Divisions on a Ground for the recorder: A Bibliographic Essay

David Lasocki

Diminution, or division to a ground, is the concordance of quick and slow notes. The manner of expressing it is thus: A ground, subject, or bass (call it which you please) is pricked [i.e., written down] in two several papers: one for him who is to play the ground... the other for him who plays upon the viol, who, having the said ground before his eye (as his theme or subject) plays such variety of descant and division thereupon as his skill and present invention do then suggest unto him. In this manner of play (which is the perfection of the viol, or any other instrument, if it be exactly performed) a man may show the dexterity and excellency both of his hand and invention, to the delight and admiration of those that hear him.

Christopher Simpson, The Division-Violist: or An Introduction to the Playing upon a Ground (London, 1659), 21.

In England during the Baroque period—as expressed less colorfully but more precisely in New Grove 2—a ground was “A melody, usually in the bass and hence often called a ground bass... recurring many times in succession, accompanied by continuous variation in the upper parts. The term ‘ground’ may refer to the bass melody itself, to the process of repetition in general, or to a composition in which it occurs.” A slightly more philosophical definition is due to Andreas Habert: “A ‘ground’ is a beginning point for the unfolding idea and boundary of a series of variations, composed or improvised; the ‘ground’ appeared as a bass melody, a harmonic model that always remained the same or was lightly altered, or a melody in the upper part.” The concept of the ground goes back to Renaissance dances, in which the musicians had to keep repeating the music indefinitely for the sake of the dancers, and presumably varied the melody in order to alleviate their own boredom.

The term division was used in England during the same period to denote a technique of variation in which the notes of the ground are divided into shorter notes. In practice, it could also be a real or imagined melody above the ground bass that was divided in this manner. As Simpson noted, divisions were often improvised. For example, James Paisible, the most celebrated recorder player in England, was advertised as giving “an extempore performance...to a ground” in a London public concert in 1705. But divisions on grounds were also written down. As Simpson put it (p. 21): “Invention is a gift of nature, but much improved by exercise and practice. He that hath it not in so high a measure as to play extempore to a ground may, notwithstanding, give both himself and hearers sufficient satisfaction in playing such divisions as himself or others have made for that purpose—in the performance whereof he may deserve the name of an excellent artist. For here the excellency of hand may be shown as well as in the other, and the music perhaps better, though less to be admired, as being more studied.” By the late Baroque, a ground had become a device for creating a long, unified movement. In the hands of lesser masters, divisions on a ground bass had the understandable tendency to be monotonous. But a Purcell could vary and overlap the phrase structure over the repeated bass, producing considerable rhythmic and harmonic variety.

What follows is a bibliographical essay about divisions on a ground for the recorder in the late Baroque period. It draws some of its inspiration from two sources that may be inaccessible to readers: Peter Holman's excellent edition The Division Recorder, now unfortunately out of print, and a magisterial article in German by Habert.

Divisions on a ground are already found in two of the earliest recorder tutors. Humphry Salter's The Genteel Companion (London, 1683)
boasts on its title page that it features “a collection of the best and newest tunes and grounds extant.” It includes “Mr. Reddins Ground,” “Old Simon the King,” and “Mr. Fardinels Ground” as well as a variant of the last called “The Kings Health.” These grounds were by no means original recorder music. The first comes from a set of suites attributed only to “Reading”—perhaps the royal violinist Balthasar or Valentine Reading—in Christ Church Library Mus. MS 940, and it turns up a year later in The Division-Violin (London: John Playford, 1684). The continually varied bass, presumably original, is presented only in the manuscript (and Holman’s edition).

“Old Simon the King” was probably already circulating in a violin version, as it is also found in the 1684 edition of The Division-Violin. With its rather crude bass line, it is an example of what Holman calls the “rustic style,” or in other words, the unsophisticated harmonic and melodic manner of country fiddlers. Habert argues that such sets of divisions should therefore not be interpreted as figured basses: an appropriate performance would be with no realization of the bass—perhaps even without bass—and alternating or combining the melody instruments of a folk ensemble (violin, shawm, recorder, viola da gamba, dulcian, double bass, cittern, bandora).

“Mr. Fardinels Ground,” on the other hand, is a transposition of a sophisticated violin piece—a set of variations on the folia, presumably written by the French violinist Michel Farinel (1649-1726), who is reputed to have visited England from 1675 to 1679.8 It too was printed in The Division-Violin. “The King’s Health” was a series of divisions on the folia set to words by Thomas D’Urfey and published as a song sheet in 1682.9 (For more on the folia, see below.)

A second recorder tutor, Robert Carr’s The Delightful Companion, 2nd ed. (London, 1686), includes “An Italian Ground,” which again made its way into The Division-Violin, but not before the 1695 edition, and may therefore have been an original recorder ground. All the recorder grounds in Salter and Carr have the advantage of being copiously ornamented in the Frenchified style of the day.10

A few other recorder grounds are found in English prints and manuscripts of the period. The celebrated Italian violinist Niccola Matteis, resident in London from about 1670,11 included a few recorder divisions in his collections of violin airs published in the 1680s, and he indicated that some of the violin airs could be performed on the recorder (for details, see the bibliography). A Collection of Musicke in Two Parts by Gottfried Finger and John Banister II (London, 1691) features three divisions on grounds by Finger. John Channing’s commonplace book, dated 1697 (British Library, Add. Ms. 35043, f. 123v), includes a “Solo for the Flute” by Finger that is actually a division on a ground.

Yet when all is said and done, it is The Division Flute that we think about in conjunction with recorder divisions. Published by the leading London publishers of the day, John Walsh and his colleague Joseph Hare,2 as late as 1706-08, it is in effect a retrospective collection, containing pieces that go back more than thirty years. To help us discuss it better, here is a table of contents:

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Key</th>
<th>Time</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/1</td>
<td>Readings Ground</td>
<td>3/4 F</td>
<td>I-V-I</td>
<td>ii-V-vi V-I</td>
</tr>
<tr>
<td>1/2</td>
<td>Pauls Steeple</td>
<td>C/G</td>
<td>i VII VI-iv V III VII i-iv-V i</td>
<td></td>
</tr>
<tr>
<td>1/3</td>
<td>Faronells Ground</td>
<td>3/4 g</td>
<td>i V i VII III VII i V i VII III VII i-V I</td>
<td></td>
</tr>
<tr>
<td>1/4</td>
<td>Old Simon the King</td>
<td>9/4 F</td>
<td>I I IV V; I I-V V-IV-V-I</td>
<td></td>
</tr>
<tr>
<td>1/5</td>
<td>Tollets Ground</td>
<td>9/4 C</td>
<td>I-V I-V i ii-V i</td>
<td></td>
</tr>
<tr>
<td>1/6</td>
<td>Green Sleeves to a Ground</td>
<td>6/4 d</td>
<td>VI VII i-V VI VII i-V I</td>
<td></td>
</tr>
<tr>
<td>1/7</td>
<td>Johny Cock thy Beavor</td>
<td>6/4</td>
<td>C: I-V I-V i-V I</td>
<td></td>
</tr>
<tr>
<td>1/8</td>
<td>Division on a Ground [Solomon Eccles]</td>
<td>C/ d</td>
<td>i-VII VII i-V i-V I</td>
<td></td>
</tr>
<tr>
<td>1/9</td>
<td>A Division on a Ground by Mr [Solomon] Eccles</td>
<td>[C]: a</td>
<td>i-VL,i-iv-V ...</td>
<td></td>
</tr>
<tr>
<td>1/10</td>
<td>A Division on a Ground by Mr [Gottfried] Finger</td>
<td>3/4 g</td>
<td>I-VL-iv V-i VII III-Vi-i-V i</td>
<td></td>
</tr>
<tr>
<td>1/11</td>
<td>A Division on a Ground by Mr Jhn [i.e., John] Banister</td>
<td>I</td>
<td>3/4 G: I V vi I-V IV-I-V i-V I</td>
<td></td>
</tr>
<tr>
<td>1/12</td>
<td>A Division on a Ground by Mr Banister [II?]</td>
<td>I-V I</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

II/1 A Ground by Mr Finger 3/4 F: I IV-V-VI-VIII VI-Vi-V1 I
II/2 A Division to a Ground by Mr Solomon Eccles 6/4 B-flat: I V I-vi-V I
II/3 A Division on a Ground [Eccles?] 3/4 F: I I-V I
II/4 A Ground by Mr Solomon Eccles ["A new ground called Fagots"] 3/4 C: V-I ii-V IV-i-V I
II/5 A Division on a Ground [Finger] 3/4 F: I-VI vi-natural-iv V V-I
II/6 An Italian Ground 3/4 d: i iv VII III IV-i-V I
II/7 Chacone by Mr Morgan [no bass] 8/4 A Chacone [by Jean-Baptiste Lully; no bass]
II/9 Division by Mr [William] Hills [no bass]

11
II/10 Division by Mr [William] Gorton [no bass]
[followed by four Preludes and nine Cibells, all without basses]

As we have seen, four of these grounds were already found in Salter and Carr in the 1680s (I/1, II/3-4, II/6). Three further grounds (I/2, I/5, I/7, and I/11) go back at least to that decade, as they are found in the first edition of The Division Violin (1684). Most of the remainder (I/6, I/8-I/10, I/12, II/2-4, and II/6) turn up in the fourth edition of the second part of The Division Violin ([1705]). The violin versions can all be studied conveniently in the facsimiles of The Division Violin published by Performers' Facsimiles. In fact, the only grounds that may not have originated for the violin are 1/10, II/1, and II/5—all written by Finger, who wrote a considerable quantity of original recorder music. II/5 had already appeared in A Collection of Musick (see above). II/1 is found a little earlier in the composer's sonatas for alto recorder and continuo, Op. 3 (Amsterdam, 1701), where it is described as "Sonata X, Ciacona."

The grounds and their divisions vary a great deal in age and sophistication. A couple of the grounds (I/2, I/6) are variants of the passamezzo antico or romanesca, which are chord patterns dating back to dances of the 16th century:

Romanesca: III VII i V II VII i V i
Passamezzo antico: I VII i V III VII i V i

II/5 is similar to "The Carman's Whistle," found in an Elizabethan harpsichord setting by William Byrd. Quite why the carman (carter) should have been whistling such an angular tune is hard to fathom.

The rustic style is found in I/4 as well as I/7. Habert argues that several other grounds are based on country melodies (I/2, I/5-6), although some of their divisions are more artistic. A similar mixture is found in a few grounds by Solomon Eccles (I/8, II/2, II/4), which may have been intended to represent the country style in the theater.

It is worth pointing out that four grounds at the end of the second part of The Division Flute are presented without basses—which must have been a common manner of performance, especially by amateurs. The Chaconne (II/8) is simply the upper part of an orchestral Chaconne that concludes the second art of Jean-Baptiste Lully's opera Phaeton (1683), transposed up a minor third.

The most splendid recorder settings to a ground were written by Henry Purcell, the greatest composer in England during the second half of the 17th century. His early work "3 parts upon a Ground," written around 1678, survives in an almost complete version for three violins and a fragmentary version for three recorders, having apparently been conceived for this double instrumentation from the beginning. Peter Holman argues that its style relates more to the contrapuntal consort tradition developed in the Private Musick at Court than the French-influenced orchestral idiom of the Twenty-four Violins, and its ground bass is actually taken from Christopher Simpson's Compendium of Practical Music (London, 1667), where it illustrates canonic writing over a ground. Actually, the work, which has a neutral title, alternates three different styles—French chaconne-writing, canons, and florid divisions—and thus "sums up" the various traditions of Court music.

Purcell's later "Two in one upon a Ground, Chaconne for flutes," part of the incidental music for the play Dioclesian (1691), is a canon at the unison throughout, at an interval of two measures, over an elaboration of the passacaglia.

The passacaglia and chaconne constitute an important family of triple-meter variations in the Baroque period. The two types have a complicated history, well set out in the articles about them in New Grove 2. By the late Baroque, the terms were sometimes used interchangeably, and both tended to make use of a ground bass and/or harmonic scheme.

Generally, the passacaglia tended to be in the minor key (i. v, iv, v i) and could also be in the major (I V V I), with a descending-tetrachord bass. It had a fairly slow tempo. The chaconne, on the other hand, was generally in the major (e.g., I V vi V); when it moved to the first inversion of the dominant (I V vi V), then it too had a descending-tetrachord bass. The tempo was faster, at least in Italy (ciacona).

We have already seen that the tenth "sonata" of Finger's Op. 3 (Amsterdam, 1701) was a "Ciacona"; it is based on a kind of double descending tetrachord (F B-flat-E A-D G-C F). The third (and last) movement of sonata no. 8 in that collection is also a "Ciacona" marked Vivace. It begins in D minor with the descending bass D-C-B-flat-A, then switches half-way through to F major with the descending bass F-E-D-C. At the end of Jean-Pierre Freillon-Poncein's method for the oboe, recorder, and flageolet, La véritable maniere (Paris, 1700), is found a "Passacaille à deux parties pour la Flute" in E minor (pp. 71-73), in other words a French-style passacaglia for alto recorder and basso continuo (unfigured). Benedetto Marcello's set of twelve recorder sonatas, Op. 2 (1712), ends with a grand "Ciacona," 161 measures long, on the descending bass F-E-D-C. Since this chaconne is in the same key as the twelfth sonata, which
begins in F major and ends in D minor, it was presumably intended as the last movement of this sonata.

The *folia* originated as a Portuguese dance by the late 15th century. The name means "mad" or "empty-headed," and a witness writing in 1611 described the dance as so fast and noisy that the dancers seemed out of their minds. The earliest *folios* were in 3/4 meter, but the melody and harmonic changes often switched between 3/2 and 6/4 meter. The harmonic scheme was generally: I V i VII i V i VII i V i, the harmonic rhythm varying a great deal. By 1672, when Lully composed the first known example of the new type, the *folia* had changed somewhat. The harmonic scheme had now become I V i VII III VII i V / i V VII III VII i-V i, in a regular harmonic rhythm. The meter was 3/4 with alternations of emphasis on the first and second beats of the bar. The key was almost always D minor, and the tempo was slow and dignified.

Besides the transposition of Michel Farinel's violin divisions on the *folia*, already mentioned above, there are four other settings of the later *folia* for the recorder. The least known is the anonymous "Partite di Follia per Flauto" in an early eighteenth-century manuscript collection of Sinfonie di varij autori for alto recorder and basso continuo (Biblioteca Palatina, Parma, CP-V-23, ff. 63-72). This setting retains the original key of the *folia*, D minor. So too do the trio setting by Johann Christian Schickhardt, which constitutes the six piece in his collection of trio sonatas for two alto recorders and basso continuo, op. 6 (Amsterdam, [1710]), and the solo setting by Paolo Benedetto Bellinzani, which appears as the fourth movement of the twelfth sonata in his collection of sonatas for alto recorder and basso continuo, Op. 3 (Venice, 1720).

The famous setting of the *folia* for the Recorder is of course that by Arcangelo Corelli. It is a transposition into G minor of the twelfth of his collection of violin sonatas, Op. 5, which were first published in Rome in 1700. The recorder arrangement came out in London only two years later, and was presumably the work of a professional player such as John Banister II or Robert King, who had been jointly responsible for importing the violin edition.19

Finally, there are a few other recorder examples of grounds from around 1700. William Croft's third "sonata" from a collection of "sonatas and solos" published in 1700 is in fact a set of divisions. The ground (I V i VI V i IV-V i VII i V / I V i VI-V i IV-V i) is twice repeated exactly, four times varied, once ornamented, and twice contrasted with a strain that goes to the dominant (I V i VII i-V i VI-V i VII i V / I V i VII i V / I V i VII i V / I-V i VII i V / I-V i VII i V / I-V i VII i V / I-V i VII i V), finishing with a *giga* variant. George Bingham, who served in the Private Musick at Court between 1689 and 1696, seems to have then moved to Amsterdam, where he published four collections of *Airs anglois* (English airs) between 1702 and 1706.20 Three of these volumes collectively include several grounds over sophisticated basses by Finger, Gottfried Keller, and Thomas Williams, all presumably originally written for the recorder.

**Facsimiles and Modern Editions**

**The Division Flute**

The First Part of The Division Flute Containing a Collection of Divisions upon Several Excellent Grounds for the Flute; Being Very Improving and Delightful to All Lovers of That Instrument. London: John Walsh & Joseph Hare, 1706. The Second Part of The Division Flute Containing the Newest Divisions upon the Choicest Grounds for the Flute, as also Several Excellent Preludes Chacon's and Cibells by the Best Masters. London: John Walsh, Joseph Hare, & P[eter] Randall, [1708].

Facsimiles:

Editions:
- The Division Recorder, Books One and Two. 2 vols. Ed. Peter Holman. New York: Shattinger-International Music Corp., 1979. Includes I/1-12 and II/1-6 as well as some other divisions mentioned below. Holman based the edition not only on The Division Flute but on all other surviving versions of the pieces. The preface presents a historical account of the ground bass in England, and gives brief advice on performance practice and improvising from a figured bass.
- The Division Flute II (1708) Containing the Newest Divisions upon the Choicest Grounds =


Selections:
Variaciones sobre bajos obstinados (1706) para flauta dulce contralto (flauta travesera, oboe, violin) y teclado o guitarra = Divisions on Grounds (1706) for Alto Recorder (Flute, Oboe, Violin) and Keyboard or Guitar. Serie didactica de musica antigua = Didactic Series of Early Music. Buenos Aires: Ricordi Americana, 1977. Includes II/6, II/5, II/1, I/10, II/9, I/3, and I/11.

Greensleeves y otras variaciones (1706) para flauta dulce soprano o tenor (flauta travesera, oboe, violin) y teclado o guitarra = Greensleeves and Other Divisions (1706) for Soprano or Tenor Recorder (Flute, Oboe, Violin) and Keyboard or Guitar. Ed. Mario A. Videla. Serie didactica de musica antigua = Didactic Series of Early Music. Buenos Aires: Ricordi Americana, 1977. Includes only I/6, I/6, and I/2, transposed down a fourth.


The Division Flute für Altblockflöte (Sopranino) und Basso Continuo = for Treble Recorder (Sopranino) and Basso Continuo: Johney Cock thy Beavor; A Division on a Ground by Valentine Reading. Ed. Manfred Harras. Kassel: Bärenreiter, 1988. BA 8087. Comprises I/7 and I/1.


I/6:
Greensleeves to a Ground: Twelve Divisions on the Tune for Descant Recorder and Harpsichord.


Green Sleeves to a Ground for Flute (Recorder/Violin), with a Ground for Lute (Guitar/Keyboard), with the Violl [sic] da Gamba. Munich: Tree-Editions, 1983.


I/10:

I/5:

II/6:

Salter, Gentle Companion

Facsimiles:
New York: Performers’ Facsimiles, n.d. Editions:
Holman, Division Recorder, 1/1, 1/3, and 1/4.
Divisions upon a Ground für Altblockflöte, Gitarre und Bassinstrument (Basso continuo). Ed.
Johannes Klier. Celle: Moeck, 1986. Das Blockflöten Repertoire. Ed. Moeck 2551. Includes Mr. Fardinell's Ground and Mr. Reddins Ground (see also under Carr below).

Carr, Delightful Companion

Editions:
Holman, Division Recorder, II/6.


Nicola Mattei

The "Aria for the Flute," pp. 38-39, has a "Variata" that is close to the original and indeed more like a variant than a division.

"Aria con Divisioni For the Flute," pp. 52-53.

"Ground after the Scotch Humour," pp. 60-61. 3/4 F: I-Ii, I-IIi, V-I See Holman, Division Recorder, II/7. Not actually part of "a suite marked 'for the flute,'" as Holman claims — only the third of the three pieces in F major that begin with this Ground is marked in that way — but it is included in the "Table of the most easy ayres in ye book that may be play'd with the flute as well as the violin."


Expanded edition:
Other Ayres and Pieces for the Violin Bass Viol and Harpsichord Somewhat More Difficult and Artificial Than the Former: Composed for the Practice and Service of Greater Masters Upon Those Instruments ... The Fourth Part. The Book Enlarged and Perfected with a Second Treble.

London, 1685.

"Aria For the Flute" (with one division), pp. 38-39.

Facsimiles:
Aires for the Violin ... the First Part; Other Ayrs ... the Second Part; Ayres for the Violin ... The Third and Fourth Parts; and Other Ayres and Pieces ... The Fourth Part. Published collectively: Ridgewood, NJ: Gregg Press, 1966.

Aries for the Violin, Supplement.

Editions:

Includes: Ground after the Scotch Humour, Gavotta con divisioni (transposed up a tone), and "Aria con divisioni For the Flute," as well as four violin divisions.

Gottfried Finger
A Collection of Musicke in Two Parts. Consisting of Ayres, Chacones, Divisions, and Sonata's, for Violins or Flutes. By Mr. G. Finger. To Which is Added A Sett of Ayres in Four Parts, By Mr. John Banister. London: Printed by J. Heptinstall for Mr. John Banister, 1691.

[Included in Second Treble part]

Editions:
Holman, Division Recorder, II/8, II/9, and II/5.


C/ F: I-V-I-V vii, / V-VIHV-I V-I V-VIIV-VI-VI-VIIV-IVV, V-I Editions:
Holman, Division Recorder, II/17.
Airs anglois
50 airs anglois dont les 20 premiers sont à un dessus seul les 10 suivants à 2 dessus & les 20
dernier à un dessus & une basse. Choisis & mis en
ordre par George Bingham.... Amsterdam:
Estienne Roger, [1702].

45. Ground Mr. Tho. Williams (in ree only)

50. A Ground Mr. G. Keller (in ree only)

Facsimiles:

With intro. by Paul Raspe. 2 partbooks.

Brussels Royal Conservatory of Music Series,

Editions:

Nos. 45 and 50 included in Holman,
Division Recorder, II/13 and II/14.

40 airs anglois à un dessus & une basse & trois
sonates, les deux premiers à 2 dessus & le troisième
à un dessus & une basse, choisis & mis en ordre par
George Bingham, livre second.... Amsterdam:
Estienne Roger, [1702].

5. A Ground Seigr. Godfrido Finger ree,

19. A Ground Seigr. G. Finger ree,

Chaconne Mr. G. Finger 2ree

Facsimiles:

With intro. by Paul Raspe. 2 partbooks.

Brussels Royal Conservatory of Music Series,

Editions:

No. 6 included in Holman, Division
Recorder, II/13 and II/14.

40 airs anglois [pour la flute] à un dessus & une
basse. Dont les 16 premiers sont de Monsieur
Finger & les 24 suivants de M' George Bingham ...

4. A Ground Adagio 3/4 d: i v VI-I V i V (i)

Chaconne c-moll Two in one upon a Ground for
Blockflöten Quartett (AAAB) = for Recorder
Quartet (Tr Tr Tr B). Ed. Johannes Bornmann.

Schönaich: Musikverlag Bornmann, 1997;

MVBl 26.

"3 parts upon a Ground. playd 2 notes higher
for F[lutes]." Z. 731. British Library, Ms. RM
20 h 9.

Facsimiles:

Basel: Musica Musica, n.d. (with "3 parts
upon a Ground").

Editions:

Chaconne for Three Treble Recorders and
Keyboard from "Dioclesian." Ed. Walter G.
5408a. Schott's Recorder Series, 23.

Holman, Division Recorder, II/10.

Chaconne c-moll Two in one upon a Ground für
Blockflöten Quartett (AAAB) = for Recorder
Quartet (Tr Tr Tr B). Ed. Johannes Bornmann.

Schönaich: Musikverlag Bornmann, 1995;

MVB 26.

Fantazias and Miscellaneous Instrumental
Music. The Works of Henry Purcell, XXXI. Ed.
Ed. Michael Tilmouth with additional material
provided by Alan Browning, and Peter
Holman. London: Stainer & Bell, 1990. Pp. 52-
60.

Chaconne für drei Altblockflöten und Basso
continuo. Ed. Bernhard Pauler. Winterthur:
Amadeus, 1982.

Three Parts upon a Ground: für drei
Altblockflöten und Basso continuo. Ed. Dieter
Repertoire; Ed. Moeck Nr. 2539.

Fantazia Three Parts upon a Ground für
Blockflöten-Quartett (AABB) = for Recorder
Quartet (Tr Tr Tr B). Ed. Johannes Bornmann.
Passacaglia and Chaconnes

Gottfried Finger. Dix sonates a 1 flute & 1 basse continue ... opera terza. Amsterdam: Estienne Roger, [1701]. No. 8, third movement. "Ciaccona," marked "Vivace."

Editions:

William Croft

Six Sonatas or Solos, Three for a Violin and Three for the Flute with a Thorough Bass for ye Harpsicord, Theorboe or Bass-Viol Compos'd by Mr Wm Crofts & an Italian Mr. London: Walsh & Hare, 1700. Previously sold by John Young, 1699. No. 3 in G major.

Edition:

Jean-Pierre Freillon-Poncein

La veritable maniere d'apprendre a jouer en perfection du haut-bois, de la flute et du flageolet. Avec les principes de la musique pour la voix et pour toutes sortes d'instruments. Paris: Jacques Collombat, 1700. "Passacaille a deux parties pour la Flutte" (pp. 71–73).

Facsimile:
- With Amand Vanderhagen, Méthode nouvelle et raisonnée pour le hautbois (Geneva: Editions Minkoff, 1974).

Editions:

Benedetto Marcello

Suonate a flauto solo con il suo basso continuo per violoncello ò cembalo ... opera seconda. Venice: Giuseppe Sala, 1712. XII suonate a flauto solo con il suo basso continuo per violoncello ò cembalo ... opera seconda. Amsterdam: Estienne Roger, [1715]: (plate 368).

Ciaccona (ESF no. C766) [apparently intended as a finale to Sonata No. 12 (ESF no. C767)].

Facsimiles:

Editions:

Folias

See Salter and Division Flute, I/3, above.

Johann Christian Schickhardt

Sonates pour la chambre adeux flutes et une basse continue ... sixieme ouvrage (Amsterdam: Estienne Roger, [1710]). No. 6, D minor.

Edition:

Paolo Benedetto Bellinzani

Sonate a flauto solo con cembalo, o violincello ... opera terza (Venice: Antonio Bortoli, 1720). No. 12, 4th movement, D minor.

Facsimile:

Editions:
Anonymous
“Partite di Follia per Flauto,” in Sinfonie di variij autori, for alto recorder and basso continuo (Biblioteca Palatina, Parma, CF-V-23, ff. 63-72).

Facsimile:

Notes


3. Habert (see n. 6), 96-97.


7. See A Biographical Dictionary, II, 948.


9. Modern editions of both Fardinel’s violin divisions and “The King’s Health” are found in Richard Hudson, The Folia, the Sara band, the Passacaglia, and the Chaconne: The Historical Evolution of Four Forms that Originated in Music for the Five-course Spanish Guitar, vol. 1: The Folia (Neuhausen-Stuttgart: Hänsler-Verlag;
American Institute of Musicology, 1982), nos. 88–89.


11. New Grove 2, s.v., “Matteis, Niccola (i),” by Peter Walls.


15. This discussion is based on Peter Holman, “Compositional Choices in Henry Purcell’s Three Parts upon a Ground,” Early Music 29, no. 2 (May 2001): 251–61.


17. New Grove 2, s.v. “Chaconne” and “Passacaglia,” by Alexander Silbiger. See also


Dr. David Lasocki is the Head of Reference Services in the Cook Music Library at Indiana University and one of the world’s leading woodwind scholars (see his Web site: http://php.indiana.edu/~lasocki/).