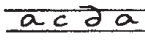


T.H.

[no evidence of association
with Hume or anyone else]

Airs for lyra viol from
US-LAucMS M286 M4 L992

edfhf

Cor. 1  fea i h i h f f h i

f. 13'

Alm. 2  ca ac d c a

f. 14':2

Carel HACQUART

(1640-1701?)

The Durham copy of Carolus Hacquart's *Chelys* Op 3 (1686) is the only copy known to the compiler; it is for solo viol, with no accompanying basso continuo book; however, entries in a manuscript volume at Durham—GB-DRc MS A.27—clearly show that a basso continuo book must have existed. Prebendary Falle, to whom the Durham books belonged, copied selected bass viol pieces from the printed book into MS A.27, as described, with an inventory, by Urquhart in FALLE U.

As he copied each piece, Falle made an annotation, in A.27, such as '3/2'; this can be seen or easily deduced from FALLE U to signify page 3 of the viol book', and 'page 2 of a [now missing] Bc book', and similarly for other copies which he made, including 10 more by Hacquart.

While GB-DRc MS A.27 is under review, the organisation of the generality of basso continuo parts copied into A.27 by Falle may be of some interest.

Up to page 99, the Bc part for each piece is braced beneath the solo part, making a short score, except for pages 51-54 on which Schenck's Sonata II from his Op. 2 (1688) is presented without Bc part.

Between pages 101 and 319, near the end, no Bc parts are given; only the solo viol part is given, on a single staff. It is as if the household, at page 100 of the MS and half way through its musical life, had lost a key viol or theorbo player, or as if a fashion had changed.

Between pages 320 and 327, at the end of MS A.27, the Fantasia and Passacaille from Falle's own 'In Genere Harmonico' are presented, with Bc part.

CAROLUS HACQUART

Chelys, Op. 3

Pieces for viol

SUITE 1

1. PRELUDIUM 1

4. Sar.

2. Allemande

5. Gigue.

3. Courante

SUITE 2

6. PRELUDIUM 2

9. Sarabande

7. Allemande

10. Gigue

8. Courante

SUITE 3

11. PRELUDIUM 3

14. Sarabande

12. Allemande

15. Gigue

13. Courante

SUITE 4

16. PRELUDIUM 4

19. Sarabande

17. Allemande

20. Gigue

18. Courante

SUITE 5

21. PRELUDIUM 5

24. Sarabande

22. Allemande

25. Gigue

23. Courant

SUITE 6

26. PRELUDIUM 6

29. Sarabande

27. Allemande

30. Gigue.

28. Courante

Vdqs No.	HACQUART C 1686 (1)			Carolus HACQUART: Chelys, Op.3 (1686) - Pieces for bass viol.	GB- DRc MS A:27 P.	A.27- refs:		D-Kl MS 2 ^o MUS 61(2) fr.
	Item (seq)	Viol P	[Bc] [P]			Viol book	[Bc] book]	
[SUITE I]								
1	(1)	1		PRELUDIUM 1				
2	(2)	2		Allemande				
3	(3)	3	[2]	Courante	77:1	3	2	
4	(4)	4		Sarabande				
5	(5)	5	[3]	Gigue	37	5	3	
[SUITE II]								
6	(6)	6	[4]	PRELUDIUM 2	82	6	4	
7	(7)	7:1	[4]	Allemande	35	7	4	10:1
8	(8)	7:2	[5]	Courante	36:1	7	5	10:2
9	(9)	8:1	[5]	Sarabande	36:2	8	5	11:1
10	(10)	8:2		Gigue				11:2
[SUITE III]								
11	(11)	9		PRELUDIUM 3				
12	(12)	10		Allemande				
13	(13)	11		Courante				
14	(14)	12		Sarabande				
15	(15)	13		Gigue				
[SUITE IV]								
16	(16)	14	[11]	PRELUDIUM 4	75	14	11	
17	(17)	15	[11]	Allemande	76	15	11	
18	(18)	16	[12]	Courante	39	16	12	
19	(19)	17		Sarabande				
20	(20)	18		Gigue				
[SUITE V]								
21	(21)	19		PRELUDIUM 5				
22	(22)	20		Allemande				
23	(23)	21		Courante				
24	(24)	22		Sarabande				
25	(25)	23		Gigue				
[SUITE VI]								
26	(26)	24		PRELUDIUM 6				
27	(27)	26		Allemande				
28	(28)	27		Courante				
29	(29)	28:1		Sarabande				
30	(30)	28:2		Gigue				

1992

C. HACQUART-3

CAROLUS HACQUART

Chelys, Op. 3 (1686)

Pieces for viol - concluded

SUITE 7



31. PRELUDIUM 7



34. Sarabande



32. Allemande



35. Gigue

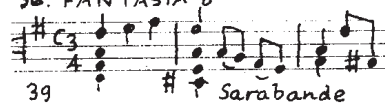


33. Ayr

SUITE 8



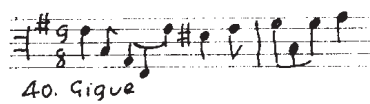
36. FANTASIA 8



39. Sarabande



37. Allemande



40. Gigue

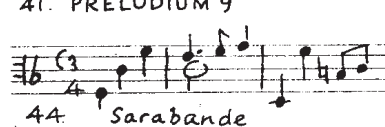


38. Courante.

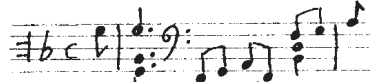
SUITE 9



41. PRELUDIUM 9



44. Sarabande



42. Allemande

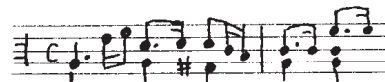


45. Gigue

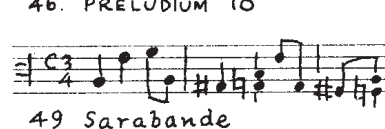


43. Courante

SUITE 10



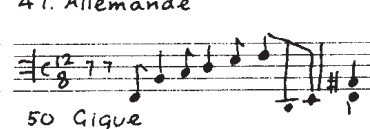
46. PRELUDIUM 10



49. Sarabande



47. Allemande

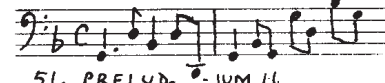


50. Gigue



48. Courante

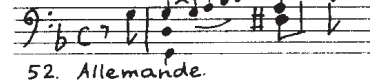
SUITE 11



51. PRELUDIUM 11



54. Sarabande



52. Allemande.



55. Gigue.

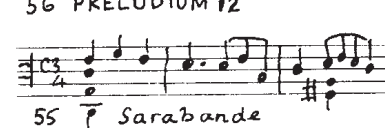


53. Courante.

SUITE 12



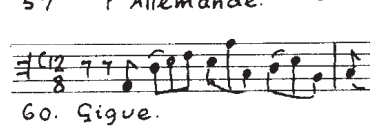
56. PRELUDIUM 12



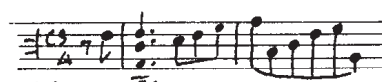
55. Sarabande



57. Allemande.



60. Gigue.



58. Courante

VdQS No.	HACQUART C 1686(1)			Carolus HACQUART: Chelys, Op. 3 (1686) - Pleces for viol. - concluded	GB-DRc MS A.27 P	A.27- refs.			Ob MS Mus Sch. D.249 f.	
	Item	Viol	[Bc]			Viol book	[Bc book]	[P.]		
[SUITE VII]										
31	(31)	29		PRELUDIUM. 7	174:2 ⁰					
32	(32)	30		Allemande	175:1 ⁰					
33	(33)	31:1		Courante	175:2 ⁰					
34	(34)	31:2		Sarabande	176:1 ⁰					
35	(35)	31:3		Gigue	176:2 ⁰					
[SUITE VIII]										
36	(36)	32		FANTASIA 8	274 ⁰					
37	(37)	34		Allemande	275 ⁰				146'	
38	(38)	35		Courante	276:1 ⁰					
39	(39)	36		Sarabande	276:2 ⁰					
40	(40)	37		Gigue	278:1 ⁰					
[SUITE IX]										
41	(41)	38		PRELUDIUM 9	225 ⁰					
42	(42)	39		Allemande	226 ⁰					
43	(43)	40		Courante	227:1 ⁰					
44	(44)	41		Sarabande+var'n	227:2 ⁰					
45	(45)	42		Gigue	228 ⁰					
[SUITE X]										
46	(46)	43		PRELUDIUM. 10						
47	(47)	44		Allemande						
48	(48)	45		Courante						
49	(49)	46		Sarabande+var'n						
50	(50)	47		Gigue						
[SUITE XI]										
51	(51)	48		PRELUDIUM 11	144:1 ⁰					
52	(52)	49		Allemande	144:2 ⁰					
53	(53)	50		Courante	145 ⁰					
54	(54)	51:1		Sarabande	146:1 ⁰					
55	(55)	51:2		Gigue	146:2 ⁰					
[SUITE XII]										
56	(56)	52		PRELUDIUM 12	245 ⁰					
57	(57)	53:1	[59]	Allemande	62:1 ⁰ 246:1 ⁰	53	[59]			
58	(58)	53:2	[59]	Courante	62:2 ⁰ 246:2 ⁰	53	59			
59	(59)	55		Sarabande+var'n	246:3 ⁰					
60	(60)	56		Gigue	248 ⁰					

Philip HACQUART

Pieces for solo bass viol.

VdGS No.

[[Suite]]

Allemande
1 2

Courant²
2 d

Sarabande

3 2

Cigue 4 d

5 2

Courant
6 d

Sarabande
7 d

Figure 8 d

[SUITE III]
Allemande

Courante.

Sarabande
11

Figure 12.5

[SUITE IV]
Allemande
13

Courante
14

Sarabande
with Var'n

Cigue
16 a

* F.574 has a variation

PHILIP HACQUART		GB-Ob MS Mus Sch	A- ET Goëss MS				
Pieces for Solo violin arranged by Thomas Baltzar from lyra-viol originals.		F. 573	"A"				
		P.	f.	seq.			
[P. Hacquart] Courante 17 <i>d</i>		31	11:2 Ap	(53) A			
Phil. Hacq. Var. of Courante 18 <i>d</i>		32	12				
[P. Hacquart] Sarabande 19 <i>d</i>		33	12' Ap				
Phil. Hacquart. Courante 20 <i>d</i>		40	15' :2				
[P. Hacquart] Courante 21 <i>d</i>		41	16 :1 Ap				
[P. Hacquart] Sarabande 22 <i>d</i>		42	16 :2 Ap				

For further information on GB-Ob MSS Mus Sch F.573 and F.574, and the arrangements in F.573, by Thomas Baltzar, for violin, of lyra-viol pieces, see LYRA D, BALTZAR H, and V&GS SP No. 144.

The following title and incipit appear at the end of F.574, on p. 76.

menuey desdié a mademoiselle Joanna hacquart Lartigue

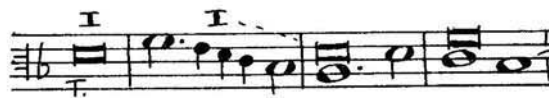


EDWARD **HAKE**

or HAWKES

In Nomine a 5

E. 263



GB-Ob MS Mus Sch. D. 212-6, no. 29 a 5

T MS 389 P. 76, tenor only, as above; cantus is McGhie MS, p. 78

Publ. MB 45, no. 160.

HAKE-1

HAMMER, Franz Xaver (1741-1817)

Sonatas for Viola da Gamba and continuo

No. 1

Adagio [leading to Allegro]



D-Swl, 2285/1

Menuetto



Rondo – Scherzando



Hongarese



No. 2

Moderato



D-Swl, 2285/2

1st movt. a partial reworking of
Sonata No. 1 by Andreas Lidl

Adagio cantabile



Rondeau



3rd movt. as Lidl's 3rd movt, with
added second episode by Hamer

Franz Xaver HAMMER

Sonatas for Viola da Gamba and continuo

no. 3

Adagio

Allegro

Menuetto

Scherzando

The image displays the musical score for Sonata no. 3 by Franz Xaver Hammer, originally for Viola da Gamba and continuo. The score is presented in four systems, each corresponding to a different movement. Each system consists of three staves: the top staff is for the Viola da Gamba (treble clef, one sharp, 2/4 time), and the bottom two staves are for the continuo (bass clef, one sharp, 2/4 time). The movements are: Adagio (top system), Allegro (second system), Menuetto (third system), and Scherzando (bottom system). The key signature is D major (one sharp) and the time signature is 2/4. The score is written in a clear, legible font, with notes and rests clearly visible on the staves.

D-Swl, 2285/3

[Viola da Gamba, Violoncello, bass]

Franz Xaver HAMMER

Sonatas for Viola da Gamba and continuo

No. 4

Allegro. Spirituoso



Adagio cantabile



Rondeau—Tempo di Menuetto



D-Swl, 2285/4

Viola da Gamba and Violoncello
[arranged, possibly from an as yet
unknown sonata by Lidl]

No. 5

Cantabile



Vivace



Tempo di Menuetto



D-Swl, 2285/5

Viola da Gamba and Violoncello
[unattributed, in Hamer's hand]

Franz Xaver HAMMER

Viola da Gamba solo

No. 1 *Ariosio*



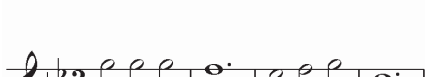
No. 2



No. 3 *Lustig*

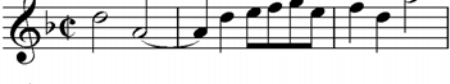
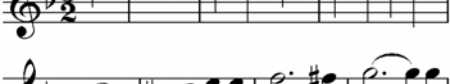
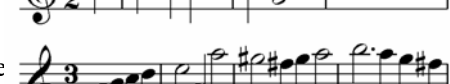
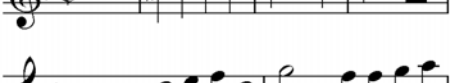
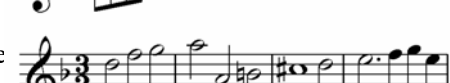
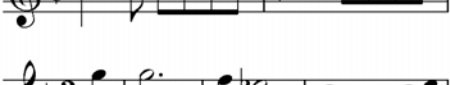
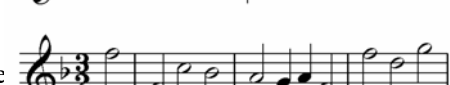
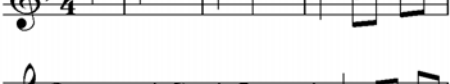
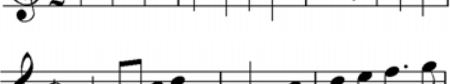
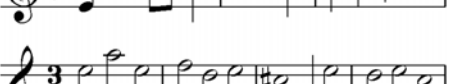
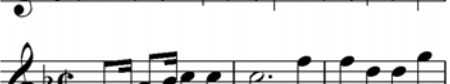
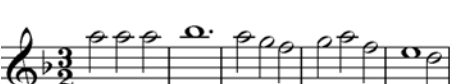
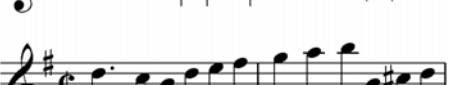


D-Swl, 2885/1 [after Sonata 1]

HAMMERSCHMIDT, Andreas			GB-Lbl, Add. MS 31438 [Treble only]	All probably from <i>Dritter Theil Newer Paduanen, Galliarden</i> [etc.] <i>mit 3. 4. und 5 Stimmen</i> (1650). See GERMANY-R
Trios				
VdGS No.				
1.	Ballet		no./ fol. 1/84r	
2.	Saraband		2/84r	
3.	Ballet		3/84v	
4.	Aria		4/84v	
5.	Saraband		5/84v	
6.	Allemande		6/85r	
7.	Saraband		7/85r	
8.	‘Saraband’[?]		8/85r	
9.	Ballet		9/85r	
10.	Allemande		10/85v	
11.	Courant		11/85v	
12.	Saraband		12/85v	
February 2008				HAMMERSCHMIDT-1

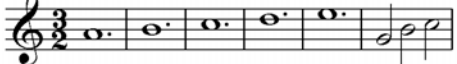
Andreas HAMMERSCHMIDT (c.1611-1675)

Erste Fleiss allerhand neuer Paduanen [etc] [Freiberg, 1636], for five viols

1. Paduan 	17. Sarabande 
2. Paduan 	18. Ballet 
3. Paduan 	19. Courente 
4. Paduan 	20. Courente 
5. Courente 	21. Courente 
6. Courente 	22. Courente 
7. Ballet 	23. Courente 
8. Ballet 	24. Courente 
9. Courente 	25. Courente 
10. Courente 	26. Ballet 
11. Marscharada 	27. Sarabande 
12. Sarabande 	28. Aria 
13. Aria 	29. Sarabande 
14. Sarabande 	30. Ballet 
15. Aria 	31. Sarabande 
16. Ballet 	32. Ballet 

Andreas HAMMERSCHMIDT (c.1611-1675)

Erste Fleiss allerhand neuer Paduanen [etc] [Freiberg, 1636], for five viols

33. Ballet	
34. Galliard	
35. Galliard	
36. Ballet	
37. Ballet	
38. Ballet	
39. Ballet	
40. Aria	
41. Sarabande	

HANLEIN, Paul (1626-1686)

2 violins, 2 violas, violone, bc

Sonata a5
Battallia



S-Uu, imhs 4:1

[Johann Carl] Graf zu Hardeck (Hardegg)

The image displays a musical score for a concerto in F major, composed by Johann Carl Graf zu Hardeck. The score is arranged for four parts: Violoncello (VdG), Violin I (V1), Violin II (V2), and Bass (B). It consists of five distinct movements, each with its own tempo and key signature (F major, indicated by one flat).

- Vivace:** The first movement is in 3/4 time. It begins with a key signature of one flat. The VdG part has a whole rest, while the strings play a rhythmic pattern. A measure rest of 9 measures is indicated for the VdG part.
- Allegro:** The second movement is in 2/4 time. It features a key signature of one flat. The VdG part has a whole rest, while the strings play a rhythmic pattern. A measure rest of 12 measures is indicated for the VdG part.
- Largo:** The third movement is in 6/8 time. It features a key signature of one flat. The VdG part has a whole rest, while the strings play a rhythmic pattern. A measure rest of 7 measures is indicated for the VdG part.
- Menuet:** The fourth movement is in 3/4 time. It features a key signature of one flat. The VdG part has a whole rest, while the strings play a rhythmic pattern. A measure rest of 3 measures is indicated for the VdG part.
- Harlaquin:** The fifth movement is in 2/4 time. It features a key signature of one flat. The VdG part has a whole rest, while the strings play a rhythmic pattern.

Concerto in F for VdG, 2 vlms and bass
D-OSa Dep 115b Akz. 2000/002 no. 529

July 2016

HARDECK-1

JAMES

HARDING

Fantasies a4,

arr. for keyboard in

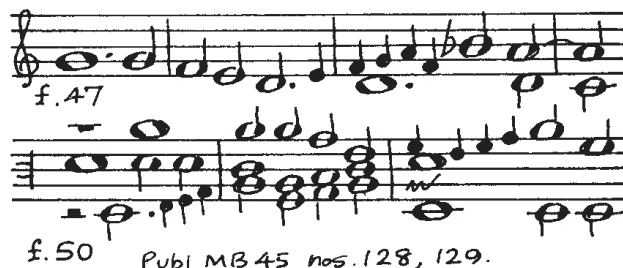
GB-Lbl Add MS 30485

'A Fancy'

VdGS No.1
E.42

'A Fancy'

VdGS No.2
E.43

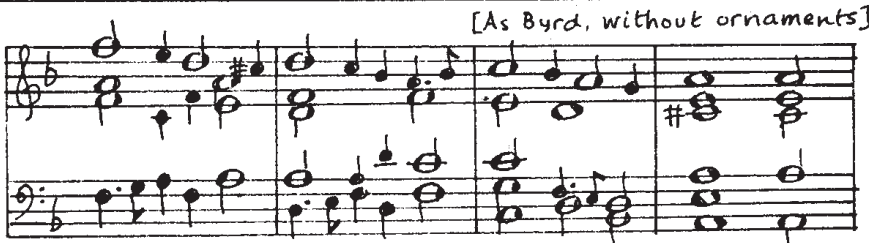


James Harding's

Galliard

VdGS No.3

E 527



Some concordances:

GB-Cu MS Dd 5.20 f.16, 30: BV

GB-Lbl 15118 f.11', Tr, B.

Add MSS: 17786-91 No.31 a5

30826-8 No. 18 a5

(2 parts missing)

FWVB No. 121, keyboard,

set by Byrd.

FULLSACK 1607, No. 14 a5.

US-NH MS Filmer 3, f.19' of B

See also Anon 762

'Duo Harden': see Anon 605.

(More to be added)

J. HARDING-1

Valentin Haussmann

Rest von polnischen und andern Tänzten (Nuremberg, 1603) [Nos. 32-91]

VdGS

No.

1.	32	
2.	33	
3.	34	
4.	35	
5.	36	
6.	37	
7.	38	
8.	39	
9.	40	
10.	41	
11.	42	
12..	43	

VdGS No. *Fragmenta ... fünfunddreissig ... neue welcliche Teusche Lieder*
[Nuremberg, 1602]

109. No. 36 Phantasia [a4: CATB]



G261

Neue Paduane und Galliarde ...fürnemlich auff Fiolen lieblich Zugebrauchen
[Nuremberg, 1604] (Nos. I-X with German texts and Latin mottos)

110. Pavan I



111. Galliard I



112. Pavan II



113. Galliard II



114. Pavan III



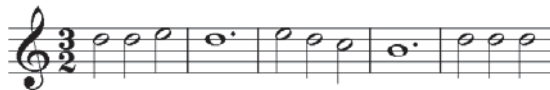
115. Galliard III



116. Pavan IV



117. Galliard IV



118. Pavan V



119. Galliard V



Valentin Haussmann

Rest von polnischen und andern Tänzten (Nuremberg, 1603) [Nos. 32-91]

D D T
16

VdGS
No.



19

20

21

22

23

Valentin Haussmann

Rest von polnischen und andern Tänzten (Nuremberg, 1603) [Nos. 32-91]

DDT
16
No.

VdGS

No.



25

Valentin Haussmann

Rest von polnischen und andern Tänzten (Nuremberg, 1603) [Nos. 32-91]

DDT
16
No

VdGS

No.

37. 68



38. 69



39. 70



40. 71



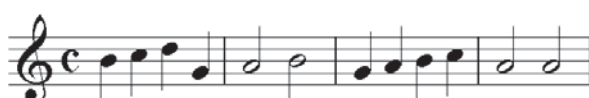
Dowland: Mistresse
Nichols Almand

26

41. 72



42. 73



V.H.G.

27

43. 74



28

44. 75



45. 76



29

46. 77



30

47. 78



48. 79



Valentin Haussmann

Rest von polnischen und andern Tänzten (Nuremberg, 1603) [Nos. 32-91]

DDT
16
No.

VdGS

No.



Valentin Haussmann

DDT
16

Neue Intrade ... fürnemlich auff Fiolen lieblich zugebrauchen ...[Nuremberg, 1604]

VdGS
No.

I to XVIII in 6 parts

61. Intrada I



62. Intrada II



63. Intrada III



64. Intrada IV



65. Intrada V



66. Intrada VI



67. Intrada VII



68. Intrada VIII



69. Intrada IX



70. Intrada X



71. Intrada XI



72. Intrada XII



34

35

Valentin Haussmann

DDT
16

Neue Intrade ... fürnemlich auff Fiolen lieblich zugebrauchen ...[Nuremberg, 1604]

VdGS

No.

73. Intrada XIII



74. Intrada XIV



75. Intrada XV



76. Intrada XVI



77. Intrada XVII



78. Intrada XVIII



79. Intrada XIX



XIX to
XXXI
in
5 parts

80. Intrada XX



81. Intrada XXI



82. Intrada XXII



83. Intrada XXIII



84. Intrada XXIX



Valentin Haussmann		Güntersberg	DDT 16
Neue Intrade ... fürnemlich auff Fiolen lieblich zugebrauchen ...[Nuremberg, 1604]			
VdGS No.	5 parts		
85.	Intrada XXV 		
86.	Intrada XXVI 		
87.	Intrada XXVI 		
88.	Intrada XXVI 		
89.	Intrada XXIX 		
90.	Intrada XXX 		36
91.	Intrada XXXI 		
92.	Passameza a5  Violin, cornetto, a t b	G 260	37
93.	Pavan a6 		
94.	Pavan a6 		
95.	Pavan a5 		

Valentin Haussmann

DDT
16

Neue Intrade ... fürnemlich auff Fiolen lieblich zugebrauchen ...[Nuremberg, 1604]

VdGS

No.

96. Pavan 4 a5



97. Pavan 5 a5



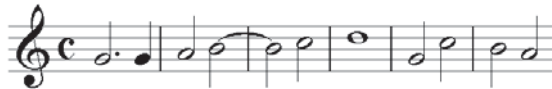
98. Pavan 6 a5



99. Pavan 7 a5



100. Pavan 8 a5



101. Pavan 9 a5



102. Pavan 10 a5



103. Pavan 11 a6



104. Pavan 12 a5



105. Galliard I a5



106. Galliard II a5



Dowland:
*Can she excuse
my wrongs*

107. Galliard III
a5



108. Galliard IV
a5



38

39

Valentin Haussmann

Neue Paduane und Galliarde ...fürnemlich auff Fiolen lieblich Zugebrauchen

[Nuremberg, 1604] (Nos. I - X with German texts and Latin mottos)

Guintersberg

VdGS

No.

DDT

16

120. Pavan VI



121. Galliard VII



122. Pavan VIII



123. Galliard VIII



124. Pavan IX



125. Galliard IX



126. Pavan X



127. Galliard X



128. Pavan XI



XI – XXXVII

No text

129. Galliard XI



130. Pavan XII



41

131. Galliard XII



41

Valentin Haussmann

Neue Paduane und Galliarde ...fürnemlich auff Fiolen lieblich Zugebrauchen

[Nuremberg, 1604]

Grünberg

VdGS			D D T
No.			16
132.	Pavan XII		42
133.	Galliard XII		42
134.	Pavan XIII		43
135.	Galliard XIII		43
136.	Pavan XIV		
137.	Galliard XIV		
138.	Pavan XV a6		G280
139.	Galliard XV a6		G280
140.	Pavan XVI a6		G280
141.	Galliard XVI a6		G280
142.	Pavan XVII		
143.	Galliard XVII		

Valentin Haussmann

Neue Paduane und Galliarde ...fürnemlich auff Fiolen lieblich Zugebrauchen

[Nuremberg, 1604]

Grünberg

VdGS

No.

D D T

16

144. Pavan XVIII



145. Galliard XVIII



146. Pavan XIX



147. Galliard XIX



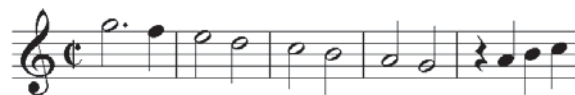
148. Pavan XX



149. Galliard XX



150. Pavan XXI



44

151. Galliard XXI



44

152. Pavan XXII



153. Galliard XXII



154. Pavan XXIII



155. Galliard XXIII



Valentin Haussmann

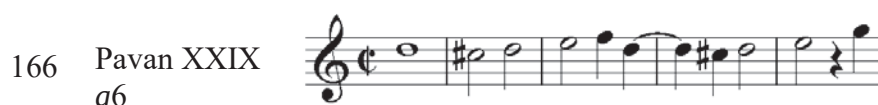
Neue Paduane und Galliarde ...fürnemlich auff Fiolen lieblich Zugebrauchen

[Nuremberg, 1604]

Giintersberg

VdGS

No.



G280

G280

Valentin Haussmann

Neue Paduane und Galliarde ...fürnemlich auff Fiolen lieblich Zugebrauchen

[Nuremberg, 1604]

Grünberg

VdGS

No.

168. Pavan XXX



169. Galliard XXX



170. Pavan XXXI



171. Galliard XXXI



172. Pavan XXXII



173. Galliard XXXII



174. Pavan XXXIII



175. Galliard XXXIII



176. Pavan XXXIV
a6



G280

177. Galliard XXXIV
a6



G280

178. Pavan XXXV



179. Galliard XXXV



Valentin Haussmann <i>Neue Paduane und Galliarde ...fürnemlich auff Fiolen lieblich Zugebrauchen</i> [Nuremberg, 1604]			Güntersberg
VdGS No.		DDT 16	
180.	Pavan XXXVI 	45	
181.	Galliard XXXVI 	45	
182.	Pavan XXXVII a6 	46	G280
183.	Galliard XXXVI a6 	46	G280
184.	Fuga prima a4 	47	G261
185.	Fuga secunda a4 	48	G261

THEOPHILUS HAWNEY

New
Ayres
1678

D-Hs
ND VI
1076

See *Early Music* XXIX/
4, Nov. 2001, 626-632.

VdGS No.

Key

No.

p./no.

1. Saraband

F



8

2. Gavot

F



9

3. A Jigg

F



10

4. Sarabrand

f



173/2

5. Almond

f



173/1

6. Symphony

g



172/1

7. [Saraband]

g



172/2

8. Sarabrand

g



172/3

9. Minuett

g



172/4

HELLER, Johann Killian (?1633-1674)

[Sonata] for two violins and bass

F-Pn, Rés Vm⁷ 673, no. 72
[authenticity is questioned]



HELMBREECKER, Cornelis (1590-1654)

Carrilolist and organist at Hoorn and Harlem

Pieces in *T'Uitnement Kabinet*, (1646) and 1649

no.1 Voorspel, f.1



no. 47 Courant, f.14v



BENJAMIN HELY

Benjamin Hely's bass viol music was reviewed and indexed by Richards: see BASS R.

Some works of reference attribute The Compleat Violist (c. 1700) to Hely. But from the title page it is clear that 'some select Aires and Tunes' are followed by 'several lessons...compos'd...by ye late famous master Mr Benjamin Hely'. The 'select Aires' appear to be a pot-pourri of several composers' tunes, and only the suites labelled 'Mr B. Hely' from page 13 onwards, and confirmed at Cambridge, can be confidently attributed to that late master. The Compleat Violist as a whole is apparently an anonymous compilation.

Airs for solo Bass Viol		COMPLEAT V	QB-Cf _m MUS MS G41			Publications		
						Kings Musick		
Va45 No.		P.	F.					
Alm 1 (RC17) RT 419		13:1	2 ¹ :1			✓		
Couv. 2 (RC18) RT 776		13:2	2 ¹ :2			✓		
Sar. 3 (RC19) RT 795		14:1	1:1			✓		
Jigg 4 (RC 20) RT 786		14:2	1:2			✓		
Alm. 5 (RC21) RT 46		15:1	1 ¹ :1			✓		
Couv 6 (RC22) RT 282		15:2	1 ¹ :2			✓		
Sar. 7 (RC23) RT 287		16:1	1 ¹ :3			✓		
Jigg 8 (RC 24) RT 285		16:2	2:1			✓		
[Ayre] 9 (RC 25) RT 89			2:2			✓		

BENJAMIN HELY Duets for bass viols, found only in Cfm MU MS 634, numbered as in that source, these being its entire contents.

VdQS
No.

Prelude RT164
1 (RC 26) RT 163

Aire RT131: }
2 (RC 27) RT 128

Almand RT 119
3 (RC 28) RT 118

Corant RT311
4 (RC 29) RT 310

Saraband [incomplete]
5 (RC 30) RT 314, in both parts.

Gavotte RT 158
6 (RC 31) RT 157

BENJAMIN HELY Sonatas		QB-0b MSS Mus Sch		Kings Music rcc	C 78 : complete contents shown here E.428 : I-VI , and pieces by M. Marais.		0b MSS Mus Sch		Kings Music rcc
I-VI 2 Bass viols & Bc. VII. Treble, Bass Viol & Bc. (No. VII possibly not by Hely)		C. 78 a-c	E. 428		C. 78 a-c	E. 428			
VdQS No.		no.	no.				no.	no.	
I	 (RC 32) g	1	1	✓	V	 (RC 36) F	5	4	✓
II	 (RC 33) a	2	5	✓	VI	 (RC 37) G	6	[2]	✓
III	 (RC 34) Bb	3	3	✓	VII	 (RC 35) Bc	7	-	
IV	 (RC 35) c	4	6	✓	A monogram 'B.H.' is worked into the end-blocks of pieces in E. 428, but only of Sonatas I-VI, not of Sonata VII, for which Dietrich Becker may be a candidate.				

C[uthbert?] HELY

Mask



Two trebles, bass and continuo
GB-Lbl, Add. MSS 18940-4, f. 3r
Keyboard: US-NYp, Drexel 5612,
p. 113 [Anon.]

HERWICH

Airs for solo lyra viol.

f f e f f : ♯ ♮ ♭ ♮ ♯ a c d $\frac{d}{c}$ ♯ d c a

Covr.

	a b d	b		a	d b	
3	c c	c		c		

1

d

[illegible]

e d f h f: ♪

Prel.

6

a c d a e

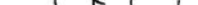
c e a f

f a c d a a

c d a

f d e f h; [A/m] 11 D

fedfh: 

Sar: 

16 

d 

efdef: d. 

Prel. $\hat{a} f \hat{a} a b \hat{a} a b \hat{a} b \hat{a} a$

$\hat{a}$	a	$b \hat{a}$	b	$\hat{a} a$
a	a	$a c$	e	a
	a			

Allemande C.H., A-ET goëss MS 'B' (68) to D. Steffkens 54.

seq. Pieces for Tr & B :-

(1) 1646 f 24' (3) 1646, f 25'
= Anon. 641.
(2) 1646 f. 25 (4) 1649 f 24'

[illegible]

[Air]
32

(2)

[illegible]

Concerto 34 (4)

Airs for unaccompanied violin,
(possibly arranged from a lyra-
viol original source), from
QB-06 MS Mus Sch. F.573

Pre1.
41
f. 22': 1

Alm.
42
f. 22': 2

The first system of musical notation for 'The Bird Song' consists of two staves. Both staves are in the treble clef and have a key signature of one sharp (F#). The top staff contains a melody of eighth and sixteenth notes, with some notes beamed together. The bottom staff contains a bass line, primarily consisting of whole and half notes, with some eighth notes. The music is written in a simple, clear style suitable for a children's songbook.

HERWICH-1

HERWICH, Christian

Ruggiero



D-W, Cod. Guelf 34.7. Aug 2^o
p. 34, no. 31

Viola da gamba to a ground

Violin, viola da gamba, bc

Sonata



D-W, Cod. Guelf 34.7. Aug 2^o
p. 87, no. 53

La Chilana



D-W, Cod. Guelf 34.7. Aug 2^o
p. 116, no. 65

2 vln, viola da gamba, bc

Aria



D-W, Cod. Guelf 34.7. Aug 2^o
p. 258, no. 110

HEUDELINNE

TROIS SUITES de pièces à deux
violes, propres à jouer sur la
Viola et le Clavessin --- 1708

No. in HEUDELINNE 1708.
=Vd45 No:

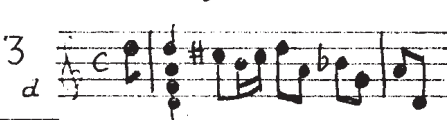
PREMIÈRE SUITE Prélude



Prélude



Allemande à jouer seul



Double



Courante



Sarabande Grave



Gigue



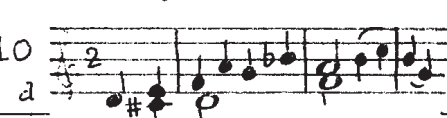
Gavotte en Rondeau



Ménuet



Rondeau à jouer seul



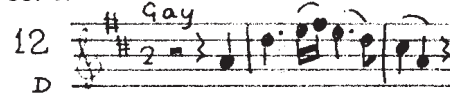
#: 'Tacet'.

EDITIONS. HEUDELINNE
1701 was published in
Paris; it was revised and
republished in Amsterdam
in 1708. The copy of this
revision at GB-DRc, in
Falle's collection, is the
one used for this com-
pilation.

Chaconne



Sonate



La Petite Marquise



Double



SECOND SUITE - Prelude à jouer Seul. Tres vite



Allemande



Courante



Double

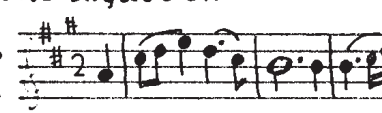
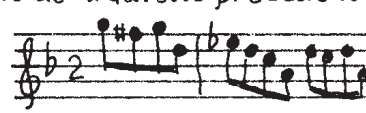
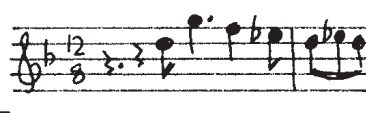


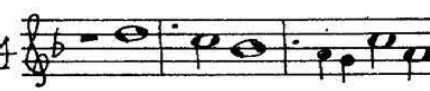
Sarabande

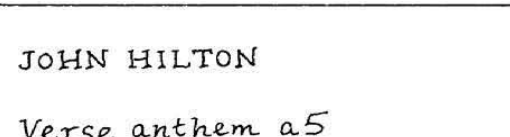
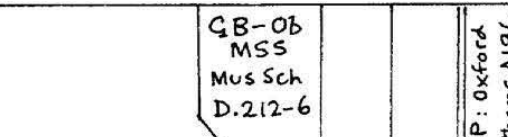


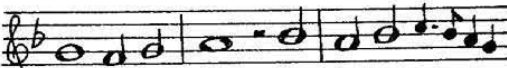
Gigue



HEUDELINNE - Pièces de Viol - contd. A description and List of contents of GB-DRc MS A.27 are given by Urquhart in FALLE U	HEUDELINNE 1708 MS GB-DRc MS A.27	N.B. In MS A.27, the pieces between PP 46 and 67 are set out in score, the Solo part in C3 clef an octave down, the Bc part below. The other pieces - P. 133-9- have no Bc part	HEUDELINNE 1708 MS GB-DRc MS A.27 P. Solo, Bc P.
No. in HEUDELINNE 1708 = VdQS No :	P. P. Solo, Bc	TROISIÈME SUITE, cont. Alemande 31 	12 :3, 7 :1 46 :2, and 133 :3 ⊙
SECOND SUITE - cont. Gavotte 21 	9 :2, 5 :1 Falle	Courante 32 	12 :4, 7 :2 48 :1, 134 :1 ⊙
Double 22 	9 :3, 5 :1	Double 33 	12 :5, 7 :2 134 :2 ⊙
Ménuet 23 	10 :1, 5 :2	Sarabande 34 	13 :1, 7 :3 135 :1 ⊙
Rondeau 24 	10 :2, 5 :3	Gigue 35 	13 :2, 7 :4 135 :2, ⊙
Rigaudon 25 	10 :3, 5 :4	Gavotte 36 	13 :3, 8 :1 48 :2, and 136 :1 ⊙
Second Rigaudon 26 	10 :4, 5 :5	Double de la Gavotte précédent 37 	14 :1, 8 :1 136 :2 ⊙
Troisième Rigaudon 27 	10 :5, 6 :1	Ménuet 38 	14 :2, 8 :2 136 :3 ⊙
Sonate en Chaconne * 28 	11 :1, 6 :2	Rondeau 39 	14 :3, 8 :3 136 :4 ⊙
TROISIÈME SUITE Prélude 29 	12 :1, Tacet 46 :1, and 133 :1 ⊙	Chaconne 40 	15, 9 :1 138 ⊙
Prélude 30 	12 :2, Tacet 133 :2 ⊙	Sonate 41 	16, 9 :2 139 ⊙
HEUDELINNE - 2		* 'Il faut jouer à trois temps égaux' † 'Tacet' ⊙ No Bc.	1992

JOHN HILTON (1599 -1657) Prelude and Fantasies a3 (Tr Tr B)			GB- Och MSS	IRL Dm MSS	Consortium 1022	All published by Practicall Musicke			Och MSS	Dm MSS	Consortium 1022
			744-6	23.4. 1-6					744-6	23.4. 1-6	
VdGS No.			no.	no.	no.	VdGS No.			no.	no.	no.
Prelude						Fantasies.					
			1	23 A	1				3	25 A	4
Fantasies											
			1	22 A	2				4	26 A	5
			2	24 A	3				5	27 A	6

JOHN HILTON - Ayres a3 (Tr Tr B) from GB-Lbl Add MSS 29283-5 All published by Practicall Musicke						NB. 7 more airs, in F, in : US-Nyp MS Drexel 3849, p.112, and GB-Cu MS 3396, nos 12-18 (B only)					
VdGS No.						no., f. (Tr)					
[Ayre] 1 g						[Alm] 5 d					
											
[Cor] 2 g						[Ayre] 6 d					
											
[Cor] 3 g						[Alm] 7 c					
											
[Ayre] 4 g						[Sar] 8 c					
											

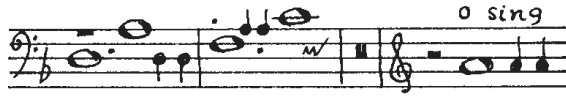
JOHN HILTON Verse anthem a5						GB-Ob MSS Mus Sch D.212-6				OUP: Oxford Anthems A196	
V a5						f.					
Teach me, O Lord 						74				✓	

R. HINDE

Verse anthem a5

v
a5

O sing unto
the Lord



79'
A

1984

HINDE-1

JOHN HINGESTON

(c.1610-1683)

Hingeston's works survive in a very few MSS, principally in GB-Ob MSS Mus Sch D.205-11, of which he wrote the organ part, the remainder being copied under his direction. His respect for Edward Lowe, who became the Heather Professor at Oxford in 1661, is pleasingly attested in the following note, found in those partbooks:

This set of Bookes & works of mine I freely give to y^e Musique School at Oxon whereto I was ye more incouraged, from what I have heard & seene of y^e care,^e Dilligence & industry, of ye present proffessor thereof in y^e Universitie, Mr Edward Lowe, my ever honored frind and fellow servant.

Did Lowe's successors enjoy testimonials as fair as that ?

Attention is called to the works listed on page 7, which appear in MS E.382 but not in 1455 D.205-11. E.382 is holograph, and is a reasonably complete reduction of the string parts; from this it should be easy to reconstruct the string parts of those extra pieces.

Modern studies of Hingeston in the United Kingdom fall neatly between Richards, who covered the works for bass viols (see BASS R), Field who dealt with the fantasy-suites (see CONSORTS F), and Hulse who has studied the life and works as a whole (see HINGESTON H).

JOHN HINGESTON			03 MSS Mus Sch D.205-11	Locm. Pr. book C41/2	Publications	Fantasies and Aires for 3 bass viols. See BASS R			Lib Add MS 31436		Dovehouse	
			no.	f.		VaGS No.				no.		
RT 364 [=366] RC 35 [RC 34] Divisions for solo bass (see BASS R) removed: not by Hingeston					1 and 7'		Fant. 1 g	RC17 RT 712, 701, 680		1		1
VI Fantasias, Almandes & Corantes for 2 Bass Viols.							Alm. 2 g	RC18 RT 652, 646, 647		2		2
NO.1 Fant RC1 c	RT 530, 521		NO.1 81 [53]		↑		Alm. 3 g	RC19 RT 216, 215, 229		3		3
Alm. RC2 c	RT 482, 477		81 [53]		SP 36		Alm. 4 g	RC20 RT 227, 220, 228		4		4
Alm. RC3 c	RT 481, 485		81 [53]		VaGS		Alm. 5 g	RT 221, 218, 222 RC 21		5		5
Cor. RC4 c	RT 806, 805		81 [53]		↓		Fant. 6 a	RT 688, 713, 689 RC 22		6		6
NO.2 Fant RC5 C	RT 149, 155		NO.2 82 [54]				Alm. 7 a	RT 650, 648, 653 RC 23		7		7
Alm. RC6 C	RT 108, 109		82 [54]				Cor. 8 a	RT 867, 865, 866 RC 24		8		8
Alm. RC7 C	RT 110, 114		82 [54]				Alm. 9 a	RT 651, 644, 649 RC 25		9		9
Cor. RC8 C	RT 312, 313		82 [54]				Cor. 10 a	(not in R) (partly crossed out)		10		
NO.3 Fant. RC9 d	RT 515, 533		NO.3 83 [55]		↑		Fant. 11 A	RT 234, 233, 237 RC 26		11		10
Alm. RC10 d	RT 483, 476		83 [55]		SP 129		Alm. 12 A	RT 225, 217, 226 RC 27		12		11
Alm. RC11 d	RT 484, 478		83 [55]		VaGS		Alm. 13 d	RT 644, 654, 655 RC 28		13		12
Cor. RC12 d	RT 808, 807		83 [55]		↓		Alm. 14 d	RT 753, 748, 752 RC 29		14		13
NO.4 Fant. RC13 D			NO.4 84 [56]		↑		Alm. 15 D	RT 255, 263, 264 RC 30		15		14
Alm. RC14 D			84 [56]		SP 130		Alm. 16 D	RT 253, 249, 265 RC 31		[16]		
Alm. RC15 D			84 [56]		VaGS		Alm. 17 G	RT 261, 250, 262 RC 32		[17]	another setting of No.12	
Cor. RC16 D			84 [56]		↓		Fant. 18 a	RC 33 RT 747, 750, 751		[18]		

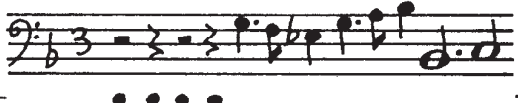
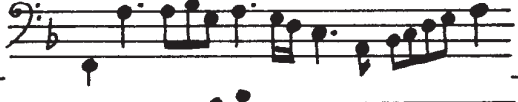
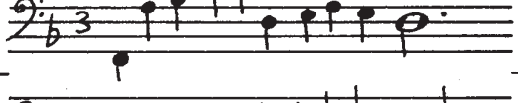
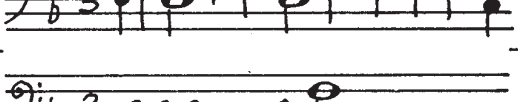
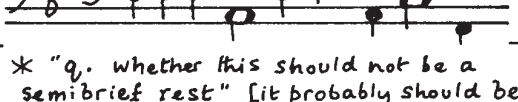
JOHN HINGESTON			All nine sets publ. PRB (VC047)		
V. Fantasia, Almande & Corante for treble & bass			* see page 7		
	Ob MSS Mus. Sch. D. 205-11	Ob MS Mus. Sch. E. 382	Publications	Ob MSS Mus. Sch. D. 205-11	Ob MS Mus. Sch. E. 382
	no.	no.	no.	no.	no.
Fant. g	80 [52]		NO. 4 (contd.) Ayre G	24 [22]	
Alm. g	80 [52]		NO. 5 Fant. G	25 [23]	48 [22]
Cor. g	80 [52]		Alm. G	26 [23]	49 [22]
I. Fantasias, Almandes and Ayres for treble bass and organ (for one violin, Base violl and Organ')			Ayre G	26 [23]	50 [22]
NO. 1 Fant. Bb	19 [19]	39 [19]	NO. 6 Fant. a	27 [24]	51 [23]
Alm. Bb	19 [19]	40 [19]	Alm. a	28 [24]	52 [23]
Ayre (Gall) Bb	19 [19]	41 [19]	Ayre a	28 [24]	53 [23]
NO. 2 Fant. c	20 [20]	42 [20]	NO. 7 Fant. A	29 [25]	54 [24]
Alm. c	20 [20]	43 [20]	Alm. A	30 [25]	55 [24]
Ayre c	20 [20]	44 [20]	Ayre A	30 [25]	56 [24]
NO. 3 Fant. C	21 [21]	45 [21]	NO. 8 Fant. d	31 [26]	60 [26]
Alm. C	22 [21]	46 [21]	Alm. d	32 [26]	58 [25]
Ayre C	22 [21]	47 [21]	Ayre d	32 [26]	59 [25]
NO. 4 Fant. G	23 [22]		NO. 9 Fant. D	33 [27]	63 [27]
Alm. G	24 [22]		Alm. b	34 [28]	64 [27]
			Ayre D	34 [28]	65 [27]

VII. JOHN HINGESTON Fantasias and Almandes for Tr T B Org. (' a 3 pts for treb: Con: & Basso').				see page 7 for No. 10			
Ob. MSS Mus Sch. D. 205-11				D. 205-11			
Ob. MS Mus Sch. E. 382				E. 382			
PRB- VC20				PRB- VC20			
no.				no.			
No. 1	1			No. 8	8		
Fant. g	[1]		✓	Fant. d	[8]		✓
Alm. g	1		✓	Alm. d	8		✓
	[1]				[8]		
No. 2	2			No. 9	9		
Fant. g	[2]		✓	Fant. D	[9]		✓
Alm. g	2		✓	Alm. D	9		✓
	[2]				[9]		
No. 3	3			VIII Fantasias and Almandes for 2 trebles, bass and Organ (' 2 treb: & 1 Basi: ')			
Fant. g	[3]		✓				
Alm. g	3		✓				
	[3]						
No. 4	4			No. 1	10		
Fant. G	[4]		✓	Fant. c	[10]		✓
Alm. G	4		✓	Alm. c	10		✓
	[4]				[10]		
No. 5	5	1		No. 2	11		
Fant. a	[5]	[1]	✓	Fant. c	[11]		✓
Alm. a	5	2	✓	Alm. c	11		✓
	[5]	[1]			[11]		
No. 6	6	3		No. 3	12		
Fant. e	[6]	[2]	✓	Fant. C	[12]		✓
Par- Alm. e	6	4	✓	Alm. C	12		✓
	[6]	[2]			[12]		
Alm. e	6	5	✓	No. 4	13		
	[6]	[2]		Fant. d	[13]		✓
No. 7	7			Alm. d	13		✓
Fant. G	[7]		✓		[13]		
Alm. G	7		✓	No. 5	14	11	✓
	[7]			Fant. d	[14]	[5]	

JOHN HINGESTON		Ob MSS Mus Sch.		PR B - VC 25			Ob MSS Mus Sch.		PR B VC 22
VIII. Fantasias and Almandes for Tr Tr B Org continued:-		D. 205-11	E. 382				D. 205-11	E. 382	
No. 5, contd.		no.	no.		No. 2 contd.		no.	no.	
Alm. d		14 [14]	12 [5]	✓	Ayre G		38 [29]	71 [29]	✓
No. 6		15	9		No. 3 org.		39	72	
Fant. d		[15]	[4]	✓	Fant. a		[30]	[30]	✓
Alm. d		15	10		Alm. a		40	73	
		[15]	[4]	✓			[30]	[30]	✓
No. 7		16	13		Ayre a		40	74	
Fant. D		[16]	[6]	✓			[30]	[30]	✓
Alm. D		16	14		No. 4 org.		41	75	
		[16]	[6]	✓	Fant. A		[31]	[31]	✓
No. 8		17			Alm. A		42	76	
Fant. Bb		[17]		✓			[31]	[31]	✓
No. 9		18			Ayre A		42	77	
Fant. Bb		[18]		✓			[31]	[31]	✓
Alm. Bb		18			No. 5 org.		43	78	
		[18]		✓	Fant. d		[32]	[32]	✓
II. Fantasias, Almandes and Ayres for Tr Tr B Org. ('for 2 Violins, Base Violl and Organ')				PR B - VC 22	Alm. d		44	79	
No. 1 org.		35	66				[32]	[32]	✓
Fant. g		[28]	[28]	✓	No. 6		45	81	
Alm. g		36	67		Fant. D		[33]	[33]	✓
		[28]	[28]	✓			46	82	
Ayre g		36	68				[33]		✓
		[28]	[28]	✓	No. 6a		46		
No. 2 org.		37	69		Alm. D		[34]		✓
Fant. G		[29]	[29]	✓			46		
Alm. G		38	70		Ayre D		[34]		✓
		[29]	[29]	✓					

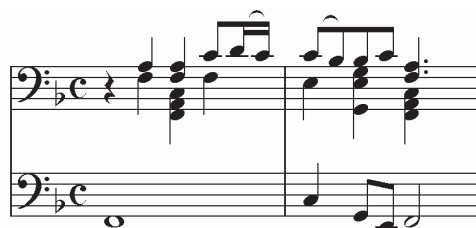
JOHN HINGESTON		Ob MSS Mus Sch		VC 14 PRB	XI. 5-part fantasias and airs ('two trebles, two Counter- tenors & a Base') All published PRB: VC6		D.205-11 Publ'ns
X. Fantasias and Almandes for Tr Tr B B Org ('fancies of 4 partes for the viols or violins, 2 Bases, & 2 trebles' - E. Lowe) * See page 7		D.205-11	E. 382				
No. 1 Fant. g		47 [35]	27 [13]	✓	No. 1 Fant. F		58 [43]
Alm g		47 [35]	28 [13]	✓	Alm F		59 [43]
No. 2 Fant. g		48 [36]		✓	No. 2 Fant. g		60 [44]
Alm g		49 [36]		✓	Par- Alm. g		61 [44]
No. 3 Fant. g		50 [37]		✓	Sar g		62 [44]
Alm g		51 [37]		✓	No. 3 Fant. a		63 [45]
No. 4 * Fant. G		52 [38]		✓	Alm. a		63 [45]
Alm G		52 [38]		✓	No. 4 Fant. C		64 [46]
No. 5 Fant. a		53 [39]	31 [15]	✓	Alm. C		64 [46]
Alm a		54 [39]	32 [15]	✓	XII. 6-part fantasies and almandes ('two Bases, two trebles, counter- tenor and low meane') all published PRB: VC6		
No. 6 Fant. D		55 [40]	33 [16]	✓	No. 1 Fant. a		69 [47]
Alm. D		55 [40]	34 [16]	✓	Alm a		69 [47]
No. 7 Fant. d		56 [41]	35 [17]	✓	No. 2 Fant. F		70
Alm. d		56 [41]	36 [17]	✓	Alm. F		70
No. 8 Fant. D		57 [42]	37 [18]	✓	No. 3 Fant. d		71
Alm D		57 [42]	38 [18]	✓	Alm. d		71

JOHN HINGESTON Works which appear only in the organ book Ob MS Mus.Sch. E.382		Ob MS Mus Sch		IX. Fantasias & Almandes — for Tr B B Org (‘2 bas : 1 treb.’) (organ part only)	Ob MS Mus Sch E.382	
VII. Fantasia-Almande & Ayre for Tr T B Org. (‘Treb. Con: & Basse’) (organ part only) (see p.4)		E.382			no.	
NO. 10 Fant. C		6 [3]		NO. 1 Fant. c	15 [7]	
Alm. C		7 [3]		Alm. c	16 [7]	
Air C		8 [3] F		NO. 2 Fant. g	17 [8]	
RH of 2nd strain lacking, but close in & time is complete				Alm. g	18 [8]	
X. Fantasia for Tr Tr B B Org. (organ part only) (see p.6)				NO. 3 Fant. g	19 [9]	
NO. 4 a Fant.		29 [14]		Alm. g	20 [9]	
Alm.		30 [14]		NO. 4 Fant. C ₂	21 [10] “Double fuge”	
I. Fant-Alm-Ayre for Tr B Org (see p.3) Variants of No. 8 (organ parts only)				Alm. C ₂	22 [10]	
NO. 8 a Fant.		57 [25]		NO. 5 Fant. d	23 [11]	
('for pedall harpsichord or organ') followed by the Almande & Ayre of Sett 8				Alm. d	24 [11]	
NO. 8 b : The fantasia of No. 8, followed by:-				NO. 6 Fant. D	25 [12]	
Alm.		61 [26]		Alm. D	26 [12]	
Air		62 [26]				

JOHN HINGESTON <i>'Mr Hingston Consort for the Virginall or Organ & treble and base violls'</i> Bass part only		GB-Lbl MS Add 62/52A	
	no.		
Pav <i>g</i> 	84		
[Alm] <i>g</i> 	85		
[Cor] <i>g</i> 	86		
[Sar] <i>g</i> 	87		
Pav. <i>F</i> 	88		
Alm <i>F</i> 	89		
Cor <i>F</i> 	90		
Sar <i>F</i> 	91		
Pav. <i>d</i> 	92		
Alm. <i>d</i> 	93		
Cor <i>d</i> 	94		
[Sar] <i>d</i> 	95		
* "q. whether this should not be a semibrief rest" [it probably should be]			

Konrad HÖFFLER (1647-1705?) [12 suites for viola da gamba and continuo] All in *Primitiae Chelicae* (Nuremberg, 1695). Published in *Das Erbe Deutscher Musik*, 67

1. Suite I F



Prelude-Fuga;
Allemand; Courant;
Saraband; Giga

2. Suite II b



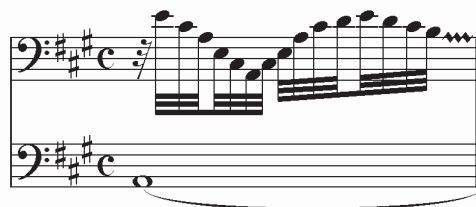
Allemand; Corrente;
Saraband; Giga

3. Suite III D



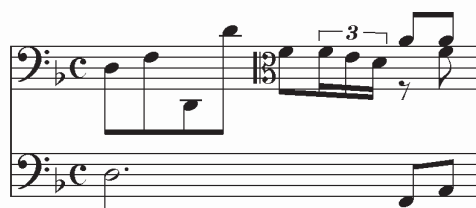
Allemand; Corrente;
Saraband; Giga

4. Suite IV A



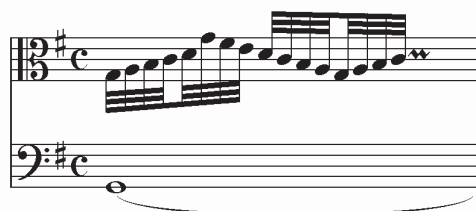
Preludio; Allemand;
Corrente; Saraband;
Giga

5. Suite V d



Preludio; Allemand;
Corrente; Saraband;
Giga

6. Suite VI G



Preludio; Allemand;
Courant; Saraband;
Giga

April 2008

HOFFLER-1

Konrad HÖFFLER (1647-1705?) [12 suites for viola da gamba and continuo] All in *Primitiae Chelicae* (Nuremberg, 1695). Published in *Das Erbe Deutscher Musik*, 67

7. Suite VII a



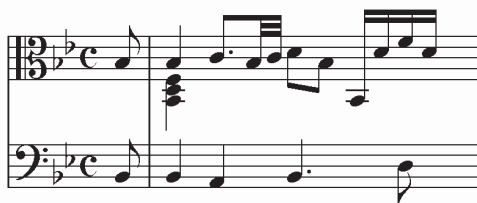
Allemand; Corrente;
Saraband; Giga

8. Suite VIII c



Allemand; Corrente;
Saraband; Giga

9. Suite IX Bb



Allemand; Corrente;
Saraband; Giga

10. Suite X g



Allemand; Corrente;
Saraband; Giga

11. Suite IX C



Sonata-Fuga; Allemand;
Corrente; Saraband;
Giga

12. Suite XII e



Allemand; Courant;
Saraband; Giga

April 2008

HOFFLER-2

HOFFMANN, ‘Giovanni’/ Johann	D-W, Cod. Guelf. 34.7. Aug. 2°	
Sonata d  2 violins, bc January 2009	no./p. 46/71	HOFFMANN-1

HÖFFNER

2 violins, violetta, 2 viola da braccio, 2 trombetta, bassoon, bc

Sonata a8



S-Uu, imhs 4:2

ANTHONY HOLBORNE

(d.1602)

Holborne's collection of 65 airs (see HOLBORNE 1599) is the foundation of the first six index sheets. Judging by the number of arrangements, for instruments other than the 'Viols, Violins or other Musicall Winde Instruments' for which they were set, they must have been extremely popular in this country and on the Continent.

For much of the information given, the Society is indebted to Jeffery (see HOLBORNE J1) and Edwards (see CONSORTS E1); their numbers are given in the tables in addition to the Society's numbers which run consecutively through the 1599 edition.

When two 'Edwards' numbers are given, the lower one usually refers to a mixed consort setting, and this, by the nature of the sources, is often an incomplete setting.

There is a fair spread of modern publications, with little scope, if any, for newcomers.

The final page collects together some miscellaneous works, mainly from the mixed consort department.

Useful information concerning the plucked string sources has been set out by Diana Poulton in DOWLAND P; many of these cover both composers.

A discussion by Jeffery of the instrumentation of Holborne's works, and of the different instrumentations in the plucked string sources, appears in HOLBORNE J2.

Ydgs No	Jeffery No	Edwards No	ANTHONY HOLBORNE PAVANS, GALLIARDS, ALMAINS AND other Short Airts both grave & light in five parts, for Viols, Violins or other Musickall Winde Instruments [HOLBORNE 1599]	TITLES ① As in HOLBORNE 1599 ② etc: others	HOLBORNE 1597	QB-Cu MSS				Cfm MS	Ge MS	Lbl Add MS	Board lute book	Key board	Board lute book	c. 1585-95	Thysius lute book	no.	Schott (recorders)	English Consort Series	N.E. Mass. (brass)	HOLBORNE K	
Pav 1 g	52	446		① Bona speranza	sig.														1				10 lute
Gall 2 g	119	545		① The Teares of the Muses															2				42 lute
Pav 3 G	21	403		① Pavan															3				
Gall 4 G	98	502		① Lullabie															4				9 ban. 55 ciff
Pav 5 G	6	404		① The Cradle ② The Cradle of Conceits															5		1a		9 lute
Gall 6 G	83	503		① The New Yeeres Gift. ② The Queen's new year's gifte.															6		1a		11 ban. 28 lute
Pav 7 d	47	447		① Pavan.															7		1a		
Gall 8 d	107	504		① The Marie-golde ② Galliard.															8		1a		14 ciff.
Pav 9 g	51	448		① Pavan.															9		1a		14 lute
Gall 10 g	129	546		① Galliard.															10				
Pav 11 a	61	449		① Pavan.															11				

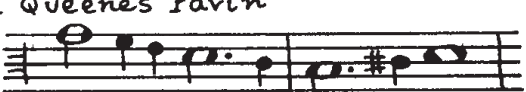
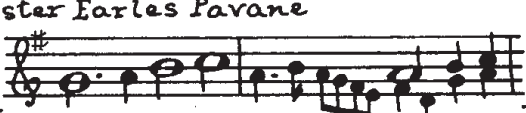
Yacs No.	Jeffery No.	Edwards No.	ANTHONY HOLBORNE PAVANS, GALLIARDS, ALMAINS. 1599 continued.		HADRIANUS 1600	ROSSSETER 1609	HOVE 1612	GB - Cu MSS	Ge MS	lute book c. 1590	Weld Lute Book				HOLBORNE 1599/1,2	Schoct (recorders)	HOLBORNE K
					f.	no.	f.	Dd 2.11 (lute) Dd 2.11 (bandora) Dd 5.78.3 Dd 9.33	f. f. f. f.	f. f. f. f.					no.		no.
Gall 12 ^a	133	547													12	✓	
Pav 13 ^F	25	405						37 A							13	✓	
Gall 14 ^F	104	505													14	✓	
Pav 15 ^F	4	406				38									15	✓	
Gall 16 ^F	93	506													16	✓	
Pav 17 ^C	2	407													17	✓	20 lute
Gall 18 ^C	80	507													18	✓	
Pav 19 ^C	20	408													19	✓	8 lute
Gall 20 ^C	79	508						43'							20	✓	
Pav 21 ^{Bb}	16	409													21		18 lute
Gall 22 ^{Bb}	108	509													22	✓	

Vols No.	Jeffery No.	Edwards No.	ANTHONY HOLBORNE PAVANS, GALLIARDS, ALMAINS-- 1599 continued		HOLBORNE 1597	RUBENIUS 1600	FÜLLSACK 1607	ROSSETTER 1609	BOWLAND R. 1610	QB-Cu MSS	Cf ^m MS	G ^e MS	LBL MSS	EIRE		HOLBORNE 1599/1,2	Schott (Recorders)	N.E. Mass. (brass)	MUS BRITT Vol 9	English Consort Series	DOWLAND R1	FÜLLSACK E	HOLBORNE K
Pav 23 g	60	450 710		① Spero	sig.			11	f.	DA 2.11 (lute)	DA 9.33	R. d. 43	f. f. f.	D. 2046	D. 1.21/1	23				10			
Gall 24 g	137	566 875		① Galliard	① K3v											24				10			45 cith.
Pav 25 g	67	451		① Patiencia ② Paduana ③ Parana	84 ③	XVI ④				83 A		39' A	John Merro			25	✓	✓				✓	22 lute
Gall 26 g	128	548		① Hermoza ② Galliard ③ Mr. Southcote's Galliard		XVI ②				22 A ③	84 A ③					26	✓					✓	35 lute
Pav 27 D	3	410		① The Image of Melancholy ② Paduana		XIX ②				71' ①		40'				27				10a		✓	21 lute
Gall 28 d	102	510		① Ecce quam bonum ② Galliard		XIX ②										28				10a		✓	
Pav 29 d	66	452 714		① Mens innovata. ② Parane	① H4b ②					57'			(of cantus)			29							23 lute 38 cith
Gall 30 d	115	549		① Galliard						9		36				30							30 lute
Pav 31 g	59	453		① The Funeralls ② The Countess of Pembroke's Funeralls.						11'	6' ②	18 A	60' ②	34 ②		31			66				13 lute
Gall 32 g	131	550 848		① Galliard.	① M4b											32							54 cith
Pav 33 g	50	454		① Heres Paternus ② Parana del medesimo. ③ Parin		17' ③	15 ③			66'	8 ②	19 A	5 ②			33					✓		15 lute

Valgs No.	Jefferys No.	Edwards No.	ANTHONY HOLBORNE PAVANS, GALLIARDS, ALMAINS ... 1599 continued	HOLBORNE 1597	RUDENIUS 1600	QB-CU MSS			Cfm MSS		Ge MS	Lbl MSS	R. Spencer MS	Novels Galliard		Dord-Usch MSS 130a-b	D-KI MSS 40 MUS 125	HOLBORNE 1599/1,2	MUS BRITT Vol 9	Schoot (records)	HOLBORNE K
				sig.	no.	Dd 2.11 (lute)	Dd 4.23	Dd 5.78.3	f.	seq.	f.	f.	f.	f.	no.	no.	no.	no.	no.	no.	no.
Gall 34 g	130	551						34'										34		✓	37 lute
Pav 35 a	63	455			80, 88 ②	49' ①				7' (174) ③ Byrd	38' A					34		35			11 lute
Gall 36 a	132	552						2 A										36			38 lute
Pav 37 C	11	411 619		- H2b														37			36 cith.
Gall 38 G	86	511 806		- H2b ①		52 A												38			41 lute 40 cith
Pav 39 C	13	412																39		✓	
Gall 40 C	97	512 832					- 8 A			(244) A		521'	- 10'		No. 99			40 67		✓	
Pav 41 G	9	413																41			
Gall 42 G	100	513																42		✓	
Pav 43 a	68	456 713		- H3b ②														43			37 cith.
Gall 44 a	123	553						5' ②			30 A										

Vags No.	Jeffery No.	Edwards No.	ANTHONY HOLBORNE PAVANS, GALLIARDS, ALMAINS... 1599 continued		GB-Cv MSS	Ge MS	Ib1 MSS							HOLBORNE 1599/1,2	English Consort Series (records)	Schott (records)	D.U.P.	N.E. Mass. (brass)	MUS. BRITT VOL 9	HOLBORNE K
Pav 45 _F	18	414						f.	38539	Add. Hirsch M.1353										no.
Gall 46 _F	82	514						f.						45						5. ban.
Pav 47 _d	69	457						f.						46	1b.		✓			
Gall 48 _d	126	554						f.						47						
Pav 49 _d	48	458						f.						48						
Gall 50 _d	135	555						f.						49		✓				17 lute
Pav 51 _a	62	459						f.						50		✓				
Gall 52 _a	124	556						f.						51						23 lute
Pav 53 _d	46	460						f.						52						
Gall 54 _d	116	557						f.						53		✓		✓		4 ban. 12 lute
								f.						54						

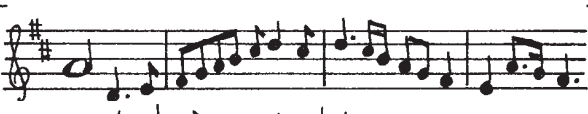
Vdqs No.	Jeffery No.	Edwards No.	ANTHONY HOLBORNE PAVANS, GALLIARDS, ALMAINS ... 1599 continued		HOLBORNE 1597	QB - Cvr MSS				Weld lute book		Lord Forester		HOLBORNE 1599/1,2	MUS BRITT Vol 9	Schoot (Recorders)	English Consort Series	O.U.P.	ed. Sartorius, 1940	Jeffery	'Woodwind Instruments ...' (London 1967)	Barnes	N.E. Mass. (brass)	HOLBORNE - 7
							Dd 2.11 (lute)	Dd 2.11 (bandora)	Dd 4.23	f.	f.	f.	f.	f.	no.	no.								
Alm 55 C	31	436 677		① The Night Watch ② Almain	- L1' ②			36 A	- 9 ②				6' ②	55		✓								
Alm 56 C	22	415		① Almayne										56										
Alm 57 C	10	416 621		① Almaine	- L4b				- 13					57		✓								
Alm 58 g	54	461 715		① The fruit of Love ② Almayne	- M3b ②									58				✓	✓					
Alm 59 g	70	462		① The Choise		45								59		✓		✓						
Alm 60 C	1	417 622		① The Honi - suckle ② Hartes Ease	- M1'		44 ②							60	68	✓				✓				
Cor 61 C	95	581		① Wanton ② Playfelloe.						49' ②	67 ①			61		✓				✓				
Cor 62 C	84	515		① The widowes Myte.										62		✓					255			
Cor 63 C	90	516		① The fairi-round. ② Galliarde										63		✓	✓							
Cor 64 g	118	558		① As it fell on a holie Eve. ② As it fell on a holiday.						47 A' 68 A②	62 ①			64				✓						
Cor 65 g	127	559		① Heigh ho holiday. ② Galliard.									6'	65	69	✓		✓	✓					

Vags No.	Edwards No.	ANTHONY HOLBORNE Fantasies a3 and Mixed Consorts	HOLBORNE 1597	ROSSETER 1609	My lady Nevell's Book.	QB-Cv MSS				lbi MS	Lord Forester	HOLBORNE K	Schott, ed. Dart.
						Dd 2.11	Dd 4.23	Dd 9.33	Dd. 14.24				
FANTASIES a 3			sig	no.	f.	f.	f.	f.	f.	f.	f.	no.	seq.
Fant. 1	28		N2'									56	(1)
Fant 2	29		02'									57	(2)
MIXED CONSORTS													
Pav 1	617	The Queenes Pavin 		19									
Pav 2	618	Maister Earles Pavane 	H1' citt. B			2						35	
Alm 3	620		I1' citt. B									39	
Pav 4*	709	Prannels Pavin 		3									
5	711	Thought 								28			
Pav 6	712		G4' citt. B									34	
Gall 7	807		K2' citt. B									44	
Gall 8	808		L2' citt. B									48	
Gall 9	809		L3' citt. B									49	
Gall 10	810		M2' citt. B									52	
Gall 11	844	Maister Birds Galliard 	I3' citt. B		61'	101'	1'	59'		2	8	41	
Gall. 12	847		K4' citt. B				8					46	

* paired with John Baxter: 'Galliard to Prannels Pavin' (E842)

☒ in FVB, publ. II, p. 207, in c

July 2004

Thomas HOLMES		GB-Lb1 Add MSS			Och MSS	US- NYp MS		
Airs a3		17786-91	31429	40657-61	379-81	Drexel 5612		VdGS SP
		no.	f.	no. a3	no.	P.		
Ayre 1 d				15				168
Ayre 2 d				16				168
Ayre 3 D				17				168
Pav. 4 F			43	28	32	keyboard		168
Alm 5 d				29		178 'A Maske'		168
A5 : Lift up your eies Mr Holmes of Winton								
6 C		37		Lawes-Shirley				

Daniel HOLST Danish lutenist, see SWEDEN-R Defhfh:		G.28	Airs for lyra viol. from S-L MS G.28		G.28
Min. 1		no., P. 10 :1	Cour. 15		no., P. 43
Cour. 2		10 :2	Sar. 16		44
edfhfh:			fedfh:		
Allem. 11		40 :1	Allem. 21		99
Prel. 12		28, 40 :2	Cour. 22		81, 100 Ap
Sar. 13		29, 41	Sar. 23		101 :1
Allem. 14		42	Bouree 24		86, 103 :1

	Edmund HOOPER Verse anthems a5		GB- Och MSS 56 -60			
v a5	The blessed Lamb [lacking B]		P.			
v a6	Hearken ye nations [lacking one B]		1			
			211			

NICOLAS HOTMAN

d.
1663

Airs for solo bass viol
in ffeff tuning

For general remarks see p. STEFFKENS - 1

A-ET goëss
MSS

D-Kl
MSS
4^o MUS 108

F-Pc
MS

GB-Ob
MS
Mus Sch

CRACOW BV

D-DS
MS
1655

A B C

Vol 3

Vol 4

Rés IIII

F.574

CRACOW BV

1655

Gigue
1
d

seq	seq	seq	no. f.	no. f.	f	P.	f.
(53)		(8)	Solo	Companion BC.			

Cour.
& var.
2
d

(19) A	(11) (41)				54' ex-Anon 6045 triple only	3 A	65'
-----------	--------------	--	--	--	------------------------------	--------	-----

RT783
Allem.
3
d

A pair with Alm. No. 21 A var. is at Anon No. 6045							
(31)	(22) A						
	'A. q.'						

[Cour.]
4
G

(32) Ap	= DUBUISSON 99					48	
------------	----------------	--	--	--	--	----	--

Sar.
5
G

(33)							
------	--	--	--	--	--	--	--

[Cour.]
6
G

(34) Ap						49'	
------------	--	--	--	--	--	-----	--

Allem.
7
d

(35)							
------	--	--	--	--	--	--	--

Sar.
8
d

(43) A		121, 70'	121, 43	55' A			
-----------	--	-------------	------------	----------	--	--	--

Cour.
9
d

(61) A	(18) A	a2 :- (1) 192' A (2) 267'-268' Ap ex Cour 27.			69	17' A
-----------	-----------	---	--	--	----	----------

Allem.
10
d

	(2)						
--	-----	--	--	--	--	--	--

Allem.
11
d

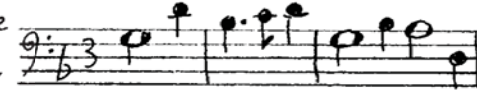
	(5)						
--	-----	--	--	--	--	--	--

Airs for solo bass viol - continued

ffefff

October 2013

HOTMAN - continued

Gigue 35  CRACOW BV f.52

both publ. CRACOW BV/1 *

Ballet 36  CRACOW BV f.62' & see below.

The SKOLDING WIFE or SCHOOLE GROUND theme and variations exist in many forms, in English and Continental sources, all anonymous except for the sole attribution, to Hotman, in CRACOW BV. The previous and tenuous attribution to Facy has been discarded. Known sources include:-

Staff notation

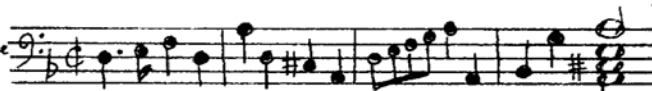
CRACOW BV f.62' 'Ballet'
GB-Cfm MU MS 647 p.13,
'Skolding Wife' (RT 448)
HAdolmetsch MS II.c.24 f.1 (RT 448)
Mp MS 832 Vu 51 p.3:1, 'A Schoole
Grounde' RT 442)
S-N MS Finspång 9096:3, seq no. (7).
S-L MS Wenster 36, 'Gavotte de Lut
ou Gitare'.
US-NH MS Filmer 3, bass book, f.16',
'Aria', and f.18', unnamed piece.

Tablature (all ffeff)

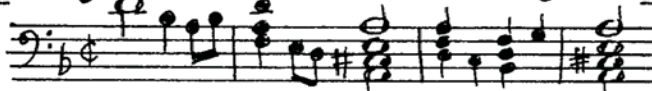
GB-CHEr MS DLT/B 31, f.117:2.
Lb1 Add MS 15118 f.33:1.
A-ETgoëss MS 'C', seq no (45).
D-K1 MS 4^o MUS 108 Book 2, f.9':2.
Ditto, Book 3, f.2' 'Ballet'.
F-Pc MS Rés 1111, f.237', Allemand
and Variation.

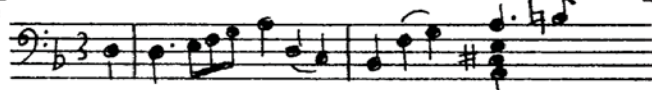
Published: CRACOW BV/1, f.62' *

HOTMAN - [Suite: 'Skolding Wife'] for Solo Bass Viol.

Ballet or Skolding Wife 36  62'

[Prelude] 37  d

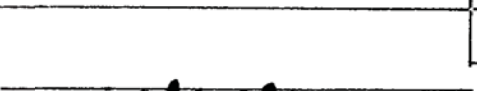
[Lesson] 38  d

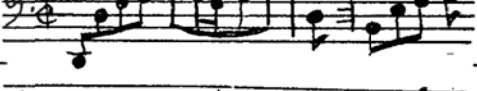
[Courante] 39  d

CRACOW BV	GB-HA dolm. MS II.c.24	A-ETgoëss MSS 'B' 'C'	Publ. VdQS SP
f.	f.	Seq. Seq.	No.
62'	1' A	& see above	85
	1' A	(41) A 1' A	85
	2' A		85
	2' A		85

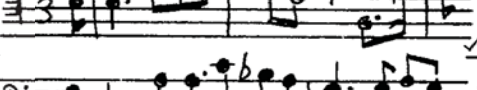
HOTMAN - remaining pieces for bass viol, from CRACOW BV.

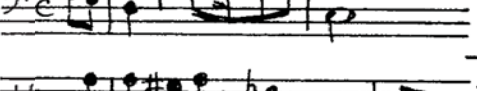
CRACOW BV

Allemand 40  d 65

Ballet 42  d 68

Gigue 44  d 72 Δ

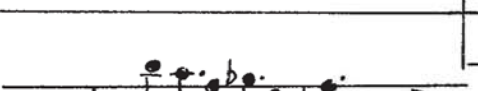
Bouré 46  d 73'

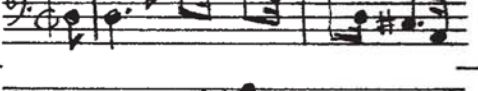
Boutade 48  g 74'

* Publication CRACOW BV/1
(in preparation 1992).

CRACOW BV

D-K1 MS 4^o MUS 108/2
A-ETgoëss MS 'C'

Gigue 41  67'

Allemand 43  d 68' 59 (3)

Allemand 45  d 73

Ballet 47  d 74

⊕ Gigue 41, many settings for theorbo, lute,
guitar (all aHr Hotman or anon), keyboard
⊗ Allemand. No.43, ex. Anon 6119.

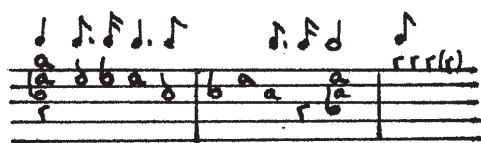
HOTMAN-4

Δ = Gigue No.12, q.v.,
∴ cancelled here.

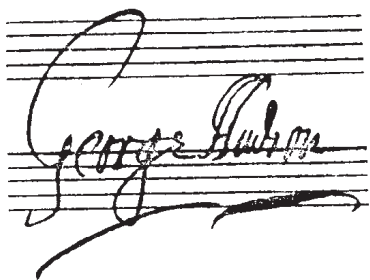
HOTMAN - continued

VdGS No.

50 Allemande
ffeff



GB-Lbl, MS MUS. 249, seq. (62)



(d. 1672)

George Hudson

Works of Hudson, known to the Society, comprise the lyra viol consort given hereunder, the airs on pages 2 and 3, and 24 pieces for solo lyra viol.

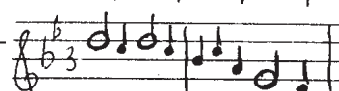
The lyra viol consort was transcribed by Stoltzfus, in Uppsala, from MSS in the Düben collection, dated c.1640 and c.1670 (see LYRA ST1). A matter which may be of interest is whether these MSS are autograph. The name on the left is from the violin part of the final sarrabrand. The signature on the right is forged from GB-Lbl Harl. MS 1911 - the Acts of the Corporation for regulating the Art and Science of Musique; it was dated 24 June 1672, 5 months before the appointment in his place, he being deceased, of William Gregory.

LYRA VIOL CONSORT		S-Uv IMhs		DOVEHOUSE 35
		4:3 no.	4: 3a1	
1. Paven Alman		c.1640 1 complete	c.1670 ✓ Tr, LV only	✓
2. Alman		2		✓
3. Courant [I]		3	✓	✓
4. Courant [II]		4		✓
5. Sarraband [I]		5	✓	✓
6. Sarraband [II]		6		✓

GEORGE HUDSON Airs		GB- Och MSS	1006-9	PRACTICALL MUSICKE	Note: Och MSS 1006-9: the first or only page number is from 1006-8; the second (if any) is from 1009.		GB-Och MSS Mus Sch	Och MSS	PRACTICALL MUSICKE
VdQS No. 1-4 a2: 5-9 a3			P.		VdQS No. 41		D.233, 236 F. inv	E.451 P. inv	1006-9
Alm. 1		12:2			[Alm.] 41		98', 100	369	
Cor. 2		13:1			[Cor.] 42		98', 100	369	
Sar. 3		13:2			[Air] 43		98', 100	369	
Country Davnce 4		13:3			[Sar] 44		98', 100	*	
Gall. 5		38, 7			Alm. 45		98, 100	369	
Par- Alm. 6		39:1, 8:1			Cor. 46		98, 100	369	
Alm. 7		39:2, 8:2			[Air] 47		98, 99'	367	
Cor. 8		40:1, 9:1			* scribe jumped a line when copying E.451 [from D.236?]				
Cor. 9		40:2 9:2							
Airs a3 in D					Airs a3 in F				
Par. 21		45:2, 14:2	✓		Par- Alm. 61		41:1, 10:1	✓	
Alm. 22		46:1 15:1	✓		Alm. 62		41:2, 10:2	✓	
Ayre 23		46:2, 15:2	✓		Gall. 63		42, 11	✓	
[Gall] 24		47, 16	✓		Cor. 64		43:1, 12:1	✓	
Cor. 25		48:1, 17:1	✓		Cor. 65		43:2, 12:2	✓	
Sar. 26		48:2, 17:2	✓		Sar. 66		44:1 13:1	✓	
Sar. 27		49:1 18:1	✓		Sar. 67		44:2 13:2	✓	
Country Davnce 28		49:2 18:2	✓		Passigalia 68		44:3 13:3	✓	
HUDSON-2					Sar. 69		45:1 14:1	✓	

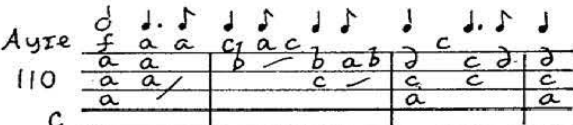
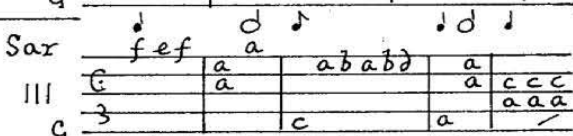
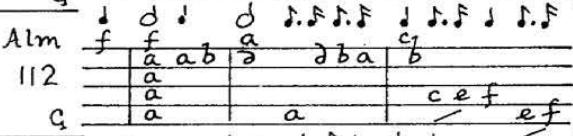
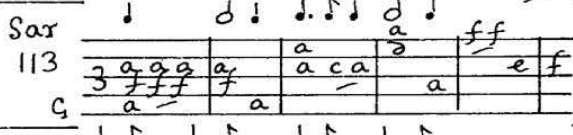
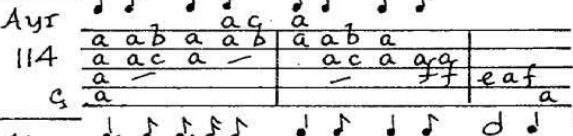
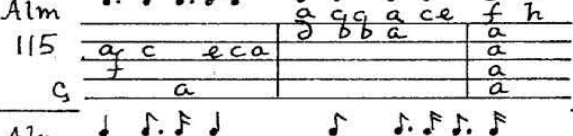
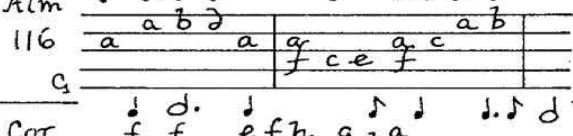
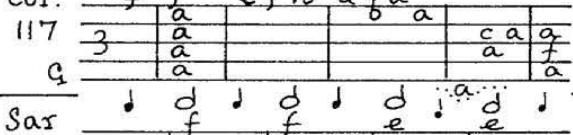
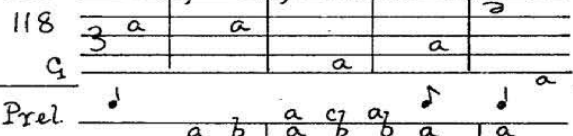
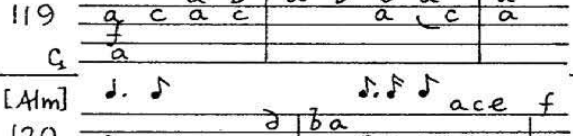
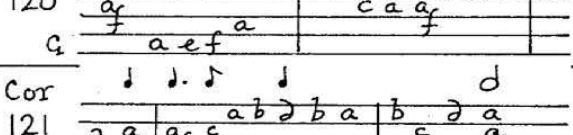
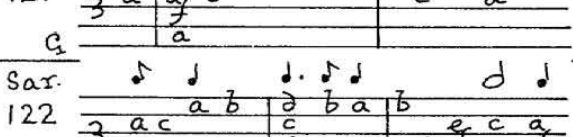
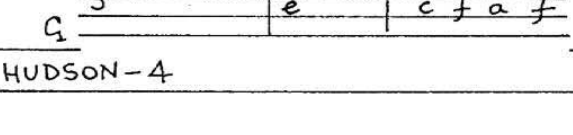
D.233 (treble), D.236 (bass), E.451 (companion Bc)

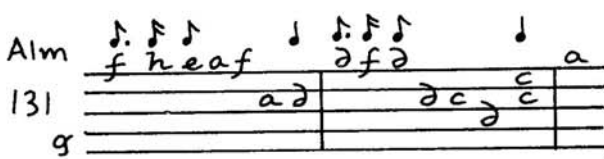
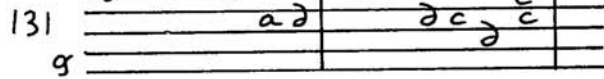
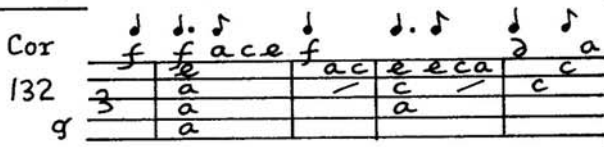
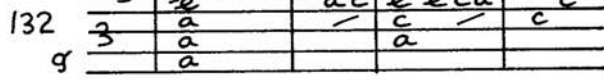
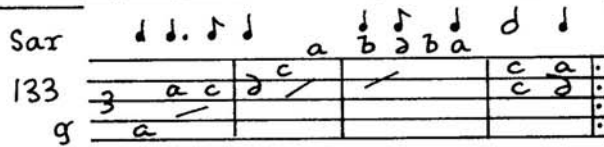
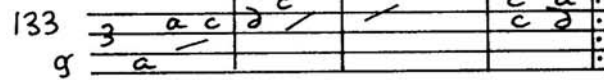
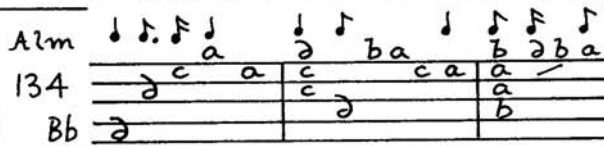
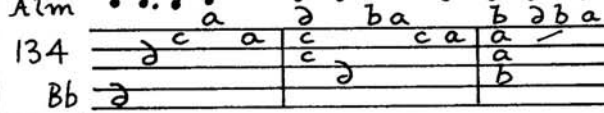
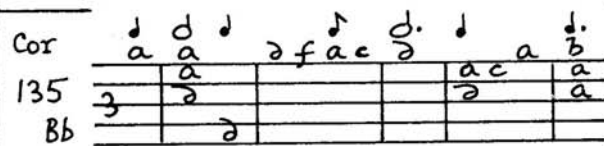
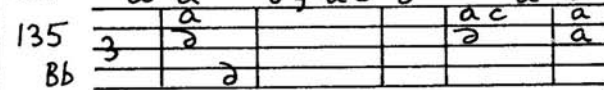
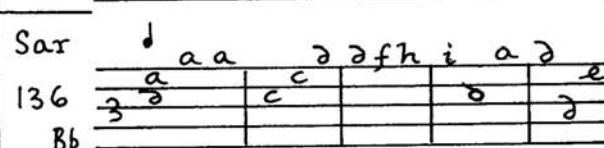
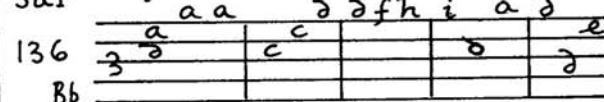
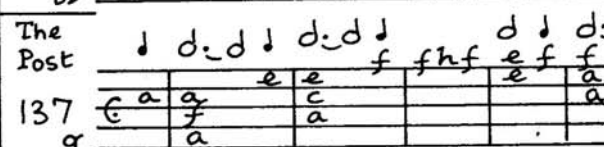
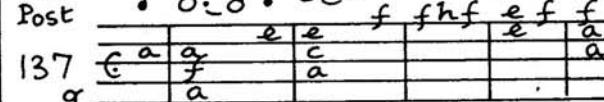
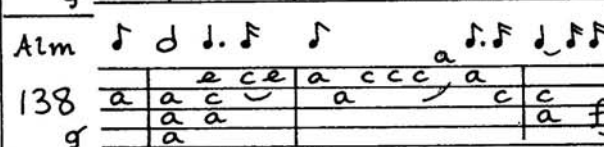
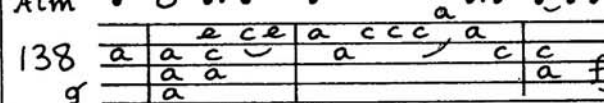
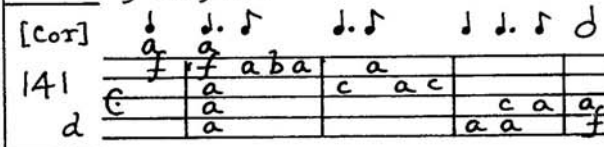
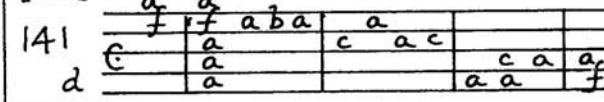
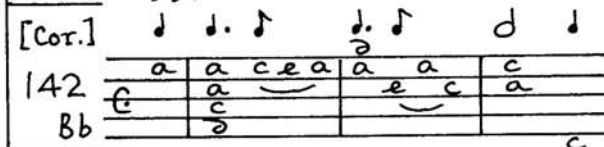
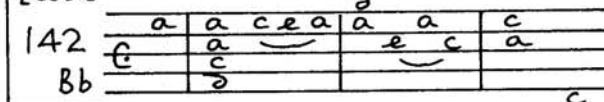
GEORGE HUDSON		Playford		GB-Lbl Add MS	GB-Ob MSS Mus. Sch.			GB-Ob MSS	GB-Mch MS Mun	GB-Lbl Add MS	
		CA 1655	PLAYFORD - T	15118	D.233	D.236	E.451	1006-9	A.2.6	63852	
VaGS No.	Airs a2 in F	no.	P.	f.	f. inv.	f. inv.	P. inv.	P.	f.	f.	
Air + tripla 70					97'	99'	367				
Pav 71				bass only, on a slip pasted in	97'	99'	367				
Alm 72					97'	99'	367				
Cor 73					97'	99'	365				
Air 74		196								28:1 kbd	
Cor 75		197	Tr, B solo Lyra viol (defth)		treble	bass	companion Bc			Ø	
Sar 76		198								29 kbd	
Alm 77											
Cor 78			Tr, B	36:1							
Sar 79				36:2							
				36:3							
Airs a2 in G											
Alm 91			187					14:1	68		
Cor 92								14:2	69'		
Sar 93			III					15:1	69'		
A Firsk 94								15:2			
Airs a2 in Bb											
Alm 101		169									
Ayr 102		170									
Cor 103		171									
Sar 104		172									



JIGGE 105
PLAYFORD CA (1655), no. 173

HUDSON-3

GEORGE HUDSON Airs for solo lyra viol				T	D-Kl MS	IRL -Dm MS	GB- Lb1 Add MS	Mp MS	Ob MS Mus Sch	GB- En		
Vdgs No. defhf:				PLAYFORD	4 ^o MUS 108 Book 3	23.5.13	59869	T. 832 VU 51	F. 575	P637 R787.1		
				no.	no. f	f	f	no. p	f. inv	f./seq		
Ayre		110	G	237	* 2 sequences from MRLV 1669: (1) Ayre 110, Alm 91, Sar 111, Alm 112, Sar 113. (2) Ayre 114, Sar 93, Alm 115							
Sar		111	G	42								
Alm		112	G	281				XII, 2 127 :2		18v (44)		
Sar		113	G	26				XII, 9, 132 :1		19r (45)		
Ayr		114	G	160								
Alm		115	G	170								
Alm		116	G			Marsh	Cartwright	Manchester		83' :1		
Cor.		117	G		90, 54 A	67' inv. A	7:2 A		83' :2 Ap			
Sar		118	G						83' :3			
Prel		119	G						80 :1			
[Alm]		120	G		* 119-122 form a Suite				80 :2 Ap *			
Cor		121	G						80 :3 Ap *			
Sar		122	G		cf. Taylor,				79' Ap *			
HUDSON-4												

GEORGE HUDSON Airs for Solo lyra viol (contd.)		PLAYFORD T	F-Pc MS	Mp MS	Ob MS Mus. Sch.					
e d f h f:			Re's 	BrM 832 Vu 51	F. 575					
Alm		no. 176	no. f	Ten. no. p.	f					
131										
Cor		148								
132										
Sar		29	185, 171 A							
133										
Alm		179								
134										
Cor		143								
135										
Sar		24								
136										
The Post					18 :1					Also IVES 86
137										
Alm					18 :2					
138										
f e d f h:										
[Cor]				XIV, 14, 161						
141										
e f f f e										
[Cor.]				XXI, 7 209						
142										

George HUDSON		GB-Ob, Mus. Sch. D.220 (bass only)	
		p./no.	
G minor			
95.	Almaine 	23/70	
96.	Saraband 	23/71	
97.	Corant 	23/72	
98.	Saraband 	23/73	
99.	[Saraband] 	23/74	
Bb Major			
143.	Almain 	48[a]/16	
144.	Corant 	48[a]/17	
145.	Saraband 	48[a]/18	
146.	Air 	62/71	
147.	Corant 	62/72	
148.	Saraband 	62/73	
2004			HUDSON-6

George HUDSON		GB-Ob, Mus. Sch. D.220 (bass only)	
		p./no.	
C minor			
10.	Air 	68/7	
11.	Corant 	68/8	
12.	Saraband 	68/9	
13.	Running Alman 	68/10	
14.	Air 	68/11	
2004			HUDSON-7

HUDSON, George	GB-SA 38470/2	
tuning: [fedef] 150 Prelude 151 An Allmaine 152 A Corant 	fol. 1v 2v 3r	
May 2007		HUDSON-8

Tobias

HUME

(c.1569 - 1645)

Richards No. in
Nos. HUME 1605

'First Part of Ayres' - mostly for solo bass viol

[HUME 1605, all published in HUME 1605/1]

Airs in staff notation, including one not in HUME 1605.

Captain Hume's *, #: 50

Galliard 50
RC1/RT 797 d

Preludum 51
RC2/RT 431 g

A Toy 52
RC3/RT 449 g

Maister Crass
his Almayne 53
RC4/RT 68 G

A MERRY
Meeting 54
RC5/RT 74 G

A Toy for 55,
a Gallant 56,
57
RC6/RT 75 G

My Mistresse
Maske 58
RC7/RT 445 g

A Cavaleiroes
Humor 59,
60
RC8/RT 455 g

A French
Ayre 61
RC9/RT 73 C

T Sa Ala mod
du' franec 62
RC10/RT 72 C

A French
Jigge [:1] 63
RC11/RT 293 G

A Toy 63
[:2] 64
RC12/RT 453 d

H A
Couragie 64
RC13/RT 450 d

A Souldiers
Maske 65
RC14/RT 456 d

The new Knights
Humor 66
RC15/RT 447 d

The Lord Beccus

Almayne 67
RC16/RT 452 d

Captaine
Humes 69
Almayne [no 68]
RC17/RT 446 d

Galliards 1-5 (Galliard 1)
70-74
RC18/RT 799 d, G

My Mistresse
Almayne 75
RC19/RT 451 a

Loves
Almayne 76
RC20/RT 444 a

Galliard 77
RC21/RT 798 a

A
Meditation 78
RC22/RT 458 d

A Freemans
Song 79
RC23/RT F

I am glad 80,
she is come 81
RC24/RT 71 F

Give you god
morrowe Madam 82
RC25/RT 294 F

An
Almayne 83
RC26/RT 45 a

The Spirit of
the Almayne 84
RC27/RT 804 a

A Polish
Jigge 85
RC28/RT 801 d

Galliard *
RC29/RT 784 g

In QB-Cu MS Dd 5.20 :

*, f. 32'; ⊗, f. 31 ; *, f. 31'.

#: Also in Lbl Eg. MS 2971, f. 17', as bass to song

'Gentle blowe you sweet Western Winde'. HUME-1

TOBIAS HUME

First part of Ayres, cont^d
Songs and airs in tablature

No. in
HUME 1605 ffeff:

NUMBERING. Most of Hume's pieces are sufficiently identified by name, but, where further identification is needed, the number in HUME 1605 - or, on page HUME-1, the Richards number - may be used.

ffeff:

The Souldiers Song (voice + BV)	1	I sing the praise of honor'd wars	Life	13	
The Earle of Pembroke his Galliard [cf. 1607/(19)]	2		Good again	14	
Tobacco (voice + BV)	[3]	To-bac-co, To-bac-co, sing	A Polish Ayre	15	
A Souldiers March	4		A Polish Vilanel	16	
The Spirit of Gambo [= 1607/(15)]	4		A Polish Ayre	17	
My Mistresse Familiar	5		A Polish Ayre	18	
The Duke of Holstones Almayne	6		A Polish Ayre	19	
My Hope is decayed	7		A Polish Vilanel	20	
Adue Sweete Love	8		Tom and Mistresse Fine	21	
Be merry a day will come	9		Tinckeldum Twinckeldum	22	
Harke, Harke	10		Peeters Pleasure	23, 24	
A Souldiers Resolution	11		A Question	25	
Deth	12		An Aunswere	26	

TOBIAS HUME
First Part of Ayres
Airs in tablature, cont^d

For information on Hume, see HUME H1,
HUME H2, and HUME S.

No. in HUME 1605		ffeff:		ffeff:	
The New Cvt	27 g		A Careles Humor	40 F	
Now I come	28 D		An English Frenchman	41 F	
Sir Humphrey	29 d		A Pavin	[42] a	
A Merry Conceite	30 d		A Humorous Pavin	43 d	
My Mistress hath a pritty thing	31 D		A Pavin	44 d	
She Loves it well	32 D		A Pavin	45 d	
Hit it in the middle	33 D		Captaine Humes Pavan	46 g	
Tickell, Tickell cf. 1607/(3)	34 D		Loves Farewell	47 G	
Rosamond	35, 110 A		A Souldiers Galiard	48 G	
I am falling	36 d		Loves Galiard	49 D	
Tickle me quickly	37 D		Mistresse Tittles Jig	86 G	
Touch me lightly	38 d		A Jigge	87 G	
Duke John of Polland his Galiard	39 d		A Jigge	88 G	

TOBIAS HUME
'First Part of Ayres'
Airs in tablature (conc¹)

⊗ Nos 99-101 'Lessons for two Base
Violes with reports one from the other'.

No. in HUME 1605		ffefff:	ffefff:	
A Jigge	89		a2 ⊗ The Duke of Holstones delight	99
A Jigge	90		a2 ⊗ Touch me sweetely	100, 101
A Wanton humor (ffefh)	91, 92		Fain would I change that note [voice + BV]	112
My Mistresse humor when she hath (ffefff):	93, 94		What greater grief [voice + BV]	113
Beccus an Hungarian Lord, his delight	95, 96		MUSICALL HUMORS Alas poore men [voice + BV]	114
My Mistresse little thing	97		Captaine Humes Lamentation [untexted Tr. & BV]	115
Tittell in	98		The Old Humor (ffefh)	116

First part of Ayres:
'Lessons for the Leera viole'

ffefh f:		ffefh f:		
Loves Pashion	102		a2 * The Spirit of Musicke	107
Loves Pastime	103		a3 * Deepe thoughts revived	108
A Snatch and away	104		a3 * A Jigge for Ladies	109
This sport is ended	105		a2 φ The Princes Almayne	111
I am Melancholy	106		* 'A Lesson for two leera violes, The Bandora Set' [ffefh]. ⊗ A Lesson for the leera viole, with two Treble Violes, or two Bases with one treble, tuned as the Bandora. φ A Lesson for two to play upon one Viole, tuned as before	

⊗ also in F-Pc MS Rés 1111, f. 246',
Allemande, anon; and GB-Lbl Add. MS

TOBIAS HUME
Poeticall Musicke

[HUME 1607, published
in HUME 1607/1]
(seq. no. in
HUME 1607):

INSTRUMENTATION: usually, two small bass viols in ffeff tuning, the first string at g', with a 'normal' bass viol in staff notation. In seq. nos. (1), (13) and (22), a voice is added. The Hunting Song, seq. no. (24) is for voice and one bass viol.

Fourteen of these airs appear in GB-OB MSS Mus Sch. D. 245-7, starting at pp 71, 73 and f. 9, and are indicated below by sequence numbers Me 1, 2 etc.

(1) Cease Leaden Slumber (The Queenes New- yeeres gift) Me 2 cease leaden slumber dreaming	(13) What Greater Griefe Me 1 What greater griefe then
(2) Denmark's Delight	(14) Sweete Musicke (The Earle of Salisburies delight) Me 14
(3) A Mery Conceit (The Q. delight) [cf 'Tickell, ...', 1605/34] Me 10	(15) The State of Gambo Me 4 (The Earle of Worcesters favoret) [= 1605/4]
(4) My hope is re- vived; my joyes are coming (The Lady of Suffolkes/Bedford's delight) Me 7	(16) The Virgins (The Lady Arbellaes favoret). Me 8
(5) Musicke and Mirth (The Lady Hattons delight) Me 7	(17) Sweet Ayre (The Earle of Arundels favoret) Me 3
(6) The Earle of Mountgomeries delight	(18) Musicke's delight (The Earle of Southamptons favoret) Me 5
(7) Start (The Lady of Sussex delight) Me 3	(19) The Earle of Pembrookes Galliard [cf 1605/2]
(8) Almaine (The Lady Caves delight) Me 13	(20) A Spanish humor (The Lord Hayes favoret) Me 13
(9) Almaine (The Duke of Holstones delight) Me 12	(21) The Spirit of Gambo (The Lord Derrys favoret) Me 11
(10) A Maske (The Earle of Sussex delight) Me 6	(22) The Pashion of Musicke (Sir Christopher Hattons Choice) Me 11
(11) A French Almaine (The Duke of Lenox delight) (ffefh)	(23) The King of Denmarkes Health Me 9
(12) An Almaine (M.S. Georges delight) (ffeff):	(24) The Hunting Song: Come come my hearts; a- hunting let us wende The call in the morning