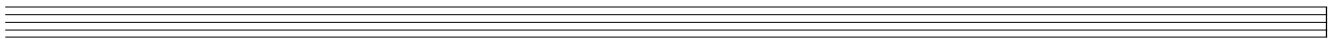


Emanuell Soncino?/Anon

*Preludio (incomplete) and final folio of another
copy of Soncino's [Fantasia] Cromatica 1633*

from Lbl Add. MS 31403

for keyboard



Transcribed by Terence Charlston

Important:


These scores are made available to the musical community at large. The editions are based on my own performing scores. Although I have tried to keep them as accurate as possible, they have not been carefully proof read and will no doubt contain errors. If you find any, do please let me know. I hope you enjoy getting to know this music.

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Contact: terence.charlston@ntlworld.com

Lbl Add. 31403
Transcription

Ornament signs used: 

Six-line staves RH: G-clef on 3rd line up
LH: C-clef on 2nd line down
F-clef on 4th line up

Preludio



Measures 1-36 are shown, including measures 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36. The piece concludes with a double bar line and a fermata.

[Incomplete]

[Cromatica starting at bar 24]

Musical notation for bars 24-27. Bar 24 starts with a forte dynamic marking 'f.6r'. The notation is in a two-staff system (treble and bass clefs). Bar 24 features a complex rhythmic pattern with sixteenth notes in the treble and eighth notes in the bass. Bars 25-27 continue with similar rhythmic patterns, including some rests and longer note values.

Musical notation for bars 28-33. The notation continues in the two-staff system. Bars 28-33 show a variety of note values and rests, with some measures containing multiple notes in the treble staff and single notes or rests in the bass staff.

Musical notation for bars 34-40. The notation continues in the two-staff system. Bars 34-40 feature a mix of rhythmic patterns, including some measures with longer note values and others with more active eighth-note patterns.

Musical notation for bars 41-46. The notation continues in the two-staff system. Bars 41-46 show a continuation of the rhythmic and melodic patterns, with some measures featuring longer note values and others with more active eighth-note patterns.

Musical notation for bars 60-63. The notation continues in the two-staff system. Bars 60-63 feature a mix of rhythmic patterns, including some measures with longer note values and others with more active eighth-note patterns.

Musical notation for bar 64 and the final text. Bar 64 shows a final cadence with a whole note in the treble and a half note in the bass. The notation ends with a double bar line. Below the staves, the text reads: "ffinis Emanuell Soncino fecit ./." followed by "1633".

London, British Library, Add.31403 (partly written by Edward Bevin, c1630).
Music before 1660 occupies ff.3–33; the remainder of the MS dates from c1700.
The earlier part contains music by both ‘Edward Bevin’ and ‘Elway Bevin’, the former being the son of the latter. Edward Bevin wrote also the *Graces in play*, followed by the same ‘express in notes’ on f.5.
The other composers named are Bull, O. Gibbons, ‘Emmanuell Soncino’ (a piece dated 1633), Blitheman, Byrd and Tallis; there are several anon. works.
Literature: R. Ford: ‘Bevins, Father and Son’, *MR*, xliii (1982), 104–8; Bailey, 1992