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

Volume 2

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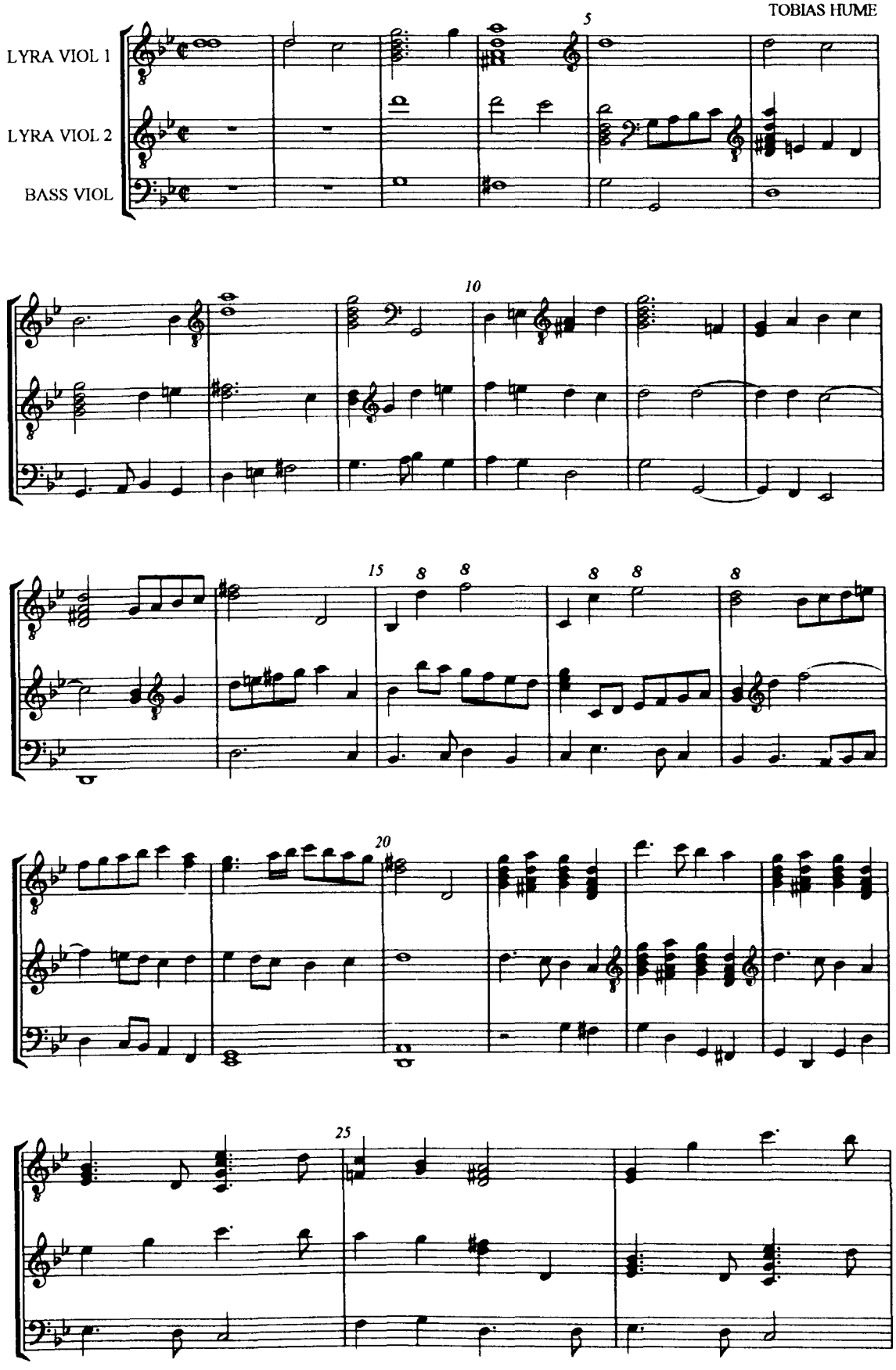
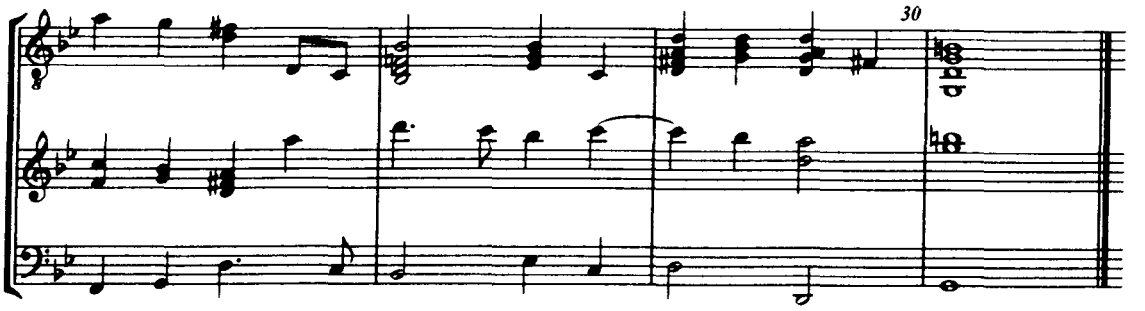
(II.3.1) 'Cease leaden slumber/ The Queenes New yeeres gift' {VdGS No. 1} [ffeff]

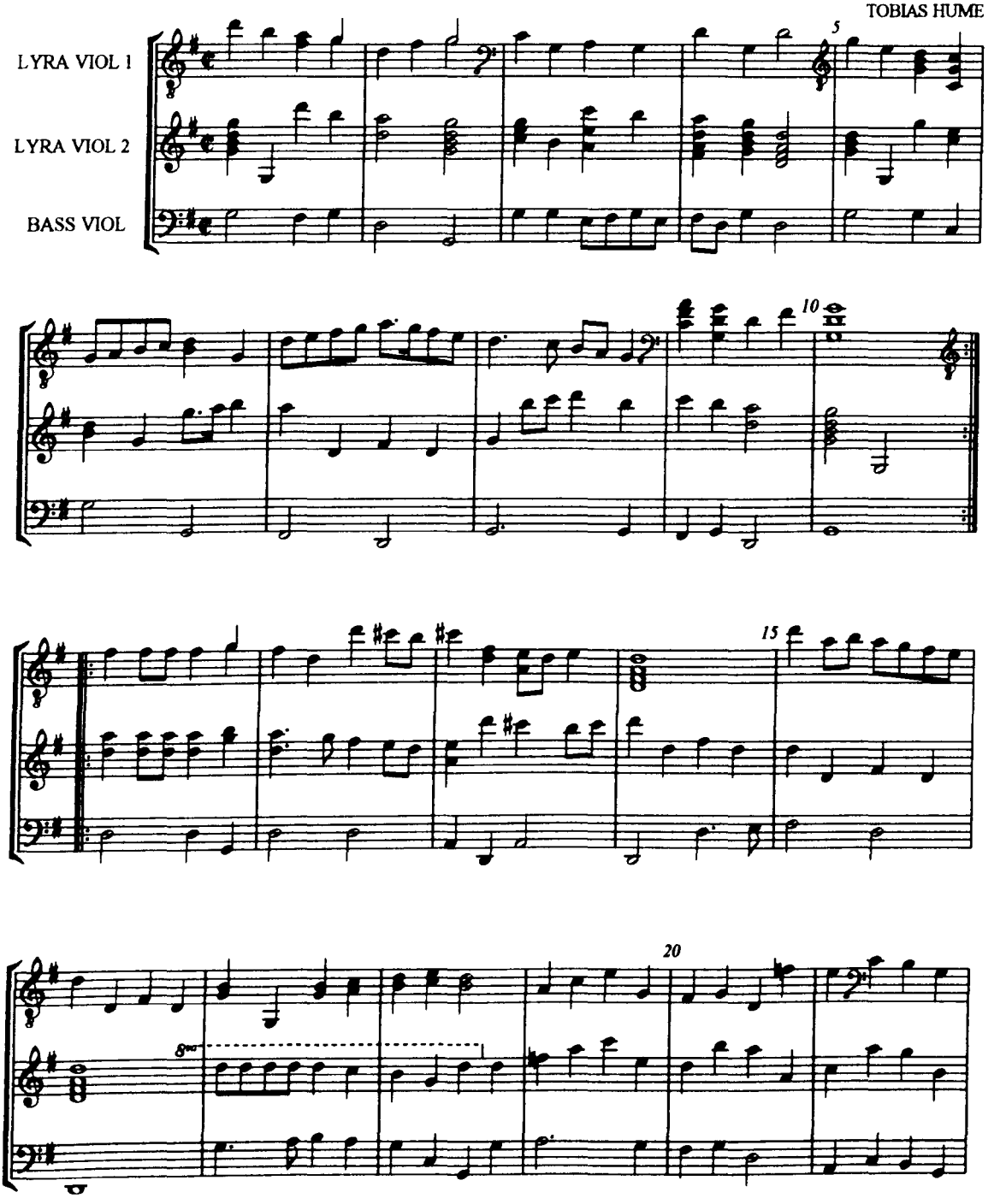
TOBIAS HUME

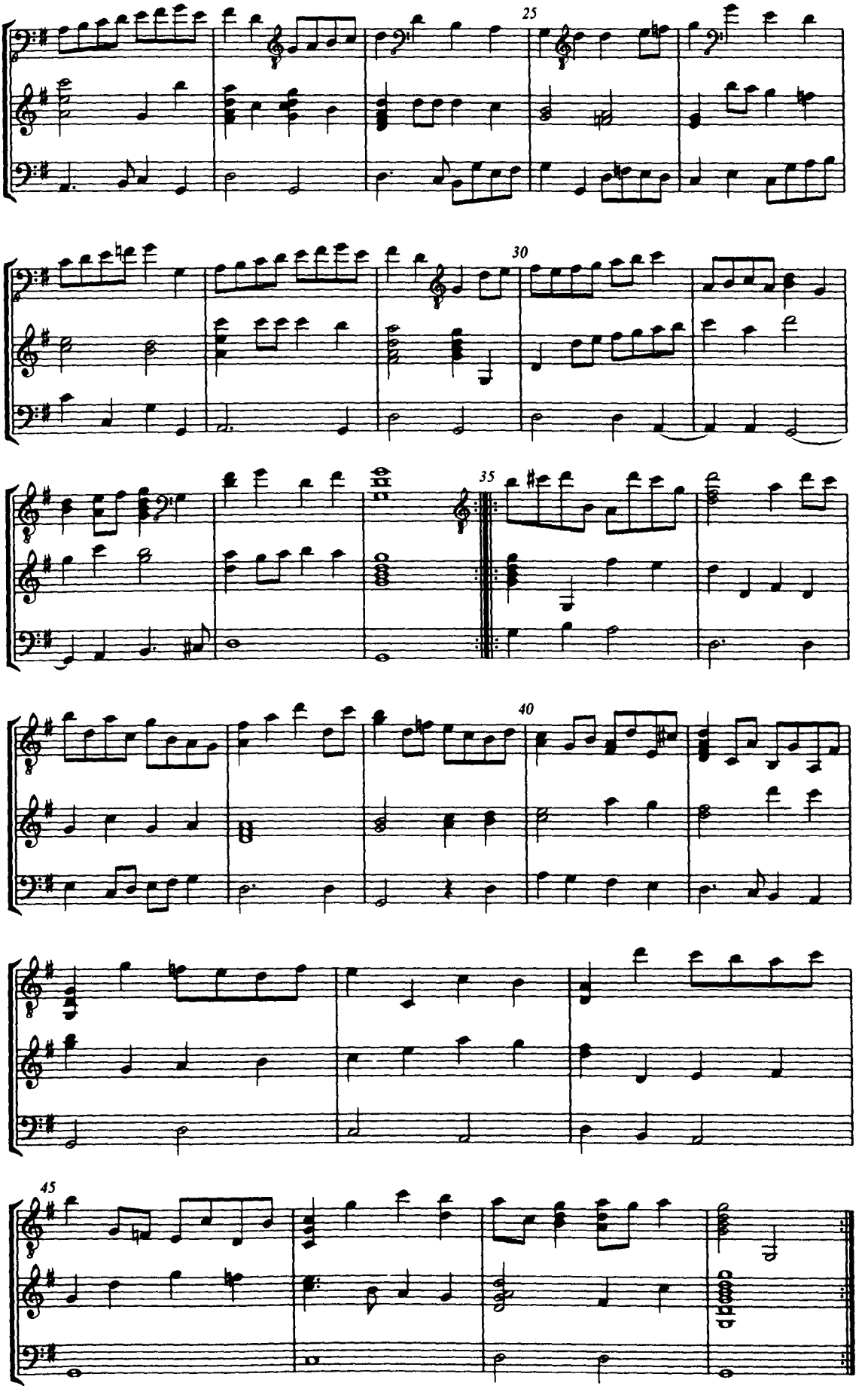




(II.3.2) 'The King of Denmarkes delight' {VdGS No. 2} [ffeff]

TOBIAS HUME




25
30
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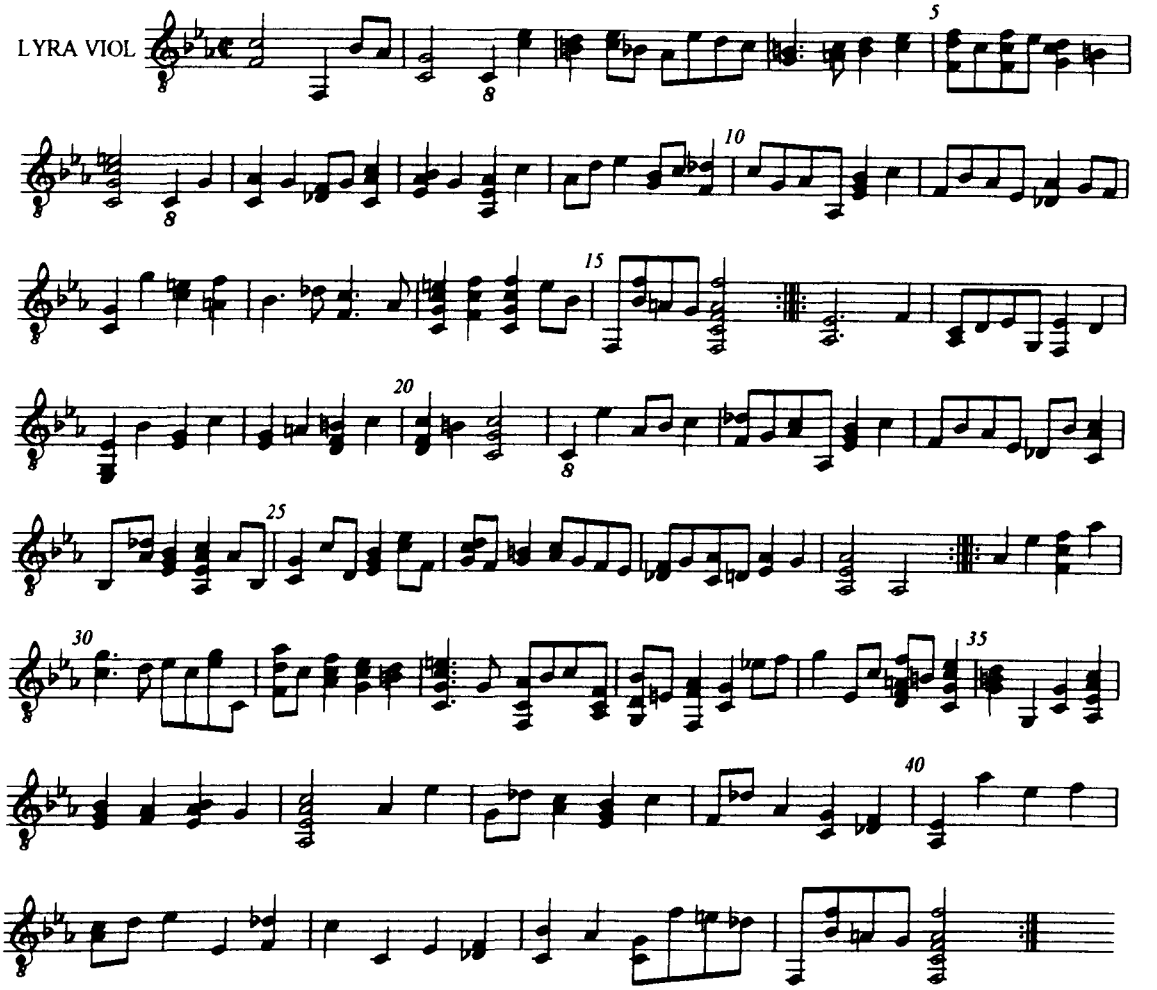
45

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

ALFONSO FERRABOSCO II

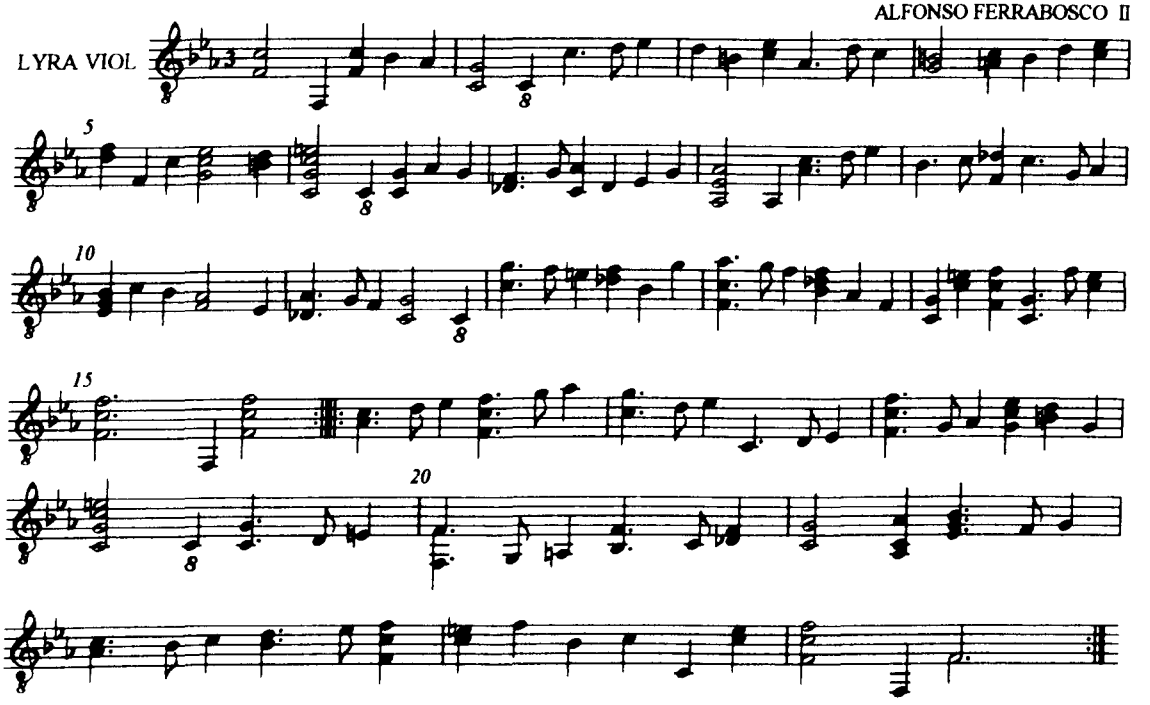
LYRA VIOL



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

ALFONSO FERRABOSCO II

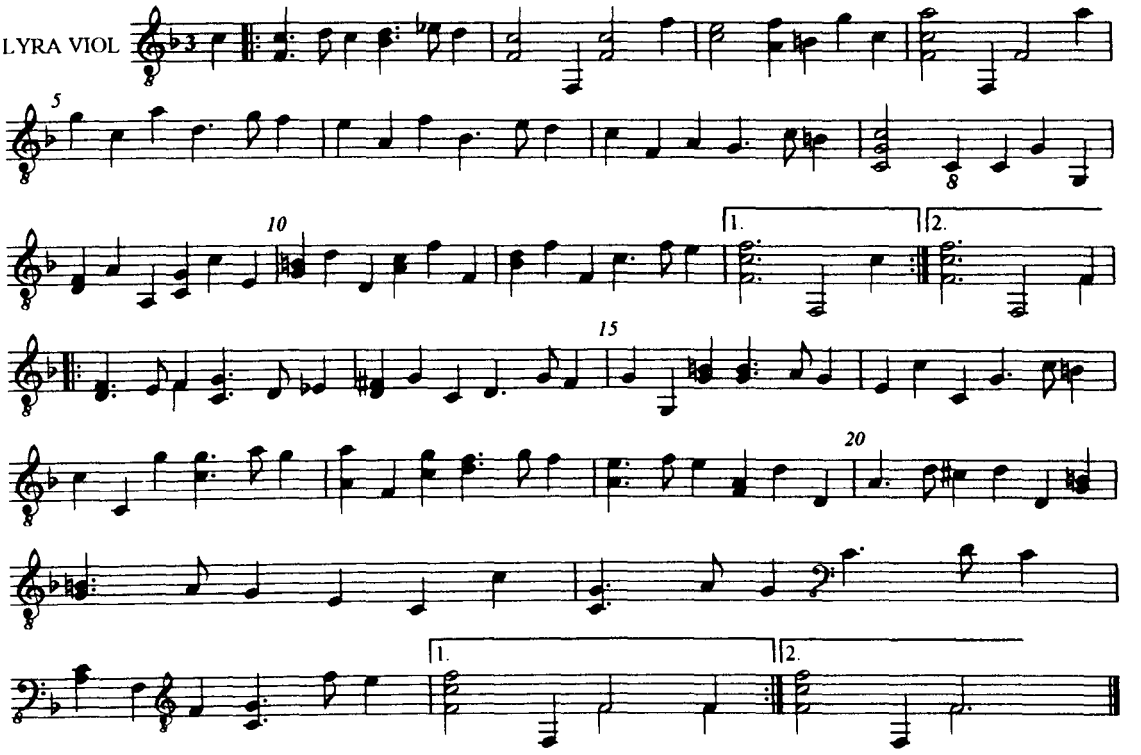
LYRA VIOL



(II.3.5) 'Coranto' {VdGS No. 106} [fefhf]

ALFONSO FERRABOSCO II

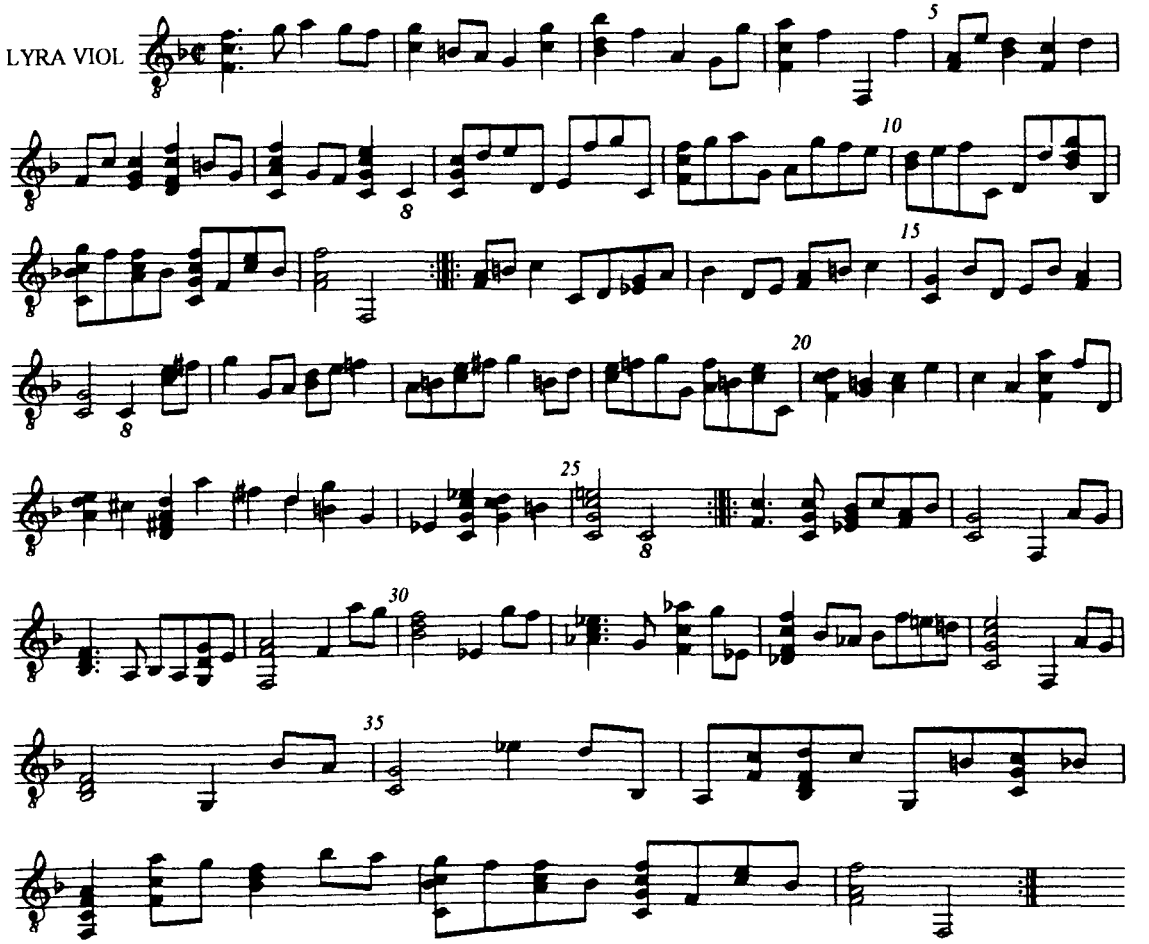
LYRA VIOL



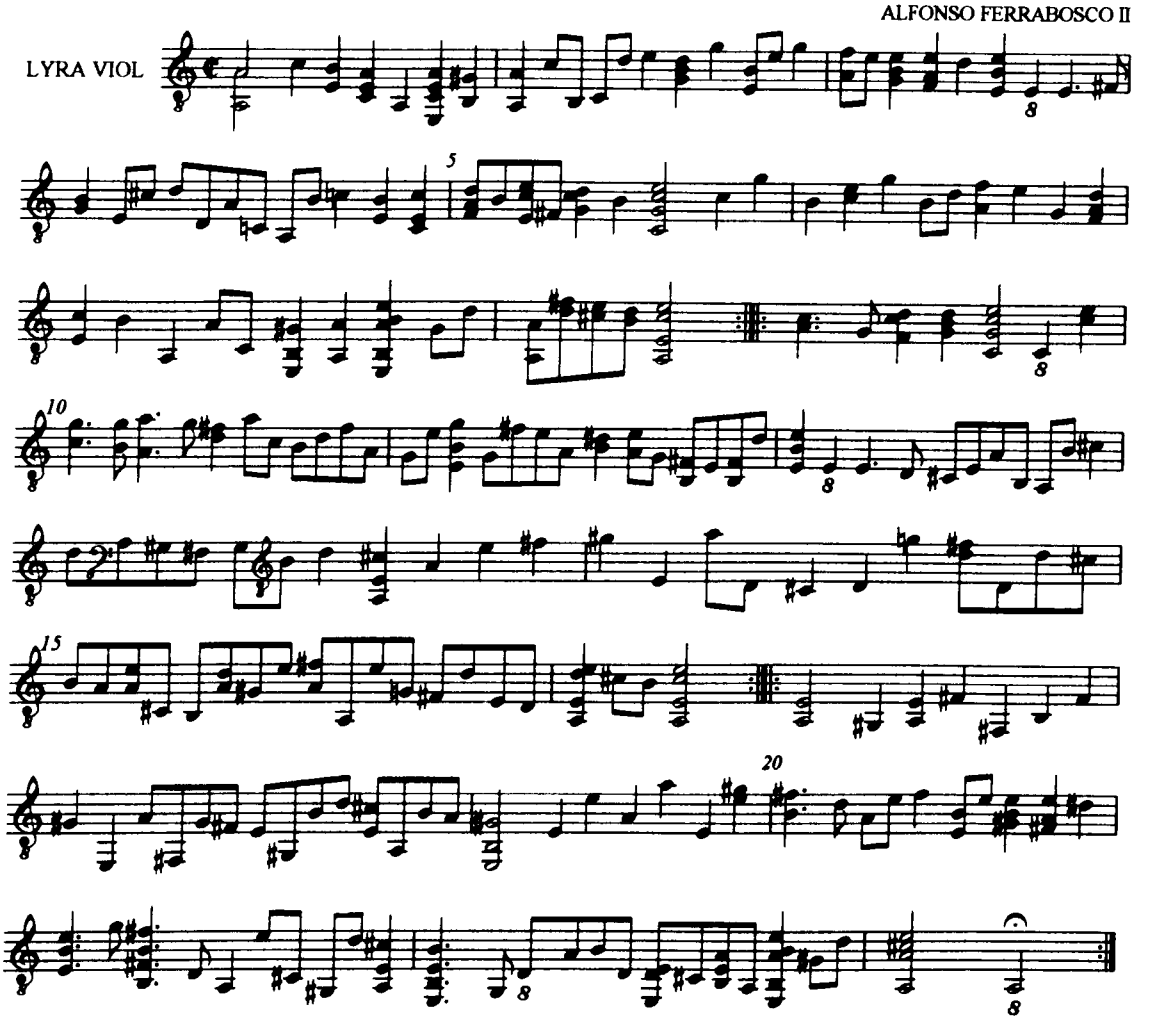
(II.3.6) 'Almaine' {VdGS No. 111} [fefhf]

ALFONSO FERRABOSCO II

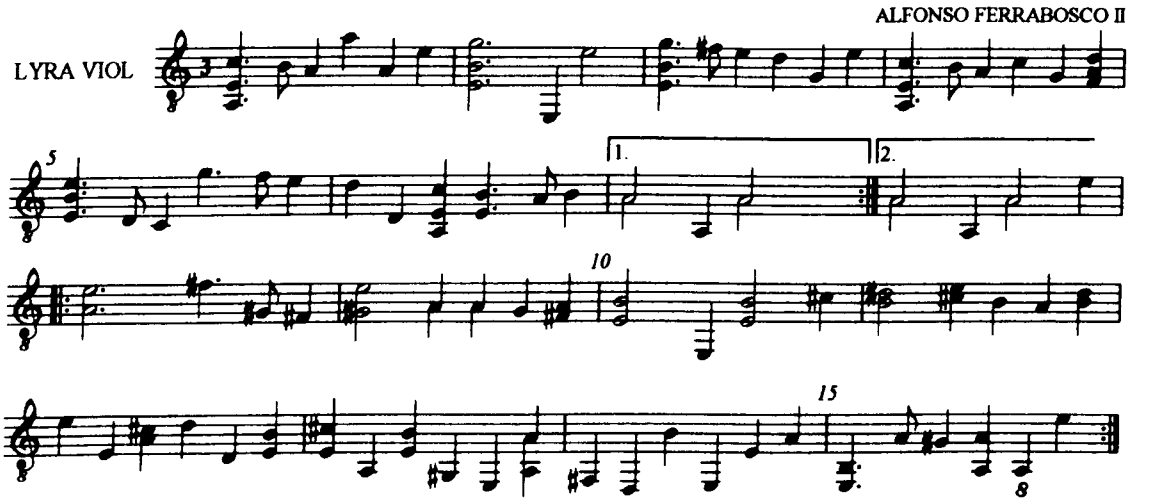
LYRA VIOL



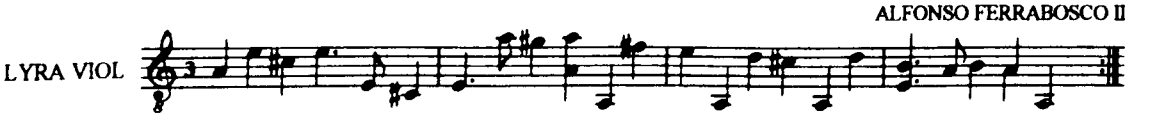
(II.3.7) 'Pauin' {VdGS No. 128} [ffhfh]

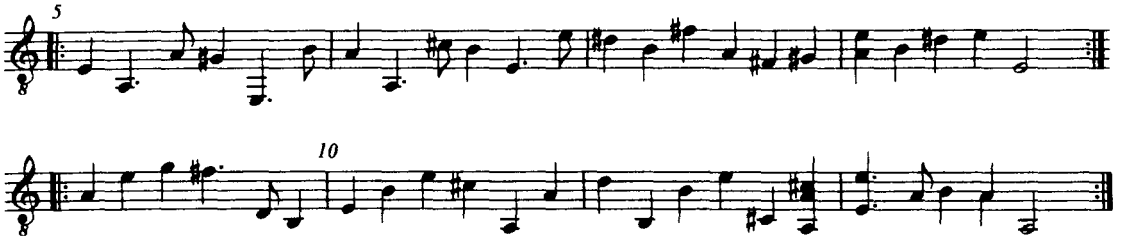


(II.3.8) 'Coranto' {VdGS No. 129} [ffhfh]



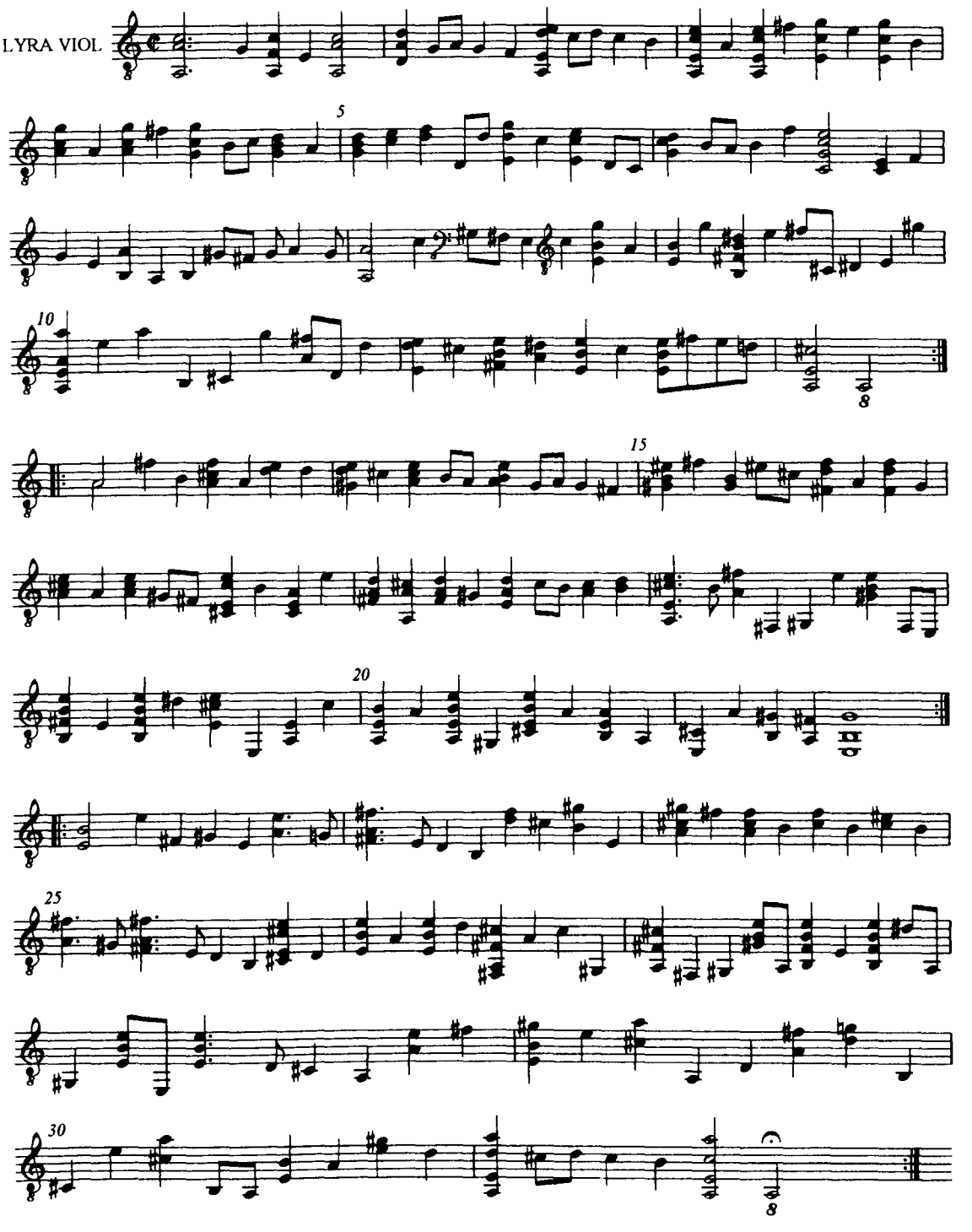
(II.3.9) 'Coranto' {VdGS No. 135} [ffhfh]





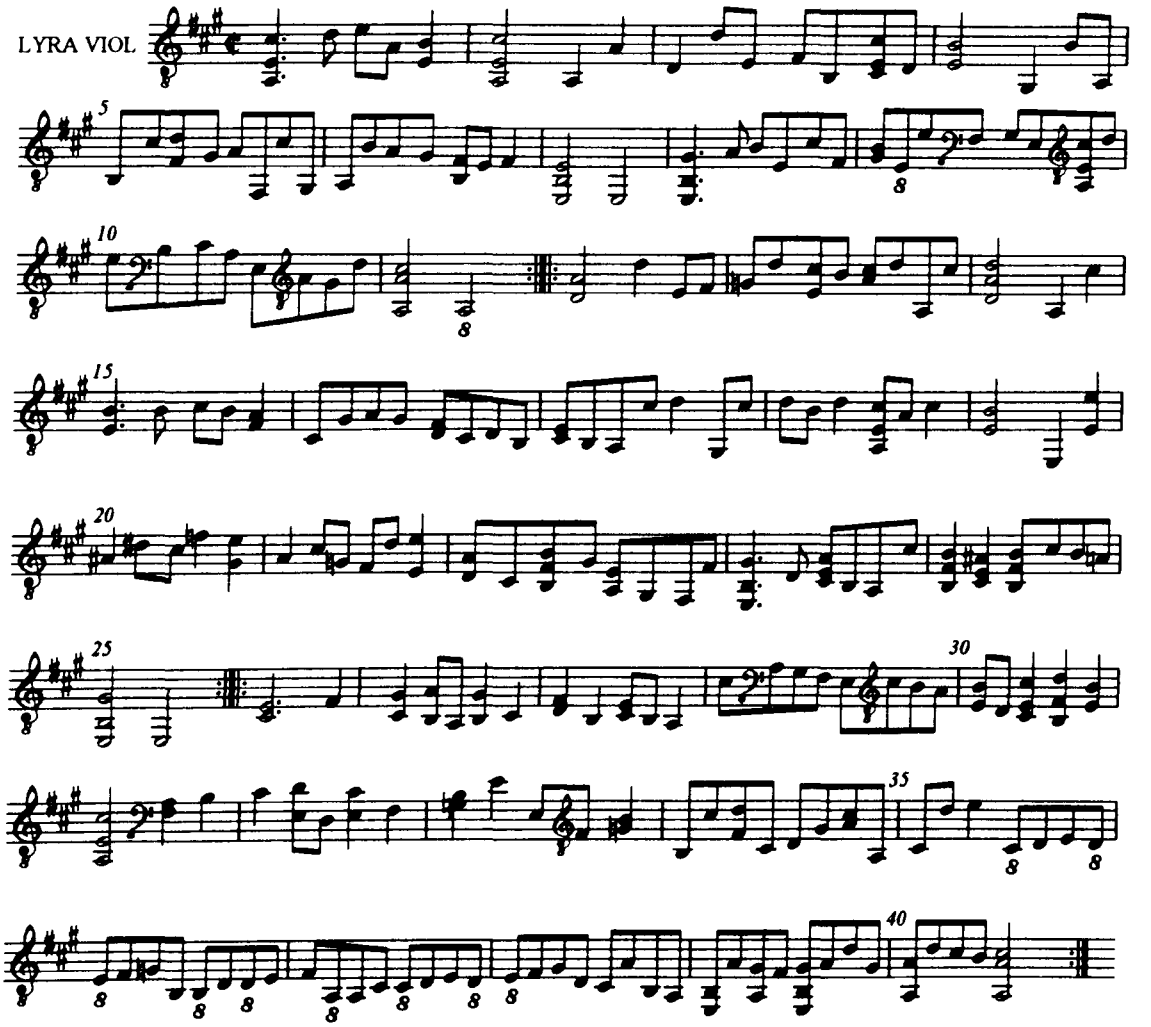
(II.3.10) 'Pauin' {VdGS No. 138} [ffhfh]
['Dovehouse Pavan']

ALFONSO FERRABOSCO II



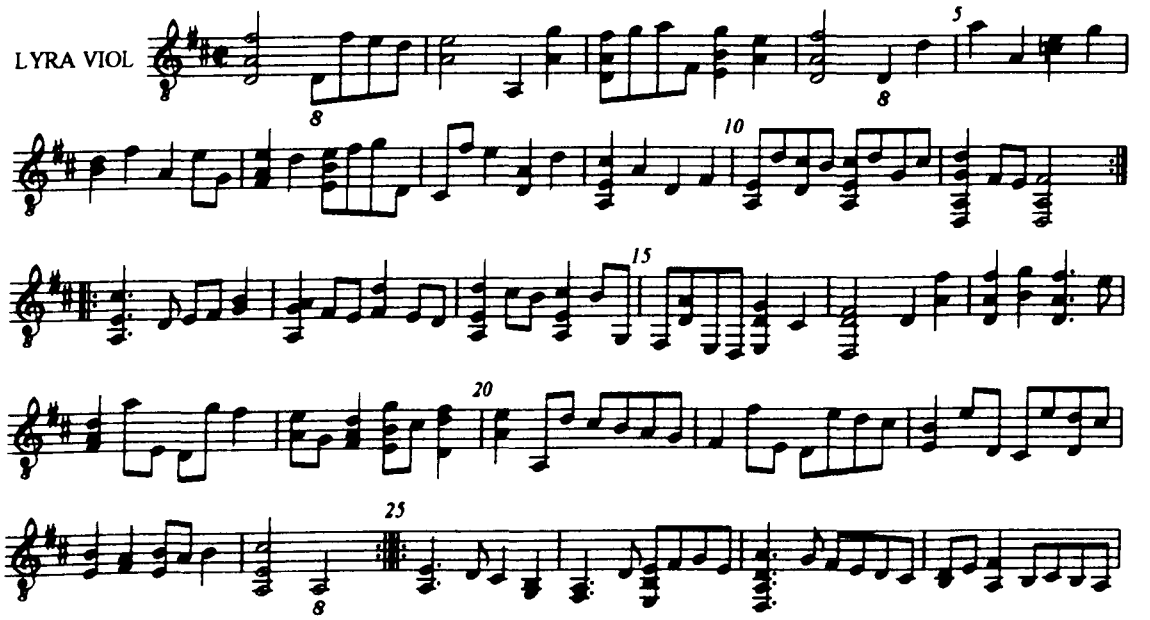
(II.3.11) 'Almaine' {VdGS No. 144} [ffhfh]

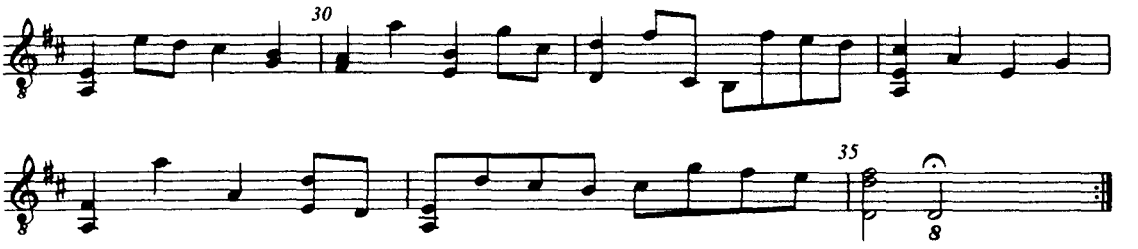
ALFONSO FERRABOSCO II



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

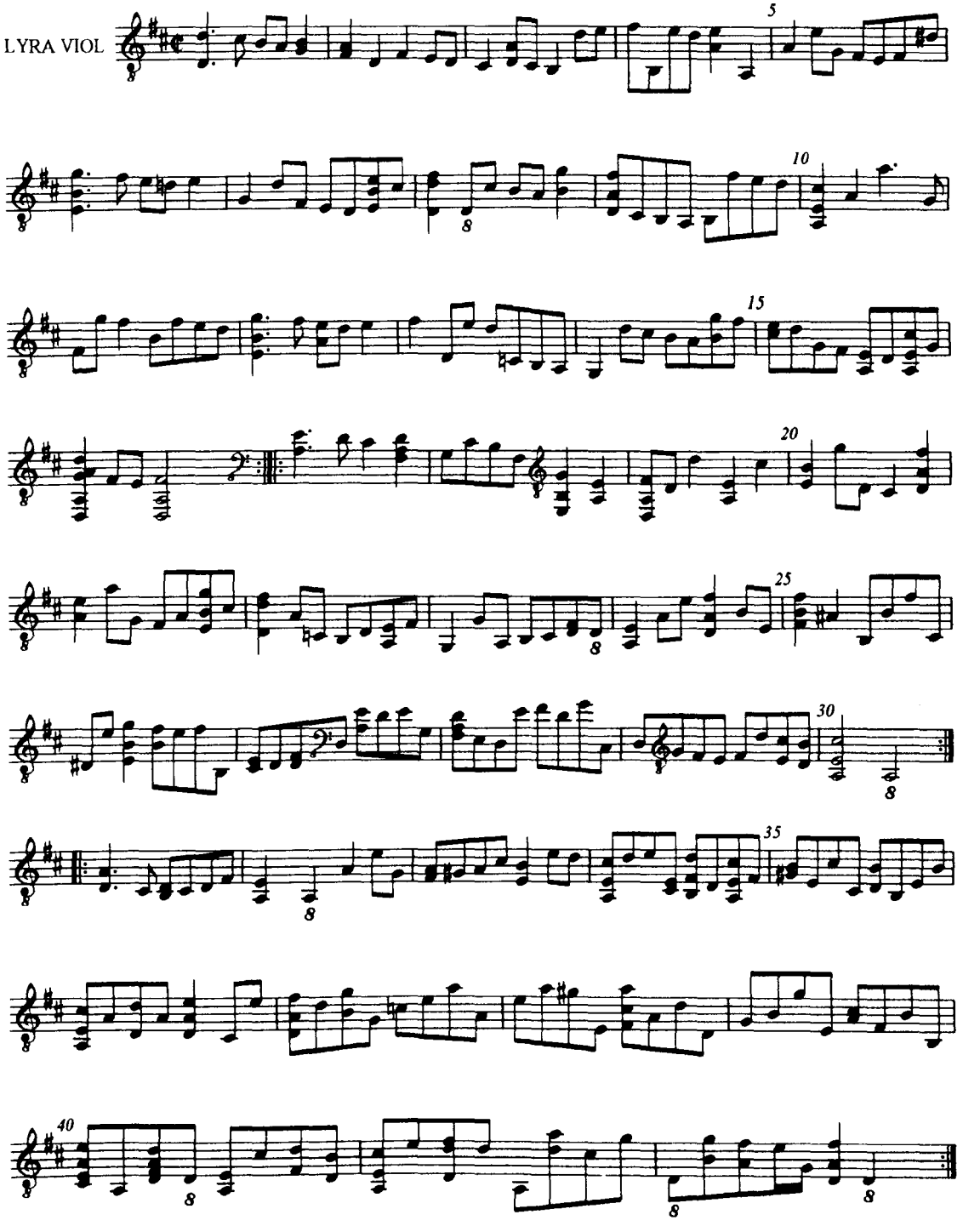
ALFONSO FERRABOSCO II





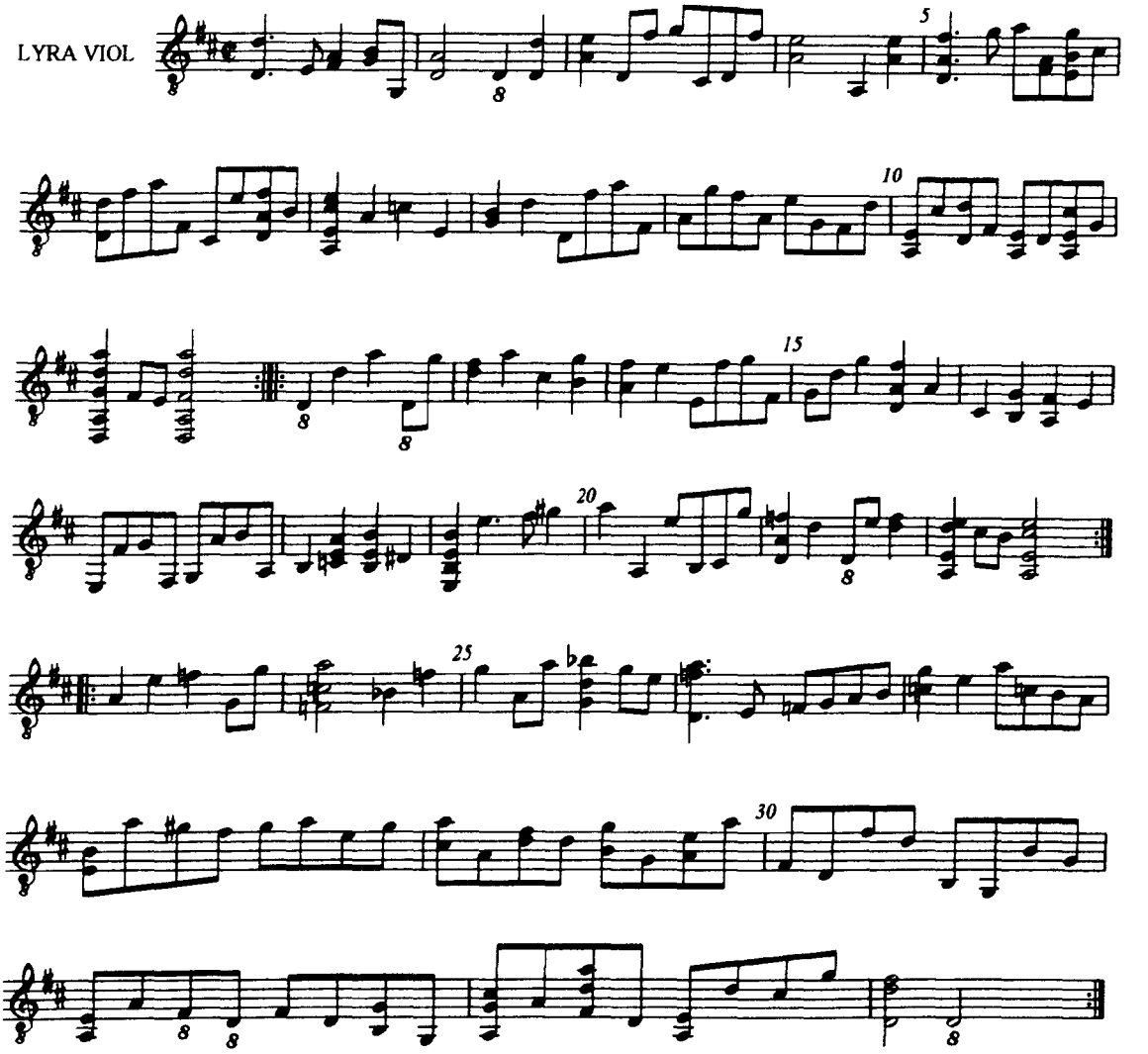
(II.3.13) 'Almaine' {VdGS No. 163} [fhfhf]

ALFONSO FERRABOSCO II



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

ALFONSO FERRABOSCO II



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

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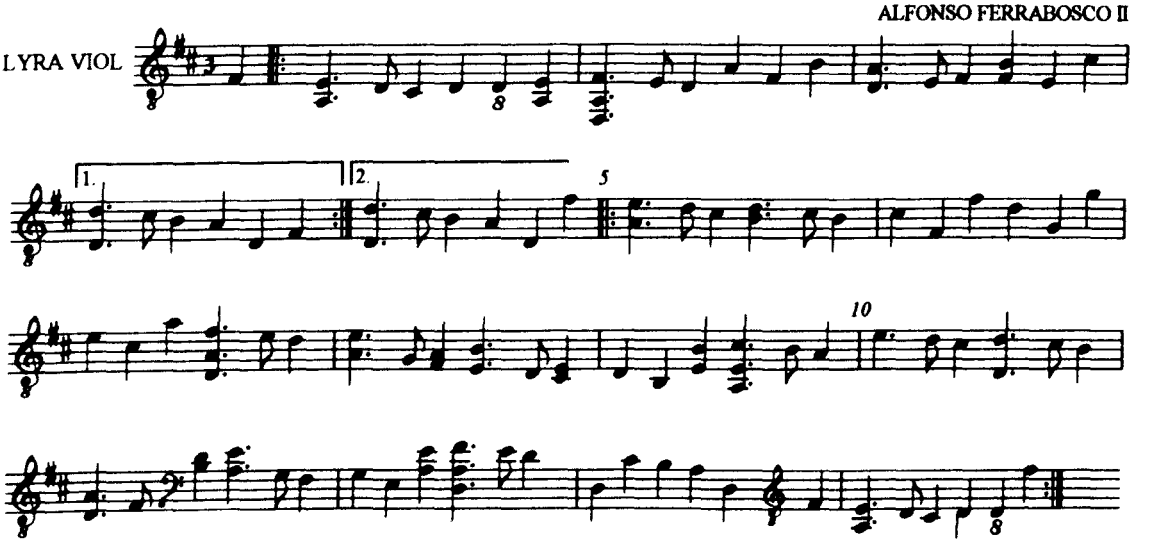
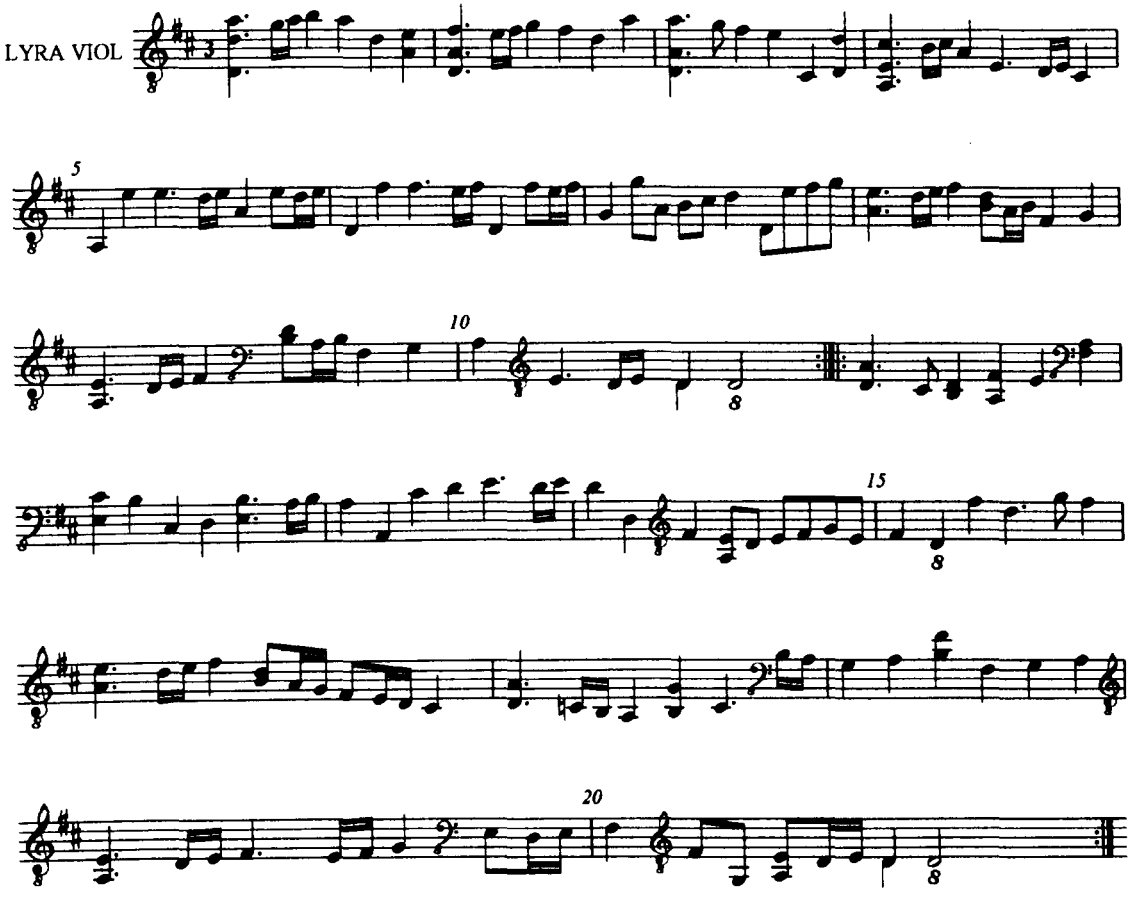


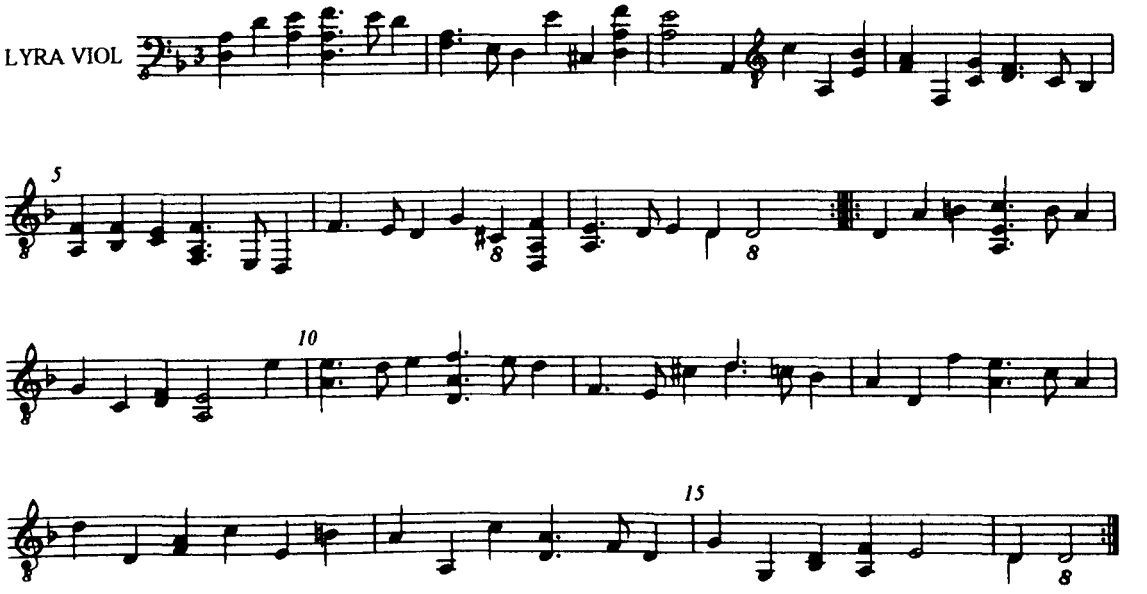
(II.3.16) 'Coranto' {VdGS No. 172} [fhfhf]

ALFONSO FERRABOSCO II



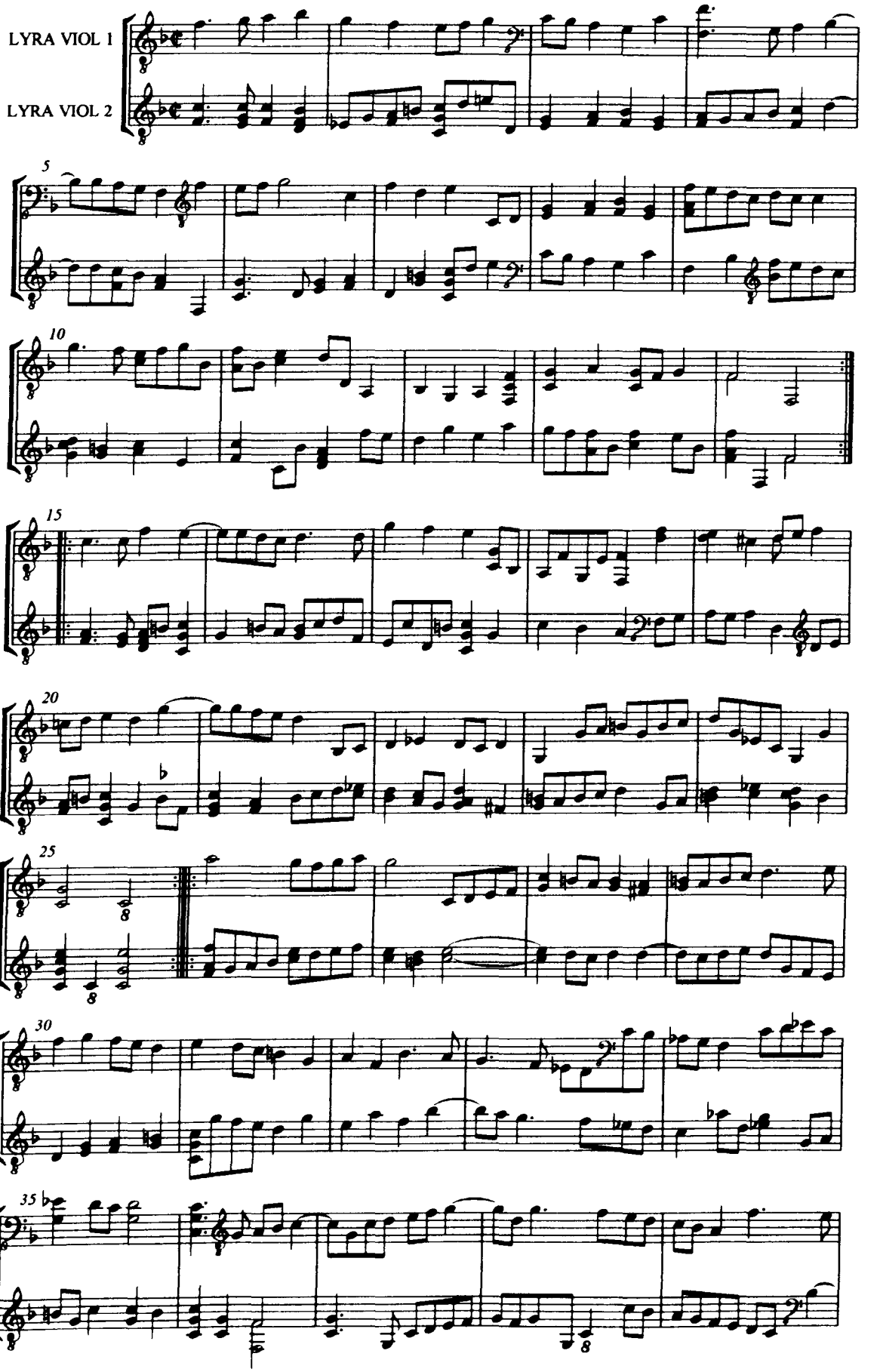
(II.3.17) 'Coranto' {VdGS No. 176} [fhfhf]

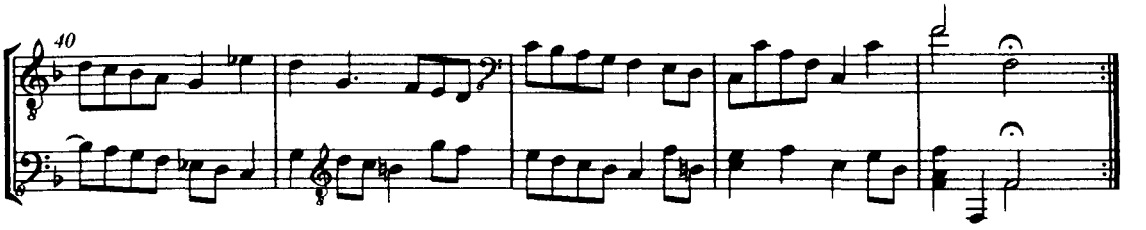
ALFONSO FERRABOSCO II



(II.3.18) 'Almaine' {VdGS No. 115} [fefhf]

ALFONSO FERRABOSCO II



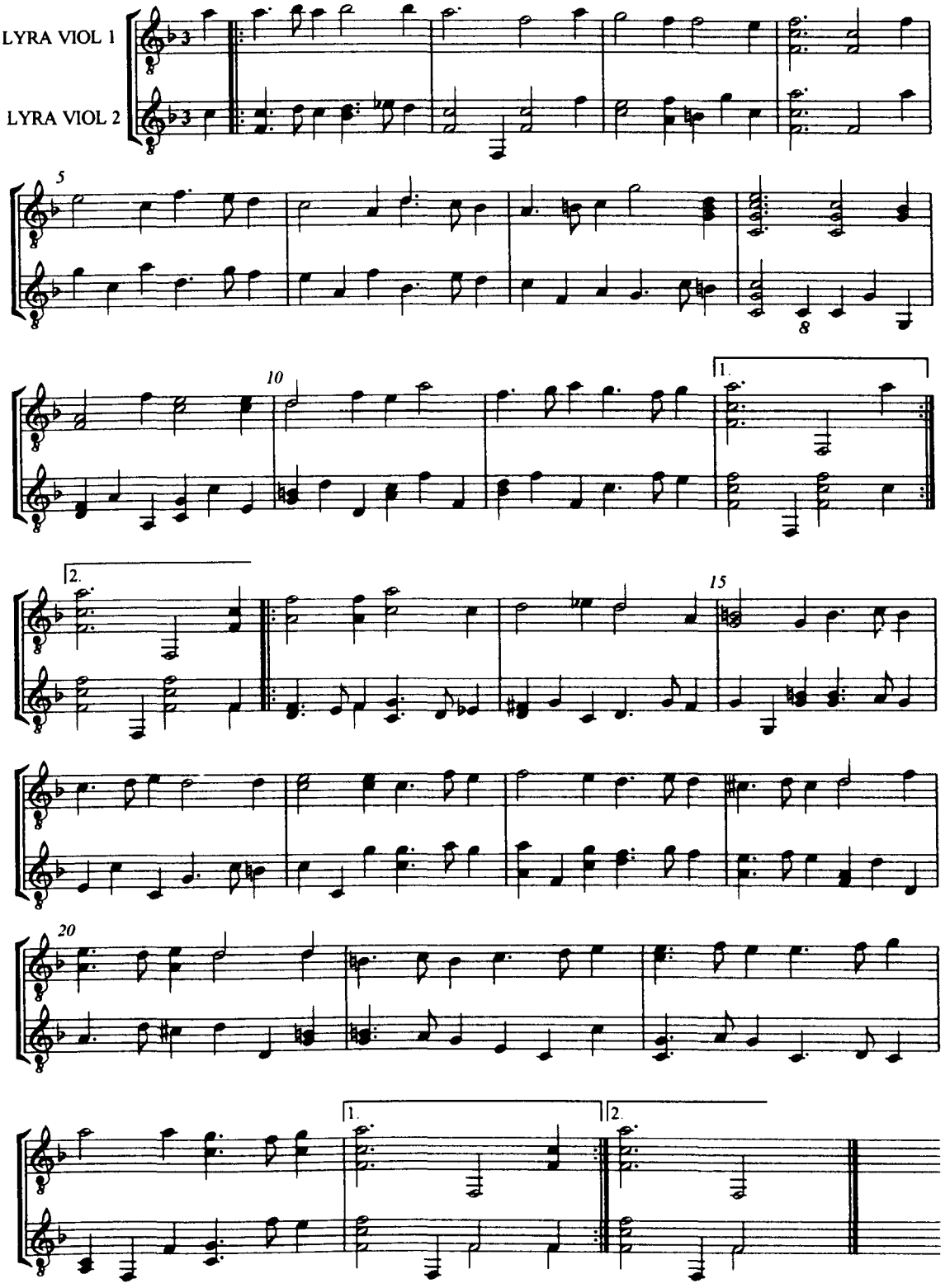


(II.3.19) 'Coranto' {VdGS No. 116} [fefhf]

ALFONSO FERRABOSCO II

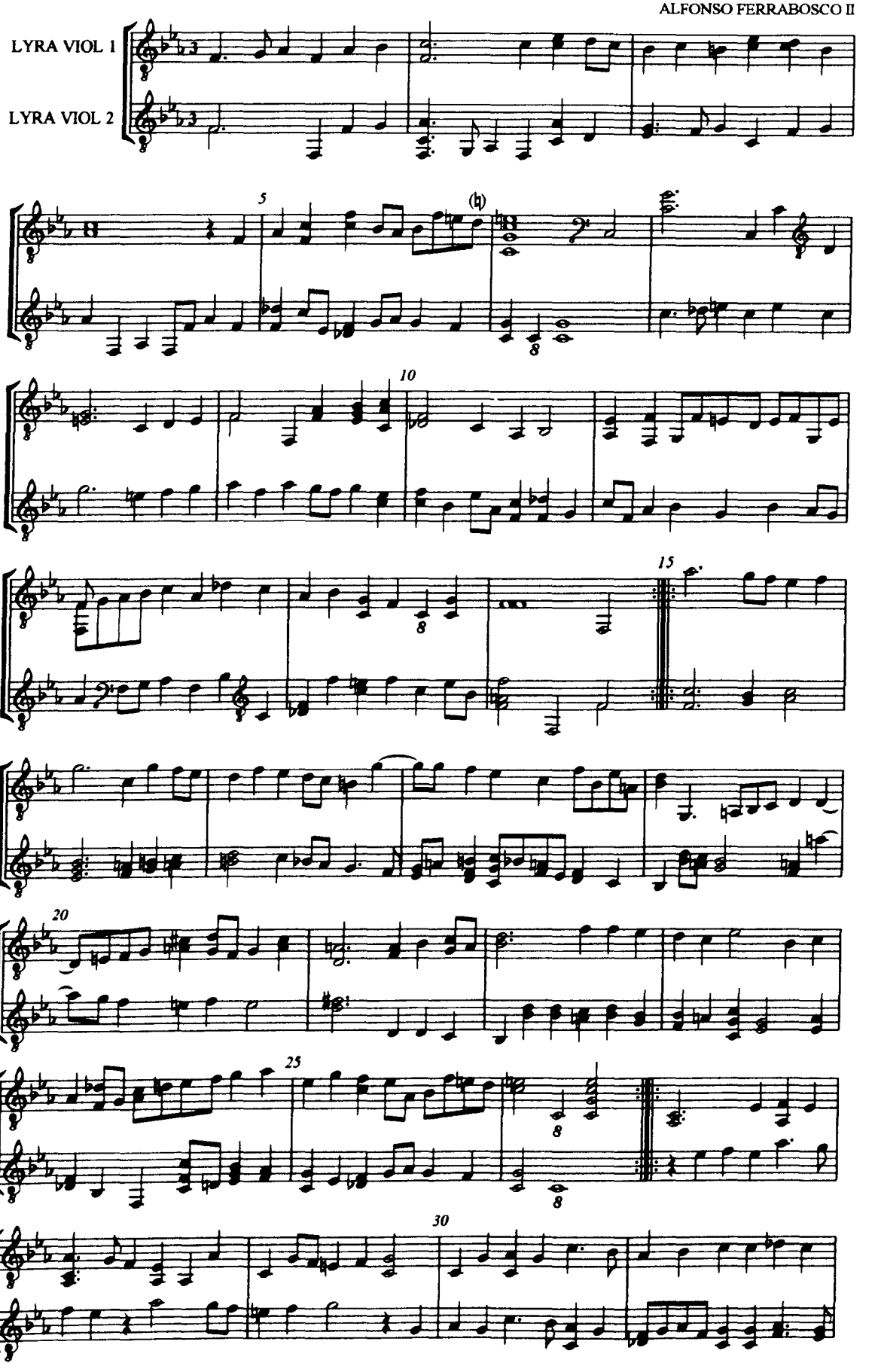
LYRA VIOL 1

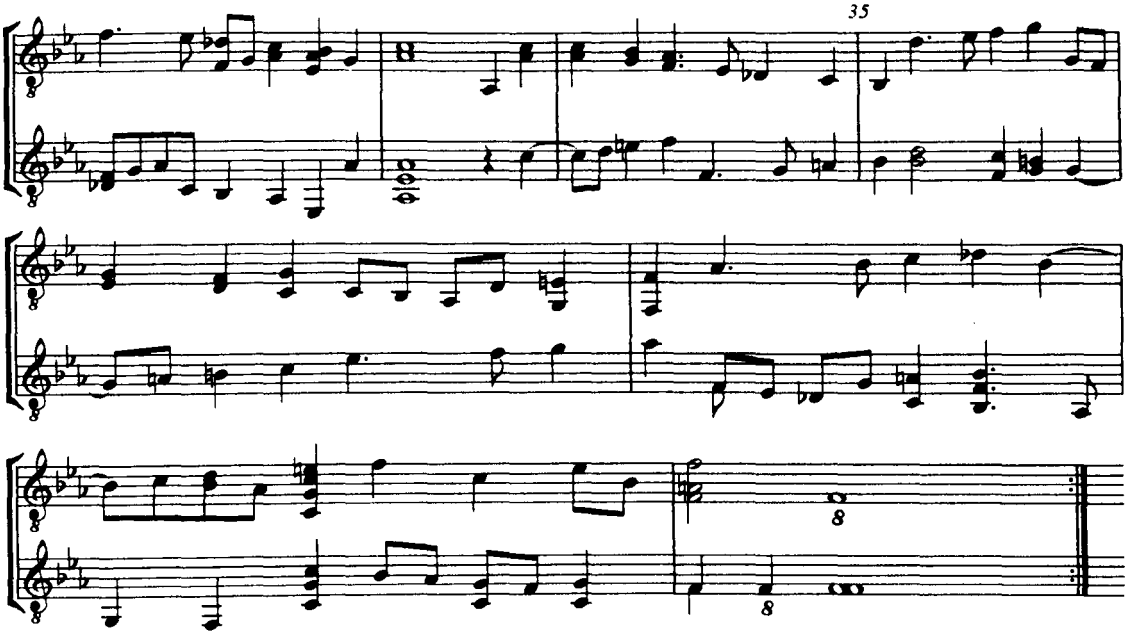
LYRA VIOL 2



(II.3.20) 'Galliard' {VdGS No. 117} [fefhf]

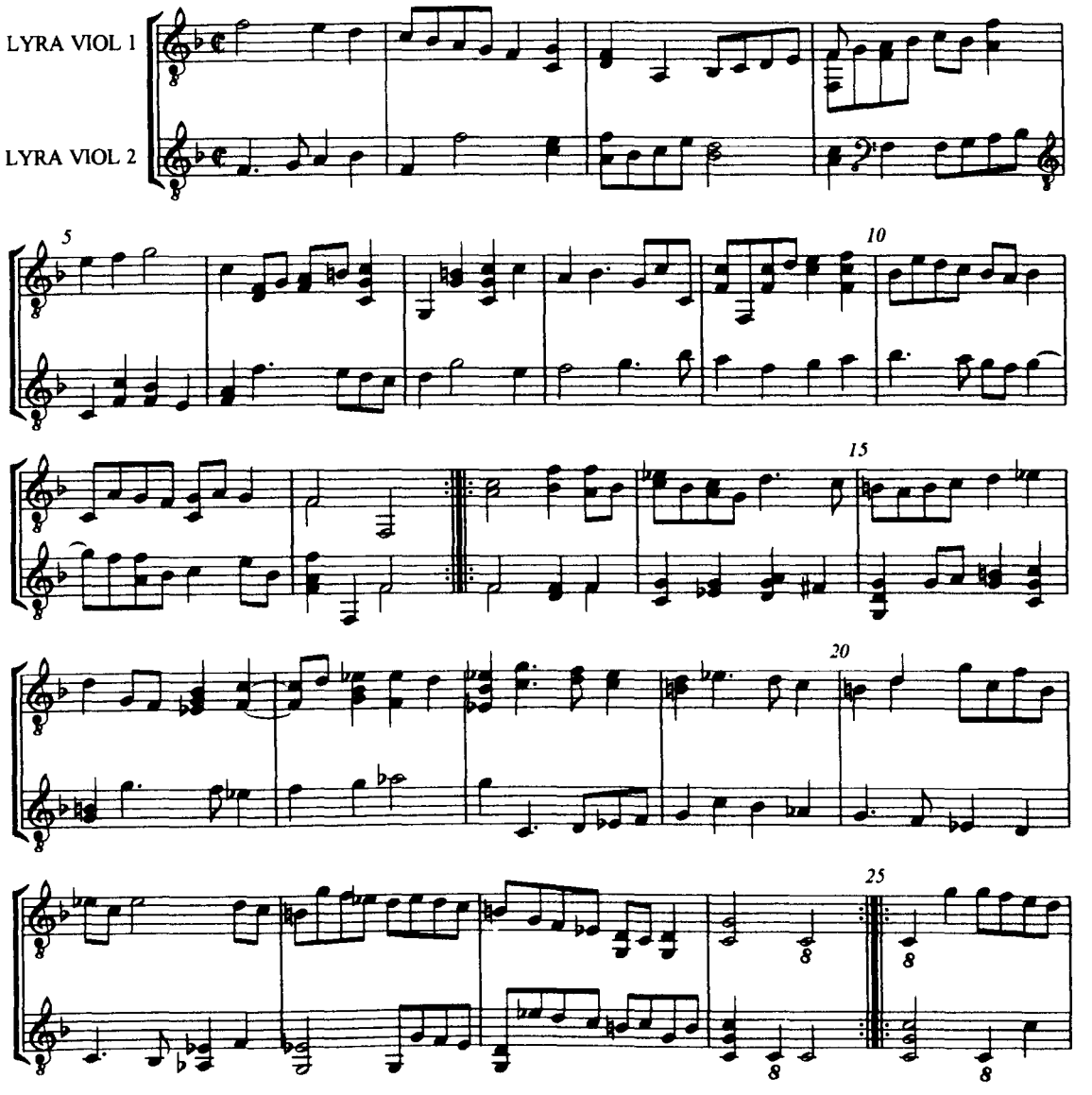
ALFONSO FERRABOSCO II

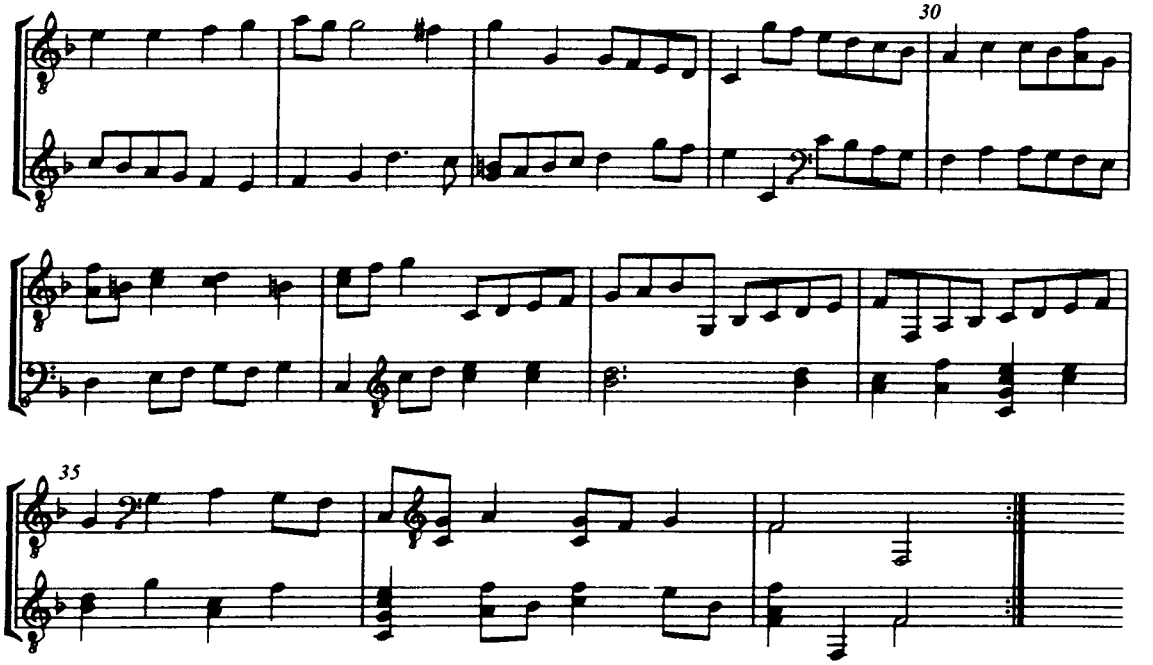




(II.3.21) 'Almaine' {VdGS No. 118} [fefhf]

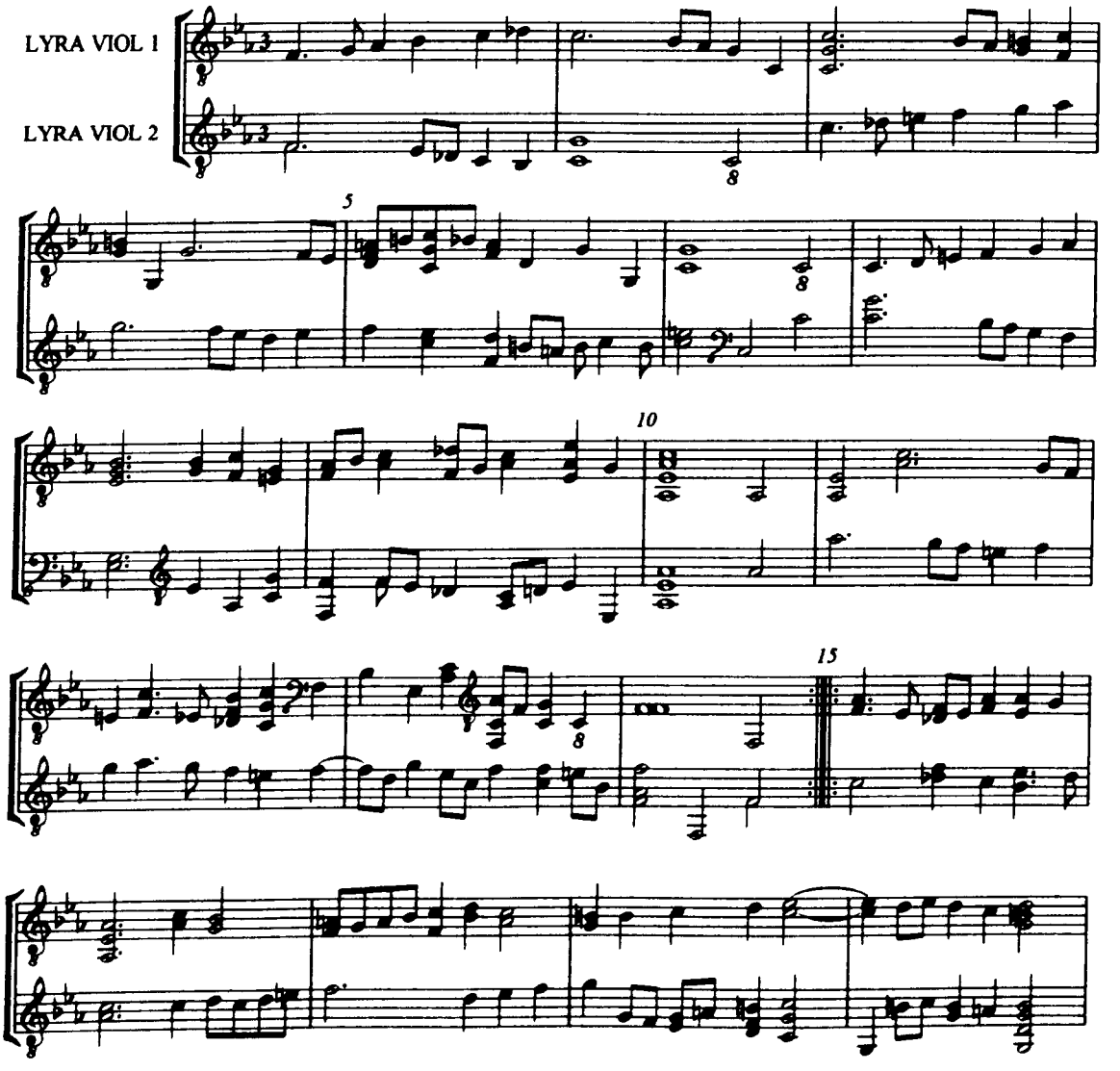
ALFONSO FERRABOSCO II

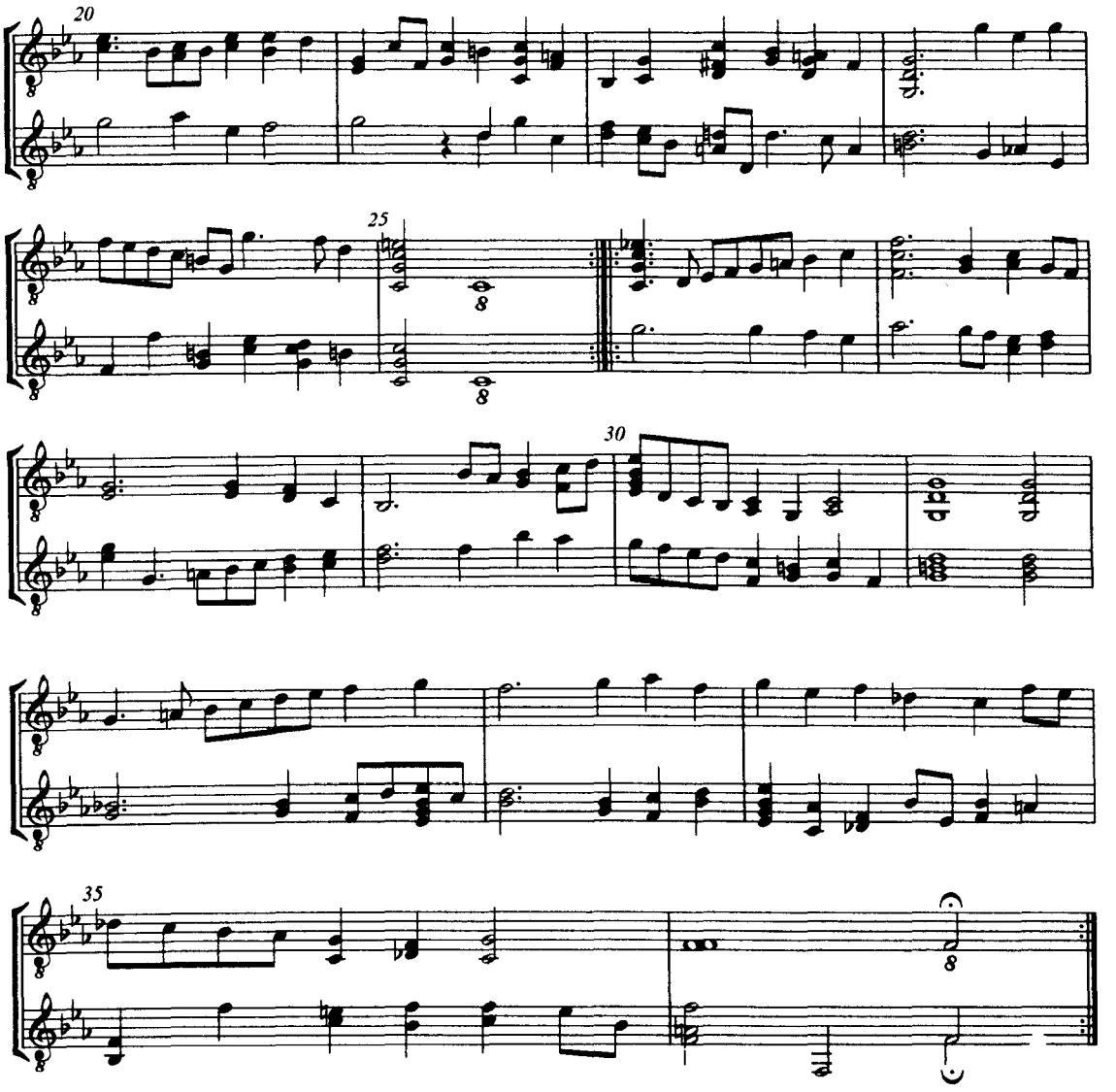




(II.3.22) 'Galliard' {VdGS No. 119} [fefhf]

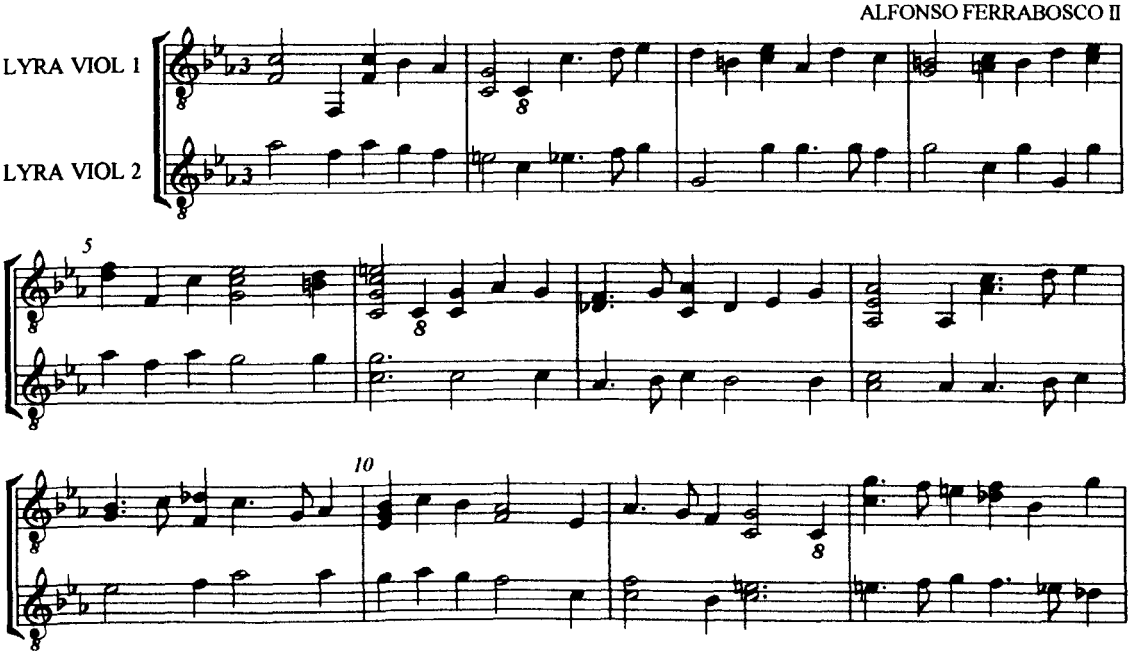
ALFONSO FERRABOSCO II

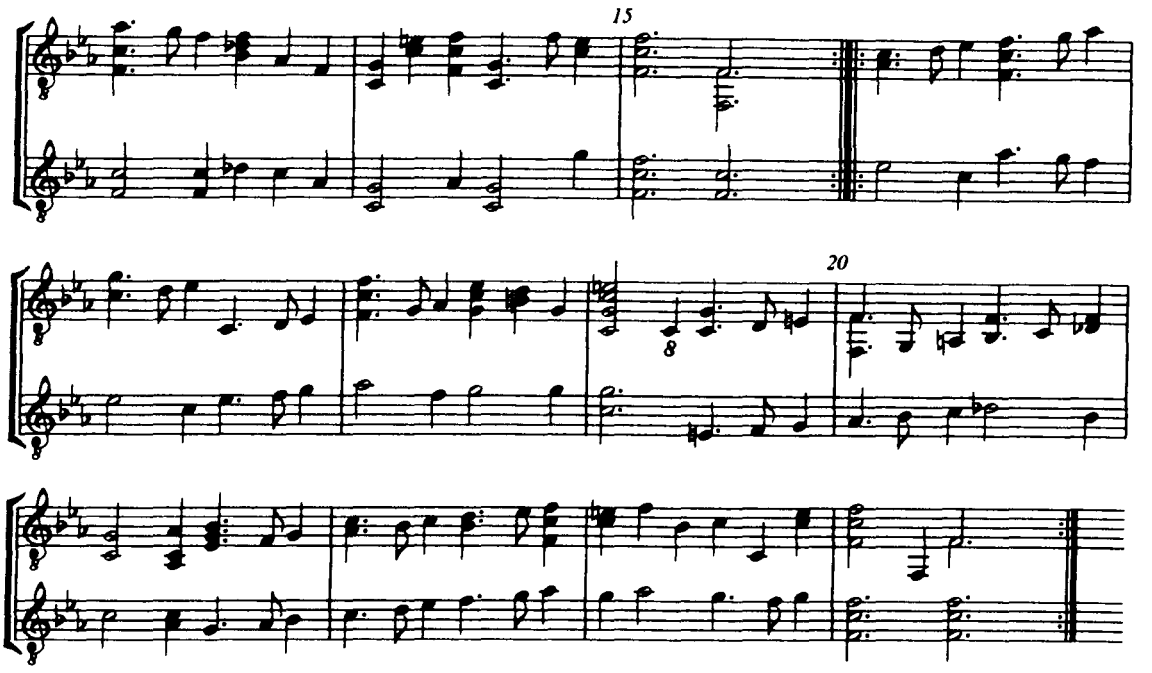




(II.3.23) 'Coranto' {VdGS No. 120} [fefhf]

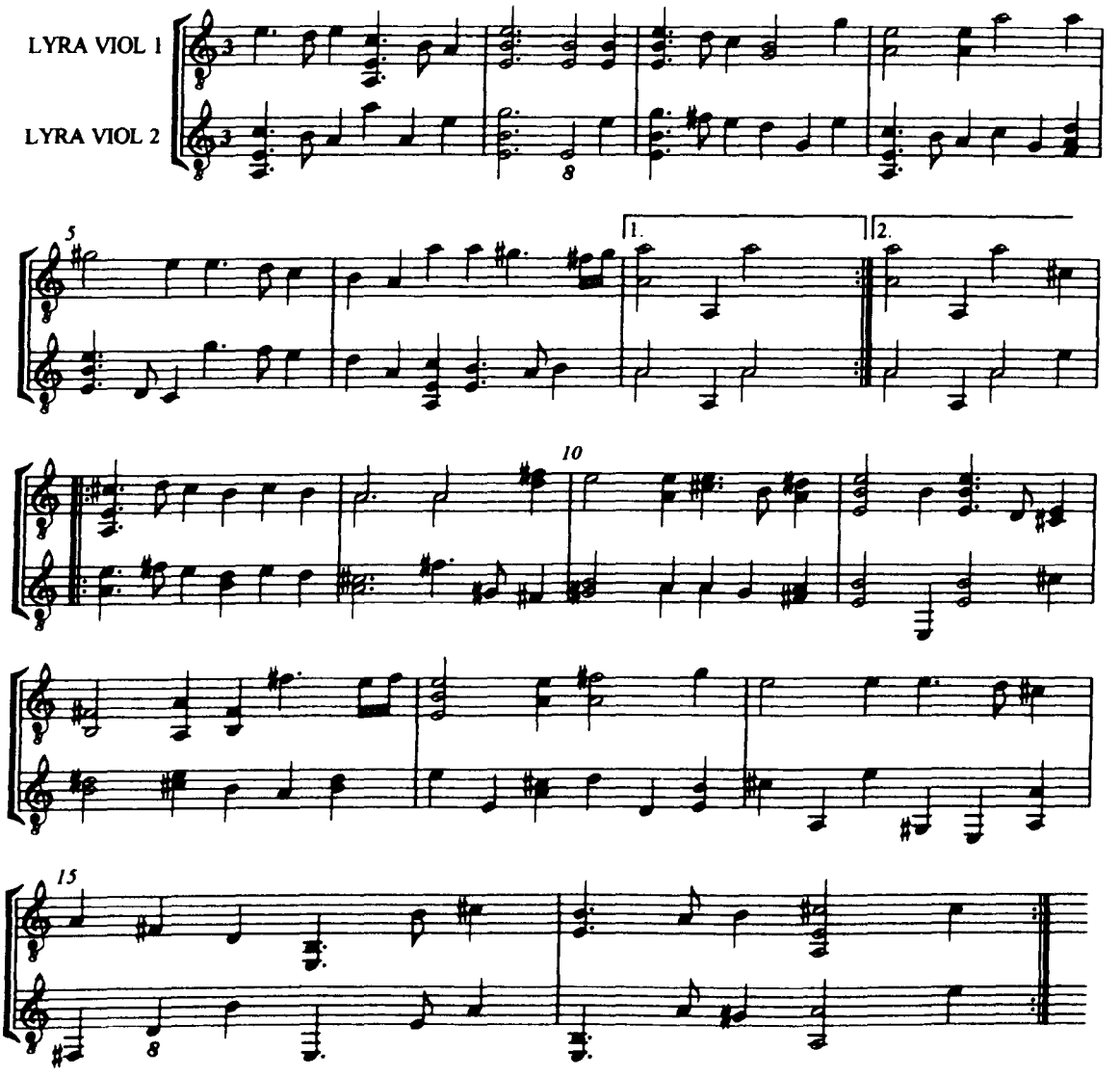
ALFONSO FERRABOSCO II





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

ALFONSO FERRABOSCO II

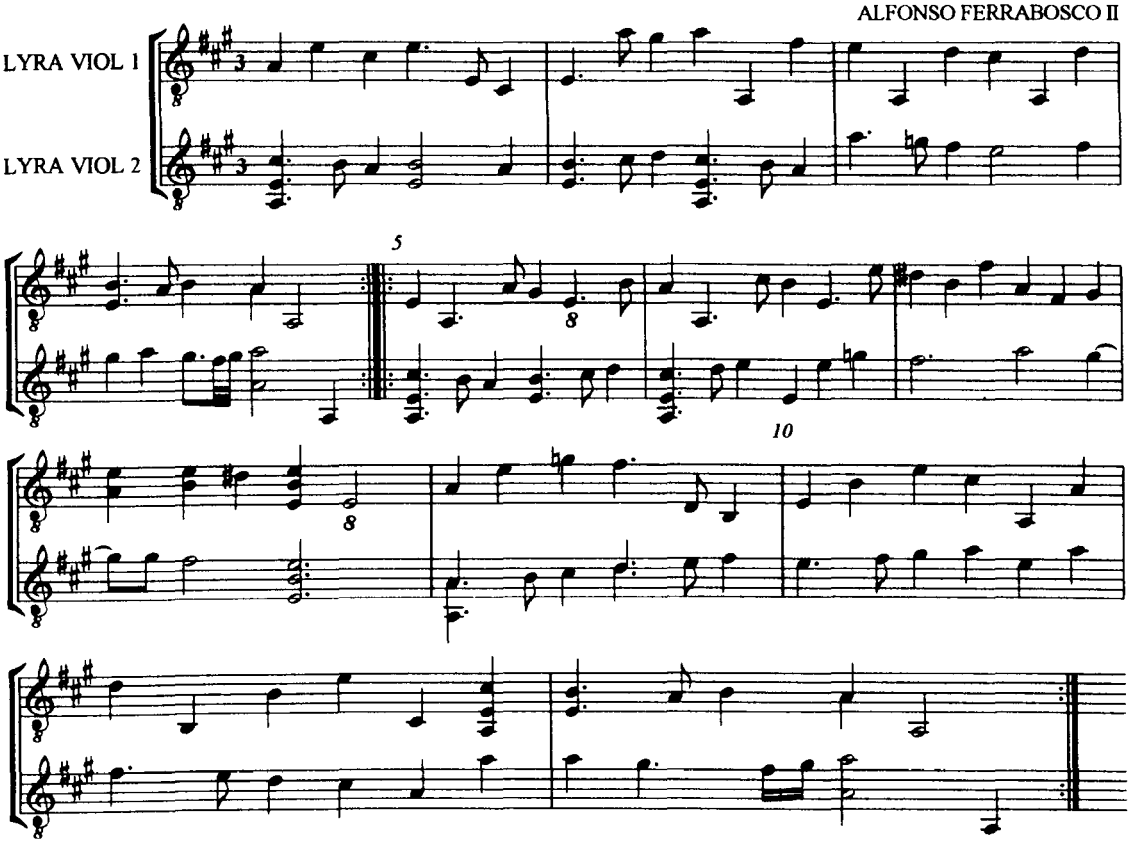


(II.3.25) 'Coranto' {VdGS No. 152} [ffhfh]

ALFONSO FERRABOSCO II

LYRA VIOL 1

LYRA VIOL 2

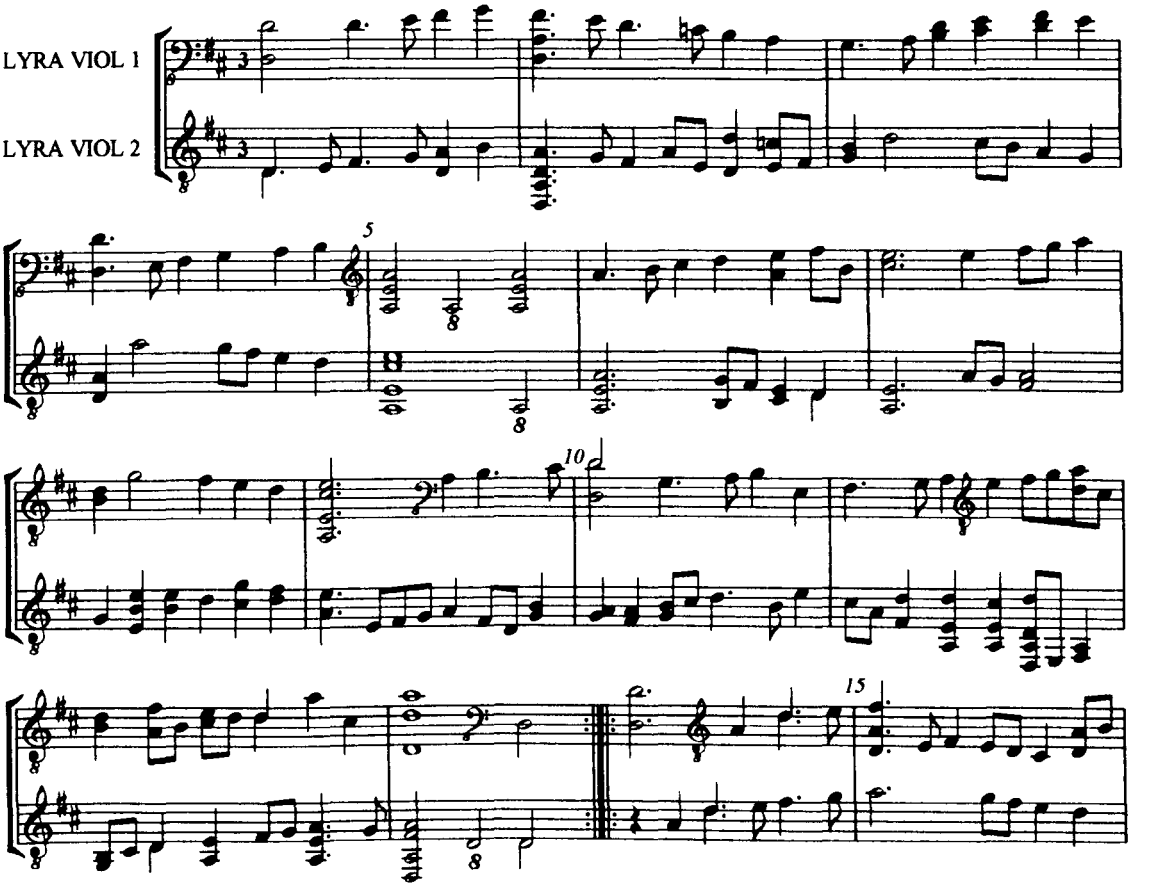


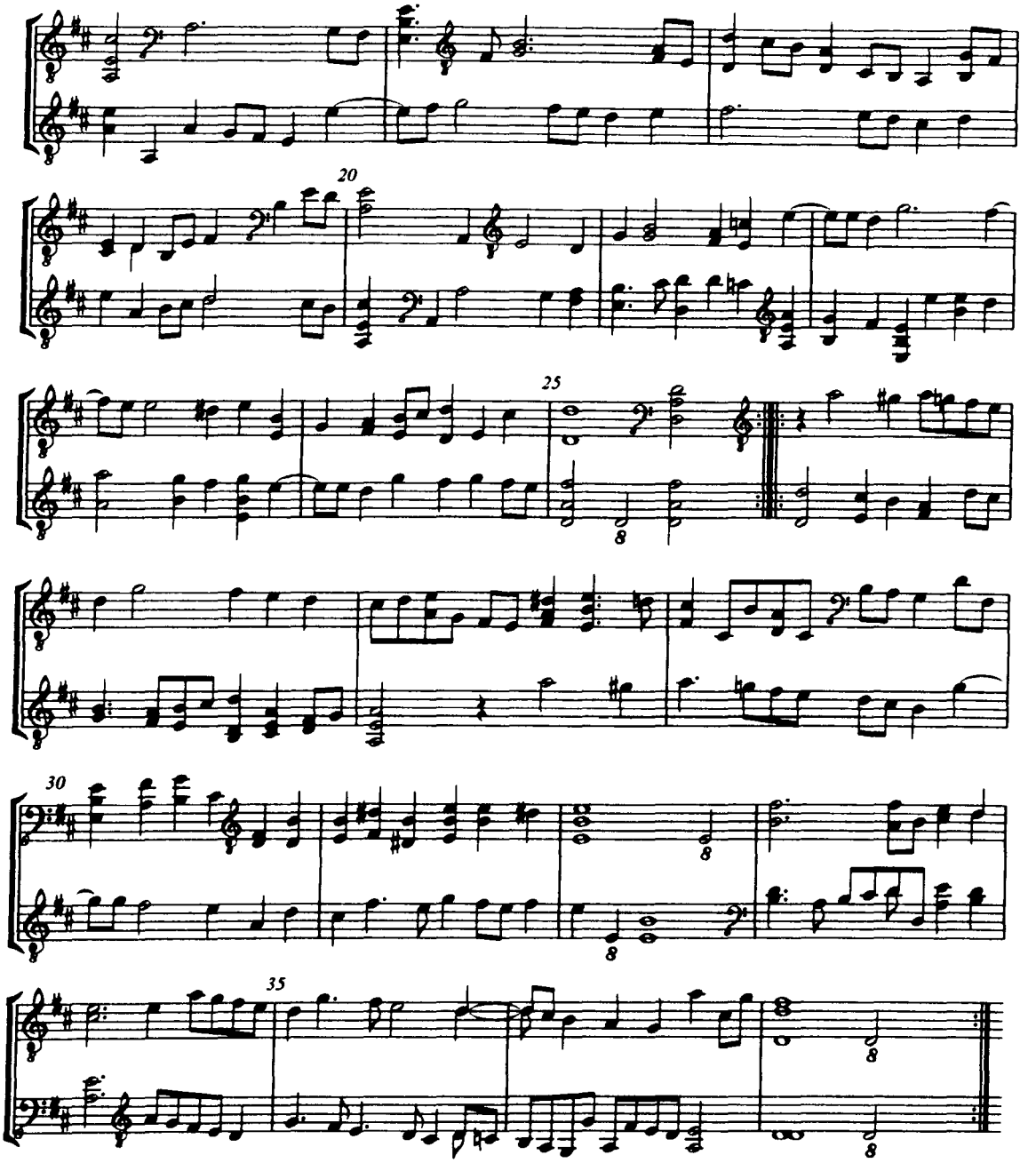
(II.3.26) 'Galliard' {VdGS No. 191} [fhfhf]

ALFONSO FERRABOSCO II

LYRA VIOL 1

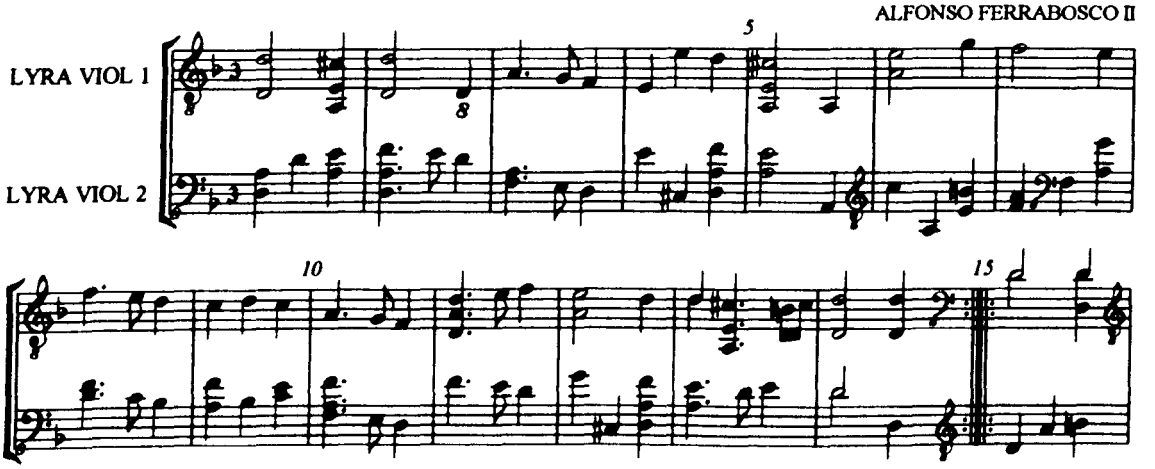
LYRA VIOL 2

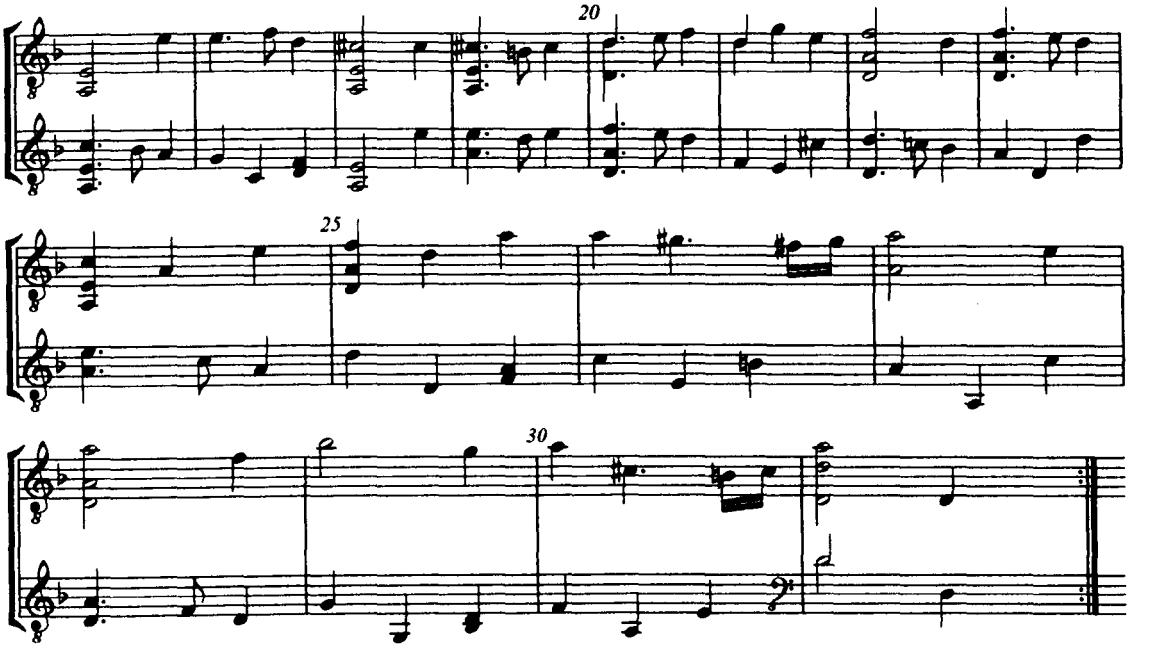




(II.3.27) 'Coranto' {VdGS No. 192} [fhfhf]

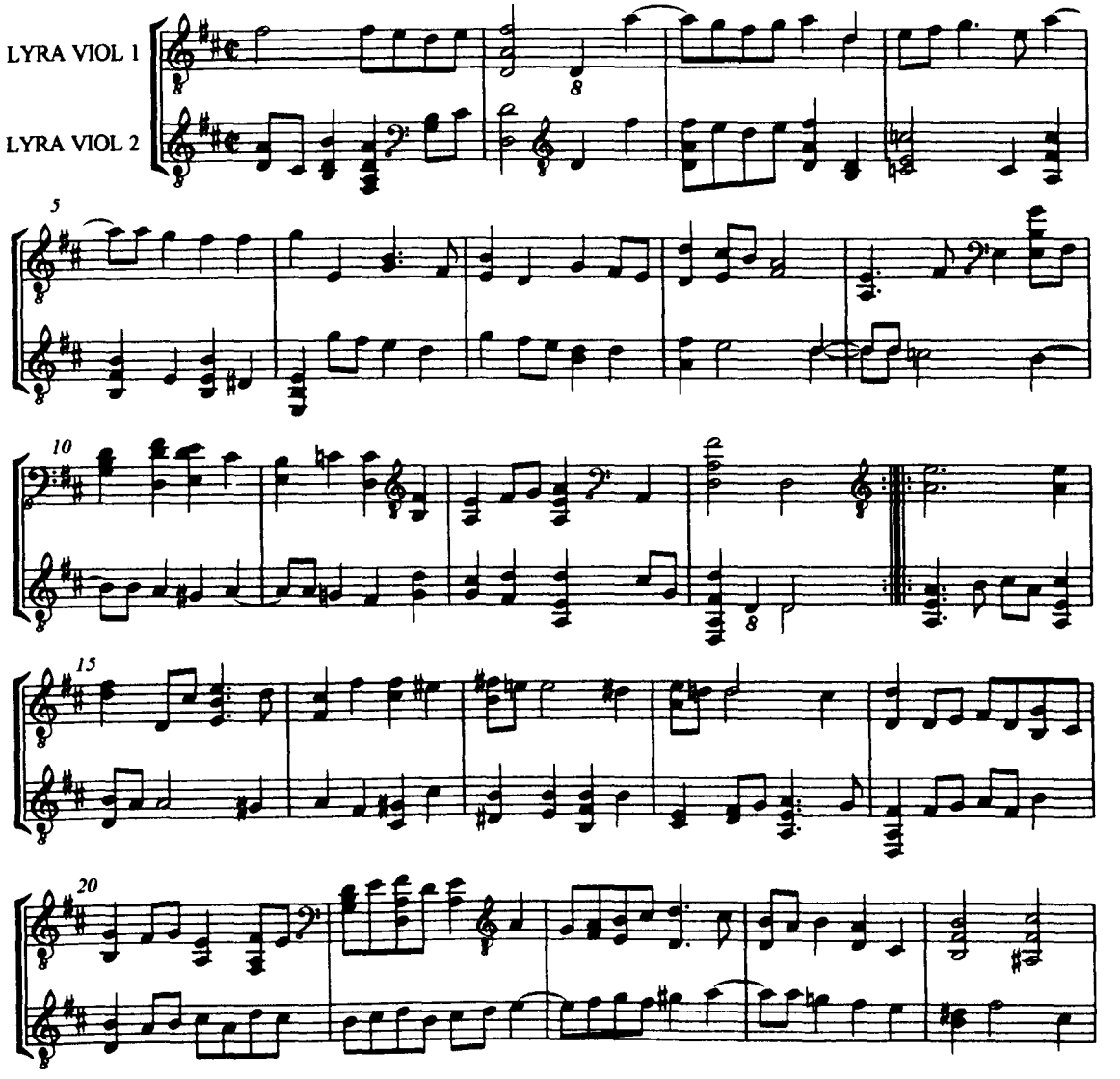
ALFONSO FERRABOSCO II

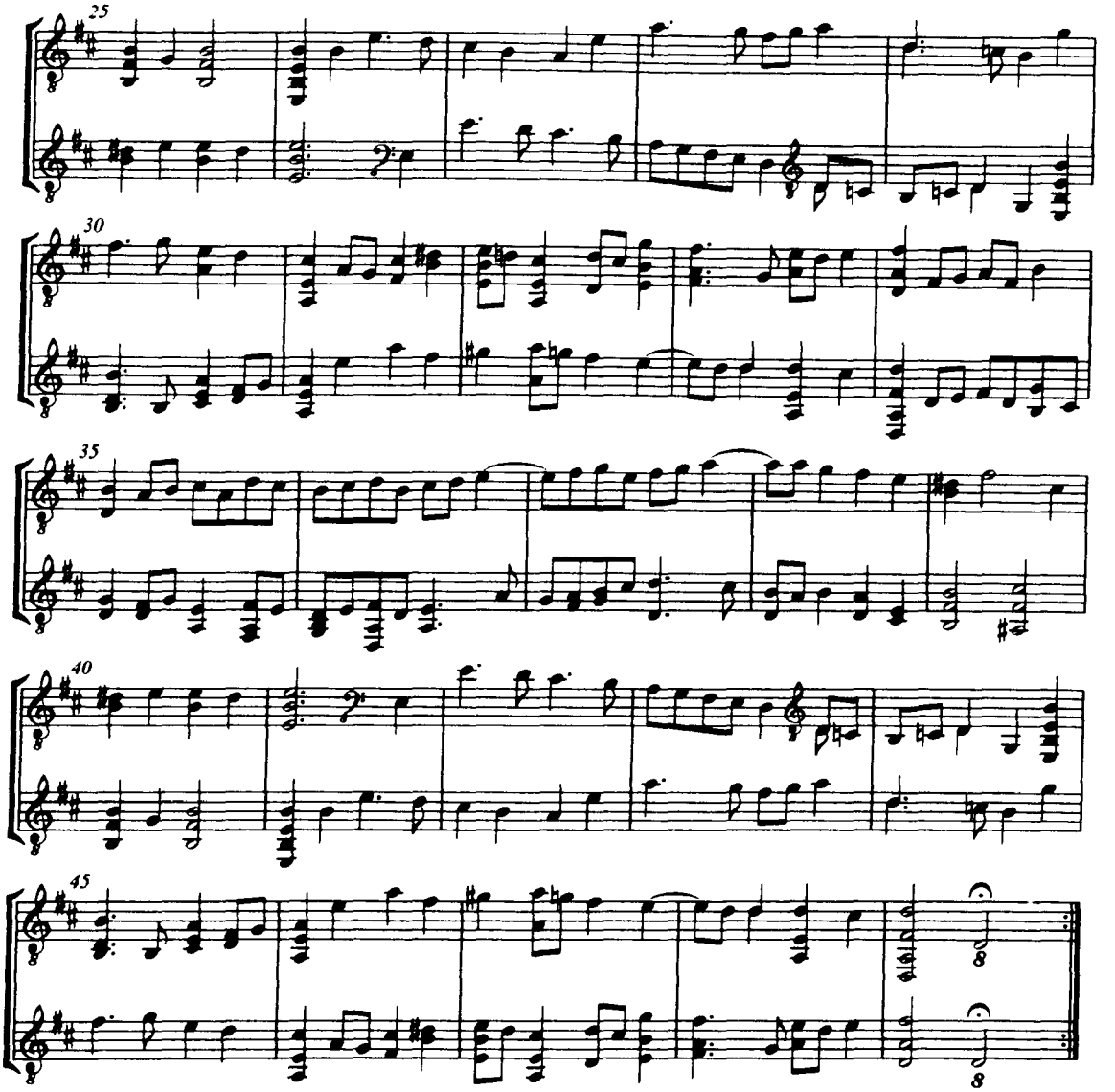




(II.3.28) 'Almaine' {VdGS No. 193} [fhfhf]

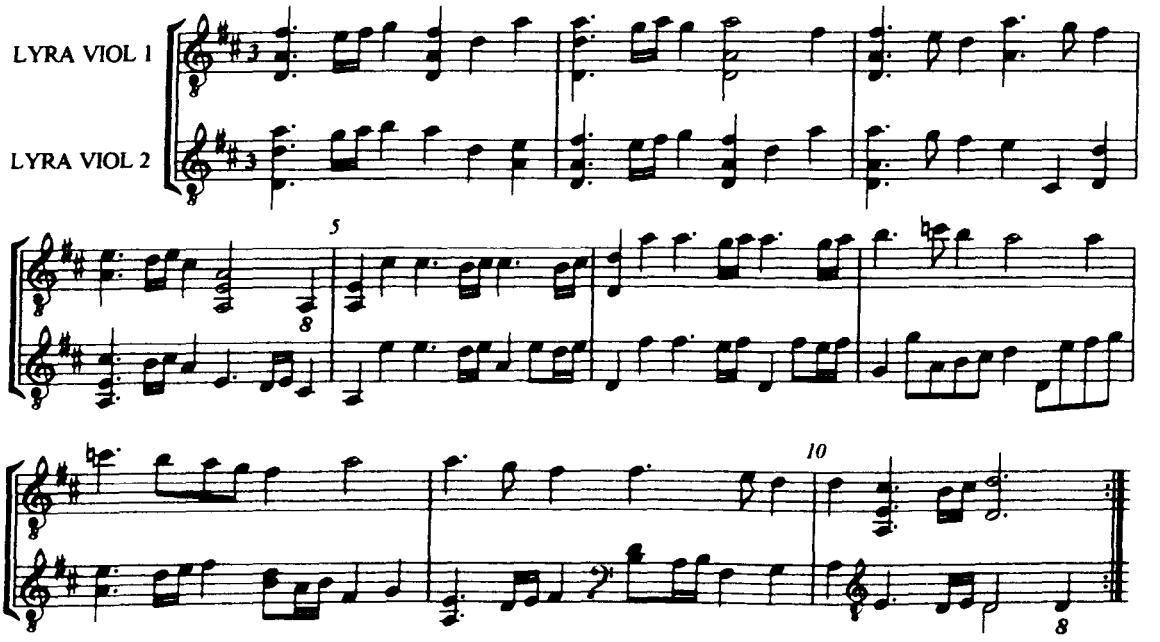
ALFONSO FERRABOSCO II

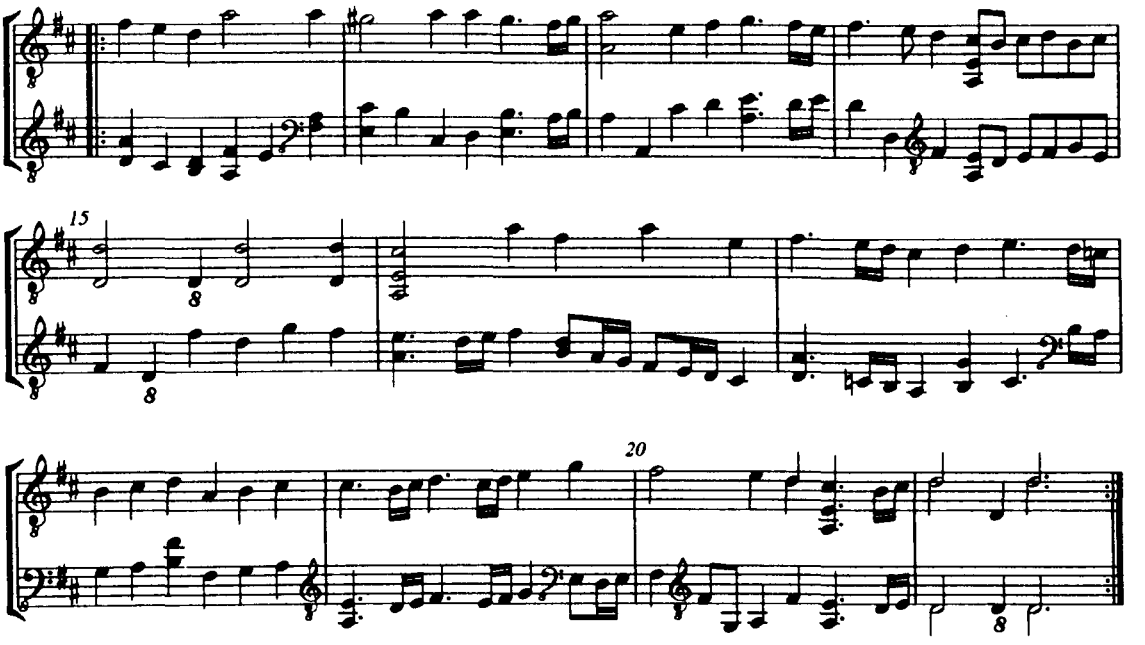




(II.3.29) 'Coranto' {VdGS No. 194} [fhfhf]

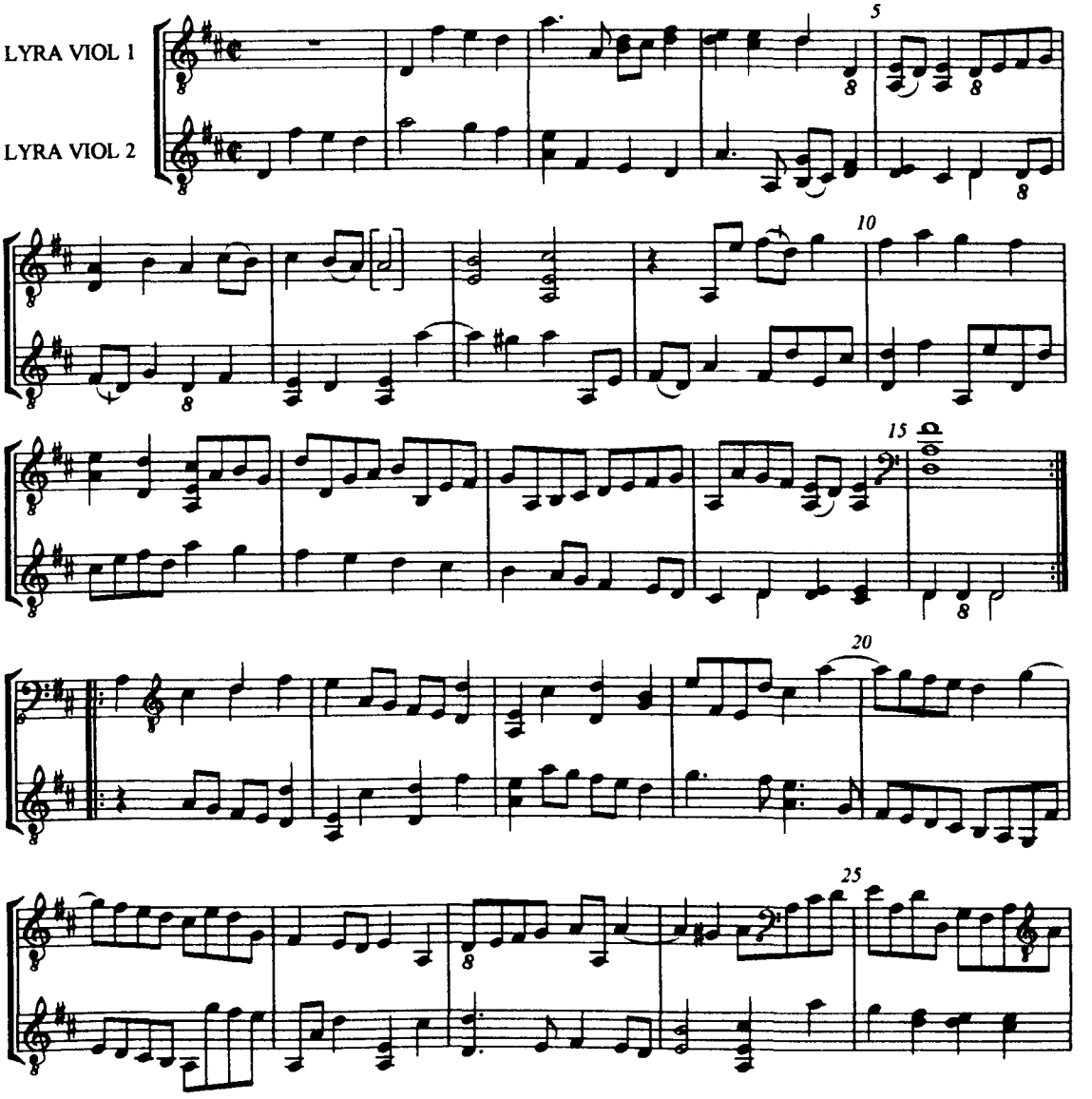
ALFONSO FERRABOSCO II

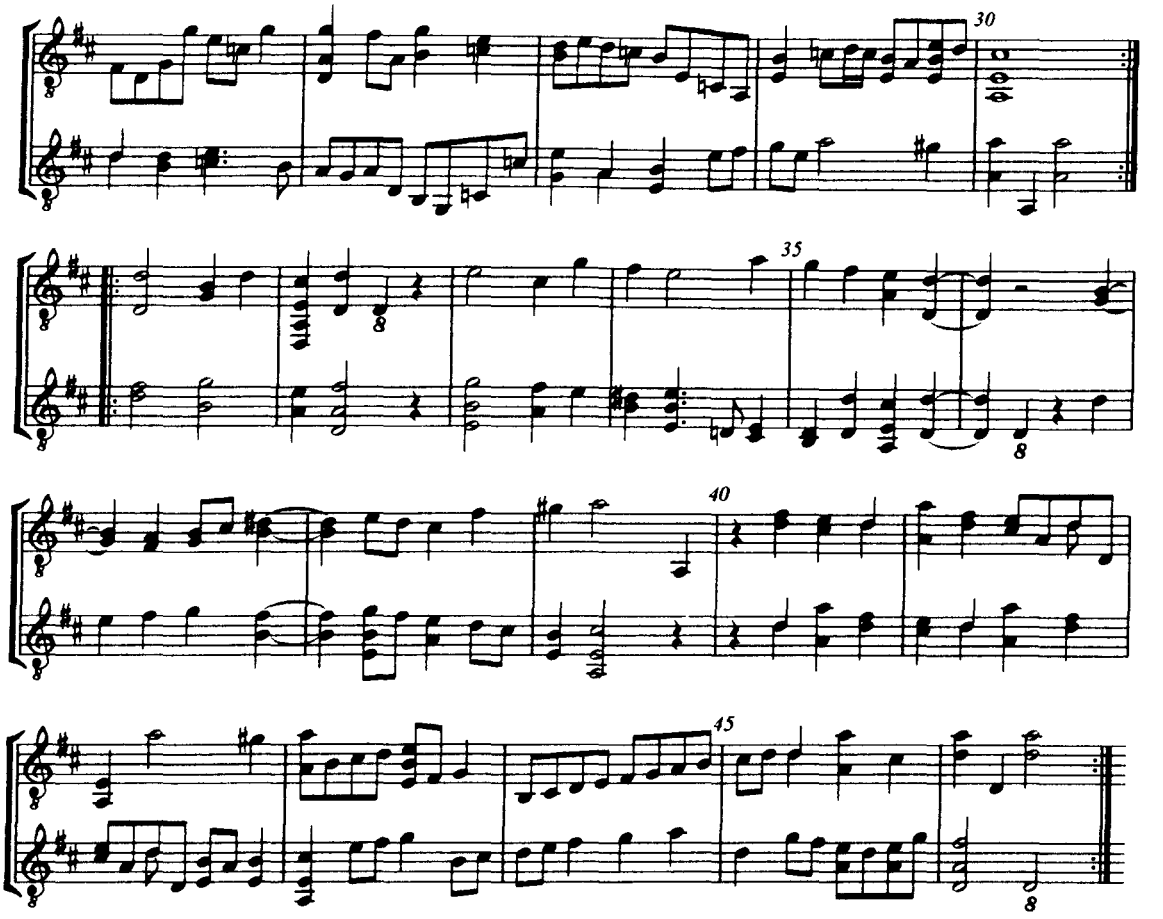




(II.3.30) 'Almaine' {VdGS No. 195} [fhfhf]

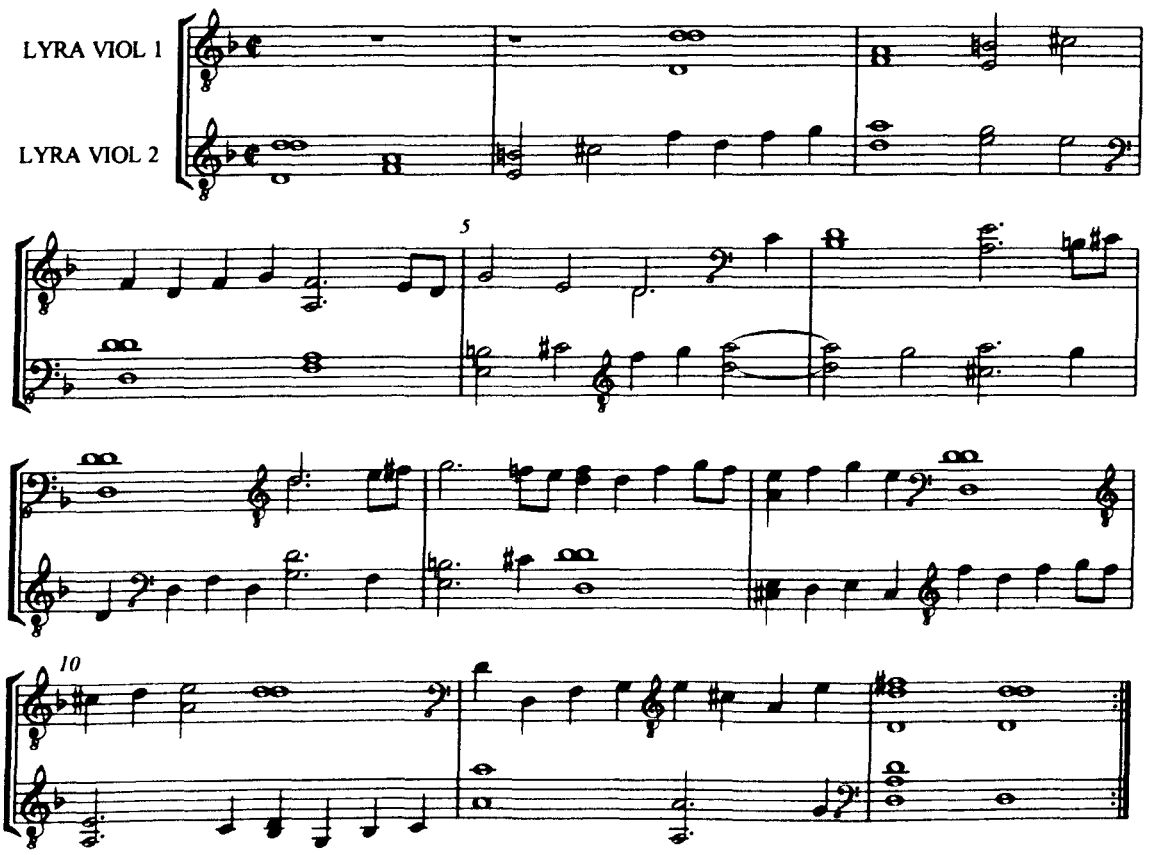
ALFONSO FERRABOSCO II?

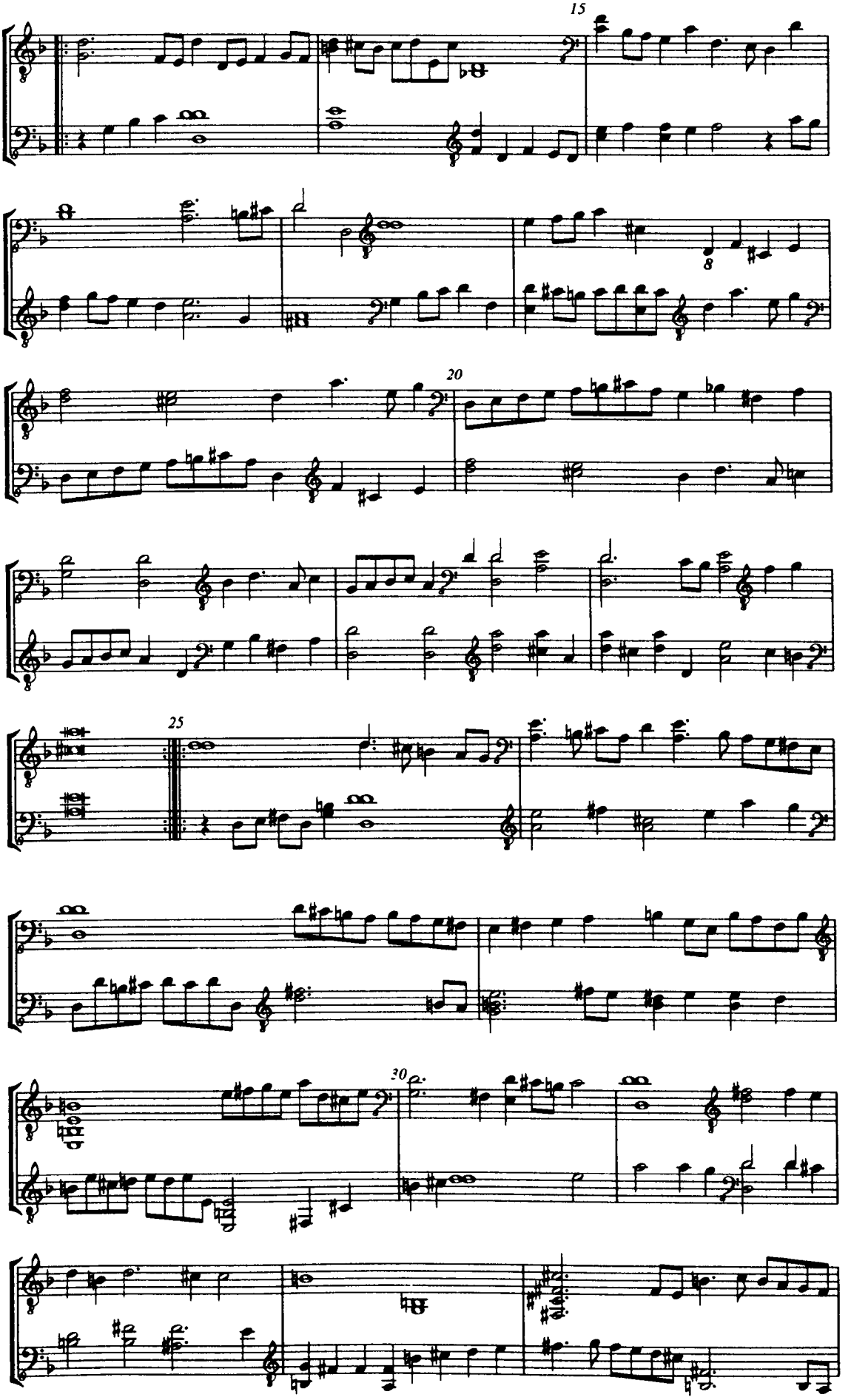




(II.3.31) 'Pauin' {VdGS No. 196} [fhfhf]

ALFONSO FERRABOSCO II

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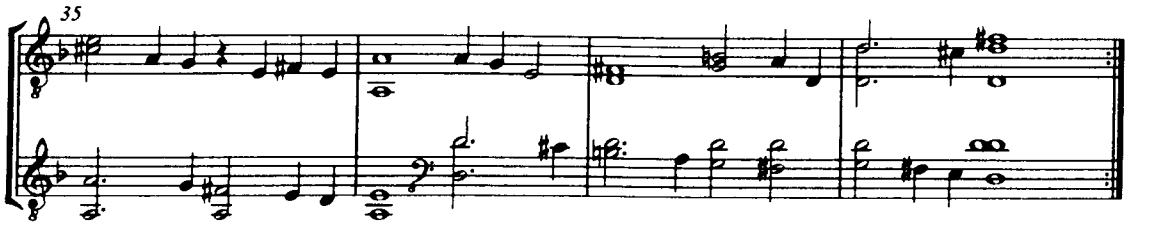
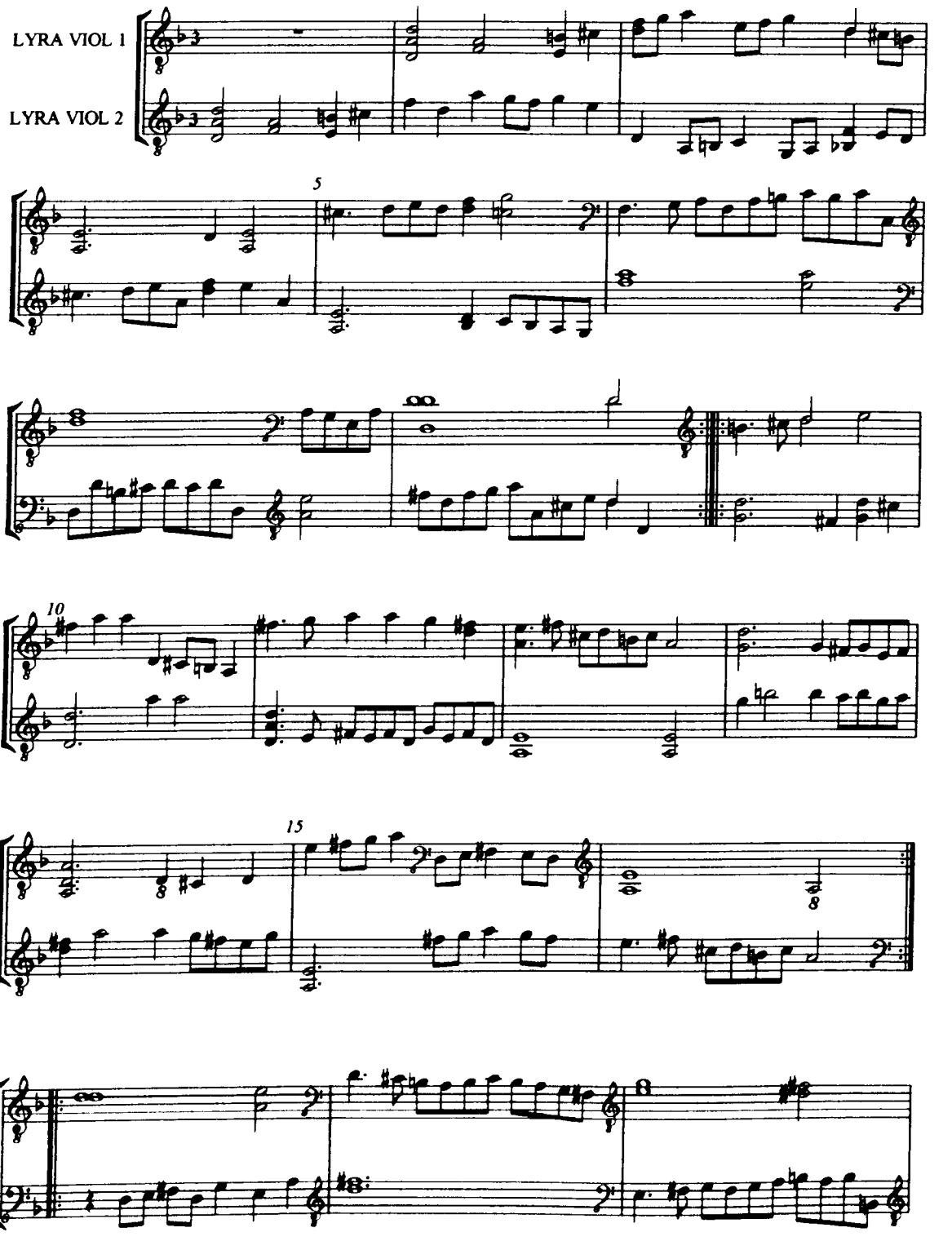
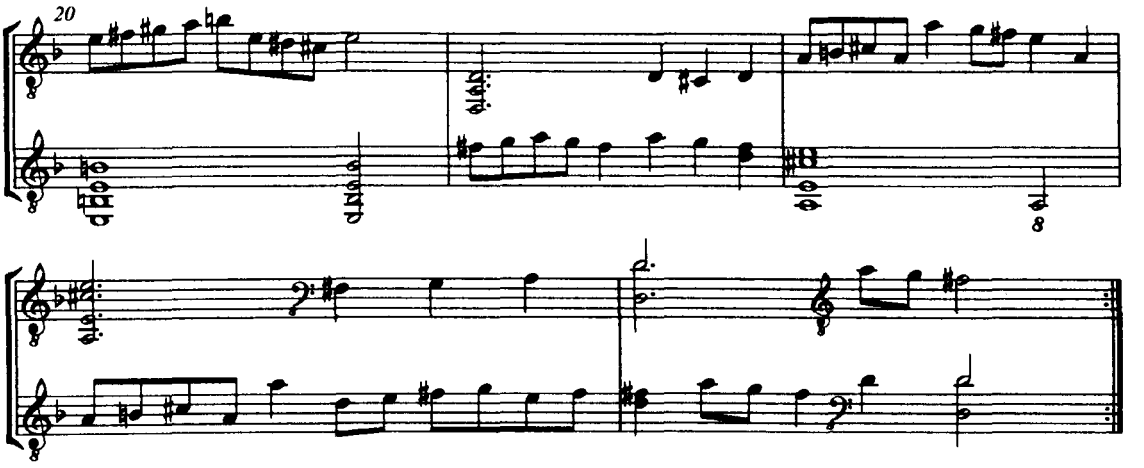


(II.3.32) 'Galliard' {VdGS No. 197} [fhfhf]

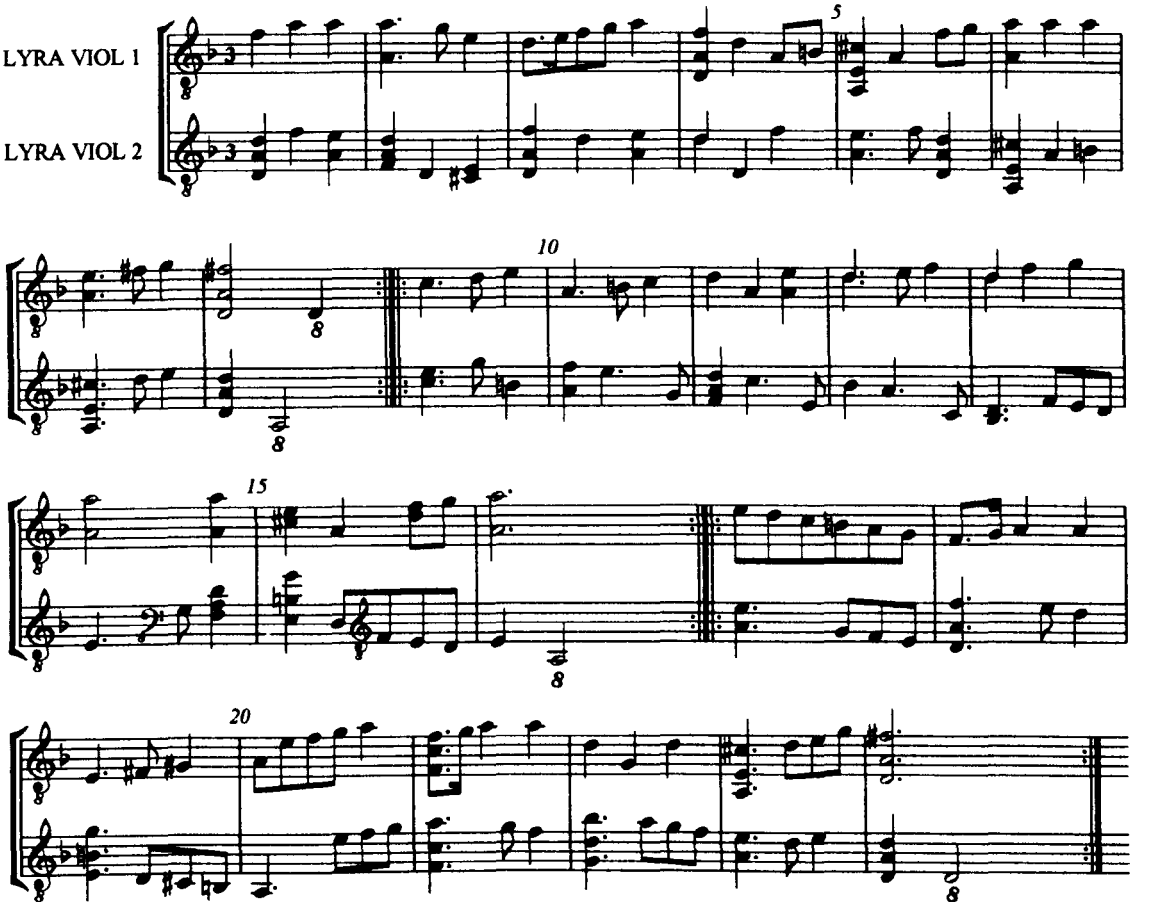
ALFONSO FERRABOSCO II?





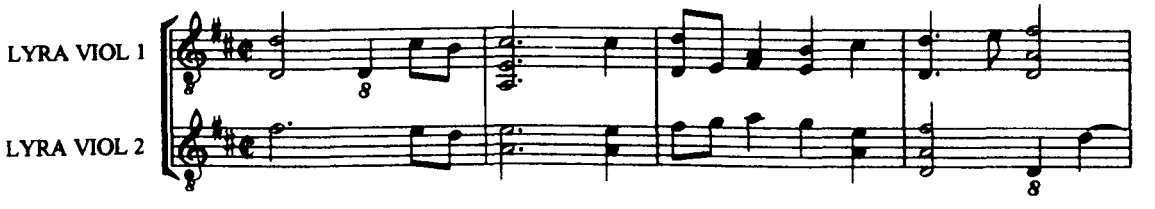
(II.3.33) 'Coranto' {VdGS No. 198} [fhfhf]

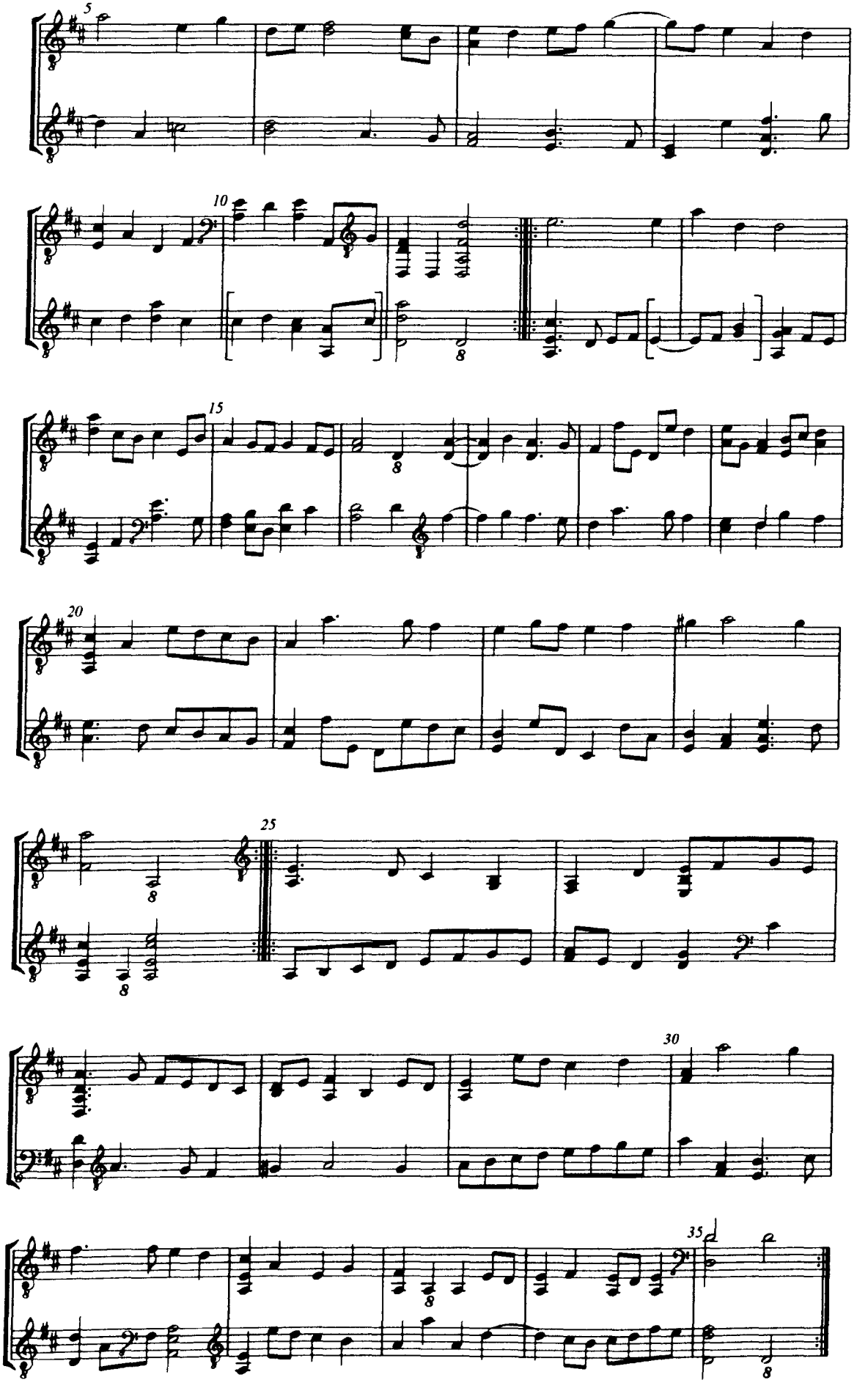
ALFONSO FERRABOSCO II?



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

ALFONSO FERRABOSCO II

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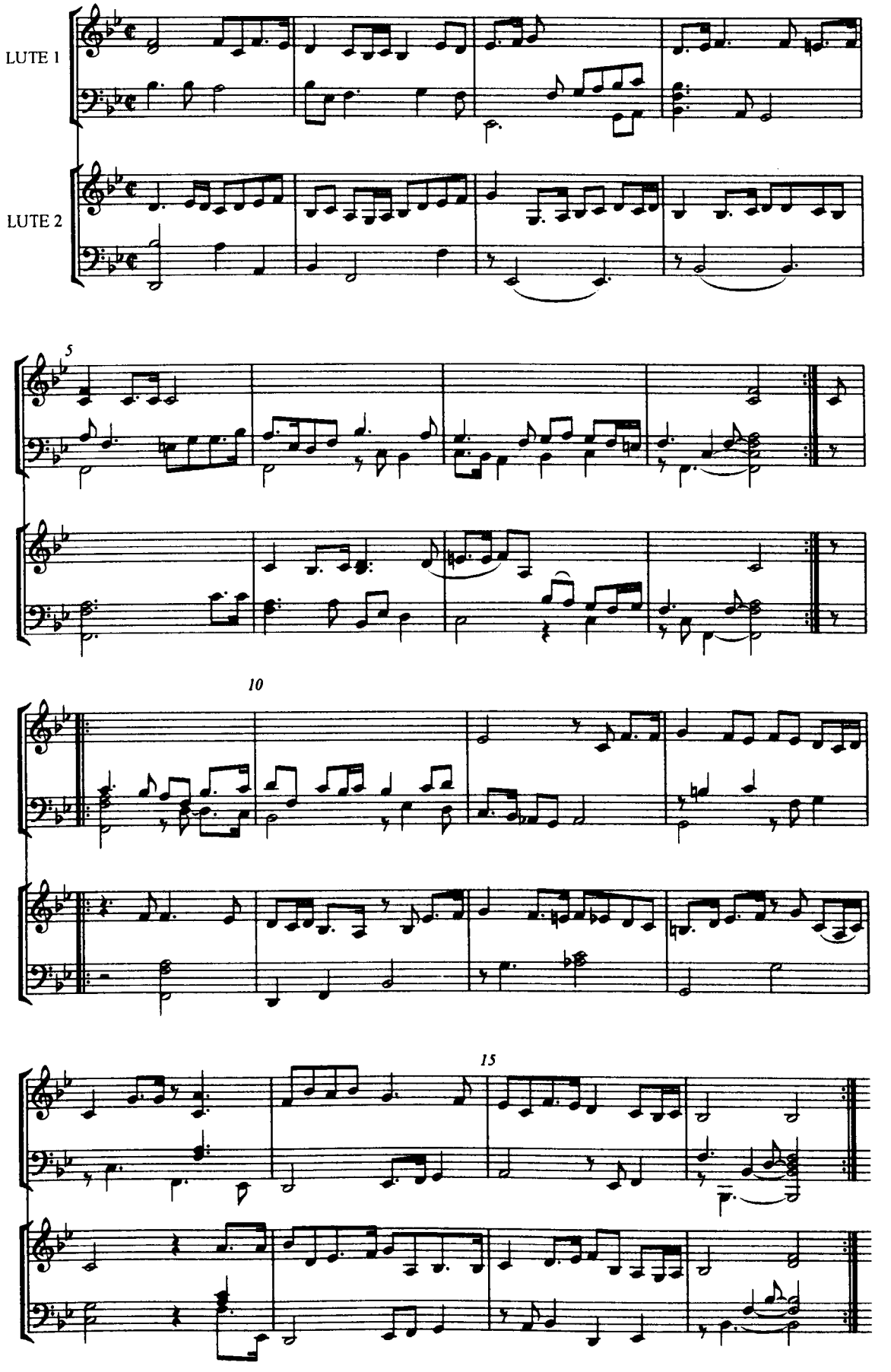
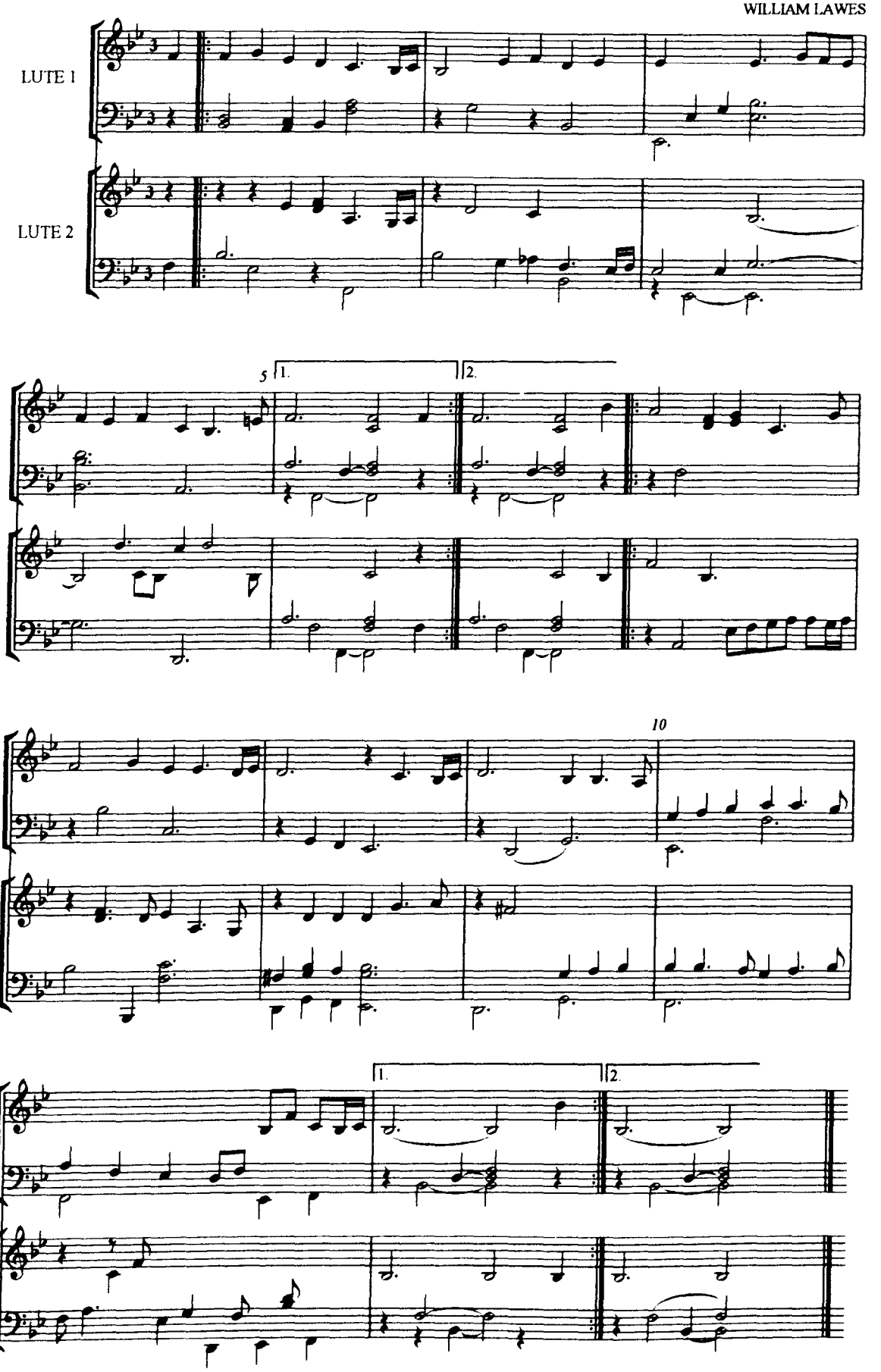
(II.3.35) 'Alman For 2 Lutes'

WILLIAM LAWES



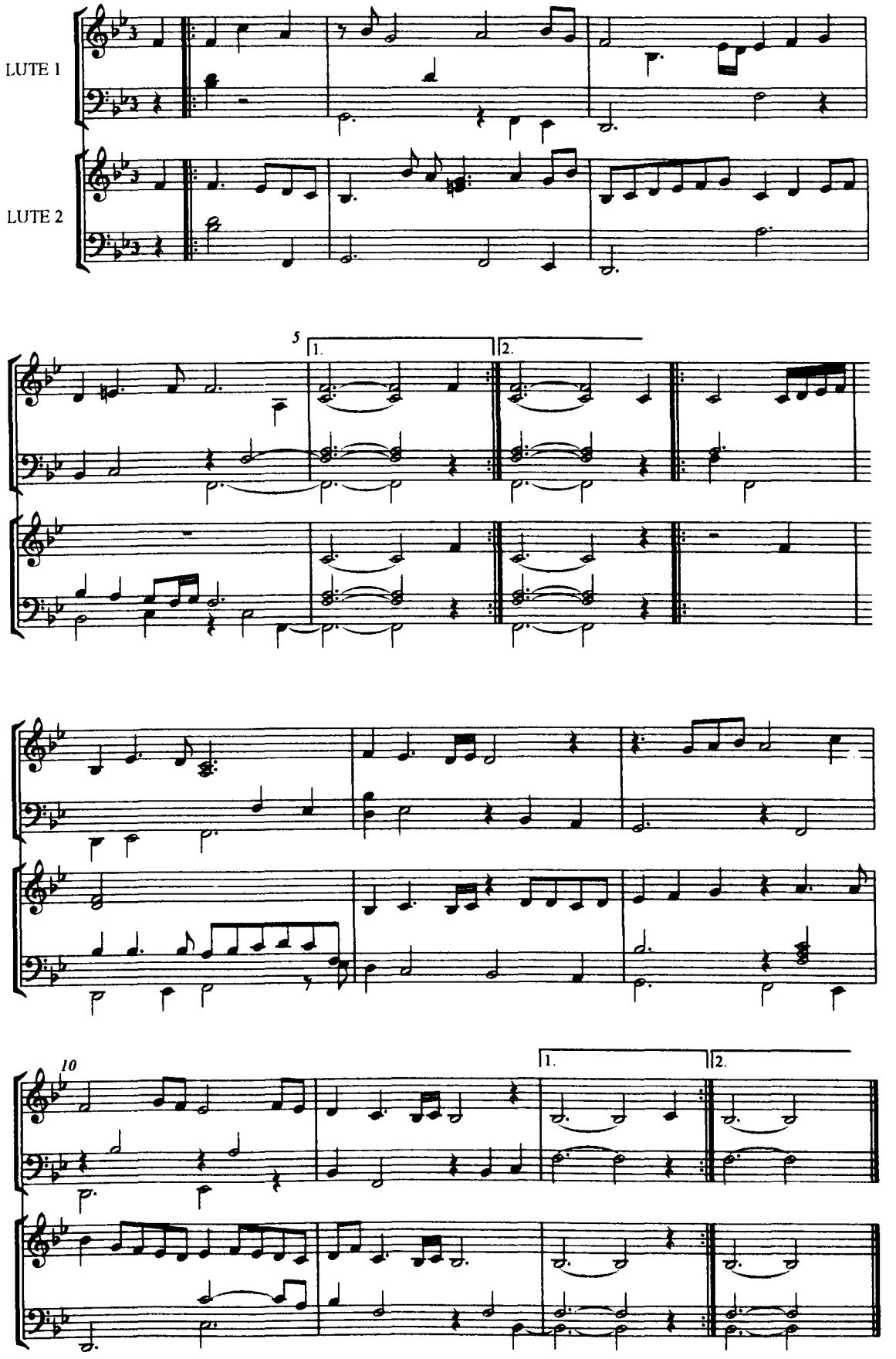
(II.3.36) 'Corant [1] For 2 Lutes'

WILLIAM LAWES



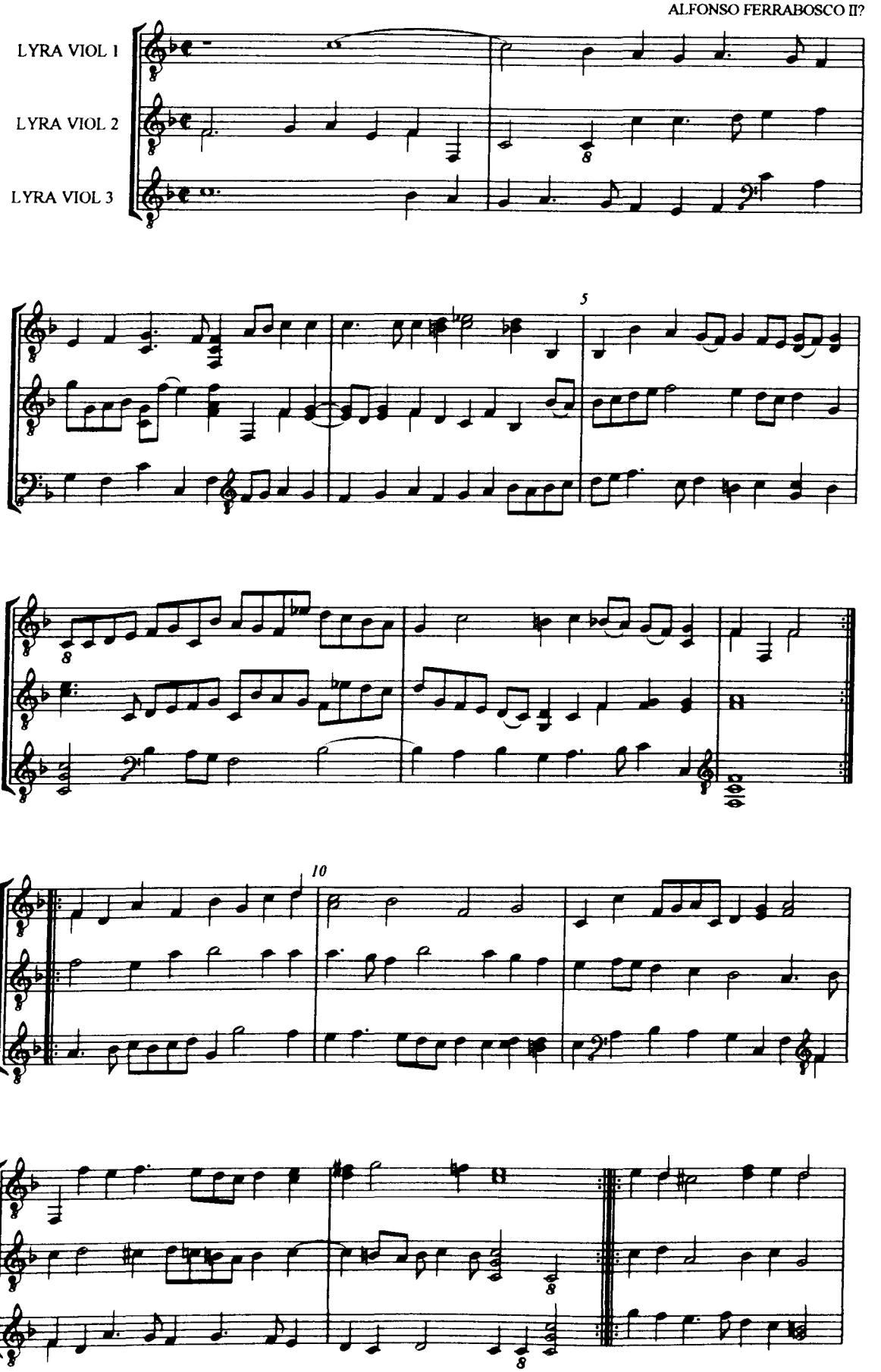
(II.3.37) 'Corant [2] For 2 Lutes'

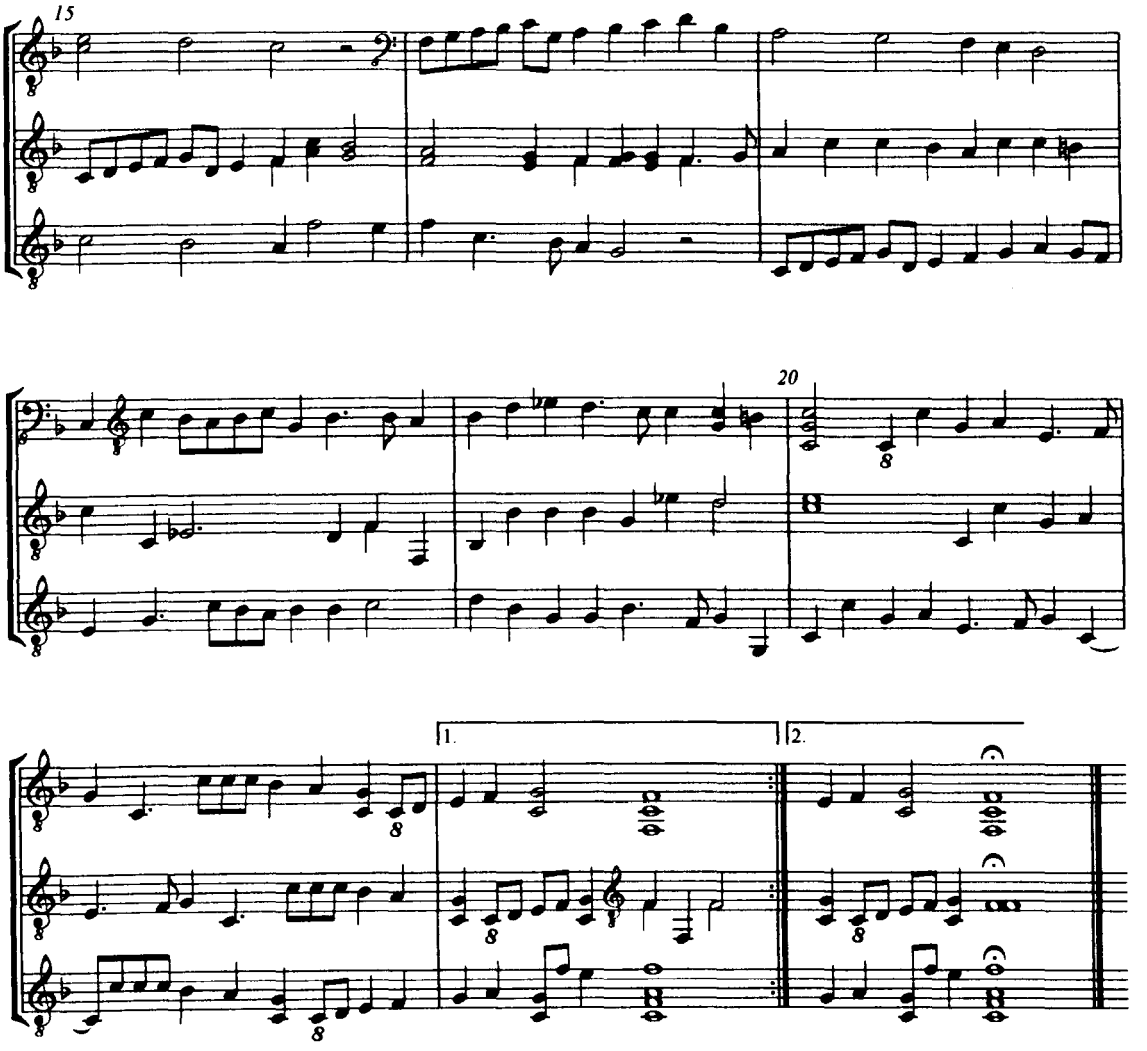
WILLIAM LAWES



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

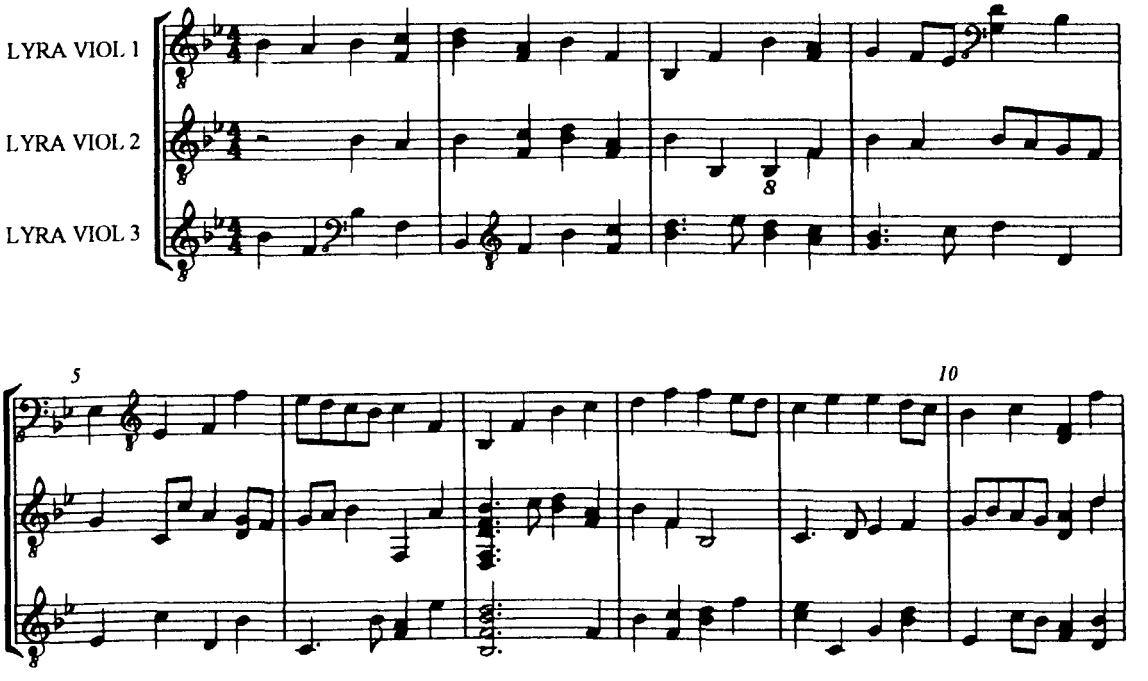
ALFONSO FERRABOSCO II?

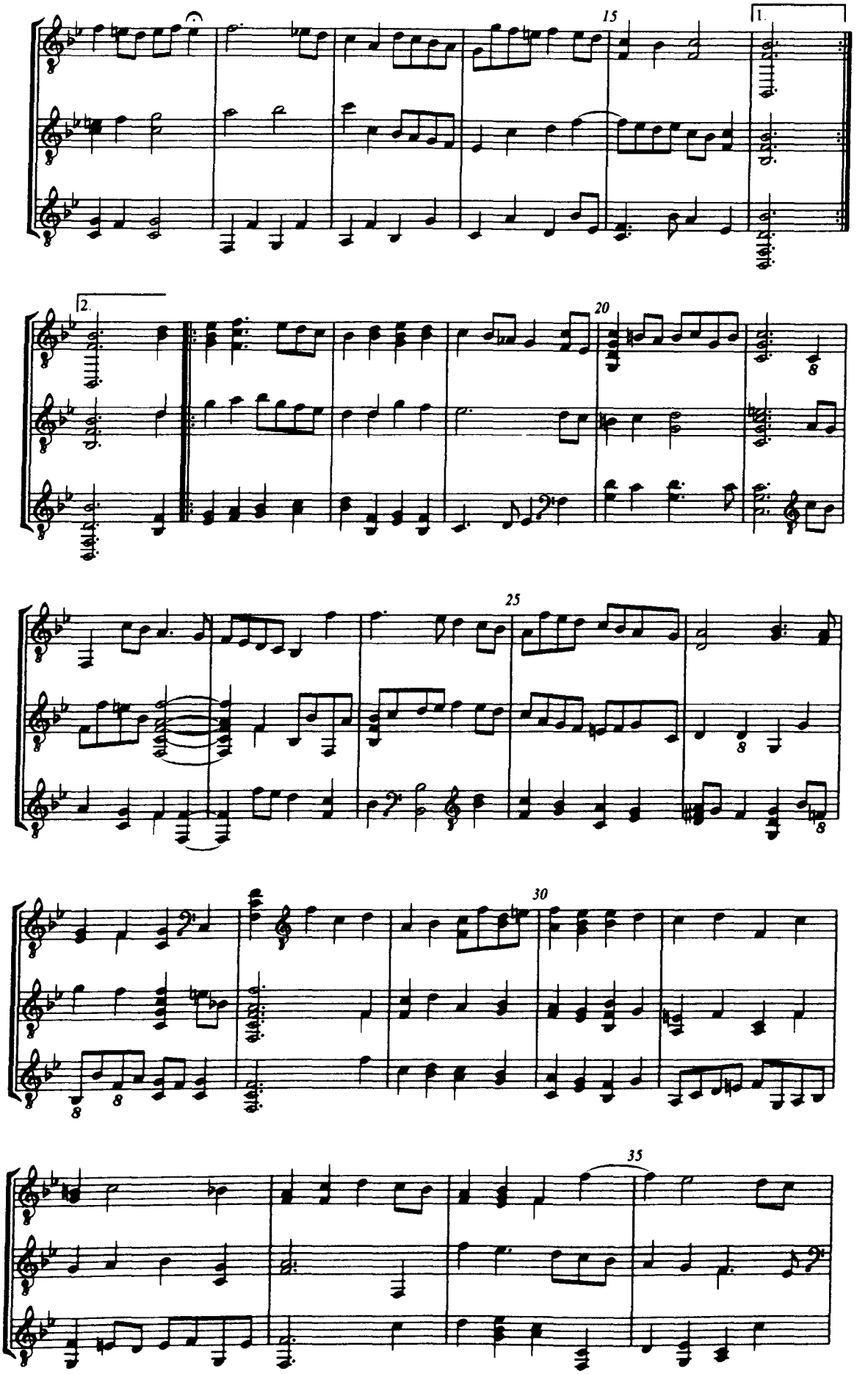




(II.3.39) [Alman] {VdGS No. 7} [fefhh]

JOHN COPRARIO

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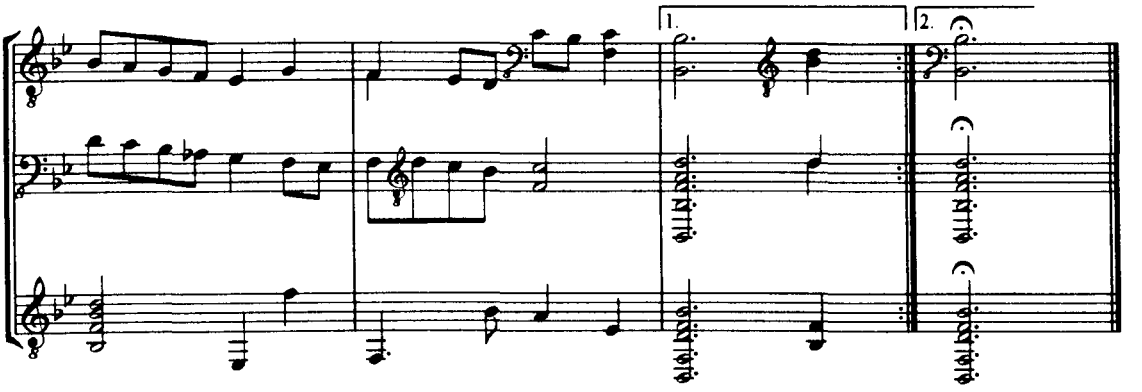
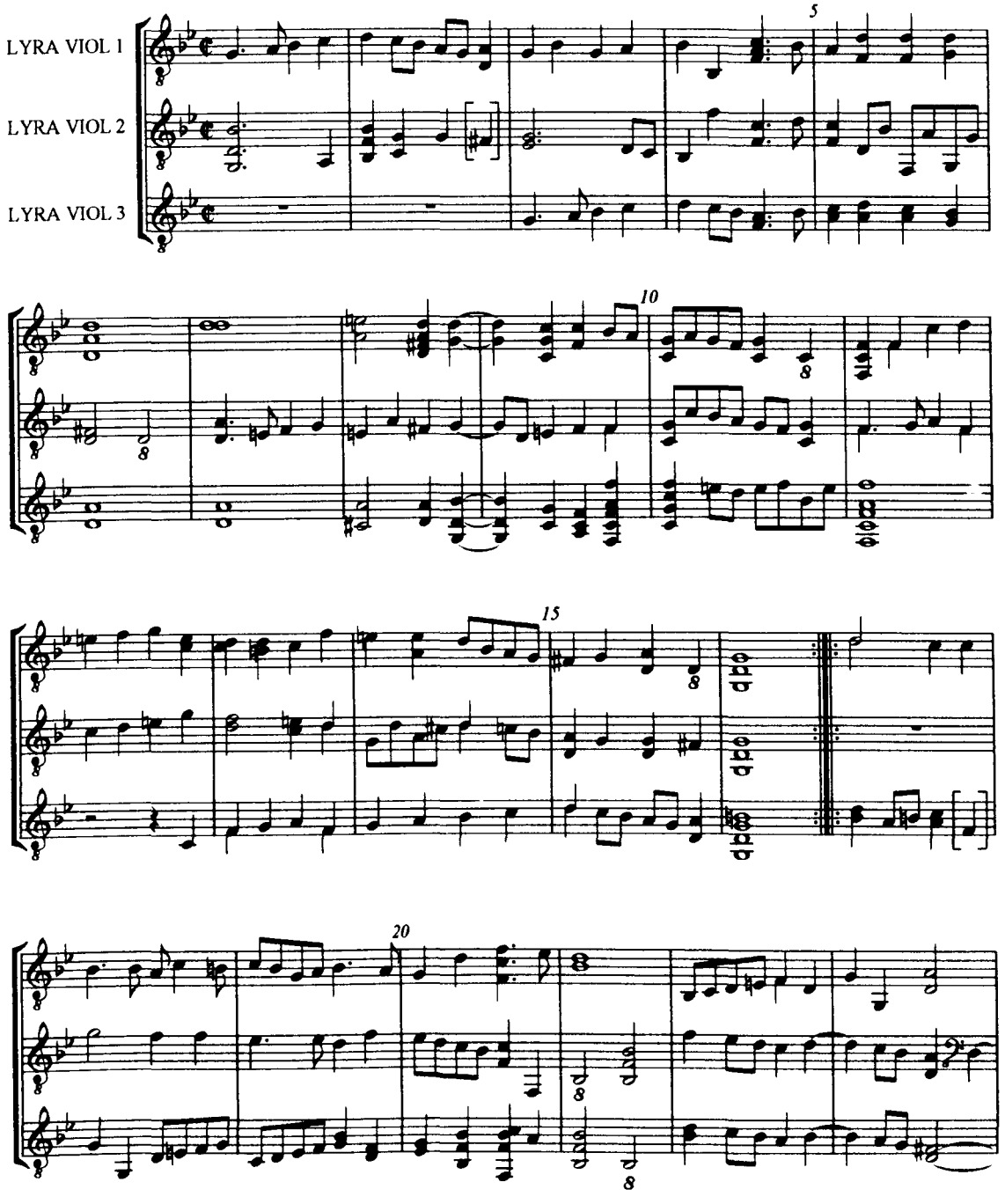
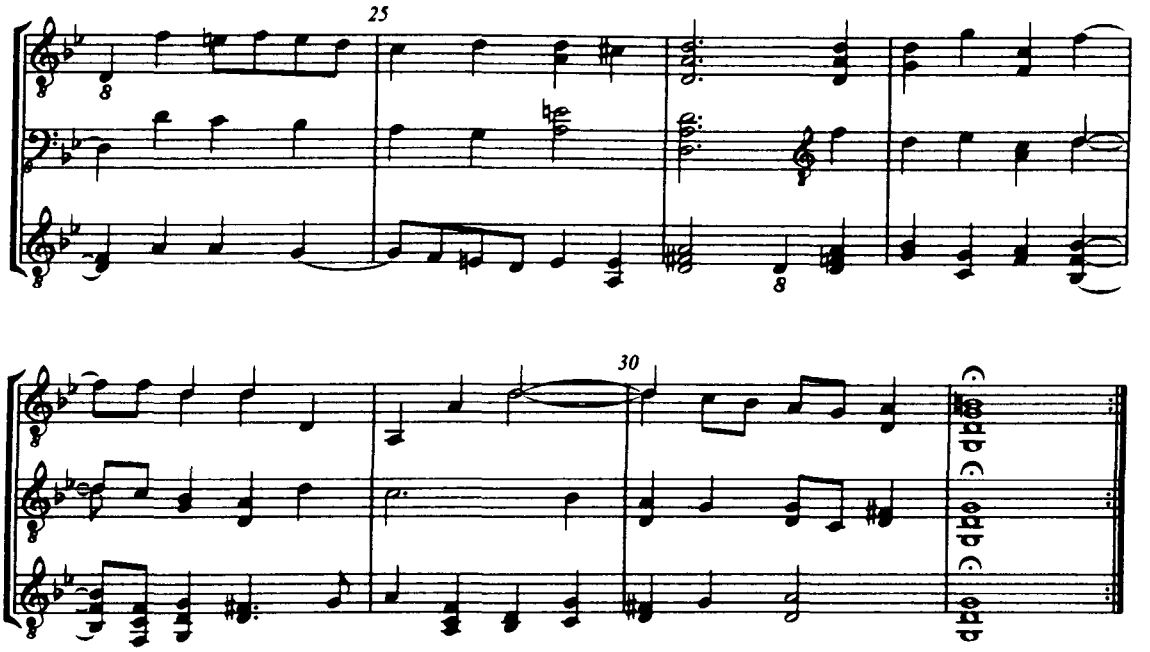


(II.3.40) [Alman] {VdGS No. 9} [fefhh]

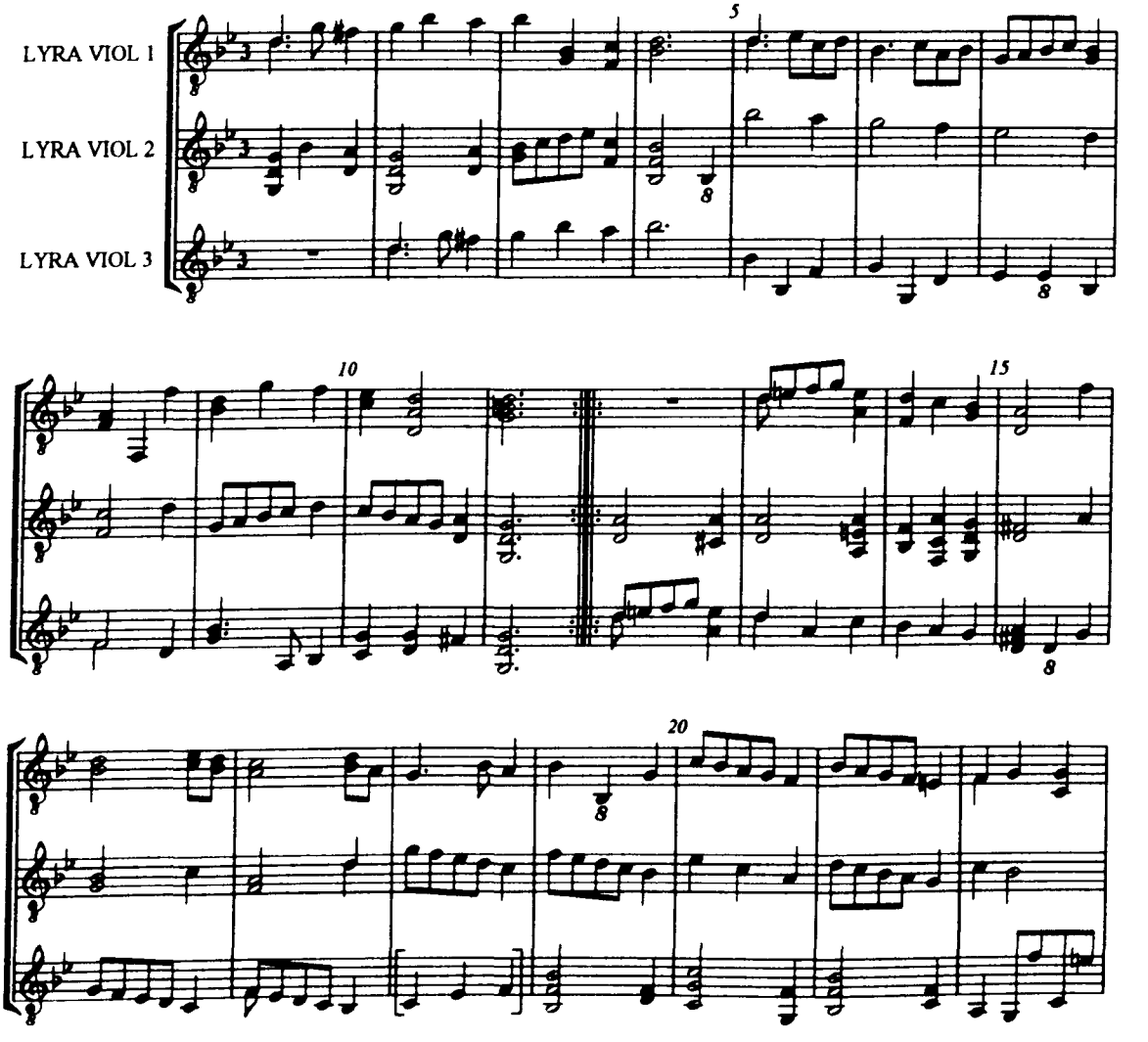
JOHN COPRARIO

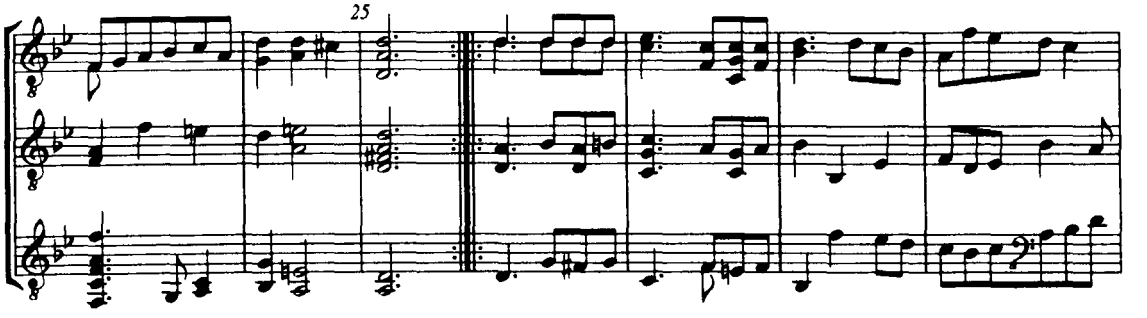


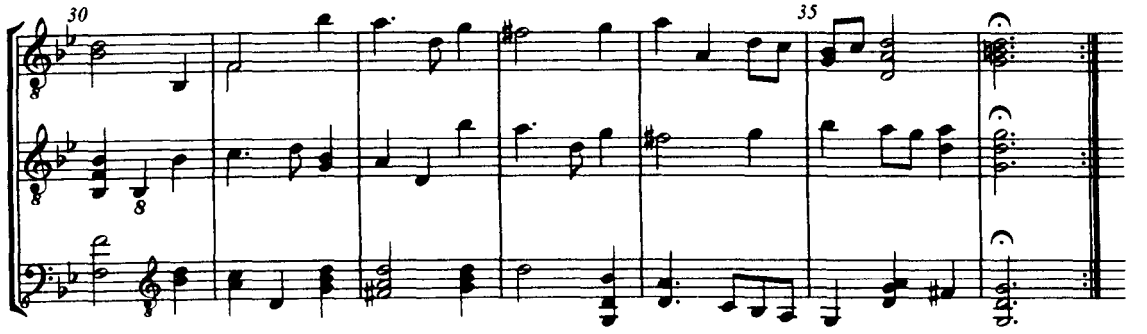


(II.3.41) [Corant] {VdGS No. 124} [fefhh]

ALFONSO FERRABOSCO II?

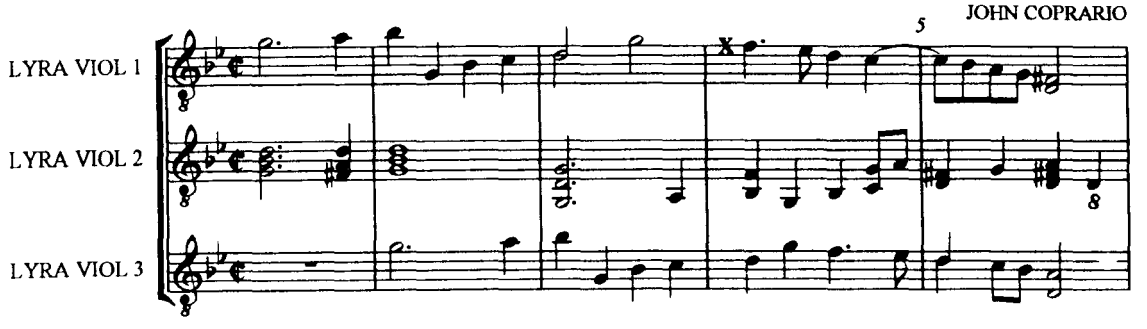


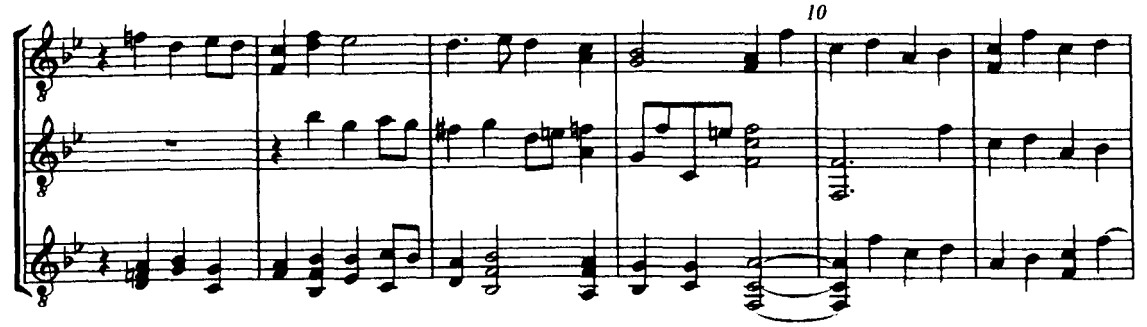


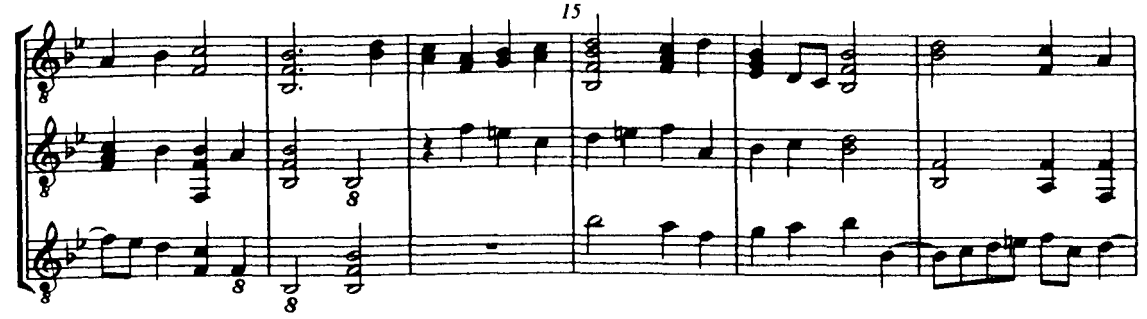


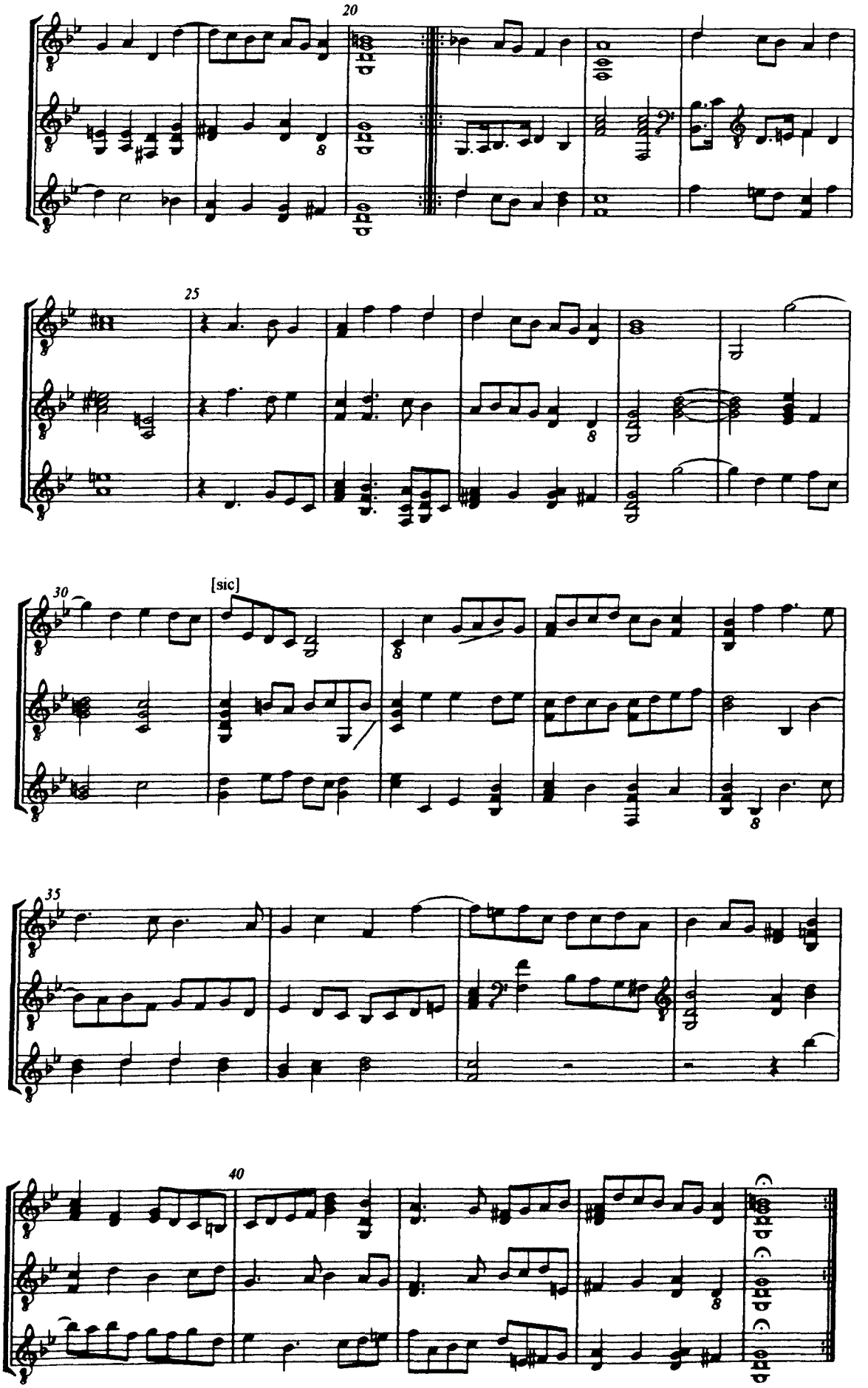
(II.3.42) [Alman] {VdGS No. 10} [fefhh]

JOHN COPRARIO





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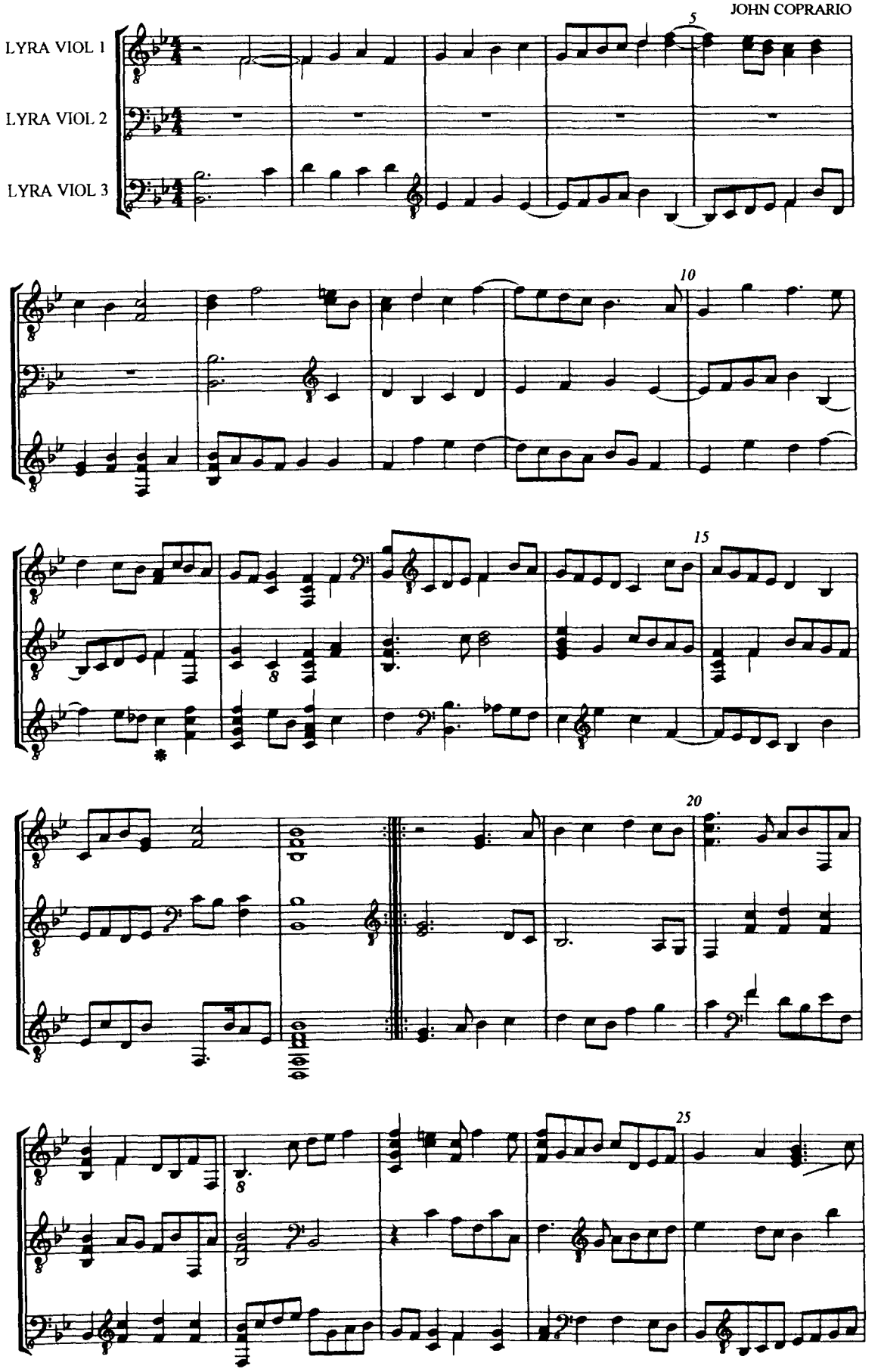
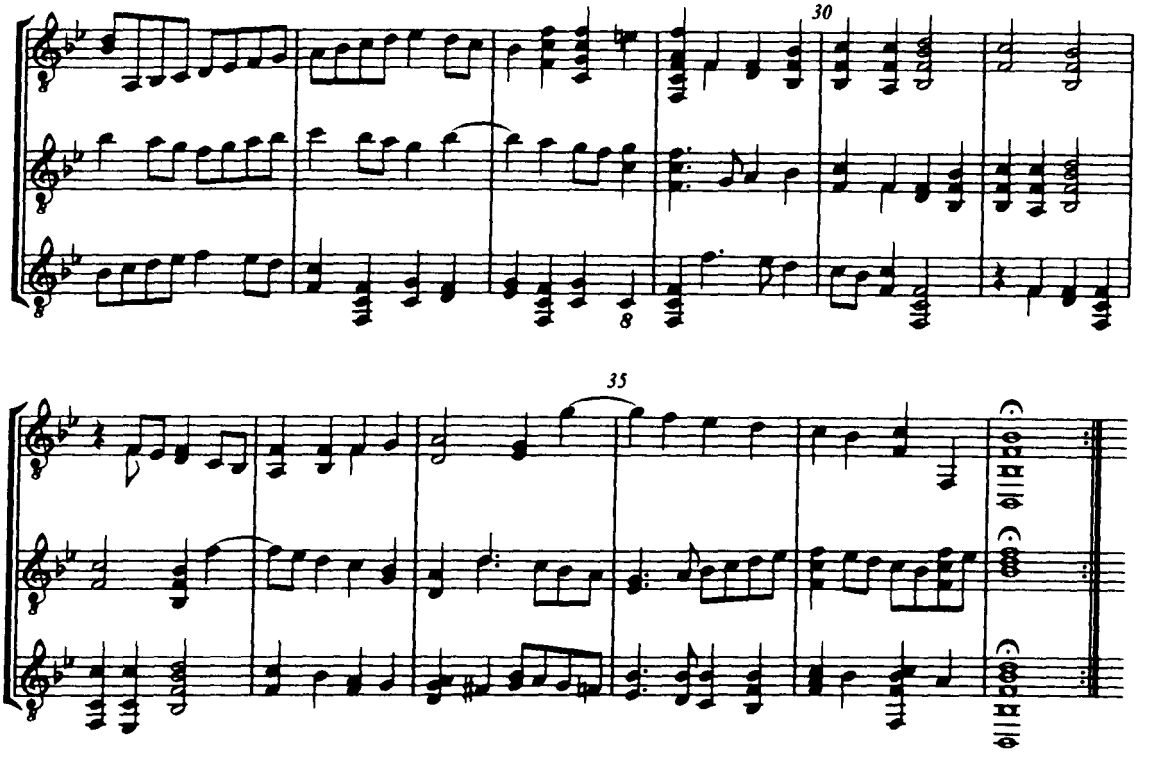
(II.3.43) [Alman] {VdGS No. 8} [fefhh]

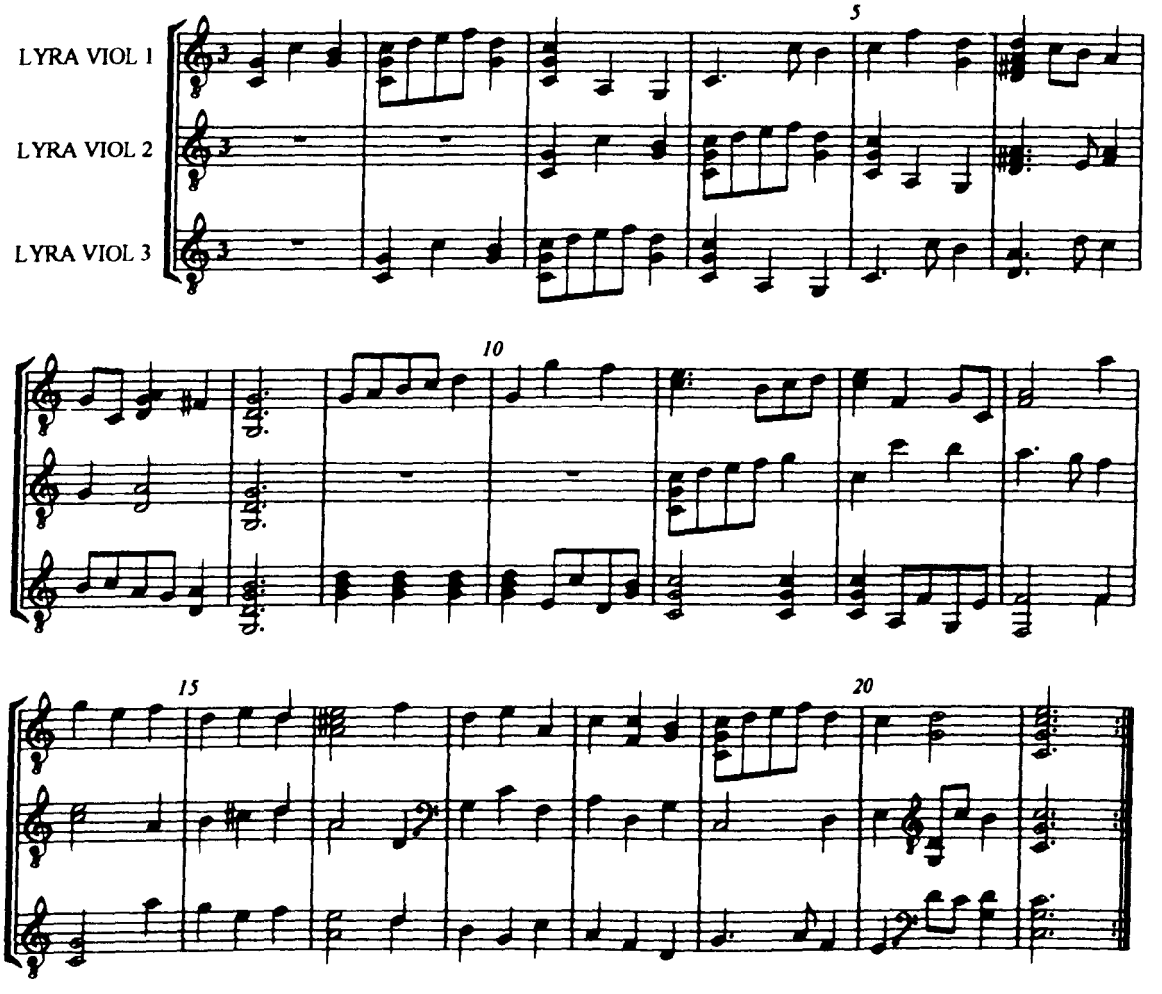
JOHN COPRARIO

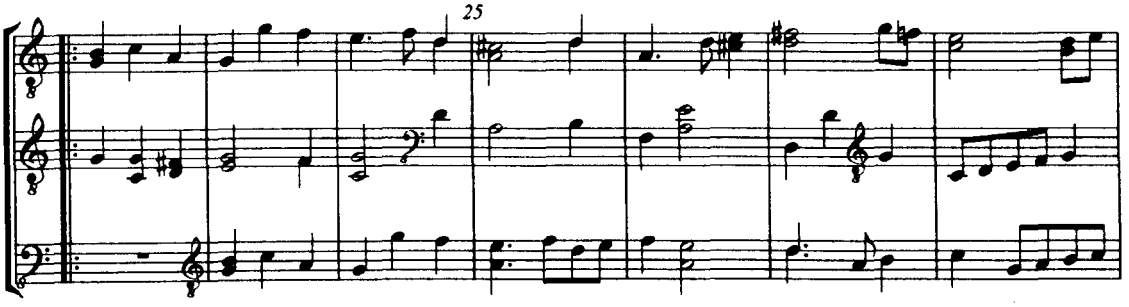


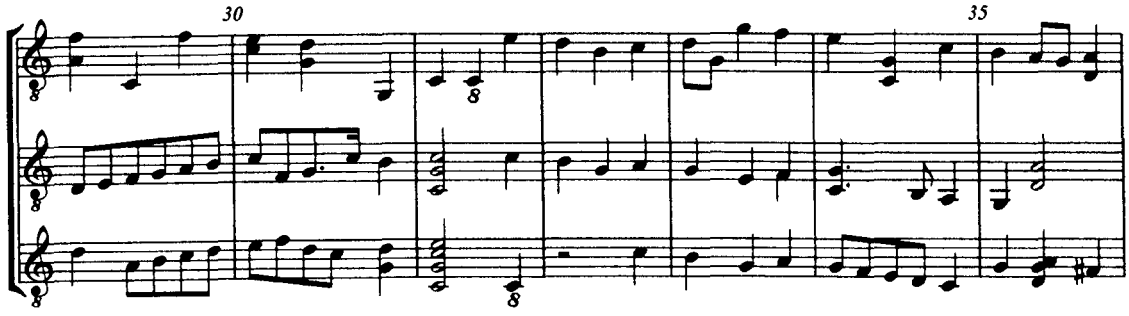


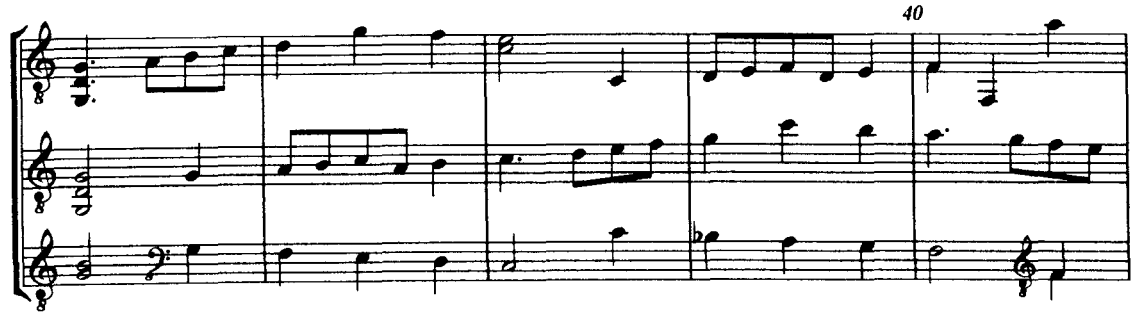
(II.3.44) [Corant] {VdGS No. 123} [fefhf]

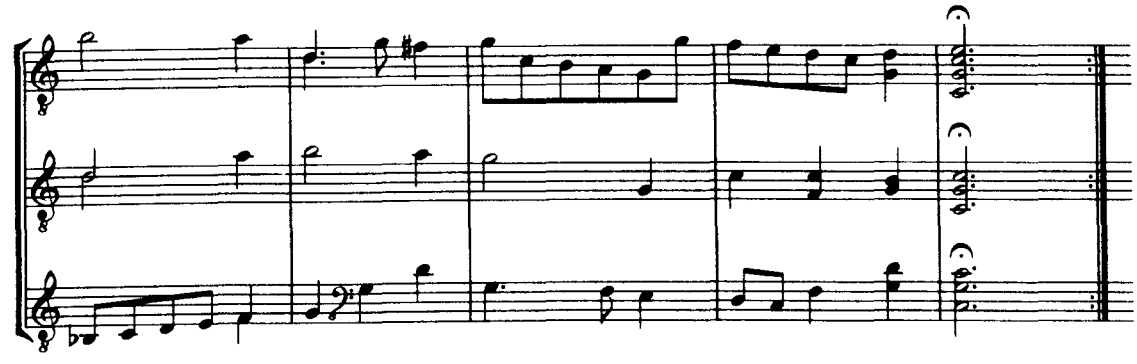
ALFONSO FERRABOSCO II?





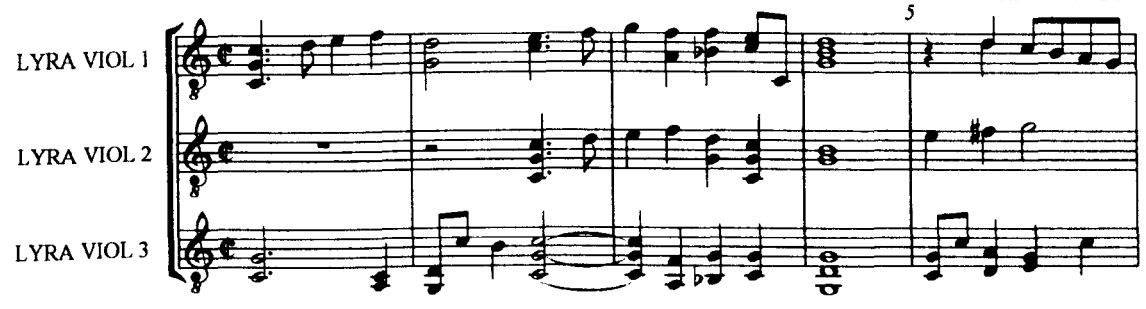


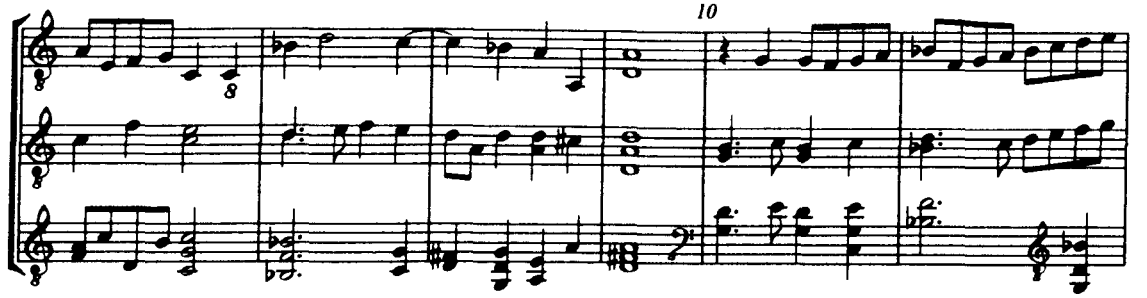




(II.3.45) [Alman] {VdGS No. 5} [fefhf]

JOHN COPRARIO

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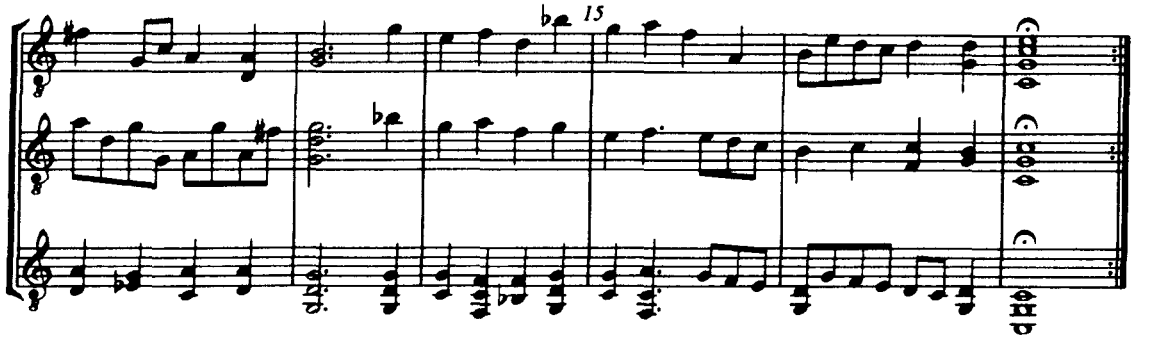
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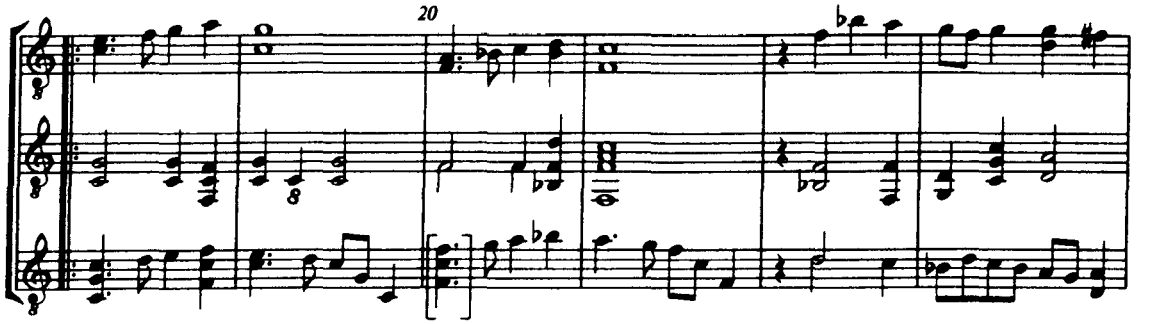
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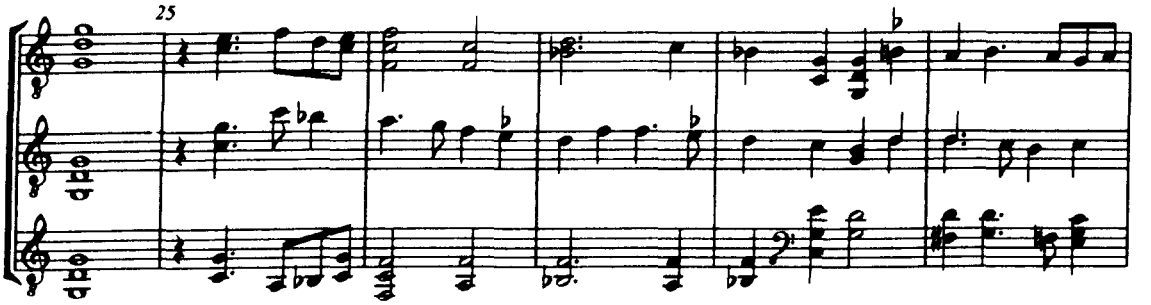
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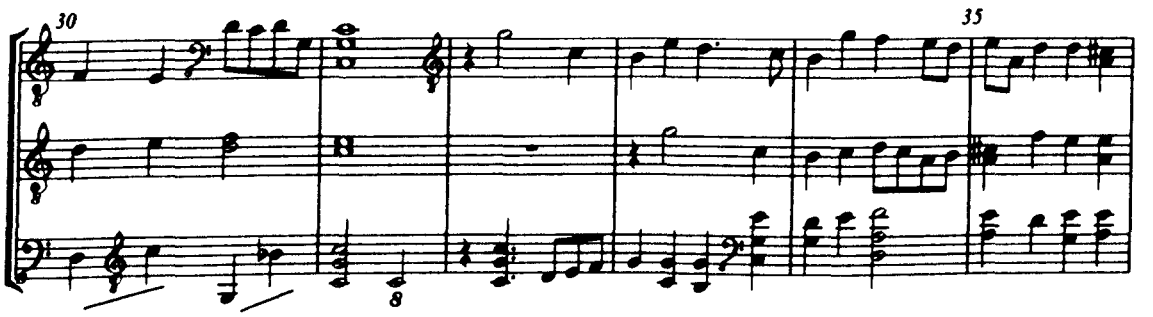
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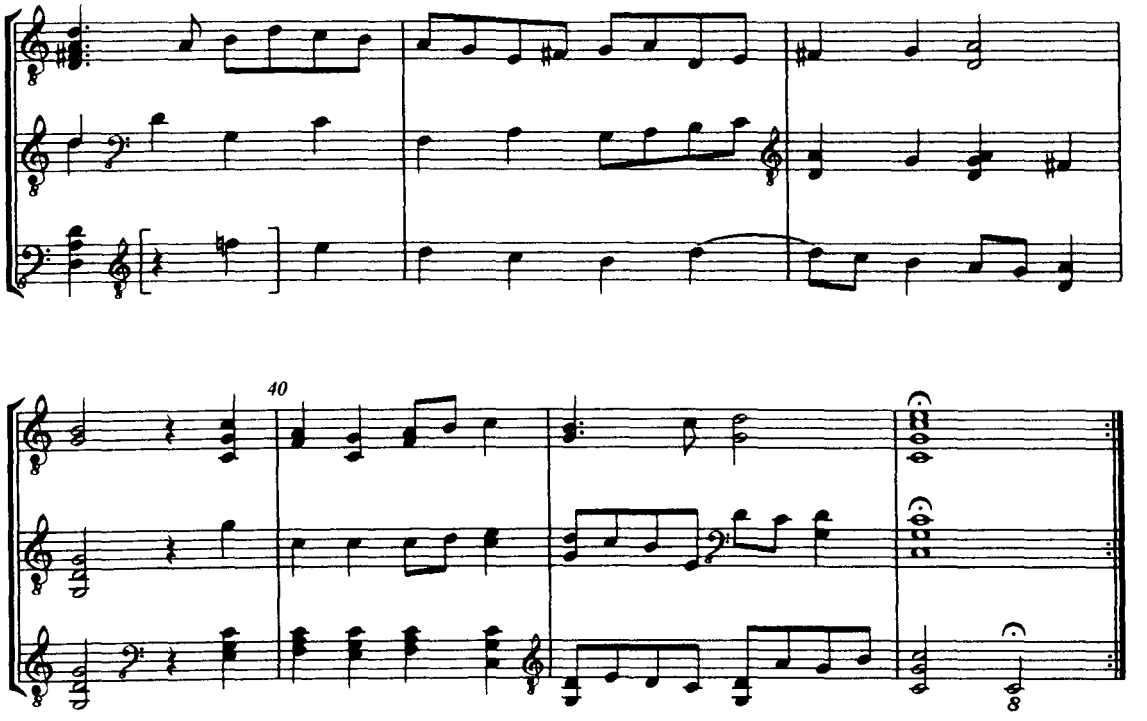
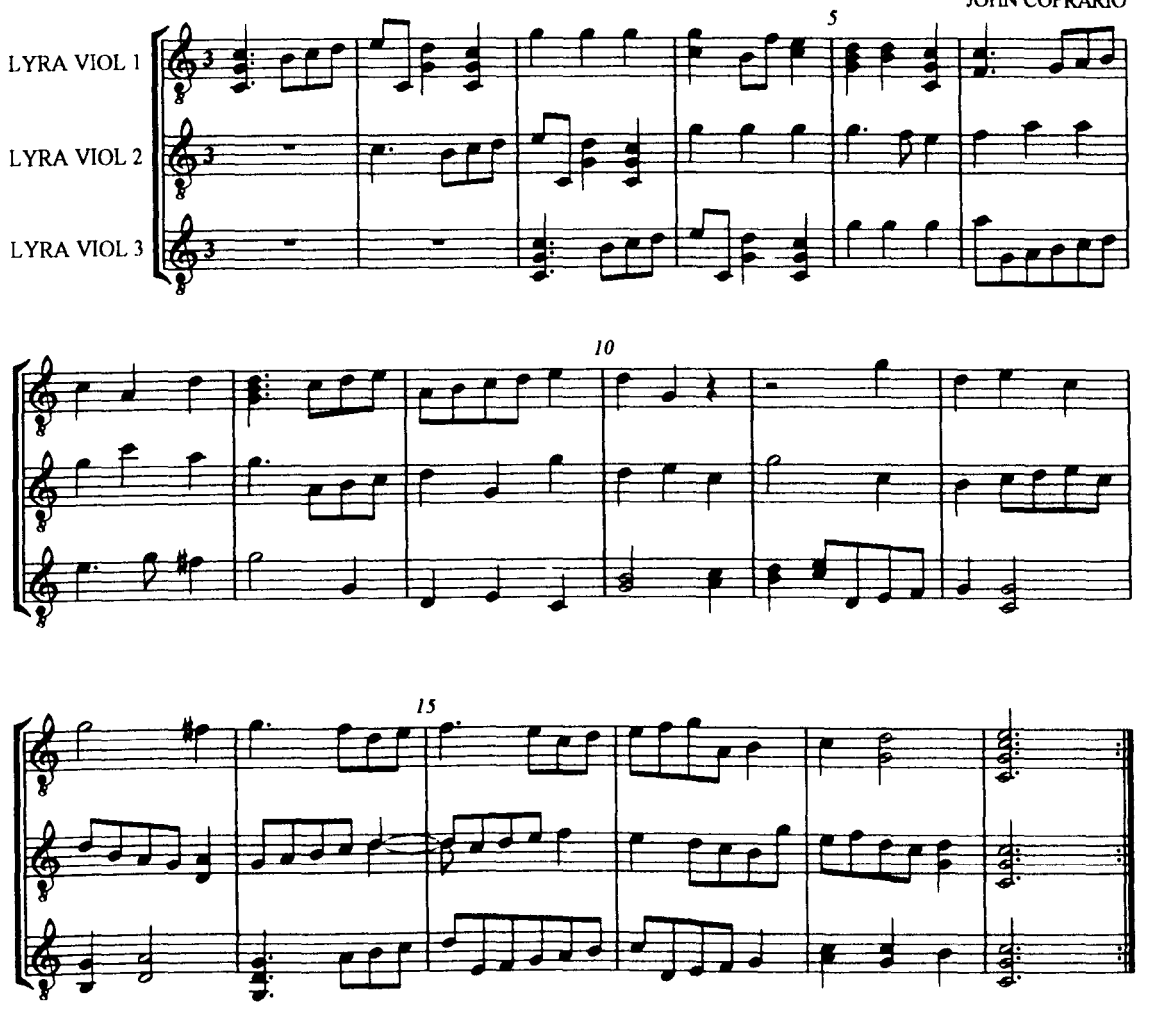
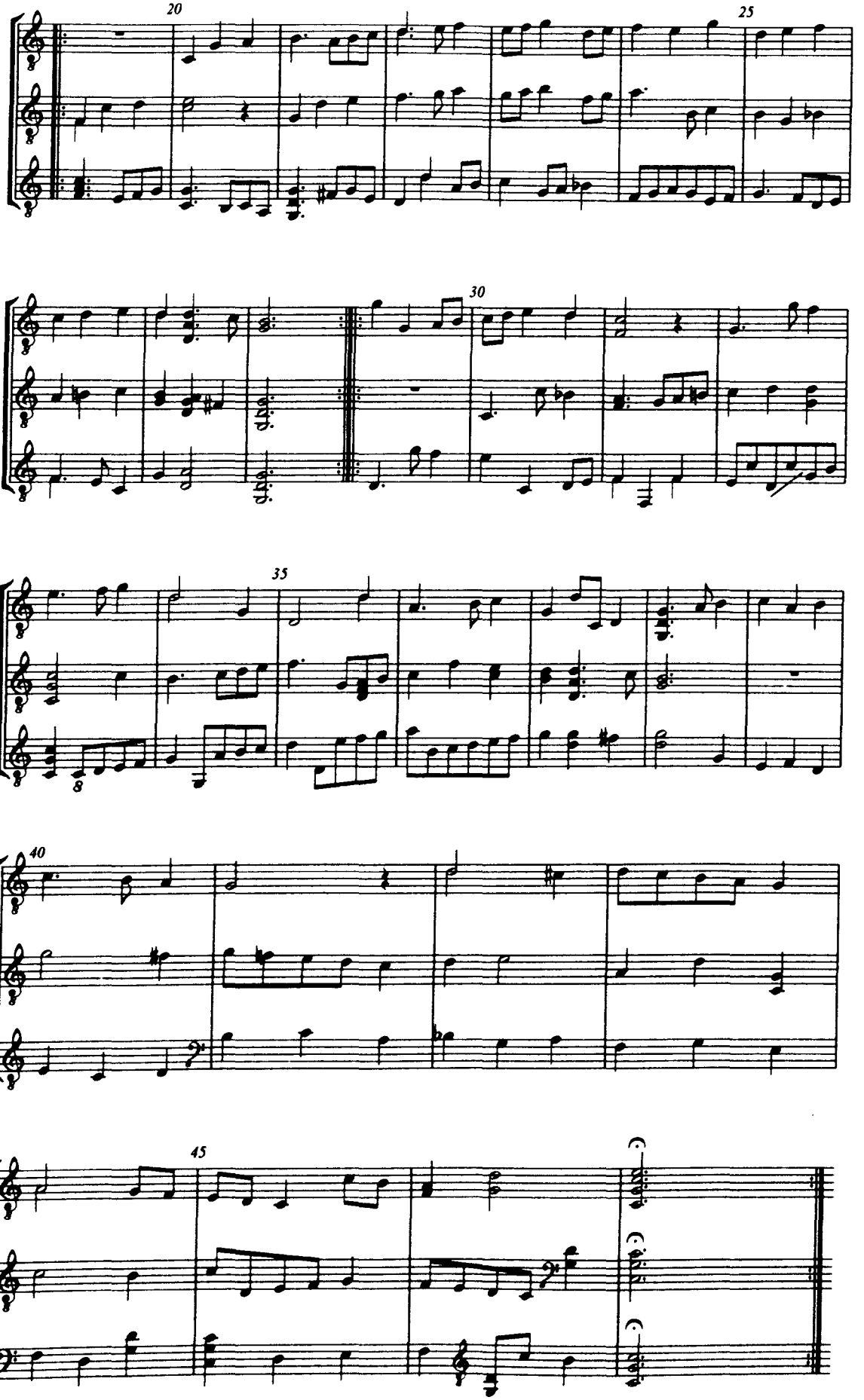


(II.3.46) [Corant] {VdGS No. 11} [fefhf]

JOHN COPRARIO

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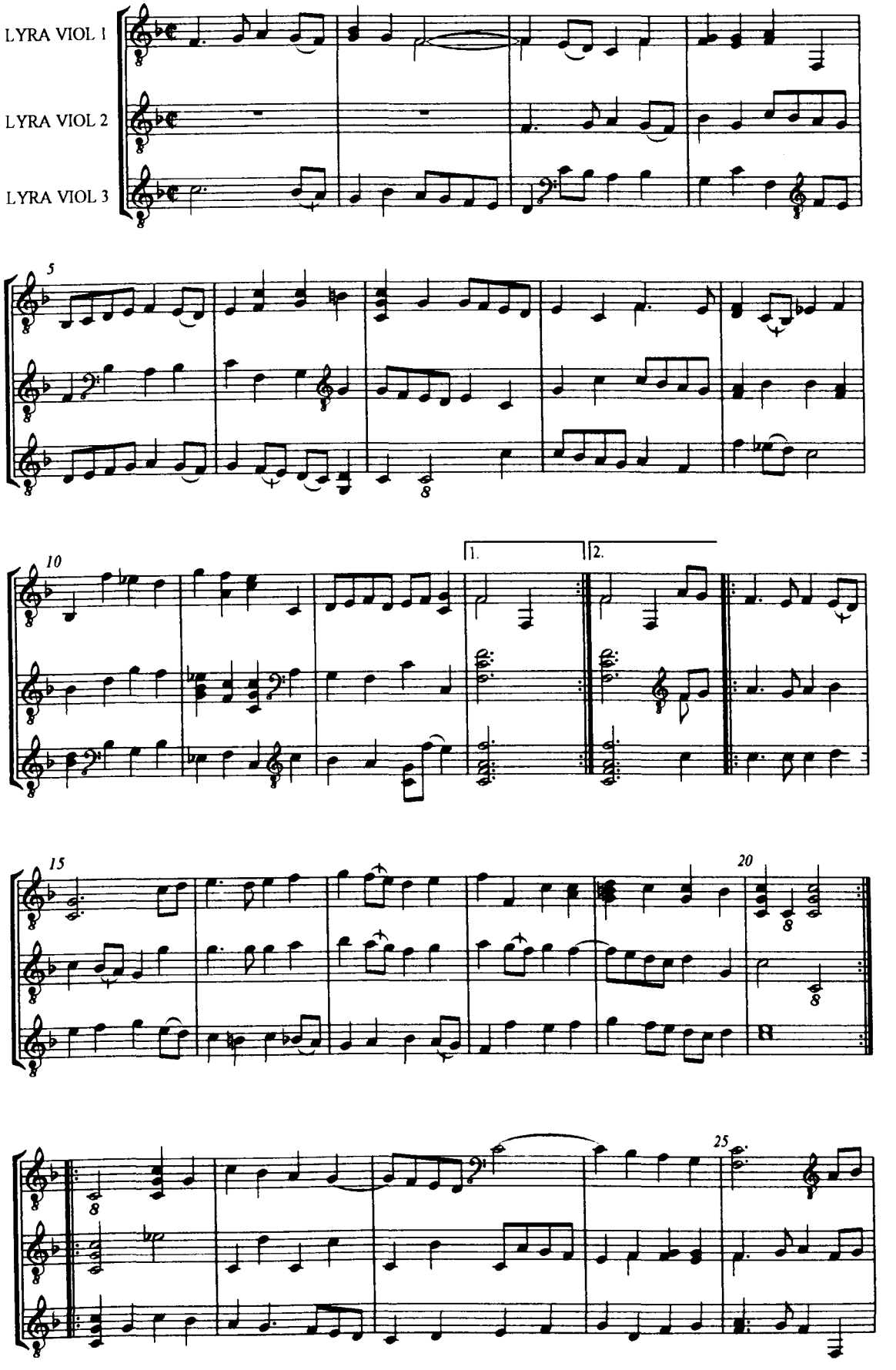
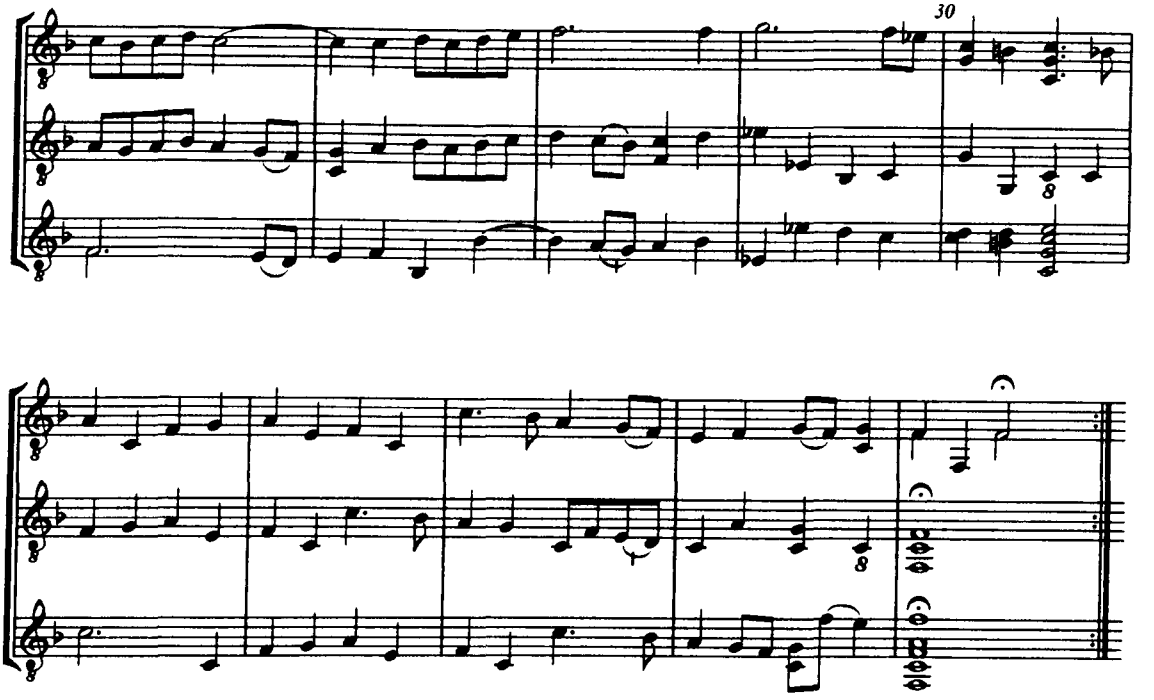
(II.3.47) [Alman] {VdGS No. 121} [fefhf]

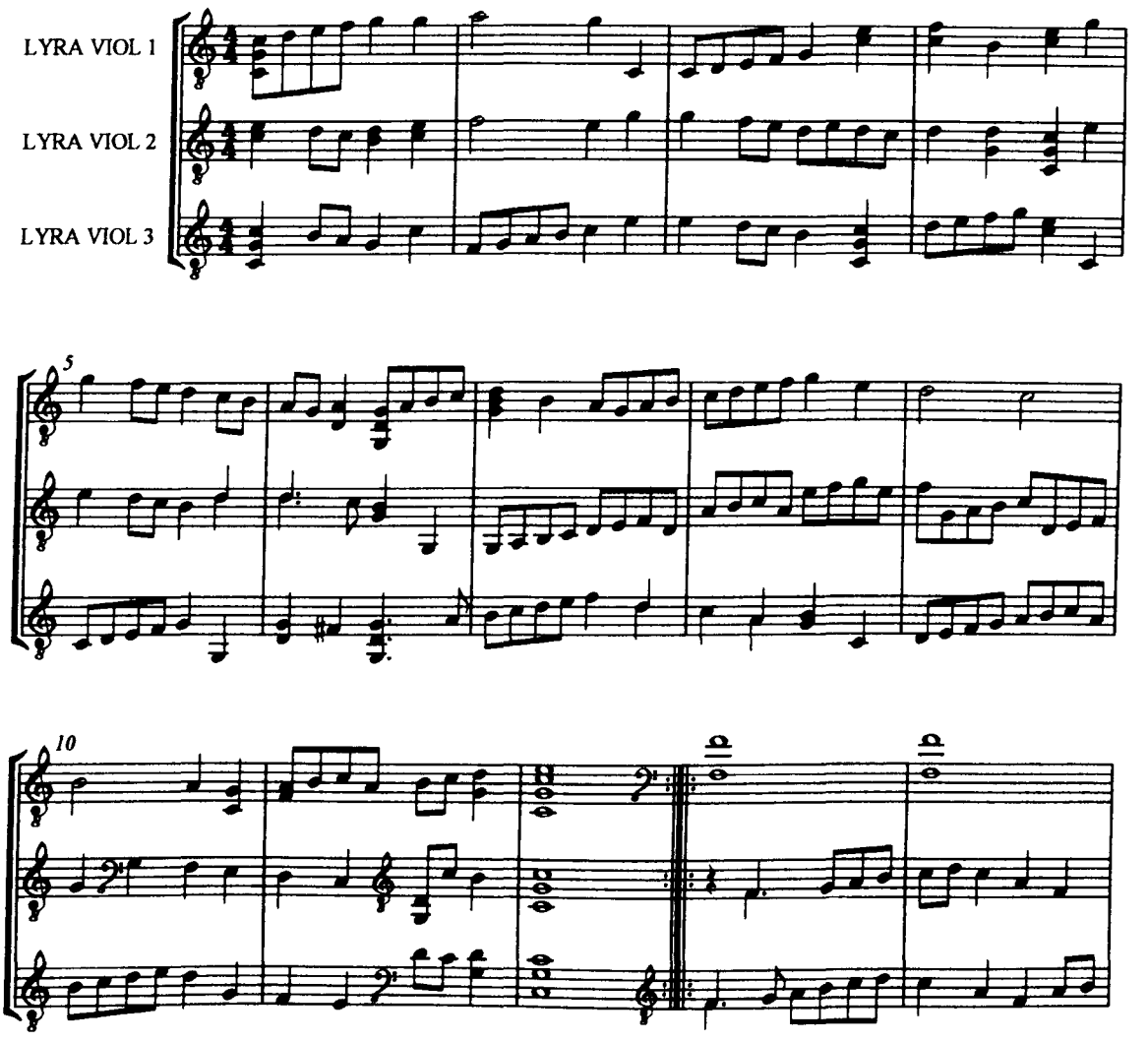
ALFONSO FERRABOSCO II?

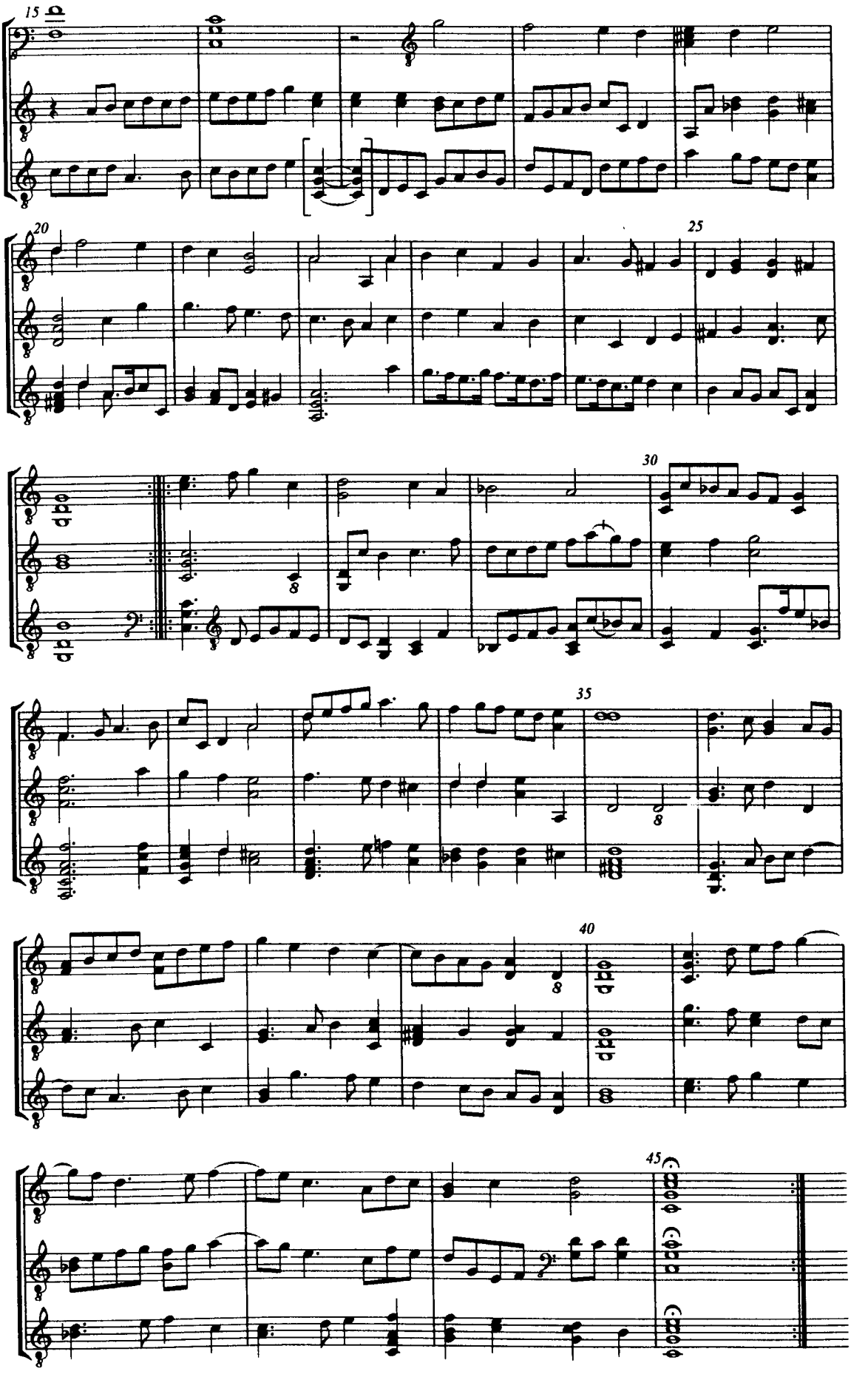




(II.3.48) [Alman] {VdGS No. 6} [fefhf]

JOHN COPRARIO

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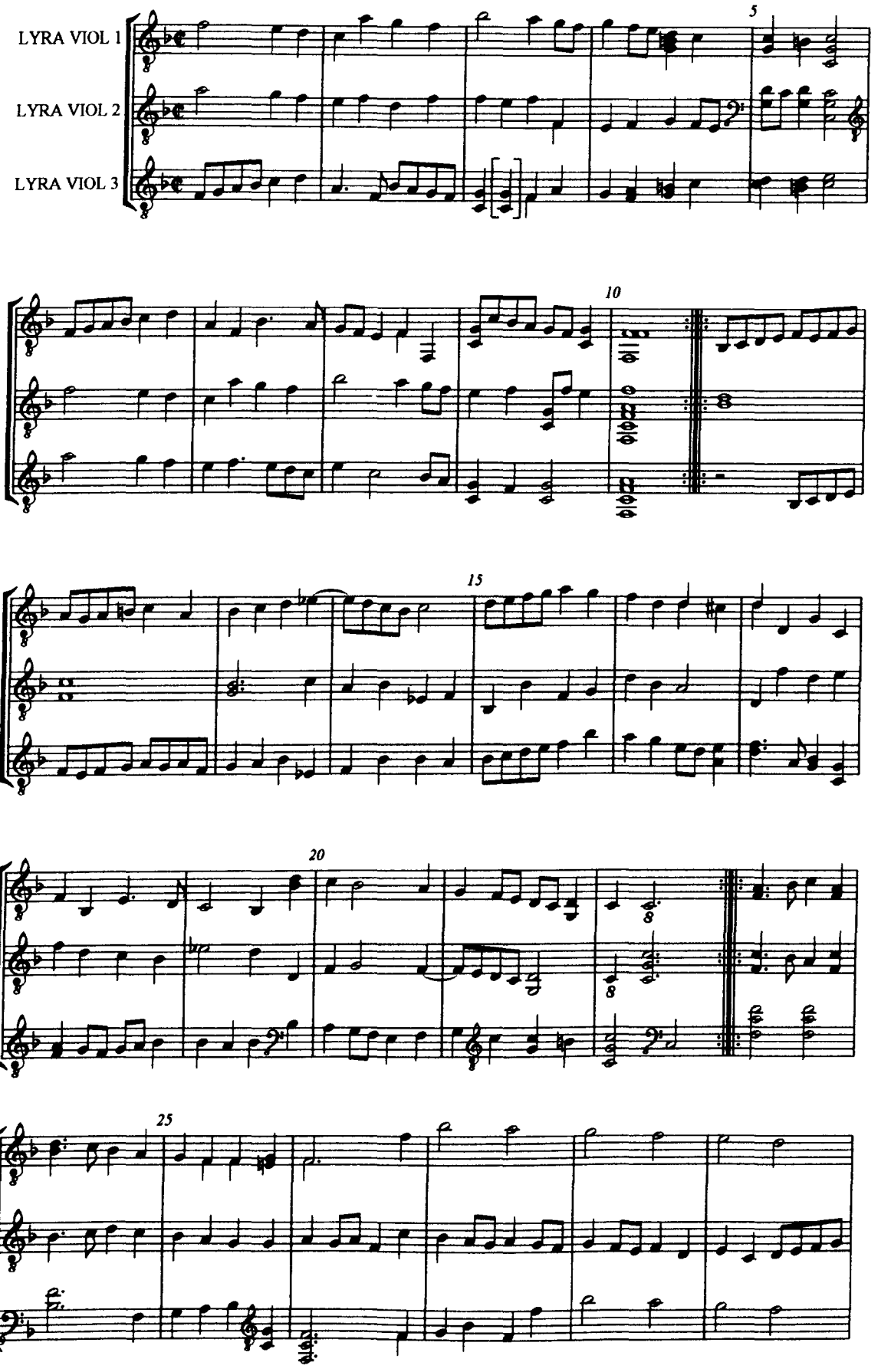
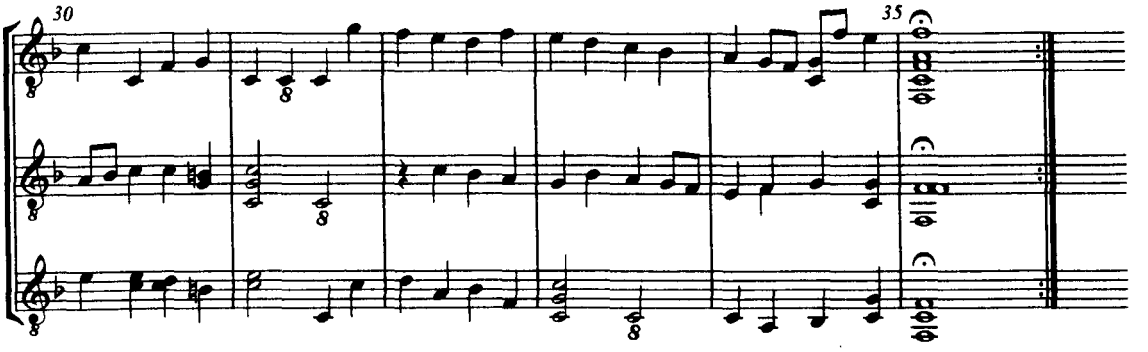
(II.3.49) [Alman] {VdGS No. 4} [fefhf]

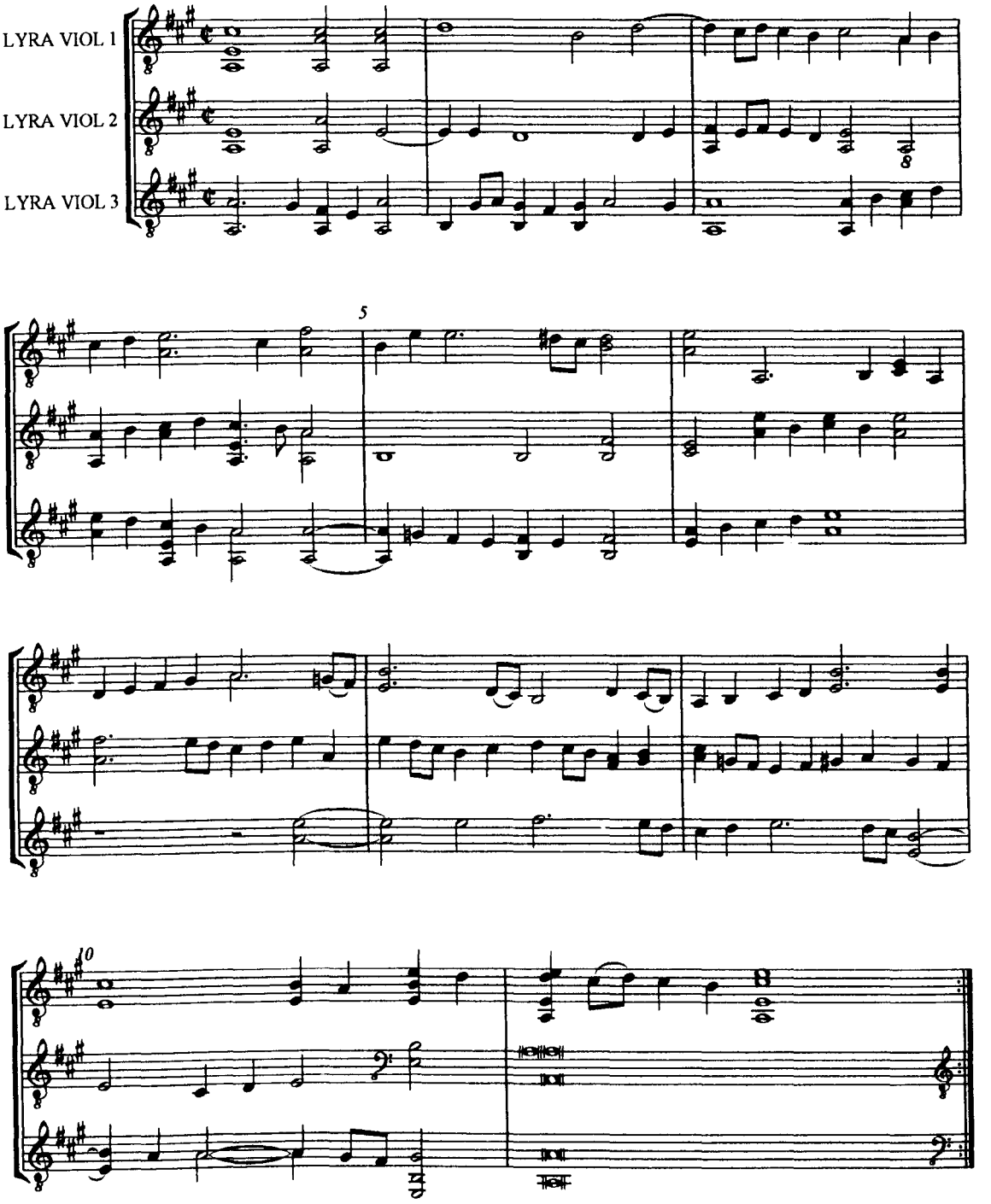
JOHN COPRARIO

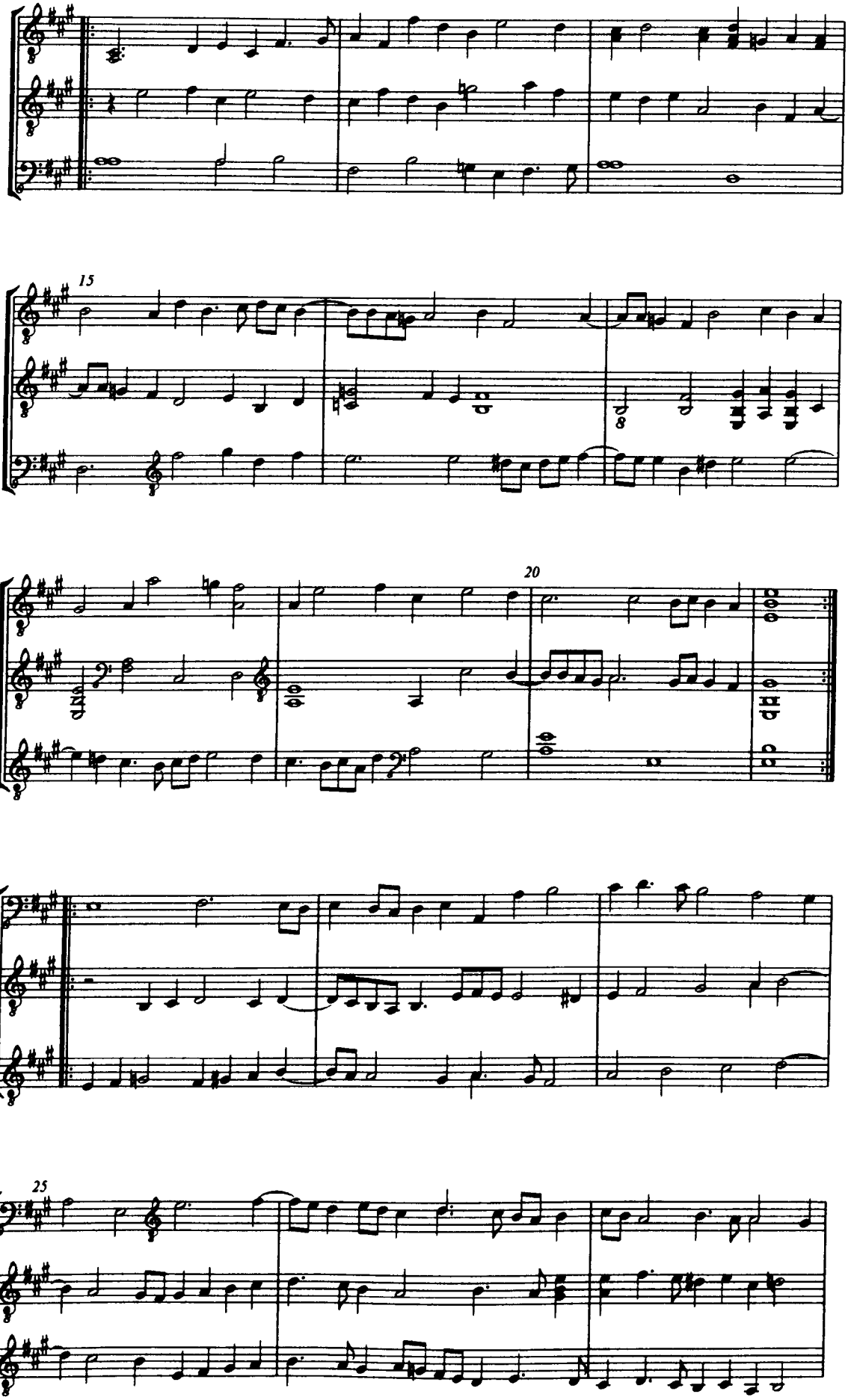




(II.3.50) 'Pauin' {VdGS No. 155} [ffhfh]

ALFONSO FERRABOSCO II

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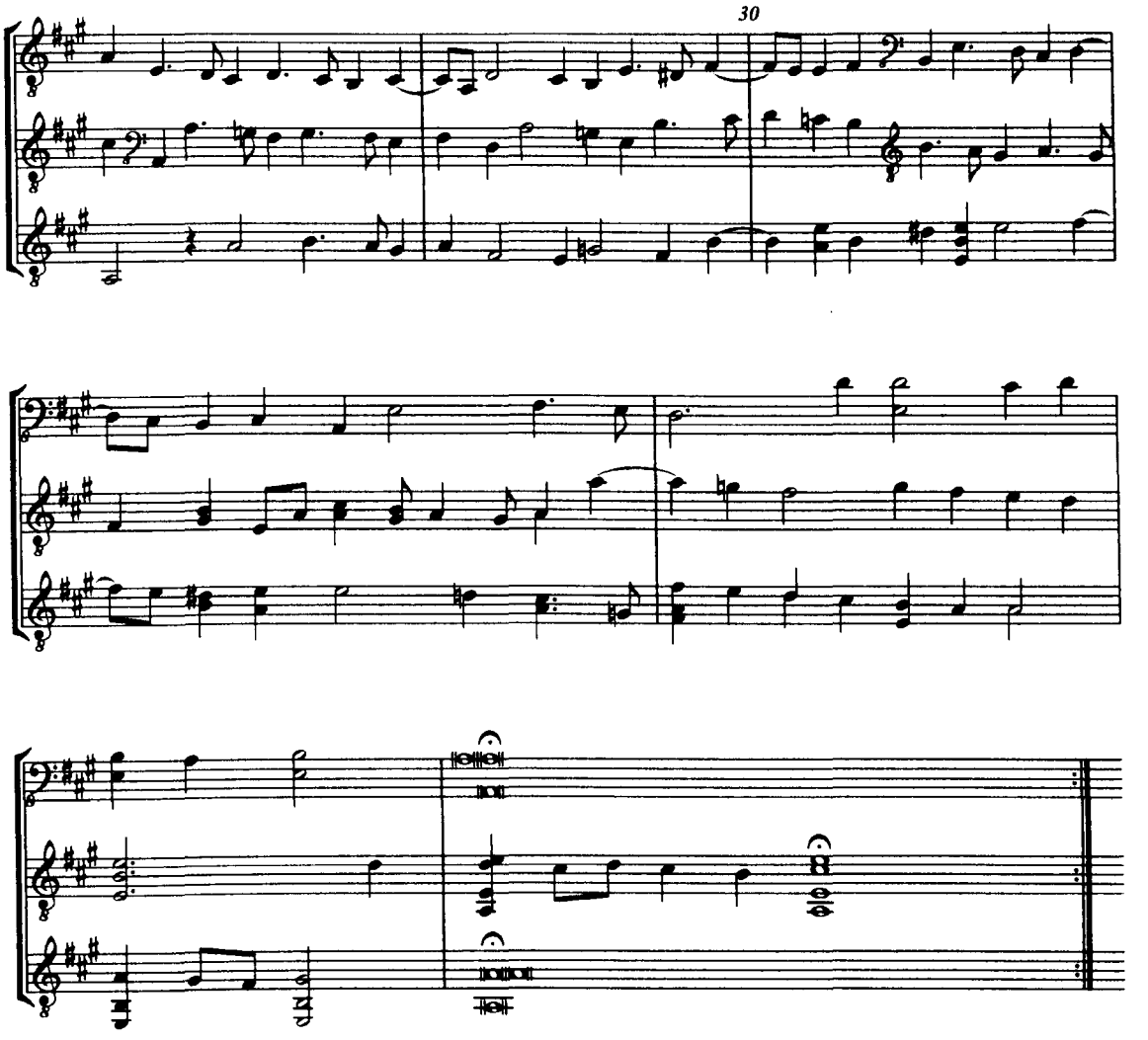
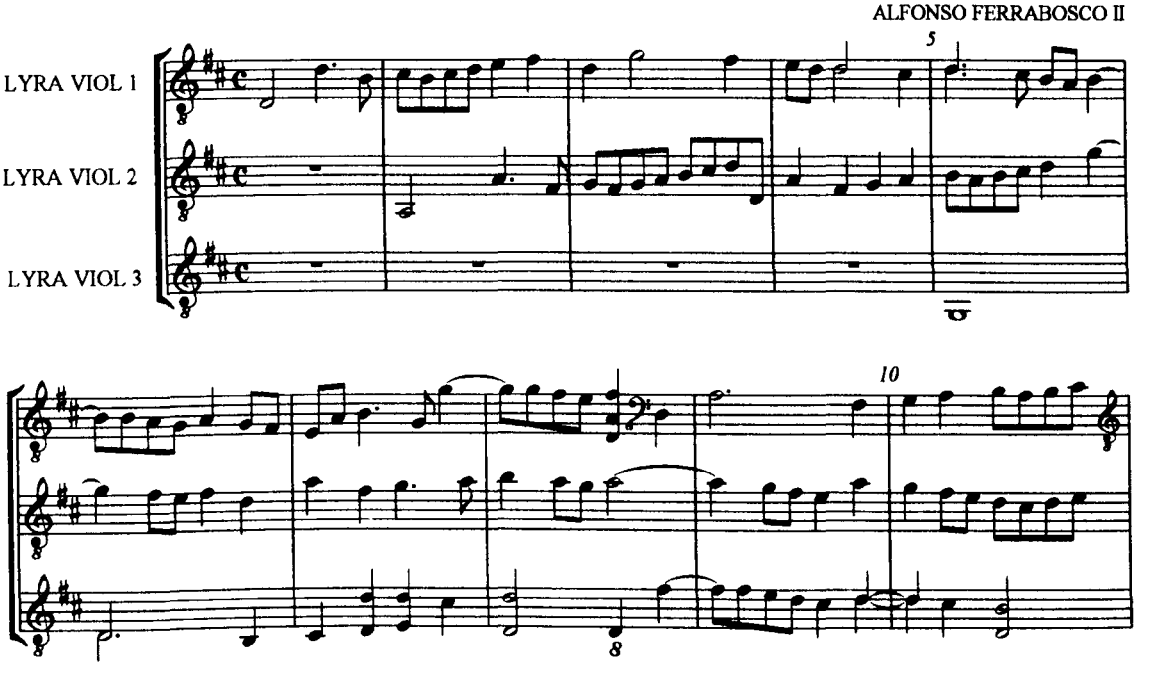
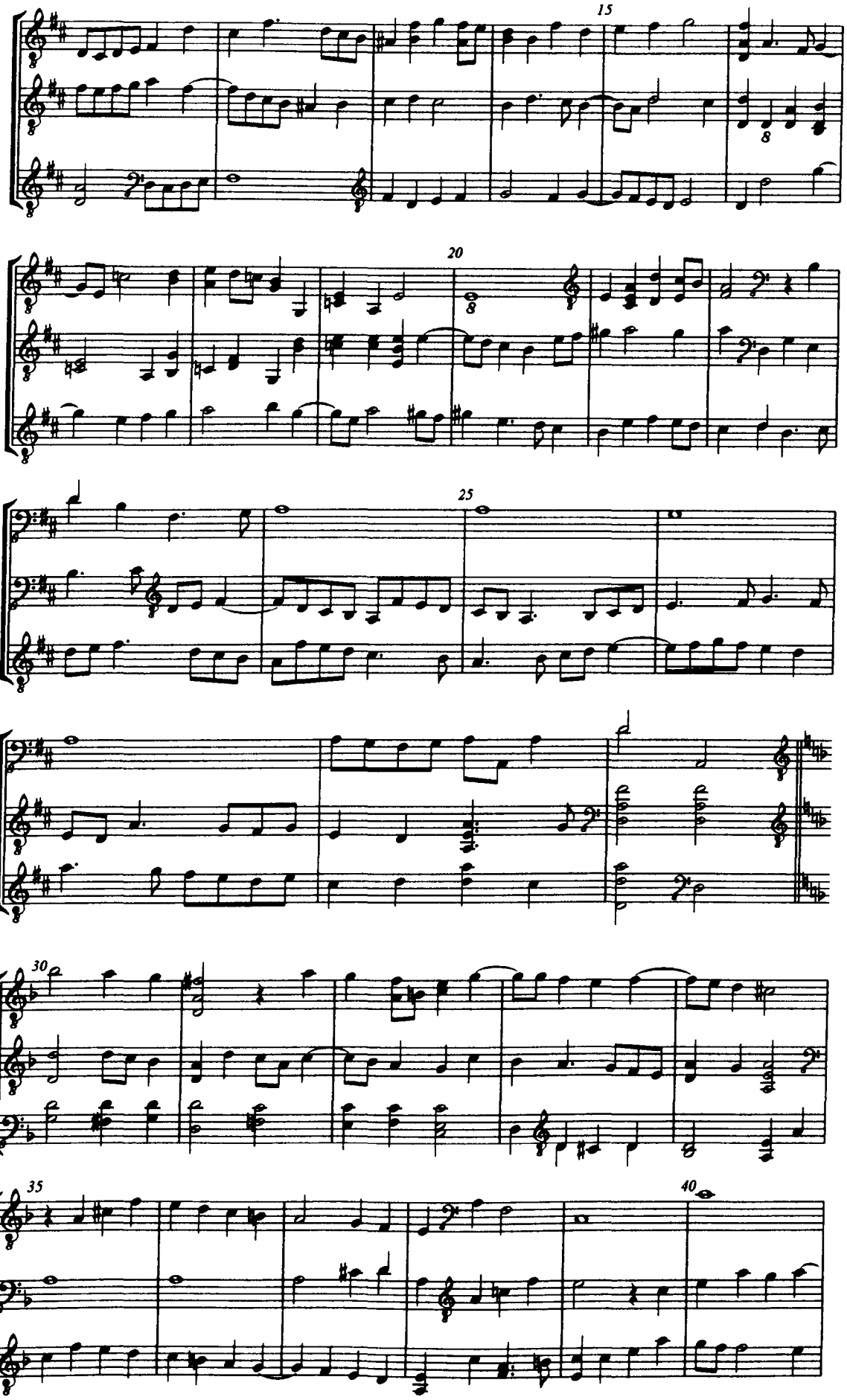


(II.3.51) 'Fancie' {VdGS No. 201} [fhfhf]

ALFONSO FERRABOSCO II

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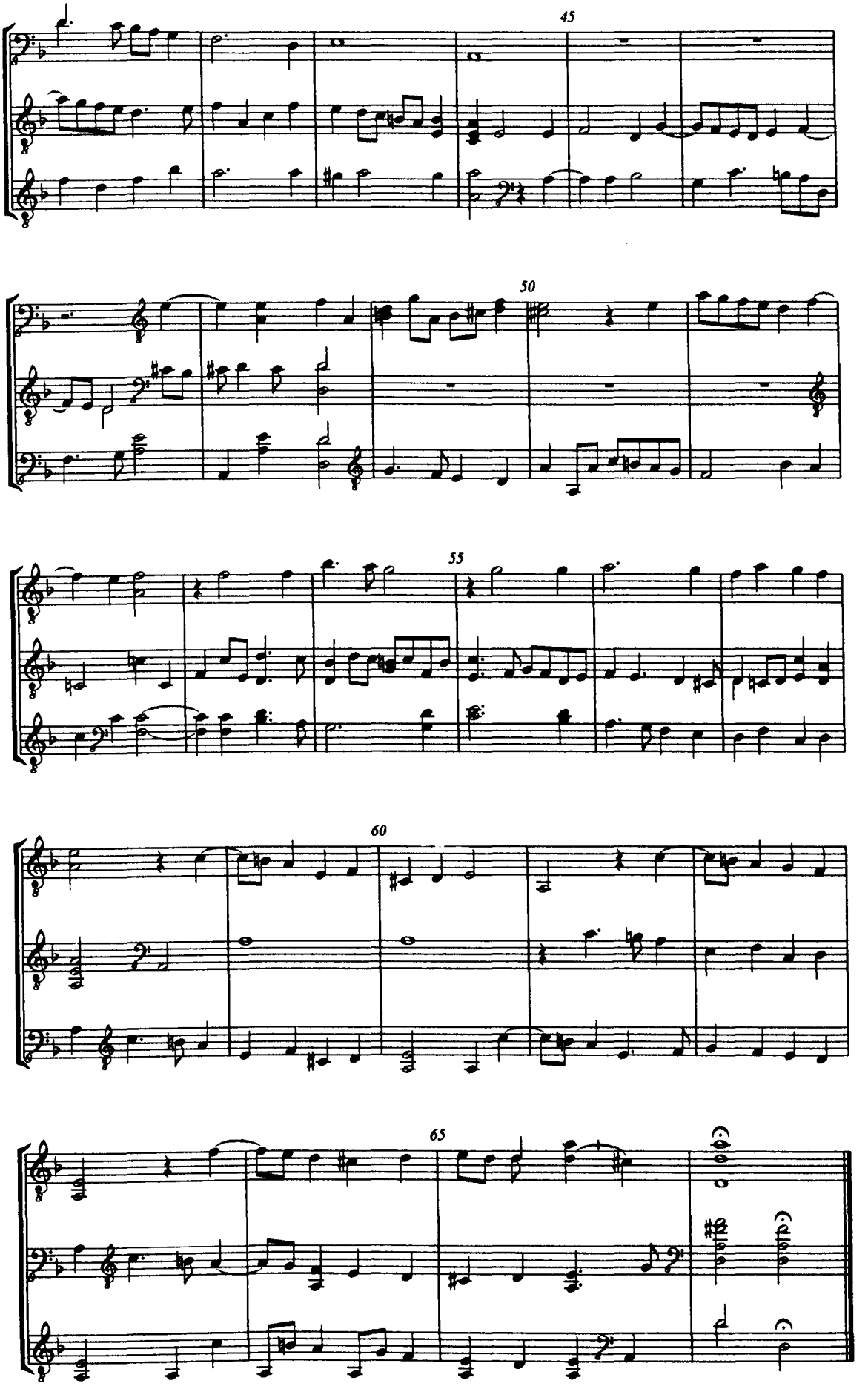
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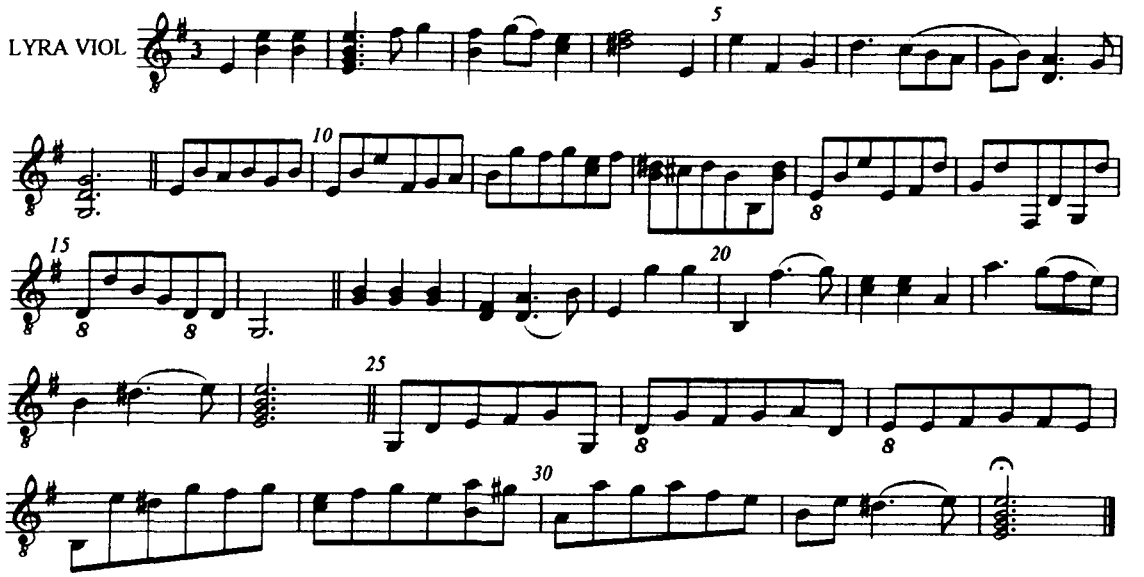
(II.4.1) 'Sarabd' {VdGS No. -} [defhf]

WILLIAM LAWES

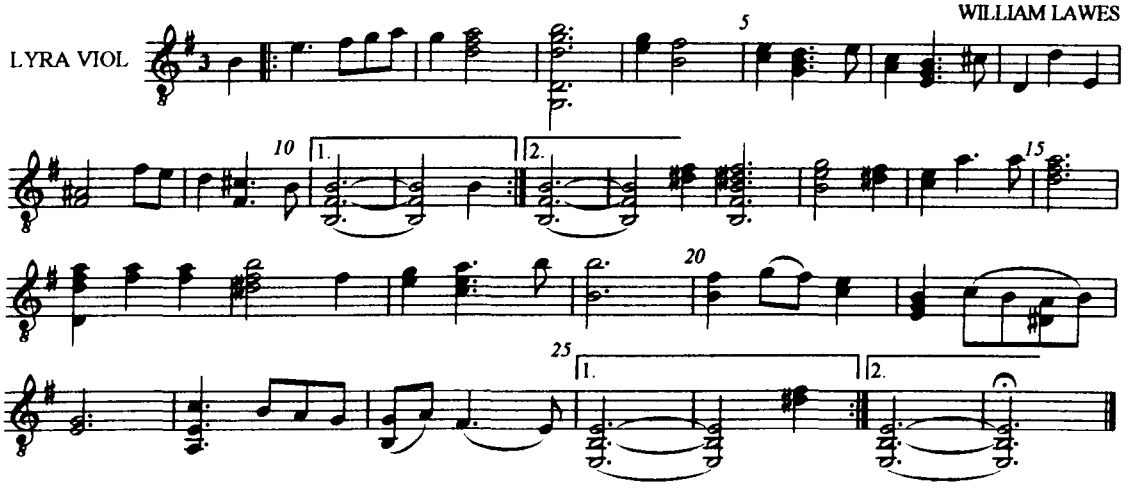
LYRA VIOL



(II.4.2) 'Corant' {VdGS No. -} [defhf]

WILLIAM LAWES

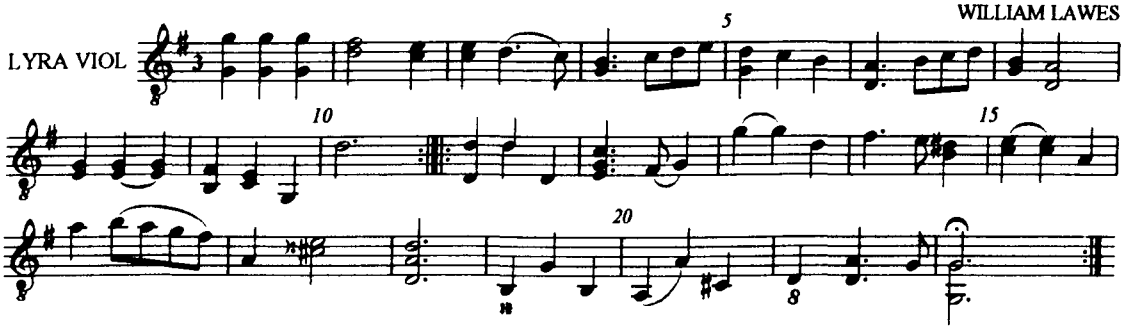
LYRA VIOL



(II.4.3) 'Sarabd' {VdGS No. -} [defhf]

WILLIAM LAWES

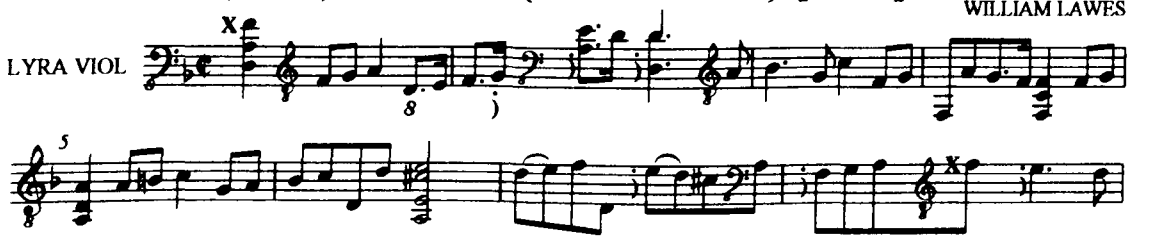
LYRA VIOL

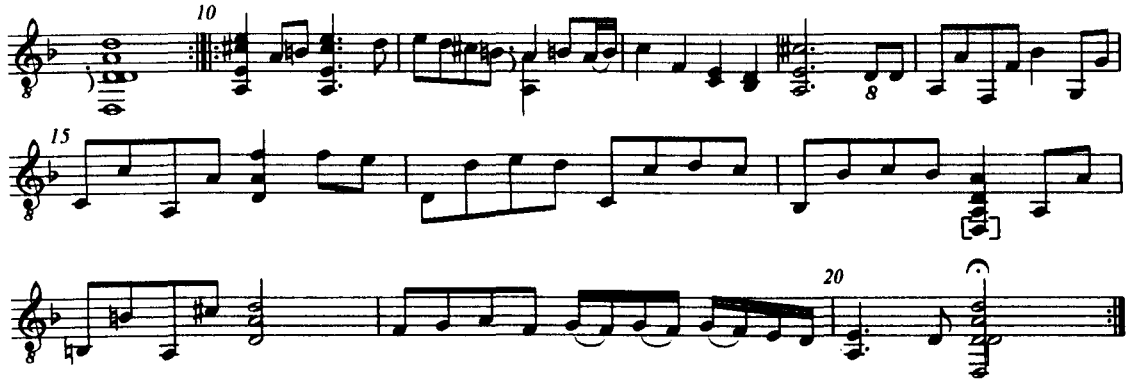


(II.4.4) 'A maske' {VdGS No. 73} [fhfhf]

WILLIAM LAWES

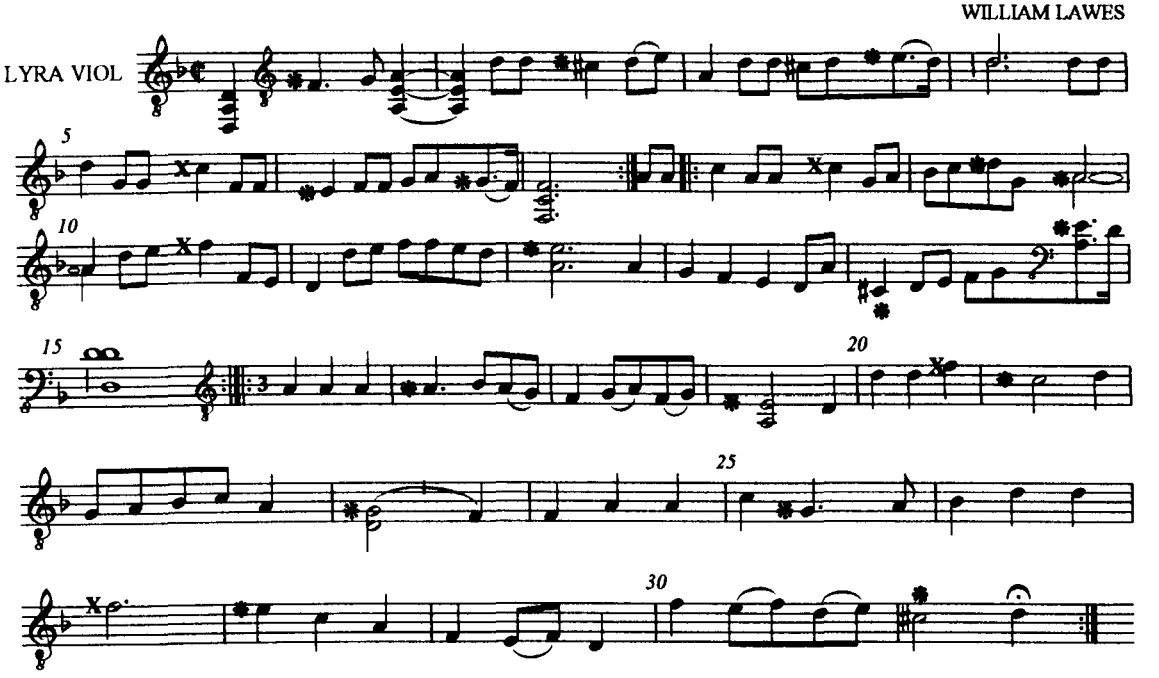
LYRA VIOL





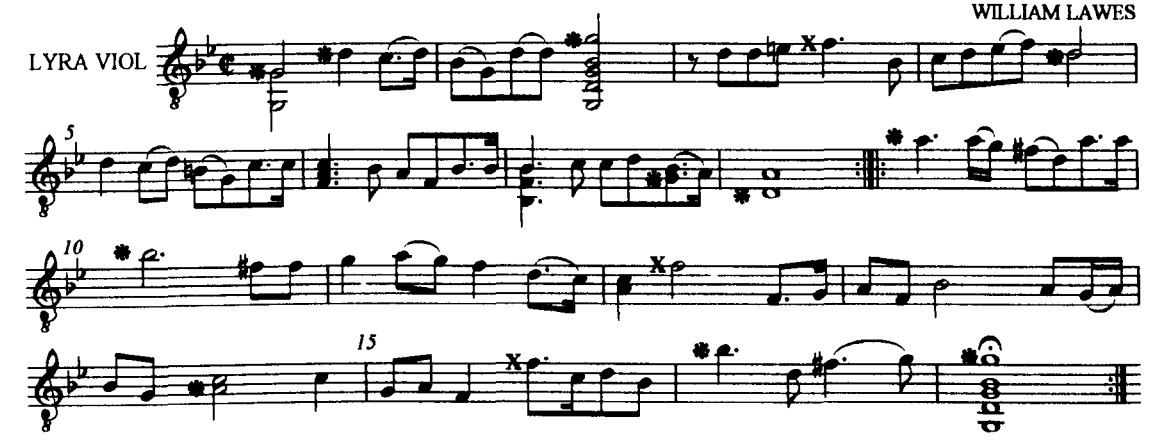
(II.4.5) 'A Symphonie' {VdGS No. 343} [fedfh]

WILLIAM LAWES



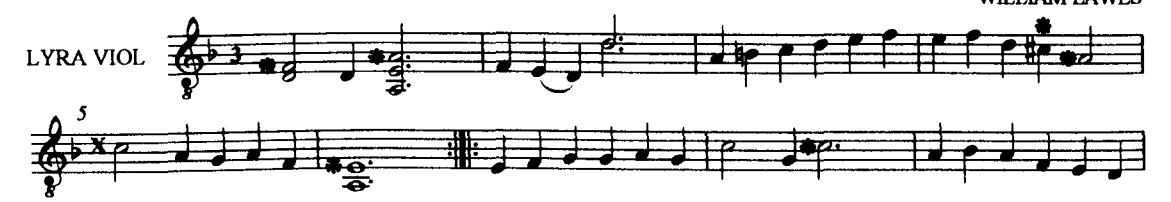
(II.4.6) 'faire fidelia' {VdGS No. 346} [edfhf]

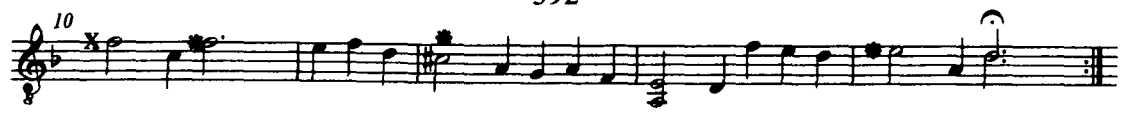
WILLIAM LAWES



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

WILLIAM LAWES

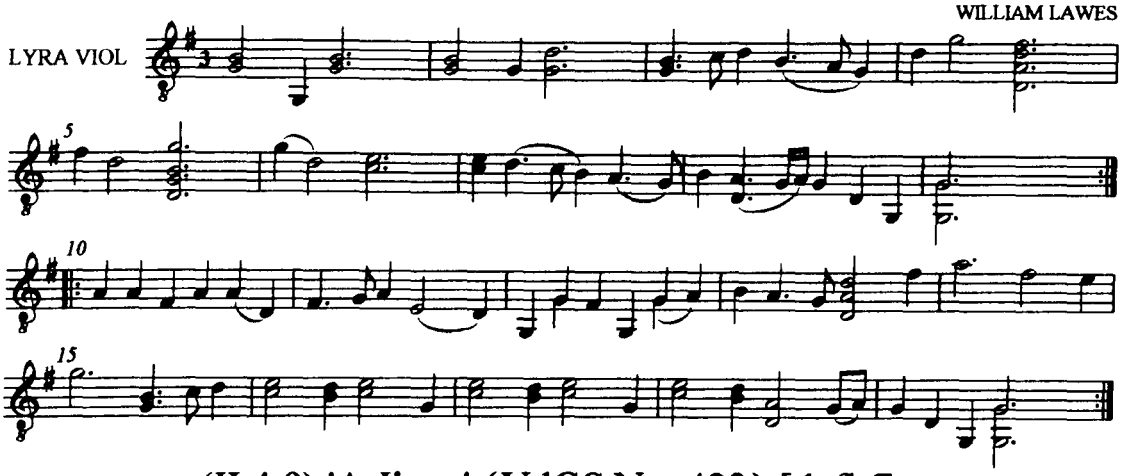




(II.4.8) 'Countrey Coll' {VdGS No. 421} [defhf]

WILLIAM LAWES

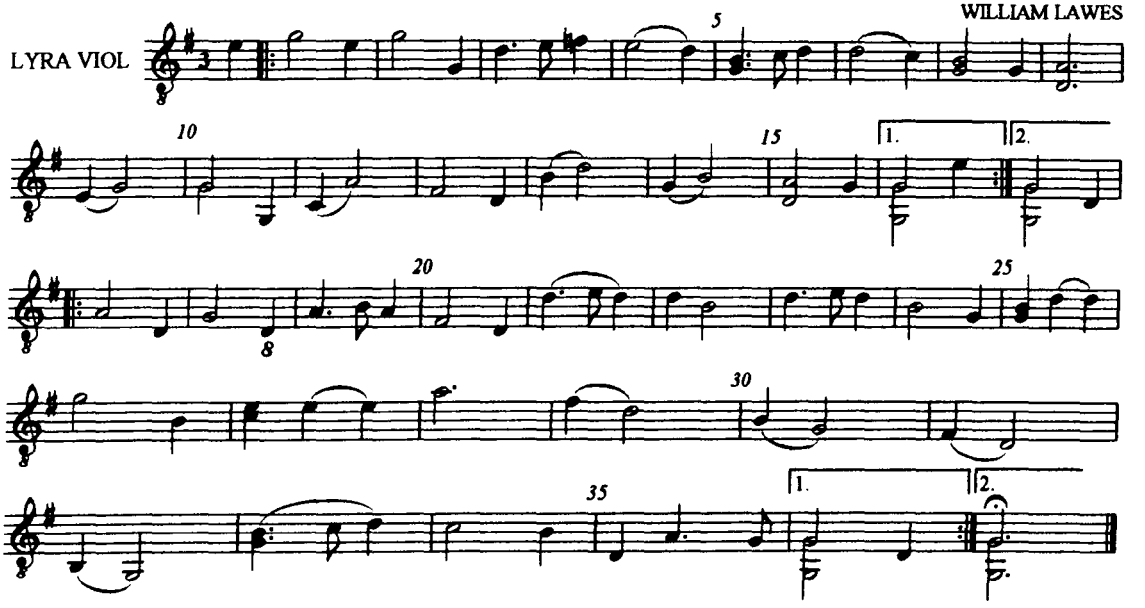
LYRA VIOL



(II.4.9) 'A Jigge' {VdGS No. 422} [defhf]

WILLIAM LAWES

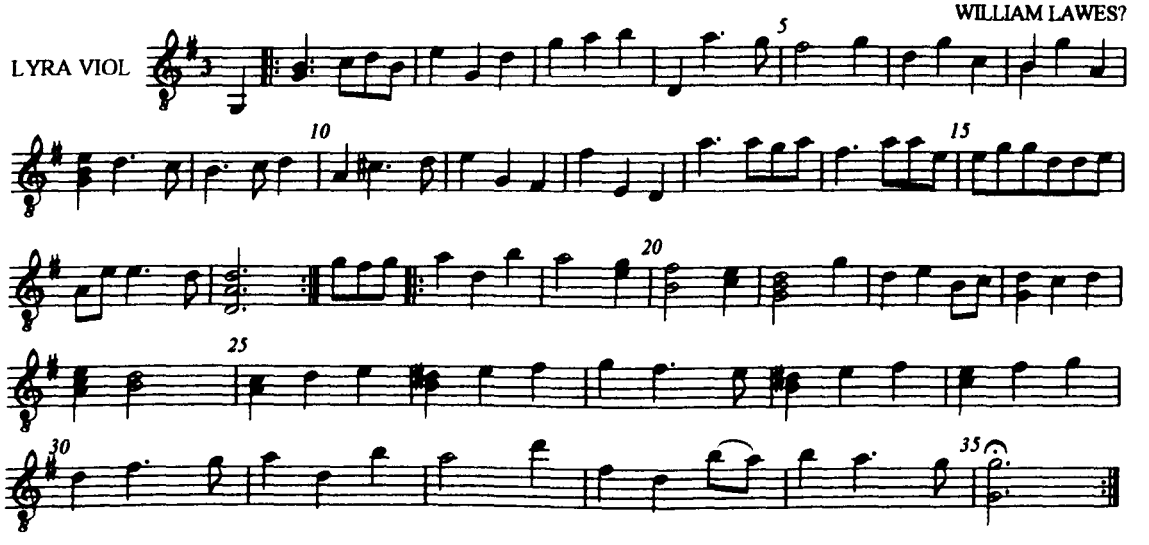
LYRA VIOL



(II.4.10) [Corant] {VdGS No. 423} [defhf]

WILLIAM LAWES?

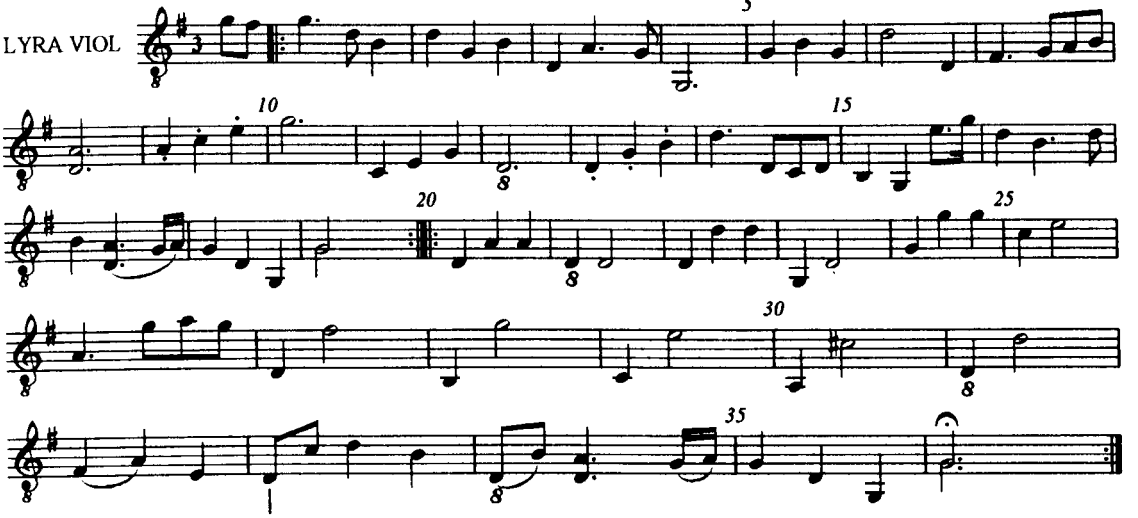
LYRA VIOL



(II.4.11) 'Corrant' {VdGS No. 424} [defhf]

WILLIAM LAWES

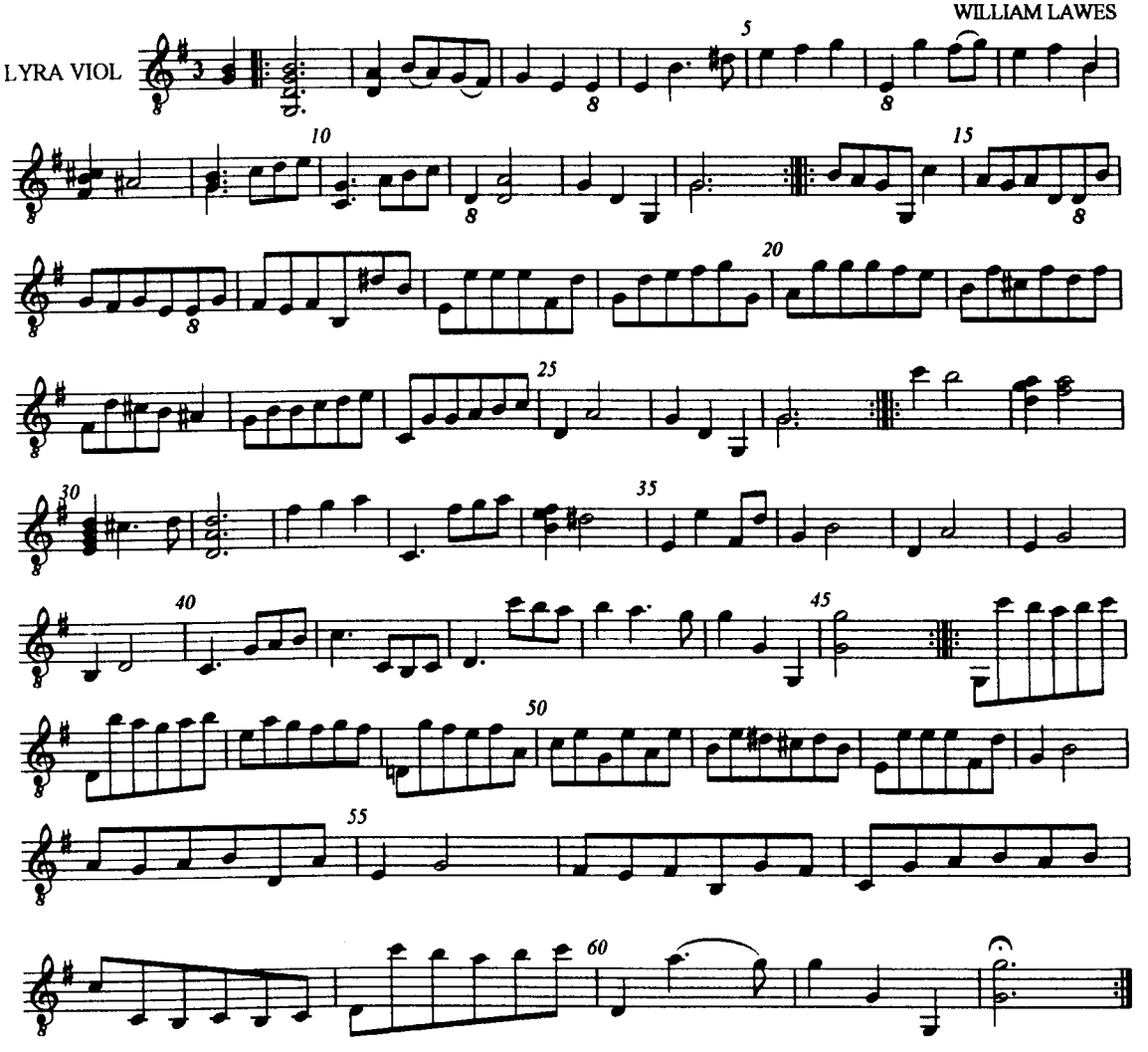
LYRA VIOL



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

WILLIAM LAWES

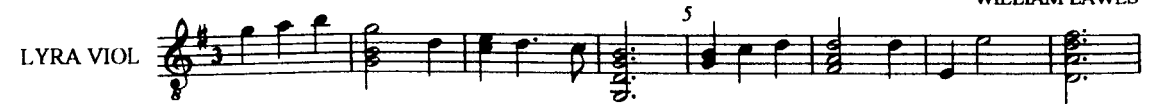
LYRA VIOL

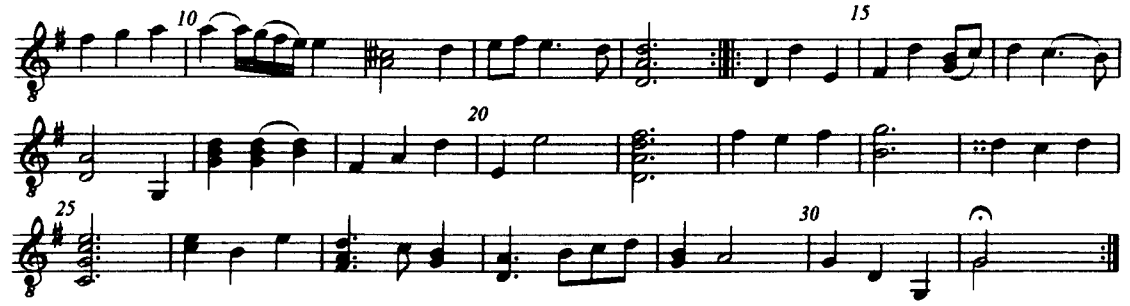


(II.4.13) 'Corant' {VdGS No. 426} [defhf]

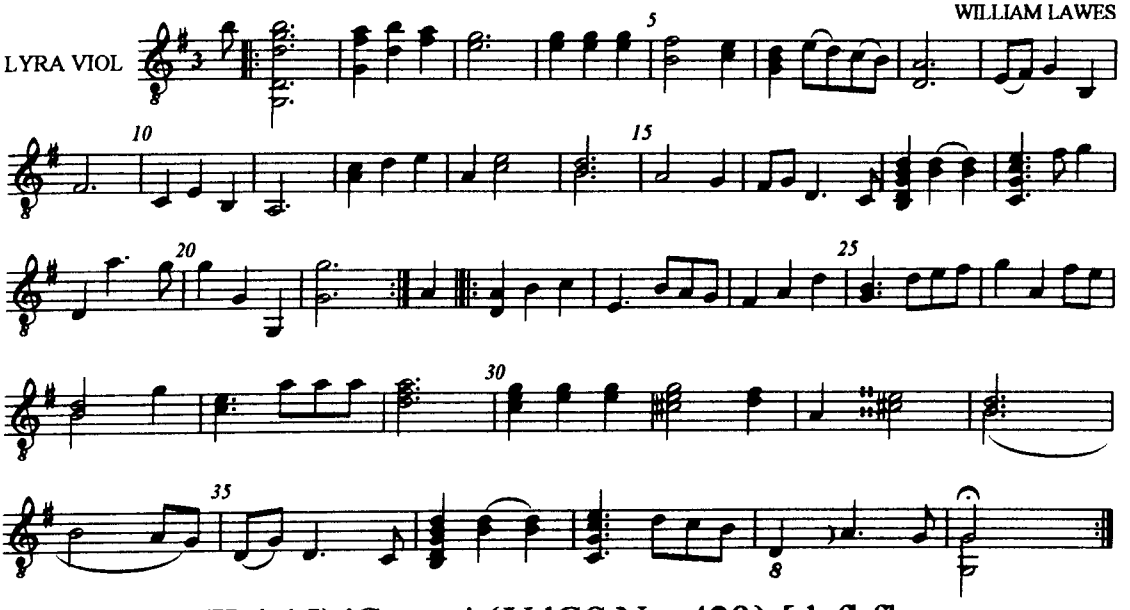
WILLIAM LAWES

LYRA VIOL

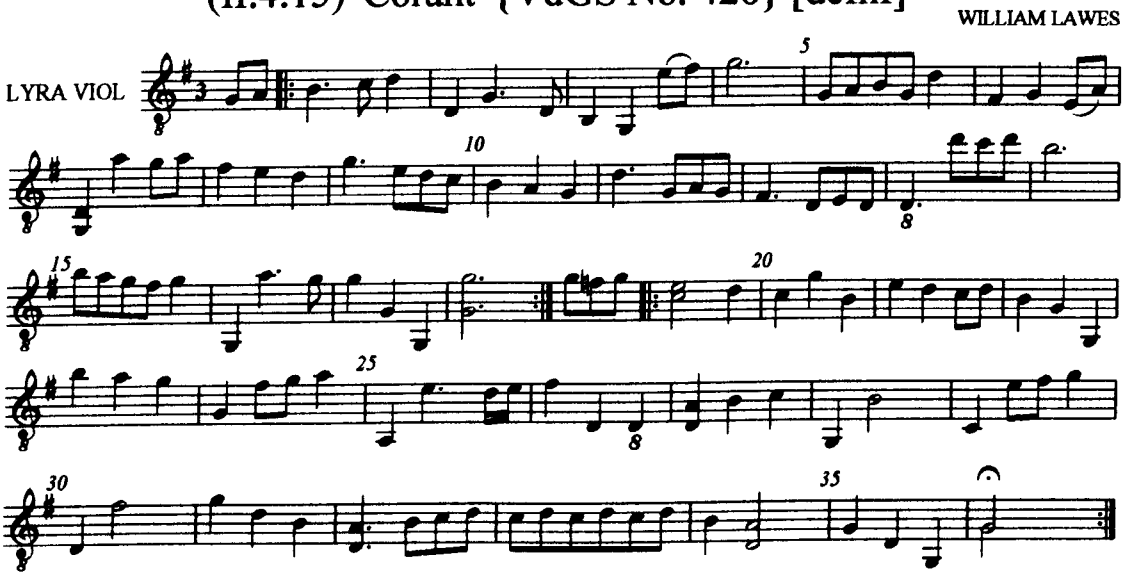




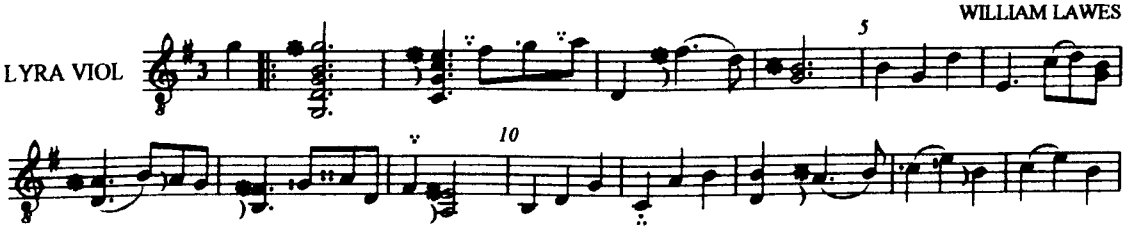
(II.4.14) 'Corant' {VdGS No. 427} [defhf]

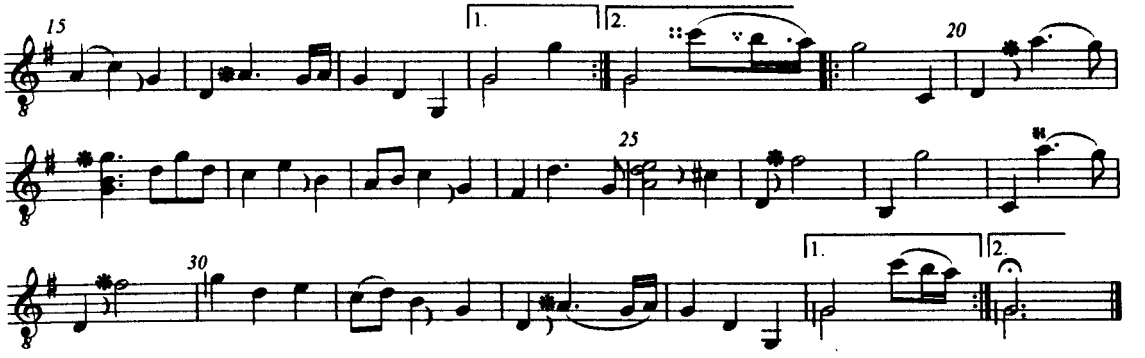


(II.4.15) 'Corant' {VdGS No. 428} [defhf]

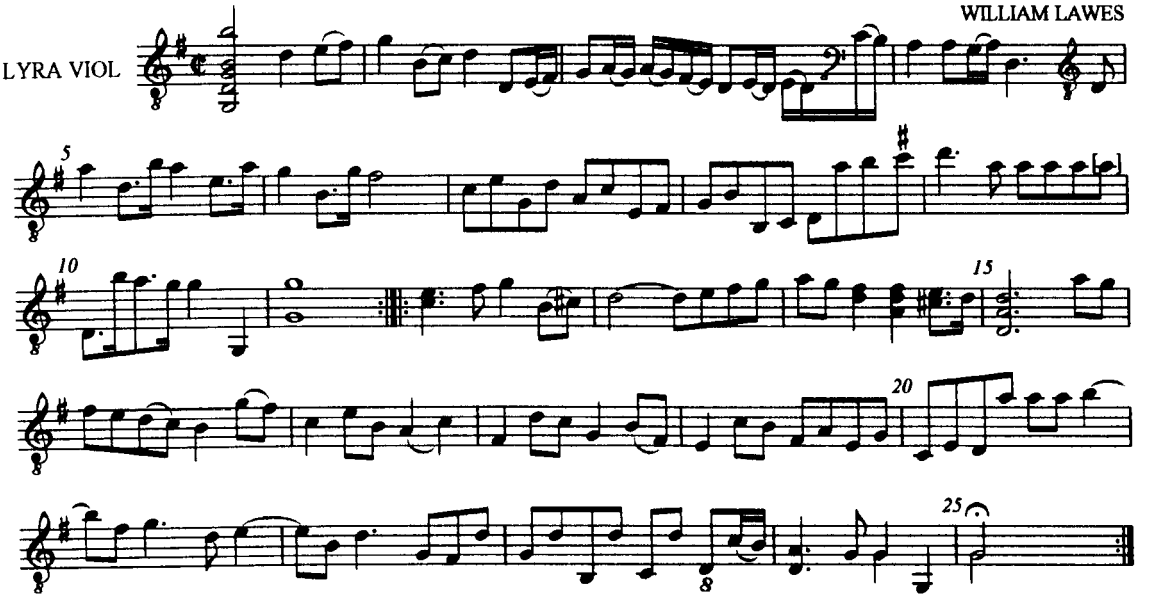


(II.4.16) 'Corant' {VdGS No. 429} [defhf]

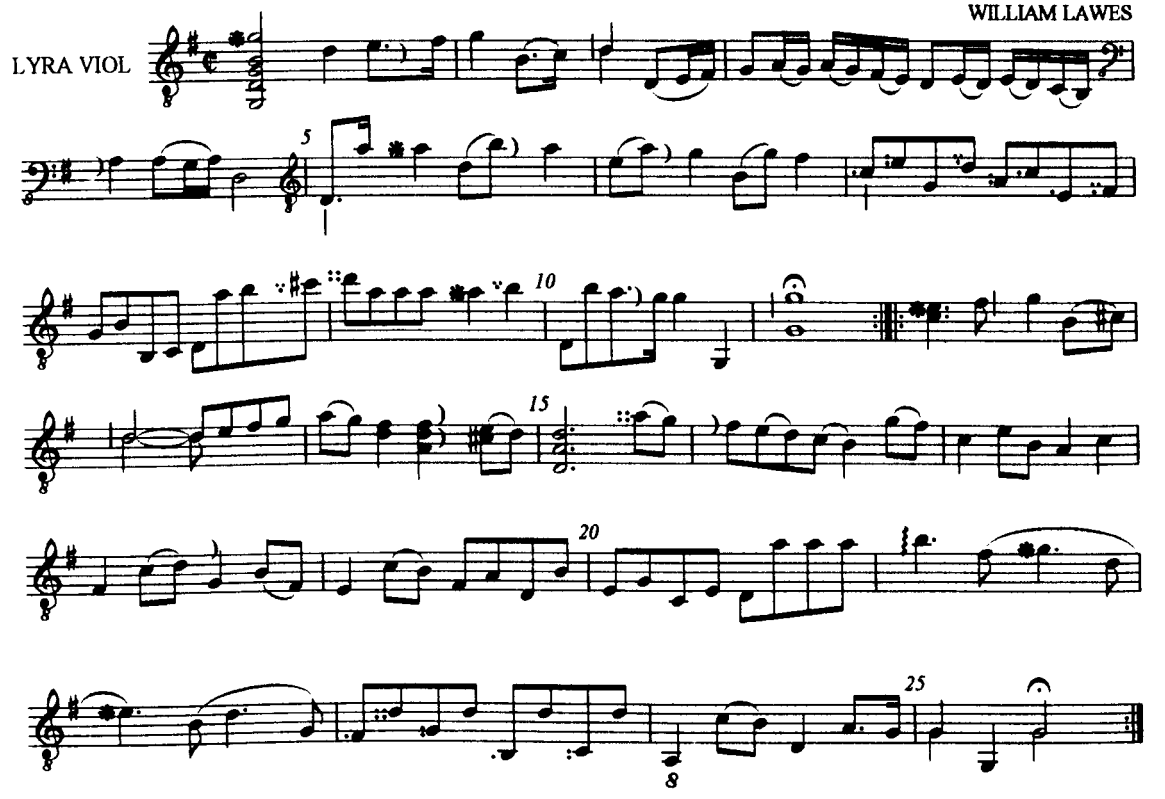




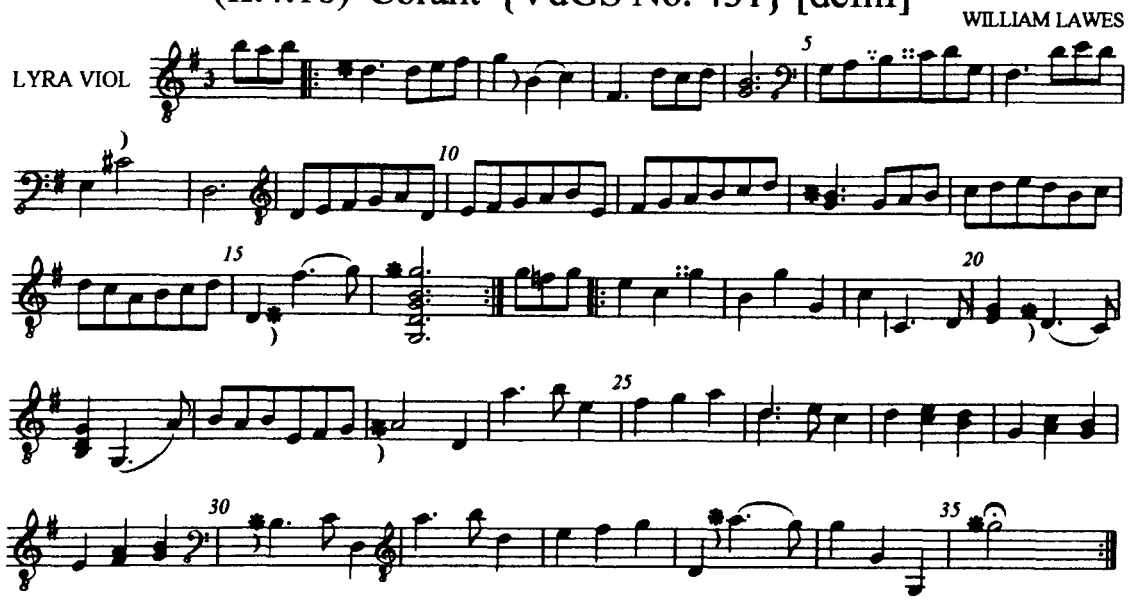
(II.4.17*a*) 'Almaine' {VdGS No. 430} [defhf] (Source 1)



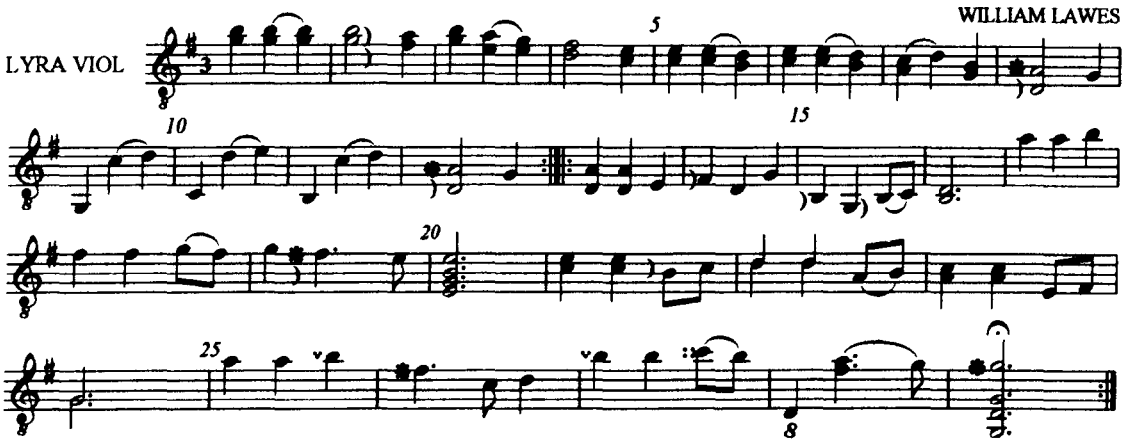
(II.4.17*b*) 'Almaine' {VdGS No. 430} [defhf] (Source 2)



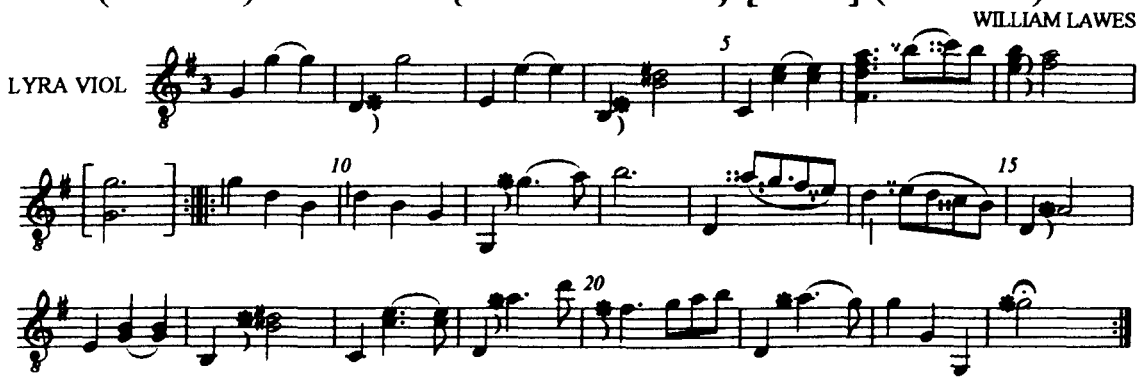
(II.4.18) 'Corant' {VdGS No. 431} [defhf]



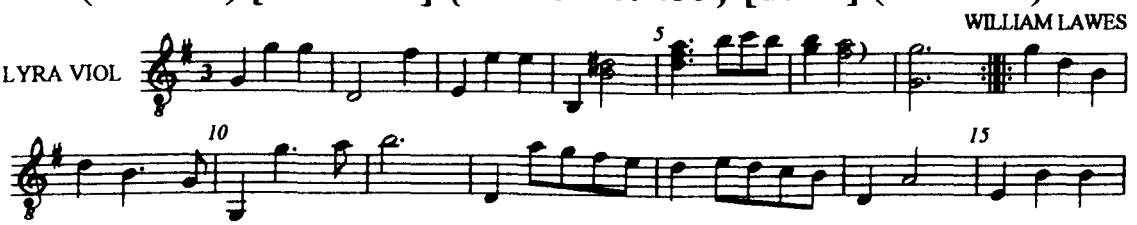
(II.4.19) [Saraband] {VdGS No. 432} [defhf]



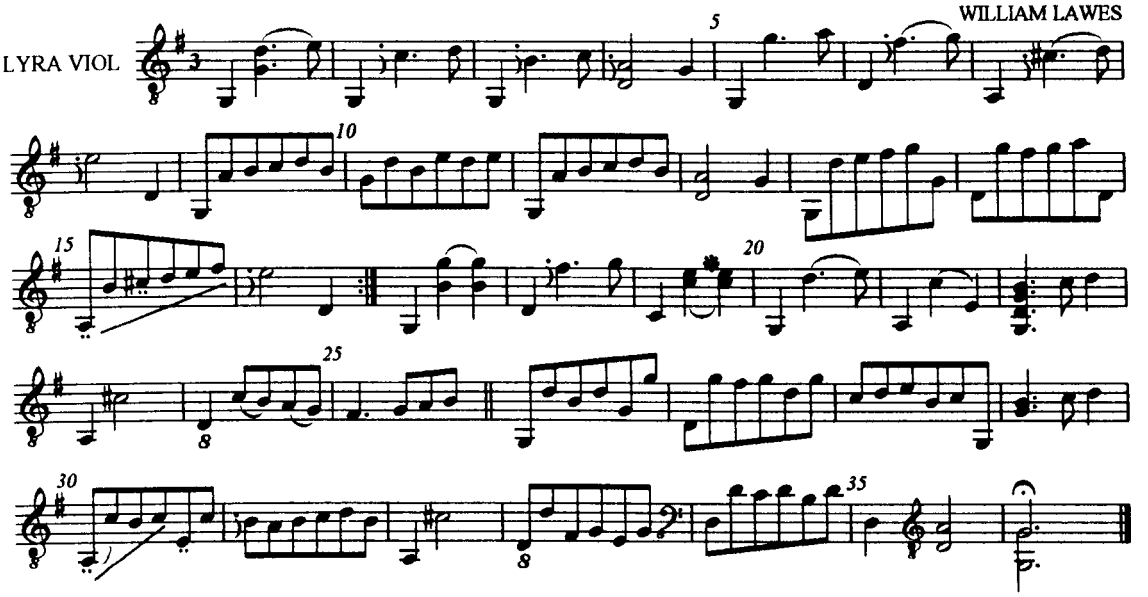
(II.4.20*a*) 'Saraband' {VdGS No. 433} [defhf] (Source 1)



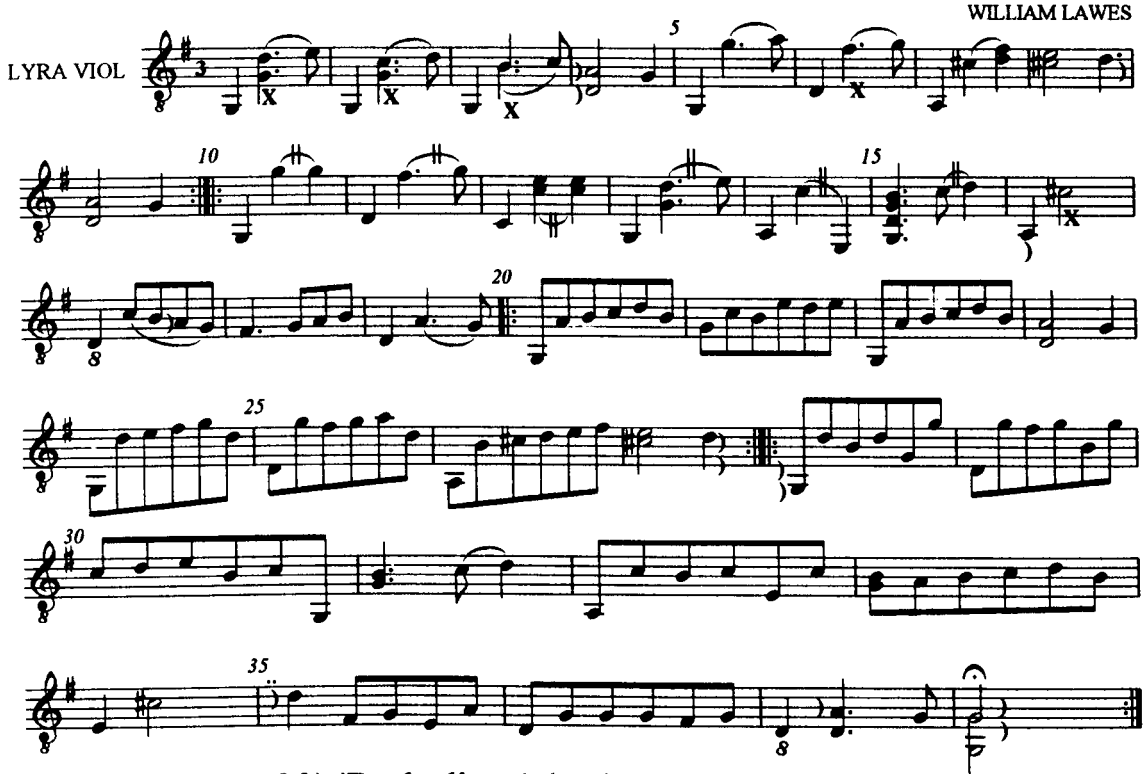
(II.4.20*b*) [Saraband] {VdGS No. 433} [defhf] (Source 2)



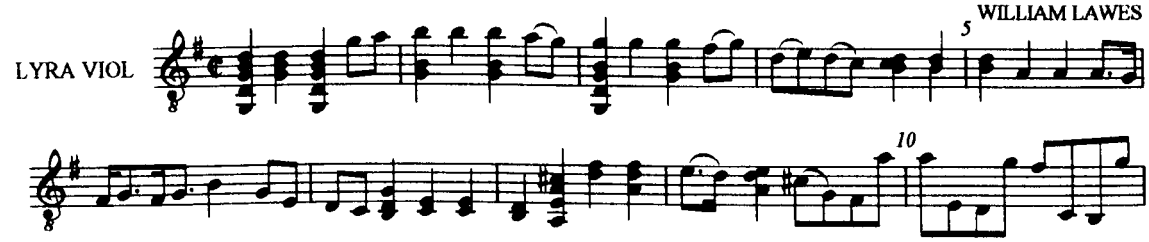
(II.4.21*a*) 'Saraband' {VdGS No. 434} [defhf] (Source 1)

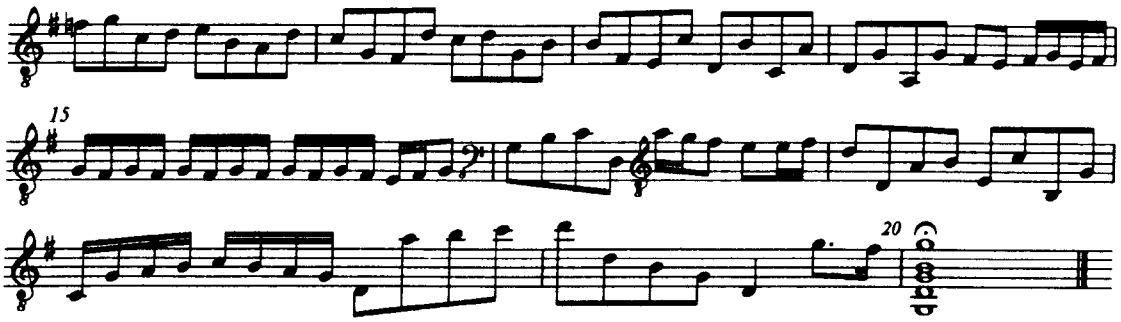


(II.4.21*b*) 'Sarabande' {VdGS No. 434} [defhf] (Source 2)

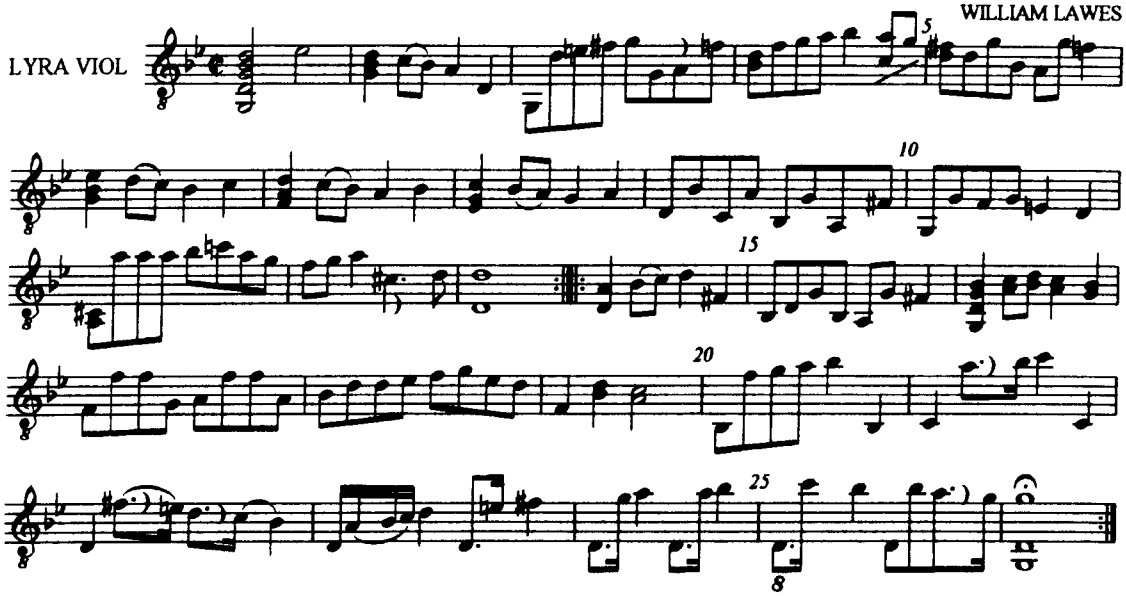


(II.4.22) 'Preludium' {VdGS No. 435} [defhf]

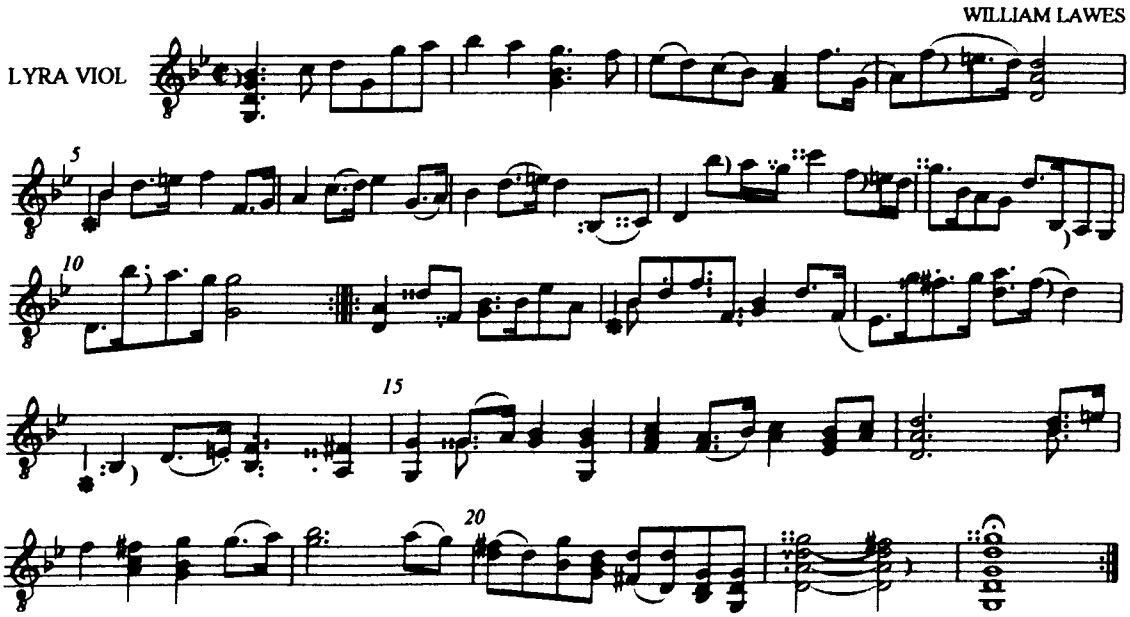




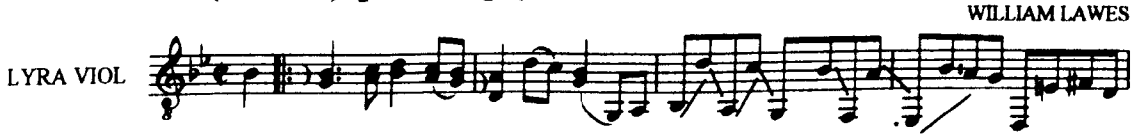
(II.4.23) [Alman] {VdGS No. 461} [edfhf]

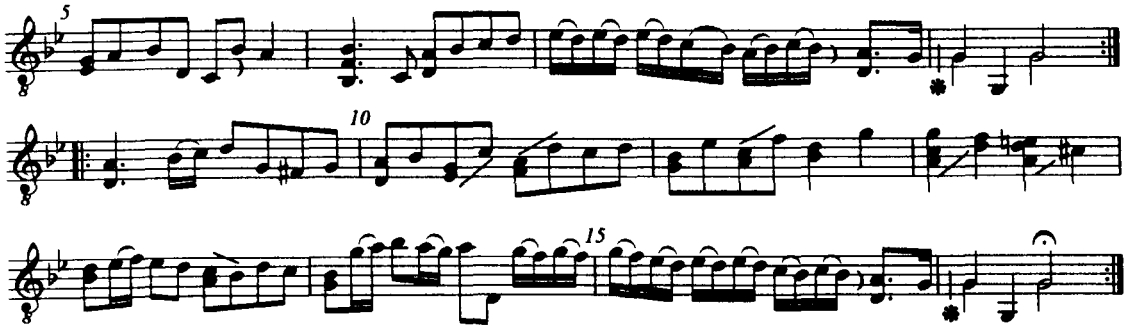


(II.4.24) [Alman] {VdGS No. 462} [edfhf]



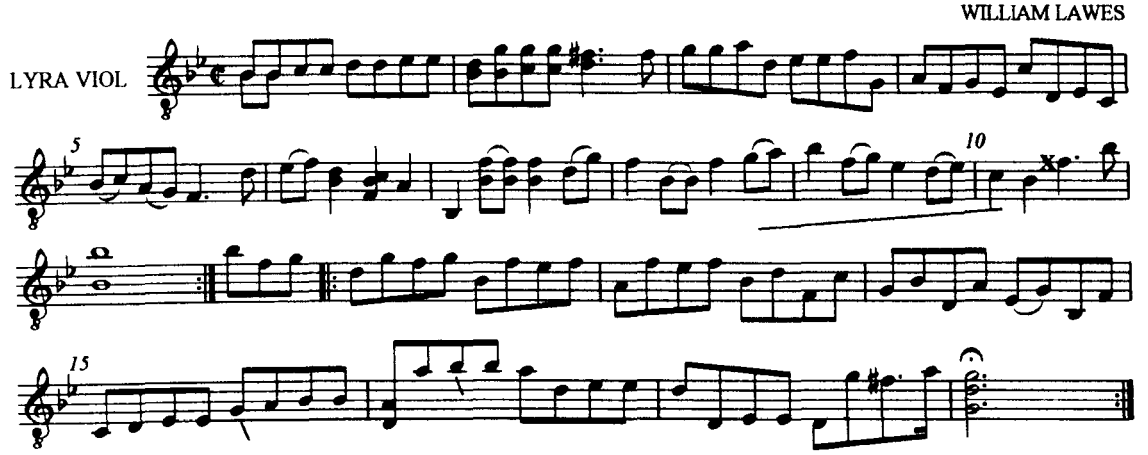
(II.4.25) [Alman] {VdGS No. 463} [edfhf]





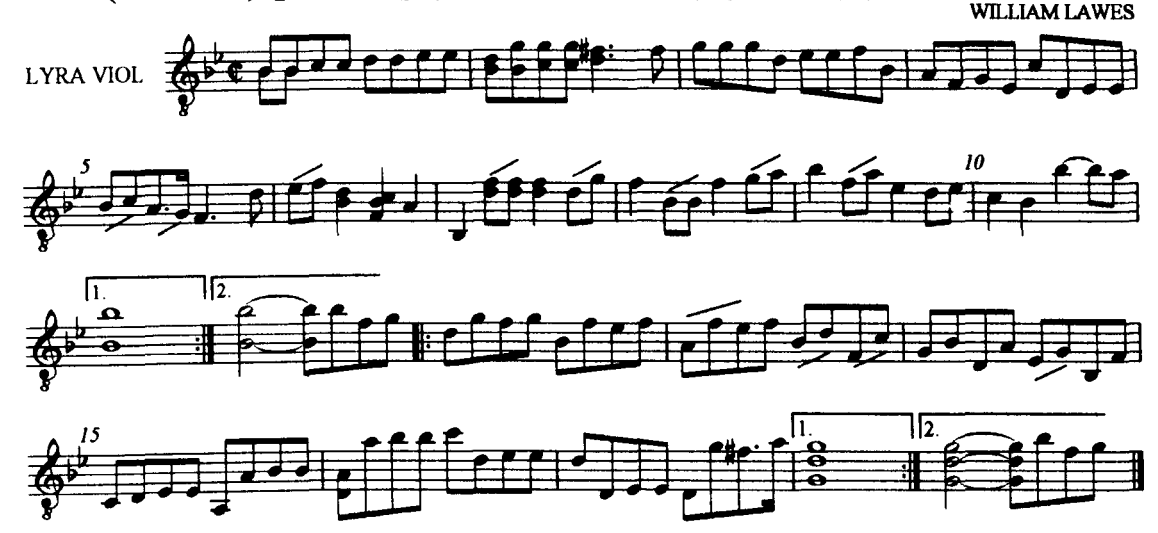
(II.4.26*a*) 'Alman' {VdGS No. 464} [edfed] (Source 1)

WILLIAM LAWES



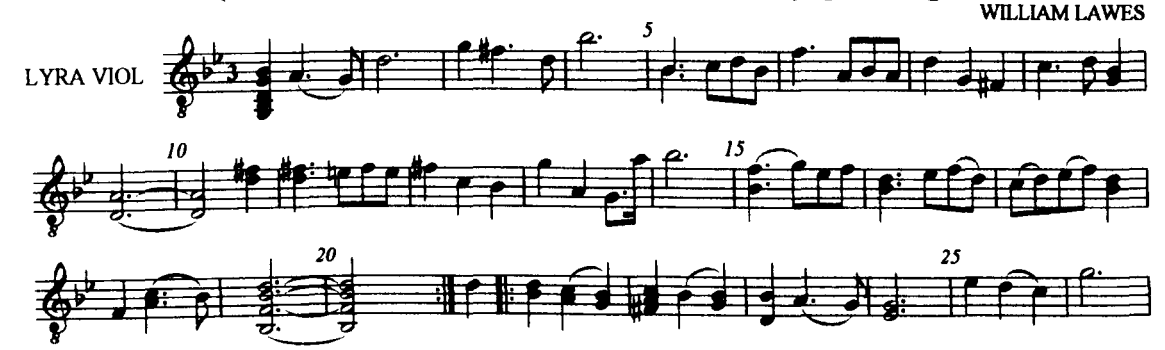
(II.4.26*b*) [Alman] {VdGS No. 464} [edfed] (Source 2)

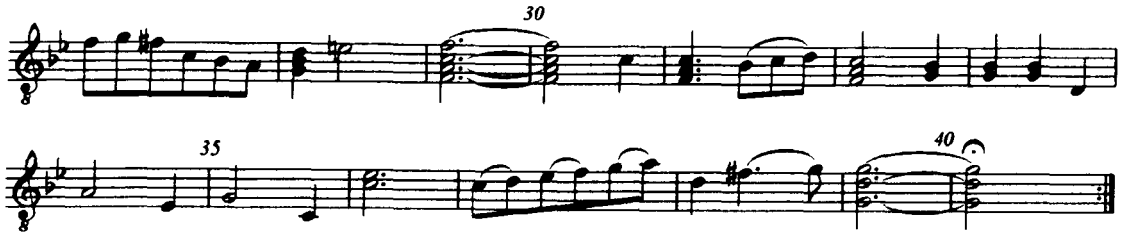
WILLIAM LAWES



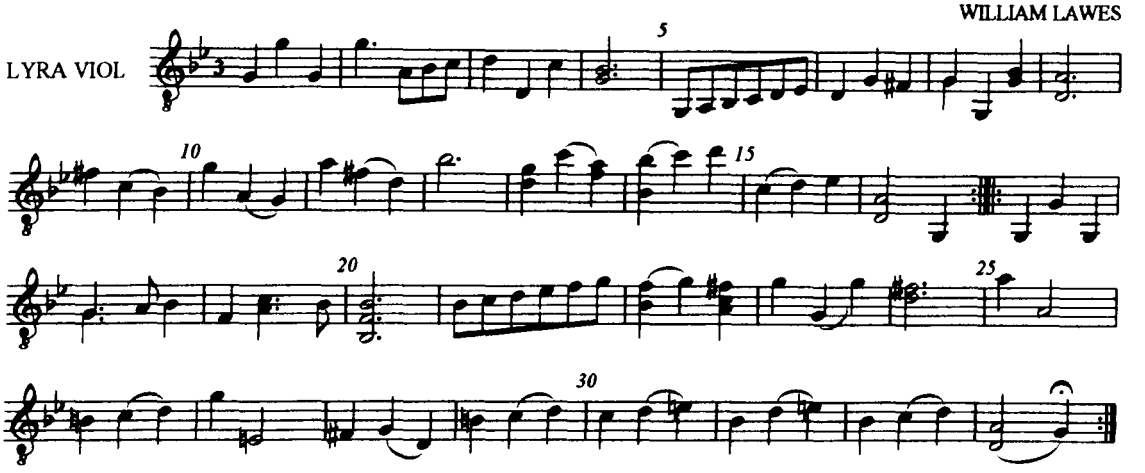
(II.4.27) 'Coranto' {VdGS No. 465} [edfed]

WILLIAM LAWES

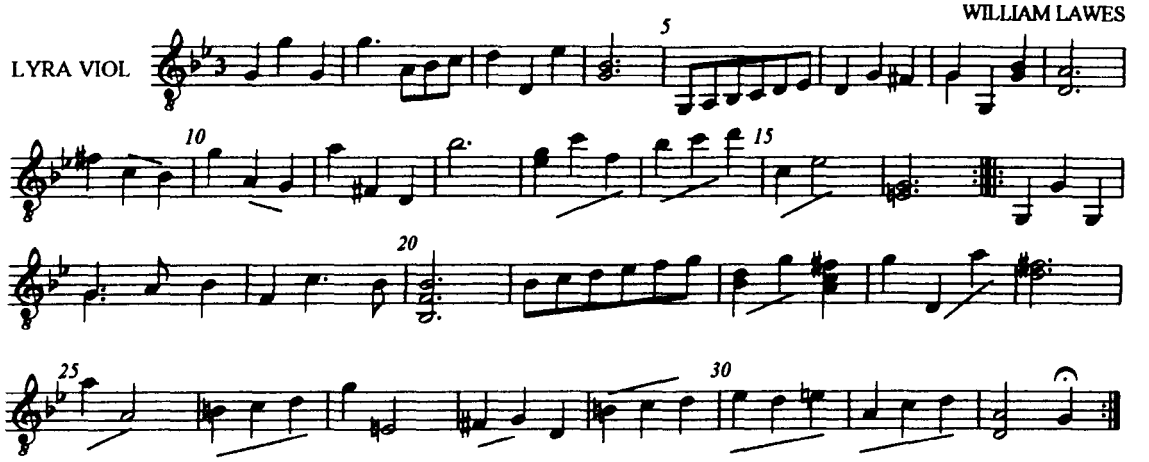




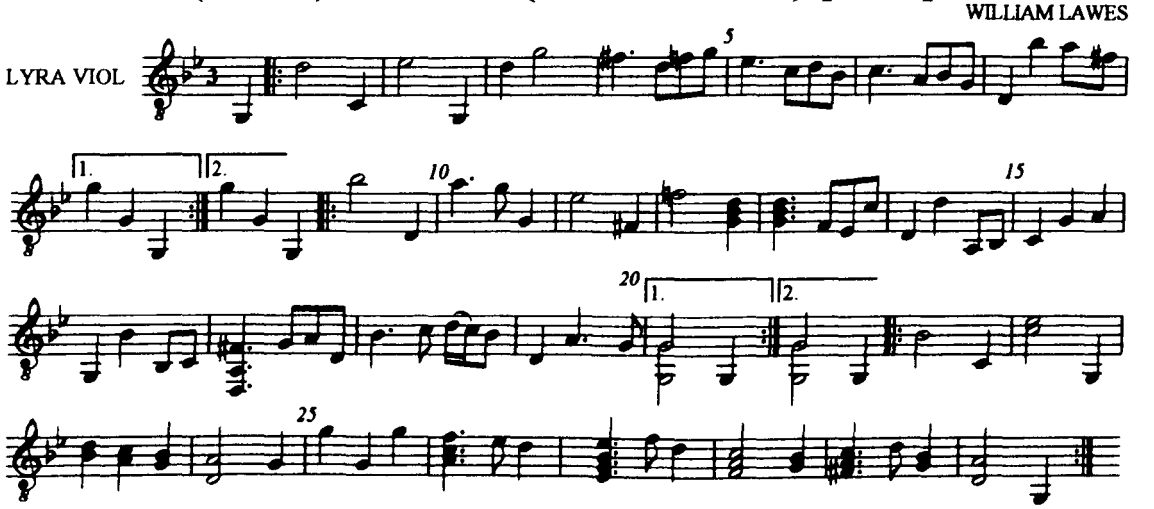
(II.4.28*a*) 'Saraband' {VdGS No. 466} [edfed] (Source 1)



(II.4.28*b*) [Saraband] {VdGS No. 466} [edfed] (Source 2)



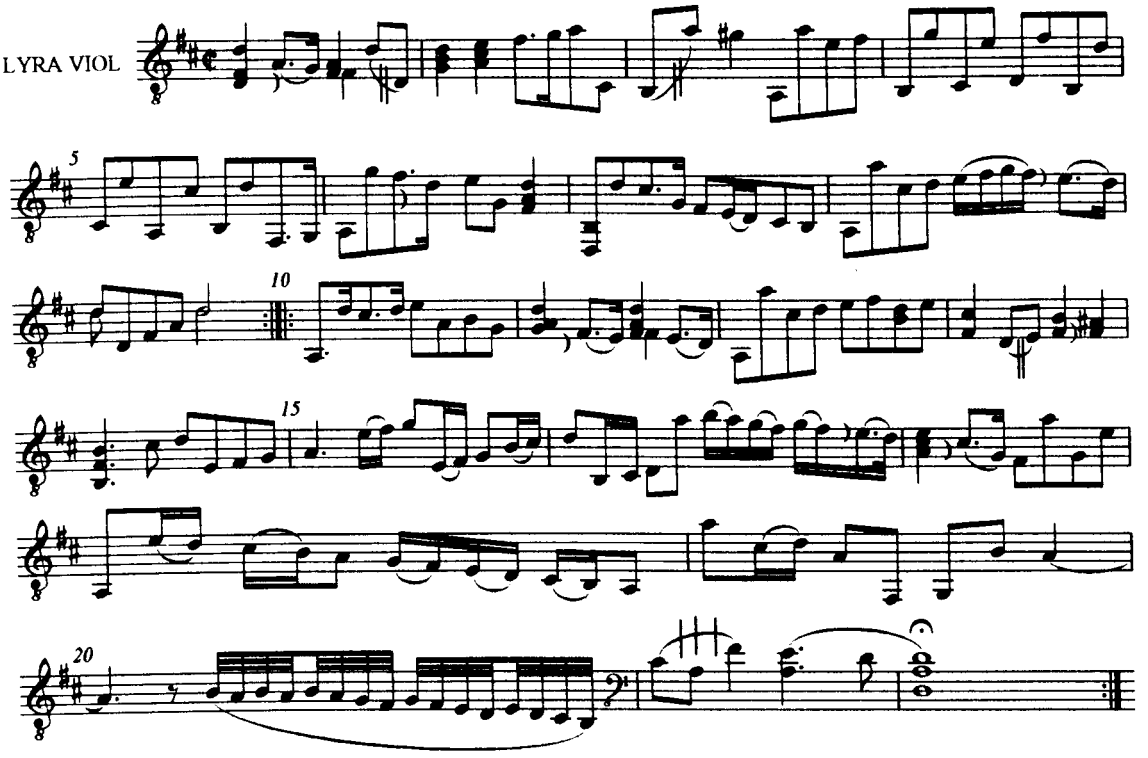
(II.4.29) 'Saraband' {VdGS No. 467} [edfhf]



(II.4.30) [Alman] {VdGS No. 491} [fdefh]

WILLIAM LAWES

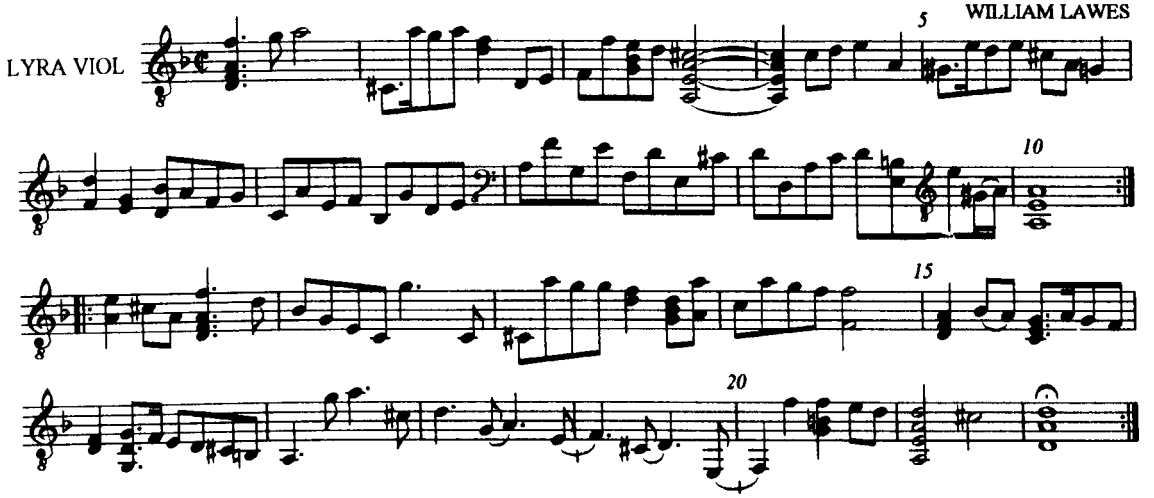
LYRA VIOL



(II.4.31) 'Almane' {VdGS No. 511} [fedfh]

WILLIAM LAWES

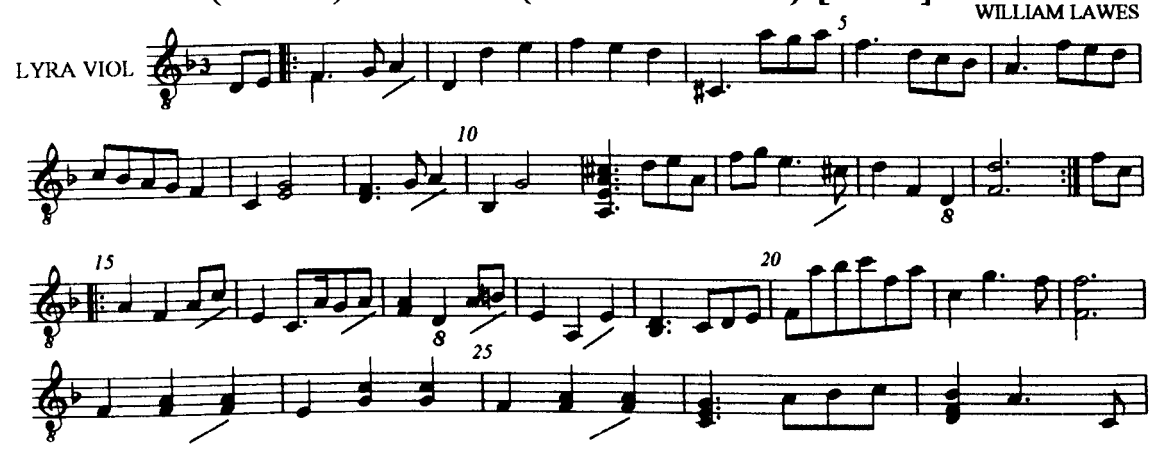
LYRA VIOL

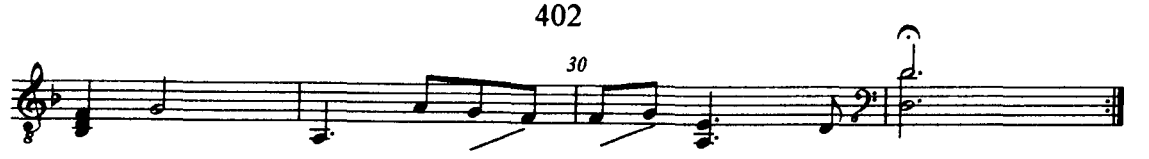


(II.4.32) 'Coranto' {VdGS No. 512} [fedfh]

WILLIAM LAWES

LYRA VIOL

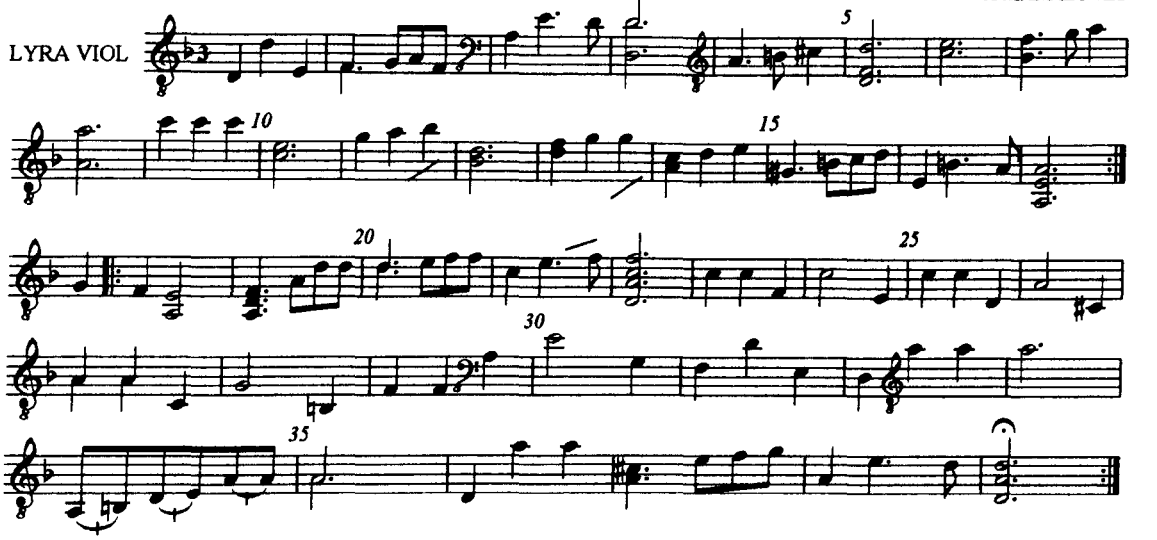




(II.4.33) 'Coranto' {VdGS No. 513} [fedfh]

WILLIAM LAWES

LYRA VIOL



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

WILLIAM LAWES

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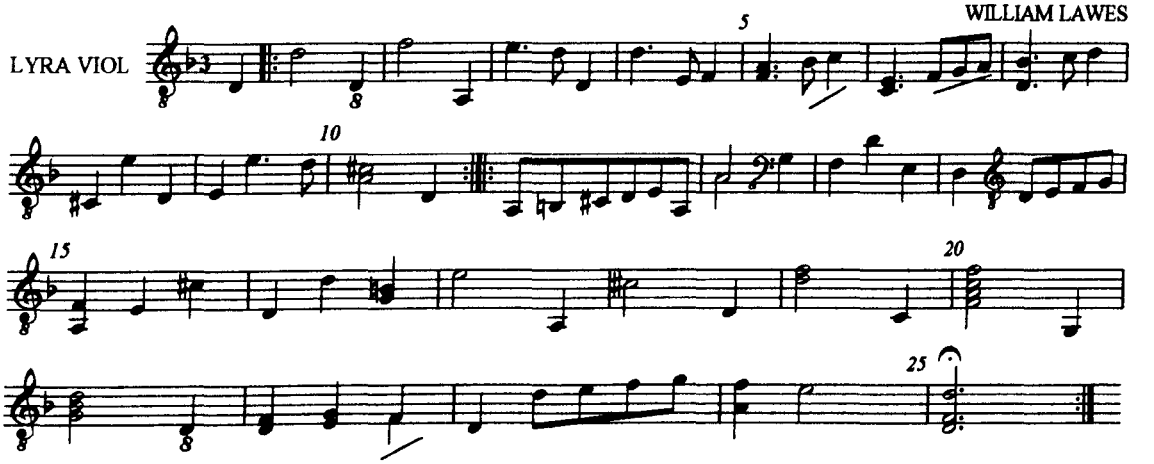

(II.4.35) 'Coranto' {VdGS No. 541} [fhfhf]

WILLIAM LAWES

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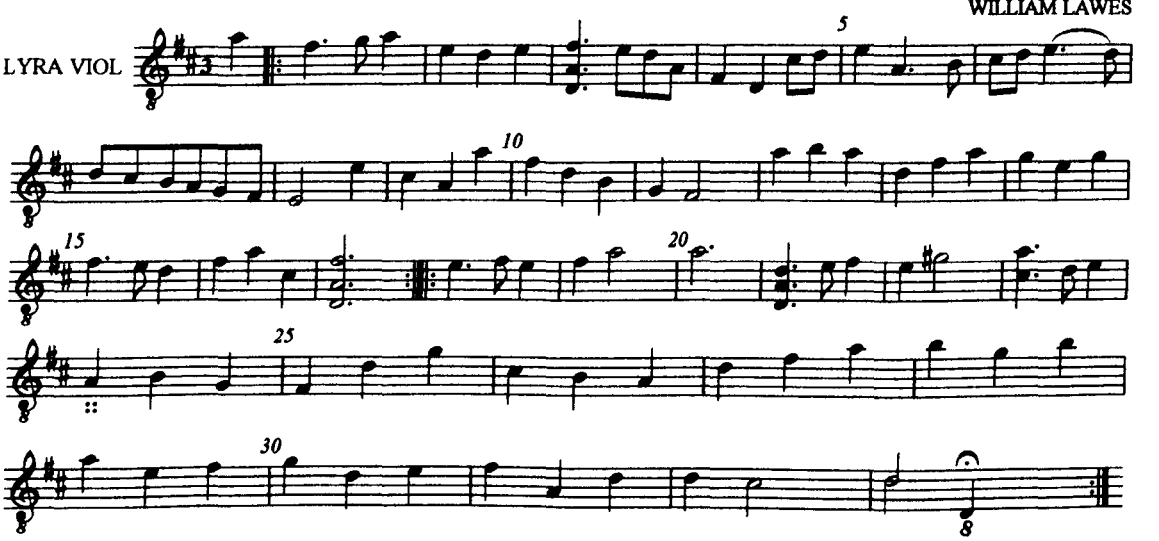
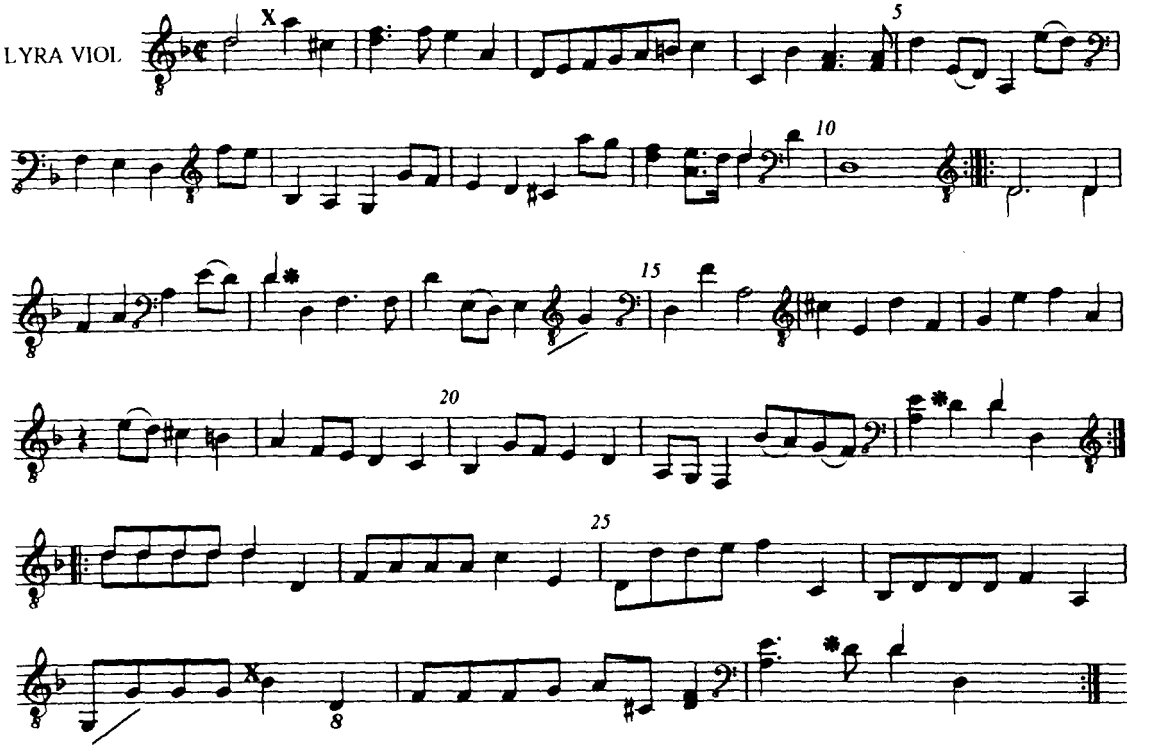


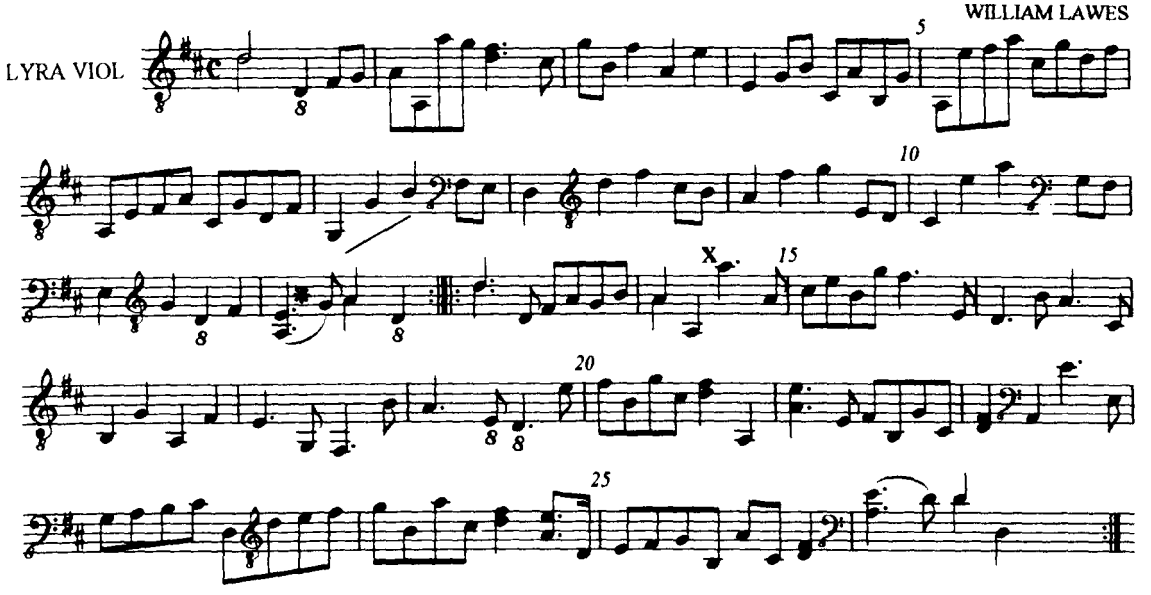
(II.4.36) 'Almaine' {VdGS No. 542} [fhfhf]

WILLIAM LAWES



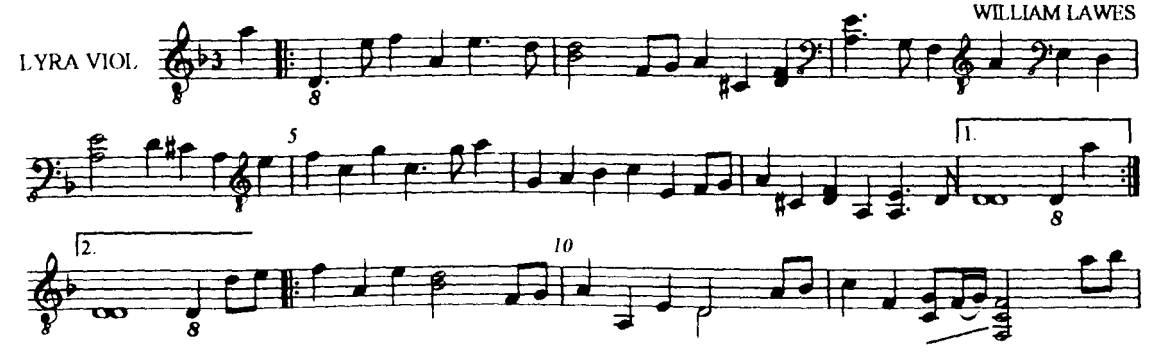
(II.4.37) 'Almayne' {VdGS No. 543} [fhfhf]

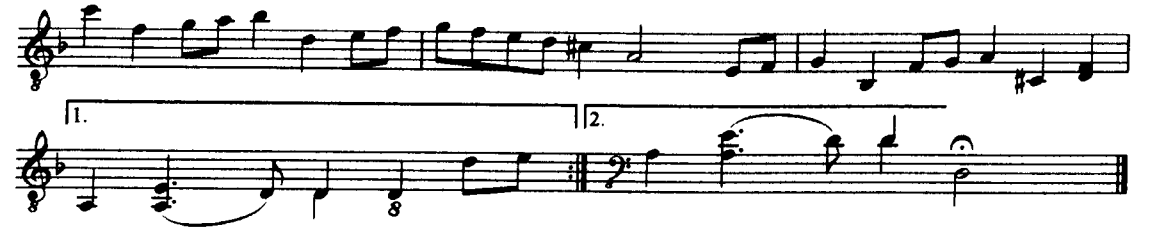
WILLIAM LAWES



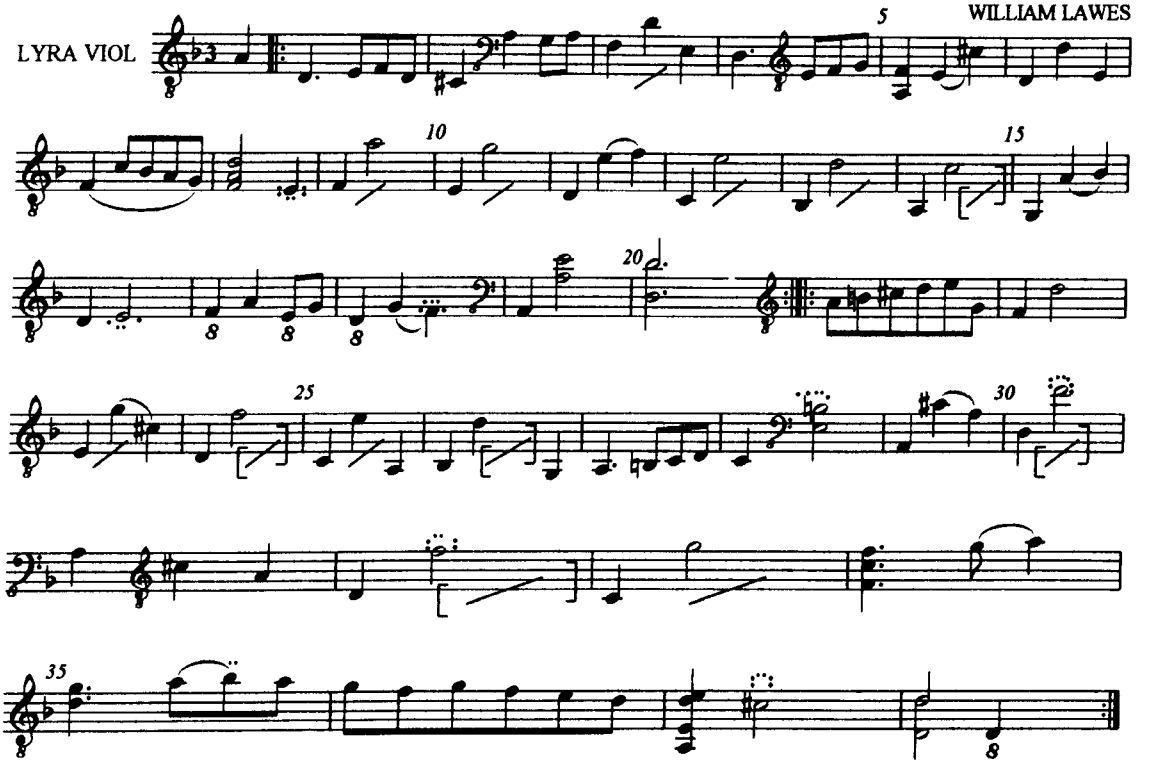
(II.4.38) 'Coranto' {VdGS No. 544} [fhfhf]

WILLIAM LAWES

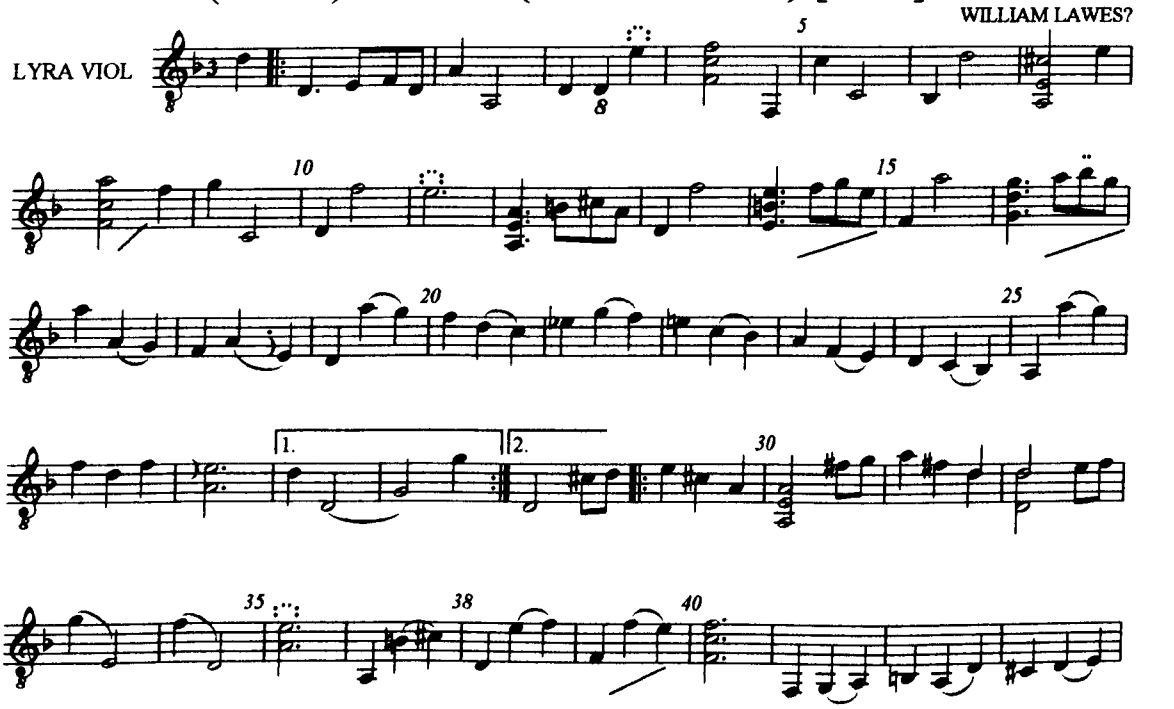


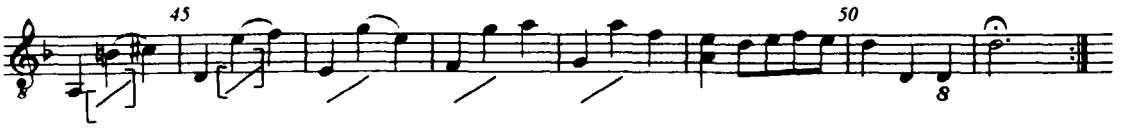


(II.4.39) 'Coranto' {VdGS No. 545} [fhfhf]



(II.4.40) 'Coranto' {VdGS No. 546} [fhfhf]

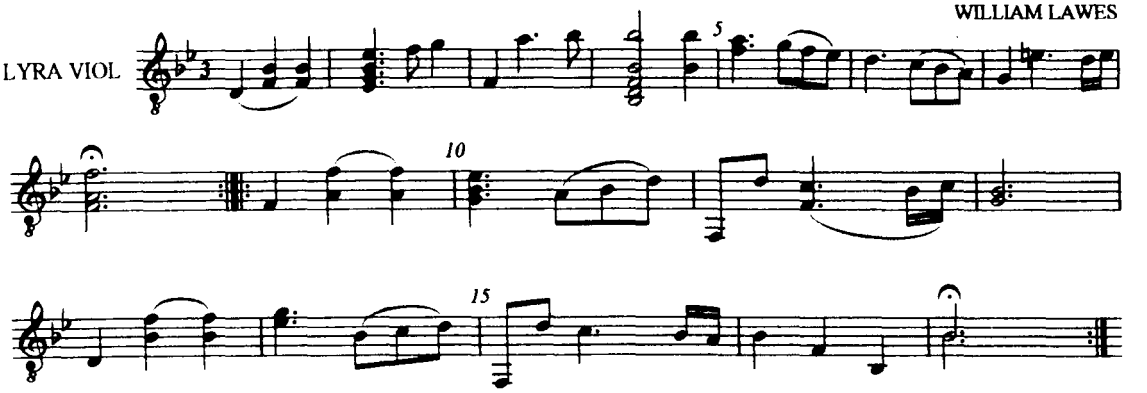




(II.4.41) 'Serraband' {VdGS No. 591} [efdef]

WILLIAM LAWES

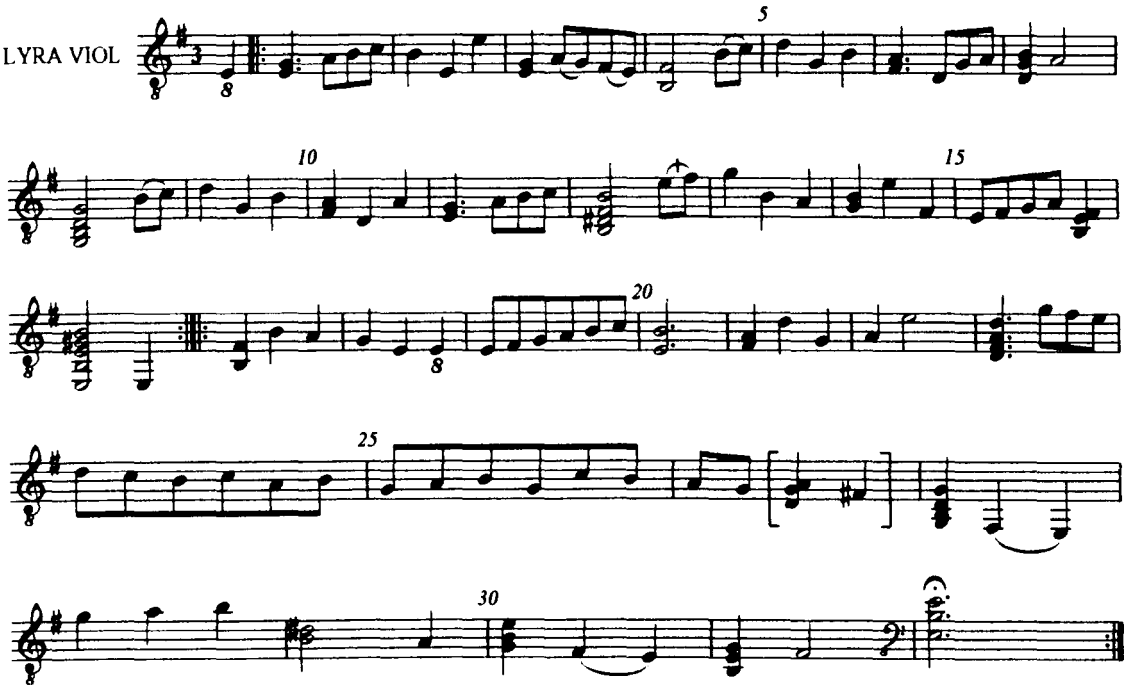
LYRA VIOL



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

WILLIAM LAWES

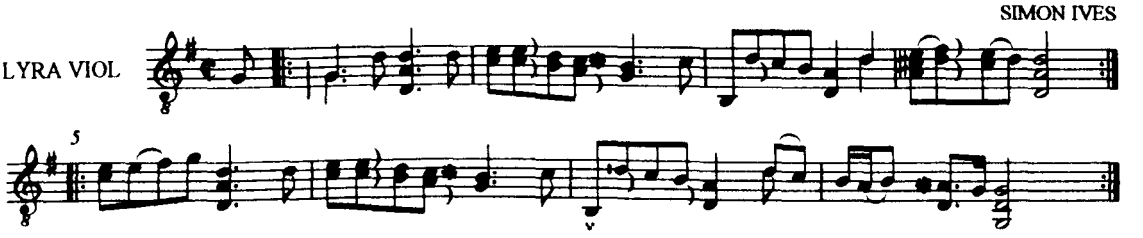
LYRA VIOL



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

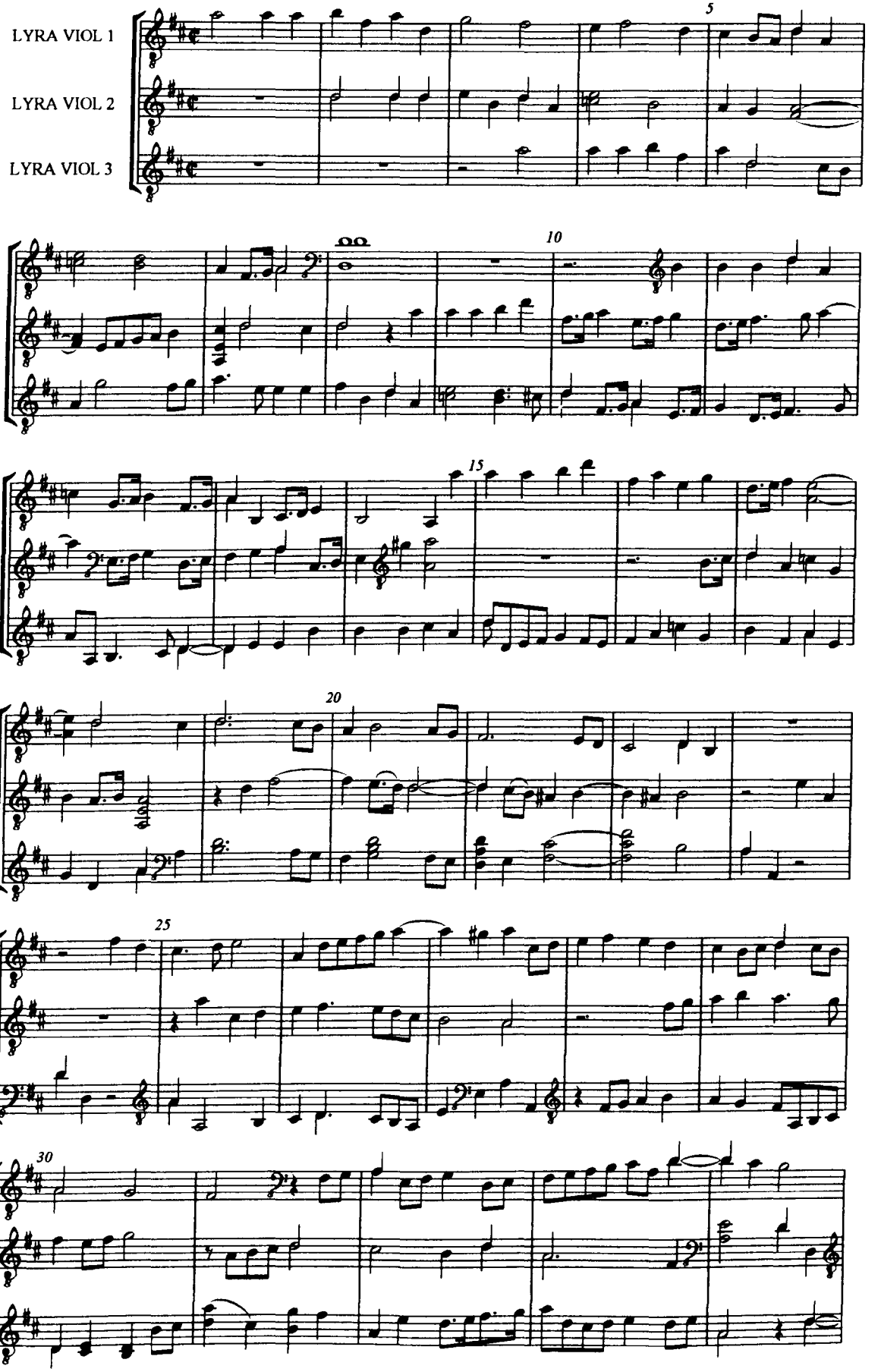
SIMON IVES

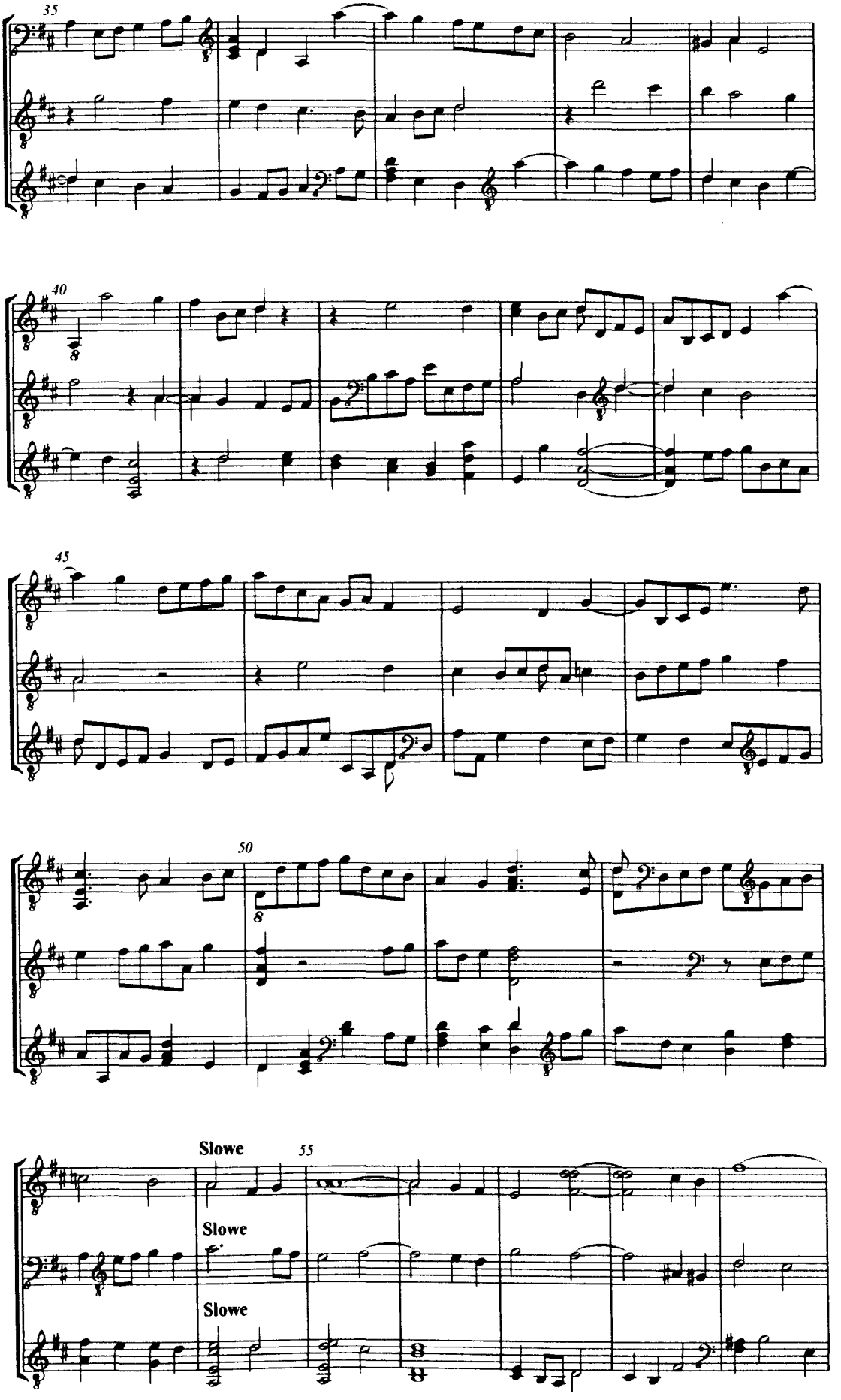
LYRA VIOL



(II.4.44) 'ffantasie. first' {VdGS No. 567} [fhfhf]

WILLIAM LAWES

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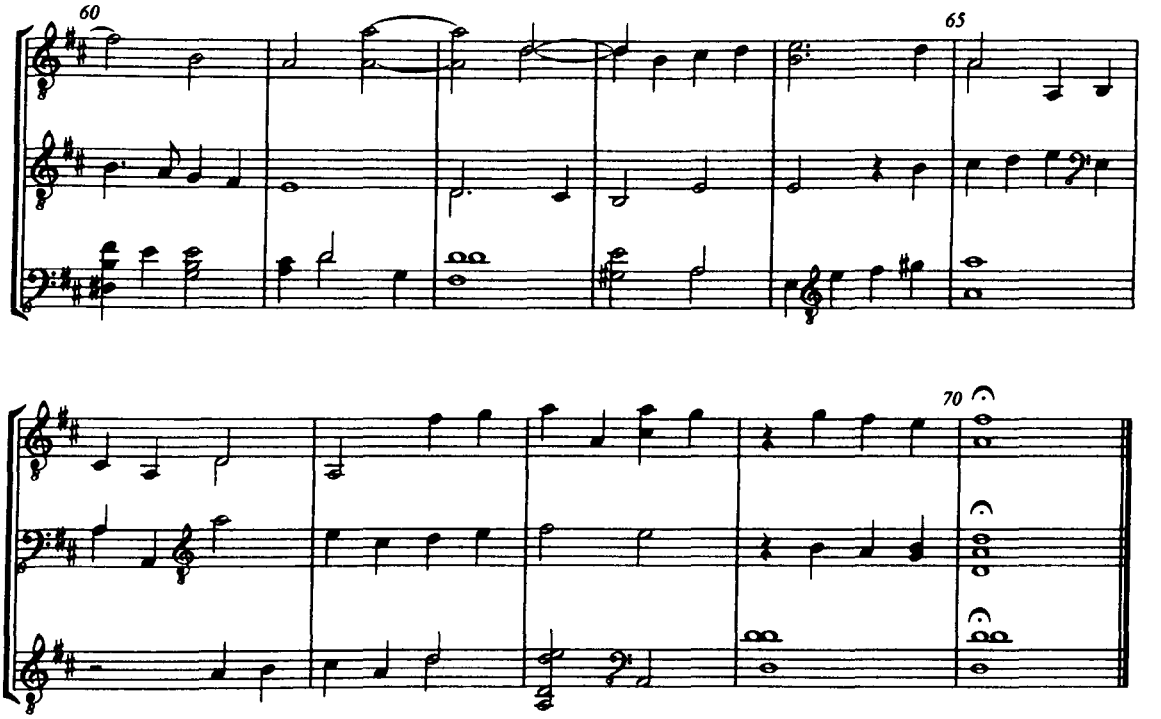
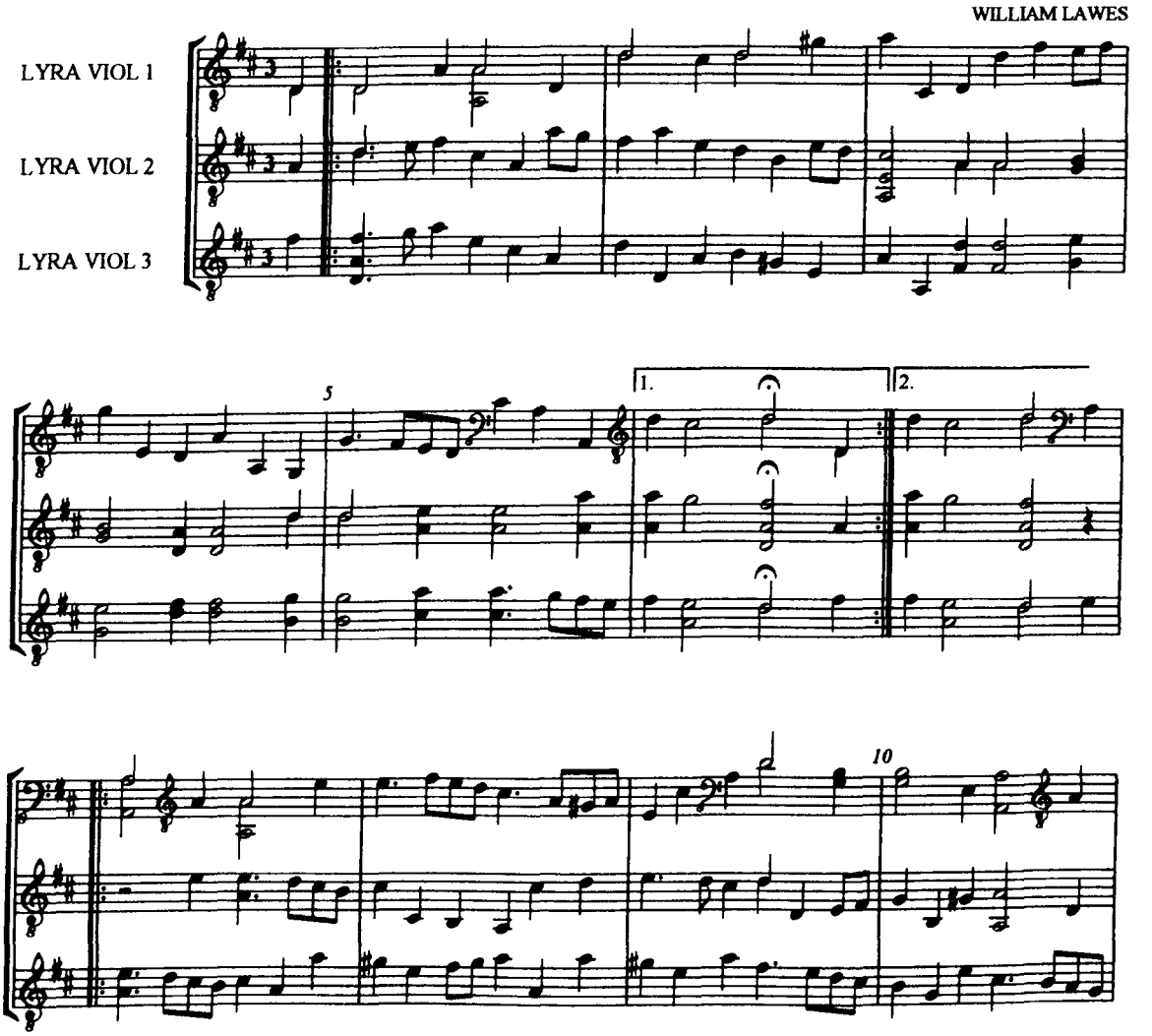
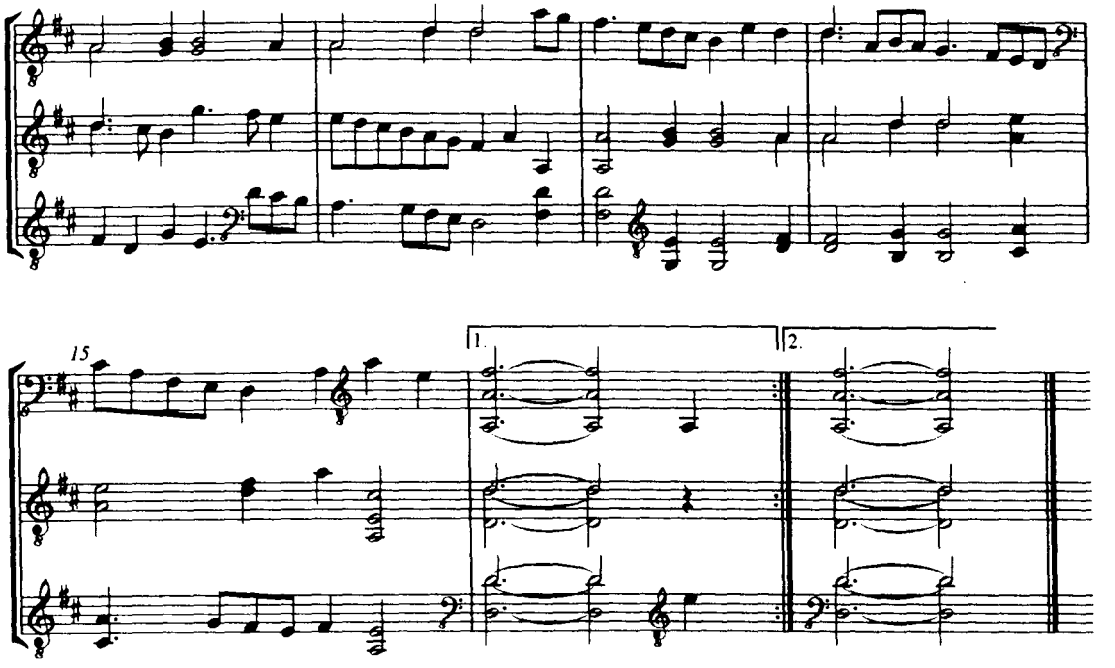


(II.4.45) 'Serabrand' {VdGS No. 569} [fhfhf]

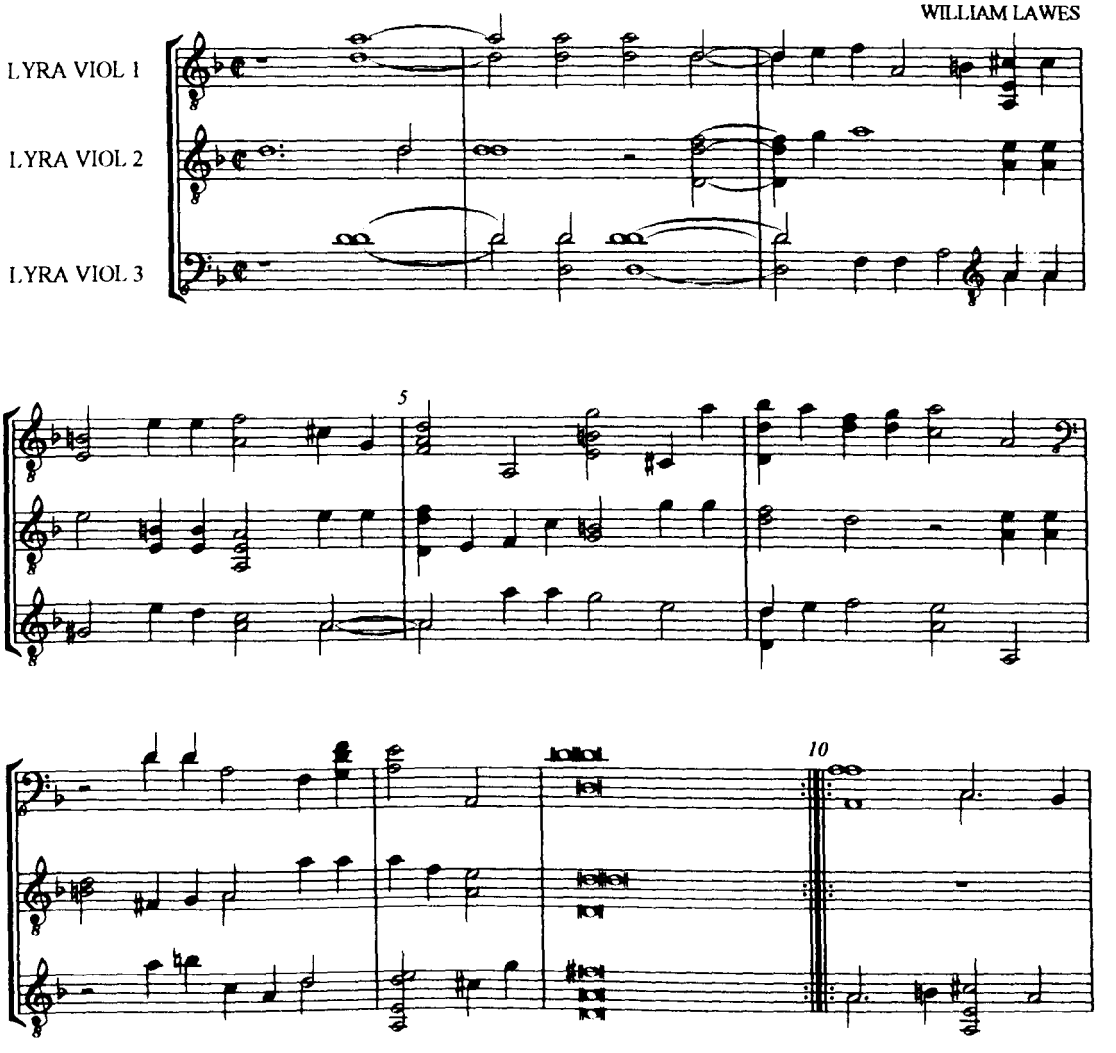
WILLIAM LAWES

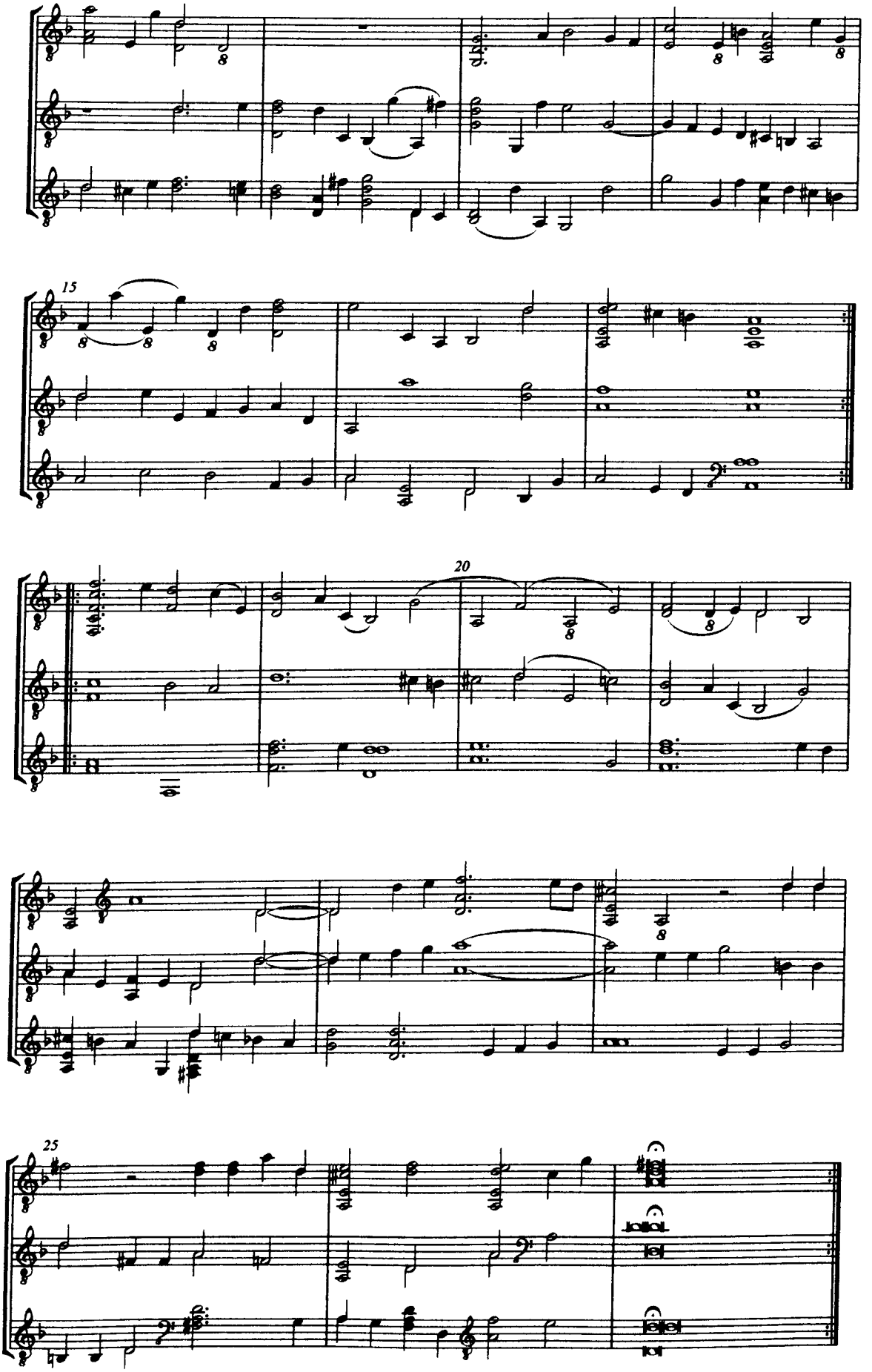




(II.4.46) 'Pauin: first' {VdGS No. 563} [fhfhf]

WILLIAM LAWES

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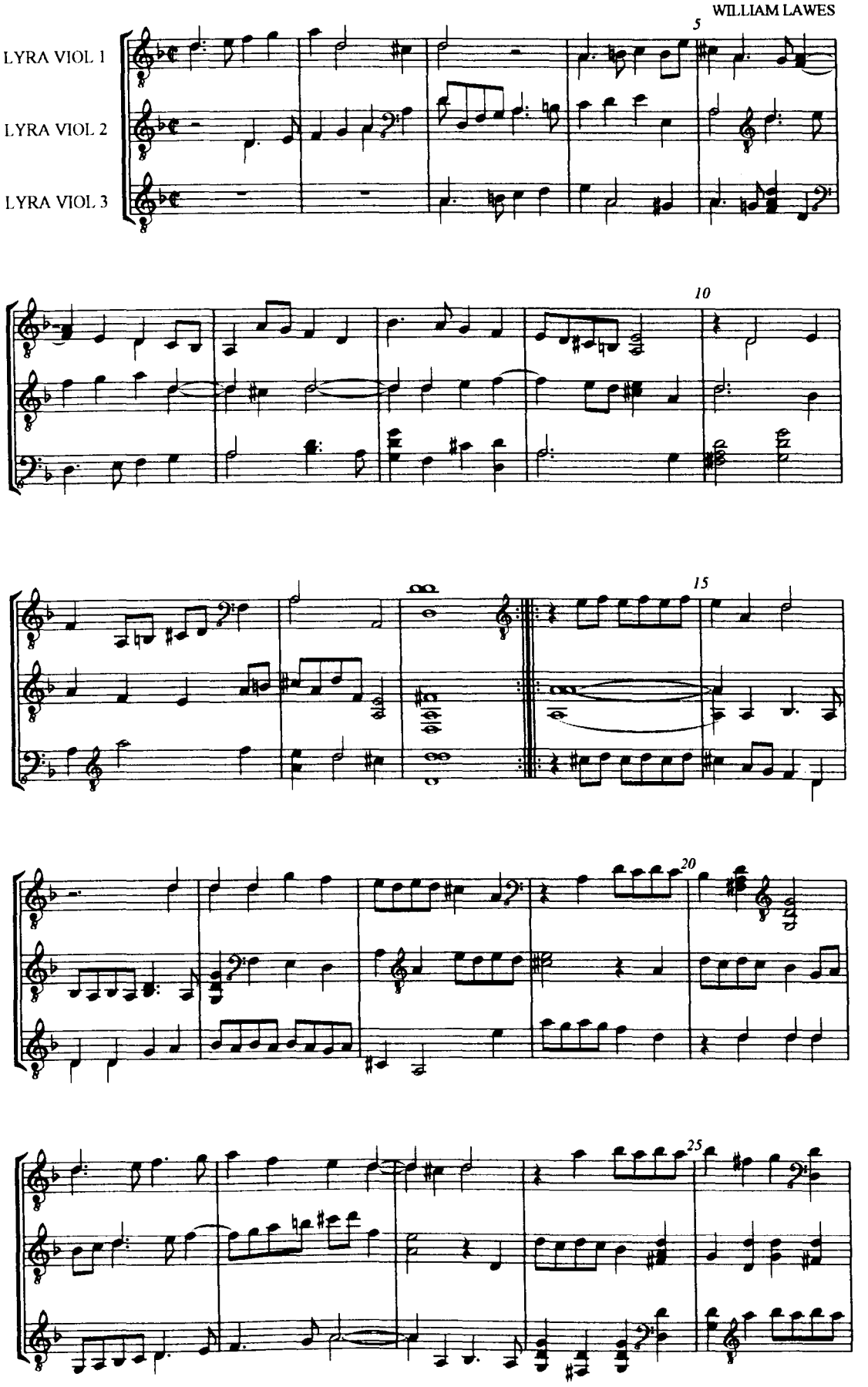
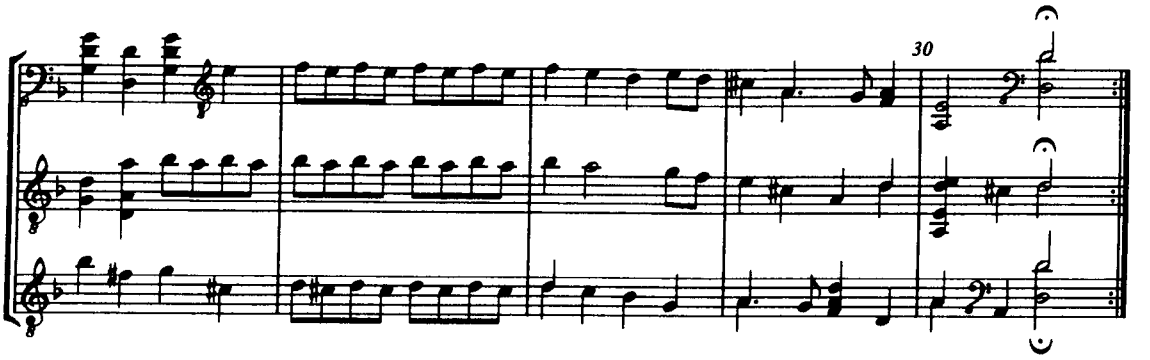
(II.4.47) 'Almaine' {VdGS No. 564} [fhfhf]

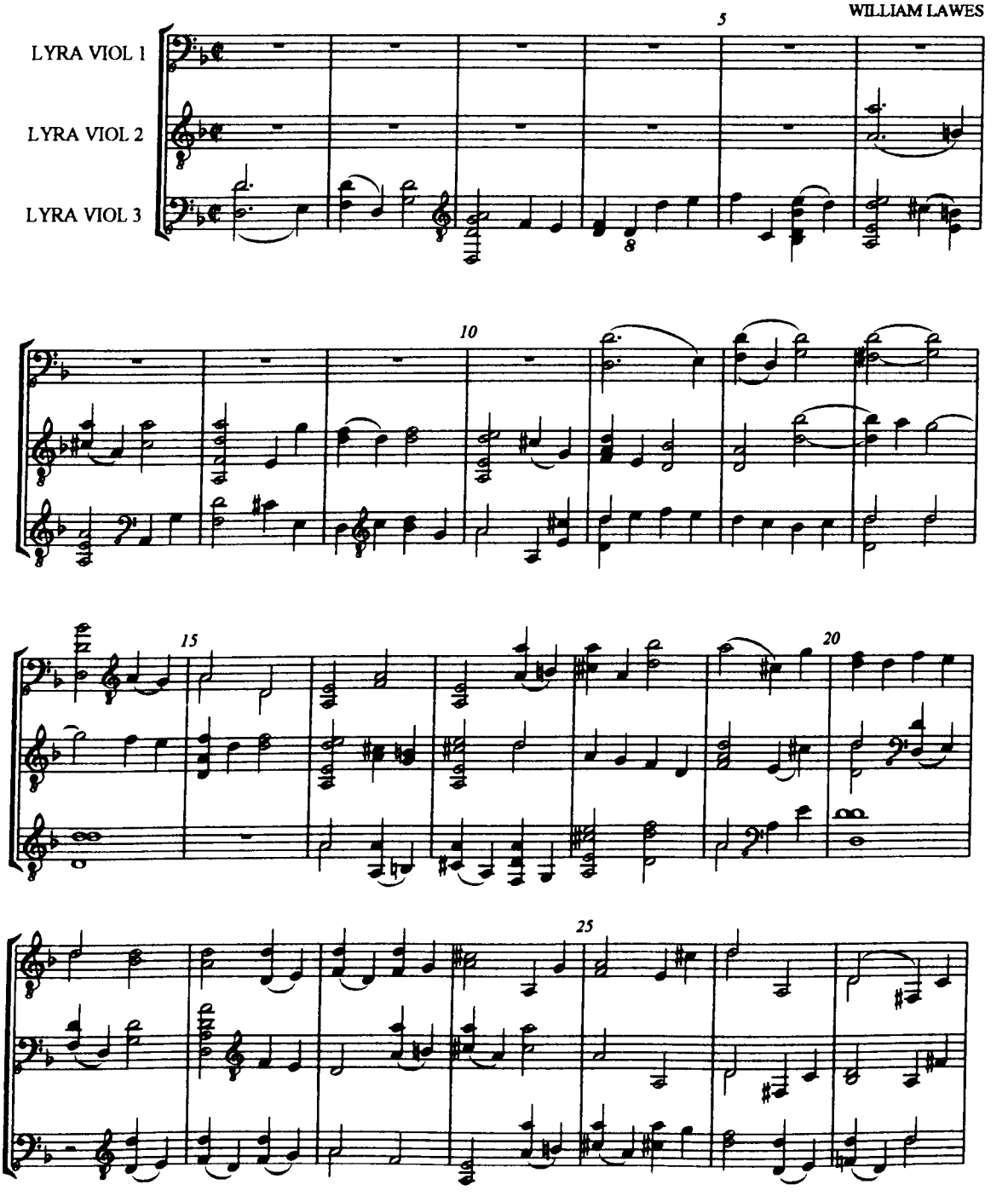
WILLIAM LAWES

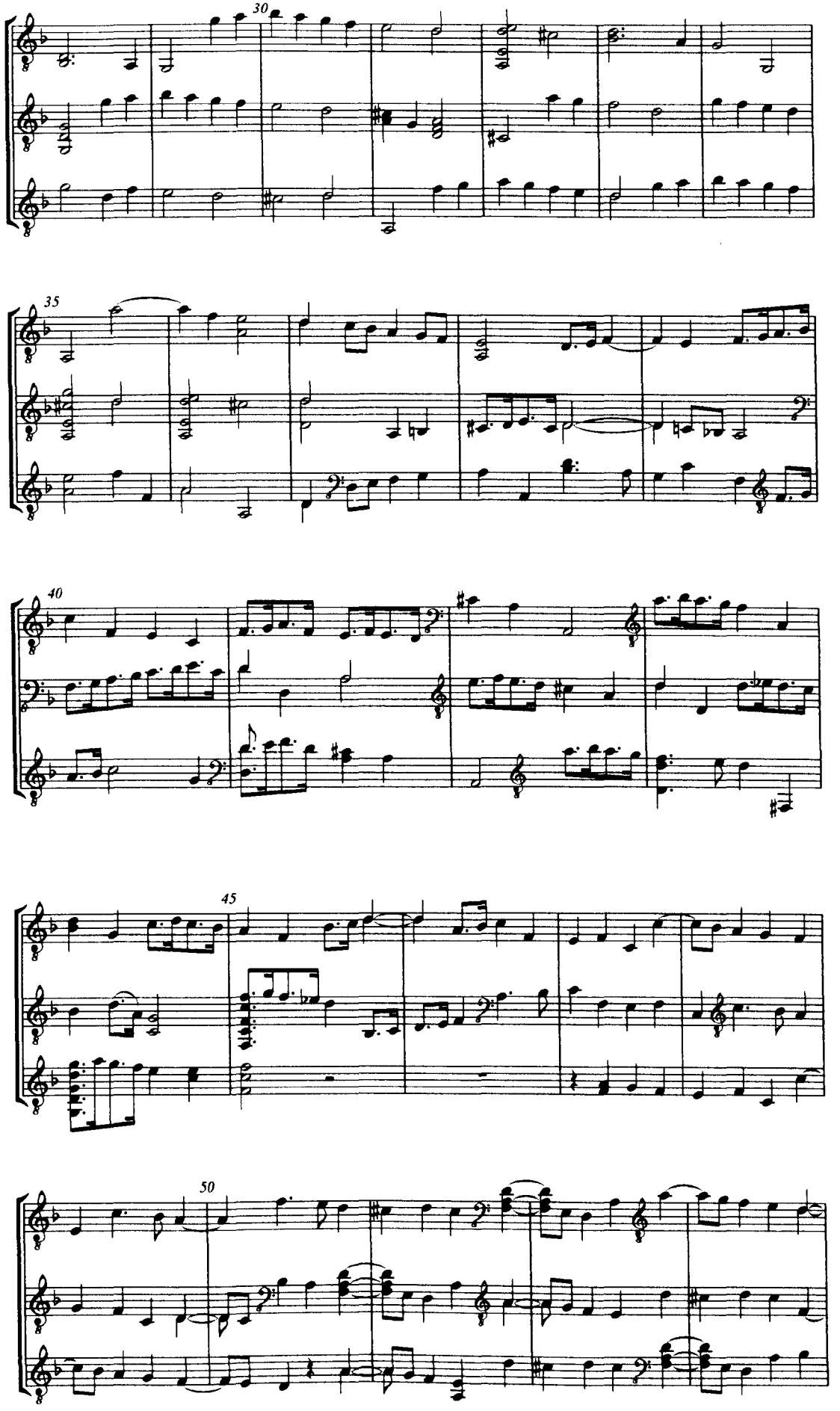




(II.4.48) 'fantasie: second' {VdGS No. 573} [fhfhf]

WILLIAM LAWES

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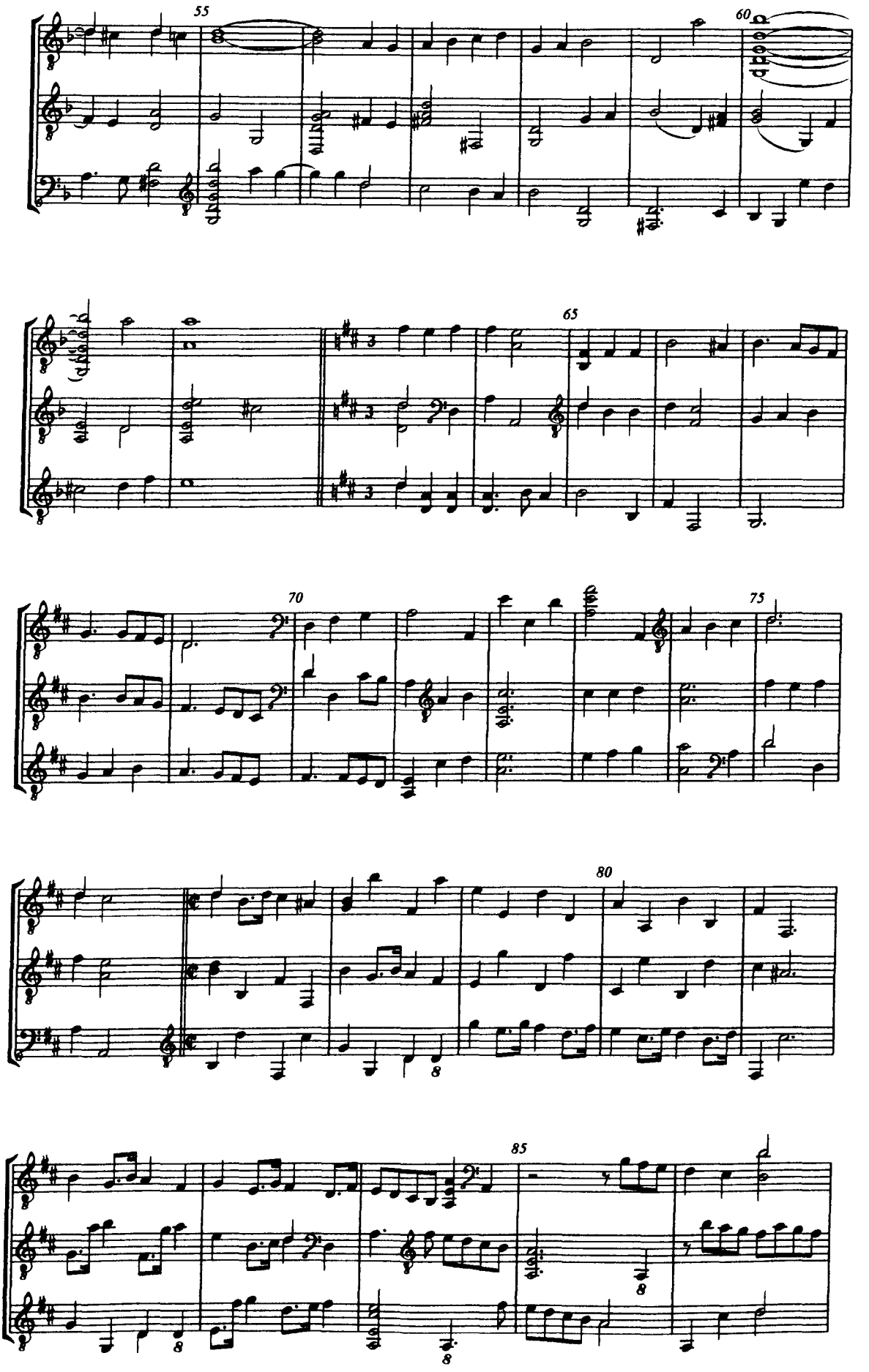
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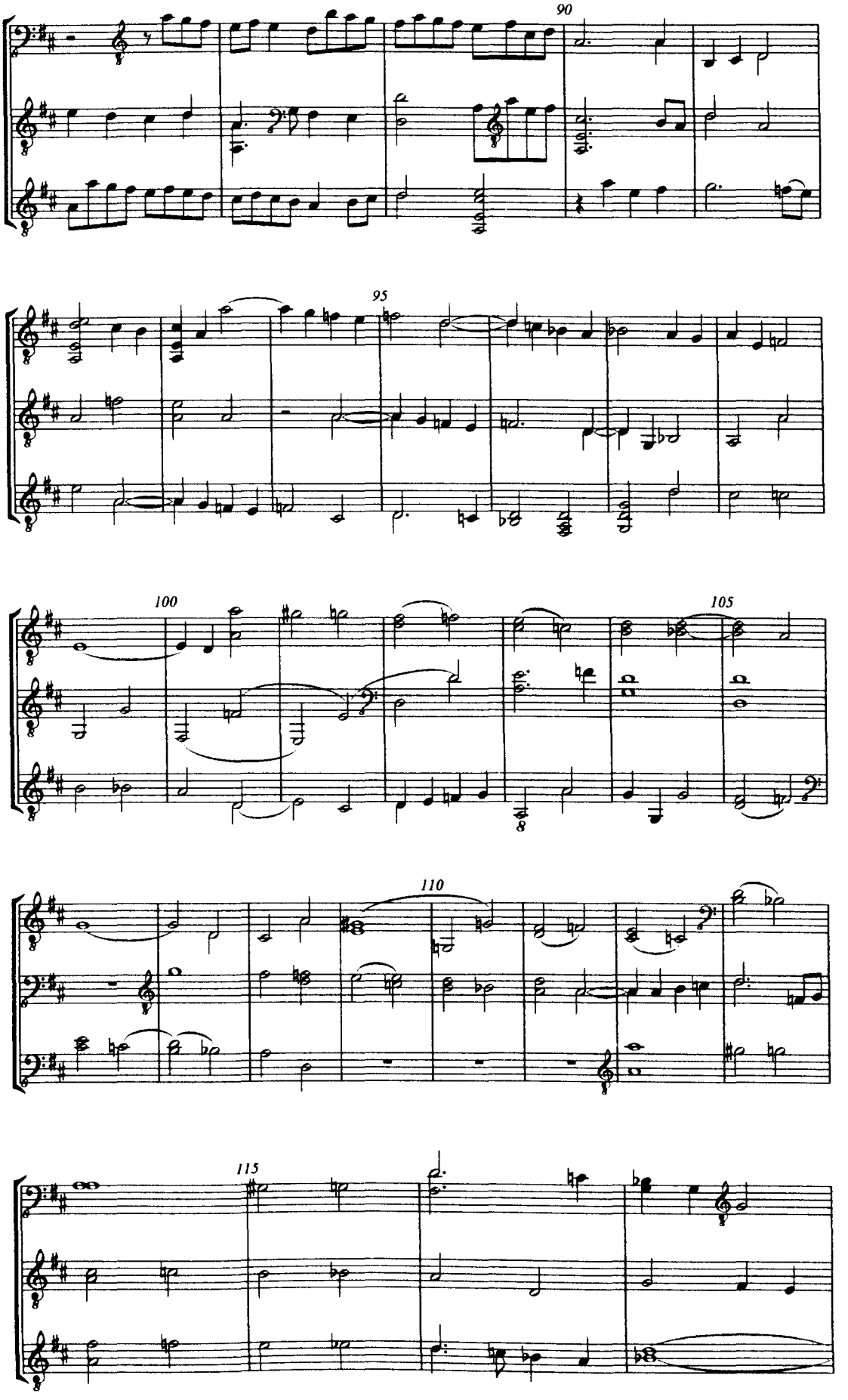
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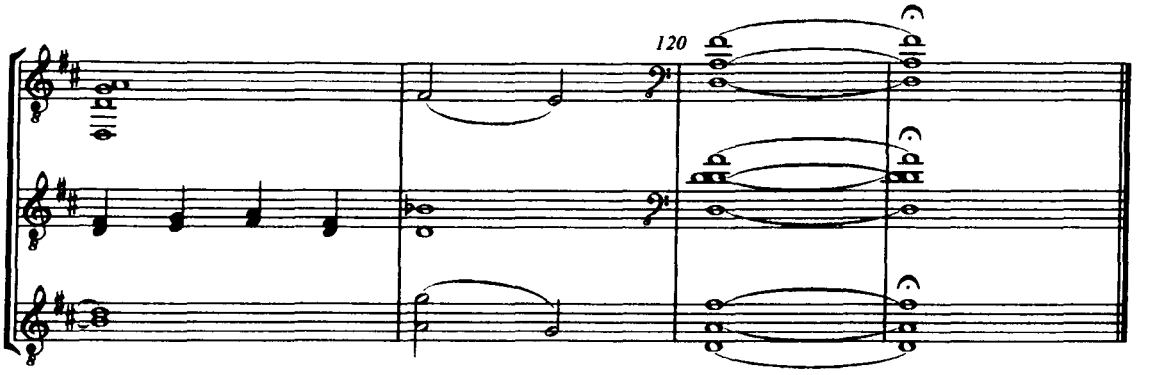
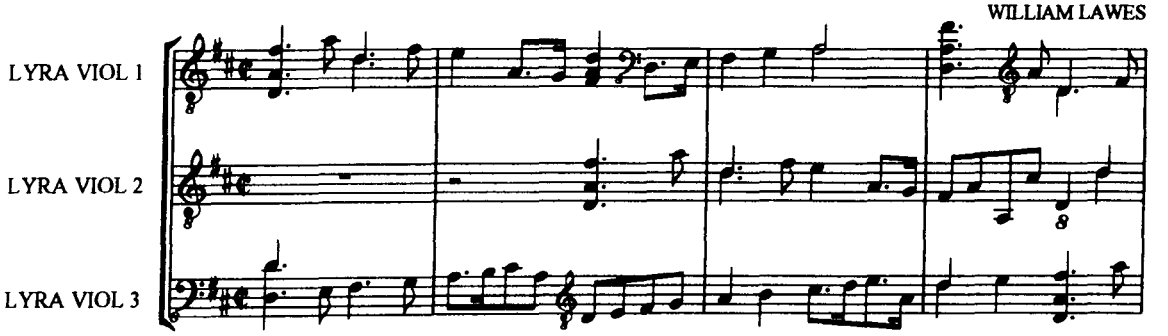
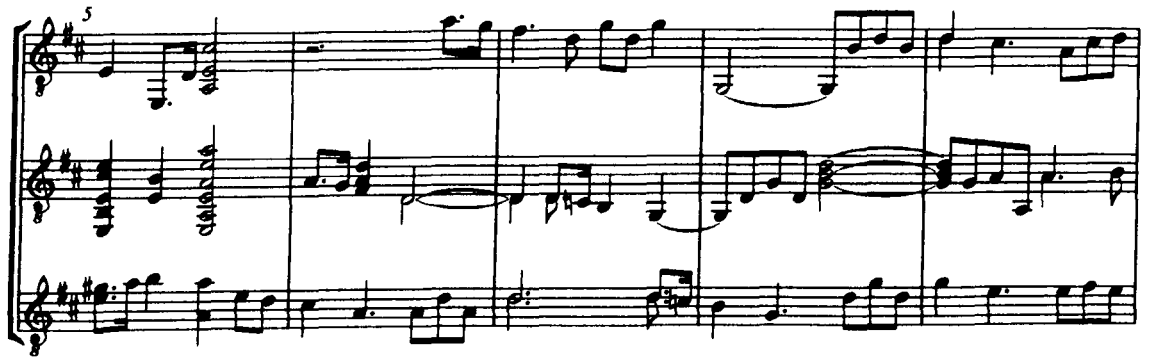
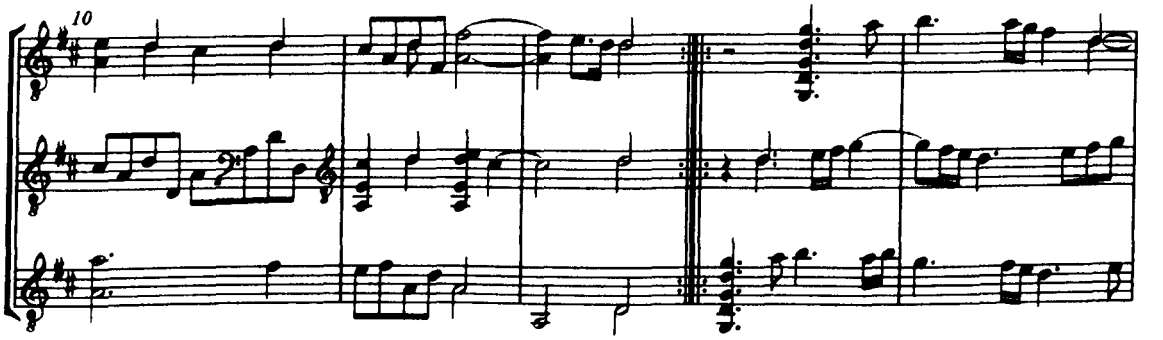


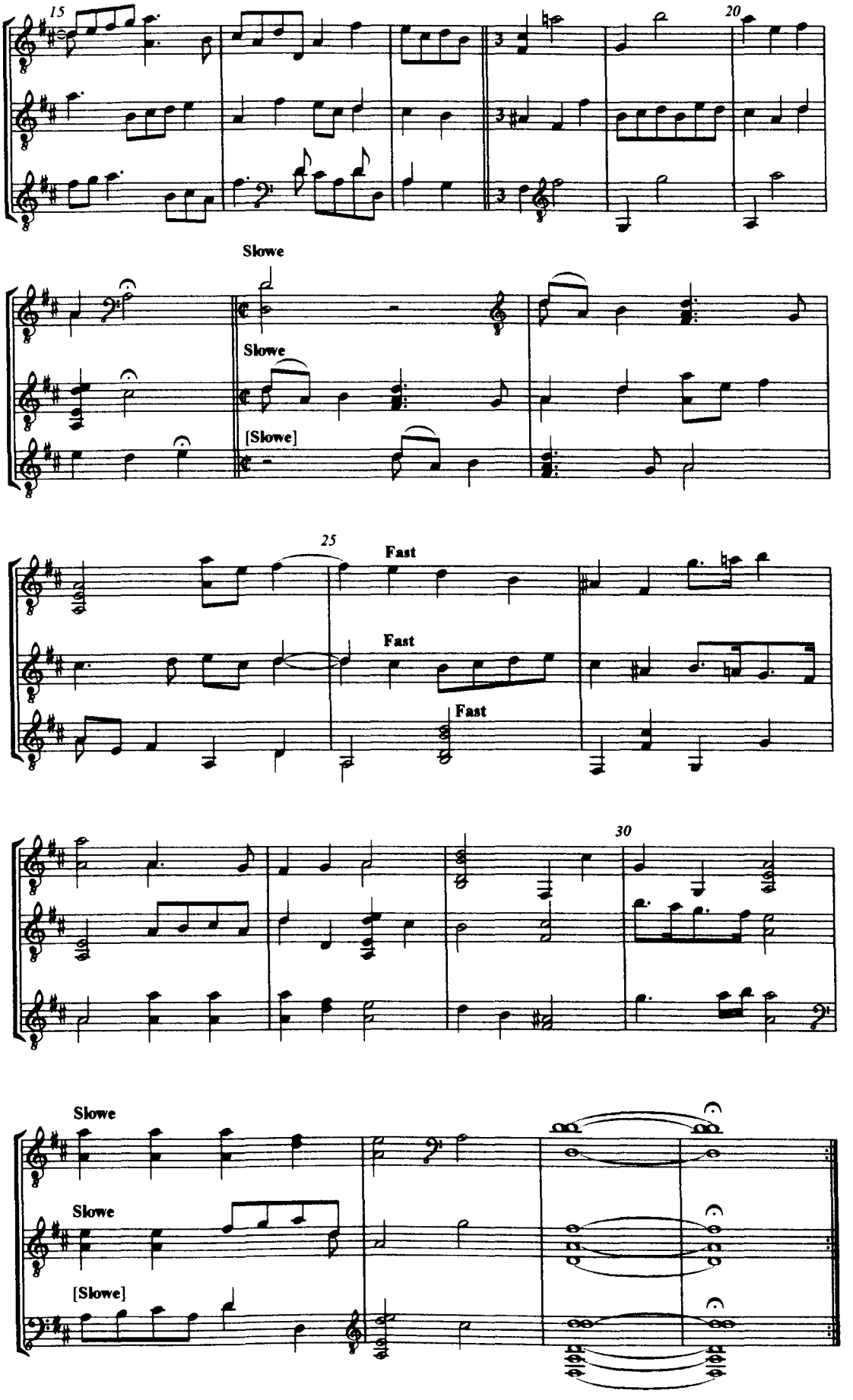
(II.4.49) [Humour] {VdGS No. 568} [fhfhf]

WILLIAM LAWES





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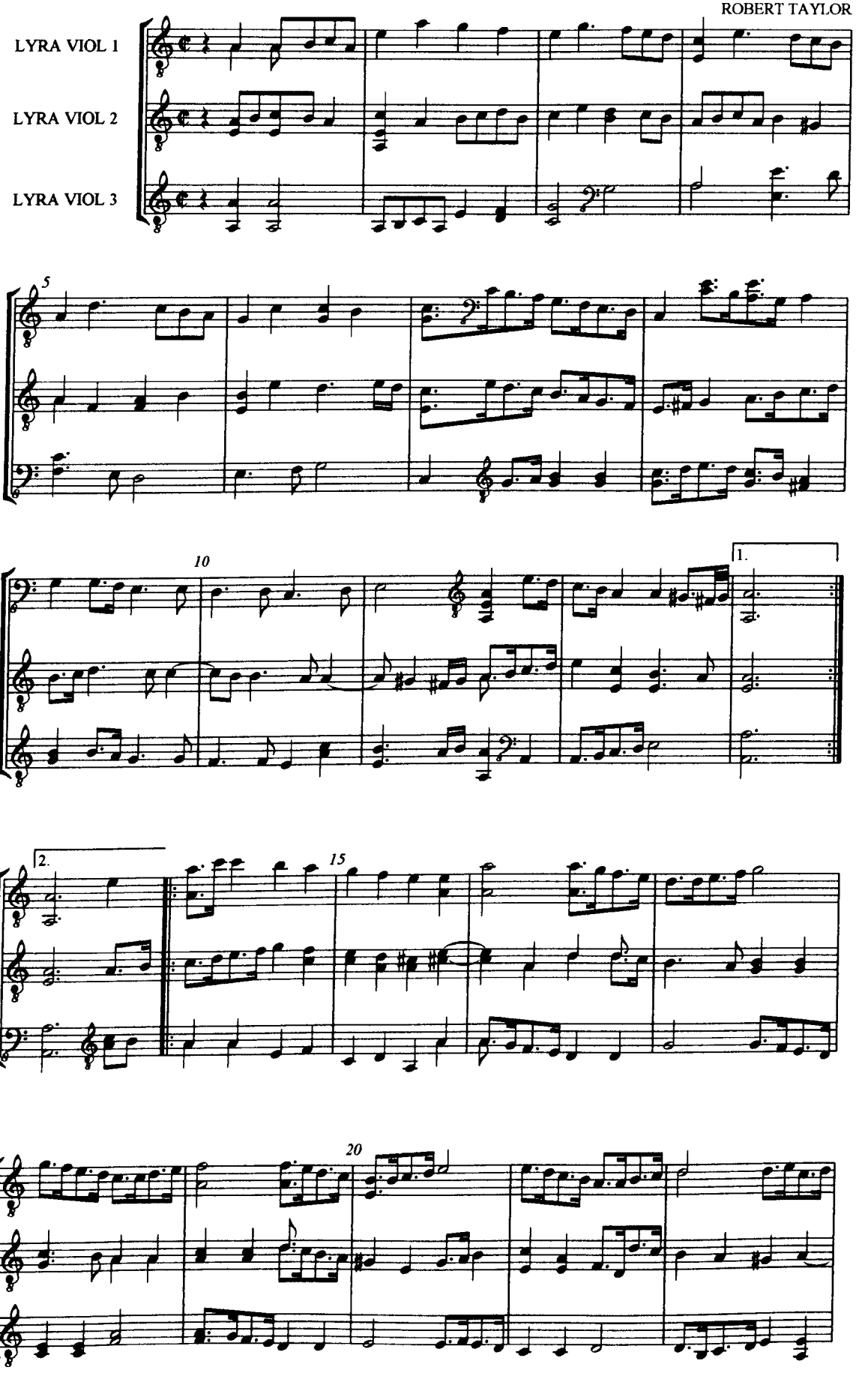
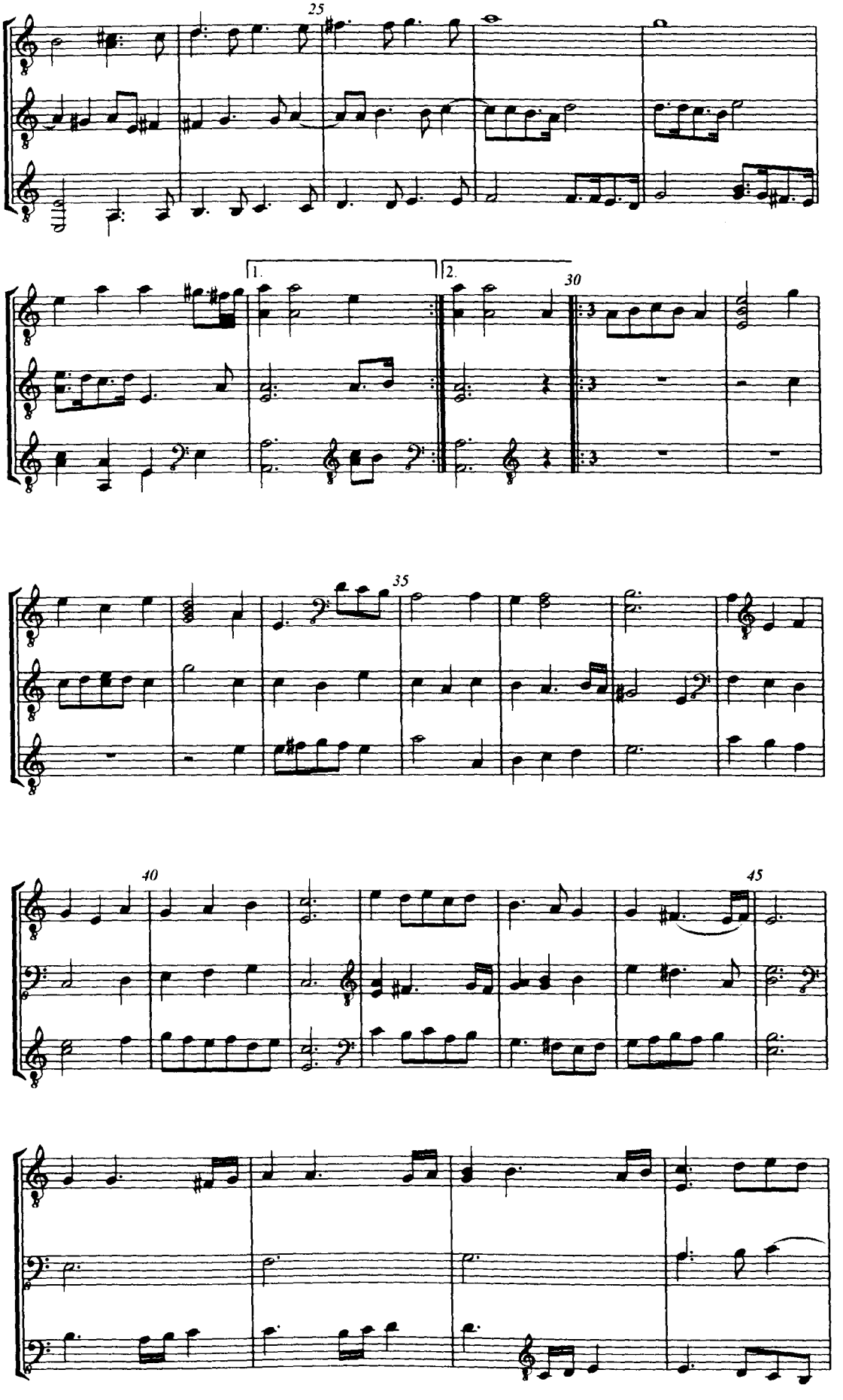
[Slowe]

(II.4.50) 'Almaine first' {VdGS No. 25} [ffhfh]

ROBERT TAYLOR

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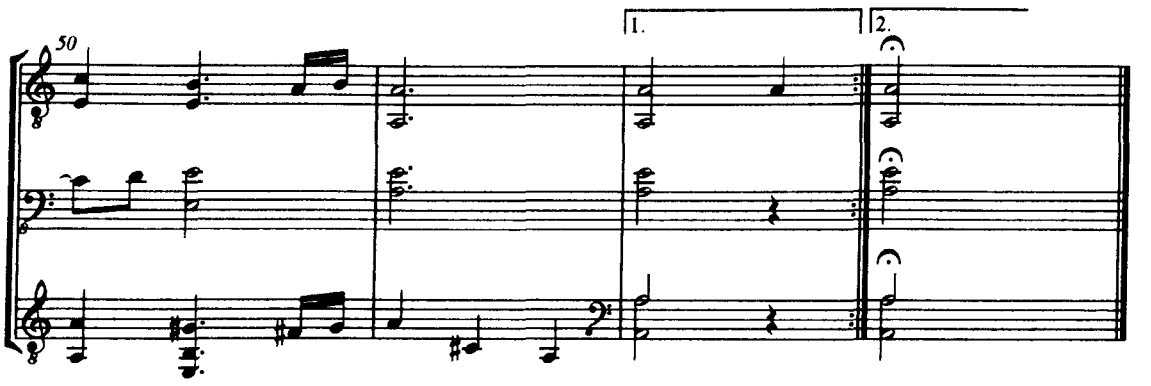
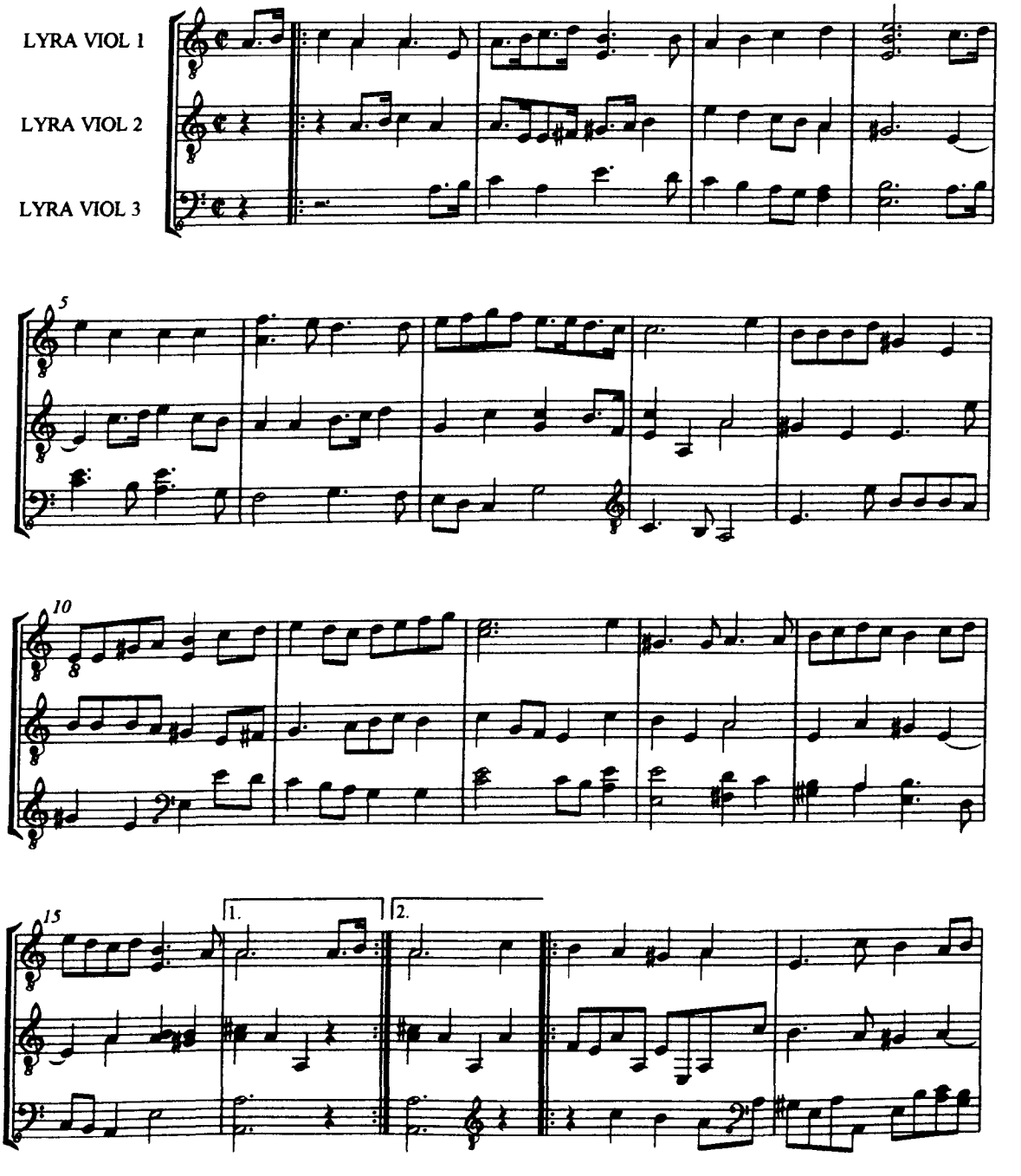
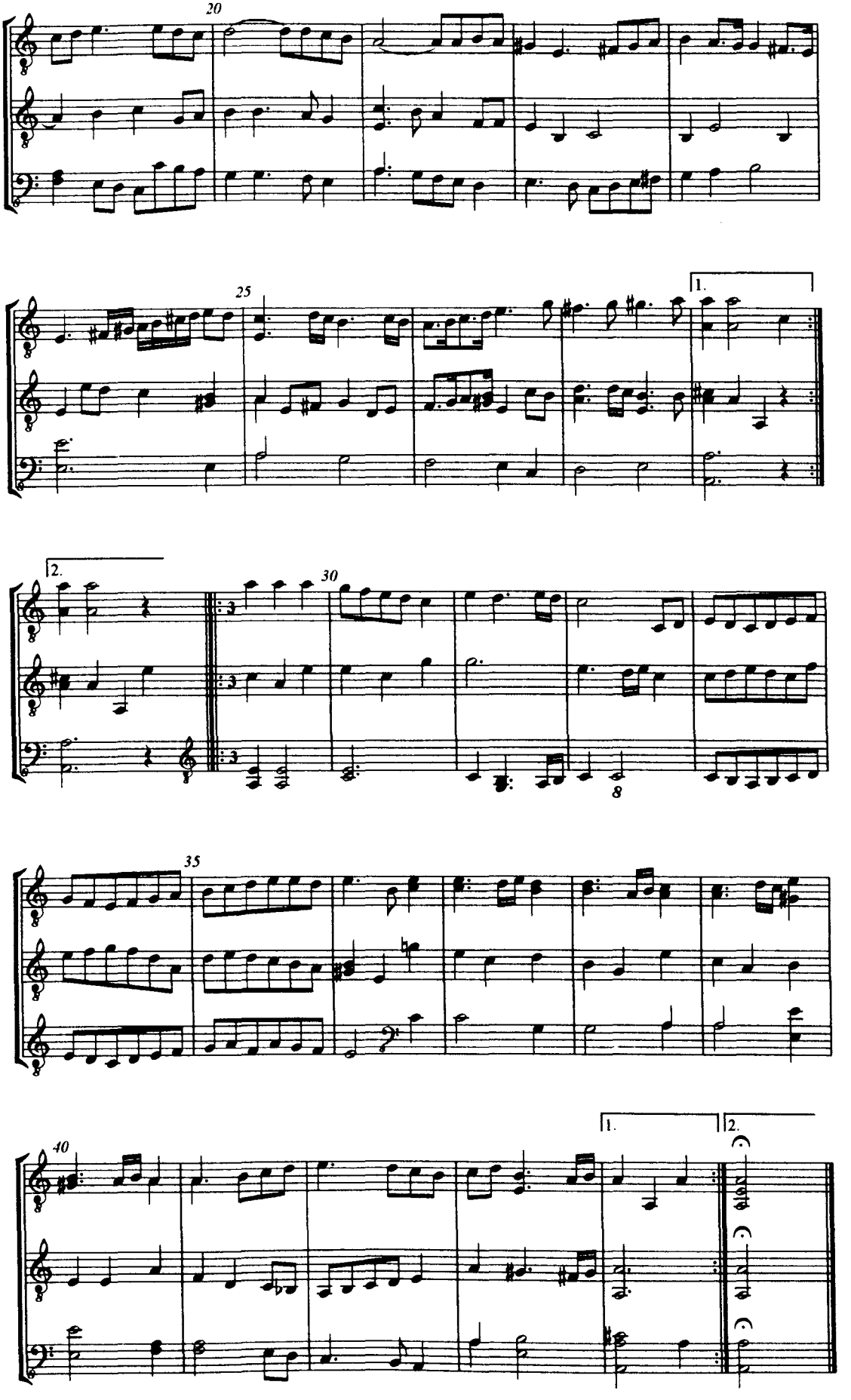


(II.4.51) '2 Almaine' {VdGS No. 26} [ffhfh]

ROBERT TAYLOR

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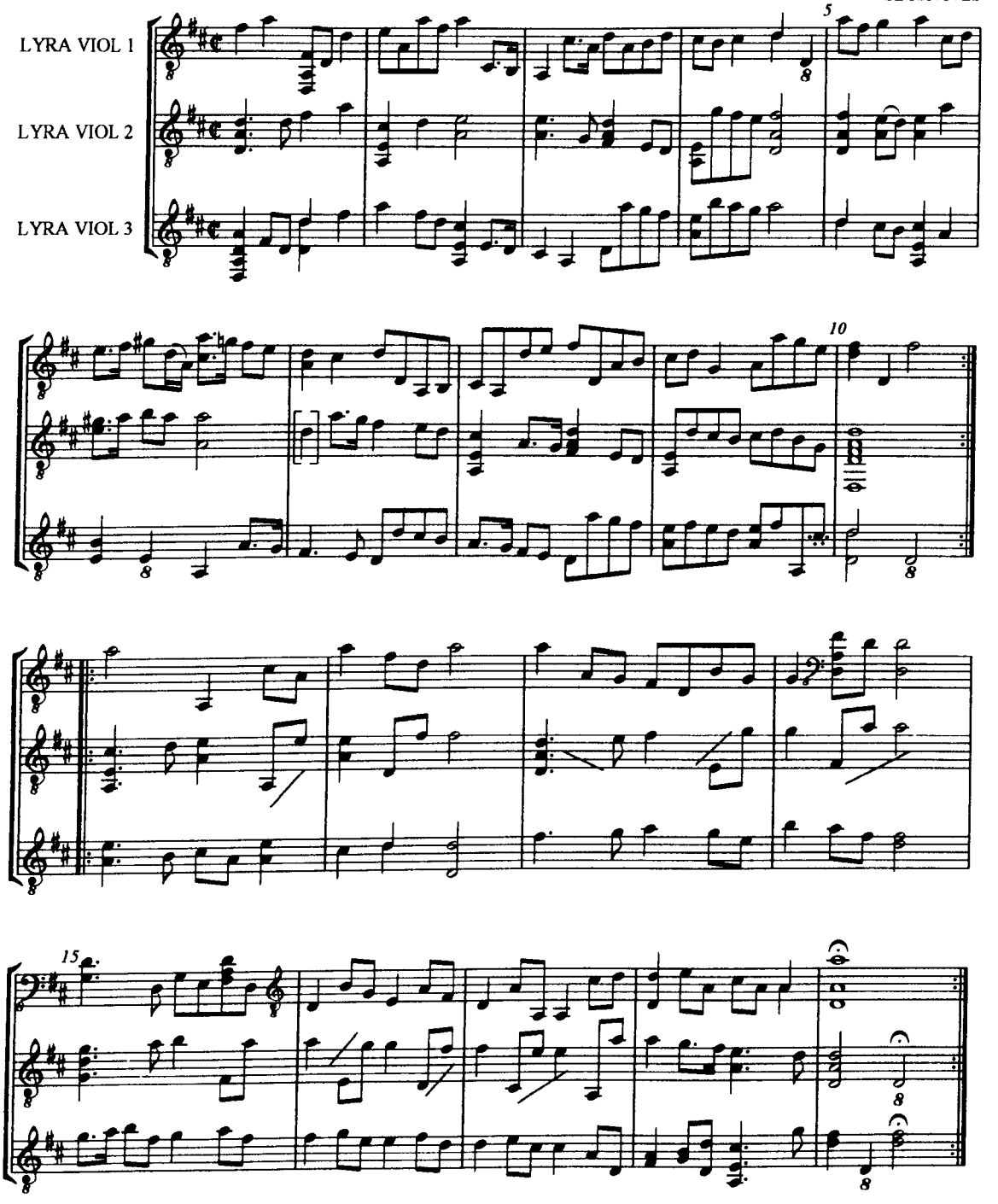
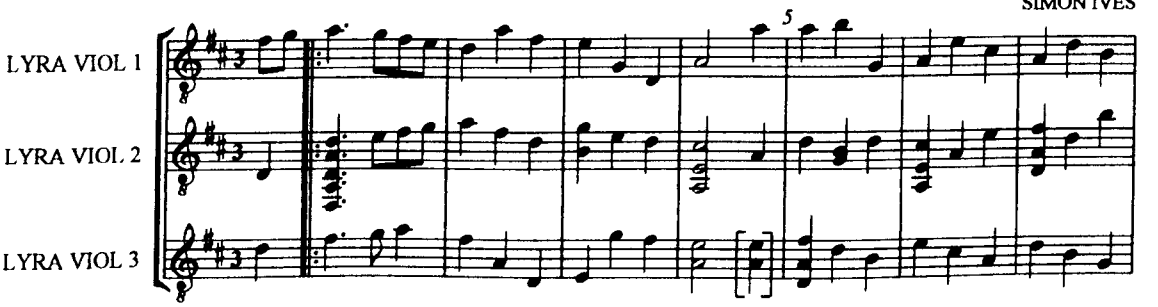
(II.4.52) 'Mris Mary Brownes Choyce' {VdGS No. 141} [fhfhf]

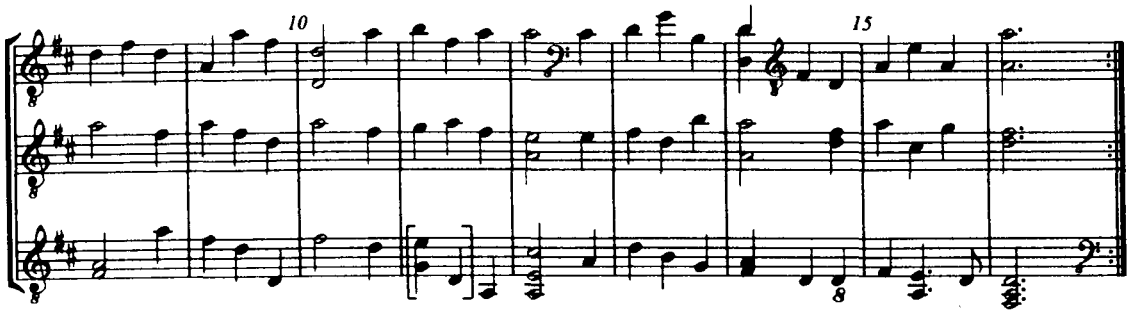
SIMON IVES

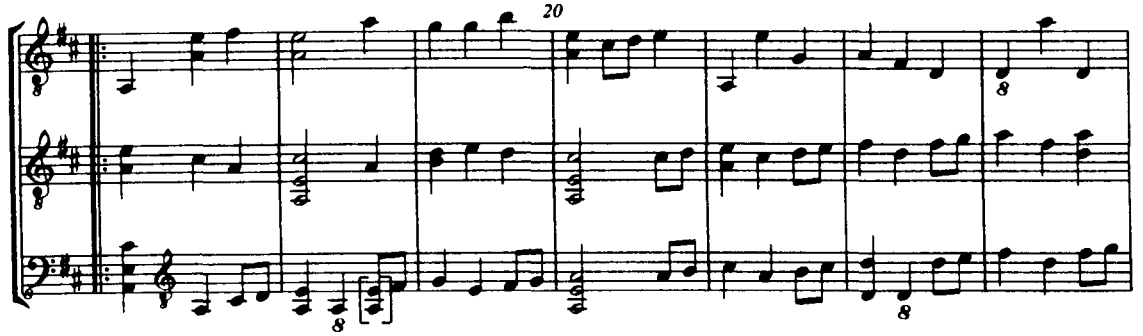


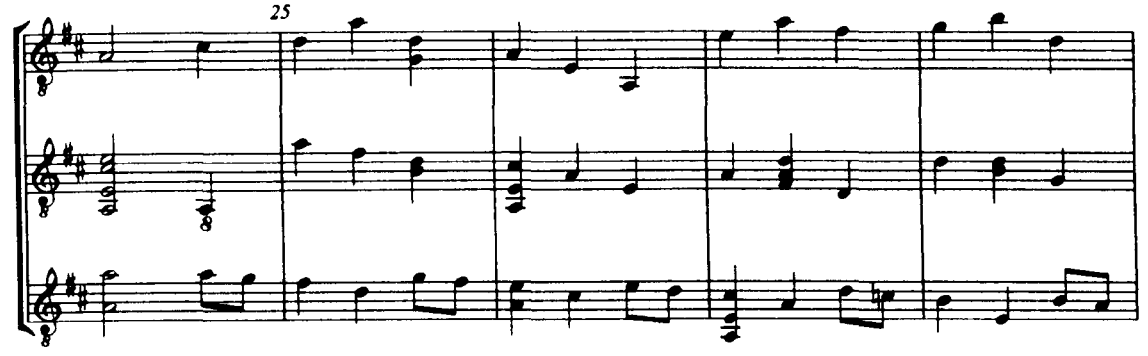
(II.4.53) 'Coranto' {VdGS No. 142} [fhfhf]

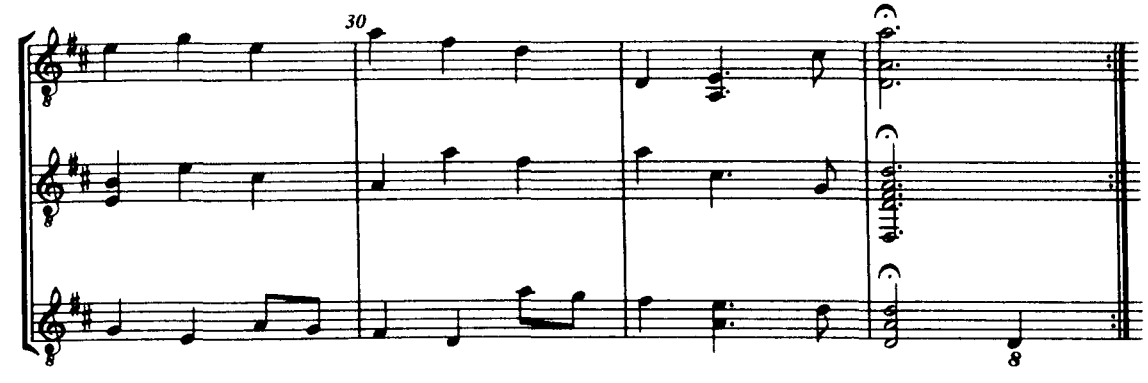
SIMON IVES





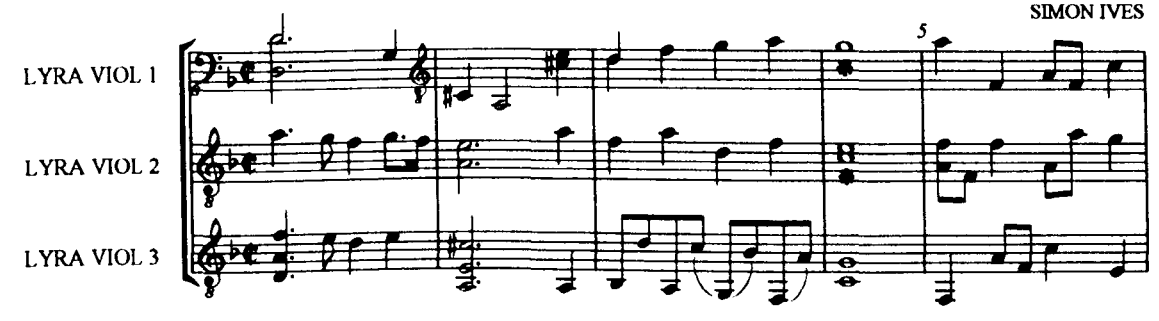


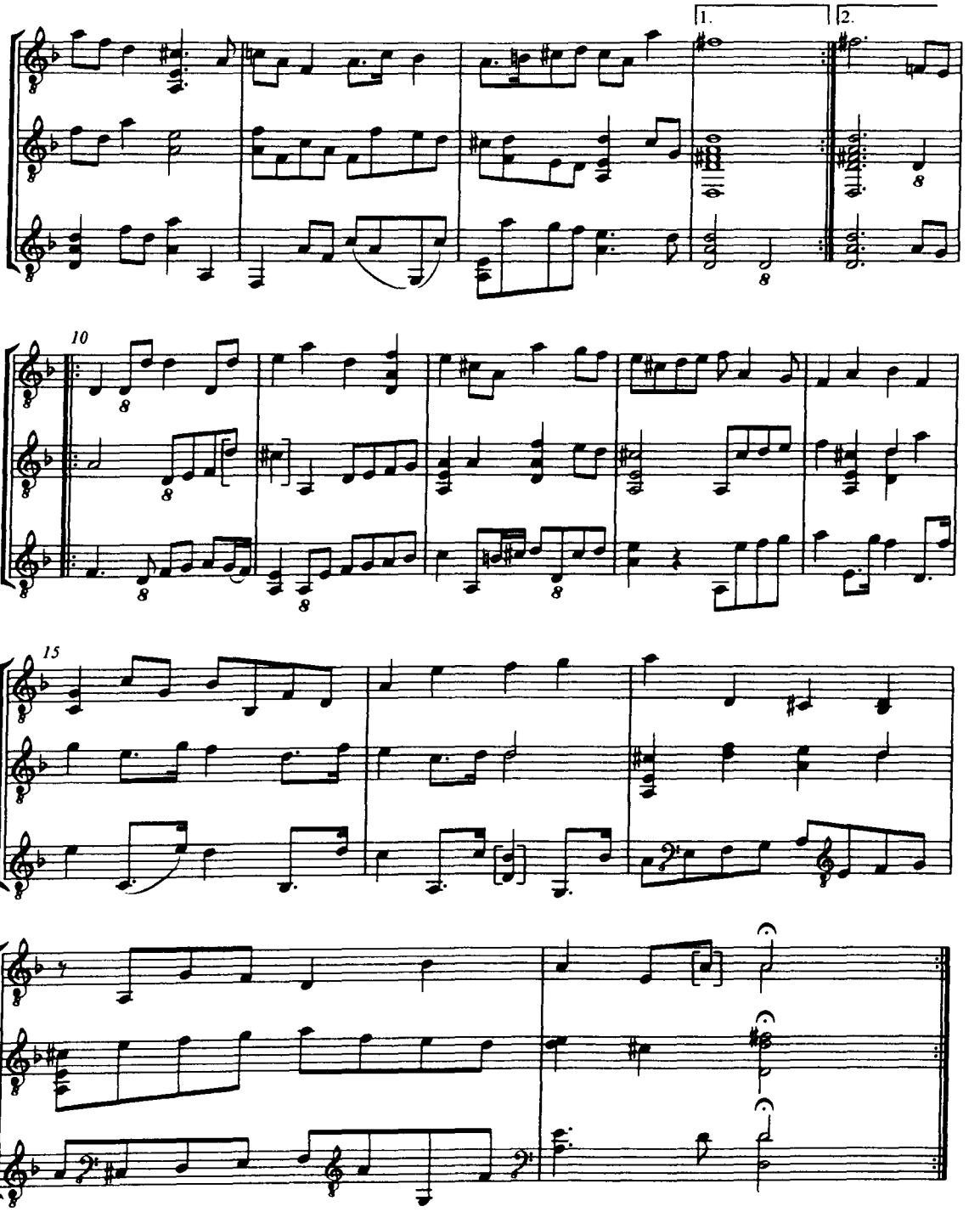




(II.4.54) 'Mris Colliers Choyce' {VdGS No. 143} [fhfhf]

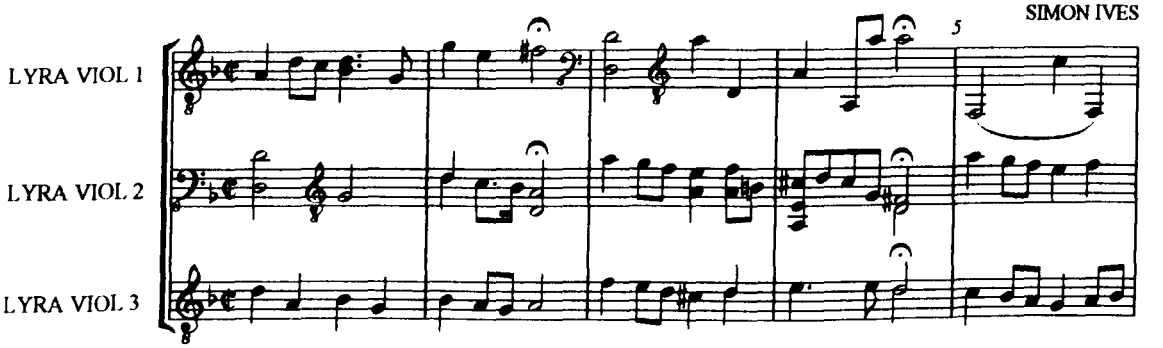
SIMON IVES

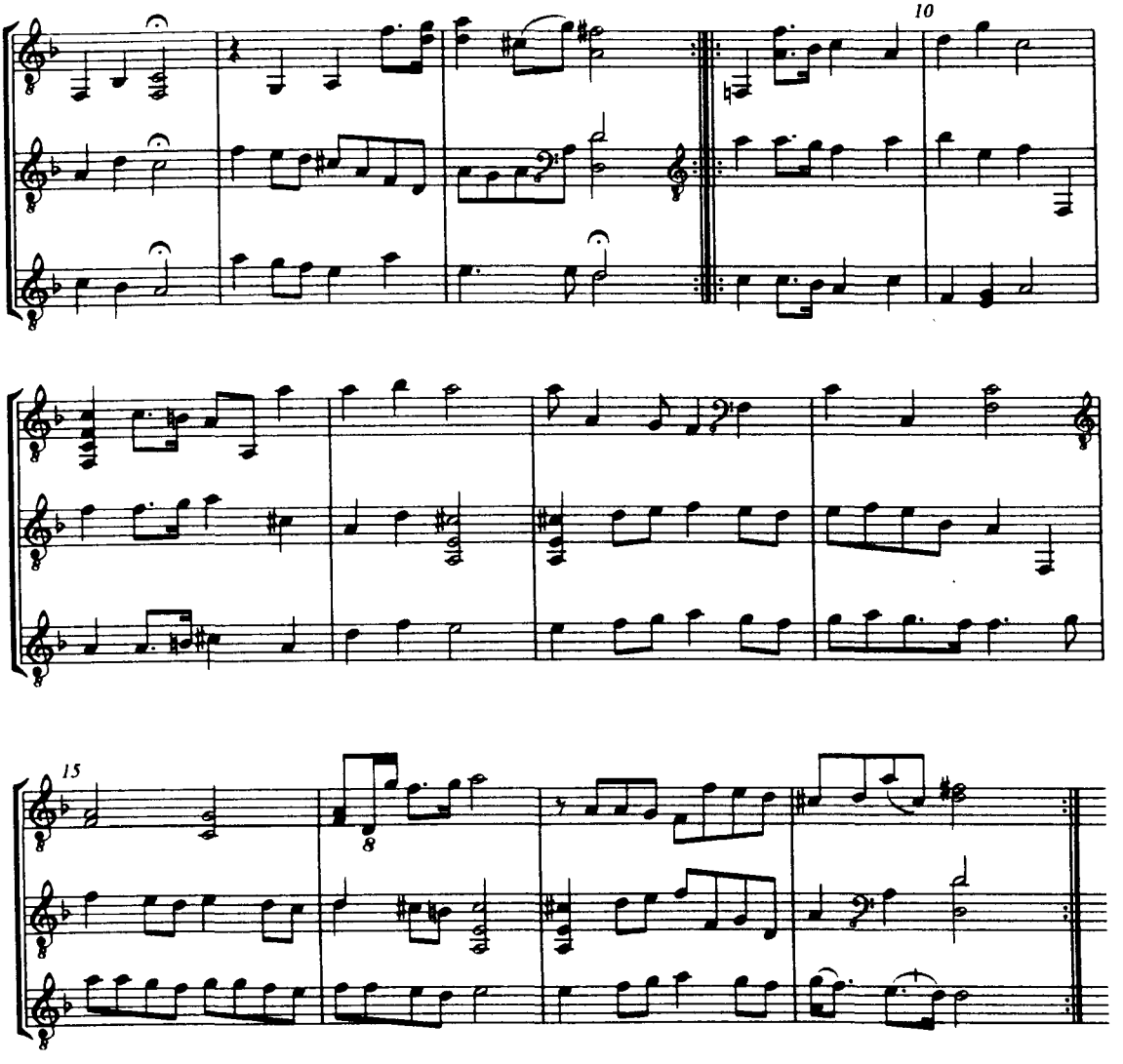




(II.4.55) 'The Choyce' {VdGS No. 144} [fhfhf]

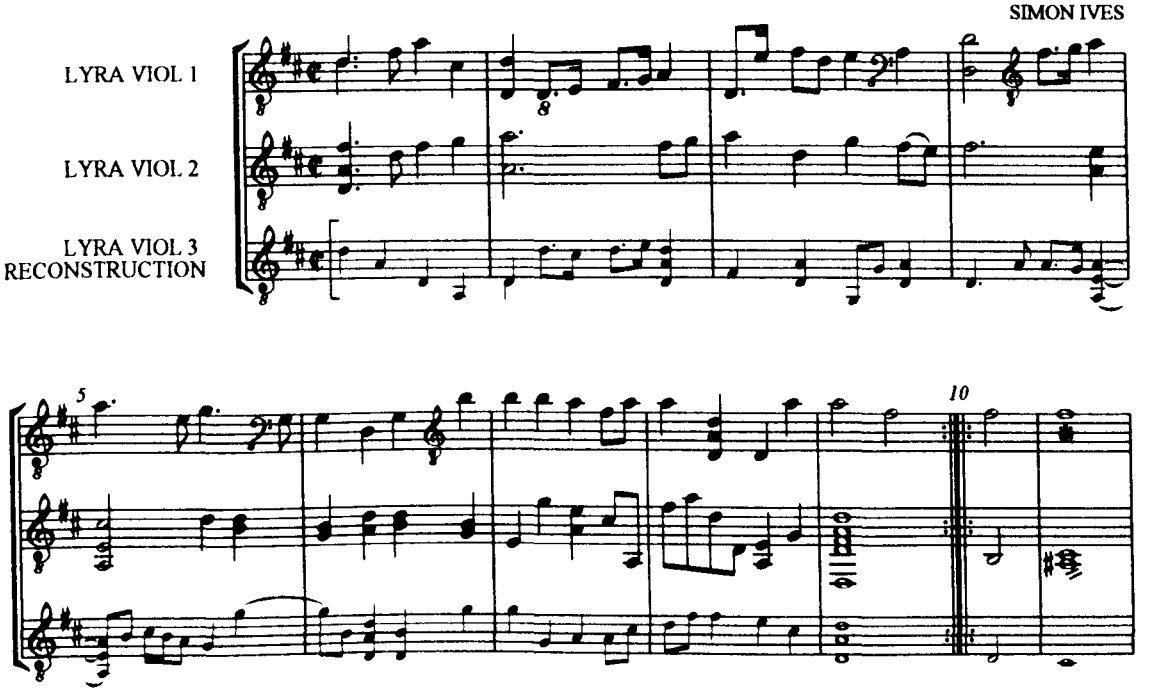
SIMON IVES

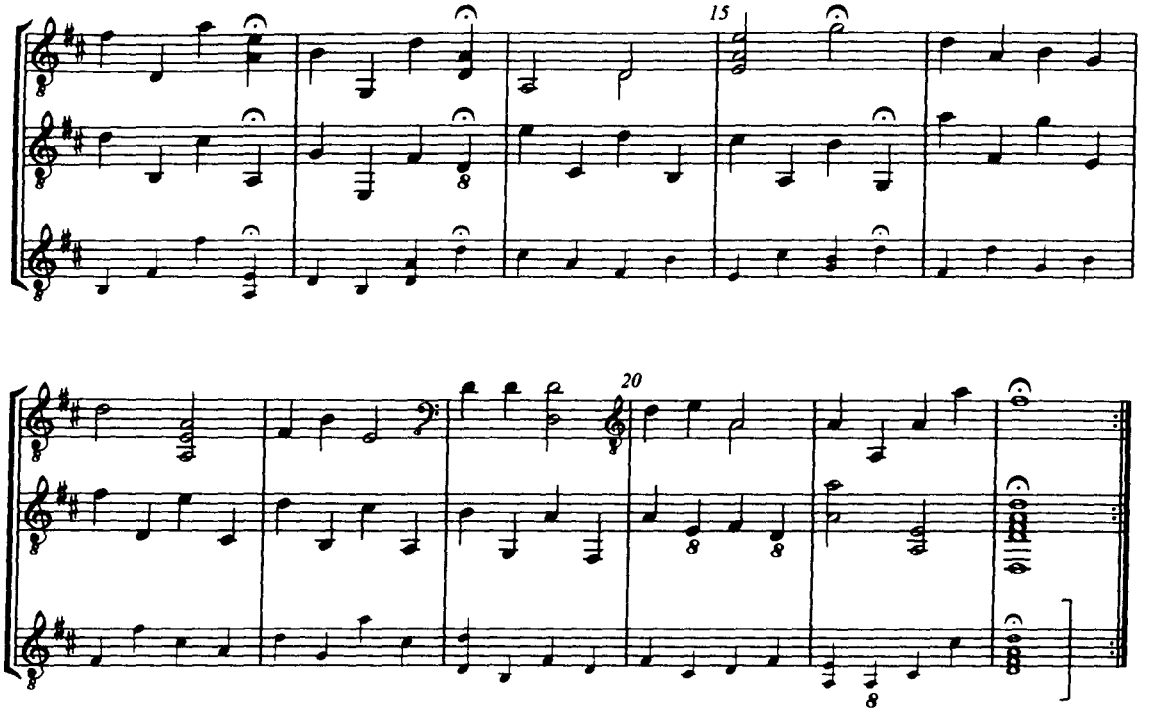




(II.4.56) 'Mris Anne fforests Choyce' {VdGS No. 145} [fhfhf]

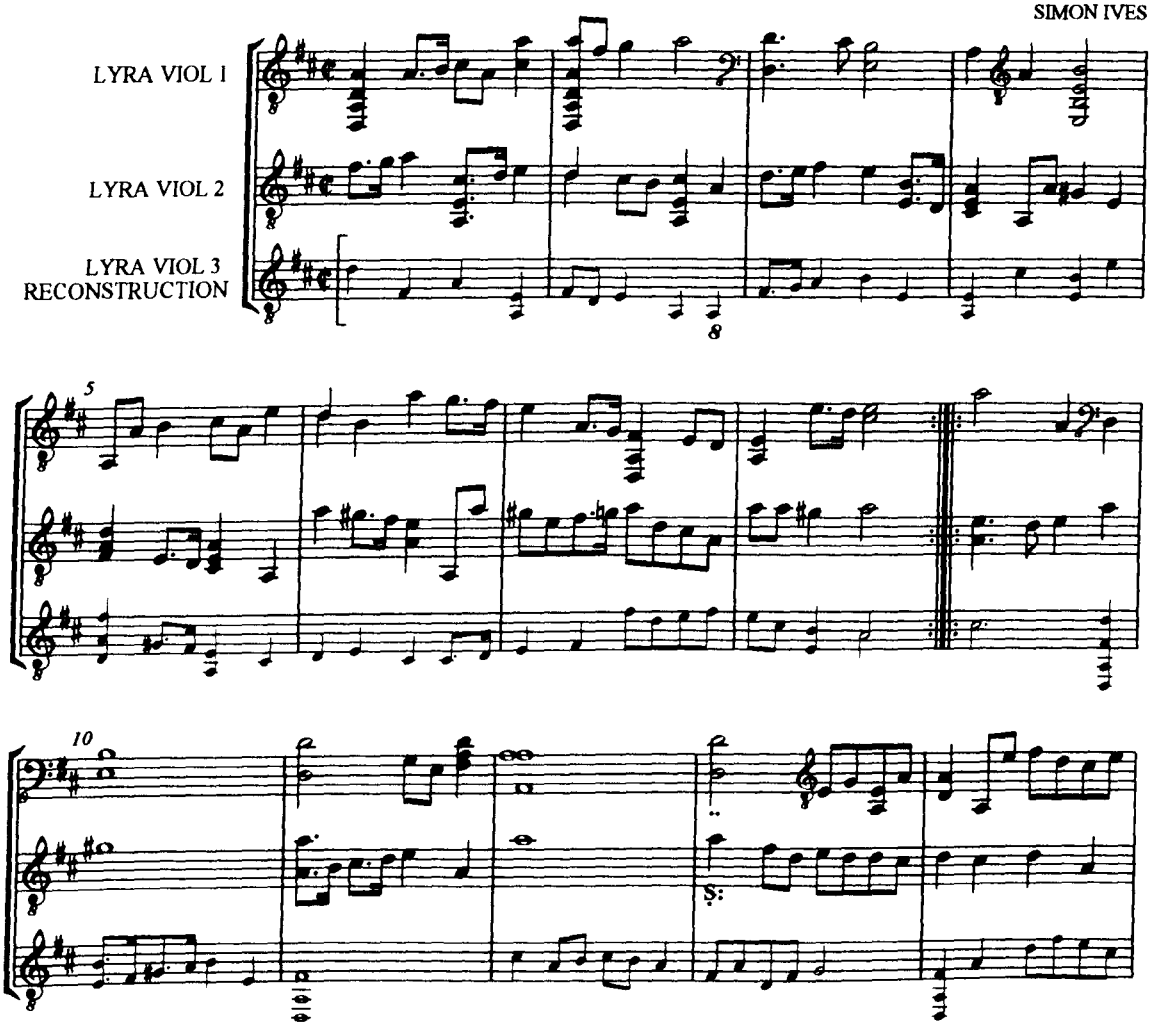
SIMON IVES

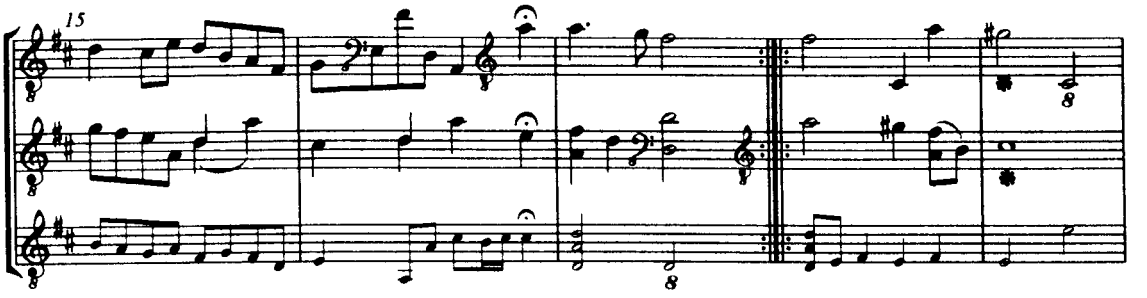


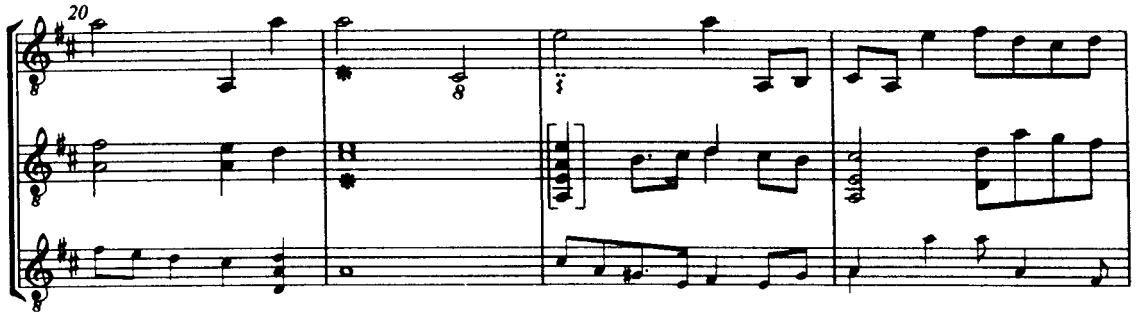


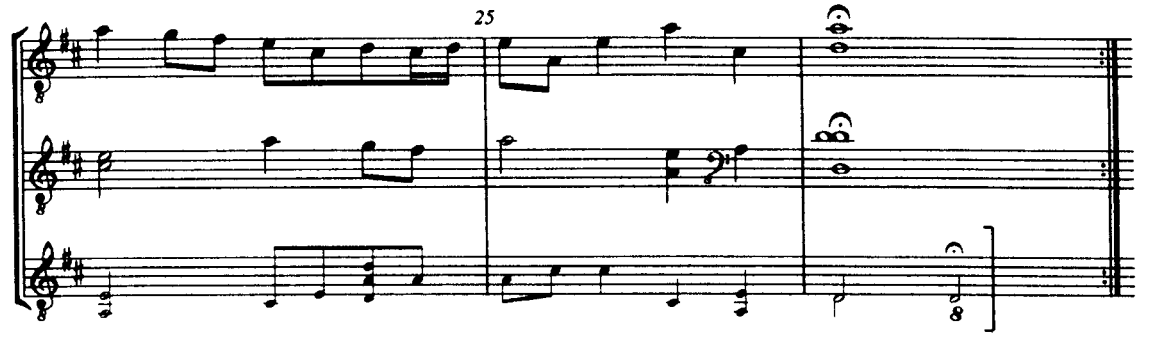
(II.4.57) [Alman] {VdGS No. 146} [fhfhf]

SIMON IVES









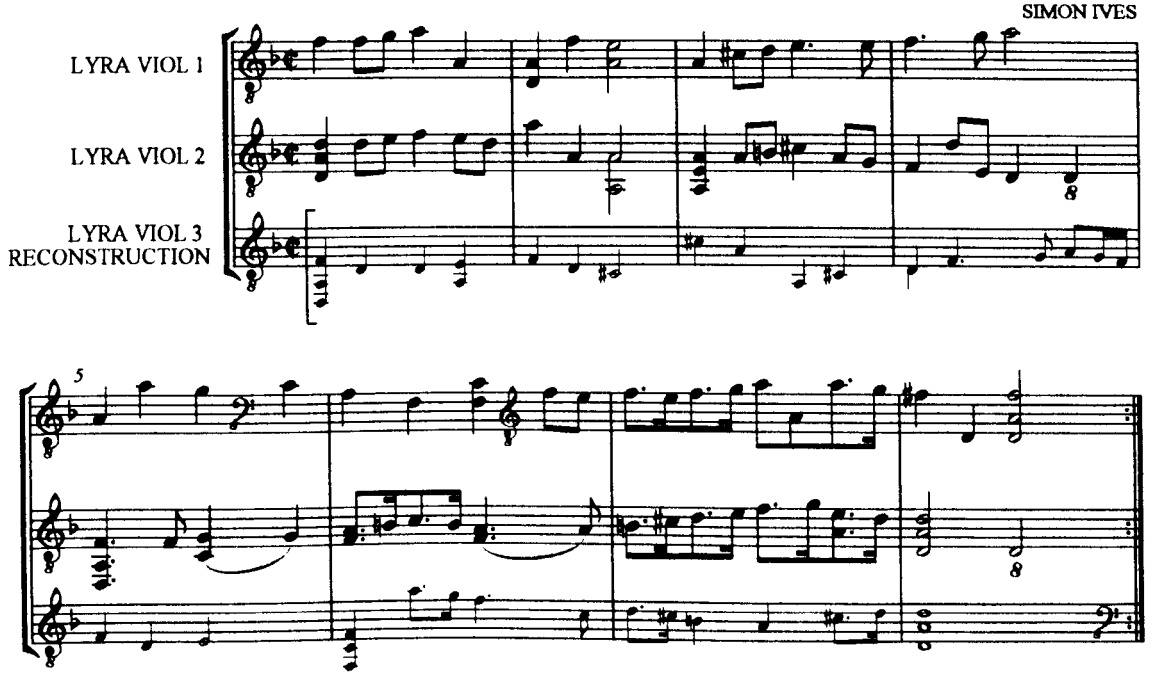
(II.4.58) 'The man in ye moone' {VdGS No. 147} [fhfhf]

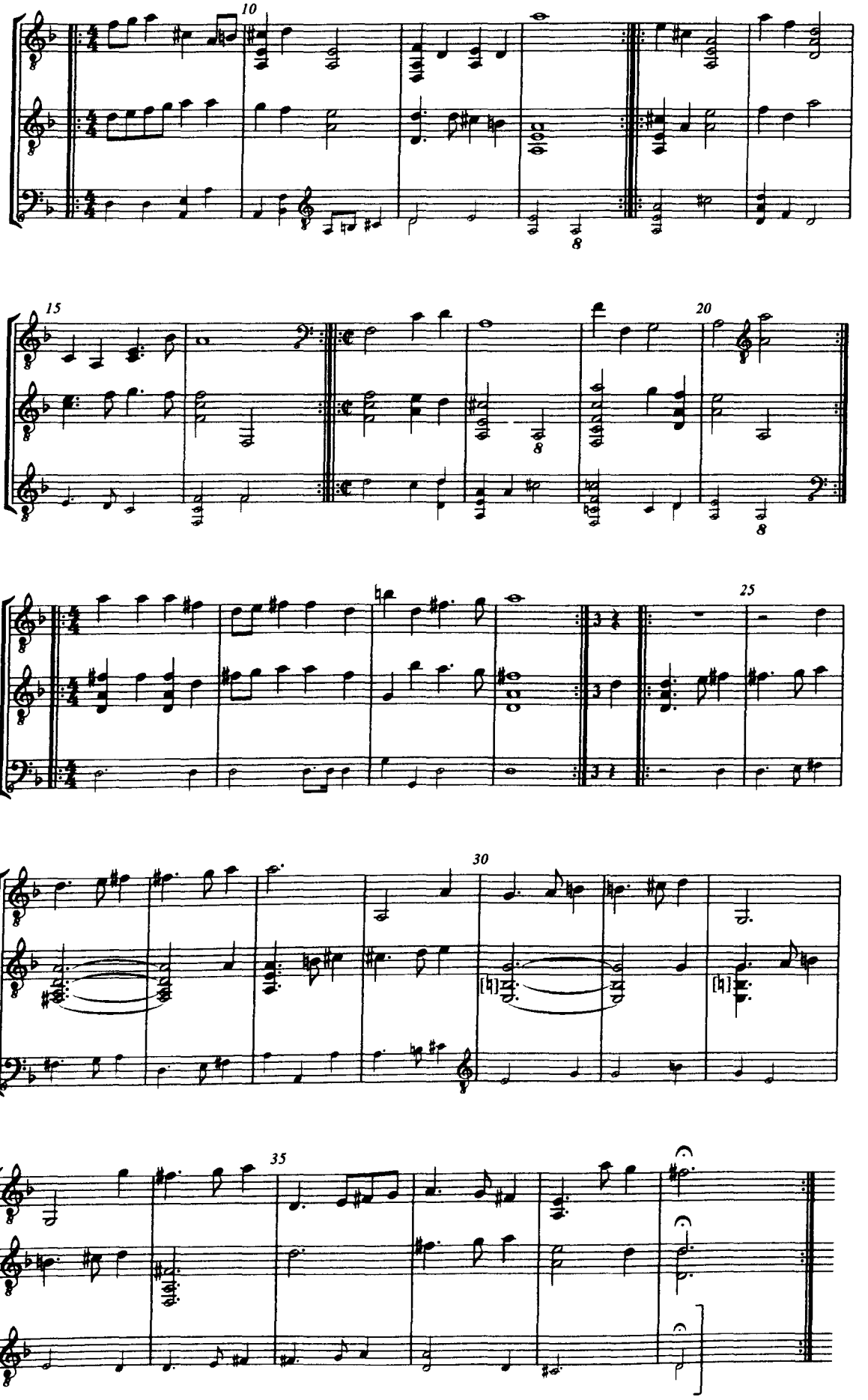
SIMON IVES

LYRA VIOL 1

LYRA VIOL 2

LYRA VIOL 3
RECONSTRUCTION

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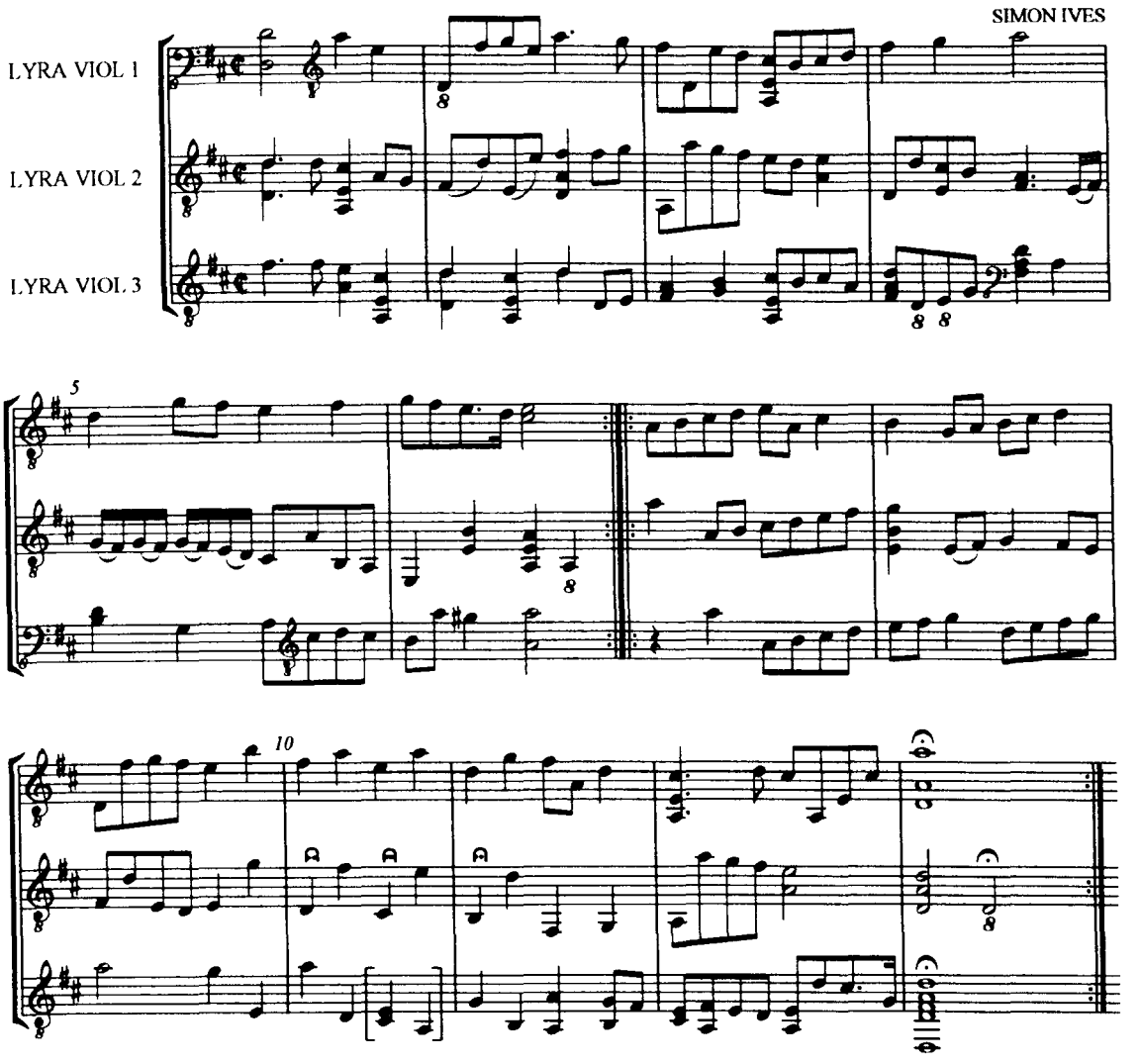
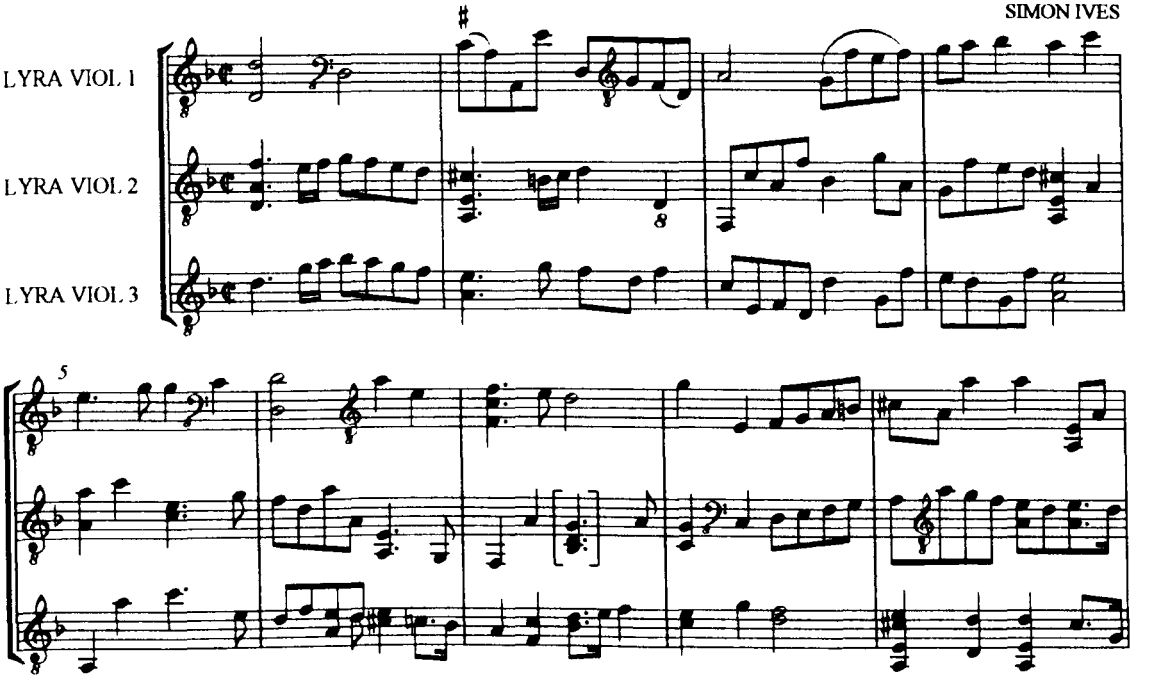
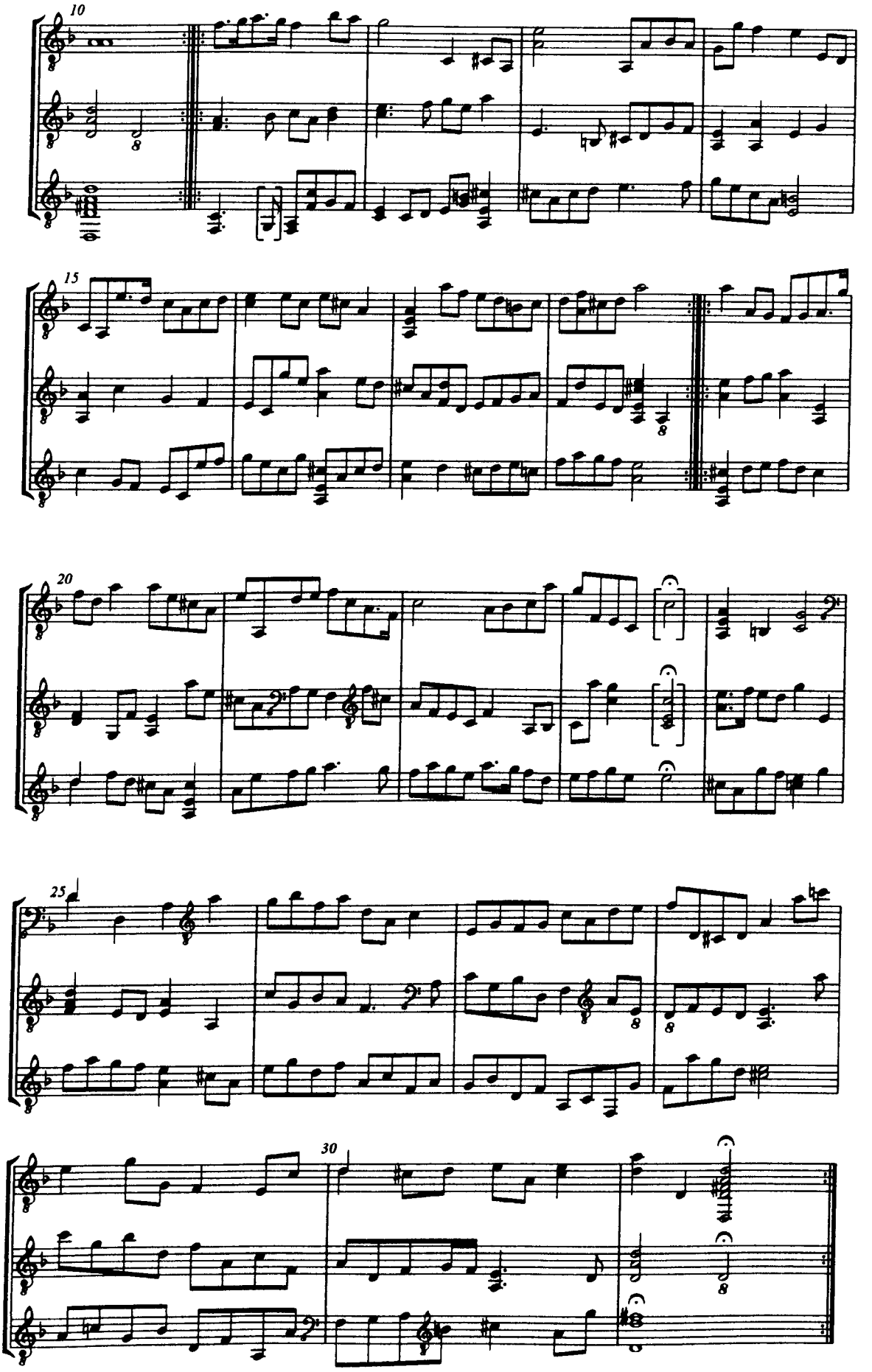
(II.4.59) 'Sir Will Owens Choyce' {VdGS No. 148} [fhfhf]



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

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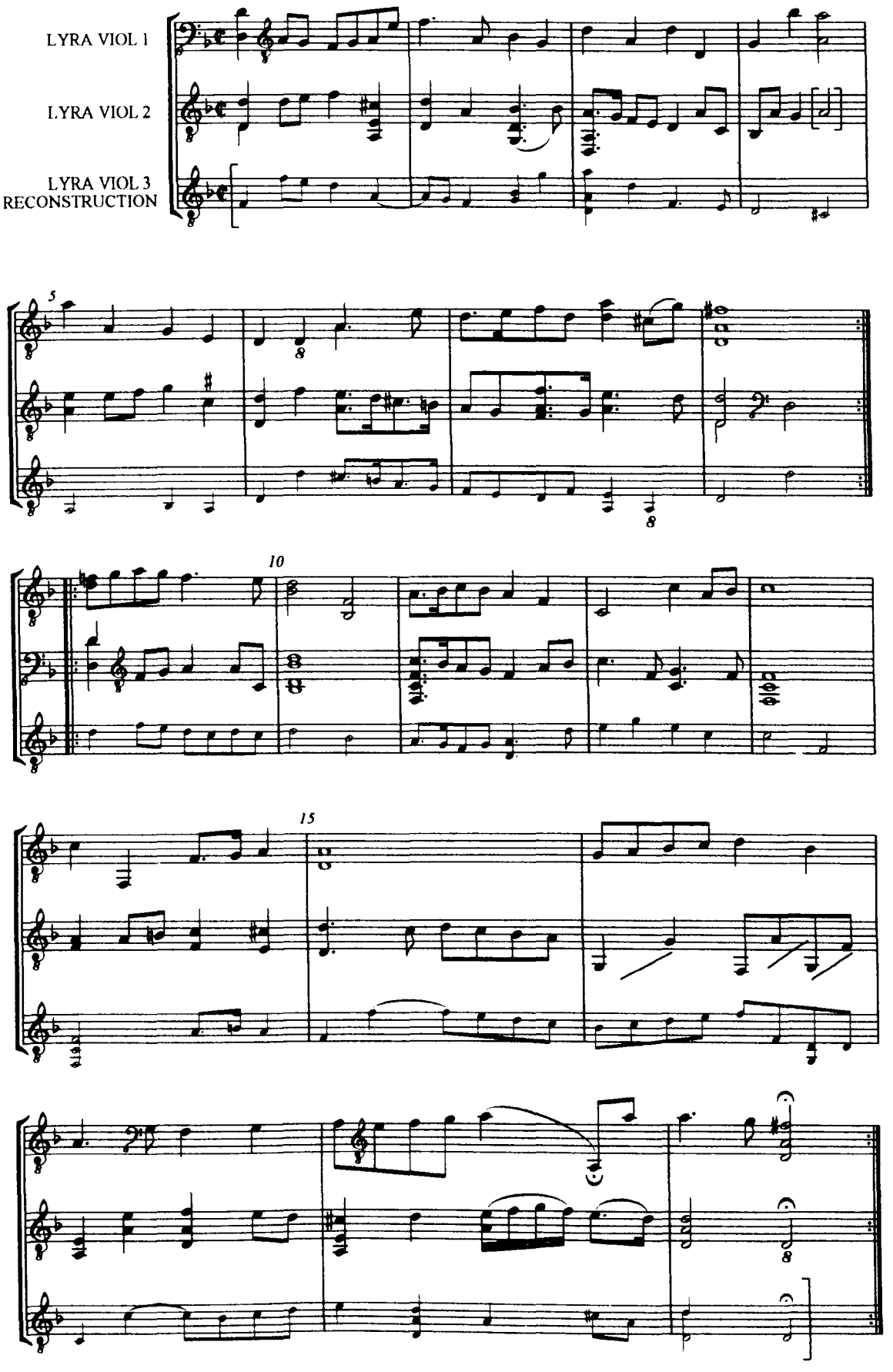
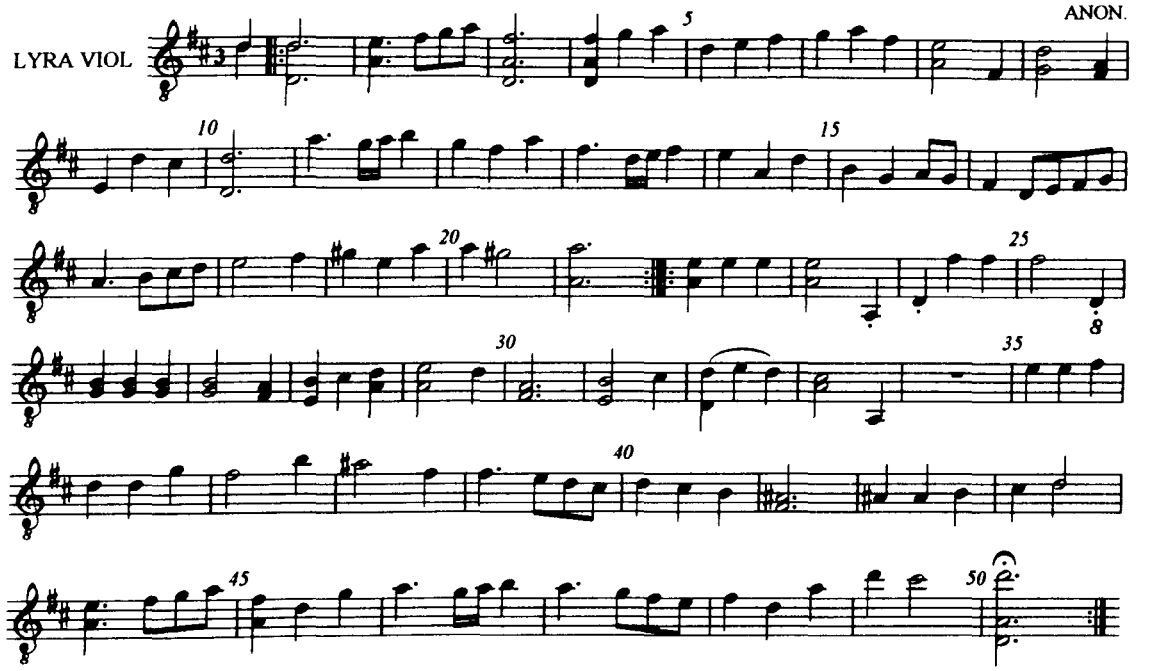
(II.4.61) 'All you for saken Louers' {VdGS No. 150} [fhfhf]

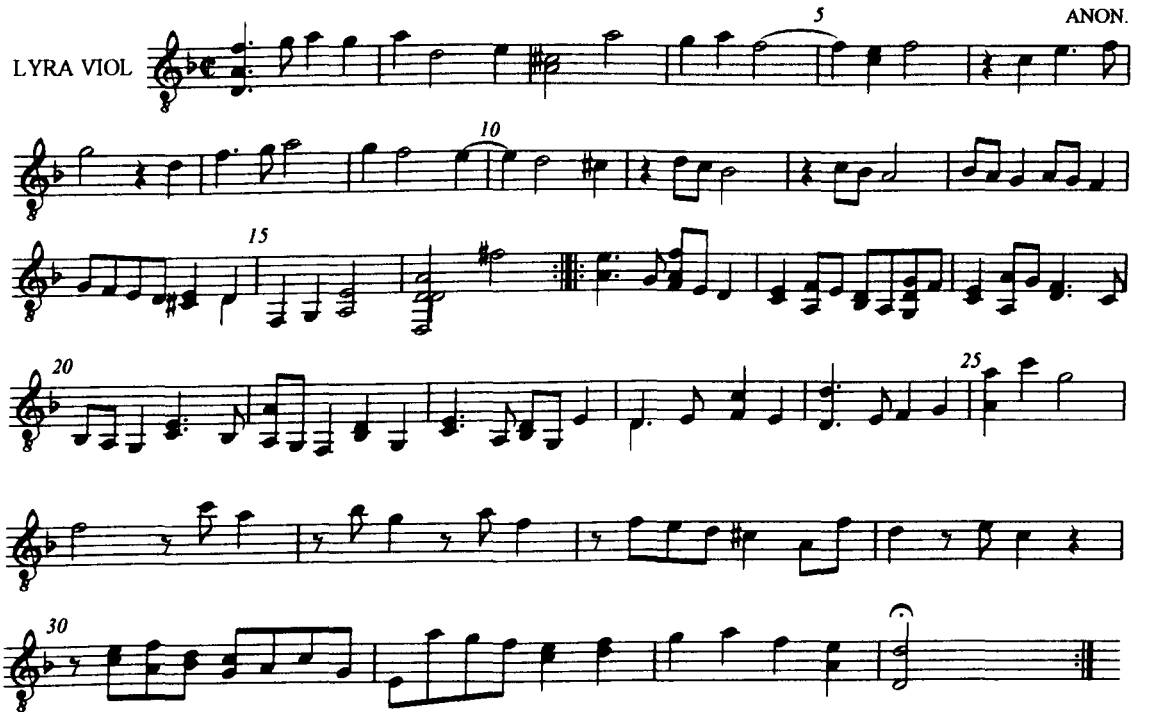
SIMON IVES



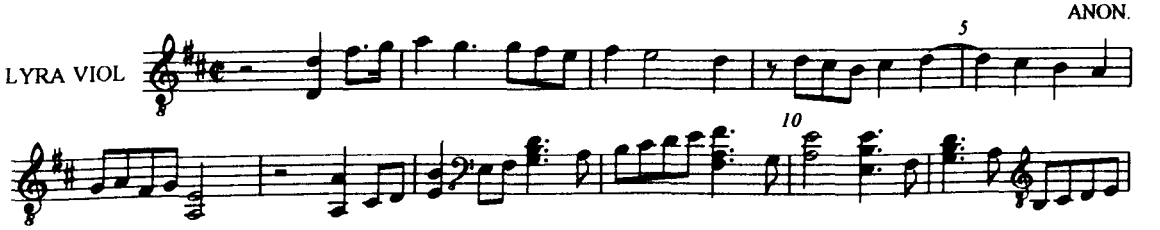
(II.4.62) [Corant] {VdGS No. 555} [fhfhf]

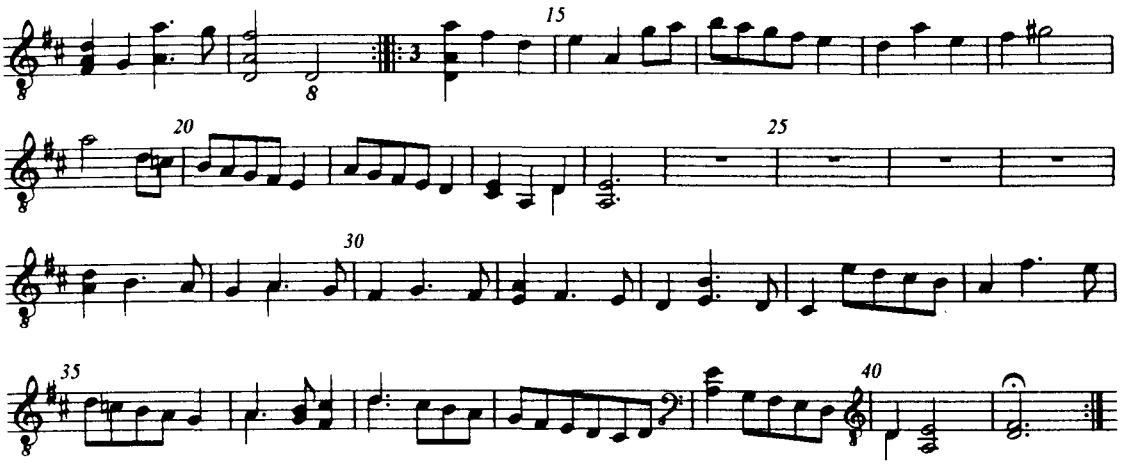


(II.4.63) [Alman] {VdGS No. 556} [fhfhf]

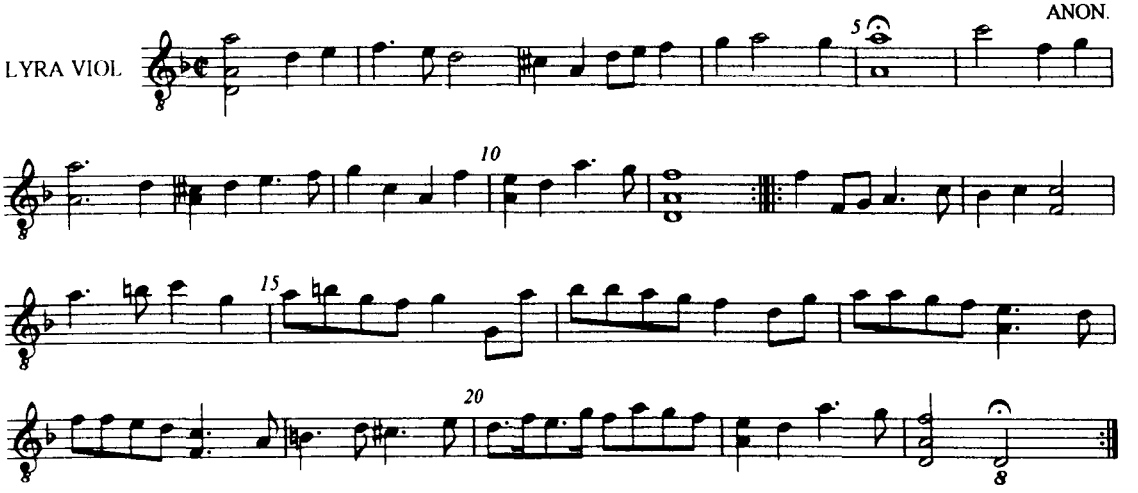


(II.4.64) [Ayre] {VdGS No. 557} [fhfhf]

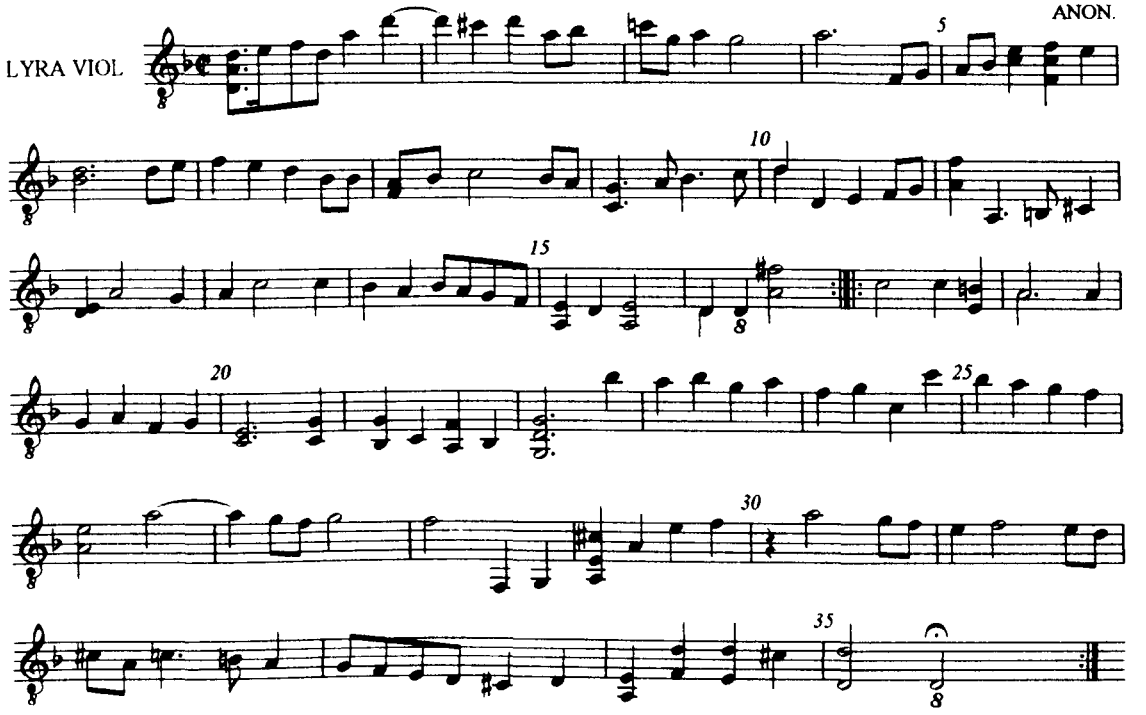




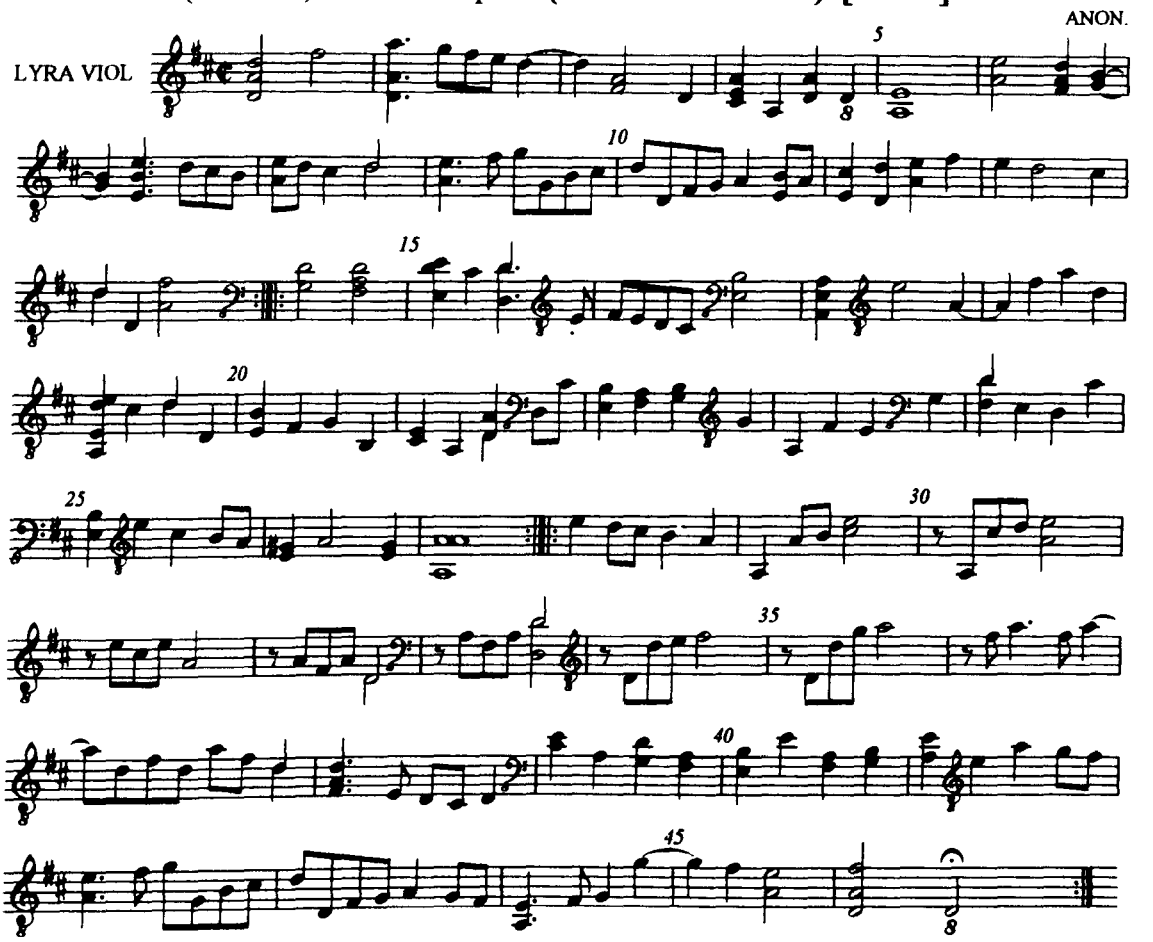
(II.4.65) [Alman] {VdGS No. 558} [fhfhf]



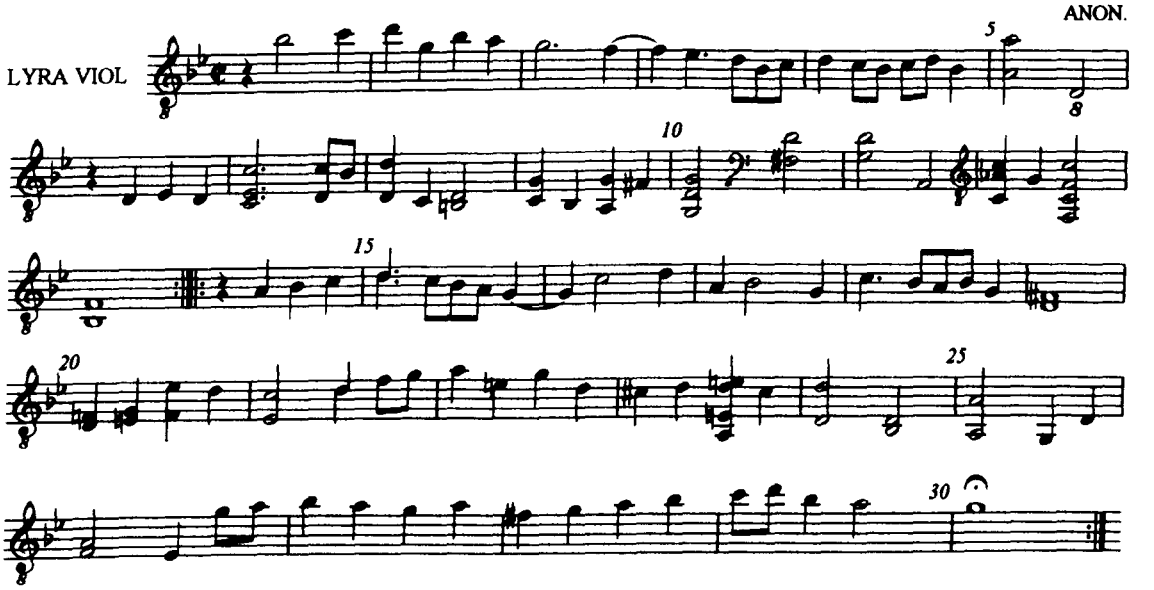
(II.4.66) [Alman] {VdGS No. 559} [fhfhf]



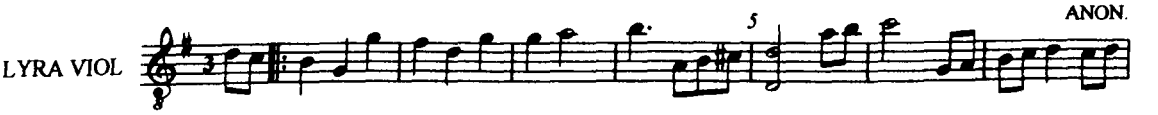
(II.4.67) 'the trumpet' {VdGS No. 560} [fhfhf]

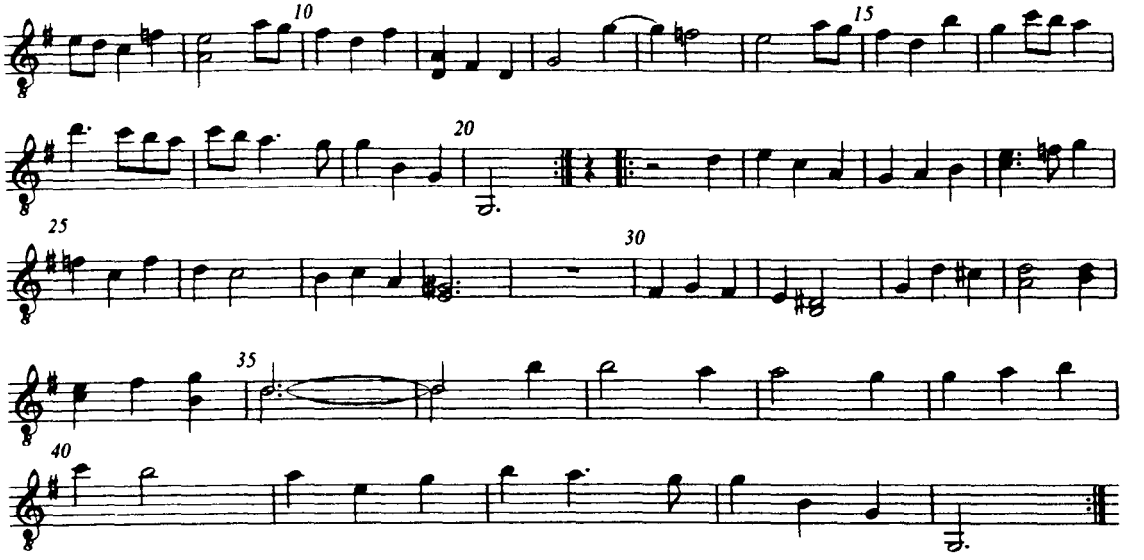


(II.4.68) 'fubeters Ayre' {VdGS No. 561} [fhfhf]



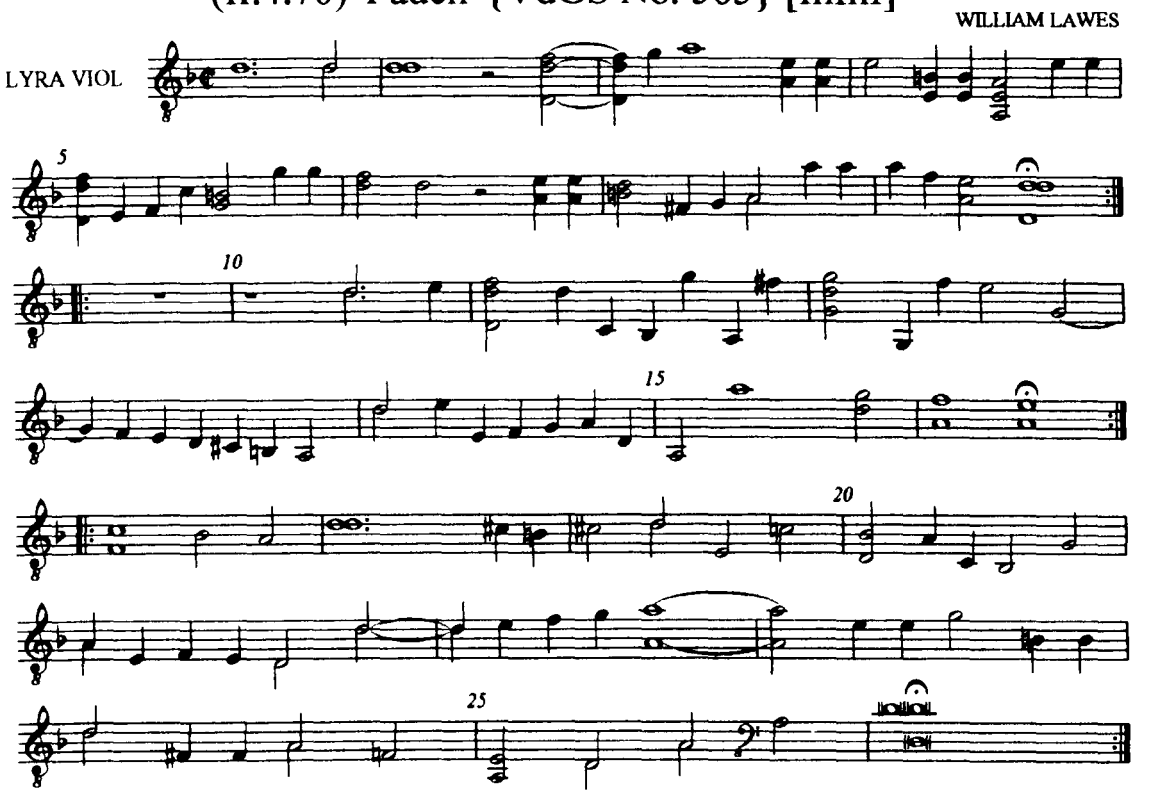
(II.4.69) 'corant' {VdGS No. 562} [fhfhf]





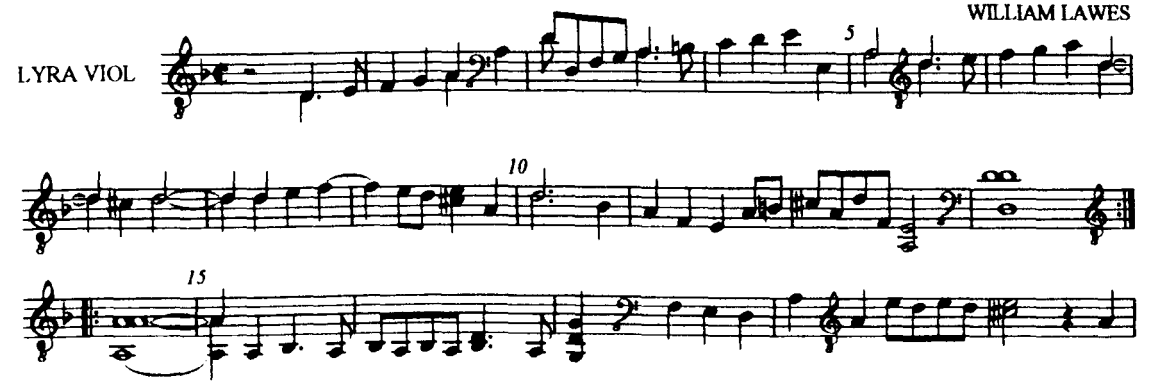
(II.4.70) 'Pauen' {VdGS No. 563} [fhfhf]

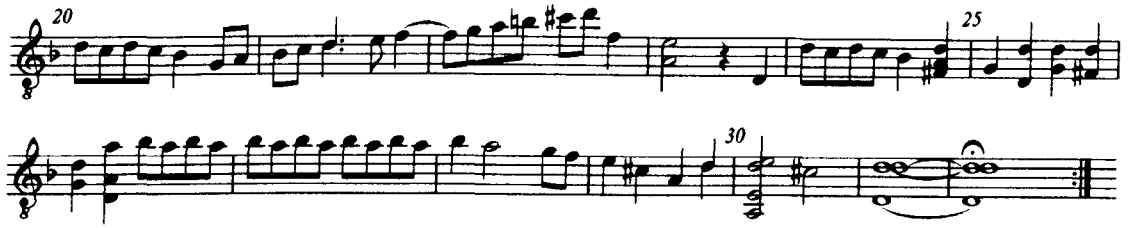
WILLIAM LAWES



(II.4.71) 'Alman' {VdGS No. 564} [fhfhf]

WILLIAM LAWES

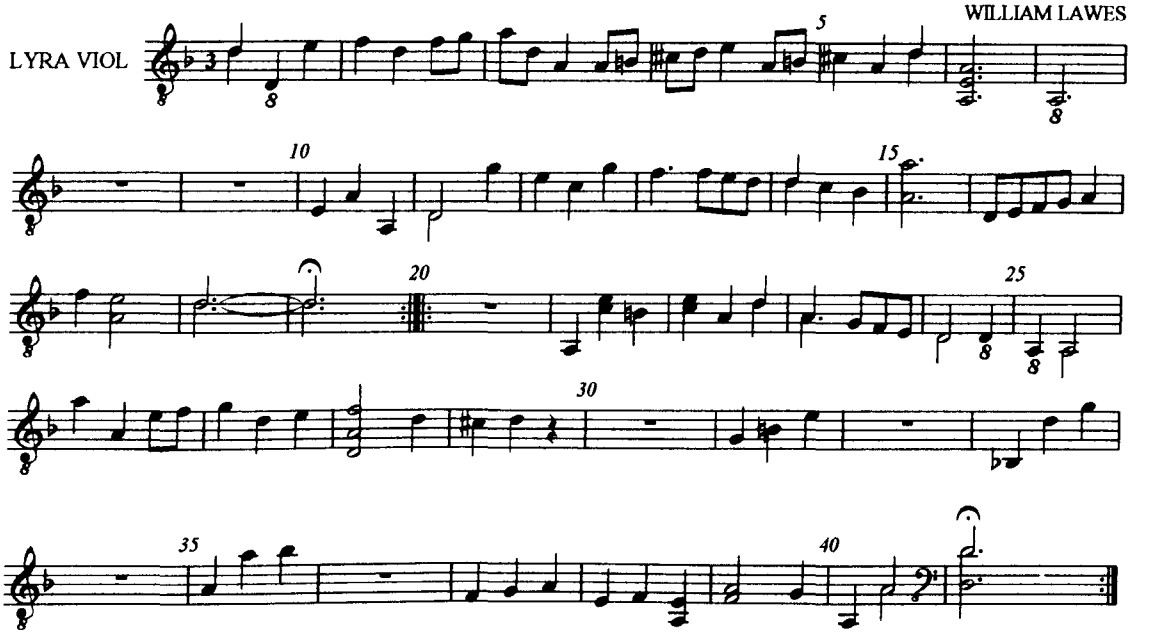




(II.4.72) 'Corant' {VdGS No. 565} [fhfhf]

WILLIAM LAWES

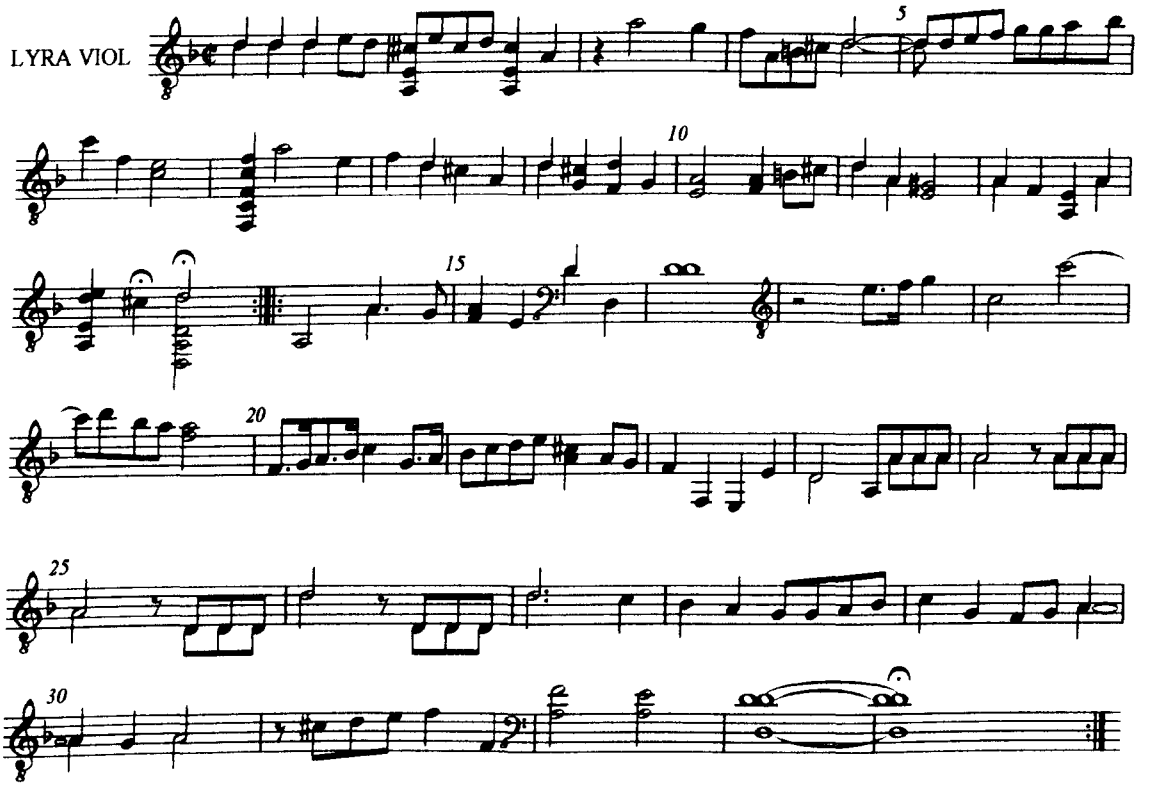
LYRA VIOL



(II.4.73) 'Alman' {VdGS No. 566} [fhfhf]

WILLIAM LAWES

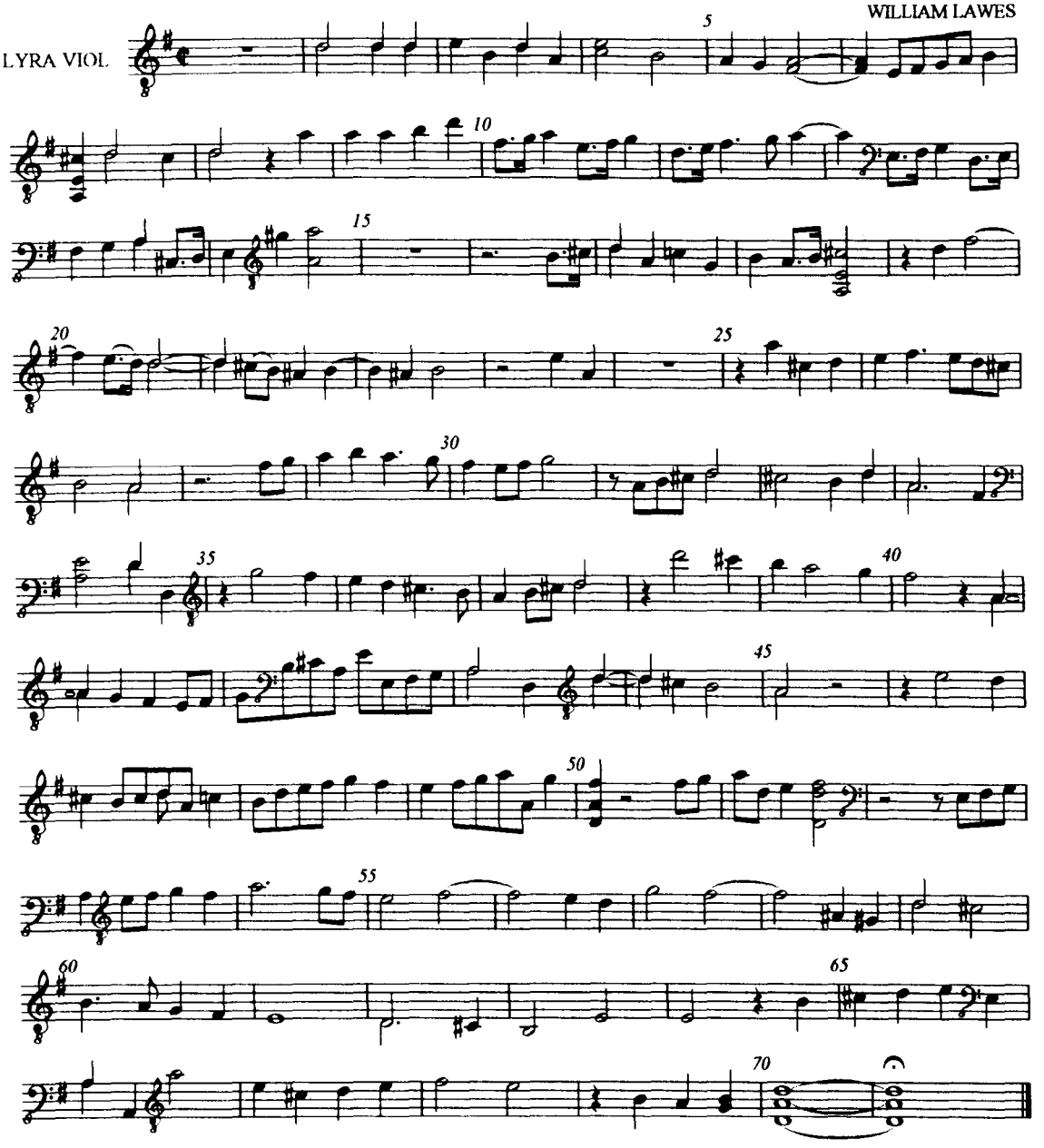
LYRA VIOL



(II.4.74) 'Fancy' {VdGS No. 567} [fhfhf]

WILLIAM LAWES

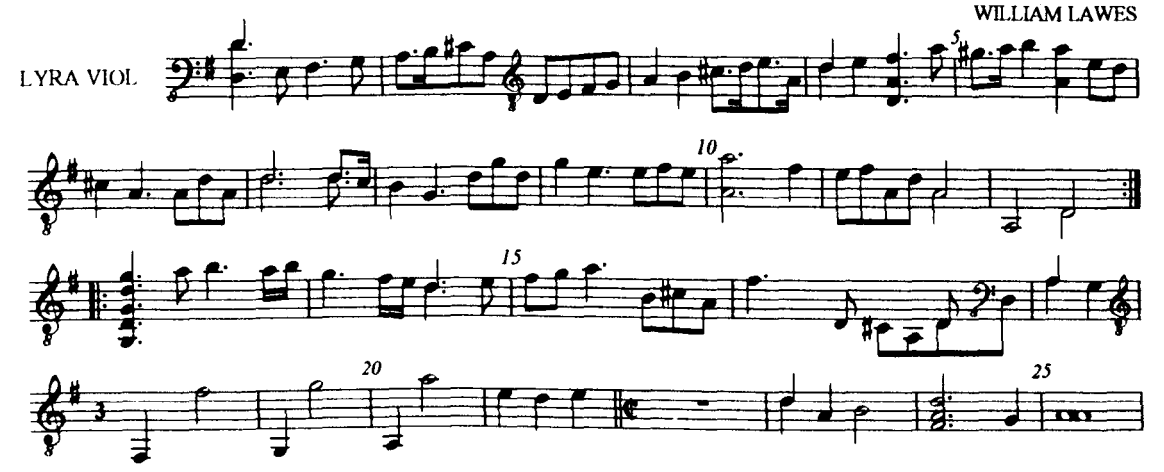
LYRA VIOL

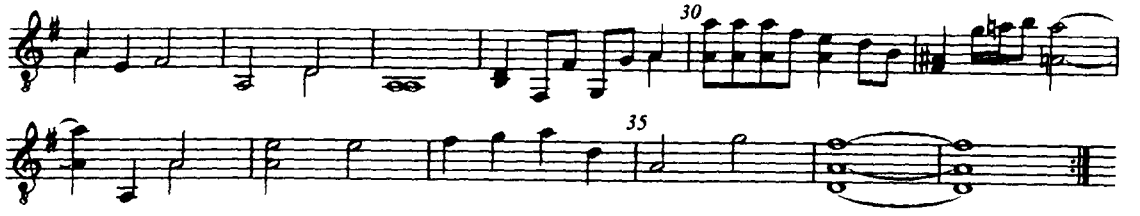


(II.4.75) 'Humour' {VdGS No. 568} [fhfhf]

WILLIAM LAWES

LYRA VIOL

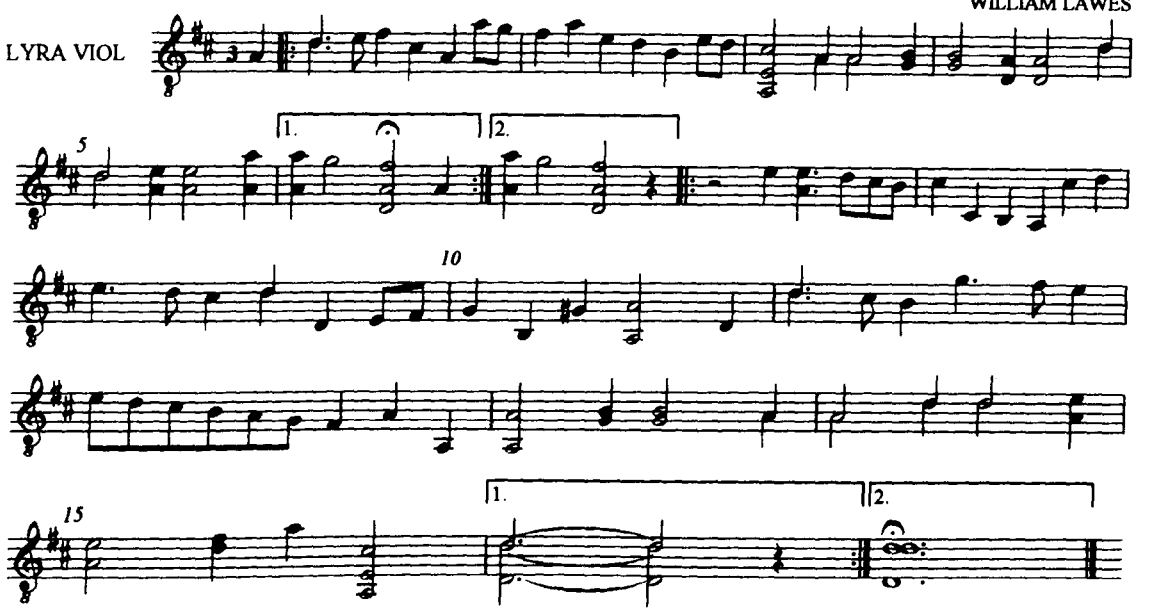




(II.4.76) 'Sarabd' {VdGS No. 569} [fhfhf]

WILLIAM LAWES

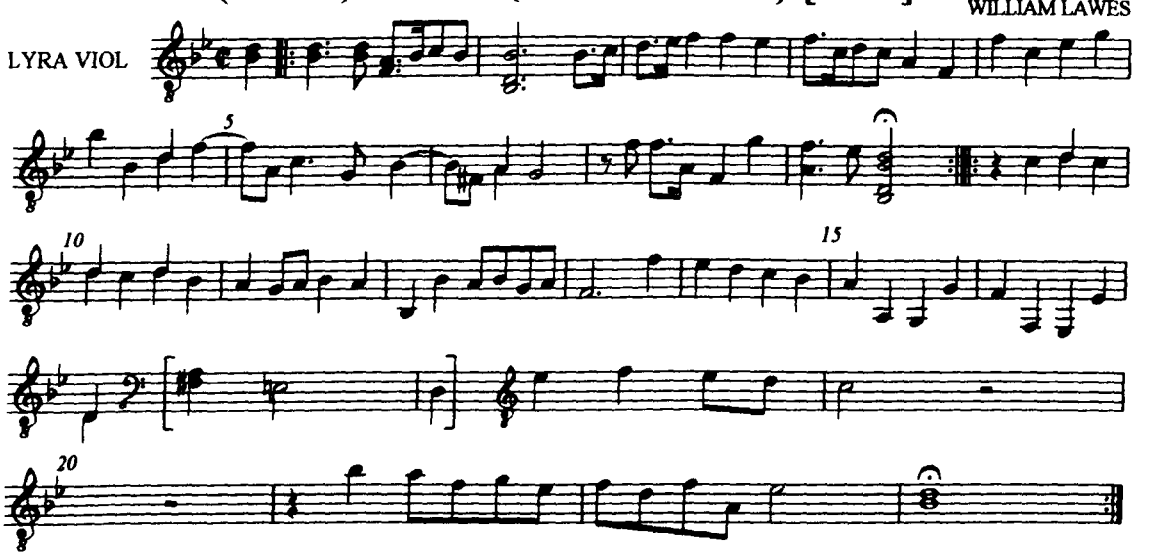
LYRA VIOL



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

WILLIAM LAWES

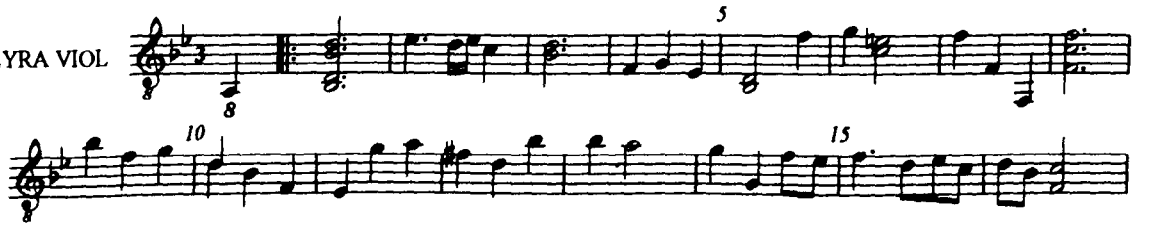
LYRA VIOL

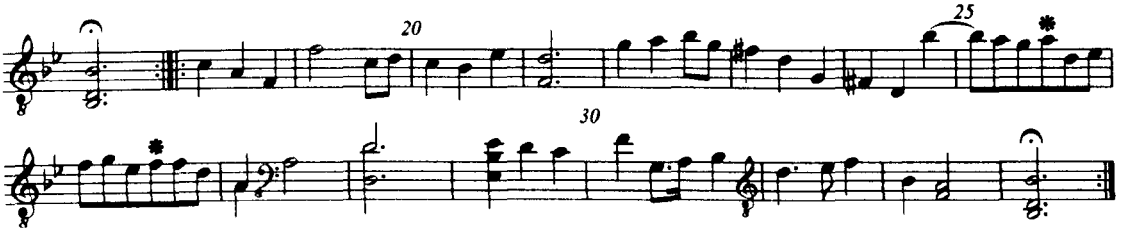


(II.4.78) 'Corant' {VdGS No. 571} [fhfhf]

WILLIAM LAWES

LYRA VIOL

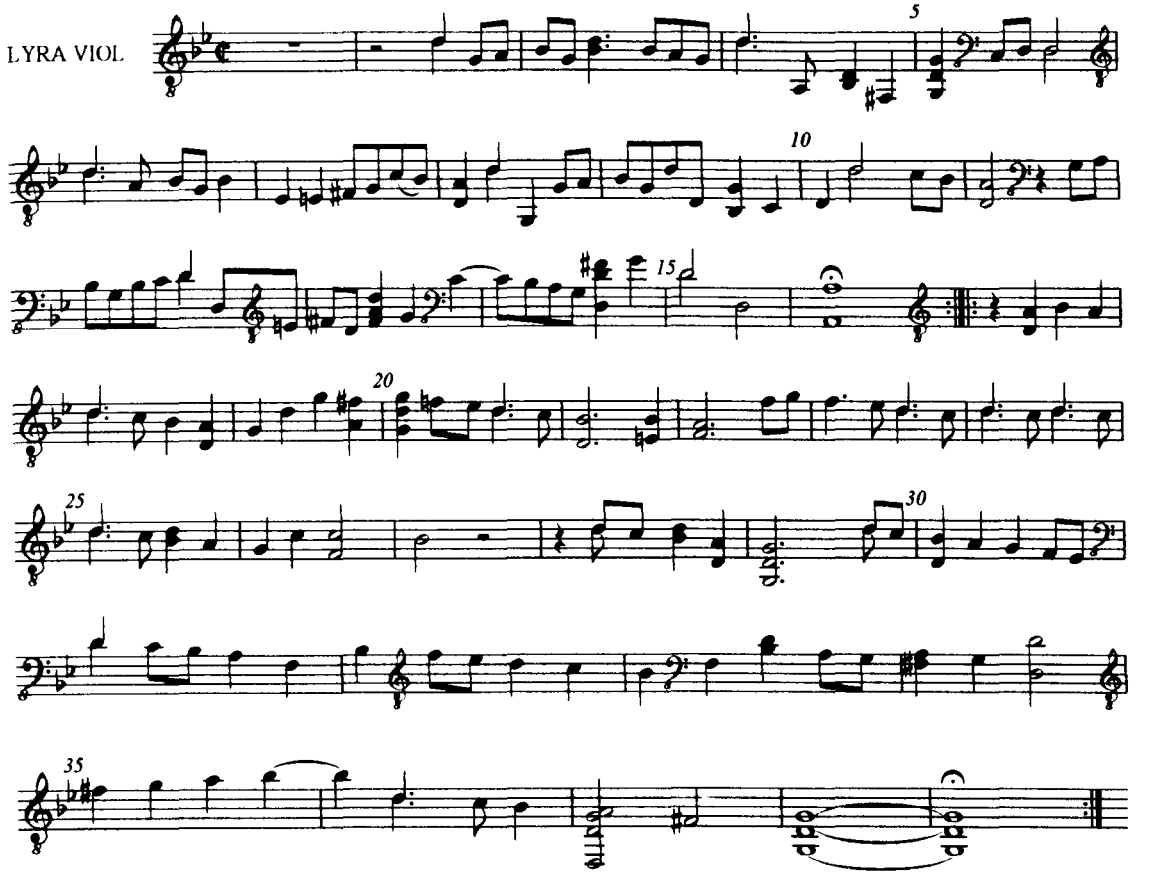




(II.4.79) 'Aire' {VdGS No. 572} [fhfhf]

WILLIAM LAWES

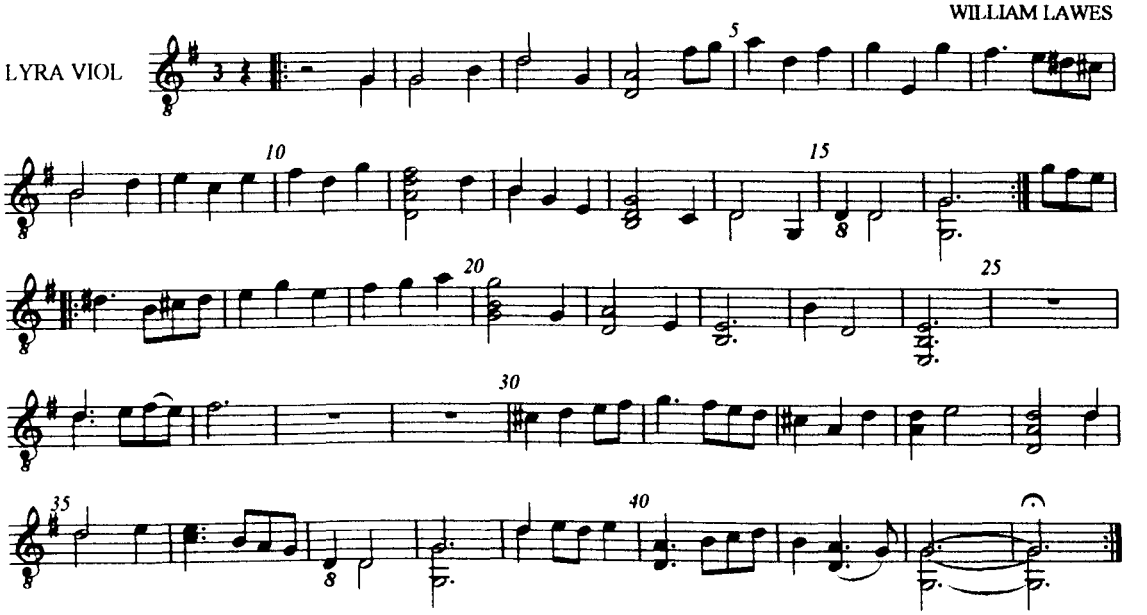
LYRA VIOL



(II.4.80) 'Corant' {VdGS No. 443} [defhf]

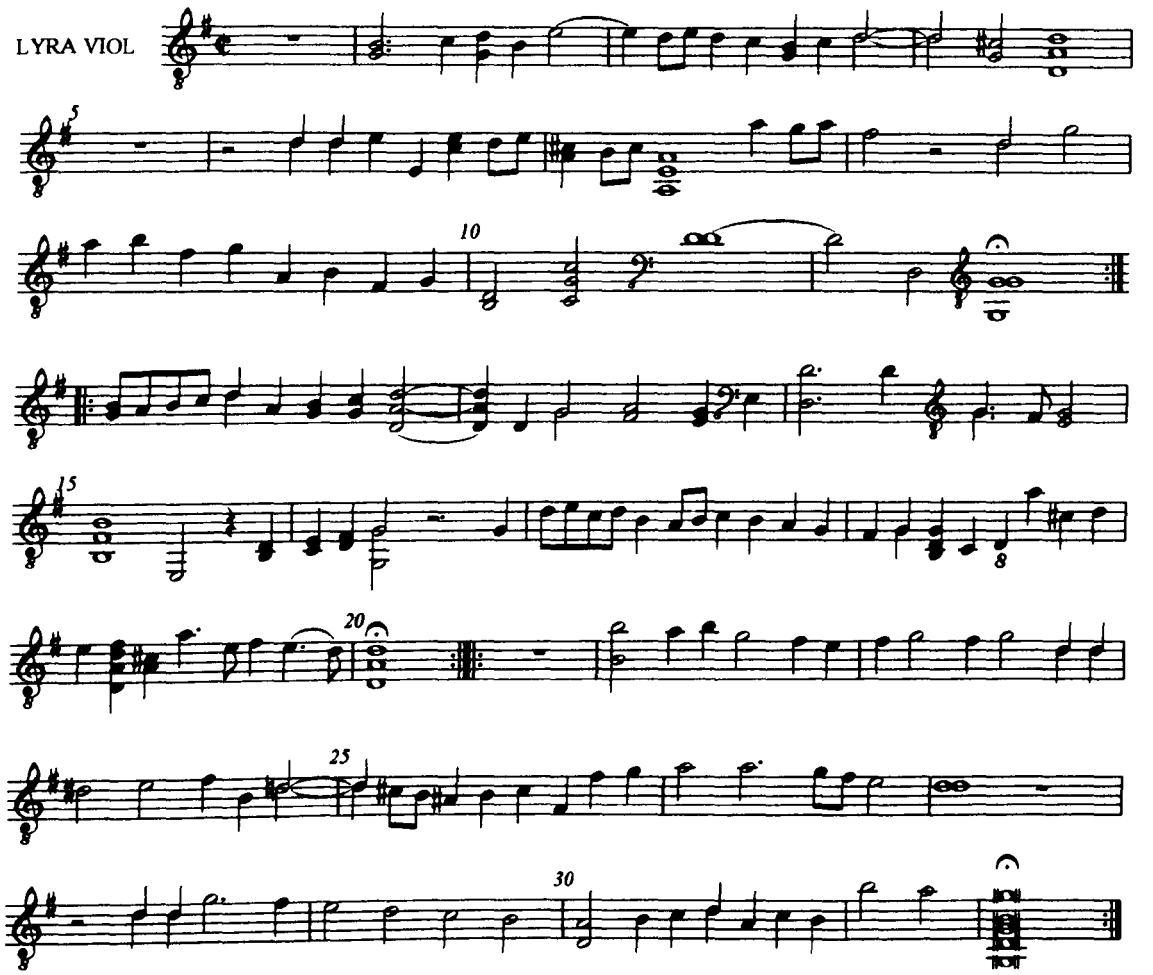
WILLIAM LAWES

LYRA VIOL



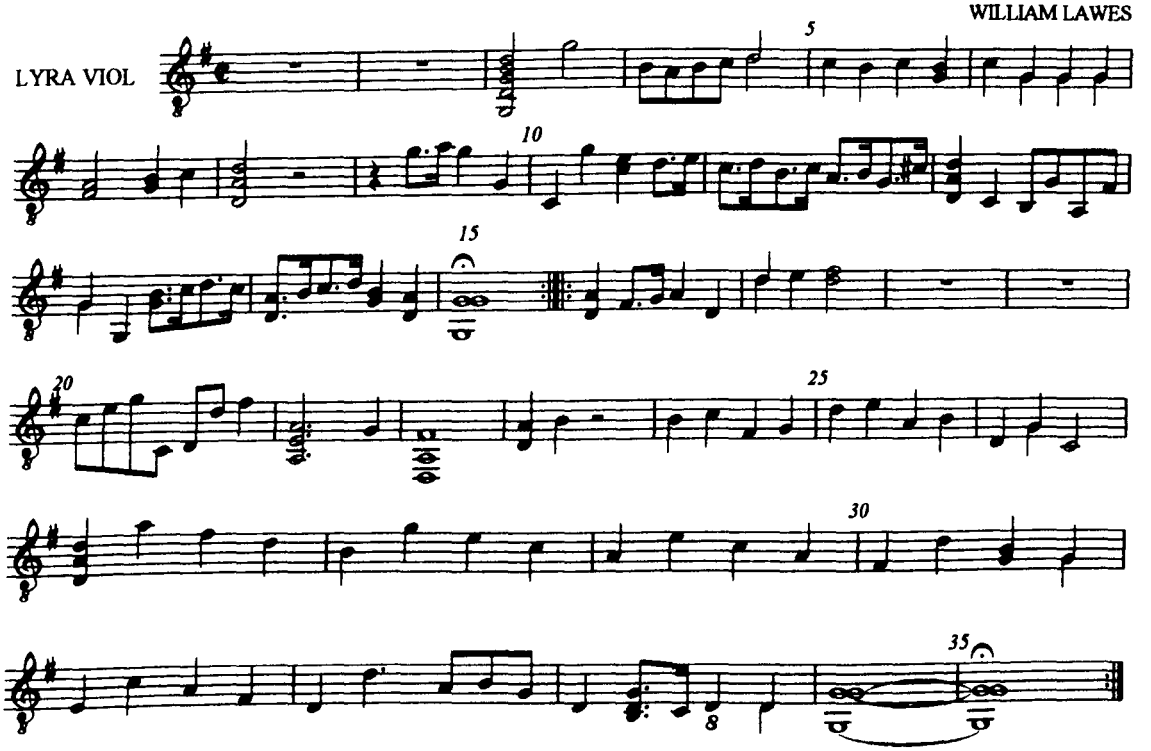
(II.4.81) 'Pauen' {VdGS No. 441} [defhf]

WILLIAM LAWES

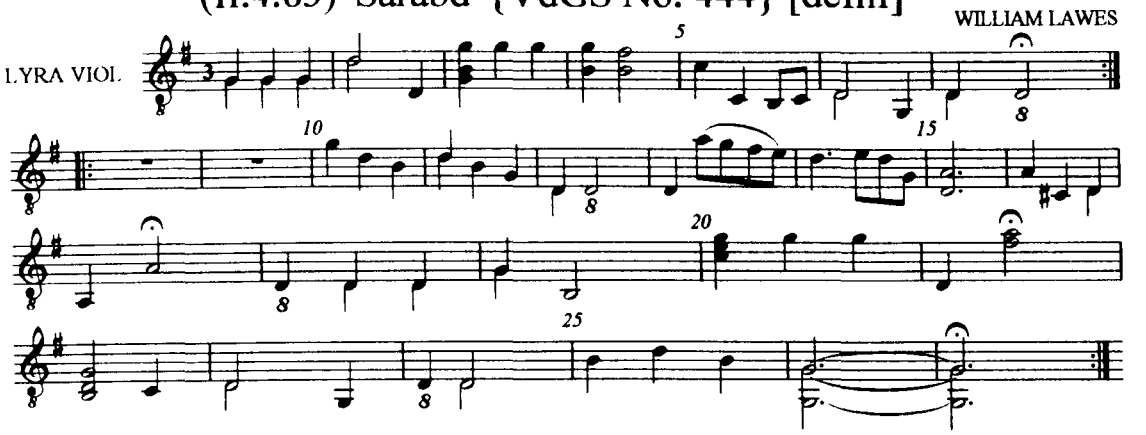


(II.4.82) 'Ayre' {VdGS No. 448} [defhf]

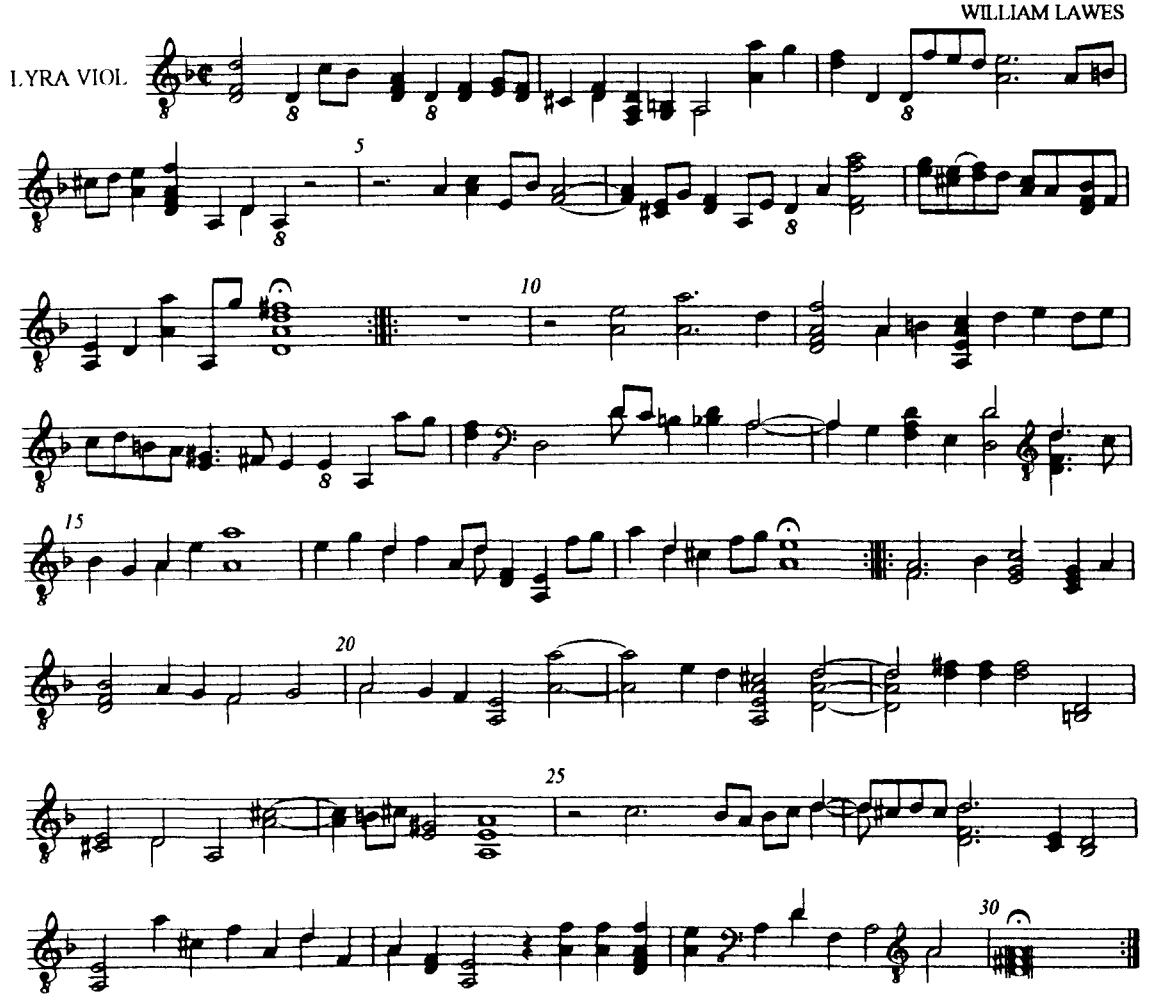
WILLIAM LAWES



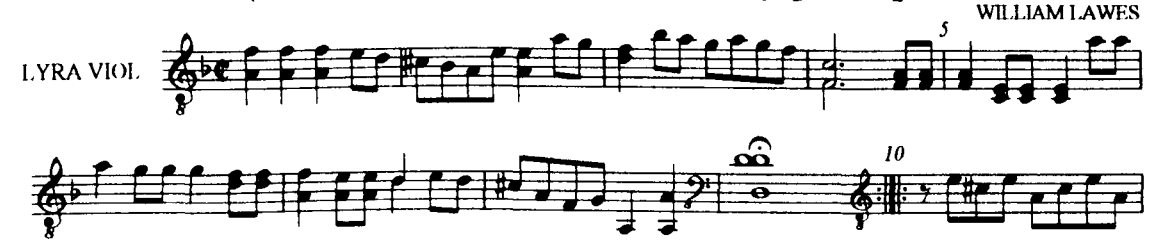
(II.4.83) 'Sarabd' {VdGS No. 444} [defhf]

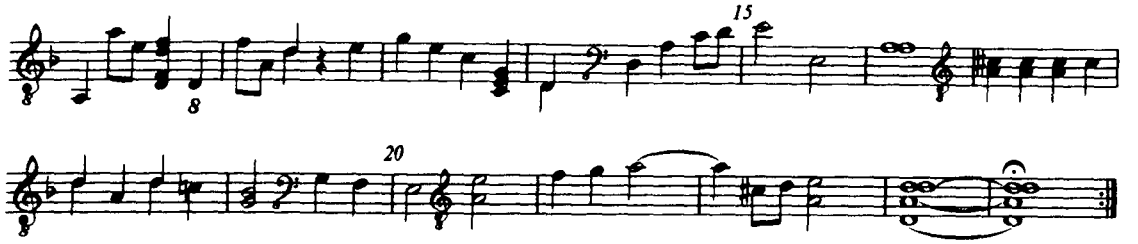


(II.4.84) 'Pauen' {VdGS No. 521} [fedfh]



(II.4.85) 'Aire' {VdGS No. 522} [fedfh]

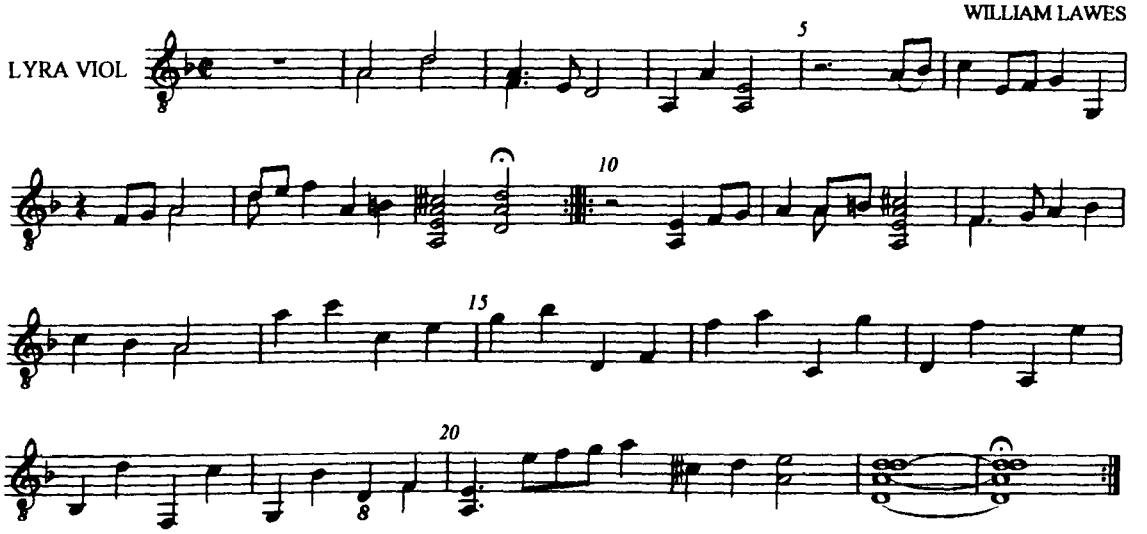




(II.4.86) 'Toy' {VdGS No. 523} [fedfh]

WILLIAM LAWES

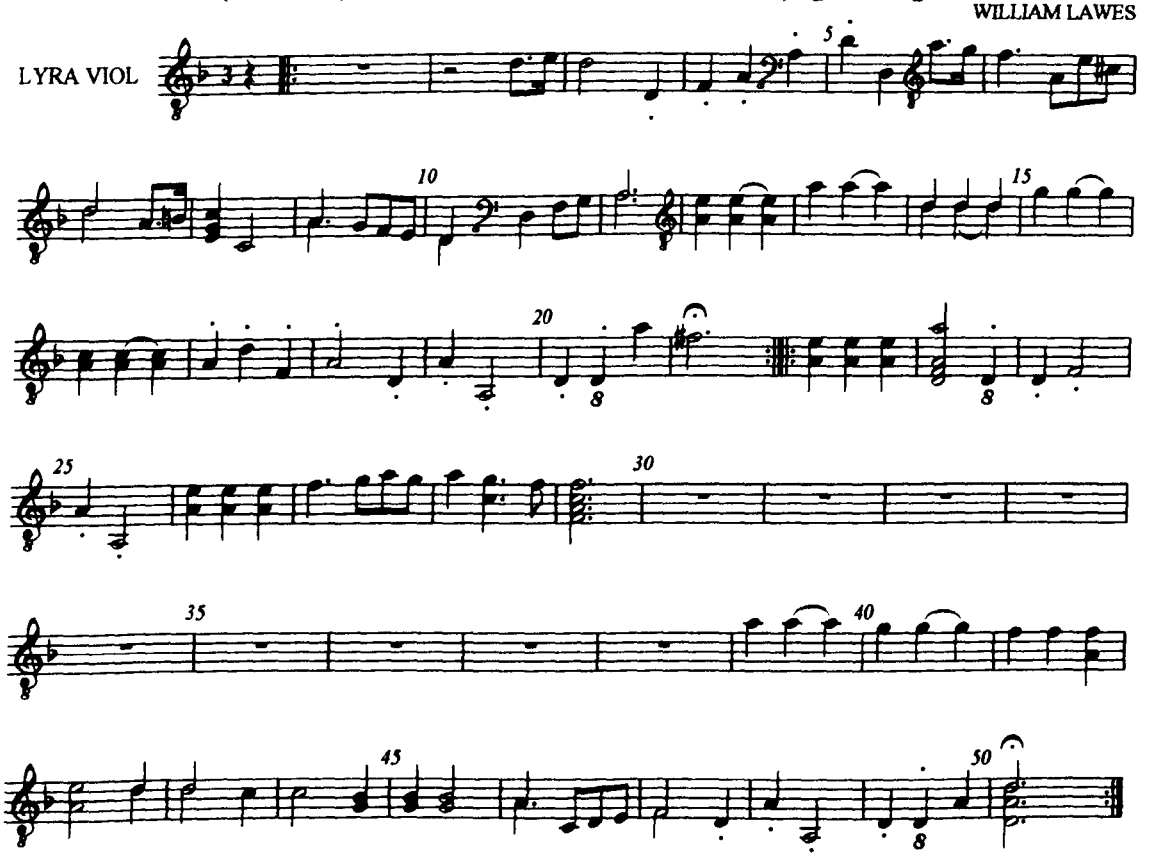
LYRA VIOL



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

WILLIAM LAWES

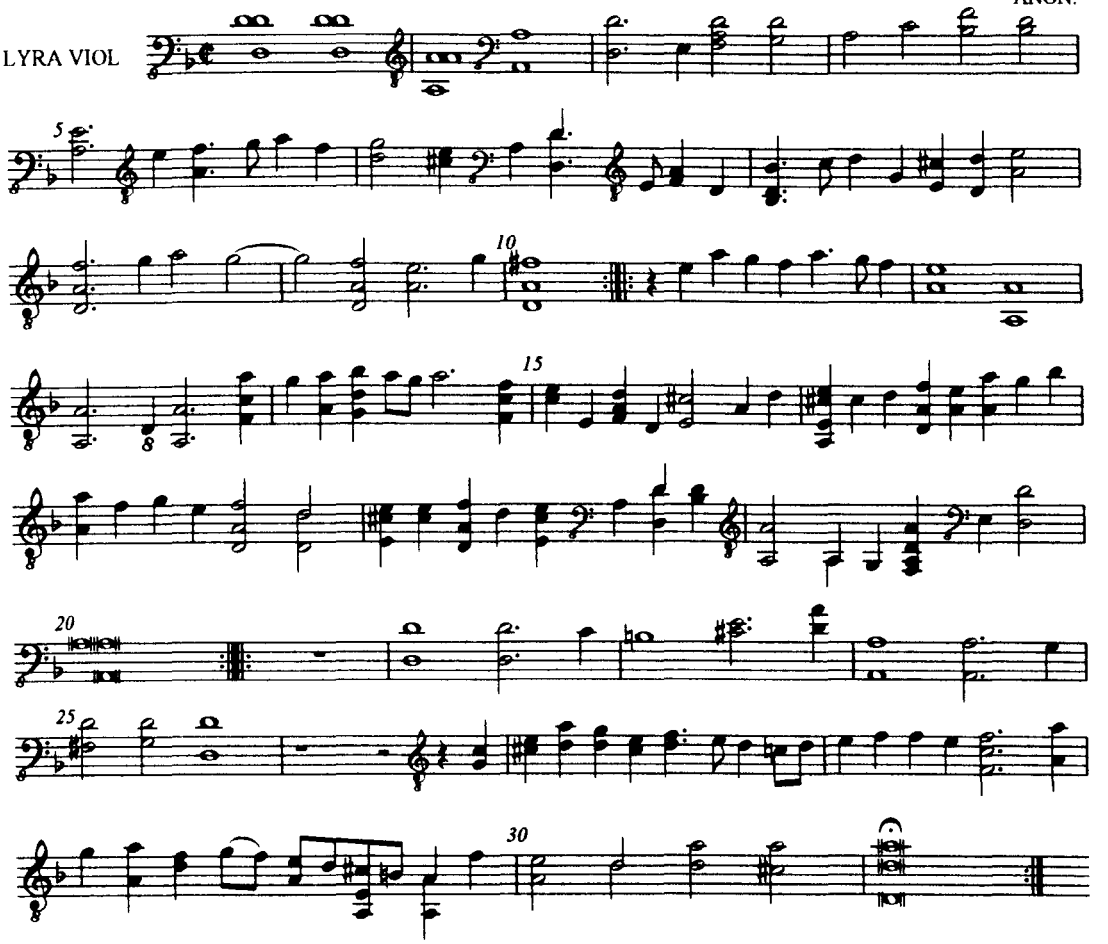
LYRA VIOL



(II.4.88) [Pavan] {VdGS No. 9418} [fhfhf]

ANON.

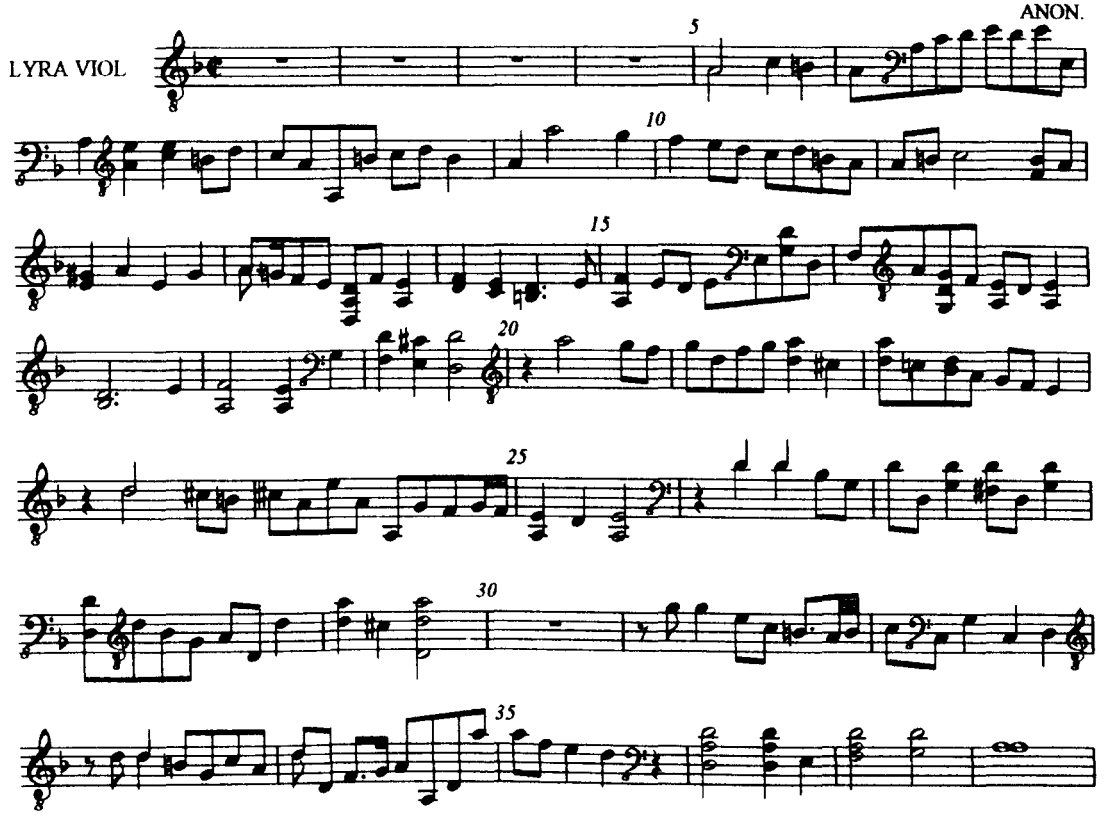
LYRA VIOL

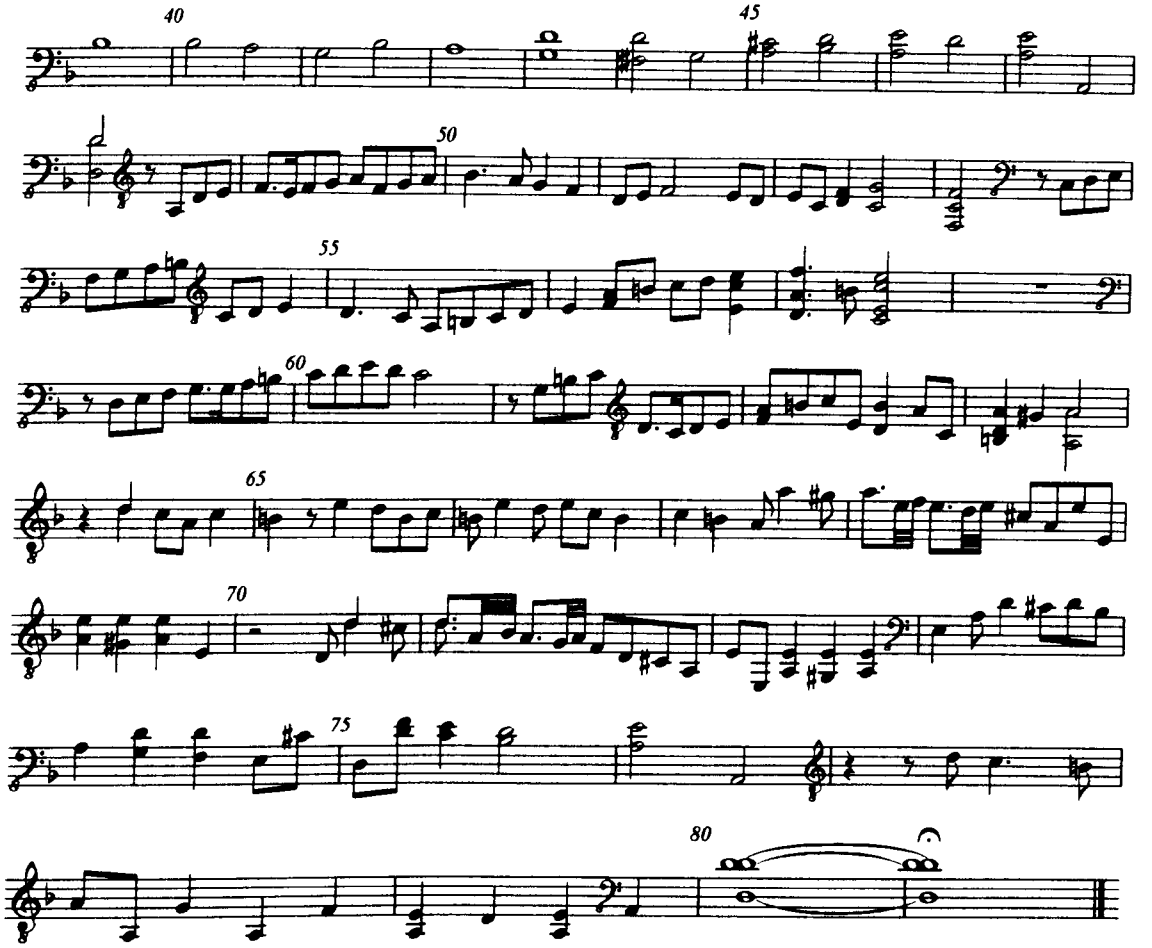


(II.4.89) [Fantazia] {VdGS No. 9419} [fhfhf]

ANON.

LYRA VIOL

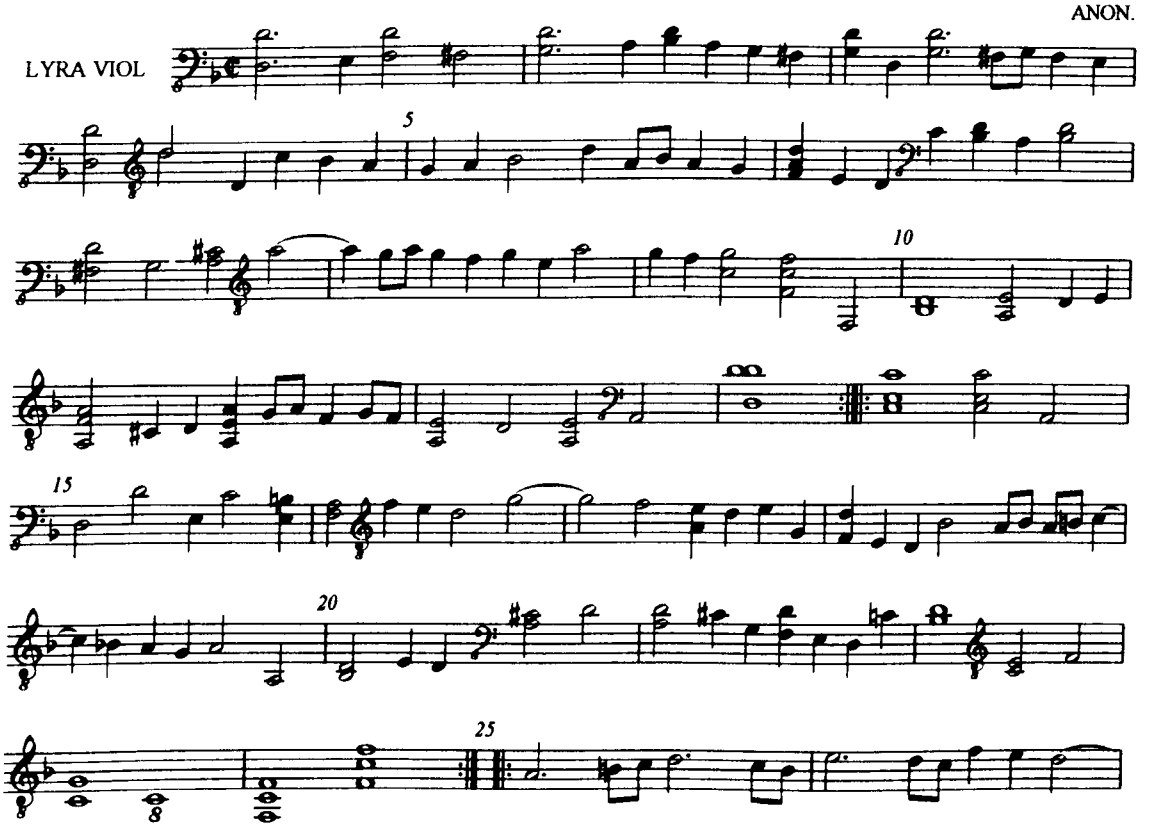


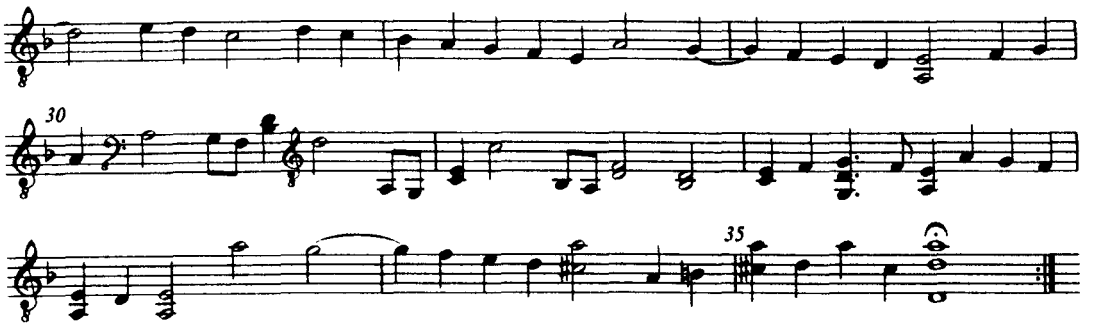


(II.4.90) [Pavan] {VdGS No. 9420} [fhfhf]

ANON.

LYRA VIOL





(II.4.91) [Alman] {VdGS No. 9421} [fhfhf]

ANON.

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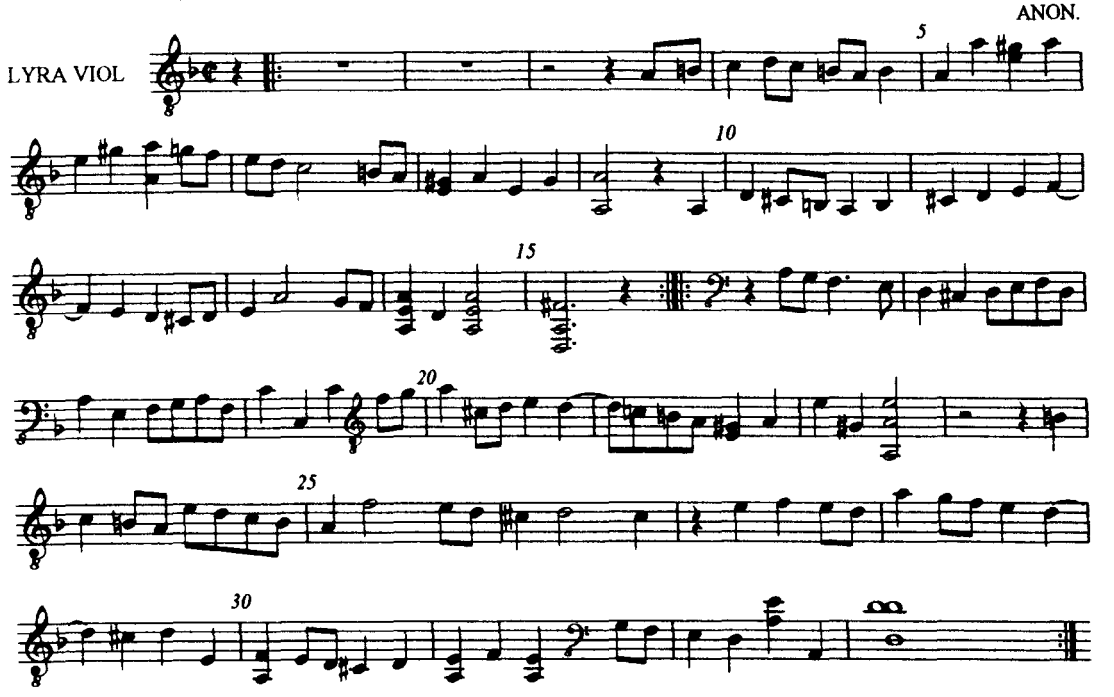
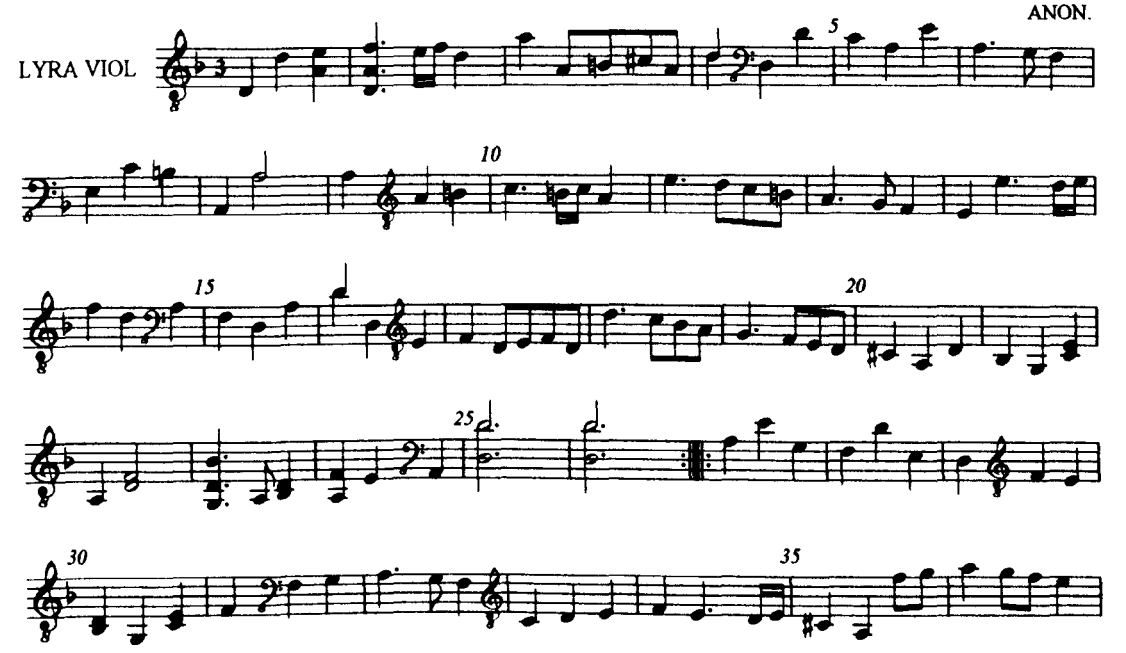
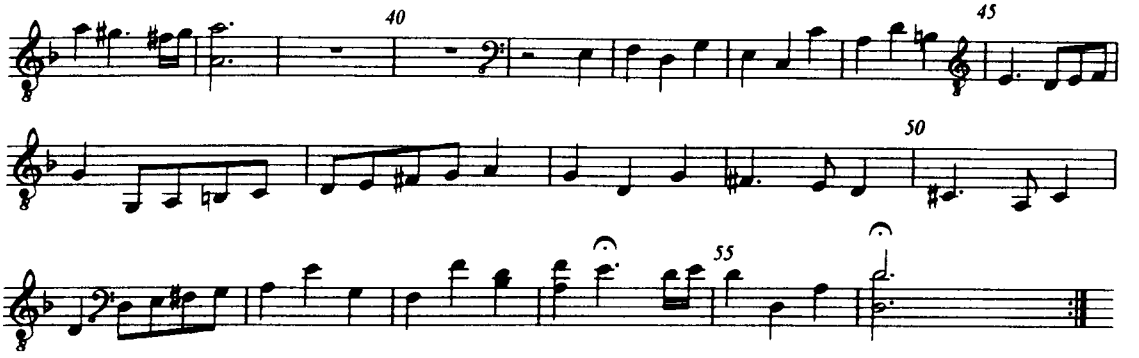


(II.4.92) [Corant] {VdGS No. 9422} [fhfhf]

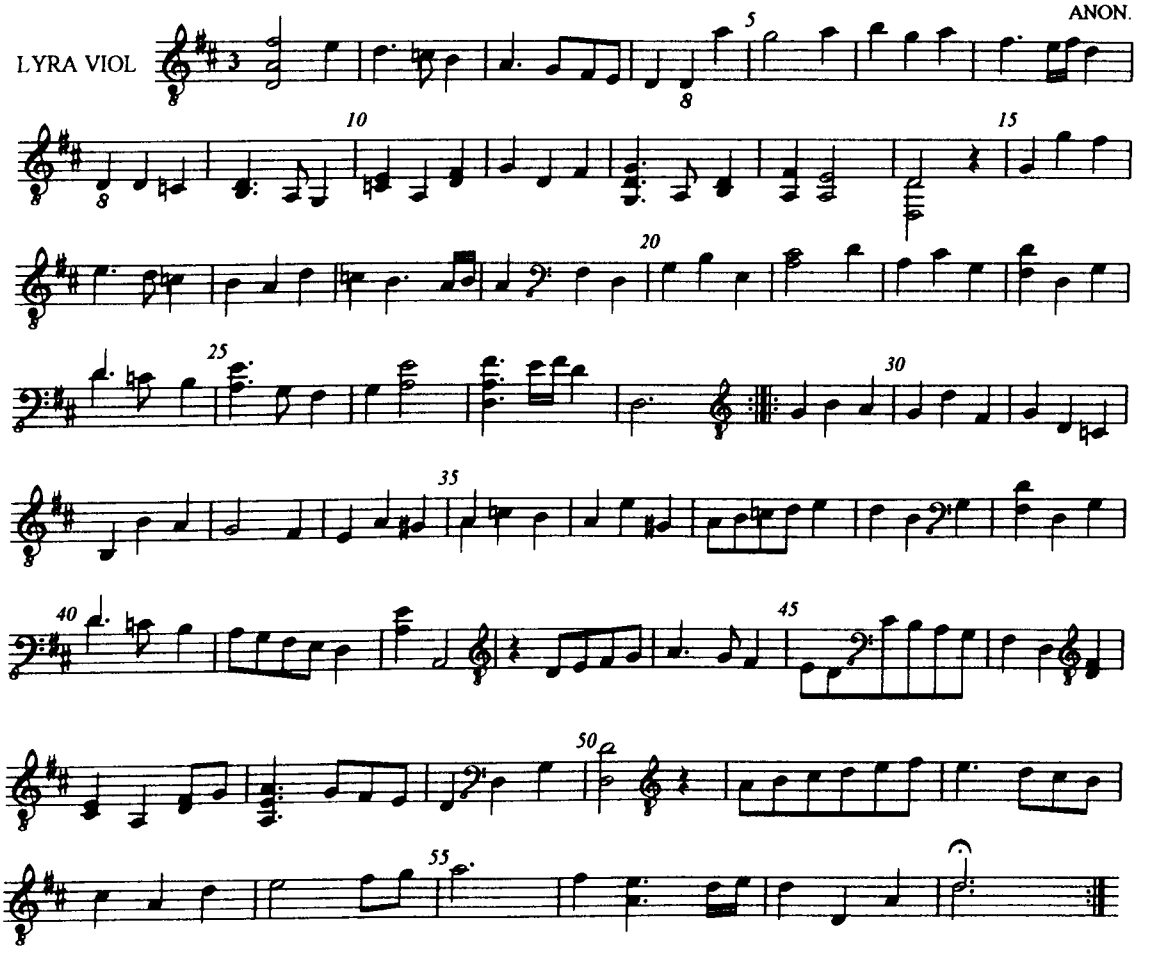
ANON.

LYRA VIOL

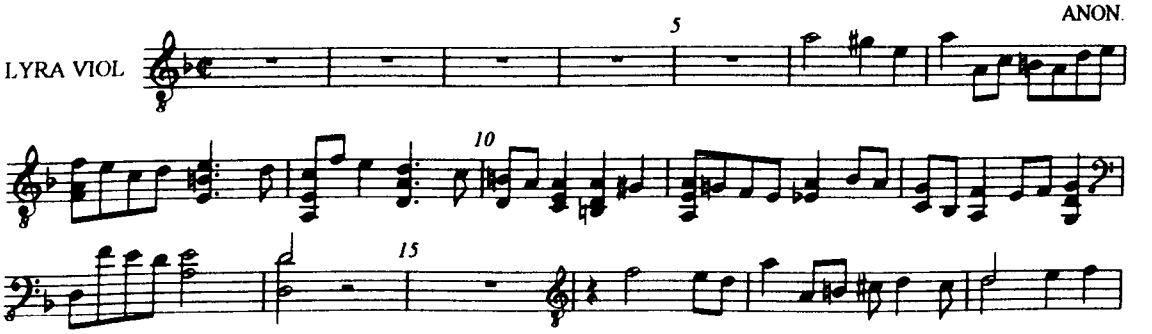


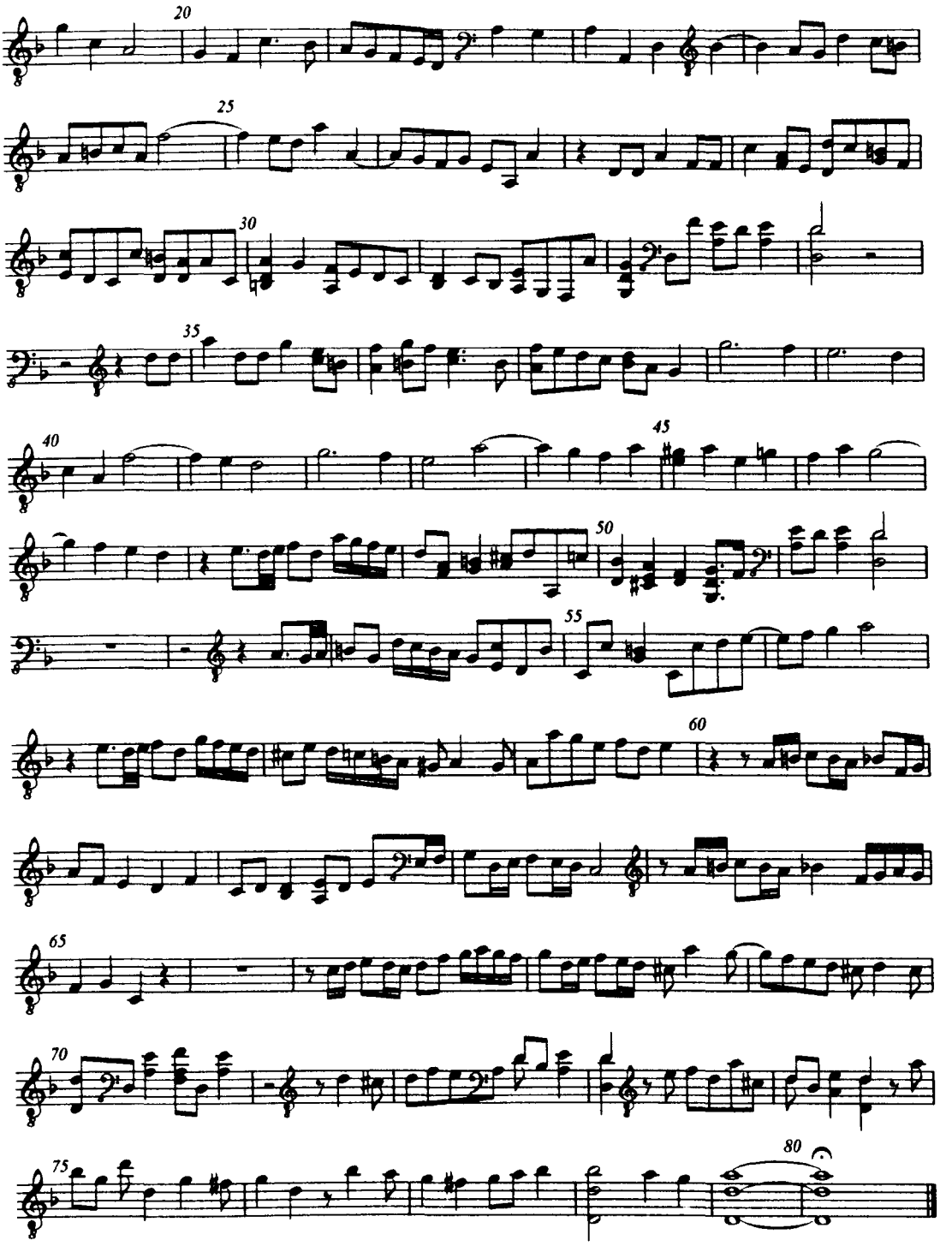


(II.4.93) [Corant] {VdGS No. 9423} [fhfhf]

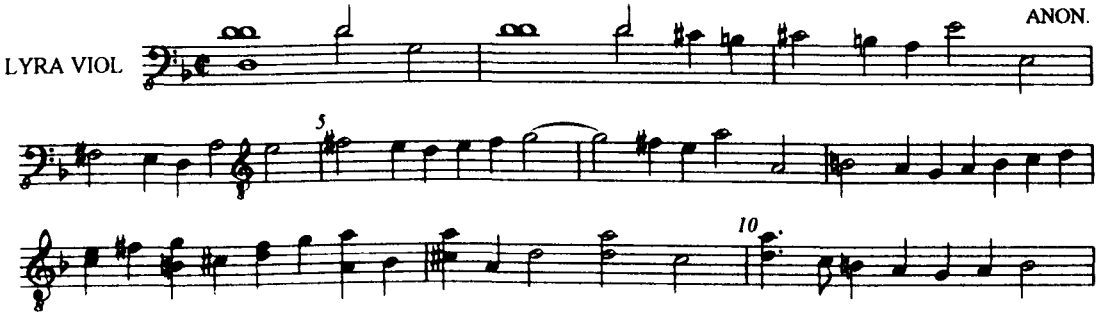


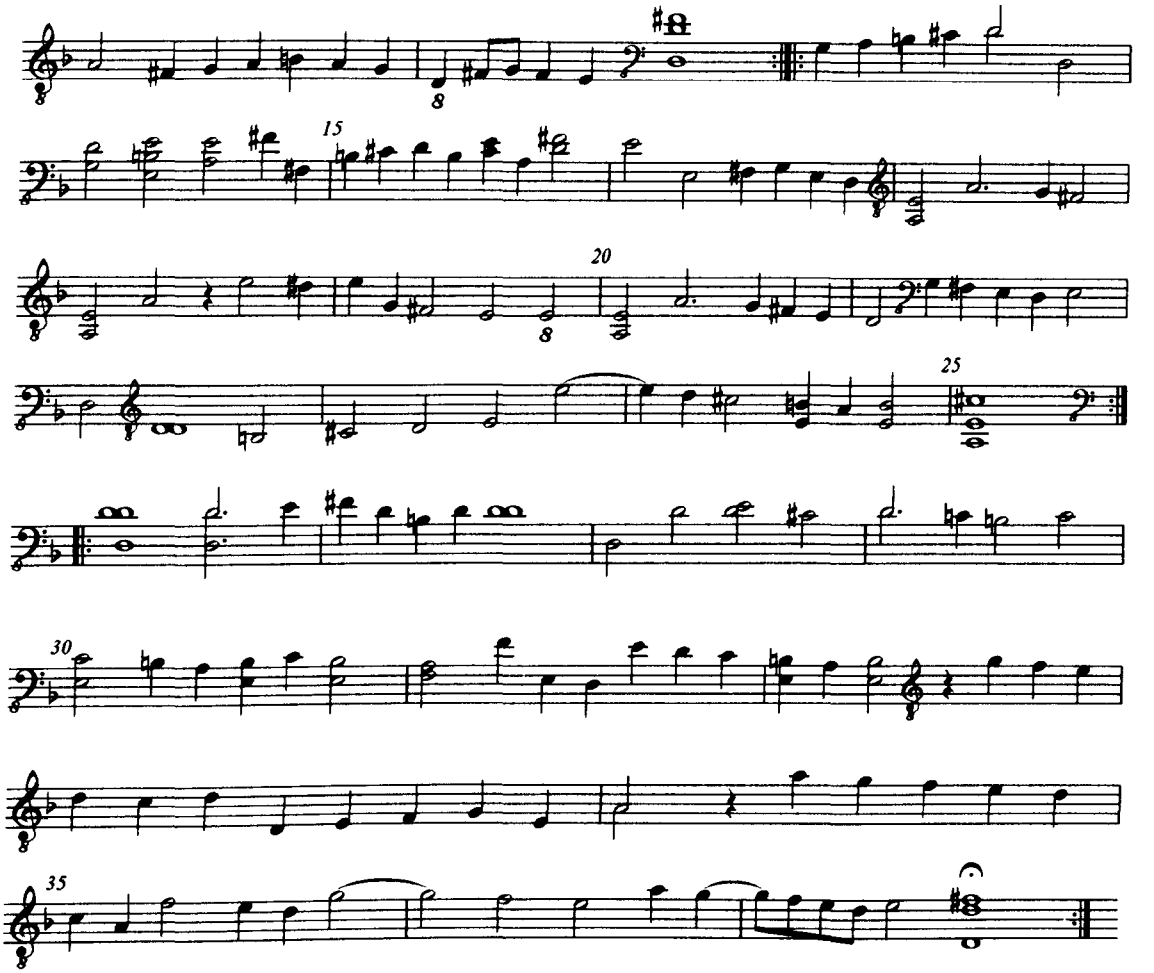
(II.4.94) [Fantazia] {VdGS 9424} [fhfhf]





(II.4.95) [Pavan] {VdGS No. 9425} [fhfhf]

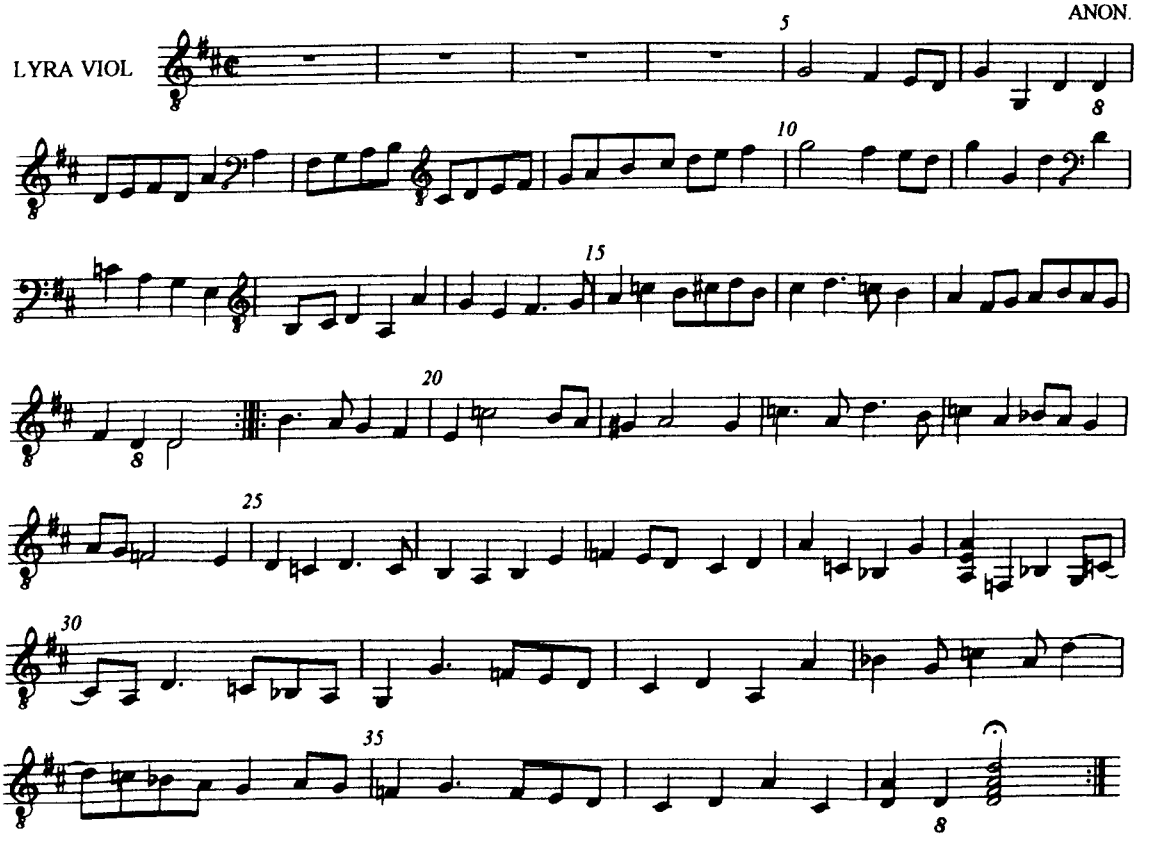




(II.4.96) [Alman] {VdGS No. 9426} [fhfhf]

ANON.

LYRA VIOL



(II.4.97) [Corant] {VdGS No. 9427} [fhfhf]

ANON.

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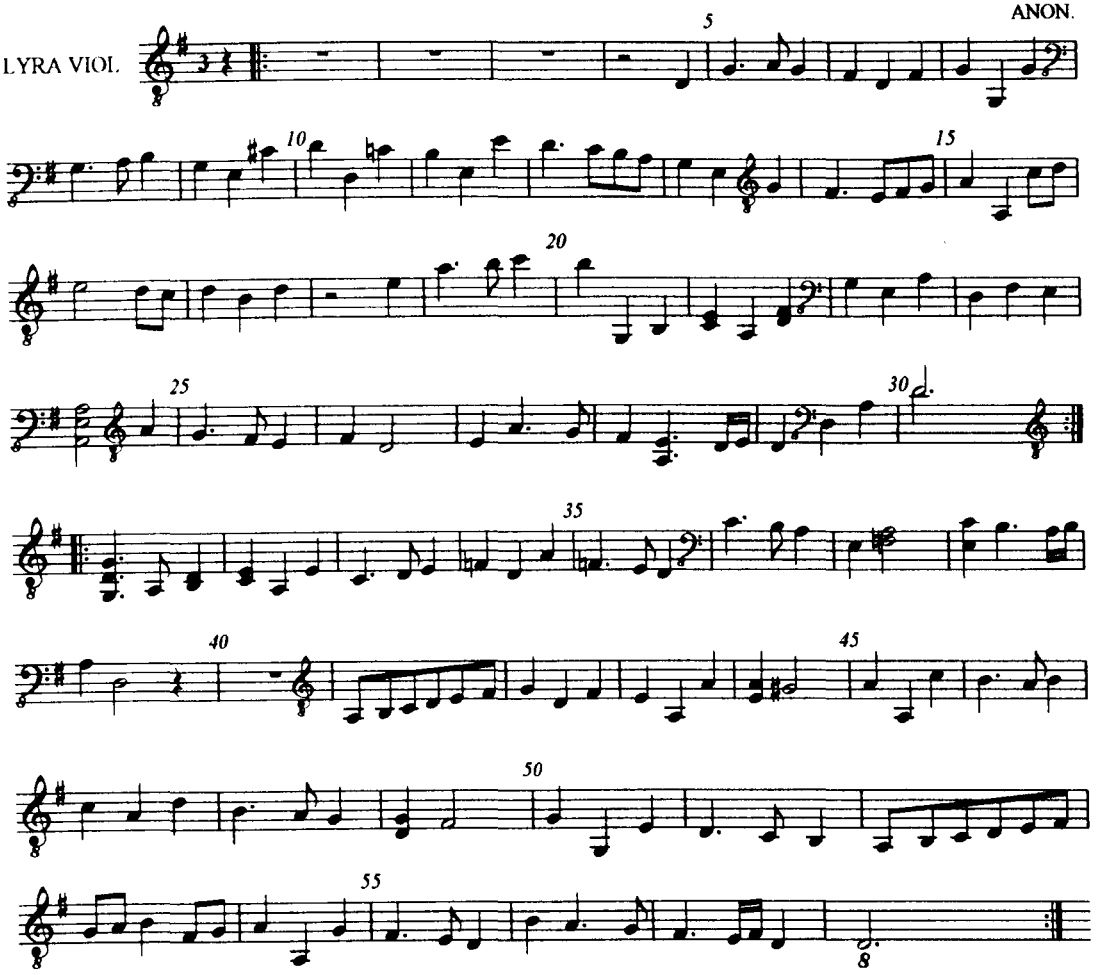

(II.4.98) [Pavan] {VdGS No. 9428} [fhfhf]

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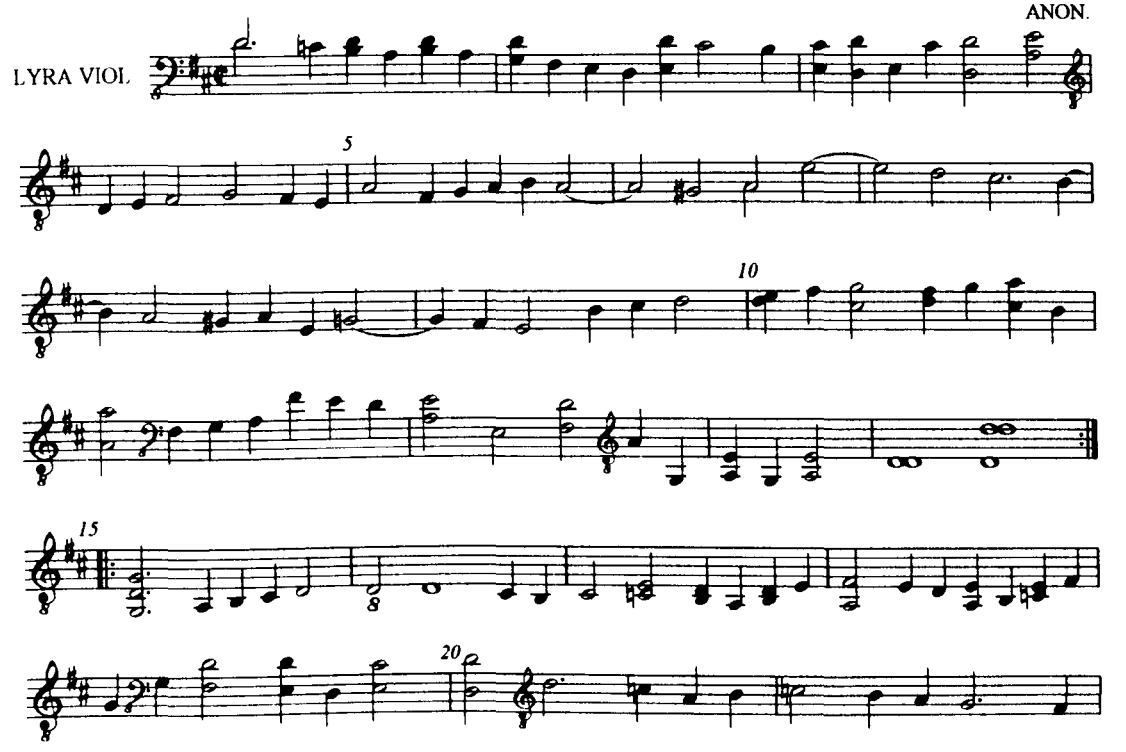
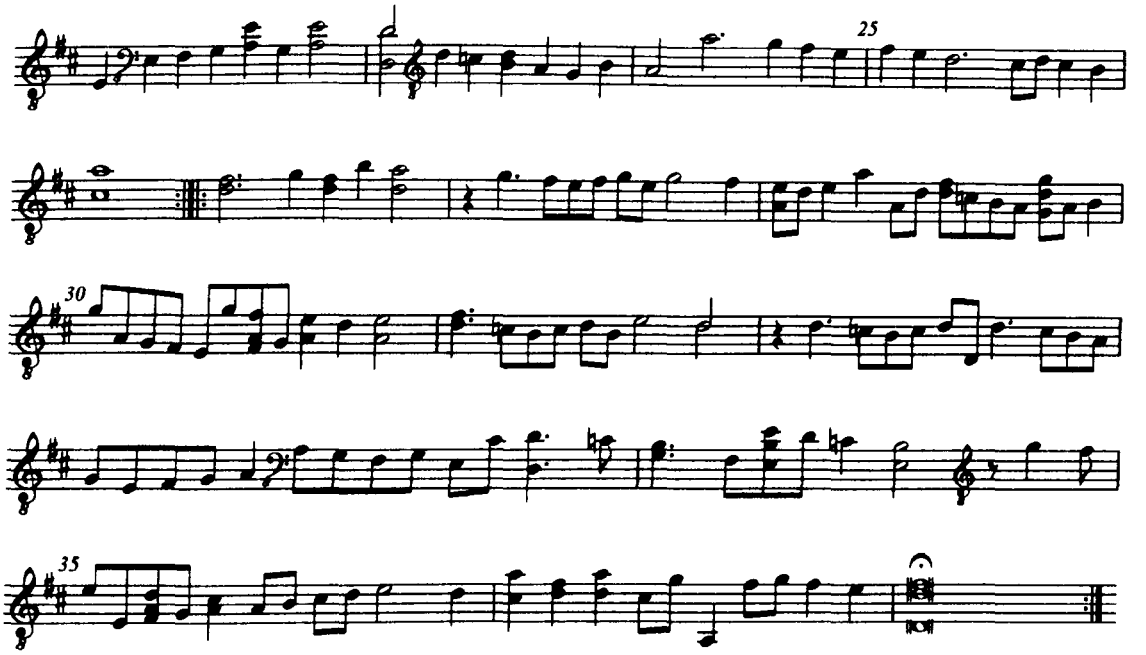
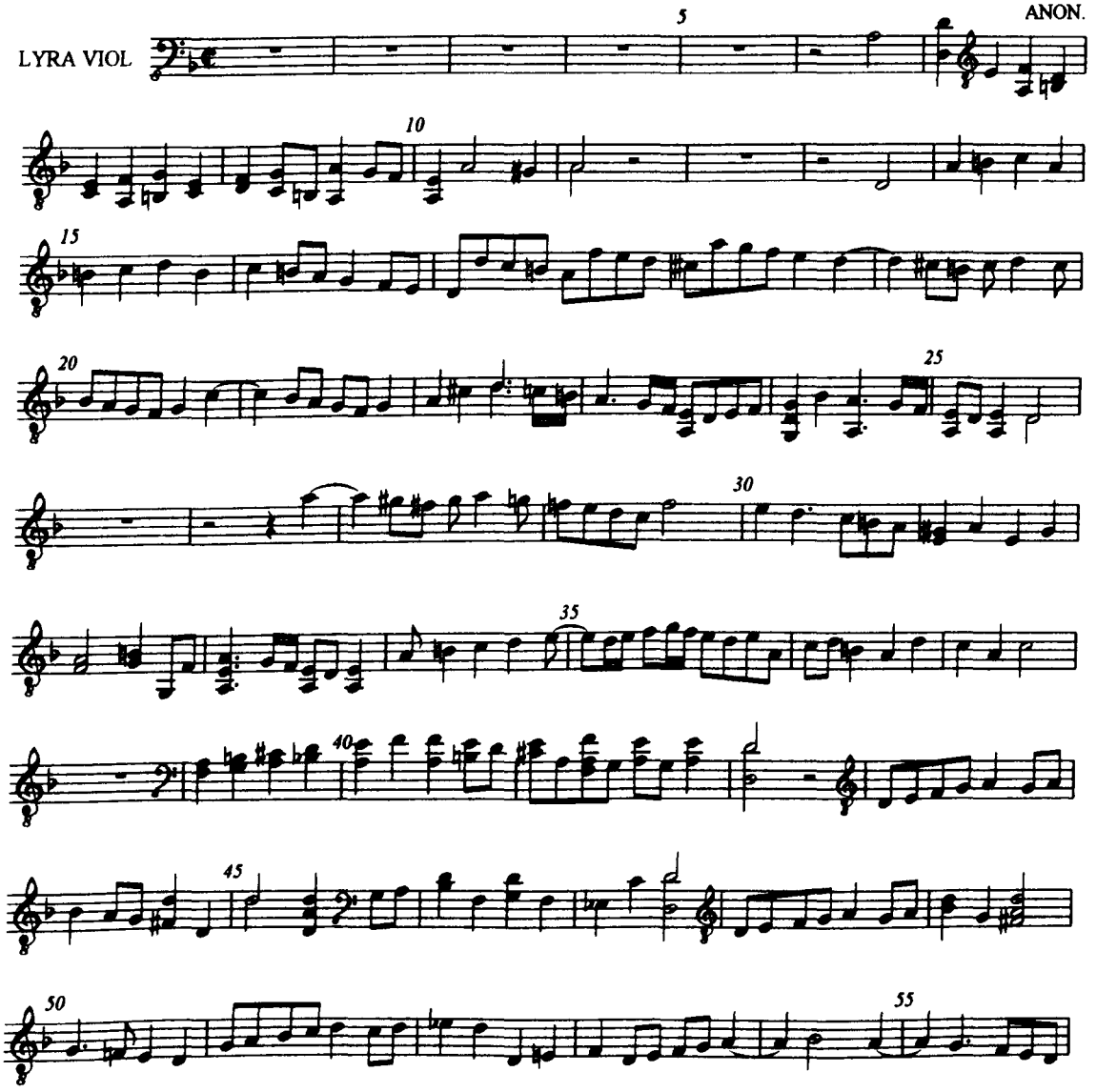
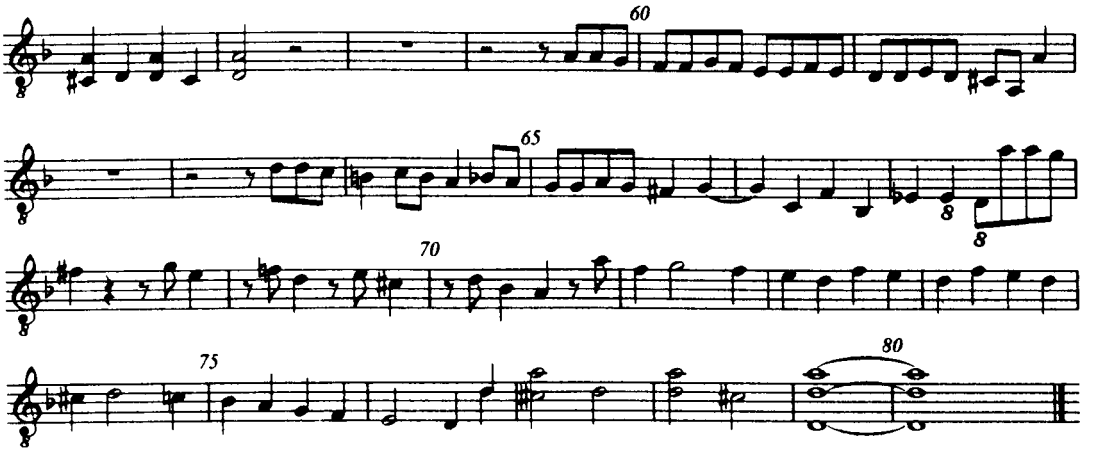


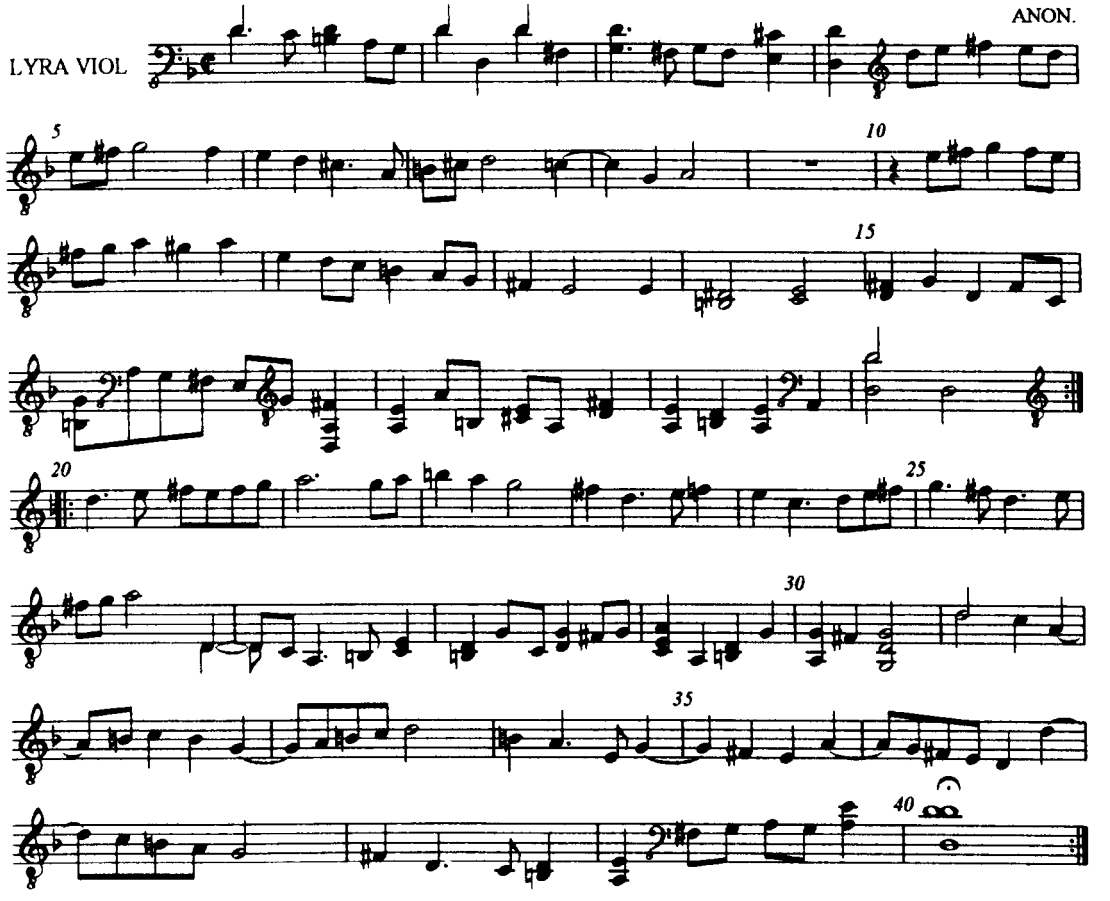


(II.4.99) [Fantazia] {VdGS No. 9429} [fhfhf]

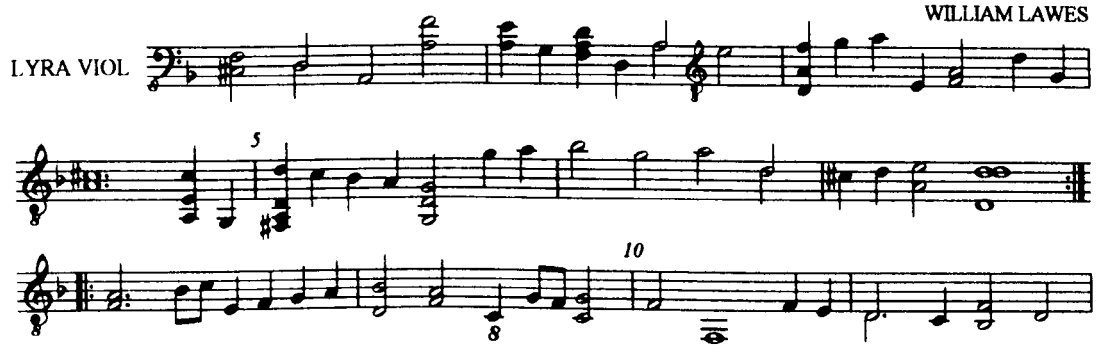


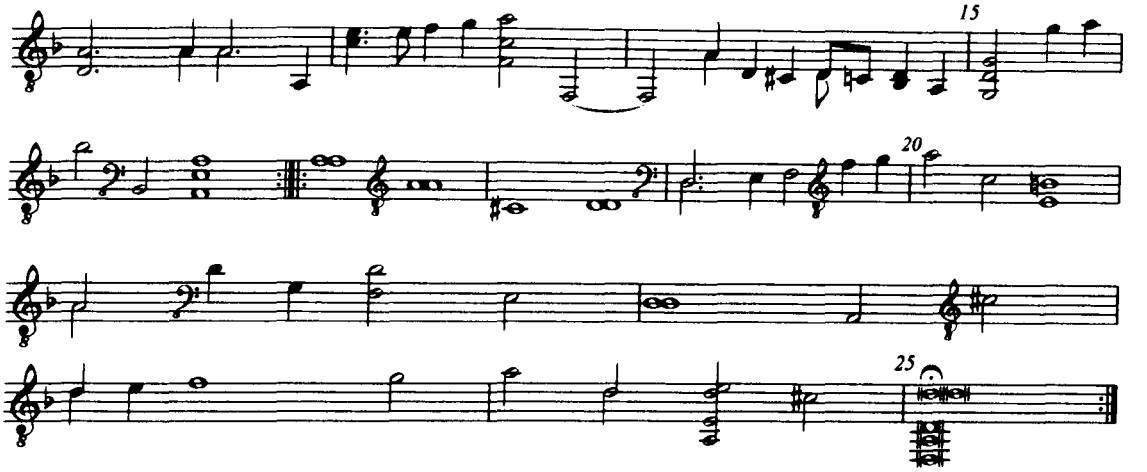


(II.4.100) [Alman] {VdGS No. 9430} [fhfhf]



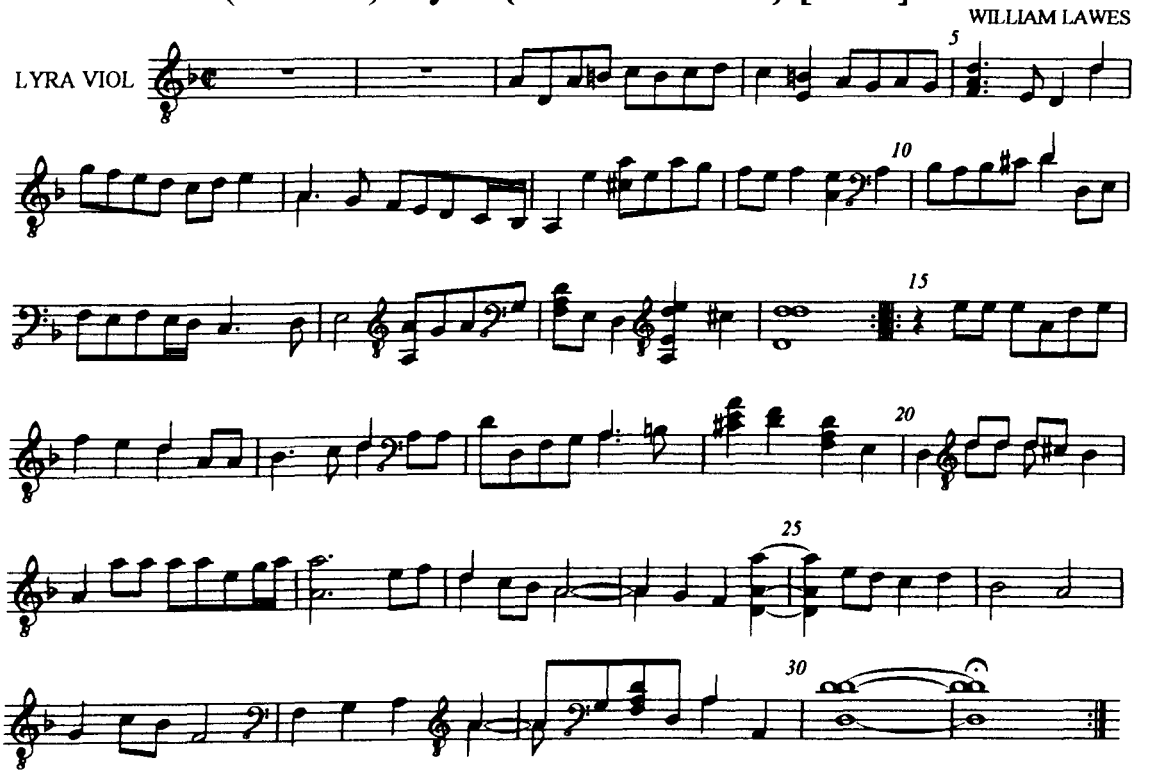
(II.4.101) 'Pauen' {VdGS No. 574} [fhfhf]





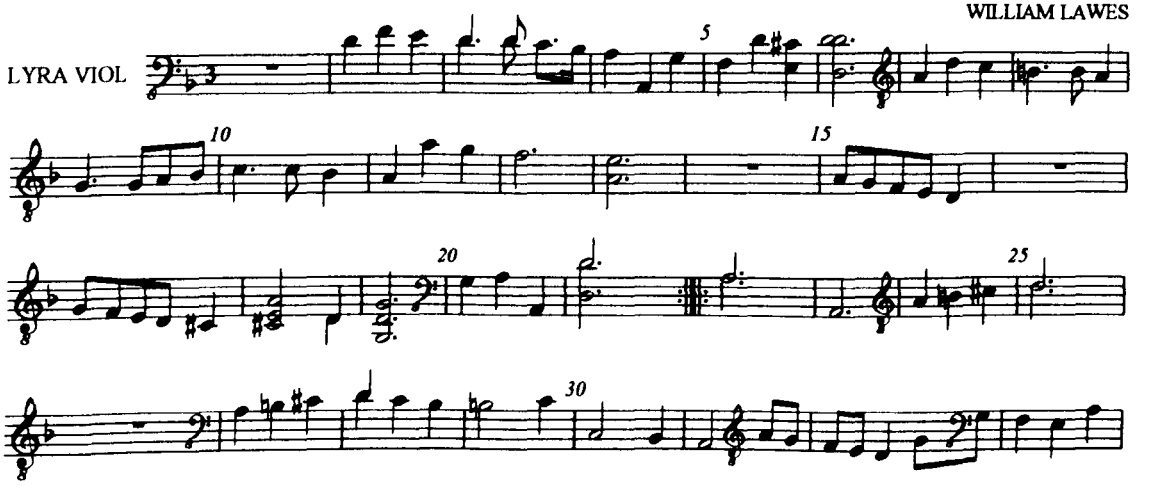
(II.4.102) 'Ayre' {VdGS No. 575} [fhfhf]

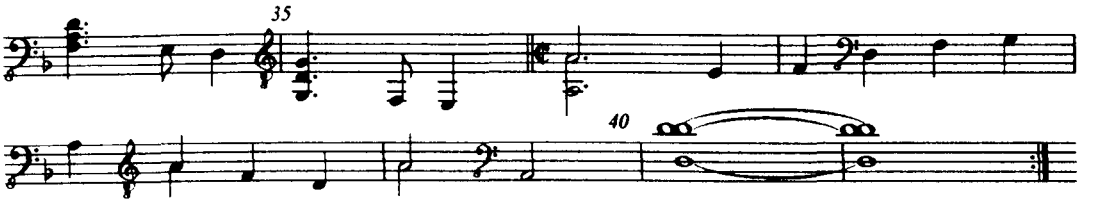
WILLIAM LAWES



(II.4.103) 'Ayre' [Corant] {VdGS No. 576} [fhfhf]

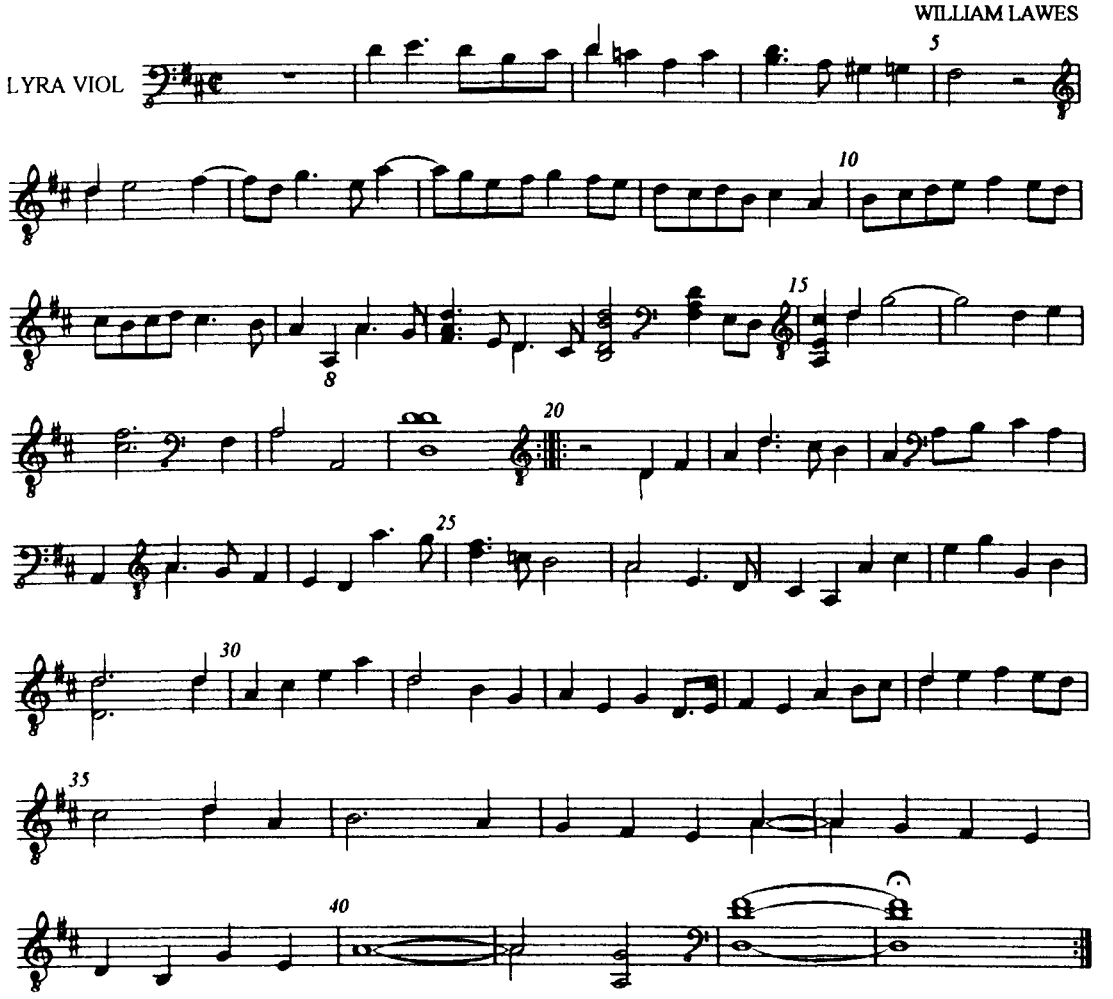
WILLIAM LAWES





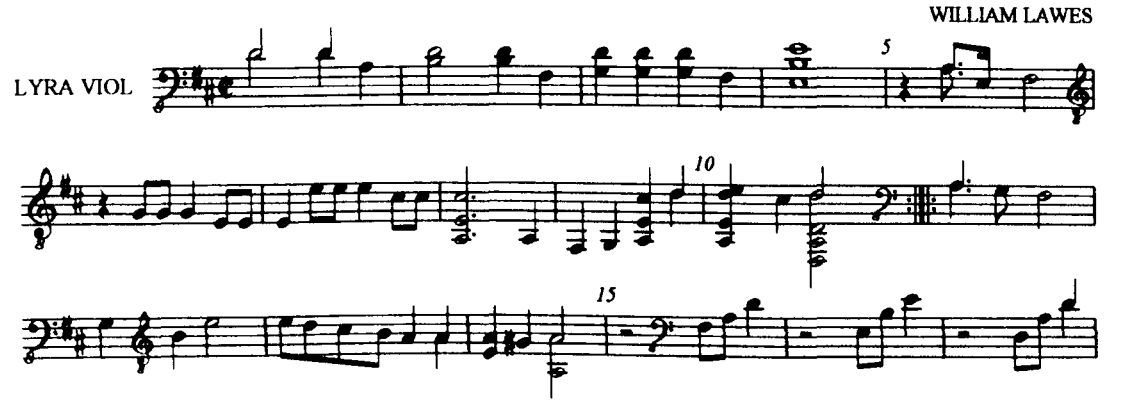
(II.4.104) 'Almayne' {VdGS No. 577} [fhfhf]

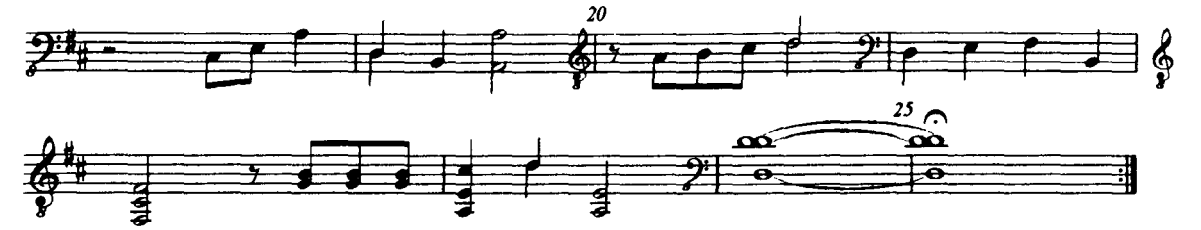
WILLIAM LAWES



(II.4.105) 'Almayne' {VdGS No. 578} [fhfhf]

WILLIAM LAWES

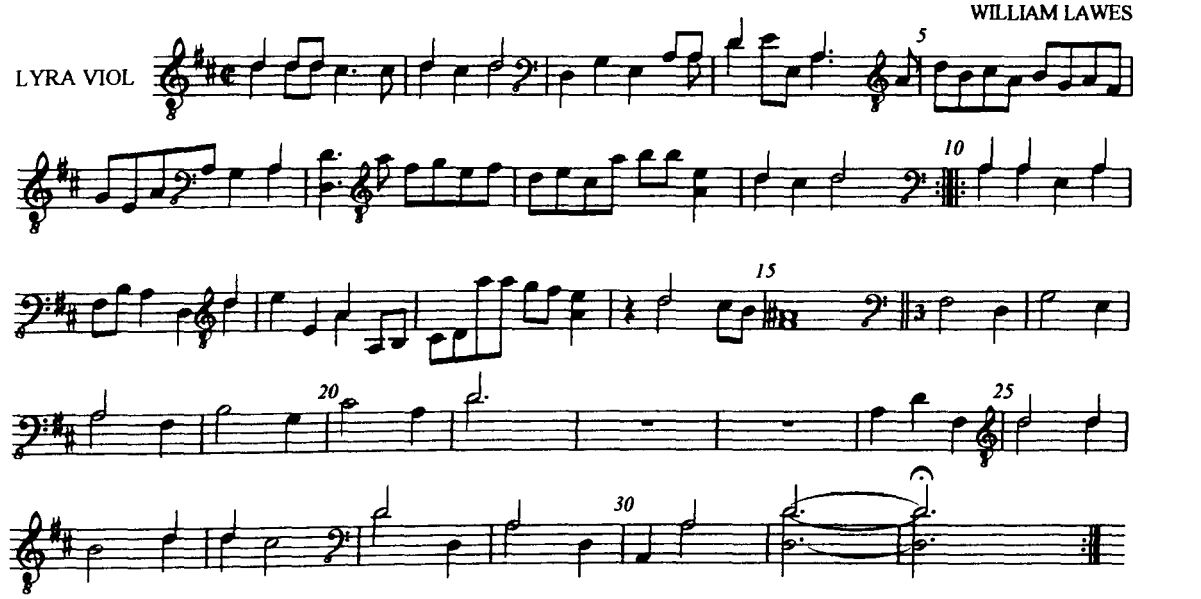




(II.4.106) 'Ayre' {VdGS No. 579} [fhfhf]

WILLIAM LAWES

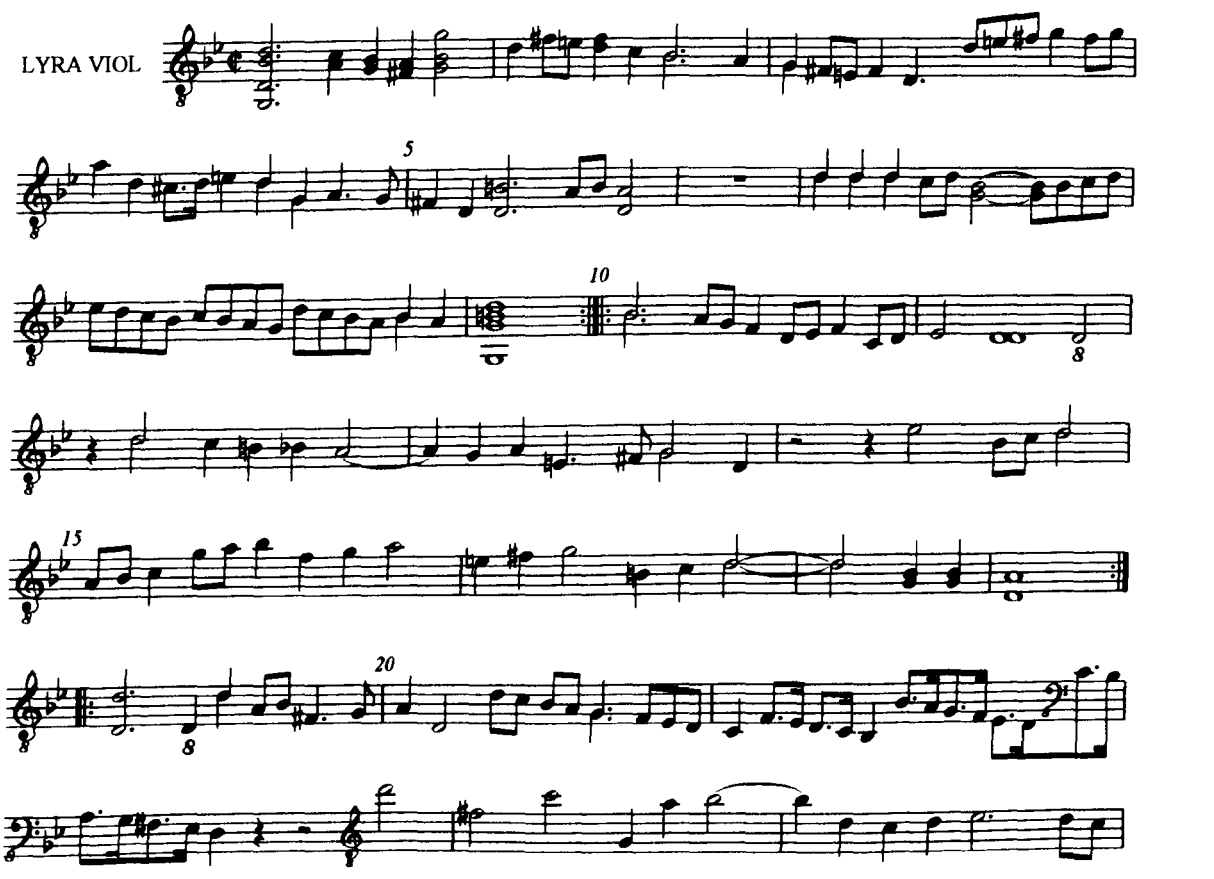
LYRA VIOL

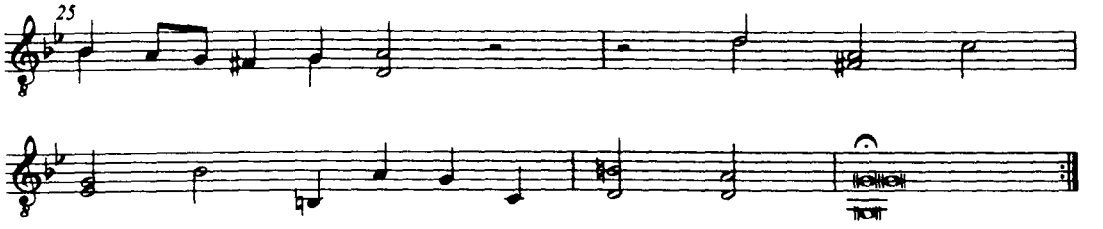


(II.4.107) 'Pauine' {VdGS No. 471} [edfhf]

WILLIAM LAWES

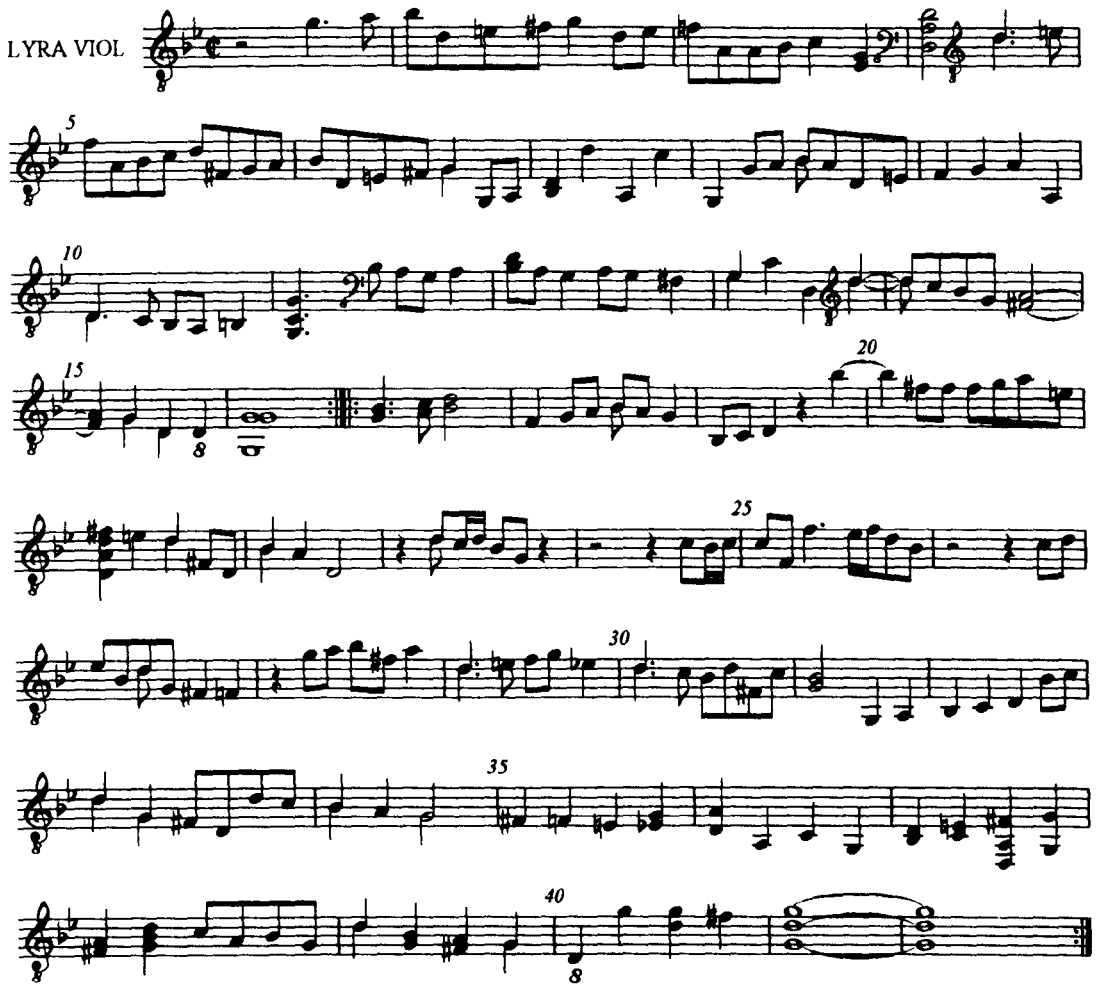
LYRA VIOL





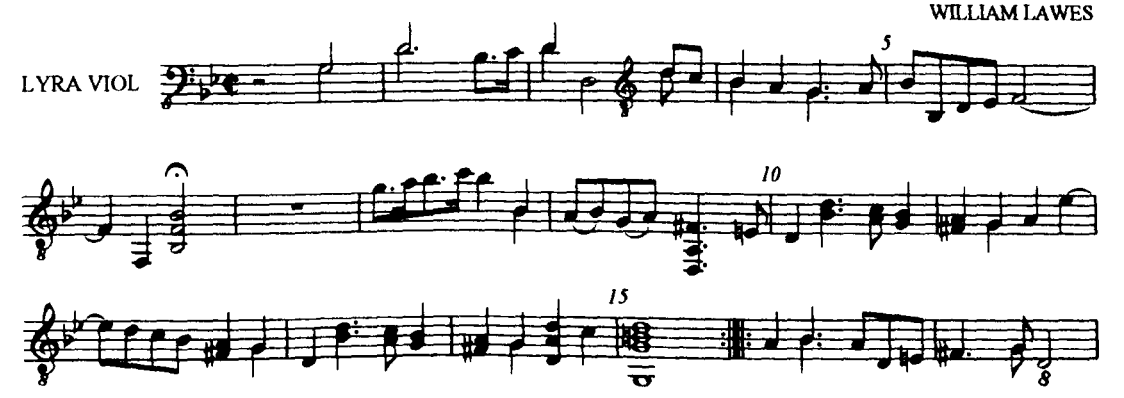
(II.4.108) 'Ayre' {VdGS No. 472} [edfhf]

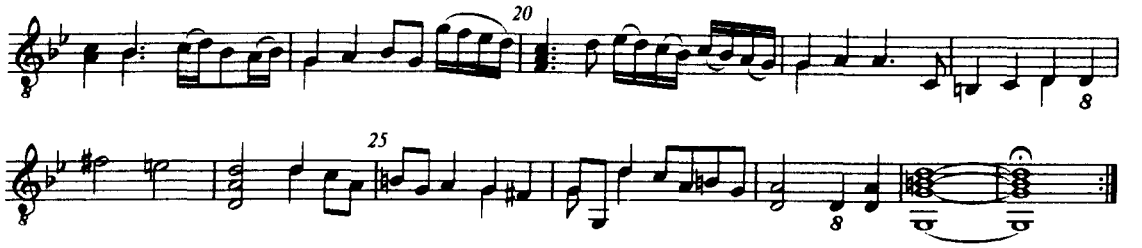
WILLIAM LAWES



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

WILLIAM LAWES

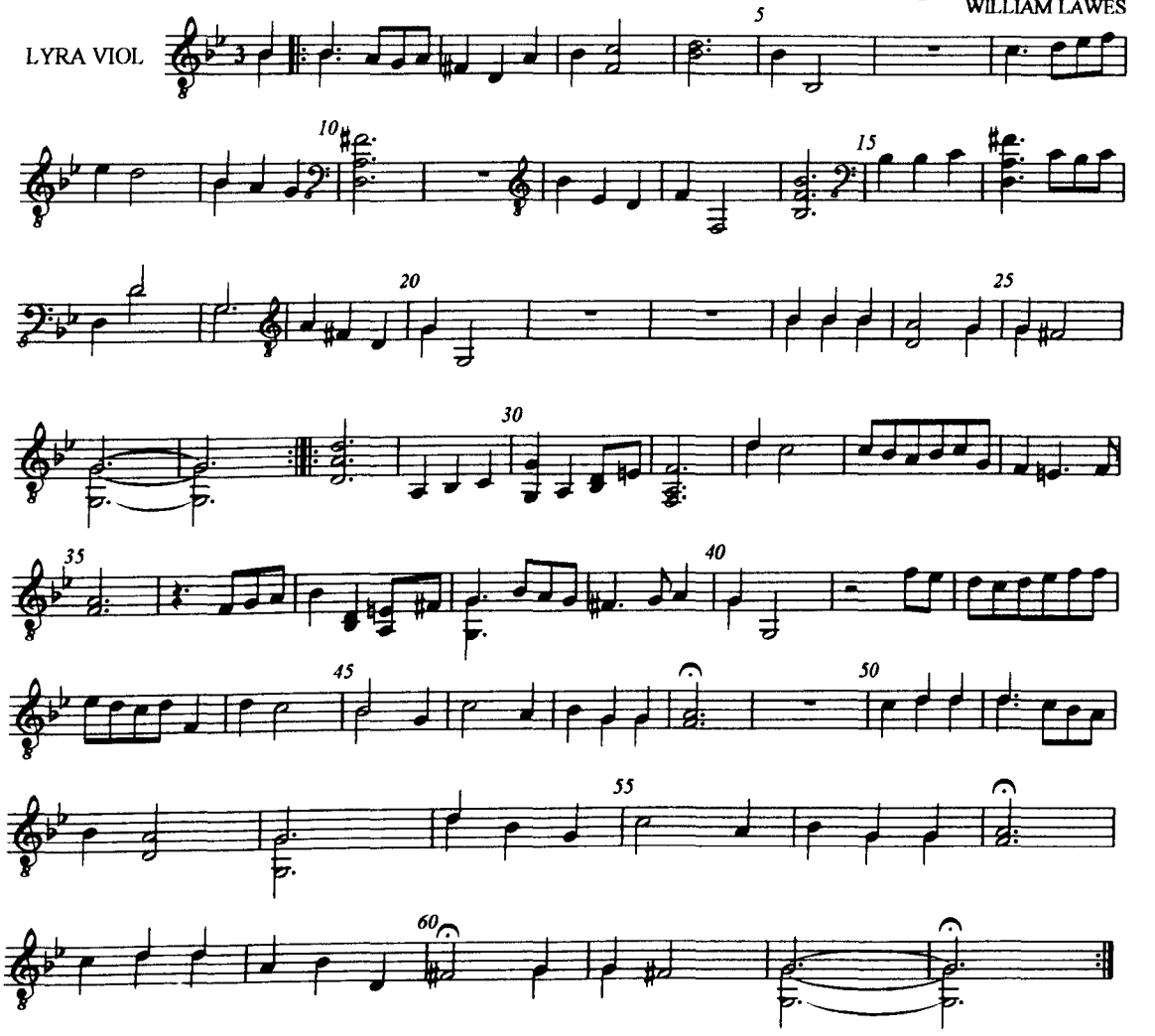




(II.4.110) 'Coranto'{VdGS No. 474} [edfhf]

WILLIAM LAWES

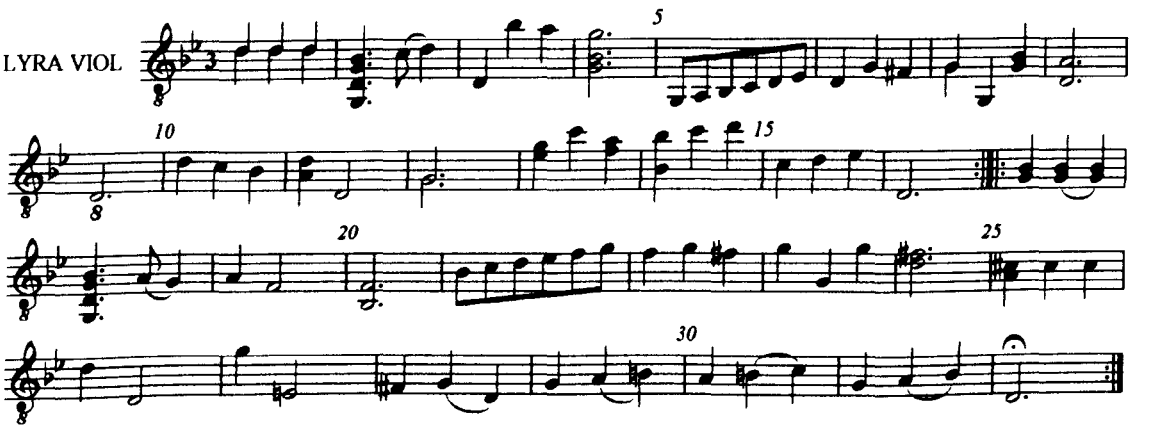
LYRA VIOL



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

WILLIAM LAWES

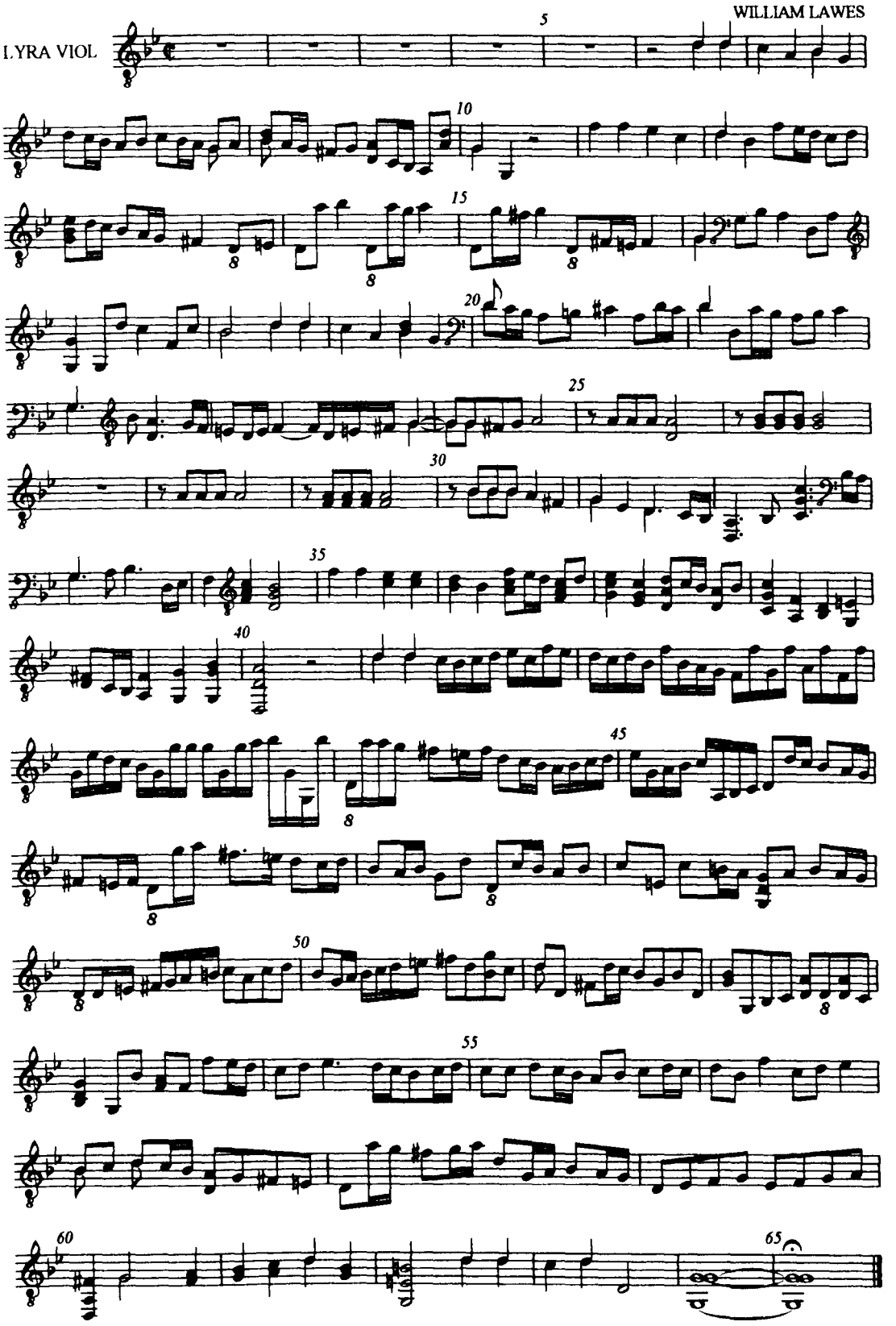
LYRA VIOL



(II.4.112) 'ffantazia' {VdGS No. 476} [edfhf]

WILLIAM LAWES

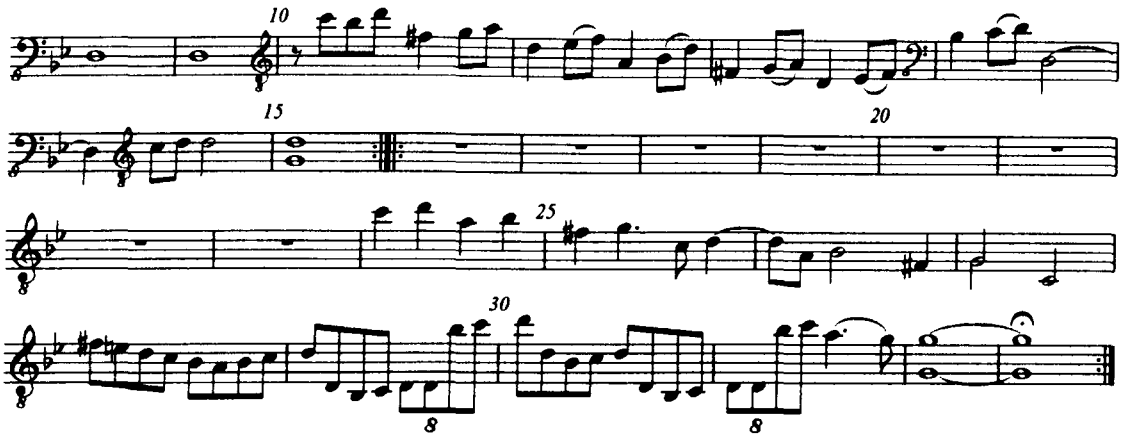
LYRA VIOL



(II.4.113) 'Ayre' {VdGS No. 477} [edfhf]

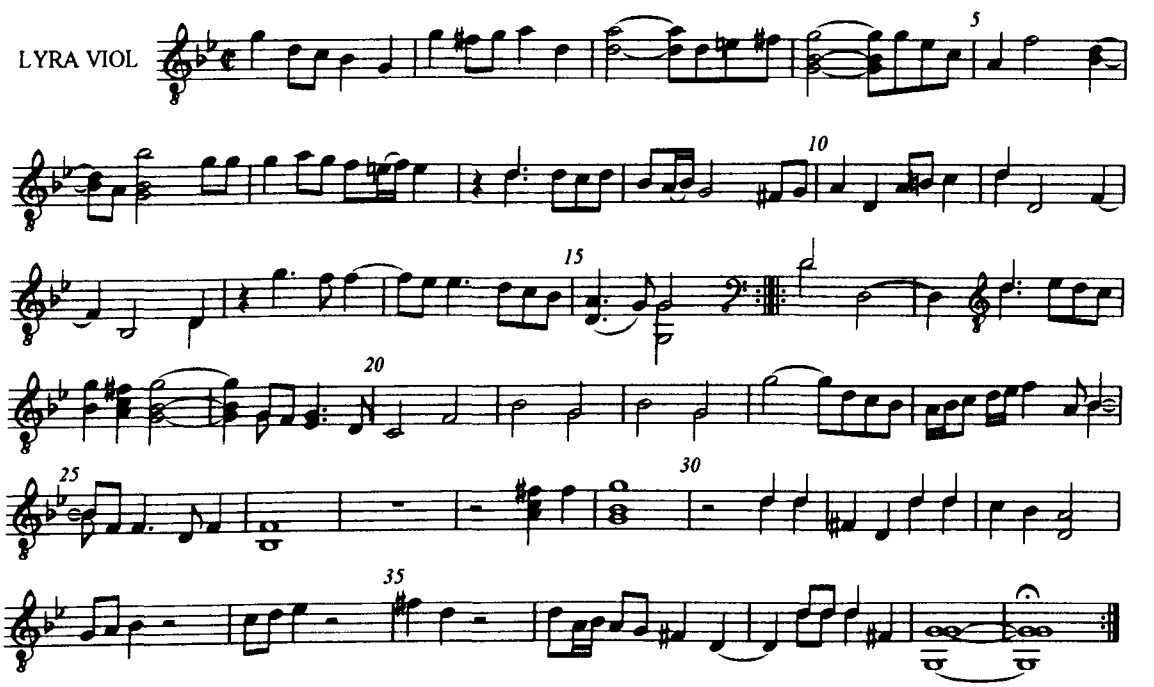
WILLIAM LAWES

LYRA VIOL



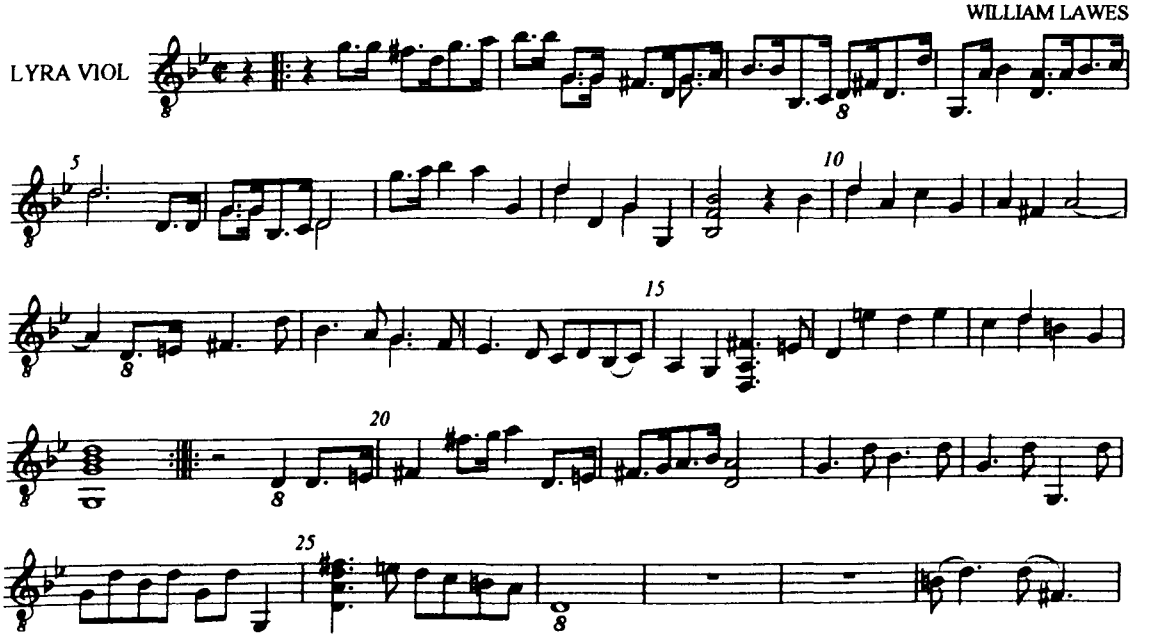
(II.4.114) 'Ayre' {VdGS No. 478} [edfhf]

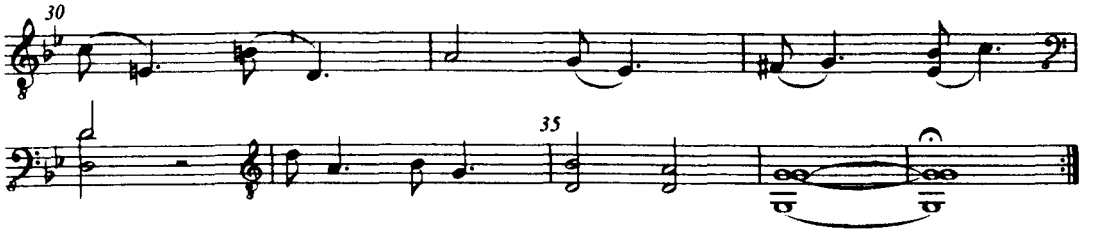
WILLIAM LAWES



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

WILLIAM LAWES

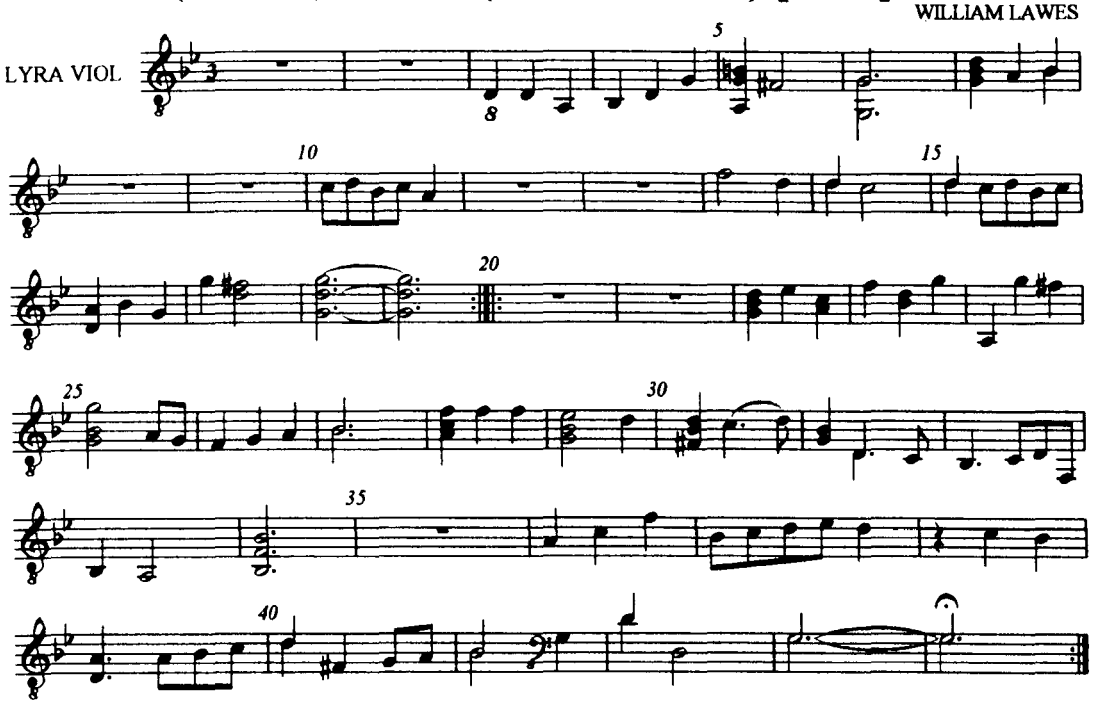




(II.4.116) 'Corant' {VdGS No. 480} [edfhf]

WILLIAM LAWES

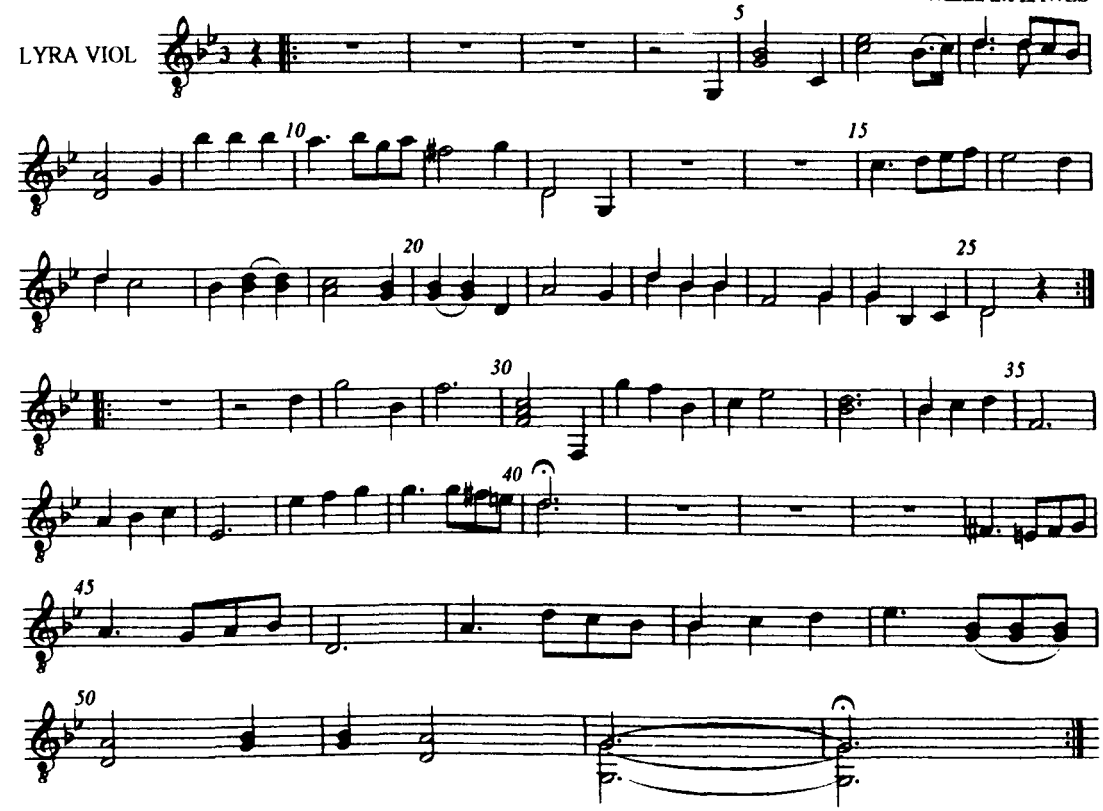
LYRA VIOL



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

WILLIAM LAWES

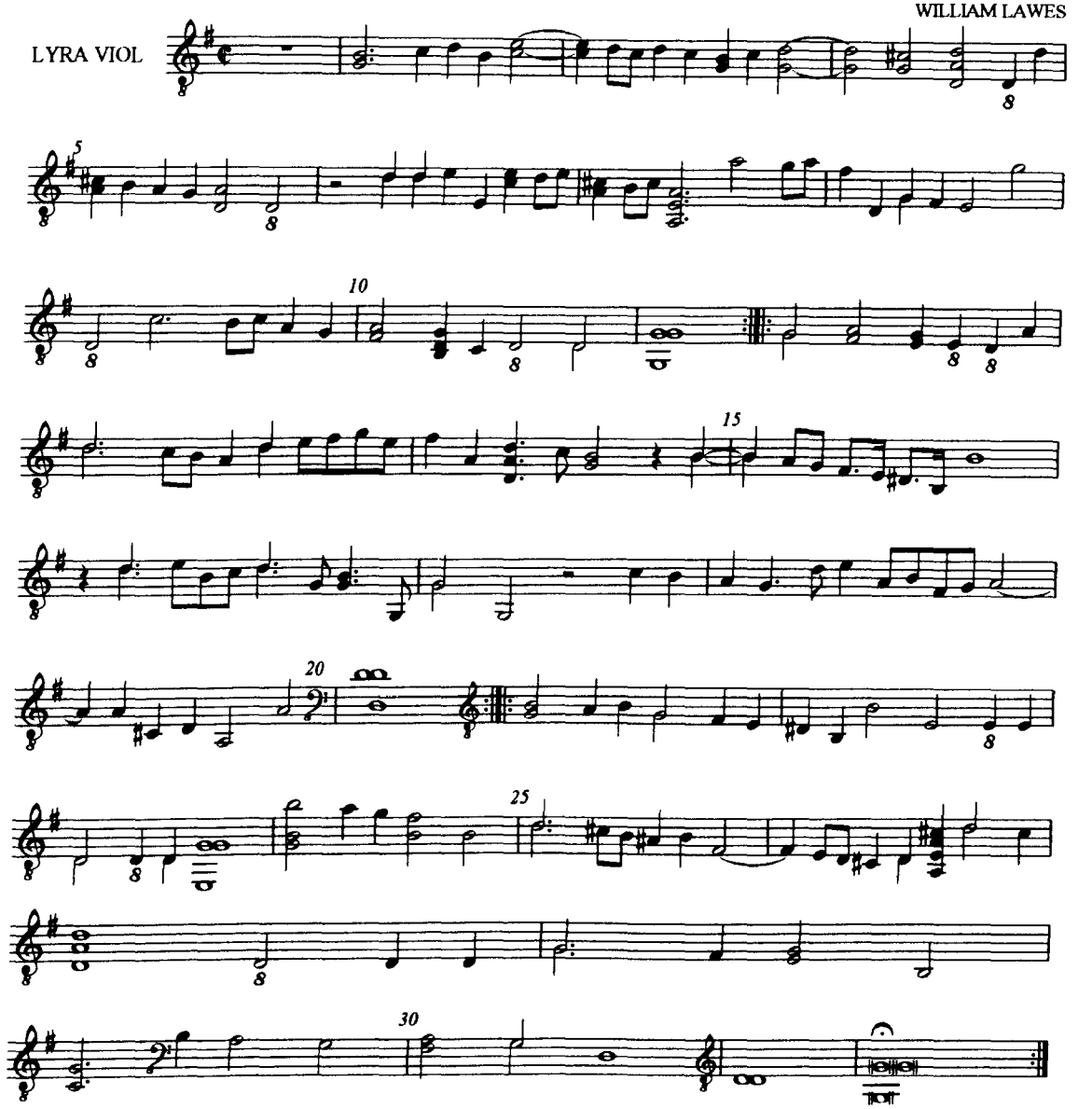
LYRA VIOL



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

WILLIAM LAWES

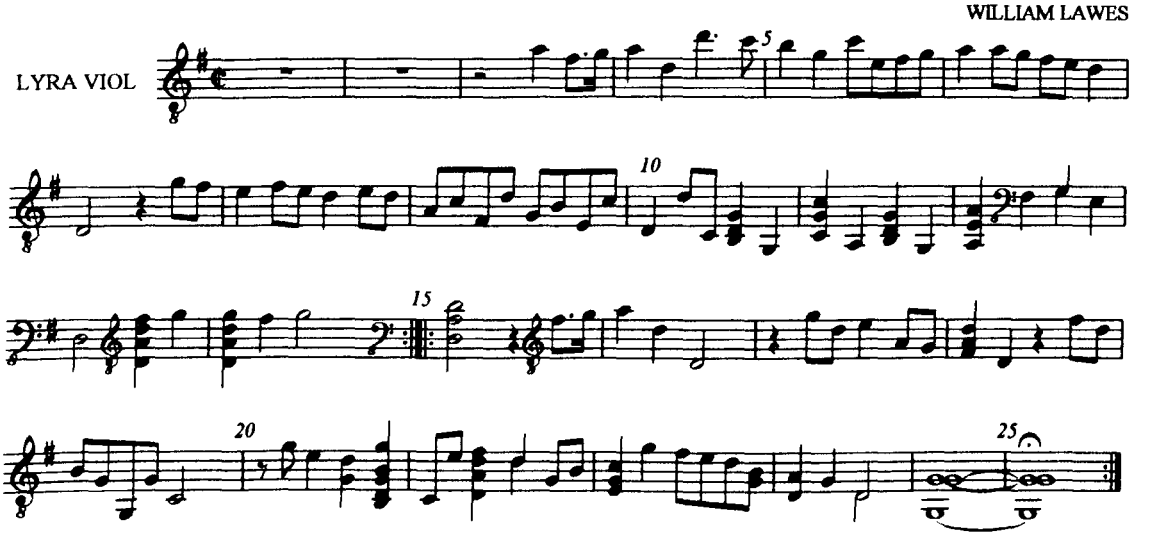
LYRA VIOL



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

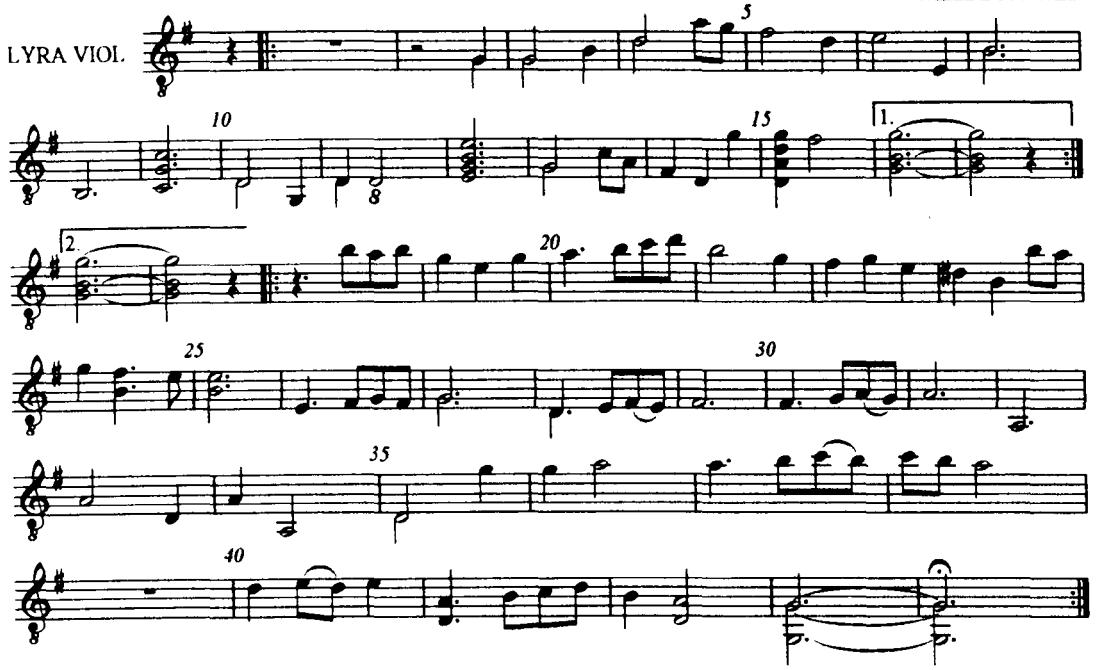
WILLIAM LAWES

LYRA VIOL



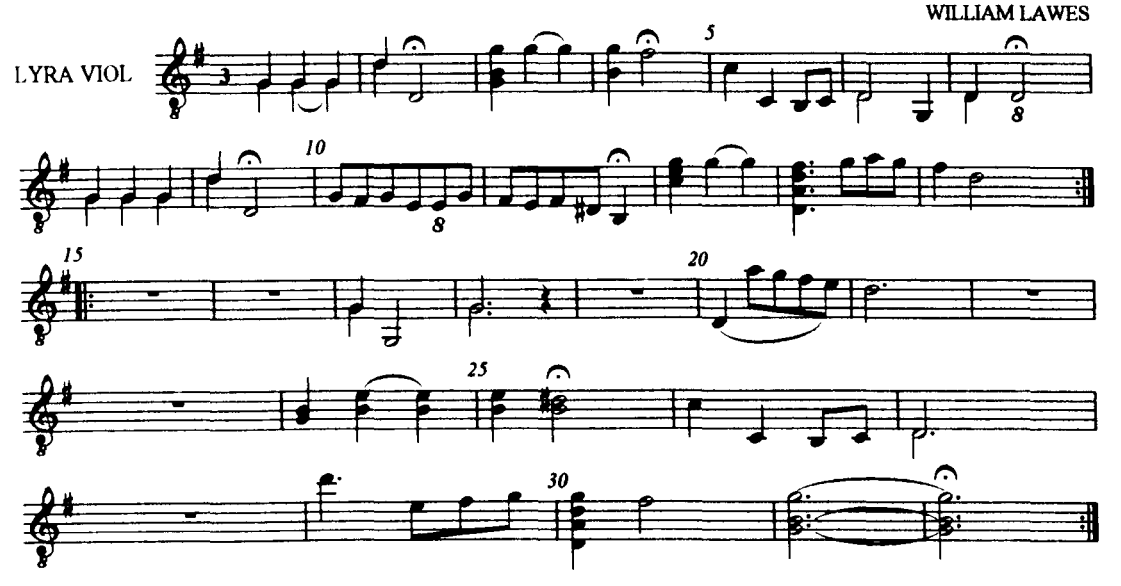
(II.4.120) 'Coranto' {VdGS No. 443} [defhf]

WILLIAM LAWES



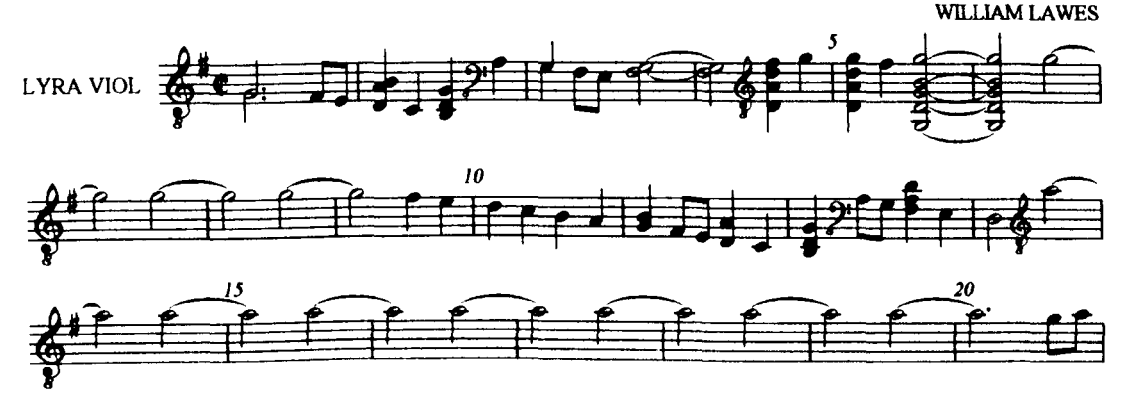
(II.4.121) 'Saraband' {VdGS No. 444} [defhf]

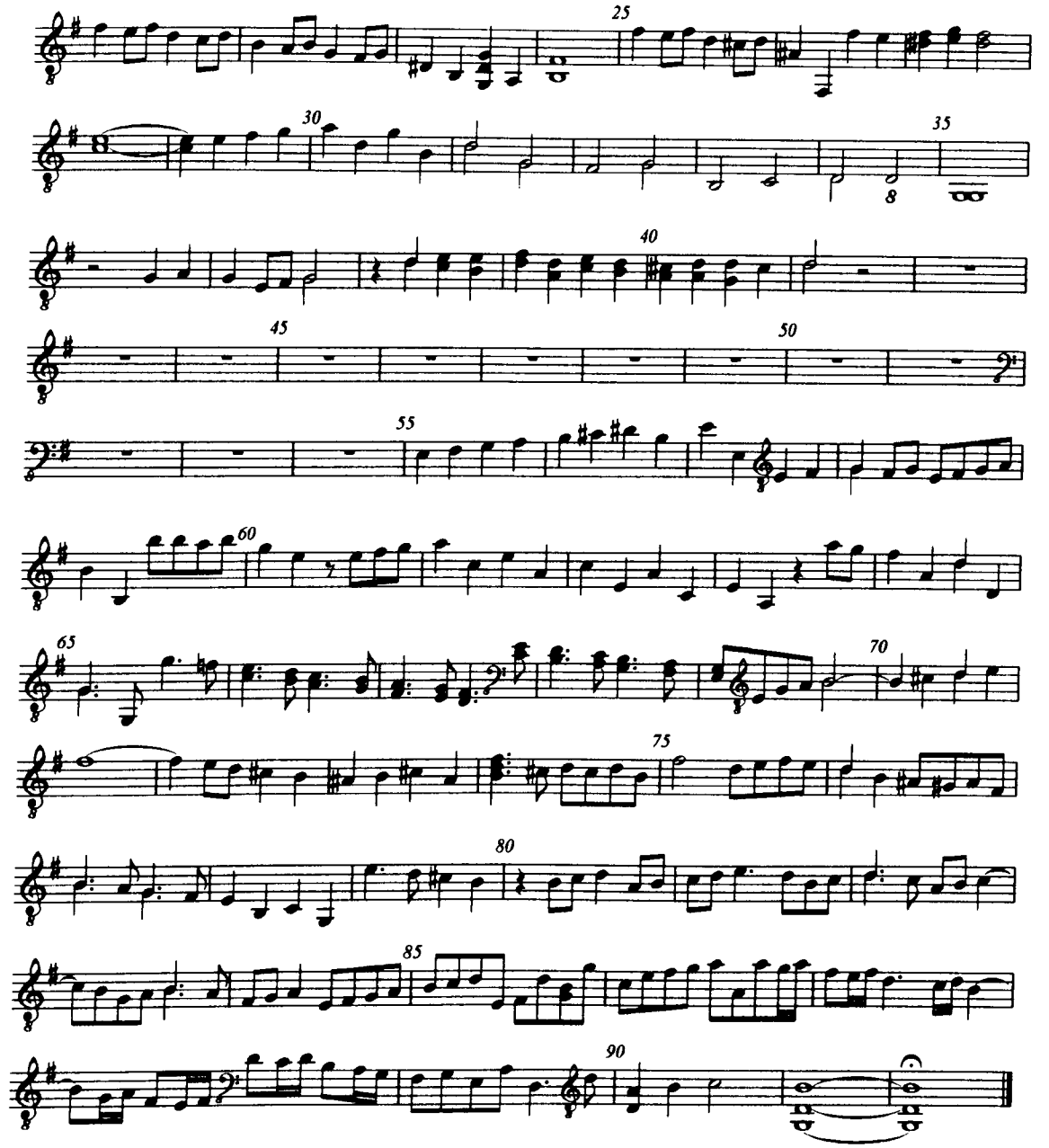
WILLIAM LAWES



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

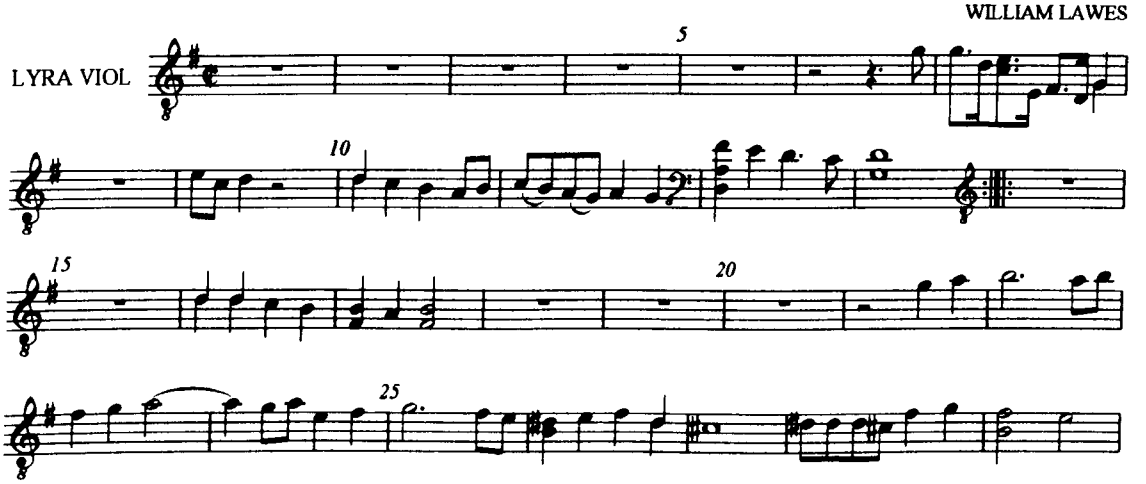
WILLIAM LAWES

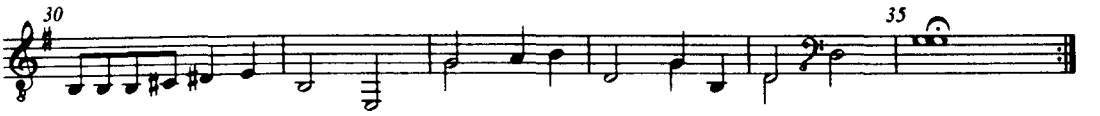




(II.4.123) 'Ayre' {VdGS No. 446} [defhf]

WILLIAM LAWES

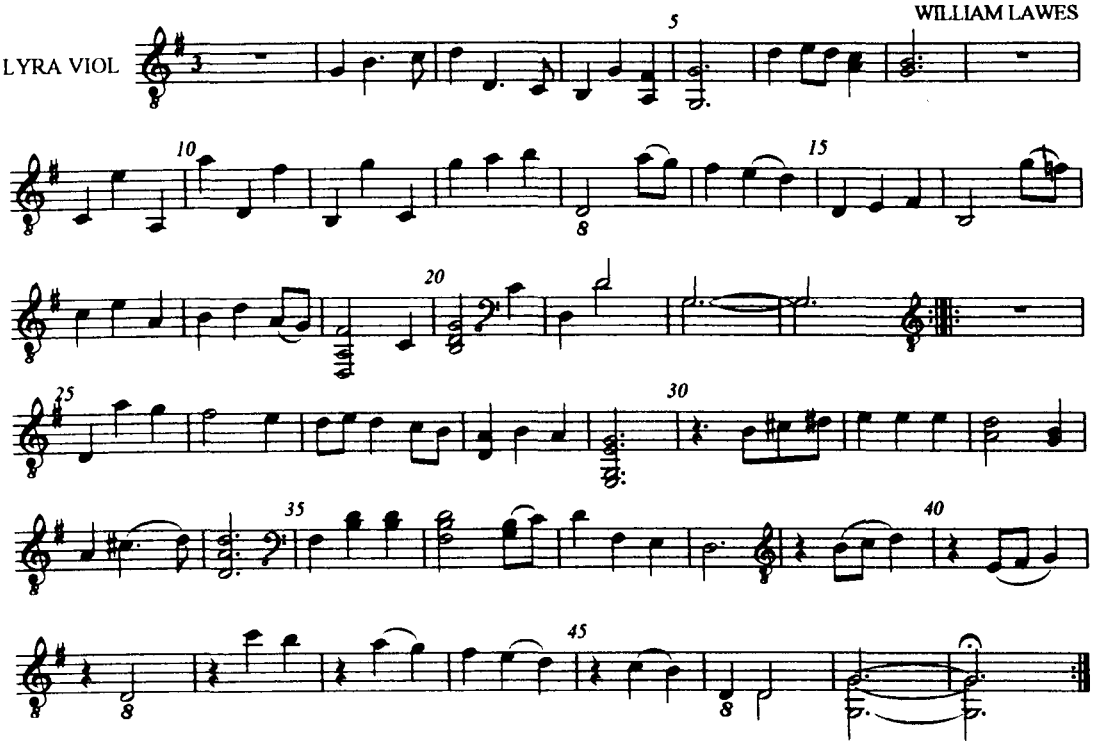




(II.4.124) 'Coranto' {VdGS No. 447} [defhf]

WILLIAM LAWES

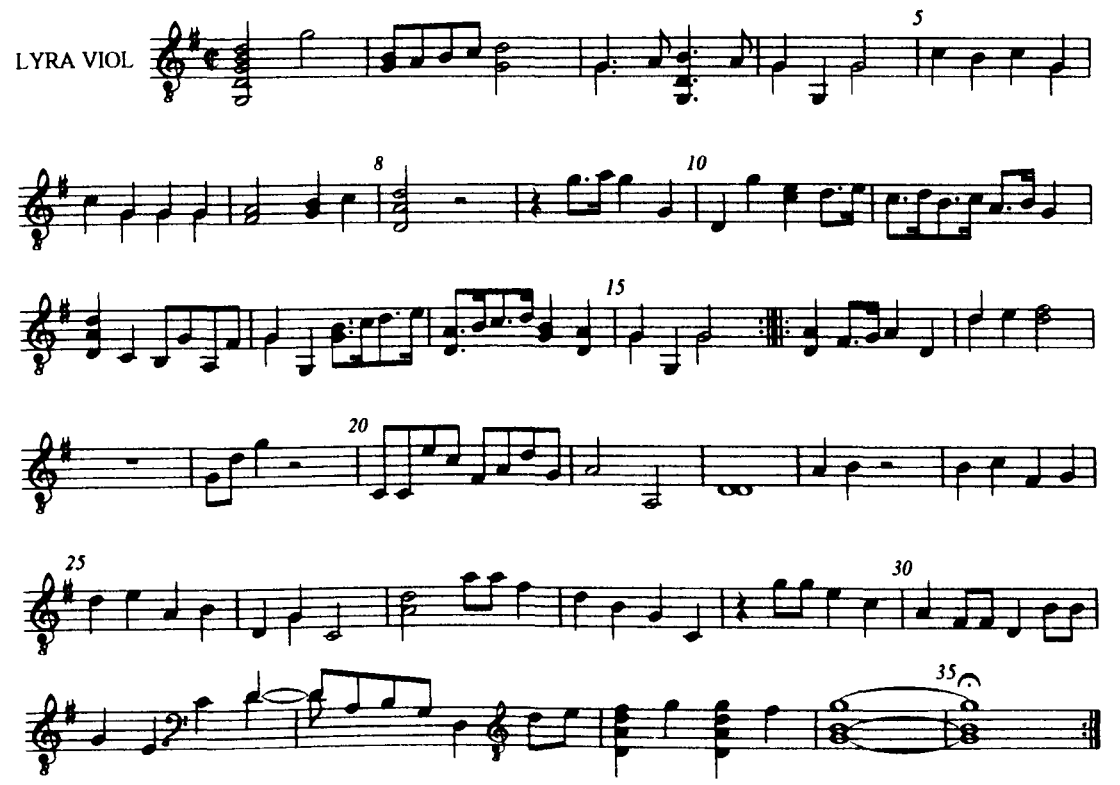
LYRA VIOL



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

WILLIAM LAWES

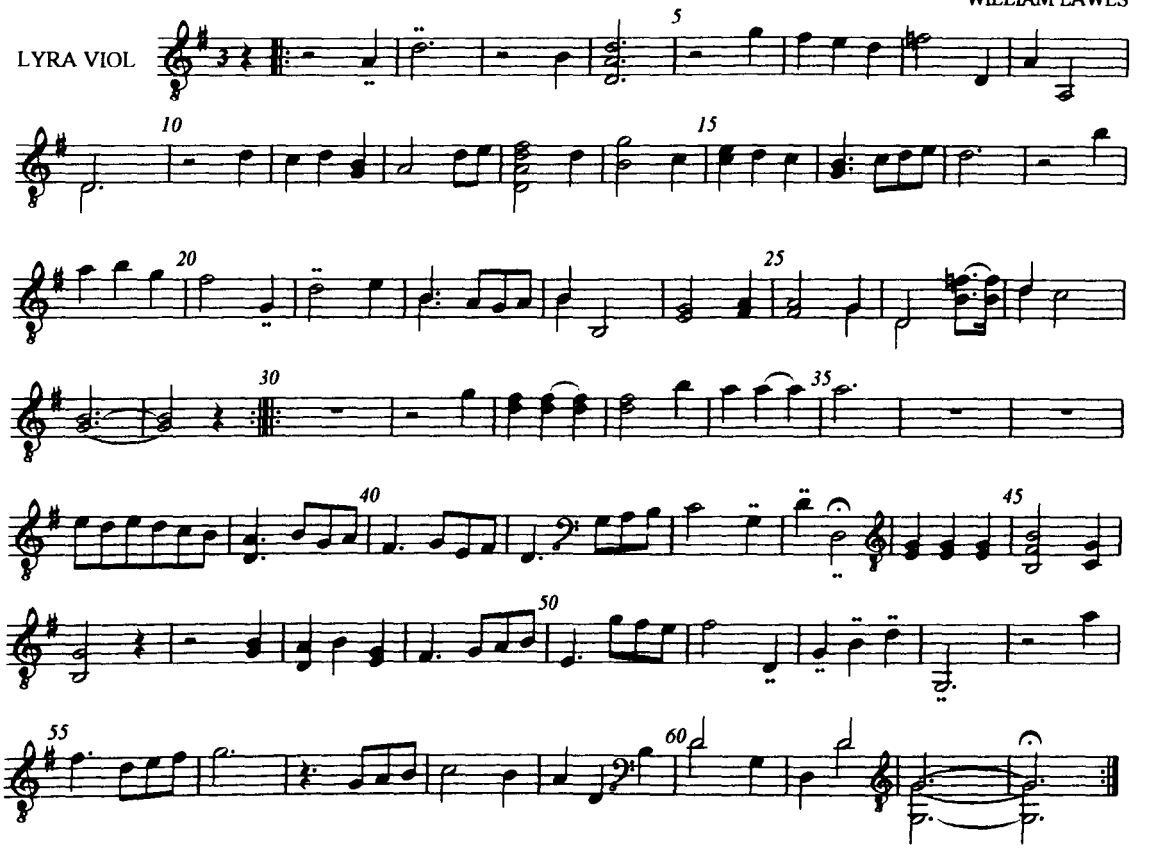
LYRA VIOL



(II.4.126) 'Ayre' {VdGS No. 449} [defhf]

WILLIAM LAWES

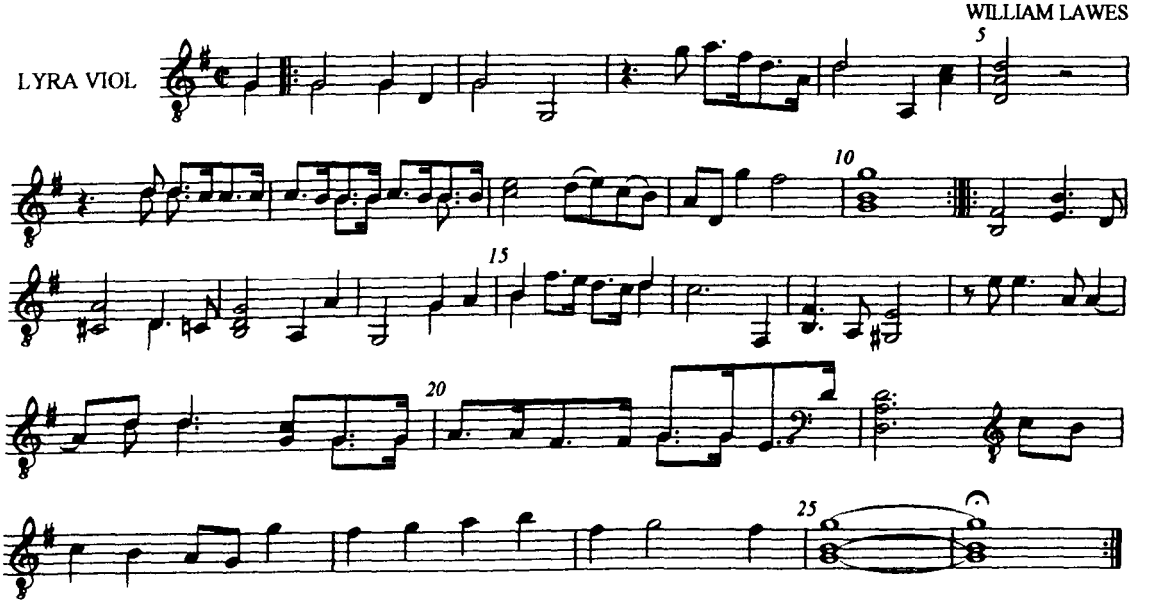
LYRA VIOL



(II.4.127) 'Almayne' {VdGS No. 450} [defhf]

WILLIAM LAWES

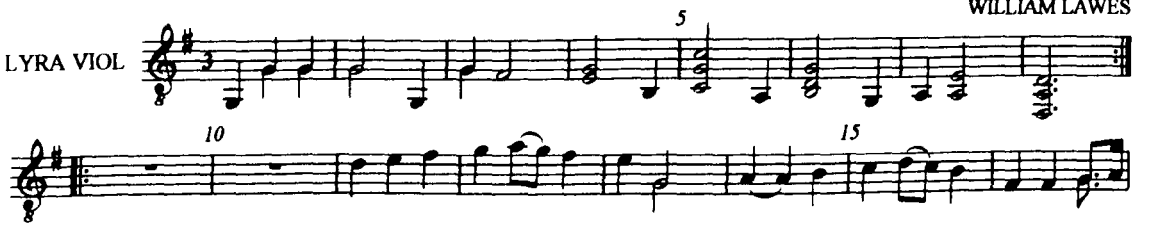
LYRA VIOL

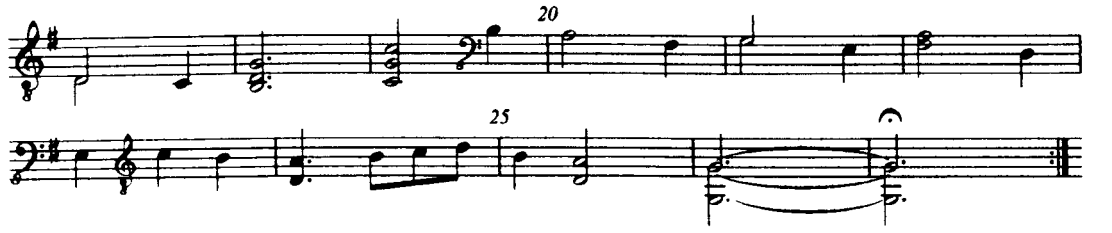


(II.4.128) 'Coranto' {VdGS No. 451} [defhf]

WILLIAM LAWES

LYRA VIOL

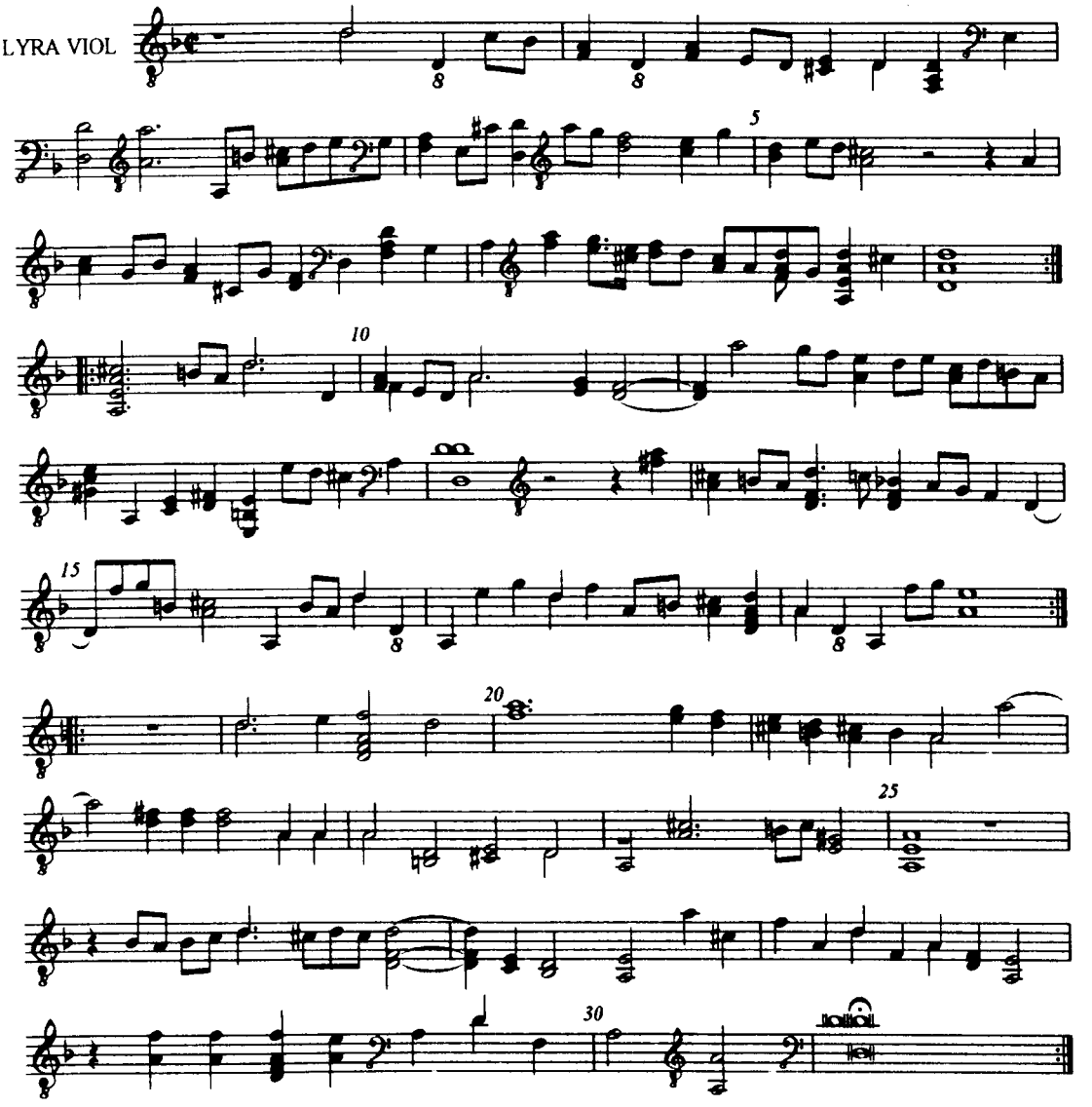




(II.4.129) 'Pavan' {VdGS No. 521} [fedfh]

WILLIAM LAWES

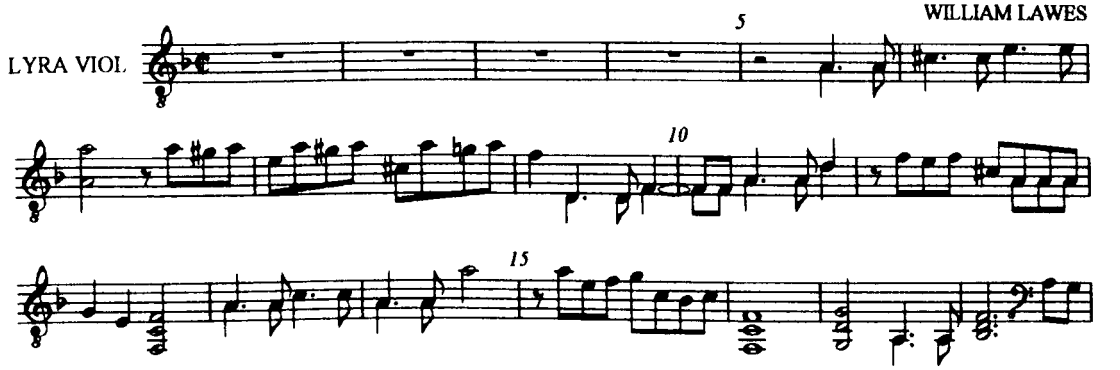
LYRA VIOL

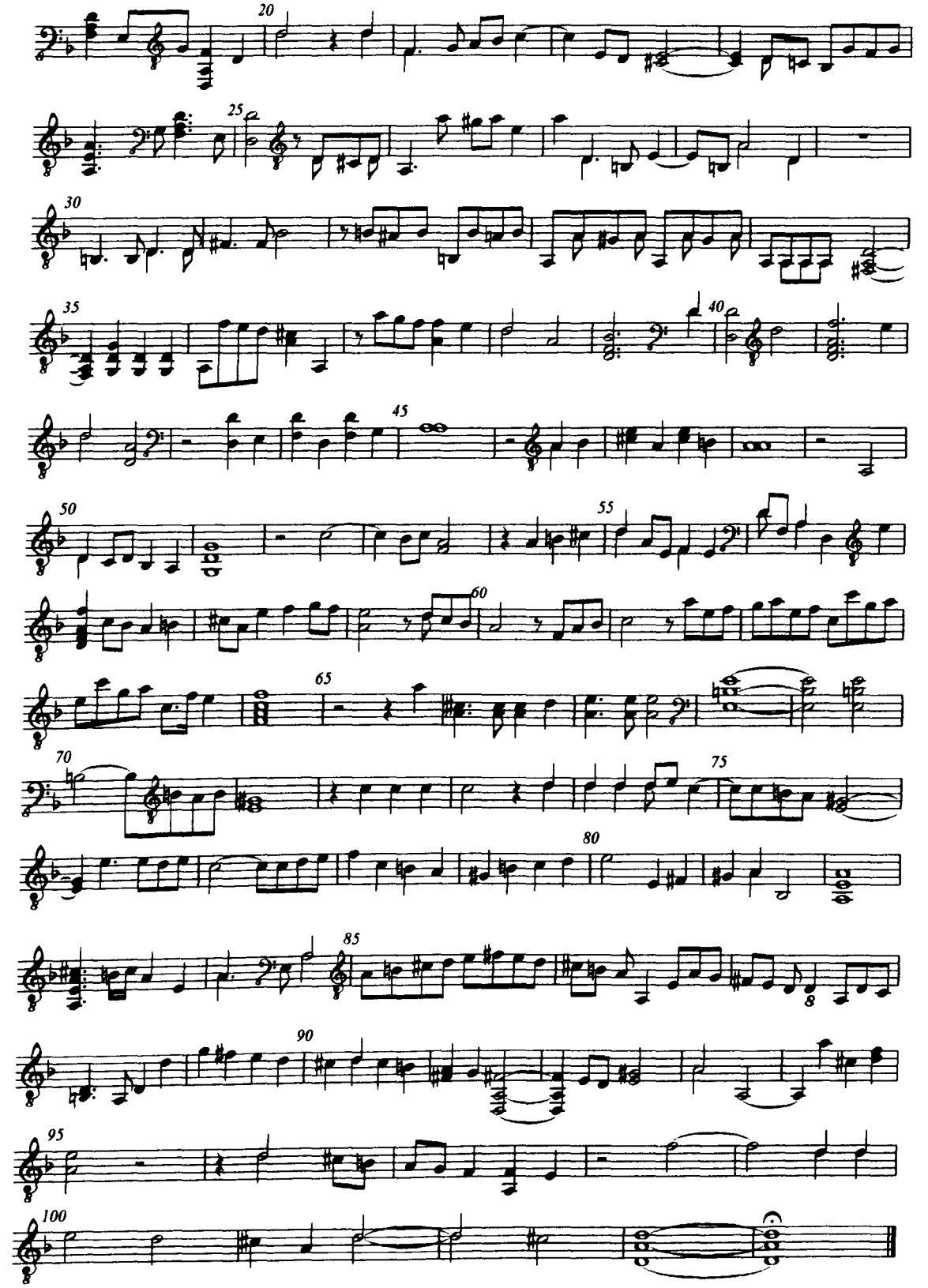


(II.4.130) 'ffantazia' {VdGS No. 524} [fedfh]

WILLIAM LAWES

LYRA VIOL

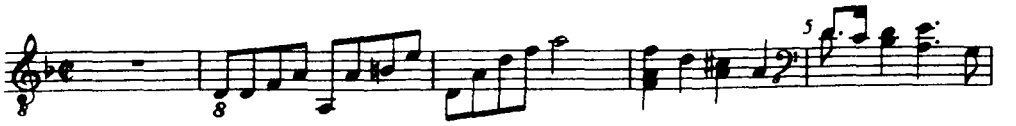


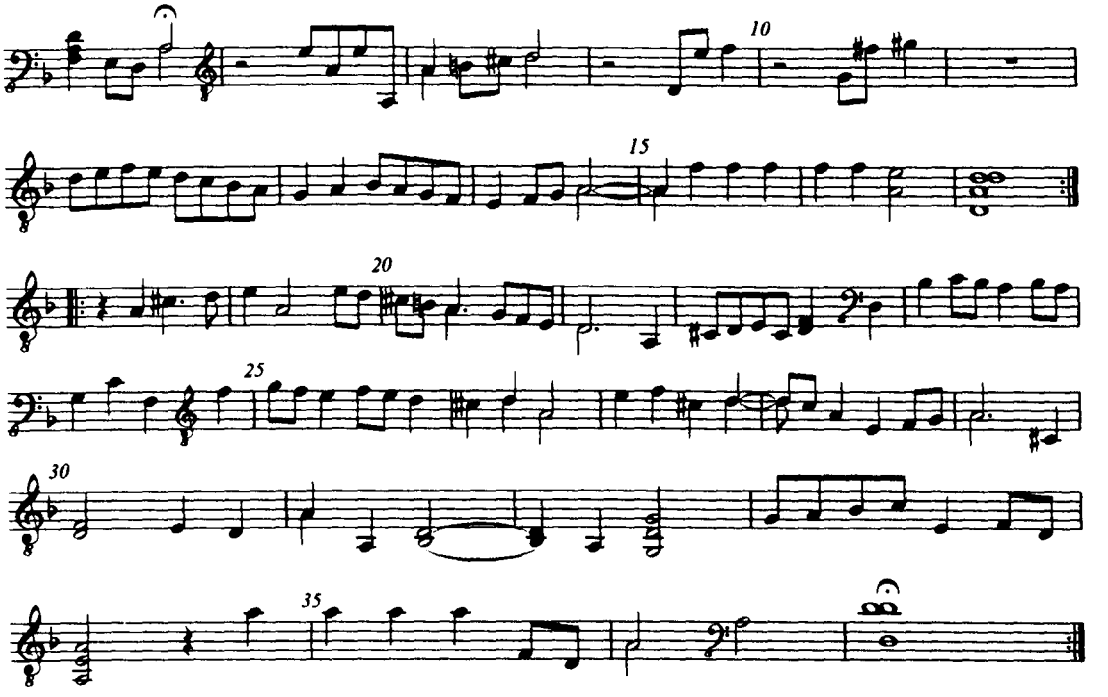


(II.4.131) 'Ayre' {VdGS No. 525} [fedfh]

WILLIAM LAWES

LYRA VIOL

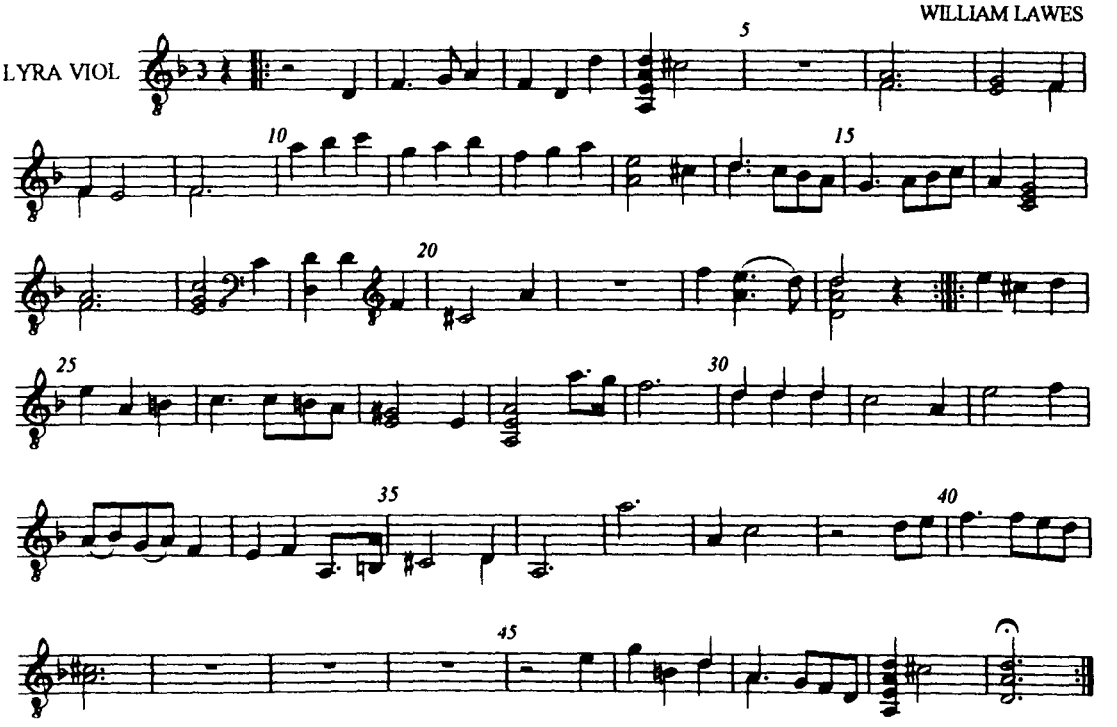




(II.4.132) 'Coranto' {VdGS No. 526} [fedfh]

WILLIAM LAWES

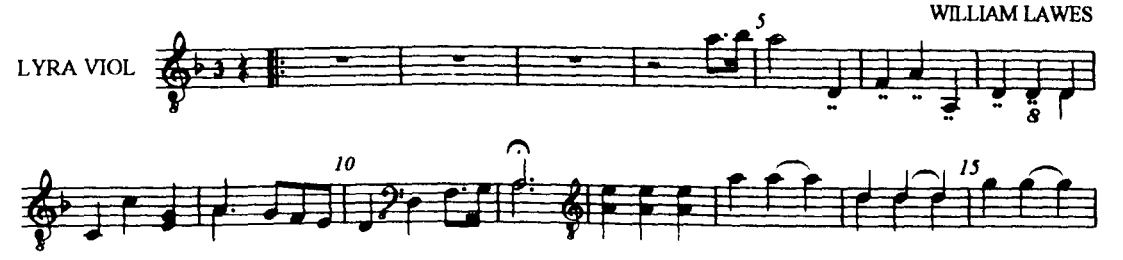
LYRA VIOL

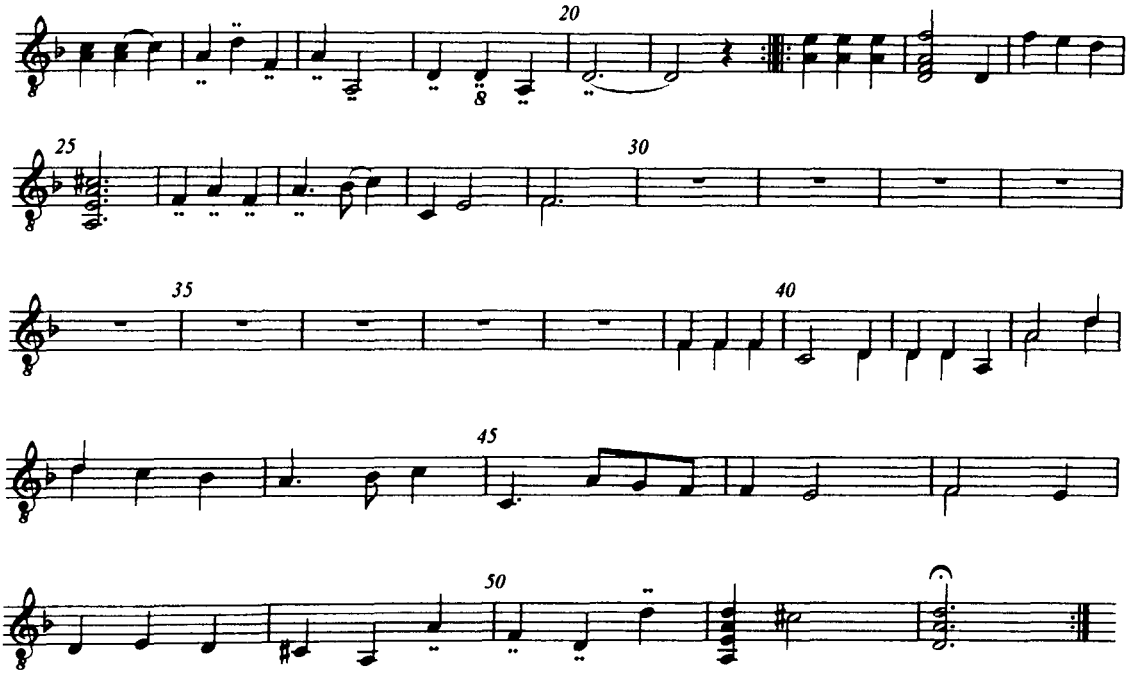


(II.4.133) 'Thumpe' {VdGS No. 527} [fedfh]

WILLIAM LAWES

LYRA VIOL

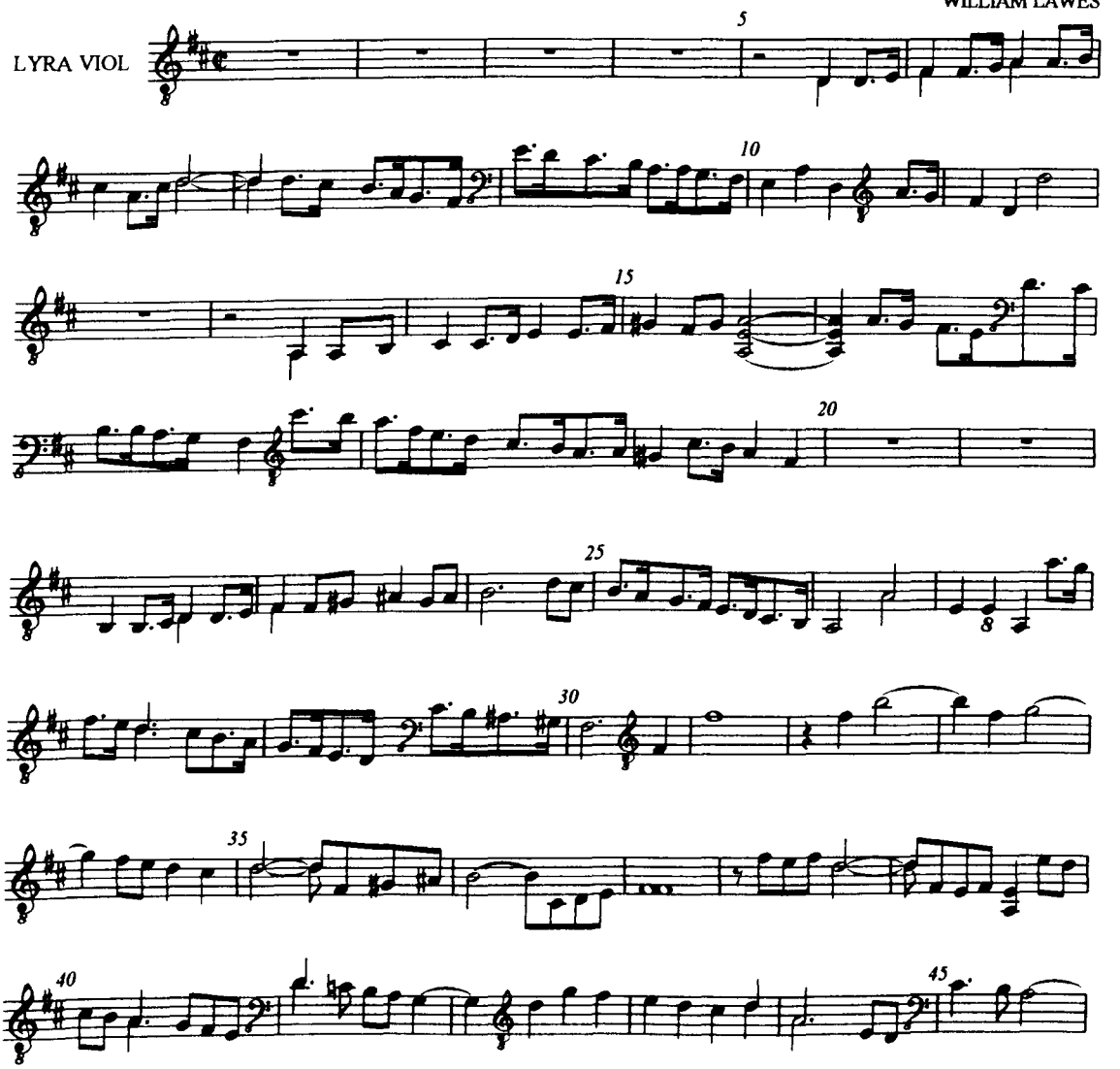


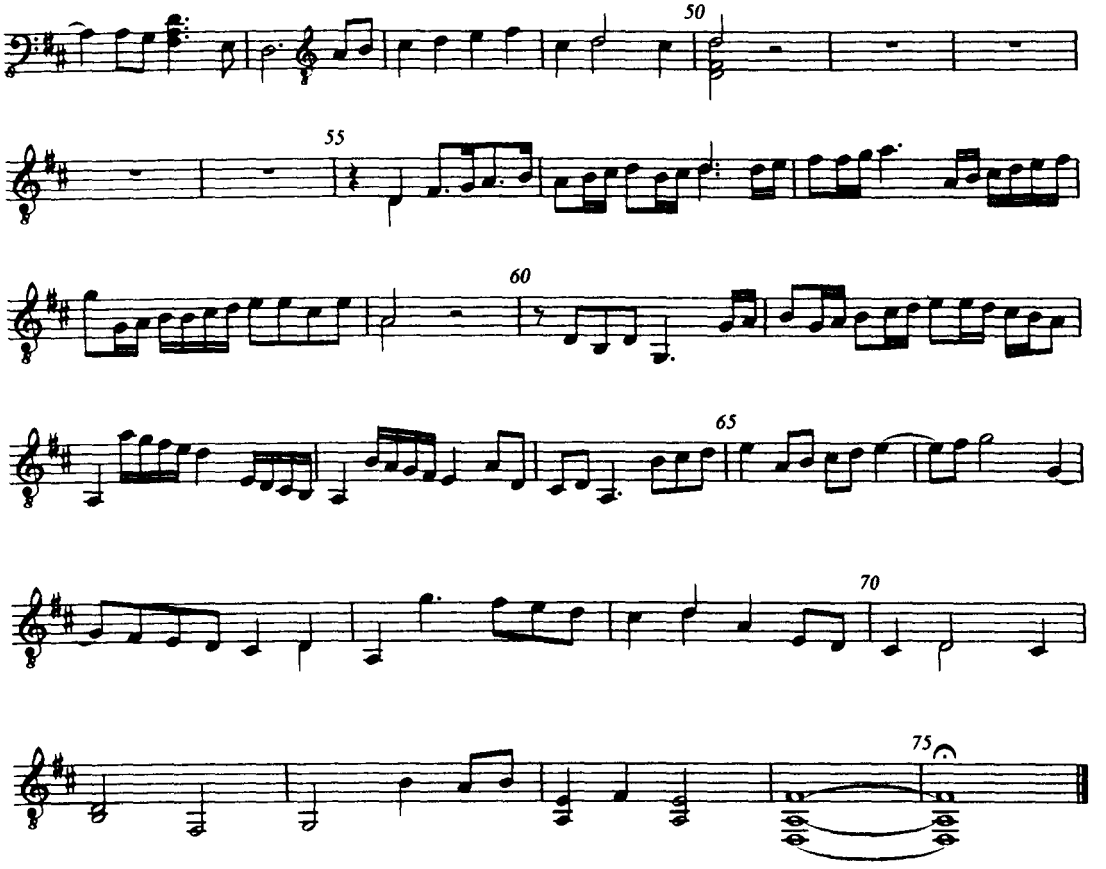


(II.4.134) 'ffantazia' {VdGS No. 496} [fdefh]

WILLIAM LAWES

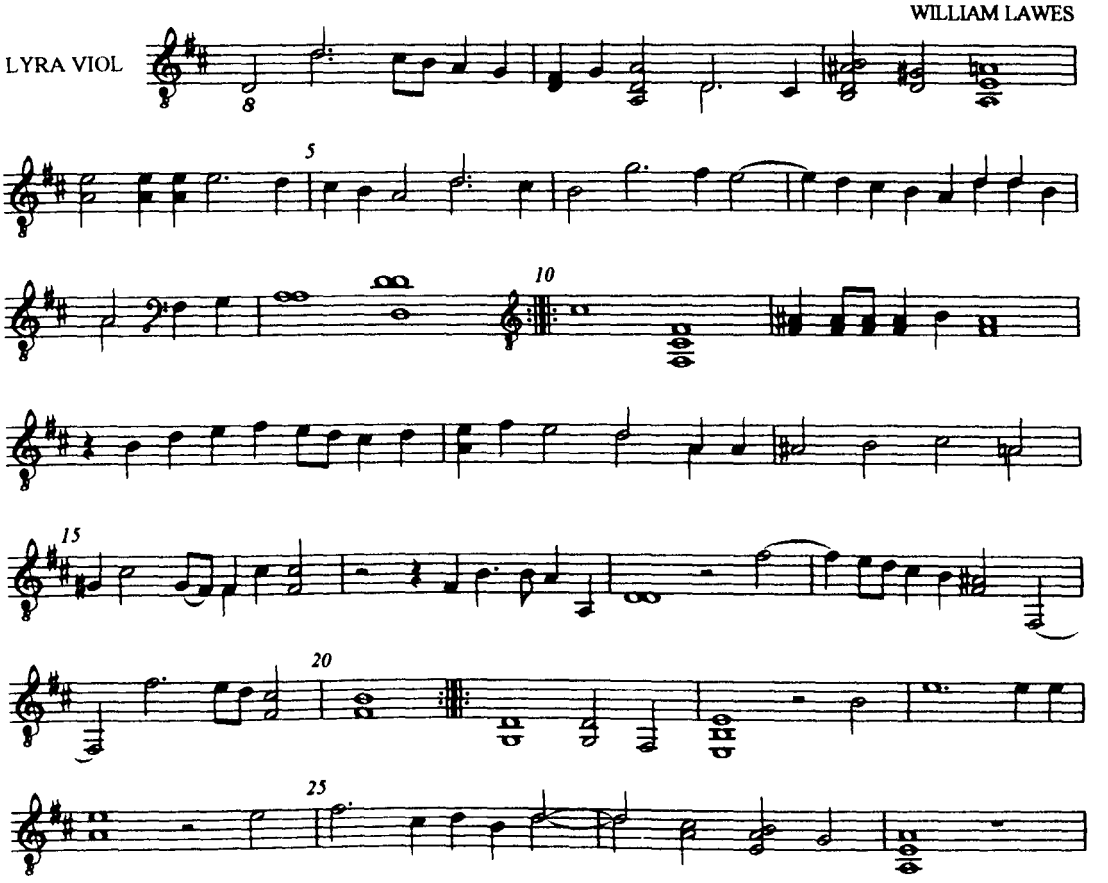
LYRA VIOL

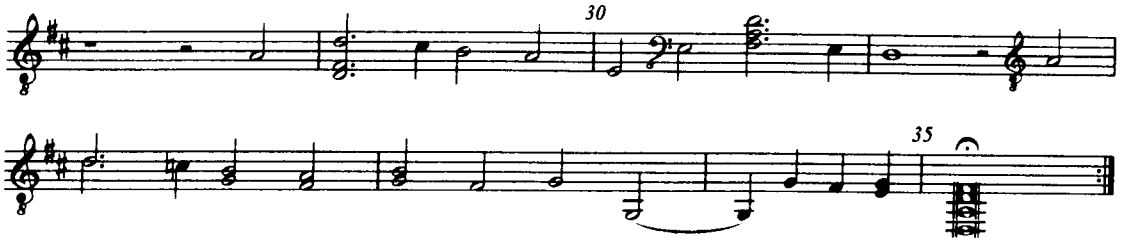




(II.4.135) 'Pauin' {VdGS No. 497} [fdefh]

WILLIAM LAWES

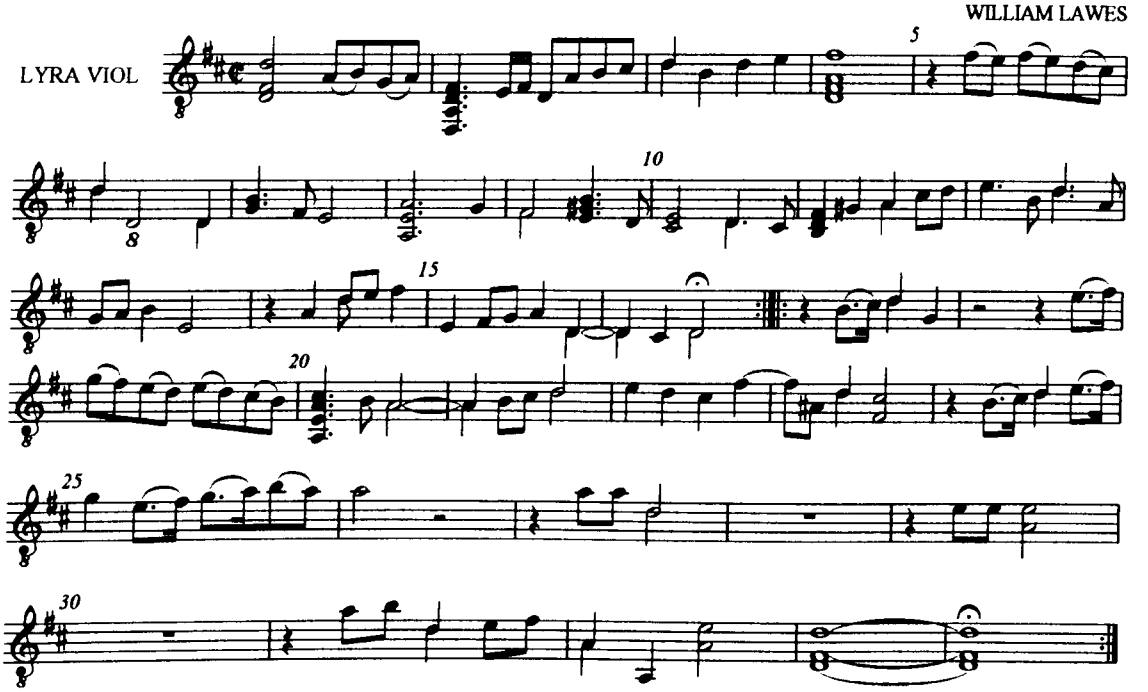




(II.4.136) 'Ayre' {VdGS No. 498} [fdefh]

WILLIAM LAWES

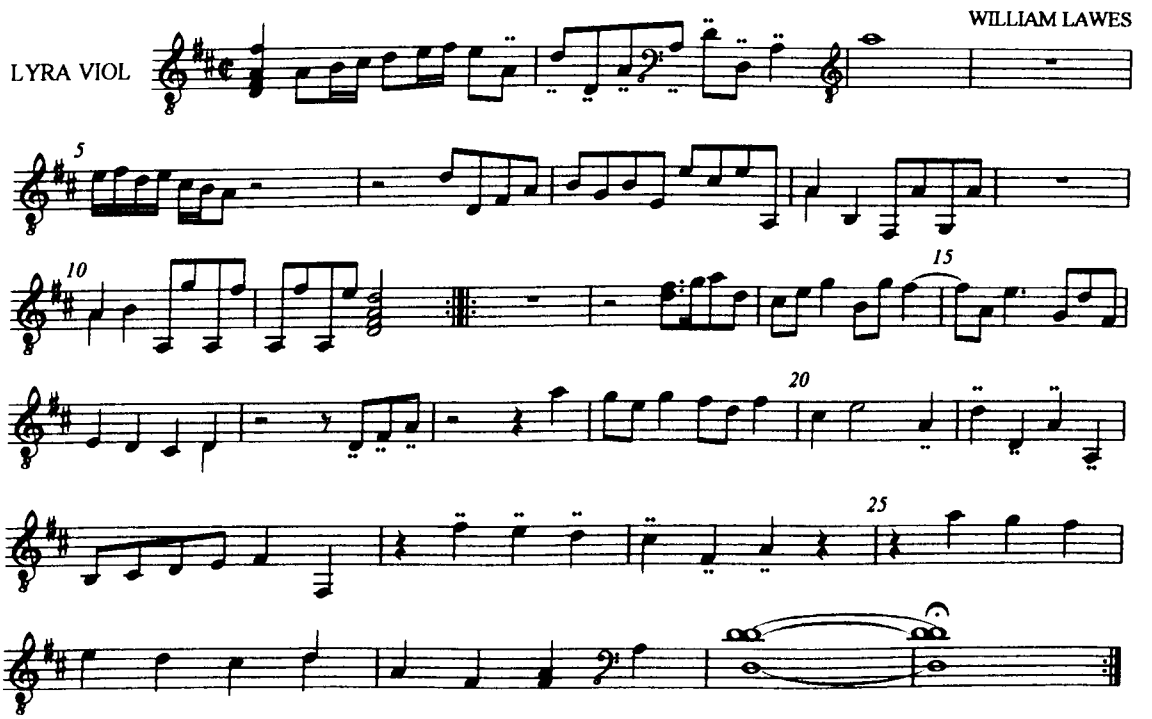
LYRA VIOL



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

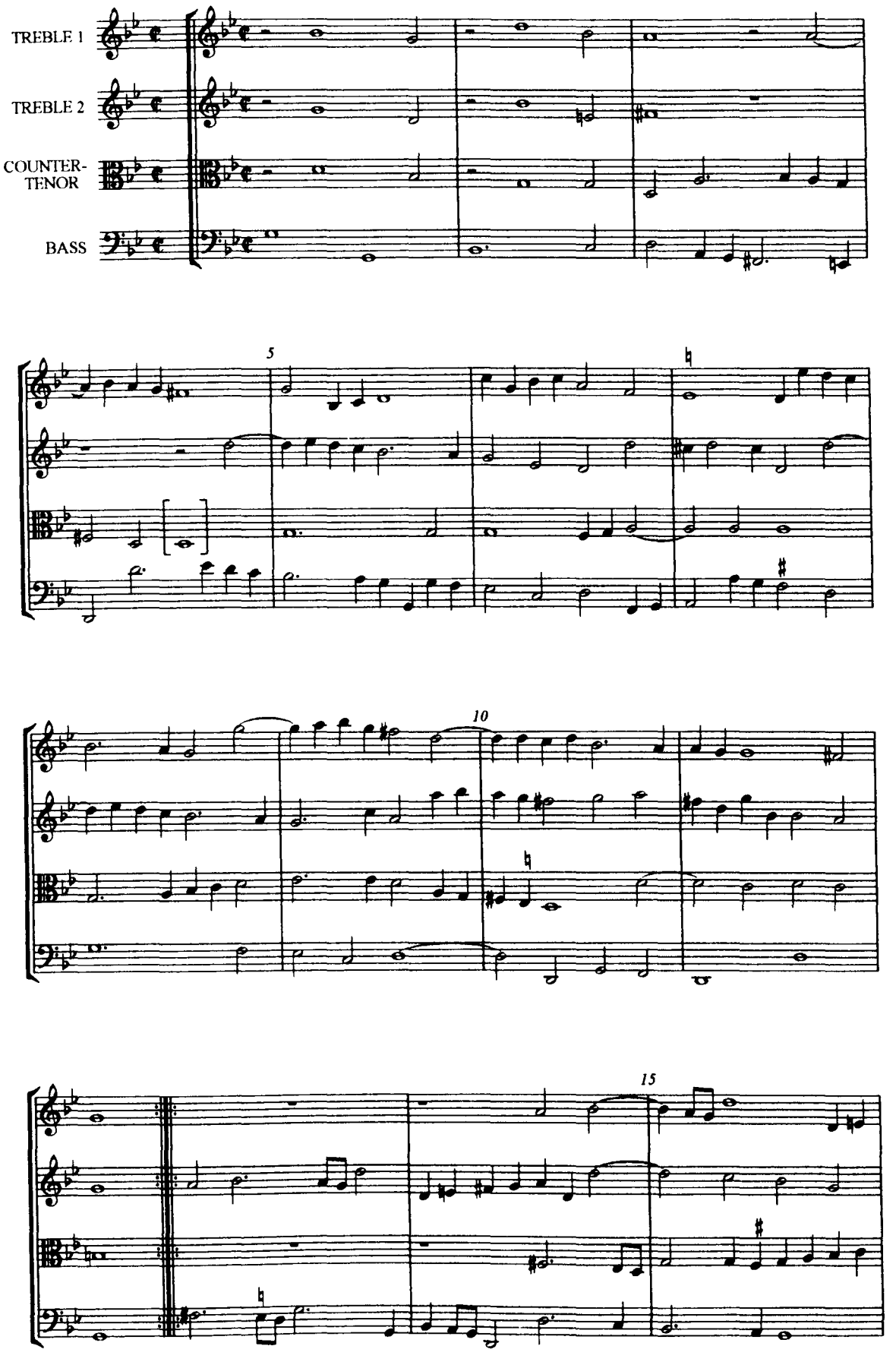
WILLIAM LAWES

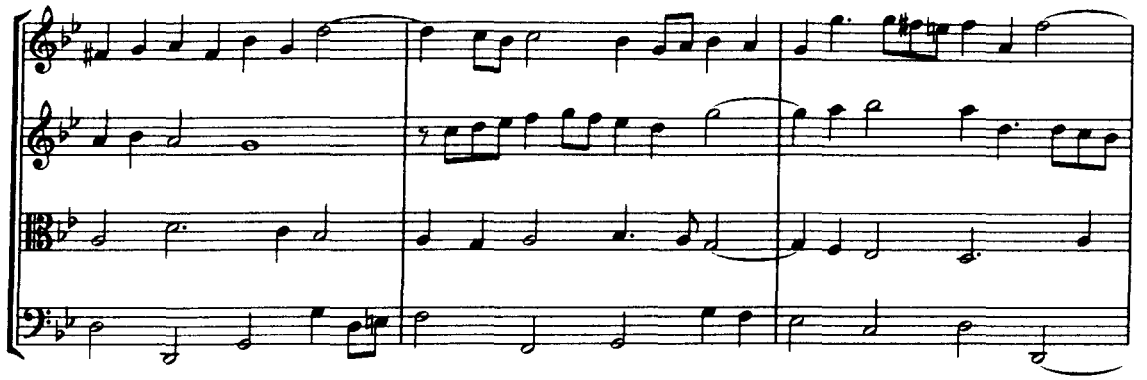
LYRA VIOL

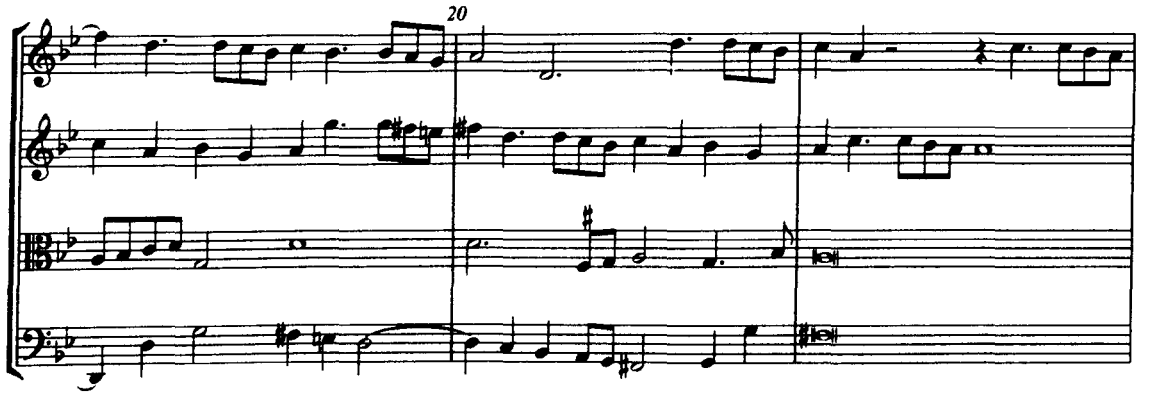


(II.5.1) 'Pauan' {VdGS No. 101}

WILLIAM LAWES



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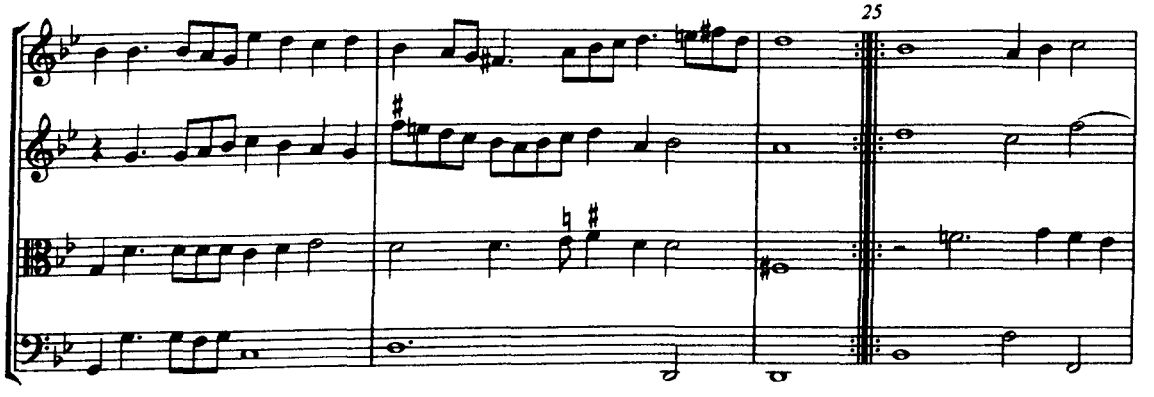
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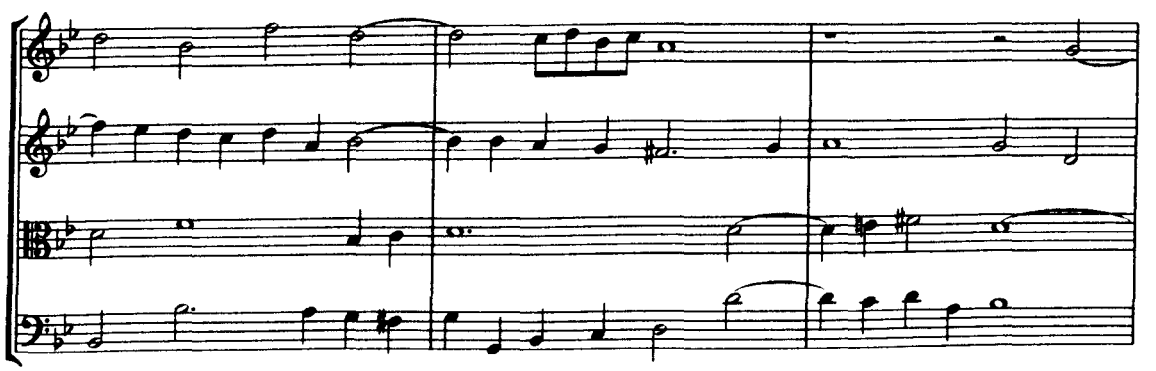
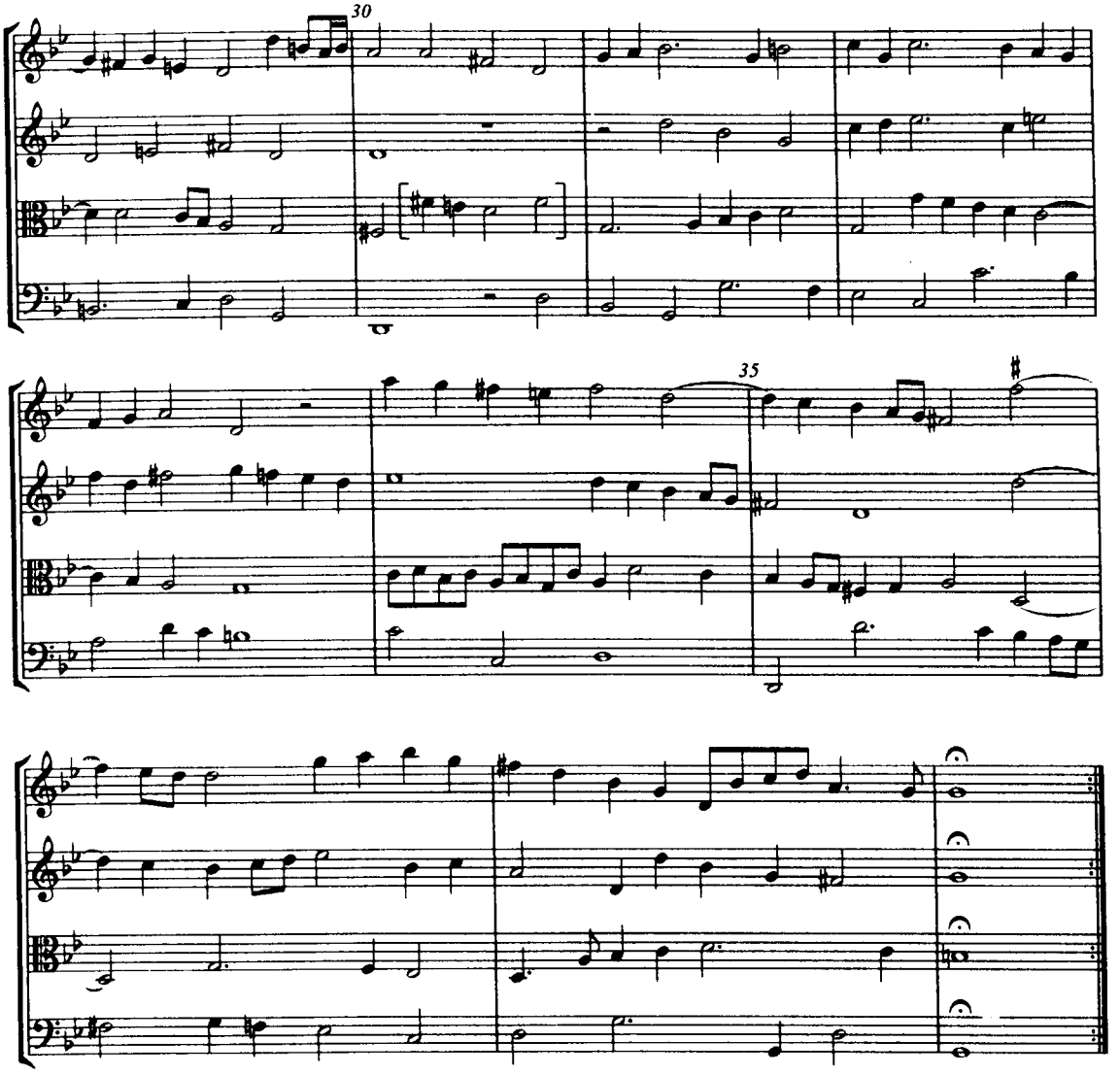
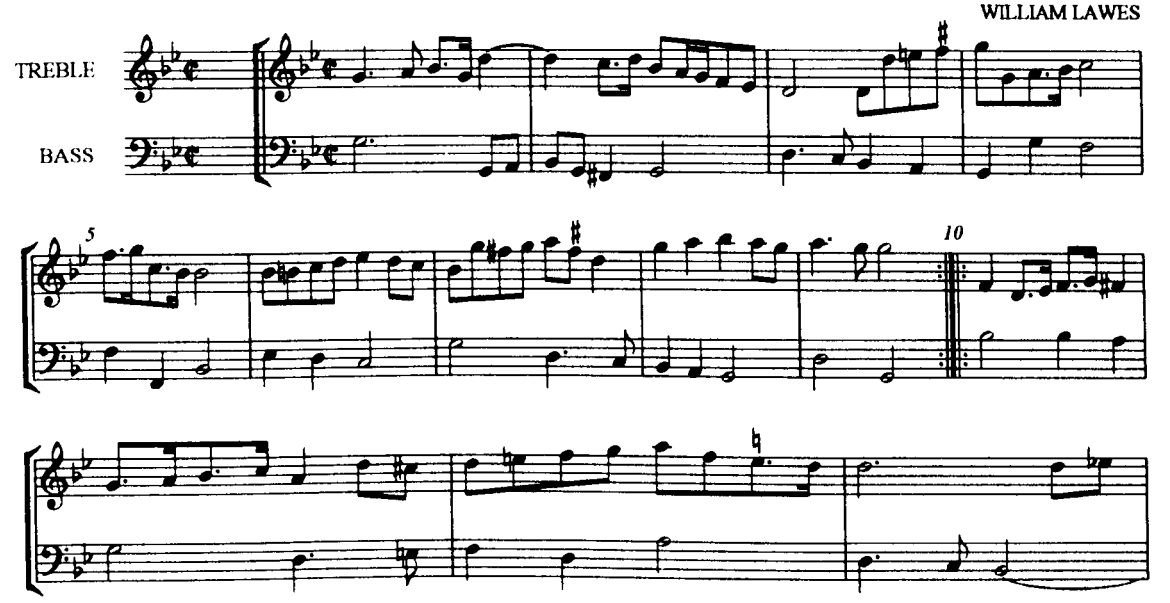
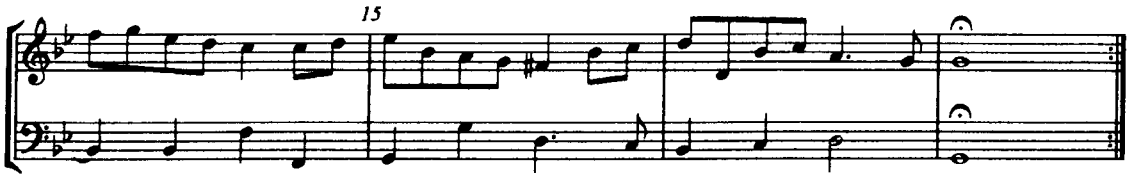




(II.5.2) 'Alman' {VdGS No. 102} (2-part version)

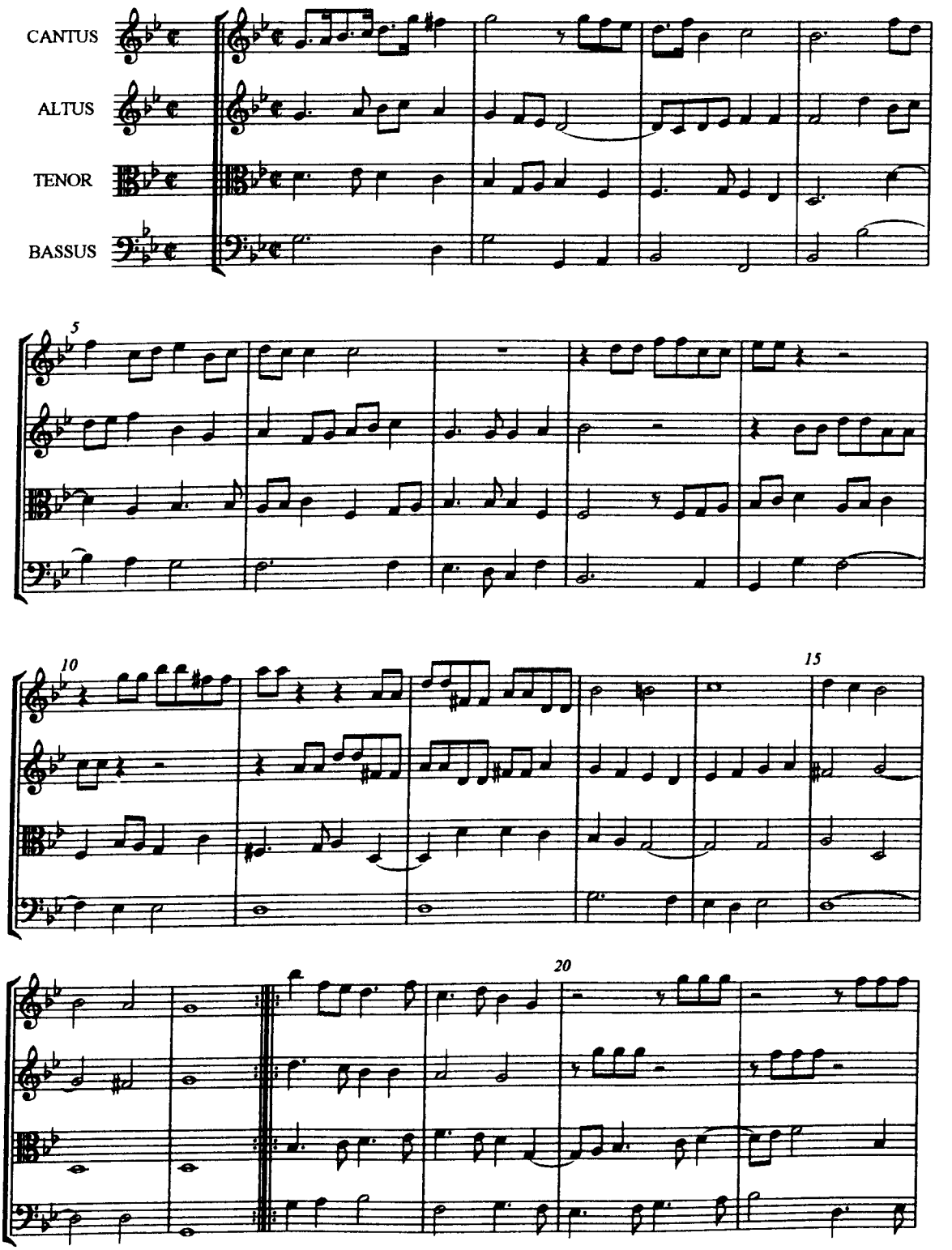
WILLIAM LAWES

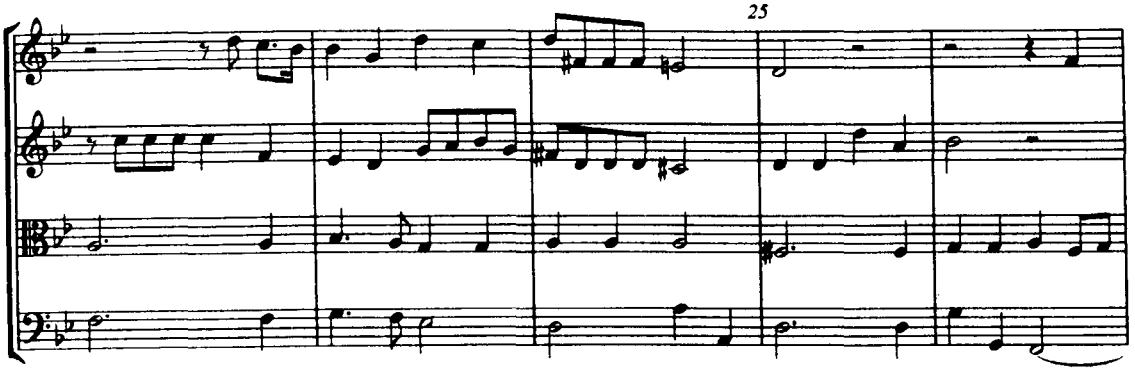


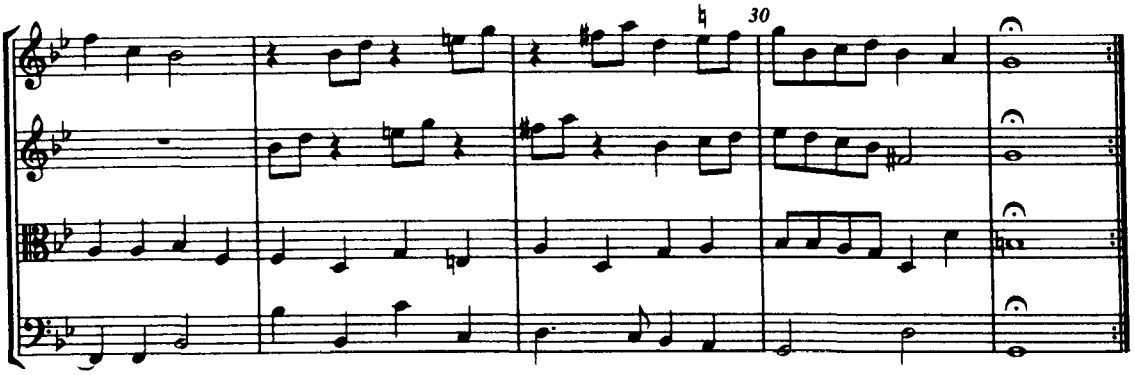


(II.5.3*a*) 'Aire' {VdGS No. 103} (Version 1)

WILLIAM LAWES

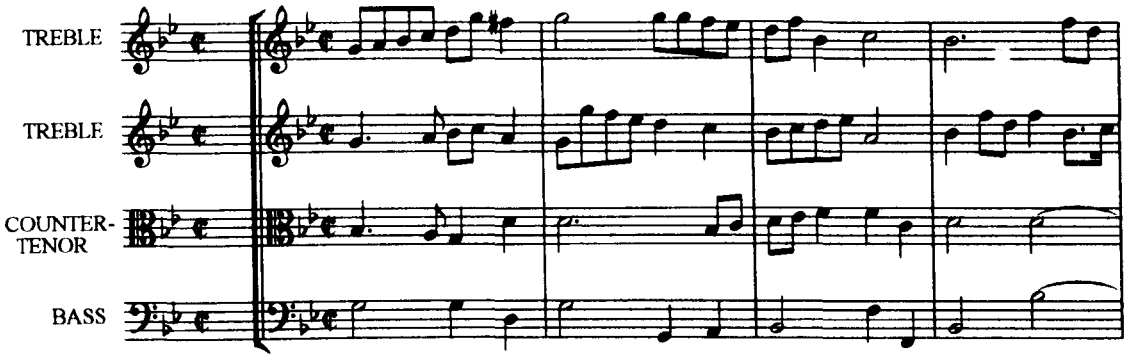


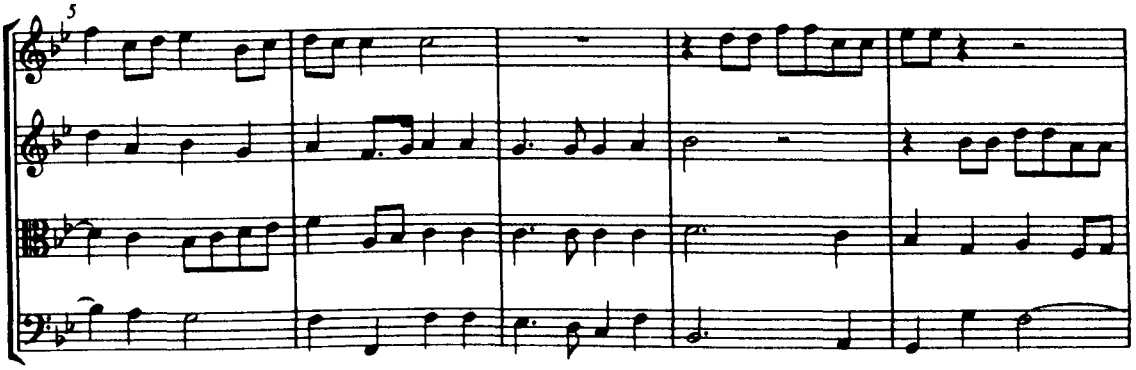


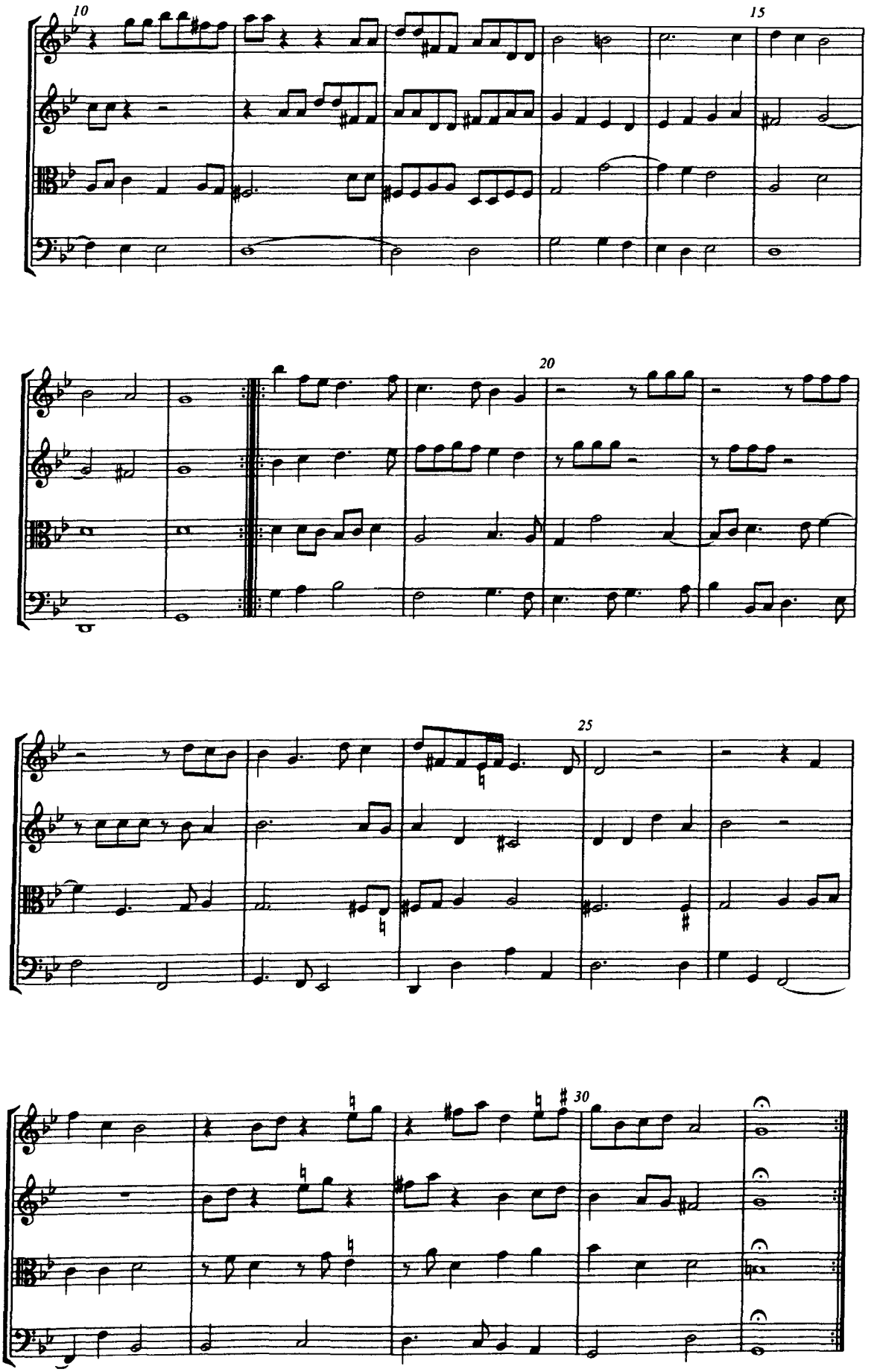


(II.5.3*b*) 'Aire' {VdGS No. 103} (Version 2)

WILLIAM LAWES



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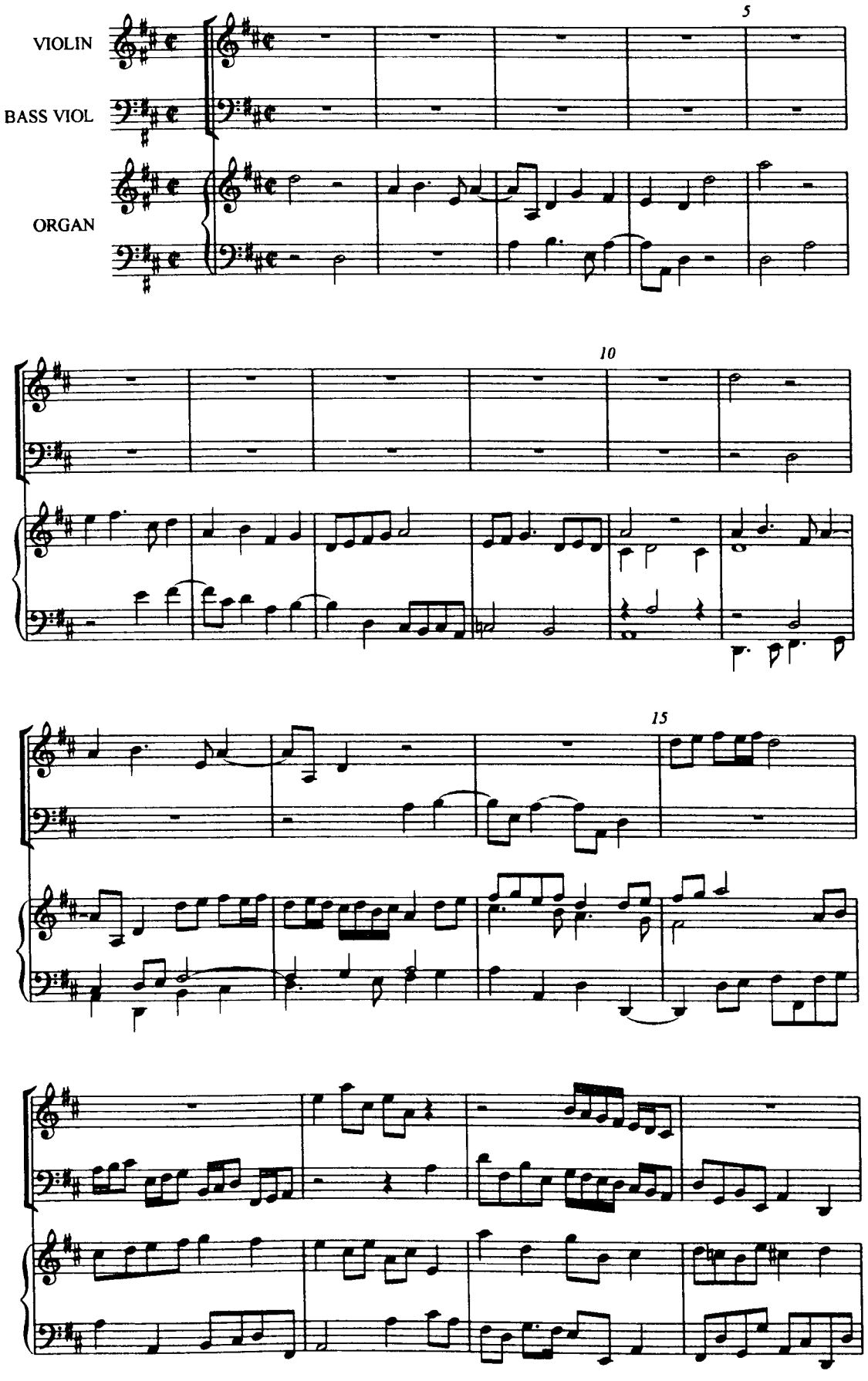
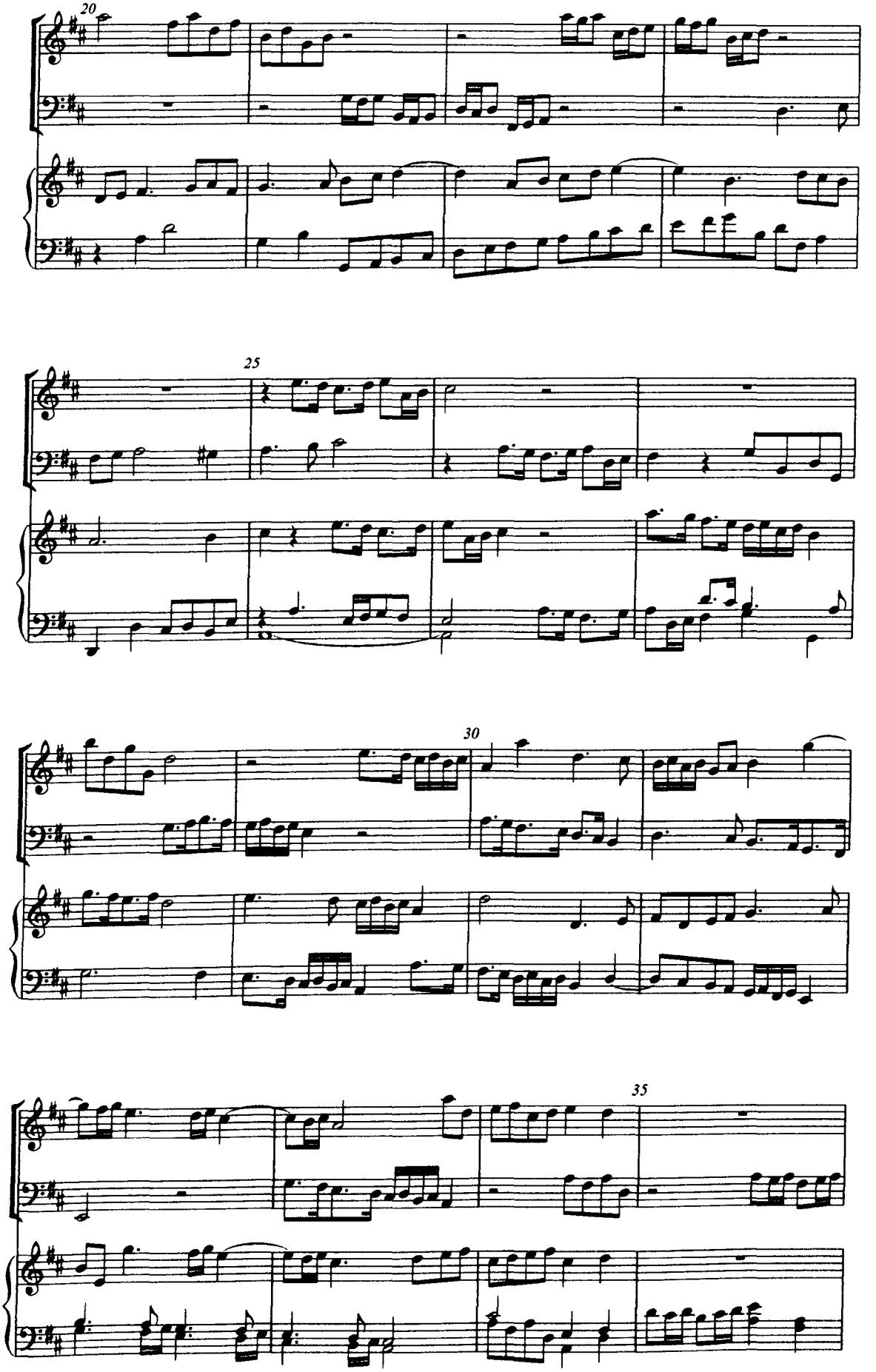
(II.5.4) 'Fantazia' {VdGS No. 135}

WILLIAM LAWES

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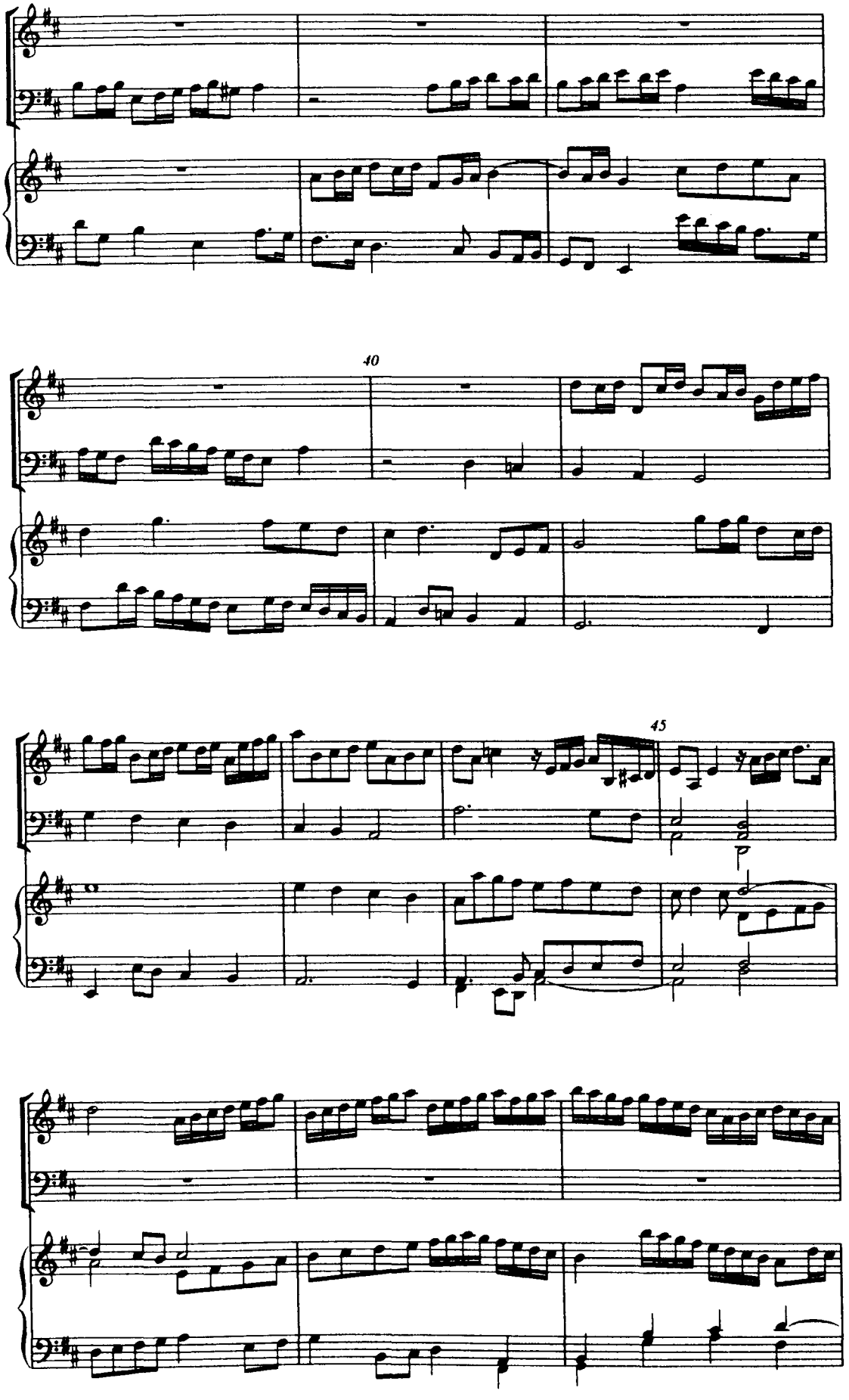
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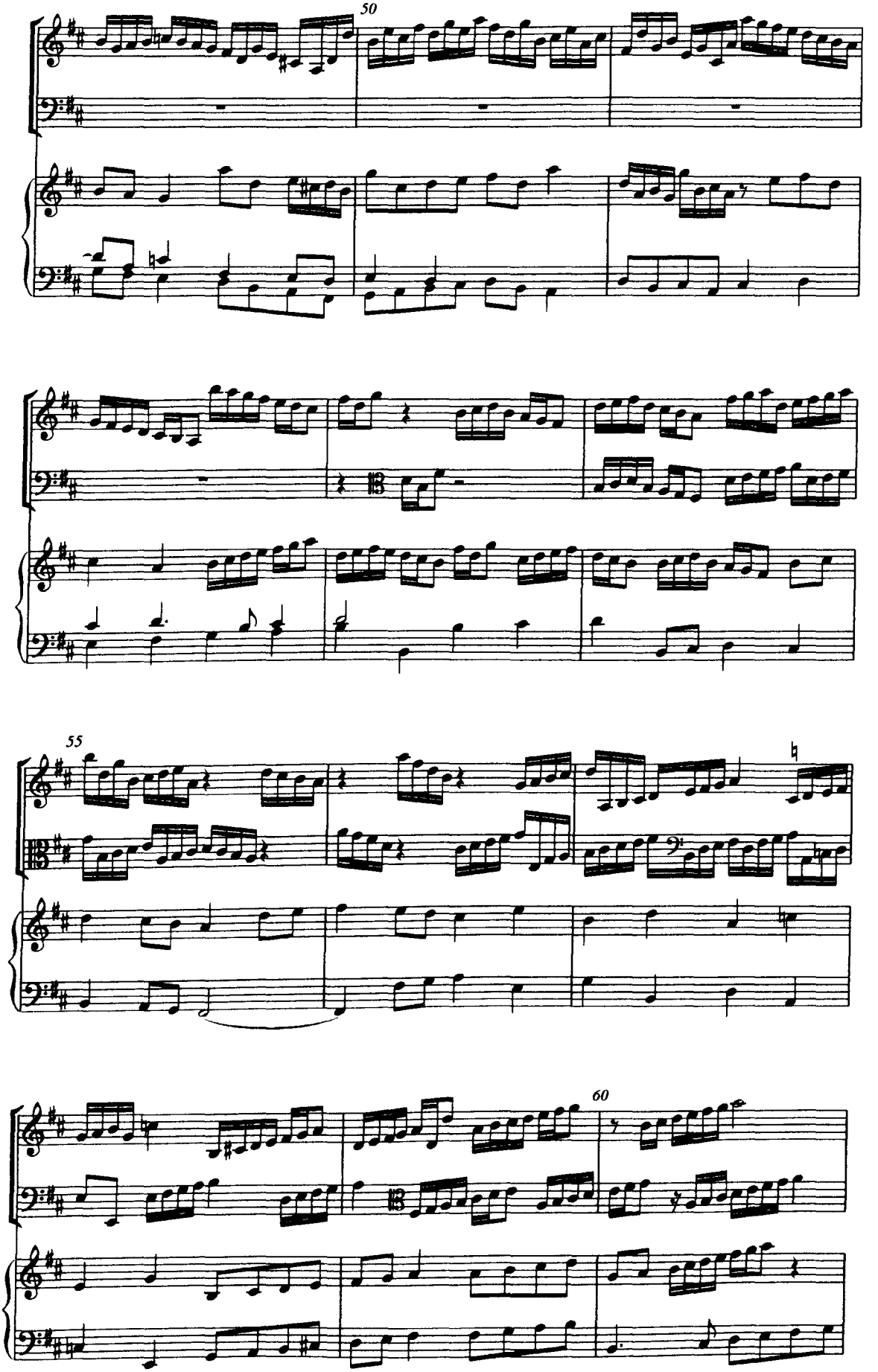
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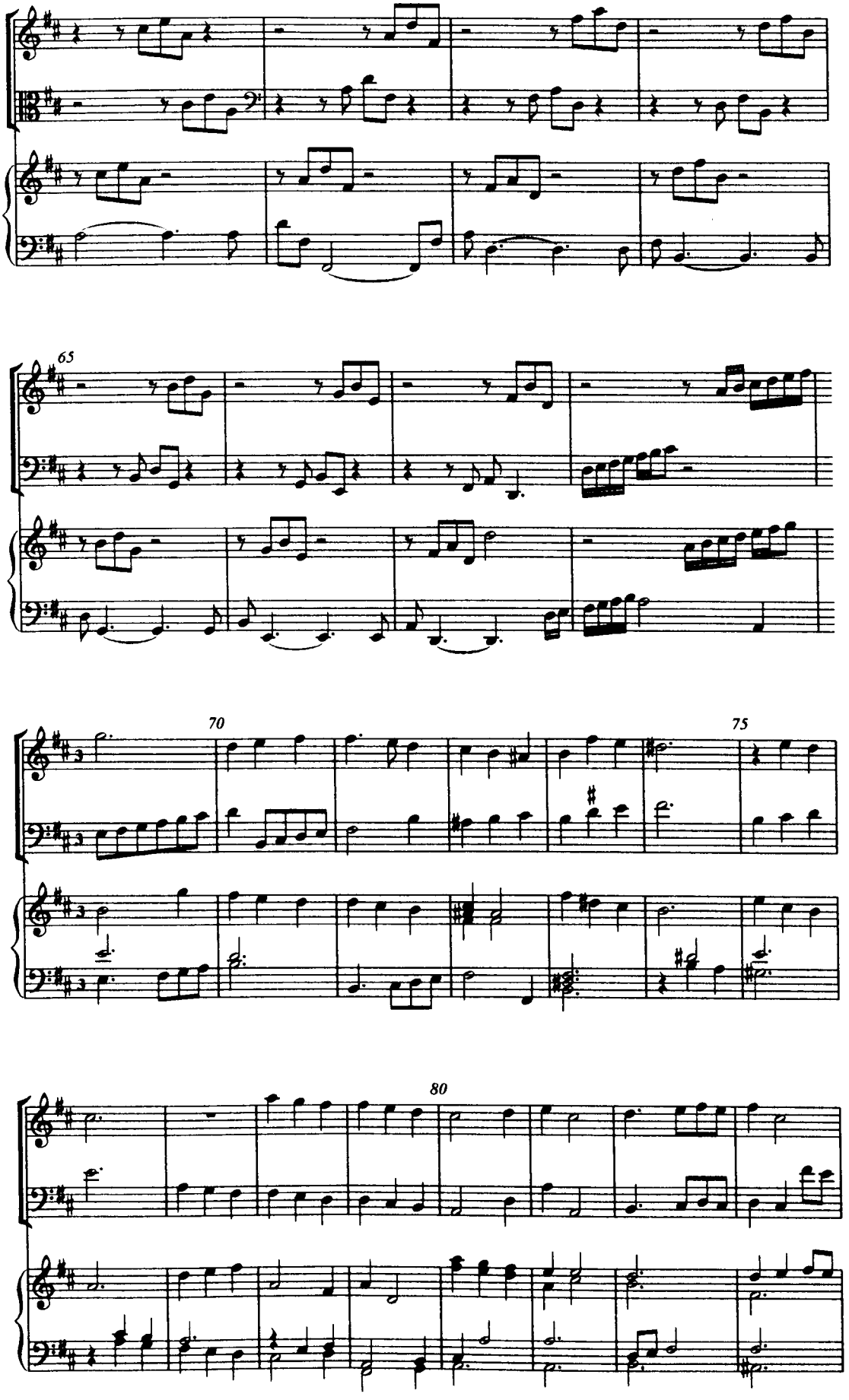
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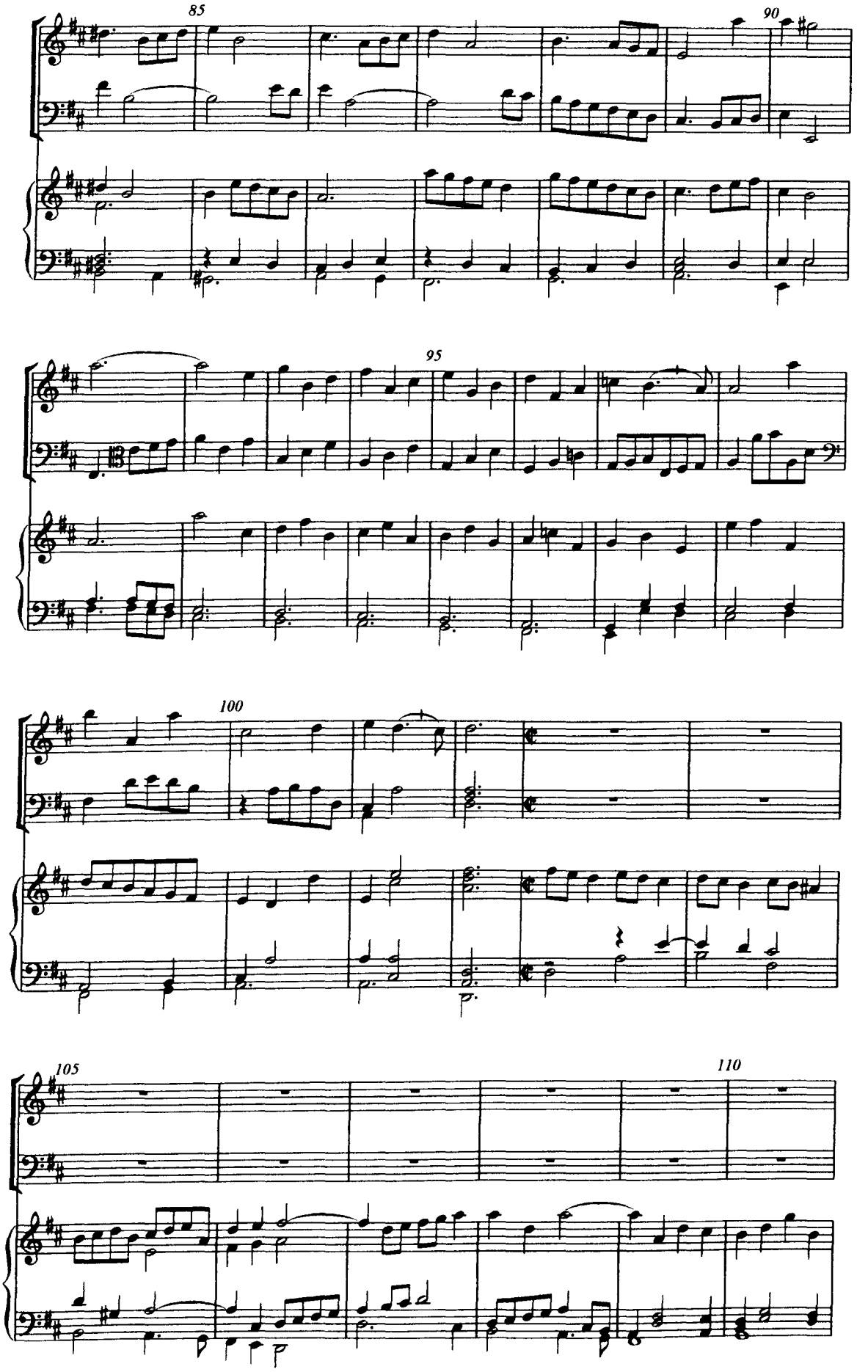
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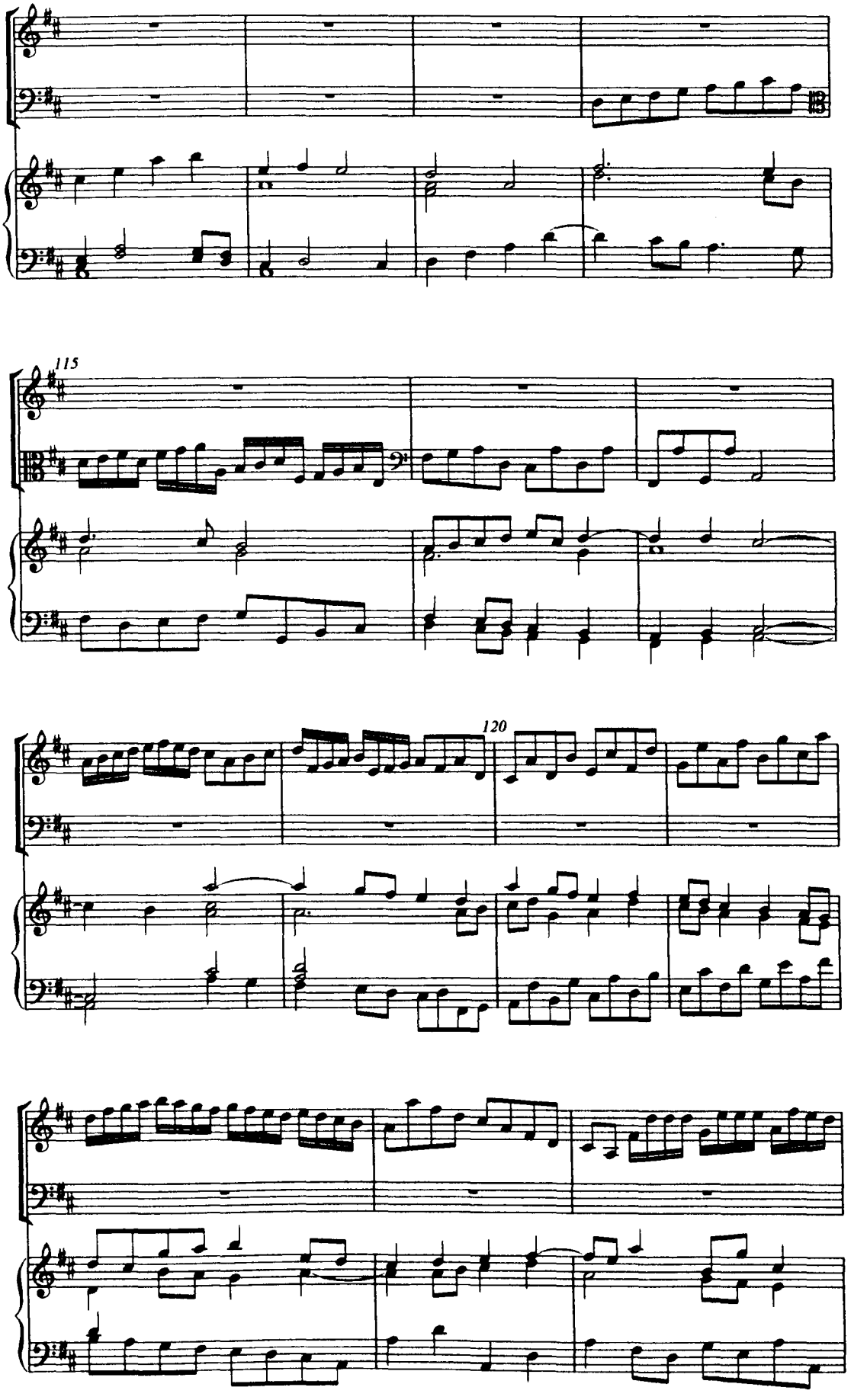
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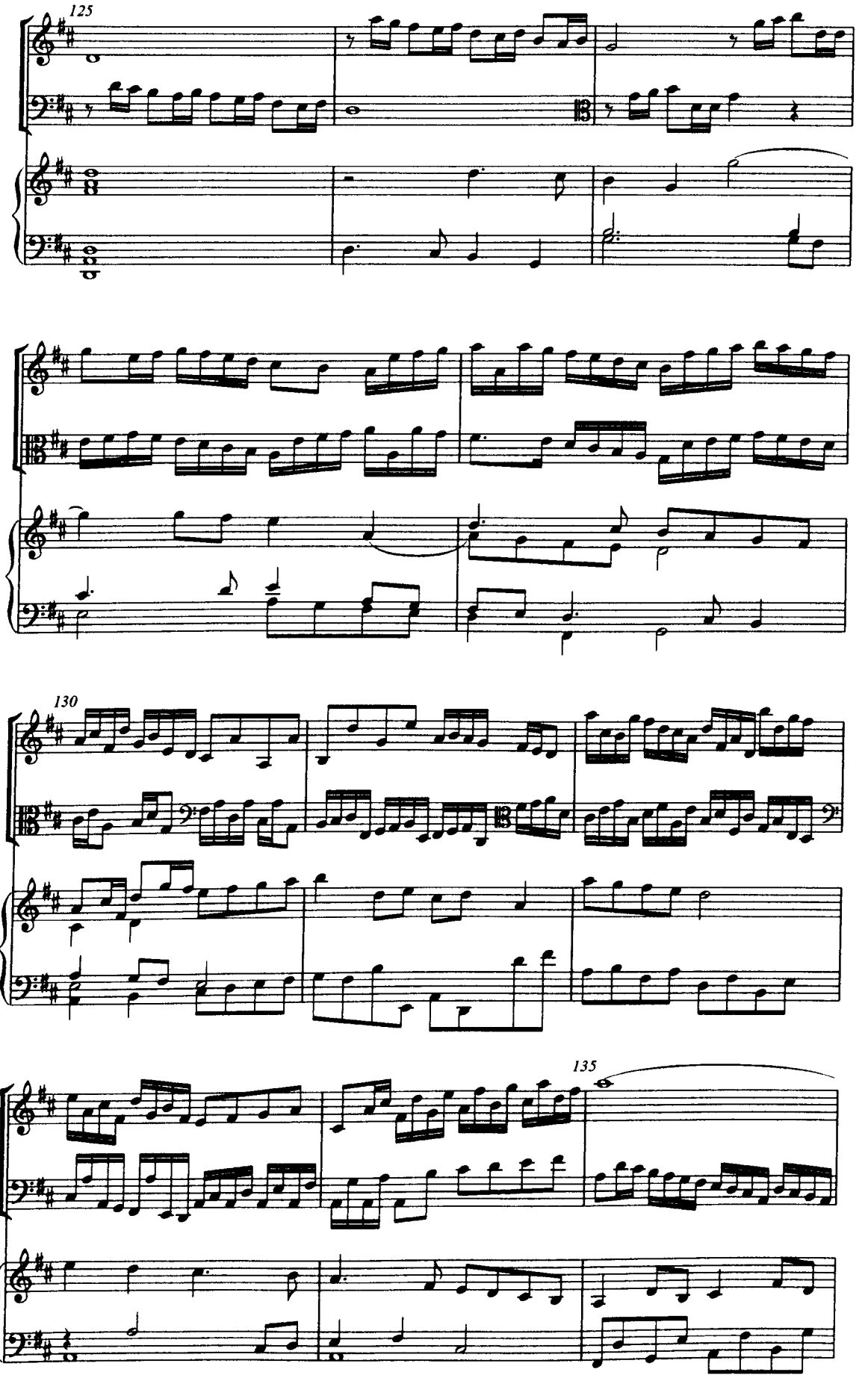
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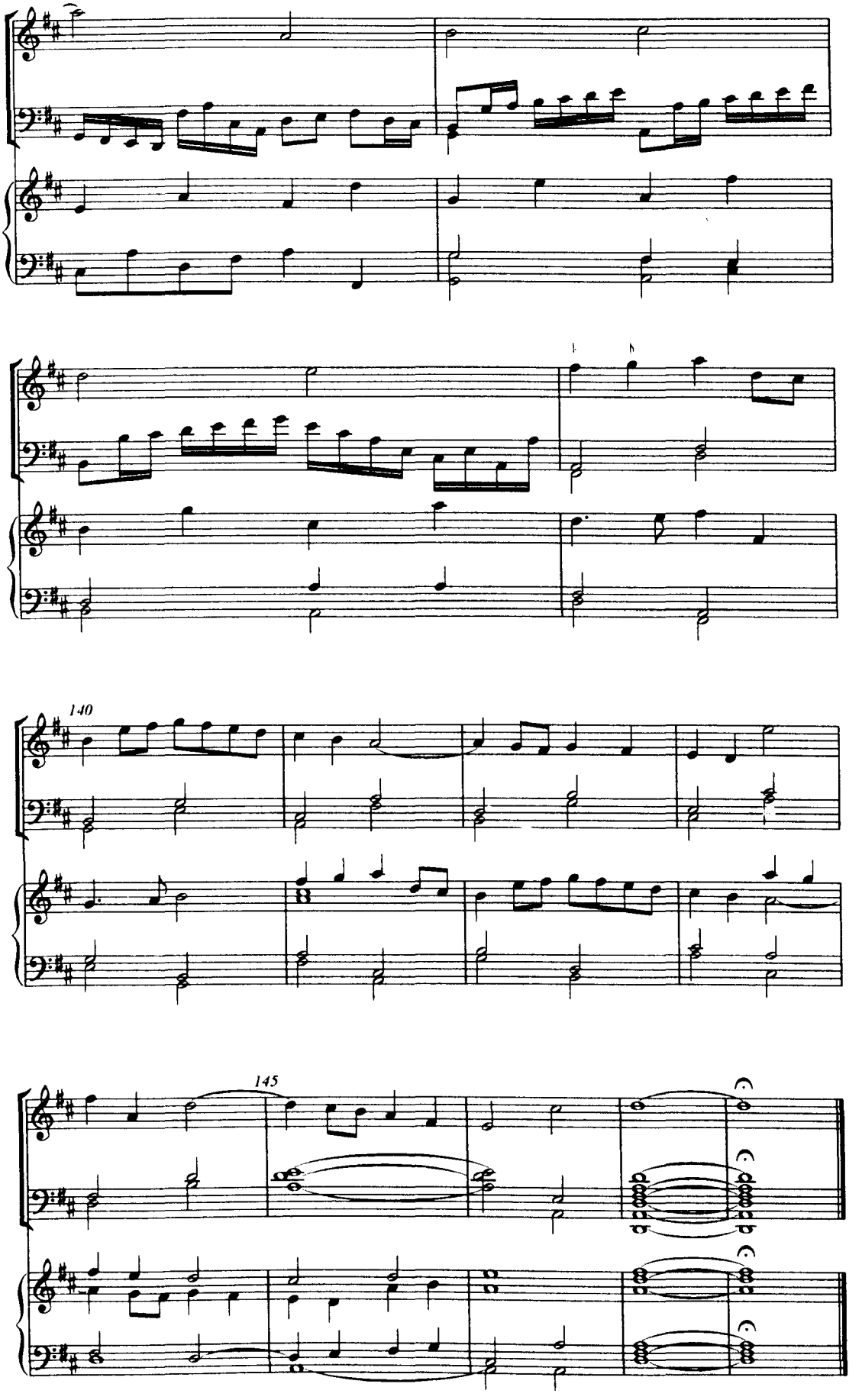
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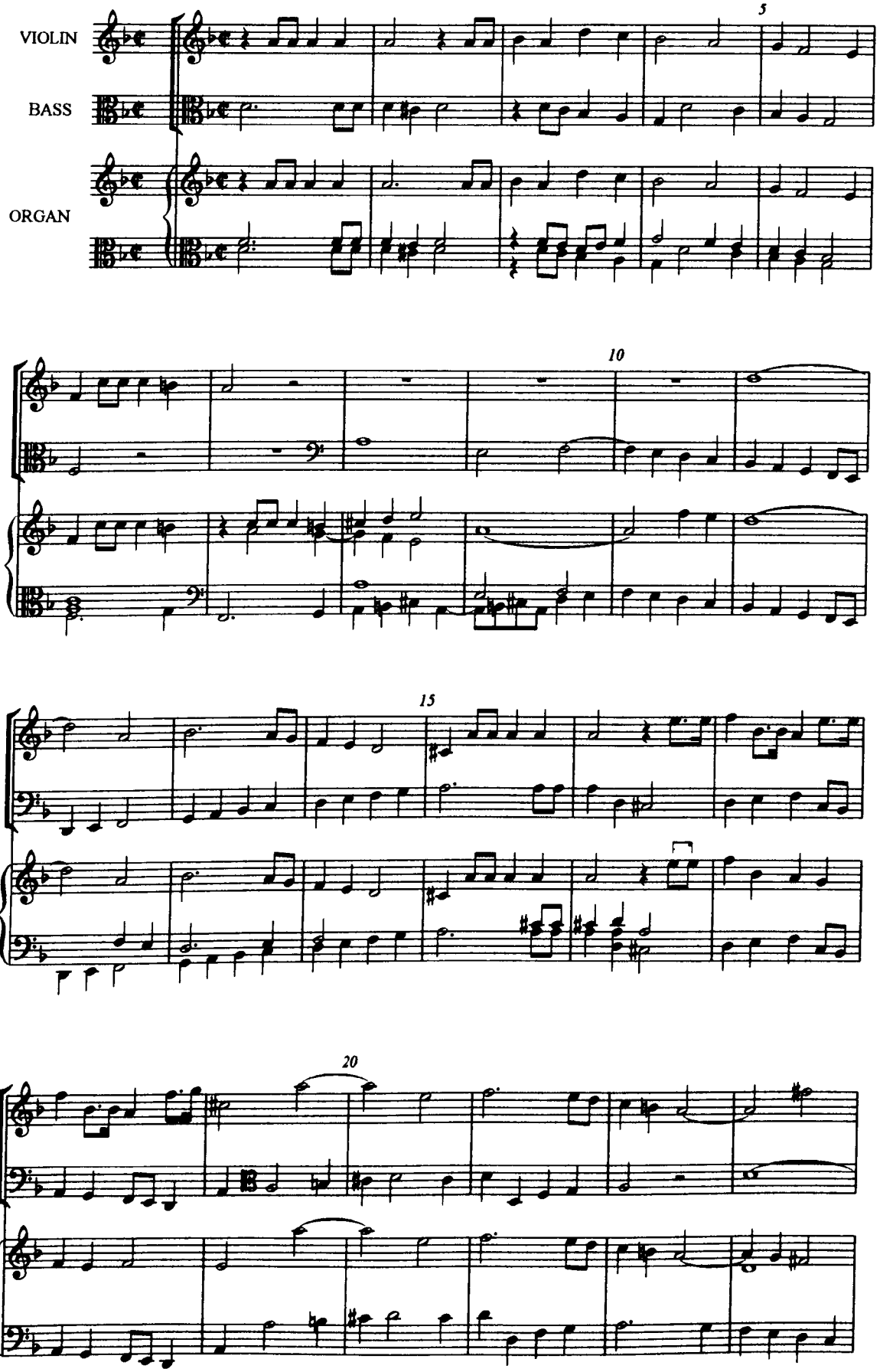
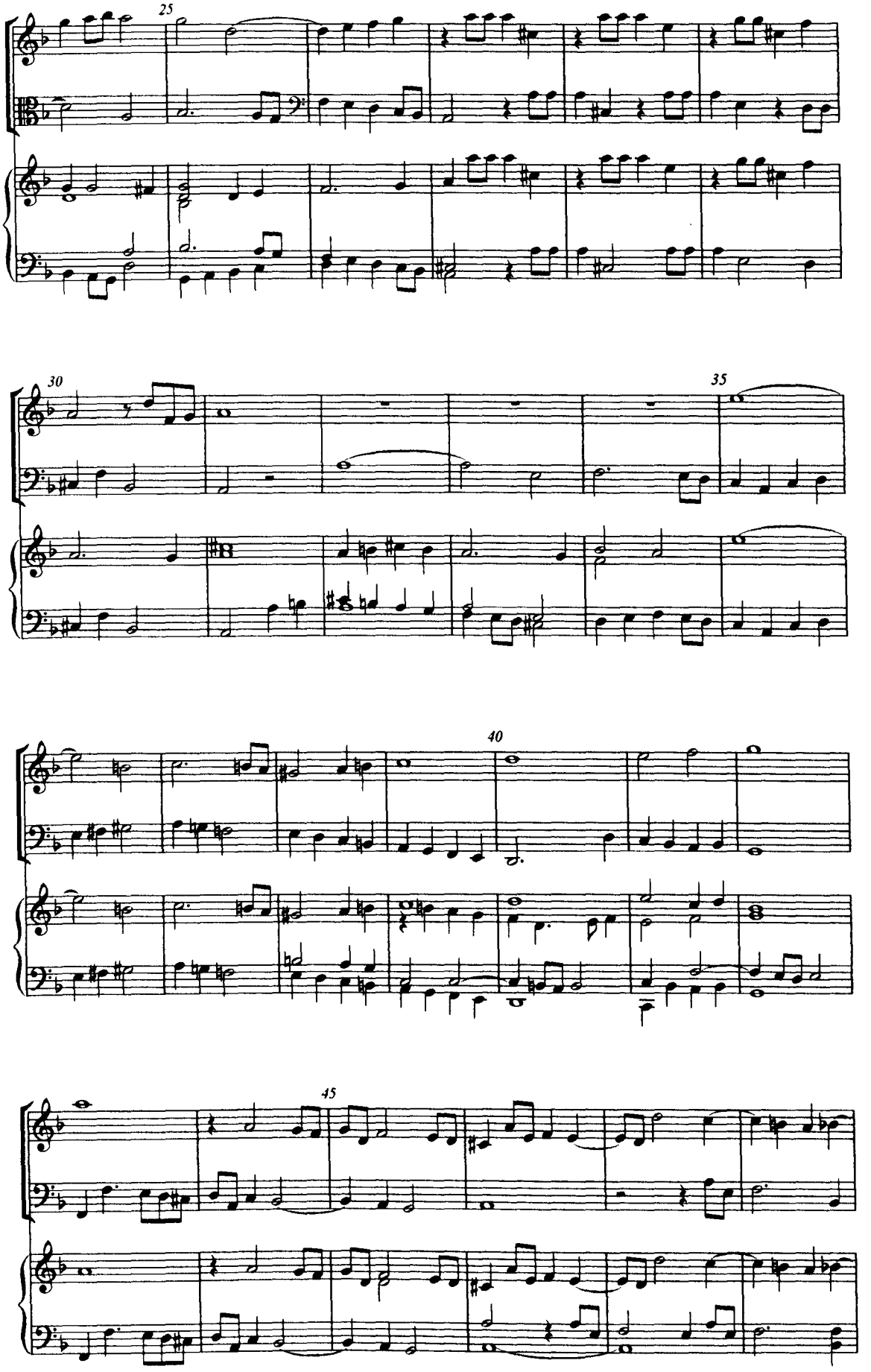
(II.5.5) 'Fantazia' {VdGS No. 12}

JOHN JENKINS

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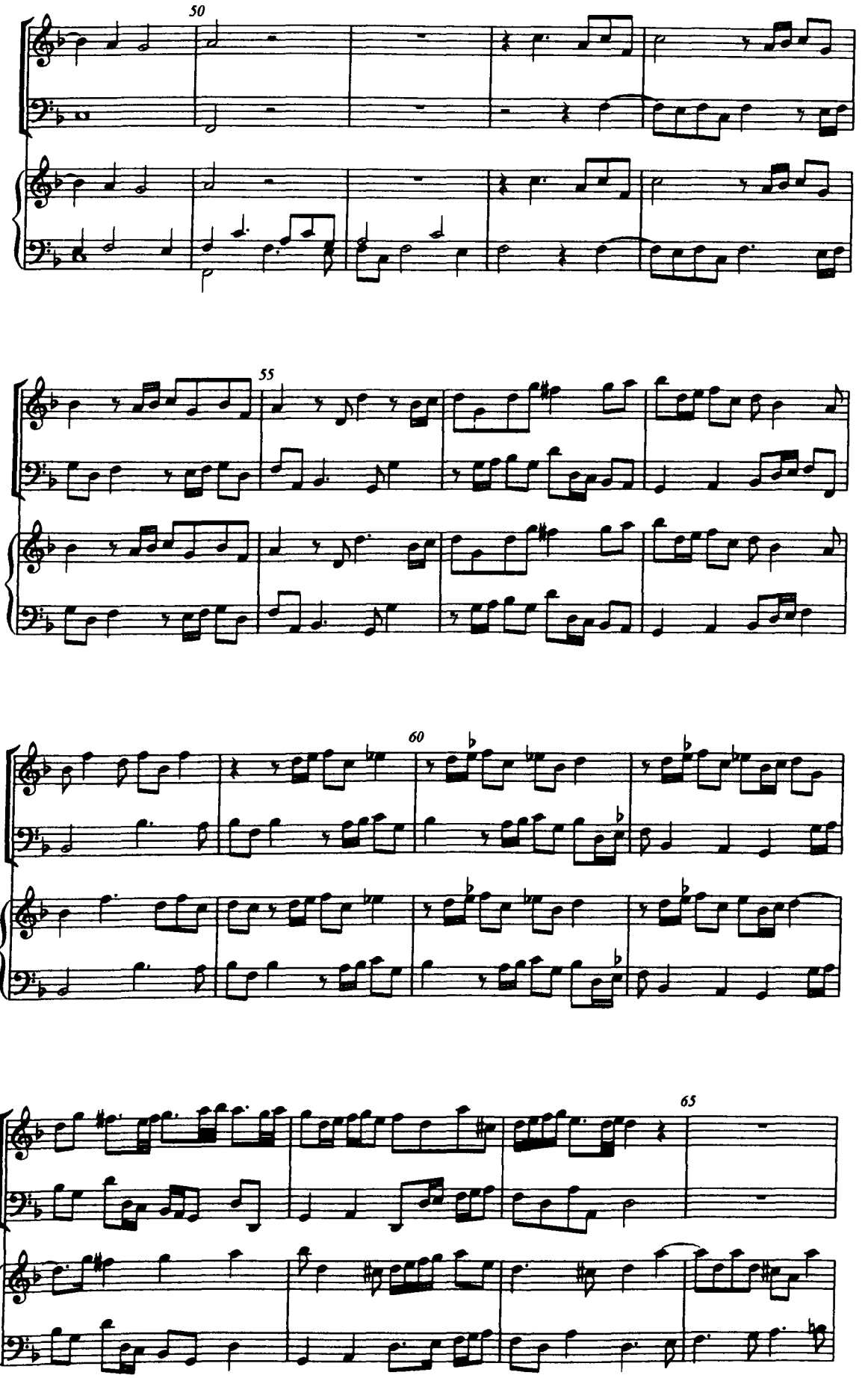
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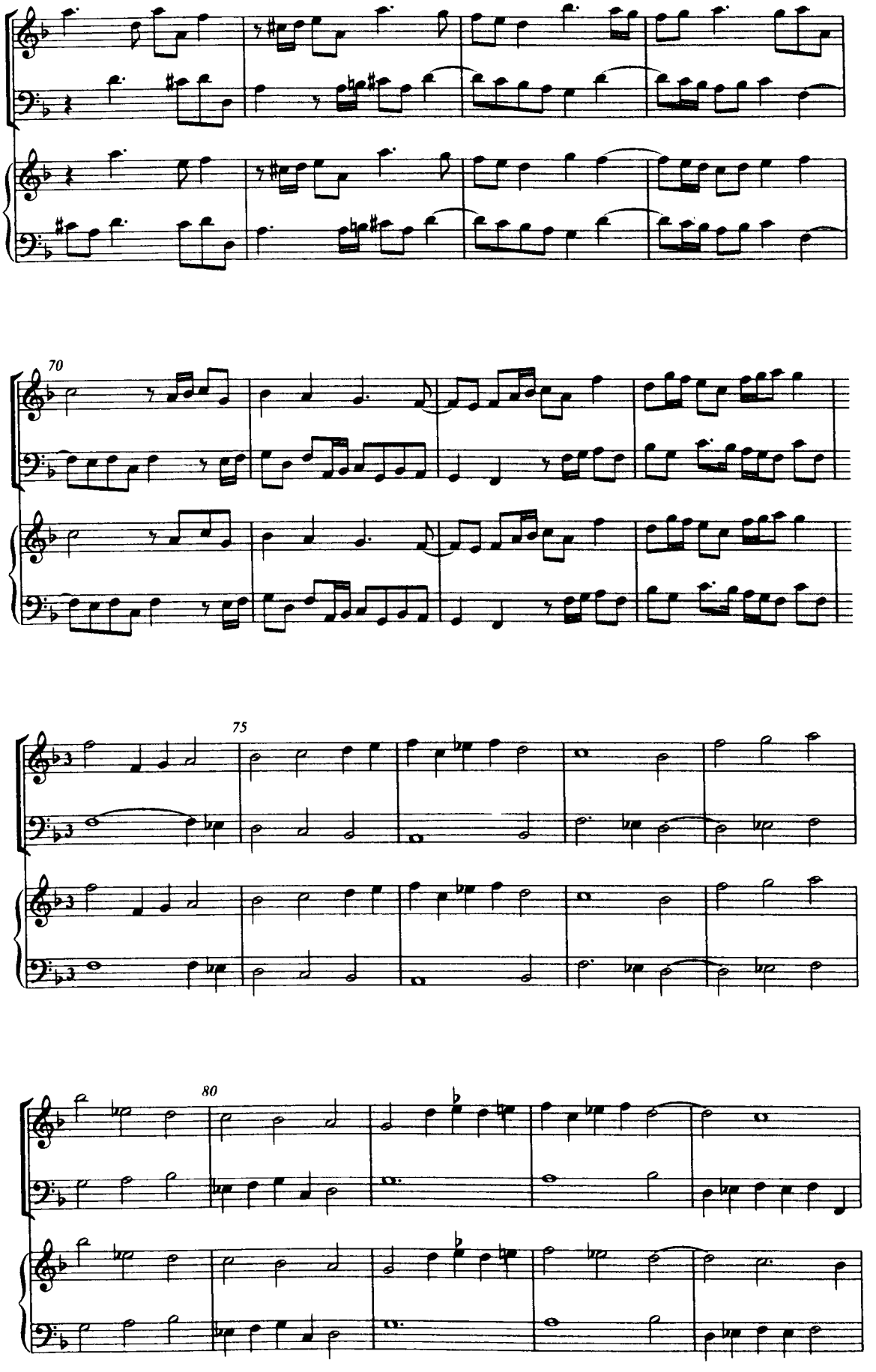
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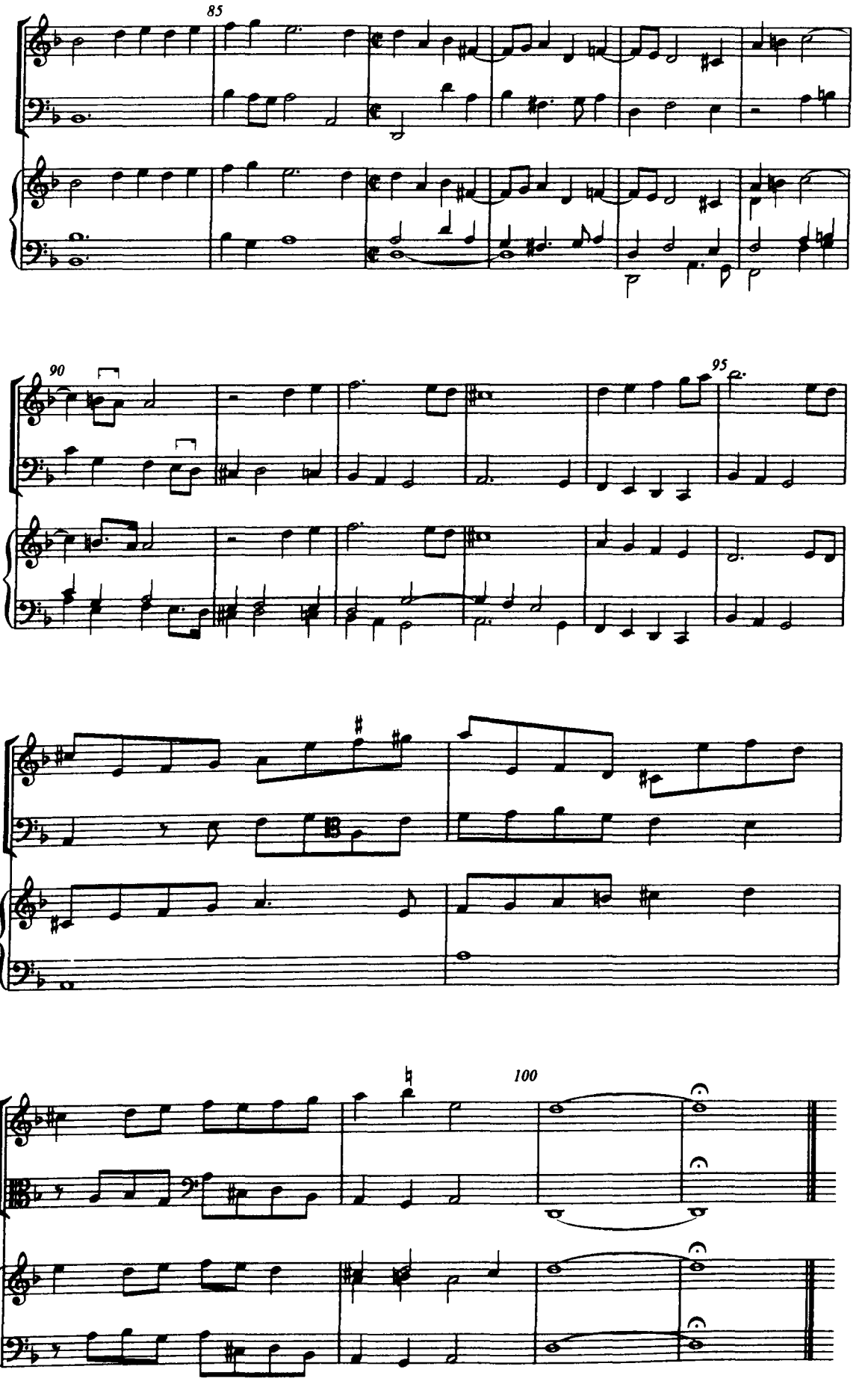
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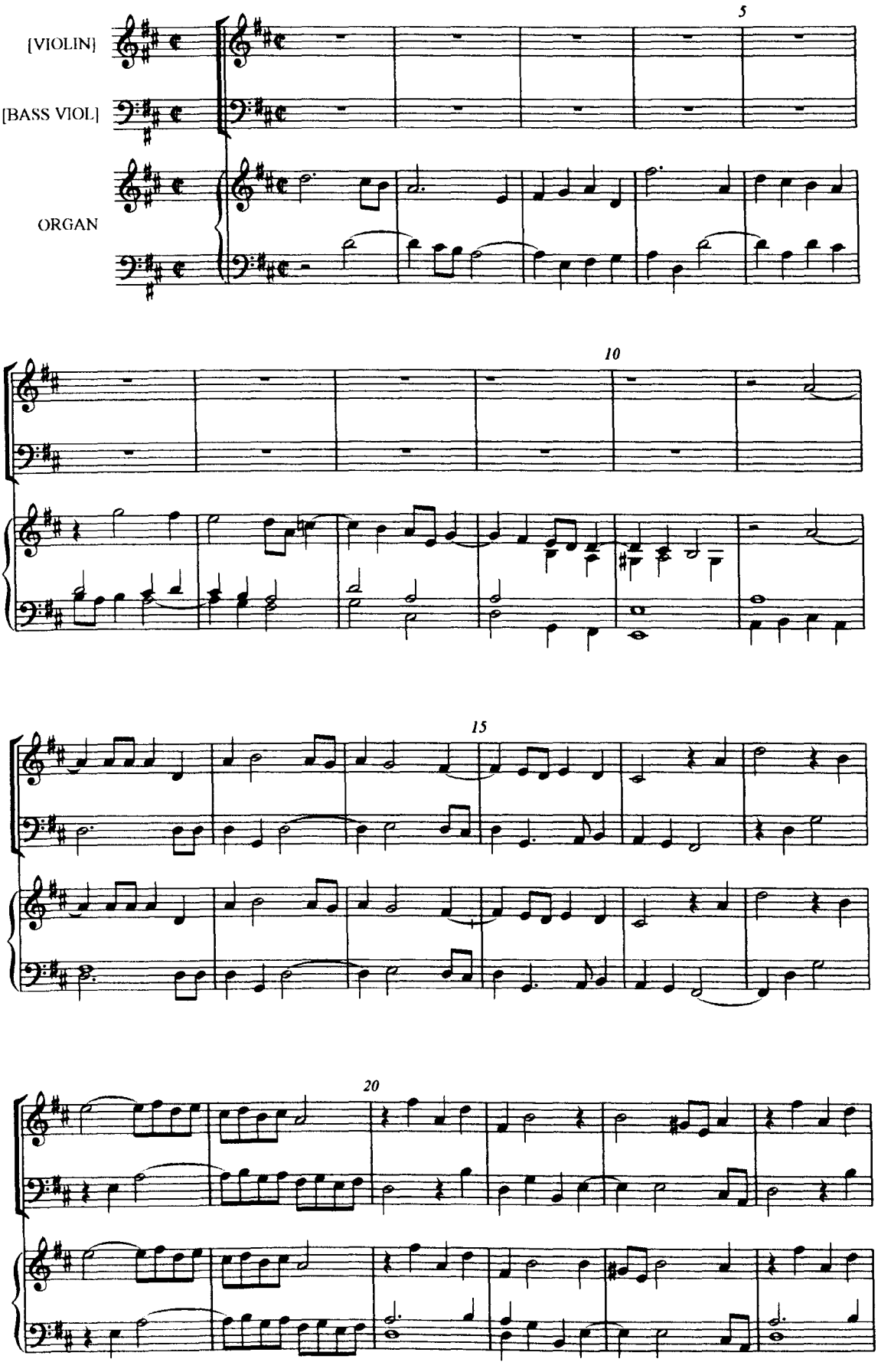
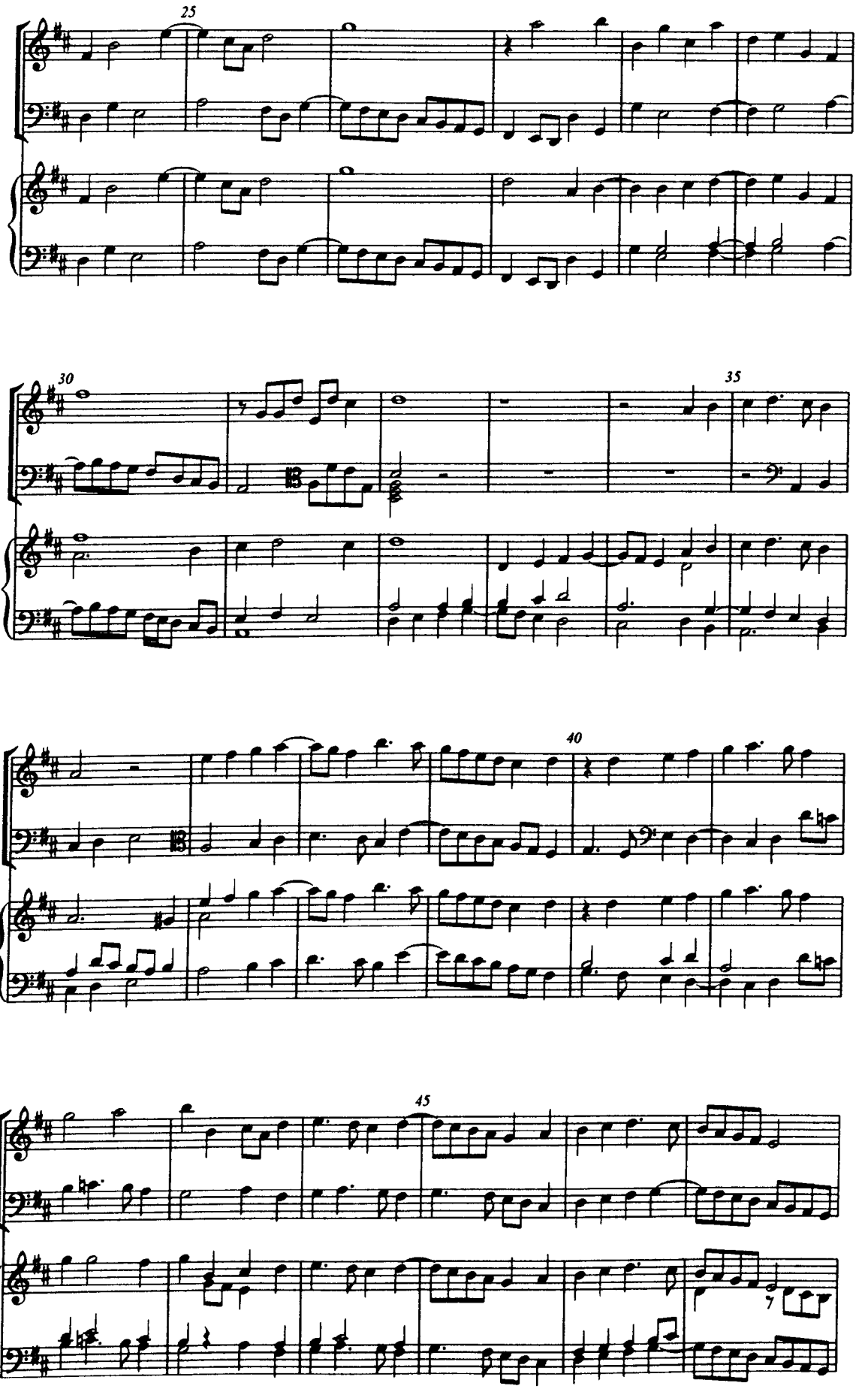
(II.5.6) 'Fantazia' {VdGS No. 15}

JOHN JENKINS

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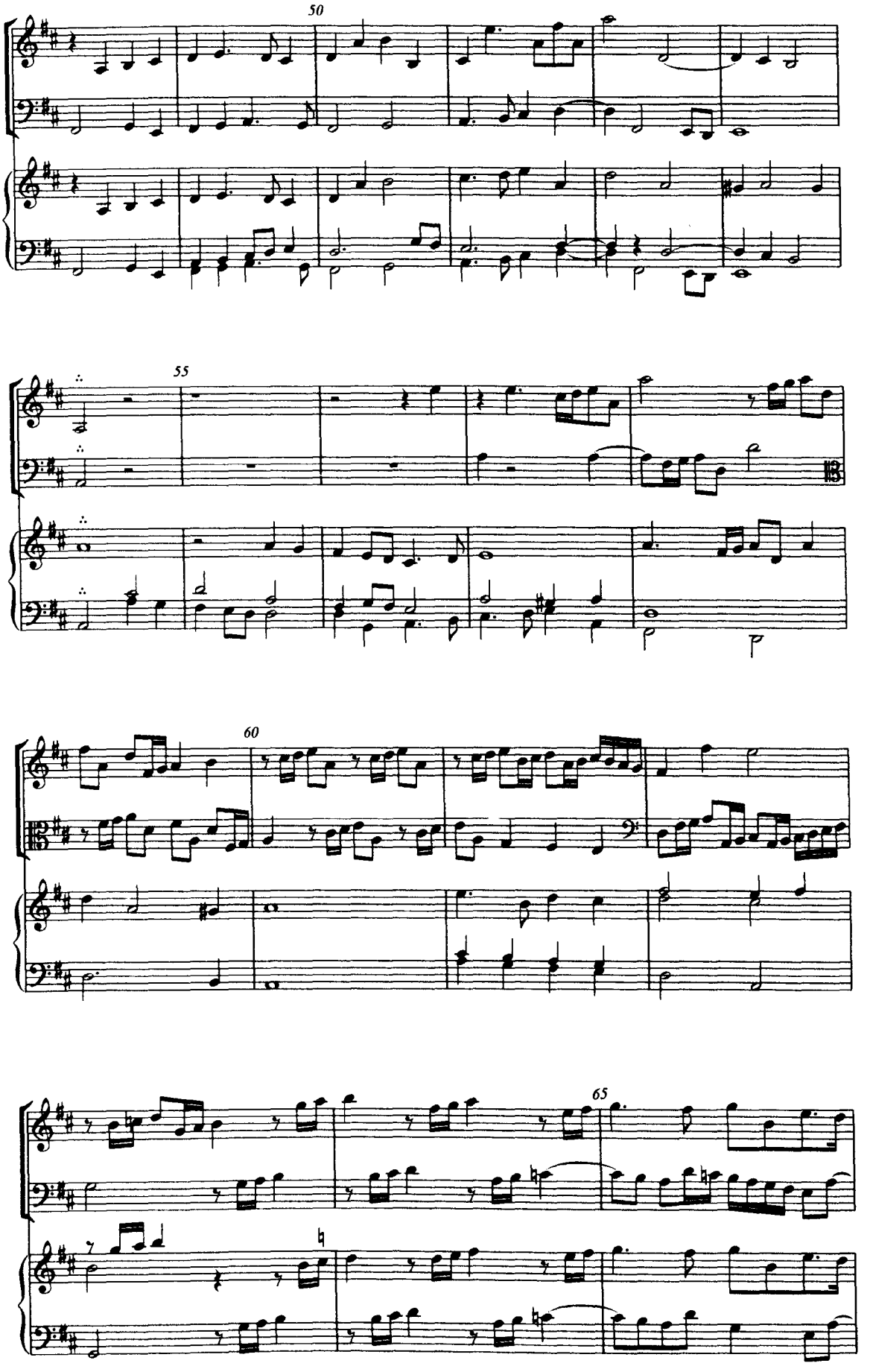
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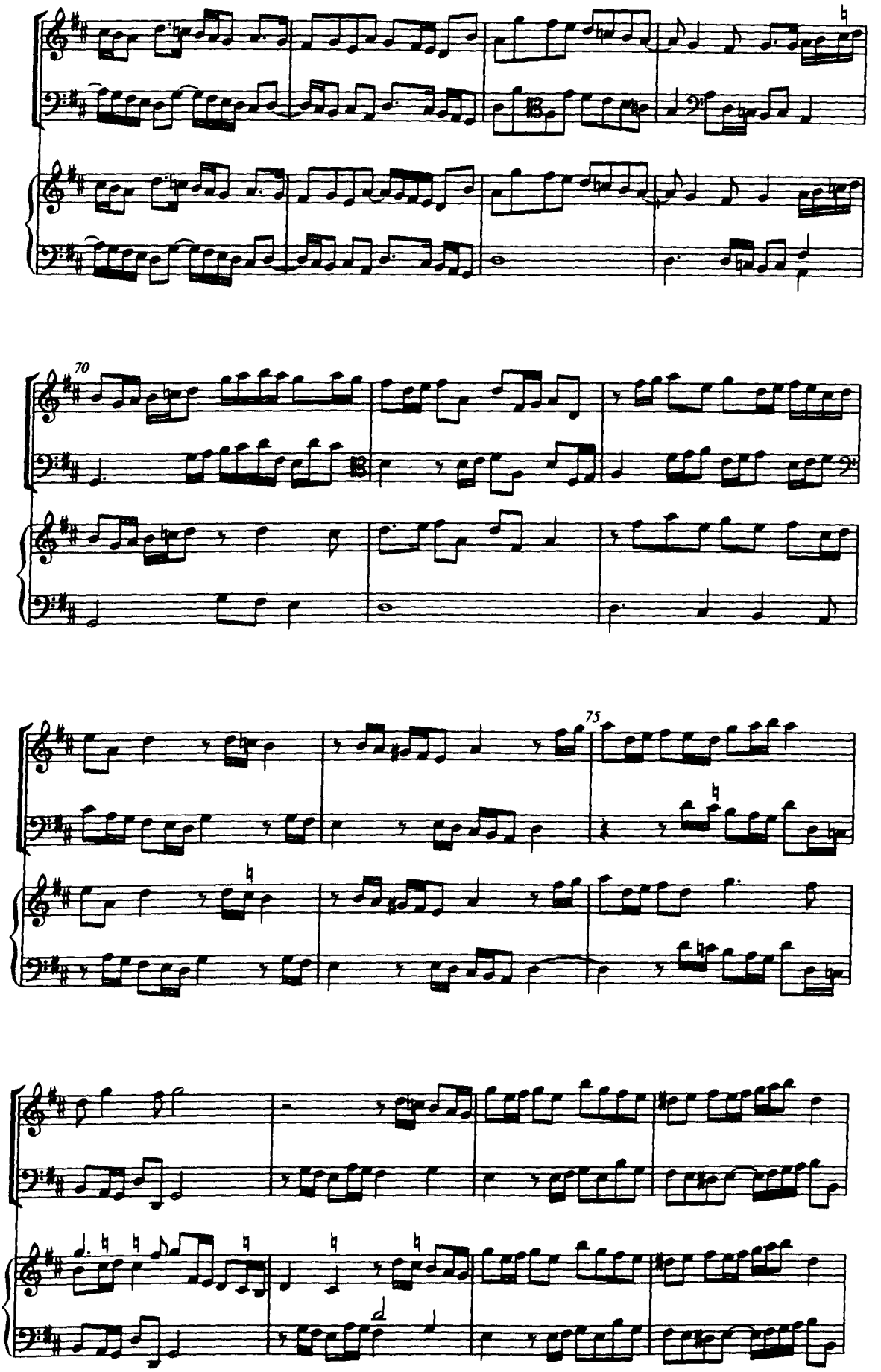
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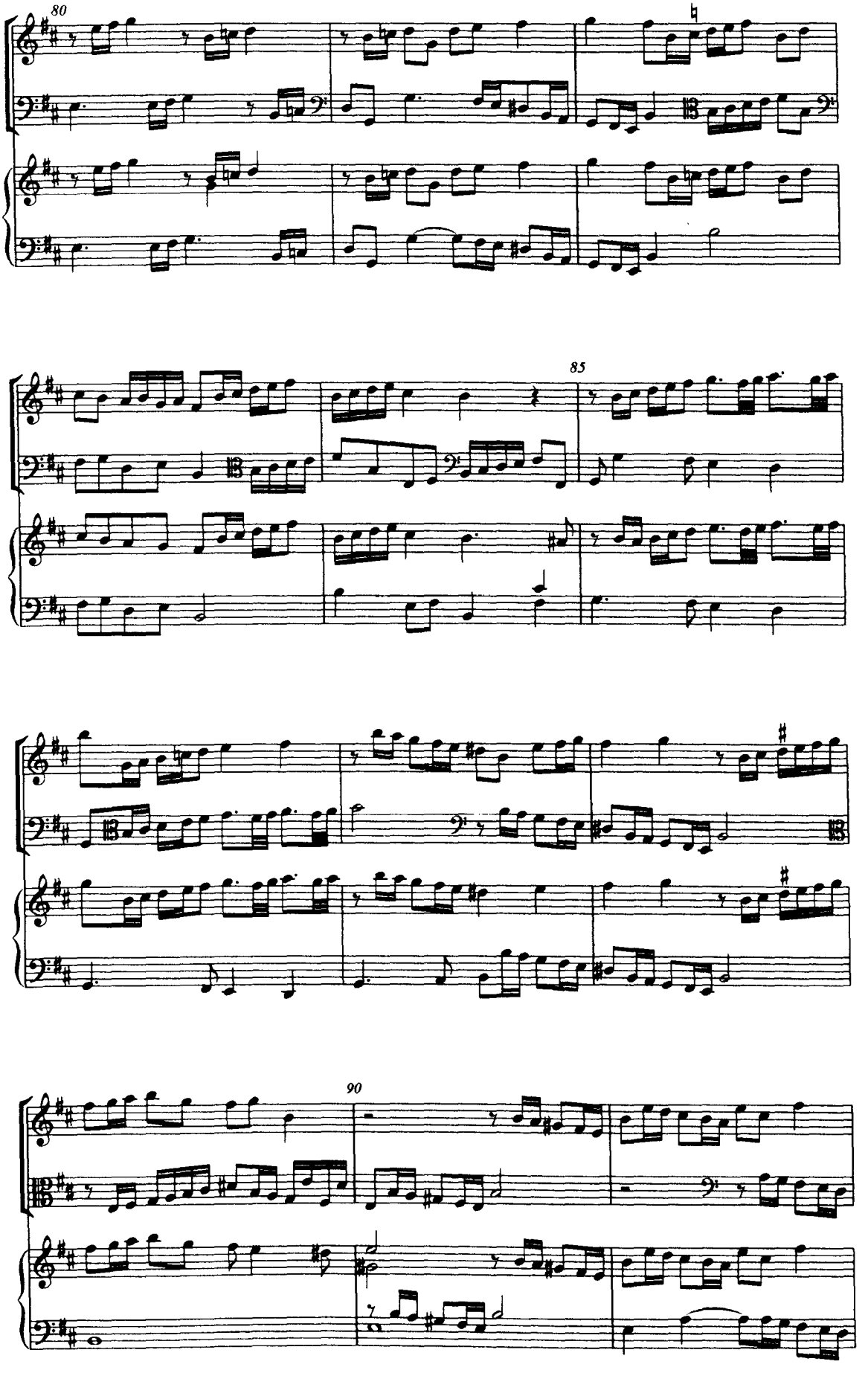
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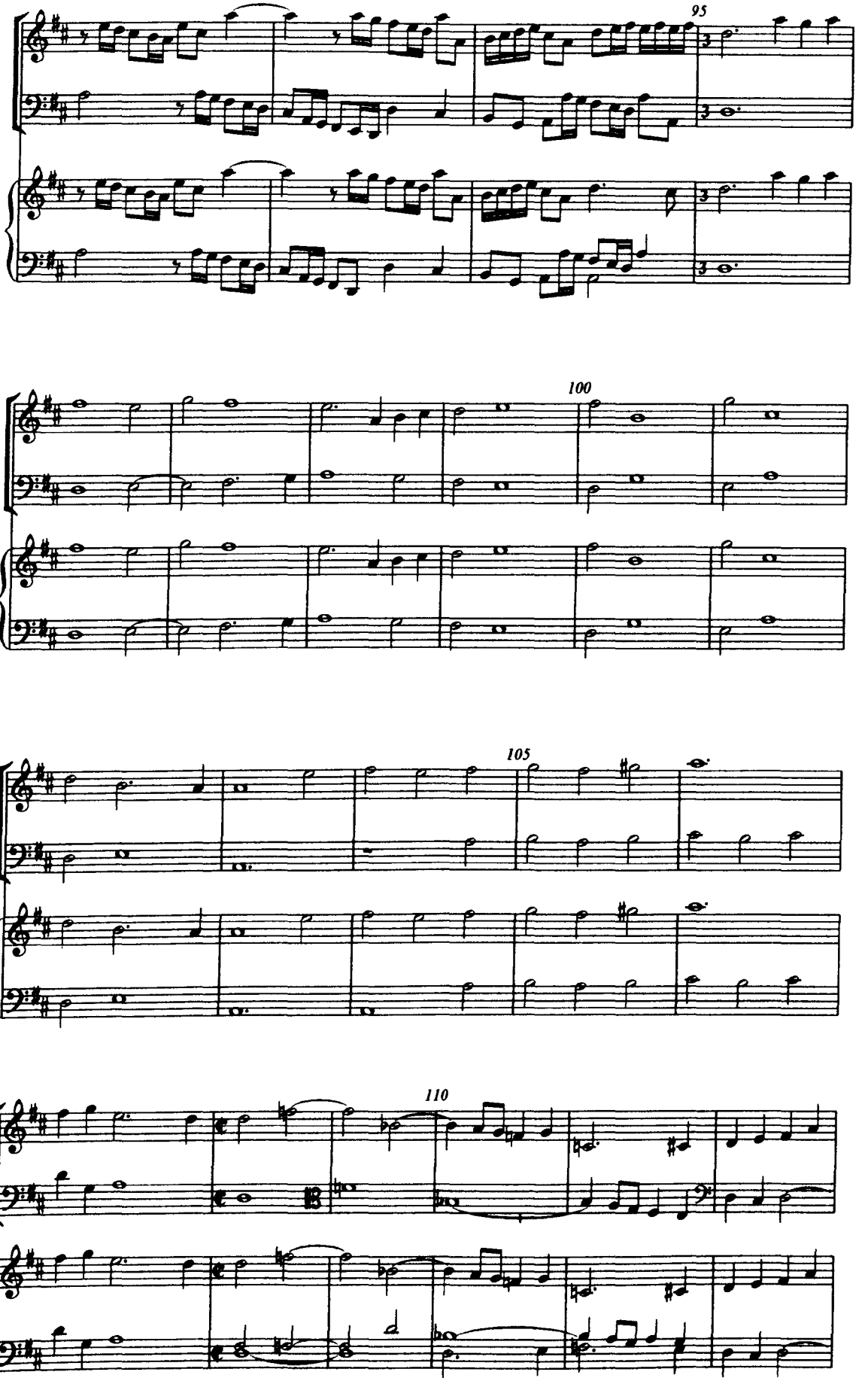
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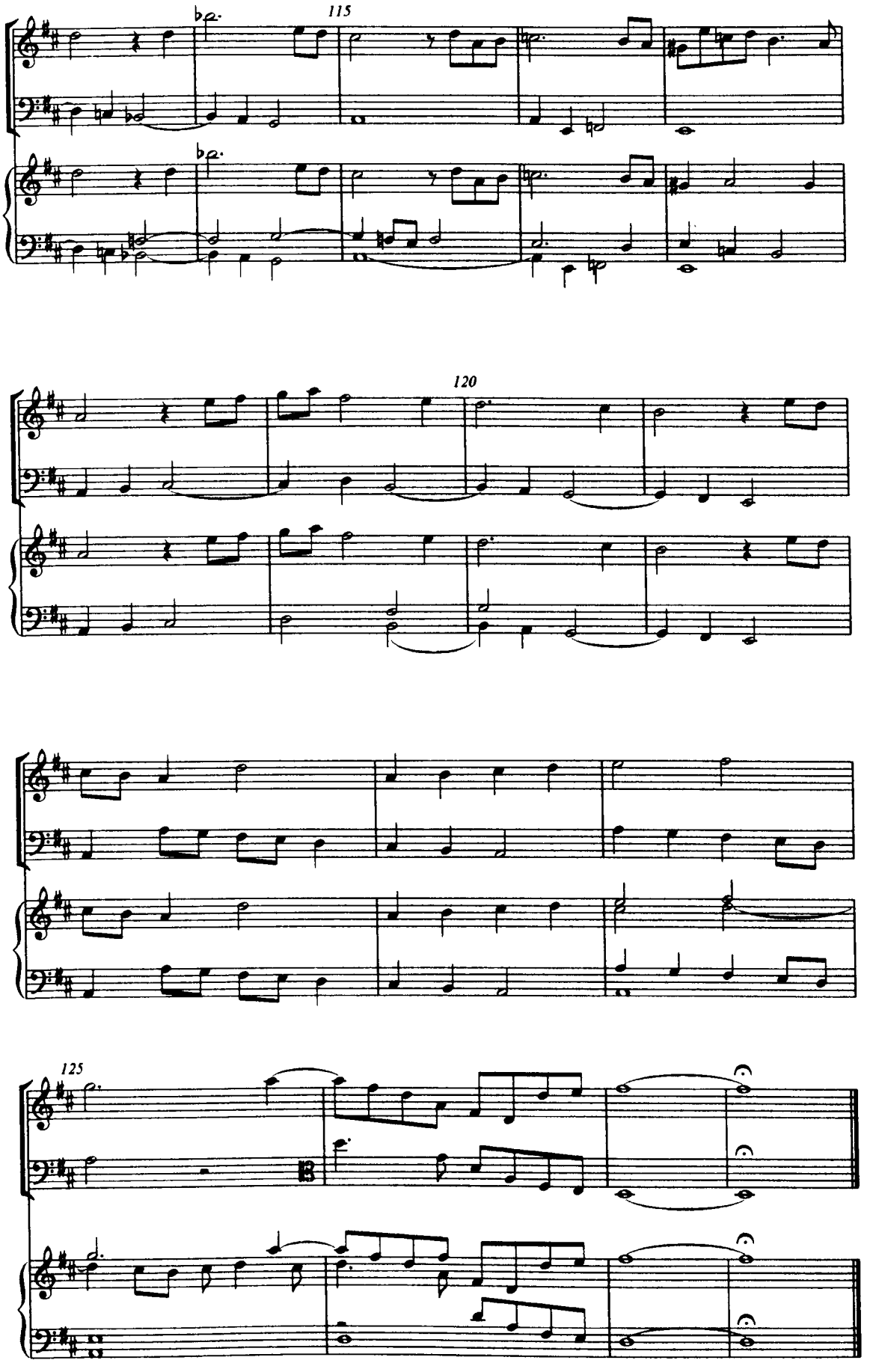
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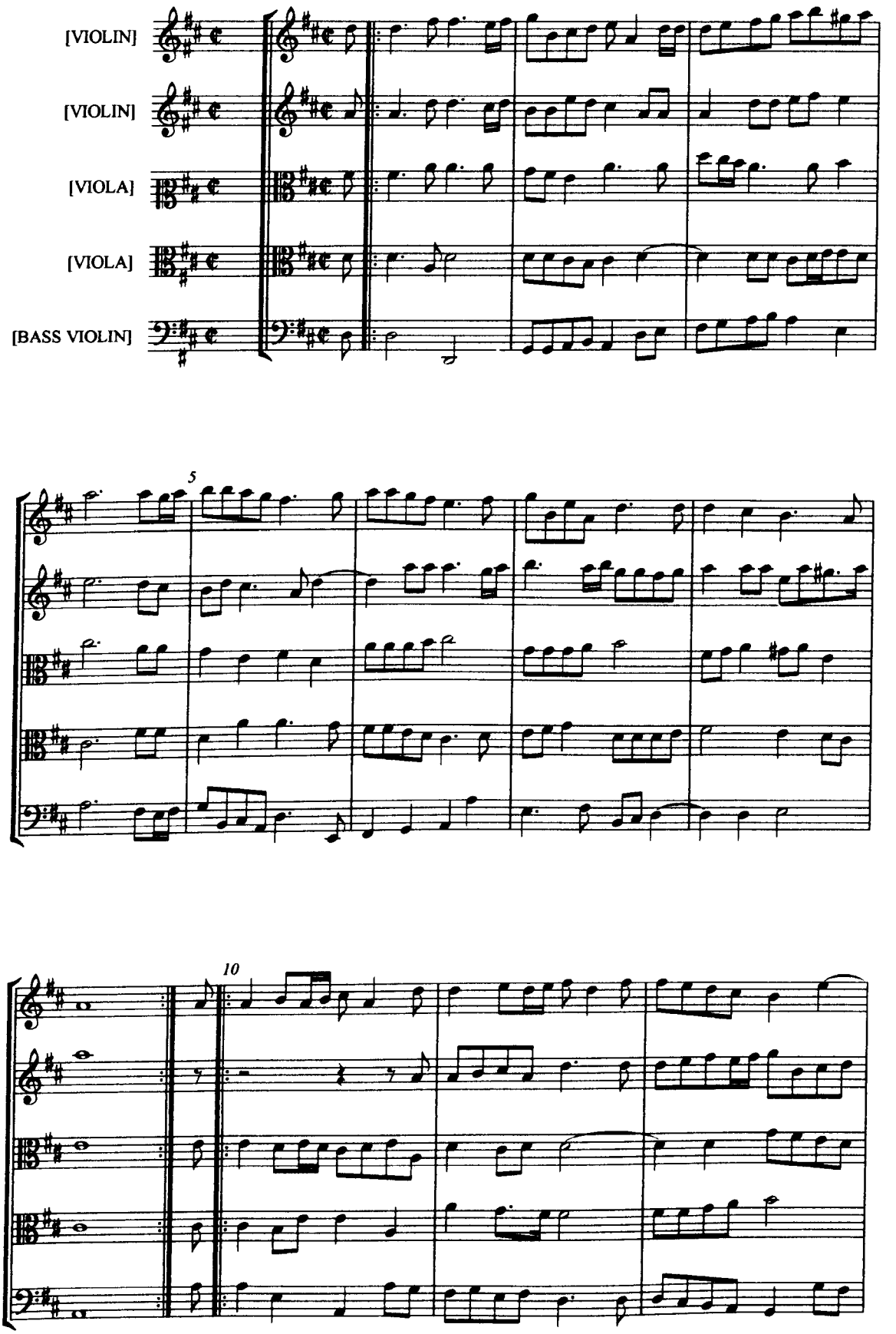
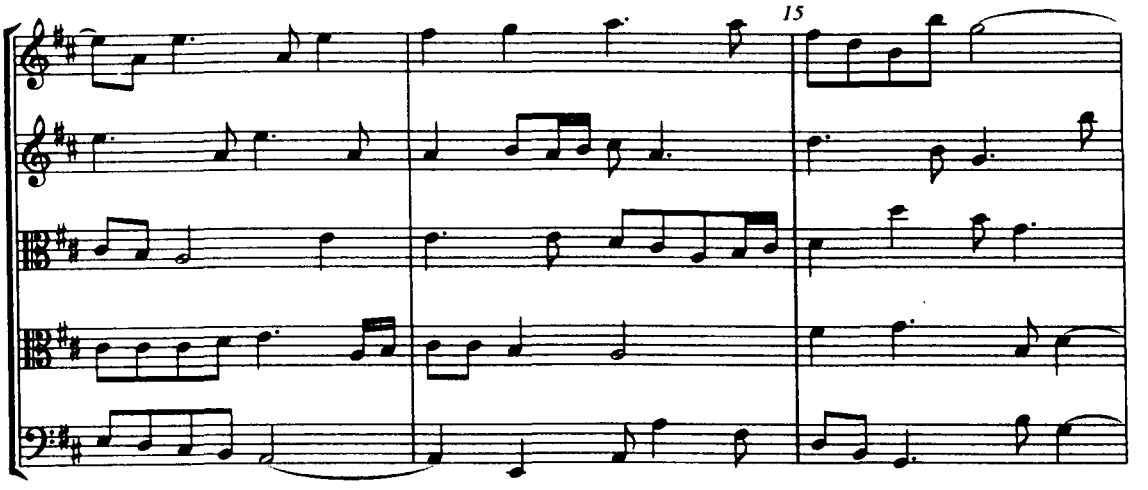
(II.5.7) 'Alman' {VdGS No. 38) (5-part version)

WILLIAM LAWES

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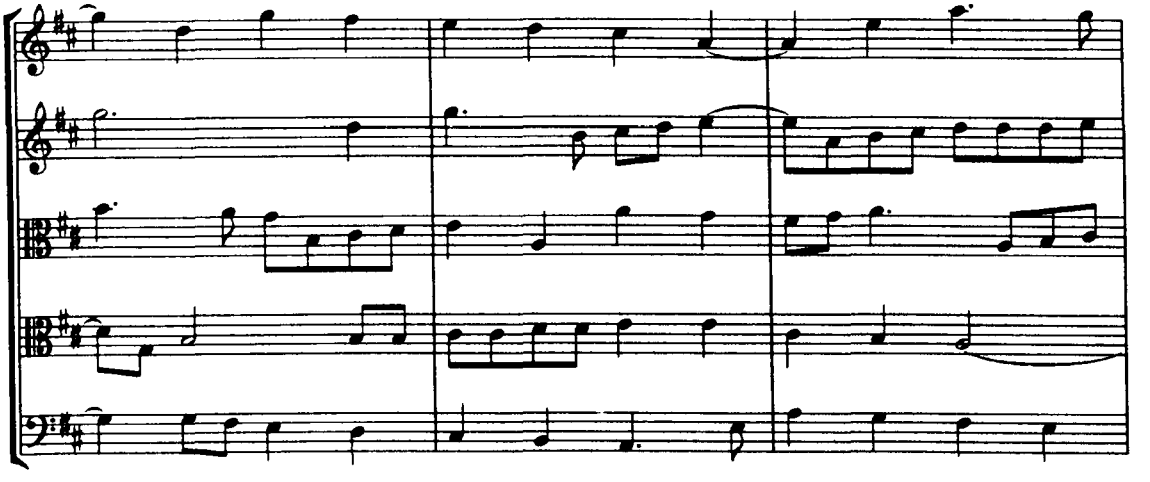

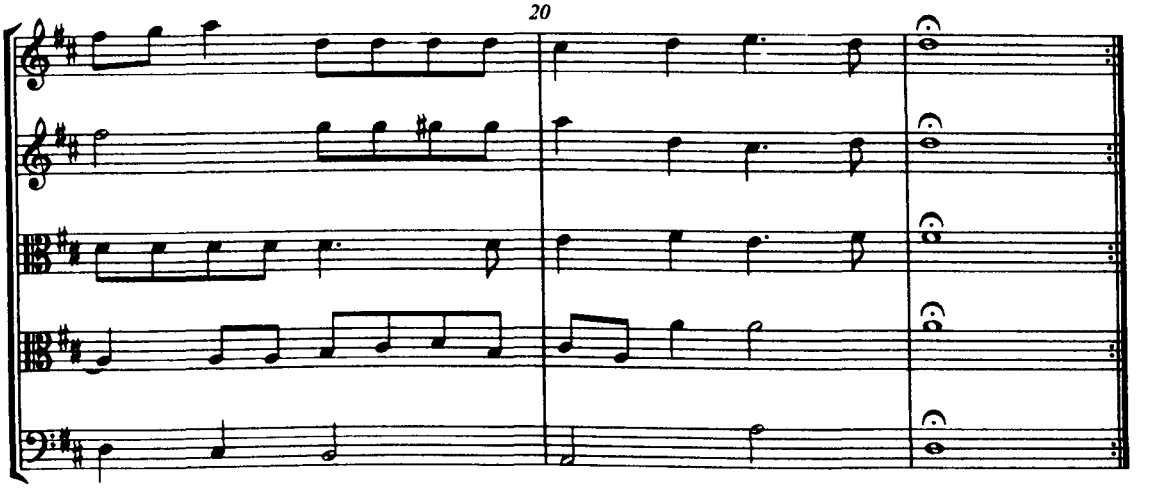
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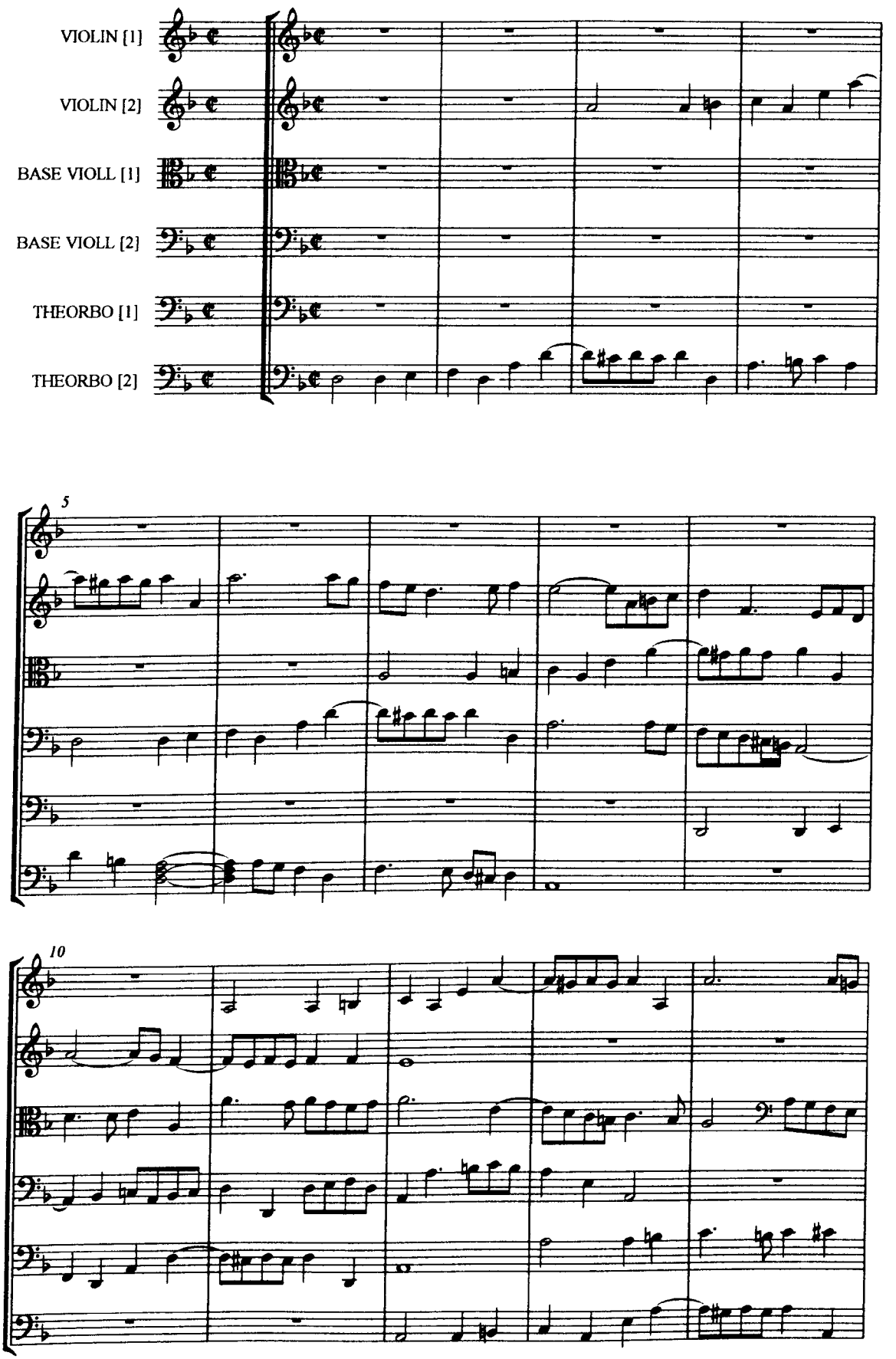
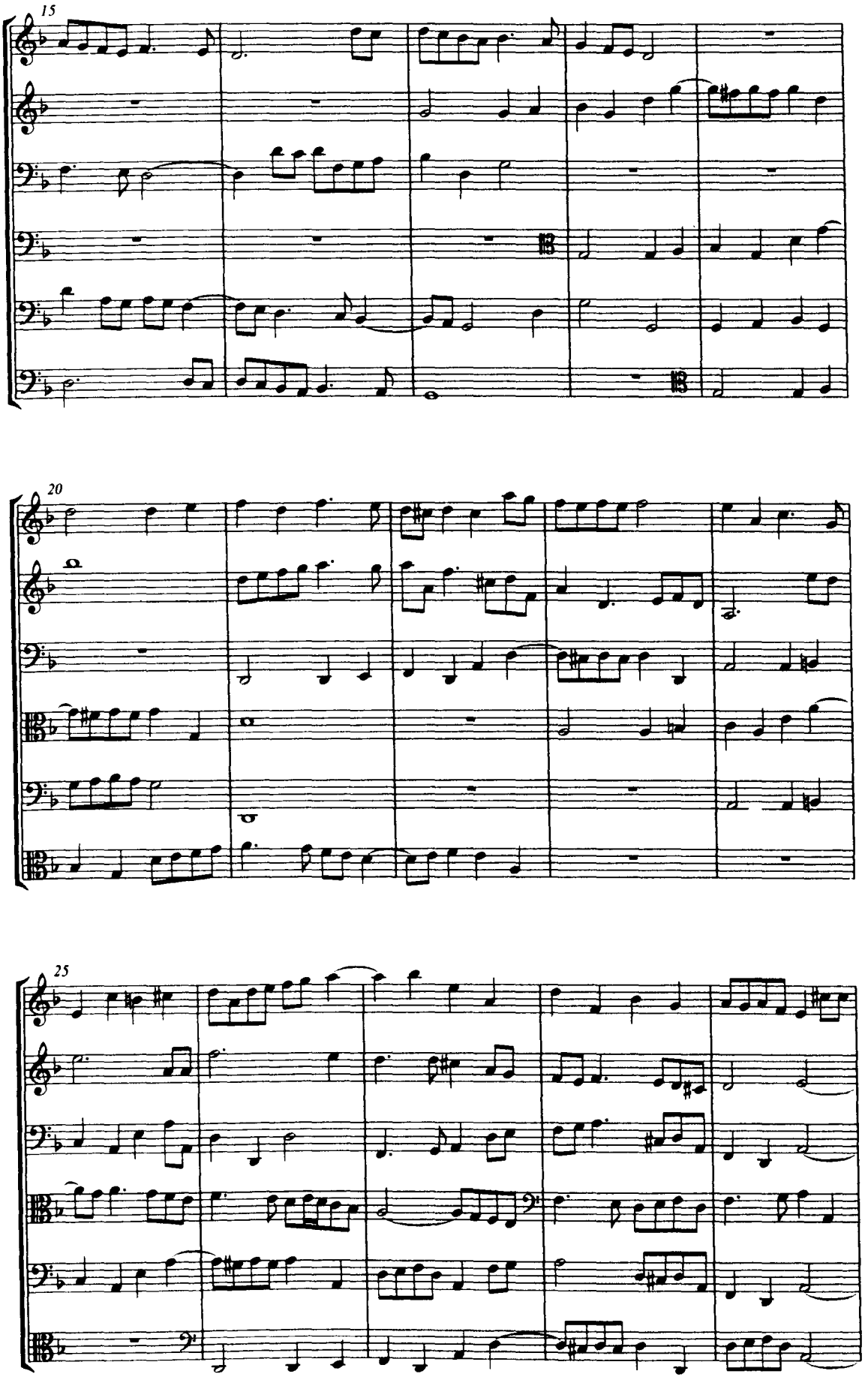
(II.5.8) 'Fantazy' {VdGS No. 1}

WILLIAM LAWES

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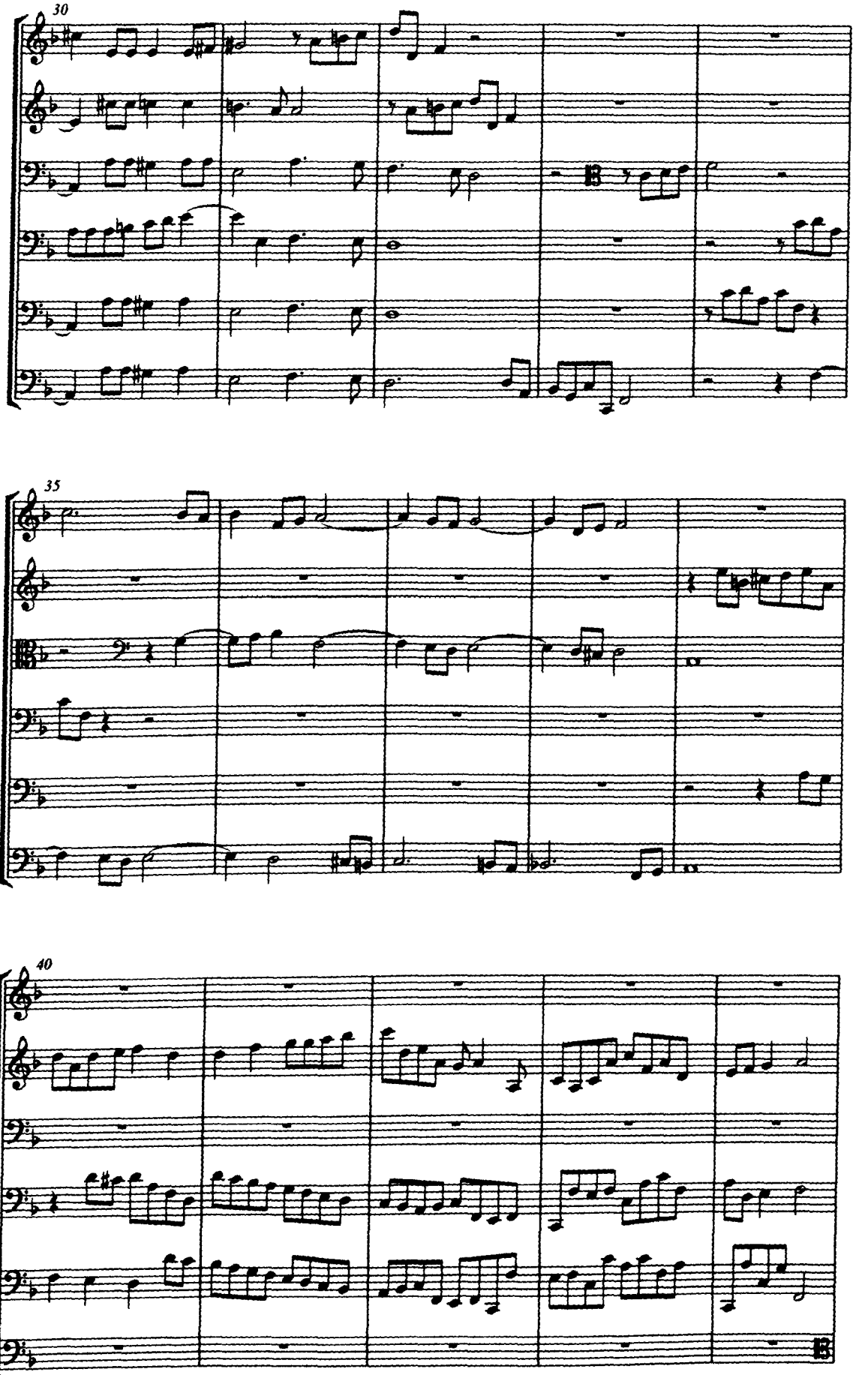
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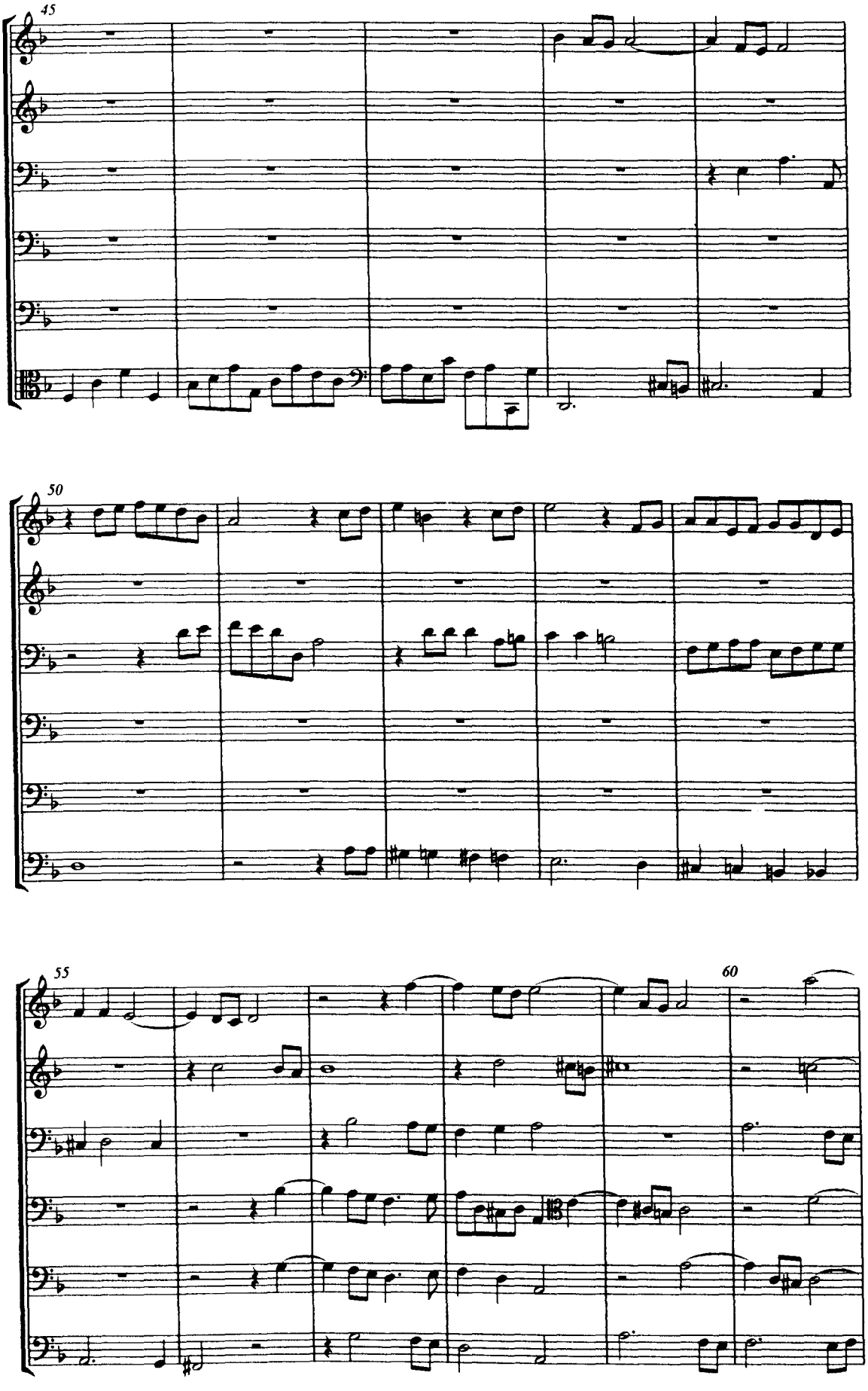
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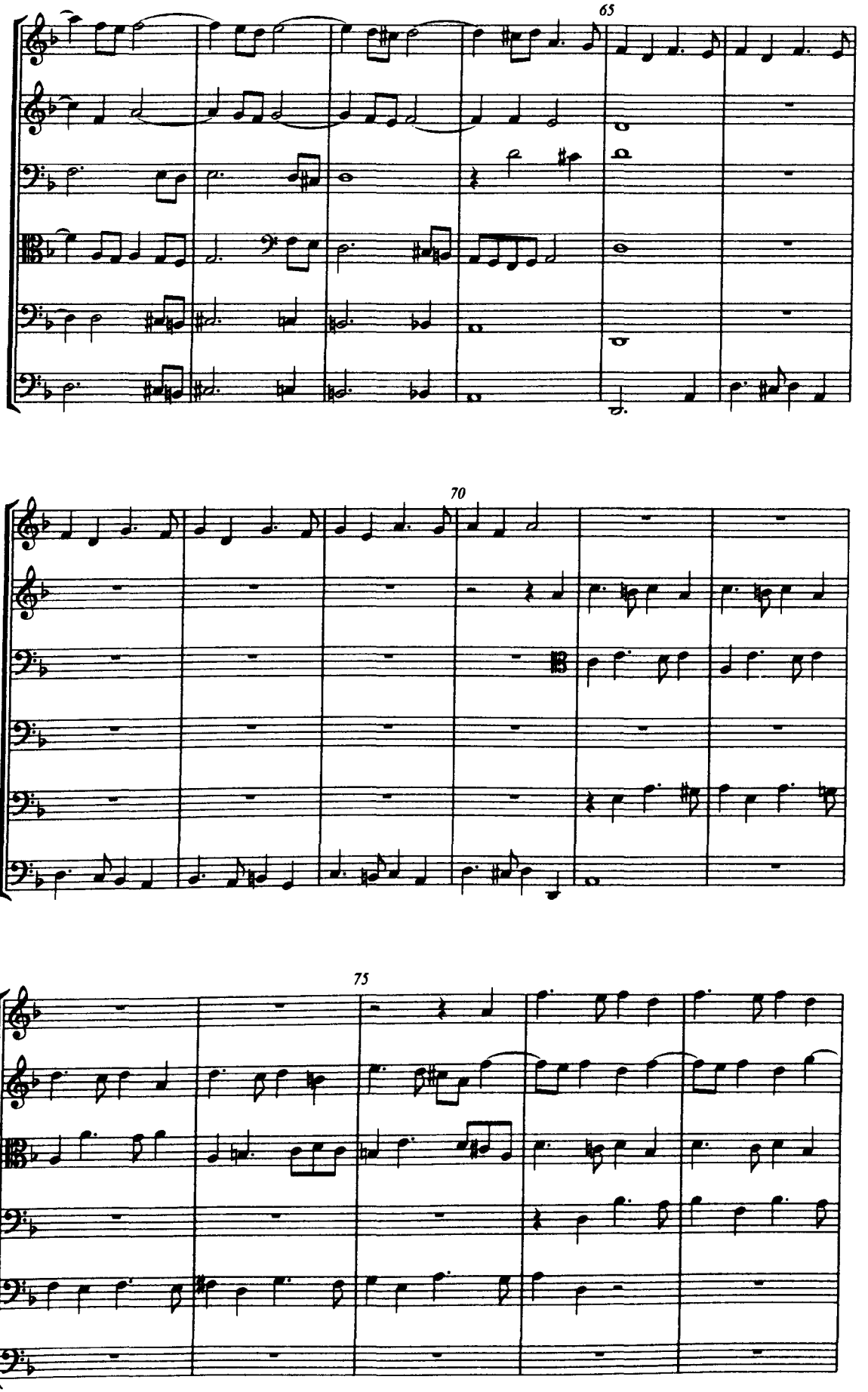
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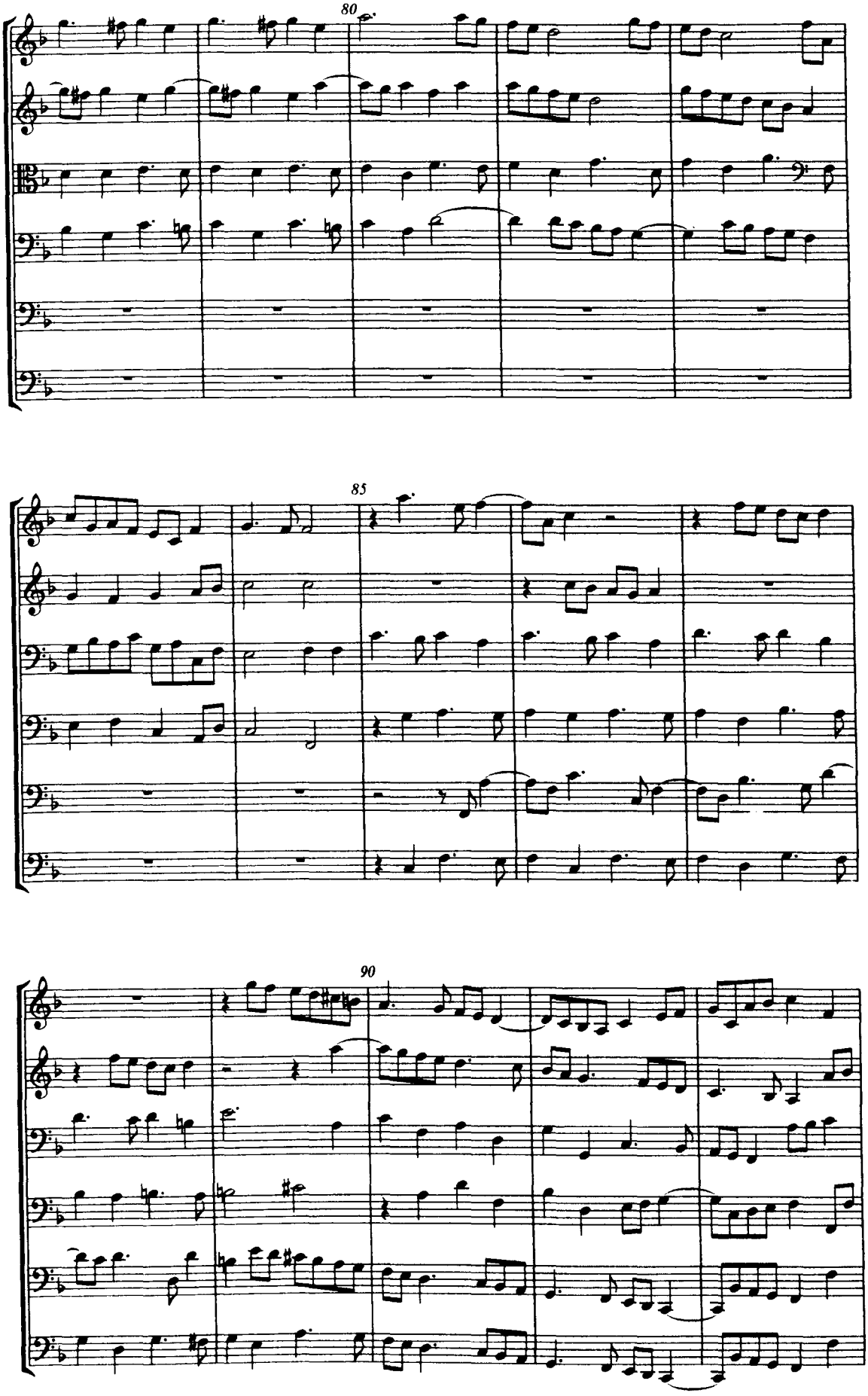
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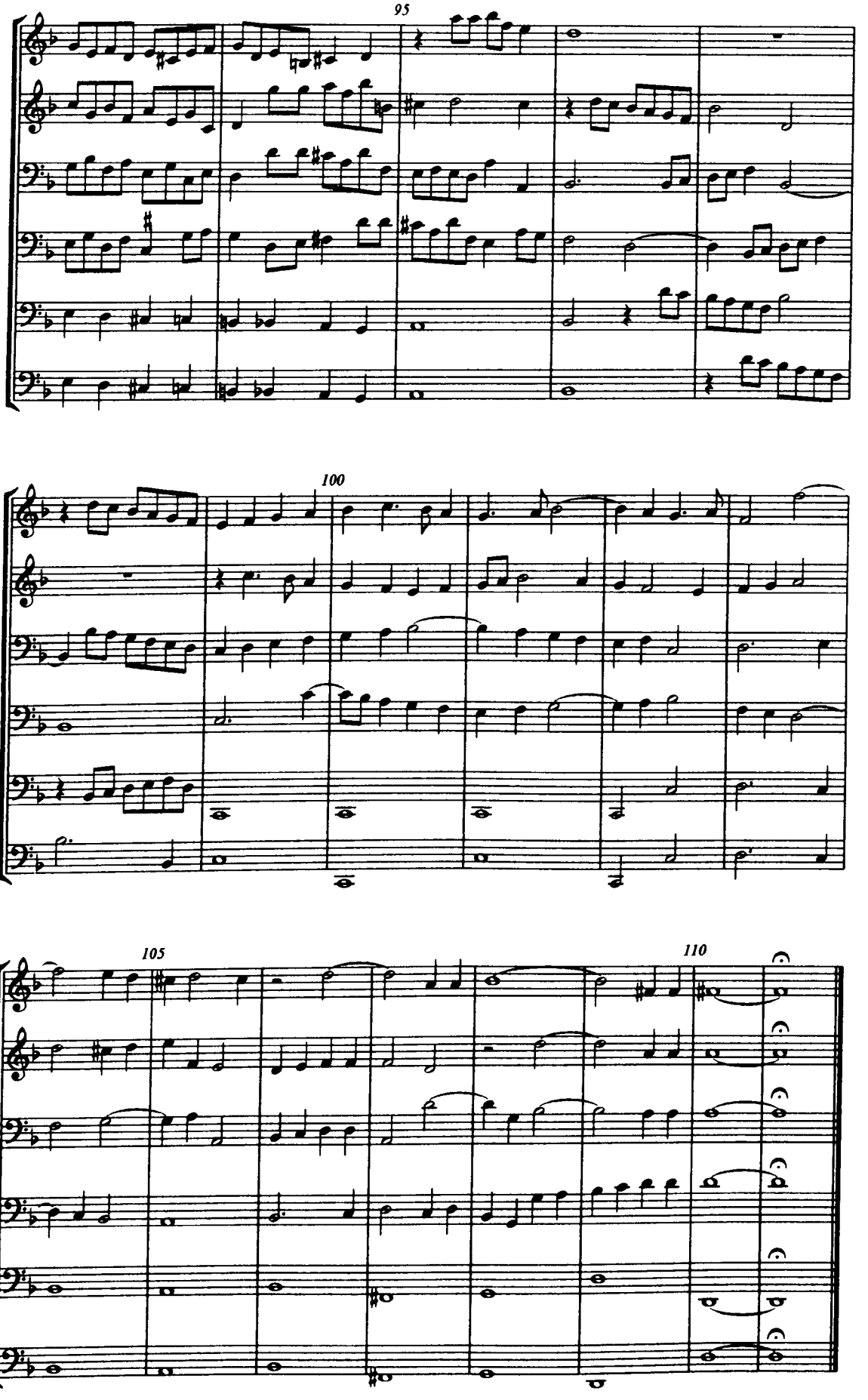
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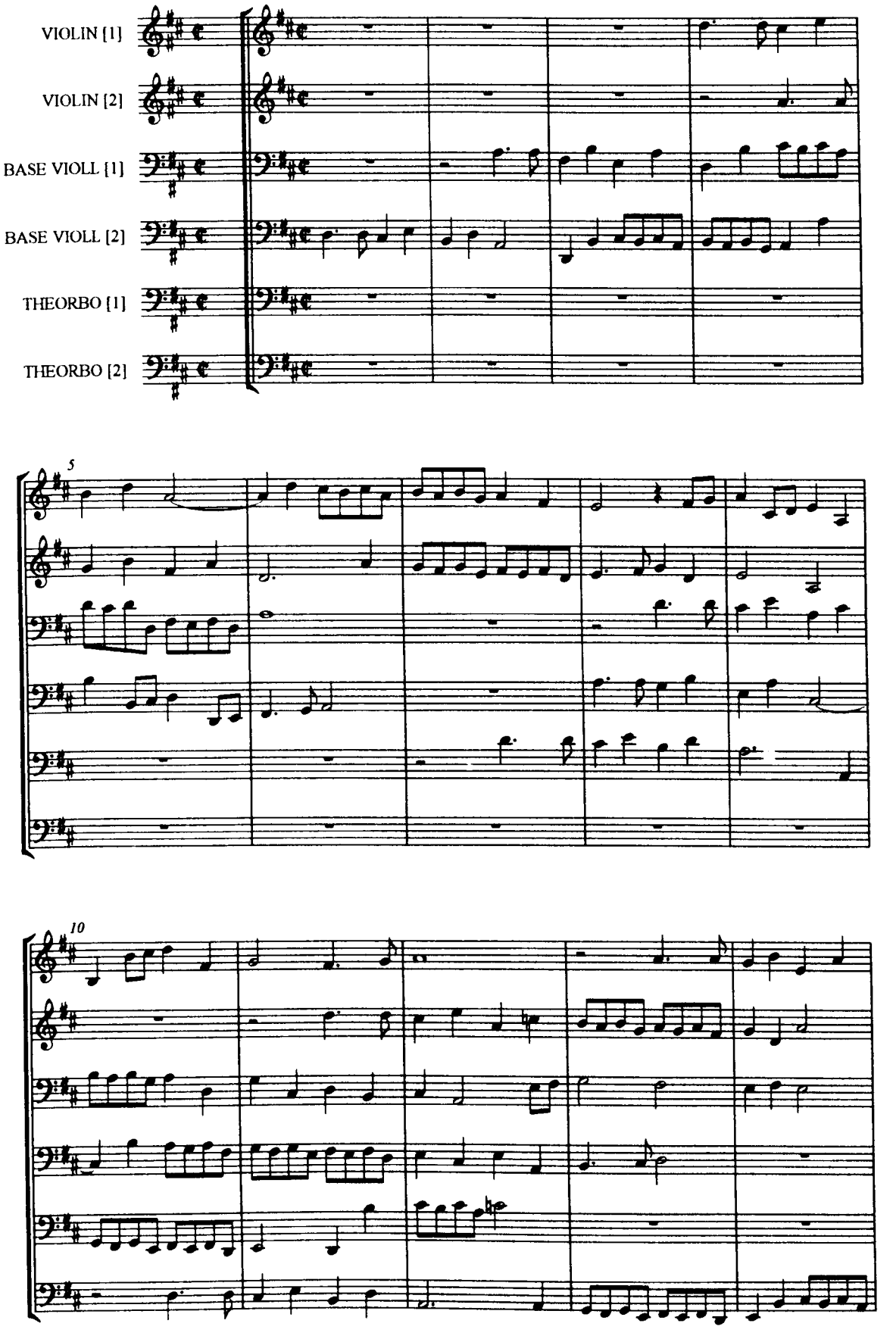
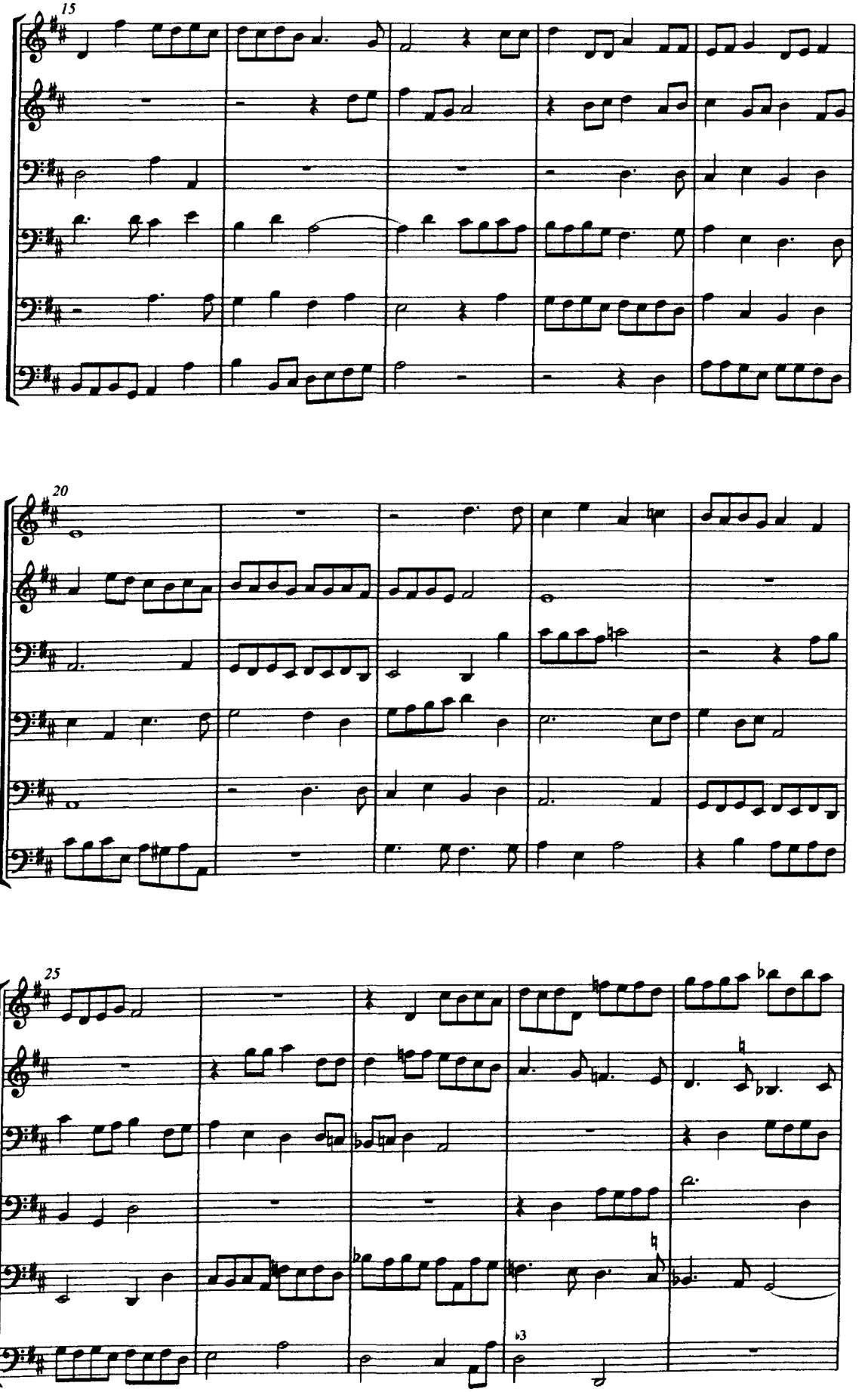
(II.5.9) 'Fantazy' {VdGS No. 36}

WILLIAM LAWES

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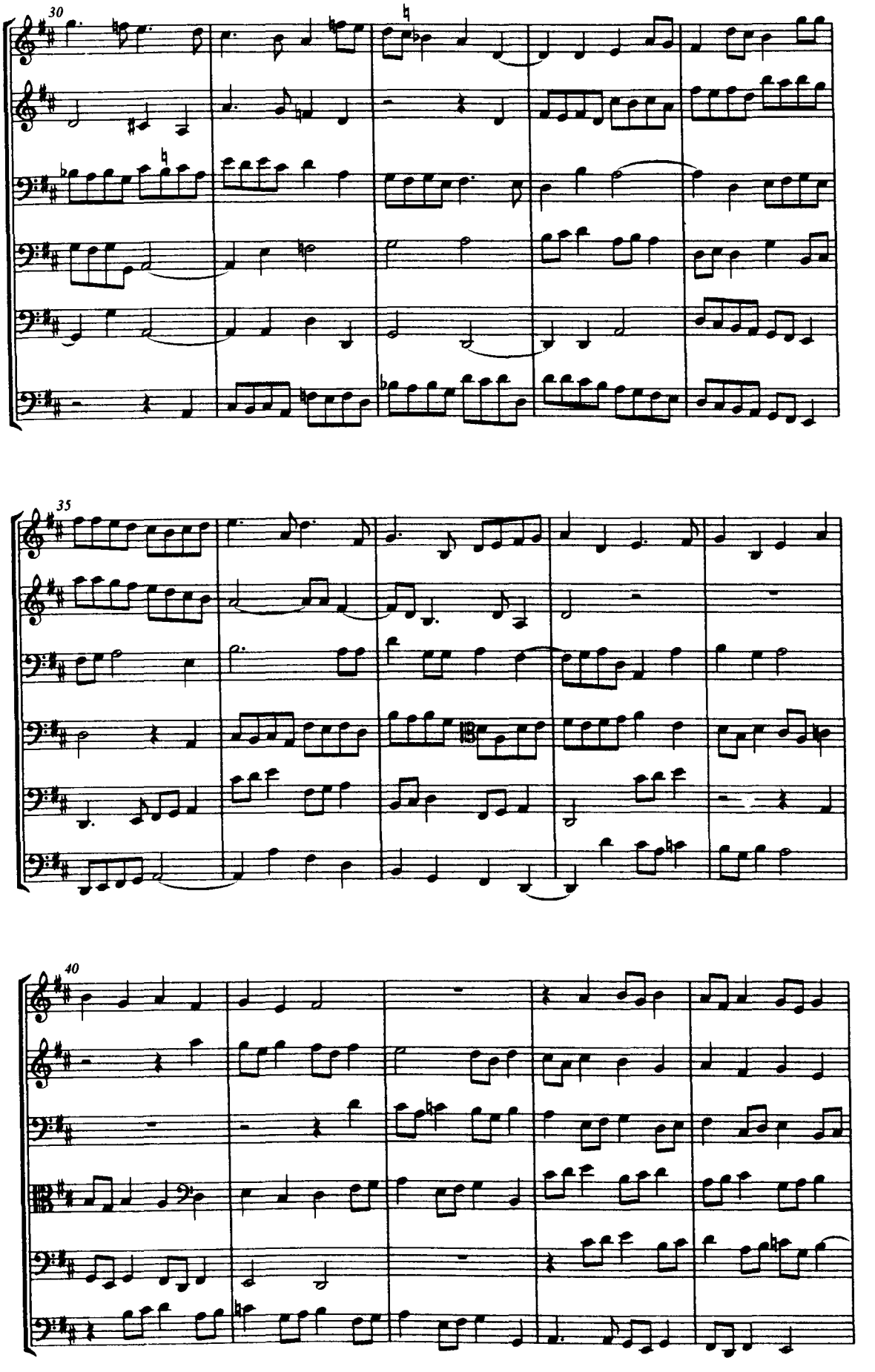
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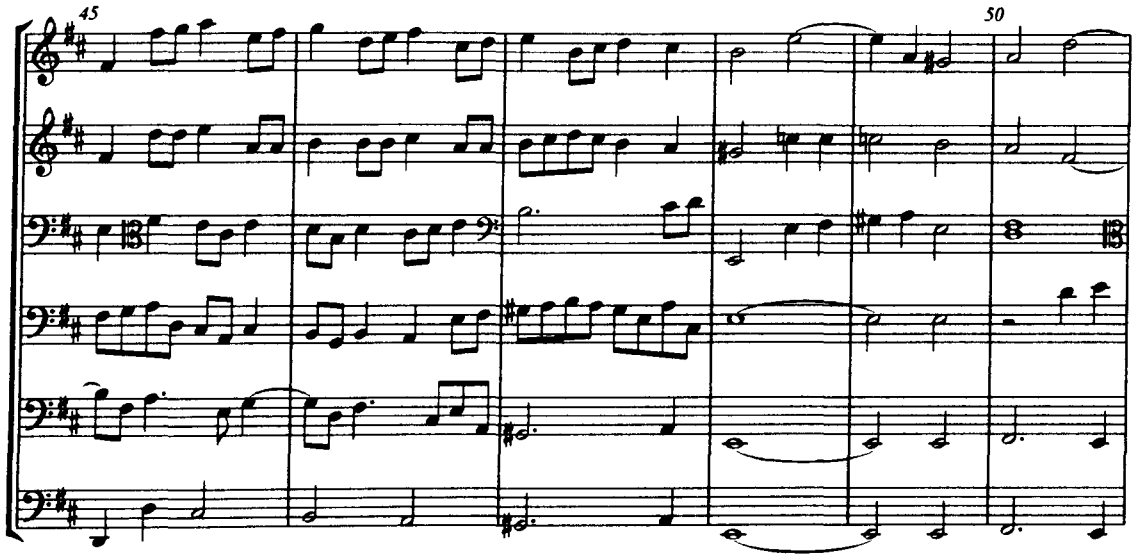
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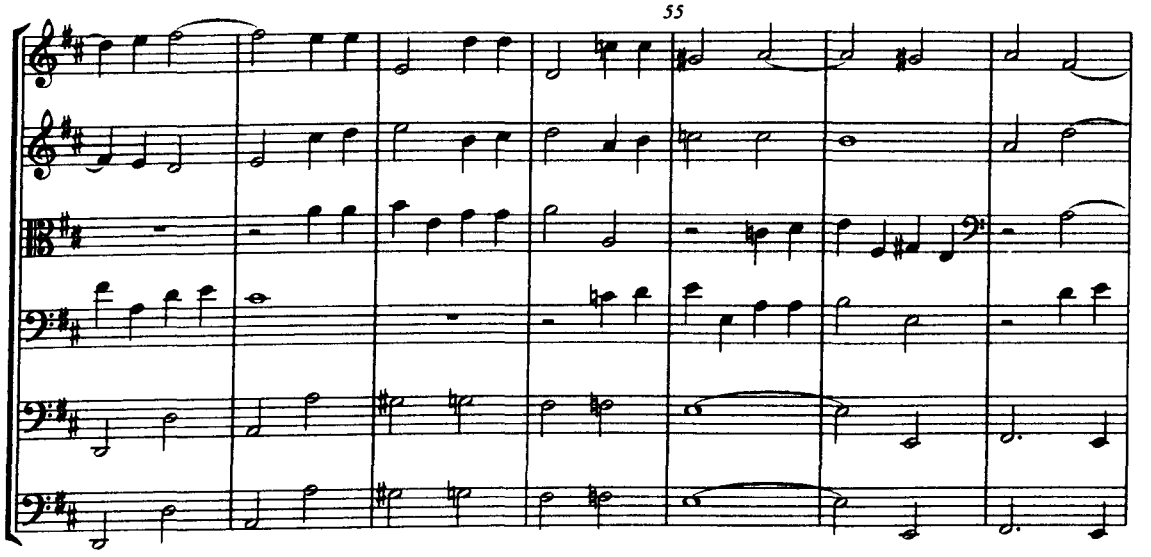
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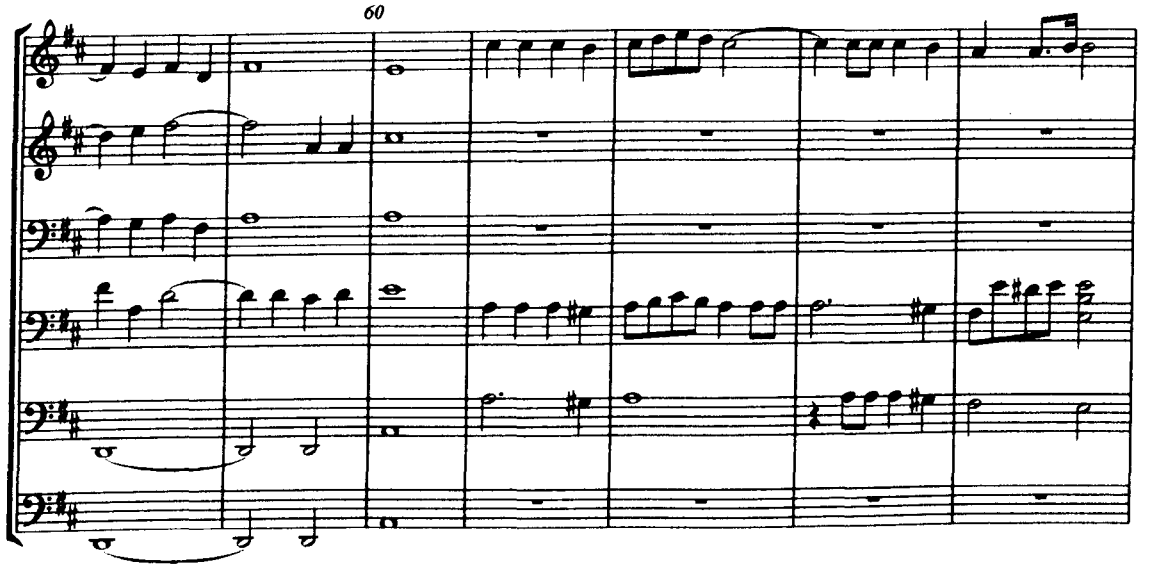
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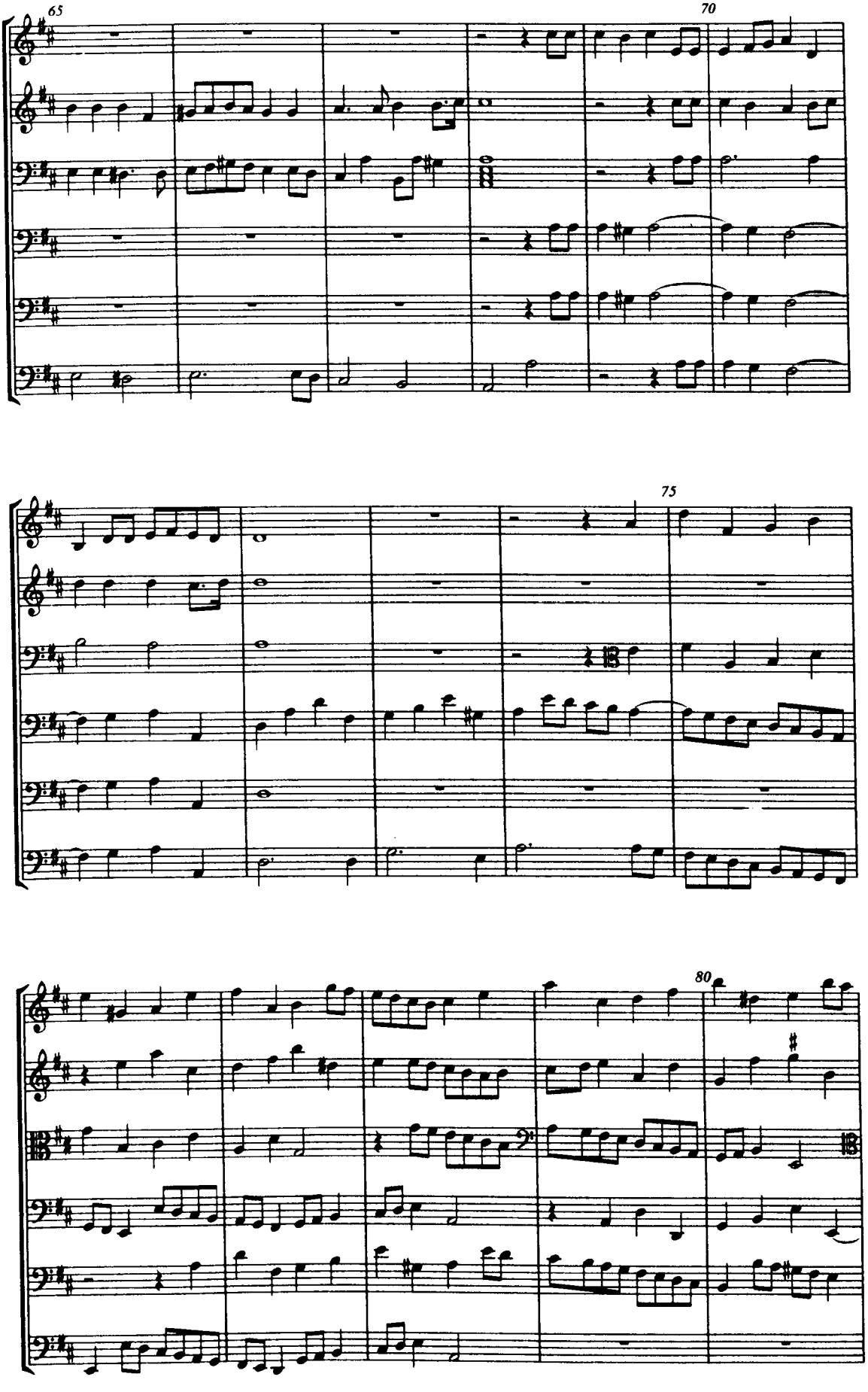
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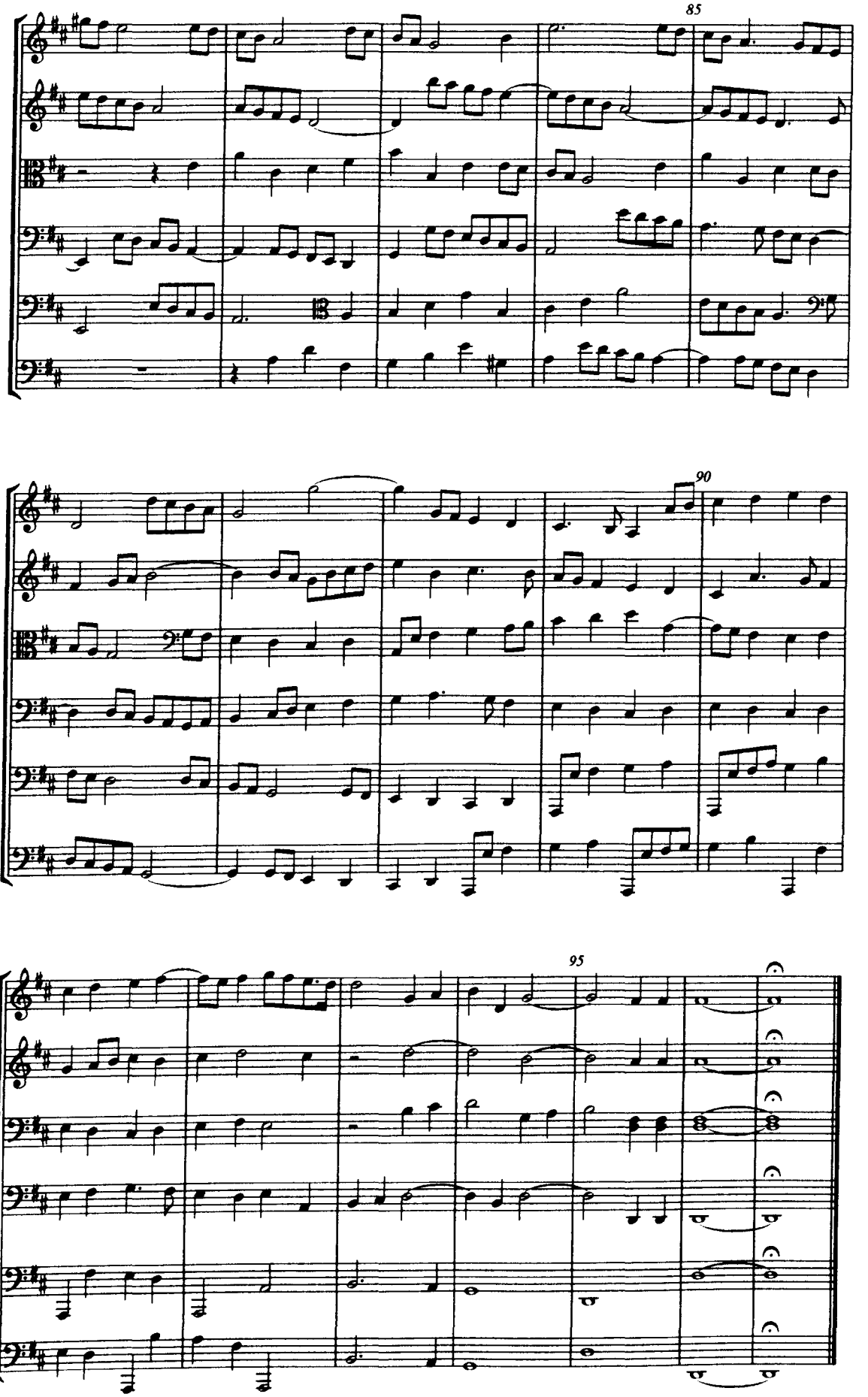
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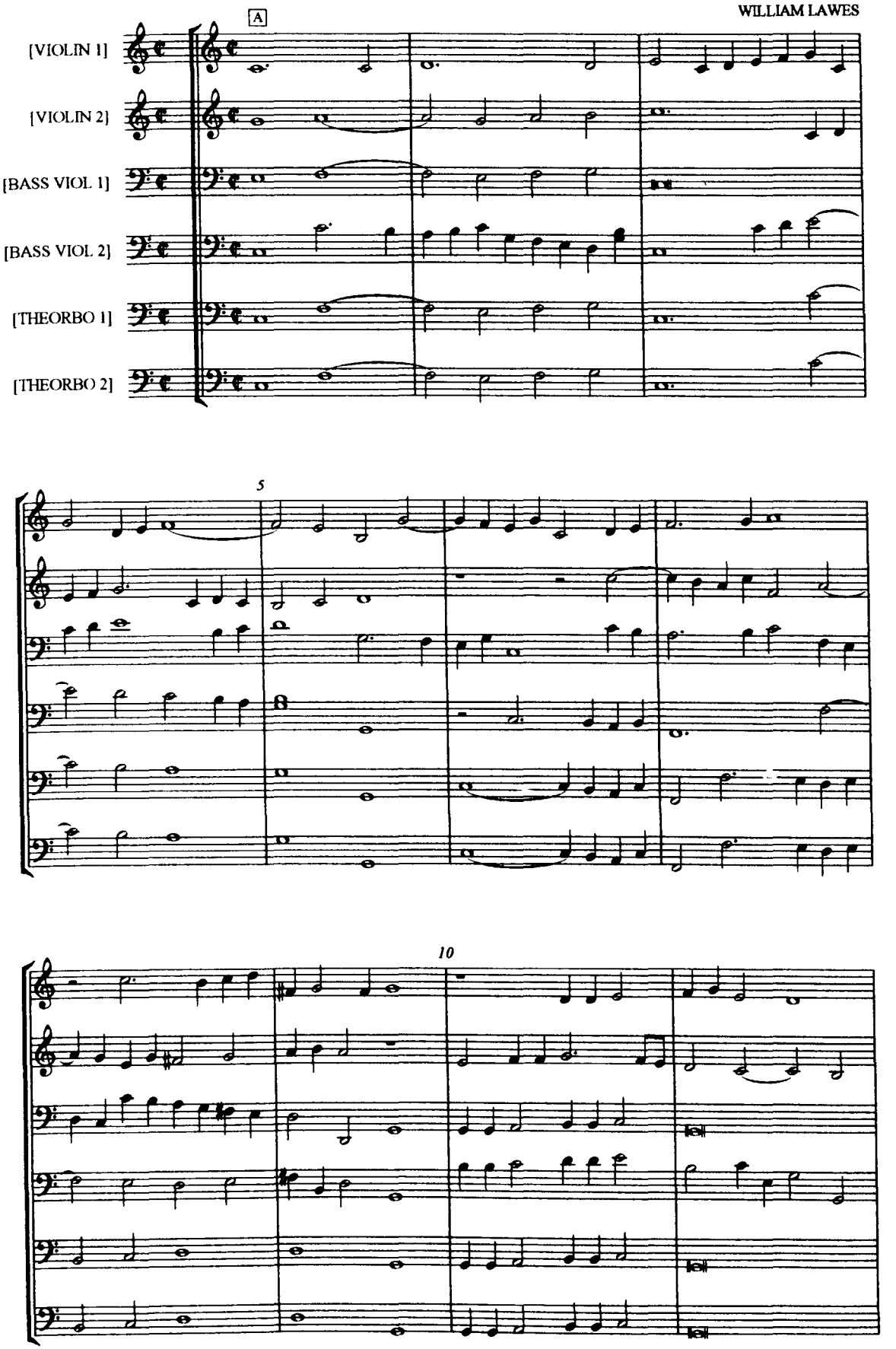
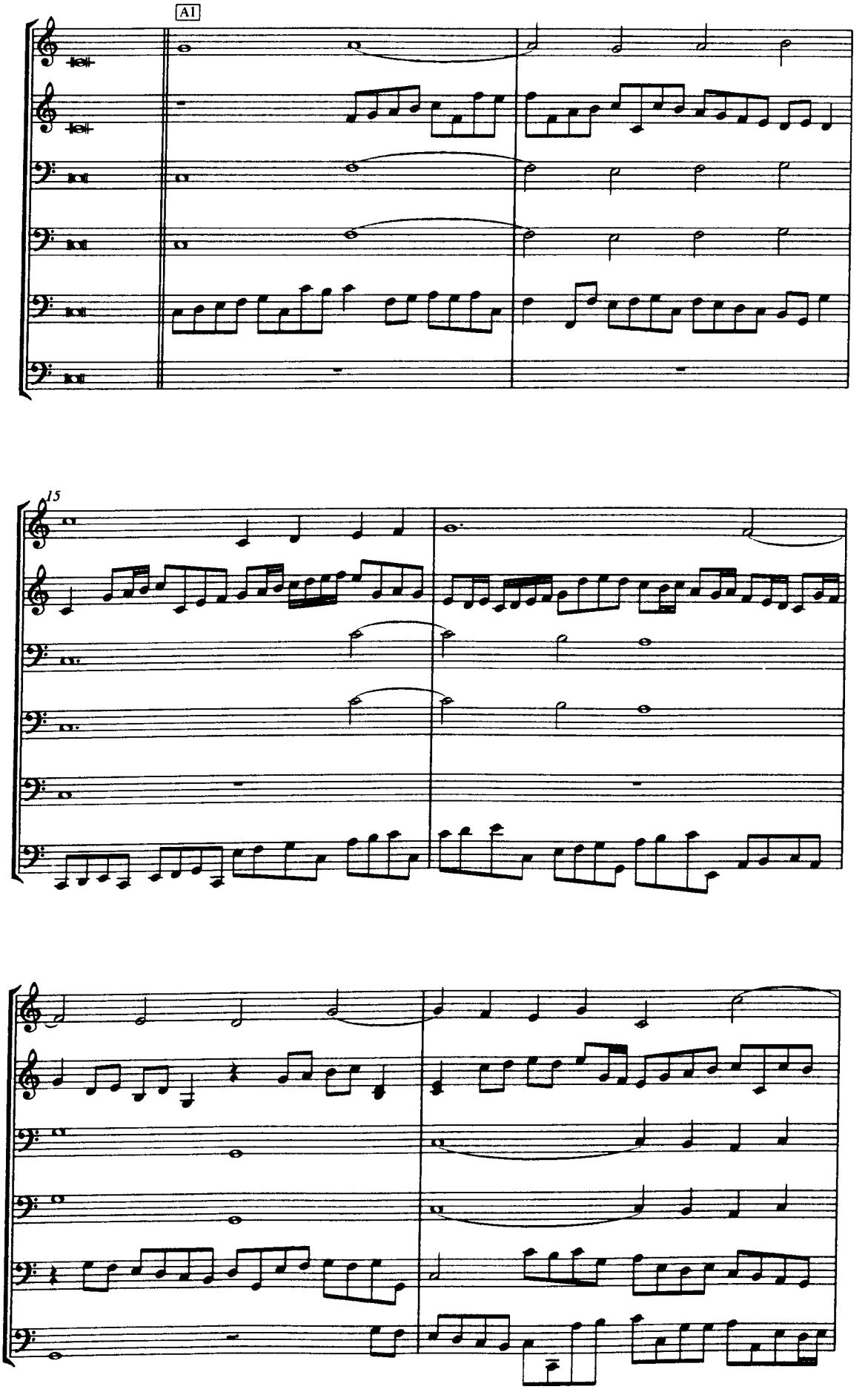
(II.5.10) [Pavan] {VdGS No. 49}

WILLIAM LAWES




A1
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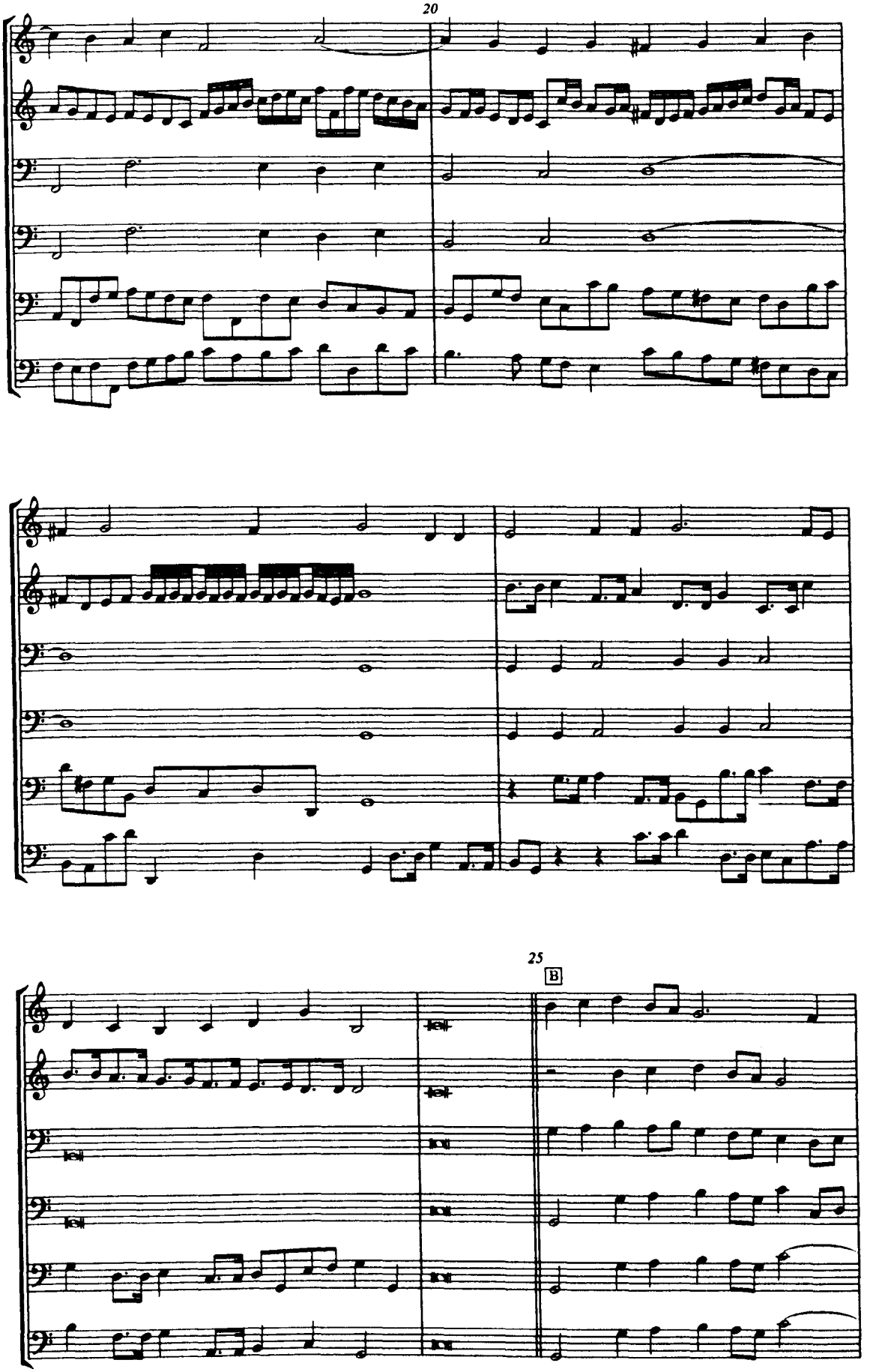
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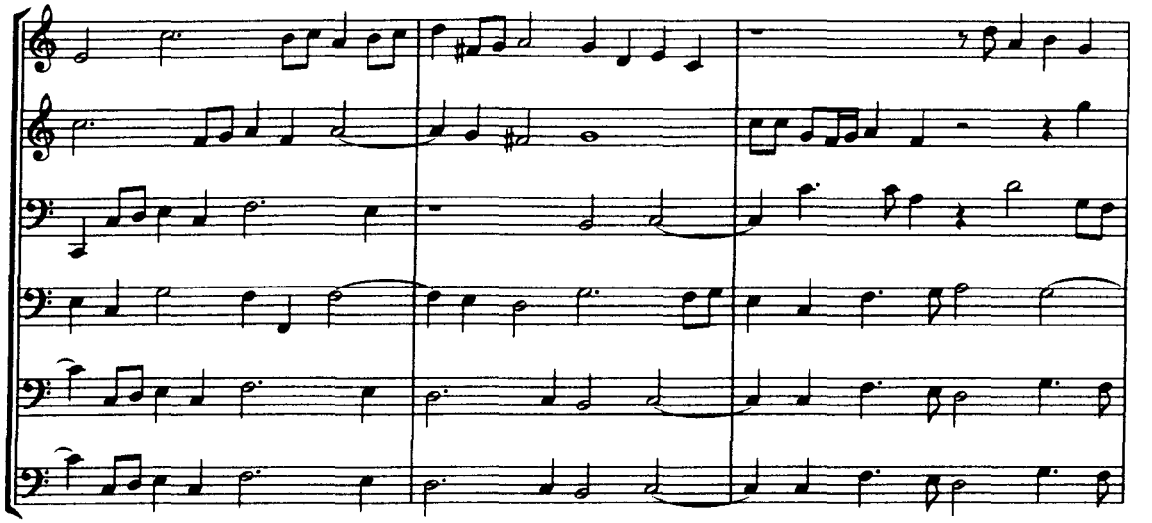
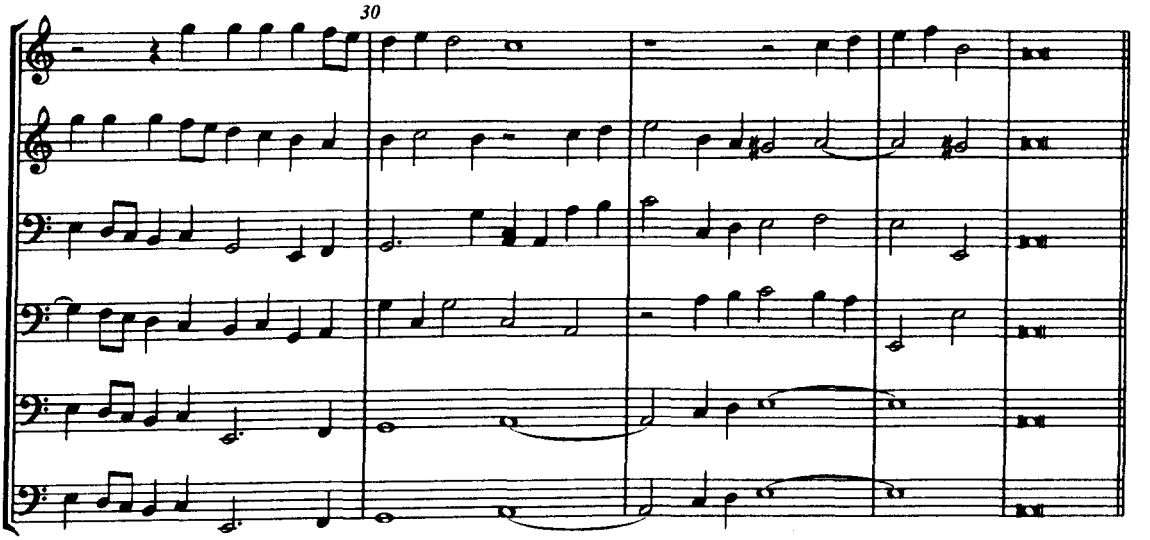
B

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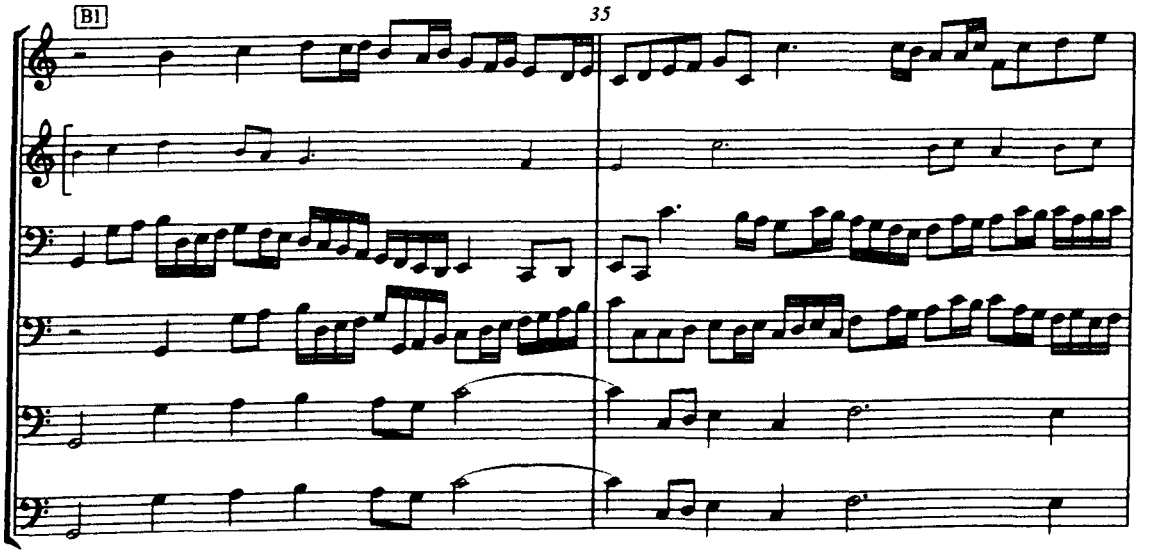
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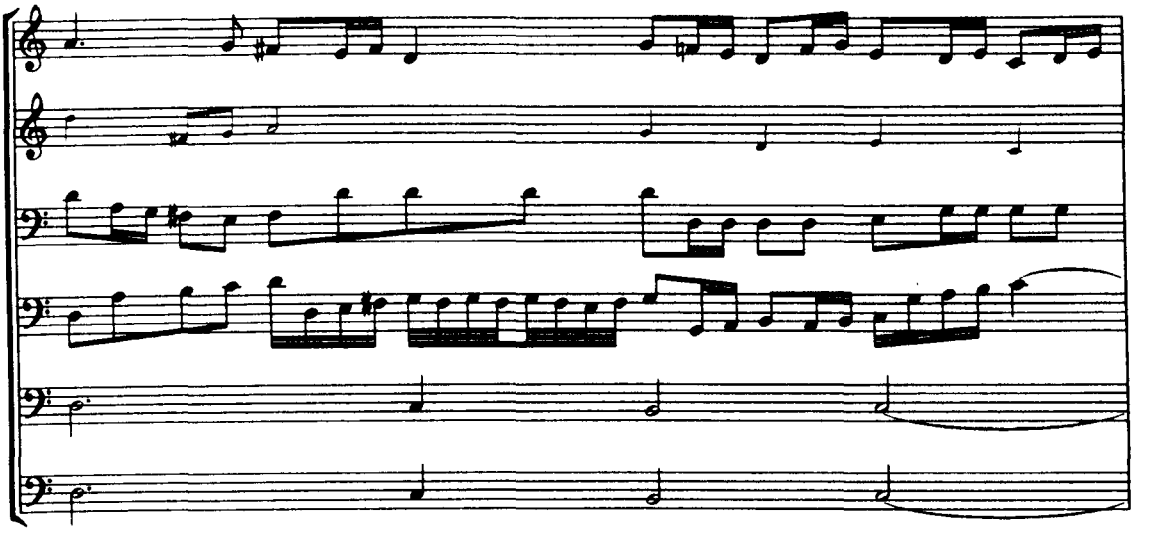

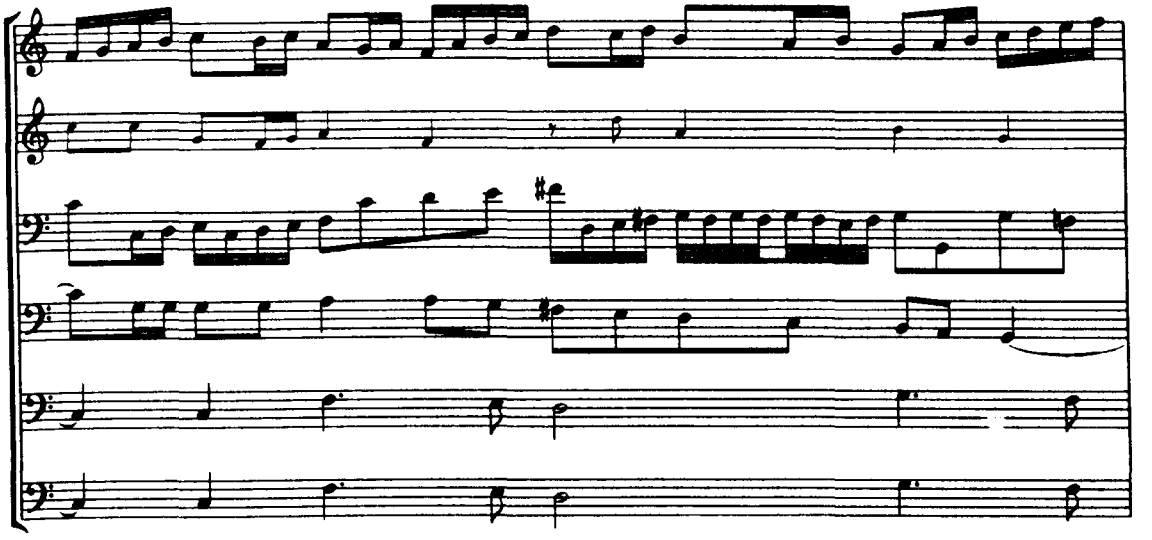

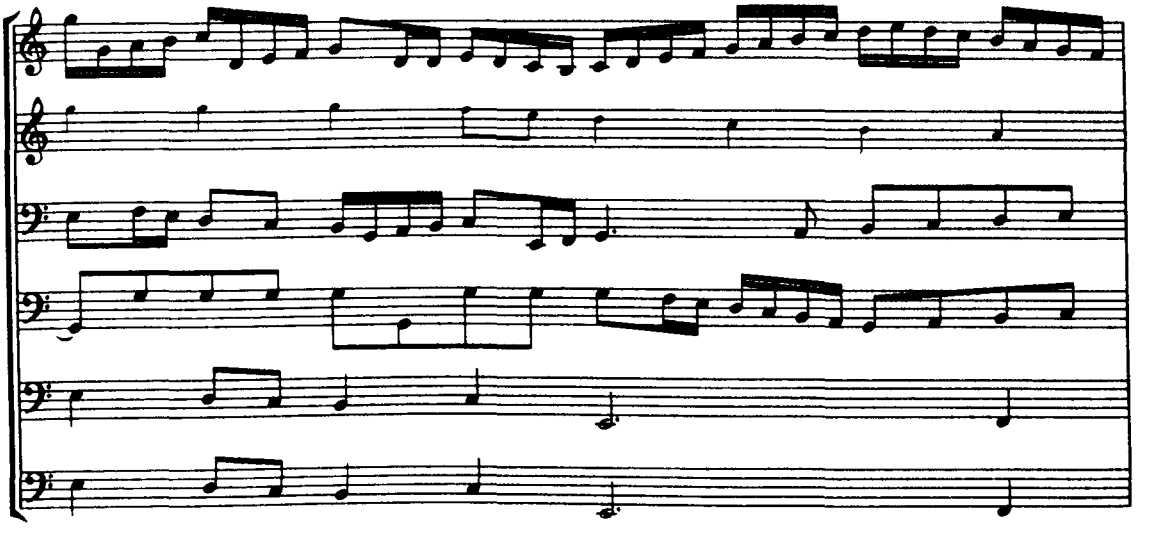

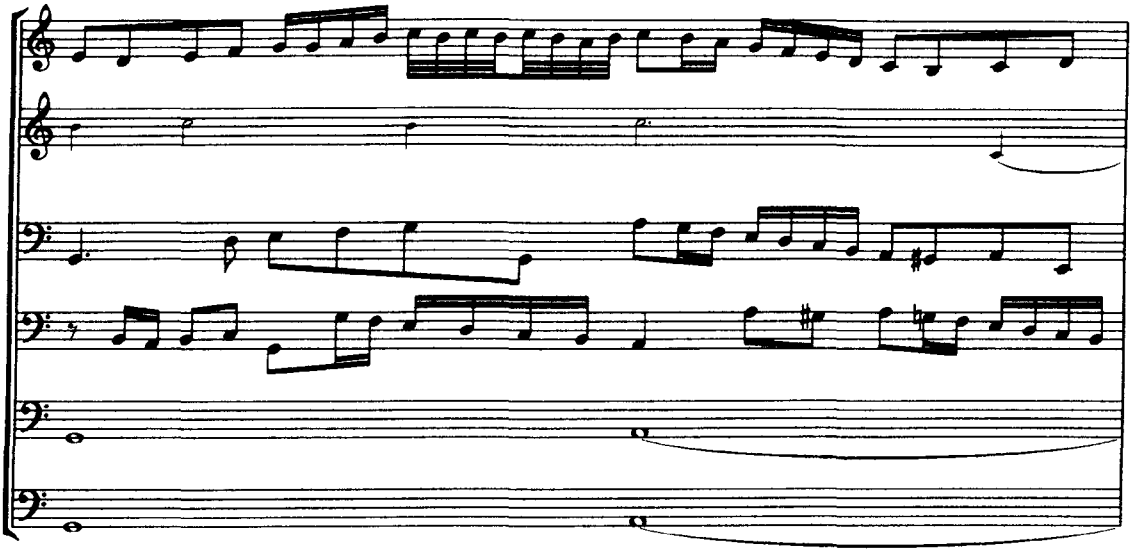

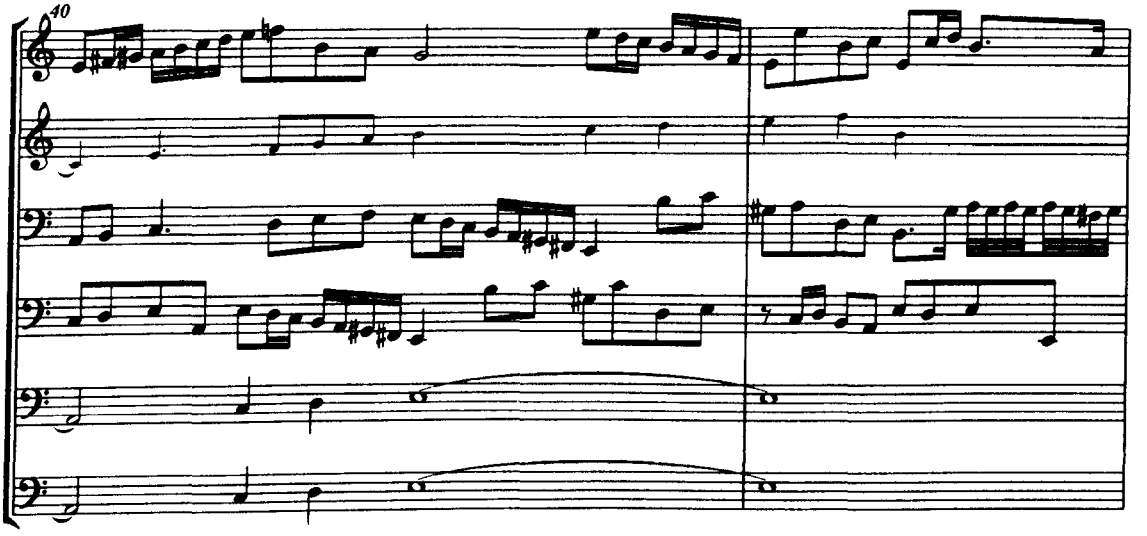
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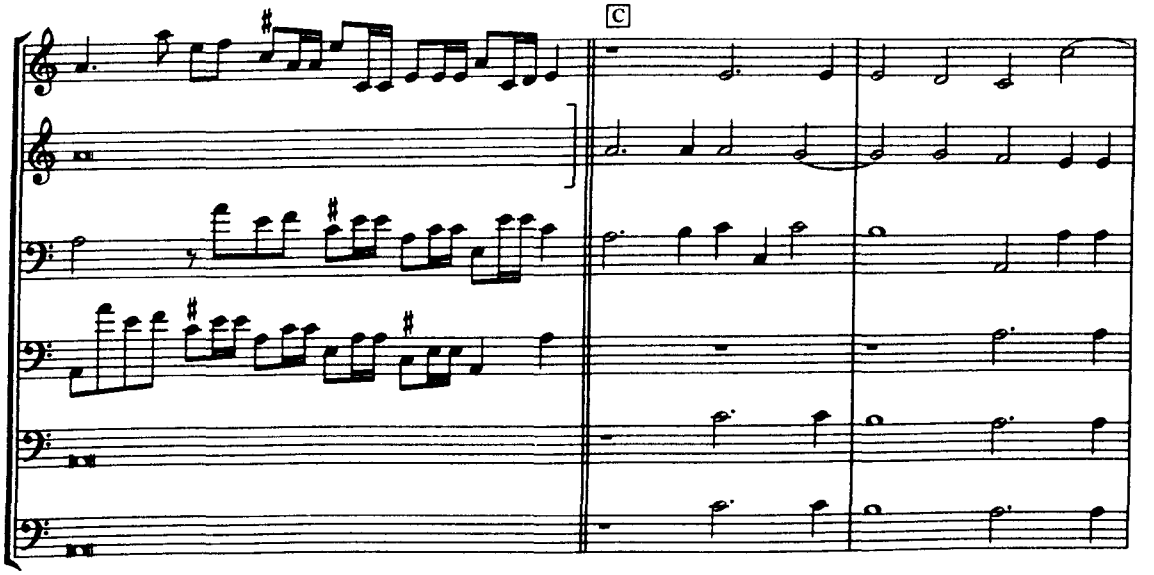
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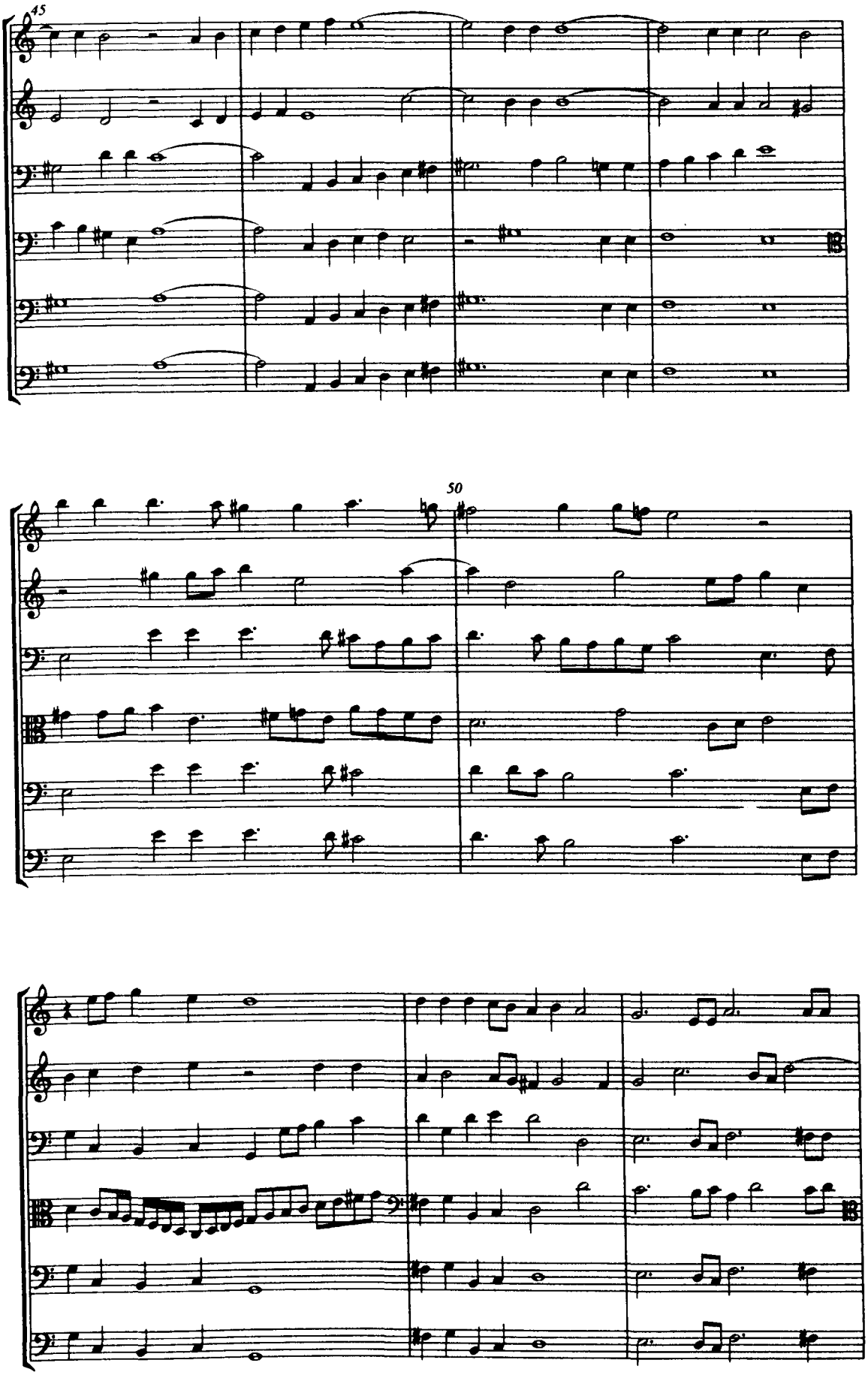
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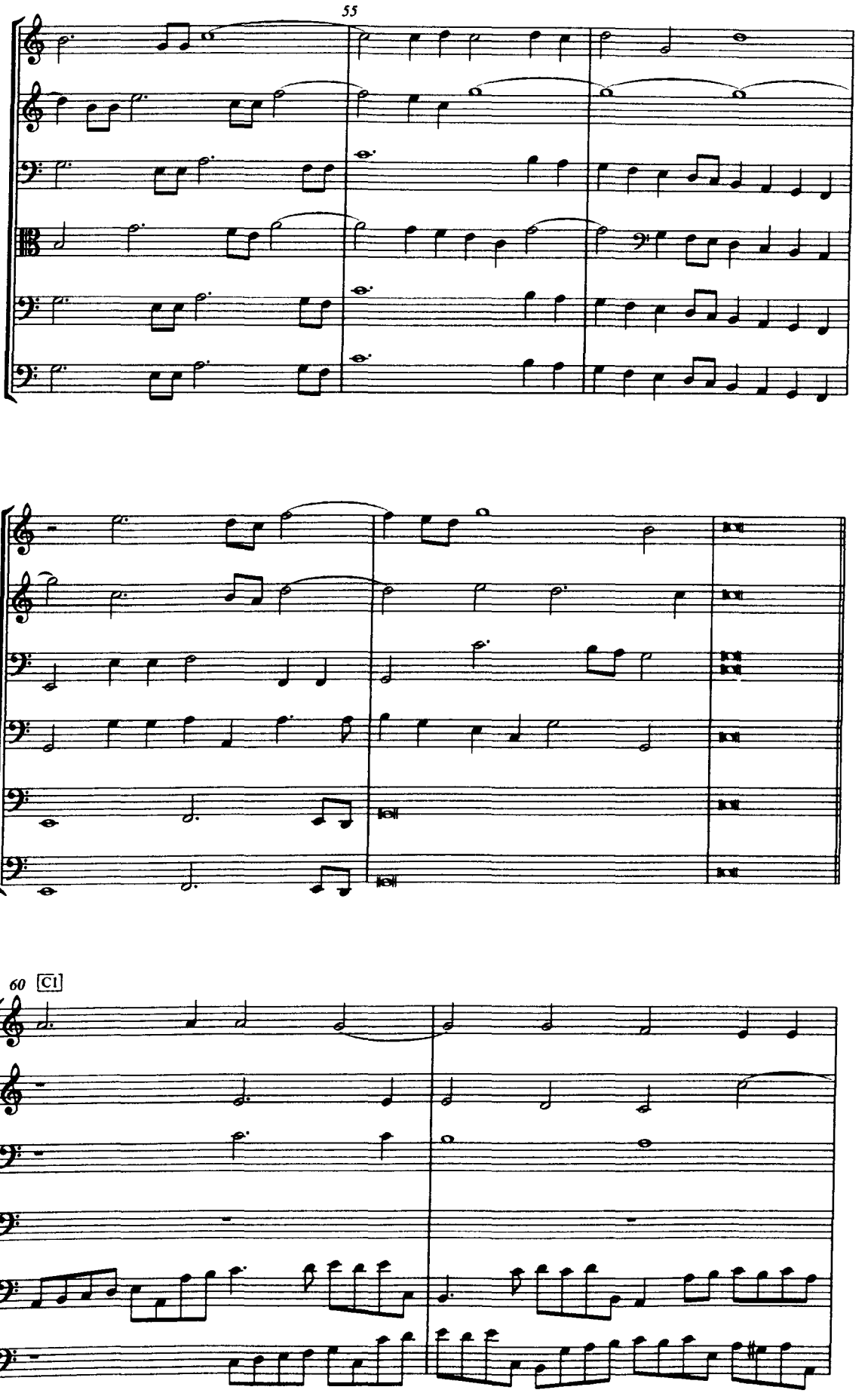
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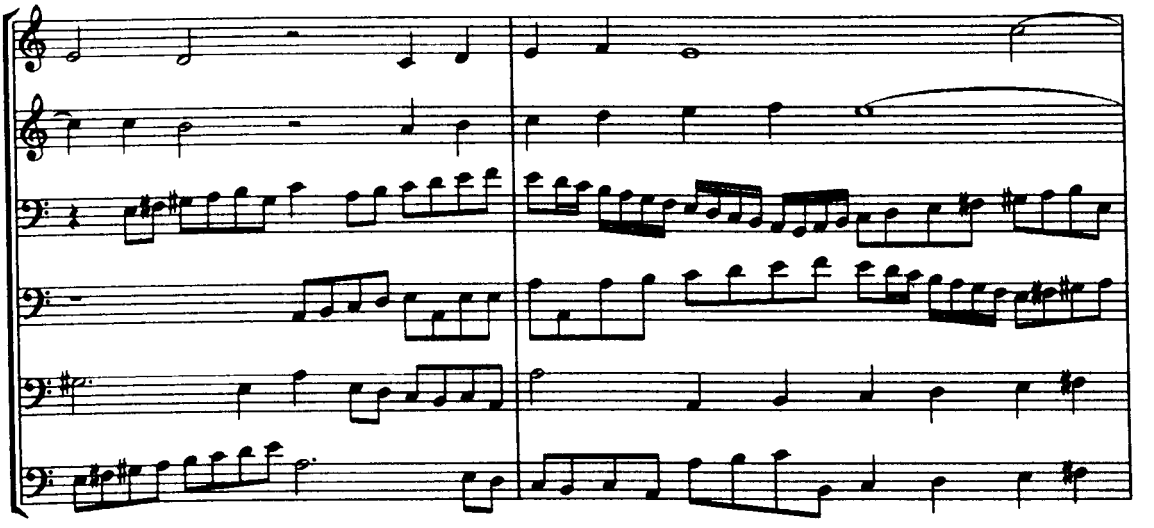

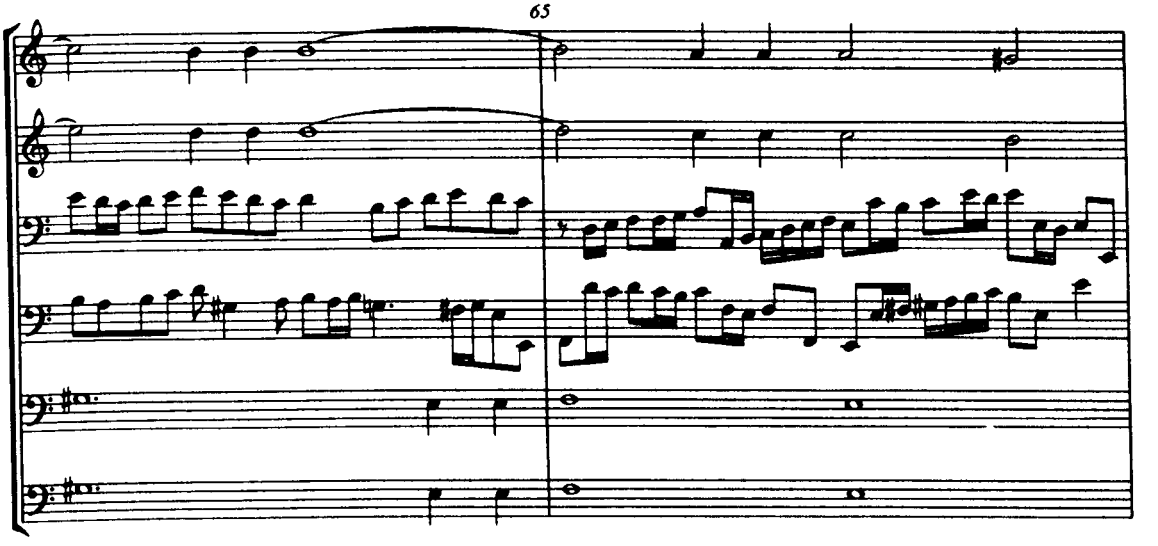
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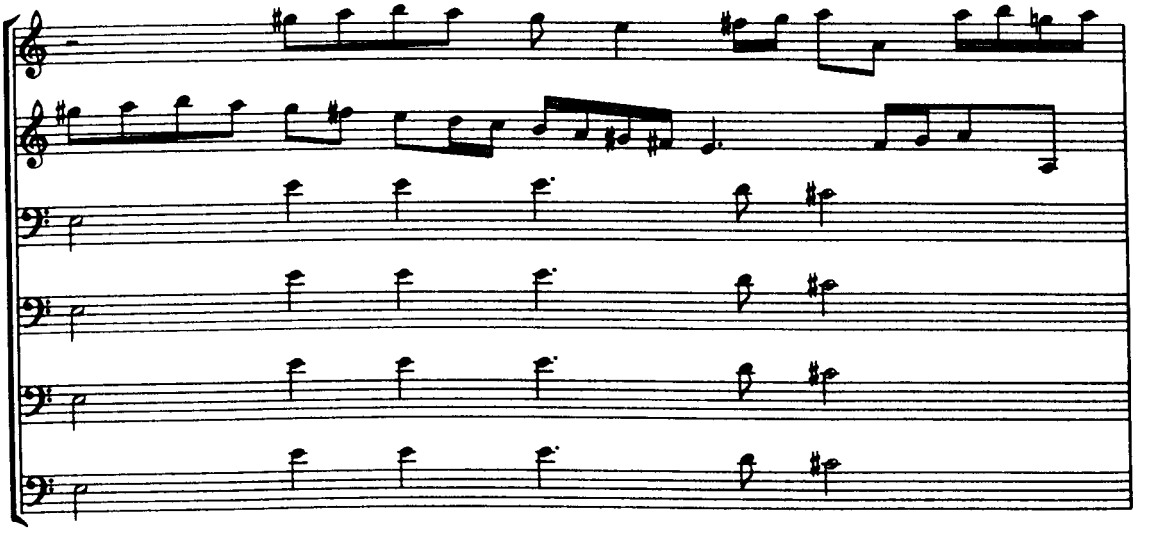

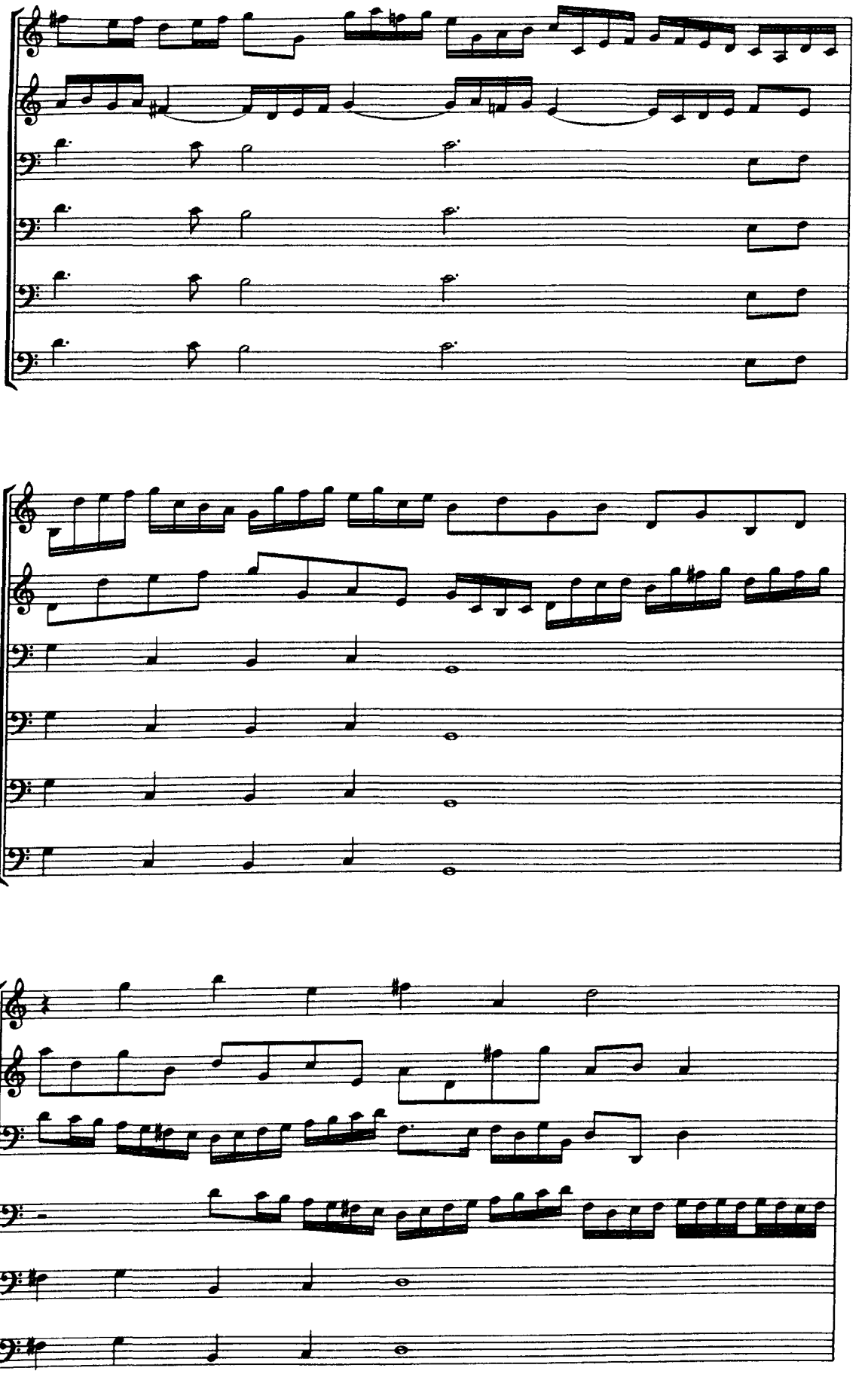

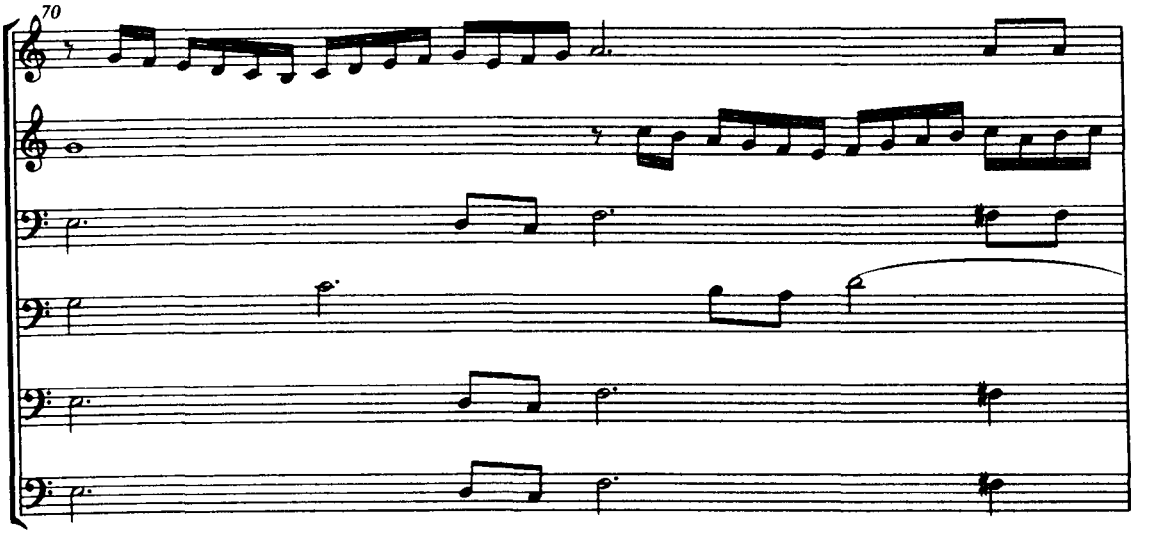
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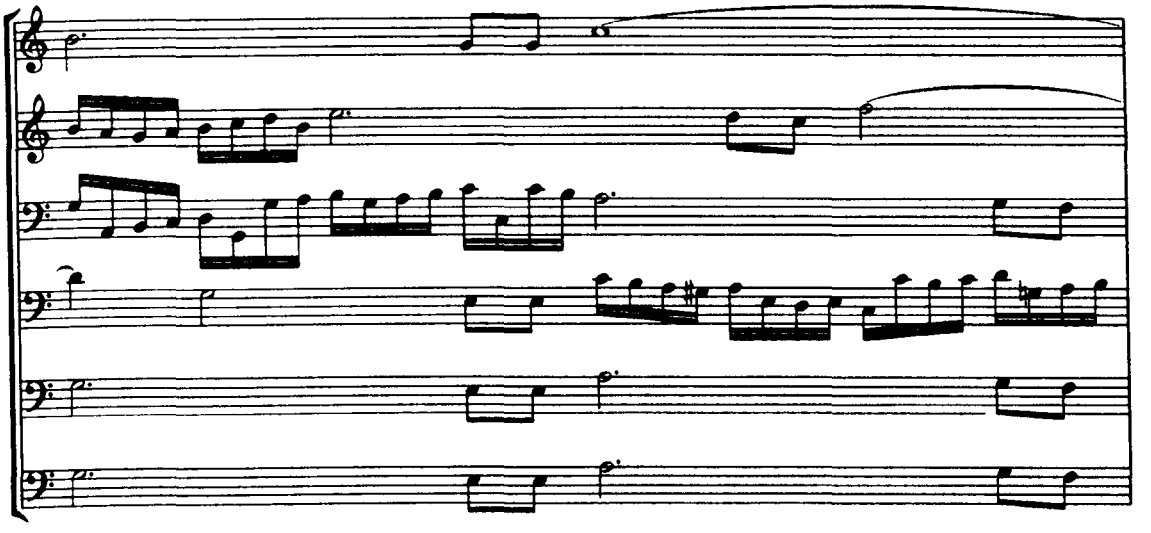

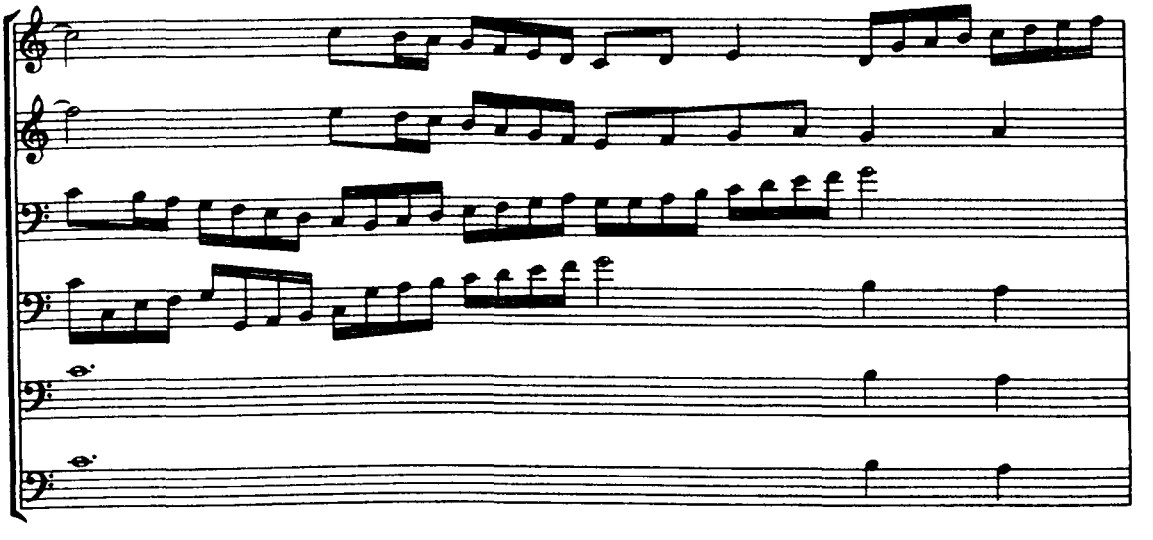

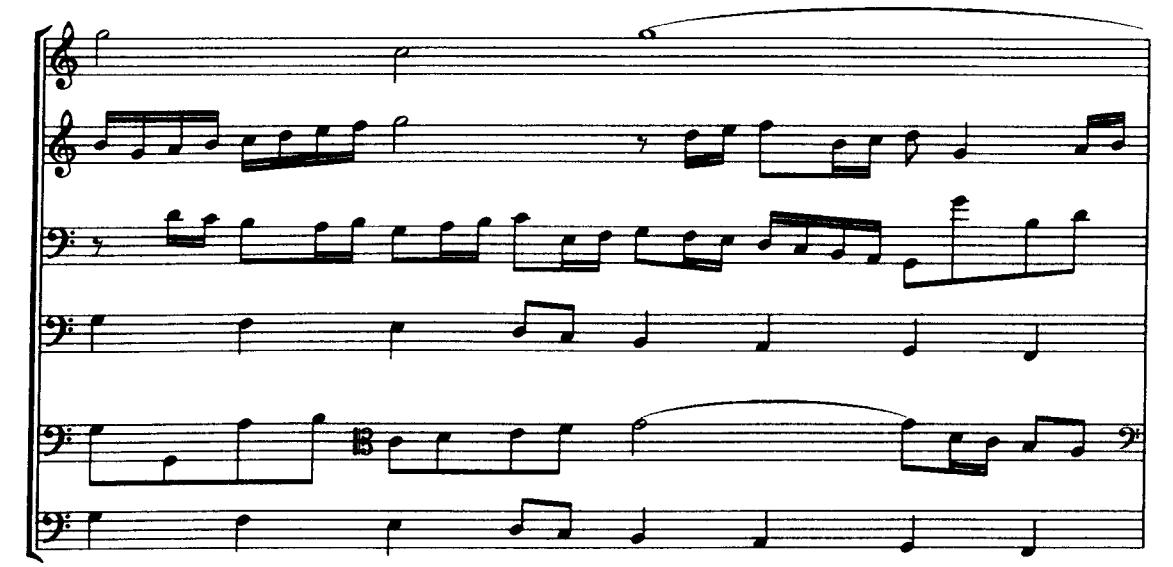

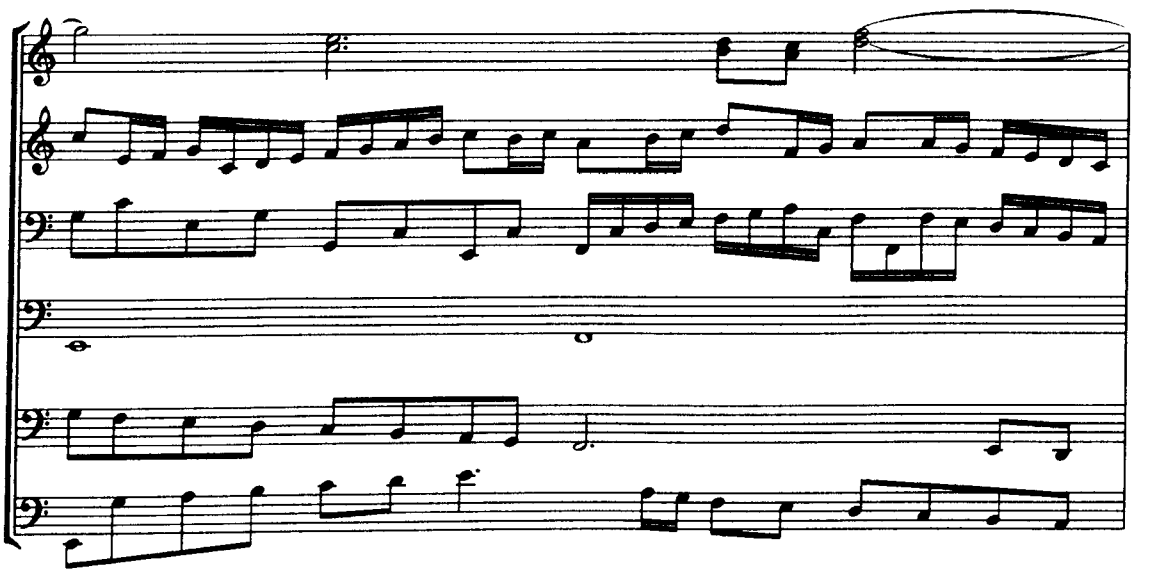

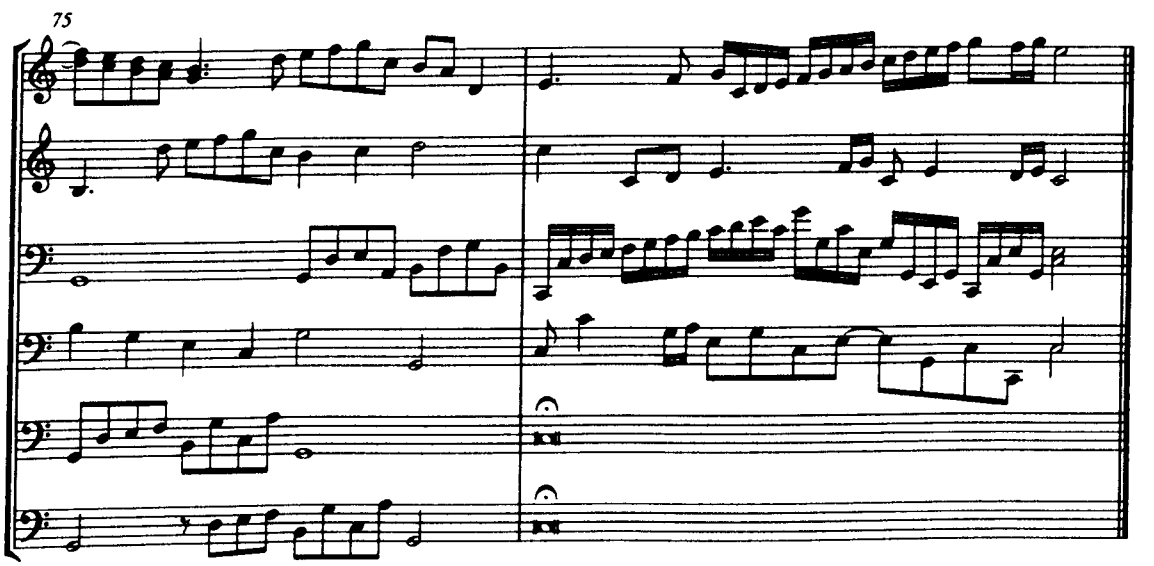
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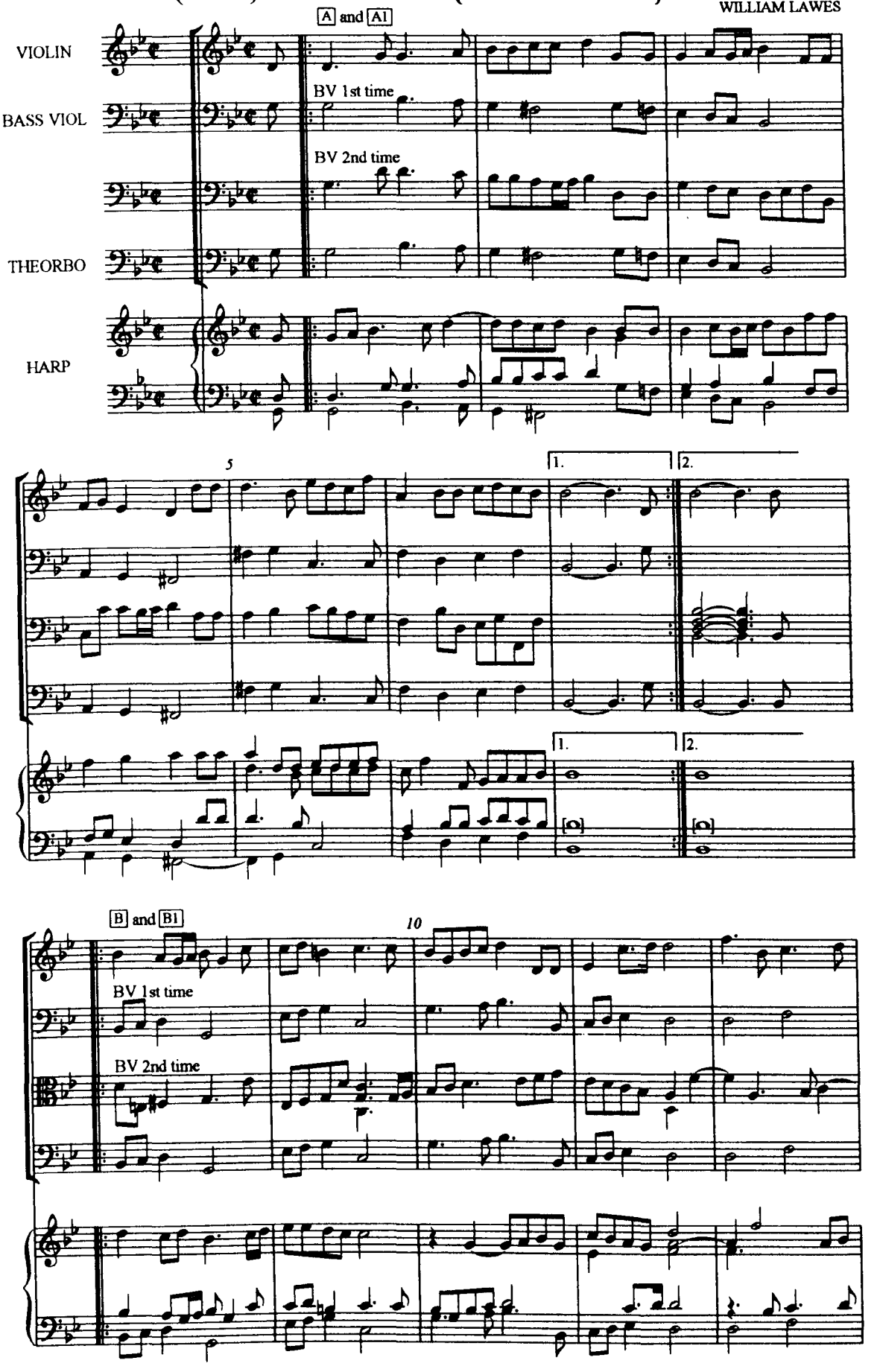
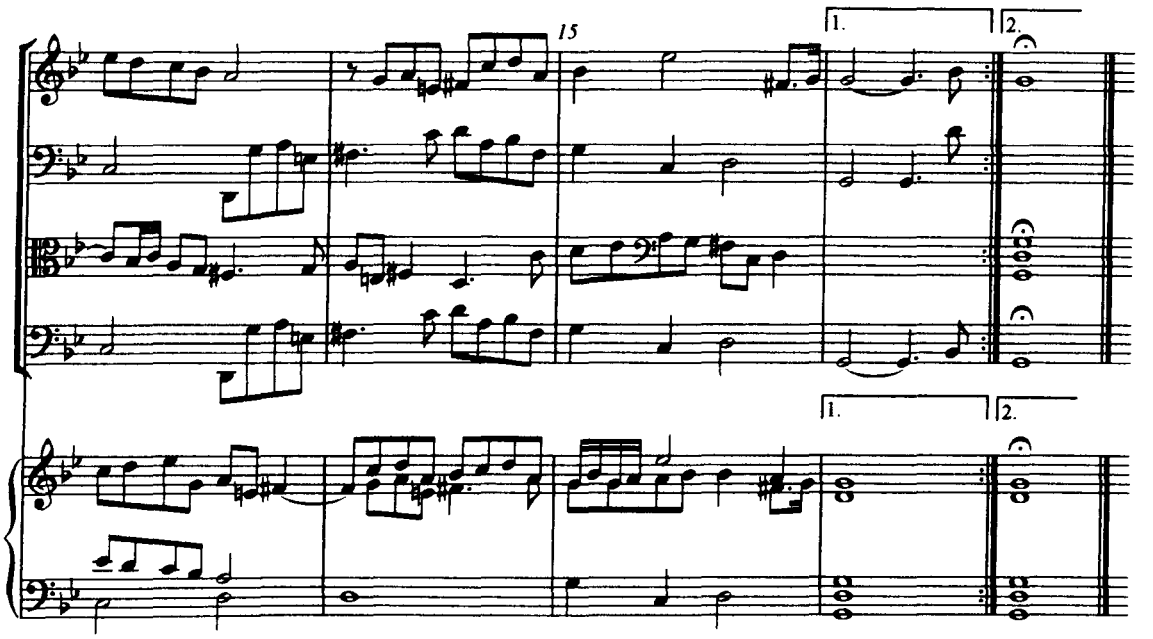
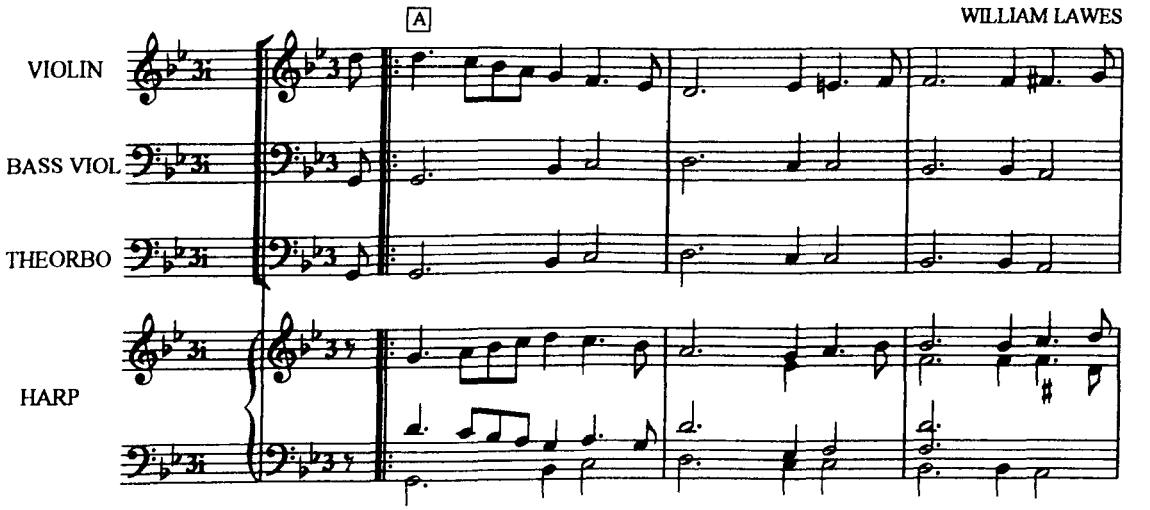
(II.6.1) 'Almane' HC1 {VdGS No. 162}

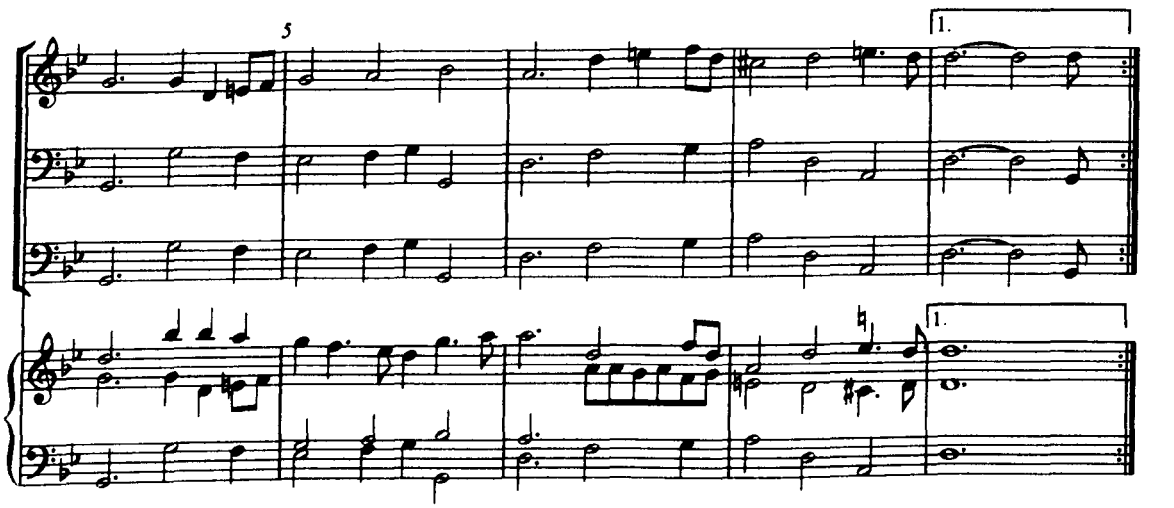
WILLIAM LAWES

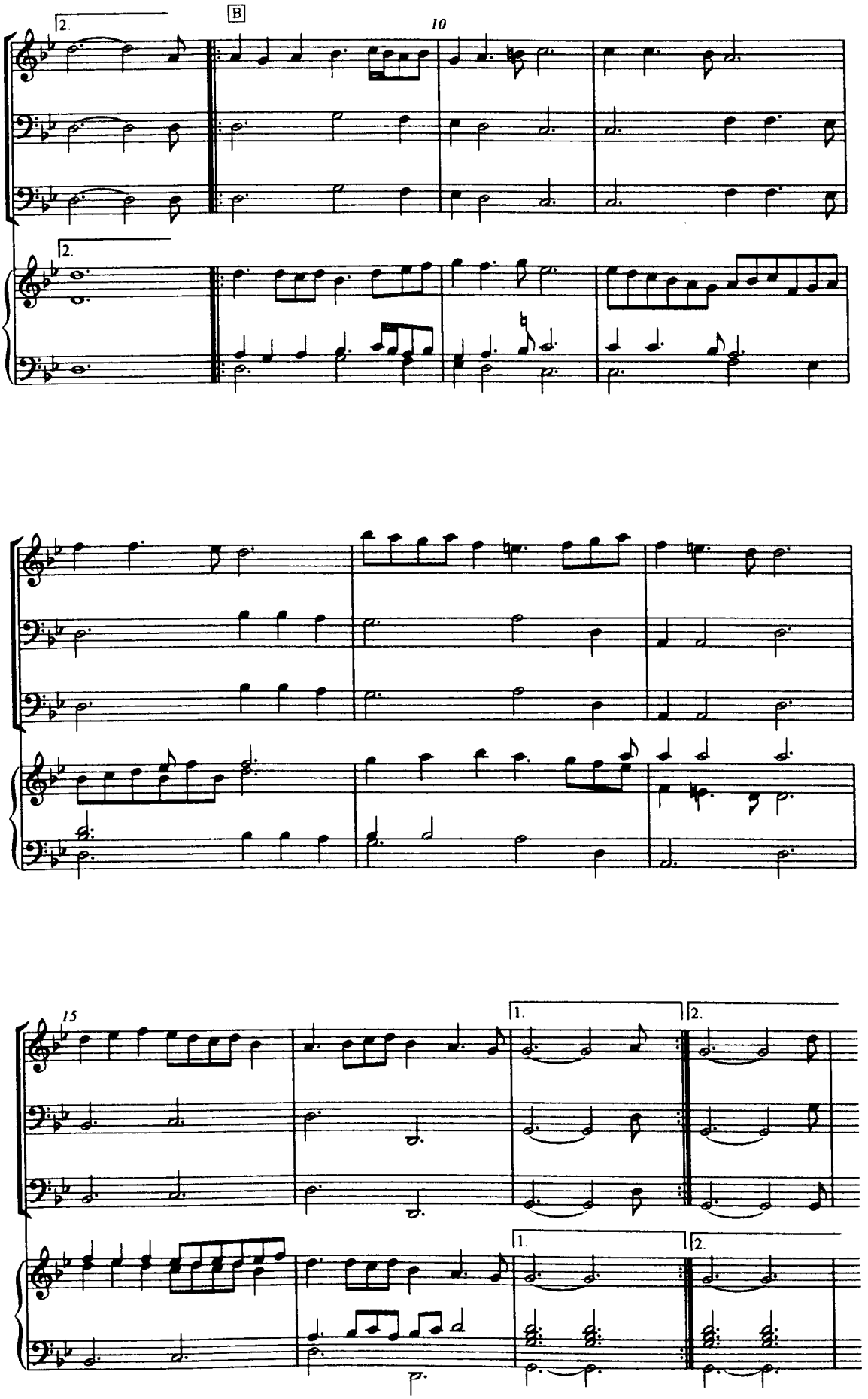


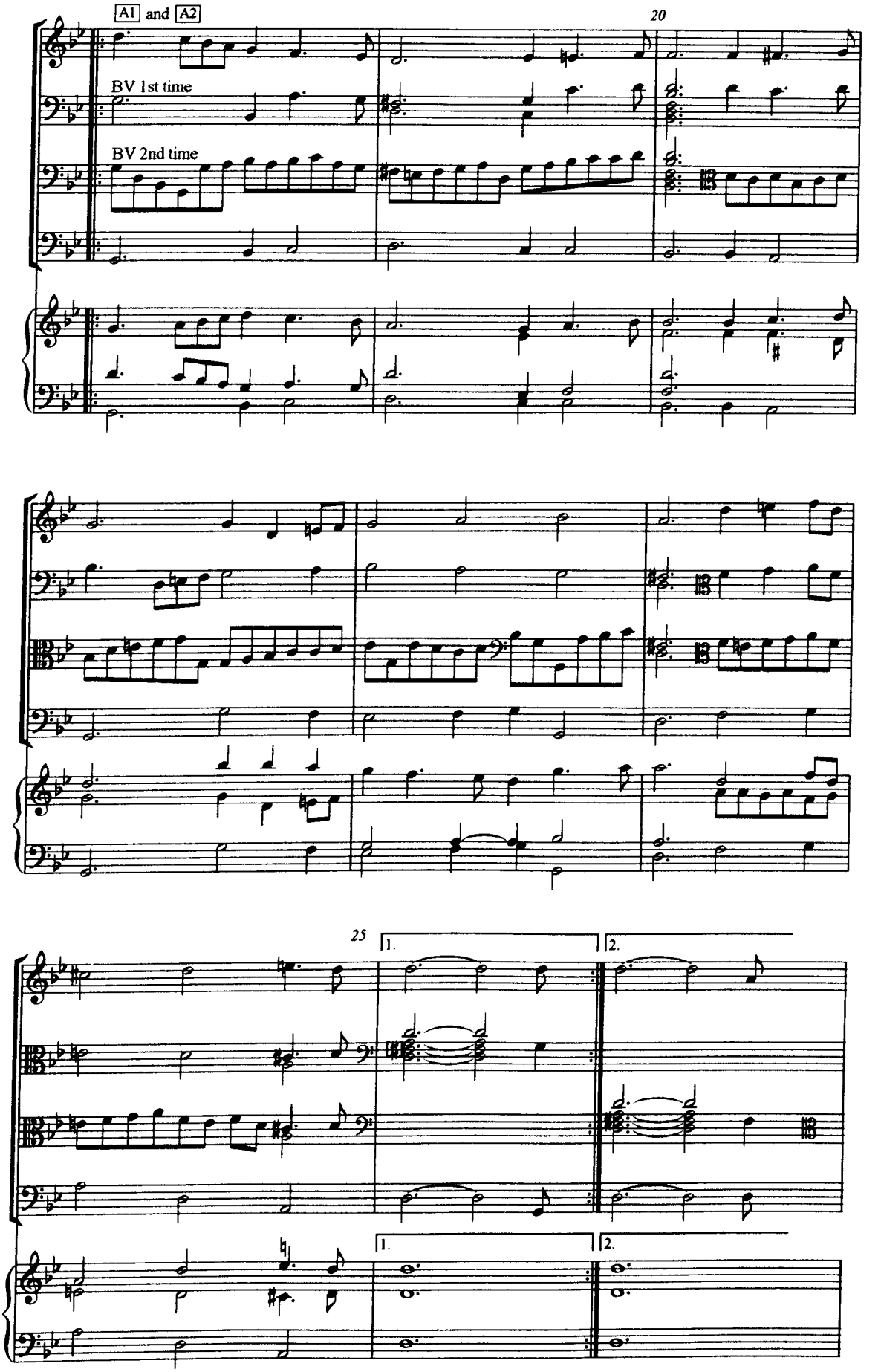


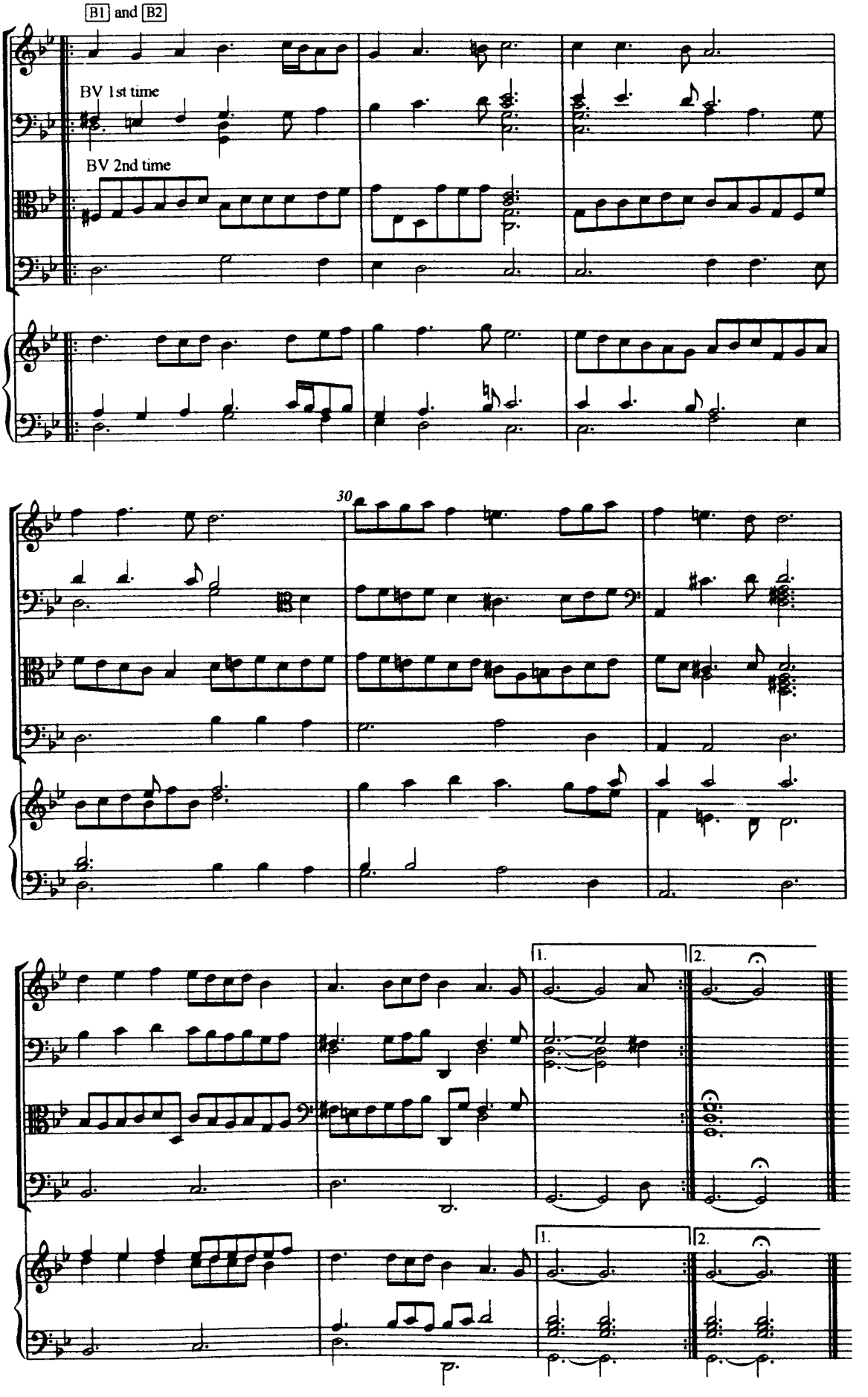
(II.6.2) 'Corant' HC2 {VdGS No. 163}






2.
B
10
2.
15
1.
2.
1.
2.


A1 and A2
20
BV 1st time
BV 2nd time
25
1.
2.
1.
2.


B1 and B2
BV 1st time
BV 2nd time
30
1.
2.
1.
2.

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

WILLIAM LAWES

A and A1

VIOLIN

BASS VIOL

BV 1st time

BV 2nd time

THEORBO

HARP

5

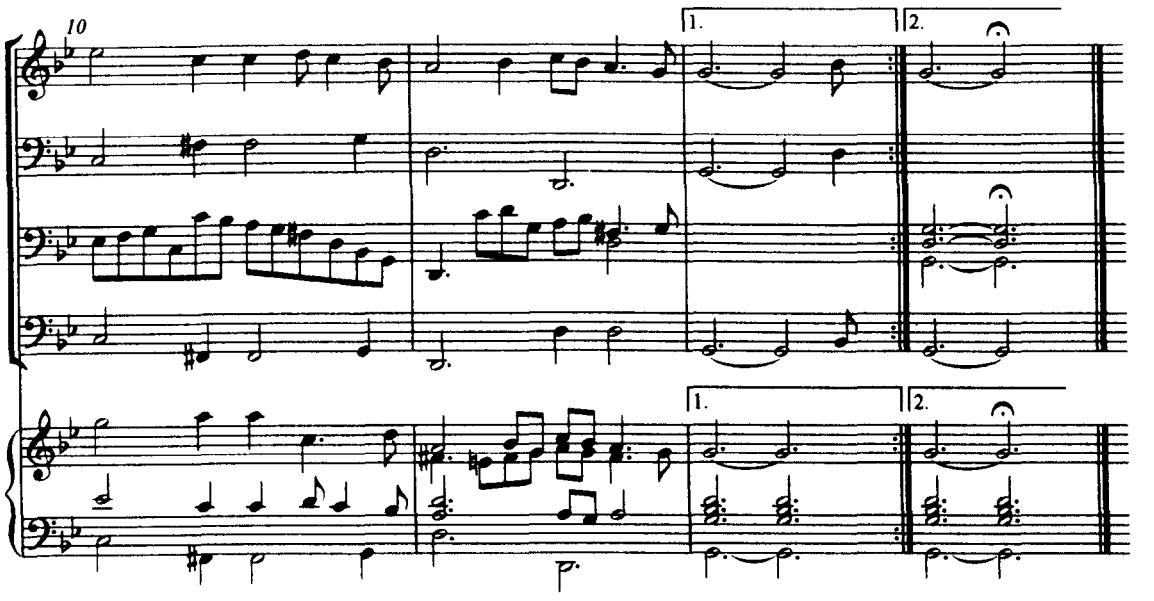
1.

2.

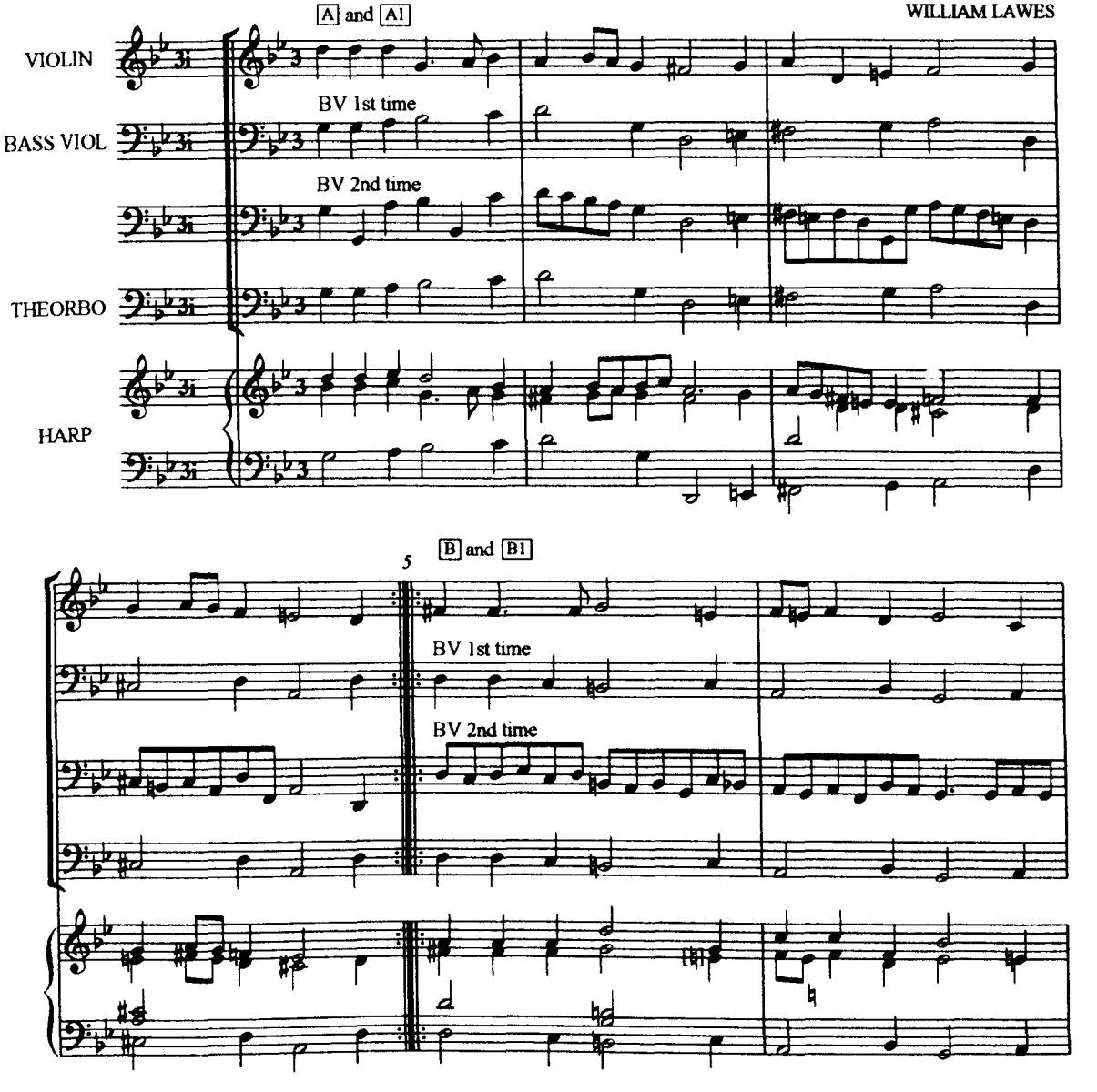
B and B1

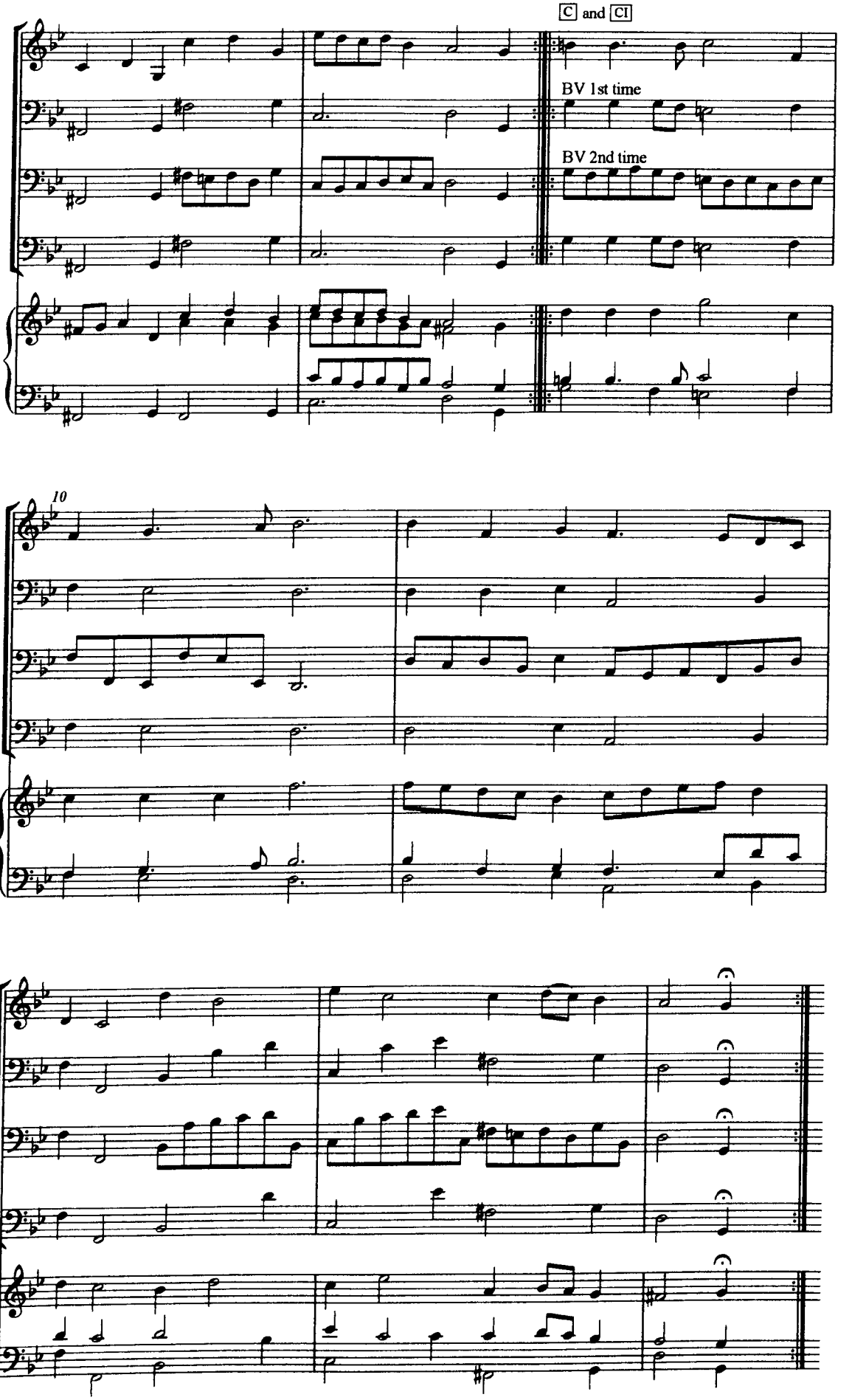
BV 1st time

BV 2nd time



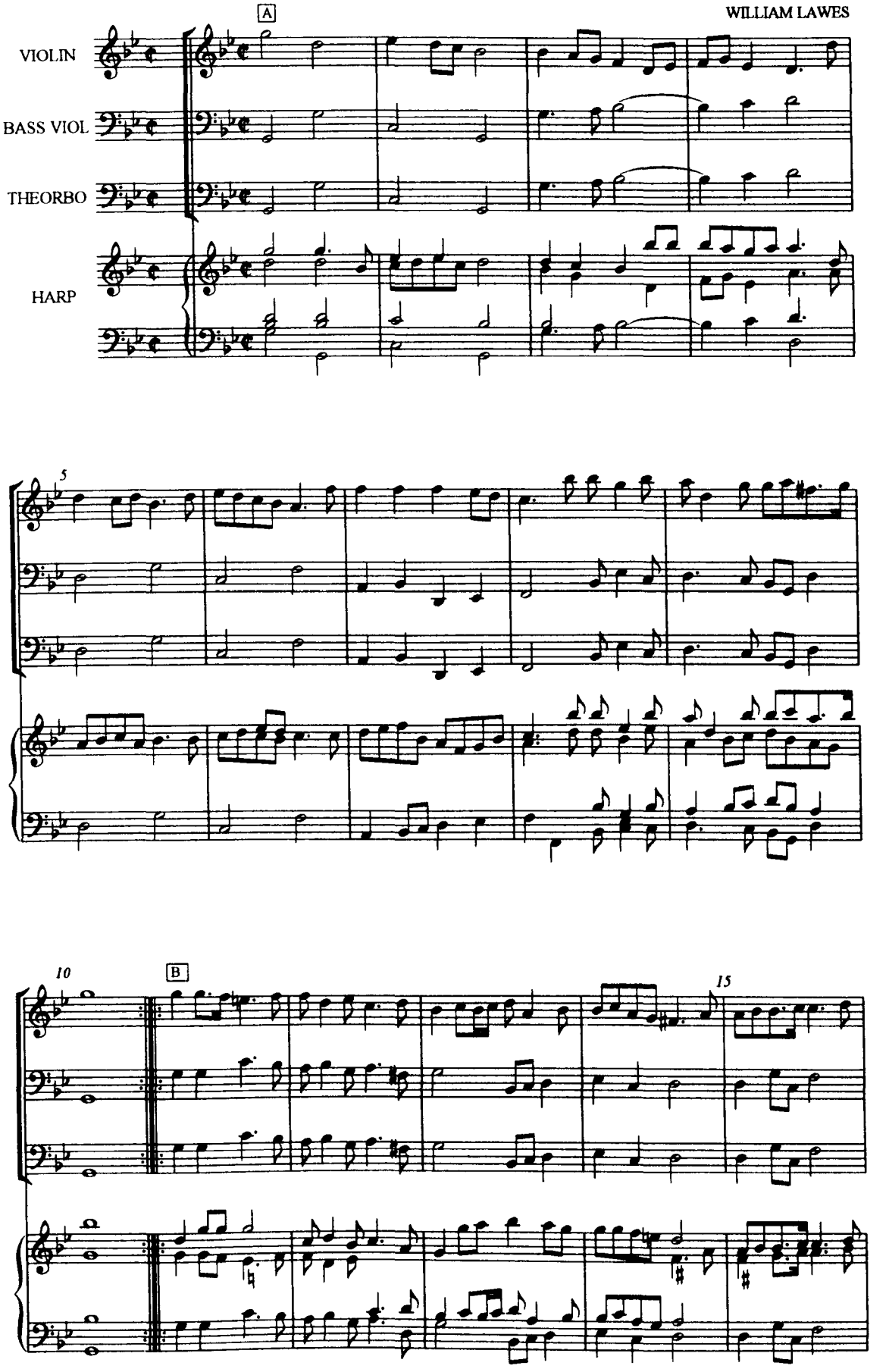
(II.6.4) 'Sarabd' HC4 {VdGS No. 165}

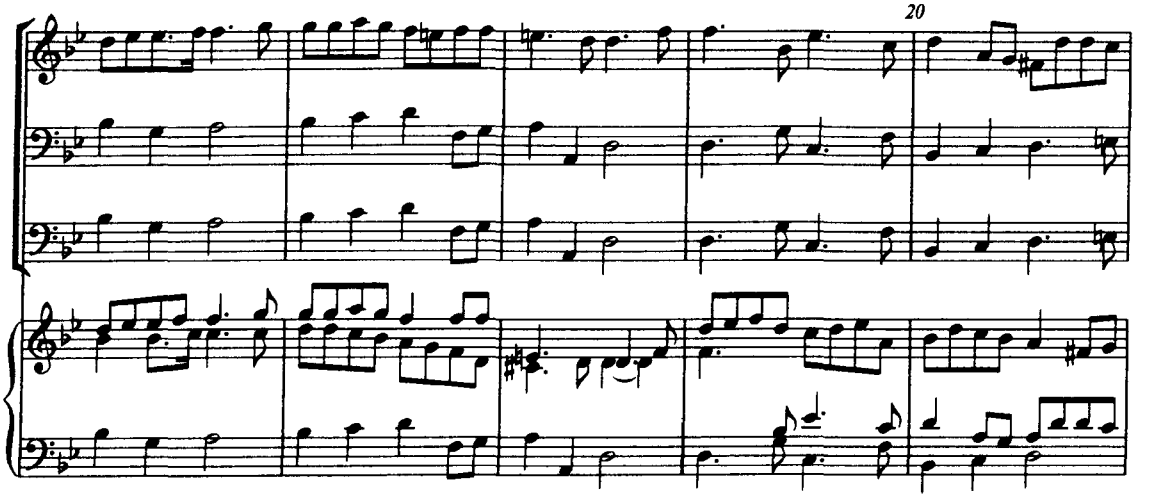



C and CI
BV 1st time
BV 2nd time
10

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

WILLIAM LAWES

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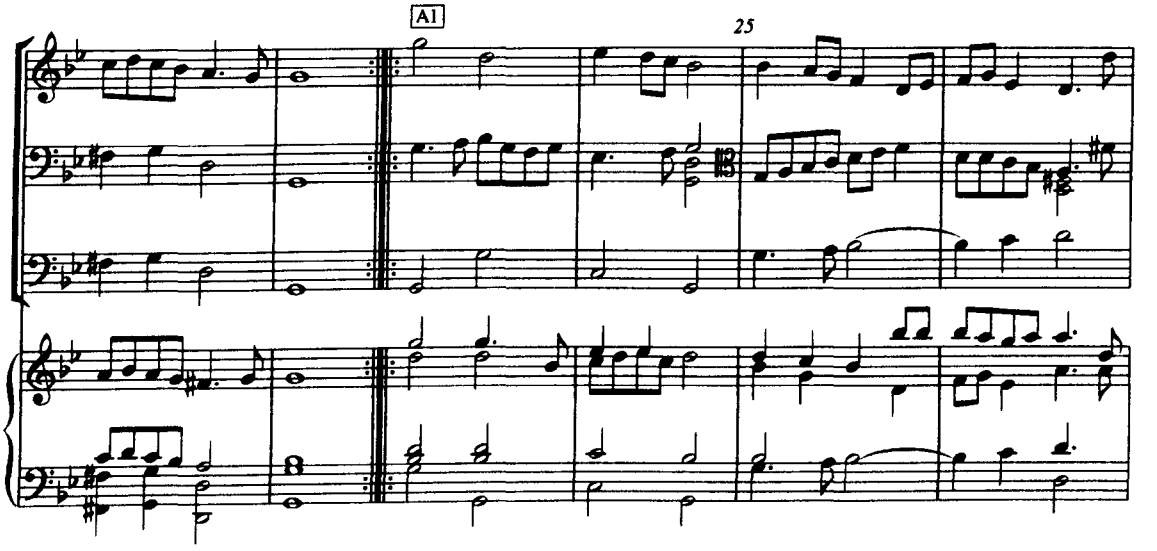
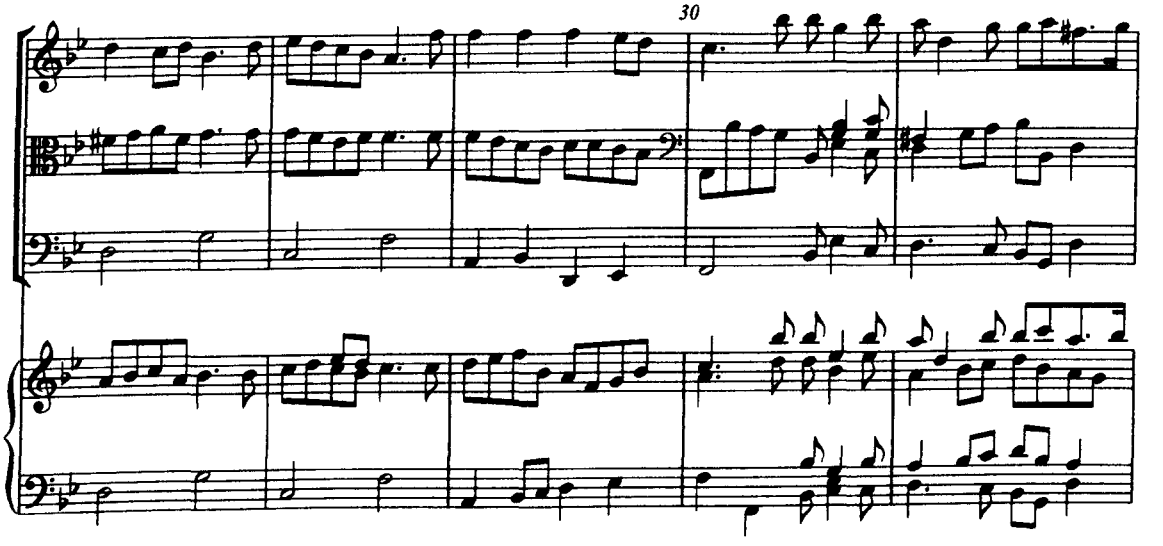

A1
25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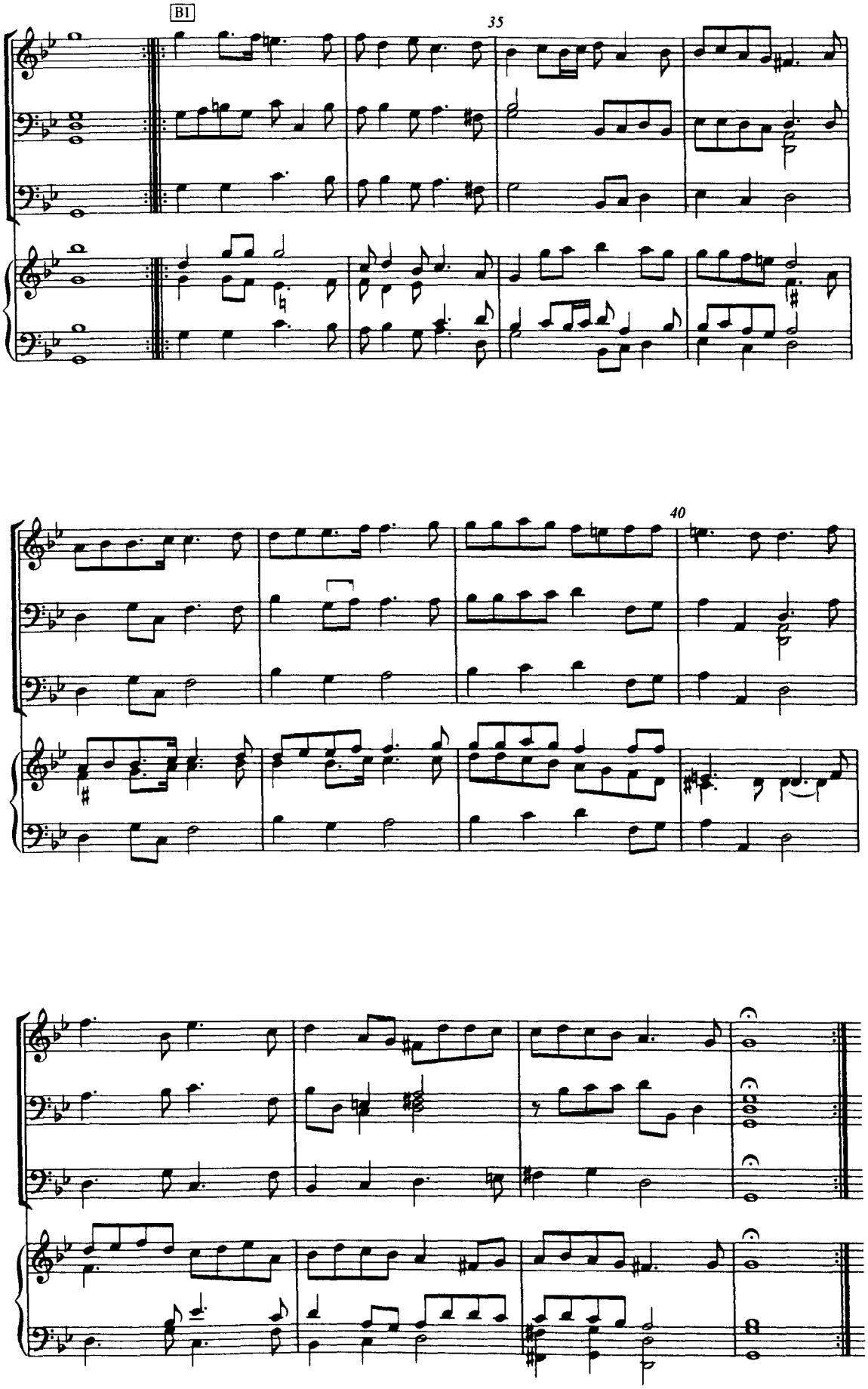
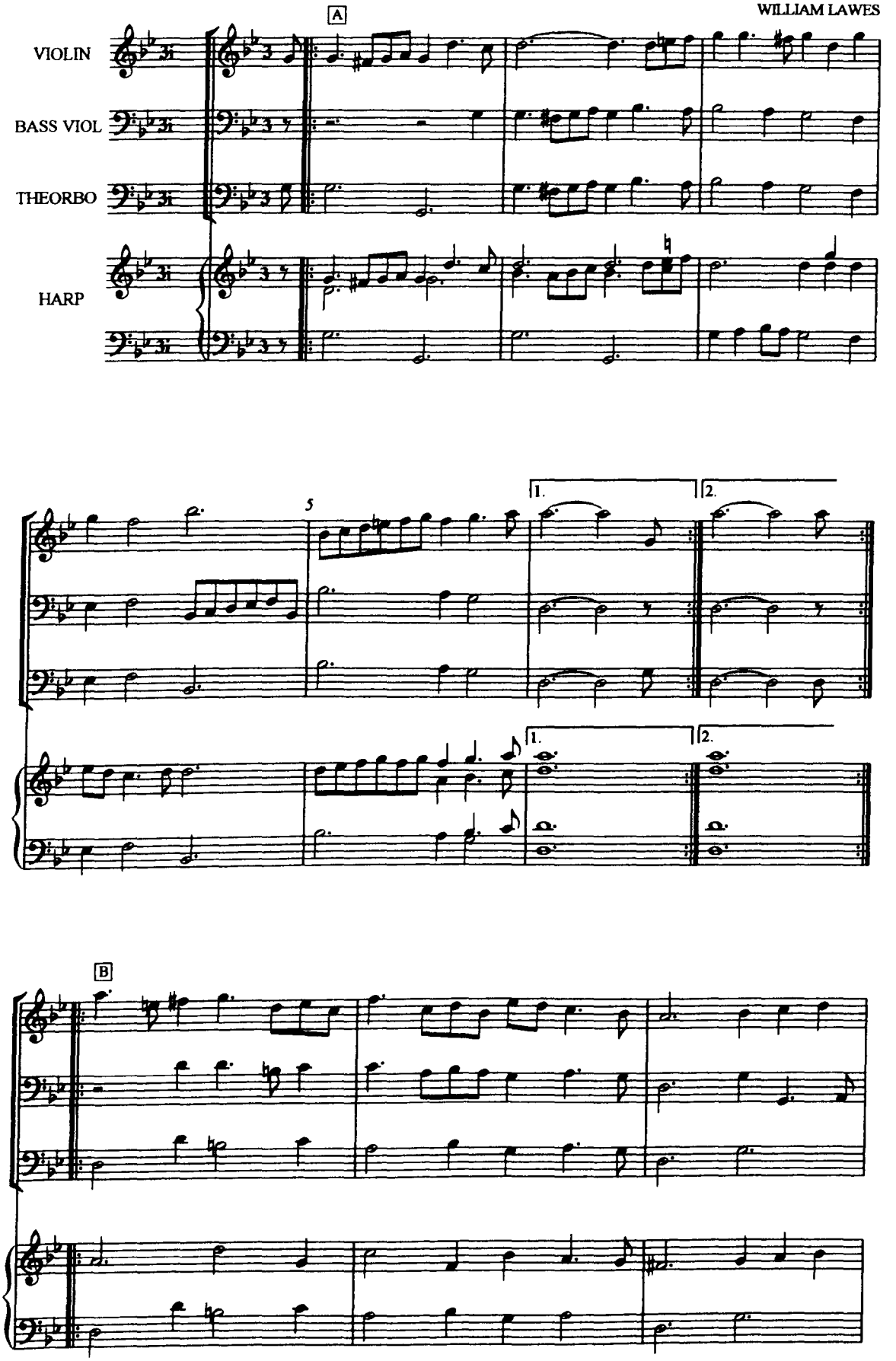
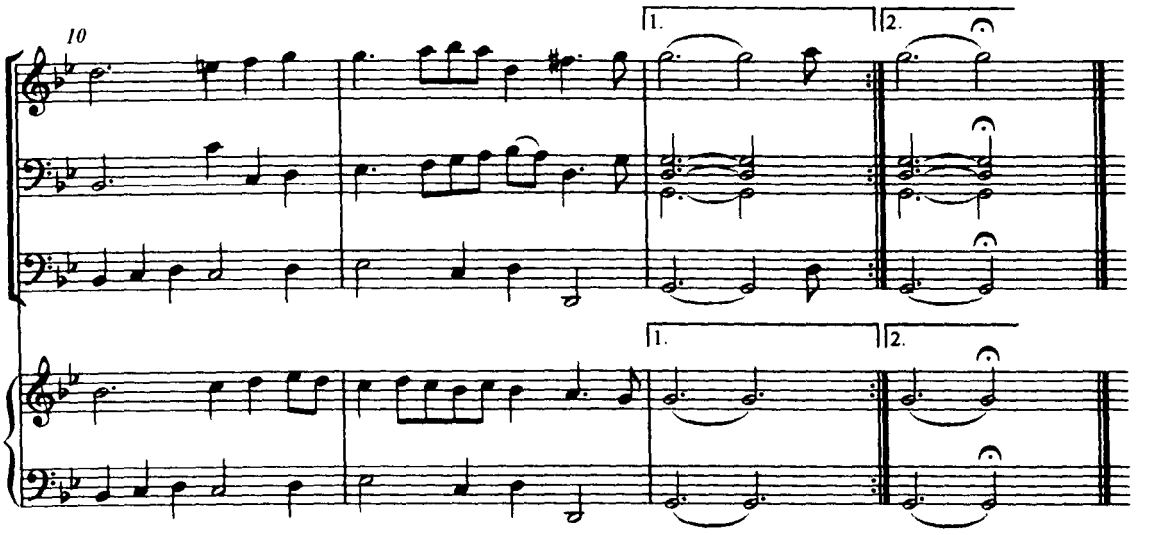

B1
35
40

(II.6.6) 'Corant' HC6 {VdGS No. 167}

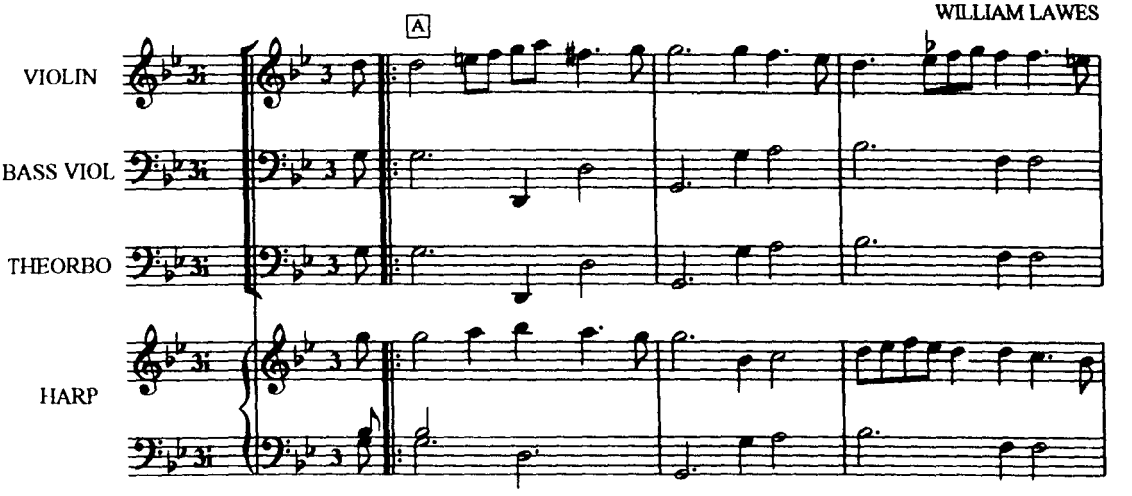
WILLIAM LAWES

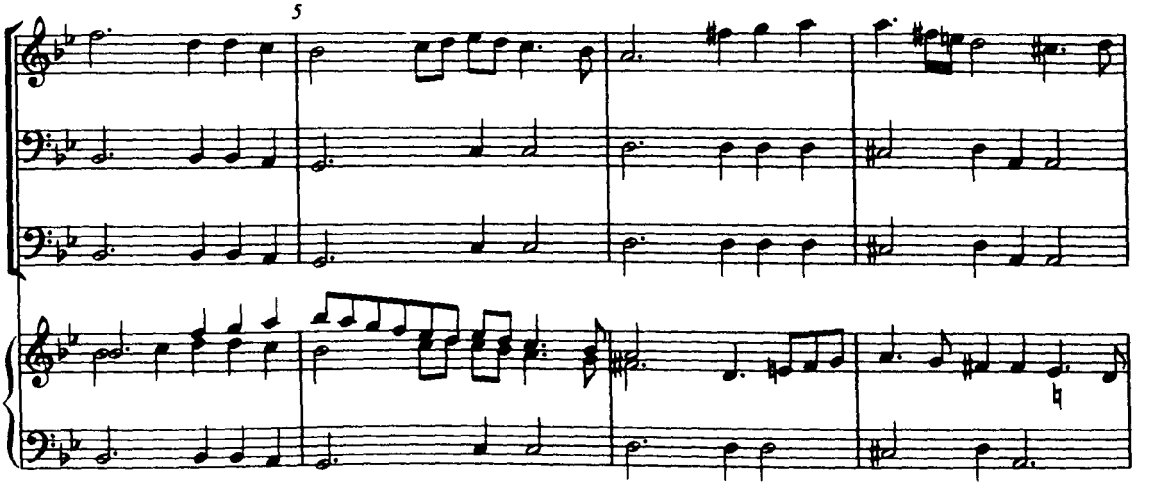


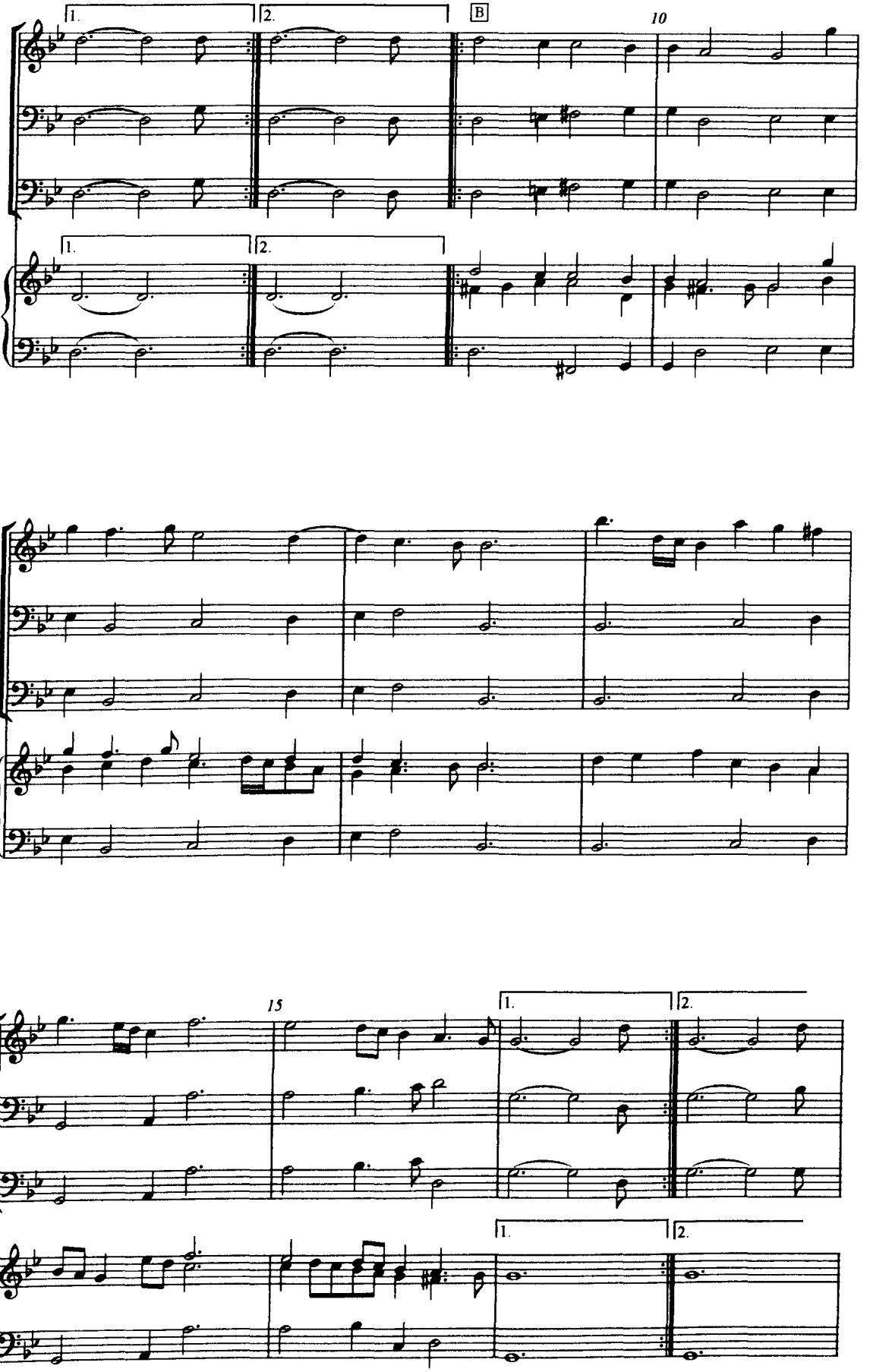


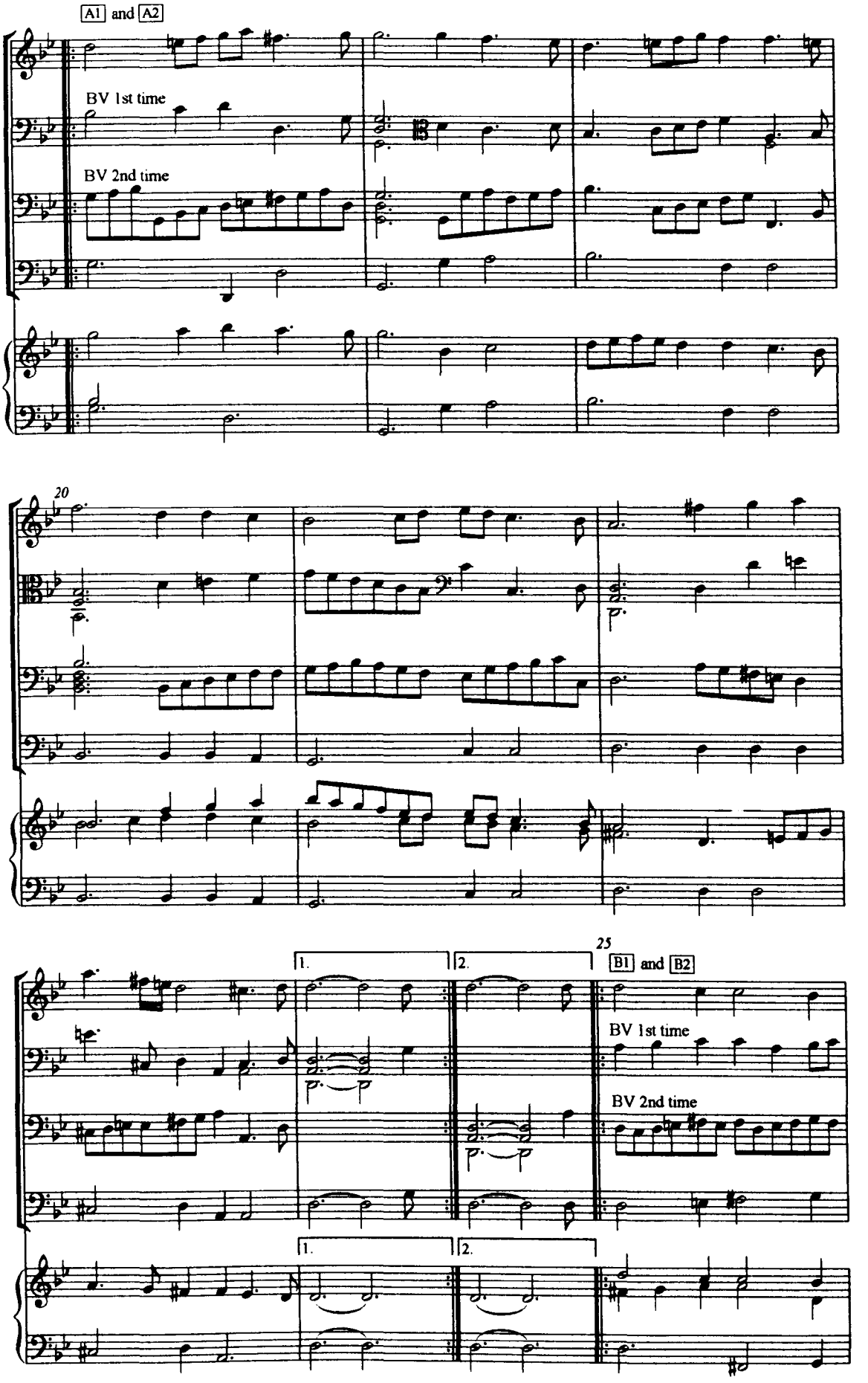
(II.6.7) 'Corant' HC7 {VdGS No. 168}

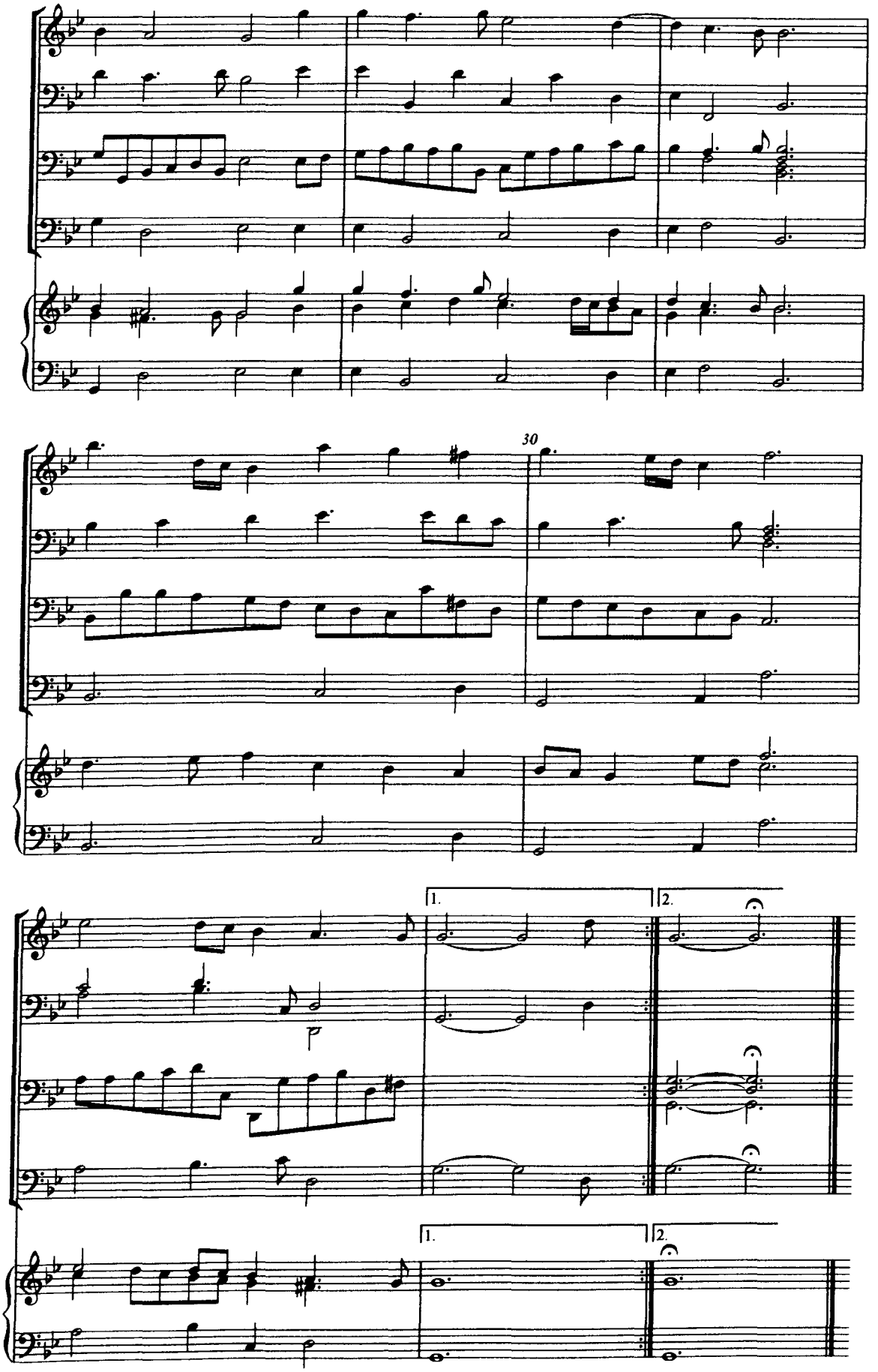
WILLIAM LAWES





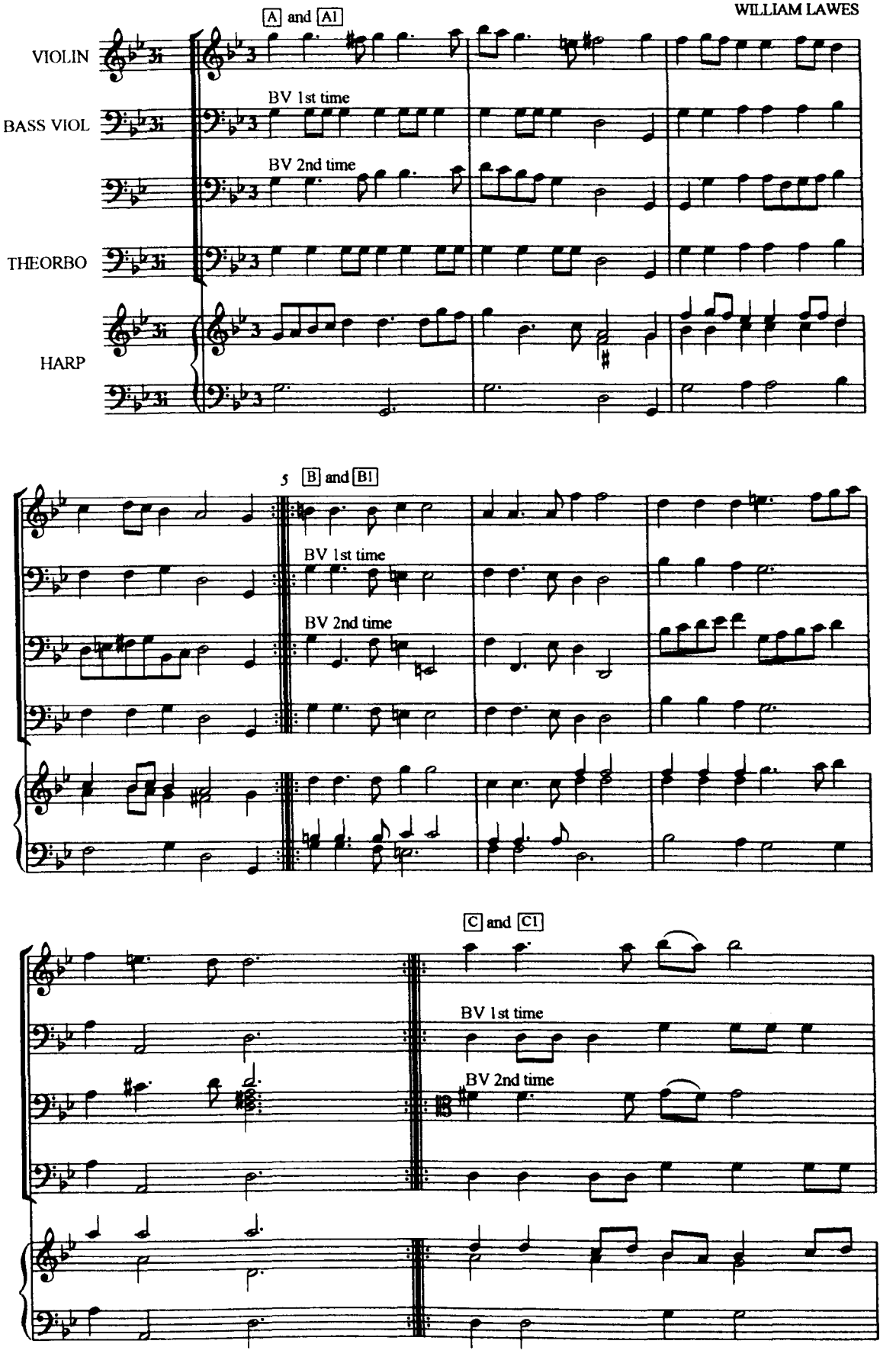

1.
2.
B
10
15

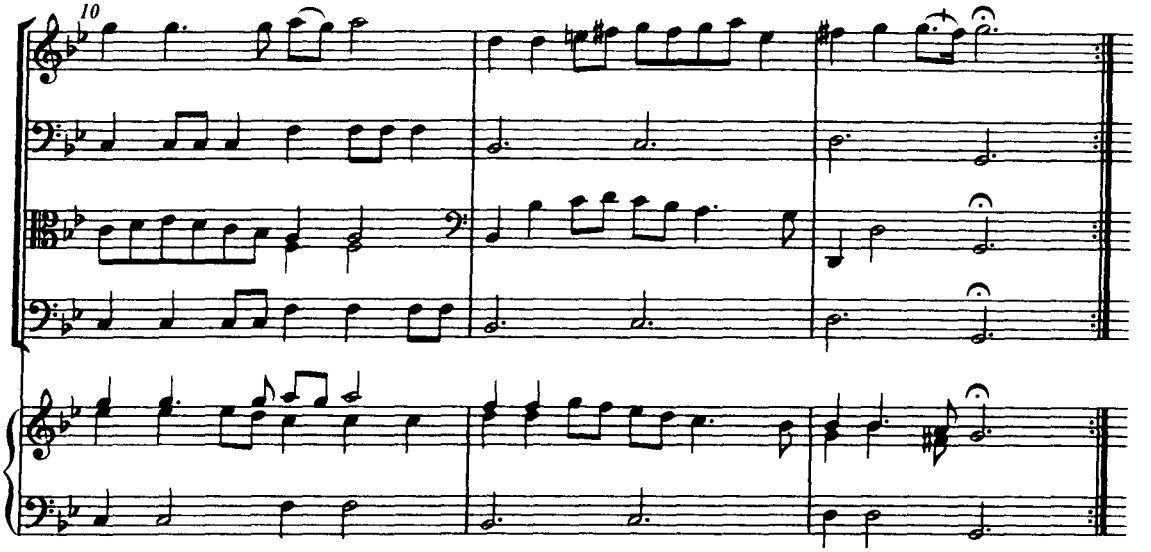

A1 and A2
BV 1st time
BV 2nd time
20
1.
2.
25
B1 and B2
BV 1st time
BV 2nd time


30
1.
2.
1.
2.

(II.6.8) 'Sarabd' HC8 {VdGS No. 169}

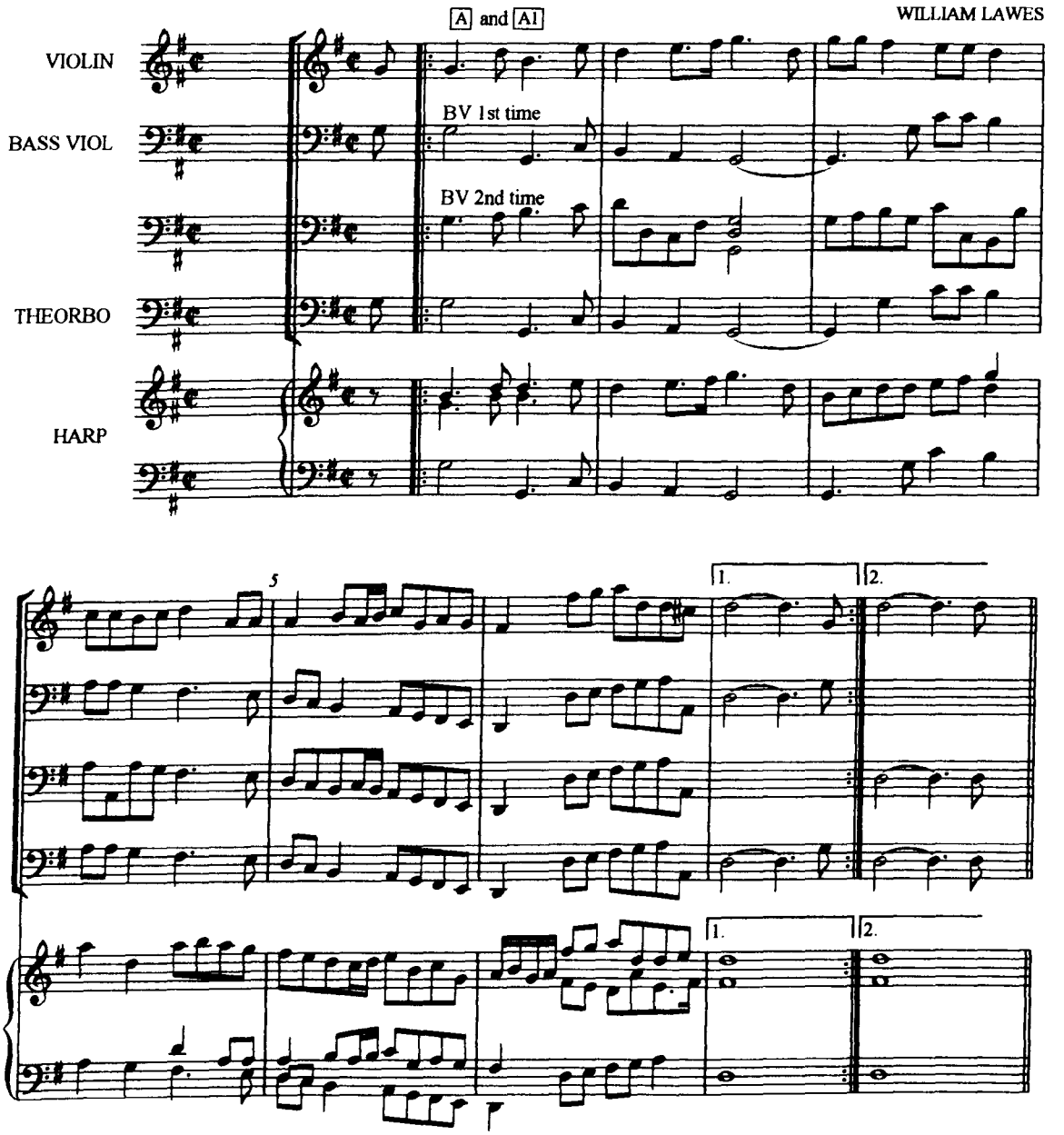
WILLIAM LAWES

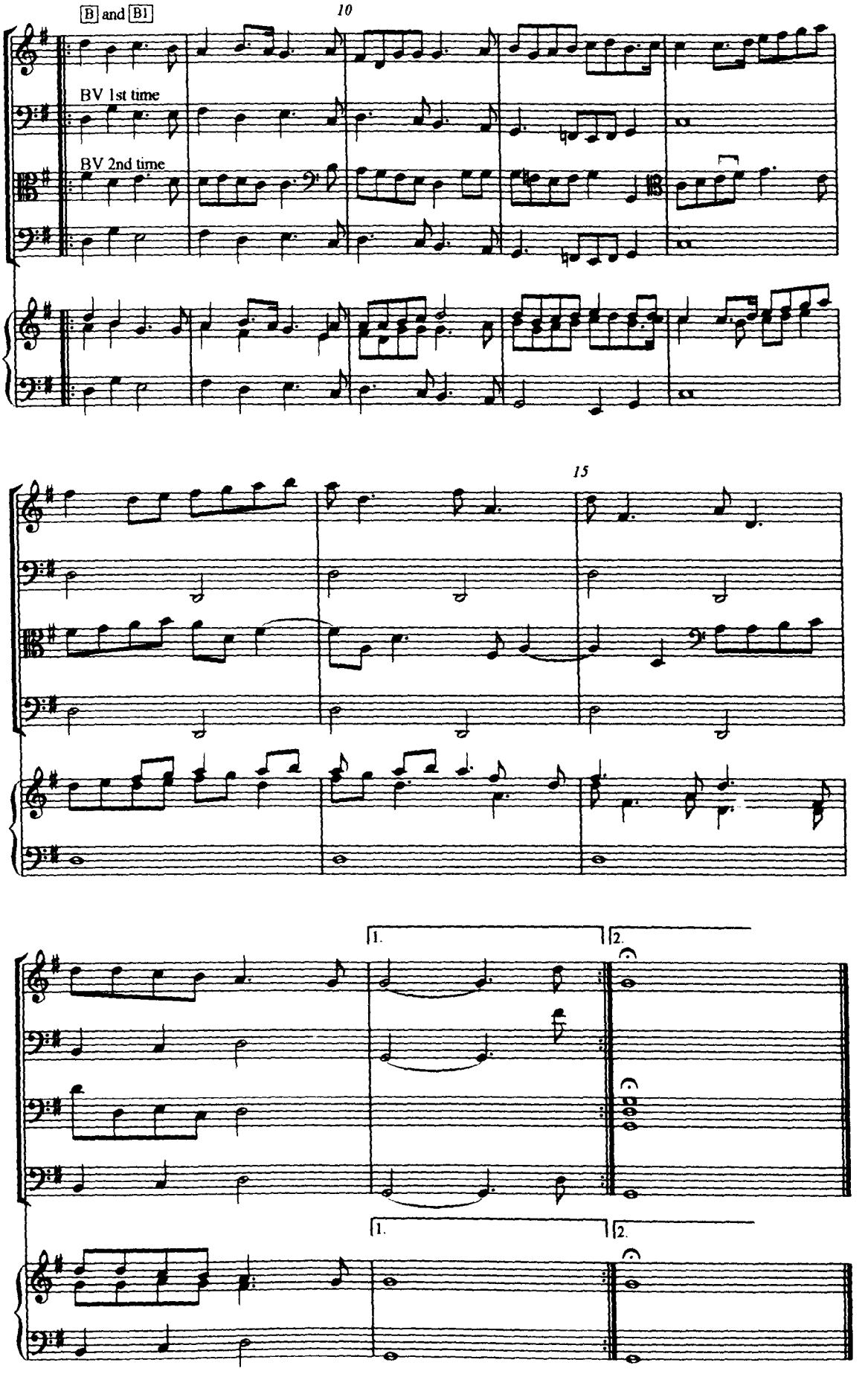




(II.6.9) 'Almane' HC9 {VdGS No. 170}

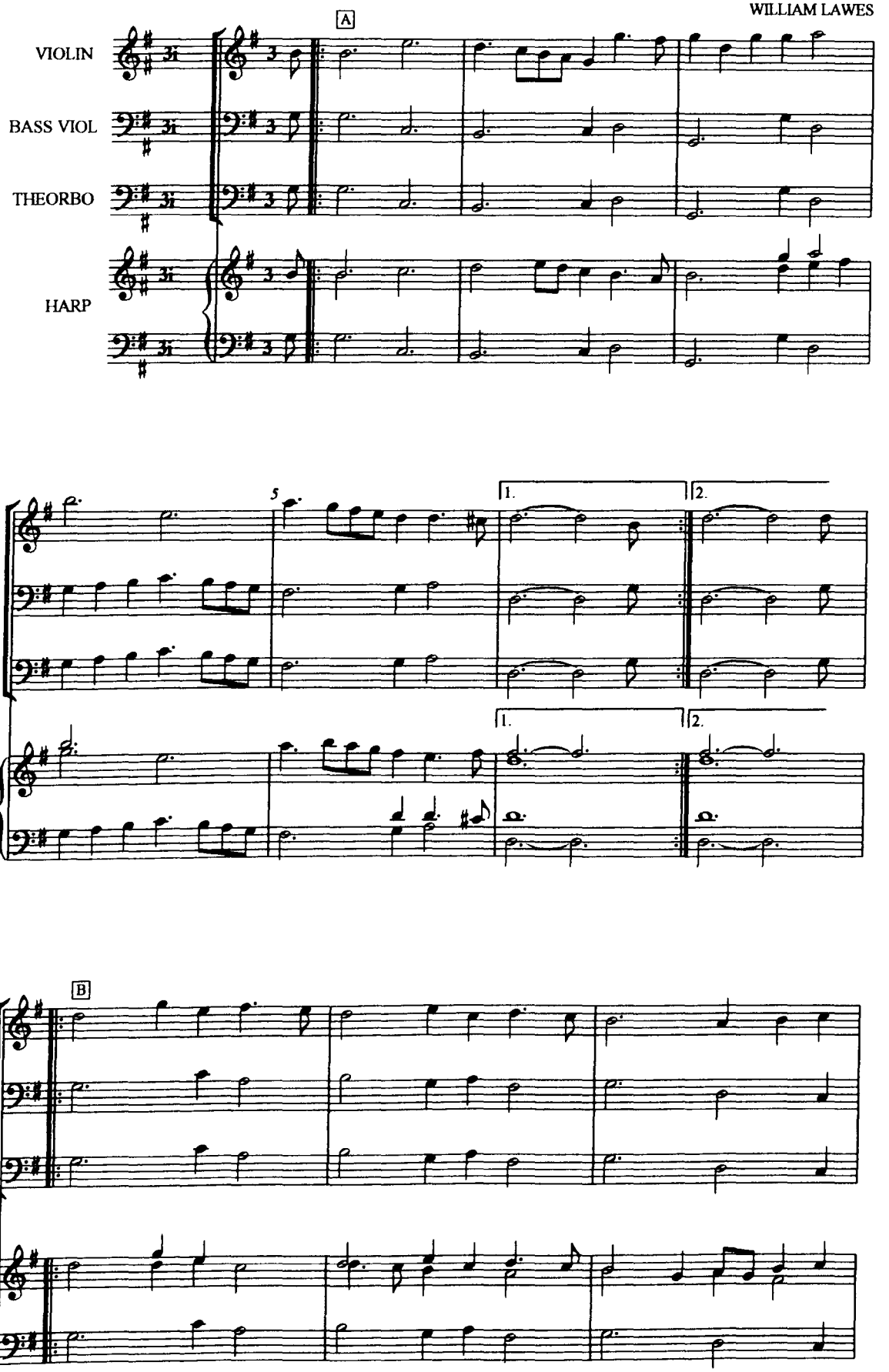
WILLIAM LAWES

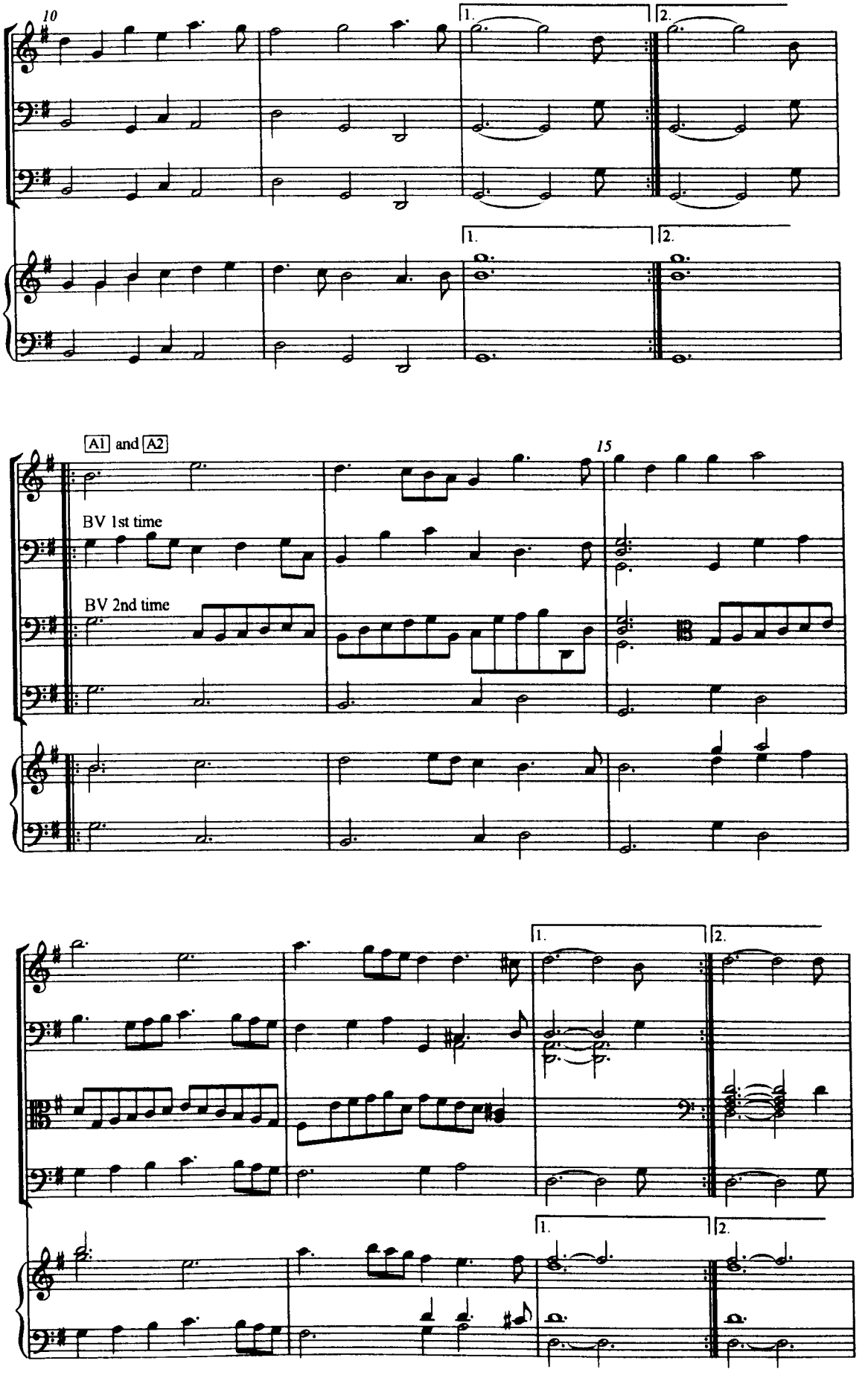


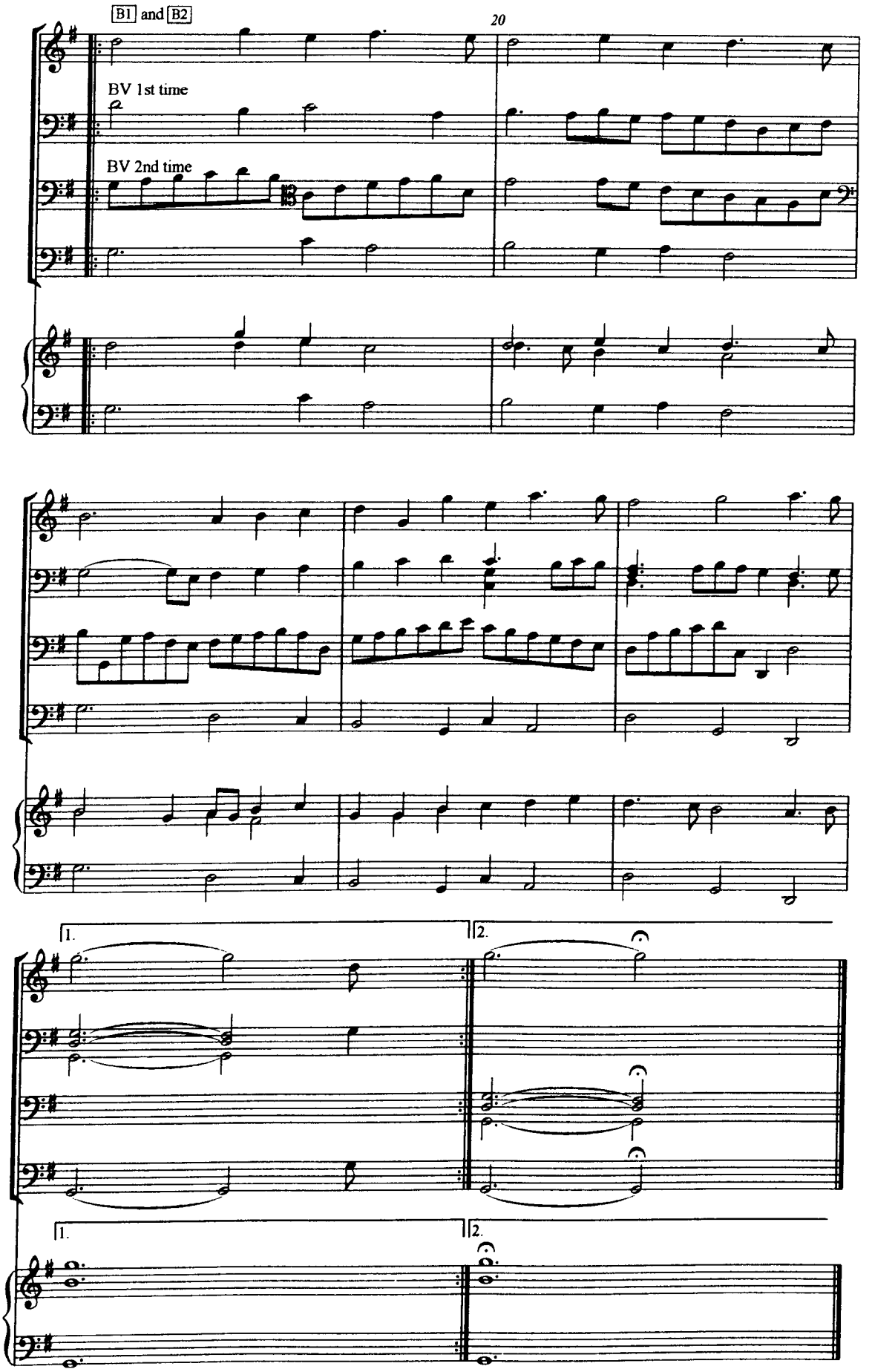

B and B1
10
BV 1st time
BV 2nd time
15
1.
2.
1.
2.

(II.6.10) 'Corant' HC10 {VdGS No. 171}

WILLIAM LAWES

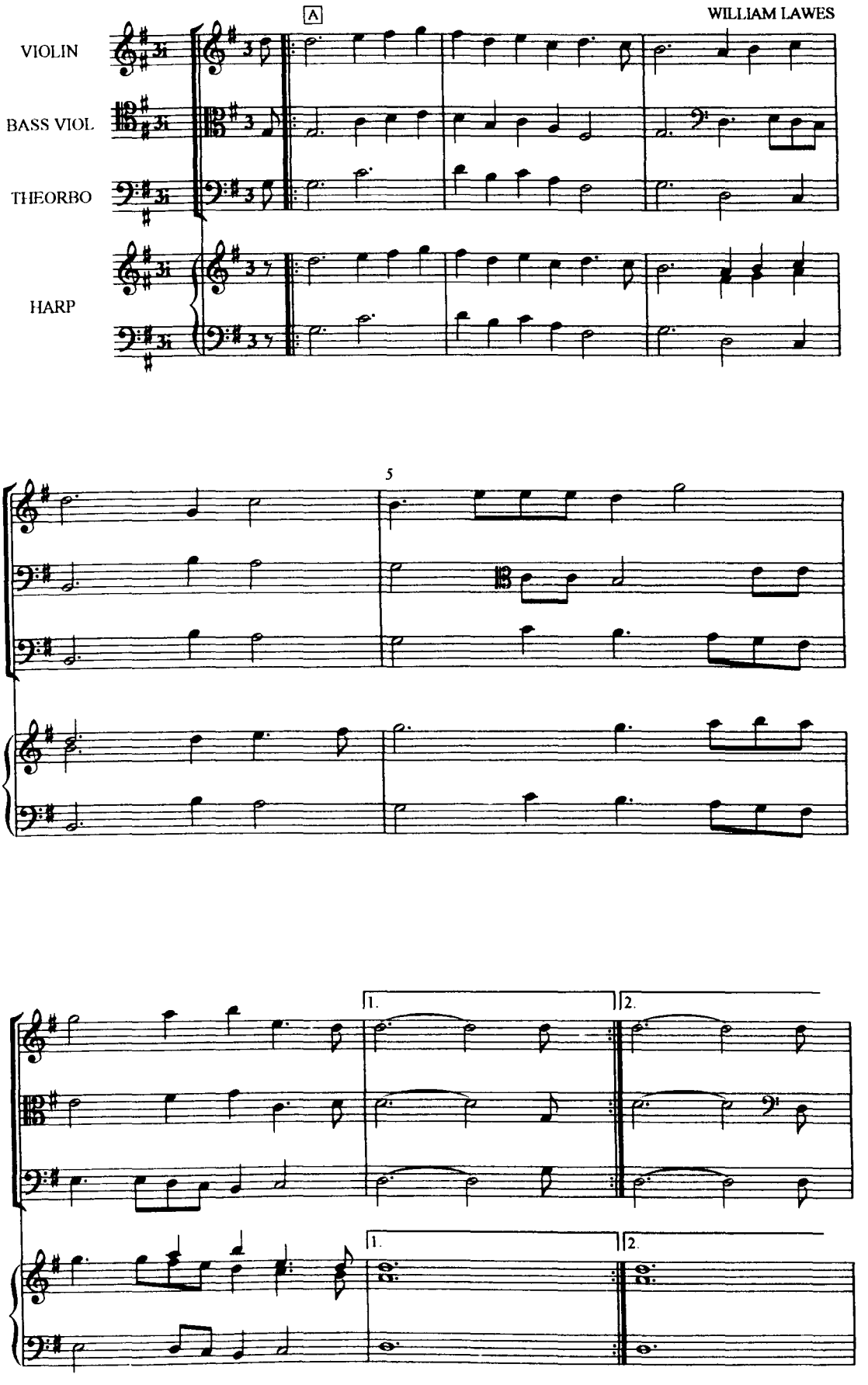


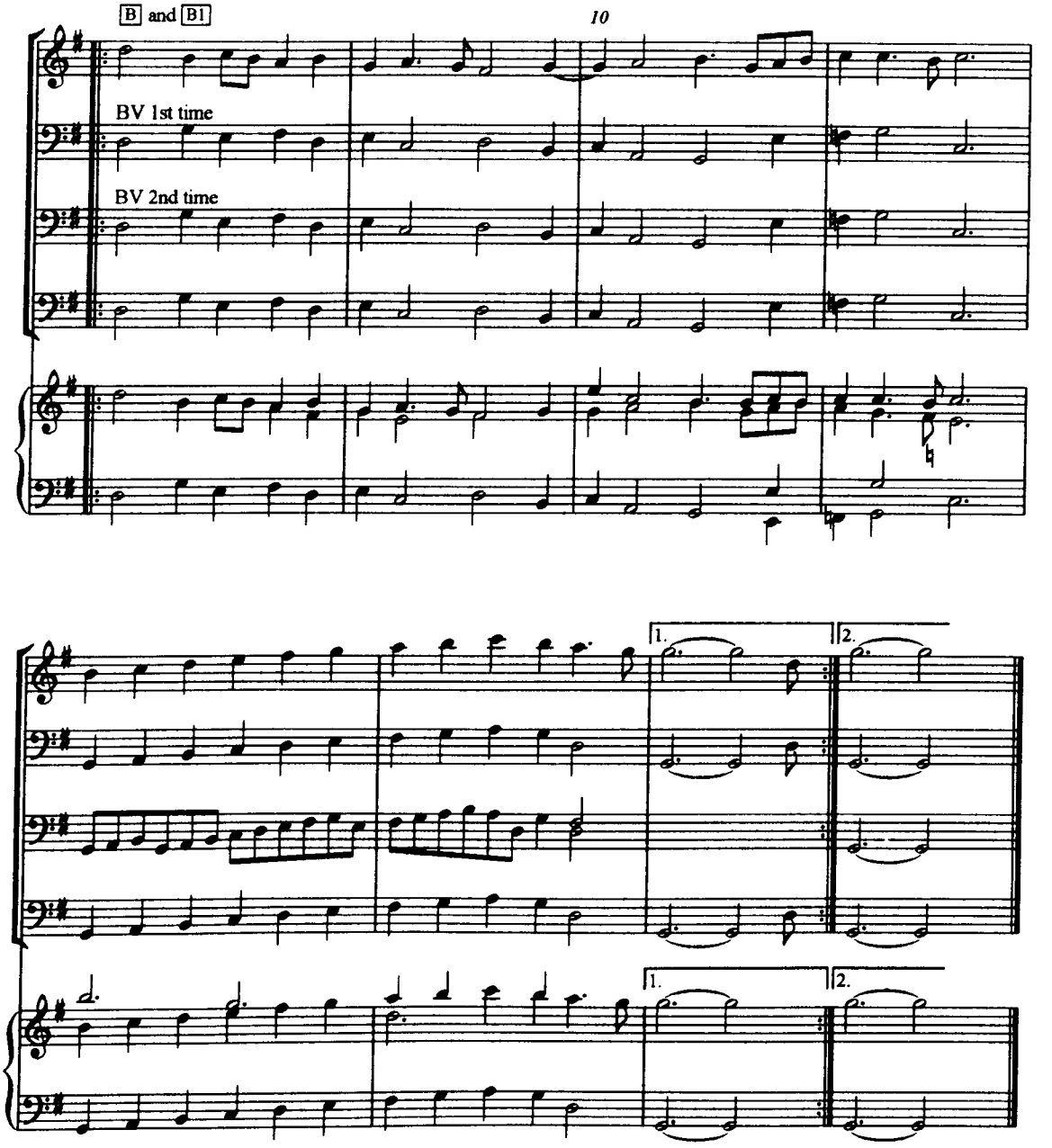

10
1.
2.
A1 and A2
15
BV 1st time
BV 2nd time


B1 and B2
20
BV 1st time
BV 2nd time
1.
2.
1.
2.

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

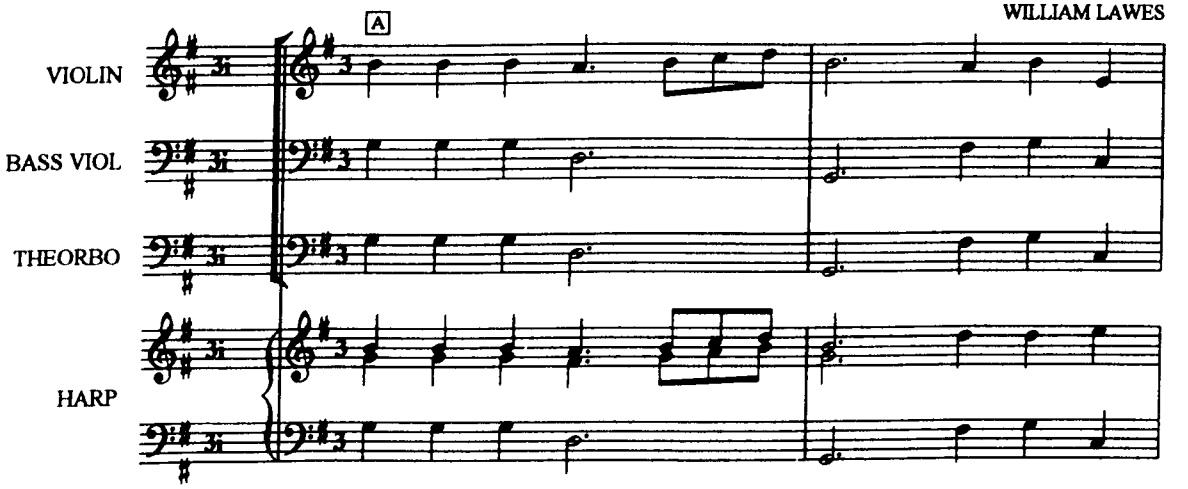
WILLIAM LAWES

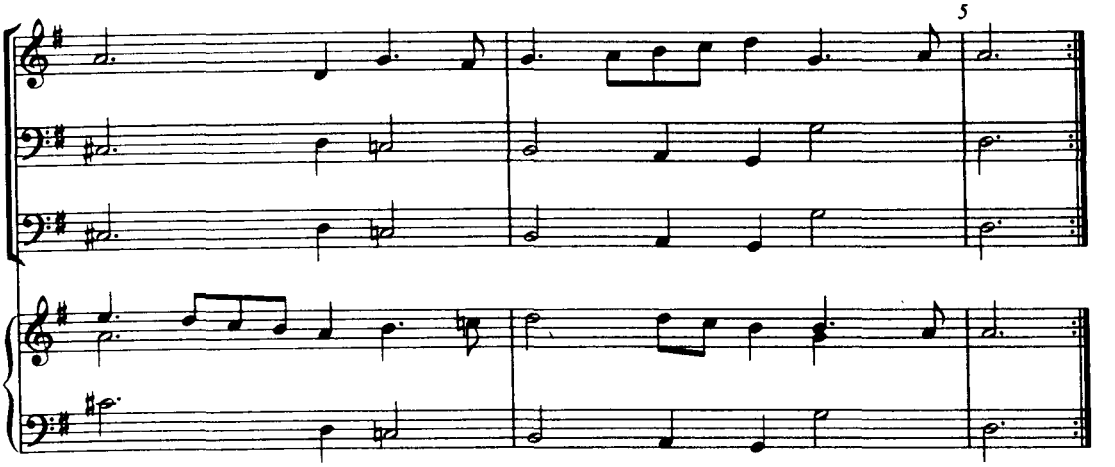




(II.6.12) 'Sarabd' HC12 {VdGS No. 173}

WILLIAM LAWES

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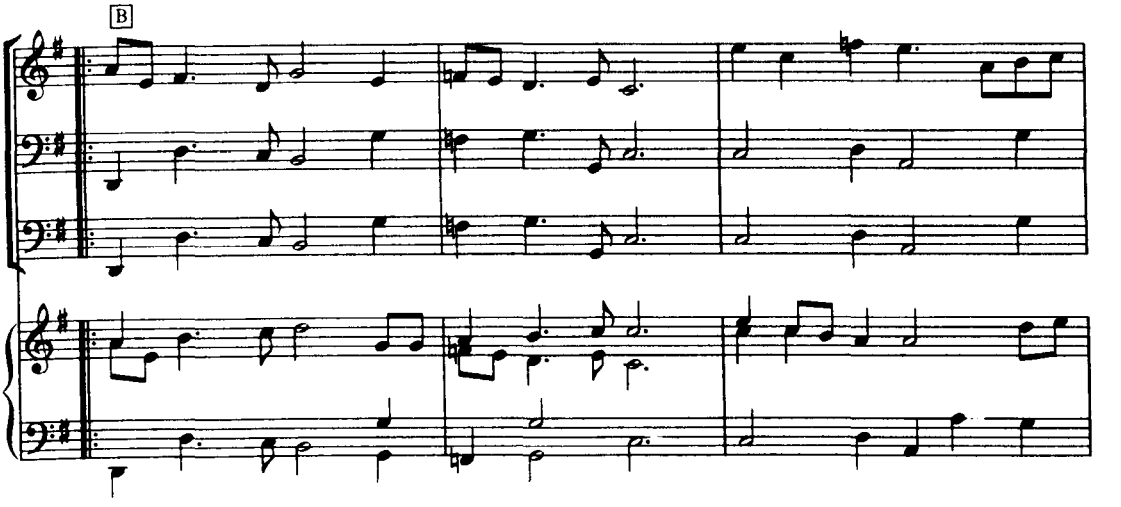
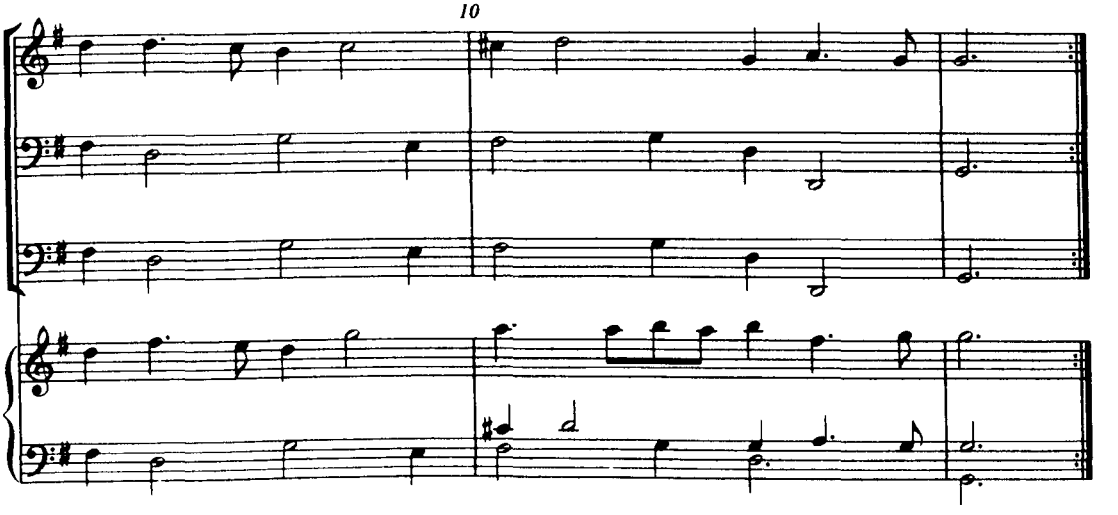

B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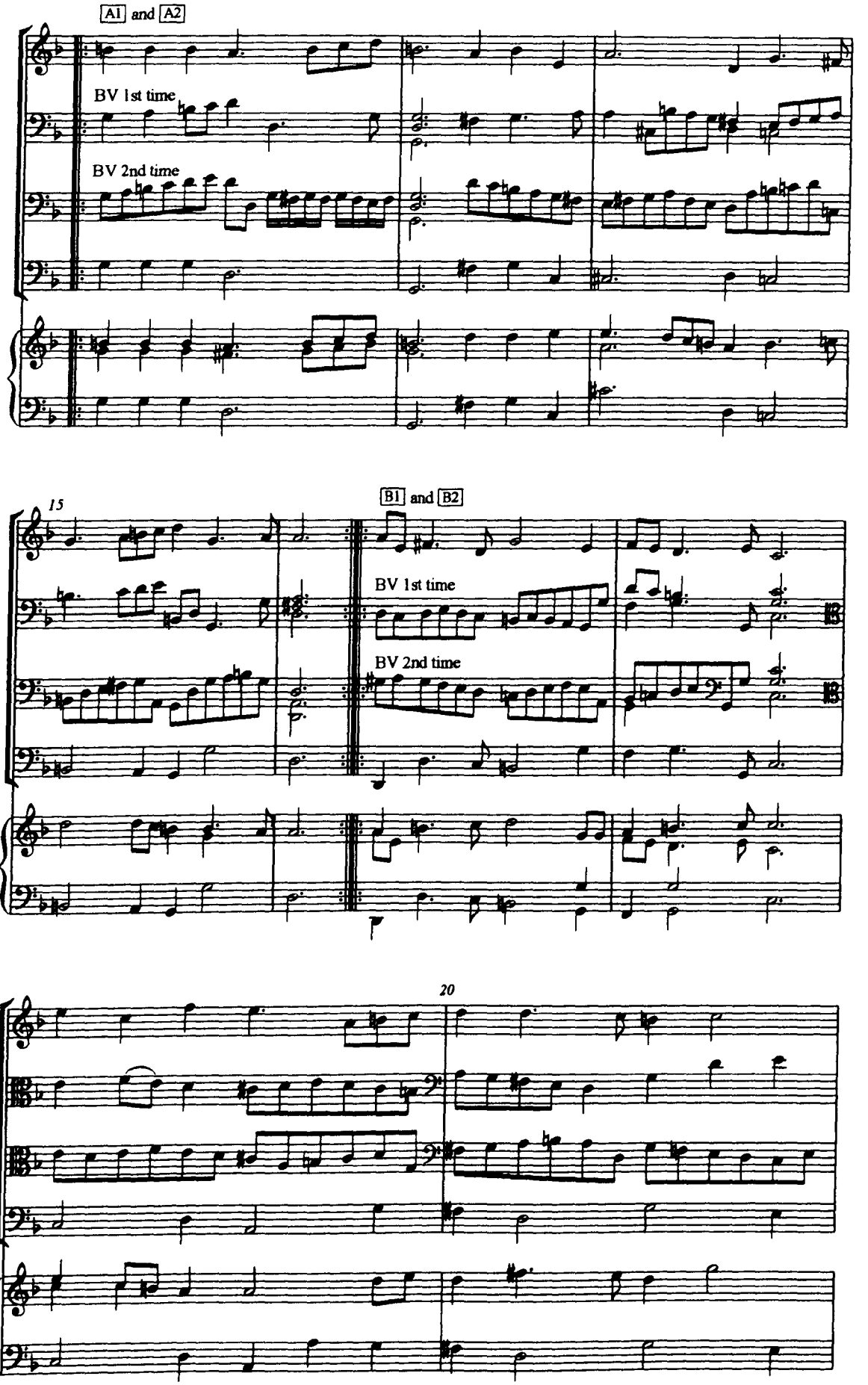
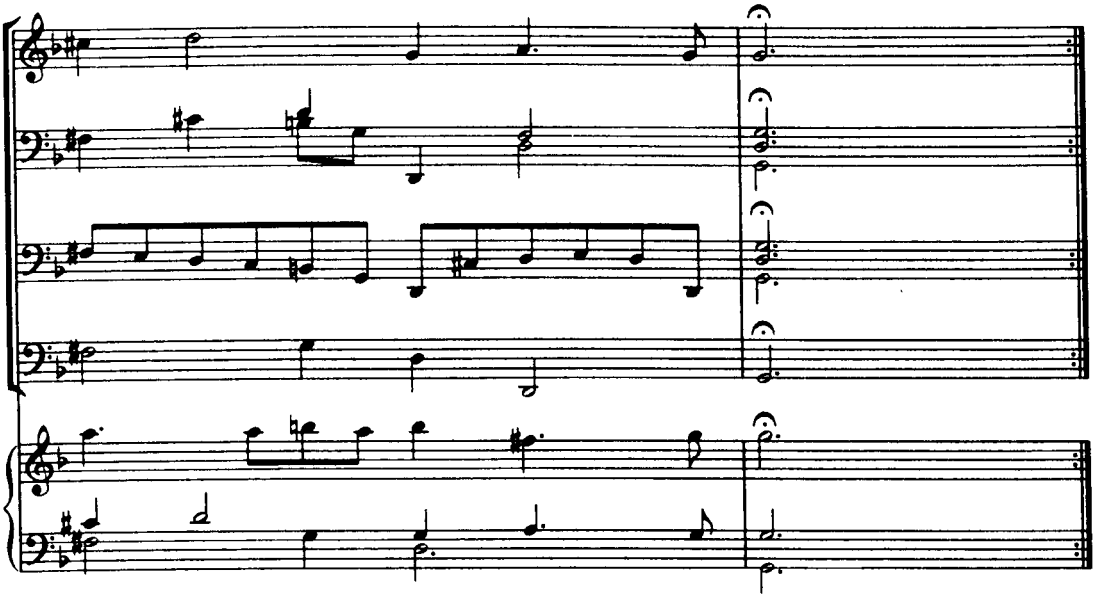
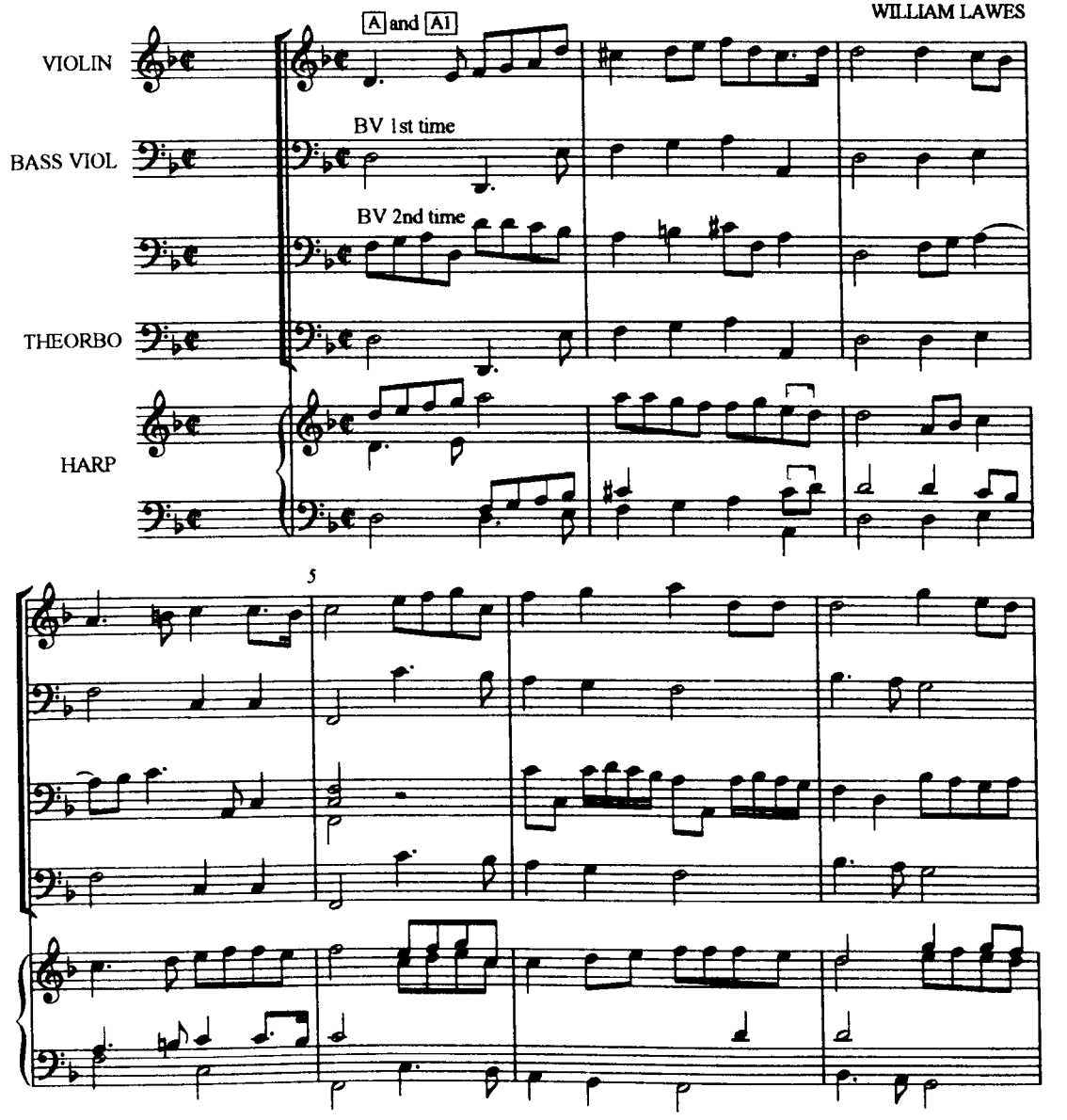
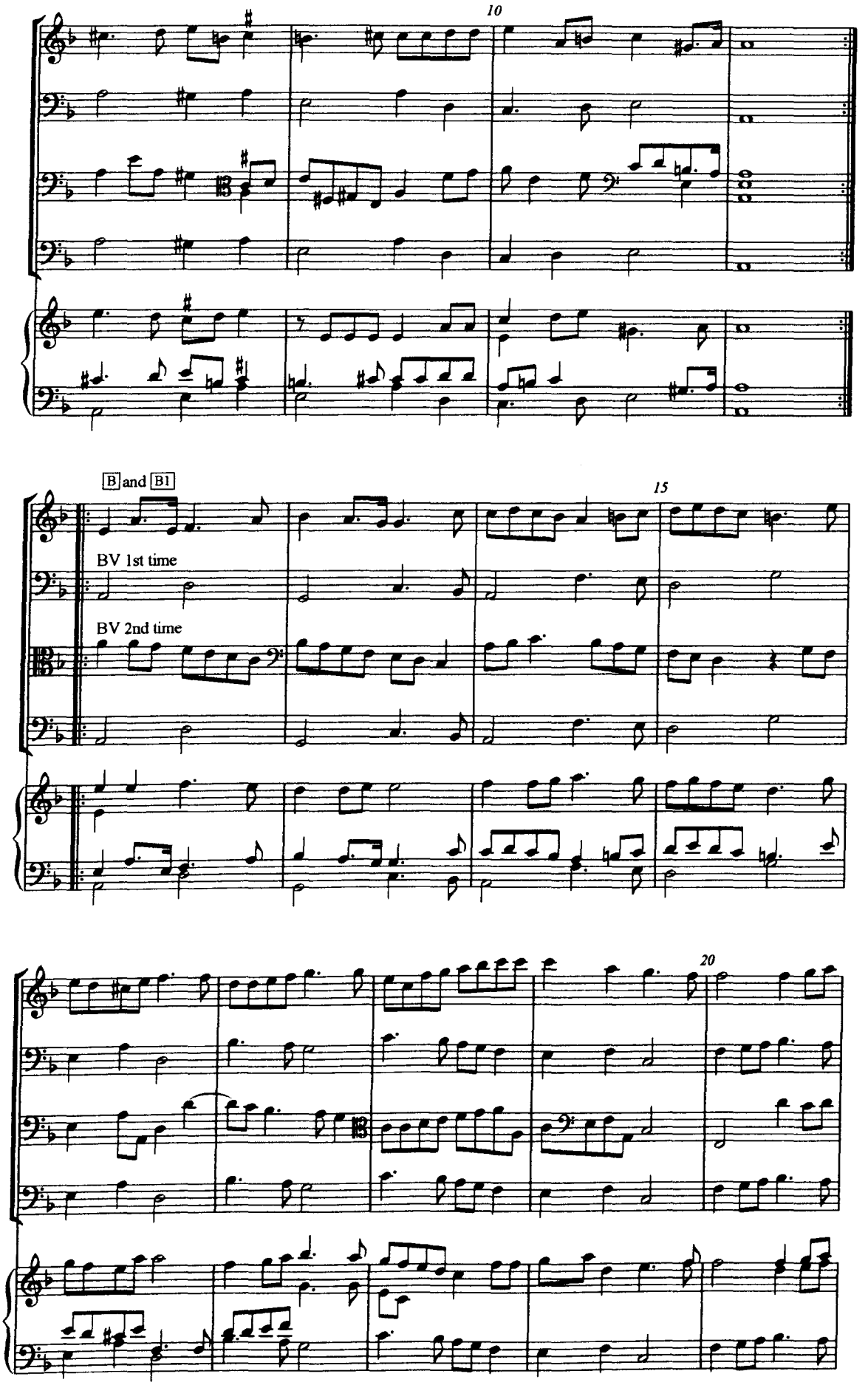

A1 and A2
BV 1st time
BV 2nd time
15
B1 and B2
BV 1st time
BV 2nd time
20

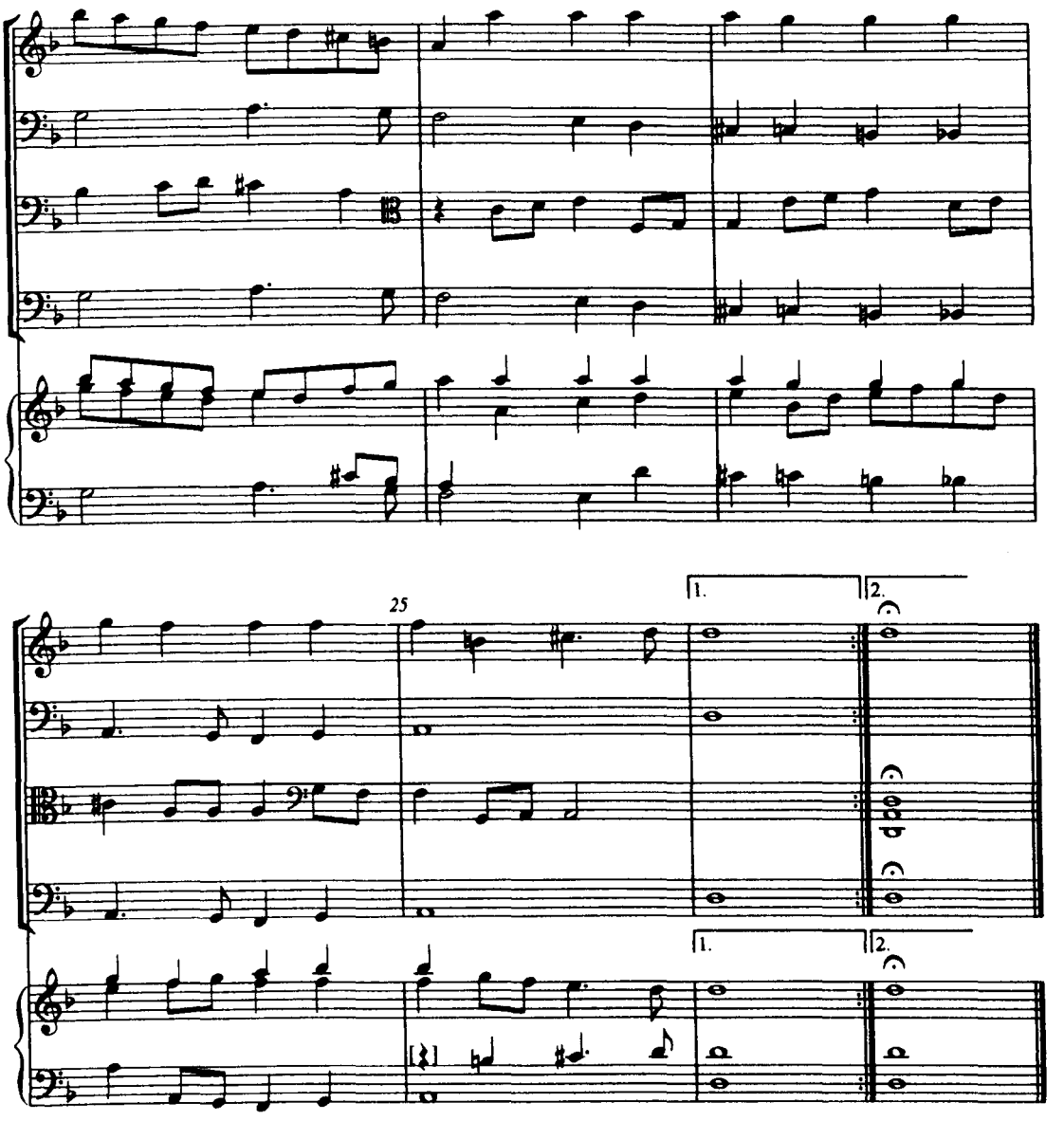


(II.6.13) 'Aire' HC13 {VdGS No. 174}

WILLIAM LAWES

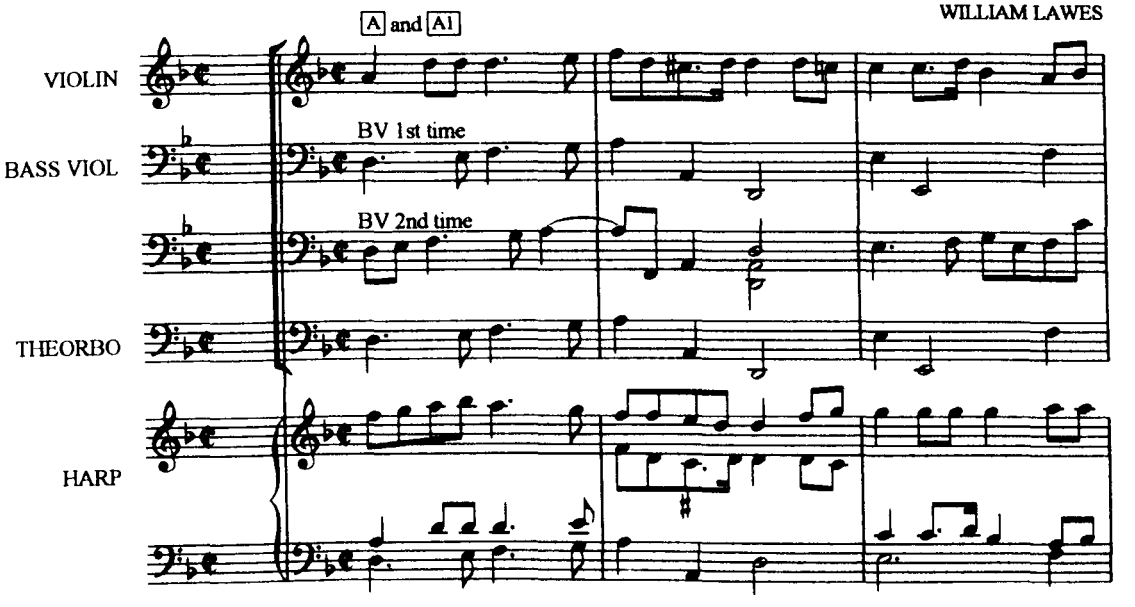


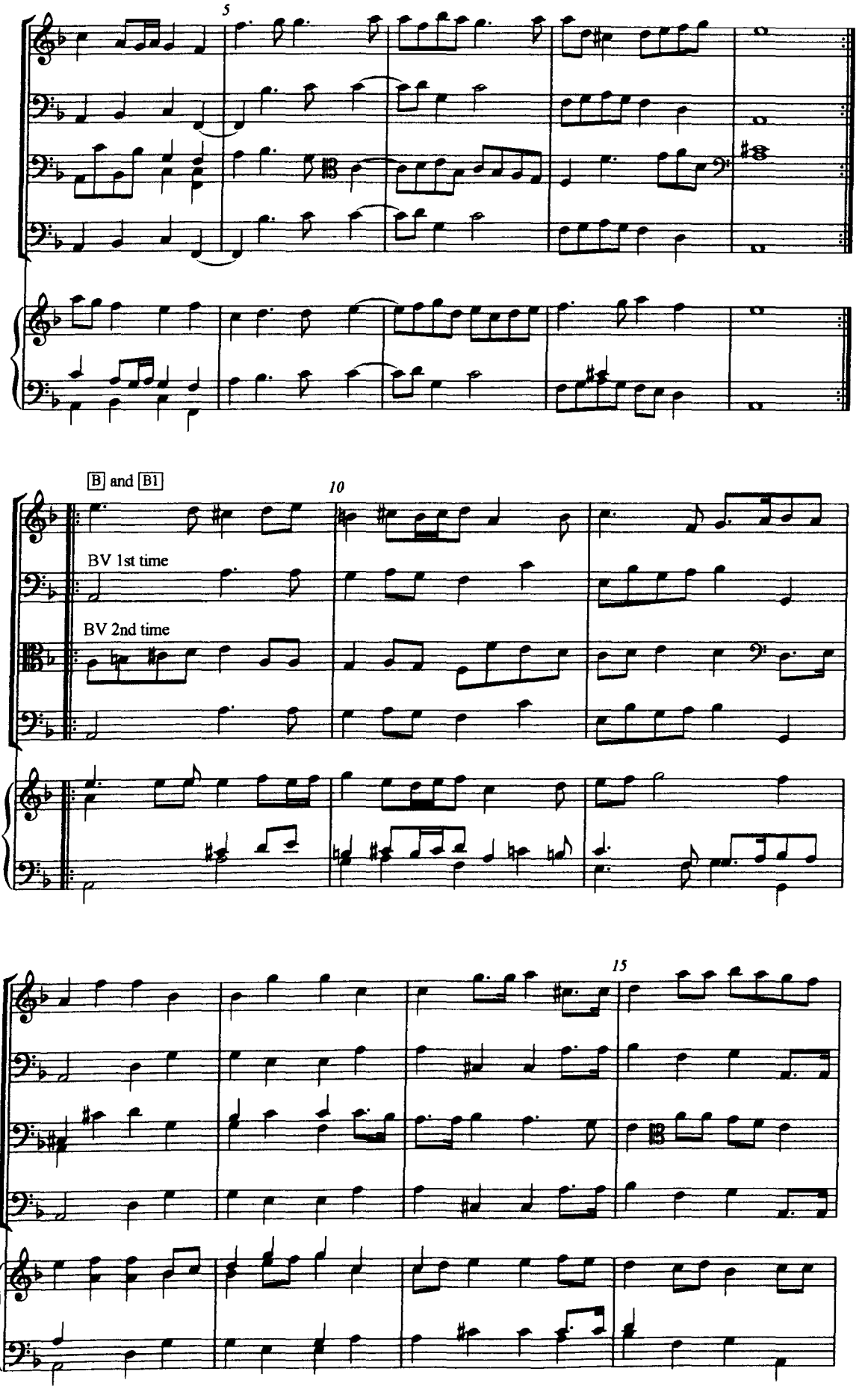

10
B and B1
15
BV 1st time
BV 2nd time
20

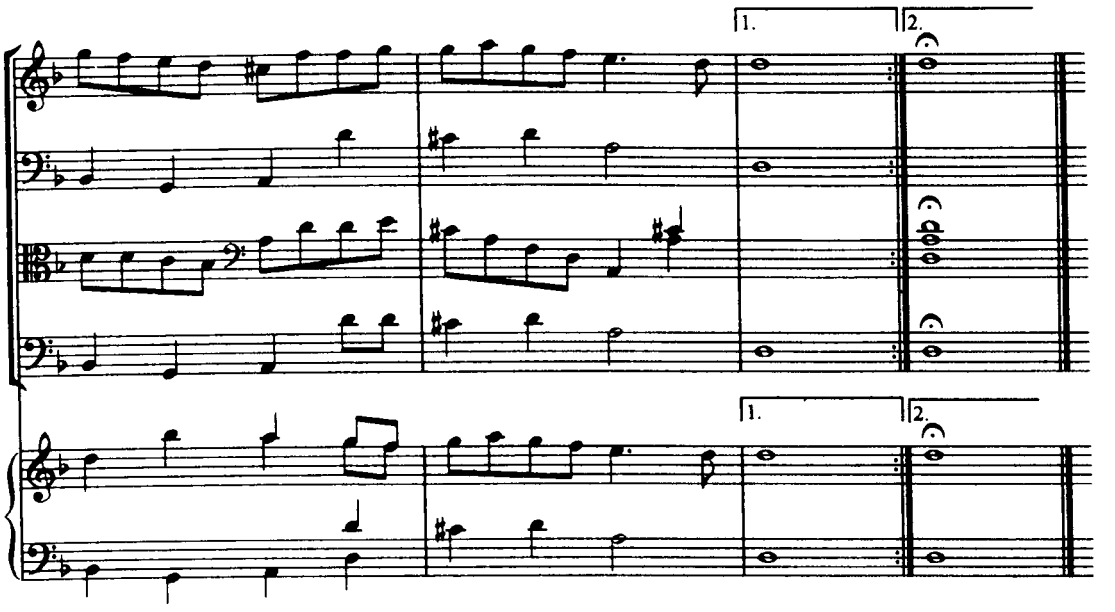


(II.6.14) 'Aire' HC14 {VdGS No. 175}

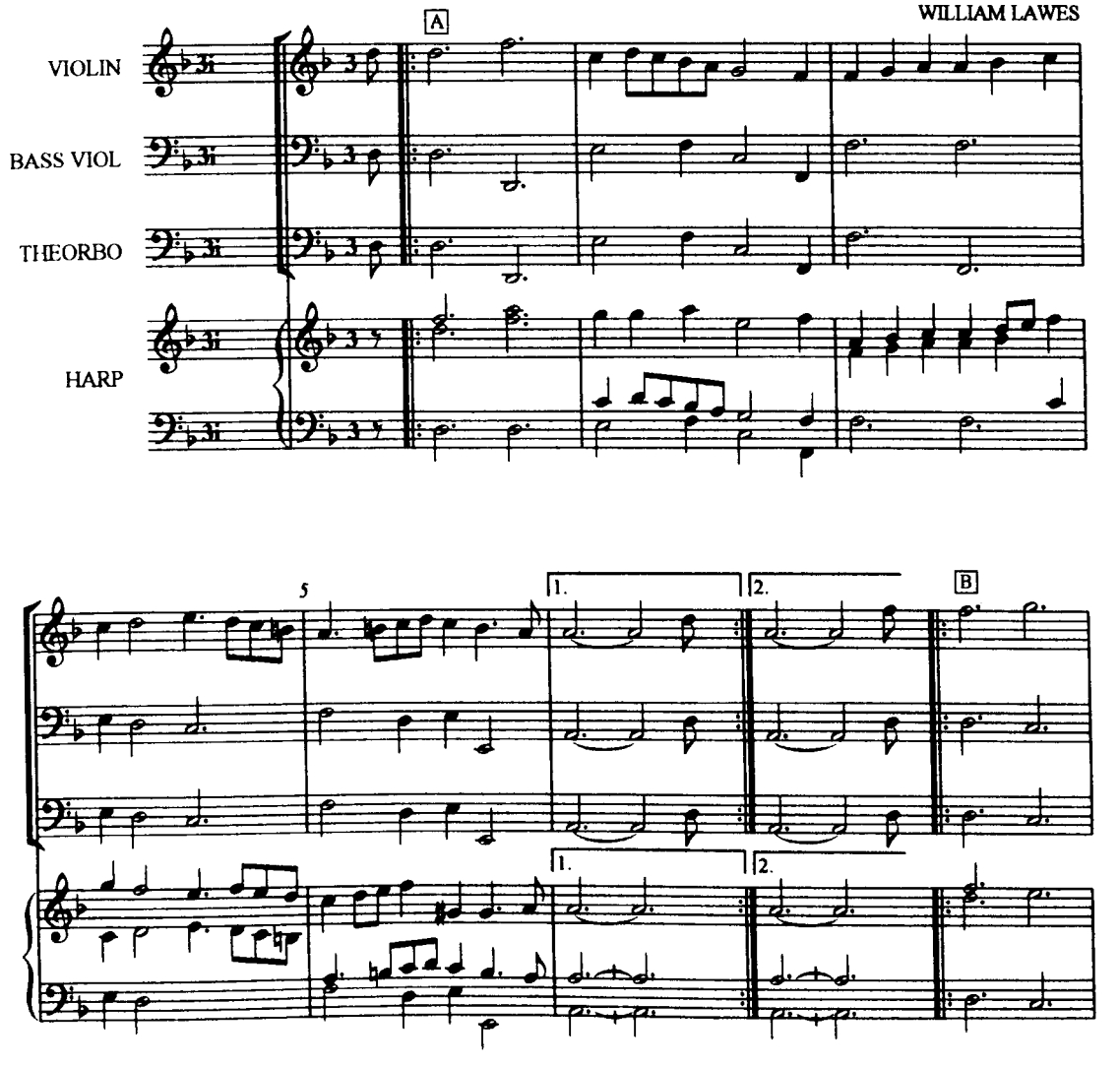
WILLIAM LAWES

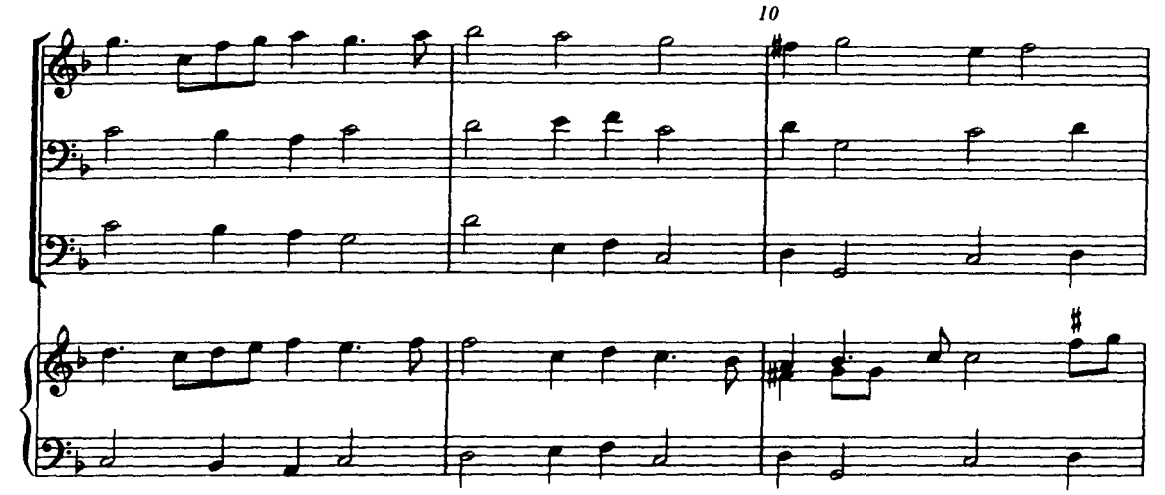



5
B and B1
10
BV 1st time
BV 2nd time
15



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

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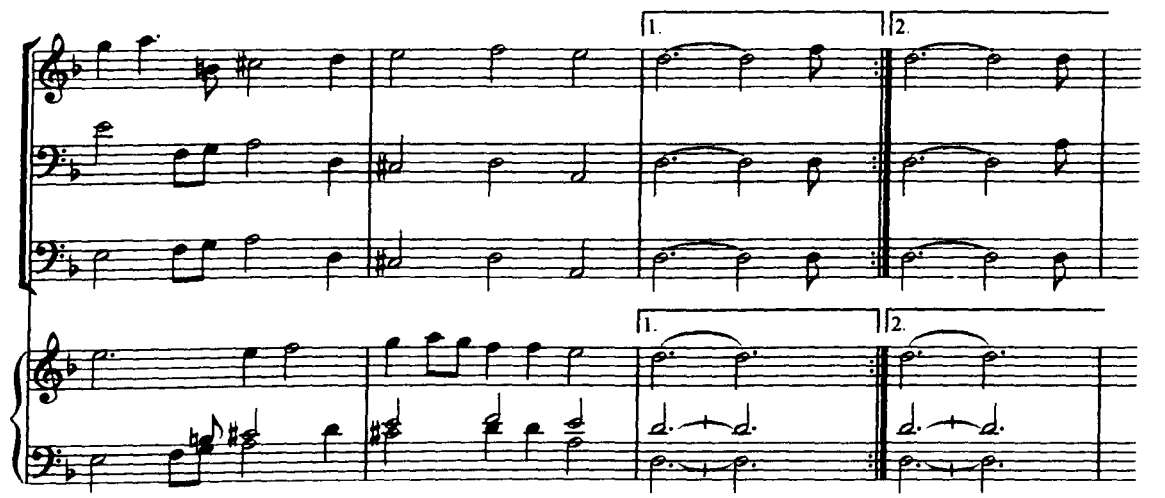
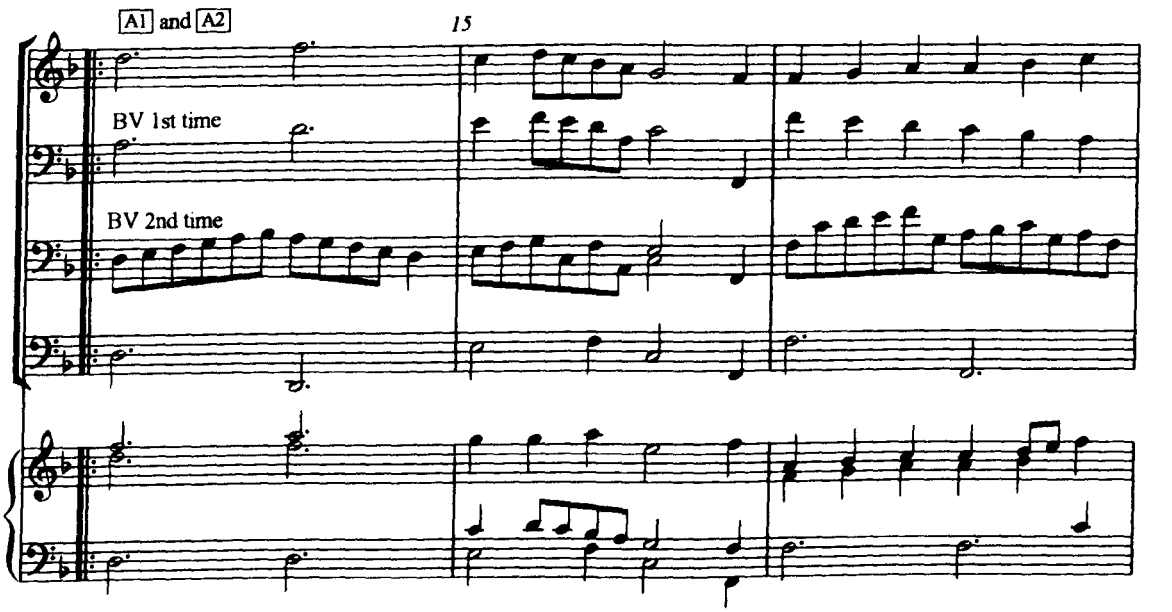
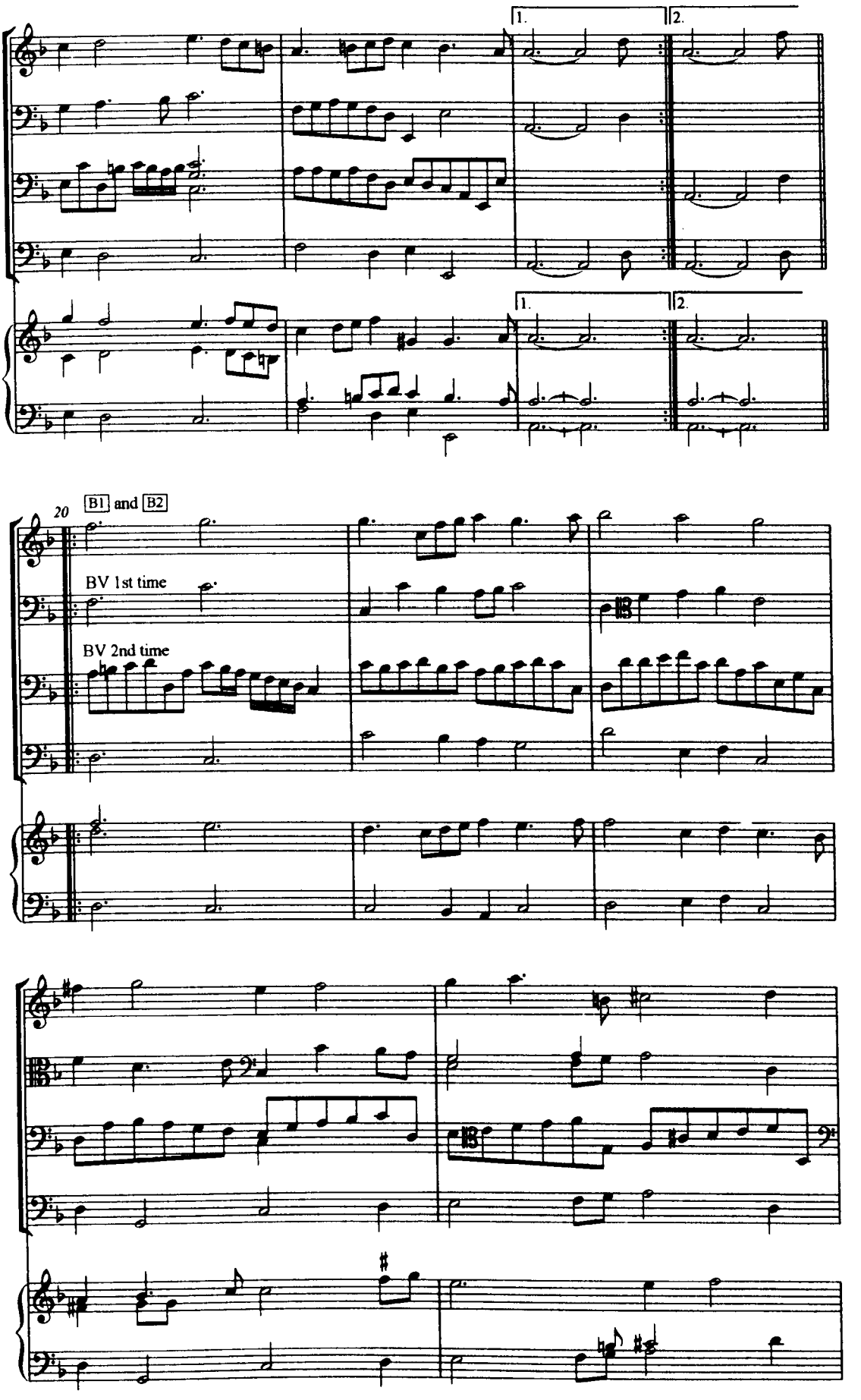
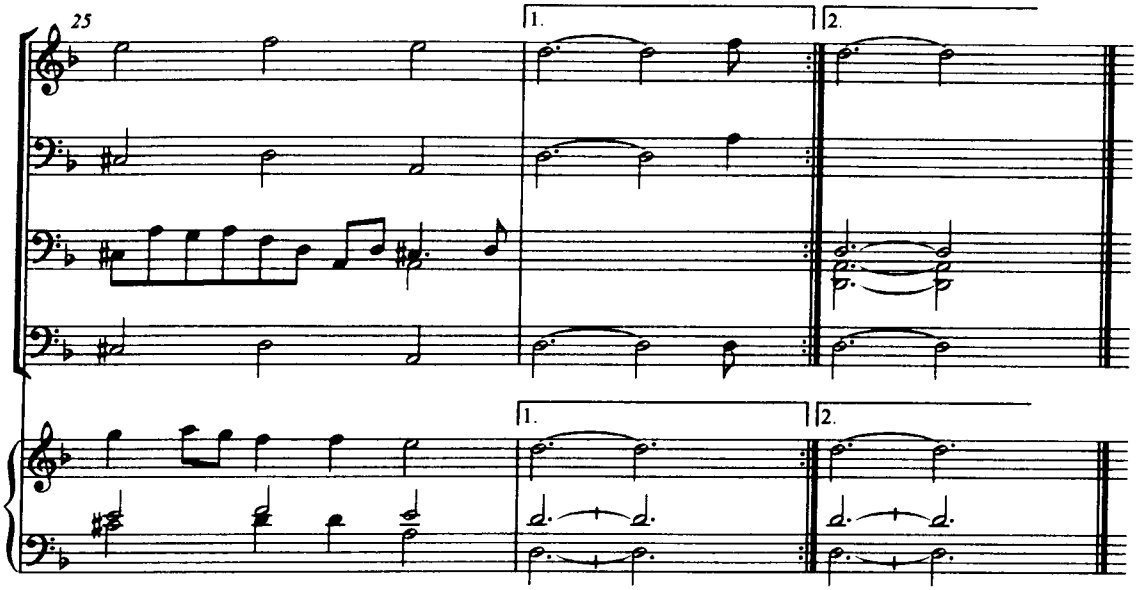

1.
2.
1.
2.

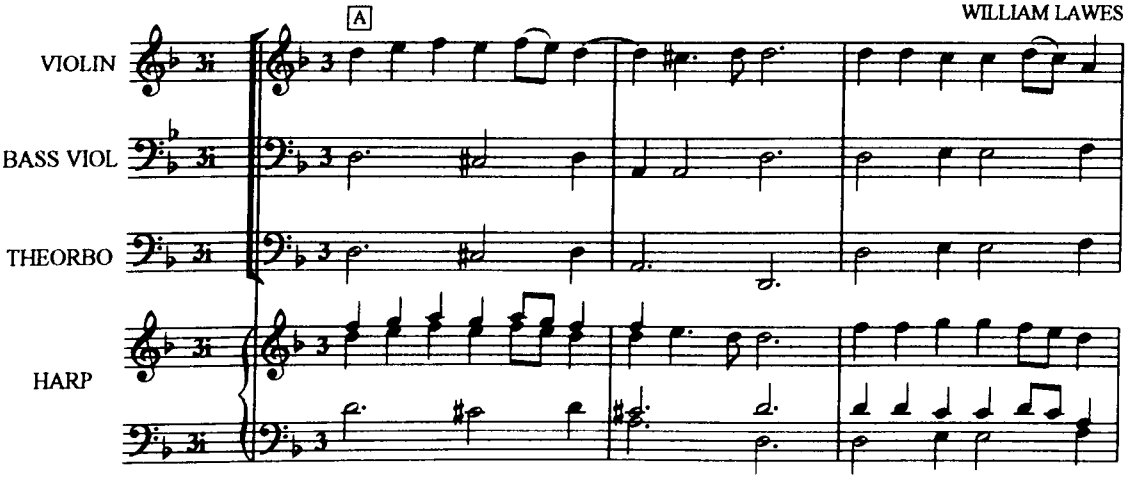

A1 and A2
15
BV 1st time
BV 2nd time

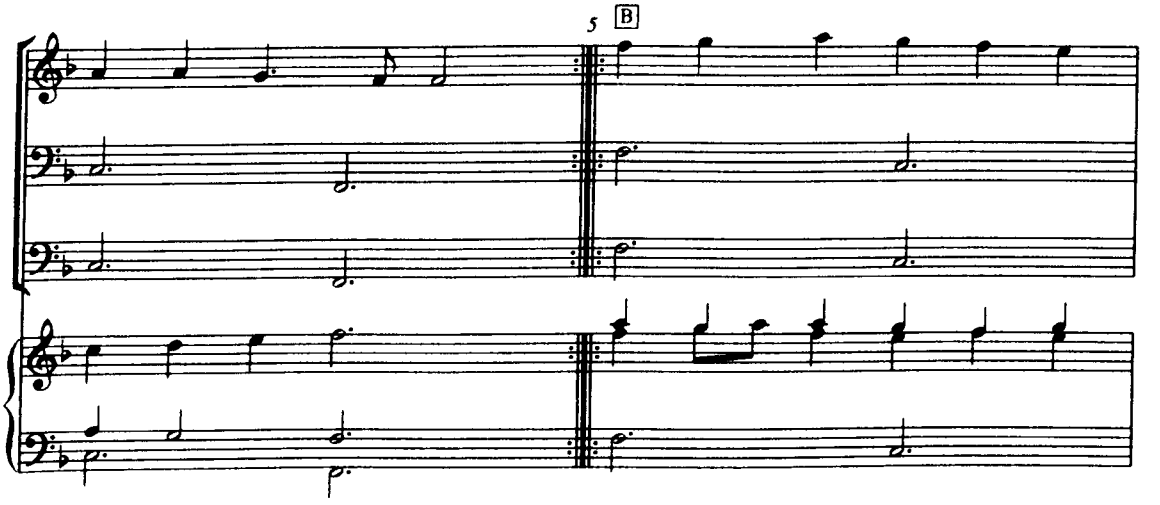

1.
2.
1.
2.
20
B1 and B2
BV 1st time
BV 2nd time

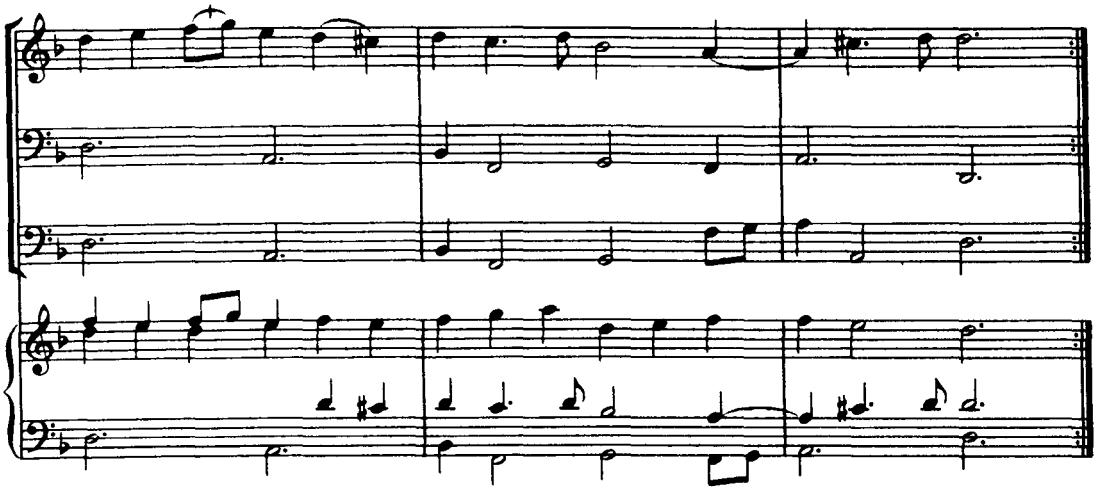


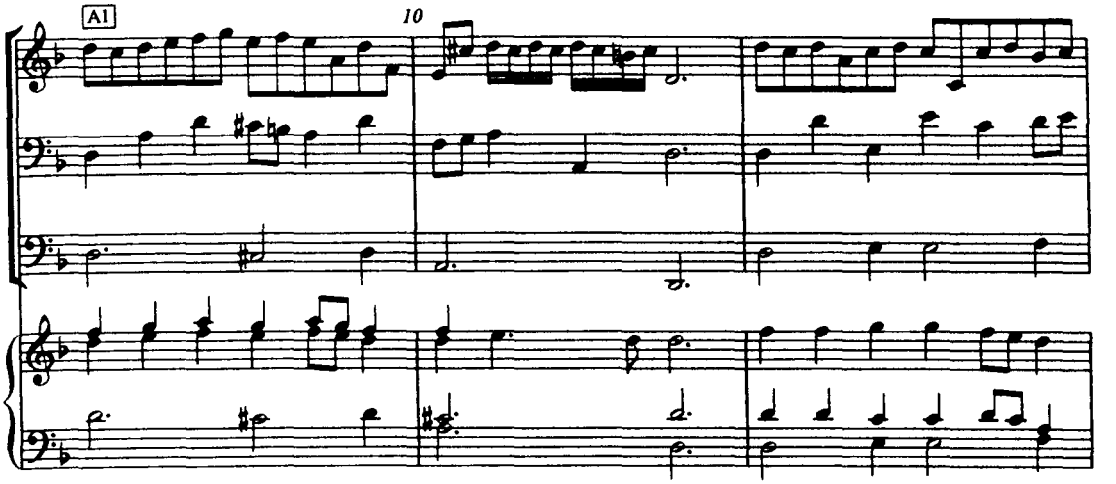
(II.6.16) 'Aire' HC16 {VdGS No. 177}

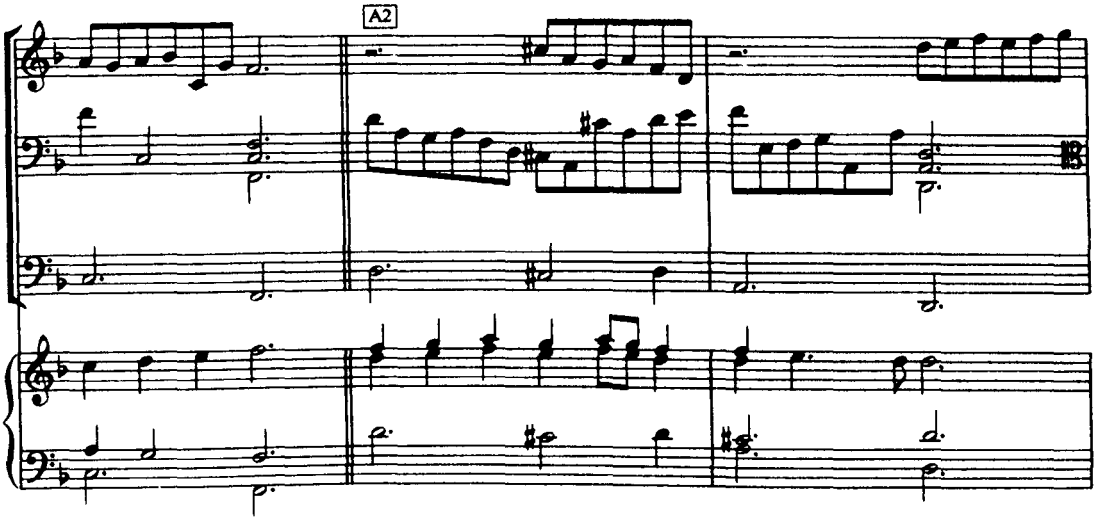
WILLIAM LAWES

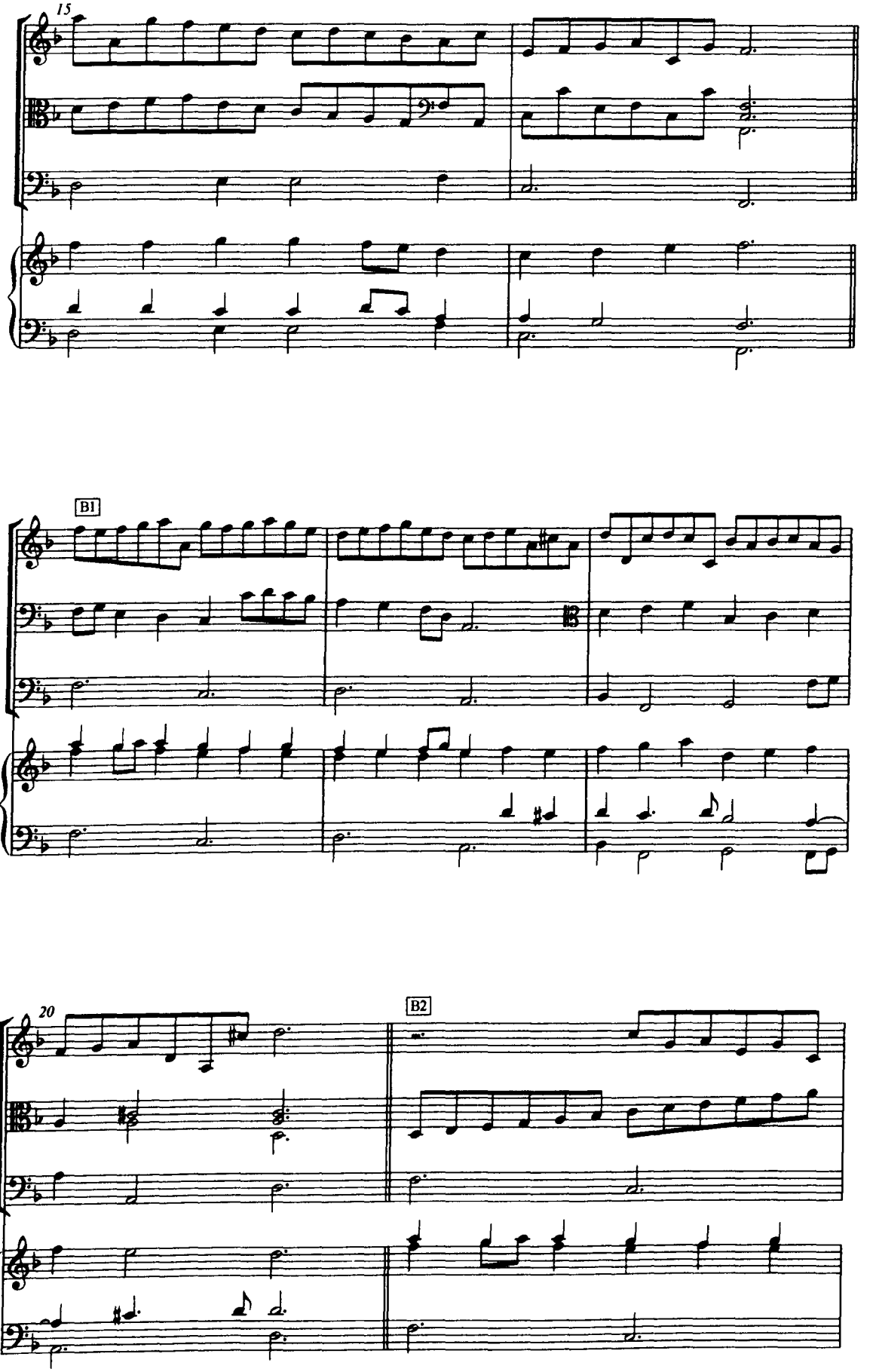


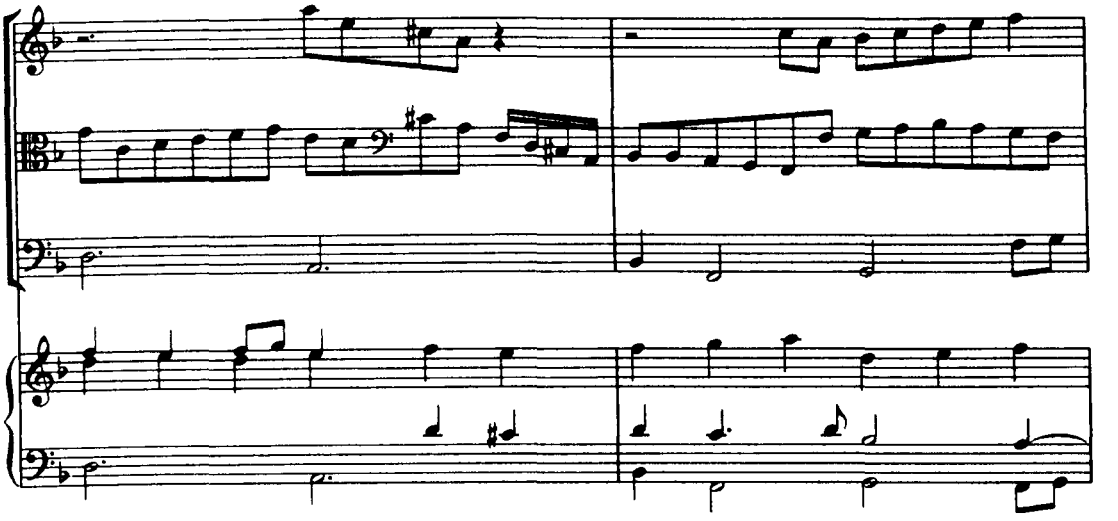


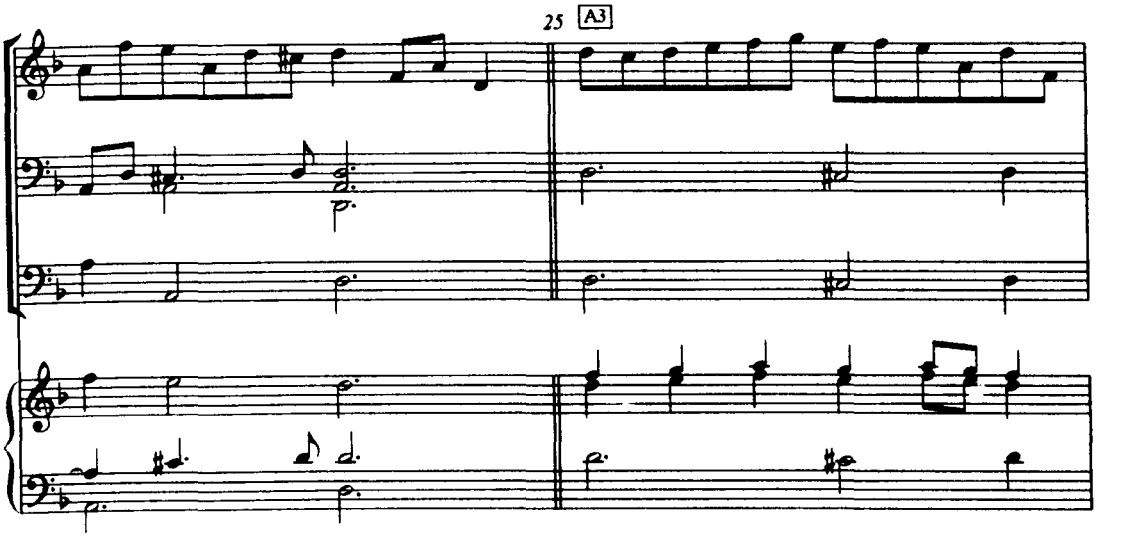


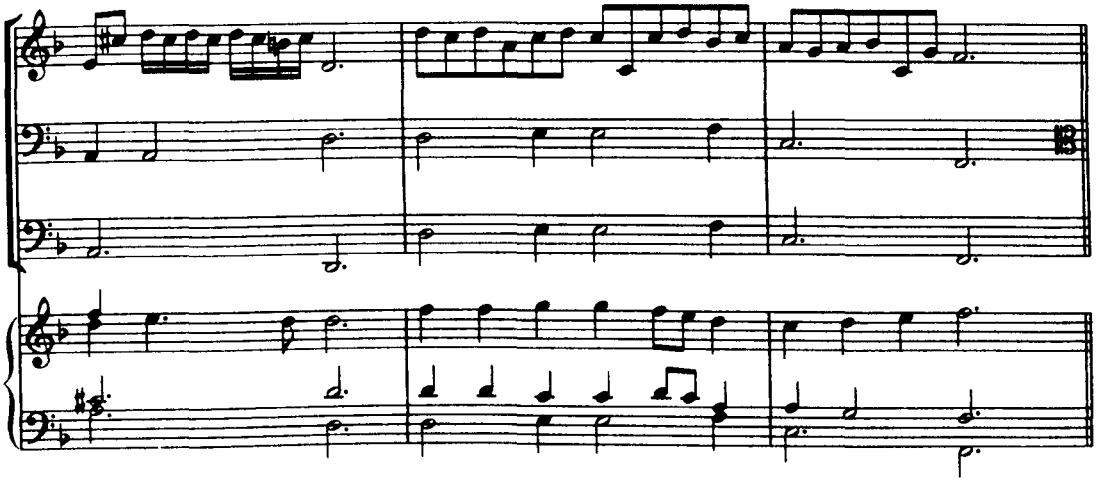

A1
10

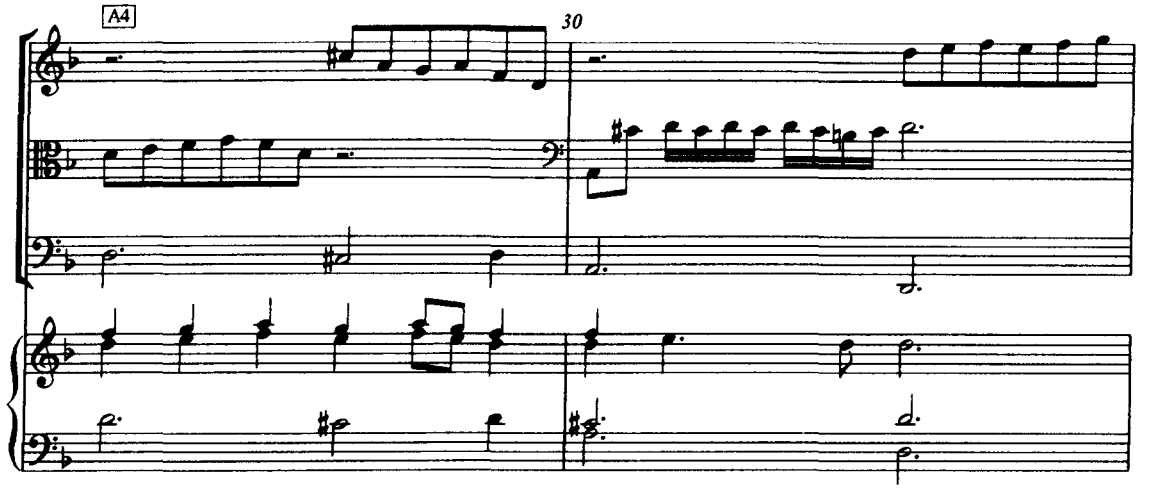

A2

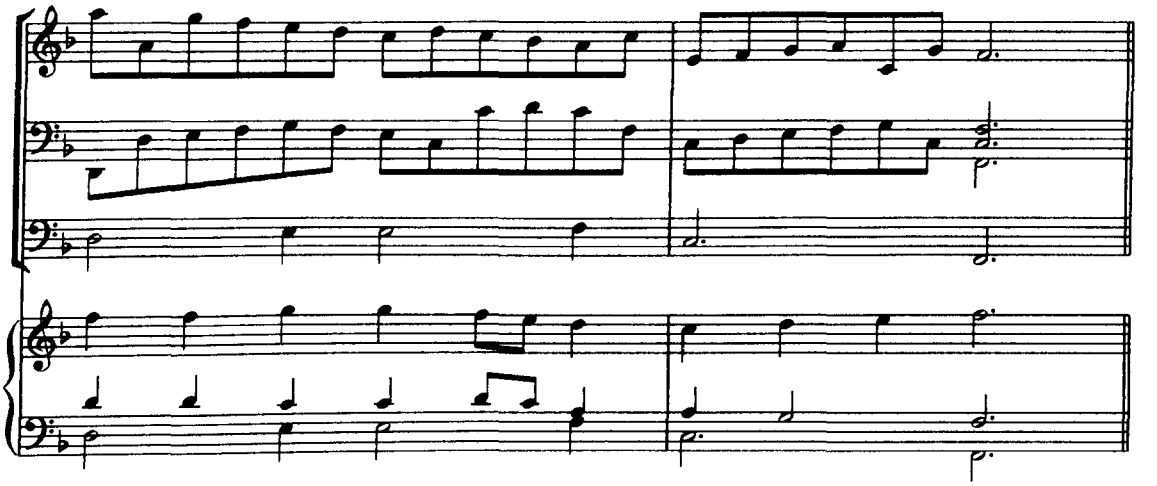

15
B1
20
B2

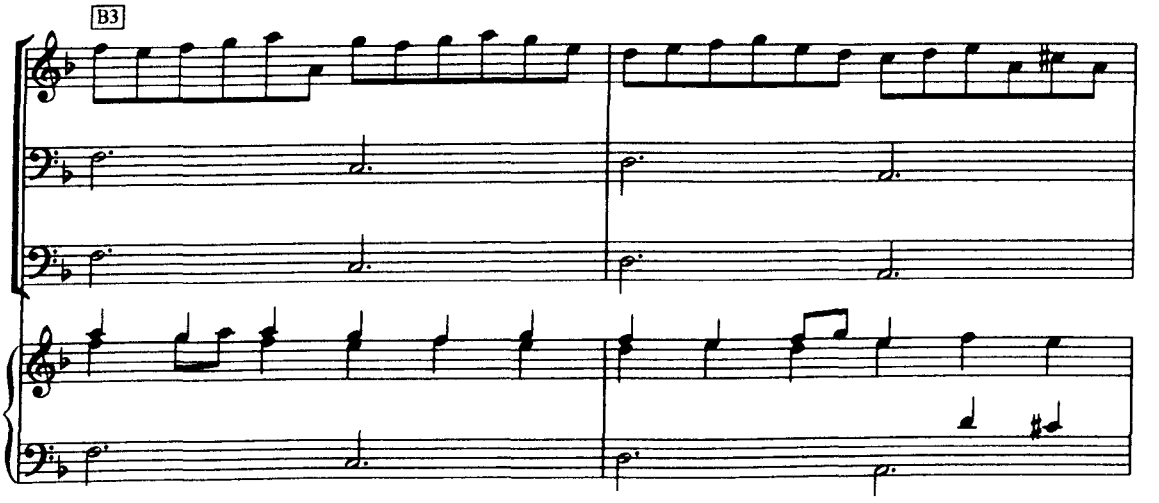


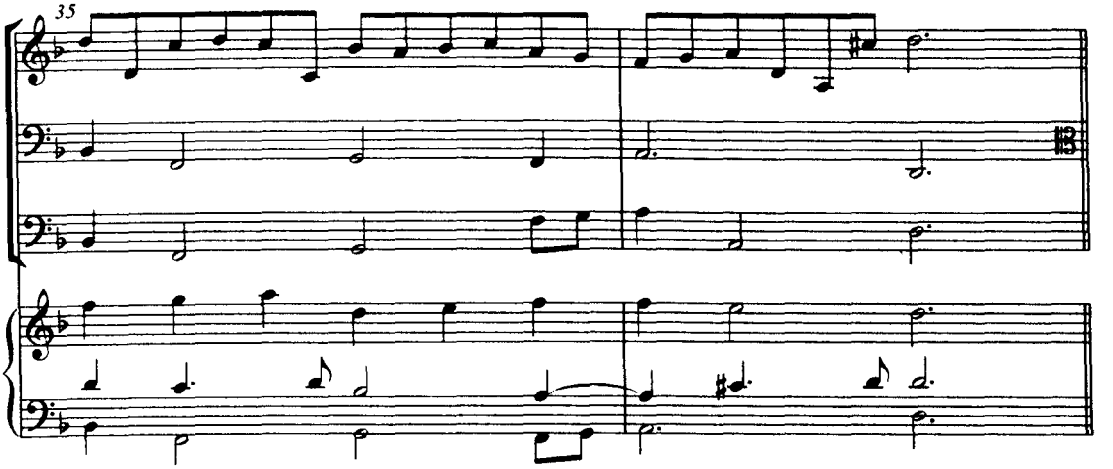

25
A3




A4
30




B3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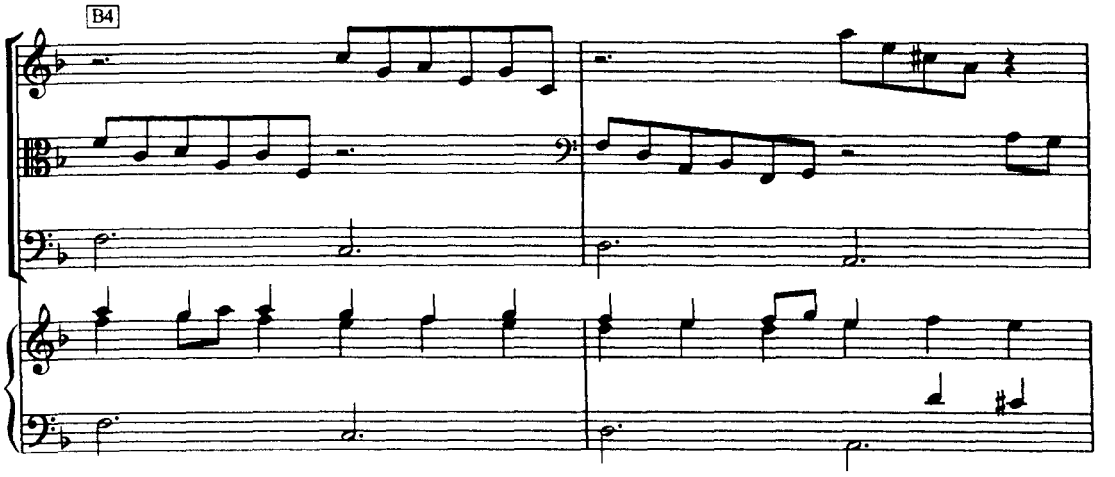
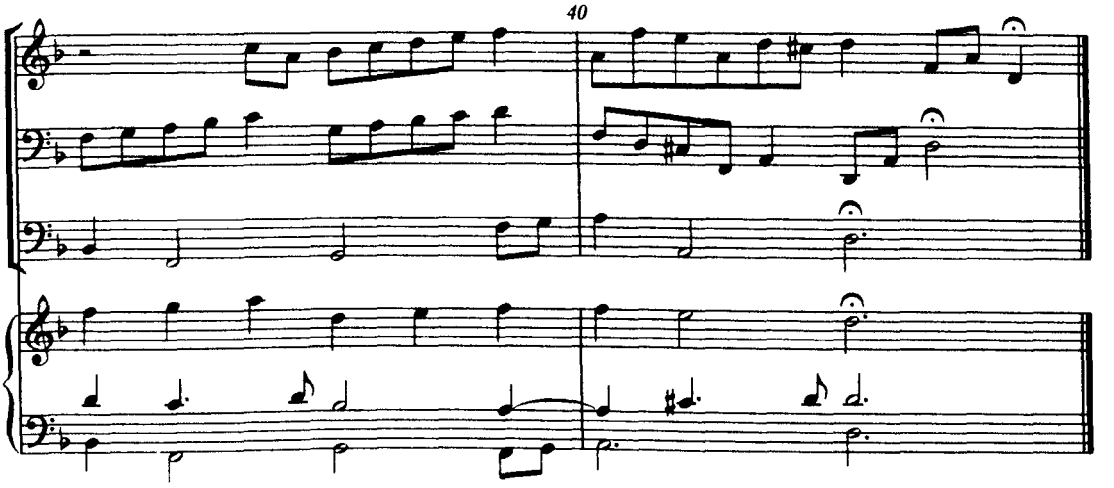
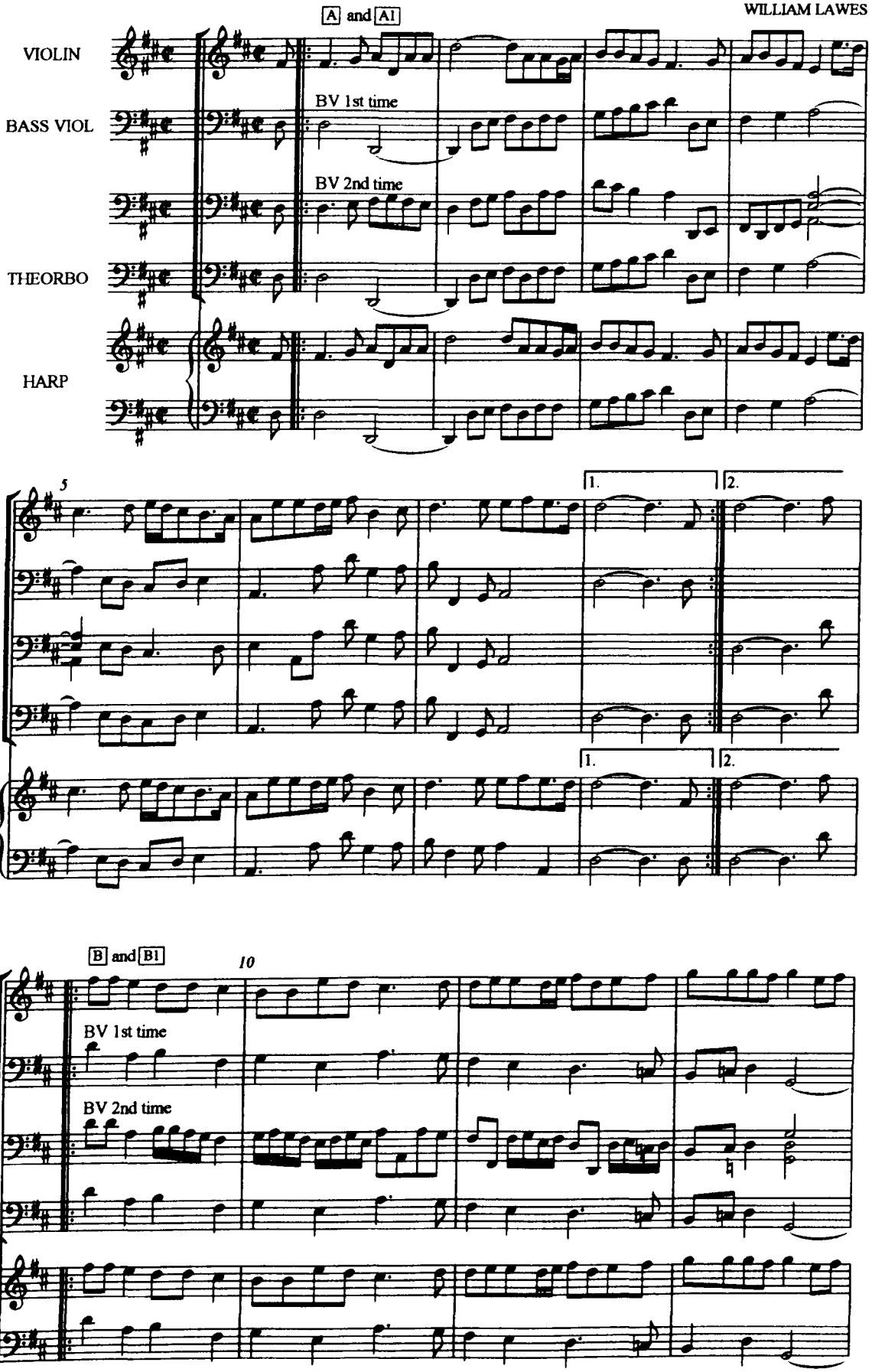
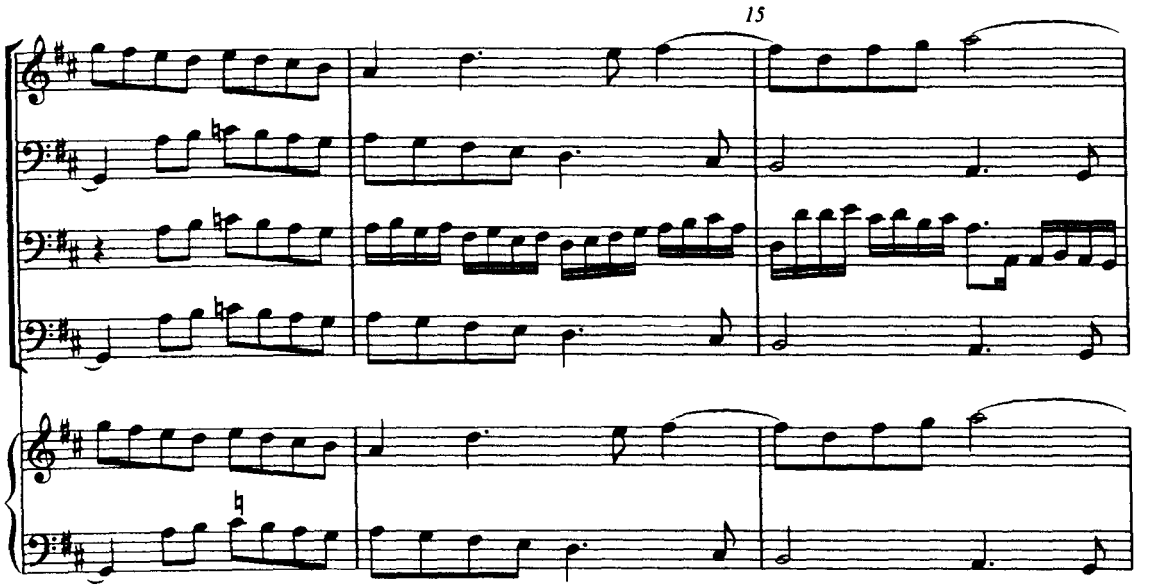

B4

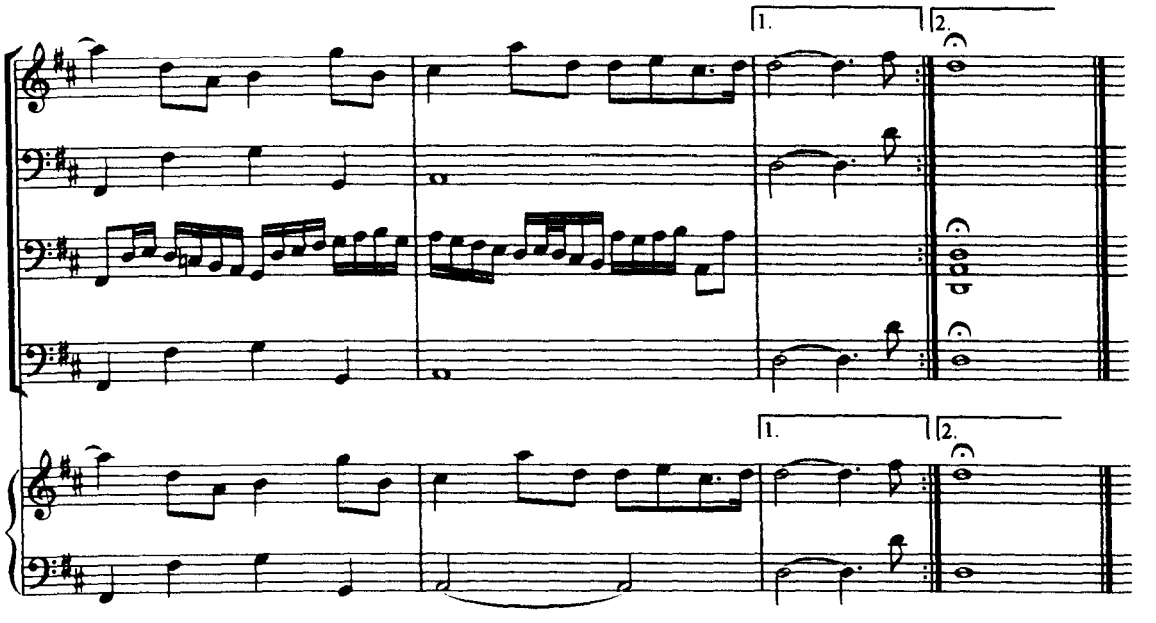

40

(II.6.17) 'Almane' HC17 {VdGS No. 178}

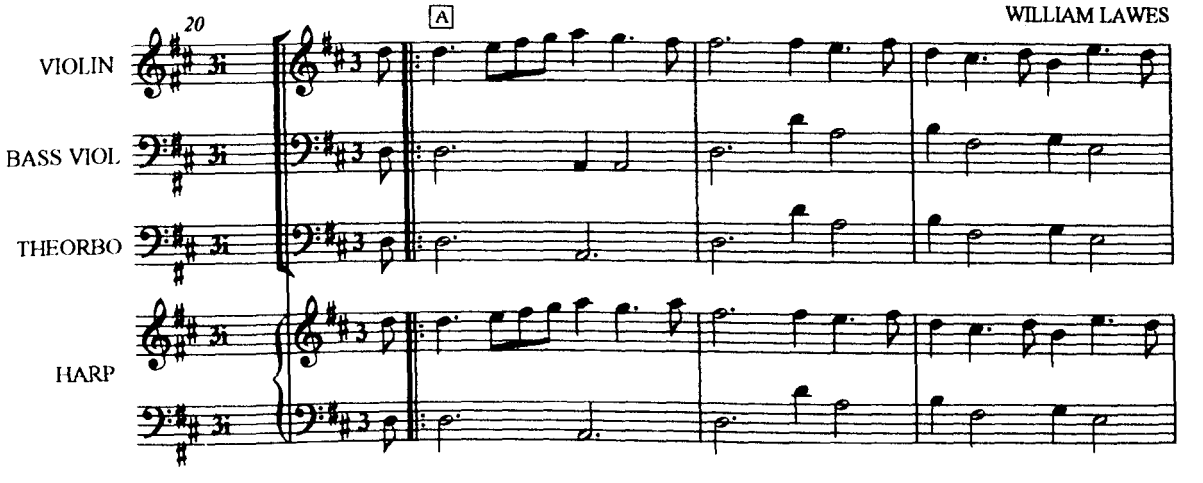
WILLIAM LAWES

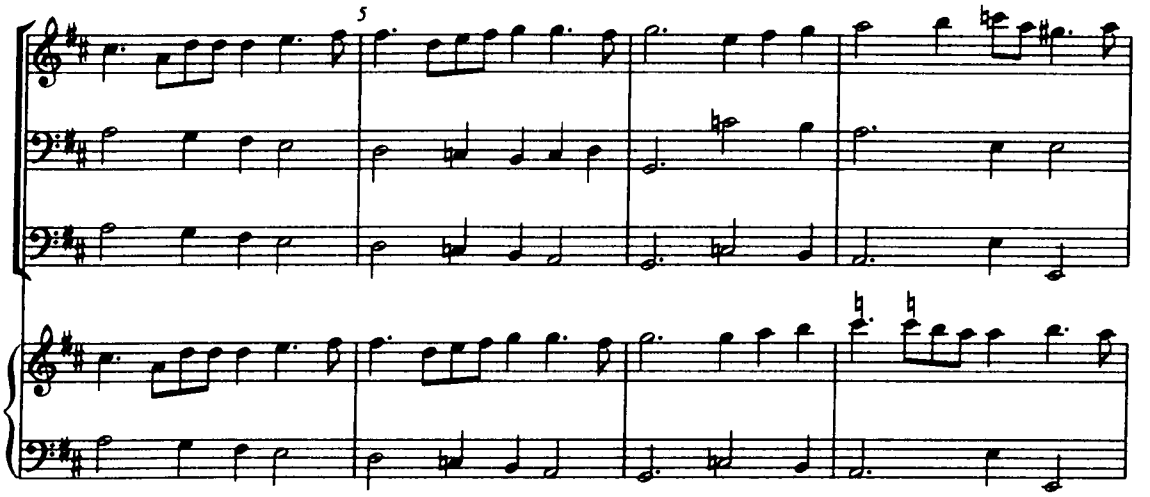






(II.6.18) 'Corant' HC18 {VdGS No. 179}

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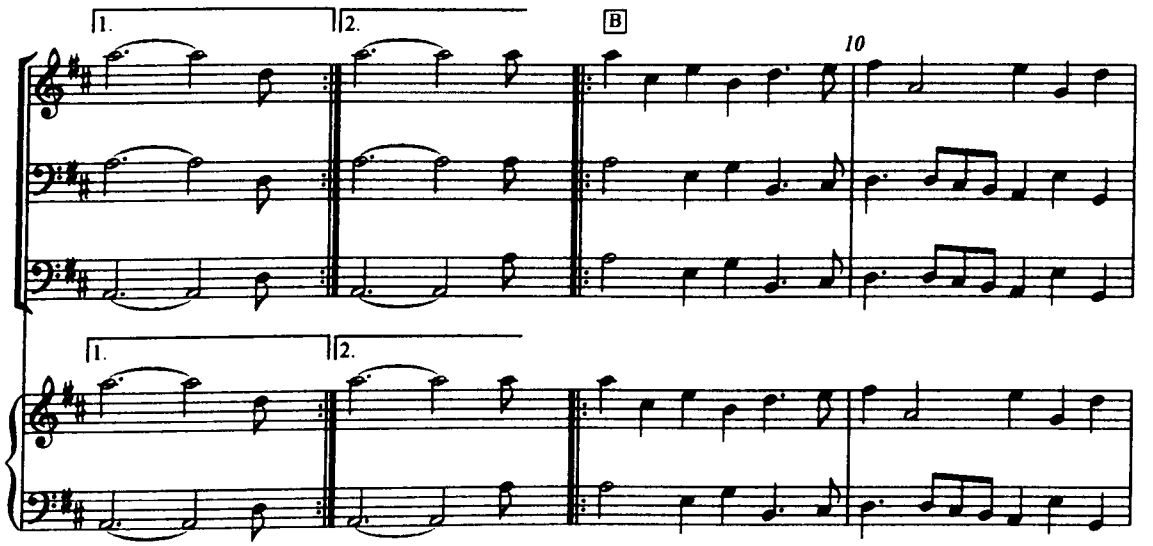
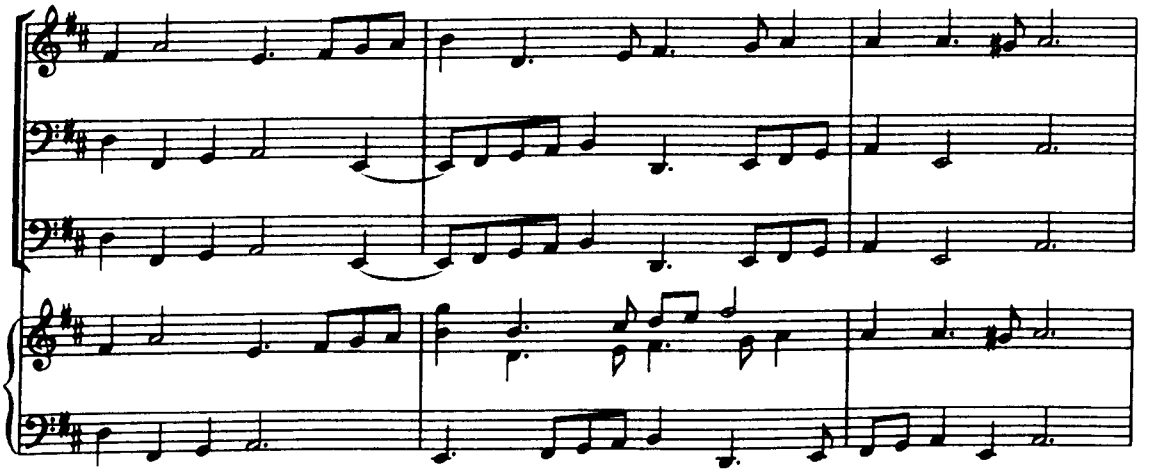
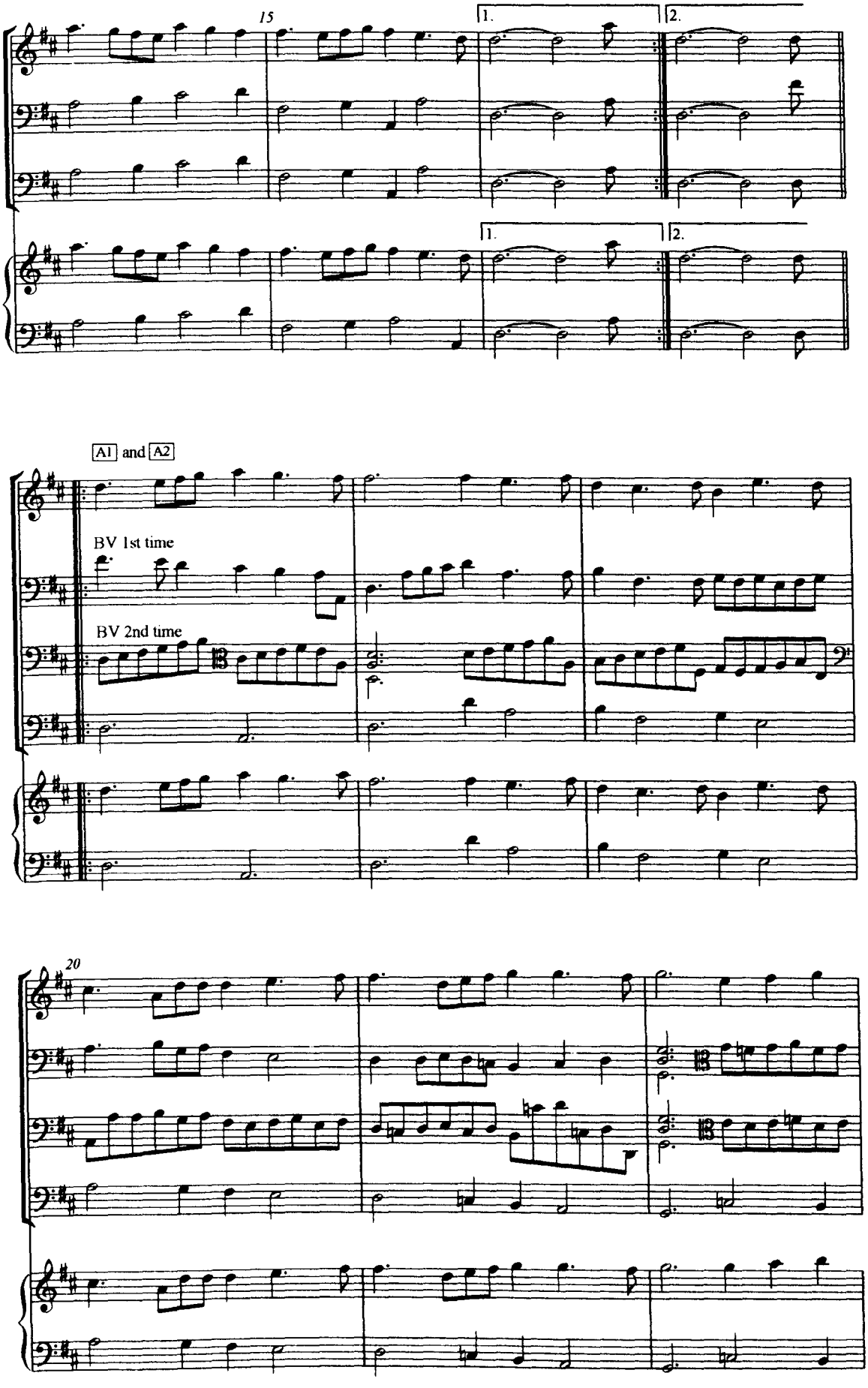
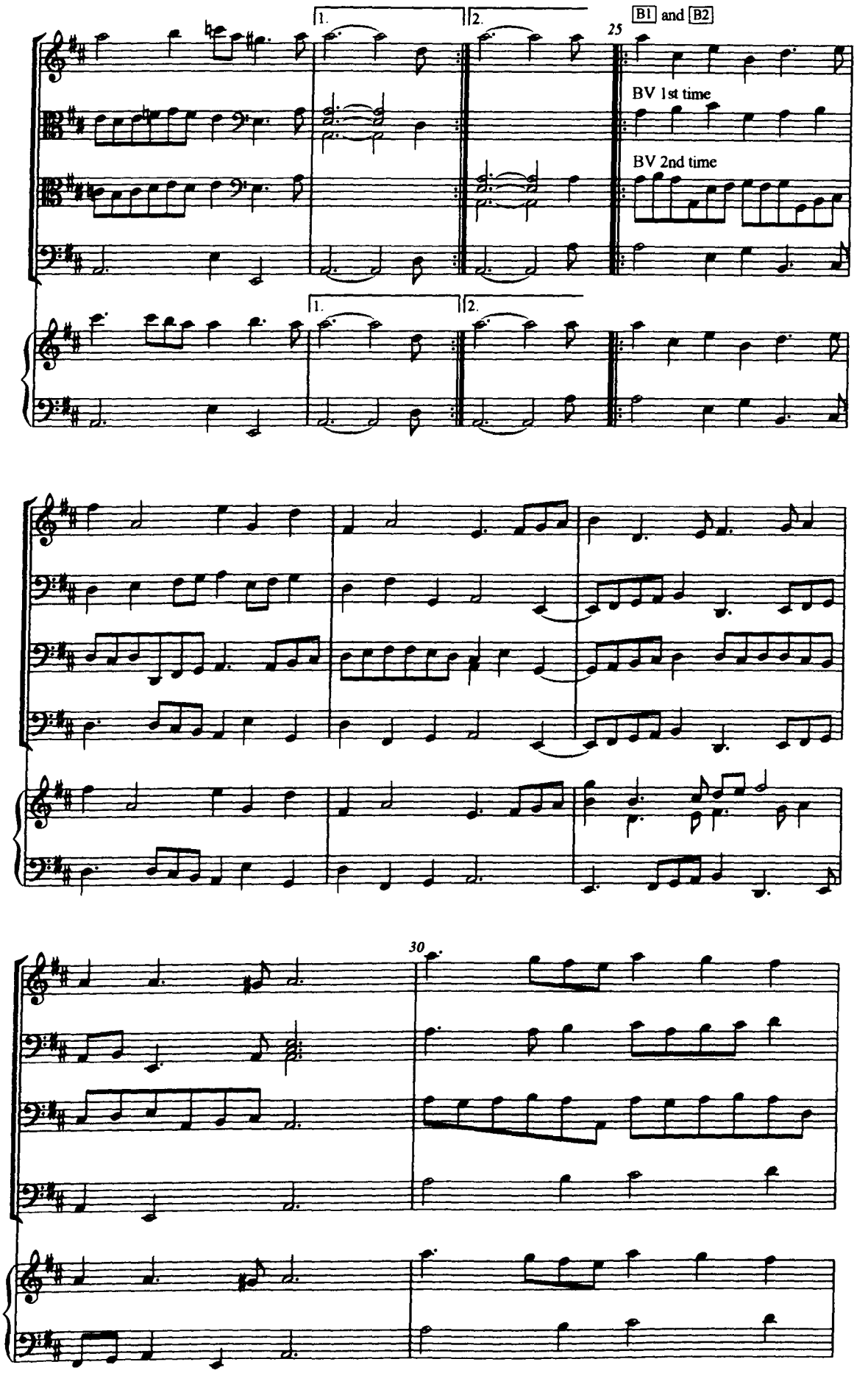
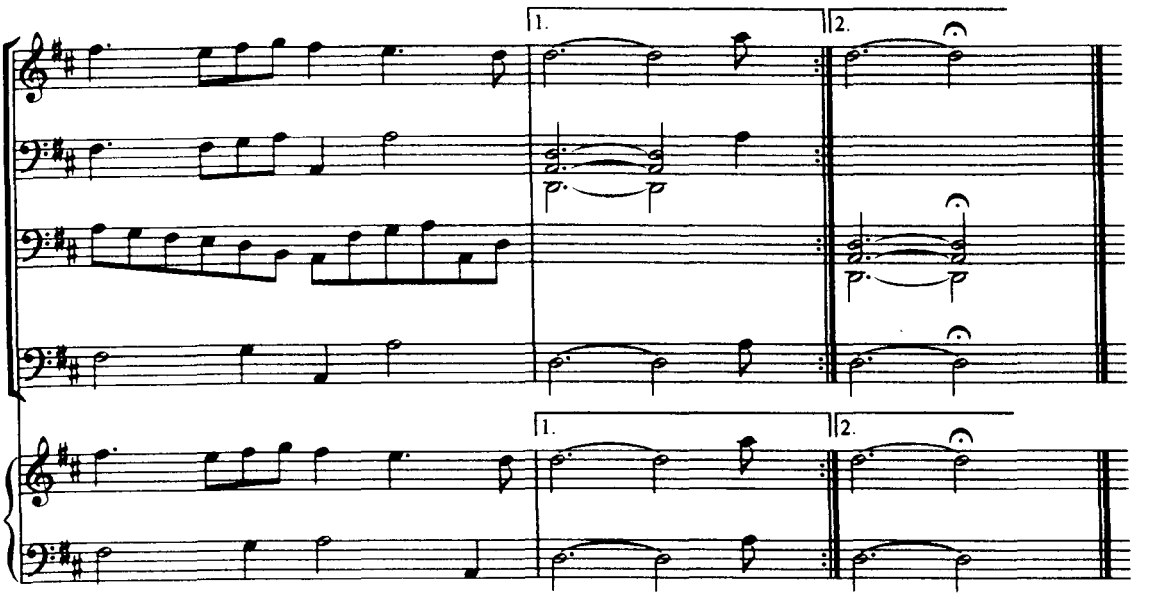

1.
2.
B
10
1.
2.

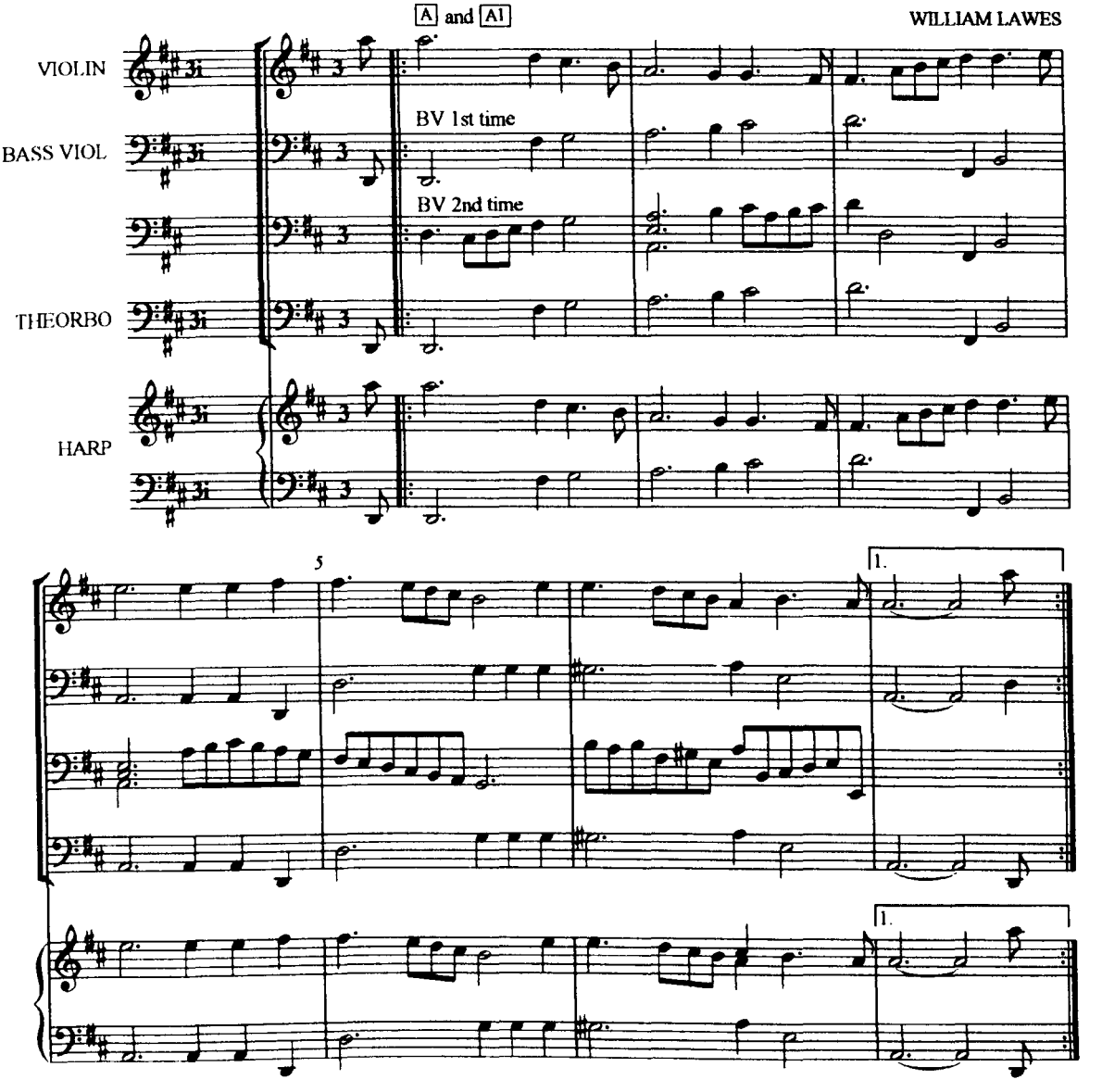


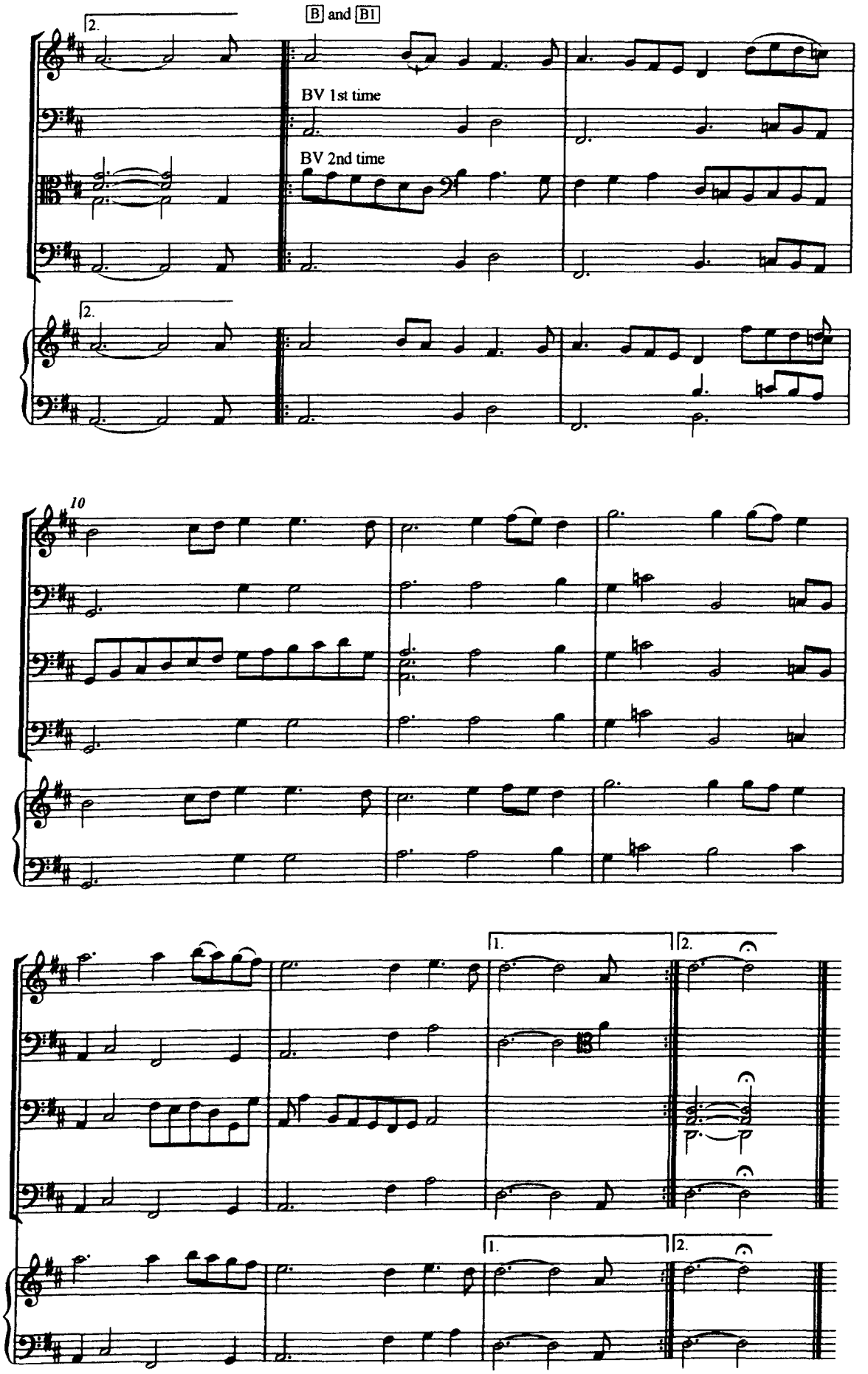

15
1.
2.
A1 and A2
BV 1st time
BV 2nd time
20


1.
2.
25
B1 and B2
BV 1st time
BV 2nd time
30



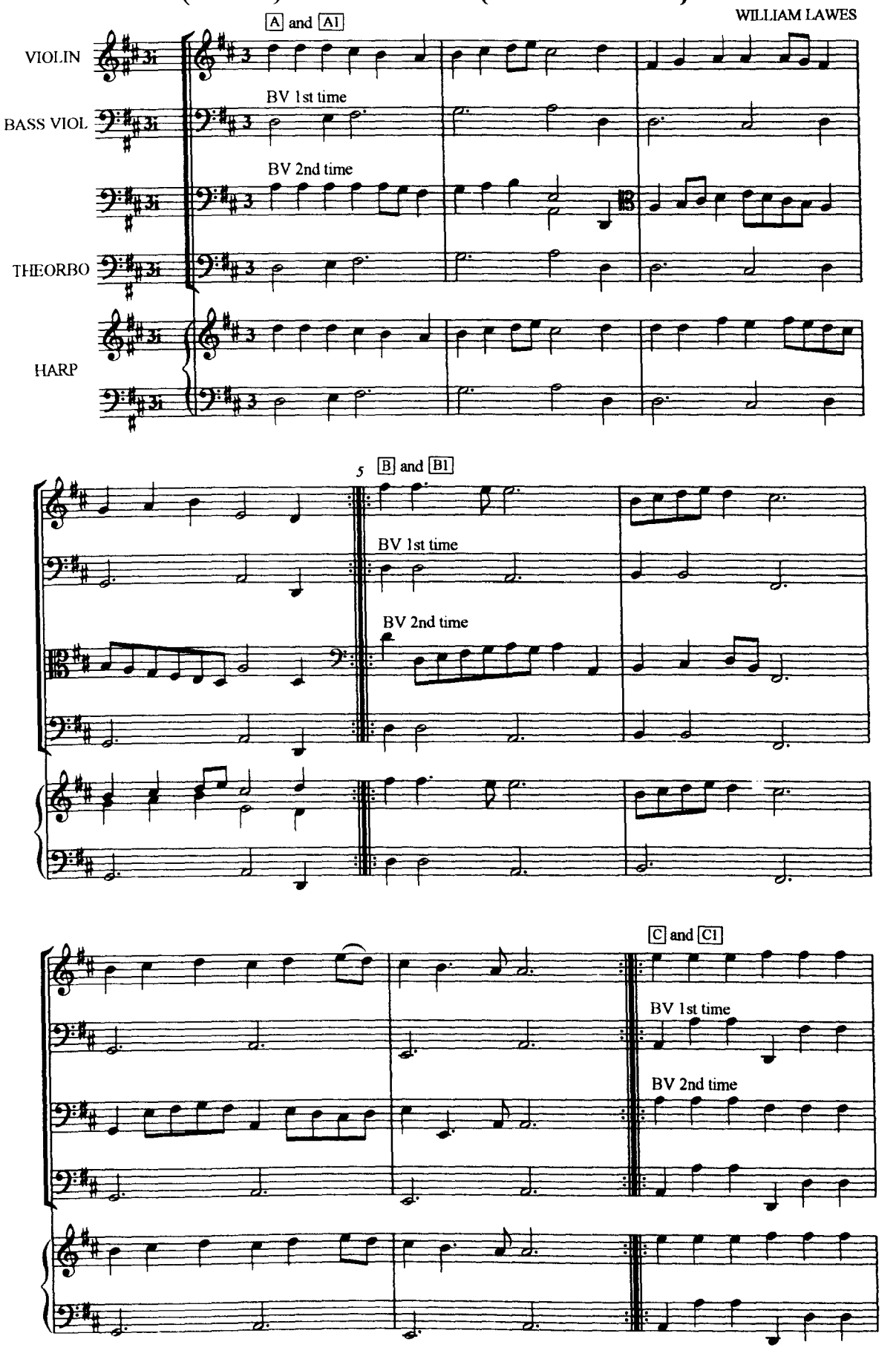
(II.6.19) 'Corant' HC19 {VdGS No. 180}

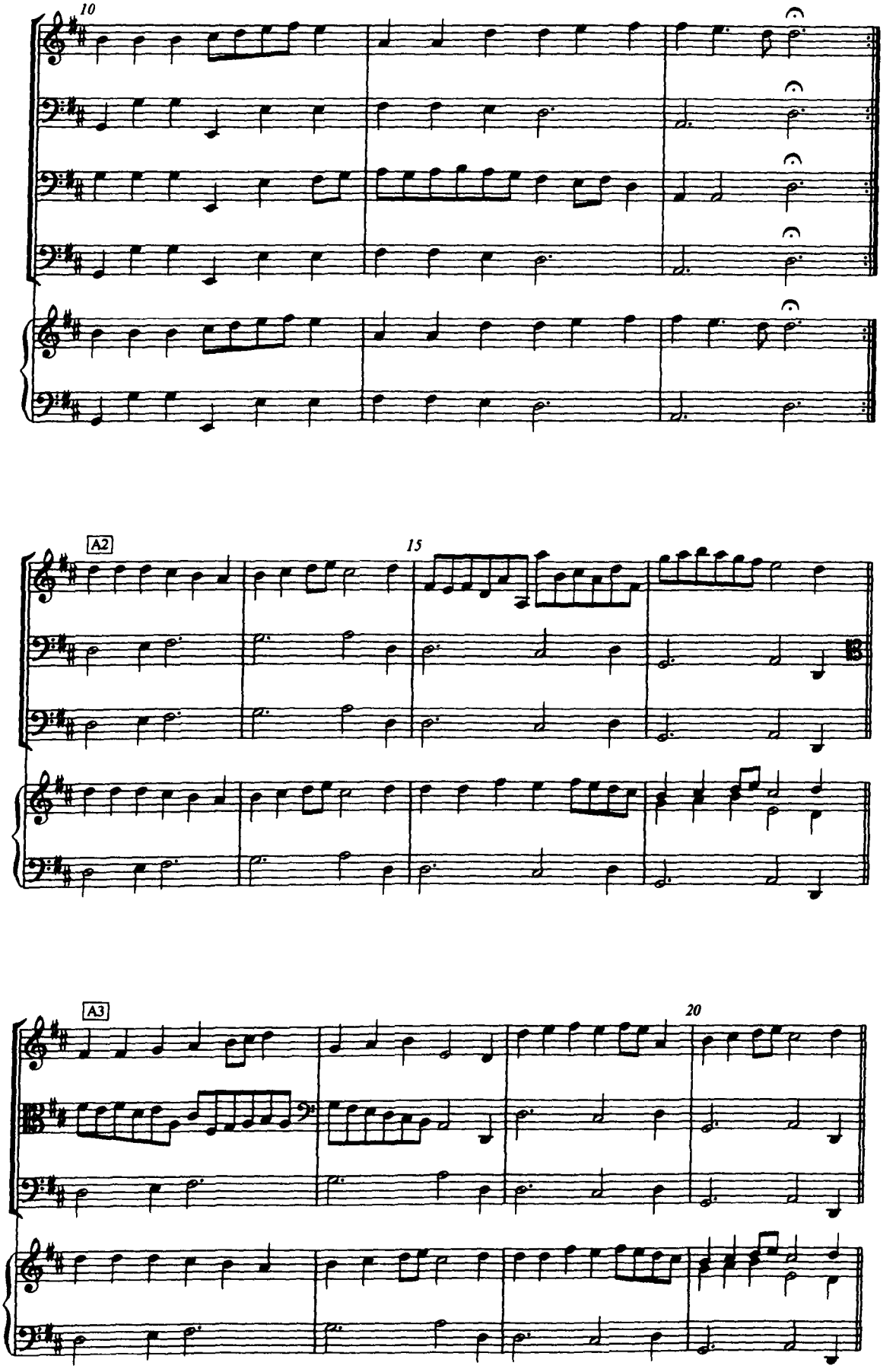


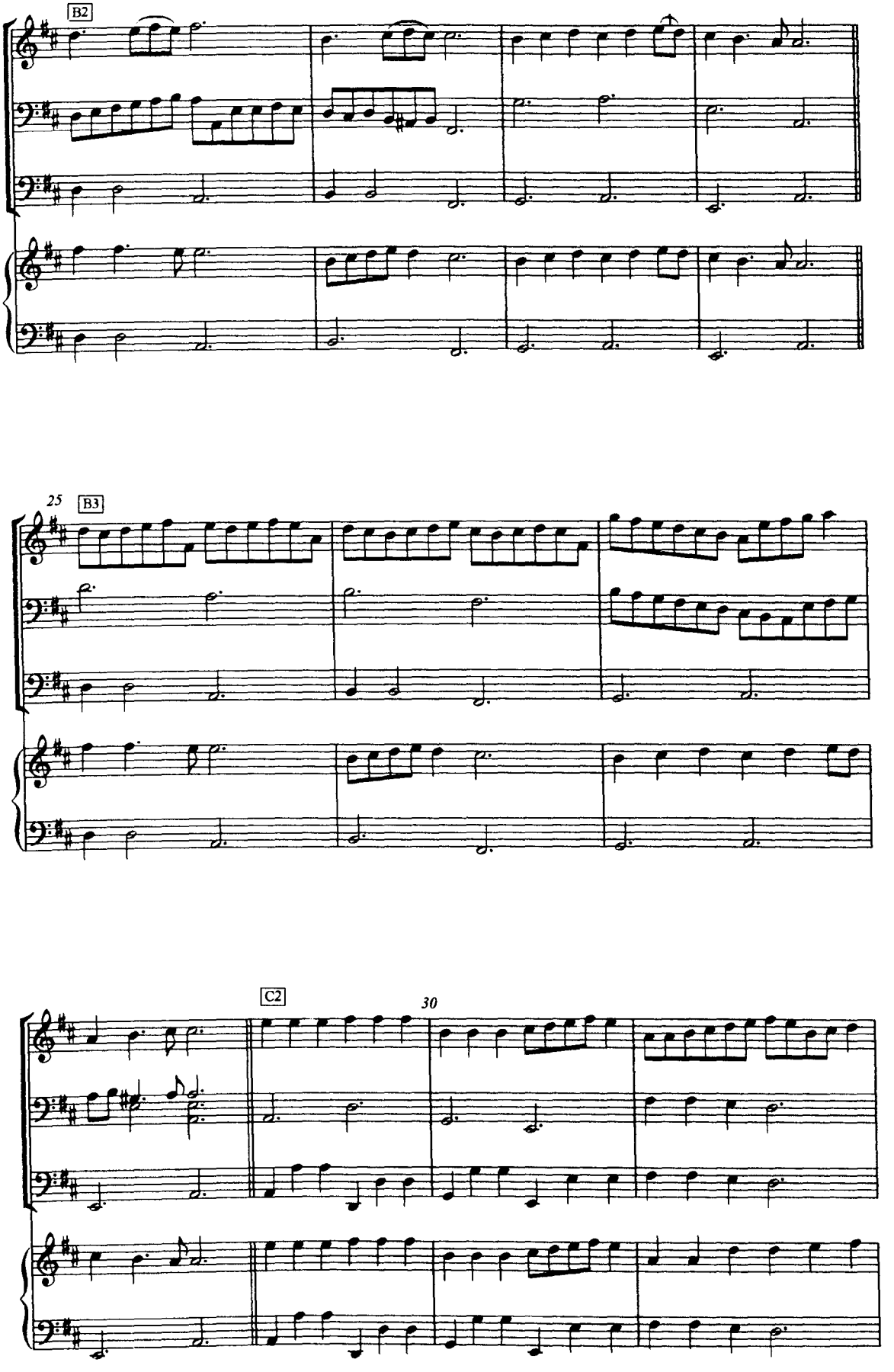

2.
B and B1
BV 1st time
BV 2nd time
2.
10
1.
2.
1.
2.

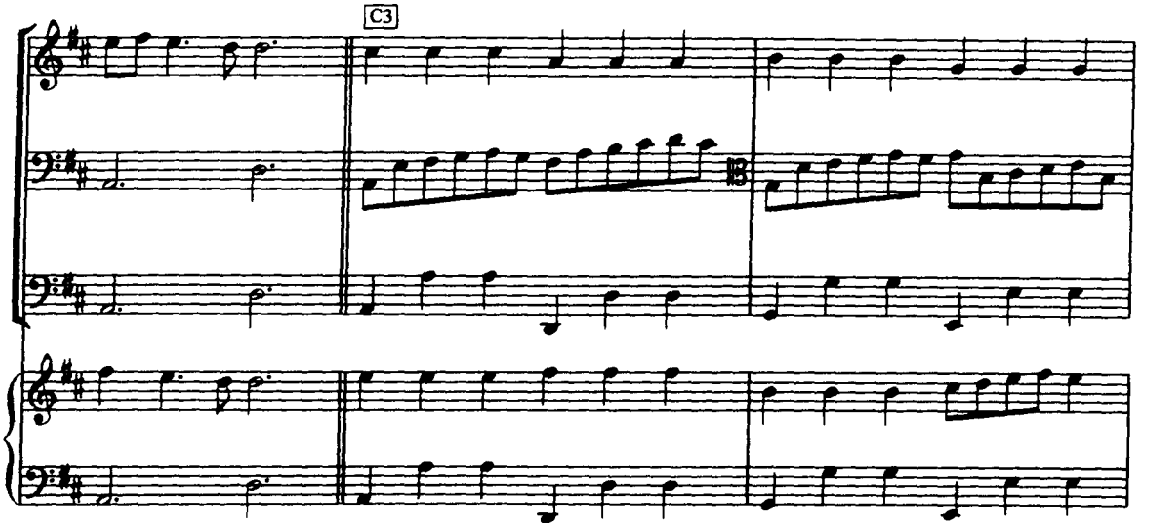
(II.6.20) 'Sarabd' HC20 {VdGS No. 181}

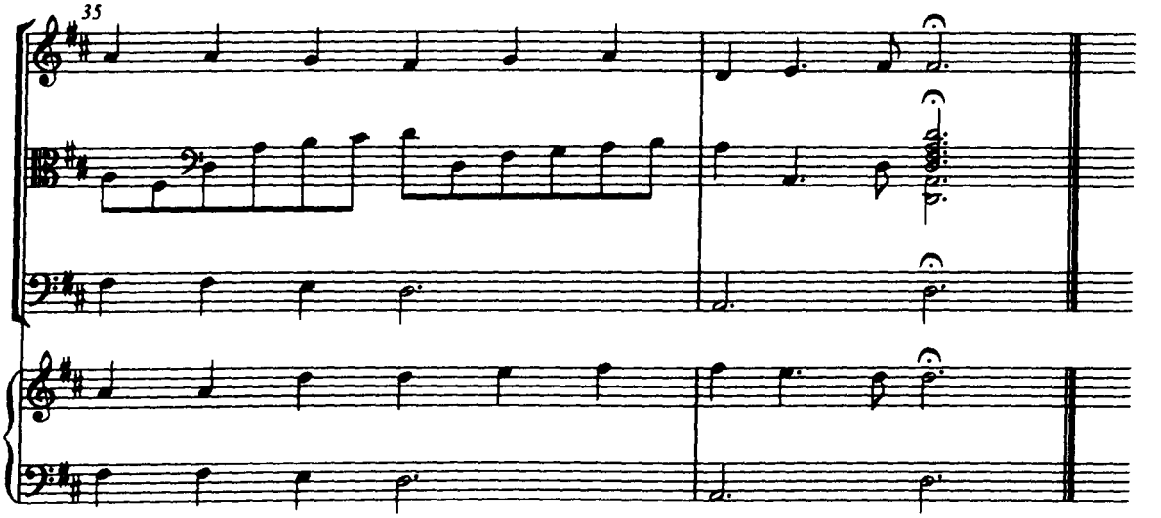
WILLIAM LAWES




10
A2
15
A3
20

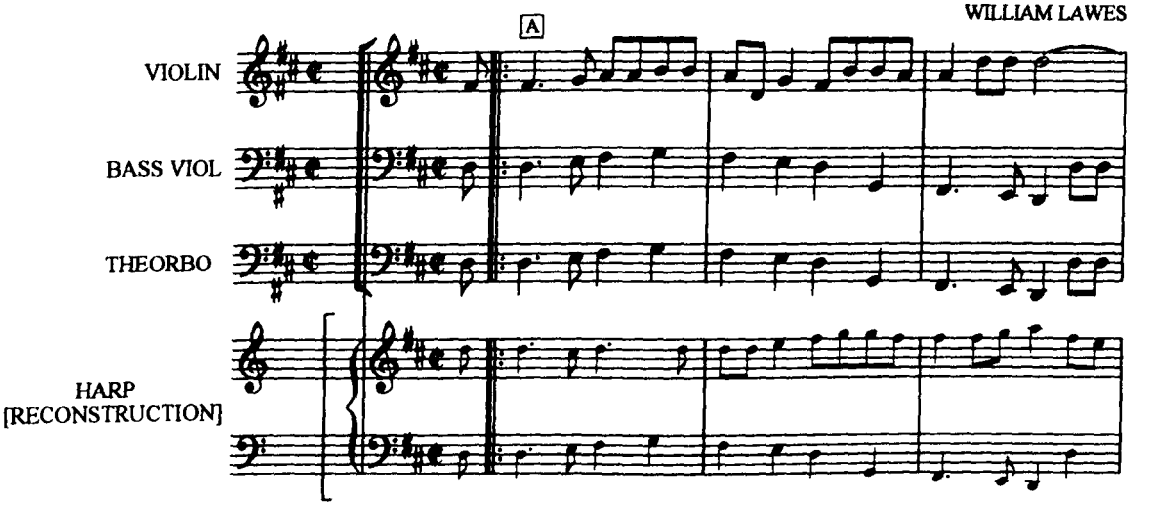

B2
25
B3
C2
30

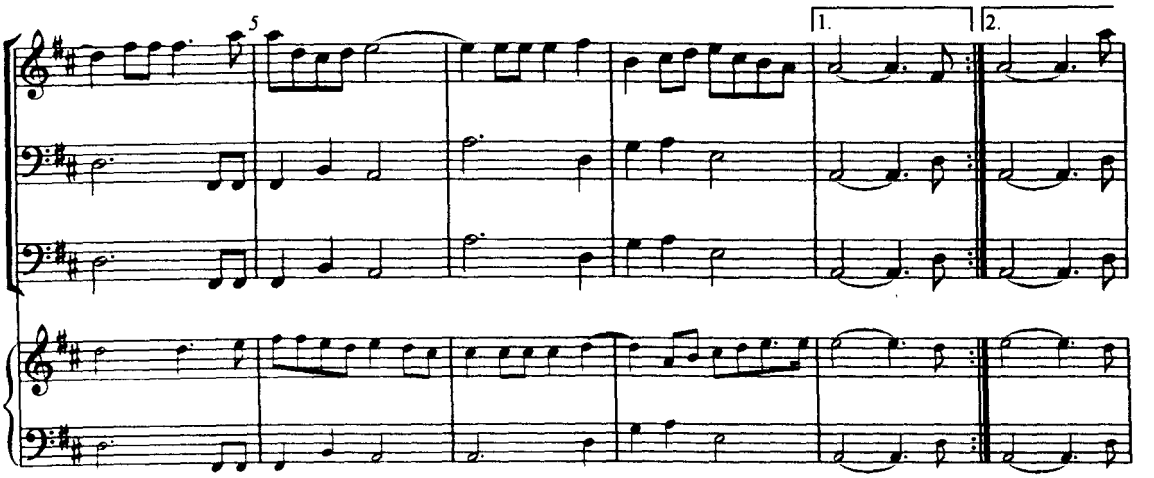


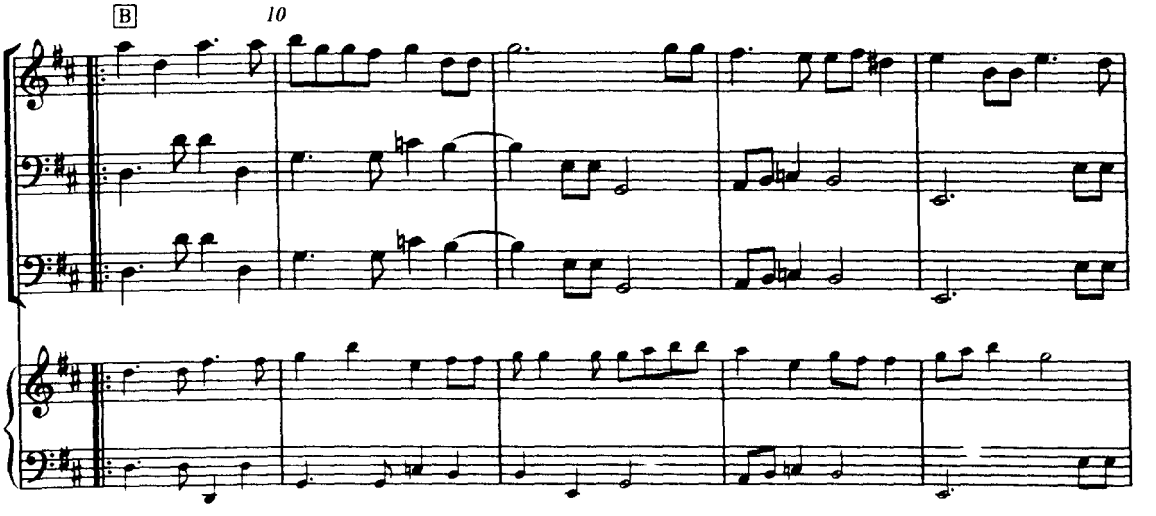


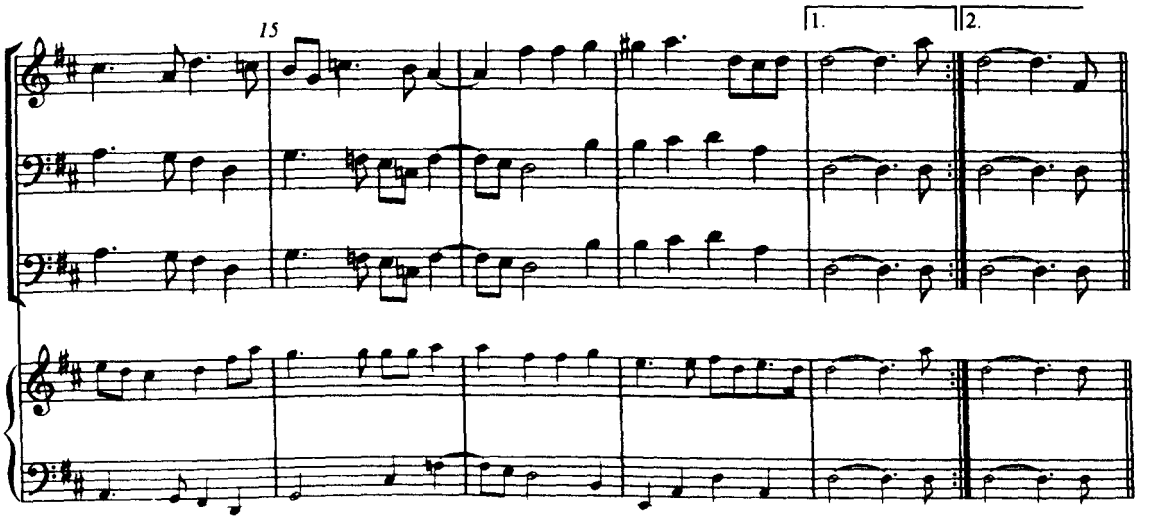
(II.6.21) 'Almane' HC21 {VdGS No. 182}

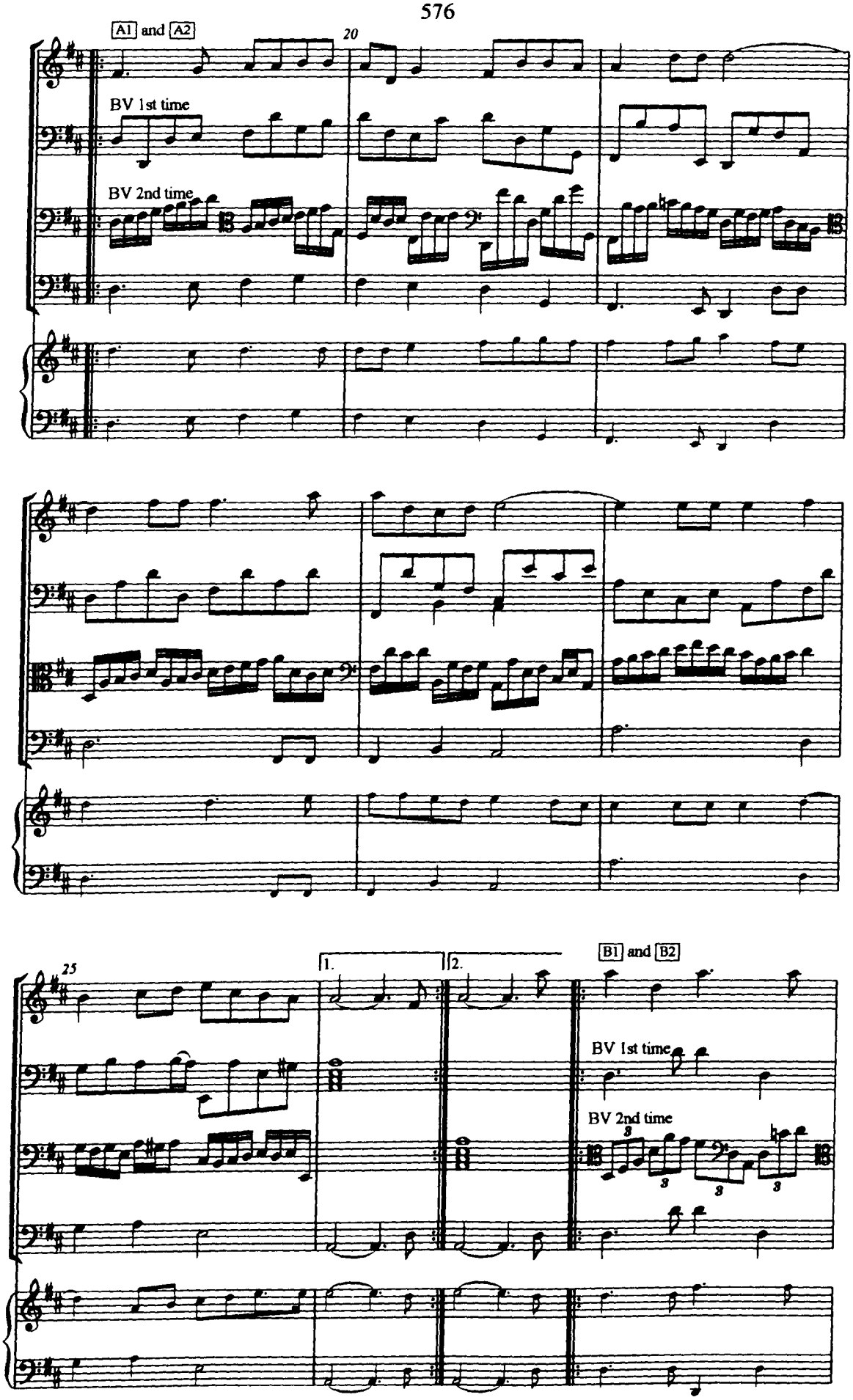
WILLIAM LAWES

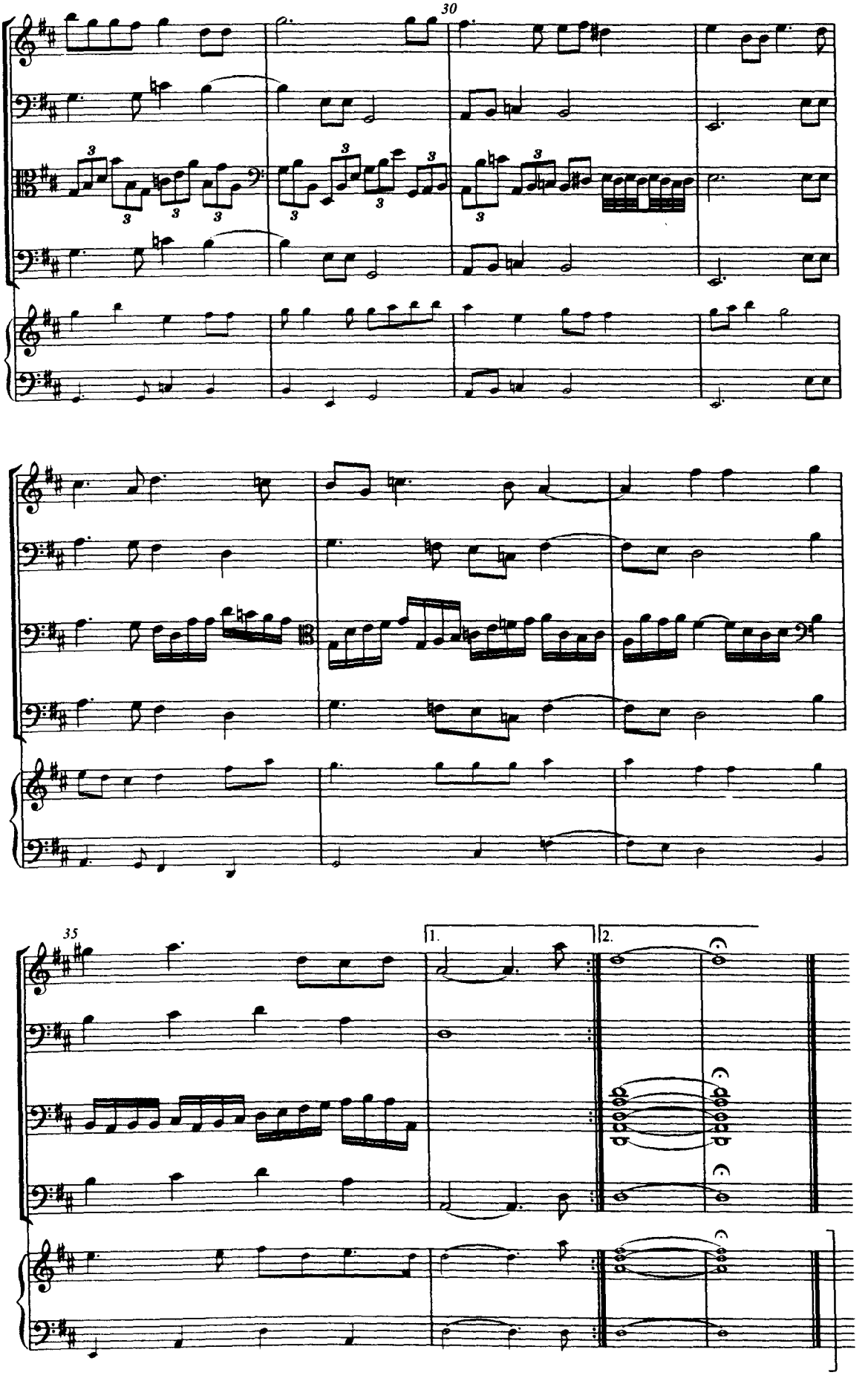



5
1.
2.


B
10

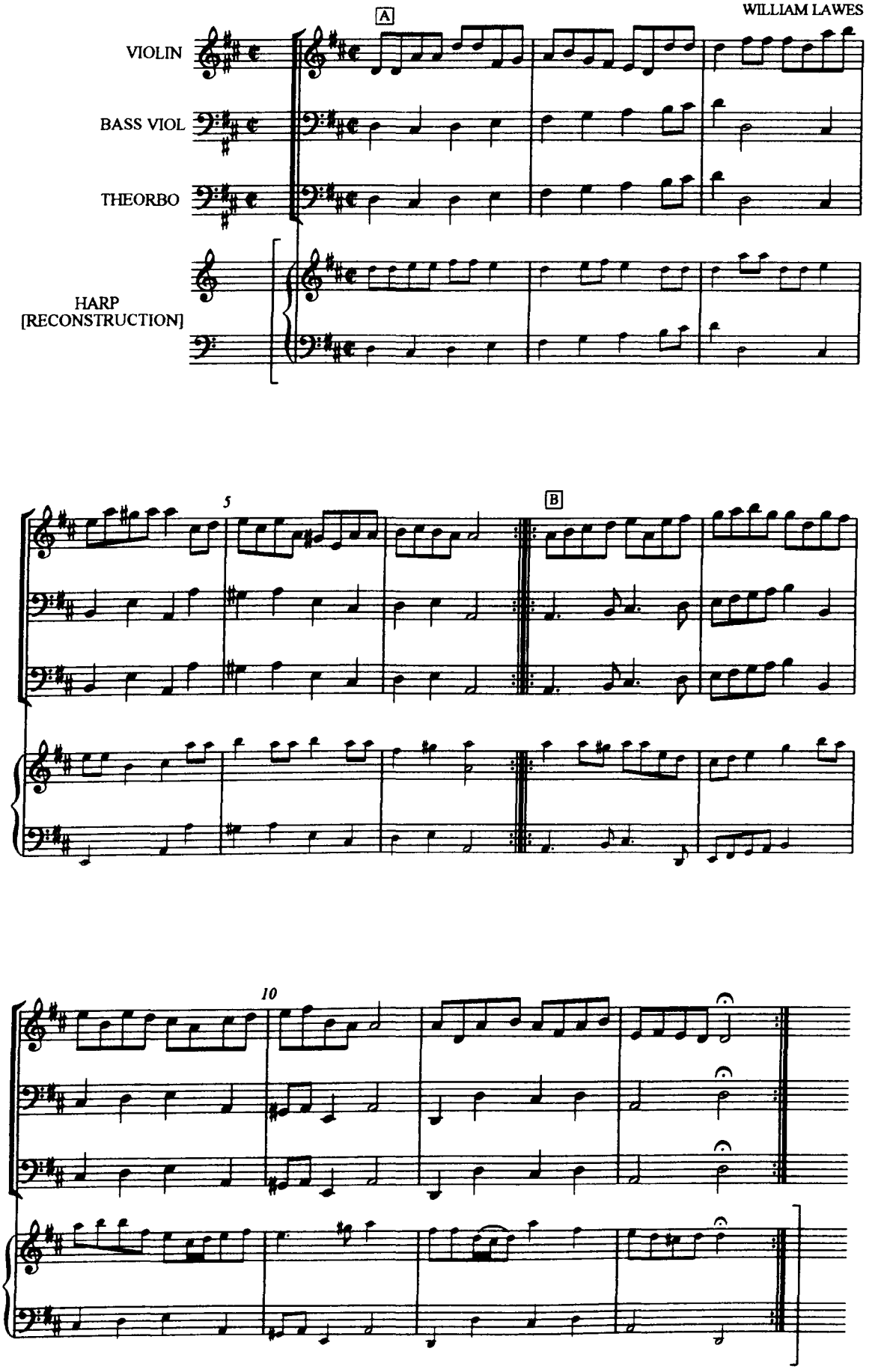

15
1.
2.


A1 and A2
20
BV 1st time
BV 2nd time
25
1.
2.
B1 and B2
BV 1st time
BV 2nd time


30
35
1.
2.

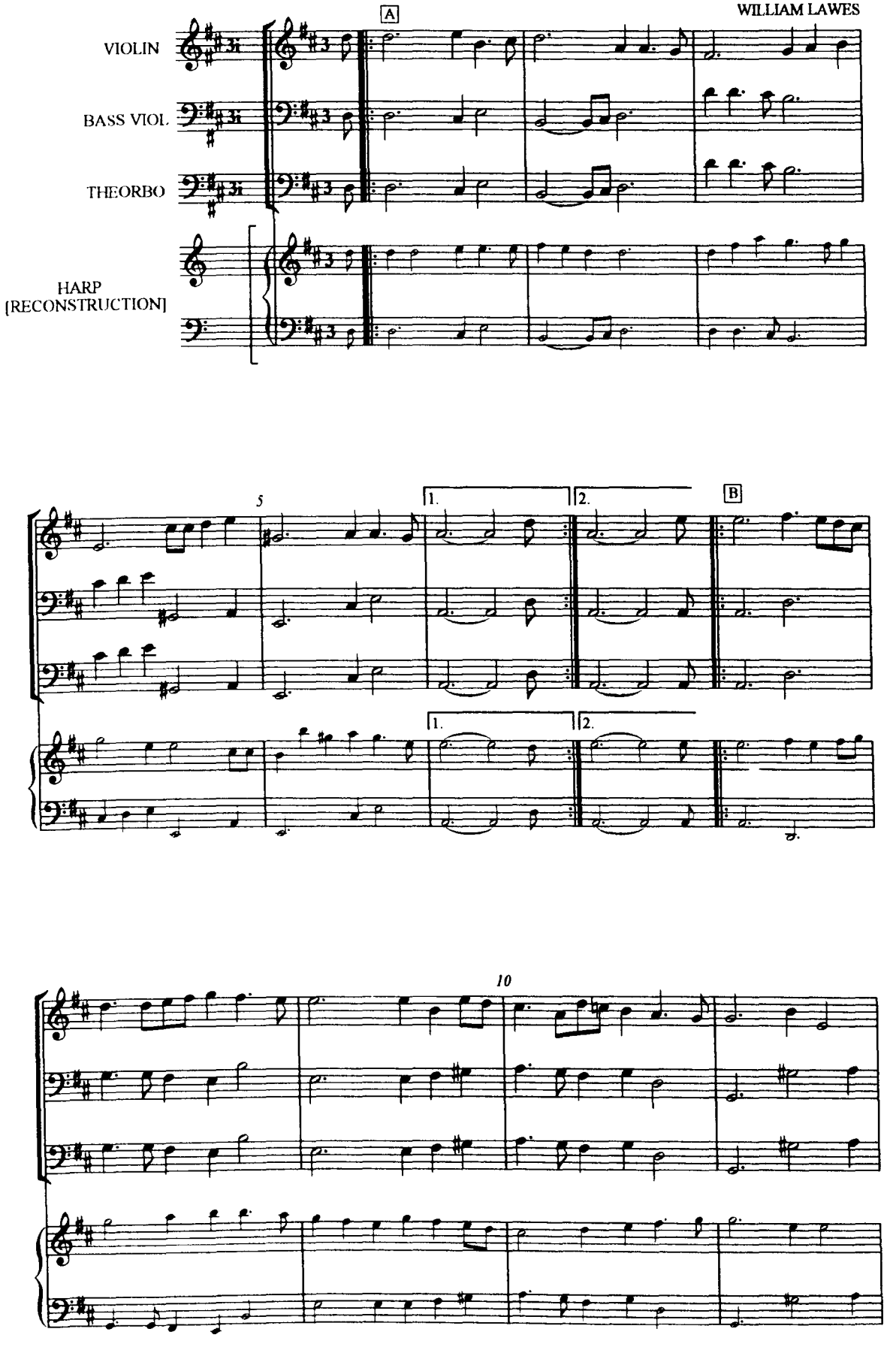
(II.6.22) 'Almane' HC22 {VdGS No. 183}

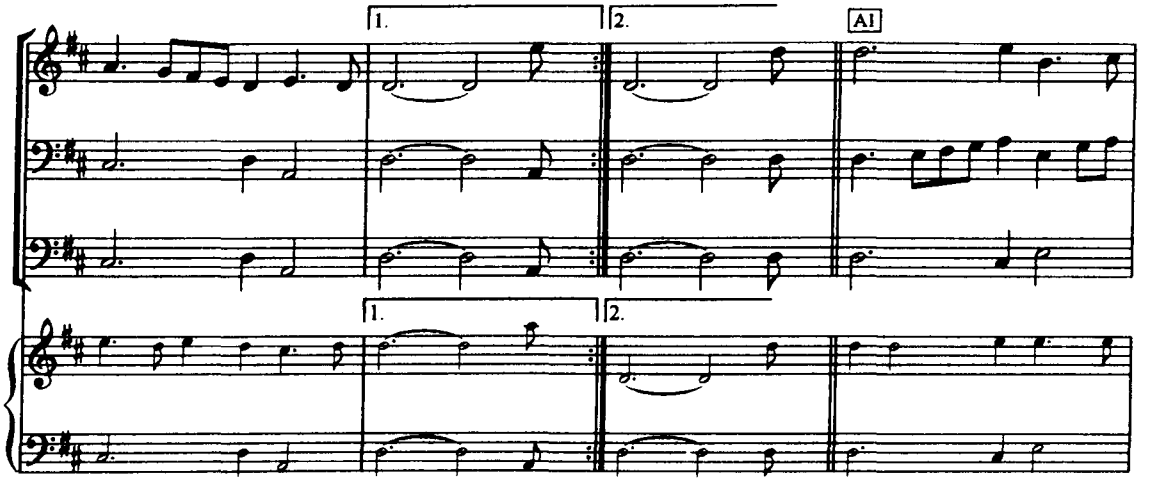
WILLIAM LAWES

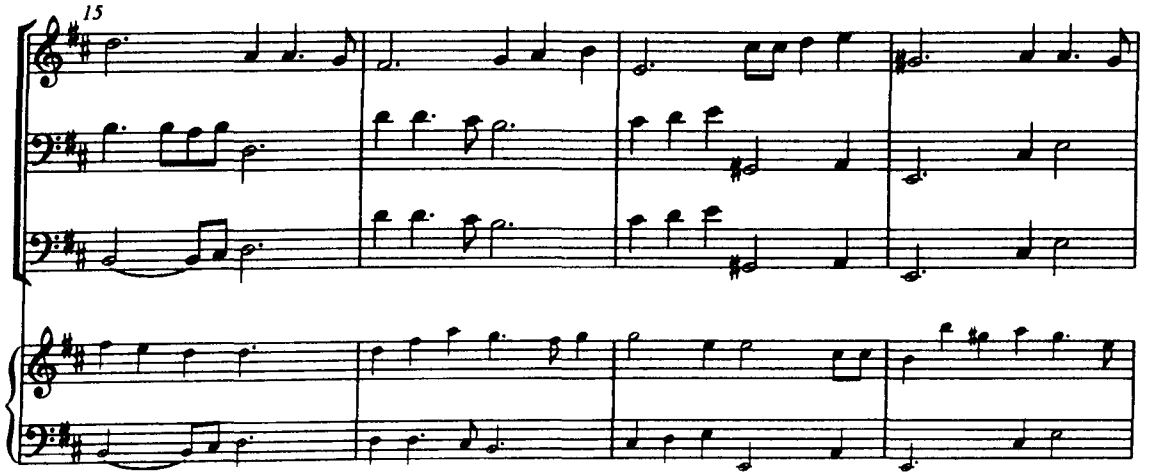


(II.6.23) 'Corant' HC23 {VdGS No. 184}

WILLIAM LAWES




1.
2.
A1
1.
2.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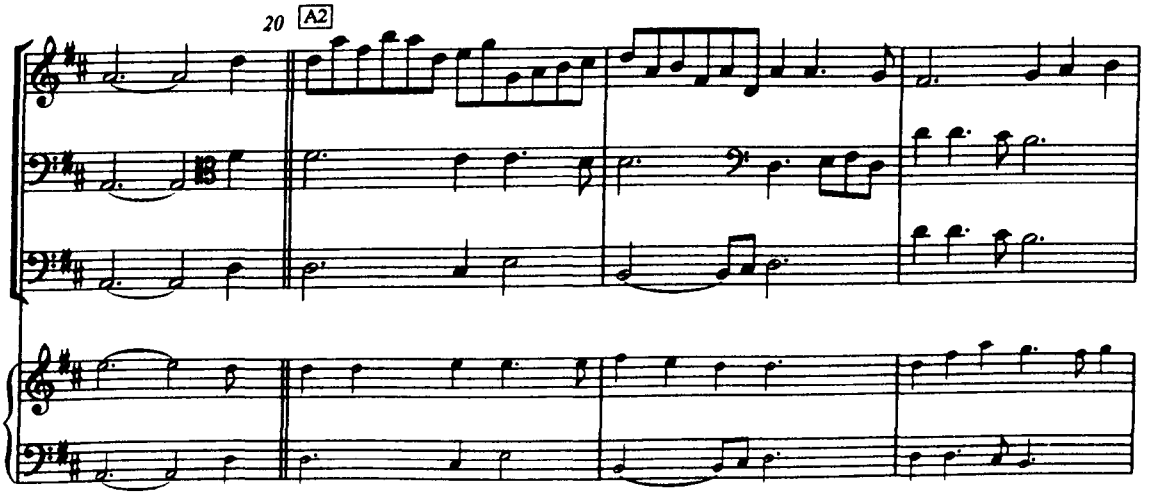
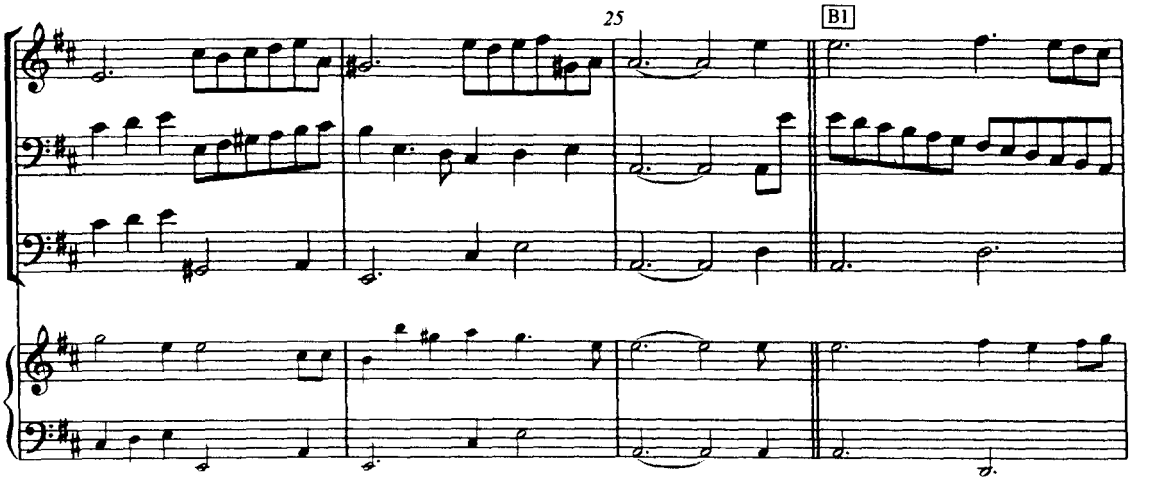
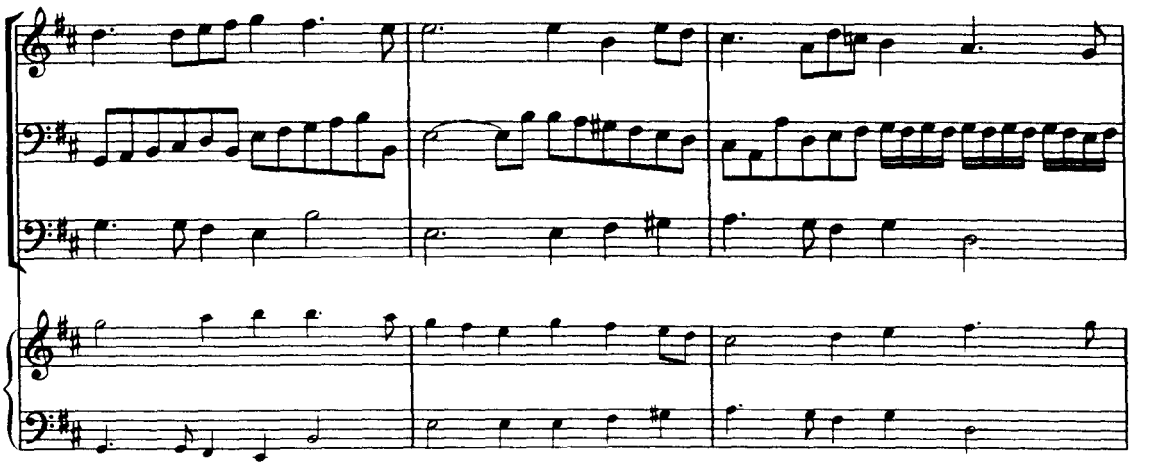
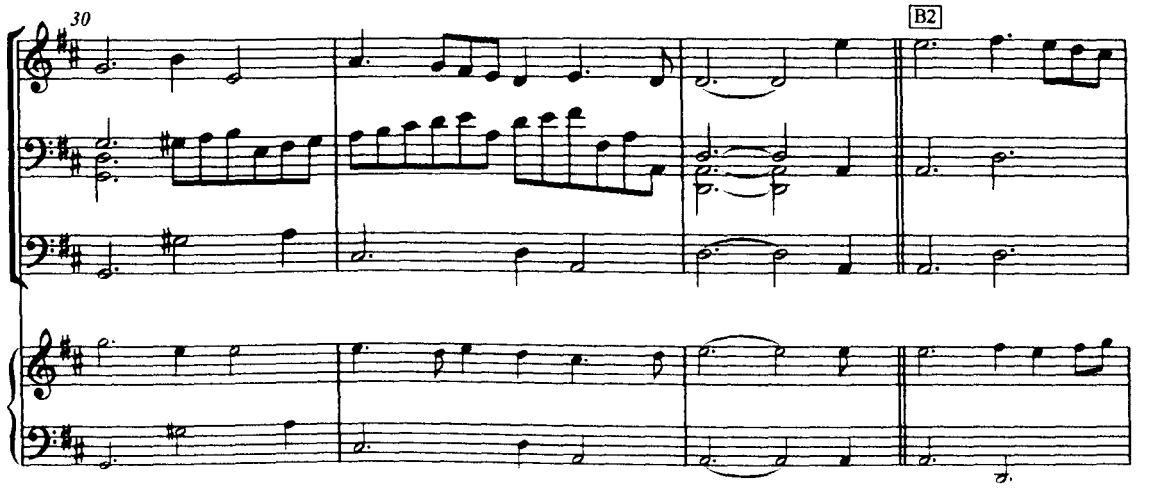

20
A2


25
B1

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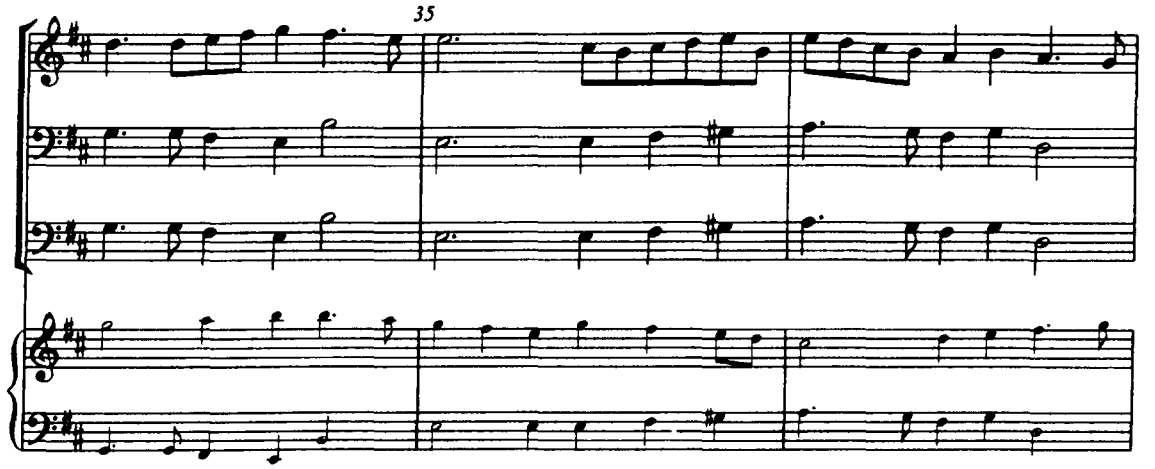
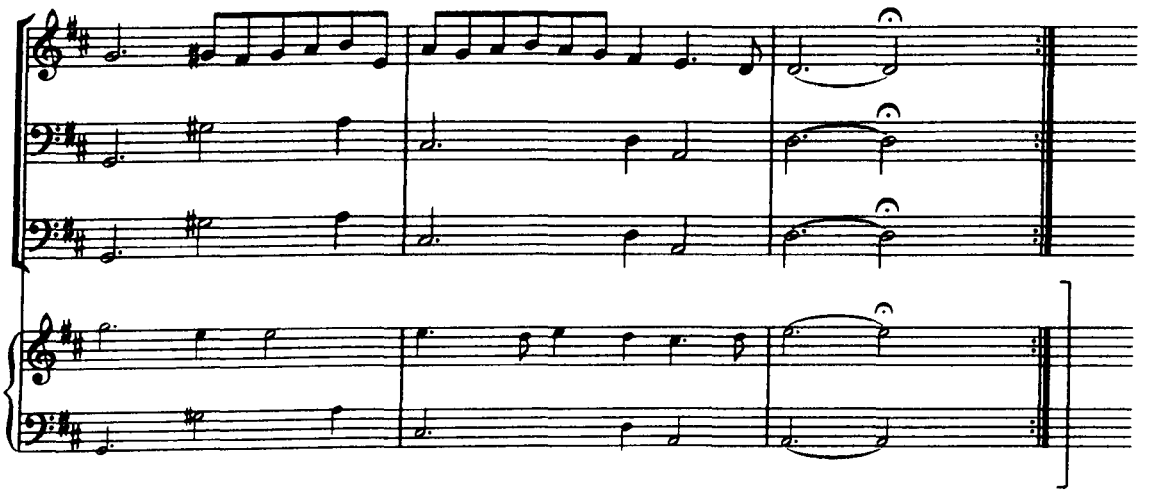
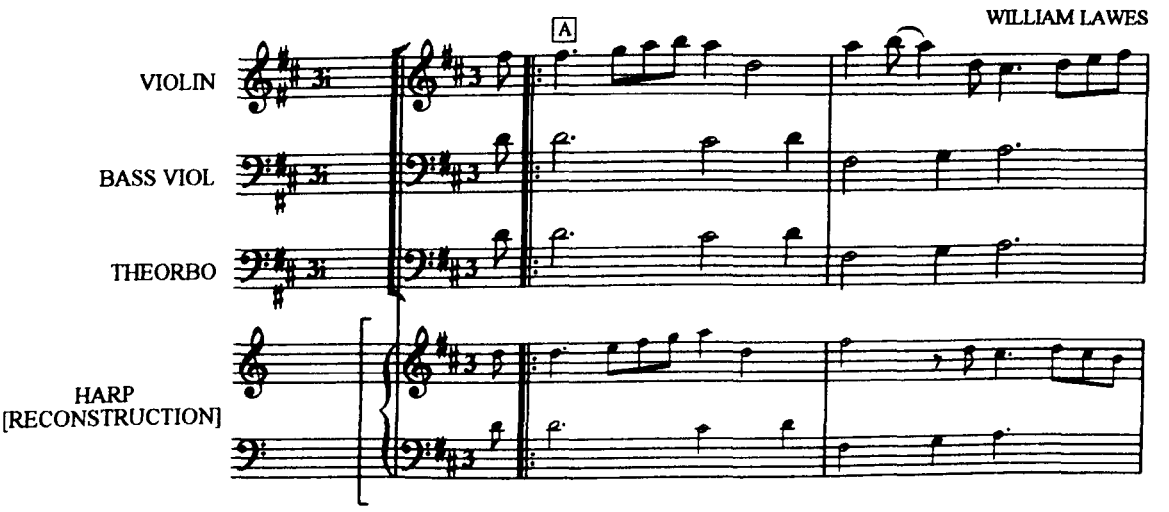
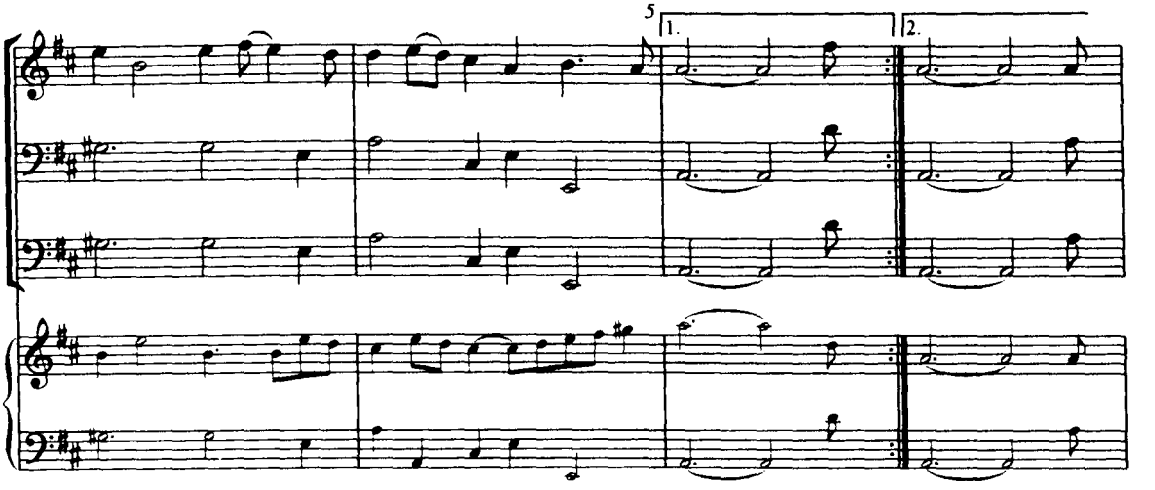
B2

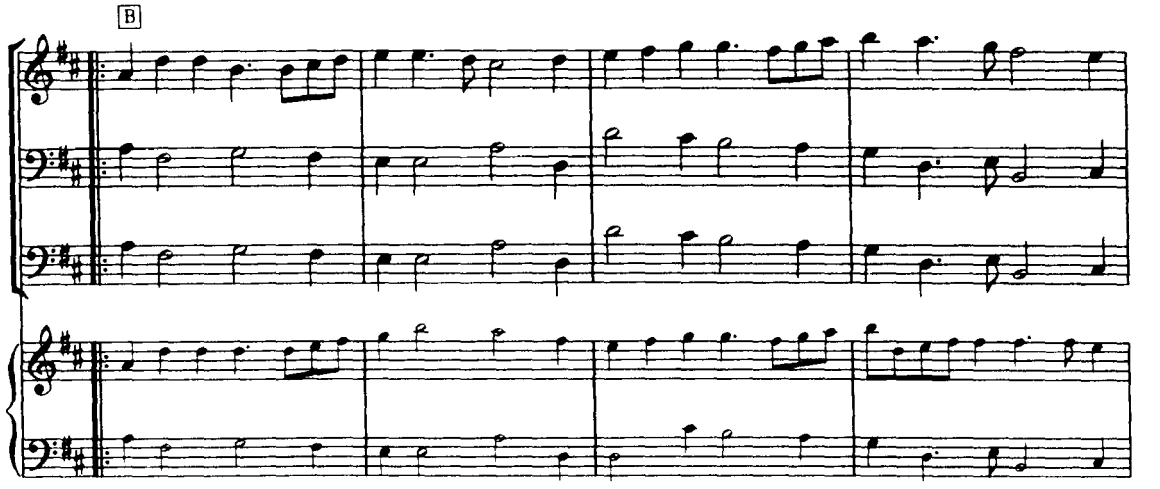


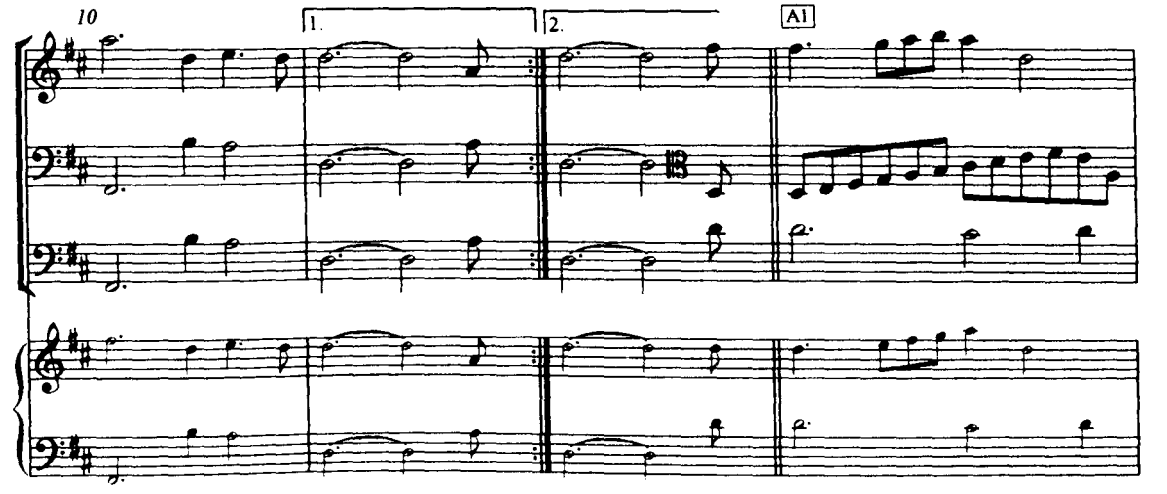


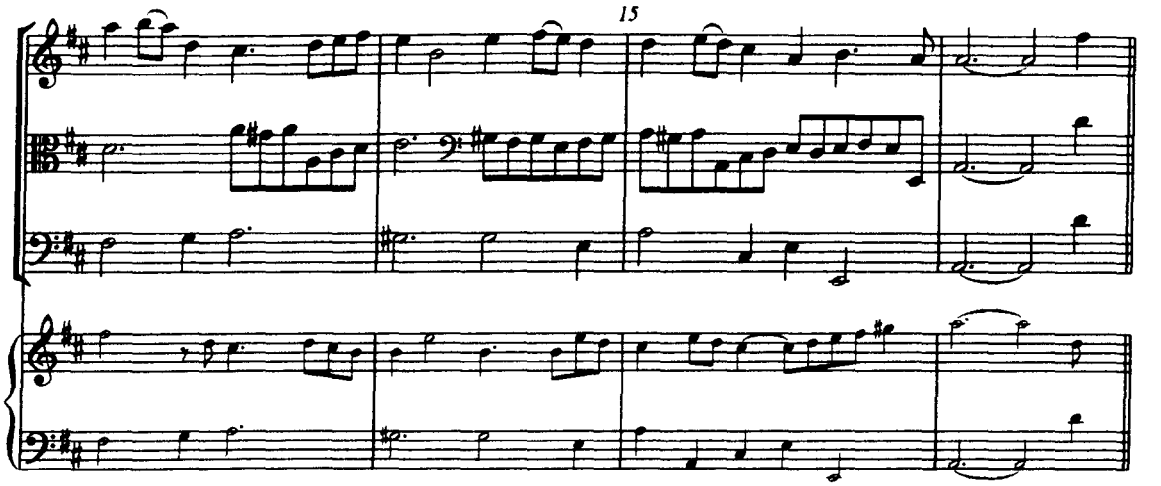
(II.6.24) 'Corant' HC24 {VdGS No. 185}




5
1.
2.


B


10
1.
2.
A1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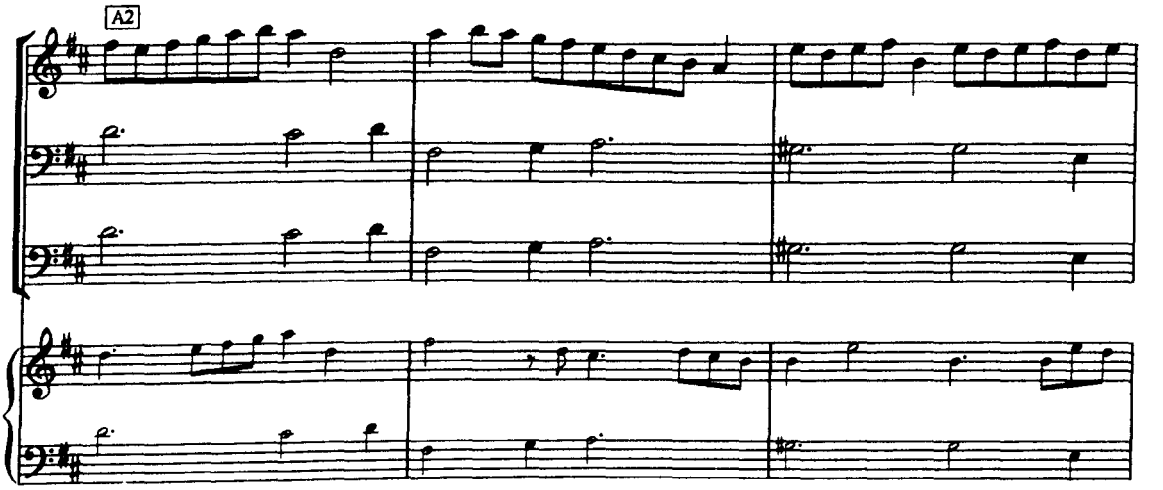
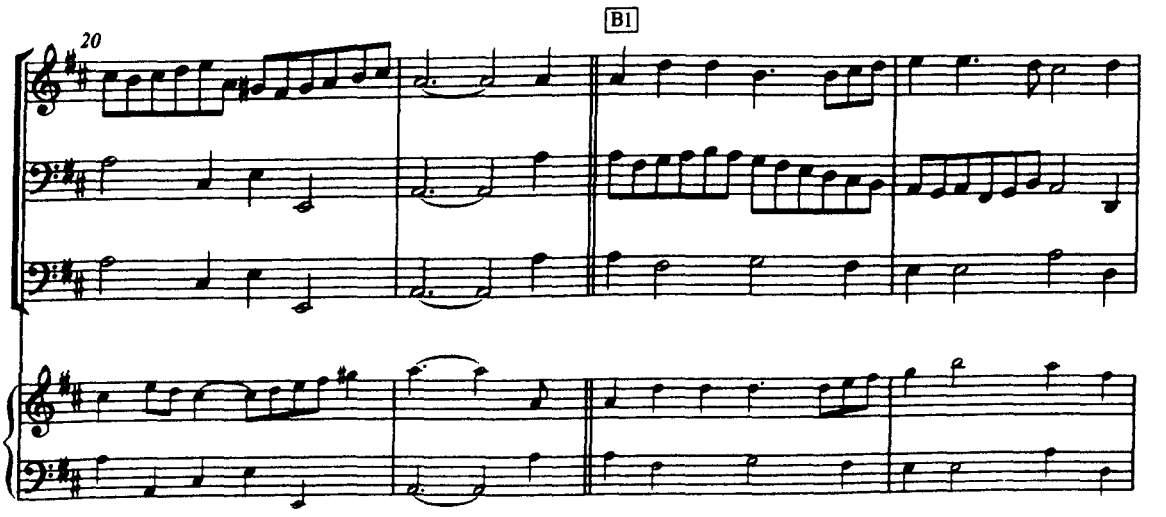
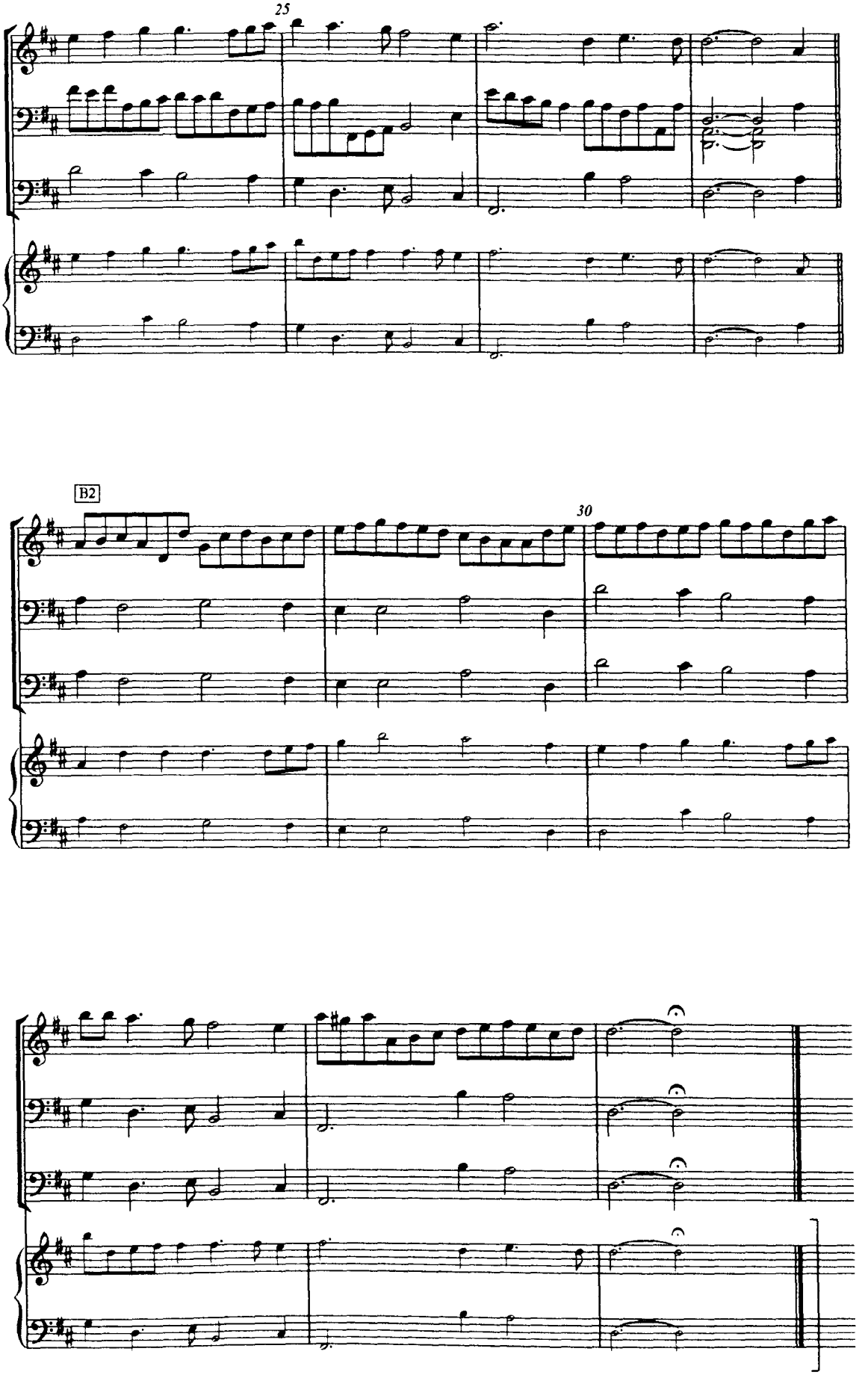
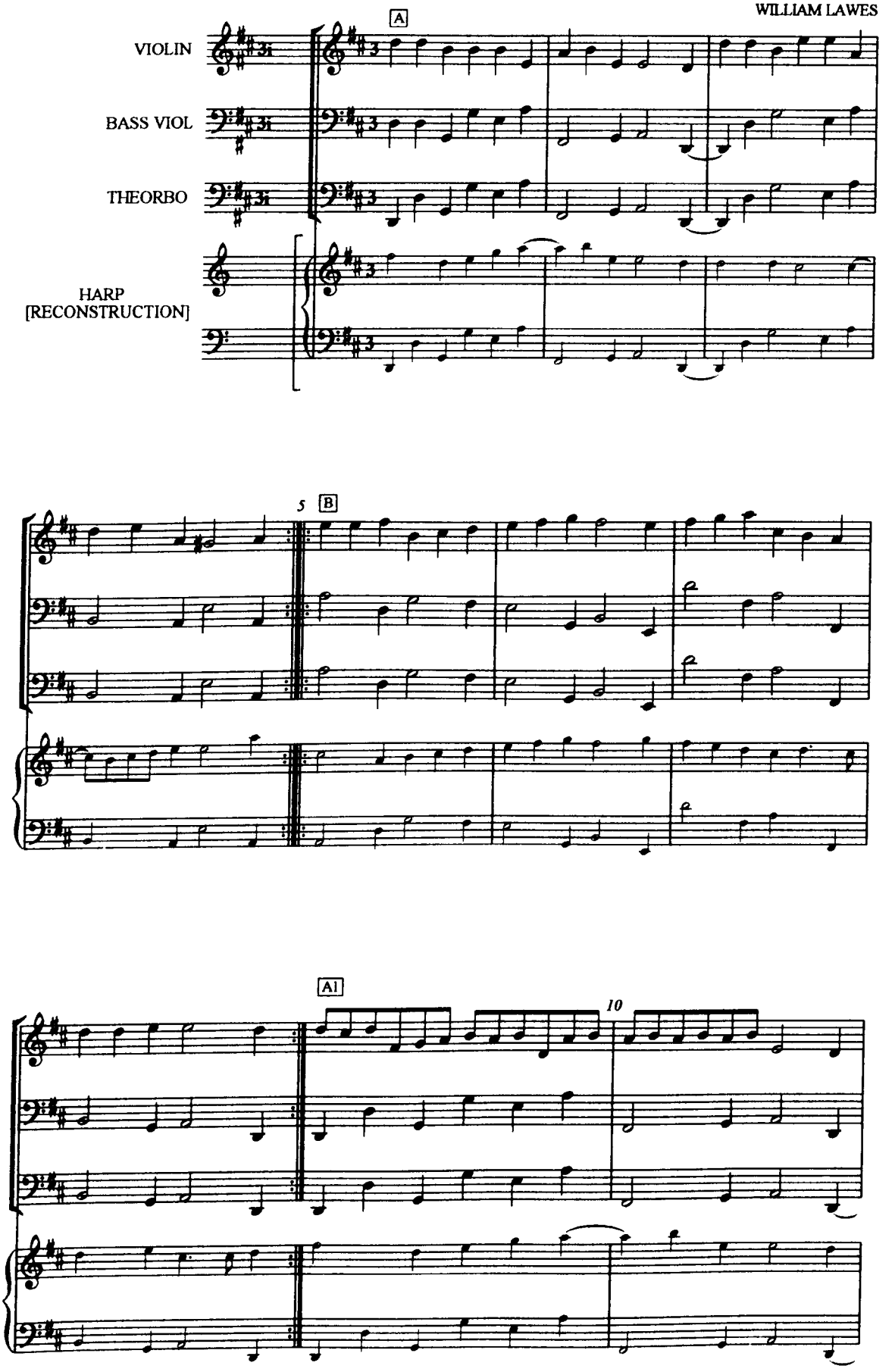

A2

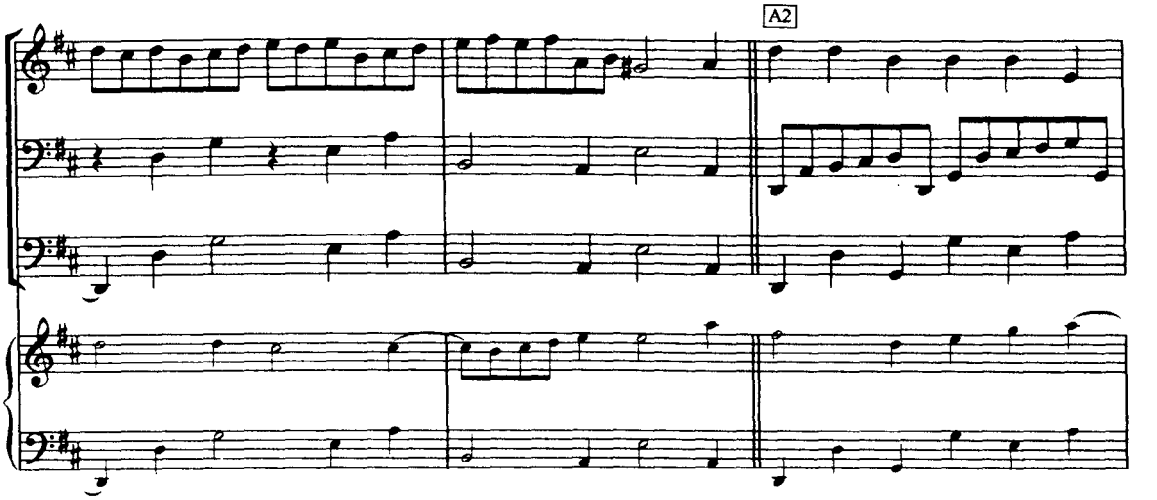

20
B1

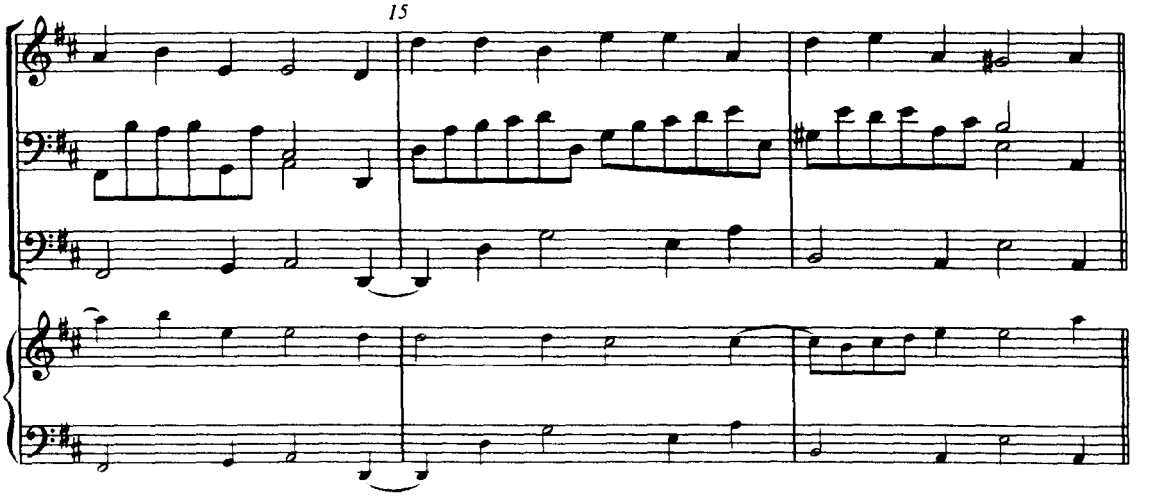

25
B2
30

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

WILLIAM LAWES




A2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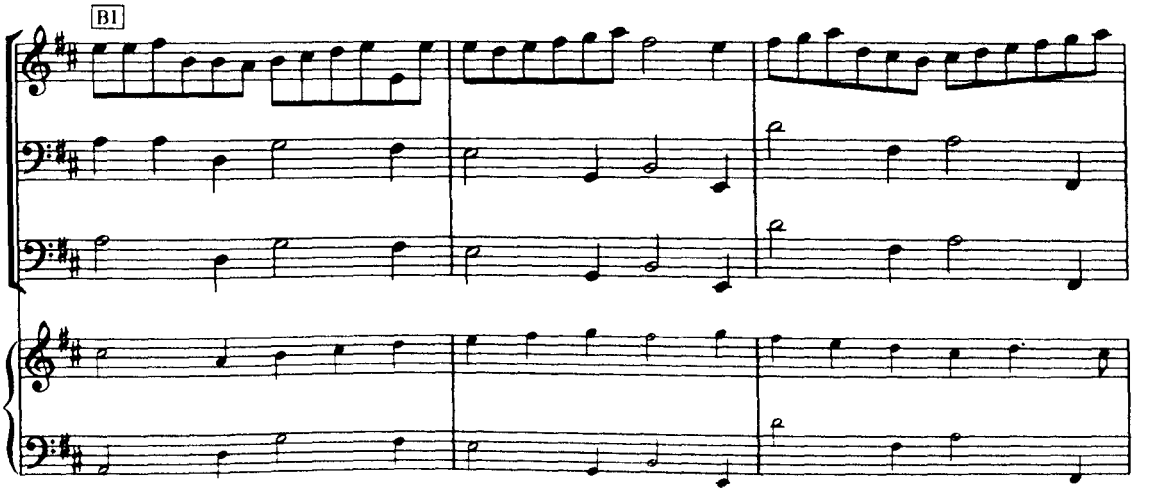
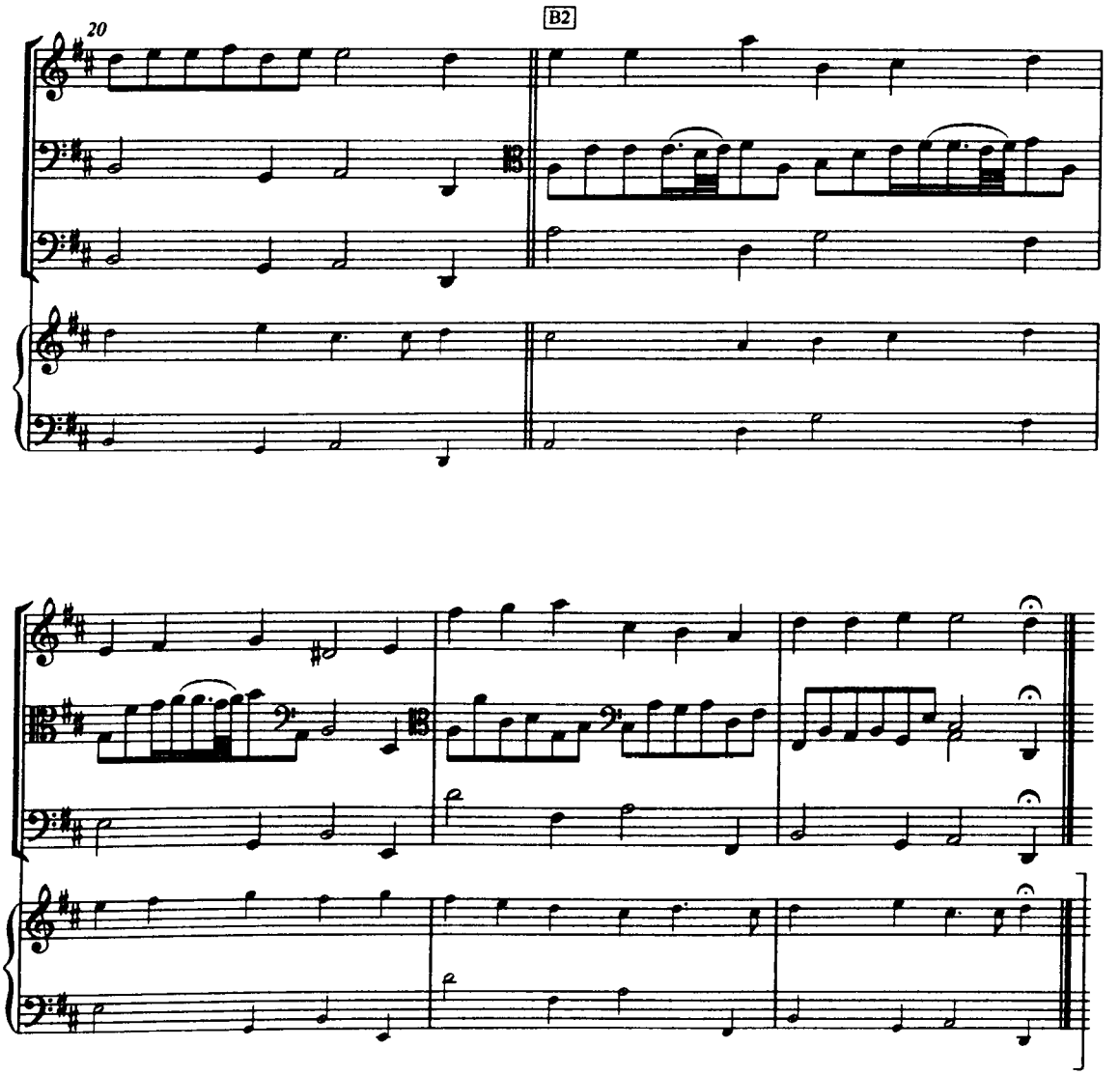
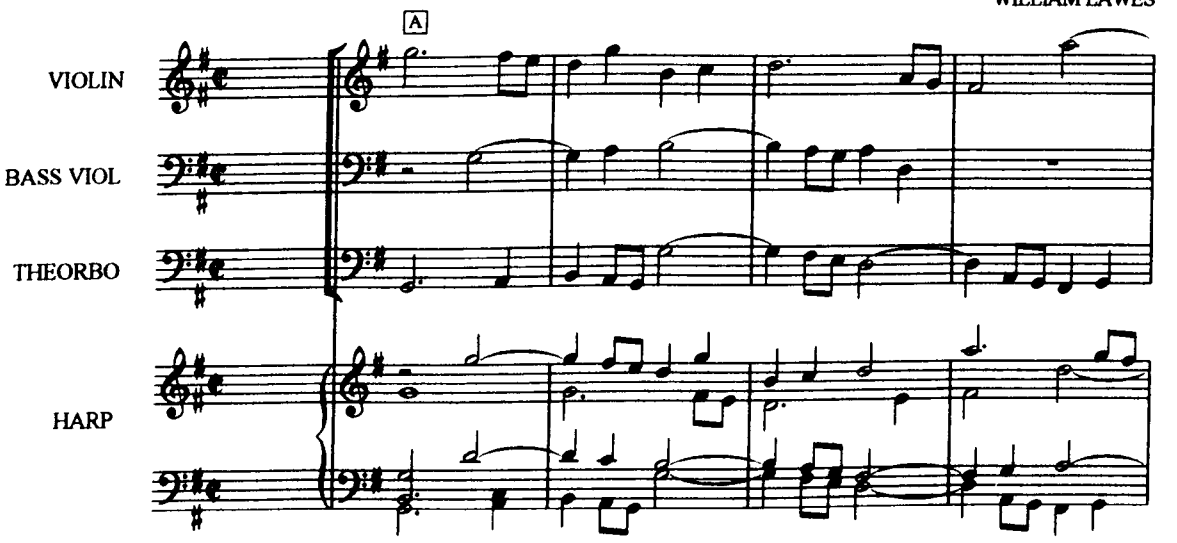
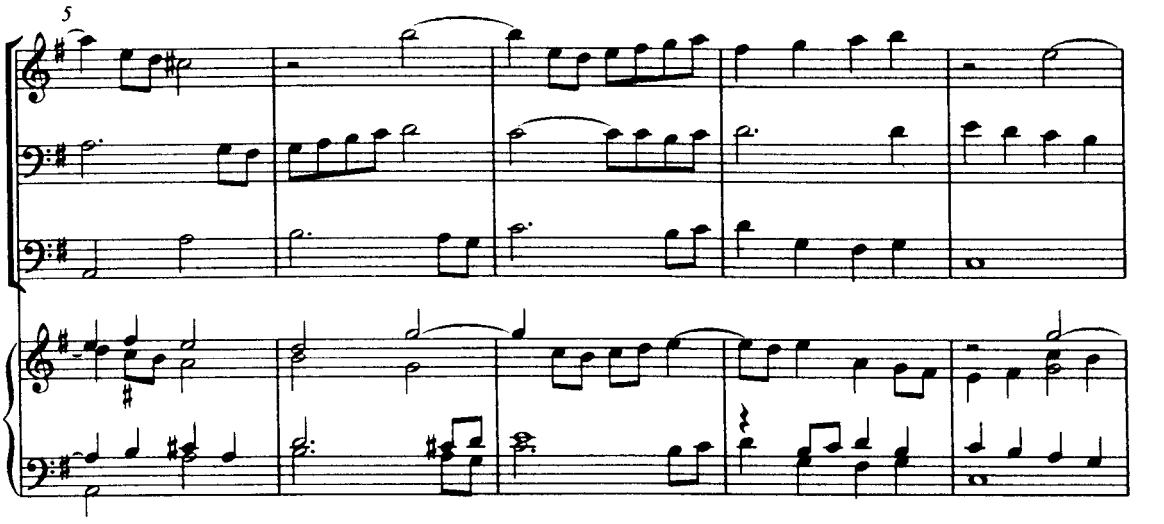

B1



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

WILLIAM LAWES

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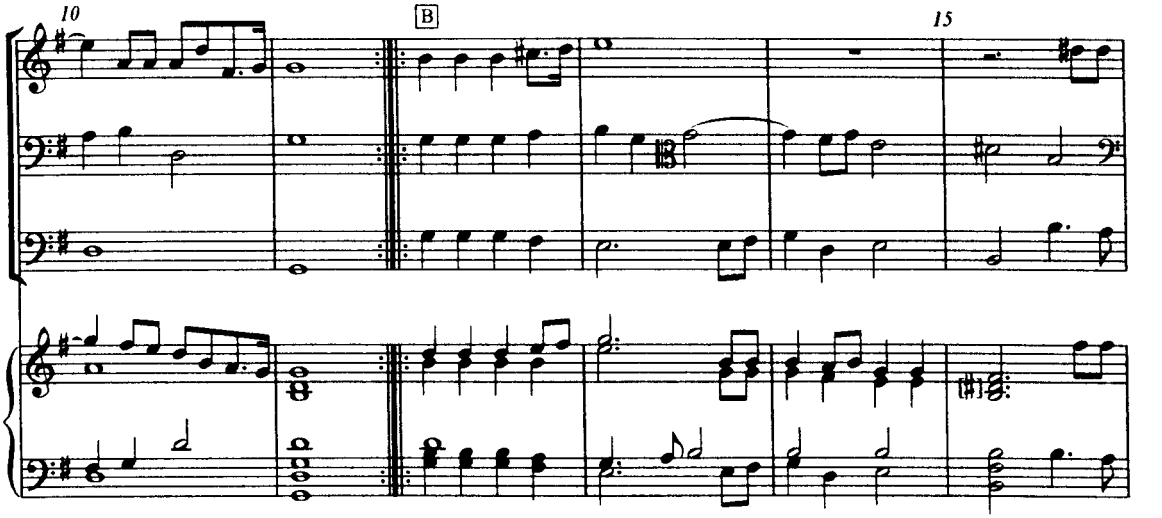
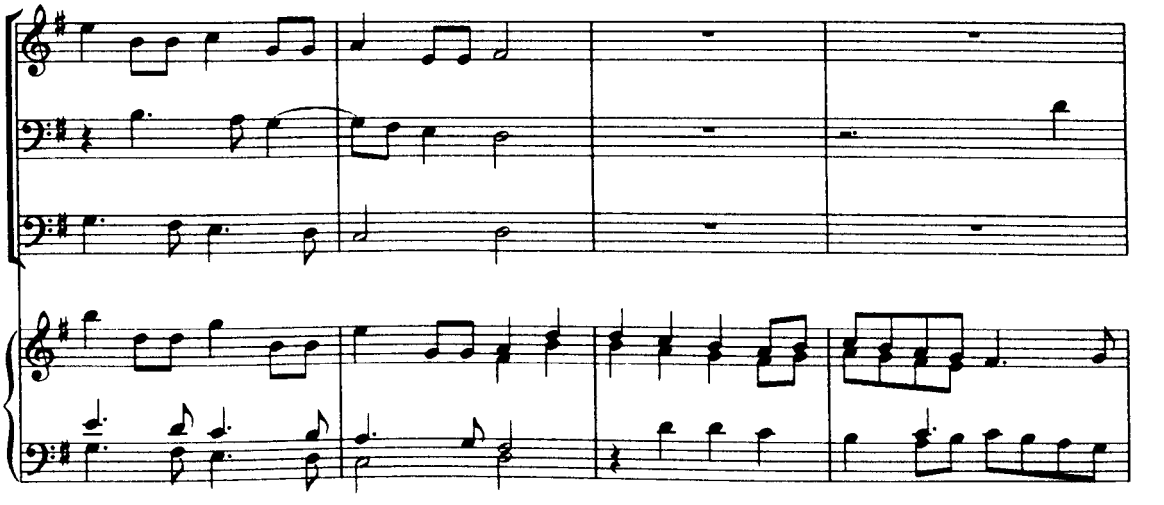
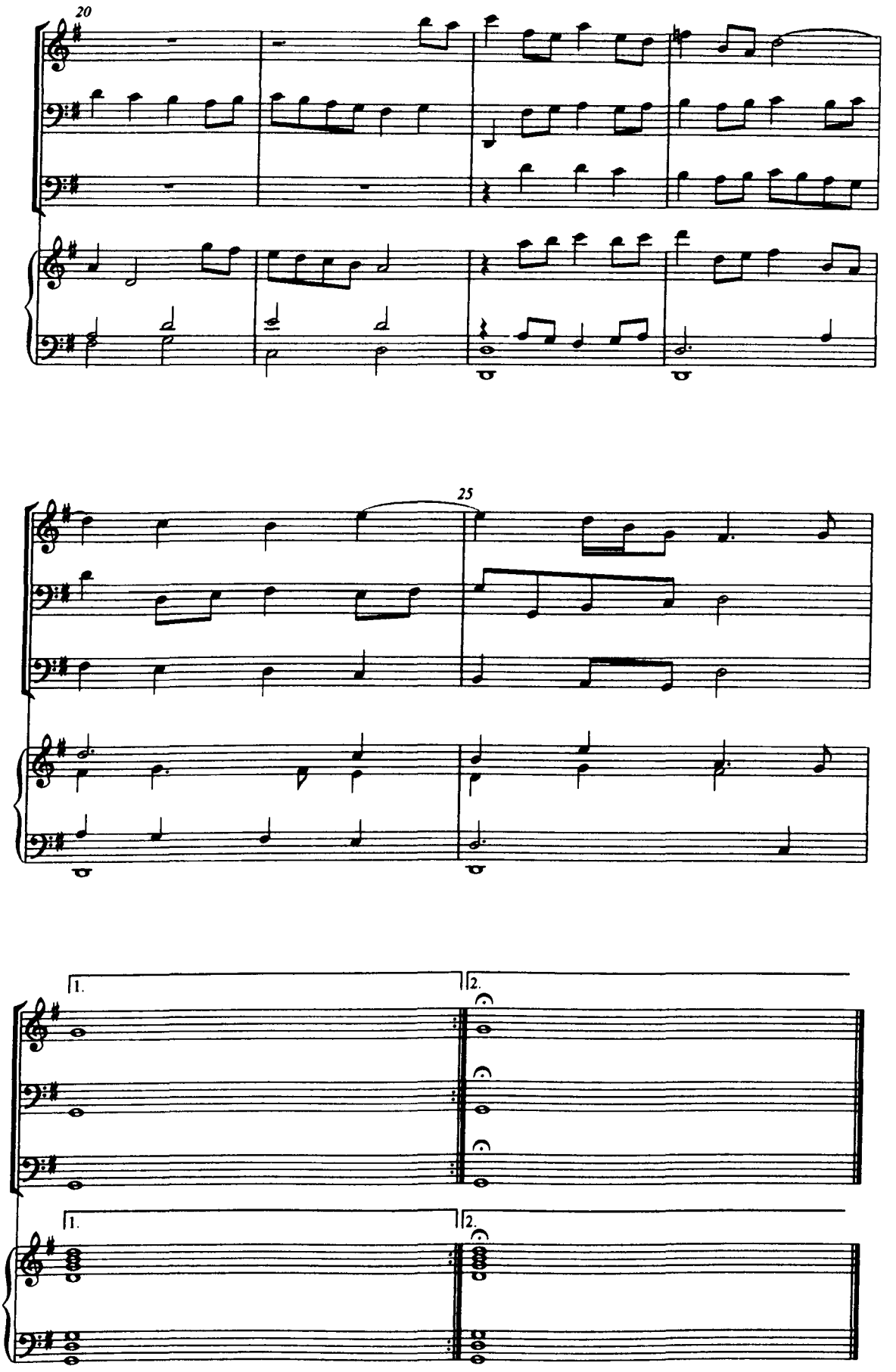

10
B
15

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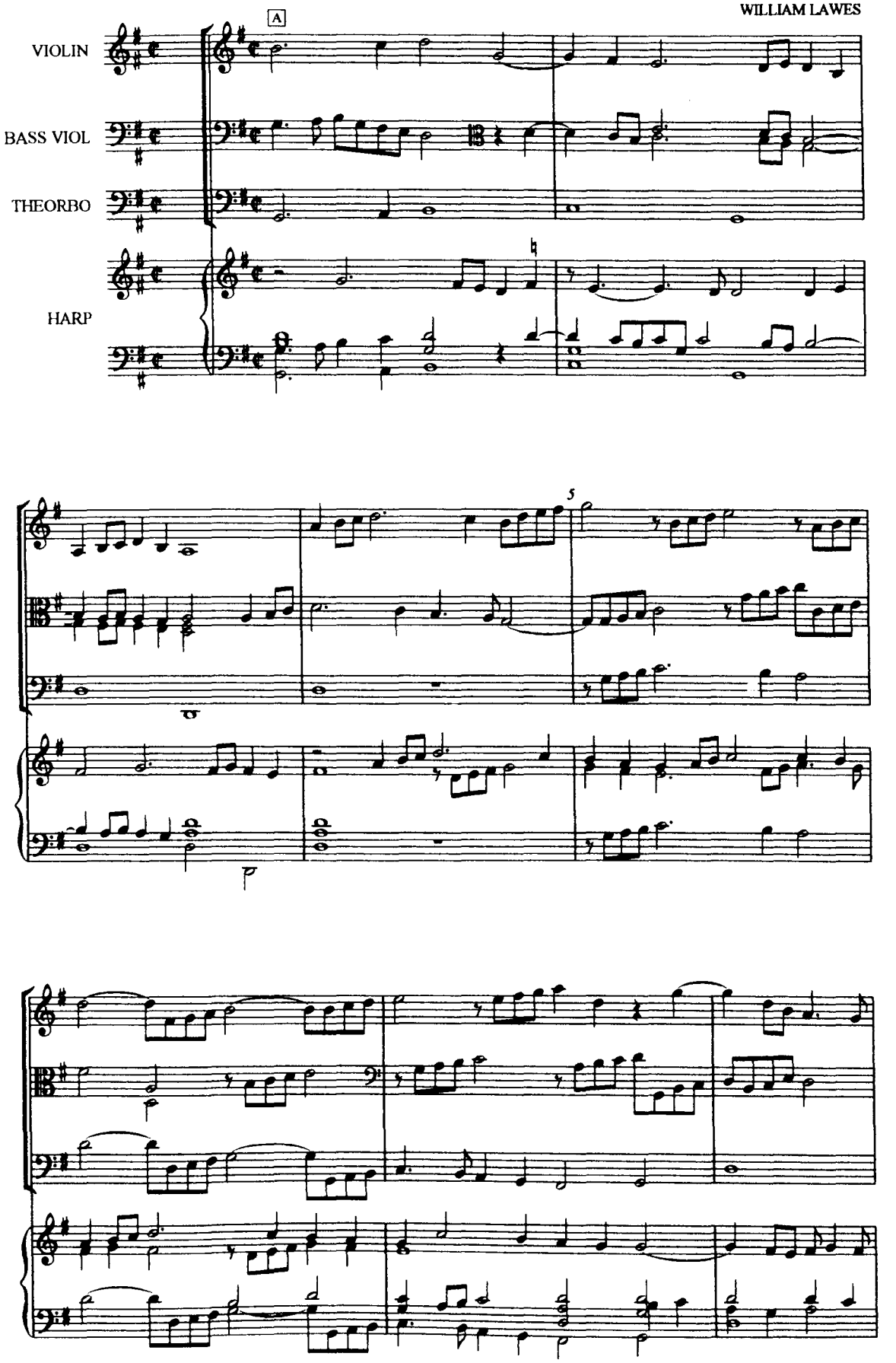
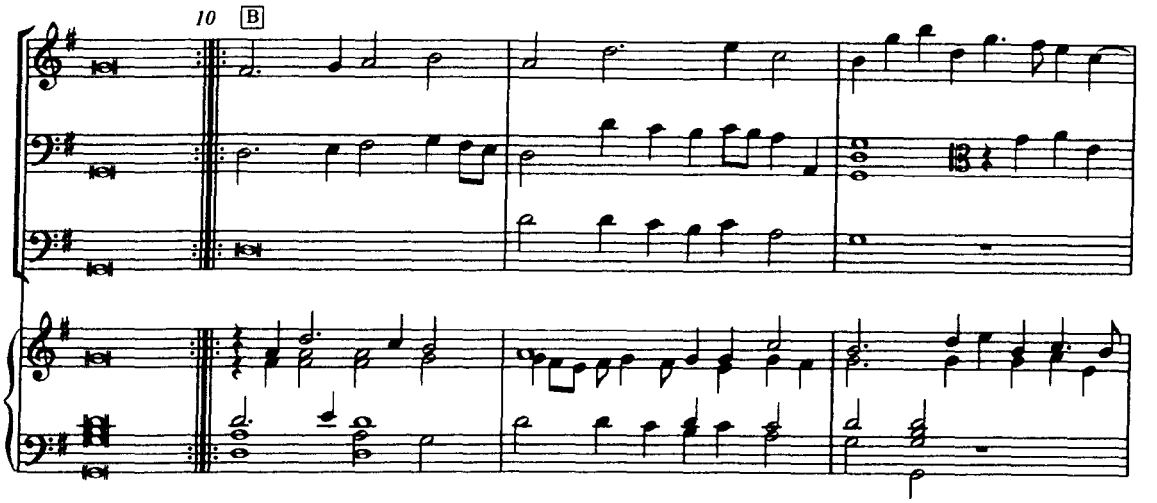
1.
2.
1.
2.

(II.6.27) 'Pauen' HC27 {VdGS No. 188}

WILLIAM LAWES

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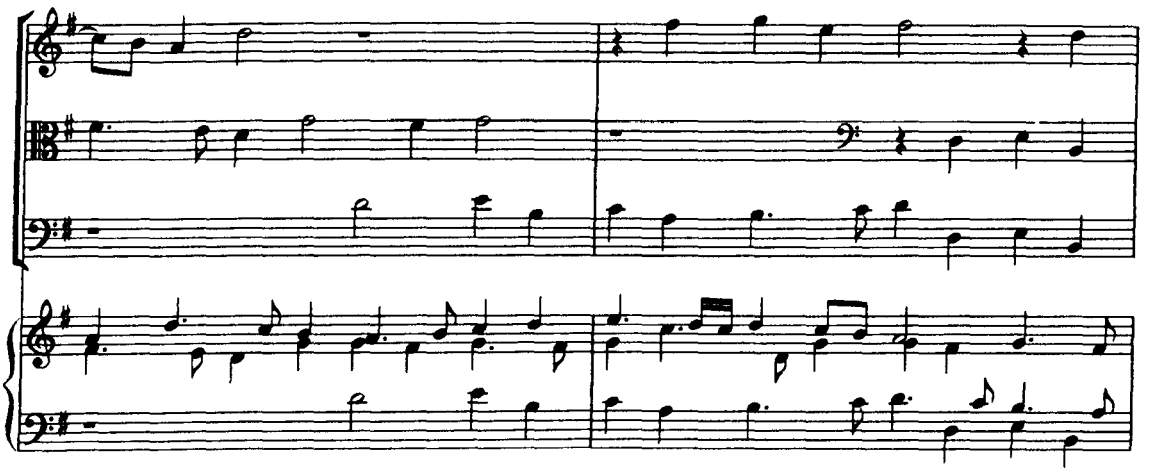

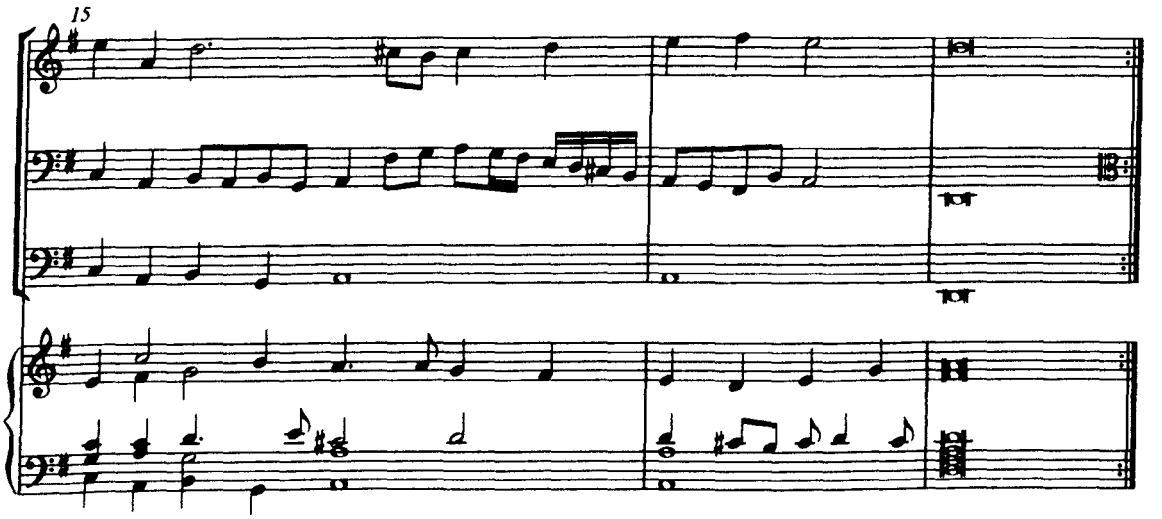
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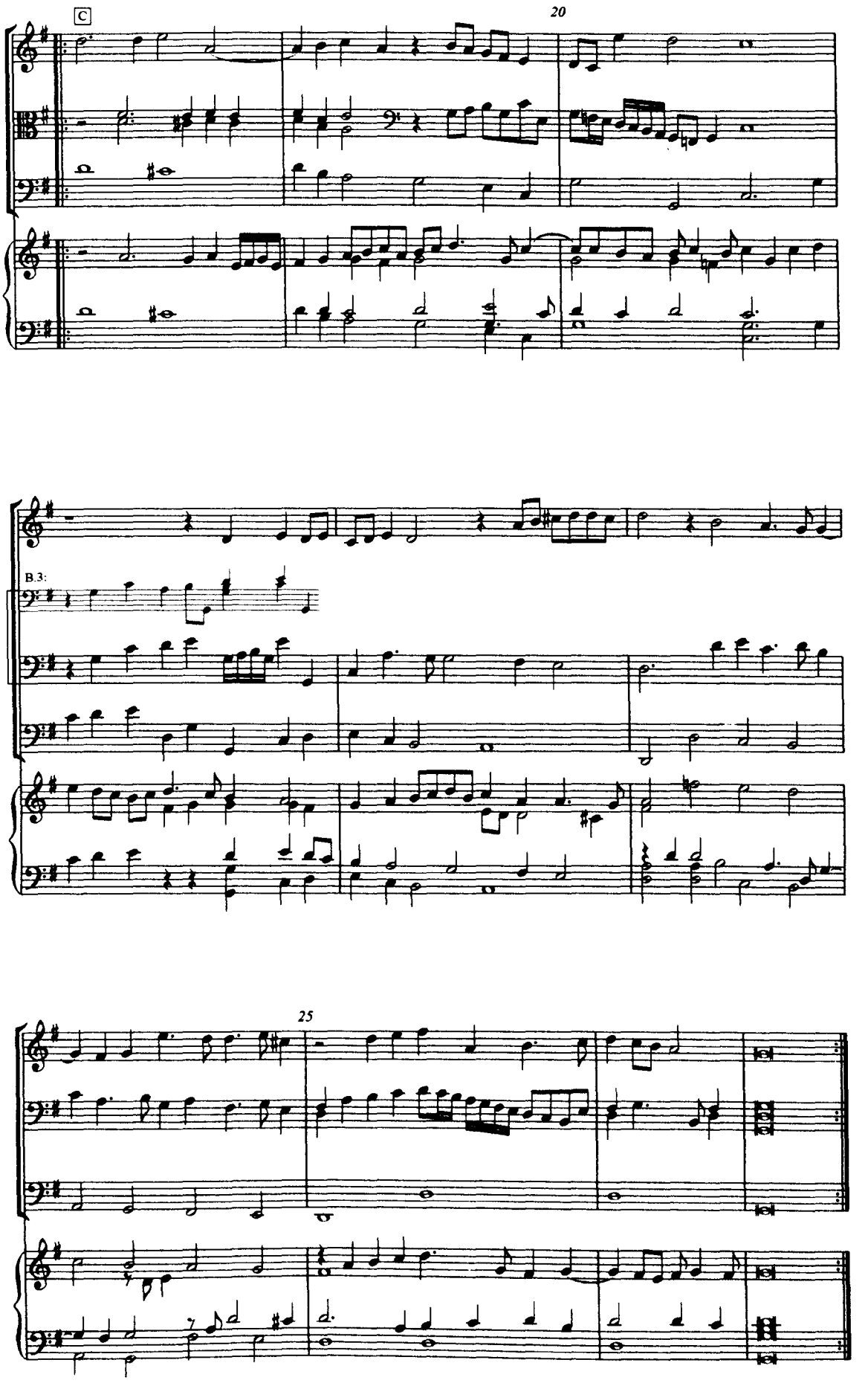
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B.3:
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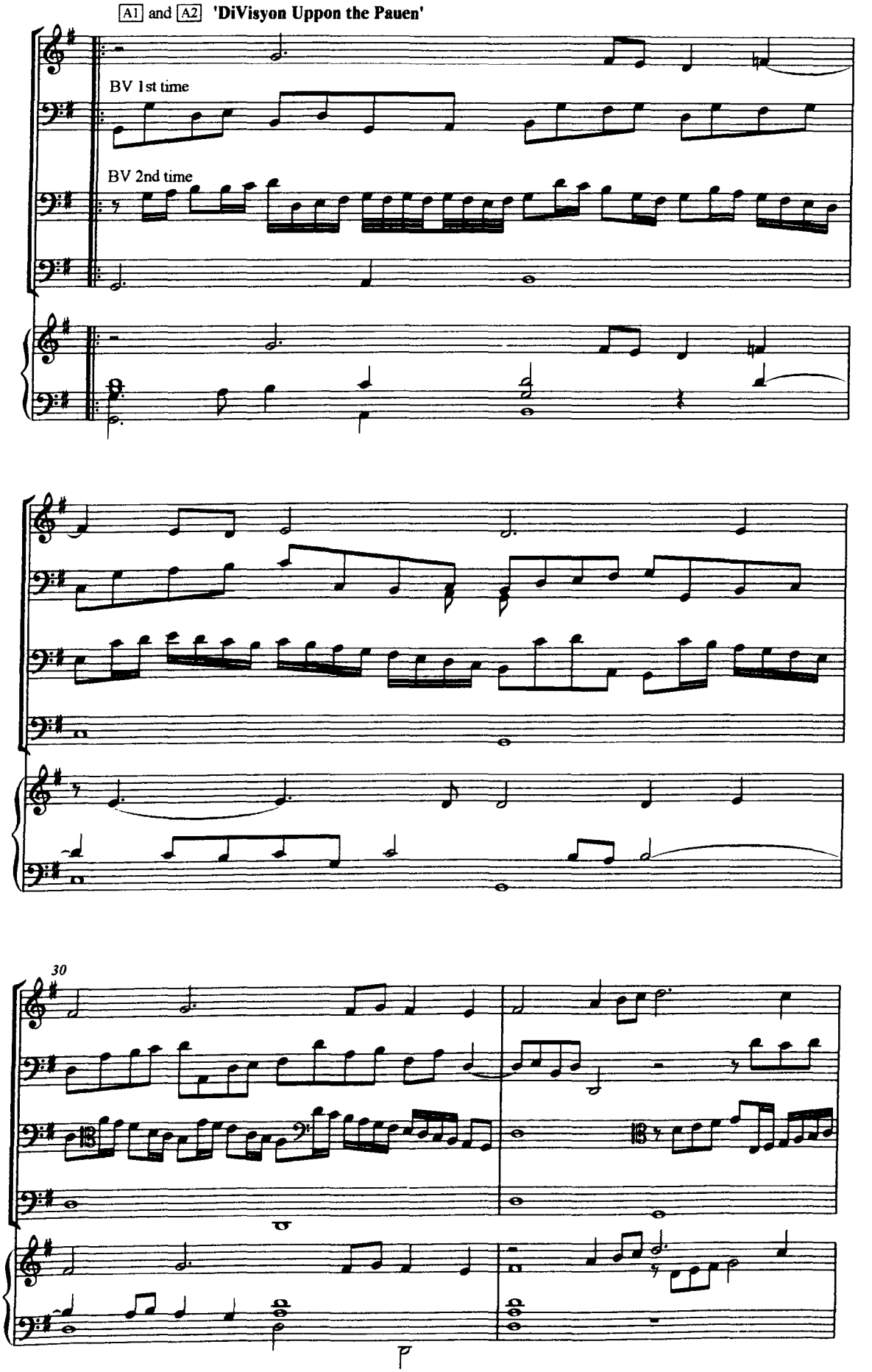
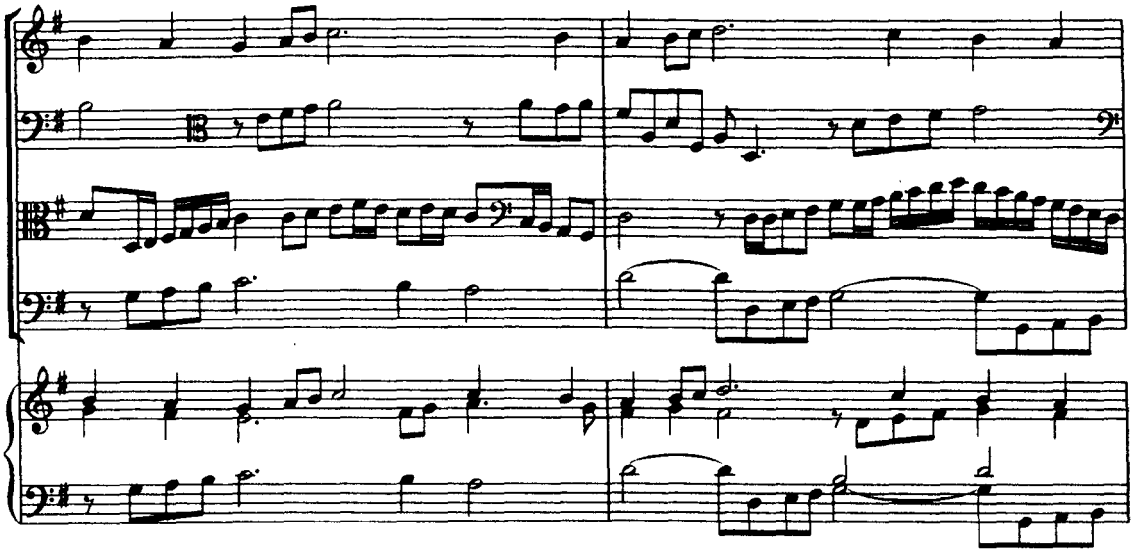
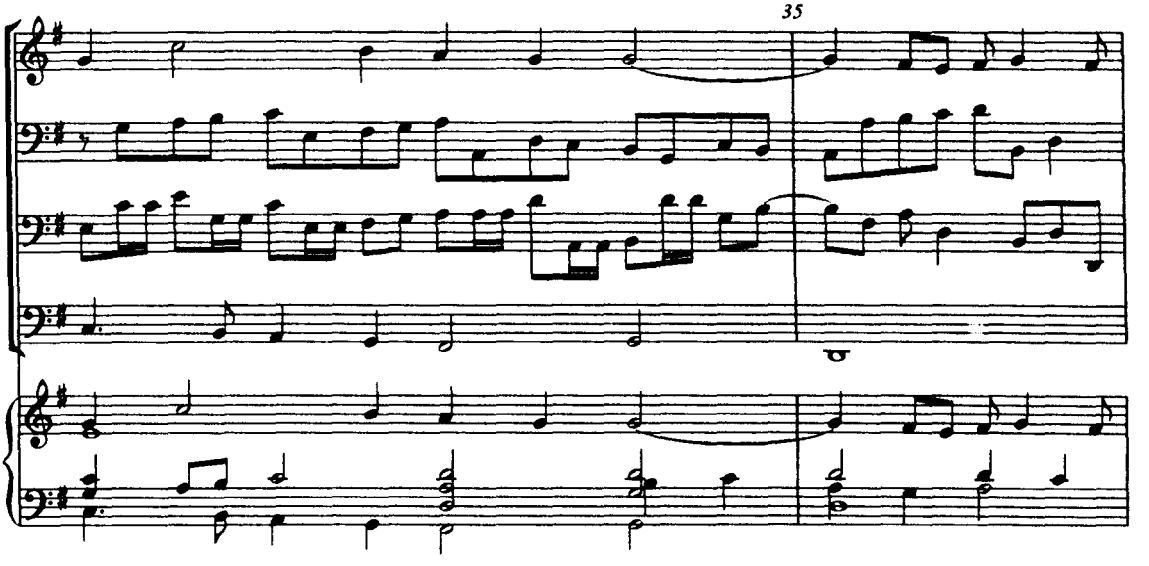

A1 and A2 'DiVisyon Uppon the Pauen'
BV 1st time
BV 2nd time
30

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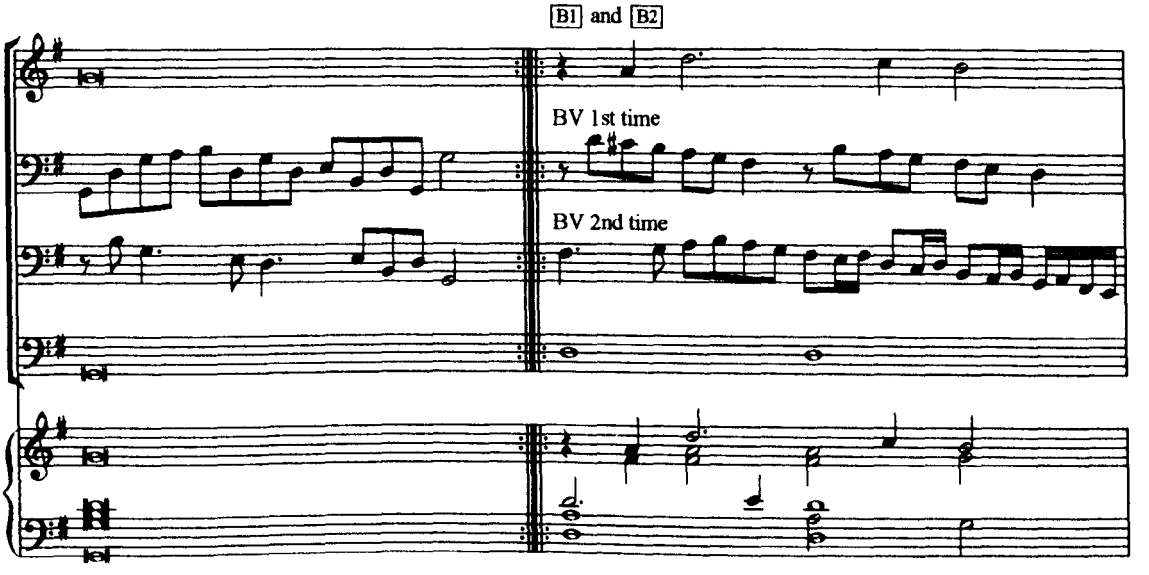
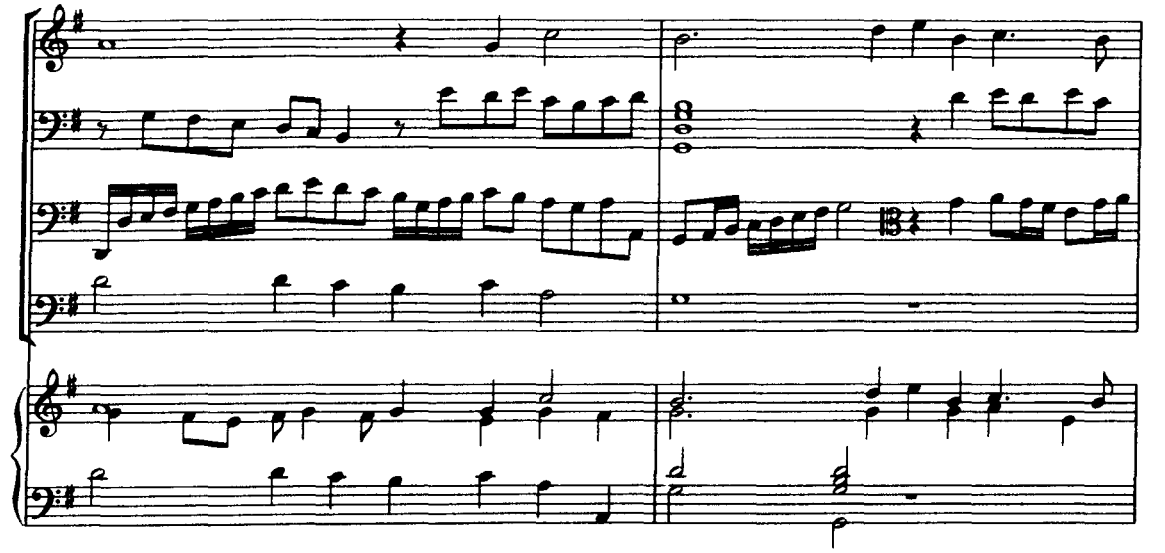
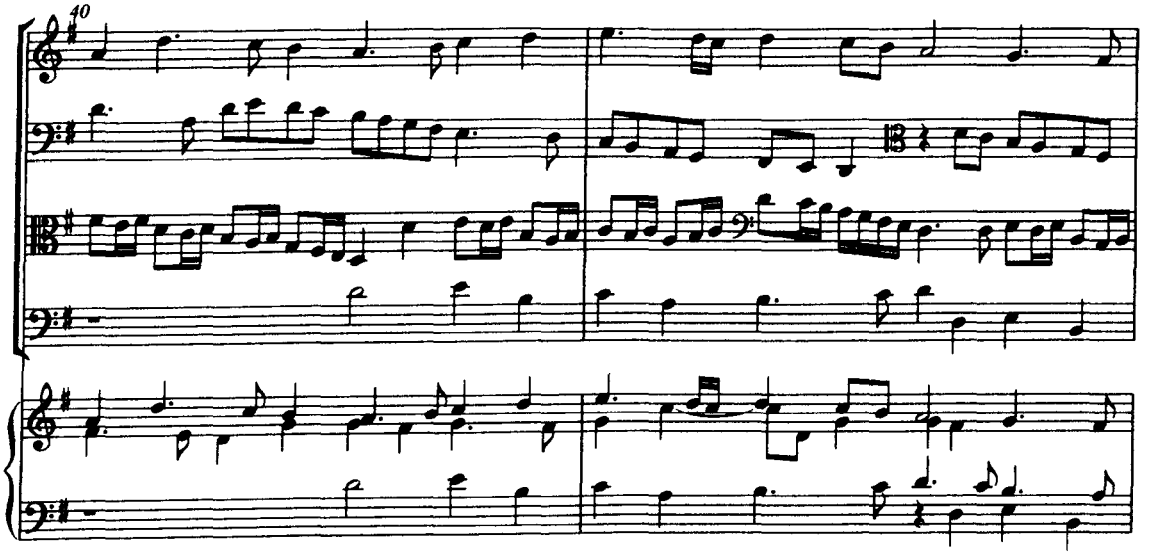

B1 and B2
BV 1st time
BV 2nd time

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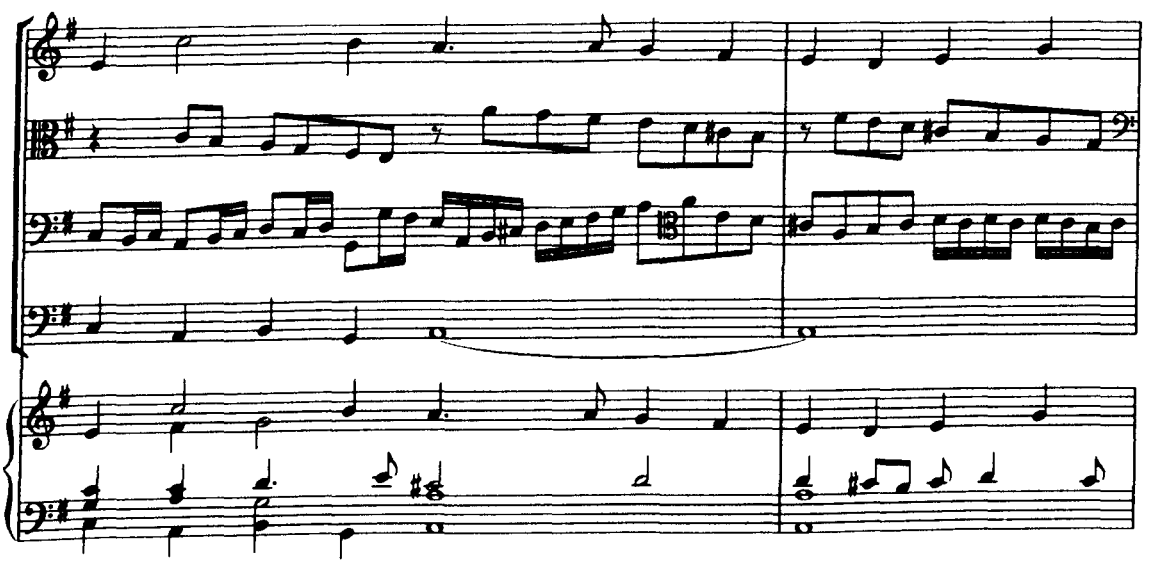

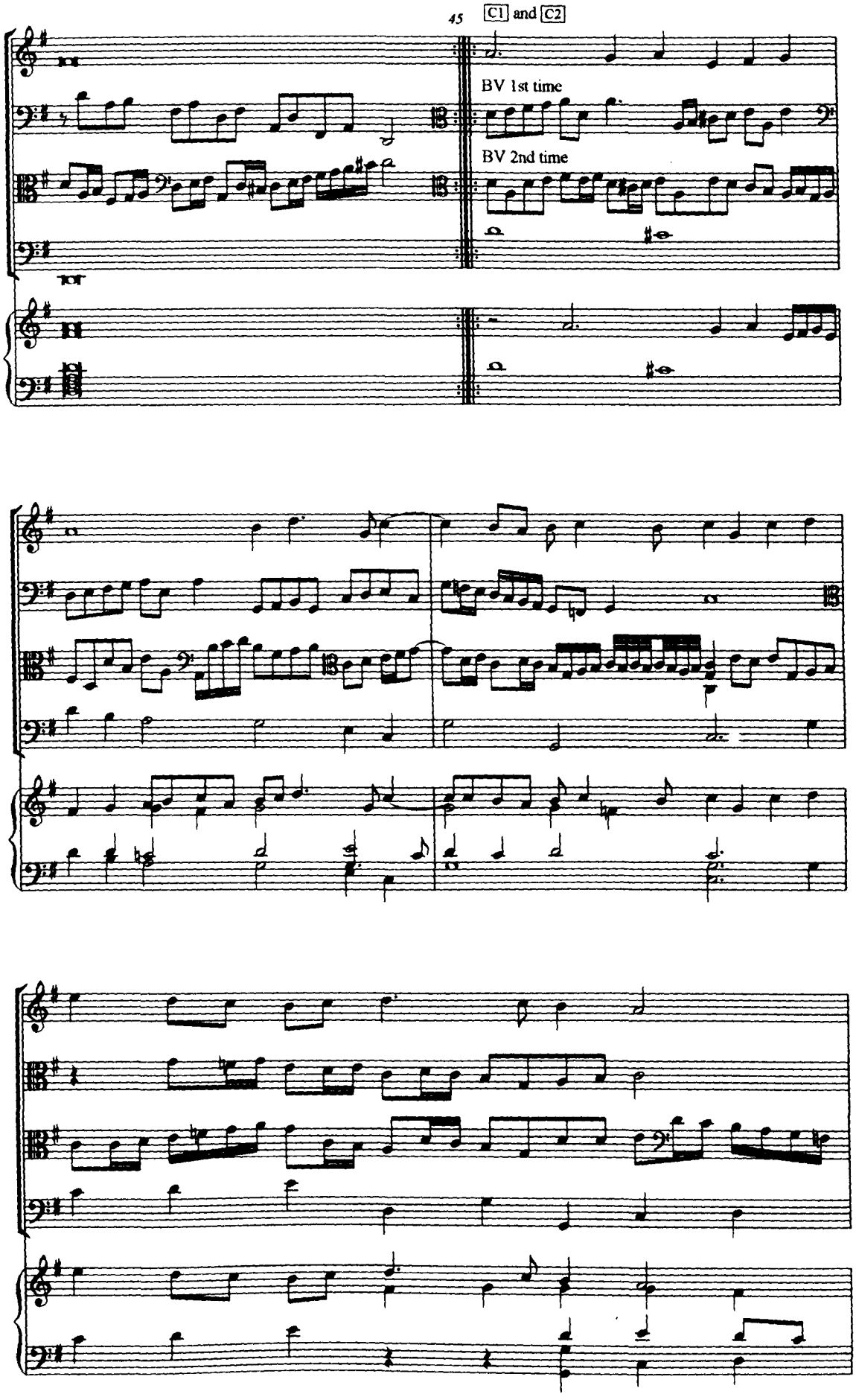
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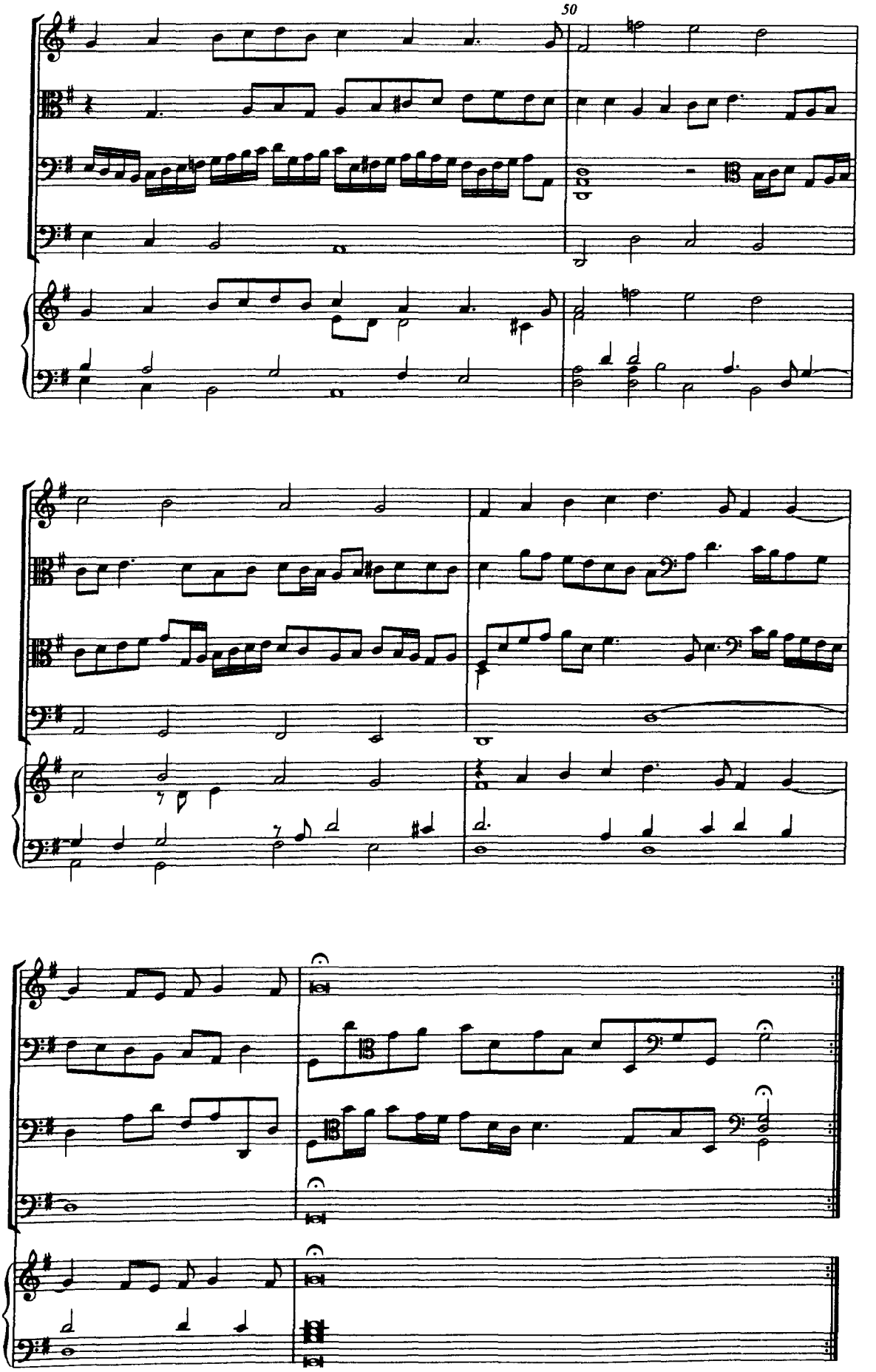
C1 and C2
BV 1st time
BV 2nd time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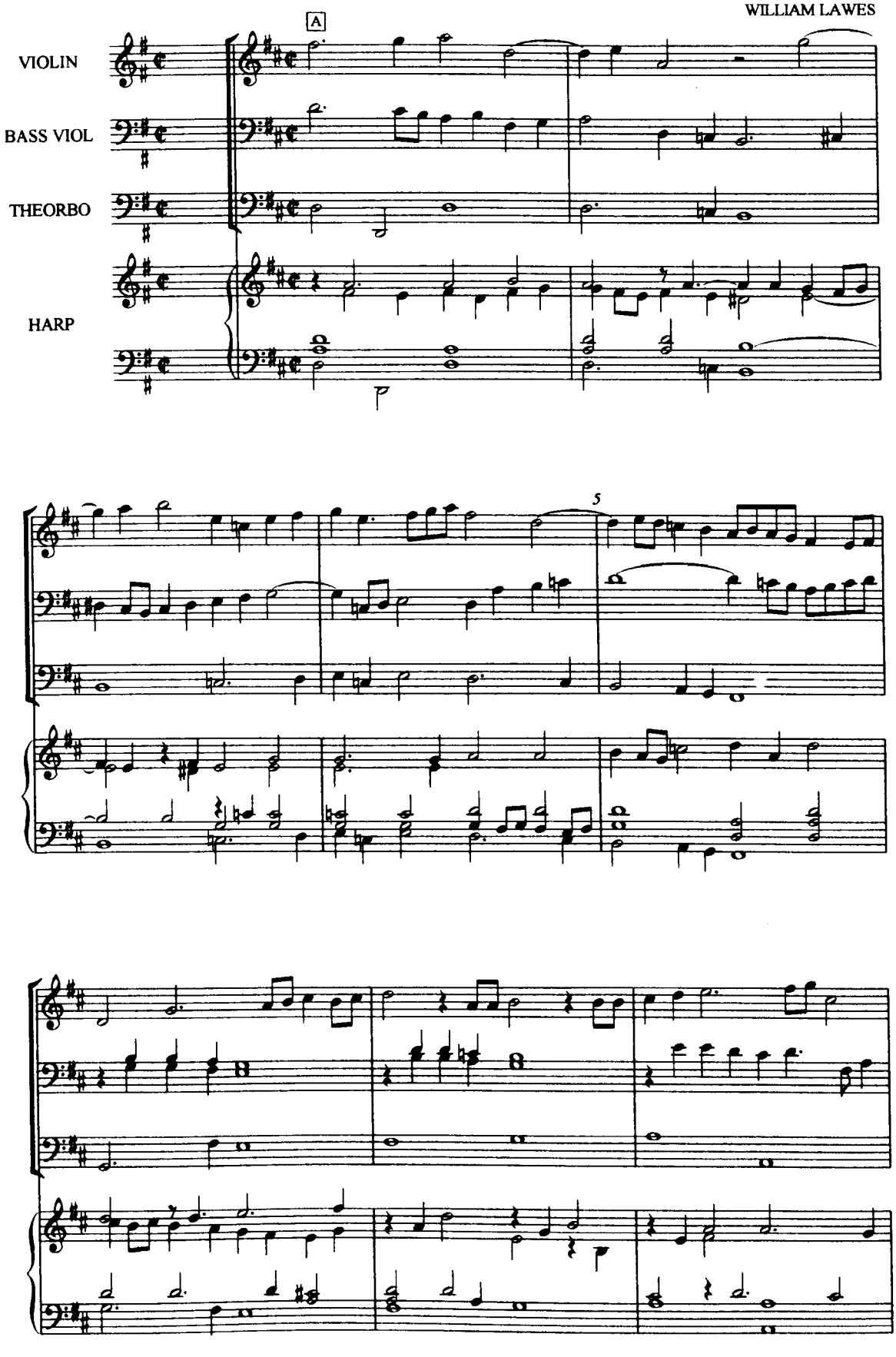
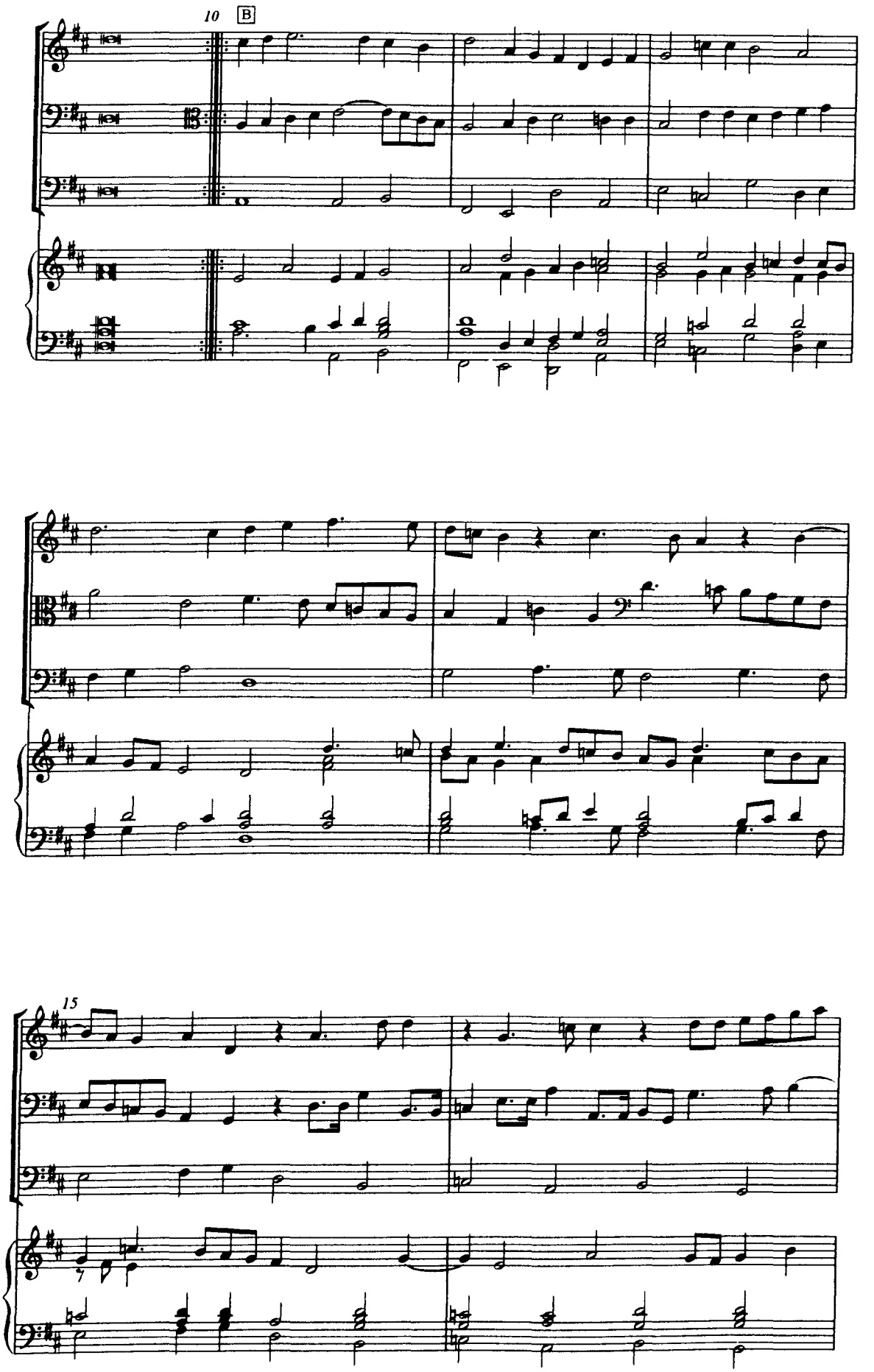
(II.6.28) 'Pauen' HC28 (On a theme by 'Cormack')
{VdGS No. 189}

WILLIAM LAWES

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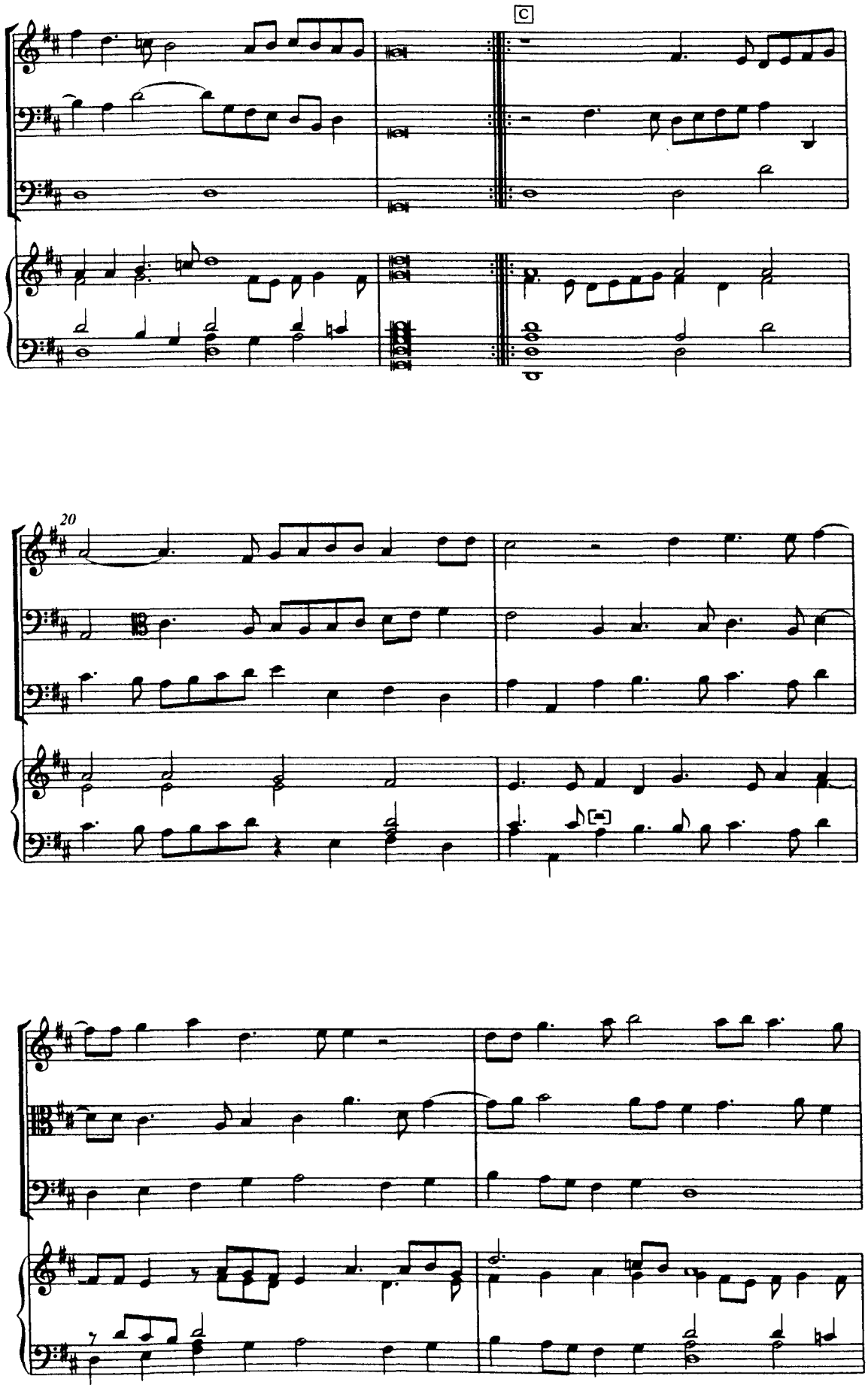
C
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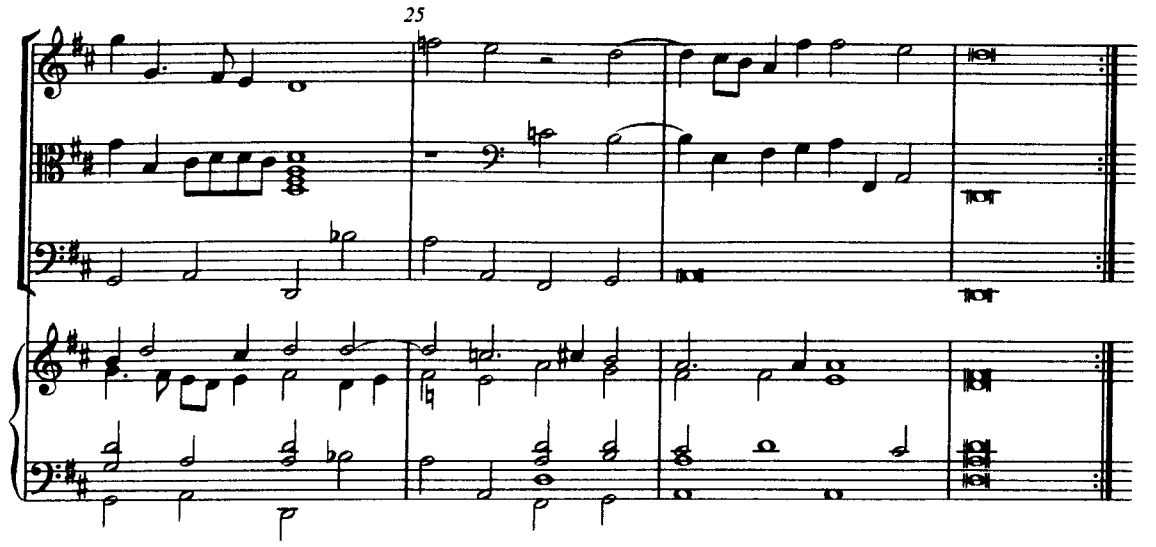
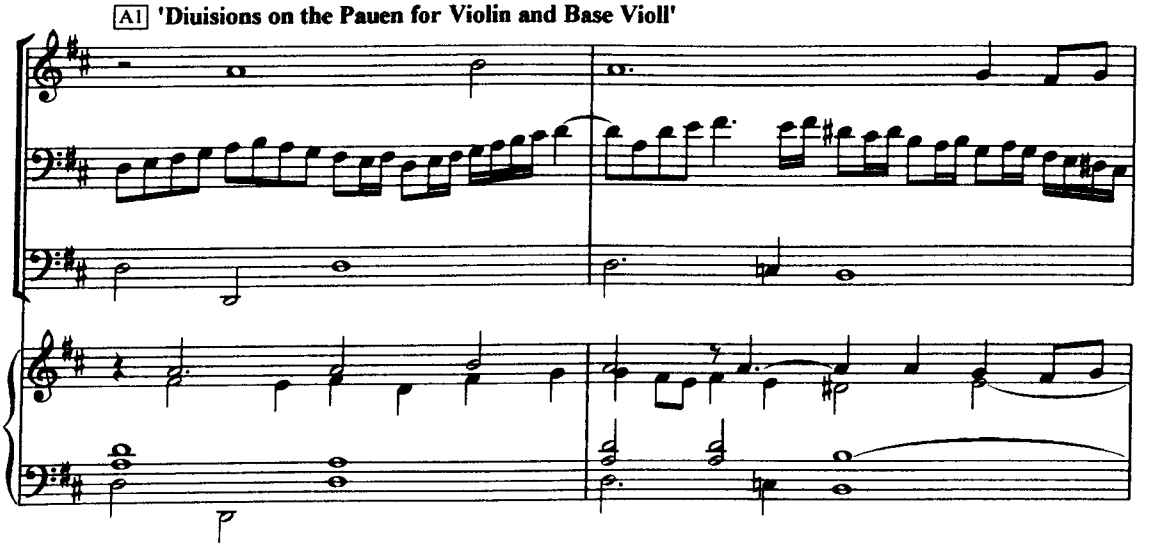
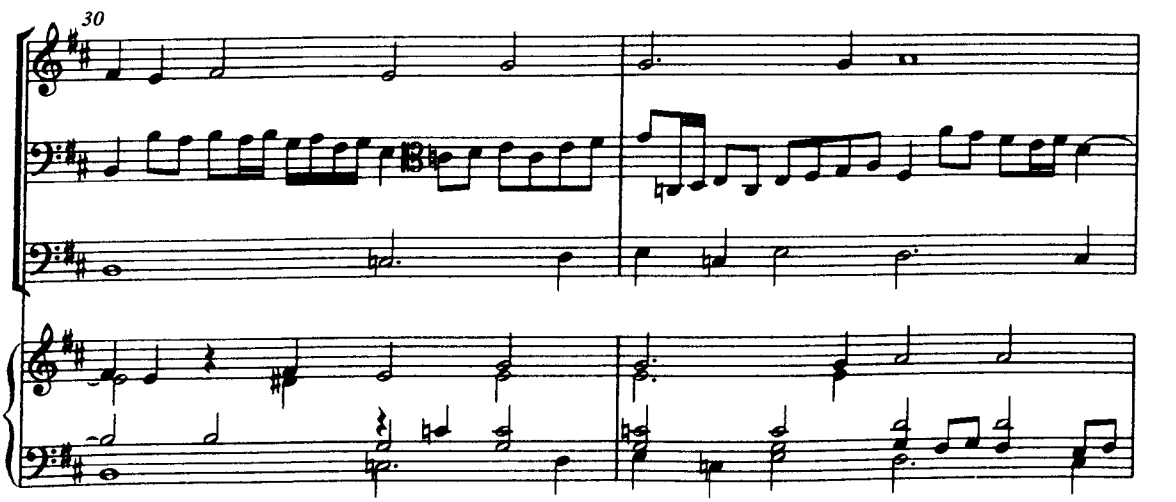
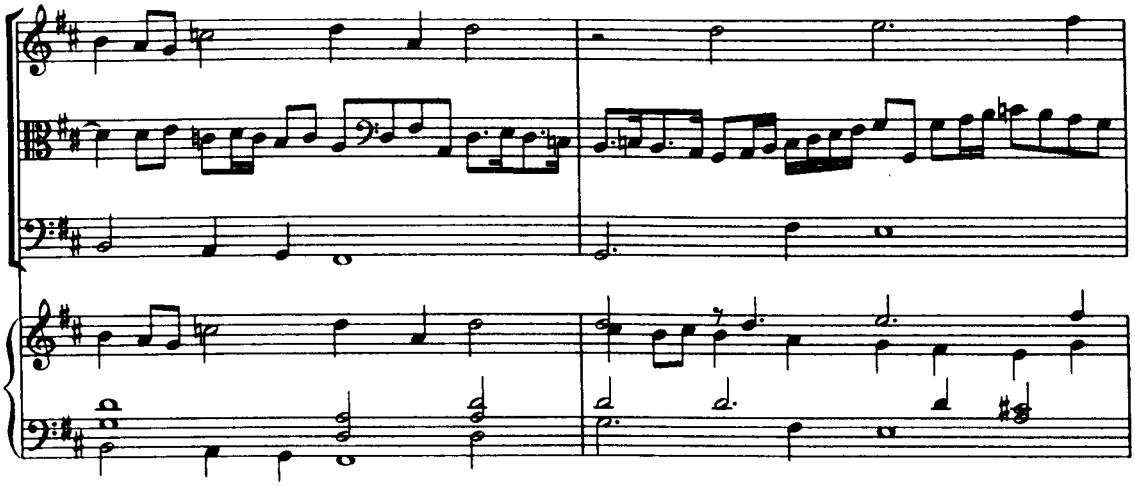
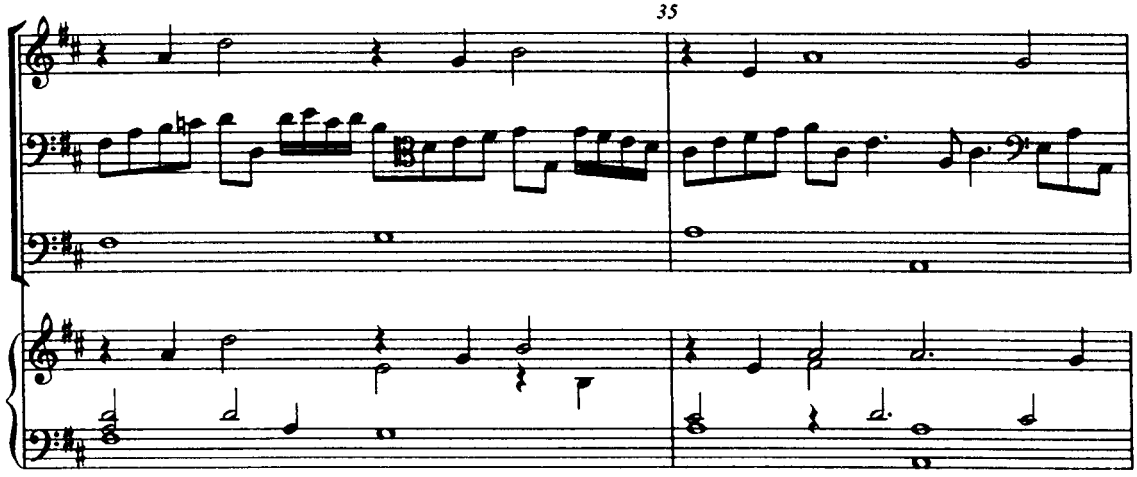


A1 **'Diuisions on the Pauen for Violin and Base Violl'**





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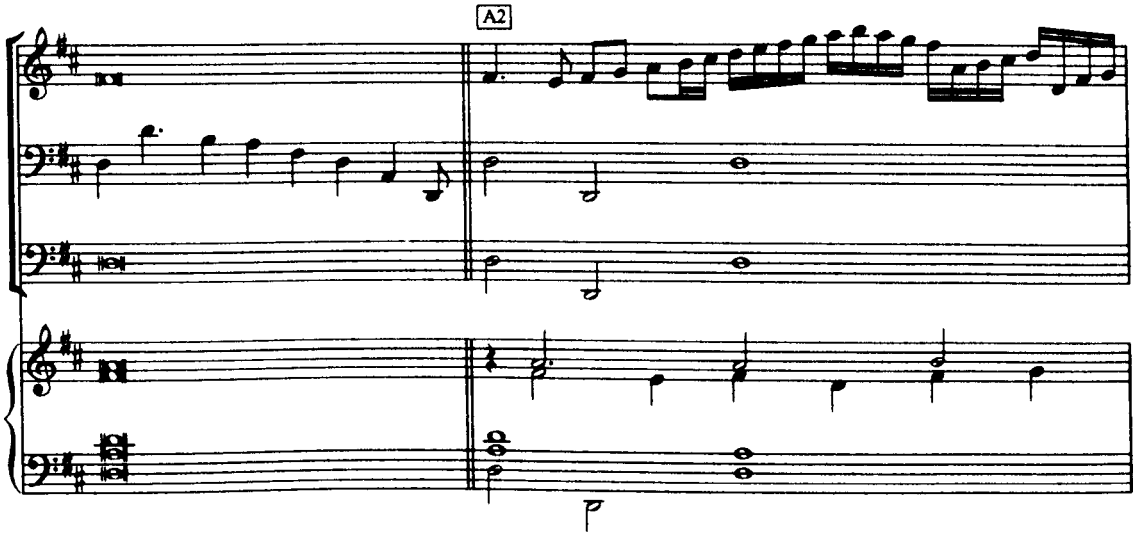
A2
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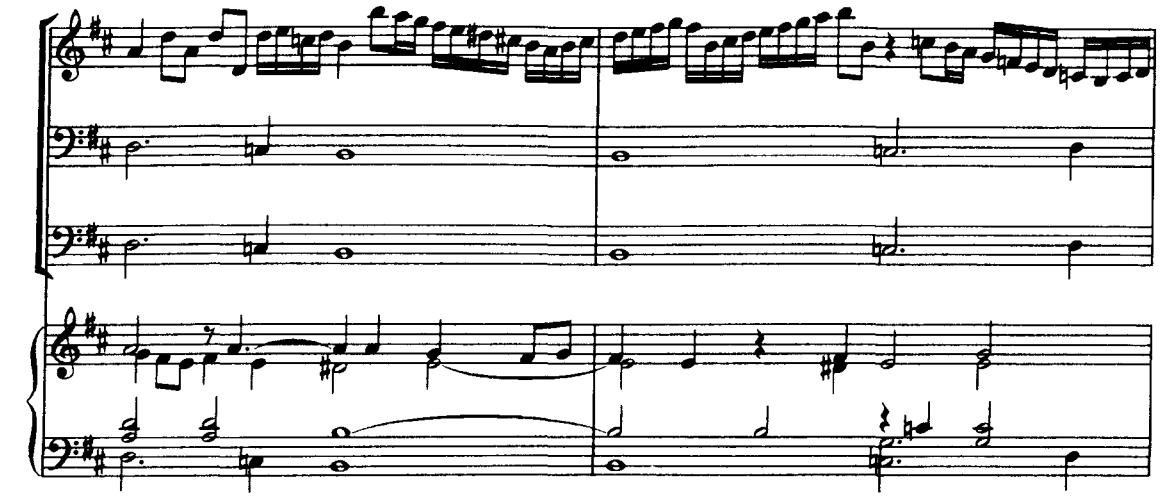

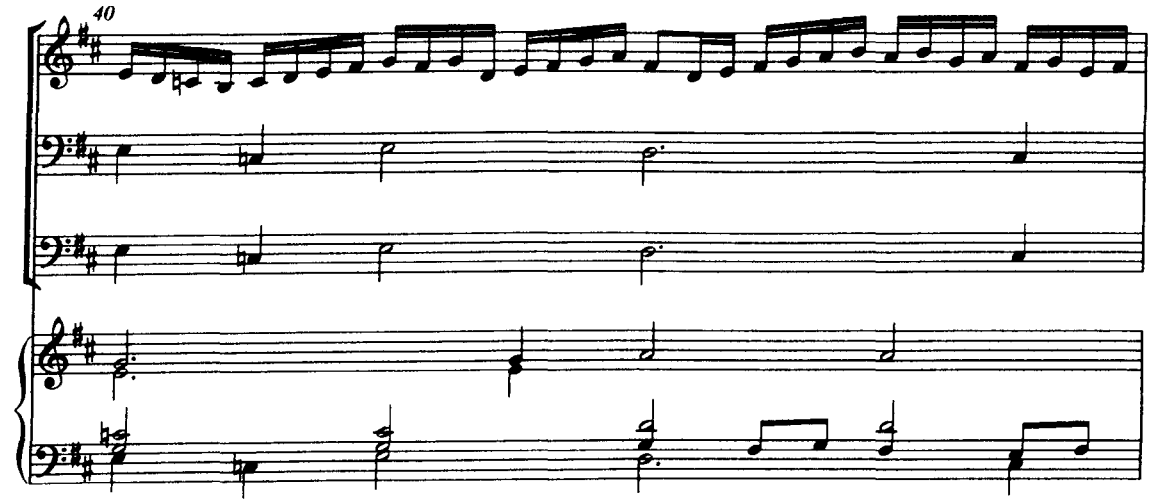
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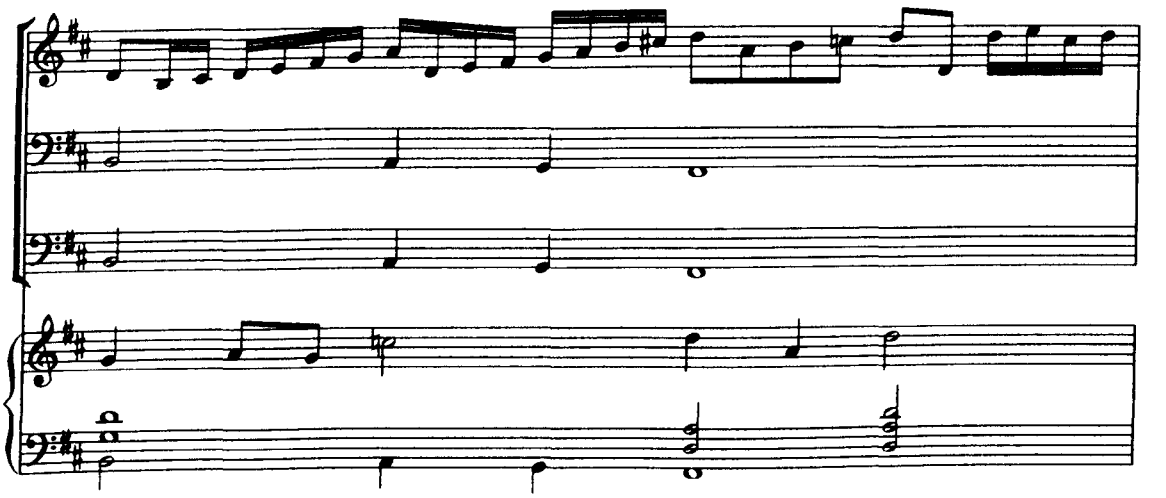

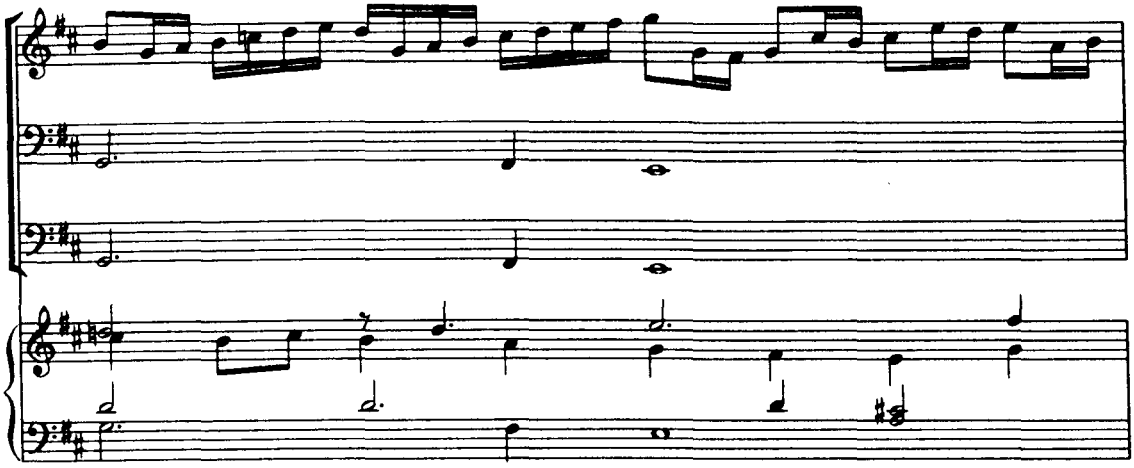

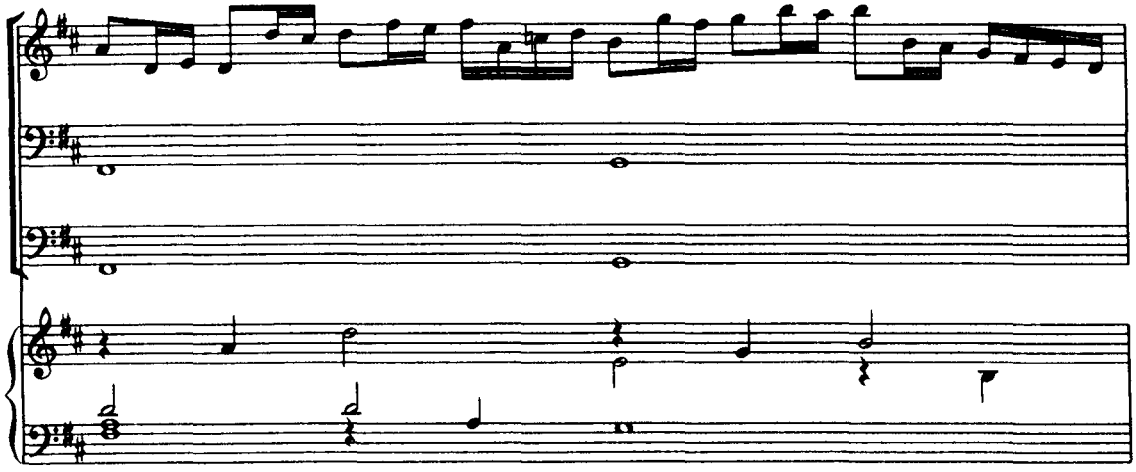

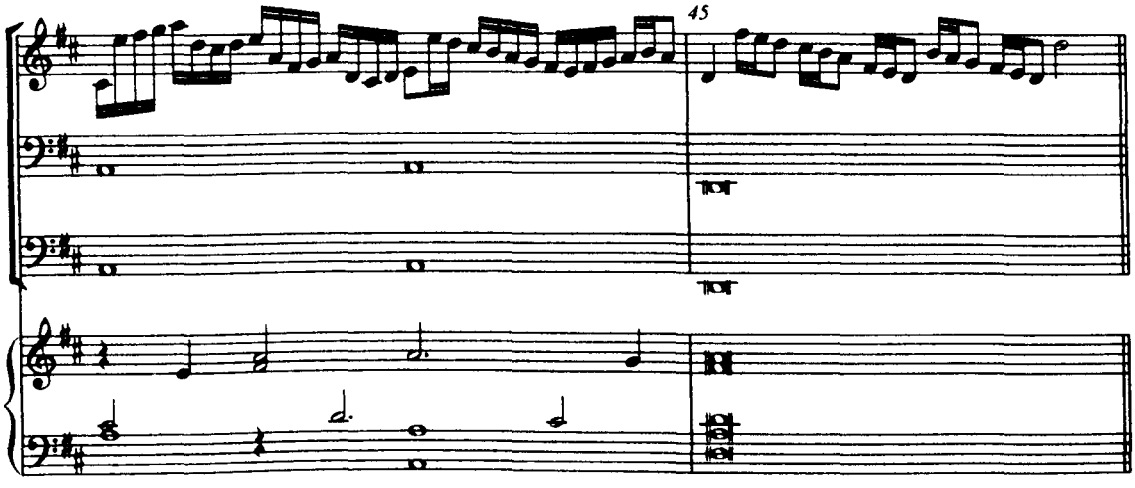
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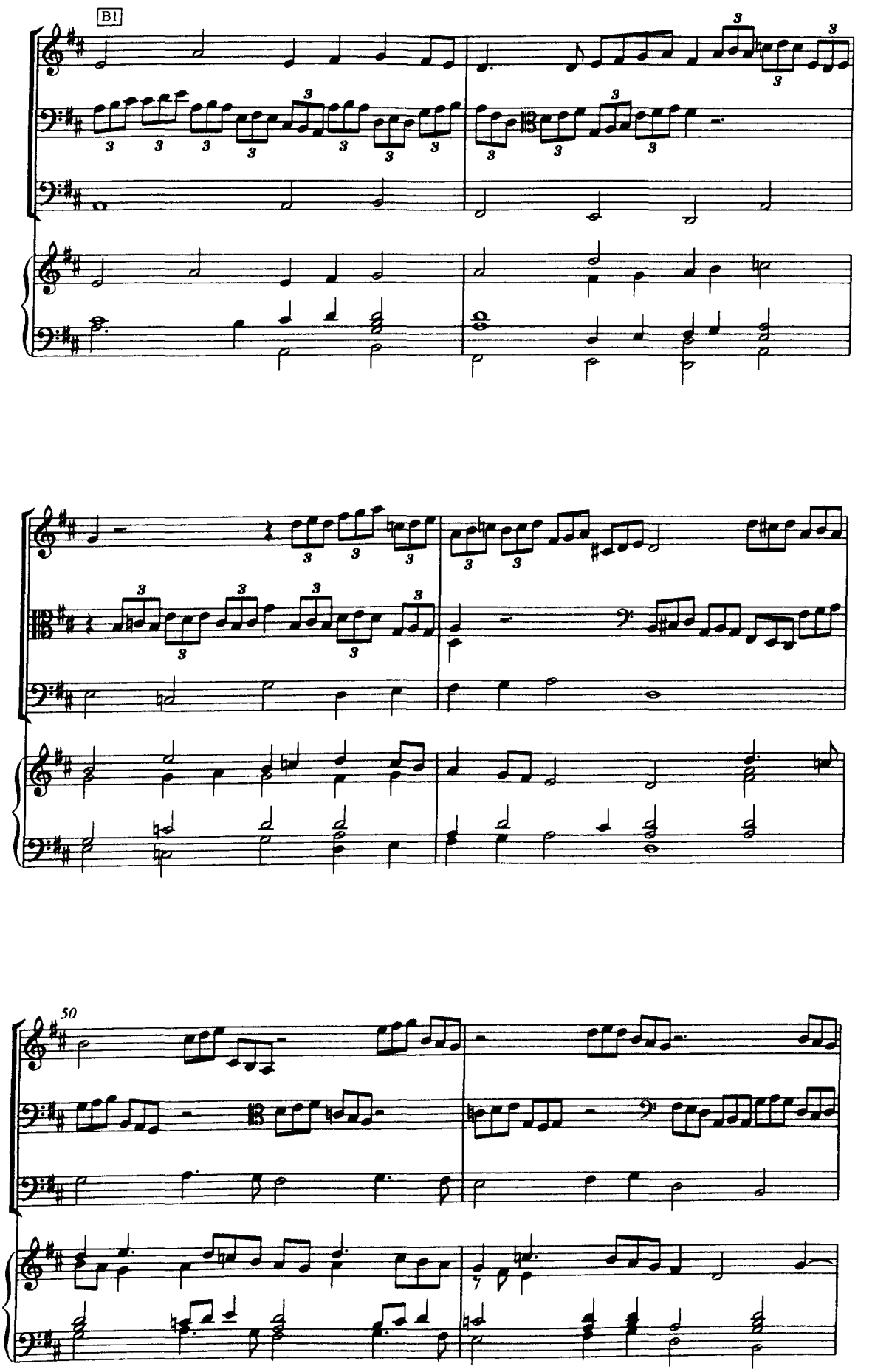
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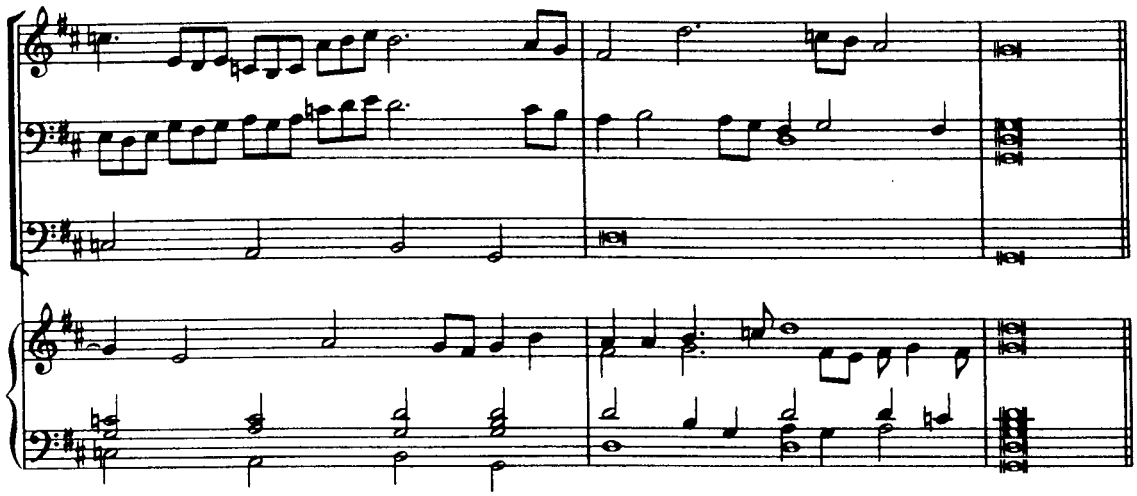

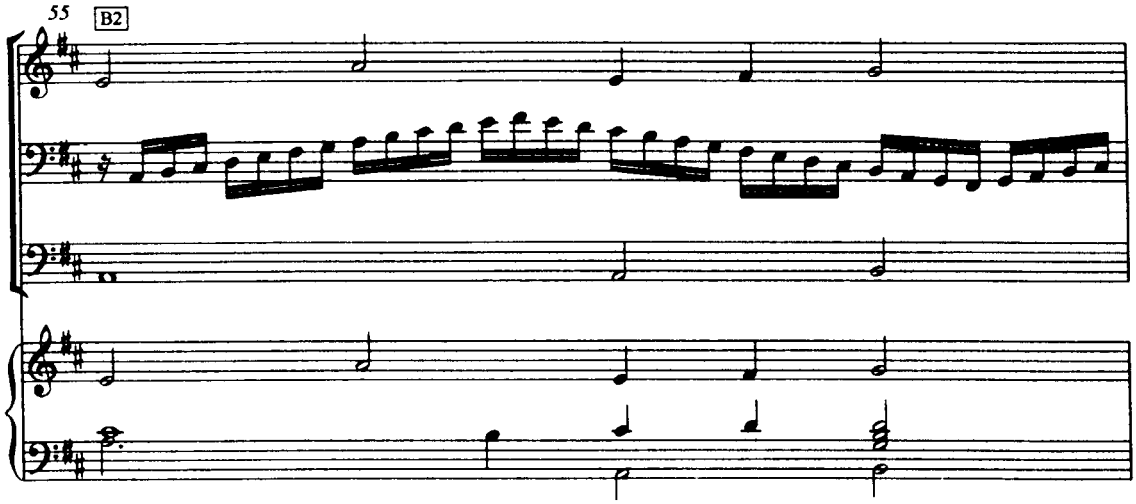
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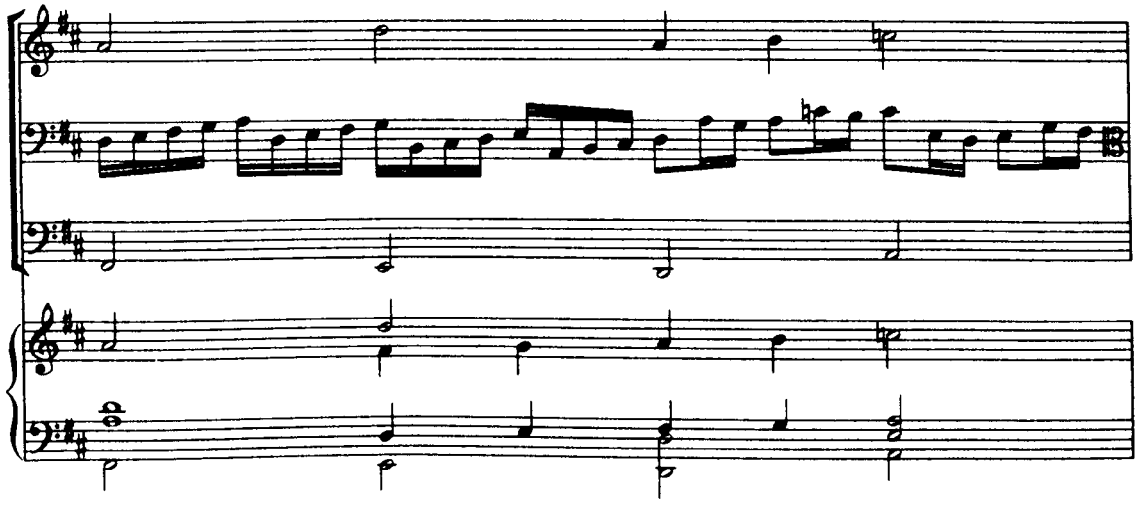
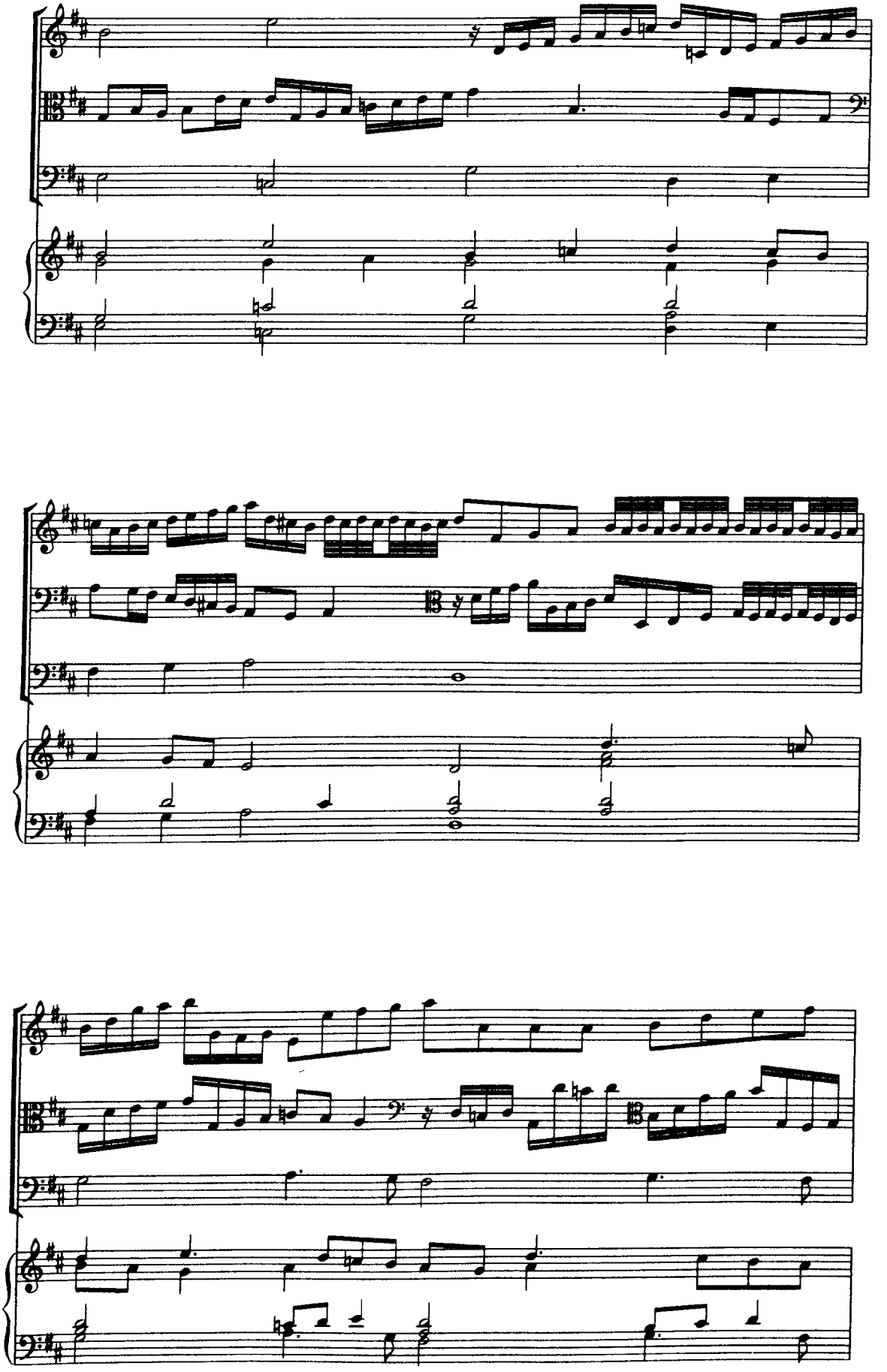
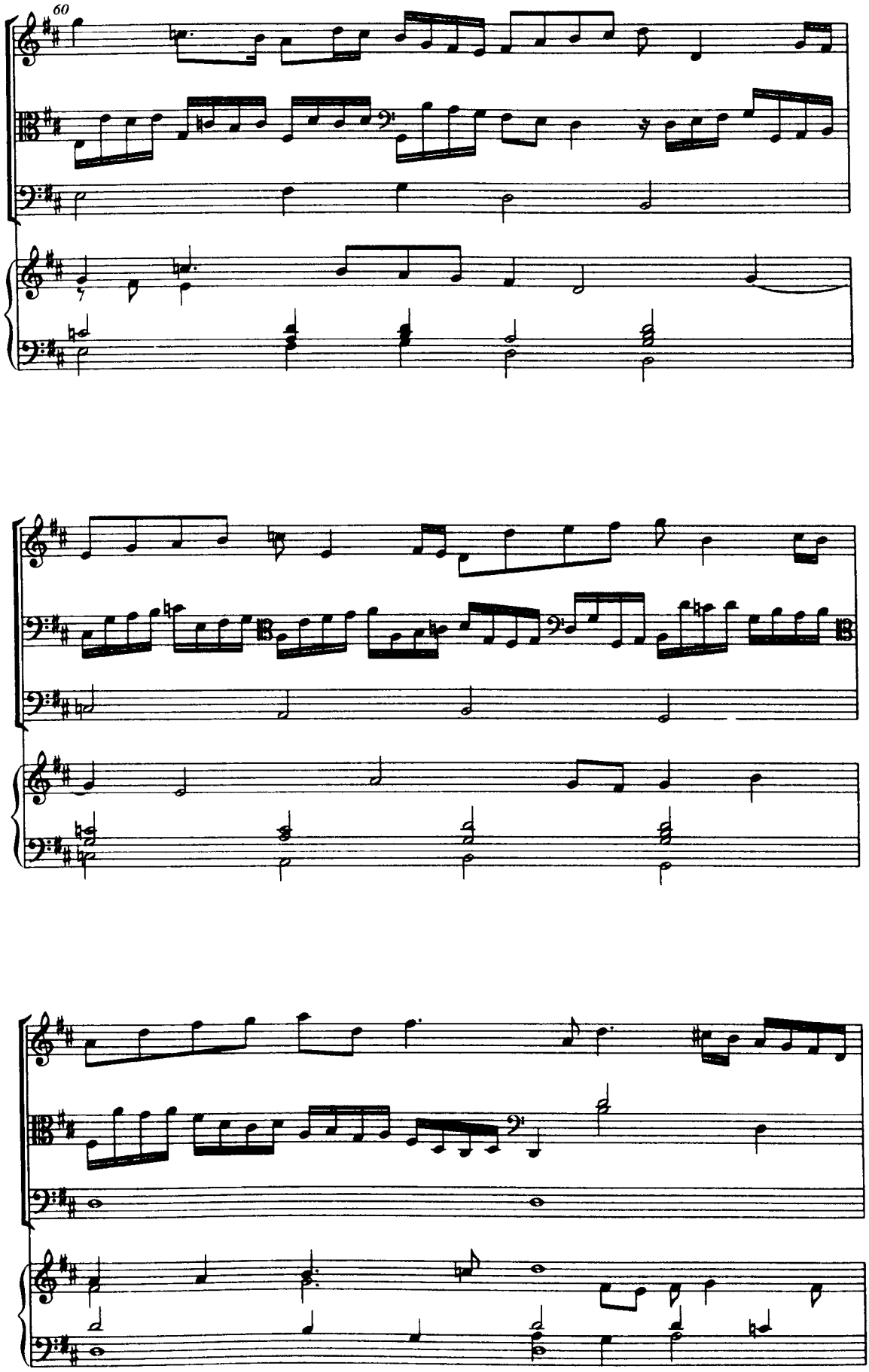
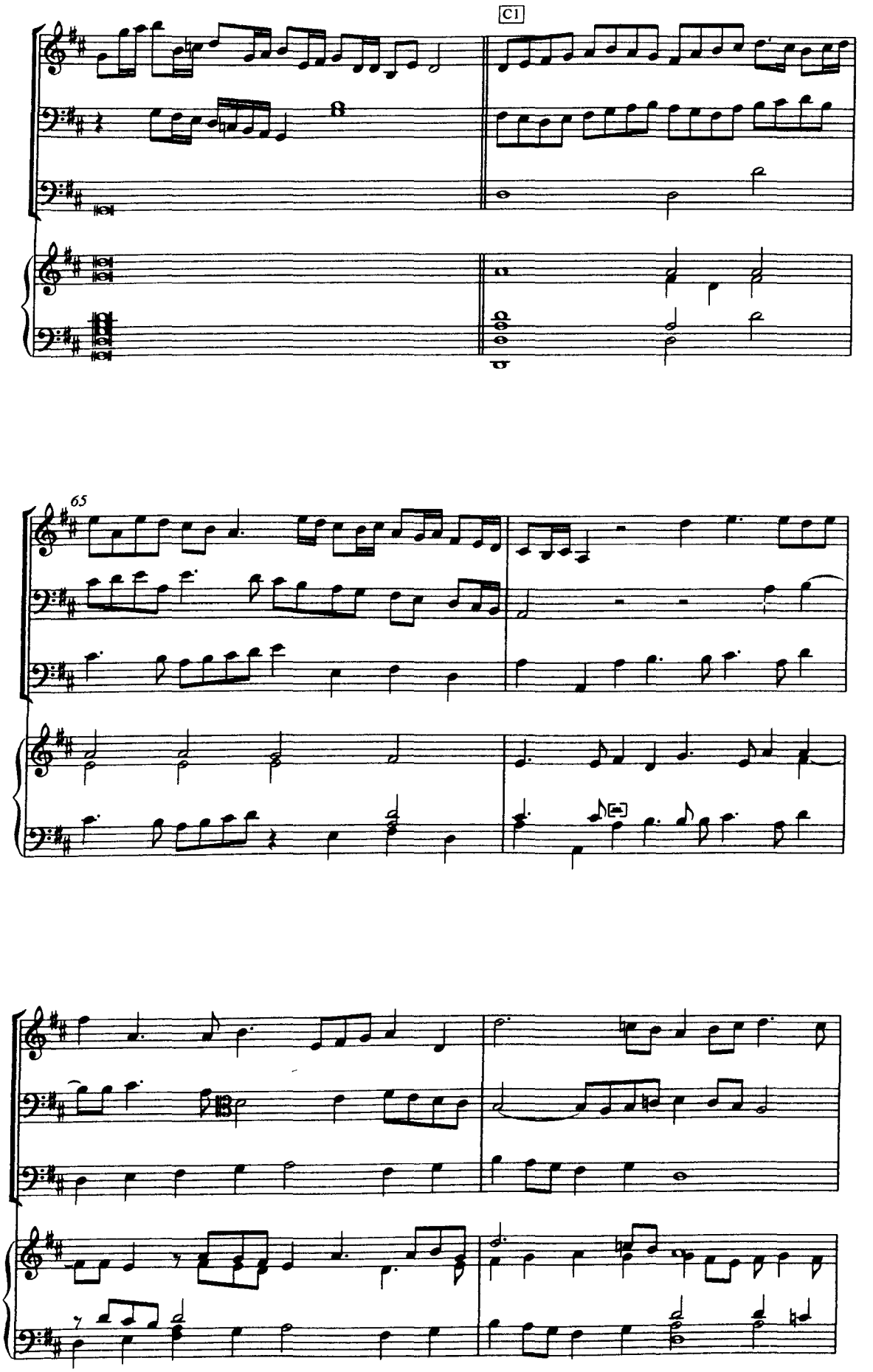
B2





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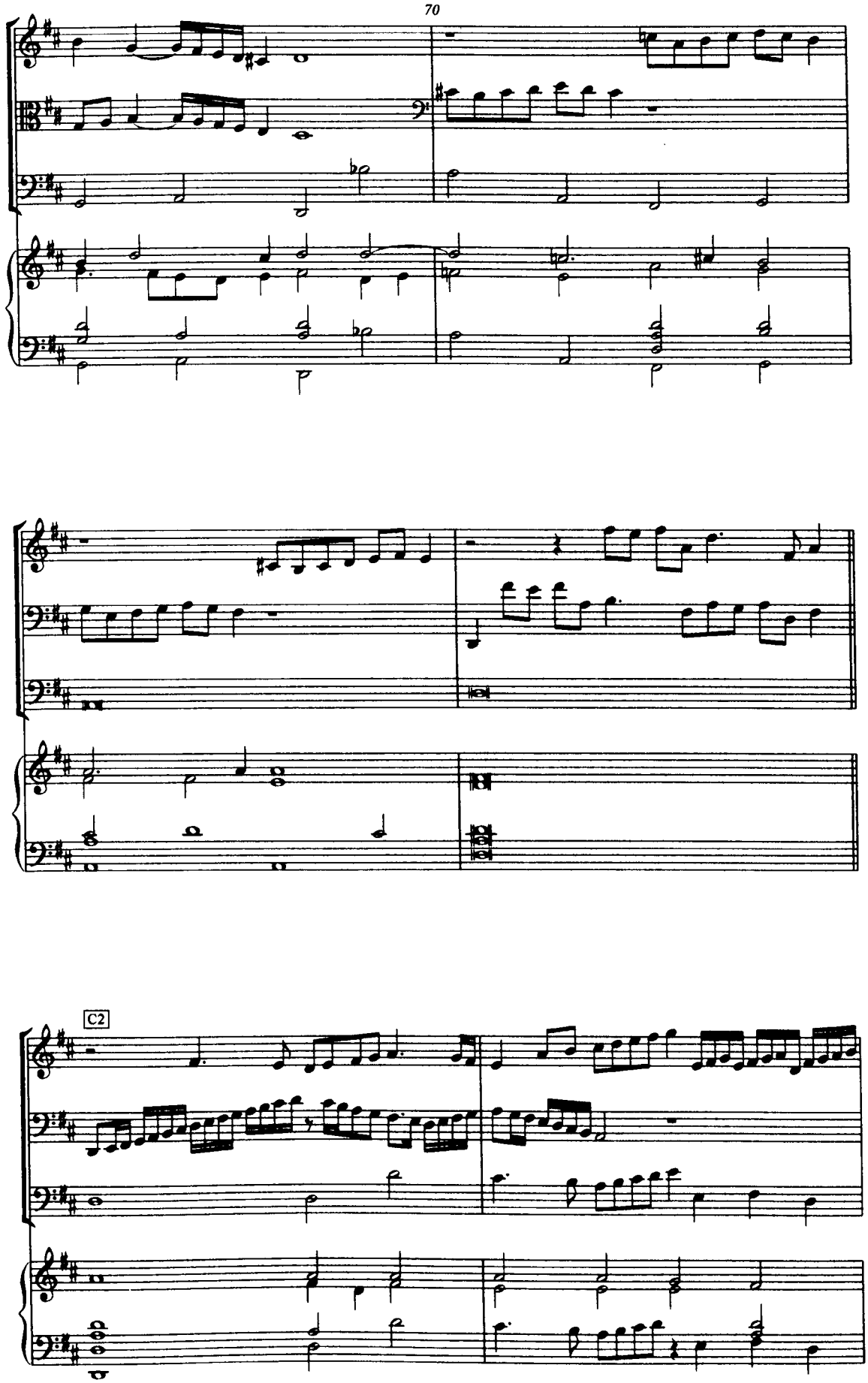
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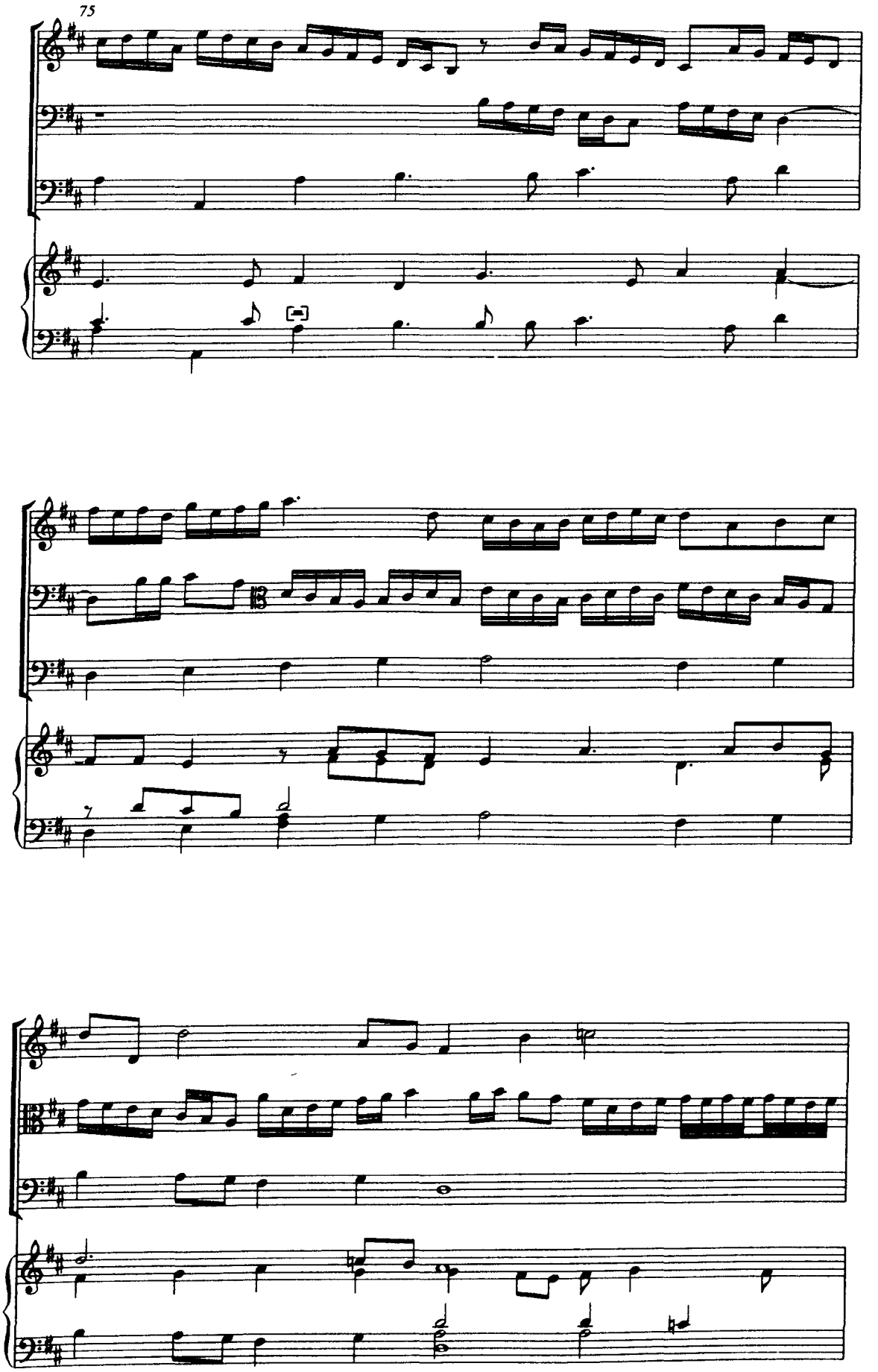
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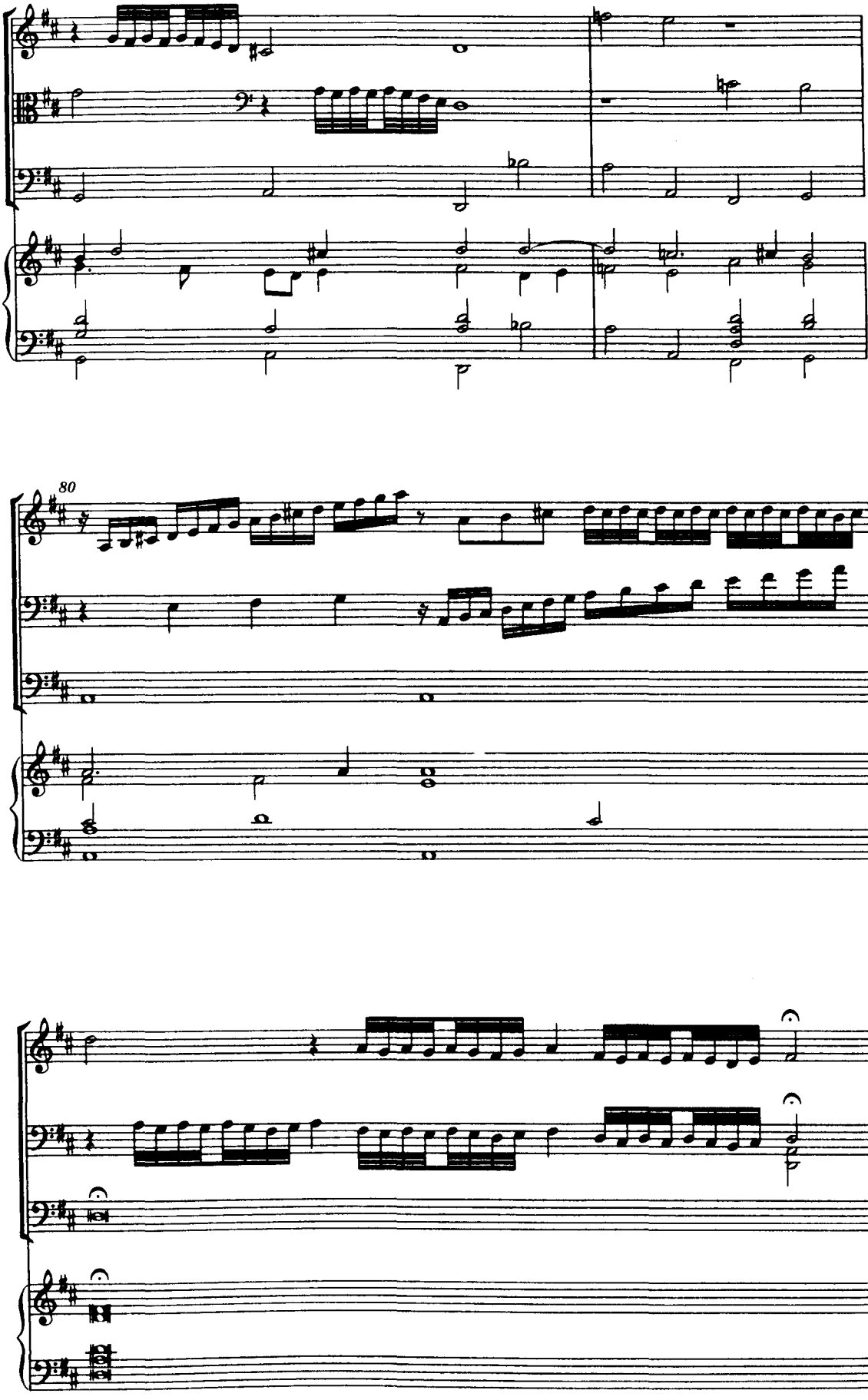
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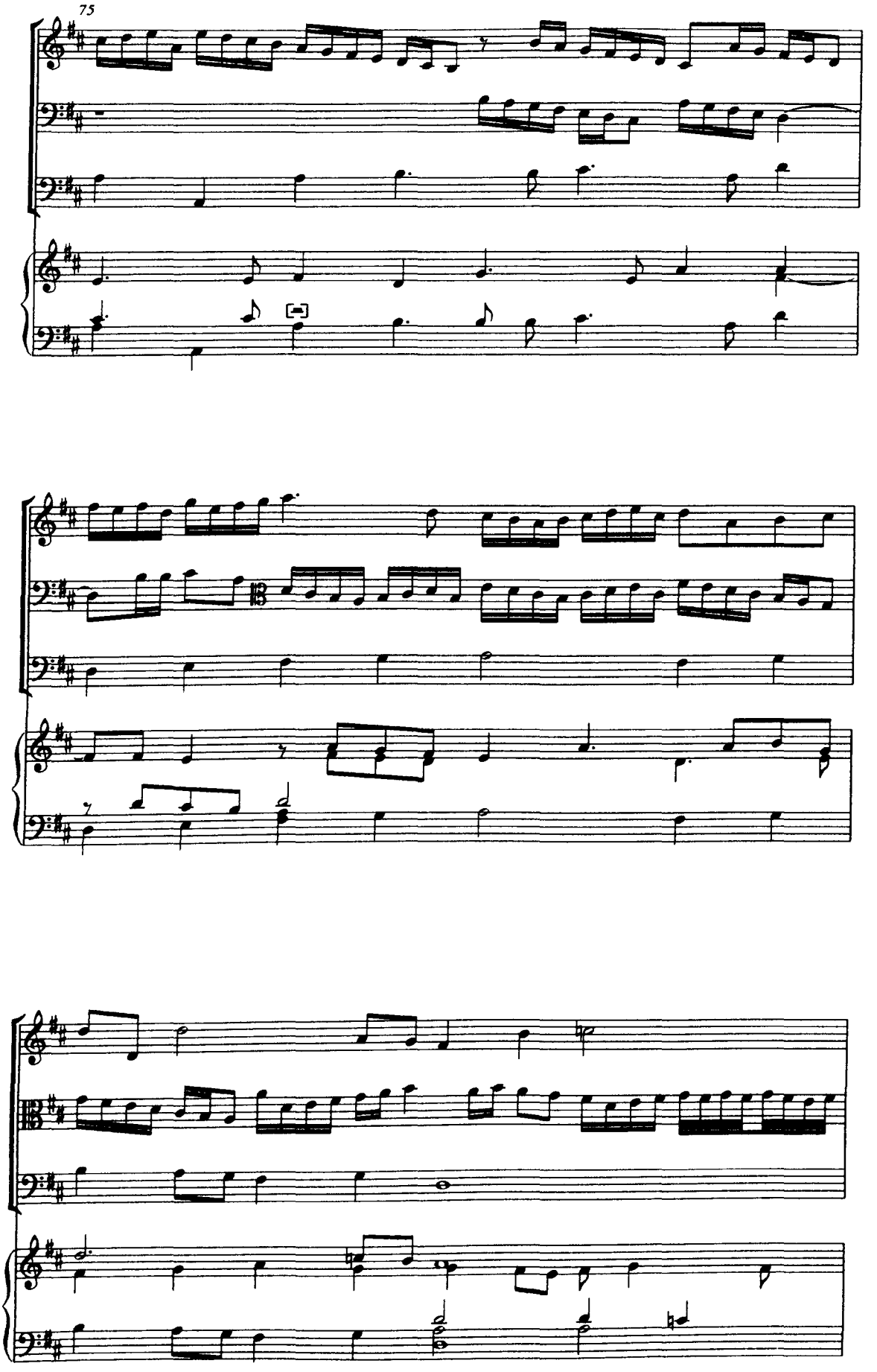
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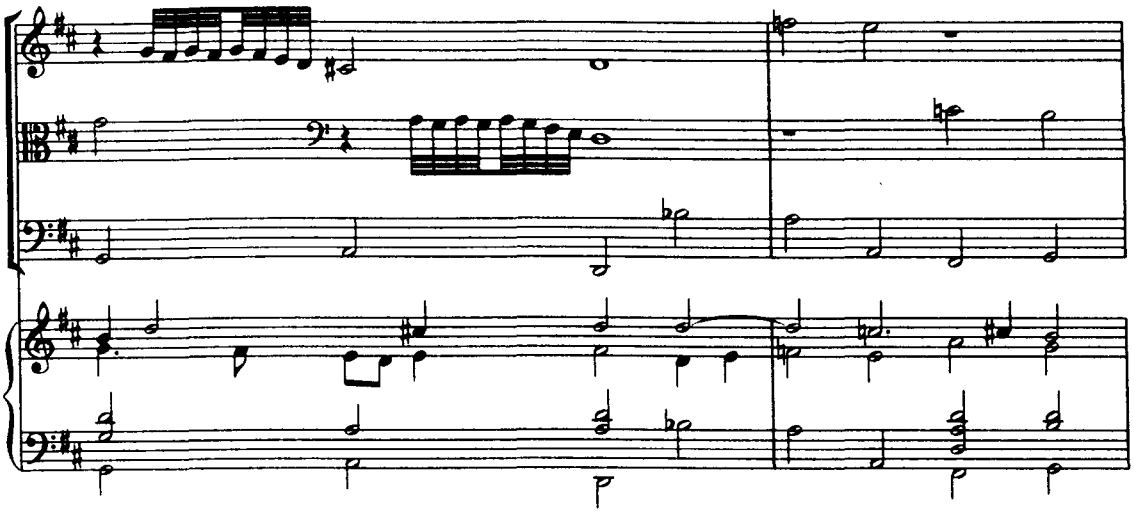

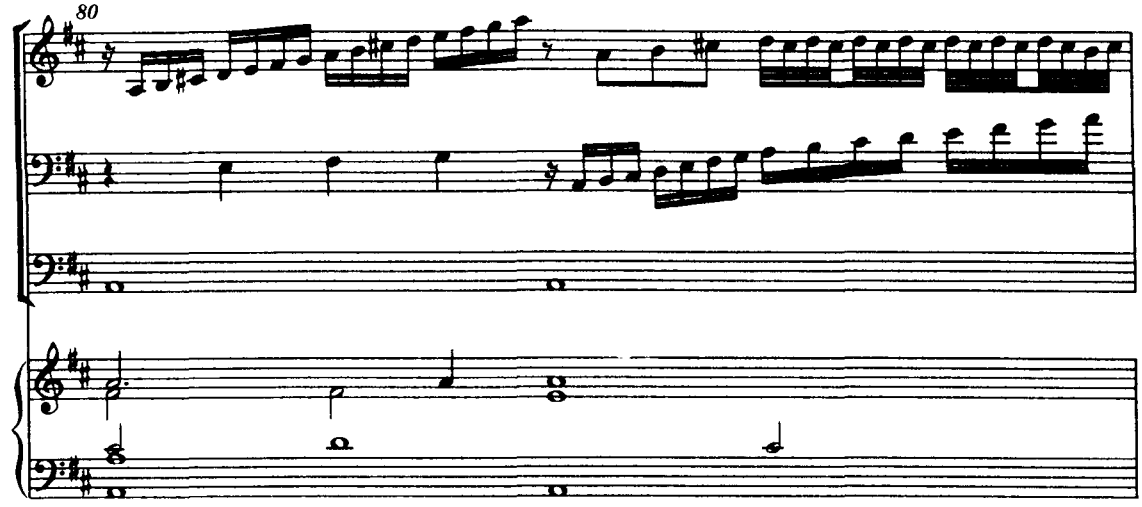
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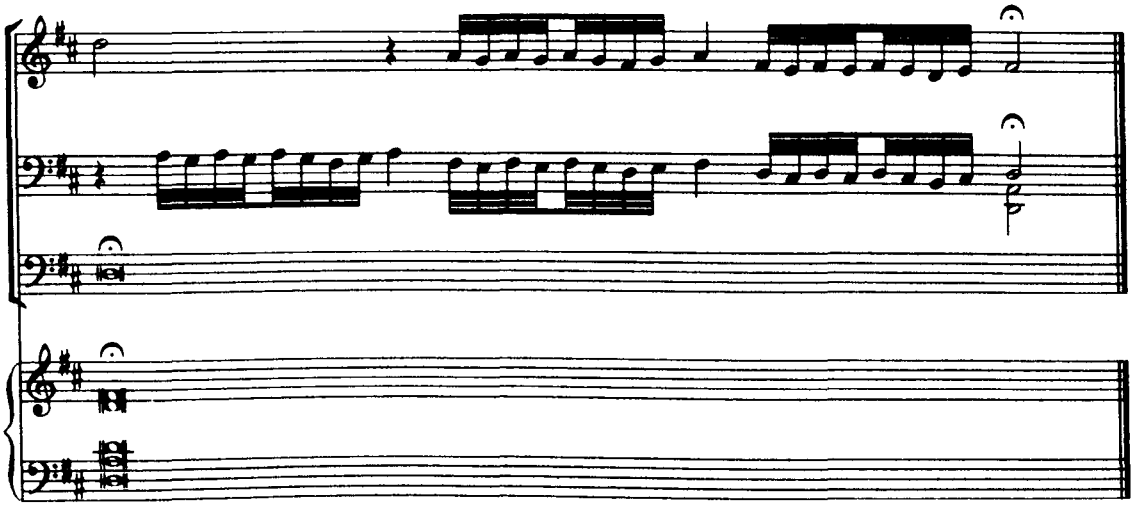
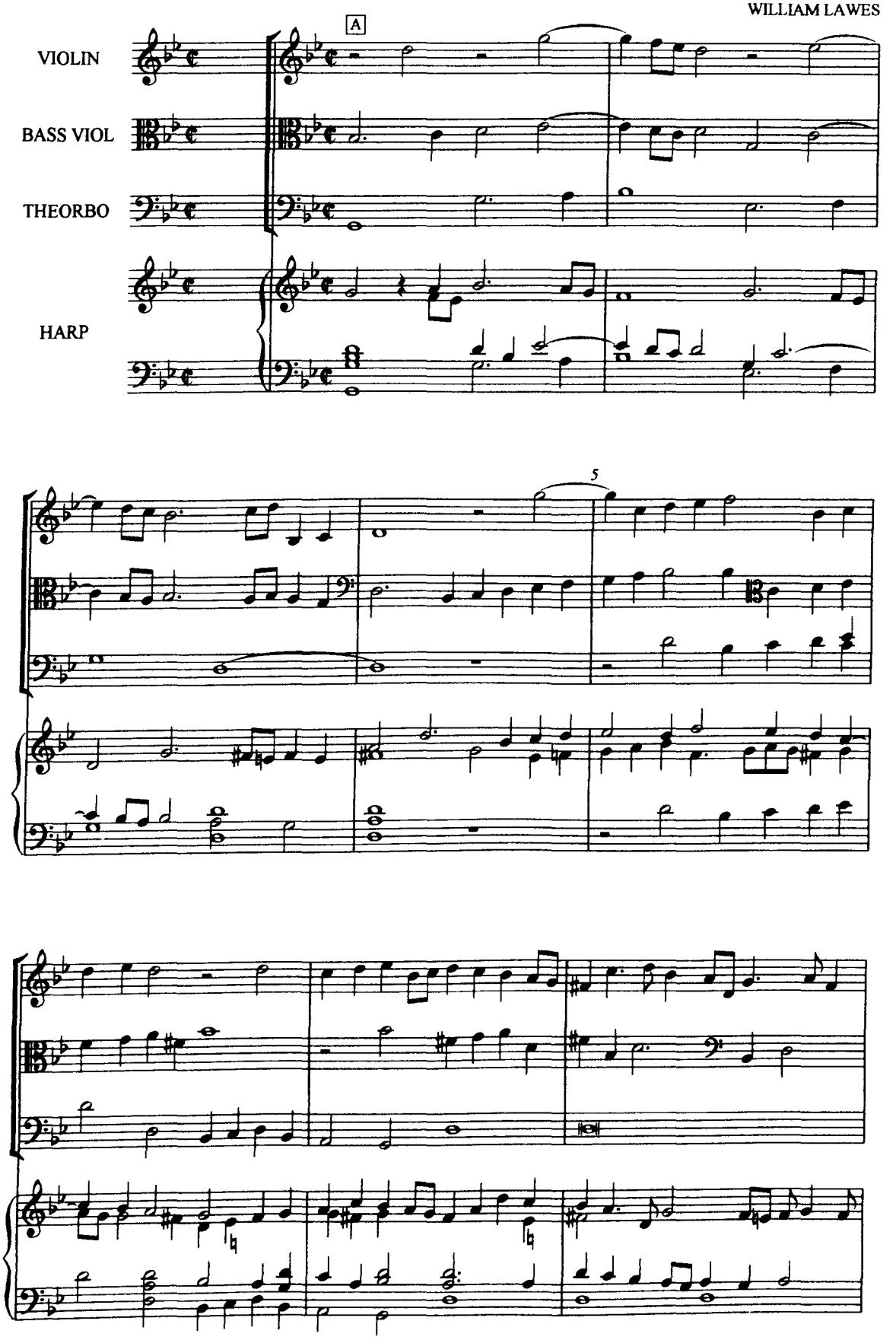
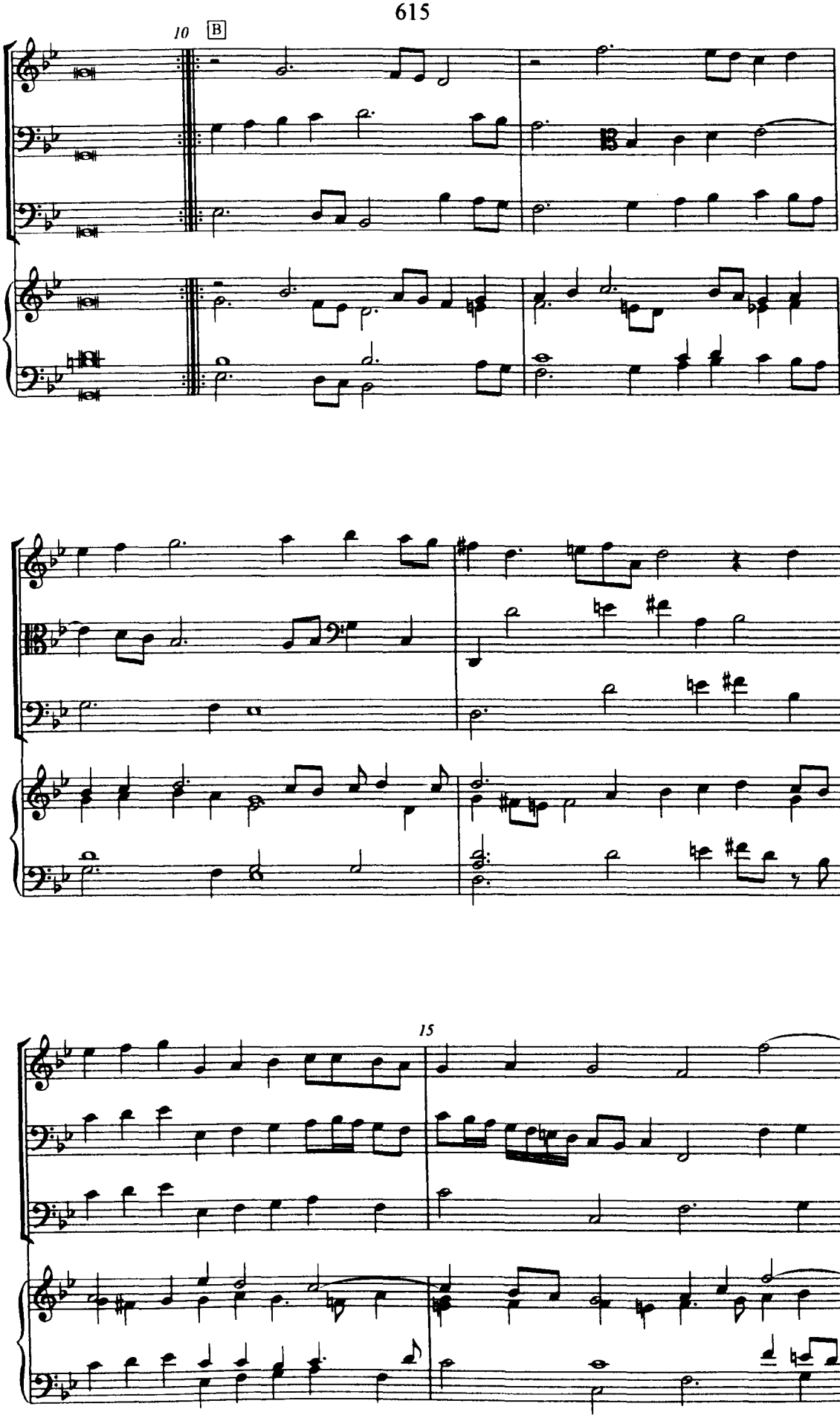


(II.6.29) 'Pauen' HC29 (On a theme by 'Coprario')
{VdGS No. 190}

WILLIAM LAWES

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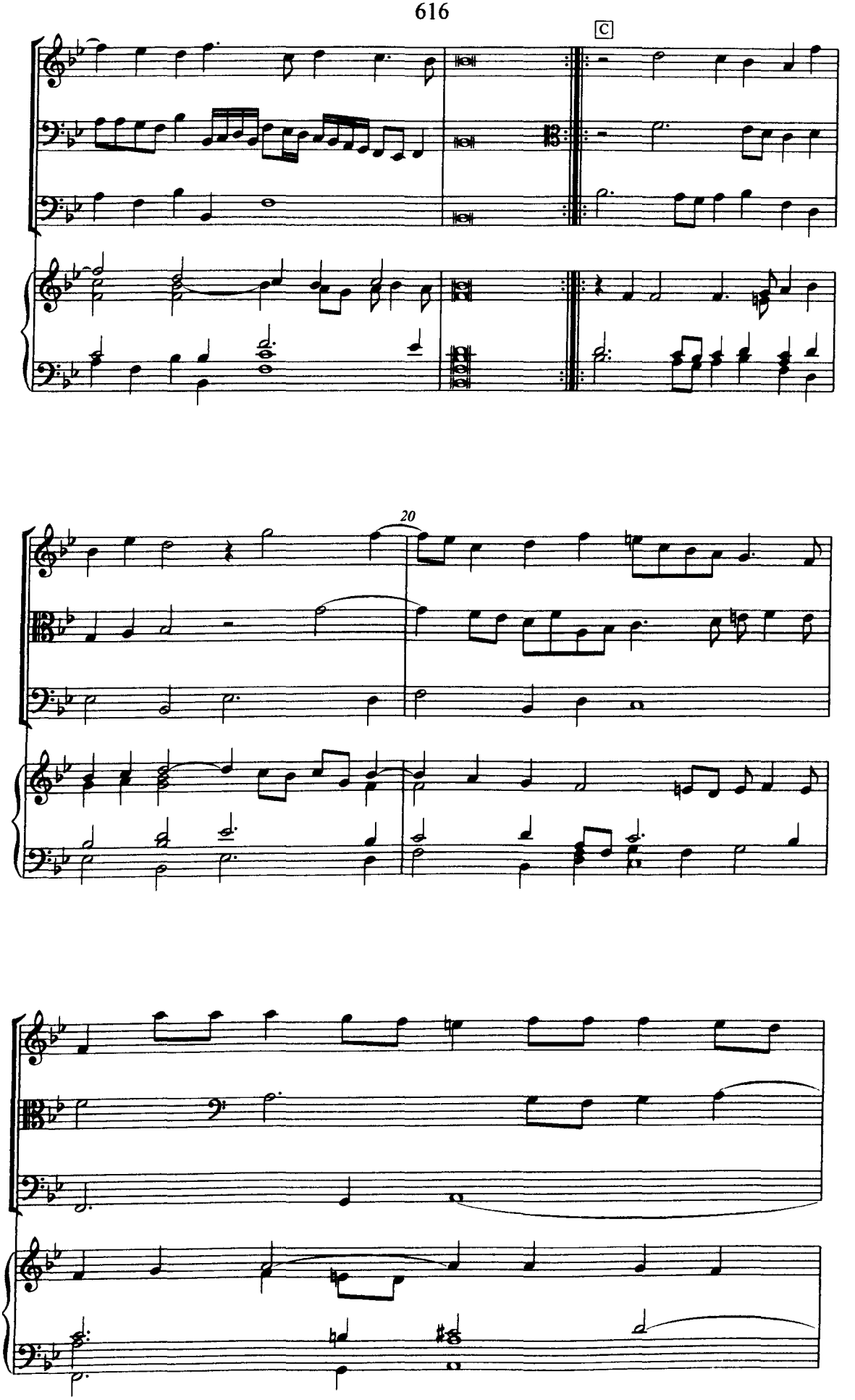
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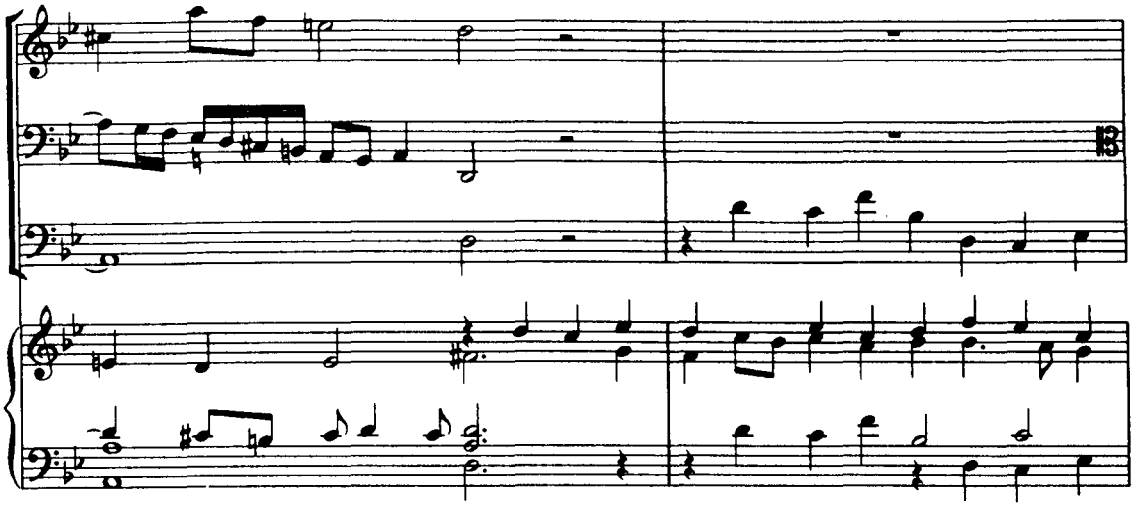
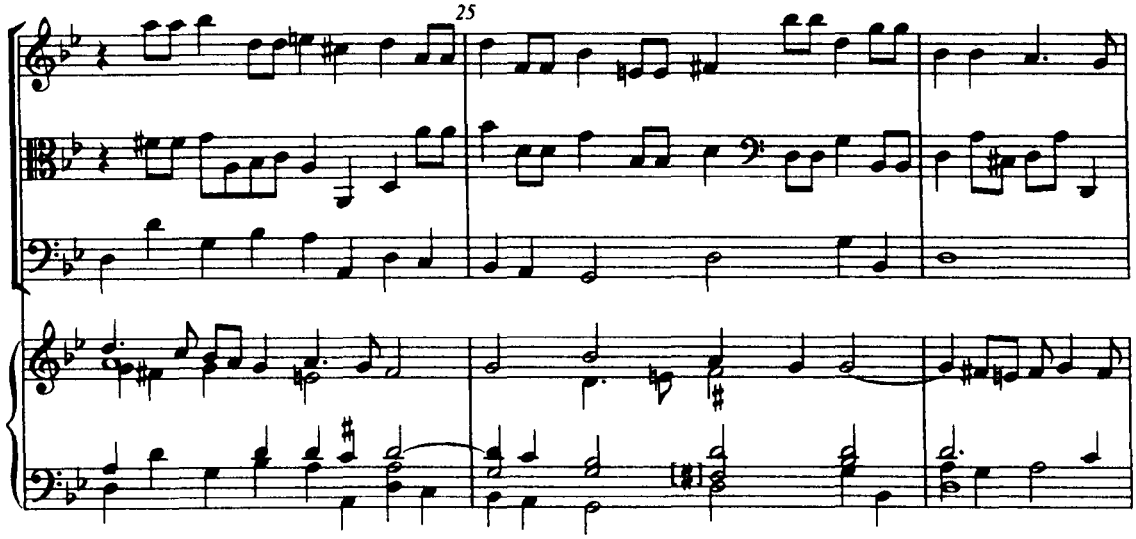
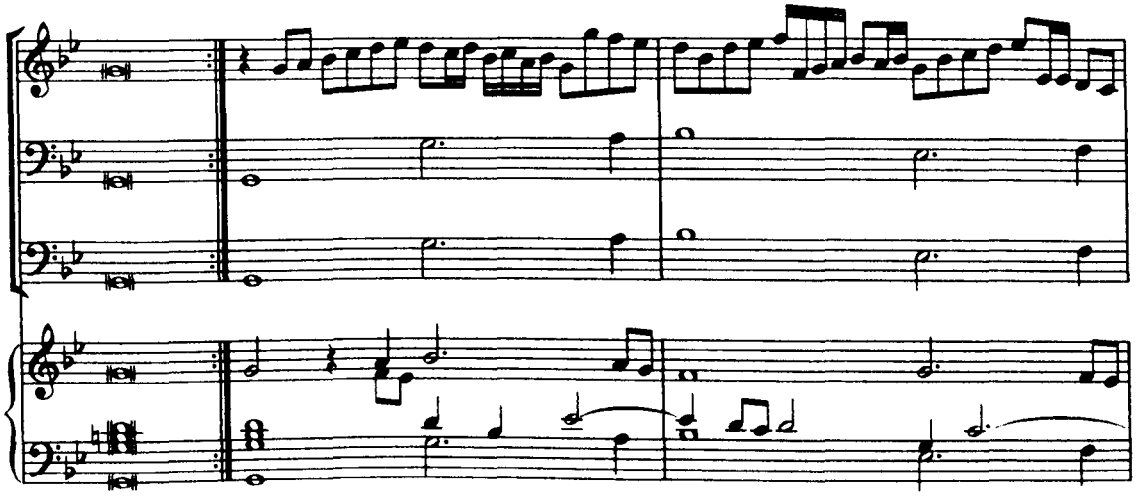
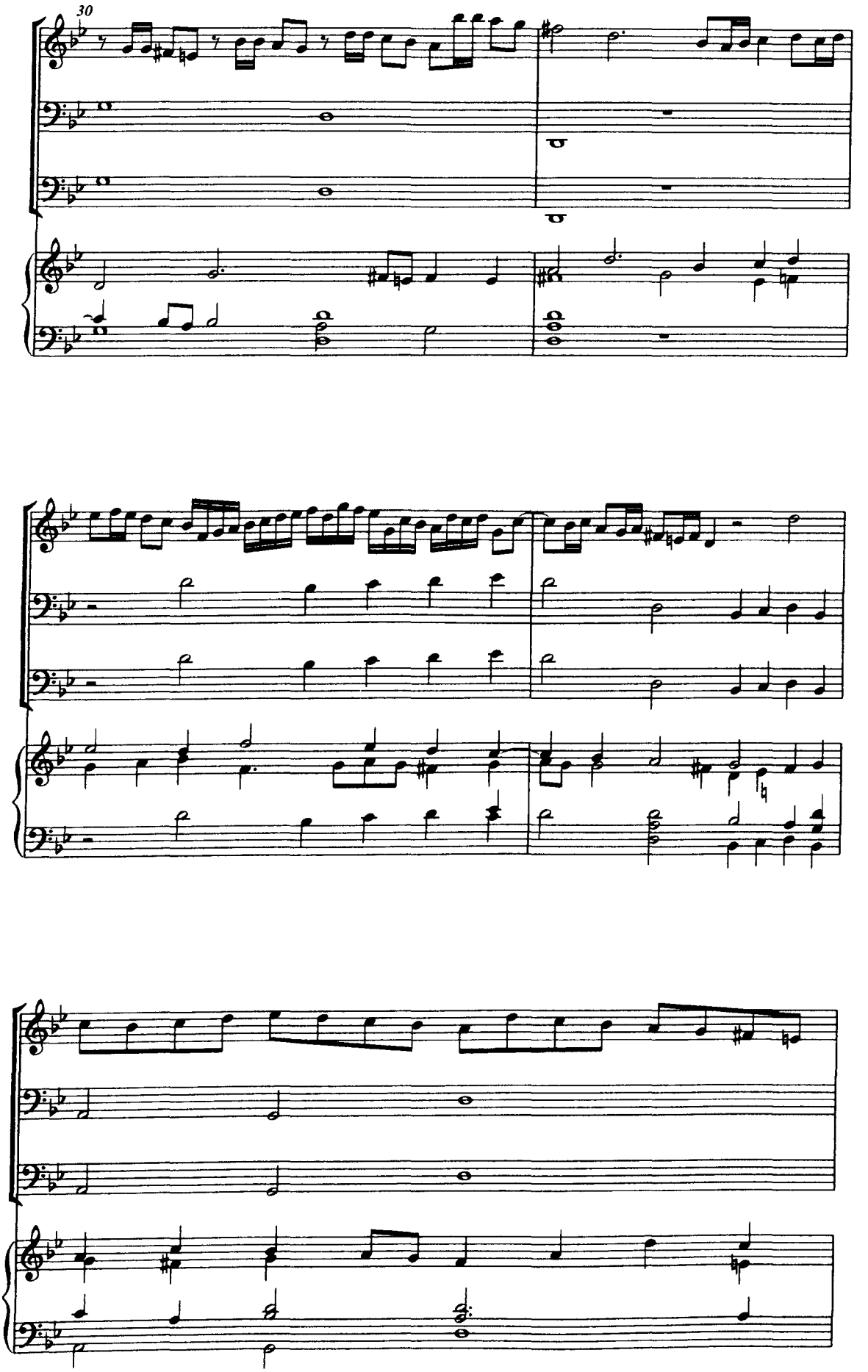




A1 **'Deuision on this Pauen for the Violin and Base Violl'**

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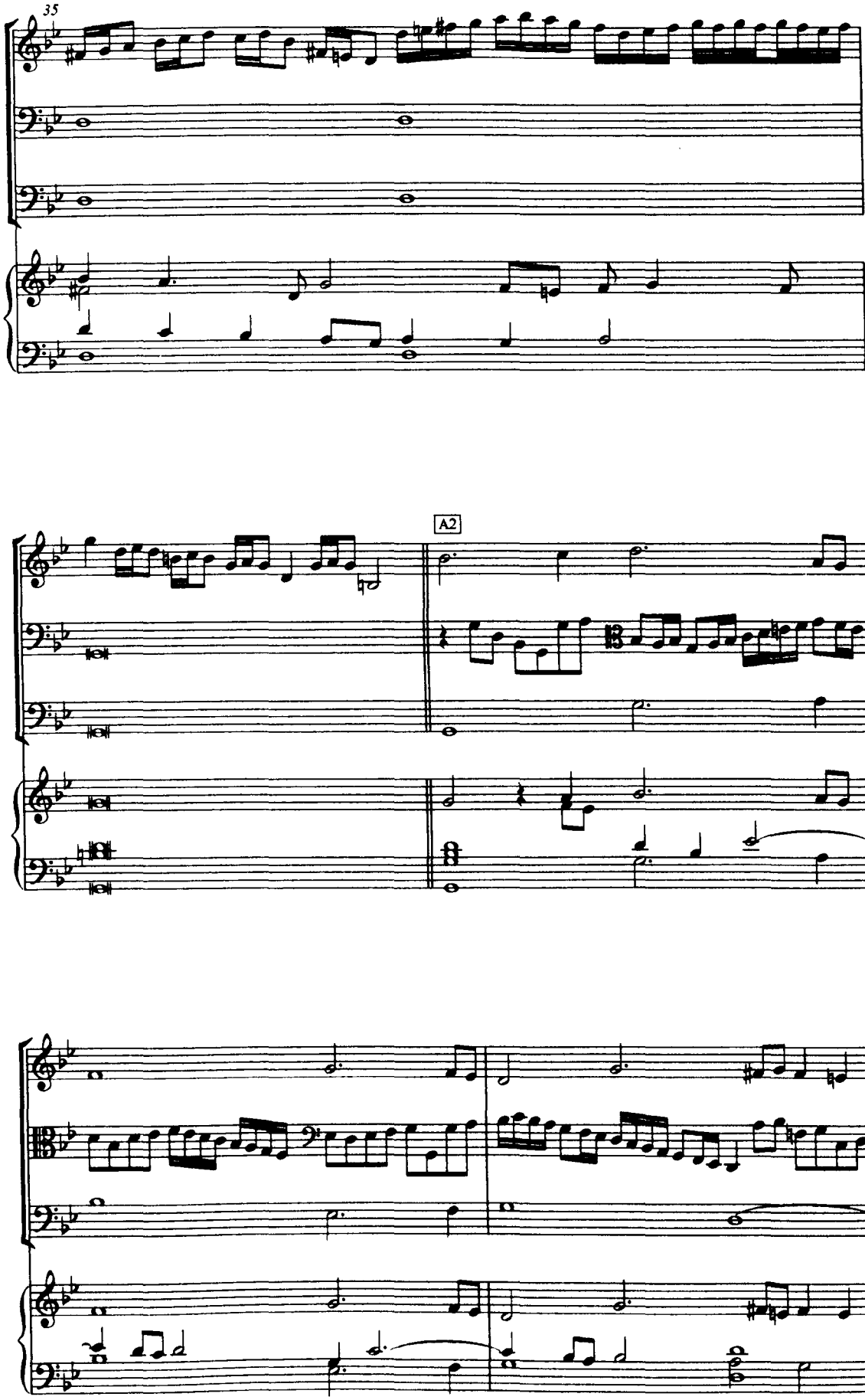
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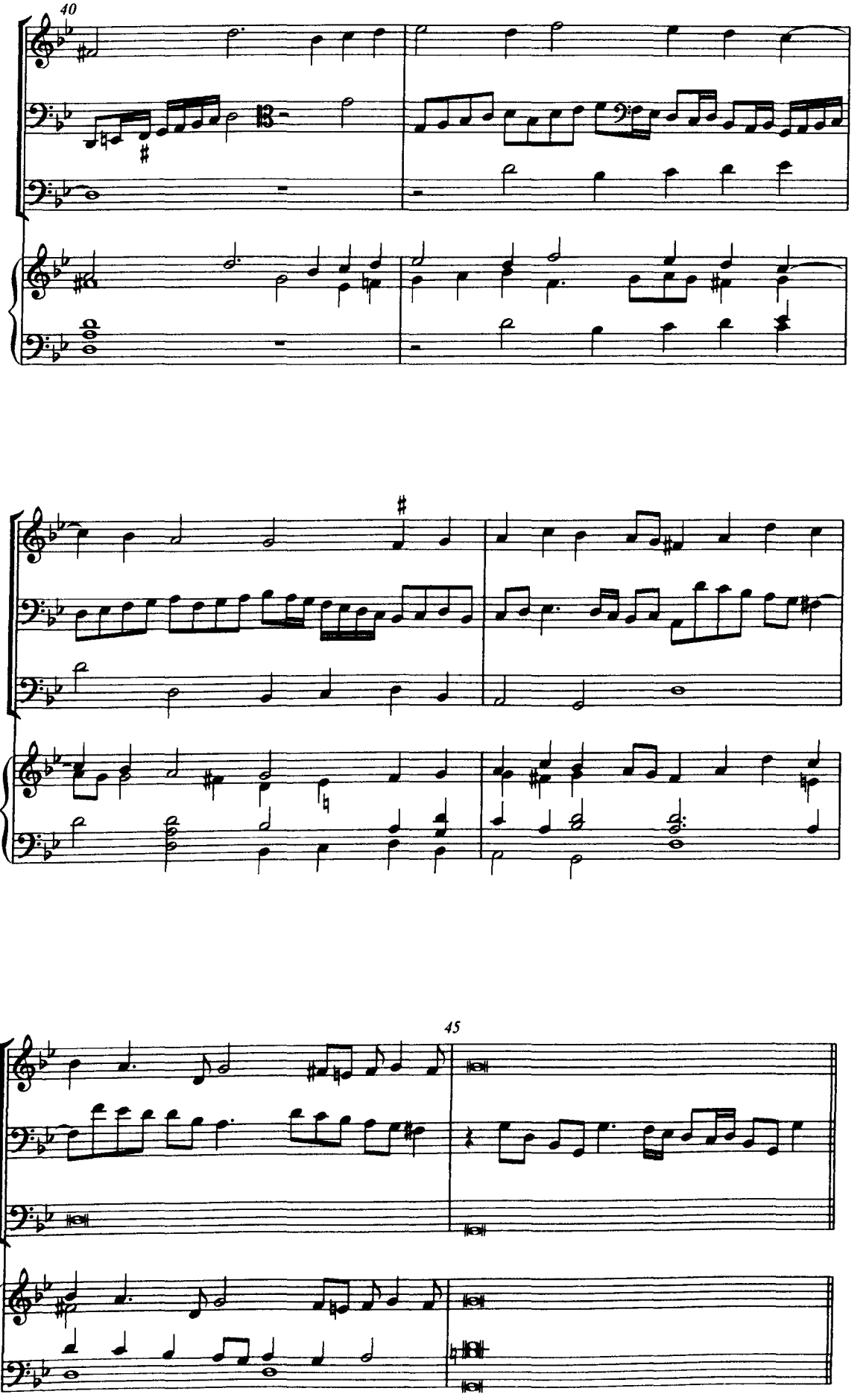
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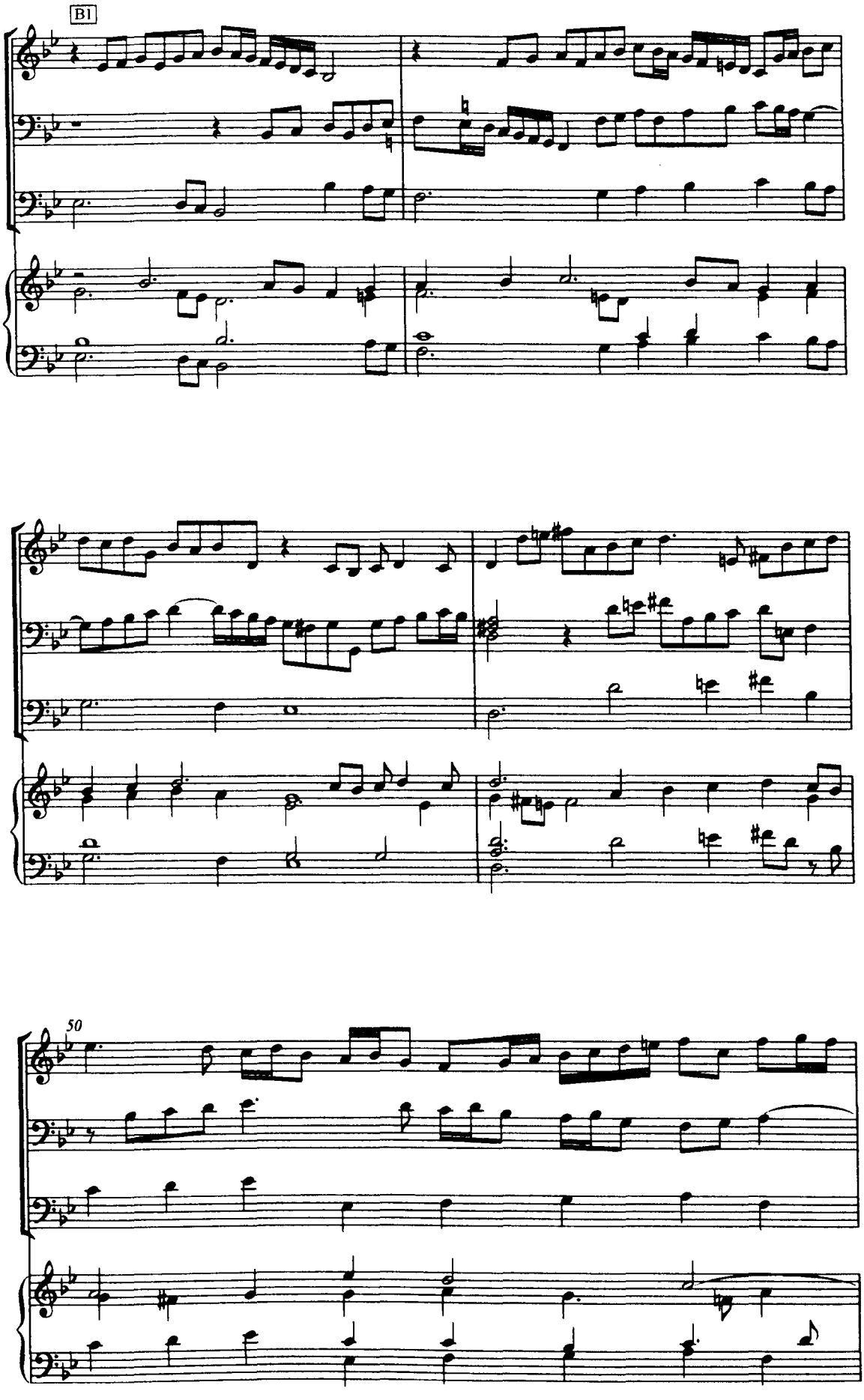
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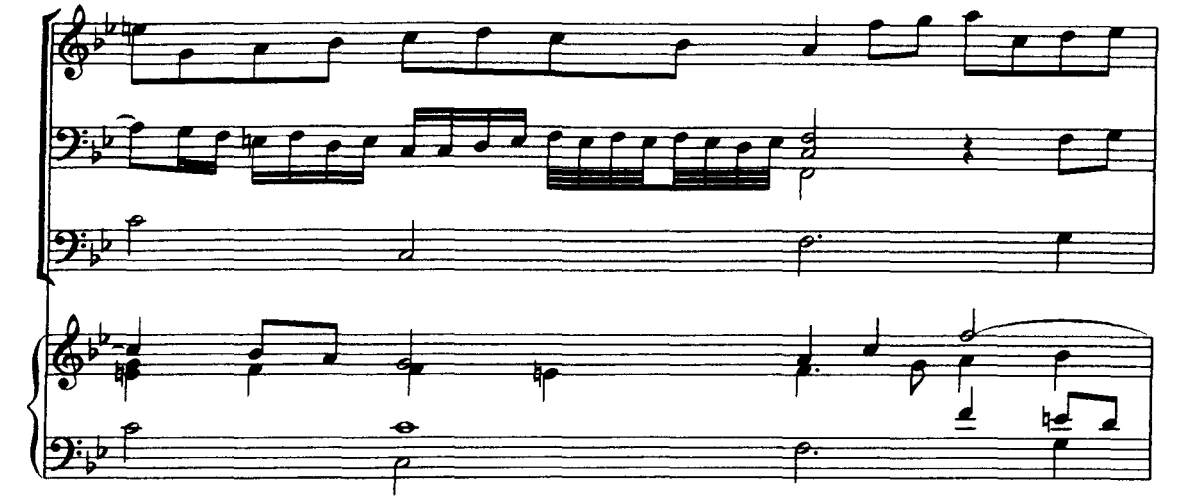

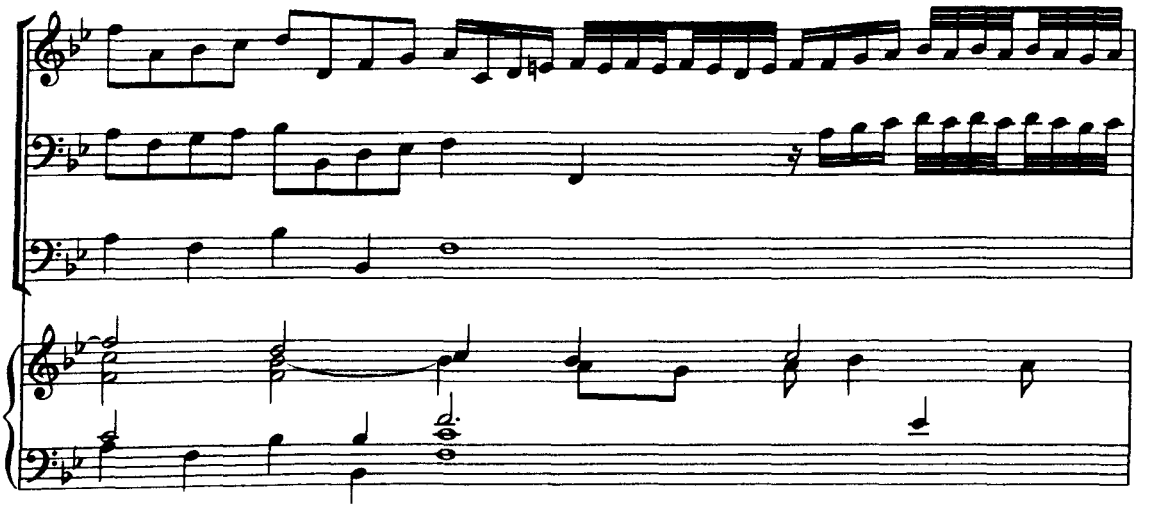

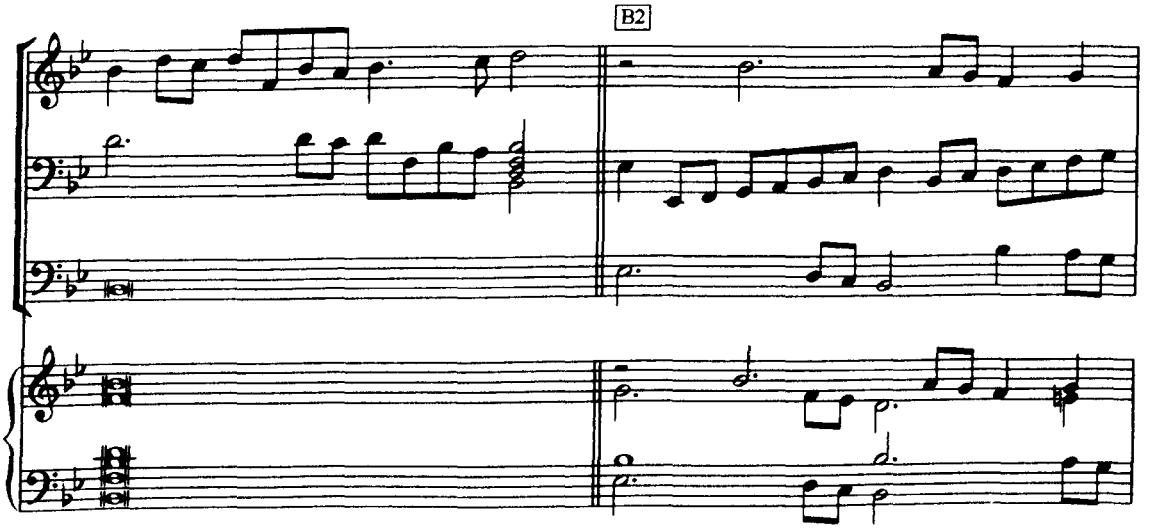
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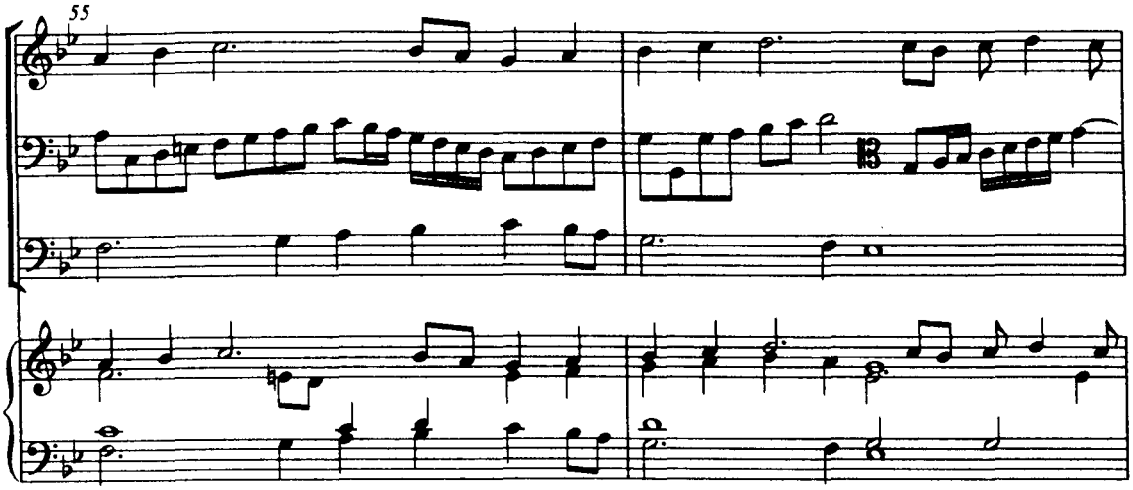
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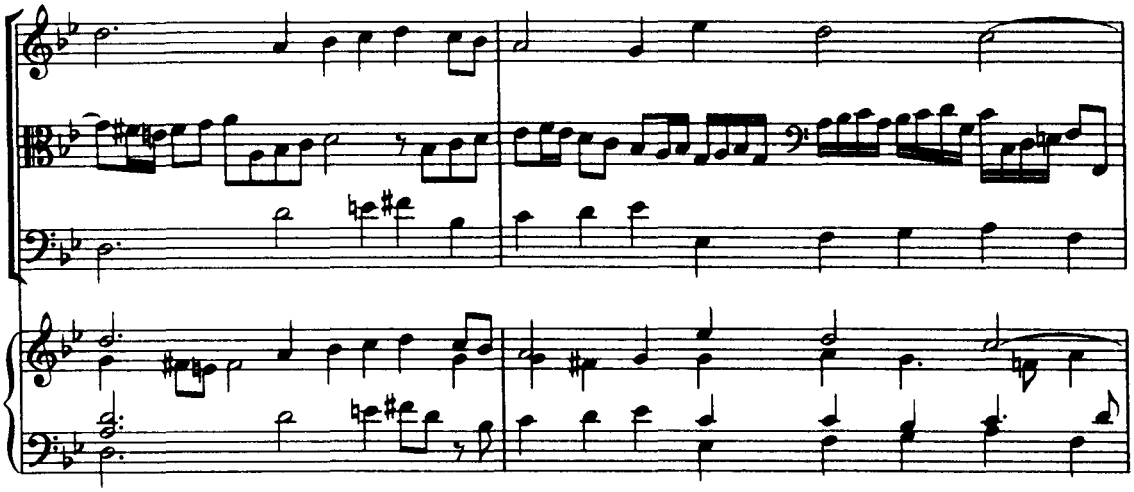

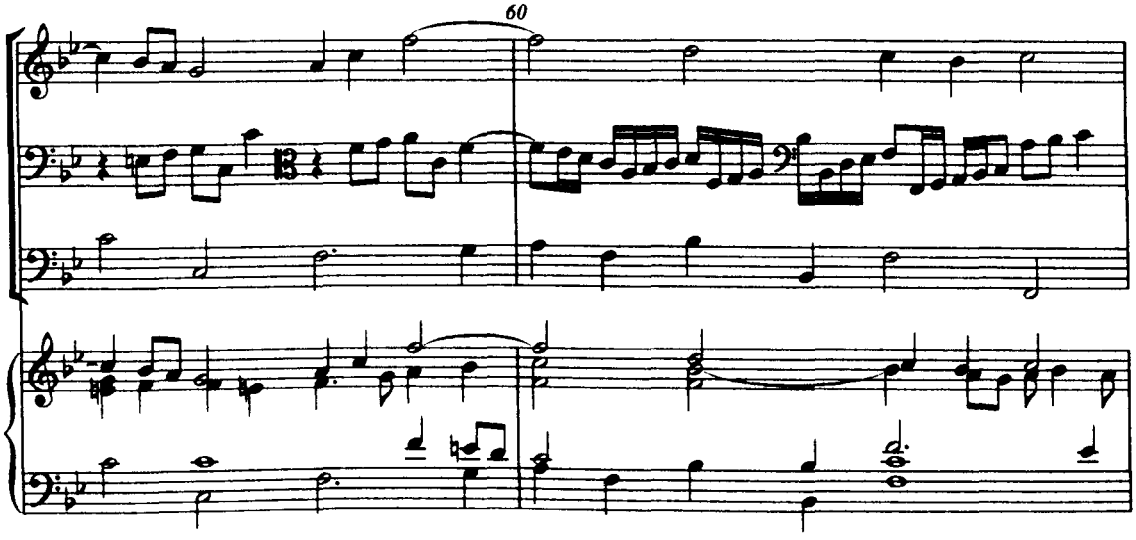
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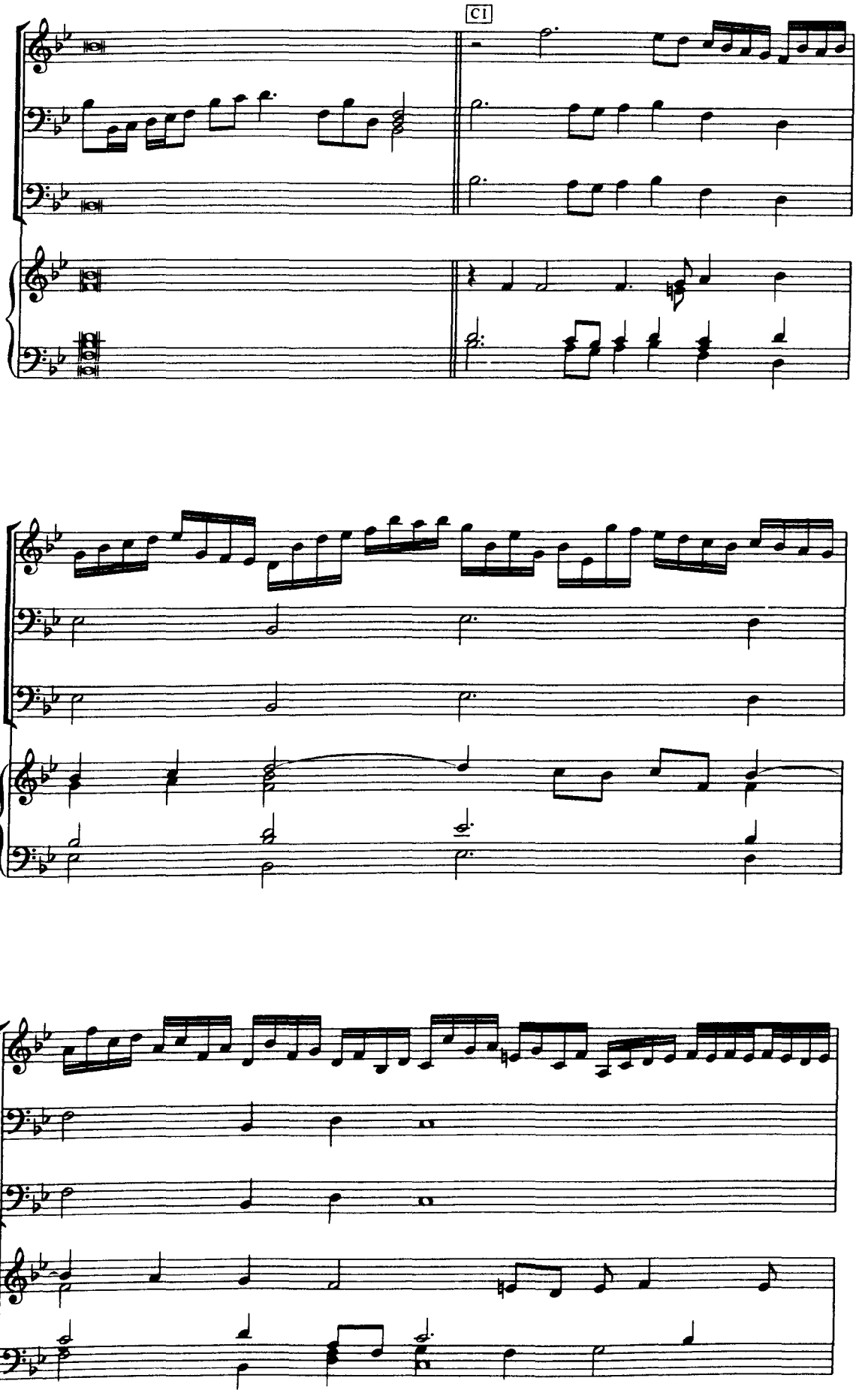
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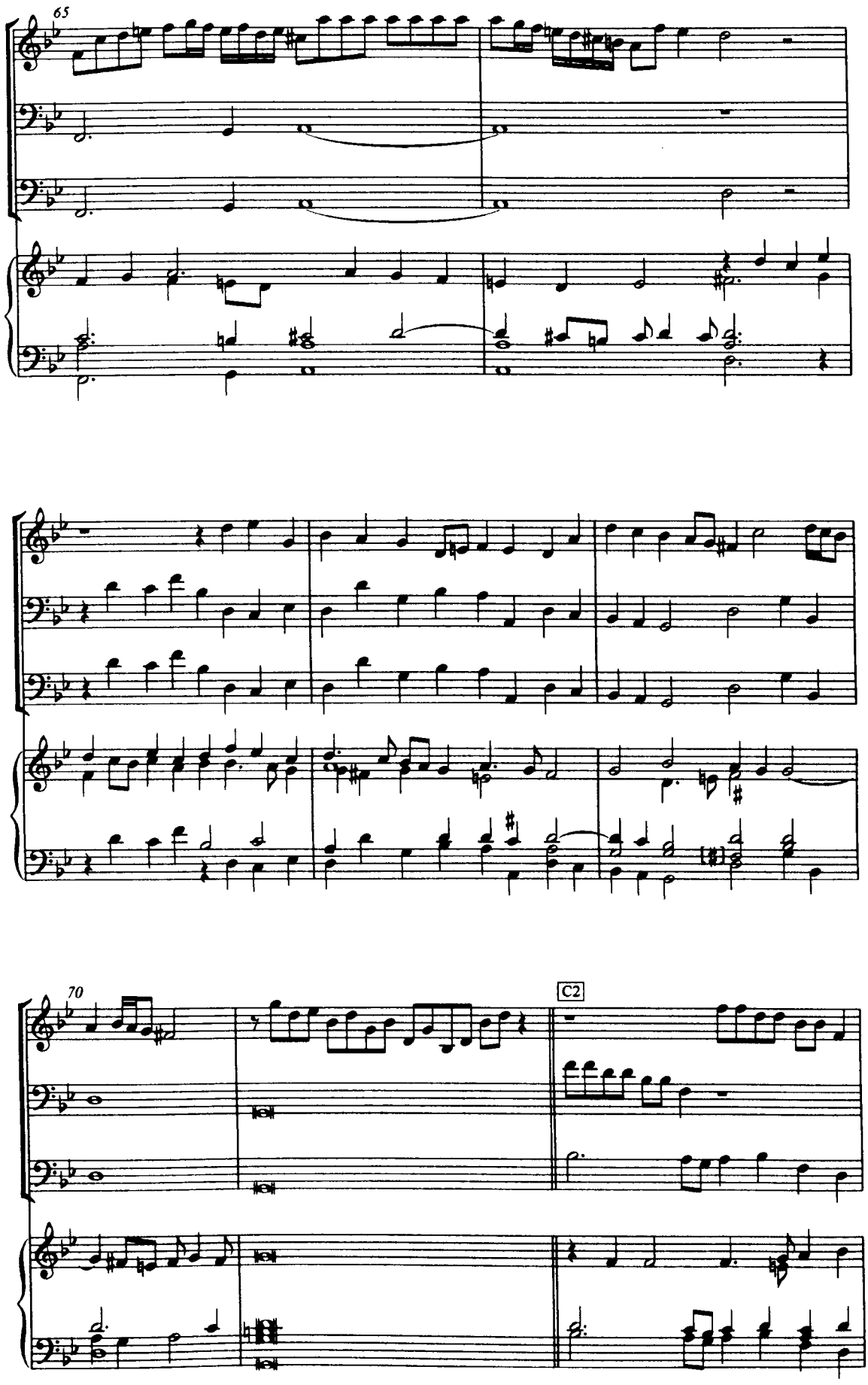
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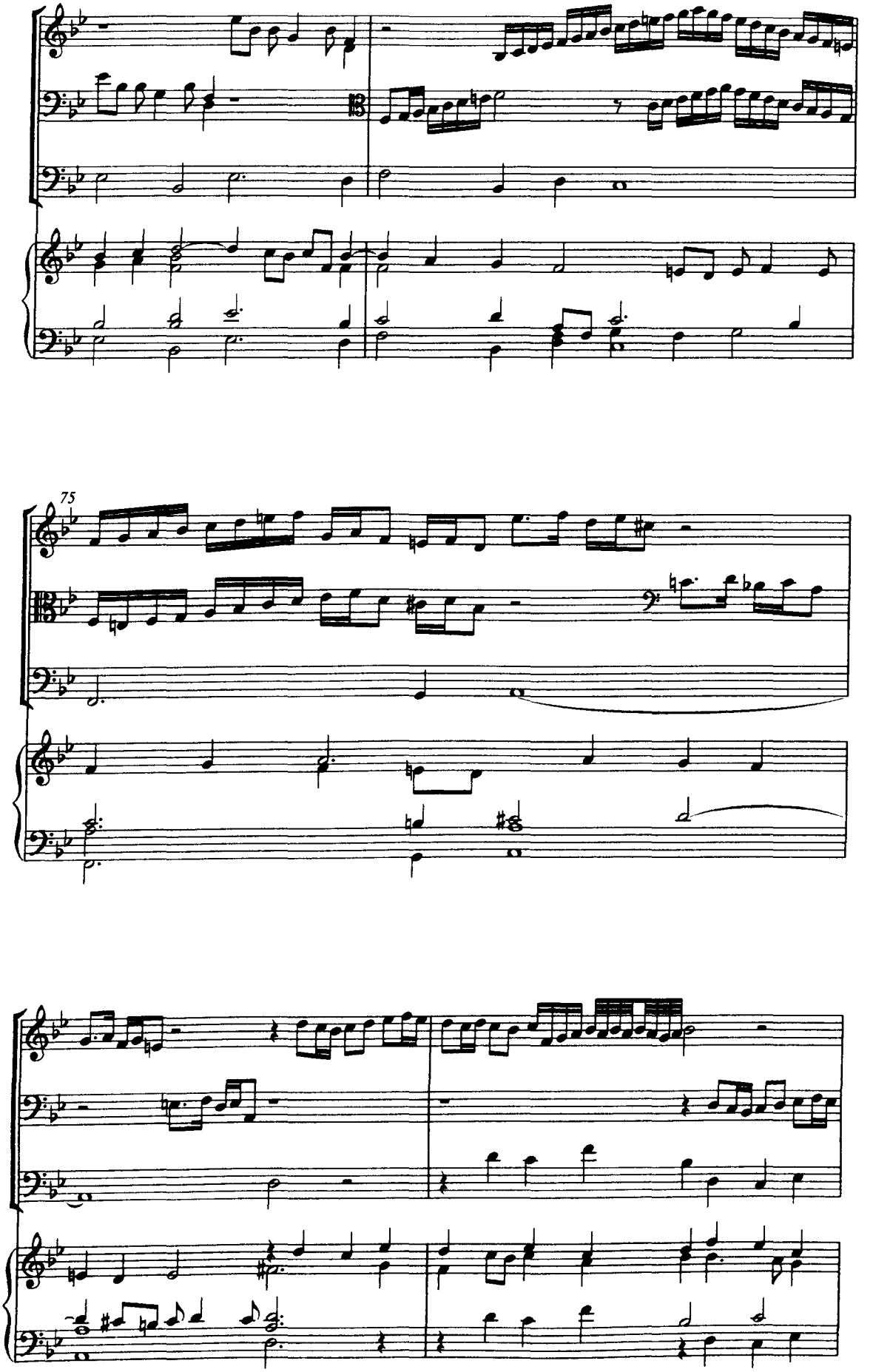
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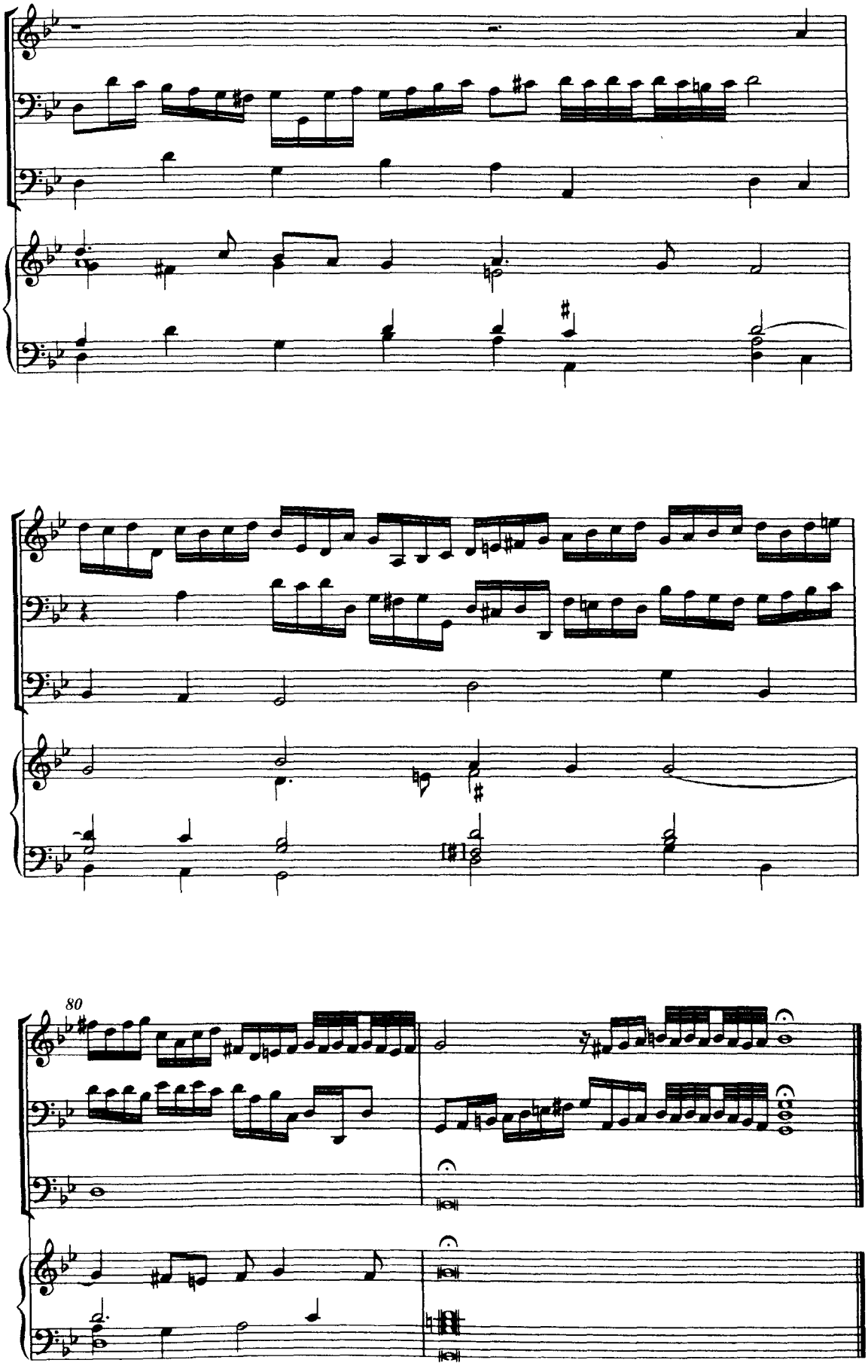
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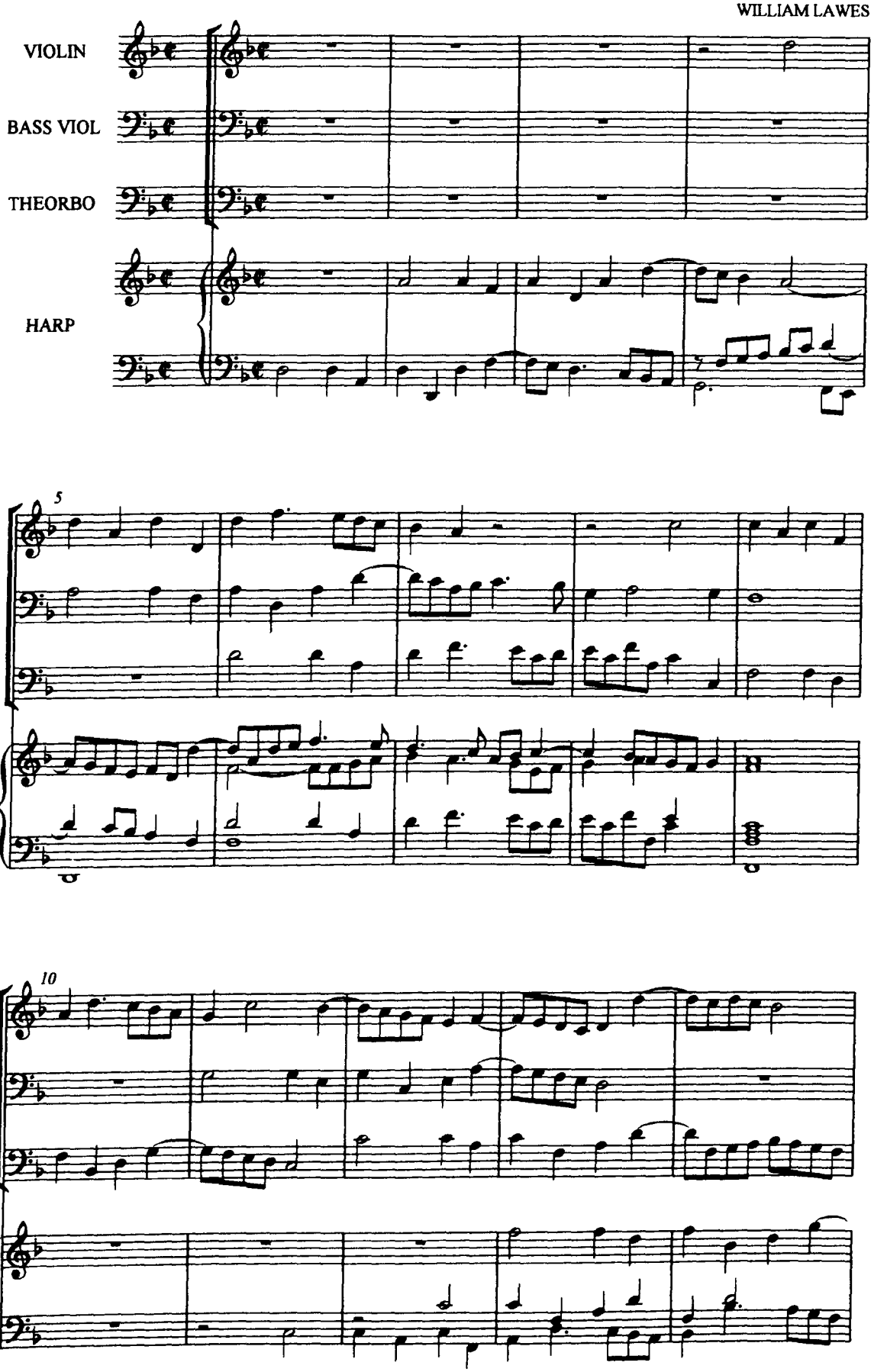
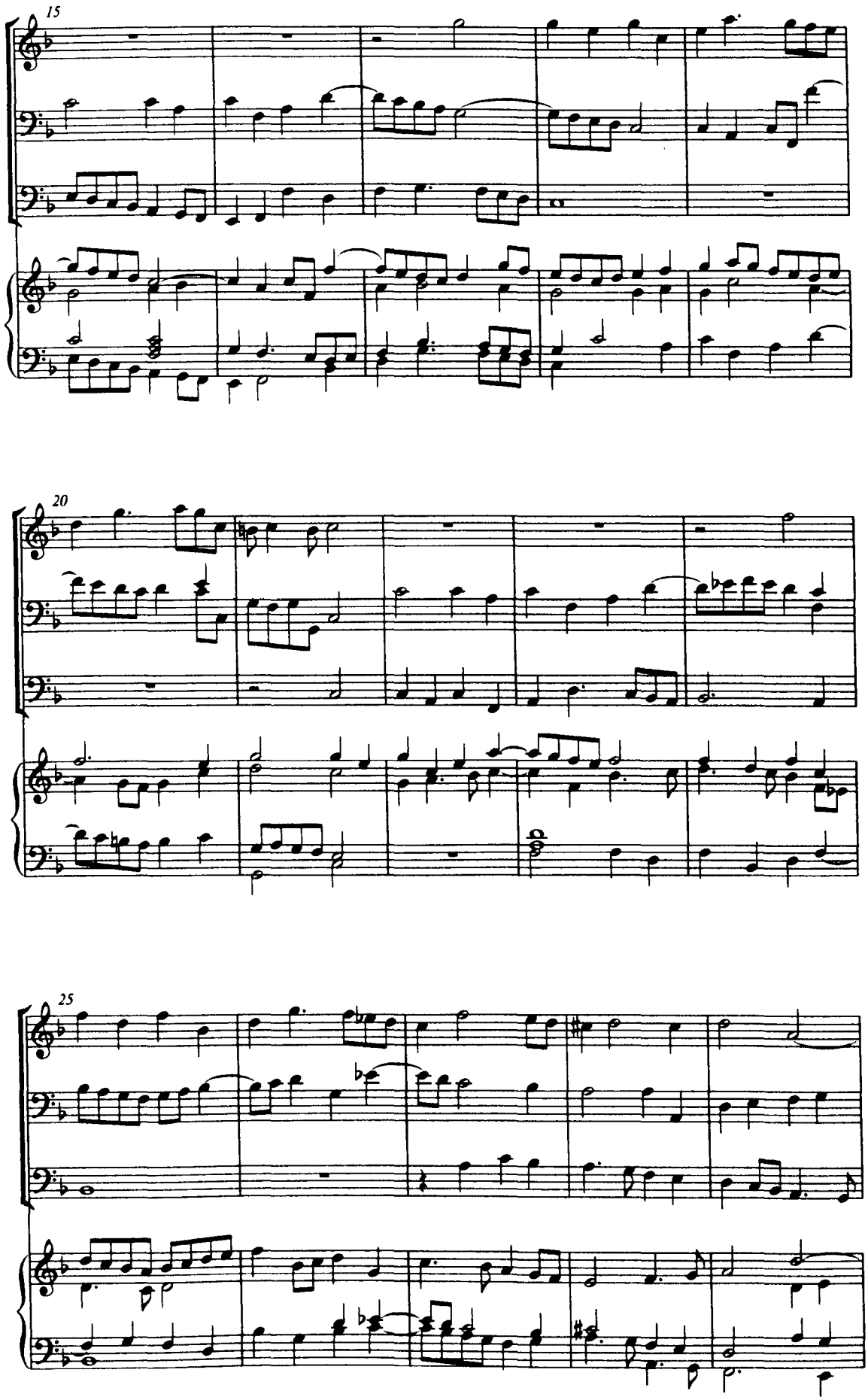
(II.6.30) 'Fantazy' HC30 {VdGS No. 191}

WILLIAM LAWES

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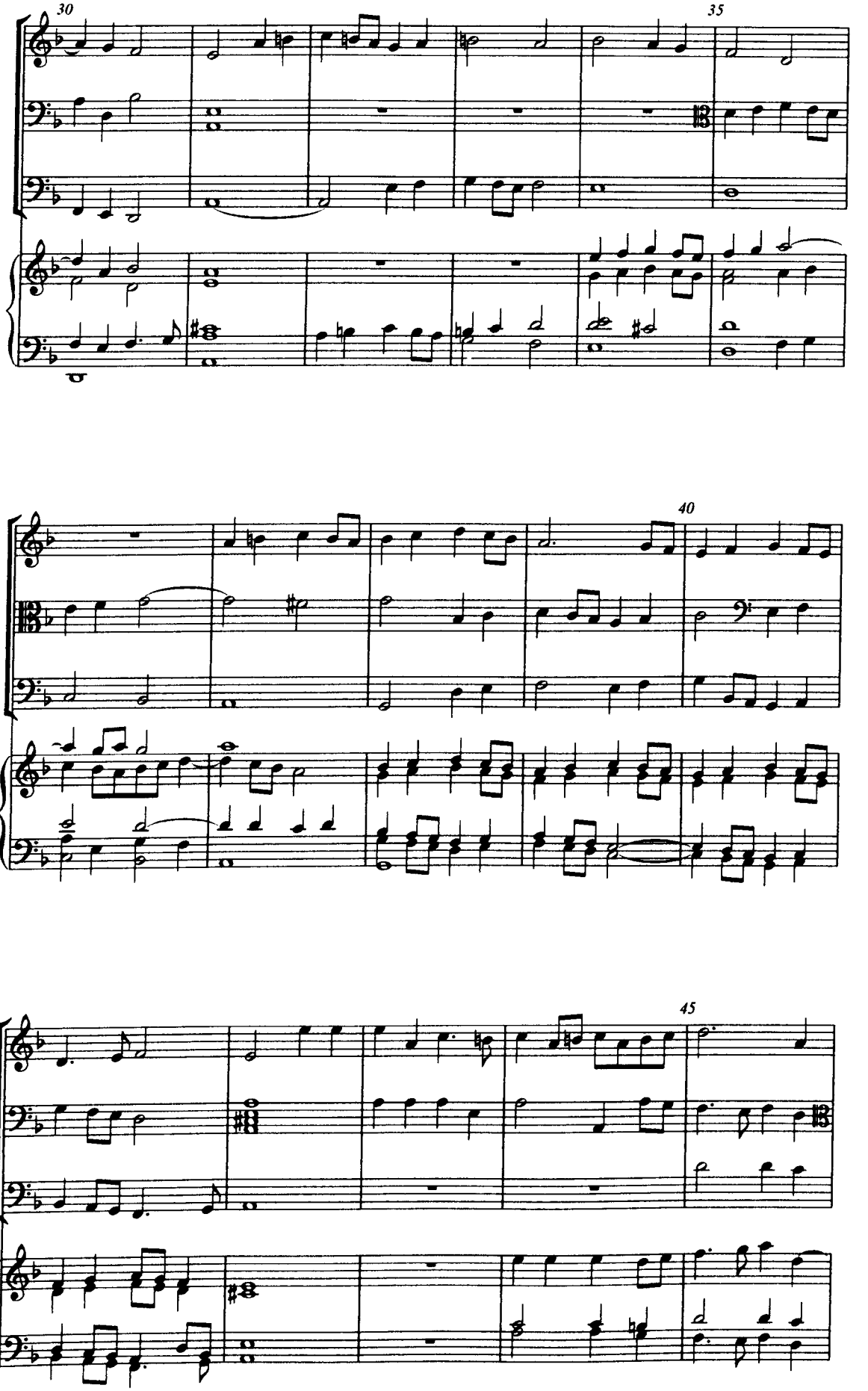
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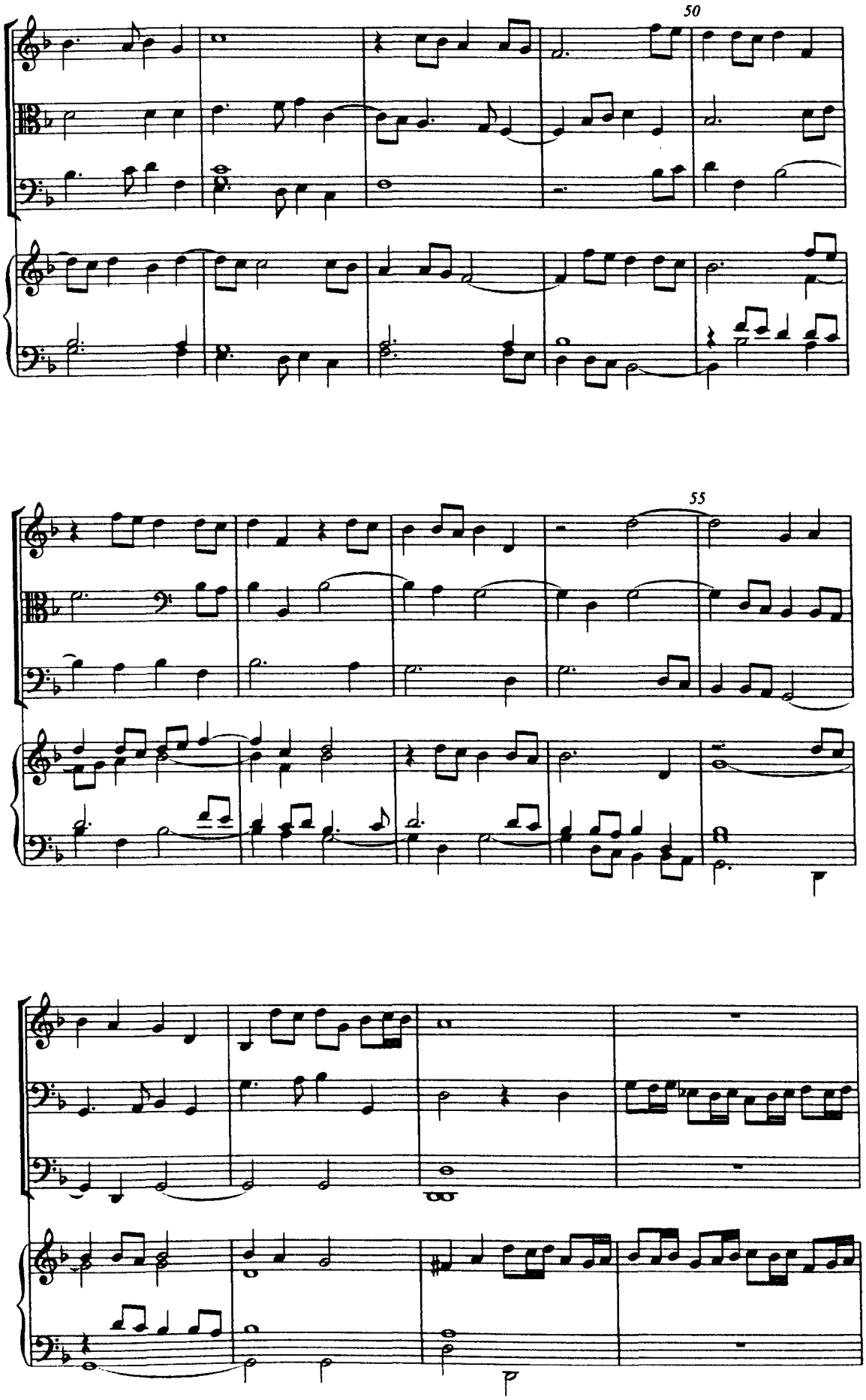
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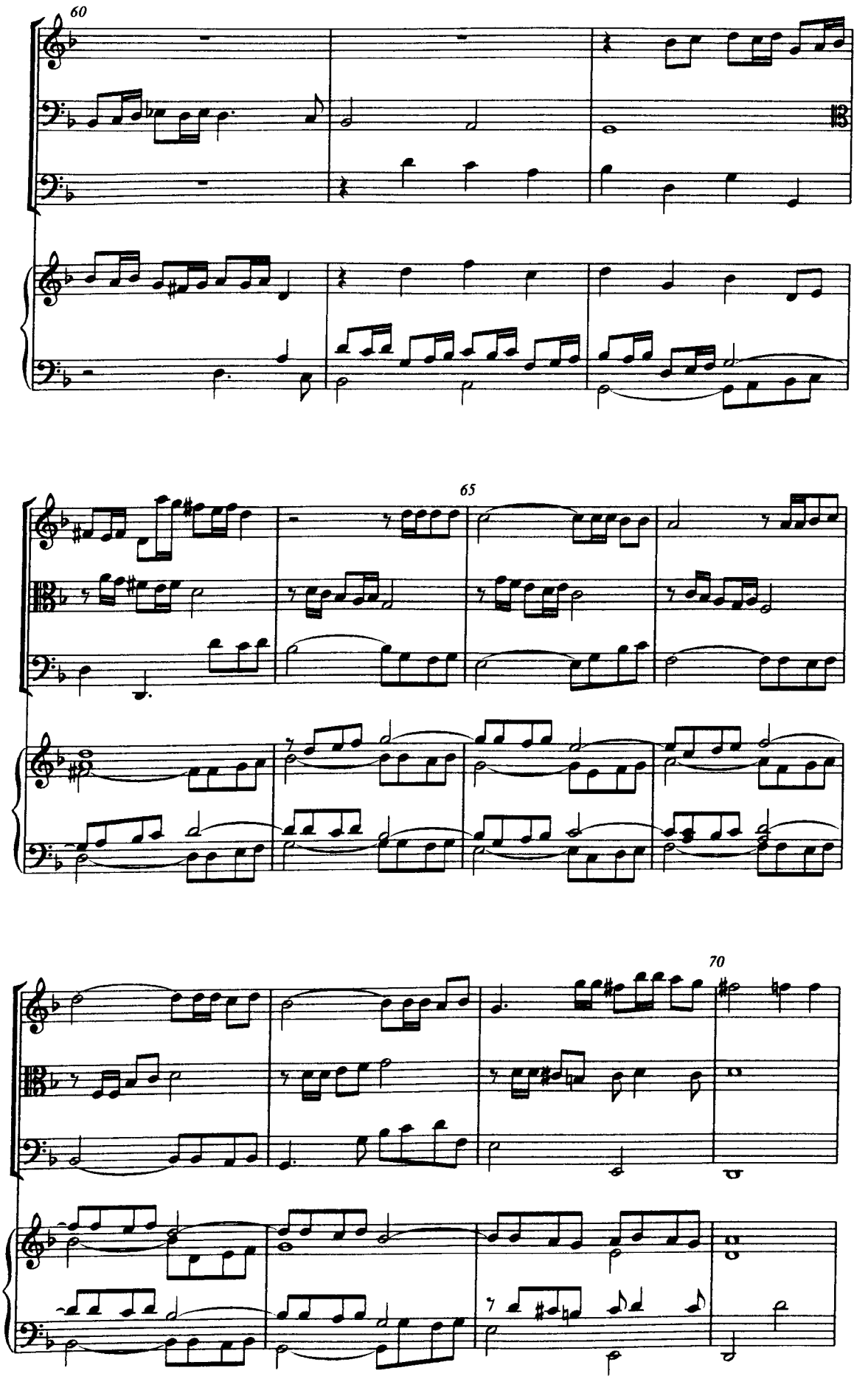
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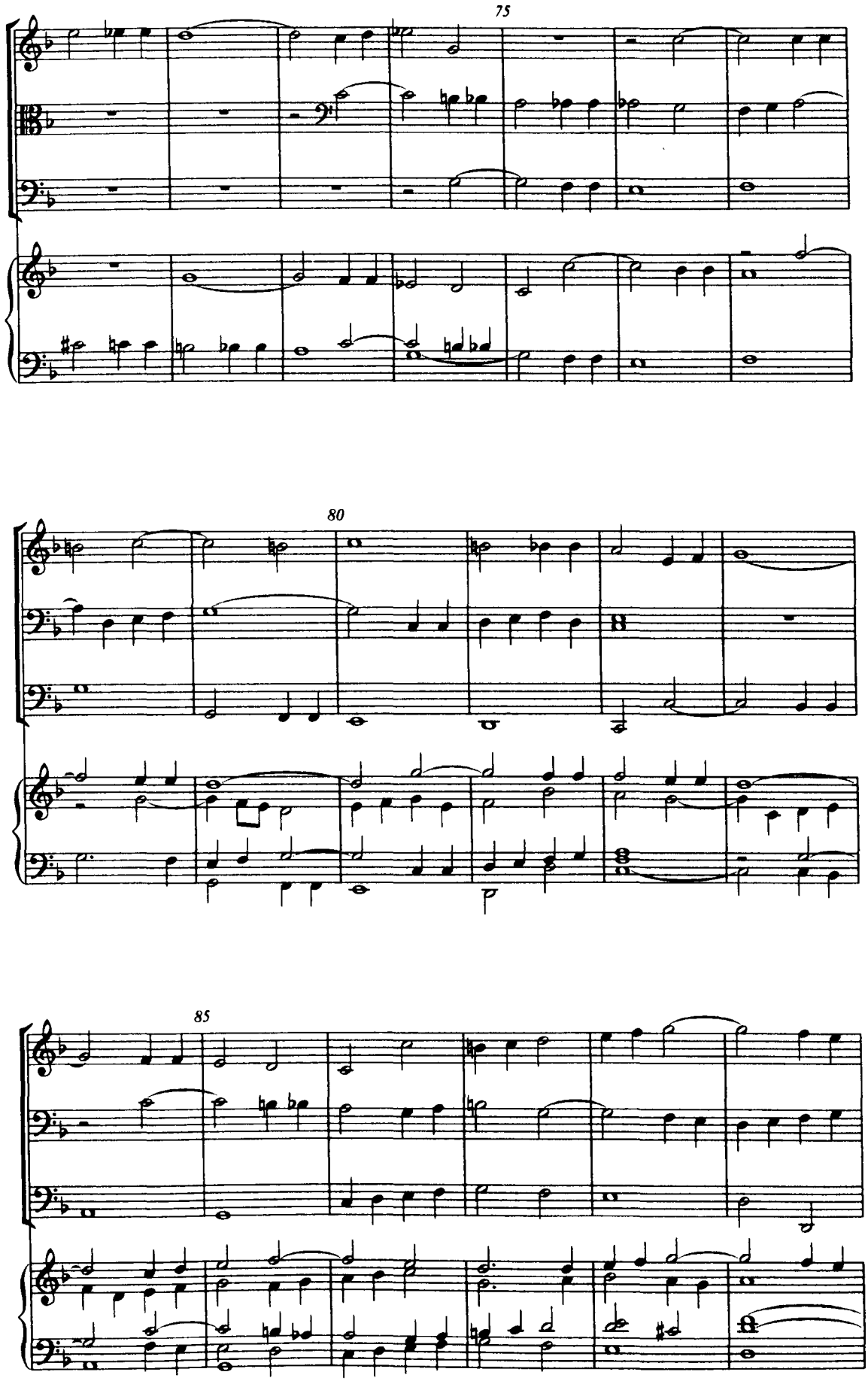
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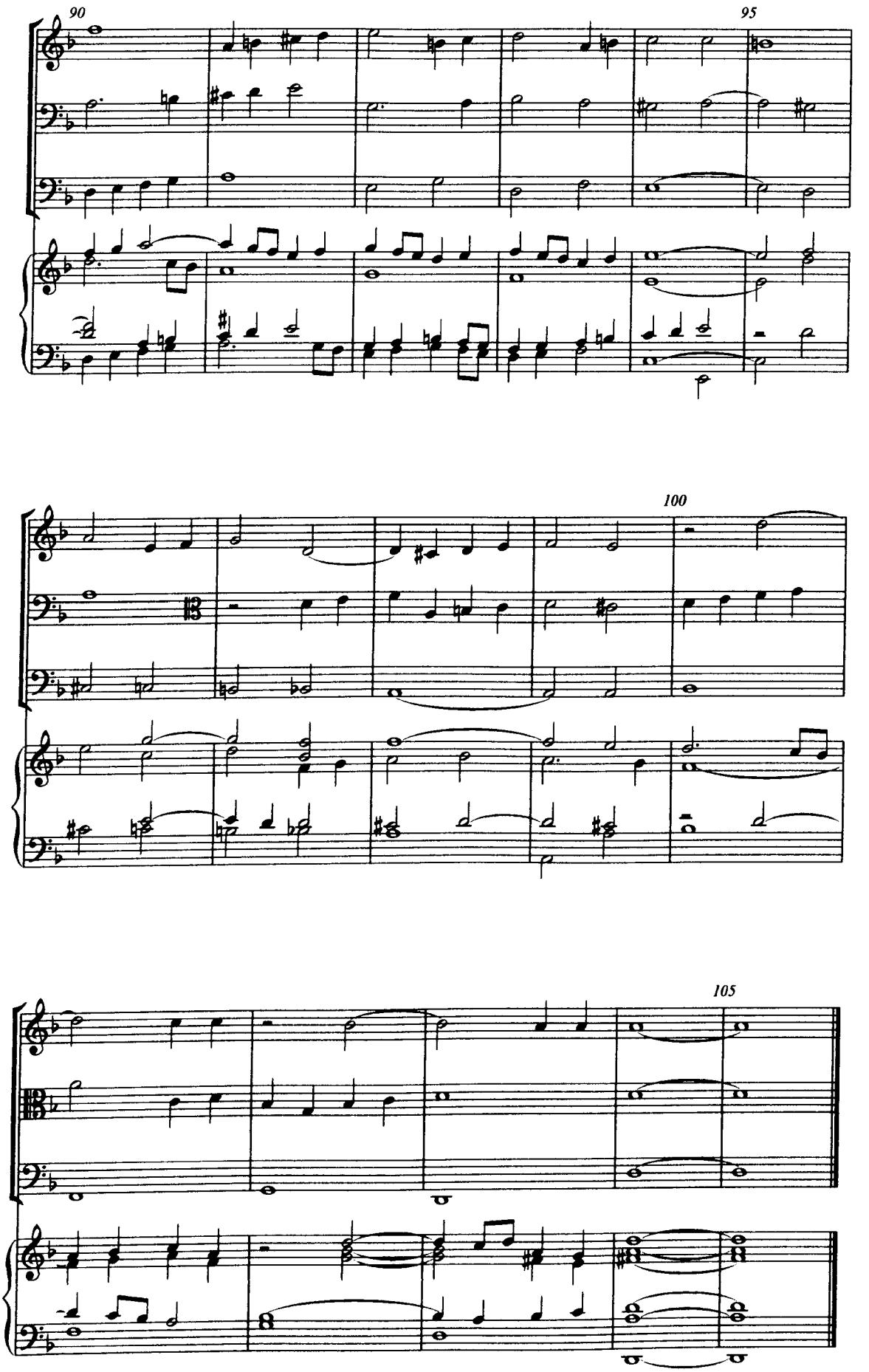
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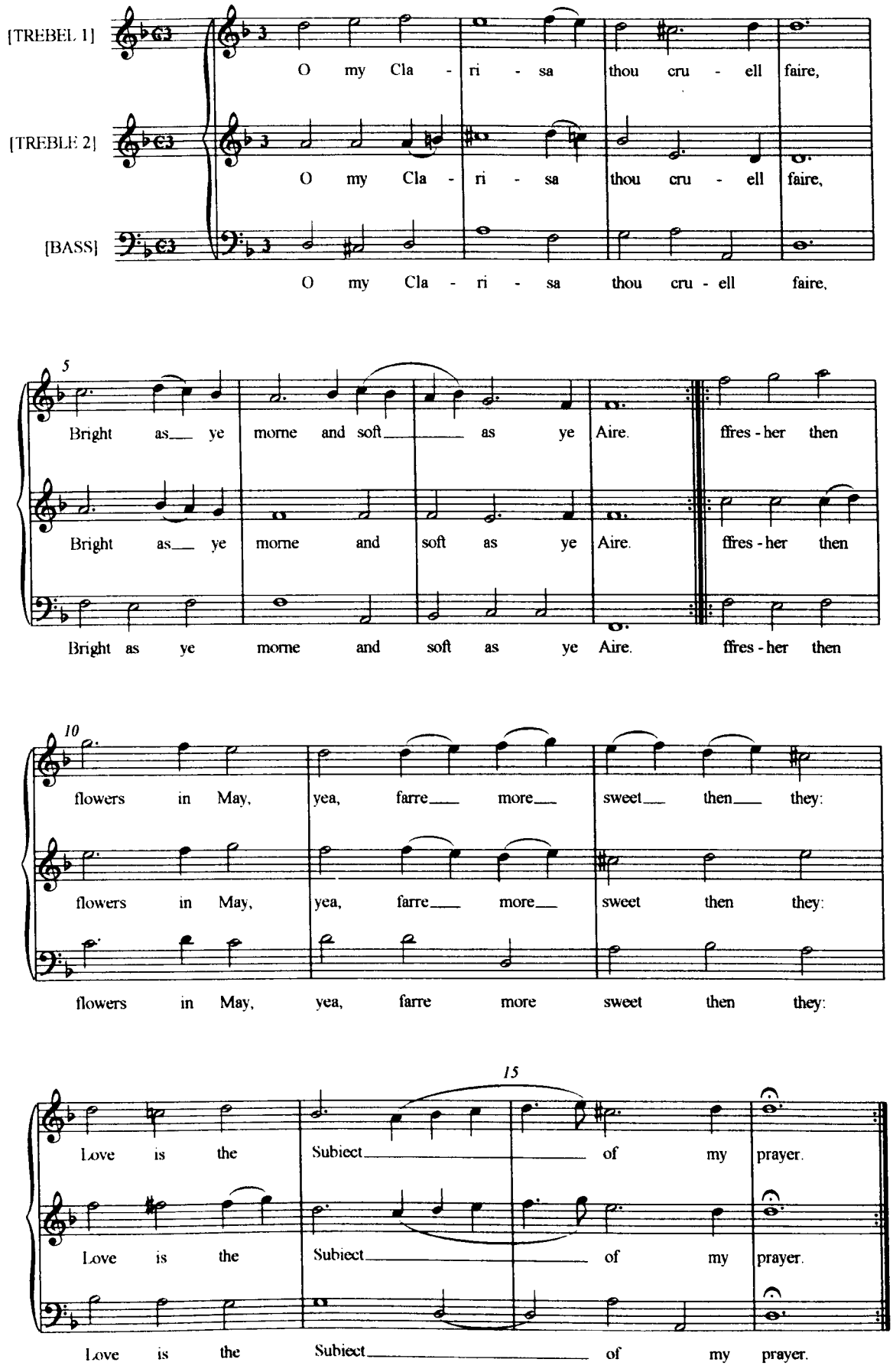
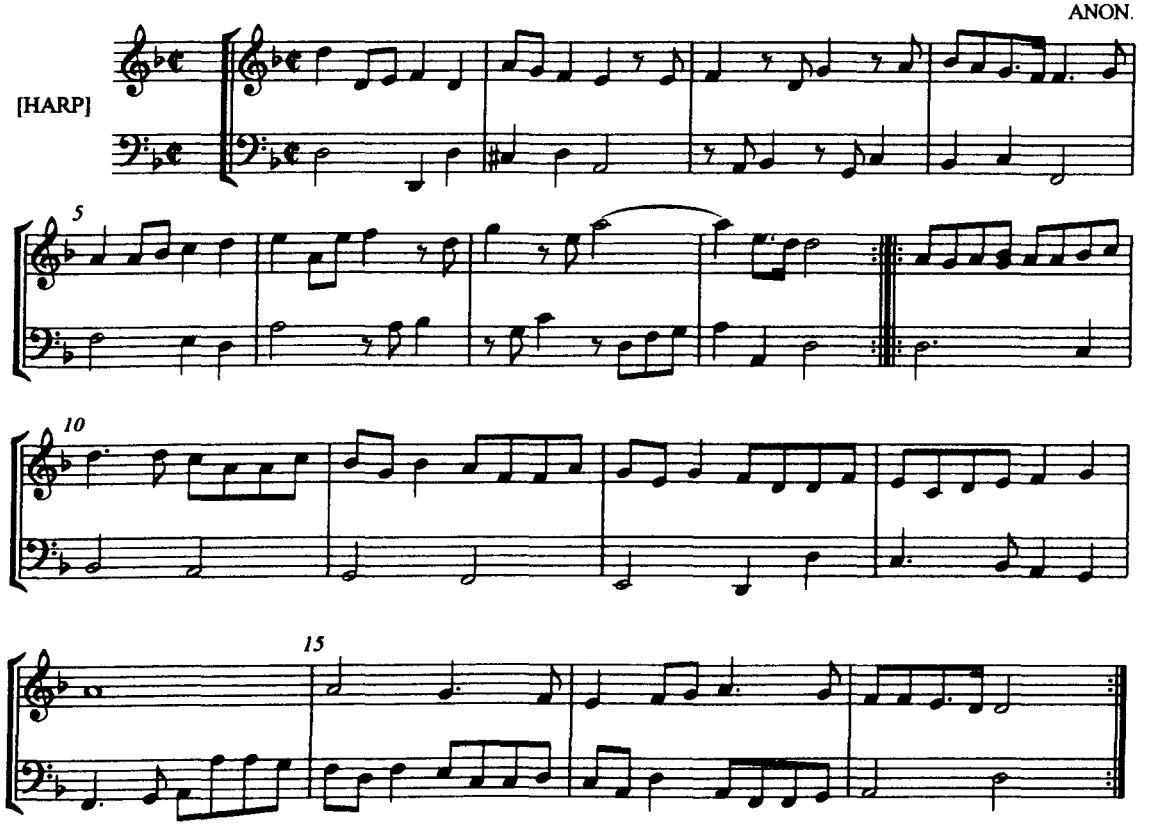
(II.6.31) 'O my Clarissa' (HC16)

WILLIAM LAWES



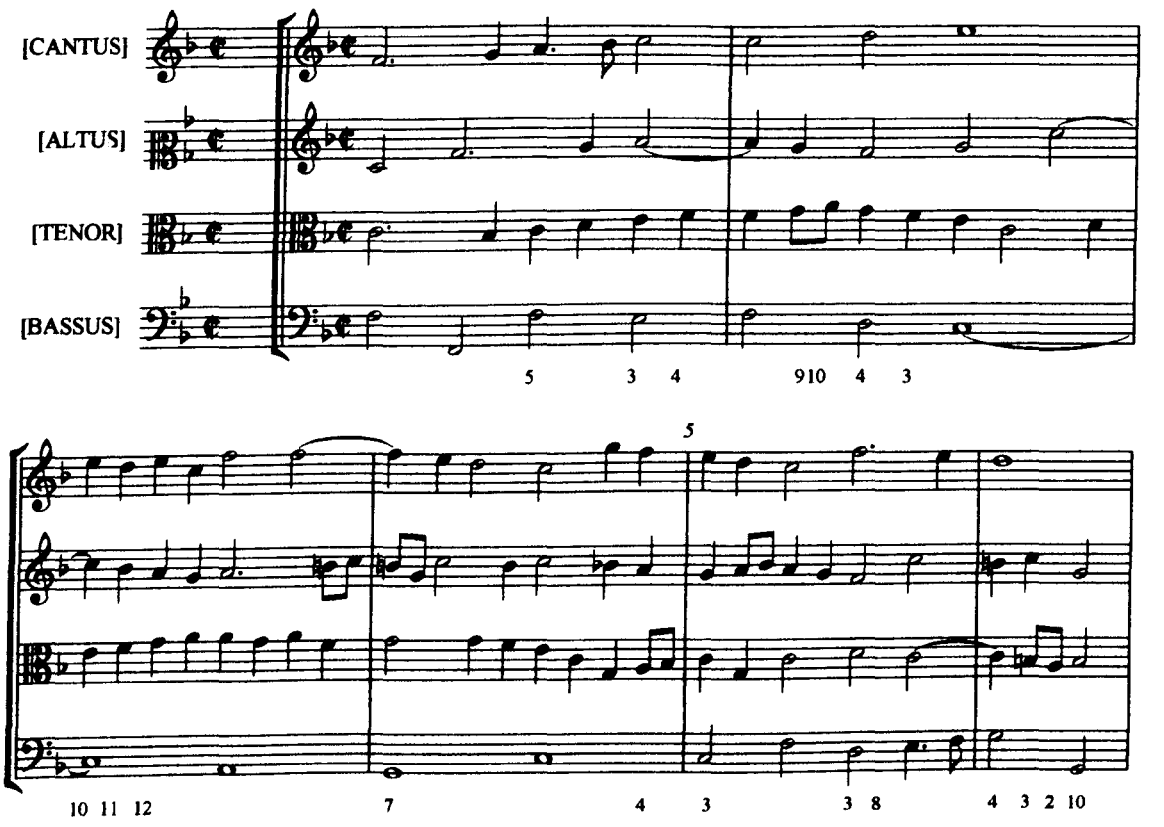
(II.7.1) [Alman] GB-Och, MS 5, No. 21

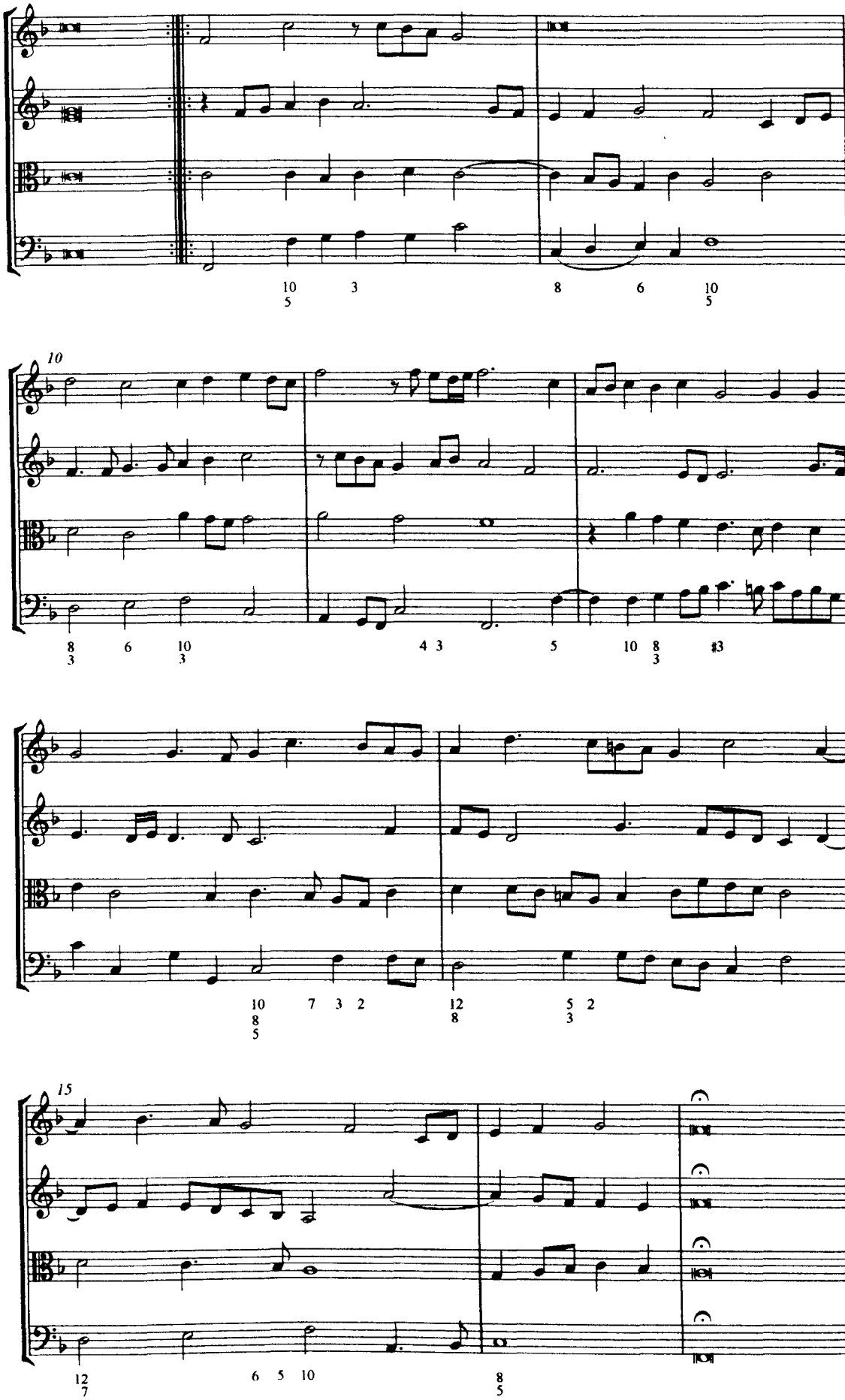
ANON.



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

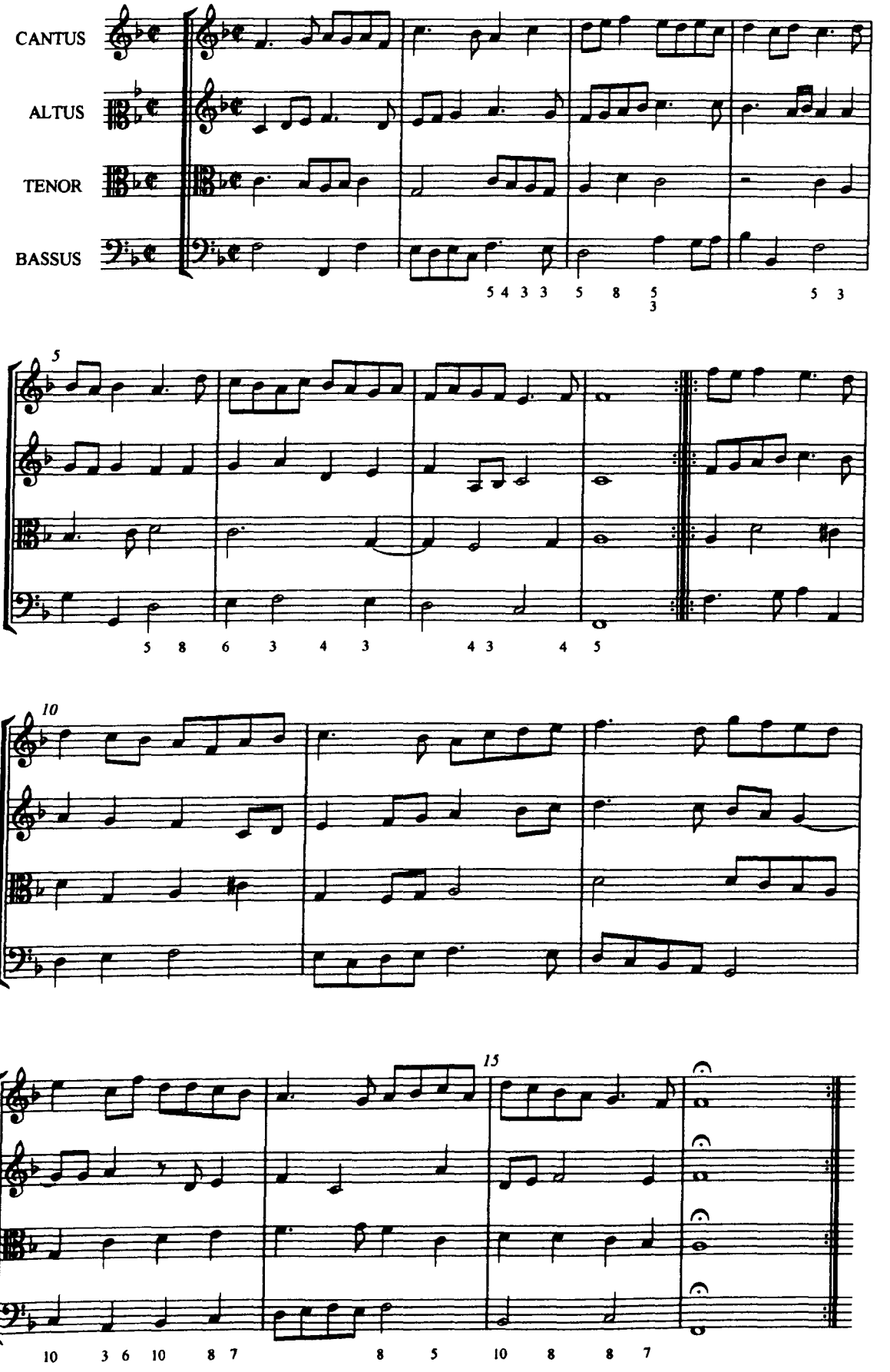
CORMACK MACDERMOTT





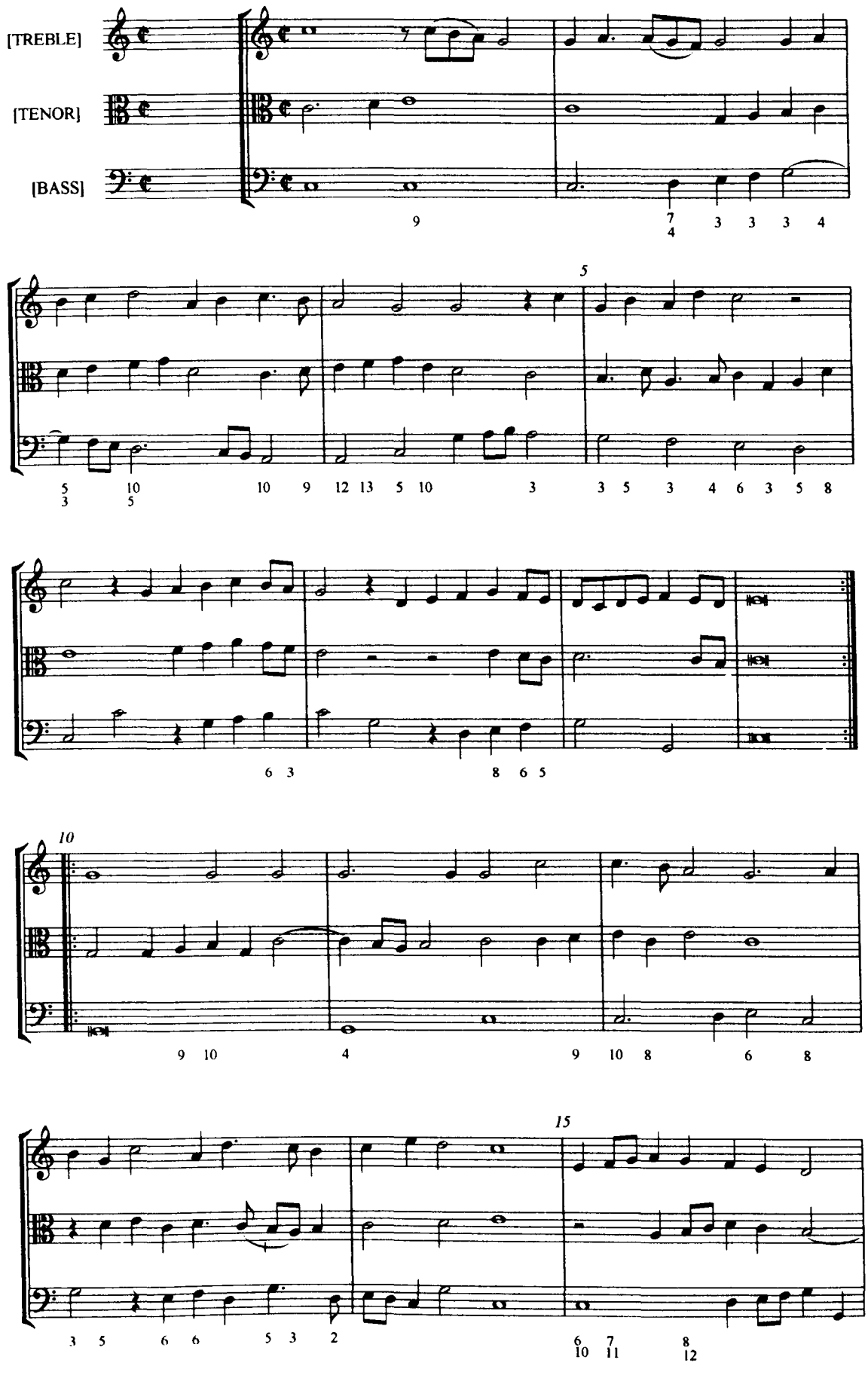
(II.7.3) 'Almane' {VdGS No. 2}

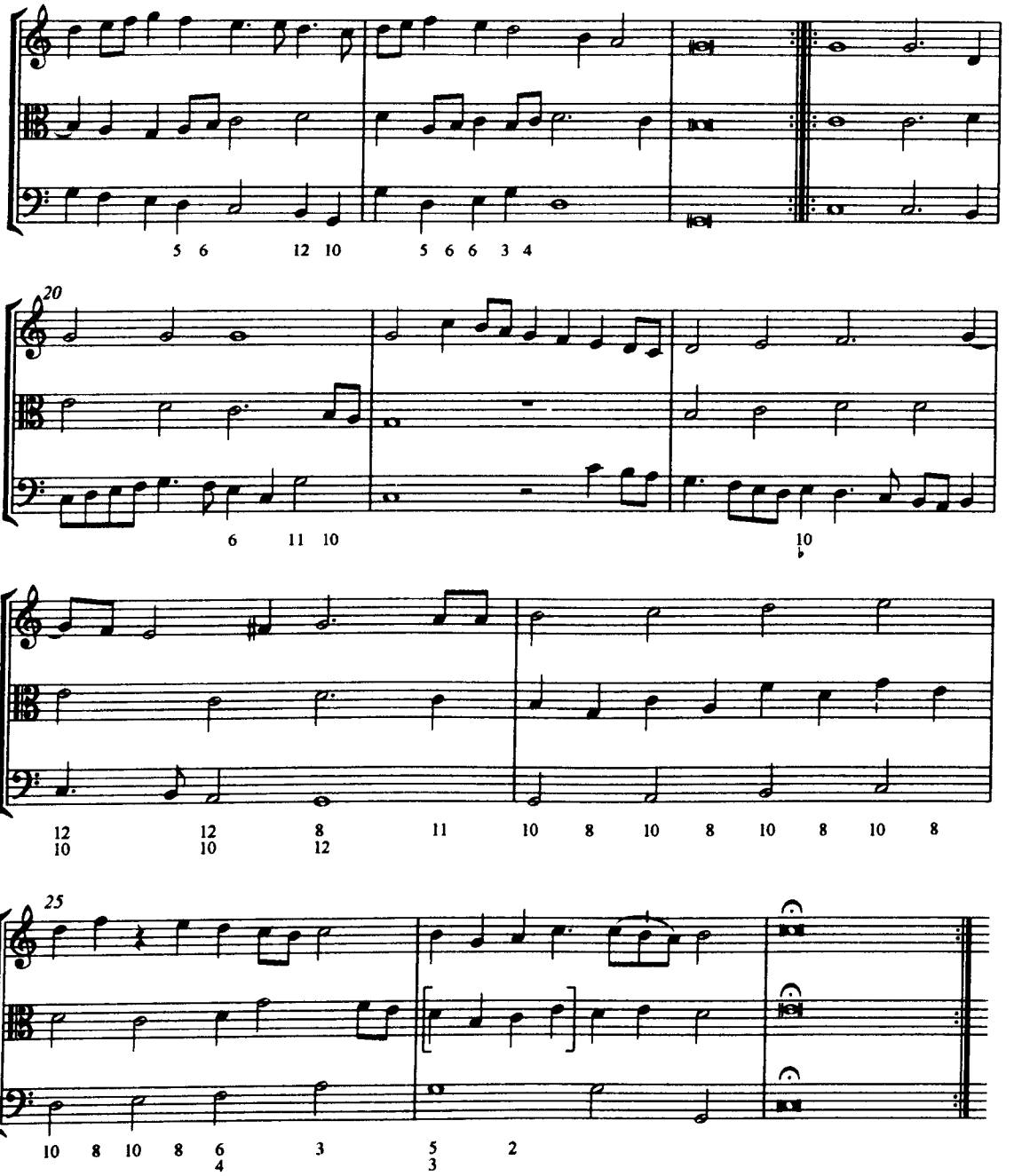
WILLIAM DREW? OR CORMACK MACDERMOTT?



(II.7.4*a*) [Sir Thomas Brook's Pavan] {VdGS No. 3}

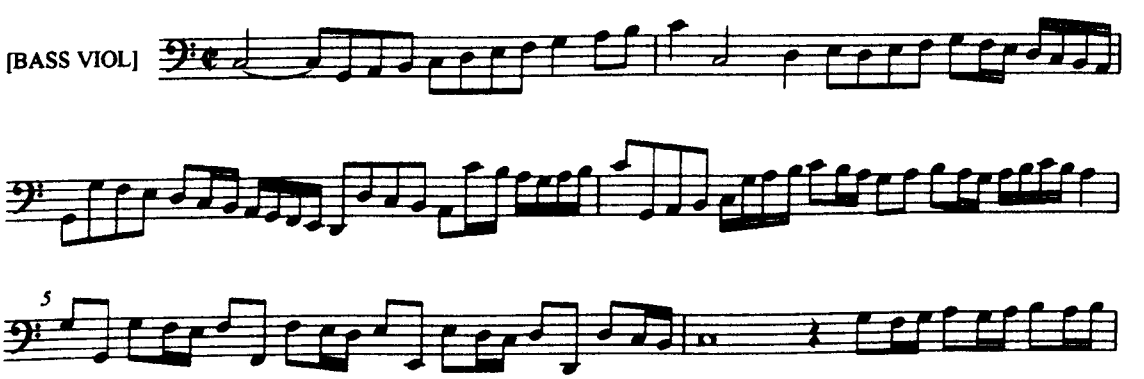
CORMACK MACDERMOTT

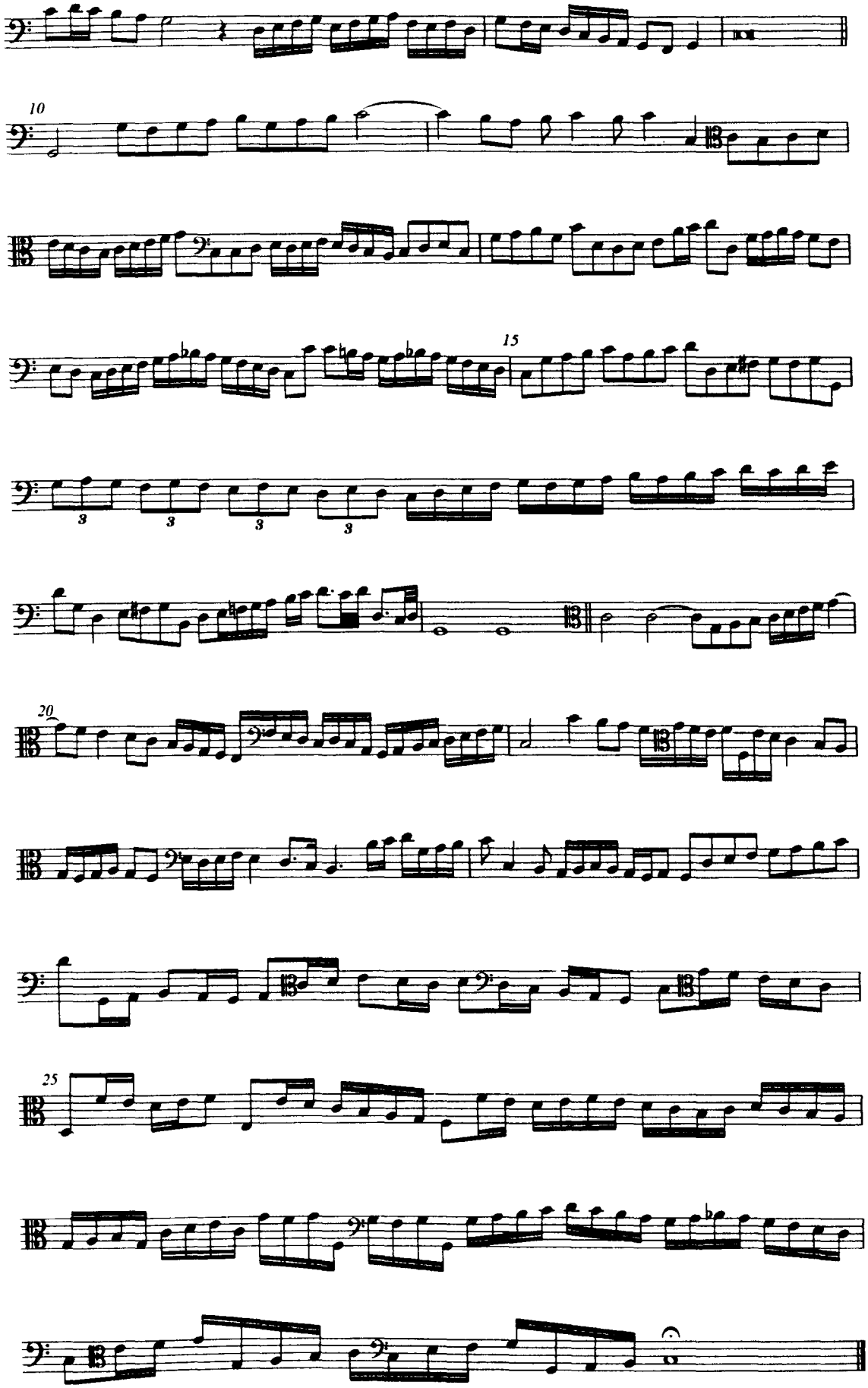




(II.7.4*b*) 'Sr Thomas Brooks Pauin' {VdGS No. 3}

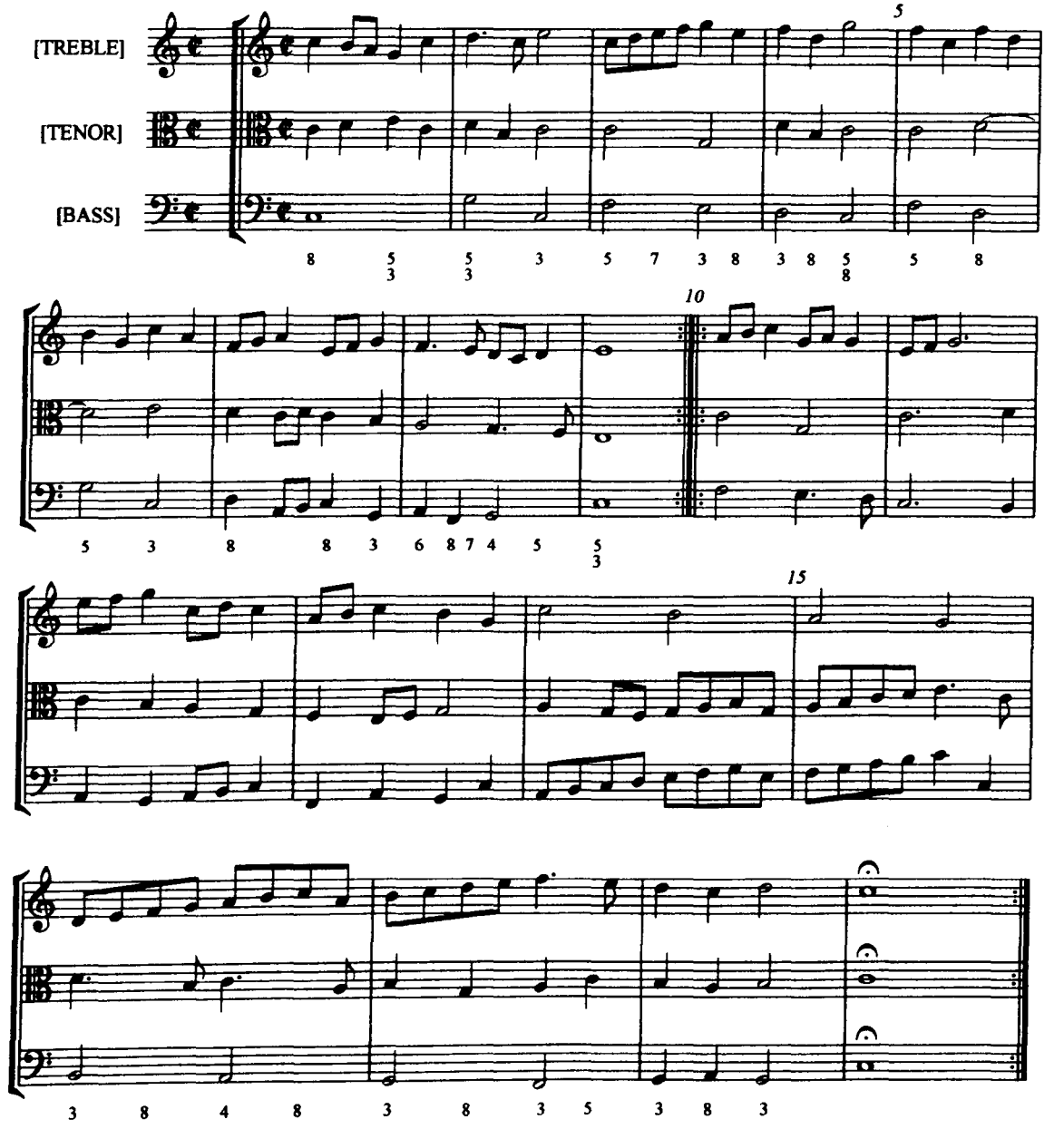
CORMACK MACDERMOTT/DANIEL NORCOMBE





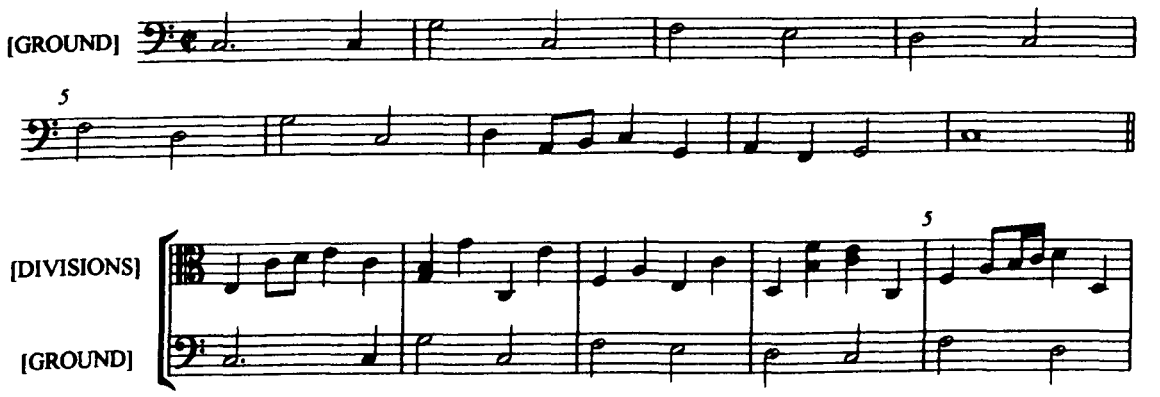
(II.7.5*a*) 'Allman' {VdGS No. 4}

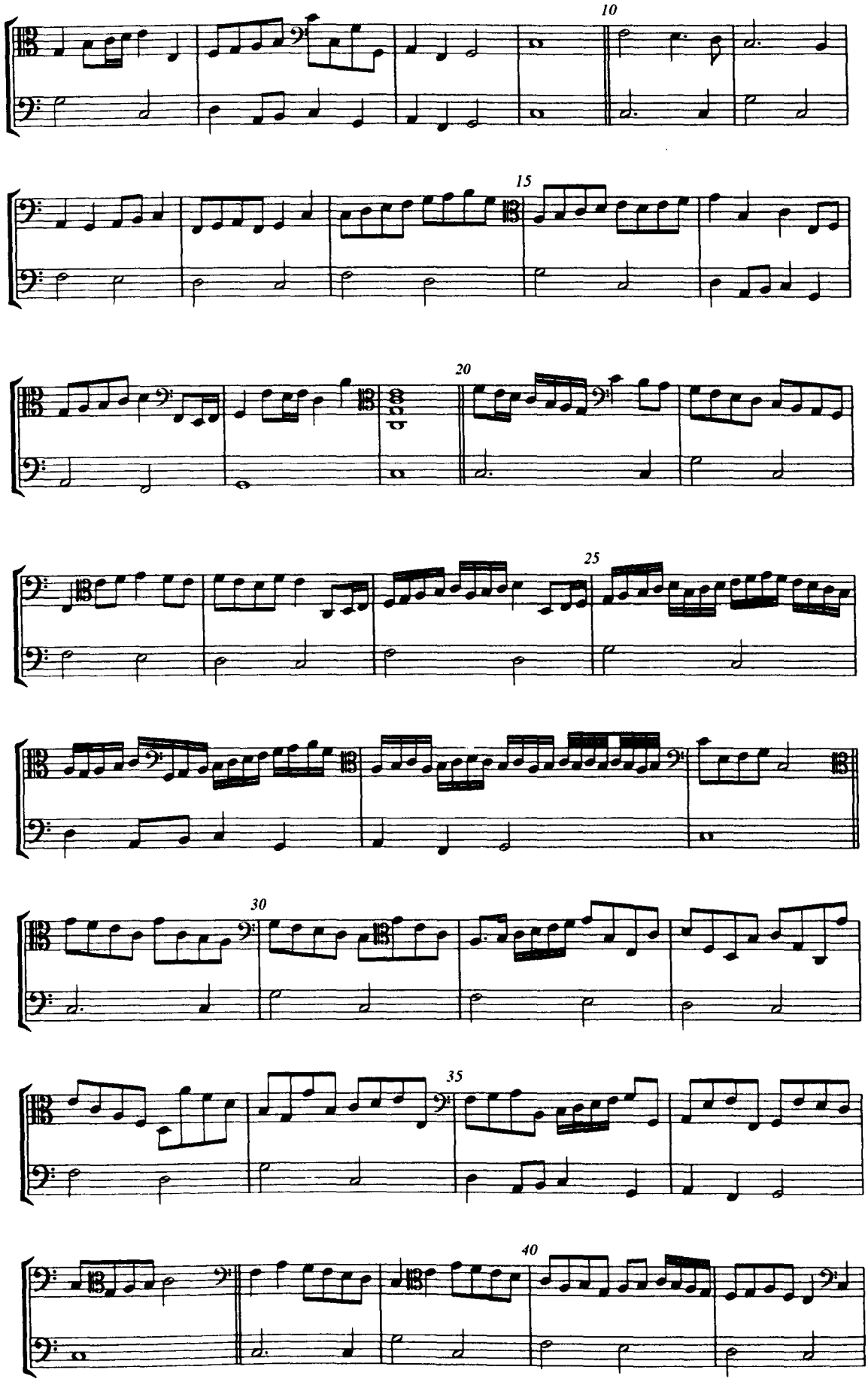
CORMACK MACDERMOTT



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

CORMACK MACDERMOTT/DANIEL NORCOMBE

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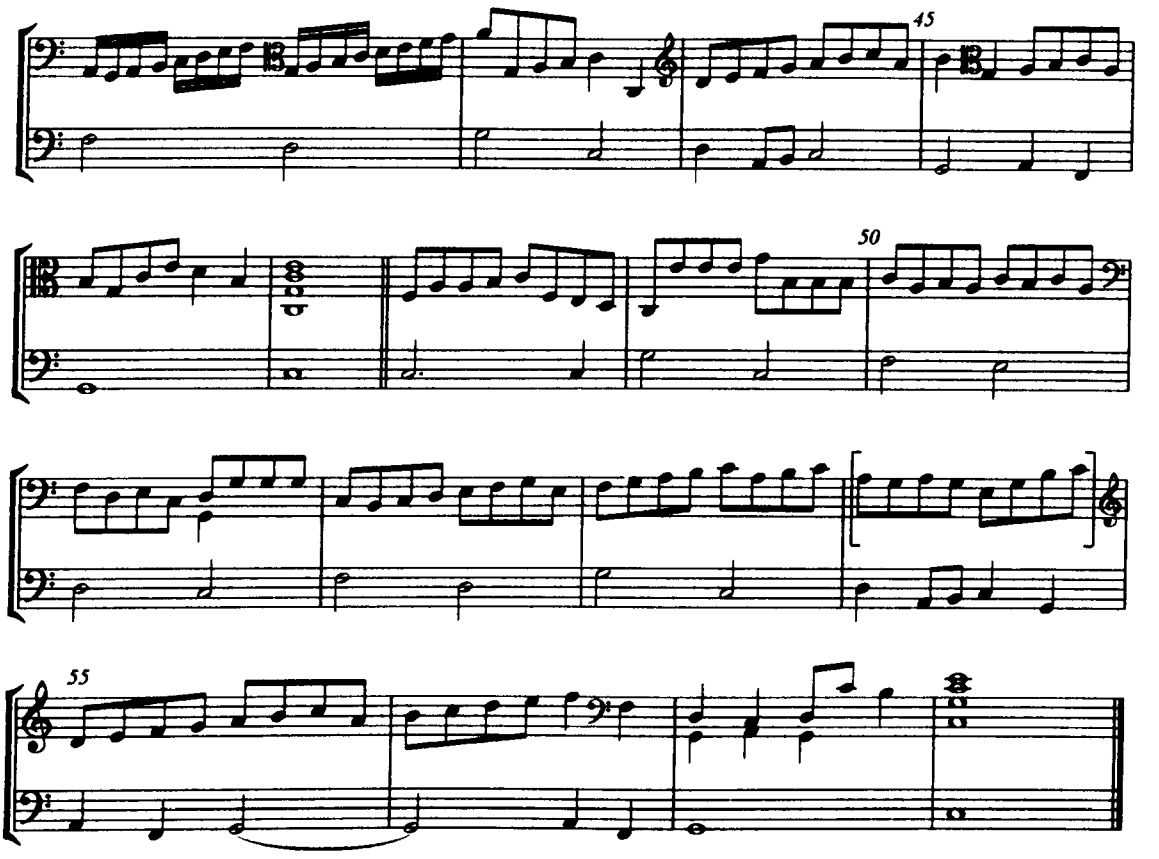
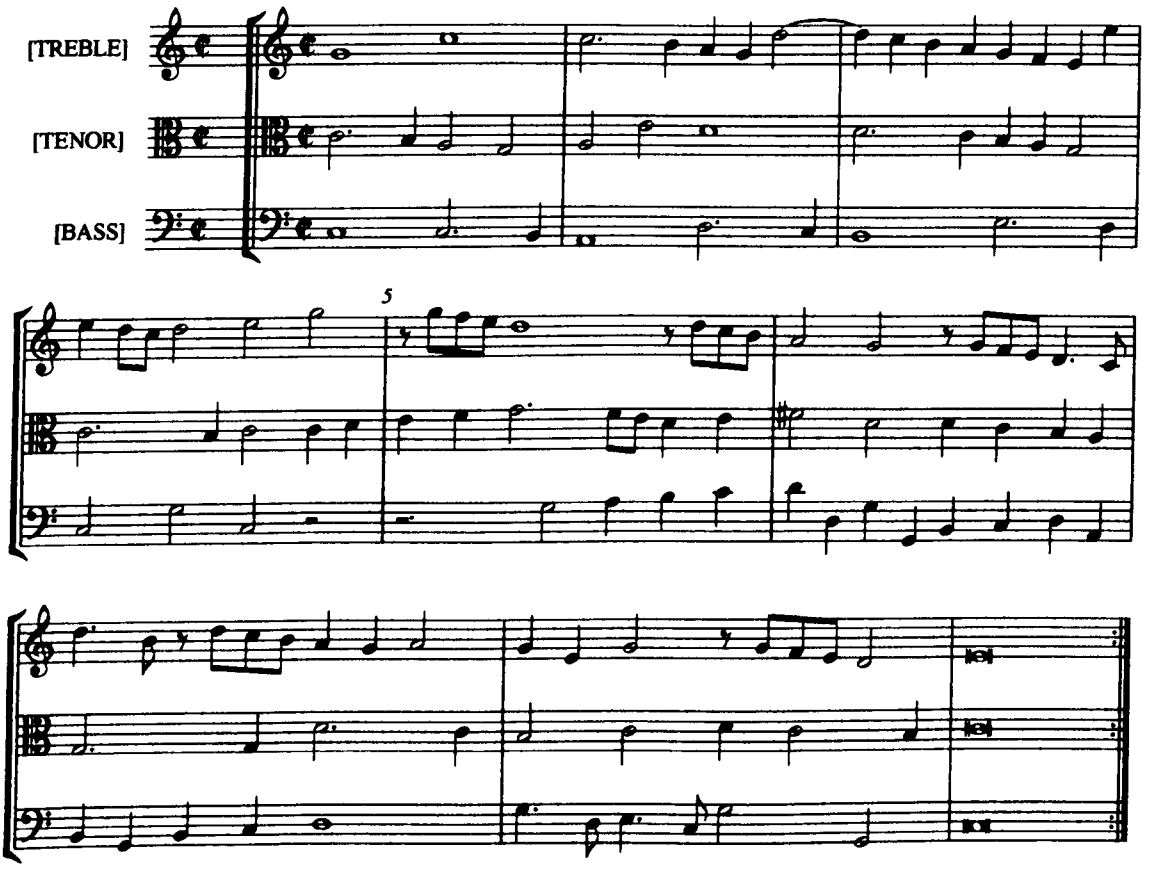
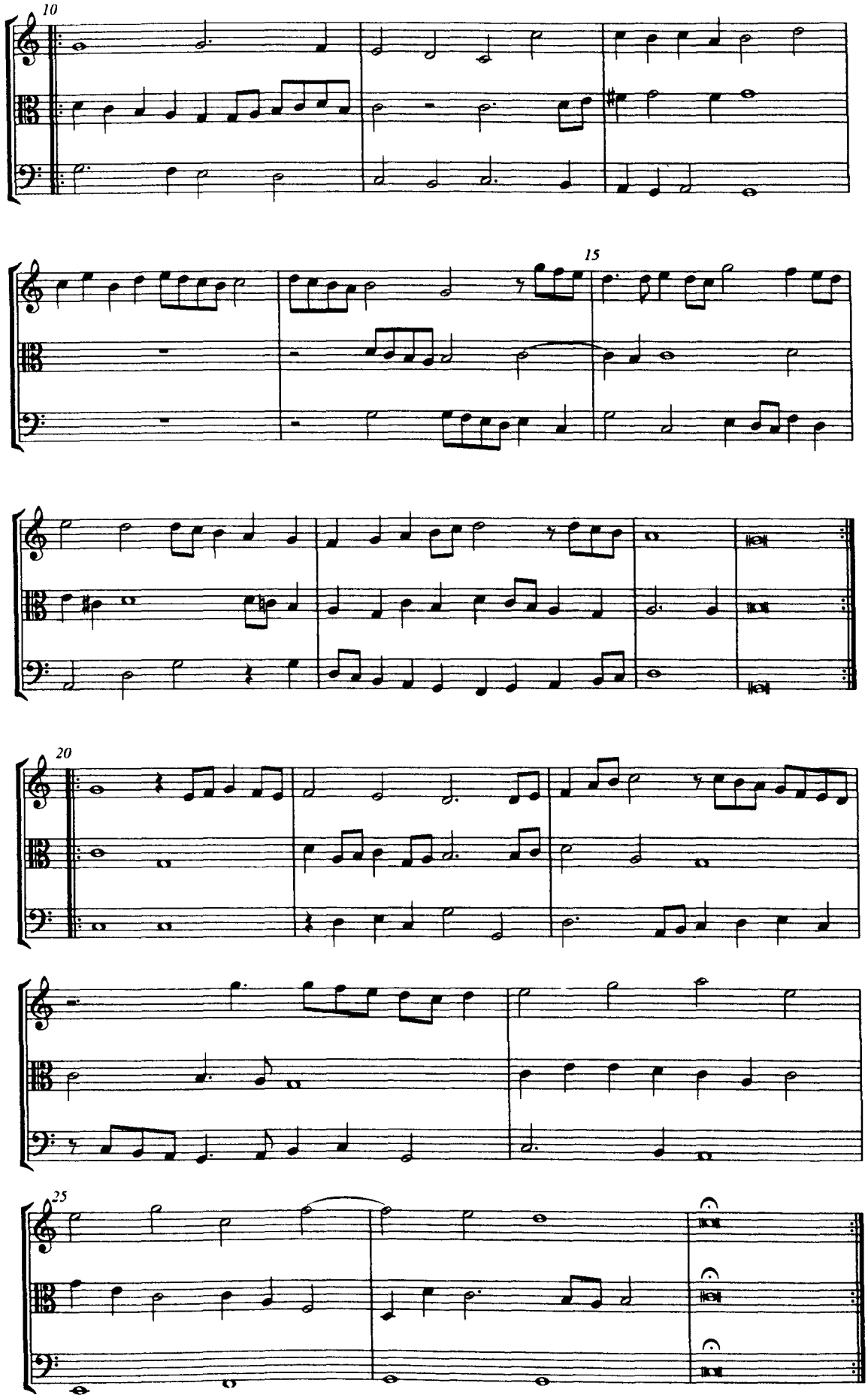


(II.7.6) 'The Lor: Sheffilds Pavin' {VdGS No. 5}

CORMACK MACDERMOTT

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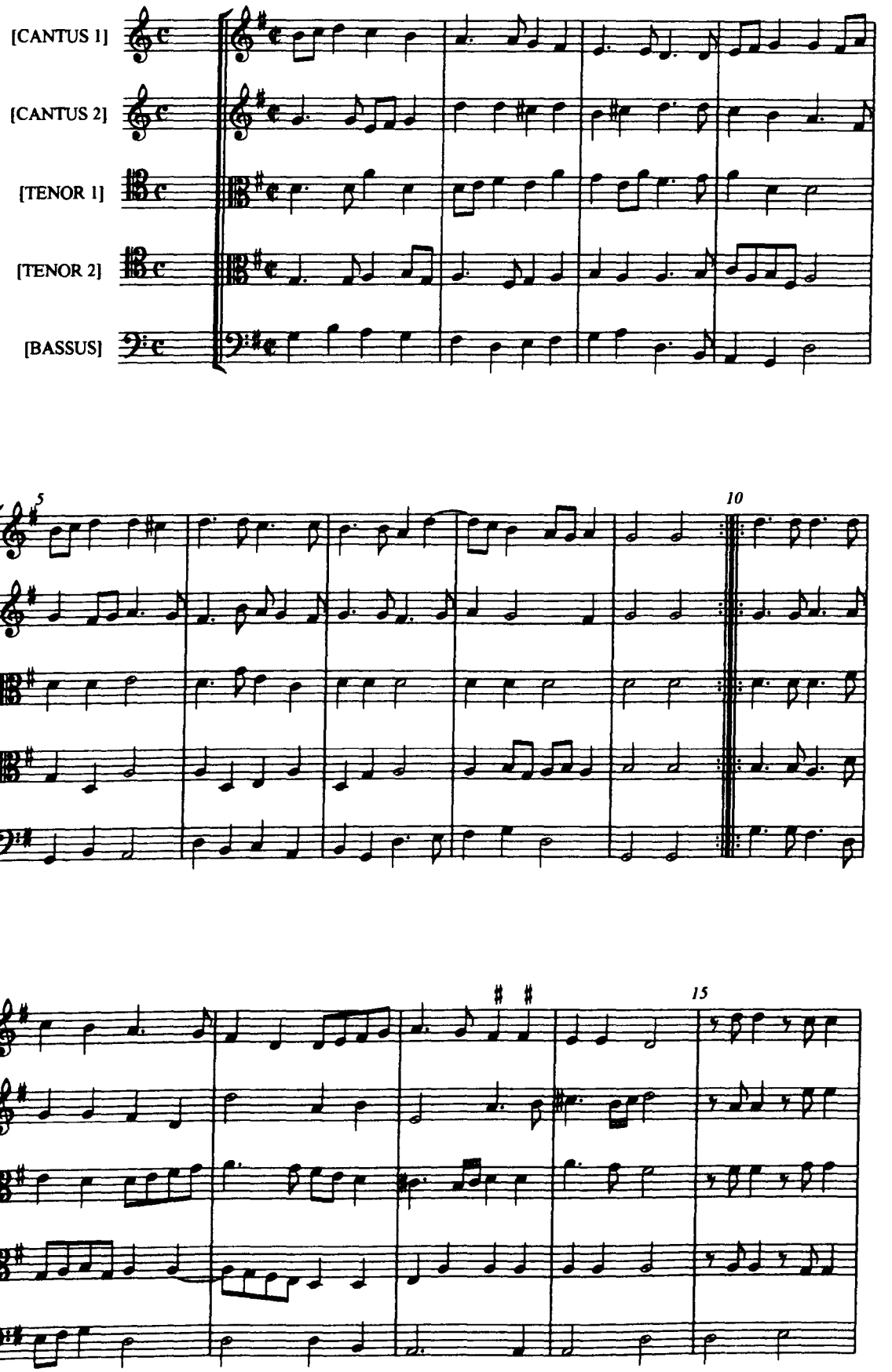
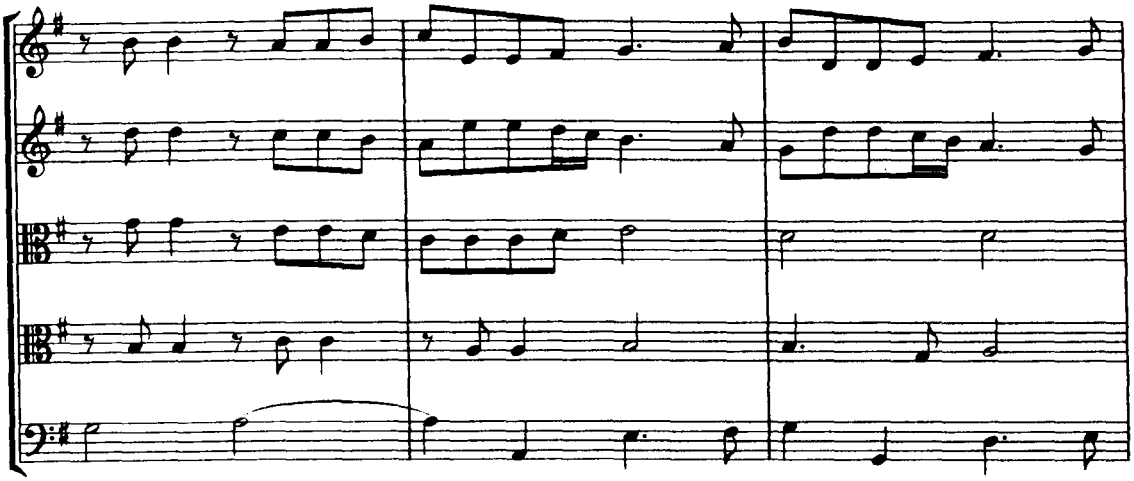
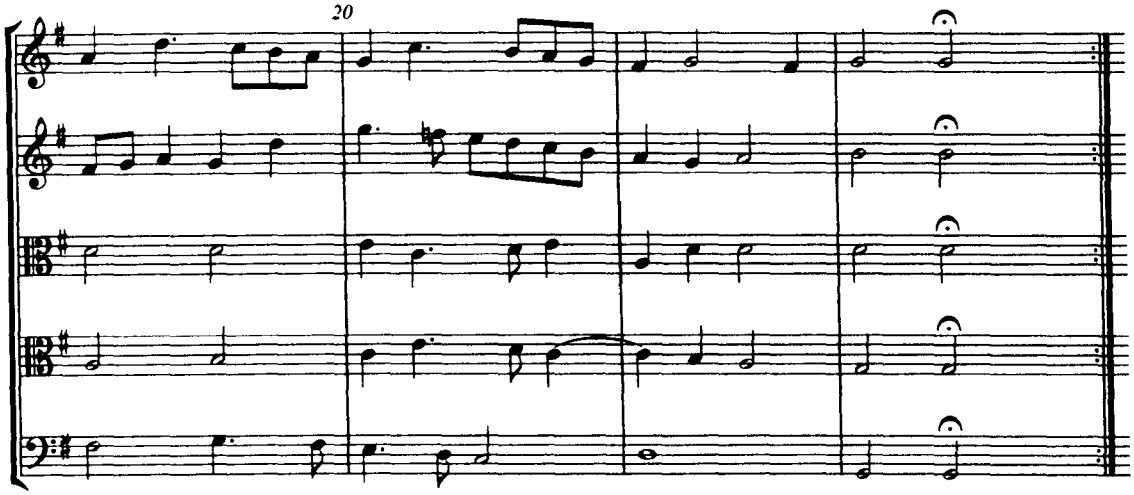
(II.7.7) 'Schoch.a.torum Cormacke' {VdGS No. 6}

CORMACK MACDERMOTT

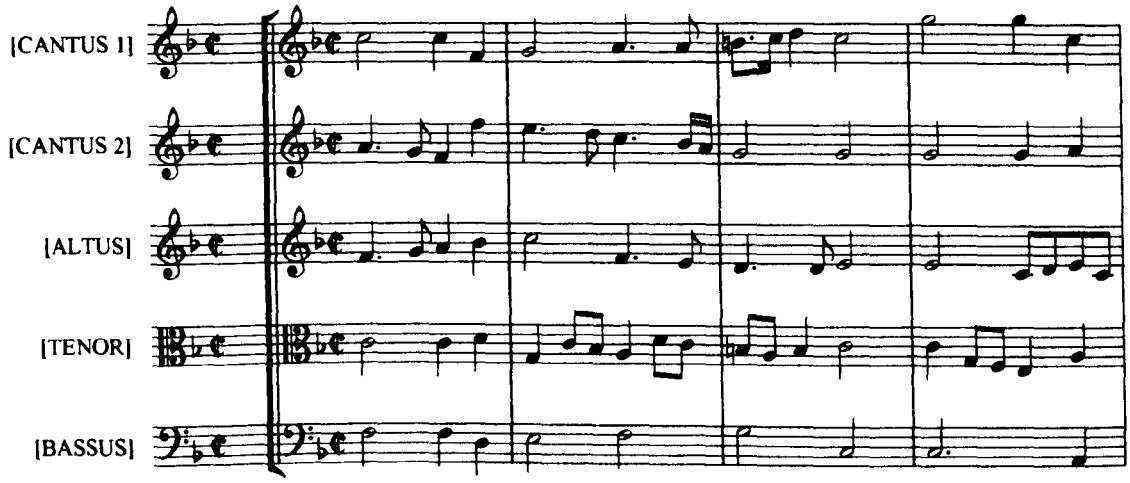


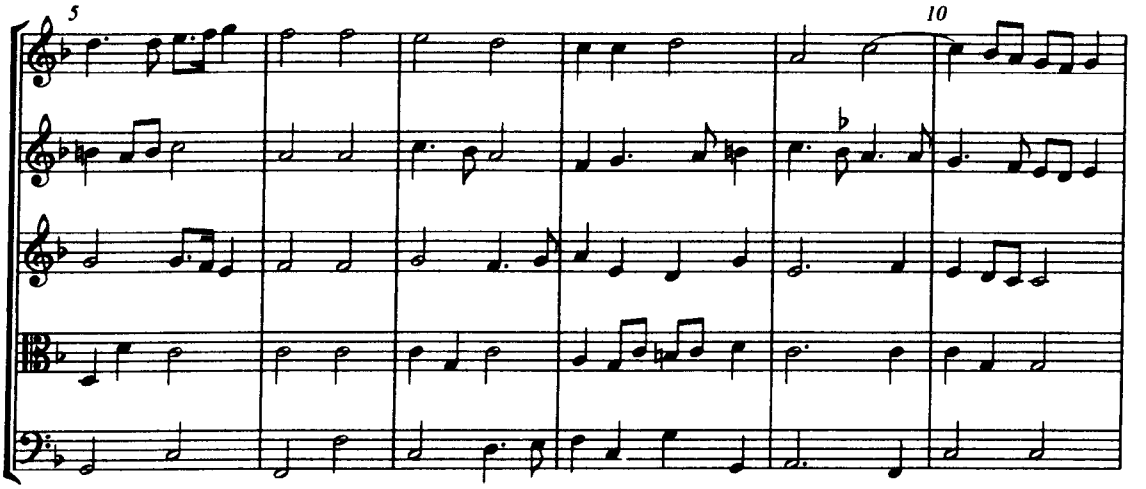




(II.7.8) 'Cormacke' [Alman] {VdGS No. 7}

CORMACK MACDERMOTT

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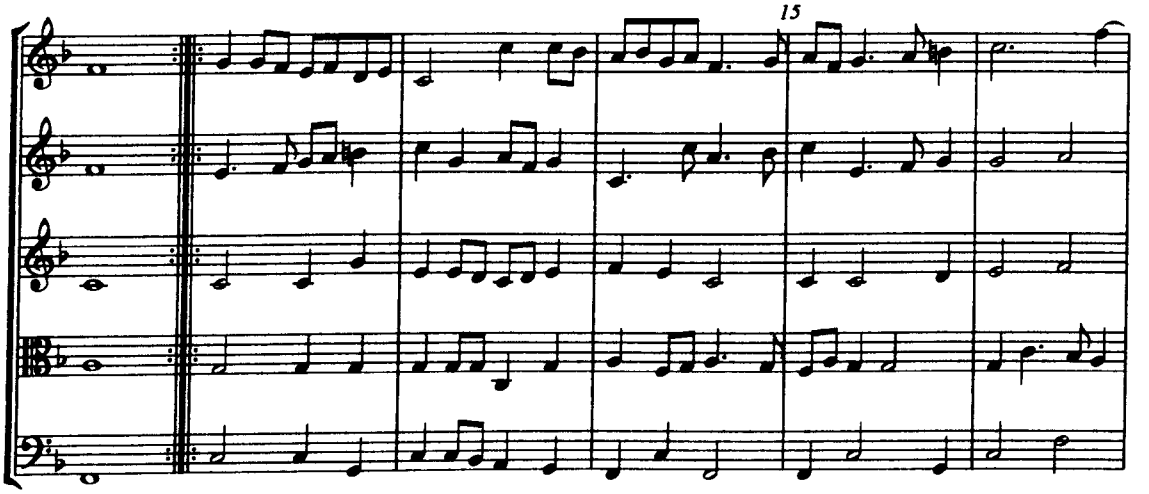
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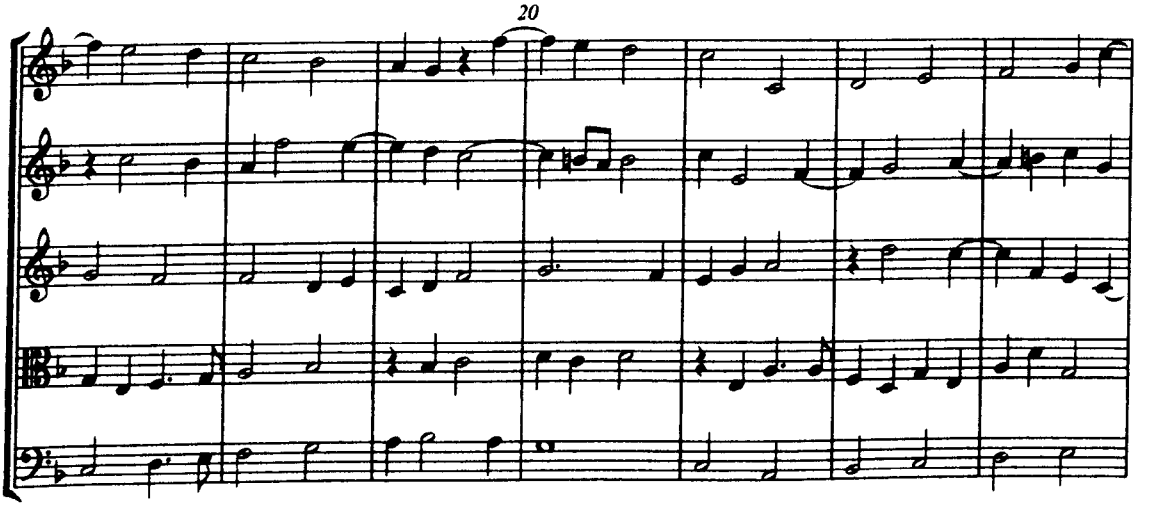
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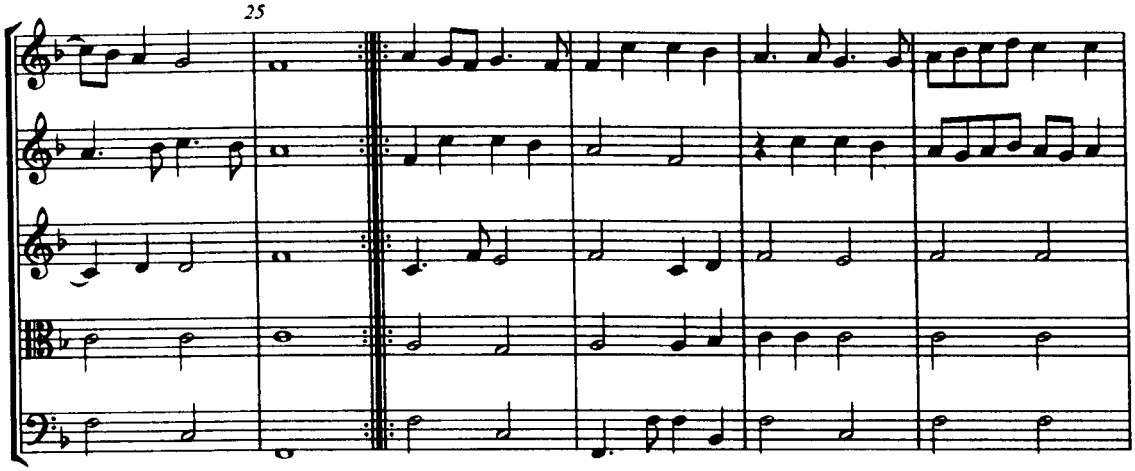
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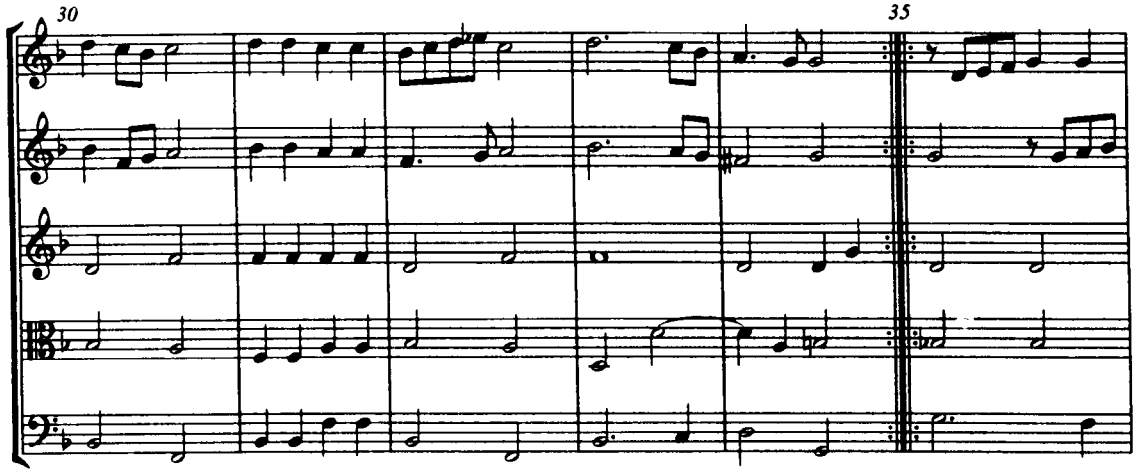
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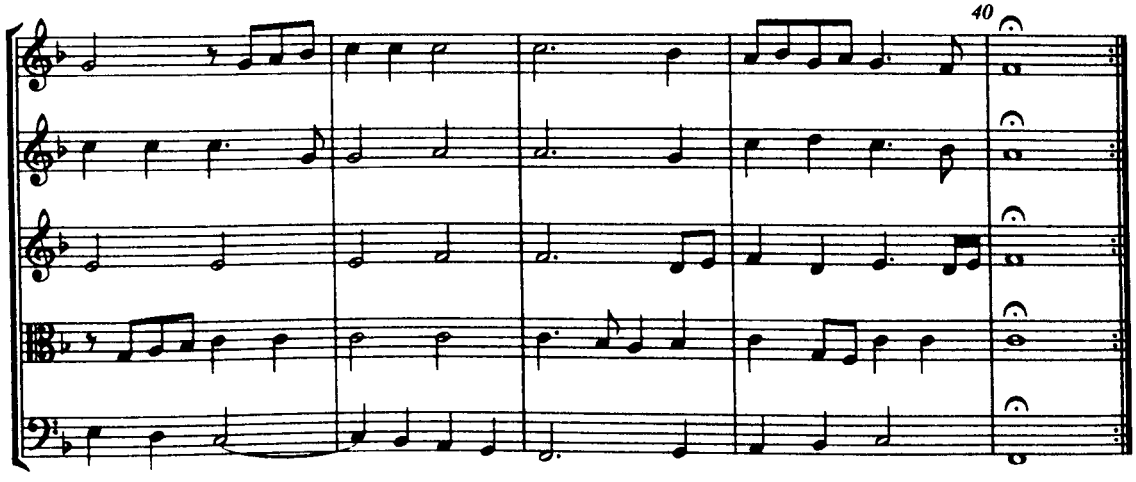
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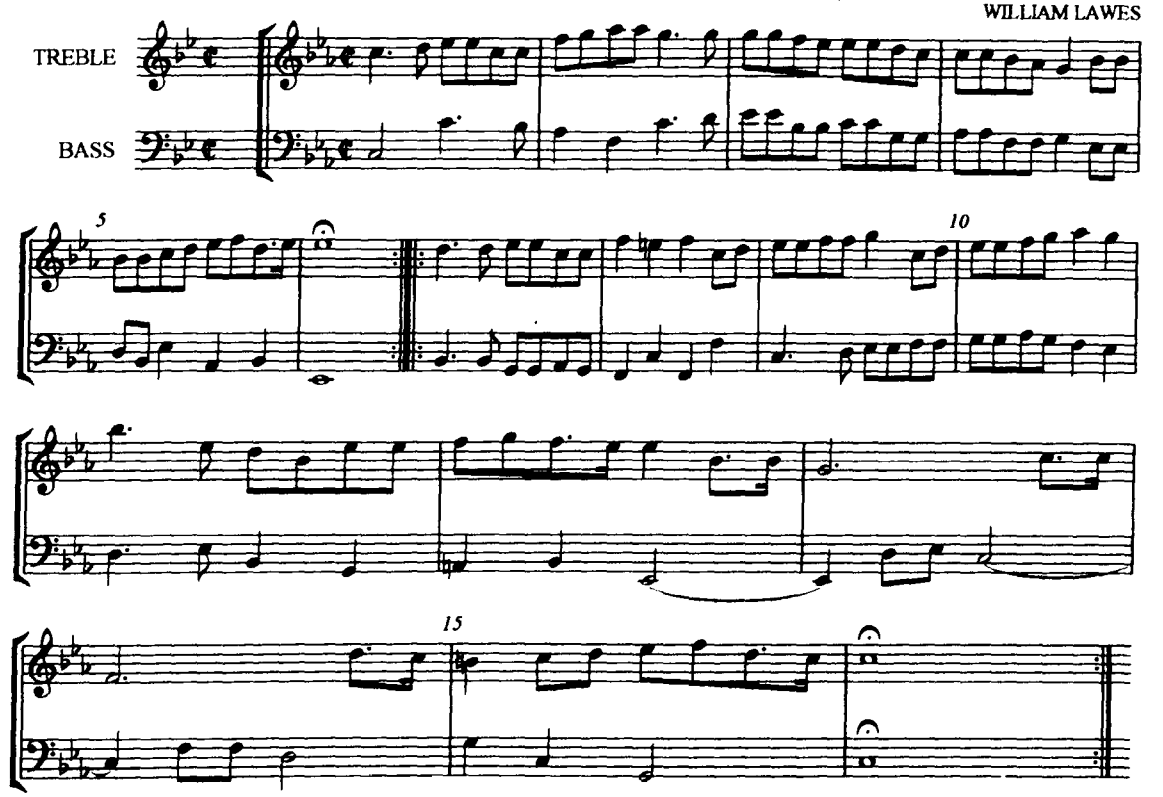
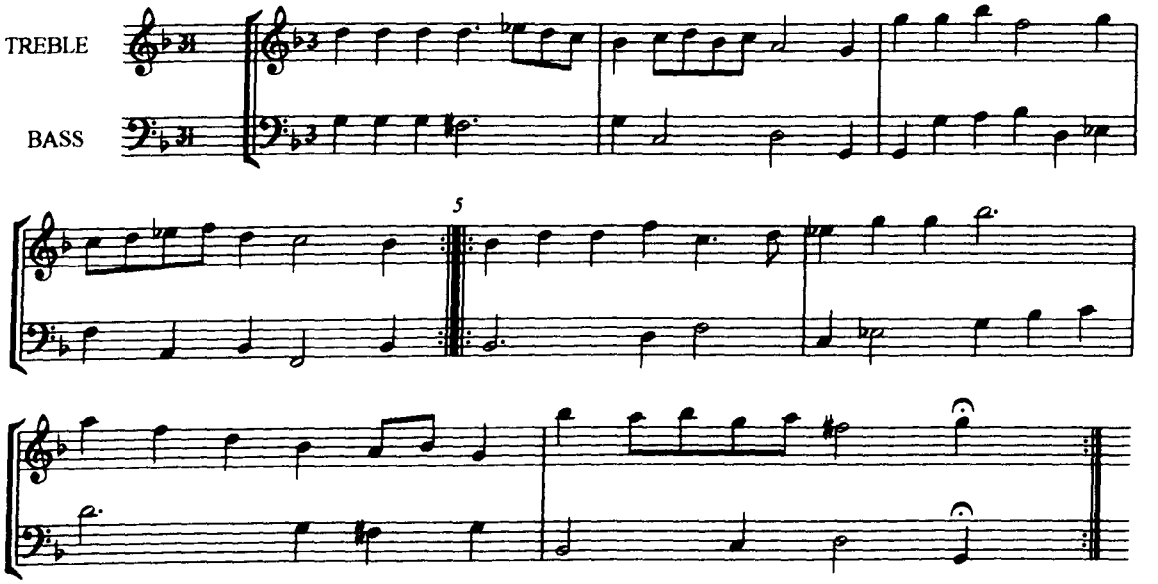
(II.7.9) 'Alman' {VdGS No. 221}

WILLIAM LAWES



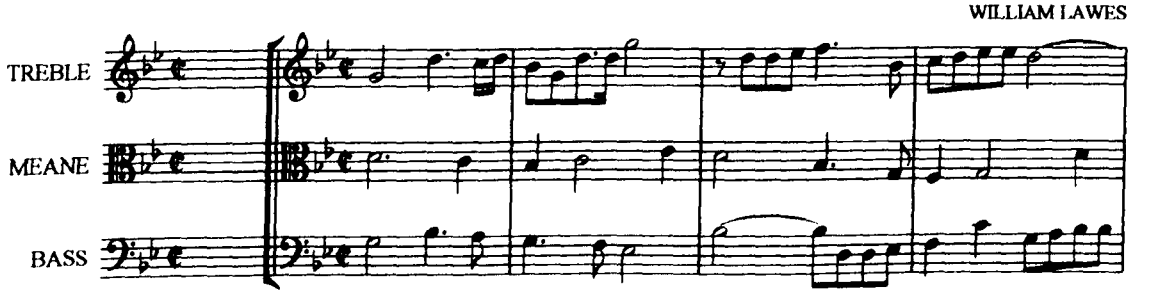
(II.7.10) 'Saraband' {VdGS No. 345}

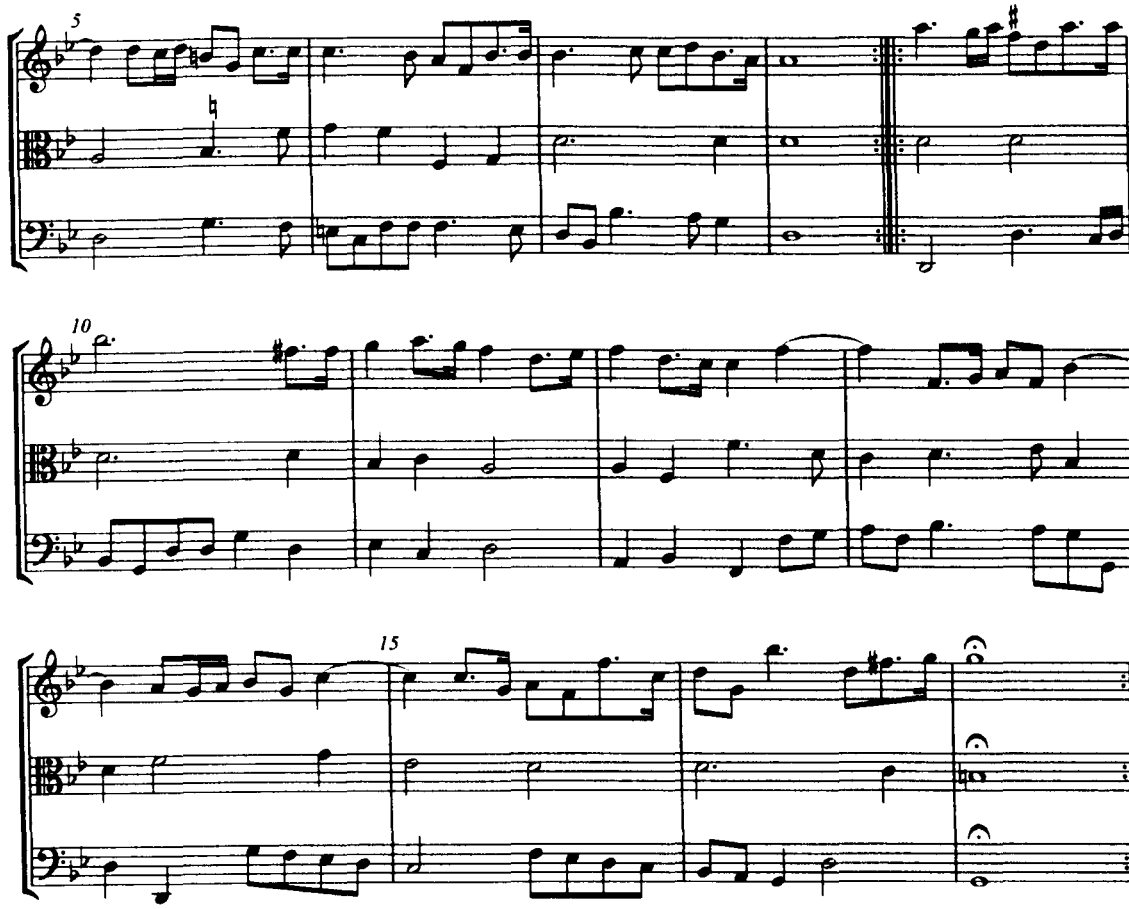
WILLIAM LAWES



(II.7.11*a*) 'Almaine' {VdGS No. 346} (Source 1)

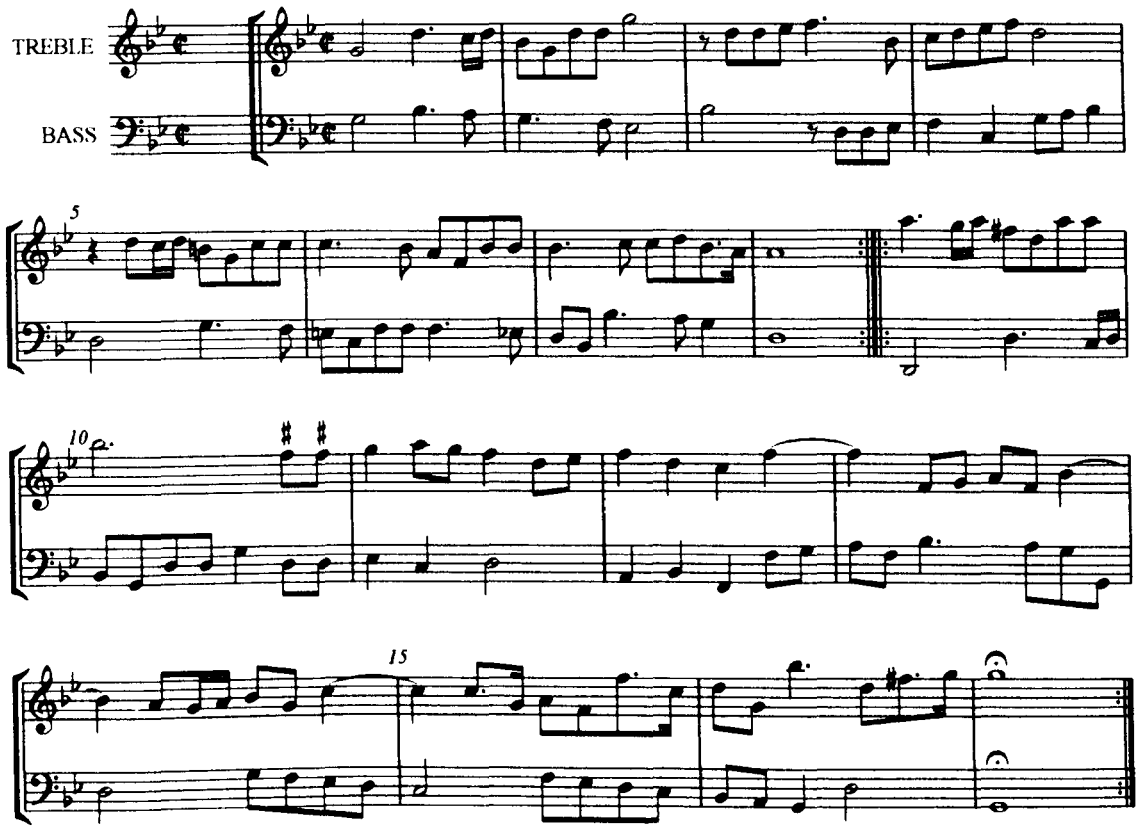
WILLIAM LAWES





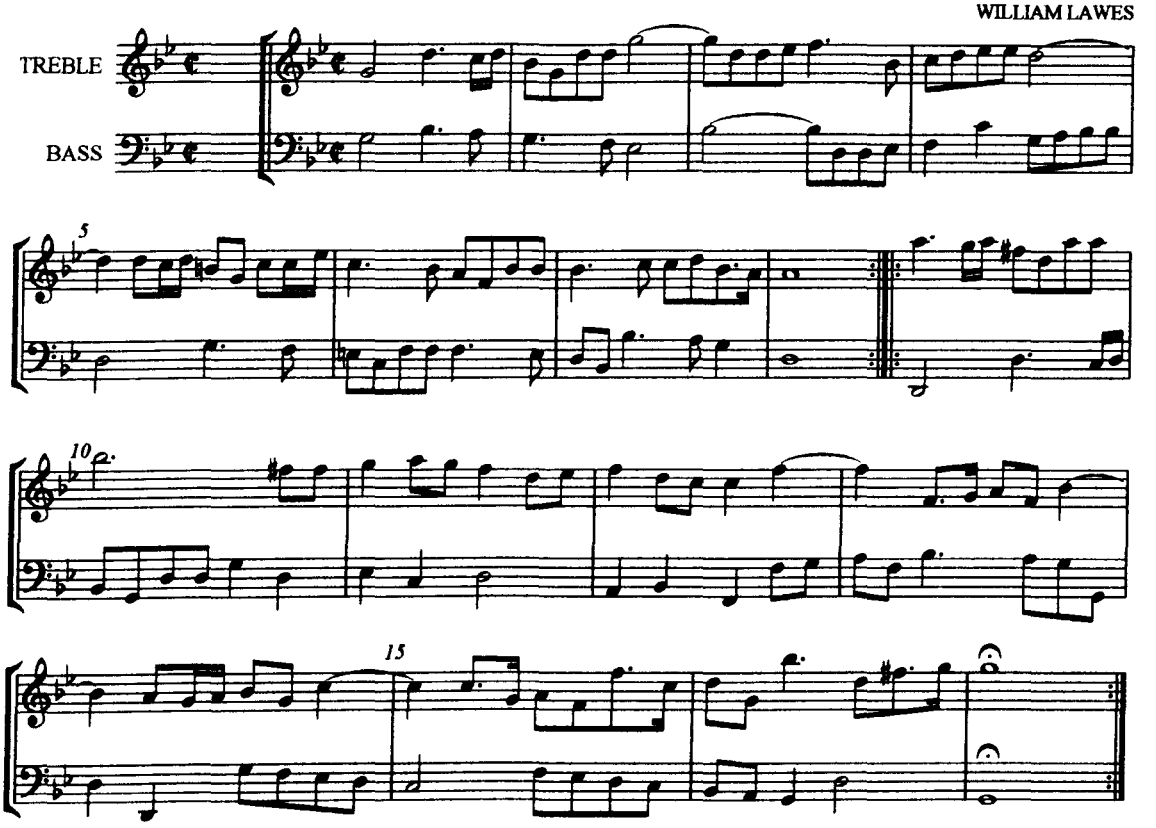
(II.7.11*b*) 'Elizium' {VdGS No. 346} (Source 2)

WILLIAM LAWES



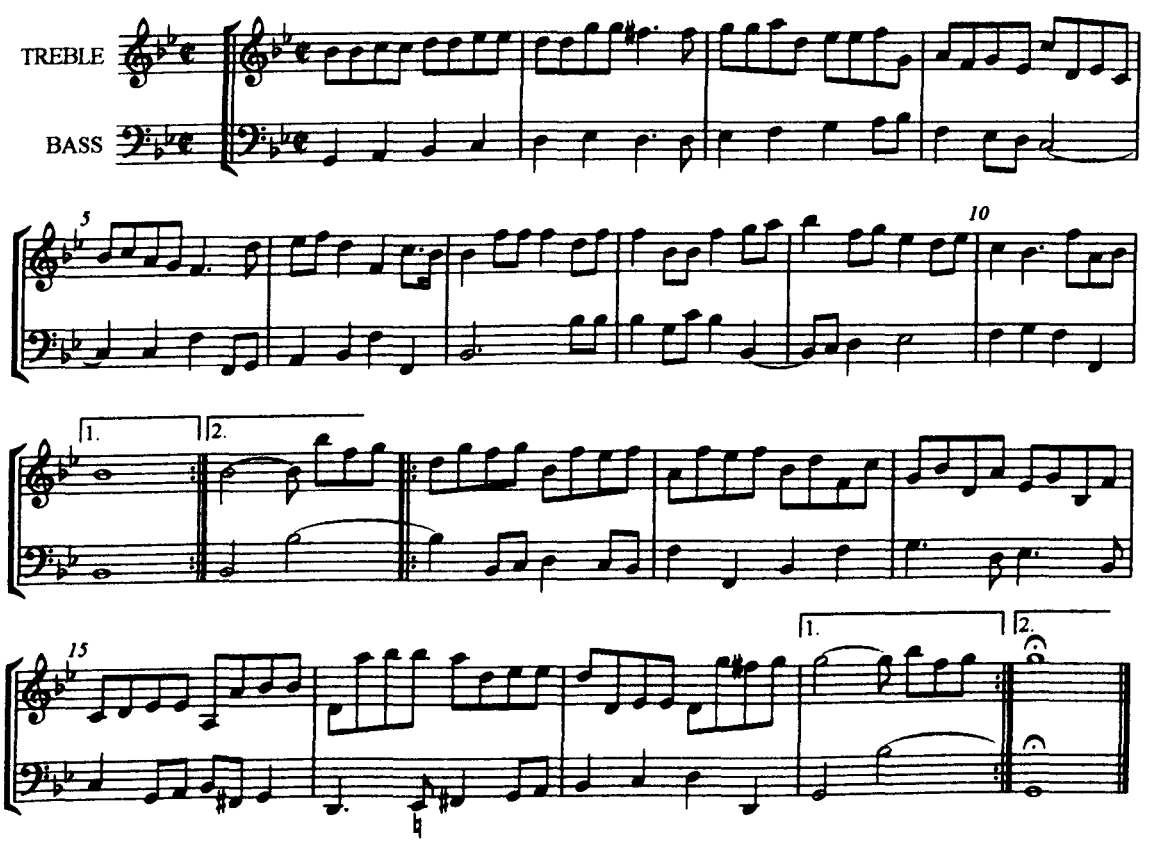
(II.7.11*c*) 'Almaine' {VdGS No. 346} (Source 3)

WILLIAM LAWES



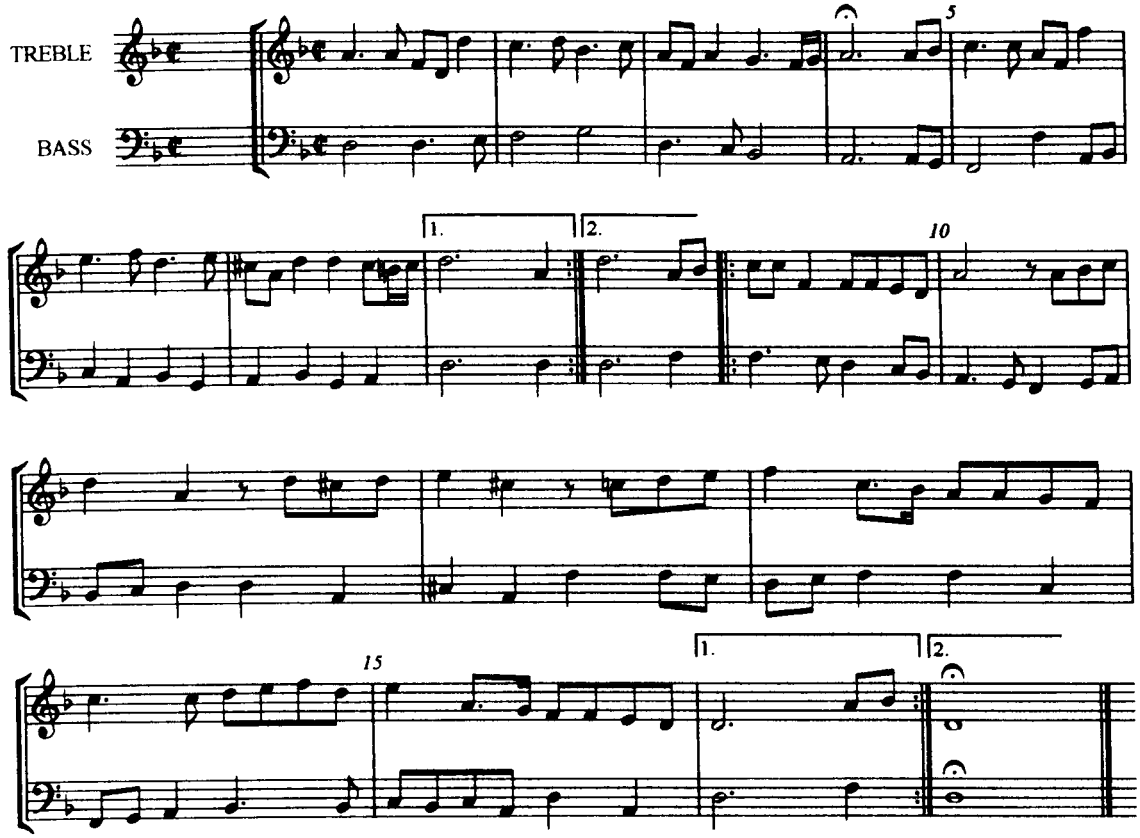
(II.7.12) 'Almaine' {VdGS No. 354}

WILLIAM LAWES



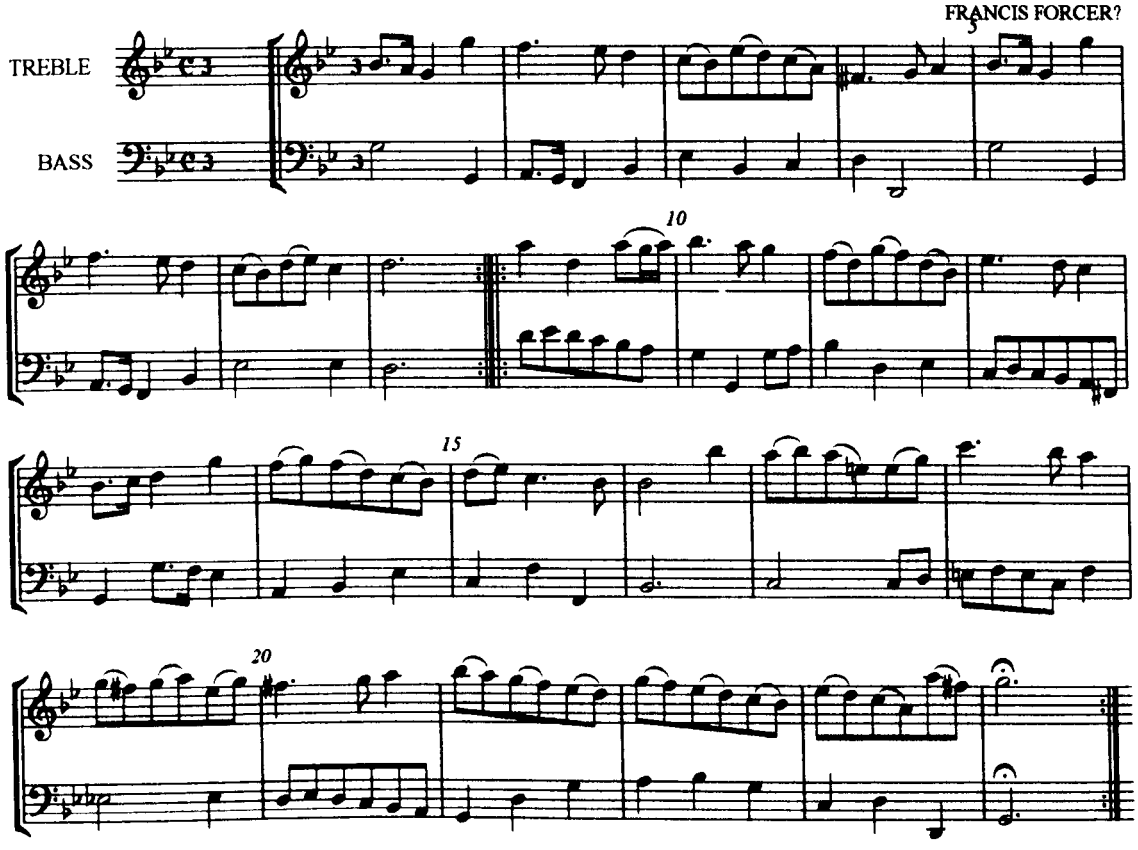
(II.7.13) [Ayre] (SHC1)

SIMON IVES?

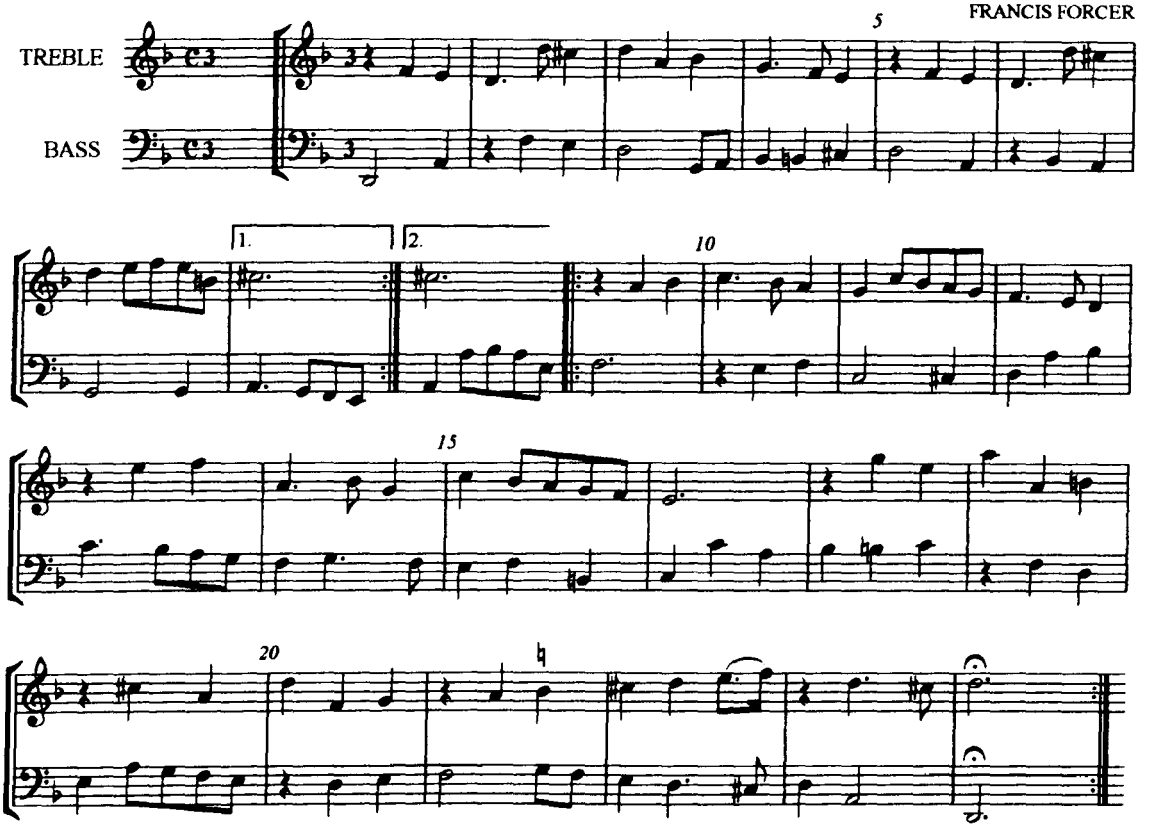


(II.7.14) [Ayre] (SHC2)

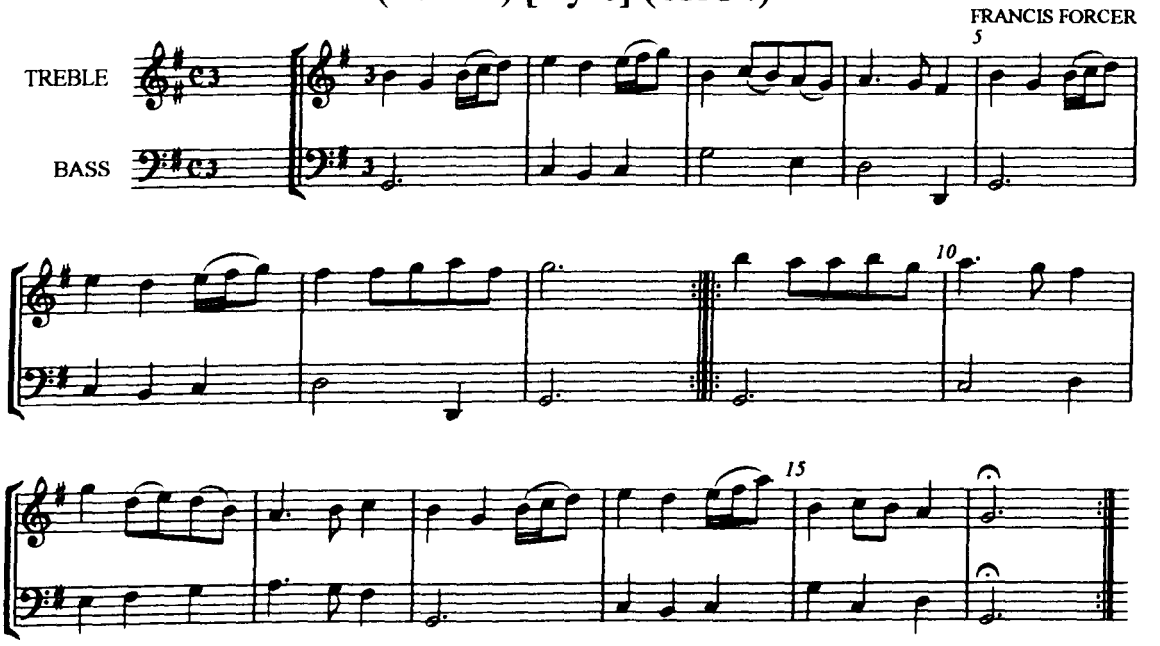
FRANCIS FORCER?



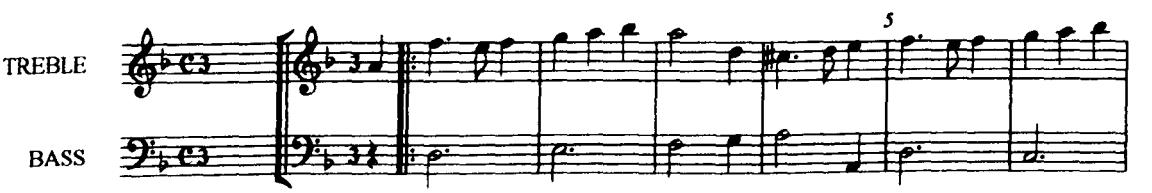
(II.7.15) [Ayre] (SHC3)

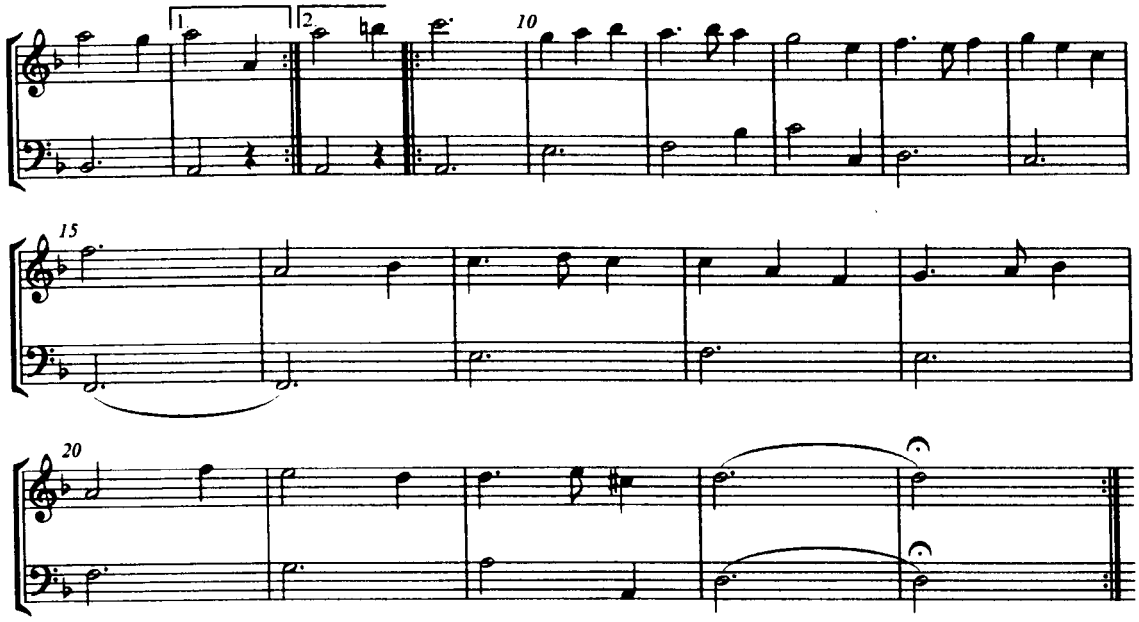


(II.7.16) [Ayre] (SHC4)



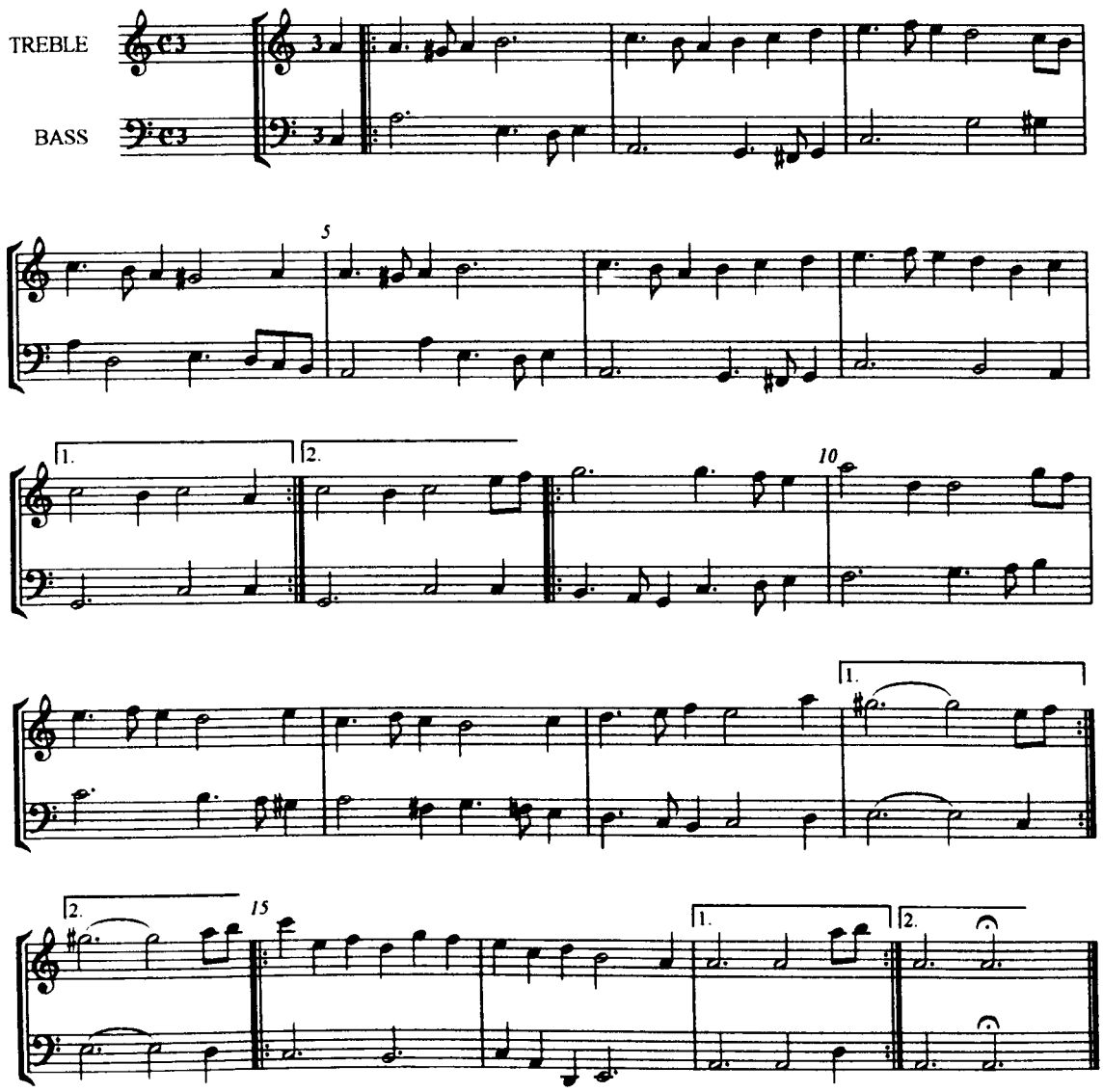
(II.7.17) [Ayre] (SHC5)





(II.7.18) [Ayre] (SHC6)

FRANCIS FORCER?



(II.7.19) [Ayre] (SHC7)

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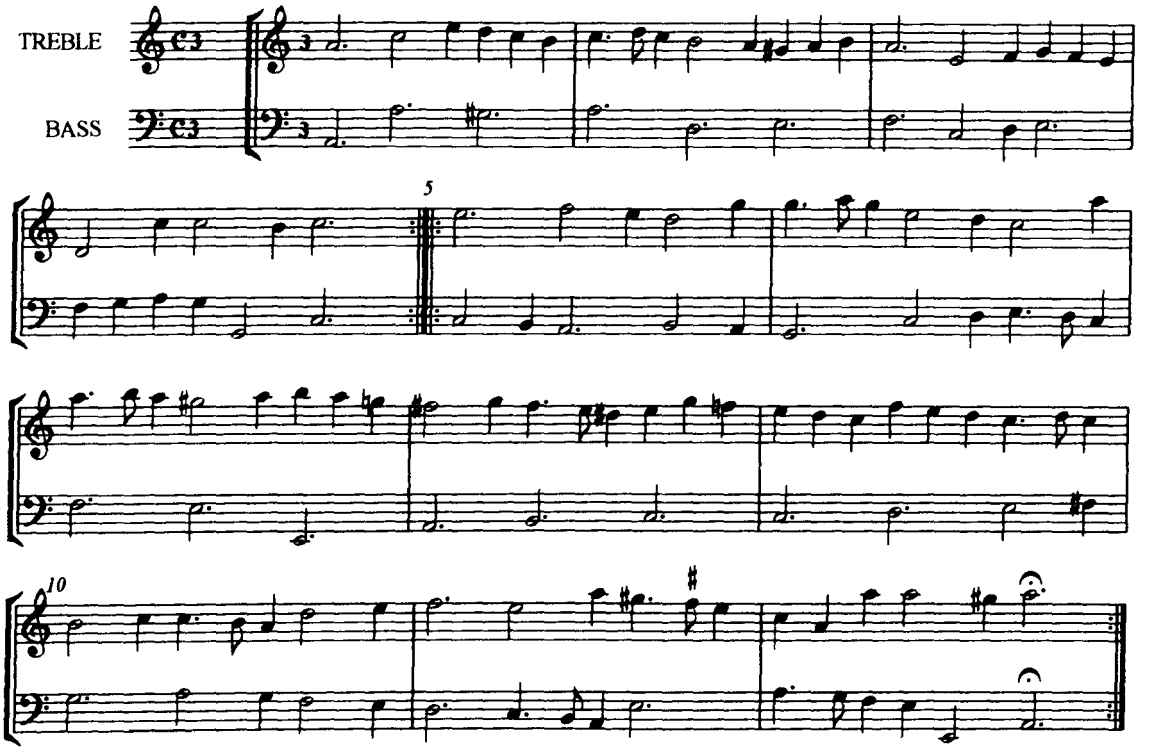

(II.7.20) [Ayre] (SHC8)

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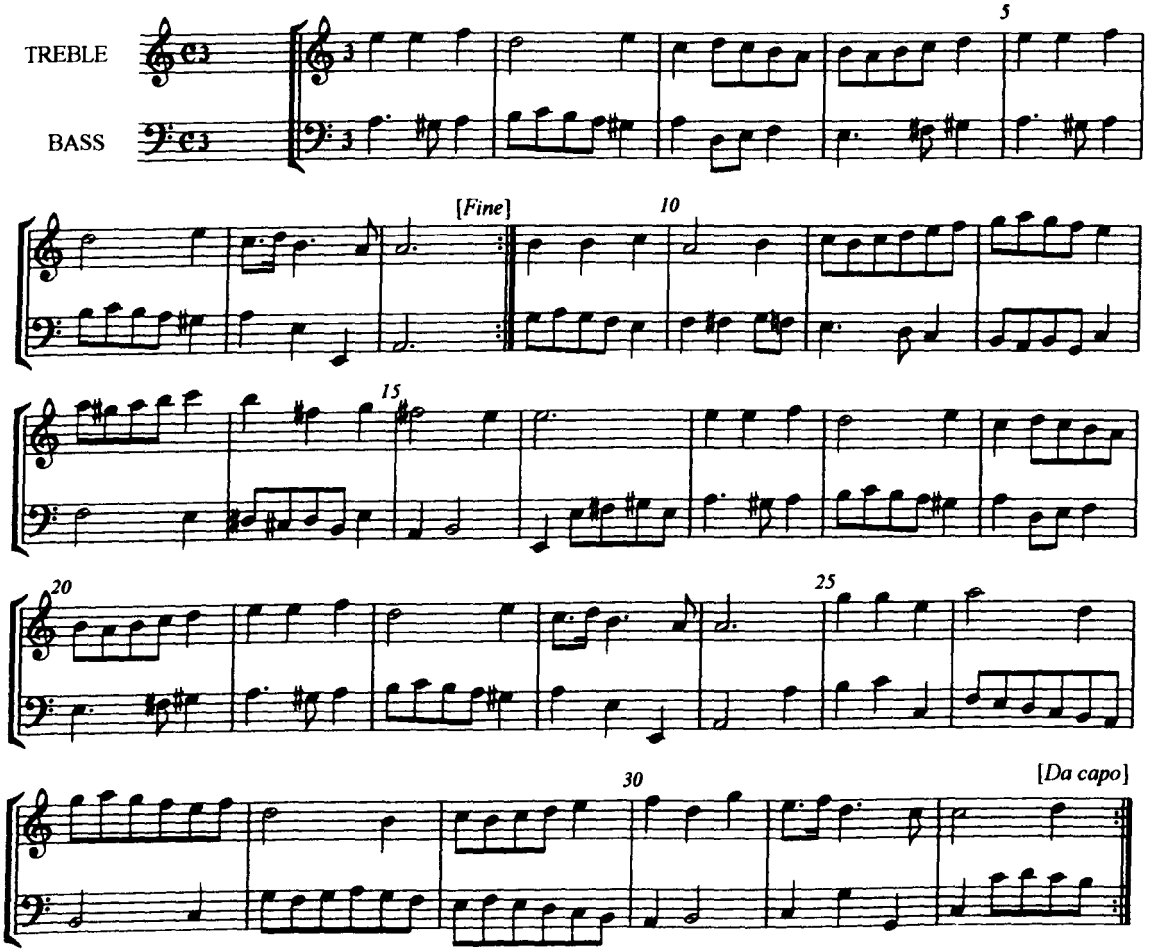
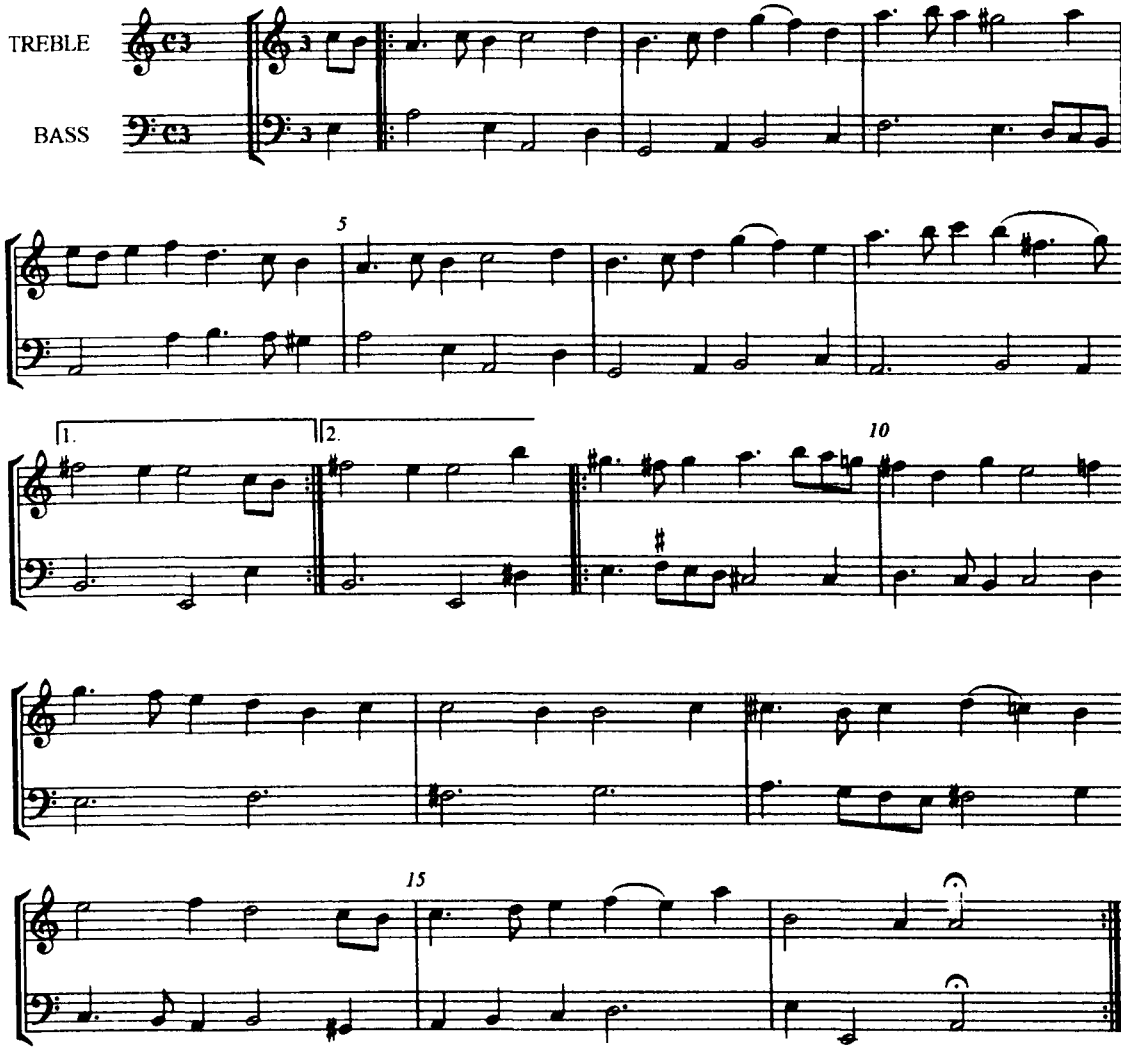


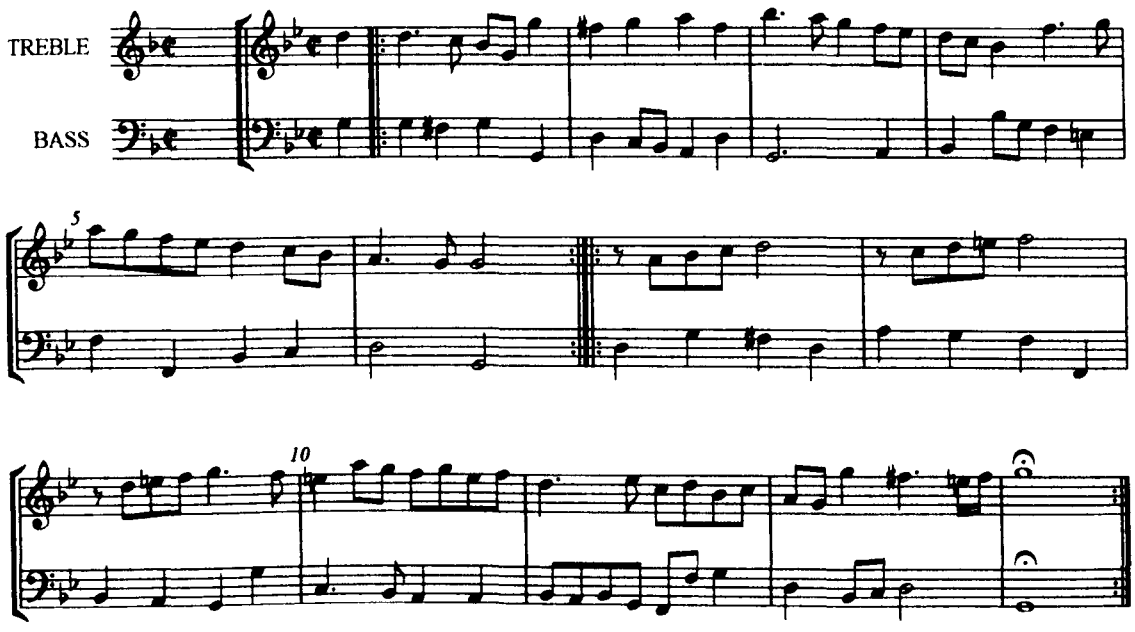
(II.7.21) [Ayre] (SHC9)

FRANCIS FORCER



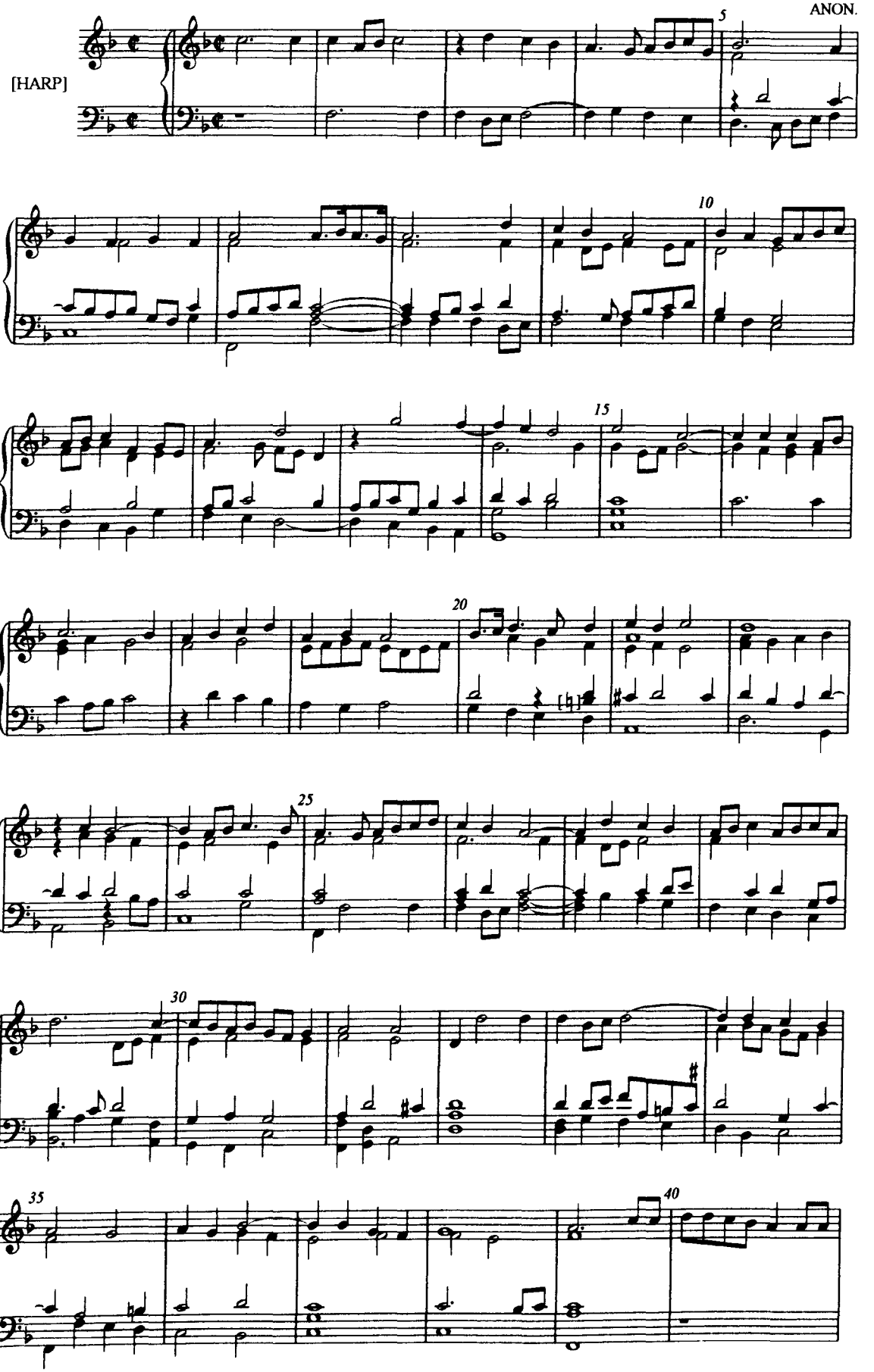
(II.7.22) [Ayre] (SHC10)

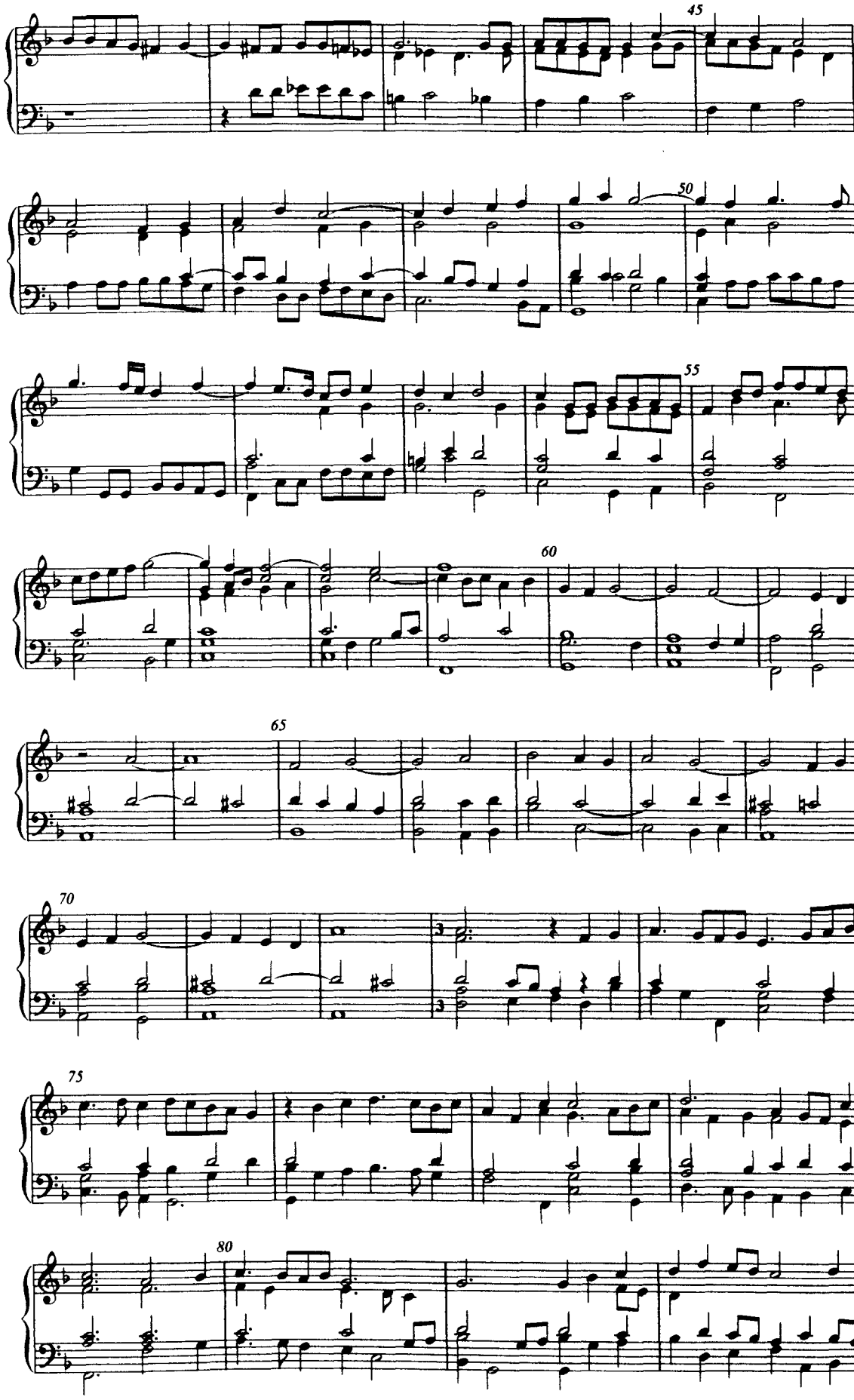
FRANCIS FORCER?



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

ANON.

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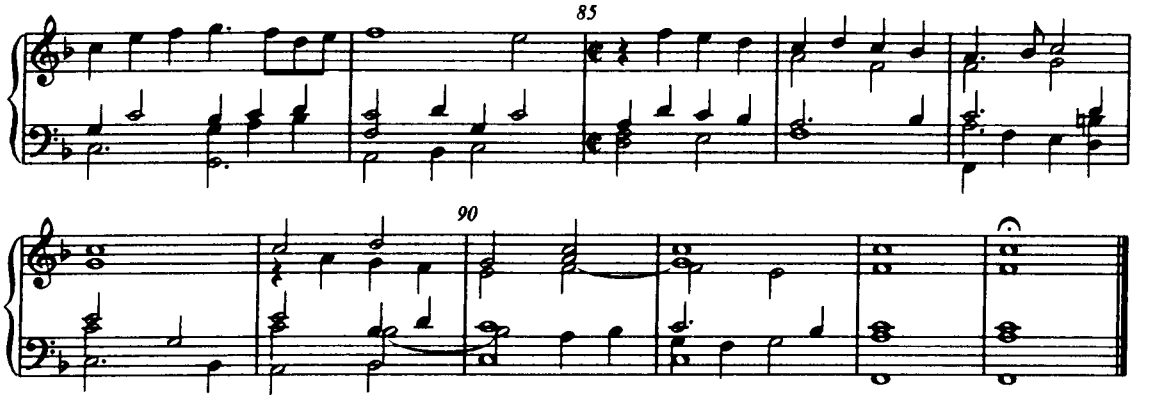

(II.7.24) Suite 1, no. 2: [Aire]

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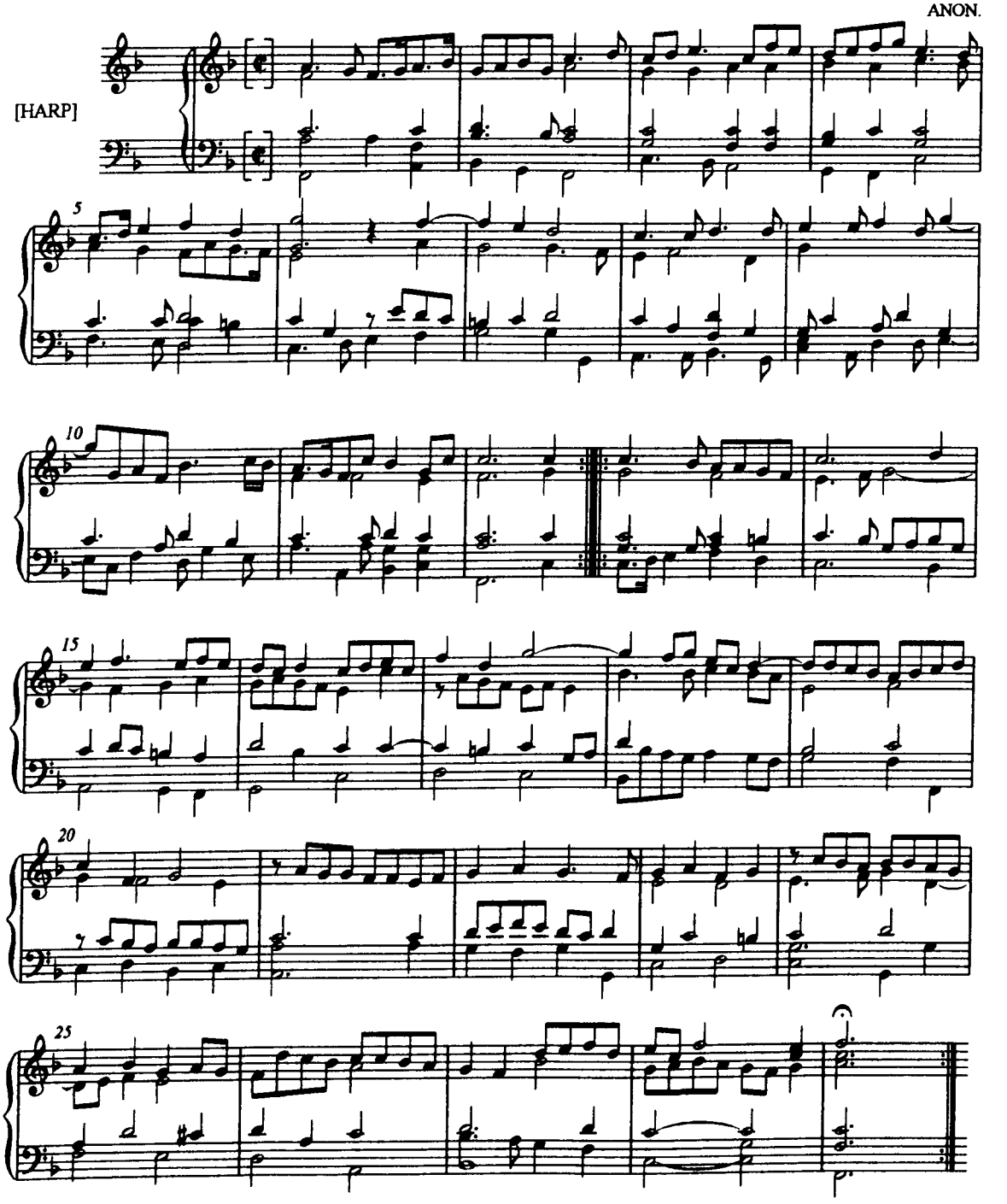
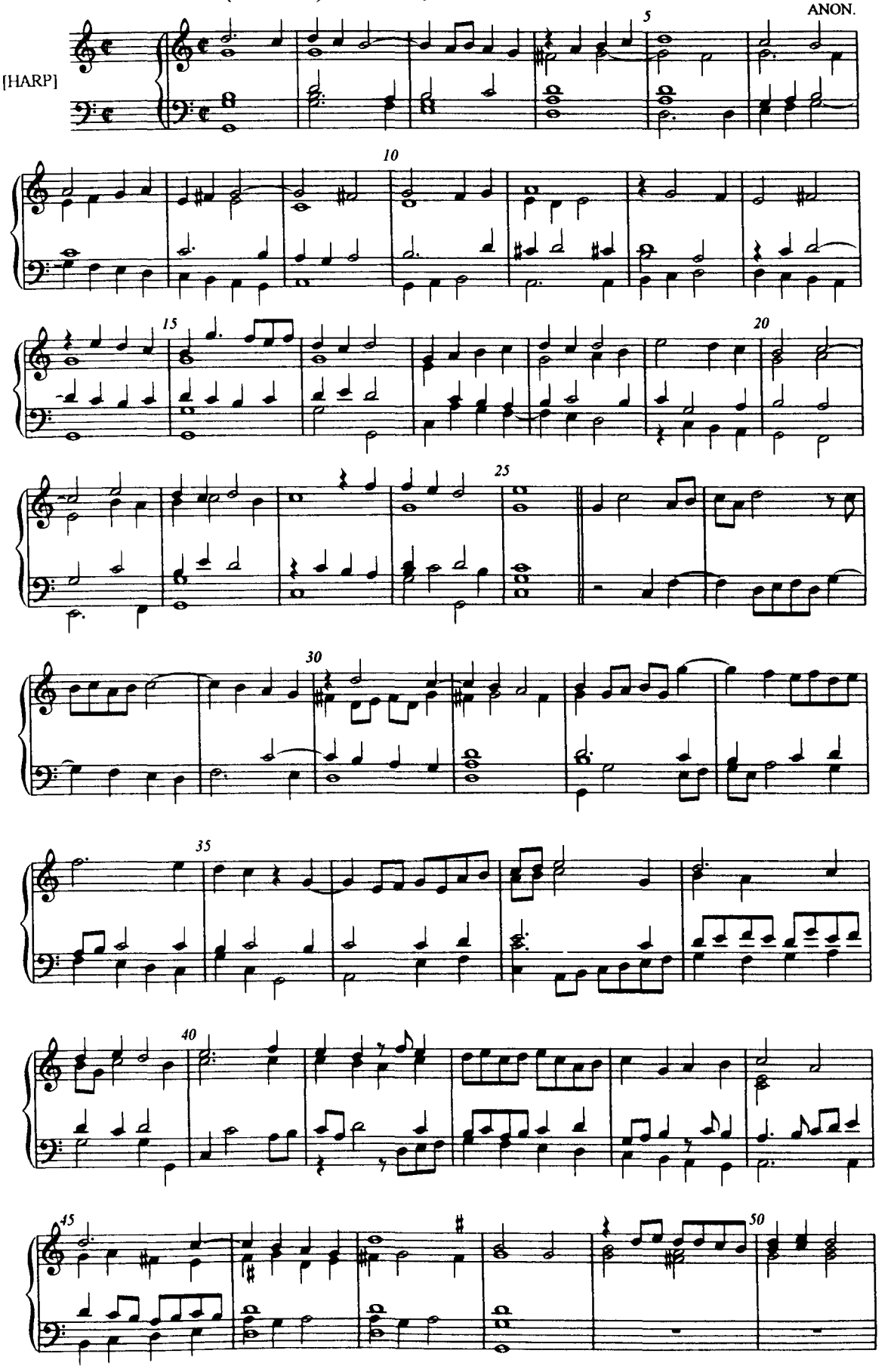
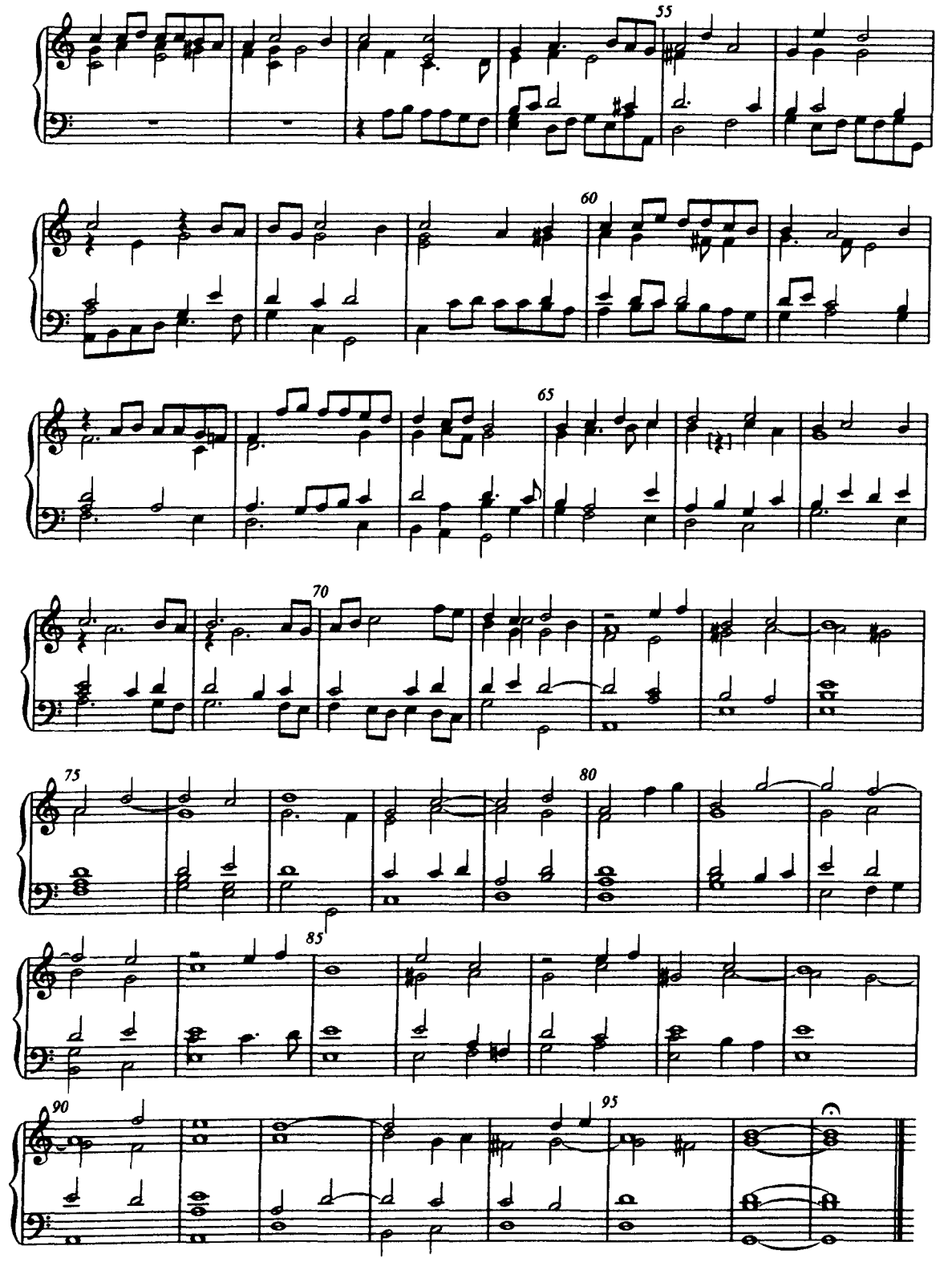


(II.7.25) Suite 2, no. 1: 'Fantazia'

ANON.

[HARP]

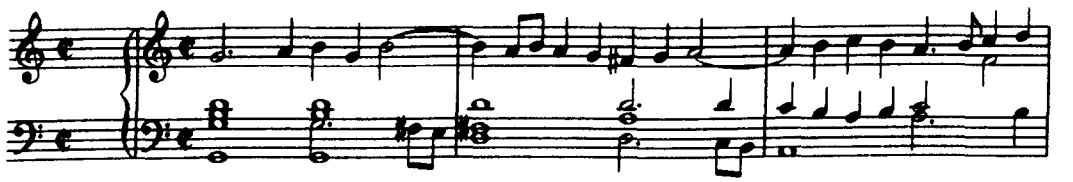


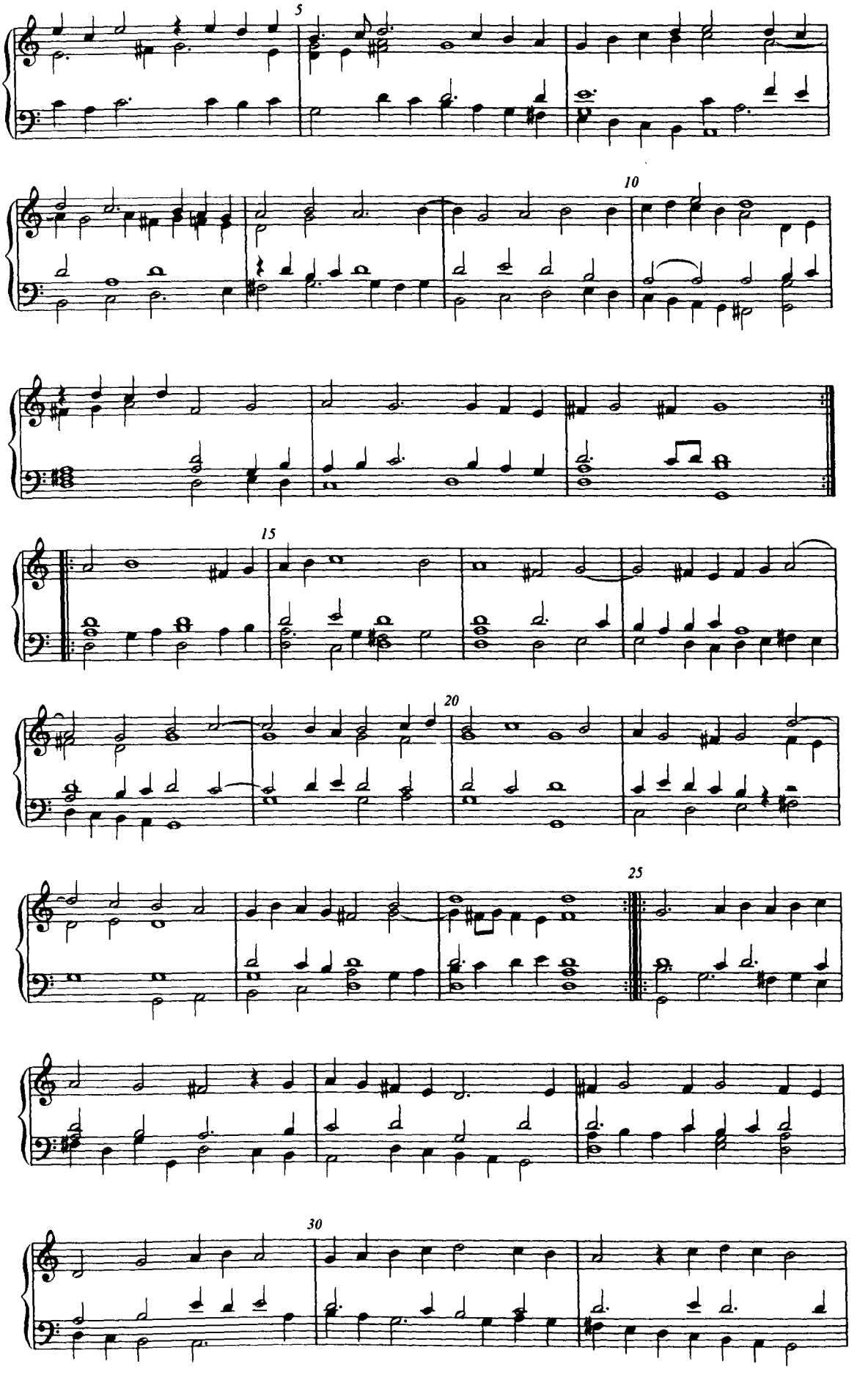


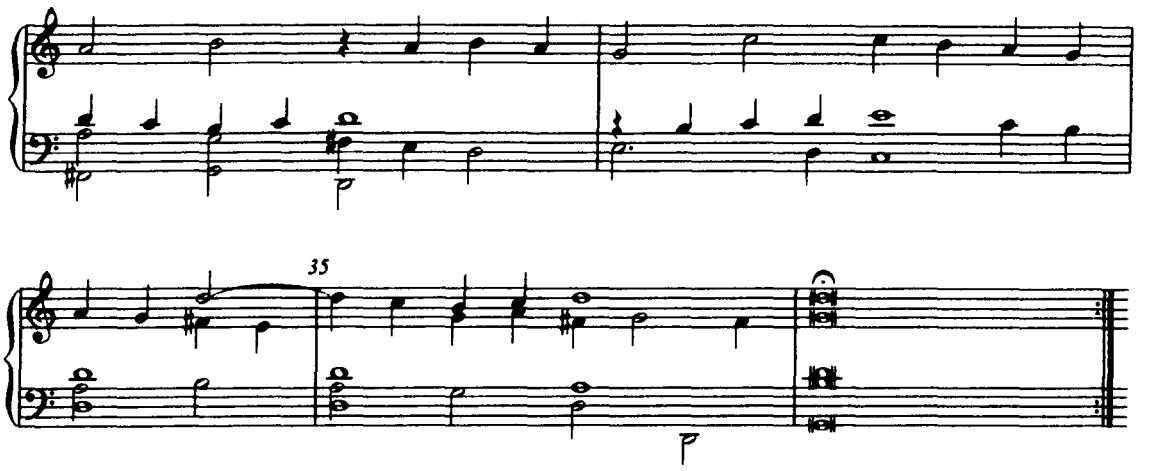
(II.7.26) Suite 2, no. 2: 'Pavan'

ANON.

[HARP]

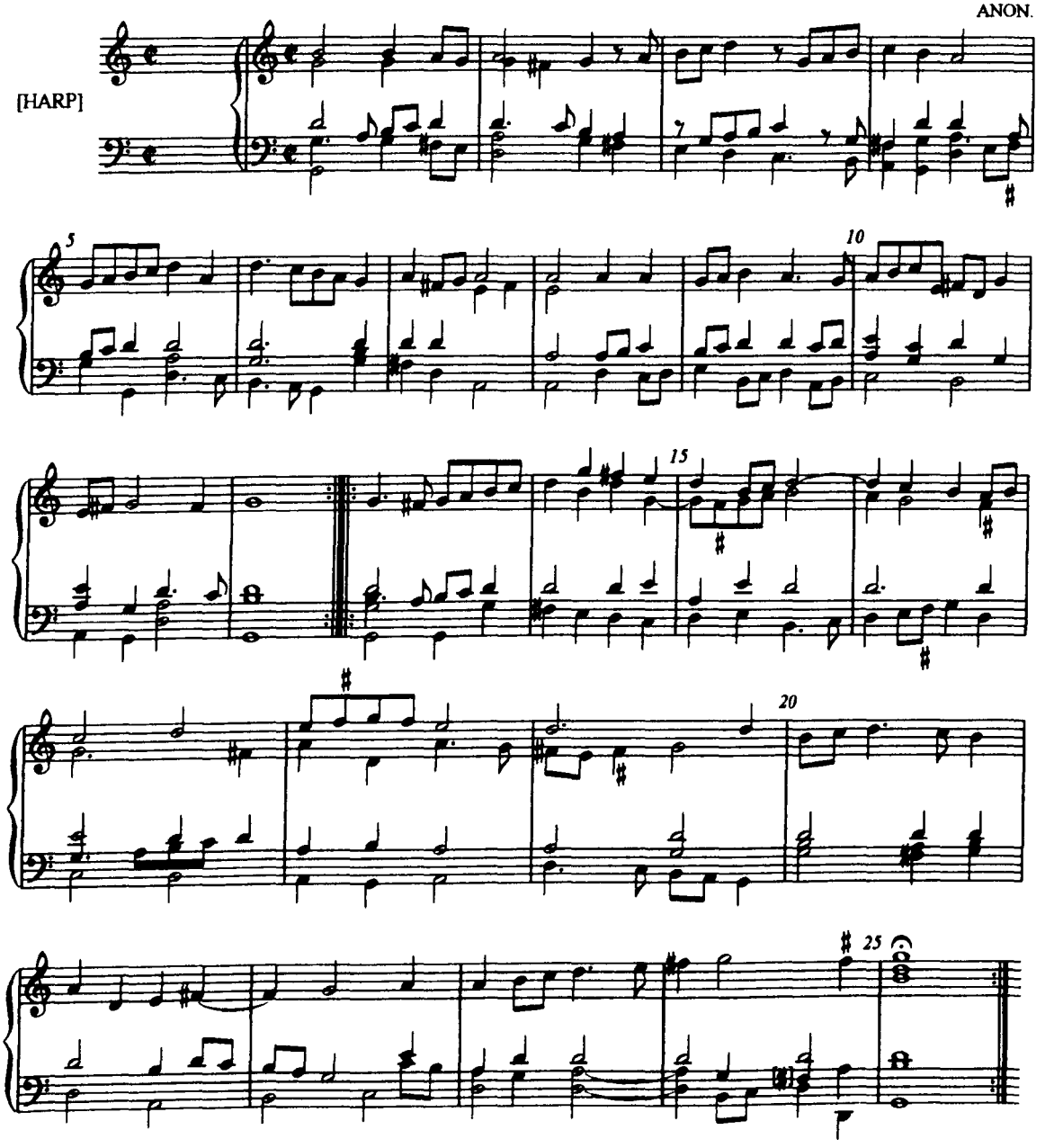






(II.7.27) Suite 2, no. 3: 'Almayne'

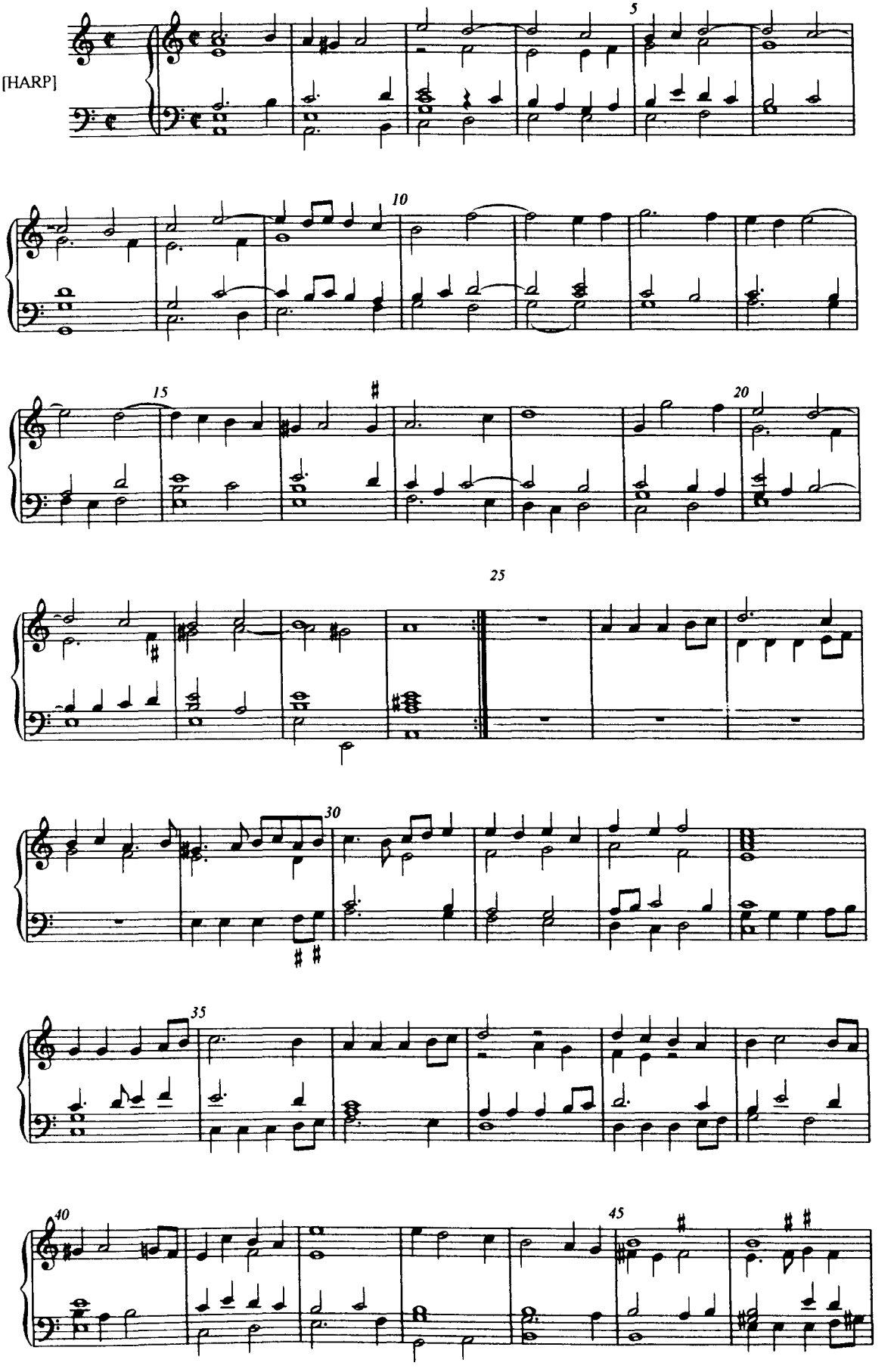
ANON.

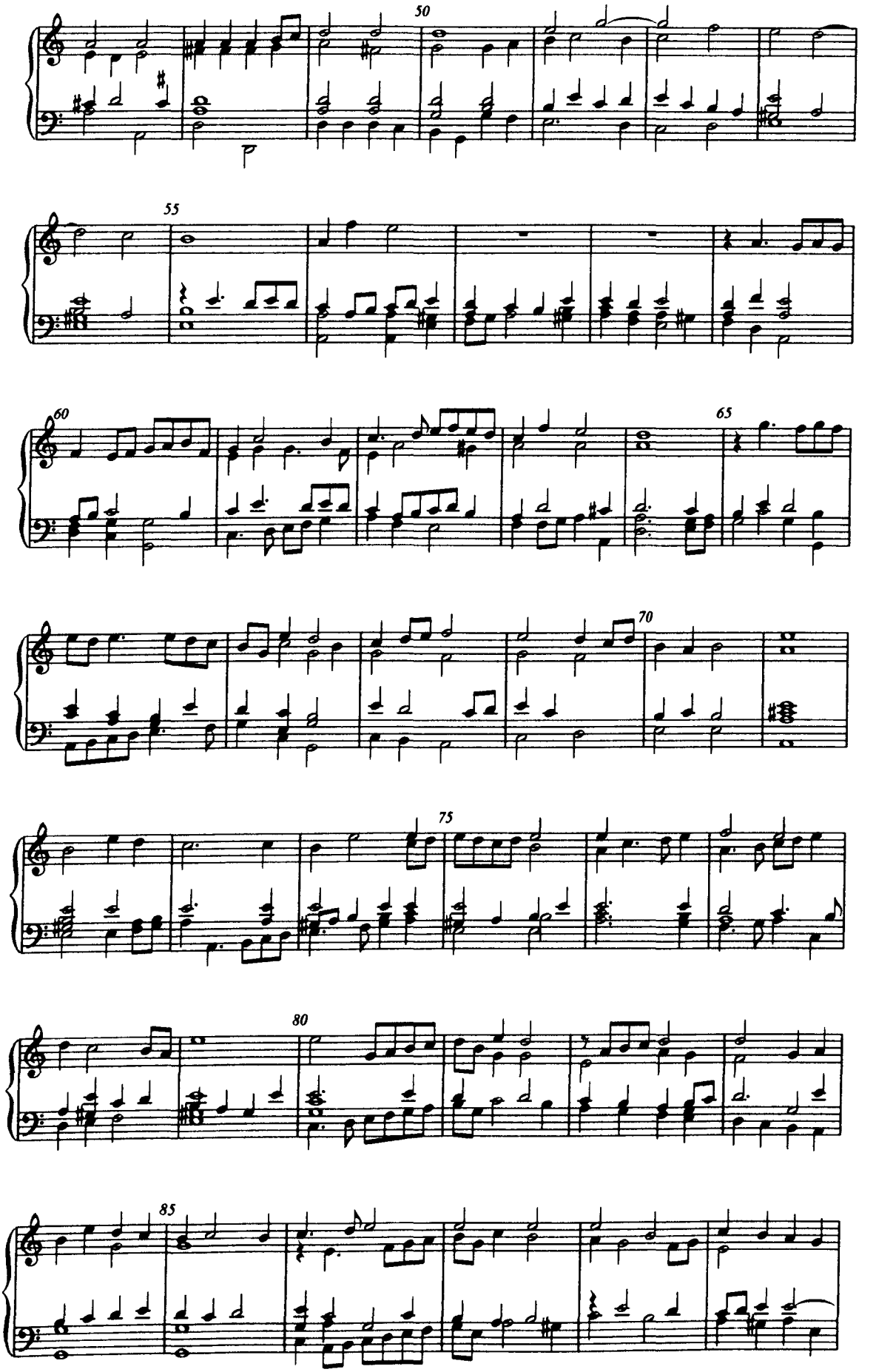


(II.7.28) Suite 3, no. 1: 'Fantazia'

ANON.

[HARP]

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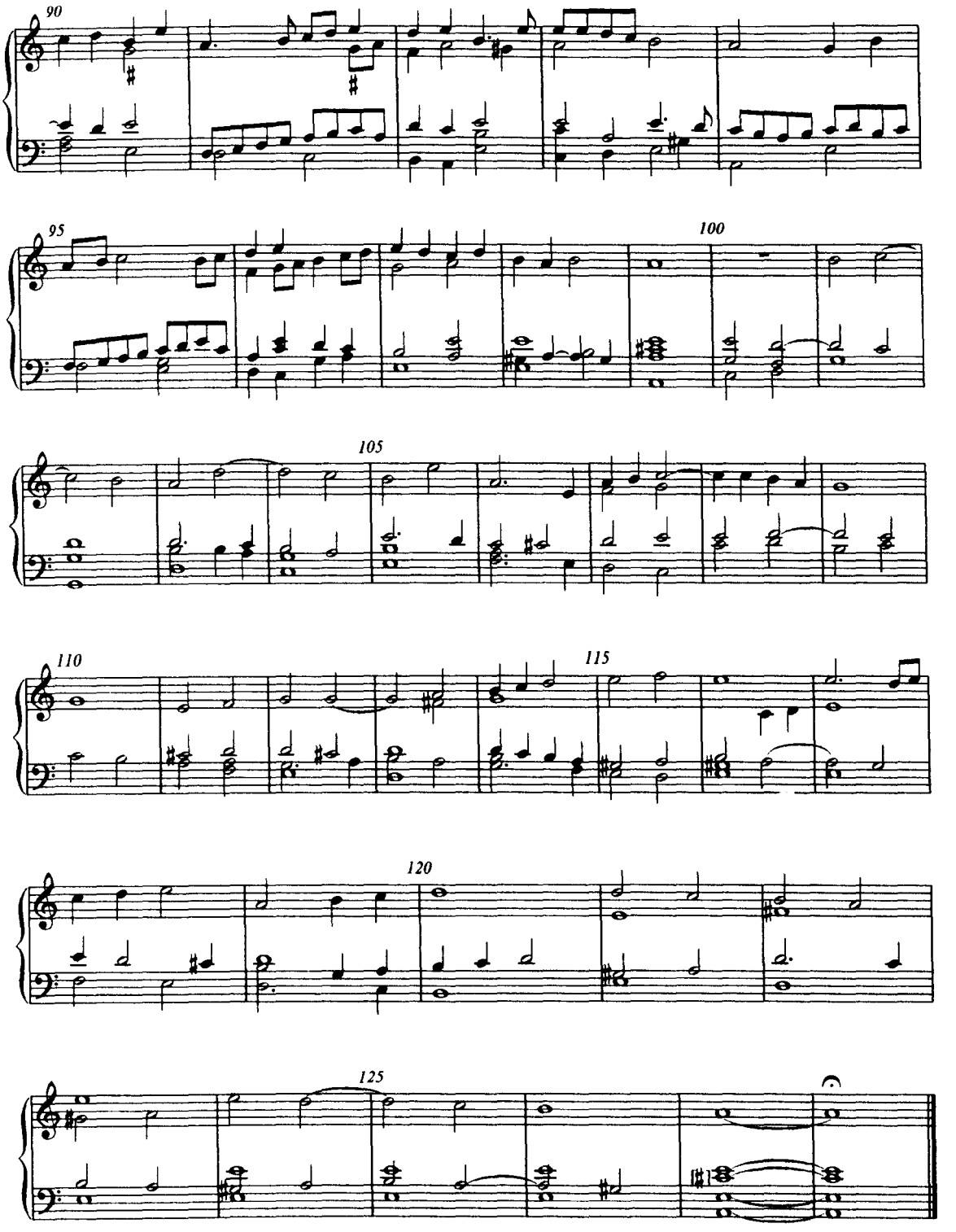
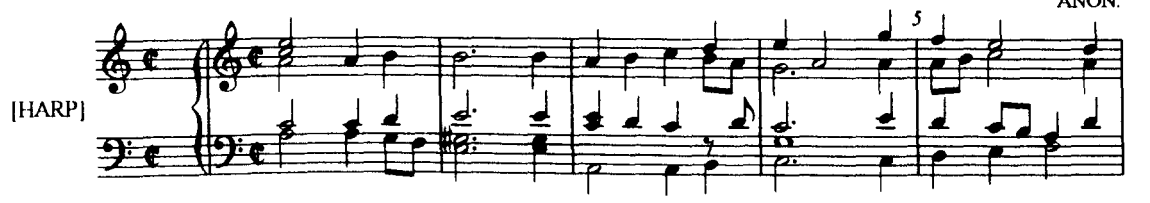
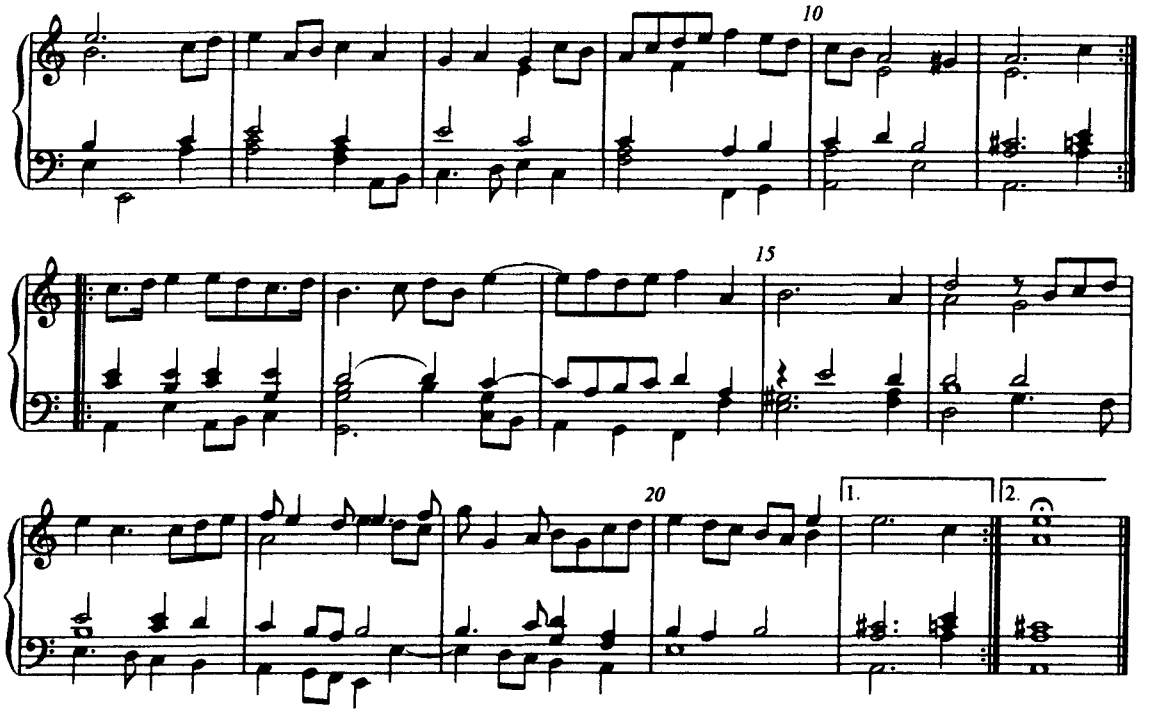


(II.7.29) Suite 3, no. 2: 'Ayre'

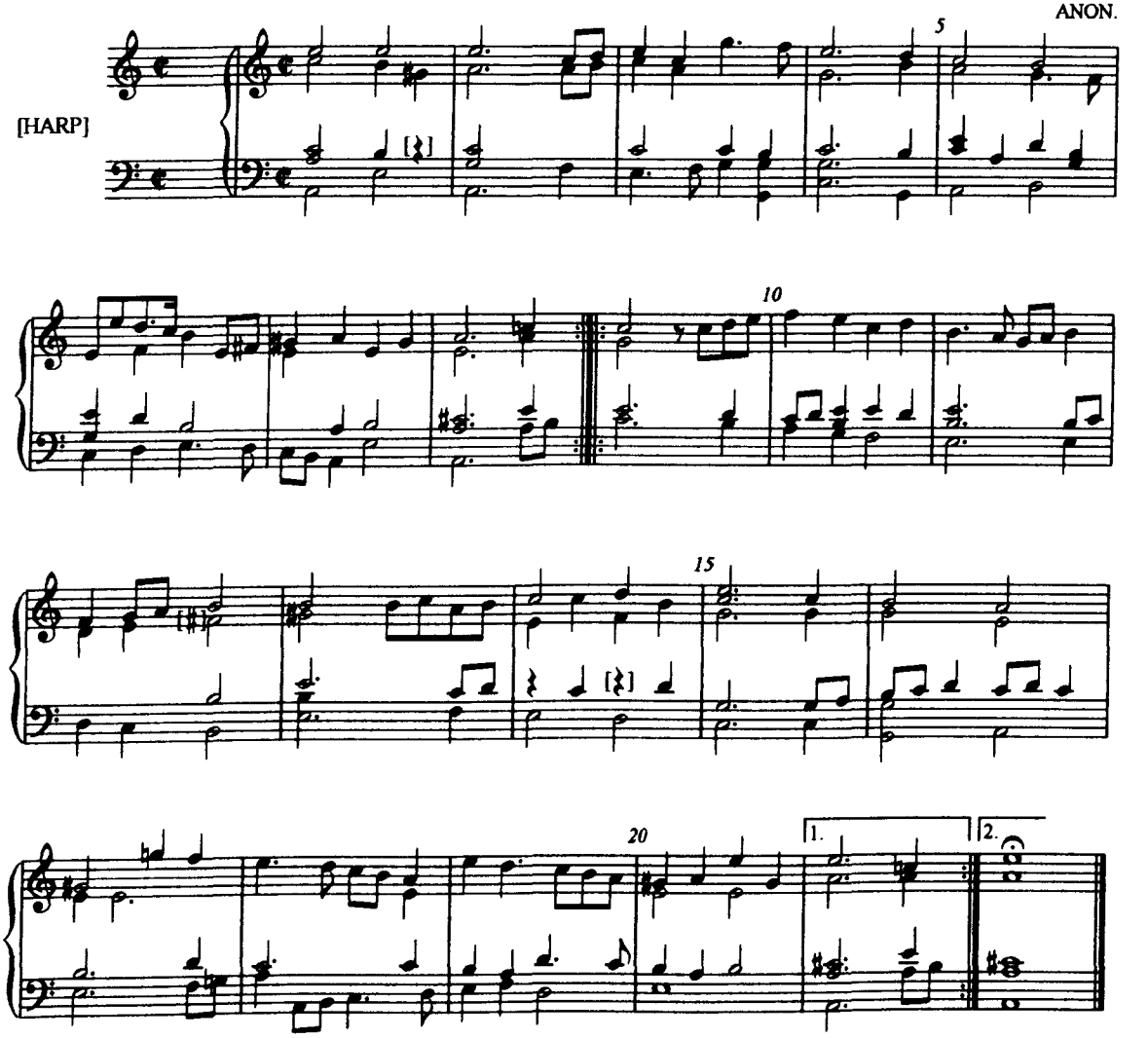
ANON.





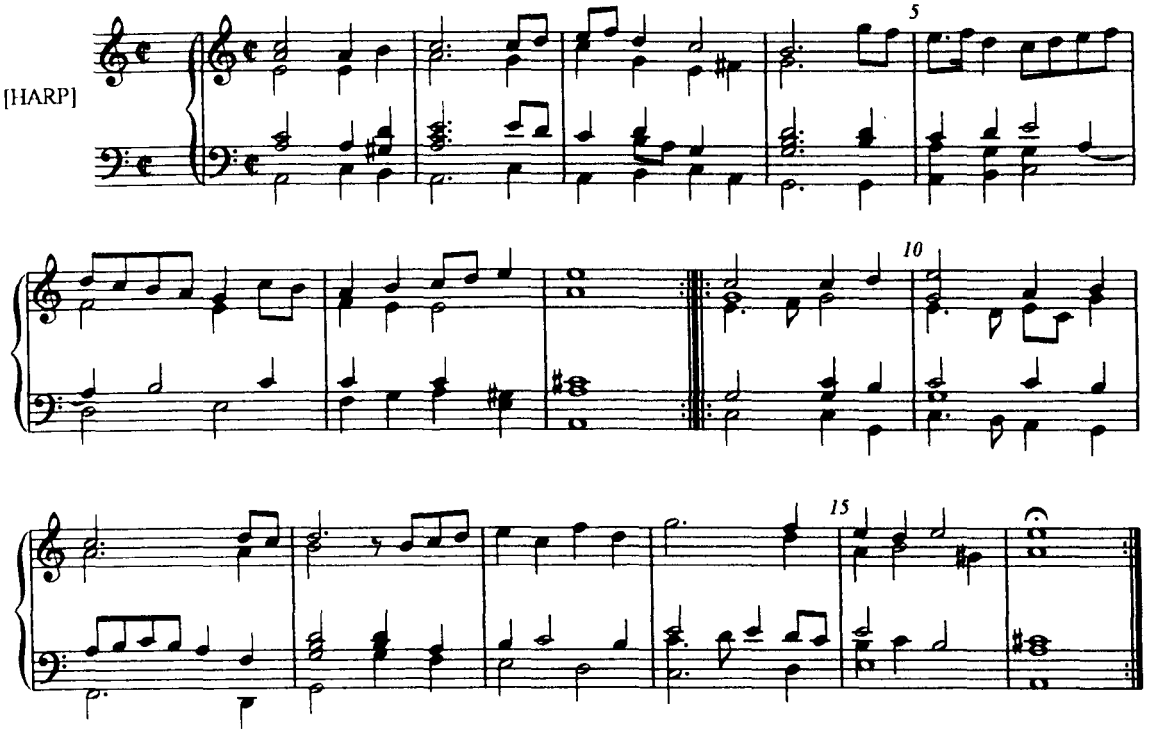
(II.7.30) Suite 3, no. 3: 'Ayre'

ANON.



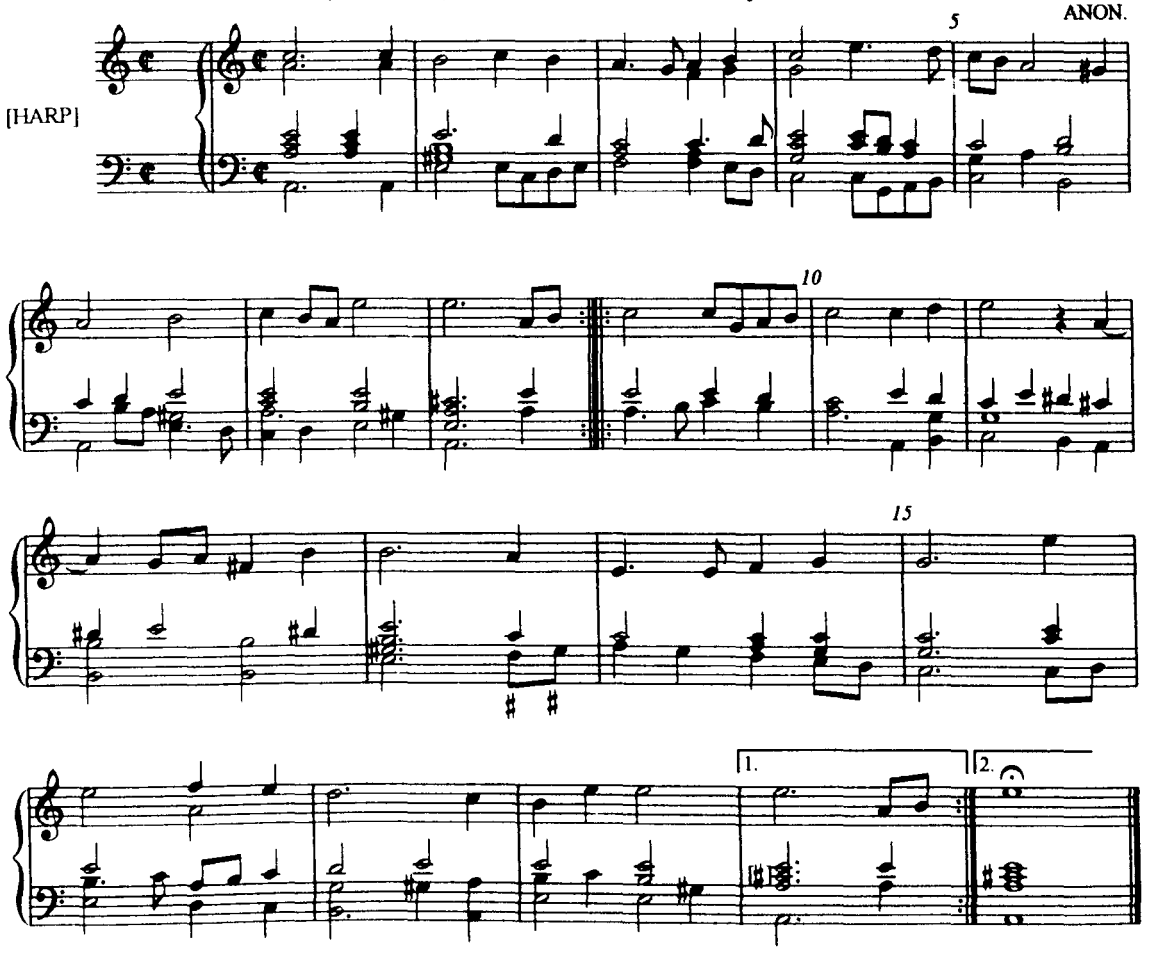
(II.7.31) Suite 3, no. 4: 'Ayre'

ANON.

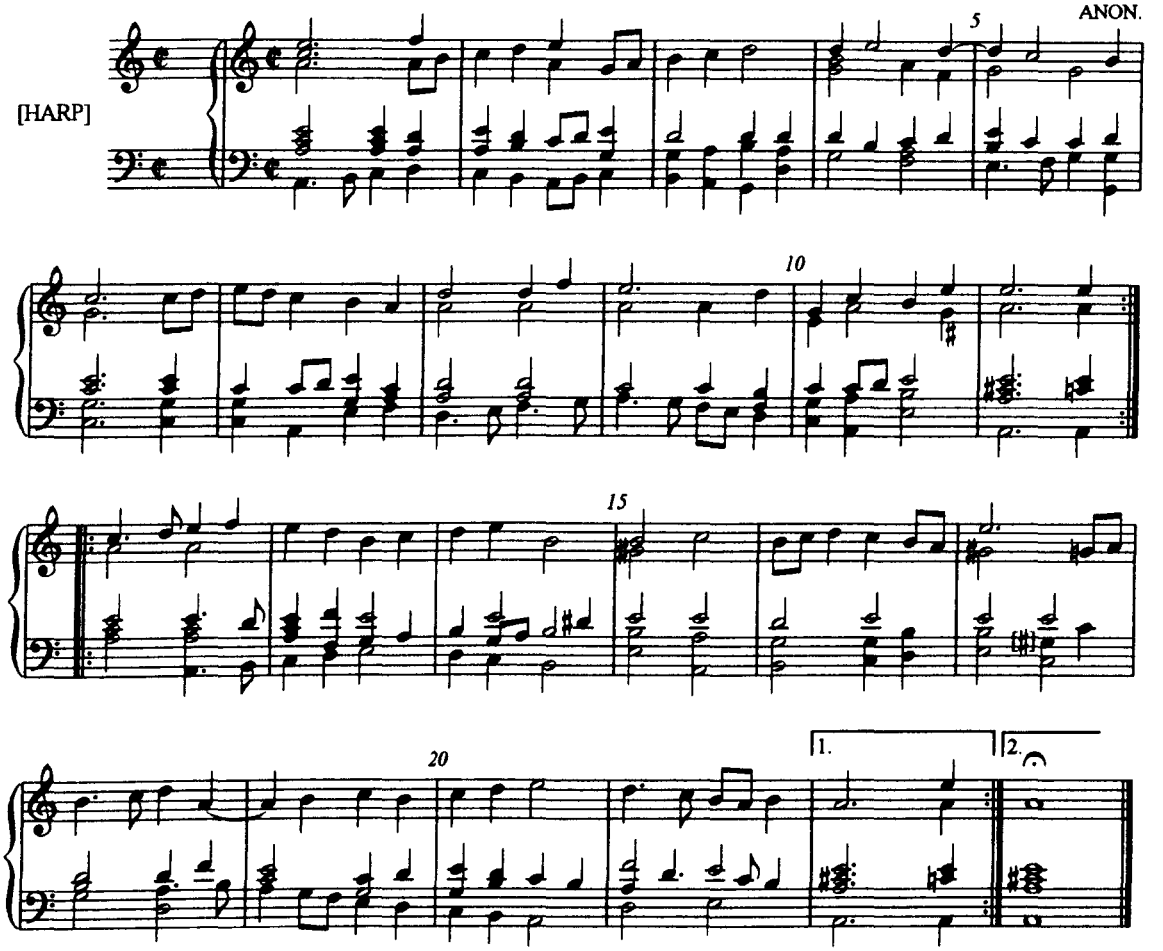


(II.7.32) Suite 3, no. 5: 'Ayre'

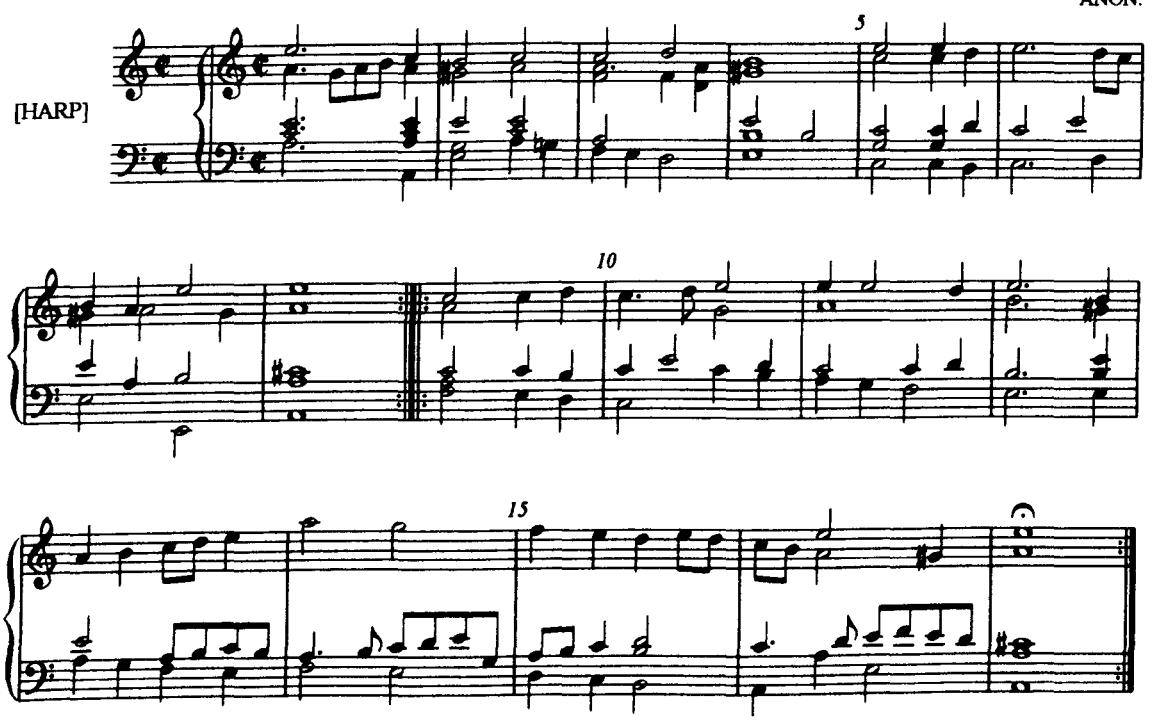
ANON.



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

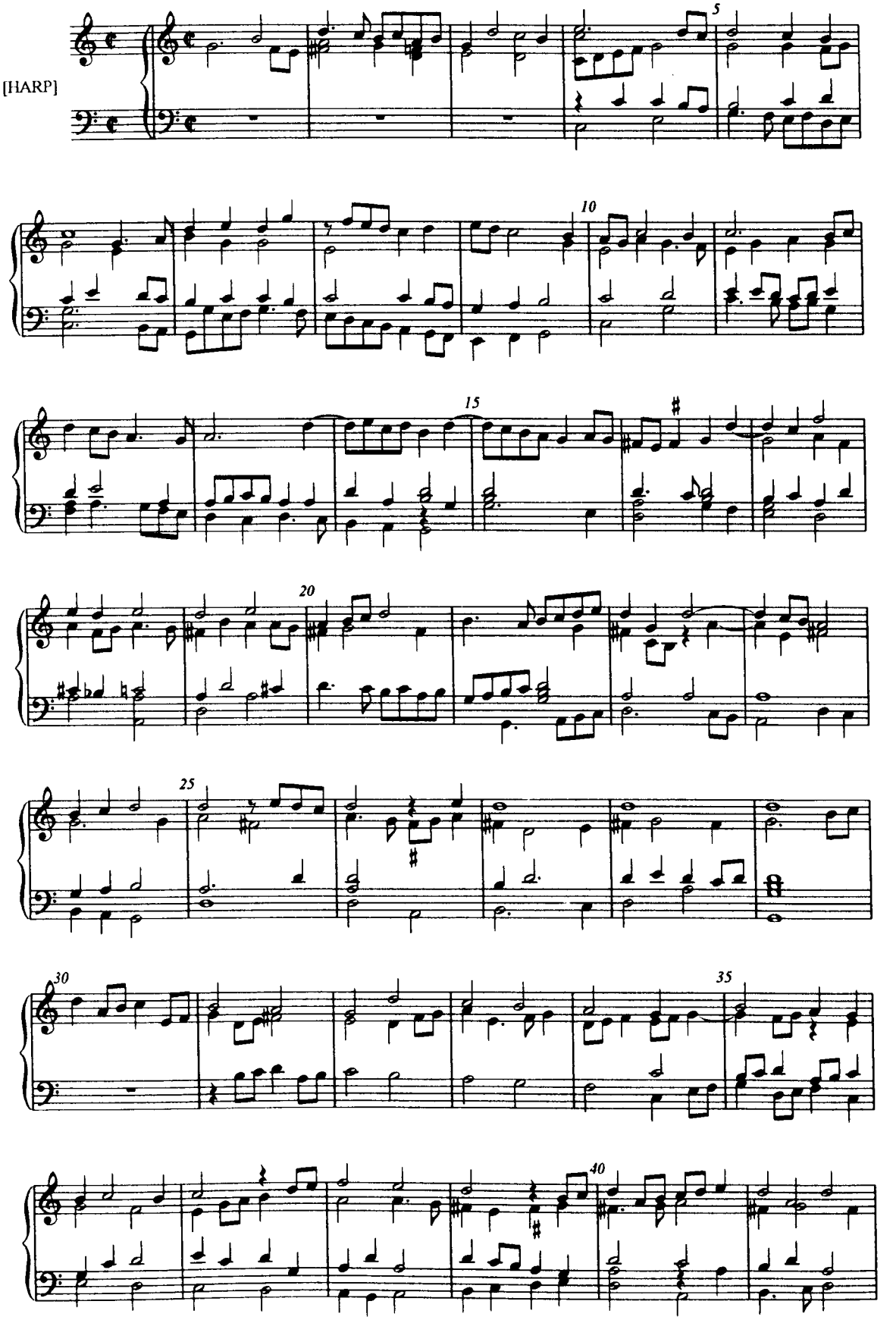


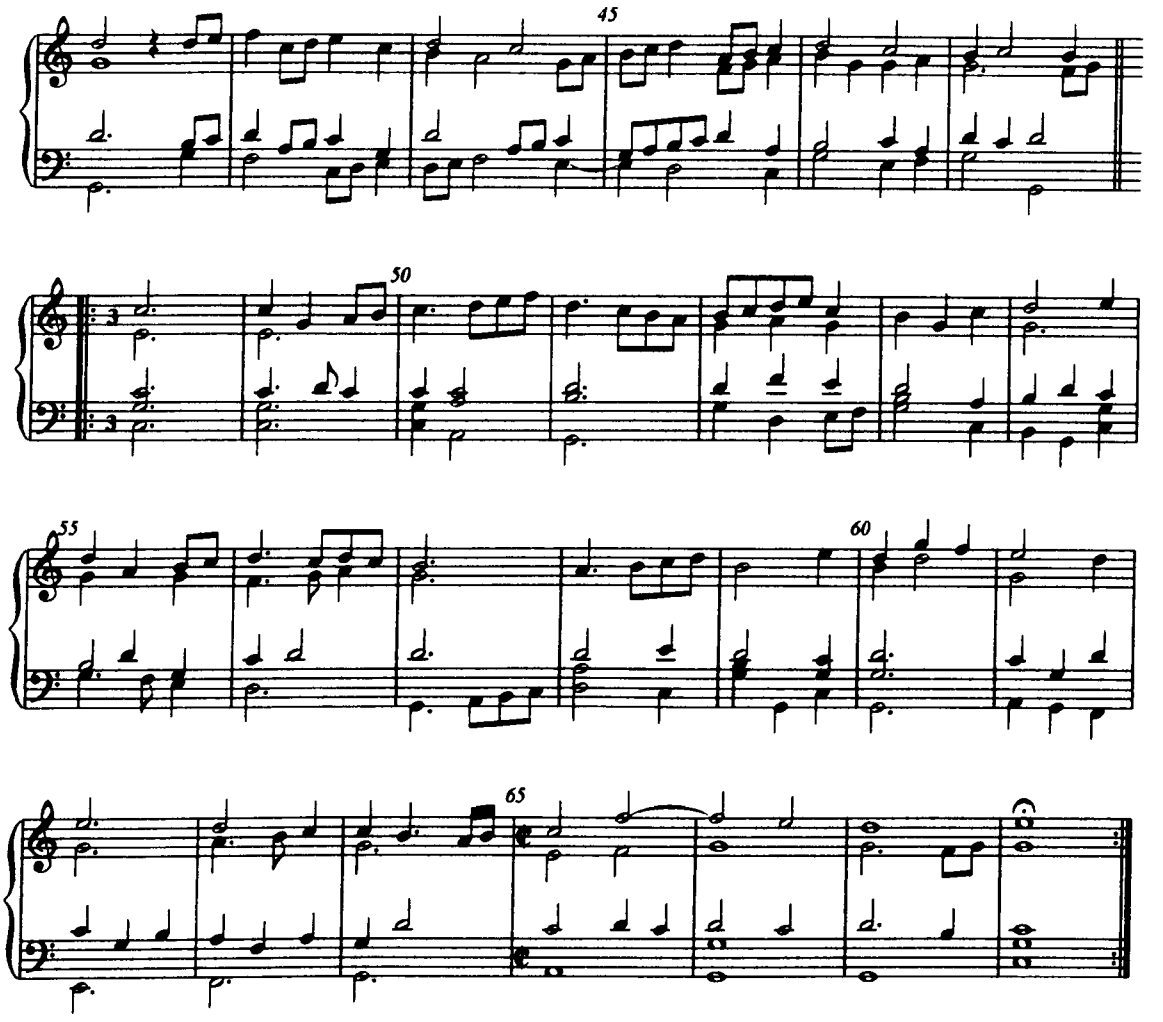
(II.7.34) Suite 3, no. 7: 'Ayre'



(II.7.35) Suite 4, no. 1: 'Fantazia'

ANON.

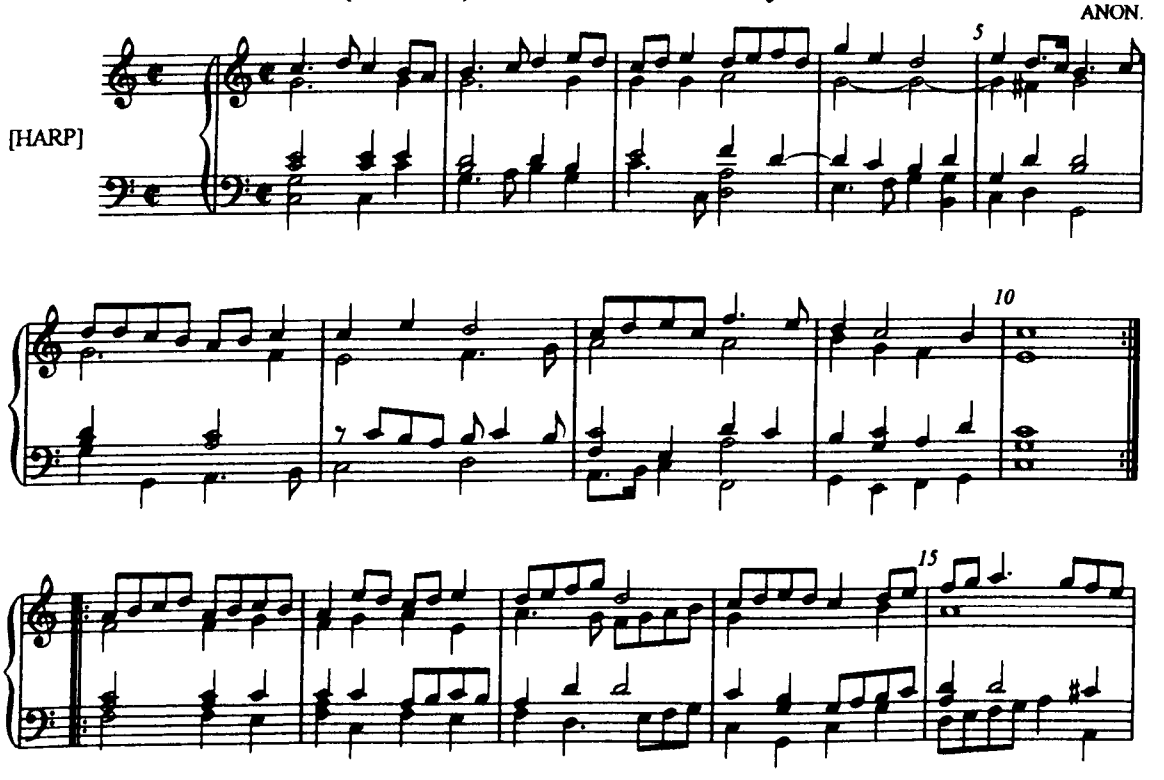


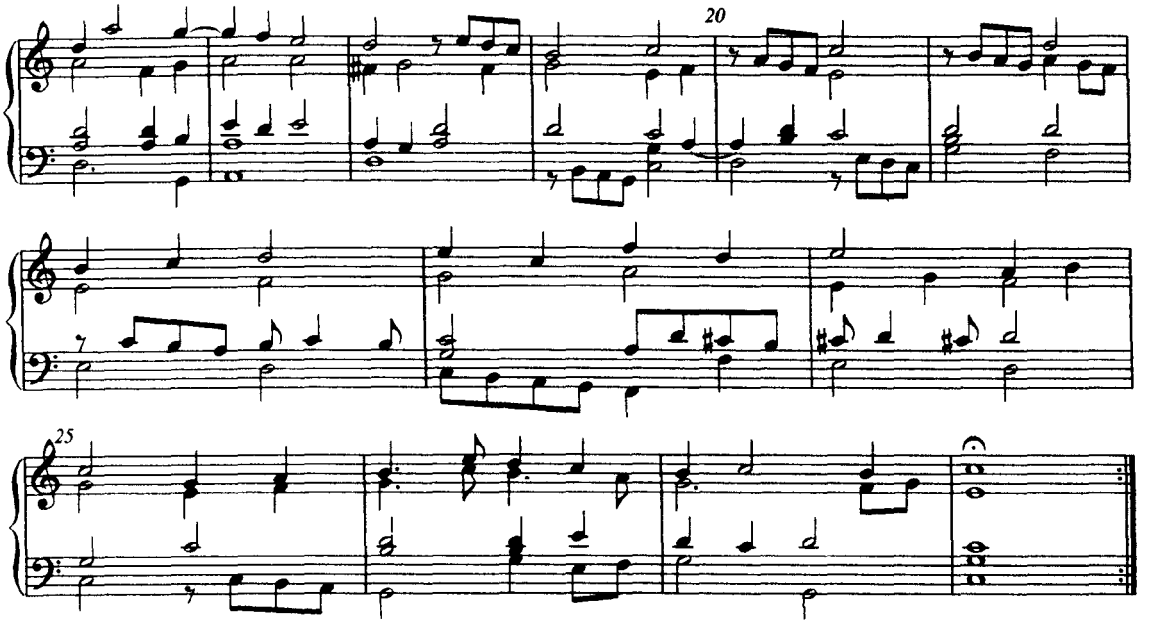


(II.7.36) Suite 4, no. 2: 'Ayre'

ANON.

[HARP]

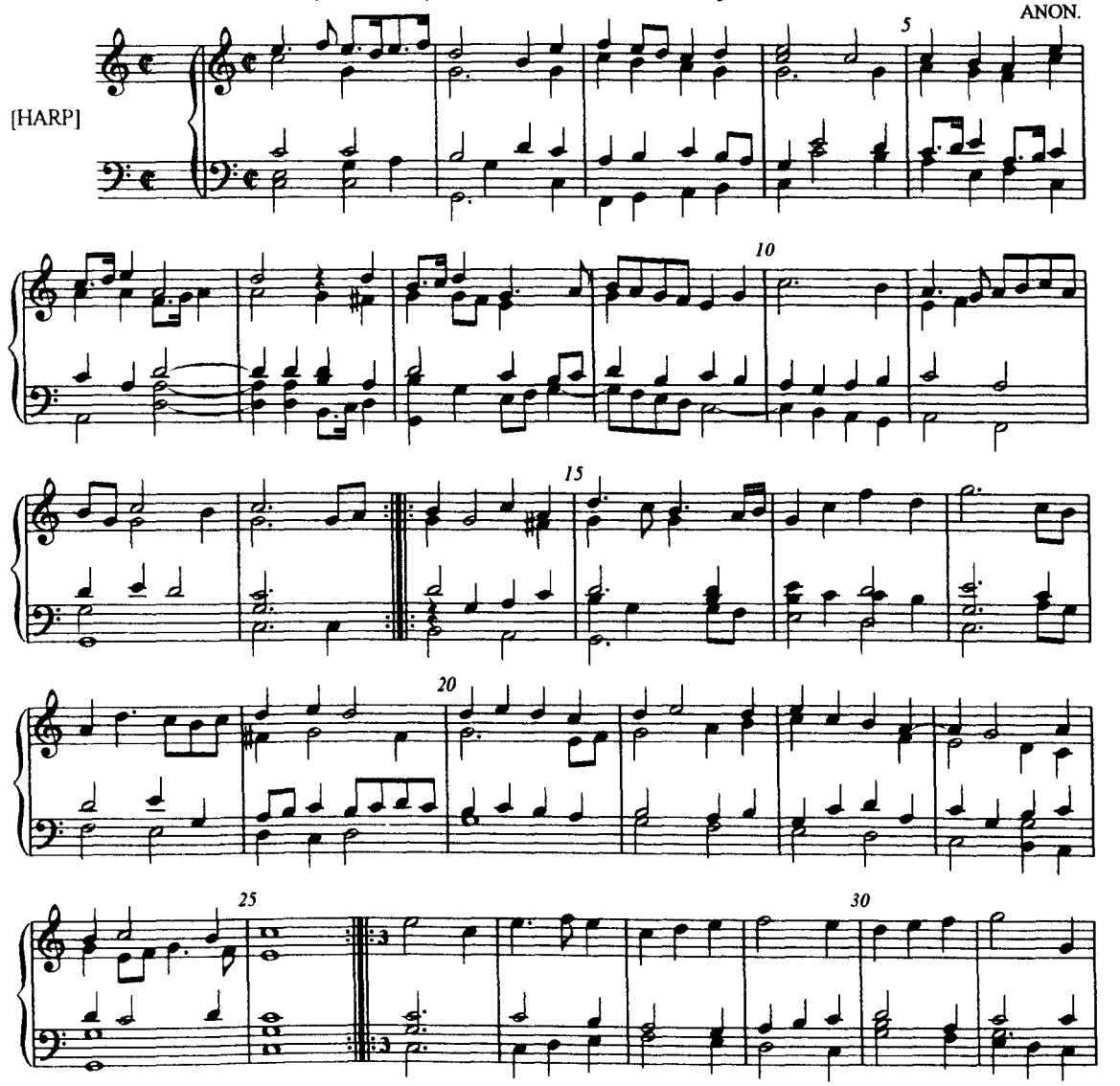


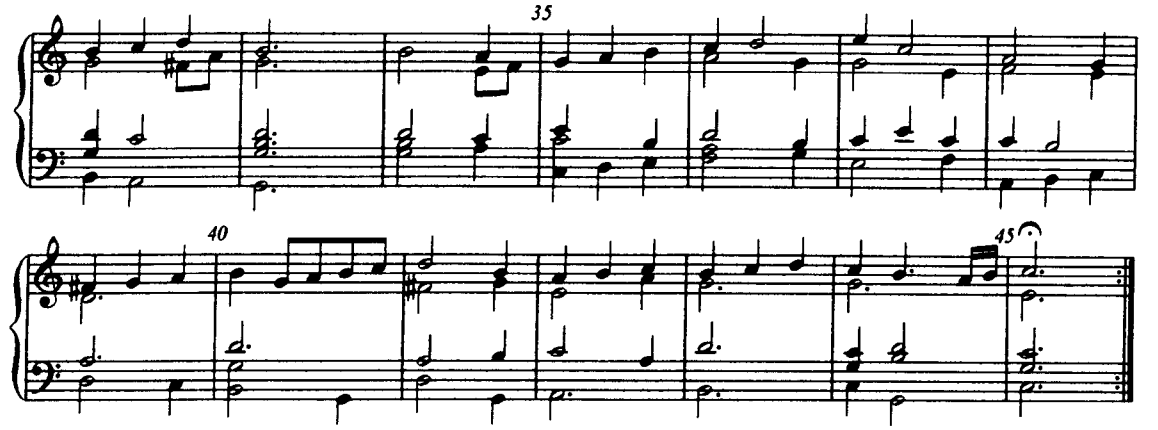


(II.7.37) Suite 4, no. 3: 'Ayre'

ANON.

[HARP]

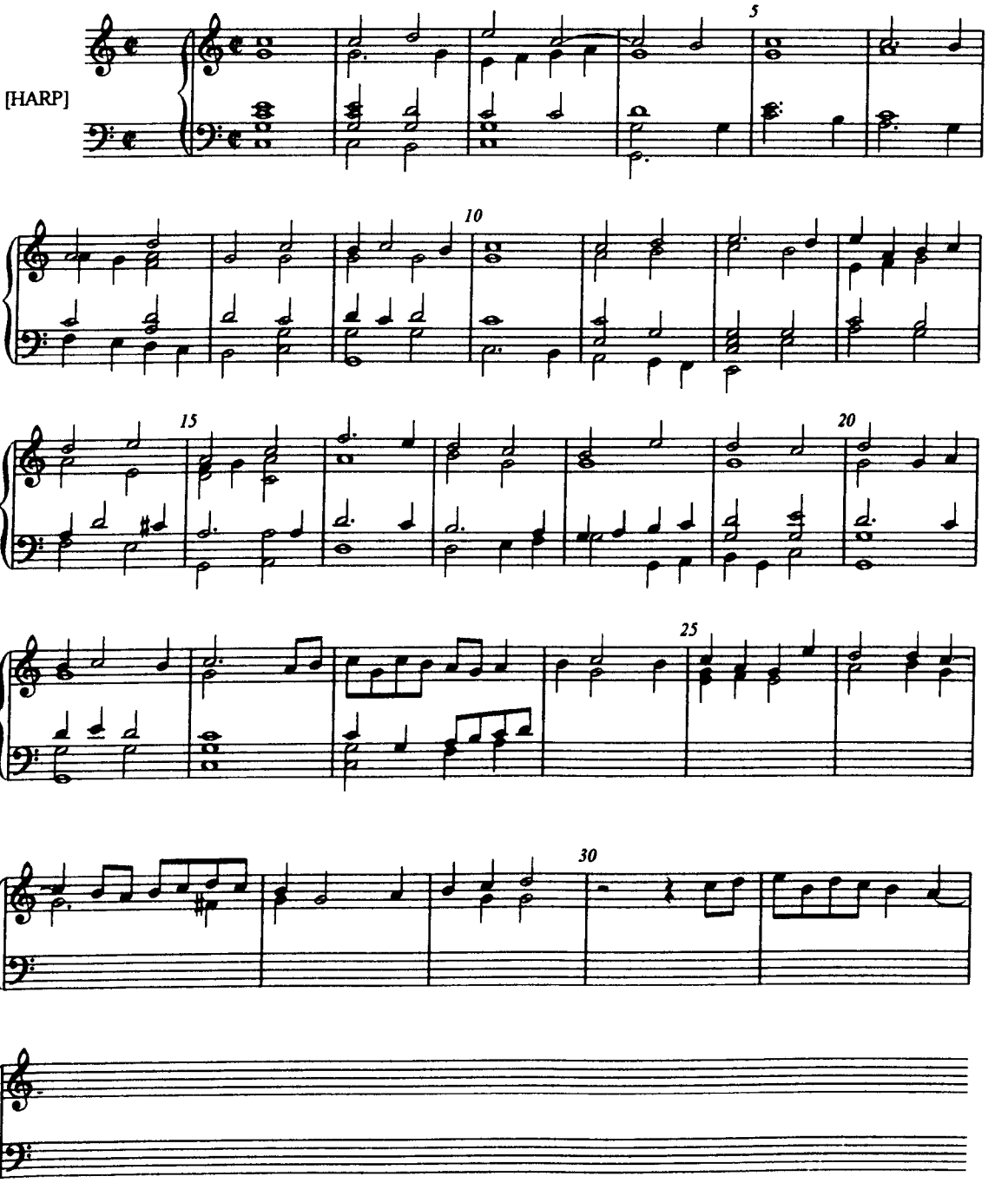




(II.7.38) [Ayre]

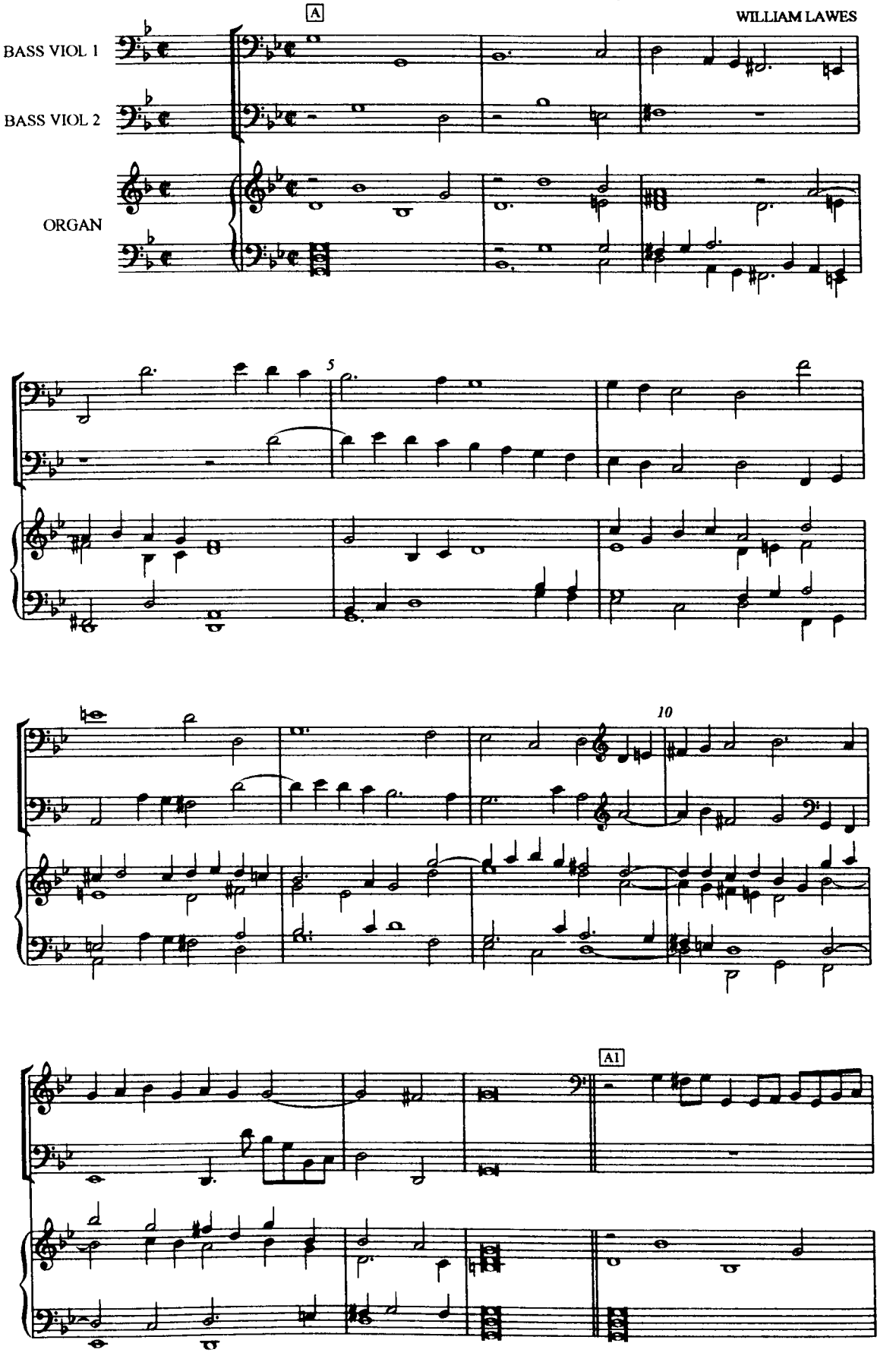
ANON.

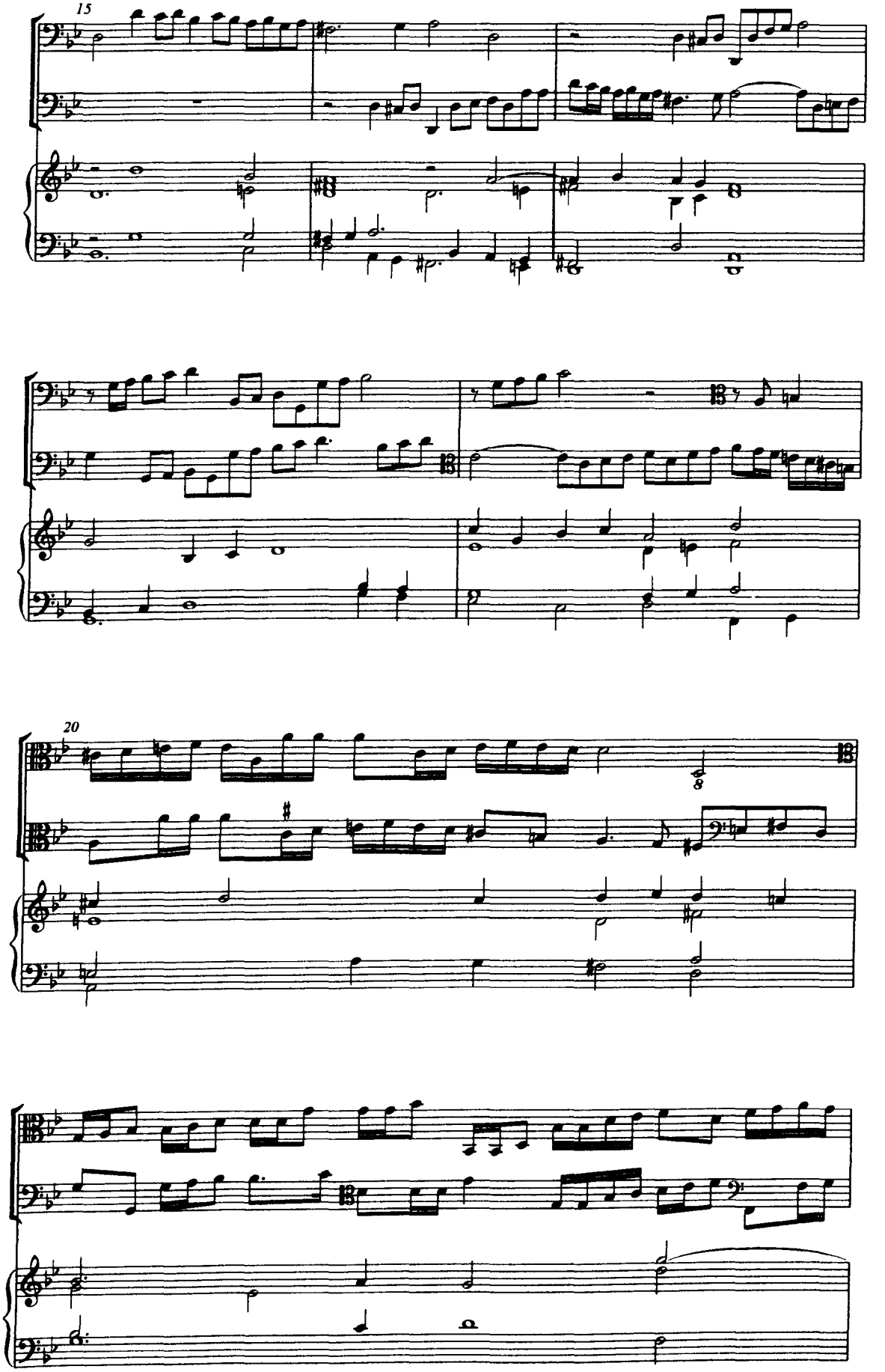
[HARP]



(II.8.1) 'Pauen' {VdGS No. 101}

WILLIAM LAWES

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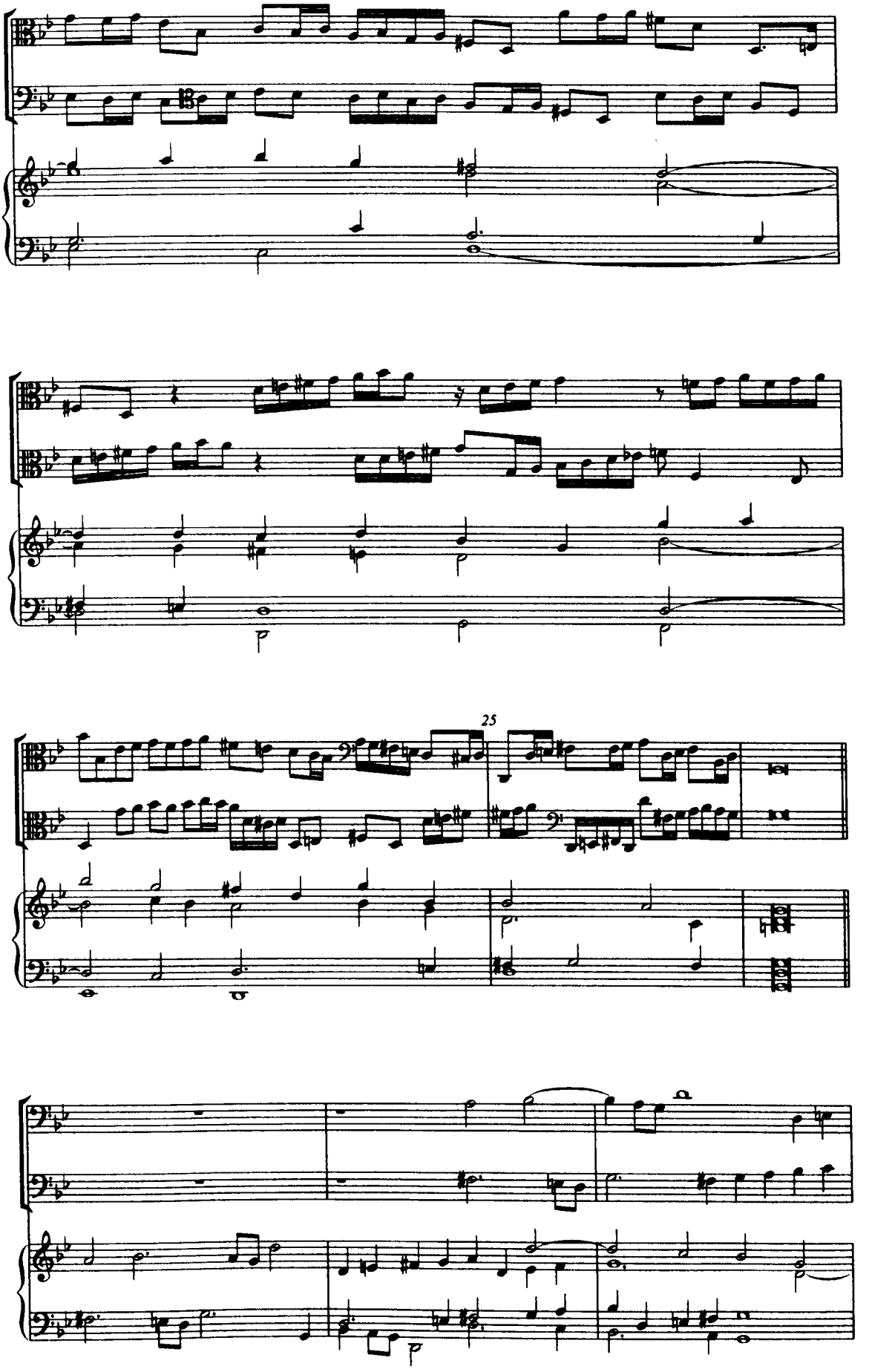
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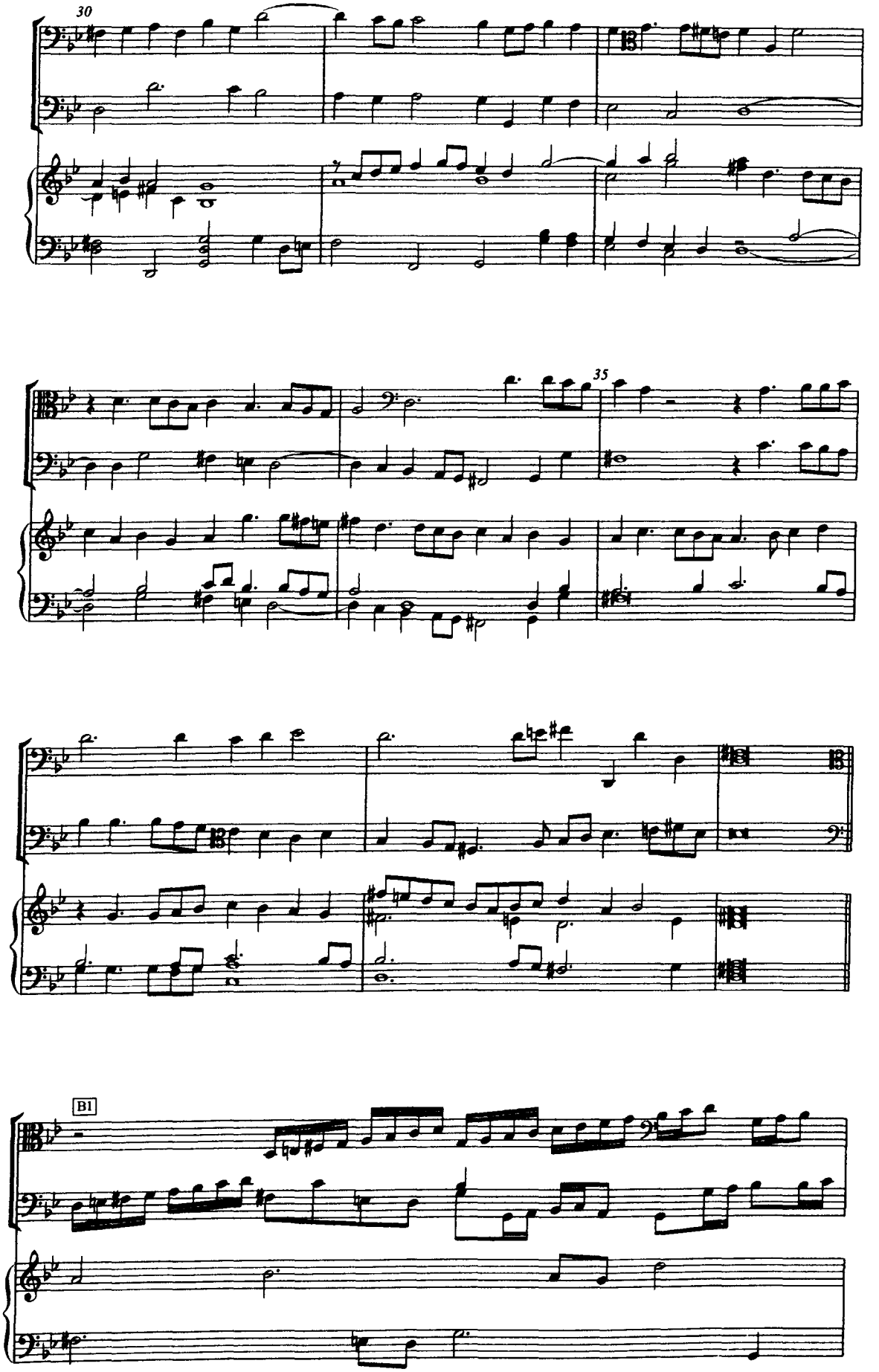
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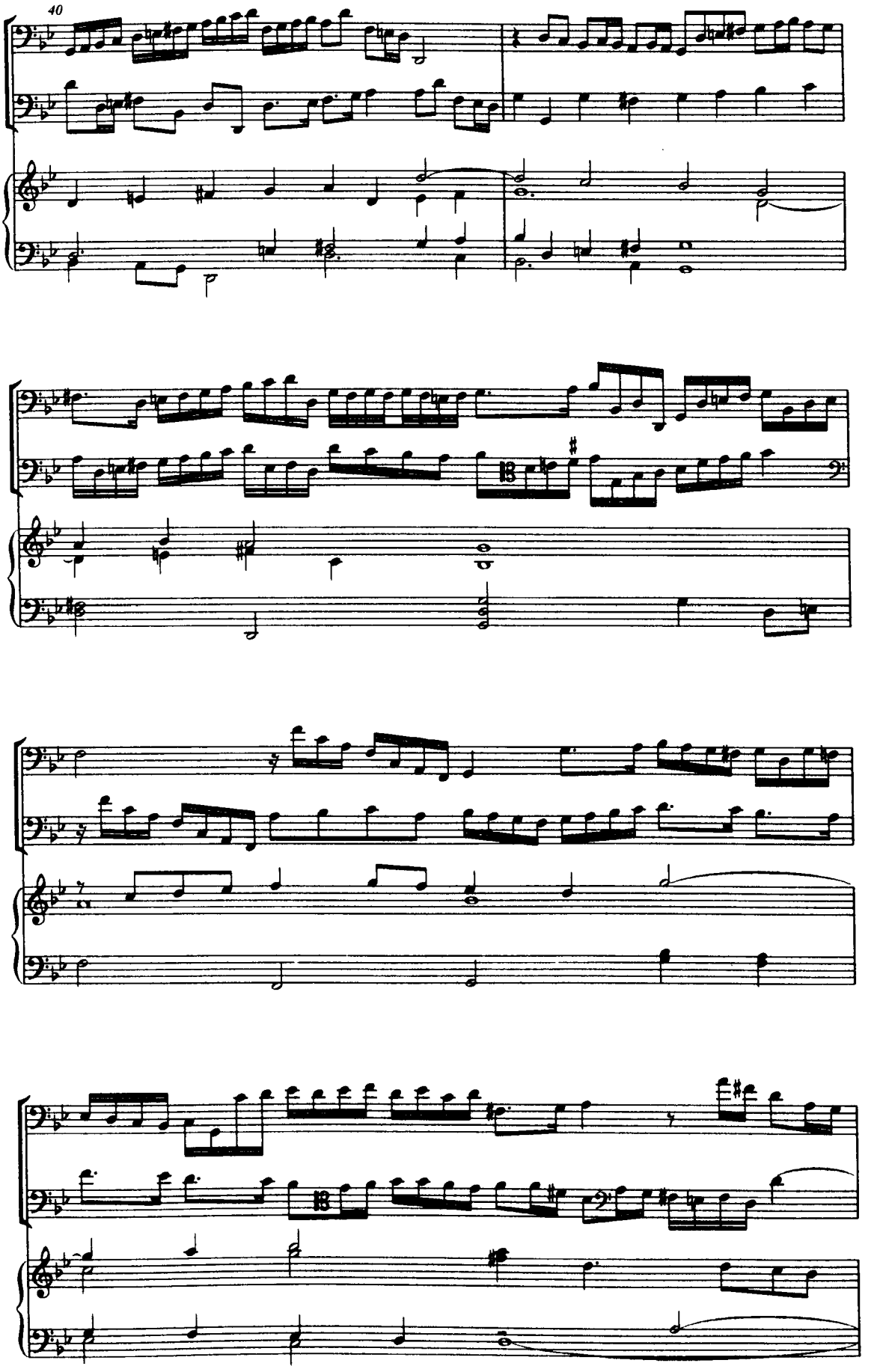
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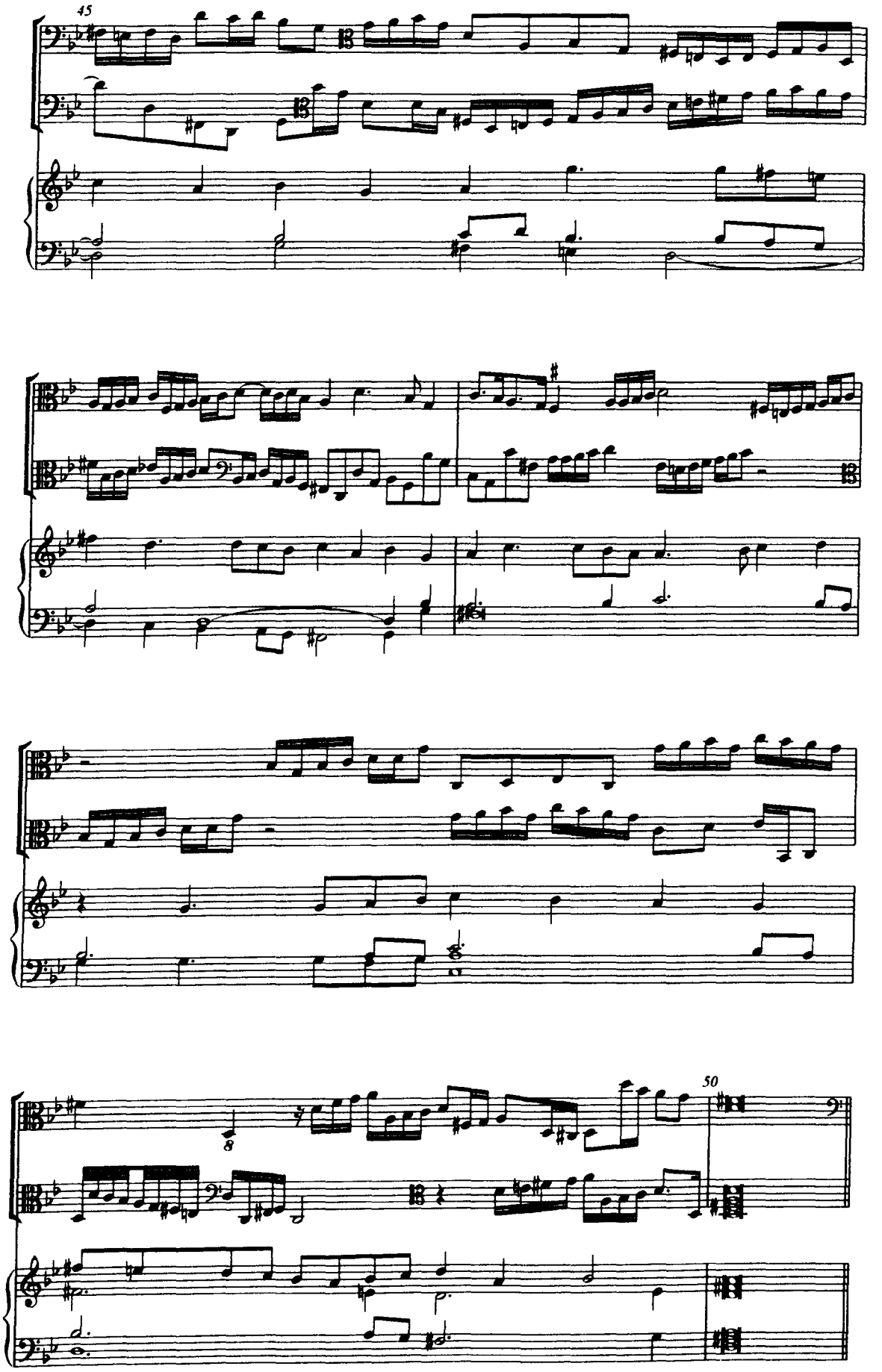
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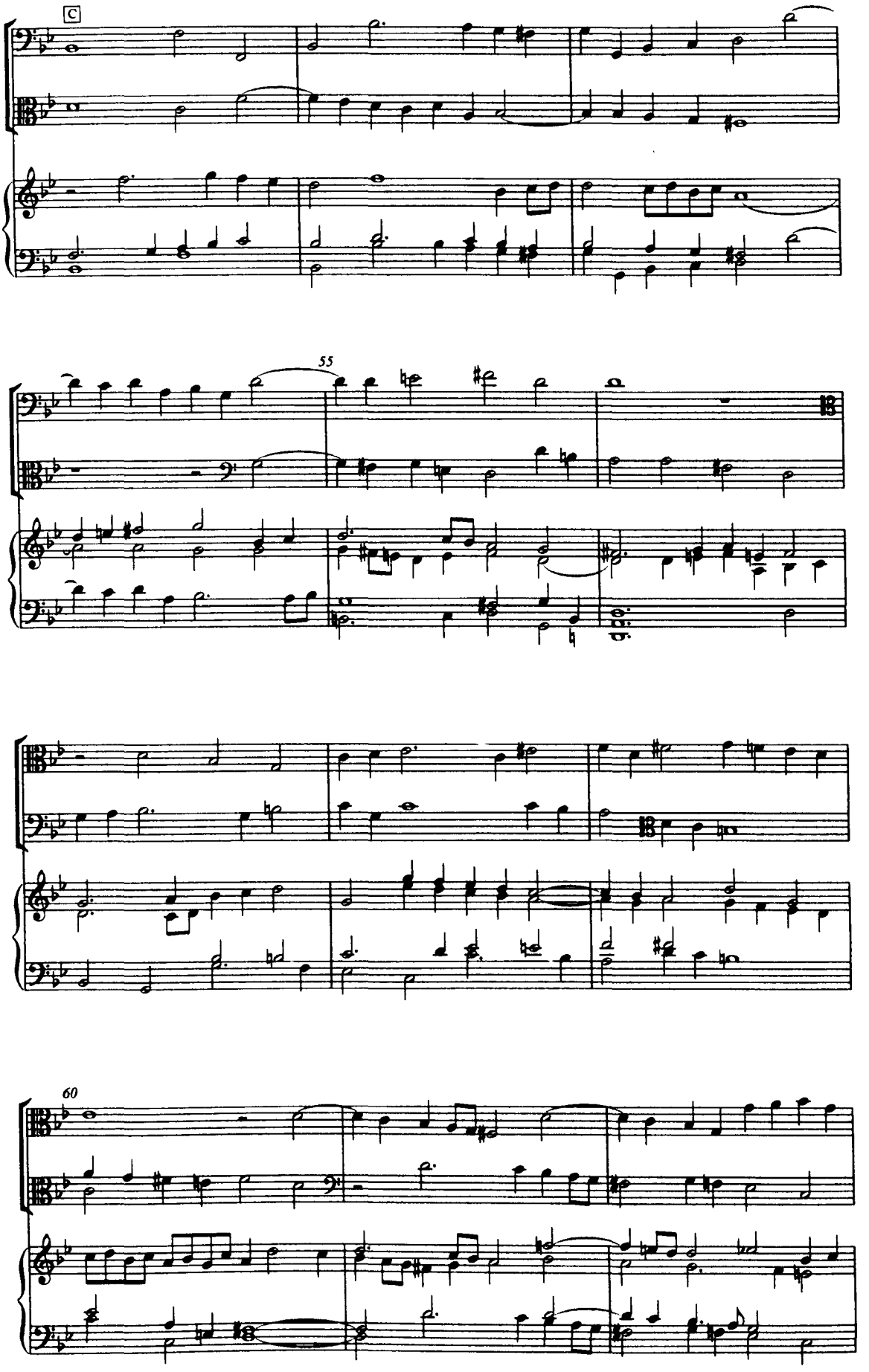
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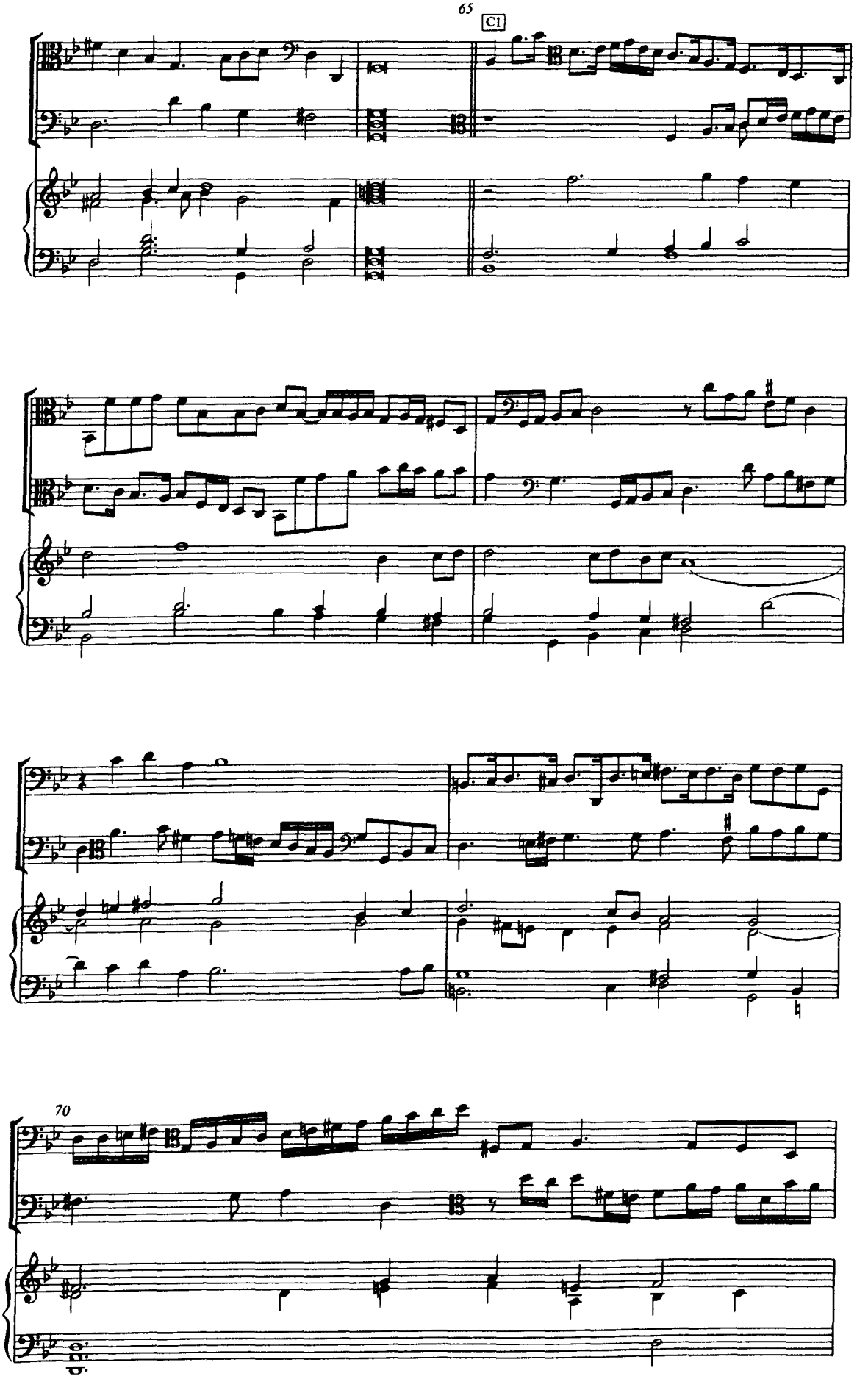
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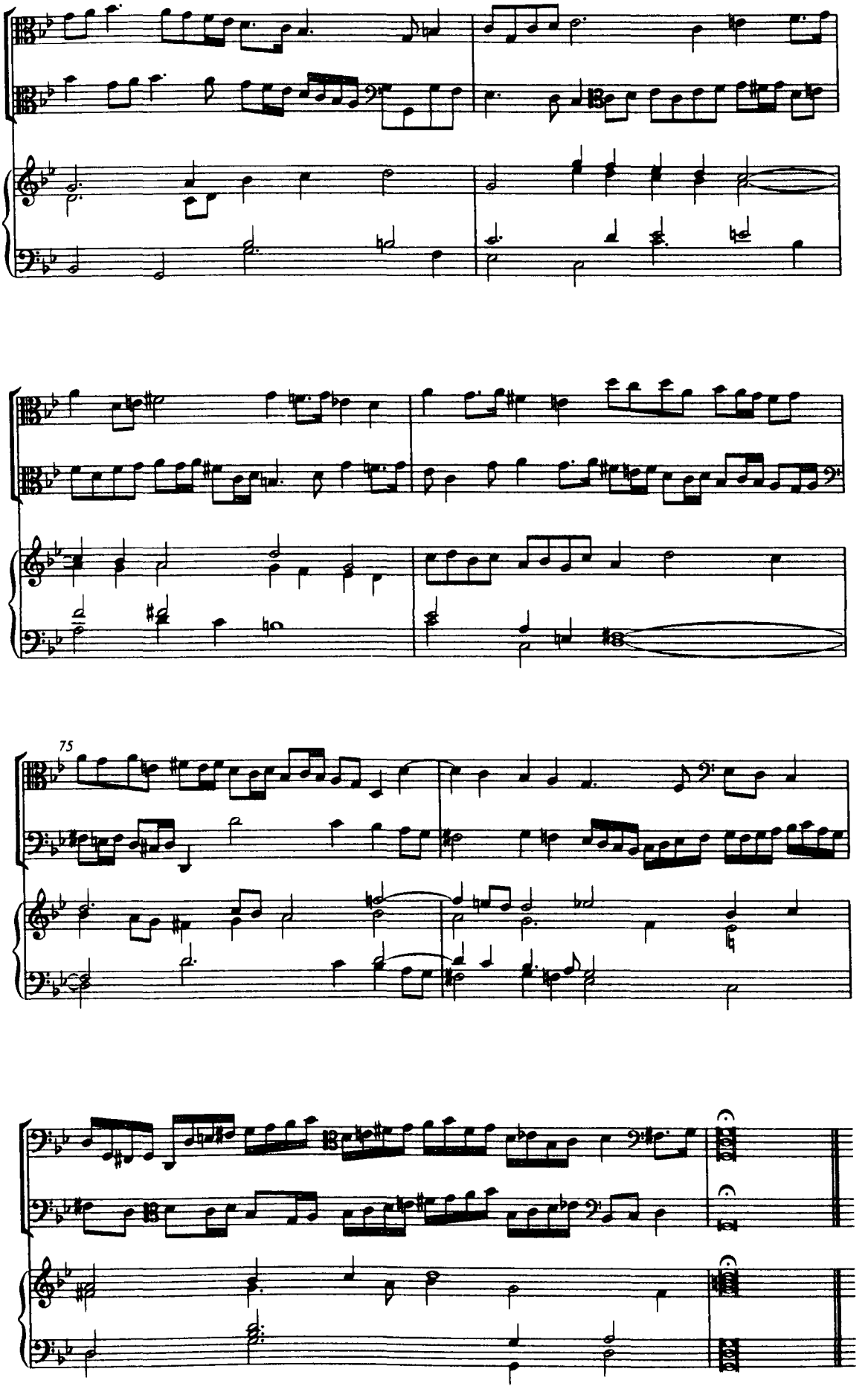
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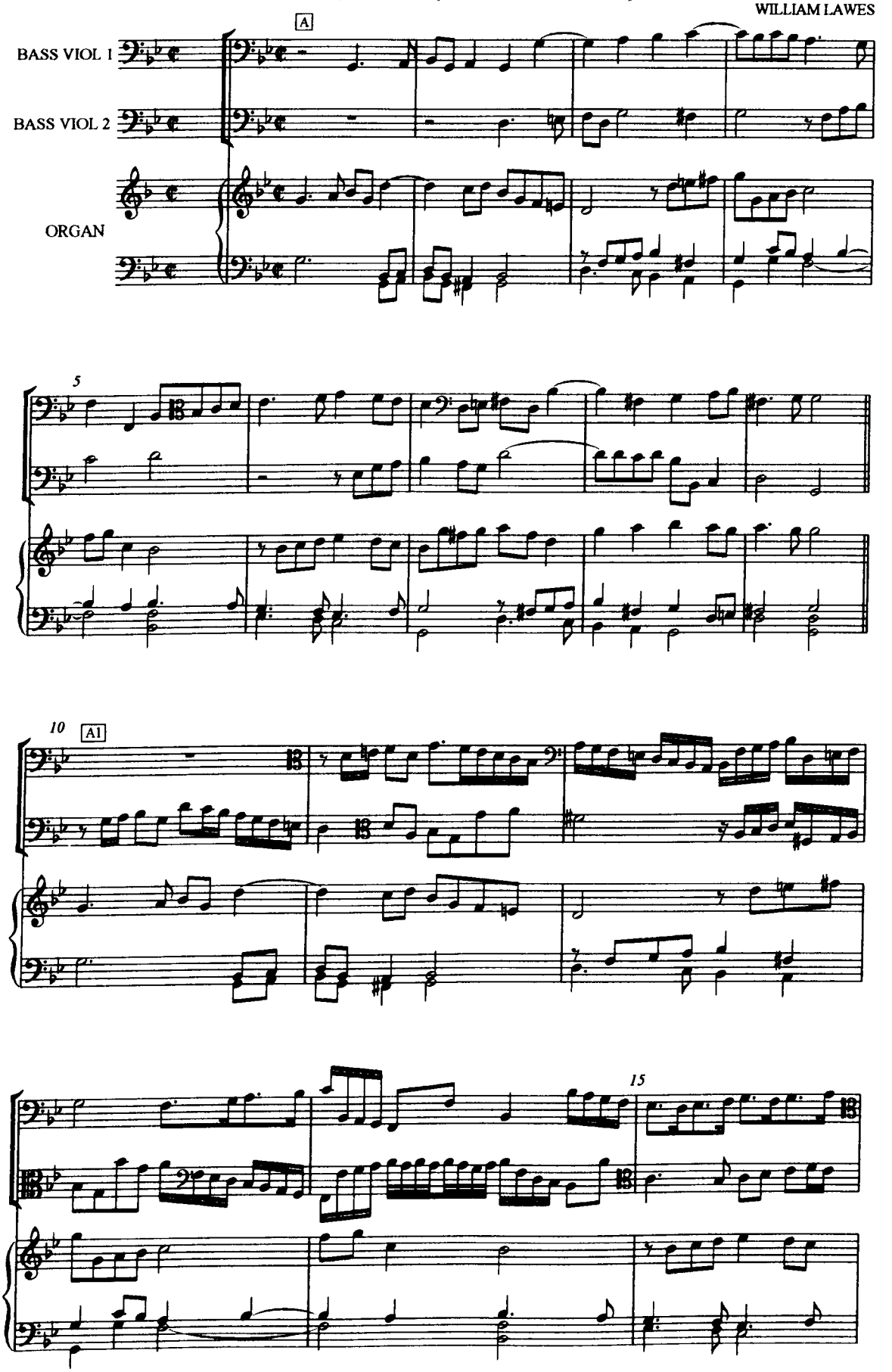
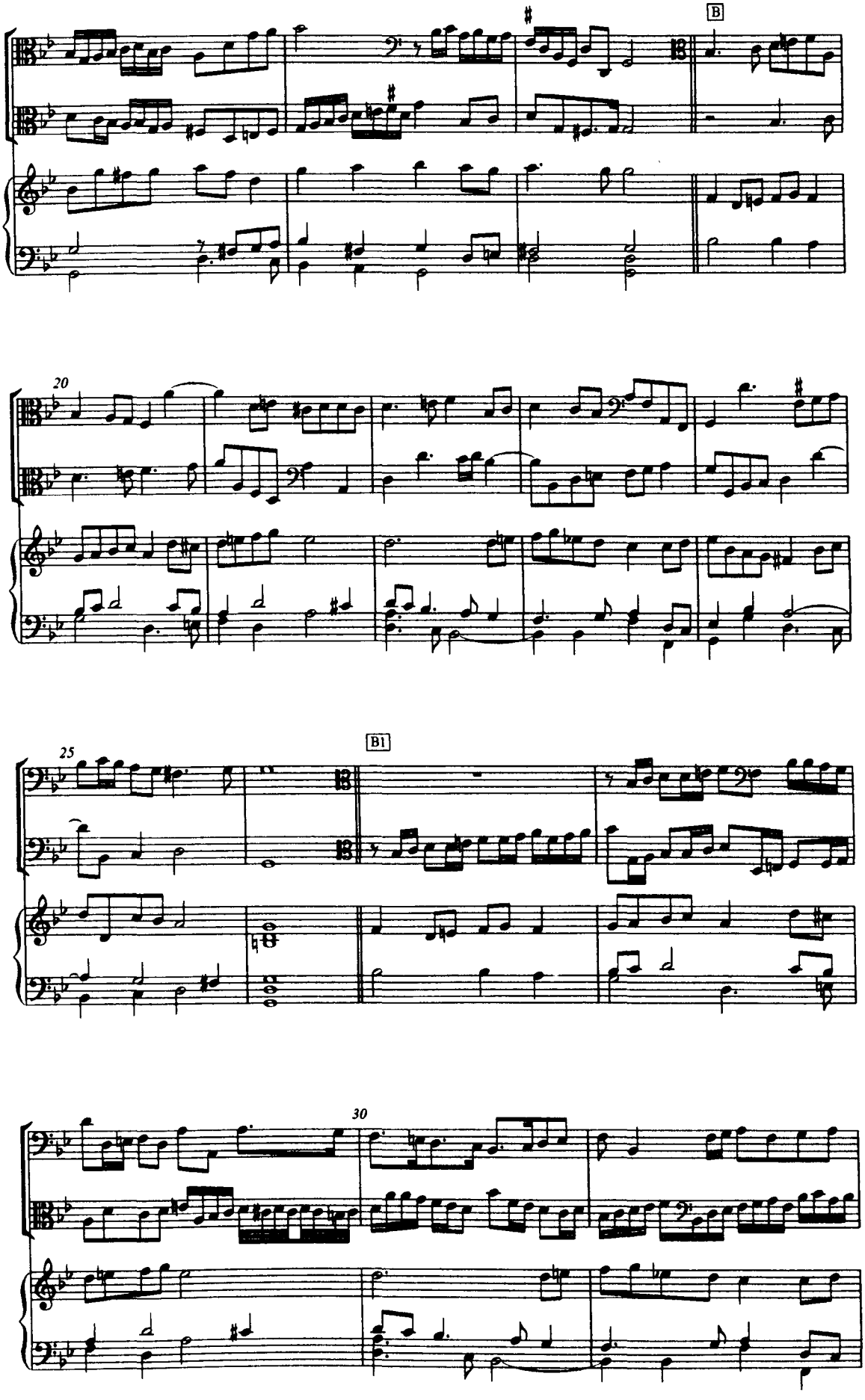
(II.8.2) 'Aire' {VdGS No. 102}

WILLIAM LAWES

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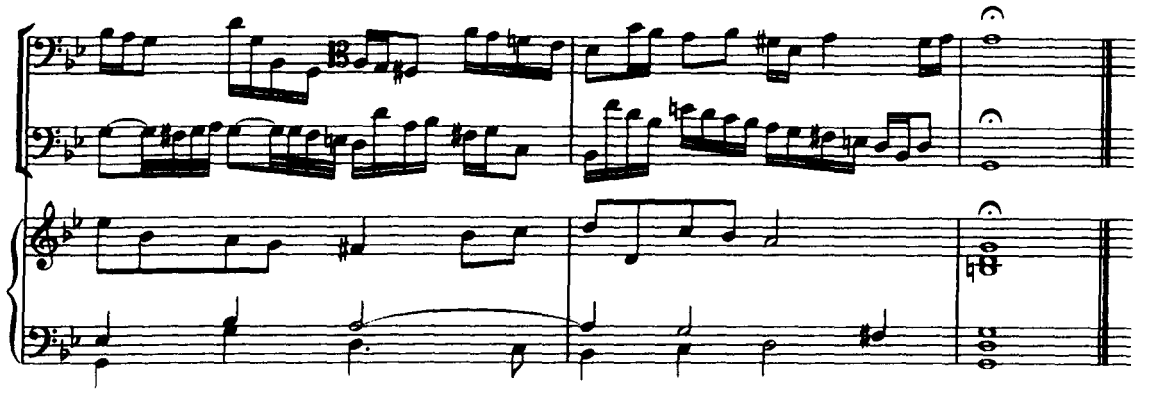
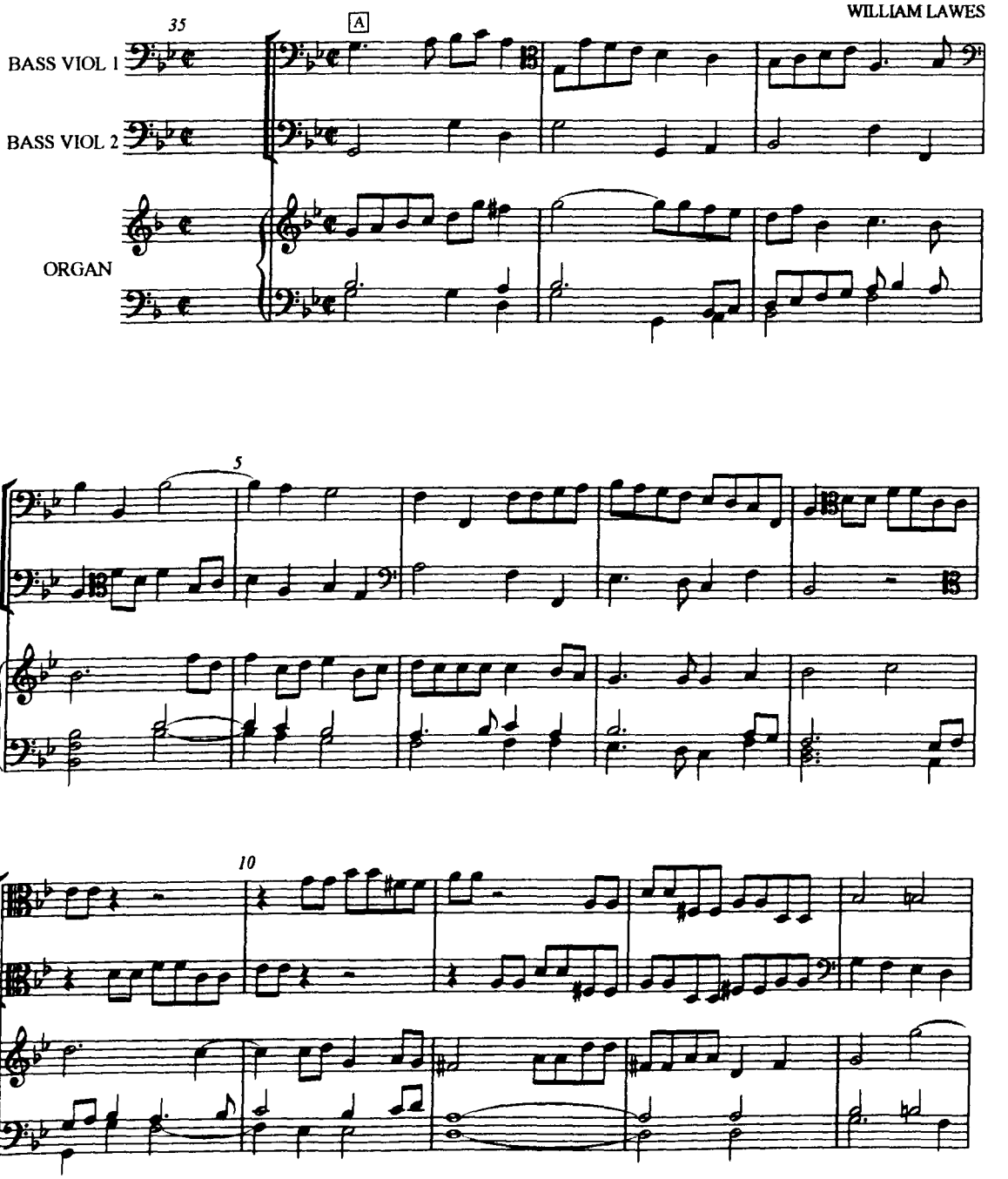
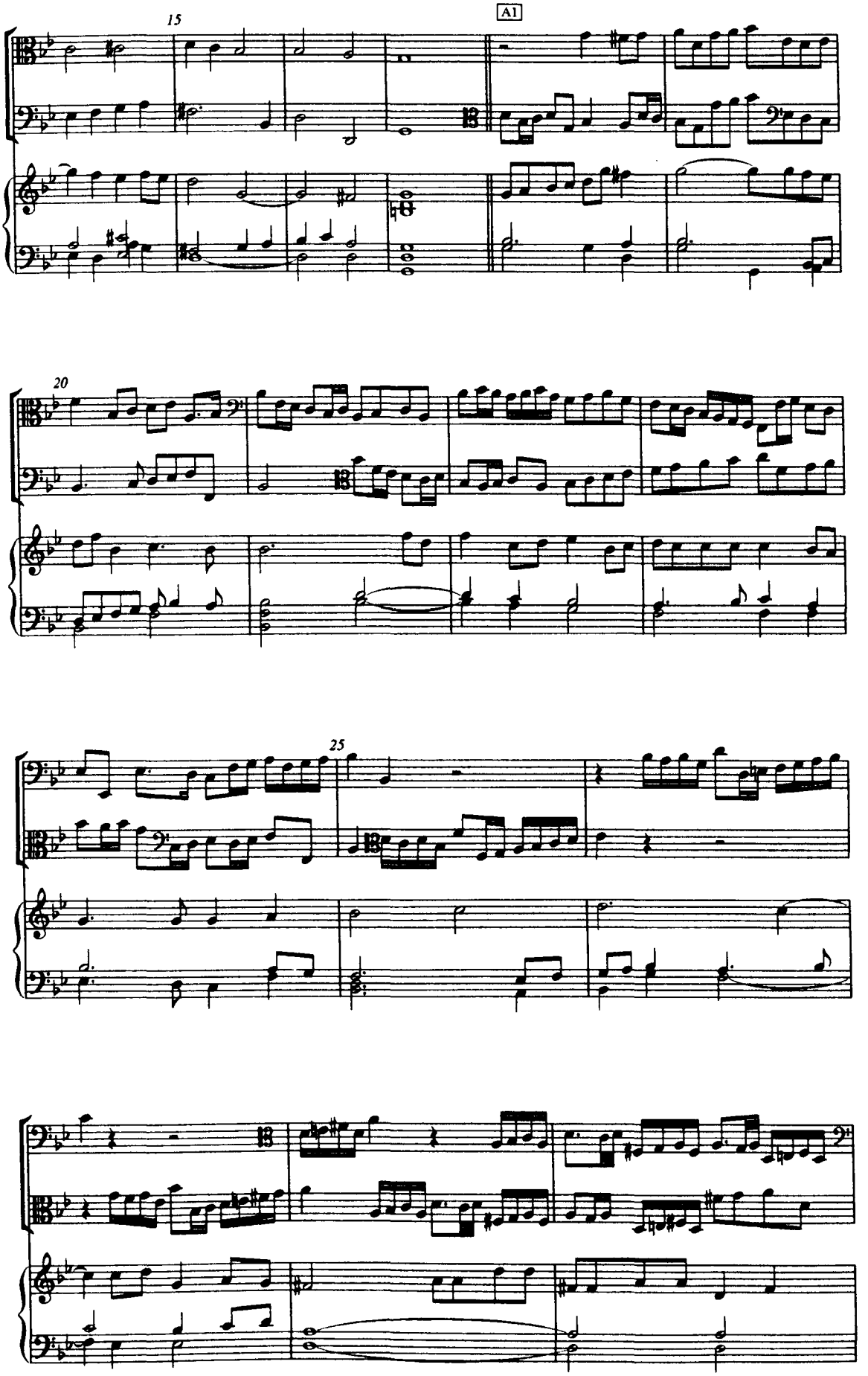


(II.8.3) 'Aire' {VdGS No. 103}

WILLIAM LAWES

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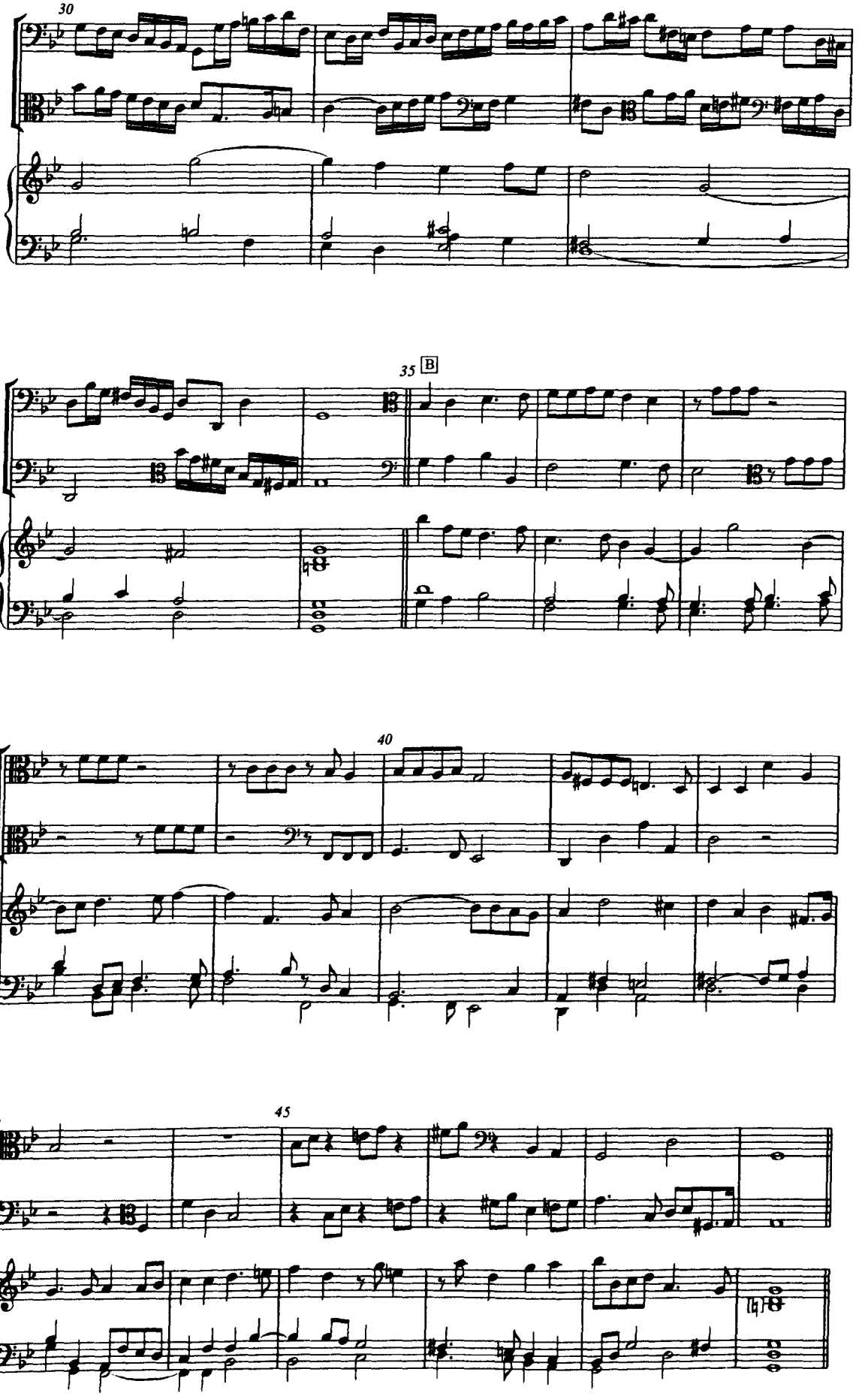
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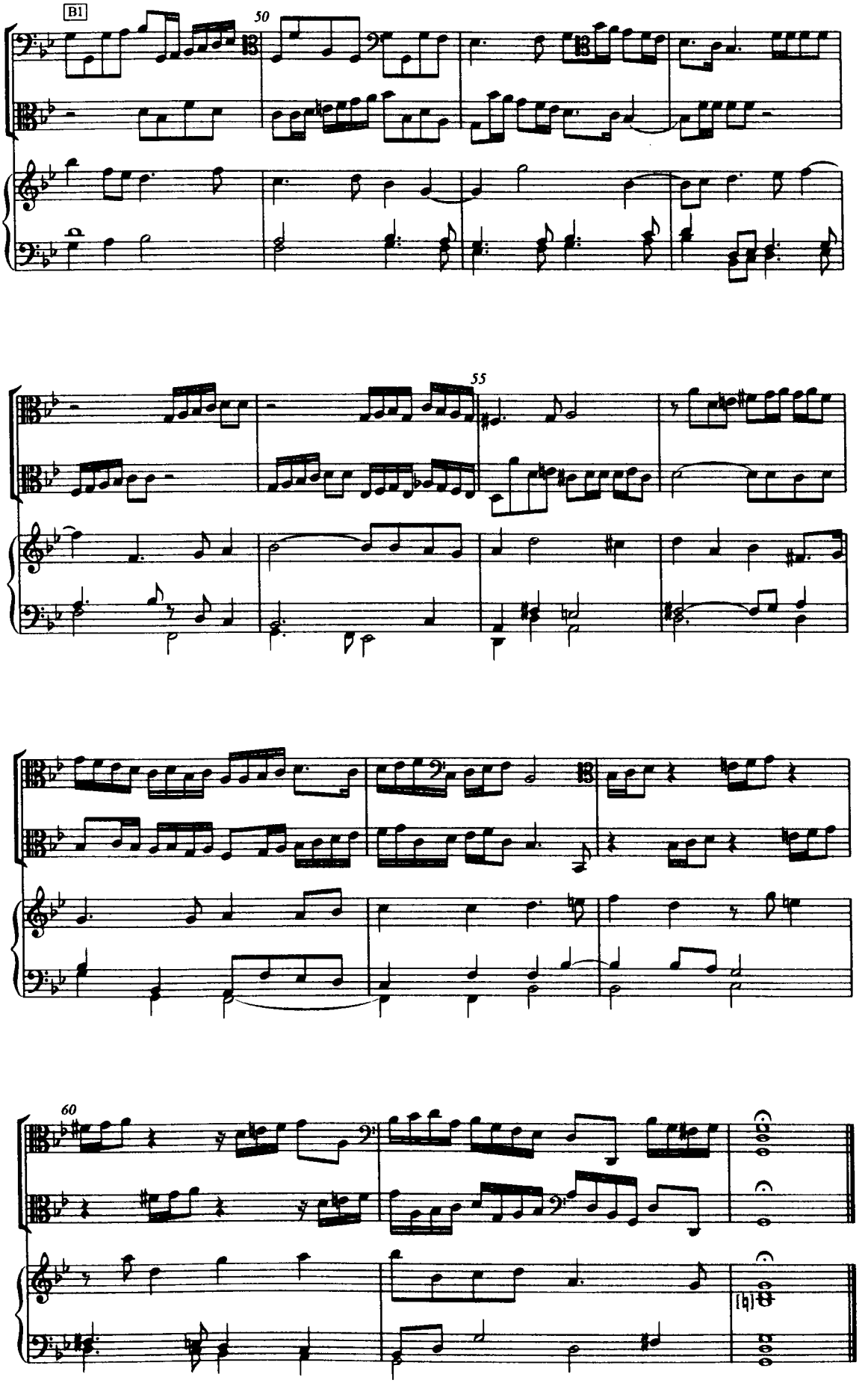
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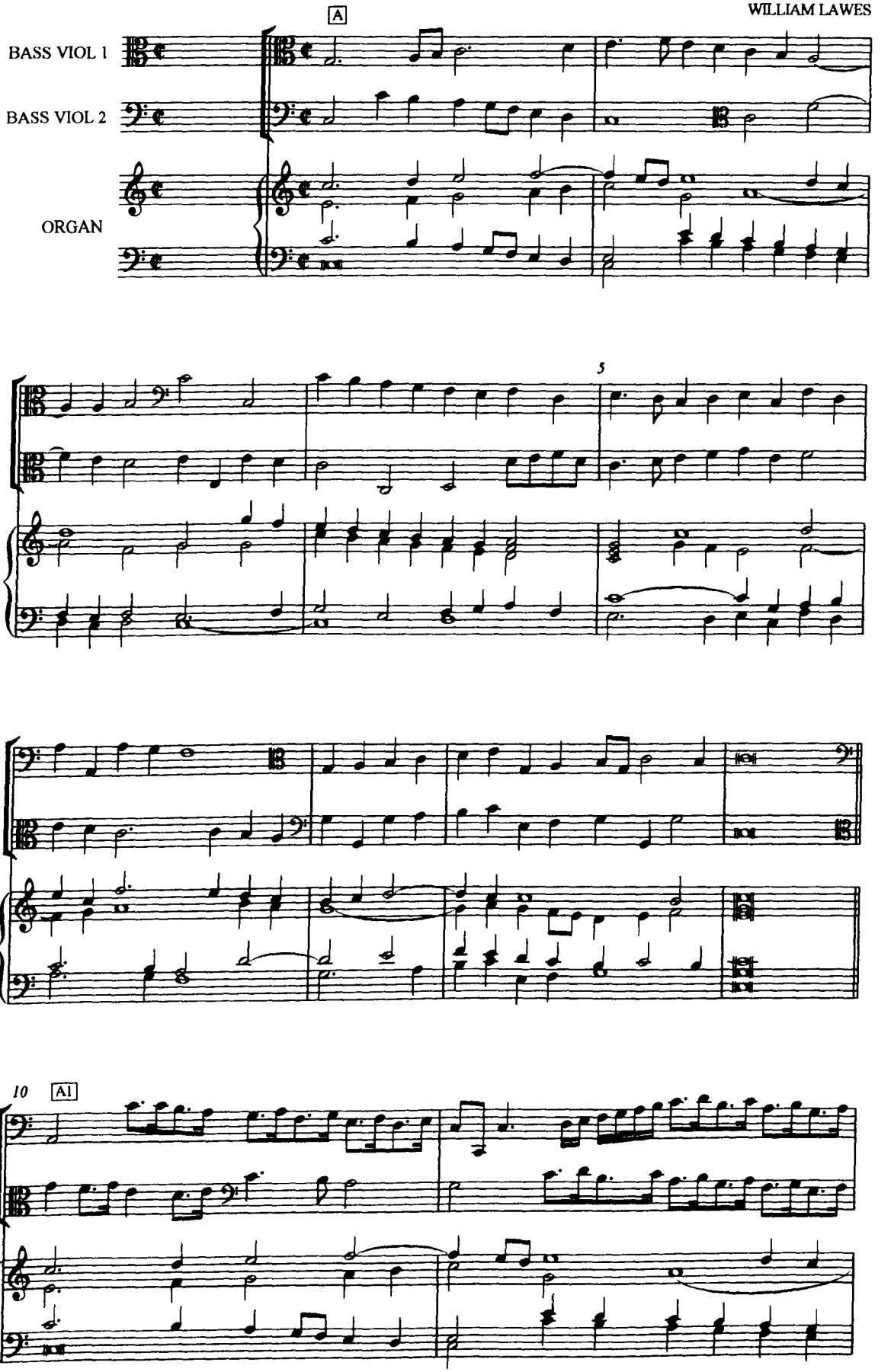
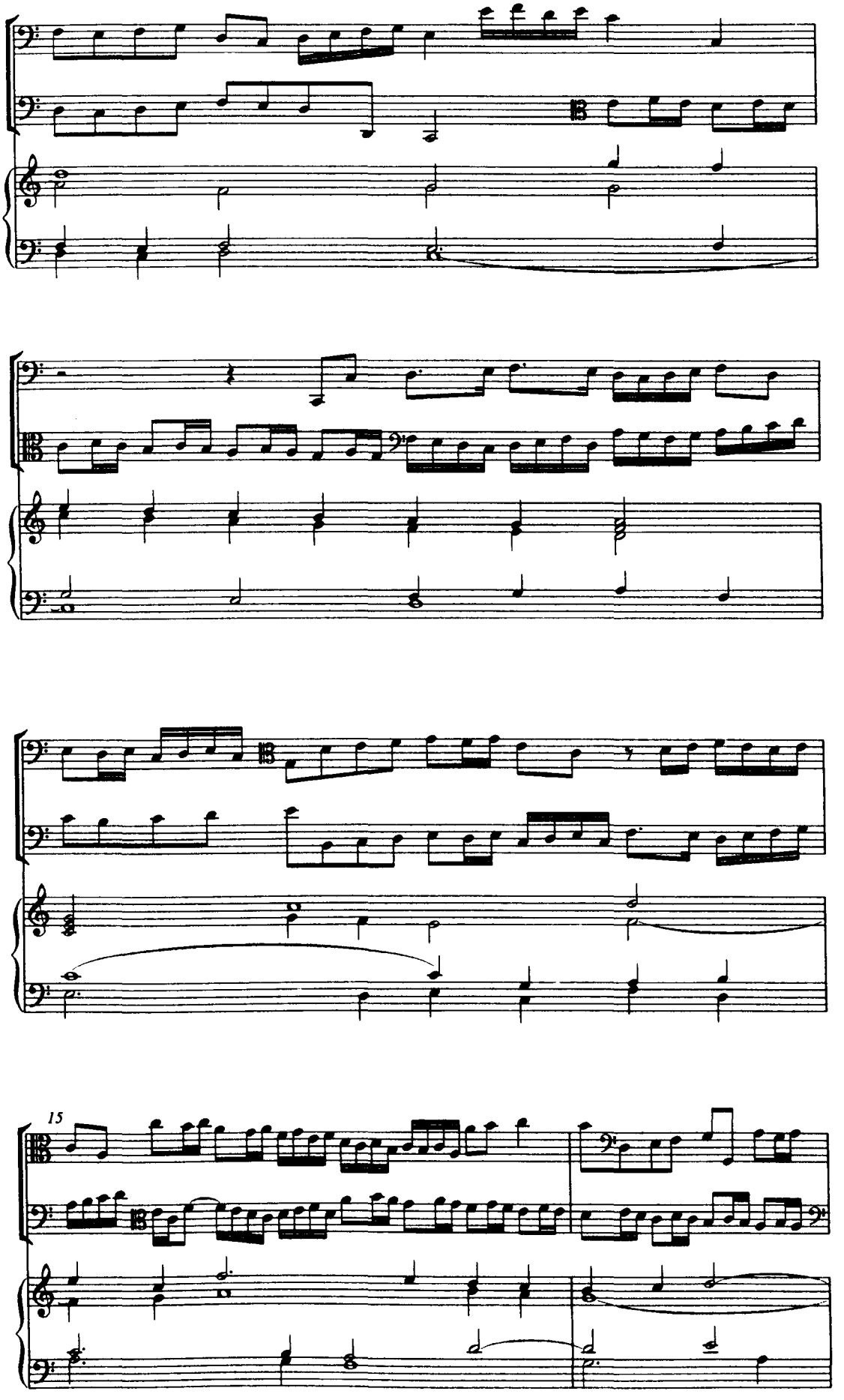
(II.8.4) 'Pauen' {VdGS No. 104}

WILLIAM LAWES

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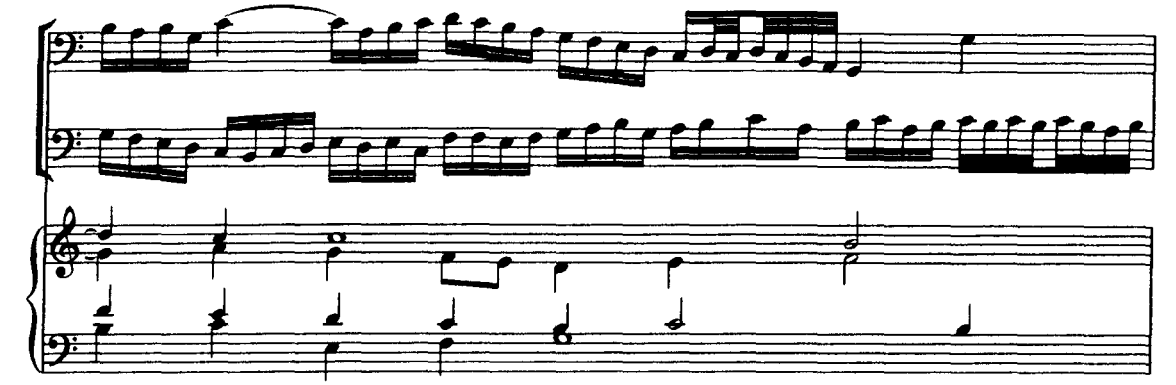

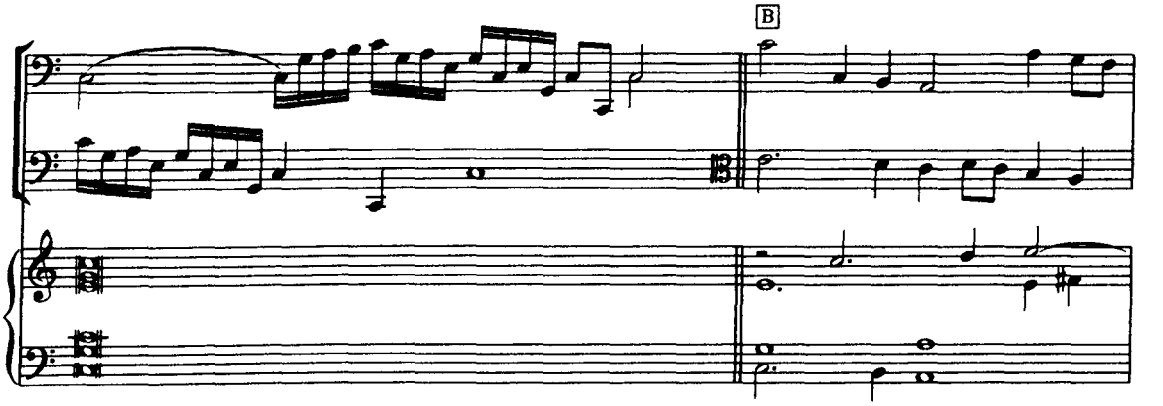
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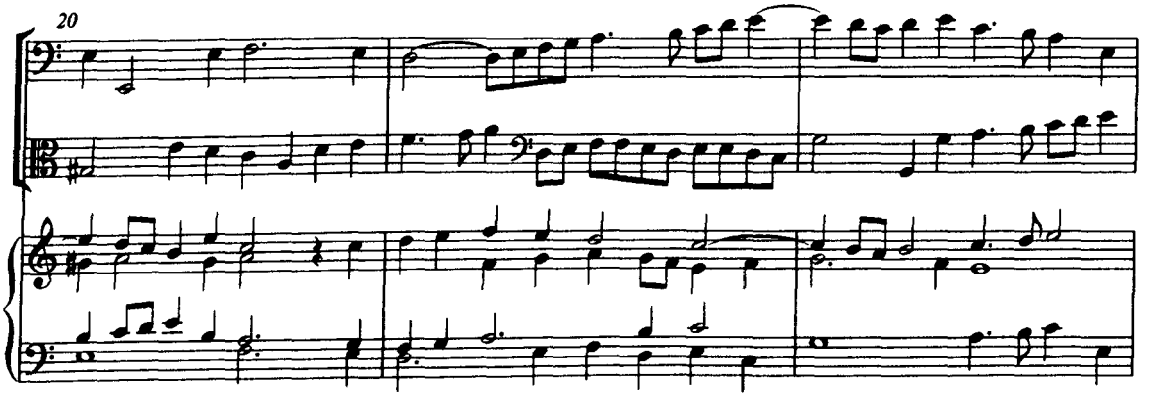
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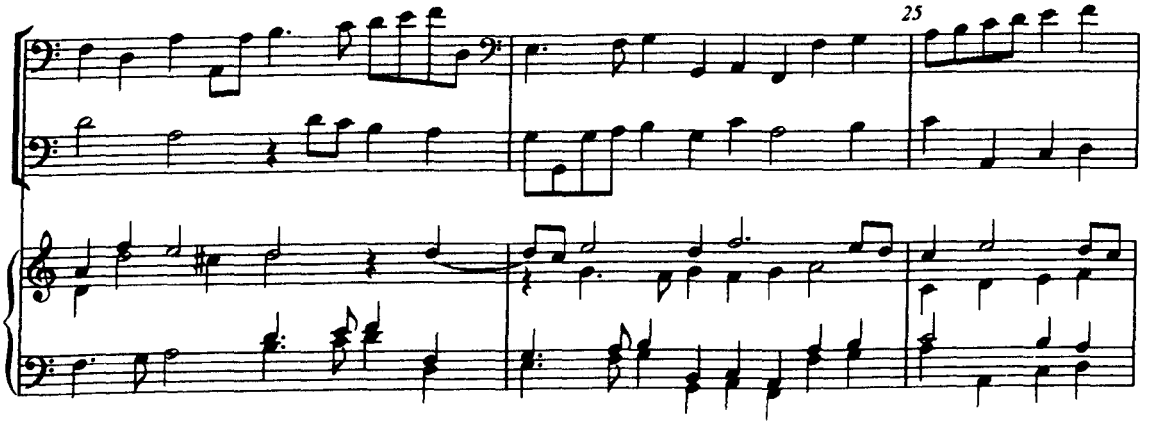
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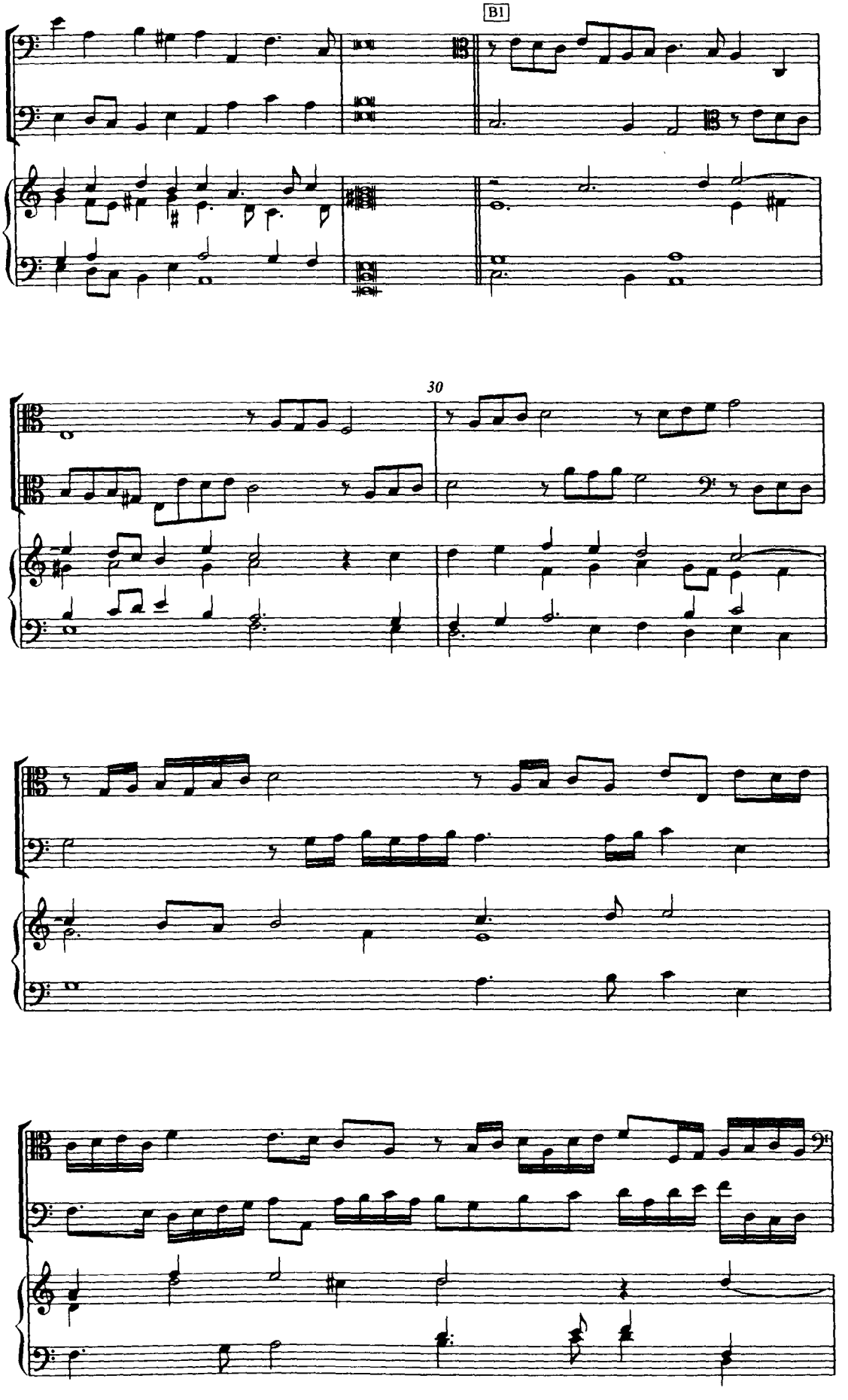
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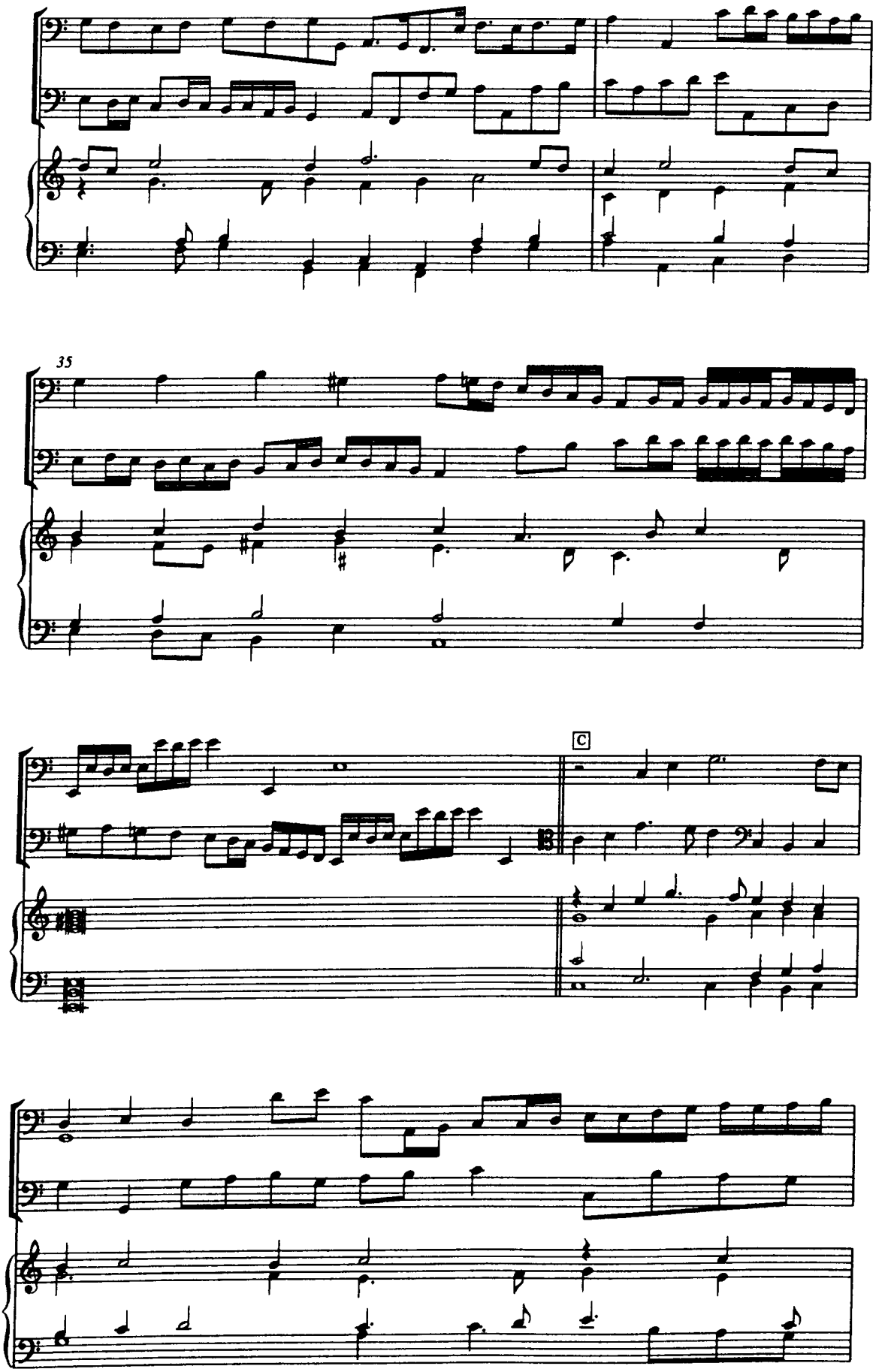
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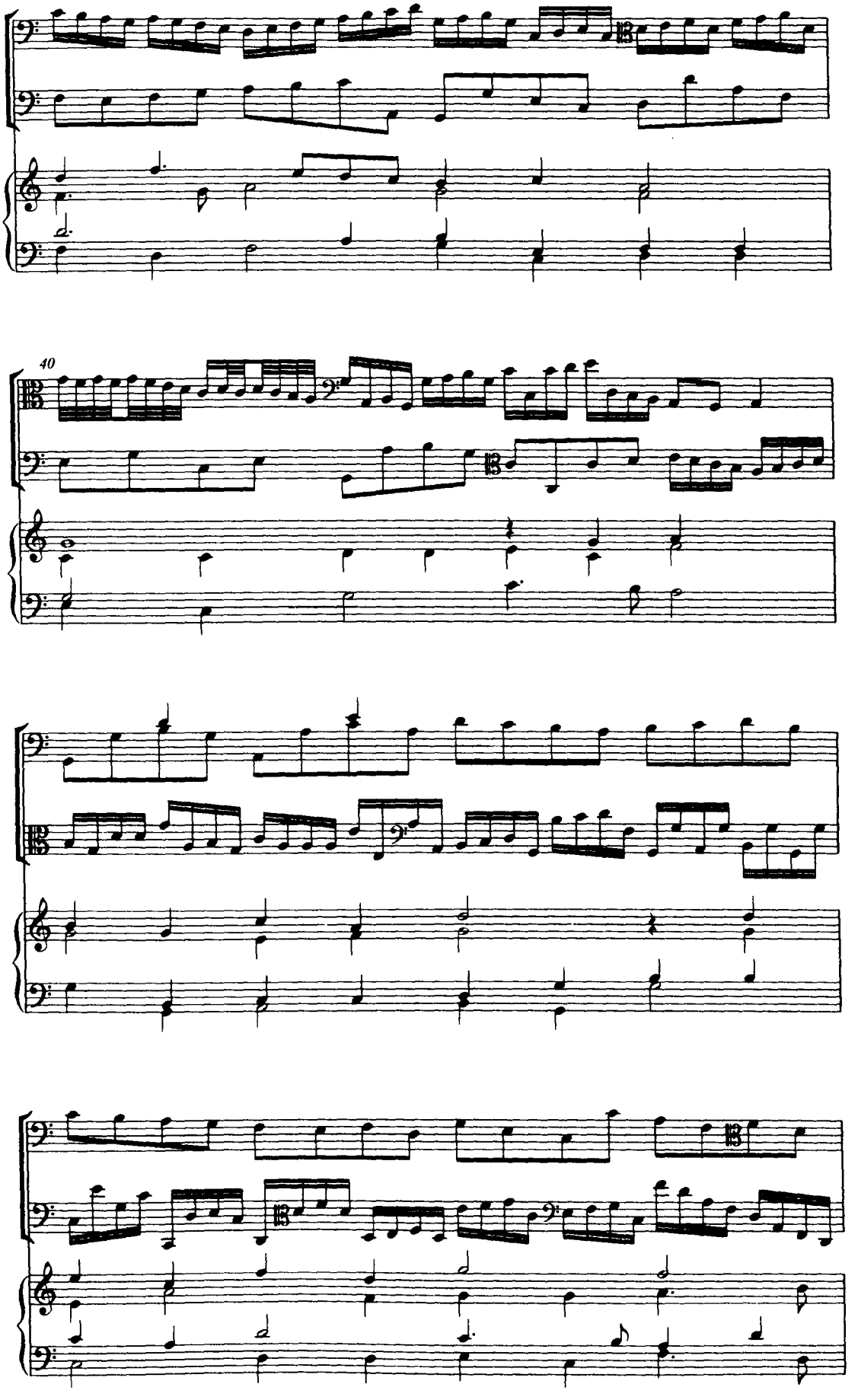
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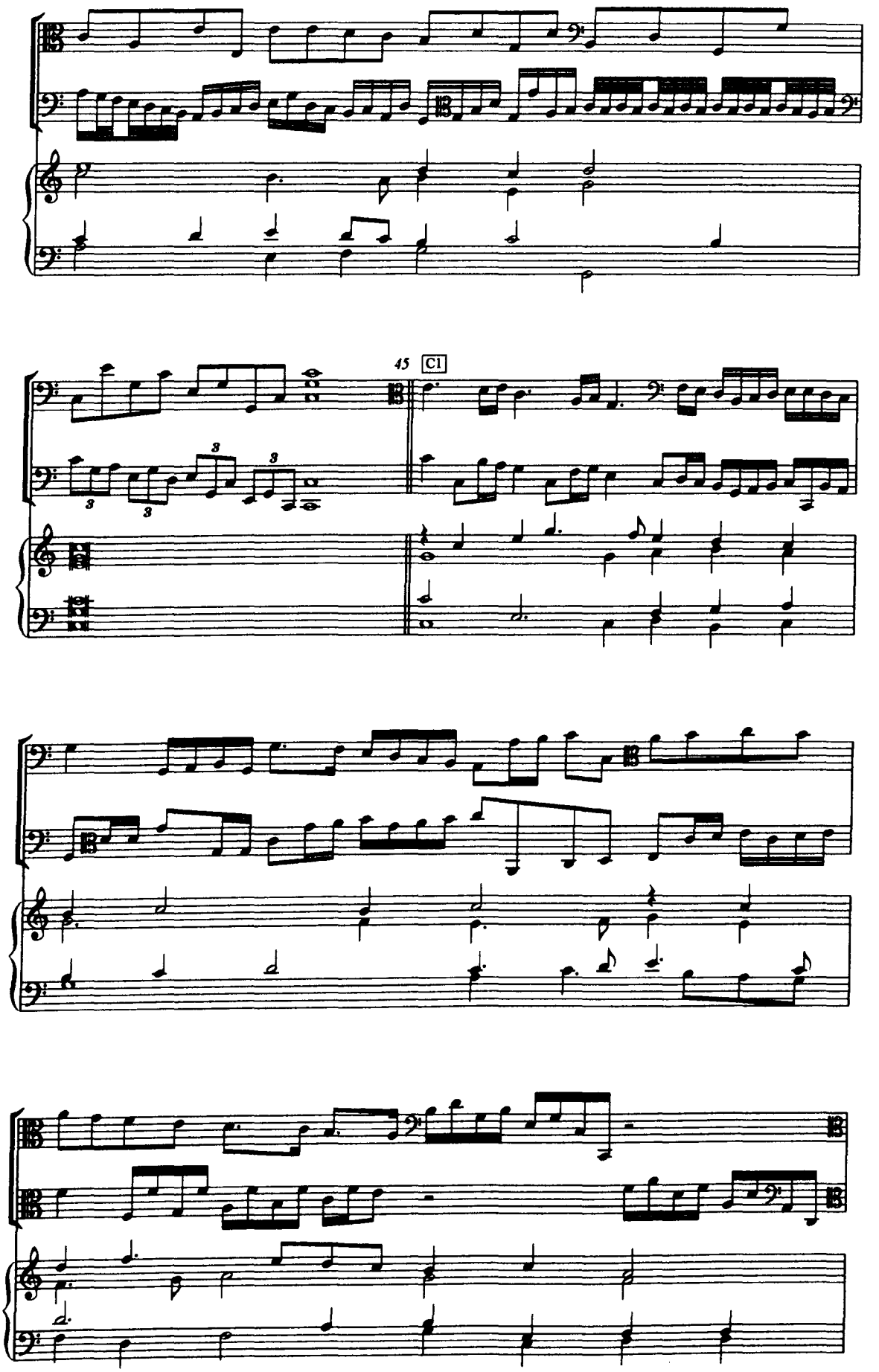
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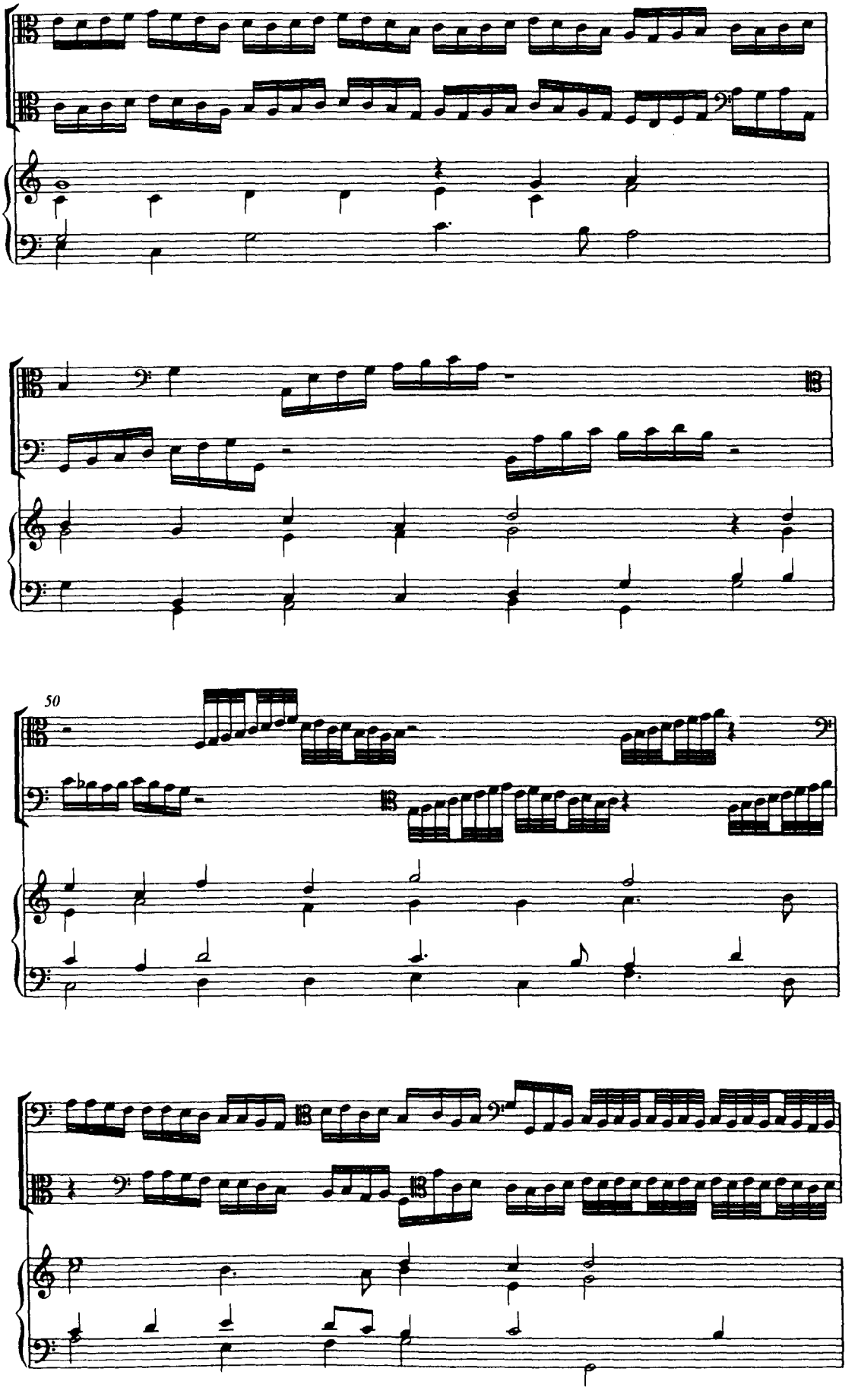
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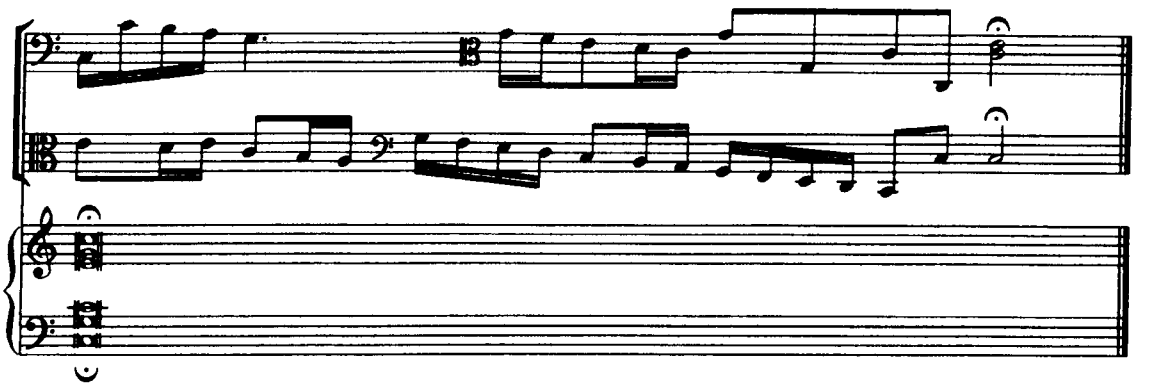


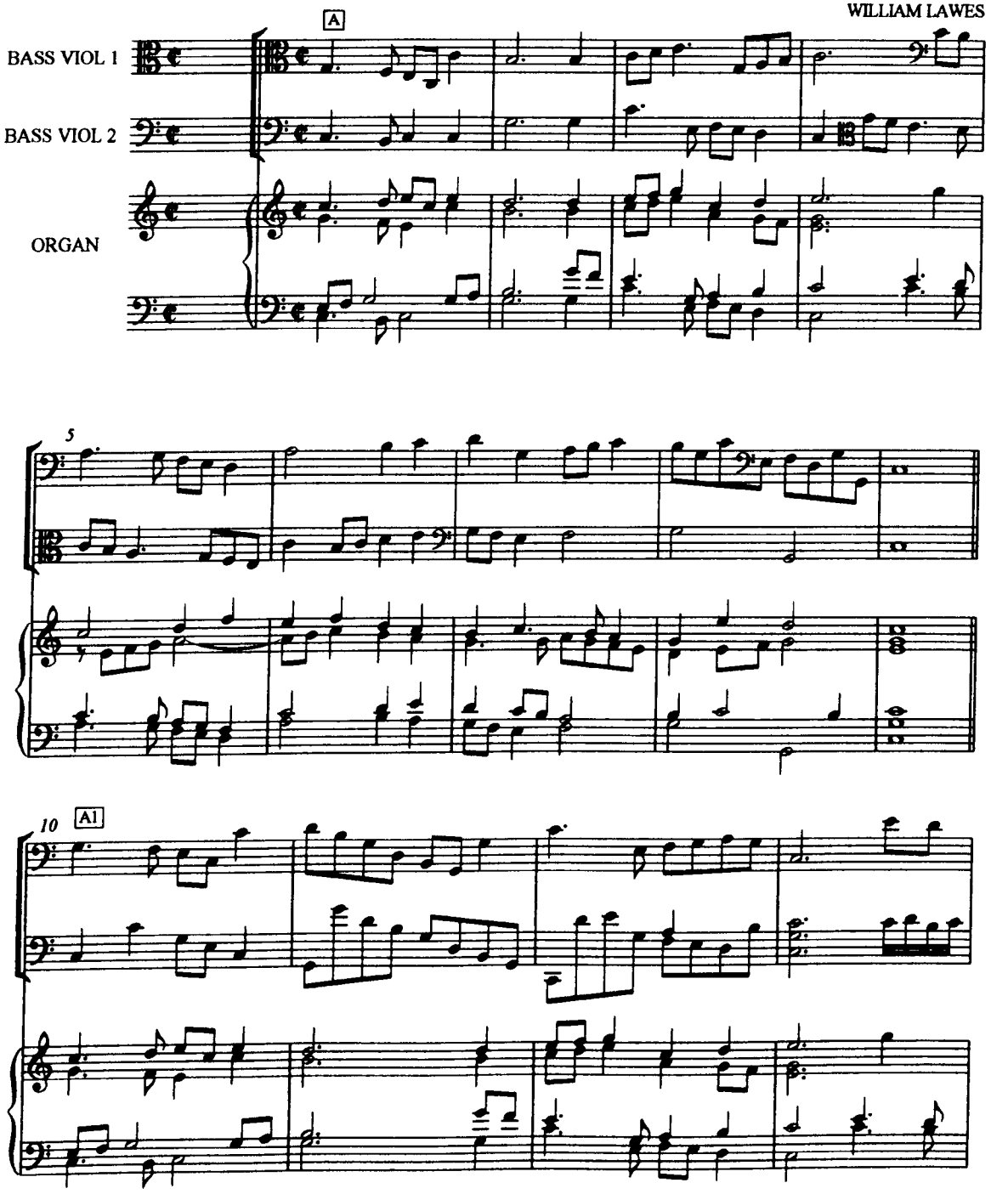
(II.8.5) 'Alman' {VdGS No. 105}

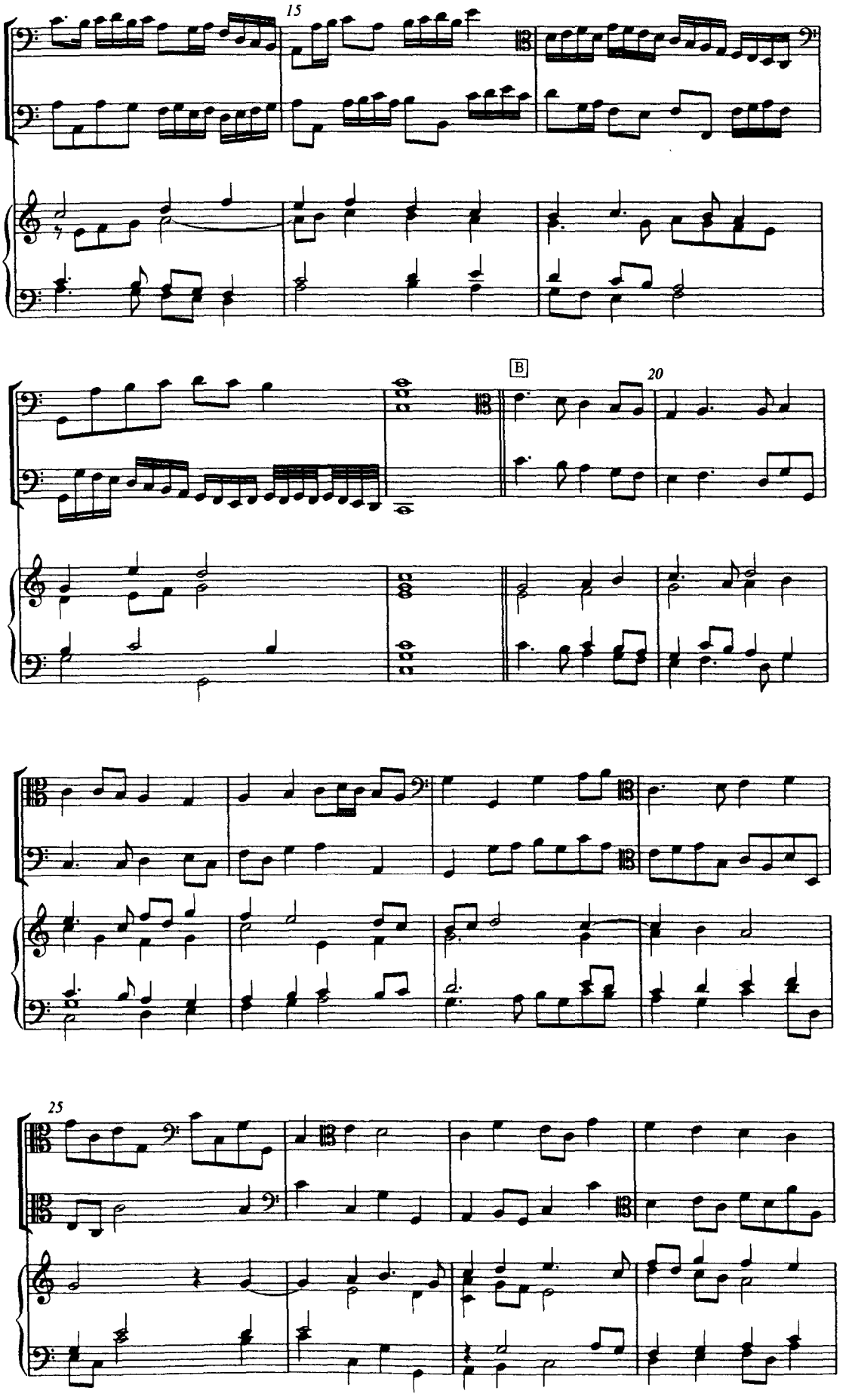
WILLIAM LAWES

BASS VIOL 1

BASS VIOL 2

ORGAN

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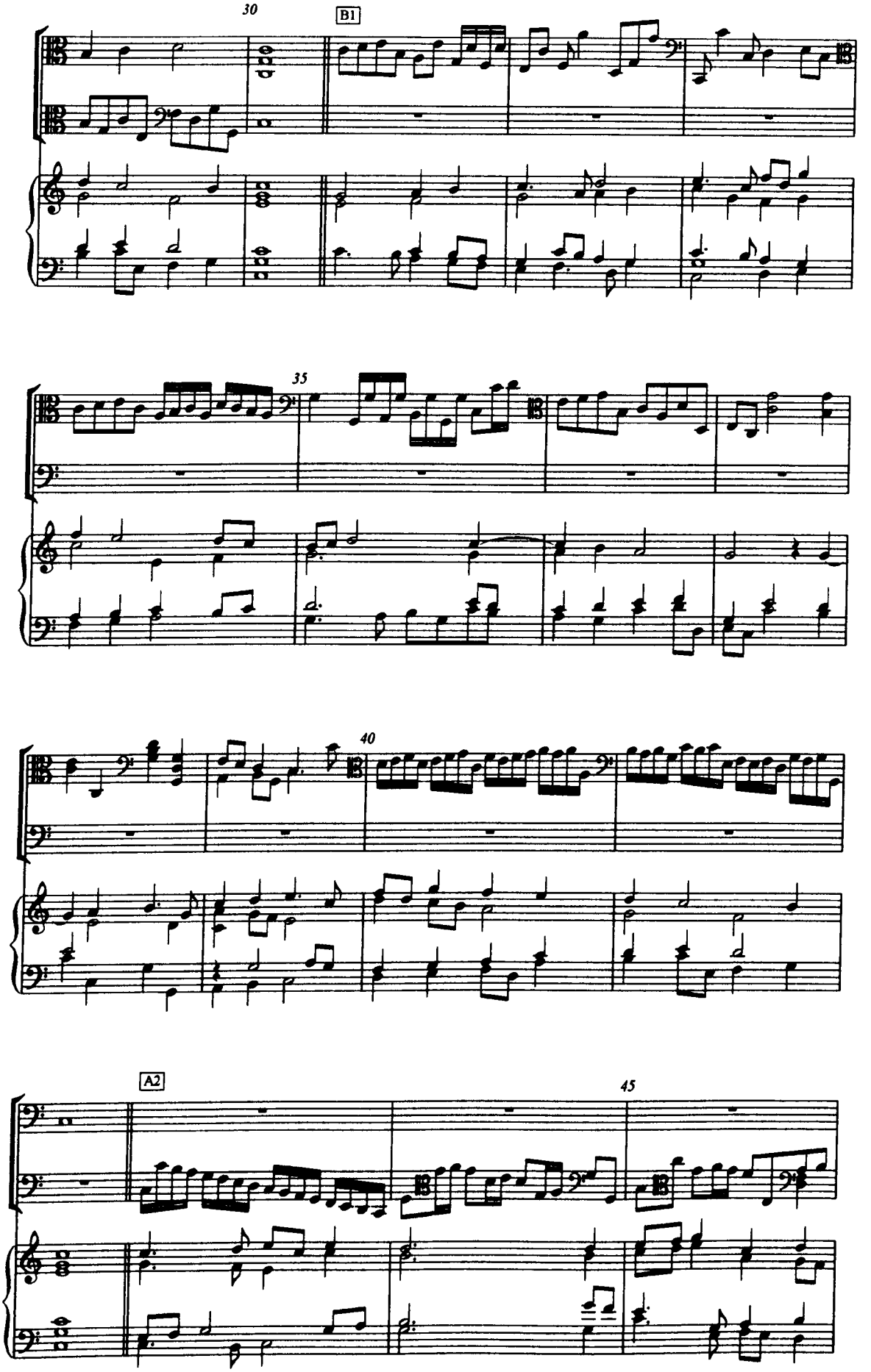
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B1
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A2
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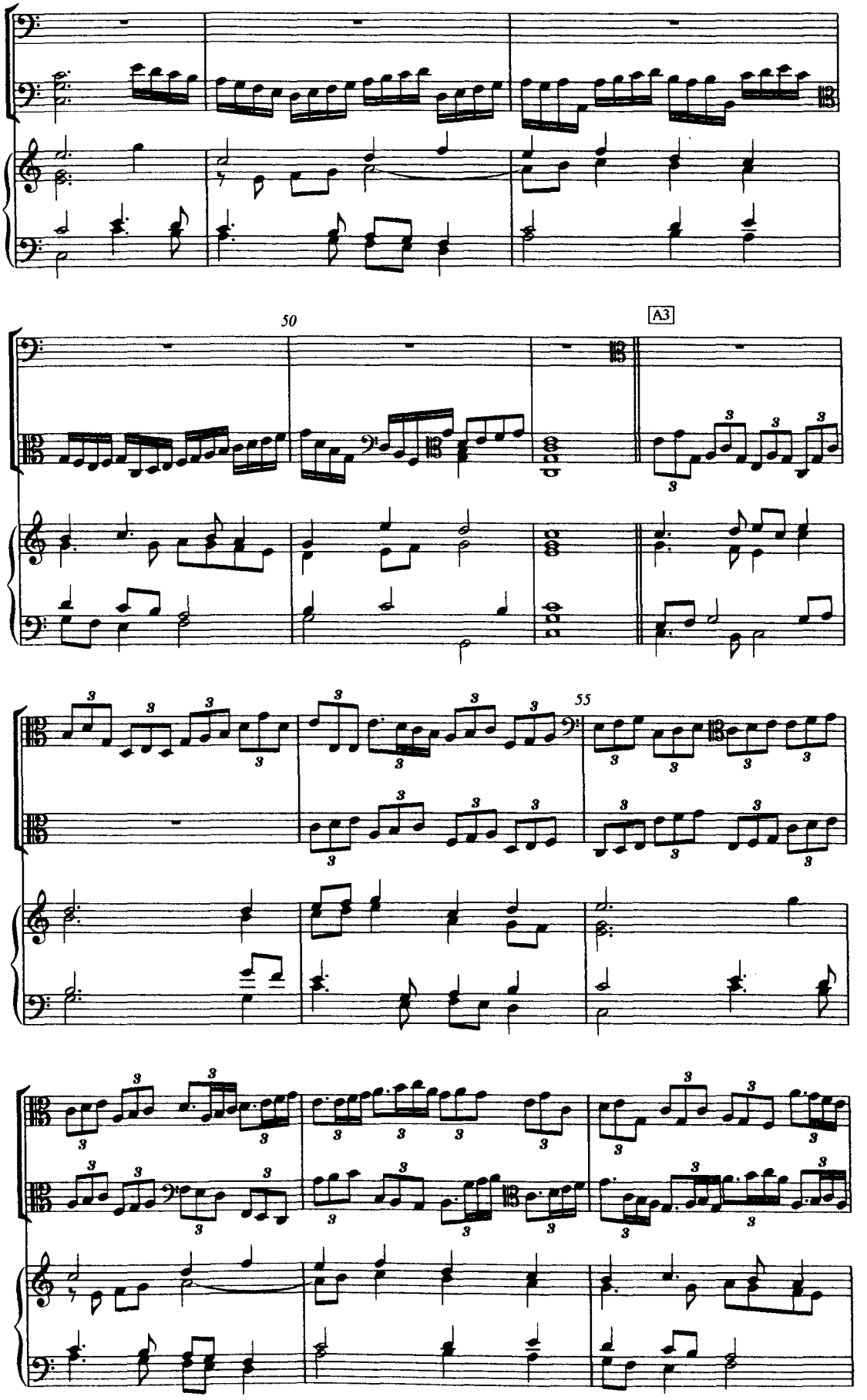
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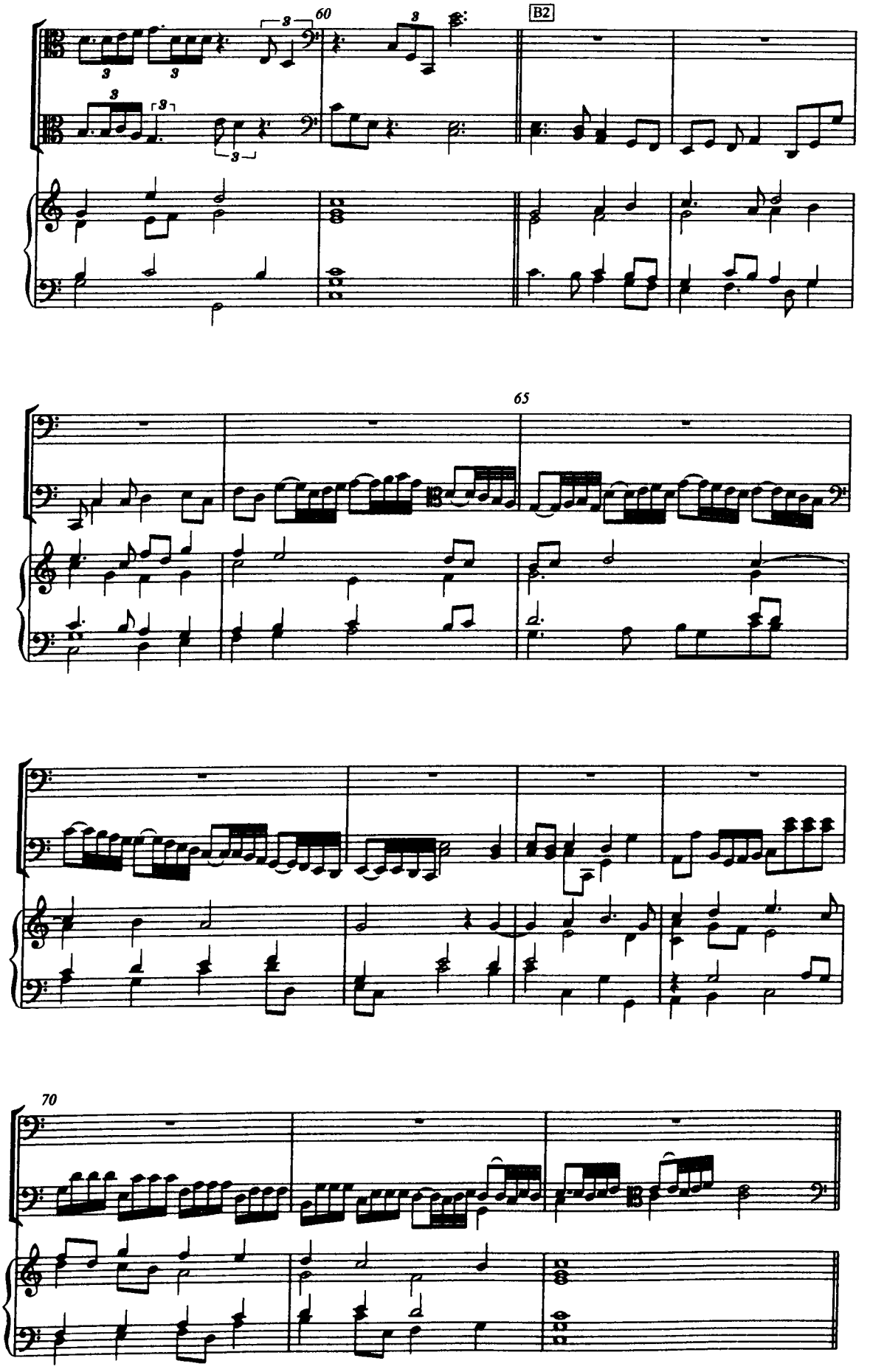
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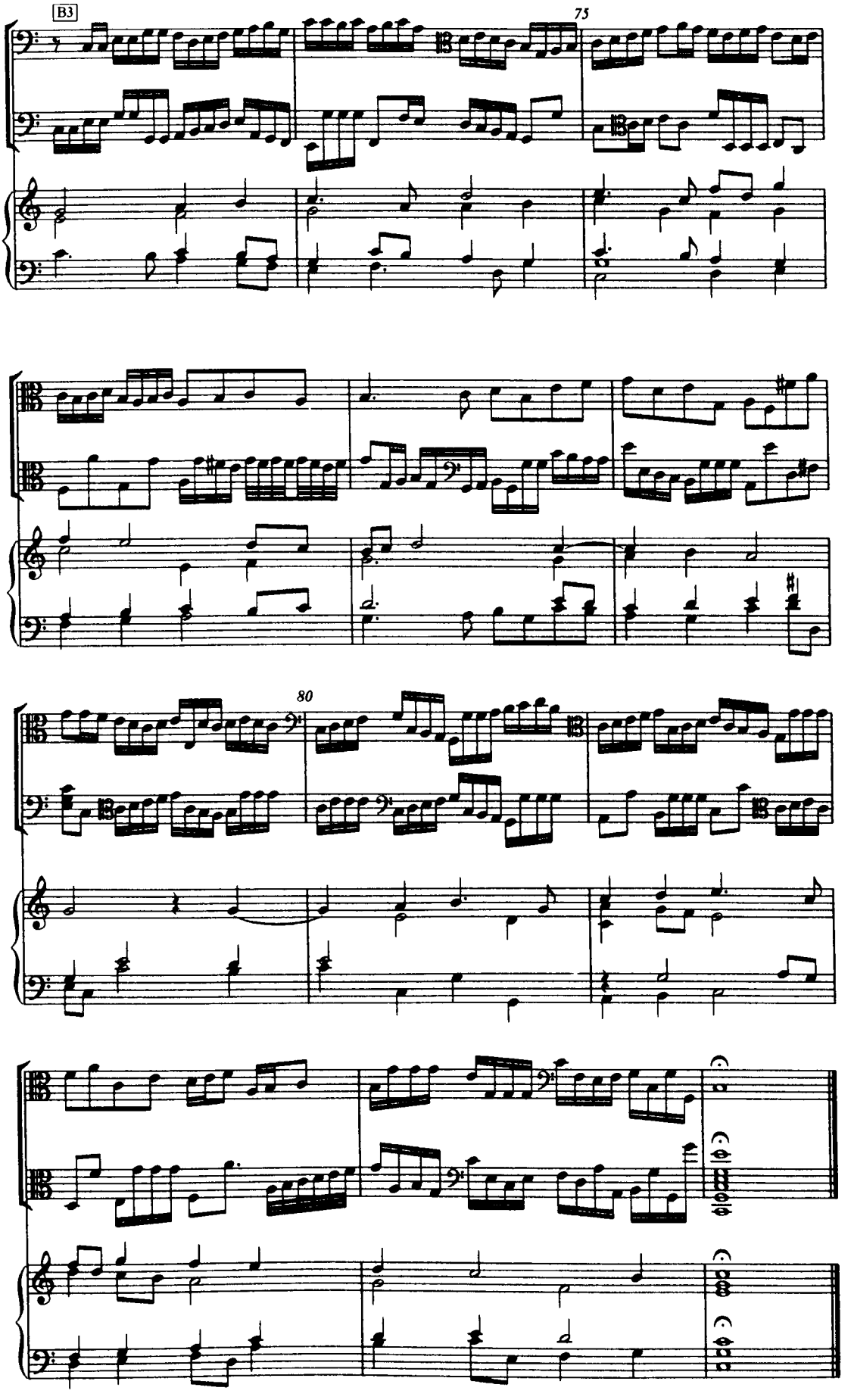
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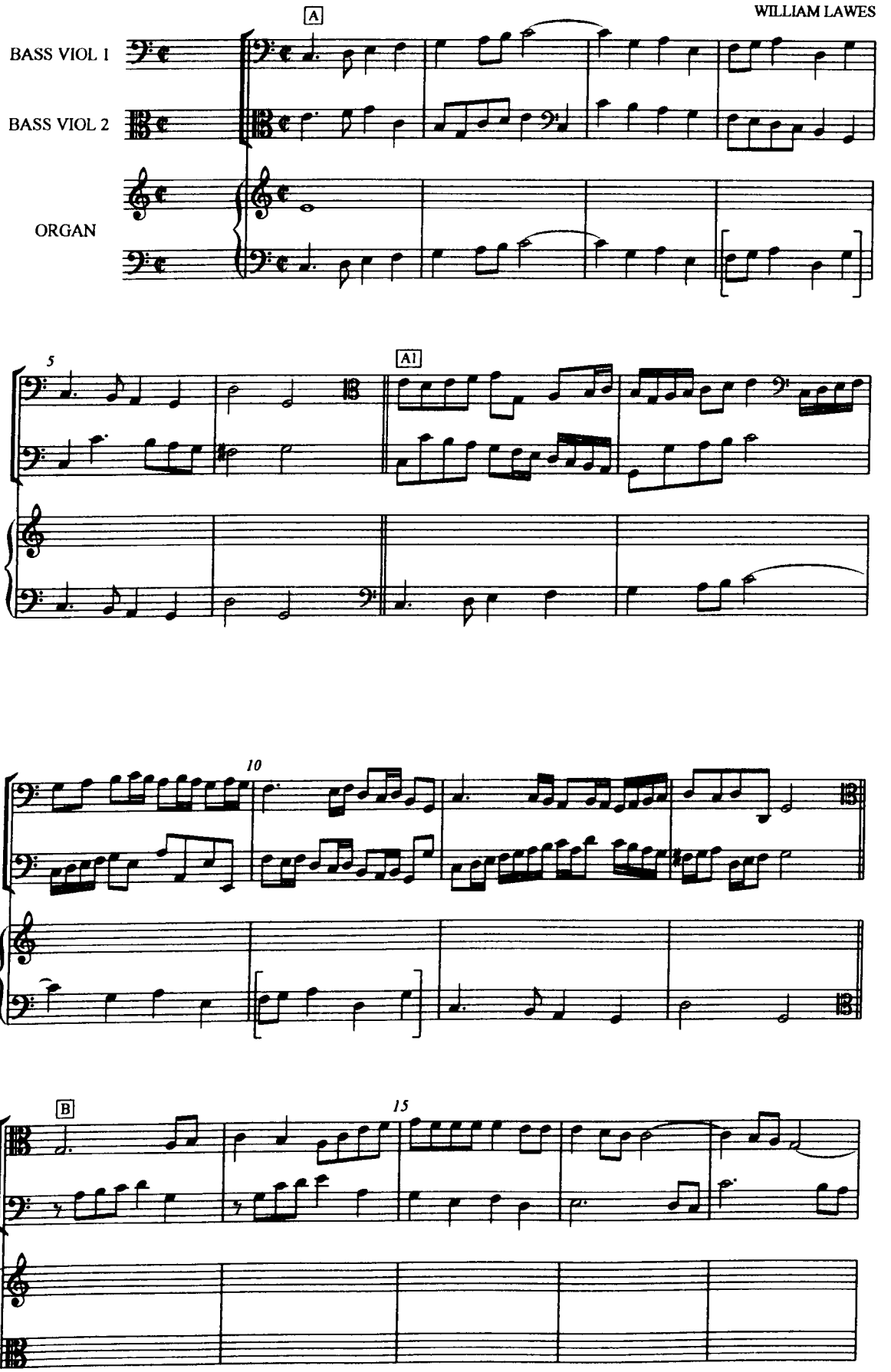
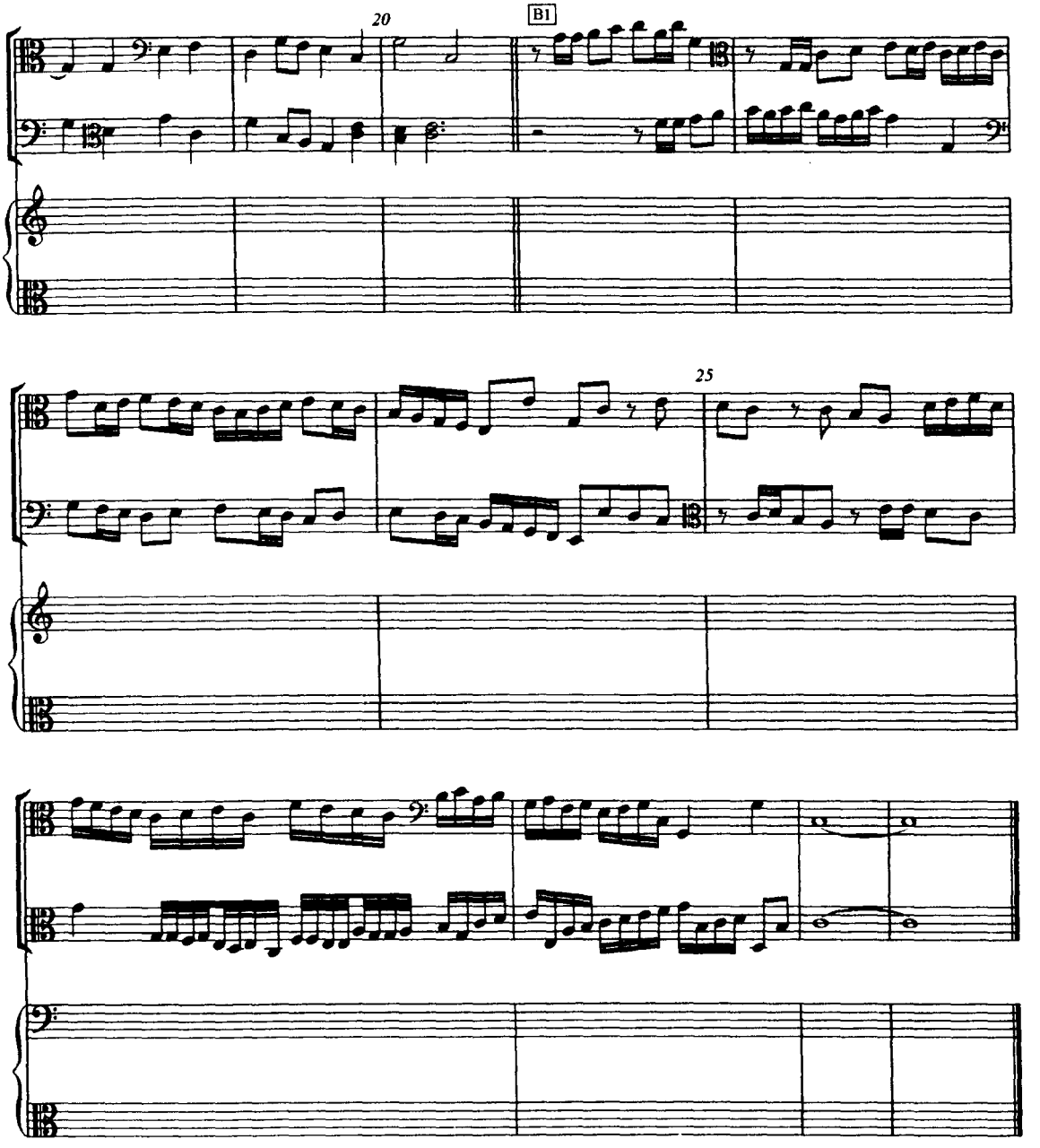
(II.8.6) 'Aire' {VdGS No. 106}

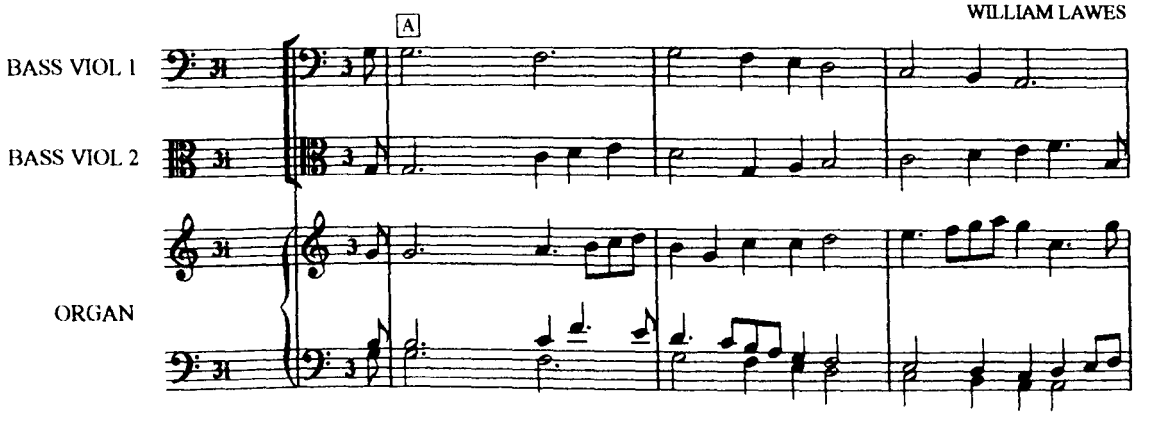
WILLIAM LAWES

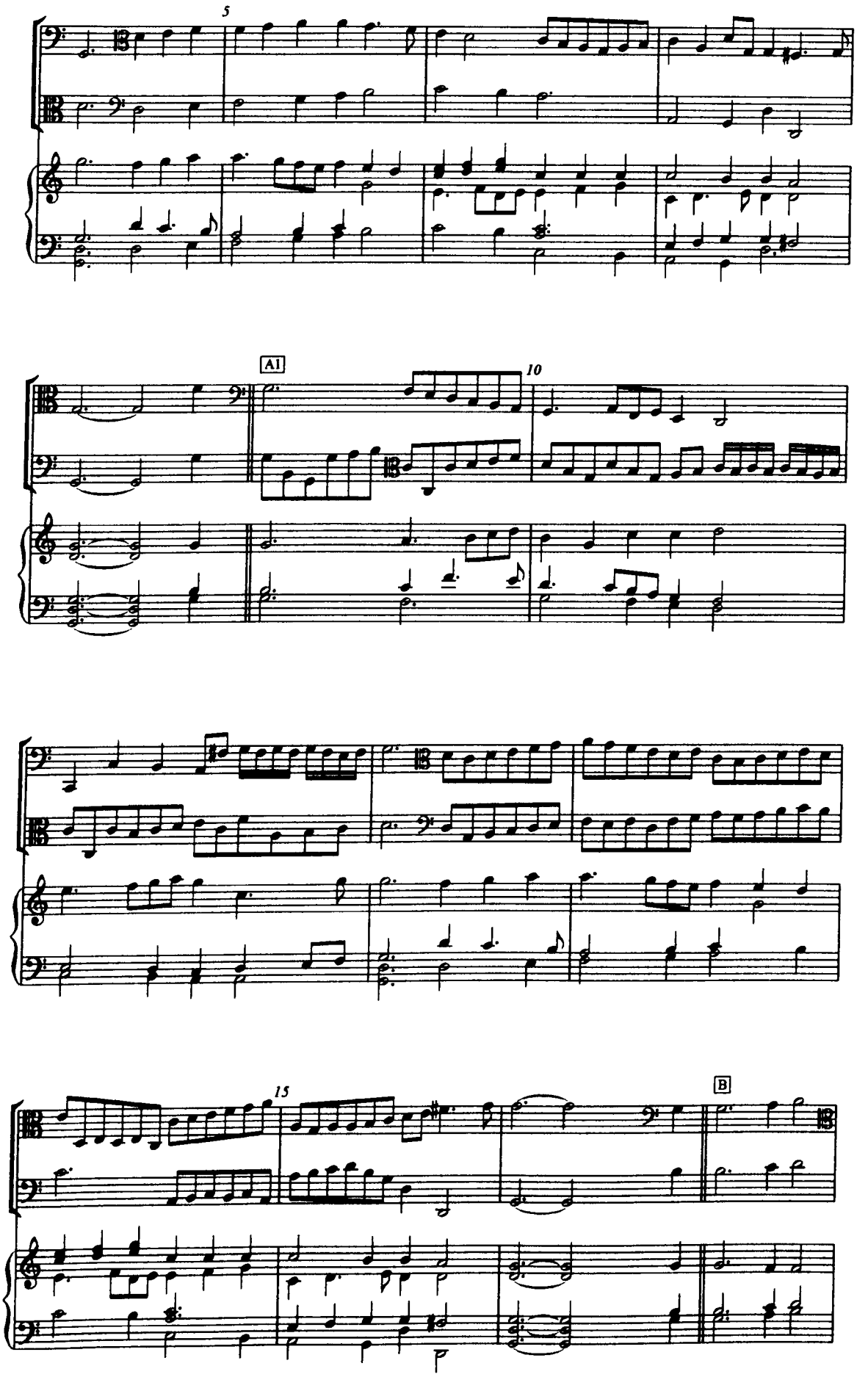




(II.8.7) 'Aire' [Corant] {VdGS No. 107}

WILLIAM LAWES

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A1
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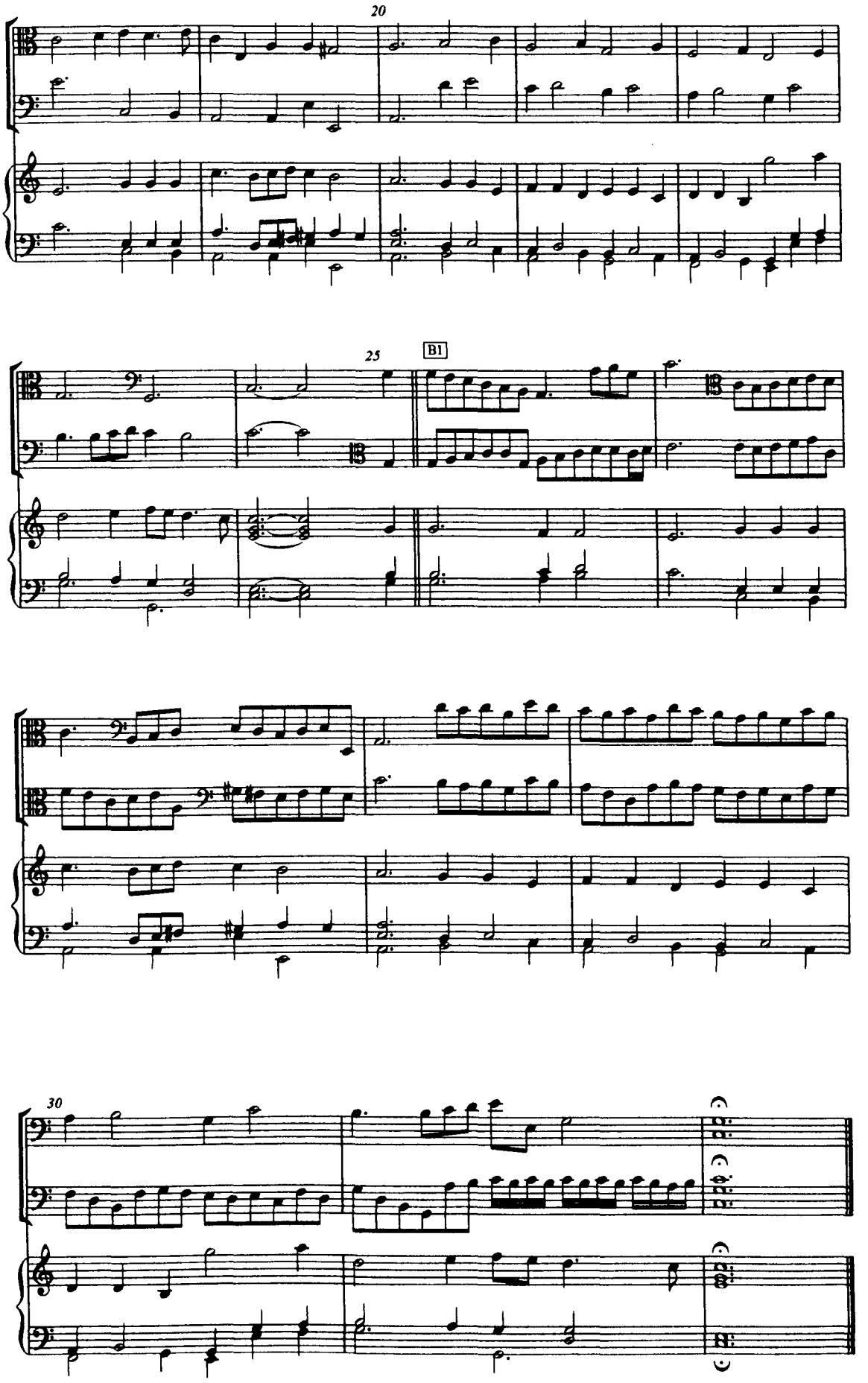
B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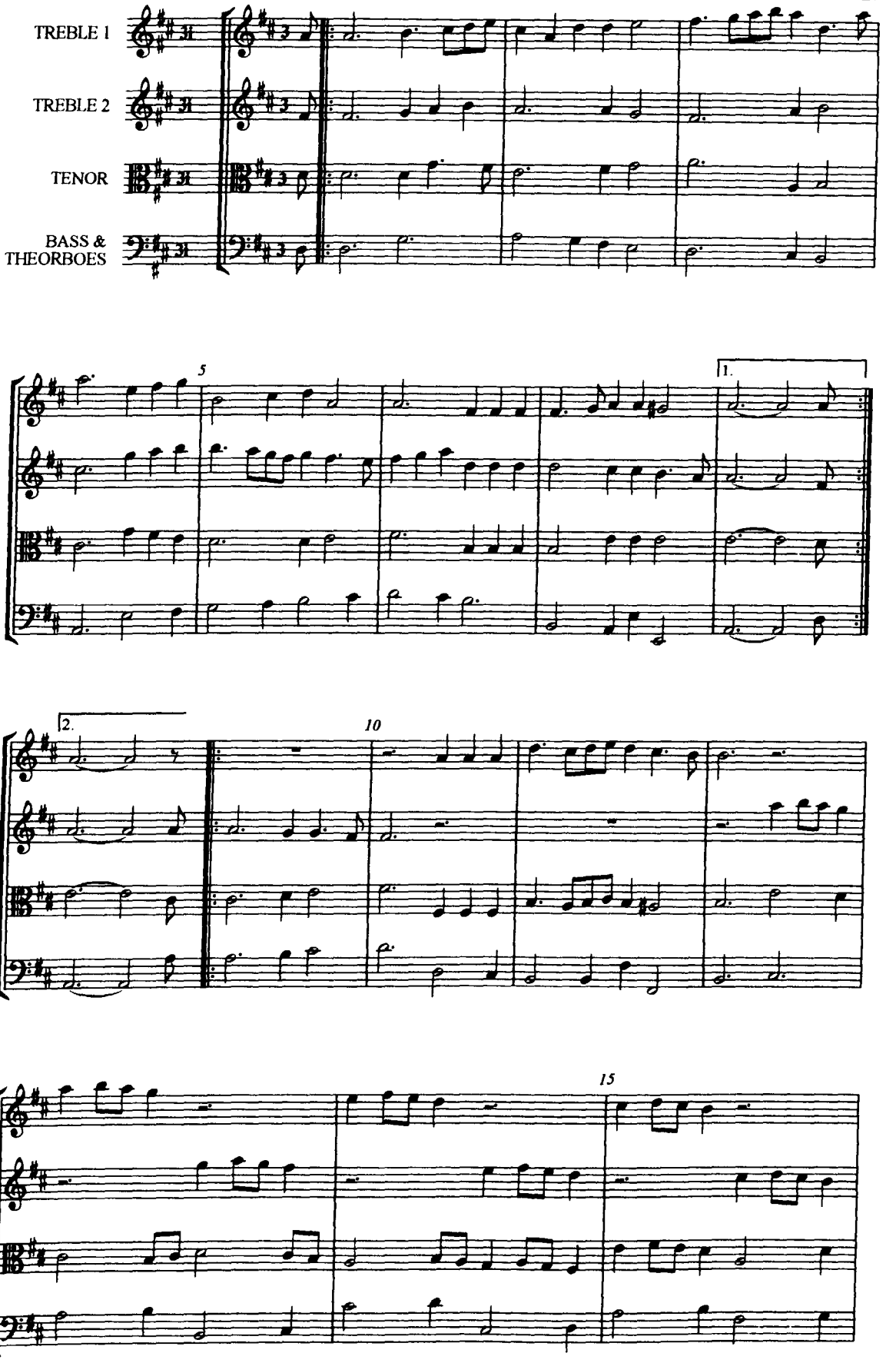
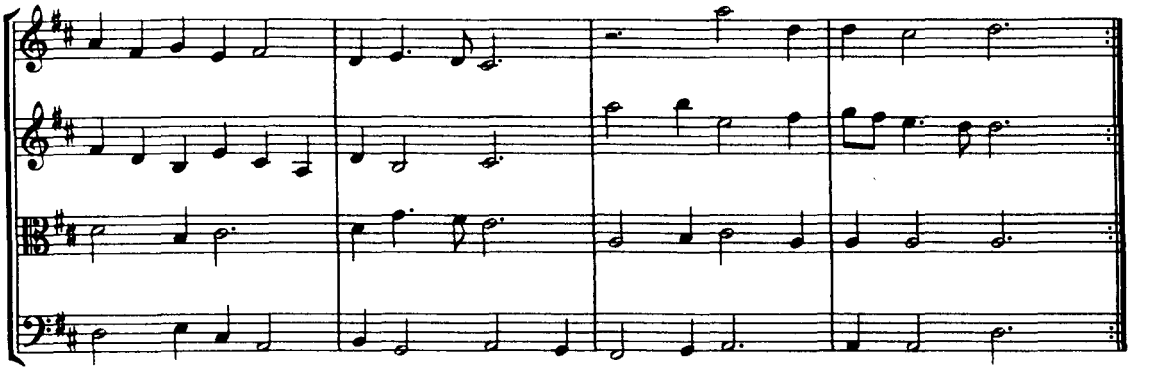
(II.8.8*a*) 'Corranto' {VdGS No. 33}

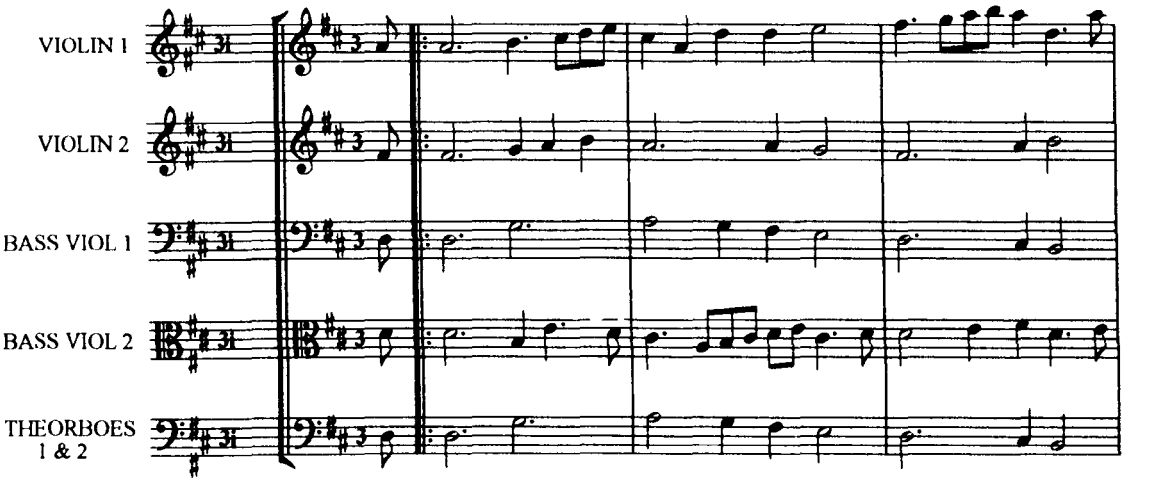
WILLIAM LAWES

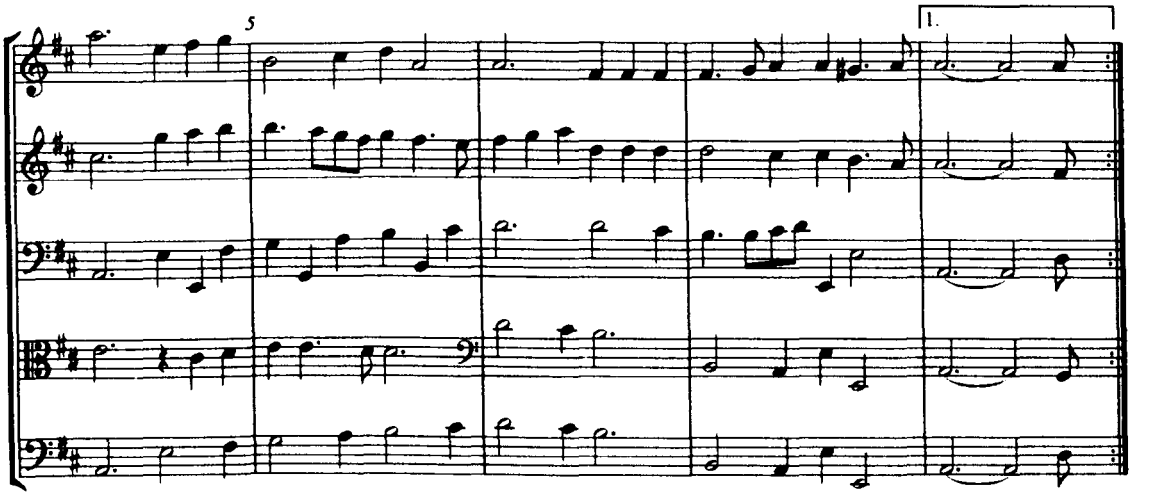


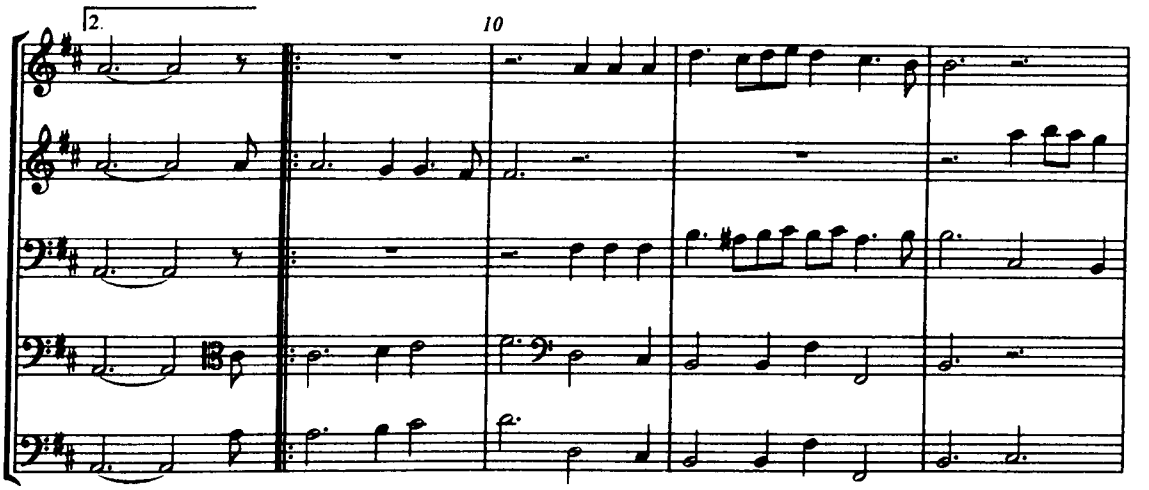


(II.8.8*b*) 'Corant' {VdGS No. 33}

WILLIAM LAWES



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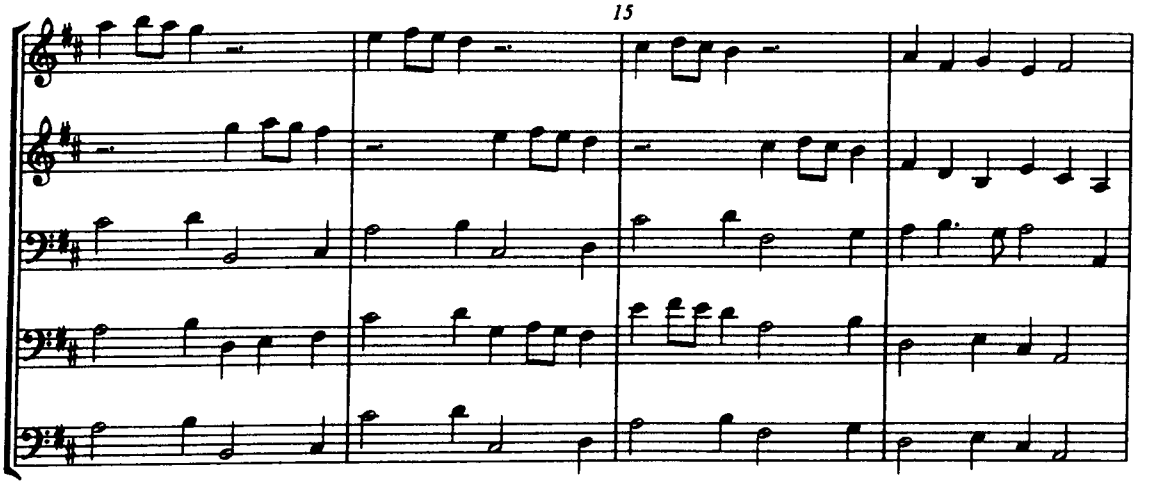
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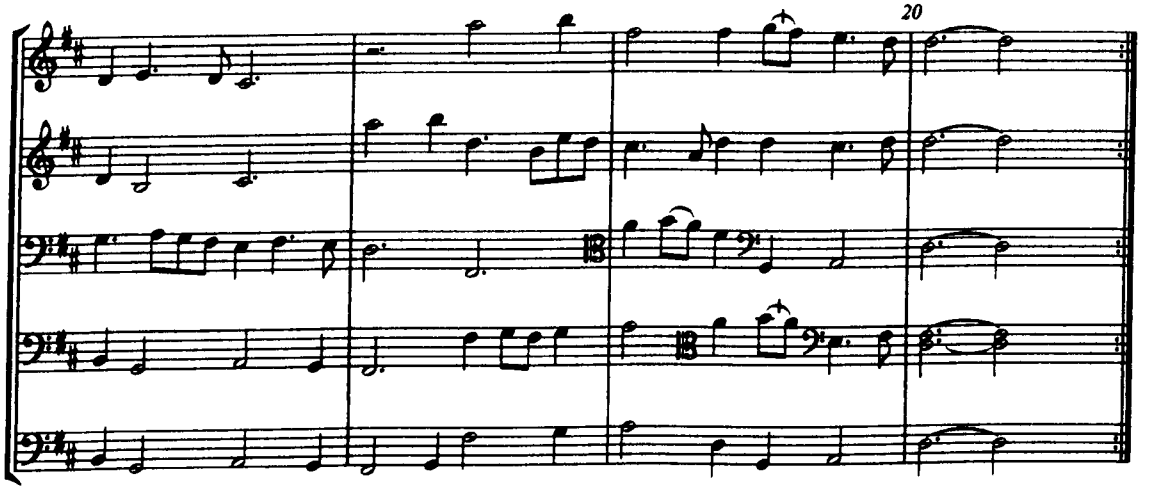
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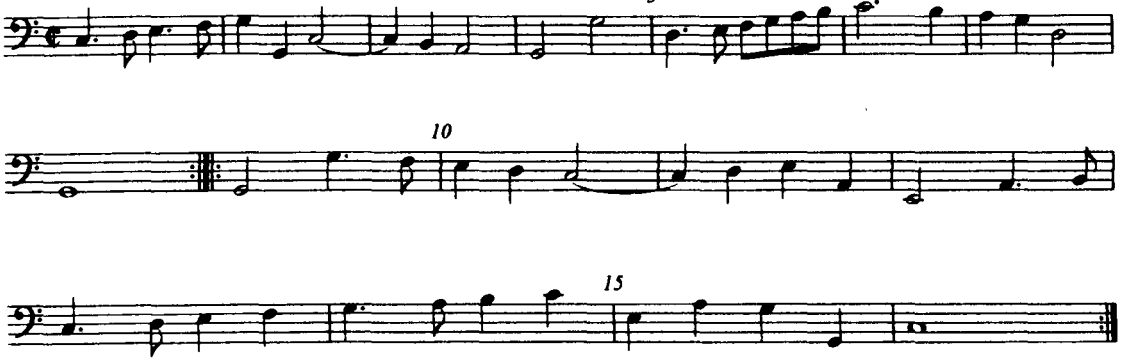
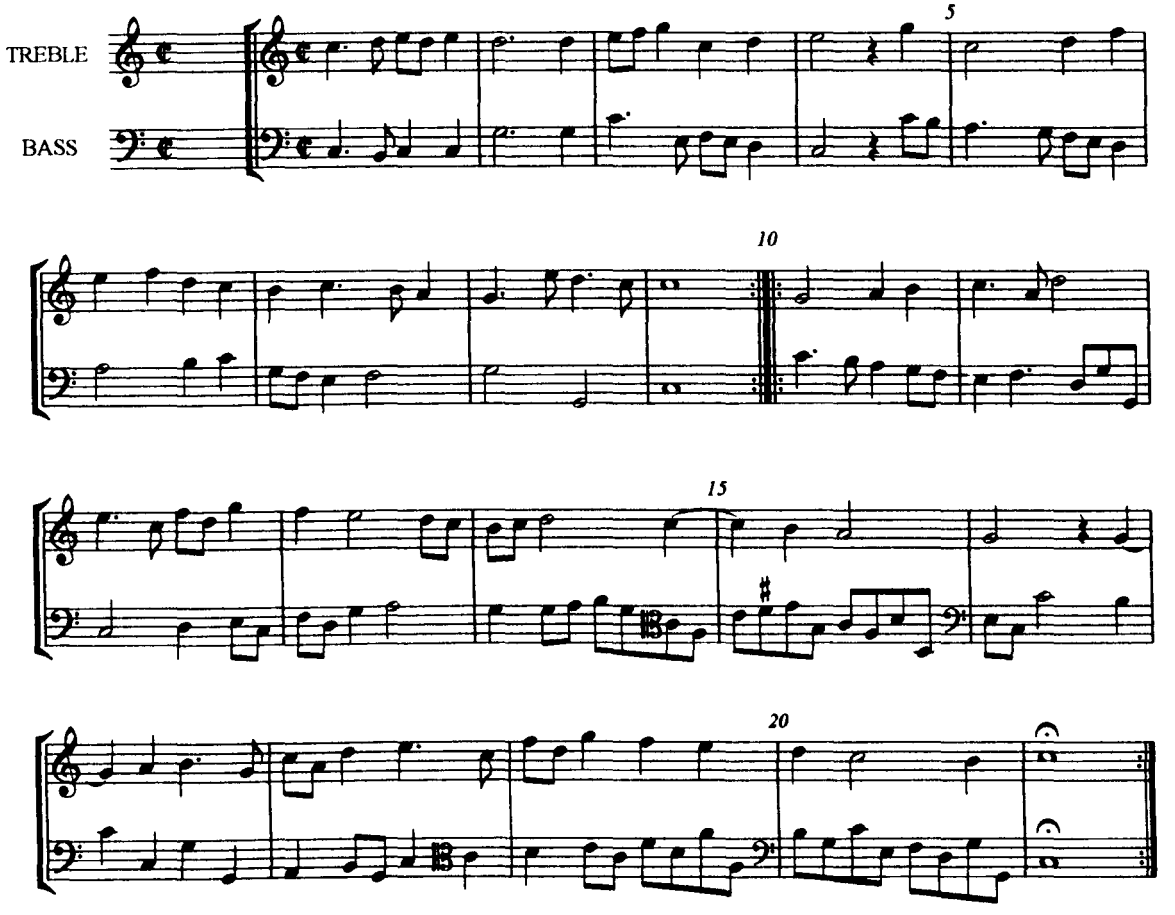
(II.8.9) GB-Och, Mus. MS 1022, no. 60

WILLIAM LAWES



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

ALFONSO FERRABOSCO II



(II.8.11) 'pauin' (VdGS No. 2}

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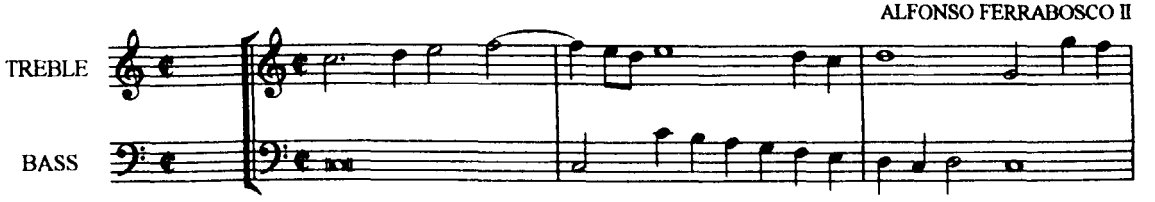

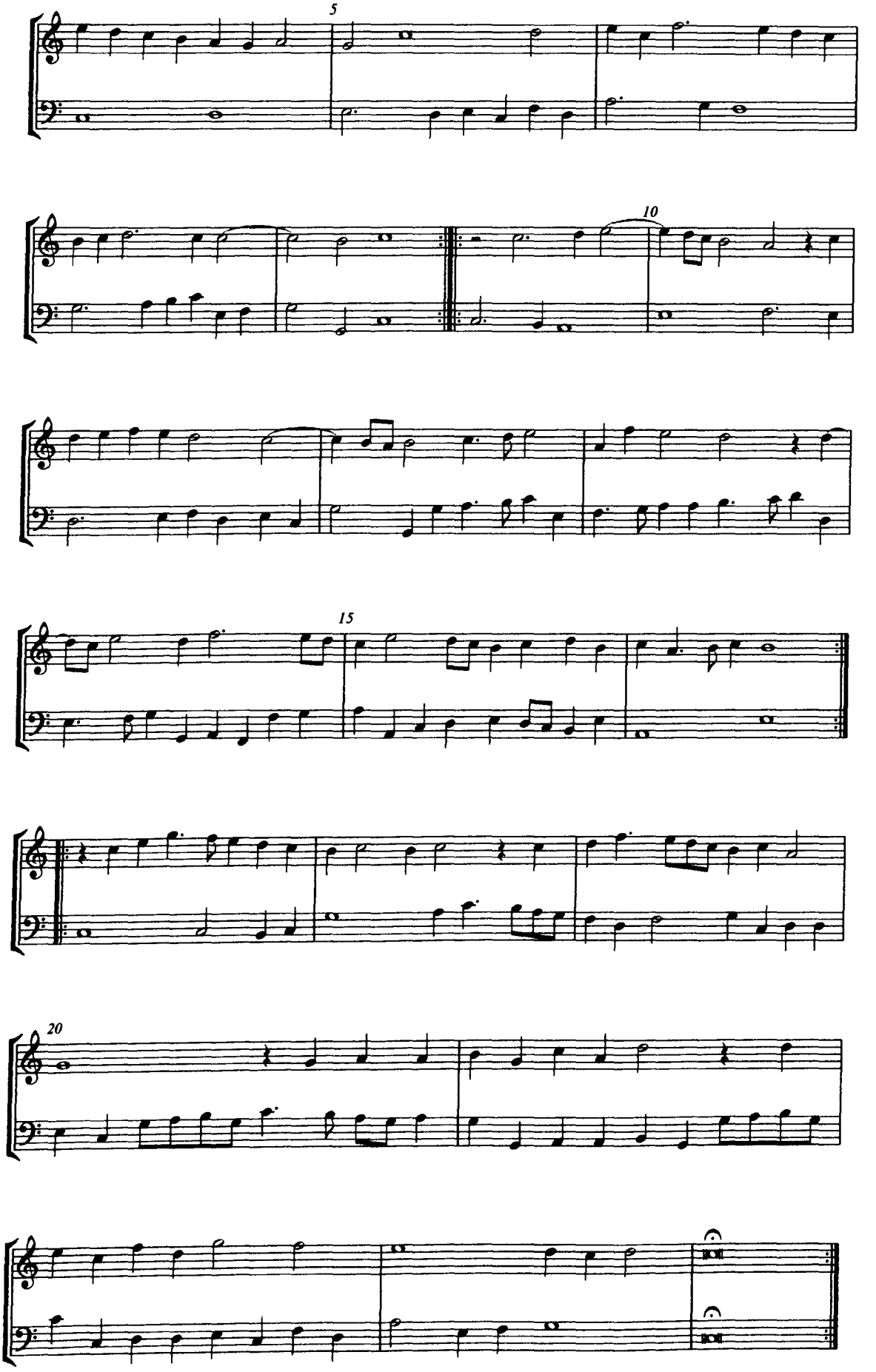
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List of Sources

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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, *Courtly 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	Ebenthal, Privatsämmlung Goëss Goëss MS B

GERMANY

D-Kl	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-Ckc	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

UNITED STATES OF AMERICA

US-CAh Cambridge, Mass., Harvard University Library (Houghton Library)
Music MS 70
Music MS 181 (Matthew Otley Cittern Book)

US-Cn Chicago, Newberry Library
MS VM.1.A.18.J.52c.

US-NH New Haven, Conn., Yale University, School of Music Library
MS Filmer 3
MS Filmer 4

US-LAuc Los Angeles, University of California, William Andrews Clark Memorial Library
M 286 M4 L992 (Mansell MS)

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 theorbos, 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 be 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: **II.4.5** 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'*, *c''-b''* (*c'* = middle *C*).

The following abbreviations have been used:

RHYTHMS:

B	= Breve
dSB	= dotted Semibreve
SB	= Semibreve
dM	= dotted Minim
M	= Minim
dCR	= dotted Crotchet
CR	= Crotchet
dQ	= dotted Quaver
Q	= Quaver
SQ	= Semiquaver

GENERAL:

acc.	= accidental
Ap	= attribution given by position
ed.	= editorial
fer.	= fermata
o	= no acc.
+	= sharpened note
om	= omits, omitted in
r-s	= rhythm sign(s)
seq.	= sequence
supp.	= supplied from/by
t-s	= time signature
u	= unison
~	= a tied note

INSTRUMENTS:

Tr	= TREBLE	BV	= BASS VIOL
Tr1	= TREBLE 1	BV1	= BASS VIOL 1
Tr2	= TREBLE 2	BV2	= BASS VIOL 2
Vl	= VIOLIN	Th	= THEORBO
Vl1	= VIOLIN 1	Th1	= THEORBO 1
Vl2	= VIOLIN 2	Th2	= THEORBO 2
Vla	= VIOLA	H	= HARP
C	= CANTUS	Hs	= HARP soprano line
C2	= CANTUS SECUNDUS	Ha	= HARP alto line
S	= SUPERIUS	Ht	= HARP tenor line
A	= ALTUS	Hb	= HARP bass line
T	= TENOR	O	= ORGAN
B	= BASS/BASSUS	Os	= ORGAN soprano line
BC	= BASSO CONTINUO	Oa	= ORGAN alto line
LV	= LYRA VIOL	Ot	= ORGAN tenor line
LV1	= LYRA VIOL 1	Ob	= ORGAN bass line
LV2	= LYRA VIOL 2	K	= KEYBOARD
LV3	= LYRA VIOL 3		

Thus, 24 (LV1) vii-viii: Q*c#'* Q*d'* (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} [ffeff]
Source:
Hume, *Captaine Hume's Poeticall Musicke*, seq. 1

(II.3.2) 'The King of Denmarkes delight' {VdGS No. 2} [ffeff]
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} [fefhf]
Source:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 1:1
Other Source:
GB-Lam, Mus. MS 600, f. 19v:1: 'Almand Alfonso' [defhf]
24 (LV) i-ii: (ed.); CR*d*-flat'-*a*-flat-*B*-flat (*Lessons*)

(II.3.4) 'Coranto' {VdGS No. 102} [fefhf]
[*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} [fefhf]
[*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} [fefhf]
[= 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} [ffhfh]
[= Pavan {VdGS No. 9} a5]
Source:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 8:1

(II.3.8) 'Coranto' {VdGS No. 129} [ffhfh]
[*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^{r} 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} [ffhfh]
[*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: CR*e′* CR*e* (MS 408)/2 (LV) iv: *a* om (MS 408)/4 (LV) iv: u om (MS 408)/5 (LV) ii-iii: CR*A* CR*a* (MS 408)/5 (LV) v-vi: CR*E* CR*b* (MS 408)/6 (LV) ii-iii: CR*A* CR*c#′* (MS 408)/6 (LV) v-vi: CR*e* CR*e′* (MS 408)/9 (LV) i-ii: CR*a* CR*e′* (MS 408)/12 (LV) iv: u om (MS 408)

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

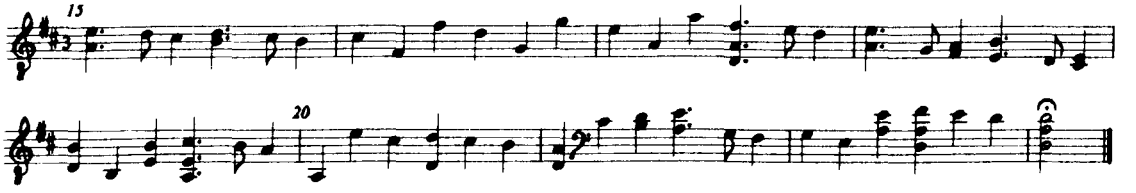
(II.3.11) 'Almaine' {VdGS No. 144} [ffhfh]
[= Alman {VdGS No. 5} a5]
Source:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 16:1

(II.3.12) 'Almaine' {VdGS No. 161} [fhfhf]
[= 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} [fhfhf]
[= Alman {VdGS No. 6} a5]
Source:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 18:1
40 (LV1) i: *e* (ed.) to avoid an unplayable gap in the chord

(II.3.14) 'Almaine' {VdGS No. 167} [fhfhf]
[= 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} [fhfhf]
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: CR*a-d* CR*e* (MS 408)/5 (LV) i-ii: CR*e′-a* CR*d′* (MS 408)/5 (LV) iv-v: CR*d′-b* CR*c#′* (MS 408)/8 (LV) vi: *e* supp. (MS 408); om (*Lessons*) /11 (LV) i-ii: CR*a-d* CR*f#* (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} [fhfhf]
[*cf.* LV2 of **(II.3.29)** 'Coranto' {VdGS No. 194}]
Sources:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 22:2

(II.3.17) 'Coranto' {VdGS No. 176} [fhfhf]
[*cf.* LV1 of **(II.3.27)** 'Coranto' {VdGS No. 192}]
Sources:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 24:2
EIRE-Dtc, Mus. MS 408/1, p. 33: 'the high waye Allfonsoe' [note values are double that transcribed here; EIRE 1]
EIRE-Dtc, Mus. MS 408/1, p. 72, no. 1: 'A Caranto Alfonso' [EIRE 2][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: Q*a-f* Q*b* (EIRE 2)/16 (LV): M*d-d* CR*D* (EIRE 2)

FERRABOSCO 2-PART LYRA VIOL PIECES

(II.3.18) 'Almaine' {VdGS No. 115} [fefhf]
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:[2] 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: Q*e* (Z3.4.13)/13 (LV2) v: CR*c'* (Z3.4.13)/14 (LV2) i: CR*f'-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*f#* (*Lessons*; D.246)/23 (LV2) v: string 2, fret 5 (*Lessons*; D.246); string 1, open (Z3.4.13)/25 (LV2) i: CR*e'-c'* (Z3.4.13)/29 (LV2) i: Q-rest (Z3.4.13)/35 (LV2): CR*b* CR*g* M*c'* CR*b* (Z3.4.13)/36 (LV2) i: CR*c'* (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*)

(II.3.19) 'Coranto' {VdGS No. 116} [fefhf]
[*cf.* LV2 w/**(II.3.5)** 'Coranto' {VdGS No. 106}]
Sources:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 26:2
GB-Ob, MS Mus. Sch. D.245, p. 27:1: anon. [untitled; LV1]
GB-Ob, MS Mus. Sch. D.246, p. 27:1, no. 5: anon. 'Coranto' [LV2]

(II.3.20) 'Galliard' {VdGS No. 117} [fefhf]
Sources:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 27: 1
GB-Ob, MS Mus. Sch. D.245, p. 24:1: 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: M*f* (Z3.4.13)/5 (LV1) vi: CR*b*-flat (Z3.4.13)/12 (LV1) v-viii: Q*c'* Q*a*-flat Q*d*-flat' Q*c'* (D.245)/17-18 (LV) vii-ii: M*g'* (Z3.4.13)/30 (LV1) i-ii: CR*g-c* CR*c'-g* (Z3.4.13)

(II.3.21) 'Almaine' {VdGS No. 118} [fefhf]
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)

(II.3.22) 'Galliard' {VdGS No. 119} [fefhf]
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]

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[1] Merro seems to have copied from the published edition.
[2] Merro seems to have copied from the published edition.

33 (LV2) iv: CR*b*-flat (D.246)/35 (LV2) i: *f* supp. (D.246)

(II.3.23) 'Coranto' {VdGS No. 120} [fefhf]
[*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*d*-flat-*a*-flat (*Lessons*; D.245)

(II.3.24) 'Coranto' {VdGS No. 151} [ffhfh]
[*cf.* LV2 w/**(II.3.8)**, Corant {VdGS No. 129}]
Sources:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 27:2
GB-Ob, MSS 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} [ffhfh]
[*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: Q*g#'-d#'* (D.246)

(II.3.26) 'Galliard' {VdGS No. 191} [fhfhf]
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} [fhfhf]
[*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} [fhfhf]
[= 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. 'pauin' [LV2]
GB-Lbl, Add. MS 17795, ff. 37v-38: anon. [untitled; LV2]
11 (LV1): om (D.245)/16 (LV2) ii-iii: Q*g'* Q*e'* (D.246)/37 (LV2) v: dCR*d'* (D.246)/39 (LV1): M*d#'-b* CR*f#'* CR*c#'* (D.245)

(II.3.29) 'Coranto' {VdGS No. 194} [fhfhf]
[*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} [fhfhf]
Sources:
GB-Ob, MS Mus. Sch. D.245, p. 51: Ap [LV1] 'These be set 8^{ts} for towe Base violles'
GB-Ob, MS Mus. Sch. D.246, p. 51, no. 1: Ap [LV2] 'These bee set eights for towe Base violls'
7 (LV1) iv: (ed.); om (D.245)

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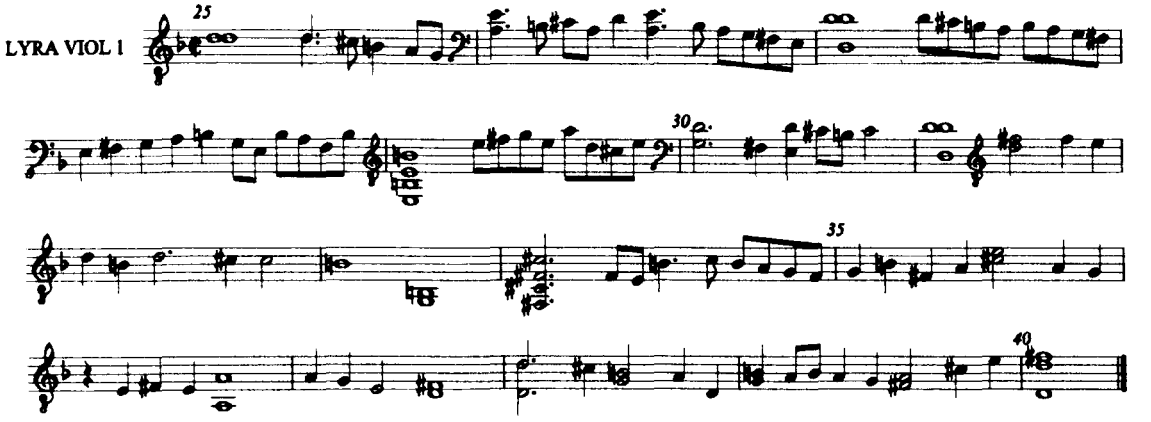
[3] Also at p. 53, no 3: anon. 'Galliard'.

(II.3.31) 'Pauin' {VdGS No. 196} [fhfhf]
Sources:
GB-Ob, MS Mus. Sch. D.245, p. 54, no. 4: anon. 'pauin'[4] [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:



12 (LV1) ii: repeated (D.246); om (ed.)/16 (LV1) iv: Q*F*# (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'[5] [LV1]
GB-Ob, MS Mus. Sch. D.246, p. 55, no. 5: Ap 'Galliarde'[6] [LV2]

(II.3.33) 'Coranto' {VdGS No. 198} [fhfhf]
Sources:
GB-Ob, MS Mus. Sch. D.245, p. 55:2, no. 6: Ap 'Coranto' [LV1]
GB-Ob, MS Mus. Sch. D.246, p. 55:2, no. 6: Ap 'Coranto' [LV2]

(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: M*A-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'

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[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'.

GB-Och, MUS. MSS 531-2: COMPLETE TRIOS

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). Coprario's trios are edited complete in *John Coprario: Twelve Fantasias for Two Bass Viols and Organ and Eleven Pieces for Three Lyra Viols*, ed. R. Charteris, *RRMBE*, 41 (Madison, 1982).

(II.3.38) [Pavan] {VdGS No. 122} [fefhf]
Sources:
GB-Och, Mus. MS 531, f. 1v, no. 2: anon. [untitled; LV1]
GB-Och, Mus. MS 532, f. 1v, no. 2: anon. [untitled; LV2]
GB-Ob, MS Mus. Sch. D.245, p. 62: Ap [untitled; LV2]
GB-Ob, MS Mus. Sch. D.246, p. 62: Ap [untitled; LV3]
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 om (MS 531-2)/4 (LV1) i-iv: om (D.247)/10 (LV2) iv: CR*b*-flat′ CR-rest (D.245)/12 (LV3) v: CR*f#* (D.246)/22 (LV1; LV2; LV3): second time ending derived from D.245-7

(II.3.39) [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. 241:1: '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 (MSS 531-2)/11 (LV1) vi: fer. om (D.245)/18 (LV1) ii: *b*-flat om. (D.245)/31 (LV1) i: CR*c′-f* (MS 531; D.245)/37 (LV2) v: *f* om (D.246)

(II.3.40) [Alman] {VdGS No. 9} [fefhh]
Sources:
GB-Och, Mus. MS 531, f. 8v, no. 10: anon. [untitled; LV1]
GB-Och, Mus. MS 532, f. 8v, no. 10: anon. [untitled; LV2]
GB-Ob, MS Mus. Sch. D.245, p. 227:2: anon. [untitled; LV1]
GB-Ob, MS Mus. Sch. D.246, p. 242: anon. [untitled; LV2]
GB-Ob, MS Mus. Sch. D.247, f. 66v:2-67: 'Coperario' [untitled; LV3]
2 (LV2) iv: *b*-flat (MS 532; D.246)/13 (LV2) iii: CR*d′-b* (D.246)/17 (LV3) v: *d* (D.247)

(II.3.41) [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)

(II.3.42) [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*a-e* (D.246)

(II.3.43) [Alman] {VdGS No. 8} [fefhh]
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]
GB-Ob, MS Mus. Sch. D.246, p. 241:2: Ap [untitled; LV1]
GB-Ob, MS Mus. Sch. D.247, f. 66v:1: Ap [untitled; LV2]
GB-Ob, MS Mus. Sch. D.245, p. 226:2: Ap [untitled; LV3]
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: CR*c'-g#-B*-flat (D.247)/33 (LV2) v: *g* om (D.247)/37 (LV3): fer. (ed.)

(II.3.44) [Corant] {VdGS No. 123} [fefhh]
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.245, p. 63: Ap [untitled; LV2]
GB-Ob, MS Mus. Sch. D.246, p. 63: Ap [untitled; LV3]
GB-Ob, MS Mus. Sch. D.247, f. 6: Ap [untitled; LV1]
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 (LV1): repeated (D.247)/28 (LV1) ii-iii: CR*d'-b* CR*e'* (D.247)/33 (LV1): CR*d'* CR*g* Q*g'* Q*f'* (MS 17795)

(II.3.45) [Alman] {VdGS No. 5} [fefhf]
Sources:
GB-Och, Mus. MS 531, f. 12v, no. 17: anon. [untitled; LV1]
GB-Och, Mus. MS 532, f. 12v, no. 17: anon. [untitled; LV2]
GB-Ob, MS Mus. Sch. D.245, p. 224:2: Ap [untitled; LV1]
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)/20 (LV3) i: *c'-a*-flat-*f* (D.247)/23 (LV3) vii: *a-d-A* (D.247)/35 (LV1) ii: *c'* (D.245)/36 (LV3) ii-iii: M*f'* (D.247)/38 (LV3) vi: *a-d-F* (D.247)/42 (LV3) ii: fer. (ed.)

(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. 244: '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: *a-f#* (D.245)/47 (LV3): fer. (ed.)

(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; LV2]
GB-Ob, MS Mus. Sch. D.246, p. 61: Ap [untitled; LV1]
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: Q*e* Q*c* (D.245)/12 (LV3) i: *b* (MS 17795)/29 (LV1): CR*g'* CR*e*-flat' CR*d'* CR*c'* (MS 531)/33 (LV1) iv-v: CR*g* CR*f* (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; D.247)/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 (LV1): om (D.245)/32 (LV1) iv: M*a-g* (D.245)/33 (LV3) i: dCR*d'-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 (dCR*d'* Q*f'* CR*e'*) between bars 38 & 39 (D.247)/41 (LV1) iii-v: CR*e'* dCR*f'* (D.245)/45 (LV3): fer. (ed.)

(II.3.49) [Alman] {VdGS No. 4} [fefhf]
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]
3 (LV2) iv: u supp. (D.246)/3 (LV3) ii: *f-f* (D.245)/4 (LV2) ii: string 4, fret 5 (D.246); open string 3 (MS 532)/5 (LV2) i: *G* om (D.246)/5 (LV2) iv: CR*C* CR*c* (D.246)/9 (LV2): CR*e'* CR*f'* CR*f'-c'-g-c* Q*e'* Q*b*-flat (D.246)/10 (LV1): *a-f-c-F* (D.247)/12 (LV1) iv: *b*-flat (D.247)/14 (LV1) v: CR*c'* CR*c'-f* (D.247)/15 (LV1) i: *d'-b*-flat (D.247)/16 (LV1): CR*f'* CR*d'-d'* CR*e'-d'* CR*c#'* (D.247)/16 (LV2) i: string 2, fret 5 (D.245); open string 1 (MS 532)/18 (LV1) i: string 4, fret 5 (D.247); open string 3 (MS 531)/19 (LV1) iii: *b*-flat om (D.247)/20 (LV2): SB*C* (D. 245)/22 (LV1): CR*c* CR*C* M*e'-c-g-c* (D.247)/34 (LV1) iv: *c* om (D.247)/24 (LV2) ii: string 2, fret 5 (D.245); open string 1 (MS 532)/25 (LV2) iv: *g-c* (D.245)/26 (LV2) i: *a-f* (D.245)/27 (LV2): CR*b*-flat CR*g* CR*a* Q*g* Q*f* (D.245)/28 (LV2) iv: string 4, fret 5 (D.245); open string 3 (MS 532)/35 (LV2): CR*f-f* CR*F* CR*f-f* (D.245)

FERRABOSCO LYRA VIOL TRIOS: *Lessons* (1609)

(II.3.50) 'Pauin' {VdGS No. 155} [ffhfh]
Sources:
Ferrabosco, *Lessons for 1. 2. and 3. Viols*, p. 33: 'A Pauin for three Viols'
GB-Ob, MS Mus. Sch. D.245, p. 60: 'pauin: A.F.' [LV1]
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 violls'
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} [fhfhf]
[= 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.245, p. 59: Ap [untitled; LV1] 'These be for 3 Basse violls'
GB-Ob, MS Mus. Sch. D.246, p. 59: Ap [LV2] 'These follow for 3 Basse violles'
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 latter 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^{d}' {VdGS No. -} [defhf]
Source:
GB-Lbl, Add. MS 31432, f. 1:1: 'Sarab^{d}/W: Lawes'
32 (LV): fer. (ed.)

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

(II.4.3) 'Sarab^{d}' {VdGS No. -} [defhf]
Source:
GB-Lbl, Add. MS 31432, f. 1v: 'Sarab^{d}/W L'
9 (LV): M*f-B* M*e-c* M*G*/21 (LV) iii: (faint ink) *g*, om (ed.)/22 (LV): fer. (ed.)

(II.4.4) 'A maske' {VdGS No. 73} [fhfhf]
Source:
Manchester Lyra Viol Book, p. 75: 'the Sixte tuninge', no. 1: anon.
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 phidelia': 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) 'Corrant' {VdGS No. 424} [defhf]
Source:
EIRE-Dm, MS Z3.5.13, f. 65v (inv.): 'Corrant. M^{r}. Lawes'

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

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

(II.4.17*a*) 'Almaine' {VdGS No. 430} [defhf] (Source 1)
Source:
EIRE-Dm, Z3.5.13, f. 61:2 (inv.): Ap 'Almaine'

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

(II.4.18) 'Corant' {VdGS No. 431} [defhf]
Source:
GB-Lbl, Add. MS 59869, f. 9: 'Corant. M^{r} 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.4.20*a*) 'Saraband' {VdGS No. 433} [defhf] (Source 1)
Sources:
GB-Lbl, Add. MS 59869, f. 9v:2: 'Sarabrand. M^{r} Lawes.'
8 (LV): om (59869); supp. (Goëss B)/ 23 (LV): fer. (ed.)

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

(II.4.21*a*) '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 ~~flatt way~~'
36 (LV): fer. (ed.)

(II.4.21*b*) '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} [edfhf]
Source:
A-ET, Goëss MS B, seq. (17), ff. 9v-10: 'Wilheim Lawes' [untitled]
26 (LV): SB*g'-d-G-D* (Goëss B)/26 (LV): fer. (ed.)

(II.4.24) [Alman] {VdGS No. 462} [edfhf]
Source:
GB-Lbl, Add. MS 59869, f. 19v:1: 'M^{r}. W Lawes' [untitled]
8 (LV): dQ*d* SQ*b*-flat′ SQ*a′* SQ*g′* dQ*c″* SQ*f′* SQ*e′* SQ*d″*/22 (LV): fer. (ed.)

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

(II.4.26*a*) '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.4.26*b*) [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: Q*f′* Q*e*-flat′ (1661)/18 (LV) i: CR*g-f* (1661)/19-20 (LV): *B*-flat supp. (Mp MS)/32 (LV) ii: *g* supp. (Mp MS)/ /40 (LV): fer. (ed.)

(II.4.28*a*) [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.4.28*b*) '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} [fdefh]
Source:
EIRE-Dm, Z3.5.13, ff. 16v-17: 'M^{r} 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 Vu 51, 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: SQ*d*^{r} SQ*c*#^{r} (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} [fhfhf]
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} [fhfhf]
Source:
GB-CHEr, MS DLT/B 31, f. 92:2: 'Almaine W^{m} Lawes'

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

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

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

(II.4.40) 'Coranto' {VdGS No. 546} [fhfhf]
Source:
GB-Ob, MS Mus. Sch. D.246, p. 218: anon. [untitled; Ap]

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^{r}. Will^{m} Lawes' [untitled]
26 (LV) iii-iv: M*a-g-d* (Mp MS)/32 (LV): fer. (ed.)

(II.4.43) 'An Aire' [The Queen's Masque] {VdGS No. 50} [defhf]
Sources:
GB-Lbl, Add. MS 59869, f. 8:1: 'An Aire. M^{r} Lawes'
Appears in several other sources attributed to Simon Ives[7]
7 (LV) v: Q*a-d*

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} [fhfhf]; 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: dCR*b*(~)Q*a* (MS 726)/54 (LV2) i-iii: M*a'* CR*g'* CR*f#'* (MS 726)/70 (LV2): *d'* supp. (MS 726); om (Mus. 70)/70 (All): B (MSS 725-7)

(II.4.45) 'Serabrand' {VdGS No. 569} [fhfhf]; f. 2: 'W: Lawes'
Other Sources:
US-CAh, MS Mus. 70, no. 8, f. 15: 'Sarab^{d}' (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) 'Pauin: first' {VdGS No. 563} [fhfhf]; 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: sic/9 (LV2): fer. (Mus. 70)/16 (LV2) iii: supp. (Mus. 70); CR*g'* CR*d'* (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} [fhfhf]; 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): SB*d-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: M*e'-d'-e-A* M*c#'* B*d'-d'-d* (Mus. 70)

(II.4.48) 'fantasie: second' {VdGS No. 573} [fhfhf]; f. 3v: 'Wj: Lawes'

(II.4.49) [Humour] {VdGS No. 568} [fhfhf]; f. 4v: 'Wj: Lawes'
Sources:

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[7] See *Index*.

US-CAh, MS Mus. 70, f. 14v, no. 7: 'Humour/Willawes' [LV3]: see **(II.4.75)**
2 (LV3) v-vi: dQ*d* SQ*e* (MS 727)/2 (LV3) vii-viii: dQ*f* SQ*g* (MS 727)/4 (LV3) i: u om (MS 727)/5 (LV3) i: *e'* supp. (MS 727); om (Mus. 70)/5 (LV3) v & vi: dQ*e'* SQ*d''* (MS 727)/16 (LV3) ii: u om (MS 727)/16 (LV3) v: u om (MS 727)/17 (LV3) i-ii: M*A-A* M*G* (Mus. 70)/21 (LV1; LV3) fer. (ed.)/25 (LV3) ii: *b'* & *d''* supp. (MS 727)/26 (LV3) ii: *c#''* supp. (MS 727)/28 (LV3) ii: *d''* supp. (MS 727)/21-33 (LV3): variant reading in Mus. 70: see **(II.4.75)**/31 (LV3) i: fer. (MS 727)

(II.4.50) 'Almaine first' {VdGS No. 25} [ffhfh]; f. 7:'M^r^ 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/11 (LV2) iii-iv: (ed.); om (MS 726)

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

(II.4.52) 'M^ris^ Mary Brownes Choyce' {VdGS No. 141} [fhfhf]
Source:
GB-Och, Mus. MS 727, no. 2, f. 22v:1 (inv.): 'M^ris^ Mary Brownes Choyce by Sy: Ive for 3 lyros the other parts ar in the 2 violl bookes' [LV1]
GB-Ob, MS Mus. Sch. D.245, p. 155:2: 'An Ayre by Sy Iue' [LV2]
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: Q*d''* Q*a* (MS 727)/7 (LV2) i: ink smudged, impossible to read (D.245)/9 (LV3) viii: ornament sign supp. (D.246)/10 (LV2): fer. (D.245); om (ed.)

(II.4.53) 'Coranto' {VdGS No. 142} [fhfhf]
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; LV2][8]
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'* CR*a* (D.245)/18 (LV3) iii: Q*e* (D.245)

(II.4.54) 'M^ris^ Colliers Choyce' {VdGS No. 143} [fhfhf]
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: Q*d''-d* CR*c#''-e* (Z3.4.13)/16 (LV3) iv: CR*b*-flat (D.246)/19 (LV1) iii: Q*g* (MS 727)

(II.4.55) 'The Choyce' {VdGS No. 144} [fhfhf]
Source:
GB-Och, Mus. MS 727, f. 22:2 (inv.), no. 8: 'The Choyce. S:I:' [LV1]
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: Q*D* Q*g'* (MS 727)

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

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[8] Minor variants between the D.245 & D.246 readings of LV2 have not been recorded.

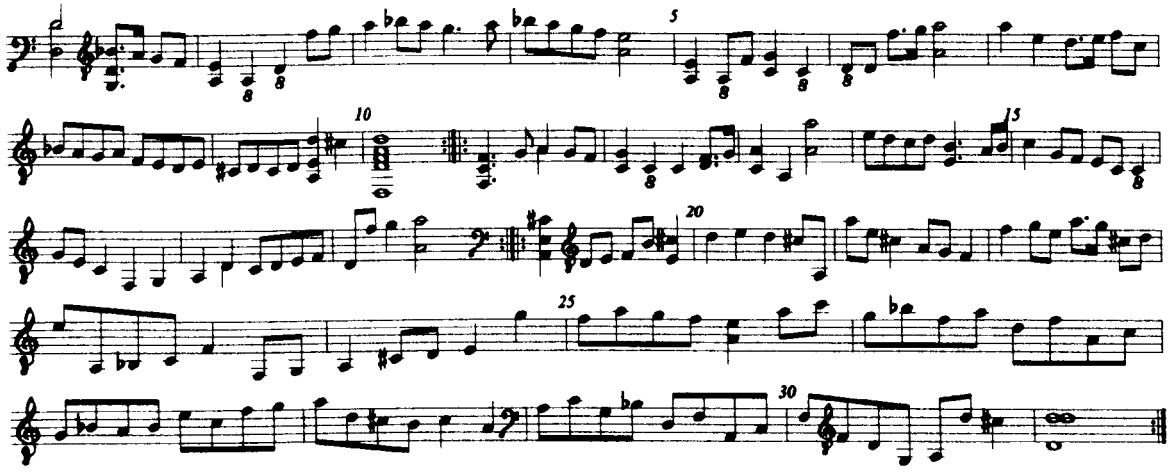
LV3: (ed.)/8 (LV2) i-ii: CR*f#'* CR*a'* (Z3.4.13)

(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 (LV1) vii-viii: Q*c#'* Q*d'* (MS 727)/19 (LV2) i: B*f#'* om (Z3.4.13)/ 23 (LV2) i: CR*a-e-A* (Z3.4.13)

(II.4.58) 'The man in y^{e} moone' {VdGS No. 147} [fhfhf]
Source:
GB-Och, Mus. MS 727, f. 21:1 (inv.), no. 16: 'The man in y^{e} 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^{r} 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.246, p. 178: anon. [untitled; LV2]
EIRE-Dm, MS Z3.4.13, no. 14, f. 15v:2: 'By: T[homas]: G[regory]' [untitled; LV2]
GB-Ob, MS Mus. Sch. D.247, f. 179:1: anon. [untitled; LV3]
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); Q*g* Q*f#* Q*e* Q*d* (D.246)/6 (LV2): dCR*e-b* Q*a* M*a-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: CR*a* CR*F#* (Z3.4.13)/12 (LV2) v: dCR*e'-a* Q*a* (Z3.4.13)/13 (LV2): B*d-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]
GB-Ob, MS Mus. Sch. D.247, f. 30v:1: anon. [untitled; LV2][9]
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*g-d-B*-flat (D.247)/11 (LV3) ii: Q*B*-flat (Z3.4.13)/23 (LV1) v: M*a-f-c-F* (MS 727)/23 (LV2) iii: M*f'-c'-f* (D.247)/30 (LV2) iv: Q*g* (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]

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[9] *VdGS Manuscripts*, i. 151 attributes this to Thomas Gregory.

LV3: (ed.)/4 (LV2) iv: M*a-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^{d}' {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): B*G-AA*

(II.4.80) 'Corant' {VdGS No. 443} [defhf]; f. 17: 'Wjllawes'
Other Source:
GB-HAdolmetsch, II.B.3, p. 333: 'A Coranto by mr William Lawes': *cf.* **(II.4.120)**

(II.4.81) 'Pauen' {VdGS No. 441} [defhf]; f. 17v: 'Wjllawes'
Other Source:
GB-HAdolmetsch, II.B.3, pp. 330-01: 'Pauin': *cf.* **(II.4.118)**

(II.4.82) 'Ayre' {VdGS No. 448} [defhf]; f. 18: 'wllawes'
Other Source:
GB-HAdolmetsch, II.B.3, p. 340: 'An Ayre by mr William Lawes': *cf.* **(II.4.125)**

(II.4.83) 'Sarab[d]' {VdGS No. 444} [defhf]; 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} [fedfh]; ff. 18v-19: 'Wjllawes'
Other Source:
GB-HAdolmetsch, II.B.3, p. 374: 'A Pauin by mr William Lawes': *cf.* **(II.4.129)**

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

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

(II.4.87) 'Thump' {VdGS No. 527} [fedfh]; 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} [fhfhf]; p. 205: anon. [untitled]

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

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

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

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

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

(II.4.94) [Fantazia] {VdGS 9424} [fhfhf]; pp. 212-13: anon. [untitled]
48 (LV) iii-iv: SQ*d*″ SQ*e*′/53 (LV) iv-v: SQ*g* SQ*a*/57 (LV) iii-iv: SQ*d*″ SQ*e*′/64 (LV) x-xi: Q*a* Q*g* /67 (LV) x: Q*a*′

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

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

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

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

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

(II.4.100) [Alman] {VdGS No. 9430} [fhfhf]; p. 220: anon. [untitled]
26 (LV) iii: CR*a*′/36 (LV) v: Q*d*/37 (LV) v: Q*g*

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

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

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

(II.4.104) 'Almayne' {VdGS No. 577} [fhfhf]; 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: 'Sarab^{d}. 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} [fedfh]; 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} [fdefh]; p. 382: 'William Lawes/ffantazia'

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

(II.4.136) 'Ayre' {VdGS No. 498} [fdefh]; p. 385: 'William Lawes/An Ayre'

(II.4.137) 'Thumpe' {VdGS No. 499} [fdefh]; p. 386: 'William Lawes/A Thumpe'
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^{r}: 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/WL:' [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: dSB*d'* M*c'* (E.433)/11-12 (B): (ed.); SB*E* SB*D* SB*d* SB*G* (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: dCR*e*-flat Q*d* (*CA*)/17 (Tr) i: B*g'* (D.233)

(II.5.3*a*) [Alman] {VdGS No. 103} (Version 1)
Source:
GB-Lbl, Add. MSS 40657-61, f. 30: 'Wj:L' [untitled]
31 (All): B (40657-61)

(II.5.3*b*) '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^{r}: 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): M*D* (E.434-6)/29 (Tr2) iv: Cr*b*-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 :·/Wjllawes' [BV]
GB-Ob, MS Mus. Sch. D.240, ff. 17v-18: 'Fantazia/Wjllawes' [Vl]
GB-Ob, MS Mus. Sch. D.229, ff. 16v-17: 'Fantazia/Wjllawes' [O]
GB-Lbl, Add. MS 10445, ff. 54v-56, no. 22; 'William Lawes'[10] [untitled; Vl]
Other Sources:
GB-Och, MS 430, pp. 25-28, no. 22: [John Browne organ part] & and 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); M*e* M*d* (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*f#* (D.229)/62 (Ob): Q*d'* dCR*d*~dCR*d* Q*d* (D.229)/69-70 (Ot): supp. (D.229)/71 (Vl) iii: Q*d''* Q*e''* (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: ~M*a'* CR*a'* (D.229)/119 (Oa) ii-iii: CR*b'* (D.229)/122 (Ot) i: M*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: M*a* (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' [Vl]
GB-Lbl, Add. MS 31423 (autograph), f. 131v-32: 'Fantasia' '2 pts. For a violin & Bass to y^{e} 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' [Vl]
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: M*a'* CR-rest (C.81)/6 (Ob) i: B*b*-flat om (MS 31423)/8-9 (Ob) iv-i: tie om (C.81)/13-14 (Ot): supp. (C.81)/15 (BV) i: M*a* CR-rest (C.81)/16 (Ob) ii: CR*a* om (MS 31423)/25-26 (Ot): om (C.81)/32 (Os) iv: o (C.81)/34 (Oa) i: 8^{ave} lower (C.81)/56 (Vl) v: o (MS 31423)/61 (BV) ix: tie om (C.81)/62 (Os) i-ii: ~Q*d''* Q*g''* (C.81)/62 (Os) iii: o (MS 31423)/67 (Ob) iv: o (C.81)/85 (BV) ii: CR*a* (C.81)/89 (Oa) i: supp. (C.81); om (MS 31423)/90 (Vl) ii-iii: Q*b'* dSQ*a'* (C.81)/90 (Ob) iv-v: Q*e* Q*d* (C.81)/96 (Vl) viii: o (MS 31423)/99 (Os): CR*c#''* [CR om] M*c#''* (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' [Vl]
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: M*d#*

[10] Attribution is taken from the list of contents.

ROYALL CONSORT

(II.5.7) 'Alman' {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' [Vl1; Vl2; 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: 'Wjllawes/Fantazy/For 2 Violins 2 Base Viols and 2 theorboes' [Vl1; Vl2; 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/Wjllawes' [Vl1; Vl2; 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'[11] [Vl1; Vl2; 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] [Vl1; Vl2; BV1; BV2; Th1; Th2]
34-42 (Vl2): (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 Violl/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.

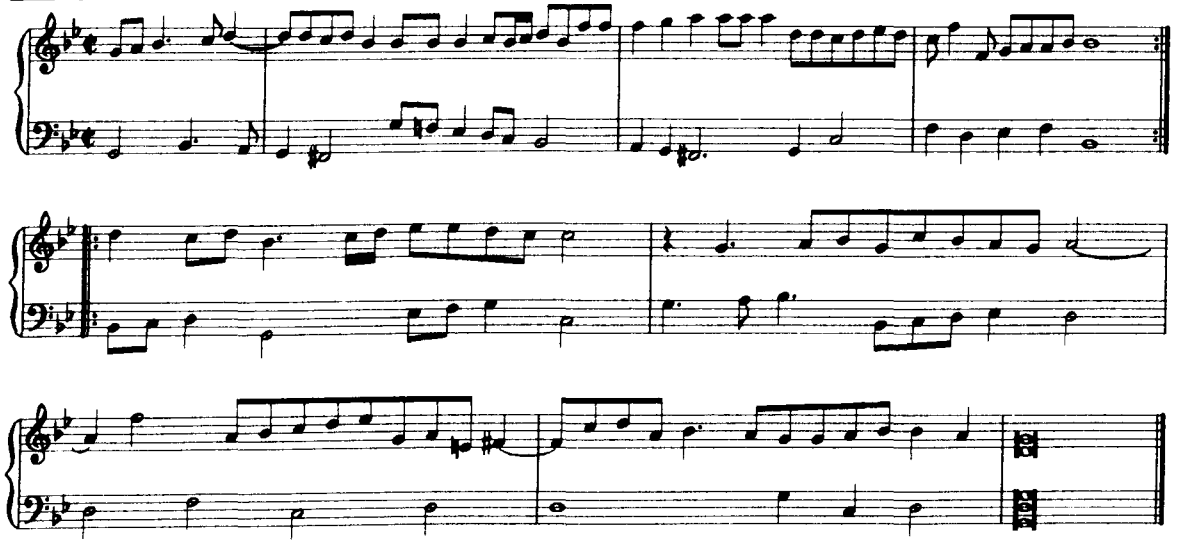
Where no harp part survives (HC21-25) a basic two-part reconstruction has been provided editorially. To facilitate ease of reference Lawes's Tr-B autograph harp parts from GB-Ob, MS Mus. Sch. D.229 are given, as are the concordant parts in MS 5. These follow the commentary and are given for HC1-8 only. 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.238-40, f. 35v:1, no. 1: 'Almane/Wjllawes'
GB-Ob, MSS Mus. Sch. D.229, f. 34v:1, no. 1: 'Almane/Wjllawes' [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]

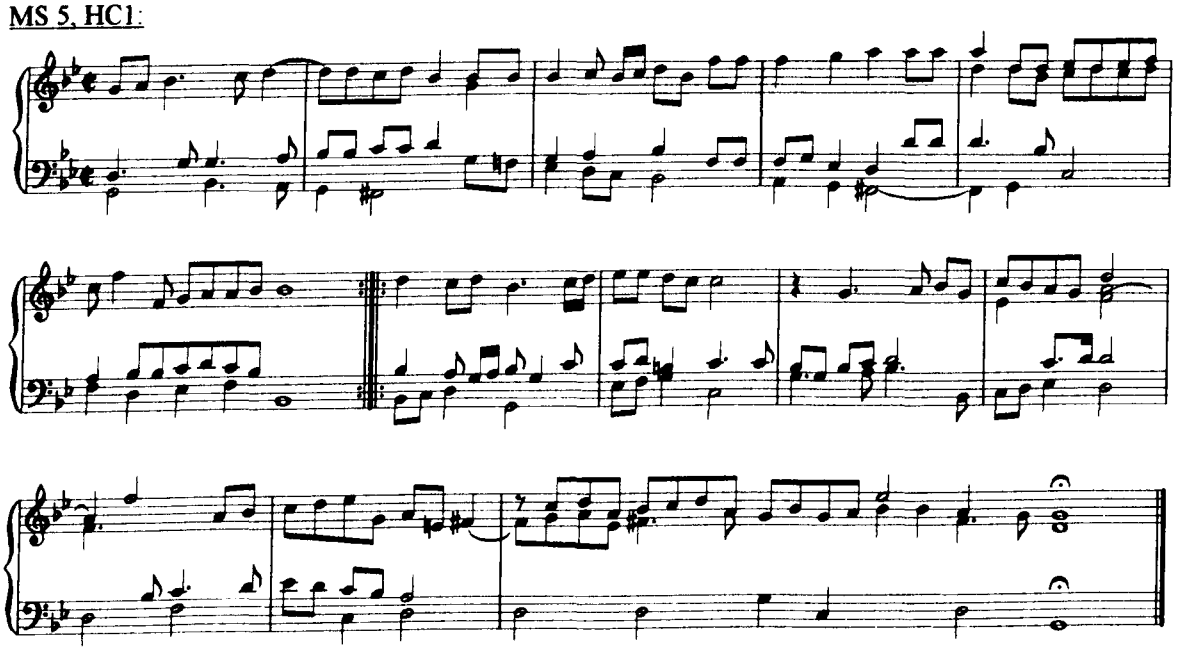
[11] Attribution taken from the end of the 'Royall Consort' sequence.

GB-Ob, MS Mus. Sch. D.220, p. 22, no. 66: 'An Almain by W:Lawes' [B]
Other Source:
GB-Mch, MS Chethams A.2.6, no. 50 [B of 2 parts]
Other Versions:
Playford, *A Musicall Banquet*, no. 8: 'Allman/Mr. *William Lawes*' [Tr, B]
Playford, *Courtly Masquing Ayres*, no. 5: 'Almain/Mr. *William Lawes*' [Tr, B]
GB-Ob, MS Mus. Sch. D.219, f. 21v: 'King's Ayre'
(Ht): supp. (MS 5)/(H): upbeats (ed.)/2 (Ha) i: supp. (MS 5)/5 (Ha): supp. (MS 5)/7 (Vl; Th): SB (D.239; D.240; MS 599); dM (D.220)/11 (Hs): supp. (MS 5); dM*d″* (D.229)/11-12 (Ha): supp. (MS 5)/12 (Hb) ii: supp. (D.229); dM*f* (MS 5)/12 (Ha) i: supp. (D.229)/13 (Hb) i: supp. (D.229); ~CR*f* (MS 5)/14 (Hs) v: dCR*b*-flat′ (D.229)/14 (Ha): supp. (MS 5)/14 (Hb) i: M*D* M*D* (MS 5)/15 (Hs) i-iv: (ed.); om (D.229); Q*g′* Q*b*-flat′ Q*g′* Q*a′* (MS 5)/15 (Ha) i-iv: supp. (D.229)/15 (Ha) v: supp. (D.229); CR*b*-flat′ (MS 5)/15 (Ha) vi-vii: (ed.); dCR*f#′* SQ*g′* (MS 5)/16 (Vl; Th; H): B (D.239; D.240; MS 5; D.229); dM (D.220)/16 (Vl) i: SB (MS 599)/16 (H): B*g′-d′-G* (MS 5)/16b (All): B/16b (Vl; BV; Th): fer. (ed.)

D.229, HC1:



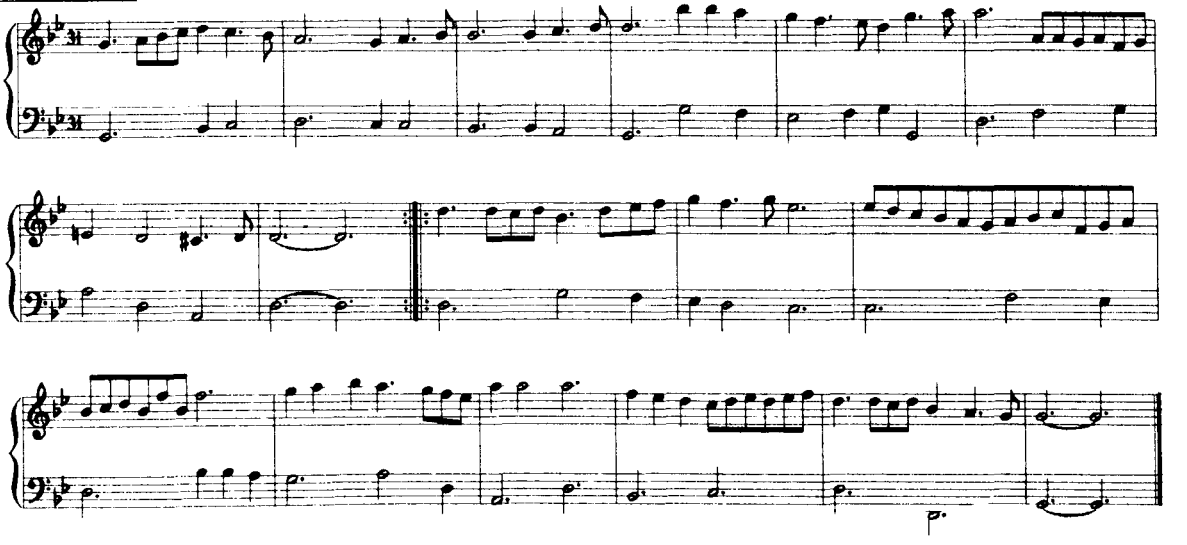
MS 5, HC1:



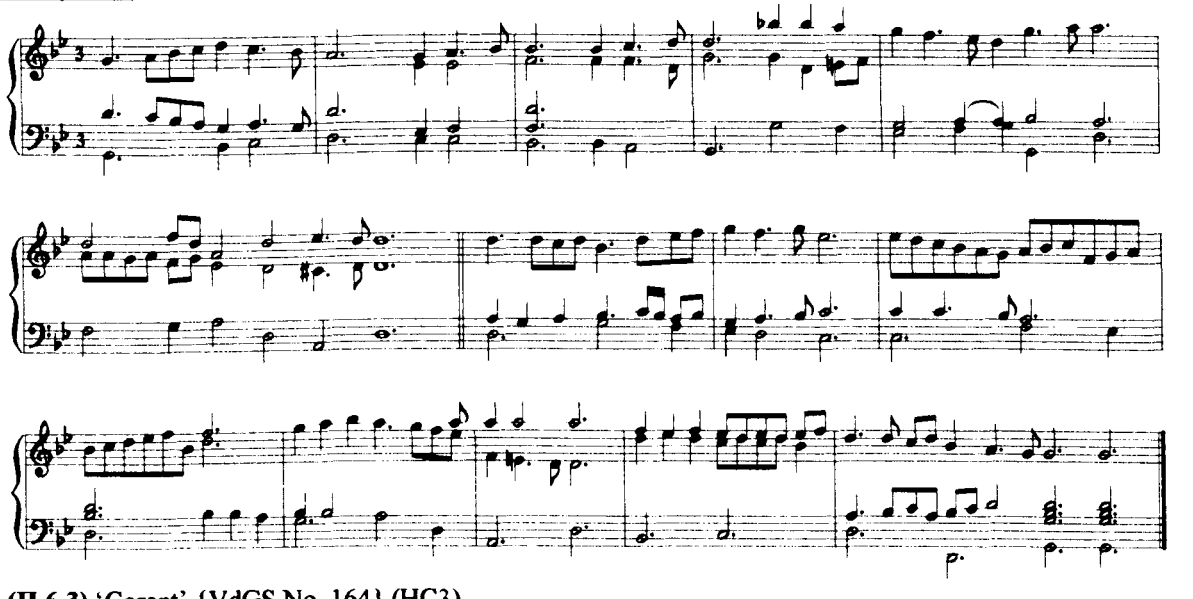
(II.6.2) 'Corant' {VdGS No. 163} (HC2)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 35v:2, no. 2: 'Corant/Wjllawes'
GB-Ob, MSS Mus. Sch. D.229, f. 34v:2, no. 2: 'Corant/Wjllawes' [H]

GB-Och, MS 5, f. 1:2, no. 2: anon. [untitled; H]
GB-Och, MS 599, no. 44: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.220, p. 22, no. 67: 'The first Corant: W:L:' [B]
Other Versions:
Playford, *A Musicall Banquet*, no. 9: 'Coranto/Mr. *William Lawes*' [Tr, B]
Playford, *Courtly 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) i: supp. (MS 5)/6 (Hs) ii-iv: supp. (MS 5)/7-8 (Hs): supp. (MS 5)/9-17 (Ht): supp. (MS 5)/4 & 21 (Vl) v: + (MS 599)/7 (Vl) iii: o (MS 599)/7 (Ha) i: acc. supp. (D.229)/8 (H) i: dM~dM (D.229)/12 & 29 (Th) iii-iv: dCR*b*-flat Q*b*-flat (D.220)/12 (Hs) iv: supp. (MS 5); *b*-flat′ (D.229)/12 (Ha) ii: supp. (MS 5)/13 (Hs) i: (Q*a*′′) supp. (MS 5)/14 (Ha): supp. (MS 5)/15 (Hs): CR*f*′′ CR*e*-flat′′ CR*d*′′ Q*c*′′ Q*d*′′ Q*e*-flat′′ Q*d*′′ Q*e*-flat′′ Q*f*′′ (D.229)/16 (Ht): supp. (MS 5)/17 (H): ties to outer notes supp. (D.229)/34b (BV2): B (D.240)

D.229, HC2:



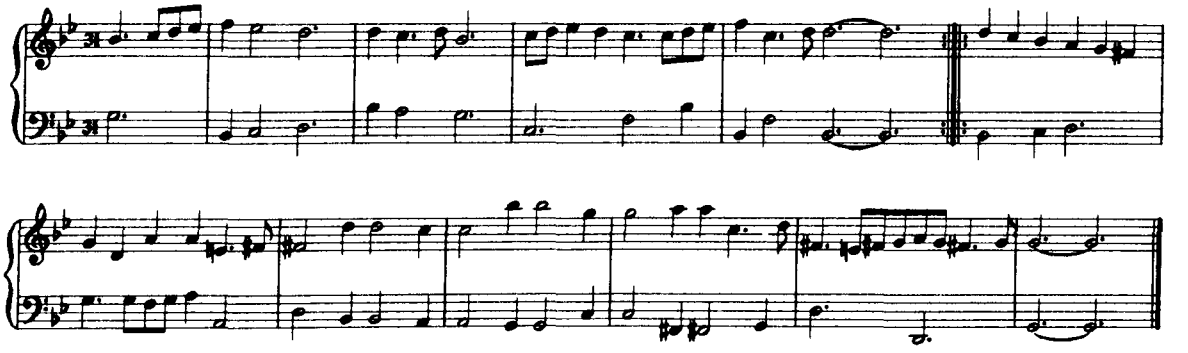
MS 5, HC2:



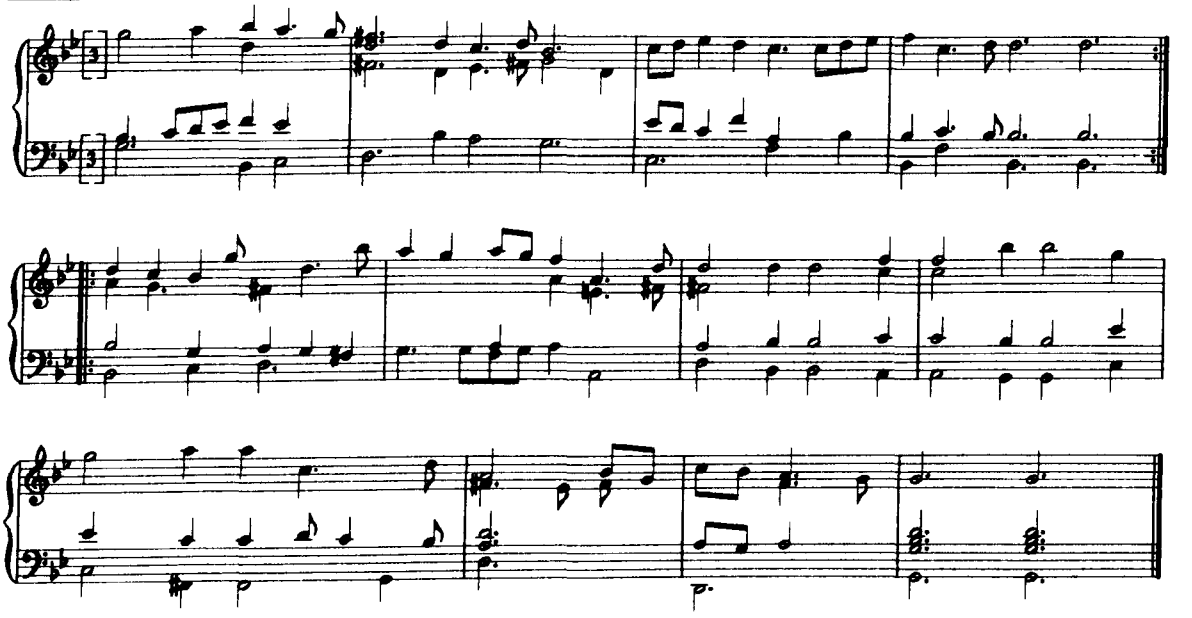
(II.6.3) 'Corant' {VdGS No. 164} (HC3)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 36:1, no. 3: 'Corant/Wjllawes'
GB-Ob, MSS Mus. Sch. D.229, f. 35:1, no. 3: 'Corant/Wjllawes' [H]
GB-Och, MS 5, f. 1:3, no. 3: anon. [untitled; H]
GB-Och, MS 599, no. 45: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. Sch. 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*f''* supp. (D.229)/2 (Hs) i: dM*d''* supp. (D.229)/2-3 (Ha): supp. (MS 5)/3-4 (Ht): supp. (MS 5)/5 (H): ties supp. (D.229)/6 (Hs) 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 (Vl) i-ii: tie om (MS 599)/12b (BV2) i: B (D.240)/12 (H): ties supp. (D.229)

D.229, HC3:

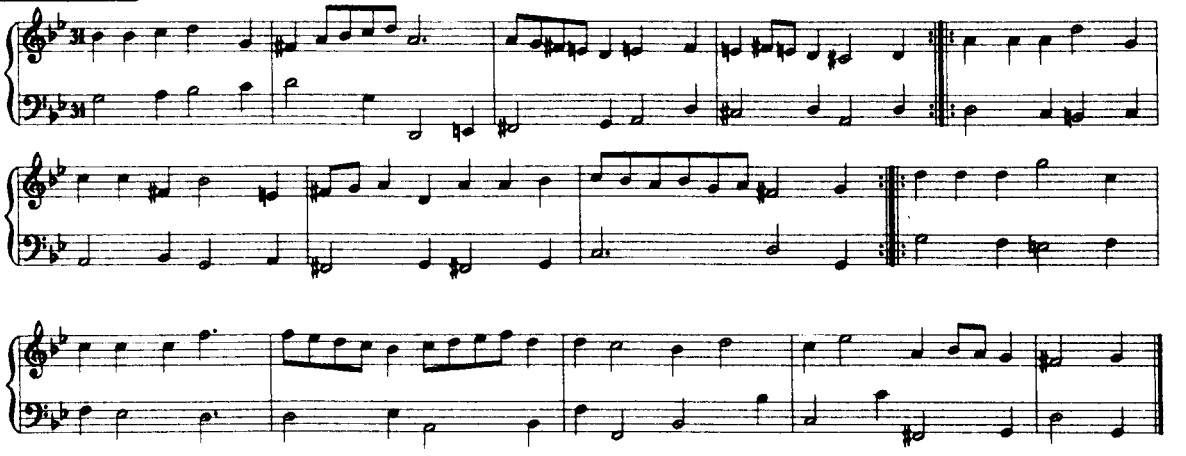


MS 5, HC3:

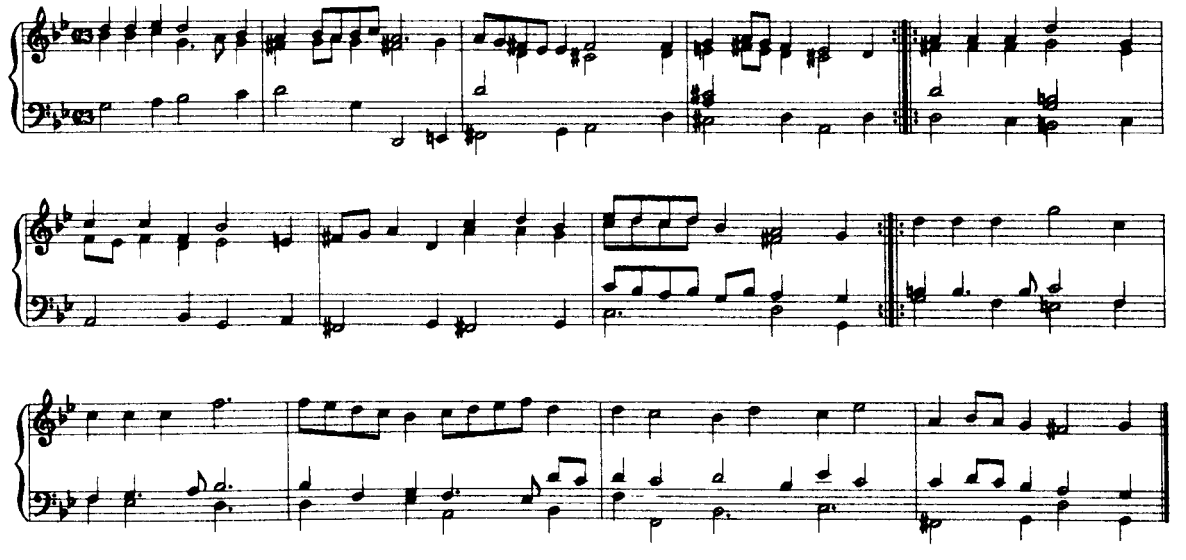


(II.6.4) 'Sarab[d]' {VdGS No. 165} (HC4)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 36:2, no. 4: 'Sarab[d]/Wjllawes'
GB-Ob, MSS Mus. Sch. D.229, f. 35:2, no. 4: 'Sarab[d]/Wjllawes' [H]
GB-Och, MS 5, f. 1v:1, no. 4: anon. [untitled; H]
GB-Och, MS 599, no. 46: anon. [untitled; Tr of 2 parts]
GB-Ob, MS 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 (Hs) v-vi: supp. (MS 5)/8 (Ha) ii-vi: supp. (D.229); (Hs): supp. (MS 5)/12 (Th) iii: dM*b*-flat (D.220)/13 (Th) i-ii: CR*c'* M*c* (D.220)/13 (Hb) i-ii: supp. (D.229); dM*c* beginning on previous CR beat (MS 5)/14 (Vl) i: fer. supp. (MS 599)/14 (BV; Th; H): fer. (ed.)

D.229, HC4:

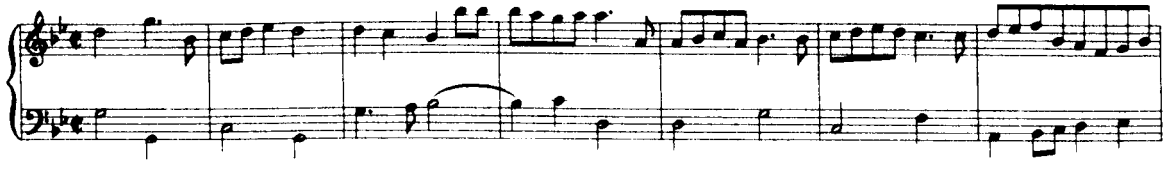


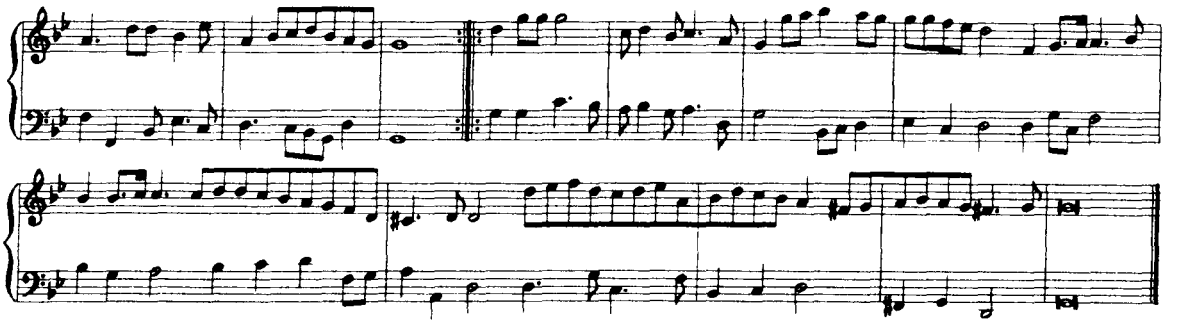
MS 5, HC4:



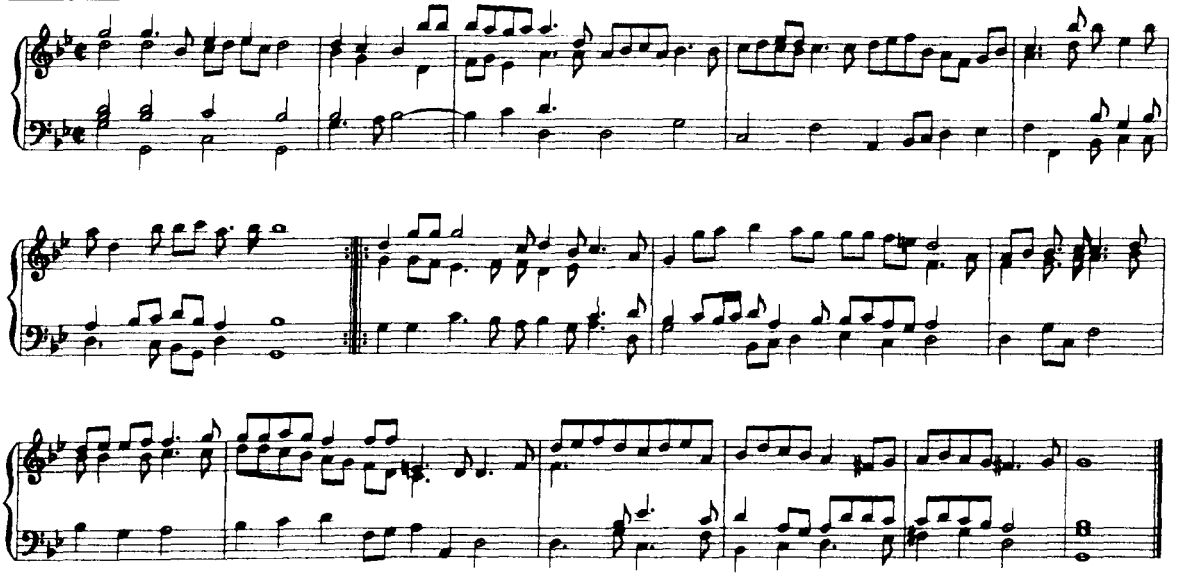
(II.6.5) 'Aire' {VdGS No. 166} (HC5)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 36v:1, no. 5: 'Aire/Wjllawes'
GB-Ob, MSS Mus. Sch. D.229, f. 35v:1, no. 5: 'Aire/Wjllawes' [H]
GB-Och, MS 5, f. 1v:2, no. 5: anon. [untitled; H]
GB-Och, MS 599, no. 47: anon. [untitled; Tr of 2 parts]
(Ht): supp. (MS 5)/1 (Hs) 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): Q*b*-flat′ CR*b*-flat′ Q*c*″ dCR*c*″ Q*c*″ (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: dCR*d* Q*e*-flat (MS 5)/21 (Hb) i-iii: lowest bass note supp. (D.229)/44 (All): B (D.238-40; D.229)/44 (Vl): fer. supp. (MS 599)/44 (BV; Th; H): fer. (ed.)

D.229, HC5



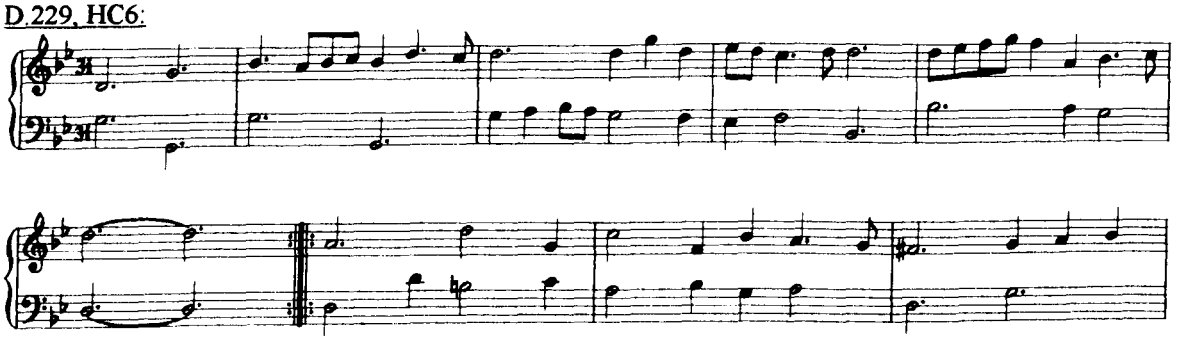


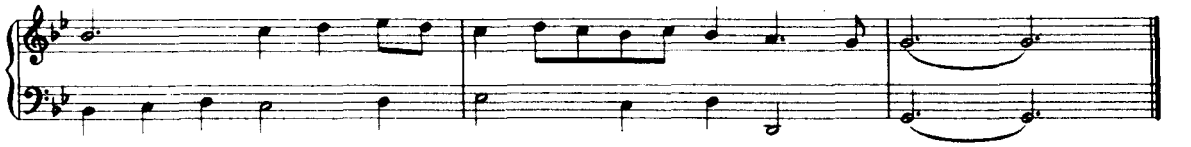
MS 5, HC5:



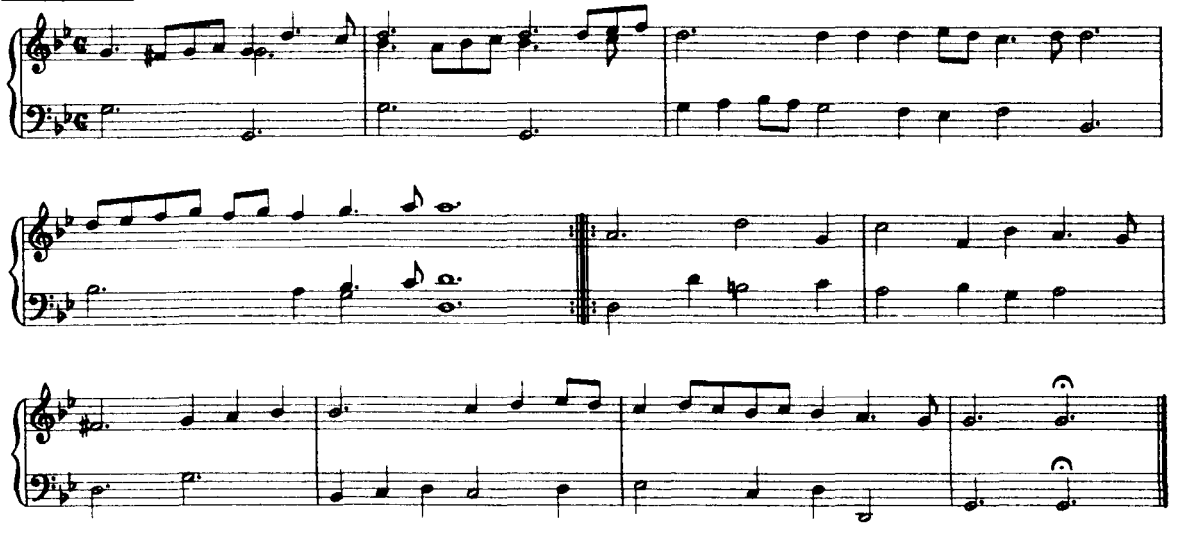
(II.6.6) 'Corant' {VdGS No. 167} (HC6)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 36v:2, no. 6: 'Corant/Wjllawes'
GB-Ob, MSS Mus. Sch. D.229, f. 35v:2, no. 6: 'Corant/Wjllawes' [H]
GB-Och, MS 5, f. 1v:3, no. 6: anon. [untitled; H]
GB-Och, MS 599, no. 48: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. 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 (Vl) iv: o (D.234)/2 (Ha) v-vii: CR*b′* dCR*d″* Q*c″* (D.229)/3 (Hs) i: (CR*g″*) supp. (D.229)/5 (Vl) iv: o (234)/5 (Ha) v: CR (D.229)/5 (Ha) vii-ix: supp. (D.229)/6 (Ha) i: supp. (D.229): all H are dM~dM (D.229)/6 (BV) iii: Q*d* (E.451)/7 (Vl) iii: o (D.234)/7 (BV) i: M*d* (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:



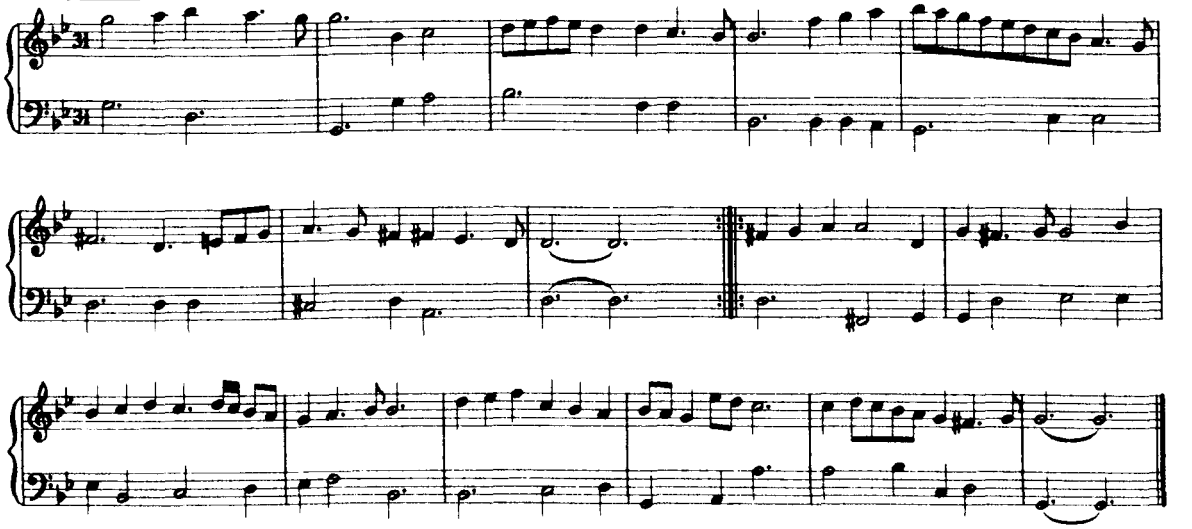


MS 5, HC6:

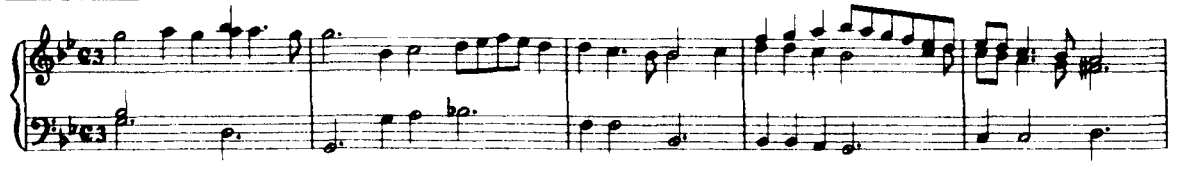


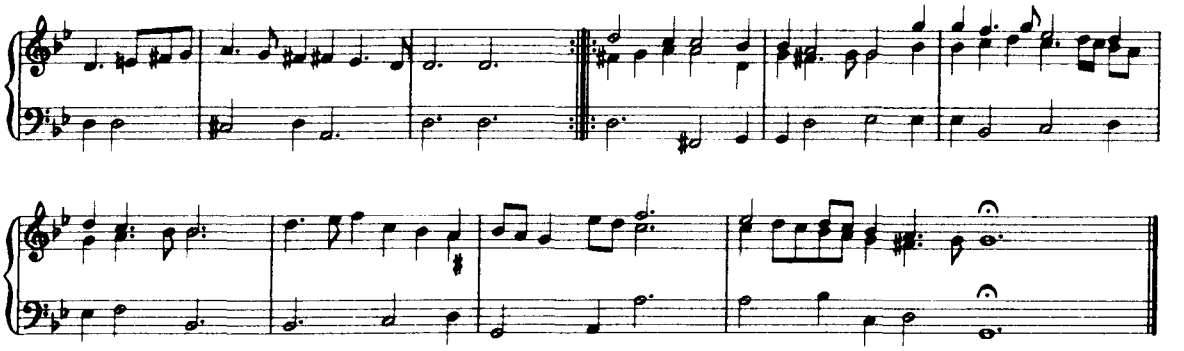
(II.6.7) 'Corant' {VdGS No. 168} (HC7)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 37:1, no. 7: 'Corant/Wjllawes'
GB-Ob, MSS Mus. Sch. D.229, f. 36:1, no. 7: 'Corant/Wjllawes' [H]
GB-Och, MS 5, f. 2:1, no. 7: anon. [untitled; H]
GB-Och, MS 599, no. 49: anon. [untitled; Tr of 2 parts]
(H): upbeats (ed.)/1 (Hs) iii: supp. (D.229); M*g″* CR*a″* CR*g″* CR*a″* dCR*a″* Q*g″* (MS 5)/1 (Ht): supp. (MS 5)/3 (Vl) ii: *e″* (D.239); *e*-flat″ (D.229; MS 5)/4 (Ha): supp. (MS 5)/5 (Ha) i-iii: supp. (MS 5)/5 (Hs) v-x: supp (MS 5)/6 (Hs) i: (M*a′*) supp. (MS 5)/8 (H): ties supp. (D.229)/9-12 (Hs): supp. (MS 5)/9 (Hs) v: o (D.229)/13 (Hs) i-ii: dCR*d″* Q*e*-flat″ (MS 5)/13 (Hs) vi: + (MS 5)/14 (Hs) iv: (dM*f″*) supp. (MS 5)/15 (Hs): supp. (MS 5)/16 (Vl) i-ii: tie om (MS 599)/16 (Hs): dM~dM (D.229)/16 (Hb): dM~dM (D.229)

D.229, HC7:



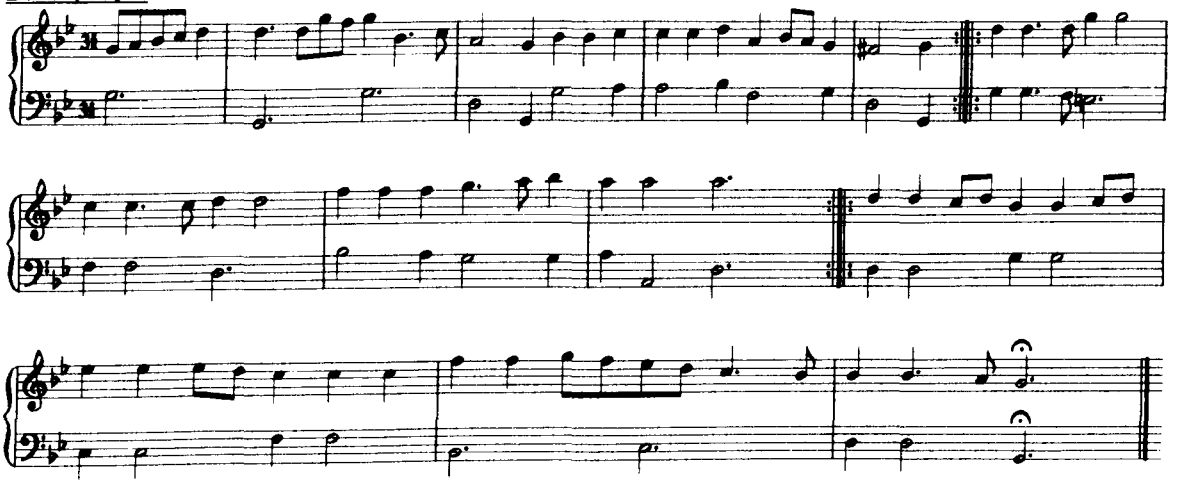
MS 5, HC7:



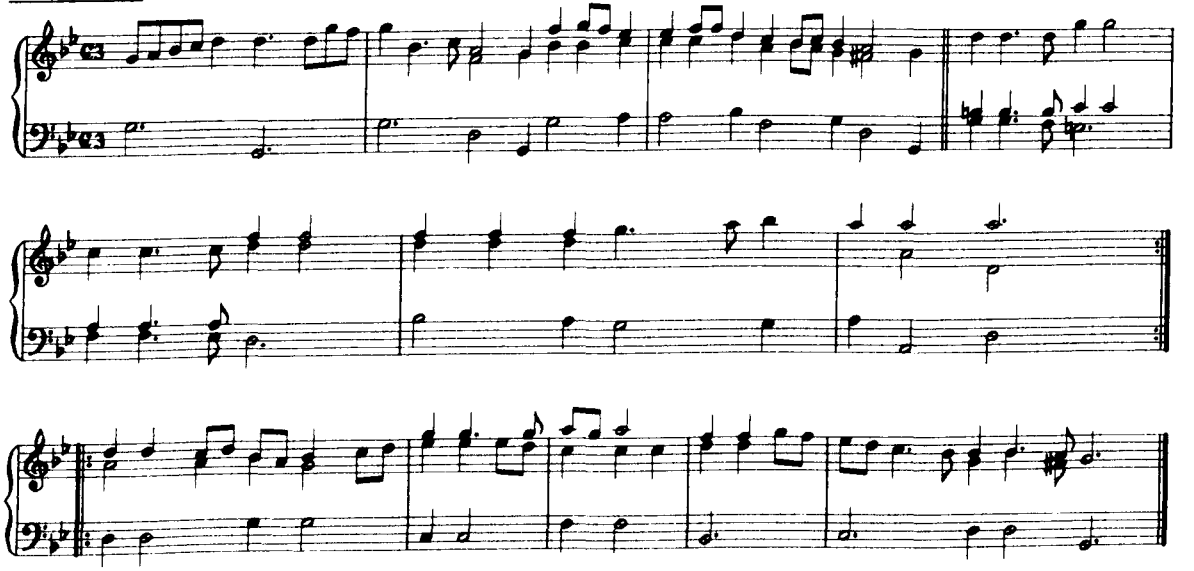


(II.6.8) 'Sarab^{d}' {VdGS No. 169} (HC8)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 37:2, no. 8: 'Sarab^{d}/Wjllawes'
GB-Ob, MSS Mus. Sch. D.229, f. 36:2, no. 8: 'Sarab^{d}/Wjllawes' [H]
GB-Och, MS 5, f. 2:2, no. 8: anon. [untitled; H]
GB-Och, MS 599, no. 50: anon. [untitled; Tr of 2 parts]
(Ht): supp. (MS 5)/2 (Ha) iv-v: (M*f*[#]′ CR*g*′) supp. (MS 5)/3-4 (Hs): supp. (MS 5)/6 (Hs): supp. (MS 5)/6 (Hb) ii: dCR*f* Q*e*-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); dCR*a*′ Q*g*′ (D.229)/12 (Vl) v: fer. supp. (MS 599)/12 (BV; Th): fer. (ed.)

D.229, HC8:



MS 5, HC8:



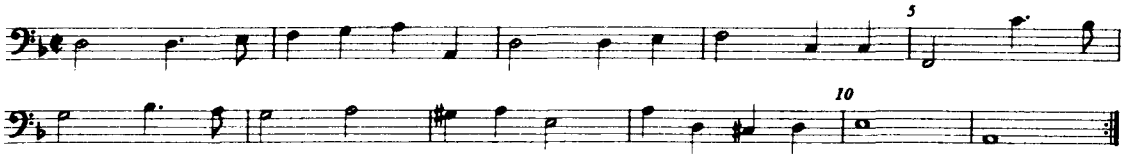
(II.6.9) 'Almane' {VdGS No. 170} (HC9)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 37v:1, no. 9: 'Almane/Wjllawes'
GB-Och, MS 5, f. 2:3, no. 9: 'Will Lawes' [untitled; H]
GB-Och, MS 599, no. 51: anon. [untitled; Tr of 2 parts]
GB-Ob, MS Mus. Sch. D.220, p. 12, no. 33 [B]
Other Sources:
GB-Llp, Mus. MS 1040, f. 14v: anon.
Other Versions:
Playford, *A Musicall 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 (Vl) i: Q*f#'* Q*d''* (MS 599)/7 (Vl) i: SB (D.238)/7 (Th) i: SB (D.238; D.220)/14 (Th) ii: *E* (D.220)/16 (Vl) i: B (D.239)/16 (Th) i: B (D.238; SB (D.220)/17b (Vl; 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/Wjllawes'
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 Musicall 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 (Vl; 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/Wjllawes'
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 (Vl) 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}/Wjllawes'
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 Musicall 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 (Vl) i: fer. supp. (MS 599); (B; Th; H): fer. (ed.)

(II.6.13) 'Aire' {VdGS No. 174} (HC13)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 38v, no. 13: 'Aire/Wjllawes'
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: 'Almaine/Mr. *William Lawes*' [Tr, B]
Playford, *Courtly Masquing Ayres*, no. 28: 'Almaine/Mr. *William Lawes*' [Tr, B]
1-11 (Th): (D.220):



1 (Th) ii: *d* (*CA*)/6 (Th) i-ii: dCR*a* Q*g* (D.220)/23 (Th): 'drag' (*CA*; B only)/26b (Vl; BV2; Th): B (D.238-40)/26 (Vl; BV2; Th): fer. (ed.)

(II.6.14) 'Aire' {VdGS No. 175} (HC14)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 38v:2, no. 14: 'Aire/Wjllawes'
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 Laws*' [Tr, B]
1 (Th) iii-iv: CR*f* CR*g* (D.220)/3 (Vl) ii-iii: Q*c''* Q*d''* (*CA*)/12 (Vl) i: *c''* (*CA*)14 (Th) iv-v: Q*a* Q*a* (D.220)/16 (Th) v-vi: dQ*d'* SQ*d'* (*CA*)/18b (Vl; BV2; Th; H): B (D.238-40; MS 599); SB (D.220)/18b (All): fer. (ed.)

(II.6.15) 'Corant' {VdGS No. 176} (HC15)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 39:1, no. 15: 'Corant/Wjllawes'
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 Laws*' [Tr, B]
Playford, *Courtly Masquing Ayres*, no. 30: 'Coranto/Mr. *William Lawes*' [Tr, B]
(H): upbeats (ed.)/1 & 14 (Th) ii: *d* (D.220)/1 (Th) ii: *d* (*CA*)/6 (Vl) i-ii: tie om (*CA*)/6 (Th) i-ii: tie om (*CA*)/8 & 22 (Th) iii: *c'* (D.220)/9 & 23 (Th) i: *d* (D.220)/9 & 23 (Th) i: *d* (*CA*)/13 (Vl) i-ii: tie om (*CA*)/13 (Th) i-ii: tie om (*CA*)

(II.6.16) 'Sarab^{d}' {VdGS No. 177} (HC16)
[*cf.* **(II.6.31)**]
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 39:2, no. 16: 'Sarab^{d}/Wjllawes'
GB-Och, MS 5, f. 3v:3, no. 16: 'W: Lawes' [untitled; H]
Other Versions:
Playford, *Court-Ayres*, no. 95: 'Saraband/Mr. *William Laws*' [Tr, B]
Playford, *Courtly Masquing Ayres*, no. 31: 'Saraband/Mr. *William Lawes*' [Tr, B]
Slurs om (*CA*)/4 (Vl): CR*a'* dCR*g'* Q*f'* dM*f'* (*CA*)/7 (Th) iii: CR*G* CR*g* (*CA*)/22 (BV1) xi-xiv: Q*f* Q*d* Q*c*# Q*A* (D.240)/40 (Vl; BV; Th): fer. (ed.)

(II.6.17) 'Almane' {VdGS No. 178} (HC17)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 39v:1, no. 17: 'Almane/Wjllawes'
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 (Vl; Th): SB (D.238; D.239; MS 599)/8 (Vl) i: fer. supp. (MS 599)/
18b (Vl; Th): B (D.238; D.239; MS 599)/18b (H): i: B (MS 5)/18b (Vl) 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/Wjllawes'
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 (Vl) i-ii: tie om (MS 599)/11 & 27 (Th) iv: dM (D.238)/32b (Vl; BV; Th): fer. (ed.)

(II.6.19) 'Corant' {VdGS No. 180} (HC19)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 40:1, no. 19: 'Corant/Wjllawes'
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 (Vl; BV; Th): fer. (ed.)

(II.6.20) 'Sarab^{d}' {VdGS No. 181} (HC20)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 40:2, no. 20: 'Sarab^{d}/Wjllawes'
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]
Playford, *Courtly Masquing Ayres*, no. 39: 'Saraband/Mr. *William Lawes*' [Tr, B]
(H): (ed.)/36 (Vl; BV; Th): fer. supp. (ed.)

(II.6.21) 'Almane' {VdGS No. 182} (HC21)
Source:
GB-Ob, MSS Mus. Sch. D.238-40, f. 40v:1, no. 21: 'Almane/Wjllawes'
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: 'Ayre/Mr. *William Lawes*' [Tr, B]
(H): (ed.)/8 & 26 (Th; Vl): SB (D.238; D.239; MS 599; D.220)/8 & 18 (BV): SB (D.240)/9 (Vl) i & ii: dCR Q (MS 599)/10 & 28 (Th) iii: o (D.220)/15& 33 (Th) ii: o (D.220)/16 & 34 (Th) i: o (D.220)/17 & 35 (Vl) i: o (MS 599)/18 & 36 [1st time] (Th; Vl): B (D.238; D.239); SB (MS 599; D.220)/ /27-30 (BV2): triplets are given modern notation (t-s: 6i (D.240))/ 37b (Vl): fer. supp. (MS 599); 37b (BV; Th): fer. (ed.)

(II.6.22) 'Almane' {VdGS No. 183} (HC22)
Source:
GB-Ob, MSS Mus. Sch. D.238-40, f. 40v:2, no. 22: 'Almane/Wjllawes'
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 (Vl) iii-iv: dQ*b′* SQ*a′* (MS 599)/12 (Vl) 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/Wjllawes'
GB-Och, MS 599, no. 61: anon. [untitled; Tr of 2 parts; does not include divisions]
GB-Ob, MS Mus. Sch. D.220, p. 123, no. 88: 'Saraband' [B]
(H): (ed.)/2 (Th) i-ii: tie om (D.220)/4 (Th) iv: o (D.220)/8 (Th): CR*g* dCR*g* Q*f*# CR*e* M*b* (D.220)/9 (Th) iv: o (D.220)/19 (Th) iii: Q*d* (D.238)/25 (Vl) iii: Q*e″* (D.239)/25 (Th) iii: Q*d* (D.238)/33 (Th) iii: Q*a* (D.238)/39 (Vl; 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 (Vl) ii-iii: tie om (MS 599)/16 (Th) iii: Q*d′* (D.238)/21 (Th) iii: Q*a* (D.238)/27 (Th) iii: Q*a* (D.238)/33 (Vl; BV; Th): fer. (ed.)

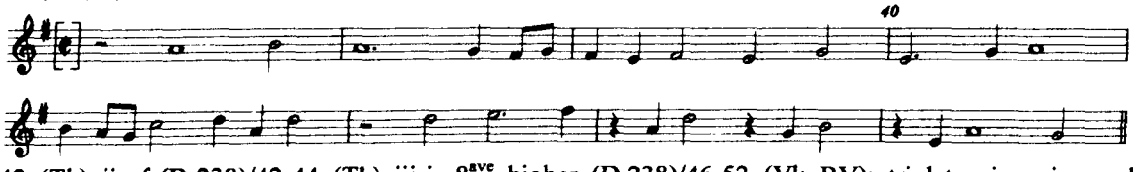
(II.6.25) 'Sarab^{d}' {VdGS No. 186} (HC25)
Source:

GB-Ob, MSS Mus. Sch. D.238-40, f. 41v:1, no. 25: 'Sarab[d]/Wjllawes'
GB-Och, MS 599, no. 63: 'M[r] 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.)/1, 9 & 13 (Th) i: *d* (D.220)/6, 18 & 22 (Th) ii: *A* (D.220)/21 (BV) v-vi: SQ*d''* SQ*e'* (D.240)/21 (BV) xiv-xv: SQ*e'* SQ*f#'* (D.240)/22 (BV) vi-vii: SQ*g'* SQ*a'* (D.240)/24 (Vl; BV; Th): fer. (ed.)

(II.6.26) '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 (Vl) iv: *d''* (D.239)/26b (Vl; BV; Th; H): fer. (ed.)

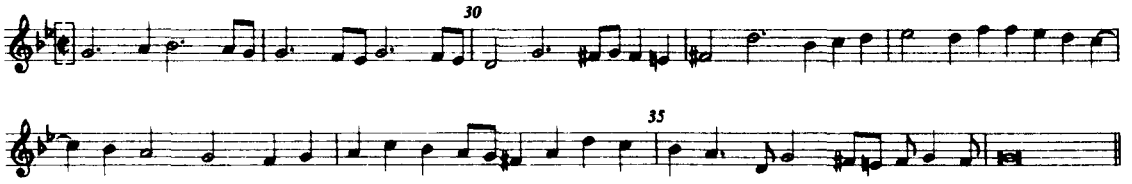
(II.6.27) 'Pauan' {VdGS No. 188} (HC27)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 42, no. 27: 'Pauen/Wjllawes'
GB-Ob, MS Mus. Sch. B.3, pp. 35-38: 'Pauan/DiVisyon Uppon the Pauen/Wjllawes'
6 (Th) ii: Q-rest (D.238)/14 (Vl) ii: (*f''*) o (B.3)/14 (Vl) v: (*f''*) o (B.3)/15-16 & 42-43 (Th) v-i: *B* (D.238)/16 (BV): CR*A* CR*F#* M*A* (B.3)/18 (BV) v: CR*c'* (D.240)/19 (BV) i: CR*d''* (D.240)/25-26 & 52-53 (Th) ii-i: *B* (D.238)/26 (Vl) iv: dCR*a'* Q*g'* (D.239)/28 (Vl) i: M*g'* (B.3; A1 strain)/31 (Th) ii: om (D.238)/33 (Th) ii: Q-rest (D.238)/35 (Th) i: *D* (D.238)/37 (BV1) iii: acc. supp. (D.240); o (B.3)/37 (Th) i-ii: tied (B.3; B2 strain)/37 (Th) i-ii: B (D.238)/42-43 (Th) v-i: tie om (B.3; B2 strain)/45 (BV2) vii: acc. supp. (D.240); o (B.3)/49 (BV2) viii: acc. supp. (D.240); o (B.3)/50 (BV2): top two notes supp. (D.240)/52 (BV2) i: bottom note supp. (D.240)/52-53 (Th) ii-i: tie om (B.3; C2 strain)/54 (BV2) xiv: bottom two notes supp. (D.240)/54 (Vl; BV; Th; H): fer. (ed.)

(II.6.28) 'Pauen' {VdGS No. 189} (HC28)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, f. 42v, no. 28: 'Pauen/Cormacke/Wjllawes'
GB-Ob, MS Mus. Sch. B.3, pp. 39-43: 'Pauen/Diuisions on the Pauen for Violin and Base Violl/Wjllawes'
1, 28 & 37 (Th) i-iii: B*d* (D.238)/2-3, 29-30 & 38-39 (Th) i-i: B (D.238)/5 (BV) i-ii: tie om (B.3)/6, 33 & 42 (Th) i: M*G* CR*g* (D.238)/13 (BV) i-ii: om (D.240)/17 & 62 (Th) i-ii: B*d* (D.238)/31 (Vl) i: *e'* (B.3)/37-44 (BV): (B.3):



42 (Th) ii: *f* (D.238)/42-44 (Th) iii-i: 8[ave] higher (D.238)/46-52 (Vl; BV): triplets given in modern notation; t-s '6i' (D.239; D.240)/47 (Th) i: *d* (D.238)/49 (BV) i: *D* supp. (D.240)/56 (Th) iii: *d* (D.238)/58 (Vl) xi: o (D.239)/58 (BV) xviii: o (D.240)/60 (Vl) xi: *d''* (D.239)/62 (Th) i-ii: tied (B.3; B1 strain)/62 (BV) xviii: *d''* supp. (D.240)/67 (BV) vi: Q*d''* Q*e'* (D.240)/73 (BV) xv: ~SQ*d''* (D.240)/76 (Vl) xxii: o (D.239)/77 (BV) xiv: Q*c'* Q-rest (B.3)/80 (Vl) iv & xi: acc. supp. (D.239); o (B.3)/160 (Vl) xx, xxii, xxiv, xxvi, xxviii, xxx, xxxii, xxxiv, xxxvi: acc. supp. (D.239); o (B.3)/81 (BV) xxviii: *D-A* supp. (D.240)/81 (BV) xxviii: fer. supp. (D.240)/81 (Vl; Th; H): fer. (ed.)

(II.6.29) '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/Deuision on this Pauen for the Violin and Base Violl'
5 (BV) iii-iv: tied (D.240)/5 (Th) vi: (*e'*) om (D.238)/7 (Vl) iv-v: CR*c''* (D.239)/12, 48 & 56 (Ht) v: (*e'*) + (B.3)/13 (BV) iii: o (D.240)/14 (Vl) v & vi: om (D.239); the *g'* comes at the end of a stave and a direct for the *a'* was written but Lawes om the two notes/14, 50 & 58 (Ht) vi: + (B.3)/21 (Vl) vii & xi: o (D.239)/22 (Vl) iv: acc. supp. (D.239); o (B.3)/22 (Vl) iv: dCR*e''* Q*d''* (D.239)/28-36 (BV): (B.3):



30-31 (Th) ii-i: B*d* (D.238)/35 (Th) i-ii: B*d* (D.238)/39 (BV) xvii: acc. supp. (D.240); o (B.3)/40 (BV) ii: acc. supp. (D.240); o (B.3)/43 (BV) xiv: tie om (D.240)/44 (BV) i: Q-rest (D.240)/50 (Vl) xv: acc. supp. (D.239); o (B.3)/51 (Vl) xv: acc. supp. (D.239); o (B.3)/52 (Vl) xii, xiv, xvi, xviii & xx: acc. supp. (D.239); o (B.3)/55 (BV) iv: acc. supp. (D.240); o (B.3)/55 (BV) xiv: acc. supp. (D.240)/55 (BV) xviii: acc. supp. (D.240)/57 (Vl) i: M*d''* CR-rest (D.239)/60 (Th) v-vi: SB*f* (D.238)/64 (Vl) xxi: acc. supp. (D.239); o (B.3)/65 (Vl) xii: o (D.239)/66 (Vl) iv: o (D.239)/74 (BV) vii: acc. supp. (D.240)/74 (Vl) xii: acc. supp. (D.239); o (B.3)/75 (Vl) vii: acc. supp. (D.239); o (B.3)/79 (Vl) xxxii: acc. supp. (D.239)/81 (BV) iii: acc. supp. (D.240)/81 (Th): fer. (ed.)

(II.6.30) 'Fantazya' {VdGS No. 191} (HC30)
Sources:
GB-Ob, MSS Mus. Sch. D.238-40, ff. 43v-44, no. 30: 'Fantazy/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 *D*s) om (D.238)/51 (Th) ii-iv: 8^{ave} higher (D.238)/96 (Th) ii: supp. (B.3); 8^{ave} higher (D.238)/97-103 (Th): supp. (B.3); 8^{ave} higher (D.238)/97 (BV) i: dM*d'* (B.3)

(II.6.31) 'O My Clarissa'
[*cf.* **(II.6.16)**]
Source:
GB-Lbl, Add. MS 11608, f. 59: 'M^{r} W^{m} Lawes' [3 voices]
Text only under Tr1 in MS; additional (modernized) text reproduced in Elise Jorgens (ed.), *English Song 1600-1675: facsimiles of twenty-six manuscripts and an edition on the texts. Volume 12: The Texts of the Songs* (London, 1989), 181/1 (Tr2): additional harmonies om (ed.)/8 (B): additional harmony om (ed.)

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^{r}: Joh: Packintons pauin' {VdGS No. 1}
Sources:
US-NH, Filmer MS 4, f. 39v:1, no. 1: 'S^{r}: Joh: Packintons pauin M^{r}: Cormake' [C; T; B]
GB-Och, Mus. MSS 379-81, no. 40: 'S^{r} John Paitons pauan: by m^{r} Cormacke' [C; A; B]
Continuo figures supp. (Filmer 4)/2-3 (B) iii-i: tie om (MS 381)/7 (A) i: SB*g'-e'* (MS 380)/8 (B) v: *f* (MS 381)/9 (C): SB*c''* SB*c''* (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^{r} Cormak' [C; T; B]
Continuo figures supp. (Filmer 4)/13 (C) iv-v: CR*d*$^{\#}$ (MS 379)

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

(II.7.4*b*) 'S^{r} Thomas Brooks Pauin' {VdGS No. 3}
Source:
GB-Ob, MS Mus. Sch. D.246, p. 252: 'S^{r} Thomas Brooks Pauin' [divisions arranged by Daniel Norcombe]
17 (BV) xix-xx: SQ*c* SQ*d* (D.246)

(II.7.5*a*) 'Allman' {VdGS No. 4}
Sources:
US-NH, Filmer MS 4, f. 40v:1, no. 4: 'M^{r}: Cormak/Allman' [Tr; T; B]
GB-Och, MS 1022, p. 37, no. 84: [B]
1 (B) i: dM*c* CR*c* (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.7.5.*b*) '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: Sheffelds pauin' {VdGS No. 5}
Sources:
US-NH, Filmer MS 4, f. 42, no. 9: 'The Lor: Sheffilds Pavin/M^{r}: 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. E.451, p. 202:4: [B]
GB-Ob, MS Mus. Sch. D.236, f. 25v:4: [B]
US-NH, Misc. Ms. 170, Filmer 3, f. 60:1: 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: Q*a*-flat Q*f* (Filmer 3)/6 (Tr) i: M*E*-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 Musicall 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.7.11*a*) '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.7.11*b*) 'Elizium' {VdGS No. 346} (Source 2)
Source:
Playford, *Courtly Masquing Ayres*, no. 3: 'Elizium. Mr. William Lawes' [Tr; B]

(II.7.11*c*) '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 for 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'[12]]
7 (Tr) i: # written before the *a'* (1678)/9 (Tr) iv: Qc# (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
t-s: om

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

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[12] See *Index*, Ives {VdGS No. 115} for concordances.

(II.7.26) Suite 2, no. 2: 'Pavan'; 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: M*c'-a*

(II.7.31) Suite 3, no. 4: 'Ayre'; f. 53 (inv.)
15 (Hs) ii: CR*c''*

(II.7.32) Suite 3, no. 5: 'Ayre'; f. 52v (inv.)
19 (Hb) i: M*A*/19 (Ht) i: M*e'-c[#]'-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]

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.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]

2 (BV2) iii: o (D.240)/3 (BV1) v: o (D.238)/3 (Oa) iii: o (D.229)/3 (Ob) v: o (D.229)/4 (Ob) i-ii: dB*D* M*D* (D.229)/9 (BV1) v: o (D.238)/10 (Oa) iv: o (D.229)/17 (BV2) xiii: o (D.240)/19 (BV2) xiii: o (D.240)/20 (BV1) v: o (D.238)/20 (BV2) vii, ix & xii: o (D.240)/20 (BV2) xvi: o (D.240)/22 (BV1) xxi: o (D.238)/23 (BV1) v: o (D.238)/23 (BV2) xii: o (D.240)/24 (BV1) x & xvii: o (D.238)/24 (BV2) xiv & xviii: o (D.240)/25 (BV1) iii & ix: o (D.238)/25 (BV2) v: o (D.240)/28 (Os) ii: o (D.229)/28 (Ot) ii: o (D.229)/28 (Oa) i: o (D.229)/29 (Ot) iii: o (D.229)/29 (BV1) vi: o (D.238)/30 (Oa) ii: o (D.229)/30 (Ob) iii: *Gg-d* om (D.229)/32 (BV1) v: o (D.238)/33 (BV2) v: o (D.240)/33 (Ob) iv: o (D.229)/36 (Ob) i: 8^{ave} below (D.229)/37 (BV1) iii: o (D.238)/37 (Os) ii: o (D.229)/37 (Oa) ii: o (D.229)/37 (Ot) i-iii: SB*g* (D.229)/37 (BV2) ix: o (D.240)/39 (BV1) iii: o (D.238)/39 (BV2) ii: o (D.240)/39 (BV2) xi: o (B.2)/40 (BV1) vi: o (D.238)/40 (BV2) iii & ix: o (D.240)/41 (BV1) xiii: o (D.238)/42 (BV2) iii & x: o (D.240)/42 (BV1) iv: o (D.238)/43 (BV1) xvi: acc. supp. (D.238)/45 (BV1) I, iii, xix & xxi: o (D.238)/45 (BV2) xiii & xx: o (D.240)/47 (BV1) xii: o (D.238)/47 (BV2) xi: o (D.240)/49 (BV2) viii & xvi: o (D.240)/55 (BV1) iii: o (D.238)/55 (Oa) ii & iii: o (D.229)/56 (Oa) iii: o (D.229)/59 (Oa) iv-vii: supp. (D.229)/59 (Ot) i: CR*f′* CR*d′* (B.2)/60 (BV2) iv: o (D.240)/60 (Os) i-vii: supp. (D.229); CR*c″* CR*b*-flat′ CR*a′* CR*g′* (B.2)/62 (Oa) iv: o (D.229)/63 (BV1) viii & ix: Q*d* Q*D* (D.238)/65 (BV2) v: not doubled (D.240)/69 (BV2) iii: o (D.240)/70 (BV1) iii & x: o (D.238)/70 (BV1) iv & xi: o (B.2)/70 (BV2) x: o (D.240)/73 (BV1) iii: o (D.238)/74 (BV1) v: o (D.238)/75 (BV1) iv: o (D.238)/75 (BV2) ii: o (D.240)/77 (BV1) vii, xiv & xv: o (D.238)/77 (BV1) xxii: o (B.2)/77 (BV2) xii: o (D.240)/78 (BV1): fer. supp. (D.238)/78 (BV2): fer. supp. (D.240)/78 (O): fer. supp. (D.229)

(II.8.2) 'Aire' {VdGS No. 102}
[*cf.* **(II.5.42)**]
Sources:
GB-Ob, MS Mus. Sch. B.2, pp. 87-88: 'Aire/Wjllawes'
GB-Ob, MSS Mus. Sch. D.238 [BV1]; D.240 [BV2], f. 90 (inv.): 'Aire·/Wjllawes'
GB-Ob, MS Mus. Sch. D.229, f. 79v (inv.): '·:Aire:·/Wjllawes' [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]
2 (Ot) i: CR*d* (B.2)/3 (Os) v: o (D.229)/9 (Os): M*a″* M*g″* (B.2)/25 (Os) ii-iii: *b′ c″* (D.229)/26 (O): (*b′*) o (D.229)/32 (BV1) xiv: o (D.238)/35 (All): B (B.2; D.238-40; D.229)

(II.8.3) 'Aire' {VdGS No. 103}
[*cf.* **(II.5.3*a*)** and **(II.5.3*b*)**]
Sources:
GB-Ob, MS Mus. Sch. B.2, pp. 88:2-91: 'Aire:·/Wjllawes'
GB-Ob, MSS Mus. Sch. D.238 [BV1]; D.240 [BV2], f. 90 (inv.): 'Aire·/Wjllawes'
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-vi: dQ*g′* SQ*a′* dQ*b*-flat′ SQ*c″* dQ*d″* SQ*g″* (D.229)/12 (Os) v-vi: Q*d″* Q*d‴* Q*f#′* Q*f#″* (D.229)/14 (BV1) ii: o (D.238)/17 (O): *b* & *d‴* om (D.229)/18 (BV1) ii-iv: Q*g′* SQ*f#′* SQ*g′* (D.238)/30 (BV1) xi: acc. supp. (D.238)/32 (BV1) iii & vi: o (D.238)/37 (BV2) ii: Q*e* (D.240)/42 (Os) iv & v: supp. (D.229); CR*f#′* (B.2)/45 (BV1) iv: o (D.238)/47 (Os) v-vi: supp. (D.229); M*a′* (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:. Wjllawes:'
GB-Ob, MSS Mus. Sch. D.238 [BV2]; D.240 [BV1], f. 87v (inv.): 'Pauen:·/Wjllawes'

GB-Ob, MS Mus. Sch. D.229, f. 78v (inv.): 'Pauen and Almane of Alfonso:· sett to the Organ and 2 division Base Violls by Wjllawes/Pauen:-' [O; *cf.* **(II.8.11)**]
1 (BV2): M*c* CR*c′* Q*b* Q*a* CR*g* CR*f* CR*e* CR*d* (D.238)/17 (BV2) xii: *E* (D.238)/18 (BV1) xvi: u supp. (D.240)/21 (BV1) iv-v: d*Qf* SQ*g* (D.240)/26 (Oa) iv: o (D.229)/28 (BV1) iv: *A* (D.240)/35 (Ot) iii: supp. (D.229)/36 (O): *B* (left hand) supp. (D.229)/36 (BV2): extra SB*e* after this bar (D.238)/42 (Ot) iv: M*d* (B.2)/52 (BV1) xv: B (B.2)/52 (BV2) xx: B*c* (B.2)/52 (BV2) xx: u (D.238)/52 (BV1): fer. supp. (D.240)/52 (BV2): fer. supp. (D.238)

(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: M*e* M*g′* (D.229)/5 (Oa) i-iv: supp. (D.229)/18 (BV2): CR*C* CR*c* M*c*(u) (D.238)/27 (Oa) i: *a′* supp. (D.229)/28 (Oa) i: Q*f″*-Q*d″* Q*d″* (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. (D.240)

(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]
4 (O): (ed.); om (D.229)/12 (BV2) viii-xiv: supp. B.2: om (D.238)/19-20: (BV2) v-ii: upper notes supp. (B.2)/23 (BV1) ii: *f′* (B.2)/26 (BV2) ii-xvii: SQ (D.238)

(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.8.8*a-b*)**]
5 (Os) vi-vii: CR M (D.229)/6 (Ob) iii & iv: supp. (D.229; B.2, A1)/7 (Ob) iii: CR*d* M*D* (D.229; B.2, A1)/19 (Ob): M*A* CR*A* dM*e* (B.2)/22 (Ob) iv: *E-G* diad 8^{ave} higher (D.229)/23 (Ob) ii: CR*G* M*G* (D.229)/27 (BV1) i: supp. (D.238); om (B.2)/27 (BV2) viii: o (D.240)/32 (BV1): supp. (D.238)/32 (BV2): supp. (D.240)/

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

(II.8.8*b*) 'Corant' {VdGS No. 33} ('New' Royall Consort version)
Source:
GB-Ob, MS Mus. Sch. B.3, pp. 92-93: 'Corant/Wjllawes' [Vl1; Vl2; 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]

[The same hand copied both sources; no textual differences]
All strains end with B (D.245-6)/21 (Tr; B): fer. (ed.)

(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.)