

# The Manchester Lyra Viol Book

27 Solos in Violl Waye Tuning  
(ffeff)

English tablature and standard  
notation for treble viol

Dick Yates  
January 2021



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

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

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

Watson himself wrote:

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

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

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

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# Queen Marie's Dumpe

Manchester Lyra-Viol Manuscript, I-1

R.S.

7

7

13

13

19

19

25

25

Queen Marie's Dumpe

30

Musical notation for measures 30-34. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests.

30

Musical notation for measures 30-34. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests.

35

Musical notation for measures 35-38. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests.

35

Musical notation for measures 35-38. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests.

39

Musical notation for measures 39-43. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests.

39

Musical notation for measures 39-43. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests.

44

Musical notation for measures 44-47. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests.

44

Musical notation for measures 44-47. The top staff shows a melody with notes and rests. The bottom staff shows a bass line with notes and rests.

# What if a Daye

Manchester Lyra-Viol Manuscript, I-2

R.S.

The musical score is presented in two systems, each with three staves. The top staff is for the voice, the middle for the lute/viol, and the bottom for the treble clef accompaniment. The key signature is one flat (Bb) and the time signature is 4/4. The piece begins with a vocal line starting on 'and' and a lute/viol line starting on 'a'. The first system concludes at measure 6. The second system begins at measure 6 with the vocal line starting on 'a' and the lute/viol line starting on 'a'. The second system concludes at measure 11. The third system begins at measure 11 with the vocal line starting on 'a' and the lute/viol line starting on 'a'. The third system concludes at measure 16. The fourth system begins at measure 16 with the vocal line starting on 'a' and the lute/viol line starting on 'a'. The fourth system concludes at measure 22. The fifth system begins at measure 22 with the vocal line starting on 'a' and the lute/viol line starting on 'a'. The fifth system concludes at measure 22. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'cresc.' and 'dim.'.





# Fortune

Manchester Lyra-Viol Manuscript, I-3

R.S.

tablature

tenor viol

6

11

16

21

6

11

16

21

Fortune

26

Letter-based notes:  $b \delta b a a c a c$  |  $b \delta^a a b \delta a b a \delta$  |  $c$  |  $a \delta b a b \delta b a b$

30

Letter-based notes:  $b a b \delta a b \delta b a b$  |  $a \delta b \delta b$  |  $b a b a b \delta b a b$  |  $b a b \delta b a b$  |  $a b \delta \delta b$

34

Letter-based notes:  $a b \delta$  |  $a c c$  |  $\delta \delta c a c \delta c$  |  $a b \delta$  |  $a c \delta a$

39

Letter-based notes:  $c \delta x f$  |  $b a b \delta$  |  $b a \delta b$  |  $\delta c a \delta$  |  $c a c \delta a c a$

44

Letter-based notes:  $b$  |  $b \delta a c \delta c$  |  $a c \delta f a$  |  $b a \delta c \delta c \delta c a$  |  $c$

# Roben is to the greens-woode gon

Manchester Lyra-Viol Manuscript, I-4

The image displays a musical score for the piece "Roben is to the greens-woode gon" from the Manchester Lyra-Viol Manuscript, I-4. The score is written in 3/4 time and consists of two systems of music, each with a vocal line and a lute line. The key signature has one flat (B-flat).

**System 1:**

- Vocal Line:** Starts with a whole note G4, followed by quarter notes A4, B4, and A4. The second measure contains a half note G4. The third measure has a half note G4 with a dynamic marking of *xf*. The fourth measure has a half note G4 with a dynamic marking of *f*. The fifth measure has a half note G4 with a dynamic marking of *xf*. The sixth measure has a half note G4 with a dynamic marking of *f*. The seventh measure has a half note G4 with a dynamic marking of *xf*. The eighth measure has a half note G4 with a dynamic marking of *f*. The piece concludes with a repeat sign and a *R.S.* (Repeat Sign) marking.
- Lute Line:** Features a series of chords and single notes. The first measure has a chord of G4 and B4. The second measure has a chord of G4 and B4. The third measure has a chord of G4 and B4. The fourth measure has a chord of G4 and B4. The fifth measure has a chord of G4 and B4. The sixth measure has a chord of G4 and B4. The seventh measure has a chord of G4 and B4. The eighth measure has a chord of G4 and B4. The piece concludes with a repeat sign and a *R.S.* marking.

**System 2:**

- Vocal Line:** Starts with a whole note G4, followed by quarter notes A4, B4, and A4. The second measure contains a half note G4. The third measure has a half note G4 with a dynamic marking of *xf*. The fourth measure has a half note G4 with a dynamic marking of *f*. The fifth measure has a half note G4 with a dynamic marking of *xf*. The sixth measure has a half note G4 with a dynamic marking of *f*. The seventh measure has a half note G4 with a dynamic marking of *xf*. The eighth measure has a half note G4 with a dynamic marking of *f*. The piece concludes with a repeat sign and a *R.S.* marking.
- Lute Line:** Features a series of chords and single notes. The first measure has a chord of G4 and B4. The second measure has a chord of G4 and B4. The third measure has a chord of G4 and B4. The fourth measure has a chord of G4 and B4. The fifth measure has a chord of G4 and B4. The sixth measure has a chord of G4 and B4. The seventh measure has a chord of G4 and B4. The eighth measure has a chord of G4 and B4. The piece concludes with a repeat sign and a *R.S.* marking.



# Daphne

Manchester Lyra-Viol Manuscript, I-6

R.S.

7

14

21

29

Daphne

36

36

43

43

51

51

# Monusier's Allman

Manchester Lyra-Viol Manuscript, I-7

R. Sumarte

5

5

9

9

13

13

17

17



Monusier's Allman

21

Musical notation for measures 21-24, system 1. Includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes. Below the staff are two lines of figured bass notation with letters a, c, e, g, f, and a.

21

Musical notation for measures 21-24, system 2. Continuation of the melody from system 1, ending with a double bar line and repeat dots.

25

Musical notation for measures 25-28, system 1. Includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes. Below the staff are two lines of figured bass notation with letters a, c, e, g, f, and a.

25

Musical notation for measures 25-28, system 2. Continuation of the melody from system 1, ending with a double bar line and repeat dots.

29

Musical notation for measures 29-32, system 1. Includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes. Below the staff are two lines of figured bass notation with letters a, c, e, g, f, and a.

29

Musical notation for measures 29-32, system 2. Continuation of the melody from system 1, ending with a double bar line and repeat dots.

# Salte pitts

Manchester Lyra-Viol Manuscript, I-8

R.S.

7

7

13

13

20

20

26

26



# Lachryme

Manchester Lyra-Viol Manuscript, I-9

R.S.

The musical score is written in C major and 3/4 time. It consists of two staves: a treble staff with a soprano clef and a bass staff with a bass clef. The treble staff contains a single melodic line with notes and rests, often accompanied by a figured bass line below it. The bass staff contains a more complex line with many beamed notes, likely representing a keyboard accompaniment or a second melodic line. The score is divided into measures, with measure numbers 5, 10, and 15 marked on the left. The piece concludes with a double bar line and repeat dots. The manuscript includes various musical notations such as clefs, time signatures, notes, rests, and figured bass symbols.

Lachryme

24

Chord symbols: b d a, a c d, b d a c a c d f, c a c d a, b b d b, a a d f

24

29

Chord symbols: e c, h f d, d c a, e a, e, e a, e c, a d

29

34

Chord symbols: c a, a b a, a a e a c, a a, c c a a, e a

34

39

Chord symbols: a, b, a, c d f, a c d a d, a b, a b

39

44

Chord symbols: f, c, a, a, a e a c, a e c, a c c a c, a e c, a c c a c

44

# The Buildings

Manchester Lyra-Viol Manuscript, I-10

R.S.

Measures 1-4 of the piece. The top system consists of a vocal line with notes and lyrics (a, b, c, a, b, a, b, a, b) and a lute tablature below it. The bottom system is a treble clef staff with a key signature of one flat and a common time signature, containing a complex rhythmic accompaniment.

Measures 5-8. The top system continues the vocal line with notes and lyrics (d, c, c, a, c, a, e, a, d, d, c, a). The bottom system continues the accompaniment, featuring a key signature change to two sharps at the end of measure 8.

Measures 9-12. The top system continues the vocal line with notes and lyrics (a, c, a, b, a, c, e, a, e, a, c). The bottom system continues the accompaniment, featuring a key signature change to one sharp at the end of measure 12.

Measures 13-16. The top system continues the vocal line with notes and lyrics (a, c, b, a, e, a, c, a, b, b, c, c). The bottom system continues the accompaniment, featuring a key signature change to two sharps at the end of measure 16.



# Solus cum sola

Manchester Lyra-Viol Manuscript, I-11

R.S.

The musical score is presented in three systems, each consisting of a vocal line and a lute line. The first system begins with a vocal line containing notes f, c, a, c and a lute line with notes a, b, a, b, a, b, a, b. The second system starts at measure 6, with the vocal line containing notes a, f, f, e, f, b, a, c, a, c, a, f, f, a, c, b and the lute line containing notes e, a, c, a, e, a, c, a. The third system starts at measure 11, with the vocal line containing notes f, a, c, a, b, c, a, c, b, c and the lute line containing notes a, c, e, a, a, b, a, c, c, a, c, c, b, e, b, c, c, b. The score concludes with a double bar line and repeat dots.



27

27

27

27

33

33

33

37

37

37

41

41

41

45

45

45

# The Nightengale

Manchester Lyra-Viol Manuscript, I-12

R.S.

The musical score for 'The Nightengale' is presented in two systems. Each system consists of a vocal line and a lute line. The vocal line is written on a single staff with a treble clef and a common time signature (C). The lute line is written on a six-line staff with a treble clef and a common time signature (C). The key signature is one sharp (F#). The score is divided into measures, with measure numbers 5, 10, 16, and 21 indicated on the left. The vocal line features a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lute line provides accompaniment with chords and single notes. The score concludes with a double bar line and repeat dots.



# Preludiũ

Manchester Lyra-Viol Manuscript, I-13

R.S.

The musical score consists of two staves: a vocal line and a lute line. The vocal line includes lyrics and a lute line includes tablature. The score is divided into measures, with measure numbers 5, 8, 10, and 13 indicated. The key signature is one flat (B-flat), and the time signature is common time (C).

**Measure 1:** *a b a x b b a b a* *a xi h i f e f b a a b a b*

**Measure 5:** *x b b a b b a* *b b a a b a b d f h xi f h i*

**Measure 8:** *f f e f b a b a b a* *f g f c c d c a d c a*

**Measure 10:** *f h f b a b b b b d c a* *xi d a c a b d a b d x f i h f b a*

**Measure 13:** *a b d a b d f f e a c d c* *c d f d c a a c a e c c a c e c a c e a*

16

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

16

18

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

18

20

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

20

22

a d b a d c c c c a d c a e a a b d a b d a x b a d

22

25

c a d d b d c a d c a x d o

25

# Preludium

Manchester Lyra-Viol Manuscript, I-14

R.S.

5

7

9

12

12



# Preludiũ

Manchester Lyra-Viol Manuscript, I-15

R.S.

5

9

12

15



18

18 19 20

c a a e a b a b a c a c b c a c d c a b a a c a c a e c e a a a

18 19 20

21

21 22 23

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

21 22 23

# Untitled

Manchester Lyra-Viol Manuscript, I-16

Stephen Goodall

6

13

20

27

# Untitled

Manchester Lyra-Viol Manuscript, I-17

Mr. Elliot, Oxon.

4

7

10

# Untitled

Manchester Lyra-Viol Manuscript, I-18

Mr. Younge

The musical score is presented in three systems, each with a vocal line and a lute-like accompaniment. The key signature is one flat (F major/G minor) and the time signature is 3/4. The vocal line includes lyrics and a melodic line with note heads. The lute-like accompaniment is written on a six-line staff with a treble clef and a key signature of one flat. The score consists of 11 measures.

**System 1 (Measures 1-3):**  
Vocal: a c d a a a h f h e f  
Lyrics: xi b a c d a c a f h f d f d c a a

**System 2 (Measures 4-6):**  
Vocal: a b a b a b a c b a a d ; b a b d a  
Lyrics: a b a b a b a c b a a d ; b a b d a

**System 3 (Measures 7-11):**  
Vocal: a b a b a b a c b a a d ; b a b d a  
Lyrics: a b a b a b a c b a a d ; b a b d a

# Untitled

Manchester Lyra-Viol Manuscript, I-19

Stephen Goodall

The musical score is presented in three systems, each with a vocal line and a lyra-viol accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of a single melodic line with lyrics written below the notes. The lyra-viol accompaniment is written in a single staff with a treble clef and a sharp sign, indicating the key of G major. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

4

8

11

14

# Untitled

Manchester Lyra-Viol Manuscript, I-20

Stephen Goodall

7

7

14

14

19

19

26

26

# Untitled

Manchester Lyra-Viol Manuscript, I-21

Mr. Elliot, Oxon.

The first system of music consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of one flat (B-flat). It contains five measures of music with notes and rests. The lower staff is a five-line staff with a bass clef and a key signature of one flat. It contains five measures of music with notes and rests. The time signature is 3/4.

6

The second system of music consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of one flat. It contains five measures of music with notes and rests. The lower staff is a five-line staff with a bass clef and a key signature of one flat. It contains five measures of music with notes and rests. The time signature is 3/4.

6

The third system of music consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of one flat. It contains five measures of music with notes and rests. The lower staff is a five-line staff with a bass clef and a key signature of one flat. It contains five measures of music with notes and rests. The time signature is 3/4.

12

The fourth system of music consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of one flat. It contains five measures of music with notes and rests. The lower staff is a five-line staff with a bass clef and a key signature of one flat. It contains five measures of music with notes and rests. The time signature is 3/4.

12

The fifth system of music consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of one flat. It contains five measures of music with notes and rests. The lower staff is a five-line staff with a bass clef and a key signature of one flat. It contains five measures of music with notes and rests. The time signature is 3/4.

18

The sixth system of music consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of one flat. It contains five measures of music with notes and rests. The lower staff is a five-line staff with a bass clef and a key signature of one flat. It contains five measures of music with notes and rests. The time signature is 3/4.

18

The seventh system of music consists of two staves. The upper staff is a five-line staff with a treble clef and a key signature of one flat. It contains five measures of music with notes and rests. The lower staff is a five-line staff with a bass clef and a key signature of one flat. It contains five measures of music with notes and rests. The time signature is 3/4.

# Untitled

Manchester Lyra-Viol Manuscript, I-22

Stephen Goodall

5  
c c e c e a c a e a f e c a e c a f e c  
c e c b e c c b e c c b c c

5  
e g h e c e a c a c e a c e f a c e a c e c a  
c c b e c c b e c c b c c

9  
o c a e c a f a a c b c c a c c c e  
a

9  
13  
a c e a c e c a e c a a c a e  
c c b b c c c

13  
g h c a c e a f a c a b c e  
g h e

16  
16



# Untitled

Manchester Lyra-Viol Manuscript, I-23

Stephen Goodall

The musical score is presented in two systems, each with a vocal line and a lyra-viol accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is written in a soprano clef, and the lyra-viol accompaniment is written in a treble clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piece concludes with a double bar line and repeat dots.

**System 1:**

- Vocal:** f h k f a c a d. d. a a a
- Lyra-Viol:** Treble clef, G major, 3/4 time. Accompaniment for the first six measures.

**System 2:**

- Vocal:** 7 a c e d. f h h e h a e a c a a a a
- Lyra-Viol:** Treble clef, G major, 3/4 time. Accompaniment for measures 7-14.

**System 3:**

- Vocal:** 15 f a f d a c a a a a
- Lyra-Viol:** Treble clef, G major, 3/4 time. Accompaniment for measures 15-20.

**System 4:**

- Vocal:** 21 a c c e e c e f c a c d f c a d
- Lyra-Viol:** Treble clef, G major, 3/4 time. Accompaniment for measures 21-26.

**System 5:**

- Vocal:** 27 e c e f d c a c d f c a d
- Lyra-Viol:** Treble clef, G major, 3/4 time. Accompaniment for measures 27-34.

# A Saraband

Manchester Lyra-Viol Manuscript, I-24

Mr. Willm Younge

6

6

12

12

18

18



# Preludiũ

Manchester Lyra-Viol Manuscript, I-25

Mr. Rich. Sumarte

4

8

11

14

16

16 17

16 17

18

18 19

18

18 19

# Untitled

Manchester Lyra-Viol Manuscript, I-26

Mr. Willm Younge

This musical score is for a Lyra and Viol ensemble. It consists of two systems of staves. The first system includes a Lyra staff (top) and a Viol staff (middle). The second system includes a Lyra staff (top) and a Viol staff (middle). The music is written in a 6/4 time signature with a key signature of one flat (B-flat). The Lyra part is primarily melodic, while the Viol part provides harmonic support with chords and textures. Measure numbers 4, 8, 11, and 14 are indicated on the left side of the score. The score concludes with a double bar line and repeat dots.

# Saraband

Manchester Lyra-Viol Manuscript, I-27

Mr. Thomas Woodson

5

5

9

9

a c f a h i l i h a f

a a

# Graces on the Violl

Manchester Lyra-Viol Manuscript





[Based on Paul Furnas, 1978]

*A beate*

*A fall*

*A back-fall & beate*

*A double back-fall*




<i>i</i> <i>ò</i>	<i>x</i> <i>ò</i>	<i>;</i> <i>c</i>	<i>y</i> <i>c</i>
<i>c</i> <i>ò</i>	<i>a</i> <i>c</i> <i>ò</i>	<i>ò</i> <i>c</i>	<i>f</i> <i>ò</i> <i>c</i>
			

*A relishe*

*A [back]-fall & [relishe]*

*An Elevation*

*A shake*

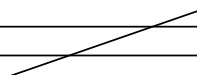
<i>·</i> <i>c</i>	<i>;</i> <i>c</i>	<i>v</i> <i>a</i>	<i>.</i> <i>a</i>
<i>c</i> <i>a</i> <i>c</i>	<i>ò</i> <i>c</i> <i>a</i> <i>c</i>	<i>a</i> <i>c</i> <i>e</i>	
			

*A thumpe wth ye  
fore-finger*

*A thumpe wth ye  
middle-finger*

*A thumpe wth ye  
ringe-finger*

*A hold  
for the finger*

<i>a</i>	<i>a</i>	<i>a</i>	
<i>.</i>	<i>..</i>	<i>...</i>	

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

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

*A shake  
wth  
the bowe*

*A pawse*

<i>a</i> <i>ò</i> <i>c</i> <i>a</i> <i>e</i>	<i>a</i> <i>ò</i> <i>c</i> <i>a</i>	<i>a</i> <i>ò</i> <i>c</i> <i>a</i>	<i>x</i> <i>a</i>	<i>ò</i>
