

# 7 The Division-Viol

Feet Inches Lines

	From the top of $\gamma$ Scroll to the Nutt	0	8	4
2*	From $\gamma$ Nutt to $\gamma$ end of $\gamma$ Finger-board	01	6	4
	From thence to the Bridge	0	8	4
2*	From $\gamma$ Bridge to the Tail-piece	0	3	2
	Length of the Tail-piece	0	11	0
	<del>From <math>\gamma</math> end of <math>\gamma</math> Tail-piece to <math>\gamma</math> bottom of the Belly</del>	0		
	The length of $\gamma$ Instrument			
	The length of $\gamma$ Neck <sup>behind</sup> <del>from <math>\gamma</math> Nutt to <math>\gamma</math> Belly</del>	1	3	4
	The breadth of $\gamma$ Finger-board at $\gamma$ upper end	0	2	2
	at $\gamma$ lower end	0	3	4
	The height of $\gamma$ Bridges	0	3	2
	The breadth of $\gamma$ Bridge { at the top	0	3	5
	at the bottom	0	3	4
	The length of $\gamma$ Funnels - (their distance C. 2.)	0	5	0
	The breadth of $\gamma$ belly at the { upper part	1	2	0
	middle part	0	10	0
	lower part	1	4	0
	The depth of $\gamma$ Instrument under $\gamma$ Bridge	2	3	2
	The depth of $\gamma$ Rims	0	7	0
	Rest Belly	0	3	3
	The length of $\gamma$ Bow	2	6	0



# 25 Lyra Viol.

Lyra Viol. nearly proportion - to of Divin. viol. viz. in length - of Body & Neck  
 in g sides  $\frac{1}{2}$ : in narrow  $\frac{2}{3}$  of g of  $\frac{1}{2}$ : at g Bottom 1: the Bow 30'

From Scrum to Nutt	9	7	4.
Thence to end of Fige-board	1	5.	0.
Thence to Bridge	0	11	1.
To Tail-piece	0	3	5.
Length of Tail-piece	0	11	0.
From Top to Tail-piece	0	1	6.
Whole Length			
Length of <sup>Neck</sup> Belly	2	4	0.
Neck	0	11	2.
Breadth of Belly at Neck	0	2	4.
Neck	0	1	0.
breadst pt about middle	0	9	4.
breadst pt below	1	3	4.

Length of soundholes 4' 2". Distance 6' 4".

Breadth of Bridge at Foot 3' 2": at top 3' 4". Height 3'.

Breadth of Fige-board at top 2': at bottom 3':

Tail-piece at top 3': at bottom 1' 4"

Depth of Body near Neck 3' 4": at middle 5' 2". under bridge 6' +

Length of Bow 30'



# 26 Double Bass Viol

as in above, Proportions to y. Fiddle viol. Length = Body 1 Foot. = Neck 6'.  
 Wider upper part of Belly 6' in lower 10'. Deeper at rimms 3', under bridge 4'.  
 Length of Bow 36'.

~~From~~ <sup>Put this</sup> all Vols carry 7 frets.

From top of Head to Nutt

00 11 0

From Nutt to Bridge (within)

3 4 1.

Thence to Body

1 10 5

Length of Finger board f. 11. 7. breadth at top 2. 3 1/2 at bottom 3. 7. 6. 1. 6  
 Length of Neck 1. 9' distances per belly 1.

Length of Body middle f. 6 1/2 breadth at top 4. 6 1/2 at bottom 4. 4

Length of Sound holes 8. 3. breadth at middle 7.

Length of Tail piece f. 5. 4. breadth at top 4. at bottom 2. 4.

Length of Belly 3. 11. 1.

Breadth of Belly at upper part f. 6 middle f. 1. 2. lower part f. 4. long

Depth of Rimms 7. 6. at Neck 3. 5 1/2 at middle of sound holes

The thickness of Belly 1. of back 1 1/2.

Length of Bow 2. 7. 4.

Frets 5



# Red Viol Consort

From Top of Head to Neth	0	9	0.
Throat to botto of Fyrbowen	1	0	4.
Throat to mid pt	0	10	4.
Throat to Tail pices	0	4	0.
Length of Tail pices	1	0	3.
Length of Neck	2	2	4.
Length of Belly	2	6	0.
Breadth at top	0	3	0.
at broadest pt above	1	2	0.
at middle	0	12	1.
at broadest pt below	0	5	4.
Length of hand-holds	0	5	2.
Distance	0	7	2.
Breadth of body at top	0	7	4.
Height of body	0	7	0.
Breadth of Fyrbowen at top	0	3	4.
at botto	0	2	1.
Tail pices above	0	3	4.
below	0	1	6.
Depth of Limb near neck	0	4	0.
at middle & botto	0	5	4.
Base	2	7	

Product for whole length  
1' 6 for each of tail pices



Bas Violin

From $\frac{1}{2}$ Top of $\frac{1}{2}$ Scrowl to the Nutt	0	8	4
From $\frac{1}{2}$ Nutt to $\frac{1}{2}$ end of $\frac{1}{2}$ Finger-board	1	1	0
From thence to $\frac{1}{2}$ Bridge	0	11	4
From $\frac{1}{2}$ Bridge to $\frac{1}{2}$ Tail-piece	0	4	0
The Length of $\frac{1}{2}$ Tail-piece	0	10	0
<del>From <math>\frac{1}{2}</math> end of <math>\frac{1}{2}</math> Tail-piece to <math>\frac{1}{2}</math> bottom of <math>\frac{1}{2}</math> Belly</del>	<del>3</del>	<del>8</del>	<del>0</del>
<del>Length of <math>\frac{1}{2}</math> Instrument</del>			
<del>Length of <math>\frac{1}{2}</math> Belly</del>			
The Length of $\frac{1}{2}$ Instrument	0	10	0
The Length of $\frac{1}{2}$ Neck from Nutt to Belly	0	10	0
The Breadth of $\frac{1}{2}$ Finger-board at $\frac{1}{2}$ upper end	0	1	6
at $\frac{1}{2}$ lower end	0	2	6
The Height of $\frac{1}{2}$ Bridge	0	3	6
The breadth of $\frac{1}{2}$ Bridge at $\frac{1}{2}$ top	0	3	0
at $\frac{1}{2}$ bottom	0	3	6
The Length of $\frac{1}{2}$ Sains-hoes	0	3	4
The breadth of $\frac{1}{2}$ Belly at $\frac{1}{2}$ upper part	1	2	0
at $\frac{1}{2}$ middle			
at $\frac{1}{2}$ lower part	1	5	4
Length of Belly	2	4	0
The Depth of $\frac{1}{2}$ Instrument under $\frac{1}{2}$ Bridge	0	7	0
The Depth of $\frac{1}{2}$ Rims	0	4	6
The breadth of $\frac{1}{2}$ Tail-piece at top is bottom equal to $\frac{1}{2}$ of $\frac{1}{2}$ Finger-board			
The length of $\frac{1}{2}$ Bow	2	2	0











# Viol (Treble) & Tenor

Treble Viol as high as Bass Viol is  
 thing for Tenor to play, because 3<sup>rd</sup>  
 higher: Tenor (= 4<sup>th</sup> string) so low as  
 Bass to F First of staff as 4<sup>th</sup> string

Some for Vocal Accompaniment will use Viol by the  
 as Violin: Some make 3 several Tunings of Viol  
 Viol viz. 1<sup>st</sup> w<sup>th</sup> 4<sup>th</sup> string of Tenor & Contrabass are 4<sup>th</sup>  
 Treble an 8<sup>th</sup> to Bass. 2<sup>nd</sup> (as below) 3<sup>rd</sup> Tenor  
 is 4<sup>th</sup> Treble 4<sup>th</sup> to Tenor = 7<sup>th</sup> minor's Bass.

Italian Tuning of Contrabass Viol.

In this Tuning of Tenor & Contrabass make a 5<sup>th</sup> it is before of Treble a 4<sup>th</sup> to Tenor &  
 consequently an 8<sup>th</sup> is of Bass, the other with same a 5<sup>th</sup> is of Tenor & Treble only one  
 make of Tenor a 4<sup>th</sup> is of Bass of Contrabass a 4<sup>th</sup> to Tenor & Treble only one  
 note higher than of Contrabass is that a Treble Tuning of Tenor = to 2<sup>nd</sup> of Bass by 2<sup>nd</sup> of  
 of Contrabass = Treble of Tenor: Treble must be 8<sup>th</sup> to go Bass. Reference Gall.

Tenor  
 Contrabass

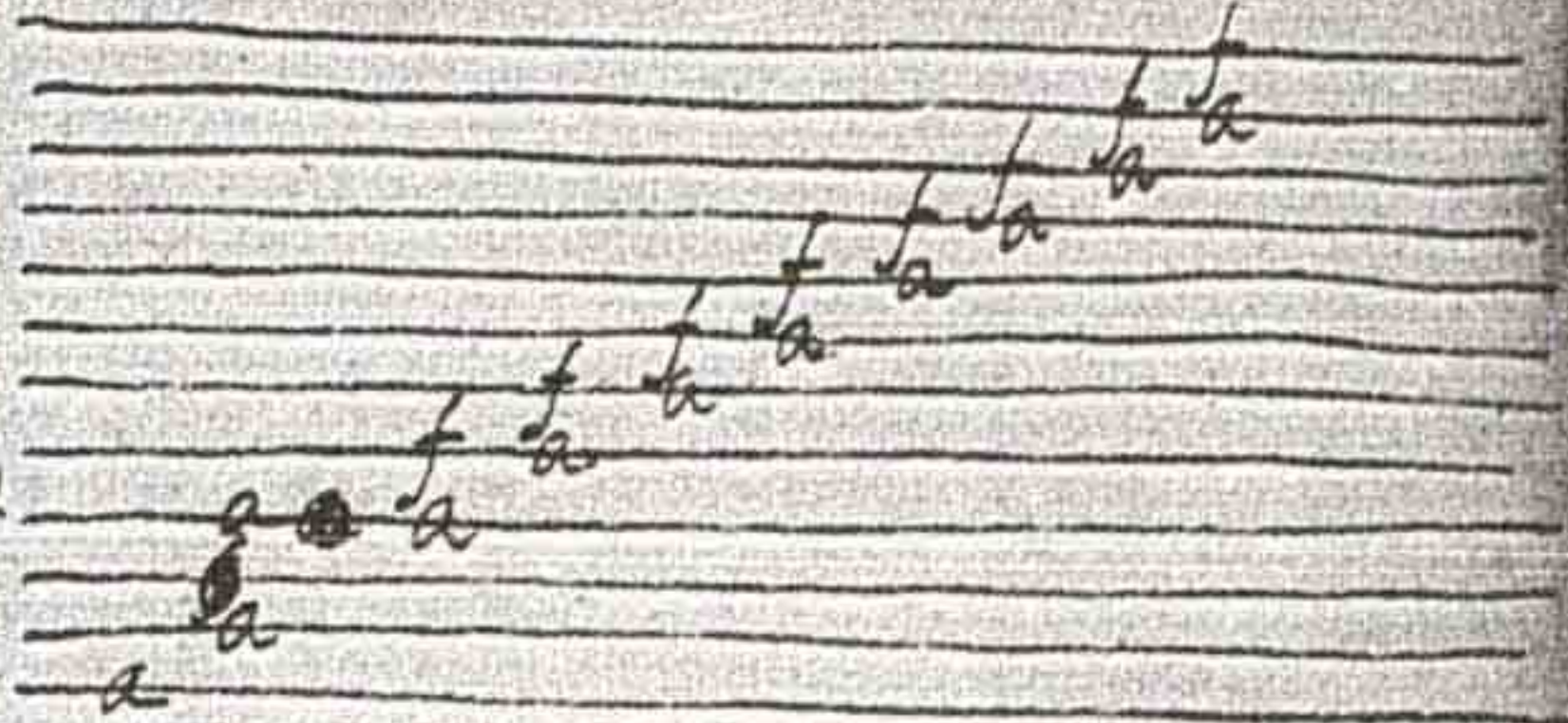


# Lyre (Italian) Dodecachorda.

Fig. Men. Gell. p. 205. Lat.  
Kirch. p. 486. Sc. 3. Pl. Fig. 5.

This Instrument little used - Traces but distinct  
lent with Voice, more latter representing  
to Music of Ouphons & Antiquity. By  
lastly being used by Mr Baillet.

Its figure differs little from the Viol only the Neck  
& Fingerboard <sup>& bridge</sup> larger & carries more strings viz  
15 (usually) whereof 3 last and double rank  
of other 12 strings. The last rank with <sup>open hands</sup> <sub>the body</sub>  
Fingerboard is supported by a distinct Nut H1.  
It may be made larger for 16 strings to carry  
more notes. Men. l. 4. prop. 10.



Strings 3 or 4 strings are sounded together -  
Chords as Lyra-Viol. this

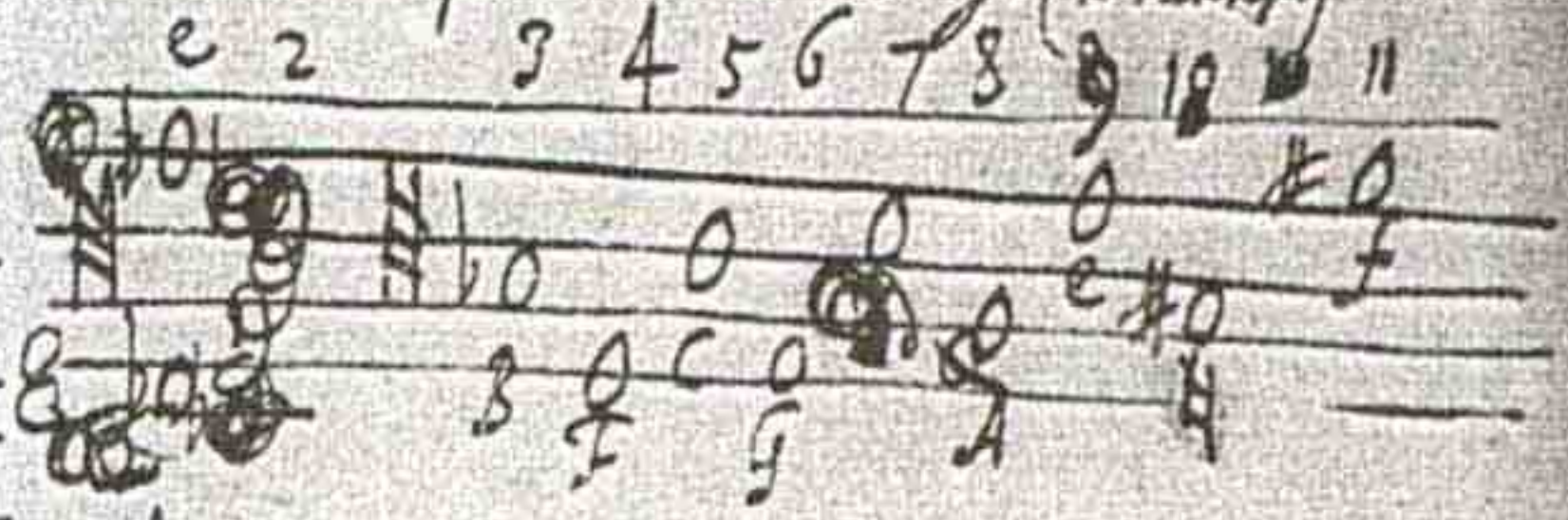
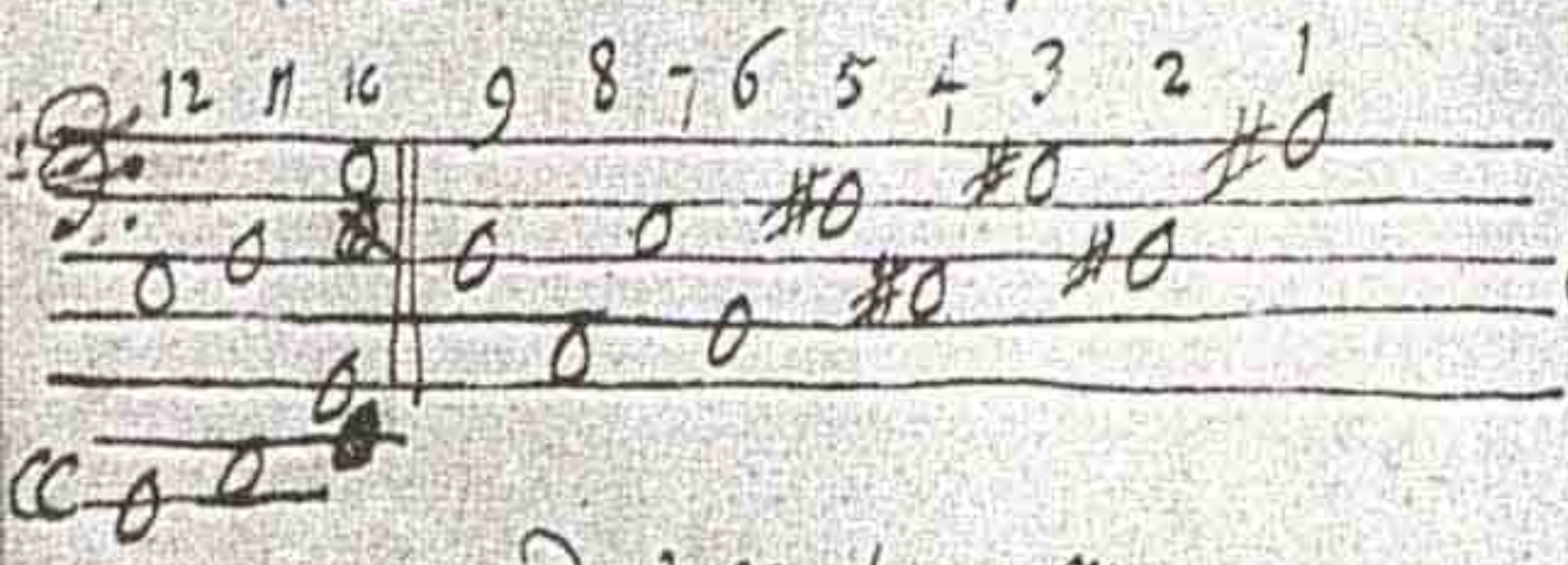
Not as - other places, it is signified by  
first string, the - 2nd - Tablature it is  
signified by 1<sup>st</sup> or lowest string. this.

It is said languishing & fit to excite  
vibes, it is used to accompany voices & strib. this

If this instrument brought - use, would be  
very acceptable by reason of its being better to  
multiplicity of its accents. this.

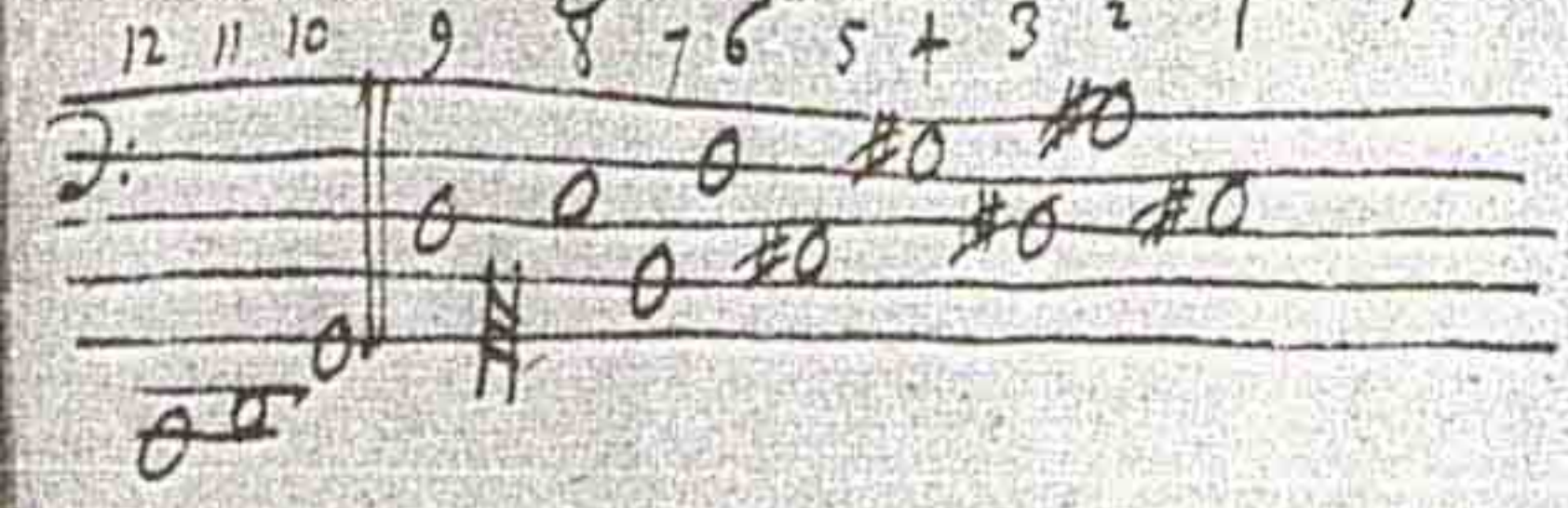
Tuning accord to Men. p. 205.

Tuning of Lyre Barbarine Italiense  
Men. p. 216. with 11 strings (10 ranks.)



accord to Kircher & Men. p. 207.

This is the Lyre a bras





# Viol Barytone

Handwritten musical notation on two staves. The top staff has three notes on the first line. The bottom staff has a sharp sign on the first line, followed by two notes on the second line.

CCO ~~...~~ This is sung with Lyra Viol only  
2 Notes higher lower.

Ordinary Tuning as Bass Viol only 3 Notes  
higher.

Nine Basso for the Thumb

Handwritten musical notation on two staves. The top staff has a series of notes with stems. The bottom staff has notes with stems, some with accidentals.



# Violin Bass Violone

It is called in French Violon. Ital. Violone. Span.

Germ.  
Lat. Chelys, & barbica major.

Tuning of Bass Violin

~~It is a plain instrument imaginably having  
two strings & no frets by which means the irreg-  
ularities of the scale & other of moments neci-  
sential to other instruments would be thus fitted  
to accompany the voice. Its sound being very low  
fitted for Concerts & Dances. Mercurius Instr.  
G. L. 4. p. 1. calls it by the name of Instr.  
all of the Violin.~~

## Tuning

Germ. Grot. Contra Double Bass Viol  
Bass Geis.

Bass Violin all Venice Celliers

The Finger board AB is  $\frac{1}{3}$  of the whole length  
Kircher l. 6. p. 486.

Violon  
Violon Contrabasso

Lenox has a Bass Violin (made for De Horgemey)  
which has 6 strings. its neck is somewhat shorter than  
usual. It is used to bear a pitch: because of the  
string is of the same sound & size with the 3rd of the Violin  
(or the Violon) it is louder by either. I heard it played.



