

HUGH FACY

*Divisions and Aires
for solo bass viol*

GB- HA dol- metsch MS	Mp MS	Ob MS Mus Sch	Cv MS	Och MS	US- NH MS	Publ.
II.c.24	832 Vu 51	C.71	Dd.5.20	439	Drexel 3551	
f	P.	P.	f	P.	f	
					23	
		148				
	3:2					
	4:1					
	4:2 A		34' 97 :2 A			

VdGS No. same ground as C Simpson 18



(RC1) RT 400 (± 406)
same ground as C Simpson 10



(RC7) RT 401



(RC4) RT 84



(RC5) RT 461



(RC6) RT 803

The 'Skolding Wife' suite, formerly Facy, VdGS Nos 6-9, has been credited to Hotman, under whom it is now listed as VdGS Nos 36-39, on the strength of the attribution in CRACOW. BV.

FANTASIES a 3 (Tr Tr B)

from US-R: 'Jo. Wythie his Booke', in Withy's hand: one treble part missing

VdGS No. Mr Facy his Ecco

1

(1)

2

(2)

No. Mr Facy, Fantazia

3

(3)

Mr Facy, Fantazia

4

(4)

Canon
Philip

FALLE (1656-1742)

Two pieces for Bass viol and Bc from
C₁B-DRc MS A.27 (autograph). See FALLE U.

In genere harmonico

Fantasia p. 320



In genere harmonico

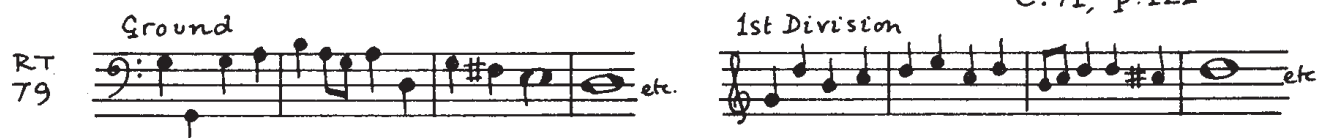
Passacaille, p. 322



FALLE-1

Francis **FARMELO** Divisions on a Ground

GB-Ob MS Mus Sch
C.71, p.122



JOHN FARMER

T.
Simpson
1610

1. Pavan



No.

XIII

2. Pavan



XVII

Giles FARNABY		FARNABY	SIMPSON T 1621	FWVB		Heinrichshofen, D Consortium ed. C	B. I.
		Book, No.	no.	no.		seq.	no.
Maske a 4; kbd			31 a 4 A	198 kbd		(7)	237
A fantcy Cromaticke		1, 1				ed. N 1009	

FARNABY-1

Richard & Daniel FARRANT		Dbel	F- Kl	IRL-DBL	GB- Cher	Cu	Lb1				Ob	Och	T	US- Nyp	Public- ations
		MS	MS	MS	MS	MS	Eg. MS	Add	MSS	MS	MSS	MSS	MS	MSS	
		APMS 108	Vol 2	MS	MS	MS	MS	MS	MS	MS	MS	MS	MS	MS	MS
		no.	no.	sig	P.	f.	f.	f.	f.	f.	P.	no.	seq	P.	no.
[Daniel?] Farrant [Four Note] Pavan a5								515				34 a5			62
Richard Farrant cs a5 Ah, alas, you salt sea Gods					D'A A			514	7 'Bar. Sons'	17' A		(106 -7)	101 'Mr. B'	51 A	7
Richard Farrant cs a5 O Jove from stately throne									12 Richard Farrant						8
Daniel Farrant. Toy 1 fefh f [c]		26, 63'	190, 174'		40 80 A	45v: i3 A	25' i2 A	34 D. A Farrant	31 i2 A					(II only)	
[Daniel Farrant?] Alman 2 fefh f					Ballet	Leycester		34 Ap	Tregian		Myriell	Merro	Browne	Dow	Merro
[Daniel Farrant?] Pavan 3 ffhfh											116 Ap				
Daniel Farrant Pavan 4 ffhfh								22 Dan. Farrant			117 A				

FARRANT -1

including works identified by
'A.F.', 'Alfonso', 'Alfoncius' etc.

(Edwards No.) (CONSORTS E1)

3 Ex-au - - - - di vo-cem meam - - - -

(C213)
(F260)

1/11

GB-OB MSS Mus Sch	Och MSS		L b l MSS			Lcm MS	T MSS		E-ER-ER MSS	US-NH MSS Filmer	US-NY P MSS Dr. xel	US-WS MSS	Publ							
	D. 212-6	423-8	463-7	29427	32377		39550-4	Add					Eg.	MS	MSS	MS	MSS	Vdgs SP	MUS BRIT 44	FERRABOSCO I C3
no.	no.	no.	f.	f.	no.	no. f.	f.	p.	f.	no.	no.	f.	f.	no.	no.	Vol No.				
	Browne	most of contents by AF I	altus only	cantus only	Lestrangle	5, 1, 2, 1	In Nom 2 B	In Nom pt					cantus only	159		IX 23				
I/7, II/8 A	14	24	55'	7'	3	14, 61'	14	200		37	23	58	2	159	48	24				
I/9, II/9 A		25	Myriell	c. 1585	2	13, 59'	Wanderton	cantus only	25'		24			159	49	25				
mean ---											*			159	50	26				
I/11			55	7	1	21, 67					22									
* title here only, underlaid. Ø Grouped among the motets.																				

(C216)	Duo Alphonso		GB-Y MS M. 91 (S) no. [6]	MB 45 115	19
(C217) (E26)	A.F. Trio [ut re mi] No. 1		GB-Lbl Add MS 4900 f. 66'		20
(C218) (E27)	ut re mi No. 2		GB-Lbl MS RM 24d2 f. 118' Lbl Add MSS 41156-8, f. 9 A Lbl Hirsch M1353 f. 64' (lute) Lcm MS 2036, f. 26' in F # Cu MS Dd 2.11 f. 54' (lute)	MB 44 no. 2	21
(C219) (E41)	Fantasy a 4		GB-Lbl Add MS 30485 f. 43' (keyboard) Lbl Add MS 32377 f. 4 (cantus)	3 5 MB 45 127	22
(C224) (E88)	Fantasy a 6 No. 1 'Alfoncius'		GB-Lbl Add MS 31390 f. 16 (see FERRABOSCO I C 3)	3 5 MB 45 192	27
(C225) (E89)	Fantasy a 6 No. 2 'Alfonso Ferrabosco di Sei Bassi'		US-NYp MS Drexel 4302 No. 45, p. 255 (Tregian's score)	MB 44 68	28
(C226) (E676)	Alfonsoes Pavan (mixed consort)	Recorder INCOMPLETE 	GB-Cu MSS Dd 3.18 f. 36', 5.20 f. 4, 5.21 f. 4, 14.24 f. 22. Lbl Add 29485 f. 10 'Bassano'. Rr Add MS 6, f. 7 'Augusti Pavan'. ? A.F. arrangement of A. Bassano?		29
(C215) (E708)	The Spanish Pavigne (mixed consort)	Lute INCOMPLETE 	GB Cu MS 3.18 f. 14' (lute) Lbl Eg. Ms 2046 f. 10' (lute and ground)		18
(C87)	Consort Song 'What is the Cause'?	Voice 	GB-T MS 389 p. 97 (sopr. only) James MS p. 99 (Tr Viol only) INCOMPLETE		III 3

ALFONSO FERRABOSCO II

(1575—1628)

‘In deed I haue seene the like committed by maister Alfonso, a great musition’, wrote Morley, in 1597, of Alfonso Ferrabosco I; fantasies by Alfonso Ferrabosco II in the Shirley partbooks, GB-Lbl, Add MSS 40657-61, in William Lawes’s hand, are headed ‘Alfonso’. Both generations, therefore, were known affectionately by the same first name, and many a manuscript was labelled ‘Alfonso Ferrabosco’ without the slightest attempt to distinguish. However, in these days, it is gratuitously confusing to publish, as is sometimes done, a modern edition as by ‘Alfonso Ferrabosco’ with no distinction, when it is so easy to follow the examples of Tregian and others, and to use the suffixes Elder and Younger, or Senior and Junior, or Father and Son, or I and II.

The principal work on Alfonso II’s four- and six-part fantasies is that by Vaught (see FERRABOSCO II V). See also FERRABOSCO II D and TOMKINS C.

Most of Alfonso II’s four- and five-part works are found in Tregian’s score, and thus were probably composed by c.1610-1613; several of them had already appeared in the Lessons of 1609 (see FERRABOSCO II 1609).

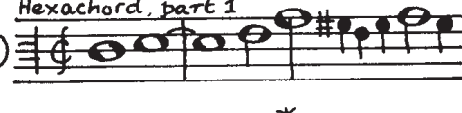
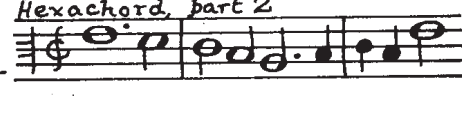
Judging by the list of sources, and by the large number of alternative versions, the four-part fantasies, and the five-part dances, were very popular, not only with the Jacobeans but with the Carolines also. Fantasy 24, attributed ambiguously to ‘Alfonso Ferabosco’ might well have been composed by Alfonso I, perhaps with a vocal text.

Lowinsky (see FERRABOSCO II L) attributed the Hexachord Fantasy to Alfonso della Viola, but scholars are now agreed that this is wrong.

The six-part works cannot be accurately dated, mainly because none of them appears in Tregian’s score. The earliest of their sources is GB-Och Mus. 61-6, contributed to by Myriell (d.1625), but that fact demonstrates little else than the probability that two of the fantasies were produced during their composer’s lifetime.

A complete edition of the consort music is published in *MUSICA BRITANNICA*, Vols, 62 (four-part) and 81 (five- and six-part), with the lyra viol pieces planned to appear later.

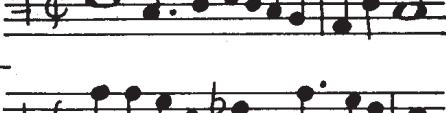
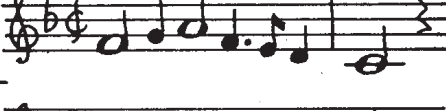
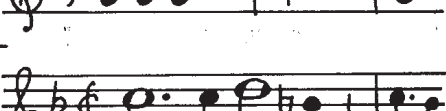
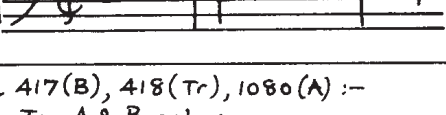
FERRABOSCO II-1

ALFONSO FERRABOSCO II 4-part Fantasies		GB-Ob MSS Mus Sch			Och MSS										
		C. 64-9	E. 437-42	F. 568-9	2	397-400	436	417-8/1080	423-8	468-72	473-8	517-20	1004	67	
VdGS (Meyer) No.		no.	no.	no.	f.	f.	f.	f.	no.	no.	no.	no.	no.		
1		16	1	2 A	74' A	1' A	1' A	33' A		7		2 A	6	F	
2		17 A	14	3 A	75' A	2' A	2' A	34' A		8		4 A	5		
3		22	5	4 A	76' A	3' A	3' A	35' A	John Browne's part-books	3	John Browne's part-books	6 A			
4		George Stratford, 1641	4	5 A	77' A	4' A	4' A	36' A		10		17 A	9		
5			2	6 A	78 A	5' A	5' A	37' A		6		3 A	7		
6			3	7 A	78' A	6' A	6' A	38' A	9	John Browne's part-books	18 A	8			
7		7	7	8 A	79 A	7' A	7' A	39' A	15	19		10 A	1		
8		8	8	9 A	79' A	8' A	8' A	40' A	17	17		11 A	2		
9		9	9	10 A	80 A	9' A	9' A	41' A	16	18		12 A	3		
10	Hexachord, part 1* 		19	11 A	80' A	10' A	10' A	Tr. A, B only			12	15 A	John Browne's organ-book	Thomas Myriell's organ-book	
11	Hexachord, part 2* 		20	12 A	81' A	11' A	11' A				13	16 A			
12			6	13 A	82' A	12' A	12' A	42' A		4		13 A			
* 4-part versions of the Hexachord Fantasy a 5 (q.v.)															

ALFONSO FERRA- BOSCO II 4-part fantasies	LbL MSS				Lms MSS	CkC MSS	IRL-Dm MSS				Y MSS	F. Pc. MS	St Aubyn MS	Publications										
	Add 17792-6	Add 29427	Add 29996	Eg. 3665			Z2.1.12	Z3.4.1-6	Z3.4.7-12	Z3.4.13				M3/1-4(s)	Rés. F.770	VdGS SP	Eng. Cons. Series	MUS. BRITT. 9	Meyer, English Chamber Music	Consortium D-2332	FERR II 4	VdGSA Pub.		
																							no.	f.
1	4	49'	18	66 33'	16	7	7 A	2	(2) A	7	10							1 (5)				16		
2	6	50'	7	2 65 33	14	6	8 A	3	(3) A	4								2 (5)				14		
3	7		6	4 67 34	8	3	3 A	8	(4) A	10										A P P x	8	F24		
4	3	48'	3	7 71 36	4	10	10 A	36		5	8							4 (5)				4		
5	1	52'	1	6 69 35	2	1	6 A	[7]		1								2				2	F25	
6	2	48	2	5 69 35	3	11	9 A	21		2	7							48				3	F26	
7	9	46'	13	10 72 36'	7	John Browne's part books	19 A	20		20								49			1	7		
8	10	47'	14	8 70 35	6		17 A	15		19	12								55				6	
9	11	47	15	9 72 36'	5		18 A			21	11								56				5	
10	John Merro's part books single altus book	f. 189' ‡	Tregian score			13		49		I 9	27											vol. 81		
11						14		50		I 10	27									23			vol. 81	
12				8	50'	5	13 75 38	10	4	4 A	16		8								22			10

‡ All numbered items from Add. 29996 are from the section in full score.
The setting at f. 189' is a keyboard reduction of the hexachord
fantasy.

‡ Original series (new series).

ALFONSO FERRABOSCO II		GB-0b MSS Mus. Sch.			Och MSS									
4-part Fantasies continued		C. 64-9	E. 437-42	F. 568-9	2	397-400	436	417-8/1080	423-8	468-72	473-8	517-20	1004	
v&gs (Meyer) No.		no.	no.	no.	f.	f.	f.	f.	no.	no.	no.	no.	no.	
13		23	13	14	83' :1	13'	13'	43' ⊙	21	1	11	1		
		A		A	A	A	A	A				A		
14		11	16	16	84'	15'	15'	45' ⊙	20	15		14		
				A	A	A	A	A				A		
15		6	17	17	85'	16'	16'	46' ⊙					4	
				A	A	A	A	A						
16			10	18	86'	17'	17'	47' ⊙		5		5		
				A	A	A	A	A				A		
17		13	11	19	87'	18'	18'	48' ⊙		16		8		
				A	A	A	A	A				A		
18			F. Withy, a late owner	20	88'	19'	19'	49' ⊙	26	14	14	21		
				A	A	A	A	A				A		
19				21	89'	20'	20'	50' ⊙		13		22		
				A	A	A	A	A		F _*		A		
20		14	18	22	90'	21'	21'	51' ⊕		12	9	20		
				A	A	A	A	A		F _*		A		
21		10	12	23	91'	22'	22'	52' ⊕	22	2	10	9		
				A	A	A	A	A				A		
22		15		24	92'	23'	23'	53' ⊕	25	11		19		
		A		A	A	A	A	A				A		
23		12	15	15	83' :2	14'	14'	44' ⊙	19	20		7		
				A	A	A	A	A				A		
[24]					John Lillie									
					score	parts	organ	parts						

In 417(B), 418(Tr), 1080(A) :-
⊙ Tr, A & B only;
⊕ Tr, B only.

* a leaf torn out of 469.

In 417(B), 418(Tr), 1080(A) :-

⊙ Tr, A & B only;

⊕ Tr, B only.

* a leaf torn out of 469.

ALFONSO FERRA- BOSCO II	Lb1 Add. MSS					Lb1 Eg. MS	Lms MSS	Ckc MSS	IRL-Dm MSS					Y MS	US- NYP MSS	F- Pc MS	St Aubyn MS	Publications								
	17792-6	29427	29996	31423	40657-61				Rowe 114-7	Z2.1.12	Z3.4.1-6	Z3.4.7-12	Z3.4.13					M3/1-4 (S)	Brexel 4180-5	F.770	VdGS SP	Eng. Consort Series	MUS BRITT 9	Peters (Beck) Ed.	Consortium B-2332	FERR II 4
4-part Fantasies.	no.	f.	no.	f.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no. 4 pt	no.	no.	no.	no.	no.					
13	5		16		18	15			1		37				6			3 (5)	129 *		II	15				
14	16	51'	9		16 78 39'	12			15 A		29				15							12				
15	25	49	17	1 A	19			12		1	(1) A		7	26	9					✓	III	21				
16	18	52	11		14 76 38'	13		5	5 A		17				9			58				13				
17	13		8		11 73 37	9		2	16 A		31				14				21			9				
18	17		10	1' A	17 79 40	17			14 A						16			59 - (4)				17				
19	14		20	2 A	18 80 40'	18		8	13 A						17			- (4)				18				
20	12		19	2' A	19 81 41	19		9	12 A		32				25			- (4)			IV	19				
21	John Merro's books		12 ⊕		12 74 37'	11			2 A		28		1/8		11			60			V	11				
22			Tomkins score				20			11 A		33										20				
23	15	51	4		15 77 39	1			20 A		30				18			65				1				
[24]														28				75				App.				
attrib 'Alfonso Ferrabosco.																										

attrib
Alfonso Ferrabosco.

⊕ See TOMKINS C

* version for
3 lura viols.

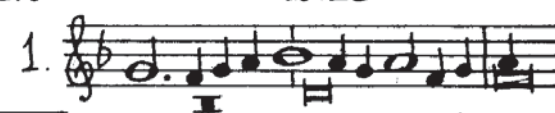
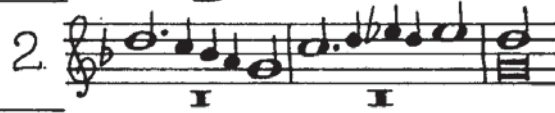
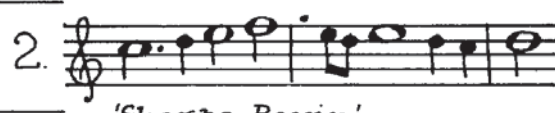
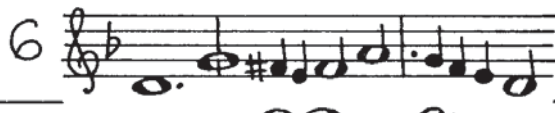
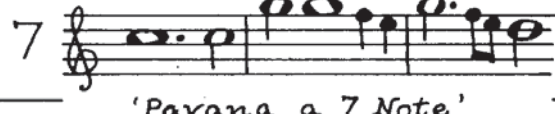
⚡ original series (new series)

ALFONSO FERRABOSCO II

The 5-part IN NOMINES;

The 5-part PAVANS, with notes of other settings.

VdQS (Meyer) All 5-part pieces published MB 81

(Meyer)																					
No.	IN NOMINES	P.	seq.	no.	no.	no.	P.	no.	f.	f.	f.	no.	seq.	no.							
1.				8	1	II ₁			-	17'	68'	12	(1)								
	I									A	A		F*								
2.				9	2	II ₂			-	18'	69'	13	(2)								
	I I									A	A										
3.				25	3	II ₃			-	16'	67'		(3)								
	and:									A	A		f59 of 472	2							
VdQS No.	PAVANS																				
1.	'Dorehouse Parvan'	13 a1						1		12'	63	28									
										P	P	P									
2.							186 ‡	49				26									
3.	'Sharpe Parvan'	33 a3	(1)	John Browne part books: 4 parts out of 5.					60 †	5	141' A	60' A	115' A	27							
4.	'Four Notes Parvan'		(2)							3 P	141 A	60 A	115 A	30 ©							
5.															31						
6.				John Browne part books: 4 parts out of 5.									32								
7.																					
8.	'Pavana a 7 Note'														33						
9.		8 a1	(3) A	John Browne part books: 4 parts out of 5.																	
				John Browne part books: 4 parts out of 5.																	
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																</					

* a leaf torn out of 468 and of 469.

‡ 2-part version in staff notation.

φ Parvan 2 and Alman 1 form a pair, and were set for 2 DV and organ by William Lawes (see Mvs. Brit. Vol 21, No. 6).

† version for 3 lyra viols.

© with Ben Jonson's words: "Hear me, O God".

ALFONSO FERRABOSCO II		FERRABOSCO II 1609	SIMPSON T 1621	PLAYFORD BI	GB- Ckc MS Rowe 113 A	Ob MSS Mus Sch		Och MSS			
THE HEXACHORD FANTASY; THE ALMANS in 5 parts, with notes of other settings.						D.245-7	E.415-8		2	403-8	436
HEXACHORD FANTASY ⊗		P.	no.		seq.	P.	no.		f.	f.	f.
part 1 ut re mi									138' A	57' A	
part 2 la sol fa									139' A	58' A	
vags No.	ALMANS										
1						186 *	50				
2											
3											
4		6 a1			(4) A				142 A	61 A	116 A
5		16 a1						18			
6		18 a1						19			
7								20			
8		31 a1				52 #	21				
9		20 a1					22				
10		17 a1	16			56 #	23				
11											
(all time signatures are C)											
⊗ Attributed to 'Alfonso della Viola' in FERRABOSCO II L. See also Fantasies 10 and 11 a 4 for 4-part versions of the same work. * 2-part version in staff notation: see note to Pavan 2. # for 2 lyra viols. See also Alm 193, 199											
Revised for 7th Instalment, 2002											

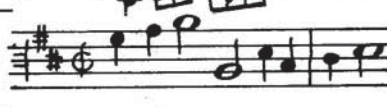
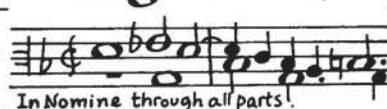
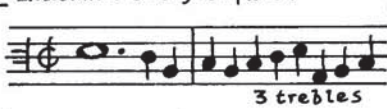
Revised for 7th Instalment, 2002

ALF II a 5	Och MSS			Lb1 Add MSS			Lb1 Eg. MSS		Lcm MS	US- NH MS	Publications				
	379-81	423-8	1022	29996	17792-6	36993	2485	3665			Filmer 4 olim A13	English Consort Series	MUS BRIT 9	PLAYFORD BI	
	f	no.	no.	no. f.	f.	f.	f.	no. f.	f.	f.					
part 1 ut re mi							1 505		27'						
part 2 la sol fa							2 506		28'				39		
ALMANS															
1 C	3-part version	25	82	organ	4 ⊗		1 507'		Cantus, altus, tenor only: folios from Cantus.		41' :1	25 (9a)		37 (1654) 82 (1662)	
2 C		29	bass part only				2 508					25 (9a)			
3 C					John Merro's part books.		3 508				41' :2	25 (9a)			
4 F	5	36	bass part only			16'	26 A					20 (9b)	65, 114 ⁺		
5 D					John Merro's part books.						folios from cantus: 3-part version				
6 D															
7 D	John Browne's part books	John Browne's part books													
8 D					37 ⊗										
9 D						bass part only, in tablature									
10 D															
11 C	John Browne's part books									40'					

⊗ of 17795: lower part of version for 2 lyra viols. † version for solo lyra viol.

⊗ of 2-part series (staff notation). ⊕ denotes original series (new series).

ALL ENTRIES represent 5-part versions unless otherwise stated.

ALFONSO FERRABOSCO II		GB - Och MSS							Lbl Add. MSS	IRL- Dm MSS	Public- ations						
6-part Fantasies and In Nomines		2	403-8	436	61-6	423-8	473-8	1004	39550-4	40657-61	23.4.7-12			MUS BRITT 9 Consortium Ed.	FERRABOSCO II 6		
vags (Meyer) No.	All published in MB 81 (score) parts in FERRABOSCO II 6	f.	f.	f.	seq.	no.	no.	no.	no.	seq.	no.			no.	seq.	vol.	
1		239' A	95' A	157' A		32	14	1	1							i	
2		241' A	96' A	159' A	(1)	27 & 31	13	2	2	(2)				78		i	
3		242' A	97' A	160' A	(2)				3	(6)	1 A				(1)	i	
4		245' A	99' A						5	4						i	
5		247' A	100' A						6	5 A						ii	
6		250' A	102' A	163' A					7						(2)	ii	
7	 In Nomine through all parts!	248' A	101' A	162' A					8	3 A				79		ii	
8	 3 trebles	251' A	103' A	164' A					9 one bass part lacking							iii	
9	 3 trebles	252' A	104' A	165' A						10							iii
10	 3 trebles	253' A	105' A							11							iii
In Nomines a 6																	
1		244' A	98' A	161' A	(3)	15			4	(7)	2 A			85		ii	
2									12							ii	

ALFONSO FERRABOSCO II		FERRABOSCO II	GB-Mp MS	Ob MSS Mus Sch	Och MSS	IRI - Dm MS			
Airs for 1 and 2 lyra viols		1609, 1609/1	832 Vu 51	D.245	D.246	531-2	23.4.13		
Vdqs No.	fefhf, contd:	P.	Tun. No. P.	no. P	no. P	no.	no. f		
Solo:									
Cor. 114		7:2	III, 3, 38:1	Metto					
a2:		26 :1		1*, 23		19			
Alm. 115		26 :1		1, 23		19	1, 25 A		
Cor. 116		26 :2	Manchester	5, 27 :1					
F		26 :2	III, 10, 42 :1	5, 27 :1		= Cor 106 a1			
Gall. 117		27 :1		2, 24			3, 26 A		
f		27 :1		2, 24					
Alm. 118		28 :1		3, 25					
F		28 :1		3, 25			6, 27, A		
Gall. 119		29 :1		4, 26					
f		29 :1		4, 26					
Cor. 120		29 :2		8, 28		= Cor 102 a1			
f.		29 :2		8, 28					

* 'These be Leero sett for 2 Base Violls'

A.F. II - 12

Revised for 7th Instalment, 2002

ALFONSO FERRABOSCO II Airs for solo lyra viols		FERRABOSCO II 1609, 1609/1	GB- Cu MS	Ob MS Mus Sch	IRL -Dtc MS	US- LA ve MS					VdCS SP
ffhfh:			Dd 5.20	D.247	D.1.21/1	M386 M4 L992					
Solo:		no.	f.	f.	no. p	f.					no.
Gall 134 A		11:1									
Cor 135 A		11:2	24' :3 'Toy'		84, 71						
Alm 136 A		12:1									
Cor 137 A		12:2									
Pav. 138 a		13:1									89
		= Pavan 1 ('Dovehouse') a 5									
Cor 139 a		13:2									
Pav 140 a		14:1									
Cor 141 a		14:2									
Alm. 142 A		15:1									
Cor. 143 A		15:2									
Alm. 144 A		16:1	= Almain a5 no. 5			Mansell					
Cor. 145 A		16:2		Merro			18' fhfhf A				
Pav. 146 a				24							

Airs for 2 and 3 lyra viols

ffhfh contd:

a2:

Cor 151

a

Cor 152

Handwritten musical notation for Cor 152, featuring a treble clef and a key signature of one flat (B-flat). The notation is written on a five-line staff. The notes are: C (quarter), C (quarter), G (quarter), G (quarter), E (quarter), C (quarter), A (quarter). The notes are grouped into two measures of four notes each, with a final measure of two notes. The notes are written on the staff lines: C on the first line, C on the first space, G on the second line, G on the second space, E on the third line, C on the third space, and A on the fourth line.

a3: Pav 155 A

(D.245)

Airs for Solo lyra viol

 $f h f h f :$

Solo: 
 Alm. 
 161 
 D 

Cor
162

e c e a e h e h e
a a e a a

D

Alm 163

D

f *e* *c* *a* *f* *e* *a* *e* *c* *a* *e* *e*

Cor.
164

D

Gall. 165

D

Handwritten musical notation on a five-line staff. The notation includes notes with stems and beams, and some notes are marked with 'd' and 'f' above them. The notes are arranged in a sequence across the staff.

Cor.
166

D

FERRABOSCO II 1609, 1609/1	QB- Cu MS	Lb1 Add MS	Ob MSS Mus Sch.					VdCS SP
	Dd 5.20	17795	D.245	D.246	D.247			
P.	f.		no. p	no. p	no. f			no.
27:2 *		Merro	6, 27:2					
27:2 *				6, 27:2				
8:2	= Cor. 129 a1							
28:2 *	35:3 A		28:1		Merro			
11:1	= Cor 135 a1							
28:2 *				28:1				
33* 33 33		2, 46 A	60	60	4'			114
* listed as fefhf but in fact ffhfh.								
17:1	= Alm 10 a5							
			56	See Alm 199 a 2				
17:2					31' :2 A			
18:1	= Almaine a5 no. 6							
18:2								
19:1								
19:2								

ALFONSO FERRABOSCO II Airs for solo lyra viol fhfhf contd.		FERRABOSCO II 1609, 1609/1	GB- Ob- MS Mus Sch	IRL -Dtc MS						
Solo: Alm 167 D		p. 20 :1	f. 31' :1 A	no. p. = Almaine a5 no. 9						
Cor 168 D		20 :2								
Par 169 D		21 :1	Merro							
Cor 170 D		21 :2		89, 73 +						
Alm 171 D		22 :1								
Cor 172 D		22 :2								
Gall 173 D		23 :1								
Cor 174 D		23 :2								
Alm 175 d		24 :1								
Cor. 176 d		24 :2		28,+ 33 2 85, 72						
Gall 177 d		25 :1								
Cor 178 d		25 :2								

ALFONSO FERRABOSCO II Airs for 1 and 2 lyra viols fhfhf, cont ^d		FERRABOSCO II 1609, 1609/1	GB- 1b2 Add MS	Ob MSS Mus. Sch.						
			17795	D.245	D.246	D.247				
Solo:		no.	f.	no. P	no. P	f.				
[Prel]						24' :1				
179						Ap				
D										
Prel		34 :1				24' :2				
180						A				
d										
Prel		34 :2				25 :1				
181						A				
D										
Prel.		34 :3				25 :2				
182						A				
D										
a2		30 :1		3,53 & 9,57						
Gall										
191		30 :1			3,53 & 9,57					
D										
Cor		30 :2								
192		24:2	= Cor 176 a 1							
d		30 :2								
Alm		31 :1		2, 52						
193		31 :1	37'		2, 52	= Alm 8 a 5				
D										
Cor		31 :2								
194		22:2	= Cor. 172 a 1							
D		31 :2	Merito							

ANONYMOUS: 4 airs for 2 lyra viols, tentatively ascribed to Alfonso Ferrabosco II - 195-8.

ALFONSO FERRABOSCO II- 2 airs, one a2 and one a3 - 199 and 201.
fhfhf contd:

FERRABOSCO II 1609, 1609/1	GB-Lbl Add MSS	Ob MSS Mus Sch		
		D.245	D.246	D.247
P.	f	no P	no P	f.
		1. 51 Ap	# 'These be set 8 ^{ts} for two Base Violles'	
	Mezzo	do	1. 51 Ap	do.
		4, 54 & 37, 166 Ap	g.	
			4, 54 & 37, 191 Ap	
		5, 55 & 36, 166 Ap		
			5, 55 & 36, 191 Ap	
		6 55 Ap		
			6, 55 Ap	
			7, 56 'Ravan'	
			7, 56 'Ravan'	= Alm 10 a 5
		17:1 = Alm 161 a 1		
	32	45'		4
	32		59*	= Fantasy 13 a 4
	32		59	

* 'These follow for 3 bass violles'

A.F.II - 18

FERREIRA, Miguel Musician to Queen Catherine of Braganza Trios for two treble and a bass VdGS No.	GB-Lbl, Add. 31424	GB-Och Mus. 1066	
1. Courant  2. Allemand*  3. Allemand*  4. Allemand*  5. Allemand]  6. Corant  7. Saraband  8. Contredance 	no. 16 17 18 19	f. Treble only 2r 2r A 3v A 3v A	* identified as by 'f' FERREIRA-1

Le FÈVRE

SETTING FOR VIOL, VIOLIN OR FLUTE

<u>VdGS No.</u>	<u>Title</u>	<u>Incipit at</u> <u>ex-Anon Nos.</u>	<u>Setting</u>
1	Aria	6383 +	See ROGER 1703, no. 33

Le FÈVRE-1

GOTTFRIED FINGER

(c.1655-1730)

In Grove's *Dictionary of Music and Musicians* in 1980, Michael Tilmouth wrote that 'Finger's music still awaits a comprehensive survey'. That survey materialized with Robert Rawson's fine work, *From Olomouc to London: the Early Music of Gottfried Finger (c.1655-1730)*, 2 vols. (PhD diss., Royal Holloway, University of London, 2002). Robert has kindly agreed that that part of his comprehensive index listing works involving viola da gamba can be reproduced here. He took pains to include incipits of all parts, which I have retained here, given that it is always likely that further sources will emerge, possibly in some incomplete form with just one or more parts. For the same reason he (and we) include incipits of all movements from the suites. Works with scordatura tunings are presented with original and sounding notation. The RI numbering should become the standard means of identification. Pieces marked with an asterisk (*) are not ascribed to Finger in the sources, but reasons for their inclusion are given in the individual commentaries.

A1 - VIOLA DA GAMBA

Prelude, E minor

RI 15

Source: *GB-DRc* A27, f. 123', 'Prelude Mr Finger'



Divisions*, D major

RI 16

Source: *CZ-KRa* A4679

Attribution: Autograph manuscript; melody was re-used by Finger on several other occasions



A2 - 2 VIOLAS DA GAMBA

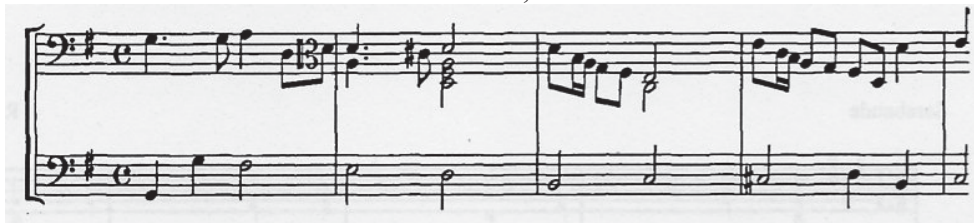
[Some of these pieces may be missing continuo parts, but are included here for ease of use]

Chaconne, G major

RI 54

Source: *D-SÜN* Schloss MS 12, 'Ciaconna'

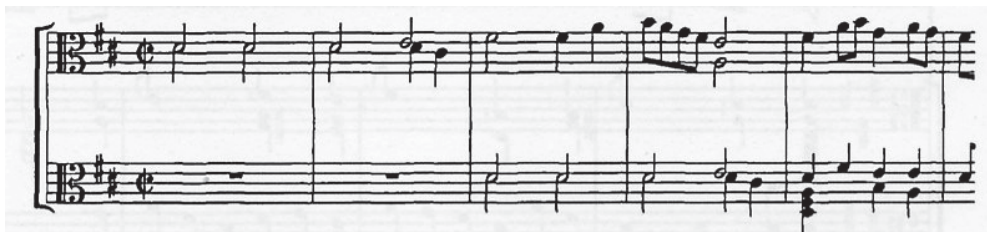
Concordances: *GB-Ob* Mus. Sch. d.249, ff. 138-141



Curiosa, D major

RI 55

Source: *D-SÜN* Schloss MS 12, 'Curiosa'



Intrada, A major

RI 56

Source: *D-SÜN* Schloss MS 12, 'Intrada'



Pastoralle, A major

RI 57

Source: *D-SÜN* Schloss MS 12, 'Pastoralle' (Missing continuo).

A shorter version of this piece is in *GB-Ob* Mus.Sch. D.249, for 3 vdg, bc (RI 173).



Sonata, A minor

RI 58

Source: *D-SÜN* Schloss MS 12, 'Sonata 4'

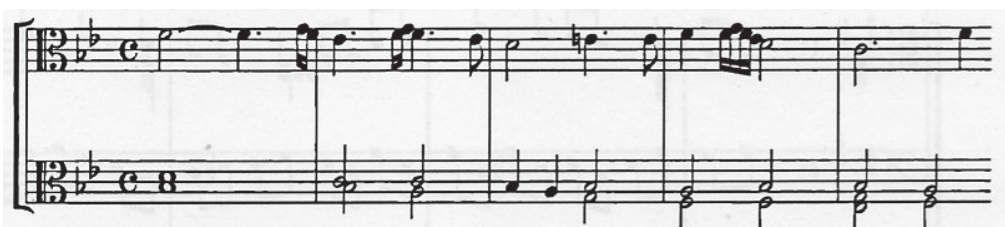


Sonata, B-flat major

RI 59

Sources: *D-SÜN* Schloss MS 12, 'Sonata 5'

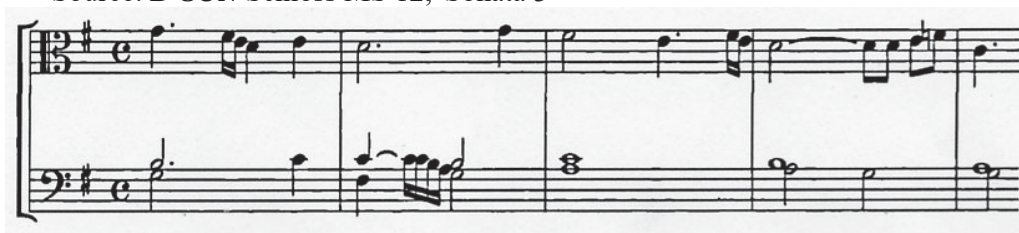
GB-Ob Mus. Sch. c.93, ff. 57-59r



Sonata, G major

RI 60

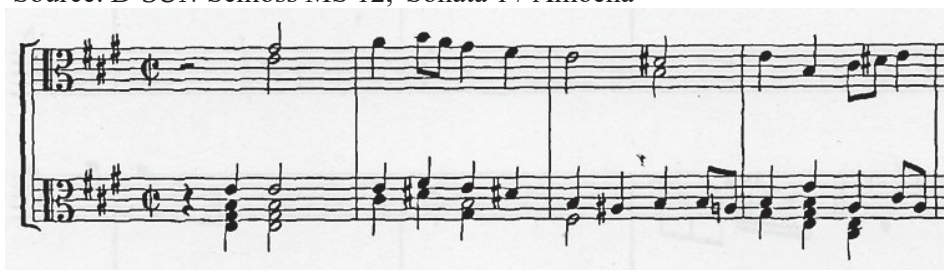
Source: *D-SÜN Schloss MS 12, 'Sonata 3'*



Sonata Amoena, E major

RI 61

Source: *D-SÜN Schloss MS 12, 'Sonata 1 / Amoena'*



Sonata Ariosa, D minor

RI 62

Source: *D-SÜN Schloss MS 12, 'Sonata 2 / Ariosa'*

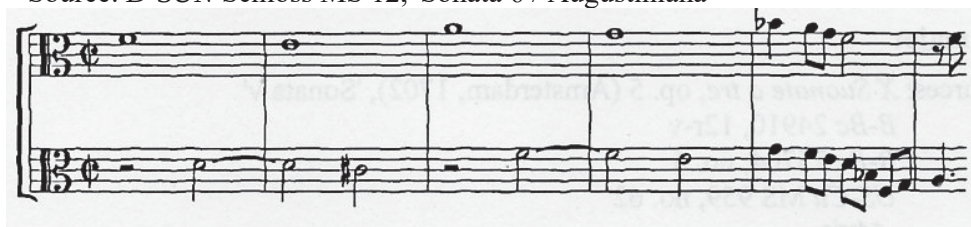
This sonata contains paraphrases and variations on the aria 'Dieu des Enfers' (and the preceding sarabande 'concert pour Orphée') from Lully's *Le naissance de Venus* (Palais Royale, 1665).



Sonata Augustiniana, D minor

RI 63

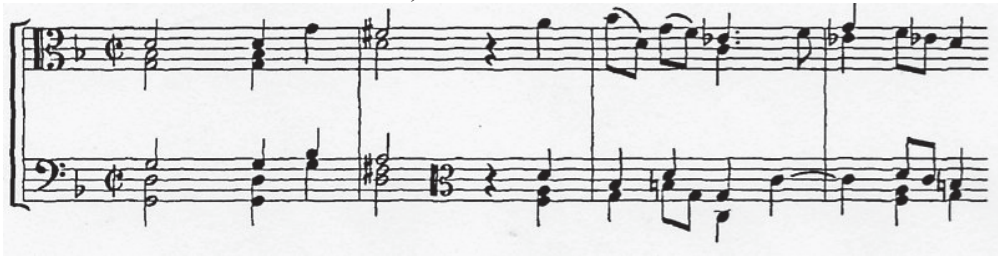
Source: *D-SÜN Schloss MS 12, 'Sonata 6 / Augustiniana'*



Sonata Aureliana, G minor

RI 64

Source: *D-SÜN Schloss MS 12*, 'Sonata 15 / Aureliana'



Sonata Furiosa, D major

RI 65

Source: *D-SÜN Schloss MS 12*, 'Sonata / Furiosa'

Comment: This may have been an earlier or alternative version of item 13 in this manuscript; part of the work has been crossed out and part copied on a flap



Sonata Furiosa, G major

RI 66

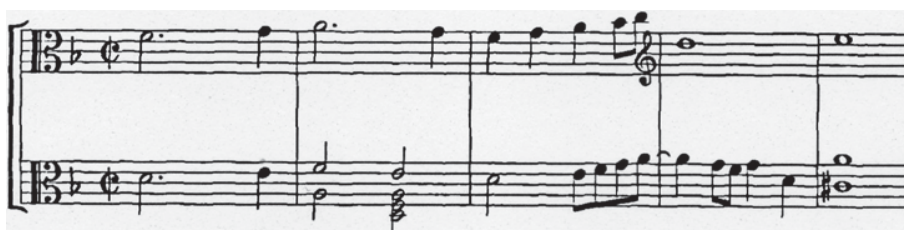
Source: *D-SÜN Schloss MS 12*, 'Sonata 13 / Furiosa'



Sonata Grandaeua, D minor

RI 67

Source: *D-SÜN Schloss MS 12*, 'Sonata 7 / Grandaeua'



Sonata Gratiōsa, D major

RI 68

Source: *D-SÜN Schloss MS 12*, 'Sonata 10 / Gratiōsa'



Sonata Jucunda, A major

RI 69

Source: *D-SÜN Schloss MS 12*, 'Sonata 8 / Jucunda'



Sonata Mixta, A major

RI 70

Source: *D-SÜN Schloss MS 12*, 'Sonata 12 / Mixta'



Sonata Primaeva, C major

RI 71

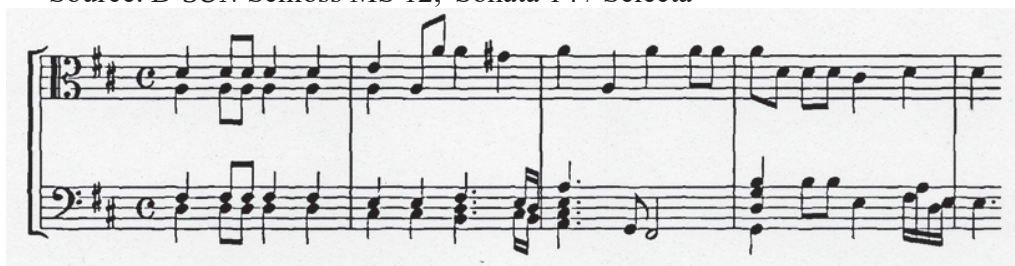
Source: *D-SÜN Schloss MS 12*, 'Sonata 11 / Primaeva'



Sonata Selecta, D major

RI 72

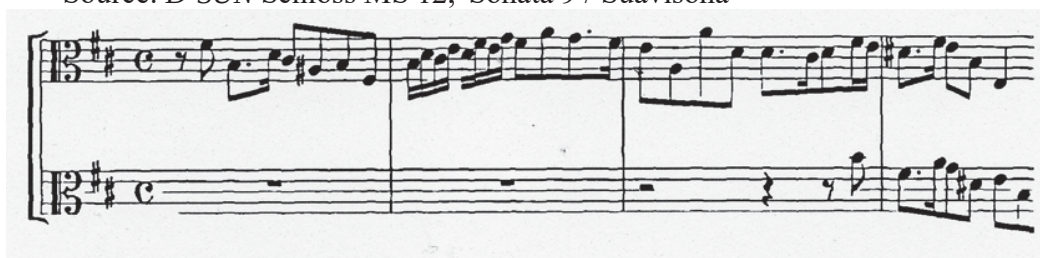
Source: *D-SÜN* Schloss MS 12, 'Sonata 14 / Selecta'



Sonata Suavisona, B minor

RI 73

Source: *D-SÜN* Schloss MS 12, 'Sonata 9 / Suavisona'



Suite, A major

RI 74

Sources: *D-SÜN* Schloss MS 12

GB-Ob Mus Sch. D.228, ff. 66r-69r

Scordatura tuning: *E', A', C#, e, a, c#'* (sounding pitch shown small above)

Allemande RI74.1

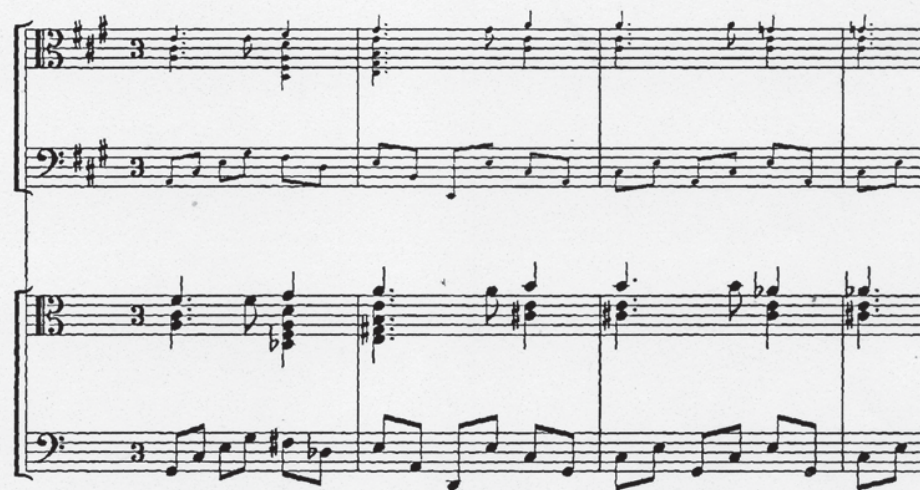
Courante

RI74.2



Sarabande

RI74.3



Gavotte

RI74.4



Guig

RI74.5



Suite, D major

RI 75

Source: *D-SÜN* Schloss MS 12

Praeludium

RI75.1



Allamande

RI75.2



Guig

RI75.3



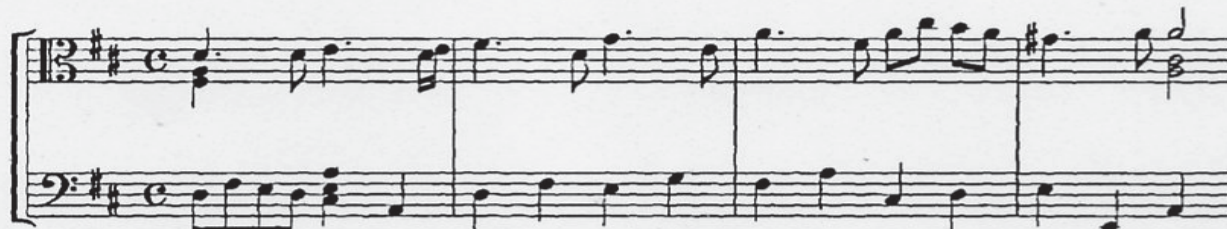
Courante

RI75.4



Gavotte

RI75.5



Passaglia

RI75.6



Suite, D major

Sources: *D-SÜN* Schloss MS 12

GB-Ob Mus. Sch. D.249, 66r-69v

Allamande

RI76.1



Courante

RI76.2



Guig

RI76.3



Ciaconna

RI76.4



Suite, E minor (*scordatura*)

RI 77

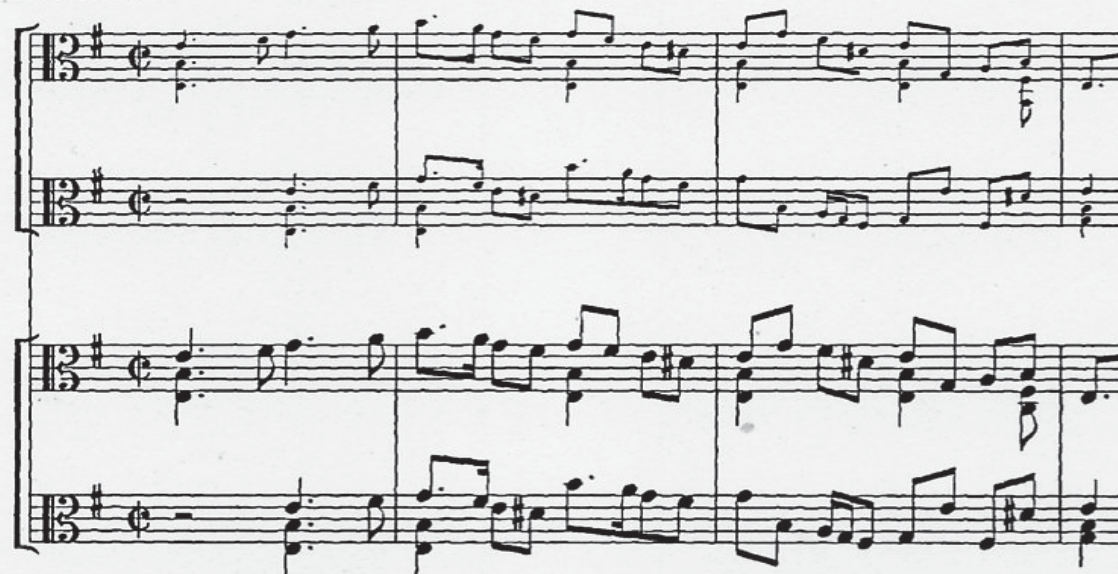
Sources: *D-SŮN* Schloss MS 12

GB-Ob Mus. Sch. D.228, 62r-65v

Scordatura tuning: *E'*, *G'*, *B*, *e*, *a*, *d'*

Praeludium

RI77.1



Allamande

RI77.2



Guig

RI77.3



Suite, G major

RI 78

Source: *D-SÜN* Schloss MS 12

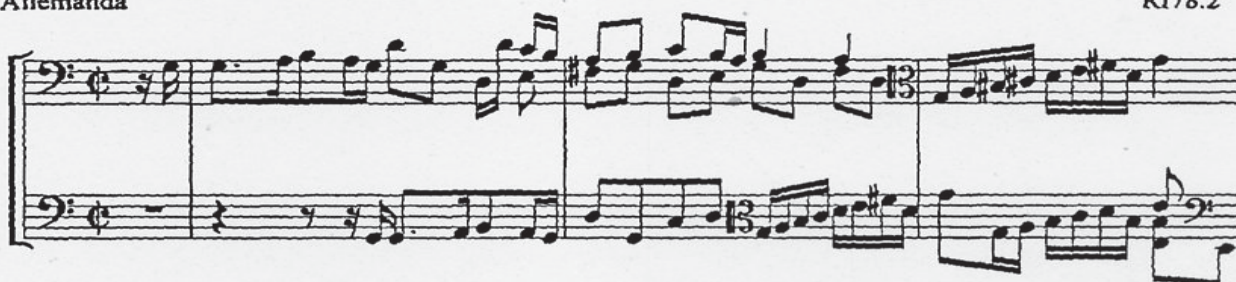
Grave

RI78.1



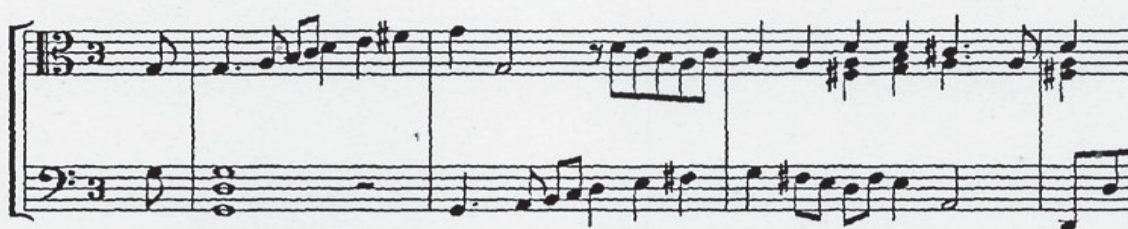
Allemanda

RI78.2



Courante

RI78.3



Guig

RI78.4



A2 – VIOLA DA GAMBA AND BARYTON

Suite, Bb major

RI 79

Source: *D-SÜN* Schloss MS 12, suite no. 2

Preludium RI79.1

Allamande

RI79.2

Two systems of musical notation for the piece 'Allamande'. Each system consists of three staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The key signature is one flat (B-flat). The first system is in 13/8 time, and the second system is in 13/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Courante

RI79.3

Two systems of musical notation for the piece 'Courante'. Each system consists of three staves: a single treble staff, a grand staff (treble and bass), and a single bass staff. The key signature is one flat (B-flat). The first system is in 3/4 time, and the second system is in 3/8 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Gavotte

RI79.4

Sarabande

RI79.5

[double] vdg

Ciaconna

RI79.6

Suite, C minor/C

RI 80

Source: *D-SÜN* Schloss MS 12, no. 7

Sonatina

RI80.1

Allamande

RI80.2

Handwritten musical score for the piece 'Allamande' (RI80.2). The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is common time (C). The piece begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some rests. The score is divided into four measures by vertical bar lines. The first measure starts with a common time signature, and the subsequent measures continue the melody. The notation is clear and legible, with some handwritten annotations.

Courante

RI80.3

Handwritten musical score for the piece 'Courante' (RI80.3). The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 3/4. The piece begins with a treble clef and a 3/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The score is divided into four measures by vertical bar lines. The first measure starts with a 3/4 time signature, and the subsequent measures continue the melody. The notation is clear and legible, with some handwritten annotations.

(vdg, 'violit', bar 57:)

Aria, [C]

RI80.5

Two systems of musical notation for an Aria in C major. Each system consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The first system is in C major (one sharp). The second system is in C major (one sharp). The tempo is marked 'Adagio'.

Suite, C major

RI 81

Source: *D-SÜN* Schloss MS 12, 'no. 3'; baryton tuning: G, C, e, g, c, e'

Praeludium

Adagio

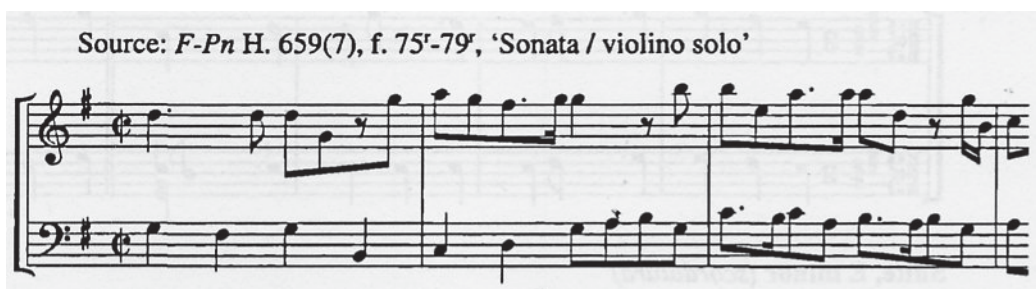
RI81.1

Two systems of musical notation for a Praeludium in C major. Each system consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The first system is in C major (one sharp). The second system is in C major (one sharp). The tempo is marked 'Adagio'.

Sonata, G major

RI 138

Source: *F-Pn* H. 659(7), 75r-79r, 'Sonata / violino solo'

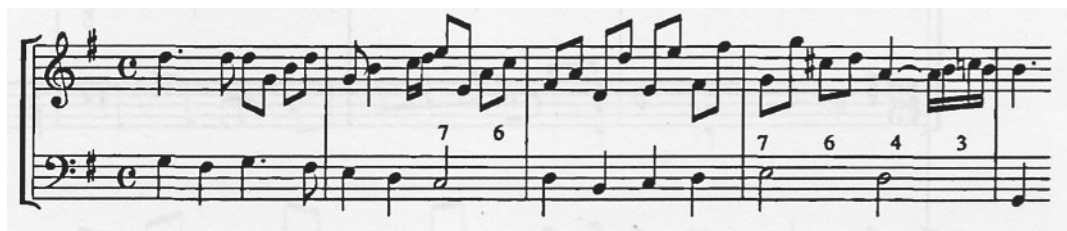


Sonata, G major

RI 139

Source: *GB-Lbl* Add. 31,466, 21v-22r, 'XVI'

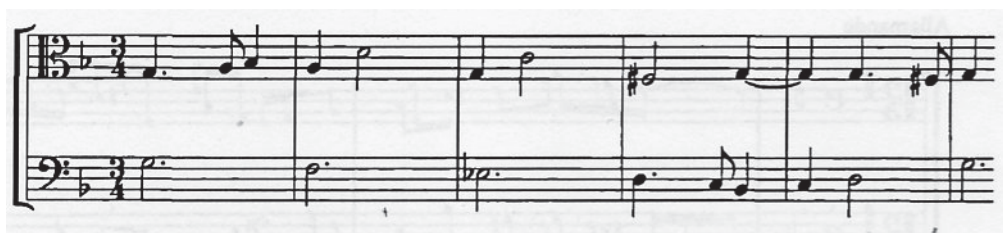
Attribution questionable. This sonata is very similar to others in this manuscript which are attributed to Finger. More convincing is the writing in (this incipit) bar 3, which suggests that this might be an arrangement of a recorder sonata.



A2 – VIOLA DA GAMBA AND BASSO CONTINUO

Divisions, G minor

Source: *GB-Ob* Mus. Sch. C.61, 56-57, 'G. F.'



Sonata, A major

RI 141

Source: *GB-Ob* Mus. Sch. D.228, 101v-102r, 'Sonata Terza'

Continuo part missing



Sonata, A major

RI 142

Source: *GB-Ob* Mus. Sch. MS D.249, 42v-44r, 'Sonatina'

Attribution based in Finger's (re)use elsewhere of the same opening theme

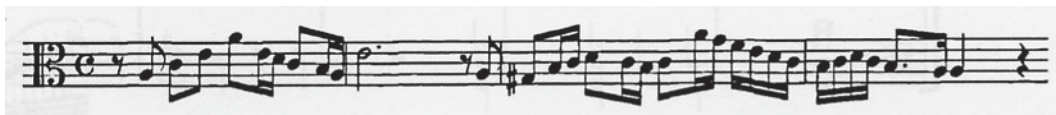


Sonata, A minor

RI 143

Source: *GB-Ob* Mus. Sch. D.228, 104v-105r, 'Sonata Sesta'

Continuo part missing



Sonata, Bb major (scordatura)

RI 144

Sources: *GB-Ob* Mus. Sch. D.249, 153-156, 'Sonatina / Mr. Finger'

GB-Ob Mus. Sch. D.228, 103v-104r, 'Sonata Quinta'

Tuning: F', Bb, D, f, bb, d'



Sonata, D major

RI 145

Source: *GB-Ob* Mus. Sch. D.228, 99v-100r, 'Sonata Prima'

Continuo part missing

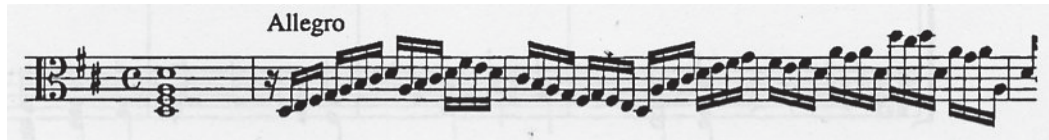


Sonata, D major

RI 146

Source: *GB-Ob Mus. Sch. D.228*, 100v-101r, 'Sonata Seconda'

Continuo part missing



Sonata, D minor

RI 147

Source: *GB-Ob Mus Sch. D.249*, 55-57, 'Sonata'

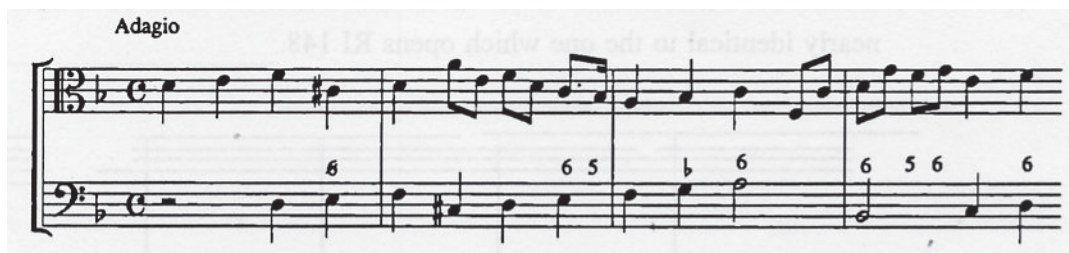


Sonata, D minor

RI 148

Sources: *GB-Ob Mus. Sch. D.249*, 134-137, 'Mr. Finger / Viola da gamba sola'

GB-Ob Mus. Sch. D.228, 102v-103r (vdg only)



Suite, A major (scordatura)

RI 149

Source: *GB-Ob Mus. Sch. D.249*, 142-145

Tuning: *E', A', C#, e, a, c#'*

Intrada

RI149.1

sounding pitch

Allamande

RI149.2

Courante

RI149.3

6

Sarabande

RI149.4

Double

[Double at sounding pitch]

Gavotte 3 times

RI149.5

Gavotte

Double

Note: This 'double' has been crossed-out [by Sherard?].

[Double at sounding pitch]



A3 – 2 VIOLAS D'AMORE AND BASSO CONTINUO

Intrada, A minor

RI 172

Source: *D-SÜN* Schloss MS 12; basso continuo missing



A3 – 2 VIOLAS DA GAMBA AND BASSO CONTINUO

Pastorella, A major

RI 173

Source: *GB-Ob* Mus. Sch. D.249, 96v-103r, 'Pastoralle / â 3 viola di gamba / con continuo

An earlier, more elaborate, version survives (2 vdgs only) in *D-SÜN* [RI 57]



Suite, A major (scordatura)

Source: *GB-Ob* Mus. Sch. D.249, 149r-152v

Identical scordatura to **RI 149**, and the treatment of the viol parts, as well as the use of an intrada as an opening movement of a suite, are typical traits of Finger.

Tuning: *E', A', C#, e, a, c#'*

Intrada

RI174.1

Two systems of musical notation for the piece 'Intrada' (RI174.1). Each system consists of three staves: a treble staff, a bass staff, and a lower bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a simple melody in the treble and bass staves, with the lower bass staff providing a harmonic accompaniment. The second system continues the melody, with the lower bass staff featuring a sequence of notes marked with fingerings 7, 6, 7, 6, 7, 6, and 6.

Allamanda

RI174.2

Two systems of musical notation for the piece 'Allamanda' (RI174.2). Each system consists of three staves: a treble staff, a bass staff, and a lower bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a more complex melody in the treble and bass staves, with the lower bass staff providing a harmonic accompaniment. The second system continues the melody, with the lower bass staff featuring a sequence of notes marked with fingerings 6, 6, 5, 6, and 5.

Double

Musical score for "Double" in 13/8 time. The score consists of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler line with mostly quarter and eighth notes. There are two systems of music. The first system has three measures. The second system has three measures, with the final measure containing a "6 b 5" fingering instruction.

Courante

RI174.2

Musical score for "Courante" in 3/4 time. The score consists of a treble staff and a bass staff. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff contains a simpler line with mostly quarter and eighth notes. There are two systems of music. The first system has three measures. The second system has three measures, with the final measure containing a "5" fingering instruction.

Double

Two systems of musical notation for a piece titled "Double". Each system consists of a treble and bass staff joined by a brace. The key signature is D major (two sharps). The first system has four measures. The second system has four measures. The notation includes eighth and sixteenth notes, rests, and chords.

Sarabande

RI174.3

Two systems of musical notation for a piece titled "Sarabande". Each system consists of a treble and bass staff joined by a brace. The key signature is D major (two sharps). The first system has four measures. The second system has four measures. The notation includes eighth and sixteenth notes, rests, and chords. The bottom staff of the second system includes fingerings: 5, 6, 6, 5.

Double

The musical score for 'Double' is written in 13/8 time and consists of two systems. Each system has a treble staff and a bass staff. The key signature has two sharps (F# and C#). The first system shows a complex melodic line in the treble and a supporting bass line. The second system continues the melody, with the bass line featuring fingerings 5, 6, and 65. The notation includes various note values, rests, and articulation marks.

Bouree

RI174.4

The musical score for 'Bouree' is written in 13/8 time and consists of two systems. Each system has a treble staff and a bass staff. The key signature has two sharps (F# and C#). The first system shows a melodic line in the treble and a supporting bass line. The second system continues the melody, with the bass line featuring fingerings 6 and 6. The notation includes various note values, rests, and articulation marks.

Gigue RI174.5

A3 – 2 VIOLINS AND BASSO CONTINUO

Sonata, A major

RI 175

Sources: *Sonatae Pro Diversis Instrumentis*, op. 1 (London, 1688), 'Sonata Sesta'
 B-LVu P206 \9inc.), f.1
 F-LYm 129.949
 US-Cu MS 959, no. 61

Sonata, A major

RI 176

Sources: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata v'
 B-Bc 24910, 12r-v
 B-Bc 25764, no. 5
 US-Cu MS 959, no. 62
 Adagio

Sonata, A minor

RI 177

Sources: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata iv'
B-Bc 24910, 10r-v
B-Bc 25764, no. 4



Sonata, B-flat major

RI 178

Sources: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata ii'
B-Bc 24910, 5r-6v
B-Bc 25764, no. 2
US-Cu MS 959, no. 58



Sonata, B-flat major

RI 179

Sources: *Sonatae XII Pro Diversis Instrumentis*, op. 1 (London, 1688), 'Sonata quarta'
B-LVu MS P206 (inc.), f.3
F-LYm 129.949
US-Cu MS 959, no. 57



Sonata, B minor

RI 180

Source: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata vii'



Sonata, B minor

RI 181a

Source: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata ix'
Transposition of **RI 162** [recorders, D minor]

Sonata, D major

RI 182

Source: *B-Bc* 2491, 13r-v, '[no.] 8'



Sonata, D major

RI 183

Source: *GB-Ob* Mus. Sch. C.62, pp. 40-40b, 'Sonata secunda' (vln 2 only)



Sonata, D major

RI 184

Source: *GB-Ob* Mus. Sch. C.62, pp. 42-42b, 'Sonata Quarta' (vln 2 only)



Sonata, D major

RI 185

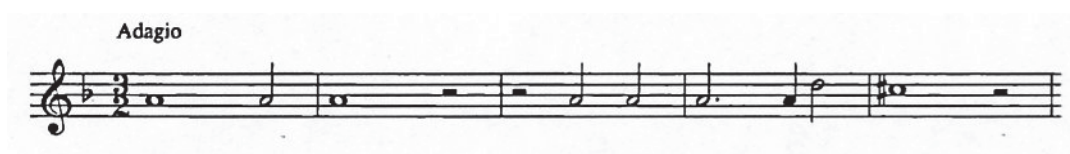
Source: *GB-Ob* Mus. Sch. C.62, pp. 44-44b, 'Sonata Sesta' (vln 2 only)



Sonata, D minor

RI 186

Sources: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata iii'
B-Bc 24910, 7r-v
B-Bc 25764, no. 3

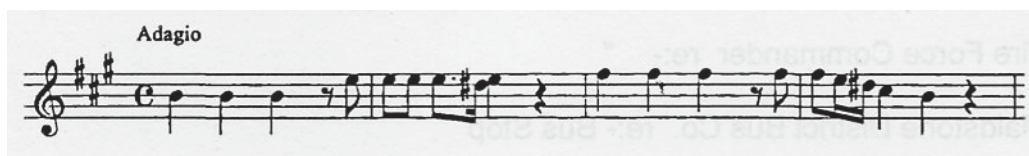


Sonata, E major

RI 187a

Source: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata viii'

Transposition of **RI 166** [recorders, G major]



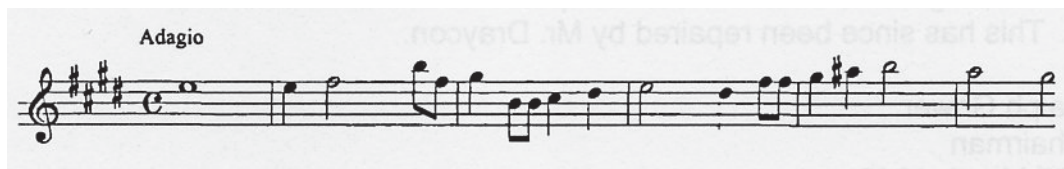
December 2011

FINGER-33

Sonata, E major

RI 188

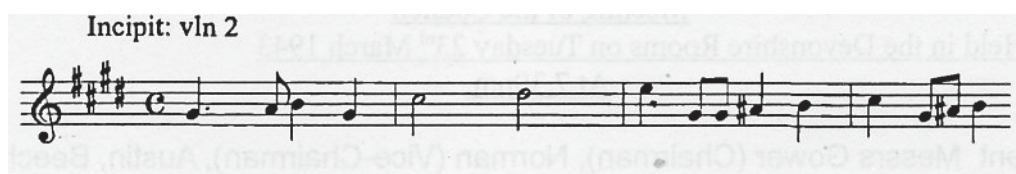
Source: *B-Bc* 24910, 14r-v '[no.] 9'



Sonata, E major

RI 189

Source: *GB-Ob* Mus. Sch. C.62, pp. 41-41b, 'Sonata terza' (only vln 2 survives)



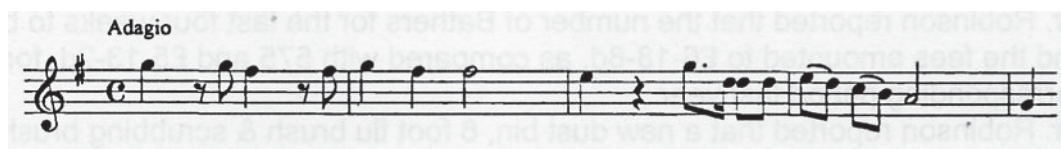
Sonata, E minor

RI 190a

Source: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata vi'

Concordances: opp. 4 & 6, no. 8 [G minor]: *B-Bc* 24910, 11r-v; *B-Bc* 25764, no. 6;
W. Corbett, op. 2 (1701), 'Sonata vi'

Transposition of **RI 168** (recorders, G minor)



Sonata, F major

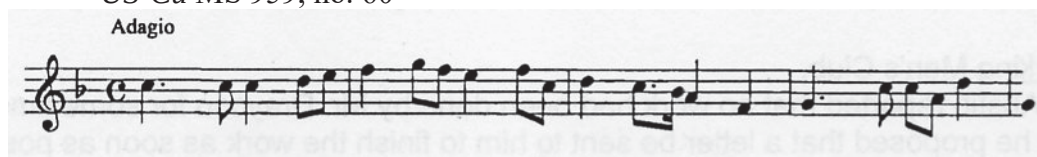
RI 191

Sources: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata I'

B-Bc 24910, 9r-v

B-Bc 25764

US-Cu MS 959, no. 60

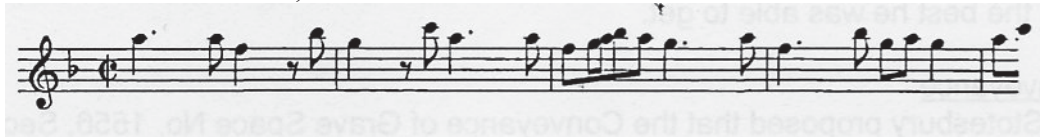


December 2011

FINGER-34

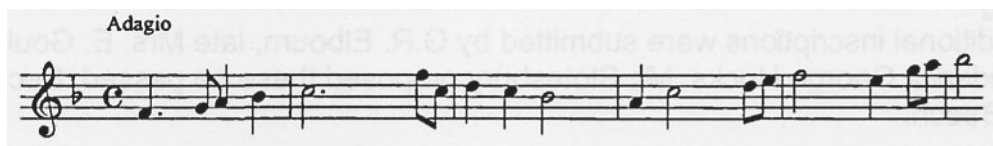
RI 192

Sources: *Sonatae XII Pro Diversis Instrumentis*, op. 1 (London, 1688), 'Sonata quinta'
B-LUv P206 (inc.) f. 4
F-LYm 129.949
S-Uu mus i hs 15:9
US-Cu MS 959, no. 59



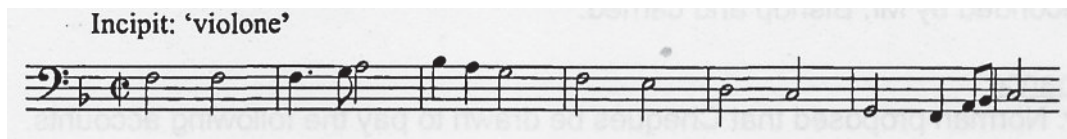
RI 193

Source: *B-Bc* 24910, 8r-v, '[no.] 3'



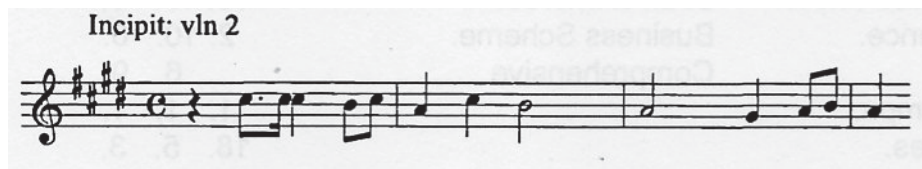
RI 194

Source: *GB-Ob* Mus. Sch. E.39, 'Sonata 1 / Mr Finger' (only violone part survives);
title-page indicates 2 violins, violone, basso continuo



RI 195

Source: *GB-Ob* Mus. Sch. C.62, pp. 43-43b, 'Sonata Quinta' (vln 2 only)



A3 – 1 VIOLIN, 1 VIOLA DA GAMBA, AND BASSO CONTINUO

RI 196

Source: *GB-Ob* Mus. Sch. D.249, 49r-54r, 'lesson / â / 1 violetta / viola da gamba / con continuo'

Attribution: On the basis of style, Finger's authorship of other similar pieces in the same source, and the idiomatic use of the viol.

December 2011

FINGER-35

Preludio RI196.1

Allamande RI196.2

Double

Courant RI196.3

Double

Saraband

RI196.4

Double

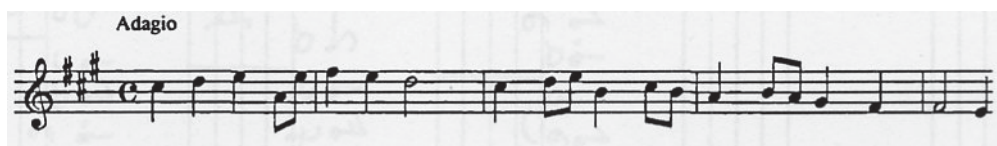
Double



Sonata, A major

RI 197

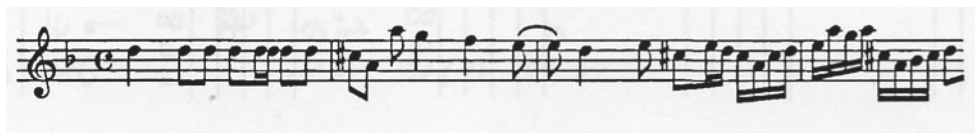
Sources: *Sonatae XII Pro Diversis Instrumentis*, op. 1 (London, 1688), 'Sonata Terza'
 B-LUv P206, ff. 4-5 (inc.)
 F-LYm 129.949



Sonata, D minor

RI 198

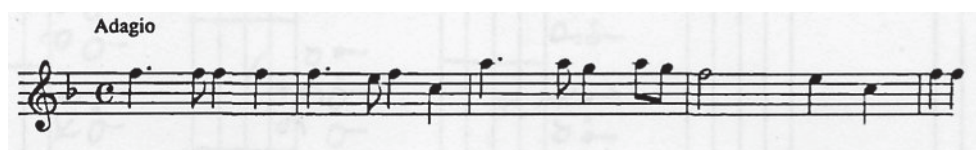
Sources: *Sonatae XII Pro Diversis Instrumentis*, op. 1 (London, 1688), 'Sonata Prima'
 B-LUv P206, f. 4 (inc.)
 F-LYm 129.949



Sonata, F major

RI 199

Sources: *Sonatae XII Pro Diversis Instrumentis*, op. 1 (London, 1688), 'Sonata Secunda'
 B-LUv P206, f. 4 (inc.)
 F-LYm 129.949



Suite, A major (*scordatura*)

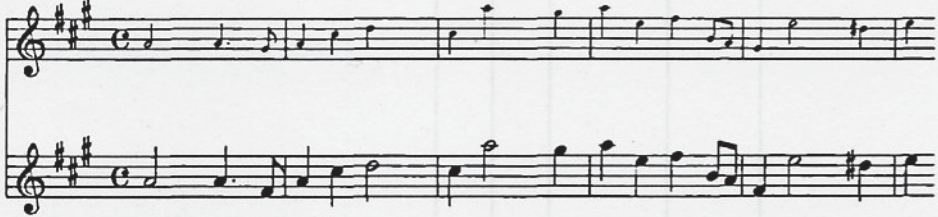
RI 200

Source: *GB-Ob Mus. Sch. D.249*, 82r-85r, 'violino'

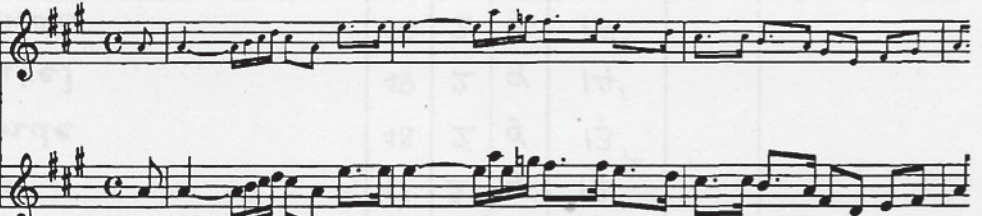
This violin part is an alternative part to the viola da gamba 1 part in **RI 174**. *GB-Ob Mus. Sch. D.249*, 142-145 (version for 2 violas da gamba and basso continuo) has incipits of the other parts. Actual pitch is shown in reduced size above incipit

Scordatura tuning: *c'*, *e'*, *a''*, *e''*

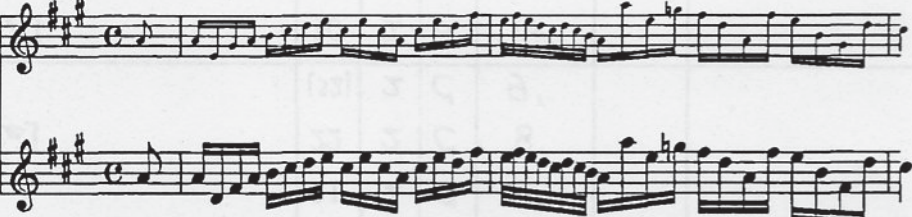
Intrada RI200.1



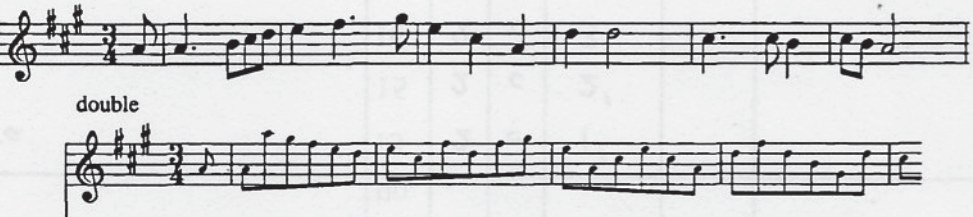
Allamande RI200.2



double



Courante RI200.3



double



Sarabande RI200.4

Bourée RI200.5

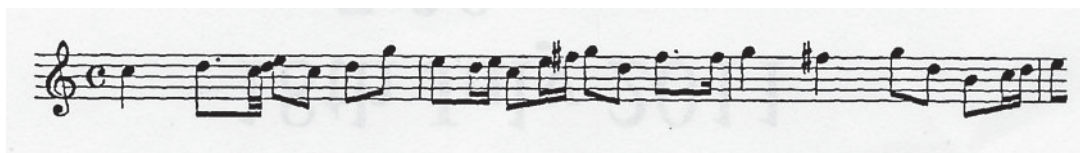
Guige RI200.6

A3 – VIOLIN, VIOLONCELLO, AND BASSO CONTINUO

Sonata, C major

RI 201

Source: *X Suonate a tre*, op. 5 (Amsterdam, 1702), 'Sonata x'



FLUDD, Robert (1574-1637)

US-NH, Filmer 3

- | | | | |
|-----|--------------------------------|---|-----|
| 1. | D Fludd's
dreame |  | 3r |
| | Dr Fludd's scale |  | 3v |
| | Dr Fludd's
First Pavan |  | 3v |
| | Dr Fludd's
Second Pavan |  | 4v |
| | Dr Fludd's
Changes |  | 6v |
| | First Coranto |  | 8r |
| | First Almayne or
his Mottle |  | 8v |
| | Second Almaine
[Coranto] |  | 9v |
| | A Toy |  | 10v |
| | A Brandle |  | 11r |
| 11. | The May
Game |  | 11v |

January 2008
FLUDD-1

FOUCART, Jacques (1628-1692)

Pieces in *T'Uitnement Kabinet* (1646) and 1649 for 1-3
'fiolen'

[2] Courante I f.1v  Tr, tr, tr

[3] Courante II f.1v  Tr, tr, tr

[4] Courant III f.2v  Tr, tr, tr

THOMAS FORD

(c. 1580 - 1648)

Verse anthem a6:
Let us with loud
and cheerful voice



GB-Och MSS
56-60, p. 227
Bassus lacking

WORKS a 2 - 4		GB- Lb1 Add MSS	Ob MSS Mus. Sch.	Och MSS	IRL- Dm MSS	Publ.	
		40657 -61	C.59 -60	379 -81	23.4. 7-12	VdQS SP	
		no.	pp.	no.	no.	no.	
'fa mee fa' for 2 BV RT166 RT165		Lawes	10, 11				
			31				
Almayne a3 Tr Tr B							
Aire a4 Tr Tr TB		8 a4			38 a4	62	
5-part Fantasies.		GB- Ckc Rowe MSS	Lb1 Add MSS	Lcm MSS	Ob MSS Mus. Sch.	Publ.	
VdQS (Meyer) No.		114 -7	17792 -6	1145	C.64 -9	MUS. BRIT. 9	VdQS SP
		no.	no.	no., p.	no.	no.	no.
1		"12" [14] 2 A	2 A	1, 119	38 A	40	148
2		12 A	3 A	2	39 A		148
3		"13" [15] 4 A	4 A	3	40 A		148
4		16 a5	5 A	4	41 A		148
5			6 A p5	5 Lestrangle	42 A		148
6		Browne	Mexio	6, 124			148
		FORD-1					

THOMAS FORD: Musicke of Sundrie Kindes (1607) 'Pavens, Galiardes, Almaines, Toies, Jigges, Thumpes and such like to two Basse-viols, the Liera-way, so made as the greatest number may serve to play alone; very easie to be performed. All in FORD 1607, tuning fefhf. All published in FORD 1607/1.		QB- Cv MSS	Mp MS	Ob MSS Mus Sch	F-Pc MS		MUS. BRIT. 9
		Nn. 6.36	BrM832 VU 51	D. 245 D. 246	R6s IIII		no.
I.							
A Paven;	1°			38 A			126
Mr. Southcote's Pavin	2°			38 A			126
II.							
The Galiard	1°			33 A			127
	2°			33 A			127
III.							
An Almaine;	1°			34:1 A			
M. Westover's farewell	2°			34:1 A			
IV.							
A Paven	1°			Merrio			
Mr Maines (or Maynes) Choice.	2°						
V.							
The Galiard	1°						
	2°						
VI.							
Forget me not	1°			15:3 A		35:1 A	173'
	2°					35:1 A	
VII. A Paven;							
Sir Richard Weston's delight	1°						
[dedictee of 1607 Songs]	2°						
VIII.							
An Almaine;	1°					31 A	
Mounsieur Lullere his Choice.	2°					31 A	
IX. The wild goose chase;	1°					40 A	
Sir John Philpots delight	2°					40 A	
* (Coranto, G. Willis).							
FORD-2							

THOMAS FORD: Bass-viol duos (1607), contd. All dedicated to Sir Richard Tichborne. For further information on the Merro concordances see LYRA S		Playford			QB-Cu	CH	MP	OB	MSS	IRL	F	GB
		1652	1669	1682	MSS	MS	MS	Mus. Sch.		Dtc	Pc	Lbl
		P.	P.	P.	f.	f.	f.	P.	P.	P.	f.	f.
X.	What you will								Merro			
XI.	And if you doe touch me I'll cry;						114'		35:2			8
	Sir Richard Tichborne's Toye								A			A
XII.	The Bagge-Pipes;								39:1			
	Sir Charles Howards delight								A			
XIII.	Why not here								39:2			247'
	M. Crosse his Choice								A			A
XIV.	Change of Ayre								32:2			
									A			
XV.	Whipit and tripit;								32:1			
	M. Southcote's Jig								A			
XVI.	Cate of Bardie;								36			
	The Queen's Jig (or Jedge)								A			
XVII.	A Snatch and away;	6	16	33					34:2	58	175	7:2
	Sir John Pavlet's Toy	A	A	A					A	A	A	A
XVIII.	A pill to purge melancholy;								34	39+		
	Mr. Richard Martin's Thump.								A	57,		

FORQUERAY

Antoine (père) [AF] (1671/2 - 1749)

Jean-Baptiste (fils) [JBF] (1699-1752)

I. PIÈCES DE VIOLE (Paris, 1747)			FORQUERAY 1747	ABBÉ 1761	AUTHORSHIP OF PIECES, AS assessed by Dr Robinson, shown on each staff:- AF/JBF: by AF, arranged by JBF. JBF: by JBF, as in his Avertissement. AF: by AF [i.e. the MS works].			FORQUERAY 1747	ABBÉ 1761
VdGS No.	SUITE I	Author	P.	P.	VdGS No.	SUITE III	P.	P.	
1	Allemande La La Borde AF/JBF		1		12	La Ferrand AF/JBF	14		
2	La Forqueray AF/JBF		2		13	La Régente AF/JBF	16		
3	La Cottin AF/JBF		3		14	La Tronchin AF/JBF	17		
4	La Bellemont AF/JBF		4	:1	15	La Angrave JBF	18		
5	La Portugaise AF/JBF		4	:2	16	La Du Vaucel JBF	19	:1	
6	La Couperin AF/JBF		6	:1	17	La Eynaud AF/JBF	19	:2	
SUITE II					18	Chaconne la Morangis ou la Plissay JBF	20	42	
7	La Bourron AF/JBF		6	:2	SUITE IV				
8	La Mandoline AF/JBF		8		19	La Marella AF/JBF	22	:1	
9	La Dubrevil AF/JBF		10	:1	20	La Clément AF/JBF	22	:2	
10	La Léclair AF/JBF		10	:2	21	Sarabande La Daubonne AF/JBF	24	:1	
11	Chaconne La Buisson AF/JBF		12	26	NOTE. The principal work done on the Forquerays is that of Robinson;				

ACKNOWLEDGMENT. The author's permission to quote material from FORQUERAY R1 is acknowledged, by the compiler, with thanks.

NOTE. The principal work done on the Forquerays is that of Robinson;

FORQUERAY R1 - thesis, Vol. 2 of which is Dr. Robinson's complete edition of the works.

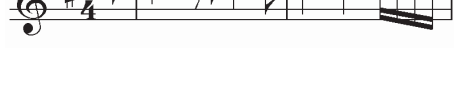
FORQUERAY R2 - RMA paper. (1990).

FORQUERAY		FORQUERAY 1747			F-P ₂ MS	F-N _m MS	F-B MS
I. Pièces de Virole (1747) - concluded.			II. Miscellaneous pieces for solo viol		Vm 7 6296	555	279152
Vdqs No.	SUITE IV, concluded	P.	Vdqs No.	P.	Fr.	P.	
La Bournonville 22 g	AF/JBF	24 :2	Allemande 33 d	52			
La Saincscy 23 g	AF/JBF	25	La Girovette 34 d	54			
Le Carillon de Passy 24 g	AF/JBF	26	Muzette 35 A	74		156	
La Latour 25 g	AF/JBF	27	Bransle 36 c	110			
SUITE V			III. Fragment				
La Rameau 26 c	AF/JBF	28 :1	Muzette 37 c	389 F			
La Guignon 27 c	AF/JBF	28 :2	IV. Compositions that have not survived:				
La Léon. Sarabande 28 c	AF/JBF	30 :1	1. About 300 pieces for viol by AF.				
La Boisson 29 c	AF/JBF	30 :2	2. Many pieces for unaccompanied viol by JBF				
La Montigni 30 c	AF/JBF	32	3. Sonatas for viol, with bass, by JBF.				
La Silva 31 c	AF/JBF	33	4. Duos for viol, by JBF.				
Jupiter 32 c	AF/JBF	34	5. a. 12 trios for 2 violins and bass, by JBF. b. Suite of 'petits pièces' by JBF. c. Trios for flute, violin, viol [and keyboard] by JBF.				
			V. Publications of the Pièces of 1747, for viol, also arranged for keyboard, and of various facsimiles and modern editions, are listed in the Bibliography.				

FORQUERAY - 2

1992

FÖRSTER, Kaspar 1616-1673	S-Uu, imhs	
Sonata a3 2 violins, bassoon, bc 	3:6	
Sonata a3 2 violins, viola da gamba, bc 	3:7	
Sonata a3 2 violins, viola da gamba, bc 	3:7a &3:9b	
Sonata a7 2 violins, viola, violone, 2 cornetts, bassoon, bc 	3:8	
Sonata a3 La pazza 2 violins, viola da gamba, bc 	3:9a	
Sonata a3 2 violins, violone, bc 	3:10	
Sonata a3 2 violins, viola da gamba, bc 	3:11	
January 2009		FORSTER-1

FROBERGER, Johann Jacob (1616-1667) Suites for 'Violin and viola da gamba' Are these versions of keyboard works?		D-W, Cod. Guelf. 34.7. Aug 2°		
1. Allemande	a		no./p. 8/23	
2. Courant	a		9/24	
3. Saraband	a		10/24	
4. Gigue	a		11/24	
5. Allemande	G		12/25	
6. Courant	G		13/25	
7. Saraband	G		14/25	
8. Gigue	G		15/26	
9. Courant	G		16/26	
10. Sarabande	G		17/26	
11. Allemande	D		18/27	
12. Courant	D		19/27	
January 2009				FROBERGER-1

FROBERGER, Johann Jacob (1616-1667) Suites for 'Violin and viola da gamba' Are these versions of keyboard works?	D-W, Cod. Guelf. 34.7. Aug 2^o	
13. Sarabande D  14. Gigue D  January 2009	no./p. 20/27 21/27	FROBERGER-2

David FUNCK (1648-1699)

Stricturae Viola-di-Gambicae [1677]

[4 violas da gamba]

1.. Intrad



2. Allemand



3. Courant



4. Saraband



5. Air



6. Cournat



7. Ballo



8. Courant



9. -



10. Saraband



11. Lamento



12. Saraband



13. Air



14. Saraband

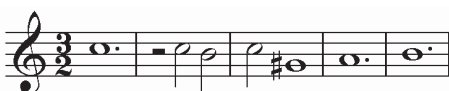


15. Gavott



16. Saraband



FURCHHEIM, Johann Wilhelm (d. 1682)	S-Uu, imhs	
2 violins, bc Sonata e a2  3 violins, 2 viola, violone, bc Sonatella A a7  3 violins, 2 violas, bassoon, bc Sonata D a6  2 violins, 2 cornets, bassoon, bc Sonata a a5  2 violins, 2 violas, bassoon, bc Sonata Eb a5 	3:13 3:14 3:15 3:16 3:17 a&b	
2 violins, 2 violas, violone, bc Suite a5: b Praeludium  Allemande  Courant  Sarabande  Gigue  January 2009	3:12	FURCHHEIM-1