

MATTHEW LOCKE

(1622-1677)

The standard works on Locke are by Harding (LOCKE H, reviewed in *Chelys* 5 (1971) p.25), Tilmouth (LOCKE T1, reviewed in *Chelys* 4 (1972) p.58, and LOCKE T2), and by Lefkowitz in LOCKE L.

When cataloguing Locke's *Airs*, the temptation is to be drawn too far from this Index's proper scope, into the generality of the theatrical music. A line has therefore been drawn around the repertoire presented in LOCKE T1, namely, the main collections: For Several Friends, the bass viol duos, the Little Consort, the Flat Consort, the Broken Consort, the Concert of Four Parts, and the Oxford Suite, also the *Almand* for solo bass viol and the two canons. Details of the theatrical airs are readily accessible, if needed, in LOCKE H.

LOCKE H and LOCKE T1 present a choice of numberings. Since LOCKE T1 is the authoritative published text of the music, its numbering of the Suites ('sets' herein) has been adopted, even though it differs in places from the grouping in the sources. Individual pieces, as the index pages clearly show, were numbered in most sources with a considerable degree of accord; this numbering has been used in preference to the lower-case letters (which are nevertheless quoted for cross-reference) in LOCKE T1. Harding's system of numbering, which more nearly conforms to the grouping in the sources, is given for cross-reference, the numbers being prefixed by 'H.' when abbreviation is necessary.

Additional notes on sources:

- GB-Lbl, Add MSS 10444-5: see LE STRANGE W2.
GB-Mch MS Mun A.2.6: See *Chelys* 5 (1973—4) p.78.
Ob MSS Mus Sch D.235-6: as elsewhere, listed in detail so as to make plain the organisation of the set. The apparent reason why the Flat Consort peters out in the manner shown is that it runs up against music coming the other way in the books reversed.
US-NYp MS Drexel 5061: microfilm C.13 at GB-Cpl.
US-NYp MS Drexel 3976: microfilm C.11 at GB-Cpl, identified there as MS Drexel 1355.

MATTHEW LOCKE
For Severall Freinds
Tr & B

Vaqs
No.

Harding

GB-Cfm MU MS	Lbl Add MSS				Och MSS	Publ.		
	735	10444	17801	31431		33236	409-10	LOCKE T1 (MB 31)
	no.	no. f.	no. f.	no. f.	no. f.	no.	no.	
	131:	1, 114:1 F	1, 105	1, 7	1, 3 F*	-	1:	
		2, 114:2	2 parts	2	1	1 parts	a	
		2, 114:1	3 parts	3	2, 3:1		b	
		3, 114:2	4	4	3:2		c	
		5, 115:1	5	5	3:3		d	
		4, 115:2	6	6	3:4		e	
		1, 115:3	7, 106:2	7	1, 3:5		f	
		2	-	8	2, 4:1		g	
		3	8, 106:3	9	3, 4:2		h	
		1, 115:2	20, 110'	10, 9'	9, 92'	1, 4:3	10	i
		2	21	11	8, 91'	2, 4:1	9	2:
		3	22	12	10	3, 4:2	11	a
		4	23	13	12	4, 4:3	-	b
		5	24	14	13	5, 4:4	13	c
		6	25	15	14	6, 5:1	14	d

SET 1

Fant. 1 g

Par. 2 g

Ayre 3 g

Cour. 4 g

Sar. 5 g

Jigg 6 g

Ayre 7 G

Cour. 8 G

Sar. 9 G

SET 2

Fant. 10 Bb

Par. 11 Bb

Ayre 12 Bb

Cour. 13 Bb

Sar. 14 Bb

Jigg 15 Bb

MATTHEW LOCKE

For severall Freinds

(continued)

Vags
No.

SET 3

Fant
16
d

Pav
17
d

Ayre
18
d

Covr.
19
d

Ayre
20
D

Covr.
21
D

Sar.
22
D

SET 4

Pav
23
e

Alm.
24
e

Covr.
25
e

Ayre
26
e

Sar.
27
e

Jigg
28
e

SET 5 (7 airs)

Fant.
29
F

Pav.
30
F

Ayre
31
F

Harding	Lbl Add MSS						Mch	Och	PLAYFORD CMA 1662	Publ.
	GB- CfM MU MS						MS MUN	MSS		
	735	10444	10445	17801	31431	33236	A.2.6	409-10		LOCKE T1
No.	no. f.	no. f.	no. f.	no. f.	no. f.	no. f.	no.	no.	no.	no.
131: ↑	1, 116' :3	10, 107' :1	16, 9'			1, 5:2		16		3: a
4	2	9, 107' :1	17			2, 5:3		15		b
↓	3	11	18			3, 5:1	bass only	17		c
↓	4	12	19			4, 5:2		18		d
↑	1, 117' :2	17, 109' :2	20			1, 5:3		19	109	e
5	2	18	21			[2], 5:4	20 φ different version: see p. 13	110		f
↓	3	19	22	parts		3, 6:1		-	111	g
↑	1, 118' :2	7, 65'	23, 11'	15, 94'	1, 6:2	1	41			4: a
↓	2	8	24	16	2, 6:3	2	42			b
↓	3	9	* 26	17	3, 6:1	3	44			c
6	4	10	* 25	18	4, 6:2	4	43			d
↓	5	11	27	19	5, 6:3	5	45			e
↓	6	12, 67'	28	20, 96'	[6], 6:4	6	46			f
↑	1, 119' :1	1, 63	29, 12	1, 88 8, 88'	1, 7:1		28			5: a
↓	2	2, 63'	30	2	2, 7:2		27			b
7	3	3: 62' :2	31	3	3, 7:1		29			c

#: Ayre inserted subsequently.

MATTHEW LOCKE
For severall Freinds
(continued)

		Harding	Lbl Add MSS					Ob MS Mus Sch	Och MSS	Publ.	
			GB-Cfm MU MS								
vags No.	SET 5 (concluded)	no.	f.	no. f.	no. f.	no. f.	no. f.	f. 15v	no.		no.
Cour 32 F		7	4	3, 64	32	4	4, 7:2	-			5: p
Alm. 33 F		↓	5	4	33	5	5, 7:3	31			e
Sar. 34 F			6	5	34	6	6, 8:1	30			f
Jigg 35 F			7	6 65 :2	35	7	7, 8:2	32			g
Pav 36 a	SET 6 	↑	1, 121 :1	26, 112'	36, 14	1, 8:3	24 ∅ ∅ different version, see p. 13				6: a
Ayre 37 a			2	27	37	2, 8:1	25				b
[Cour] 38 a			3	28	38	3, 8:2	-				c
Fant. 39 A		↑	1, 121 :3	29	39	1, 8:3	21				d
Ayre 40 A			2	30	40	2, 8:4	142 :3 A				e
Cour 41 A			3	31	41	3, 9:1	142 :4 A	22			f
Jigg 42 A		↓	4	32	42	4, 9:2	23			g	
Fant. 43 c	SET 7 	↑	1, 122' :1	33, 115	43, 15	1, 9:3	34				7: a
Pav. 44 c			2	34	44	2, 9:4	33				b
Ayre 45 c			3	35	45	3, 9:1	35 ∅				c
Cour 46 c			4	36	46	4, 9:2	36				d
Sar 47 c			↓	5	37, 116' :1	47	5, 9:3	37			e

MATTHEW LOCKE For severall Freinds (concluded)		Harding	G8-Cfm MU MS					Lbl Add MSS		Publications				
			735	10444	17799	17801	31431	33236	4-09-10	Drexel 5061		MB2	LOCKE T1 (MB 31)	
VdGS No. SET 7 (concluded)			f.	no. f.	f.	no. f.	no. f.	no. f.	no.	P.		P.	no.	
Ayre 48 C		↑	1, 123' :1	38, 116' :2		48, 16	1 10:1	38				7: f		
Cour. 49 C		11	2	39	'Cupid & Death', autograph MS.	49	2 10:2				'Cupid and Death'	g		
Sar. 50 C		↓	3	40		50	3 10:3					h		
Par. 51 d		↑	1, 124 :1	13, 108' :1		51, 16'	1 6:1					8: a		
Ayre 52 d		* ↑	2	14	14	52	2 10:2				31	b		
Cour. 53 d		* ↓	3	15	14	53	3 10:3				32	c		
Sar. 54 d		* ↓	4, 124 :2	16, 109' :1	14	54	[4] 10:4				33	d		
Other pieces, not included in the autograph collection see also p. LOCKE-18.		*	also at H.59 (Cupid & Death) nos. 18, 19, 20									Peters ed.	Kalmus ed.	
Cor. 55 G		↑						7			Set, P.	Set, P.		
Cor. 56 Bb		4					11, 93'	12						
Sar. 57 a		↓					Tr only	26		4-part version				
Cor. 58 C		See Table I, note 4						39		4-part version				
Sar. 59 C		↓						40		4-part version				
Ayre 60 g			1, 124 :2				1, 11:1	9		II, p.6	V, p.20			
Sar. 61 g			- 125				2, 11:2	10			V, p.21			

MATTHEW LOCKE		Other numbers		Publications		Other numbers		Publications				
'DUOS FOR TWO BASSE-VIOLLS'						QB-Lbl Add MS 17801		Bärenreiter Hort. Mus. 167 LOCKE T1 (MB 31)				
SET NO. 1						SET NO. 2		* cf. Coprario, Fant. 7 a5, 'Del mio cibo amoroso', † 'Here endeth the Duos for two Basse Viollis composed in 1652' φ Duos also publ. by Kings Musick				
VAGS No.	Fant 1 a	Fant 2 d	Cour 3 d	Fant 4 D	Fant 5 D	Sar. 6 D	Fant 7 c	Fant 8 c	Cour. 9 c	Fant. 10 C	Fant. 11 C	Sar. 12 C
	no. RC1 RT 536 505	no. RC2 RT 499 495	no. RC3 RT 811 810	no. RC4 RT 156 132	no. RC5 RT 153 145	no. RC6 RT 319 316	no. RC7 RT 511 529	no. RC8 RT 537 509	no. RC9 RT 814 812	no. RC10 RT 152 151	no. RC11 RT 135 138	no. RC12 RT 318 317
	no. 130	no. 1	no. 1	no. 2	no. 2	no. 2	no. 130	no. 3	no. 3	no. 4	no. 4	no. 4
	no. f 3	no. f 2	no. f 3	no. f 4	no. f 5	no. f 6	no. f 7	no. f 8	no. f 9	no. f 10	no. f 11	no. f 12
				autograph score						autograph score		
	no. 1 a	no. 2 b	no. 3 c	no. 4 d	no. 5 e	no. 6 f	no. 7 a	no. 8 b	no. 9 c	no. 10 d	no. 11 e	no. 12 f
ALMAND for Solo Bass Viol illustrating an argument about notation & tuning						CANONS a6 'Canon 4 in 2' on the hexachord 'Canon 4 in 2, A Plaine Sonje given by Mr. William Brode of Hereford [16] 54'.						
RC13 RT 48 H153 LOCKE 1673, p.10						H127 H128 Lbl Add MS 17801 f.63. Publ. LOCKE T1 p.98 Add 17801 f.64. Publ. LOCKE T1 p.99.						

MATTHEW LOCKE

The Little Consort of three parts, containing pavans, airs, corants & sarabands, for viols or violins:
 Composed by Matthew Locke:
 Composer in Ordinary to His Majesty Charles the 2nd, 1651

(Add MS 17801)

	LOCKE 1656	GB-Cu MU MS	Lbl Add MSS				Lcm MS	US- NYp MS	Publications				
			no.	no. f.	no. f.	no. f.			no. f.	no.	no.		
Vaqs No. Pav. 1 g	SET 1 Tr Tr B	735	17801	29283-5	31426	33236	2090	Drexel 5061					
Ayre 2 g													
Cour. 3 g													
Sar. 4 g													
Pav. 5 C	SET 2												
Ayre 6 C													
Cour 7 C													
Sar. 8 C													
Pav. 9 d	SET 3												
Ayre 10 d													
Cour 11 d													
Sar 12 d													
Pav. 13 Bb	SET 4												
Ayre 14 Bb													
Cour 15 Bb													
Sar. 16 Bb													

MATTHEW LOCKE

The Little Consort of three parts..
 In two several varieties:
 The first 20 are for Two Trebles
 and a Basse.
 The last 20 are for Treble, Tenor
 and Basse.
 To be performed either alone, or
 with Theorbo's & Harpsechord.

		LOCKE 1656	PLAYFORD MH1678	GB- Lb1 Add MSS				Lcm MS 2090 *	US- NYp MS Drexel 5061	Publications		
				17801	29283-5	31426	31430			CORDA Music (cop2. Acorn)	S & B	LOCKE T1 (MB 31)
Vdgs No.	SETS TrTB	no.	no.	no. f.	no. f.	no. f.	no. f.	no. p.	no.	no.	no.	
Pav 17 e		17		17, 21'	17, 24'	17, 33' :1		17, 8' 90 :3	V, 17		5 a	
Ayre 18 e		18		18	18	18		18 score	18		b	
Cour 19 e		19		19 autograph score	19 parts	19 parts		19 parts	19		c	
Sar 20 e		20		20 autograph score	20 parts	20 parts		20 parts	20		d	
Pav 21 F	SET 6, TrTB 	21		21, 22'	21, 25'	21, 34' :2	1, 26'	21, 10'	VI, 21		6 a	
Ayre 22 F		22		22	22	22	2	22	22		b	
Cour 23 F		23		23	23	23	3	23	23		c	
Sar. 24 F		24	keyboard	24	24	24	4	24	24		d	
Pav. 25 g	SET 7, TrTB 	25	keyboard	25, 23	25, 26'	25, 34' :3	5, 27 :2	25, 12'	VII, 25	Locke - keyboard suites	7 a	
Ayre 26 G		26	64	26	26	26	6	26	26	25	b	
Cour 27 G		27		27	27	27	7	27	27		c	
Sar. 28 G		28		28	28	28	8	28	28		d	

* Lcm MSS 2090, 3 very small books, 145x90 mm; tenor part to Airs 21-40 set in G, an octave higher. Contents: Little Consort complete, Men Pavan 1 from Broken Consort Pt.2

MATTHEW LOCKE

The End of the Little Consort, made att the request of Mr Wm Wake for his Schollars 1651 and printed by John Playford of the Temple 1656. (Add MS 17801)

Vcgs No.	no.	no.	QB-Lbl Add MSS				Lcm MS	US-Mp MS	Publications			
			no. f.	no. f.	no. f.	no. f.			no.	no.	no.	
SET 8, TrTB Pav 29 a	29	1	29, 24	29, 27'	29, 35' :1	9, 28	29, 14'			VIII 29		8 a
Ayre 30 a	30	2		30	30	10	30				30	b
Cour. 31 a	31	3		31	31	11	31				31	c
Sar 32 a	32	4		32	32	12	32				32	d
SET 9, TrTB Pav. 33 Bb	33		33, 25	33, 28'	33, 36 :2	13, 29	33, 16'			IX, 33		9 a
Ayre 34 Bb	34		34	34	34	14	34, 17'				34	b
Cour 35 Bb	35		35	35	35	15	35				35	c
Sar. 36 Bb	36		36	36	36	16	36				36	d
SET 10 - TrTB Pav. 37 d	37		37, 26	37, 29'	37, 37 :1	17, 29'	37, 18'			X, 37		10 a
Ayre 38 D	38		38	38	38	18	38				38	b
Cour. 39 D	39		39	39	39	19	39				39	c
Sar. 40 D	40		40	40	40 :2	20, 30 :3	40	141			40	35 d

Bassus book, mutilated, of Hilton's Ayres (1627). A single printed leaf inserted, carries the tenor part of these four airs.

Harding number. The Little Consort is Harding No. 132, subdivided into ten sets as shown above.

MATTHEW LOCKE 'The Flatt Consort for my Cousin Kemble'		Harding	GB- LbL Add MS	Lgc MSS	Ob MSS Mus Sch				Publications		
			17801	G. Mus. 469-71	D. 2 3 3 - 6 Edward Lowe				Bärenreiter Hort. Mus. 180.	LOCKE T1 (MB 31)	
					all parts	Tr D.233	T/B D.234	B D.236			Bc D.235
V&GS No.	no.	no. f.	no. f.	no.	f.	f.	f.	f.	no.	no.	
Fant. 1 c	↑ 133	1, 27	1, 19	1	50'	62'	60'	7'	I,	1: a	
Cour. 2 c	↓ 1			2	51	63	61	8	I	b	
Fant. 3 c	↑ 2			3, 27'	3, 19'	51'	63'	61'	8'	II	c
Sar. 4 c	↓ 2			4	52	64	62	9	II	d	
Fant. 5 c	↑ 3			5, 28'	5, 20	52'	64'	62'	9'	III	e
Jigg 6 c	↓ 3			6	53	65	63	9' :2	III	f	
Fant. 7 Bb	↑ 4			7, 29	7, 20'	53'	65'	63'	10'	IV	2: a
Cour. 8 Bb	↓ 4			8	54	66	64	11	IV	b	
Fant. 9 Bb	↑ 5			9, 30'	9, 30	55'	67'	65'	11'	V	c
Sar. '2 in 1' 10 Bb	↓ 5			10	56	68	66	12	V	d	
Fant. 11 Bb	↑ 6			11, 31'	11, 31	57'	69'	67'	13'	VI	e
Jigg 12 Bb	↓ 6			12	58	70	68	14	VI	f	

MATTHEW LOCKE
 The flatt Consort
 (concluded)

Harding
 17801
 G. Mus. 469-71
 all parts
 Tr D.233
 B. D.234
 B. D.236
 Bc D.235

Publ'ns
 LOCKE T1 (MB31)





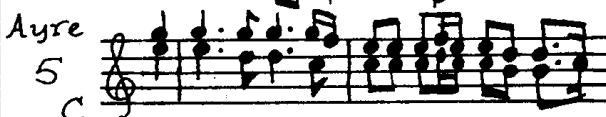
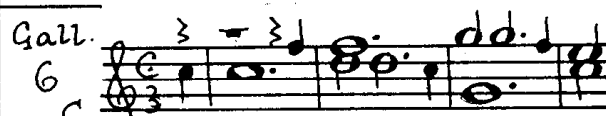
VaGS No.	no.	no. f.	no. f.	no.	f.	f.	f.	f.	no.
Fant. SET 3 Tr B B 13 d	133 ↑	13, 31	13, 22	13	59'	71'	68'	14'	3, a
Covr. 14 d	7 ↓	14	14	14	60	72	69	15	b
Fant. 15 d	8 ↑	15, 32	15, 22'	15	61'	73'	75'	16'	c
Sar. 16 d	8 ↓	16	16	16	62	74	76	17	d
Fant. SET 4 Tr B B 17 Bb	9 ↑	17, 33'	17, 23'	17	63'	-	-	-	4: a
Gall. 18 Bb	9 ↓	18	18						b
Fant. 19 Bb	10 ↑	19, 34'	19, 23'						c
Sar. '3 in' 20a Bb	10 ↓	20	-						d
Jigg '2 in' 20b Bb	-	-	20						(P. 142)
Fant. SET 5 Tr B B 21 a	11 ↑	21, 35	21, 24						5: a
Gall. 22 a	11 ↓	22	22						b
Fant. 23 A	12 ↑	23, 36	23, 25						c
Sar. 24 A	12 ↓	24	24						d
'The end of the flatt Consort'									

MATTHEW LOCKE The first part of the Broken Consort (Tr Tr B) Harding No. 134, subdivided as hereunder		GB- Cfm MS	LbL Add MSS				Och MSS	F- Pc MS Res.	US-		Publ.
			no. f	no. f	no. f	no. f			NYp MS	R MS	
Vaqs No.		f.	no. f	no. f	no. f	no. f	seq. f.	P	Ref.		no.
SET 1 Tr Tr B											
Fant. 1 g		126' 37'	1, 37'	83, 37'	1, 2'	(Tr)	6 (1), 63'		1, 1		1: a
Cour. 2 g		128 score	2 autograph score	84	3		7 (3)				b
Ayre 3 g		127' 3	3 autograph score	85 only	2 with Bc		7 (2)				c
Sar. 4 g		128	4	86 trebles	4 parts		7 (4)		2 score: '1661 octo. II H.		d
SET 2 Tr Tr B											
Fant. 5 G		128'	5, 38'	87, 39'	5, 4'	1, 1	8 (5), 65'		2, 2		2: a
Cour. 6 G		129' :1	6	88	6	2	9 (7)		3		b
Ayre 7 G		129' :2	7	89	7	3	9 (6)		3		c
Sar. 8 G		130	8	90	8	4, 1':3	9 (8)		3'		d
SET 3 Tr Tr B											
Fant. 9 C		130'	9, 40	67, 29'	9, 6'		45, 1' (9), 67'		3, 3'		3: a
Cour. 10 C		131' :1	10	68	10		46, 2 (11)		4		b
Ayre 11 C		131' :2	11	69	11		47, 2' :1 (10)	29	4'		c
Sar. 12 C		132	13	70	12		48, 2' :2 (12)	30	4'		d

MATTHEW LOCKE The first part of the Broken Consort (concluded)		GB-Cfm MU MS	GB-1b2 Add MSS				Ob MS MUS	Och MS	F- Pc MS Rds.	US- R MS	Publ.	
			735	17801	31431	31435					31436	C.23
VdGS No.		f.	no. f.	no. f.	no. f.	no. f.	f.	no. f.	sea. f.	Set. f.		no.
Fant. 13 C	SET 4 	132'	13 41'	71, 31	13, 8'	5, 2:1			(13), 69'	4, 5		4; a
Cour. 14 C		133	14	72	14	6		f. of Tr1	(15)	5		b
Ayre 15 C		133'	15	73	15	7		3/4 Ø	(14)	5'		c
Sar. 16 C		134	16	74	16	8 2:2			(16)	5'		d
Fant. 17 d	SET 5 	134'	17, 42'	75, 32'	17, 9'				53, 2* 71	(17), 6	5, 6	5; a
Cour. 18 d		135	18	76	18		(see H. 27)	54, 2* 6	(19)	6		b
Ayre 19 d		135'	19	77	19		18'	55, 3:1	(18)	6'		c
Sar 20 d		136'	20	78	20		18' :2	56, 3:2	(20)	6'		d
Fant 21 D	SET 6 	136'	21, 44	79, 34'	21, 10'	9, 3			(21), 72'	6, 7		6; a
Cour. 22 D	(eccho) 	137	22	80	22	10			(23)	7'		b
Ayre 23 D		137' :1	23	81	23	11			(22)	7'		c
Sar 24 D		137' :2	24	82	24	12, 4			(24)	8		d

in o, as the Simphonia to the anthem Superflumina Babylonis




MATTHEW LOCKE
The Second Part of the Broken Consort
 H.135 : 1. Airs 1-3
 2. Airs 4-6

	no.	f.	f.	f.	f.	no.	f	f.	f.	P.	Seq. f.	no.	Ob MSS Mus. Sch.		Och MS	Publ.
													D.233-6 + E.451 (Edward Lowe)			
Par. 1 	1	46	21'	136, 137		1	37'	48'	47'	194	(1), 41	1:	a			LOCKE T1 (MB 32)
Ayre 2 	2			136' & 137'		2	38	49	48	196	(2), 42'	b				
Couv. 3 	3			136' & 137' :2		3	38 :2	49 :2	48 :2	196 :2	(3), 43	c				
Par. 4 	4					4	39'	50'	49'	198	(4), 43'	d				
Ayre 5 	5					5	40	51	50	198 :2	(5), 44'	e				
Gall. 6 	6					6	40 :2	51 :2	50 :2	119	(6), 45	f				

NB. In Harding's numbers, the Broken Consort ends at Gall. 6. The rest of the pieces are listed under H.138 in the sequence of Och MS 8 viz:

- 1. Airs 12-15
- 2. Airs 1-5
- 3. Airs 16, 18, 19, 17, 20

	no.	f.	f.	f.	P.	Seq. f.	P.	Set. P.	P.	no.	Ob MSS Mus Sch.		Och MS	US-Nyp MS	Kalmus ed.	Peters ed.	Publ.
											D.233-6 + E.451						

	no.	f.	f.	f.	P.	Seq. f.	P.	Set. P.	P.	no.	Ob MSS Mus Sch.		Och MS	US-Nyp MS	Kalmus ed.	Peters ed.	Publ.
											D.233-6 + E.451						
Par. 7 	7	41'	52'	51'	120	(11), 49'				2:	a						
Ayre 8 	8	42	53	52	123	(12), 50'				III, 12	3	b					
Gall. 9 	9	42 :2	53 :2	52 :2	123 :2	(13), 51'				c							

MATTHEW LOCKE The Second Part of the Broken Consort (concluded)		QB-Ob MSS Mus Sch.					Och	Publ.	
		C.124	all parts	D.233-G + E.451 Edward Lowe					MS
				D.233 Tr	D.234 Tr	D.236 B	E.451 Bc.		∞
Vdcs No.	f.	no.	f.	f.	f.	P.	seq. F.	no.	
SET 2 (contd)									
Ayre 10 D		10	43'	54'	53'	124	(14) 52'	2: d	
Sar. 11 D		11	43' :2	54' :2	53'	124	(15) :2 53	e	
SET 3									
Pav. 12 e		2 & 6	12	44	55	54	127 (7) 46	3: a	
Ayre 13 e		2' & 6'	13	45'	56'	55	128 (8) 47'	b	
Cour. 14 e		2' & 6'	14	45' :2	56' :2	55' :2	128 (9) :2 48	c	
Chicon 15 e		3 & 7'	15	46	57	56	129 (10) 48'	d	
SET 4									
Pav. 16 F			16	47'	58'	57'	131 (16) 54	4: a	
Gall 17 F			17	48	59	58	132 (19) 56'	b	
Ayre 18 F			18	48 :2	59 :2	58 :2	132 (17) :2 55'	c	
Cour. 19 F			19	49'	60'	59'	134 (18) 56	d	
Jigg 20 F			20	49' :2	61	59' :2	134 (20) :2 57'	e	

MATTHEW LOCKE A Concert of Four Parts Harding No. 136, subdivided as hereunder		GB-L62 Add MSS		Lcm MS	F- Pc MS Re's	Publications		
		17801	31435	939	F.770	Schott 2311a	Chester 252 a-c	LOCKE T1 (MB 32)
vags No.		no. f	no. f(T)	no.	no.			
SET 1								
Fant. 1 d		1, 48	1, 71'	1	1			1 a
Couv. 2 d		2		2	2			b
Ayre 3 d		3		3	3			c
Sar. 4 d		4		4	4			d
SET 2								
Fant. 5 d		5, 50'	2, 72'	5	5			2 a
Couv. 6 D		6		6	6			b
Ayre 7 D		7		7	7			c
Sar. 8 D		8		8	8			d
SET 3								
Fant. 9 F		9, 52'	3, 73'	9	9			3 a
Couv. 10 F		10		10	10			b
Ayre 11 F		11		11	11			c
Sar. 12 F		12		12	12			d

MATTHEW LOCKE A Concert of Four Parts (concluded)		GB-Lbl Add MSS		Lcm MS	F. Pc MS	Publications		
		17801	31435	939	F. 770	Schott 2311b	Chester 252 d-f	LOCKE T1 (MB 32)
		no. f.	no. f(Tr)	no.	no.	Suite	suite	no.
Fant. SET 4		13, 55	4, 74'	13	13			4 a
Cour.		14	-	14	14			b
Ayre		15	-	15	15	4	4	c
Sar		16	-	16	16			d
Fant. SET 5		17, 57	5, 75'	17	17			5 a
Cour.		18	-	18	18			b
Ayre		19	-	19	19	5	5	c
Sar.		20	-	20	20			d
Fant. SET 6		21, 59'	6, 76'	21	21			6 a
Cour.		22	-	22	22			b
Ayre		23	-	23	23	6	6	c
Sar.		24	-	24	24			d
				entire contents				

MATTHEW LOCKE
 ['Oxford Suite'] a 4
 H. 137

Ob MS Mus Sch. C. 44 f. 2
 et seq (score & parts).

Courante only

Och MS 1066 f. 1' (Trl only)
 US-NYp. MS Drexel 3976 (a 4), p. 92.

Fantasy



Courante

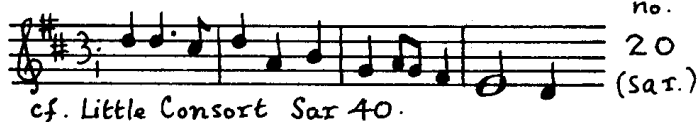


Publ: LOCKE T1

For severall freinds : incipits of three airs that appear
 in radically different form in GB-Och MSS 409-10.

See LOCKE H, Table 1, Note (4)

(Cor 21)



cf. Little Consort Sar 40.

(Par. 36)



(Ayre 35)



AIRS NOT BY LOCKE



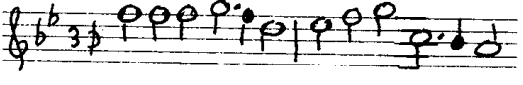
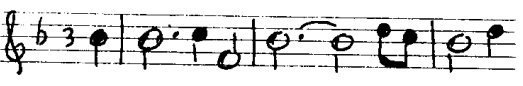


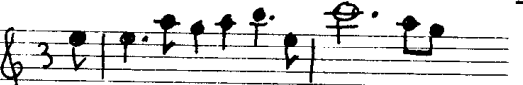


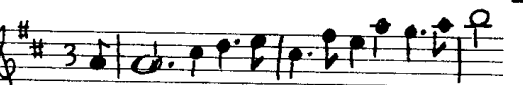



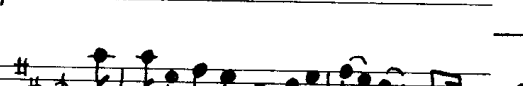
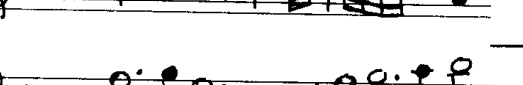
Among the doubtful attributions listed by Harding are 24 airs from GB-Lbl Add MS 31438 (see p. 132 of LOCKE H). That volume includes two printed tenor books (Louvain 1553) of chansons a5 and a6, also MS cantus parts of airs and dances by Gregorig Zubern (Frankfurt, 1649, 1660), Pleikardus Carolus Becken ((Strasbourg, 1655) and Luder Knoep (1652). Between ff. 71' and 75 are the 24 airs in question, headed 'Mathew Locke'.

But the airs are not by Locke; some are by Coleman, Jenkins and Lawes, and the following table shows an interesting concordance with Exercitium Musicum (Frankfurt, 1660), a printed collection of 3-part sonatas and dances, none of them attributed.

EX MUS 1660 no.	Add 31438 no.	
26	-	Coleman Air 396
28	-	Coleman Air 398
31	1	Lawes Air 232
32	2	Jenkins, spurious Air 10
33	-	Lawes Alm 221
35, 36	3, 4	Anon
38-43	5-10	Anon
44	11	Coleman Air 106
45	12	Anon
51-3	13-15	Anon
60-62, 64	-	Coleman Airs 213, 216, 221, 220
68	16	Coleman Air 292
69	17	Anon
71-7	18-24	Anon

MATTHEW LOCKE - 2-part Airs

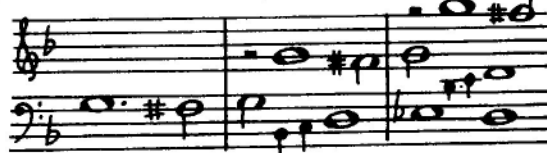
The existence, mainly in PLAYFORD CMA 1662, of more 2-part airs, composed or set by Locke, was mentioned on page PLAYFORD A-4 (5th Instalment). The incipits, and a few concordances, are given below.

	PLAYFORD CMA 1662 No.	MH 1678 No.	
Ayre 62		268	
Ayre 63		269	52
Saraband 64		270	
The Apes Dance 65		271	
Ayre 66		272	
A Dance 67		273	
[] 68		274	
Ayre 69		275	68
Ayre 70		276	
Coranto 71		277	
Saraband 72		278	
The Symérons Dance 73		279	38
Ayre 74		280	
Antick Dance 75		281	39
Saraband 76		300	69* * d p b

HENRY LOOSEMORE

(d. 1670)

'Henry Loosemore, [fantasy], 3 violls to the organ'.



GB-Lbl Add MS 34800, ff. 44'/46'/46', string parts only.

GEORGE LOOSEMORE

'Ge. L.', Fantasy a 3

F-Pc MS Rés. 492, f. 69' of bassus.



Lyra viol consorts
(violin, lyra viol, bass viol)

from B-Bc MS Litt XY 24, 910,
Autograph

	MS, no., f.		MS, no., f.
[Alm] 1	19, 58	[Alm] 4	22, 59'
[Alm] 2	20, 58'	[Cox] 5	23, 60
[Alm] 3	21, 59	[Cox] 6	24, 60'

GB-Ob, MS North e.37,
f.23 inverted

Corant: Eccho by G[eorge] L[oosemore]
'To the Sharp Sute of Bansteds Ayres'

Autograph



LOWE, Thomas

New
Ayres
1678

VdGS No. Key Airs for treble and bass

no.

1. [Minuet]

a



13

2. [Saraband]

a



14

3. [Air]

a



15

4. [Air]

d



16

5. [Minuet]

d



17

6. [Air]

d



18

Jean-Baptiste . **LULLY** (1633-87)

EXCERPTS FROM STAGE WORKS TRANSCRIBED FOR SOLO VIOL

Tuning: ffeff unless otherwise stated.

LWV No.	STAGE WORK AND DATE Excerpt	Incipit at ex- Anon. No.
14	BALLET DE L'IMPATIENCE, 1661	
14/2	Sérénade 'Sommes-nous pas trop heureux' or: 'La belle Iris'	6229 8748
17	HERCULE AMOUREUX, 1662	
17/21	Pour les Pèlerins jouant de la vielle	6145
19	LES NOCES DE VILLAGE, 1663.	
19/3	Pour le Marié et la Mariée	7473
22	LES PLAISIRS DE L'ÎLE ENCHANTE, 1664.	
22/21	Usez mieux, ô beautés fières du pouvoir	6269
31	BRANSLES DE 1665	
31/17	Bouffée	6056
35	TRIOS DE LA CHAMBRE DU ROY, undated	
35/4	Dans nos bois	9832
39	LA GROTTE DE VERSAILLES, 1668	
39/4	Dans ces charmantes retraites	6109
39/13	Air des Echos	6113
40	BALLET DE FLORE, 1669	
40/7	Bouffée (pour les Nymphes)	6155
42	LES AMANTS MAGNIFIQUES, 1670.	
42/20	Ménuet pour les Faunes et les Dryades, later included in 'Le Bourgeoise Gentilhomme.'	6057
42/28	Les porteurs de haches	6142
42/29	Les Voltigeurs	6248
42/30	Les Esclaves	6249
50	ALCESTE, 1674	
50/21	Dans ce beau jour quelle humeur	6281
51	THÉSÉE, 1675	
51/66	Quel plaisir d'aimer sans contrainte	6298
53	ATYS, 1676	
53/38	Nous devons nous animer d'une ardeur	‡
53/47	Entrée des Zéphyr	6273
53/48	Que devant vous tout s'abaisse et tout tremble	6193 *
53/75	La beauté la plus sévère	∅

‡ = GB-Cfm MUMS 647 * Also PLAYFORD T 283
 p. 38:2, also page ∅ Also S-Skma Tabulatur NR3
 PURCELL-1: Zs. 121 f. 73 inv., f. 59 inv., both efæf

LULLY, EXCERPTS FROM STAGE WORKS - CONCLUDED

LWV No.	STAGE WORK, DATE Excerpt	D-KIMS	
		Anhang 30 f.	Incipit at-ex- Anon. No.
54	ISIS, 1677		
54/11	Second Air pour les Muses		8874
57	BELLEPHON, 1679		
57/45	Montrons notre allégresse		6187
57/47	Assez de pleurs	1'12	
57/58	Menuet [contrepartie?]		?6359
58	PROSERPINE, 1680		
58/44	Premier Air.		6344
58/45	Que notre vie doit faire en vie		6345
58/46	Ritournelle (to 'Aimez qui vous aime).		6346
59	TRIOMPE DE L'AMOUR, 1681		
59/3	Tranquilles coeurs, préparez-vous.		6185
59/7	Deuxième Menuet.		6186
59/58	Entrée d'Apollon	1'1	
60	PERSÉE 1682		
60/5			8023
60/6	Marche pour les suivants de la Fortune		7475
61	PHAËTON, 1683		
61/7	Dans ces lieux tout rit sans cesse.	2'2	
63	AMADIS, 1684		
63/12	Suivons l'Amour		6339, 7533
63/36	Vous ne devez plus attendre.		8011
63/58	Coeurs accablés de rigeurs inhumaines		9831
65	ROLAND, 1685		
65/13	C'est l'amour qui nous menace.		8870
71	ARMIDE 1686		
71/26	Rondeau		6172, 6188
73	ACIS ET GALATÉ		
73/32	Chaconne		6413, 6631
75	UNDATED INSTRUMENTAL WORK		
75/37	Sarabande		6146

JEAN-BAPTISTE LULLY

(1632-1687)

Airs in C Major a3

VdGS No.

GB-Lbl, Add. 31429

C1.



f./no.

15v/1

C2.



15v/2

C3.



16r/3

C4.



16v/4

4th part added

February 2008

LULLY-3

JOSEPH LUPO

Parvana a5

QB-Lb2 Eg. MS 3665

(Tregian score)

f. 521'

E465



Published VdGS Music No. 199

J.LUPO-1

THOMAS or THEOPHILUS LUPO

2- and 3-part Airs

VdQS No.

ROSSETER 1609

GB-
Lbl
Add MS
10444

US-NH
MSS

Filmer

2 3

MASQUE

Duo 1
2 trebles a



no.
Tr. B.

no;
f.
Tr. B.

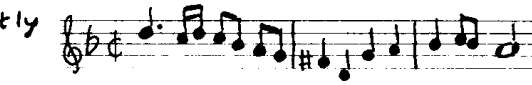
Seq. f. inv.
of Tr.
73

Duo 2
2 trebles Bb



72'

Shows & nightly
revels 3
a 2 *



8

54;
30:2
81:2

4,
105,
412

Time that leads
a 2 4 *

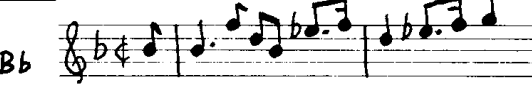


22

28;
22
75:1

6,
79

Alm. 5
a 3 Bb



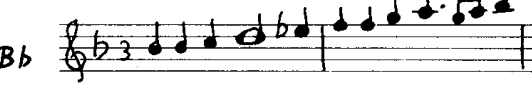
⊕
75:1

Cor. 6
a 3 Bb



⊕
75:2
Ap

Sar. 7
a 3 Bb



⊕
75:3
Ap

Alm 8
a 3 D



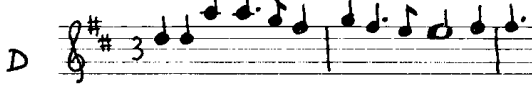
⊕
72:1

Cor 9
a 3 D



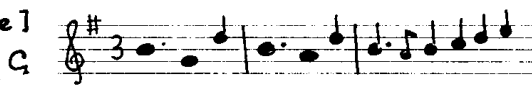
⊕
72:2
Ap

Sar 10
a 3 D



⊕
72:3
Ap

[Country Dance]
a 2 11 G



71'

Galliard
[a 5] 12 9



⊙
(12)

Gali
[A 5] 13 F



⊙
(15)

* Instrumental versions of song
from Lord Hay's Masque (1607).

⊙ A, B only

⊕ Tenor part given.

THEOPHILUS LUPO

2-part airs, bass part only, from

QB-0b MS Mus Sch D.220

Vdqs No.	MS D.220:-	No. f.
Vinatorians Theo. Lupo <u>25</u>		V/53 57:3
Cor. Lupo <u>26</u>		VII/26 107:2
Ser. Lupo. <u>27</u>		27 107:3
Ayre Lupoe <u>28</u>		64 117:2
Sar Lupoe <u>29</u>		65 117:3
An humor Theoph. Lupo <u>30</u>		VIII/16 143:4
Alm. do. <u>31</u>		17 144:1
Cor do. <u>32</u>		18 144:2
Sar do. <u>33</u>		19 144:3
Country Dance do. <u>34</u>		20 144:4
Vdqs No.	MS D.220:-	No. f.
SUITE OF LANGUAGES English Humour Theo Lupo <u>14</u>		I/57 20:1
French Humour do. <u>15</u>		58 20:2
Spanish Humour do. <u>16</u>		59 20:3
Irish Humour do. <u>17</u>		60 20:4
Scotch Humour do. <u>18</u>		61 20:5
Alm. Theo. Lupo <u>19</u>		V/22 49:3
Cor. do. <u>20</u>		23 49:4
Ser. do. <u>21</u>		24 49:5
Ayre Theo. Lupo. <u>22</u>		V/36 53:1
Cor. do. <u>23</u>		37 53:2
Ser. do. <u>24</u>		38 53:3

THOMAS LUPO

1571-1628

Jennings's investigations, in LUPO J1 and LUPO J2, of the Lupo family, brought to light several contenders for the honour of having composed the viol consort music which survives in Thomas Lupo's name.

Thomas Lupo (senior) was the son of Joseph Lupo; he was a court musician from 1590 and composer for the violins from 1621; after his death in 1628 his son, Theophilus Lupo, took his place as court musician. Thomas Lupo (junior) was a cousin, being the son of Peter Lupo, who was a brother of Joseph.

Jennings attributed all the consort music to Thomas Lupo (senior).

Among the three-part works, several dances, mainly almaines, are labelled as 'fantasies'; they are written in a light style, apparently for two violins and bass viol.

Among the three-part works are found pieces for three equal instruments - this is a rare instance. Those for trebles and tenors are transpositions of the same work; the one for three basses is a different fantasy.

Among the four-part works are a few pieces labelled 'fantasy', but these are rather of the nature of airs.


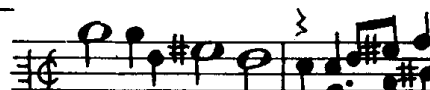

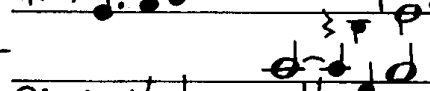

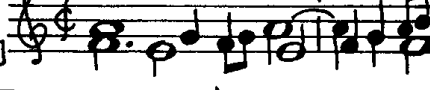





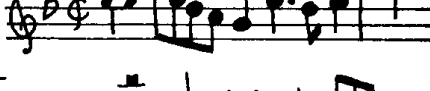

Among the five-part works are several for two basses, not represented in Tregian's score.

A few five- and six-part fantasies embody florid division parts.

LUPO-1

THOMAS LUPO (d. 1628) 3-part Fantasies and Airs		GB-06 MSS Mus Sch			Och MSS						Lb1 Add MSS						
		C.64-9	D.245-7	E.437-42	no.	no.	no.	seq/ f	seq/ f	f.	no.	no.	seq.	seq.	no.	no.	seq.
vags (Meyer) No.																	
2*		3	2	(1) 54 ^f A	(1) 8' A					1	4			12	[1]	I/7	
3		4	3	(2) 54' A	(2) 9' A					2				13	[2]	I/8	
4		5		(3) 55 A	(3) 10' A					6				14	6	II/3	
5		6	9	(4) 55' A	(4) 11' A											II/6	
				tripla section in the middle													A
6			10	(5) 56 A	(5) 12' A					13							
7		32	6	(6) 56' A	(6) 13' A					9			(5)	9		II/2	
[Air]				cantus book													
8		9	8	(7) 57 A	(7) 14' A					10				15	[10]	II/5	
9			5	(8) 57' A	(8) 15' A					12			(4)			II/1	
10			4	(9) 58 A	(9) 16' A					3	5			3		I/9	
11				(10) 58' A	(10) 17' A					4				4		II/10	
12				(11) 59 A	(11) 18' A					5				5		II/11	
13				(12) 59' A	(12) 19' A												
14			7	(13) 60 A	(13) 20' A				3	14	1						
15			8#	(14) 60' A	(14) 21 A												
				George Stratford 1641'													
				John Merro's part books											John Merro's part books		
				F. Withy, a late owner											John Merro's part books		
				copied by Stephen Bing											John Merro's part books		
				John Browne's part books (also 423-8)											John Merro's part books		
				single altus part											John Merro's part books		
15				: duplicate entries in D245-6, pp177/202, 183/208.													
16		28	12	(16) 61' A	(16) 22' A								(1)	(1)			
				tripla section in the middle.													

* Meyer 1 = Coperario, Meyer 8

THOMAS LUPO 4-part Fantasies and Airs		GB-Och		Lbl	Lms	T	EIRE		US-	Publications				
		MSS		MSS	MSS	MS	Dm	MSS	NH					
		423-8	473-8	716-20	Add 40657-61	G. 33-36	302	Z3.4.1-6	Z3.4.7-12	Filmer 2	MUS BRIT 9	Eng. Cons. Series	V&GS SP	LUPO 4
v&GS (Meyer) No.	no.	no.	no.	no.	no.	no.	no.	seq.		no.	H ^o	no.	no.	
1 	4	1				'72	27					24		1
2 	5	2				'73	28						46	2
3 	7	3				'75	19						41	3
4 		4				score	29							4
5 [Air] 	1					'69	14,							5
	Homophonic start: 2nd half is a tripla.													
6 [Air] 	2					'70	24							6
	Homophonic start													
7 [Air] 	3					'71	23							7
	Homophonic start													
8 	6			7	(10)	'74	18					12		8
	A													
9 			1			'76	41	(1)						9
	A													
10 			2			'77	42	(2)						10
	A													
11 [Air] 			3		(9)	'78	25	(3)				13		11
	(8)													
12 [Air] 			4			'79	26	(4)						12
13 [Air] 						'80	27	(5)						13
	John Browne's part books	John Browne's part books		W. Lawes part-autograph part books										

THOMAS LUPO		QB-Ob MSS Mus Sch				Och MSS									
5-part Fantasies		C.45-50	C.64-9	C.70	E.437-42	2	403-8	436	44	67	423-8	473-8	527-30, 1024	716-20	
VdQS (Except where indicated, (Meyer) most are for TrTB)		no.	no.	no.	no.	seq/f	seq/f	seq/f	no.	seq	no.	no.	no.	no.	
1		1	4 A	4		(4) 203' A	(9) 45' A	(9) 99' A			1		17	25	
2		2	3 A	3			(4) 40' A	(4) 94' A		(2) fill'	4			28	
3		3	5 A	1		(5) 204' A	(10) 46' A	(10) 100' A	numbers from 'the Great Bookes'		2	10		26	
4		4	2 A	2		(1) 38' A	(1) 91' A					3		18	27
5				1	5		(2) 39' A	(2) 92' A		83				22	
6			6# A		11										
7			7# A		12										
8			8 A		13										
9			9 A										19		
10				10	14										
11					6		(5) 41' A	(5) 95' A	84		5		23	29	
12					8		(1) 201' A	(6) 42' A	(6) 96' A	86		6		30	
13					9		(2) 201' A	(7) 43' A	(7) 97' A			7		31	
14					7		(3) 202' A	(8) 44' A	(8) 98' A	85		8	11	32	
15					10								42		
16			34 A										19		
17			35 A										20		

In C.50 only, bass parts of VdQS (Meyer) 1-4, 5 & 11 at pp 20-25.

'George Stratford 1641'

'V.S. after No. 6 leads into No. 7.

Lillie associate score

Lillie parts (folios from 4-07)

Lillie associate organ books

Myriell score

Myriell organ book

John Browne's part books

* (6)

* Attr. Joseph Lupo

florid in the Tr, B, B parts

ditto: homophonic opening in the 4 lower parts

1980, rev. 1989

LUPo à 5	Och MS	Lbl. Add MSS				Lbl. Eg. MSS		Lms MSS	Ckc MSS	EIR Dm MSS	US-					Publications		
		no.	no.	f.	n. 1/4	no.	seq.				no.	no.	no.	Ms	Wc MSS	NY MSS	SM MSS	no.
Vacs (Meyer) No.	1004	17792-6	29366-8	37402-6	40657-61	2485	3665	G.37-42	Rowe 114-7	(see below)	Z3.A.1-6	Va 412	ML990.C66F4 Vol. 2	Drexel 4180-5	EL 25A. 46-51	US-CI Wr.f.35v	MUS BRITT 9	FEB FRETWORK FEB
1	1	6			5	(40) A	9	12		38	17	24		1				I, 9
2	4				6	(39) A	12	15			20	27		2		21		I, 12
3	2					(41) A	10	13			18	26				27		I, 10
4	3					(38) A	11	14	13		19		8	4 Attr. Deering				I, 11
5		1			2		19	1	3		'Il Vago'							II, 19
6	John Browne's organ book	John Merrio's part books	cantus, quintus, bassus only	* one inner part lacking			6									CAB parts only		I, 6
7					* 1		7	11										
8							5	10	11									I, 5
9					36	f. 44 A	(48) A	16			38							I, 16
10	John Merrio's part books							8	3									I, 8
11	5	2			1	(42) A	1	↓	5				9			17	42	I, 1
12	6	4			3	(43) A	2	5	7				6			2	41	I, 2
13	7	5			4	(44) A	3	6					7					I, 3
14	8	3				(45) A	4	4	6				10					I, 4
15					* 2			20			40		11					II, 20
16											34 A							II, 33
17											35 A							II, 34

Incomplete set, comprising Ckc (Rowe) MS 321 (bass), and LAuc MS C6968M4 (tenor & contratenor)

