



Several Excellent
PRELUDES CHACON'S
and CIBELLS
by
The best Masters

(John Walsh, London 1708)

PREFAZIONE

Nel 1706, fu pubblicato a Londra da John Walsh *The first part of the division flute containing a collection of divisions upon several excellent grounds for the flute being very improveing and delightfull to all lovers of that instrument*. Nel 1708 seguì *The second part of the division flute containing the newest divisions upon the choisest grounds for the flute as also several excellent preludes chacon's and cibells by the best masters*.

I due volumi in gran parte contengono lo stesso tipo di composizioni, ovvero diminuzioni su bassi ostinati composte da autori inglesi o attivi in Inghilterra. Tuttavia, la qui presente edizione moderna ha preso in considerazione solo i brani posti in appendice al secondo volume, ovvero 17 brani per flauto dolce solo senza basso: 2 ciaccone, 2 diminuzioni, 4 preludi and 9 *cibell* attribuiti a diversi autori.

Il 'cibell' ha una strana storia: è una forma strumentale che fu di moda per un breve periodo di tempo (1690 - 1710) apparentemente solo in Inghilterra. Deriva il suo nome e la sua struttura dalla «Descente de Cybelle», che si trova nel primo atto dell'opera di Lully *Atys* (1676). Cibebe era una dea greca e romana, la divinizzazione della Madre Terra. La melodia di Lully – nota in Inghilterra come «Old Cibell» generò un certo numero di imitazioni e parodie, delle quali abbiamo qui alcuni buoni esempi, insieme con l'adattamento dell'originale composizione di Lully.

Tutta la musica originale è notata in chiave di violino ed è suddivisa in battute. Il flauto viene utilizzato in tutta la sua gamma, ovvero dal Fa₃ fin su al Fa₅.

Tutti gli accidenti originali sono stati trascritti, compresi quelli che modernamente sono considerati ridondanti. Le alterazioni aggiunte dal revisore sono in corpo minore, notate di fianco alla nota e valgono per l'intera misura se non annullate.

ANDREA BORNSTEIN
ROMA, OTTOBRE 2007

PREFACE

In 1706 John Walsh published in London *The first part of the division flute containing a collection of divisions upon several excellent grounds for the flute being very improveing and delightfull to all lovers of that instrument*. In 1708 followed *The second part of the division flute containing the newest divisions upon the choisest grounds for the flute as also several excellent preludes chacon's and cibells by the best masters*.

The two books mainly share the same kind of compositions, that is divisions on a ground bass composed by English composers – or who flourished in England; the present modern edition, though, focuses on the pieces found at end of the second book, that is 17 pieces for solo recorder without bass: 2 chaconnes, 2 divisions, 4 preludes and 9 cibells by various composers.

The 'cibell' has a quite unusual story. This instrumental form has been in fashion – apparently in England only – for a short period (1690 - 1710) and derived its name and structure from the «Descente de Cybelle» in the first act of Lully's opera *Atys* (1676). Cybele was a Greek and Roman goddess, the deification of the Earth Mother. Lully's melody – known in England as the «Old Cibell» spawned a number of imitations and parodies, of which we have here some good samples as well as an adaptation of the original composition by Lully.

All the original music is notated in G clef and barred. The full range of the recorder is used throughout the collection, from F₃ to F₅.

All accidentals in the source are reproduced in the edition, even when they may seem redundant under modern conventions. Editorial accidentals are smaller. In both cases, accidentals remain in force throughout the bar unless specifically cancelled.

ANDREA BORNSTEIN
ROME, OCTOBER 2007

1. Chacone by M^r Morgan

Thomas Morgan (*flourished* 1691-9)

Flauto Alto 

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13 

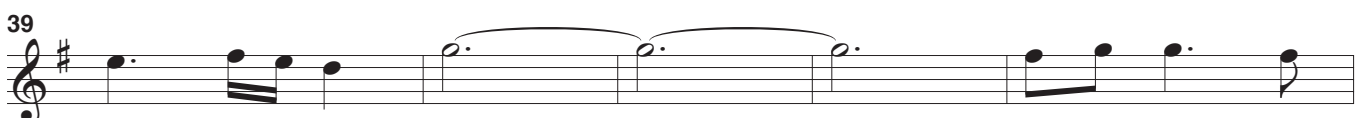
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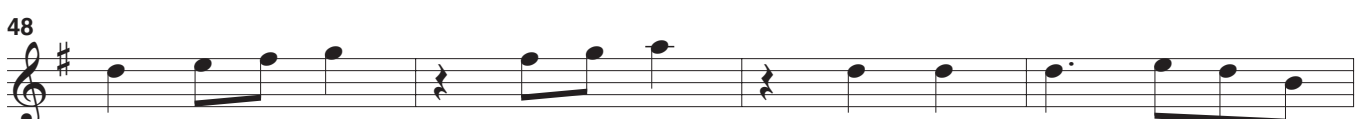
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2. A Chacone

Flauto Alto



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76



81



87



93



99



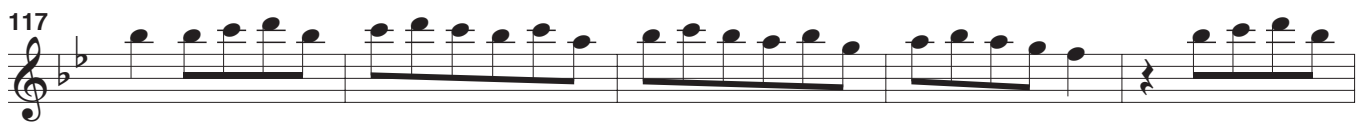
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117



122



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132



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144



149

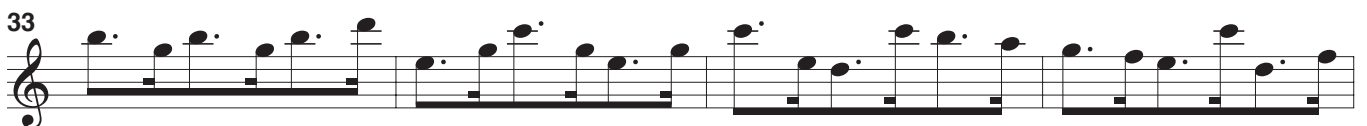
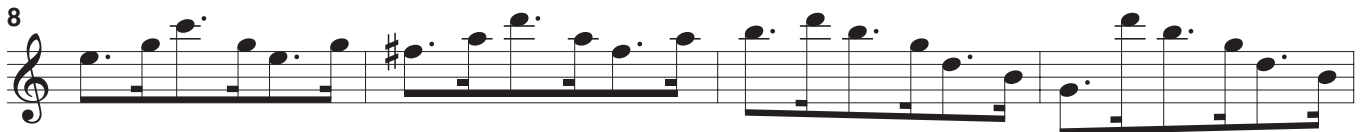


www.flauto-dolce.it (2007)

3. Division by M^r Hills

[♩. ♩ = ♩. ♩]

Flauto Alto



www.flauto-dolce.it (2007)

37



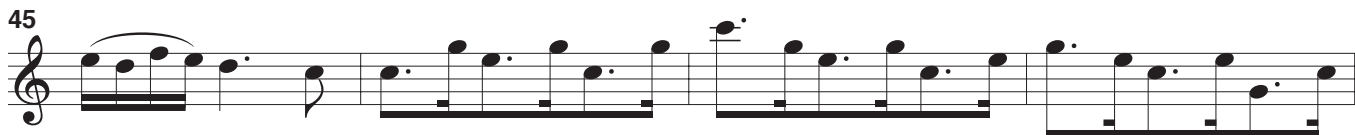
Musical staff 37-40: Treble clef, 4/4 time signature. Measures 37-40 contain a sequence of eighth notes with accents, starting on G4 and moving up to B4.

41



Musical staff 41-44: Treble clef, 4/4 time signature. Measures 41-44 continue the eighth-note sequence, with a slur over measures 41-42 and a quarter rest in measure 43.

45



Musical staff 45-48: Treble clef, 4/4 time signature. Measures 45-48 continue the eighth-note sequence, with a slur over measures 45-46 and a quarter rest in measure 47.

49



Musical staff 49-51: Treble clef, 4/4 time signature. Measures 49-51 continue the eighth-note sequence, with a slur over measures 49-50 and a quarter rest in measure 51.

52



Musical staff 52-54: Treble clef, 4/4 time signature. Measures 52-54 continue the eighth-note sequence, with a slur over measures 52-53 and a quarter rest in measure 54.

55



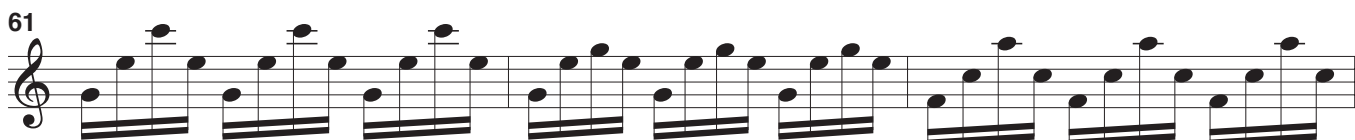
Musical staff 55-57: Treble clef, 4/4 time signature. Measures 55-57 continue the eighth-note sequence, with a slur over measures 55-56 and a quarter rest in measure 57.

58




Musical staff 58-60: Treble clef, 4/4 time signature. Measures 58-60 continue the eighth-note sequence, with a slur over measures 58-59 and a quarter rest in measure 60.

61



Musical staff 61-63: Treble clef, 4/4 time signature. Measures 61-63 continue the eighth-note sequence, with a slur over measures 61-62 and a quarter rest in measure 63.

64



Musical staff 64-66: Treble clef, 4/4 time signature. Measures 64-66 continue the eighth-note sequence, with a slur over measures 64-65 and a quarter rest in measure 66.

68



Musical staff 68-70: Treble clef, 4/4 time signature. Measures 68-70 continue the eighth-note sequence, with a slur over measures 68-69 and a quarter rest in measure 70.

www.flauto-dolce.it (2007)

4. Division by Mr Gorton

William Gorton (? - 1711)

Flauto Alto 

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www.flauto-dolce.it (2007)
5. Prelude by M^r Pepusch (1)

Johann Christoph Pepusch (1667 - 1752)

Flauto Alto 

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www.flauto-dolce.it (2007)


6. Prelude by M^r Pepusch (2)


Johann Christoph Pepusch (1667 - 1752)

Flauto Alto 

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www.flauto-dolce.it (2007)
7. Prelude by M^r D. Purcell

Daniel Purcell (c. 1664 - 1717)

Flauto Alto

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www.flauto-dolce.it 8. Prelude by M^r Finger (2007)

Gottfried Finger (c. 1660 - 1730)

Flauto Alto 

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www.flauto-dolce.it 9. Cibell by M^r Hen^r Purcell (2007)

Henry Purcell (1659 - 1695)

Flauto Alto

Musical notation for Flauto Alto, measures 1-3. The music is in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a quarter rest, followed by a sequence of eighth and quarter notes.

4

Musical notation for Flauto Alto, measure 4. It continues the melodic line with eighth and quarter notes, ending with a double bar line and repeat dots.

8

Musical notation for Flauto Alto, measure 8. The melody continues with a mix of eighth and quarter notes.

12

Musical notation for Flauto Alto, measure 12. This measure features a more active eighth-note pattern.

16

Musical notation for Flauto Alto, measure 16. The melody continues with a mix of note values.

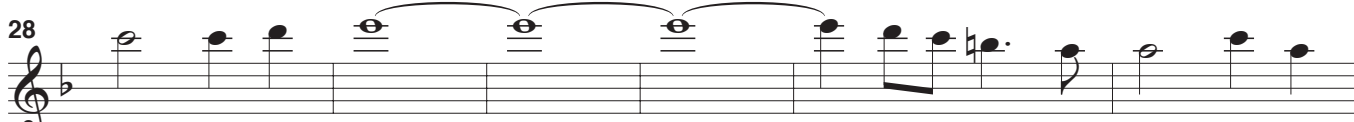
20

Musical notation for Flauto Alto, measure 20. It includes a quarter rest followed by eighth notes.

24

Musical notation for Flauto Alto, measure 24. The melody continues with eighth and quarter notes.

28

Musical notation for Flauto Alto, measure 28. It features a series of eighth notes with a slur over the first three notes.

34

Musical notation for Flauto Alto, measure 34. The melody continues with a mix of note values.

39

Musical notation for Flauto Alto, measure 39. The final measure of the piece, ending with a double bar line and repeat dots.

www.flauto-dolce.it 10. Cibell by Sig^r Baptist (2007)

Jean-Baptiste Lully (1632 - 1687)

Flauto Alto 

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www.flauto-dolce.it 11. Cibell (2007)

Flauto Alto

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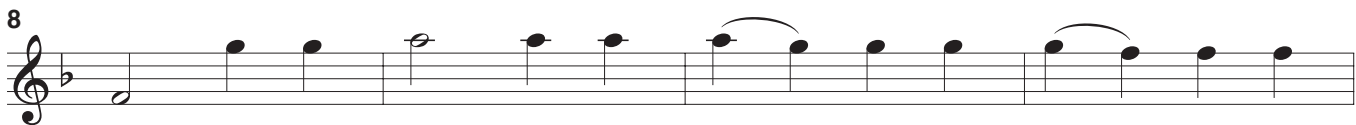
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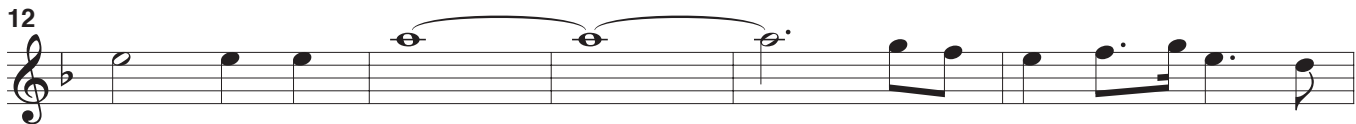
www.flauto-dolce.it 12. Cibell by M^r King (1) (2007)

Robert King (c. 1660 - c. 1726)

Flauto Alto 

4 

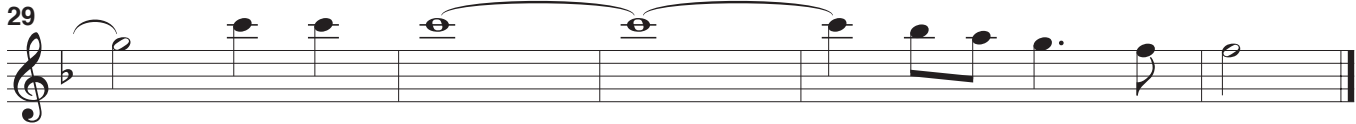
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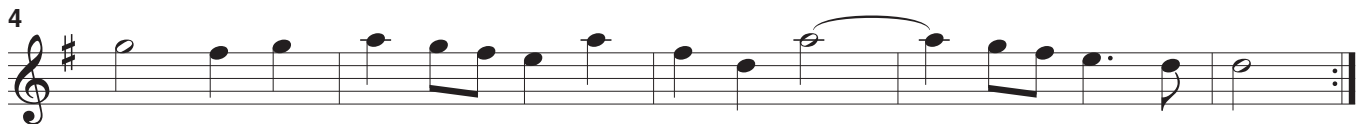
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www.flauto-dolce.it 13. Cibell by M^r King (2) (2007)

Robert King (c. 1660 - c. 1726)

Flauto Alto 

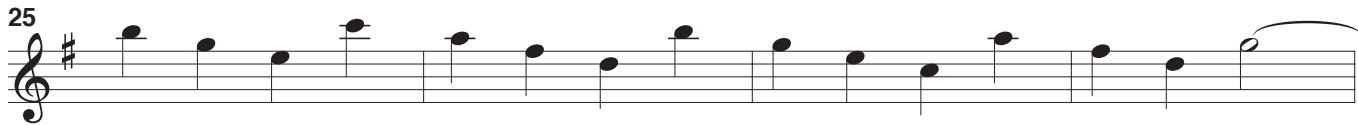
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www.flauto-dolce.it 14. Cibell by M^r O (2007)

Flauto Alto  Musical notation for Flauto Alto, measures 1-4. The staff is in treble clef with a common time signature (C). The melody consists of eighth and sixteenth notes.

4  Musical notation for Flauto Alto, measures 5-8. The staff continues the melody with various rhythmic patterns.

8  Musical notation for Flauto Alto, measures 9-12. The staff continues the melody with various rhythmic patterns.

12  Musical notation for Flauto Alto, measures 13-16. The staff continues the melody with various rhythmic patterns.

16  Musical notation for Flauto Alto, measures 17-20. The staff continues the melody with various rhythmic patterns.

20  Musical notation for Flauto Alto, measures 21-24. The staff continues the melody with various rhythmic patterns.

24  Musical notation for Flauto Alto, measures 25-28. The staff continues the melody with various rhythmic patterns.

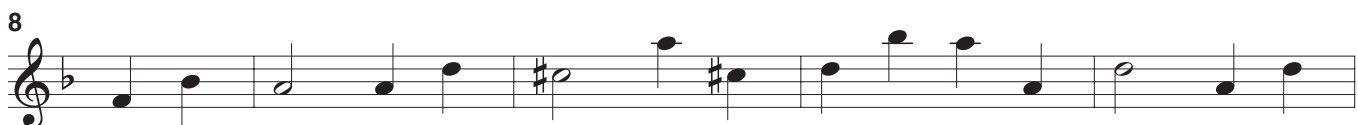
28  Musical notation for Flauto Alto, measures 29-32. The staff continues the melody with various rhythmic patterns.

www.flauto-dolce.it 15. Cibell by M^r Clark (1) (2007)

Jeremiah Clarke (1674 - 1707)

Flauto Alto 

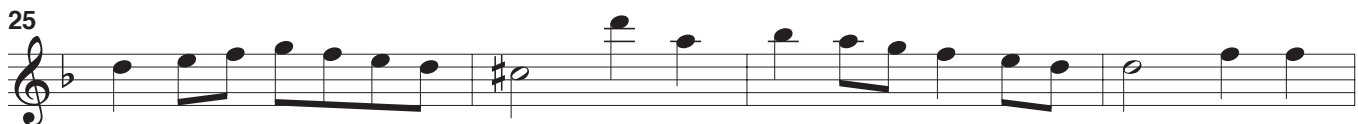
5  *Fine*

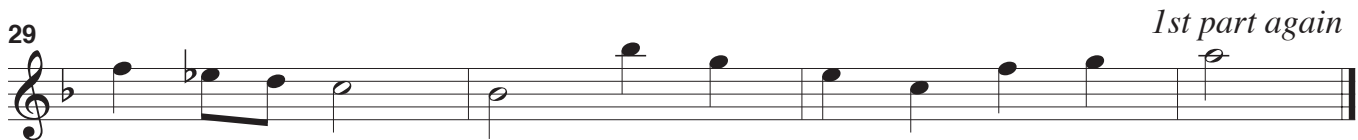
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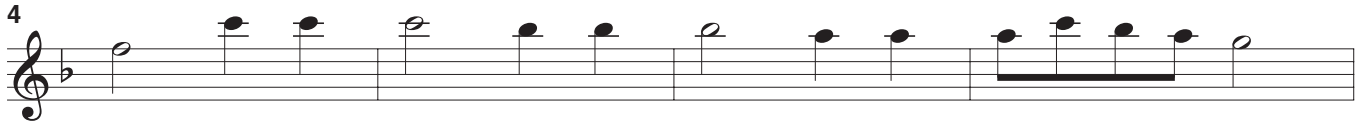
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29  *1st part again*

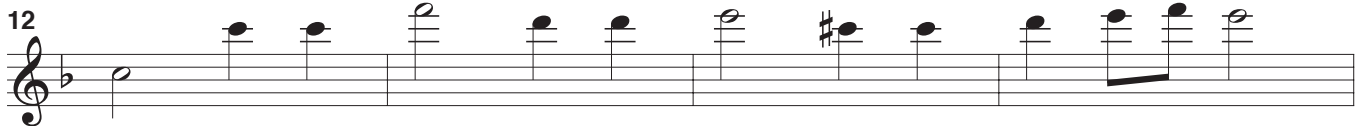
www.flauto-dolce.it 16. Cibell by my L^d Byron (2007)

William Byron (1670 - 1707)

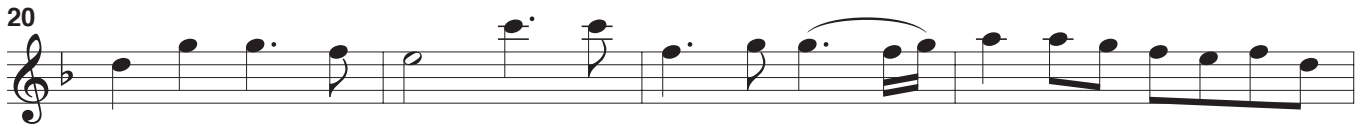
Flauto Alto 

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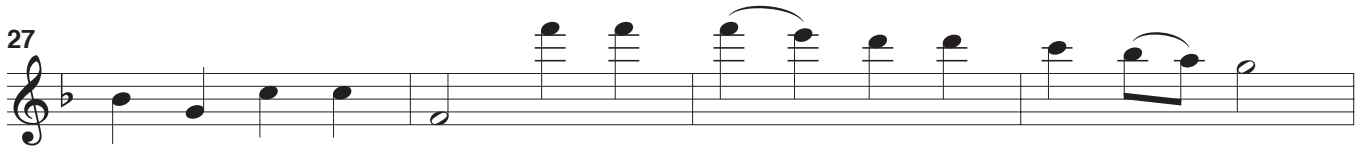
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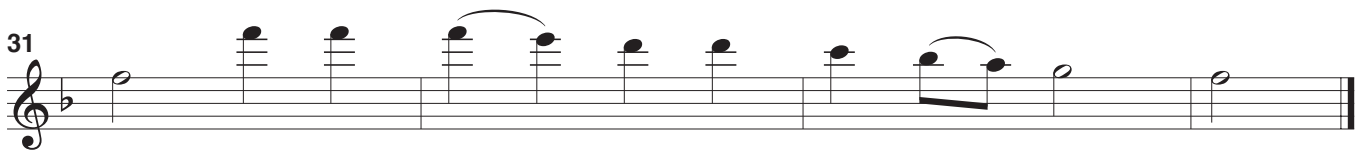
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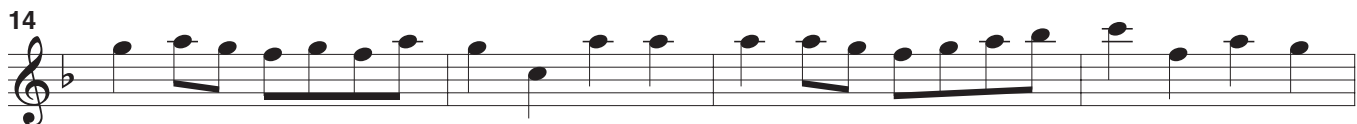
www.flauto-dolce.it 17. Cibell by M^r Clark (2) (2007)

Jeremiah Clarke (1674 - 1707)

Flauto Alto 

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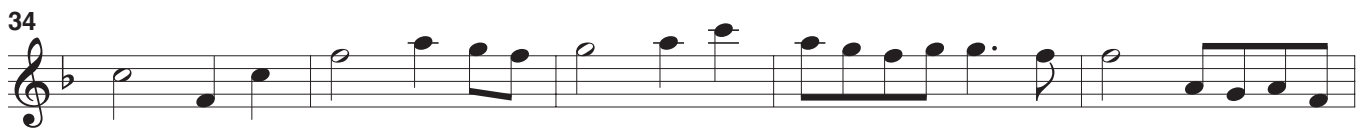
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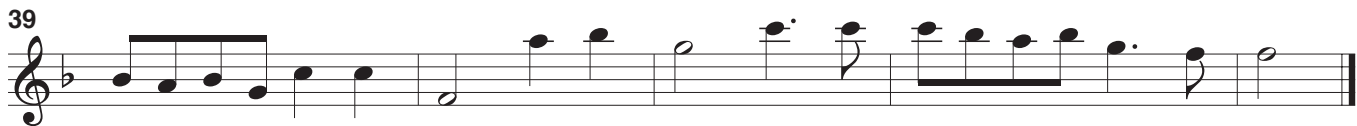
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