

The 'Stupendious' Nicola Matteis

Appendices and Bibliography

Vol. 2 of 3

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March 2003

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Appendix 1

The complete sources of Matteis's music

Manuscript Sources

SOURCE	TITLE
<u>London</u>	
GB-Lbl K.1.f.11(1)	<i>Ayres</i> Books 1 and 2: Violin 2 with no Bass.
GB-Lbl Hirsch IV 1633	<i>Ayres</i> Book 5: Violin 1 with Bass.
GB-Lbl Add. 29283-5	Collection containing 2 violin parts and Bass to the <i>Burlesca</i> (<i>Ayres</i> Book 2, No.6).
GB-Lbl Add. 35043	Suite of <i>Ayres</i> taken from Books 1 and 2.
GB-Lbl Add. 31466, Fols 69v-70r	Arrangement of some <i>Ayres</i> into a suite (the collection also contains works by Matteis's son). 'Old Nicola' (in score format)
GB-Lbl Add. 24889 Fols 2r-3r	Sig. Nichola's Trumpet Piece. ¹ Manuscript. 2 parts.
GB-Lbl Add. 34695 17v-18v	2 six line staves arrangement of trumpet tune. 'Segnior Nicholas' Trumpett'

¹ Matteis's trumpet tune seems to have enjoyed enormous popularity in the years immediately following its publication, to the extent that there are several versions for various instruments in manuscript collections dating from the late sixteenth/early seventeenth centuries. These sources have been included for the sake of completeness but not all have been examined.

	(concordance with Book 2, No.66).
GB-Lbl Add. 22099 fol. 14r–15r	Manuscript of various airs by English and Italian composers, including ‘Sen. ⁱ Nicola’s Trumpet tune’ (again, as Book 2, No.66) arranged for Harpsichord.
GB-Lbl K.11.d.15 (1–3)	Six sonatas – three for two flutes and three for a flute and a bass ‘Compos’d by several Eminent Masters’. Contains an arrangement of <i>Sign^r Nicola’s Trumpet Tune</i> for 2 flutes.
<u>Cambridge</u>	
GB-Ckc Ms. 247	A collection of <i>Ayres</i> from Books 1, 2 and 5.
▲ GB-Cfm Mus Ms. 647	Suite of 9 ayres arranged for tenor viol.
▲ ² GB-Cfm Ms. 647	Transcription of <i>Ad imitatione della Trombetta</i> .
<u>Oxford</u>	
GB-Ob Mus. Sch. G.613	<i>Ayres</i> Books 1 and 2: Violin 2 with no Bass.
GB-Ob Mus. Sch. E400–403, Nos 22 and 23	Two works by Matteis: one for two violins, bass and basso continuo, the other for three violins and basso

² As in Section 2, this sign refers to sources I have not yet been able to consult.

	continuo.
GB-Ob Mus. Sch. C.61	Two sets of variations on <i>La Folia</i> , probably by Matteis.
GB-Ob Mus. Sch. C.72	Manuscript copy of the trumpet tune from Book 4.
GB-Ob Mus. 57.d.68, pp.162–164	A single violin part for an arrangement of the trumpet tune.
▲ GB-Och Mus. 433	Copy of <i>Aria tra la maniera Francese e la Spagnola</i> from Book 1, No.84.
▲ GB-Och Mus. 731	Trumpet part only to ‘Nicola’s’ trumpet solo.
GB-Ob Tenbury [MS] 1314 Fol. 9v–10v	A single flute part of an arrangement of ‘Sen. Nicolas’ trumpet tune (now held in the Bodleian).
<u>Cardiff</u>	
GB-CDu MC59	<i>Ayres</i> Book 5: Violin 1 with no Bass.
GB-CDu MC60	<i>Ayres</i> Book 5: Violin 2 with no Bass.
GB-CDu MC61	<i>Ayres</i> Book 5: Violin 2 with no Bass.
GB-CDu MC62	<i>Ayres</i> Books 1 and 2: Violin 2 with no Bass.
GB-CDu MC63	<i>Ayres</i> Books 3 and 4: Violin 2 with no Bass.
<u>Worcester</u>	

▲ GB-WOr 705:24/1780 (Vols 1 and 3)	Treble and bass volumes of instrumental music from around 1690 including two suites from Book 5 by Matteis.
<u>Scotland</u>	
GB-En Panmure Ms. 9464	<i>Ayres</i> Book 5: Violin 1 with no Bass.
GB-Ge Ms. R.d.43	The False Consonances of Music.
GB-Ge Ms. B.e.20	The transcription of various parts of <i>Le False Consonanse della Musica</i> .
<u>France</u>	
F-Pn Rés. Vm ⁷ 741	Excerpts from Books 1 and 2 of the <i>Ayres</i> .
<u>Italy</u>	
I-Vnm Contarini 9988	<i>Ayres</i> Books 3 and 4: Violin 2 with no Bass.
I-Vnm Contarini 9989	<i>Ayres</i> Books 1 and 2: Tenor with no Bass.
<u>USA</u>	
▲ US-Wc M289.C Case	Arrangement of trumpet tune for 2 recorders.
US-Wc M1490.M43 Case (Vol.2)	<i>Ayres</i> Books 1 and 2: Violin 2 with no Bass.
US-LAuc M401 P98s	<i>Sonata by Sig Nichola Matteis</i> .
US-R ML96.M435	<i>Le False Consonanse della Musica</i> .

▲US-NH Osborn Ms. 515 fols 22v–23r	A treble copy only of the D minor divisions for three violins (concordance with Ob Mus. Sch. E.400–403, No.23).
<u>Japan</u>	
J-Tn N2/15	Matteis works added to a Purcell Ms. The works are the same as those in Ob MSS Mus. Sch. E.400–3 (i.e. a sonata and a ground for 3 trebles and bass) although this source lacks a first violin part for each of the works and a bass part for No.23.

Printed Sources

SOURCE	TITLE
<u>London</u>	
GB-Lbl Hirsch M1425	<i>Ayres Books 1 and 2: Violin 1 with Bass</i> (English).
GB-Lbl K.1.f.10 (1)	<i>Ayres Books 1 and 2: Violin 1 with Bass</i> (English).
GB-Lbl K.1.f.10 (2)	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>

GB-Lbl K.1.f.11 (2)	<i>Ayres Books 3 and 4: Violin 2 with no Bass.</i>
GB-Lbl K.1.f.12	<i>Ayres Books 1 and 2: Violin 1 with Bass (Italian).</i>
GB-Lbl Hirsch III 397	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
GB-Lbl Hirsch IV 1632	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
GB-Lbl Hirsch IV 1632a	<i>Ayres Books 3 and 4: Violin 2 with no Bass.</i>
GB-Lbl D20 (1-3)	<i>Senr Nicola's first and second Book's of Aire's in 3 parts (Walsh edition of Books 1 and 2 of the Ayres).</i>
GB-Lbl C.66	<i>Senr Nicola's first and second Book's of Aire's in 3 parts (Walsh edition of Books 1 and 2 of the Ayres).</i>
GB-Lcm II.c.26 F21	<i>Ayres Books 1 and 2: Violin 1 with Bass (Italian).</i>
GB-Lcm II.c.26 F22	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
GB-HAdolmetsch	<i>Ayres Books 1 and 2: Violin 1 with Bass (English).</i>
GB-Lbl K.11.d.15	A publication by Walsh containing an arrangement of the Book 2 trumpet tune for two flutes.
<u>Oxford</u>	
GB-Ob Mus. Sch. G.630	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>

GB-Ob Mus. Sch. G.628	<i>The False consonances</i> , English edition.
GB-Ob Mus. Sch. G.629	<i>Ayres Books 1 and 2: Violin 1 with Bass.</i>
GB-Och Mus. 939	<i>Ayres Books 1 and 2: Violin 1 with Bass</i> (with interpolated Ms. leaves).
<u>Cardiff</u>	
GB-CDu MC109	<i>Ayres Books 3 and 4: Violin 2 with no</i> Bass.
<u>Durham</u>	
GB-DRc R II.25	<i>Senr Nicola's first and second Book's of</i> <i>Aire's in 3 parts</i> (Walsh edition of Books 1 and 2 of the <i>Ayres</i>).
<u>France</u>	
▲ F-Pn Rés. 796/ 797	<i>Ayres Books 1 and 2: Violin 1 with Bass</i> (Italian).
▲ F-Pn Rés. Vmf 28 (1 and 2)	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
F-Pn Rés. Vmf 29	<i>Le False Consonanse della Musica.</i>
<u>Italy</u>	
▲ I-Fc B.2557 (a and b)	<i>Ayres Books 1 and 2: Violin 1 with Bass</i> (Italian).
▲ I-Bc K.7	<i>The False Consonances of Musick.</i>

<u>Germany</u>	
D-Bs Mus.ant.pract. M 397	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
D-WD 90 and 91	<i>Ayres Books 4 and 5: Violin 1 with Bass (Roger edition).</i>
<u>USA</u>	
US-Wc M1490.M432 Case	<i>Ayres Books 1 and 2: Violin 1 with Bass (Italian).</i>
US-Wc M1490.M43 Case (Vol. 1)	<i>Ayres Books 1 and 2: Violin 1 with Bass (Italian).</i>
US-Wc M1490.M43 Case (Vol. 3)	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
US-Wc M1490.M43 Case (Vol. 4)	<i>Ayres Books 3 and 4: Violin 2 with Bass.</i>
▲US-NYp Mus. Res. *MYK No.1	<i>Ayres Books 1 and 2: Violin 1 with Bass (English).</i>
▲US-NYp Mus. Res. *MYK No.2	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
▲US-NYp Drexel 3571	<i>The False Consonances of Musick.</i>
▲US-Cn Case VM 286 M43a	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
▲US-R M1490.M435	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>
▲US-NHub Cupboard Mj22 M43	<i>Senr Nicola's first and second Book's of Aire's in 3 parts (Walsh edition).</i>
<u>In private hands</u>	
Private collection – copy dedicated ‘A son altesse Monsr. Le Prince Electoral Palatin’.	<i>Ayres Books 3 and 4: Violin 1 with Bass.</i>

As Section One makes clear, several of the works formerly attributed to the elder Matteis are in fact by his son. The following includes those over which there has been a question mark and not the extensive, undisputed output of Nicola junior:

SOURCE	TITLE
<u>England</u>	
GB-Lbl P.P. 5255	'When e're I gaze on Sylvia's face': song in the <i>Gentleman's Journal</i> for February 1691/2 (London, 1691/2). ³
GB-Mch H.P.34	<i>Assist, assist ye mighty sons of Art. St Cecilia's Day Ode</i> (London, 1696). The printed text only survives.
GB-Ob Harding Mus. E32	<i>A collection of New Songs Book 1</i> (London 1696).
GB-Lbl Hirsch M1426 (1 and 2)	<i>A collection of New Songs Book 1</i> (London 1696).
GB-Lbl K.4.i.23	<i>A collection of New Songs Book 2</i> (London 1699).
GB-Lbl Add. 31466 Fo.24v-26r	Sonata in C minor (undated manuscript).
GB-Lbl Add. 31466 Fo.29v-31r	Sonata in A major (1703) (concordance of Durham source).

³ This Journal is rather more common than the individual specific sources for Matteis's work and is held by quite a number of libraries around the world (for example, another holding is US-Wc AP3.G.4). It has been decided not to list each individual example of the Journal for reasons of time and space.

GB-Dr R	A solo in A# for a violin (London, 1703).
<i>Mercurius Musicus, or The Monthly Collection of New Teaching Songs for the Year 1700</i> (London, 1700).	<i>Ermilia, Hermilia conquers with such art</i> , 'A song set by Mr Nicola, being the last he did before he took his voyage to France' (London, 1700).
Twelve New Songs (Pub. William Pearson, 1699)	<i>In Cynthia's Face</i> . A new song, Sett to Musick by Mr Nicola (London, 1699).
<u>Germany</u>	
D-Dl Mus 2045-R-1	<i>Fantasia Del Sigr^e Matteis</i> (undated manuscript).
<u>America</u>	
▲US-NHub Rare M1613.3 M435 C697+	<i>A Collection of New Songs</i> Book 2 (London, 1699).
▲US-NYp Drexel 4874	<i>A Collection of New Songs</i> Books 1 and 2 (London, 1696 and 1699).
▲US-SM 321293	<i>A Collection of New Songs</i> Book 2 (London, 1699).

Suite in A minor	Preludio	No name (Adagio)	Alemanda (Presto)	Sarabanda Amorosa (Adagio)	Gavotta (Presto) and Sminuita (for Sminuita. Bass reads L'istessa d'un'altra maniera)	Aria allegra (Presto)	Andamento con imitazione del basso	Scaramuccia (Prestissimo) and Sminuita
Suite in F major	Aria	Aria	Giga	Contr'aria (Presto) and Sminuita				
Suite in E minor	Preludio in fantasia	Allegro (with Basso and Basso piu facile)	Aria malinconica (Adagio)	Giga (allegro) with suo basso prestissimo and Sarabanda con affetto (adagio)				
Suite in G minor	Il Genio Inglese (presto)	Allegro	Giga	Gavotta divisione	Allegro	Allegro and Aria (adagio)		
Suite in D minor	Un poco di maniera Italiana and Aria Ridicola (Presto)	L'Amore (Adagio)	Giga	Sarabanda (adagio) and Altra Sarabanda (adagio)	Alemanda, a due corde			
Suite in D major	Preludio in delasolre terza maggiore	Andamento (Presto, e con affetto)	Balletto (Adagio)	Aria (Presto)	Arietta (Prestissimo) and Passeggiata	Allegro	L'Incostanza	

Book 1 *Ayres for the Violin*

Appendix 2

Suite in B minor	La Constanza	Alemanda and Piu Sminuita	Giga	Ricercata in B-fabermi terza minore	Aria tra la maniera Francese, e la spagnola and sminuita then A due corde	Diverse bizzarrie Sopra la Vecchia Sarabanda o pur Ciaccona		
Suite in C major	Proudio in C solfaut, prestissimo	Ricercata in C solfaut	Aria	Sarabanda				
Suite in C minor	Preudio	Aria	Aria (Allgro (sic)) and Gavotta					
Suite in Bb major	Preudio	Burlesca and Allegro	Alemanda and a due corde	Giga and Gavotta				
Suite in A Major	Andamento	Andamento Allegro	Alemanda facile and Un poco piu difficile	Aria Allegra and Giga	Corrente alla maniera francese	Corrente and a due corde - in a minor but presumably belongs to the previous suite		
Suite in F minor	Alemanda	Sarabanda and Presto e Malinconico (Prestissimo)	Aria and adagio					

Suite in G major	Preludio	Musica Grave and Presto	Sarabanda (Adagio)	Aria burlesca (Presto) and Variatione with Sminuita	Aria Grave	Ostinazione with Basso ordinario and basso piu difficile	Aria	Capriccio	Giga al Genio Turchesco
Suite in G minor	Preludio in ostinatione and Passaggio rotto with ostinatione bassus and Passaggio rotto bassus	Andamento malinconico	Ricercata in G-solreut terza minore	Corrente da Orecchie and Corrente da piedi	Sarabanda	Giga	Fuga		
Suite in D minor	Alemanda	Aria and Variatione	Fantasia						
Suite in Bb major	Fantasia Violino solo	Pavana Armoniosa	Il Russignolo						
Suite in A minor	Alemanda ad inuitatione d'un tartaglia	Movimento incognito and Variatione	Passaggio rotto, Positione divoce and Andamento Veloce	Fantasia Violino solo senza basso	Aria burlesca con molte bizzarie (C major but seems to end a minor suite)				
Suite in E major	Sonata, Aria and Variata	Corrente and Adagio							
Suite in D major	Corrente tra la maniera francese e Italiana, Al aria che Siegue	Giga	Violino solo ad imitatione della Trombetta	Preludio					

Suite in G major	Preludio (Presto) and adagio	Adagio, Per far la mano (Presto)	Sarabanda facile	fuga (prestissimo) with Basso di viola/Cimbalo	No name (Adagio)	Burlesca (Allegro)
Suite in F major	Preludio (Prestissimo)	Sarabanda (adagio), Vivace	Gavotta con divisioni			
Suite in D minor	Preludio (adagio)	Prestissimo with Basso di Viola and Basso piu facile	No name, Prestissimo, adagio	Aria, divisione and semplice		
Suite in D major	Preludietto (brisk)	Fuga (Prestissimo)	Arioso, Adagio with Suo Basso and (simplified) 'Armonia' bass	Jigg (Prestissimo)		
Suite in G minor	Aria facile (Adagio)	Aria for the flute, Variata	Grave (Adagio)	Fuga, Adagio (this latter in D major)	Aria con immitazione del Basso (prestissimo)	
Suite in C minor	Preludio Allegro (Prestissimo), Malinconico, Adagio	Aria con divisione (presto)	Adagio, Minuetto	No name, (allegro), Adagio		
Suite in C major	Aria con divisioni For the Flute (divisione), Per far la mano with Basso Sminuito per l'Aria semplice and Basso facile	Aria per Ballare, Vivace, Adagio	Corrente	Aria (Adagio), Presto [in c minor but obviously part of the C Major suite]	Jigg (prestissimo)	

Suite in F minor	Preludio Grave	Aria (Presto)	Adagio (ends on dominant major)	Aria (Prestissimo), adagio with Basso di Viola		
Suite in Bb major	No name	Fughetta (Allegro), Adagio	Aria (Adagio)	Aria con divisione per far la mano, Divisione		
Suite in G minor	Preludio (Adagio), Prestissimo	Aria with Basso per far la mano and Basso facile	Corrente	Aria sminuita per far la mano, Semplice with Basso facile and Basso di Viola per l'Aria semplice		
Suite in B minor	Preludio (adagio)	Fuga (Prestissimo), Adagio	Aria (Prestissimo)	Balletto (Vivace)	Prestissimo	
Suite in E minor	Preludio (Presto), Altro Preludio (Adagio)	Motivo	Adagio	Aria (Presto)	Sarabanda (Adagio), sminuita	
Suite in A minor	Preludio alla Maniera Italiana (Adagio)	fuga (prestissimo)	Andamento (Adagio), Adagio	Aria con divisione (allegro), divisione		
Suite in C minor	Andamento (presto)	Andamento (presto)	Fuga (presto)	Piccolo Andamento, Adagio	Aria (Presto)	Aria For the Flute

Book 4 Ayres for the Violin

Appendix 2

Suite in A major	Preludio in Alamire # (Presto)	Andamento, Divisione, adagio	Aria facile (presto) with Cimbalo and Basso di Viola	Serio (Adagio), Fuga curta per scarsezza di carta (presto), Adagio	Aria in Passaggio (Prestissimo)	Minuetto con sua Divisione (allegro) with Basso per l'Aria semplice e per la sminuita and Division Bass				
Suite in A minor	Corrente a solo (allegro)	Jigg (allegro)	Preludio a due Corde	fuga (allegro)	Andamento affetuoso (adagio)					
Suite in C major	Sonata (adagio), adagio	Fuga	Vivace, Adagio, eco	Fuga (presto), adagio	Alemanda per far la mano	Motivo (Prestissimo), adagio	Aria, Sua Divisione	Adagio (starts in a minor and ends in G major but is part of C suite)	Aria For the Flute (allegro) with simple bass and Division bass	
Suite in E minor	Preludio semplice (adagio)	Preludio a due corde (adagio), adagio	Motivo (Presto), Adagio (ends in B minor)	Fuga a due corde	Aria (presto)	Passaggio a solo, adagio	Allegro (Prestissimo), adagio (this movement is in E major)	Ground (adagio), Piu presto, Adagio with Ground Base (this movement is in E major)	Aria Amorosa (back in E minor)	
Suite in F major	Ground after the Scotch humour (allegro)	Un poco di Grave (adagio)	Aria for the Flute (presto)							

Book 4 Ayres for the Violin

Appendix 2

Suite in D minor	Preludio in D la sol re (Presto)	Fuga in fantasia (presto)	Grave (adagio)	Ground in D la sol re per far la mano (allegro), Un poco piu difficile per far la mano					
Suite in C major	Arie e Passaggi ad immatione (sic) della Trombetta	Aria, Guerra	Aria (Presto)						
Suite in C major in revised edition	Concerto di Trombe a tre Trombette con violini e Flauti Allegro	Concerto continued - Aria continued	Concerto continued - Aria continued	Concerto continued - Tromba solo con violini	Concerto continued - allegro				
Suite in F major in revised edition	Un poco di Grave tra la Maniere Italiana e la Francese	Mottivo	Aria						
Suite in D major in revised edition	Preludio	Aria allegra (presto)	Sarabanda (adagio)	Aria o pur Rondeau					

Suite in G major	Preludio	Aria	Allegro	Aria	Sarabanda	Entrata di Balletto	Balletto for ye young Nicola	Minuet	No name	The horn Pipe (Prestissimo) and Divisione	Aria and The Same Brisk basse Joan Stoop'd down to buckle her shoe	Nova Burlesca and adagio
Suite in G minor	Preludio	Adagio	Minuett	Untitled	Untitled and Division	Aria	Aria	Corrente	Gavotta	Adagio	Sarabanda and Adagio	Fancy Cauled hold the tongue
Suite in A minor	Preludio, Aria	Aria	Untitled	Fughetta	Saraband	Minuet	Untitled	Jigg	Andamento and Adagio	Aria	Altra aria and Adagio	Aria Allegro and Adagio
Suite in A major	Preludio, in A#	Prestissimo	Untitled	Aria	Corrente al Genio France	Sarabanda (Adagio)	Corente al Genio Alemano and Divisione per far la mano	Castagnette	Untitled	Aria	Aria	
Suite in B minor	Preludio in B mi	Aria	Untitled	Untitled	Aria Amorosa	Jigg	Adagio (Presto, Adagio)					
Suite in Bb major	Preludio	Untitled	Fuga	Adagio	Aria	Balletto	Roundo	Jigg and Altra Jigg				

Book 5 Ayres for the Violin

Appendix 2

Suite in C major	Maniera Francese	Alamanda Facile	Aria	Roundo	Roundo	Roundo	Sarabnda (sic)	Untitled	Saraband	Corant	Bore	Adagio	Maniera Italiana
Suite in C major (continued)	Aria	Adagio	Gavot	Aria grave	Jigg	Maniera Italiana							
Suite in C minor	Preludio in C Solfaut b	Aria	Untitled	Aria	Minuet	Balletto	Aria alla maniera Inglese		Andamento	Stravagance	Bore and Adagio		
Suite in D minor	Preludio	Untitled	Untitled	Aria alla maniera		Untitled	Stile Burlesco and Divisione per far la mano		Preludio Serio	Untitled	Aria per la Comedia	Corant	
Suite in D major	Preludio	Aria	Prestissimo	Andamento	Gavota	Sarabanda	Aria Allegro						
Suite in E minor	Preludio	Aria (Brisk)	Untitled	Aria, prestissimo, adagio	Maniera Italiana								
Suite in F major	Gavotta con divisione	Untitled	Untitled	Sarabanda									

Appendix 3

Development of the *Ayres*

Where an *Ayre* appears in more than one source — particularly in manuscript — the differences in phrasings, ornaments, rhythmic construction and melodic shape show that Matteis's music was subject to a certain amount of variety, even within the versions he had specifically prepared. However, these are generally only small differences and for more substantial variation one must look at the Book 5 *Ayres* which were re-written for Books 3 and 4. In a preface to Books 3 and 4 Matteis wrote:

Some Three or Four yeeres ago I presented several persons of quality with written copys of some of my compositions; and I have now at the desire of divers honourable persons printed about a dozen and a halfe of them over again in regard that thay [*sic*] are suitable to some of the new Ayr's

There are actually eighteen *Ayres* that appear in both, four from book 4 and fourteen from Book 3. For the purposes of this section, the printed sources will only be compared with the primary source of Book 5 (as defined in Appendix 4) which is Lbl Hirsch IV 1633.

Book 5	Books 3/4
<i>Minuet</i> Hirsch, No.46	<i>Minuetto con sua divisione</i> Book 4, No.20
<i>Aria</i> Hirsch, No.28	<i>Aria facile</i> Book 3, No.34
<i>Sarabanda</i> Hirsch, No.156	<i>Sarabanda</i> Book 3, No.14
<i>Gavotta con divisioni</i> Hirsch, No.154/5	<i>Gavotta con divisioni</i> Book 3, No.16
<i>Preludio in C solfaut</i> ♭ Hirsch, No.114	<i>Malinconico</i> (second section only) Book 3, No.44
<i>Corant</i> Hirsch, No.100 (second section)	<i>Corrente</i> Book 3, No.56

<i>Aria</i> Hirsch, No.95	<i>Aria con divisione</i> Book 3, No.52
<i>Fuga</i> Hirsch, No.82	<i>Fughetta</i> Book 3, No.72
[Untitled] Hirsch, No.48	<i>Andamento affettuoso</i> Book 4, No.18
[Untitled] Hirsch, No.126	<i>Prestissimo</i> Book 3, No.20
<i>Aria Burlesco</i> Hirsch, No.132	<i>Aria</i> Book 3, No.24
<i>Andamento Adagio</i> Hirsch, No.50	<i>Andamento</i> Book 3, No.110
<i>Fughetta</i> Hirsch, No.44	<i>Fuga</i> Book 3, No.108
<i>Roundo</i> Hirsch, No.97	<i>Aria per Ballare</i> Book 3, No.54
<i>Maniera Italiana</i> Hirsch, No.112	<i>Adagio</i> Book 4, No.36
<i>Maniera Italiana</i> Hirsch, No.104	<i>Sonata</i> Book 4, No.22
[Untitled] Hirsch, No.150	<i>Aria</i> Book 3, No.102
<i>Corrente</i> Hirsch, No.32	<i>Corrente</i> Book 3, No.82

Table A-1: List of the *Ayres* that were re-written for Books 3 and 4

It is not clear on what criteria Matteis selected the particular *Ayres*; his explanation was that they were 'suitable to some of the new *Ayres*'. This is a rather vague statement but seems to make more sense if one takes it to mean that the *Ayres* he chose were comparable in style and (lack of) technical difficulty with the new *Ayres* he had written for Books 3 and 4. With this new publication his aim had clearly been to make the music more appropriate for the technical standards of his pupils which would explain why many of the *Ayres* are slightly simpler in the later versions. It is in such comparisons that one might hope to learn about how Matteis developed his work over time and perhaps also to learn about developments of ornamentation and phrasing. It is disappointing therefore to find that in nearly every case the changes are very minor and that even where more substantial revisions have been made, there is no real change in the level of technique required. However, despite their limitations, they are evidence of Matteis's working practices and as such are valuable. There is a certain amount of variation in the degree to which the *Ayres* were altered from one version to another and, for the purposes of the present discussion, they have been divided into three nominal groups depending on the degree to which they have been altered.

Section one — small changes only

Given that it is quite usual for different versions of, for example, the first violin part of the Book 5 manuscript to vary in terms of melodic contour, it is not surprising to find that the most obvious differences between the Book 5 *Ayres* and their later Book 3 iterations are in terms of melody. In many cases the melody has been re-written slightly but remains within the same harmonic framework. Such changes are often characterised by some additional ornamentation and may only involve small departures from the original, as in the following, elegant example:



Example A-1: *Minuetto con suo Divisione* (Book 4, No.20) — top, and *Minuet* (Hirsch, No.46) — bottom

The overall shape of the phrase remains the same but the tessitura is widened and the melodic line has been made more interesting by the small ornaments such as those at the end of the second bar and the beginning of the third.

In some cases the alterations are more rhythmic than melodic. The differences between the *Aria* (Hirsch, No.28) and *Aria facile* (Book 3, No.34) are a case in point:

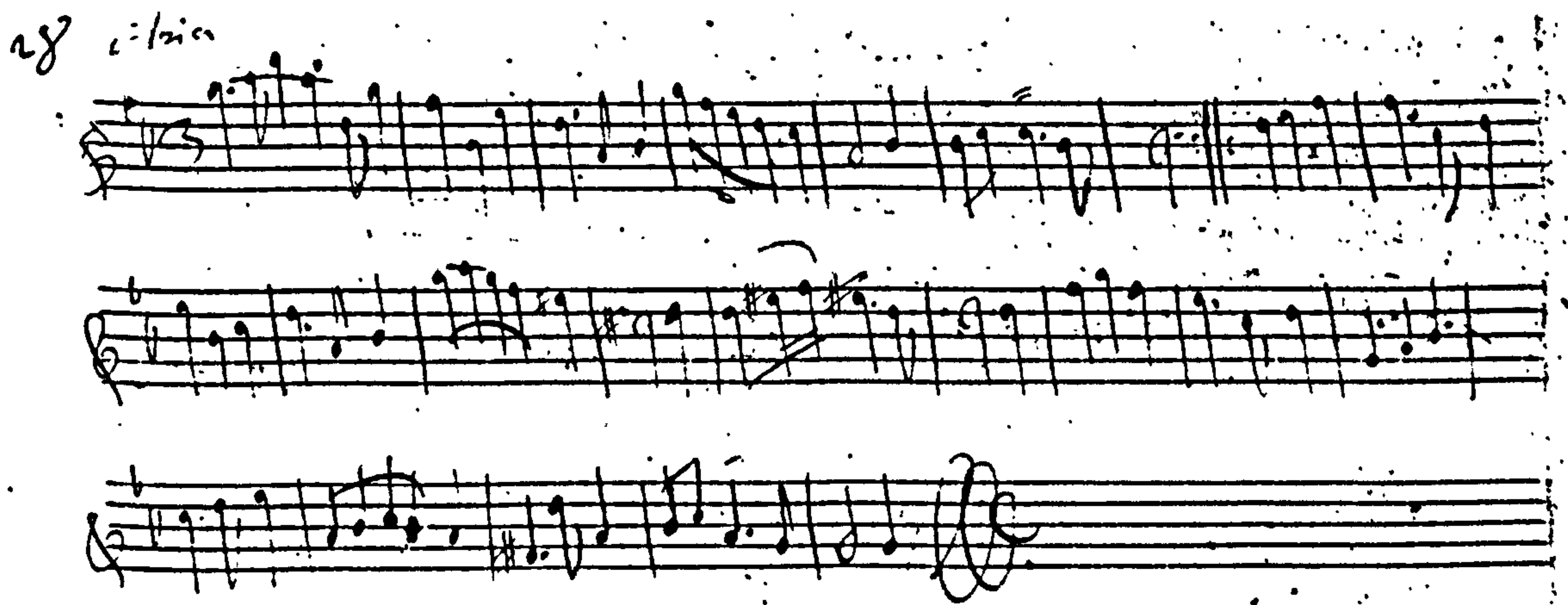


Plate A-1: *Aria* (Hirsch, No.28)

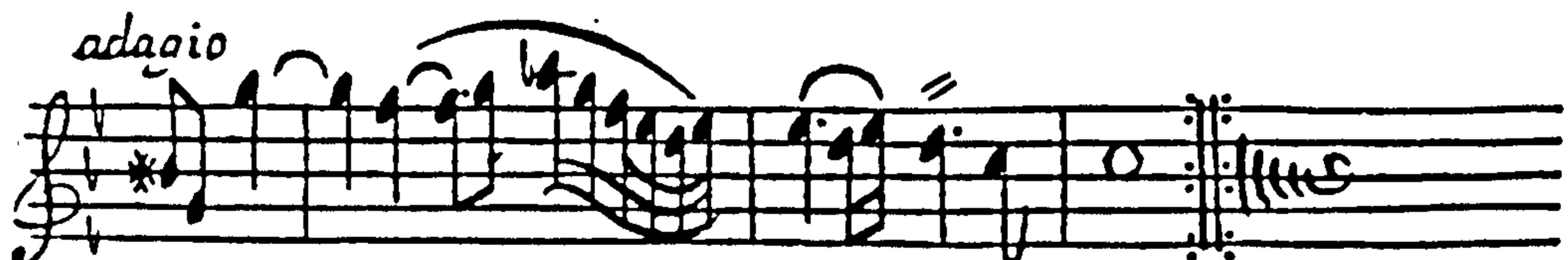
34

Plate A-2: *Aria facile* (Book 3, No.34)

Whilst the melody is altered slightly it nevertheless follows the outlines of the original, notwithstanding the addition of several small written-out ornaments. Overall the differences between these two versions are no more substantial than those between, for example, different sources of the Book 5 manuscript.

In a similar fashion, *Sarabanda* (Hirsch, No.156) becomes *Sarabanda* (Book 3, No.14) and *Gavotta con divisioni* (Hirsch, No.154/5) becomes *Gavotta con divisioni* (Book 3, No.16), all with no particularly fundamental differences.

The *Malinconico* section of Book 3, No.44 contains a fine example of Matteis's suggested ornamentation for cadence points. All the Book 5 versions of the same passage have an unembellished line but he evidently thought it worthwhile to suggest this ornament for the re-print:¹

Plate A-3: *Preludio in C solfaut* (Hirsch, No.114)Plate A-4: *Preludio Allegro* (Book 3, No.44)

¹ Since the three Book 5 versions are identical, save for Panmure which lacks the trill in the last bar, the line has only been reproduced once in this example.

This is typical of his linear embellishments which, in this case, extend the original length by one bar in order to insert this very elegant ornament which gently undulates towards the cadence point. Such written-out embellishments are perhaps the most rewarding changes to track in these sources since they give us specific examples of how Matteis liked to ornament his melodic lines.



Plate A-5: *Corant* (Hirsch, No.100)



Plate A-6: *Corrente* (Book 3, No.56)

Plates A-5 and A-6 show the *Corant* (Hirsch, No.100) and the *Corrente* (Book 3, No.56). Both have the same number of bars and a similar melodic shape, despite the small changes in detail. Interestingly, it is the manuscript version that has the more ornamented line.

Section two — slightly more substantial differences

In some instances there are more substantial differences in rhythm, melody, written-out ornamentation or a combination of all these factors.

There are initially very few differences between the *Aria* of (Hirsch, No.95) and the

Aria con Divisione (Book 3, No.52). The opening 'theme' is almost identical in its simplicity, the lack of any technical demands being such that the later version was even written 'for the flute'. Such an instruction was almost certainly commercial but could be equally applied to many of the other *Ayres* and shows how the writing is much of the time not especially designed for the violin:



Plate A-7: *Sarabanda Facile* (Hirsch, No.95) — theme

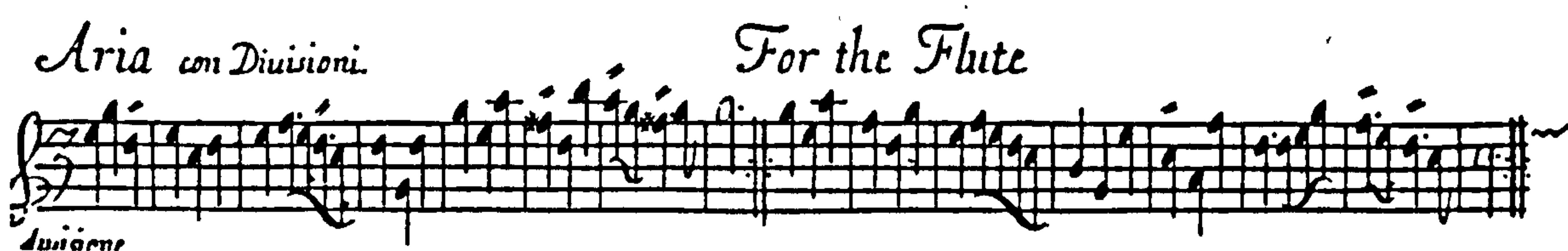


Plate A-8: *Aria con Divisioni* (Book 3, No.52) — theme

As it can be seen, the differences are very small and do not affect the overall harmonic structure. Typical of the general differences we find between the sources is the trill prior to the first double bar which is on the f#" in the print and (implied) on the g" in the manuscript. The most important difference between the manuscript and printed version is in the addition of some divisions, first in quavers and then in semiquavers in the latter:



Plate A-9: *Aria con Divisioni* (Book 3, No.52) — divisions

Matteis, likewise, adds some extra passage-work to the *Minuetto* (Hirsch, No.46) which, with the addition of a short running quaver section, becomes *Minuetto con sua Divisione* (Book 4, No.20). Once again, the quaver divisions do not demand a

particularly advanced technique though they add interest and a didactic slant to what was originally a simple dance melody.

The *Fuga* (Hirsch, No.82) and the *Fughetta* (Book 3, No.72) also begin in an identical fashion but, as they progress, are given a slightly different harmonic framework:

82 *Fuga*



Plate A-10: *Fuga* (Hirsch, No.82)

72 *Fughetta.*



Plate A-11: *Fughetta* (Book 3, No.72)

The rewriting in this instance is not of a fundamental nature and shows no development of the violinistic style since it requires no additional technical devices nor demands any increased facility in order to perform it. In this sense it is typical of many of this 'middle' group of *Ayres* in that the music is sometimes changed in

terms of length and harmonic structure but is not developed in any meaningful technical fashion. For example, Hirsch, No.48 and the *Andamento affettuoso* (Book 4, No.18) are ostensibly quite similar:

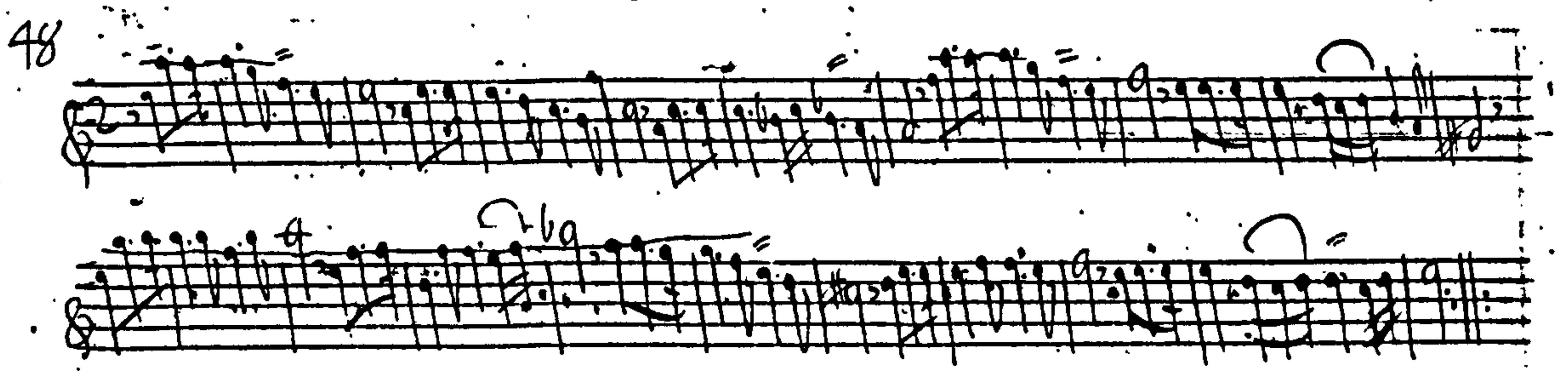


Plate A-12: [Untitled] (Hirsch, No.48)

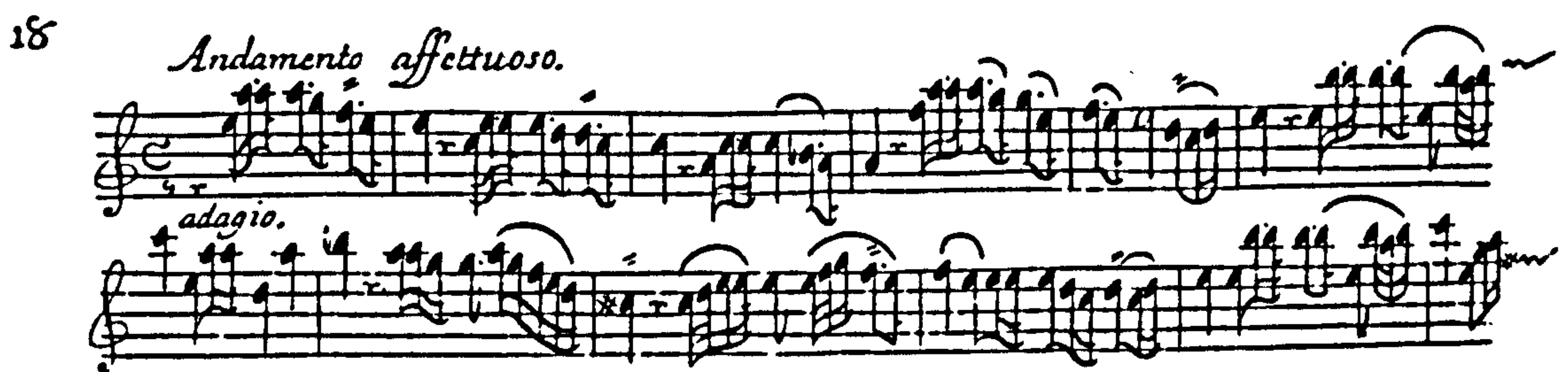


Plate A-13: *Andamento affettuoso* (Book 4, No.18)

Each follows the same harmonic bass for most of the movement and end in the same key (A minor) but differ metrically and in the slightly greater built-in ornamentation of the printed melodic line. Conversely, the re-writing of Hirsch, No.126 to become *Prestissimo* (Book 3, No.20) involved lengthening the original by a few bars by adding a *petite reprise*, but actually involved taking out some of the written-out ornamentation. The predominantly dactylic rhythm of Book 5 has been replaced by a more dominant quaver pulse:



Example A-2: *Prestissimo* (Book 3, No.20) — top line, and Hirsch, No.126

The differences between *Stile Burlesco and Divisione* (Hirsch, No.132) and *Aria* (Book 3, No.24), meanwhile, are in the manner of their presentation. In Hirsch the

initial *Stile Burlesco* movement is played in its entirety and the *Divisione* movement follows it:

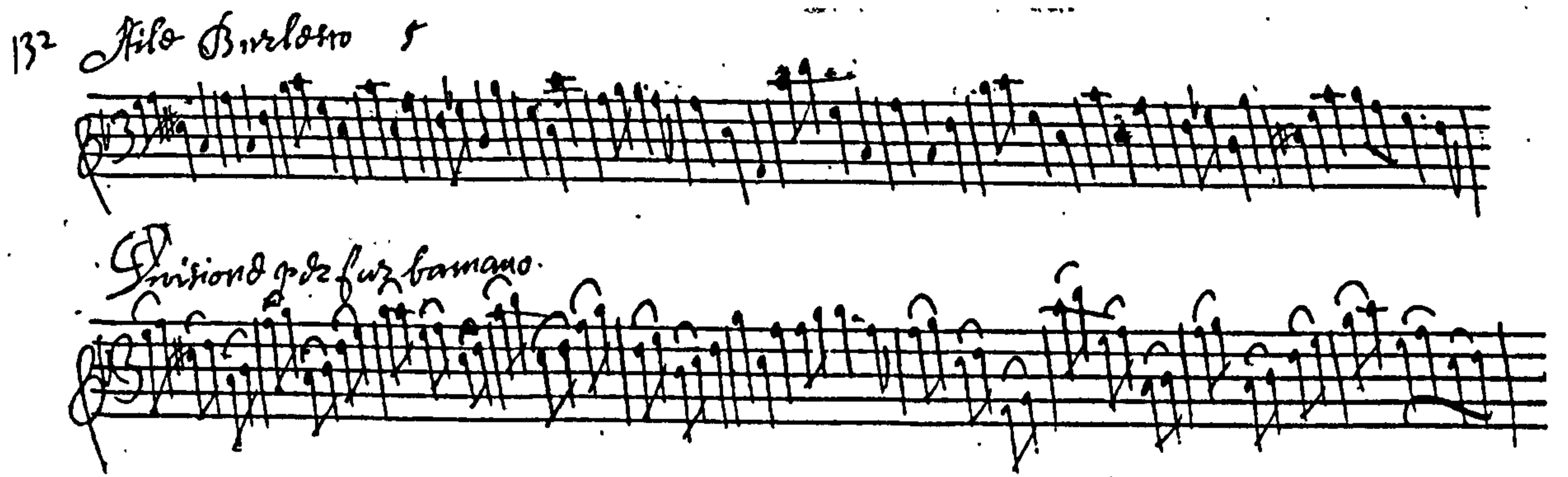


Plate A-14: *Stile Burlesco* (Hirsch, No.132) — opening theme and division

In the later printed version, Matteis chose to combine the two movements which he did by alternating the lines — i.e. by taking the first line of the *semplice* version and then the first line of the *Divisione* version, followed by the second line of the *semplice* and so on. It is noticeable that in doing so, he had made the *semplice* version even simpler than it had been in the manuscript:

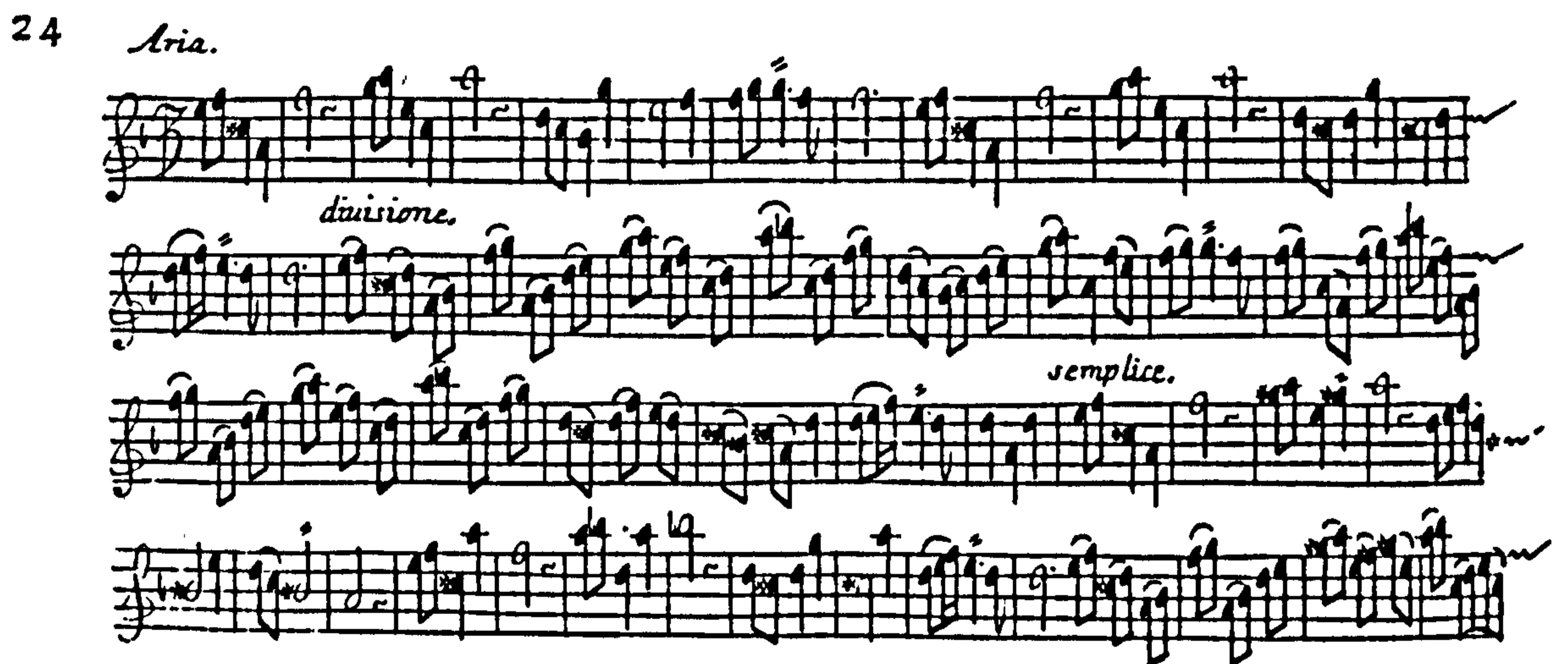


Plate A-15: *Aria* (Book 3, No.24)

Elsewhere, some of the changes also include the metre of the *Ayres*. The *Roundo* (Hirsch, No.97) had been written with time signature of 2 (i.e. a basic minim pulse) but when it was re-written for Book 3 the note values were halved and the time signature changed to C-time. Matteis's own directions regarding the relative speeds of different time signatures would seem to suggest that in terms of tempo there is probably little difference between crotchets in a time signature of '2' and quavers in

'C' time.² A comparison of the second bars of the following two examples shows that Matteis had also taken the opportunity to embellish slightly the melodic line:

Example A-3: *Rondo* (Hirsch No.97)

Aria per Ballare.

Suo Basso.

Adagio.

Plate A-16: *Aria per Ballare* (Book 3, No.54)

² See Plate 2-7 titled 'The Signification of the Marks that are in this Book' on page 68. Matteis also changed the metre in some of the *Ayres* when he brought out the revised edition of Books 3 and 4 in 1687, although on these occasions the changes were more substantial. See, for example, Section 2 and the mention of the two *Motivo* movements (Book 4, Nos.32 and 44).

The Andamento (Book 3, No.110) is given some extra embellishments over Hirsch, No.50, such as with the various written-out trill-like figures:

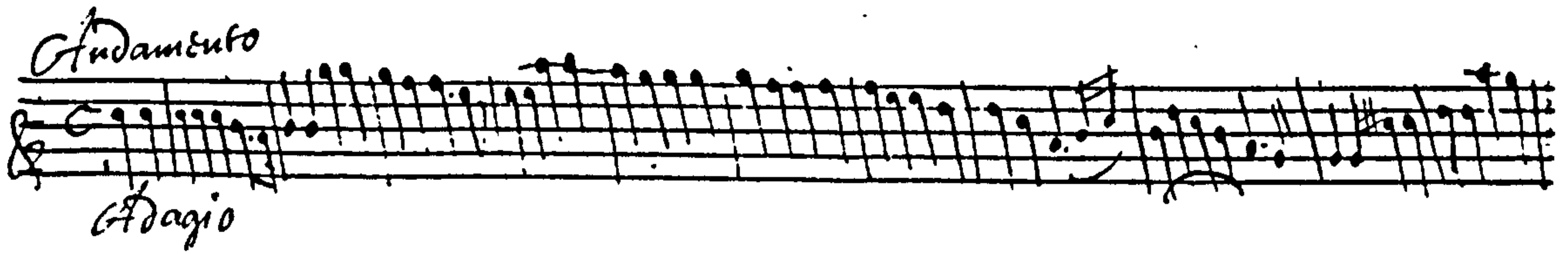


Plate A-17: *Andamento* (Hirsch, No.50)



Plate A-18: *Andamento* (Book 3, No.110)

In addition to the increased ornamentation within the line it is interesting to see the inclusion of Matteis's suggested part for the first violin to double-stop. Even such a simple line is presented as an option in these later books. This technique is also used in the next section of *Ayres* which have been changed more noticeably between Books 5 and 3/4.

Section three — more substantial differences

In the third and fourth books Matteis seems to have been more careful about the double stopping he used. As in the previous example, he frequently uses an outline-engraving method to which he referred as 'pointed notes'. In this way the player can decide whether they feel able to play the embellished line or would prefer the simpler version. Usually the pointed notes are only a reproduction of the second violin part so those players who could not quite manage the multiple-stops would still be able to enjoy the harmony when playing in consort.

The following examples contrast the *Fuga* (Book 3, No.108) as it appears there compared to how it had first appeared in the manuscript:

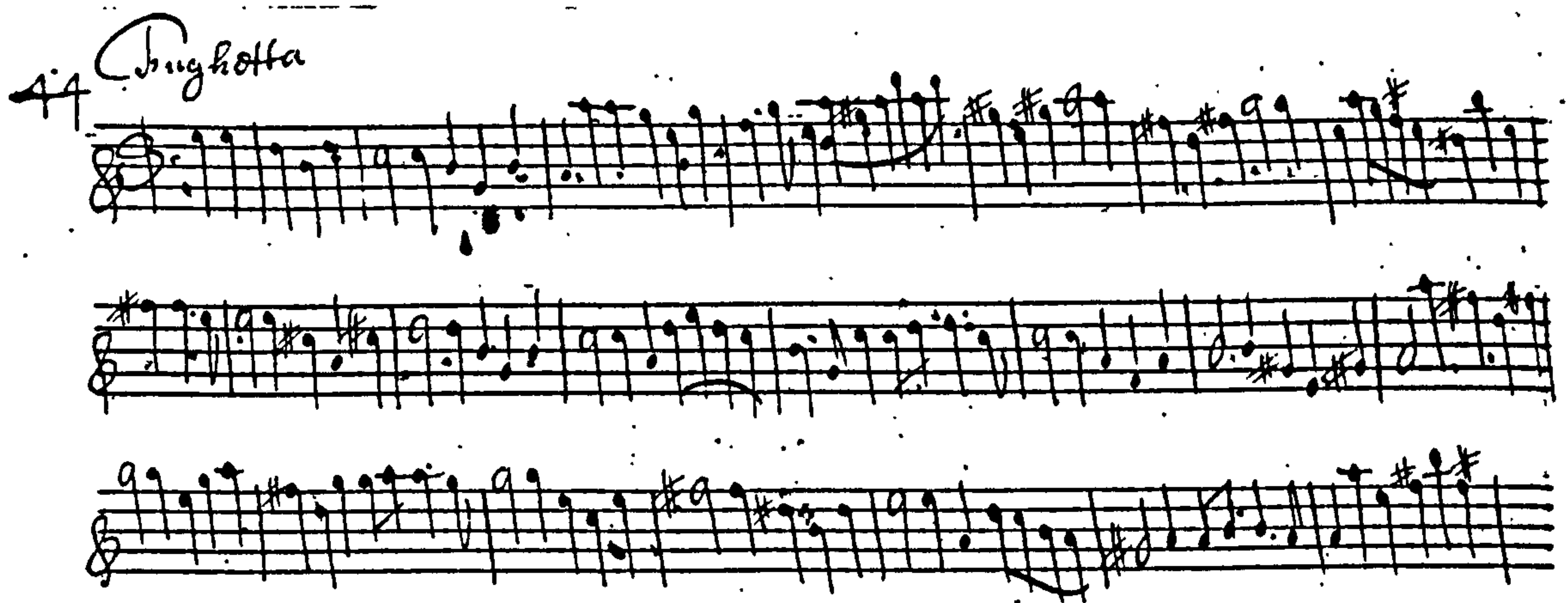


Plate A-19: *Fughetta* (Hirsch, No.44)

108 *fuga.*

prestissimo.

Plate A-20: *Fuga* (Book 3, No.108)

In Plate A-20, Matteis seems to have incorporated both the first and second violin parts of the Book 3 version into this one part. Thus, if technically able, a player can replicate the harmony of a two violin *Ayre* on his or her own.³ The second violin parts to the Book 5 version generally differ very little from those of Books 3 and 4, though the earlier versions are often more interesting since they were clearly written as parts in their own right and not as adaptations of a double-stopped part. Thus they have more melodic and ornamental freedom than the printed parts which, as essentially just the bottom part of the double-stopped part, could not be terribly

³ In CDu MC63, which is one of the surviving manuscript versions of Books 3 and 4, the second part concords very closely with the printed version. Insofar as there are differences, they are of the same order as those between the various first violin parts — i.e. only in terms of ornamentation and some melodic/rhythmic alteration. The only other difference of note is that the writing in the second violin parts is all in Italian.

adventurous.⁴ The following extract from the score shows the printed versions of the first and second violins and bass (staves 1, 5 and 7 respectively), the manuscript version of Book 5 first, second and bass (staves 2, 3 and 6) and the manuscript copy of the printed second part (stave 4):

Example A-4: Score format of all the versions of *Fuga/Fughetta*

The Book 3 second violin part is identical in both manuscript and printed versions, reproducing the lower notes of the first violin's double-stops almost exactly.

⁴ Of course, this is not a hard and fast rule and some of the *Ayres* with double-stopping in the first violin do have a more independent second violin part: for example, the *Andamento* (Book 3, No.110).

Meanwhile the Book 5 second part gives every indication of having been conceived as much more of a part in its own right, eschewing overly simple harmonic support.

The same system of 'pointed' notes as was seen in Plate A-20 appears in this *Adagio* from Book 4, No.36 (Plate A-21):

Plate A-21: *Adagio* (Book 4, No.36)

As it can be seen this is a thorough re-working of the *Maniera Italiana* of Hirsch, No.112:

Plate A-22: *Maniera Italiana* (Hirsch, No.112)

Again, the second violin of the printed edition is quite similar harmonically to the optional 'pointed' notes of the first part, though with one main difference. The separate part tends to be in thirds with the first violin whereas the 'pointed' notes are generally in sixths. This was probably a technical decision based on the relative ease of sixths compared with thirds and displays a certain amount of pragmatism on Matteis's part. The other striking feature of a comparison between the manuscript and printed first violin parts is that, as they progress, there is more ornamentation

written in to the manuscript than the later version, which appears to have been simplified. Probably the most notable example of a work that was made easier for the later publication is the *Sonata* of Book 4, No.22, which is a re-working of *Maniera* (Hirsch, No.104). Despite the similarities at the beginning, the manuscript version moves into double-stopping — the only example of this in Book 5.



Example A-5: *Sonata* Book 4, No.22 (top line) and *Maniera* Hirsch, No.104 (bottom)



Example A-6: Final section (Hirsch again on bottom)

A final note should be made about the bass lines in these *Ayres* which, in general do not vary much between the manuscript and the printed versions. With the obvious exceptions of those *Ayres* that were re-written completely, or which have division sections added, it is noticeable just how few changes there have been between the two versions. A typical difference might be the addition of a crotchet movement in one part or a drop down the octave at a cadence. In most cases, in fact, the two are virtually identical though in those instances where they differ, it is certainly not the case that it is the later version that is the more complex. The following two examples show that both manuscript and printed source have moments when they are the most interesting — although it must be said that this is relative since whilst Matteis often injected great vitality into the music, at least in part through the bass lines, there are few examples of particularly interesting writing for the continuo players in the *Ayres*:

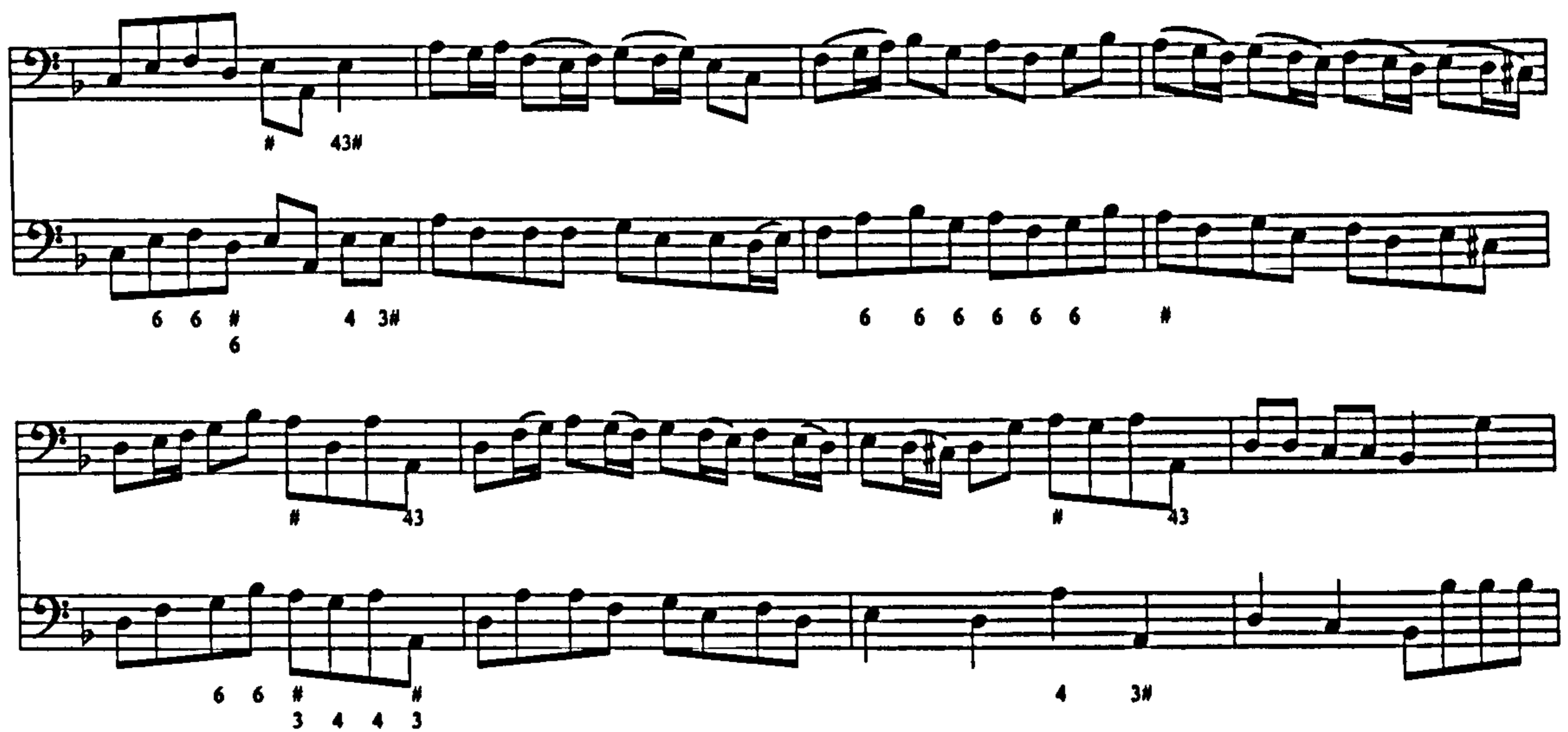


Example A-7: Bass line from *Fughetta* (Hirsch, No.44) — top line and *Fuga* (Book 3, No.8) — bottom line.



Example A-8: Bass line from *Andamento Adagio* (Hirsch, No.50) — top and *Andamento* (Book 3, No.111) — bottom.

However, if anything it is the Hirsch source that wins in terms of variety over the printed source in those *Ayres* in which they are directly compared:



Example A-9: Comparison of the Basso di Viola parts for Hirsch, No.127 (top line) and Book 3, No.20 (bottom)

Whilst it is interesting to view the different versions of Matteis's works, it can be seen that even where there have been more substantial changes, the music does not particularly change in terms of scope or harmonic structure, nor melodically, rhythmically or contrapuntally. Matteis had found his market and the available evidence would seem to point to him not wishing to vary the recipe which had provided him with such success.

Appendix 4 — An edition of *Ayres*, arranged by key, from Books 1, 2 and 5

The following works represent a selection of *Ayres* from Matteis's published and unpublished output. As with his work, they are presented in suites arranged by key and comprise both three-part writing from Book 5 and four-part writing from Books 1 and 2.

The editorial approach has essentially been the same for the three-part and the four-part works though there are certain small differences due to the nature of the source material involved. These differences will be outlined in the following explanatory notes.

Editorial Procedure

Titles

The *Ayres* from Books 1 and 2 are numbered and titled in the engraved edition and it is this numbering that will be used here. The second and tenor parts are carefully numbered to correspond with the printed edition so a consistent numbering is possible.

In Book 5, both the numbering and the titles of the *Ayres* often differ from source to source. The *Ayres* are arranged in suites by key (with a couple of small exceptions: see appendix 2) though the numbering sometimes differs between the manuscripts. Occasionally this is because of the presence (or lack) of a bass part and sometimes because of other inconsistencies such as where two movements are effectively combined under one page number in one source whereas they appear separately in another. For this reason it has been decided to use the numbering of the primary source — in this case, Lbl Hirsch IV 1633. Some of the Book 5 *Ayres* are untitled though there are one or two instances where Hirsch is untitled but it has been possible to 'borrow' a title from one of the other sources. Variant titles have not been recorded.

Key signatures

In many instances in the *Ayres* the key signature — compared to modern conventions — lacks one accidental. In order to maintain an overall sense of key in the *Ayres* the signatures in such instances have been modernised and the original noted in the prefatory staves.

Accidentals

Accidentals are fairly consistent although there are instances where it is not clear if an accidental is supposed to persist throughout the bar. Any editorial accidentals appear in (parentheses). There are many occasions where the accidentals that appear in the key signature have also been written in next to the note and in those instances they have been omitted.

Time signatures

Original time signatures are noted in the prefatory staves. Matteis gives specific information about how the different time signatures imply tempi (see Section Two, page 68) and in most cases his original time signatures have been retained. Where sources disagree Hirsch has taken priority and variants have been noted in the prefatory staves.

Barring and beaming

In the matter of beaming and barring there is no real rule that can be discerned and the sources all differ randomly in this respect. If a general pattern were to be noted it is that there is a tendency for long bars. For example, in a time signature of 3 (which is the most common mark for triple time sections) it is quite normal for there to be many $\frac{6}{4}$ bars, interspersed with other bars half or double this length, with no consistency between different versions. Since there appears to be no musical reason behind these variations, a modern barring has been adopted throughout, although wherever possible the editions will conform to the predominant pattern of the original sources, or of the primary source in case of disagreements.¹ There are too

¹ A frequent characteristic of Lbl K.1.f.11 in movements with a 3 as the time signature is to bar the first two bars in three and then the rest of the movement in 6. It is not clear whether this was just a mannerism of the copyist or if it has some deeper significance regarding phrasing or stresses. Possibly

many variants for all to be noted in the commentary. Whilst the beaming occasionally seems to imply a phrasing it has not been thought sufficiently strong an indication for beaming patterns to be varied from modern practice.

The direction of note-stems varies widely throughout the manuscript sources. Once again, there is no discernable pattern to the variations and no attempt has been made to replicate them. As another matter of notational procedure, in those instances where a note is tied over into the next bar by being written as a dotted note in the previous bar, the dotted note has been changed to a tied note.

Rests and anacruses

This is another area in which there is significant inconsistency between, and even within, sources and different sources or harmony parts frequently contradict each other. As an example, three quaver anacrusis beats in $\frac{3}{4}$ time might be preceded by a dotted crotchet rest or may be in an otherwise blank bar. Furthermore, the normal practice at the halfway point is to place the repeat marks through the middle of the bar and treat the second half of this divided bar as anacrusis beats to the second section (see *Movimento Incognito* Book 2, No.46, bars 17 and 18 for an example of this). Technically speaking, the number of beats in these two, split, bars should add up to a whole bar but they frequently do not. In this edition, the anacrusis beats at the beginning of a movement, or of a section, will not be preceded by rests except where they are required in one or more parts to make all the parts a consistent length or where the preceding rests might have an important implication for stress points. Similarly, the length of notes at the end of sections will be standardised according to Hirsch or, where this is illogical, by the most likely solution. Variant note-lengths at the end of any sections will not be noted in the commentary. Similarly, places where a rest has had to be inserted to equalise the number of beats in a bar at the beginning of a section have not been detailed in the commentary. In some cases there is an implicit first time/ second time bar at the end of the first section where notes in one or more parts may end up being on the 'wrong' side of the repeat marks. In those cases, where possible, the bars have been re-ordered so that both going back and going on is possible without having to miss notes. If this has not been possible then

the first two bars were barred this way to show that the rest of the movement should be barred likewise?

first and second time bars have been used.

As regards the presence of repeat bars at the middle and end of pieces, this was quite common practice in Matteis's time although they did not always signify a repeat. The various sections of the mainly binary form *Ayres* would have been repeated (or not) at the desire of the player. In some sources there are regular repeat marks at the mid- and end-points but in Hirsch, for example, the copyist has often not put in a final barline of any description and in Panmure the middle barlines are often lacking any repeat marks. Since there is variety even within these practices it has been thought best to leave in the repeat marks but with the cautionary note that they could possibly be ignored without necessarily going against Matteis's performance practice. Occasionally Matteis marks asterisks within the score to denote a section that should be repeated. He seems to have done this when he had evidently decided that a particular section should be repeated and was possibly dissuaded from using conventional repeat marks because of the shortness of these passages (or perhaps because he preferred to reserve these for section endings).² This practice calls to mind the advice of his fellow Neapolitan Piccinini who even advocated repeating chords that the performer found pleasing (see page 142, note 40). As a curiosity these marks have been retained.

Slurs and trills

The slurs and trills differ between sources in too many places to note. The performance practice was clearly to ornament at certain places and these were not always notated (see the discussions of ornamentation and trilling in section Three). Consequently, the added trills and slurs will only be those from Hirsch except, for example, where a slur is implied by a parallel passage in another part. These occasions are relatively rare in these editions and for the most part such editorial decisions have been avoided. Matteis used a double dash for his trills which was a common notation of the time. The trills in the present edition have been modernised but the performance suggestions regarding Matteis's trills (see Section Three) should be born in mind when performing these works.

² It is possible that in a way this is circumstantial evidence that what we would term repeat marks at the double bars did not automatically signify repeats to Matteis.

Figured bass

The bass figures are reasonably numerous, as one might have expected from the author of *Le False Consonanze della Musica*, and have been retained in their entirety. The position of the figures, however, is open to varying interpretations. As an example, 4-3s are frequently placed only roughly in the area of the suspension and decisions on the position of the figures have been made depending on the harmony. Matters are complicated somewhat by adding the inner parts since this often adds other implied harmonies. Because the second violin and tenor parts were never printed, the figured bass in the engraved *Ayres* cannot automatically be assumed to apply to performances where these parts are included. It is entirely possible that Matteis had prepared other, slightly altered, figured basses for these performances or that the continuo player would have been expected (then as now) to use his or her discretion in following the implied harmonies as other parts were added. The other alternative is that there were second and tenor parts in existence which provided a more exact harmonic correspondence with the figures in the solo printed version. Either of these explanations would make sense of the many occasions where a figure in the engraved version bears little or no correspondence with the harmonies suggested by the addition of the extra, internal parts. In many instances the figures seem to imply a trill with appoggiatura in one of the inner parts. It has been seen that such an ornament was often implied in Matteis's work (see page 257) and it is quite possible that the figures are yet more evidence of this practice. By implication the continuo players could possibly have played a bare fifth in such instances to allow either the second violin or viola/third violin to provide the suspension. Sometimes the matter is further complicated by there being more than one place in the bar to which the figures could apply. A case in point is bar 7 of the *Sarabanda Amorosa* (Book1, No.6) where the 4-3 could apply to an implied appoggiatura on beat 2 or to the falling first violin part (third and fourth semiquavers of the bar). Either would be correct and there seems little chance of determining with complete confidence which is more suitable. In other (though fewer) instances, the figures cannot be explained by such ornaments and one can only assume that either there was another part at one time that did make sense of the figures or, perhaps, that there was a mistake in the engraving. In all cases of implied appoggiaturas or where a figure seems not to apply to the prevailing harmony, the

original figures have been retained but put in [brackets]. The problems inherent in this decision are highlighted in the following example. The penultimate bar of the *Sarabanda Amorosa* (Book 1, No.6), exists in two second violin versions. The first has a dotted crotchet a' followed by a quaver g#' against, respectively, b' and a' in the first violin. This makes sense of the 4-3 figure in the bass but results in two close clashes in succession — the first of a tone and the second of a semitone. To modern ears this is somewhat harsh but we cannot be absolutely sure that this was not what Matteis wanted. Despite this it is more likely that the other version (which puts the g#' against the b' and the a's together) is more correct although in this instance the 4-3 would only make sense if the second violin put in an appoggiatura on the g#. Such implied suspensions are so common in the figuring that it is unlikely that this was not Matteis's accepted practice. In all cases where the figures have been placed according to the harmony, the original alignment has not been noted.

There is also some lack of consistency regarding the placing of accidentals within the figures. For example, in some instances a tonic chord in the major key is represented by a sharp on its own, or a figure 3 next to a sharp and in other cases with the sharp on top of the 3. This latter figuring is tautologous and in such cases the figuring has been standardised to #3. It is quite a common feature of the figured bass throughout the printed *Ayres* that the accidental is placed above the figure rather than next to it. In all cases where this occurs, the melodic line has been checked and if, for example, a flat over a seven relates to a flattened seventh rather than a seventh with flattened third, then the figure has been re-written so that the accidental and figure are next to each other instead, as per modern practice. Also, where the accidental and figure should correctly appear one above the other, the figure has always been put above the accidental, again as per modern practice, whichever way around they are in the original.

In Book 5, the figures in the two different bass sources mostly agree, although there are exceptions. Sometimes the differences are no more than a 4-3 in one source and a 4-#3 in the other, and in these cases the Hirsch figures have been used.

Divisions and variations

In many of the *Ayres*, there is a division or variation section following the initial 'simple' theme. In most cases Matteis has not written out the bass line again, the implication being that it is simply repeated.³ However, there are several instances where the re-writing of the melodic line in the divisions has changed the implied harmony thus making the original figures incorrect. Since the performers would obviously have repeated the bass line and not simply stopped, the bass line has been repeated in these instances. In many places the original figures will apply quite happily to the divisions as well although there are places where there are new implied harmonies which require changes of figuring. It has been considered that to rewrite the figures in such instances is to depart too far from the intention of these editions insofar as they are a presentation of Matteis's writing. Consequently, where there are no new figured basses for the divisions, the figures will be omitted, even though the music is repeated.

It is very possible that there were many versions of these parts in existence and the likelihood of an exact set of parts having come down to us is remote to say the least. In fact, it is quite clear that there are several areas where these parts do not concord, particularly in the second violin and tenor part. Whilst it would be possible to insert lines and edit discrepancies, it is against the nature of the present exercise to do so since we would only be trying to second guess Matteis. The approach that has been taken with the inner parts, as with the bass figures, is only to include the material that is unequivocal; so where a harmony part finishes before the melody line, those bars will be left blank. Performers can thus make their own decisions about repeating bars and/or changing harmonies without such decisions being made for them. A related point regards the multiple-stopping in the first violin. Matteis makes it clear that the double-stops were there for when the music was performed as a solo (and providing the first violin was an able enough performer to cope with the technical challenge). The inclusion in the printed *Ayres* of instructions to add the second violin part if the first violin is not double-stopping are numerous enough to suggest that when these pieces were played as chamber works, the first violin would not have

³ Matteis did write out the bass again with slightly different figures for the *Aria Burlesca con molte Bizzarrie* but this was unusual.

double-stopped but played a more simple melodic line. Furthermore, in such places as the *Sarabanda* (Book 2, No.26), the second violin and tenor parts are only of sufficient length to accompany the initial *Ayres* and stop at the point where the first violin begins the double-stopping. Such arrangements provide for a great deal of flexibility in performance, and offer various possibilities:

- 1) Solo violin and continuo playing simple version followed by double-stopped version.
- 2) Solo violin playing only double-stopped version.
- 3) Chamber ensemble playing only the simple version.
- 4) Chamber ensemble playing simple version then stopping to allow solo violin to play double-stopped version (perhaps repeating simple version afterwards to finish).

And so on. Pragmatism seems to have been the order of the day and Matteis, as with any musician of the period, would have happily made the best of the available forces and prevailing talent. In this edition, those *Ayres* which include multiple-stopping have been transcribed as originally notated so as to give the choice to the performers who may like to experiment with various approaches.

Editorial approach to errors in the sources

It has already been pointed out that the versions of the *Ayres* that have come down to us are not necessarily ones that originally were written to be performed together. For the most part there seems to have been such a high degree of uniformity in the preparation of the sources that they fit together extremely well. However, there are certain places where the sources are clearly not working together correctly. Usually this manifests itself in a clash, or series of clashes, between the violin parts, which could often be 'improved' by slightly changing the melodic contour of one or more of the parts to increase the number of consonant harmonies. Indeed, in many instances it is likely that performers would choose to alter the more abrupt of the clashes and, if the present edition was primarily a performing edition, then such changes would probably have been made. However, the primary function of these editions is to allow scholars or performers access to the original material from which they can form their own conclusions. Moreover, any decision to rewrite one or more

of the parts involves a degree of subjectivity since in doing so we are attempting to decide what would have sounded correct to Matteis and, given the nature of the clashes and their frequency, I consider it possible that at least some of the discords were intended or at least would have been tolerated. A case in point is a note such as the fifth note (f) of bar 50 of the second set of variations on *La Folia* (page 472). This might be assumed to be wrong since it is clearly not consonant and an e' would perhaps be more logical. However, if one looks at the type of clashing passing notes Matteis chose to employ in such places as Example 3-97 (page 250), it is clear that the afore-mentioned f' may well be correct — at the speed the passage is clearly intended to go it sounds like an appoggiatura to the e' a crotchet beat later. Another example concerns the frequent use of a semitonal clash, especially at cadences, which occurs too many times to be coincidental and does have a particular 'affect'. As an extension of this one often finds similar clashes between two or more moving parts, particularly in fast passages where it would appear that considerations of the individual melodic shape of the parts outweigh the momentary discords that are a frequent concomitant of such conjunct motion. The editorial procedure has therefore been to leave things largely as written. Variants from other sources have been noted, but where there are no variants and yet a noticeable clash remains, the passage has been mentioned in the commentary, together with occasional suggestions for re-writing. The only places where changes have been made are where there is another source which offers a more pleasing solution to a particular problem or if there are instances where something is obviously wrong. The obvious errors invariably concern a lack of accidentals which seems to be a frequent problem in these sources. Care has been taken only to add accidentals at places where they have clearly been missed by mistake and the corrections always appear in (parenthesis) to allow them to be ignored if it is felt that they are further examples of intended clashes. The overriding consideration in the preparation of these editions has been to present the information as it has been handed down to us from Matteis's time and not to impose any editorial solutions which might remove the final decision from the performers.

The Sources

Books 1 and 2

These first violin and bass parts to these *Ayres* exist in two main printed editions (English and Italian), though musical they are all but identical. The second violin part exists in four manuscript versions and the tenor part in one solitary source (see Section Two):

a) Second violin part:

- i. GB-CDu MC62
- ii. US-Wc M1490.M43 Case (Vol.2)
- iii. GB-Ob Mus.Sch.G.613
- iv. GB-Lbl K.1.f.11(1)

b) Tenor part

- i. I-Vsm Contarini 9989

Of the four second violin parts there is not one that stands out as being much more authoritative than all the others, though Ob Mus. Sch. G.613 and Lbl K.1.f.11(1) appear to be in Matteis's handwriting. The question of which is the more authoritative of the two is not so much of an issue since, for the most part, it is a case of which part seems best to accord with the extant first violin, bass and tenor parts, for which there are no alternatives. In this respect there is no strong pattern and, for this reason, it has been decided to use both as a 'joint primary source'; in each instance where they differ, the best solution (i.e. the one that most accords with the extant printed source) has been chosen. If there is a case where both of these sources do not offer an adequate solution but one of the other two sources do, then that source has been used. Thus the overall approach has been pragmatic, but at all times any variations have been carefully noted in the commentary. In very rare instances, the 'minority' solution has been chosen because it is more harmonically or texturally complete, but generally the 'majority' decision will be followed.

In the original sources, the second violin part is usually referred to as 'secondo violino' or 'secondo soprano' and the tenor part as just 'tenor'. As has been pointed out, the tenor part could be played by either a violin or a viola but, for the purposes of these editions, a decision has been made to prepare them for the violin. Consequently, the prefatory staves are simply titled violin 1, violin 2 and violin 3 rather than using the original, more confusing appellations.

Book 5

The sources that comprise the extant versions of Book Five are as follows:

a) First violin part:

- i. GB-CDu MC59
- ii. GB-En Panmure Ms.9464
- iii. GB-Lbl Hirsch IV 1633

b) Second violin part:

- i. GB-CDu MC60
- ii. GB-CDu MC61

c) Bass part

- i. GB-En Panmure Ms 9464
- ii. GB-Lbl Hirsch IV 1633

There is no surviving tenor part to these *Ayres*, nor is there any evidence that Matteis ever wrote one. The Cardiff collection is thus complete as far as we can tell although there is adequate evidence to show that these particular copies were not quite prepared as a set (see Section Two for details).

Again, choosing the primary source is not completely straightforward since none of the sources is substantially more authoritative than any other, though this time none

is in Matteis's hand. Thus the choice has been based on the following criteria:

- 1) Which source has the most added articulations and phrasing?
- 2) Which source has the most written-in ornamentation?
- 3) Are there any addenda or marginalia which may increase a claim for authority?

The first source to be discarded using these criteria is Panmure. There are fewer phrasings and ornaments in this source than in the other two. Furthermore the hand is far removed from the 'house style' of many of the manuscripts prepared for/by Matteis (see Section Two). Also, the title page is a clear copy of that of Hirsch 1633 which was itself taken from the Italian issue of the Books 1 and 2 *Ayres*. However, the music of Panmure is not a copy of Hirsch which may suggest either that the title-page was copied separately or that Hirsch was not the only copy prepared with this title-page.

As regards the Cardiff sources, despite the fact that MC59 and MC60 are in the same hand, neither MC60 nor MC61 (the two second violin parts) seem to have been written as companion parts to MC59. Furthermore, there are many places where MC59 differs from the other two first violin parts in terms of melodic line and in many instances it does not work harmonically with the second parts whereas the other two first parts do. In a way this is a pity because there are several places where MC59 is the most interesting first violin part in terms of written-out ornamentation but it must be discarded for the purposes of this edition due to those many places where it clearly does not accord with the second parts.

This leaves Hirsch 1633 which has roughly the same amount of ornamentation and phrasing marks as MC59 though occasionally they differ in small matters of melody and rhythm. Whilst neither appears to have been copied by Matteis there is one word in Hirsch 1633 ('Goan') which appears to be in his hand. This small piece of evidence suggests again that Matteis may have held quite strong control over the copying of his music and that he had possibly checked through the Hirsch copy after it had been written out; or perhaps he had personally prepared it for someone. There are also interesting suggestions of ownership in the marginalia in the Hirsch volume.

For instance, the covers bear the scribbled name of 'Nicoli Matteis' (as well as the name 'Matteis' written out twice), along with drawings and names of certain noble ladies.

Furthermore, Hirsch exhibits several places where the music has been corrected, sometimes by the insertion of bars written underneath the stave and elsewhere by pieces of paper stuck into the copy over the previous incorrect bars. These various corrections and general slight untidiness also point to the possibility of this having been Matteis's working copy rather than one prepared for a client who would surely have expected a neater score. For these reasons it has been decided to use the Hirsch first violin part as the primary source for the present edition. I have also used the Hirsch version for the bass part. Again, there are few differences between the bass parts of Hirsch and Panmure and it makes sense to use the bass part which was written alongside the Hirsch IV first violin part.

The second violin part only exists in the two Cardiff versions. In most respects they agree with each other and in nearly every case, when they differ from the first part they both differ together. The only substantial differences are the absence of the opening movement in MC60 and the difference in metre in the *Borre* (number 74 in MC60 in quavers and 102/103 in MC61 in crotchets). The copies are in a very similar (though probably not the same) hand though MC60 looks slightly more scruffy, there are a few more mistakes and crossings out and on the whole looks less studied. Although this makes it a little harder to read in places it looks more like a working part, whereas MC61 looks more like a neat copy. In the absence of any consistent differences in either phrasing or ornamentation I have chosen to use MC60, except for the first number which was copied from MC61, and the *Balletto for young Nicola*, which has a part in MC61 that works better with the first violin and bass.

The following abbreviations have been used in this edition:

P – En Panmure Ms. 9464 first violin

Pb – En Panmure Ms. 9464 bass part

H – Lbl Hirsch IV 1633 first violin
Hb – Lbl Hirsch IV 1633 bass part
M – CDu MC59 first violin
S1 – CDu MC60 second violin
S2 – CDu MC61 second violin
O – Ob Mus.Sch.G.613 second violin
L – Lbl K.1.f.11(1) second violin
K – Lbl K.1.f.10 (1) first violin⁴
Kb – Lbl K.1.f.10 bass part
W – US-Wc M1490.M43 Case (Vol. 2) second violin
C – CDu MC62 second violin
Ma – I-Vnm Contarini 9989 tenor
N – J-Tn N2/15 first violin part
Ns – J-Tn N2/15 second violin part
Nb – J-Tn N2/15 bass part
E – Ob Mus. Sch. E.400–403 first violin part
Es – Ob Mus. Sch. E.400–403 second violin part
Et – Ob Mus. Sch. E.400–403 third violin part
Eb – Ob Mus. Sch. E.400–403 bass part
F – Ob Mus. Sch. C.61 violin part
Fb – Ob Mus. Sch. C.61 bass part

sb – semibreve

m – minim (*m.* = dotted minim and likewise with other lengths)

c – crotchet

q – quaver

sq – semiquaver

dsq – demi-semiquaver

wb – whole bar

Pitch will be denoted using the Helmholtz system where C = c below the bass clef, c = octave higher, c' = middle c, c'' = an octave higher etc.

⁴ Since there are no variations in terms of the first violin part to these particular *Ayres*, Lbl K.1.f.10 (1) has been chosen as a representative version.

References in the commentary will take the following form:

Title and number of *Ayre*

Part (Vln 1, Vln 2, Tenor or Basso) – Bar number⁵ — Position within the bar (measured by the number of the note counting from the beginning of the bar⁶) — Comments (using the abbreviations above) — Source (abbreviation in bold, see above).

For example, Vln 1 1. 1: *q c'' K* refers to the fact that in Lbl K.1.f.10 (1), the first note of bar 1 of the first violin part is a quaver c above middle c.

Book 5

Suite in G Major

Balletto for ye young Nicola, No.8

M and **P** have slashed 2 time signature.

In the *Ayre* source **M** differs from **P** and **H** and, at the same time **S1** is substantially different to **S2**. There appear to be different versions of the *Ayre* in evidence here. **S1** does not work with the bass line (of which there is only the one version extant) since there are far too many consecutives. Matteis would almost certainly not have countenanced such basic errors of harmony and as such it must be assumed that **S1** is the companion part to a version of which the bass part (and possibly first violin) are no longer extant. It is therefore necessary to use the other second violin part. **S2** is far more successful though there are still occasional uncomfortable unisons between first and second violins and slightly odd spacing. It seems quite likely that there were other first violin parts in existence to the *Ayre* which would have worked more successfully with **S2**. For the present edition, **H** has been used as it is marginally more successful than **M** in that it has fewer unisons.

Rather than note all the differences between **S1** and **S2** in the editorial notes, a second version of the *Balletto* has been included which shows both second and first violin parts together. In this way the problems can be seen at a glance. The

⁵ Bars will be counted according to the barring of the editions as presented here which may differ from the original barring (which itself differs from source to source).

⁶ Tied notes and rests will be counted in the number of notes.

following notes will,, therefore, deal with differences other than those between the second parts.

- Vln 1 7. 4-6: *q d'' q c'' q b' M*
Vln 1 8. 1-3: *c a' q b' q c'' M*
Vln 1 10. wb: *c. d'' q c'' c. c'' q b' M*
Vln 1 14. wb: *c. b'' q a'' q g'' q a'' q g'' q f(#)' M*
Vln 1 15. wb: *c. e'' q e'' c f(#)' q g'' q e'' M*
Vln 1 16. 1: *m f(#)' M*

Entrata di Balletto, No.6

This is a good example of a movement where the regular quavers of the second violin part should almost certainly be dotted to conform to the overall movement of the bass and first violin parts. The same applies to the upbeat quavers, whichever part they appear in. To do otherwise sounds stilted and is over-fussy.

Nova Burlesca, No.16

- Vln 1 33. wb: *c b' c c'' c d'' P*
Vln 1 35. wb: *c a' c b' c c'' P*
Vln 1 37. wb: *c. g' q a' c b' M*
Vln 1 39. wb: *c. f(#)' q g' c a' M*
Vln 1 61. 4: nat missing **H**
Vln 1 64. 1-2: *c f(#)' c d'' P M*

Minuet, No.10

- Vln 1 6. 1-2: *c d'' q e'' P*
Vln 2 17. 1: *c e' S1*
Vln 1 21. 1: It is possible that the *a''* would work better as a *g''* **P H M**

The horn Pipe [sic] and Division, No.12

- Vln 2 4. 2: *c g'' S2*
Vln 1 5. wb: *c. c'' q d'' c c'' M*; Vln 2 *c c'' c g'' c a'' S2*
Vln 1 6. wb: *c a' c f(#)' c a' M*; Vln 2 1: *m f(#)' S2*
Vln 2 1. 3: The *c f(#)'* in both **S1 S2** is an example of the sort of clash that occurs occasionally throughout the *Ayres* and which might be a transcription error, an example of a harmony part that originally fitted with another part which is now lost, or could just as easily have been the type of passing dissonance that Matteis used on purpose.

Vln 1 13. wb: c. a" q g" c f(#)" M
 Vln 1 14. wb: c e" c c(#)" c d" M; Vln 2 m e" c f(#)" S2
 Vln 2 15. wb: c. e" q d" c e" S2
 Vln 2 16. wb: m f(#)" c d" S2
 Vln 2 21. 2: The c d" in both S1 S2 jars against the e" of the first violin and may or may not be an error.
 Vln 1 23. 1-2: c. g" q a" M
 Vln 1 25. 5: c g' and b' M

Suite in C Major

Aria Grave, No.110

Vln 1 1. 3-4: c g" c e" M
 Vln 1 12. 2-5: q rest q e" q f" q g" M
 Vln 1 24. 3-4: q e" q f" should possibly be f" and g" in H P M
 Vln 2 36. 2-3: q c" q d" S2; 2: tied q d" inserted to make up beats of bar S1

[Untitled], No.99

P and M have the title *Sarabanda*

M is in even quavers throughout, as are both Basso di Viola parts (Pb and Hb) whereas all other sources are dotted quavers/semiquavers throughout. The combination of the melodic and continuo bass parts creates certain odd moments such as in bar 6 with the simultaneous tonic and first inversion harmony, or bar 8 where the second note (b^b) in the bass clashes starkly with the clear b(nat) in all the first violin sources. This latter clash is all the more disturbing if the basso part dots as per all the other parts which is surely implicit. Once more we must face the possibility that Matteis intended this passing clash and any decision to correct it must be taken with this possibility in mind.

Vln 1 1. wb: q rest q f" q. g" sq f" P
 Vln 1 6. wb. q f" sq g" sq f" P
 Vln 1 10. 3: q d" M; Vln 1 wb: m d' q rest q f" q. g" sq f" P
 Vln 2 13. 1-2: c. c" q b' S2

Adagio, No.76

Vln 1 P has *Aria* and Vln 2 S2 *Arioso*
 Vln 1 9. 1-2: c. f(#)' q g' M
 Vln 1 15. 3: q a' M

Aria, No.106

Vln 1 22. 3: *c d'' P M*

Vln 1 5. 3: *c a' H*

Maniera Italiana, No.104

Vln 2 7–8. wb: *m b' m c'' (tied) m c'' c. b' sq a' sq b' S1*

Vln 1 30. Bar missing **M**

Roundo, No.97

Vln 2 4. 5: Should the *q b'* be a *q c''*? **S1 S2**

Vln 2 16. 2: *c a' S1*

Bore, No.102

Vln 2 **S1** and **S2** have *Borre*

Vln 1 **M** is written in half the note values of the other sources throughout — crotchet movement elsewhere is represented by quaver movement in this source. Also the metre is 2/4 time and not 4/4.

Suite in C Minor

Preludio, No.114

Vln 1 3. 4: *b* missing **H P**

Vln 1 4. 3–5: *m e (b)'' q d'' q c'' M*

Vln 1 5. 1–2: *q b(nat)' q d'' M*

Bore, No.124

Vln 2 **S1** has *Borre*, Vln 1 **P** has *Borrie*

Vln 2 **S1** and **S2** have slashed 2 time signature and all other sources just 2.

Balletto, No.120

Vln 1 **M** has *Belletto* and **P** *Bassetto*

Basso 4. 3: the *b* is correctly copied from the manuscript but should possibly be a **6 Hb**

Vln 1 11. 1: *b* missing **M H**

Vln 1 18. 1: *b* missing **P**

Andamento, No.122

Vln 1 9. 3–4: *c. e(b)" q g' P, M*
Vln 1 10. 1 Bar missing M
Vln 1 11. 1: *b* missing M
Vln 1 19. 2: *q f H*

Aria, No.114

No variation between sources

Aria, No.117

Vln 1 11. 7: *sq a(nat)' M*

Suite in G Minor

Preludio, No.18

Vln 1 11. 7: *sq a' M*
Vln 1 12. 6: *sq f(#)" P*
Vln 1 18. 8: *sq b(b)' M*
Vln 1 19. 5–7: *c b(b)' q. a' sq g' P M*; Vln 2 2–3: no tie S2
Vln 1 21. 3: *sq b(b)' M*

Corrente, No.32

Vln 1 5. 3–4: *c rest c f' M*

Minuett, No.22

There is every reason to think that the dots, as they occur in Vln 1 M in bar 3, should apply elsewhere (i.e. in the second violin part and in other bars in the first and bass where there is quaver movement) to give a more graceful *Minuett*. Perhaps the implication is more of an *inéga*le movement rather than actual dots.

Vln 1 3. 4–6: *q a" q a" q g" P*; 3–6: *q. sq q. sq M*
Vln 1 11. 3–4: *q. sq M*

Adagio, No.34

Basso Bars 7 and 9 in Hb and Pb should probably have dotted quavers as in bar 5.

Vln 1 20. 4: *sq e(b)''* P M
Vln 1 24. 2-3: *q a' c c''* M
Vln 1 26. 2: *q f(#)''* M
Vln 1 27. 3: *c tied a''* M
Vln 1 29. 3: *tied* M
Vln 1 31. 4: *sq a''* P M
Vln 1 32. 1: *tied* M

Fancy called hold the tongue, No.38

Vln 2 1. 3: *q b(b)'* S1
Vln 1 11. 6: *q f(#)''* H M

Adagio, No.36

Vln 1 5. 2: *q e(b)''* M

[Untitled], No.24

Vln 2 4. 4: *q a' S2*
Vln 1 14. 2-3: *q. sq* M
Vln 1 15. *Prestissimo* M; 4-7: *q. sq c. sq* M; Vln 2 1-3: *c q q S2*; 1: dot missing S1
Vln 1 16. 4-7: *q. sq c. sq* M
Vln 1 28. 1: *c b(b)'* M

[Untitled], No.26

Vln 1 2. 1: *m* M
Vln 1 4. 1: *m f(#)'* M
Vln 1 6. 1: *m d''* M
Vln 1 8. 1: *m* M
Vln 1 10. 1: *m* M
Vln 2 11. 3: *c d'' S1*
Vln 1 12. 1: *m* M
Vln 1 14. 1-2: *m c(#)'' c d''* M
Vln 1 18. 1: *m* M
Vln 2 19. 2: *c g' S2*
Vln 1 22. 2-3: *c rest c f''* M
Vln 1 24. 1: *m* M
Vln 1 26. 1: *m* M
Vln 1 30. 1: *m* M
Vln 1 32. 1: *m* M
Vln 1 34. 1: *m* M
Vln 1 38. 2-3: *c rest c g''* M

Division, No.26

Vln 1 5. 4-6: *q a' q b' q c' H*

Vln 2 15. 1: nat missing S1; 3: *b(b)'* is a jarring clash, even at speed. A natural does not make it much more harmonious. The semitonal clash at the end of the following bar perhaps suggests this clash is intentional? There are many similar moments with clashes of a tone or a semitone — often more than one in a row — (for example in bars 27, 28 and 31). It could simply be that these parts were never intended to make up a set. S1 S2

Vln 2 19. 3: *q a' S2*

Vln 1 21. 2: *q a' M*

Vln 1 26. 4: *b* missing M

Vln 1 27. 2-4: *c d'' q b' q c'' M*

Vln 1 29. 4: nat missing P

Vln 1 34. 4-6: *q g' q a' q b' M*

Suite in D Major

Andamento, No.144

Basso 21. 3: *q f(♯) Hb*

Basso 23. 2-3: *q rest q e Hb*

Sarabanda, No.114

Vln 1 15. 3: *c. g'' P*

Vln 1 22. wb: *c. b'' q a'' q g'' q f(♯)'' M*

Vln 1 26. wb: *c. g q d(♯) c. e q f(♯)'' M*; Basso *c E c F(♯) Pb*

Vln 1 27. 1-2: *q e'' f'' q M*

Vln 1 29. 2-4: *q g'' q f(♯)'' q g'' q a'' M*

Vln 1 30. wb: *c. f(♯)'' q e'' q d'' q b' M*

Vln 1 33. wb: *c b' q g'' q a'' q g'' q f(♯)'' M*

Vln 1 34. wb: *c e'' c f'' c g'' M*

Vln 1 35. 1: *c f(♯)'' M*

Vln 1 37. wb: *c. b' q g'' q f(♯)'' q e'' q d'' M*

Vln 1 38. wb: *c. c♯'' sq b' sq c(♯)'' c d'' tied M*

Aria Allegro, No.146

Vln 1 2. 1-2: *m a'' c e' M*

Vln 1 3. 1-2: *m e'' c a' M*

Vln 1 4. 1-2: *m g(♯)'' c e'' M*

Vln 1 7. 1-2: *m e'' c c(♯)'' M*

Vln 1 9. 1–2: *m a (nat)' c e'' M*
Vln 1 12. 3: *c d'' H P*
Basso 14. 3: *A Pb*

Books 1 and 2

Suite in C Major

Aria tra la maniera Francese e la Spagnola (Book 1, No.84)

Upbeats to the theme are sometimes quavers and sometimes crotchets. These have been standardised as quavers and exceptions not noted here.

Vln 1 51. 1–2: each *f'* is (nat) **K**
Vln 2 62. 8: *q d'' W*

Sarabanda (Book 1, No.82)

Vln 2 14. 3: *q b' C*
Vln 2 21. *wb: g'' c c'' C*
Vln 2 23. 2: *m b' C*

Aria Burlesca con molte bizzarrie (Book 2, No.52)

Vln 2 35. 3 and 7: *f(nat)' W O C L*⁷
Vln 2 37. 3–4: *q e' q f' W*
Vln 2 50. 2: *q b(nat)'' W C*
Vln 2 51. *wb: each f' is (nat) O*
Vln 2 58. 1: *b(nat)' in O*
Vln 2 81. 3: *sq c(nat)'' W*
Vln 2 82. 5: *sq b(nat)'' W*

Diverse bizzarrie sopra la Vecchia Sarabanda ò pur Ciaccona (Book 1, No.86)

The bass ground is only written out twice (and even then it is only repeated because of a page turn). The first time it appears there is a 4-3 figure on the last note (*g*). Since this is a non-specific figure but does have implications for the overall harmonic shape that Matteis wanted, it has only been included once, at the first iteration of the

⁷ Editorial *f*(#)'s have been put into the bar in the second violin part after much thought. None of the sources have these sharps and it is not impossible that the sharp/natural clash was one of the things that made this movement live up to its name of 'Bizzarrie'. However, the agreement in places such as bar 51 makes me think that this is an omission.

ground. Thereafter, the performer can adapt this cadence to the prevailing harmony as he or she wishes.

The rather abrupt ending rather suggests that Matteis would have expected (or would have added himself) some further variations to exploit whatever technical strengths the player could bring to the performance. In this respect, the *Ayre* could be viewed as similar to the *Andamento Malinconico* (Book2, No.20).

Suite in A Minor

Adagio (Book 1, No.2)

Vln 2 11. 3: sharp missing from the g" L O C W

Vln 2 12. 3: flat missing from the b" L O C W

Vln 1 24. As an incidental point, Walsh's later edition (which was

supposedly copied from Matteis's parts) has an f(#)" on beat one. This neither agrees with the figures nor with the same harmonic shape two bars later.

Gavotta (Book 1, No.8)⁸

Vln 2 14. 3: q e" O

Vln 2 17. 3-4: c. b' q b' W C L; Vln 1 3: changed e' to a' to fit with harmony K

Vln 2 35. 7-10: sqs are slurred in pairs L

Vln 2 36. 2: c c" L

Vln 1, Vln 2 and Tenor Sminuita is missing W H Ma

Sarabanda Amorosa (Book 1, No.6)

Vln 2 2. 2: m e" O

Vln 2 3. wb: c e" c.d" q d" O

Vln 1 and Basso 8. The repeat in this bar is marked in the original with an asterisk (see notes above on page 325).

Vln 2 9. 1: c c(#)" C

Vln 2 11. 3: q d" O

Vln 2 22. 3: q g(#)" O

Vln 2 23. wb: q f" sq e" sq d" c. d" q c(#)" O; 1-2 q. sq C

Vln 2 35. 2-3: c. a' q g(#)" O

⁸ There is a strong case for equalising many of the dotted rhythms in this number. For example, the bass has very few dotted quavers but the two violin parts are dotted almost throughout. Alternatively, it is equally possible that this is an example of Matteis's *Andamento*-style bass in which case the quavers could remain equal.

Scaramuccia (Book 1, No.14)

- Vln 2 9. 4-6: *c d'' q c'' q d'' W C*
Vln 2 10. 1-2: *c. e'' q f'' W C*
Vln 2 17. 1-2: *c d'' c c'' W C*
Vln 2 32. 2-3: *c a' c d'' W C*
Vln 2 35. 1-2: *c. e'' q d'' W C*
Vln 2 36. 1-2: *c. d'' q d'' W C*
Vln 2 38. 2: *c e'' W C*
Vln 2 40. 1: *m b' W C*
Vln 2 42. 5: *m d'' W C*
Vln 2 44. 1-2: *c. b' q g nat' W C*
Vln 2 45. 5-6: *c b' c b' W C*
Vln 2 47. *f(#)'s' missing W C L O*
Vln 2 49. 4: *c d'' W C*
Vln 2 51. 2-4: *c b' q c'' q d'' W C*
Vln 2 54. 1-2: *c a' c a'' W C*; 3-4 is a problem in all second violin sources.

Presumably there should be sharps as editorially inserted.

- Vln 2 55. 5-6: *c b' c b' W C*

Movimento Incognito (Book 2, No.46)

- Vln 2 7. 2: *q f(#)'' L O*
Vln 2 8. 1-2: *c e'' c. d(#)'' C*
Vln 2 10. 2-3: *q f'' c e'' C*
Vln 2 14. 1: *m c'' C*
Vln 2 16. *wb: c. b' q d(#)' c e'' W*; 1: *c e'' C L*
Vln 2 18. 1: *q b' C*
Vln 1 19. 1-3: *changed to c c'' q. g'' sq g'' K*
Vln 2 20. *wb: c. a' q f' c a' C*
Vln 2 25. 1: *c b' C W*
Vln 2 32. 3-4: *q. c'' sq b' C*
Vln 2 33. *wb: c a' c. g(#)' q a' C*
Vln 2 35-68. *Variata section missing W*
Vln 1 and 2 47. *From note 3 onwards this bar might need re-writing though, once again, I must suggest that Matteis might have actually liked such strident clashes.*
Vln 2 49. 5: *Note unclear but is probably c(#)'' with # missing. C*
Vln 2 61. 2-3: *sq a'' sq g'' C L*
Vln 2 62. 8: *q a'' C L*
Vln 2 67. 1: *c a' C*

Suite in D Major

Allegro (Book 1, No.64)

- Vln 2 8. 2-5: *q. a'' sq b'' q. a'' sq g'' W*

Vln 2 14. 2-5: *q. c(#)" sq d" q. c(#)" sq b' W*
 Vln 2 and Tenor 24. On the third beat it is not clear whether the *g(#)'* in the second violin sources or the *g(nat)'* in the tenor is correct. The figuring would seem to suggest the tenor part is correct.

***Aria* (Book 1, No.60)**

Vln 2 2. 6-8: *q d" sq e" sq f(#)" W*
 Tenor 15. 2: *q c(#)"* is suspect **Ma**
 Tenor 17. 4: inserted *c a'* to make bar add up **Ma**
 Vln 2 and Tenor 19-36. *Sminuita* is missing **W Ma**
 Vln 2 20. 13-14: *sq a" sq g" O*
 Vln 2 22. 13-16: *sq e" sq d" sq c(#)" sq b' O L*; 6-7: These two semiquavers in the first and second violin parts clash although it is not clear whether this is an error or whether it is the type of passing dissonance of which Matteis would have been in favour.

Vln 2 26. 1-2: *q b' q a' O W*
 Vln 2 31. 13-15: *q g(#)' sq a' sq b' O W*
 Vln 2 34. 13-16: *sq g' sq a' sq g' sq f(#)' O*
 Vln 2 35. 1-2: *q e' q a' L C*

***Andamento* (Book 1, No.56)**

The reversed, split C time signature from the original sources has not been possible to replicate in Finale so the prefatory staves simply show a normal split C signature.

Ma has *Presto e malinconico*

Vln 2 15. 1: (tied) *c b' O W*
 Vln 2 19. 1: (tied) *c a' O C W*
 Vln 2 21. 1: (tied) *c b' O C W*
 Vln 2 22. 1: (tied) *c c(#)' O C W*
 Vln 2 52. 6-8: *q. c(#)" dsq a' dsq b' C*
 Tenor 71. Notes 3 and 5 provide clashes with the other parts but this is a good example of a place where it is not possible to ascertain whether Matteis intended the clashes as they are not obvious 'mistakes'. Consequently the notes have been left as written in the tenor part. **Ma**

***Arietta* (Book 1, No.62)**

Vln 2 32. 1-2: *c d" q d" O*
 Vln 2 36. 1: *m. d" L C*

- Vln 2 40. wb: c. c(#)" q c(#)" q d" q e" W L C
 Vln 2 42. 2: q rest W L C
 Vln 2 44. 6: q a' O C W
 Vln 2 47. 2: # missing O C L W
 Vln 2 48. wb: c e" q rest q a' q b' q c' W L
 Vln 2 49. wb: q d" q f(#)" c. e" q d" W L C
 Vln 2 50. wb: c. c(#)" q d" q b" q a" W L C
 Vln 2 51. 3-4: c. e" q e" W L C
 Vln 2 52. 1-2: c d" q rest L; 3: q g" W L C
 Vln 2 53. wb: c. g" WL; c g" q rest C; q g" q f(#)" q g" W L C
 Vln 2 54. 1-2: c e" q rest L
 Vln 2 56. 1: m. d" W L C

Suite in G Minor

Andamento Malinconico (Book 2, No.20)

Most interestingly, in the printed edition both the bass and the first violin have the instruction to play 'ad libitum' divisions at the end of the *Ayre*. Such improvisations were clearly an integral part of Matteis's performing style and it is interesting to see him notating exactly where he would set off on his 'flights of fancy'.

- Vln 2 26. 1-2: notes are cs and should be qs W
 Vln 2 27. 1: e(nat)' C
 Vln 2 31. 2: c. d" C
 Vln 2 32. 2: m g' C
 Vln 2 35. 4: q bb' C

Ricercata in G-Solreut terza minore (Book 2, No.22)

Vln 2 movement missing in W

- Vln 1 12. 5: q. a' could possibly be a(b)' K
 Basso 31. wb: One too many bars of D Kb

Sarabanda (Book 2, No.26)

No variation between sources

Suite in G Major

Aria Burlesca (Book 2, No.6)

Just slashed C with no 3 in time signature W

Vln 2 8. 1: *m. g' W*
Vln 2 25. L has *Variata*
Vln 2 35. 1–2: *q. a' sq b' C*
Vln 2 43. 1: *c d' C*
Vln 2 52. 3–6: *q f(#)' q g' q a' q g' C*
Vln 2 58. 4–5: *q e'' q f(#)'' L C*
Vln 2 68. 1–3: *q b' q g' q a' C*

Sarabanda (Book 2, No.4)

No variation between sources

Al Genio Turchesco (Book 2, No.16)

No variation between sources

Bodleian manuscript sources

The four works from the Bodleian comprise the two sonatas by Matteis from Ob Mus. Sch. E.400–403 and the two slightly questionable variations on *La Folia* which lack a confident attribution to Matteis and which appear in Ob Mus. Sch. C.61 (Fols 16v and 17v). The first two of these works have only one concordance and that is in a manuscript in the Nanki library in Tokyo. Only the second violin and bass parts survive (though the bass part actually contains the third violin part to Sonata 23 from Ob Mus. Sch. E.400–403) so it has not been possible to undertake a full comparison. However, the material that does exist is sufficient to show that the two versions are all but identical and were clearly either copied one from the other or from a common exemplar.

[Untitled] Nicolla Mathise (No. 22)

Vln 1 – N lacks the figured bass line and has the 'melodic' bass part only.

The key signature in both sources only has two sharps but it should clearly be in A major. There are consequently several occasions where there are g sharps missing as a result, although the copyist has added some of them. In the following commentary I have noted all instances for the first two sections of the work but have stopped at this point as it seems to be a basic rule that every g should be a g#. The only exceptions to this rule are, for the first violin, the second minim of bar 86, the last

crotchet of 94, the penultimate quaver of 110, the fifth note of 112 and the second minim of 135, and for the second violin, the second minim of 143. In all these instances the harmony is moving towards a D tonality and the g natural therefore seems to make harmonic sense.

- Vln 2 4. 3: c g' should be g(#)' Ns Es
 Vln 1 12. 1: c. e" and c(#)" on beat 1 N E
 Vln 2 21. 2 and 4: c. g" and sq g" should both be g(#)" Ns Es
 Vln 2 23. 3 and 5: sq g" and sq g" should both be g(#)" Ns Es
 Vln 2 24. 2, 4 and 6: sq g", sq g" and sq g" should all be g(#)" Ns Es
 Vln 1 27. 5: sq g" should be g(#)" N E
 Vln 2 29. 3: q g' should be g(#)' Ns Es
 Vln 1 38. 2: c g" should be g(#)" N E
 Vln 1 39. 1 and 4: c. g" and q g" should both be g(#)" N E
 Vln 1 40. 3: q g" should be g(#)" N E
 Vln 1 41. 1: c. g" should be g(#)" N E
 Vln 2 42. 1: c g" should be g(#)" Ns Es
 Basso 43. 1: q g should be g(#) Nb Eb
 Vln 1 43. 6: q g' should be g(#)' N E
 Vln 2 44. 6: c g' should be g(#)' Ns Es
 Vln 1 46. 1: c g" should be g(#)" Ns Es
 Vln 2 47. 1: q g" should be g(#)" Ns Es
 Vln 2 48. 2: c g" should be g(#)" Ns Es
 Vln 1 48. 5: q g" should be g(#)" N E
 Vln 2 49. 4 and 5: c g" and c g" should both be g(#)" Ns Es
 Vln 1 50. 4: q g' should be g(#)' N E
 Vln 2 51. 4: c g" should be g(#)" Ns Es
 Vln 2 52. 2: c g" should be g(#)" Ns Es
 Vln 1 54. 1 and 4: c g" and q g" should both be g(#)" N E
 Vln 1 55. 1: c g" should be g(#)" N E
 Vln 2 57. 2: m g' should be g(#)' Ns Es
 Vln 2 102. Ns has *Alegrissimo* [*sic*]
 Basso 127. Nb has *Adagio*

[Untitled] Nicolla Mathise (No. 23)

Vln 1 N lacks figured bass line.

The more obvious missing accidentals have been corrected and placed in (parenthesis).

- Basso 5. 3 as far as 10. 2: these notes have been deleted completely.
 Vln 2 5. 4: c(#)" Ns
 Vln 2 5. 4: b(nat)' Es
 Vln 1 5. 4: f(nat)' E
 Basso 10. 3-4: c d c d Eb
 Basso 15. 3: c d sounds odd Eb
 Vln 1 28. 1: c d" is surely a c" E N

Vln 2 30. 11–12: These notes are suspect Es
 Vln 2 54. 3: *c* *c*" should surely be *d*" Es
 Vln 2 55. 4: *q* *b*(nat)' should probably be *a*' Es
 Vln 2 74. 3: *c* *d*" should probably be *e*' Es
 Vln 2 75. 7: *q* *f*' should possibly be *d*' Es
 All instruments 79. second half of the bar is suspect E Es Et Eb
 Vln 1 112. 10: *q* *d*" should probably be *c*" E
 Vln 2 107. 7: *q* *e*' should probably be *d*' E
 Basso 115. Nb has Adagio

Variations on La Folia

These two works have no concordances and therefore no alternative editorial suggestions can be made. They are written in an almost sketch-like style and are clearly not a finished 'performance' copy. For example, the set bearing the initials N.M. (which are the more technically demanding of the two) get gradually more and more difficult as the work progresses, but just when they appear to be reaching a frenzy of cross-string activity they suddenly stop mid-bar (bar 63). When they continue (on the following system in the original) they show every sign of having been added to at a later stage and the writing is once more simple. In the present edition, no attempt has been made to make any particular editorial decision about this and the abrupt change back to a simple style has not been marked in any way. Thus what is seen on these pages is a modern representation of what appears in the original. In performance, however, I would suggest that the variations be continued as long as the performer's imagination and stamina can stand...

Variations on La Folia (N.M. version)

There is no bass line to these variations so for the purposes of the present edition the *La Folia* bass line has been used with the appropriate note durations (dotted crotchets and dotted minims).

Vln 1 7. 8: *c* (nat)" F
 Vln 1 10. 1: *c* (nat)" F
 Vln 1 11. 9: *c* (nat)' F
 Vln 1 31. 16–19: wrongly copied as semiquavers F
 Basso 64. Only begins at this point (where the simple vln part re-starts) Fb
 Basso 96. Basso continues in simple triple time but first violin goes into compound time Fb

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