

Da	MELL Airs (1604-62)	PLAYFORD CMA 1662	GB-Och MS 433	GB-0b MS Mus Sch E. 451	98-Lbt Add Ms 15118	48- Mch Ms mun A.2.6			
vags		PL.	υ Σ Σ	ŪΣW	25 A =	G X A	46		
No.		no.	£.	ho, P. inv.	$\cdot \setminus f$	no.			
	SUITE NO. 1 in g								
	Prelude (1) *	_	1:1			:			ţ
2	A Masquinge Aire	190	1: 2	1, 326:	1 210	34.5			
3	Corant	191	1:3	2, 326:		34 5			j
4	Saraband	192	1:4	3, 325	Treble	ass			
5	Morisco	193	_	10, 319*	* +	an a	ч		
	SUITE No. 2 ing			/				:	
6	Prelude (2)	-	1:1 2		•				
7	Alman	194	1':1 2			34			
8	Corant	195	11:3 0			35			
9	Saraband	196	2:1 3			36			
10	Antique	_	2:2 <		,				
11	Country Dance	197	2:3			36			
	SUITE No. 3 in G		iofi			· '			
12	Prelude (3)		2/:1 0	* Suite	numb	ers, but	appar-		
13	A Masquinge Aire	198 0	2/:2 %	ently n	ot orig	inal.	our		
14	Corant	199 3	21:3 3	Suitenu	mbers	are edit	orial.		
15	Saraband	ع 200	2':4'55					1	
16	Corant	201	2/:5 0	1 ** Th	es·10 a	re Mr Di	avice		
	SUITE NO. 4 in G	- parts	3	Mell's w but the 4	ch are	for 4 pc	urts all		
17	Prelude (4)	- g	1						
18	Almand	202 ~	3 ₺	part sen	it. The	e other lu	o parts		
19	Corant	-	3/:1	are in the	Count	er-tenor	and		
20	Saraband	-	3':2	Tenor of					
21	Corant	203	3':3	Bookes					
22	Corant	204		from Ms					
23	Saraband	205		originall					
24	 	206	4	[see als	so pag	e MELL	4 . 1		
	SUITE No. 5 in a				o /				
25	Prelude (5)		4'		20′			1	
26	Mmand	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	2.0							
31	Air	212	İ				}		
32	Corant	213							
33	Corant	214							July 2004
34	Saraband.	215						MELL	- 2



Do	wis MELL	PLAY	MH	GB-Och	GB-Ob GB-En MS Mussch Mss		GB-Lbi Add MS	GB-Mch MS MUN				
vagsi	- <i>L</i> -1	1662	1663, 1678	433	E451	L	9454	1 1	A.2.6		,	
No.	SUITE NO. 7 in Bb	no.	no.	f.	P. inv.	f.	f.	f.	no.			
35	Prelude (6)	-		51:1		u'	3'					
36	A Masquing Aire	220	:	51:2	•		4'					
37	Corant	221		51:3			5					
38	Morisco	222		_	4, 321							
39	Country Dance	219		5':4								
40	Saraband	218		5'.5	74						·	
	SUITE NO. 8 in Bb				bage MELL-							
41	Prelude (7)			6:1	≥ ≥	2	2		a.			
42	Almand	216		6:2	pag	only	nico					
43	Corant	217		6:1	å	1-	۲			*		
44	Saraband	223		6:2	×						} !	
45	Country Dance	224		6:3	See							
	SUITE NO. 9 in Bb											
46	Air	225										
47	Morisco	226		2								
48	Country Dance	227		autograph	ļ		<u> </u>	<u></u>				
	SUITE NO.10 in Bb			60%								
49	Air	228		200								
50	Corant	229	 									
51	Morisco	230) no			-		,			
52	Saraband	231		Treble only]					
53	Country Dance	232		Tree T								
	SUITE NO. 11 in c											
54	Prelude (8)			7	_ +	+'A.	i Almair	ا .				:
55	Alman			7':1	318	for	two, Mi	Mell'				
56	Corant			71:2		ļ						
57	Corant	80		7 :3					 			
58	Saraband	વ્ય		7':4								
59	Morisco	1		7':5	ļ , -		<u> </u>		ļ			
	SUITE NO. 12 In C.	2 2			MELL							
60	Prelude (9)			8				10':1				
61	Alman			8':1	page			101:2				
62	Corant	}		81:2	ì			101:3				
63	Corant			8':3	и 0 4			10':4				
64	Saraband			8': 4	*			H				
65	[Country Dance]	ļ	Key board	8:5	See	\ _	<u> </u>	<u> </u>				
	SUITE NO. 13 in F		909					only	plno			
66	Almain	233	6.4	-	5, 32	I		12	o RO			
67	Corant	234	ス		6,32	.3		-	#43			
68	Sarabande	235 ⊗			7, 32	2						
69	Tom Sharlett/Jigg	236	50		8, 32	- 1			24			
70	[Morisco]	ļ	<u> </u>		9, 32	-0	<u></u>	<u> </u>	<u> </u>	l	NE!	
July 2	2004										MELL .	- 4



Airs - concluded 1662 433 D.220 15118		Davis MELL		GB- Och	i	- OI	GB-LBI Add MS			
		Airs - concluded	CMA	MS	1		[
No. SUITE NO. 14 in F 71 Air 72 Corant 73 Jig SUITE NO. 15 in d 74 Prelude (10) 75 Almande 76 Corant 77 Corant 78 Saraband 79 A Countrie Daunce 79 A Countrie Daunce 70 Almorisco 80 [Morisco 81 Prelude (11) 82 A Countrie Daunce 84 Corant 85 Corant 86 Saraband 87 [Country Dance] 88 Relude 89 Alman 90 Corant 91 Jish 88 Relude 89 Alman 90 Corant 91 Jish 91 Jish 92 Alman 93 Corant 94 Jish 95 Alman 96 Alman 97 Corant 98 Corant 99 Corant 90 Corant 91 Jish 91 Jish 92 Alman 93 Corant 94 Jish 95 Alman 96 Alman 97 Corant 98 Alman 99 Corant 99 Serabrand 99 Serabrand 90 Serabrand	vice		1662			220	 		ļ	
Sutte No. 14 in F 11 Air 12 Corant 238 73 Jig Suite No. 15 in d Prelude (10) 75 Almande 240 10:1 76 Corant 241 10:2 10:3 80 [Moriscol Suite No. 16 in D 81 Prelude (11) 82 A Countrie Daunce 83 La Mode 44 Corant 84 Corant 85 Corant 86 Corant 87 [Country Dancel 12:1 12:1 13:1 15:1 16:1 16:1 17:1 16:1 17:1 18:1 1			ho.	<i>f</i>	P.	no.	- - - - - -			
72 Corant 73 Jig 73 Jig 74 Prelude (10) 75 Almande 76 Corant 77 Corant 78 Saraband 79 A Countrie Daunce 79 A Countrie Daunce 70 Morisco 1 80 Frelude (11) 81 Prelude (11) 82 A Countrie Daunce 83 La Mode 84 Corant 85 Saraband 86 Saraband 87 Corant 88 Seraband 89 Frelude (11) 80 Frelude (11) 81 Jig 82 A Countrie Daunce 83 La Mode 84 Corant 85 Corant 86 Saraband 87 [Country bance] 88 Frelude 89 Alman 90 Corant 91 Saraband 91 Saraband 92 Alman 93 Corant 94 [Cotant] 95 Alman 96 Alman 97 Serabrand 98 Almaine 99 Serabrand 98 Almaine 99 Serabrand 90 Serabrand 91 Jig 91 Jig 91 Jig 91 Jig 92 Jig 93 Jig 94 Jig 95 Jig 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 91 Jig 91 Jig 91 Jig 91 Jig 92 Jig 94 Jig 95 Jig 96 Jig 97 Jig 97 Jig 98 Jig 99 Jig 90 Jig 90 Jig 91 Jig 91 Jig 91 Jig 91 Jig 92 Jig 94 Jig 95 Jig 96 Jig 97 Jig 98 Jig 99 Jig 90 Jig 90 Jig 90 Jig 90 Jig 91 Jig 91 Jig 91 Jig 91 Jig 92 Jig 94 Jig 95 Jig 96 Jig 97 Jig 98 Jig 99 Jig 90 Jig 90 Jig 90 Jig 90 Jig 90 Jig 90 Jig 91 Jig 91 Jig 91 Jig 92 Jig 94 Jig 95 Jig 96 Jig 97 Jig 98 Jig 99 Jig 90 Jig 90 Jig 90 Jig 90 Jig 90 Jig 91 Jig 91 Jig 91 Jig 92 Jig 94 Jig 95 Jig 96 Jig 97 Jig 98 Jig 99 Jig 90 Jig 9		SUITE No. 14 in F								
73 Jig	71	Air	237					<u> </u> 		
74 Preliabe (10) 75 Almande 240 10:11 76 Corant 241 10:2 77 Corant 3 Saraband 242 10:1	72	Corant	238							
74 Preliabe (10) 75 Almande 240 10:11 76 Corant 241 10:2 77 Corant 3 Saraband 242 10:1	73	Jig	23 9				, 7			
74 Preliabe (10) 75 Almande 240 10:11 76 Corant 241 10:2 77 Corant 3 Saraband 242 10:1		SUITE No. 15 in d		,			ارد			
76 Corant 77 Corant 78 Saraband 242 10:1	74	Prelude (10)		9'			F			
77 Corant 78 Saraband 79 A Countrie Daunce 243 10:11	75	Almande	240	10:1						
78 Saraband 242 10:1	76	Corant	241	10:2			141:5	i .		
79 A Countrie Daunce: 243 10:2 6 80 [Morisco 1] SUITE No 16 in D 81 Pretude (11) 82 A Countrie Daunce 1:2:1 f 83 La Mode 84 Corant 1:2:1 f 85 Corant 1:2:3 86 Saraband 1:2:5 (The tuninge a 4th, a 5th, a 4th.) [fhf, the pitches d"a'd'a r those of the first and second strings confirmed by unisons on d"]: 88 Pretude 89 Alman 2, 36:2 8 91 Saraband 4, 35':2 8 92 Alman 5, 35:1 6 93 Corant 5, 35:1 6 94 [Corant 7, 35:3 aa [revert to normal tunins 1] 95 A Toye 96 Almaine Da. Mell 57:2 7/51 97 Serabrand Da Mell 57:2 7/52 99 Serabrand Da Mell 57:2 7/52	77	Corant		_						
80 [Morisco] SUITE NO 16 in D 81 Prelude (11) 82 A Countrie Daunce 83 La Mode 84 Corant 85 Corant 86 Saraband 87 [Country Dance] 12:3 68 [Country Dance] 12:5 (The tuninge a 4th, a 5th, a 4th.) [fhf, the pitches d'a'd'a continues of the first and second strings confirmed by unisons on d'].:- 88 Prelude 89 Alman 90 Corant 91 Saraband 12, 36:1 23, 35:1 91 Saraband 43, 35:2 92 Alman 93 Corant 94 [Corant] 17, 35:3 86 [Covant] 18:3 1/32 30:3 11/3 30:4 11/4 95 Serabrand 98 Almaine 99 Serabrand 90 Da Mell 10:3 4 11/2 11:1 5 11:1 5 12:1 th 12:2 th 12:1 th 12:1 th 12:1 th 12:1 th 12:1 th 12:1	78	Saraband	242							
Sulte No 16 in D Prelude (11)	79	A Countrie Daunce	243							
81 Prelude (11) 82 A Countrie Daunce 83 La Mode 84 Corant 85 Corant 86 Saraband 87 [Country Dance] 68 Prelude 89 Alman 90 Corant 91 13 3 35 1	80	[Morisco]		10:3						
82 A Countrie Daunce 83 La Mode 84 Corant 84 Corant 85 Corant 86 Saraband 87 [Country Dance] 88 Prelude 89 Alman 90 Corant 91 Corant 91 Saraband 92 Alman 93 Corant 94 [Corant] 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 90 Serabrand 90 Serabrand 90 Almaine 91 J. 36:1 92 Almaine 93 Almaine 94 Da. Mell 95 Serabrand 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 90 Serabrand		SUITE NO 16 IN D		ď						
83 La Mode 84 Corant 85 Corant 86 Saraband 87 [Country Dance] (The tuninge a 4th, a 5th, a 4th.) [fhf, the pitches d"a'd'a reflose of the first and second strings confirmed by unisons on d"].:- 88 Prelude 89 Alman 90 Corant 91 Saraband 92 Alman 93 Corant 94 [Corant] 17 Toyle 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 90 Da Mell 10 12:2 11 12:4 12:5 12:4 12:5 12:4 13:5:1 14 15 A Toyle 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 11:3 11/4 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11	81	Prelude (11)	x ct							·
83 La Mode 84 Corant 85 Corant 86 Saraband 87 [Country Dance] (The tuninge a 4th, a 5th, a 4th.) [fhf, the pitches d"a'd'a reflose of the first and second strings confirmed by unisons on d"].:- 88 Prelude 89 Alman 90 Corant 91 Saraband 92 Alman 93 Corant 94 [Corant] 17 Toyle 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 90 Da Mell 10 12:2 11 12:4 12:5 12:4 12:5 12:4 13:5:1 14 15 A Toyle 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 11:3 11/4 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11/5 11:3 11	82	A Countrie Daunce)d-7							
84 Corant 85 Corant 86 Saraband 87 [Country Dance] (The tuning a 4th, a 5th, a 4th.) [fhf, the pitches d"a'd'a flose of the first and second strings confirmed by unisons on d"].:— 88 Prelude 89 Alman 90 Corant 91 Saraband 92 Alman 93 Corant 94 [Cotant] 1, 36:1 5, 35:1 6, 35:2 7, 35:3 94 [Cotant] 1, 36:1 7, 35:3 95 96 Almaine 97 Serabrand 98 Almaine 98 Almaine 99 Serabrand 11:3 1/32 30:3 11/3 30:4 11/4 98 Almaine 99 Serabrand 10 Mell 17:2:3 1/32 1/32 1/32 1/36 1/36 1/37 1/37 1/38 1/38 1/38 1/39 1/4 1/4 1/57:1 1/51 1/52	83	La Mode	ļ	12:15						
86 Saraband 87 [Country Dance] (The tuning a 4th, a 5th, a 4th.' [fhf, the pitches d"a'd'a reliance of the first and second strings confirmed by unisons on d"].:- 88 Prelude 89 Alman 90 Corant 91 Saraband 92 Alman 93 Corant 94 [Corant] 93 Corant 94 [Corant] 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 90 Serabrand 90 Almaine 90 Serabrand 91 J/32 30:3 J/3 30:4 J/4 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 91 J/32 91 J/32 92 J/51 93 J/32 94 J/4 95 Serabrand 96 Serabrand 97 Serabrand 98 Serabrand 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 91 J/4 92 Serabrand 93 Serabrand 94 Serabrand 95 Serabrand 96 Serabrand 97 Serabrand 98 Serabrand 99 Serabrand 90 Serabrand	84	Corant		12:2						
12:5	85	Corant	1	12:3					i	
The tuninge a 4th, a 5th, a 4th.' [fhf, the pitches d"a'd'a confisse of the first and second strings confirmed by unisons on d"]:- 88 Prelude 89 Alman 90 Corant 91 Saraband 92 Alman 93 Cotant 94 [Cotant] 96 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 90 Almaine 90 Da. Mell 90 Serabrand 91 35th, a 4th.' [fhf, the pitches d"a'd'a comparison on d"]:- 11 36:1 22 4 24 4 25:1 24 5 25 7 26 7 27 35:3 28 7 28 7 29 8 20 8 21 8 21 8 22 8 23 8 24 8 25 8 26 8 27 8 28 8 29 8 20 8 21 8 21 8 22 8 23 8 24 8 24 8 25 8 26 8 27 8 27 8 28 8 28 8 28 8 29 8 20 8 20 8 21 8 21 8 22 8 23 8 24 8 24 8 25 8 26 8 27 8 28 8 28 8 28 8 28 8 29 8 29 8 20 8 20 8 21 8 21 8 22 8 23 8 24 8 24 8 25 8 26 8 27 8 28 8 28 8 28 8 28 8 28 8 28 8 28	86	Saraband	4	12:4			i			
## Prelude 8 Prelude 8 Alman 90 Corant 91 Saraband 92 Alman 93 Cotant 94 [Cotant] 17 Taylor 18 Trevert to normal tuning I 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 90 Serabrand 90 Da. Mell 90 Serabrand 90 Da. Mell 90 Serabrand 91 Serabrand 91 Serabrand 92 Serabrand 93 Da. Mell 94 Serabrand 95 Serabrand 96 Serabrand 97 Serabrand 98 Serabrand 99 Serabrand 90 Serabrand	87	[Country Dance]		12:5.		,				
89 Alman 90 Corant 3, 35':1 91 Saraband 4, 36':2 92 Alman 5, 35:1 93 Corant 94 [Corant] 7, 35:3 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 199 Serabrand 190 Serabrand		,			- •					
89 Alman 90 Corant 3, 35':1 91 Saraband 4, 36':2 92 Alman 5, 35:1 93 Corant 94 [Corant] 7, 35:3 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 199 Serabrand 190 Serabrand										
89 Alman 90 Corant 3, 35':1 91 Saraband 4, 36':2 92 Alman 5, 35:1 93 Corant 94 [Corant] 7, 35:3 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 199 Serabrand 190 Serabrand										
90 Corant 91 Saraband 4, 35':2 92 Alman 5, 35:1 6, 35:2 94 [Corant] 7, 35:3 [revert to normal tuning] 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 91	88	Prelude	1 1 1		4.4					
91 Saraband 92 Alman 93 Cotant 94 [Cotant] 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 91 11:3 1/32 30:3 11/3 30:4 11/4 57:1 7/51 7/51 57:2 7/52	89	Alman	2,	36:2	bac					
92 Alman 93 Corant 94 [Corant] 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 91 5, 35:1 90 5, 35:1 90 5, 35:1 90 5, 35:1 90 5, 35:1 90 5, 35:1 90 5, 35:1 90 5, 35:1 90 5, 35:1 90 5, 35:1 91 57:2 90 5, 35:1 91 57:2 90 5, 35:1 91 57:2 90 5, 35:1 91 57:2 90 5, 35:1 91 57:2 90 5, 35:1 91 57:2 90 5, 35:1 91 57:2 90 5, 35:1 91 57:2 91 57:2 91 57:2 91 57:2	90	Corant	1 1 '		2-					
93 Corant 94 [Corant] 7, 35:3 [revert to normal tuning] 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 91:3 1/32 30:3 11/3 30:4 11/4 57:1 \$\frac{1}{2}\$	_	Saraband	1 1 1		4					
94 [Corant] [revert to normal tuning] 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 91:3 I/32 30:3 II/3 30:4 II/4 57:1 V/51 57:2 V/52	-		1 1 1		5			ļ		
[revert to normal tuning] 95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 90 Serabrand 91 11: 3 1/32 1/32 1/33 1/33 1/33 1/33 1/34	-	_	1 5		Juo					
95 A Toye 96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 99 Serabrand 90 Serabrand 90 Da. Mell 90 Serabrand 91:3 1/32 30:3 II/3 30:4 II/4 57:1 V/51 57:2 V/52	94			35:3	20					
96 Almaine 97 Serabrand 98 Almaine 99 Serabrand 90 Serabrand		[revert to normal tuning	1			,		ļ		
97 Serabrand 98 Almaine Da. Mell 99 Serabrand Da. Mell 57:1 \$\forall 57:2	95	1			[
98 Almaine Da. Mell 57:1 \$\forall \forall 57:2 \$\forall \forall \forall 57:2 \$\forall \forall \forall 57:2 \$\forall \forall		1			ſ	-	j			
99 Serabrand Da. Mell 57:2 V/52					i	* .	ł			
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July 2004	99	Serabrand Da. Mell			57:2	V 152				
July 2004										
	July 2	2004						Γ	MELL	- 6

PIECES FOR VIOL, LUTE etc

VaGS No.	Title		CLF No.	Incipitat ex-Anon N	ro.	Also at
1	Gigue		п/25	6019		
2	Saraban	d	11/18	6020		
3	Saraba	ndl	11/22	6213		
4	[Saraba	.nd]	п/16	-		D. Steffkens VdGs No. 112
5	[no title] I	Mercurius	F-Pc MS	S Res 1111,	no. [[199], f.183'
7. 6 8. \$	Almain Corant Saraband Almaine	9:4 · · · · · · · · · · · · · · · · · · ·		G G M	GB-Ob GB-Ob GB-W	y, Mus. Sch. D.220, p. 33, no. 12 y, Mus. Sch. D.220, p. 33, no. 13 y, Mus. Sch. D.220, p. 33, no. 14 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	
Augus	t 2004					MERCURE-1

THOMAS MERICOCKE In Nomine a5 GB-Ob MSS Mvs Sch. D.212-6, no. 13 a5. Published in MB 45, No. 161

MERICOCKE-1

Nicolas

de MERVILLE (a.1644)

PIECES FOR VIOL, LUTE ETC.

VdG 5 No.	Incipit at ex-Anon No.	Alsoat
1 Courente	6007	WERL No. 190: Several concords In WERL 5, incl. 1 to de Merville, 1 to Pine2.
2 Allemande	6009	D-Rou, Saec XVII 54 bp. 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.

MICO-1

RICHARD MICO	GB-Ckc MSS Rowe		Pc	 QB- OB MSS		0c7	L MS	SS	- "	lbi Add	EIRE Dm		
Consort Music of 2 and 3 parts.	Ro	we	MS	Mus Sch						MS	MSS		
All published in MICO H	ĸ	4	۲m7 L-5	6-4-9		7-5	7-8 380	2	459-65	29290	3.4.7-12		
2-part fantasies (Tr, B)	112-	113	R é s. 674	3.5	7	401	417-	432	45	29	23		
see also Anon 741: probably Mico	no.		₹.	 no.	Ş .	§ .	∫ .	seq.	no.	no.	no		
1 9:00 0:	1	F A	山心	u	a	lso at	trib.	Frob	erger	see	DTC	x/2	
2 9:00 -1:1	2	بريخ	II/22 ^	string:		ssing		นา					
3 9 ***********************************	3	incomplete entry at end of book		4,1641	. , Score	cantus missing		te, organ	st				
4 9:000 0:00 #000	4	ince at e		Stratford, 1641	associat e	Liuie, parts, a	, parts	associate,	ell, strings	د	se		
Vags (Meyer) (Tr B B Org) No	strings	organ	keyboard	George,	Lillie	Liuie,	Linie,	Tillie,	Myriell,	organ	strings		
1	76-	146-	- 'n'	16	Ы	27 ['] A	12 ¹ A	(ı) A	13	1	13		
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MICO-3

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MIELCZEWSKI, Marcin (d.1651)

[Canzona] for two violins and continuo



F-Pn, Rés Vm7 673, no. 121 ('Mart: Milschewsky')
Published: MP

January 2009 MIELCZEWSKI-1

JOHN MILTON	GB-Oc	h, Mus.		SI	
(c. 1563-1647)	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	41		
3		11 a5			
4			3		
	į				
		22 a6			
*					
In Nomine a6: 'If that a sinner's sighs'	·	21 a6		VdGS ME 204	
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.	Myriell	Browne	CAB only		
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. August 2006					MILTON-1

'MOMETSCHSKI'	D-W, Cod. Guelf. 34.7. Aug 2°
2 violins, viola da gamba, bc Aria	no./p. 72/133
January 2009	MOMETSCHSKI-1

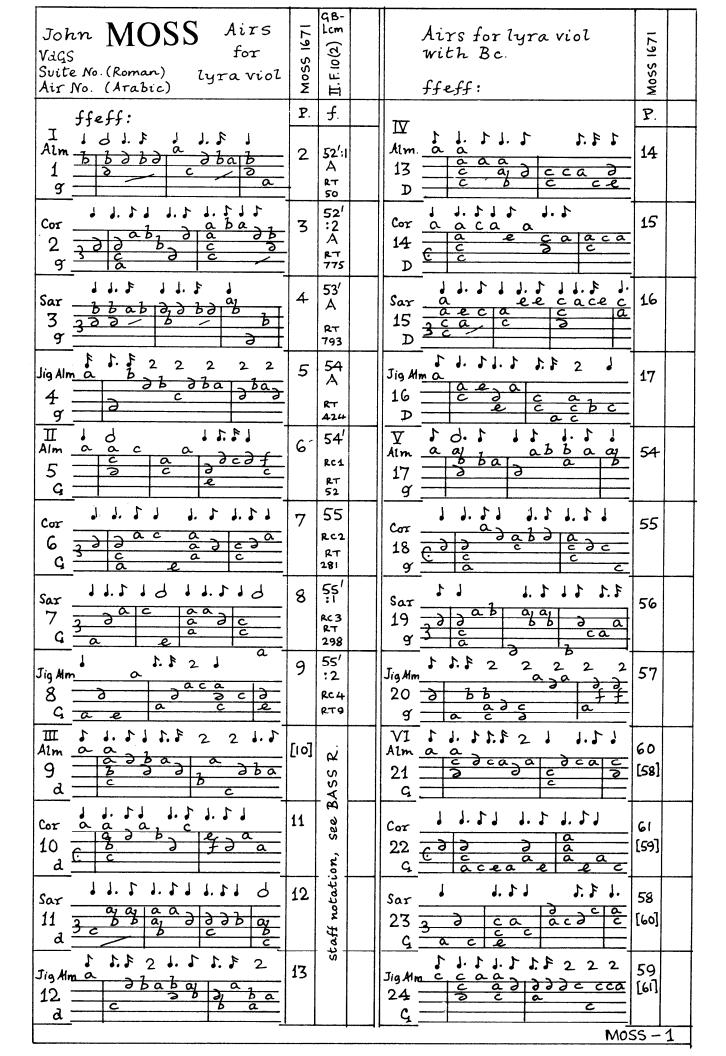
Thomas MONS. ('Engl.'[ander]) Five-part consorts published: Moeck MMP V VdGS No.	FULLSACK 1607
	no.
1. Paduana	VIII/ I
2. Galliard	XVII /ii

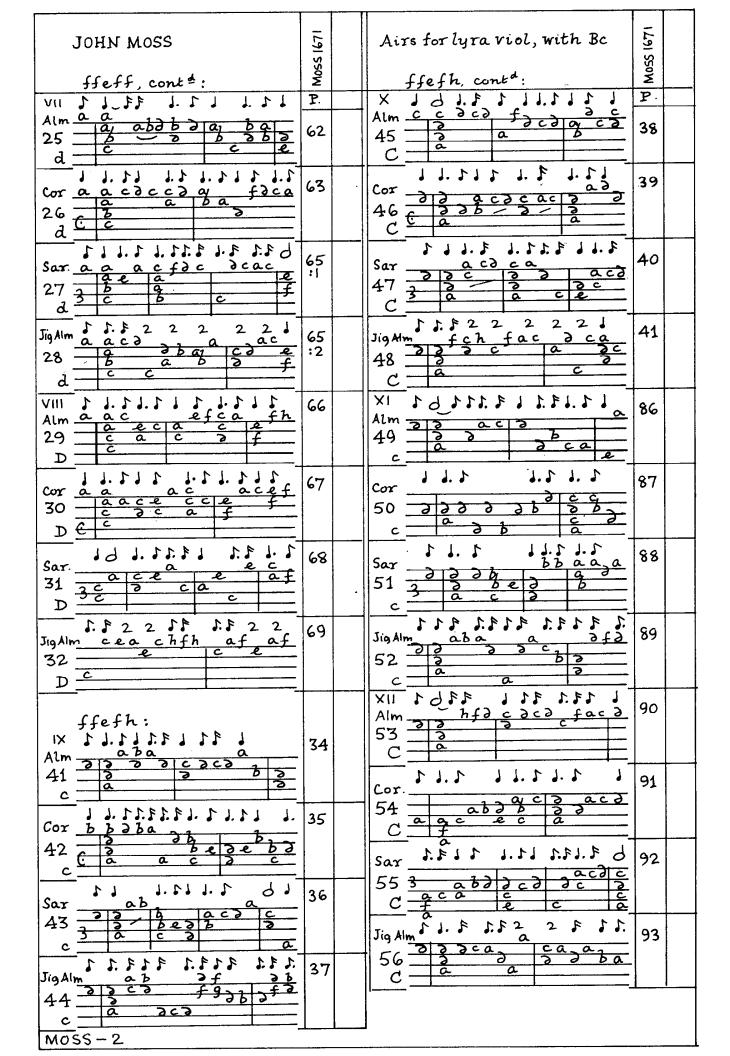
2004 MONS-1

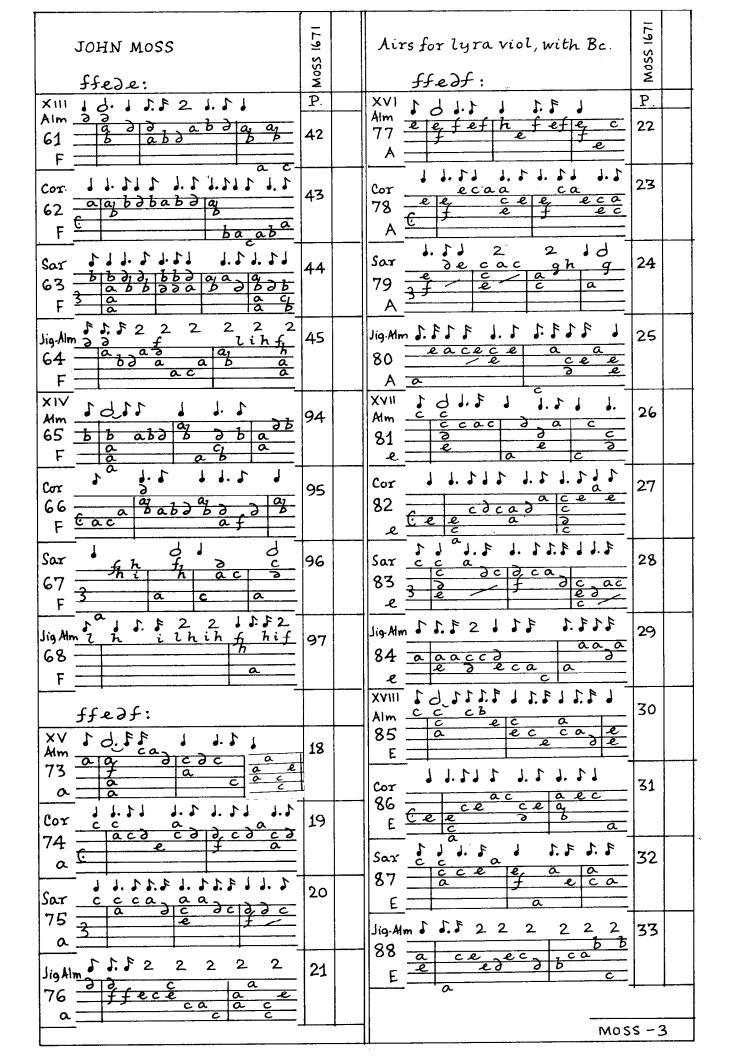
THOMAS MORLEY (1558-1603)

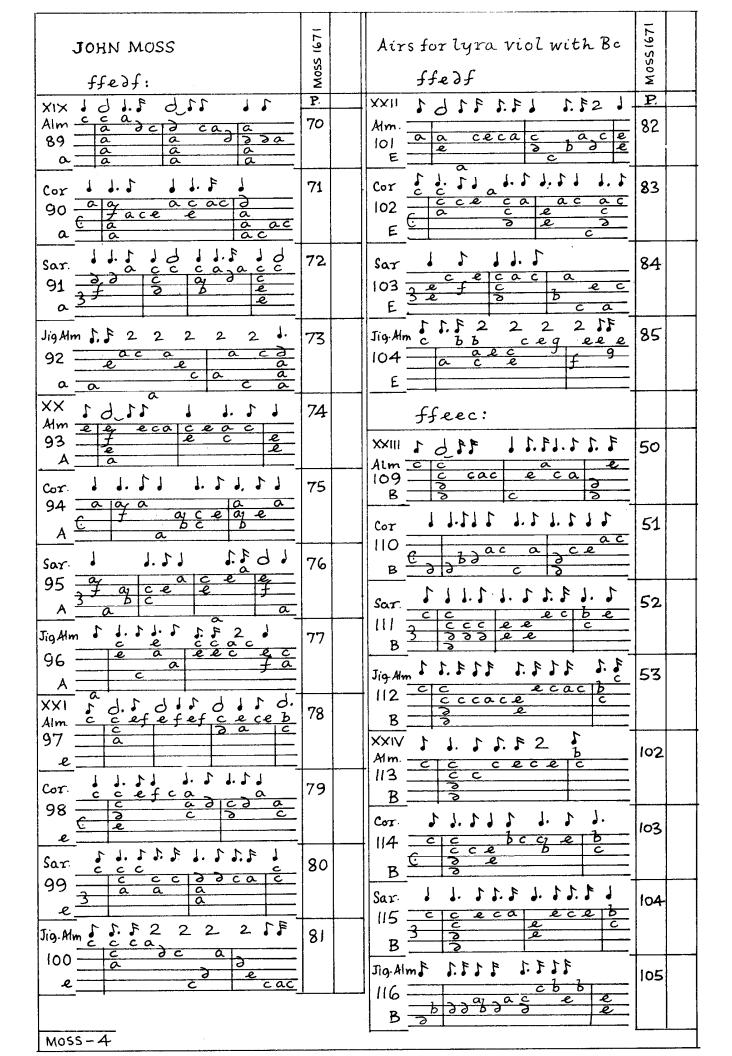
See, inter alia:			GB	-151		OB MSS MW						8
ELIZABETHAN B	5651	1610	Add	LMS	-lmc	Sch						1.0 K
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wheel) EG	-	ļ			<u> </u>	John Merro						Lott,
La Rondinella? (Swallow)	9		70'			by Jo						Sch
E7	1	ļ			<u> </u>				ļ			Bell,
(grasshopper)	12		71'			arr.						r 8.
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La Sirena (siren)	20		76									publ.
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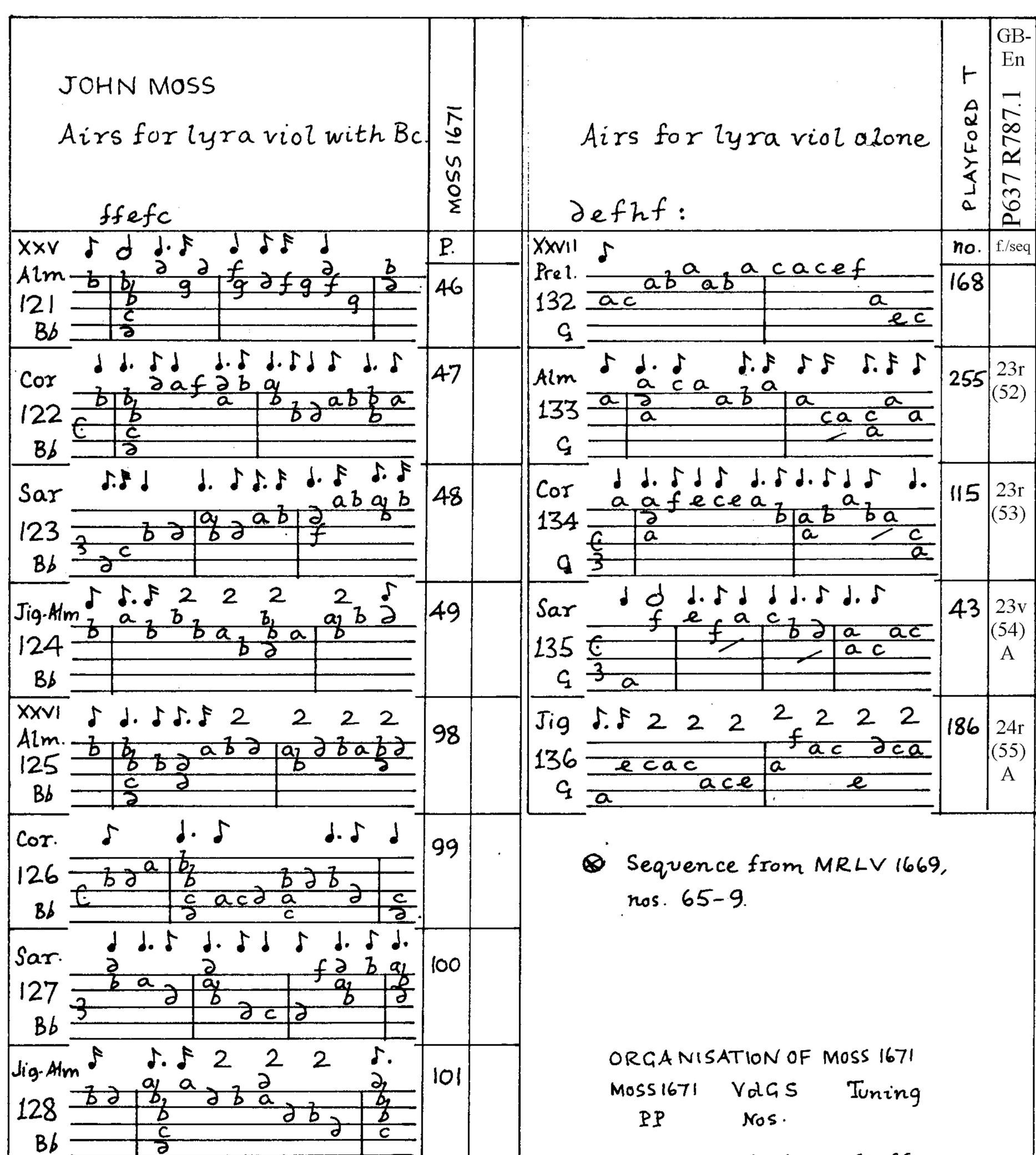
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NOTES

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

sfeff 2-17 1-16

73-88 ffedf 18-33 ffe fh 34-41 41-8

ffede 42-5 61 - 4ffefc 121-4 46-9 ffeec 109-12 50-3

ffeff 17-32 54-69 ffedf 70 - 85 89-104 86-93

ffefh 49-56 65-8 ffede 94-7 ffefc 98-101 125-8 102-5 ffeec 113-6

November 2008

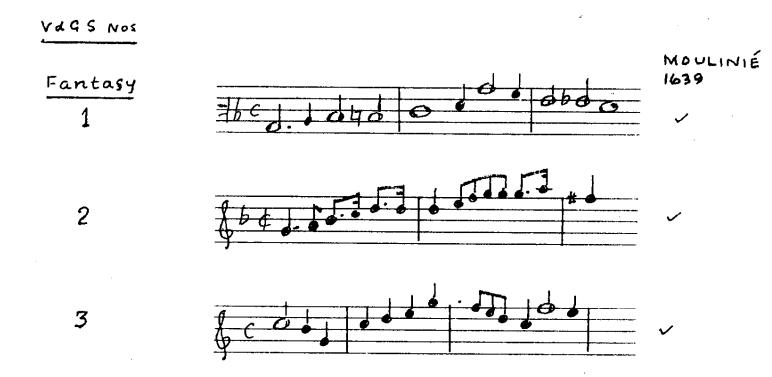
convenience.

Moss -5

and the association supports the attribution to Moss of the whole of Suite XXX.						
The title 'Allman and Cosant' links these two movements,	it: The title links the and the attribuhale of	み33 み32 米本3 み43 32 米本3	(1) P P P P P P P P P P P P P P P P P P P	(or e#e fhaccae 155 (a a a a b b b 156 a a a a a b b b 156 a a a a a b b b 157 c #fa	251	Quences from PLAYFORD MRL Nos. 114-7 Nos. 137-40
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a viol alone	Airs for lyn	0 1/35 N 3 C C	e, in	rs for ly faefh	81/32 03 Ab Twto&3/ 작년만	HN MOSS s for lyraviol alone edfhf:

Étienne MOULINIÉ (c. 1600 - c. 1669)

I. FANTASIES a 4



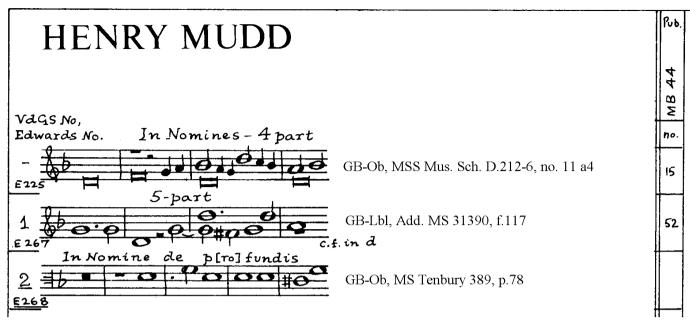
Published by Practickall Music (ed. Rogers) (Hornchurch 1991).

I AIR DE COUR

VdGS No.

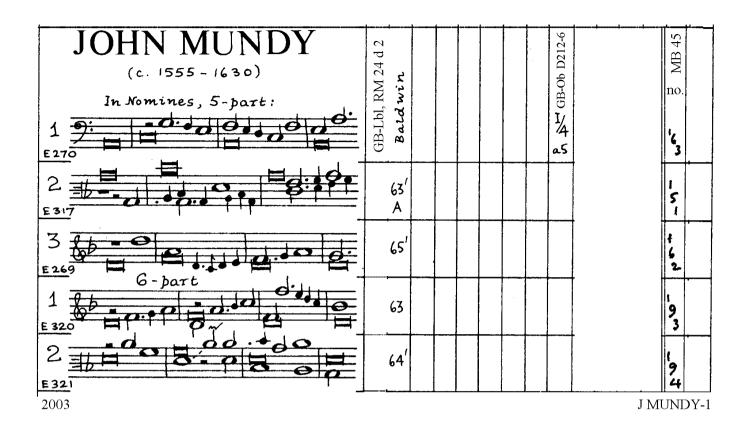
Air de Cour: 'Voici tantôt lafroidure lannie'
MOULINIE 1629, f.42', voice and lute
Incipit is that of Drew. Saraband, VdGS no.1

MOULINIÉ-1



H MUDD-1

		MUDDE [II] (d.1667) les, bass and continuo	GB-Lbl, Add. MS 18940-4	
VdG	S No.		G Add. M	
			f.	
1.	Ayre		4r:1	
2.	Almain		4r:2	
3.	Corant		4v:1	
4.	Echo		4v:2	
5.	Saraband		4v:3	
6.	Corant	4	5r:1	
7	Ayre		5r:2	
8.	Ayre		5v	
9.	Echo		6r:1	
10.	Saraband		6r:2	
2004	1			MUDDE T-1



	GB-	132 MSS	Public	ations
JOHN MUNDY	7		92	2
Verse anthem	29372	37402-6	TCM 9	MB 22
	£.	£		no.
V Sing joyfully # O O O O O	101		<i>J</i> .	
[William] MUNDY Consort song				
			<u> </u>	
CS Fye, fie. a5 my fate CS Fye fie. The Fye fye fye fye fie. The Fye fye fie. The Fye fye fie. The Fye fye fie. The Fie f		57		30

J MUNDY-2

