


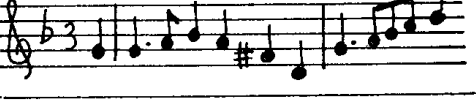


John COBB		Och MSS	John COBB		Och MSS
Airs a3			From GB-Och MSS		
vags No.		379-81	vags No.		379-81
		no.			no.
Alm 1 a		36	Cor 3 g		38
Alm 2 g		37	Cor 4 g		39

J COBB-1

Richard COBB		PLAYFORD CA 1655	Richard Cobb		CB-OB MS Mus Sch C:4 C:4
2-part Airs from 'Courtly Masquing Ayres,' 1662.			3-part Airs (Tr-Tr B) "Pavan Almaine a due Violine & Basso Mr. Rich. Cobb"		
Vdqs No.	No.	Vdqs No.	No.	no. / t.	
Ayre 1 C	139	[Pav] 11 a	1, 70:1		
Cor. 2 C	140	[Alm] 12 a	2, 70:2		
Sar. 3 C	141	[Alm] 13 a	3, 70:3		
Jigge 4 C	142	[Alm] 14 a	4, 70:4		
		Cor. 15 a	5, 70:1		
		Country Dance 16 a	6, 70:2		

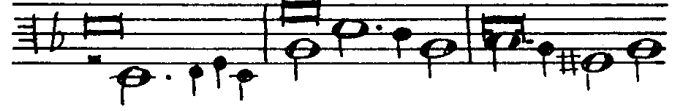
R COBB-1

ARTHUR

COCKE (d. 1604)

E255

Published: MB 45, No. 155



In Nomine a 5

GB-Ob MSS Mus Sch D212-6 , no. I/22 a 5.

Ed. COLLEDGE

Saraband 1

GB-06 MS Mus Sch

D. 245:

P. 132: 2, and

P. 200: 3 A

'Harpe sett a Saraband'

a1

e d f h f g

COLLEDGE-1

F. COLLIER

Prelude 1

♪

	a	a	c	a
a b d	a	b	a c e	c e
a c	a c			
a				

GB-06 MS Mus Sch
F. 575, f. 24'

Prelude for solo lyra viol
f d e f h D

CHARLES COLEMAN

(d. 1664)

V&GS
(Richards)
No.

Fantasy for 2 Bass Viols.

1 RT 525
RT 523

GB - Ckc MSS Rowe 112-3
No. 36

Published: Dovehouse, VDGS 14

Divisions for Solo Bass Viol

RT 407 Ground

2 1st Division

US-NYp MS Drexel 3551

No. 13, p. 48

CHARLES COLEMAN Fantasies for viols		GB-Ob MSS Mus Sch.		Och MSS						EIRE- Dm MSS	Publ.			
		C.64-9	D.217	2	403-8	436	61-6	423-8	473-8	1004	23.4.1-6	V&GS SP		
V&GS (Meyer) No.	Fantasy a 5		no.	f.	f.	f.	f.	f.	no.	no.	P.	no.		no.
-			27	organ		f. of 407			16	18	128	14		96
1	Fantasies a 6 All five publ. PRB (VC046) <i>(B, 8ve lower)</i>		30	2'	266' A	115' A	170' A	(1)						67
2					265' A	114' A	169' A	(2)		2				
3			31		268 A	113' A	168' A	(5)		1				81
4								(3)						127
5								(4)						

CHARLES COLEMAN Airs in C major 2, 3 and 4-part versions		GB-Lb1 Add MSS		Ob MSS Mus Sch	Och MSS							
		1779 2-6	18940-4		D. 245-6	367-70	379-81					1022
VdGS No.		no. f.	no. f.	no. pp	no.	no.	no.					
Alm 1		15, 55'	6, 2'	15, 190, 215	58	10	bass only					
Alm 2		f. of 17795			4-part	52	bass					
Cor 3		In a sequence of 2-part Airaines etc.				53	85					
Alm 4						54						
Cor. 5						55						
Alm 6						56						
Cor. 7						57						
Alm 8						63						
Cor. 9						64						
Cor. 10						65		3-part	83			
Cor. 11		Merro		Merro	66		A					
Airs in C, concluded (Airs 18-22, bassparts only)		GB-Lb1 Add MSS		Ob MS Mus Sch		Och MSS						
		18940-4	36993	D. 220	D. 245-6	367-70	1022					
VdGS No.		f.	no.	P, no.	no. pp	no.	no.					
Alm 12			5									
Symph 13	= W. LAWES all from The Triumph of Peace	10 a3								9; 211 218	60	21
Symph 14	= W. LAWES 201 apparently arranged by	10' a3										
Symph 15	= S. IVES 1 a2 Coleman	10' a3										18
Air 16		23' a4										
Air 17			6									56 a4
Alm 18		f. of 18941										
Ayre 19										78, 46		
Cor. 20										78, 48, A		bass only
Sar 21										78, 49	Merro	
Cor. 22	= No. 10, so now deleted											

Revised for 7th Instalment, 2002

COLEMAN-2

2-50

MATHEW 1652

CHARLES COLEMAN
Airs in C minor
Nos 41-61 a 2
No. 62 a 3

PLAYFORD CA 1655
Ob MS Mus Sch
D. 220

Airs in C minor
concluded

PLAYFORD MH 1651
Lb Add MS 18940-4
Ob MSS Mus Sch E. 410-4
Och MS E. 431-6
US. NH MS 353-6
Filmer 3
Griffiths MS
Boynin



Vn QS No:	No.	P. No.		no.	f.	no.	p.	no.	no.	f.
Alm 41	120			Alm. 59 = 122	25					
Alm 42	121			Air. 60 = 123	26					
Ayre 43	122			Sar. 61 = 125	27					
Cor 44	123			Air. 62	10				83*	27
Sar 45	124									
Alm 46	125									
Gall. 47	126									
Par-Alm 48	127			Par-Alm 71						
Alm 49	128			Cor. 72						
Alm 50	129			Alm 73						
Cor. 51	130			Sar. 74						
AIRS 52-8, BASS PARTS ONLY										
Alm 52		69, 12	bass only, of [2?] parts	Alm 75						
Cor. 53		69, 13		Gall. 76						
Sar. 54		69, 14		Alm 77						
Alm 55		71, 21		Cor. 78						
Alm 56		75, 34		Alm 79						
Cor. 57		75, 35		Sar. 80						
Sar. 58		75, 36								



CHARLES COLEMAN Airs in D minor 3- and 4-part versions		QB-0b MSS Mus Sch	Och MSS	COLEMAN P	Airs in D minor concluded Nos. 120-138 a 2		PLAY- FORD	Ob MS Mus Sch	Och MS	US- NH MS Myp MS		QB- Lb1 Add MS	
		E 410-4	E 431-6		353-6	1011	CA1655	CMA1662	D.220	1022	Filmer 3	Drexel 5612	63 85 2
Vd45 No.		no	P.	no.		no.	no.	P. no.	P. no.	f Inv	P.	f.	f. Inv
Pav 101		1	276	1	✓	Alm 120	87				177		
Cor 102		2	278	2	✓	Air 121	88						
Alm 103		3	277	3	✓	Air 122 =59	89	82			90 :1 A	17A	112' 101' 87
Gall 104		4	279	4	✓	Air 123 =60	90	83			90 :2 A	10' A	106
Alm 105		5	280	5	✓	Air 124					90 :3 A	keyboard	
Cor 106		6, 281, 16				Sar 125 =61	91	84			89' :1	11' A	106' :2 101' :1
Alm 107		7	282	7	✓	Air 126					82' :1		
Alm 108		8	283	8	✓	Cor 127	2 parts	2 parts			61' :2 A		
Sar 109		9	285	10	✓	Alm 128 a	128a-c now attributed to W. Lawes: 270, 271, 273						
Gall 110		10 a4	284 a4	9	✓	Air 129					11, 24		
Air 111			106 a3			Alm 130					112, 46	2 parts	
Cor. 112		4-part	107	3-part + Bc		Sar 131					113, 47 A		
Sar. 113			108			Air 132					113, 48		
Eccho Air 114			109			Sar 133					113, 49		
Eccho Corant 115			110			Sar 134					113, 50 A		
Eccho Saraband 116			111			Alm 135					114, 51		
Air 117			112			Air 136					114, 53		
Cor 118			113			Cor 137					114, 54		
Sar 119			114 a3			Alm 138					115, 55 A		

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Griffith Boynton' MS

1982 rev. 1989

CHARLES COLEMAN D minor airs (continued)		GB-Ob, MS Mus. Sch. D.220 (bass only)	
139 <i>Almaine</i>		p. / no. 116/ V:62	
140 <i>Saraband</i>		117/ V:63	

CHARLES COLEMAN <i>Airs for solo violin</i> <i>from GB-Ob MS Mus Sch</i> F.573	<i>Alm</i> 495 <i>f. 14</i>	
	<i>Cour.</i> 496 <i>f. 14:1 Ap</i>	

The four-part versions of Coleman's airs listed here are published by Fretwork (FE15):
 Nos. 1, 16-17, 71-80, 101-110, 209-210, 257, 261-2, 316, 327-329

CHARLES COLEMAN		PLAY-FORD		GB		Airs in F [♯]		Lbl	Ob	Och	Lya CLE TT 14-15		
Airs in E ^b				OB	MS	3 parts		Add	MSS	MSS			
(bass parts only)		CA 1655	CMA 1662	Mus	Sch			Ms	Mus	Sch			
VaGS No.		no.	no.	P.	no.	VaGS No.		no.	no.	P.	no.	P.	no.
Air 151				140,	1	[Fav-alm] 191		1 ₂	42		42		129
Alm. 152					2	[alm] 192		1 ₂	43		43		130
Cor. 153					3	[cor.] 193		1 ₂	44		44		131
Sar. 154					4	[cor.] 194		1 ₂	45		45		132
Alm. 155					5	Air 195		1 ₂					133
Air 156				141,	6	Cor. 196		1 ₂					
Cor. 157		2 parts	2 parts		7	Sar. 197		1 ₂					134
Sar. 158		2 parts	2 parts		8	Air 198		1 ₂					135
Airs in E minor						Cor. 199		1 ₂					136
2-part						Sar. 200		1 ₃					137
Alm. 171		2 ₃	85	141,	9	Air 201		1 ₃					
Air 172		2 ₃	86		10	Cor. 202		1 ₃					
Cor. 173		2 ₃	87		11	Sar. 203		1 ₃					
Sar. 174		2 ₃	88		12	Air 204		1 ₂					
Alm. 175		2 ₃				Cor. 205		1 ₂					
Cor. 176		2 ₃				[Sar.] 206		1 ₂					
Sar. 177		2 ₃						1 ₂					
		bass only, of [2] parts						3 parts, trebles only: attr. Jenkins.					

Airs in F
continued
2, 3 and 4-part
versions

VdQS
No.

PLAYFORD

GB-Lbl
Add MSS

Ob MSS
Mus Sch.

Och
MSS

W
MSS

US-
NH
MS

EX Mus 1660

GB-Lbl, Add. 17795

VdQS No.	PLAYFORD						GB-Lbl Add MSS			Ob MSS Mus Sch.			Och MSS			W MSS	US- NH MS	EX Mus 1660
	no.	no.	no.	p.	f.	no.	p. no.	no. pp	p.	no.	no.	no.	no.	no.	f. inv	no.	p. no.	
Pav. 207																		
[Air] 208	2 parts	2 parts	2 parts	cittern	3 parts	3 parts												
Alm. 209																		
Alm. 210																		
Alm. 211																		
Alm. 212																		
Pav. 213							28	189	79		54	160 19						
Alm. 214							29					160 30 A						
Cor. 215												170 68					77 :1 A	
Alm. 216								190	80			166 45					77 :2 61	
Alm. 217								191	81			163 39					86 :1 A	
A Northern Saraband 218								192				160 40					86 :2 A	
Cor or Sax 219																	86 :2 A	
Alm. 220																	86 :1 A	
Cor 221																	77 62	
Symph. 222	30							188 Ives	74 Ives	91							28 6, 211, 229	

[2-part, in a sequence of Almans & Ayres]

Merro

[2-part, attr. Ives]

52:2
13
A

329

330

38

60

16

17

25

Tr 2 & B of 3 parts

78

60

26

77
:2

61

60

64

CHARLES COLEMAN - *Airs in F*, concluded

Bass parts only, from Ob MS Mus Sch D.220

VdGS No. 223	P. no. 14	Alm 228	P. no. 19	Pav. 233	P. no. 25
Air 224	15	Alm. 229	158, 20	Alm. 234	26
Air 225	16	Sar 230	21	Cor 235	159, 27
Sar. 226	157, 17; 158, 24	Alm. 231	22	Cor 236	28
Pav. 227	157, 18	Alm. 232	23	Cor 237	166, 50

Airs in G major 2, 3 and 4-part versions	GB-Lbl Add MSS			Ob MSS Mus Sch			Och MSS			Lva CLE TT 14-15			
	17792-6	31423	31431	D.245-6	E.410-4	E.431-6	353-6	367-70	379-81				
VdGS No. 251 [Pav]	no. f.	f.	no.	no.; pp.	no.	no.	no.	no.	no.	no.			
[Cor] 252			106		30		30			119			
[Sar] 253			107		31		31			120			
[Pav.] 254			105		32		32			121			
[Cor.] 255			108		33		33			122			
[Sar] 256					34		34	4-part		123			
Alm. 257					35		35	3-part					
Alm. 258	5, 51				3-part								
Alm. 259	6, 51	174, 196			3-part								
Alm. 260													
Cor 261													
Sar 262													
	f. of 17795												

July 2004

CHARLES COLEMAN		PLAY-FORD		Ob MS Mus Sch	P. no.	PLAY-FORD		Ob MS Mus Sch	P. no.
Airs in G concluded		CA 1655	CMA 1662			CA 1655	CMA 1662		
VdGS No.	2 part versions:	no.	no.			no.	no.		
Pav. 263		55	54			61	[58 a]	18, 51	
Alm. 264		56	55			62		bass only : 'A Jegg'	
Cor. 265		57	56	bass only		63	57		
Alm. 266		58					64		59
Alm. 267		59					65		60
Air 268		60	58	18, 50		66	61		
	Country Dance								
	Pav. 270								
	Alm. 271								
	Air 272								
	Cor. 273								
	Sar. 274								

Airs in G minor		PLAYFORD		Ob MS Mus Sch	Och MSS		US- NH MS Flimer 3	GB- Lbl Add MS 31438	EX MUS 1660	Dbrd -K MS 40 108	Vol 3 Vol 4
2 & 3-part versions		CA 1665	CMA 1662		1006-9	1022					
VdGS No.		no.	no.	P. no.	P.	no.	f. inv	no.	no.	f.	F.
Alm. 291		1	48	4,9 A	1 A	10	61:1 A		M a		
Alm. 292		2	49	7,17 A	2:1 A	9	# 61:2 A	16 'Locke'	68	24' 9':3	
Sar 293		3	50	7,18 A	2:2 A		# 60' A			soloffeff Bc (staff)	
Alm. 294		4	51	4,8 A	3:1 A						
Alm. 295		5			3:2 A		bass only # 2 sections of same piece				
Alm. 296		6		27, 84 A	4 A	7	60' A				
Cor 297		7	52	4,10 A	5:1 A	8	61:1 A				
Sar. 298		8	53	bass only	5:2 A						f.96:1 no. 21
Air 299		2 parts	2 parts	26, 81 Pav. A		5					
Sar 300		2 parts	2 parts	26, 82 Toy		6					

1982, rev. 1969

CHARLES COLEMAN Airs in G ₁ minor 2, 3 & 4-part versions	GB- En MS 5777	LbL Add MSS				Ob MSS Mus Sch.				Och MSS				Lva CLE TT 14-15	
		no. h.		no. f.		no.		P. no.		no.		no.			
		no.	h.	no.	f.	no.	no.	f.	pp	no.	no.	no.	no.		
Vaqs No. Alm 301	f.			1, 29	95						21	21			112
Gall 302				2, 29	96						22	22			113
Cor. 303				5, 30	97						23	23			114
Air 304				3, 29'							24	24			115
Cor. 305					99						25	25			116
Cor. 306				4, 29'	100						26	26			
[Alm] 307					98						27	27			117
[Cor] 308				3 parts	103						28	28			118
[Cor] 309				2 parts	104				bass only		29	29			
[Air] 310					101					2 parts					
[Cor] 311				f. of 17795.	102						3-part	3-part + Bc		3-part	
[Alm] 312														15	
Alm. 313				7, 52 A					28, 87	Lowe	7, 187, 212			3	
Alm. 314				8, 52 A					28, 88	f. of D. 233	8, 187, 212		4-part	4	
Alm. 315				9, 53 A					29, 90	f. of D. 233	9, 188, 213		4-part	5	
[Air] 316				Merro 173, 195					12		36	Merro		48	

CHARLES COLEMAN		CA 1655	PLAYFORD	GB- LBI Add MSS	OB MSS Mus Sch	Ch MSS				OB MS Mus Sch	D. 220	GB-Oct Mus. 1022
Airs in G minor concluded		no.	Seq. f.	P.	P.					P. no.	no.	
VaGS No.												
[Alm] 317		(3) 10						W. LAWES Ob. Mus. Sch. B2 p.77 (autograph)		Air 330	2, 1 A	
Alm 318		9								Air 331	2, 2 A	
Cor 319		10	3 parts							Cor 332	2,3 A	
Sar 320		11								Alm 333	3,4 A	
Alm 321		51								Sar 334	3,5 A	
Alm 322		52								Alm 335	3,6 A	
Cor 323		53								Country Dance 336	3,7 A	
Sar 324		54								Sar 337	5, 11 A	
Pav 325										Cor 338	5, 12 A	
Air 326		2 parts								Morris 339	5, 13 A	
Air 327										Maske 340	6, 14 A	
Air 328										Sar 341	6, 15 A	
Pav 329										Fancie 342	6, 16 A	
* After D.220 no 90 (Alm 315) is written: 'Here ends the Suite of Dr. Ch. Coleman's Ayres - finis!'										Air 343	7, 19 A	11 A
										Country Dance 344	26, 83 A	
										Grand Maske 345	27, 85 A	
										Sar 346	27, 86 A	
										Air 347	29, 89*	

CHARLES COLEMAN - *Airs in A minor* : bass parts only, from GB-Ob MSS Mus Sch. D.220.

Vdqs No.	P. no.		P. no.		P. no.
Air 361	34, 15 A	Sar 363	34, 17 A	Cor 365	34, 19 A
Cor 362	34, 16 A	Alm 364	34, 18 A	Sar 366	35, 20. Ch. Co.

Vdqs No.	GB- Lbt Add MSS		Ob MSS Mus Sch		Och MSS		Lva CLE TT 14-15					
	31431		E.410-4	E.431-6	353-6	1011						
<i>Airs in Bb</i> 3-part												
	no.	no.	P. seq.	no.	P.	no.						
[Alm] 381	109	36		36		124						
[Cor] 382	110	37		37								
[Sar] 383	111	38		38		125						
[Alm] 384	112	39		39		126						
[Pav] 385	113	40		40		127						
[Sar] 386	114	41		41		128						
Air 387	115	3 parts		103 (1)	3-part + Bc 51-2	bass only						
Cor 388	116			(2)								
Sar 389	117			(3)								
[Air] 390	118	3-parts			taken for Coleman							
[Cor] 391	119											
[Sar] 392	120											
Former Nos. 393 and 394 are by Carwarden (<i>Airs a3</i> , Nos. 24-25)												
		3-pt. Trebles only.										

CHARLES COLEMAN

Airs in Bb

2-parts

PLAYFORD

CA 1655

CMA 1662

QB-
OB-
MS
Mus
Sch

D.220

US-
NH
MS

Filmer
M

EX MUS 1660

VdQS No.	no.	no.	P. no.	F. INV.	no.
Par. 395	144	62	46, 9	81 A	
Air 396	145	63			26
Cor 397	146	64			
Sar 398	147	65			28
Alm 399	148	66	bass only		
Air 400	149		bass only		
Cor 401	150	67	47, 14		
Sar 402	151	68	47, 15	79' :2	
Air 403	152	69	46, 10	80' A	
Cor 404	153	[69b]	47, 11	80:1	

Airs in Bb

concluded

PLAYFORD

CA 1655

CMA 1662

QB-
OB-
MS
Mus
Sch

D.220

US-
NH
MS

Filmer
M

	no.	no.	P. no.	F. INV.	
Sar 405	154	70	47, 12	80:2	
Alm 406			47, 13	80:3 A	
Alm 407	155	71	64, 78		
Cor 408	156	52 [72]	63, 75	79' :1 A	
Sar 409	157	51 [73]	63, 76		
Alm 410	158	52 [74]	63, 77		
Air 411	159	54 [76]	64, 79		
Cor 412	160	57 [77]	64, 80		
Sar 413	161	78	64, 81		
Alm 414			63, 74		

BASS PART ONLY

CHARLES COLEMAN

Airs for solo lyra viol

VdGS No. defhf tuning

Symphony 15 q.v.

Alm. 451

Cor. 452

Sar. 453

Sar. 454

e d f h f

Prel. 461

Alm. 462

Cor. 463

Sar. 464

Alm. 465

Ayre 466

Sar. 467

Jig 468

PLAYFORD T	F-Pc MS	GB-CHEV MS	Lbl Add MS	Mp MS	Ob MSS Mus Sch	GB-Lbl	US-LAuc MS	NH MS
No.	no., f.	f.	No., f.	no., f.	P.	f.	f. inv.	f.
230				II, 4, 35		116 & 88'		22' of B
266				XII, 13, 134 :1*		*'1625' in pencil		
151				XII, 14, 134 :2		⊕ 'k h k' in Mp MS.		
12				XII, 7, 13:1		⊕ '1661' in pencil		Coleman 453 = Jenkins 565
30						89 inv. 'The Canaries'		
174						* SYMPHONY 15 - some other CONCORDANCES.		
162	106, 100' A	149' :1 A	18, 21 :1 A			PLAYFORD CA 1655 No. 188 GB-Lbl Add MSS: 10337 no.7, f4', kbd 36661 f52, kbd D.245-6 pp211,219 (Ives) Lbl Add MS 63852 f8', kbd. US-NH MS Filmer3, f84' inv:2, a2.		
105						Coleman 462 = Young 115 NYp Drexel 5612 p.27, kbd.		
58				19, 21 :2 A				
234								
192								
78	8, 8' A					79 19' (staff notn) A	113 :1	11:1 & 1:1
149								

CHARLES COLEMAN

Airs for solo lyra viol (cont^d)

Vdqs No. e d f h f (cont^d) and staff notation (violin)

Musical notation for items 469-491, including staff notation and letter-based notation (e, d, f, h, a, c, b, g, etc.).

PLAYFORD T	A-ET goëss MS B	F-Pc MS R6s IIII	GB- CHE, MS DLT/B 31	Cu MS Dd 6.48	Lbl Add MS 59869	Mp MS 832 Vu 51	Ob MS Mus Sch F.573	US- LAcc MS M286 M4 L992						
no.	seq.	no., f.	f.	f.	no., f.	P ^{no.} 3, 5,	seq. f.	f.						
274														
17														
180														
(2) = LILLIE 8														
134	(3)													
(4)														
(9)	6, 6' A													
148'														
XIII, 21, 151 :2														
20'														

sequences mainly from MRLV 1655

Staff notation for solo violin

Manchester LV book

Cartwright

Leycester LV book

Mansell LV book

Richard COOKE

2-part airs from
MUSICA HARMONIA (1651)

PLAY-
FORD

MH
1651
part 1

VdGS No.

No., p

Allman
56
G

18,
[14]

Allman
57
G

19,
[14]

coranto
58
G

20,
[14]

Saraband
59
G

21,
[16]

Ayre
60
F

31,
[24]

FANTASIES for treble,
2 Basses and organ, in
Ob MSS Mus Sch. E.406-9,
following 28 pieces for the
same combination by Jenkins
(see page JENKINS-8).

VdGS
No.

E406-9

1

1

2

2

3

3

4

4

RICHARD COOKE - AIRS

The musical score consists of 53 numbered staves, arranged in a grid. The staves are numbered 7 through 53. The notation includes various clefs (treble and bass), time signatures (3/4, 3/8, 6/8, 9/8), and key signatures (one flat, one sharp). The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. Some staves have a '7' or '8' written below them, possibly indicating fingerings or specific rhythmic values. The score is presented in a clean, black-and-white format.

RICHARD COOKE		PLAYFORD		GB - Ob MSS Mus Sch								
		CA	CMA	D.		E.	E.				F.	
		1655	1662	220		410-4	451				568-9	
Vdgs No.	Key	no.	no.	P.	no.	no.	no.	P.	f.			
3-PART AIRS												
7	Aire Mr Cooke	Bb			59:1	57	50					
8	Alman Rich. Cooke	Bb			59:3	59	51					
9	Corant etc ↓	Bb			59:2	58	52					
10	Sarabrand	Bb			59:4	60	53					
11	Corant	g					54					
12	Sarabrand	g					55					
13	Aire	g					56					
14	Corant	d					57					
15	Aire	d			100:2	vii/2	58					
16	Corant	d			100:3	3	59					
17	Ayre	D	114	122	102:3	10	60					
18	Sarabrand	D	117	125			61					
4-PART AIRS, Tr Tr, B, B, Bc, Bc PART ONLY												
21	Pavan	D						[1]	86:1			
22	Aire	D						2	86:2			
23	Eccho	D						3	88			
24	Eccho Corant	D						4	90:1			
25	Sarabrand	D						5	90:2			
26	Pavan	e						6	92:1			
27	Ayre	e						7	92:2			
28	Almaine	e						8	94:1			
29	Corant	e						9	94:2			
30	Sarabrand	e						10	94:3			
31	[Pavan]	D						[11]	96			
2-PART AIRS												
35	Almaine	D	115	123	102:1	vii/8						
36	Corant	D	116	124	102:2	9						
2-PART AIRS, BASS ONLY												
41	[]	a			42:1	45						
42	Serabrand	a			42:2	46						
43	Ayre	a			42:3	47						
44	An humour	a			42:4	48						
47	Pavan	d			100:1	1						
48	Sarabrand	d			101:4	4						
49	Almain	F			152:1	1						
50	Serabrand	F			152:2	2						
51	Ayre	F			152:3	3						
52	Serabrand	F			153:3	6						
	[4-PART]											
53	[Pavan]	D	[F569 has a part in G:]								of 565	103'

JOHN COPRARIO

(c.1575—1626)

In the following index pages our earliest chickens come home to roost. Our Provisional Index began, in Bulletin No. 24 of December 1965, with 5 pages of Coperario which were added to in later issues; the present task is to revise and redraw them.

Much has happened, however, in the intervening period. Richards had already studied and catalogued the bass viol works (see BASS R). Charteris completed a doctorate thesis (COPRARIO C1), published his catalogue of the complete works (COPRARIO C2) and a series of editions of the music, and discovered the autograph at Hatfield House, successfully identifying it with the hand of 'Rules how to compose'. To much of this work the Provisional Index was an input; from much of it, the present revision has drawn appreciable benefit.

A word on numbering is necessary. We started with Meyer's numbers, but reasons accumulated—Tregian's score being one—why a different system should be sought. At first sight, Charteris's catalogue, in which the whole repertoire was numbered straight through, as in our Lawes index but with no gaps, appeared to provide a satisfactory system. However, his editions of the important collections of music began to appear; because these emanated from different publishers, each—not unexpectedly—was numbered consecutively from 1. As those are the numbers which will appear in programmes and lists of recordings, and by which the public will be expected to know the works, the compiler has thought it prudent to adopt them in preference to the ones in the catalogue. Nevertheless, all the numbering systems are given, for cross-referencing purposes, those in the catalogue being prefixed 'C', and Meyer's numbers being prefixed 'M'.

By the way, Giovanni 'Coperario (who by the way was plain Cooper but affected an Italian termination)' — NORTH W p. 288 — has officially become 'John Coprario', as insisted upon by the authorities, on the strength of the autograph and the contemporary printed editions.

For a minor clash of attribution involving Coprario, see page TYE-4.

Works dropped from the original index pages are:

Fantasy a4, Meyer 7 — to Bull (q.v., and see BULL D).

Fantasy a4, Meyer 9 — to T.C. (q.v., and see BROWNE A, p. 51).

Fantasies a5, Meyer 51, 55, 57:— to East (q.v., 'Penitet', 'Credidi', 'Vixi').

See also COPRARIO C5

JOHN COPRARIO

All published GoldenPhoenix/Corda Music
(i.e. 1-8 a2; 1-7 a4)

VdGS No. FANTASIES a2
(Charter's No.) (Tr, T)

1 (c1)

2 (c2)

3 (c3)

4 (c4)

5 (c5)

6 (c6)

Two further unattributed
fantasies in Add. 40661

7 (v1)

8 (v2)

VdGS No. FANTASIES a4
(Charter's No.) (Tr A T B)
[Meyer No.]

1 (c17) [M1]

2 (c18) [M2]

3 (c19) [M3]

4 (c20) [M4]

5 (c21) [M5]

6 (c22) [M8]

7 (c23) [M6]

GB-Ckc MSS	Lbl Add MSS	Lms MS	Och MSS					T MS	F. P. MS	EIRE Dm MSS	Publications				
			seq.	seq.	seq.	no.	no.				no.	no.	no.	no.	no.
112-3	40657-61	9:33-6	2	397-400	436	423-8	473-8	302	F.770	Z3.4.1-6	Northwood	VdGS/schott	VdGS SP	MUS BRIT 9	Augener
no.	no.	f.	seq.	seq.	seq.	no.	no.	no.	no.	no.		no.	no.	no.	
5	2 35 A					a4	a4		F	a4		✓		1	
6	3 34' A											✓	13		
7	[6] 33 A											✓	13		
8	[5] 33' A											✓			
9	1 35'											✓			
10	[4] 34 A											✓			
John Browne, parts		40661, one part only													
	[7] 32' A		Lillie associate, score	Lillie, parts	Lillie associate, organ.	Browne, parts	Browne, parts	Score	Score: all 6 works attr. 'Alfonso Ferrabosco'.						
	[8] 32 A									Marsh, parts					
12	78'	(1) 101' A	(1) 34' A	(1) 34' A	8	5	'83'	3 178				✓			✓
13	A	(2) 102' A	(2) 35' A	(2) 35' A	9		'84'	22 234 F	22			✓	23		
14	A	(3) 103' A	(3) 36' A	(3) 36' A	10		'81'	12 205	23			✓		19	
15	A	(4) 104' A	(4) 37' A	(4) 37' A	11		'82'	13 208	24			✓	3		
16	A	(5) 105' A	(5) 38' A	(5) 38' A	12		'85'	23 236	26			✓		20	
17	A	no extant organ part to Fant. 22.			13		'86'	24 240	25			✓	31		
-		(6) 106' A	(6) 39' A	(6) 39' A	6		'87'					✓	18		

JOHN COPRARIO

VdGS No. FANTASIES a3
 (Charteris No.) (Tr TB or Tr AB)
 [Meyer No.]

Print	QB-Ckc MSS	LbL Add MSS		Ob MSS Mus Sch		Och MSS					T MS	EIRE-Dm MSS		US-LAuc MS	St Aubyn MS	Publications					
		KON. FANT 1648	113A	114-7	17792-6	40657-61	C.64-9	D.245-7	2	401-2		417-8/1080	473-8			1113	302	Z2.1.13	Z3.4.7-12	F 1995M4	CORDA MUSIC
no.	seq. P	no. org no.	no. f	no. (a3)	no. (a5)	no. P.	seq. f.	seq. f.	seq. f.	no. (a5)	no. P.	seq. no. f.	no.	no. (a5) f.	no.	no. (3 pt)		no.	no.		
1 (C7) [M2]		13, org 2'		18	21	1, 149 A	(2), 50' A	(2), 1' A	(2), 18' A	[15]		(4) 2' - 2'	2 A			12		✓	33		
2 (C8) [M3]		14, org 8'		19	22	2, 149 A	(3), 51' A	(3), 2' A	(3), 19' A	[16]		(6) 3' - 3'	3 A		10		✓	33			
3 (C9) [M5]	10	11, org 5'		20	24		(5), 52' A	(5), 4' A	(5), 21' A			(34) 23 18'	5 A	8, 8'	16	8		✓	33		
4 (C10) [M4]	11	12, org 6'		21	23	3, 150 A	(4), 51' A	(4), 3' A	(4), 20' A			(5) 3' - 3'	4 A		17	9		✓	33	8	✓
5 (C11) [M7]		9, org 3'		22	26		(7), 53' A	(7), 6' A	(7), 23' A			(8) 75, 162 4' - 4'	7 A					✓	33		
6 (C12) [M8]	9	10, org 4'		23	27		(8), 53' A	(8), 7' A	(8), 24' A			(33) 22 17'	8 A		15			✓	33		✓
7 (C13) [M9]		8, org 2'		24	-													✓	33		
8 (C14) [M10]		16, org 9'		25	-													✓	33		
9 (C15) [M6]		(9), 10		26	25		(6), 52' A	(6), 5' A	(6), 22' A	[14]		(7) 4' - 4'	6 A		7			✓	33		
10 (C16) [M1]	4	7, org 1'		27	20	1, 172	(1), 50' A	(1), 0' A	(1), 17' A			(32) 21 16	1		13			✓	33		

Browne, parts

Lowe, parts

Browne, parts

- different continuation: composition exercise?

Short score or keyboard, with exposition of first subject -

Score

Score: No. 1 attr. Gibbons

Marsh, parts

Bass only

JOHN COPRARIO FANTASIES a5

(Sets of parts published by Golden Phoenix/
Corda Music)

VdGS No.
(Charteris No.)
[Meyer No.]

1 *Crudel perche* ① *Corsea/Corisca* ②

2 *Io son ferito amore*

3 *Rapina l'alma*

4 *Lume tuo fugace*

5 *Io piango*

6 *Intemio novo sole (2 basses)*

7 *Del mio cibo amoroso (2 basses)*

8 *In voi moro (2 basses)*

9 *Luci beate e care*

QB- Ckc MSS	LBI					Lms MSS	Lcm MS	Ob MSS Mus Sch.	Och MSS							EIRE- Dm MSS	US- SM MSS	US- Wc MSS	US-CI Wr f.35v	Publications						
	Eg. MS		Add MS						no.	no.	no.	no.	no.	no.	no.					no.	no.	no.	no.	no.	no.	no.
114-7	3665	2485	17792-6	39550-4	40657-61	Q.37-42	1145	C.45-50	2	403-8	436	21	44	61-6	527-30, 1024	1004	23.4. 7-12	23.4. 13	EL 25A- 46-51	M990. C66F4	no.	COPRARIO 5	YdGS SP	MUS BRIT 9	ECS	
no. f.	no. f.	seq. f.	no. a5	no. a5.	no. a5.	no.	no. f.	no. p.	f.	f. (407)	f.	p.	f. f.	no. f.	no.	no. p.	no. p5	no. f.	no. f.	no.	no.	no.	no.	no.	no.	no.
1 (c24) [M25]	1, 126'	(4), 2'		8, 37'					120' A	21' A	72' A			6 35'	34 (2)					1/5		CAB parts only	1			
2 (c25) [M1]	2, 128	(1) 1		Lestrangle 37 parts			20, 50	5, 37	121' A	21' A	73' A			7 36			9 A		4, 19	[Barnard?] parts		2				
3 (c26) [M26]	3, 128'	(7) 5'		4, 33					122' A	24' A	77' A				36			[18] 96' A		1/13		3				
4 (c27) [M27, 36]	4, 129'	(6) 4'		3, 33				7, 39	123' A	25' A	78' A							[19] 98 A		1/12		4				
5 (c28) [M4]	5, 129'	(19) 14' A		11, 40	11, 35' A				165' A	26' A	79' A		68, 30'	37				[20] 99' A		1/11		5			10	
6 (c29) [M6]	33, 80'	6, 130'	(21) 16' A	12, 41		IV/3	(2 lower parts missing)		167' A	29' A	82' A	154		32	2, 181	21, A				1/23	47	6		37		
7 (c30) [M7]	7, 131'	(22) 17' A		16, 46		IV/2			168' A	30' A	83' A			28		19 A				1/22		7	63			
8 (c31) [M5, 29]	8, 132'	(20) 15' A	10 A	15, 44		IV/4			166' A	28' A	81' A			29		20 A				1/24		8				
9 (c32) [M28]	9, 133	(8) 6'		10, 39					124' A	27' A	80' A		Score	2 37'	27		18 A	16 92' A		1/10		9	53			

JOHN COPRARIO

Fantasies a5 - continued:

VdGS No.
(Charteris No.)
[Meyer No.]

Al primo giorno ① In un boschetto ②

10 (c33) [M8]  2 basses

11 (c34) [M9]  2 basses

12 (c35) [M30] 

13 (c36) [M53] 

14 (c37) [M49] 

15 (c38) [M46] 

16 (c39) [M23] 

17 (c40) [M13] 

18 (c41) [M14] 

VdGS No. (Charteris No.) [Meyer No.]	GB-Lbl			Lcm MS	Lms MSS	Ob MS Mus Sch.	Och MSS										FIRE- Dm MSS	US- Wc MSS	US-CI Wf.f.35v	Publications									
	Eg. MSS		Add MSS				2485	3665	39550-4	1145	G. 37-42	E. 437-42	2	403-8	436	21				61-6	423-8	527-30 & 1024	23.4. 7-12	23.4.13	M990. C66F4	COPRARIO 5	Minrichsen	MUS BRIT 9	
	seq. f.	no. f.																											
10 (c33) [M8]	(23)	182, 18' A	13 42				IV/ 5		169' A	31' A	84' A	158			30			I/ 21	35		10		34						
11 (c34) [M9]	(24)	183 19' A	14 44				IV/ 6		170' A	32' A	85' A	162			31			I/ 20	* perhaps the text of the new entry at the 44 th semibreve?	11	Ed. 578 a								
12 (c35) [M30]	(5)	184 3'	5 35						125' A	33' A	86' A		3. 35'		35		17 94'	I/ 8		12									
13 (c36) [M53]		185 135'							175' A											13									
14 (c37) [M49]	(9)	186 7'							173' A											14									
15 (c38) [M46]	(12)	187 9							175 A											15									
16 (c39) [M23]	(15)	188 11 A							163 F A	20 A	71' A		5, 36	42	11		12, 86 A		[Barnard?] parts	16									
17 (c40) [M13]		189 136'							180' A				8, 37'		33		21 101' A	I/ 9 II/ 14	φ wrongly titled 'Alma mia'	17									
18 (c41) [M14]		Lillie, organ 190 138	9 38'						21 181' A									I/ 7	† wrongly titled 'Fuga dunque La luce'	18									

⊕ end of fantasy, only.

JOHN COPRARIO Fantasies a5 - continued		QB - Lbl		Lcm MS	Ob MSS Mus. Sch.		Och MSS					EIRE-Dm MSS			US-Wc MSS	Publications			
		Eg. MSS			Add. MSS		no. MSS	no. MSS	no. MSS	no. MSS	no. MSS	no. MSS	no. MSS	no. MSS		no. MSS	no. MSS	no. MSS	no. MSS
		2485	3665		29366-8	39550-4													
VdGS No. (Charter's No.) [Meyer No.]		seq. f.	no. f.	f.	no. f.	no. MSS	no. MSS	f.	f.	f.	no. f.	no.	no. MSS	no. MSS	no. MSS	no. MSS		no.	no.
19 (c42) [M19]	Caggia fuoco dal Cielo		191, 138		40 214 34' &44	12, 44	18	176' A						3 A	5, 76' A	I/19		19	
20 (c43) [M17]	Fugga dunque la Luce.	Part 1	192, 138'	33', 36	f. of cantus: 2 lower parts lacking	6, 38	24	182' A			9, 38	25		8, 81 A	II/15	⊕ wrongly titled 'Dolce ben mio'		20	
21 (c44) [M12]	O sonno, della mia morte ⊕ Deh preg' Amore ⊕	Part 2	(19) 193, 139' A ⊕	33', 7, 36				174' A	37' A	90' A	10, 38' ⊕	26	39 ⊕		II/16 ⊕		21	10	
22 (c45) [M35]	Dolce ben mio		194, 140			8, 38		183' A			11, 38			14, 88' A	I/6 †	† wrongly titled 'Qual vaghezza'		22	
23 (c46) [M44]	Qual vaghezza.		(13) 195, 9' F* 141			9, 39		184' A							I/5 ⊕	⊕ wrongly titled 'Credemi'		23	
24 (c47) [M42]	Credemi		196, 141			7, 37		185' A							I/4 ⊕	⊕ wrongly titled 'Da mio mia vita'		24	
25 (c48) [MSA]	Ite leggiadra rime		197, 141'			12, 42		177' A						6 A	I/18			25	
26 (c49) [M56]	De la mia cruda sorte		198, 143			13, 43		178' A						10 A	[Barnard?] parts			26	
27 (c50) [M41]	Dammi o vita mia soccorso		199, 142'			6, 36		186' A						12 A				27	

* one-third of texture lacking

JOHN COPRARIO

Fantasies a5 - continued

VdGS No.
(Charter's No.)
[Meyer No.]

Musical notation for pieces 28 through 36. Each entry includes a title in Italian, a VdGS number in parentheses, a Charter's number in square brackets, and a Meyer number in square brackets. The notation is for a five-staff system (a5).


GB-lbl		Lcm MS	Ob MSS Mus Sch		Och MSS				T MS	EIRE- Dm MSS	US- SM MS	US- Wc MS	US-CI Wr f.35v	Publications																		
Eg. MSS	Add MSS																															
2485	3665	39550-4	40657-61	1145	C.45-50	E.437-42												COPRARIO S														
seq. f.	no. f.	no. P. S.	no. P. S.	no. f.	no. P.	no.	f.	f. (407)	f.	no.*	f.	no. P. S.	no.	no.	no. 23.4. 7-12	no. 23.4. 13	f. EL 25A 46-51	no. M990. C6654					no. COPRARIO S									
28	(c5)	[M52]	Sia maledetto amore	200 143'			11a 41'	187' A							16 A											28						
29	(c52)	[M39]	Ninfa crudele	(11) 201 8'			4, 34	188 A							17 A	9 82' A												29				
30	(c53)	[M40]	Nel sen della mia Margherita	202 144'			5, 35	188' A																							30	
31	(c54)	[M20]	Per far una leggiadra vendetta	(3) 2 203 144'	Lestrance parts		19, 49		16	121' A	22' A	75' A	69* 21'		1 A	2 73							52								31	
32	(c55)	[M24]	Deh cara anima mia	(18) & (46), 14 & 37 A 204 146	Lestrance parts		30, 33'	14, 47		-	20' A	72' A		13	5 ♯:	10 83'	25 ♯:					[Barnard?] parts		♯: with full text								32
33	(c56)	[M21, 38]	O misero mio core	205 145'	Lestrance parts	Lawes, parts	3, 33		15	189' A						11 84' A																33
34	(c57)	[M3]	Gittene Ninfe	(16) 12' A 206 147	2, 32		C, A, T only			164' A	23' A	76' A	110* 27'	19	24	15 90																34
35	(c58)	[M37]	Ohime la gioia e breve	(10) 8 207 146'		12, 36	2, 32			189 A																						35
36	(c59)	[M32]	Se mi volete morto	Lillie organ 208 147'	1, 31		Lestrance parts			193' A	Lillie, parts	Lillie associate, organ	Mugelli/Cosyn Score	Browne, parts																		36

JOHN COPRARIO

Fantasies a5 - continued

VdGS No.
(Characteris No.)
[Meyer No.]

37 D'un si bel fuoco
(c60)
[MS0]




38 Fuggi se sai fuggire
(c61)
[M11]



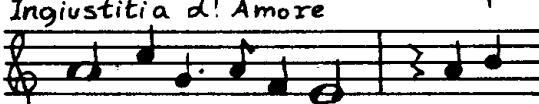
39 La Primavera
(c62)
[M34]



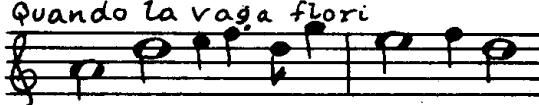
40 Dolce tormento
(c63)
[M45]



41 Ingiustitia d' Amore
(c64)
[M43]




42 Quando la vaga flori
(c65)
[M16]



43 Lieti cantiamo
(c66)
[M15]



44 Io vivo in amoroso fuoco
(c67)
[M18, 48]



45 Dove il liquido argento ① Fuggendo mi strugge ②
(c68)
[M33, 47]



VdGS No. (Characteris No.) [Meyer No.]	QB-Lbl		Lcm MS	Ob MSS Mus Sch		Och MSS				EIRE-Dm MSS		US-SM MS	US-Wc MS	US-CI Wt f.35v	Publications												
	Eg. MS	Add MSS		no. f.	no. p. 5.	no. f.	no. p. 5.	no. f.	no. p.	no. f.	no. p.				no. f.	no.	no.	COPRARIO S									
	3665	40657-61	1145	C.45-50	E.437-42	2	403-8	436	21	44	Z3.4.7-12	Z3.4.13	EL25A 46-51	M990 C66F4	US-CI Wt f.35v												
37	209		11,			179													37								
	148		41			A					A																
38	210		18,	13,		172'	35'	88'		70																	
	149		48	46	17	A	A	A	150	24'	3				II/13	15						38					
39	211		7a,			192'																					
	149		37'			A	Lillie parts	Lillie associate organ	Score		7				I/17								39				
40	212		9a,			191'																					
	150		39'			A	Lillie associate score																	40			
41	213		8a,			192'																					
	151		38'			A																			41		
	⊕		⊕																								
42	214		6a,			191'																					
	151		36'			A																			42		
					23																				a,		
																									b		
43	215		5a,			190'																					
	151		35'			A																				43	
																										a,	
																										b	
44	216		13a,			194																					
	151		43'			F*																				44	
					19	A																					
45	217		10a,			179'																					
	152		40'			A																					45
	⊙																										

JOHN COPRARIO

Fantasies a5 - concluded

V&S No.
(Charter's No.)
[Meyer No.]

QB- CkC MSS	LbL					Lcm MS	Ob MSS		Och MSS								EIRE- Dm MSS	US- SM MS	US- Wc MS	Publications						
	Eg. MSS		Add MSS		no. f.		no. p.	no. a5	f.	f. (407)	f.	p.	f.	f.	no.	p.				no. a5	no. f.	f.	no.	COPRARIO 5	MUS BRIT. 9	ECS
	114-7	2485	3665	17792-6																						
46 (c69) [M31]	Occhi miei con viva speme					12a, 42'	11, 43		126' A	36' A	89' A						8 A	4, 75' A	18'		46					
47 (c70) [M22]	Leno					1, 31			19' A	70' A		1 34						J/1		47	10					
48 (c71) [M2]	[O voi che sospirate] (after Madrenzio, Book 2 (1581))					1a, 31'			163' A	22 A	74' A	142		27' 14	1, 183		1, 72	I/ [4A]		48	35					
49 (c72) [M10]						2a, 32'	44 A	171' A	34' A	87' A	146	4 35'	89' F	12			13, 87 A			49	36					
Three anonymous fantasies attributed to Coprario by position in source, and style:																										
50 (U3) [-]						upper 3 parts only											4 A			1						
51 (U4) [-]	Browne parts	Lillie organ	Tregian Score	Merro - parts	Lawes - parts	Lestrangle - parts	George Stratford - parts	Lillie associate Score	Lillie parts	Lillie associate - organ	Score	Myriell - parts	Myriell - organ	parts	Browne - organ	5 A				2						
52 (U5) [-]	Browne parts	Lillie organ	Tregian Score	Merro - parts	Lawes - parts	Lestrangle - parts	George Stratford - parts	Lillie associate Score	Lillie parts	Lillie associate - organ	Score	Myriell - parts	Myriell - organ	parts	Browne - organ	11 A	organ			3						
																[Barnard?] parts										

JOHN COPRARIO

Fantasies a6

VdGS No.

(Charteris No.)

[Meyer No.]

1 (c73) [-]

2 (c74) [M1]

3 (c75) [M2] *Al folgorante sguardo*

4 (c76) [M3] *Risurgente madonna*

5 (c77) [M5] *Sospirando*

6 (c78) [M4] *Che mi consigli amore*

7 (c79) [-] *Su quella labra*

8 (c80) [-] *Vdite lagrimosi spirti*

Eg. MS	GB-1b7		Lms MSS	Ob MSS		Och MSS					EIRE -D _m MSS	US-NYP MS	US-SM MS	Publications											
	995	39550-4		40657-61	9.37-42	C.64-9	E.437-42	2	403-8	436				61-6	423-8	1004	Z3.4.1-6	Drexel 4302	EL 25A 46-51	COPRARIO 6	MUS BRIT 9	VdGS SP			
f.	p.	no. 26	no.	no. 26	no. 26	f.	f. (407)	f.	seq. f.	no. 26	no. p.	no. 26	no.	no. f.	no.	no.	no.								
			vi/1														1								
		12	vi/2	24	13	283 A	112' A	167' A		20	1 159	24					2	76							
			vi/3		14					25	2 156	25	127	54'			3		22						
			vi/4		15							26		53'			4		22						
			vi/5							26	3 153			54			5								
			vi/6							(4) 77				51'	∅ with words.		6	77							
	171											128					7								
* A	* between leaves at ff. 33', 75', 105, 147, originally pasted together but now separated.																					8			

JOHN COPRARIO Fantasies for 2 Bass Viols and Organ		GB- OB MS Mus Sch	Lbl Add MS	Och MSS	CKc MSS	Lbl MSS	OB MSS	MSS Mus Sch.	Publications						
		C.91	31416	612-3 432	112-3 113A	10445 17790	C.59-60 C.92	D.245-7	COPRARIO BV	Dovehouse Ed.	MUS BRIT. 9				
VdGS No.	Charteris numbers are (Richards No.) 81-92 inclusive.	complete													
		Same set		Same set		Same set		strings only			no.	no.			
		no.	no.	seq. f.	seq. f.	no.	p.	no.	no. f.	no. p.	no.	p.	no.	no.	
1 (RC1)		1	1	(1)	(1)	20	5	2	3	7			1	100	
2 (RC2)		2	2	(2)	(2)	21	6	1	4	8			2		
3 (RC3)		3	3	(3)	(3)	22	7	8	5	5			3		
4 (RC4)		4	4	(4)	(4)			9, 7	6	3			4		
5 (RC5)		5	5	(5)	(5)	23	8	3*	7	4	14		5		
6 (RC6)		6	6	(6)	(6)	24		4		6			6		
7 (RC7)		7	7	(7)	(7)	25		11	1, 12'	1	1		7	101	
8 (RC8)		8	8	(8)	(8)	26		12	2, 13'		11		8		
9 (RC9)		9	9	(9)	(9)	27		13		2	2		9		
10 (RC10)		10	10	(10)	(10)	28		14			12		10		
11 (RC11)		11	11	Lillie		John strings Browne organ		6			9			11	
12 (RC12)		12	12					5			10			12	

JOHN COPRARIO - Fantasias, Almains and Galliards, insets,
for Violin, Bass Viol and Organ.

a. Fantasias

b. Almains
(or Aires)

c. Galliards
(or Ayres)

VdQS No.
(Charteris No.)

(3, $\frac{C}{3}$ or 3j)

1 (c93)	org. g	vln org.	org. Bv
2 (c94)	org. g	vln org.	Bv
3 (c95)	org. G	vln org.	org. Bv
4 (c96)	org. C	vln org.	org. vln
5 (c97)	org. C	vln org.	vln org.
6 (c98)	org. a	vln org.	org.
7 (c99)	org. A	vln	org. vln
8 (c100)	org. D	Bv	vln org.
9 (c101)	org. C	vln	C vln
10 (c102)	org. C	org.	vln
11 (c103)	org. C	vln	vln
12 (c104)	vln. d	vln.	vln
13 (c105)	org. d	org. Bv	vln
14 (c106)	org. D	vln	vln
15 (c107)	org. D	vln org.	vln
16 (c108)	org. C	org.	org.

COPRARIO	1-violin Sets	GB-Ckc MSS		Och MSS	Lb1 MS	Lb1 Add MS	Lkcc	Mch MS	Ob MSS Mus Sch		Och MSS				NOTATION DL	Publications									
		112-3	113A						732-4	RM 24k.3	23779	T.Dart's MS	A.2.G	C.101a,b		E.441-2	15	411-3	422	1185	P	COPRARIO-VLN	MUS BRIT 9		
																								same set	
1	a Fant (c93)	59	59	I/1 A	1	1			1	61'	43	59	1F	1 A	137 AF	1a									
	b Alm	60	60														62'	42'	60	-			b		
	c Gall	61	61														63	41	61	-			c		
2	a Fant (c94)	62	62	1/2 A	2	2			2	63'	42	62		2 A	fragment of organ pt.	2a									
	b Alm	63	63														64'	41'	63				b		
	c Gall	64	64														65	42'	64				c		
3	a Fant (c95)	65	65	1/3 A	3	3			3	65'	41	65		3 A	fantasy only (defective)	3a									
	b Alm	66	66														66	40	66				b		
	c Gall	67	67														67	39'	67				c		
4	a Fant (c96)	68	68	1/4 A	4	11				39	68			4 A		4a									
	b Alm	69	69														38	69					b		
	c Gall	70	70														37'	70					c		
5	a Fant (c97)	71	71	1/5 A	5	15			11	37	71			15 A		5a									
	b Alm	72	72														-	72					b		
	c Gall	73	73														-	73					c		
6	a Fant (c98)	74	74	1/6 A	6	14			12	74				11 A		6a									
	b Alm	75	75														75						b		
	c Gall	76	76														76						c		
7	a Fant (c99)	77	78	1/7 A	7	13			13	77				10 A		7a									
	b Alm	78	79														#	78					b		
	c Gall	79	80														#	79					c		
8	a Fant (c100)	80	81	1/8 A	8	12			14	87'		80		9 A		8a									
	b Alm	81	82														88'		81				b		
	c Gall	82	83														-		82				c		
9	a Fant (c101)	41	41	II/1 A	9	4			4	67'		41		14 A		9a		98a							
	b Alm	42	42														49		42				b		b
	c Gall	43	43														-		43				c		c
10	a Fant (c102)	44	44	II/2 A	10	5			5	69'		44		13 A		10a									
	b Alm	45	45														70'		45				b		
	c Gall	46	46														71		46				c		
11	a Fant (c103)	strings	organ	II/3 A	11	6	organ		6	71'				12 A		11a									
	b Alm																72'						b		
	c Gall																73						c		
12	a Fant (c104)	53	53	II/4 A	12	7			7	73'		53		5 A		12a		99a							
	b Alm	54	54														45		54				b		b
	c Gall	55	55														46		55				c		c
13	a Fant (c105)	56	56	II/5 A	13	8	Le Strange		8	75'		56		6 A		13a									
	b Alm	57	57														51'		57				b		
	c Gall	58	58																58				c		
14	a Fant (c106)	47	47	II/6 A	14	9			9			47		7 A		14a									
	b Alm	48	48																48				b		
	c Gall	49	49																49				c		
15	a Fant (c107)	50	50	II/7 A	15	10			10			50		8 A		15a									
	b Alm	51	51														47		51				b		
	c Gall	52	52														-		52				c		
16	a Fant (organ only) b Alm c Gall (c108)	John Browne		strings (c.1625) organ		16	organ	bass viol only	complete	strings	Aldrich	complete	organ	Lillie organ		16a									

JOHN COPRARIO *Fantasias, Almains and Galliards, in Sets,
for 2 Violins, Bass Viol and Organ*

a. *Fantasias*

b. *Almains*
(or *Aires*)

c. *Galliards*
(or *Ayres*)

V&QS No.
(Characteris No.)

(3, $\frac{C}{3}$ or 3j)

1
C
org., vln 1
(c109)

vln 1, 2
BV
w

vln 1
w

2
C
org.
(c110)

vln 1
BV
w

vln 1, 2
BV
w

3
C
vln 1, 2, org.
(c111)

vln 1
vln 2
3

vln 1
BV
p

4
C
org.
(c112)

vln 1

vln 1
BV
p w

5
d
org.
(c113)

vln 1

vln 1
p

6
d
org.
(c114)

vln 1
vln 2
7

vln 1
vln 2
D, d

7
d
vln 1
vln 2
(c115)

vln 1
vln 2
3

vln 1
vln 2
D

8
D
org.
(c116)

vln 1
vln 2

vln 1

JOHN COPRARIO

Airs for three lyra viols

GB-0b MSS Mus Sch
D.245-7
(Merro)

Och
MSS

VdQS No.,
Tuning
(Charteris No.)

D.245	D.246	D.247	531-2	COPRARIO BV
seq. P.	P.	f.	no.	no.

Fant. 1
o d. ↓
a c a a f e f f a c a f
fhfhf a a c a c a f
(c122)

(1)				
218	233	61'		1

Fant. 2
d ↓ a a a
fhfhf f f f a a a c a f f f
(c123)

(2)				
220	235	62'		2

[Fant] 3
d ↓ d ↓ . ↓ . ↓ . ↓ . ↓
fhfhf f e c a e f a c e f a c e f c e
(c u7)

(3)				
222	237	63'	one part missing	3
Ap	Ap	Ap		

Alm 4
↓ ↓ ↓ ↓
fhfhf a b a f a b a c c a e c
(c124)

(4)				
224	239	64'	25 A	4
:1	:1			

[Alm] 5
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
fhfhf a c a f c a f a a c a
(c u8)

(5)				
224	239	65	17 A.	5
:2	:2			
Ap	Ap	Ap		

[Alm] 6
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
fhfhf a c a f f h f c a c a c
(c125)

(6)				
225	240	65'	22 A	6

[Alm] 7
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
fhfhf f e f a b a f f f a c a c f
(c126)

(7)				
226	241	66	9 A	7
:1	:1			

[Alm] 8
d. ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
fhfhf a c f a c a c a b
(c u9)

(8)				
226	241	66'	13 A	8
:2	:2	:1		
Ap	Ap	Ap		

[Alm] 9
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
fhfhf a b a f a b a b a b a f
(c127)

(9)				
227	242	66'	10 A	9
		:2		

[Alm] 10
d. ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
fhfhf f h i b a f a b a c b
(c128)

(10)				
228	243	67	12 A	10
:1				

[Cor] 11
↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓
fhfhf a c f f f f a c a c
(c129)

(11)				
228	244	67'	20 A	11
:2				

JOHN COPRARIO Airs for Lyra viols: duet (incomplete) and solo.		GB- Cu MS	lbl MSS		Dd 5.20	Eg. 2971	Harl. 7578				
VdGS No. (Characteris. no.) f e f h f :											
a2 [Alm] 21 (C 119)					19'						
a2 [Alm] 22 (C 116)					20 Ap						
a2 Pav 23 (C 120)					20'						
a2 Gall 24 (C 121)					21'						
Solo Alm 25 (C 117)				33							
Solo Gall 26 (C 118)				120'							

Miscellaneous airs. Sources include those tabulated: for more detail, see COPRARIO C2.		BRAD 1617	FWVB	GB- Ctc MS	Cfm MS	lbl Add MS	Och MS	Browne, B & LY	Board, Lute	Rubl.
		no.	no.	P.	no.	f.	no.	f.	f.	no.
a2 etc Masque 31 (C 130)		28	209	132	II/ 22 A	28' A		38' A	39' 45' A	46
a2 etc. Ayre 32 (C 131)		27				29 A	a 3			47
a 3 Alm 33 (C 133)		a 5	keyboard ('Fornaby')				20			

John COPRARIO

Fantasia a3
VdGS No. 11



St Aubyn MS, No. 11 a3
(Bass only)

Fantasia a5
VdGS No. 53



US-CI Wr f.35v, No. 53
(TrAB parts only)

Archangelo

CORELLI

I. Arrangements for bass-viol & Bc of the Violin Sonatas Op. 5 : for details see CORELLI M.

Engraved by T. Cross	F-Pn		S-L MS
	Vm ⁷ 6308	Vm ⁷ 2513	Wenster 36
-	P.		
/	⊗ 1		
	8		arranged for bass viol
	16		
	24		arranged for cello
	32		arranged for bass viol
✓	40		✓ Sar. only
∴	49	✓	ing
∴	54	✓	in a
∴	58	✓	in D
∴	64	✓	in Bb
∴	70	✓	in A
	76		

∴ Both published in facsimile in Vol QS SP 136.

⊗ All published in facsimile, ed. Miloradovitch

II. Arrangements for 5-string Pardessus de Viole, of the Violin Sonatas Op. 1-4 : page numbers, without themes, from F-Pn Vm⁷ 1107 (Villeneuve MS) given below. See CORELLI M

Sonata	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII
Op. 1	P. 2	6	9	14	18	22	26	29	32	37	41	p. 45
Op. 2	P. 50	52	54	58	61	64	67	71	75	78	81	84
Op. 3	P. 86	90	94	98	102	106	110	113	118	122	125	128
Op. 4	P. 136	139	142	144	148	150	154	157	160	164	167	171

CORKINE

Airs to sing and play... 1610
published in CORKINE 1610/1

Vags
No.

ffhfh

CORKINE 1610

B.M. 832
V. 51
P.

The Second Book of Ayres, 1612
published in CORKINE 1612/1

Vags
No.

Nos. 13-22, ffhfh;
Nos 23-24, fhfhf

CORKINE 1612

Ob
Mus
Sch.

D. 245

Solo:

Alm
1
a

1
a

a

(1)

Pav
2
a

2
a

a

(2)

Cor
3
a

3
a

a

(3)

Alm
4
A

4
A

A

(4)

Cor
5
A

5
A

A

(5)

Pav
6
a

6
a

a

(6)

Cor
7
a

7
a

a

(7)

Gall.
8
A

8
A

A

(8)

Gall
9
a

9
a

a

(9)

Whoops
do me
no
harm
10

10

(10)

Gall
11
a

11
a

a

(11)

Fortune
12
a

12
a

a

(12)

a2:
Lesson
13
A

13
A

seq.

(1)

Solo:
If my
com-
plaints
14

14

(2)

[Prel]
15
A

15
A

(3)

112
A

Come
live
with
me &
16
a

16
a

(4)

Prel.
17
a

17
a

(5)

Wal-
ling-
ham
18
a

18
a

(6)

Cor.
19
A

19
A

(7)

Moun-
niers
Alm
20
A

20
A

(8)

Cor
21
a

21
a

(9)

Punckes
Delight
22
a

22
a

(10)

Pav.
23
d

23
d

(11)

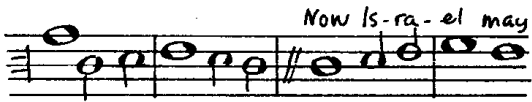

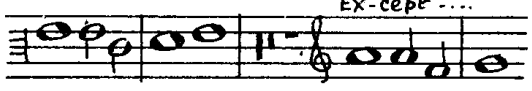

Alm
24
d

24
d

(12)

Benjamin COSYN		QB- Och MS 44	Lbl Add MS 10444	No. 4 also at FWVB 201, A. No 6 : second strain incomplete Nos. 1, 5, 6 publ. MASQUE no. 204, III, 99	Och MS 44	Add. 10444
Six Masques a2 (Tr, B)		f.	✓		f.	
1	A Maske	131' :1	✓	4	132' :2 Tr only	
2		131' :2		The Gipsies Maske	132'	✓
3		132' :1 Tr only		6	132' top. F	✓

B COSYN-1

John COSYN Selected Consort Songs for voice & 4 viols		COSYN J 1585 MB 22				COSYN J 1585 MB 22	
		P.	No.			P.	No.
Psalm 124: Now Israel may say and that truly Now Is-ra-el may 		54	41	Psalm 130: Lord unto thee I make my moan 		57	43
Psalm 127: Except the Lord the house do make Ex-cept ... 		56	42	Psalm 150: Yield unto God Yield... 		59	44

WILLIAM CRANFORD

(fl. c.1620—1640)

Cranford's small output of string music appears mainly in the MSS of Browne, Le Strange, Merro and Marsh.

Andrew Robinson, after editing the two anonymous sets of variations, attributed them to Cranford on grounds of style. *Go from my window* appears among the six-part pieces with one part apparently missing. However, at no time is the tune missing, nor are the distances between parts wider than one might expect from this composer, and Robinson's proposal to reclassify this work as a five-part piece has been accepted.

Cranford's style is almost unique among seventeenth-century consort composers. The fewer the parts, the more pointilliste, as may best be appreciated by starting with the six-part and finishing with the three-part works. The harmony is distinctly strange and the texture is often mechanical. There are signs of either a facetious nature or an unbalanced mind.

There is one noticeable similarity of flavour, between part of Cranford's six-part fantasy No. 1 and a passage towards the end of the six-part fantasy *Chowse* of Martin Peerson, that well-known practical joker; the question is: who was poking fun at whom?

The reason for mentioning the style in this Index is the fact that Sir Nicholas Le Strange who annotated his part-books with sub-sources and textual variants, in painstaking detail, gave no indication whatever that the Cranfords differed in any way from the soberer and more conventional works (which, incidentally, did not include any by Peerson or Lawes) in his collection. They came from few sub-sources, as can be verified from the Le Strange index pages, and were only lightly annotated.

The work entitled *In Nomine Mr Cranford, 5 parts, 2 basses*, at No. 55 in the Bc book, EIRE-Dm 143 Z2.4.16 was found by Peter Watts not to be by Cranford; it is a Bc part for Alfonso Ferrabosco II's five-part *In Nomine* No. 3.

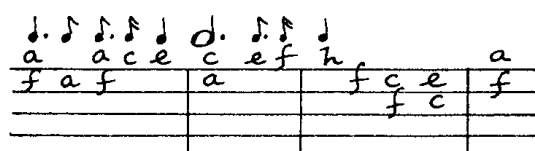
WILLIAM CRANFORD 6-part works		GB-Lbl Add MSS		EIRE- Dm MSS	PRB Productions	VdGS SP	AIRS for two lyra viols in ffhfh ('fifths') tuning All three publ. PRB (VC048)	GB-Ob MSS Mus Sch D.245-6	2003
		17792-6	39550-4	23.4. 7-12					
vags No.		no.	no.	no.					
Fant 1		13	1	11	✓	66	'Mr Cramforde' 	D.245 P.156	
Fant 2			2	16	✓		[Coranto 1] 	no. N,13	
Fant 3			3	15	✓		'Mr Cramforth' 	D.246 P.181	
Fant. 4			4	12	✓		[Ayre] 2 	D.245 P.159	
Fant. 5			5	14	✓		W:C: 	D.245 P.161	
[Fant] 6			13		✓		[Coranto 3] 	no.24 D.246 P.186	
Quadrant Parin The Ground 			P. 124	10		175	VERSE ANTHEM a 6, lacking bassus for voices and viols		
Passant Measures Parin 				17 A		176	My sinful soul 	GB-Och MSS 56-60 P.138	
John Merro part books: this fantasy attr. Ward.		Lestrangle part books						* The last of an alphabetical series	

WILLIAM CRANFORD 3-, 4- and 5-part works		OB MSS Mus Sch	Och MSS		Lbl MSS	T MS	EIRE -D _m MS	US- SM MSS	Public- ations		
		C.64-9	379-81	423-8	39550-4	302	Z3.4.7-12	EL25A.46-51	VaQS SP	Curwen	
vags No.		no.	no.	no.	-	no.	no.			no.	no.
3 parts											
Fant. 1						25	4	of cantus		172	
Fant. 2						26	3			172	
Alm			18								93027
4 parts											
Fant. 1							10			80	
Fant. 2							11			80	
Fant. 3							12			80	
Fant. 4							13			80	
Variations: Walsingham							48 A			109	
5 parts											
Fant. 1						no. 1				70	PRB Prod. VC 31
Fant. 2						no. 2				161	✓
In Nom.		7	15		P. 93				33'		✓
Variations: Go from my window							18 (a6) A			106	✓

CROSBY

Allman for solo lyra viol

fhfhf D



Musical notation for Crosby, consisting of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. The notes are: a (quarter), a (quarter), c (quarter), e (quarter), c (quarter), e (quarter), f (quarter), h (quarter), f (quarter), c (quarter), e (quarter), f (quarter), a (quarter). The notes are grouped into four measures: the first measure contains 'a a c e', the second contains 'c e f h', the third contains 'f c e', and the fourth contains 'f a'. The notes are written on a five-line staff with a treble clef.

GB-Mp MS 832 Vu 51

Tuning VI, no. 8

P. 78: 2

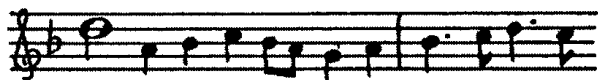
Ob MS Mus Sch D.247

f. 29:1 A

CROSBY-1

T. C. [Thomas Crewe? Timothy Collins? see BROWNE A, p.51]

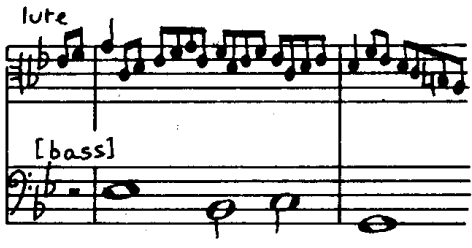
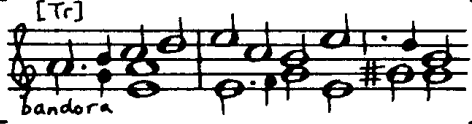
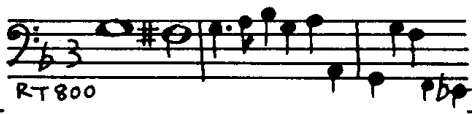

Fantasy a4



QB-0ch MSS 423-8, no 14 a 4

Publ. V&GS SP No. 32.

(formerly Copertario, Fantasy
a4, Meyer No. 9)

FRANCIS CUTTING <i>Solo and consort works</i>		GB - Cu MSS				Lb1 MS Hirsch M1353	Ob MSS Mus Sch D245-6	Private hands		Publ.	
		Dd 2.11	Dd 3.18	Dd. 4.23	Dd 9.33						VdGS SP
[Variations] E.750		f.	f.	f.	f.	f.	P, P	f	f.		no.
Cutting's Pavan E.706		59' ① lute solo	59 lute	20' ② A 24' ③ A cittern solo lute solo	34' ⑤ A	12 A	Merro	19			
Cutting's Galliard RC 1							259, -	Board lute book	Browne bandora & LV book		Numerous concordances for lute
'For the tenor and violle'							212, 230 :2	Board lute book	Browne bandora & LV book		88

JOHN CUTTS

Airs for solo bass viol
 from GB-Lcm II.F.10(2), MS additions
 to a copy of SIMPSON 1659

	MS, P, f.		MS P, f.
1 A Division* (RC1) RT440	34, 15'	6 Prelude (RC5) RT 408	85, 36
2 Prelude (RC2) RT 63	80, 33'	7 Ayre (RC6) RT428	86, 36'
3 Ayre (RC3) RT 55	83, 35	8 Corant (RC7) RT 771	87, 37
4 Firk	83, 35	9 Hornpipe (RC8) RT 789	87, 37
5 Country Dance (RC4) RT 292	84, 35'	* 'A Division by Mr. John Cutts of Lincoln'.	