




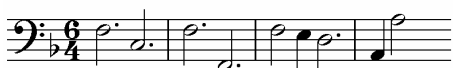


<p>John GAMBLE (d. 1687)</p> <p>Cornettist and violinist at the English Court, 1660-1684)</p>	<p>GB-Ob., Mus. Sch. D.2.00 (bass only)</p>	
<p>VdGS No.</p> <p>1. <i>Almaine</i> c </p> <p>2. <i>Corant</i> c </p> <p>3. <i>Saraband</i> c </p> <p>4. <i>Almaine</i> C </p> <p>5. <i>Saraband</i> C </p> <p>6. <i>March</i> F </p>	<p>p./no.</p> <p>67/4</p> <p>67/5</p> <p>67/6</p> <p>84/72</p> <p>84/73</p> <p>168/60</p>	
<p>7th Instalment 2002</p>		<p>GAMBLE-1</p>

GAULTIER

(Gautier, Goter)

COMPOSERS of this name include :-

ENNEMOND (Le Vieux, or de Lyon) (c.1575 - 1651)

DENIS (Le Jeune or de Paris) (1597 or 1602/3 - 1673)

JACQUES (d'Angleterre) (c.1580 - c.1661)

PIECES FOR VIOL, WITH OTHER SELECTED SETTINGS

Tuning: ffeff unless otherwise stated

VdGS No.	Title	Composer	Incipit at ex-Anon. No.	CLF No.	Selected settings
1	Almaine <i>edfhf</i>	(Jacques)	7939	-	PLAYFORD T no. 215; GB-Lbl Add MS 63852, f. 85' inv; US-LAuc MS M286 M4 L992, f.7.
2	Corant label Homoise (La belle Homicide)	(Denis or Ennemond)	-	66	S-Skma MS Tabulatur M3, f.39' (<i>edfhf</i>), f.74 inv. (<i>ffeff</i>), GAULTIER DT No. 45
3	Courant Immortelle	(Ennemond)	-	19	S-Skma MS Tabulatur No. 3, f.75 inv. A (<i>fedfh</i>).
4	Sarabande	(Gautier)	6021	-	Also attrib. Bocquet, VdGS No. 1.
5	Courante 'Narcisse' or 'La Belle ténébreuse'.	(Denis)	6023	-	GAULTIER DT No. 51
6	Gigue 'la Pastorale'	(Denis)	6024	-	GAULTIER DT No. 50
7	Courante	(Gautier)	6025	-	D-Rou MS Saec-XVII-54, p. 371
8	Courante 'la Lionnoise'	(Ennemond or Denis)	6026	27	
9	Gigue	(Gautier)	6027	-	D-Rou MSSaec-XVII-54, p. 28
10	Courante	(Gautier)	6564	-	Lute in CS-Pnm IVG18, f. 57.
11	Sarabande ('La Mignonne') & Double.		8008/9	-	attr in PL-LZu MS M3779, f. 12'; title & words in F-B MS 279. 153, p. 3.
12	Sarabande ('L'Adieu')	(Ennemond or Gautier)	8904	38	

Almaine 1 - *edfhf*

Corant 2 *edfhf*

Courant 3 *fefh*

PUBLICATION; GAULTIER SR(V)

BENSBERGH 1676, the Bensbergh Lute Book

Note to Gaultier index, overleaf:

Almain 1 included for lute in a MS owned at different times by 'Godfredus Bensbergh 1676' and Robert Engel of Vienna, present location unknown, printed privately by Giesbert, 1970, p.7, No. 31 'Gigue de Msr Gaultier d'angleterre (i.e. Jacques Gaultier).

Gervise

GERRARDE

Airs for Lyra viol

GB-
CHEr
MS
DLT/B
31

GB-
Mp MS
832 V. 51

EIRE
-Dec
MS
D. 21/I

VdGS
No.

A
Corante
1

Handwritten musical notation for Corante 1. The top staff shows a melody with notes and rests, and the bottom staff shows a bass line with notes and rests. The key signature is one flat (F major/D minor) and the time signature is common time (C). The melody starts with a quarter note 'a', followed by a dotted quarter note 'c', an eighth note 'a', and a quarter note 'c'. The bass line starts with a quarter note 'a', followed by a dotted quarter note 'c', an eighth note 'a', and a quarter note 'c'. The piece ends with a fermata over the final notes.

[jig]
2

Handwritten musical notation for Jig 2. The top staff shows a melody with notes and rests, and the bottom staff shows a bass line with notes and rests. The key signature is one flat (F major/D minor) and the time signature is common time (C). The melody starts with a quarter note 'a', followed by a dotted quarter note 'b', an eighth note 'a', and a quarter note 'c'. The bass line starts with a quarter note 'a', followed by a dotted quarter note 'b', an eighth note 'a', and a quarter note 'c'. The piece ends with a fermata over the final notes.

[Sar]
3

Handwritten musical notation for Sarabande 3. The top staff shows a melody with notes and rests, and the bottom staff shows a bass line with notes and rests. The key signature is one flat (F major/D minor) and the time signature is common time (C). The melody starts with a quarter note 'a', followed by a dotted quarter note 'c', an eighth note 'a', and a quarter note 'c'. The bass line starts with a quarter note 'a', followed by a dotted quarter note 'c', an eighth note 'a', and a quarter note 'c'. The piece ends with a fermata over the final notes.

Paven
4

Handwritten musical notation for Pavan 4. The top staff shows a melody with notes and rests, and the bottom staff shows a bass line with notes and rests. The key signature is one flat (F major/D minor) and the time signature is common time (C). The melody starts with a quarter note 'a', followed by a dotted quarter note 'c', an eighth note 'a', and a quarter note 'c'. The bass line starts with a quarter note 'a', followed by a dotted quarter note 'c', an eighth note 'a', and a quarter note 'c'. The piece ends with a fermata over the final notes.

[cor.]
5

Handwritten musical notation for Coranto 5. The top staff shows a melody with notes and rests, and the bottom staff shows a bass line with notes and rests. The key signature is one flat (F major/D minor) and the time signature is common time (C). The melody starts with a quarter note 'a', followed by a dotted quarter note 'c', an eighth note 'a', and a quarter note 'c'. The bass line starts with a quarter note 'a', followed by a dotted quarter note 'c', an eighth note 'a', and a quarter note 'c'. The piece ends with a fermata over the final notes.

f.	Tun.	No.	P.	
119/1 :1 A	II	2	34 :1	
	III	4	38 :2	
	III	6	39 :2	
	III	15	44 :2	
	VI	2	75 :2	72 :2

CHRISTOPHER GIBBONS

(1615-1676)

Work on Christopher Gibbons has been done mainly by Rayner (see GIBBONS C R), Field (see CONSORTS F) and Johnson (see FANT-SUTTE J). In the preparation of these index sheets, only the first two of those references were consulted. All known sources have been inspected.

Both Rayner and Field numbered parts of the repertoire in suites; this was convenient up to a point, but, as can be seen from the index sheets, alternative airs were introduced here, and sundry movements were omitted there, and it now becomes necessary to refer to movements individually as well as collectively. Although all suite-numbering is indicated, every movement or piece, as with the Lawes fantasies and airs, has been awarded its own separate Air-number.

During the drafting of the sheets it appeared that, for lack of space, not all the source-columns could be properly annotated, as elsewhere in the Index. Accordingly, a list of sources was prepared and is now given on page 2; some comments follow hereunder.

GB-Lbl Add MS 17799 is Matthew Locke's autograph of *Cupid and Death* — with Gibbons's contributions in Locke's hand. Add MS 17800 which appears in some source-lists is a much later copy and has been ignored herein.

GB-Ob MS Mus Sch C.44 is a near-A4-sized book which formerly contained some folded leaves of a larger size. These are now filed separately between two grey boards tied with white tapes. As will be remembered from OXFORD C1, the earlier in the alphabet, the bigger the book, so the shelf mark A.641, by which these leaves must be ordered, denotes a MS of the very largest class.

EIRE-Dm MS Z4.2.16 (microfilm at GB-Cpl) is known mainly as a thorough-bass book, but the Gibbons airs therein are set out in 2-part score, Tr and B. Details of this book are given by Charteris in DUBLIN C2.

Only the first of the four-part fantasies (Fantasy 81) listed herein is fully authenticated, but the attribution to Gibbons of the other two (see page 8) appears reasonable in the circumstances.

John Cannell has discovered that GB-Ob MSS Mus. Sch. C.138 contains playing parts of seven of Christopher Gibbons's airs, evidently used at Oxford in music for his Act, 11 July 1664. They are Nos. 31, 33, 47, 50, 52, 53 and 61.




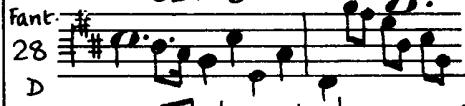
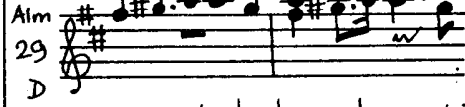
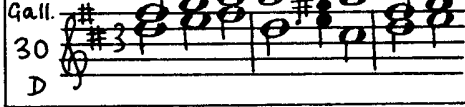




CHRISTOPHER GIBBONS — LIST OF SOURCES OF STRING MUSIC

<u>Source</u>	<u>No. in MS</u>	<u>VdGS Air No.</u>	<u>MS contains</u>	<u>Remarks</u>
<u>GB-Lbl Add MSS</u>				
17799		47, 50, 69, 70, 72, 73	Score	Locke autograph of <u>Cupid & Death</u> , publ in MUS BRIT 2
31431	134-44	13-15, 17-24	Tr 1, 2 only	
31435	1-12	19-30	Tr Tr B Bc	
<u>Lcm MSS</u>				
870		19-30	Tr Tr B	
871		1-12	Tr B Org	1662: hand resembles that of Gb-Lbl Add MS 31423 etc
872		1-12	Tr B	
<u>Ob MSS Mus Sch</u>				
C.44	-	35-38	Tr Tr B Bc	AUTOGRAPH
C.44 (A.641)		81-3	Score	PART AUTOGRAPH; large unfolded leaves from C.44
C.53	-	20-24, 31-34	Tr Tr B Bc	AUTOGRAPH
C.102	Sets 1-4 Set 5	19-30 22, 31-34	Tr Tr B Org	Lowe's hand
D.231	1-11	42-3, 48-9, 46, 50, 35-7	Tr Tr B Bc	'Another Base of y ^e 3 ^d 45, 44, fancie of Mr Gibbons things' (25-30) in Lowe's hand; other hand(s) unknown E.443-6
	-	19-30		
	1-9	42-50	Tr Tr B Bc	'New consort bookes' copied by Lowe from Och Mus. 1006-9
	10-19	33, 34, 31, 32, 23, 24, 26, 27 29, 30		
<u>Och MSS</u>				
8	-	1-12, 61-3, 13-30, 42, 48, 49, 51, 50, 47, 52, 81	Score, organ additions in red	
10	-	22, 31 (fragm)	Score	Late C17
15	-	81 (fragm)	Score	
21	-	39-41	Score	
414-6	Sets 1-6	13-30	Tr Tr B	
	Sets 1-4	1-12		
	-	61-3, 42, 48-51, 47, 52		
434	-	1-12, 61, 64, 74, 75	B only	AUTOGRAPH
620	-	13-30	Score	Given to R. Goodson, 1702
778	1-12	1-12	Bc only	Not Jenkins's hand (as 777)
1006-9	-	42-50, 33, 34, 31, 32, 23, 24, 26, 27, 29, 30	Tr Tr B Bc	
1180	Sets 1-4 Sets 1-6	1, 4, 7, 10-12 13-30	Organ	Aldrich's hand. Most pieces have RH staff blank.
<u>EIRE—Dm MSS</u>				
Z2.1.13	-	33, 53, 54	Score	
Z4.2.16	-	66-68, 64-5, 69, 71-2	Score	

CHRISTOPHER GIBBONS Fantasies, Almainses and Galliards for Treble, Bass and Organ in Sets		Other number- ings		GB- Lem MSS		O ch MSS				Publications			
		Field	Rayner	871	872	80	4-14-6	434	778	1180			
VdGS No.	SET 1	no.	no.	Set, no, f.	Seq. f.	Set Seq. f.	Set, Seq. f.	Seq. f. rev	no.	set seq.			
Fant 1 d	org. Fant 1 d			I [1] 2'	(1) 2	I (1) 1	1 (19) 28'	(1) 0'	1 A	I (19)			
Alm 2 d	I.1 S.11			[2] 3:1	(2) 2:1	(2) 2'	(20) 29'	(2) 1:1	2 A	blank			
Gall. 3 d				[3] 3:2	(3) 2:2	(3) 3	(21) 30	(3) 1:2	3 A	blank			
Fant 4 d	org. Fant 4 d			II 4 3'	(4) 3	II (4) 4	2 (22) 30'	(4) 2	4 A	II (20)			
Alm. 5 d	I.2 S.12			[5] 4:1	(5) 3:1	(5) 6:1	(23) 31'	(5) 3:1	5 A	blank			
Gall. 6 d				[6] 4:2	(6) 3:2	(6) 6:2	(24) 32	(6) 3:2	6 A	blank			
Fant 7 D	org. Fant 7 D			III 7 4'	(7) 4	III (7) 7	3 (25) 32'	(7) 5	7 A	III (21)			
Alm. 8 D	I.3 S.13			[8] 5:1	(8) 4:1	(8) 9:1	(26) 33'	(8) 6:1	8 A	blank			
Gall. 9 D				[9] 5:2	(9) 4:2	(9) 9:2	(27) 34	(9) 6:2	9 A	blank			
Fant 10 D	org. Fant 10 D			IV 10 5'	(10) 5	IV (10) 10	4 (28) 34'	(10) 7	10 A	IV (22)			
Alm. 11 D	I.4 S.14			[11] 6:1	(11) 5:1	(11) 12'	(29) 35'	(11) 8:1	11 A	(23)			
Gall. 12 D				[12] 6:2	(12) 5:2	(12) 13'	(30) 36	(12) 8:2	12 A	(24)			

CHRISTOPHER GIBBONS Fantasies, Almains and Galliards for two trebles, bass and organ, in sets	Other number- ings		GB- LbL Add MSS		Lcm MS	Ob MSS Mus Sch				Och MSS					Public- ations		
	Field	Rayner	31431	31435		C.53	C.102	D.231	E.443-G	8	10	414-6	620	1006-9	1180	Bärenreiter Kortus Musicus	no.
Vdqs No	no.	no.	no. f.	no. f.	seq f.	seq f.	set seq. f.	seq f.	no. f.	set, seq. f.	f. inv	set seq. f.	seq. f.	seq. f.	set seq.		no.
SET 1																	
Fant 13 a	↑	↑	134 57'							I (16) 17'	i (1) 17'	(1) 102		1st (1)			
Alm 14 a	↑	S1	135 58' :1							(17) 18'	(2) 18'	(2) 104		(2)			
Gall. 15 a	↑	↓	136 58' :2							(18) 19	(3) 19	(3) 105		⊕ (3)			
SET 2																	
Fant 16 a	↑	↑	-							II (19) 19'	ii (4) 19'	(4) 106 +		2nd (4)			
Alm 17 a	↑	S2	137 59' :1							(20) 21'	(5) 20' :1	(5) 108		(5)			
Gall. 18 a	↑	↓	138 59' :2							(21) 22	(6) 20' :2	(6) 109		(6)			
SET 3																	
Fant 19 d	↑	↑	139 12'	1 (1) 1:1		I (1) 2	(1) 34			(22) 22'	iii (7) 21	(7) 110		3rd (7)			
Alm 20 d	↑	S3	140 60' 13 :1	2 (2) 1:2	(1) 1:1	(2) 2' :1	(2) 34' :1			(23) 23'	(8) 21' :1	(8) 112		(8)			
Gall. 21 d	↑	↓	141 60' 13 :1	3 (3) 1:1	(2) 1:2	(3) 2' :2	(3) 34' :2			(24) 24	(9) 21' :2	(9) 113		(9)			
SET 4																	
Fant 22 d	↑	↑	142 60' 13' :2	4 (4) 1:2	(5) 9	II (4) 3 ⊗	(4) 35			(25) 24'	6A iv (10) 22	(10) 114		4th (10)			7
Alm 23 d	↑	S4	143 61' 14 :1	5 (5) 2:1	(3) 2	(5) 3' :1	(5) 35' :1	14 46 :1		(26) 26'	(11) 22'	(11) 116	(14) 98 :1	⊕ (11)			
Gall. 24 d	↑	↓	144 62 14 :2	6 (6) 2:2	(4) 2:2	(6) 3' :2	(6) 35' :2	15 46 :2		(27) 27	(12) 23	(12) 117	(15) 98 :2	⊕ (12)			

* 'This is Doctor Gibbons 100th fantazia' * Tr 2 missing. ⊕ Repeated as V, (13), f. 7.
 † 'Tr 2' part on f. 42':1 identical with Tr 1, thus genuine Tr 2 part lacking in source.
 ⊕ Full organ part for these pieces: a single bass line in the others.
 † Starts a breve later than other sources and omits this organ entry.

CHRISTOPHER GIBBONS Fantasies, Almains and Galliards for two trebles, bass, and organ, in sets - concluded		Other number- ings		GB- Lb1 Add MS	Lcm MS	Ob MSS Mus. Sch.				Och MSS				Public- ations		
		Field	Rayner			no.	Seq.	Seq.	Set seq.	Seq.	no.	Set Seq.	f inv.			Set Seq.
<p>SET 5</p>  <p>Fant. 25 D</p>		II.5	S5	7	(7)		III (7)	(7)		V (28)		V (13)	(13)		V (13)	
 <p>Alm. 26 D</p>				8	(8)		(8)	16					(14)	(16)		
 <p>Gall. 27 D</p>				9	(9)		(9)	17					(15)	(17)		(15)
<p>SET 6</p>  <p>Fant. 28 D</p>		II.6	S6	10	(10)		IV (10)	(10)		VI (31)		VI (16)	(16)		VI (16)	
 <p>Alm. 29 D</p>				11	(11)		(11)	18					(17)	(18)		(17)
 <p>Gall. 30 D</p>				12	(12)		(12)	19					(18)	(19)		(18)
<p>Airs for two trebles, bass and organ which, when preceded by Fantasy 22, form a set alternative to Set 4.</p>															GB-Ob Mus Sch C.138 EIRE-Dm MS Z2.1.13	
 <p>Alm. 31 d</p>		II.4a	D1		(6)	V*	(14)	7:1	12		63 A F:‡		(12)		f.	
 <p>Cor 32 d</p>					(7)	(15)	7:2	13						(13)		
 <p>Alm. 33 d</p>					(8)	(16)	8:1	10							(10)	7:1 f.1'
 <p>Gall. 34 d</p>					(9)	(17)	8:2	11							(11)	
<p>* This 'Set 5' begins with a repetition, at seq. no. (13), of Fantasy 22. ‡ Fragment, crossed out.</p>																

CHRISTOPHER GIBBONS
Miscellaneous 3-part works,
for two trebles, bass
and organ

Rayner No.	GB - Ob MSS Mus. Sch.		Och MS				
	C. 44	D. 231	21				
	no.	set, f.	no. f.	seq. P			
	↑	VII 169	9 4:2				
		171'	10 5:1				
	↓	172'	11 5:2				
		173'					
	↑			(1)* 44			
				46			
	↓			47			
	↑			(2)* 48			
				49			
	↓			50			
				51			
	↑			(3)* 52			
				53			
	↓			54			

VdGS No. SET 7

[Pav] 35

Alm 36

Cor 37

[Sar] 38

Fant. [FANTASY A 3, THE FIRST] 39

Cor 40

Fant. [FANTASY A 3, THE SECOND] 40

Alm 41

Fant. [FANTASY A 3, THE THIRD] 41

42

43

44

45

46

47

48

49

50

51

52

53

54

Not capable, as are the other sets, of description as a 'fantasy-suite'.

Nos. 39-41 consist, as shown here, of three works of the extended fantasy type in which the subsidiary movements, two of which are named, occur as episodes.

Although all the individual themes, as listed by Rayner, are shown, each extended fantasy is numbered as a single work, and distinctive names suggested.

CHRISTOPHER GIBBONS 3-part works, concluded		Rayner	GB- Lbt Add MS	Ob MSS Mus Sch		Och MSS			EIRE -Dm MS	GB-Ob Mus Sch C.138	Publications			
			17799	D.231	E443-6	8	414-6	434	1006-9		Z2.1.13		MUS. BRIT. 2	
Vdqs No.		No.	f.	no. f.	no. f.	seq. f.	seq. f.	f. rev.	seq. f.	f.	f.		P.	
Alm 42 g		D7		1 3:1	1 40:1	(34) 33'	(34) 38		(1) 92:1					
Ayre 43 g				2 3:2	2 40:2				(2) 92:2					
Cor 44 g				6 4:2	3 41:1				(3) 93:1					
Ayre 45 g				5 3:3	4 41:2				(4) 93:2					
Cor 46 g				7 4:1	5 42:1				(5) 94:1					
Alm 47 g		D5	18		6 42:2	(39) 35'	(39) 40:1		(6) 94:2	5:1		42		
Cor 48 g		D8		3 3:1	7 43:1	(35) 34	(35) 39:1		(7) 95:1					
Sar 49 g		D9		4 3:2	8 43:2	(36) 34'	(36) 39:2		(8) 95:2					
Sar 50 g		D6	18'	8 4:1	9 43:3	(38) 35:2	(37) 39:1		(9) 95:3	5:3		43		
Alm 51 g		D10				(37) 35:1	(38) 39:2							
[Gall] 52 g		D11				(40) 36	(40) 40:2			5:2				
Gall 53 D									1'	7:3				
Ayre 54 D									1'	7:2				
Misc. 2-part Airs														
Alm. 61 d		D12				(13) 26	(31) 36'	4:1 F		13'				
Cor. 62 d		D13				(14) 26:2	(32) 36:2							
Sar. 63 d		D14				(15) 27	(33) 37							

CHRISTOPHER GIBBONS 2-part Airs concluded		Rayner	GB-Lbl	Ob MS	Och MSS			EIRE	Publications			
			Add MS	Mus. Sch.				-Dm MS	MUS BRIT 2	V&QS SP		
V&QS No.		no.	f.	f.	seq. f.	f.	f rev	seq. f.		P.	no.	
Alm. 64		D15					4:1	(4) 3		* facsimile of Add 17799 f.9 given on p. xviii.		
[Cor.] 65		D16						(5) 4				
Alm. 66		D17						(1) 1				
[Gall] 67		D18						(2) 2				
[Sar] 68		D19						(3) 2'				
[Alm] 69		D20	9:1 *					(6) 5			18 *	
[Cor] 70		D21	9:2 *					-			19:1 *	
Cor 71		[D21]						(7) 6				
Sar. 72		D22	9:1					(8) 7			19:2	
[Brotch] 73		D23	9:2					-			20	
[Gall] 74		D24					4:2					
[Sar] 75		D25					4:3					
Fantasies a 4												
Fant. 81		S15									142	
Fant. 82											142	
Fant. 83												

4 pieces in continuous sequence.

174'
37

193
A

194'
A

(4)
1'

Attrib. Gibbons; bars 1-30 are in Gibbons's hand.

In another hand; tentatively attrib. to Gibbons.

ORLANDO GIBBONS

(1583-1625)

With Orlando Gibbons, the two chief points of interest are the date of the printed set of three-part fantasies, and the attribution of some of the six-part works.

Dart (see GIBBONS D) suggested that the formerly-accepted date of 1610 for the printed fantasies could not be correct, and that a date of *c*1620 was more probable; this is accepted here.

Nicholson (see GIBBONS N) stated a most reasonable case for the attribution to Orlando Gibbons of five anonymous six-part fantasies and the variations on *Go from my window* in GB-Och Mus. 2, and for the reclassification as untexted vocal pieces of three six-part ‘fantasies’ (i.e. Meyer 2, .5 and 5). We therefore accepted the sole attributed fantasy (Meyer as common ground, and, having dropped the three ‘vocal’ pieces, renumbered the anonymous fantasies as Nos. 2 to 6, and listed the set of variations. All this was set out on page 34 of CHELYS 5 (1971), and, since no subsequent dispute arose, we came to regard this arrangement as generally acceptable. However, since three publications adopted the GB-Och sequence, we followed suit.

More recently, however, in his complete edition—GIBBONS H—of the consort works, Harper accepted the first two ‘vocal’ pieces as fantasies but continued, like us, to query the third, and printed all three on the reasonable grounds that, otherwise, they would be the only substantial pieces of Gibbons unavailable in modern editions. We have accordingly listed them, but without reintroducing them into the numbering system. One reason, incidentally, for reprinting these sheets was our desire to incorporate the entries and numbering of GIBBONS H.

Both Meyer (see MEYER ECM) and Baines (see GIBBONS B1) were content to accept the last three 3-part fantasies (with Great Dooble Base) as being by Gibbons, but the discovery, in NOTATION DL. of a fragment of Fantasy 7 (which echoes No. 3 ?), attributed to Coprario, has led to re-attribution to Coprario (see GIBBONS N and an edition in COPRARIO 2-4). Holman (see VIOLIN H2) and Harley in GIBBONS HY record the presence of a ‘Great Dooble Base’ in the Hatton household, which might have been the inspiration for these pieces as well as for some works by George Jeffreys, and also at Court. At least two sources of these fantasies incorporate additional phrases which suggest the skeleton of an organ part; owing to this and to the wide open spaces between the string parts, a reconstructed organ part will be needed in modern performance.

Further comment by Baines on the consort repertoire of Gibbons will be found in GIBBONS B2.

Numerous similarities can be detected between passages in Gibbons, mainly in the printed set, and passages in Tomkins and Lawes.

For a curious act of piracy from the printed edition of *c*.1620, see page BUTLER-2.

ORLANDO GIBBONS

3-part fantasies: the printed set of c.1620

Vaqs
No.

1
TrTB

2.
TrTB

3.
TrTB

4.
TrTB

5.
TrTB

6.
TrTB

7.
TrTB







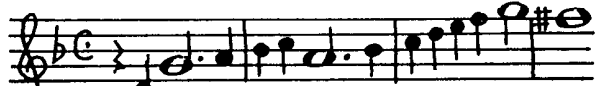
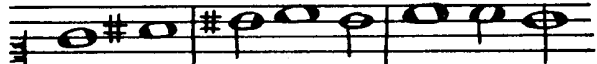
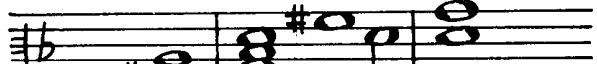
8.
TrTB






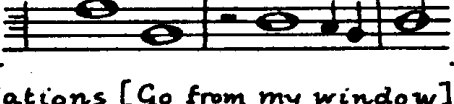
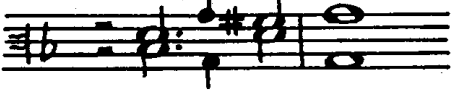
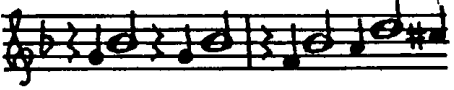
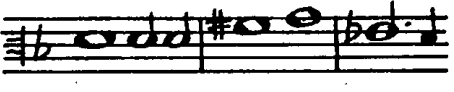
9.
TrTB

no.	no.	no.	no.	f.	f.		f.	P.	no.	f.	no.	no.	Lbl Add MSS		F-Pc MS	US-LA uc	US-R	US-NYp MSS Drexel		Publications			
					no.	no.							no.	no.				no.	no.	no.	no.	no.	no.
1	1	39	1		68'	34'	inv. 87	2	1	3'	2	1	1	I/1	1	21	1	1	202	1	1		7
2	2	40	2		69	35'		4	2	4'	3	2	2	I/6	2	22	2	2	204	2	2		8
3	3	41	3		69'	36'		score		5'		3	3	II/[7]	3	25	3	3		3	3		9
4	4	42	4		70	37'	organ	6	3	6'		4	4	I/5	4	23	4	4	206	4	4		10
5	5	43	5	92' rev.	70'	38'	cantus lacking	8	4	7'	6	5	5	I/3	5	26	5	5	196	5		1	11
6	6	44	6		71	39'		12	6	8'	7	6	6	I/2	6	27	6	6	197	6		2	12
7	7	45	7	score	71'	[39':2]		10	5	9'			7	I/4	7	24	7	F	198	7		3	13
8	8	46	8	94 rev.	72	40'	86	14	7	10'			8	II/[8]	8		8	F	(170, 200)	8		4	14
9	9	47	9		72'	41'		16	8	11'			9	II/[9]	9		9	F	201	9		5	15

ORLANDO GIBBONS Music for the Great Dooble Base Fantasies a 3 (Tr B BB)		GB-Och		EIRE-DM		F- Pc MS	Dart's organ-book	Publications						
		MSS		MSS				Rés F.770	MEYER	ECM	Bärenreiter. Hortus Mus. 14	MUS BRIT 9	Steiner & Bell	VdQS SP
		419-22	732-5	Z2.1.13	Z3.4.1-6	P.			no.					
v&qs No.		f.	no.	no.	no.	p.	no.	P.	no.	no.		no.	no.	
1		0'	1	9	19	49	1						16	
2		1'	2	10 A		52	3					12 #:	17	
3		2'	3	11 A		56	4		3				18	
4		3'	4	12	20	60	2			9		out of print (1978)	19	
5				13 A						Nos. 5-7 are now thought more likely to be by Coperario				20
6				14 A				3						
7 *				15 A					4					22
* Fragment of No. 7 in NOTATION D, after P. 114, attr. Coperario														
Fantasies a4, Tr, T, B, BB.														
1		4'	5								✓	11 #:	24	
2		5'	6								✓	11 #:	25	

ORLANDO GIBBONS 4- and 5-part In Nomines		GB-Ob		Och MSS				Lbl Eg. MS	T MS	EIRE- DM MSS	Publications			
		Mus Sch		2	403-8	436	423-8				2485	302	Z3.4. 1-6	MUS BRIT 9
		C.64-9	D.212-6					no.	no.	f.				
a4			10									28		26
a5:- 1			1/23 a5	score	Lillie, parts	organ	Browne	Lillie, organ	score			78		27
2		5	II/4 a5	149' A	68' of 67 A	123' A	43	26' A	47'	36	52			28
3			II/5 a5				44		48'			77		29

vags No.	ORLANDO GIBBONS 2-part Fantasies and other works	GB- Ckc MSS Rowe 112 -3 no.	Publications		
			MUS BRIT. 9 no.	Heinrichshofen, ed. H. Müller no.	GIBBONS H no.
Fantasies for 2 trebles					
1		13	3	1	1
2		14		2	2
3		37	4	3	3
4		38		4	4
5		39	2	5	5
6		40		6	6
Galliard a 3 , with Great Dooble Base 			EIRE - Dm MSS Z3.4.1-6 no. 21 a 3 ; US-NYp MS Drexel 5612, p.214, kbd., A. MUS BRIT 9 , no. 17 GIBBONS H, no. 23.		
Pavan a 5 : 'Deleroye' (incomplete)  [probably the 2nd part of 5]			GB-Lbl Add MSS 30826-8 no. 25 (3 parts only) GIBBONS H, no. 30.		
In Nomines a 5: London Street Cries.  God give you good morrow...			Lbl 17792-6 f.109 Merro Add 29372-7 f.32 Myriell MSS 29427 f.43 Myriell 37402-6 f.46' Lcm 684 f.89' 4 parts only MSS 2059 f.10' bass only		
Och MS 67 f.52' (organ) Myriell US-NYp Drexel 4180-5, f.109' Merro { GB-Ckc MS Rowe 321 (B) P.62 of Tr. { US-LAvc MSS C.6968 M4 (Tr&Ct) A			Publ. Novello (Bridge) , 1919 Novello (Stevens), 1956 Schott (Just) , 1933 (information largely from Mus. Brit. Vol 22)		

ORLANDO GIBBONS 6-part works		GB-Och MSS				GB- Och MSS E.437 -42	EIRE- Dm MSS Z3.A. 1-6	Publications				
		2	403-8	436	21			GIBBONS H	Faber ed.	S&B	OUP	PRB (VC036)
VdGS No:		2	403-8	436	21	E.437 -42	Z3.A. 1-6	GIBBONS H	Faber ed.	S&B	OUP	PRB (VC036)
Fantasies		f	f	f	P.	no.	no.	no.	no.			
2		271 A	117 A	172' A		18 26		32	2			
(= Meyer 1)												
1		269' A	116' A	171' A				31	1			
3		272' A	118' A	173' A				33	3			
4		274 A	119' A	174' A				34	4			
5		275' A	120' A	175' A				35	5			
6		277' A	121' A	176' A				36	6			
Variations [Go from my window]		278' A	122' A		19 F A			40			✓	
Pavan		280' A	124' A			16	27 a6	41		✓		
Galliard		281' A	125' A		score	17	28	42		✓		
Three [vocal?] pieces from Och MS 21:												
Meyer 2					organ	20		37				✓
Meyer 3					organ	26		38				✓
Meyer 4		Homophonic opening: has indication 'Cho.'				30		39				✓

ORLANDO GIBBONS

VERSE ANTHEMS

with viols

All published Fretwork: FE23-25

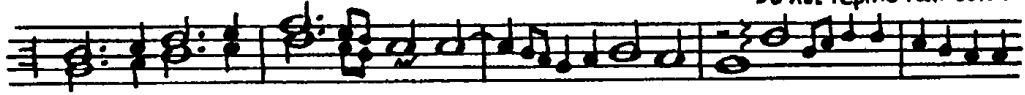
	BARNARD 1641	GB-Cjc MSS		Cp MSS	Cpc MSS	DRc MSS	EL MS	LBZ Add MSS				Lcm MSS	LLp MS	Och MSS			T MS	WB MS	Y MSS		Publ.			
		180	181	33-46	1-5		1	17784	29372-7	30478	30479	1045-51	764	21	56-60	1001	791				GIBBONS TCM 4	GIBBONS W		
	f	f	f	f	f	f	f	f	f	f	f	f	P.	f.	f.	f.	P.	P.	f.	P.	no.			
	125' of med	67'		105 of 33		54 of A1 etc.		46		104	42'		272		50'	49			173	170	147	3		
	parts	62				26 of A4 etc.				135	41		262		60' rev.				113, 104	170	158	4		
	64'		B5 of 37	70 of 1	197 of A2 etc.	76	44'			107 & 167	41'		242		50'	173	268	171	173	5				
	tenor	tenor	parts	parts	78 of A1 etc.	organ	B only						230								197	7		
													254	parts	organ	organ						227	9	
																						231	11	
													210										231	11
										65 of cant.			176		95 of 56								271	12
						252 of A4 etc.	109 inv			95	87'	parts		190		45	171	159				282	13	
				131' of 34		145 of A5 etc.				99	105	bass	200		225'				327			297	15	
		166'	81 of 33		244 of A2 etc.					97	92		218						250			304	16	

Some of the sources are noted very briefly. Sets of part books at Cp, DRc and Y are extensive - particularly those at DRc - and only representative items are quoted here. Details are in GIBBONS W and in the catalogue of MSS at DRc.

ORLANDO GIBBONS Verse anthem a 5

Do not repine, fair Sun

Do not repine fair Sun to



US-NYp MSS Drexel 4180-5 f. 37

Published: Stainer & Bell and Fretwork FE25

O.GIBBONS-7

GIBBONS, Orlando

Almain
(a2: tr/b)

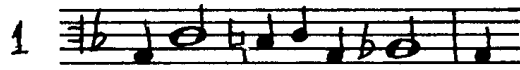


Lbl, Add. 10,444, Section 1, no.
14, f.6r: 'Gibbons his Almaine'

('The siluer Swanne' is Section 1, no. 11 at f.5r)

RICHARD GIBBONS

Fantasies *a4*



Ob Mus Sch C.64-9 no.	EIRE-Dm Z3.4.1-6 no.	VdGS SP
1a4	18a4	179
2	17	179

Tho.

GIBBES

2-part Airs
Tr, B

VdAS
No.

CMA 1662

MH 1663

from PLAYFORD
'Courtly Masquing
Ayres' (1662)

VdAS
No.

CMA 1662

[SET IN d]

Ayre 1 282

Cor. 2 283

Sar. 3 284

Morisco 4 285 * 35 *

[SET IN Bb]

Ayre 5 286

Cor. 6 287

Jigg 7 288

New Rant 8 289

New Rant 9 290

Jigg 10 291

[SET IN e]

Ayre 11 292

Ayre 12 293

Cor. 13 294

Sar. 14 295

Morisco 15 296

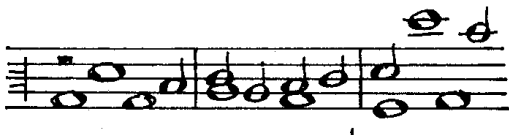

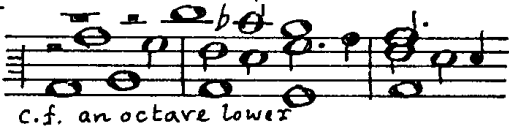
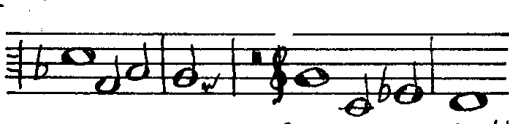
Jigg 16 297

[AIR IN F]

Countru Dance 17 301

* 'The Lord Monck's March'
also in 'The Dancing Master' 3rd edn. (1657), p.51
and no. 9, p.37
MRLV 1682, no. 19 [Anon.]

Three parts: (Tr. II and bass only are known)
GB-W, Vicars Choral MSS 5 & 6, no. 45:

		GB-L62			no.
		MS	Add MSS		
			RM 24d 2	29427	
Nathaniel GILES (c.1558-1634)		f.	f.	f.	MB 22
Miserere a2 (E335)		102'	Myriell, (I) only	Myriell, parts	
Advo: In te Domine Speravi (E4)		107'	Myriell, (I) only	Myriell, parts	
Salvator Mundi a3 (E356)	 c.f. an octave lower	111'	Myriell, (I) only	Myriell, parts	
Cease now vain thoughts (voice + 4 viols)	 Cease now vain thoughts		13	50	15

George GILL		GB-Ob Mus Sch C.64-9	GB-Och Mus. 473-8
In Nomine a5		4 a5 A	4 a5
In Nomine a6			17 a6

GILL-1

In Nomine a5 published as ME 206





GIOVANELLI

Ut-re-mi a5






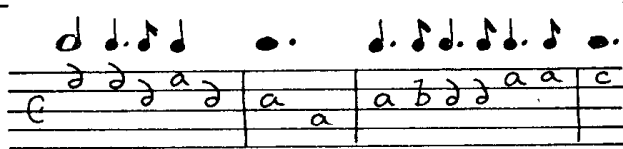
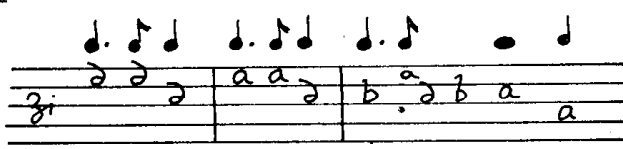
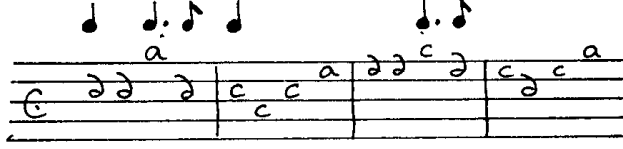
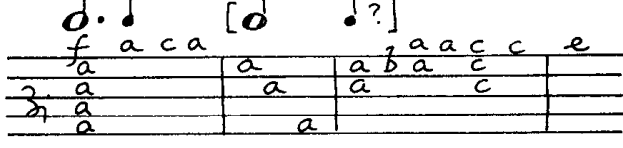
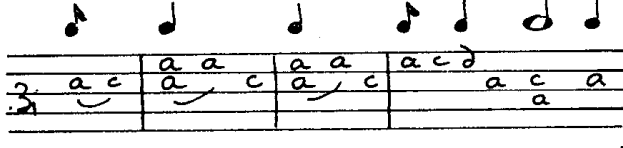
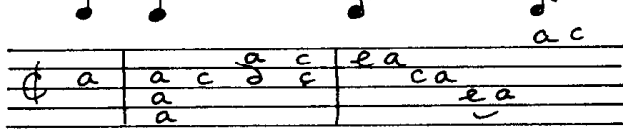
GB-Lbl Eg. Ms 3665 (Tregian's score), f. 199

Madrigal to text by Livio Celiano. Ut re mi fa sol la ogn'armonia/abbraccia col dolcezza' Ruggiero Giovannelli. *Il Terzo Libro de madrigali a cinque voci* (Venetia, 1599, No. 10). Bass part also at Anon 1567.

<h1>Nicolas GISTOU (d. 1609)</h1>		HILDEBRAND 1609	
Five-part consorts published Moeck MMP VI VdGS No.			
1.	Paduana		no. IV/i
2.	Galliard		IV/ii
3.	Paduana		VII/i
4.	Galliard		VII/ ii
2004		GISTOU-1	


Sir Edward **GOLDING**

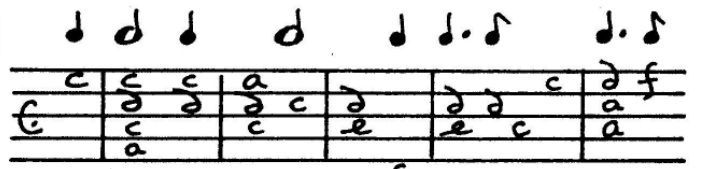
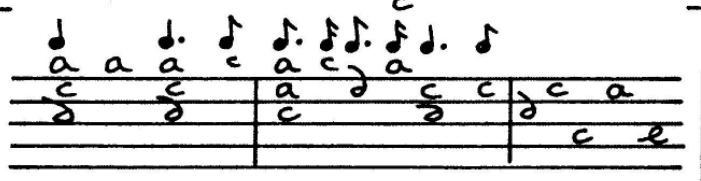
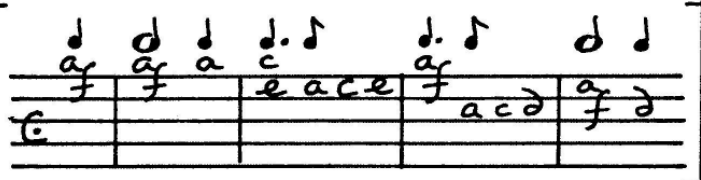
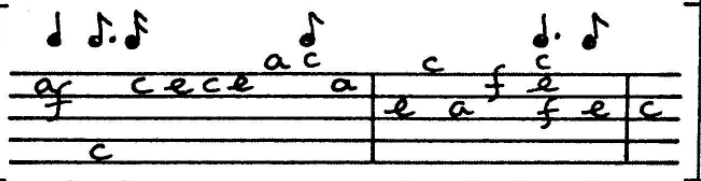

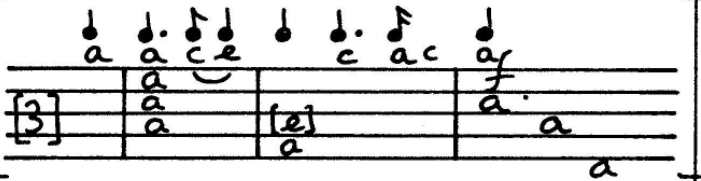
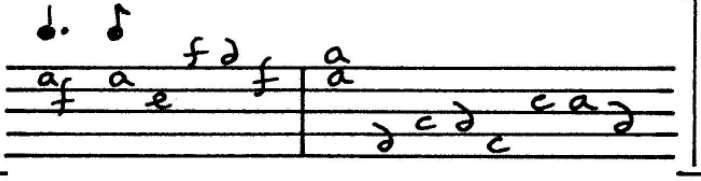
Play-
ford
CA 1655
GB-
Lbl.
Add
MS
59869

		No.	F.		
Almaine	1		48		
Almaine	2		49		
Countrey Dance	3		50		
<u>ffeff</u> : Bone jure	4			33 :1	
The Sarabrand to my Lady Williams her bone jure	5			33 :2 A	
A Jig	6			33 :3	
<u>defhf</u> : Bone jure, Sir Edw. Golding set by R.W.	7			14 :1	
The Glory of the Yale Sir Edw. Golding Set by Mr. Waddam	8			14 :2	
<u>edfhf</u> : Terwet Gibsons Wife	9			23 :2	

STEPHEN GOODALL

Chaplain at Christ Church, died c.1637.

Bass only of two-part Air		Och, Mus. 1022 No.	
VdGS No. 8 Ayre g		90	

Airs for Lyra viol		GB- Mp MS 832 v. 51			EIRE - Dm MS 73.5.13	GB - SA 384702	
VdGS No.		Tun.	No.	P.	no./f		
[Cor.] 1 ffeff G		I	16	25		18 25v A	
[alm.] 2 ffeff G		I	19	26 :2			
[Cor.] 3 ffeff D		I	20	27 :1			
[alm.] 4 ffeff A		I	22	28 :1		23 30v A	
[Cor.] 5 ffeff G		I	23	28 :2			
[Cor.] 6 fdefh D		=Steffkins 57			3, 6'		
Paven 7 efffe Bb		XXI	1	205			

William GORTON

Prelude for solo bass viol;
Ground and airs
for two bass viols.

VdGS
No.

GORTON 1701
GB-
LbI
Add
MS
17850
Dovehouse
Ed. #

GORTON 1701/1

VdGS
No.

GORTON 1701
GB-
LbI
Add
MS
17850
Dovehouse
Ed. #

	P.	f.	No.		P.	f.	No.
<p>Prelude a1</p>  <p>D 1 of Viol II</p>				 <p>7 a</p>	4	24 :2 A	7
<p>A Ground Broken a2</p>  <p>1 and</p> <p>C</p>	1		1	 <p>8 a</p>	5 :1	22 :2 A	8
<p>Airs a2:</p>  <p>2</p> <p>C</p>	2 :1		2	 <p>9 a</p>	5 :2	24 :1 A	9
 <p>3</p> <p>C</p>	2 :2		3	 <p>10 F</p>	6 :1		10
 <p>4</p> <p>d</p>	3	22 :1 A	4	 <p>11 F</p>	6 :2		11
<p>Almand</p>  <p>5</p> <p>d</p>	3	A	5	 <p>12 F</p>	7		12
 <p>6</p> <p>d</p>	7		6				

Johann GRABBE

(1585-1655)

published LPM

T SIMPSON 1621

VdGS No.

1. Intrada



2. Paduan



3. Canzon



no.

2

14

38






GRABU, Louis

Lbl Add.
31429

VdGS No.

Key

no.

- | | | | |
|----|---|---|---|
| 1. | C |  | 1 |
| 2. | C |  | 2 |
| 3. | C |  | 3 |
| 4. | C |  | 4 |
| 5. | C |  | 5 |

THOMAS GREGORIE		GB-06 MSS Mus Sch	D.221 D.247	Browne
VdGS No.	fhfhf:			
[Ayre] 12		12	f.	f.
[Ayre] 13		25		
[Ayre] 14		26	2	
[Alm] 15		27	only,	4/1
[Jig] 16		28	LV part	
[Ayre] 17		29	one	
[Alm] 18		52		
[Alm] 19		53		
[Alm] 20		54		
[Ayre] 21		55	35	2
[Alm] 22		56	33'	
The Chis- cake 23		57	35	1

T. GREGORIE - 2

N.B. Throughout this Gregorie catalogue, an underlined VdGS number signifies an incomplete duet (only 1 part surviving).		Ob MS Mus Sch	CHE, MS
fhfhf:		D.221	DLT/B 31
no.	f.	no.	f.
The Changes 24		58	
[Cor] 25		59	
[Alm] 26		60	
[Alm] 27		61	
[Pav] 28		62	
[Alm] 29		63	
[Cor] 30		64	
[Pav] 31		65	
fhfhf: [Alm] 32		66	
fhfhf: [Cor] 33		67	
fhfhf a Alm 34		78	93 :1 The Gregory
b		Ob MS Mus Sch D.247 f30' (a) f44:1 (b) A	

For an attr. to Ives see Ives 133
EIRE-Dm
23.4.13 f.22'
S.I.

THOMAS GREGORIE

Airs for Lyra viol duet, etc., cont'd

VdGS No.

fhfhf:

35 Ayre
 37 [Alm]
 38 [Alm]
 39 Cor. (a) (b)
 40 Alm
 41 [Ayre]
 42 [Jig]
 43 [Jig]
 44 [Alm]
 45 Sar.
 46 Air
 47 [Alm]

EIRE - DM MS	QB-Ob MSS Mus Sch				Browne	S-N MS	FINSPANG 9096.3	Xerox
	D. 221	D. 245	D. 246	D. 247				
23.4.13	D. 221	D. 245	D. 246	D. 247	Browne	S-N MS		
no. f.	no.	no. p.	no. p.	f.	f.			
33, 20:1 T.G.	79 A			33:2 A				
	80 AP	= IVES VdGS No. 150						
	81 Ap	Merro, 2LV		43:1 A				
	82	}						
	83	H, 8; 153		33:2 A				
	1 part only		H, 8; 178					
	84			35:1 A	41:2 T.G.	10 A		
	85							
	86				Merro, solos			
	87							
	88							
	89							
	90 Ap							
	91 Ap							

THOMAS GREGORIE Airs for lyra viol duet, etc. - cont'd.		EIRE -Dm MS	GB- Ob MS Mus Sch			US- LAcc MS
VolGS No.	f h f h f:	Z3.A. 13	D. 247		f h f h f:	M286 M4 L992
Ayre		no. f	f.		[Jig]	f.
58		27, 18'			61	19'
Williams his Maske		30, 19	34 :1 A		Cor	26'
59		Tho. G.			62	
Prel.			34 :2			
60			Ap			

No. 59 = Anon. 9435 and Adson CMA, no. 13; Add. 10444,
no. 110: 'Williams his Loue' [=VB 1086]

Airs in efffe-f-h tuning from GB-Ob MS Mus Sch. D.221		D.221			One part only, of 2 lyra viols		D.221
efffe:		no.			effff:		no.
[Alm]		13			Prel.		34
71					81		
Bb					[Cor]		35
[Cor]		14			82		
72					[Alm]		36
c					83		
[Alm]		15			g		
73					efffe:		37
Eb					[Sar.]		
Loath to Depart		16			84		
74					Bb		
bb					[Alm]		38
effff:		17			85		
[Jig]					Eb		
75					[Cor]		39
F					86		
[Alm]		18			Bb		
76					[Alm]		40
f					87		
effffh:		30			Bb		
Prel.					[Cor]		41
77					88		
c					c		
[Cor]		31			[Alm]		77
78					89		
c					D		
[Sar]		32			a		
79					a		
C					a		
effff:		33					
[Cor]							
80							
bb							

William GREGORY - Airs

This musical score consists of 48 measures, arranged in a 16-measure grid (3 rows by 5 columns, with the last row containing only 2 measures). The notation is in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. Measure numbers 31 through 78 are printed below each staff. The final two measures (77 and 78) are followed by empty staves.

William GREGORY		Key	PLAYFORD		GB-L61		US-R MS ML96 814 f.															
			CA	CMA	Add MS																	
			1655	1662	31430																	
		No.	No.	No.	f. of Tr 1	No.																
2-PART AIRS																						
31	Alm.	Bb	180																			
32	Coranto	Bb	181																			
33	Saraband	Bb	182																			
34	Jigge	Bb	183																			
2-PART AIRS																						
41	Alm.	g		255																		
42	Cor.	g		256																		
43	Sar.	g		257																		
44	Jigge	g		258																		
45	Alm	g		259																		
46	Cor.	g		260																		
47	A Chicane	G		261																		
48	A Jigg	G		262																		
49	Ayre	G		263																		
50	Corant	Bb		264																		
51	Sar.	Bb		265																		
52	Jigg	Bb		266																		
53	Morisco	Bb		267																		
3-PART AIRS IN g (TrTrB)																						
61	Ayre SET 1	g			I/1	15:1 ⁺																
62	Cor.	g			2	15:2 ⁺																
63	Sar.	g			3	16:1 ⁺																
64	Jigg	g			4	15:2 ⁺																
3-PART AIRS IN F (TrTrB)																						
67	Pav. SET 2	F			II/1	16 [10]																
68	Alm.	F			2	16:1 [11]																
69	Ayre	F			3	16:2 12																
70	Gall	F			-	- 13																
71	Cor	F			4	17:1 [14]																
72	Sar.	F			5	17:2 15																
3-PART AIRS IN g (TrTrB)																						
75	Pav. SET 3	g			II/7	[6]																
76	Ayre	g			8	7																
77	Cor	g			9	8																
78	Jigg	g			10 ^①	9 ^②																

* Empty page reserved for non-existent no. 6 ; figure '6' written in Tr1 & B.

① Jigg ② Country Dance + Bc Lacking

William GREGORY - Airs

This musical score consists of 43 measures, numbered 81 through 123. The notation is written on a single treble clef staff. The key signature is one sharp (F#), and the time signature is 3/4. The score is organized into rows of three measures each, with the final row containing only one measure. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 123 ends with a double bar line. Below the main score, there are three sets of empty five-line staves, one under each column of the final row.

William GREGORY		GB-Lb2 Add MS 31430	US- R MS ML96 L814f										
		Key	no.	f. of Tr 1	No.								
3-PART AIRS IN G (Tr-Tr B)													
81	Alm.	SET 4	G	II, 11	18 ¹ :1	1							
82	Ayre		G	12	18 ¹ :2	2							
83	Cor.		G	13	19:1	3							
84	Sar.		G	14:1	19:2	[4]							
85	Jigg		G	14:2	19:3	[5]							
3-PART AIRS IN Bb (Tr-Tr B)													
88	Par.	SET 5	Bb	II/15	19 ¹ :1	16							
89	Alm.		Bb	16	19 ¹ :2	17							
90	Ayre		Bb	[17]	20:1	18							
91	Cor.		Bb	18	20:2	[19]							
92	Sar.		Bb	19	20 ¹ :1	20							
93	Jig.		Bb	20 ^①	20 ¹ :2	21 ^②							
3-PART AIRS IN Bb (Tr-Tr B)													
96	Prelude.	SET 6	Bb	III/1	21:1								
97	Sar.		Bb	2	21:2								
98	A Round		Bb	3	21:3								
99	Alm.		Bb	4	21 ¹ :1								
100	Cor.		Bb	5	21 ¹ :2								
101	A Round		Bb	6	21 ¹ :3								
3-PART AIRS IN c (Tr-Tr B)													
104	Prelude	SET 7	c	III/7	22:1								
105	Cor.		c	8	22:2								
106	Gavott		c	9	22:3								
107	Cor		c	10	22 ¹								
3-PART AIRS IN C (Tr-Tr B)													
110	Prelude	SET 8	C	III/11	23:1								
111	Cor.		C	12	23:2								
112	Alm.		C	13	23 ¹ :1								
113	Cor.		C	14	23 ¹ :2								
3-PART AIRS IN d (Tr-Tr B)													
116	Prel.	SET 9	d	15	24:1								
117	Cor.		d	16	24:2								
118	A Round		d	17	24 ¹								
3-PART AYRES IN D (Tr-Tr B)													
121	Alm	SET 10	D	18	25:1								
122	Cor.		D	19	25:2								
123	A Round		D	20	25 ¹								

① 'Jig' ② 'Country Dance'

William GREGORY

Airs for solo lyra viol

VdGS

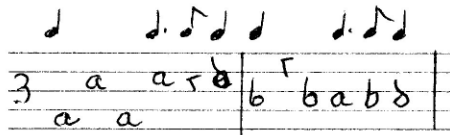
No. edfhf

GB-En, P637
R787.1

Sarraband

20

g



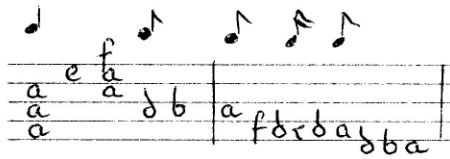
f.
(seq)

8v
(22)

Prelude

30

g

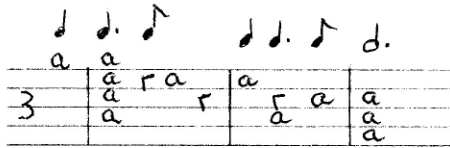


8v
(23)

Corranto

31

g

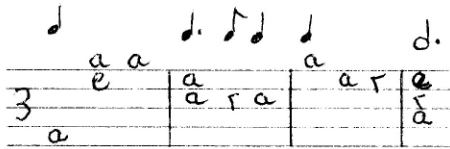


9v
(25)

Sarraband

32

g



10r
(26)

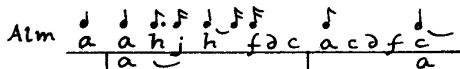
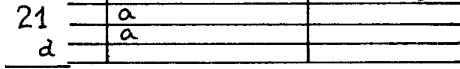
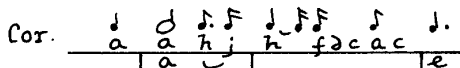
William GREGORY

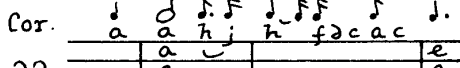
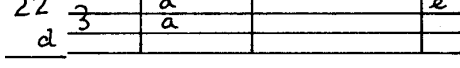
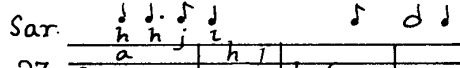
Airs for solo lyra viol

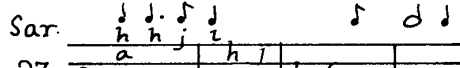
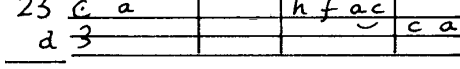
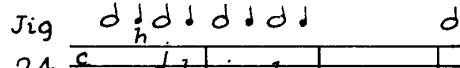
VdGS fedfh
No.

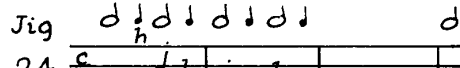
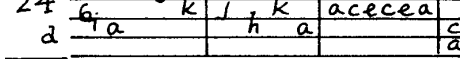

Ob MS Mus.
Sch. F575

GB-En, P637
R787.1

Atm 
21 
d 

Cor. 
22 
d 

Sar. 
23 
d 

Jig 
24 
d 

f.

f.
(seq.)

29v

29r

30r
Ap







29v
Ap

30v
Ap

30r

31r
Ap

30v
Ap

Benedict GREP		FULLSACK 1607	HILDEBRAND 1609
Five-part consorts all published Moeck MMP V and VI			
VdGS No.			
1. Paduana		no. III/I	no.
2. Galliard		III/ii	
3. Paduana			III/I
4. Galliard			III/ii
5. Paduana			XI/I
6. Galliard			XI/ii
2004		GREP-1	

Mr GROBE

S-Uu
imhs
18:27

Partita for viola d'amor [scordatura], viola da gamba and bc

Allemande



Courant



Gavotte







Saraband



Gigue



<p>GROH, 'Heinrich' 'Direct. Mus. Merseb[urg]'</p>	<p>S-Uu imhs</p>	
<p>2 violins, 2 viola, violone, bc</p> <p>Suite a5: Allamanda</p>  <p>Courante</p>  <p>Sarabande</p>  <p>Gigue</p> 	<p>1:11</p>	
<p>January 2009</p>		<p>GROH-1</p>

John GROME

Mid-17th century

solos for lyra viol

VdGS

No.

GB-En, P637
R787.1

Lbl, Add. 59869

1. Prelude
defhf

a e f a

f.

11:2

2. Prelude
edfhf

a r a a b b

17:1

3. Almain
fdefh

a a a a r a a

14v

4. Corant
fdefh

a a r e r a a

14v

5. Saraband
fdefh

a a a e r a r a r e a r

15v

6. Prelude
fdefh

a a a a e e r a

15v

April 2008

GROME-1

