MUSIC FOR THE PRIVY CHAMBER: STUDIES IN THE CONSORT MUSIC OF WILLIAM LAWES (1602-45)

Volume 2

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LYRA VIOL 1

LYRA VIOL 2

BASS VIOL

TUBIAS HUME
(II.3.3) 'Almaine' {VdGS No. 101} [fefhf]

(II.3.4) 'Coranto' {VdGS No. 102} [fefhf]
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ALFONSO FERRABOSCO

(II.3.6) 'Almaine' {VdGS No. 111} [feshf]

ALFONSO FERRABOSCO
(II.3.10) 'Pauin' {VdGS No. 138} [ffffh]  
['Dovehouse Pavan']

ALFONSO FERRABOSCO II

LYRA VIOL
(II.3.11) 'Almaine' {VdGS No. 144} [ffhfh]

ALFONSO FERRABOSCO II

LYRA VIOL

(II.3.12) 'Almaine' {VdGS No. 161} [ffhfh]

ALFONSO FERRABOSCO II

LYRA VIOL
(II.3.14) 'Almaine' {VdGS No. 167} [fhfhf]

LYRA VIOL

(II.3.15) 'Coranto' {VdGS No. 170} [fhfhf]

LYRA VIOL
(II.3.18) 'Almaine' {VdGS No. 115} [feshf]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2
(II.3.19) 'Coranto' {VdGS No. 116} [fesff]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2
(II.3.21) 'Almaine' \{VdGS No. 118\} [fefhf]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

\(11.3.21\) 'Almaine' \{VdGS No. 118\} [fefhf]
(II.3.22) 'Galliard' \{VdGS No. 119\} [fehfh]

LYRA VIOL 1

LYRA VIOL 2
(II.3.23) 'Coranto' {VdGS No. 120} [fefhf]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

5

10
(II.3.24) 'Coranto' \{VdGS No. 151\} [ffhfh]

ALFONSO FERRABOSCO II
(II.3.27) 'Coranto' {VdGS No. 192} [ffff]

ALFONSO FERRADOSCO II

LYRA VIOL 1

LYRA VIOL 2
(II.3.28) 'Almaine' {VdGS No. 193} [ff][ff]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2
(II.3.29) 'Coranto' {VdGS No. 194} [fffff]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

10
(II.3.30) 'Almaine' {VdGS No. 195} [ffhff]

ALFONSO FERRABOSCO II
(II.3.31) 'Pauin' {VdGS No. 196} [fshfhf]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2
(II.3.32) 'Galliard' {VdGS No. 197} [ffff]
(II.3.33) 'Coranto' {VdGS No. 198} [fhfhf]

(II.3.34) 'pauin' [Alman] {VdGS No. 199} [fhfhf]
(II.3.35) 'Alman For 2 Lutes'

WILLIAM LAWES

LUTE 1

LUTE 2

10

15
(II.3.36) 'Corant [1] For 2 Lutes'

WILLIAM LAWES

LUTE 1

LUTE 2
(II.3.37) 'Corant [2] For 2 Lutes'

WILLIAM LAWES

LUTE 1

LUTE 2

...
(II.3.38) [Pavan] {VdGS No. 122} [fifth]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3

\[\text{[Musical notation]}\]
(II.3.40) [Alman] {VdGS No. 9} [fefhh]

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3

JOHN COPRARIO
(II.3.41) [Corant] {VdGS No. 124} [sefh]
(II.3.42) [Alman] {VdGS No. 10} [sfsh]
(II.3.44) [Corant] {VdGS No. 123} [fefhf]  
ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.3.45) [Alman] {VdGS No. 5} [fesf]
(II.3.47) [Alman] {VdGS No. 121} [sefhf]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.3.48) [Alman] {VdGS No. 6} [fesfhf]

JOHN COPRARIO
(II.3.49) [Alman] {VdGS No. 4} [fefhf]

JOHN COPRARIO

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.3.50) 'Pauin' {VdGS No. 155} [ffffh]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.3.51) 'Fancie' {VdGS No. 201} [ffhffh]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.4.5) 'A Symphonie' \{VdGS No. 343\} \[fedfh\]

WILLIAM LAWES

(II.4.6) 'faire fidelia' \{VdGS No. 346\} \[edfht\]

WILLIAM LAWES

(II.4.7) [Jigg] \{VdGS No. 357\} \[fedfh\]

WILLIAM LAWES
(II.4.11) 'Corant' {VdGS No. 424} [defhf]  WILLIAM LAWES

LYRA VIOL

(II.4.12) 'Corant' {VdGS No. 425} [defhf]  WILLIAM LAWES

LYRA VIOL

(II.4.13) 'Corant' {VdGS No. 426} [defhf]  WILLIAM LAWES

LYRA VIOL
(II.4.17a) 'Almaine' {VdGS No. 430} [defhf] (Source 1)

WILLIAM LAWES

(II.4.17b) 'Almaine' {VdGS No. 430} [defhf] (Source 2)

WILLIAM LAWES
(II.4.18) 'Corant' {VdGS No. 431} [defhf]  

WILLIAM LAWES

LYRA VIOL

(II.4.19) [Saraband] {VdGS No. 432} [defhf]  

WILLIAM LAWES

LYRA VIOL

(II.4.20a) 'Saraband' {VdGS No. 433} [defhf] (Source 1)  

WILLIAM LAWES

LYRA VIOL

(II.4.20b) [Saraband] {VdGS No. 433} [defhf] (Source 2)  

WILLIAM LAWES

LYRA VIOL
(II.4.21a) 'Saraband' {VdGS No. 434} [defhf] (Source 1)

(II.4.21b) 'Sarabande' {VdGS No. 434} [defhf] (Source 2)

(II.4.22) 'Preludium' {VdGS No. 435} [defhf]
(II.4.26a) 'Alman' \{VdGS No. 464\} \[edfed\] (Source 1)

WILLIAM LAWES

LYRA VIOL

(II.4.26b) [Alman] \{VdGS No. 464\} \[edfed\] (Source 2)

WILLIAM LAWES

LYRA VIOL

(II.4.27) 'Coranto' \{VdGS No. 465\} \[edfed\]

WILLIAM LAWES

LYRA VIOL
(II.4.33) 'Coranto' {VdGS No. 513} [fedfh]

WILLIAM LAWES

(II.4.34) 'Saraband' {VdGS No. 514} [fedfh]

WILLIAM LAWES

(II.4.35) 'Coranto' {VdGS No. 541} [fhfhf]

WILLIAM LAWES
(II.4.39) 'Coranto' {VdGS No. 545} [fhfhf]  
WILLIAM LAWES

(II.4.40) 'Coranto' {VdGS No. 546} [fhfhf]  
WILLIAM LAWES
(II.4.41) 'Serraband' \{VdGS No. 591\} \{efdef\}

WILLIAM LAWES

(II.4.42) [Corant] \{VdGS No. 596\} \{ffcdh\}

WILLIAM LAWES

(II.4.43) 'An Aire' [The Queen's Masque] \{VdGS No. 50\} \{defhf\}

SIMON IVES
(II.4.44) 'ffantasie. first' {VdGS No. 567} [fhf hf]
(II.4.45) 'Serabrand' {VdGS No. 569} [ffff]

WILLIAM LAWES

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.4.46) 'Pauin: first' {VdGS No. 563} [ffff]

WILLIAM LAWES

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.4.47) 'Almaine' {VdGS No. 564} [fhfhf]

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.4.48) 'fantasie: second' {VdGS No. 573} [fhfhf]

WILLIAM LAWES
(II.4.49) [Humour] {VdGS No. 568} [ffff]

WILLIAM LAWES

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.4.50) 'Almaine first' {VdGS No. 25} [ffffh]
(II.4.51) '2 Almaine' {VdGS No. 26} [ffhfh]

ROBERT TAYLOR

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.4.52) 'Mris Mary Brownes Choyce' {VdGS No. 141} [ffff]

(II.4.53) 'Coranto' {VdGS No. 142} [ffff]
(II.4.55) 'The Choyce' {VdGS No. 144} [fhfhf]
(II.4.56) 'Mris Anne fforest Choyce' {VdGS No. 145} [fffff]

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3

RECONSTRUCTION

SIMON IVES
(II.4.57) [Alman] {VdGS No. 146} [ffff]

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3

RECONSTRUCTION

SIMON IVES
(II.4.58) 'The man in ye moone' {VdGS No. 147} [fhfhf]

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3

RECONSTRUCTION

SIMON IVES
(II.4.59) 'Sir Will Owens Choyce' {VdGS No. 148} [_fhfhf]

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3

(II.4.60) [Alman] {VdGS No. 149} [_fhfhf]

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
(II.4.61) 'All you for saken Louers' {VdGS No. 150} [fhfhf]

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3

RECONSTRUCTION
(II.4.76) 'Sarabd' {VdGS No. 569} [fhfhf] WILLIAM LAWES

(II.4.77) 'Alman' {VdGS No. 570} [fhfhf] WILLIAM LAWES

(II.4.78) 'Corant' {VdGS No. 571} [fhfhf] WILLIAM LAWES
(II.4.83) 'Sarabd' {VdGS No. 444} [defhf]  
WILLIAM LAWES

(II.4.84) 'Pauen' {VdGS No. 521} [fedfh]  
WILLIAM LAWES

(II.4.85) 'Aire' {VdGS No. 522} [fedfh]  
WILLIAM LAWES
(II.4.86) 'Toy' {VdGS No. 523} [fedfh]

WILLIAM LAWES

LYRA VIOL

(II.4.87) 'Thump' {VdGS No. 527} [fedfh]

WILLIAM LAWES

LYRA VIOL
(II.4.88) [Pavan] {VdGS No. 9418} [fhffh]

(II.4.89) [Fantazia] {VdGS No. 9419} [fhffh]
(II.4.90) [Pavan] {VdGS No. 9420} [f#f#f]
(II.4.96) [Alman] {VdGS No. 9426} [fshff]

LYRA VIOL
(II.4.97) [Corant] \{VdGS No. 9427\} [fhf]h

ANON.

LYRA VIOL

(II.4.98) [Pavan] \{VdGS No. 9428\} [fhf]h
(II.4.99) [Fantazia] {VdGS No. 9429} [fhfhf]
(II.4.106) 'Ayre' {VdGS No. 579} [fhfhf]

WILLIAM LAWES

LYRA VIOL

(II.4.107) 'Pauine' {VdGS No. 471} [edfgh]

WILLIAM LAWES

LYRA VIOL
(II.4.108) 'Ayre' {VdGS No. 472} [edhfh]

WILLIAM LAWES

LYRA VIOL

(II.4.109) 'Almayne' {VdGS No. 473} [edhfh]

WILLIAM LAWES

LYRA VIOL
(II.4.110) 'Coranto' {VdGS No. 474} [edhf]

WILLIAM LAWES

(II.4.111) 'Saraband' {VdGS No. 475} [edhf]

WILLIAM LAWES
(II.4.114) 'Ayre' {VdGS No. 478} [edfhf]  WILLIAM LAWES

LYRA VIOL

(II.4.115) 'Almayne' {VdGS No. 479} [edfhf]  WILLIAM LAWES

LYRA VIOL
(II.4.116) 'Corant' {VdGS No. 480} [edshf]

WILLIAM LAWES

LYRA VIOL

(II.4.117) 'saraband' {VdGS No. 481} [edshf]

WILLIAM LAWES

LYRA VIOL
(II.4.118) 'Pauin' {VdGS No. 441} [defhf]  

WILLIAM LAWES  

LYRA VIOL  

(II.4.119) 'Almayne' {VdGS No. 442} [defhf]  

WILLIAM LAWES  

LYRA VIOL
(II.4.120) 'Coranto' {VdGS No. 443} [defhf]

WILLIAM LAWES

LYRA VIOL

(II.4.121) 'Saraband' {VdGS No. 444} [defhf]

WILLIAM LAWES

LYRA VIOL

(II.4.122) 'ffantazia' {VdGS No. 445} [defhf]

WILLIAM LAWES

LYRA VIOL
(II.4.123) 'Ayre' {VdGS No. 446} [defhf]

WILLIAM LAWES
(II.4.124) 'Coranto' {VdGS No. 447} [defhf]

WILLIAM LAWES

(II.4.125) 'Ayre' {VdGS No. 448} [defhf]

WILLIAM LAWES
(II.4.129) 'Pavan' {VdGS No. 521} [fedfh]

WILLIAM LAWES

LYRA VIOL

(II.4.130) 'ffantazia' {VdGS No. 524} [fedfh]

WILLIAM LAWES

LYRA VIOL
(II.4.134) 'ffantazia' {VdGS No. 496} [fdefh]  
WILLIAM LAWES
(II.4.136) 'Ayre' {VdGS No. 498} [fdefh]

(WILLIAM LAWES)

LYRA VIOL

(II.4.137) 'Thumpe' {VdGS No. 499} [fdefh]

(WILLIAM LAWES)

LYRA VIOL
(II.5.1) 'Pauan' {VdGS No. 101}

WILLIAM LAWES
(II.5.2) 'Alman' {VdGS No. 102} (2-part version)

WILLIAM LAWES
(II.5.3a) 'Aire' {VdGS No. 103} (Version 1)

WILLIAM LAWES

CANTUS

ALTUS

TENOR

BASSUS
(II.5.3b) 'Aire' {VdGS No. 103} (Version 2)

WILLIAM LAWES
(II.5.4) 'Fantazia' {VdGS No. 135}

VIOLIN

BASS VIOL

ORGAN
(II.5.7) 'Alman' {VdGS No. 38) (5-part version)

WILLIAM LAWES
(II.5.8) 'Fantasy' \{VdGS No. 1\}

WILLIAM LAWES
(II.5.9) 'Fantazy' {VdGS No. 36}

WILLIAM LAWES

VIOLIN [1]

VIOLIN [2]

BASE VIOLL [1]

BASE VIOLL [2]

THEORBO [1]

THEORBO [2]
(II.5.10) [Pavan] {VdGS No. 49}  

WILLIAM LAWES

[VIOLIN 1]  

[VIOLIN 2]  

[BASS VIOL 1]  

[BASS VIOL 2]  

[THEORBO 1]  

[THEORBO 2]  

5  

10
(II.6.4) 'Sarabd' HC4 {VdGS No. 165}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP
(II.6.6) 'Corant' HC6 {VdGS No. 167}
(II.6.8) 'Sarabd' HC8 {VdGS No. 169}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP

\[ \text{BV 1st time} \]

\[ \text{BV 2nd time} \]

\[ \text{BV 1st time} \]

\[ \text{BV 2nd time} \]

\[ \text{BV 1st time} \]

\[ \text{BV 2nd time} \]
(II.6.9) 'Almane' HC9 {VdGS No. 170}
(II.6.10) 'Corant' HC10 {VdGS No. 171}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP
(II.6.11) 'Corant' HC11 {VdGS No. 172}

VIOLIN

BASS VIOL

THEORBO

HARP

WILLIAM LAWES
(II.6.13) 'Aire' HC13 {VdGS No. 174}

WILLIAM LAWES

VIOLIN

VIOLET

BASS VIOL

THEORBO

HARP
(II.6.14) 'Aire' HC14 {VdGS No. 175}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP
(II.6.15) 'Corant' HC15 {VdGS No. 176}

WILLIAM LAWES
(II.6.16) 'Aire' HC16 {VdGS No. 177}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP

\[ \text{(II.6.16) 'Aire' HC16 \{VdGS No. 177\}} \]
(II.6.17) 'Almane' HC17 {VdGS No. 178}

VIOLIN

BASS VIOL

THEORBO

HARP

BV 1st time

BV 2nd time

BV 1st time

BV 2nd time
(II.6.18) 'Corant' HC18 {VdGS No. 179}

WILLIAM LAWES
(II.6.20) 'Sarabd' HC20 {VdGS No. 181}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP

\[ A \text{ and } A^1 \]

\[ B \text{ and } B^1 \]

\[ C \text{ and } C^1 \]
(II.6.21) 'Almane' HC21 {VdGS No. 182}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP

[RECONSTRUCTION]
(II.6.23) 'Corant' HC23 {VdGS No. 184}

VIOLIN

BASS VIOL

THEORBO

HARP

[RECONSTRUCTION]

WILLIAM LAWES
(II.6.24) 'Corant' HC24 {VdGS No. 185}

WILLIAM LAWES
(II.6.25) 'Sarabd' HC25 {VdGS No. 186}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP

[RECONSTRUCTION]
(II.6.26) 'Aire' HC26 {VdGS No. 187}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP
(II.6.27) 'Pauen' HC27 {VdGS No. 188}
A1 and A2 'Divisyon Uppon the Pauen'

BY 1st time

BY 2nd time.

It fIr

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(II.6.28) 'Pauen' HC28 (On a theme by 'Cormack')
{VdGS No. 189}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP
(II.6.29) 'Pauen' HC29 (On a theme by 'Coprario')
{VdGS No. 190}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP
[A] 'Declension on this Pauen for the Violin and Base Violl'
(II.6.30) 'Fantazy' HC30 {VdGS No. 191}

WILLIAM LAWES

VIOLIN

BASS VIOL

THEORBO

HARP
(II.7.1) [Alman] GB-Och, MS 5, No. 21

[Harpsichord]

(II.7.2) 'Sr: Joh: Packintons pauin' {VdGS No. 1}

CORMACK MACDERMOTT
(II.7.4a) [Sir Thomas Brook's Pavan] {VdGS No. 3}
(II.7.5a) 'Allman' {VdGS No. 4}

CORMACK MACDERMOTT

[TREBLE]

[TENOR]

[BASS]

8 5 3 5 3 5 7 3 8 3 8 5 8 5 8

10

5 3 8 8 3 6 8 7 4 5 5 3

15

5 3 5 8 3 8 3

(II.7.5b) 'Almaine' {VdGS No. 4}

CORMACK MACDERMOTT/DANIEL NORCOMBE

[GROUND]

[DIVISIONS]

[GROUND]
(II.7.6) 'The Lor: Sheffield Pavin' {VdGS No. 5}

CORMACK MACDERMOTT

[TREBLE]

[TENOR]

[BASS]
(II.7.7) 'Schoch.a.torum Cormacke' {VdGS No. 6} CORMACK MACDERMOTT

[CANTUS 1]

[CANTUS 2]

[TENOR 1]

[TENOR 2]

[BASSUS]
(II.7.8) 'Cormacke' [Alman] {VdGS No. 7}

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CORMACK MACDERMOTT

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[CANTUS 1]

[CANTUS 2]

[ALTUS]

[TENOR]

[BASSUS]
(II.7.11b) 'Elizium' {VdGS No. 346} (Source 2)

WILLIAM LAWES
(II.7.11c) 'Almaine' {VdGS No. 346} (Source 3)

WILLIAM LAWES

(II.7.12) 'Almaine' {VdGS No. 354}

WILLIAM LAWES
(II.7.15) [Ayre] (SHC3)

FRANCIS FORCER

TREBLE

BASS

(II.7.16) [Ayre] (SHC4)

FRANCIS FORCER

TREBLE

BASS

(II.7.17) [Ayre] (SHC5)

FRANCIS FORCER

TREBLE

BASS
(II.7.19) [Ayre] (SHC7)

FRANCIS FORCER?

(II.7.20) [Ayre] (SHC8)

FRANCIS FORCER?
(II.7.23) Suite 1, no. 1: [Fantasia]
(II.7.25) Suite 2, no. 1: 'Fantazia'
(II.7.26) Suite 2, no. 2: 'Pavan'

ANON
(II.7.27) Suite 2, no. 3: 'Almayne'
(II.7.28) Suite 3, no. 1: 'Fantazia'

ANON.
(II.7.29) Suite 3, no. 2: 'Ayre'
(II.7.30) Suite 3, no. 3: 'Ayre'

ANON.
(II.7.33) Suite 3, no. 6: 'Ayre'

(II.7.34) Suite 3, no. 7: 'Ayre'
(II.7.35) Suite 4, no. 1: 'Fantazia'

ANON.
(II.7.36) Suite 4, no. 2: 'Ayre'
(II.7.37) Suite 4, no. 3: 'Ayre'

[Harpsichord notation]
(II.8.2) 'Aire' {VdGS No. 102}

WILLIAM LAWES
(II.8.3) 'Aire' {VdGS No. 103}

WILLIAM LAWES

BASS VIOL 1

BASS VIOL 2

ORGAN
(II.8.4) 'Pauen' \{VdGS No. 104\}

WILLIAM LAWES

BASS VIOL 1

BASS VIOL 2

ORGAN
(II.8.5) 'Alman' {VdGS No. 105}

WILLIAM LAWES

BASS VIOL 1

BASS VIOL 2

ORGAN

5

10
(II.8.6) 'Aire' {VdGS No. 106}

WILLIAM LAWES

BASS VIOL 1

BASS VIOL 2

ORGAN
(II.8.8a) 'Corranto' {VdGS No. 33}

WILLIAM LAWES
(II.8.8b) 'Corant' {VdGS No. 33}

WILLIAM LAWES

VIOLIN 1

VIOLIN 2

BASS VIOL 1

BASS VIOL 2

THEORBOES 1 & 2
(II.8.9) GB-Och, Mus. MS 1022, no. 60

(II.8.10) 'Almaine' {VdGS No. 1}

(II.8.11) 'pauin' (VdGS No. 2)
List of Sources

PRINTED SOURCES
W. Brade, Newe Auserlessene (Hamburg, 1617)
A. Ferrabosco II, Lessons for 1. 2. and 3. Viols (London, 1609)
T. Hume, Captaine Hume’s Poeticall Musicke (London, 1607)
R. Matthew, The Lute’s Apology (London, 1652)
J. Playford, A Musicall Banquet (London, 1651)
J. Playford, Court Ayres (London, 1655)
J. Playford, Courty Masquing Ayres (London, 1662)
J. Playford, Musicks Hand-maide (London, 1663)
J. Playford, Musicks Recreation on the Lyra Viol (London, 4 editions)
C. Simpson, A Compendium of Practical Musick (London, 1667 & 1678)
T. Simpson, Taffel-Consort (Hamburg, 1621)

MANUSCRIPT SOURCES

AUSTRIA
A-ET
Eenthal, Privatsammlung Goess
Goess MS B

GERMANY
D-KI
Kassel, Murhardsche Bibliothek der Stadt und Landesbibliothek
4o Mus. 108, vols. 2-3

IRELAND
EIRE-Dm
Dublin, Marsh’s Library
MS Z3.5.13
MS Z3.4.13

EIRE-Dtc
Dublin, Trinity College
Music MS 408/1 (the Ballet Lute Book)

GREAT BRITAIN
GB-Ckce
Cambridge, King’s College
Rowe MSS 112-3

GB-CHEr
Cheshire Record Office
MS DLT/B 31 (Leycester’s lyra viol book)

GB-Cu
Cambridge, Cambridge University Library
Additional MS 9284

GB-HAdolmetsch
Haslemere, Dolmetsch Library
MS II.B.3

GB-Lam
London, Royal Academy of Music
Music MS 600

GB-Lbl
London, British Library
Additional MS 10445
Additional MS 11608
Additional MSS 17792-6
Additional MSS 18940-4
Additional MS 31423
Additional MS 31424
Additional MS 31429
Additional MS 31432
Additional MS 36993
Additional MSS 40657-61
Additional MS 59869
Music MS 249

GB-Llm  London, London Museum, Kensington Palace
Ann Cromwell's Virginal Book, 46.78-748,
(on loan to Huntingdon, Cromwell Museum)

GB-Mp  Manchester, Public Library
MS BrM 832 Vu 51 (Manchester Lyra Viol Book)

GB-Mch  Manchester, Chetham's Library
Mun. MS A.2.6

GB-Ob  Oxford, Bodleian Library
MS Music School B.2
MS Music School B.3
MS Music School D.219
MS Music School D.229
MSS Music School D.233
MSS Music School D.234 & D.236
MS Music School D.238-40
MSS Music School D.245-7
MSS Music School E.431-6
MSS Music School E.451: BC of D.233-6
MSS Music School F.568-9
MS Music School F.575

GB-Och  Oxford, Christ Church Library
Music MS 5
Music MSS 376-70
Music MSS 379-81
Music MS 430
Music MS 432
Music MS 437
Music MS 439
Music MSS 531-2
Music MS 599
Music MS 612-3
Music MS 1022

GB-W  Wells, Cathedral Library
MSS Vicars Choral 5-6

Private Hands  John Browne organ book and companion violin book
<table>
<thead>
<tr>
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<th>Location and Description</th>
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<tr>
<td>US-CAh</td>
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<tr>
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<td>Music MS 70</td>
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<td>Music MS 181 (Matthew Otley Cittern Book)</td>
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<td>Los Angeles, University of California, William Andrews Clark Memorial Library</td>
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<td>M 286 M4 L.992 (Mansell MS)</td>
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</table>
EDITORIAL PROCEDURE

Throughout this volume it has been editorial policy to present the music as it appears in the sources as faithfully as possible whilst adhering to modern editorial practices. It has also been a consideration to present the musical information as clearly and succinctly as possible: where applicable, autograph sources have been preferred as the main copytext(s) for the transcriptions.

Editorial accidentals have been minimized; they are given above or below the stave, or, where confusion may arise, in square brackets before the note. Redundant accidentals within a bar have been omitted, except in the cases of extreme chromaticism. Key signatures have been modernized where appropriate; originals (including time signatures) are given in incipits: incipits are not given for lyra viol pieces. Triple-time pieces (generally indicated by ‘3i’ in sources) have been generally barred according to the sources; in several sources barring is irregular, where appropriate this has been corrected without comment. Modern triple-time signatures are avoided in favour of a general tripla designation: ‘3’. Original note values have been retained, unless where otherwise stated in the Textual Commentary. Treble and bass clefs have been retained. In the basses and theorbs, where appropriate original F4 and C4 clefs have been replaced by C3 clefs for convenience, clarification of phrases, and to avoid excessive clef changes. Clef changes do not always occur as in the sources; this has been done without comment. Barring has been standardized, and every fifth bar has been numbered; anacruses are taken as belonging to the previous bar and are not numbered. In many sources repeat marks are not indicated, although they would have been intended; where repeats are lacking they have been supplied editorially without comment. First- and second-time bars have been added editorially where required, generally without comment. Transitions to repeated sections are generally given as they appear in the copytext source (unless stated in the Textual Commentary), thus, dances with an anacrusis at the start of sections are sometimes found to be short or long by a fraction of a beat.

Six-line staves in the harp and organ parts have been reduced to the modern five lines, without comment. Natural signs do not occur in the sources. A sharp sign was usually cancelled by a flat sign and vice versa. In the Textual Commentary, as in the transcriptions, a natural sign replaces cancelling flat and sharp signs. Beaming and stem directions have been modernized and standardized.

Editorial slurs are indicated by a vertical dash through the slur. Editorial reconstructions or additions are given in square brackets in the transcriptions. However, where a whole part has been editorially reconstructed (e.g. in some of the Ives lyra viol trios) it has been given in a smaller font. All lyra viol tablature has been realized on a single stave, and transcriptions are diplomatic; no effort has been made to record how some notes may sound for longer in performance than is suggested by the rhythmic signs. The transcriptions of the lute tablature have been realized on two staves as a reflection of the instrument’s ability to allow individual lines to be plucked. For this reason also, (unlike the lyra viol transcriptions) the lute transcriptions expand upon the given rhythmic signs; to follow the same procedure as for the lyra viol tablature would have resulted in an unnecessarily complex and unrealistic transcriptions.
NOTES ON THE TEXTUAL COMMENTARY

Each entry begins with a list of known sources. Sources are listed in order of priority: followed by editorial notes, if necessary. The first source (or sources if parts are applicable) listed is the copytext, unless otherwise stated. Concordances or alternative versions consulted but not necessarily used for the edition are listed under ‘Other Sources’. Titles and ascriptions are given as they appear in the source. The titles used in the transcriptions (and in Volume 1) are generally taken from the copytext, except where the copytext does not include a title: in these cases a secondary source title has been used (if available). Where there is no title in the sources pieces are distinguished by form, in square brackets. Composer ascriptions are given where available: ‘Ap’ signifies an anonymous piece attributed to a composer based upon its position within the manuscript. An indication of the format of the manuscript – i.e. score or parts – is given in square brackets. In some instances there is additional commentary on the sources, or on the relationship between the sources. Several sections of this volume give transcriptions of a single manuscript – e.g. GB-HAdolmetsch MS II.B.3; to minimise repetition, these instances list the position of the piece in the manuscript (and title/ascription) after the {VdGS number} or title, in the title line.

Each entry is prefixed by a number indicating its position in Volume 2 and relevance to Volume 1: IL4.5 denotes Volume 2, Chapter 4, Piece no. 5; this is also included in the title of the transcriptions.

Textual variants are recorded in the following format: bar number (Arabic numerals); instrument (in brackets); note position (Roman numerals); textual variant or editorial comment. Note positions are calculated by counting each symbol (i.e. including tied notes and rests). First-time bars etc. are indicated with the suffix a, b, c etc. Sources are abbreviated in the individual textual commentaries, but are given in full in the Sources list given for each piece. Pitch is indicated thus: C-B, c-b, c'-b', cIt_bIt (c' = middle C).

The following abbreviations have been used:

**RHYTHMS:**

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<th>Symbol</th>
<th>Description</th>
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<tr>
<td>B</td>
<td>Breve acc.</td>
</tr>
<tr>
<td>dSB</td>
<td>dotted Semibreve</td>
</tr>
<tr>
<td>SB</td>
<td>Semibreve</td>
</tr>
<tr>
<td>dM</td>
<td>dotted Minim</td>
</tr>
<tr>
<td>M</td>
<td>Minim</td>
</tr>
<tr>
<td>dCR</td>
<td>dotted Crotchet</td>
</tr>
<tr>
<td>CR</td>
<td>Crotchet</td>
</tr>
<tr>
<td>dQ</td>
<td>dotted Quaver</td>
</tr>
<tr>
<td>Q</td>
<td>Quaver</td>
</tr>
<tr>
<td>SQ</td>
<td>Semiquaver</td>
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**GENERAL:**

<table>
<thead>
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<th>Symbol</th>
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<tbody>
<tr>
<td>Ap</td>
<td>= attribution given by position</td>
</tr>
<tr>
<td>ed.</td>
<td>= editorial</td>
</tr>
<tr>
<td>fer.</td>
<td>= fermata</td>
</tr>
<tr>
<td>o</td>
<td>= no acc.</td>
</tr>
<tr>
<td>+</td>
<td>= sharpened note</td>
</tr>
<tr>
<td>om</td>
<td>= omits, omitted in</td>
</tr>
<tr>
<td>r-s</td>
<td>= rhythm sign(s)</td>
</tr>
<tr>
<td>seq.</td>
<td>= sequence</td>
</tr>
<tr>
<td>supp.</td>
<td>= supplied from/by</td>
</tr>
<tr>
<td>t-s</td>
<td>= time signature</td>
</tr>
<tr>
<td>u</td>
<td>= unison</td>
</tr>
<tr>
<td>~</td>
<td>= a tied note</td>
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**INSTRUMENTS:**

<table>
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<tr>
<td>VI</td>
<td>VIOLIN</td>
</tr>
<tr>
<td>V11</td>
<td>VIOLIN 1</td>
</tr>
<tr>
<td>V12</td>
<td>VIOLIN 2</td>
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<tr>
<td>C</td>
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<tr>
<td>C2</td>
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<td>S</td>
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<td>Th</td>
<td>THEORBO</td>
</tr>
<tr>
<td>Th1</td>
<td>THEORBO 1</td>
</tr>
<tr>
<td>Th2</td>
<td>THEORBO 2</td>
</tr>
<tr>
<td>H</td>
<td>HARP</td>
</tr>
<tr>
<td>Ha</td>
<td>HAROP soprano line</td>
</tr>
<tr>
<td>Hs</td>
<td>HARO alto line</td>
</tr>
<tr>
<td>Ht</td>
<td>HARP tenor line</td>
</tr>
<tr>
<td>Hb</td>
<td>HARP bass line</td>
</tr>
<tr>
<td>O</td>
<td>ORGAN</td>
</tr>
<tr>
<td>Os</td>
<td>ORGAN soprano line</td>
</tr>
<tr>
<td>Oa</td>
<td>ORGAN alto line</td>
</tr>
<tr>
<td>Ot</td>
<td>ORGAN tenor line</td>
</tr>
<tr>
<td>Ob</td>
<td>ORGAN bass line</td>
</tr>
<tr>
<td>K</td>
<td>KEYBOARD</td>
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</table>
Thus, 24 (LV1) vii-viii: Qc''' Qd" (MS 727) denotes that at bar 24 the seventh and eighth symbols of the first LYRA VIOL part are c''' and d" quavers in GB-Och, Mus. MS 727 (all lyra viol pitches are recorded at sounding pitch in the Textual Commentary; all lyra viol transcriptions take the top string as d", unless otherwise stated.). Individual entries are separated by a forward slash (/). Entries recording variants over two or more bars are given thus: 29-30 (LV2) iv-i (i.e. LV2, bar 29 note iv to bar 30 note i). Instrument or part names are taken from the sources, where they are implied they are given in square brackets.

The Textual Commentary only indicates sources that agree with the copytext where there is reason for doing so. Chords are recorded from highest to lowest pitch with a dash between the notes: e.g. d-A-F# etc. Rests are indicated thus: Q-rest, CR-rest, etc.
TEXTUAL COMMENTARY

CHAPTER 3

SELECTION OF HUME LYRA VIOL TRIOS

In these Hume trios the two lyra viols are originally in tablature, the bass viol in notation. The bass viol is notated given as given; the top string of the lyra viol is taken as g’.

(II.3.1) ‘Cease leaden slumber/ The Queenes New yeeres gift’ (VdGS No. 1) [ffeft]
Source: Hume, Captaine Hume’s Poeticall Musicke, seq. 1

(II.3.2) ‘The King of Denmarks delight’ (VdGS No. 2) [ffeft]
Source: Hume, Captaine Hume’s Poeticall Musicke, seq. 2

FERRABOSCO SOLO PIECES & SOLO VERSIONS OF LARGER-SCALE PIECES: SELECTION

For the Ferrabosco lyra viol pieces Lessons (1609) has been preferred as the copytext where available, in the absence of autograph sources.

(II.3.3) ‘Almaine’ (VdGS No. 101) [fethf]
Source: Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 1:1
Other Source: GB-Lam, Mus. MS 600, f. 19v:1: ‘Almand Alfonso’ [defhff]
24 (LV) i–ii: (ed.), CRd-flat’-a-flat-B-flat (Lessons)

(II.3.4) ‘Coranto’ (VdGS No. 102) [fethf]
[cf. LV1 of (II.3.23) ‘Coranto’ (VdGS No. 120)]
Source: Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 1:2

(II.3.5) ‘Coranto’ (VdGS No. 106) [fethf]
[cf. LV2 of (II.3.19) ‘Coranto’ (VdGS No. 116)]
Sources: Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 3:2
GB-Mp, MS BrM 832 Vu 51, p. 42:1, tuning III, no. 10: ‘Alfonso Coranto Ferrabosco’

(II.3.6) ‘Almaine’ (VdGS No. 111) [fethf]
[= Alman (VdGS No. 4) a5]
Source: Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 6:1
36 (LV) iii: d (ed.)

(II.3.7) ‘Pauin’ (VdGS No. 128) [ffffh]
[= Pavan (VdGS No. 9) a5]
Source: Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 8:1

(II.3.8) ‘Coranto’ (VdGS No. 129) [ffffh]
[cf. LV2 of (II.3.24) ‘Coranto’ (VdGS No. 151)]
Sources: Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 8:2
EIRE-Dtc, Mus. MS 408/1, p. 32:1: ‘Alfonso way’ [note values are quartered – CR=SQ]
GB-Och, Mus. MS 439, p. 113:2: ‘M’ F’ [this source has many ornaments, here omitted]
Other Sources: GB-Cu, MS Dd. 5.20, ff. 21v:2 & 24v:2
9 (LV) i: b (MS 439)/13 (LV) i: e supp. (MS 439)/13 (LV) iii: e supp. (MS 408)/13 (LV) vi: u supp. (MS 439)

(II.3.9) 'Coranto' {VdGS No. 135} [fffh]
[cf. LV1 of (II.3.25) 'Coranto' {VdGS No. 152}]
Sources:
Ferrabosco, Lessons for 1, 2, and 3 Viols, p. 11:2
EIRE-Dtc, Mus. MS 408/1, p. 71:3: 'Allfonsoe'
Other Sources:
GB-Cu, MS Dd. 5.20, f. 24v:3: 'Toy'
1 (LV) iv-v: CRe' CRe (MS 408)/2 (LV) iv: a om (MS 408)/4 (LV) iv: u om (MS 408)/5 (LV) ii-iii: CRA
CRe (MS 408)/5 (LV) v-vi: CRe CRb (MS 408)/6 (LV) ii-iii: CRA CRc# (MS 408)/6 (LV) v-vi: CRe
CRe (MS 408)/9 (LV) i-ii: CRA CRe' (MS 408)/11 (LV) i-ii: CRA CRd (MS 408)/11 (LV) ii-iii: CRA CRf (MS 408)/11 (LV) iv: u om (MS 408)

(II.3.10) 'Pauin' {VdGS No. 138} [fffh]
[= 'Dovehouse Pavan' {VdGS No. 1} a5]
Source:
Ferrabosco, Lessons for 1, 2, and 3 Viols, p. 13:1

(II.3.11) 'Almaine' {VdGS No. 144} [fffh]
[= Alman {VdGS No. 5} a5]
Source:
Ferrabosco, Lessons for 1, 2, and 3 Viols, p. 16:1
40 (LV) i: e (ed.) to avoid an unplayable gap in the chord

(II.3.12) 'Almaine' {VdGS No. 161} [fffh]
[= Alman {VdGS No. 10} a5; cf. LV2 of (II.3.34) 'pauin' [Alman] {VdGS No. 199}]
Sources:
Ferrabosco, Lessons for 1, 2, and 3 Viols, p. 17:1

(II.3.13) 'Almaine' {VdGS No. 163} [fffh]
[= Alman {VdGS No. 6} a5]
Source:
Ferrabosco, Lessons for 1, 2, and 3 Viols, p. 18:1

(II.3.14) 'Almaine' {VdGS No. 167} [fffh]
[= Alman {VdGS No. 9} a5]
Sources:
Ferrabosco, Lessons for 1, 2, and 3 Viols, 20:1
GB-Ob, MS Mus. Sch. D.247, f. 31v:1: anon. [untitled]

(II.3.15) 'Coranto' {VdGS No. 170} [fffh]
Sources:
Ferrabosco, Lessons for 1, 2, and 3 Viols, p. 21:2
EIRE-Dtc, Mus. MS 408/1, p. 73, no. 2: 'a Caranto allfonsoe' [Appears to be derived from the printed version]
3 (LV) i-ii: CRA-d CRe (MS 408)/5 (LV) i-ii: CRe'-a CRd' (MS 408)/5 (LV) iv-v: CRd'-b CRc# (MS 408)/8 (LV) vi: e supp. (MS 408); om (Lessons) /11 (LV) i-ii: CRA-d CRf# (MS 408)/14 (LV) iv: u d om (MS 408)/MS 408 gives a varied repeat of Strain 2:

(II.3.16) 'Coranto' {VdGS No. 172} [fffh]
[cf. LV2 of (II.3.29) 'Coranto' {VdGS No. 194}]
Sources:
Ferrabosco, Lessons for 1, 2, and 3 Viols, p. 22:2

EIRE-Dtc, Mus. MS 408/1, p. 33: ‘the high waye Allfonsoe’ [note values are double that transcribed here; EIRE 1]

Repeats om (MS 408)

2 (LV) vi: A om (EIRE 1)/10 (LV) i-iii: om (EIRE 2)/11 (LV) iv: u om (EIRE 1)/13 (LV) iii: Qa-f Qb (EIRE 2)/16 (LV): Md-d CRD (EIRE 2)

FERRABOSCO 2-PART LYRA VIOL PIECES

Sources: Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 26: 1

GB-Ob, MS Mus. Sch. D.245, p. 23: anon. [untitled; LV1] ‘These be Leero sett for tow [sic] Base Violls’

GB-Ob, MS Mus. Sch. D.246, p. 23: anon. [untitled; LV2] ‘These bee Leero sett for 2 Bass violls’

EIRE-Dm, MS Z3.4.13, f. 25: anon. [untitled; LV2]

Other Sources

GB-Och, Mus. MSS 531-2, no. 19. anon. [LV1; LV2; untitled]

1 (LV2) ii: Qe (Z3.4.13)/13 (LV2): v: CRc’ (Z3.4.13)/14 (LV2) i: CRf-a (Z3.4.13)/16 (LV2) vi: string 2, fret 5 (Lessons; D.246), string 1, open (Z3.4.13)/22 (LV2) v: a supp. (Z3.4.13); CR# (Lessons; D.246)/23 (LV2) v: string 2, fret 5 (Lessons; D.246), string 1, open (Z3.4.13)/25 (LV2) i: CRc’-c’ (Z3.4.13)/29 (LV2) i: Q-rest (Z3.4.13)/30 (LV2); CRb CRg Me’ CRb (Z3.4.13)/36 (LV2) i: CRc’ (Z3.4.13)/41 (LV2) ii: string 2, fret 5 (Lessons; D.246), string 1, open (Z3.4.13)/42 (LV2) vi: sic/44 (LV1; LV2): fer. om (Lessons)

Sources: Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 26: 1

GB-Ob, MS Mus. Sch. D.245, p. 27:1: anon. [untitled; LV1]

GB-Ob, MS Mus. Sch. D.246, p. 24, no. 2: anon. [untitled; LV2]

EIRE-Dm, MS Z3.4.13, f. 26: anon. [untitled; LV1]

4 (LV1) ii: Mf (Z3.4.13)/5 (LV1) vi: CRb-flat (Z3.4.13)/12 (LV1) v-viii: Qe’ Qa-flat Qd-flat’ Qe’ (D.245)/17-18 (LV) vii-ii: Mg’ (Z3.4.13)/30 (LV1) i-ii: CRc-c CRc’-g (Z3.4.13)

Sources: Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 28: 1

GB-Ob, MSS Mus. Sch. D.245, p. 25, no. 3: anon. [untitled; LV1]

GB-Ob, MS Mus. Sch. D.246, p. 25, no. [3]: ‘Alman A.F.’ [LV2]

EIRE-Dm, MS Z3.4.13, f. 27v: anon. [untitled; LV2 only]

28 (LV2) i: g om (Z3.4.13)

Sources: Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 29: 1

GB-Ob, MSS Mus. Sch. D.245, p. 26, no. 4: anon. [untitled; LV1]

GB-Ob, MS Mus. Sch. D.246, p. 26, no. [4]: anon. [untitled; LV2]

1 Merro seems to have copied from the published edition.

2 Merro seems to have copied from the published edition.
33 (LV2) iv: CR♭-flat (D.246)/35 (LV2) i: f supp. (D.246)

(II.3.23) ‘Coranto’ {VdGS No. 120} [ffhf]
[cf. LV1 w/(II.3.4) ‘Coranto’ {VdGS No. 102}]
Sources:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 29:2
GB-Ob, MSS Mus. Sch. D.245, p. 28:2, anon. [untitled; LV1]
GB-Ob, MS Mus. Sch. D.246, p. 28:2, no. 8: ‘Coranto A F’ [LV2]
11 (LV1) i: dCR♭-flat-a-flat (Lessons; D.245)

(II.3.24) ‘Coranto’ {VdGS No. 151} [ffhf]
[cf. LV2 w/(II.3.8), Corant {VdGS No. 129}]
Sources:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 27:2
GB-Ob, MS Mus. Sch. D.245, p. 27:2, anon. [untitled; LV1]
GB-Ob, MS Mus. Sch. D.246, p. 27:2, no. 6: ‘Coranto A F’ [LV2]
15 (LV2) iii: supp. (II.3.8); e’ (Lessons; D.246)

(II.3.25) ‘Coranto’ {VdGS No. 152} [ffhf]
[cf. LV1 w/(II.3.9), ‘Coranto’ {VdGS No. 135}]
Sources:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 28:2
GB-Ob, MS Mus. Sch. D.245, p. 28:1: anon [untitled; LV1]
GB-Ob, MS Mus. Sch. D.246, p. 28:1: ‘Coranto A F’ [LV2]
9 (LV2) ii: Qg♯-d♯’ (D.246)

(II.3.26) ‘Galliard’ {VdGS No. 191} [ffhf]
Sources:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 30:1
GB-Ob, MSS Mus. Sch. D.245, p. 57, no. 9: anon. ‘Galliarde’3 [LV2]
GB-Ob, MS Mus. Sch. D.246, p. 53, no. 3: anon. ‘Galliarde’ [LV2]

(II.3.27) ‘Coranto’ {VdGS No. 192} [ffhf]
[cf LV1 w/(II.3.17) ‘Coranto’ {VdGS No. 176}]
Source:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 30:2

(II.3.28) ‘Almaine’ {VdGS No. 193} [ffhf]
[= Alman {VdGS No. 8} a5]
Sources:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 31:1
GB-Ob, MS Mus. Sch. D.245, p. 52, no. 2: anon. ‘Almaine’ [LV1]
GB-Ob, MS Mus. Sch. D.246, p. 52, no. [2]: anon. ‘paun’ [LV2]
GB-Lbl, Add. MD 17795, ff. 37v-38: anon. [untitled; LV2]
11 (LV1): om (D.245)/16 (LV2) ii-iii: Qg’ Qe’ (D.246)/37 (LV2) v: dCR♯/f’ CR♯f’/CR♯f’/ (D.245)

(II.3.29) ‘Coranto’ {VdGS No. 194} [ffhf]
[cf. LV2 w/(II.3.16) ‘Coranto’ {VdGS No. 172}]
Source:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 31:2

(II.3.30) ‘Almaine’ {VdGS No. 195} [ffhf]
Sources:
7 (LV1) iv: (ed.); om (D.245)

3 Also at p. 53, no 3: anon. ‘Galliard’.
(II.3.31) 'Pauin' [VdGS No. 196] [fhfhf]
Sources:
GB-Ob, MS Mus. Sch. D.245, p. 54, no. 4: anon. 'pauin' [LV1]
GB-Ob, MS Mus. Sch. D.246, p. 54, no. 4: anon. 'Pauin' [LV2]
The sources are in a somewhat confused state in the last strain; LV1 has 31: LV2 has 28 (4/2) bars. Unedited Strain 3 from LV1:

[Music notation]

12 (LV1) ii: repeated (D.246), om (ed.)/16 (LV1) iv: QF# (D.245)/24 (LV2): SB (D.245) The following editions have been made to Strain 3 of LV1: 35 (LV1) i-iv: om/38 (LV1) iii-vi: om/39 (LV1): om/38 (LV1) iii-v: inserted as 37 (LV1) ii-iv in 'ed. LV1'

(II.3.32) 'Galliard' [VdGS No. 197] [fhfhf]
Sources:
GB-Ob, MS Mus. Sch. D.245, p. 55, no. 5: Ap 'Galliard' [LV1]
GB-Ob, MS Mus. Sch. D.246, p. 55, no. 5: Ap 'Galliard' [LV2]

(II.3.33) 'Coranto' [VdGS No. 198] [fhfhf]
Sources:

(II.3.34) 'pauin' [Alman] [VdGS No. 199] [fhfhf]
[= Alman [VdGS No. 10] a5; cf. LV2 w/[II.3.12] 'Almaine' [VdGS No. 161]]
Sources:
GB-Ob, MS Mus. Sch. D.245, p. 56:1, no. 7: Ap 'pauin' [LV1]
GB-Ob, MS Mus. Sch. D.246, p. 56, no. 7: Ap 'pauin' [LV2]
10 (LV2): (ed.); om (D.246)/12-13 (LV2) v-ii: (ed.); om (D.246)/12 (LV2) v: (ed.)/31 (LV2) iv: MA-E (D.246)

LAWES, LUTE DUETS

(II.3.35) 'Alman For 2 Lutes'
Source:
GB-Ob, MS Mus. Sch. B.2, p. 86:1: 'Alman/Wjllawes'

(II.3.36) 'Corant [1] For 2 Lutes'
Source:
GB-Ob, MS Mus. Sch. B.2, p. 86:2: 'Corant/Wjllawes'
10 (LUTE 1; LUTE 2): sic

(II.3.37) 'Corant [2] For 2 Lutes'
Source:
GB-Ob, MS Mus. Sch. B.2, p. 86:3: 'Corant/Wjllawes'

4 Also at p. 166, no. 37: anon. [untitled].
5 Also at p. 166, no. 36: anon. 'finis a Galliard'.
6 Also at p. 191, no. [32]: Ap 'Galliard'.
Only trios with a third part recoverable from other sources are presented here. The main (complete) source for Ferrabosco and Coprario’s trios is John Merro’s partbooks, GB-Ob, MSS Mus. Sch. D.245-7. GB-Lbl, Add. MS 17795 (also copied by Merro) and D.247 appear to be copied one from the other or from the same source: even the slurs are largely identical. MS 17795 contains LV3 only. The following section presents all of the known complete Ferrabosco lyra viol trios (or those attributed to him).

### [Pavan] {VdGS No. 122} [fefh]f

**Sources:**
- GB-Och, Mus. MS 531, f. lv, no. 2: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. lv, no. 2: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.247, f. 5v: Ap [untitled; LV1]
- GB-Lbl, Add. MS 17795, f. 47, no. 4: Ap [untitled; LV3] ‘for 3 Bass violls leero’

**Slurs** (MS 531-2)/4 (LVI) i-iv: om (0.247)/10 (LV2) iv: CR♭-flat CR-rest (0.245)/12 (LV3) v: CR♯ (D.246)/22 (LV1; LV2; LV3): second time ending derived from D.245-7

### [Alman] {VdGS No. 7} [fefhh]

**Sources:**
- GB-Och, Mus. MS 531, f. 7v, no. 9: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 7v, no. 9: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.245, p. 226:1: anon. [untitled; LV1]
- GB-Ob, MS Mus. Sch. D.246, p. 241: ‘for 3 viols by Coperario’ [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.247, f. 66: anon. [untitled; LV3]

* t-s: backwards cut-common time (D.245-7), t-s om (MS 531-2)/11 (LV1) vi: fer. om (D.245)/18 (LV1)
* ii: b-flat om. (MS 532; 0.246)/13 (LV2)

### [Corant] {VdGS No. 124} [fefhh]

**Sources:**
- GB-Och, Mus. MS 531, f. 9, no. 11: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 9, no. 11: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.245, p. 64: Ap [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.246, p. 64: Ap [untitled; LV3]
- GB-Ob, MS Mus. Sch. D.247, f. 6v: Ap [untitled; LV1]
- GB-Lbl, Add. MS 17795, f. 48, no. 6: Ap [untitled; LV1] ‘for 3 Bass violls leero sett’

15 (LV3) ii: (ed.); C (D.246)/18 (LV3) om (D.246)/34 (LV2): om (D.245)

### [Alman] {VdGS No. 10} [fefhh]

**Sources:**
- GB-Och, Mus. MS 531, f. 9v, no. 12: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 9v, no. 12: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.245, p. 228:1: anon. [untitled; LV1]
- GB-Ob, MS Mus. Sch. D.246, p. 243: ‘for 3 violls by Coperario’ [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.247, f. 67: anon. [untitled; LV3]

**Ornament signs supp.** (D.245-7)/13 (LV1) ii: d♭-b (D.245)/39 (LV1 vi: A-flat (D.245)/41 (LV1) vi: supp. (D.245)); f♯ (MS 531)/42 (LV2) iii: CR♯-e (D.246)
(II.3.43) [Alman] {VdGS No. 8} [fefhf]
Sources:
- GB-Och, Mus. MS 531, f. 10v, no. 13: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 10v, no. 13: anon. [untitled; LV2]

\[t-s: backwards cut-common time (D.245-7); t-s om (MSS 531-2)/ Ornament signs supp. (D.245-7)/8 (LV1) ii: om (D.246)/31 (LV2) i: CRc'-g#-B-flat (D.247)/33 (LV2) v: g om (D.247)/37 (LV3): fer. (ed.)

(II.3.44) [Corant] {VdGS No. 123} [fefhf]
Sources:
- GB-Och, Mus. MS 531, f. 12, no. 16: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 12, no. 16: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.247, f. 6: Ap [untitled; LV3]

- GB-Lbl, Add. MS 17795, f. 47v, no. 5: Ap [untitled; LV1] ‘for 3 Bass violls leero’

\[13 (LV1) i: a' doubled (MS 17795)/15 (LV2) i-iii: CRd'-b CRe' (D.247)/33 (LV2) ii: CRtf CRg Qg' Qf (MS 17795)

(II.3.45) [Alman] {VdGS No. 5} [fefhf]
Sources:
- GB-Och, Mus. MS 531, f. 12v, no. 20: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 12v, no. 20: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.246, p. 239:2: Ap [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.247, f. 65: Ap [untitled; LV3]

Ornament signs supp. (D.245-7)/44 (LV1) ii: gom (D.246)/47 (LV3) i: CRd' CRg Qg' Qf (MS 17795)

(II.3.46) [Corant] {VdGS No. 11} [fefhf]
Sources:
- GB-Och, Mus. MS 531, f. 14v, no. 20: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 14v, no. 20: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.245, p. 228:2: anon. [untitled; LV1]
- GB-Ob, MS Mus. Sch. D.246, p. 224: ‘for 3 violls by Coperario’ [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.247, f. 67v:1: anon. [untitled; LV3]

Ornament signs supp. (D.245-7)/44 (LV1) i: CRd' CRg Qg' Qf (MS 17795)

(II.3.47) [Alman] {VdGS No. 121} [fefhf]
Sources:
- GB-Och, Mus. MS 531, f. 15, no. 21: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 15, no. 21: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.245, p. 61: Ap [untitled; LV1]
- GB-Ob, MS Mus. Sch. D.246, p. 61: Ap [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.247, f. 5: Ap [untitled; LV3]
- GB-Lbl, Add. MS 17795, f. 46v, no. 3: Ap [untitled; LV3] ‘for 3 Bass violls leero sett’

Slurs supp. (D.245-7)/7 (LV2) v-vi: Qc Qc (D.245)/12 (LV3) i: b (MS 17795)/29 (LV1): CRg' CRe-flat' CRd' CRc' (MS 531)/33 (LV1) iv-v: CRg CRf (D.246)/35 (LV3): fer. (ed.)

(II.3.48) [Alman] {VdGS No. 6} [fefhf]
Sources:
- GB-Och, Mus. MS 531, f. 15v, no. 22: anon. [untitled; LV1]
- GB-Och, Mus. MS 532, f. 15v, no. 22: anon. [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.245, p. 225: anon. [untitled; LV1]
- GB-Ob, MS Mus. Sch. D.246, p. 240: ‘for 3 violls Coperario’ [untitled; LV2]
- GB-Ob, MS Mus. Sch. D.247, f. 65v-66: anon. [untitled; LV3]

\[t-s: backwards cut-common time (D.246); cut-common time (D.245), t-s om (MSS 531-2); Ornament signs supp. (D.245-7)/4 (LV2) ii: g om (D.246)/11 (LV1) vii: g om (D.245)/16-17 (LV3) vi-i: f'-b-f (D.247); tablature letters a
space too low/20 (LVI): om (D.245)/32 (LV1) iv: Ma-g (D.245)/33 (LV3) i: dCRd'-a-f#:d (D.247)/38 (LV2) i: g-c (D.246)/38 (LV2) iv: c'-f-c (D.246)/after 38 (LV3): an extra bar (dCRd' Qf' CRe') between bars 38 & 39 (D.247)/41 (LV1) iii-v: CRe'dCRf' (D.245)/45 (LV3): fer. (ed.)

(II.3.49) [Alman] [VdGS No. 4] [fethf]
Sources:
GB-Och, Mus. MS 531, f. 18v, no. 25: anon. [untitled; LV1]
GB-Och, Mus. MS 532, f. 18v, no. 25: anon. [untitled; LV2]
GB-Ob, MS Mus. Sch. D.245, p. 224:1: anon. [untitled; LV3 (strain 1); LV2 (strains 2-3)]
GB-Ob, MS Mus. Sch. D.246, p. 239:1: ‘Almane for 3 violls Co.’ [LV2 (strain 1); LV3 (strains 2-3)]
GB-Ob, MS Mus. Sch. D.247, f. 64v: anon. [untitled, LV1]


FERRABOSCO LYRA VIOL TRIOS: Lessons (1609)

(II.3.50) ‘Pauin’ [VdGS No. 155] [fethf]
Sources:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 33: ‘A Pauin for three Viols’
GB-Ob, MS Mus. Sch. D.246, p. 60: anon. ‘pauin’ [LV2]
GB-Ob, MS Mus. Sch. D.247, f. 4v: anon. [untitled; LV3]
GB-Lbl, Add. MS 17795, f. 46, no. 2: anon. [untitled; LV3] ‘for 3 bass viols’
Slurs supp. (D.245-7)/1 (LV3) i: A om (MS 17795)/1-2 (LV2) iii-i: f# (Lessons)/7-8 (LV3) iii-i: a supp. (MS 17795)/34 (All): fer. (ed.)

(II.3.51) ‘Fancie’ [VdGS No. 201] [fethf]
[= Fantasia [VdGS No. 13] a4]
Sources:
Ferrabosco, Lessons for 1. 2. and 3. Viols, p. 32: ‘A Fancie for three Viols’
GB-Ob, MS Mus. Sch. D.247, f. 4: Ap [untitled; LV3]
GB-Lbl, Add. MS 17795, f. 45v, no. 1: anon. [untitled; LV3] ‘for 3 Bass viols’
48 (LV3) iii: D om (D.247)/66 (LV1; LV2): fer. (ed.)

CHAPTER 4

COMPLETE LAWES SOLO LYRA VIOL PIECES

All ornament signs have been reproduced; however, no attempt at realization has been made. It should be noted that although several signs are the same from source to source (and piece to piece) they were not necessarily interpreted in the same way. A list is provided below of the most commonly found ornament signs and their usual meaning. For a detailed discussion of lyra viol ornaments see Mary Cyr, ‘Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other “Graces” for the Bow’, JVdGSA, 34 (1997), 48-66, eadem, ‘Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other “Graces” for the Left Hand’, JVdGSA, 35 (1998), 16-34.

- Shake: usually indicated by a #, a ‘shake’ is a (cadential) trill: also notated as a dot before the tablature letter. A trill with a turned ending (also called a ‘relish’) can be indicated as a cluster of dots or as a series of dots surrounding the tablature letter. Where it occurs, the symbol # ('shake') has been replaced with a * to avoid confusion with the sharp accidental.
- Falle or backfalle: usually indicated by an X, a comma or a semicolon, a falle is an appoggiatura. A falle can also be indicated by a series of dots around the tablature letter or by a comma or semicolon. A falle is often found preceding a shake, especially a cadential one. The X symbol can also indicated an ‘elevation’ (slide from a third below). The falle and the shake are among
the most common ornaments. The symbol X (‘falle’) should not be confused with a double sharp (which is nowhere used in this edition).

- Beat: often indicated by a colon, the ‘beat’ or ‘biet’ is an upwards resolving appoggiatura.
- Slurs with several dashes indicate that one or more notes are articulated or detached within a single bow stroke.
- In the Playford sources a single diagonal line is used to indicate a regular slur. In some other sources a straight line is used to indicate a type of tremolo effect with the bow.
- Thump: the ‘thump’ is a form of pizzicato usually performed by the left hand, but sometimes by the bowing hand. It is indicated by one, two or three dots below the tablature letter (in the transcriptions these dots may also appear above the note). The number of dots often refers to the finger to be used.

(II.4.1) ‘Sarab’ {VdGS No. -} [defhf]
Source:
GB-Lbl, Add. MS 31432, f. 1:1: ‘Sarab/W. Lawes’
32 (LV): fer. (ed.)

(II.4.2) ‘Corant’ {VdGS No. -} [defhf]
Source:
GB-Lbl, Add. MS 31432, f. 1:2: ‘Corant/W.lawes’
25b (LV): fer. (ed.)

(II.4.3) ‘Sarab’ {VdGS No. -} [defhf]
Source:
GB-Lbl, Add. MS 31432, f. 1v: ‘Sarab/W.L’
9 (LV): ‘Mf-B Me-c MG/21 (LV) iii: (faint ink) g, om (ed.)/22 (LV): fer. (ed.)

(II.4.4) ‘A maske’ {VdGS No. 73} [fhhf]
Source:
17 (LV) v: D (ed.)/21 (LV) iii: fer. (ed.)

(II.4.5) ‘A Symphonie’ {VdGS No. 343} [fedfh]
Source:
GB-Lbl, Add. MS 63852, f. 96:2 (inv.): anon.
31 (LV) ii: fer. (ed.)

(II.4.6) ‘faire fidelia’ {VdGS No. 346} [edfhf]
Source:
GB-Lbl, Add. MS 63852, f. 113:2 (inv.): anon.
Other Versions:
US-CAh, Mus. MS 181 (Matthew Otley Cittern Book), f. 22v: 1, no. 19: ‘Mr. William Lawes/Elizium or faire philidela’: 4-course cittern ‘Italian tuning’
Matthew, The Lute’s Apology, no. 13: 12-course lute
For sources of various (2- and 3-part) consort settings see Index
17 (LV): fer. (ed.)

(II.4.7) [Jigg] {VdGS No. 357} [fedfh]
Source:
GB-Lbl, Add. MS 63852, f. 95v:2: anon. [untitled]
14 (LV) iii: fer. (ed.)

(II.4.8) ‘Countrey Coll’ {VdGS No. 421} [defhf]
Source:
Playford, Musicks Recreation on the Lyra Viol (1652), p. 10, no. 18: ‘Mr. William Lawes’

(II.4.9) ‘A Jigge’ {VdGS No. 422} [defhf]
Source:
Playford, Musicks Recreation on the Lyra Viol (1652), p. 11, no. 19: ‘Mr. William Lawes’
36b (LV): fer. (ed.)
(II.4.10) [Corant] {VdGS No. 423} [defhf]
Source:
EIRE-Dm, Z3.5.13, f. 66v (inv.): Ap [untitled]
35 (LV): fer. (ed.)

(II.4.11) 'Corant' {VdGS No. 424} [defhf]
Source:
EIRE-Dm, MS Z3.5.13, f. 65v (inv.): 'Corrant. M'. Lawes'

(II.4.12) 'Corant' {VdGS No. 425} [defhf]
Source:
EIRE-Dm, Z3.5.13, ff. 63-63v (inv.): 'Corrant M' Lawes'
48 (LV) vi: d#

(II.4.13) 'Corant' {VdGS No. 426} [defhf]
Source:
EIRE-Dm, Z3.5.13, f. 61.1 (inv.): 'Corant/M'. Lawes'

(II.4.14) 'Corant' {VdGS No. 427} [defhf]
Source:
EIRE-Dm, Z3.5.13, f. 59v (inv.): 'Corant/Will: Lawes'

(II.4.15) 'Corant' {VdGS No. 428} [defhf]
Source:
EIRE-Dm, Z3.5.13, f. 59 (inv.): 'Corant/M'. Lawes'

(II.4.16) 'Corant' {VdGS No. 429} [defhf]
Source:
GB-Lbl, Add. MS 59869, f. 8:2: 'Corant M' Lawes'
16-17 (LV): r-s om/18 (LV) ii-iv (2nd time): Qc" Qb' Qa'/34b (LV): fer. (ed.)

(II.4.17a) 'Almaine' {VdGS No. 430} [defhf] (Source 1)
Source:
EIRE-Dm, Z3.5.13, f. 61.2 (inv.): Ap 'Almaine'

(II.4.17b) 'Almaine' {VdGS No. 430} [defhf] (Source 2)
Source:
GB-Lbl, Add. MS 59869, f. 8v:1: 'Almaine. M' Lawes.'
25 (LV) iii: fer. (ed.)

(II.4.18) 'Corant' {VdGS No. 431} [defhf]
Source:
GB-Lbl, Add. MS 59869, f. 9: 'Corant. M' Lawes'
35 (LV): fer. (ed.)

(II.4.19) [Saraband] {VdGS No. 432} [defhf]
Source:
GB-Lbl, Add. MS 59869, f. 9v:1: Ap [untitled]

(II.4.20a) 'Saraband' {VdGS No. 433} [defhf] (Source 1)
Sources:
GB-Lbl, Add. MS 59869, f. 9v:2: 'Sarabrand. M' Lawes.'
8 (LV): om (59869); supp. (Goess B)/ 23 (LV): fer. (ed.)

(II.4.20b) [Saraband] {VdGS No. 433} [defhf] (Source 2)
Sources:
A-ET, Goess MS B, seq. (93), f. 84: anon. [untitled]
22 (LV): fer. (ed.)

(II.4.21a) 'Saraband' {VdGS No. 434} [defhf] (Source 1)
Sources:
GB-Ob, MS Mus. Sch. F.575, f. 12v: ‘# Saraband to mr Lawes suite in the paper flat-t-way’
36 (LV): fer. (ed.)

(II.4.21b) ‘Sarabande’ {VdGS No. 434} [defhf] (Source 2)
Source:
GB-Lbl, Mus. MS 249, seq. (22), ff. 7:3-7v: anon.: ‘Sarabande’
34 (LV): r-s om (MS 249)/38 (LV): fer. (ed.)

(II.4.22) ‘Preludium’ {VdGS No. 435} [defhf]
Source:
GB-Ob, MS Mus. Sch. F.575, f. 20: ‘Preludium W Laws’
20 (LV): fer. (ed.)

(II.4.23) [Alman] {VdGS No. 461} [edfed]
Source:
A-ET, Goess MS B, seq. (17), ff. 9v-10: ‘Wilhelm Lawes’ [untitled]
26 (LV): SBg'-d-G-D (Goess B)/26 (LV): fer. (ed.)

(II.4.24) [Alman] {VdGS No. 462} [edfed]
Source:
GB-Lbl, Add. MS 59869, f. 19v:1: ‘M. W Lawes’ [untitled]
8 (LV): dQd SQb-flat' SQa’ SQg’ dQc” SQf’ SQe’ SQd'/22 (LV): fer. (ed.)

(II.4.25) [Alman] {VdGS No. 463} [edfed]
Source:
GB-Lbl, Add. MS 59869, f. 23v:1: ‘M’ W Lawes’ [untitled]
The / ornament sign (bar 3 etc.) indicates a ‘forefall’ (an appoggiatura from below)
16 (LV) iii: fer. (ed.)

(II.4.26a) ‘Alman’ {VdGS No. 464} [edfed] (Source 1)
Source:
GB-Mp, MS BrM 832 Vu 51, p. 200:1, tuning XX, no. 4: ‘Thomas Taylor Or trulye Mr. Willm Lawes.’
[untitled]
33 (LV) ii: fer. (ed.)

(II.4.26b) [Alman] {VdGS No. 464} [edfed] (Source 2)
Source:
Playford, Musicks Recreation on the Lyra Viol (1661), no. 71: ‘Almaine/Mr. William Lawes’
32 (LV) ii: fer. (ed.)

(II.4.27) ‘Coranto’ {VdGS No. 465} [edfed]
Source:
Playford, Musicks Recreation on the Lyra Viol (1661), no. 72: ‘Coranto/Mr. William Lawes’
GB-Mp, MS BrM 832 Vu 51, p. 199, tuning XX, no. 3: ‘Mr Roger Read Or trulye Mr Willm Lawes’
[untitled]
Slurs supp. (Mp MS)
5 (LV) i: not doubled (1661)/17 (LV) iii-iv: Qf' Qe-flat’ (1661)/18 (LV) i: CRg-f (1661)/19-20 (LV): B-flat supp. (Mp MS)/32 (LV) ii: g supp. (Mp MS)/40 (LV): fer. (ed.)

(II.4.28a) [Saraband] {VdGS No. 466} [edfed] (Source 1)
Source:
GB-Mp, MS BrM 832 Vu 51, p. 200:2, tuning XX, no. 5: ‘Thomas Goodge Or trulye Mr. Willm Lawes.’
[untitled]

(II.4.28b) ‘Saraband’ {VdGS No. 466} [edfed] (Source 2)
Source:
Playford, Musicks Recreation on the Lyra Viol (1661), no. 73: ‘Saraband/Mr. William Lawes’
Playford’s version is clearly corrupt
(II.4.29) 'Saraband' {VdGS No. 467} [edfhf]
Source: GB-Lam, Mus. MS 600, f. 21v:2: 'Saraband Will Lawes'

(II.4.30) [Alman] {VdGS No. 491} [fdetb]
Source: EIRE-Dm, Z3.5.13, ff. 16v:17: 'M' Lawes' [untitled]

(II.4.31) 'Almane' {VdGS No. 511} [fedfh]
Sources: Playford, Musicks Recreation on the Lyra Viol (1652), p. 61, no. 67: 'Almane/Mr. William Lawes'
Playford, Musicks Recreation on the Lyra Viol (1661), no. 83 'Almain/Mr. William Lawes'
GB-Mp, MS BrM 832 Vu51, p. 165:1, tuning XIV, no. 19: 'Almaine Mr Willm Lawes'
22 (LV): fer. (ed.)

(II.4.32) 'Coranto' {VdGS No. 512} [fedfh]
Sources: Playford, Musicks Recreation on the Lyra Viol (1652), p. 62, no. 68: 'Coranto/Mr. William Lawes'
Playford, Musicks Recreation on the Lyra Viol (1661), p. 84, no. 84: 'Coranto/Mr. William Lawes'
Slurs supp. (1661)/12 (LV) iv: SQd' SQc' (1661)/31 (LV): fer. (ed.)

(II.4.33) 'Coranto' {VdGS No. 513} [fedfh]
Source: Playford, Musicks Recreation on the Lyra Viol (1652), p. 63, no. 69: 'Coranto/Mr. William Lawes'
Playford, Musicks Recreation on the Lyra Viol (1661), p. 85, no. 85: 'Coranto/Mr. William Lawes'
39 (LV): fer. (ed.)

(II.4.34) 'Saraband' {VdGS No. 514} [fedfh]
Source: Playford, Musicks Recreation on the Lyra Viol (1652), p. 64, no. 70: 'Saraband/Mr. William Lawes'
Playford, Musicks Recreation on the Lyra Viol (1661), p. 86, no. 86: 'Saraband/Mr. William Lawes'
25 (LV): fer. (ed.)

(II.4.35) 'Coranto' {VdGS No. 541} [fhffh]
Source: EIRE-Dm, Z3.4.13, f. 22, no. [39]: 'Coranto By: W. L.' [Presumably, one part of a duo or trio, other two parts lacking]

(II.4.36) 'Almaine' {VdGS No. 542} [fhffh]
Source: GB-CHEr, MS DLT/B 31, f. 92:2: 'Almaine W^m Lawes'

(II.4.37) 'Almayne' {VdGS No. 543} [fhffh]
Source: GB-CHEr, DLT/B 31, f. 92v:1: 'Almayne W^m Lawes.'

(II.4.38) 'Coranto' {VdGS No. 544} [fhffh]
Source: GB-CHEr, DLT/B 31, f. 92v:2: 'Coranto W^m Lawes.'

(II.4.39) 'Coranto' {VdGS No. 545} [fhffh]
Sources: GB-Ob, MS Mus. Sch. D.246, p. 217:2: 'M' Lawes' [untitled]
GB-Ob, MS Mus. Sch. D.245, p. 185:1: 'Coranto M^f Lawes'
GB-Mp, MS BrM 832 Vu51, tuning VI, no. 11, p. 80:2: 'Coranto/M' Lawes'
Ornaments supp. (D.246)/5 (LV) i: A supp. (MP MS)/36 (LV) i: a' om (Mp MS)

(II.4.40) 'Coranto' {VdGS No. 546} [fhffh]
51 (LV): fer. (ed.)

(II.4.41) 'Serraband' {VdGS No. 591} [efdef]
Source: GB-Lam, Mus. MS 600, f. 82:2: ‘Serraband Will Lawes’

(II.4.42) [Corant] {VdGS No. 596} [ffcdh]
Source: GB-Mp, MS BrM 832 Vu 51, p. 216, tuning XXII, no. 4: ‘M’. Will Lawes’ [untitled]
26 (LV) iii-iv: Ma-g-d (Mp MS)/32 (LV): fer. (ed.)

(II.4.43) 'An Aire' [The Queen's Masque] {VdGS No. 50} [detbf]
Sources: GB-Lbl, Add. MS 59869, f. 8: 1: ‘An Aire. M Lawes’
Appears in several other sources attributed to Simon Ives

7 (LV) v: Quad (MSS 725-7)
GB-Och, MUS. MSS 725-7 (COMPLETE)
GB-Och, Mus. MSS 725-7 is a complete source for the Lawes and Taylor trios. The Ives pieces are in MS 727 only; however, the other two parts for five of them can be reconstructed from other sources. When available concordant parts are compiled, several passages require editing to remove consecutives or to alter chords/notes to fit with the other parts; where this was done the note(s) have been put in square brackets & the alteration noted in the commentary. Where only two of the parts are available a third part has been editorially reconstructed. For lyra viol ornaments see introduction to ‘COMPLETE LAWES SOLO LYRA VIOL PIECES’ (above).

(II.4.44) 'ffantasie. first' {VdGS No. 567} [tbtbf]; f. 1v: ‘W: Lawes’
Other Sources: US-CAh, MS Mus. 70, f. 13v-14, no. 5: ‘Fancy Wil Lawes’ (LV2): see (II.4.74)
Tempo indications supp. (MSS 725-7)
4 (LV2) i: e' om (MS 726)/27 (LV2) ii: u om (MS 726)/42 (LV2) v: d-d (MS 726)/44 (LV2) iii: dCRh(-)Qa (MS 726)/54 (LV2) i-iii: Ma' CRg' CRf# (MS 726)/70 (LV2): d' supp. (MS 726), om (Mus. 70)/70 (All): B (MSS 725-7)

(II.4.45) 'Serabrand' {VdGS No. 569} [tbfhf]; f. 2: ‘W: Lawes’
Other Sources: US-CAh, MS Mus. 70, no. 8, f. 15: ‘Sarab.6' (LV2): see (II.4.76)
Lawes barred this piece in 3/4 in Mus. 70, but a 3/2 arrangement has been followed here.
8 (LV1) i: e (string 3) om - unplayable gap (MS 725)/13 (LV2) i: u a' (Mus. 70)/16 (LV2): u d' om (MS 726)/16 (LV1; LV2; LV3): B (MSS 725-7)

(II.4.46) 'Pauen: first' {VdGS No. 563} [tbfhf]; f. 2v: ‘W: Lawes’
Other Sources: US-CAh, MS Mus. 70, f. 11v, no. 1: ‘Pauen. Wil Lawes’ (LV2): see (II.4.70)
Slurs supp. MSS 725-7
4 (LV1) iv: sicl9 (LV2): fer. (Mus. 70)/16 (LV2) ii: supp. (Mus. 70); CRg' CRd' (MS 726)/17 (LV2) ii: fer. (Mus. 70)/22 (LV2) iii: A supp. (MS 726); om (Mus. 70)

(II.4.47) 'Almaine' {VdGS No. 564} [tbfhf]; f. 3: ‘Wj. Lawes’
Other Sources: US-CAh, MS Mus. 70, f. 12, no. 2: ‘Alman/W Lawes’ (LV2): see (II.4.71)
13 (LV2): SBd-d-D (Mus. 70)/16 (LV2) v: d' om (MS 726)/29-30 (LV2) iv-i: u d' tied from beat 4 (bar 29) to beat 1 (bar 30) (MS 726)/30 (LV2) i-iii: Me'-d'-e-A Me#' Bd'-d'-d (Mus. 70)

(II.4.48) 'ffantasie: second' {VdGS No. 573} [tbfhf]; f. 3v: ‘Wj: Lawes’

(II.4.49) [Humour] {VdGS No. 568} [tbfhf]; f. 4v: ‘Wj: Lawes’
Sources:
US-CAh, MS Mus. 70, f. 14v, no. 7: 'Humour/Willawes' [LV3]: see (II.4.75)

2 (LV3) v-vi: dQd SQe (MS 727)/2 (LV3) vii-viii: dQf SQf (MS 727)/4 (LV3) i: u om (MS 727)/5 (LV3) i: e' supp. (MS 727); om (Mus. 70)/5 (LV3) v & vi: dQe' SQd' (MS 727)/16 (LV3) ii: u om (MS 727)/16 (LV3) i: h' & d' supp. (MS 727)/26 (LV3) ii:

(II.4.50) 'Almaine first' {VdGS No. 25} [fffh]; f. 7v: 'M' Robert Tayler'
The opening is given as it is in the MS. The incomplete (Tr-B) consort version of this omits beat 1 (the CR-rests) and gives beat 2 as an anacrusis.

Other Version:
GB-Lbl, Add. MS 31423, p. 173:1, no. 6: 'Taylor' [untitled; Tr]
GB-Lbl, Add. MS 31423, p. 195, no. 6: 'Taylor' [untitled; B]
1 (LV1; LV2; LV3): i: sic/II (LV2) iii-iv: (ed.); om (MS 726)

(II.4.51) '2 Almaine' {VdGS No. 26} [fffh]; f. 7v: 'Ro: Tay:'

(II.4.52) 'M" Mary Brownes Choyce' {VdGS No. 141} [fffh]
Source:
GB-Och, Mus. MS 727, no. 2, f. 22v:1 (inv.): 'M" Mary Brownes Choyce by Sy: lve for 3 lysro the other parts ar in 2 violl bookes' [LV1]
GB-Ob, MS Mus. Sch. D.246, p. 179:2: anon. 'An Ayre' [LV3]
EIRE-Dm, Z3.4.13, f. 13:1: anon. [untitled; LV3]
6 (LV1) iv & v: Qd' Qa (MS 727)/7 (LV2) i: ink smudged, impossible to read (0.245)/9 (LV3) viii: ornament sign supp. (0.246)/10 (LV2): fer. (0.245); om (ed.)

(II.4.53) 'Coranto' {VdGS No. 142} [fffhf]
Source:
GB-Och, Mus. MS 727, f. 22v: 2 (inv.), no. 4: 'S:I:' [LV1]
GB-Ob, MS Mus. Sch. D.246, p. 180:3: anon. 'Coranto' [LV2]
GB-Ob, MS Mus. Sch. D.245, p. 50:3: Symon Iuy' [untitled; LV3]
EIRE-Dm, Z3.4.13, f. 13:2: 'Coranto' 'S: I' [LV2]
GB-Ob, MS Mus. Sch. D.245, p. 154:2: anon. 'Coranto' [LV3]
[Also at] GB-Ob, MS Mus. Sch. D.246, p. 58: 'Symon Iuy' [untitled; LV3]
4 (LV3) ii: CR'e' (D.245)/11 (LV3) i-ii: CR'e' CRa (D.245)/18 (LV3) iii: Qe (D.245)

(II.4.54) 'M" Colliers Choyce' {VdGS No. 143} [fffhf]
Source:
GB-Och, Mus. MS 727, f. 22:1 (inv.), no. 7: 'S:I:' [LV1]
EIRE-Dm, MS Z3.4.13, no. 9, f. 14v:2: 'By: S: I' [untitled; LV2]
GB-Ob, MS Mus. Sch. D.246, p. 215:3: 'Sy Iues' [untitled, LV3]
Other Source:
GB-Cu, Add. MS 9284, f. 2v:2, no. 4. [LV2]
10-11 (LV2) v-i: Qd'-d CRch'-e (Z3.4.13)/16 (LV3) iv: CRb-flat (D.246)/19 (LV1) iii: Qg (MS 727)

(II.4.55) 'The Choyce' {VdGS No. 144} [fffhf]
Source:
EIRE-Dm, MS Z3.4.13, no. 10, f. 14v:3: 'An Ayre By: S: I' [LV2]
LV3 is mostly retrievable from the Altus of the 4-part consort version (transposed down an octave): GB-Lbl, Add. MSS 18940, p. 50; some notes were supp. 18941 (superius); all u in LV3 (ed.) 2 (LV3) i-iii: supp. 18941/10 (LV3) ii: e (ed.)/16 (LV1) ii-iii: QD Qg' (MS 727)

(II.4.56) 'M" Anne ffiores Choyce' {VdGS No. 145} [fffhf]
Source:
GB-Och, Mus. MS 727, f. 21v:1 (inv.), no. 14: 'M" Anne ffiores Choyce S: I:' [LV1]
EIRE-Dm, MS Z3.4.13, no. [37], f. 21:2: 'M" Anne Forrists Choice' 'S: I' [LV2]

\* Minor variants between the D.245 & D.246 readings of LV2 have not been recorded.
LV3: (ed.)/8 (LV2) i–ii: CRf# CRa' (Z3.4.13)

(II.4.57) [Alman] {VdGS No. 146} [fhfhf]

Source:
GB-Och, Mus. MS 727, f. 21v:2 (inv.), no. 12: 'S: I.' [LV1]
EIRE-Dm, MS Z3.4.13, no. 32, f. 21:2: 'By: S: I.' [untitled; LV2]

LV3: (ed.)/24 (LV2) vii–viii: QC# QC' (MS 727)/19 (LV2) i: B.f#' om (Z3.4.13)/
CRa-e-A (Z3.4.13)

(II.4.58) 'The man in ye moone' {VdGS No. 147} [fhfhf]

Source:
GB-Och, Mus. MS 727, f. 21:1 (inv.), no. 16: 'The man in ye moone/ S: I.' [LV1]
EIRE-Dm, MS Z3.4.13, no. 23, f. 17v:1: 'By: T[homas]: G[regory]' [untitled; LV2]

LV3: (ed.)/4/4 sections are notated with a backways cut-common time symbol in both sources

(II.4.59) 'Si' Will Owens Choyce' {VdGS No. 148} [fhfhf]

Sources:
GB-Och, Mus. MS 727, f. 21:2 (inv.), no. 32: 'Sir Will Owens Choyce. S: I.' [LV1]
GB-Ob, MS Mus. Sch. D.247, f. 179:1: anon. [untitled; LV2]

1 (LV2) i: d' not doubled (Z3.4.13)/2 (LV2): slurs supp. (Z3.4.13)/4 (LV2) iii: e om (Z3.4.13)/5 (LV2) i-iv: supp. (Z3.4.13); Qg Qf# Qd Qe Qd (0.246)/6 (LV2): dCR-e-b Qa Ma-e-A (Z3.4.13)/8 (LV2) i: e & b supp. (Z3.4.13)/8 (LV2): slurs supp. (Z3.4.13)/10 (LV3) iii–iv: CRa CRF# (Z3.4.13)/12 (LV2) v: dCR-e'-a Qa (Z3.4.13)/13 (LV2): Bd-d-D (D.246)

(II.4.60) [Alman] {VdGS No. 149} [fhfhf]

Sources:
GB-Och, Mus. MS 727, f. 20v (inv.), no. 36: 'S: I.' [LV1]
EIRE-Dm, MS Z3.4.13, no. [40], f. 22v: 'Alman By: S: I.' [LV3]

An alternative part is found at GB-Ob, MS Mus. Sch. D.247, f. 44:1: anon. [untitled]: this requires some editing to fit with the other parts:

7 (LV2) iii: dCR-e-b-flat (D.247)/11 (LV3) ii: Qf-flat (Z3.4.13)/23 (LV1) v: Ma-f-c-F (MS 727)/23 (LV2) iii: Mg'-c'-f (D.247)/30 (LV2) iv: Qg (Z3.4.13)

(II.4.61) 'All you for saken Louers' {VdGS No. 150} [fhfhf]

Source:
GB-Och, Mus. MS 727, f. 20 (inv.), no. 37: 'All you for saken Louers. S: I.' [LV1]
EIRE-Dm, MS Z3.4.13, no. 15, f. 15v:3: 'By S: I.' [untitled; LV2]

Other Sources:
GB-Lam, MS 660, f. 38v: anon. [LV2]
US-LAuc, MS M286 M46992, f. 29v: anon. [LV2]

9 VdGS Manuscripts, i. 151 attributes this to Thomas Gregory.
LV3: (ed.)/4 (LV2) iv: Ma-A (Z3.4.13)

GB-CAh, MUS. MS 70 (COMPLETE)

[II.4.62] [Corant] {VdGS No. 555} [fhfhf]; f. 4v, no. 1: Ap

[II.4.63] [Alman] {VdGS No. 556} [fhfhf]; f. 4v, no. 2: Ap

[II.4.64] [Ayre] {VdGS No. 557} [fhfhf]; f. 5.1, no. 3: Ap

[II.4.65] [Alman] {VdGS No. 558} [fhfhf]; f. 5.2, no. 4: Ap

[II.4.66] [Alman] {VdGS No. 559} [fhfhf]; f. 5v, no. 5: Ap

[II.4.67] 'the trumpet' {VdGS No. 560} [fhfhf]; f. 6, no. 6: Ap

[II.4.68] 'fubeters Ayre' {VdGS No. 561} [fhfhf]; f. 6v, no. 7: Ap

[II.4.69] 'corant' {VdGS No. 562} [fhfhf]; f. 7, no. 8: Ap

[II.4.70] 'Pauen' {VdGS No. 563} [fhfhf]; f. 11v: 'Willawes' Other Source: GB-Och, Mus. MS 726, f. 2v: cf. (II.4.46)

[II.4.71] 'Alman' {VdGS No. 564} [fhfhf]; f. 12: 'W Lawes' Other Source: GB-Och, Mus. MS 726, f. 3: cf. (II.4.47)

[II.4.72] 'Corant' {VdGS No. 565} [fhfhf]; f. 12v: 'Willawes'

[II.4.73] 'Alman' {VdGS No. 566} [fhfhf]; f. 13: 'Willawes'

[II.4.74] 'Fancy' {VdGS No. 567} [fhfhf]; f. 13v: 'Willawes' Other Source: GB-Och, Mus. MS 726, f. 1v: cf. (II.4.44)

[II.4.75] 'Humour' {VdGS No. 568} [fhfhf]; f. 14v: 'Willawes' Other Source: GB-Och, Mus. MS 727, f. 4v: cf. (II.4.49)

[II.4.76] 'Sarab' {VdGS No. 569} [fhfhf]; f. 15: anon. Other Source: GB-Och, Mus. MS 726, f. 2: cf. (II.4.45)

[II.4.77] 'Alman' {VdGS No. 570} [fhfhf]; f. 15v: 'Willawes' 17-18 (LV) ii-i: (ed.), transposed up two stave spaces: Lawes wrote the lower notes below the stave on what would be a seventh string

[II.4.78] 'Corant' {VdGS No. 571} [fhfhf]; f. 16: anon. * = a large # sign written under the note(s) indicated.

[II.4.79] 'Aire' {VdGS No. 572} [fhfhf]; f. 16v: 'Wjllawes' 16 (LV): BG-AA


(II.4.82) 'Ayre' {VdGS No. 448} [defhfhf]; f. 18: 'willawes'
Other Source

(II.4.83) 'Sarab' {VdGS No. 444} [defhfhf]; f. 18v:1: 'Wjllawes'
Other Source
GB-HAdolmetsch II.B.3, p. 334: 'A saraband by mr William Lawes': cf. (II.4.121)

(II.4.84) 'Pauen' {VdGS No. 521} [fedhfhf]; ff. 18v-19: 'Wjllawes'
Other Source

(II.4.85) 'Aire' {VdGS No. 522} [fedhfhf]; f. 19v:1: 'Wjllawes'

(II.4.86) 'Toy' {VdGS No. 523} [fedhfhf]; ff. 19v:2-20: 'Wjllawes'
t-s: backwards cut-C (Mus. 70)

(II.4.87) 'Thump' {VdGS No. 527} [fedhfhf]; f. 20: 'Wjllawes'
Other Source
GB-HAdolmetsch, II.B.3, p. 380: 'William Lawes/A Thumpe': cf. (II.4.133)

GB-HAdolmetsch. MS II.B.3 (SELECTION: ANON. & LAWES)

(II.4.88) [Pavan] {VdGS No. 9418} [fhfhfhf]; p. 205: anon. [untitled]

(II.4.89) [Fantazia] {VdGS No. 9419} [fhfhfhf]; pp. 206-07: anon. [untitled]

(II.4.90) [Pavan] {VdGS No. 9420} [fhfhfhf]; p. 208: anon. [untitled]

(II.4.91) [Alman] {VdGS No. 9421} [fhfhfhf]; p. 209: anon. [untitled]

(II.4.92) [Corant] {VdGS No. 9422} [fhfhfhf]; p. 210: anon. [untitled]

(II.4.93) [Corant] {VdGS No. 9423} [fhfhfhf]; p. 211: anon. [untitled]

(II.4.94) [Fantazia] {VdGS 9424} [fhfhfhf]; pp. 212-13: anon. [untitled]
48 (LV) iii-iv: SQa Squ'/53 (LV) iv-v: SQg SQa/57 (LV) iii-iv: SQa' SQe'/64 (LV) x-xi: Qa Qg /67 (LV) x: Qa'

(II.4.95) [Pavan] {VdGS No. 9425} [fhfhfhf]; p. 214: anon. [untitled]
37 (LV) vi: r-s om

(II.4.96) [Alman] {VdGS No. 9426} [fhfhfhf]; p. 215: anon. [untitled]
37 (LV) i: r-s om

(II.4.97) [Corant] {VdGS No. 9427} [fhfhfhf]; p. 216: anon. [untitled]

(II.4.98) [Pavan] {VdGS No. 9428} [fhfhfhf]; p. 217: anon. [untitled]

(II.4.99) [Fantazia] {VdGS No. 9429} [fhfhfhf]; pp. 218-19: anon. [untitled]

(II.4.100) [Alman] {VdGS No. 9430} [fhfhfhf]; p. 220: anon. [untitled]
26 (LV) iii: CRa'/36 (LV) v: Qd/37 (LV) v: Qg

(II.4.101) 'Pauen' {VdGS No. 574} [fhfhfhf]; p. 249: 'William Lawes/A Pauen'

(II.4.102) 'Ayre' {VdGS No. 575} [fhfhfhf]; p. 250: 'William Lawes/An Ayre'

(II.4.103) 'Ayre' [Corant] {VdGS No. 576} [fhfhfhf]; p. 251: 'William Lawes/An Ayre'

(II.4.104) 'Almayne' {VdGS No. 577} [fhfhfhf]; p. 252: 'William Lawes/An Allmayne'
(II.4.105) 'Almayne' {VdGS No. 578} [fhfhf]; p. 253: 'William Lawes/An Allmayne'

(II.4.106) 'Ayre' {VdGS No. 579} [fhfhf]; p. 254: 'William Lawes/An Ayre'

(II.4.107) 'Pauine' {VdGS No. 471} [edfhf]; pp. 266-67: 'William Lawes/A Pauine'

(II.4.108) 'Ayre' {VdGS No. 472} [edfhf]; p. 268: 'William Lawes/An ayre'

(II.4.109) 'Almayne' {VdGS No. 473} [edfhf]; p. 269: 'William Lawes/Allmayne'

(II.4.110) 'Coranto' {VdGS No. 474} [edfhf]; p. 270: 'William Lawes/A Coranto'

(II.4.111) 'Saraband' {VdGS No. 475} [edfhf]; p. 271: 'William Lawes/A Saraband'

(II.4.112) 'ffantazia' {VdGS No. 476} [edfhf]; pp. 272-73: 'William Lawes/ffantazia'

(II.4.113) 'Ayre' {VdGS No. 477} [edfhf]; p. 274: 'William Lawes/An Ayre'

(II.4.114) 'Ayre' {VdGS No. 478} [edfhf]; p. 275: 'William Lawes/An Ayre'

(II.4.115) 'Almayne' {VdGS No. 479} [edfhf]; p. 276: 'William Lawes/An Allmayne'

(II.4.116) 'Corant' {VdGS No. 480} [edfhf]; p. 277: 'William Lawes/A Corant'

(II.4.117) 'saraband' {VdGS No. 481} [edfhf]; p. 278: 'William Lawes/A saraband'

(II.4.118) 'Pauin' {VdGS No. 441} [defhf]; pp., 330-31: 'William Lawes/A Pauin'

Other Source:
US-CAh, MS Mus. 70, f. 17v, no. [13]: 'Pauen': cf. (II.4.81)

(II.4.119) 'Almayne' {VdGS No. 442} [defhf]; p. 332: 'William Lawes/An Allmayne'

(II.4.120) 'Coranto' {VdGS No. 443} [defhf]; p. 333: 'William Lawes/A Coranto'

Other Source:
US-CAh, MS Mus. 70, f. 17, no. [12]: cf. (II.4.80)

(II.4.121) 'Saraband' {VdGS No. 444} [defhf]; p. 334: 'William Lawes/A saraband'

Other Source:
US-CAh, MS Mus. 70, f. 18v.1: 'Sarabd, w Lawes': cf. (II.4.83)

(II.4.122) 'ffantazia' {VdGS No. 445} [defhf]; p. 336: 'William Lawes/ffantazia'

(II.4.123) 'Ayre' {VdGS No. 446} [defhf]; p. 338: 'William Lawes/An Ayre'

(II.4.124) 'Coranto' {VdGS No. 447} [defhf]; p. 339: 'William Lawes/A Coranto'

(II.4.125) 'Ayre' {VdGS No. 448} [defhf]; p. 340: 'William Lawes/An Ayre'

Other Source:
US-CAh, MS Mus. 70, f. 18: 'Aire. Wi Lawes': cf. (II.4.82)

(II.4.126) 'Ayre' {VdGS No. 449} [defhf]; p. 341: 'William Lawes/An Ayre'

(II.4.127) 'Almayne' {VdGS No. 450} [defhf]; p. 342: 'William Lawes/An Allmayne'

(II.4.128) 'Coranto' {VdGS No. 451} [defhf], p. 343: 'William Lawes/A Coranto'

(II.4.129) 'Pavan' {VdGS No. 521} [fedfhf]; p. 374: 'William Lawes/A Pauin'

Other Source:
US-CAh, MS Mus. 70, ff. 18v-19: 'Pauen/Wjllawes': cf. (II.4.84)
(II.4.130) ‘ffantazia’ {VdGS No. 524} [fedfh]; p. 376: ‘William Lawes/ffantazia’

(II.4.131) ‘Ayre’ {VdGS No. 525} [fedfh]; p. 378: ‘William Lawes/An Ayre’

(II.4.132) ‘Coranto’ {VdGS No. 526} [fedfh]; p. 379: ‘William Lawes/A Coranto’

(II.4.133) ‘Thumpe’ {VdGS No. 527} [fedfh]; p. 380: ‘William Lawes/A Thumpe’

Other Source:
US-CAh, MS Mus. 70, f. 20: ‘Thump Wi Lawes’. cf. (II.4.87)

(II.4.134) ‘ffantazia’ {VdGS No. 496} [fedfh]; p. 382: ‘William Lawes/ffantazia’

(II.4.135) ‘Pauin’ {VdGS No. 497} [fedfh]; p. 384: ‘William Lawes/A Pauin’


27 (LV): (ed.); the last bar appears to have been written two lines too high

CHAPTER 5

MISCELLANEOUS ROYALL CONSORT PIECES

(II.5.1) ‘Pauan’ {VdGS No. 101} (4-part version)
[cf. (II.8.1)]

Source:
GB-Ob, MSS Mus. Sch. E.431-6, p. 171: ‘4 partes Two Trebles. Countertenor & Base/pauin/M: Will Lawes’ [4-part; Tr1, Tr2, T, B; sole copytext]

Other Sources:
GB-Och, Mus. MSS 376-70, no. 43: ‘W. Lawes’ [untitled; 4-part]
GB-Ob, MS Mus. Sch. D.233, f. 34v:1: ‘4 partes 2 Trebles'/Pauan/W.L.’ [Tr1]
GB-Ob, MS Mus. Sch. D.234, f. 24v: ‘4 parts 2 Trebles/Pauan/W.L.’ [Tr2]
GB-Ob, MS Mus. Sch. D.236, f. 40: ‘4 partes. 2 Trebles'/Pauan/W.L.’ [B]
GB-Ob, MSS Mus. Sch. F.568, no. 1: anon. [untitled; incomplete 4-part; Tr2]
GB-Ob, MSS Mus. Sch. F.569, no. 1: anon. [untitled; incomplete 4-part; T]

11 (T) iii-iv: dSBd’ Me’ (E.433)/l1-12 (B): (ed.); SBBD SBd SBG (E.434-6)/30 (T) ii-vii: (ed.); om (E.433)

(II.5.2) ‘Alman’ {VdGS No. 102} (2-part version)
[cf. (II.8.2)]

Sources:
GB-Ob, MS Mus. Sch. D.233, f. 32v:1 ‘Alman/W.L.’ [Tr1]
GB-Ob, MS Mus. Sch. D.236, f. 37v: ‘Alman/W. L.’ [B]
GB-Ob, MSS Mus. Sch. E.451, p. 345, no. 29: anon. [untitled; BC]

Playford, Court-Ayres, no. 17: ‘Almaine/Mr. William Laws’ [Tr, B]

6 (B) i-ii: dCre-flat Qd (CA)/17 (Tr) i: Bg’ (D.233)

(II.5.3a) [Alman] {VdGS No. 103} (Version 1)

Source:
GB-Lbl, Add. MSS 40657-61, f. 30: ‘Wj:L’ [untitled]
31 (All): B (40657-61)

(II.5.3b) ‘Aire’ {VdGS No. 103} (Version 2)

Sources:
GB-Ob, MSS Mus. Sch. E.431-6, p. 172: ‘4 partes Two Trebles. Countertenor & Base/Aire/M: Will Lawes’ [4-part; Tr1, Tr2, T, B; sole copytext]

Other Sources:
GB-Ob, MSS Mus. Sch. D.233, f. 35:3: ‘Ayre/W.L.’ [Tr1]
GB-Ob, MS Mus. Sch. D.234, f. 25: anon. [untitled; Tr2]
GB-Ob, MS Mus. Sch. D.236, f. 40v: ‘Ayre/W: Lawes’
GB-Ob, MSS Mus. Sch. F.568, no. 2: anon. [untitled; 4-part; Tr2]
GB-Ob, MSS Mus. Sch. F.569, no. 2: anon. [untitled; 4-part; T]
GB-Lbl, Add. MSS 18940-4, no. 43: [4-part]
GB-Och, Mus. MSS 376-70, no. 46: [4-part; Tr2 & B only]
GB-W, MSS Vicars Choral 5-6, no. 39: [B only of ?part]
16 (B): MD (E.434-6)/29 (Tr2) iv: Crb-flat (E 431)

**LAWES, FANTAZIA {VdGS No. 135}**

(II.5.4) 'Fantazia' {VdGS No. 135}

_Sources:

GB-Ob, MS Mus. Sch. B.2, pp. 76-81: 'Fantazia: W. Lawes' [copytext; score]
GB-Ob, MS Mus. Sch. D.238, ff. 17v-18: '· Fantazia Wllawes' [BV]
GB-Ob, MS Mus. Sch. D.240, ff. 17v-18: 'Fantazia/Wllawes' [VI]
GB-Ob, MS Mus. Sch. D.229, ff. 16v-17: 'Fantazia/Wllawes' [O]
GB-Lbl, Add. MS 10445, ff. 54v-56, no. 22; 'William Lawes' [untitled; VI]

_Other Sources:

GB-Och, MS 430, pp. 25-28, no. 22: [John Browne organ part] & companion violin part (in private hands) [430 is an organ book, with all the fantasia-suites for 1 and 2 violins. It was originally in Browne's collection - the only other extant book is the violin book in the possession of Layton Ring; 430 is mostly in 2 parts, with counterpoint entries and with some inner parts - not used in this edition; see also Lawes: Fantasia-Suites, MB 60]]

14-15 (Oa): supp. (D.229)/32-34 (Ot): supp. (D.229)/44-45 (Ot): supp. (D.229)/44-45 (Ob) iv-i: tie supp. (D.229)/45 (BV): supp. (D.238); Me Md (B.2); it appears that Lawes initially just doubled the e & d at the unison, but then later added the A below the e and the A and D below the d instead of the unison doublings; judging by the ink, this was probably done as the piece was being copied/45-46 (Os) iv-i: tie supp. (D.229)/46 (Os): supp. (D.229)/47-50 (Ot): supp. (D.229)/52-53 (Ot): supp. (D.229)/53 (Os) viii-x: supp. (D.229); CR-rest (B.2)/59 (Ob) iii-iv: dCR^# (D.229)/62 (Ob): Qd^d CR^d-dCR^d Qd (D.229)/69-70 (Ot): supp. (D.229)/71 (VI) iii: Qd^d Qe'' (D.240)/83-84 (OA): om (D.229)/84 (Ot): d# om (D.229)/89 (Ot): c# om (D.229)/105-6 (Oa): om (D.229)/112 (Oa) supp. (D.229)/113 (Oa) om (D.229)/116-17 (Oa): supp. (D.229)/119 (Oa) i: ~Md CRa (D.229)/119 (Oa) ii-iii: CRb' (D.229)/122 (Ot) i: Md^d (D.229)/127 (Ot): supp. (D.229)/128 (Ot) i-iii: supp. (D.229)/130 (Oa) om (D.229)/137 (Ot): not doubled (or harmonized) (D.229)/138 (Ot) ii-iii: Ma (D.229)/141 (Oa) supp. (D.229)

**JOHN JENKINS, FANTASIA-SUITES**

(II.5.5) 'Fantazia' {VdGS No. 12} (Fantasia-Suite Group I)

_Sources:

GB-Lbl, Add. MS 31423 (autograph), ff. 124v-25: 'Fantasia' '2 parts for a violin & Bass to the Organ' 'Violin' [VI]
GB-Lbl, Add. MS 31423 (autograph), f. 131v-32: 'Fantasia' '2 pts. For a violin & Bass to y' organ' 'Basse' [B]
GB-Lbl, Add. MS 31423 (autograph), f. 138-39: 'Jenkins' Fantasia 'For one Treble & Bass to the Organ' [O]

GB-Ob, MS Mus. Sch. C.81, no. 12, f. 13v: 'Fantazia: 12th' [VI]
GB-Ob, MS Mus. Sch. C.81, no. 12, f. 36v: 'Fantazia: 12th' [B]
GB-Ob, MS Mus. Sch. C.81, no. 12, ff. 70v-71v: 'Fantazia: 12th' [O]

2 (Os) i: Ma CR-rest (C.81)/6 (Ob) i: Bb-flat om (MS 31423)/8-9 (Ob) iv-i: tie om (C.81)/13-14 (Ot): supp. (C.81)/15 (BV) i: Ma CR-rest (C.81)/16 (Ob) ii: CRa om (MS 31423)/25-26 (Ot): om (C.81)/32 (Os) iv: o (C.81)/34 (Os) i: ^8 lower (C.81)/56 (VI) v: o (MS 31423)/61 (BV) ix: tie om (C.81)/62 (Os) i-ii: ~Qd'' Qg'' (C.81)/62 (Os) iii: o (MS 31423)/67 (Ob) iv: o (C.81)/85 (BV) ii: CRa (C.81)/89 (Oa) i: supp. (C.81); om (MS 31423)/90 (VI) ii-iii: Qb' dSQa' (C.81)/90 (Ob) iv-v: Qe Qd (C.81)/96 (VI) viii: o (MS 31423)/99 (Os): CRc^'' [CR om] Mc^'' (C.81)

(II.5.6) 'Fantazia' {VdGS No. 15} (Fantasia-Suite Group I)

_Source:

GB-Ob, MS Mus. Sch. C.81, no. 12, f. 16v: 'Fantazia: 15th' [VI]
GB-Ob, MS Mus. Sch. C.81, no. 12, f. 39v: 'Fantazia: 15th' [BV]
GB-Ob, MS Mus. Sch. C.81, no. 12, ff. 76v-77v: 'Fantazia: 15th' [O]

62 (Ob) i: Mc^#
ROYALL CONSORT

(II.5.7) ‘Almane’ (VdGS No. 38) (5-part version)
Source: GB-Ob, MS Mus. Sch. B.2, p. 15: ‘Alman. a 5. For the Violins of 2 trebles’ [V11; V12; Vla; Vla; Vla, B]
21 (All): B (B.2)/21 (All): fer. (ed.)

(II.5.8) ‘Fantazy’ (VdGS No. 1)
Source: GB-Ob, MS Mus. Sch. B.3, p. 50: ‘Wylllawes/Fantazy/For 2 Violins 2 Base Viols and 2 theorboes’ [V11; V12; BV1; BV2; Th1; Th2]
Other Sources:
GB-Och, Mus. MSS 754-9, no. 2
GB-Och, Mus. MSS 391-6, no. 36
GB-Och, Mus. MS 483A, f. 15: [Th only]
111 (All): fer. (ed.)

(II.5.9) ‘Fantazy’ (VdGS No. 36)
Source: GB-Ob, MS Mus. Sch. B.3, p. 96: ‘Fantazy/Wylllawes’ [V11; V12; BV1; BV2; Th1; Th2]
Other Sources:
GB-Och, Mus. MSS 754-9, no. 22
GB-Och, Mus. MSS 391-6, no. 45
97 (All): fer. (ed.)

(II.5.10) [Pavan] (VdGS No. 49)
Source: GB-Och, Mus. MSS 754-9, no. 47: ‘Pavan’ ‘William Lawes’ [V11; V12; BV1; BV2; Th1; Th2]
Other Source:
GB-Och, Mus. MSS 391-6, p. 9, no. 9: ‘W. L.’ [untitled; does not contain the division strains] [V11; V12; BV1; BV2; Th1; Th2]
34-42 (V12): (ed.); om (MSS 754-9)

CHAPTER 6

LAWES, HARP CONSORTS

In cases where there are discrepancies between the sources, Lawes’s autographs are the final authority for the edition, except for the harp parts in HC1-8, where GB-Och, Mus. MS 5 has been occasionally preferred (and noted in commentary). Copytexts for the violin, bass viol, and theorbo are the autograph partbooks (GB-Ob, MSS Mus. Sch. D.238-40), supplemented (for HC26-30) by the autograph score (GB-Ob, MS Mus. Sch. B.3). The relevant section of D.238-40 is headed ‘For the Harpe, Base Violin/Violin, and theorbo’; folio nos. and titles are taken from D.238: D.238 = Theorbo; D.239 = Violin; D.240 = Bass Viol. BV2 refers to the BV of a repeated strain where the BV is varied on the repeat (i.e. the second time BV). The commentary notes only the initial occurrence of a variant etc. in the harp, which has been repeated literally for each strain.

Where no harp part survives (HC21-25) a basic two-part reconstruction has been provided editorially. To facilitate ease of reference Lawes’s Tr-B autograph harp parts from GB-Ob, MS Mus. Sch. D.229 are given, as are the concordant parts in MS 5. These follow the commentary and are given for HC1-8 only. These parts are given with original barring, note groupings, key and time signatures, and accidentals (except naturalising accidentals, which are modernized), notes tied across barlines given as dotted notes in the original have been modernized, as have stem directions, where necessary, to facilitate ease of reading.

(II.6.1) ‘Almane’ (VdGS No. 162) (HC1)
Sources:
GB-Ob, MSS Mus. Sch. D.229, f. 34v:1, no. 1: ‘Almane/Wylllawes’ [H]
GB-Och, MS 5, f. 1:1, no. 1: anon. [untitled; H]
GB-Och, MS 599, no. 43: anon. [untitled; Tr of 2 parts]

11 Attribution taken from the end of the ‘Royall Consort’ sequence.

Other Source:
GB-Mch, MS Chethams A.2.6, no. 50 [B of 2 parts]

Other Versions:
Playford, A Musical Banquet, no. 8: ‘Allman/Mr. William Lawes’ [Tr, B]
Playford, Courty Masquing Ayres, no. 5: ‘Almain/Mr. William Lawes’ [Tr, B]
GB-Ob, MS Mus. Sch. D.219, f. 21v: ‘King’s Ayre’

Sources:
GB-Ob MSS Mus. Sch. 0.238-40, f. 35v:2, no. 2: ‘Corant/Willawes’
GB-Ob MSS Mus. Sch. 0.229, f. 34v:2, no. 2: ‘Corant/Willawes’ [H]
GB-Och, MS 5, f. 1:2, no. 2: anon. [untitled; H]
GB-Och, MS 599, no. 44: anon. [untitled; Tr of 2 parts]

Other Versions:
Playford, A Musical Banquet, no. 9: ‘Coranto/Mr. William Lawes’ [Tr, B]
Playford, Courly Masquing Ayres, no. 6: ‘Corant/Mr. William Lawes’ [Tr, B]
GB-Ob, MS Mus. Sch. D.219, f. 22v: ‘King’s Corant’

(H): upbeats (ed.)/1 (Ht): supp. (MS 5)/2-3 (Ha): supp. (MS 5)/2-3 (Ht): supp. (MS 5)/4 (Ha): supp. (MS 5)/5 (Ht); supp. (MS 5)/6 (Ht): supp. (MS 5)/6 (Ha): ii-iv: supp. (MS 5)/7-8 (Ha): supp. (MS 5)/9-17 (Ht): supp. (MS 5)/4 & 21 (VI) v: (MS 599)/7 (VI) iii: o (MS 599)/7 (Ha): supp. (D.229)/8 (H): i: dM-dM (D.229)/12 & 29 (Th) iii-iv: dCR-flat Q-flat (D.220)/12 (Ha) i: acc. supp. (D.229)/12 (H): i: dM-dM (D.229)/12 & 29 (Th) iii-iv: dCR-flat Q-flat (D.220)/12 (Ha) iv: upp. (MS 5); b-flat’ (D.229)/12 (Ha) ii: supp. (MS 5)/13 (Ha): i: (Qa’’) supp. (MS 5)/14 (Ha): supp. (MS 5)/15 (Ha): CR’’ CR-flat’’ CR-flat Q’’ Q-flat’’ Q-flat’’ Q-flat’’ (D.229)/16 (H): supp. (MS 5)/17 (H): ties to outer notes supp (D.229)/34b (BV2): B (D.240)

D.229, HC2:

MS 5, HC2:

(II.6.3) ‘Corant’ {VdGS No. 164} (HC3)

Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 36:1, no. 3: ‘Corant/Wllawes’
GB-Ob, MSS Mus. Sch D 229, f. 35:1, no. 3: ‘Corant/Wllawes’ [H]
GB-Och, MS 5, f. 1:3, no. 3: anon. [untitled; H]
GB-Och, MS 599, no. 45: anon. [untitled, Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.220, p. 22, no. 68: anon. ‘Corant’ [B]
Other Versions:
Playford, Courtly Masquing Ayres, no. 7: ‘Corant/Mr. William Lawes’ [Tr, B]
(H): upbeats (ed)/(Ht): supp. (MS 5)/1 (Ha) i-vi & vi: supp. (D.229)/1 (Ha) v: CR/” supp. (D.229)/2 (Ha)
i: DMd” supp. (D.229)/2-3 (Ha) supp. (MS 5)/3-4 (Ht): supp. (MS 5)/5 (H): ties supp. (D.229)/6 (Ha) iv:
supp. (D.229)/6 (Ha) v-vi: supp. (D.229)/7 (Ha) i-iv: supp. (D.229)/10 (Th) i: + (D.220)/10 (Th) ii: o
(D.220)/11 (Ha) iv-vi: supp. (D.229), (Hs): supp. (MS 5)/12 (VI) i-ii: tie om (MS 599)/12 (BV) i: B
(D.240)/12 (H): ties supp. (D.229)

D.229, HC3:

MS 5, HC3:

(II.6.4) ‘Sarab’* {VdGS No. 165} (HC4)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 36:2, no. 4: ‘Sarab’/WJlawes’
GB-Ob, MSS Mus. Sch. D.229, f. 35:2, no. 4: ‘Sarab’/WJlawes’ [H]
GB-Och, MS 5, f. 1v:1, no. 4: anon. [untitled; H]
GB-Och, MS 599, no. 46: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.220, p. 22, no. 69: ‘Seribran/Thus Endeth the suit of Ayres W.L.’ [B]

Other Versions:
Playford, Courtly Masquing Ayres, no. 8: ‘Saraband/Mr. William Lawes’ [Tr, B]
1 (Hs) i-iii: supp. (MS 5)/1 (Ht) iv-vi: supp. (MS 5)/2 (Ha) i-iii: supp. (D.229)/2 (Hs) iv-vi: supp.
(D.229)/2 (Hb) iv: acc. supp. (D.229)/3 (Hs) i-iv: supp. (D.229)/3 (Hs) v: o (MS 5)/6 (Hs) iii: acc. supp.
(D.229)/3 (Ha) ii-iv: supp. (D.229)/3 (Ha) ii: + (D.229)/4 (Hs): supp. (MS 5)/4 (Ht): supp. (MS 5)/5-14
(Ht): supp. (MS 5)/5-6 (Ha) supp. (MS 5)/6 (Ha) vi: supp. (D.229)/7 (Ha) v-vi: supp. (MS 5)/8 (Ha) ii-iv:
supp. (D.229), (Hs): supp. (MS 5)/12 (Th) iii: DMflat (D.220)/13 (Th) i-ii: CRc’ Mc (D.220)/13 (Hb) i-
ii: supp. (D.229), DMc beginning on previous CR beat (MS 5)/14 (VI) i: fer. supp. (MS 599)/14 (BV; Th;
H): fer. (ed.)
D.229, HC4:

MS 5, HC4:

(H.6.5) 'Aire' {VdGS No. 166} (HC5)

Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 36v.1, no. 5: 'Aire/Wjillawes'
GB-Ob, MSS Mus. Sch. D.229, f. 35v.1, no. 5: 'Aire/Wjillawes' [H]
GB-Oeh, MS 5, f. 1v.2, no. 5: anon. [untitled; H]
GB-Oeh, MS 599, no. 47: anon. [untitled; Tr of 2 parts]
(Ht): supp. (MS 5)/1 (Ha) i: supp. (MS 5)/1 (Ha) ii: supp. (MS 5)/2 (Hs) i: supp. (MS 5)/2 (Ha) ii-iii: supp. (MS 5)/3-4 (Ha); supp. (MS 5)/6 (Ha) ii-iii: supp. (MS 5)/7-8 (Hs); supp. (MS 5)/8 (Ha) iii-v: supp. (D.229)/8 (Hb) iv: e supp. (D.229)/9-10 (Hs); supp. (MS 5)/9-10 (Ha); supp. (D.229)/10 (Ha) i: supp. (D.229)/11-14 (Ha); supp. (MS 5)/14 (Hs) iv: o (D.229)/15-18 (Hs); supp. (MS 5)/16 (Ha): Qb-flat' CRb-flat' Qc'' dCrC'' Qe'' (MS 5)/17 (Ha) viii: supp. (D.229); e' (MS 5)/18 (Ha) i: acc. supp. (D.229); o (MS 5)/18 (Ha) ii: supp. (D.229)/19 (Ha): supp. (MS 5)/20 (Hb) iii: dCrQe-flat (MS 5)/21 (Hb) i-iii: lowest bass note supp. (D.229)/44 (All): B (D.238-40; D.229)/44 (VI): fer. supp. (MS 599)/44 (BV; Th; H): fer. (ed.)

D.229, HC5
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 36v.2, no. 6: ‘Corant/Wjllawes’
GB-Ob, MSS Mus. Sch. D.229, f. 35v.2, no. 6: ‘Corant/Wjllawes’ [H]
GB-Och, MS 5, f. 1v.3, no. 6: anon. [untitled, H]
GB-Och, MS 599, no. 48: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.234, f. 43v.2
GB-Ob, MS Mus. Sch. E.451, p. 206a:2
E.451: first strain is the bass viol part; the second is the theorbo part

(H): upbeats (ed./1 (Hs): supp. (MS 5)/1 (Ha) i: supp. (D.229)/2 (VI) iv: o (D.234)/2 (Ha) v-vii: CRb’
dCRg” Qc” (D.229)/3 (Ha) i: (CRg” supp. (D.229)/5 (VI) iv: o (234)/5 (Ha) v: CR (D.229)/5 (Ha) v-vi:
supp. (D.229)/6 (Ha) i: supp. (D.229): all H are dM-dM (D.229)/6 (BV) iii: Qd (E.451)/7 (VI) iii: o
(D.234)/7 (BV) i: Md (E.451)/11 (Th) iii: D (E.451)/11 (Th) iv: d (E.451)/12b (H) ii: 
dM (D.229, MS 5)/12 (H). ties supp. (D.229)/12b (BV; Th; H): fer. (ed.)

D.229, HC6:
(II.6.7) ‘Corant’ {VdGS No. 168} (HC7)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 37:1, no. 7: ‘Corant/Wijlawes’
GB-Ob, MSS Mus. Sch. D.229, f. 36:1, no. 7: ‘Corant/Wijlawes’ [H]
GB-Och, MS 5, f. 2:1, no. 7: anon. [untitled; H]
GB-Och, MS 599, no. 49: anon. [untitled; Tr of 2 parts]
(H) upbeats (ed.)/1 (Hs) iii: supp. (D.229); Mg” CRa” CRg” CRa” dCRa” Qg” (MS 5)/1 (Hs): supp. (MS 5)/3 (VI) ii: e” (D.239); e-flat” (D.229; MS 5)/4 (Hs): supp. (MS 5)/5 (Hs) i-iii: supp. (MS 5)/5 (Hs) v-x: supp (MS 5)/6 (Hs) i: (Ma”) supp. (MS 5)/8 (Hs): ties supp. (D.229)/9-12 (Hs): supp. (MS 5)/9 (Hs) v: o (D.229)/13 (Hs) i-ii: dCRa” Qe-flat” (MS 5)/13 (Hs) vi: + (MS 5)/14 (Hs) iv: (dMf”) supp. (MS 5)/15 (Hs): supp. (MS 5)/16 (VI) i-ii: tie om (MS 599)/16 (Hs): dM~dM (D.229)/16 (Hb): dM~dM (D.229)
(II.6.8) 'Sarabā'ī (VdGS No. 169) (HC8)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 37.2, no. 8: ‘Sarabā’ī/Wjillawes’
GB-Ob, MSS Mus. Sch. D.229, f. 36:2, no. 8: ‘Sarabā’ī/Wjillawes’ [H]
GB-Och, MS 5, f. 2:2, no. 8: anon. [untitled; H]
GB-Och, MS 599, no. 50: anon. [untitled; Tr of 2 parts]
(H): supp. (MS 5)/2 (Ha) iv-iv: (Mj[#])’CRg’ supp. (MS 5)/3-4 (Hs): supp. (MS 5)/6 (Hs): supp. (MS 5)/6 (Hb) ii: dCR/Qe-flat (MS 5)/7-8 (Ha): supp. (MS 5)/9 (Ha) i-ii & iv: supp. (MS 5)/9 (Hs) v-vi: supp. (MS 5)/10 (Hs): supp. (MS 5)/11 (Hs) i-ii: supp. (MS 5)/12 (Hs) ii-iii: supp. (MS 5); dCRα’ Qg’ (D.229)/12 (VI) v: fer. supp. (MS 599)/12 (BV; Th): fer. (ed.)

D.229, HC8:

MS 5, HC8:
(II.6.9) ‘Almane’ {VdGS No. 170} (HC9)
Sources:
GB-Och, MS 5, f. 2v:3, no. 9: ‘Will Lawes’ [untitled; H]
GB-Och, MS 599, no. 51: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.220, p. 12, no. 33 [B]
Other Sources:
GB-Lip, Mus. MS 1040, f. 14v: anon.
Other Versions:
Playford, A Musickall Banquet, no. 10: ‘Allman/Mr. William Lawes’ [Tr, B]
Playford, Courtly Masquing Ayres, no. 25: ‘Ayre/Mr. William Lawes’ [Tr, B]
Playford, Musicks Hand-maide, no. 7: anon. ‘An Ayre’ [K]
(H): upbeats (ed.)/6 (VI) i: Oft’ Qd” (MS 599)/7 (VI) i: SB (D.238)/7 (Th) i: SB (D.238; D.220)/14 (Th)
ii: E (D.220)/16 (VI) i: B (D.239)/16 (Th) i: B (D.238; SB (D.220)/17b (VI; BV; Th): B (D.238-40)

(II.6.10) ‘Corant’ {VdGS No. 171} (HC10)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 37v:2, no. 10: ‘Corant/Willlawes’
GB-Och, MS 5, f. 2v:1, no. 10: anon. [untitled; H]
GB-Och, MS 599, no. 52: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.220, p. 12, no. 34 [B]
Other Versions:
Playford, A Musickall Banquet, no. 11: ‘Coranto/Mr. William Lawes’ [Tr, B]
Playford, Courtly Masquing Ayres, no. 26: ‘Coranto/Mr. William Lawes’ [Tr, B]
Playford, Musicks Hand-maide, no. 8: anon. ‘Corant’ [K]
(H): upbeats (ed.)/24b (VI; BV; Th): fer. (ed.)

(II.6.11) ‘Corant’ {VdGS No. 172} (HC11)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 38:1, no. 11: ‘Corant/Willlawes’
GB-Och, MS 5, f. 2v:2, no. 11: anon. ‘Corant’ [H]
GB-Och, MS 599, no. 53: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.220, p. 12, no. 35 [B]
7 (VI) i-ii: tie om (MS 599)/12-13 (BV2): written on a separate line, marked ‘or thus’ (D.240)/13 (Hb) ii:
+ (MS 5)

(II.6.12) ‘Sarab’d’ {VdGS No. 173} (HC12)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 38:2, no. 12: ‘Sarab’d/Willlawes’
GB-Och, MS 5, f. 2v:3, no. 12: anon. [untitled; H]
GB-Och, MS 599, no. 54: anon. [untitled, Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.220, p. 12, no. 36 [B]
Other Versions:
Playford, A Musickall Banquet, no. 12: ‘Saraband/Mr. William Lawes’ [Tr, B]
Playford, Courtly Masquing Ayres, no. 27: ‘Saraband/Mr. William Lawes’ [Tr, B]
3 (Th) iii: o (D.238)/5 (Th) i: dM–dM (D.220)/10 (Ht) iii: g# (MS 5)/11 (Th) i: dM–dM (D.220)/22 (VI)
i: fer. supp. (MS 599); (B; Th; H): fer. (ed.)

(II.6.13) ‘Aire’ {VdGS No. 174} (HC13)
Sources:
GB-Och, MS 5, f. 3:1, no. 13: anon. [untitled; H]
GB-Ob, MS Mus. Sch. D.220, p. 118, no. 67 [B]
Other Versions:
Playford, Court-Ayres, no. 92: ‘Almains/Mr. William Lawes’ [Tr, B]
Playford, Courtly Masquing Ayres, no. 28: ‘Almains/Mr. William Lawes’ [Tr, B]
1-11 (Th): (D.220):
(II.6.14) 'Aire' {VdGS No. 175} (HC14)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 38v:2, no. 14: 'Aire/Wyllawes'
GB-Och, MS 5, f. 3:2, no. 14: anon. [untitled; H]
GB-Ob, MS Mus. Sch. D.220, p. 118, no. 69 [B]
Other versions:
Playford, Court-Ayres, no. 93: 'Ayre/Mr. William Lawes' [Tr, B]
Playford, Courtly Masquing Ayres, no. 29: 'Ayre/Mr. William Lawes' [Tr, B]

(II.6.15) 'Corant' {VdGS No. 176} (HC15)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 39:1, no. 15: 'Corant/Wyallawes'
GB-Och, MS 5, f. 3v:2, no. 15: anon. [untitled; H]
GB-Ob, MS Mus. Sch. D.220, p. 118, no. 68 [B]
Other Versions:
Playford, Court-Ayres, no. 94: 'Coranto/Mr. William Lawes' [Tr, B]
Playford, Courtly Masquing Ayres, no. 30: 'Coranto/Mr. William Lawes' [Tr, B]

(II.6.16) 'Sarab' {VdGS No. 177} (HC16)
[cf. (II.6.31)]
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 39:2, no. 16: 'Sarab/Wyallawes'
GB-Och, MS 5, f. 3v:3, no 16: 'W. Lawes' [untitled; H]
Other Versions:
Playford, Court-Ayres, no. 95: 'Saraband/Mr. William Lawes' [Tr, B]
Playford, Courtly Masquing Ayres, no. 31: 'Saraband/Mr. William Lawes' [Tr, B]

(II.6.17) 'Almane' {VdGS No. 178} (HC17)
Sources:
GB-Och, MS 5, f. 4:1, no. 17: anon. [untitled; H]
GB-Och, MS 599, no. 55: anon. [untitled; Tr of 2 parts]
Other Versions:
Playford, Courtly Masquing Ayres, no. 37: 'Ayre/Mr. William Lawes' [Tr, B]
8 (VI; Th): SB (D.238; D.239; MS 599)/8 (VI) i: fer. supp. (MS 599)/
18b (VI; Th): B (D.238; D.239; MS 599)/18b (H): i: B (MS 5)/18b (VI) i: fer. supp. (MS 599)/18b (BV; Th): fer. (ed.)

(II.6.18) 'Corant' {VdGS No. 179} (HC18)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 39v:2, no. 18: 'Corant/Wyallawes'
GB-Och, MS 5, f. 4:2, no. 18: anon. [untitled; H]
GB-Och, MS 599, no. 56: anon. [untitled; Tr of 2 parts]
Other Versions:
Playford, _Courtly Masquing Ayres_, no. 38: ‘Coranto/Mr. William Lawes’ [Tr, B] 
8 & 24 (VI) i-ii: tie om (MS 599)/11 & 27 (Th) iv: dM (D.238)/32b (VI; BV; Th): fer. (ed.)

(II.6.19) ‘Corant’ {VdGS No. 180} (HC19)
Sources:
GB-Och, MS 5, f. 4v:1, no. 19: anon. [untitled; H]
GB-Och, MS 599, no. 57: anon. [untitled; Tr of 2 parts]
Other Versions:
Playford, _Court-Ayres_, no. 100: ‘Coranto/Mr. William Lawes’ [Tr, B] (H): upbeats (ed.)/7 (H) i: dSB (MS 5)/15b (VI; BV; Th): fer. (ed.)

(II.6.20) ‘Sarab4’ {VdGS No. 181} (HC20)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 40:2, no. 20: ‘Sarab/Willawes’
GB-Och, MS 5, f. 4v:2, no. 20: anon. [untitled; H]
GB-Och, MS 599, no. 58: anon. [untitled; Tr of 2 parts; does not include divisions]
Other Versions:
Playford, _Court-Ayres_, no. 101: ‘Saraband/Mr. William Lawes’ [Tr, B] (H): (ed.)/36 (VI; BV; Th): fer. supp. (ed.)

(II.6.21) ‘Almane’ {VdGS No. 182} (HC21)
Source:
GB-Och, MS 599, no. 59: anon. [untitled; Tr of 2 parts; does not include divisions]
GB-Ob, MS Mus. Sch. D.220, p. 123, no. 86 [B]
Other Versions:
Playford, _Court-Ayres_, no. 99: ‘Ayrel/Mr. William Lawes’ [Tr, B] (H): (ed.)/8 (VI) iii-iv: dQb’ SQa’ (MS 599)/12 (VI) i: fer. supp. (MS 599), (BV, Th): fer. (ed.)

(II.6.22) ‘Almane’ {VdGS No. 183} (HC22)
Source:
GB-Och, MS 599, no. 60: anon. [untitled; Tr of 2 parts; does not include divisions]
GB-Ob, MS Mus. Sch. D.220, p. 123, no. 87 [B]
(H): (ed.)/10 (VI) iii-iv: dQb’ SQa’ (MS 599)/12 (VI) i: fer. supp. (MS 599), (BV, Th): fer. (ed.)

(II.6.23) ‘Corant’ {VdGS No. 184} (HC23)
Source:
GB-Ob, MSS Mus. Sch. D.238-40, f. 41:1, no. 23: ‘Corant/Willawes’
GB-Och, MS 599, no. 61: anon. [untitled; Tr of 2 parts; does not include divisions]
(H): (ed.)/2 (Th) i-ii: tie om (D.220)/4 (Th) iv: o (D.220)/8 (Th): CRg dCRg Q# CR e M# (D.220)/9 (Th) iv: o (D.220)/19 (Th) iii: Qd (D.238)/25 (VI) iii: Qe” (D.239)/25 (Th) iii: Qd (D.238)/33 (Th) iii: Qa (D.238)/39 (VI; BV; Th): fer. (ed.)

(II.6.24) ‘Corant’ {VdGS No. 185} (HC24)
Source:
GB-Ob, MSS Mus. Sch. D.238-40, f. 41:2, no. 24: ‘Wjllawes’ [untitled]
GB-Och, MS 599, no. 62: anon. [untitled; Tr of 2 parts; does not include divisions]
GB-Ob, MS Mus. Sch. D.220, p. 123, no. 89 [B]
(H): (ed.)/3, 14 & 19 (Th) i: o (D.220)/4 (VI) ii-iii: tie om (MS 599)/16 (Th) iii: Qd’ (D.238)/21 (Th) iii: Qa (D.238)/27 (Th) iii: Qa (D.238)/33 (VI; BV; Th): fer. (ed.)

(II.6.25) ‘Sarab4’ {VdGS No. 186} (HC25)
Source:
GB-Ob, MSS Mus. Sch. D.238-40, f. 41v:1, no. 25: ‘Sarab\textsuperscript{d}/Wjllawes’
GB-Och, MS 599, no. 63: ‘M\textsuperscript{a} William Laws’ [untitled; Tr of 2 parts, does not include divisions]
GB-Ob, MS Mus. Sch. D.220, p. 123, no. 90 [B]

(H): (ed/v, 9 & 13 (Th) i: \d (D.220)/6, 18 & 22 (Th) ii: A (D.220)/21 (BV) v-vi: SQ\textsuperscript{d} SQ\textsuperscript{e}’ (D.240)/21 (BV) xiv-xv: SQ\textsuperscript{e} SQ\textsuperscript{d}/’ (D.240)/22 (BV) vi-vii: SQ\textsuperscript{d} SQ\textsuperscript{e}’ (D.240)/24 (VI; BV; Th): fer. (ed.)

(II.I.26) ‘Aire’ [VdGS No. 187] (HC26)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 41v:2, no. 26: ‘Aire/Wjllawes’
GB-Ob, MS Mus. Sch. B.3, p. 30: ‘Wjllawes’ [untitled]
Other Source:
GB-Och, MS 5, f. 3v:1, no. [14A]: anon. [untitled; H: given in Vol. 1]
8 (VI) iv: d’\textsuperscript{d} (D.239)/26b (VI; BV; Th; H): fer. (ed.)

(II.I.27) ‘Pauan’ [VdGS No. 188] (HC27)
Sources:
6 (Th) ii: Q-rest (D.238)/14 (VI) ii: (f’\textsuperscript{d}) o (B.3)/14 (VI) v: (f’\textsuperscript{e}) o (B.3)/15-16 & 42-43 (Th) v-i: B (D.238)/16 (BV); CR\textsuperscript{d} CR\textsuperscript{e}/ M\textsuperscript{a} (B.3)/18 (BV) v: CR\textsuperscript{e}’ (D.240)/19 (BV) i: CR\textsuperscript{d}’ (D.240)/25-26 & 52-53 (Th) ii-i: B (D.238)/26 (VI) iv: dCR\textsuperscript{a}’ Q\textsuperscript{e}’ (D.239)/28 (VI) i: Mg\textsuperscript{a}’ (B.3; A1 strain)/31 (Th) ii: om (D.238)/33 (Th) ii: Q-rest (D.238)/35 (Th) i: D (D.238)/37 (BV) i: acc. supp. (D.240); o (B.3)/37 (Th) i-i: tied (B.3; B2 strain)/37 (Th) i-i: B (D.238)/42-43 (Th) v-i: tie om (B.3; B2 strain)/45 (BV) ii: acc. supp. (D.240); o (B.3)/49 (BV) ii: acc. supp. (D.240), o (B.3)/50 (BV); top two notes supp. (D.240)/52 (BV) i: bottom note supp. (D.240)/52-53 (Th) ii-i: tie om (B.3; C2 strain)/54 (BV) xiv: bottom two notes supp. (D.240)/54 (VI; BV; Th; H): fer. (ed.)

(II.I.28) ‘Pauen’ [VdGS No. 189] (HC28)
Sources:

1, 28 & 37 (Th) i-iii: B\textsuperscript{d} (D.238)/2-3, 29-30 & 38-39 (Th) i-i: B (D.238)/5 (BV) ii-i: tie om (B.3)/6, 33 & 42 (Th) i: MG CR\textsuperscript{g} (D.238)/13 (BV) i-i: om (D.240)/17 & 62 (Th) i-i: Bd (D.238)/31 (VI) i: e’ (B.3)/37-44 (BV): (B.3):

\begin{music}
\begin{music}
\end{music}
\end{music}

42 (Th) ii: f (D.238)/42-44 (Th) iii-i: 8\textsuperscript{th} higher (D.238)/46-52 (VI; BV) triplets given in modern notation, t-s ‘61’ (D.239, D.240)/47 (Th) i: d (D.238)/49 (BV) i: D supp. (D.240)/56 (Th) iii: d (D.238)/58 (VI) xi: o (D.239)/58 (BV) xviii: o (D.240)/60 (VI) xi: d’ (D.239)/62 (Th) i: tied (B.3; B1 strain)/62 (BV) xvii: d’\textsuperscript{e} supp. (D.240)/67 (BV) vi: Qd’ Qe’ (D.240)/73 (BV) xv: SQd’ (D.240)/76 (VI) xxii: o (D.239)/77 (BV) xiv: Qc’ Q-rest (B.3)/80 (VI) iv & xi: acc. supp. (D.239); o (B.3)/160 (VI) xx, xxii, xxvi, xxviii, xxx, xxxii, xxxiv, xxxvi: acc. supp. (D.239); o (B.3)/81 (BV) xxvii: D-A supp. (D.240)/81 (BV) xxviii: fer. supp. (D.240)/81 (VI; Th; H): fer. (ed.)

(II.I.29) ‘Pauen’ [VdGS No. 190] (HC29)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 43, no. 29: ‘Pauen/Coprario/Wjllawes’
GB-Ob, MS Mus. Sch. B.3, pp. 44-7: ‘Pauen/DiVision on this Pauen for the Violin and Base Viol’
5 (BV) iii-i: tied (D.240)/5 (Th) vi: (e’\textsuperscript{e}) om (D.238)/7 (VI) iv-v: CR\textsuperscript{d}’ (D.239)/12, 48 & 56 (Ht) v: (e’\textsuperscript{e}) (B.3)/13 (BV) iii: o (D.240)/14 (VI) v & vi: om (D.239); the g’ comes at the end of a stave and a direct for the a’ was written but Laws om the two notes/14, 50 & 58 (Ht) vi: + (B.3)/21 (VI) vii & xi: o (D.239)/22 (VI) iv: acc. supp. (D.239), o (B.3)/22 (VI) iv: dCR\textsuperscript{d}’ Qd’ (D.239)/28-36 (BV): (B.3):

(II.6.30) ‘Fantazya’ {VdGS No. 191} (HC30)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, ff. 43v-44, no. 30: ‘Fantazya/Wjllawes’
GB-Ob, MS Mus. Sch. B 3, pp. 31-4: ‘Fantazya: For the Harpe Violin Base Violl and Theorbo/Wjllawes’

47 (Th) v: top notes (c'& g) om (D.238)/58 (Th) i: lower notes (u Ds) om (D.238)/51 (Th) ii-iv: 8\textsuperscript{th} higher (D.238)/96 (Th) ii: sup (B.3); 8\textsuperscript{th} higher (D.238)/97-103 (Th): supp. (B.3); 8\textsuperscript{th} higher (D.238)/97 (BV) i: dMd'' (B.3)

(II.6.31) ‘O My Clarissa’
[cf (II.6.16)]
Source:
GB-Lbl, Add. MS 11608, f. 59: ‘M W\textsuperscript{th} Lawes’ [3 voices]

CHAPTER 7
GB-Och, MUS. MS 5, f. 5, No. 21

(II.7.1) [Alman], [H]

CORMACK MACDERMOTT
VdGS Nos. 1-5 appear to have been originally in five parts, Nos. 1-2 now lacking the Quintus. Nos. 3-5 lacking the Quintus and the Altus. Nos. 1-2 survive in two three-part sources, US-NH, Filmer MS 4 and GB-Och, Mus. MSS 379-81. The outer parts are largely consistent in both sources, although both sources contain a divergent inner part. However, these inner parts are similar in some passages suggesting that they are partial hybrids. No effort has been made to correct the consecutives etc. arising from presentation of both parts simultaneously. With the exception of Nos. 1-2 the pieces are presented as they survive in the sources: i.e. no editorial reconstructions of original parts have been included. The divergent inner parts for Nos. 1-2 are presented simultaneously (in a four-part score) to avoid unnecessary duplication. The figures – supplied diplomatically from Filmer 4 – are sometimes confusing; they describe the upper parts rather than add extra information.

(II.7.2) ‘S. Joh. Packintons pauin’ {VdGS No. 1}
Sources:
US-NH, Filmer MS 4, f. 39v: 1, no. 1: ‘S. Joh. Packintons pauin M\textsuperscript{f}. Cormacke’ [C; T; B]
GB-Och, Mus. MSS 379-81, no. 40: ‘S’ John Paitons pauan: by m\textsuperscript{f} Cormacke’ [C; A; B]
Continuo figures supp. (Filmer 4)/2-3 (B) iii-iv: tie om (MS 381)/7 (A) i: SBg'' e' (MS 380)/8 (B) v: f (MS 381)/9 (C): SBe'' SBe'' (MS 379)/9 (B) i-iii: slur om (MS 381)/14 (C) iv: o (MS 379)

(II.7.3) ‘Almane’ {VdGS No. 2}
[cf (II.5.1)]
Sources:
GB-Och, Mus. MSS 379-81, no. 41: ‘Almaine a 3 W D’ [C; A, B]
US-NH, Filmer MS 4, f. 39:2, no. 2: ‘Almane M’ Cormak’ [C; T; B]
Continuo figures supp. (Filmer 4)/13 (C) iv-v: CRd’ (MS 379)

(II.7.4a) [Sir Thomas Brook’s Pavan] {VdGS No. 3}
Source:
US-NH, Filmer MS 4, f. 40, no. 3: ‘M’: Cormak’ [untitled; C; T; B]
26 (T) i-iv: supp. (ed.); om (Filmer 4)/27 (All): fer. (ed.)

(II.7.4b) ‘S’ Thomas Brooks Pauin’ {VdGS No. 3}
Source:
GB-Ob, MS Mus. Sch. D.246, p. 252: ‘S’ Thomas Brooks Pauin’ [divisions arranged by Daniel Norcombe]
17 (BV) xix-xx: SQc SQd (D.246)

(II.7.5a) ‘Allman’ {VdGS No. 4}
Sources:
US-NH, Filmer MS 4, f. 40v: 1, no. 4: ‘M’: Cormak/Allman’ [Tr; T; B]
GB-Och, MS 1022, p. 37, no. 84: [B]
1 (B) i: 5Mc CRc (MS 1022)/5 (B) ii: g (MS 1022)/6 (B) i: G (MS 1022)/6 (B) ii A (MS 1022)/19 (C; T; B): fer. (ed.)

(II.7.5b) ‘Almaine’ {VdGS No. 4}
Source:
GB-Ob, MS Mus. Sch. D.246, p. 251: ‘Cormacks Almaine by Daniel Norcom’ [divisions arranged by Norcombe]
54 (BV): (ed.); om (D.246)

(II.7.6) ‘The Lor: Sheffields pauin’ {VdGS No. 5}
Sources:
US-NH, Filmer MS 4, f. 42, no. 9: ‘The Lor: Sheffilds Pavin/M’: Cormake’ [Tr; T; B]
27 (All): fer. (ed.)

(II.7.7) ‘Schoch.a torum Cormacke’ {VdGS No. 6}
Source:
Brade, Newe Auserlessene, no. 40: ‘Cormacke’

(II.7.8) ‘Cormacke’ [Alman] {VdGS No. 7}
Source:
Brade, Newe Auserlessene, no. 48: ‘Cormacke’ [untitled]

LAWES, 2- & 3-PART PIECES: SELECTION

(II.7.9) ‘Alman’ {VdGS No. 221}
Sources:
GB-Ob, MS Mus. Sch. D.233, f. 41: [Tr]
GB-Ob, MS Mus. Sch. D.236, f. 25v:4: [B]
US-NH, Misc. Ms. 170, Filmer 3, f. 60v:1: anon. [untitled; Tr, B]
Other Sources:
GB-Ob, MS Mus. Sch. D.220, p. 71, no. 18 [B]
GB-Och, Mus. MS 1022, no. 76: anon. [B]
2 (B) i-ii: E-flat Qf (Filmer 3)/6 (Tr) i: ME-flat (Filmer 3)/12 (B) i: o (Filmer 3)/16 (B): B (Filmer 3; E.451; D.233)

(II.7.10) ‘Saraband’ {VdGS No. 345}
Sources:
Playford, Courtly Masquing Ayres, no. 2 [Tr; B]
Playford, A Musical Banquet, no. 2 [Tr; B]
US-NH, Misc. Ms. 170, Filmer 3, f. 67v:2: ‘Saraband’ [Tr; T; B]
8 (Tr, B): fer. (ed.)
(II.7.11a) 'Almaine' {VdGS No. 346} (Source 1)
[cf. w/LV version 'faire fidelia' (II.4.6)]
Source:
US-NH, Misc. Ms. 170, Filmer 3, f. 89:1 (inv.): 'Mr Laws'; Tenor part is titled 'Elizium' [Tr, T; B]
17 (Tr, M, B): fer. (ed.)

(II.7.11b) 'Elizium' {VdGS No. 346} (Source 2)
Source:
Playford, Courty Masquing Ayres, no. 3: 'Elizium. Mr. William Lawes' [Tr, B]

(II.7.11c) 'Almaine' {VdGS No. 346} (Source 3)
Sources:
GB-Ob, MS Mus. Sch. D.234, f. 43:1: anon [Tr]
GB-Ob, MS Mus. Sch. E.451, p. 206:1: 'Almaine' 'Mr W: Lawes' [B]
8 (Tr, B): fer. (ed.)

(II.7.12) 'Almaine' {VdGS No. 354}
Source:
Playford, Court-Ayres, no. 22: 'Almaine./Mr. William Lawes' [Tr; B]

CHRISTOPHER SIMPSON, HARP CONSORTS
VdGS numbering has not been followed here. These pieces are included in Tr & B in Compendium (1667 & 1678 editions), under the heading 'LESSONS by Sundry Authors/or the Treble, Bass-Viol, and Harp'. The pieces here are edited from the 1678 edition: for an edition of the 1667 print see Christopher Simpson: A Compendium of Practical Musick (1667), ed. P. J. Lord (Oxford, 1970).

(II.7.13) ['See the Building'] (SHC1); p. 183, no number [untitled; arrangement of Simon Ives's song 'See the Building'\(^\text{12}\)]
7 (Tr) i: # written before the a' (1678)/9 (Tr) iv: Qe# (1678)

(II.7.14) [Ayre] (SHC2); pp. 184-85, no. 1 [untitled]

(II.7.15) [Ayre] (SHC3), pp. 184-85, no. 2: 'Francis Forcer' [untitled]

(II.7.16) [Ayre] (SHC4); pp. 186-87, no. 3: 'Two Parts/Francis Forcer' [untitled]

(II.7.17) [Ayre] (SHC5); pp. 186-87, no. 4 [untitled]

(II.7.18) [Ayre] (SHC6), pp. 188-89, no. 1: 'Two Parts' [untitled]

(II.7.19) [Ayre] (SHC7); pp. 188-89, no. 2 [untitled]

(II.7.20) [Ayre] (SHC8), pp. 190-91, no. 3: 'Two Parts' [untitled]

(II.7.21) [Ayre] (SHC9); pp. 190-91, no. 4: 'Francis Forcer' [untitled]

(II.7.22) [Ayre] (SHC10), p. 192, no number [untitled]
1 (B) i: tied from initial anacrusis; om (ed.)/13 (Tr): fer. (ed.)

GB-Och, MUS. MS 5: ANONYMOUS HARP SUITES

(II.7.23) Suite 1, no. 1: [Fantasia], f. 6v

(II.7.24) Suite 1, no. 2: [Aire], f. 7v

(II.7.25) Suite 2, no. 1: 'Fantazia'; f. 56 (inv.)
4 (Ha) i: acc. misplaced under 3 (Hs) iv/19 (Hs) i: CRē'/22 (Hs) ii: Mc'/97 (H): fer. (ed.)

See Index, Ives {VdGS No. 115} for concordances.
CHAPTER 8

LAWES. SUITES FOR 2 BASS VIOLS & ORGAN

In the autograph organ part (GB-Ob, MS Mus. Sch. D.229) of many of the pieces – especially ‘Pauen’ (VdGS No. 101) – there is frequent unison doubling of the top line of the right hand; these doublings have been omitted in the edition without comment (see also Vol. 1, Ch. 8). From this, it appears that Lawes initially wrote a treble and bass reduction of the organ part, and later filled in the inner parts. GB-Ob, MS Mus. Sch. B.2 (BV1; BV2; O) was used as the main copytext, supported by GB-Ob, MS Mus. Sch. D.238-40, and D.229. (Titles for D.238-40 are taken from D.238.) As the organ is repeated literally on the division strains reference is only made to the initial occurrence of variants etc.

[II.7.26] Suite 2, no. 2: ‘Pauen’; f. 55 (inv.)
36 (H): fer. (ed.)

[II.7.27] Suite 2, no. 3: ‘Almayne’; f. 54v (inv.)
24 (Hb) v: E/25 (H): fer. (ed.)

[II.7.28] Suite 3, no. 1: ‘Fantazia’; f. 54 (inv.)
24-25 (H): repeat indicated by ‘:s:’

[II.7.29] Suite 3, no. 2: ‘Ayre’; f. 53 (inv.)

[II.7.30] Suite 3, no. 3: ‘Ayre’; f. 53 (inv.)
21b (Ht) i: Me-a

[II.7.31] Suite 3, no. 4: ‘Ayre’; f. 53 (inv.)
15 (Hs) ii: CRe

[II.7.32] Suite 3, no. 5: ‘Ayre’; f. 52v (inv.)
19 (Hb) i: MA/19 (Ht) i: Me’-[#]-a

[II.7.33] Suite 3, no. 6: ‘Ayre’; f. 52v (inv.)

[II.7.34] Suite 3, no. 7: ‘Ayre’; f. 52v (inv.)

[II.7.35] Suite 4, no. 1: ‘Fantazia’; f. 52 (inv.)
48 (H): repeat indicated by ‘:s:’/68 (H): fer. (ed.)

[II.7.36] Suite 4, no. 2: ‘Ayre’; f. 51v (inv.)

[II.7.37] Suite 4, no. 3: ‘Ayre’; f. 51 (inv.)
45 (H): fer. (ed.)

[II.7.38] [Ayre]; f. 50 (inv.)
[Incomplete]

[II.8.1] ‘Pauen’ [VdGS No. 101]
[cf (II.5.41)]

Sources:
GB-Ob, MS Mus. Sch. B.2, pp. 81-85: ‘Pauen:/For 2 Base Violls and Organ:/Wjllawes’
GB-Ob, MSS Mus. Sch. D.238 [BV1], D.240 [BV2], f. 91v (inv.): ‘For the Organ: and 2 Base Viols / Pauen:/Wjllawes’
GB-Ob, MS Mus. Sch. D.229, f. 79v (inv.): ‘For the Organ and 2 Bass Viols:/Pauen:/Wjllawes.’ [O]

Other Versions:
GB-Ob, MSS Mus. Sch. D.233, f. 34v-1, D.234, f. 24v, & D.236, f. 40: [4-part; lacking T]
GB-Ob, MSS Mus. Sch. E.431-6, p. 171: [4-part]
GB-Ob, MSS Mus. Sch. F.568, no. 1: anon. [untitled; incomplete 4-part; Tr2]
GB-Ob, MSS Mus. Sch. F.569, no. 1: anon [untitled; incomplete 4-part; T]
GB-Och, Mus. MSS 376-70, no. 43: [4-part]
(II.8.2) 'Aire' [VdGS No. 102]

[cf. (II.5.42)]

Sources:
GB-Ob, MS Mus. Sch. B.2, pp. 87-88: 'Aire/Willawes'
GB-Ob, MSS Mus. Sch. D.238 [BV1], D.240 [BV2], f. 90 (inv.): 'Aire/Willawes'
GB-Ob, MS Mus. Sch. D.229, f. 79v (inv.): 'Aire/Willawes' [O]

Other Versions:
GB-Ob, MSS Mus. Sch. D.233, f. 32v & D.236, f. 40: [2-part]
GB-Ob, MSS Mus. Sch. E.451, no. 29: [BC of D.233-6]
Playford, Court-Ayres, no. 17: 'Almaine/Mr. William Laws' [Tr, B]

(II.8.3) 'Aire' [VdGS No. 103]

[cf. (II.5.3e) and (II.5.3b)]

Sources:
GB-Ob, MS Mus. Sch. B.2, pp. 88-2:91: 'Aire/Willawes'
GB-Ob, MSS Mus. Sch. D.238 [BV1], D.240 [BV2], f. 90 (inv.): 'Aire/Willawes'
GB-Ob, MS Mus. Sch. D.229, f. 79 (inv.): 'Aire/W.L.' [O]

Other Versions:
GB-Lbl, Add. MSS 40657-61, no [30]: [4-part version]
GB-Ob, MSS Mus. Sch. D.233, f. 35:3, D.234, f. 25, & D.236, f. 40v: [4-part version lacking T]
GB-Ob, MSS Mus. Sch. E.431-6, p. 172: [4-part version]
GB-Ob, MSS Mus. Sch. F.568, no. 2: anon. [untitled, 4-part, Tr2]
GB-Ob, MSS Mus. Sch. F.569, no. 2: anon. [untitled, 4-part, T]
GB-Lbl, Add. MSS 18940-4, no. 43: [4-part version]
GB-Och, Mus. MSS 376-70, no. 46: [incomplete 4-part version, Tr2 & B only]
GB-W, MSS Vicars Choral 5-6, no. 39: [B only of ?-part version]
1 (Os i-ii: dQg' SQa' dQb-flat' SQc'" dQg" SQq" (D.229)/12 (Os) v-ii: Qg' Qd' Qf/#" Qf/" (D.229)/14 (BV1) ii: o (D.238)/17 (O): b & d' om (D.229)/18 (BV1) ii-iv: Qg' SQf/#' SQq' (D.238)/30 (BV1) xi: acc. supp. (D.238)/32 (BV1) iii & vi: o (D.238)/37 (BV2) ii: Qe (D.240)/42 (Os) iv & v: supp. (D.229), CR#/ (B.2)/45 (BV1) iv: o (D.238)/47 (Os) v-ii: supp. (D.229); Mz' (B.2)/62 (All): B (B.2); D.238-40, D.229/62 (BV1); fer. supp. (D.238)/62 (BV2); fer. supp. (D.240)/62 (O); fer. (ed.)

(II.8.4) 'Pauen' [VdGS No. 104]

Sources:
GB-Ob, MS Mus. Sch. B.2, pp. 93-96: 'Pauen: and Almane of Alfonso. sett to the Organ and 2 diuison BaseViolls by: Willawes'
GB-Ob, MSS Mus. Sch. D.238 [BV2], D.240 [BV1], f. 87v (inv.): 'Pauen/Willawes'
GB-Ob, MS Mus. Sch. D.229, f. 78v (inv.): ‘Pauen and Almane of Alfonso:’ sett to the Organ and 2 division Base Violis by Wjllawes/Pauen:’ [O, cf (II.8.11)]


(II.8.5) ‘Alman’ {VdGS No. 105}
Sources:
GB-Ob, MS Mus. Sch. B.2, pp. 96:2-99: ‘Alman’
GB-Ob, MSS Mus. Sch. D.238 [BV2]; D.240 [BV1], f. 86 (inv.): ‘Aire’/Wjllawes’
GB-Ob, MS Mus. Sch. D.229, f. 78 (inv.): ‘‘:Alman:’’ [O, cf. (II.8.10)]

4 (Oa) i: Me Mg’ (D.229)/5 (Oa) i-iv: supp. (D.229)/18 (BV2): CRC CRc Mc(u) (D.238)/27 (Oa) i: a’ supp. (D.229)/28 (Oa) i: Qf”Qd” (D.229)/39 (BV1) iii: u supp. (D.240)/52-60: D.238 has BV1 part & D.240 has BV2 part, triplet are given in modern notation, t-s: ‘6i’/68 (BV2) v: upper note (d) supp (D.238)/84 (BV1): fer. supp. (Oa)

(II.8.6) ‘Aire’ {VdGS No. 106}
Sources:
GB-Ob, MSS Mus. Sch. D.238 [BV2]; D.240 [BV1], f. 85 (inv.): ‘Aire’/Wjllawes’
GB-Ob, MS Mus. Sch. B.2, p. 100: [untitled; no organ part; BV2 is incomplete (only has until the first five notes of bar 25), BV1 is complete]
GB-Ob, MS Mus. Sch. D.229, f. 78 (inv.): ‘Alman’ [first strain only (with one bar om)]; O)


(II.8.7) ‘Aire’ [Corant] {VdGS No. 107}
Sources:
GB-Ob, MS Mus. Sch. B.2, pp. 91:2-92: ‘Aire/Wjllawes’
GB-Ob, MSS Mus. Sch. D.238 [BV2]; D.240 [BV1], f. 84v (inv.): ‘Aire/Wjllawes’
GB-Ob, MS Mus. Sch. D.229, f. 78 (inv.): ‘Aire/Wjllawes’ [O]
[cf. Lawes, Corant [33], (II.8.8a-b)]


(II.8.8a) ‘Corranto’ {VdGS No. 33} (‘Old’ Royall Consort version)
Source:
GB-Ob, MSS Mus. Sch. E.431-6, p. 199: ‘M: Will Lawes’ [Tr1; Tr2; T, B]

(II.8.8b) ‘Corant’ {VdGS No. 33} (‘New’ Royall Consort version)
Source:
GB-Ob, MS Mus. Sch. B.3, pp. 92-93: ‘Corant/Wjllawes’ [V11; V12; BV1; BV2]

(II.8.9) [Corant]
Source:
GB-Och 1022, no. 60 [B]
Other Source:
GB-Ob, MS Mus. Sch. D.246, p. 228: anon. [untitled, B]

FERRABOSCO, 2-PART VERSIONS

(II.8.10) ‘Almaine’ {VdGS No. 1} (2-part version)
[cf. (II.8.5)]
Sources:
GB-Ob, MS Mus. Sch. D.245, p. 186:1: ‘Alfonso’ [untitled; Tr]
GB-Ob, MS Mus. Sch. D.246, p. 211:2: ‘Alfonso’ [untitled; B]
GB-Lbl, Add. MS 17795, f. 50:2: anon. ‘Almaine 4’ [Tr]
GB-Lbl, Add. MS 17795, f. 49v:2 (inv.): anon. ‘Almaine 4’ [B]
(II.8.11) 'pauin' \{VdGS No. 2\} (2-part version)
[cf (II.8.4)]
Sources:
GB-Ob, MSS Mus. Sch. D.245, p. 186:2: 'Alfonso' [untitled; Tr]
GB-Ob, MS Mus. Sch. D.246, p. 211:3: 'Alfonso' [untitled; B]
GB-Lbl, Add. MS 17795, f. 50:1: anon. '3' anon. [untitled; Tr]
GB-Lbl, Add. MS 17795, f. 49v:1 (inv.): anon. 'pauin 3' [B]
[The same hand copied both sources; no textual differences]
All strains end with B (D.245-6)/24 (Tr, B): fer. (ed.)

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