

T.H.

[no evidence of association  
with Home or anyone else]

Airs for lyra viol from  
US-LAucMS M286 M4 L992

Cor.				Alm.				
1	a c d a			2		c a		
f.13'			a	f.14':2	a	a		

# Carel HACQUART

(1640-1701?)

The Durham copy of Carolus Hacquart's *Chelys* Op 3 (1686) is the only copy known to the compiler; it is for solo viol, with no accompanying basso continuo book; however, entries in a manuscript volume at Durham—GB-DRc MS A.27—clearly show that a basso continuo book must have existed. Prebendary Falle, to whom the Durham books belonged, copied selected bass viol pieces from the printed book into MS A.27, as described, with an inventory, by Urquhart in FALLE U.

As he copied each piece, Falle made an annotation, in A.27, such as '3/2'; this can be seen or easily deduced from FALLE U to signify page 3 of the viol book', and 'page 2 of a [now missing] Bc book', and similarly for other copies which he made, including 10 more by Hacquart.

While GB-DRc MS A.27 is under review, the organisation of the generality of basso continuo parts copied into A.27 by Falle may be of some interest.

Up to page 99, the Bc part for each piece is braced beneath the solo part, making a short score, except for pages 51-54 on which Schenck's Sonata II from his Op. 2 (1688) is presented without Bc part.

Between pages 101 and 319, near the end, no Bc parts are given; only the solo viol part is given, on a single staff. It is as if the household, at page 100 of the MS and half way through its musical life, had lost a key viol or theorbo player, or as if a fashion had changed.

Between pages 320 and 327, at the end of MS A.27, the Fantasie and Passacaille from Falle's own 'In Genere Harmonico' are presented, with Bc part.

# CAROLUS HACQUART

Chelys, Op. 3

Pieces for viol

## SUITE 1

1. PRELUDIUM 1

2. Allemande

3. Courante

4. Sar.

5. Gigue.

## SUITE 2

6. PRELUDIUM 2

7. Allemande

8. Courante

9. Sarabande

10. Gigue

## SUITE 3

11. PRELUDIUM 3

12. Allemande

13. Courante

14. Sarabande

15. Gigue

## SUITE 4

16. PRELUDIUM 4

17. Allemande

18. Courante

19. Sarabande

20. Gigue

## SUITE 5

21. PRELUDIUM 5

22. Allemande

23. Courant

24. Sarabande

25. Gigue

## SUITE 6

26. PRELUDIUM 6

27. Allemande

28. Courante

29. Sarabande

30. Gigue.

VdGS No.	HACQUART C 1686 (1)			Carolus HACQUART: Chelys, Op.3 (1686) - Pieces for bass viol.	GB- DRc MS A:27 P.	A.27- refs:		D-Kl MS 2° MUS 61(2) fr.
	Item	Viol	[Bc]			Viol book	[Bc] book]	
	(seq)	P	[P]			P.	[P.]	
[SUITE I]								
1	(1)	1		PRELUDIUM 1				
2	(2)	2		Allemande				
3	(3)	3	[2]	Courante	77:1	3	2	
4	(4)	4		Sarabande				
5	(5)	5	[3]	Gigue	37	5	3	
[SUITE II]								
6	(6)	6	[4]	PRELUDIUM 2	82	6	4	
7	(7)	7:1	[4]	Allemande	35	7	4	10:1
8	(8)	7:2	[5]	Courante	36:1	7	5	10:2
9	(9)	8:1	[5]	Sarabande	36:2	8	5	11:1
10	(10)	8:2		Gigue				11:2
[SUITE III]								
11	(11)	9		PRELUDIUM 3				
12	(12)	10		Allemande				
13	(13)	11		Courante				
14	(14)	12		Sarabande				
15	(15)	13		Gigue				
[SUITE IV]								
16	(16)	14	[11]	PRELUDIUM 4	75	14	11	
17	(17)	15	[11]	Allemande	76	15	11	
18	(18)	16	[12]	Courante	39	16	12	
19	(19)	17		Sarabande				
20	(20)	18		Gigue				
[SUITE V]								
21	(21)	19		PRELUDIUM 5				
22	(22)	20		Allemande				
23	(23)	21		Courante				
24	(24)	22		Sarabande				
25	(25)	23		Gigue				
[SUITE VI]								
26	(26)	24		PRELUDIUM 6				
27	(27)	26		Allemande				
28	(28)	27		Courante				
29	(29)	28:1		Sarabande				
30	(30)	28:2		Gigue				

CAROLUS HACQUART

Chelys, Op. 3 (1686)

Pieces for viol - concluded

SUITE 7

31. PRELUDIUM 7

32. Allemande

33. Ayr

34. Sarabande

35. Gigue

SUITE 8

36. FANTASIA 8

37. Allemande

38. Courante.

39. Sarabande

40. Gigue

SUITE 9

41. PRELUDIUM 9

42. Allemande

43. Courante

44. Sarabande

45. Gigue

SUITE 10

46. PRELUDIUM 10

47. Allemande

48. Courante

49. Sarabande

50. Gigue

SUITE 11

51. PRELUDIUM 11

52. Allemande.

53. Courante.

54. Sarabande

55. Gigue.

SUITE 12

56. PRELUDIUM 12

57. Allemande.

58. Courante

59. Sarabande

60. Gigue.

Vdqs No.	HACQUART C 1686(1)		[Bc]	Carolus HACQUART: Chelys, Op. 3 (1686)- Pieces for viol. - concluded	GB-DRC MS A.27 P	A.27- refs.		Ob MS Mus Sch. D.249 f.
	Item	Viol				Viol	[Bc book]	
	(seq.)	P.				[P]	[P.]	
[SUITE VII]								
31	(31)	29		PRELUDIUM. 7	174:2 <sup>o</sup>			
32	(32)	30		Allemande	175:1 <sup>o</sup>			
33	(33)	31:1		Courante	175:2 <sup>o</sup>			
34	(34)	31:2		Sarabande	176:1 <sup>o</sup>			
35	(35)	31:3		Gigue	176:2 <sup>o</sup>			
[SUITE VIII]								
36	(36)	32		FANTASIA 8	274 <sup>o</sup>			
37	(37)	34		Allemande	275 <sup>o</sup>			146'
38	(38)	35		Courante	276:1 <sup>o</sup>			
39	(39)	36		Sarabande	276:2 <sup>o</sup>			
40	(40)	37		Gigue	278:1 <sup>o</sup>			
[SUITE IX]								
41	(41)	38		PRELUDIUM 9	225 <sup>o</sup>			
42	(42)	39		Allemande	226 <sup>o</sup>			
43	(43)	40		Courante	227:1 <sup>o</sup>			
44	(44)	41		Sarabande + var <sup>n</sup>	227:2 <sup>o</sup>			
45	(45)	42		Gigue	228 <sup>o</sup>			
[SUITE X]								
46	(46)	43		PRELUDIUM. 10				
47	(47)	44		Allemande				
48	(48)	45		Courante				
49	(49)	46		Sarabande + var <sup>n</sup>				
50	(50)	47		Gigue				
[SUITE XI]								
51	(51)	48		PRELUDIUM 11	144:1 <sup>o</sup>			
52	(52)	49		Allemande	144:2 <sup>o</sup>			
53	(53)	50		Courante	145 <sup>o</sup>			
54	(54)	51:1		Sarabande	146:1 <sup>o</sup>			
55	(55)	51:2		Gigue	146:2 <sup>o</sup>			
[SUITE XII]								
56	(56)	52		PRELUDIUM 12	245 <sup>o</sup>			
57	(57)	53:1	[59]	Allemande	62:1 <sup>o</sup>	53	[59]	
					246:1 <sup>o</sup>			
58	(58)	53:2	[59]	Courante	62:2 <sup>o</sup>	53	59	
					246:2 <sup>o</sup>			
59	(59)	55		Sarabande + var <sup>n</sup>	246:3 <sup>o</sup>			
60	(60)	56		Gigue	248 <sup>o</sup>			

# Philip HACQUART

Pieces for solo bass viol.

QB-Ob  
MSS  
Mus. Sch.

F. 573  
F. 574

PRB, No. B017

QB-Ob  
MSS  
Mus Sch

F. 573  
F. 574

PRB, No. B017

P. HACQUART - 1

VdGS No.

[SUITE I]

Allemande  
1 d

VIII' 20

✓

Courante  
2 d

IX 21

✓

Sarabande  
3 d

IX' 22

✓

Gigue  
4 d

X 23

✓

[SUITE II]  
Allemande  
5 d

X':1

✓

Courant  
6 d

X':2

✓

Sarabande  
7 d

XI

✓

Gigue  
8 d

XI'

✓

[SUITE III]

Allemande  
9 d

XII :1 7

✓

Courante  
10 d

XII :2 8

✓

Sarabande  
11 d

XII' :1 9:1 \*

✓

Gigue  
12 d

XII' :2 9:2

✓

[SUITE IV]  
Allemande  
13 a

32'

✓

Courante  
14 a

33

✓

Sarabande  
with Var'n  
15 a

33'

✓

Gigue  
16 a

34'

✓

\* F. 574 has a variation

PHILIP HACQUART




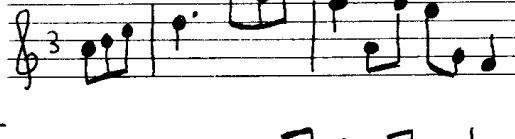
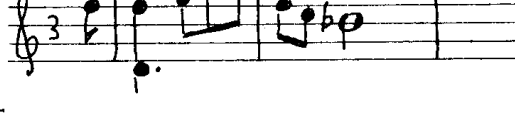
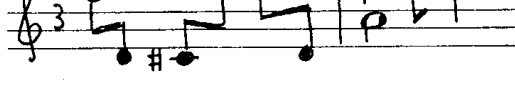
Pieces for Solo violin arranged by  
Thomas Baltzar from Iyra-viol originals.

GB-08  
MS  
Mus Sch

A-  
ET  
Goëss  
MS

F. 573

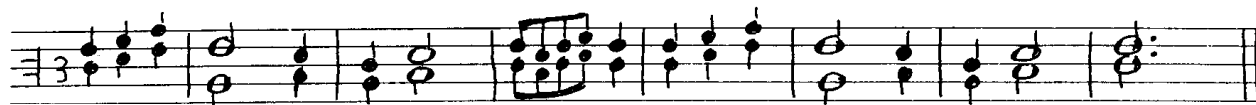
"A"

		E.	f.	seq.				
[P. Hacquart] Courante 17 <i>d</i>		31	11:2	(55')	Ap	A		
Phil. Hacq. Var. of Courante 18 <i>d</i>		32	12					
[P. Hacquart] Sarabande 19 <i>d</i>		33	12'		Ap			
Phil. Hacquart. Courante 20 <i>d</i>		40	15'	:2				
[P. Hacquart] Courante 21 <i>d</i>		41	16	:1	Ap			
[P. Hacquart] Sarabande 22 <i>d</i>		42	16	:2	Ap			

For further information on GB-08 MSS Mus Sch F.573 and F.574, and the arrangements in F.573, by Thomas Baltzar, for violin, of Iyra-viol pieces, see LYRA D, BALTZAR H, and VdGS SP No.144.

The following title and incipit appear at the end of F.574, on p.76.

*menuet desdié a mademoiselle Joanna hacquart Lartigue*



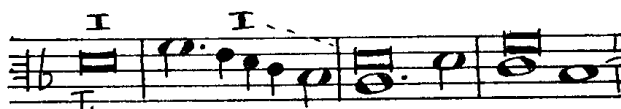


EDWARD **HAK**E

or HAWKES

*In Nomine a 5*

E. 263















GB-0b MS Mus Sch. D.212-6, no.29 a5

T MS 389 P.76, tenor only, as above.

Publ. MB 45, no.160.

HAK-E-1

HAMMERSCHMIDT, Andreas		no./ fol.	All probably from <i>Dritter Theil Newer Paduanen, Galliarden</i> [etc.] mit 3. 4. und 5 Stimmen (1650). See GERMANY-R
Trios	GB-Lbl, Add. MS 31438 [Treble only]		
VdGS No.			
1. Ballet		1/84r	
2. Saraband		2/84r	
3. Ballet		3/84v	
4. Aria		4/84v	
5. Saraband		5/84v	
6. Allemande		6/85r	
7. Saraband		7/85r	
8. 'Saraband' [?]		8/85r	
9. Ballet		9/85r	
10. Allemande		10/85v	
11. Courant		11/85v	
12. Saraband		12/85v	
February 2008			HAMMERSCHMIDT-1

JAMES

# HARDING

*Fantasies a4,*

*arr. for keyboard in*

*GB-Lbl Add MS 30485*

'A Fancy'

VdGS No.1  
E.42

'A Fancy'

VdGS No.2  
E.43

*James Harding's*

*Galliard*

*VdGS No.3*

*E 527*

[As Byrd, without ornaments]

Some concordances:

GB-Cu MS Dd 5.20 f.16, 30: BV

GB-Lbl 15118 f.11', Tr, B.

Add MSS: 17786-91 No.31 a5

30826-8 No. 18 a5

(2 parts missing)

FWVB No. 121, keyboard,

set by Byrd.

FULLSACK 1607, No. 14 a5.

US-NH MS Filmer 3, f.19' of B

See also Anon 762

'Duo Harden': see Anon 605.

(More to be added)

J. HARDING-1

# THEOPHILUS HAWNEY

New  
Ayres  
1678

D-Hs  
ND VI  
1076










See *Early Music* XXIX/  
4, Nov. 2001, 626-632.

VdGS No.

Key

No.

p./no.

1. Saraband	F		8	
2. Gavot	F		9	
3. A Jigg	F		10	
4. Sarabrand	f			173/2
5. Almond	f			173/1
6. Simphony	g			172/1
7. [Saraband]	g			172/2
8. Sarabrand	g			172/3
9. Minuett	g			172/4



# BENJAMIN HELY

Benjamin Hely's bass viol music was reviewed and indexed by Richards: see BASS R.

Some works of reference attribute The Compleat Violist (c. 1700) to Hely. But from the title page it is clear that 'some select Aires and Tunes' are followed by 'several lessons...compos'd...by ye late famous master Mr Benjamin Hely'. The 'select Aires' appear to be a pot-pourri of several composers' tunes, and only the suites labelled 'Mr B. Hely' from page 13 onwards, and confirmed at Cambridge, can be confidently attributed to that late master. The Compleat Violist as a whole is apparently an anonymous compilation.

Airs for solo Bass Viol		COMPLEAT V	QB-Cf <sub>m</sub> MU MS	Publications		
				Kings	Musick	
vaqs No.		P.	G 41			
Alm 1 (RC17) RT 419		13:1	2 <sup>1</sup> :1	✓		
Covr. 2 (RC18) RT 776		13:2	2 <sup>1</sup> :2	✓		
Sar. 3 (RC19) RT 795		14:1	1:1	✓		
Jigg 4 (RC20) RT 786		14:2	1:2	✓		
Alm. 5 (RC21) RT 46		15:1	1 <sup>1</sup> :1	✓		
Covr 6 (RC22) RT 282		15:2	1 <sup>1</sup> :2	✓		
Sar. 7 (RC23) RT 287		16:1	1 <sup>1</sup> :3	✓		
Jigg 8 (RC24) RT 285		16:2	2:1	✓		
[Ayre] 9 (RC25) RT 89			2:2	✓		

BENJAMIN HELY Duets for bass viols, found only in Cfm MU MS 634, numbered as in that source, these being its entire contents

VdGS No.

Prelude RT164  
1 (RC 26) RT 163

Corant RT311  
4 (RC 29) RT 310

Aire RT131: }  
2 (RC 27) RT 128

Saraband [incomplete]  
5 (RC 30) RT 314, in both parts.

Almand RT 119  
3 (RC 28) RT 118

Gavotte RT 158  
6 (RC 31) RT 157

VdGS No.	BENJAMIN HELY Sonatas		GB-0b MSS Mus Sch		Kings Musick r o c p	C 78 : complete contents shown here E.428 : I-VI, and pieces by M. Marais.	Ob MSS Mus Sch		Kings Musick r o c p		
	I-VI 2 Bass viols & Bc. VII. Treble, Bass Viol & Bc. (No. VII possibly, not by Hely)	C.78 a-c	E.428	C.78 a-c			E.428				
I	RT 729 RT 724 RT 720 4/4 6 8/6 7/5 #	no. 1	no. 1	1	1	✓	V	RT 240 RT 243 RT 242 4/3 6/6 7/6 5	no. 5	no. 4	✓
II	RT 730 RT 725 RT 719 2 6/7 #	2	5	2	-	✓	VI	RT 247 RT 245 RT 241 7/7 #	6	[2]	✓
III	RT 246 RT 244 RT 239 6 4/4	3	3	3	-	✓	VII	Adagio Tr. Bv Bc	7	-	
IV	RT 731 RT 726 RT 721 5/4 6/7	4	6	4	-	✓	A				

A monogram 'B.H.' is worked into the end-blocks of pieces in E.428, but only of Sonatas I-VI, not of Sonata VII, for which Dietrich Becker may be a candidate.







HERWICH, Christian

Ruggiero



D-W, Cod. Guelf 34.7. Aug 2°  
p. 34, no. 31

Viola da gamba to a ground

Violin, viola da gamba, bc

Sonata



D-W, Cod. Guelf 34.7. Aug 2°  
p. 87, no. 53

La Chilana



D-W, Cod. Guelf 34.7. Aug 2°  
p. 116, no. 65

2 vln, viola da gamba, bc

Aria



D-W, Cod. Guelf 34.7. Aug 2°  
p. 258, no. 110

# HEUDELINNE

TROIS SUITES de pièces à deux voix, propres à jouer sur la Viola da Gamba & le Clavessin --- 1708

HEUDELINNE 1708  
GB-DRc  
MS  
A.27

EDITIONS. HEUDELINNE 1701 was published in Paris; it was revised and republished in Amsterdam in 1708. The copy of this revision at GB-DRc, in Falle's collection, is the one used for this compilation.

HEUDELINNE 1708  
GB-DRc  
MS  
A.27

No. in HEUDELINNE 1708.  
=VdGS No:

P. P.  
Solo, Bc

P. P.  
Solo, Bc

## PREMIÈRE SUITTE

### Prélude

1  
d

1:1, 66  
1:1

### Chaconne

11  
d

4:3, 2:3

### Prélude

2  
d

1:2, Tac. #: Falle

### Sonate

12  
D

Gay

6, 3:1

### Allemande à jouer seul

3  
d

1:3, 1:2

### La Petite Marquise

13  
D

7:1, Tac. #:

### Double

4  
d

2:1, 1:2

### Double

14  
D

7:2, Tac. #:

### Courante

5  
d

2:2, 1:3

### SECOND SUITTE - Prelude a jouer seul.

15  
A

Tres viste

7:3, 4:1

### Sarabande Grave

6  
d

2:3, 1:4

### Allemande

16  
A

8:1, 4:2

### Gigue

7  
d

2:4, 1:5

### Courante

17  
A

8:2, 4:3

### Gavotte en Rondeau

8  
d

3:1, 1:6

### Double

18  
A

8:3, 4:3

### Menuet

9  
d

4:1, 2:1 67

### Sarabande

19  
A

8:4, 4:4

### Rondeau à jouer seul

10  
d


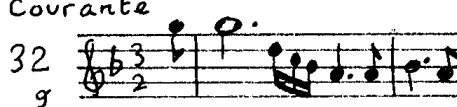
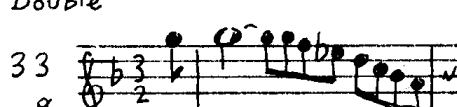





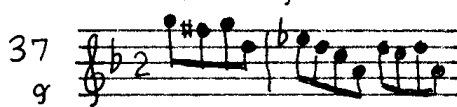



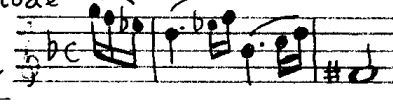


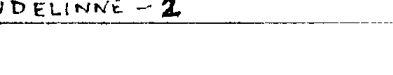
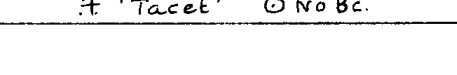
4:2, 2:2

### Gigue

20  
A

9:1, 4:5

#: 'Tacet'.

HEUDELINNE - Pièces de Viol - contd.  A description and List of contents of GB-DRc MS A.27 are given by Urquhart in FALLE U	HEUDELINNE 1708	GB-DRc MS	N.B. In MSA.27, the pieces between PP 46 and 67 are set out in score, the Solo part in C3 clef an octave down, the Bc part below. The other pieces - P. 133-9 - have no Bc part	HEUDEL. 1708	GB-DRc MS
No. in HEUDELINNE 1708 = VdGS No:  SECOND SUITTE - cont. Gavotte	P.	P.	TROISIEME SUITTE, cont. Allemande	12 :3, 7 :1	46 :2; and 133 :3 ⊙
21 	9 :2, 5 :1	Falle	31 		
Double	9 :3, 5 :1		32 	12 :4, 7 :2	48 :1; 134 :1 ⊙
22 			33 	12 :5, 7 :2	134 :2 ⊙
Mouvet	10 :1, 5 :2		34 	13 :1, 7 :3	135 :1 ⊙
23 			35 	13 :2, 7 :4	135 :2, ⊙
Rondeau	10 :2, 5 :3		36 	13 :3, 8 :1	48 :2; and 136 :1 ⊙
24 			37 	14 :1, 8 :1	136 :2 ⊙
Rigaudon	10 :3, 5 :4		38 	14 :2, 8 :2	136 :3 ⊙
25 			39 	14 :3, 8 :3	136 :4 ⊙
Second Rigaudon	10 :4, 5 :5		40 	15, 9 :1	138 :1 ⊙
26 			41 	16, 9 :2	139 :1 ⊙
Troisième Rigaudon	10 :5, 6 :1				
27					
Sonate en Chaconne *	11 :1, 6 :2				
28					
TROISIÈME SUITTE Prélude	12 :1, Tacet	46 :1; and 133 :1 ⊙			
29					
Prélude	12 :2, Tacet	133 :2 ⊙			
30					

\* 'Il faut jouer à trois temps égaux'

† 'Tacet' ⊙ No Bc.

JOHN HILTON		QB- Och MSS	EIRE Dm MSS	1022 Consortium	Och MSS	Dm MSS	1022 Consortium
(1599 -1657) Prelude and Fantasies a3 (Tr Tr B)		744-6	23.4. 1-6		744-6	23.4. 1-6	
All published by Practicall Musicke							
VdQS No.		no.	no.	no.	VdQS No.		no.
Prelude		1	23 A	1	Fantasies.		3 25 A
Fantasies		1	22 A	2		4 26 A	5
		2	24 A	3		5 27 A	6

JOHN HILTON - Ayres a3 (Tr Tr B)  
from QB-Lbl Add MSS 29283-5  
All published by Practicall Musicke

NB. 7 more airs, in F, in :  
US-Nyp MS Drexel 3849, p.112, and  
QB-Cu MS 3396, nos 12-18 (B only)

VdQS No.		no., F (Tr.)		no., F (Tr.)
[Ayre] 1 g		1 3:1	[Alm] 5 d	5
[Cor] 2 g		2	[Ayre] 6 d	6
[Cor] 3 g		3	[Alm] 7 c	7
[Ayre] 4 g		4	[Sar] 8 c	8 5:2

JOHN HILTON

Verse anthem a5

QB-08  
MSS  
Mus Sch  
D.212-6

OUP: Oxford  
Anthems A196

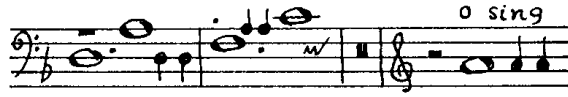
V a5	Teach me, O Lord		f.				
			74			✓	

R. HINDE

Verse anthem a5

v  
a5

O sing unto  
the Lord



79'  
A

1984

HINDE-1

# JOHN HINGESTON

(c.1610-1683)

Hingeston's works survive in a very few MSS, principally in GB-Ob MSS Mus Sch D.205-11, of which he wrote the organ part, the remainder being copied under his direction. His respect for Edward Lowe, who became the Heather Professor at Oxford in 1661, is pleasingly attested in the following note, found in those partbooks:

This set of Bookes & works of mine I freely give to y<sup>e</sup> Musique School at Oxon whereto I was ye more encouraged, from what I have heard & seene of y<sup>e</sup> care, e Dilligence & industry, of ye present proffessor thereof in y<sup>e</sup> Universitie, Mr Edward Lowe, my ever honored frind and fellow servant.

Did Lowe's successors enjoy testimonials as fair as that ?

Attention is called to the works listed on page 7, which appear in MS E.382 but not in 1455 D.205-11. E.382 is holograph, and is a reasonably complete reduction of the string parts; from this it should be easy to reconstruct the string parts of those extra pieces.

Modern studies of Hingeston in the United Kingdom fall neatly between Richards, who covered the works for bass viols (see BASS R), Field who dealt with the fantasy-suites (see CONSORTS F), and Hulse who has studied the life and works as a whole (see HINGESTON H).

JOHN HINGESTON		Ob. MSS Mus Sch D. 205-11	Lcm. Pr. book II, F. 10	Publications	VdGS No.	Fantasies and Aires for 3 bass viols. See BASS R	Libl. Add. MS 31436	Dovehouse
		No.	f.		No.		no.	
RT 364 [= 366] RC 35 [= RC 34] Divisions for solo bass (see BASS R) removed: not by Hingeston				1 and 7'		Fant. 1 g RC17 RT 712, 701, 680	1	1
VI Fantasias, Almandes & Corantes for 2 Bass Viols.						Alm. 2 g RC18 RT 652, 646, 647	2	2
NO. 1 Fant. RC1 c	RT 530, 521	NO. 1 81 [53]		↑		Alm. 3 g RC19 RT 216, 215, 229	3	3
Alm. RC2 c	RT 482, 477	81 [53]		SP 36		Alm. 4 g RC20 RT 227, 220, 228	4	4
Alm. RC3 c	RT 481, 485	81 [53]		VdGS		Alm. 5 g RC21 RT 221, 218, 222	5	5
Cor. RC4 c	RT 806, 805	81 [53]		↓		Fant. 6 a RC22 RT 688, 713, 689	6	6
NO. 2 Fant. RC5 c	RT 149, 155	NO. 2 82 [54]				Alm. 7 a RC23 RT 650, 648, 653	7	7
Alm. RC6 c	RT 108, 109	82 [54]				Cor. 8 a RC24 RT 867, 865, 866	8	8
Alm. RC7 c	RT 110, 114	82 [54]				Alm. 9 a RC25 RT 651, 644, 649	9	9
Cor. RC8 c	RT 312, 313	82 [54]				Cor. 10 a (not in R) (partly crossed out)	10	
NO. 3 Fant. RC9 d	RT 515, 533	NO. 3 83 [55]		↑		Fant. 11 A RC26 RT 234, 233, 237	11	10
Alm. RC10 d	RT 483, 476	83 [55]		SP 129		Alm. 12 A RC27 RT 225, 217, 226	12	11
Alm. RC11 d	RT 484, 478	83 [55]		VdGS		Alm. 13 d RC28 RT 644, 654, 655	13	12
Cor. RC12 d	RT 808, 807	83 [55]		↓		Alm. 14 d RC29 RT 753, 748, 752	14	13
NO. 4 Fant. RC13 D		NO. 4 84 [56]		↑		Alm. 15 D RC30 RT 255, 263, 264	15	14
Alm. RC14 D		84 [56]		SP 130		Alm. 16 D RC31 RT 253, 249, 265	[16]	
Alm. RC15 D		84 [56]		VdGS		Alm. 17 G RC32 RT 261, 250, 262	[17]	another setting of No. 12
Cor. RC16 D		84 [56]		↓		Fant. 18 a RC33 RT 747, 750, 751	[18]	






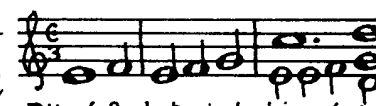


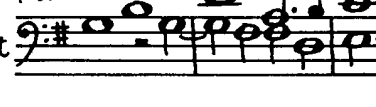
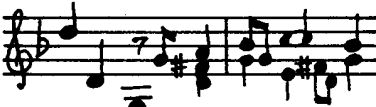

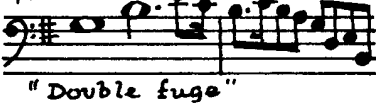










JOHN HINGESTON		Ob. MSS Mus. Sch. D. 205-11	Ob. MS Mus. Sch. E. 382	Publications	All nine sets publ. PRB (VC047)	Ob. MSS Mus. Sch. D. 205-11	Ob. MS Mus. Sch. E. 382
V. Fantasia, Almande & Corante for treble & bass					* see page 7		
		no.	no.	no.		no.	no.
Fant. g		80 [52]		↑ Valgs SP45 ↓	NO. 4 (contd.) Ayre G	24 [22]	
Alm. g		80 [52]			NO. 5. Org. Fant. G	NO. 5.:- 25 [23]	48 [22]
Cor. g		80 [52]			Alm. G	26 [23]	49 [22]
I. Fantasias, Almandes and Ayres for treble bass and organ (for one violin, Base violl and Organ')					Ayre G	26 [23]	50 [22]
NO. 1 org. Fant. Bb		19 [19]	NO. 1:- 39 [19]		NO. 6 Org. Fant. a	NO. 6.:- 27 [24]	51 [23]
Alm. Bb		19 [19]	40 [19]		Alm. a	28 [24]	52 [23]
Ayre (Gall) Bb		19 [19]	41 [19]		Ayre Org. a	28 [24]	53 [23]
NO. 2 org. Fant. c		20 [20]	NO. 2.:- 42 [20]		NO. 7 org. Fant. A	NO. 7 29 [25]	54 [24]
Alm. c		20 [20]	43 [20]		Alm. A	30 [25]	55 [24]
Ayre c		20 [20]	44 [20]		Ayre Org. A	30 [25]	56 [24]
NO. 3 org. Fant. C		21 [21]	NO. 3.:- 45 [21]		NO. 8 * org. Fant. d	NO. 8.:- 31 [26]	60 [26]
Alm. C		22 [21]	46 [21]		Alm. d	32 [26]	58 [25]
Ayre C		22 [21]	47 [21]		Ayre d	32 [26]	59 [25]
NO. 4 # org. Fant. G		23 [22]	NO. 4.:- 24 [22]		NO. 9 org. Fant. D	NO. 9.:- 33 [27]	63 [27]
Alm. G		24 [22]			Alm. b	34 [28]	64 [27]
					Ayre D	34 [28]	65 [27]

VII. JOHN HINGESTON Fantasias and Almandes for Tr T B Org. ( 'a 3 pts for treb: Con: & Basso' ).		OB MSS Mus Sch D. 205-11	OB MSS Mus Sch. E. 382	PRB- VC20	see page 7 for No. 10			D. 205-11	E. 382	PRB- VC20
		no.	no.					no.	no.	
No. 1 Fant. g		1 [1]		✓	No. 8 Fant. d		8 [8]		✓	
Alm. g		1 [1]		✓	Alm. d		8 [8]		✓	
No. 2 Fant. g		2 [2]		✓	No. 9 Fant. D		9 [9]		✓	
Alm. g		2 [2]		✓	Alm. D		9 [9]		✓	
No. 3 Fant. g		3 [3]		✓	VIII. Fantasias and Almandes for 2 trebles, bass and Organ ( '2 treb: & 1 Bas: ' )					
Alm. g		3 [3]		✓						
No. 4 Fant. G		4 [4]		✓	No. 1 Fant. c		10 [10]		✓	
Alm. G		4 [4]		✓	Alm. c		10 [10]		✓	
No. 5 Fant. a		5 [5]	1 [1]	✓	No. 2 Fant. c		11 [11]		✓	
Alm. a		5 [5]	2 [1]	✓	Alm. c		11 [11]		✓	
No. 6 Fant. e		6 [6]	3 [2]	✓	No. 3 Fant. C		12 [12]		✓	
Pav. Alm. e		6 [6]	4 [2]	✓	Alm. C		12 [12]		✓	
Alm. e		6 [6]	5 [2]	✓	No. 4 Fant. d		13 [13]		✓	
No. 7 Fant. G		7 [7]		✓	Alm. d		13 [13]		✓	
Alm. G		7 [7]		✓	No. 5 Fant. d		14 [14]	11 [5]	✓	

JOHN HINGESTON		Ob MSS		PRB - VC 25			Ob MSS		PRB VC 22
		Mus Sch.					Mus Sch.		
VIII. Fantasias and Almandes for Tr Tr B Org continued:-		D. 205-11	E. 382				D. 205-11	E. 382	
		no.	no.				no.	no.	
No. 5, contd.									
Alm d		14	12	✓			38	71	✓
		[14]	[5]				[29]	[29]	
No. 6									
Fant. d		15	9	✓	No. 2 contd.				
		[15]	[4]		Ayre C				
No. 6									
Fant. d		15	9	✓	No. 3 org.				
		[15]	[4]		Fant. a		39	72	✓
							[30]	[30]	
No. 6									
Alm d		15	10	✓	Alm a		40	73	✓
		[15]	[4]				[30]	[30]	
No. 7									
Fant. D		16	13	✓	Ayre a		40	74	✓
		[16]	[6]				[30]	[30]	
No. 7									
Alm D		16	14	✓	No. 4 org.				
		[16]	[6]		Fant. A		41	75	✓
							[31]	[31]	
No. 8									
Fant. Bb		17		✓	Alm A		42	76	✓
		[17]					[31]	[31]	
No. 9									
Fant. Bb		18		✓	Ayre A		42	77	✓
		[18]					[31]	[31]	
No. 9									
Alm Bb		18		✓	No. 5 org.				
		[18]			Fant. d		43	78	✓
							[32]	[32]	
II. Fantasias, Almandes and Ayres for Tr Tr B Org. (for 2 Violins, Base Violl and Organ')									
No. 1 org.									
Fant. g		35	66	✓	Alm d		44	79	✓
		[28]	[28]				[32]	[32]	
No. 1									
Alm g		36	67	✓	Ayre d		44	80	✓
		[28]	[28]				[32]	[32]	
No. 1									
Ayre g		36	68	✓	No. 6				
		[28]	[28]		Fant. D		45	81	✓
							[33]	[33]	
No. 2									
Fant. C		37	69	✓	Alm D		46	82	✓
		[29]	[29]				[33]	[33]	
No. 2									
Alm C		38	70	✓	Ayre D		46		✓
		[29]	[29]				[24]		

JOHN HINGESTON		Ob MSS Mus Sch		PRB VC 14	XI. 5-part fantasias and airs (two trebles, two Counter- tenors & a Base) All published PRB: VC6		A.205-11 Publ'ns
X. Fantasias and Almandes for Tr Tr B B Org (fancies of 4 partes for the violes or violins, 2 Bases, & 2 trebles' - E. Lowe) * See page 7		D 205-11	E 382				
No. 1 Fant. g		47 [35]	27 [13]	✓	No. 1 Fant. F		58 [43]
Alm g		47 [35]	28 [13]	✓	Alm F		59 [43]
No. 2 Fant. g		48 [36]		✓	No. 2 Fant. g		60 [44]
Alm g		49 [36]		✓	Par- Alm. g		61 [44]
No. 3 Fant. g		50 [37]		✓	Sax g		62 [44]
Alm g		51 [37]		✓	No. 3 Fant. a		63 [45]
No. 4 * Fant. C		52 [38]		✓	Alm. a		63 [45]
Alm C		52 [38]		✓	No. 4 Fant. C		64 [46]
No. 5 Fant. a		53 [39]	31 [15]	✓	Alm. C		64 [46]
Alm a		54 [39]	32 [15]	✓	XII. 6-part fantasies and almandes (two Bases, two trebles, counter- tenor and low meane') all published PRB: VC6		
No. 6 Fant. D		55 [40]	33 [16]	✓	No. 1 Fant. a		69 [47]
Alm. D		55 [40]	34 [16]	✓	Alm. a		69 [47]
No. 7 Fant. d		56 [41]	35 [17]	✓	No. 2 Fant. F		70
Alm. d		56 [41]	36 [17]	✓	Alm. F		70
No. 8 Fant. D		57 [42]	37 [18]	✓	No. 3 Fant. d		71
Alm D		57 [42]	38 [18]	✓	Alm. d		71

JOHN HINGESTON Works which appear only in the organ book Ob MS Mus.Sch. E. 382	Ob MS Mus Sch.		IX. Fantasias & Almandes - for Tr B B Org ( '2 bas : 1 treb.' )  (organ part only)	Ob MS Mus Sch.	
VII. Fantasia-Almande & Ayre for Tr T B Org. ( 'Treb: Con: & Basse' ) (organ part only) (see p.4)	MS Li		NO. 1 Fant 	no.	
NO. 10 Fant 	6 [3]		Alm. 	16 [7]	
Alm. 	7 [3]		NO. 2 Fant 	17 [8]	
Air  RH of 2nd strain lacking, but close in time is complete	8 [3]	F	Alm. 	18 [8]	
X. Fantasia for Tr Tr B B Org. (organ part only) (see p.6)			NO. 3 Fant 	19 [9]	
NO. 4 a Fant 	29 [14]		Alm 	20 [9]	
Alm 	30 [14]		NO. 4 Fant 	21 [10]	
I. Fant-Alm-Ayre for Tr B Org (see p.3) Variants of No. 8 (organ parts only)			Alm 	22 [10]	
NO. 8 a Fant  ( 'for pedall harpsichord or organ' ) followed by the Almande & Ayre of Sett 8	57 [25]		NO. 5 Fant 	23 [11]	
NO. 8 b : The fantasia of No. 8, followed by:-			Alm 	24 [11]	
Alm. 	61 [26]		NO. 6 Fant 	25 [12]	
Air 	62 [26]		Alm 	26 [12]	

JOHN HINGESTON

'Mr Hingston Consort for the  
Virginall or Organ & treble  
and base violls'

Bass part only

GB-Lb1

MS

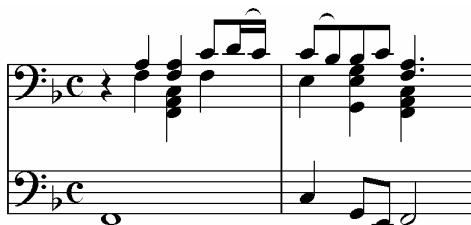
Adj 62152A

	no.
Pav g	84
[Alm] g	85
[Cor] g	86
[Sar] g	87
Pav. F	88
Alm F	89
Cor F	90
Sar F	91
Pav. d	92
Alm. d	93
Cor d	94
[Sar] d	95

\* "q. whether this should not be a  
semibrief rest" [it probably should be]

**Konrad HÖFFLER** (1647-1705?) [12 suites for viola da gamba and continuo] All in *Primitiae Chelicae* (Nuremberg, 1695). Published in *Das Erbe Deutscher Musik*, 67

1. Suite I F



Prelude-Fuga;  
Allemand; Courant;  
Saraband; Giga

2. Suite II b



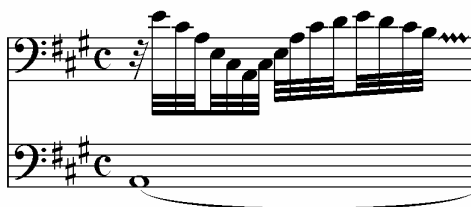
Allemand; Corrente;  
Saraband; Giga

3. Suite III D



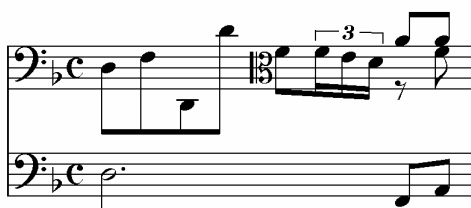
Allemand; Corrente;  
Saraband; Giga

4. Suite IV A



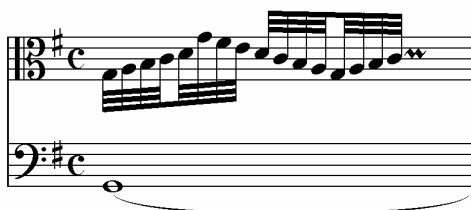
Preludio; Allemand;  
Corrente; Saraband;  
Giga

5. Suite V d



Preludio; Allemand;  
Corrente; Saraband;  
Giga

6. Suite VI G



Preludio; Allemand;  
Courant; Saraband;  
Giga

**Konrad HÖFFLER** (1647-1705?) [12 suites for viola da gamba and continuo] All in *Primitiae Chelicae* (Nuremberg, 1695). Published in *Das Erbe Deutscher Musik*, 67

- |                 |  |   |
|-----------------|--|---|
| 7. Suite VII a  |  | Allemand; Corrente;<br>Saraband; Giga                 |
| 8. Suite VIII c |  | Allemand; Corrente;<br>Saraband; Giga                 |
| 9. Suite IX Bb  |  | Allemand; Corrente;<br>Saraband; Giga                 |
| 10. Suite X g   |  | Allemand; Corrente;<br>Saraband; Giga                 |
| 11. Suite IX C  |  | Sonata-Fuga; Allemand;<br>Corrente; Saraband;<br>Giga |
| 12. Suite XII e |  | Allemand; Courant;<br>Saraband; Giga                  |



HOFFMANN, 'Giovanni'/  
Johann

D-W,  
Cod. Guelf.  
34.7.  
Aug. 2°

Sonata

d



no./p.

46/71

January 2009

HOFFMANN-1

# HÖFFNER

2 violins, violetta, 2 viola da braccio, 2 trombetta, bassoon, bc

Sonata a8



S-Uu, imhs 4:2

# ANTHONY HOLBORNE

(d.1602)

Holborne's collection of 65 airs (see HOLBORNE 1599) is the foundation of the first six index sheets. Judging by the number of arrangements, for instruments other than the 'Viols, Violins or other Musicall Winde Instruments' for which they were set, they must have been extremely popular in this country and on the Continent.

For much of the information given, the Society is indebted to Jeffery (see HOLBORNE J1) and Edwards (see CONSORTS E1); their numbers are given in the tables in addition to the Society's numbers which run consecutively through the 1599 edition.

When two 'Edwards' numbers are given, the lower one usually refers to a mixed consort setting, and this, by the nature of the sources, is often an incomplete setting.

There is a fair spread of modern publications, with little scope, if any, for newcomers.

The final page collects together some miscellaneous works, mainly from the mixed consort department.

Useful information concerning the plucked string sources has been set out by Diana Poulton in DOWLAND P; many of these cover both composers.

A discussion by Jeffery of the instrumentation of Holborne's works, and of the different instrumentations in the plucked string sources, appears in HOLBORNE J2.

VdGS No. (HOLBORNE 1599)	Jeffery No. (HOLBORNE J1)	Edwards No. (CONSORTS F1)	ANTHONY HOLBORNE PAVANS, GALLIARDS, ALMANS AND other Short Aairs both grave & light in five parts, for Viols, Violins or other Musicall Winde Instruments [HOLBORNE 1599]	TITLES ① As in HOLBORNE 1599 ② etc: others.	HOLBORNE 1597	GB-CUMSS					Cfm MS	Ge MS	Lbl Add MS	R. Spencer	EIRE DM MS	ML MS	HOLBORNE 1599/1,2	Schott (recorders)	English Consort Series	N.E. Mass. (brass)	HOLBORNE K		
						Dd 2.11 (lute)	Dd 2.11 (bandora)	Dd 4.23	Dd 5.78.3	Add. 3056												MU MS 689	R.d. 43
PAVANS AND GALLIARDS					sig.	f.	f.	f.	f.	f.	f.	f.	f.	f.	p.	f.							
Pav 1 g	52	446		① Bona speranza		11 A																10 lute	
Gall 2 g	119	545		① The Teares of the Muses				17		21' O	40' A											42 lute	
Pav 3 G	21	403		① Pavan																			
Gall 4 G	98	502 811		① Lullabie	- Nb O		65 O	8' O								400' A O						9 ban. 55 citt	
Pav 5 G	6	404		① The Cradle ② The Cradle of Conceits		51' 45' 61			1'	53'											5 ✓	1a 9 lute	
Gall 6 G	83	503		① The New Yeeres Gift. ② The Queen's new year's gifte.		54' A	62 A					45' A ②		118 A							6 ✓	1a ✓	11 ban. 28 lute
Pav 7 d	47	447		① Pavan.																	7 ✓	1a 9 lute	
Gall 8 d	107	504 846		① The Marie-golde ② Galliard.	- O								26'								8 ✓	1a ✓	14 citt
Pav 9 g	51	448		① Pavan.					23'												9	1a 14 lute	
Gall 10 g	129	546		① Galliard.	cittern, bass viol																10 ✓		
Pav 11 a	61	449		① Pavan.	Matthew Holmes, lute																11 ✓		

ANTHONY HOLBORNE  
 PAVANS, GALLIARDS, ALMAINS...  
 1599  
 continued.

Vcgs No.	Jeffery No.	Edwards No.	Musical Notation	Title	MADRANIUS 1600	ROSSETER 1609	HOVE 1612	GB - Cu MSS				Ge MS	Lb1 MSS		Lord forester	HOLBORNE 1599/1,2	Schott (recorders)	HOLBORNE K
								Dd 2.11 (lute)	Dd 2.11 (bandora)	Dd 5.78.3	Dd 9.33		R.d.43	Eg. 3665				
Gall 12 <sub>a</sub>	133	547		① Galliard. ② Hasellwoods Galliard Jo. Dowland	f.	no.	f.	f.	f.	f.	f.	f.	f.	f.				
Pav 13 <sub>F</sub>	25	405		① Pavana														
Gall 14 <sub>F</sub>	104	505		① Galliard														
Pav 15 <sub>F</sub>	4	406		① Pavan			38											
Gall 16 <sub>F</sub>	93	506		① Galliard														
Pav 17 <sub>C</sub>	2	407		① Paradizo ② The Countess of Pembroke's Paradise						70								20 lute
Gall 18 <sub>C</sub>	80	507		① The Sighes														
Pav 19 <sub>C</sub>	20	408		① Sedet Sola				43'										8 lute
Gall 20 <sub>C</sub>	79	508		① Galliard	61' A													
Pav 21 <sub>Bb</sub>	16	409 616		① Infernum		- 10				12' [0]								18 lute
Gall 22 <sub>Bb</sub>	108	509		① Galliard														



V&CS No.	Jeffery No.	Edwards No.	ANTHONY HOLBORNE PAVANS, GALLIARDS, ALMAINS... 1599 continued		HOLBORNE 1597	RUDENIUS 1600	GB-C <sub>6</sub> MSS			C <sub>6</sub> m MSS		Ge MS	L <sub>6</sub> l MSS	R. Spencer MS	Dbrd-Usch MSS 130a-b	D-Kl MSS 4 <sup>o</sup> MUS 125 1-5		HOLBORNE 1599/1,2	MUS BRITT VOL 9	Schott (recorders)	HOLBORNE K
							Dd 2.11 (Lute)	Dd 4.23	Dd 5.78.3	MU MS 689	32. Q. 29	R. d. 43	Eg. 3665								
Gall 34 g	130	551		① My Linda	sig.	no.	f.	f.	f.	f.	seq.	f.	f.	f.	no.	no.	no.	no.		no.	
Pav 35 a	63	455		① Decrevi ② Pavana ③ Pavana del medesimo Decrevi		80, 88 ②	49' ①			7' ③	(174) attr Byrd	38' A			34		35		✓	37 lute	
Gall 36 a	132	552		① My Selfe					2 A								36			38 lute	
Pav 37 G	11	411 619		① Pavan	- H2b												37			36 citt.	
Gall 38 G	86	511 806		① Galliard	- H2b ①		52 A							'Nouvels Galliard'			38			41 lute 40 citt.	
Pav 39 G	13	412		① Pavan													39		✓		
Gall 40 G	97	512 832		① Galliard ② Nouvels Galliard				- 8 A		(244) A		521' -	- 10'	No. 99			40	67	✓		
Pav 41 G	9	413		① Pavan													41				
Gall 42 G	100	513		① Galliard									John Browne bandera and lute viol book.				42		✓		
Pav 43 a	68	456 713		① Amoretta ② Pavane	- H3b ②						FVVB						43			37 citt.	
Gall. 44 a	123	553		① Nec invidio ② Mr D. Bond's Galliarde					5' ②			30 A									



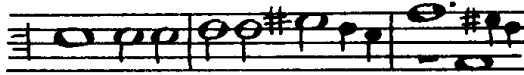

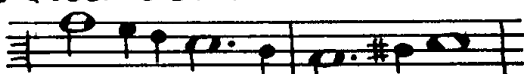

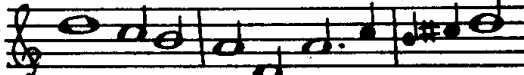




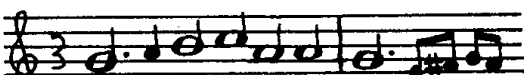
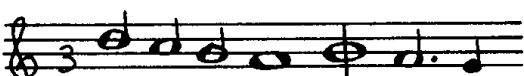
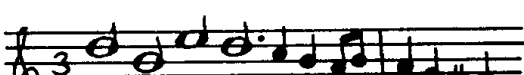
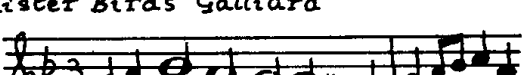



VdGS No.	Jeffery No.	Edwards No.	ANTHONY HOLBORNE		HOLBORNE 1597	GB - Cr MSS					Lord Forester	HOLBORNE 1599/1, 2	MUS BRITT Vol 9	Schott (recorders)	English Consort Series	O.U.P.	ed. Sartorius, 1940	Jeffery	Baines	N.E. Mass. (brass)	HOLBORNE K	HOLBORNE - 7
			PAVANS, GALLIARDS, ALMAINS ....	1599			Dd 2.11 (lute)	Dd 2.11 (bandora)	Dd 4.23	Dd 5.78.3												
ALMAINS and CORRANTOS																						
Alm 55 G	31	436 677		① The Night Watch ② Almain	sig. - L1'	f. - 36	f. - A	f. - 9	f. - 2	f. - 6'	f. - 6'	no. 55	no.	✓						7		no. 2
Alm 56 G	22	415		① Almayne								56										2
Alm 57 G	10	416 621		① Almaine	- L4b			- 13				57		✓								50 citt
Alm 58 g	54	461 715		① The fruit of love ② Almayne	- M3b 2							58				✓	✓					53 citt
Alm 59 g	70	462		① The Choise		45						59	✓		✓							44 lute
Alm 60 C	1	417 622		① The Honi-suckle ② Hartes Ease	- M1'	44 2						60	68	✓				✓				43 lute 51 citt
Cor 61 G	95	581		① Wanton ② Playfelloe.					49' 2	67 1		61		✓								49 lute
Cor 62 G	84	515		① The widowes Myte.								62		✓							255	
Cor 63 C	90	516		① The fairi-round. ② Galliarde					47 A 68' A 2	62 1		63		✓		✓						26 lute
Cor 64 g	118	558		① As it fell on a holie Eve. ② As it fell on a holiday.					5' 2			64				✓						47 lute
Cor 65 g	127	559		① Heigh ho holiday. ② Galliard.					34'			65	69	✓		✓	✓					36 lute

'Eliz. Popular Music...' (London, 1968)

'Woodwind Instruments...' (London 1967)

Weld lute book

Vags No.	Edwards No.	ANTHONY HOLBORNE Fantasies a3 and Mixed Consorts	HOLBORNE 1597	ROSSETER 1609	My Lady Nevell's Book.	QB-Cv MSS				Lb1 MS	Lord Forester	HOLBORNE K	Schott, ed. Dart.	
						Dd 2.11	Dd 4.23	Dd 9.33	Dd. 14.24					
FANTASIES a 3			Sig	no.	f.	f.	f.	f.	f.	f.	f.	no.	seq.	
Fant. 1	28		N2'	Three parts, in G2, C1 and C4 clefs, with arrangement for cittern.								56	(1)	
Fant. 2	29		O2'									57	(2)	
MIXED CONSORTS														
Pav 1	617	The Queenes Pavin 		19 Fl. citt	incomplete									
Pav 2	618	Maister Earles Pavane 	H1' citt, B		2 citt. Sob	also FVB, set by Farnaby: publ. II, p.336					35	citt.		
Alm 3	620		I1' citt, B									39	citt.	
Pav 4*	709	Prannels Pavin 		3 Fl. citt										
5	711	Thought 		incomplete					28 citt. 'A.H'					
Pav 6	712		G4' citt B									34	citt.	
Gall 7	807		K2' citt B									44	citt.	
Gall 8	808		L2' citt, B									Weld Lute book	48	citt.
Gall 9	809		L3' citt, B										49	citt.
Gall 10	810		M2' citt, B										52	citt.
Gall 11	844	Maister Birds Galliard 	I3' citt, B	61' kbd	101' lute solo	1' citt solo	59' A lute solo	2 A lute solo	8 lute solo	41	citt.			
Gall. 12	847		K4' citt, B						8 A citt. solo				46	citt.

\* paired with John Baxter: 'Galliard to Prannels Pavin' (E842)

☒ in FVB, publ. II, p. 207, in c

July 2004

Thomas **HOLMES**

Airs a3

QB-Lb1  
Add MSS

Och  
MSS

US-  
NYp  
MS

17786-91

31429

40657-61

379-81

Drexel  
5612

VdGS SP

Ayre  
1  
d

no.

f.

no.  
23

no.

P.

15

168

Ayre  
2  
d

16

168

Ayre  
3  
D

17

168

Pav.  
4  
F

43

28

32

keyboard

168

Alm  
5  
d

29

178  
'A  
Maske'

168

A5 : Lift up your eyes Mr Holmes of Winton

6  
C

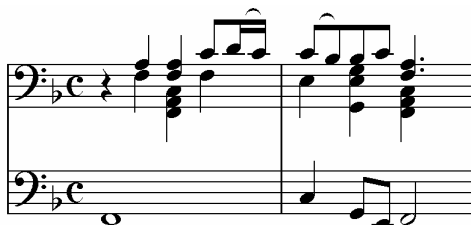
37

Lawes-Shirley

Daniel <b>HOLST</b>				Airs for lyra viol. from			
Danish lutenist, see SWEDEN-R			G. 28	S-L MS G. 28			G. 28
Defhf:							
Min.		No. P.	-	Cour.		No. P.	-
1	<i>a b a a   a b b a   a c   c e</i>	10	:1	15	<i>a a c   a e c a   c a</i>	43	
G				g	<i>a a   a</i>		
Cour.			-	Sar.			-
2	<i>a a a b   a b a c</i>	10	:2	16	<i>a a c a c   a c a c a</i>	44	
G				g	<i>a a c a c   a c a c a</i>		
edfhf:				fedfh:			
Allem.			-	Allem.			-
11	<i>a a c a   a c a c a c a</i>	40	:1	21	<i>a a c a c a   a e a c</i>	99	
g				d	<i>a a c a c a   a e a c</i>		
Prel.			28,	Cour.			81,
12	<i>a c a c   a c a c e e c a</i>	40	:2	22	<i>a a h e f a c a a</i>	100	Ap
g				d	<i>a a h e f a c a a</i>		
Sar.			29,	Sar.			-
13	<i>f f a b a   c a c e c a c a</i>	41		23	<i>a c a f c a a a a</i>	101	:1
g				d	<i>a c a f c a a a a</i>		
Allem.			-	Bouree			86,
14	<i>f f a e c a   c a a c a c a</i>	42		24	<i>c a b a   c a c a e</i>	103	:1
g				d	<i>c a b a   c a c a e</i>		

**Konrad HÖFFLER** (1647-1705?) [12 suites for viola da gamba and continuo] All in *Primitiae Chelicae* (Nuremberg, 1695). Published in *Das Erbe Deutscher Musik*, 67

1. Suite I F



Prelude-Fuga;  
Allemand; Courant;  
Saraband; Giga

2. Suite II b



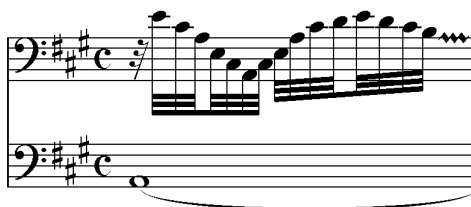
Allemand; Corrente;  
Saraband; Giga

3. Suite III D



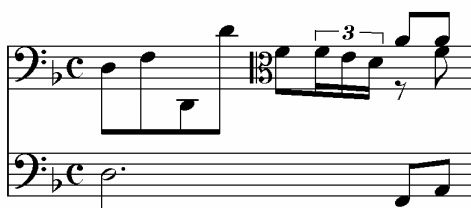
Allemand; Corrente;  
Saraband; Giga

4. Suite IV A



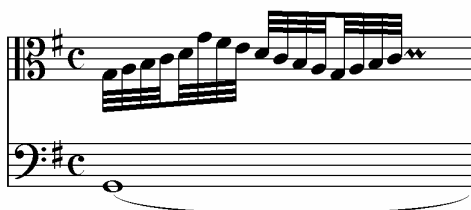
Preludio; Allemand;  
Corrente; Saraband;  
Giga

5. Suite V d



Preludio; Allemand;  
Corrente; Saraband;  
Giga

6. Suite VI G



Preludio; Allemand;  
Courant; Saraband;  
Giga

**Konrad HÖFFLER** (1647-1705?) [12 suites for viola da gamba and continuo] All in *Primitiae Chelicae* (Nuremberg, 1695). Published in *Das Erbe Deutscher Musik*, 67

7. Suite VII a



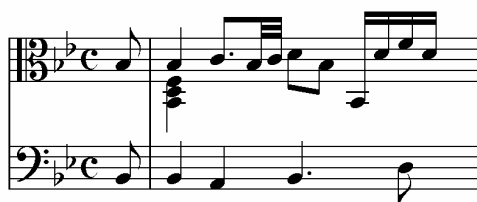
Allemand; Corrente;  
Saraband; Giga

8. Suite VIII c



Allemand; Corrente;  
Saraband; Giga

9. Suite IX Bb



Allemand; Corrente;  
Saraband; Giga

10. Suite X g



Allemand; Corrente;  
Saraband; Giga

11. Suite IX C



Sonata-Fuga; Allemand;  
Corrente; Saraband;  
Giga

12. Suite XII e



Allemand; Courant;  
Saraband; Giga

	Edmund <b>HOOPER</b> Verse anthems a5		GB- Och MSS 56 -60			
v a5	The blessed Lamb [lacking B]	Handwritten musical notation for the hymn 'The blessed Lamb'. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, folk-like style with quarter and eighth notes. The second staff continues the melody. The lyrics 'The blessed Lamb' are written above the notes.	P. 1			
v a6	Hearken ye nations [lacking one B]	Handwritten musical notation for the hymn 'Hearken ye nations'. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The melody is written in a simple, folk-like style with quarter and eighth notes. The second staff continues the melody. The lyrics 'Hearken ye na-ti-ons' are written above the notes.	211			

# NICOLAS HOTMAN d. 1663

Airs for solo bass viol  
in ffeff tuning

For general remarks see p. STEFFKENS -1

A-ET goëss MSS			D-Kl MSS 4° MUS 108		F-Pc MS	GB-Ob MS Mus Sch	D-DS MS
A	B	C	Vol 3	Vol 4	Rés IIII	F.574	CRACOW BV 1655

	seq	seq	seq	no. f.	no. f.	f	P.	f.
Gigue 1 d	(54)		(8)	Solo	Companion Bc.			
Cour. & var. 2 d		(19) (20) (21) A	(11) (41)			54' ex- Anon 6045 triple only	3 A	65' [cour]
Allem. 3 a		(32)	(22) A 'A.G.'					
[Cour.] 4 a	(33) Ap	= DUBUISSON 99						48
Sar. 5 a	(34)							
[Cour.] 6 a	(35) Ap							49'
Allem. 7 d	(36)							
Sar. 8 d	(44) A			121, 70'	121, 43	55' A		
Cour. 9 a	(63) A	(18) A		<div style="border: 1px solid black; padding: 5px; display: inline-block;">                     a2 :-                      (1) 192' A                      (2) 267'-268'                      Ap                      ex Cour 27.                 </div>			69	17' A
Allem. 10 d			(2)					
Allem. 11 d			(5)					

A pair with Alm. No. 21  
A var<sup>is</sup> at Anon No. 6045



NICOLAS HOTMAN

Airs for solo bass viol -  
continued

*ffeff*

		A-ET goëss MS	F-Pc MS	GB- Ob- MS Mus Sch.				
		C	Rés III	F.574	CRACOW BV			
Gigue 12		seq.	f.	P.	f.			
d		(6), (13)			72' Ø		Ø ex Gigue No 44 = Dubuisson Cour No. 116	
Allem. 13		(9) +						
d		(10)						
Gigue 14		(17)						
d								
Sar. 15		(19) Ap	192'		70			
d								
Prel. 16		(20)						
d								
Cour 17		(23)						
G								
Gigue 18		(46)			1:2 A			
d								
RT785								
Gigue 19		(47)						
D								
Prel. 20		(48)						
D								
Allem. 21		(49)	'Allemande H. Piano. Viol way'					
D								
Cour. 22		(50)						
D								

NICOLAS HOTMAN

Airs for solo bass viol - continued

*ff*

		D-KL MS 4 <sup>o</sup> MUS 108		F-Pc MS	GB-Ob MS Mus Sch	CRACOW BV	A-ET goëss	A-ET goëss
		Book 3	Book 4				Rés IIII	F. 574
		no. f'	no. f	f.	P.	f.	seq.	seq.
Cour		43,	43,	263'				
23		25	10:1	Ap				
Sar				264'				
24			10:1	Ap				
Gigue				265'	5	70'		
25				Ap	Ap			
RT787				266,				(18)
26				attr.				
<del>Cour</del>	<del></del>			<del>267</del>			This is a second part to Courante No. 9, .'. cancelled here.	
<del>27</del>	<del></del>			<del>Ap</del>				
Sar		44,	44,	* 268	4		* for f. 268', see Courante 9	
28		25'	10:2	Ap	Ap			
RT796		45,	45,	Sar. 269:		67		
29		26	10:1	Var. 269' Ap	Ap			
Allem.					2		(120) viol way	
30								
RT421						16:1		
31								
Cor.						16:2		
32								
Sar.						18:1 + var'n		
33								
Gigue						18:2		
34								

HOTMAN - continued

Gigue 35 CRACOW BV f.52

Ballet 36 both publ. CRACOW BV/1 \* CRACOW BV f.62' & see below.

The SKOLDING WIFE or SCHOOLE GROUND theme and variations exist in many forms, in English and Continental sources, all anonymous except for the sole attribution, to Hotman, in CRACOW BV. The previous and tenuous attribution to Facy has been discarded. Known sources include:-

Staff notation

- CRACOW BV f.62' 'Ballet'
- GB-Cfm MU MS 647 p.13, 'Skolding Wife' (RT 448)
- HAdolmetsch MS II.c.24 f.1 (RT 448)
- Mp MS 832 Vu 51 p.3:1, 'A Schoole Gronde' RT 442)
- S-N MS Finspång 9096:3, seq no. (7).
- S-L MS Wenster 36, 'Gavotte de Lut ou Gitare'.
- US-NH MS Filmer 3, bass book, f.16', 'Aria', and f.18', unnamed piece.

Tablature (all ffeff)

- GB-CHER MS DLT/B 31, f.117:2.
- Lbl Add MS 15118 f.33:1.
- A-ETgoëss MS 'C', seq no (45).
- D-K1 MS 4<sup>o</sup>MUS 108 Book 2, f.9':2.
- Ditto, Book 3, f.2' 'Ballet'.
- F-Pc MS Rés 1111, f.237', Allemand and Variation.

Published: CRACOW BV/1, f.62' \*

HOTMAN - [Suite: 'Skolding Wife']  
for Solo Bass Viol.

Ballet or Skolding Wife 36 d

CRACOW BV	GB-HA dolm. MS II.c.24	A-ETgoëss MSS		Publ. Vdqs SP
		'B'	'C'	
f.	f.	Seq.	Seq.	No.
62'	1' A	& see above		85
[Prelude] 37 d	1' A	42 A	1' A	85
[Lesson] 38 d	2 A			85
[Courante] 39 d	2' A			85

HOTMAN - remaining pieces  
for bass viol, from CRACOW BV.

CRACOW BV

Allemand 40 d

Ballet 42 d

~~Gigue 44 d~~

Bouré 46 d

Boutade 48 g

\* Publication CRACOW BV/1  
(in preparation 1992).

CRACOW BV

D-K1 MS 4<sup>o</sup> MUS 108/2  
A-ET goëss MS 90

Gigue 41 d

Allemand 43 d

Allemand 45 d

Ballet 47 d

⊕ Gigue 41, many settings for theorbo, lute, guitar (all after Hotman or anon), keyboard  
⊗ Allemand No. 43, ex. Anon 6119.

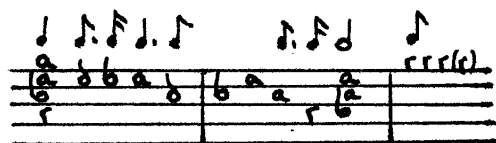
HOTMAN - 4

⊕ = Gigue No. 12, q.v.,  
∴ cancelled here.

1982, rev. 1992

VdGS No.

50 Allemande  
ffeff



GB-Lbl, MS MUS. 249, seq. (62)

(d. 1672)

George Hudson

Works of Hudson, known to the Society, comprise the lyra viol consort given hereunder, the airs on pages 2 and 3, and 24 pieces for solo lyra viol.

The lyra viol consort was transcribed by Stoltzfus, in Uppsala, from MSS in the D'Uben collection, dated c.1640 and c.1670 (see LYRA ST1). A matter which may be of interest is whether these MSS are autograph. The name on the left is from the violin part of the final sarrabrand. The signature on the right is forged from GB-Lbl Harl. MS 1911 - the Acts of the Corporation for regulating the Art and Science of Musique; it was dated 24 June 1672, 5 months before the appointment in his place, he being deceased, of William Gregory.

LYRA VIOL CONSORT		S-Ur		DOVEHOUSE 35
		IMhs		
		4:3	4: 3a1	
		no.		
1. Paven Alman		c.1640	c.1670	
	<p>Lyra viol (e d f h f)</p> <p>Theorba (4)</p>	1	✓	✓
2. Alman		2		✓
3. Courant [I]		3	✓	✓
4. Courant [II]		4		✓
5. Sarraband [I]		5	✓	✓
6. Sarraband [II]		6		✓

GEORGE HUDSON Airs		GB- Och MSS	1006-9	PRACTICAL MUSICKE	Note: Och MSS 1006-9: the first or only page number is from 1006-8; the second (if any) is from 1009.	GB-Ob MSS Mus Sch	Och MSS	PRACTICAL MUSICKE	
VdGS No.	Airs in C minor: 1-4 a2: 5-9 a3	P.			VdGS No.	Airs a2 in D minor	F. inv	P. inv	P.
Alm 1		12:2			[Alm] 41		98', 100	369	
Cor 2		13:1			[Cor] 42		98', 100	369	
Sar 3		13:2			[Air] 43		98', 100	369	
Country Dance 4		13:3			[Sar] 44		98', 100	*	
Gall. 5		38, 7			Alm 45		98, 100	369	
Par- Alm. 6		39:1, 8:1			Cor 46		98, 100	369	
Alm. 7		39:2, 8:2			[Air] 47		98, 99'	367	
Cor. 8		40:1, 9:1			* scribe jumped a line when copying E.451 [from D.236?]				
Cor. 9		40:2 9:2							
Airs a3 in D									
Par. 21		45:2, 14:2	✓		Par- Alm 61		41:1, 10:1		✓
Alm. 22		46:1 15:1	✓		Alm 62		41:2, 10:2		✓
Ayre 23		46:2, 15:2	✓		Gall. 63		42, 11		✓
[Gall] 24		47, 16	✓		Cor. 64		43:1, 12:1		✓
Cor. 25		48:1, 17:1	✓		Cor. 65		43:2, 12:2		✓
Sar. 26		48:2, 17:2	✓		Sar. 66		44:1 13:1		✓
Sar. 27		49:1 18:1	✓		Sar 67		44:2 13:2		✓
Country Dance 28		49:2 18:2	✓		Passigalia 68		44:3 13:3		✓
HUDSON-2					Sar. 69		45:1 14:1		✓

D.233 (treble), D.236 (bass), E.451 (companion Bc)

GEORGE HUDSON		Playford		GB-Lbl Add MS	GB-Ob MSS Mus. Sch.			GB-Ob MSS	GB-Mch MS MUN	GB-Lbl Add MS	
		CA 1655	PLAYFORD	15118	D.233	D.236	E.451	1006-9	A.2.6	63852	
VACS No.	Airs a2 in F	no.	p.	f.	f. inv.	f. inv.	p. inv.	p.	f.	f.	
Air + tripla 70					97'	99'	367				
Pav 71					97'	99'	367				
Alm 72					97'	99'	367				
Cor 73					97'	99'	365				
Air 74		196								28:1 kbd	
Cor 75		197								∅	
Sar 76		198								29 kbd	
Alm 77					36:1						
Cor 78					36:2						
Sar 79					36:3						
Airs a2 in G											
Alm 91			187					14:1	68		
Cor 92								14:2	69'		
Sar 93			111					15:1	69'		
A Firsk 94								15:2			
Airs a2 in Bb											
Alm 101			169								
Ayr 102			170								
Cor 103			171								
Sar 104			172								
										HUDSON-3	



JIGGE 105  
PLAYFORD CA (1655), no. 173

2003 ∅ cor 75 not in MS, but f. 28:2 may be a related version.

GEORGE HUDSON

Airs for solo lyra viol

Vdqs No. defhf:

		PLAYFORD T	Dbrd - Kl MS	EIRE - Dm MS	GB-Lbl Add MS	Mp MS	Ob MS Mus Sch	GB-En			
		no.	no. f	f	f.	no. f.	f. inv	f/seq			
Ayre 110		237	⊗ 2 sequences from MRLV 1669: (1) Ayre 110, Alm 91, Sar 111, Alm 112, Sar 113. (2) Ayr 114, Sar 93, Alm 115								
Sar 111		42									
Alm 112		281				XII, 2		18v (44)			
Sar 113		26				XII, 9,		19r (45)			
Ayr 114		160									
Alm 115		170									
Alm 116					Marsh			83' :1			
Cor. 117			90, 54 A	67' inv. A	7:2 A			83' :2 Ap			
Sar 118								83' :3			
Prel. 119								80 :1			
[Alm] 120			* 119-122 form a Suite						80 :2 Ap *		
Cor 121								80 :3 Ap *			
Sar 122			cf. Taylor,						79' Ap *		



















GEORGE HUDSON

Airs for solo lyra viol (contd.)

e d f h f:

	PLAYFORD T	F-Pc MS	Mp MS	Ob MS MS Sch.						
<p>Alm 131 g</p>	no. 176	no. f	BrM 832 Vu 51	f						
<p>Cor 132 g</p>	148									
<p>Sar 133 g</p>	29	185, 171 A								
<p>Alm 134 Bb</p>	179									
<p>Cor 135 Bb</p>	143									
<p>Sar 136 Bb</p>	24									
<p>The Post 137 g</p>				18 : 1						
<p>Alm 138 g</p>				18 : 2						
				Manchester						
<p>fedfh:</p>										
<p>[Cor.] 141 d</p>				XIV, 14, 161						
<p>efffe</p>										
<p>[Cor.] 142 Bb</p>				XXI, 7 209						

George HUDSON		GB-Ob, Mus. Sch. D.220 (bass only)	
		p./no.	
G minor			
95.	Almaine 	23/70	
96.	Saraband 	23/71	
97.	Corant 	23/72	
98.	Saraband 	23/73	
99.	[Saraband] 	23/74	
Bb Major			
143.	Almain 	48[a]/16	
144.	Corant 	48[a]/17	
145.	Saraband 	48[a]/18	
146.	Air 	62/71	
147.	Corant 	62/72	
148.	Saraband 	62/73	
2004			HUDSON-6

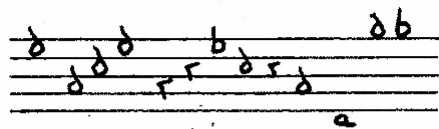
George HUDSON		GB-Ob, Mus. Sch. D.220 (bass only)	
		p./no.	
C minor			
10.	Air 	68/7	
11.	Corant 	68/8	
12.	Saraband 	68/9	
13.	Running Alman 	68/10	
14.	Air 	68/11	
2004			HUDSON-7

HUDSON, George

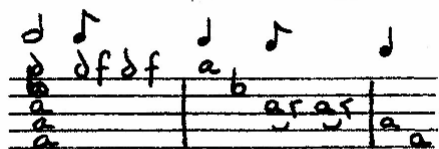
GB-SA  
38470/2

tuning: [fedef]

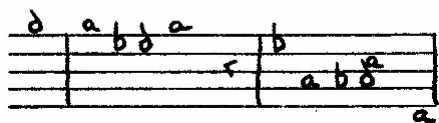
150 Prelude



151 An Allmaine



152 A Corant



fol.

1v

2v

3r

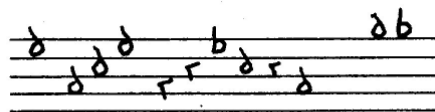
HUDSON, George

GB-SA  
38470/2

tuning: [fedef]

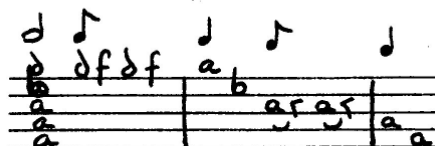
fol.

150 Prelude



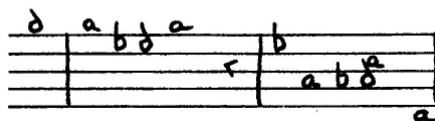
1v

151 An Allmaine



2v

152 A Corant



3r

Tobias

# HUME


(c.1569 - 1645)


Richards Nos. in HUME 1605


'First Part of Ayres' - mostly for solo bass viol


[HUME 1605, all published in HUME 1605/1]


Airs in staff notation, including one not in HUME 1605.


Captain Hume's \*  $\ddagger$   
Galliard 50   
RC1/RT797  $\text{d}$

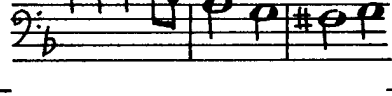
Preludum  $\otimes$   
51   
RC2/RT431  $\text{g}$

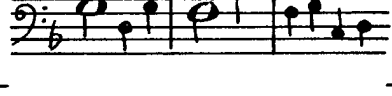
A Toy 52   
RC3/RT449  $\text{g}$


Maister Crass  
his Almayne 53   
RC4/RT68  $\text{g}$


A MERRY  
Meeting 54   
RC5/RT74  $\text{G}$

A Toy for  
a Gallant 55,  
56,  
57   
RC6/RT75  $\text{G}$

My Mistresse  
Maske 58   
RC7/RT445  $\text{g}$

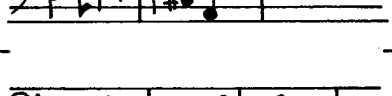
A Cavaleitoe  
Humor 59,  
60   
RC8/RT455  $\text{g}$

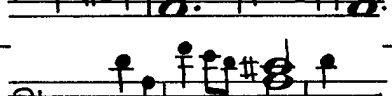
A French  
Ayte 61   
RC9/RT73  $\text{C}$

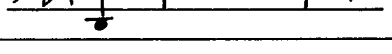
T Sa Ala mod  
du' franec 62   
RC10/RT72  $\text{C}$

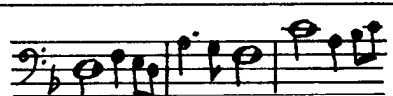
A French  
Jigge [1] 63   
RC11/RT293  $\text{g}$

A Toy [2] 63   
RC12/RT453  $\text{d}$

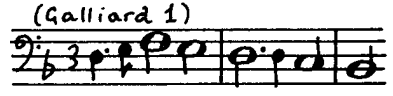
H A  
Couragie 64   
RC13/RT450  $\text{d}$

A Souldiers  
Maske 65   
RC14/RT456  $\text{d}$


The new Knights  
Humor 66   
RC15/RT447  $\text{d}$

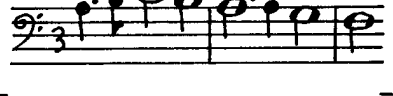
The Lord Beccus  
Almayne 67   
RC16/RT452  $\text{d}$

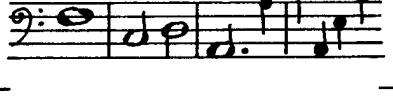
Captaine  
Humes Almayne [no 68] 69   
RC17/RT446  $\text{d}$


Galliards 1-5 (Galliard 1)  
70-74   
RC18/RT799  $\text{d, g}$

My Mistresse  
Almaine 75   
RC19/RT451  $\text{a}$


Loves  
Almayne 76   
RC20/RT444  $\text{a}$

Galliard 77   
RC21/RT798  $\text{a}$

A  
Meditation 78   
RC22/RT458  $\text{d}$

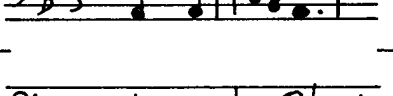
A Freemans  
Song 79   
RC23/RT  $\text{F}$

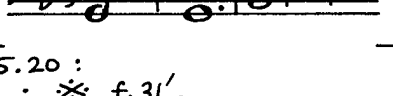
I am glad 80,  
She is come 81   
RC24/RT71  $\text{F}$

Give you god  
morrowe Madam 82   
RC25/RT294  $\text{F}$

An  
Almayne 83   
RC26/RT45  $\text{a}$

The Spirit of  
the Almayne 84   
RC27/RT804  $\text{a}$

A Polish  
Jigge 85   
RC28/RT801  $\text{d}$

Galliard \*   
RC29/RT784  $\text{g}$

In GB-Cu MS Dd 5.20 :  
\* , f. 32' ;  $\otimes$  , f. 31 ; \* , f. 31' .  
 $\ddagger$  Also in Lbl Eg. MS 2971, f. 17', as bass to song  
'Gentlie blowe you sweet Western Winde'. HUME-1

TOBIAS HUME

First part of Ayres, cont<sup>d</sup>  
Songs and airs in tablature

NUMBERING. Most of Hume's pieces are sufficiently identified by name, but, where further identification is needed, the number in HUME1605 - or, on page HUME-1, the Richards number - may be used.

No. in  
HUME1605 ffeff:

ffeff:

<p>The Souldiers Song (voice + BV)</p> <p>1</p>	<p>Life</p> <p>13</p>
<p>The Earle of Pembrooke his Galliard [cf. 1607/(19)]</p> <p>2</p>	<p>Good again</p> <p>14</p>
<p>Tobacco (voice + BV)</p> <p>[3]</p> <p>2</p>	<p>A Polish Ayre</p> <p>15</p>
<p>A Souldiers March</p> <p>4</p> <p>[1:]</p>	<p>A Polish Vilanel</p> <p>16</p>
<p>The Spirit of Gambo [= 1607/(15)]</p> <p>4</p> <p>[1:2]</p>	<p>A Polish Ayre</p> <p>17</p>
<p>My Mistresse Familiar</p> <p>5</p>	<p>A Polish Ayre</p> <p>18</p>
<p>The Duke of Holstones Almayne</p> <p>6</p>	<p>A Polish Ayre</p> <p>19</p>
<p>My Hope is decayed</p> <p>7</p>	<p>A Polish Vilanel</p> <p>20</p>
<p>Adve Sweete Love</p> <p>8</p>	<p>Tom and Mistresse Fine</p> <p>21</p>
<p>Be merry a day will come</p> <p>9</p>	<p>Tinckeldum Twinckeldum</p> <p>22</p>
<p>Harke, Harke</p> <p>10</p>	<p>Peeters Pleasure</p> <p>23, 24</p>
<p>A Souldiers Resolution</p> <p>11</p>	<p>A Question</p> <p>25</p>
<p>Deth</p> <p>12</p>	<p>An Aunswere</p> <p>26</p>

TOBIAS HUME  
 First Part of Ayres  
 Airs in tablature, cont<sup>d</sup>

For information on Hume, see HUME H1,  
 HUME H2, and HUME S.

No. in HUME 1605		ffeff:		ffeff:	
The New Cut	27			A Careles Humor	40
Now I come	28			An English Frenchman	41
Sir Humphrey	29			A Pavin	[42]
A Merry Conceite	30			A Humorous Pavin	43
My Mistress hath a pritty thing	31			A Pavin	44
She Loves it well	32			A Pavin	45
Hit it in the middle	33			Captaine Humes Pavan	46
Tickell, Tickell cf. 1607/(3)	34			Loves Farewell	47
Rosamond	35, 110			A Souldiers Galiard	48
I am falling	36			Loves Galiard	49
Tickle me quickly	37			Mistresse Tittles Jig	86
Touch me lightly	38			A Jigge	87
Duke John of Polland his Galiard	39			A Jigge	88



TOBIAS HUME  
 'First Part of Ayres'  
 Airs in tablature (conc<sup>1</sup>)

⊗ Nos 99-101 'Lessons for two Base violes with reports one from the other'.

No. in HUME 1605		ffeff:			ffeff:
A Jigge	89		a2 ⊗	The Duke of Holstones delight	99
A Jigge	90		a2 ⊗	Touch me sweetely	100, 101
A Wanton humor (ffefh)	91, 92			Fain would I change that note [voice + BV]	112
My Mistresse humor when she hath (ffeff):	93, 94			What greater grief	113
Beccus an Hungarian Lord, his delight	95, 96		MUSICALL HUMORS	Alas poore men [voice + BV]	114
My Mistresse little thing	97			Captaine Humes Lamentation [untexted Tr, & BV]	115
Tittell in	98			The Old Humor (ffefh)	116

First part of Ayres:  
 'Lessons for the Leera viole'

		fefhf:			fefhf:
Loves Pashion	102		a2 *	The Spirit of Musicke	107
Loves Pastime	103		a3 *	Deepe thoughts revived	108
A Snatch and away	104		a3 *	A Jigge for Ladies	109
This sport is ended	105		a2 φ	The Princes Almayne	111
I am Melancholy	106		* 'A Lesson for two leera violes, The Bandora Set' [fefhf].		

‡: also in F-Pc MS Ré's 1111, f. 246', Allemande, anon; and GB-Lbl Add. MS

⊗: A Lesson for the Leera viole, with two Treble Violes, or two Bases with one treble, tuned as the Bandora.  
 φ: A Lesson for two to play upon one Viole, tuned as before

**TOBIAS HUME**  
Poeticall Musicke

[HUME 1607, published  
in HUME 1607/1]  
(seq. no. in  
HUME 1607):

**INSTRUMENTATION :** usually two small bass viols in ffeff tuning, the first string at g', with a 'normal' bass viol in staff notation. In seq. nos. (1), (13) and (22), a voice is added. The Hunting Song, seq. no. (24) is for voice and one bass viol.

Fourteen of these airs appear in GB-Ob MSS Mus Sch. D. 245-7, starting at pp 71, 73 and f. 9, and are indicated below by sequence numbers Me 1, 2 etc.

<p>(1) Cease Leaden Slumber (The Queenes New- yeeres gift) Me 2</p> <p>cease leaden slumber dreaming</p>	<p>(13) What Greater Griefe Me 1</p> <p>What greater griefe then</p>
<p>(2) Denmark's Delight</p> <p>h e c a d d [RH]</p>	<p>(14) Sweete Musicke (The Earle of Salisburys delight) Me 14</p> <p>d. d h f d c a a d b a d</p>
<p>(3) A Mery Conceit (The Q. delight) [cf 'Tickell, ...', 1605/34] Me 10</p> <p>ef h h h e c a c a c</p>	<p>(15) The State of Gambo Me 4 (The Earle of Worcesters favoret) [= 1605/4]</p> <p>d d a c d f d h f</p>
<p>(4) My hope is re- vived; my joyes are coming (The Lady of Suffolkes/Bedford's delight) Me 7</p> <p>a a d b a d c a c</p>	<p>(16) The Virgins (The Lady Arbellaes favoret). Me 8</p> <p>d. d. d a c l k h c</p>
<p>(5) Musicke and Mirth (The Lady Hattons delight) Me 7</p> <p>a e a e a h f e c</p>	<p>(17) Sweet Ayre (The Earle of Arundels favoret) Me 5</p> <p>d. d. d. d. d. d. d. d.</p>
<p>(6) The Earle of Mountgomeries delight Me 13</p> <p>a c d a c d a a e a d</p>	<p>(18) Musicke's delight (The Earle of Southhamptons favoret) Me 5</p> <p>d a c e f h f e c a</p>
<p>(7) Start (The Lady of Sussex delight) Me 12</p> <p>a c d a h k l h h a</p>	<p>(19) Me 3 The Earle of Pembrookes Galliard [cf 1605/2]</p> <p>o d d. d. d. d. d. d. d.</p>
<p>(8) Almaine (The Lady Caves delight) Me 13</p> <p>h h f d c a d c a h g h k g</p>	<p>(20) A Spanish humor (The Lord Hayes favoret) Me 11</p> <p>d a c d f h h h h h</p>
<p>(9) Almaine (The Duke of Holstones delight) Me 12</p> <p>d a a o c d f h f d c a</p>	<p>(21) The Spirit of Gambo (The Lord Derrys favoret) Me 11</p> <p>d a c d a c d c h</p>
<p>(10) A Maske (The Earle of Sussex delight) Me 6</p> <p>a d c a c h a d c a</p>	<p>(22) The Pashion of Musicke (Sir Christopher Hattons Choice) Me 11</p> <p>d. d. d. d. d. d. d. d.</p>
<p>(11) A French Almaine (The Duke of Lenox delight) (ffefh)</p> <p>d a c a c d f d c</p>	<p>(23) The King of Denmarkes Health Me 9</p> <p>d. d. d. d. d. d. d. d.</p>
<p>(12) An Almaine (M.S. Georges delight) (ffeff):</p> <p>d h f c d a c</p>	<p>(24) The Hunting Song: Come come my hearts; a- hunting let us wende</p> <p>The call in the morning</p>