

Preface

The present Duos occupy a special position among Matthew Locke's numerous chamber music works, since they are the only pieces for which the composer specified the instrumentation. To be sure, these Duos are lacking a title in the autograph, yet are followed by the statement: "Here End the Duos for two Basse-Violls, Composed in 1652." And, indeed, the compass (D-c¹) and the characteristic chords show that these Duos can only be played on bass viols. In other collections – for example, in "ffor seaveral freinds" or "The Little Consort of three parts" – we know the ranges, i.e., "Treble, Tenor and Bass," but specific instruments are not prescribed; there are also no chords in these, so that even wind instruments could be employed.

In the viol Duos, both voices are absolutely equal. Both constantly change registers – usually at the same time. This can be very clearly seen, for example, in the Sarabande no. 12: the first voice begins with the melody, while the second voice supplies a bass line. Already in the middle of the second measure, they switch roles. And so it continues. All together there are twelve such changeovers in this short piece (including the repeats), which are also usually indicated by clef changes.

Our edition follows the manuscript in the British Library, **Gb-Lbl Add. Ms. 17801**, an extensive autograph volume that contains the present Duos on its first pages. The Duos are notated there in score. The composer's manuscript is flawless; in the copy at our disposal, however, the edges of the pages were not always completely legible. The twelve pieces are numbered consecutively and carry the designations Fantazie, Courant, or Saraband.

In Locke's chamber music collections, a clear grouping of the pieces into suites according to the context (key, movement order) is, as a rule, clearly recognizable. However, the composer did not indicate these groupings in his scores. As a result, musicologists have suggested various groupings for the different collections. The present Duos have the following structure:

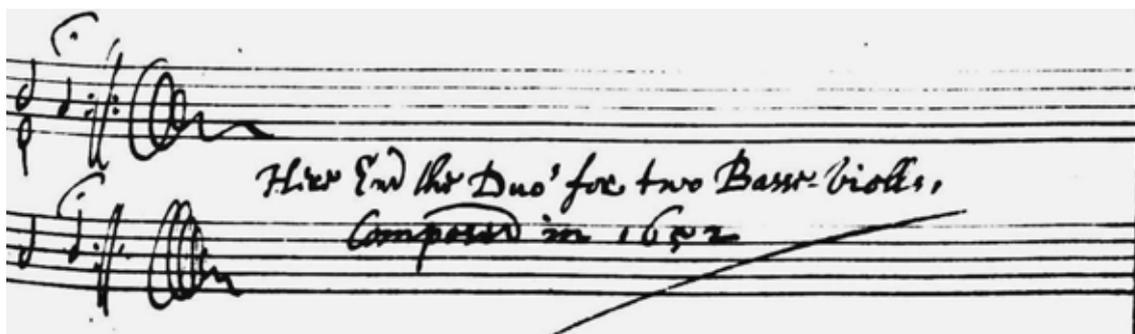
1.	Fantazie	d	7.	Fantazie	c
2.	Fantazie	d	8.	Fantazie	c
3.	Courant	d	9.	Courant	c
4.	Fantazie	D	10.	Fantazie	C
5.	Fantazie	D	11.	Fantazie	C
6.	Saraband	D	12.	Saraband	C

Grouped by key, there are four suites of three movements each. Grouped by movement order, however, there are two suites of six movements each.¹ We have dispensed with such an arrangement, leaving it to the players to decide for themselves according to their own tastes.

In our edition, we have followed the original very closely. Besides the original clefs, note values, and ties, we have above all replicated the beaming of the original manuscript, because we believe that this, too, expresses something about the musical intention. As a concession to modern notation, we have however replaced note values that in Locke's original extend over bar lines by tied-over notes. We have retained *all* original accidentals,² including those that are repeated in the same measure. In order to avoid ambiguities, we have added accidentals wherever they are usual according to today's practice. *All* editorial accidentals are in brackets.

We would like to thank Howard Weiner for the translation of this preface.

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 Translation by Howard Weiner



¹ The latter form was chosen in the well-known edition, Matthew Locke, *Chamber Music I*, ed. Michael Tilmouth, Musica Britannica 31 (London: Stainer and Bell, 1972).

² In the original, the cancellation of a key signature is often indicated by a sharp or a flat, while we, following modern practice, always employ naturals.