v-1	[Lelio Colista]	[Sonata] 9 hier endeth Lelli Colista sonatas	2vn, b, bc	G	Add. 33236 (no.11), f.52 Och, 1126, f. 5 J-Tn N2/15, no. 25 W-K no.16
20-1 20-1 11v-2	Corelli op1	[Sonata] 10	2vn, b, bc	F	Op.1 (1681), no.1 Ob, C.75, f. 1 Add.33236, f.30v Us-Cu, MS 959, no.1 J-Tn N2/15, no. 1
22-3 22-3 12v-3	[A.Corelli]	[Sonata] 11	2vn, b, bc	e	Op.1 (1681), no.2 Ob, C.62, f.15v Ob, C.75, f. 2 Add.33236, f.32 Us-Cu, MS 959, no.2 J-Tn N2/15, no. 2

24-7 24-5 13v-4	[A.Corelli]	[Sonata] 12	2vn, b, bc	A	Op.1 (1681), no.3 Ob, C.62, f.16v Ob, C.75, f. 3 Add.33236, f.33v Us-Cu, MS 959, no.3 J-Tn N2/15, no. 3
28-9 26-7 14v-5	[A.Corelli]	[Sonata] 13	2vn, b, bc	a	Op.1 (1681), no.4 Ob, C.62, f.17v Ob, C.75, f. 4 Add.33236, f.35v Us-Cu, MS 959, no.4 J-Tn N2/15, no. 4
30-1 28-9 15v-6	[A.Corelli]	[Sonata] 14	2vn, b, bc	B flat	Op.1 (1681), no.5 Ob, C.62, f.18v Ob, C.75, f. 5 Add.33236, f.37 Us-Cu, MS 959, no.5 J-Tn N2/15, no. 5
32-3 30-1 16v-7	[A.Corelli]	[Sonata] 15	2vn, b, bc	b	Op.1 (1681), no.6 Ob, C.62, f.19v Ob, C.75, f. 6 Add.33236, f.38v Us-Cu, MS 959, no.6 J-Tn N2/15, no. 6
34-5 32-3 17v-8	[A.Corelli]	[Sonata] 16	2vn, b, bc	C	Op.1 (1681), no.7 Ob, C.62, f.20v Ob, C.75, f. 7 Add.33236, f.40v Us-Cu, MS 959, no.7 J-Tn N2/15, no. 7
36-7 34-5 18v-9	[A.Corelli]	[Sonata] 17	2vn, b, bc	c	Ob, C.62, f.21v Ob, C.75, f. 8 Add.33236, f.42 Us-Cu, MS 959, no.8 J-Tn N2/15, no. 8 Op.1 (1681), no.8
38-9 36-7 19v-20	[A.Corelli]	[Sonata] 18	2vn, b, bc	G	Op.1 (1681), no.9 Ob, C.62, f.22v Ob, C.75, f. 9 Add.33236, f.43 Us-Cu, MS 959, no.9 J-Tn N2/15, no. 9
40-41 38-39 20v-21	[A.Corelli]	[Sonata] 19	2vn, b, bc	g	Op.1 (1681), no.10 Ob, C.62, f.23v Ob, C.75, f. 10 Add.33236, f.45v Us-Cu, MS 959, no.10 J-Tn N2/15, no. 10
42-3 40-1 21v-2	[A.Corelli]	[Sonata] 20	2vn, b, bc	d	Op.1 (1681), no.11 Ob, C.62, f.24v Ob, C.75, f. 11 Add.33236, f.46v Us-Cu, MS 959, no.11 J-Tn N2/15, no. 11

44-5 42-3 22v-3	[A.Corelli]	[Sonata] 21	2vn, b, bc	D	Op.1 (1681), no.12 Ob, C.62, f.25v Ob, C.75, f. 12 Add.33236, f.33v Us-Cu, MS 959, no.12 J-Tn N2/15, no. 12
46-7 44-5 23v-4	Nicolla Mathise	[Sonata] 22	2vn, b, bc	A	J-Tn N2/15, no. 27
50-1 48-9 25v-6	Corelli op2	[Sonata] 24 his last sonatas in 1685	2vn, b, bc	D	Op.2 (1685), no.1 Ob, C. 76, f.1v Ob, D. 255, f. 3v (vn1) Och, 1111
52-3 50-1 26v-7	[A. Corelli]	[Sonata] 25	2vn, b, bc	D	Op.2 (1685), no.2 Ob, C. 76, f.2v Ob, D. 255, f. 4v (vn1)
54-5 52-3 27v-8	[A. Corelli]	[Sonata] 26	2vn, b, bc	C	Op.2 (1685), no.3 Ob, C. 76, f.3v Ob, D. 255, f. 5v (vn1)
56-7 54-5 28v-9	[A. Corelli]	[Sonata] 27	2vn, b, bc	E	Op.2 (1685), no.4 Ob, C. 76, f.4v Ob, D. 255, f. 6v (vn1)
58-9 56-7 29v-30	[A. Corelli]	[Sonata] 28	2vn, b, bc	B flat	Op.2 (1685), no.5 Ob, C. 76, f.5v Ob, D. 255, f. 7v (vn1)
60-1 58-9 30v-1	[A. Corelli]	[Sonata] 29	2vn, b, bc	g	Op.2 (1685), no.6 Ob, C. 76, f.6v Ob, D. 255, f. 8v (vn1)
62-3 60-1 31v-2	[A. Corelli]	[Sonata] 30	2vn, b, bc	F	Op.2 (1685), no.7 Ob, C. 76, f.7v Ob, D. 255, f. 9v (vn1)
64-5 62-3 32v-3	[A. Corelli]	[Sonata] 31	2vn, b, bc	b	Op.2 (1685), no.8 Ob, C. 76, f.8v Ob, D. 255, f. 10v (vn1)
66-7 64-5 33v-4	[A. Corelli]	[Sonata] 32	2vn, b, bc	f#	Op.2 (1685), no.9 Ob, C. 76, f.9v Ob, D. 255, f. 11v (vn1)
68-9 66-7 34v-5	[A. Corelli]	[Sonata] 33	2vn, b, bc	E	Op.2 (1685), no.10 Ob, C. 76, f.10v Ob, D. 255, f. 12v (vn1)
70-1 68-9 35v-6	[A. Corelli]	[Sonata] 34	2vn, b, bc	E flat	Op.2 (1685), no.11 Ob, C. 76, f.11v Ob, D. 255, f. 13v (vn1) Ckc, 227 (fragment)
72-3 70-1 36v-7	[A. Corelli]	[Sonata] 35	2vn, b, bc	G	Op.2 (1685), no.12 Ob, C. 76, f.12v-13 Ob, D. 255, f. 14v (vn1) Ckc, 227 (fragment)
74-75 72-73 36v-37	Carlo Ruggiero	[Sonata] 36	2vn, b, bc	d	Ob, D. 254 (no.1), f.20v Add.33236, f.50v J-Tn, N2/15, no. 35
76-7 74-5 38v-9	Dr. Blow	[Sonata] 37	2vn, b, bc	A	Ob, D. 254 (no.2), f.21v Add.33236, f.53v J-Tn, N2/15, no. 36

78-9 76-7 36v-7		[Sonata] 38	2vn, b, bc	G	Ob, D. 254 (no.3), f.22v Add.33236 (no.3), f.55 R.M. 20.h.9, ff. 108-5 INV Us-Cu, MS 959, no.24 J-Tn, N2/15, no. 29
80-1 78-9 40v-1	Corelli	[Sonata] 39	2vn, b, bc	A	Marx (1980), Anh. 16, 237-8 Ob, D. 254 (no.4), f.23v Ob, D. 249, f. 172, entitled 'La Rospa' Add.33236 (no.4), f.56v- 58 Us-Cu, MS 959, no.20; ascr. 'L. Calista' J-Tn, N2/15, no. 30
82-3 80-1 41v-2	Corelli	[Sonata] 40	2vn, b, bc	A	Marx (1980), WoO 5, 218-20 Ob, D. 254, f.24v (no.5) Add.33236 (no.5), f.58 B-Bc, XY 24.910, no.3 Us-Cu, MS 959, no.19 J-Tn, N2/15, no. 31
84-5 82-3 42v-3	Purcell	[Sonata] 41	2vn, b, bc	E	Z803 Ob, D. 254 (no.6), f.25v Add. 30930, f. 41v Add. 63627, f.14v (vn I only) J-Tn, N2/15, no. 33
86-7 84-5 43v-4	Purcell	[Sonata] 42	2vn, b, bc	[a, trans. from b minor	Z802 <i>Ten Sonata's of Four Parts</i> (1697), no. 1 Ob, D.254 (no.7), f. 26v Add. 30930, f. 43v J-Tn, N2/15, no. 32
88-9 86-7 44v-5	Purcell	[Sonata] 43	2vn, b, bc	a	Z804 <i>Ten Sonata's of Four Parts</i> (1697), no.3 Ob, D. 254 (no.8), f.27v Add. 30930, f. 39v Add. 63627, f.16v (vn I only) J-Tn, N2/15, no. 34
90-1 88-9 45v-6		[Sonata] 44	2vn, b, bc	D	Marx (1980), Anh. 17- 18, 239-40 Ob, D. 254 (no.10), f.29v J-Tn, N2/15, no. 37
92-3 90-1 46v-7	[G.M Bononcini]	[Sonata] 45	2vn, b, bc	B flat	<i>Scielta della Suonata</i> (1680), no.7 Ob, D. 254 (no.9), f.28v Add. 31436, f.152v Add. 64965, ff. 50-1 Dart. MS m.26
94-5 92-3 47v-8		[Sonata] 46	2vn, b, bc	A	

96-7 94-5 48v-9	[G. Legrenzi]	[Sonata] 47	2vn, b, bc	B flat	Op. 8, no.10 (1663) 'La Bevilacqua' Ob, D. 254 (no.11) Us-Cu, MS 959, no.23
98-9 96-7 49v-50	Battista Bassani [G.B. Bassani]	[Sonata] 48	2vn, b, bc	d	Op.5 (1683), no.2 Ob, C.62 (no.2), f.29v-30 Us-Cu, MS 959, no.34 Us-Lauc, *M401. P98s, no. 8
100-1 98-9 ?-51	[G.B. Bassani]	[Sonata] 49	2vn, b, bc	D	Op.5 (1683), no.4 Ob, C.62 (no.4), f.31v-32 Us-Cu, MS 959, no.36 Us-Lauc, *M401. P98s, no. 9
102-3 100-1 no bc	[G.B. Bassani]	[Sonata] 50	2vn, b, bc	a	Op.5 (1683), no.1 Ob, C.62 (no.1), f. 28v- 29 Och, 3, f.39 Us-Cu, MS 959, no.33 Us-Lauc, *M401. P98s, no. 7
104-5 102-3 no bc	[G.B. Bassani]	[Sonata] 51	2vn, b, bc	G	Op.5 (1683), no.3 Ob, C.62 (no.3), f. 30v- 31 Us-Cu, MS 959, no.35 Us-Lauc, *M401. P98s, no. 10
106-7 104-5 no bc	[G.B. Bassani]	[Sonata] 52	2vn, b, bc	a	Op.5 (1683), no.5 Ob, C.62 (no.5), f. 32v Us-Cu, MS 959, no.37 Us-Lauc, *M401. P98s, no. 11
108-9 106-7 no bc	[G.B. Bassani]	[Sonata] 53	2vn, b, bc	F	Op.5 (1683), no.6 Ob, C.62 (no.6), f.33v Us-Cu, MS 959, no.38 Us-Lauc, *M401. P98s, no. 12
110-11 108-9 no bc	[G.B. Bassani]	[Sonata] 54	2vn, b, bc	A	Op.5 (1683), no.7 Ob, C.62 (no.7), f.34v Us-Cu, MS 959, no.39 Us-Lauc, *M401. P98s, no. 13
112-113 110-111 no bc	[G.B. Bassani]	[Sonata] 55	2vn, b, bc	g	Op.5 (1683), no.8 Ob, C.62 (no.8), f.35v Us-Cu, MS 959, no.40 Us-Lauc, *M401. P98s, no. 14
114-15 112-13 no bc	[G.B. Bassani]	[Sonata] 56	2vn, b, bc	C	Op.5 (1683), no.9 Ob, C.62 (no.9), f.36v Us-Cu, MS 959, no.41 Us-Lauc, *M401. P98s, no. 15
116-17 114-15 no bc	[G.B. Bassani]	[Sonata] 57	2vn, b, bc	c	Op.5 (1683), no.10 Ob, C.62 (no.10), f.37v Us-Cu, MS 959, no.42 Us-Lauc, *M401. P98s, no. 16

118-19 116-17 no bc	[G.B. Bassani]	[Sonata] 58	2vn, b, bc	D	Ob, C.62 (no.11), f.38v Op.5 (1683), no.11 Us-Cu, MS 959, no.43 Us-Lauc, *M401. P98s, no. 17
120-21 118-19 no bc	[G.B. Bassani]	[Sonata] 59	2vn, b, bc	A	Ob, C.62 (no.12), ff.39v- 40 Op.5 (1683), no.12 Us-Cu, MS 959, no.44 Us-Lauc, *M401. P98s, no. 18
122-23		[Sonata]	vn1 only	f#	
124-25 124-27 122-24 52v-3v	Antonio Biffi	[Sonata]	2vn, b, bc	A	

Ob, MS Mus Sch. E. 427

Format: oblong quarto parats, ff. iv+ 88.

Date: early eighteenth century

Contents: '10 sonate à 3/G. Avitrano/ Neoplitano' is written on the cover page, and a note on f. 1, 'All play'd and corre[cte]d' is added. This set was published as Op.1 of Giovanni Avitrano, *Sonate a trè, due violine, e violone col basso l'organo* (Naples, 1697).

Paper: all folios are ruled with ten staves; marginal rulings on left and right.

Watermark: Fleur de Lys (countermark IV)⁷⁸

Scribe: a single, unidentified hand

Binding: grey paper covers

Provenance:

Folio	Compos er	Title	Scoring	Key	Other Concordances
2v-3v 26v-27v 46v-47v 68v-69v	G. Avitrano	Sonata Prima	2vn, b, bc	G	Op. 1 (1697), no.1
4-5 28-29 48-49 70-71	[G. Avitrano]	Sonata Seconda	2vn, b, bc	b	Op. 1 (1697), no.2
5v-6v 29v-30v 49v-50v 71v-72v	[G. Avitrano]	Sonata Terza	2vn, b, bc	e	Op. 1 (1697), no.3
7-8 31-32 51-52 73-74	[G. Avitrano]	Sonata Quarta	2vn, b, bc	A	Op. 1 (1697), no.4

⁷⁸ Catalogue (Oxford).

8v-9v 32v-33v 52v-53v 74v-75v	[G. Avitrano]	Sonata Quinta	2vn, b, bc	D	Op. 1 (1697), no.5
10-11 34-35 54-55 76-77	[G. Avitrano]	Sonata Sesta	2vn, b, bc	e	Op. 1 (1697), no.6
11v-12v 35v-36v 55v-56v 77v-78v	[G. Avitrano]	Sonata Settima	2vn, b, bc	C	Op. 1 (1697), no.7
13v-14v 37-38 57-58 79-80	[G. Avitrano]	Sonata Octava	2vn, b, bc	g	Op. 1 (1697), no.8
15-16 38v-39v 58v-59v 80v-81v	[G. Avitrano]	Sonata Nona	2vn, b, bc	E flat	Op. 1 (1697), no.9
16v-17v 40-41 60-61v 82-83	[G. Avitrano]	Sonata Decima	2vn, b, bc	B flat	Op. 1 (1697), no.10

Ob, MSS Mus Sch. E. 443-446

Format: oblong quarto parts: i (vn1, 210 pages), ii (vn 2, 212 pages), iii (bass, 164 pages), v (tenor, 94 pages); large oblong quarto part: iv (xi+200 pages); paginated by E. Lowe.

Date: c. 1677-1690

Contents: E Lowe's 'New Consort Books', acquired in 1677, in which new music by English and German composers is contained; two hundred and fifty-three musical airs in three or four parts, and the tenor book (v) were added to the set for four-part music. Works were indexed by Lowe, and each volume is labelled 'New Consort Book'. Andrea Kneller Org: Lübecensis and 'Johan Kneller' were inscribed in the front of the through bass book, dated by Lowe 25 May 1680.⁷⁹ 'Mr. [Godfrey] Kellers Ayres' for various instruments was probably copied by Lowe from the autograph parts, MS Mus.Sch. C. 44, ff.72-77.⁸⁰

Paper: all folios are ruled with six staves; marginal rulings on left and right.

Watermarks: fleur de Lye resembling Heawood 1780 (i-iii, v); Bend and Lily (initials RC or RG, resembling Heawood 150 (iv)).⁸¹

Binding: rough calf with blind fillets and ornaments, blind tooling on edges of the boards (iv); R. Goodson II wrote the title 'Tenor Violin' in ink on the front of F. 570.

Scirbe: E. Lowe and others

⁷⁹ Ibid.

⁸⁰ Crum (1967), 33.

⁸¹ Catalogue (Oxford).

Provenance: E. Lowe

Literature: Crum (1967), 23-34.

Page	Composer	Title	Scoring	Key	Other Sources
66-7(vn1) 68-9(vn2) 53(bc)	Mr. [Robert] King	'Sonetta for 2 violins'*	2vn, bc	A	
76-7 80 58	Mr. [Gottfried] Keller	Sonate/ a duo violino & basso continuo	2vn, bc	A	Ob, C. 44, 72(vn1); 73(vn2); 74(bv)

* The title 'Sonetta after the Italian way for 2 violins & through Base/ By Mr. King' is inscribed in the continuo book.

Ob MS Tenbury 1011

Format: oblong quarto score, ff. 15.

Date: c. 1683-5⁸²

Contents: three sonatas (I, III [II] and IX) Purcell's *Sonnatas of III. Parts* (1683) below. The collection of St. Michael's College, Tenbury, now housed in the Bodleian library, was gathered by the great nineteenth century collector, the Rev. Sir Frederick Ouseley (Professor of Music at Oxford from 1855 until his death in 1889).⁸³ It seems to have been copied from the printed source.

Paper: all folios are ruled with twelve staves; marginal ruling left and right.

Watermark: Foolscap (Countemark: IM; Thomson, watermark XXX).

Scribe: George Jeffreys (c.1610-1685)⁸⁴

Provenance: the collection of St. Michael's College, Tenbury

Literature: D. Pinto, 'The Music of the Hattons', *RMARC*, 23 (1990), 79-108; J.P.

Wainwright, 'George Jeffrey's Copies of Italian Music', *RMARC*, 23 (1990), 109-24; J.P.

Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton* (1605-70) (Aldershot, 1997), 117.

Page	Composer	Title	Scoring	Key	Other Sources
1	Henry Purcell	Sonata 9	2vn, b, bc	c	Z 798 <i>Sonnatas of III Parts</i> (1683), no. 9 R. M. 20. h.9, ff. 66v-62v Och, Mus 39, pp. 57-63 Och, Mus 1174, ff. 31v-35

⁸² J.P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton* (1605-70) (Aldershot, 1997), 116.

⁸³ From the index of Ob, MS Tenbury 1011.

⁸⁴ Jeffreys was a composer, organist/copyist who, played an important role in the dissemination of Italian music in England during the Caroline and Commonwealth periods; he worked for the Hatton family.

4	[Henry Purcell]	Sonnatta 1	2vn, b, bc	g	Z 790 <i>Sonnatas of III Parts</i> (1683), no. 1 R. M. 20. h.9, ff. 98v-95 Och, 39, pp. 1-7 Och, Mus 1174, ff. 1-4
6	[Henry Purcell]	3 rd Sonnata /Sonnata 3 [no. 2, 1683]	2vn, b, bc	B flat	Z 791 <i>Sonnatas of III Parts</i> (1683), no. 2 R. M. 20. h.9, ff. 94v-90v Och, Mus 39, pp. 7-14 Och, Mus 1174, ff. 4v-8

Och, Mus. 3⁸⁵

Format: folio score; the first section (pp. [0]-38 A); the second section (ff. 39-70).

Date: late seventeenth and early eighteenth century

Contents: consists of two unrelated and previously separate sections; the first is paginated in contemporary ink with added page numbers in modern pencil, while the second is foliated in modern pencil. The first section contains sonatas for 6 parts attributed to [P. A.] Ziani, but another copy of these pieces, apparently by the same scribe is kept in DRc, MS M193/1, and Michael Talbot attributes these works to T. G. Albinoni.⁸⁶ The second section contains instrumental and orchestral music by G. B. Bassani, Jeremiah Clarke, J. B. Lully and Purcell. Purcell's sonatas of 1697 set (nos. 9, 7 and 8) follow the order and the textual details of Lbl, Add.MS 30930 rather than the 1697 print.⁸⁷

Paper: all folios are ruled with six staves?

Watermark: Strasbourg bend mark (Countermark: RC or AI)⁸⁸

Binding: bounded white parchment over boards

Scribe: the first section is unidentified; the second section copied by Richard Goodson Sr. (c. 1655-1718) around the 1680s and Richard Goodson Jr. (1688-1741), early eighteenth century.

Provenance: the Goodson bequest

Literature: Crosby (1986), 189; M. Talbot, *Tomaso Albinoni: The Venetian Composer and his World* (Oxford, 1990); Shay and Thompson (2000), 111, 113, 118, 120.

⁸⁵ The descriptions of all Christ Church manuscripts here are quoted from the online catalogue by J. Milsom, *Christ Church library Music Catalogue*, accessed at <http://www.chch.ox.uk/library/music/browse.html>

⁸⁶ Crosby (1986), 189.

⁸⁷ Shay & Thompson, (2000), 113, 118.

⁸⁸ Ibid., 118.

No.& Folio	Composer	Title	Scoring	Key	Other Sources
1 (39-41)	G.B. Bassani	Sonata in A [minor]	2vn, b, bc	a	Op.5 (1683), no.1 Ob, C.62, ff.28v-29 Ob, E.400-3, pp.102-103 Us-Cu, MS 959, no. 33 Us-Lauc, *M401. P98s, no. 7
4 (47-49)	Henry Purcell	Sonata	2vn, b, bc	F	Z 810 <i>Ten Sonatas of Four Parts</i> (1697), no. 9 Add. 30930, f. 37v Och, 620, p.87 Y, M571/1-4(s) Y, MS 24 (s), pp.9-16 CH MS Cap. VI/I/I, p.1 Cfm 652, ff. 42-36v Us-Cu, MS 959, no.32 J-TN, MS N2/15, no.40 US-Lauc *M401.P98 (bass part), no.2
5 (49v-51)	Henry Purcell	Sonata	2vn, b, bc	C	Z 808 <i>Ten Sonatas of Four Parts</i> (1697), no. 7 Add. 30930, f.35v J-TN, N2/15, no.39
6 (51v-53)	Henry Purcell	Sonata	2vn, b, bc	g	Z 809 <i>Ten Sonatas of Four Parts</i> (1697), no. 8 Add. 30930, f.34

Och, Mus. 39

Format: folio score, ff. 42 (of which ff [1-41] have been paginated as 1-81).

Date: c. 1690

Contents: there is no autograph score for the sonatas of the 1683 collection so the primary source is the printed edition from which several manuscripts were derived.⁸⁹

Paper: all folios are ruled with

Watermark: Angoumois fleurs-de lys⁹⁰

Binding: late seventeenth century binding of thick card, half bound in white vellum.

Scribe: Edward Hull⁹¹

Provenance: unknown, probably from the Aldrich bequest.

Literature: Shay & Thompson (2000), 124, 309; R. Thompson 'Manuscripts Music in Purcell's London', *EM*, 23 (1995), 607, 615-16.

⁸⁹ For a list of all of the sources of the 1683 edition, see H.Purcell, *Sonnatas of III Parts*, ed. M. Tilmouth (Novello, 1976), 15-6.

⁹⁰ Shay & Thompson (2000), 124.

⁹¹ E. Hull (fl. c. 1690) was a singing-man at Christ Church, Oxford, from 1690 to 1692 and also active as a copyist responsible for several Christ Church manuscripts; Shay & Thompson (2000), 124, 309.

Page	Composer	Title	Scoring	Key	Other Sources
1-7	Hen. Purcell	Sonata, 1	2vn, b, bc	g	Z 790 <i>Sonnatas of III Parts</i> (1683), no. 1 R. M. 20. h.9, ff. 98v-95 Och, 1174, ff. 1-4 J-TN, MS N2/15, no.32
7-14	[Henry Purcell]	Sonata 2	2vn, b, bc	B flat	Z 791 <i>Sonnatas of III Parts</i> (1683), no. 2 R. M. 20. h.9, ff. 94v-90 Och, 1174, ff. 4v-8 J-TN, MS N2/15, no.33
15-22	[Henry Purcell]	Sonata 3	2vn, b, bc	d	Z 792 <i>Sonnatas of III Parts</i> (1683), no. 3 R. M. 20. h.9, ff. 90-86v Och, 1174, ff. 8v-12v J-TN, MS N2/15, no.34
23-29	[Henry Purcell]	Sonata 4	2vn, b, bc	F	Z 793 <i>Sonnatas of III Parts</i> (1683), no. 4 R. M. 20. h.9, ff. 86-82 Och, 1174, ff. 12v-16v
30-35	[Henry Purcell]	Sonata 5	2vn, b, bc	a	Z 794 <i>Sonnatas of III Parts</i> (1683), no. 5 R. M. 20. h.9, ff. 81v-78v Och, 1174, ff. 16v-20
36-42	[Henry Purcell]	Sonata the 6	2vn, b, bc	C	Z 795 <i>Sonnatas of III Parts</i> (1683), no. 6 R. M. 20. h.9, ff. 78-74v Och, 1174, ff. 20-24v
43-49	[Henry Purcell]	Sonata 7	2vn, b, bc	e	Z 796 <i>Sonnatas of III Parts</i> (1683), no. 7 R. M. 20. h.9, ff. 74-70 Och, 1174, ff. 24v-28
50-56	[Henry Purcell]	[Sonata 8]	2vn, b, bc	G	Z 797 <i>Sonnatas of III Parts</i> (1683), no. 8 R. M. 20. h.9, ff. 70-66v Och, 1174, ff. 28-31
57-63	[Henry Purcell]	Sonata 9	2vn, b, bc	c	Z 798 <i>Sonnatas of III Parts</i> (1683), no. 9 R. M. 20. h.9, ff. 66v-62v Och, 1174, ff. 31v-35
64-69	[Henry Purcell]	Sonata 10	2vn, b, bc	A	Z 799 <i>Sonnatas of III Parts</i> (1683), no. 10 R. M. 20. h.9, ff. 62-59 Och, 1174, ff. 35v-38

70-75	[Henry Purcell]	Sonata 11	2vn, b, bc	f	Z 800 <i>Sonnatas of III Parts</i> (1683), no. 11 R. M. 20. h.9, ff. 59-56 Och, 1174, ff. 39-42
76-81	[Henry Purcell]	Sonata 12	2vn, b, bc	D	Z 801 <i>Sonnatas of III Parts</i> (1683), no. 12 R. M. 20. h.9, ff. 55v-52 Och, 1174, ff. 42v-46

Och, Mus. 620

Format: folio score, paginated (pp. 1-161); the first section (pp. 1-101); second section (pp. 102-133); third section (pp. 134-161).

Date: late seventeenth and early eighteenth century

Contents: consists of three unrelated and previously separate sections. All three sections contain English instrumental music (string scores without organ) by Purcell, Clarke, Croft and Corelli (first section) to Christopher Gibbons (second section) and John Coprario (third section); the first section was later bound with two older sections. On the unpaginated flyleaf the following remark is inscribed: 'Liber Richardi Goodson Jun[ior] / Ex Dono Reverendi Viri Gulielmi Dingle[y] / Collegii Corporis Christi Socii / ac Philo-musici/ 1702'.

Paper:

Watermark:

Binding: bound in white parchment over boards.

Scribe: the first section was copied by an unidentified hand, possibly that of William Dingley (pp.1-28) and Richard Goodson Jr. (pp. 29-38); the second and third sections (pp.102-161) were copied by Richard Goodson Sr.

Provenance: the first section from William Dingley;⁹² then part of the Goodson bequest; unknown for the second and third sections probably from either the Aldrich or Goodson bequests.

Literature: Shay & Thompson (2000), 113.

Page	Composer	Title	Scoring	Key	Other Sources
23-28	H. Purcell	Sonata, [10]	2vn, b, bc	D	Z 811 <i>Ten Sonatas of Four Parts</i> (1697), no. 10 Add.30930, f.31 J-TN, MS N2/15, no.38

⁹² William Dingley (c. 1673-1735) was elected a fellow of Corpus Christi College on 26 February 1698.

87-89	H. Purcell	Sonata, [9]	2vn, b, bc	F	Z 810 <i>Ten Sonatas of Four Parts</i> (1697), no. 9 Add.30930, f.37v Och, 3, ff.47-49 Y, M57/1-4(S) Y, MS 24(S), pp.9-16 CH MS Cap. VI/I/I, p.1 Cfm 652, ff. 42-36v J-TN, MS N2/15, no.40 US-Lauc *M401.P98, no.2 (bass part) US-Cu MS 959, no.32
94-101	A. Corelli	Sonata [Op.3], no.3	2vn, b, bc	B flat	Op.3 (1689), no.3 Ob, C. 62, ff.4v-5 Us-Cu, MS 959, no. 47

Och, Mus.1111

Format: folio score or parts

Date: early eighteenth century?

Contents: the first section contains the score of the organ part for 'I will magnify thee o God my King' (f. 1-25) by J. C. Pepusch, followed by four instrumental pieces (ff. 5-8) and the Song in 'Judith' for two parts by anonymous composers (f. 9-13). The folios from 15-28 are blank. After the blanks, the treble part for M. Green's 'The fly' (f. 29), the march in 'Scipio' Tune only for Violin by Handel (f. 29), the 'Te Deum' by Aldrich (f. 35-38), and the 'Coronation Anthem' by Handel (f. 39-41) are included towards the end. Formerly belonged to Mus. 579.

Paper: all folios are ruled with twelve or ten staves; marginal rulings on left and right.

Watermark:

Scribe:

Folio	Composer	Title	Scoring	Key	Other Sources
31	Corelli	Tempo di Gavotte*/ Op. IV, Sonata 10	2vn,b, bc	G	Op.4 (1694), no.10
31	Corelli	Gavott*/ Op. 2, Sonata I	2vn, b, bc	D	Op.2 (1685), no.1 Ob, C. 76, f. 1v (vn 1) Ob, D. 255, ff. 3v-4 Ob, E.400-3, ff.50-51

* Violin I only; both works are fragments

Och, Mus. 1126

Format: oblong folio, score and performing parts.

Date: early eighteenth century

Contents: contains extracts from several sonatas, including incipits, passages of particular

harmonic interest and whole movements. Some anonymous works following Colista's sonatas may have been composed by the composer/copyist 'Z' who has yet to be identified but is responsible for many autograph scores and performing parts within the Christ Church collection.

Paper: all folios are ruled with twelve or ten staves; marginal rulings on left and right.

Watermark:

Scribe: it appears to have been a student's notebook (copyist 'Z')

Literature: Allsop (1989), 34-44; Wessely-Kropik (1961), 113-8.

Provenance: probably from the Goodson bequest.

Folio	Composer	Title	Scoring	Key	Other Sources
4	[Lelio] Colista	[Sonata, incomplete]	2vn, b, bc	B flat	W-K, no. 27
4	[Lelio] Colista	[Sonata]	2vn, b, bc	A	Ob, D. 256(no.2), f.4v Ob, E.400-3 (no.4), pp.8-9 Add. 33236(no.2), f.14v W-K, no. 22
4v	[Lelio] Colista	[Sonata]	2vn, b, bc	B flat	W-K, no. 28
5v- 4v	[Lelio] Colista	[Sonata]	2vn, b, bc	F	W-K, no. 25
5-5v	[Lelio] Colista	[Sonata]	2vn, b, bc	C	W-K, no.12
5	[Lelio] Colista	[Sonata]	2vn, b, bc	G	Add. MS 33236, ff.52-53 Ob, E.400-3 (no.9) J-Tn N2/15, no. 25 W-K, no. 16

Och, Mus. 1142a

Format: folio parts, ff. iii+45.

Date: mid seventeenth to eighteenth century

Contents: consists of nine unrelated sections; contains fantasias, 'In nomine' settings and suites by Orlando Gibbons, Christopher Gibbons, and other English composers.

Pepusch sonatas below belong to the ninth section copied during the first quarter of the eighteenth century. The foliation continues into Mus. 1142b.

Paper: all folios are ruled with eight staves, marginal ruling left and right

Binding: an early twentieth century guardbook of stiff card and vellum

Watermark:

Scribe: several unidentified copyists

Provenance:

Folio	Composer	Title	Scoring	Key	Other sources
43-43v 44-44v 42v, 45	[J. C.] Papusch [Pepusch]	[Sonata]	2fl, bc	F	Add. 64965, ff. 44-45 Lam, 168, pp. 79-82

Och, Mus. 1174

Format: folio score, ff. 45+a torn fragment of f. 46 (foliation in modern pencil).

Date: late seventeenth century

Contents: contains only the basic text of the music, omitting much of the thorough-bass part and most tempo directions (formerly Mus. 1054).⁹³

Paper: all folios are ruled with twelve staves, marginal ruling left and right

Watermark: Foolscap (Countermark: IM); Thompson (1988), XXX.

Binding: eighteenth century wrappers of thick paper, now within an early twentieth century binding of tooled red leather over boards.

Scribe: Richard Goodson Sr.

Provenance: probably the Goodson bequest

Literature: Shay and Thompson (2000), 124

Folio	Compser	Title	Scoring	Key	Other Sources
1-4	[H. Purcell]	[Sonata] 1	2vn, b, bc	g	Z 790 <i>Sonnatas of III Parts</i> (1683), no. 1 R.M. 20. h.9, ff. 98v-95 Och, Mus 39, pp. 1-7
4v-8	[H. Purcell]	Sonata 2	2vn, b, bc	B flat	Z 791 <i>Sonnatas of III Parts</i> (1683), no. 2 R.M. 20. h.9, ff. 94v-90v Och, 39, pp. 7-14
8v-12v	[H. Purcell]	[Sonata] 3	2vn, b, bc	d	Z 792 <i>Sonnatas of III Parts</i> (1683), no. 3 R.M. 20. h.9, ff. 90-86v Och, 39, pp. 15-22
12v-16v	[H. Purcell]	Sonata 4	2vn, b, bc	F	Z 793 <i>Sonnatas of III Parts</i> (1683), no.4 R.M. 20. h.9, ff. 86-82 Och, 39, pp. 23-29
16v-20	[H. Purcell]	[Sonata] 5	2vn, b, bc	a	Z 794 <i>Sonnatas of III Parts</i> (1683), no.5 R.M. 20. h.9, ff. 81v-78v Och, 39, pp. 30-35
20-24v	[H. Purcell]	[Sonata] 6	2vn, b, bc	C	Z 795 <i>Sonnatas of III Parts</i> (1683), no.6 R.M. 20. h.9, ff. 78-74v Och, 39, pp.36-42

⁹³ Shay & Thomson (2000), 124

24v-28	[H. Purcell]	[Sonata] 7	2vn, b, bc	e	Z 796 <i>Sonnatas of III Parts</i> (1683), no.7 R.M. 20. h.9, ff. 74-70 Och, 39, pp. 43-49
28-31v	[H. Purcell]	[Sonata] 8	2vn, b, bc	G	Z 797 <i>Sonnatas of III Parts</i> (1683), no.8 R.M. 20. h.9, ff. 70-66v Och, 39, pp. 50-56
31v-35	[H. Purcell]	[Sonata] 9	2vn, bv, bc	c	Z 798 <i>Sonnatas of III Parts</i> (1683), no.9 R.M. 20. h.9, ff. 66v-62v Och, 39, pp. 57-63
35v-38v	[H. Purcell]	[Sonata] 10	2vn, bv, bc	A	Z 799 <i>Sonnatas of III Parts</i> (1683), no.10 R.M. 20. h.9, ff. 62-59 Och, 39, pp.64-69
39-42	[H. Purcell]	[Sonata] 11	2vn, bv, bc	f	Z 800 <i>Sonnatas of III Parts</i> (1683), no. 11 R.M. 20. h.9, ff. 59-56 Och, 39, pp. 70-75
42v-46	[H. Purcell]	[Sonata] 12	2vn, bv, bc	D	Z 801 <i>Sonnatas of III Parts</i> (1683), no.12 R.M. 20. h.9, ff. 55v-52 Och, 39, pp. 76-81

Och, Mus. 1198i

Format: folio parts, ff. 2.

Date: eighteenth century?

Contents: includes one sonata for 'Sonatas for 1violin, 1 bass viol, and tho[through]base' by Pepusch below only.

Paper: all folios are ruled with twelve staves; marginal ruling left and right

Watermark:

Scribe:

Provenance:

Folio	Composer	Title	Scoring	Key	Other Sources
1-2v	Johann Pepusch	Sonata	vn, b, bc	b	

Italian and English Printed Sonatas in Collections Formed Before 1714

1. Durham Cathedral University

Date	Composer and Title	Opus	Publisher And Place	Vols.	Provenance	Press mark
1703	Albinoni, Tommaso Albinoni's Aires in 3 Parts for two Violins and a Through Bass		J. Walsh & Hare London	3	P. Falle	C27(i)/ RISM/AI A743
1700	Anders, Hendrik Trioos Allemande, Courante, Sarabande, Gigue &c.		K.K. Knol Utrecht	3	P. Falle	RISM/AI A1036
1674	Becker, Diedrich Erster Theil Zwey-stemmiger Sonaten und Suted Nebest einem gedoppelten Basso Continuo		G. Rebenlein Hamburg	3	P. Falle	C72/ RISM/AI B1527
1701	Bononcini, Giovanni Maria Ayres in 3 Parts; Almands, Corrants Preludes Gavotts....with a through bass		J. Walsh London	3	P. Falle	C38
1658	Castello, Dario Sonate Concertate in Stil Moderno per Sonar nel Organo Overo Spineta con Diversi		P. Phalesio Antwerp	4	P. Falle	C45/ RISM/AI C1461
1674	Cazzati, Mauritzio Suonate a due Violini con suo Basso Continuo per l'Organo.	18	P. Phalesio Antwerp	3	P. Falle	C64/ RISM/AI C1605
1688	Corelli, Arcangelo Suonate a Tre, Due Violini, e Violone, col Basso per l'Organo.	1	H. Aertssens Antwerp	4	P. Falle	C50/ RISM/AI C3670
1689	Suonate da Camera a Tre, Due Violine, e Cimbalo	2	H. Aertssens Antwerp	3	P. Falle	C49/ RISM/AI C3701
c.1695	Suonate da Camera a Trè	2	E. Roger Amsterdam	3	P. Falle	C80/ RISM/AI C3707
1692	Suonate da Camera, a Tre, Doi Violini, e Violoncello, e	4	H. Aertssens Antwerp	4		C33/ RISM/AI

	Cembalo (reprint)					C3895
1688	Finger, Gottfried Op.1, Sonatae, XII. Pro diversis Instrumentis	1	E.Roger Amsterdam	4		C36/ RISM/AI F845
1693	Gabrielli, Domenico Balleti, Gighe, Correnti, e Sarabande, a due Violini, e Violoncello, con Basso Continuo		Giov. Phill Heus Amsterdam,	4		C66/ RISM/AI G92
1686	Hacquart, Carolus Harmonia, parnassia, sonatarum trium, & 4 Instrumentorum	2	A. van Eynden Utrecht	5		C41/ RISM/AI H35
1647	Kempis, Nicolaus Symphoniae Unius, Durum, Trium, IV, et V. Instrumentorum....	2	M.Phlesia Antwarp	6		C44/ RISM/AI K378
1682	Legrenzi, Giovanni Suonate dàChiesàa dàCamera, Correnti, Balleti, Allemance, e Sarabande àtre, doi Violini, e Violon, con il	4	G. Sala Venice	4		C62/ RISM/AI L1613
1677	[10] Sonate a due violini, e violone con il basso continuo per l'organo	8	G. Sala Venice	4		C63/ RISM/AI L1622
1678	Mazzaferrata, Giovanni Battista Sonate a Due Violini con un Basetto di Viola se piace	5	G. Monti ? Venice	4		C65 RISM/AI M1515
1655	Merula, Tarquinio Libro delle Canzoni da Suonare a Tre, Duoi Violini	9	A. Vincenti Venice	4		C51/ RISM/AI M2355
1651	Il Quarto Libro Delle Canzoni Da Suonare A Doi, & à Tre	17	A.Vincenti Venice	4		C52/ RISM/AI M2356

1704	Pez, Johann Christoph Sonata in D for Violins in 3 parts; a solo for a violin		J. Walsh and Hare London	4		C30 (iv)/ RISM/AI P1690
1707	A second collection of sonatas for two flutes and a bass		J. Walsh, Hare & P. Randall London	3		C98/ RISM/AI P1689
1704	Purcell, Henry [No.9] Sonata in F for violins in 3 parts call'd the Golden Sonata and etc.		J. Walsh and Hare London	4	The Bamburg Collection	C30 (ii)/ RISM/AI P6086
1701	Sherard, James Sonate à Tré doi Violini, e Violone col Basso per l'Organo	1	E. Roger Amsterdam	4	The Bamburg Collection	M151/ RISM/AI S2919
1663	Uccellini, Marco Sonate Correnti, et Arie, da Farsi con diversi Strommenti si da Camera come da Chiesa, à Uno, à Due, & à Trè.		P. Phalsio Antwerp	4	P. Falle	C47/ RISM/AI U16
1668	Sonate sopra il Violino e Diversi Altri Strumenti a Uno, Due, Tre. E Correnti con Una Toccata a Due Violini da Sonarsi Tutte Due le Parti con Una Violino Solo		P. Phalesio Antwerp	4	P. Falle	C48/ RISM/AI U21
c. 1710	Veracini, Antonio Sonate da Camera a Due, Violino, e Violone, ò Arcileuto	3	E. Roger Amsterdam	3	P. Falle	C34/ RISM/AI V1202
1677	Vitali, Giovanni Battista Balletti, Correnti, Gighe, Allemande, e Sarabande à Violino, e Violone, ÒSpinetta con il Secondo Violino àbeneplacito	4	Gardano Venice	3	P. Falle	C58/ RISM/AI V2158
1669	Sonate e due, trè, quartto, e cinque Stromenti	5	G. Monti Bologna	5	P. Falle	C60/ RISM/AI V2160
1684	Sonate da Chiesa à Due Violini	9	Gardano Venice	3	P. Falle	C61/ RISM/AI V2168

1703	Ziani, Pietro Andrea Aires or Sonatas in 3 Parts for two violins and a through bass	1	J. Walsh and Hare London	3	P. Falle	C 27/ RISM/AI Z179
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2. Oxford University (Bodleian Library)

A. Single Composers Collections

Date	Composer and Title	Opus	Publisher And Place	Vols.	Provenance	Pressmark
1683	Albergati, Conte Pirro Suonato a due violini	2	G. Monti Bologna	4	J. Sherard Collection	C 166a-d/ RISM/AI A603
1665	Arresti, Giulio Ceasare Sonate a 2, & a Tre. Con la pate del Violoncello a beneplacido	4	Gardano Venice	4(5)		E 468a-c/ RISM/AI A2486
1699	Baldassini, A.L. Sonate a tre, dui vionini e violone	2	G. Komarek Rome	4		D 366- 369/ RISM/AI B754
1683	Bassani, Giovanni Battista Sinfonie a due, e tre Istromenti	5	G. Monti Bologna	4		E 469a-d/ RISM/AI B1171
1696	Bernardi, Bartolomeo Sonate a Tre	2	C.M. Fagnano Bologna	4(3)		C 178a-c/ RISM/AI B2040
1688	Borri, Giovanni Battista Sinronie a tre	1	G. Micheletti Bologna	4		E 485a-c/ RISM/AI B3769
1689	Brasolini, Domenico Suonate da Camera tre		Bologna P. M. Monti	3		E484a-c/ RISM/AI B4266
1636	Buonamente, G. B. Sonate, et Canzoni a due, tre, quattro, cinque, et a sei voci		A. Vincenti Venice	6		C 152 a-f/ RISM/AI B4943
1693	Buoni, Giorgio: Suonate a due Violini, e Violoncello	2	P.M. Monte Bologna	4		E 489a-d/ RISM/AI B4949
1700	Caldara, Antonio: Suonate a tre	1	E. Roger Amsterdam	4		C 180a-d/ RISM/AI C59
1644	Castello, Dario: Sonate Concertate in stil Moderno		B. Magni Venice	5		C 155a-c/ RISM/AI C1463
1658?	Castello, Dario: Sonate Concertate in stil Moderno		B. Magni Venice	4		C 156a-d/ RISM/AI C1460

1648	Cazzati, Maurizio: Il Secondo Libro delle Sonate a una, doi, tre, e quattro	8	A. Vincenti Venice	5		E 494a-c/ RISM/AI C1587
1663	Cazzati, Maurizio: Canzoni da Sonare a tre	2	E. Dozza Bologna	4(3)		E495a-c/ RISM/AI C1579
1676	Colombi, Giuseppe Sonate a due Violini	4	G. Monti Bologna	4		E 499a-d/ RISM/AI C3438
1689	Colombi, Giuseppe Sonate a da Camera	5	P.M. Monti Bologna	3		E 500a-c/ RISM/AI C3439
1685	Fedeli, Carlo Sonate a due & a tre	1	G. Sala Venice	4		C 168 a-d/ RISM/AI F151
1641	Fontana, G.B. Sonate a 1,2,3		B. Magni Venice	4		C 154 a-d/ RISM/AI F1475
1683	Gaspardini, Gasparo Sonate a tre, due Violini e Violincino	1	G. Micheletti Bologna	4		E 505a-d/ RISM/AI G452
1690	Gigli, Giovanni Battista Sonate de Chiesa e da Camera a 3 strumenti	1	P.M.Monti Bologna	4		C 171a-d/ RISM/AI G2025
1679	Grossi, Andrea Balleti, Correnti, Sarabande e Gighe a tre	2	G. Monti Bologna	3		E 507a-c/ RISM/AI G4725
1673	Guerrieri, Agostino Sonate di Violino a 1,2,3,4. Per Chiesa, & anco Aggiunta per Camera	1	Gardano Venice	5		C 159a-c/ RISM/AI G4878
1703	Haim, Nicola Francesco Sonate a tre	1				E 509a-c/ RISM/AI H4918
1704	Haim, Nicola Francesco Sonate a tre, cioè violini flouti, violoncello	2	E. Roger Amsterdam			E 510a-c RISM/AI H4919
1673	Iacchini, Giuseppe Sonate da Camera a tre e quattro stromenti	2	P.M. Monti Venice	5		C 177a-c/ RISM/AI J2
1682	Legrenzi, Giovanni Suonate da Chiesa, e da Camera	4	B. Magni Venice	4		E 517a-d/ RISM/AI L1612
1692	Mannelli, Carlo Sonate a tre, doi Violini, Leuto o Violone	3	G. Mascardi Rome	4		D 360- 363/ RISM/AI M367

1655	Marini, Biagio Per ornì sorte sd'stromenti musicale Diversi generi di Sonate, da Chiesa, e da Camera, a due, a tre, & a quattro	22	F. Magni Venice	4		E 531a-d/ RISM/AI M671
1687	Mazzolini, Carlo Andrea Sonate per Camera atre	1	G. Micheletti Bologna	3		E 532a-c/ RISM/AI M1682
1697	Pasino, Stefano Sonate a 2,3,4 Instrmenti	8	Gardano Venice	4		C 165a-d/ RISM/AI P970
1681	Piazzì, Carlo Balleti, Correnti, Gighe, e Sarabande a tre	2	G. Monti Bologna	9		E 540a-i/ RISM/AI P2040
1667	Placuzzi, Gioseffo Maria Suonate à duoi, à tre, à quattro, à cinque, & otto Instrmenti	1	G. Monti Bologna	9		E 541a-i/ RISM/AI P2504
1695	Ravenscroft, Giovanni Sonate a trè, doi Violini e Violone, ò Arcileuto	1	G. Mascardi Rome	4		D 371a-d/ RISM/AI R446
1688	Sanmartini, Pietro Sinfonie a due Violini, e Liuto, e Basso di Viola	2	Florence	4		E 544a-c/ RISM/AI S881
1690	Tonini, Bernado Baletti a Camera, a due Violini, e Violetta & Cembalo	1	G. Sala Venice	4		E 551a-d/ RISM/AI T953
1692	Torelli, Giuseppe Sinfonie atre e Concerti a quattro	5	G. Micheletti Bologna	6		C 175a-f/ RISM/AI T987
1696	Veracini, Antonio Sonate da Camera a due, Violino e Violone, o Arcileueto, col Basso il Cembalo	3	F. Rosati Modena	3		C 197a-c/ RISM/AI V1201
1687	Vinacese, Benedetto Suonate da Camera a Tre, Due Violin, Violoncello, e Eimbalo	1	G. Sala Venice	4		E 554a-d/ RISM/AI V1577

1666	Vitali, Giovanni Battista Correnti, e Balletti da Camera, A due Violini	1	M. Silvini Bologna	3		E 555a-c/ RISM/AI V2144
1667	Sonate a due violini col suo basso	2	G. Monti Bologna	3		E556a-c/ RISM/AI V2146
(1685)	Sonata a due, trè, quattro, e cinque stromenti	2	Gardano Venice	3		RISM/AI V2150
1677	Balletti, Correnti, d Caprocco per Camera	5	G. Monti Bologna	5		E 557a-c/ RISM/AI V2161
1685	Varie Sonate, all Francese, & all'Italiana	8	Stamparia Del Gardano	3		E558a-c/ RISM/AI V2166
1684		11	G. G. Ferri Modena	6		E559a-f/ RISM/AI V2170
1693	Vitali, Tomaso Antonio Sonate a tre, Doi Violini, e Violoncello	1	A. Ricci Modena	4		D 365a-d/ RISM/AI V2177
1673	Viviani, Giovanni Suonate a 3. Due Violini, e Viola	1	Gardano Venice	4		E 560a-d/ RISM/AI V2255
1678	Ziani, Pietro Andrea Sonate a tre quattro cinque, e sei stromenti	7	G. Sala Venice	6		C 163a-f/ RISM/AI Z2177

B. Anthologies

(1681e)	Magni, F., detto Gardno Prima Scielta di Sonate a 2 e 3 Istromenti		Gardano Venice	4		E 524a-d
(1682j)	Sala, Gioseppe L'armonia Sonora delle Suonate a due Violini		G. Sala Venice	3		E 543a-c
1680a	Silvani, Marino Scielta delle Suonate a due Violini		G. Monti Bologna	3(4)		E 545a-d

3. Oxford University (Christ Church College)

Date	Composer and Title	Opus	Publisher And Place	No. of Vols.	Provenance	Press mark
1691	Bassani, G. B. Suonate a due, tre instrementi, col basso continuo per l'organo	5	Hendrik Aertssens Antwerp	3	Aldrich	838-40/ RISM/AI B1173
1703	Haim, Nicola Francesco Dadeci Sonate, a tre, cioè due violini, e violone e cembalo	1		3	Aldrich	97-9/ RISM/AI H4918
1683	Purcell, Henry Sonatas of Three Parts		J. Playford London		Unknown	809-12
1697	Ten Sonatas in Four Parts		J. Heptinstall London		Aldrich	824-7/ RISM/AI P6085
No date	Sherard, Giacomo Sonated a tre, doi violini, e Violone col Basso per l' Organo. Op.1	1	Amsterda m	4	Possibly Aldrich	694-7 RISM/AI S2919

Trio Sonatas Indexed by Composer

Anonymous

Sonata, A major (2 vn, bc) (Romano, N[omen]. N[omen])

Editions:

Scielta della Suonata, no.9 (1680)

British Sources:

Lbl, Add. MS 31436, sonata 11, 3 ptbks: vn 1, f.160v; vn 2, ff. 179v-180; bc, ff. 19v-200

Other Sources:

Rost, no. 93

Remarks:

Peter Holman points out that the ascription (Romano, N. N) is not the composer's name but designates anonymous Roman.

Sonata, C minor (2 vn, bc) (Romano, N[omen]. N[omen])

Editions:

Scielta della Suonata, no.10 (1680)

British Sources:

Lbl, Add. MS 31436, sonata 1, 3 ptbks: vn1, f.151v; (no vn2); bc, f.190

Other Sources:

B-Bc, XY 24910, no.4

W-K, no. 38

Remarks:

In W-K this work is attributed to Colista, but according to P. Allsop, 'Problems of Ascription in the Roman *Simfonia* of the late Seventeenth Century: Colista and Lonati', *MR*, 50 (1989), 43, there is no evidence for this.

Sonata, G major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, ff.55-56

Ob, MS Mus. Sch. D.254, no.3, 4 ptbks: vn 1, ff.22v-23; vn 2, ff.55v-56; b, ff.4v-5; bc, ff. 39v-40

Ob, MS Mus. Sch. E. 400-3, 4 ptbks: vn 1& 2, pp.78-79; b, pp.76-77; bc, ff.40v-41

Other Sources:

Us-Cu, MS 959, no.24

J-Tn, N2/15, no.29

Remarks:

There is an argument that this piece is by John Blow, but on the basis of the style it may have been written by an Italian composer.

Sonata, D major (2 vn, b, bc) 'Dragon'

British Sources:

Lbl, MS R.M.20.h.9, score: ff.110v-109 INV

Sonata, E flat major

British Sources:

Ob, MS Mus. Sch. C.62, ff. 26v-27 (vn 2 only)

Remarks:

This piece is attributed to 'Arcangelo Corelli' in C.62, but there is no evidence for this.

Sonata, G major

British Sources:

Ob, MS Mus. Sch. C.62, f. 27v-28

Remarks:

This piece is attributed to 'Arcangelo Corelli' in C.62, but there is no evidence for this.

Sonata, D major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. D.254, no. 10, 4 ptbks: vn 1, ff.29v-30; vn 2, ff.62v-63; b, ff.11v-12; bc, 46v-47

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 90-91; b, pp. 88-89; bc, ff.45v-46

Other Sources:

Marx (1980), Anh. 17-18, 239-40

Us- Cu, MS 959, no. 18, ascr. to 'Corelli'

J-Tn, N2/15, no. 37

Sonata, A major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236. ff. 56v-58

Ob, MS Mus. Sch. D.254, no.4, 4 ptbks: vn 1, ff.23v-24; vn 2, ff.56v-57; b, ff.5v-6; bc, ff.40v-41

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 80-81; b, pp.78-79; bc, ff.40v-41

Ob, MS Mus. Sch. D.249, f.172, entitled 'La Rospa'

Other Sources:

Marx (1980), Anh. 16, 237-8

B-Bc, MS XY 24.910, no.3

Us-Cu, MS 959, no.20, ascr. to 'L. Colista'

J-Tn, N2/15, no. 30

Sonata, A major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.94-95; b, pp.92-93; bc, ff.47v-48

Sonata, A major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. D.254, no.12, 4 ptbks: vn 1, 31v-32; vn2, ff.64v-65; b, ff.13v-14; bc, ff.48v-49

Other Source:

J-Tn, N2/15, no. 15

[Sonata], F# minor

British Sources:

Ob, MS Mus. Sch. E.400-3 (vn 1 only), pp. 122-123

Sonata, D minor (vn, b, bc)

British Sources:

Ob, Ms Mus. Sch. C.80, no.2, 'Sonata à 2', 3 ptbks; vn, ff. 21v; b, ff. 3v-4; bc, 39v

Sonata, B flat major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp.53-57

Sonata, G major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 58-63

Sonata, D major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 64-68

Sonata, A minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 69-74

Sonata, B minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 75-80

Sonata, G minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C. 70, pp. 80-85

Sonata, A major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp.85-91

Sonata, C major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 91-95

Sonata, F major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 96-102

Sonata, E minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 102-108

Sonata, C minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 108-113

Sonata, D minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 113-121

Sonata, E minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 125-134

Sonata, E flat major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.70, pp. 135-141

Sonata, D major

British Sources:

Lg, MS 369, f. 94 (vn only)

Sonata, G major (2 vn, bc)

British Sources:

Ckc, MS 244, no folio number is given

Remarks:

This work is attributed to L Z K who may be Lotharius Zumbag van Kosefelt, an organist in Leiden, Netherlands.

Sonata, G minor (2 vn, bc)

British Sources:

Drc, MS Mus. D2 (no. 1), 'Sonata 1'

Antonij, Pietro Degli

Sonata, A minor (2 vn, bc)

Editions:

Scielta della Suonata (1680), no.5

British Sources:

Lbl Add. MS 31436, sonata 10, 3 ptbks: vn 1, ff.159v-160; vn2, ff.178v-179; bc, ff.198v-199

Appiano, Giovanni

Sonata, A major (2 vn, bc)

Editions:

Scielta della Suonata (1680), no.8

British Sources:

Lbl, Add. MS 31436, sonata 6, 3ptbks: vn 1, ff.155v-156; vn 2, ff.174-175; bc, ff.194-195

Baldassini, Antonio Luigi

Sonata, A minor (2 vn, b, bc)

Editions:

Op. 1, no.1 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 1-4

Sonata, B flat major (2 vn, b, bc)

Editions:

Op. 1, no. 2 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 5-8

Sonata, E minor (2 vn, b, bc)

Editions:

Op. 1, no.3 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 9-13

Sonata, C major (2 vn, bc)

Editions:

Op. 1, no. 4 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 13-16

Sonata, D major (2 vn, b, bc)

Editions:

Op. 1, no.5 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 17-20

Sonata, G major (2 vn, bc)

Editions:

Op. 1, no.6 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 21-25

Sonata, A major (2 vn, b, bc)

Editions:

Op. 1, no. 7 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 27-30

Sonata, F major (2 vn, b, bc)

Editions:

Op. 1, no.8 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, score: pp. 31-33

Sonata, G minor (2 vn, b, bc)

Editions:

Op. 1, no.9 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 34-37

Sonata, A minor (2 vn, b, bc)

Editions:

Op. 1, no.10 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 38-41

Sonata, B minor (2 vn, b, bc)

Editions:

Op. 1, no. 11 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 41-46

Sonata, D minor (2 vn, b, bc)

Editions:

Op. 1, no. 12 (1691) *Sonate a tre doi violini, e violone o arcileuto col basso per l'organo*

British Sources:

Ob, MS Mus. Sch. C.70, pp. 46-49

Bassani, Giovanni Battista

Sonata, a minor (2 vn, b, bc)

Editions:

Op.5, no. 1 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.28v-29 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 102-103; b, ff. 100-101; no bc

Och, MS 3, ff. 39-41

Other Sources:

Us-Cu, MS 959, no.33

Us-Lauc, *M401. P98s, no. 7 (bass part only)

Sonata, D minor (2 vn, b, bc)

Editions:

Op.5, no. 2 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.29v-30 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 98-99; b, pp. 96-97; bc, ff, 49v-50

Other Sources:

Us-Cu, MS 959, no.34

Us-Lauc, *M401. P98s, no. 8 (bass part only)

Sonata, G major (2 vn, b, bc)

Editions:

Op.5, no. 3 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.30v-31 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 104-105; b, pp. 102-103; no bc

Other Sources:

Us-Cu, MS 959, no.35

Us-Lauc, *M401. P98s, no. 10 (bass part only)

Sonata, D major (2 vn, b, bc)

Editions:

Op.5, no. 4 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.31v-32 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 100-101; b, pp. 98-99; bc, ff, 50v-51

Other Sources:

Us-Cu, MS 959, no.36

Us-Lauc, *M401. P98s, no. 9 (bass part only)

Sonata, A minor (2 vn, b, bc)

Editions:

Op.5, no. 5 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.32v-33 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 106-107; b, pp. 104-105; no bc

Other Sources:

Us-Cu, MS 959, no.37

Us-Lauc, *M401. P98s, no. 11 (bass part only)

Sonata, F major (2 vn, b, bc)

Editions:

Op.5, no.6 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.33v-34 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 108-109; b, pp. 104-105; no bc

Other Sources:

Us-Cu, MS 959, no.38

Us-Lauc, *M401. P98s, no. 12 (bass part only)

Sonata, A major (2 vn, b, bc)

Editions:

Op.5, no. 7 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.34v-35 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 110-111; b, pp. 108-109; no bc

Other Sources:

Us-Cu, MS 959, no.39

Us-Lauc, *M401. P98s, no. 13 (bass part only)

Sonata, G minor (2 vn, b, bc)

Editions:

Op.5, no. 8 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.35v-36 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 112-113; b, pp. 110-111; no bc

Other Sources:

Us-Cu, MS 959, no.40

Us-Lauc, *M401. P98s, no. 14 (bass part only)

Sonata, C major (2 vn, b, bc)

Editions:

Op.5, no. 9 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.36v-37 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 114-115; b, pp. 112-113; no bc

Other Sources:

Us-Cu, MS 959, no.41

Us-Lauc, *M401. P98s, no. 15 (bass part only)

Sonata, C minor (2 vn, b, bc)

Editions:

Op.5, no. 10 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.37v-38 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 116-117; b, pp. 114-115; no bc

Other Sources:

Us-Cu, MS 959, no.42

Us-Lauc, *M401. P98s, no. 16 (bass part only)

Sonata, D major (2 vn, b, bc)

Editions:

Op.5, no. 11 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.38v-39 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 118-119; b, pp. 116-117; no bc

Other Sources:

Us-Cu, MS 959, no.43

Us-Lauc, *M401. P98s, no. 17 (basso parat only)

Sonata, A major (2 vn, b, bc)

Editions:

Op.5, no. 12 (1683) *Sinfonie a due, e tre instrumenti, con il basso continuo per l'bco*

British Sources:

Ob, MS Mus Sch C.62, ff.39v-40 (vn 2 only)

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 120-121; b, pp. 118-119; no bc

Other Sources:

Us-Cu, MS 959, no.44

Us-Lauc, *M401. P98s, no. 18 (bass part only)

Sonata, G major (2 vn, b, bc) [Becker, Dietrich]

Editions:

Musicalische Frühlings-Früchte (Hamburg, 1668, 2/1673), no. 1

British Sources:

Ob, MS Mus. Sch. C.79, no. 1 (anon.), 4 ptbks: vn 1, f. 2; vn 2, ff. 10-10v; b, ff. 16-16v; bc, ff. 24v-25

Modern editions:

Italian Sonata's for 3 (Musedita, 2003), Sonata I [published anonymously]

Sonata, G minor (2 vn, b, bc) [Becker, Dietrich]

Editions:

Musicalische Frühlings-Früchte (Hamburg, 1668, 2/1673), no. 2

British Sources:

Ob, MS Mus. Sch. C.79, no. 2 (anon.), 4 ptbks: vn 1, ff. 3-4v; vn 2, ff. 10v, 13; b, ff. 16-16v; bc, ff. 24v-25

Modern editions:

Italian Sonata's for 3 (Musedita, 2003), Sonata II [published anonymously]

Sonata, A minor (2 vn, b, bc) [Becker, Dietrich]

Editions:

Musicalische Frühlings-Früchte (Hamburg, 1668, 2/1673), no. 3

British Sources:

Ob, MS Mus. Sch. C.79, no. 3 (anon.), 4 ptbks: vn 1, ff. 4v-5v; vn 2, ff. 11-11v; b, ff. 18-19; bc, ff. 26v-27

Modern editions:

Italian Sonata's for 3 (Musedita, 2003), Sonata III [published anonymously]

Sonata, A minor (2 vn, b, bc) [Becker, Dietrich]

Editions:

Musicalische Frühlings-Früchte (Hamburg, 1668, 2/1673), no. 4

British Sources:

Ob, MS Mus. Sch. C.79, no.4 (anon.), 4 ptbks: vn 1, ff. 5v-6v; vn 2, ff. 11-12v; b, ff. 19-20; bc, ff. 27-28

Modern editions:

Italian Sonata's for 3 (Musedita, 2003), Sonata IV [published anonymously]

Bertalij, Antonio

Symphonia [Duo], A minor (vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.80 (no.1), 3 ptbks: vn & b, f.2v; bc, f.39

Other Sources:

Rost, no.41, 'Violino et Bracio'

Sonata, A minor (2 vn, bc)

British Sources:

Ob, MS Mus. Sch. C.80, no.3 (anon.), 3 ptbks: vn 1, 22v-3; vn 2, 4v-5; bc, 40-40v

Hadolmetsch, II.c.25, no. 19 (anon.), 3 ptbks

Other Sources:

Rost, no.88 'Auct[ore] Barthalli'

Biffi, Antonio

Sonata, A major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1, pp. 124-5; vn 2, pp. 124-7; b, pp. 122-4; bc, ff.52v-53v

Blackwell, Isaac

Sonata, A flat major (2 vn, b)

British Sources:

Lbl, Add. MS 31431, ff.70v-71 (vn 1 & 2 only)

Blow, John

Sonata, A major (2vn, b, bc)

British Sources:

Lbl, Add. MS. 33236, ff.53v-55.

Lbl, R.M 20.h.9, ff.108v-105 INV

Ob, MS Mus. Sch. D. 254, no. 2, 4 ptbks: vn 1, ff. 21v-22; vn 2, ff. 54v-55; bv, 3v-4; bc, ff. 38v-39

Ob, MS Mus. Sch. E. 400-3, 4 ptbks: vn 1 &2, pp.76-77; b, pp.74-75; bc, ff. 38v-39

Bononcini, Giovanni Maria

Sonata, G major (2 vn, bc)

Editions:

Op. 1, no. 2 (1666), *Primi frutti del giardino* (1666)

***Scielta della Suonata*, no.11 (1680)**

British Sources:

Lbl, Add. MS 31436, sonata 8, 'Venetiano', 3 ptbks: vn 1, ff.157v-158; vn 2, ff.176v-177; bc, ff.196v-197

Sinfonia (Sonata), B flat major (2vn, bc)

Editions:

***Scielta della Suonata* (1680), no.7**

British Sources:

Lbl, Add. MS 31436, sonata 3, 3 ptbks: vn 1, ff. 152v-3;(no vn 2); bc, ff. 191-2

Lbl, Add. MS 64965, ff. 50-51v

Ob, MS. Mus. Sch. D.254, sonata 9, 4 ptbks: vn 1, ff. 28v-29; vn 2, ff. 61v-62; b, ff.10v-11; bc, ff. 45v-46

Ob, MS Mus. Sch E.400-3, 4 ptbks: vn 1 & 2, pp. 92-93; b, pp. 90-91; bc, ff. 46v-47
Dart, MS no. 26.

Butler, Henry

Sonata, G major (vn, b, bc)

British Sources:

DRc, MS Mus. D2, Sonata 20

DRc, MS Mus D5, Sonata 8

DRc, MS Mus D10, Sonata 27

Sonata, F major (vn, b, bc)

British Sources:

DRc, MS Mus. D2, Sonata 21

DRc, MS Mus. D5, Sonata 1

DRc, MS Mus. D10, Sonata 26

Hadolmetsch II, MS c.25, no.13

Ob, MS Mus. Sch C.71, p. 98 (bv only)

Ob, MS Mus. Sch D.249, Sonata 16

Lg, MS 369, f. 95 (anon.), vn only

Other Sources:

B-Bc, XY 24.910; vn, b, ff.56v-57; bc, 51v

Sonata, G minor (vn, b, bc)

British Sources:

DRc, MS Mus. D2, no. 28

DRc, MS Mus. D5, no. 3, ascr. to Zamponi

DRc, MS Mus. D10, no. 29

Lg, MS 369, f. 91-90v (anon.), vn only

Cazzati, Maurizio

Sonata, G major (2 vn, bc)

Editions:

Op.18, no.1 (1656), *Suonate a due Violini col suo Basso Continuo per l'Organo 'La Ferdinandi'*

British Sources:

Ob, MS Mus. Sch. C.80, no.11 (anon.), 3 ptbks: vn 1, f. 27; vn 2, f. 9; bc, f. 44v

Other Sources:

Rost, 137 'Auct[ore] Casati'

Sonata, G minor (2vn, bc)

Editions:

Op.18, no.2 (1656), *Suonate a due Violini col suo Basso Continuo per l'Organo 'La Varana'*

British Sources:

Lbl, Add. MS 31431, ff. 75v-76 (anon.), vn 1& 2 only

Ob, MS Mus. Sch. C.80, no.10 (anon), 3 ptbks: vn 1, f. 26v; vn 2, f. 8v; bc, f. 44

Sonata D minor (2 vn, bc)

Editions:

Op.18, no.3 (1656), *Suonate a due Violini col suo Basso Continuo per l'Organo 'La Bulgarina'*

British Sources:

Lbl, Add. MS 31431, ff 68v-69 (anon.), vn 1& 2 only

Ob, MS Mus. Sch. C.80, no.5 (anon), 3 ptbks: vn 1, f. 24; vn 2, f. 6; bc, f. 41v

Other Sources:

Rost, 140

Sonata, E minor (2 vn, bc)

Editions:

Op. 18, no.4 (1656), *Suonate a due Violini col suo Basso Continuo per l'Organo 'La Calcagnina'*

British Sources:

Lbl, Add. MS 31431, ff.69v-70 (anon.), vn 1& 2 only

Ob, MS Mus. Sch. C.80, no.13 (anon.), 3 ptbks: vn 1, f. 28; vn 2, f. 10; bc, f. 46

Other Sources:

Rost, 56 'Casati'

Sonata C minor (2 vn, bc)

Editions:

Op. 18, no.7 (1656), *Suonate a due Violini col suo Basso Continuo per l'Organo, 'La Rossella'*

British Sources:

Lbl, Add. MS 31431, ff.66v-67 (anon.), vn 1& 2 only

Ob, MS Mus. Sch. C.80, no.9 (anon.), 3 ptbks: vn 1, f. 26; vn 2, f. 8; bc, f. 43v

Other Sources:

Rost, 65 'Casati'

Sonata A major (2 vn, bc)

Editions:

Op. 18, no. 8 (1656), *Suonate a due Violini col suo Basso Continuo per l'Organo, 'La Canossa'*

British Sources:

Lbl, Add. MS 31431, ff.65v-66 (anon.), vn 1& 2 only

Ob, MS Mus. Sch. C.80, no.12 (anon), 3 ptbks: vn 1, f. 27v; vn 2, f. 9v; bc, f. 44v

Other Sources:

Rost, 52 'A Cassati. La Cansola'

Sonata, D minor (2 vn, bc)

Editions:

Op. 18, no. 9 (1656), *Suonate a due Violini col suo Basso Continuo per l'Organo*, 'La Martinenga'

British Sources:

Lbl, Add. MS 31431, ff.43v-44v; also ff.67v-68 (anon.), vn 1& 2 only

Ob, MS Mus. Sch. C.80, no.4 (anon.), 3 ptbks: vn 1, f. 23v; vn 2, f. 5v; bc, f. 41

Other Sources:

Rost, 77

Sonata, B flat major (2 vn, bc)

Editions:

Op.18, no.11 (1656), *Suonate a due Violini col suo Basso Continuo per l'Organo*

British Sources:

Ob, MS Mus. Sch. C.80, no.14 (anon.), 3 ptbks: vn 1, f. 28v; vn 2, f. 10v; bc, ff. 46v-7

Other Sources:

Rost, 143 'Casati'

Sonata, C major (2 vn, bc)

Editions:

Op.18, no. 12 (1656), *Suonate a due Violini col suo Basso continuo per l'Organo*, 'La Strozza'

British Sources:

Lbl, Add. MS 31431, ff. 41v-42 'Maurito Cazzti', vn 1& 2 only

Ob, MS Mus. Sch. C.80, no.7 (anon.), 3 ptbks: vn 1, f. 25; vn 2, f. 7; bc, f. 42v

Other Sources:

Rost, no. 42, Auct[ore] Casati'

Colista, Lelio

Symphonia (Sonata), G minor (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, 'Sympo:1', ff.13-14v

Ob, MS Mus, Sch. D.256, no.1, 4 ptbks: vn 1, ff. 3v-4; vn 2, ff. 19v-20; b, ff. 35v-36; bc, ff.51v-52

Ob, MS Mus. Sch. E.400-3, no.1, 4 ptbks: vn, 1, pp.1-3 (vn 1 lacks the first page); vn 2 & b, pp.2-3; bc, ff. 2v-3

Other Sources:

W-K, no.34

A6 (Lonati)

J-Tn, N2/15, no.19

Symphonia (Sonata), A major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, 'Symphonia 2', ff.14v-16

Ob, MS Mus. Sch. D.256, no.2, 4 ptbks: vn 1, ff. 4v-5; vn 2, ff. 20v-21; b, ff. 36v-37; bc, ff. 52v-53

Ob, MS Mus. Sch. E.400-3, no.4, 4 ptbks: vn 1, vn 2 & b, pp.8-9; bc, ff. 5v-6

Och, Mus. 1126, f.4

Other Sources:

W-K, no.22

Symphonia (Sonata), A major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236 'Symph:3', ff.16v-18

Ob, MS Mus, Sch. D.256, no.3, 4 ptbks; vn 1, 5v-6; vn 2, 21v-22; bv, 37v-38; bc, 53v-54

Ob, MS Mus. Sch. E.400-3, no.7, 4 ptbks: vn 1, 2, bv, pp.14-15; bc, ff.8v-9

Other Sources:

W-K, no.23.

A3 (Lonati)

Symphonia (Sonata), D major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, 'Symphonia 4', ff.18v-20

Ob, MS Mus, Sch. D.256, no.4, 4 ptbks: vn 1, ff. 6v-7; vn 2, ff. 22v-23; no b; bc, ff. 54v-55

Ob, MS Mus Sch. E.400-3, no.3, 4 ptbks: vn 1, vn 2 & b, pp.6-7; bc, ff.4v-5

Other Sources:

W-K, no.20

A4 (Lonati)

Symphonia (Sonata), C major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, Symph:5', ff.20v-22

Ob, MS Mus. Sch. D.256, no.5, 4 ptbks: vn 1, ff. 7v-8; vn 2, ff. 23v-24; b, ff. 39v-40; bc, ff. 55v-56

Ob, MS Mus. Sch. E.400-3, no.6, 4 ptbks: vn 1, 2 & b, pp.12-13; bc, ff.7v-8

Other Sources:

W-K, no.11

A8 (Lonati)

Symphonia (Sonata), G minor (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, 'Symphon:6', ff.22v-24

Ob, MS Mus. Sch. D.256, no.6, 4 ptbks: vn 1, ff. 8v-9; vn 2, ff. 24v-25; b, ff. 40v-41; bc, ff. 56v-57

Ob, MS Mus. Sch. E.400-3, no.5, 4 ptbks: vn 1, 2 & b, pp.10-11; bc, 6v-7

Other Sources:

W-K, no.35

A2 (Lonati)

Symphonia (Sonata) G major (2 vn, b, bc)

British Source:

Lbl, Add. MS 33236, 'Symphonia 7', ff.24v-25

Ob, MS Mus, Sch. D.256, no.8, 4 ptbks: vn 1, ff. 10v-11; vn 2, ff. 26; b, f. 42; bc, f. 58

Other Sources:

W-K, no.15.

Symphonia (Sonata) C major (2 vn, b, bc)

British Source:

Lbl, Add. MS 33236, 'Symph: 8', ff.25v-26v

Lbl, Add. MS 31431, ff.72v-73, vn 1 & 2 only

Ob, MS Mus, Sch. D.256, no.7, 4 ptbks: vn 1, f. 9v; vn 2, f. 25v; b, f. 41v; bc, f. 57v

Other Sources:

W-K, no.10.

Symphonia (Sonata), G minor (2 vn, b, bc)

British Sources:

Lbl, Add.33236, Symphonia 9^a, ff.26v-28

Ob, MS Mus, Sch. D.256, no.9, 4 ptbks: vn 1, ff. 10v-11; vn 2, ff. 26v-27; b, ff. 42v-43; bc, ff. 58v-59

Ob, MS Mus. Sch. E.400-3, no.8, 4 ptbks: vn 1, 2 b, pp.16-17; bc, ff.9v-10

Other Sources:

W-K, no.36

A1 (Lonati)

Symphonia (Sonata), D minor (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, 'Symphonia 10', ff.28-30

Ob, MS Mus, Sch. D.256, no.9, 4 ptbks: vn 1, ff. 11v-12; vn 2, ff. 27v-28; b, ff. 43v-44; bc, ff. 59v-60

Ob, MS Mus. Sch. E.400-3, no.2, 4 ptbks: vn 1, vn2 & b, pp. 4-5; bc, ff. 3v-4

Other Sources:

W-K, no.33⁹⁴

J-Tn, N2/15, no.20

A2

Sonata, G major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, ff.52-53

Ob, MS Mus. Sch. E.400-3, no.9, 4 ptbks: vn 1, 2 & b, pp.18-19; bc, ff. 10v-11

Och, Mus.1126, f. 5

Other Sources:

W-K, no.16.

J-Tn N2/15, no. 25

Sonata, B flat major (2 vn, b, bc)

British Sources:

Och, Mus.1126, f.4

Other Sources:

W-K, no.27

Sonata, B flat major (2 vn, b, bc)

British Sources:

Och, Mus.1126, f.4v

Other Sources:

W-K, no.28

Sonata, F major (2 vn, b, bc)

British Sources:

Och, Mus.1126, ff.5v-4v

Other Sources:

W-K, no.25

⁹⁴ According to Allsop (1989), 43, W-K, no.33 may not be the work of Colista

Sonata, C major (2 vn, b, bc)

Incipit

British Sources:

Och, Mus.1126, ff.5-5v

Other Sources:

W-K, no.12

Corelli, Arcangelo

Sonata, Op. 1, no. 1, F major (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add. MS 33236, ff.30v-32

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.1-1v; vn 2, ff.15v-16; b, ff.29v-30; bc, ff.43-43v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1, 2 & b, pp. 20-21; bc, ff. 11v-12

Other Sources:

Us-Cu, MS 959, no.1

J-Tn, N2/15, no.1

Sonata, Op. 1, no. 2, E minor (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add. MS 33236, ff.32-33v

Ob, MS Mus. Sch. C.62, ff.15v-16 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.2-2v; vn 2, ff.16v-17; b, ff. 30v-31; bc, ff. 44-44v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1, 2 & b, pp. 22-23; bc, ff. 12v-13

Other Sources:

Us-Cu, MS 959, no.2

J-Tn, N2/15, no.2

Sonata, Op. 1, no. 3, A major (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add. MS 33236, ff.33v-35v

Ob, MS Mus. Sch. C.62, ff.16v-17 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.3-3v; vn 2, ff.17v-18; bv, ff.31v-32; bc, ff.45-45v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 &2, pp. 24-27; b, pp.24-25 bc, ff. 13v-14

DRc, MS M69, no.3.

Other Sources:

Us-Cu, MS 959, no.3

J-Tn, N2/15, no.3

Sonata, Op. 1, no. 4, A minor (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add.MS 33236, ff.35v-36v

Ob, MS Mus. Sch. C.62, f.17v-18 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.4-4v; vn 2, ff.18v-19; b, ff. 32v-33; bc, ff. 46-46v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1, 2, pp.28-29; b, pp.26-27; bc, ff. 14v-15

Other Sources:

Us-Cu, MS 959, no.4

J-Tn, N2/15, no.4

Sonata, Op. 1, no. 5, B flat major (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add.MS 33236, ff.37-38v

Ob, MS Mus. Sch. C.62, f.18v-19 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.5-5v; vn 2, ff. 19v-20; b, ff. 33v-34; bc, ff. 47-47v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1, 2, pp.30-31; b, pp. 28-29; bc, ff. 15v-16

Other Sources:

Us-Cu, MS 959, no.5

J-Tn, N2/15, no.5

Sonata, Op. 1, no. 6, B minor (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add.MS 33236, ff.38v-40

Ob, MS Mus. Sch. C.62, ff.19v-20 (vn 2 only)

Ob, MS Mus Sch. C.75, 4 ptbks: vn 1, ff. 6-6v; vn 2, ff. 20v-21; b, ff. 34v-35; bc, ff. 48-

48v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.32-33; b, pp. 30-31; bc, ff. 16v-17

Other Sources:

Us-Cu, MS 959, no.6

J-Tn, N2/15, no.6

Sonata, Op. 1, no.7, C major (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add.MS 33236, ff.40v-41v

Ob, MS Mus. Sch. C.62, f.20v-21 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.7-7v; vn 2, ff. 21v-22; b, ff. 35v-36; bc, ff. 49-49v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1, 2, pp.34-35; b, pp. 32-33; bc, ff. 17v-18

Other Sources:

Us-Cu, MS 959, no.7

J-Tn, N2/15, no.7

Sonata, Op. 1, no. 8, C minor (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add.MS 33236, score: ff.42-43

Ob, MS Mus. Sch. C.62, ff.21v-22 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.8-8v; vn 2, ff. 22v-23; b, ff. 36v-37; bc, ff. 50-50v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.36-37; b, pp. 34-35; bc, ff. 18v-19

Other Sources:

Us-Cu, MS 959, no.8

J-Tn, N2/15, no.8

Sonata, Op. 1, no. 9, G major (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add.MS 33236, score: ff.43-45

Ob, MS Mus. Sch. C.62, ff.22v-23 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.9-9v; vn 2, ff. 23v-24; b, ff. 37v-38; bc, ff. 51-

51v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.38-39; b, pp. 36-37; bc, ff. 19v-20

Other Sources:

Us-Cu, MS 959, no.9

J-Tn, N2/15, no.9

Sonata, Op. 1, no. 10, G minor (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add. MS 33236, score: ff.45v-46v

Ob, MS Mus. Sch. C.62, ff.23v-24 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.10-10v; vn 2, ff.24v-25; b, ff.38v-39; bc, ff.52-52v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.40-41; b, pp. 38-39; bc, ff. 20v-21

Other Sources:

Us-Cu, MS 959, no.10

J-Tn, N2/15, no.10

Sonata, Op. 1, no. 11, D minor (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add. MS 33236, score: ff. 46v-48

Ob, MS Mus. Sch. C.62, ff.24v-25 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.11-11v; vn 2, ff.25v-26; b, ff.39v-40; bc, ff.53-53v

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.42-43; b, pp. 40-41; bc, ff. 21v-22

Other Sources:

Us-Cu, MS 959, no.11

J-Tn, N2/15, no.11

Sonata, Op. 1, no. 12, D major (2 vn, b, bc)

Editions:

Sonate a trè, doi Violini e Violone ò Arcileuto col Basso per l'Organo (1681)

British Sources:

Lbl, Add. MS 33236, score: ff.48-50

Ob, MS Mus. Sch. C.62, ff. 25v-26 (vn 2 only)

Ob, MS Mus. Sch. C.75, 4 ptbks: vn 1, ff.12-13; vn 2, ff. 26v-27; b, ff. 40v-41; bc, ff. 54-

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.44-45; b, pp. 42-43; bc, ff. 22v-23

Other Sources:

Us-Cu, MS 959, no.12

J-Tn, N2/15, no.12

Sonata, Op. 2, no.1, D major (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff. 1v-2;vn 2, ff. 16v-17; b, ff. 31v-32; bc, ff. 47v-48

Ob, MS Mus. Sch. D.255, 4 ptbks: vn 1, ff.3v-4;vn2, ff. 20v-21; b, ff. 37v-38; bc, ff. 55v-56

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.50-51; bv, ff. pp. 48-49; bc, ff. 25v-26

Och, Mus. 1111, f. 31(Gavotte, vn 1 only)

Sonata, Op. 2, no.2, D minor (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff. 2v-3;vn 2, ff. 17v-18; b, ff. 32v-33; bc, ff. 48v-49

Ob, MS Mus. Sch.D.255, 4 ptbks: vn 1, ff.4v-5; vn 2, ff.21v-22; b, ff. 38v-39; bc, ff. 56v-57

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.52-53; b, pp. 50-51; bc, ff. 26v-27

Sonata, Op. 2, no.3, C major (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus.Sch. C.76, 4 ptbks: vn 1, ff. 3v-4;vn 2, ff. 18v-19; b, ff. 33v-34; bc, ff. 49v-50

Ob, MS Mus. Sch.D.255, 4 ptbks: vn 1, ff.5v-6; vn 2, ff.22v-23; b, ff. 39v-40; bc, ff. 57v-58

Ob, MS Mus. Sch.E.400-3, 4 ptbks: vn 1 & 2, pp.54-55; b, pp. 52-53; bc, ff. 27v-28

Sonata, Op. 2, no.4, E minor (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff. 4v-5;vn 2, ff. 19v-20; b, ff. 34v-35; bc, ff. 50v-51

Ob, MS Mus. Sch. D.255, 4 ptbks: vn 1, ff.6v-7; vn2, ff.23v-24; b, ff. 40v-41; bc, ff. 58v-59

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.56-57; b, pp. 54-55; bc, ff. 28v-29

Sonata, Op. 2, no.5, B flat major (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff. 5v-6;vn 2, ff. 20v-21; b, ff. 35v-36; bc, ff. 51v-52

Ob, MS Mus. Sch. D.255, 4 ptbks: vn 1, ff. 7v-8;vn2, ff. 24v-25; b, ff. 41v-42; b, ff. 59v-60

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.58-59; b, pp. 56-57; bc, ff. 29v-30

Sonata, Op. 2, no.6, G minor (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff.6v-7; vn 2, ff.21v-22; b, ff. 36v-37; bc, ff. 52v-53

Ob, MS Mus. Sch. D.255, 4 ptbks: vn 1, ff.8v-9; vn2, ff.25v-26; b, ff.42v-43; bc, ff.60v-61

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.60-61; b, pp. 58-59; bc, ff. 30v-31

Sonata, Op. 2, no.7, F major (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff. 7v-8;vn 2, ff. 22v-23; b, ff. 37v-38; bc, ff. 53v-54

Ob, MS Mus. Sch. D.255, 4 ptbks: vn1, ff.9v-10; vn2, ff.26v-27; b, ff.43v-44; bc, ff.61v-62

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.62-63; b, pp. 60-61; bc, ff. 31v-32

Sonata, Op. 2, no.8, B minor (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch.C.76, 4 ptbks: vn 1, ff. 8v-9;vn 2, ff. 23v-24; b, ff. 38v-39; bc, ff. 54v-55

Ob, MS Mus. Sch. D.255, 4 ptbks: vn1, ff. 10v-11; vn2 27v-28; bv, 44v-45; bc, 62v-63

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.64-65; bv, pp. 62-63; bc, ff. 32v-33

Sonata, Op. 2, no.9, F# minor (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff.9v-10; vn 2, ff.24v-25; b, ff.39v-40; bc, ff.55v-56

Ob, MS Mus. Sch. D.255, 4 ptbks: vn 1, ff.11v-12; vn 2, ff.28v-29; b, ff.45v-46; bc, ff.63v-64

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.66-67; b, pp. 64-65; bc, ff. 33v-34

Sonata, Op. 2, no.10, E major (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff.10v-11; vn 2, ff.25v-26; b, ff.40v-41; bc, ff.56v-57

Ob, MS Mus. Sch. D.255, 4 ptbks: vn 1, ff.12v-13; vn 2, ff.29v-30; b, ff.46v-47; bc, ff.64v-65

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.68-69; b, pp. 66-67; bc, ff. 34v-35

Sonata, Op. 2, no.11, E flat major (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff.11v-12; vn 2, ff.26v-27; b, ff.41v-42; bc, ff.57v-58

Ob, MS Mus. Sch. D.255, 4 ptbks: vn 1, ff.13v-14; vn 2, ff.30v-31; b, ff.47v-48; bc, ff.65v-66

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.70-71; b, pp. 68-69; bc, ff. 35v-36

Sonata, Op. 2, no.12, G major (2 vn, b, bc)

Editions:

Sonate da Camera a tre, doi Violini, e Violone, o Cimbalo (1685)

British Sources:

Ob, MS Mus. Sch. C.76, 4 ptbks: vn 1, ff.12v-13; vn 2, ff.27v-28; b, ff.42v-43; bc, ff.58v-59

Ob, MS Mus. Sch. D.255, 4 ptbks: vn 1, ff.14v-15; vn 2, ff.31v-32; b, ff.48v-49; bc, ff.66v-67

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp.72-73; b, pp. 70-71; bc, ff. 36v-37

Sonata, Op. 3, no.1, F major (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.2v-3 (vn 2 only)

Cfm, Mus MS 652, ff. 79-75 INV

Other Sources:

Us-Cu, MS 959, no. 45

Sonata, Op. 3, no.2, D major (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.3v-4 (vn 2 only)

Cfm, Mus MS 652, ff. 46-43 INV

Other Sources:

Us-Cu, MS 959, no. 46

Sonata, Op. 3, no.3, B flat major (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.4v-5 (vn 2 only)

Och, Mus. 620, pp. 88-94

Cfm, Mus MS 652, ff. 57-54 INV

Other Sources:

Us-Cu, MS 959, no. 47

Sonata, Op. 3, no.4, B minor (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.5v-6 (vn 2 only)

Cfm, Mus MS 652, ff. 83-79 INV

Other Sources:

Us-Cu, MS 959, no. 48

Sonata, Op. 3, no.5, D minor (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, f.6v-7 (vn 2 only)

Cfm, Mus MS 652, ff. 54-50 INV

Other Sources:

Us-Cu, MS 959, no. 49

Sonata, Op. 3, no. 6, G major (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.7v-8 (vn 2 only)

Cfm Mus MS 652, ff. 49-46 INV

Other Sources:

Us-Cu, MS 959, no. 50

Sonata, Op. 3, no. 7, E minor (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.8v-9 (vn 2 only)

Cfm, Mus MS 652, ff. 61-58 INV

Other Sources:

Us-Cu, MS 959, no. 51

Sonata, Op. 3, no. 8, C major (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.9v-10 (vn 2 only)

Cfm, Mus MS 652, ff. 68-64 INV

Other Sources:

Us-Cu, MS 959, no. 52

Sonata, Op. 3, no. 9, F minor (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

Sources:

Ob, MS Mus. Sch. C.62, ff.10v-11 (vn 2 only)

Cfm, Mus MS 652, ff. 72-69 INV

Other Sources:

Us-Cu, MS 959, no. 53

Sonata, Op. 3, no. 10, A minor (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, f.11v-12 (vn 2 only)

Cfm Mus MS 652, ff. 64-61 INV

Other Sources:

Us-Cu, MS 959, no. 54

Sonata, Op. 3, no. 11, G minor (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.12v-13 (vn 2 only)

Cfm, Mus MS 652, ff. 72-69 INV

Other Sources:

Us-Cu, MS 959, no. 55

Sonata, Op. 3, no. 12, A major (2 vn, b, bc)

Editions:

Sonate a tre, doi Violin, e Violone, o Arcileuto, col basss per l' Organo (1689)

British Sources:

Ob, MS Mus. Sch. C.62, ff.13v-14 (vn 2 only)

Other Sources:

Us-Cu, MS 959, no. 56

Sonata, Op. 4, no. 10, G major (2 vn, b, bc)

Editions:

Sonate da Camera, a due Violin, e Violone o Cimbalo (1694)

British Sources

Och, MS 1111, f. 30v ('Tempo di Gavotta', vn 1 part only)

Sonata [not from the printed editions], A major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236. ff. 58-59v.

Ob, MS Mus. Sch. D.254, no.5, 4 ptbks: vn 1, ff.24v-25; vn 2, ff.57v-58; b, ff.6v-7; bc, ff.41v-42

Ob, MS Mus. Sch. E.400-3, 4 ptbks: vn 1 & 2, pp. 82-83; b, pp.80-81; bc, ff.41v-42

Other Sources:

Marx (1980), WoO5, pp. 218-20

J-Tn, N2/15, no. 31

Croft, William

Sonata, E minor (2 vn, b, bc)

British Sources:

Lfom, MS 114, pp. 43-51

Sonata, F major (2 vn, bv, bc)

British Sources:

Lfom, MS 114, pp. 62-70

Sonata, B flat major (2 vn, b, bc)

British Sources:

Lfom, MS 114, pp. 71-79

Sonata, B minor (2 vn, bv, bc)

British Sources:

Lfom, MS 114, pp. 80-87

Diesineer, Gerhard

Sonata, G minor (2 vn, b, bc)

British Sources:

Lbl, Add. MS 31437, 4 ptbks: vn 1 ff. 44-44v; vn 2, ff.46-46v; b, ff.48-48v; bc, ff.50-51

Sonata, D major (2 vn, b, bc)

British Sources:

Lbl, Add. MS 31437, 4 ptbks: vn 1, ff. 45; vn 2, f.47; b, f.49; bc, f.51

Draghi, Giovanni Battista

Sonata, D minor (2 vn, b, bc)

British Sources:

Lbl, Add. MS 33236, ff. 61-62v

Finger, Gottfried

Sonata B flat major (2vn, b?)

Other Sources:

B-Bc, XY 24.910, ff.5v-6v, 'Godfrey Finger' [Unique]

Sonata d minor (2vn, b?)

Other Sources:

B-Bc, XY 24.910, ff.7-7v [Unique]

Sonata F major (2vn, b?)

Other Sources:

B-Bc, XY 24.910, ff.8-8v [Unique]

Sonata F major (2vn, b?)

Other Sources:

B-Bc, XY 24.910, ff.9-9v, 'G. F.' [Gottfried Finger], [Unique]

Sonata A minor (2vn, b?)

Other Sources:

B-Bc, XY 24.910, ff.10-10v, 'G. F.' [Gottfried Finger], [Unique]

Sonata E minor (2vn, b?)

Other Sources:

B-Bc, XY 24.910, ff.11-11v, [Unique]

Sonata E major (2vn, b?)

Other Sources:

B-Bc, XY 24.910, ff.14-15, [Unique]

Sonata, B minor (2 vn, bc)

Editions:

Op.5, no.7, *X Suonate a Tre Due Violin e Violoncello o Basso Continuo* (c. 1702)

British Sources:

Ob, MS Mus. Sch. C.62, ff.40v-41, 'Mr: Finger' (vn 2 only)

Sonata, D major (2 vn, bc?)

British Sources:

Ob, MS Mus. Sch. C.62, ff.41v-42, 'Mr: Finger' (vn 2 only) [Unique]

Sonata, E major (2 vn, bc?)

British Sources:

Ob, MS Mus. Sch. C.62, ff.42v-43, 'Mr: Finger' (vn 2 only)

Other Sources:

B-Bc, XY 24.910, no. 15, ff. 14-5

Sonata, D major (2 vn, bc?)

British Sources:

Ob, MS Mus. Sch. C.62, ff.43v-44, 'Mr: Finger' (vn 2 only)

Other Sources:

B-Bc, XY 24.910, no. 14, ff. 13-4

Sonata, F# minor (2 vn, bc?)

British Sources:

Ob, MS Mus. Sch. C.62, f.44v-45, 'Mr: Finger' (vn 2 only) [Unique]

Sonata, D major (2 vn, bc?)

British Sources:

Ob, MS Mus. Sch. C.62, ff.45v-46 (vn 2 only) [Unique]

Sonata, C major (3 vn, bc?)

British Sources:

Ob, MS Mus. Sch. C.62, ff.46v-47, 'for 3 Violins & Bass Mr: Finger' (vn 2 only) [Unique]

Sonata, E major (2 vn, bc?)

Editions:

Op.5, no.8, *X Suonate a Tre Due Violin e Violoncello o Basso Continuo* (c. 1702)

British Sources:

Ob, MS Mus. Sch. C.62, ff.47-48, 'Mr: Finger' (vn 2 only)

Sonata, B minor (2 vn, bc?)

British Sources:

Ob, MS Mus. Sch. C.62, ff.48v-49 (vn 2 only)

Sonata, E major (2 vn, bc?)

British Sources:

Ob, MS Mus. Sch. C.62, ff.49v-50 (vn 2 only)

Francalanza, Giovanni

Sonata, C major (2 vn, bc)

Editions:

Scielta della Suonata, no.2 (1680)

British Sources:

Lbl, Add. MS 31436, sonata 2, 3ptbks: vn 1, ff. 151v-152; (no vn 2); bc, ff. 190v-191

Franceshini, Petronio

Sonata, G major (2 vn, bc)

Editions:

Scielta della Suonata, no.3 (1680)

Sources:

Lbl, Add. MS 31436, sonata 9, 3ptbks: vn 1, ff.158v-159; vn 2, ff.177v-178; bc, ff.197v-198

Grossi, Andrea

Sonata, B flat major (2 vn, bc)

Editions:

Scielta della Suonata, no.4 (1680)

British Sources:

Lbl, Add. MS 31436, sonata 13, 3ptbks: vn 1, ff.162v; vn 2, ff.181v; bc, ff.201v

Keller, Gottfried

Sonata, A major (2 vn, bc)

British Sources:

Ob, MS Mus. Sch. C.44, 4 ptbks: vn 1, ff.72; vn 2, f.73; b, f.74

GB-Ob, MS Mus. Sch. E.443-6, 3 ptbks: vn 1, pp.65; vn 2, pp. 80; bc, p.58

King, Robert

Sonata, A major (2 vn, bc)

British Sources:

Ob, MS Mus. Sch. E.443-6, 3 ptbks: vn 1, pp.66-67, vn 2, pp. 68-69; bc, p.53

Legrenzi, Giovanni

Sonata, B flat major (2 vn, b, bc)

Editions: Op.8, no. 10 (1663), *Sonate a 2, 3, 5, & 6, libro terzo*, 'La Bentivoglia'

British Sources:

Ob, MS Mus. Sch. D.254, no.11 (anon.), 4 ptbks: vn 1, ff.30v-31; vn 2, ff.63v-64; b, ff.12v-13; bc, 47v-48

Ob, MS Mus. Sch. E.400-3 (anon.), 4 ptbks: vn 1 & 2, pp. 96-97; b, pp.94-95; bc, ff, 48v-49

Other Sources:

Us- Cu, MS 959, no. 23, ascr. to 'Legrenzi'

Matteis, Nicola

Sonata, A major (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. E.440-3, 4 ptbks: vn 1 & 2, pp.46-47; b, pp. 44-45; bc, ff. 23v-24

Mitternacht, J. J.

Sonata, e minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.44, 4 ptbks: vn 1, ff.40v-41v, 41v, 40; vn 2, ff.44v-5, 45v, 44; b, ff.39v, 45, 45v; (no bc)

Remarks:

This composer is not known but name

Sonata, B flat and D minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.44, 4 ptbks: vn 1, ff.48v-49v, 49v, 48; vn 2, ff.46v-47, 47v, 46; b, ff. 52v-53, 53v, 52; bc, ff. 50v-51, 50v, 50

Sonata, G minor (2 vn, b, bc)

British Sources:

Ob, MS Mus. Sch. C.44, 4 ptbks: vn 1, ff.56v-57; vn 2, ff.58v-59, 45v, 44; b, ff. 60v-61; bc, ff. 54v-55

Pepusch, Johann Christoph

Sonata, E minor (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, ff. 27-28v

Other Sources:

US-R, M 412.4 P424, no.5

Sonata, F major (2 vn, bc)

Editions:

Op.3 XII Sonates à deux violins.... (before 1711), no. 7

British Sources:

Lbl, Add. MS 64965, ff. 28v-30

Sonata, C major (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, ff. 37v-39v

Sonata, D major (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, ff. 40-42

Sonata, A major (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, ff. 42-44

Sonata, F major (2 fl, bc)

British Sources:

Lbl, Add. MS 64965, ff. 44-45

Lam, MS 1198 (II), 79-82

Och, MS 1142a, 43-43v

Sonata, A major (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, ff. 45v-49

Other Sources:

Giegling (1949), Concerto grosso, no. 50a

I- Bsp, MS D.5.2.

Sonata, G major (vn, b, bc)

British Sources:

Lbl, Add. MS 64965, ff. 65-68v

Sonata, G major (fl, b, bc)

British Sources:

Lbl, Add. MS 64965, ff. 68v-73

Sonata, A major (vn, b, bc)

British Sources:

Lbl, Add. MS 64965, ff. 81v-85

Sonata, D major (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, ff. 85-87

Sonata, G major (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, ff. 98-100v

Pez, Johann

Sonata, B flat major (2 vn, b, bc)

Editions:

Duplex gnius...12 constans symphoniis for two violins, archiviola and the basso continuo,
Op.1, no.1 (Amsterdam, 1701)

British Sources:

Drc, MS M 200/I-2: vn 1&2, pp.2-3; no b & bc parts

Sonata, G major (2 vn, b, bc)

Editions:

Duplex gnius...12 constans symphoniis for two violins, archiviola and the basso continuo,
Op.1, no. 2 (Amsterdam, 1701)

British Sources:

Drc, MS M 200/I-2: vn 1&2, pp.4-5; no b & bc parts

Sonata, D major (2 vn, b, bc)

Editions:

Duplex gnius...12 constans symphoniis for two violins, archiviola and the basso continuo,
Op.1, no. 3 (Amsterdam, 1701)

British Sources:

Drc, MS M 200/I-2: vn 1&2, pp.6-7; no b & bc parts

Sonata, D minor (2 vn, b, bc)

Editions:

Duplex gnius...12 constans symphoniis for two violins, archiviola and the basso continuo, Op.1, no. 7 (Amsterdam, 1701)

British Sources:

Drc, MS M 200/I-2: vn 1&2, pp.8-9; no b & bc parts

Sonata, C minor (2 vn, b, bc)

Editions:

Duplex gnius...12 constans symphoniis for two violins, archiviola and the basso continuo, Op.1, no. 5 (Amsterdam, 1701)

British Sources:

Drc, MS M 200/I-2: vn 1&2, pp.10-11; no b & bc parts

Sonata, G minor (2 vn, b, bc)

Editions:

Duplex gnius...12 constans symphoniis for two violins, archiviola and the basso continuo, Op.1, no. 8 (Amsterdam, 1701)

British Sources:

Drc, MS M 200/I-2: vn 1&2, pp.12-13; no b & bc parts

Pistolozza, Giacinto Piotolo

Sonata, D minor (2vn, bc)

Editions:

Scielta della Suonata, no.12 (1680)

British Sources:

Lbl, Add. MS 31436, sonata 7, 3 ptbks: vn 1, ff.156v-157; vn 2, ff.175v-176; bc, ff.195v-196

Rosier, Carl

Sonata, F major (2 vn, b, bc)

British Sources:

Ckc, MS 228, 4 ptbks (no folio number is given)

Sonata, A major (2 vn, bc)

British Sources:

Ckc, MS 229, 3 ptbks (no folio number is given)

Purcell, Henry

Sonata, G minor (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.1

British Sources:

Lbl, R. M. 20. h.9, ff. 98v-95 INV

Och, Mus 39, pp. 1-7

Och, Mus 1174, ff. 1-4

Ob, Tenbury, MS 1011 (no folio number is given)

Other sources:

Z 790

J-TN, MS N2/15, no.32

Sonata, B flat major (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.2

British Sources:

Lbl, R. M. 20. h.9, ff. 94v-90 INV

Och, Mus 39, pp. 7-14

Och, Mus 1174, ff. 4v-8

Tenbury, MS 1011 (no folio number is given)

Other sources:

Z 791

J-TN, MS N2/15, no.33

Sonata, D minor (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.3

British Sources:

Lbl, R. M. 20. h.9, ff. 90-86v IN V

Och, Mus 39, pp. 15-22

Och, Mus 1174, ff. 8v-12

Other sources:

Z 792

J-TN, MS N2/15, no.34

Sonata, F major (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.4

British Sources:

Lbl, R. M. 20. h.9, ff. 86-82 INV

Och, Mus 39, pp. 23-29

Och, Mus 1174, ff. 12v-16v

Other sources:

Z 793

Sonata, A minor (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.5

British Sources:

Lbl, R. M. 20. h.9, ff. 81v-78v INV

Och, Mus 39, pp. 30-35

Och, Mus 1174, ff. 16v-20

Other sources:

Z 794

Sonata, C major (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.6

British Sources:

Lbl, R. M. 20. h.9, ff. 78-74v INV

Och, Mus 39, pp. 36-42

Och, Mus 1174, ff. 20-24v

Other sources:

Z 795

Sonata, E minor (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.7

British Sources:

Lbl, R. M. 20. h.9, ff. 74-70 INV

Och, Mus 39, pp. 43-49

Och, Mus 1174, ff. 24v-28

Other sources:

Z 796

Sonata, G major (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.8

British Sources:

Lbl, R. M. 20. h.9, ff. 70-66v INV

Och, Mus 39, pp. 50-56

Och, Mus 1174, ff. 28-31v

Other sources:

Z 797

Sonata, C minor (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.9

British Sources:

Lbl, R. M. 20. h.9, ff. 66v-62v INV

Och, Mus 39, pp. 57-63

Och, Mus 1174, ff. 31v-35

Tenbury, MS 1011, no folio number is given

Other sources:

Z 798

Sonata, A major (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.10

British Sources:

Lbl, R. M. 20. h.9, ff. 62-59 INV

Och, Mus 39, pp. 64-69

Och, Mus 1174, ff. 35v-38v

Other sources:

Z 799

Sonata, F minor (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.11

British Sources:

Lbl, R. M. 20. h.9, ff. 59-56 INV

Och, Mus 39, pp. 70-75

Och, Mus 1174, ff. 39-42

Other sources:

Z 800

Sonata, D major (2 vn, b, bc)

Editions:

Sonnatas of III parts (1683), no.12

British Sources:

Lbl, R. M. 20. h.9, ff. 55v-52 INV

Och, Mus 39, pp. 76-81

Och, Mus 1174, ff. 42v-46

Other sources:

Z 801

Sonata, B minor (2 vn, b, bc)

Editions:

Ten Sonatas in Four Parts (1697), no.1

British Sources:

Lbl, Add. MS 30930, f. 43v

Ob, MS Mus. Sch. D.254, no.7, 4 ptbks: vn 1, ff.26v-27; vn 2, ff.59v-60; b, ff.8v-9; bc, ff.43v-44

Ob, MS Mus. Sch. E.400-3, no.42, 4 ptbks: vn 1 &2, pp.86-87; b, pp. 84-85; bc, ff.43v-44

Other sources:

Z 802

J-Tn, MS N2/15, no.32

Remarks:

In both Bodleian MSS (D.254 and E.400-3) this sonata is transposed from B minor to A minor

Sonata, E flat major (2 vn, b, bc)

Editions:

Ten Sonatas in Four Parts (1697), no.2

British Sources:

Lbl, Add. MS 30930, f. 41v

Ob, MS Mus. Sch. D.254, no.6, 4 ptbks: vn 1, ff.25v-26; vn 2, ff.58v-59; b, ff.7v-8; bc, ff. 42v-43

Ob, MS Mus. Sch. E.400-3, no.41, 4 ptbks: vn 1 & 2, pp.84-85; b, pp.82-83; bc, ff.42v-43

Other sources:

Z 803

J-Tn, MS N2/15, no.33

Sonata, A minor (2 vn, b, bc)

Editions:

Ten Sonatas in Four Parts (1697), no.3

British Sources:

Ob, MS Mus. Sch. D.254, no.7, 4 ptbks: vn 1, ff.27v-28; vn 2, ff.60v-60; b, ff.9v-10; (no bc part)

Ob, MS Mus. Sch. E.400-3, no.43, 4 ptbks: vn 1 &2, pp.87-88; b, pp. 86-87; bc, ff. 44v-45

Other sources:

Z 804

J-Tn, MS N2/15, no.34

Sonata, C major (2 vn, b, bc)

Editions:

Ten Sonatas in Four Parts (1697), no. 7

British Sources:

Lbl, Add. MS 30930, f. 35v

Och, Mus. 3, ff.49v-51 (50?)

Other sources:

Z 808

J-Tn, MS N2/15, no.39

Sonata, G minor (2 vn, b, bc)

Editions:

Ten Sonatas in Four Parts (1697), no. 8

British Sources:

Lbl, Add. MS 30930, f. 34

Och, MS 3, ff.51v-52

Other sources:

Z 809

Sonata, F major ('The Golden') (2 vn, b, bc)

Editions:

Ten Sonatas in Four Parts (1697), no.9

British Sources:

Lbl, Add. 30930, f. 37v

Cfm, Mus MS 652, ff. 42-37 INV

Lfom, MS 114, pp. 88-99

Och, Mus. 620, pp. 87-89

Och, Mus. 3, ff.40-47

Y, MSS M57/1, 1-4(S)

Y, MS 24(S), pp. 9-16

CH, MS Cap. VI/I/I, p.1

Other sources:

Z 810

US-Lauc, *M401.P98, no.2 (bass part)

US-Cu, MS 959, no.32

J-Tn, MS N2/15, no.40

Sonata, D major (2 vn, b, bc)

Editions:

Ten Sonatas in Four Parts (1697), no.10

British Sources:

Lbl, Add. MS 30930, f. 31

Och, Mus. 620, pp. 23-28

Other sources:

Z 811

J-Tn, MS N2/15, no.38

Ruggiero, Carlo

Sonata, D minor (2 vn, b, bc)

Editions:

British Sources:

Lbl, Add. MS 33236, ff.50v-52

Ob, MS Mus. Sch. D.254, no.1, 4 ptbks: vn 1, ff.20v-21; vn 2, ff.53v-54; b, ff. 2v-3; bc, ff.37v-38

Ob, MS Mus. Sch. E.400-3, no.3, 4 ptbks: vn 1 & 2, pp.74-75; b, pp.72-73; bc, ff.37v-38

Other sources:

J-TN, MS N2/15, no.35

Schmelzer, Johann Heinrich

Sonata, ?, (2 vn, bc)

Editions:

British Sources:

Drc, MS Mus. D2, 3 ptbks: vn 1 & 2, p.8; bc, p.10

Sonata, D major (2 vn, bc)

Editions:

British Sources:

Drc, MS Mus. D2, 3 ptbks: vn 1&2, p.9; bc, p.11

Schnittelbach, Natanael

Sonata, D major (2 vn, bc)

Editions:

British Sources:

Drc, MS Mus. D2, 3 ptbks: vn 1&2, p.12; bc, p.14

Stradella, Alessandro

Sonata (Sinfonia), D major (2 vn, bc)

Editions:

Scielta della Suonata, no.6 (1680)

British Sources:

Lbl, Add. MS 31436, sonata 4, 3 ptbks: vn1, ff.153v-154; vn2, ff.172v-173; bc, ff.192v-193 (mvts. 2 and 3 reversed)

Ob, MS Mus D. 190, ff.61-64v (mvts. 2 and 3 reversed)

Sonata, C major (2 vn, bc)

British Sources:

Lbl, R.M.23.f.10, pp.212-216

Sonata, F major (2 vn, bc)

British Sources:

Lbl, R.M.23.f.10, pp.217-223

Tibaldi, Giovanni Battista

Sonata, D major (2vn, bc)

Editions:

Op. 1 (no. 1), *Sonata's or Chamber Aires in three Parts for two Violins and a Through Bass* (Rome, 1701; repr. London, c. 1708)

British Sources:

Lcm, MS 2087a and 2087b, pp. 36-37

Sonata, C major (2vn, bc)

Editions:

Op. 1 (no. 2), *Sonata's or Chamber Aires in three Parts for two Violins and a Through Bass* (Rome, 1701; repr. London, c. 1708)

British Sources:

Lcm, MS 2087a and 2087b, p. 45

Torelli, Giuseppe

Sonata, G minor (2 vn, bc)

British Sources:

Ob, MS Mus. Sch. C.44, 3 ptbks: vn 1, ff. 63v-64; vn 2, ff. 66v-67; bc, ff. 62v, 68

Sonata, A major (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, no.20, ff. 45-49

Other Sources:

Giegling (1949), 'Concerto Grosso' (no. 50a)

Modern editions:

Sinfonia in A major, ed. M. Talbot, (Oxford, 2006).

Sonata (Concertino), A minor (2 vn, bc)

British Sources:

Lbl, Add. MS 64965, no.28, ff. 65v-68v

Other Sources:

Giegling (1949), 'Concerto Grosso' (no. 51a)

Modern editions:

Concertino in A minor, ed. M. Talbot, (Oxford, 2006).

Vitali, Giovanni Battista

Sonata, A minor (2vn, b, bc)

Editions:

Op. 5, no.5 (1669) *Sonate a due, trè, quartto, e cinque Stromenti* 'La Graziani'

British Sources:

Lbl, Add. MS 31431, ff. 64v-65 (anon.), vn 1 & 2 only

Sonata, B flat major (2 vn, bc)

Editions:

Op.2, no.4 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Lbl, Add. MS 31431 (anon.), ff. 79v-80; vn 1 & 2 only

Ob, MS Mus. Sch. D.257, no.4, originally 3 ptbks: vn 1, ff. 4v-5; vn 2, ff. 20v-21; (no bc)

Sonata, D minor (2 vn, b, bc)

Editions:

Op. 5, no.3 (1669) *Sonate a due, trè, quarto, e cinque Stromenti 'La Masdoni'*

British Sources:

Lbl, Add. MS 31431, ff. 80v-81 (anon.), vn 1 & 2 only

Sonata, A flat major (2 vn, bc)

Editions:

Op.2, no. 8 (1667) *Sonate a due violini col suo basso continuo per l'organo* (1667)

British Sources:

Lbl, Add. MS 31431, ff. 81v-82 (anon.), vn 1 & 2 only

Ob, MS Mus. Sch. D.257, no.8, originally 3 ptbks: vn 1, ff.8v-9; vn 2, ff. 24v-25; (no bc)

Sonata, D major (2 vn, bc)

Editions:

Op.2, no.1 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch.D.257, no.1, originally 3 ptbks: vn 1, ff. 1v-2; vn 2, ff.17v-18; (no bc)

Sonata, F major (2 vn, bc)

Editions:

Op.2, no.2 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.2, originally 3 ptbks: vn 1, ff. 2v-3; vn 2, ff.18v-19; (no bc)

Sonata, E minor (2 vn, bc)

Editions:

Op.2, no.3 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.3, originally 3 ptbks: vn 1, ff. 3v-4; vn 2, ff.19v-20; (no bc)

Sonata, B flat major (2 vn, bc)

Editions:

Op.2, no.4 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.4, originally 3 ptbks: vn 1, ff.4v-5; vn 2, ff.20v-21; (no bc)

Sonata, E major (2 vn, bc)

Editions:

Op.2, no.5 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.5, originally 3 ptbks: vn 1, ff.5v-6; vn 2, ff.21v-22; (no bc)

Sonata, D minor (2 vn, bc)

Editions:

Op.2, no.6 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.6, originally 3 ptbks: vn 1, ff.6v-7; vn 2, ff.22v-23; (no bc)

Sonata, D major (2 vn, bc)

Editions:

Op.2, no.7 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.7, originally 3 ptbks: vn 1, ff.7v-8; vn 2, ff.23v-24; (no bc)

Sonata, A flat major (2 vn, bc)

Editions:

Op.2, no.8 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.8, originally 3 ptbks: vn 1, ff.8v-9; vn 2, ff.24v-25; (no bc)

Sonata, A minor (2 vn, bc)

Editions:

Op.2, no.9 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.9, originally 3 ptbks: vn 1, ff.9v-10; vn 2, ff.25v-26; (no bc)

Sonata, G minor (2 vn, bc)

Editions:

Op.2, no.10 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.10, originally 3 ptbks: vn 1, ff.10v-11; vn 2, ff.26v-27; (no bc)

Sonata, G major (2 vn, bc)

Editions:

Op.2, no.11 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.11, originally 3 ptbks: vn 1, ff.11v-12; vn 2, ff.27v-28; (no bc)

Sonata, A minor (2 vn, bc)

Editions:

Op.2, no.12 (1667) *Sonate a due violini col suo basso continuo per l'organo*

British Sources:

Ob, MS Mus. Sch. D.257, no.12, originally 3 ptbks: vn 1, ff.12v-13; vn 2, ff.28v-29; (no bc)

Sonata, F major (2 vn, bc)

Editions:

Op.5, no.8 (1669) *Sonate a due, trè, quarto, e cinque Stromenti 'La Guidoni'*

British sources:

Lbl, RM 20. h. 9, ff. 105r-103r INV 'Senior Giovnni Battista'

Other Source:

Us, Cu MS 959, no. 22

Sonata, C minor (2 vn, bc)

Editions:

Op.9, no.2 (1684) *Sonata da Chiesa a due violini...*

British sources:

Lbl, Add. MS 31436, sonata 12 (anon.), 3 ptbks: vn 1, ff.161v-162; vn 2, ff.180v-181; bc, ff.200v-201

Sonata, B flat major (2 vn, bc)

Editions:

Op.9, no.3 (1684) *Sonata da Chiesa a due violini...*

British Sources:

Lbl, Add. MS 31436, sonata 20 (anon.), 3 ptbks: vn 1, ff.170v-171; vn 2, ff.189v-190; bc, ff.209v-210

Sonata, G major (2vn, bc),

Editions:

Op.9, no.4 (1684) *Sonata da Chiesa a due violini...*

British Sources:

Lbl, Add. MS 31436, sonata 15 (anon.), 3 ptbks: vn 1, ff.165v-6; vn 2, ff.184-185; bc, ff.204v-205

Sonata, e minor (2 vn, bc)

Editions:

Op.9, no.5 (1684) *Sonata da Chiesa a due violini...*

British sources:

Lbl, Add. MS 31436, sonata 14 (anon.), 3 ptbks: vn 1, ff.164-164v; vn 2, ff.183-183v; bc, ff.203-203v

Sonata, G minor (2 vn, bc)

Editions:

Op.9, no.6 (1684) *Sonata da Chiesa a due violini...* (1684)

British Sources:

Lbl, Add. MS 31436, sonata 5 (anon.), 3 ptbks: vn 1, ff.154v-155; vn 2, ff.173v-174; bc, ff.193v-194

Sonata, D major (2 vn, bc)

Editions:

Op.9, no.7 (1684) *Sonata da Chiesa a due violini...*

British Sources

Lbl, Add. MS 31436, sonata 17 (anon.), 3 ptbks: vn 1, ff.167v-168; vn 2, ff.186v-187 ;bc, ff.207-207v

Sonata, B flat major (2 vn, bc)

Editions:

Op.9, no.8 (1684) *Sonata da Chiesa a due violini...*

British Sources:

Lbl, Add. MS 31436, sonata 19 (anon.), 3 ptbks: vn 1, ff.69v-170; vn 2, ff. 188v-189; bc, ff.208v-209

Sonata, D major (2 vn, bc)

Editions:

Op.9, no.11, (1684) *Sonata da Chiesa a due violini...*

British Sources:

Lbl, Add. MS 31436, sonata 18 (anon.), 3 ptbks: vn 1, ff.168v-169; vn 2, ff.187v-188; bc, ff.207v-208

Ob, MS Mus. Sch. D.260 (no.2), ff.7v-12v.

Sonata, C major (2 vn, bc)

Editions:

Op.9, no.12 (1684) *Sonata da Chiesa a due violini...* 'Sogetto contrario riverso'

British Sources:

Lbl, Add. MS 31436, sonata 16 (anon.), 3 ptbks: vn 1, ff.166v-167; vn 2, ff.185v-186; bc, ff.205v-206

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