

Lambert Pietkin: 2 Sonatas à 4



# Lambert Pietkin

(1613–1696)

## 2 Sonatas à4

For 3 Violins (or 2 violins, viola),  
Cello/Viol and Basso Continuo

Edition and continuo realisation by Martin Perkins  
from GB-Ob MS. Mus. Sch. C.44.

CK0098

Lambert Pietkin – 2 Sonatas à4  
Edited by Martin Perkins



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# Introduction

Flemish composer and organist, Lambert Pietkin is thought to have trained at the cathedral of St Lambert, Liège. In 1630 he entered holy orders and became second organist of the cathedral, and two years later became first organist. He was appointed *maître de chapelle* in 1644 and remained in service at the cathedral until his retirement in 1674. His early works survive in the manuscript *Grand livre de choeur de Saint Lambert*, and show Pietkin's skill in counterpoint albeit in an old-fashioned style akin to the previous generation. His first two published collections of music, opp. 1 and 2, are lost, leaving just 32 motets for voices and instruments published as op. 3, and the present two sonatas for four strings and basso continuo.

The present sonatas are found in only source - a manuscript in the Oxford Music School collection at the University of Oxford Weston Library, under the shelf mark MS. Mus. Sch. C.44. The manuscript contains 110 instrumental and vocal pieces mostly scored for strings and solo voices. There works by English composers, Locke, Christopher, Gibbons, Arthur Phillips, and William Croft, and continental composers Lully, Torelli, Keller and Schmelzer. Four works which were copied at the same time are scored for three violins, bass instrument and basso continuo. These are by Schmelzer, Gascon and the present two sonatas by Lambert Pietkin. These are preceded by a cover page entitled '4 Sonata's of 4 Parts / 3 Trebles & a base. / to the Organ. 5 Papers'. In a separate hand is added: '1 by H. Schmeltzer / 2 - Adam Gascon / 3. 4 - Lambert Peitkin' assembled between roughly 1688 and 1700 by Francis Withy. The second Pietkin sonata, in D major, is entitled 'Monke' at the top of all five parts. Only on the bass part and continuo parts is there a composer's name, at the end of the page.

Despite the indication, '3 Trebles', the parts of the four sonatas suggest a different scoring: The third part (untitled), presents the first two sonatas (Schmelzer and Gascon) use C3 clef. This is clearly intended for viola, because the range goes below bottom string of the violin. The writing in the Pietkin sonatas suggests the third violin part was also originally a viola part: the third part and cello often have material together in the same way the first and second violin parts do. There is no obvious transposition or re-writing in the third part to suggest the viola was the original instrument, yet, given the set of four sonatas collected together in MS. Mus. Sch. C.44, it's likely that Lowe realized whilst copying that the Pietkin sonatas would suit the combination of three violins well.

There is evidence that Lowe was copying out from parts rather than a score: the few places he makes mistakes are in bar 56 in the Basso Continuo part, which he writes out as bar 48 and crosses out the entire bar and continues with the correct music. In his part, bar 56 is in the same position in the line directly below bar 48, suggesting he jumped back a line when copying. Another place Lowe needed to make a correction involved pasting over paper to cover bar 8, beat 3 to the end of bar 16 in Sonata 2.

Figured bass in the sonatas is inconsistent: The Schmelzer and Gascon use a typical amount of figuring; there are only a few in both the Pietkin sonatas, and many that might be expected which break the rule of octave or are needed to indicate a change of mode are lacking.

Bar lines are inconsistent with some bars double the length indicated by the time signature. This is the case particularly when the note values are longer than a bar, such as those in the basso continuo part

## Editorial Procedure

Original beaming has been retained. The tempo proportion/augmentation sign in bar 26 has been retained. In this case, the circled dot (*tempus perfectum, prolatio maior*) should be seen as an indication that the dotted crotchet should be in proportion to the previous crotchets. This proportion is confirmed by the Basso Continuo part which has no proportion or new 12/8 time indication; instead the more usual tuplet indication is used in places.

## Critical Commentary

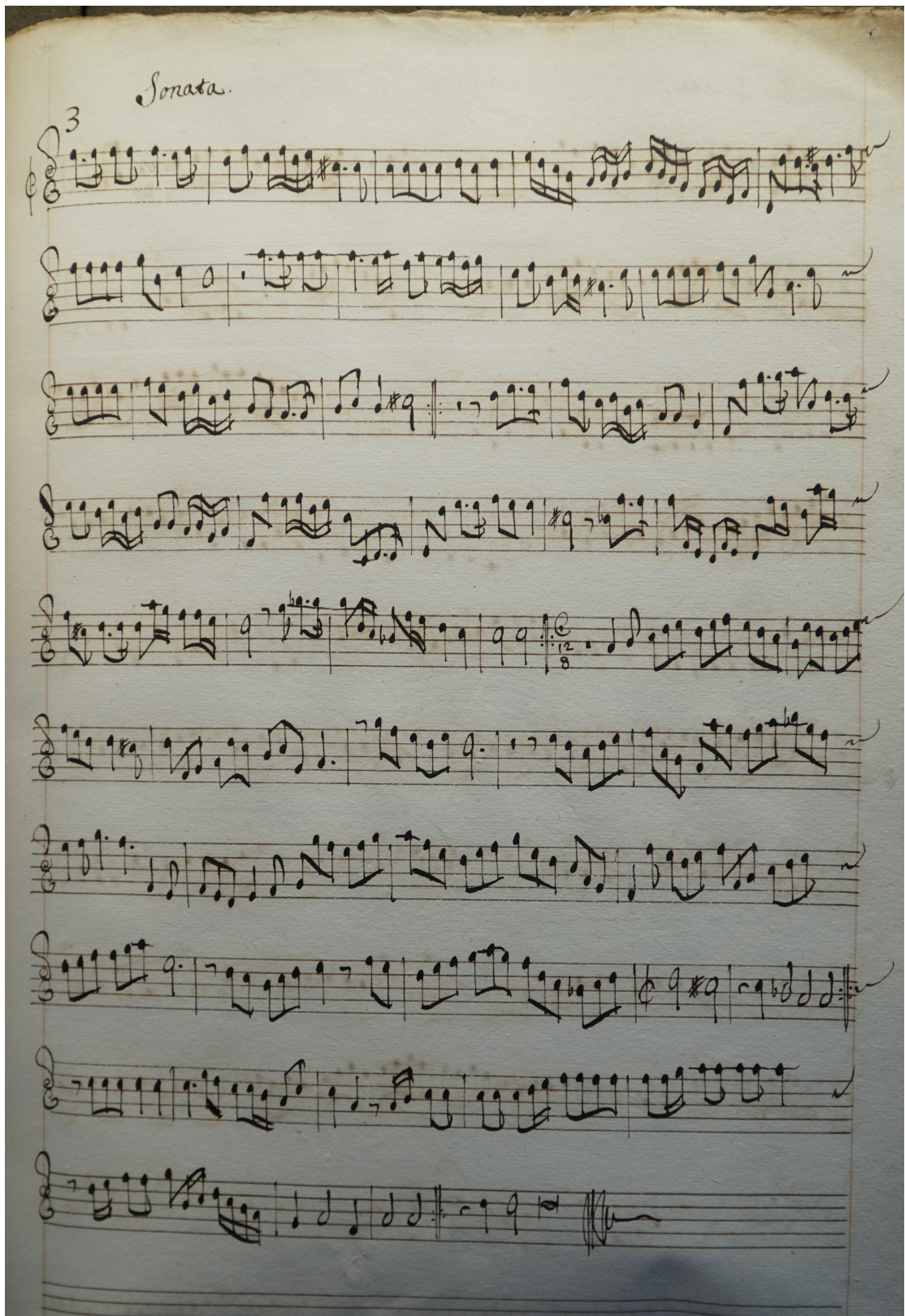
### Sonata 1

| Bar | Part          | Position in Bar | Comment           |
|-----|---------------|-----------------|-------------------|
| 6   | vn1           | 4               | d''               |
| 15  | vn2           | 3               | d'                |
| 62  | vn3           | 2               | d''               |
| 68  | vn2, Bass, BC |                 | coloured notation |

### Sonata 2

|    |     |   |      |
|----|-----|---|------|
| 36 | vn1 | 4 | d''' |
|----|-----|---|------|

Martin Perkins, 2026.



Lambert Pietkin: Sonata no. 1 in D minor, violin 2. MS. Mus. Sch. C.44



# Sonata No. 1 in D minor for Three Violins and Continuo

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins

**[Allegro]**

Violin I

Violin II

Violin III

Playing Base  
[Bass Viol/Cello]

Basso Continuo

5

6 # #6 6 # 6 #

10

4 # b 6 # 6 6 6 5

6 6 # # 6 6 5 # 6 # 4 # #

15

6 4 6 6

19

6 6 4 # # ♭

23

# ♭ ♭ [4 3] 6

27

6 5 4 # 6 #

31

b b 6 6

35

b5 5 5 b

39

♭ ♭ # 7 6 5 # 6

45

4 3

48

6 6 # 4 # # ♭ #

# Sonata No. 2 in D major, 'Monke'

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins

Violin I  
Violin II  
Violin III  
Playing Base [Bass Viol/Cello]  
Basso Continuo

[6 6 4 3]

Detailed description: This block contains the first five measures of the piece. It features five staves: Violin I, Violin II, Violin III, Playing Base (Bass Viol/Cello), and Basso Continuo. The key signature is D major (two sharps) and the time signature is common time (C). Measures 1-5 show the initial rhythmic patterns for each instrument. The Basso Continuo part includes a figured bass notation [6 6 4 3] under measure 5.

6  
6 6 4 3

Detailed description: This block contains measures 6 through 10. It continues the five-staff arrangement. Measure 6 is marked with a '6' above the staff. The Basso Continuo part includes a figured bass notation 6 6 4 3 under measure 6.

11  
6 4 3 6 3 4 3

Detailed description: This block contains measures 11 through 15. It continues the five-staff arrangement. Measure 11 is marked with an '11' above the staff. The Basso Continuo part includes a figured bass notation 6 4 3 6 3 4 3 under measure 11.

18

Musical score for measures 18-21. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps (F# and C#). The music includes eighth and sixteenth notes, rests, and a fermata over the final measure.

22

Musical score for measures 22-27. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps (F# and C#). The music includes sixteenth-note runs, eighth notes, and quarter notes. Fingering numbers are provided below the bottom two staves: 6, 6, 4, #, 6, 6, 5, 5.

28

Musical score for measures 28-31. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature is two sharps (F# and C#). The music includes eighth and sixteenth notes, quarter notes, and half notes. Fingering numbers are provided below the bottom two staves: 5, 5, 6, 4, 3, 6, 5, 6, 4, 3.

33

5 5] 6 [6 7 6

38

6 7 #6 6 4 3

44

6 6 7 #6 6 4 3 6



66

5 # 6 4 #

71

74

6 4 3 6 6 6

## Sonata No. 1 in D minor for Three Violins and Continuo

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins

[Allegro]

6

11

16

20

24

27

30

33

37

42

47

Violin I  
Sonata No. 2 in D major, 'Monke'

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins

6

11

19

24

31

39

46

53

59

66

72

## Sonata No. 1 in D minor for Three Violins and Continuo

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins

[Allegro]



Violin II

# Sonata No. 2 in D major, 'Monke'

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins

6

12

20

25

32

40

47

53

59

66

72

## Sonata No. 1 in D minor for Three Violins and Continuo

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins

[Allegro]

9

15

20

31

36

39

44

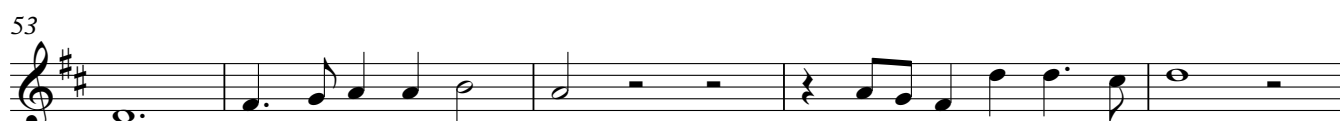
48

Violin III  
Sonata No. 2 in D major, 'Monke'

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins



Violin III

58



62



66



72



74



# Sonata No. 1 in D minor for Three Violins and Continuo

Viola [alternative to Violin III]

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins

[Allegro]

4

10

15

19

24

30

34

39

44

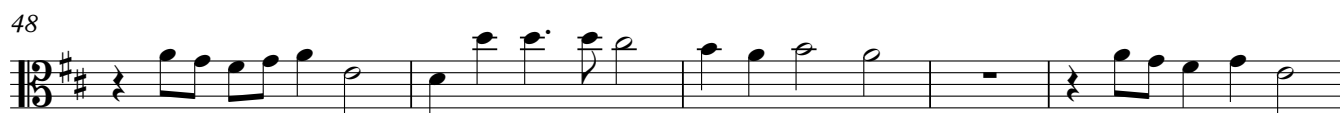
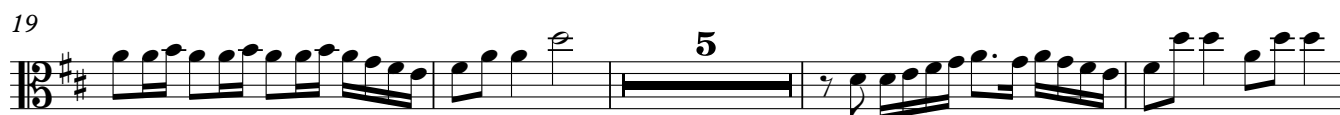
48

# Sonata No. 2 in D major, 'Monke'

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

Edited by Martin Perkins



58





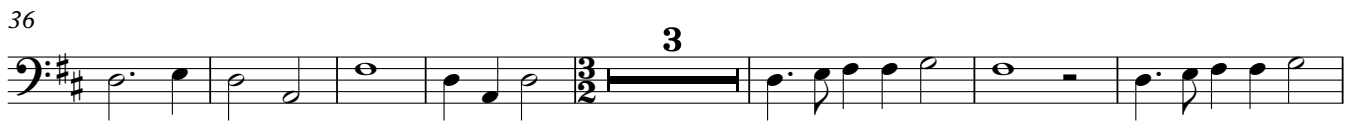
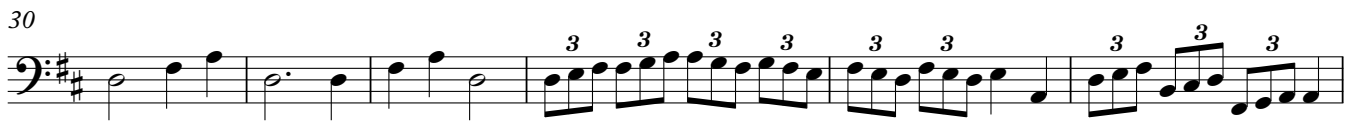
Playing Base [Bass Viol/Cello]

# Sonata No. 2 in D major, 'Monke'

Ox-Bod MS. Mus. Sch. c. 44.3.

Lambert Pietkin (1613–1696)

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# Sonata No. 1 in D minor for Three Violins and Continuo

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[Allegro]

Musical notation for measures 1-6. The system consists of a treble clef staff and a bass clef staff. The treble staff contains chords and melodic lines, while the bass staff contains a more active melodic line. Below the bass staff, there are lute tablature figures: [# 6 # #6 6 # 6 # 4 # b].

Musical notation for measures 7-10. The system consists of a treble clef staff and a bass clef staff. Below the bass staff, there are lute tablature figures: 6 # 6 6 6 5 6 6 #.

Musical notation for measures 11-14. The system consists of a treble clef staff and a bass clef staff. Below the bass staff, there are lute tablature figures: # 6 6 5 # 6 # 4 # #.

Musical notation for measures 15-19. The system consists of a treble clef staff and a bass clef staff. Below the bass staff, there are lute tablature figures: 6 # 6 6 6 6 6 6.

Musical notation for measures 20-23. The system consists of a treble clef staff and a bass clef staff. Below the bass staff, there are lute tablature figures: 4 # # # # b] b [4 3.

26

Musical notation for measures 26-31. Treble clef with chords and a single eighth note. Bass clef with a walking bass line. Fingering numbers 6, 6, 5, 4, #, 6, #, b are shown below the bass line.

32

Musical notation for measures 32-36. Treble clef with chords. Bass clef with a walking bass line and triplets. Fingering numbers b, 6, 6, b, b5, 5 are shown below the bass line.

37

Musical notation for measures 37-41. Treble clef with chords. Bass clef with a walking bass line and triplets. Fingering numbers 5, b, b, b, # are shown below the bass line.

42

Musical notation for measures 42-46. Treble clef with chords and a melodic line. Bass clef with a walking bass line. Fingering numbers #, 7, 6, 5, #, 6, 4, 3 are shown below the bass line.

47

Musical notation for measures 47-51. Treble clef with chords and a melodic line. Bass clef with a walking bass line. Fingering numbers 6, 6, #, 4, #, #, b, # are shown below the bass line.

# Sonata No. 2 in D major, 'Monke'

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Musical notation for measures 1-8. The system consists of a treble clef staff and a bass clef staff. The key signature is D major (two sharps). The time signature is common time (C). The notation includes chords and melodic lines. Fingering numbers 6, 6, 4, 3 are indicated below the bass staff for measures 1-4 and 5-8.

Musical notation for measures 9-15. The system consists of a treble clef staff and a bass clef staff. The key signature is D major. The notation includes chords and melodic lines. Fingering numbers 6, 4, 3, 6, 3, 4, 3 are indicated below the bass staff for measures 9-15.

Musical notation for measures 16-23. The system consists of a treble clef staff and a bass clef staff. The key signature is D major. The notation includes chords and melodic lines. Fingering numbers 6, 6, 4, # are indicated below the bass staff for measures 16-23.

Musical notation for measures 24-29. The system consists of a treble clef staff and a bass clef staff. The key signature is D major. The notation includes chords and melodic lines. Fingering numbers 6, 6, 5, 5, 5, 5, 6, 4, 3 are indicated below the bass staff for measures 24-29.

Musical notation for measures 30-36. The system consists of a treble clef staff and a bass clef staff. The key signature is D major. The notation includes chords and melodic lines. Fingering numbers 6, 5, 6, 4, 3, 5, 5, 6, 6, 7, 6 are indicated below the bass staff for measures 30-36.

Musical notation for measures 37-44. The system consists of a treble clef staff and a bass clef staff. The key signature is D major. The notation includes chords and melodic lines. Fingering numbers 6, 7, #6, 6, 4, 3 are indicated below the bass staff for measures 37-44.

43

Musical notation for measures 43-48. Treble clef with key signature of two sharps (F# and C#). Bass clef with key signature of two sharps. Fingerings: 6, 6, 7 #6, 6 4 3, 6.

49

Musical notation for measures 49-54. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Fingerings: # 5 4 #, 4 3, 6.

55

Musical notation for measures 55-60. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Fingerings: 4 3, 4 3, 6, 6.

61

Musical notation for measures 61-66. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Fingerings: 6, 6 4 3, 6, 6, 5.

67

Musical notation for measures 67-73. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Fingerings: #, 6, 4 #.

74

Musical notation for measures 74-79. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Fingerings: 6, 4 3, 6, 6, 6.



Basso Continuo  
Sonata No. 2 in D major, 'Monke'

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Edited by Martin Perkins

[6 6 43] 6 6 43

10

6 43 6 34 3

19

6 6 4# 6 6 5 5

28

5 5 6 4 3 6 5 6 4 3

34

5 5] 6 [6 7 6 6

40

7 #6 6 4 3 6

46

6 7 #6 6 4 3 6 # 5 4 #

52

4 3 6 4 3 4 3 6

58

6 6 6 4 3 6

65

6 5 # 6 4 #

72

6 4 3 6 6 6



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