

Davis MELL - Airs

Musical score for Davis Mell - Airs, measures 1-34. The score is written in treble clef with a key signature of one flat (B-flat). The time signature is 3/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The measures are numbered 1 through 34. The key signature changes to one sharp (F#) starting at measure 12. The score ends with measure 34, followed by two empty staves.

Davis MELL Airs (1604-62)		PLAYFORD CMA 1662	GB-0ch MS 433	GB-0b MS Mus Sch E. 451	GB-Lbl Add MS 15118	GB-Mch MS MUN A.2.6				
VdGS										
No.		no.	f.	no., P. inv.	f.	no.				
	SUITE NO. 1 in g									
1	Prelude (1) *	-	1:1							
2	A Masquinge Aire	190	1:2	1, 326:1	Trebble only	34				
3	Corant	191	1:3	2, 326:2		Bass only				
4	Saraband	192	1:4	3, 325						
5	Morisco	193	-	10, 319**						
	SUITE No. 2 in g									
6	Prelude (2)	-	1':1							
7	Alman	194	1':2			34				
8	Corant	195	1':3			35				
9	Saraband	196	2:1			36				
10	Antique	-	2:2							
11	Country Dance	197	2:3			36				
	SUITE No. 3 in G									
12	Prelude (3)		2':1		* Suite numbers, but apparently not original. Our suite numbers are editorial.					
13	A Masquinge Aire	198	2':2							
14	Corant	199	2':3							
15	Saraband	200	2':4							
16	Corant	201	2':5		** These 10 are Mr Davice Mell's wch are for 4 parts all but the 4 th wch had noe inner part sent. The other two parts are in the Counter-tenor and Tenor of my parchment. cover Bookes [i.e. the two missing from MSS Mus Sch. D 233-6, originally a set of 6] [see also page MELL-4 .					
	SUITE No. 4 in G									
17	Prelude (4)	-	.							
18	Almand	202	3							
19	Corant	-	3':1							
20	Saraband	-	3':2							
21	Corant	203	3':3							
22	Corant	204								
23	Saraband	205								
24	Morisco	206	4							
	SUITE No. 5 in a									
25	Prelude (5)		4'			20'				
26	Almand	207	5:1			21:1				
27	Corant	208	5:2			21:2				
28	Corant	209	5:3							
29	Saraband	210	5:4							
30	Country Dance	211								
	SUITE NO. 6 in A.									
31	Air	212								
32	Corant	213								
33	Corant	214								
34	Saraband.	215								

Davis MELL -Airs , contd.

35 36 37

38 39 40

41 42 43

44 45 46

47 48 49

50 51 52

53 54 55

56 57 58

59 60 61

62 63 64

65 66 67

68 69 70

Davis MELL contd.		PLAYFORD		GB-0ch MS 433	GB-0b MS Mussch E451	GB-En MSS		GB-Lbl Add MS 15118	GB-Mch MS MUN A.2.6			
		CMA 1662	MH 1663, 1678			5778	9454					
VdQS		no.	no.	f.	P. inv.	f.	f.	f.	no.			
No.	SUITE NO. 7 in Bb											
35	Prelude (6)	-		5 ¹ :1		11 ¹	3 ¹					
36	A Masquing Aire	220		5 ¹ :2			4 ¹					
37	Corant	221		5 ¹ :3			5					
38	Morisco	222		-	4, 321							
39	Country Dance	219		5 ¹ :4								
40	Saraband	218		5 ¹ :5								
	SUITE NO. 8 in Bb											
41	Prelude (7)			6:1								
42	Almand	216		6:2		Tr only						
43	Corant	217		6 ¹ :1			Tr only					
44	Saraband	223		6 ¹ :2								
45	Country Dance	224		6 ¹ :3								
	SUITE NO. 9 in Bb											
46	Air	225										
47	Morisco	226										
48	Country Dance	227										
	SUITE NO. 10 in Bb											
49	Air	228										
50	Corant	229										
51	Morisco	230										
52	Saraband	231										
53	Country Dance	232										
	SUITE No. 11 in c											
54	Prelude (8)			7								
55	Alman			7 ¹ :1	- , + 318							
56	Corant			7 ¹ :2								
57	Corant			7 ¹ :3								
58	Saraband		Tr & B	7 ¹ :4								
59	Morisco			7 ¹ :5								
	SUITE NO. 12 in C.											
60	Prelude (9)	a2		8								
61	Alman			8 ¹ :1						10 ¹ :1		
62	Corant			8 ¹ :2						10 ¹ :2		
63	Corant			8 ¹ :3						10 ¹ :3		
64	Saraband			8 ¹ :4						10 ¹ :4		
65	[Country Dance]			8 ¹ :5						11		
	SUITE No. 13 in F											
66	Almain	233			5, 324:2					Tr only		
67	Corant	234			6, 323						B only	
68	Sarabande	235			7, 322							
69	Tom Sharlett / Jigg	236 [⊗]	50		8, 321						24	
70	[Morisco]				9, 320							

Davis MELL - continued

71 72 73

74 75 76

77 78 79

80 81 82

83 84 85

86 87 88

89 90 91

92 93 94

95 96 97

98 99

Davis MELL Airs - concluded		PLAYFORD CMA 1662	GB- Och MS 433	GB-Ob MS Mus Sch D.220		GB-Lb1 Add MS 15118			
VdGS No.		no.	f.	P.	no.	f.			
71	SUITE No. 14 in F Air	237							
72	Corant	238							
73	Jig	239							
74	SUITE No. 15 in d Prelude (10)		9'						
75	Almande	240	10:1						
76	Corant	241	10:2						
77	Corant		10:3						
78	Saraband	242	10 ¹ :1						
79	A Countrie Daunce	243	10 ¹ :2						
80	[Morisco]		10 ¹ :3						
81	SUITE No 16 in D Prelude (11)		11 ¹ :1						
82	A Countrie Daunce		11 ¹ :2						
83	La Mode		12:1						
84	Corant		12:2						
85	Corant		12:3						
86	Saraband		12:4						
87	[Country Dance]		12:5						
<p style="text-align: center;">Tr only: autograph</p>									
<p style="text-align: center;">Tr & B, 2-part</p>									
<p style="text-align: center;">B only, of 2-part</p>									
<p style="text-align: center;">('The tunings a 4th, a 5th, a 4th.' [fhf, the pitches d" a' d' a ~ those of the first and second strings confirmed by unisons on d"]. :-</p>									
88	Prelude		1, 36:1						
89	Alman		2, 36:2						
90	Corant		3, 35 ¹ :1						
91	Saraband		4, 35 ¹ :2						
92	Alman		5, 35:1						
93	Corant		6, 35:2						
94	[Corant]		7, 35:3						
[revert to normal tuning]									
95	A Toye			11:3	I/32				
96	Almaine			30:3	II/3				
97	Serabrand			30:4	II/4				
98	Almaine Da. Mell			57:1	V/51				
99	Serabrand Da. Mell			57:2	V/52				

Jean **MERCURE** (d. <1661)

PIECES FOR VIOL, LUTE etc

VdGS No.	Title	CLF No. *	Incipitat ex-Anon No.	Also at
1	Gigue	II/25	6019	
2	Saraband	II/18	6020	
3	Saraband 1	II/22	6213	
4	[Saraband]	II/16	-	D. Steffkens VdGS No. 112
5	[no title] Mercurius	F-Pc MS Res 1111, no. [199], f.183'		

* Publication: MERCURE RV.

6. Almain  GB-Ob, Mus. Sch. D.220, p. 33, no. 12

7. Corant  GB-Ob, Mus. Sch. D.220, p. 33, no. 13

8. Saraband  GB-Ob, Mus. Sch. D.220, p. 33, no. 14

9. Almaine  GB-W MS 9 p. 22 Vic. Chor. First Treble of three parts (cf KEYBOARD B no. 1948: 5 keyboard sources in A minor)

10. Corant  p. 23 (cf KEYBOARD B no. 1953: 2 keyboard sources in A minor)

11. Corant  p. 24

12. Saraband  p. 25

August 2004

MERCURE-1

Nicolas

de MERVILLE

(d. 1644)

PIECES FOR VIOL, LUTE ETC.

Vdqs No.		Incipit at ex-Anon No.	Also at
1	Courante	6007	WERL No. 190: Several Concordes in WERL 5, incl. 1 to de Merville, 1 to Pinel.
2	Allemande	6009	D- Rou, Saec XVII 54 pp. 46-7, Allemande Daufine de Merville.

1992

MERVILLE-1

RICHARD MICO

(c.1590-1661)

The hitherto unknown details of Mico's identity and life were discovered by John Bennett and Pamela Willetts (see MICO-BW). While at Thorndon Hall and Ingatestone, Mico was in touch with Byrd and Okeover. GB-Lcm 1197 is now confirmed as his autograph, which becomes, accordingly, the most authoritative source of the four-part works; his music hand is also found in EIRE-Dm, Z.3.4.7-12 (see DUBLIN P).

The presence of two of the two-part fantasies, un-attributed, in a large French keyboard MS containing works by L. Couperin, Chambonnières and other keyboard composers, is of interest.

There seems little doubt that the attribution to Mico of the first of a sequence of four-part fantasies in two of the MSS, as shown in the table, was intended to govern the whole sequence in each MS. That, together with consideration of style, has led to a confident attribution to Mico of Fantasies 18 and 19. Similar considerations have led to the adoption of two anonymous five-part fantasies as Mico, VdGS Nos. 3 and 4; it is tantalising that Stephen Bing's labelling of the five-part works in John Lilly's great but anonymous collection at Christ Church (see BING W) should have come to a halt on the very brink of these presumed Micos.

Certain of the five-part pavans, with attributions to Deering and Mico, have had to be arbitrarily divided between the two composers.

The five-part *Latral* is a textless setting of *La tra' l sangue*, the second section of a three-section madrigal in Monteverdi's third book of five parts (*Vattene pur crudel*, *La tra' l sangue*, and *Poi ch' ella*, to words by Tasso). *Parte seconda R. Mico* is a textless piece. A central chromatic fugue in *Latral*, to words *hor gui manco la spirto a la dolente*, is on a falling subject. A fugue similarly placed in the Mico is on a rising subject. No other connection between the two pieces, or explanation of the contribution by Mico, has yet been discovered.

All this music is published in MICO H.

RICHARD MICO 4-part Consort Music (mostly T A T B; no organ parts)				All published in MICO H			
VdGS No.	Lcm MS	Och. MSS	Lbt Add MS	Lms MSS	Publications		
					no.	Eng. Cons. Series	no.
<p>Richard Mico 4-part Consort Music (mostly T A T B; no organ parts) Parans a 4</p>				<p>Richard Mico Fantasies a 4 concluded</p>			
1	1	517-20	31423	(1) A			
2	2			(2) A	7a +		
3	3			(3) A	7a +		
4	4			(4) A	7a + 11φ		
<p>VdGS (Meyer) Fantasies a 4</p>				<p>VdGS (Meyer) Fantasies a 4 concluded</p>			
1	10	353-6	31423	A			
2	11			A			
3	12			A	7b +		
4	13			A			
5	14			A			
6	15			A			
7	16			A			
<p>[on hexachords]</p>				<p>[2 trebles]</p>			
1	10	353-6	31423	A			
2	11			A			
3	12			A			
4	13			A			
5	14			A			
6	15			A			
7	16			A			
<p>[original series + new series]</p>				<p>[9] By position in source, and style.</p>			
1	10	353-6	31423	A			
2	11			A			
3	12			A			
4	13			A			
5	14			A			
6	15			A			
7	16			A			
<p>EM 24</p>				<p>* A more elaborate version on a loose leaf.</p>			
1	10	353-6	31423	A			
2	11			A			
3	12			A			
4	13			A			
5	14			A			
6	15			A			
7	16			A			
<p>These two are attributed to Mico</p>				<p>* Attrib. on only the first piece in a sequence.</p>			
1	10	353-6	31423	A			
2	11			A			
3	12			A			
4	13			A			
5	14			A			
6	15			A			
7	16			A			
<p>3</p>				<p>13</p>			
1	10	353-6	31423	A			
2	11			A			
3	12			A			
4	13			A			
5	14			A			
6	15			A			
7	16			A			
<p>7b +</p>				<p>7b +</p>			

MIELCZEWSKI, Marcin (d.1651)

[Canzona] for two violins and continuo



F-Pn, Rés Vm7 673, no. 121

(‘Mart: Milschewsky’)

Published: MP

JOHN MILTON

(c. 1563-1647)

GB-Och, Mus.

44

423-8

US-CLwr, f.35v

PUBLICATIONS

'If ye love me' a4



f.

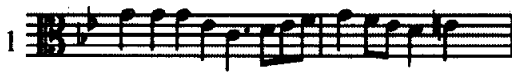
no.

no.

no.

52v

Fantasias a 5



9 a5

23

MB 9
No. 44

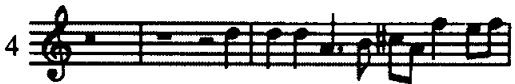


10 a5

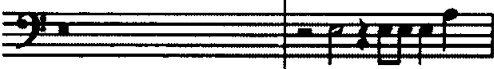
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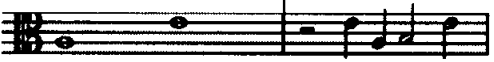
11 a5



3



*



22 a6



21 a6

VdGS
ME
204

In Nomine a6:

'If that a sinner's sighs'

VdGS ME 204 also contains Milton's five-part setting of 'If that a sinner's sighs' from Leighton's *The Teares or Lamentacions of a Sorrowfull Soule*, London, 1614.

* This altus fits at first, but then loses all contact with the fantasy. Neither the work to which it belongs, nor the genuine altus part, has yet been identified.

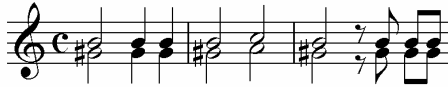
Myriell



Browne

CAB only

August 2006

MILTON-1

<p>‘MOMETSCHSKI’</p>	<p>D-W, Cod. Guelf. 34.7. Aug 2^o</p>	
<p>Aria</p> <p>2 violins, viola da gamba, bc</p>  <p>January 2009</p>	<p>no./p. 72/133</p>	<p>MOMETSCHSKI-1</p>

<p>Thomas MONS. ('Engl.'[ander])</p> <p>Five-part consorts published: Moeck MMP V</p> <p>VdGS No.</p>	<p>FULLSACK 1607</p>	
<p>1. Paduana </p> <p>2. Galliard </p>	<p>no.</p> <p>VIII/ I</p> <p>XVII /ii</p>	
<p>2004 MONS-1</p>		

John MOSS		Airs	for	lyra viol	MOSS 1671	9B- Lcm (2) II. F. 10	Airs for lyra viol with Bc.	MOSS 1671
V&GS Suite No. (Roman) Air No. (Arabic)							ffeff:	
I ffeff:					P.	f.		P.
Alm	1	g	2	52' ¹ A RT 50		IV	Alm.	14
Cor	2	g	3	52' ² A RT 775		Cor	14	15
Sar	3	g	4	53' A RT 793		Sar	15	16
Jig Alm	4	g	5	54 A RT 424		Jig Alm	16	17
II Alm	5	G	6	54' RC1 RT 52		V Alm	17	54
Cor	6	G	7	55 RC2 RT 281		Cor	18	55
Sar	7	G	8	55' ¹ RC3 RT 298		Sar	19	56
Jig Alm	8	G	9	55' ² RC4 RT 9		Jig Alm	20	57
III Alm	9	d	[10]		staff notation, see BASS R.	VI Alm	21	60 [58]
Cor	10	d	11			Cor	22	61 [59]
Sar	11	d	12			Sar	23	58 [60]
Jig Alm	12	d	13			Jig Alm	24	59 [61]

JOHN MOSS		Moss 1671	Airs for lyra viol, with Bc	Moss 1671
ffeff, cont ^d :			ffefh, cont ^d :	
VII Alm 25 d		P. 62	X Alm 45 C	P. 38
Cor 26 d		63	Cor 46 C	39
Sar. 27 d		65 :1	Sar 47 C	40
Jig Alm 28 d		65 :2	Jig Alm 48 C	41
VIII Alm 29 D		66	XI Alm 49 c	86
Cor 30 D		67	Cor 50 c	87
Sar. 31 D		68	Sar 51 c	88
Jig Alm 32 D		69	Jig Alm 52 c	89
IX Alm 41 c	ffefh: 	34	XII Alm 53 C	90
Cor 42 c		35	Cor. 54 C	91
Sar 43 c		36	Sar 55 C	92
Jig Alm 44 c		37	Jig Alm 56 C	93

JOHN MOSS

ffedē:

XIII Alm 61 F 42 P. 42

Cor: 62 F 43

Sar 63 F 44

Jig-Alm 64 F 45

XIV Alm 65 F 94

Cor 66 F 95

Sar 67 F 96

Jig-Alm 68 F 97

ffedf:

XV Alm 73 a 18

Cor 74 a 19

Sar 75 a 20

Jig-Alm 76 a 21

Airs for lyra viol, with Bc.

ffedf:

XVI Alm 77 A 22 P. 22

Cor 78 A 23

Sar 79 A 24

Jig-Alm 80 A 25

XVII Alm 81 e 26

Cor 82 e 27

Sar 83 e 28

Jig-Alm 84 e 29

XVIII Alm 85 E 30

Cor 86 E 31

Sar 87 E 32

Jig-Alm 88 E 33

JOHN MOSS

ffedf:

MOSS 1671

XIX Alm 89 a

Cor 90 a

Sar. 91 a

Jig Alm 92 a

XX Alm 93 A

Cor. 94 A

Sar. 95 A

Jig Alm 96 A

XXI Alm 97 e

Cor. 98 e

Sar. 99 e

Jig Alm 100 e

70

71

72

73

74

75

76

77

78

79

80

81

Airs for lyra viol with Bc

ffedf

MOSS 1671

XXII Alm. 101 E

Cor 102 E

Sar 103 E

Jig Alm 104 E

XXIII Alm 109 B

Cor 110 B

Sar. 111 B

Jig Alm 112 B

XXIV Alm. 113 B

Cor. 114 B

Sar. 115 B

Jig Alm 116 B

82

83

84

85

50

51

52

53

102

103

104

105

JOHN MOSS Airs for lyra viol with Bc		MOSS 1671	Airs for lyra viol alone		PLAYFORD T	GB-En P637R787.1																																							
ffefc			defhf:																																										
XXV Alm 121 Bb		P. 46	XXVII Prel. 132 G		no. 168	f./seq																																							
Cor 122 Bb		47	Alm 133 G		255	23r (52)																																							
Sar 123 Bb		48	Cor 134 G		115	23r (53)																																							
Jig-Alm 124 Bb		49	Sar 135 G		43	23v (54) A																																							
XXVI Alm 125 Bb		98	Jig 136 G		186	24r (55) A																																							
Cor. 126 Bb		99	<p>⊗ Sequence from MRLV 1669, nos. 65-9.</p> <p>ORGANISATION OF MOSS 1671</p> <table border="1"> <thead> <tr> <th>MOSS 1671</th> <th>VdGS Nos.</th> <th>Tuning</th> </tr> </thead> <tbody> <tr><td>2-17</td><td>1-16</td><td>ffeff</td></tr> <tr><td>18-33</td><td>73-88</td><td>ffedf</td></tr> <tr><td>34-41</td><td>41-8</td><td>ffefh</td></tr> <tr><td>42-5</td><td>61-4</td><td>ffede</td></tr> <tr><td>46-9</td><td>121-4</td><td>ffefc</td></tr> <tr><td>50-3</td><td>109-12</td><td>ffeec</td></tr> <tr><td>54-69</td><td>17-32</td><td>ffeff</td></tr> <tr><td>70-85</td><td>89-104</td><td>ffedf</td></tr> <tr><td>86-93</td><td>49-56</td><td>ffefh</td></tr> <tr><td>94-7</td><td>65-8</td><td>ffede</td></tr> <tr><td>98-101</td><td>125-8</td><td>ffefc</td></tr> <tr><td>102-5</td><td>113-6</td><td>ffeec</td></tr> </tbody> </table>				MOSS 1671	VdGS Nos.	Tuning	2-17	1-16	ffeff	18-33	73-88	ffedf	34-41	41-8	ffefh	42-5	61-4	ffede	46-9	121-4	ffefc	50-3	109-12	ffeec	54-69	17-32	ffeff	70-85	89-104	ffedf	86-93	49-56	ffefh	94-7	65-8	ffede	98-101	125-8	ffefc	102-5	113-6	ffeec
MOSS 1671	VdGS Nos.	Tuning																																											
2-17	1-16	ffeff																																											
18-33	73-88	ffedf																																											
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46-9	121-4	ffefc																																											
50-3	109-12	ffeec																																											
54-69	17-32	ffeff																																											
70-85	89-104	ffedf																																											
86-93	49-56	ffefh																																											
94-7	65-8	ffede																																											
98-101	125-8	ffefc																																											
102-5	113-6	ffeec																																											
Sar. 127 Bb		100																																											
Jig-Alm 128 Bb		101																																											

NOTES

Most of Moss's works for solo lyra viol are found mainly in print; most of them, with a Bc part in staff notation, in the 'Lessons ...' (MOSS 1671); a few in PLAYFORD MRLV, mainly 1669, without Bc part. The pieces are organised into suites; although these are not numbered in the sources, VdGS numbers for airs and suites have been assigned, for convenience.

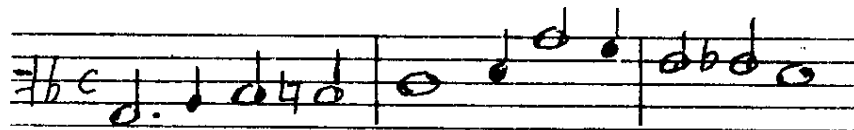
Étienne MOULINIÉ (c.1600 - c.1669)

I. FANTASIES a 4

VdGS Nos

Fantasy

1



MOULINIÉ
1639

✓

2



✓

3



✓

Published by Practickall Music (ed. Rogers) (Hornchurch 1991).

II AIR DE COUR

VdGS No.

4

Air de Cour: 'Voici tantôt la froideure Lannie'
MOULINIÉ 1629, f.42', voice and lute
Incipit is that of Drew. Saraband, VdGS no.1











MOULINIÉ-1

Thomas MUDDE [II] (d.1667)

Airs for two trebles, bass and continuo

VdGS No.

GB-Lbl,
Add. MS 18940-4

		f.
1. Ayre		4r:1
2. Almain		4r:2
3. Corant		4v:1
4. Echo		4v:2
5. Saraband		4v:3
6. Corant		5r:1
7. Ayre		5r:2
8. Ayre		5v
9. Echo		6r:1
10. Saraband		6r:2

JOHN MUNDY

(c. 1555 - 1630)

In Nomines, 5-part:

1
E 270

2
E 317

3
E 269

6-part

1
E 320

2
E 321

GB-Lbl, RM 24 d 2

Baldwin

GB-Ob D212-6
1/4
a5

63'
A

65'

63

64'

no.

MB 45


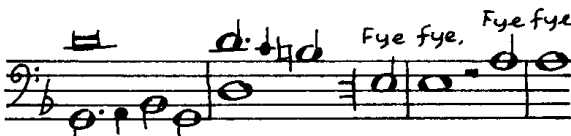
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JOHN MUNDY		QB-167		Publications		
		Add MSS				
Verse anthem		29372-7	37402-6	TCM 92 (1937)	MB 22	
V a5	Sing joyfully 	f.	f.	101'	✓	no.
[William] MUNDY						
Consort song						
CS a5	Fye, fie, my fate 		57			30

