

BOCQUET

PIECES FOR VIOL AND OTHER SETTINGS

V&S No.	CLF No. *	Title	Incipit at ex-Anon No.	Selected Settings
1	II/21	Sarab[and]	6021	Incl. D-RP Ms AN 62, f. 10'. Some sources attribute to Gaultier.
2	II/14	[Coranto]	8571	(Also attr Pine2, Vd&S No. 7, CLF No. 47)

* Publication: BOCQUET SR

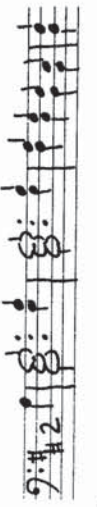
Joseph Bodin de
BOISMORTIER
 (1689-1755)

Oeuvre Soixante-Unième de Mr. Boismortier
 contenant VI Sonates pour le Pardessus de
 Viole avec la Basse. (Paris, 1736)

(Bibl. Fritz Ernst, Geneva)

Première Sonate G	Allemande 	Gaiement 	Gracieusement 	Rondeau 	Gavotte
Deuxième Sonate g	Gravement 	Courante 	Rondeau 	Gracieusement 	Gigue
Troisième Sonate D	Rondement 	Gavotte 	Sicilienne en Rondeau 	Menuet 	II ^e Menuet
Quatrième Sonate d	Gravement 	Gaiement 	Rondeau 	Gracieux 	Modérément
Cinquième Sonate C	Rondement 	Gaiement 	Musette en Rondeau 	Menuet 	
Sixième Sonate A	Lentement 	Légèrement 	Gracieusement 	Rondeau 	Gaiement

J. B. de BOISMORTIER - op. 31 - Pièces de Viole (1730), concluded							
Vdqs No.	BOISMORTIER 1730 P.			Vdqs No.	BOISMORTIER 1730 P.		
19	Ménuet 13:2			28	Allemande 20		
20	A mil la: Prelude 14:1			29	Sicilienne en Rondeau 21		
21	Musette en Rondeau 14:2			30	E si mi Prelude 22:1		
22	Ménuet L' Hercule 15			31	Allemande 22:2		
23	Gigue 16			32	Air 23		
24	Gavotte 17:1			33	Gavotte en Rondeau 24:1		
25	Sarabande 17:2			34	Ménuet 24:2		
26	Rondeau 18						
27	C sol ut Prelude 19						
				BOISMORTIER - 3			
				1992			

J. B. de BOISMORTIER - TRENTE ET UN OEUVRE, contenant Diverses Pièces de Viole avec La Basse Chiffrée, 1730.			BOISMORTIER 1730		BOISMORTIER 1730		
Vdqs No.		P.		Vdqs No.	P.		
1	G re Sol : Prelude	1:1		10	D lare Prelude	7:1	
2	Gavotte	1:2		11	Gavotte	7:2	
3	Le suppliant - Rondeau	2		12	Le Majestueux - Rondeau	8	
4	Allemande	3		13	La Moderne - Gourante	9	
5	L'Adulateur - Rondeau	4		14	Le Brut - Rondeau	10	
6	Sarabande	5:1		15	Gigue	11	
7	Ménuet	5:2		16	L'Ingénu	12:1	
8	Rigaudon	6:1		17	Sarabande	12:2	
9	IIème Rigaudon	6:2		18	Paysanne	13:1	

Melchior BORCHGREVINCK (c.1570-1632)		FULLSACK 1607	HILDERBRAND 1609	
All published Moeck MMP				
1.	Paduana 	I/I		= Ex Anon 1613 and 1690 (q.v.)
2.	Paduana 	IV/I		
3.	Galliard 	IV/ii		
4.	Paduana 		VI/I	
5.	Galliard 		VI/ii	

Jo. BOSLEY		GB-06 MSS Mus Sch D245-6		no; P, P.	
Airs for 2 lyra viols				23; 161, 186	
ffhfh: all publ. PRB (VC048)		P, P.			
[Alm]		22; 161, 186		[Alm]	
1				2	
e				a	

Henry BOWMAN *Airs a 4*

GB-06 MSS Mus Sch

D.241-4

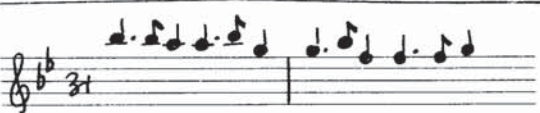
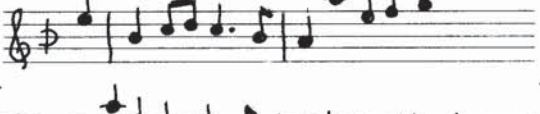
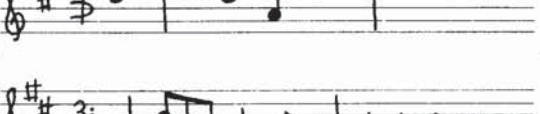
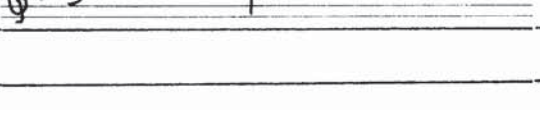
E.451

[In Lowe's hand] 'Mr Bowmans new Aires 3 Suites one in G [g], Another in A & ye 3^d in D with a # 3d. 15 in all'.

'Thes 15 Ayres following were composd by Mr Bowman and were first performed in the Publick Schooles on Thursday the 5 of Feb. 167 $\frac{3}{4}$ '.

'A 2^d base in the tenor of these bookes & the thro' base in my 4^{to} book in a vellam cover' [= E451]

* Suite numbers editorial.

VdGS No:	no.	P	P.
SUITE 1*			
Prelude 1 	1	55:1	154:1
Allemande 2 	2	55:2	154:2
Corant 3 	3	55:3	154:3
Gavotte 4 	4	55:4	155:1
Saraband 5 	5	56:1	155:2
SUITE 2			
Prelude 6 	6	56:2	155:3
Allemande 7 	7	56:3	156:1
Galliard 8 	8	56:4	156:2
Gavotte 9 	9	57:1	157:1
[Saraband] 10 	10	57:2	157:2
SUITE 3			
[Allemande] 11 	11	58:1	157:3
Air 12 	12	58:2	158
Gavotte 13 	13	59:1	159:1
Air 14 	14	59:2	159:2
[Saraband] 15 	15	60	160

BOYS

GB-Lcm, 1145

Cantus, altus, tenor only

[illegible]

8' of Cantus

BOYS-1

I [a] I [b] II [a]

II [b] II [c] III [a]

III [b] III [c] IV [a]

IV [b] IV [c] VI [a]

VI [b] VII [a] VII [b]

VII [c] VIII [a] VIII [b]

VIII [c] IX [a] IX [b]

IX [c] X [a] X [b]

XI [a] XI [b] XI [c]

XII [a] XII [b] XIII [a]

XIII [b] XIV [a] XIV [b]

XV [a] XV [b] XVI [a]

BRADE, William (d.1630): 'Newe ausserlesene Paduanen [...]', 1609, *a5*

All published by LMP

Orig. ([a-d] are added here)

No. Title

- | | | | |
|------|-----|------------------------|---|
| I | [a] | Paduana | |
| | [b] | Galliard | |
| II | [a] | Paduana | |
| | [b] | Galliard | |
| | [c] | Allmand | |
| III | [a] | Paduana | |
| | [b] | Galliard | |
| | [c] | Allmand | |
| IV | [a] | Paduana | |
| | [b] | Galliard | |
| V | | Canzon | |
| VI | [a] | Paduana | [also in GB-Lcm, MS 1145, No. 8 (quintus, altus, tenor only)] |
| | [b] | Galliard | |
| VII | [a] | Paduana | |
| | [b] | Galliard | |
| | [c] | Coranta | |
| VIII | [a] | Paduana | |
| | [b] | Galliard | |
| | [c] | Coranta | |
| IX | [a] | Paduana | |
| | [b] | Galliard | |
| X | [a] | Paduana | |
| | [b] | Galliard | |
| XI | [a] | Paduana | |
| | [b] | Galliard | |
| XII | [a] | Paduana | |
| | [b] | Galliard | |
| XIII | [a] | Paduana | |
| | [b] | Galliard | |
| XIV | [a] | Canzon. Prima Part[e] | |
| | [b] | Galliard | |
| XV | [a] | Canzon Seconda Part[e] | |
| | [b] | Galliard | |
| XVI | [a] | Canzon. Prima Part[e] | |

GRADE: 1609

ERSTER THEIL: 1607

ANDER THEIL: 1609

Coral

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BRADE, William (d.1630): Neue ausserlesene Paduanen [...], 1609 (continued)

No.	Title
XVI	[b] Canzon. Sec[unda] Part[e]
XVII	[a] Galliard
	[b] Galliard
	[c] Galliard
XVIII	[a] Coranta
	[b] Allmand
	[c] Coranta
	[d] Allmand
XIX	Canzon

Pieces in FÜLLSACK 1607/1 ('Erster Theil Ausserlesener Paduanen und Galliarden' a5)

II	[a] Paduana
	[b] Galliard
VI	[a] Paduana
	[b] Galliard
IX	[a] Paduana
	[b] Galliard
X	[a] Paduana
	[b] Galliard
XI	[a] Paduana
	[b] Galliard
XIII	[a] Paduana
	[b] Galliard
XX	[a] Paduana
	[b] Galliard
XXIII	[a] Paduana
	[b] Galliard

Pieces in HILDEBRAND 1609/1 ('Ander Theil Ausserlesener Paduanen und Galliarden' a5)

VIII	[a] Paduana
	[b] Galliard

Manuscript:

Coral [and variations] for solo violin and basso continuo [S-Uu

FÜLLSACK 1607 published Moeck MMP

HILDEBRAND 1609 published Moeck MMP

The musical notation is organized into a 10x3 grid. Each row contains three staves of music. The notation includes various note values, rests, and accidentals. Below each staff is a Roman numeral and a bracketed letter indicating the mode.

I [a]	I [b]	II [a]
II [b]	III [a]	III [b]
IV [a]	IV [b]	V [a]
V [b]	VI [a]	VI [b]
VII [a]	VII [b]	VIII [a]
VIII [b]	IX [a]	IX [b]
X [a]	X [b]	XI [a]
XI [b]	XII [a]	XII [b]
XIII [a]	XIII [b]	XIV [a]
XIV [b]	XV [a]	XV [b]
XVI [a]	XVI [b]	XVII [a]
XVII [b]	XVII [a]	[XVII] [b]

BRADE, William (d.1630): *Newe ausserlesene Paduanen [...]* a6, 1614

No.	Title		All published LMP
I	[a]	Paduana	
	[b]	Galliard	
II	[a]	Paduana	
	[b]	Galliard	
III	[a]	Paduana	
	[b]	Galliard	
IV	[a]	Paduana	
	[b]	Galliard	
V	[a]	Paduana	
	[b]	Galliard	
VI	[a]	Paduana	
	[b]	Galliard	
VII	[a]	Paduana	
	[b]	Galliard	
VIII	[a]	Paduana	
	[b]	Galliard	
IX	[a]	Paduana	
	[b]	Galliard	
X	[a]	Paduana	
	[b]	Galliard	
XI	[a]	Paduana	
	[b]	Galliard	
XII	[a]	Paduana	
	[b]	Galliard	
XIII	[a]	Paduana	
	[b]	Galliard	
XIV	[a]	Paduana	
	[b]	Galliard	
XV	[a]	Paduana	
	[b]	Galliard	
XVI	[a]	Paduana	
	[b]	Galliard	
XVII	[a]	Paduana	
	[b]	Galliard	
XVIII		Paduana	
[-]		Allemande	

Handwritten musical score for BRADE: 1617. The score consists of 35 numbered staves, arranged in a grid-like fashion. The notation is in treble clef and includes various time signatures (C, 3/4, 4/4, 3/8, 6/8) and accidentals (sharps, flats, naturals). The music is written in a fluid, handwritten style.

Staff 1: C, 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35.

Staff 19: [19b]

BRADE, William (d.1630): Neue ausserlesene liebliche Branden, 1617

Titles in brackets from English sources	GB-Lbl, Add. 10444	Lbl, Add. 17786 -91	BOARD (lute)		All published by LPM
1. Brand 2. Brand 3. Brand (A Masque in Flowers) 4. Brand 5. Brand 6. Der 6 und lezt Brandle 7. Der köninginnen Intrada (The second of the Lordes) 8. Der jungen Prinzen Intrada 9. Intrada der Jungen Princessinnen (The Baboons dance) 10. Mascharad der Edel Frauen (The Nymphs dance) 11. Courante der Jungfrauen 12. Der Jungfrauen Abscheidt 13. Der Corwallische Auffzug 14. Robert Batemans Volta 15. Der heilig Berg (Hollis berrie) 16. Ein Schottisch Tanz (Pawles Wharfe) 17. Peggie Bell (Ca me, ca thee) 18. 3 mal Der Satyrn Tanz (The Maypole) 19. Ballet ein mal [2nd part] (The first of the Lords) 20. Türkische Intrada (Dulcina) 21. Auffzug der karffleute (The First of the Temple) 22. Auffzug vor Grienwitch (The Third of the Temple) 23. All'mand (Stephen Thomas his 2 Allmaine) 24. Der Mohren Tanz 25. Die Nachtigal (The Nightingale) 26. Der Irlender Tanz (The second of the Temple) 27. Der Hasen Tanz 28. Des Rothschenken Tanz (Cuparee or Graysin) 29. Courante 30. Der Ritten Mascharada oder Crabbe Schaw 31. Der erste Mascharada Pfaltzgraffen 32. Der ander Mascherada 33. Der dritte Mascherada 34. My Lade Wraths Mascherada 35. Robbert Johnson Almand	seq./ no. ii/36 ii/23 ii/27 ii/53 i/19 ii/ 70[b] ii/138 ii/22 ii/39 ii/41 i/25 ii/40 ii/50 ii/135 ii/136 ii/137	no. 5	83v		see BATEMAN many sources see BATEMAN = COPRARIO 32 = COPRARIO 31 [Robert JOHNSON] [Robert JOHNSON] [Robert JOHNSON] [Robert JOHNSON]

36. 37. 38.

39. 40. 41.

42. 43. 44.

45. 46. 47.

48. 49. 50.

51. 52.

BRADÉ, William (d.1630): *Newe ausserlesene liebliche Branden*, 1617

Titles in brackets from English sources	GB-Lbl, Add. 10444	Lbl, Add. 17786 -91	FWVB (keyboard)	BOARD (lute)	All published by LPM
	seq./no.	no.	no.	f.	
36. Courante Robb. Johnson				27	[Robert JOHNSON]
37. Comoedianten Tanz					
38. Heynen sein Tanz (Grayes Inne Masque)	ii/133				
39. Der Edelbursch Tanz					
40. Schoch-a-rorum Cormacke					= MACDERMOT 6
41. W. B. E. Courant					['W.B.E'=W. Brade, Englishman]
42. Allmand					
43. Der Pilligrienen Tanz (A Masque)			198		= Giles FARNABY
44. Robb. Batemans Naglein Blumen (Princes Alman)					= BATEMAN 9 [but more probably R. JOHNSON]. Many sources.
45. Rosen in Frühlinge oder Prim Rosen					
46. Die schöne Lylien					
47. Die wolrieschende Violen (The Queens Mask)		6			many sources
48. Cormacke					= MACDERMOT 7
49. Der Hersen Tanz (The first witches dance)	ii/25				
50. Der alte Hildebrandt					
51. Mohrfelds					
52. Respons (Lakes Almaine)	i/13				

The musical score is organized into 11 rows, each containing three staves. The measures are numbered with Roman numerals from I to XLIV. The notation includes various musical symbols such as notes, rests, and accidentals. The piece is divided into 44 measures, each labeled with a Roman numeral from I to XLIV. The key signature is one flat (B-flat), and the time signature is 3/4. The score ends with three empty staves.

BRADE, William (d.1630): 'Newe lustige Volten, Coranten, [...]', 1621, *a5*

No.	Title*
I	Paduan
II	[Galliard]
III	[Corant]
IV	[Air]
V	[Corant]
VI	[Corant]
VII	[Corant]
VIII	[Corant]
IX	[Galliard]
X	[Galliard]
XI	[Almain]
XII	[Galliard]
XIII	[Galliard]
XIV	[Galliard]
XV	[Galliard]
XVI	[Galliard]
XVII	[Almain]
XVIII	[Corant]
XIX	[Air]
XX	[Corant]
XXI	[Almain]
XXII	[Almain]
XXIII	[Corant]
XXIV	[Galliard]
XXV	[Corant]
XXVI	[Corant]
XXVII	[Corant]
XXVIII	[Corant]
XXIX	[Corant]
XXX	[Corant]
XXXI	[Corant]
XXXII	[Corant]
XXXIII	[Corant]
XXXIV	[Galliard]

* No attempt has been made to assign titles such as 'volta', mascherada, etc. which Brade may well have used. 'Corant' is assigned to triple-time pieces in 6/4; 'Galliard' to triple-time pieces in 3/2.

R. BRAMLEY (Edwards No.) Miserere a 5	GB-Lcm MS 2049			
(337) 	f. 17 of Triplex			

BRAMLEY-1

THOMAS BREWER

4-part Airs (Tr Tr T B)

VDGS
No.

GB-
Lb1
Add
MS
31423

Ob
MSS
Mus.
Sch.
E.431-6
F.568-9

VDGS
No.

Nos. 15-21 pub. VDGS SP 158

Lb1
Add
MS
31423

Ob
MSS
Mus.
Sch.
E.431-6
F.568-9

	f.	P.	no.
Par. 1 C	6, 31, 56 A	303	51 A
Alm-Par. 2 C	6, 31, 56 A	304	52 A
Alm. 3 C	6, 31, 56 A	305	53 A
Alm. 4 C	6, 31, 56 A	306	54 A
Alm. 5 C	6, 31, 56 A	one Tr. lacking	Tr II & Ten. only
[Cor.] 6 C	7, 32, 57 A		
Alm. 7 C	7, 32, 57 A	307	55 A
Cor. 8 C	7, 32, 57 A	308	56 A
Ayre 9 C	7, 32, 57 A	309	57 A
[Cor.] 10 C	8, 33, 58 A		
Alm. 11 C	8, 33, 58 A	310	58 A
Alm. 12 F	8, 33, 58 A	311	59 A
Alm. 13 F	8, 33, 58 A	312	60 A
Cor. 14 F	9, 34, 59 A	313	61 A

	f.	P.	no.
Par. 15 g	9, 34, 59 A	291	39 A
Alm. 16 g	9, 34, 59 A	292	40 A
Ayre 17 g	9, 34, 59 A	293	41 A
Alm. 18 g	10, 34, 60 A	294	42 A
Cor. 19 g	10, 35, 60 A	295	43 A
Alm. 20 g	10, 35, 60 A	296	44 A
Cor. 21 g	10, 35, 60 A	297	45 A
Par. 22 G	11, 36, 61 A	298	46 A
Alm. 23 G	11, 36, 61 A	299	47 A
Ayre 24 G	11, 36, 61 A	300	48 A
Alm. 25 G	11, 36, 61 A	301	49 A
Cor. 26 G	12, 37, 62 A	302	50 A
[Air] 27 D	12, 37, 62 A		Tr II & Ten. only
[Cor.] 28 D	12, 37, 62 A		

THOMAS BREWER
4-part fantasies

VaGS
(Meyer)
No.

GB- 0b
MSS
Mus. Sch.

Lb1
Add
MS

EIRE
-Dm
MSS

C.100 a-b

F.568-9

31423

Z3.4:7-12

no.

no.

f.

no.



1

3

3,
28,
53

3



2

2

4

3,
28,
53
A

4



3

3

5

4,
29,
54
A

5



4

4

6

4,
29,
54
A

6



5

5

1

5,
30,
55
A

1



6

6

2

5,
30,
55
A

2

strings and organ

one tr. and T only

one Tr lacking

strings

BREWSTER (BRUSTERS)

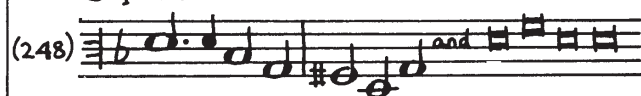
(Edwards No.)

4-part:-



5-part:-

(c.f.)



- * A version [earlier?] with different inner parts

January 2008

all parts arranged on one opening	12 *	1/27	(98) *	205	53' of 4184	MB 44 no. 14
single cantus book						
parts						
parts						
cantus fermus only						
John Merro parts						

BREWSTER-1

BRIEGEL, Wolfgang Carl (1626-1712)	D-W, Cod. Guelf. 34.7. Aug 2^o	
Sonata A 	violin and bc no./p. 33/36	
Allemand d  Courant d 	viola da gamba and bc 'ground' 29/33 30/34	January 2009 BRIEGEL-1

R. BROWNE

Incomplete Pavan a 5

Pavan



GB-Ob, MSS Mus. Sch. E.415-418

No. 17. One treble part missing.

R.BROWNE-1

JOHN BUCKE

4-part In Nomine

GB-Ob, Mus. Sch.

D.212-6, no. 1/22



MB 45, No. 133

BUCKE-1

John BULL

(c.1562-1628)

Consorts and Verse Anthems

John BULL (c.1562-1628) Consorts and Verse Anthems		GB-Lb1							Lpro MS	Ob MSS Mus Sch.		Och MSS						T MSS			US- Nyp MSS	Publications												
		MS RM	Add MSS									24 d.2	11586	29372-7	29401-5	29427	34049	40657-61	2	397-400		436	417-8, 1080	56-60	984-8	302	354-8	807-11	Brexel 4180-5	TCM	MB 9	Peters (Beck)	MEYER EECM	Bärenreiter Hort Mus 134
Fantasy a3 E 21		f.	f.	f.	f.	f.	f.	no.		f.	f.	f.	f.	f.	P.	seq	no f.	f.	f.	f.	no.	no.		P.	no.									
In Nomine a5 E249			30'		53'		45' A		4 strings only													7												
Fantasy a4 E 33								20 a4																										
Version as anthem: 'Fraile man, despise the treasures of this life'.				9'		75'		cantus only															✓	299										
[untitled] a5																																		
Possible vocal incipit																																		
Verse Anthems:																																		
Almighty God, who by (Star' Anthem)				69' 140'		69'																												
How joyful and how glad																																		
In thee, O Lord																																		
Almighty God																																		
How joyful and how glad																																		
In thee O Lord put																																		
		Baldwin	Burney	Myriell		Myriell																												

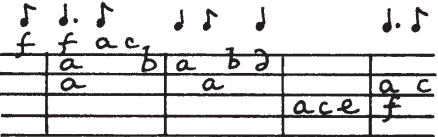
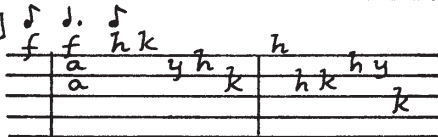
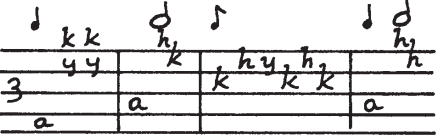
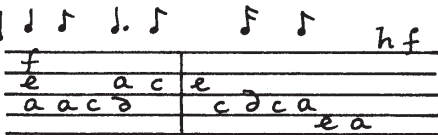
BULL, John

Two-part: Treble and Bass



Lbl, Add. 10,444, f.8v

BUONAMENTE, Giovanni Battista (d. 1642)	S- Uu, imhs	F-Pn, Rés Vm7 673	GB-Cu, Add. MS 10357	Exercitum Musicum (Frankfurt, 1660)	
Sonata a  June 2022	1:9	no. 51 A	no. 24 A	no. 11 A	ex anon. 846 BUONAMENTE-1

BURROUGHS		EIRE-Dm MS Z3.S.13	Airs for solo lyra viol		do.
ðefhf:		no, f.	ðefhf:		no, f.
[Cor]		5, 7l inv	[Alm]		10, 68 inv.
[Sar]		6, 70' inv.	[Alm]		17, 22'
tuning fedfh					
BURROUGHS-1					

(d. 1652)

The Divisions and Preludes were reviewed by Richards (see BASS R) and by Phillips (see BUTLER P) who also studied the Sonatas. In view of recent decisions concerning identity, as between Butler, Gibbons, Jenkins, Polewheele and Young, Phillips's arrangement and numbering have been adopted.

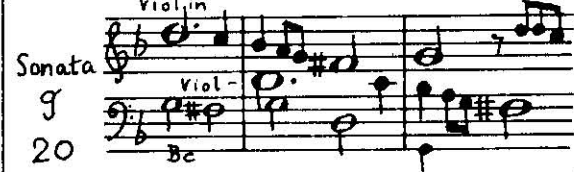
All works published in BUTLER P3

Divisions and Preludes for solo bass viol		All works published in BUTLER P3					GB- DRc MS	Lcm MS	Ob MS Mus Sch	US- NYp MS	GB- Ob Mus. Sch.
VolGS (Phillips) No.	Except as otherwise shown:						A. 10	H.F. 10(2)	C. 71	Drexel 3551	C. 60
	GROUND	FIRST DIVISION	P.	f.	P.	P.	p.				
DIV 1 (RC1)			RT 275				116				
DIV 2 (RC2)			RT 37				124			16 Mr. Buttler	
DIV 3 (RC3)			RT 26 = RT 97					4'			
DIV 4 (RC4)			RT 270				129 'H. Butler				
DIV 5 (RC6)			RT 388				132 'H.B.'				
DIV 6 (RC7)			RT 389					12'			
Prelude 7 (RC8)			SOLO VIOL RT 543	BASS PART RT 542			160:1 A			37 'mr. Buttler'	formerly W. YOUNG RC 23
DIV 8			RT 396				139 'Segr. Jon' {Young}				
Prelude 9 (RC9)			SOLO VIOL RT 162	BASS PART RT 161			143 {Hen- rich Butler			30 'Mr. Buttler'	
DIV 10 (RC 10, 15)			RT 15, 44								
DIV 11 (RC11)			RT 24				149 'H.B.'				
DIV 12 (RC12)			RT 11				150 'H.B.'				
DIV 13 (RC16)			RT 276				156 'H.B.'				Ground only
DIV 14 (RC14)			RT 375				94, 112	106 A 'Aug 31 1672'	6 Mr Henry Buttler	68:1	
DIV 15 (RC15/17)			RT 401 transposed	RT 412			108 'H.B.'	# Ground is on p. 110 which is misnumbered as p. 100.			

HENRY BUTLER

Sonatas, Aria,
Canciona, etc.:

Appendices

	FALCONIERI 1650	QB-DRc MSS			GB-Cu Add.MS 10357	Lgc MS 369	ObMSS Mus Sch		B-Bc MS Litt 24.910			BUTLER P3
		D.2	D.5	D.10			C.71	D.249				
VaGS (Phillips) No.	P.	P.	P.	P.	f.	f.	P.	f.	f.			
[Sonata] e 16 				160 :2			viol only					✓
Aria e 17 		29, 31, 35 A		218			formerly Jenkins RC2 on RT 174					✓
Sonata F 18 		31, 33, 27	1, 1, 1	212	11, 11, 9	95 inv	98 A	86, 87, 91 A	56' 56' 51'			✓
Sonata G 19 		28, 30, 34	14, 14, 14.	215		violin only						✓
Sonata g 20 		42, 44, 38 *	4, 4, 4 #	219 A		91 inv. A ø	*B5t12' [Butler] # 'Zamponi' ø near other Butler					✓
Canciona a3 21 		'dicha La Preciosa'										✓
Su Gallarda 22 		24, 22, 22, 22,	It is now believed that Nos. 21 and 22 are by Falconieri in honour of Butler.									✓

APPENDIX 1

Div.
(RC5)
RT 371 (Polewheele's Ground)




GB-Ob MS Mus Sch. C.71,
p.102 'Mr Butler', assigned
to Polewheele RC4, (q.v.)

APPENDIX 2

first:
[Fantasia] Affetto
then:



'di D. Errigo Buttler'

[consisting of the two fantasies
of Orlando Gibbons, nos. 5 and
8 from the printed set]

D-brd - MÜS
MS Santini
HS 1152, no. '7'
seq.no. (11)
(incl. organ part)

BUXTEHUDE, Dietrich

(1637-1707)

BuxWV no. [see *New Grove*]. See also DTT xi (1903; rev. 1957)

VII Suonate for violin, viola da gamba and bc
(Lübeck, ?1694)

252

I

F



253

II

G



254

III

a



255

IV

Bb



256

V

C



257

VI

d



258

VII

e



BUXTEHUDE, Dietrich

(1637-1707)

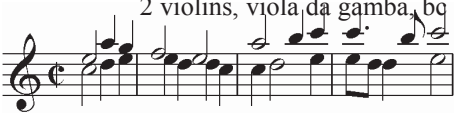
BuxWV no. [see *New Grove*]. See also DTT xi (1903; rev. 1957)

VII Suonate for violin, viola da gamba and bc
(Lübeck, 1696)

259	I	Bb	
260	II	D	
261	III	g	
262	IV	c	
263	V	A	
264	VI	E	
258	VII	F	

January 2009

BUXTEHUDE-2

BUXTEHUDE, Dietrich (1637-1707) BuxWV no. [see <i>New Grove</i>]. See also DTT xi (1903; rev. 1957)				S-Uu, imhs	GB- Ob Mus. Sch. D,249	
266	Sonata	C	 2 violins, viola da gamba, bc	13:27	p.	
267	Sonata	D	 viola da gamba, violone, bc	13:24		
268	Sonata	D	 viola da gamba, bc		128-9	
269	Sonata	F	 2 violins, viola da gamba, bc	13:23		
271	Sonata	G		13:28		
272	Sonata	a	 violin, viola da gamba, bc	13:26		
273	Sonata	Bb		13:25		
270	Sonata	F	 '2 violins', bc	1:12		Bass only
January 2009						BUXTEHUDE-3

Dieterich Buxtehude

Cantatas including parts for viola da gamba ['viola' ignored]
(Incipits from highest part, usually violin I)

From the list by Günter von Zadow

Also hat Gott die Welt geliebet (S, 2 vln, vdg, Bc)

D-LÜh: (N) U 1.00 Bux/6



An filius non est Dei (ATB, 3 vdg or trombones, Bc)

S-Uu: vok.mus.i hs. 50:3
[facsimile: IMSLP]



Du Lebensfürst, Herr Jesu Christ (SATB, Chorus, 2 vln, 2 violettas, vlne, BC)

S-Uu: vok.mus.i hs. 83:43
[facsimile: IMSLP]



Fürwahr, er trug unsere Krankheit (SSATB, Chorus, 2vln, 2 vdg, vlne or bassoon, Bc)

S-Uu : vok.mus.i hs. 6:9
[facsimile: IMSLP]



Gen Himmel zu dem Vater mein (S, vln, vdg, Bc)

S-Uu: vok.mus.i. hs. 50:18
[facsimile: IMSLP]



Herr, ich lasse dich nicht (TB, 2 vln, vlne or vdg; or 2 vdg or v da braccio and 2 trombones, Bc)

S-Uu: vok.mus.i hs. 51:2
[facsimile: IMSLP]



Jesu, meine Freud und Lust (A, 2 vln, violetta, vlne, BC)

D-LÜh: (N) U 1.00 Bux/1:2

BuxWV 59

Jubilate Domino, omnis terra (A, vdg, Bc)

S-Uu: vok.mus.i hs. 51:12
[facsimile: IMSLP]



Dieterich Buxtehude

Cantatas including parts for viola da gamba ['viola' ignored]
(Incipits from highest part, usually violin I)

From the list by Günter von Zadow

Lauda Sion Salvatorem (SSB, 2 vln, vdg, Bc)

S-Uu: vmhs 51:14
[facsimile: IMSLP]

BuxWV 68



Laudate, pueri, Dominum (SS, 5 vdg, vlne, Bc)

S-Uu: vmhs 6:17
[facsimile: IMSLP]

BuxWV 69



BuxWV 75

MEMBRA JESU NOSTRI (SSATB, 2 vln, vlne, Bc)

I. Ecce super montes

S-Uu: vmhs 6:2



II. Ad ubera portabimini (SSATB, 2 vln, vlne, Bc)

S-Uu: vmhs 6:3



III. Quid sunt plagae istae in medio manuum (SSATB, 2vln, vlne, Bc)

S-Uu: vmhs 51:23



IV. Surge, amica mea (SSATB, 2 vln, vlne, Bc)

S-Uu: vmhs 6:1



V. Sicut modo geniti infantes (SSATB, 2 vln, vlne, Bc)

S-Uu: vmhs 6:18



VI. Vulnerasti cor meum (SSB, 5 vdg, Bc)

S-Uu: vmhs 46:25



Dieterich Buxtehude

Cantatas including parts for viola da gamba ['viola' ignored]
(Incipits from highest part, usually violin I)

From the list by Günter von Zadow

(BuxWV 75) VII. Illustra faciem tuam

S-Uu: vmhs 50:12



BuxWV 76 Mit Fried und Freud ich fahr dahin (SB, strings)

Printed: Berlin, 1674
[facsimile IMSLP]



Sung at the funeral of Buxtehude's father [string instruments not named]
a4 (a) Contrapunctus I; (b) Evolution; (c) Contrapunctus II; (d) Evolution;
(e) Klaglied

BuxWV 78 Nimm von uns, Herr, du treuer Gott
(SATB, 2 vln, 2 violettas, bassoon, Bc)

S-Uu: vmhs 82:38

BuxWV 82 O clemens, o mitis, o coelestis Pater (S, vln, 2 violettas, vlne, Bc)

S-Uu: vmhs 51:18



BuxWV 97 Sicut Moses exaltavit serpentem (S, 2 vln, vdg, Bc)

S-Uu: vmhs 81:26



BuxWV 115 Auf, Saiten, auf! Lasst euren Schall erklingen!
(S, 2 vln, 2 vdg, Bc)

[Lost]

WILLIAM BYRD

(1540-1623)

In assessing the contributions of scholars and musicians to the revival of English Golden-Age music in general, and of music for viols in particular, our early attention is fixed on the work of Dr E. H. Fellowes and of the publisher, Stainer & Bell Ltd., who brought out his editions of the English Madrigal School and of the collected works of William Byrd.

Long before the generality of viol consort editions began to appear in quantity, all Fellowes's editions were in print: a creditable achievement. Fellowes, moreover, had the music sung and played; although Byrd's consort music may have been transposed, halved in note-values and played by the violin family, the music was given an airing, and we are becoming more aware, nowadays, that the treatment described, though unfashionable, was not totally unrepresentative of 17th-century practice.

More recent work on Byrd's music and sources has been done by Brett, Edwards, Elliott and Neighbour (the first three of whom have contributed to *The Byrd Edition*, under Brett's general editorship, with which Stainer & Bell are currently replacing the Fellowes/Dart revised edition). In making up the Society's records, the compiler was aware of the volume and quality of published information. Although he took note of the sources that he saw, it did not seem to him necessary to tread the whole path all round the libraries merely to check work already known to be accurate.

These index sheets of William Byrd, therefore, like those of several other composers in the second instalment, rely to an appreciable extent on published information, for which the Society is grateful to the authorities named above. However, the compiler ventures to hope that added value is being given, firstly by the completeness of the record, secondly by the collation and exhibition of the various numbering systems.

In this index, the symbols BYRD ED 1 etc., with their Arabic numerals, distinguish *The Byrd Edition*, mentioned above, from its predecessor, *The Collected Works of William Byrd* to which the symbols BYRD COLL I etc., with their Roman numerals, are assigned.

Since the above was written the appearance of BYRD H has added significantly to the Byrd biography, whilst also providing a new survey of the composer's music.

BYRD-1

WILLIAM BYRD		Other numberings				QB-261										lcm MS	Ob MSS		Och MSS	T MSS			US-MYP MSS	Publications																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																			
						Add MSS						Eg MS	f.	f.	f.		f.	f.		f.	f.	f.		f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.

BYRD - 3

WILLIAM BYRD

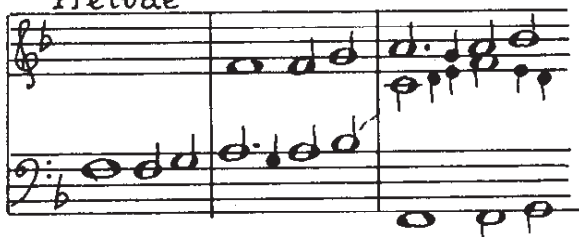
5- and 6-part works

Fantasy a 5

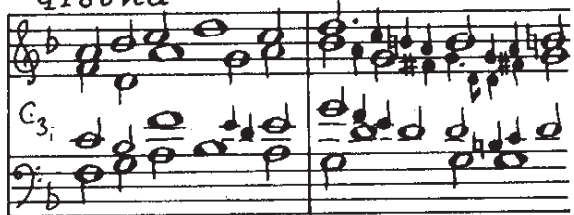


Prelude and Ground a 5

Prelude



Ground



Browning a 5



Pavan a 5



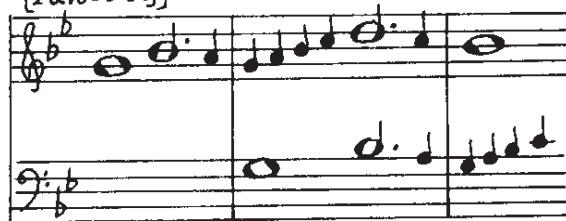
Fantasy a 6 No. 1



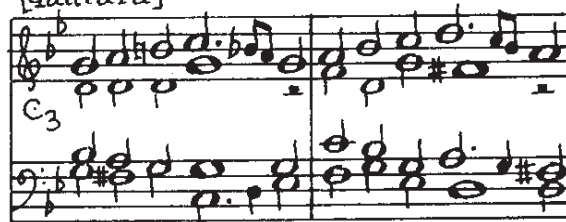
Fantasy a 6 No. 2.

in three sections

[Fantasy]



[Galliard]



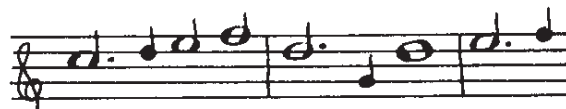
[Coda]



Fantasy a 6 No. 3



Pavan a 6



Galliard a 6



WILLIAM BYRD 5- and 6-part works			FANT. a5	PRE- LUDE & GROUND a5	BROWN- ING a5	PAVAN a5	FANTASIES a6			PAVAN a6	GALL a6	
VdGS			no.	-	-	-	1	2	3	-	-	
Other number- ings	Edwards	no.	58	108	112	444	83	84	85	402	501	
	Elliott	no.	-	-	-	-	I	II	III	-	-	
	Neighbour	no.	5/c	-	-	5/c	6/f	6/g1	6/g2	6/c	6/c	
	Fellowes	no.	1	'prel. & fant'	2	-	3	2	1	-	-	
	Meyer	no.	'in nom 5'	∅			-	2	1	-	-	
BYRD 1575		vocal	no.				17 *					
BYRD 1611		string score	no.						26			
NEVELL		kbd	no.	29 +	30 ∅	10						
FWVB		kbd	no.			167						
GB- LbL Add MSS	17786-91	string parts	no.	2 a5				3 a6 ⊕				
	17792-6	parts	f.		50' A	64' A				Merro		
	29996	kbd	f.	210 F		153' ✕		211 ⊙	213'	Tomkins		
	31390	parts	f.			125						
	32377	cantus only	f.		2	2 F 0						
	37402-6	parts	f.			98' A lacks (IV)			50			
Ob MSS Mus Sch	C. 64-9	parts	no.							3 a6	4 a6	
	E. 423	one part	P.		149 (II) only		303 (I) only	309 (II) only				
Och MSS	979-83	parts	no.				157 lacks IV			Baldwin		
	984-8	parts	no.		73					Dow		
	1113	kbd	P.	161								
T MSS	341-4	parts	f.					55' ‡ lacks (VI)		Paston		
	379-84	parts	f.					43 ‡		Paston		
	389 + James	2 parts	P.		86 (I) 8 (II) only							
D-Bds MS Lynar A.2		kbd	P.	[63]								
D-Kl MS 4° MUS 125		parts	no.			6 A						
F-Pc MS Rés 1122		kbd	P.	19						Tomkins		
US-NYp MSS Drexel	4180-5	parts	f.						179'	Merro		
	5612	kbd	P.			132						
US-Ws MS Va 408		cantus only	f.		1 F ◇							
NORTHWOOD				✓	✓	✓	✓	✓	✓	✓	✓	
BYRD ED 1		vocal	P.				82 *					
BYRD COLL XIV		strings	P.						166			
BYRD ED 17		strings	P.	19	29	39	73	48	53	63	75	78
BYRD COLL XVII		strings	P.	20	38	30	-	92	81	70	99	101
BYRD AB		kbd.	no.	26	42 ∅	-	29 a					
BYRD TCM 9		vocal.	P.				105 *					
Kraus Cantantibus Organis XVI								P.33	P.38			

◇ concluding fragment * 'The leaves bee greene',
 * as 'Laudate pueri' ‡ fantasy only 'A Ground, Mr Will. Byrd.
 + 'A lesson of Voluntarie' ⊙ not Coda A most excellent piece.
 ∅ 'Ground' only: 'The second grounde' ⊕ Coda added later Lavs deo William Byrde.'

WILLIAM BYRD

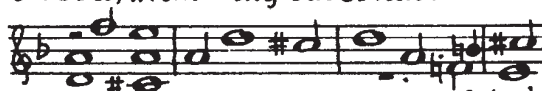
Consort Songs

All published in BYRD ED. 15
numbered by Brett as hereunder

The songs are grouped by Brett, thus:

- 1-12 Psalms and Spiritual Songs.
- 29-32 Moral songs and Sonnets.
- 33-41 Later songs.
- 42-49 Appendices - doubtful attributions.

1 O Lord, within thy tabernacle



Have mercy on us, Lord.

3. Have mer-



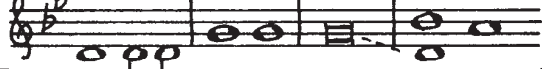
Lord, to thee I make my moan

5. Lord, to



O Lord, bow down thine heav'nly eyes

7. O Lord,



O that we woeiful wretches could

9. O



Rejoice unto the Lord

11. Re-Joice, re-joice,



Ah, golden hairs.

13. Ah, golden hairs,



Blame I confess

15. Blame



Content is rich

17. * Content is rich but who is



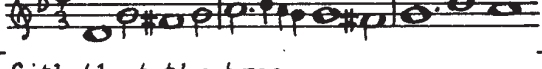
I will not say

19. I will not say



My freedom, ah [I thought that love had...]

21. I thought



Sith that the tree

23. Sith that the



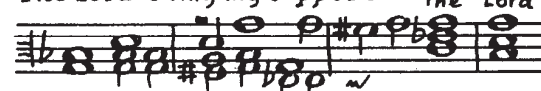
Truce for a time

25. Truce



[parts reconstructed by Brett]

2 The Lord is only my support The Lord



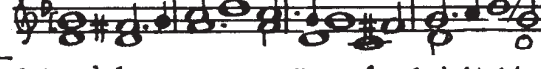
The man is blest that God doth fear

4. The man is blest that



O God, but God The man is blest that

6. O Lord, how vain are all our frail delights



O Lord, how vain are all our frail delights

8. Out of the orient crystal skies



Out of the orient

10. * Triumph with pleasant melody



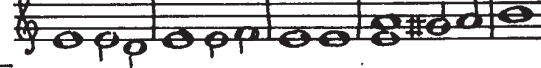
Tri - u mp h,

12. As Caesar wept



As Caesar wept

14. Come pretty babe



Come pretty

15. E'en as in seas lie hidden rocks



E'en as in

18. * Mount, Hope, above the skies



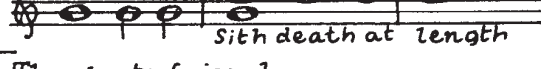
Mount, hope, above

20. Sith death at length



Sith death at length

22. Thou poets friend



Thou poets

24. Truth at the first



Truth, truth at the first

26. * Truth, truth at the first



BYRD CONSORT SONGS	GB-Lbl								Lcm MSS	Ob		Och MSS	T MSS	US- CA MS	US- Nyp MSS					
	Add MSS									MSS MUS	MSS Mus Sch									
	15117	18936-9	29247	29401-5	30480-4	30485	31992	2009-12	2041	2049	f. 20-24	E. 423	984-8	389 + James MS	1469-71	30	29401-5 4180-5			
Brett No.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	P.	no.	P.	f.	f.	f.				
1	Sternhold: Ps 15, old version												130	106						
2		50'					24'	Whittingham: Ps. 23, old version												
3		50'					24'	John Hopkins, Ps. 67, old version												
4				45' A			23'	Kethe, Ps. 112, old version							37' A					
5		50'					25'				35	Whittingham: Ps 130, old version								
6	19'					15	6'				32	A sonnet								
7		51		26' A			5'									17 A				
8				27' A			6	* 'Mr Birde upon St Philip Sidneis dittie.'			34 A	117 *				4 A				
9				11' A	f. of 30480		7	51' A			35 A					4' A				
10				51 A				59' A	35' A							46 A				
11				49' A			26'	In honour of Queen Elizabeth I, 1586						40' A	26' A					
12					60					41'		125 -7								
13	words after Jorge de Montemayor (c.1521-61)						14'				32	70								
14		49' +	+ 'Tallis'				17'				48					33 A				
15			17' +				39 +	+ 'Remember, Lord'				129				13' +				
16								C, T, B only									50'			
17 *				35' A												35' A				
18 *				7' A																
19		47'		32' A			- :	: Included and attributed in Index, but music folio missing							lacks cantus					
20		50 ⊕		50'	⊕ 'Alphonso'															
21	Title, but not voice part, survived						20'	Song reconstructed by Brett using poem no. 32 from 'Songs' of 1589							11' A					
22				37' A			5'									3 A				
23		47' A		47' A			Paston													
24							Paston			10						Paston				
25							30	Paston	Paston	Warderton	Hamond	4			Paston	Paston				
26 *				25' A			16 A								45' A	Merro				

WILLIAM BYRD

Consort Songs (concluded)

All published in BYRD ED. 15
numbered by Brett as hereunder.

27 What steps of strife
What steps of strife

29 Crowned with flowers
Crowned with flowers & lilies

31 In angel's weed
In angels weed

33 An aged dame
An aged dame

35 He that all
He that all earthly pleasure scorns

37 Quis me statim
Quis me statim

39 Where the blind...
Where the blind...

41 Wretched Albinus
Wretched Albinus

42 By force I live
By force I live

44 The day delay'd
The day delay'd of that I do most wish

28 While Phoebus [The noble famous Queen]
While Phoebus us'd to

30 Delight is dead (2 voc)
Delight is dead
Delight is dead

32 Ye Sacred Muses
Ye sacred Muses

34 Fair Britain Isle
Fair Britain Isle,

36 My mistress had
My mistress had a little dog,

38 Though I be brown
Though I be Brown

40 With lilies white
With lilies white

Four doubtful
attributions follow:

43 Methought of late
Methought of late

45 Whom hateful harms
Whom hateful harms or heaps of heinous wrong

Four songs considered not to be by Byrd:

46 Ah, alas you salt sea gods
Ah.

48 My little sweet darling
My little sweet

47 Come tread the paths
and:
Come tread the

49 O heavenly God
O heavenly God &

BYRD	GB-Lbl										Lcm MSS	Och MSS	T MSS	US-CA MS	US-NYp MSS			MUS BRIT Vol 22						
	Add MSS																		Eg. MSS					
CONSORT	SONGS (concl.)	5058	15117	17786-91	17792-6	18936-9	29372-7	29401-5	31992	34050	2009-12	2041	2049	2089	984-8	369-73	30	4180-5						
		f	f	f	f.	f.	f.	f.	f.	f.	f.	f.		f	no.	f.	f.	f.				no.		
27		Words: lines 225-31 from Churchyard's 'Shores Life' (1563)								20'	title only in music MSS					10'								
28		⊕ 'The noble famous Queen' [of Scots]						28'	15	* 'While Phoebus' 66						41'								
29		(in memory of Queen Mary I)			48'		23'			44'	† also set to Philippe de Monte's madrigal 'Che fai alma che pensi'						19'							
30					46	106'		43	34'		33'							50 A						
31 *		(For Mary, Queen of Scots, d. 1587)						30'	16	⊖ bars 12-end only							41'							
32		(An elegy for Thomas Tallis, d. 23 Nov. 1585)						17'	15'				16					9'						
33		From Geoffrey Whitney's 'A Choice of Emblemes...						22'	4'	... 1586, p. 46, entitled 'Varii hominum sensus'							2'							
34 *		commemorated death (1612) of Henry, P.O.W.						44'																
35 *							29'																	
36		Upon the death of a lady's dog at Applatton Hall, Norfolk...						33'		... built by Edward Paston in 1596 - see also PASTON B							22'							
37		74'					38'	38	words: William Gager					21'		36'	43							
38 *		In honour of Mary Browne, m. 1608 to Thomas Paston						21'																
39 *							31'	† Title only: no other words in sources.							37'									
40 *							39'	Elegy for Lady Magdalen Montague, d. 1608.																
41 *							40'	? Decimus Clodius Septimus Albinus, d. 197 A.D. ?							30'									
Four songs of which the attribution to Byrd in sources is thought doubtful:																								
42		Words: Robert Southwell (1561-95)				46'	'Mr Byrde' (but could be by Cobbold who is well represented in that part of the MS)																	
43					61'																			
44		Words: Thomas, Lord Vaux (1510-56)					Myriell	53'	Paston	Paston	Paston	Paston	Wanderton	Paston	122 A	Paston	Paston	Lacks cantus	Meito					
45					48'																			
Four songs considered not to be by Byrd.																								
For other sources see MUS BRIT Vol 22																								
46		voice & lute	5'												106			51				7		
47																123						3		
48				6												109						25		
49		4 A		[Stogers]			53															22		
BYRD-9																								

WILLIAM BYRD - Consort Songs from the 1588 and 1589 Sets.

These two pages record the songs from BYRD 1588 and BYRD 1589 which were originally consort songs and which are now published in BYRD ED 16, where Brett distinguished between later (printed) and earlier (MS) versions. The sources, listed in BYRD ED 16, in which all entries follow the prints are here excluded. Entries in the remaining sources which happen to correspond with the prints are here encircled.

BYRD ED 16

No.:

7



How shall a young man prone to ill

9



Blessed is he that fears the Lord

11



I joy not in no earthly bliss

13



Who likes to love, let him take heed

15



Where Fancyfond for Pleasure pleads

17



In fields abroad where trumpets shrill do sound

19



La verginella e' simile

21



Prostrate, O Lord ... I lie,

23



If that a sinner's sighs be angel's food

25



Lulla, lulla by,

27



Come to me, grief, for ever

29



See, See those sweet eyes

31



I thought that love had been a boy.

8



O Lord ... who in thy sacred tent

10



Lord, in thy wrath reprove me not

12



Though Amaryllis dance in green

14



My mind to me a kingdom is

16



O you that hear this voice,

18



Constant Penelope sends to thee

20



Farewell, false love,

22



Susanna fair some time assaulted was

24



Care for thy soul,

26



Why do I use my paper, ink & pen?

28



O that most rare breast

30



When first by force of fatal destiny

BYRD Songs, 1588, 1589	Prints		GB-Lbl										Lcm MS	Ob MS Mus Sch	Och MSS	T MSS		US-CA MS Mus.	US- NY MS				
	BYRD 1588	BYRD 1589	MS RM 2423	A 2 d. MSS							Eg. MS	204-1				E. 423	984-8		389	1469-71	30	Drexel 5612	Drexel 4180-5
				f.	f.	f.	f.	f.	f.	f.													
BYRD ED 16	no.	no.	P.	f.	f.	f.	f.	f.	f.	f.	f.	f.	P.	no.	P.	f.	f.	P.					
7	4								24					131			31' _A						
8	6							47' _A	23	55' _A						(38')	25' _A						
9	8							45' _A	22'					128		(38)	25' _A						
10	9							50' _A	22'					71		(42)	26' _A						
11	11							2' _A					50	69			38' _A						
12	12			61'					12				47	132			35' _A						
13	13								11'				46	119			2' _A						
14	14		464 A						13'			55' _A	48	118			(11) _A						
15	15							(21) _A	(14)				(36)	64			(34) _A						
16	16							8' _A	37'				34				34' _A						
17	22							18' _A	13			56' _A	5	63			39' _A		f.54 of 4180				
18	23								38'				4				11' _A		f.55 of 4180				
19	24								20				51	68			12' _A						
20	25								32'								42' _A						
21	27								32								15' _A						
22	29		466 A						18			5	31 A	65	(95)	(1) only	33' _A						
23	30							51 A	14	28				(93)		(43)	30 A						
24	31		468 A					41' _A	13'	25				72	150	43' _A	29' _A						
25*	32							(43)	57' 101' _A	21'		(52)	(29')	41	115 A 6	(44)	(6) _A	194					
26	33							42' _A		19'		(53)	(29')	37 A	67	(44')	5' _A						
27	34							(13')		16		(51)	(29)	3	62		(5) _A						
28	35													1	60 -1								
29		29								(31)													
30		31						36' _A	13'				49				(42) _A						
31		32											50				(40) _A						

* See also p. BYRD-15 Golden Phoenix/Corda Music publ. Nos. 12, 13, 15, 17, 22, 25, 27, 28

Revised for 7th Instalment, 2002

WILLIAM BYRD - Consort Hymns

Verses as lettered in BYRD N2

Christe qui lux es E 202 A		Christe qui lux es E 203 B	
Christe qui lux es E 204 C		Precamur sanctedomine E 205 D	
Precamur E 206 E		Precamur E 207 F	
Precamur E 208 G		Christe redemptor E 211 A	
Christe redemptor E 212 B		Miserere E 338 A	
Miserere E 339 B		Salvator mundi E 358 A	
Salvator E 359 B		Sermone blando E 361 A	
Sermone E 362 B		Sermone E 363 C	
Sermone E 364 D		Sermone E 365 E	
Sermone E 366 F		Sermone E 367 G	
Te lucis E 371 A		Te lucis E 372 B	
Te lucis E 373 C		Te lucis E 374 D	
Te lucis E 375 E		Te lucis E 376 F	
Te lucis E 377 G		Te lucis E 378 H	
Te lucis E 379 I		Te lucis E 380 J	
Te lucis E 381 K		Te lucis E 382 L	

WILLIAM BYRD Consort Hymns.		Edwards	GB-Lbl Add MSS				T MSS	Publications					
			18936-9	29246	30480-4	354-8		BYRD TCM 9	(Fellowes)		(Elliott)		
									BYRD COLL VIII	BYRD COLL XVII	BYRD ED 17		
Hymn - name, and lettered verse:													
		no.	f.	f.	f.	f.		P.	P.	no.	P.	no.	P.
Christe qui lux es	A	202		46		24'		307	40			I	110
	B	203		46'							121		111
	C	204		46'									112
Precamur sancte domine	D	205		lute - without cantus	70	24		306	34			II	114
	E	206			70			38					115
	F	207			70	24		306	36				116
* as 'Te lucis'	G	208				23*		311*			116*	III	117
Christe redemptor omnium.	A	211		of 30480		22		301			106		118
	B	212			48'		22'		301			104	
Miserere	A	338	36		48'				305			109	
	B	339	3'	48'		23 A		305			108		123
Salvator mundi	A	358		48 A						2	120		124
	B	359		47'; 48 A						1	120		125
Sermone Blando ‡ as 'Salvator Mundi'	A	361	6' ‡	14'				309 ‡			103		108
	B	362		14'									109
	C	363		15						1	120	I	127
	D	364		15									128
	E	365		15'						2	120		129
	F	366		Pastor		23' A		309			112	II	131
	G	367				23' A		310			114		132
Te lucis ante terminum	A	371		44'								I	134
	B	372		44'									135
	C	373		45									136
	D	374		45									137
	E	375		45'									138
	F	376		45'									139
	G	377		45'									140
	H	378		46'									141
	I	379		46'						1	121	II	143
	J	380		46'	Hammond Pastor	24' ⊗		308 [⊗]			110		144
	K	381		47									145
	L	382		47'					2	121		146	
⊗ as 'Precamur'													

WILLIAM BYRD et al. - Miscellaneous items

4-part fantasies:

E 37

E 38

US-Ws MS Va 405-7
No. 1, f. 40' of 406

No. 2, f. 41' of 406.

Cantus missing from both works: reconstructed by Elliott in BYRD ED 17 (Elliott Nos. IV & V) and by Dart in Stainer & Bell's publication. Neither considered to be by Byrd, despite ascription in the MSS.

Mixed Consorts

lute Pavan

E 704

'A paven of Mr. Byrds'

E 705

Flute

Lord Forester, Weld lute book, f. 7' (lute and bass). Arrangement of the keyboard pavan in MUS. BRIT. 27, p. 81.

WALSINGHAM
and GB-Cu MS Dd 9.33 (lute solo) f. 35'. Arrangement [by 'R.B.'?] of 'the fifte pavian' in NEVELL.

?-part Ut My Re

E 383 and E 384

E 383-4

GB-1bl Add MSS 32377, f. 5 (cantus only)

Suspected of being by Parsons, an ut-re-mi of whose also appears on f. 5.

Arrangement for
2 Lyra Viols
(ffefff)

Ne Irascaris

[Cant. Sacr. I (1589), nos. 20-21]

GB-Ob MSS Mus Sch D.245-6 (Merro)
pp. 1-2 of each, anon.

GB-1bl Add MS 17795 (Merro),
f. 39', anon. (upper part only)

Lyra Viol
Accompaniment 'Birds Lullaby'
(ffhfh)

['Lullaby, my sweet little baby', as
in the 1588 Set, No. 32]

John Browne bandora and lyra
viol book, f. 78'
(accompaniment).