

WILLIAM DAMAN (c.1540-1591) Fantasies a3 and a6.		XX KON FANT 1648	GB- Lbl Add MS 29246	Och MSS 979-83	US- NYp MS Drexel 4302	GB- Lbl Add. 32,377	Publications	
							Mapa Mundi	MUS BRIT 44
		no.	f.	no.	no., p.		no.	no.
Ut re my fa sol la a3 Mr. Daman E25		7	31	Baldwin	Tregian score	'Beati Omnes'		1
Fantasy a6 VdGS No. 1 E86		parts	Paston, lute accomp <sup>t</sup>	159	Tregian score	f. 40		MB 45 191
Guillelmo Daman di sei Soprani VdGS No. 2 E87				parts				46, 259

JOHN DANIELL

(1564-1626)

*Preludium for bass viol (RC1)*

RT 60



GB-0b MS Mus Sch. C.71, p. 119.

# RICHARD DEERING

(c. 1580-1630)

The main references to the life and work of Dering or Deering can be found in Platt's introduction to DEERING P1 and in GROVE. Despite careful research, not all of Deering's movements here and on the Continent have been satisfactorily accounted for. The discovery that what purported to be his six-part fantasy (Meyer No. 2) proved to be the Advent motet *Gaudete Omnes* by Hieronymus Praetorius was mentioned in the Society's Bulletin No. 28 (1968); thus, when GROVE (p. 671 of the 5th Edition) was found to be saying:

It would seem ... that the musical Dr Richard Dering of Hamburg mentioned in a letter by Huygens may not have been related to the composer, despite his similar name

...

our interest was greatly aroused, as Praetorius was a Hamburg organist for much of Deering's lifetime, and there may be more in the Hamburg connection than meets the eye.

One five-part fantasy, No. 5, stands out from the others; it is for two basses and is found only in GB-Lbl Add MSS 39550-4, checked only from Harman. Comparison of Tregian's and Le Strange's lists is interesting; did Sir Nicholas correctly attribute this fantasy to Deering, or does it belong to some other acknowledged two-bass composer such as Coperario or Lupo?

The five-part dances have been numbered so as to keep reasonably close to the sequence in GB-Lcm MS 1145, almaines being paired with their appropriate pavans. Reference to the Mico index will show how it was decided to distribute the pavans in GB-Ckc MSS Rowe 114-7 between Deering and Mico.

The anonymous six-part pieces have been indexed with a cautious attribution to Deering; if the eye be allowed to glance up to the five-part incipits, this possibility may seem not too far-fetched.

Although a flyleaf in GB-Lcm MS 2039 bears the inscription 'Mr Deering's 2 & 3 parts', the reference is to some vocal works later in the MS. The anonymous pieces at the beginning are pavans and galliards in 4 or 5 parts, with at least a bass part missing. No. 5 is the familiar chromatic pavan of Toinkins (No. 6); there is no evidence to connect any of the others with Deering.

It was the tabular layout of the five-part fantasies which quickly brought to the compiler's eye the probable identity, later confirmed beyond doubt, of the Rowe and Clark partbooks: see the first two columns on page 3.

RICHARD DEERING 5-, 4-, and 3-part Dances		QB- Ckc MSS Rowe	Ob MSS Mus Sch	Och MSS	Lbl	Add	MSS	Lcm MS			
vacs No.		114-7	D.245-7	423-8	18940-4	31423	36993	1145	ECS	MUS BRITT 9	
	5-part Dances	no.	no.	no.	f.	f.	no.	no.		no.	
Par. 1		30				173'		1		61	Complete version can be compiled
Alm. 1								[1a]			Incipit lacks top part
Par. 2								2			ditto
Alm. 2						Tr, B only		[2a]			ditto
Par. 3								3			ditto
Par. 4		27						4	[1]	12	Complete version can be compiled
Alm. 4				37			2	[4a]		12	Complete in OchMSS 423-8
Par. 5								5			Incipit lacks top part
Par. 6								6			ditto
Gall. 6								[6a]			ditto
Par. 7		31						[5a]		7	Complete version can be compiled
Par. 8		32									
3- and 4-part dances											
Par.			Metto	18	1	175					φ attr. Maurice Webster
Alm.			Browne	a4	a3	∅					* pp 240, 271 ; f. 76'
		John Browne									Lestranger: lacks Tr-1 & B



Willem DEUTEKOM

Airs for solo lyra viol

D-Kl MSS  
4° MUS 108  
Vols:

F-Pc  
MS  
GB-  
Ob  
MS  
Mus  
Sch

VdGS  
No.

defhf:

2

3

4

5

R&S III

F.578

Gige

1

Handwritten musical notation for Gige 1, including notes and fingerings.

f.

no. f.

no. f.

f

no. f.

f.

solo

companion  
Bc

43

Sar.

2

Handwritten musical notation for Sar. 2, including notes and fingerings.

43'

Gige

3

Handwritten musical notation for Gige 3, including notes and fingerings.

44

Gige

4

Handwritten musical notation for Gige 4, including notes and fingerings.

45

Ap

Sar.

5

Handwritten musical notation for Sar. 5, including notes and fingerings.

91,  
54'  
:1  
A

-

45'

20,

23'

19

A

Ap

Gav.

6

Handwritten musical notation for Gav. 6, including notes and fingerings.

45'

:2

Gigue

7

Handwritten musical notation for Gigue 7, including notes and fingerings.

46

fedfh (and ffeff):

Gigue

11

Handwritten musical notation for Gigue 11, including notes and fingerings.

36'

fedfh

52,  
29'

56,  
31'

52,  
20':2  
Bc

56,  
21':2  
Bc

\* ffeff version gives:

Handwritten musical notation for the ffeff version.

Gavotte

8

Handwritten musical notation for Gavotte 8, including notes and fingerings.

⊕

42':1

ex

Anon

7111

⊕  
'W.dutekom

Gavotte

9

Handwritten musical notation for Gavotte 9, including notes and fingerings.

42':2

Ap

ex

Anon

7112

13

DEUTEKOM - 1



# JOHN DOWLAND

(1563—1626)

The fine collection of *Lachrimae* pavans and other dances, of 1604, makes up the major part of Dowland's consort music; to this, several other airs have been added.

Dowland has formed the life's work of Diana Poulton, and his career and music have been extensively recorded by her in DOWLAND P. For many years we have played 'Lachrimae' from Warlock's edition of 1926; more recently, we have had Edwards's facsimile edition of 1974. Further information on Dowland sources was given by Ward in DOWLAND W.

The compiler was much exercised as to the presentation of concordances, in view of the multitudinous sources of versions for solo lute, voice or voices, and plain or mixed consort. In the case of Holborne, all sources known to the Society were given; were the same policy applied to Dowland, the scope of the Index would be substantially overreached. 'Lachrimae Antiquae', for example, would need about sixty entries, including arrangements, and the mere existence of a two-part version of Piper's Pavan would admit about twenty extra concordances.

After a trial tabulation of all sources, the decision was made to record only the principal consort sources and publications, and to give, in the first few columns, a key to the full source-information in DOWLAND P. The columns headed 'DOWLAND P' refer to the separate numbers, given therein, to versions for consort, versions for solo lute, and songs in the First Book of 1597 *et seq* (I), the Second Book of 1600 (II), 'A Pilgrim's Solace' of 1612 (PS) and 'A Musicall Banquet' of 1610 (AMB).

Authorities appear to be agreed that all the versions for consort, other than those in the 'Lachrimae' collection, of the pieces listed are in arrangements which cannot be attributed to Dowland.

The five-part setting of 'Lachrimae Antiquae' in GB-Lbl Add MSS 17786-91 is apparently related to the keyboard version in FWVB 121 where it is followed, as in Add 17786-91, by 'James Harding's Galliard'.

The compiler is indebted to Tim Crawford for the observation that the part given on f.86 of Lbl Add MS 33933 (one of Thomas Wode's part books) 'is in the soprano clef and is called "Contra of Lachrimae or Flow My Tears". It is practically identical with the lute part in the Cambridge Consort Books i.e. that in Cu MS Dd 3.18 f.16', published in MORLEY 1599/1 No. 7. I suspect that 'Contra' means something more like *Contrapartie* which the French used somewhat later for a second lute part added to a solo to make a duet, but at the same pitch so that the parts cross'.

Details of GB-Lbl Add MS 10444 will be found in LE STRANGE W2.



JOHN DOWLAND - Consort Works.

Lachrimae:

1. - Antiquae (old)  
Flow, my tears E.470

3. - Gementes (sighing)

5. - Coactae (enforced)

7. - Verae (true)

9. Sir Henry Umpton's Funerall

11. The King of Denmark's Galiard.

13. Sir John Souch, his Galiard  
My thoughts are winged with hope

15. M. Giles Hobies Galiard

17. M. Thomas Collier, his Galiard, with 2 Trebles.

19. M. Bucton's Galiard  
Lassus: 'Susanne un jour'

21. M. George Whitehead, his Almand.

Pavan in C

Alman

Aria  
Lady, if you so spight me

Piper's Pavan

Katherine Darcyes Galiard  
E 804

2. - Antiquae Novae (new old)

4. - Tristes (sad)

6. - Amantis (lover's)

8. Semper Dowland Semper Dolens.

10. M. [Sir] John Langton's Pavan

12. The Earle of Essex Galiard  
Can she excuse my wrongs

14. M. Henry Noel his Galiard  
Shall I strive with words to move

16. M. Nicholas Gryffith his Galiard

18. Captaine Digorie Piper his Galiard  
If my complaints could

20. Mistresse Nichols Almand.

Pavan in F

Volta


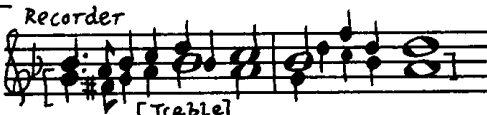
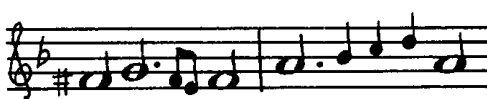



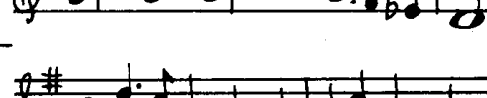
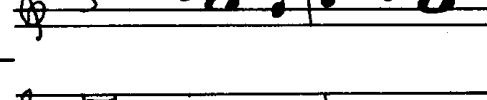
[Coranto]  
Were every thought an eye

Dowlands adew for Master Oliver Cromwell

Round battell galliarde E 803

Dowlands first Galliarde E 874

JOHN DOWLAND Consort Works	DOWLAND P - Indexes			DOWLAND 1604	MORLEY 1599	HAUSSMANN 1603	FÜLLSACK 1607	SIMPSON T 1610	SIMPSON T 1621	Cambridge consort books	GB- EU MS La III 483	Lbl Add MSS				Dbrd			Publications										
	Consorts	Lute solos	Songs									no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.
Lachrimae:	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	P	f.	no.	f.	no.	no.	no.	no.	no.	P.	P.	no.							
1. Antiq. EA70	1	15	II, 2	1	7A						202	86		30 25	22	42 A	84 A	42/4A		1	2								
2. Antiq. Nov.	2			2				3												2	4								
3. Gement.	3			3																3	6								
4. Trist	4			4																4	8								
5. Coact.	5			5																5	10								
6. Amant.	6			6																6	12								
7. Verae	7			7																7	14								
8. Semper Dowland	8	9		8																8	16								
9. Umpton	9			9																9	19								
10. Langton	10	14		10				21												10	22								
11. K. of Denmark	11	40		11																11	24								
12. Essex	12	42	I, 5	12	6A															12	25								
13. Souch	13	26	I, 3	13																13	26								
14. Noel	14	34	PS, 5	14																14	27								
15. Hobie	15	29		15																15	29								
16. Gryffith	16			16																16	30								
17. Collier	17			17																17	32								
18. Piper's Gall.	18	19	I, 4	18	5A										22'					18	33								
19. Bucton	19	38		19			18													19	34								
20. Nichols	20	52		20		71		8						26						20	35								
21. Whitehead	21			21																21	36								
Pavan F	22							11																					
Pavan C	23							5															104						
Volta	23							39															12						
Alman														16															
[Coranto]			PS, 6					10																					
Aria			AMB, 9					19																					
Adew E707		13	II, -					5																					
Pipers Pavan		8			4		also HAGIUS 1617								22'	49 A													
Battell E 803		39									5'	5'	36'																
Darcy E 804		41									5'	6	20																
1st Gall E. 874		22									5	5	34'																

Other arrangements for consort of works by JOHN DOWLAND		Numbers			MORLEY 1599	Cambridge Consort books GB-Cu MSS				Lbl Add MSS			Dbrd Usch MS 130 a-b	EIRE -dtc MS Dl. 21/I	Publications			
		Edwards	DOWLAND P Index No.			no.	Dd 3.18 f.	Dd 5.20 f.	Dd 5.21 f.	Dd 14.24 f.	15118 f.	17792-6 no.			37402-6 f.	MORLEY 1599/1 no.	MB 22 no.	MB 40 no.
			lute Solo	Song														
Fortune my foe to the consort		740	62				5 A	5 A	21' A									25
Fortune	 Recorder [Treble]	739						2 A										
My Lady Leightons Pavan		744	75						26' A									
The Lady Laitons Almane			48									60 A						
The Frogg Galliard (also listed under Morley)		818	23	I, 6	10							98 A				10		
Tarleton's Jigge		897			consort of six	53 A	5 A	5 A	17 A	B Tr.			Tr. B					23
My Lady Riches Galliard			43			lute	bass	recorder	cittern	30' A	a5	a5		37, 35 A				
CONSORT SONG: Sorrow, stay © arr. Wigthorpe	 Sorrow, sorrow come			II, 3							15 a5 ©	58'						65

1982 Rev. 1989

DOWLAND - 4

## JOHN DOWLAND

Three parts (altus, tenor, quintus) of 'Lachrimae Antiquae' (VdGS No. 1) appear in a MS addition to PL-Kj, Mus. ant. pract. H 540 at f. 1-1v (see JAGIELLONSKA C)

DOWLAND-5

## DRESE, ADAM (c.1620-1701)

Violin, viola da gamba, bc

Sonata



D-W, Cod. Guelf. 34.7. Aug 2<sup>o</sup>,  
no. 47, p. 72

2 vln, viola da gamba, bc

Sonata



D-W, Cod. Guelf. 34.7. Aug 2<sup>o</sup>,  
no. 55, p. 91

2 cornettini, 2 cornett, 2 trombone *or* 2 pochetti, 2 vln, 2 vla da gamba, bc

Sonata



D-W, Cod. Guelf. 34.7. Aug 2<sup>o</sup>,  
no. 102, p. 214



W[illiam] D[rew] - *Airs for Lyra Viol*  
 - cont'd from VdGS No. 6, p. DREW-1,  
 mainly from the Hengrave Hall MS.

QB-Cu  
 MS  
 Hen.  
 Dep.  
 77(1)  
 No.,  
 P

*efffe or effff*

D  
 -Kl  
 MS  
 4<sup>o</sup> MUS  
 108 vol.7  
 QB-  
 Cu  
 MS  
 Hen. Dep.  
 (1)

*Airs in efffe/f & feded tunings*

[Alm]  
 27  
 Bb

[Alm]  
 28  
 Bb

[  
 29  
 +tripla  
 Bb

Cor.  
 30  
 Bb

[  
 31  
 Bb

[Alm]  
 32  
 F

Cor.  
 33  
 F

*efffe/f:-*

[Alm]  
 34  
 F

[Cor]  
 35  
 F

[  
 36  
 f

*feded:-*

[Cor]  
 41  
 g

[Cor].  
 42  
 g

*Les  
 Doubles*

(42)  
 g

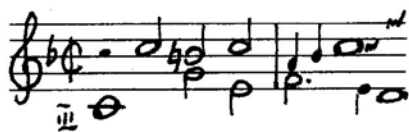
# LEONORA DÚARTE

Och  
429

all publ. CORDA MUSIC

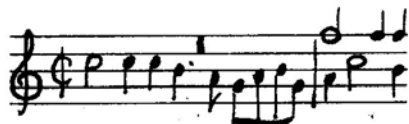
In five parts

Sinfonia 1  
decimi toni



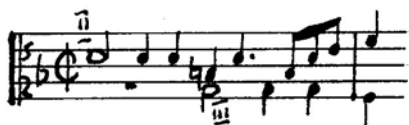
1

Sinfonia 2  
duodessimi toni



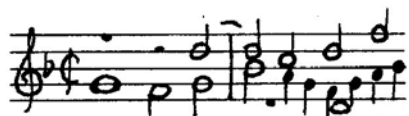
2

Sinfonia 3  
primi toni



3

Sinfonia 4  
secunda parte



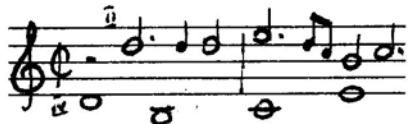
4

Sinfonia 5  
secundi toni



5

Sinfonia 6  
Octavi toni



6

= Frescobaldi, 'Ricerca settimo',  
from 'Riccari, et Canzoni  
Francesse ...', 1615, with added part  
II.

Sinfonia 7  
terti toni



7

August 2004

DUARTE-1





# DUBUISSON

or 'D.B.'

Four suites for solo  
bass viol.

US-  
Wc  
MS  
M2.1/  
Book T2  
4° MUS 108  
Vols 3, 4  
CRACOW BV

\* Numbers under 'KL MS' are  
number in source (common to  
Vols 3 and 4); folio in  
Vol. 3 (solo); and, for the  
first 2 items, folio in  
Vol 4 (Bc).

US-  
Wc  
MS  
M2.1/  
Book T2  
4° MUS 108  
Vol. 3  
CRACOW BV

VdGS  
No.

## SUITE I

Prel.  
1  
d

Alle.  
2  
d

Cour.  
3  
d

Sar.  
4  
d

Gigue  
5  
d

## SUITE II

Prel.  
6  
D

Alle.  
7  
D

Cour.  
8  
D  
Also in ex. Anon. No. 8573

Sar.  
9  
D  
Also in ex. Anon. No. 6139

Gigue  
10  
D

VdGS  
No.

## SUITE III

Prel.  
11  
a

Alle.  
12  
a

Cour.  
13  
a

Sar.  
14  
a

Gigue  
15  
a

## SUITE IV

Prel.  
16  
A

Alle.  
17  
A

Cour.  
18  
A

Sar.  
19  
A  
+ Double

Gigue  
20  
A

REFERENCE: DUBUISSON K, C2

\* Concords only in Bar 1.

‡ MS dated 1 September 1666.

PUBLICATIONS:

a. Nos. 1-20 by Dovehouse Ed., from US-Wc  
b. CRACOW BV 1 (in prep. 1992)

DUBUISSON - continued		US- Wc MS	D- Kl MS	GB- DRc MS	Nos. 35-39 may be duets with only one part surviving; if so, the nature of the other part - equal, or Bc - remains to be decided. Fingering is reproduced in some of these incipits, purely for interest.	F- Pc MS	D- Kl MS
Airs for 1 [2?] viols		M 2.1/1	Book T2 17c	A. 27		Re's IIII	MS 4° MUS 108/2
Attribution of Nos. 32-36 tentative			4° MUS 108 Vols 3 & 4	CRACOW BV1			CRACOW BV
Vaqs No.							
Prel. 21		f	*	P	f	No.	
			see * over leaf	14'		Alle. 30	[200] 184
Prel. 22		24'	A	Falle's score		Cour. 31	[201] 185' Ap
Bourr. 23		ffeff	34, 21:1, 8:2 O			Cour. 32	[202] 187' Ap
[Air] 24		-	21:2			Figure 33	[203] 188 Ap
Gav. 25			37 22' 9:1			Aria 34	[204] 188' Ap
SUITTE						Aria, Coquille 35	[205] 189' Ap
Alle. 26		ffeff	130 :1			Ballet 36	[206] 190' Ap
Cour. 27			130 :2			Prel. 37	[207] 193'
Sar. 28			131 :1			Alle. 38	[210] 194'
Figure 29			131 :2			Cour. 39	[211] 195'
No.	NAME	A Tune in F-Pn MS Fr. 12668, p.V				Sar. 40	[212] 196'
2	Dubuisson	O Bourrée 23 also in Bensbergh MS no. 37.					
3-20	D.B.	Cour. 31 attr. Dufaut (GB-DRc MS A.27, P. 109:1)					
21-22	Dubuisson	O Coquille No. 35 also in ex. Anon. No. 6144 and many other settings.					
23-25	D.B.	Ballet No. 36 = Anon. No. 6223 = 8574.					
26-29	Mr Doubisson						
30, 38-40	Mons. du bisson						
37	Mr Dubis						
DUBUISSON - 2				1984 rev. 1992		ffeff	

DUBUISSON

Airs for solo bass viol  
- continued

CRACOW BV

CRACOW BV

Vdqs No. Ballet + var. 41 d 7

Prel. 42 d 8

Allem. 43 d 8'

Cour. 44 d 9

Sar. 45 d 9'

Sar. Grave 46 d 10

Gigue + v. 47 d 10'

Prel. 48 d 11'

Allem. 49 d 12'

Cour. 50 d 13'

Sar. 51 d 14

Allem. 52 d 16

Cour. 53 d 16'

Sar. 54 d 17

Sar. 55 d 17'

Vdqs No. Gigue 56 d 18

Allem. 57 C 18'

Cour. 58 C 19

Sar. 59 C 19'

Prel. 60 e 20

Allem. 61 e 20'

Cour. 62 e 21

Sar. 63 e 21'

Sar. 64 a 23

Allem. 65 F 23'

Cour. 66 F 24

[Sar.] 67 F 24'

Gigue 68 F 25

Sar. 69 g' 26'

Allem. 70 g' 27

DUBUISSON		Airs for solo bass viol		- continued		CRACOW BV		CRACOW BV.	
V&G No				V&G No.				V&G No.	
			f.				f.		
Cour 71		27'		⊗ Cour. 86		41			
Cour 72		28		Cour. 87		41'			
Prel. 73		28'		Prel. 88		42			
Fant. 74		31	Also in ex. Anon. 6163, 8575	Sar. 89		42'			
Prel. 75		31'		Prel. 90		43			
Prel. 76		33		Allem. 91		43'	Also in ex-Anon. 6138, 8572		
Gav. 77		35'		Cour. 92		44			
Gigue 78		36'		Cour.+var. 93		44'			
Gigue 79		37		Cour. 94		45'			
Ballet 80		38		Prel. 95		46			
Prel. 81		38'		Allem. 96		46'			
[Prel <sup>1</sup> ] 82		39		Cour. 97		47			
Prel. 83		39'		Cour. 98		47'			
Allem. 84		40		Cour+var. 99		48	=HOTMAN 4		
Cour 85		40'		Sar. 100		49			

⊗ Courante is a setting, among many, of a 'Courante de la Reine'.

DUBUISSON Airs for solo bass viol - concluded		CRACOW BV				CRACOW BV
Vdqs No.		f.			Vdqs No.	f.
Prel. 101 g'		50			Allem. 109 d	56'
Prel. 102 g'		50'			⊗ 110 d	57
Prel. 103 g'		51			Ballet 111 c	57'
Allem. 104 g'		51'			[Prel.] 112 c	58
Fant 105 d		53'			Fant. 113 G	58'
Prel. 106 d		54'			Prel. 114 G	60
Allem. 107 d		55'			Prel. 115 G	60'
Allem. 108 d		56			Cour. 116 # d	61'

⊗ 'Courante' [Allemande] No. 110.  
 †: Courante No. 116 also in Hotman,  
 Gigue No. 12.



## I. PIECES FOR VIOL WITH OTHER SETTINGS

VdGS No.	Title	CLF No. *	Incipit at ex Anon No.
1		158	6016
2		77	6022
3		66	6162
4		123	6202
5		65	6205
6	L'Angélique	63	6207
7		115	8038
8		55	6010
9		67	6018

## II. PIECES FOR VIOL, ONLY IN GB-DRc MS A.27

VdGS No.	Title
10	Allemande



GB-DRc MS A.27  
 D-B  
 MUS MSS 40601  
 P f.

108:2 105

Lute

11	Courante (also attr. to Dufaut at Dubuisson, VdGS No. 31)
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12	Gigue
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Publication: DUFAUT SR.



Henri DU MONT (1610-1684)		DUMONT 1652	DUMONT 1657	DUMONT 1668
VdGS No.	(All published: Dovehouse, no. 39)			
1.	Pavane tr t b 	no. 23	no.	no
2.	Symphonia tr tr b 	24		
3.	Allemanda tr tr b 	25		
4.	Symphonia tr tr t b 	37		
5.	Allemanda gravis tr t t/b b 	40		
6.	Pavane tr tr b 		19	
7.	Allemanda tr t b 		no num- ber	
8.	Allemanda gravis tr t b 		no num- ber	
9.	Symphonia tr tr b 			no num ber
10.	Allemanda tr tr b 			no num ber.

April 2008