

BOCQUET

PIECES FOR VIOL AND OTHER SETTINGS

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

* Publication: BOCQUET SR


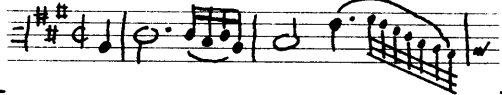

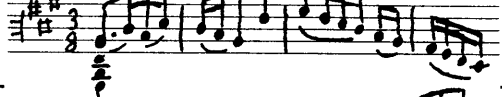
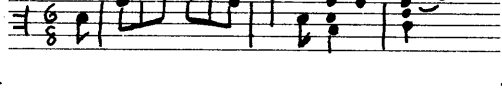
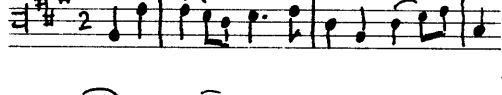
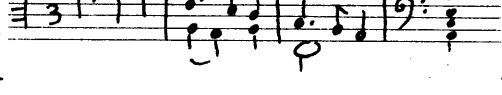
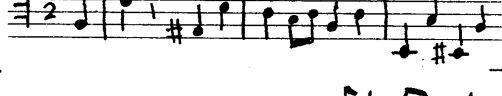
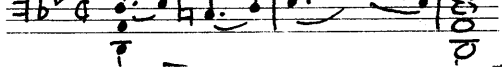
Joseph Bodin de
BOISMORTIER
 (1689-1755)



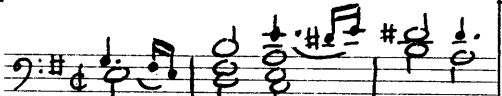


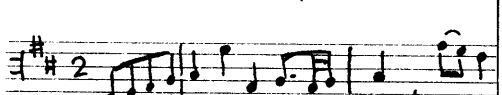

Oeuvre Soixante-Unième de Mr. Boismortier
 contenant VI Sonates pour le Pardessus de
 Viole avec la Basse. (Paris, 1736)

(Bibl. Fritz Ernst, Geneva)

<p>Première Sonate <i>G</i></p> <p>Allemande</p>	<p>Gaiment</p>	<p>Gracieusement</p>	<p>Rondeau Gavotte</p>
<p>Deuxième Sonate <i>g</i></p> <p>Gravement</p>	<p>Courante</p>	<p>Rondeau</p>	<p>Gracieusement Gigue</p>
<p>Troisième Sonate <i>D</i></p> <p>Rondement</p>	<p>Gavotte</p>	<p>Sicilienne en Rondeau</p>	<p>Ménvet II^e Ménvet</p>
<p>Quatrième Sonate <i>d</i></p> <p>Gravement</p>	<p>Gaiment</p>	<p>Rondeau</p>	<p>Gracieux Modérément</p>
<p>Cinquième Sonate <i>C</i></p> <p>Rondement</p>	<p>Gaiment</p>	<p>Musette en Rondeau</p>	<p>Ménvet</p>
<p>Sixième Sonate <i>A</i></p> <p>Lentement</p>	<p>Légerement</p>	<p>Gracieusement Rondeau</p>	<p>Gaiment</p>

J. B. de BOISMORTIER - op. 31 - Pièces de Viole (1730),
concluded






VdGS No.	BOISMORTIER 1730 P.	
19 Menuet	13:2	
20 A mi la : Prelude	14:1	
21 Musette en Rondeau	14:2	
22 Menuet l'hercule	15	
23 Gigue	16	
24 Gavotte	17:1	
25 Sarabande	17:2	
26 Rondeau	18	
27 C sol ut Prelude	19	

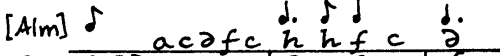
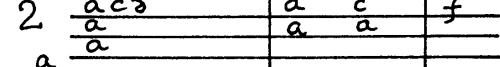
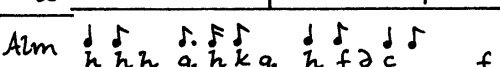
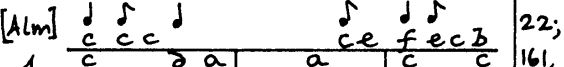
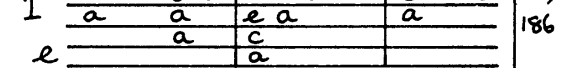
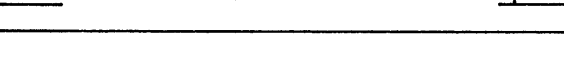
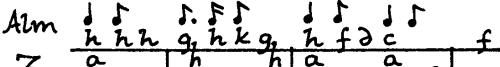
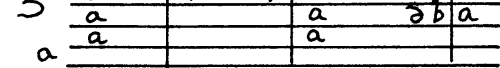

VdGS No.	BOISMORTIER 1730 P.	
28 Allemande	20	
29 Sicilienne en Rondeau	21	
30 E si mi Prelude	22:1	
31 Allemande	22:2	
32 Air	23	
33 Gavotte en Rondeau	24:1	
34 Menuet	24:2	

J. B. de BOISMORTIER - TRENTE ET UN OEUVRE, contenant
Diverses Pièces de Viole avec La Basse Chifrée, 1730.

Vdqs No.	BOISMORTIER 1730 P.	
1 G re Sol : Prelude	1:1	
2 Gavotte	1:2	
3 Le suppliant - Rondeau	2	
4 Allemande	3	
5 L'Adulateur - Rondeau	4	
6 Sarabande	5:1	
7 Menuet	5:2	
8 Rigaudon	6:1	
9 Iieme Rigaudon	6:2	

Vdqs No.	BOISMORTIER 1730 P.	
10 D la re Prelude	7:1	
11 Gavotte	7:2	
12 Le Majestueux - Rondeau	8	
13 La Moderne - Gourante	9	
14 Le Brut - Rondeau	10	
15 Gigue	11	
16 L'Ingénu	12:1	
17 Sarabande	12:2	
18 Paysanne	13:1	

Melchior BORCHGREVINCK (c.1570-1632)		FULLSACK 1607	HILDERBRAND 1609	
All published Moeck MMP				
1.	Paduana 	I/I		= Ex Anon 1613 and 1690 (q.v.)
2.	Paduana 	IV/I		
3.	Galliard 	IV/ii		
4.	Paduana 		VI/I	
5.	Galliard 		VI/ii	
2004		BORCHGREVINCK-1		

<p>Jo. BOSLEY GB-06 MSS Mus Sch D245-6</p> <p>Airs for 2 lyra viols</p> <p><i>ffhfh</i>: all publ. PRB (VC048)</p>	<p>no; P, P.</p>	<p>[Alm] </p> <p>2 </p> <p>a </p>	<p>no.; P, P.</p> <p>23; 161, 186</p>
<p>[Alm] </p> <p>1 </p> <p>e </p>	<p>22; 161, 186</p>	<p>Alm </p> <p>3 </p> <p>a </p>	<p>35; 165, 190</p>

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

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

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

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

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

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

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

X [b] XI [a] XII [b]

XIII [c] XIV [a] XV [b]

XVI [a]

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

All published by LMP

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

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

GRADE: 1609

Musical staff with notes and rests, labeled XVI [b]

Musical staff with notes and rests, labeled XVII [a]

Musical staff with notes and rests, labeled XVII [b]

Musical staff with notes and rests, labeled XVII [c]

Musical staff with notes and rests, labeled XVIII [a]

Musical staff with notes and rests, labeled XVIII [b]

Musical staff with notes and rests, labeled XVIII [c]

Musical staff with notes and rests, labeled XVIII [d]

Musical staff with notes and rests, labeled XIX

Empty musical staff

Empty musical staff

Empty musical staff

ERSTER THEIL: 1607

Musical staff with notes and rests, labeled II [a]

Musical staff with notes and rests, labeled II [b]

Musical staff with notes and rests, labeled VI [a]

Musical staff with notes and rests, labeled VI [b]

Musical staff with notes and rests, labeled IX [a]

Musical staff with notes and rests, labeled IX [b]

Musical staff with notes and rests, labeled X [a]

Musical staff with notes and rests, labeled X [b]

Musical staff with notes and rests, labeled XI [a]

Musical staff with notes and rests, labeled XI [b]

Musical staff with notes and rests, labeled XIII [a]

Musical staff with notes and rests, labeled XIII [b]

Musical staff with notes and rests, labeled XX [a]

Musical staff with notes and rests, labeled XX [b]

Musical staff with notes and rests, labeled XXIII [a]

Musical staff with notes and rests, labeled XXIII [b]

Empty musical staff

Empty musical staff

ANDER THEIL: 1609

Musical staff with notes and rests, labeled VIII [a]

Musical staff with notes and rests, labeled VIII [b]

Empty musical staff

Musical staff with notes and rests, labeled Coral

Empty musical staff

Empty musical staff

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

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

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

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

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

VIII	[a] Paduana
	[b] Galliard

Manuscript:

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

FÜLLSACK 1607 published Moeck MMP
HILDEBRAND 1609 published Moeck MMP

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

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

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

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

[19b]

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

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

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

36. 37. 38.

39. 40. 41.

42. 43. 44.

45. 46. 47.

48. 49. 50.

51. 52.

Blank musical staves for practice or continuation.

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

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

Handwritten musical score for guitar, consisting of 35 numbered measures (I to XXXV) arranged in a grid. Each measure is written on a single staff with a treble clef and a 3/4 time signature. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). Some measures have additional markings like 'P' for pickup or '+' for accents. The measures are numbered with Roman numerals from I to XXXV. The final measure (XXXV) is followed by three empty staves.

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

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

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

THOMAS BREWER

4-part Airs (Tr Tr T B)

VDGS
No.

GB-
Lb1
Add
MS

31423

Ob
MSS
Mus.
Sch.

E.431-6

F. 568-9

VDGS
No.

Nos. 15-21 pub. VDGS SP 158

Lb1
Add
MS

31423

Ob
MSS
Mus.
Sch.

E.431-6

F. 568-9

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

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

THOMAS BREWER
4-part fantasies

VdGS
(Meyer)
No.

QB- Ob
MSS
Mus. Sch.

Lbl
Add
MS

EIRE
-Dm
MSS

C.100 a-b

F.568-9

31423

Z3.4.7-12

no.

no.

f.

no.



1

3

3,
28,
53

3



2

2

4

3',
28',
53'
A

4



3

3

5

4,
29,
54
A

5



4

4

6

4',
29',
54',
A

6



5

5

1

5,
30,
55
A

1



6

6

2

5',
30',
55'
A

2

strings and organ

One tr. and T only

one tr. lacking

strings

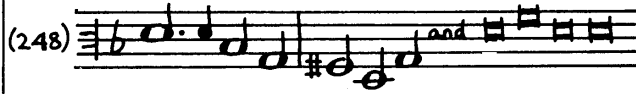
BREWSTER (BRUSTERS)

(Edwards No.)

4-part:-



5-part:-






* A version [earlier?] with different inner parts

January 2008

Lbl Add MSS		Ob MSS Mus Sch	Och MS	T MS	US- NYp MSS	
31390	32377	D.212-6	984-8	389	4180-5	
f.	f.	no.	seq.	P.	f.	
109	Apparently copied in error into the 5-part section.					MB 45, No. 132
all parts arranged on one opening	12 *	I/27	(98) *	205	53' of 4184	MB 44 no. 14
	single cantus book	parts	parts	cantus fermus only	John Merro parts	

BREWSTER-1

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

John BROWNE (1608-91)		Och MS						
A Suite a5 in Bb, after William Lawes; see Pinto's remarks in LAWES P2 and P3		473-8						
Ayre 1 Bb		no. 25						
		21						
In Nomine Fantasia Bb		c.f. in Bb major 'J.B.'	22					
[Ayre] 2 Bb		[23] *						
Pavin Bb		J.B.' 24 *						
		* In 473 only						
Airs for 2 trebles and a bass		Och 379-81						
Pavan		no. 67 A	treble 1 (fragment) and bass only					
Almain		68 A	bass only					
Corant		69 A	bass only					
August 2004		J. BROWNE-1						

R. BROWNE

Incomplete Pavan a 5



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

No. 17. One treble part missing.

R.BROWNE-1

BULL, John

Two-part: Treble and Bass



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

BURROUGHS

EIRE-Dm
MS
Z3.S.13

defhf:

no,
f.

Airs for solo lyra viol

do.

defhf:

no,
f.

[Cor] 1

5,
7|
inv

[Alm] 3

10,
68
inv.

[Sar] 2

6,
70|
inv.

[Alm] 4

17,
22|



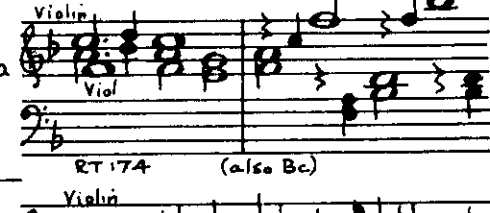
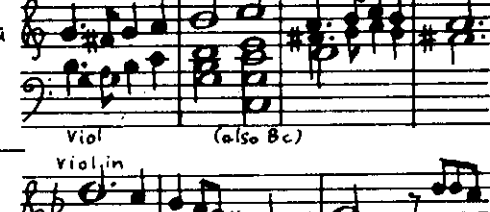

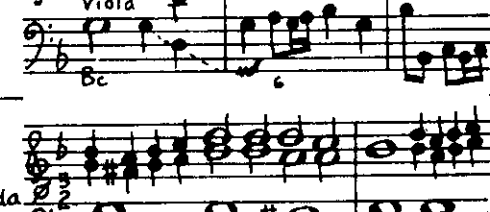
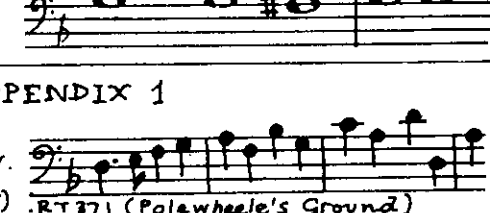
tuning fedfh

HENRY BUTLER

(d. 1652)

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

Divisions and Preludes for solo bass viol		All works published in BUTLER P3		QB- DRc MS	Lcm MS	Ob MS Mus Sch	US- NYp MS	GB- Ob Mus. Sch.
VolGS (Phillips) No.	Except as otherwise shown:			D. 10	II. F. 10 (2)	C. 71	Drexel 3551	C. 60
	GROUND	FIRST DIVISION		P.	f.	P.	P.	p.
DIV 1 (RC1) RT 275				116				
DIV 2 (RC2) RT 37				124			16 'Mr. Butler'	
DIV 3 (RC3) RT 26 = RT 97					4'			
DIV 4 (RC4) RT 270				129 'H. Butler'				
DIV 5 (RC6) RT 388				132 'H.B.'				
DIV 6 (RC7) RT 389					12'			
Prelude 7 (RC8) RT 543	SOLO VIOL 	BASS PART 		160:1 A			37 'Mr. Butler'	formerly W. YOUNG RC 23
DIV 8 (RC10) RT 396				139 'Segr. Jon' (Young)				
Prelude 9 (RC9) RT 162	SOLO VIOL 	BASS PART 		143 Hen- rich Butler			30 'Mr. Butler'	
DIV 10 (RC 10, 15) RT 15, 44								
DIV 11 (RC11) RT 24				149 'H.B.'				
DIV 12 (RC12) RT 11				150 'H.B.'				Ground only
DIV 13 (RC16) RT 276				156 'H.B.'				
DIV 14 (RC14) RT 375				94, 112		106 A 'Aug 31 1672'	6 Mr Henry Butler	68:1
DIV 15 (RC15/17) RT 401 transposed				108 # 'H.B.'		# Ground is on p. 110 which is misnumbered as p. 100.		

HENRY BUTLER		QB-DRc MSS			HA dolm MS	Lgc MS	OBMSS Mus Sch	B-Bc MS Litt					
		FALCONIERI 1650	D.2	D.5	D.10	II. c. 25	369	C.71	D.249	XY 24, 910		BUTLER P3	
VaGS (Phillips) No.		P.	P.	P.	P.	f.	f.	P.	f.	f.			
[Sonata] e 16					160 :2			viol only				✓	
Aria e 17			29, 31, 35 A		218			formerly Jenkins RC22 on R.T.174				✓	
Sonata F 18			31, 33, 27	1, 1, 1	212	11, 11, 9	95 inv	98 A	86, 87, 91 A	56' 56' 51'		✓	
Sonata G 19			28, 30, 34	14, 14, 14.	215		violin only					✓	
Sonata g 20			42, 44, 38 *	4, 4, 4 #	219 A		91 inv. A ∅	*'BSt12' [Butler] # 'Zamponi' ∅ near other Butler				✓	
Cancion a3 21			23, 21, 21, 21									✓	
Su Gallarda 22			24, 22, 22, 22,									It is now believed that Nos. 21 and 22 are by Falconieri in honour of Butler.	✓

APPENDIX 1

Div.
(RC5) .RT371 (Polewhee's Ground)




QB-OB MS Mus Sch. C.71,
p.102 'Mr Butler', assigned
to Polewhee RC4, (q.v.)

APPENDIX 2

first:
[fantasia] Affetto
then:



'di D. Errigo Buttler'
[consisting of the two fantasies
of Orlando Gibbons, nos. 5 and
8 from the printed set]

D-brd - MÜS
MS Santini
HS1152, no.'7'
seq. no. (11)
(incl. organ part)

BUXTEHUDE, Dietrich

(1637-1707)

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

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

252 I F 

253 II G 

254 III a 

255 IV Bb 

256 V C 

257 VI d 

258 VII e 

BUXTEHUDE, Dietrich

(1637-1707)

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

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

259 I Bb 

260 II D 


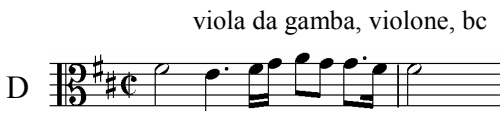

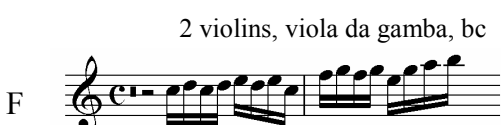

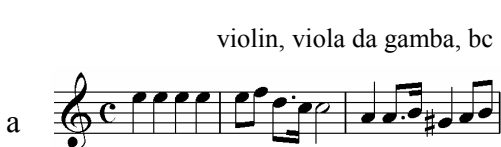


261 III g 

262 IV c 

263 V A 

264 VI E 

258 VII F 

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

WILLIAM BYRD

(1540-1623)

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

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

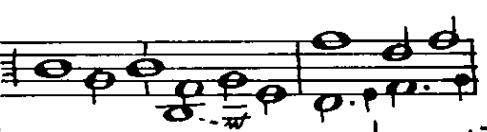



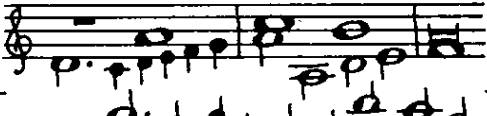

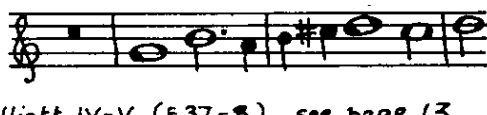
More recent work on Byrd's music and sources has been done by Brett, Edwards, Elliott and Neighbour (the first three of whom have contributed to *The Byrd Edition*, under Brett's general editorship, with which Stainer & Bell are currently replacing the Fellowes/Dart revised edition). In making up the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

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

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

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

BYRD-1

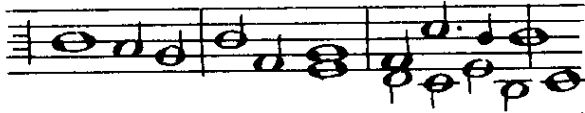
WILLIAM BYRD		Other numberings						QB-Lbl					Lcm MSS		OB MSS		F. P. MS		US- NY P MSS		Publications										
vags No.	FANTASIES a 3	Edwards	Fellowes	Elliott	Meyer	BYRD 1605	BYRD 1611	Add MSS																							
		no.	no.	no.	no.	no.	no.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	p.	p.	no.	p.	p.	p.	no.	no.	no.	no.			
1		22	1	I	The only			22					15	22	2	2															
2		23	2	II				22'					22'	22											2	2		1			
3		24	-	III				27'					27'	27																	
4		-	3										69'																		
FANTASIES a 4						different version: 'In manus tuas, Domine'																									
1		34	1	I		15		41'						21'				10	16	180	vocal	vocal	35	10	7						
2		35	2	II				39	45				25					245	Tomkins			118	11								
3		36	3	III		15		Paston	45'	Tomkins								163	Merro	Meirro	163	118	147								

For Elliott IV-V (E37-8), see page 13

WILLIAM BYRD		Other numberings				GB-Lbl								Lcm MS	Ob MSS Mus Sch		Och MSS	T MSS			US-NYP MSS	Publications											
		Edwards	Fellowes	Elliott	Meyer	Add MSS							Eg MS		no.	P.		no.	f.	P.		f.	f.	Northwood	BYRD COLL XVI	BYRD ED 17	ECS 20						
						f.	f.	f.	f.	f.	f.	f.		f.			f.				no.							P.	no.	f.	P.	f.	f.
		no.	no.	no.	no.	f.	f.	f.	f.	f.	f.	f.	f.	f.	no.	P.	no.	f.	P.	f.	f.	All published:	P.	P.	no.								
IN NOMINES a 4						22597	29401-5	29996	31390	32377	34049	39550-4	3665	2049	D.212-6	E.423	984-8	354-8	389	1464	Brexel 4180-5												
1		221	2	I										12			17'																
2		222	1	II				Tomkins						15		Dow													All published:	14	83	All published:	
IN NOMINES a 5							Paston			44	Paston																						
1		250	1	I																													
2		251	4	II	1					9'				I/5																			
3		252	5	III	2									I/8																			
4		253	2	IV	3	(4) only	of 29402		59	cantus only	cantus only	28'		I/12																			
5		254	3	V	4	35'	55'	68'	120'	8'	47'		156	12'	I/25	182	85	44'	71	75													

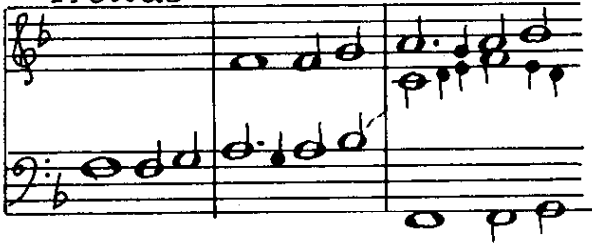
WILLIAM BYRD
5- and 6-part works

Fantasy a 5

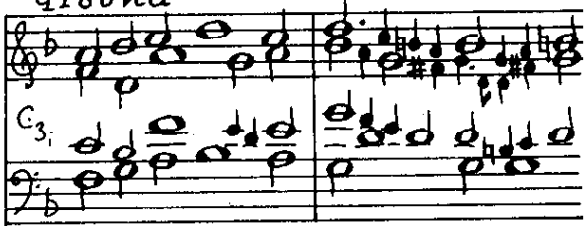


Prelude and Ground a 5

Prelude



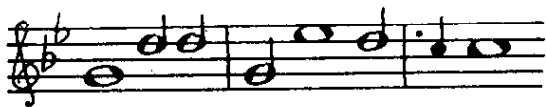
Ground



Browning a 5



Pavan a 5



Fantasy a 6 No. 1

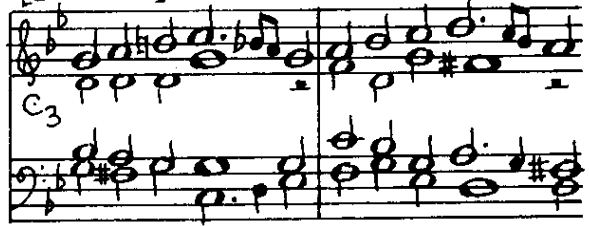


Fantasy a 6 No. 2.
in three sections

[Fantasy]



[Galliard]



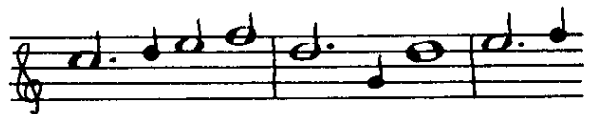
[Coda]



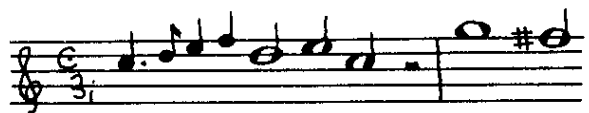
Fantasy a 6 No. 3



Pavan a 6



Galliard a 6



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

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

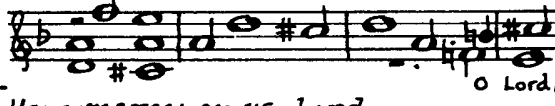
WILLIAM BYRD

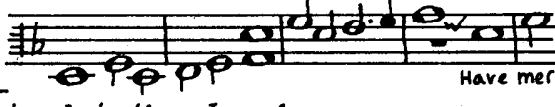
Consort Songs

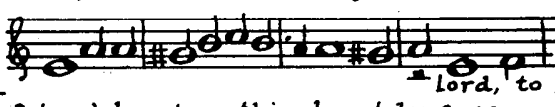
All published in BYRD ED. 15
numbered by Brett as hereunder

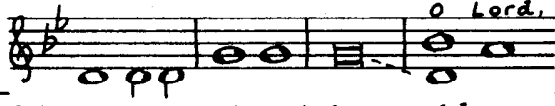
The songs are grouped by Brett, thus:

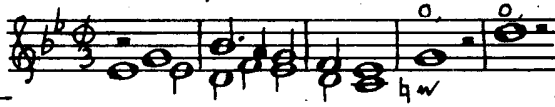
- 1-12 Psalms and Spiritual Songs.
- 29-32 Moral songs and Sonnets.
- 33-41 Later songs.
- 42-49 Appendices - doubtful attributions.

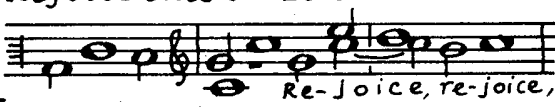
1 O Lord, within thy tabernacle

 O Lord,
 Have mercy on us, Lord.

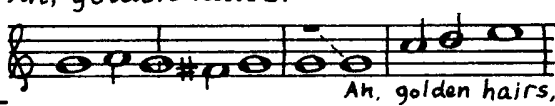
3. 
 Have mer-

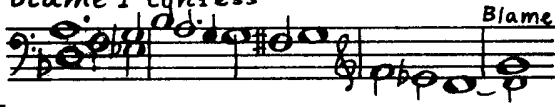
5. Lord, to thee I make my moan

 Lord, to

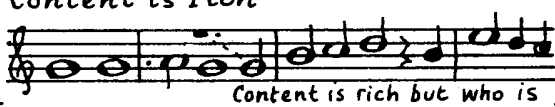
7. O Lord, bow down thine heav'nly eyes

 O Lord,


9. O that we woeful wretches could

 Rejoice unto the Lord

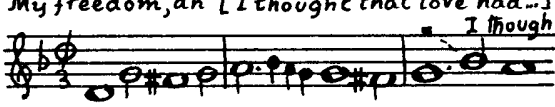
11. Re-joice, re-joice,

 Ah, golden hairs.

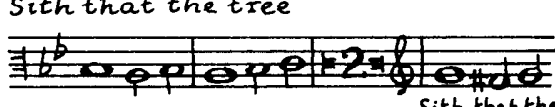
13. Ah, golden hairs,

 Ah, golden hairs,


15. Blame I confess

 Blame

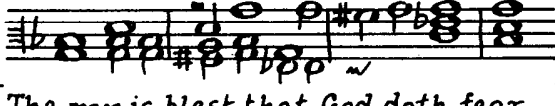
17. Content is rich

 * Content is rich but who is

19. I will not say

 I will not say

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

 I thought

23. Sith that the tree

 Sith that the

25. Truce for a time

 [parts reconstructed by Brett] Truce

2 The Lord is only my support The Lord


4 The man is blest that God doth fear


6 O God, but God The man is blest that


8 O lord, how vain are all our frail delights

 O Lord,

10. Out of the orient crystal skies

 * Out of the orient

12. Triumph with pleasant melody

 Tri - ump h,

14. As Caesar wept

 As Caesar wept

15. Come pretty babe

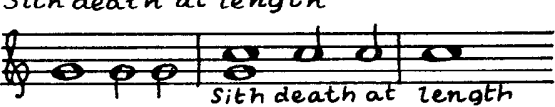
 Come pretty

18. E'en as in seas lie hidden rocks

 * E'en as in

20. Mount, Hope, above the skies

 Mount, hope, above

22. Sith death at length

 Sith death at length

24. Thov poets friend

 Thou poets

26. Truth at the first

 * Truth, truth at the first

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

WILLIAM BYRD

Consort Songs

(concluded)

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

27 *What steps of strife* *What steps of strife*

29 *Crowned with flowers* *Crowned with flowers & lilies*

31 *In angel's weed* *In angels weed*

33 *An aged dame* *An aged dame*

35 *He that all* *He that all earthly pleasure scorns*

37 *Quis me statim* *Quis me statim*

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

41 *Wretched Albinus* *Wretched Albinus*

42 *By force I live* *By force I live*

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

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

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

32 *Ye Sacred Muses* *Ye sacred Muses*

34 *Fair Britain Isle* *Fair Britain Isle,*

36 *My mistress had* *My mistress had a little dog,*

38 *Though I be brown* *Though I be Brown*

40 *With lilies white* *With lilies white*

Four doubtful attributions follow:

43 *Methought of late* *Methought of late*

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

Four songs considered not to be by Byrd:

46 *Ah, alas you salt sea gods* *Ah.*

48 *My little sweet darling* *My little sweet*

47 *Come tread the paths* *Come tread the*

49 *O heavenly God* *O heavenly God &*

BYRD	GB-Lbl										Lcm MSS			Och MSS	T MSS	US-CA MS	US-NYP MSS	MUS BRIT Vol 22			
	Add MSS										Eg. MSS										
CONSORT																					
SONGS (concl.)	5058	15117	17786-91	17792-6	18936-9	29372-7	29401-5	31992	34050	2009-12	2041	2049	2089	984-8	369-73	30	Pignel/4180-5				
	f	f	f	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	no.	f.	f.	f.	no.			
27	Words: lines 225-31 from Churchyard's 'Shores Life' (1563)										20'	title only in music MSS					10' A				
28	⊕ 'The noble famous Queen' [of Scots]						28' ⊕ A	15 *	lacks part (A)	* 'While Phoebus' 66 *					41' A ⊕						
29	(in memory of Queen Mary I)			48'			23' A		44' †	† also set to Philippe de Monte's madrigal 'Che fai alma che pensi'					19' A			f. of 4180			
30				46	106'		43	34' A		33' A							50 A				
31 *	(For Mary, Queen of Scots, d. 1587)						30' A	16 A Fo	⊙ bars 12-end only					41' A							
32	(An elegy for Thomas Tallis, d. 23 Nov. 1585)						17' A	15'			16						9' A				
33	From Geoffrey Whitney's 'A Choice of Emblemes...'						22' A	4'	... 1586, p.46, entitled 'Varii hominum sensus'					2' A							
34 *	commemorated death (1612) of Henry, P.O.W.						44' A				part (2) only	2 parts only	lacks cantus				lacks part (C)				
35 *						29' A															
36	Upon the death of a lady's dog at Appleton Hall, Norfolk...						33' A	... built by Edward Paston in 1596 - see also PASTON B					22' A								
37	74'					38' A	38	words: William Gager			21'	36' A	43 A								
38 *	In honour of Mary Browne, m. 1608 to Thomas Paston						21' A														
39 *	c.18 copy, from T369-73						31' A †	† Title only: no other words in sources.					37' A †								
40 *	Motto lacking part (B) 'Tristitia Remedium'						39' A	Elegy for Lady Magdalen Montague, d. 1608.													
41 *	from T369-73						40' A	? Decimus Clodius Septimus Albinus, d. 197 A.D. ?					30' A								
Four songs of which the attribution to Byrd in sources is thought doubtful:																					
42	Words: Robert Southwell (1561-95)				46'	'Mr Byrde' (but could be by Cobbold who is well represented in that part of the MS)															
43				61'																	
44	Words: Thomas, Lord Vaux (1510-56)					Myriell	53' Pas-ton	Paston	Paston	Paston	Paston	Wanderton	Paston	122 A	Paston	Paston	lacks cantus	Motto			
45				48'									Dow								
Four songs considered not to be by Byrd. For other sources see MUS BRIT Vol 22																					
46		voice & lute	5'										106 Farrant			51 A		7			
47													123 A					3			
48		voice & lute	6 Byrd										109 A					25			
49		4 A		[Stogers]	53													22			

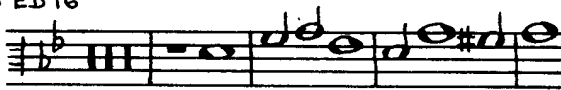
WILLIAM BYRD - Consort Songs from the 1588 and 1589 Sets.

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

BYRD ED 16

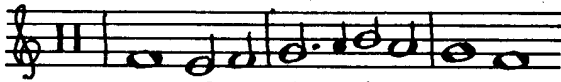
No.:

7



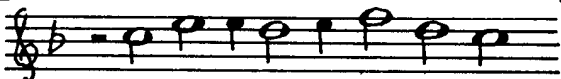
How shall a young man prone to ill

9



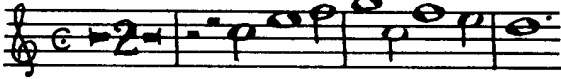
Blessed is he that fears the Lord

11



I joy not in no earthly bliss

13



Who likes to love, let him take heed

15



Where Fancyfond for Pleasure pleads

17



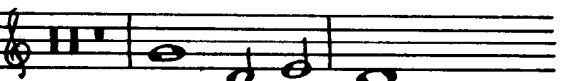
In fields abroad where trumpets shrill do sound

19



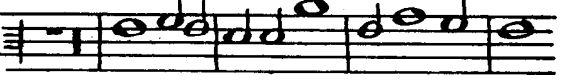
La verginella e' simile

21



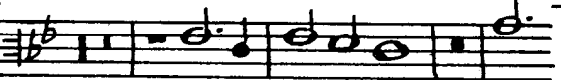
Prostrate, O Lord ... I lie,

23



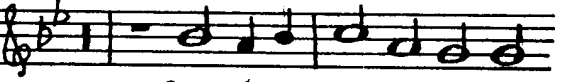
If that a sinner's sighs be angel's food

25



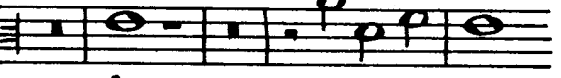
Lulla, lulla by,

27



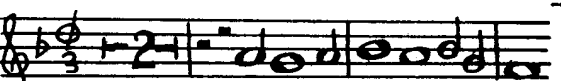
Come to me, grief, for ever

29



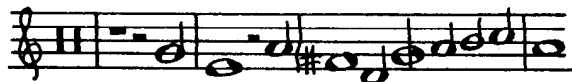
See, See those sweet eyes

31



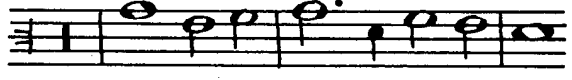
I thought that love had been a boy.

8



O Lord ... who in thy sacred tent

10



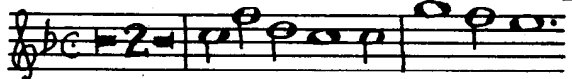
Lord, in thy wrath reprove me not

12



Though Amaryllis dance in green

14



My mind to me a kingdom is

16



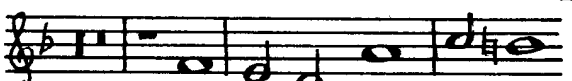
O you that hear this voice,

18



Constant Penelope sends to thee

20



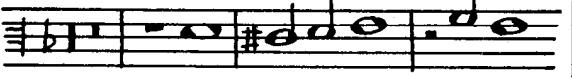
Farewell, false love,

22



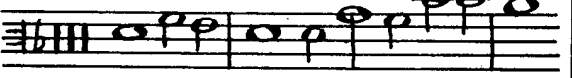
Susanna fair some time assaulted was

24



Care for thy soul,

26



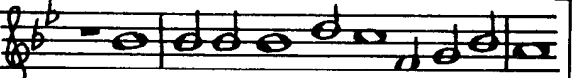
Why do I use my paper, ink & pen?

28



O that most rare breast

30



When first by force of fatal destiny

BYRD Songs, 1588, 1589	Prints		GB-Lbl									lcm MS	Ob MS Mss Sch	Och MSS	T MSS		US-CA MS Mus.	US- NY MS		
	BYRD 1588	BYRD 1589	MS	A 2 d. MSS						Eg. MS	P.				no.	P.		f.	P.	f.
				RM 2A 2 3	17792-6	18936-9	29247	29401-5	30485											
BYRD ED 16	BYRD 1588	BYRD 1589	RM 2A 2 3	17792-6	18936-9	29247	29401-5	30485	31992	37402-6	2009-12	2041	E. 423	984-8	389	1469-71	30	Drexel 5612	Drexel 4180-5	
No.	no.	no.	P.	f.	f.	f.	f.	f.	f.	f.	f.	P.	no.	P.	f.	f.	P.			
7	4								24				131			31' A				
8	6						47' A		23	55' A					(38)	25' A				
9	8						45' A		22'				128		(38)	25' A				
10	9						50' A		22'				71		(42)	26' A				
11	11						2 A						50	69		38' A				
12	12			61'					12				47	132		35' A				
13	13							Paston	11'				46	119		2 A				
14	14		464 A					Paston	13'				48	118		(1) A				
15	15						(2) A		(14)				(36)	64		(34) A				
16	16						8' A	Weelkes	37'				34			34 A				
17	22						18' A		13				5	63		39 A			f.54 of 4180	
18	23					20			38'				4			11' A			f.55 of 4180	
19	24							Keyboard	20				51	68		12' A				
20	25						15	5 parts	32'							42' A				
21	27						3	5 parts	32						(95)	15 A				
22	29		456 A	63					18	Paston			31 A	65	(I) only	33' A				
23	30								51 A	14	28				(93)	30 A				
24	31		468 A						41' A	13'	25			72	150	43' A	29' A			
25*	32								(43)	57' 101'A	21'		(52)	(29)	41	115 A-6	(44)	(6) A	194	
26	33			61					42' A		19'		(53)	(29)	37 A	67	(44)	5' A		
27	34								(13')		16		(51)	(29)	3	62		(5) A		
28	35														1	60 -1				
29		29			47						(31)									
30		31							36' A		13'							(42) A		
31		32																(40) A		

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

Revised for 7th Instalment, 2002

WILLIAM BYRD - Consort Hymns

Verses as lettered in BYRD N2

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

WILLIAM BYRD Consort Hymns. Hymn - name, and lettered verse:	Edwards	GB-Lbl Add MSS			T MSS	Publications								
		18936-9	29246	30480-4	354-8	BYRD TCM 9	(Fellowes)		(Elliott)					
							BYRD COLL VIII	BYRD COLL XVII	BYRD ED 17					
no.	f.	f.	f.	f.	P.	P.	no.	P.	no.	P.				
Christe qui lux es	A	202		46		24'		307	40			I	110	
	B	<u>203</u>		46'						121			111	
	C	<u>204</u>		46'									112	
Precamur sancte domine	D	205			70	24		306	34			II	114	
	E	206			70				38				115	
	F	207			70	24		306	36				116	
* as 'Te lucis'	G	208				23*		311*			116*	III	117	
Christe redemptor omnium.	A	211				22		301			106		118	
	B	212		48'		22'		301			104		119	
Miserere	A	338	36	48'				305			109		122	
	B	339	3'	48'		23 A		305			108		123	
Salvator mundi	A	358		48 A						2	120		124	
	B	<u>359</u>		47'; 48 A						1	120		125	
Sermone Blando ‡ as 'Salvator Mundi'	A	361	6' ‡	14'				309 ‡			103		108	
	B	<u>362</u>		14'									109	
	C	<u>363</u>		15						1	120	I	127	
	D	<u>364</u>		15									128	
	E	<u>365</u>		15'						2	120		129	
	F	366					23' A		309			112	II	131
	G	367					23' A		310			114		132
Te lucis ante terminum	A	<u>371</u>		44'								I	134	
	B	<u>372</u>		44'									135	
	C	<u>373</u>		45									136	
	D	<u>374</u>		45									137	
	E	<u>375</u>		45'									138	
	F	<u>376</u>		45'									139	
	G	<u>377</u>		45'									140	
	H	<u>378</u>		46'									141	
	I	<u>379</u>		46'							1	121	II	143
	⊗ as 'Precamur'	J	380		46'		24' ⊗		308 [⊗]			110		144
	K	<u>381</u>		47										145
	L	<u>382</u>		47'							2	121		146

WILLIAM BYRD Songs and anthems for voices and viols, from Gradualia and from the madrigalian collections.

Voices	Viols	BYRD 1589	BYRD 1605	BYRD 1611	GB-LbL Add MS 30478	DR _c MSS		Publications				
						C1 C10 C11 C19	A1	BYRD TCM	BYRD COLL XIII	BYRD COLL V	BYRD COLL XIV	
no.	no.	no.	no.	no.	f.			Vol. P.	P.	P.	P.	
1	4		26				f		7, 85		152	
1	4	35								135		
4	4	24								141		
1	5	40								145		
4	4	25								151		
2	4	41								241		
2	4	46								280		
2	4	47								291		
1	8	5		25		[141' ✓ 78] attr. O. Gibbons		4, 203 attr. O.G.			154	
1	8	5		28							189	
1	5			31							225 et seq.	
1	5			32								

From GRADUALIA I (1605):
Adoramus te Christe
(in assumptione B. Mariae Virginis)

A - dor - a - mus - te

From SONGS OF SUNDRIE NATURES (1589):
From virgin's womb this Day did Spring. A Carowle for Christmas Day, the quire thereof (Rejoice) being of 4 parts is the XXIIII Song.

From vir-gin's womb
Re-joyce, re-joyce

An earthly tree, a heavenly fruit. A Carowle for Christmas Day. Quire at XXV.

An earthly tree

Cast off all doubtful care (Chorus)

Cast off all doubt-ful care

Who made thee, Hob, forsake the plough? A Dialogue between two shepherds

Who made thee, Hob

Christ rising (the first part)

Christ ris-ing

Christ is risen again (the second part)

Christ is ris-en a-gain

From PSALMES, SONGS & SONNETS (1611)
Have mercy upon me, O God

Have mer-cy up-on me

O God, that guides the cheerful Sun. A Caroll for New Yeares Day

O God, O God.

Ah, silly soul (the first part)

Ah sil-ly soul

How vain the toils (the second part)

How vain the toils

WILLIAM BYRD et al. - Miscellaneous items

4-part fantasies:

E 37 

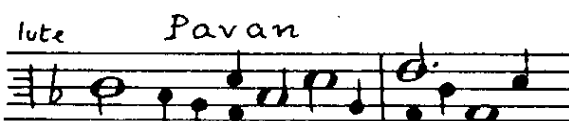
US-Ws MS Va 405-7
No. 1, f. 40' of 406

E 38 

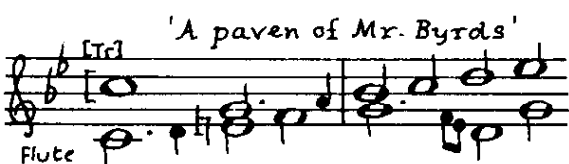
No. 2, f. 41' of 406.

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

Mixed Consorts

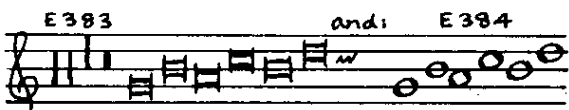
E 704 

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

E 705 

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

?-part Ut My Re

E 383 and E 384 

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

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

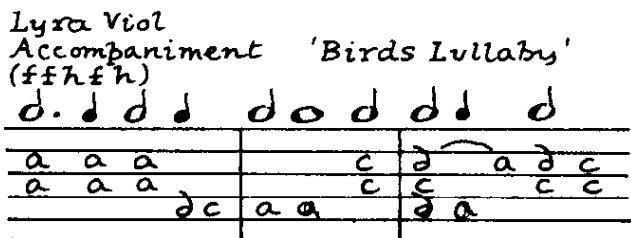
Arrangement for 2 Lyra Viols (ffeff)

Ne Irascaris 

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

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

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

Lyra Viol Accompaniment 'Birds Lullaby' (fFhfh) 

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

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