

HUGH FACY

Divisions and Airs
for solo bass viol

QB- HA dol- metsch MS	Mp MS	Ob MS Mus Sch	Cv MS	Och MS	US- NH MS	Publ.
II. c. 24	832 Vu 51	C. 71	Dd. S. 20	439	Drexel 3551	

VdQS No.

Div 1
d
(RC1) RT 400 (≅ 406)

Div 2
e
(RC7) RT 401

[Ayre] 3
(RC4) RT 84

[Alm] 4
(RC5) RT 461

Woodcocke 5
(RC6) RT 803

f	P.	P.	f.	P.	f.	
		148			23	
	3:2					
	4:1					
4:2 A		34' A	97 :2 A			

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

FANTASIES a 3 (Tr Tr B)

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

VdQS No.	US- R (seq)	No.	US- R (seq)
1	(1)	3	(3)
2	(2)	4	(4)
Mr Facy his Ecco		Mr Facy, Fantazia	
Mr Facy, Fantazia		Mr Facy, Fantazia	

Canon
Philip

FALLE (1656-1742)

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

In genere harmonico

Fantasia p. 320

'P.F.'

Musical notation for 'Fantasia p. 320'. It consists of two staves in bass clef with a common time signature. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a harmonic line with whole notes. Fingerings are indicated by numbers 6 and 5. A sharp sign is present in the second measure of the bottom staff.

In genere harmonico

Passacaille, p. 322

'P.F.'

Musical notation for 'Passacaille, p. 322'. It consists of two staves in bass clef with a common time signature. The top staff contains a melodic line with eighth and sixteenth notes. The bottom staff contains a harmonic line with whole notes. Fingerings are indicated by numbers 6, 7, 6, and 5. Sharp signs are present in the second and fourth measures of the bottom staff.

FALLE-1

Francis **FARMELO** Divisions on a Ground

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

RT
79

Ground

1st Division

The concluding fragment of this piece can also be found on p. 321 of GB-Och, Mus. 21

FARMER, Thomas
(d.1688) Violinist and Theatre composer

Airs in C minor a3 (tr tr b)

VdGS No.

GB-W, VC 9

GB-Lbl, Add. 31429

c1.



p.
50

f.
26v

c2.



51

c3



52

c4



52

c5



53

c6



54

c7.



54

TREBLE ONLY

February 2008

FARMER-1

FARMER, Thomas
(d.1688) Violinist and Theatre composer

Airs in D major a3 (tr tr b)

VdGS No.

GB-Lbl, Add. 31429

D1.



f./no.

4r/1

D2.



4v/2

D3














4v/3

D4



4v/4

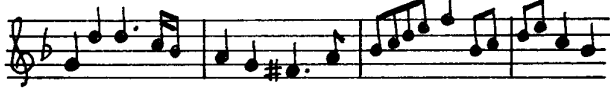
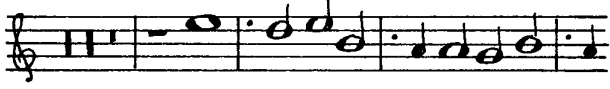
2nd treble (1st missing)

FARMER, Thomas (d.1688) Violinist and Theatre composer Airs in G major a3 and a2 VdGS No.		GB-Lbl, Add. 31429	GB-Lbl, Mus. 142	New Ayres and Dialogues (a2)
G1.		f. 18r	no.	no.
G2.		18r		
G3.		18v		
G4.		18v		
G5.		19r		
G6.		20r		
G7.		20v		
G8.			3	
G9.				1
G10.				3
G11.				5
February 2008	^^			FARMER-3

THOMAS FARMER Theatre Airs a2 and a3 in G Minor

The musical score consists of 19 numbered staves, labeled g1 through g19. The notation is in G minor, indicated by two flats (Bb and Eb) in the key signature. The staves are arranged in two columns: g1-g13 on the left and g14-g19 on the right. The time signatures vary across the staves: g1-g2 are in common time (C); g3-g4 are in 3/4 time; g5-g13 are in 3/4 time; g14-g15 are in 3/4 time; g16-g17 are in 3/4 time; g18-g19 are in 3/4 time. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and naturals).

THOMAS FARMER Theatre Airs a2 and a3 in G minor VdGS No.	GB-Lbl		GB-W, VC 9	New Ayres and Dialogues (a2)	
	Add. 31429	Mus. 142			
	f./no.	no.	p.	no.	
g1.	5r/-				
g2.	5v/1				
g3.	6r/2		TREBLE ONLY		
g4.	6r/3				
g5.	6v/[4]				
g6.	7r/5				
g7.	7v/6				
g8.	7v/7				
g9.	8r/8				
g10.	25r/1			48	
g11.	25r/2			48	
g12.	25v/3			49	
g13.	25v/4		49		
g14.	26r/5		50		
g15.		1			
g16.		2			
g17.				2	
g18.				19	
g19				20	

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

FARNABY-1

Richard & Daniel

FARRANT

Dbrd -Kl MS	F- Pc MS	EIRE-DEc		GB- CHER MS	Cu MS	Lb1					Ob MS MS Sch	Och MSS		T MS	US- NYP MSS	Public- ations	
		MS P. 5	MS			Eg. MS		Add MSS				no.	seq			no.	no.
						2971	3665	15118	17786-91	29427							
4P MUS 108 Vol 2	Rés 1111	B.1.32	D.1.211/	DLT/B 31	Dd 5.20	2971	3665	15118	17786-91	29427	D.245	423-8	984-8	3089	4180-5	MB9	MB22
no. f	no. f	sig	P.	f.	f.	f.	f.	f.	no.	f	P.	no.	seq	P.	f.	no.	no.
							515					34 a5				62	
		D'4 A					514	7 'Par- sons'	17 A			(106 -7)		101 'Mr. B'	51 A		7
								12 Richard Farrant									8
26, 63' A	190, 174' A		40 8 60 'Toy'	112' :3 A	25' :2 A	34 D. A		31 :2 A			(III only)				(II only)		
			Ballet	Leycester		34 Ap	Tregian			Myriell	Merro	Browne	Dow		Merro		
											116 Ap						
					22 Dan. Farrant						117 A						

[Daniel?] Farrant
[Four Note] Pavan
a5

Richard Farrant
cs a5
Ah, alas, you
salt sea Gods

Richard Farrant
cs a5
O Jove from
stately throne

Daniel Farrant.
Toy 1
fefh

[Daniel Farrant?]
Alman 2
fefh

[Daniel Farrant?]
Pavan 3
ffhfh

Daniel Farrant
Pavan 4
ffhfh

ALFONSO FERRABOSCO I (1543 - 1588) Consort Music including works identified by 'A.F.', 'Alfonso', 'Alfoncius' etc.		GB-Ob	Och	Lbl	MSS	Lcm	T	E	US-NH	US-NY	US-WS	PUBL				
VdQS No. (Charteris No.) (FERRABOSCO I C 2) (Edwards No.) (CONSORTS E1)		MSS	MSS	Add	Eg.	MS	MSS	FR	MSS	P	MS	VdQS SP	MUS BRIT	FERRABOSCO I C 3		
D. 212-6 423-8 463-7 29427 32377 39550-4 3665 (Tregian) 2049 389 James' MS 1018 23.4.1-6 1 4180-5 Va 408		no.	no.	f.	f.	no.	f.	no.	no.	f.	f.	no.	no.	Vol		
no.		no.	no.	f.	f.	no.	f.	no.	no.	f.	f.	no.	no.	no.		
Paran a 5 (c220) (E445)		Browne	most of com- ments by AFI	altus only	cantus only	Lestrangle	5 21	In Nom 2 B	In Nom pt			cantus only	159	IX 23		
In Nomines a 5 :- 1 (c221) (E258)		I/7 II/8 A	14 24	55'	7'	3	14 61'	14	200		37 23 58	2	159	4 8 2 4		
2 (c222) (E259)		I/9 II/9 A		25	Myriezl	c. 1585	2	13 59'	Wanderton cantus only		25'	24	159	4 9 2 5		
3 (c223) (E260)		I/11		55	7	1	21, 67 φ				*	22	159	5 0 2 6		
												* title here only, underlined. φ Grouped among the motets.				
(c216)	Duo Alphonso		GB-Y MS M. 91 (S) no. [6]										MB 45 115	19		
(c217) (E26)	A.F. Trio [ut re mi] No. 1		GB-Lbl Add MS 4900 f. 66'											20		
(c218) (E27)	ut re mi No. 2		GB-Lbl MS RM 24d2 f. 118' Lbl Add MSS 41156-8, f. 9 A Lbl Hirsch M1353 f. 64' (lute) Lcm MS 2036, f. 26' in F # Cu Ms Dd 2.11 f. 54' (lute)										MB 44 no. 2	21		
(c219) (E41)	Fantasy a 4		GB-Lbl Add MS 30485 f. 43' (keyboard) Lbl Add MS 32377 f. 4 (cantus)										3 5 MB 45 127	22		
(c224) (E88)	Fantasy a 6 No. 1 'Alfoncius'		GB-Lbl Add MS 31390 f. 16 Cfm MS 24E 13-17 no. 13 (See FERRABOSCO I C 3)										1 3 5 MB 45 192	27		
(c225) (E89)	Fantasy a 6 No. 2 'Alfonso Ferrabosco di Sei Bassi'		US-NYp MS Drexel 4302 No. 45, p. 255 (Tregian's score)										MB 44 68	28		
(c226) (E676)	Alfonsoes Paran (mixed consort)		Recorder	INCOMPLETE												29
(c215) (E708)	The Spanish Pavinge (mixed consort)		Lute	INCOMPLETE												18
(c87)	Consort Song 'What is the Cause?'		Voice	INCOMPLETE												III 3
												What is the cause,				

ALFONSO FERRABOSCO II

(1575—1628)

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

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

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

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

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

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

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

ALFONSO FERRABOSCO II

4-part Fantasies

VdGS
(Meyer)
No.

GB-Ob
MSS MusSch

Och MSS

C. 64-9	E. 437-42	F. 568-9	Och MSS											
			no.	no.	no.	f.	f.	f.	f.	no.	no.	no.	no.	no.
16	1	2	74' A	1' A	1' A	33' A		7		2	6			F
17	14	3	75' A	2' A	2' A	34' A		8		4	5			
22	5	4	76' A	3' A	3' A	35' A		3		6				
George Stratford, 1641	4	5	77' A	4' A	4' A	36' A		10		17	9			
	2	6	78' A	5' A	5' A	37' A		6		3	7			
	3	7	78' A	6' A	6' A	38' A		9		18	8			
7	7	8	79' A	7' A	7' A	39' A		15	19	10	1			
8	8	9	79' A	8' A	8' A	40' A		17	17	11	2			
9	9	10	80' A	9' A	9' A	41' A		16	18	12	3			
10	19	11	80' A	10' A	10' A					12	15			
11	20	12	81' A	11' A	11' A					13	16			
12	6	13	82' A	12' A	12' A	42' A		4		13				

John Browne's part-books

John Browne's part-books

cantus and bassus lacking

Thomas Myriell's organ-book

John Browne's organ book

* 4-part versions of the Hexachord Fantasy a 5 (q.v.)

ALFONSO FERRA-BOSCO II 4-part fantasies	LbL MSS				Lms MSS	Ckc MSS	EIRE - Dm MSS				Y MSS	F-Pc. MS	Publications									
	Add 17792-6	Add 29427	Add. 29996	Eg. 3665			Rowe 114-7	Z2.1.12	Z3.4.1-6	Z3.4.7-12			Z3.4.13	M3/1-4(S)	RÉS. F.770	St Aubyn MS	VdGS SP	Eng. Cons. Series	MUS. BRITT. 9	Meyer, English Chamber Music Consortiumum D-2332	FERR II 4	VdGSA Pub.
	no.	f.	no.	no. ¹⁸ ₃₄ ¹³ ₃₃				no.	no.	no.			no. ⁵ ₄				no.	no.				
1	4	49'	18	66 33'	16	7	7	2	(2) A	7				1 (5)				16				
2	6	50'	7	65 33	14	6	8	3	(3) A	4				2 (5)				14				
3	7		6	4 67 34	8	3	3	8	(4) A	10	7					A P P X		8 F24				
4	3	48'	3	7 71 36	4	10	10	36		5	8			4 (5)				4				
5	1	52'	1	6 69 35	2	1	6	[7]		1	11			2				2 F25				
6	2	48	2	5 69 35	3	11	9	21		2	12			48				3 F26				
7	9	46'	13	10 72 36'	7	John Browne's part books	19	20		20				49			1	7				
8	10	47'	14	8 70 35	6		17	15		19				55				6				
9	11	47	15	9 72 36'	5		18			21				56				5				
10	John Merrio's part books single altus book	f. 189'	f. 190'	Tregian score		13		49		I/9	27							vol. 81				
11						14		50		I/10	27						23			vol. 81		
12	8	50'	5	13 75 38	10	4	4	16		8				22			10					

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

ALFONSO FERRABOSCO II

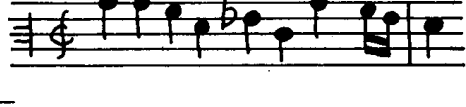
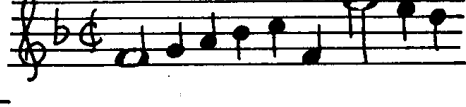
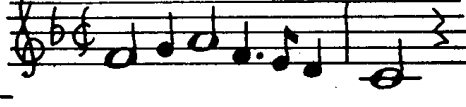
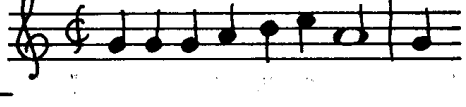

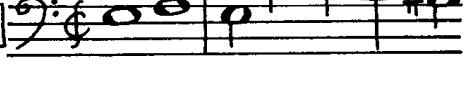
4-part Fantasies

continued

V&GS
(Meyer)
No.

GB-0b
MSS
Mus. Sch.

Och MSS

	C. 64-9	E. 437-42	F. 568-9	2	397-400	436	417-8/1080	423-8	468-72	473-8	517-20	1004	
	no.	no.	no.	f.	f.	f.	f.	no.	no.	no.	no.	no.	
13 	23 A	13 A	14 A	83' :1 A	13' A	13' A	43' ⊙ A	21	1	11	1 A		
14 	11	16	16 A	84' A	15' A	15' A	45' ⊙ A	20	15		14 A		
15 	6	17	17 A	85' A	16' A	16' A	46' ⊙ A					4	
16 		10	18 A	86' A	17' A	17' A	47' ⊙ A		5		5 A		
17 	13	11	19 A	87' A	18' A	18' A	48' ⊙ A		16		8 A		
18 			20 A	88' A	19' A	19' A	49' ⊙ A	26	14	14	21 A		
19 			21 A	89' A	20' A	20' A	50' ⊙ A		13 F _x		22 A		
20 	14	18	22 A	90' A	21' A	21' A	51' ⊙ A		12 F _x	9	20 A		
21 	10	12	23 A	91' A	22' A	22' A	52' ⊙ A	22	2	10	9 A		
22 	15 A		24 A	92' A	23' A	23' A	53' ⊙ A	25	11		19 A		
23 	12	15	15 A	83' :2 A	14' A	14' A	44' ⊙ A	19	20		7 A		
[24] 				John Lillie score parts organ parts									

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

⊙ Tr, A & B only;

⊕ Tr, B only.

* a leaf torn out of 469.

ALFONSO FERRA-BOSCO II	Lbl Add. MSS					Lbl Eg. MS	Lms MSS	CKc MSS	EIRE-Dm MSS					Y MS	US-Myp MSS	F-Pc MS	St Aubyn MS	Publications										
	no.	f.	no.	f.	no.				no.	no.	no.	no.	no.					no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	
4-part Fantasies.	17792-6	29427	29996	31423	40657-61	3665	G.37-42	Rowe 114-7	Z2.1.12	Z3.4.1-6	Z3.4.7-12	Z3.4.13	M3/1-4(S)	Brexel 4180-5	F.770						VdGS SP	Eng. Consort Series	MUS BRITT 9	Peters (Beck) Ed.	Consortium D-2332	FERR II 4		
13	5		16		18	15			1		37				6										3 (5)	129 *	II	15
14	16	51'	9			12			15 A		29				15													12
15	25	49	17	1	19			12	1		(1) A			7	26								✓	III			21	
16	18	52	11			13		5	5 A		17			9	10						58						13	
17	13		8			9		2	16 A		31				14										21		9	
18	17		10	1'		17			14 A						16						59	- (4)					17	
19	14		20	2		18		8	13 A						17												18	
20	12		19	2'		19		9	12 A		32				25												IV	19
21	John Merro's books		12			11			2 A		28				11	9					60						V	11
22						20			11 A		33																	20
23	15	51	4			15			20 A		30				18						65							1
[24]															28						75							App.
																attrib		'Alfonso Ferrabosco.										

⊕ See TOMKINS C

* version for 3 Lyra viols.

⊕ original series (new series)

ALFONSO FERRABOSCO II

The 5-part IN NOMINES;

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

FERRABOSCO II 1609
GB-Ckc
MSS Rowe

Ob MSS
Mus. Sch.

Och MSS

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

VdGS (Meyer) No.	IN NOMINES	FERRABOSCO II 1609		Ob MSS Mus. Sch.				Och MSS													
		P.	seq. no.	no.	no.	P.	no.	f.	f.	f.	no.	seq.	no.								
1.				8	1	$\text{II}/1$			-	17' A	68' A	12	(1) F*								
2.				9	2	$\text{II}/2$			-	18' A	69' A	13	(2)								
3.				25	3	$\text{II}/3$			-	16' A	67' A		(3) f59 of 472	2							
VdGS PAVANS																					
No.	'Dovehouse Parvan'	13 a1						1		12' P	63 P	28 P									
2.								186 ‡	49			26									
3.	'Sharpe Parvan'	33 a3	(1)					60 †	5	141' A	60' A	115' A	27								
4.	'Four Notes Parvan'		(2)						3 P	141 A	60 A	115 A	30 ©								
5.													31								
6.													32								
7.																					
8.	'Pavana a 7 Note'												33								
9.		8 a1	(3) A							45 A	140' A	59' A	114' A	35							
		1, 2 and 3 lyra viols		John Browne organ book		John Browne part books: 4 parts out of 5.		'George Stratford, 1641'		John Merro part books		4 parts out of 5		Lillie associate score		Lillie part books		Lillie associate organ book.		John Browne part books.	

* a leaf torn out of 468 and of 469.
 ‡ 2-part version in staff notation.
 φ Parvan 2 and Alman 1 form a pair, and were set for 2 DV and organ by William Lawes (see Mus. Brit. Vol 21, No. 6).
 † version for 3 lyra viols.
 © with Ben Jonson's words: "Hear me, O God".

IN NOMS	Och MSS			LbL Add MSS						LbL Eg. MSS			lms MSS	lcm MSS	T MSS	EIRE-Dm MSS		US-NH MSS		SM MSS	St Aubyn MS	Publications					
	no.	no.	no. p.	no.	f.	f.	f.	no.	f.	f.	f.	no.	no.	no.	no.	f.	f.	f.	f.			no.	no.	-	no.	+	no.
1	38	43	1, 116	26		54'		2			21' A	2, 510'	7			15			33' :3	14 a5					I		51
2	39	44	2, 119	27		54		1			22' A	1, 510	8			16			34	13 a5	4			II			
3	40										20' A		1	29'		23	55 rev										
PAVANS																											
1	1			4 *						42'	27' A	1, 506				26										16 (9a)	64
2				6 *								2, 507						41								17 (9a)	
3				7 Δ		10'					24' A	3, 507			31' ♯											18 (9a)	
4	2 ♯			5 ○	72'	70'					57' ○	25 A	4, 508' ○			31 ○							✓			19 (9a)	63 ○
5												5, 508'														21 (9b)	
6												6, 509														22 (9b)	
7												7, 508'														23 (9b)	
8	strings											8, 510														24 (9b)	
9	strings																									20 (9a)	

All entries represent 5-part versions unless otherwise stated.
 * In key f/F. * No. 6 of 5 parts, also no. 3 of 2 parts.
 Δ No. 7 of 5 parts, also No. 2 for 3 lyra viols; 1 part only in 17795, f. 46.
 ♯ Title in this Source. + No. in original ECS series (No. in new series).
 ⊗ as an Alman.

ALFONSO FERRABOSCO II		FERRABOSCO II 1609	SIMPSON T 1621	PLAYFORD BI	GB- Ckc Ms Rowe 113 A	Ob MSS Mus Sch		Och MSS			
THE HEXACHORD FANTASY; THE ALMANS in 5 parts, with notes of other settings.						D.245-7	E.415-8	2	403-8	436	
HEXACHORD FANTASY ⊗		P.	no.	seq.	P.	no.	f.	f.	f.		
part 1 ut re mi								138' A	57' A		
part 2 la sol fa								139' A	58' A		
VdGS No.	ALMANS										
1							186 *	50			
2											
3											
4		6 a1			(4) A				142 A	61 A	116 A
5		16 a1						18			
6		18 a1						19			
7								20			
8		31 a1						52 #	21		
9		20 a1							22		
10		17 a1	16					56 #	23		
11											

⊗ Attributed to 'Alfonso della Viola' in FERRABOSCO II L. See also Fantasies 10 and 11 a 4 for 4-part versions of the same work.
 * 2-part version in staff notation; see note to Pavan 2.
 # for 2 lyra viols. See also Alm 193, 199

ALF II a 5	Och MSS			Lbl Add MSS			Lbl Eg. MSS		Lcm MS	US- NH MS	Publications					
	379-81	423-8	1022	29996	17792-6	36993	2485	3665			1145	Filmer 4 olim A13	English Consort Series	MUS BRITT 9		PLAYFORD BI
	f	no.	no.		no/f.	f.	f.	no/f.	f.	f.	no/f.	no.			P.	
part 1 ut re mi								1 505	27'							
part 2 la sol fa								2 506	28'			39				
ALMANS																
1 C	3-part version	25	82	organ	4 B			1 507'		41' :1	25 (9a)				37 (1654) 82 (1662)	
2 C		29						2 508			25 (9a)					
3 C								3 508		41' :2	25 (9a)					
4 F	5	36		bass part only			16'	26 A			20 (9b)	65, 114 [‡]				
5 D																
6 D																
7 D																
8 D	John Browne's part books	John Browne's part books														
9 D																
10 D																
11 C	John Browne's part books									40'						

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

⊙ of 2-part series (staff notation). †† denotes original series (new series).

ALL ENTRIES represent 5-part versions unless otherwise stated.

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

ALFONSO FERRABOSCO II Airs for solo lyra viol		FERRABOSCO II 1609, 1609/1	GB-Lbl Harl MS 7578	Mp MS 832 Vu 51	Browne	US- LAuc MS M286 M4 L992			
Vaqs No.	<i>fefhf</i> - 'the first tuning'								
Solo:		P.	f.	Tun. no.	P	f	f		
Alm 101		1:1							
Cor 102		1:2 29:2							
Gall 103		2:1	12:1						
Cor. 104		2:2		III, 8	40 :2				
Alm. 105		3:1							
Cor 106		3:2 26:2		III, 10	42 :1				
Gall. 107		4:1							
Cor. 108		4:2							
Alm. 109		5:1							
Cor. 110		5:2							
Alm. 111		6:1							
Cor. 112		6:2		III, 5	39 :1				
Alm. 113		7:1							
Cor 114	overleaf								

ALFONSO FERRABOSCO II Airs for 1 and 2 lyra viols		FERRABOSCO II 1609, 1609/1	GB- M _{pp} MS	Ob MSS Mus Sch	Och MSS	EIRE -D _m MS			
Vdqs No.	fefhf, contd:		832 Yu 51	D.245	D.246	531-2	Z3.4.13		
Solo:		P.	F ₃ No. 1 P.	no. P	no. P	no.	no. f		
Cor. 114		7:2	III, w, 38:1	Merro					
a2:		26 :1		1*, 23		19			
Alm. 115		26 :1		Manchester	1, 23	19	1, 25 A		
Cor. 116		26 :2		Manchester	5, 27 :1				
F		26 :2	III, 10, 42 :1		5, 27 :1	= Cor 106 a1			
Gall. 117		27 :1			2, 24		3, 26 A		
f		27 :1			2, 24				
Alm. 118		28 :1			3, 25				
F		28 :1			3, 25		6, 27, A		
Gall. 119		29 :1			4, 26				
f		29 :1			4, 26				
Cor. 120		29 :2			8, 28	= Cor 102 a1			
f.		29 :2			8, 28				

* 'These be Leero sett for 2 Base Violls'

ANONYMOUS Airs 'for 3 Base Violls Leero sett' [fefhf & fefhh] and tentatively ascribed to Alfonso Ferrabosco II by position in John Merro's books

Vaqs No. Airs 121-3, fefhf; 124, fefhh

a3: [Aim] (D246)
 121 F

[Pav.] (D246)
 122 F

[Cor.] (D247)
 123 C

[Cor.] (D247)
 124 g

GB-0b MSS Mus Sch			Lbl Add MS	Och MSS		
D.245	D.246	D.247	17795	531	532	439
P.	P.	f.	no. f	no.	no.	
61 Ap	61 Ap			21 A		
		5 Ap	3,46' Ap		21 A	
62 Ap	62 Ap	do.	do.	2 A		
		5' Ap	4,47' Ap		2 A	
63 Ap	63 Ap			16 A		
		6 Ap	5,47' Ap		16 A	
64 Ap	64 Ap			11 A		
		6' Ap	6,48' Ap		11 A	

ALFONSO FERRABOSCO II -
 Airs for solo lyra viol
 ffhf h:

Solo:
 Pav. a
 128 a

Cor a
 129 a

Gall. a
 130 a

Cor. a
 131 a

Pav. A
 132 A

Cor. A
 133 A

FERRABOSCO II 1609, 1609/1	GB-0b MSS Dd 5.20	Och MS 439	EIRE -Dtc MS D.1.21/1
P.	f	P	no. p
8:1	= Pavan 9 a 5		
8:2	21'2 8 24'2	113 :2	25, 32
27:2	= Cor 151 a 2		113:2 'M.F'
9:1			
9:2			
10:1			
10:2			

ALFONSO FERRABOSCO II Airs for solo lyra viols		FERRABOSCO II 1609, 1609/1	GB- Cu MS Dd 5.20	Ob MS Mus Sch D.247	EIRE -Dtc MS D.1.21/1	US- LA MS M286 M4 L992				VdCS SP
ffhfh:										
Solo:		no.	f.	f.	no. P	f.				no.
Gall 134 A		11:1								
Cor 135 A		11:2 24' :3 'Tos'			84, 71					
Alm 136 A		12:1								
Cor 137 A		12:2								
Pav. 138 a		13:1								89
										= Pavan 1 ('Dovehouse') a 5
Cor 139 a		13:2								
Pav 140 a		14:1								
Cor 141 a		14:2								
Alm. 142 A		15:1								
Cor. 143 A		15:2								
Alm. 144 A		16:1								
										= Almain a5 no. 5
Cor. 145 A		16:2		Merro						
										18' fhfhf A
Pav. 146 a				24						

ALFONSO FERRABOSCO II Airs for 2 and 3 lyra viols		FERRABOSCO II 1609, 1609/1	GB- Cu MS	Lbl Add MS	Ob MSS Mus Sch.					VdCS SP
ffhfh contd:			Dd 5:20	17795	D.245	D.246	D.247			
a2:		P.	f.		no. p	no. p	no. f			no.
Cor 151		27:2 *		Merro	6, 27:2					
		27:2 *			6, 27:2					
a		8:2		= Cor. 129 a1						
Cor 152		28:2 *	35:3 A		28:1			Merro		
		11:1		= Cor 135 a1						
A		28:2 *			28:1					
a3: Pav 155		33* 33 33			60	60				114
A	(D.245)			2, 46 A			4'			
Airs for solo lyra viol		* listed as fehfh but in fact ffhfh.								
fhfhf:										
Solo: Alm. 161		17:1		= Alm 10 a5						
D					56	see Alm 199 a 2				
Cor 162		17:2					31' :2 A			
D										
Alm 163		18:1		= Almaine a5 no. 6						
D										
Cor. 164		18:2								
D										
Gall. 165		19:1								
D										
Cor. 166		19:2								
D										

ALFONSO FERRABOSCO II

Airs for solo lyra viol

fhfhf contd.

		FERRABOSCO II 1609, 1609/1	GB- Ob MS 532 533 534	FIRE -Dtc MS							
Solo:		p.	f.	no.	p.						
Alm 167		20 :1	31' :1 A								= Almaine a5 no. 9
Cor 168		20 :2									
Par 169		21 :1		Metro							
Cor 170		21 :2		89, 73 +							
Alm 171		22 :1									
Cor 172		22 :2									
Gall 173		23 :1									
Cor 174		23 :2									
Alm 175		24 :1									
Cor. 176		24 :2		28, 33 2 85, 72							See Cor 192 a 2
Gall 177		25 :1									
Cor 178		25 :2									

ALFONSO FERRABOSCO II
Airs for 1 and 2 lyra viols

fhfhf, cont'd

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

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

ALFONSO FERRABOSCO II - 2 airs, one a 2 and one a 3 - 199 and 201.
fhfhf contd:

FERRABOSCO II
1609, 1609/1

4B-
Lb1
Add
MSS

Ob MSS
Mus Sch

17795

D. 245

D. 246

D. 247

a2:

Alm 195

P.

f

no. p

no. p

f.

1. 51
Ap

'These be set
8^{ts} for two
Base Violles'

METTO

do

1. 51
Ap

do.

Pav 196

4, 54
&
37,
166
Ap

do.

4, 54
&
37,
191
Ap

Gall 197

5, 55
&
36,
166
Ap

5, 55
&
36,
191
Ap

Cor 198

6, 55
Ap

6, 55
Ap

Alm 199

7, 56
'Bavan'

7, 56
'Bavan'

= Alm 10 a 5

17:1 = Alm 161 a 1

Fant 201

(D245)

32

45'

4

32









59*

= Fantasy
13 a 4

32

59

* 'These follow for 3 bass violles'

FERREIRA, Miguel Musician to Queen Catherine of Braganza Trios for two treble and a bass VdGS No.		GB-Lbl, Add. 31424	GB-Och Mus. 1066	
1. Courant		no. 16	f.	
2. Allemand*		17		* identified as by 'f'
3. Allemand*		18		
4. Allemand*		19	Treble only	
5. Allemand]			2r	
6. Corant			2r A	
7. Saraband			3v A	
8. Contredance			3v A	
March 2008				FERREIRA-1

Le FÈVRE

SETTING FOR VIOL, VIOLIN OR FLUTE

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

Le FÈVRE-1

GODFREY FINGER

Works for solo VdG

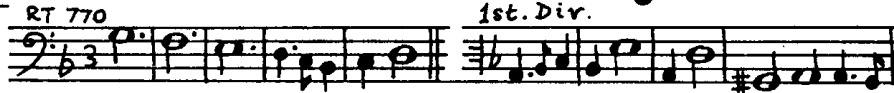
* Attributed conjecturally to Finger on grounds of style : see FINGER M

QB-DRc MS	Ob MSS Mus Sch.			dove-horse	Fentone Music	
	A.27	C.61	D.228			
P.	P.	f.	f.			
123						'Mr. Godfrey Finger
Canon P. Falte - score	32 rev.					'By G.F.' (incomplete)
		99' A			✓	Solo part; Bc missing.
		100' A				Solo part; Bc missing
		101' A			✓	Solo part; Bc missing.
		102' ① A	134 ②			① solo part, anon ② solo + Bc, attrib.
		103' ① A	153 ②			ditto. Bc pitched in Bb
		104' A			✓	Solo part; Bc missing
			42' A			original solo part probably an octave higher.
		142' A				

Prelude in e for unaccompanied VdG



Divisions in g for solo VdG (RC 1)



Solo Sonatas:-
for VdG & Bc

No. 1 in D



with 4 other movements

for VdG & Bc

No. 2 in D



with 4 other movements

for VdG & Bc

No. 3 in A



with 4 other movements

for VdG & Bc

No. 4 in d



with 2 other movements.

for scordatura VdG & Bc

tuning: #
No 5



with 3 other movements.

for VdG & Bc

No. 6 in a



with 4 other movements

* adapted for VdG, with Bc.

in A



with 3 other movements

* Solo Suite for scordatura VdG with Bc

tuning: #



with Alm. Cor. Sar. Gavotte, Sige

GODFREY FINGER

Other works including VdG

* Attributed conjecturally to Finger on grounds of style : see FINGER M

GB-0b
MSS Mus Sch.

U.93
D.228
D.249

FINGER 1688

Dovehouse.

f. f. f. seq.

* Suite in D for 2 VdG



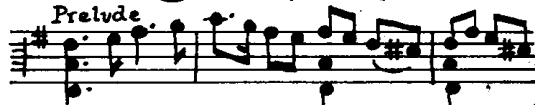
with 3 other movements, ending with a long Chaconne.

66'
A

✓

* Suite in E minor for 2 scordatura VdG

H-Z-Z-U
H-Z-Z-U

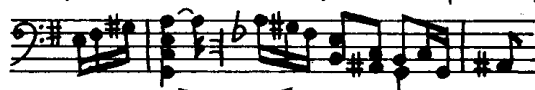


with 2 other movements

62'
A

✓

* Suite in A for 2 scordatura VdG



with 3 other movements

66'
A

* Sonata in Bb for 2 VdG



with 2 other movements

57'
A

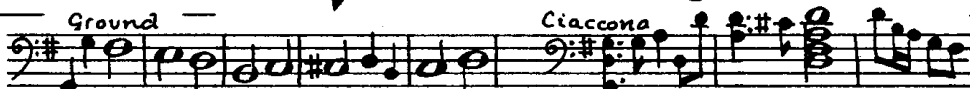
* Pastorale in A for 2 VdG and Bc.



with 3 other movements

96'
A

* Ciaccona in G for 2 VdG to a ground



138'
A

* Suite in A for scordatura VdG or violin, scordatura VdG obbligato, & Bc.

T
N
N
U
T
V
d
G
V
d
G
V
d
G
V
d
G



with 5 other movements

82',
149'
A

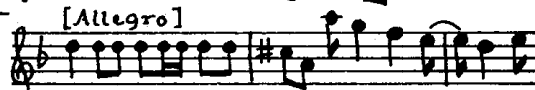
* Suite in A for Violetta (pardessus de viole), VdG (obbligato), and Bc.



with 4 other movements

49'
A

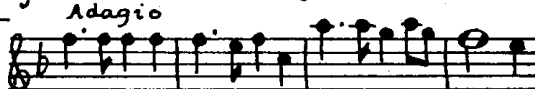
Trio Sonata, Op.1 no.1 in d for violin, VdG and Bc.



with 2 other movements

(1)

Trio Sonata, Op.1 no.2 in F for violin, VdG and Bc.



with 5 other movements

(2)

Trio Sonata, Op.1 no.3 in A for violin, VdG and Bc.



























with 3 other movements

(3)

FLUDD, Robert (1574-1637)

US-NH, Filmer 3

- | | | | |
|-----|--------------------------------|---|-----|
| 1. | D Fludd's
dreame |  | 3r |
| 2. | Dr Fludd's scale |  | 3v |
| 3. | Dr Fludd's
First Pavan |  | 3v |
| 4. | Dr Fludd's
Second Pavan |  | 4v |
| 5. | Dr Fludd's
Changes |  | 6v |
| 6. | First Coranto |  | 8r |
| 7. | First Almayne or
his Mottle |  | 8v |
| 8. | Second Almaine
[Coranto] |  | 9v |
| 9. | A Toye |  | 10v |
| 10. | A Brandle |  | 11r |
| 11. | The May Game |  | 11v |

FORCER, Francis (c.1650-c.1704)			
Airs in B-flat Major a3			
VdGS No.		GB-W, VC 9	Lbl, Add. 29283-5
B1.		p./no. 18/1	f.56v-/ no.
B2.		18/2	
B3.		19/3	
B4.		55/[1]	/4
B5.		55/2	/9
B6.		56/3	/2
B7.		56/4	/3
B8.		57/5	/5
B9.		57/6	/6
B10.		58/7	/7
B11.		58/8	/8
B12.			/1
B13.			/10

THOMAS FORD

(c. 1580 - 1648)

Verse anthem a 6:
Let us with loud
and cheerful voice



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

WORKS a 2 - 4	GB-Lbl Add MSS	Ob MSS Mus. Sch.	Och MSS	EIRE- Dm MSS			Publ.	
	40657 -61	C.59 -60	379 -81	23.4. 7-12			VdGS	SP
	no.	pp.	no.	no.			no.	
'famee fa' for 2 BV 								
Almayne a 3 Tr Tr B 								
Aire a 4 Tr Tr T B 	8 a 4			38 a 4			62	

5-part Fantasies. VdGS (Meyer) No.	GB; Ckc Rowe MSS	Lbl Add MSS	Lcm MSS	Ob MSS Mus. Sch.			Publ.	
	114 -7	17792 -6	1145	C.64 -9			MUS. BRIT. 9	VdGS SP
	no.	no.	no., p.	no.			no.	no.
1 	"12" [=14]	2 A	1, 119	38 A			40	148
2 	12	3 A	2	39 A				148
3 	"13" [=15]	4 A	3	40 A				148
4 	16 a 5	5 A	4	41 A				148
5 		6 A a 5	5 Lestrangle	42 A				148
6 	Browne	Merro	6, 124					148

THOMAS FORD: Musicke of Sundrie Kindes (1607) 'Pavens, Galiardes, Almaines, Toies, Jigges, Thumpes and such like to two Basse-viols, the Liera-way, so made as the greatest number may serve to play alone; very easie to be performed. All in FORD 1607, tuning fehf. All published in FORD 1607/1.		QB- Cv MSS	Mp MS	Ob MSS Mus Sch	F-Pc MS		MUS. BRIT. 9
		Nr. 6.36	B r M 832 Vu 51	D. 245	D. 246	Rés IIII	
		f.	p.	p.	p.	f.	no.
I. A Paven; Mr. Southcote's Pavin				38 A	38 A		126
II. The Galiard				33 A	33 A		127
III. An Almaine; M. Westover's farewell				34:1 A	34:1 A	'This part to be plaïd alone'	
IV. A Paven Mr Maines (or Maynes) Choice.					Merio		
V. The Galiard			dehfh	30 A	30 A		
VI. Forget me not			15:3 A		35:1 A	173'	
					35:1 A		
VII. A Paven; Sir Richard Weston's delight [dedicatee of 1607 Songs]			Manchester Lyra viol book				
VIII. An Almaine; Mounsieur Lullere his Choice.					31 A		
					31 A		
IX. The wild goose chase; Sir John Philpots delight * (Coranto, C. Willis). FORD - 2				40 A	40 A		
			*		40 A		

THOMAS FORD: Bass-viol duos (1607), contd. All dedicated to Sir Richard Tichborne. For further information on the Merro concordances see LYRA S		Playford			QB-CU MSS		CHer MS	Mp MS	OB MSS Mus. Sch		Fire Dtc MS	F-Pc MS	GB-Lbl Add MS
		MRLV 1652	MRLV 1669	MRLV 1682	Dd 5.20	N/n 6.36	DLT/B31	832 VU 51	D.245	D.246	D.1.21	Rés IIII	56279
		P.	P.	P.	f.	f.	f.	P.	P.	P.	P.	f.	f.
X.	What you will									Merro			
XI.	And if you doe touch me I'll cry; Sir Richard Tichborne's Toye						114' A		35:2 A				8 A
'This to be plaide alone and so from hence in this [primo] part to the end.'													
XII.	The Bagge-Pipes; Sir Charles Howards delight									35:2 A	58 A		
XIII.	Why not here M. Crosse his Choice									39:1 A			
XIV.	Change of Ayre									39:2 A		247' A	
XV.	Whipit and tripit; M. Southcote's Jig									39:2 A			
XVI.	Cate of Bardie; The Queen's Jig (or Jedge)									32:2 A			
XVII.	A Snatch and away; Sir John Paulet's Toy									32:1 A			
XVIII.	Apill to purge melancholy; Mr. Richard Martin's Thump.									32:1 A			
										32:2 A			
										32:1 A			
										36 A	59 A	AJigg	
										36 A			
										34:2 A	58 A	175 A	7:2 A
										34:2 A			
										6 A	16 A	33 A	
										PL 142			
										15' :2 A	114 :2 A	43 :2 A	
										34 :3 A	39, 57, A		
										34 :3 A			

FORQUERAY

Antoine (père) [AF] (1671/2 - 1749)

Jean-Baptiste (fils) [JBF] (1699-1782)

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

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

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

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

FORQUERAY R2 - RMA paper. (1990).

FORQUERAY

FORQUERAY 1747

I. Pièces de Viole (1747) - concluded.

VdGs No. SUITE IV, concluded		P.
22	La Bournonville AF/JBF g	24 :2
23	La Saincy AF/JBF g	25
24	Le Carillon de Passy AF/JBF g	26
25	La Latour AF/JBF g	27
SUITE V		
26	La Rameau AF/JBF c	29 :1
27	La Guignon AF/JBF c	28 :2
28	La Léon. Sarabande AF/JBF c	30 :1
29	La Boisson AF/JBF c	30 :2
30	La Montigni AF/JBF c	32
31	La Silva AF/JBF c	33
32	Jupiter AF/JBF c	34

II. Miscellaneous pieces for solo viol








VdGs No.		P.	Fr.	P.
33	Allemande d	52		
34	La Girovette d	54		
35	Muzette A	74		156
36	Bransle G	110		
III. Fragment				
37	Muzette G		389 F	

F- P ₃ MS	F- N ₃ MS	F- B MS
Vm7 6296	555	279/52

IV. Compositions that have not survived:

1. About 300 pieces for viol by AF.
2. Many pieces for unaccompanied viol by JBF
3. Sonatas for viol, with bass, by JBF.
4. Duos for viol, by JBF.
5. a. 12 trios for 2 violins and bass, by JBF.
b. Suite of 'petits pièces' by JBF.
c. Trios for flute, violin, viol [and keyboard] by JBF.

V. Publications of the Pièces of 1747, for viol, also arranged for keyboard, and of various facsimiles and modern editions, are listed in the Bibliography.

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

FROBERGER, Johann Jacob

(1616-1667)

Suites for 'Violin and viola da gamba'



Are these versions of keyboard works?




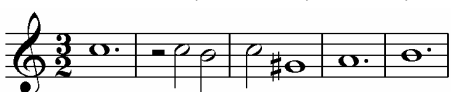






D-W,
Cod.
Guelf.
34.7.
Aug 2°

1. Allemande	a		no./p. 8/23
2. Courant	a		9/24
3. Saraband	a		10/24
4. Gigue	a		11/24
5. Allemande	G		12/25
6. Courant	G		13/25
7. Saraband	G		14/25
8. Gigue	G		15/26
9. Courant	G		16/26
10. Sarabande	G		17/26
11. Allemande	D		18/27
12. Courant	D		19/27

January 2009

FROBERGER-1

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

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