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RECENT RESEARCHES IN THE MUSIC OF THE BAROQUE ERA • VOLUME 81

LATE-SEVENTEENTH-CENTURY ENGLISH KEYBOARD MUSIC

Oxford, Bodleian Library, MS.Mus.Sch.D.219
Oxford, Christ Church, Mus. MS. 1177

Edited by Candace Bailey

A-R Editions, Inc.
Madison

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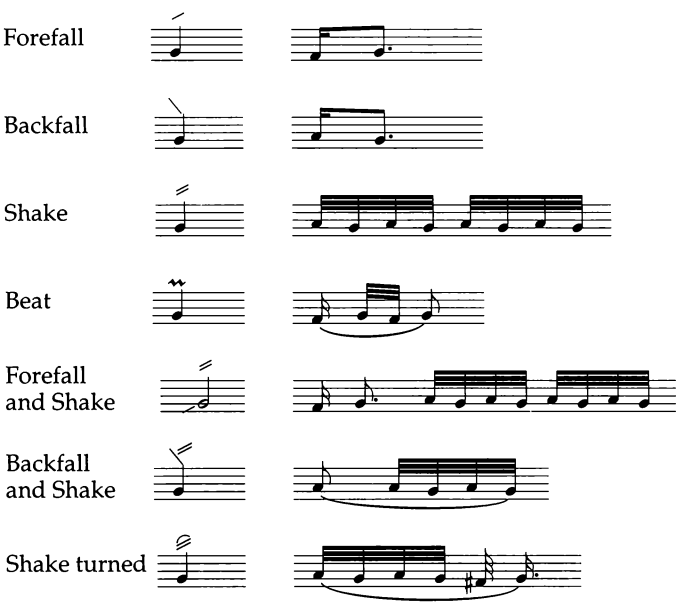


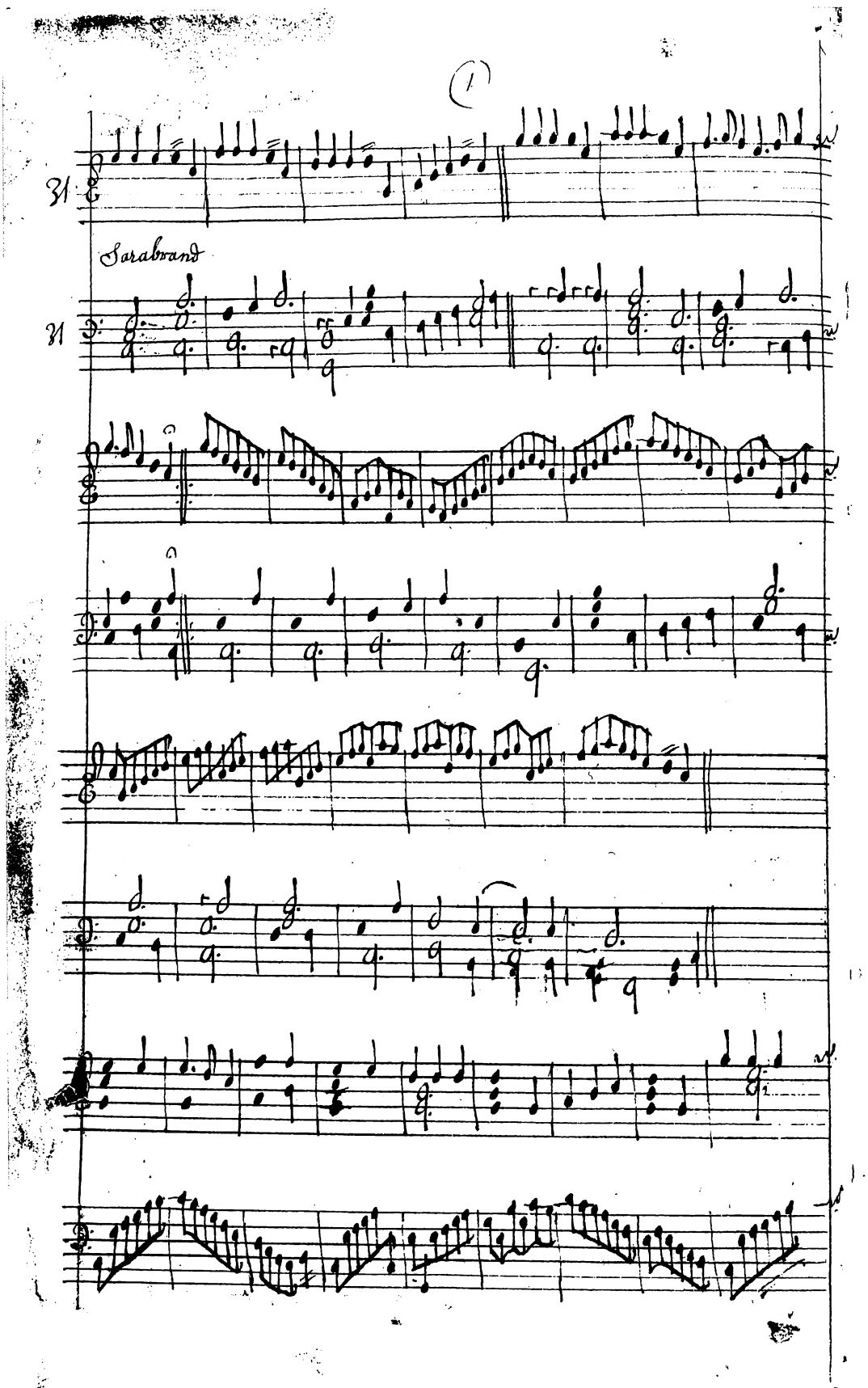


Plate 1. Oxford, Christ Church, Mus. MS 1177, fol. 1v (courtesy of Christ Church Library, Oxford)

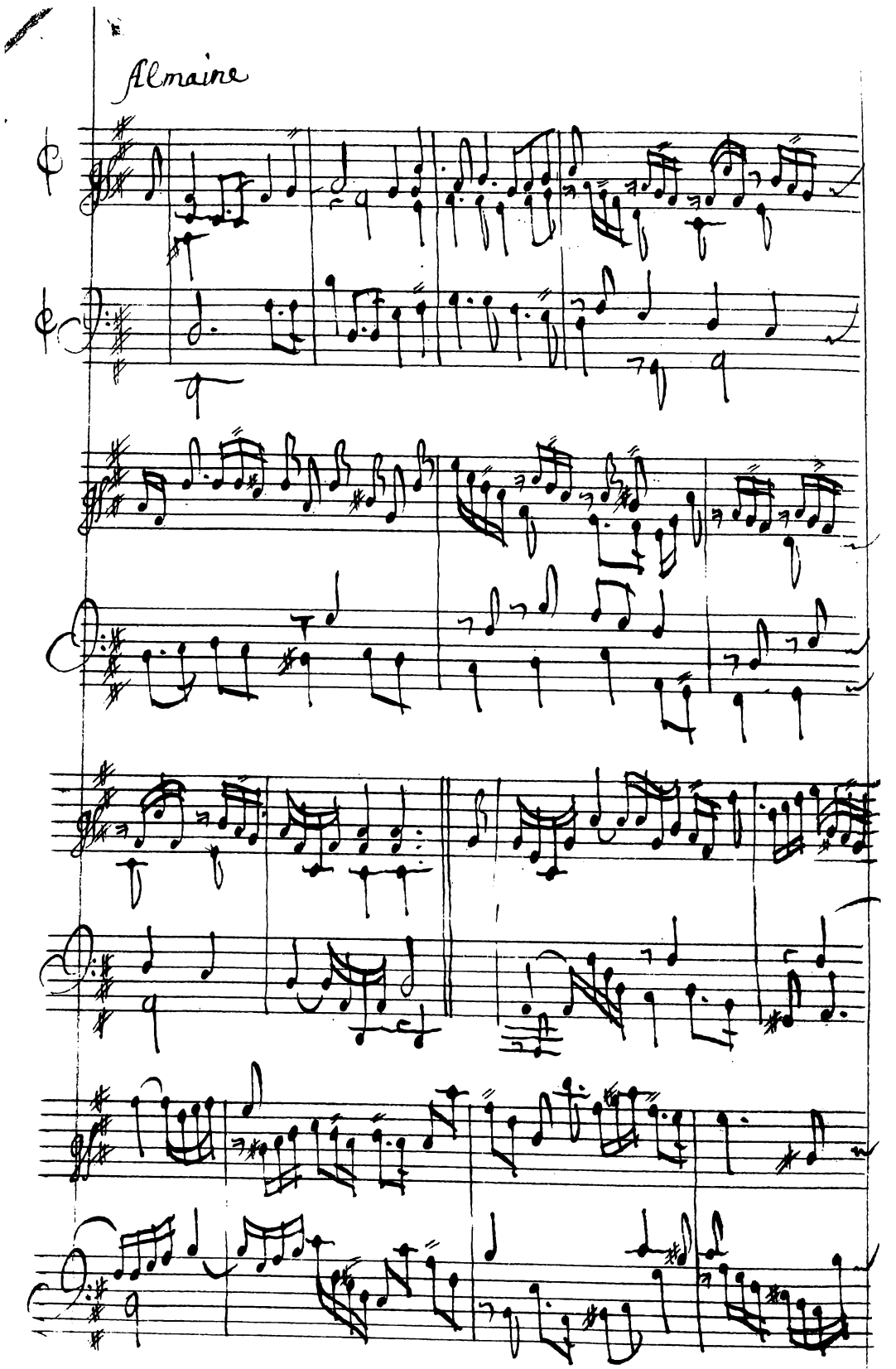


Plate 2. Oxford, Christ Church, Mus. MS 1177, fol. 36r (courtesy of Christ Church Library, Oxford)

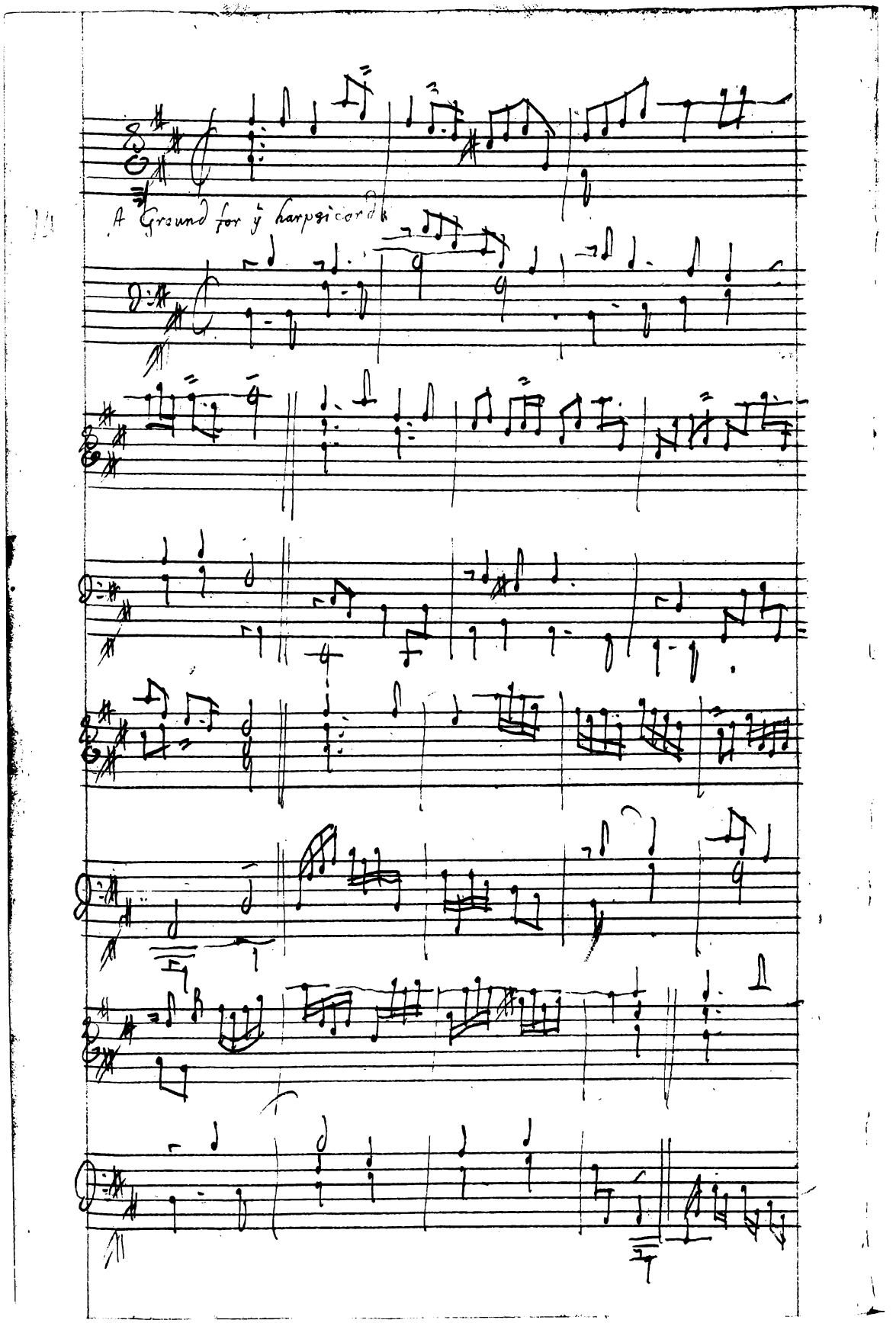
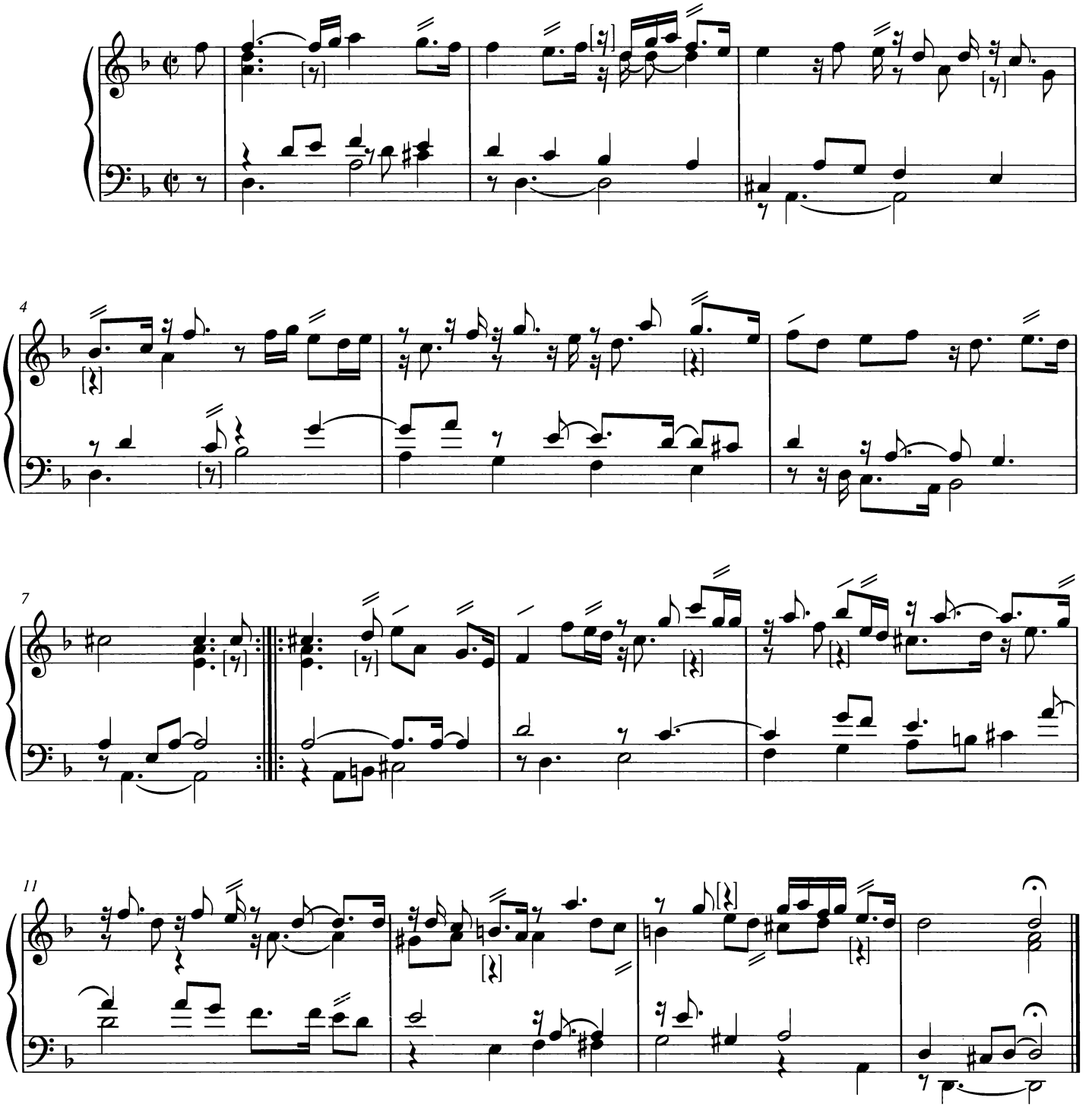


Plate 3. Oxford, Bodleian Library, MS Mus.Sch.D.219, p. 22 (courtesy Bodleian Library, Oxford)

Oxford, Bodleian Library, MS.Mus.Sch. D.219

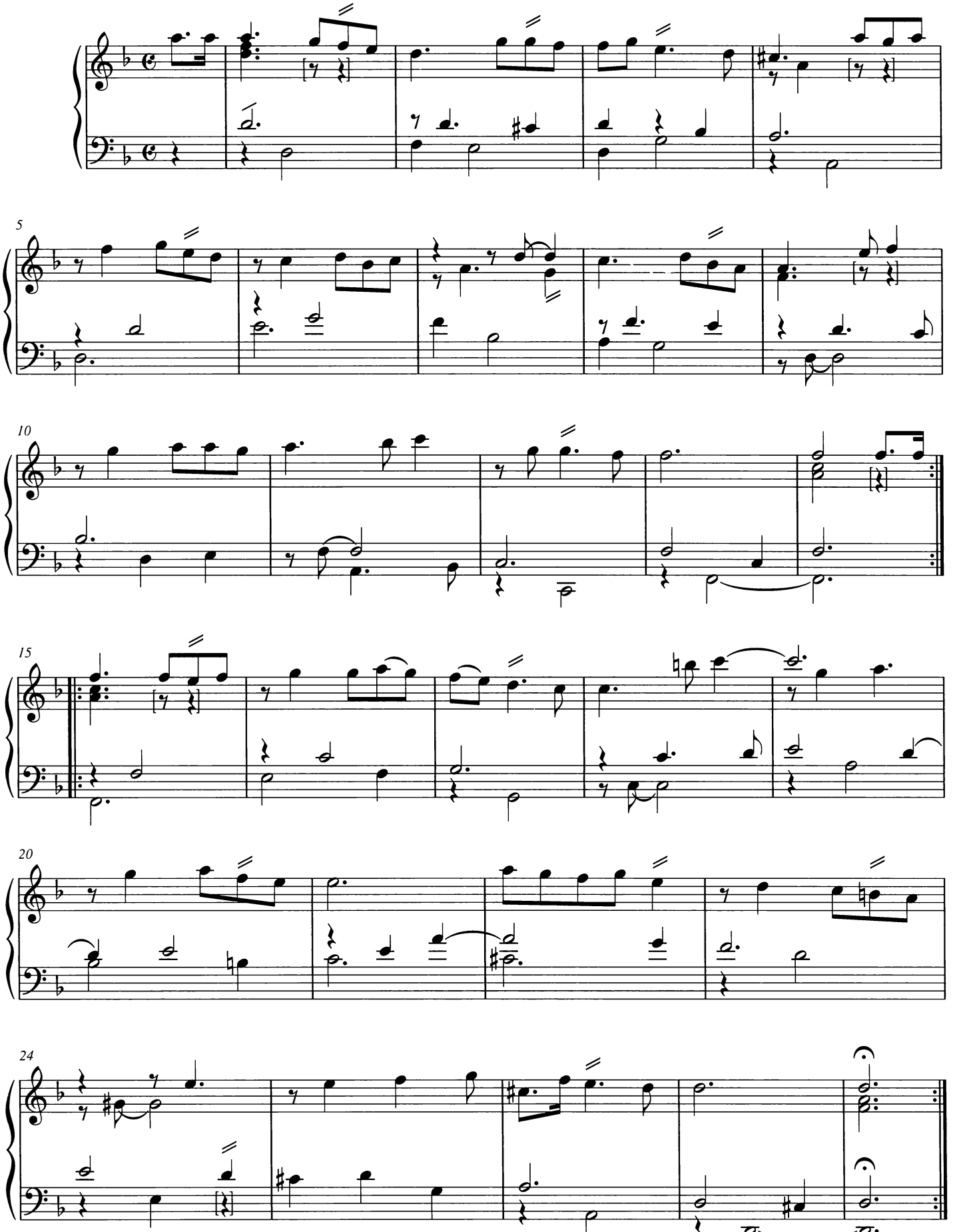
[1] [Almain]

Albert Bryne



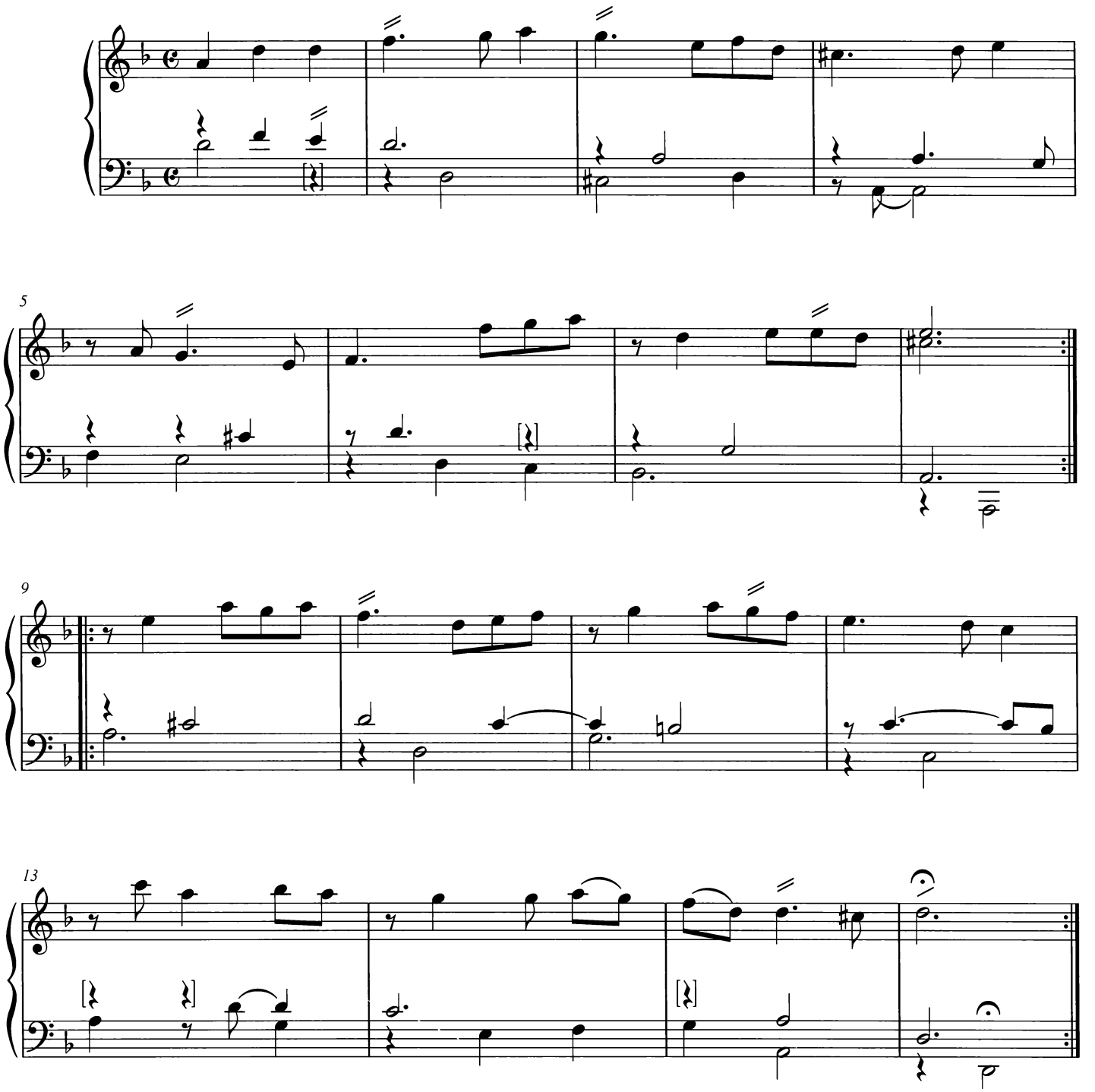
[2] Corant

A[lbert] B[ryne]



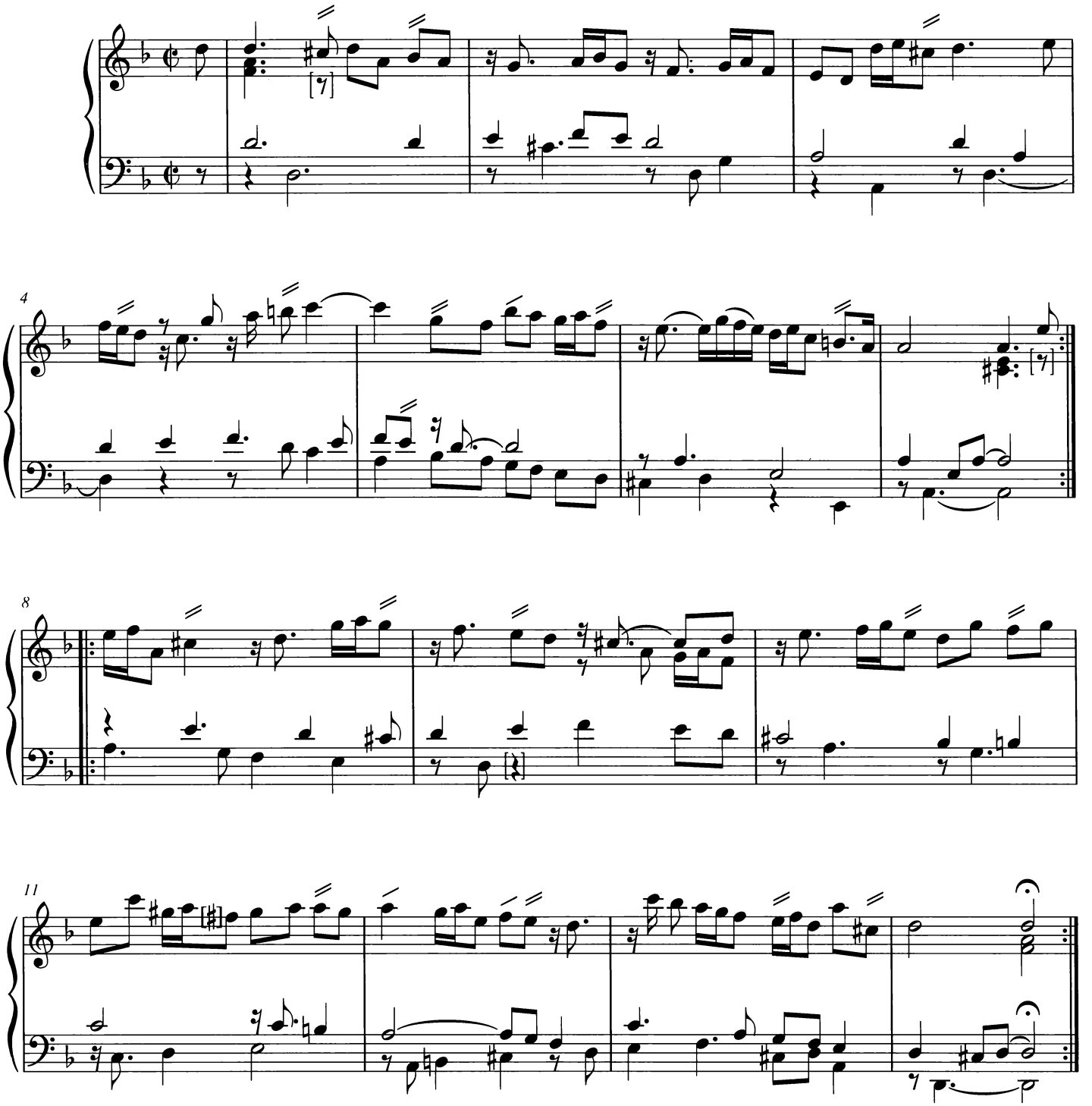
[3] Saraband

A[lbert] B[ryne]



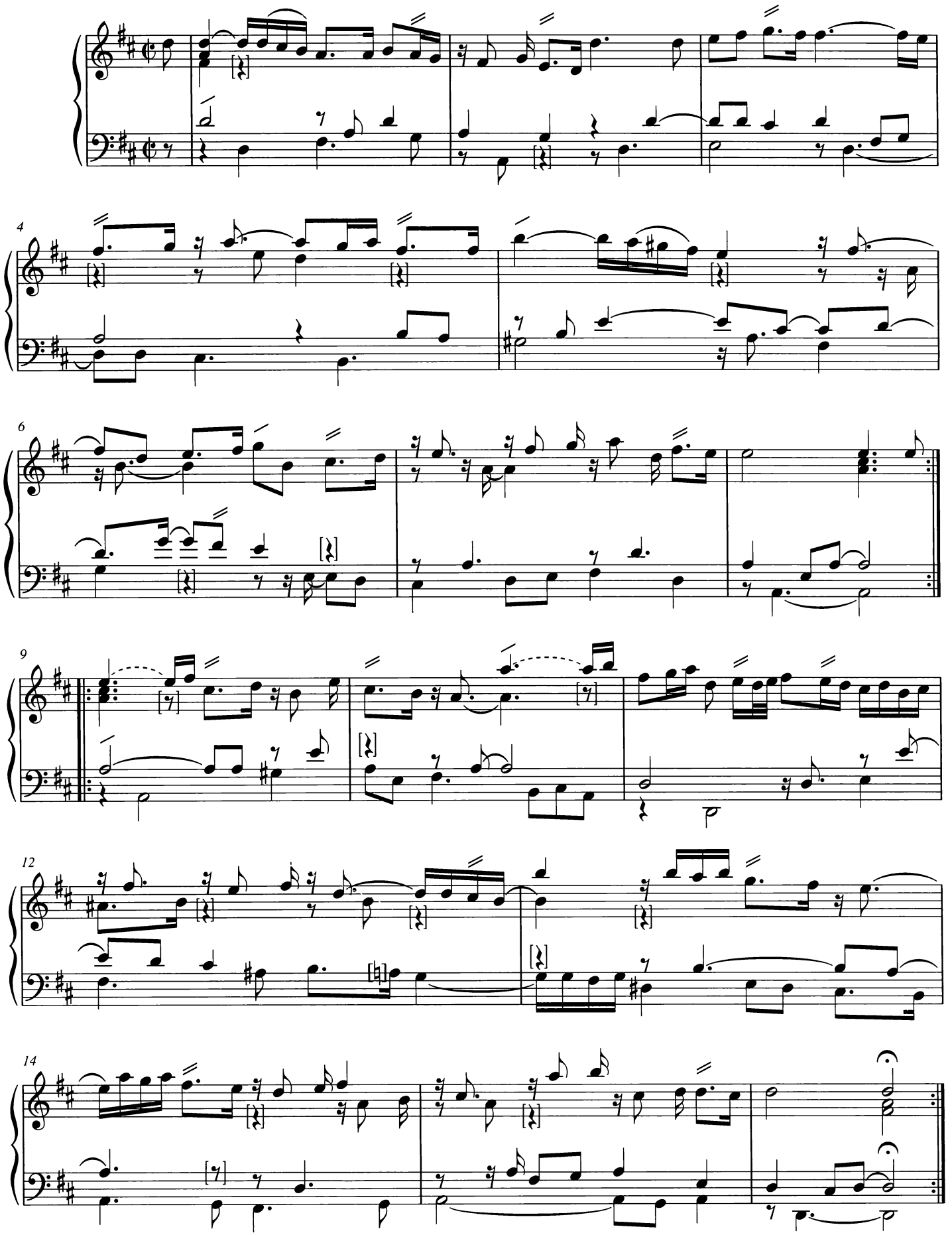
[4] Jigg Allmaine

Albert Bryne



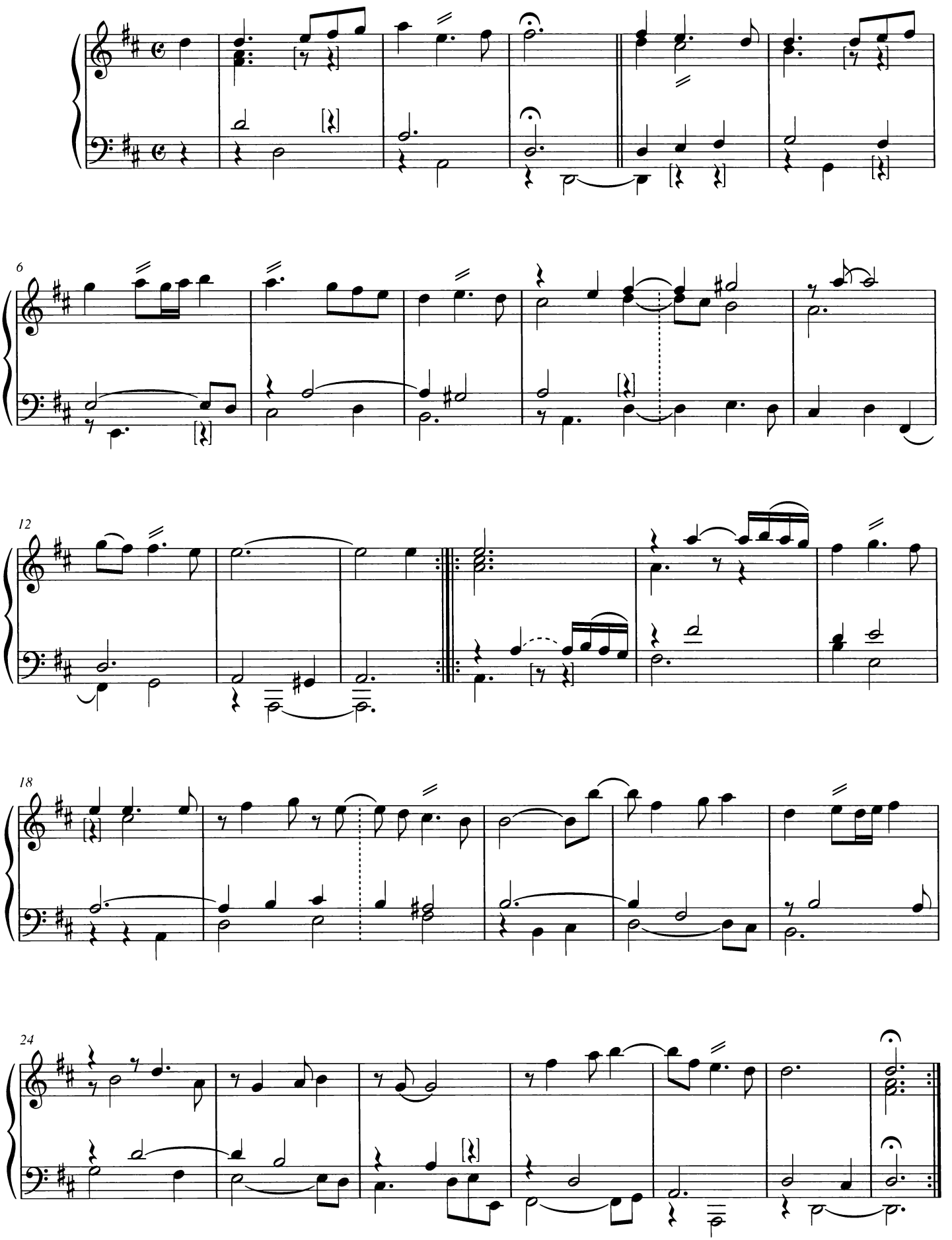
[5] Allmaine

Albert Bryne



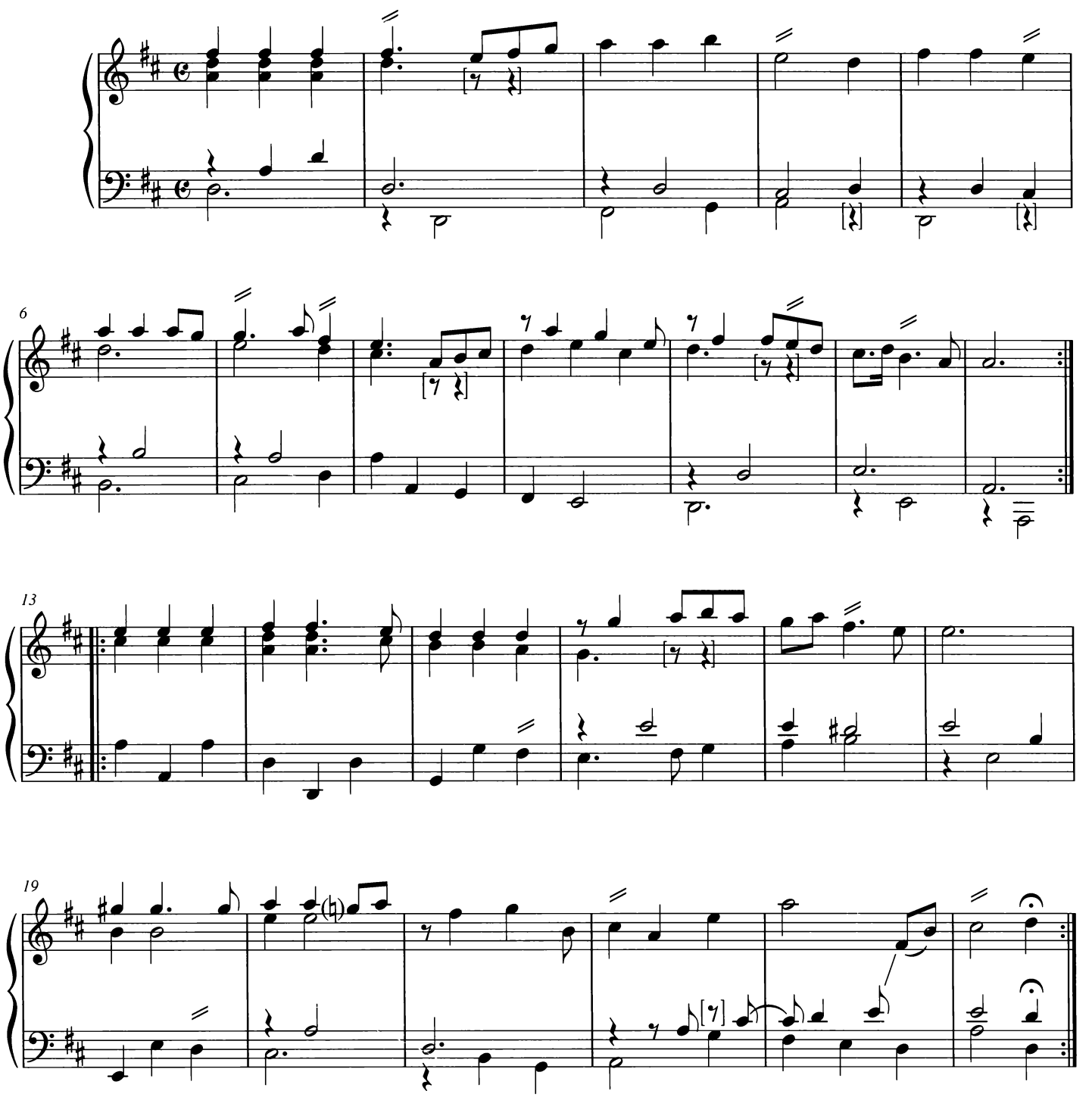
[6] Corant

A[lbert] B[ryne]



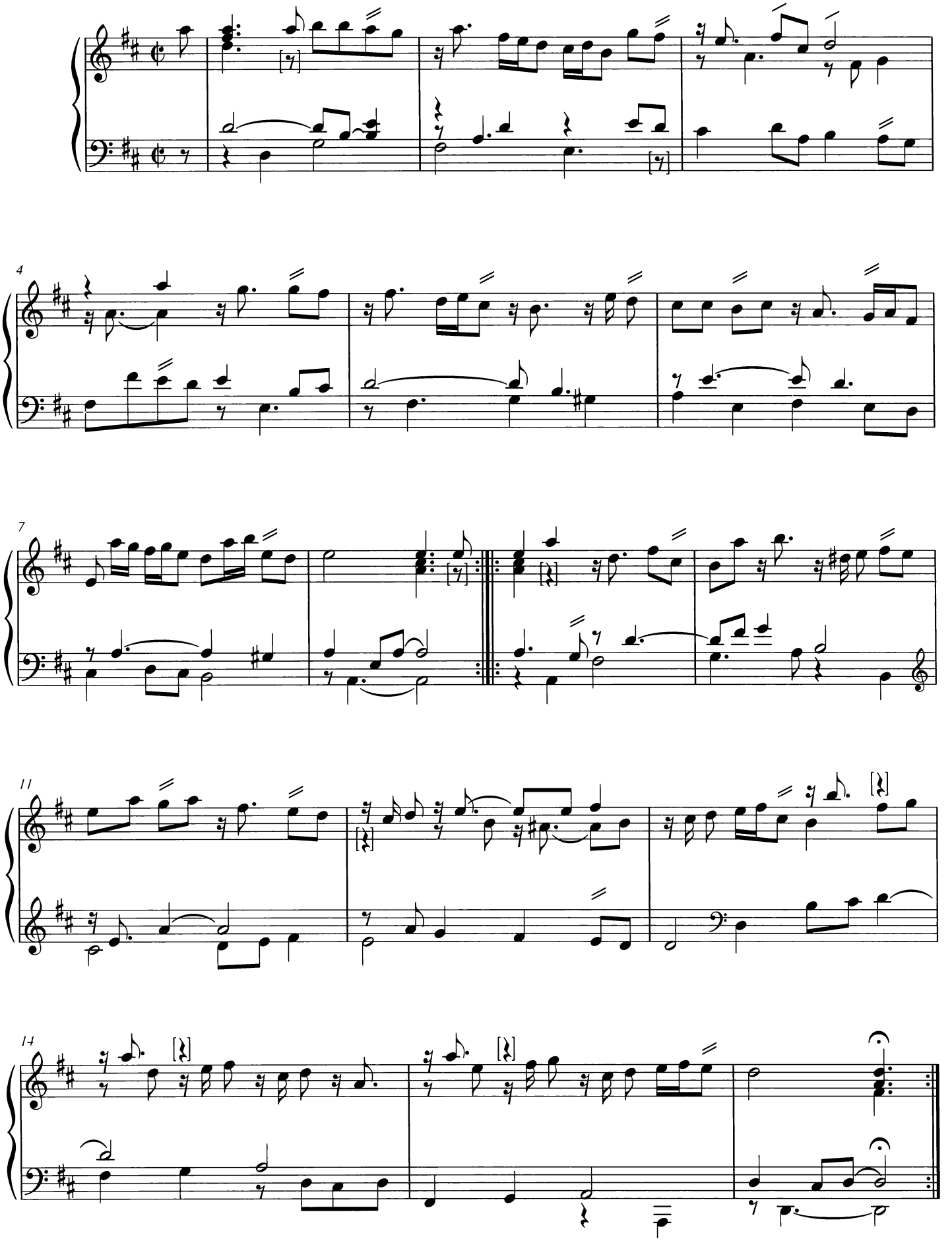
[7] Saraband

A[lbert] B[ryne]



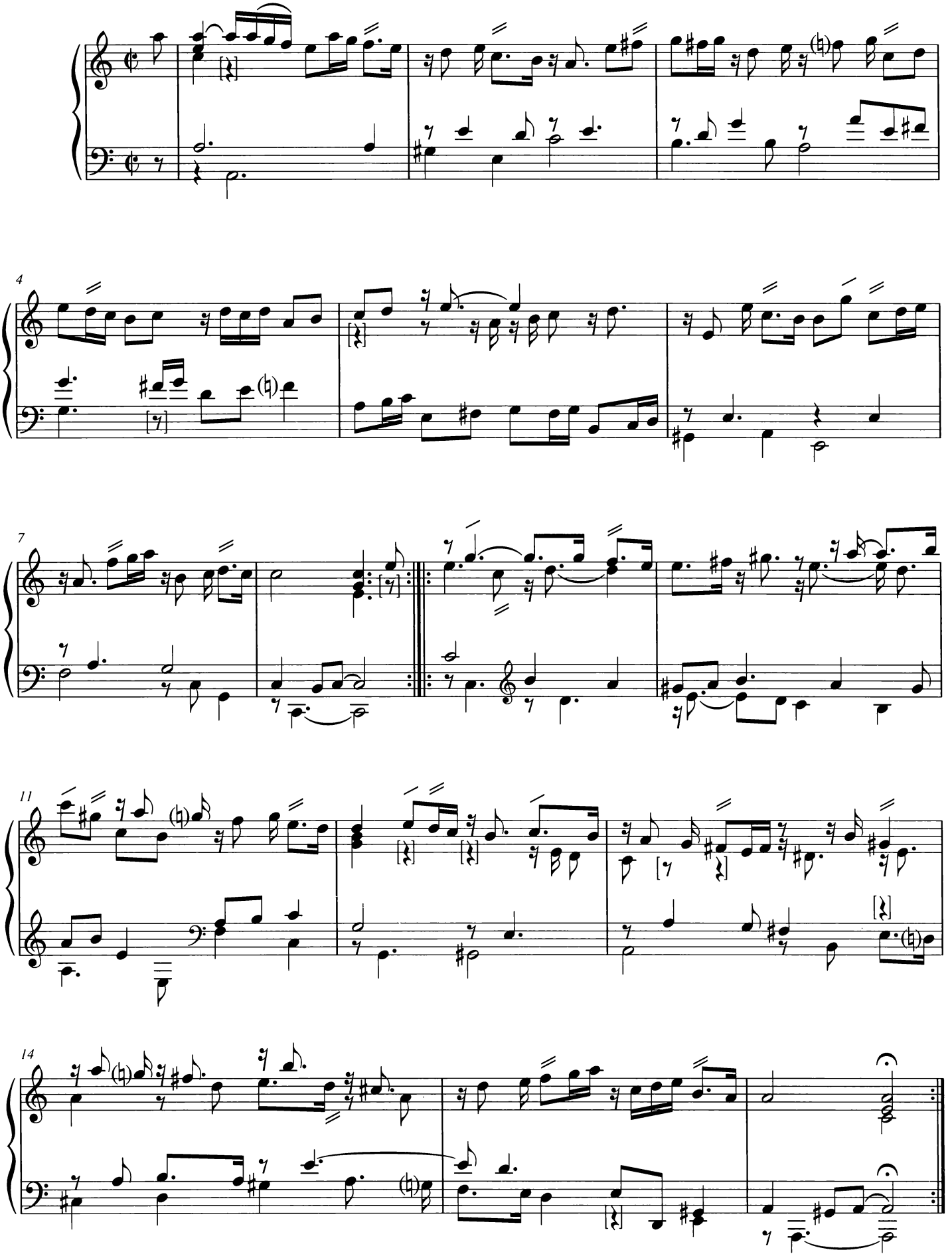
[8] Jigg Allmaine

Albert Bryne



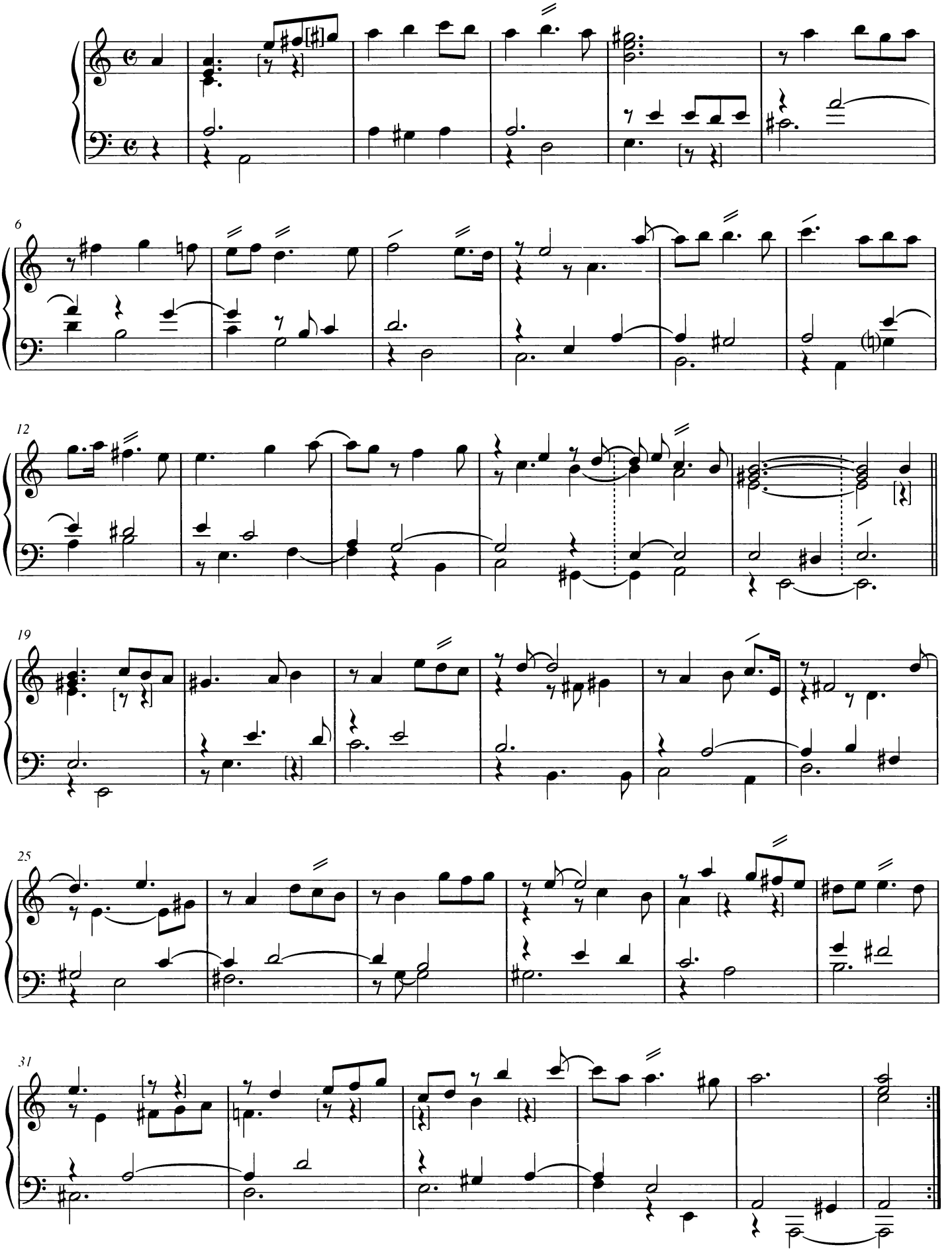
[9] Allmaine

Albert Bryne



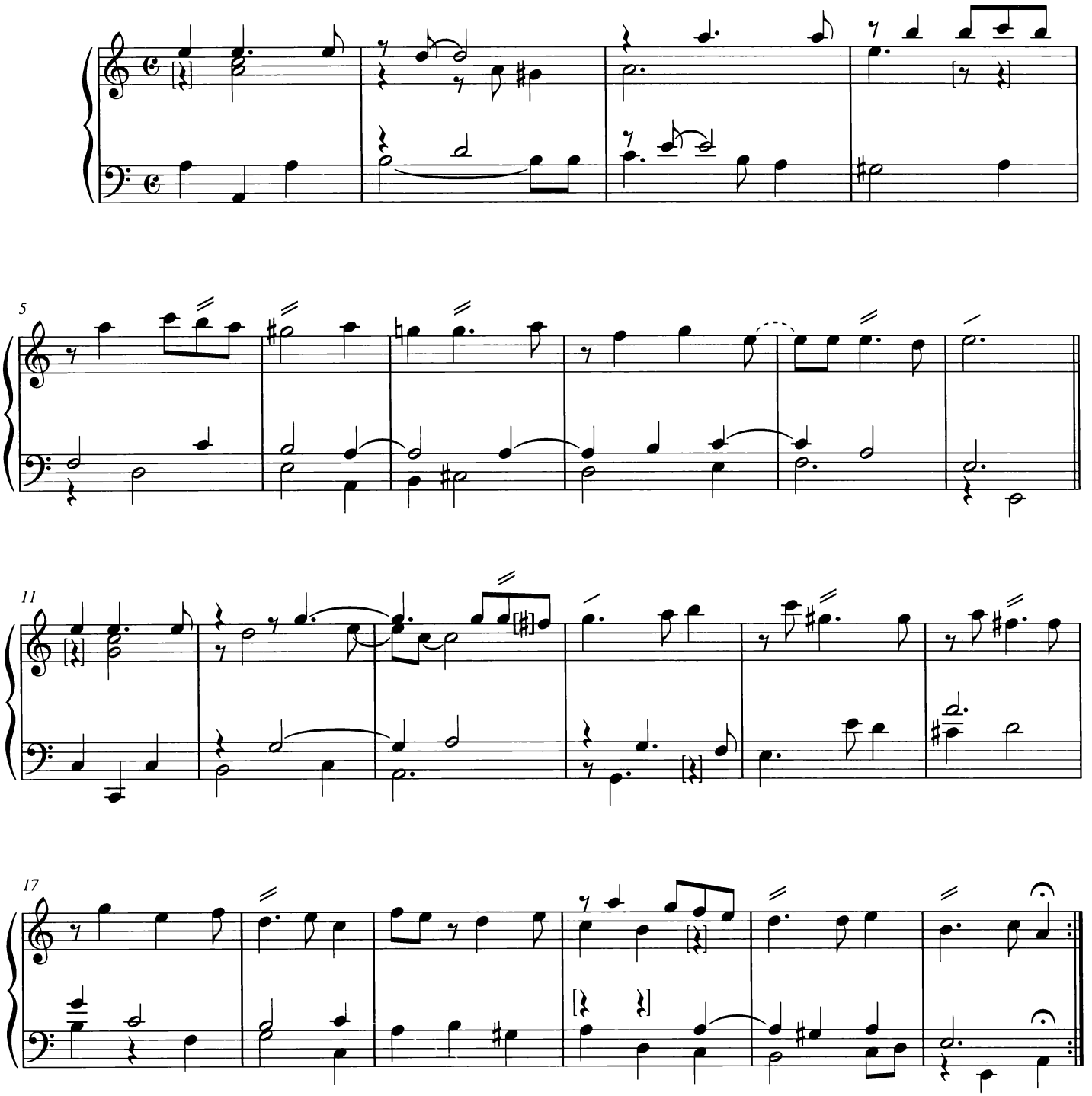
[10] Corant

Albert Bryne



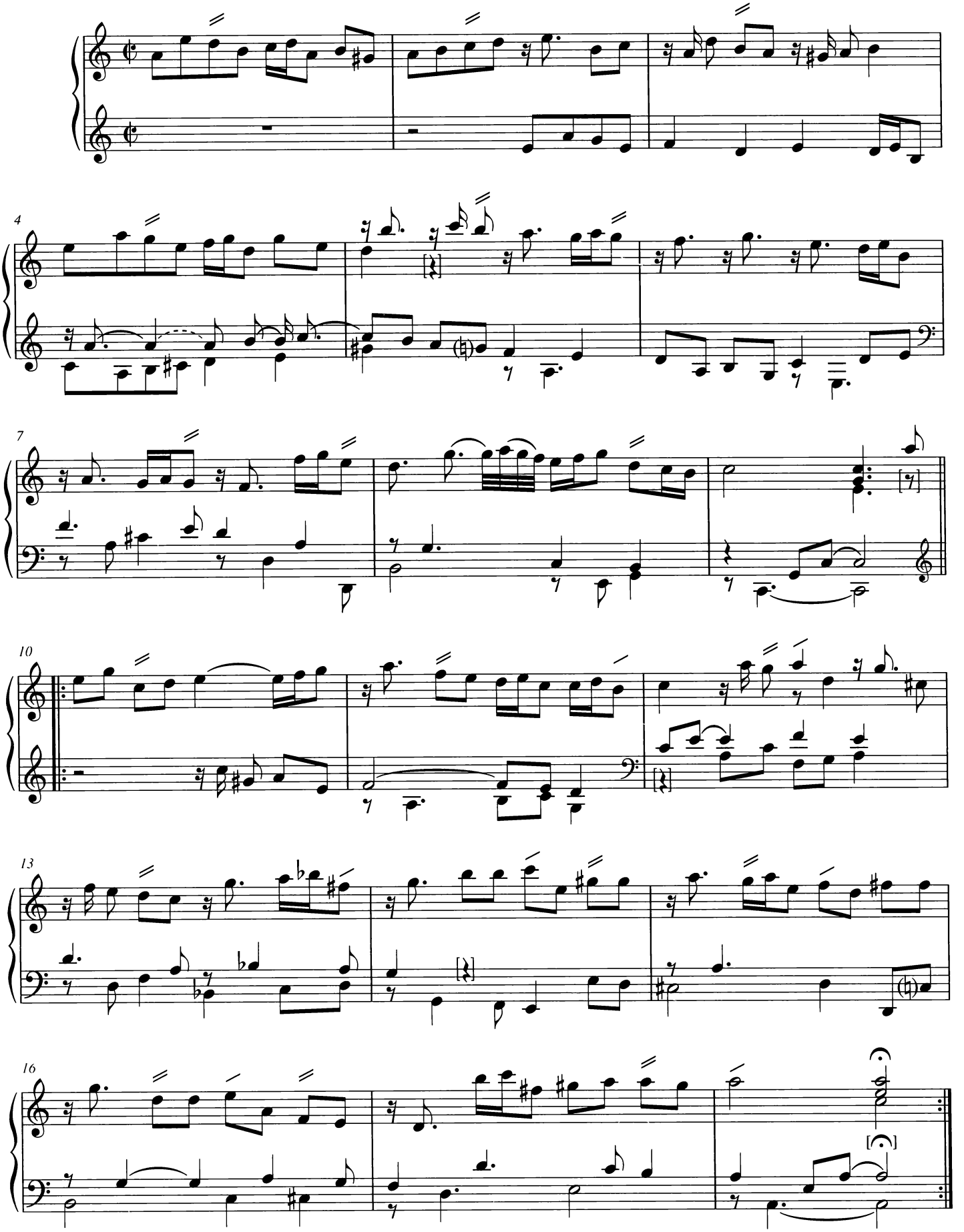
[11] Saraband

Albert Bryne



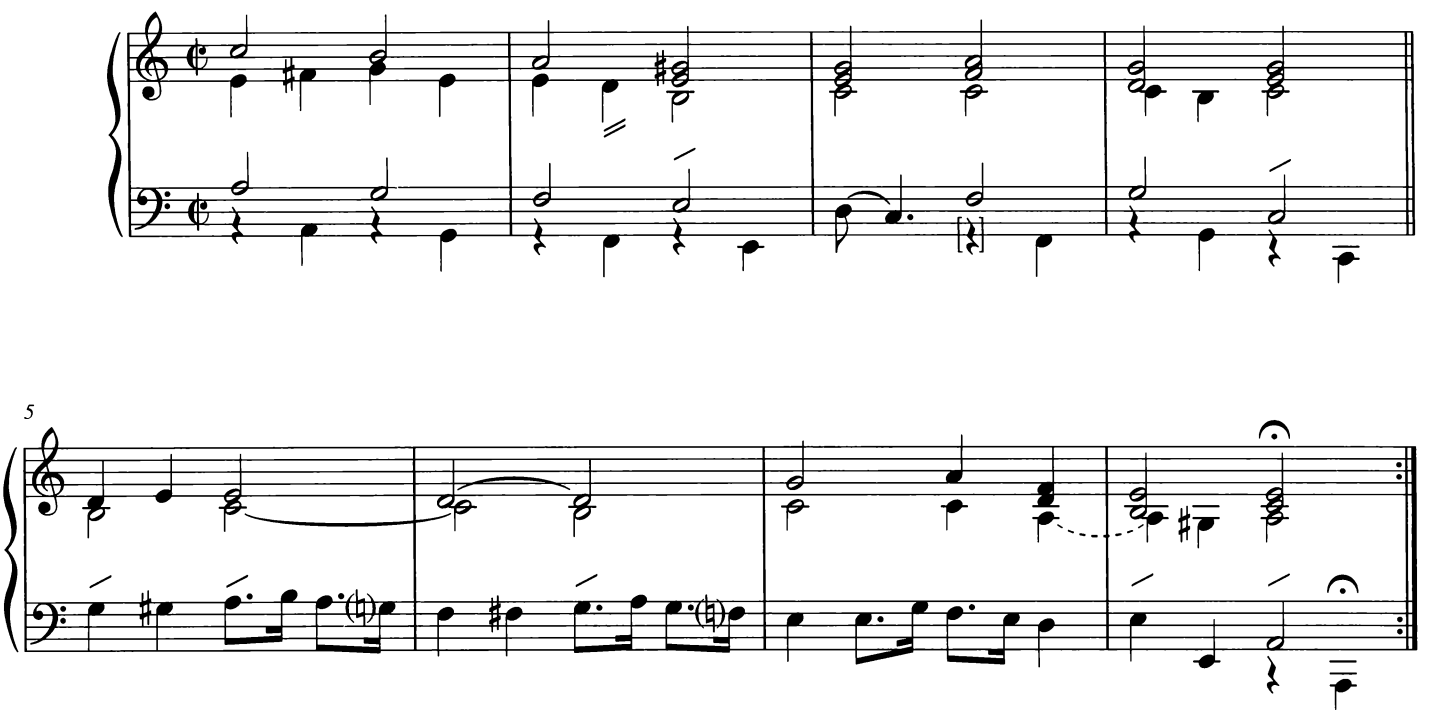
[12] Jigg Allmaine

A[lbert] B[ryne]



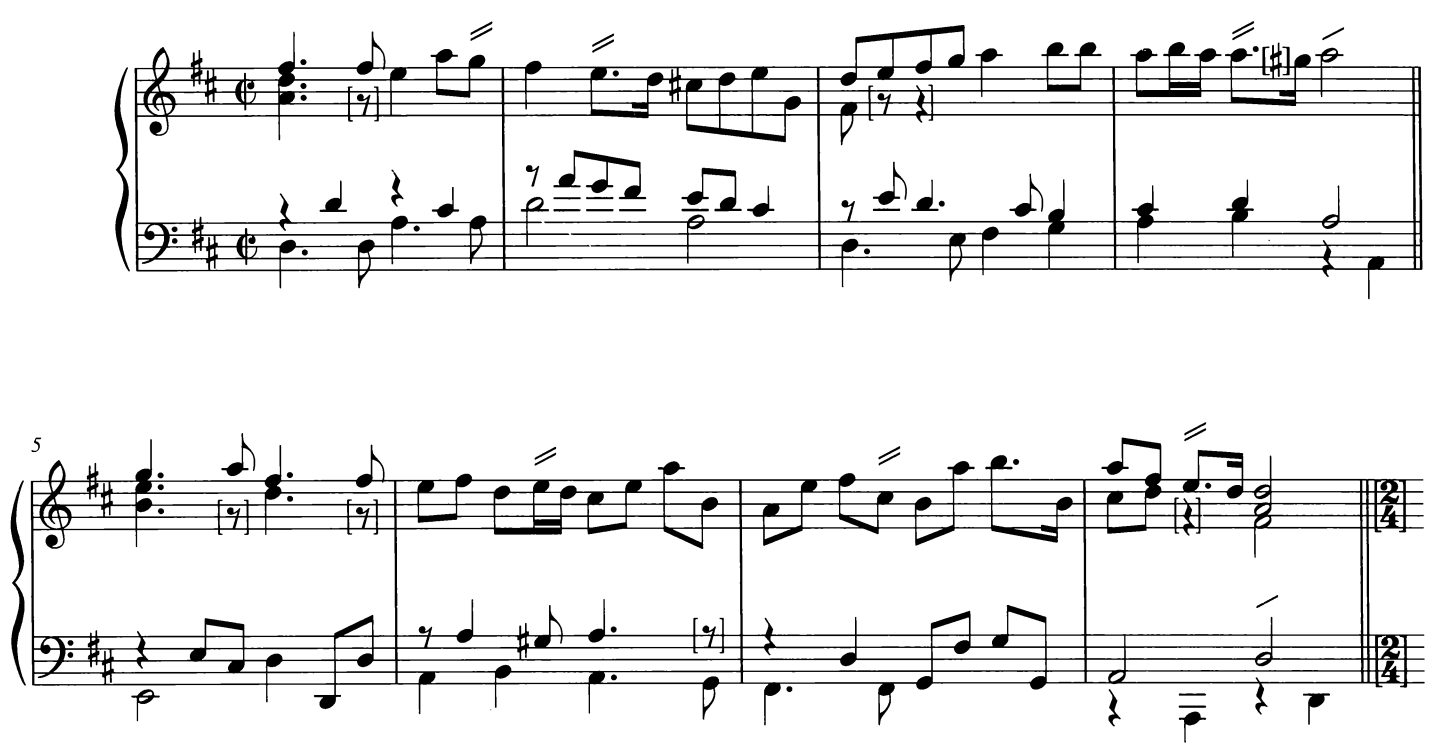
[13] A Ground for ye Organ or Harpsicord

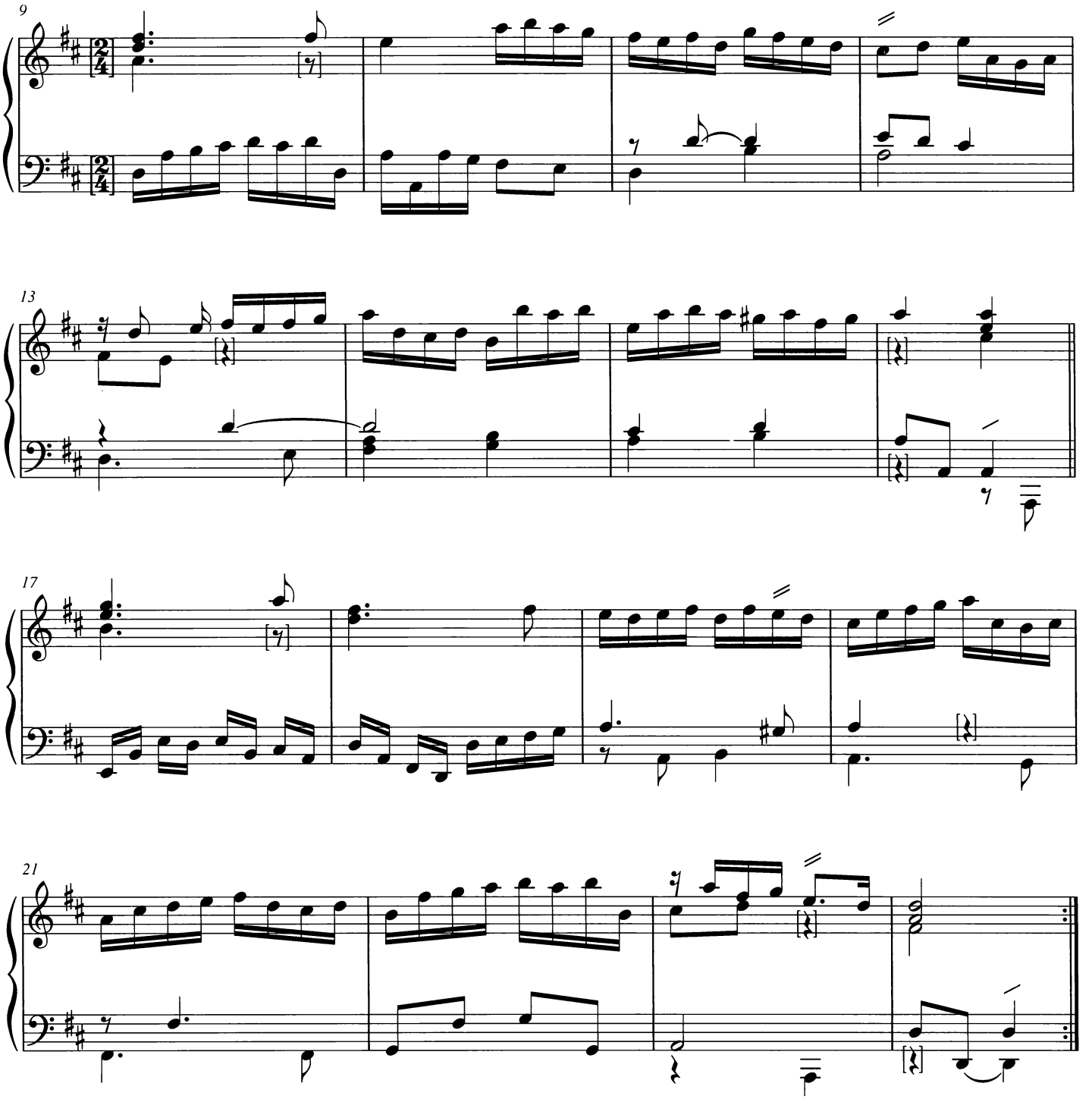
Anonymous



[14] A Ground for ye harpsicord

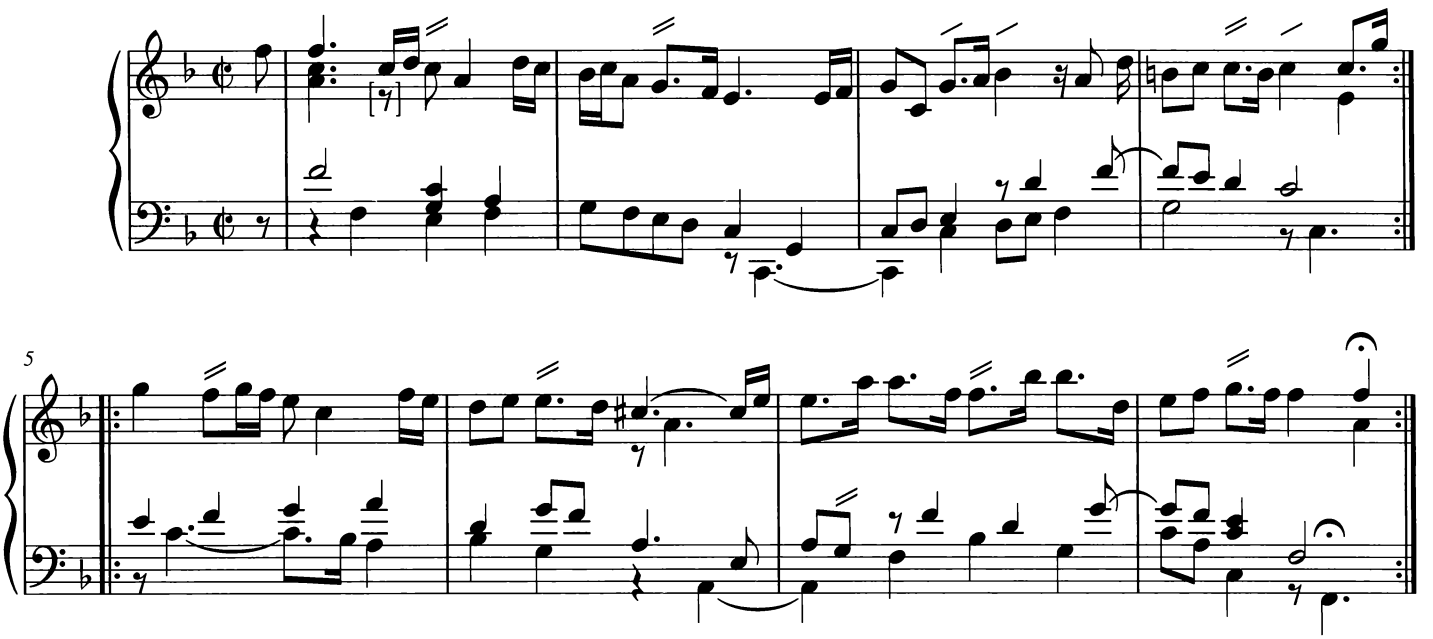
Anonymous




9
13
17
21

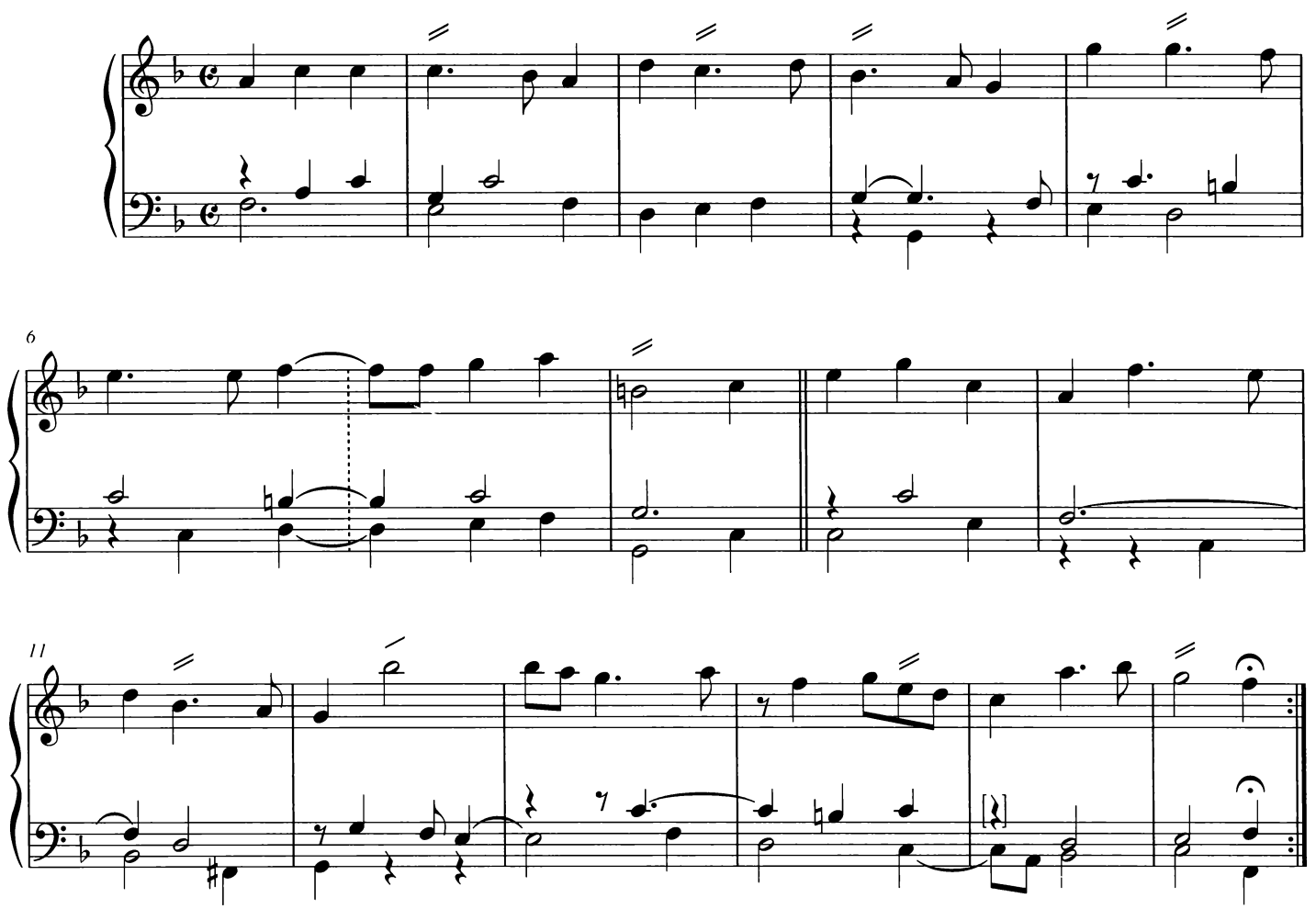
[15] An ayre

Mr [Matthew] Lock[e]



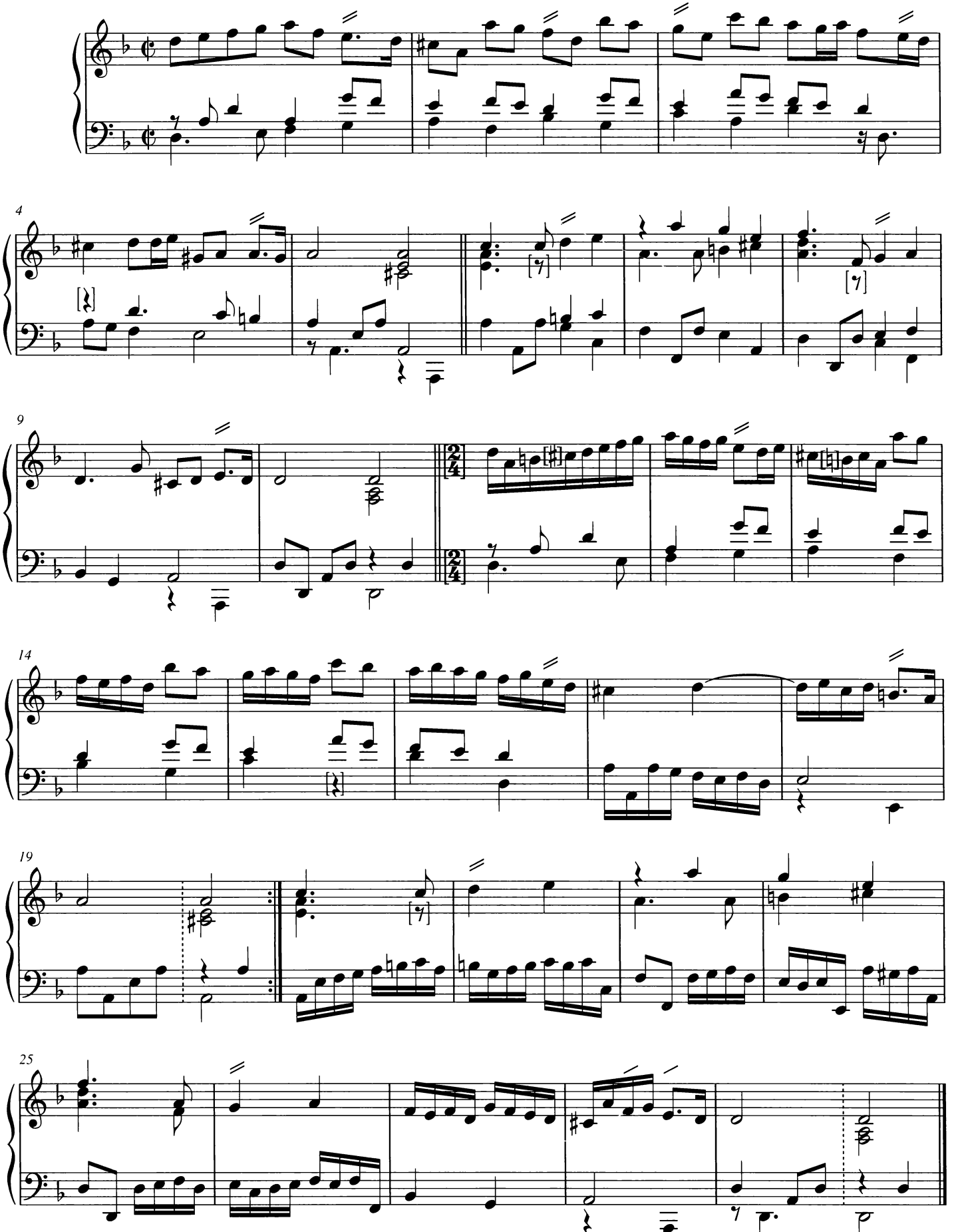
[16] Mr Locks Saraband

[Matthew Locke]



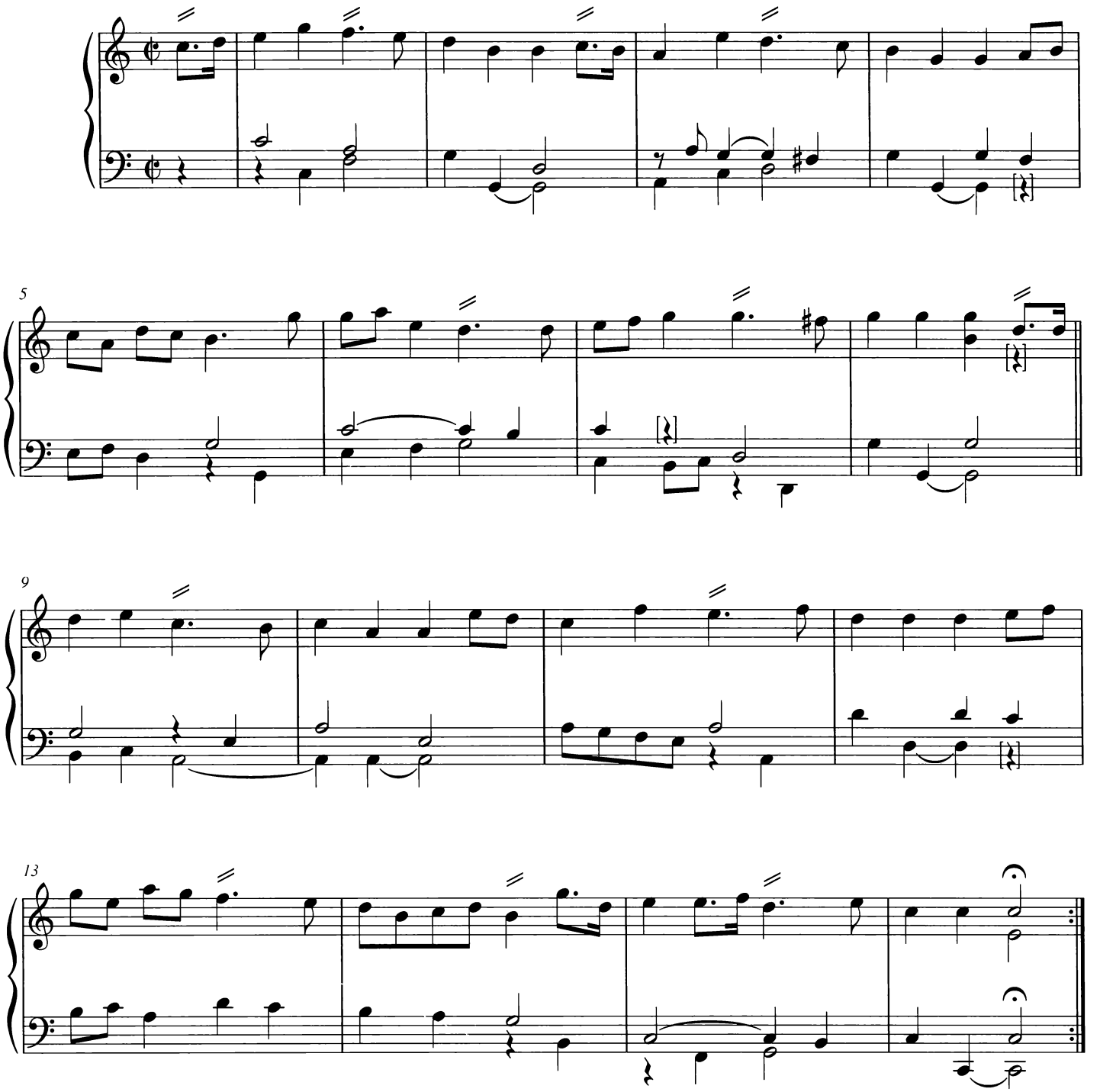
[17] A Ground in D Sol re

Anonymous



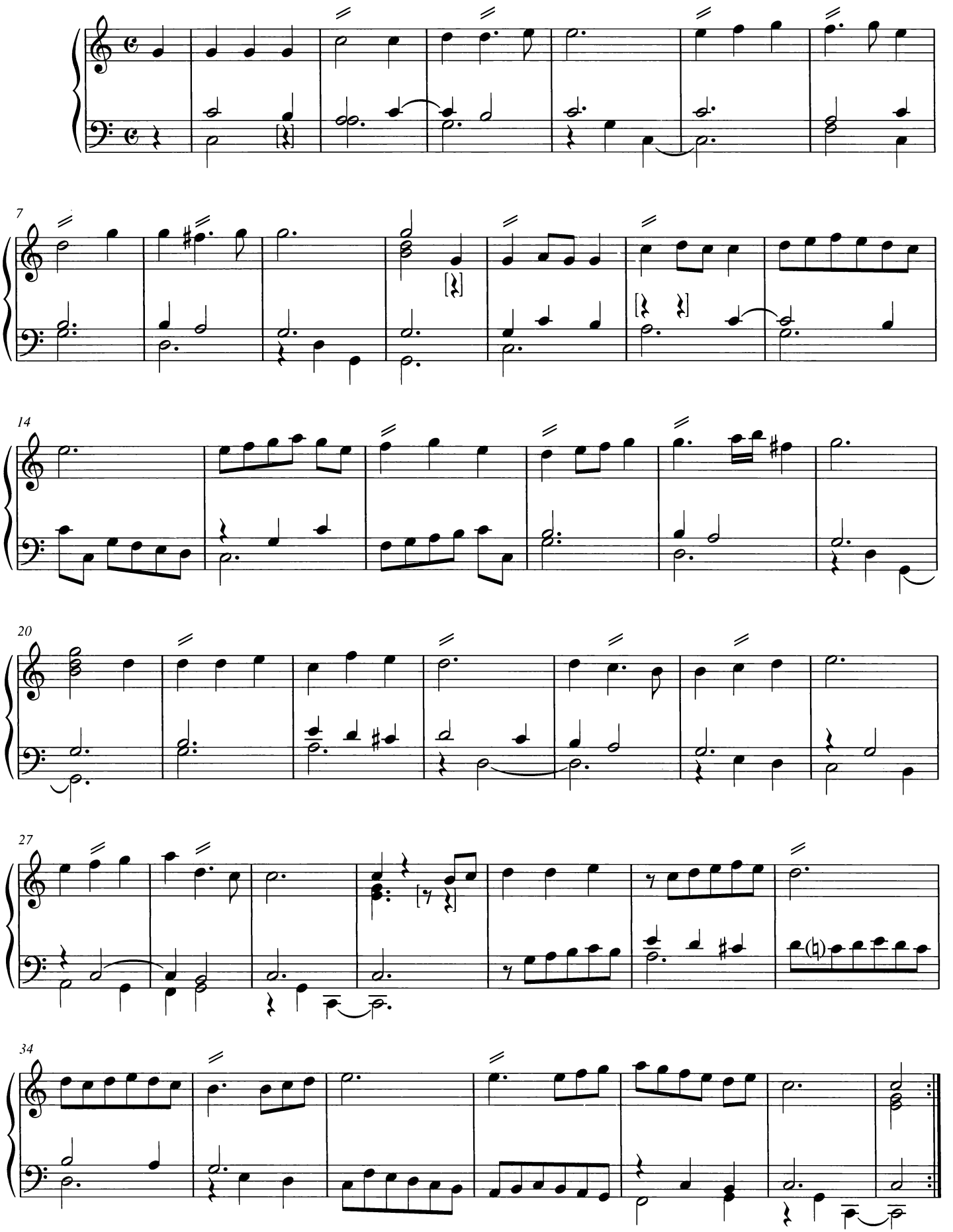
[18] The new tune

Anonymous



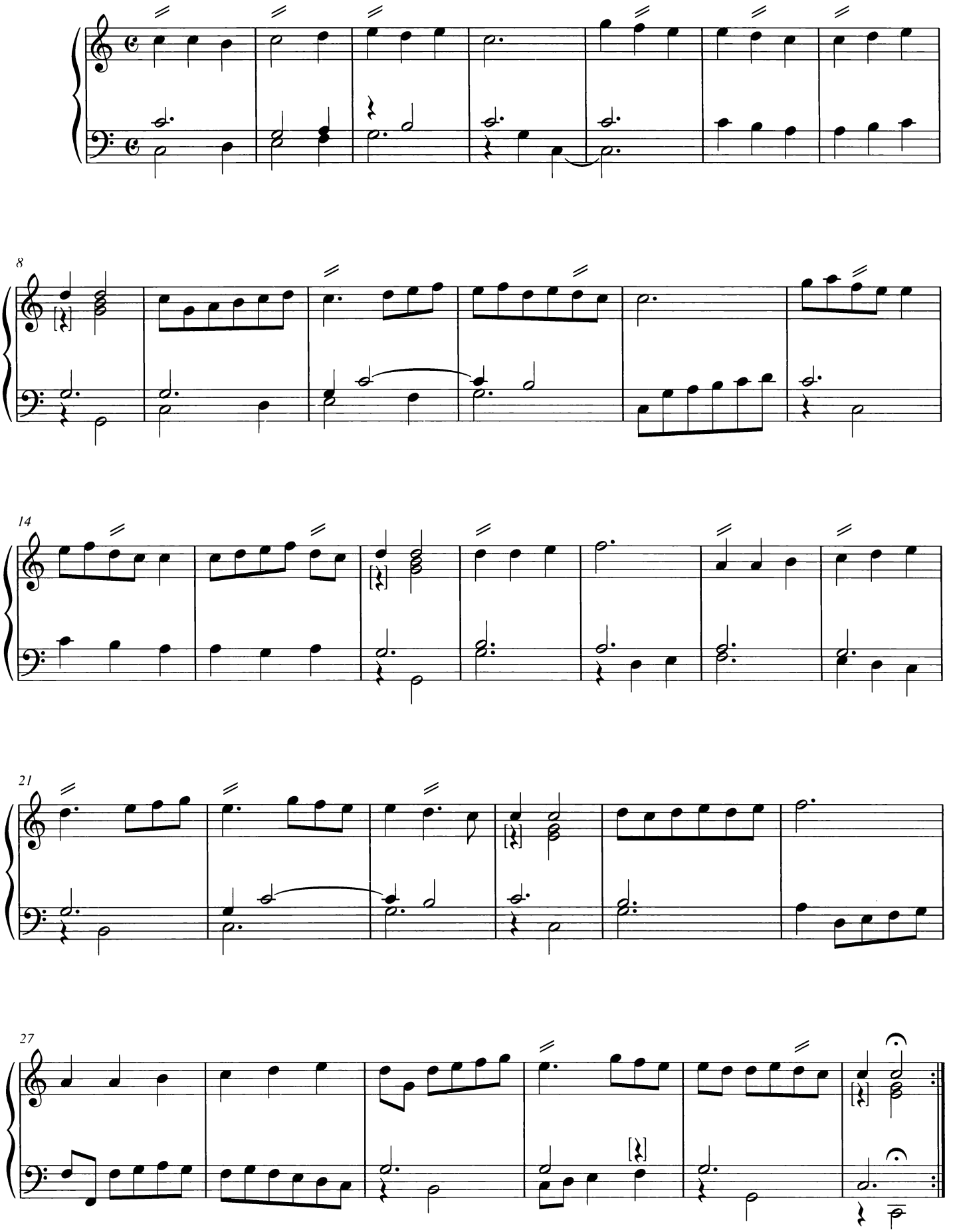
[19] Corant

Anonymous



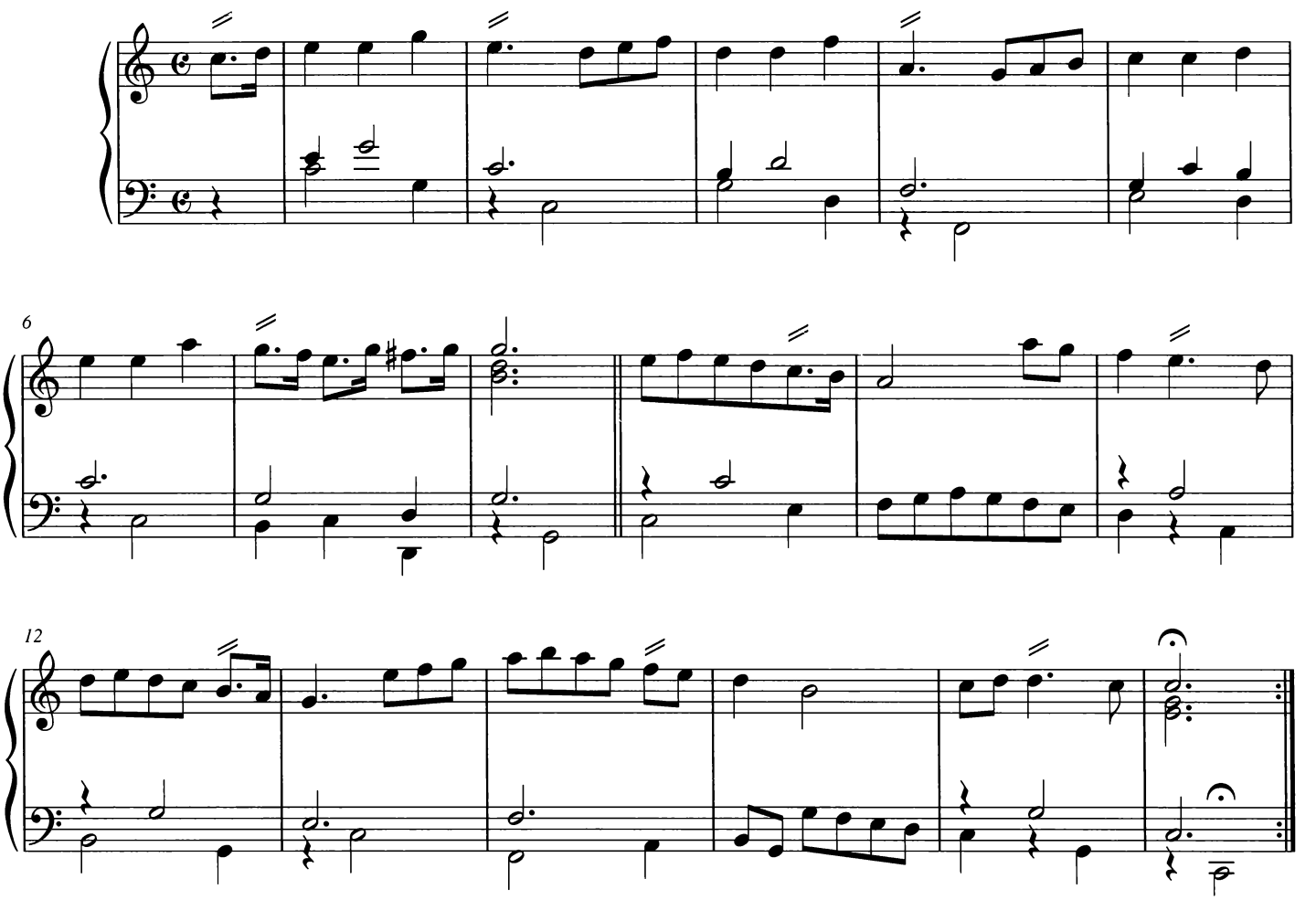
[20] Saraband

Anonymous



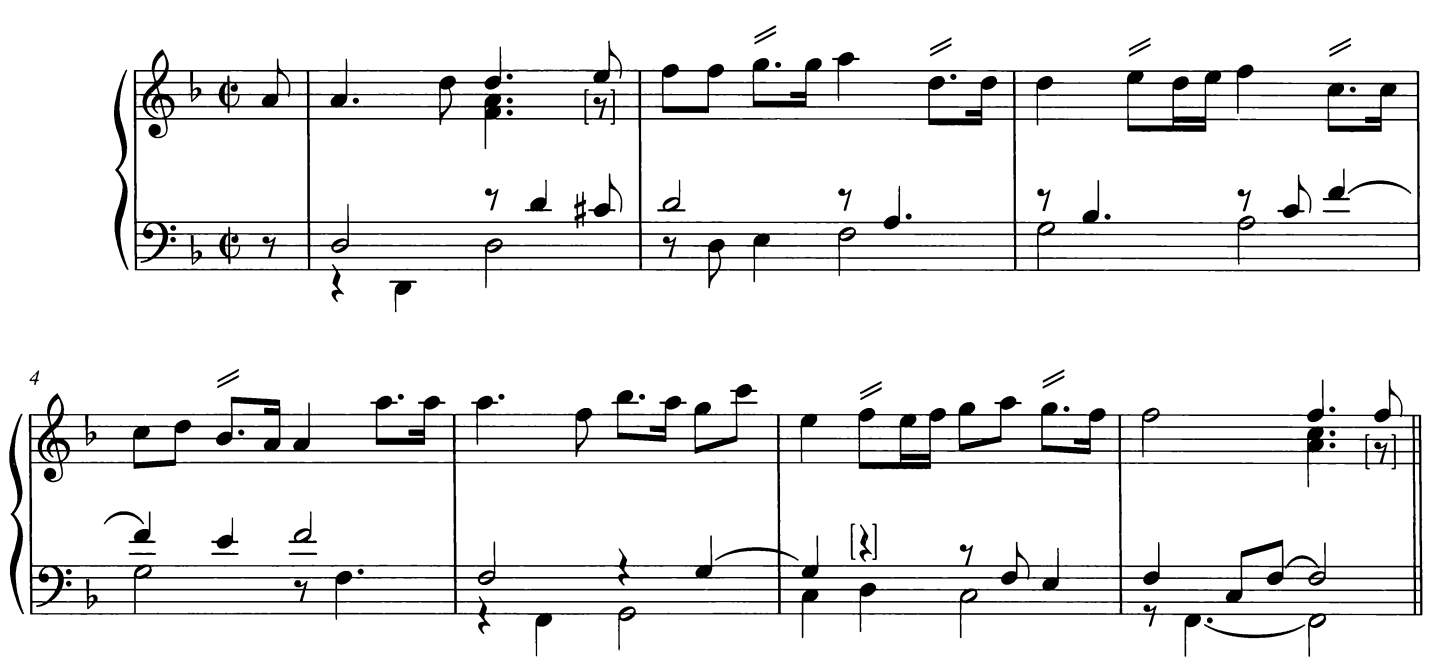
[21] Banisters tune

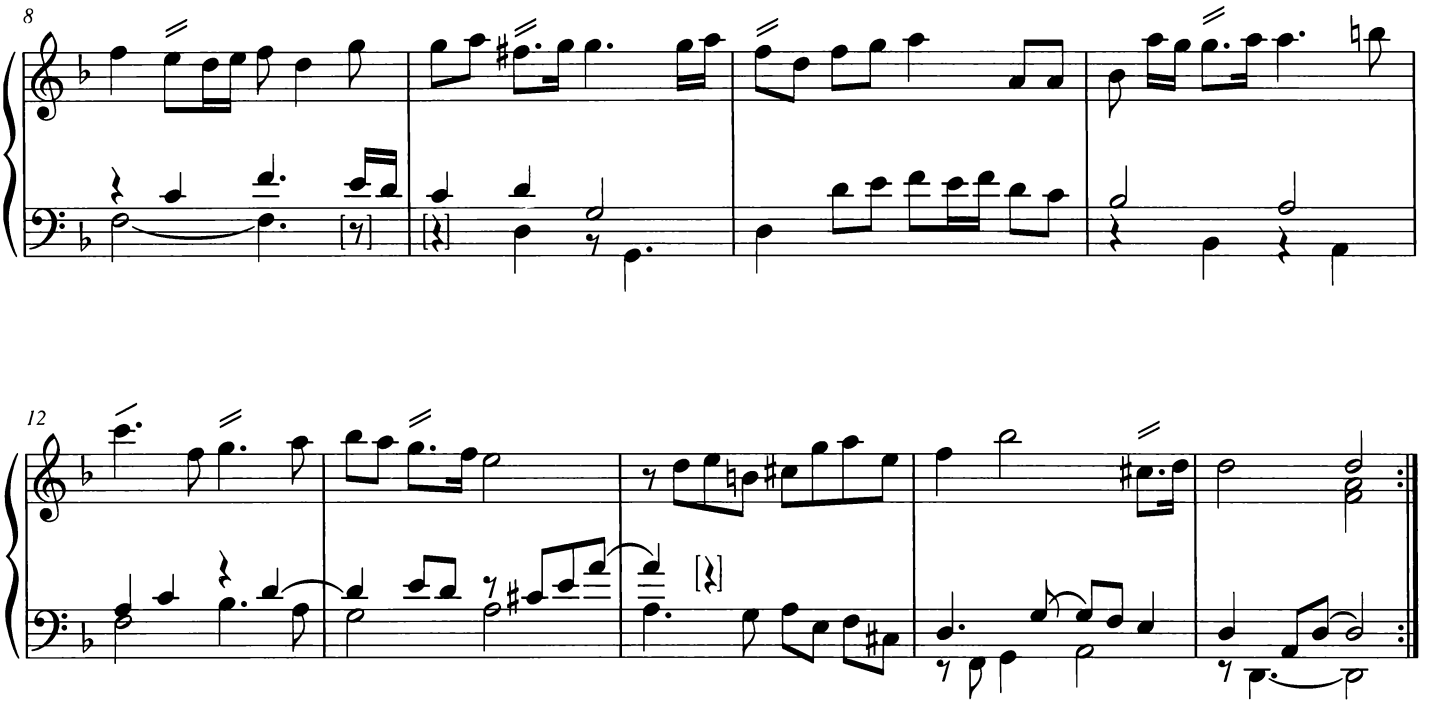
[John Banister?]



[22] The kings ayre

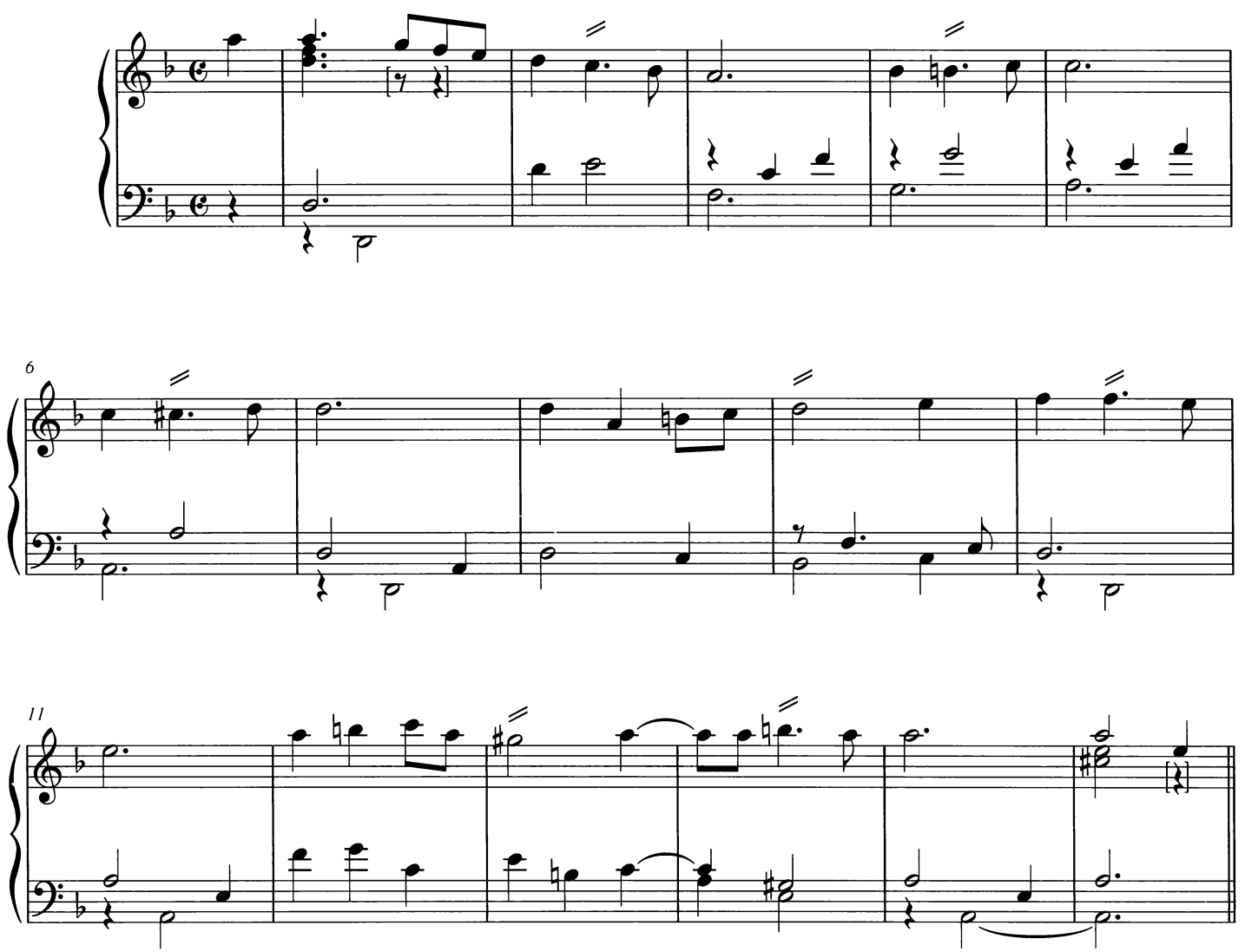
[William Lawes]

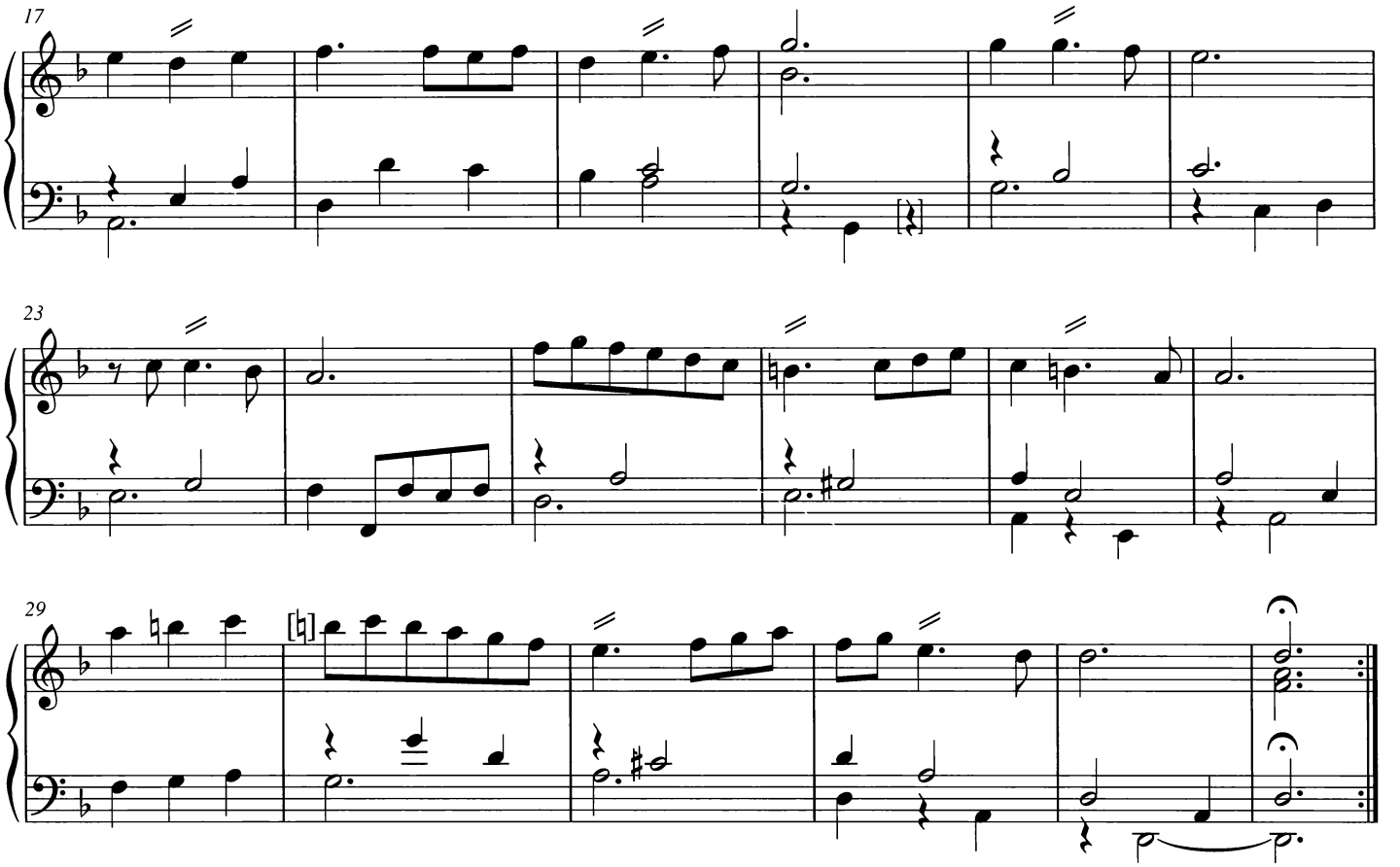




[23] The kings Coranto

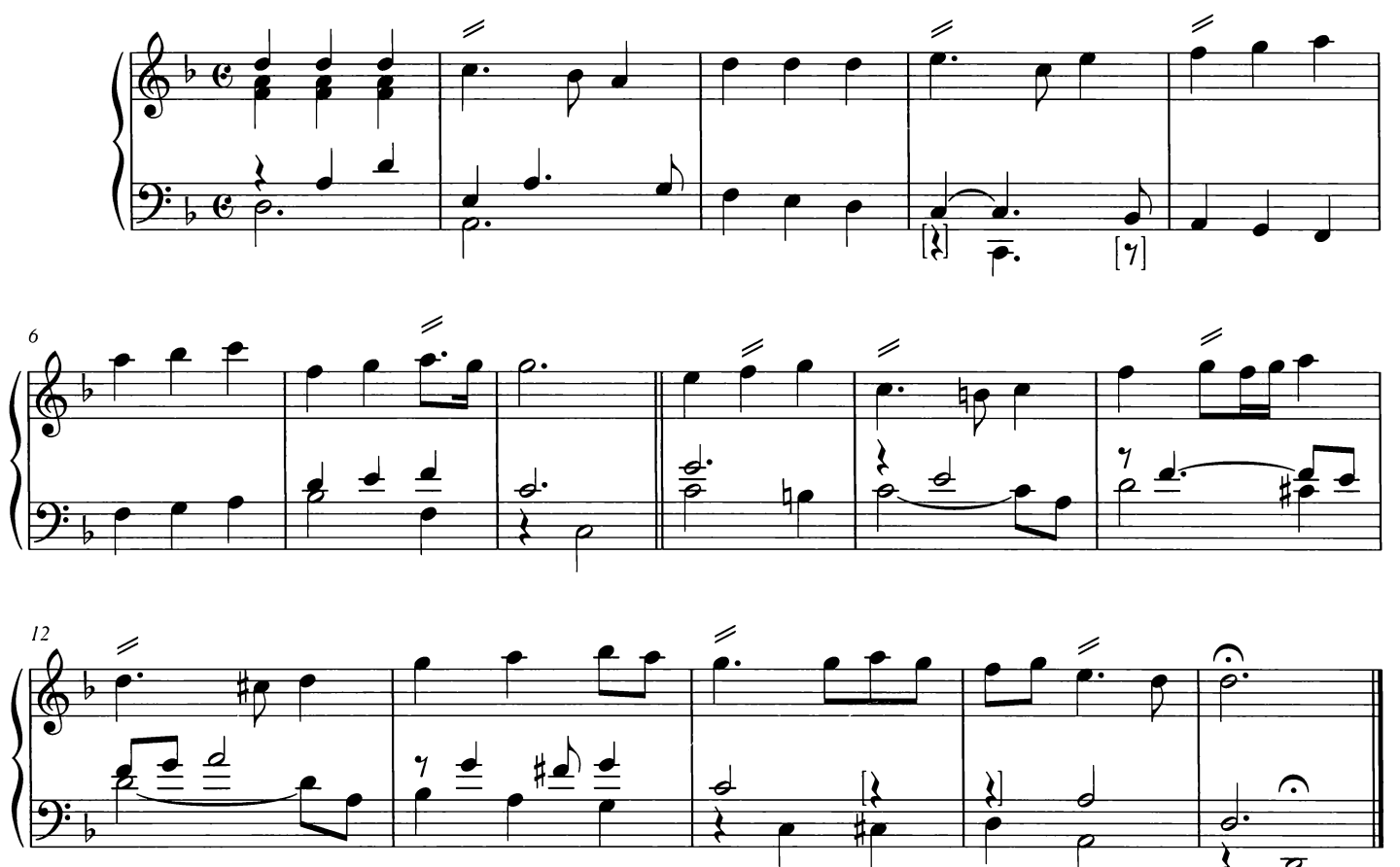
[William Lawes]





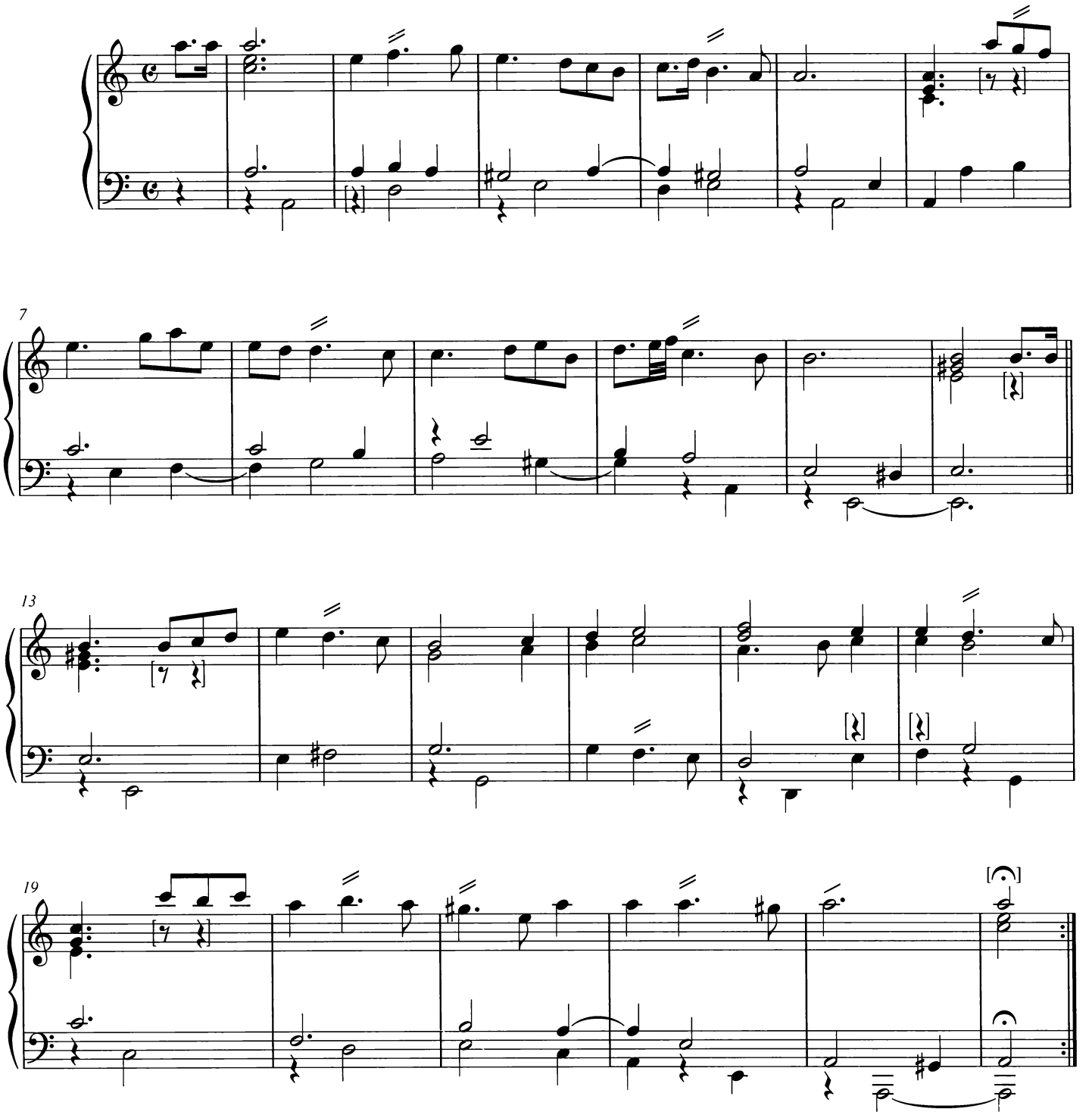
[24] Saraband

Anonymous



[25] Mr Locks Coranto

[Matthew Locke]



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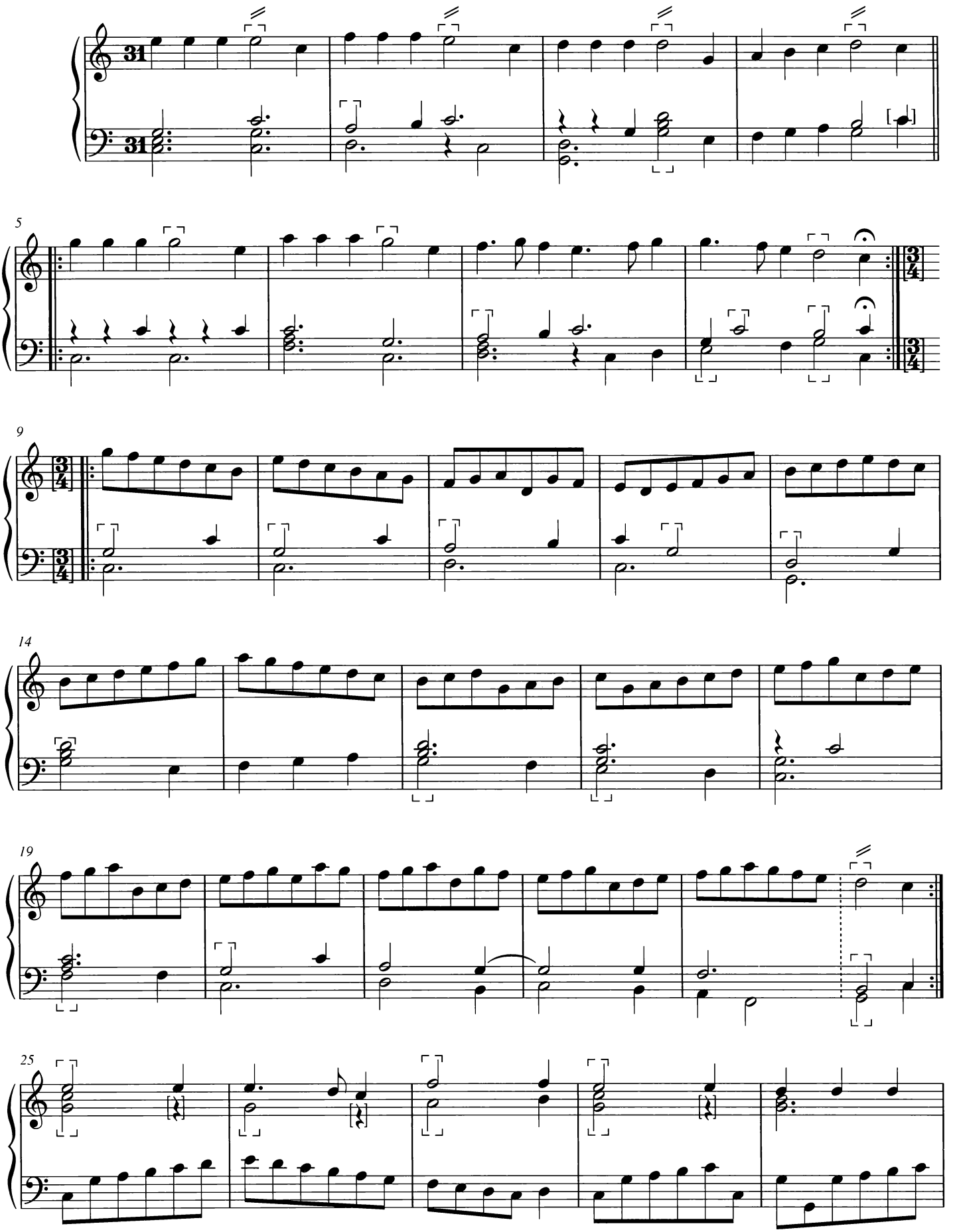
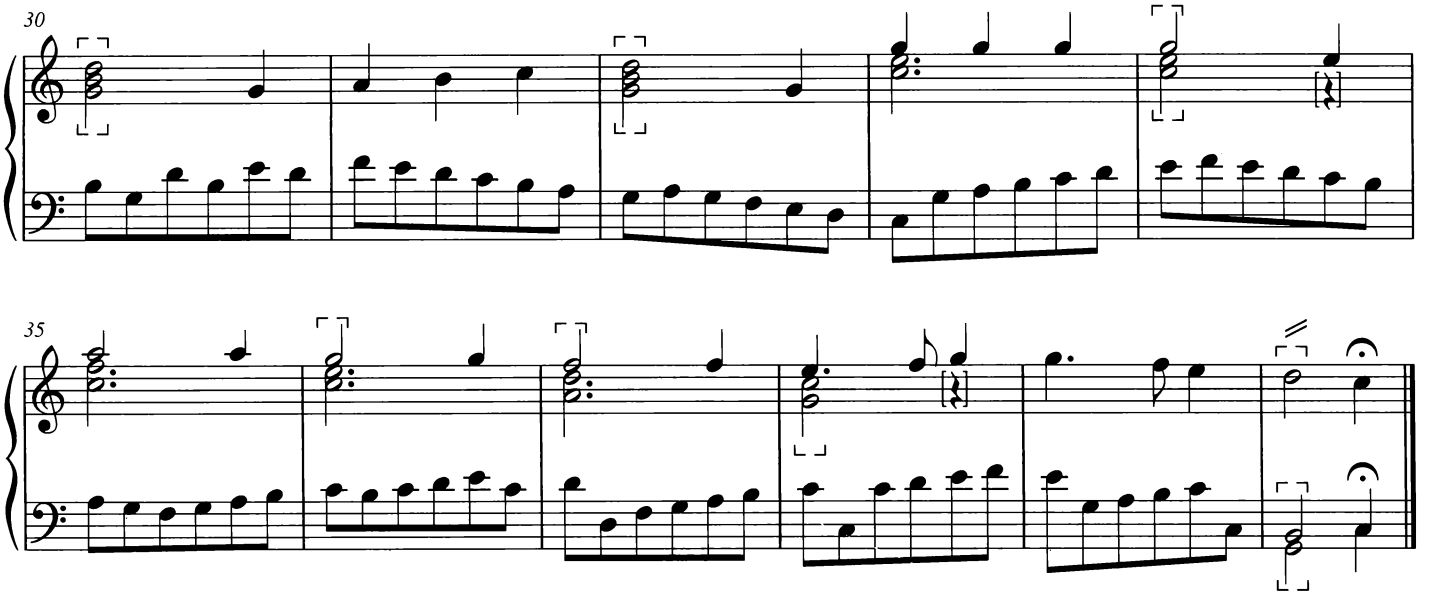
[26] Sarabrand

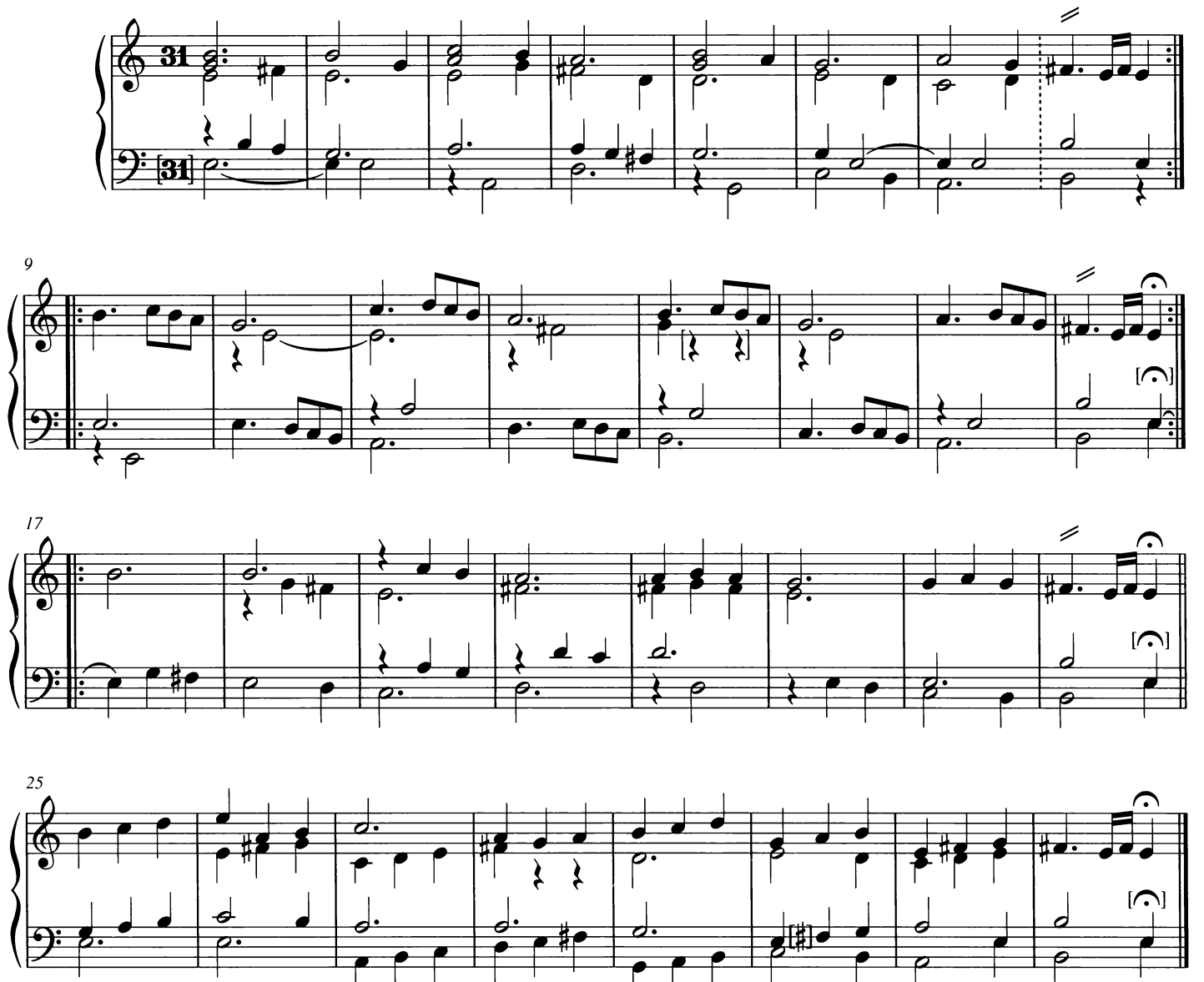
Rich[ard] Portman





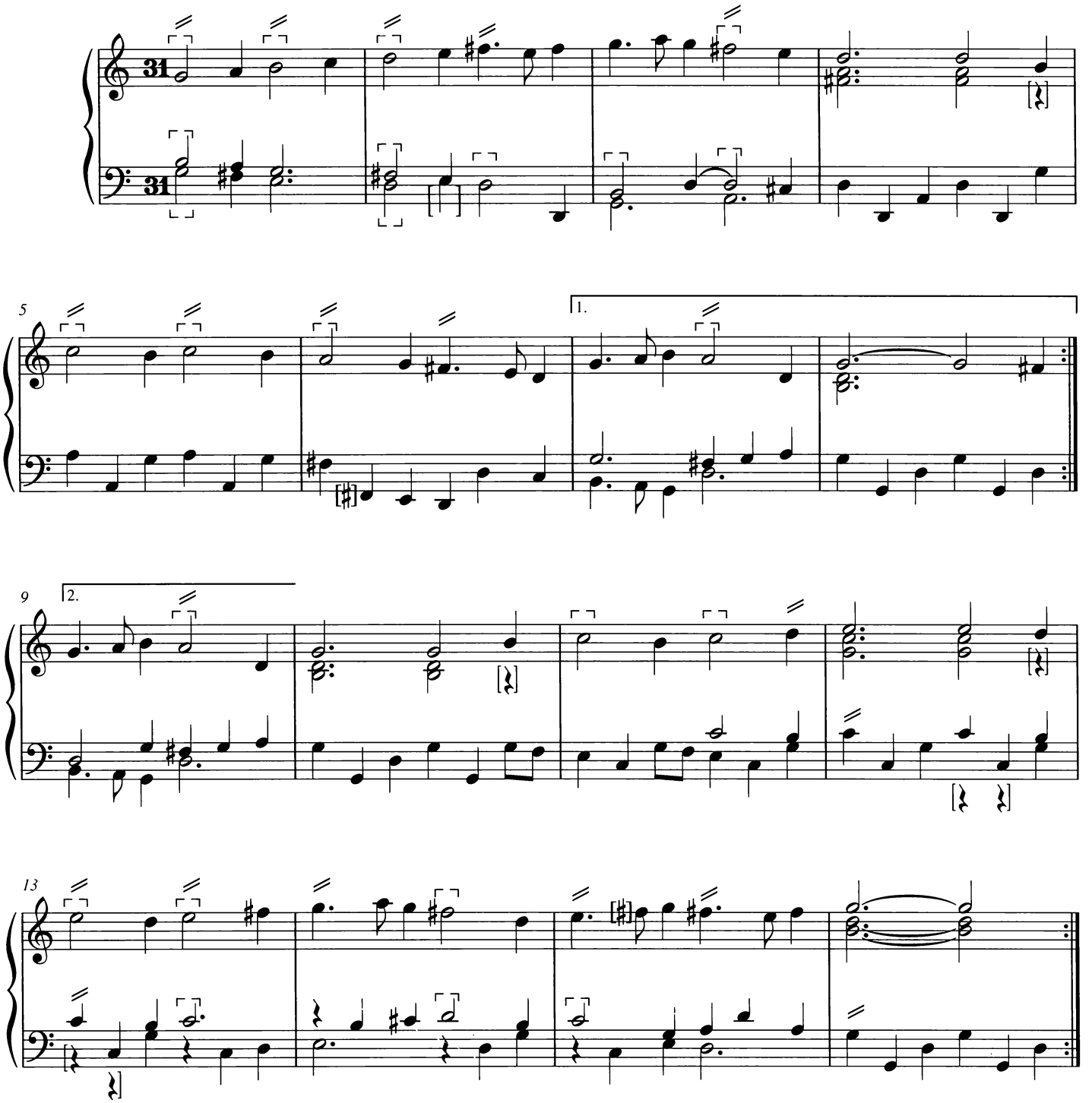
[27] Sarabrand

La Barr[e]



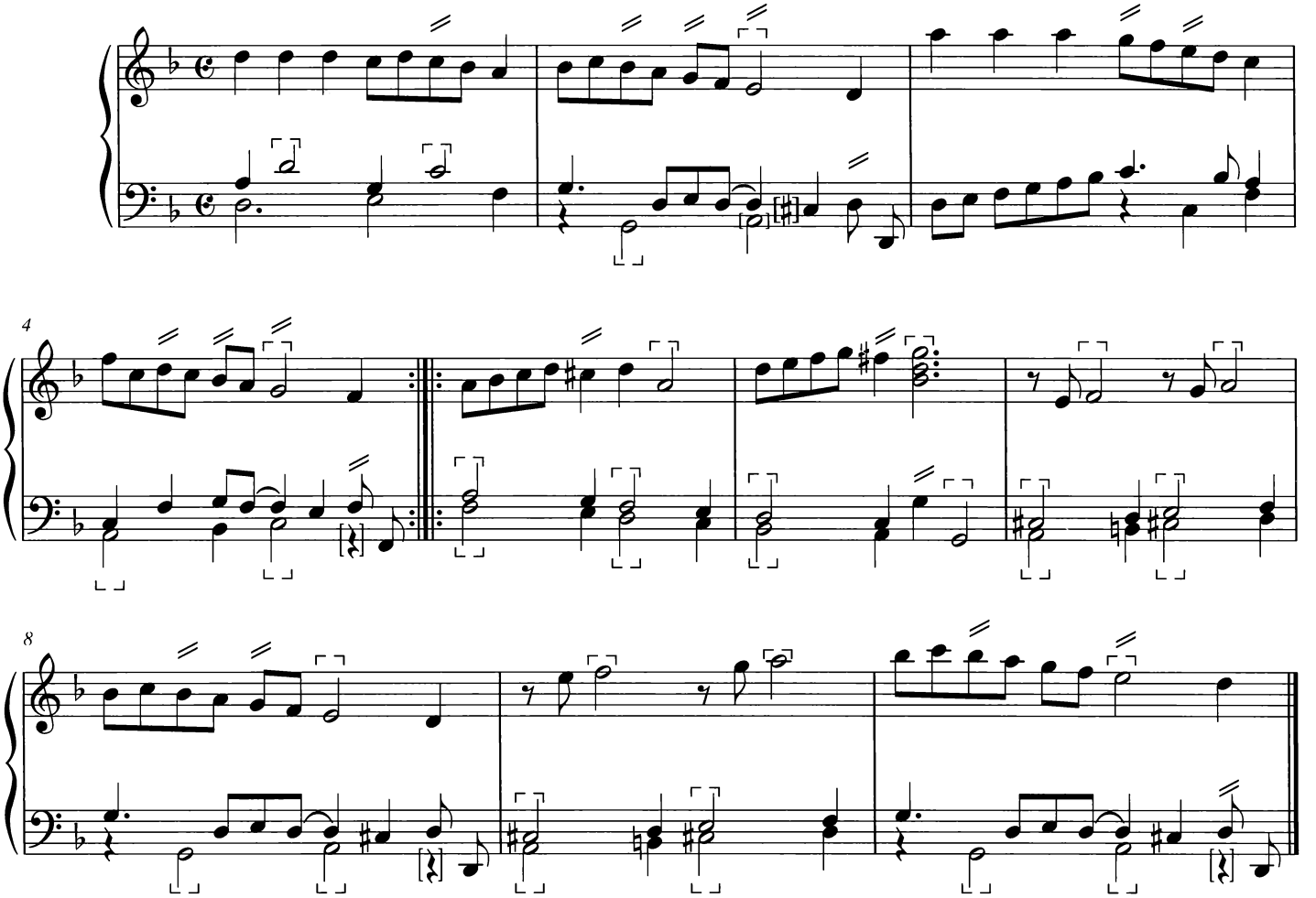
[28] [Freeman's Delight]

Anonymous



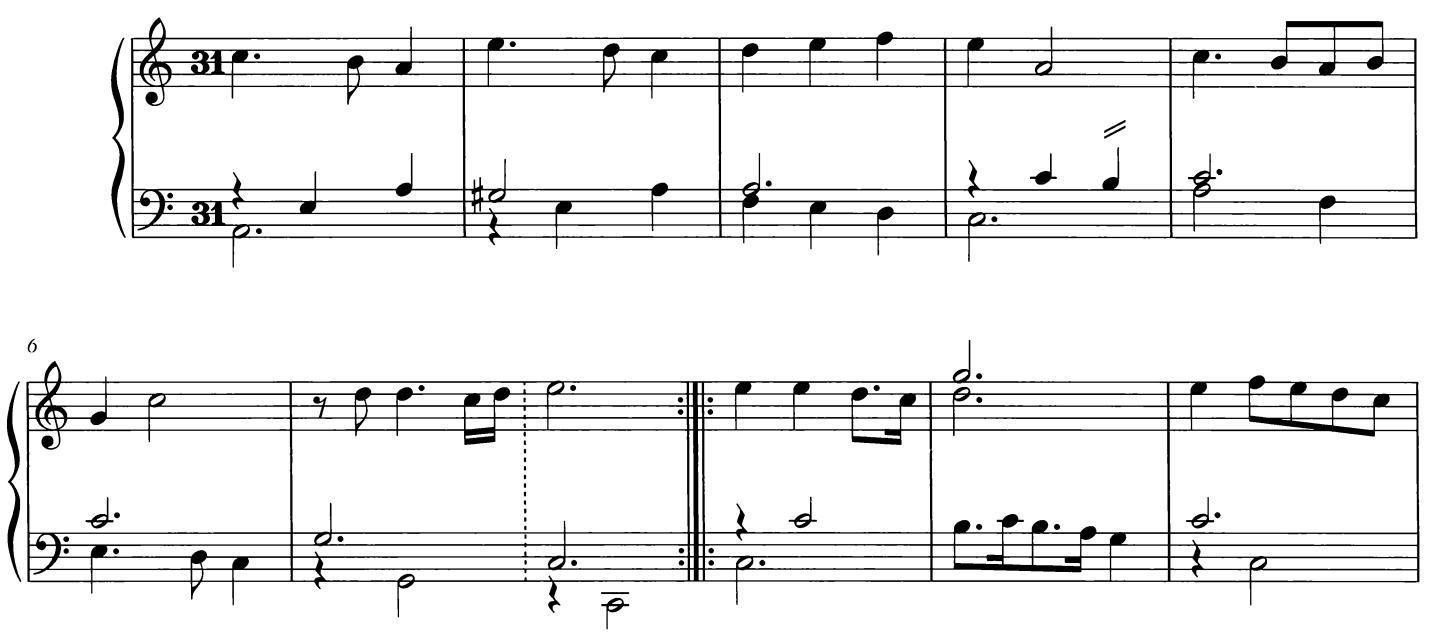
[29] [Saraband]

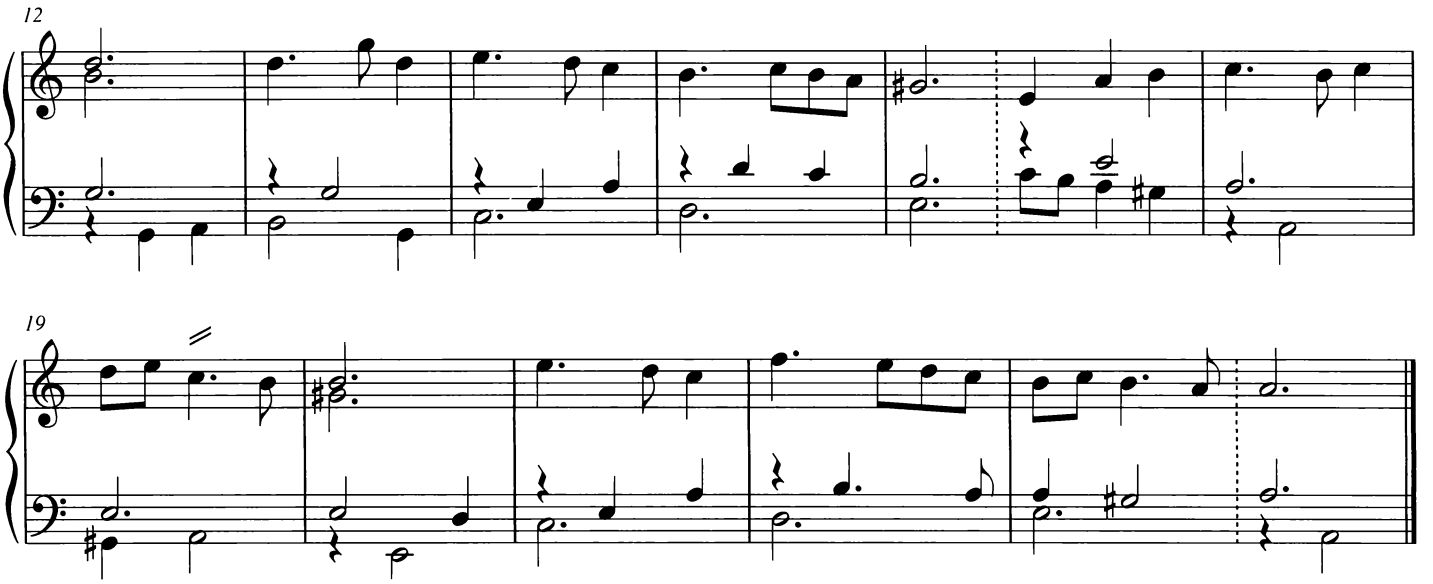
Mr Ed[ward] Lowe



[30] [Saraband]

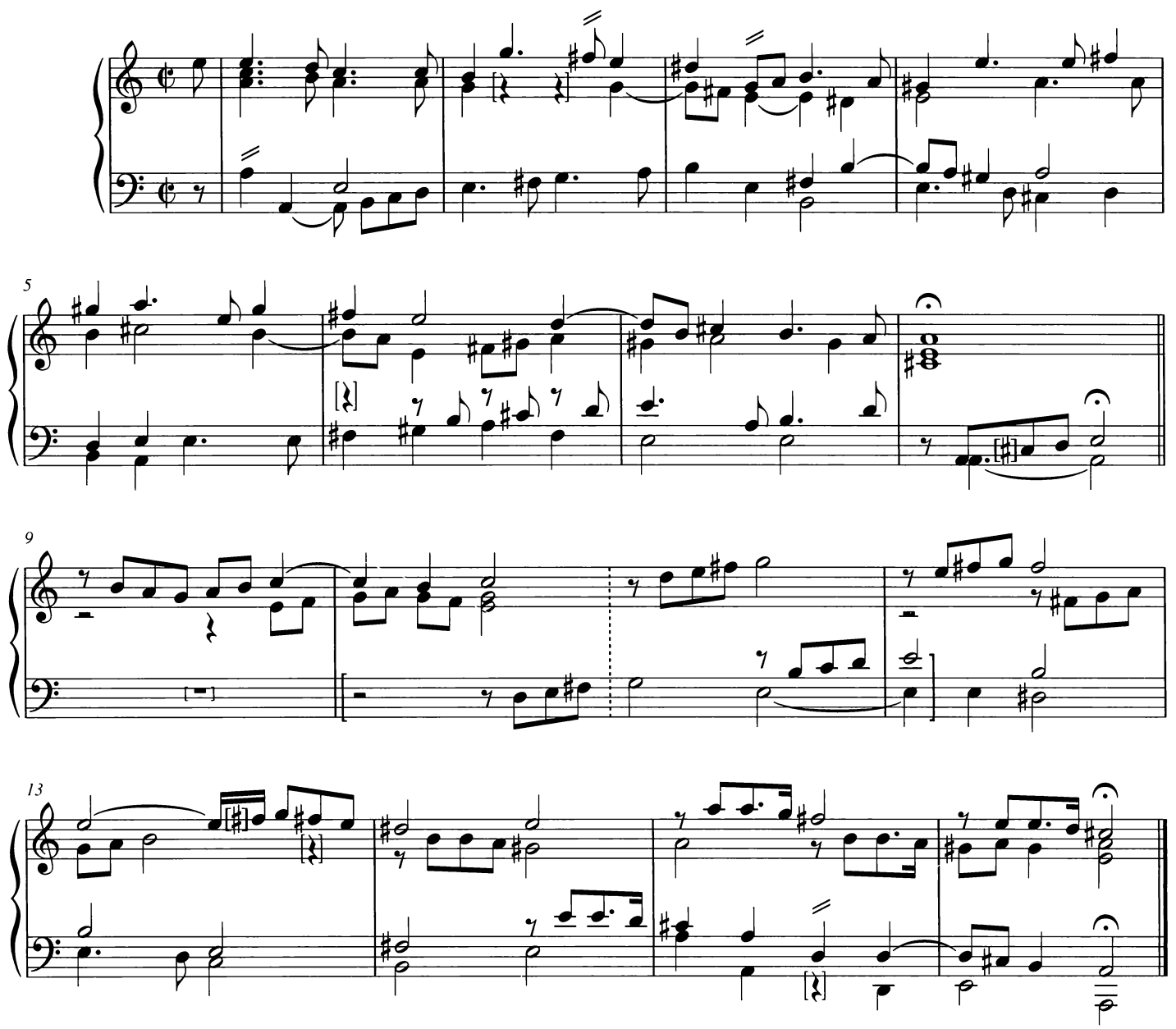
Anonymous





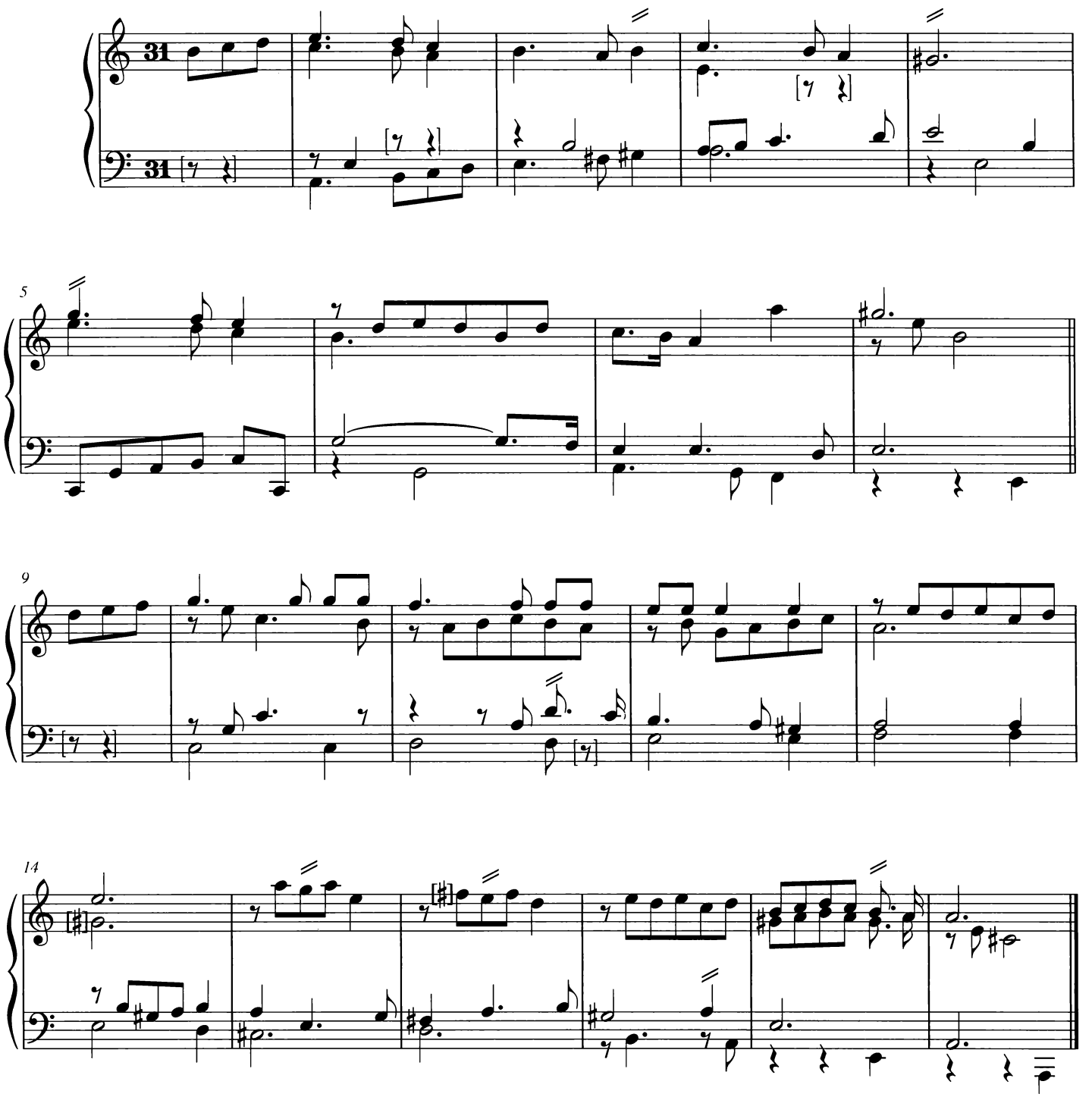
[31] Allmaine

R[ichard] Gibbs



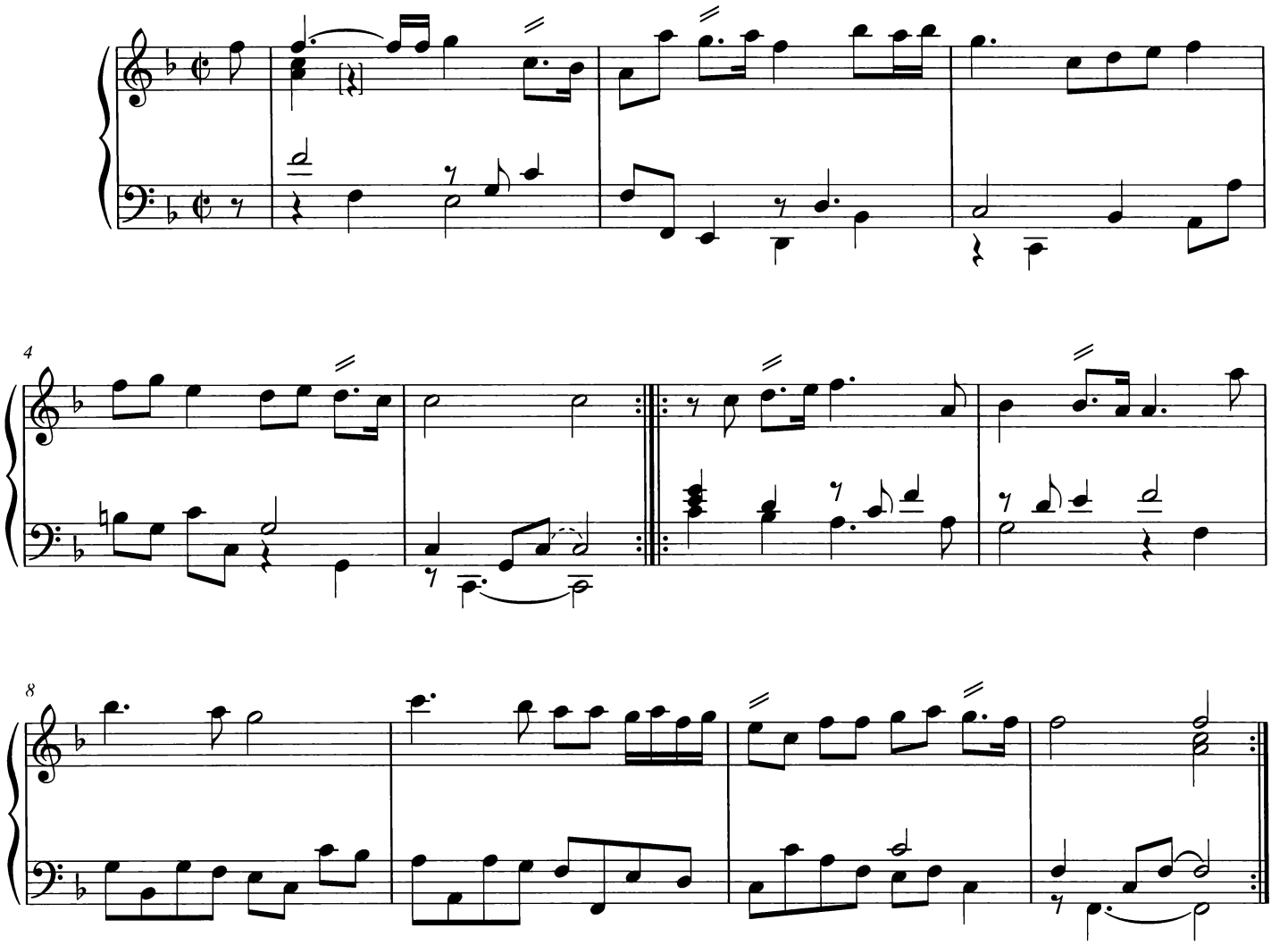
[32] Corant

R[ichard] Gibbs



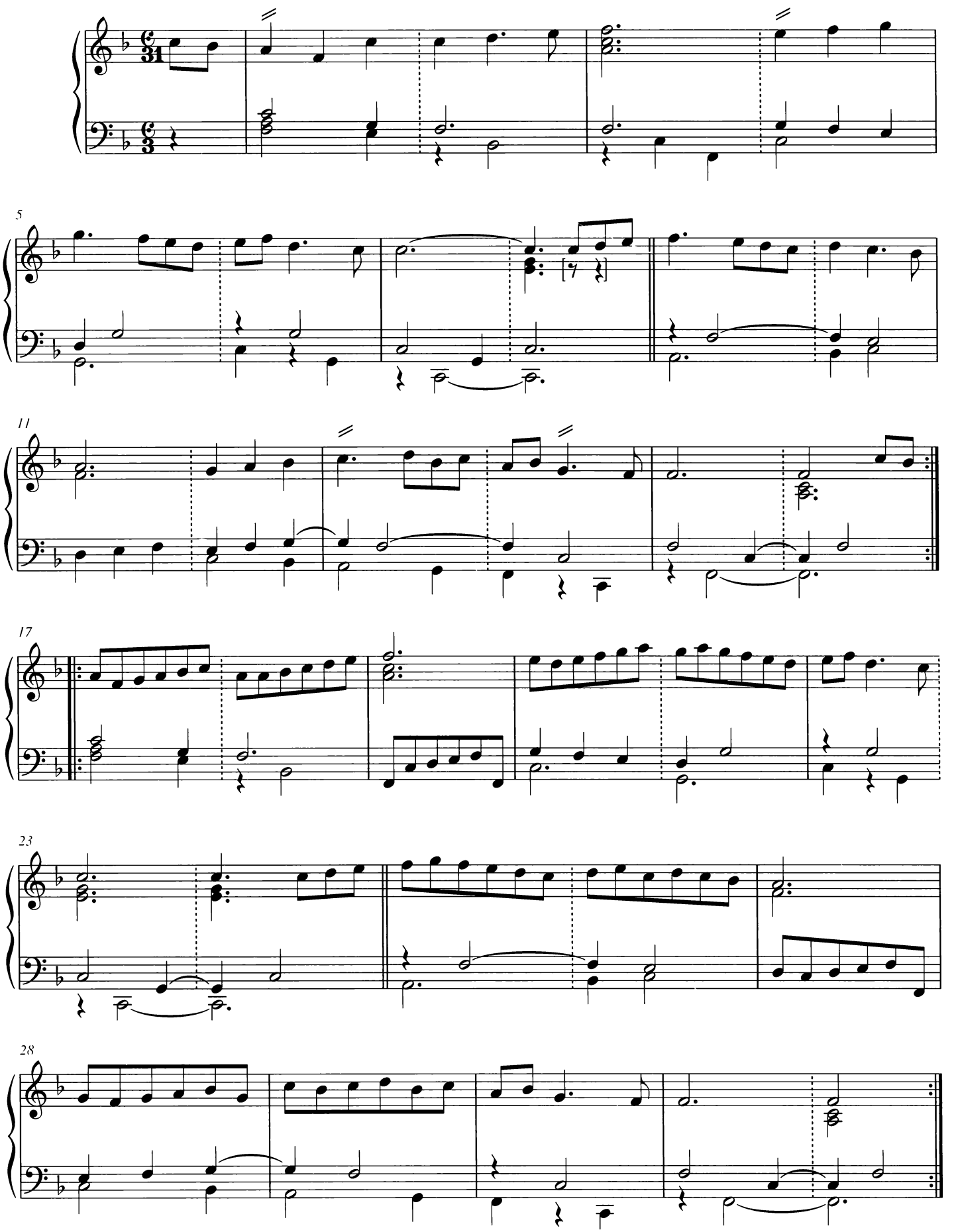
[33] The Kings ayre

Anonymous



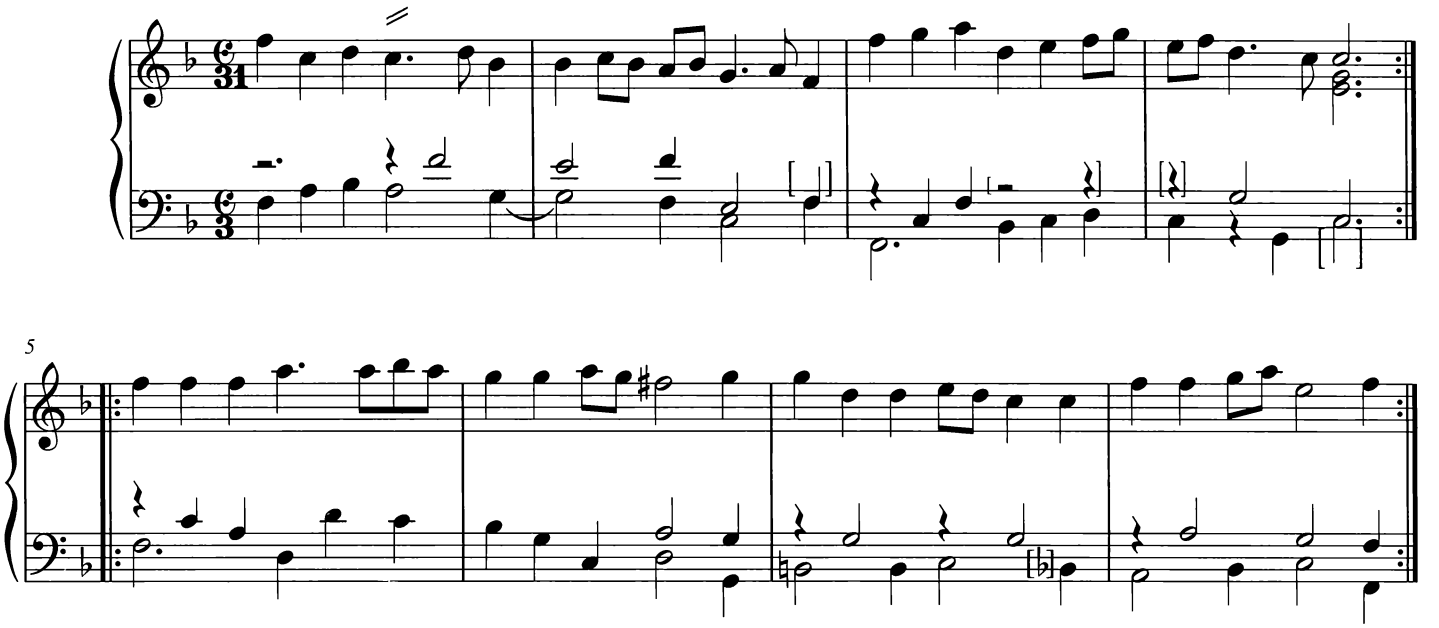
[34] [Corant]

Anonymous



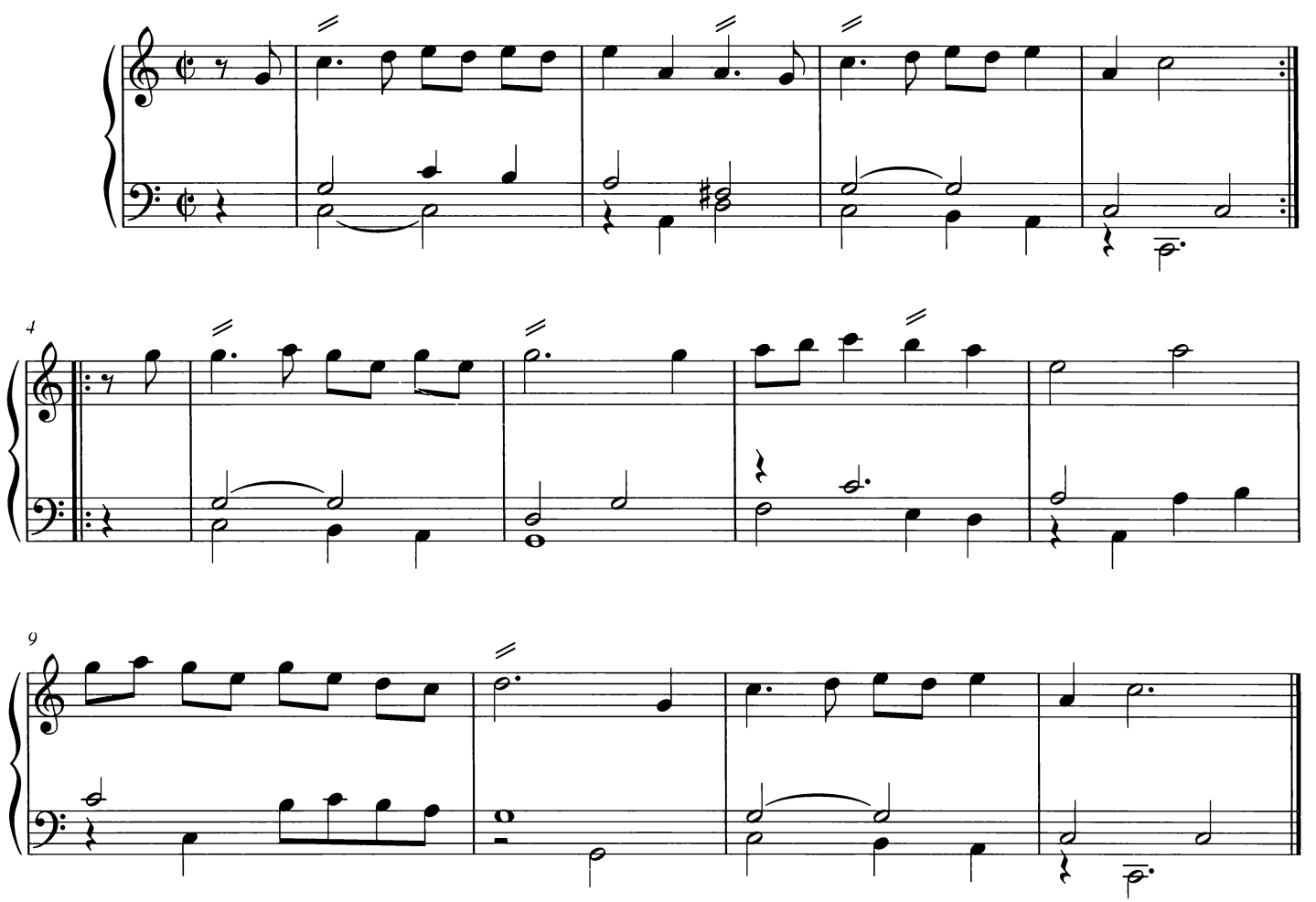
[35] Saraband

Alb[ert] Bryne



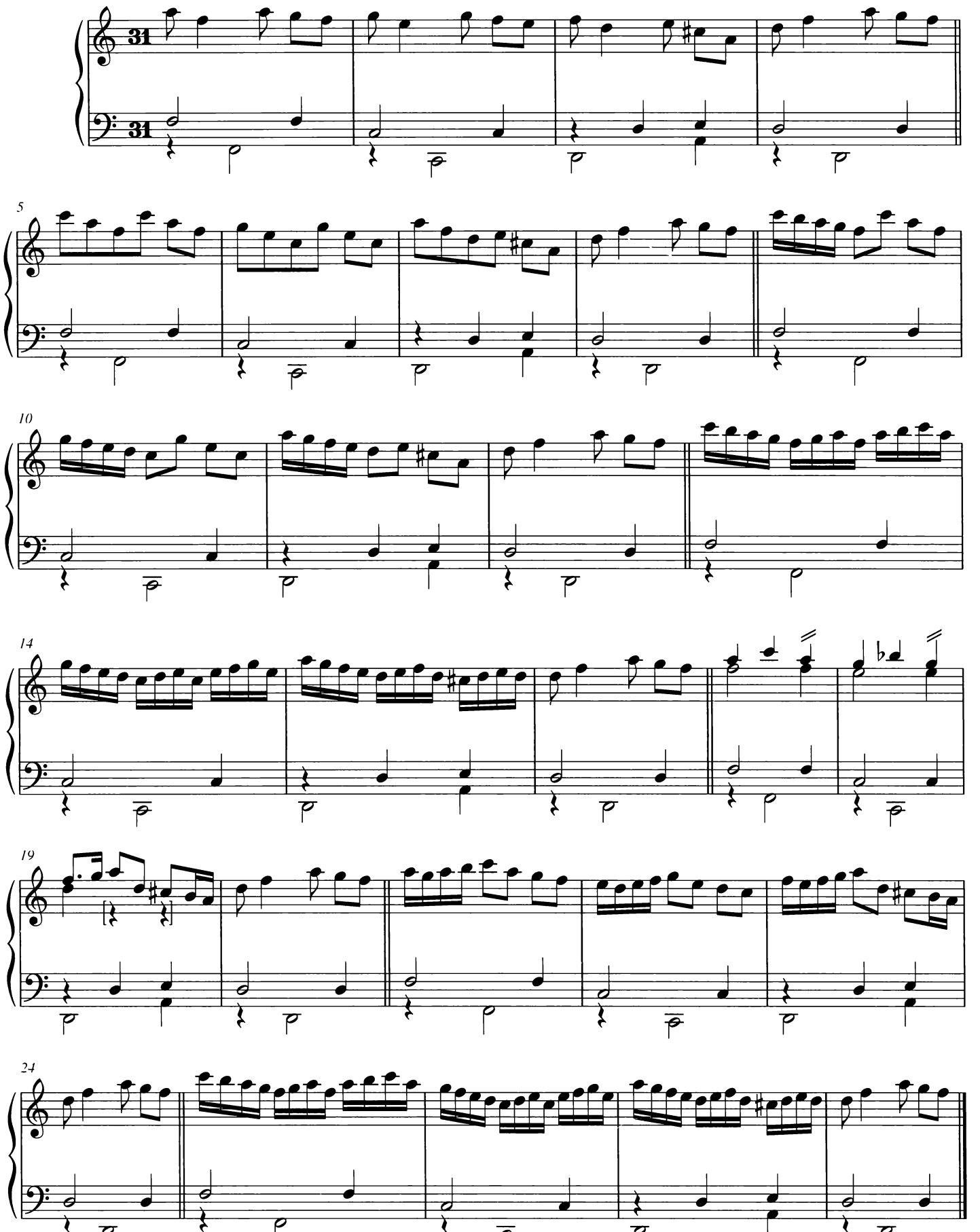
[36] A [S]Cots Aire

Anonymous



[37] A horne pipe

Anonymous



[38] [Aire]

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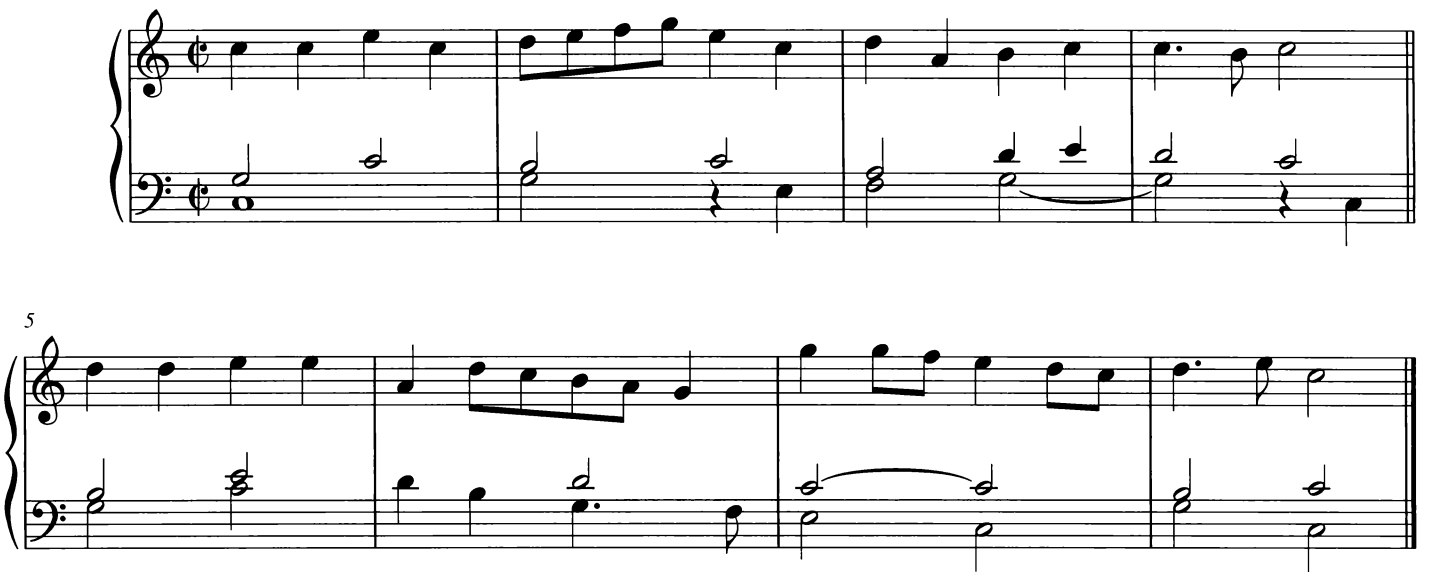

[39] [Saraband]

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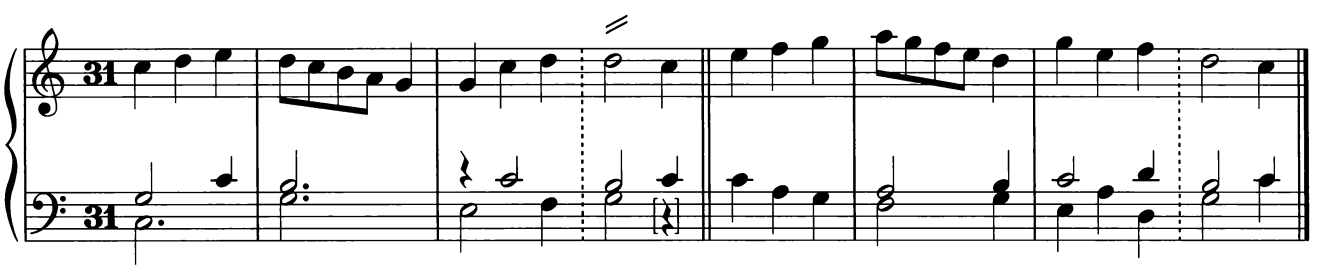

[40] [Saraband]

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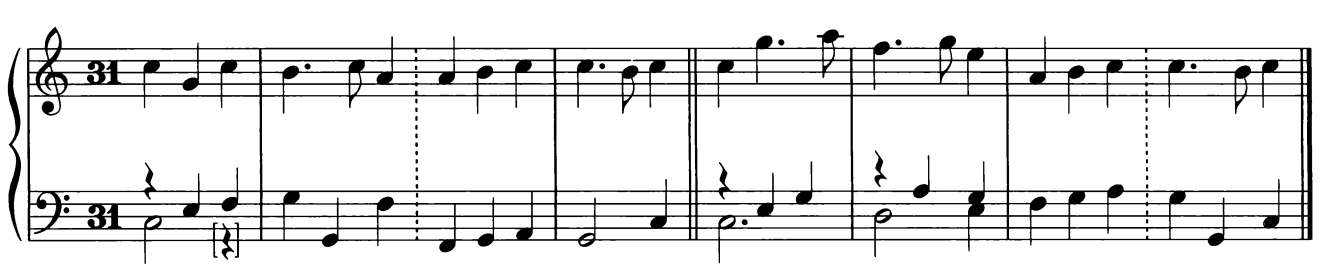
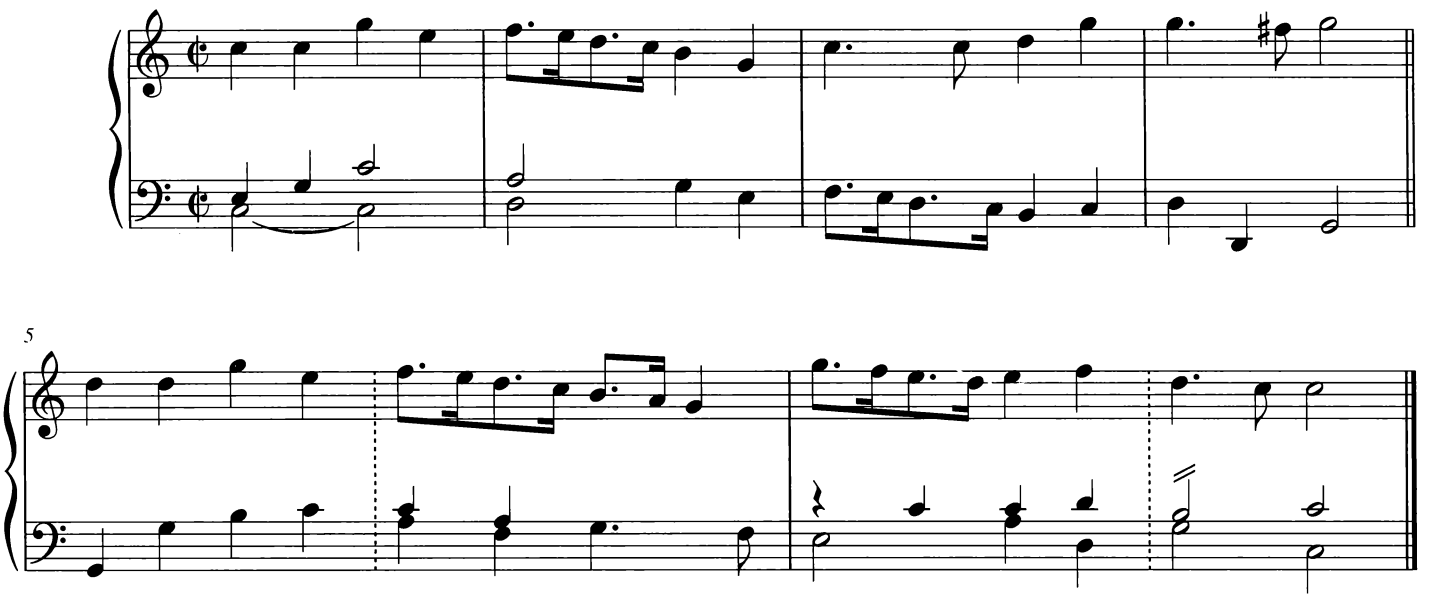


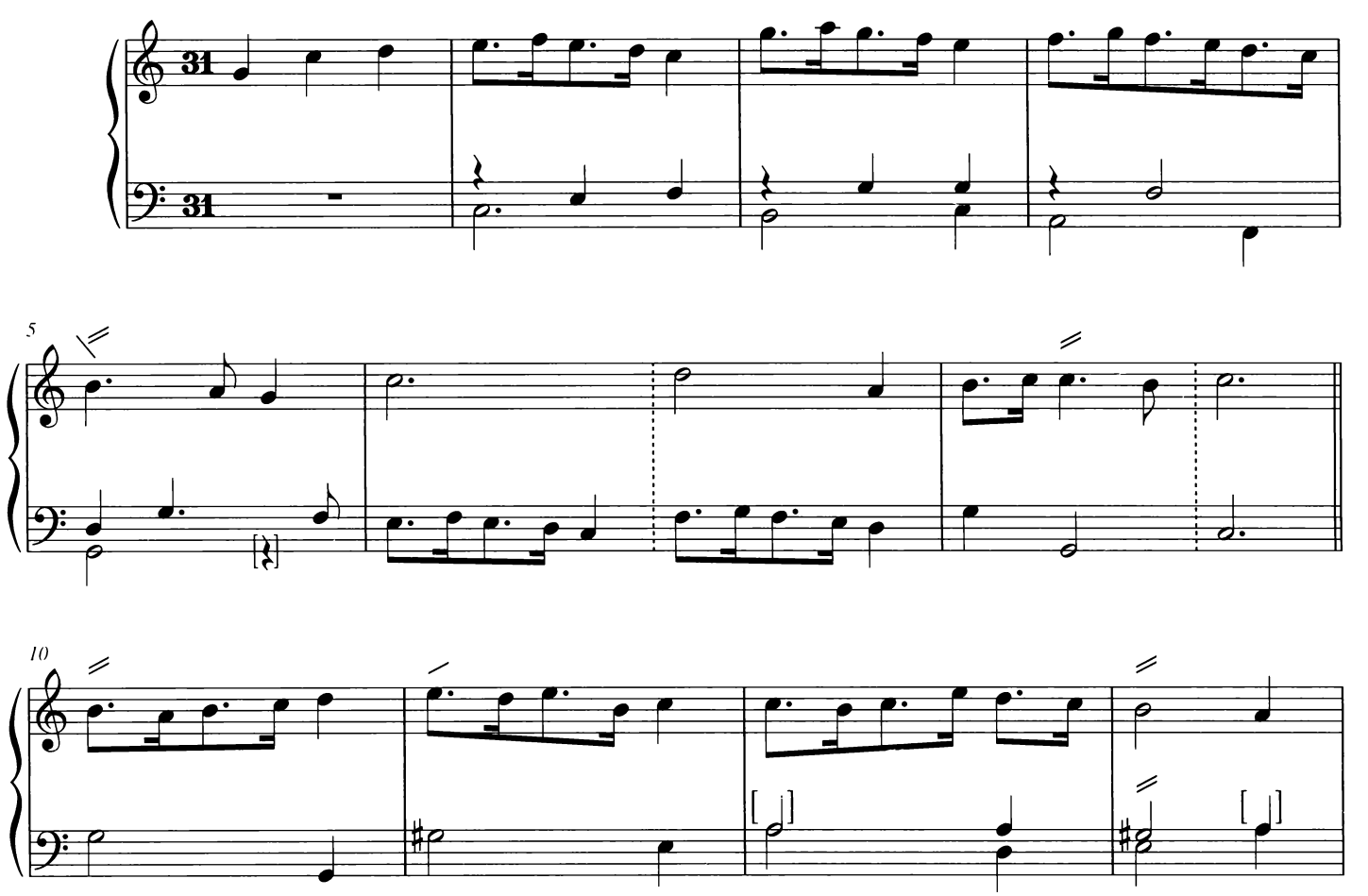
[41] Aire

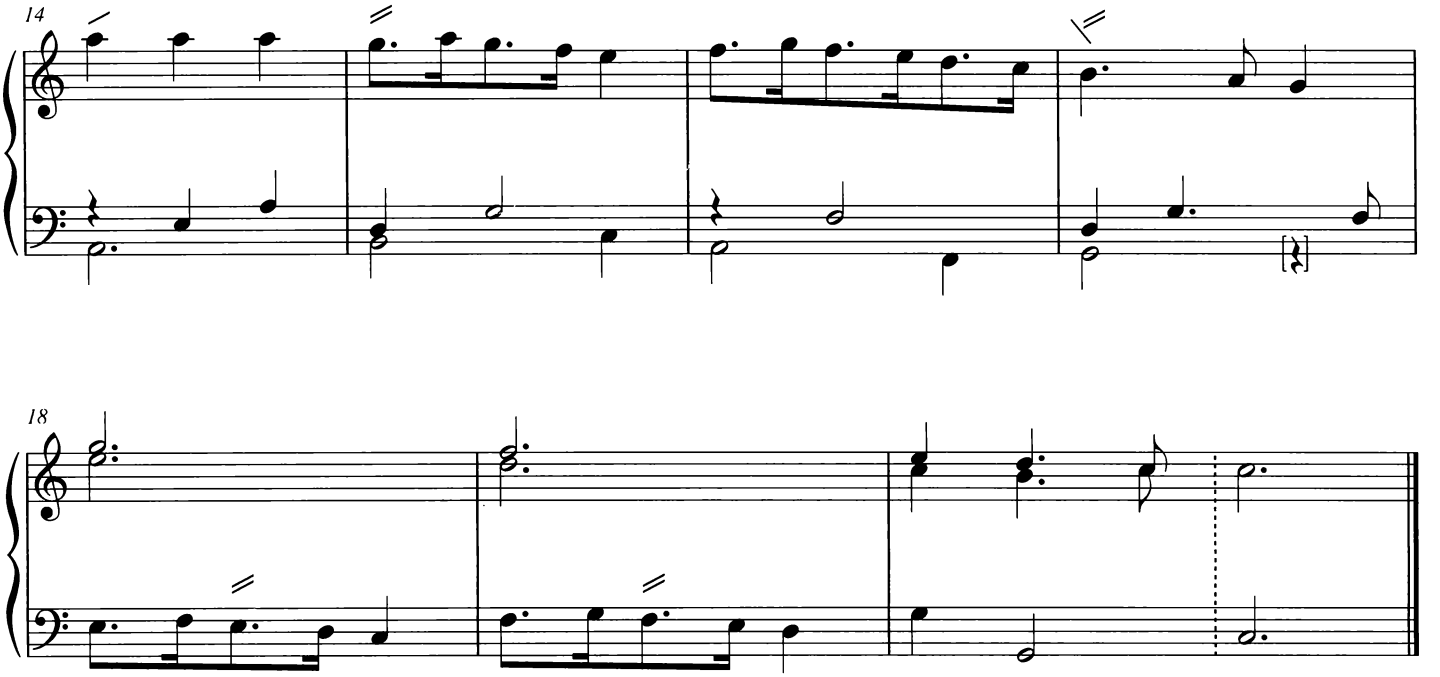
Anonymous



[42] [Saraband]

Anonymous





[43] [Jigg]

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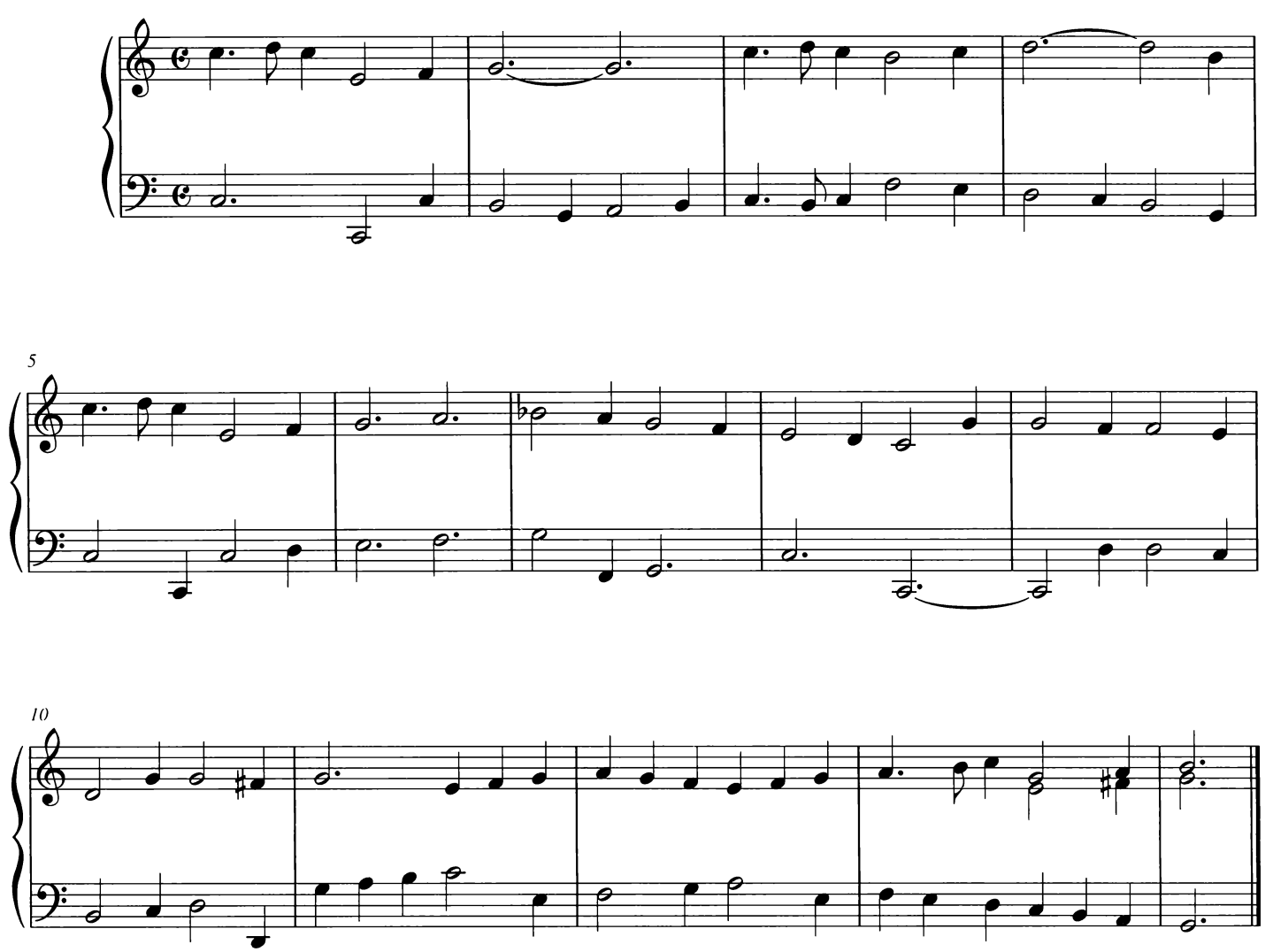
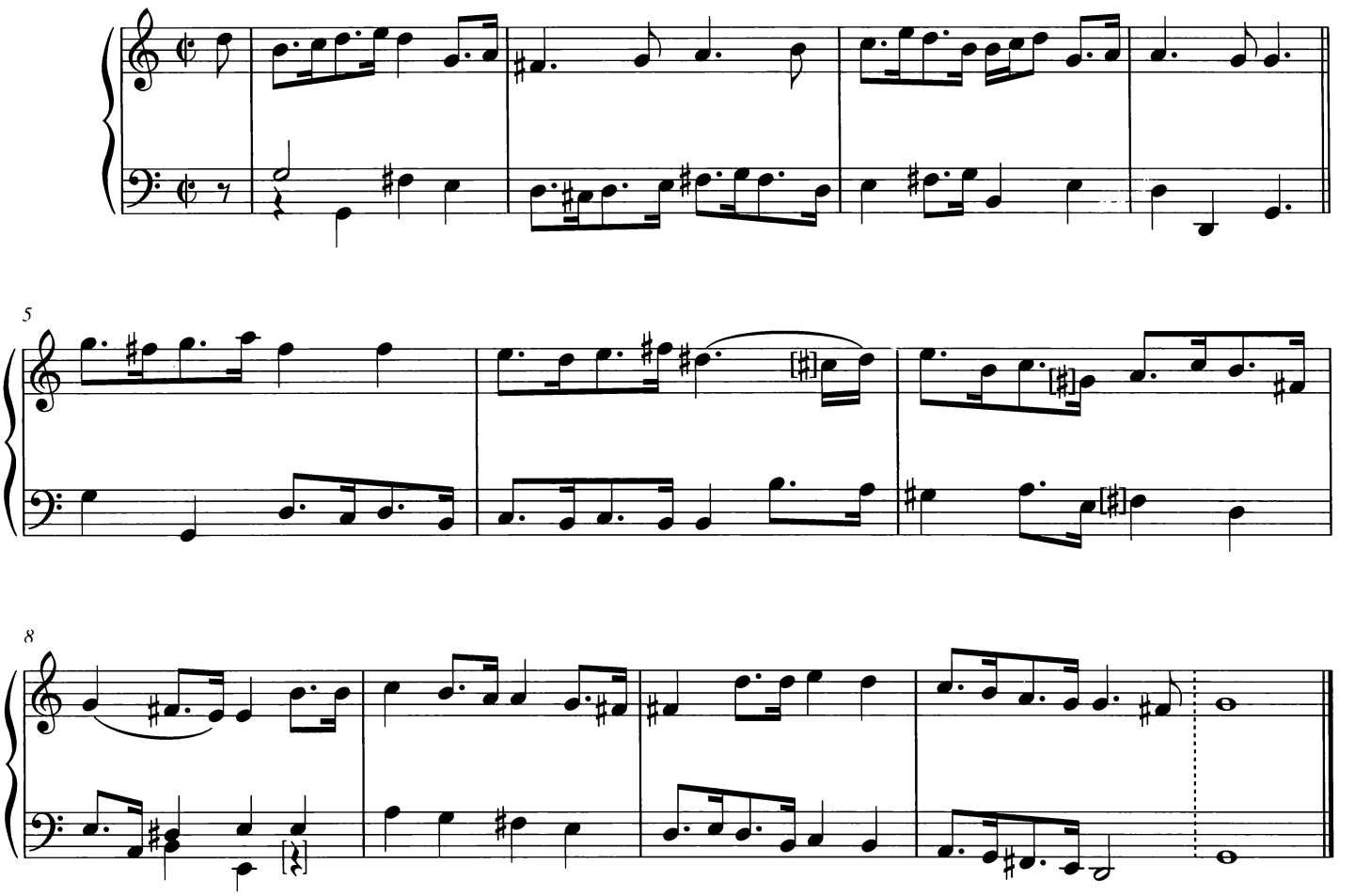


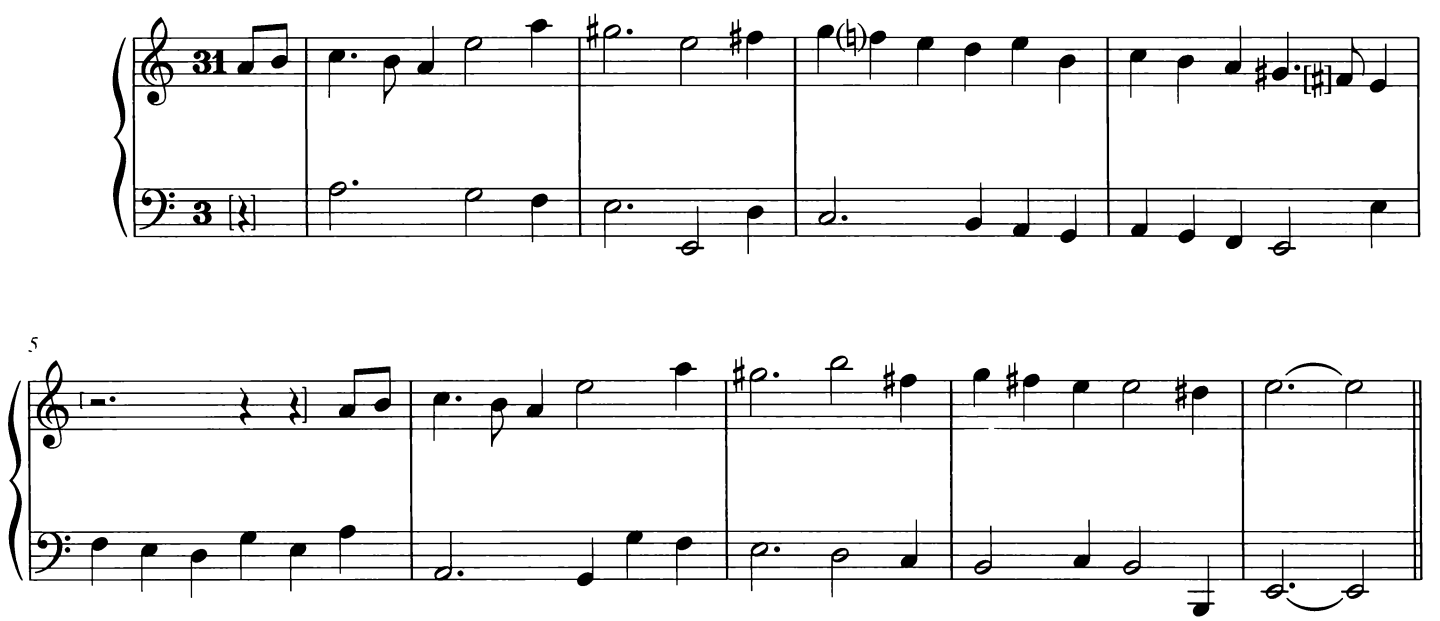
[44] [Almain]

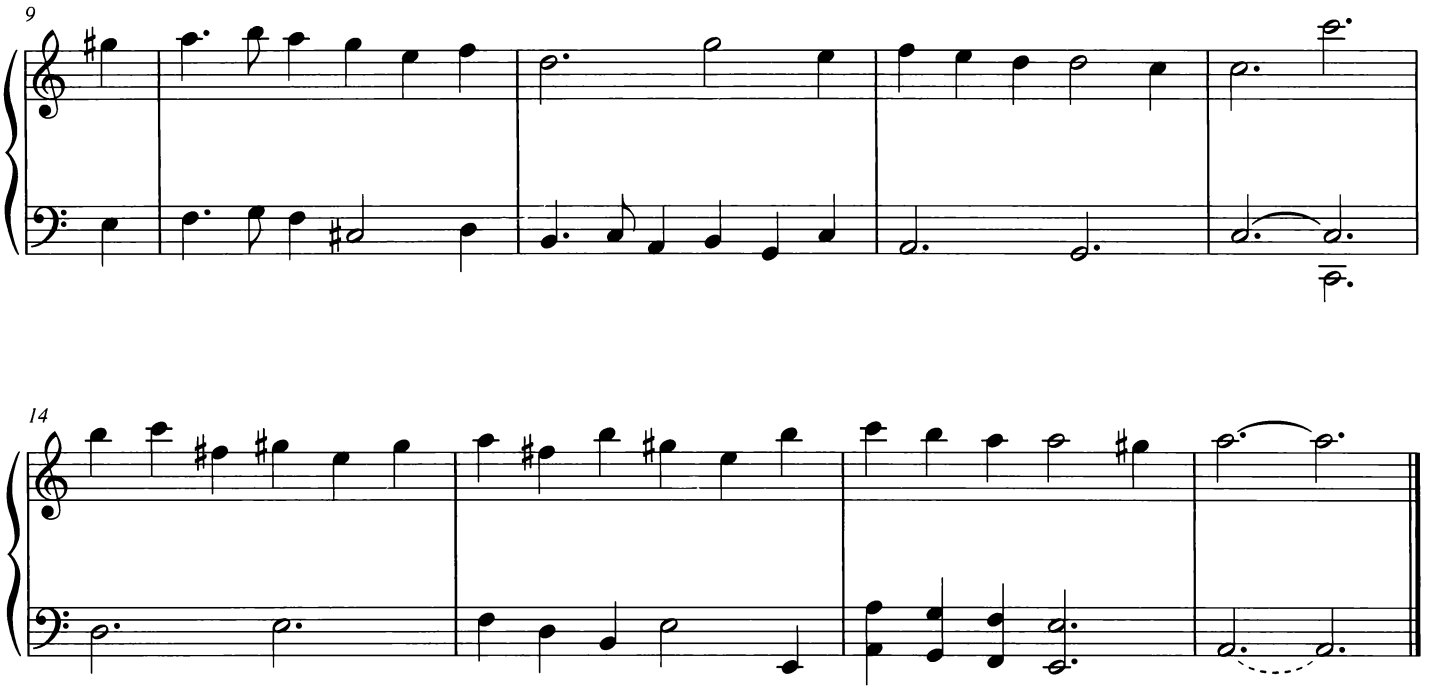
Anonymous



[45] Jigg

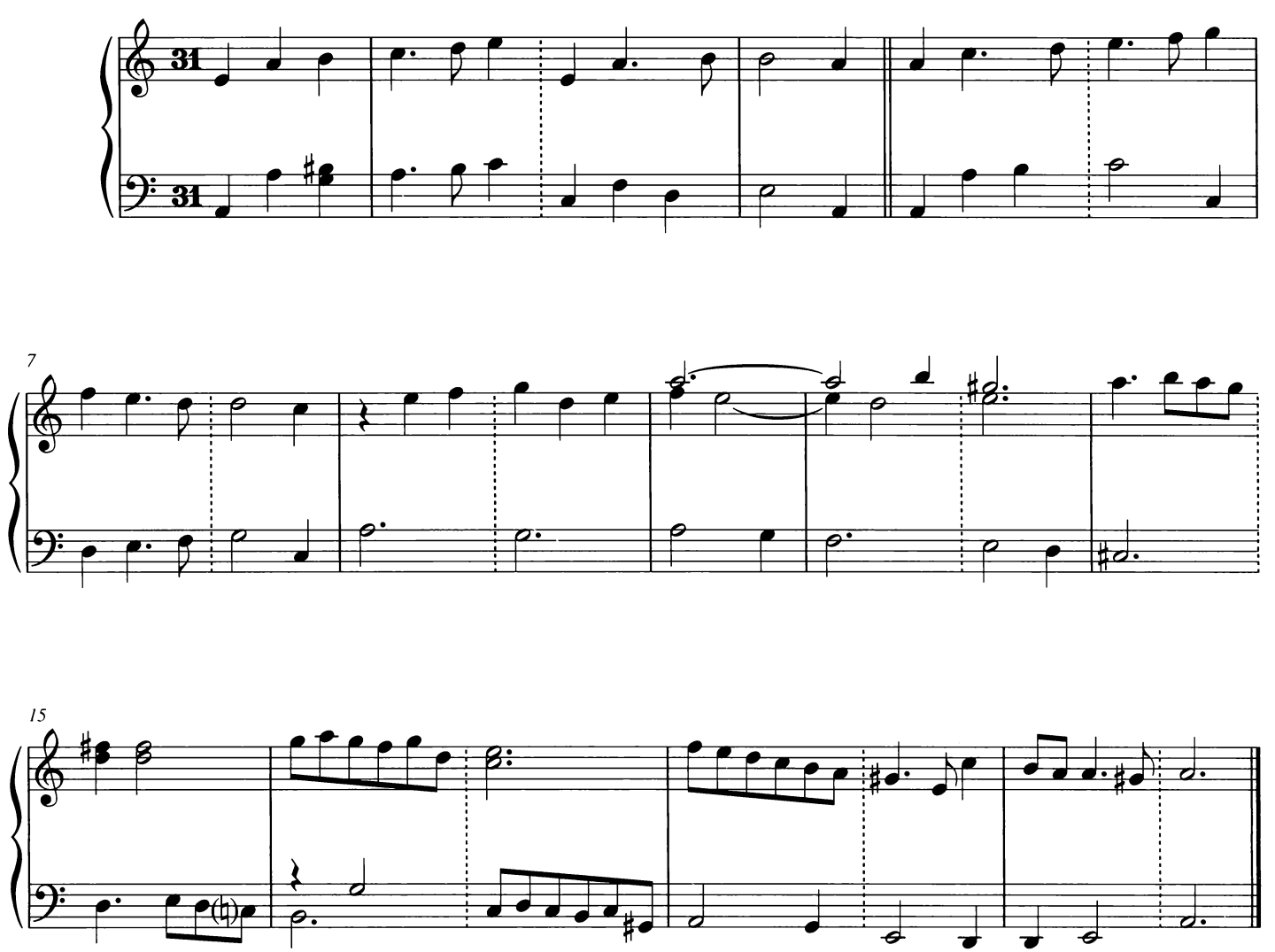
Anonymous





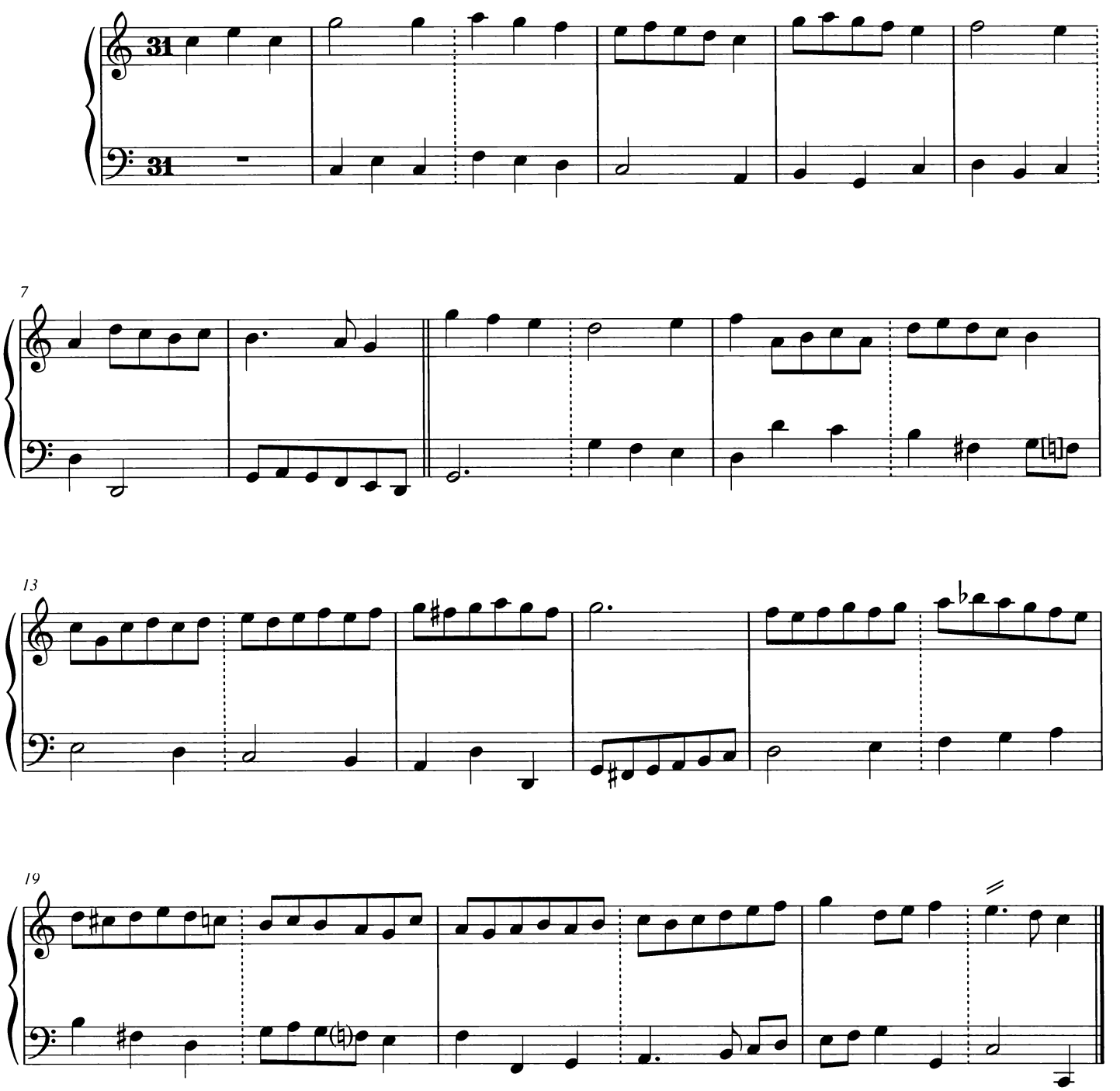
[46] Saraband

Anonymous



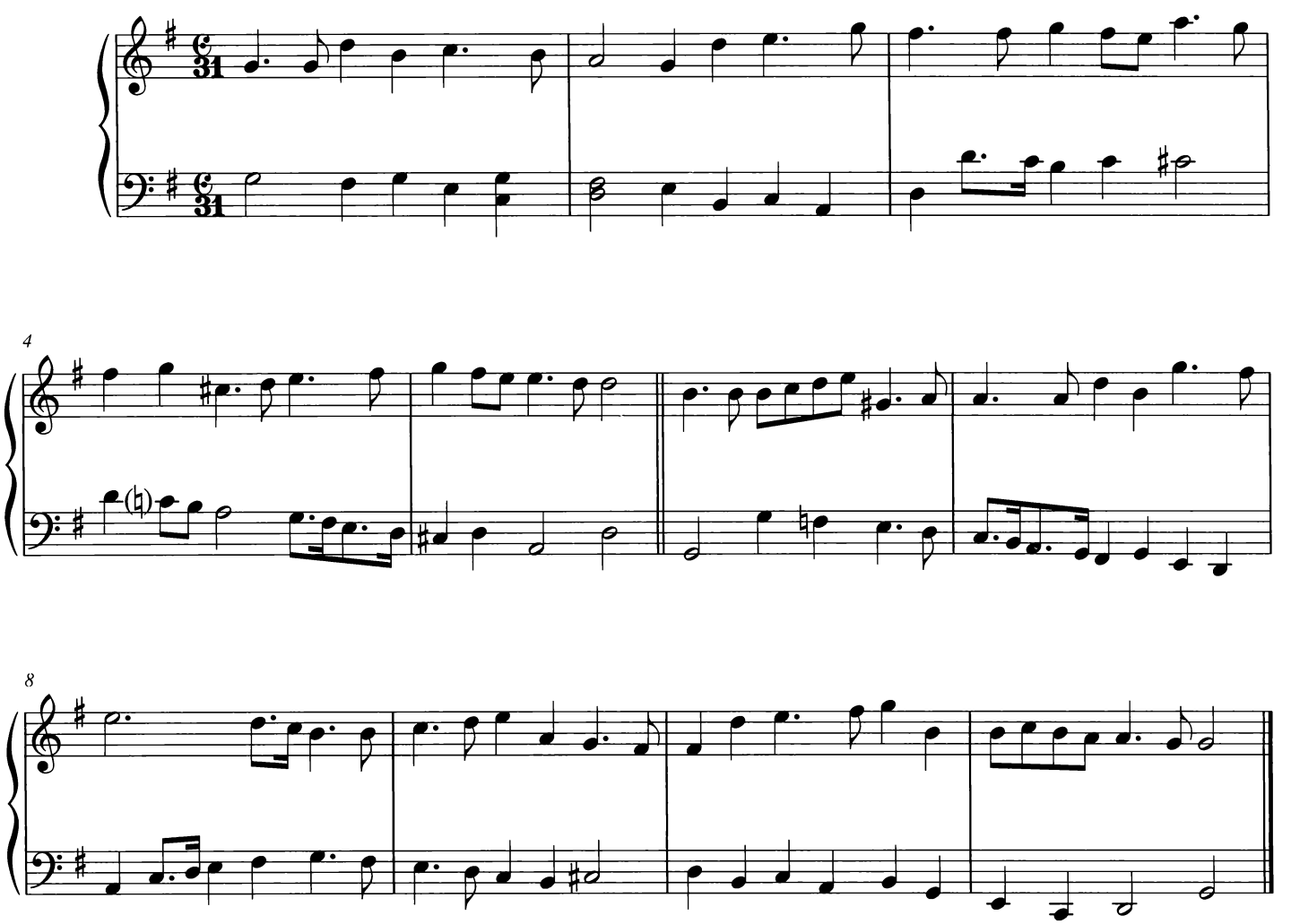
[47] Sar[aband]

Anonymous



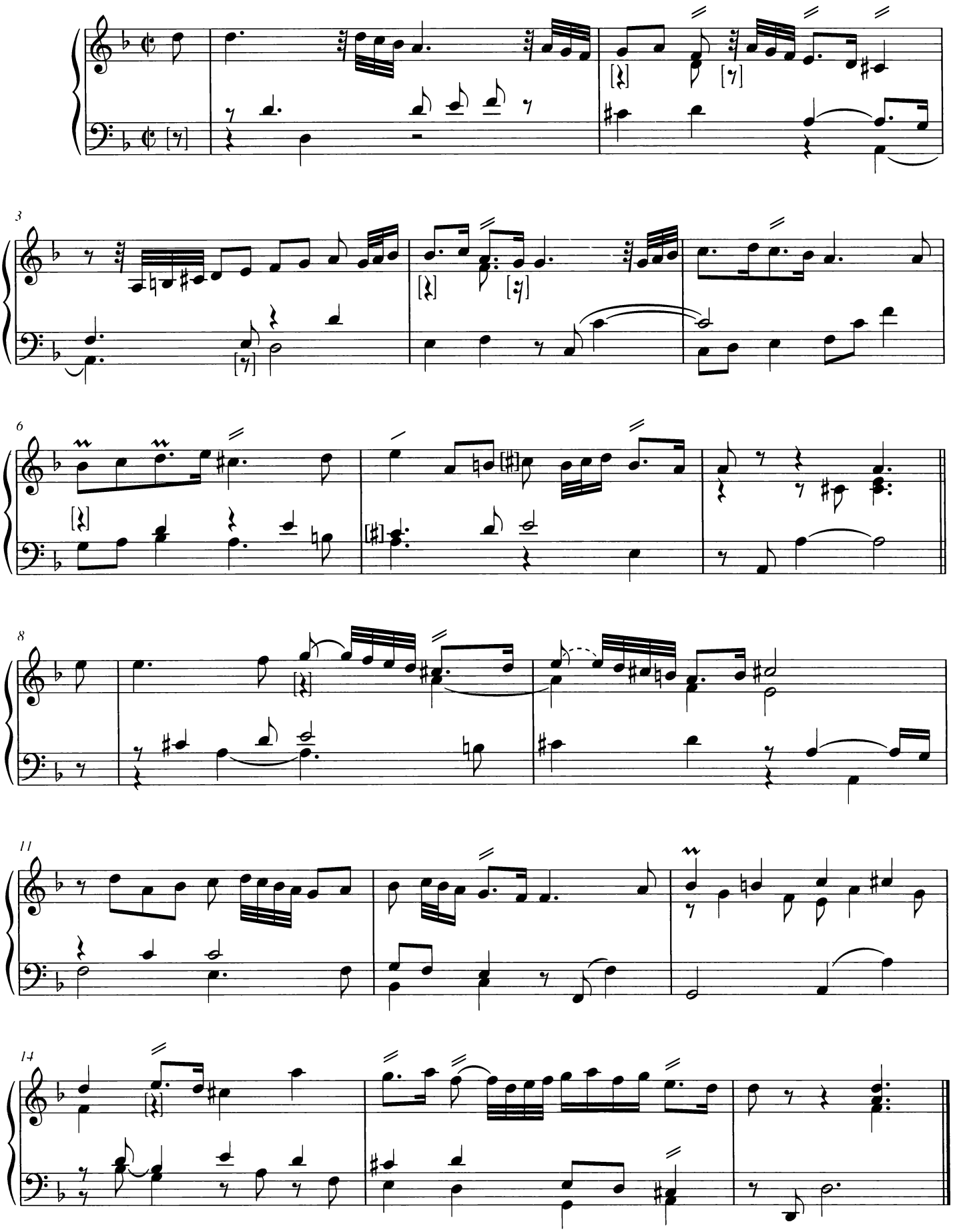
[48] [Corant]

Anonymous



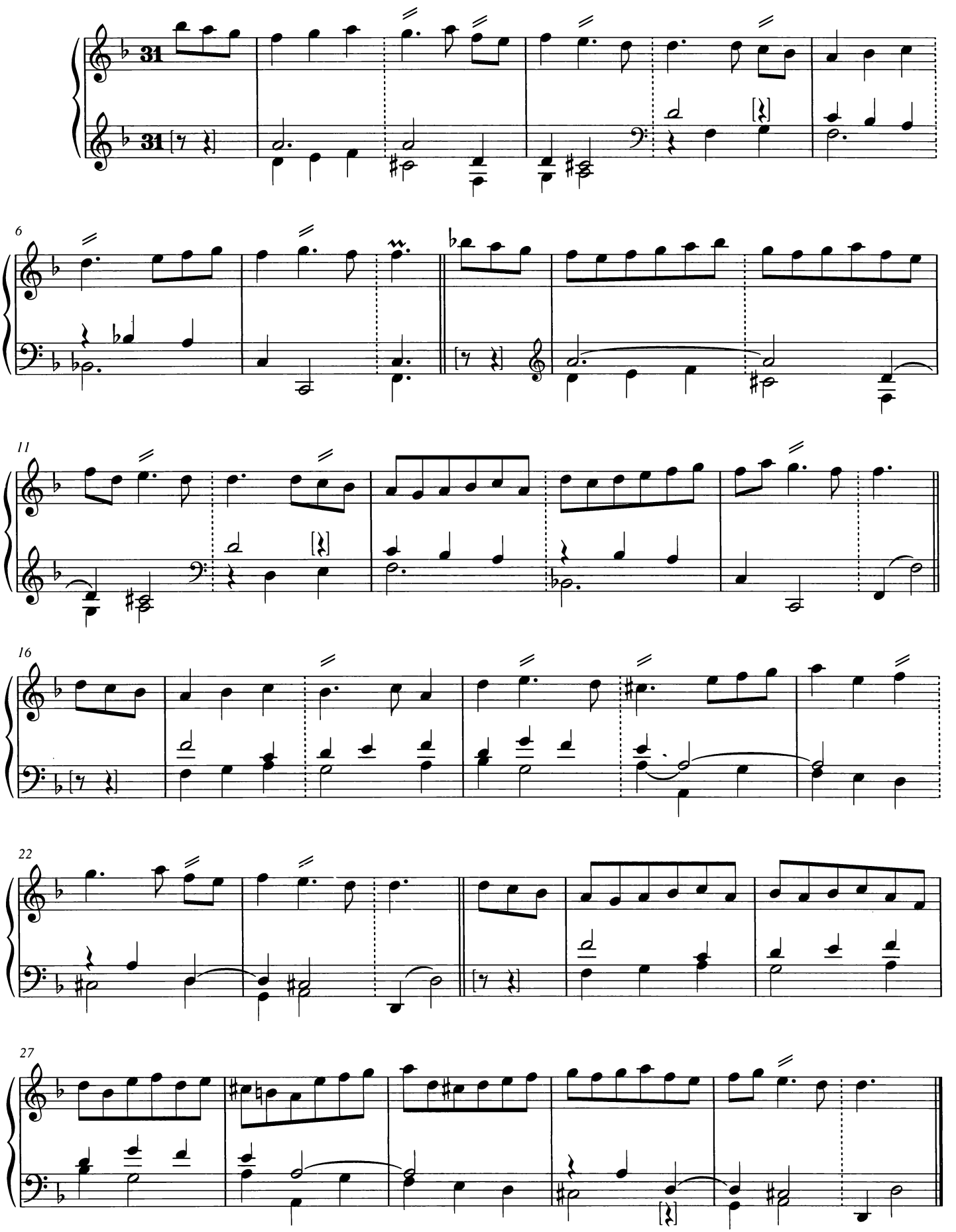
[49] Almain

Mr [John] Roberts



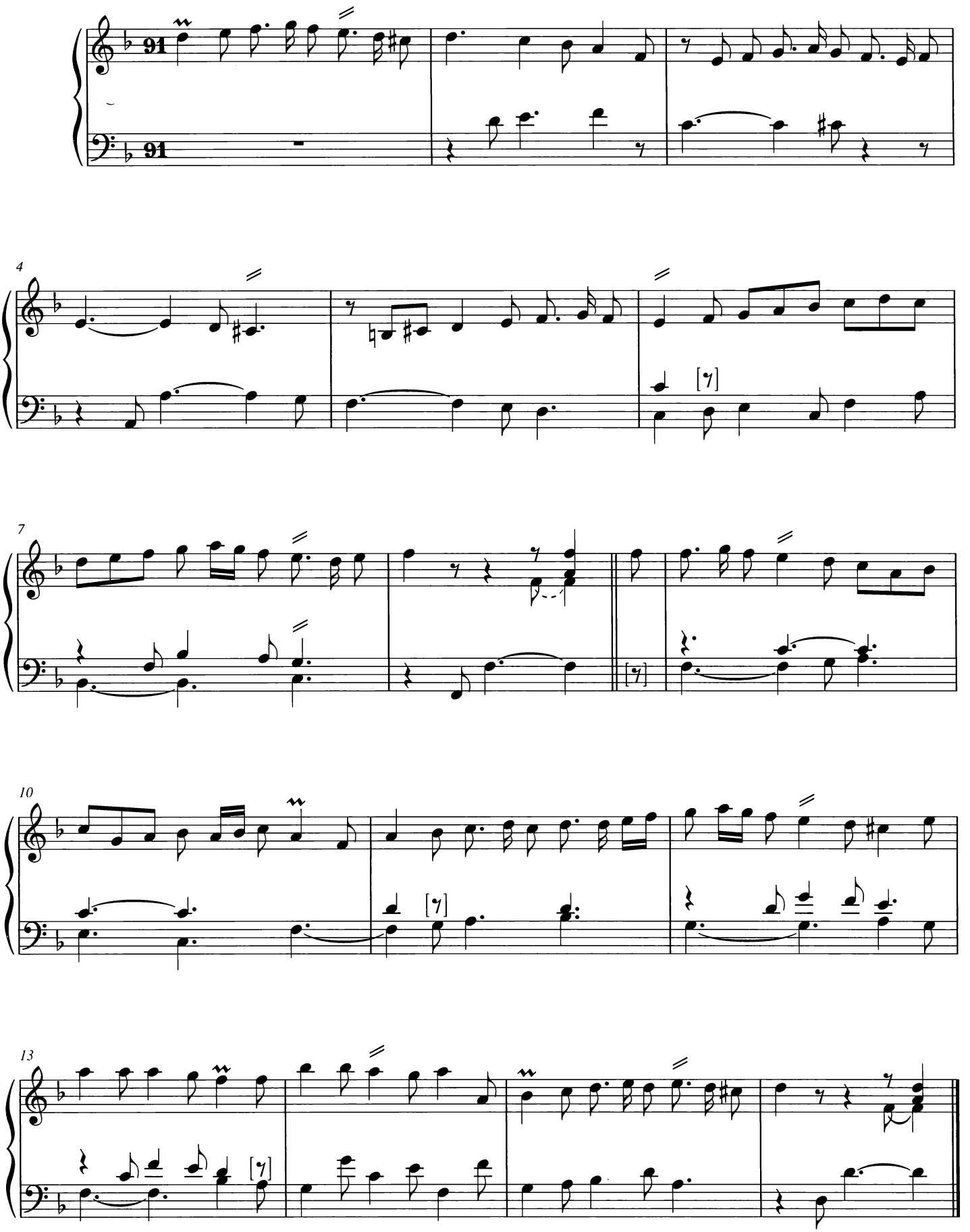
[50] [Corant]

[John Roberts?]



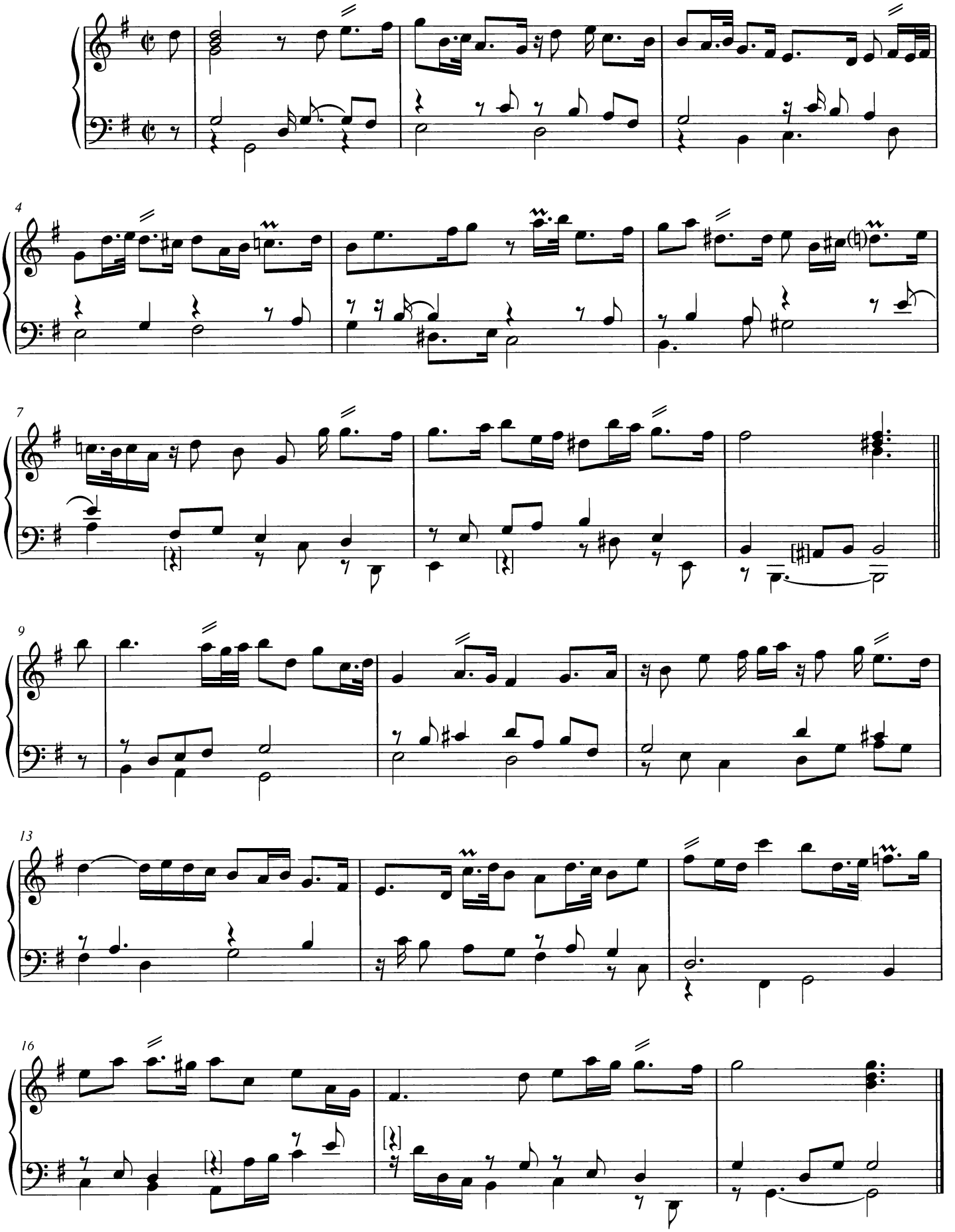
[51] Jigg

Mr John Roberts



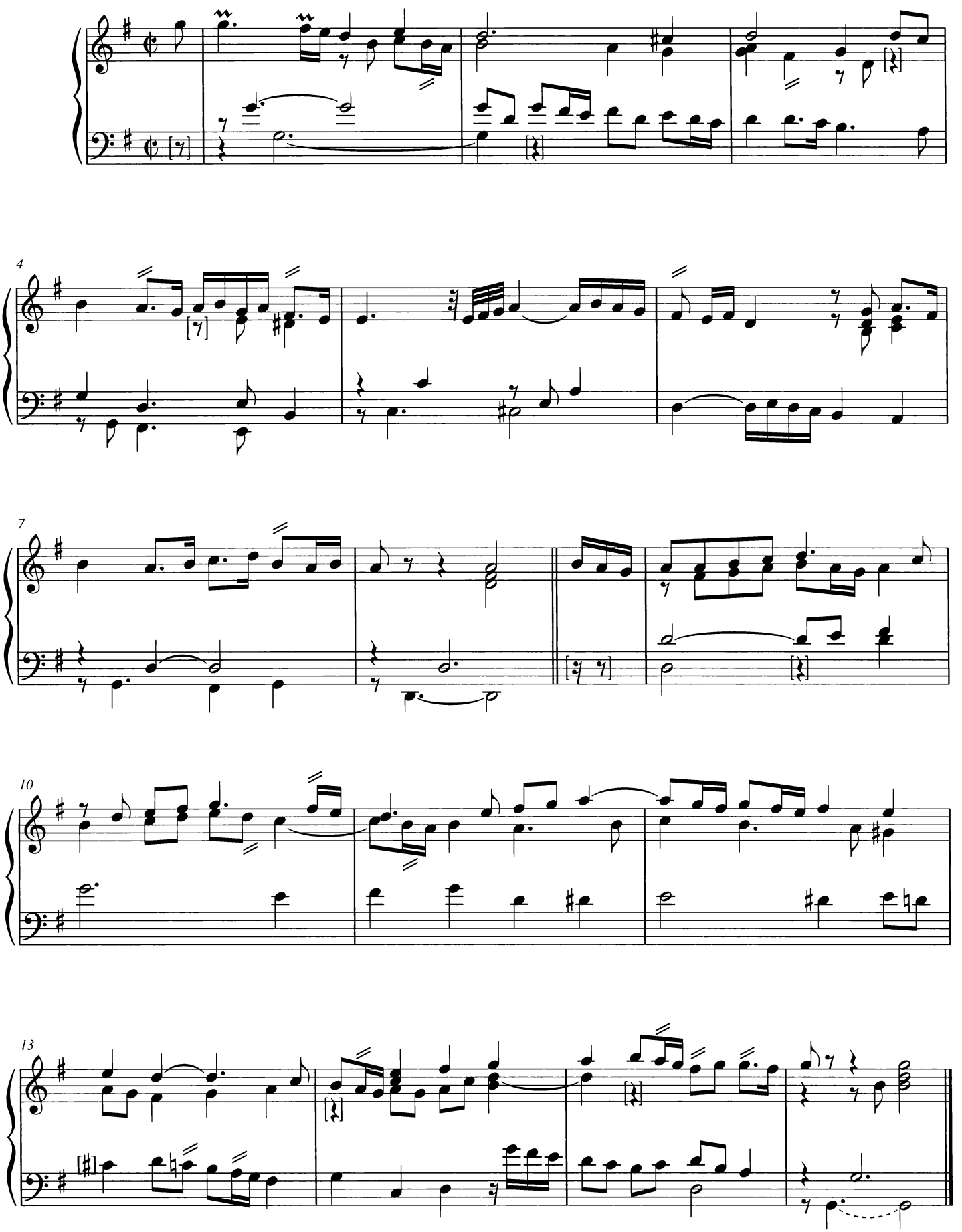
[52] [Almain]

[Christopher Preston]



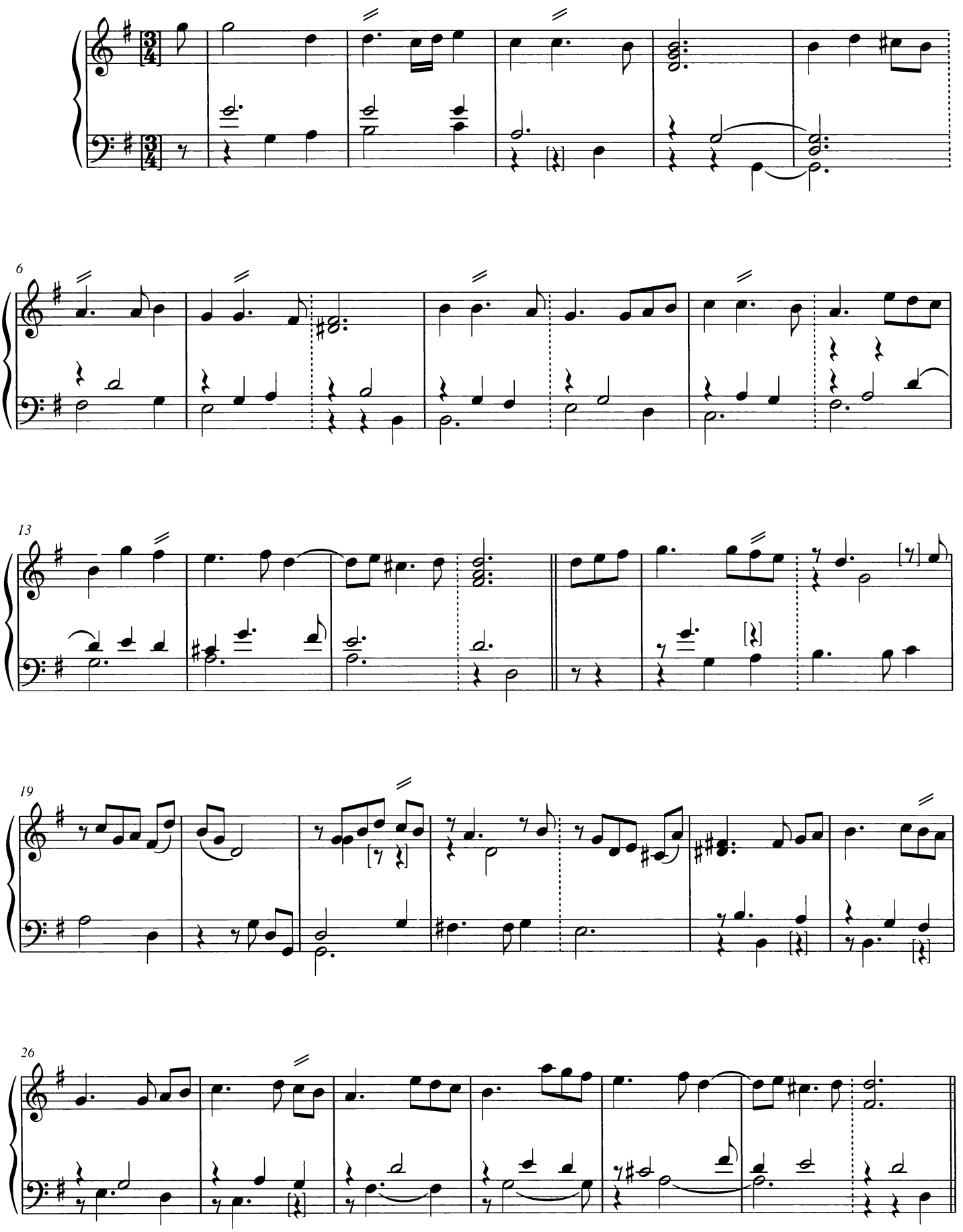
[53] Ayre

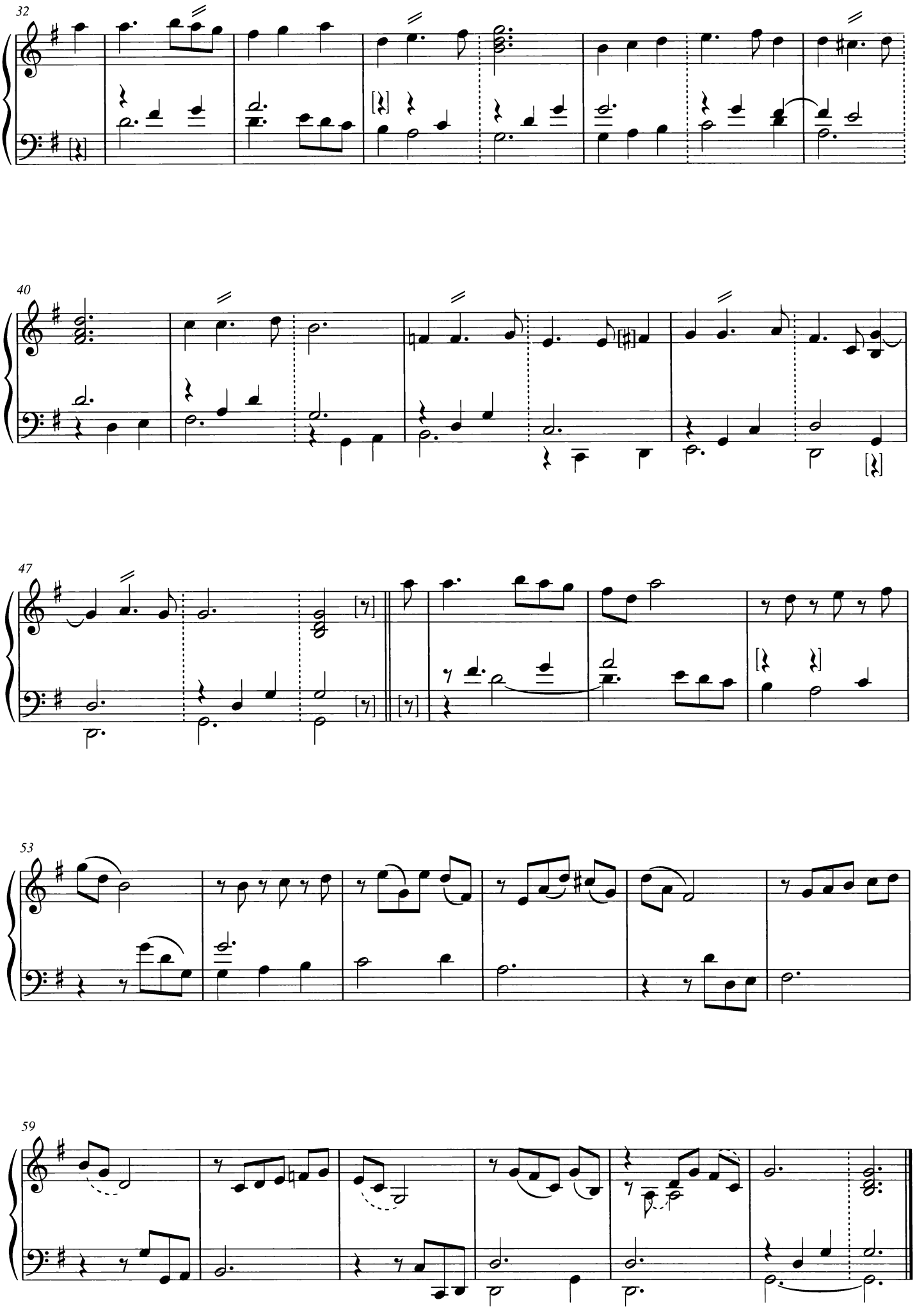
[John Roberts?]



[54] [Corant]

[John Roberts?]

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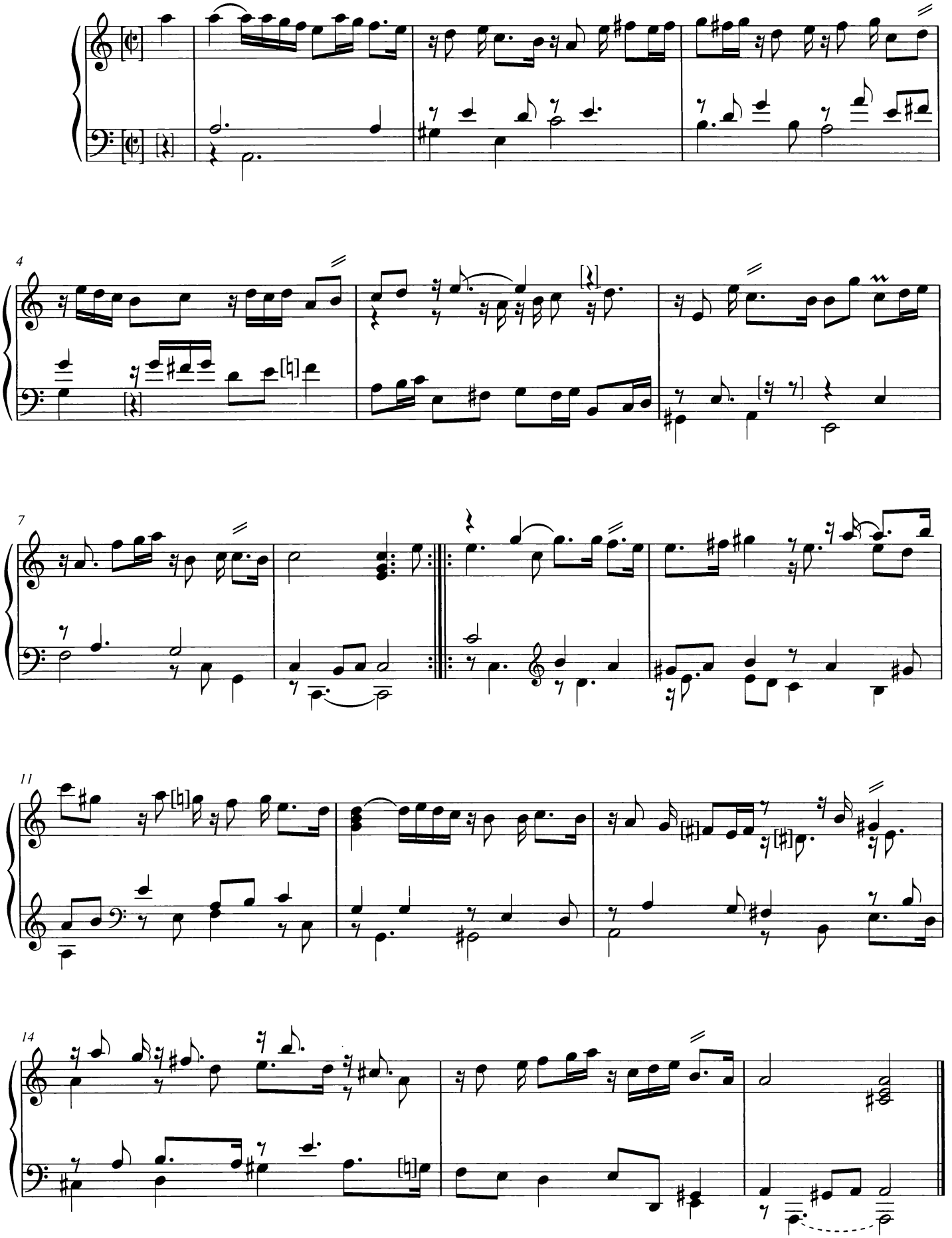
59

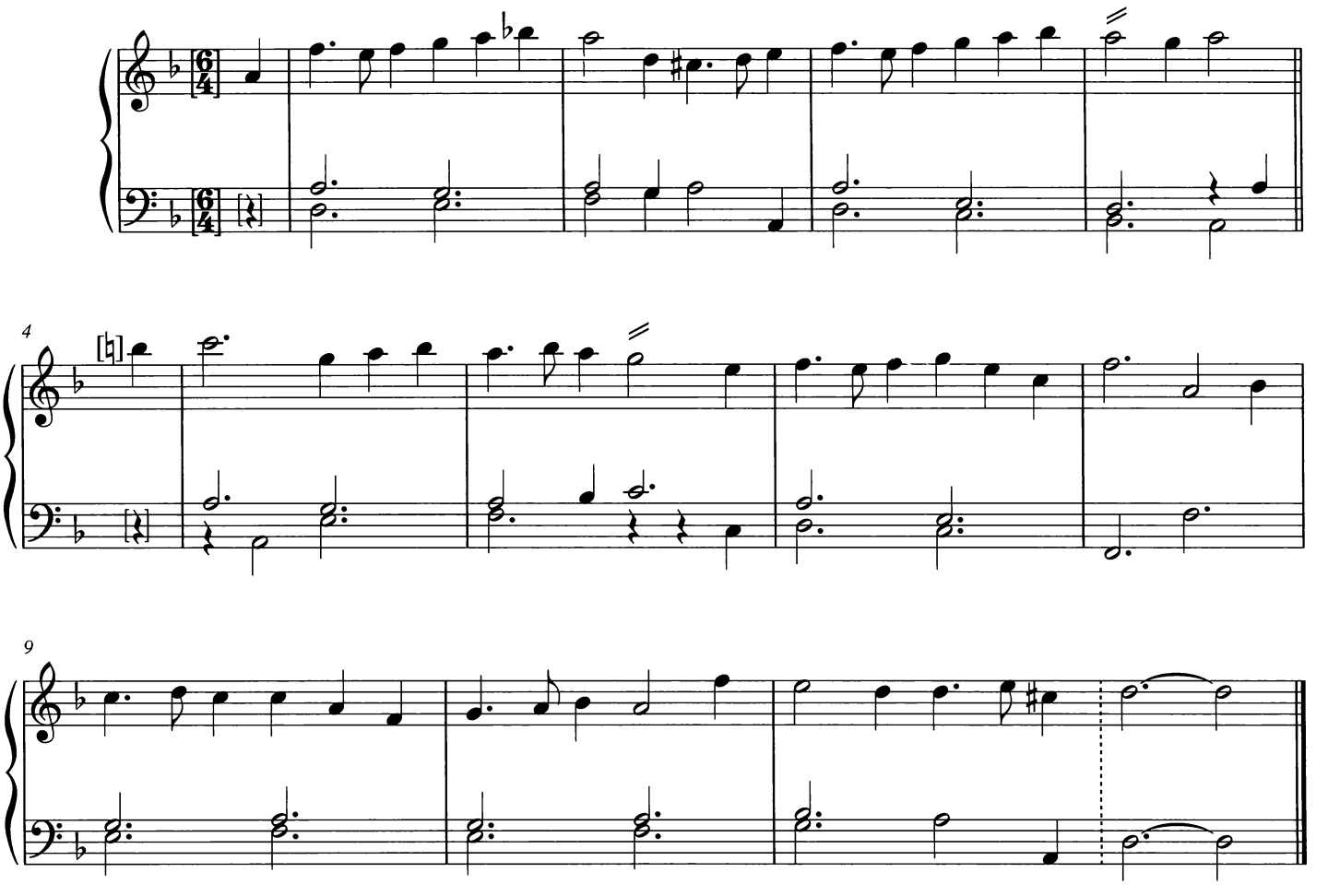
[55] [Almain]

Mr Bryan [=Albert Bryne]



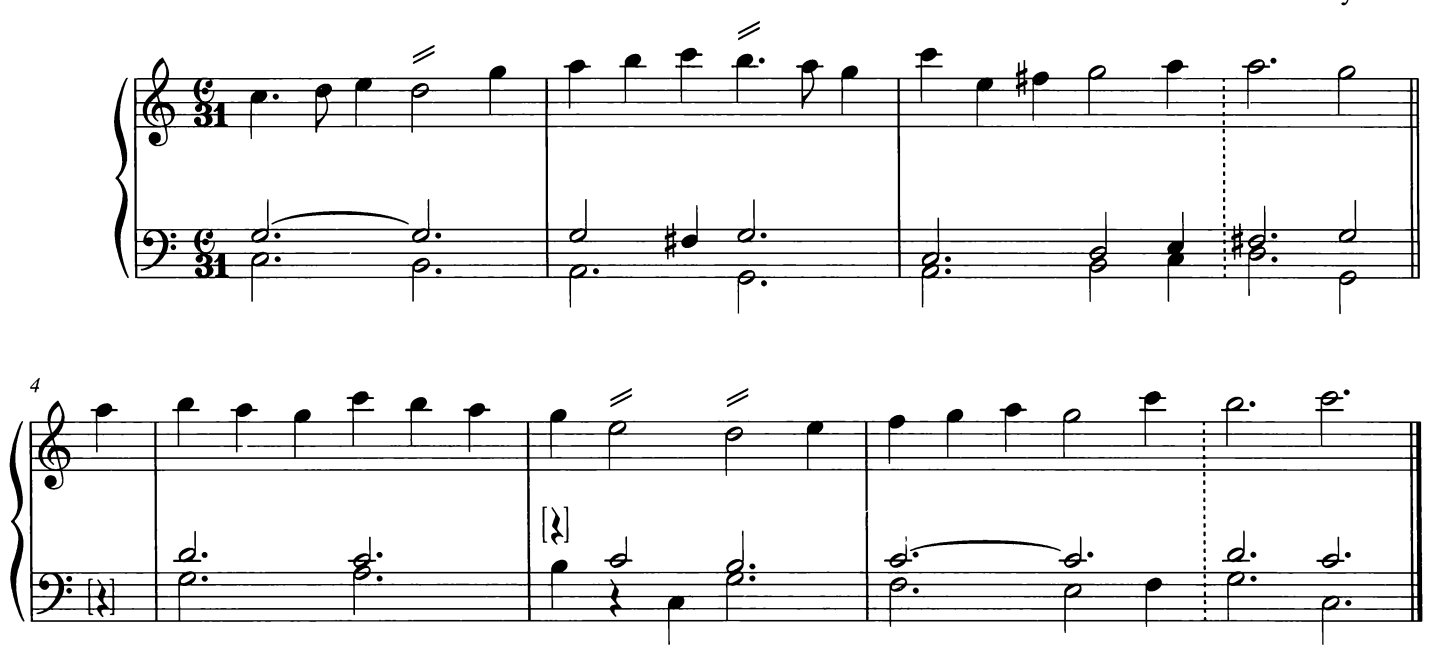
[56] [Corant]

Anonymous



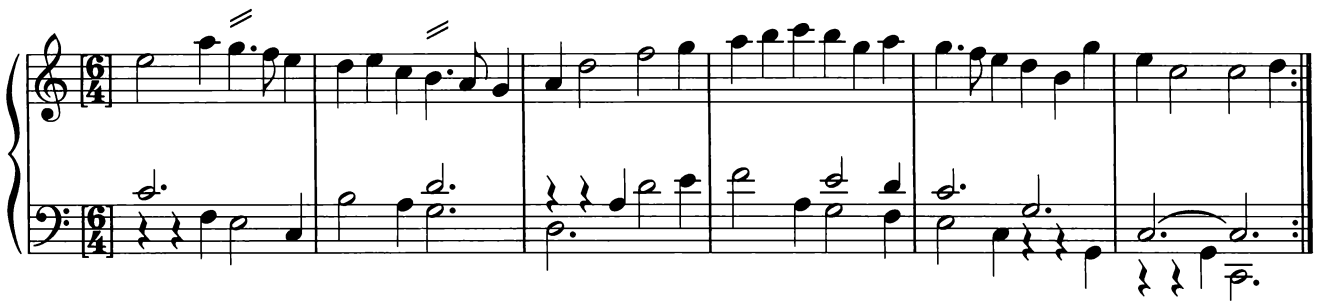
[57] Jigg

Anonymous



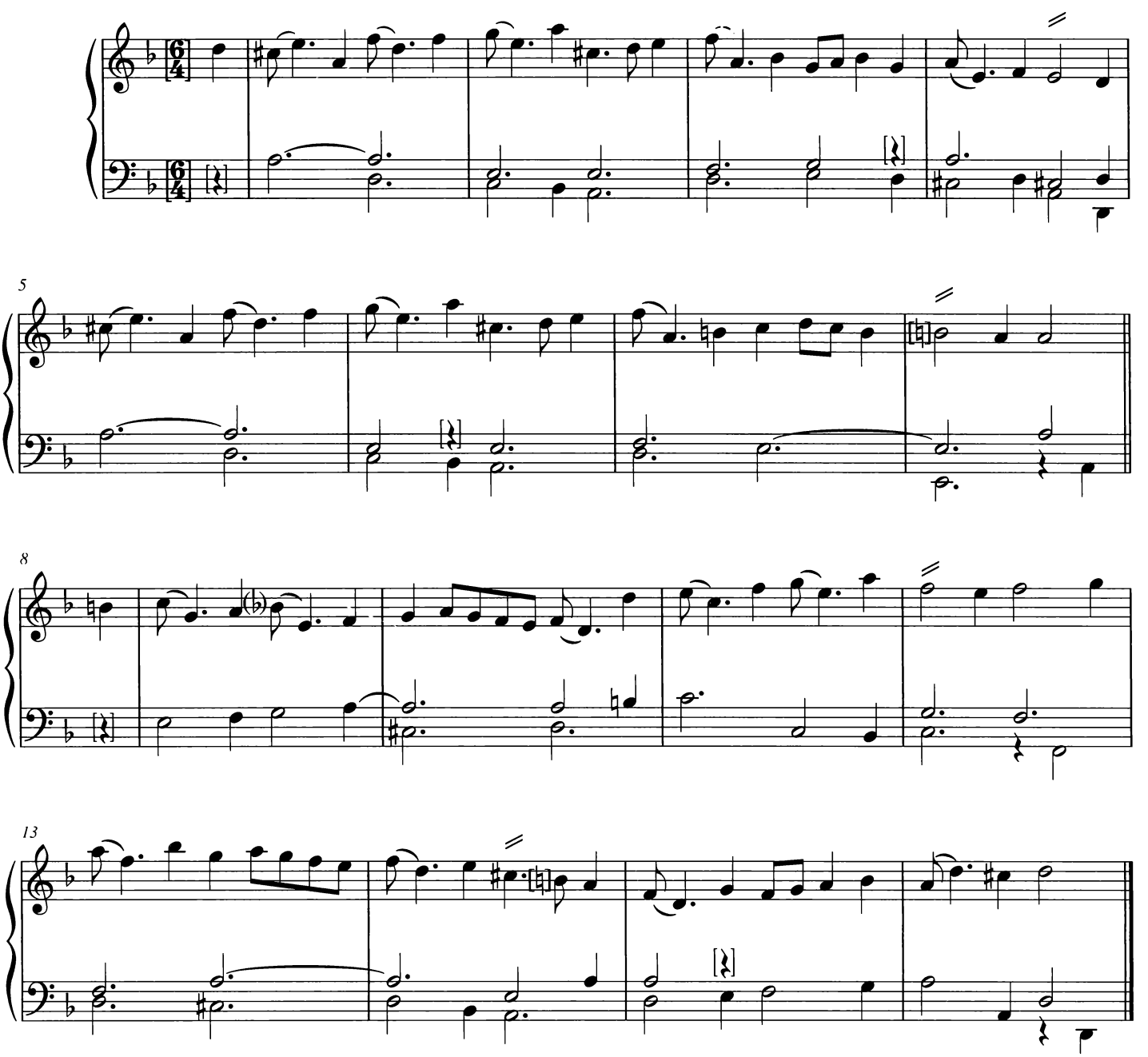
[58] Jigg

Anonymous



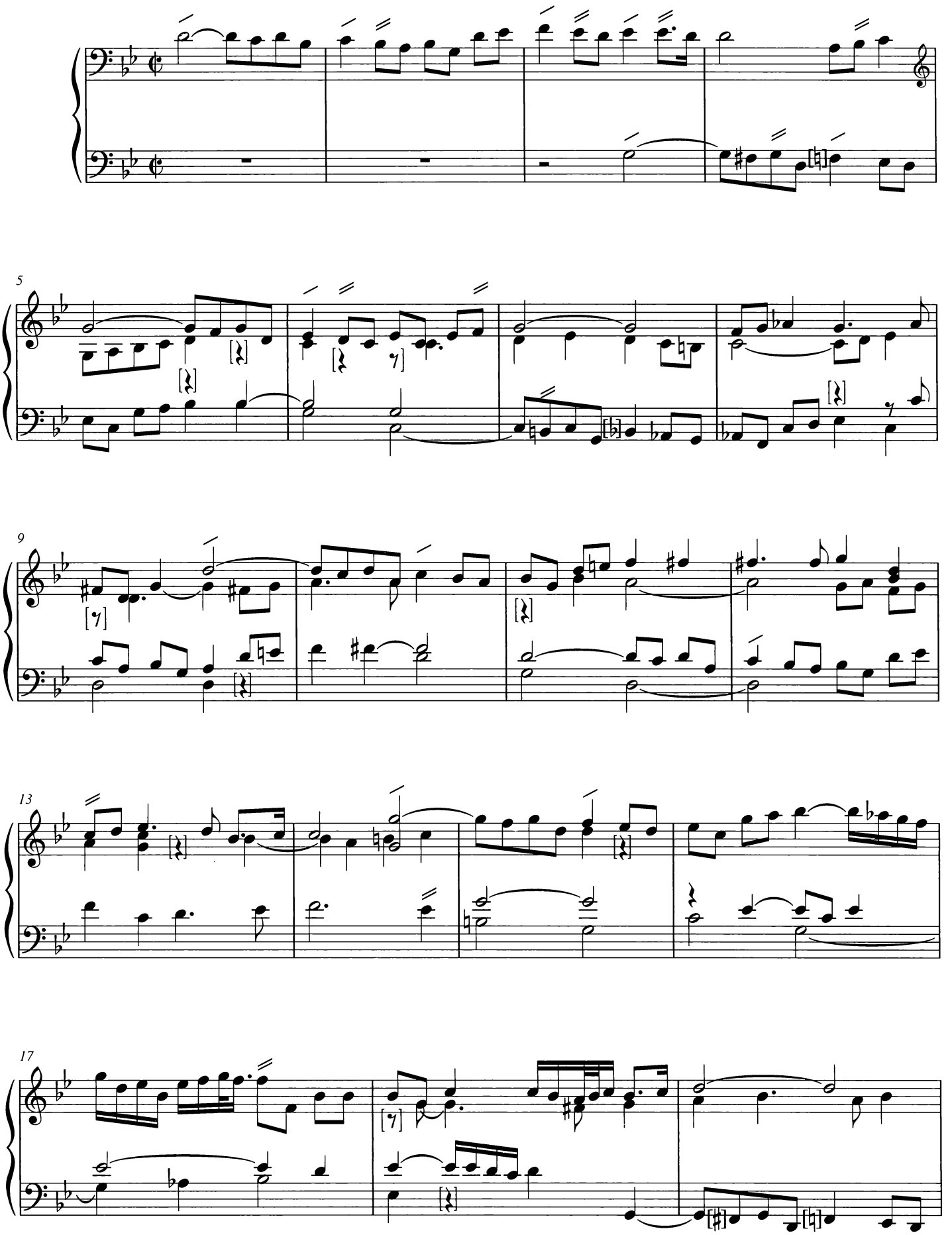
[59] Jigg

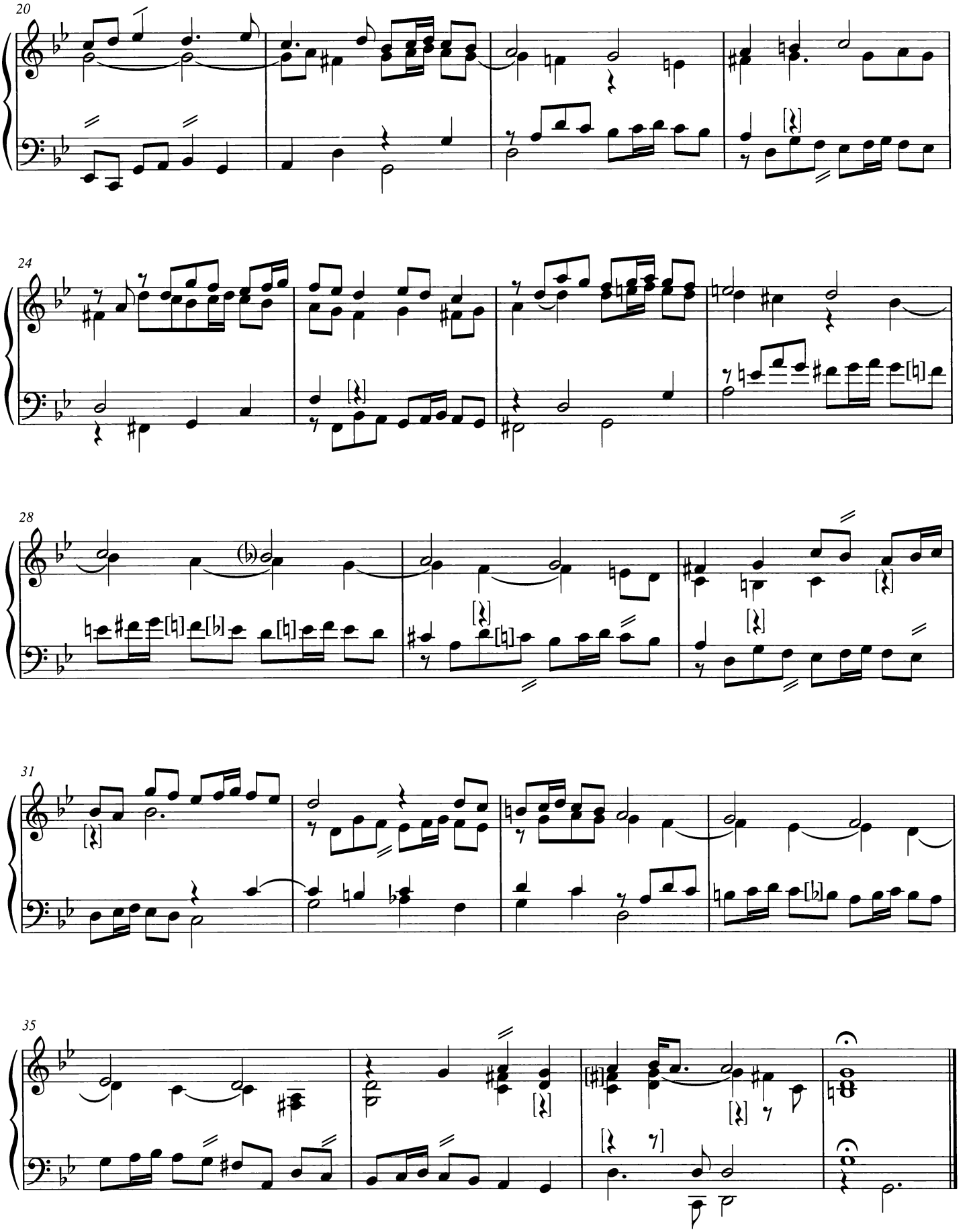
Anonymous



[60] [Verse]

Dr [John] Blow

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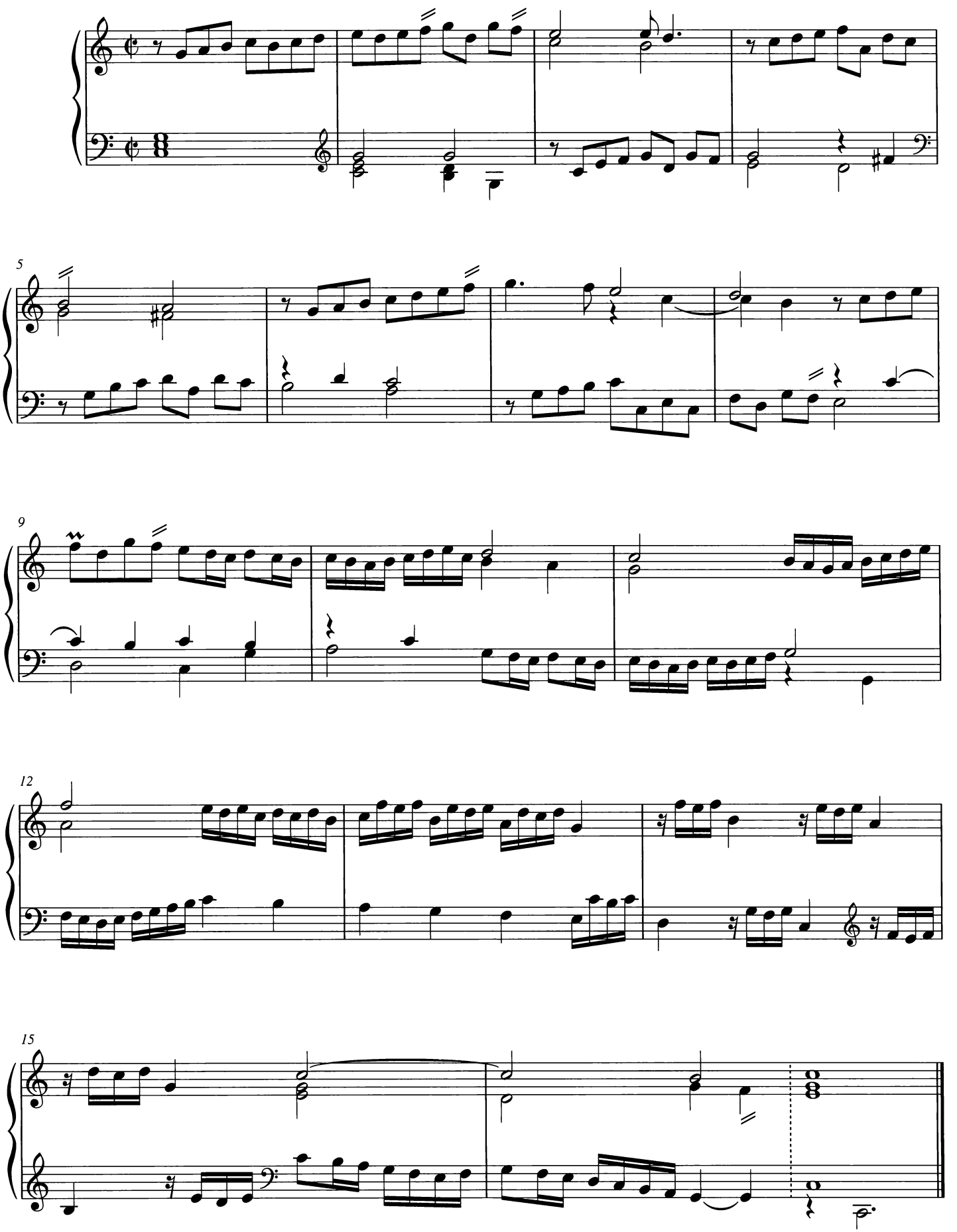
31
35

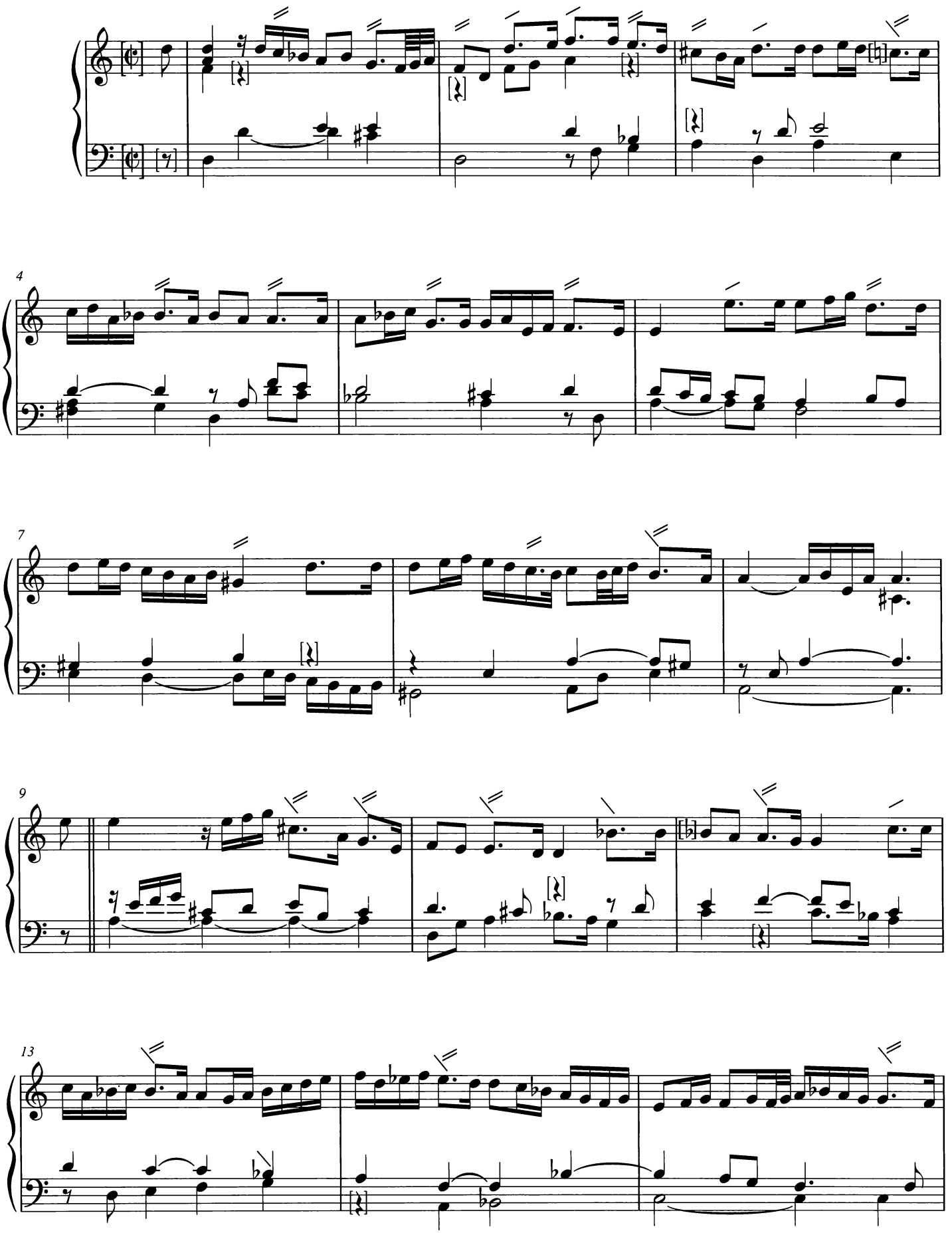
[61] Prelude

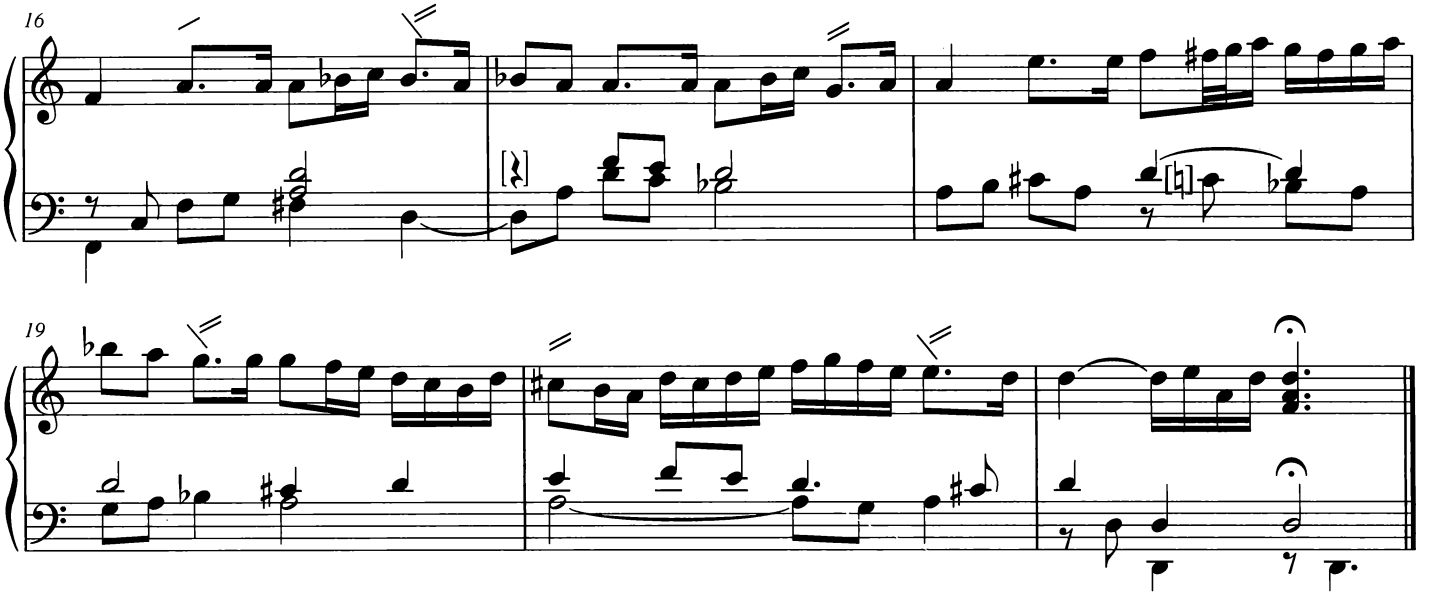
[John Blow]



[62] Almaine

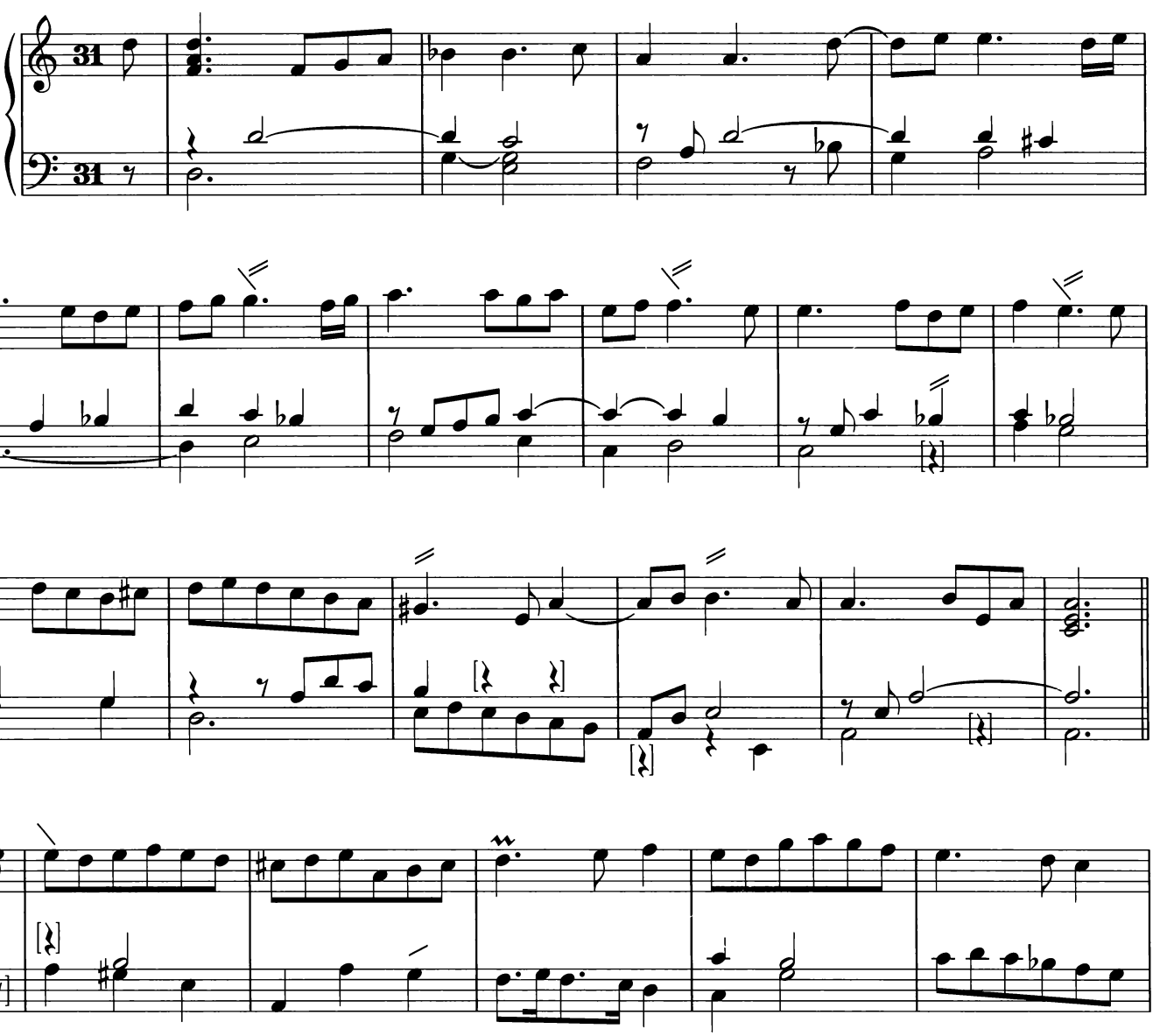
[Giovanni Battista Draghi]

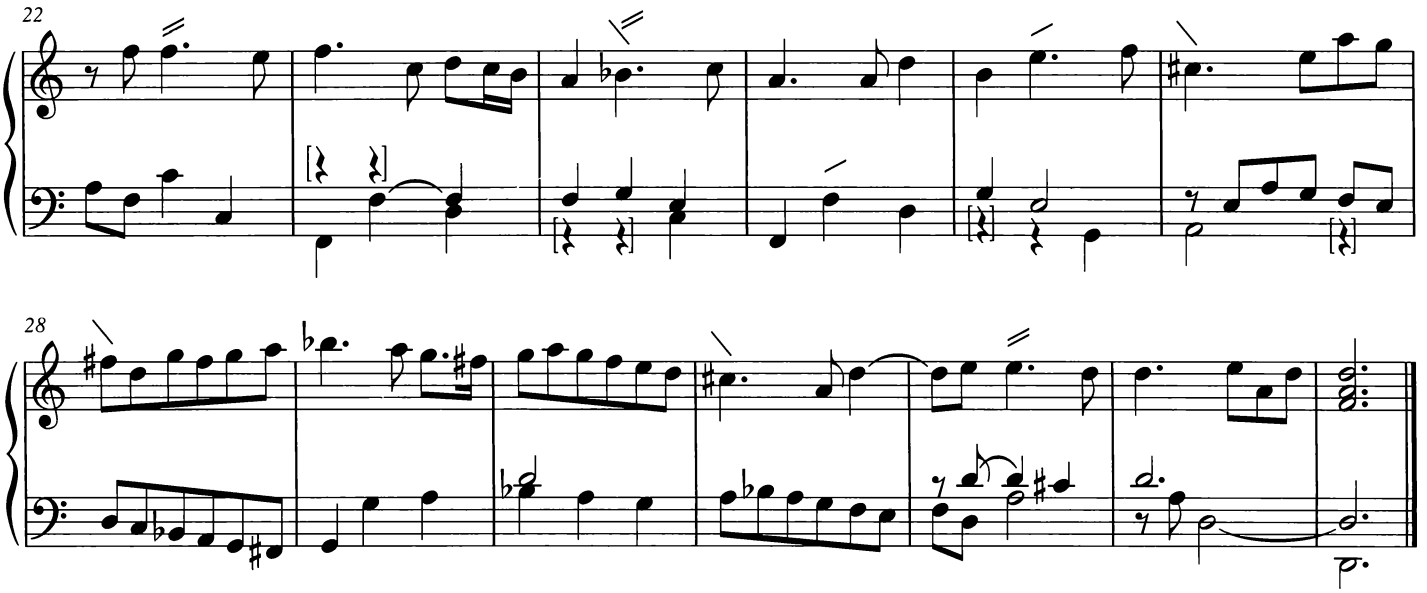




[63] Corant

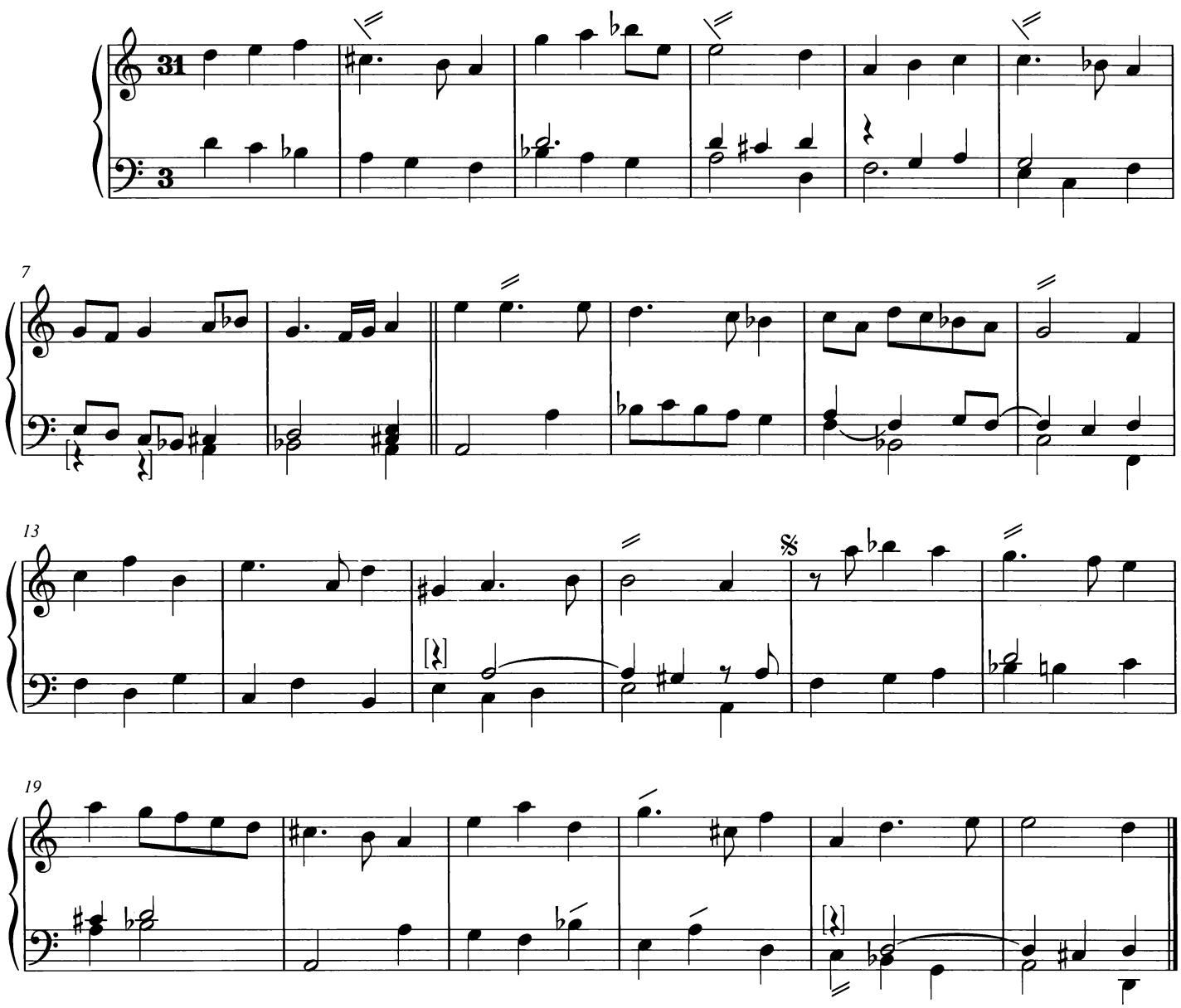
[Giovanni Battista Draghi]





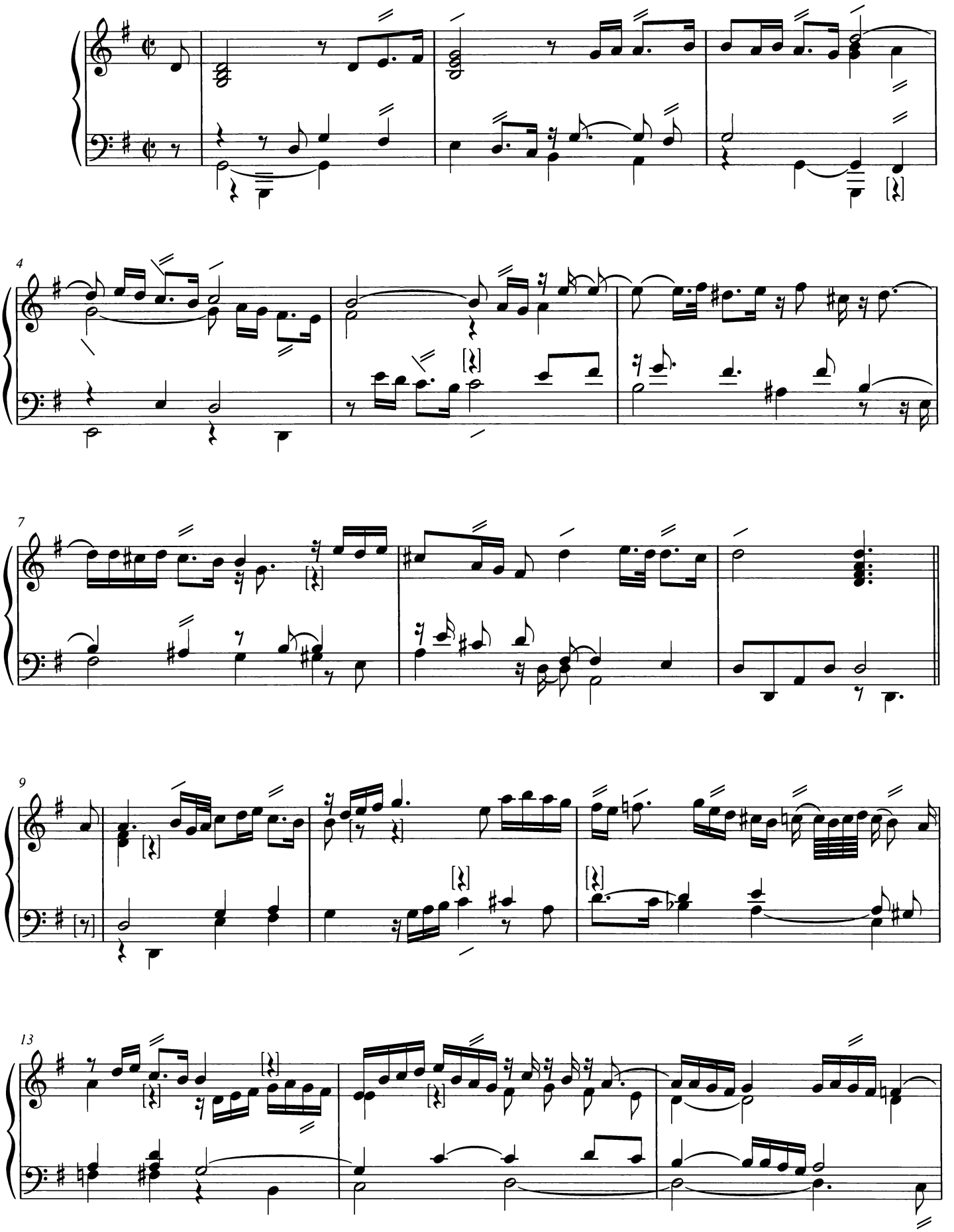
[64] Saraband

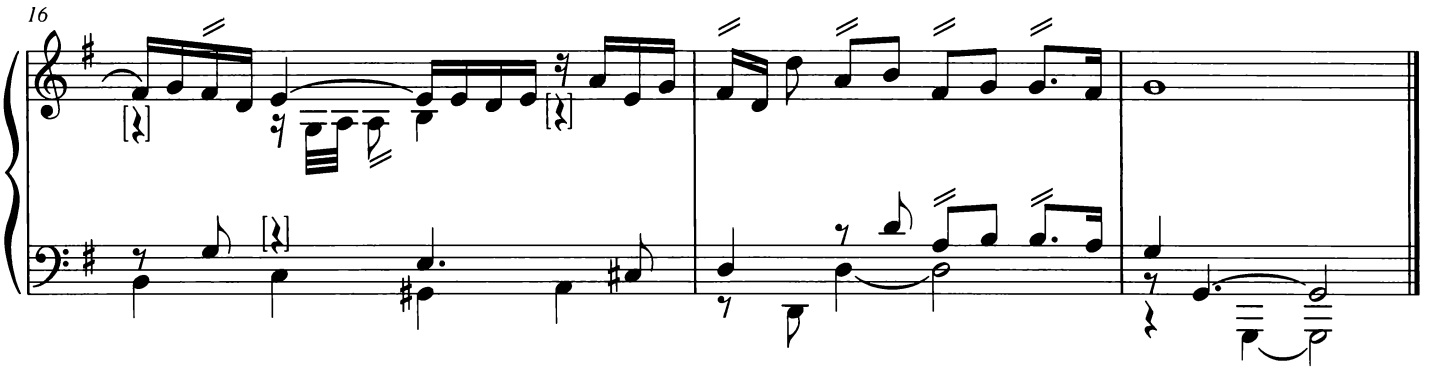
Sgr Batis [= Giovanni Battista Draghi]



[65] Almand

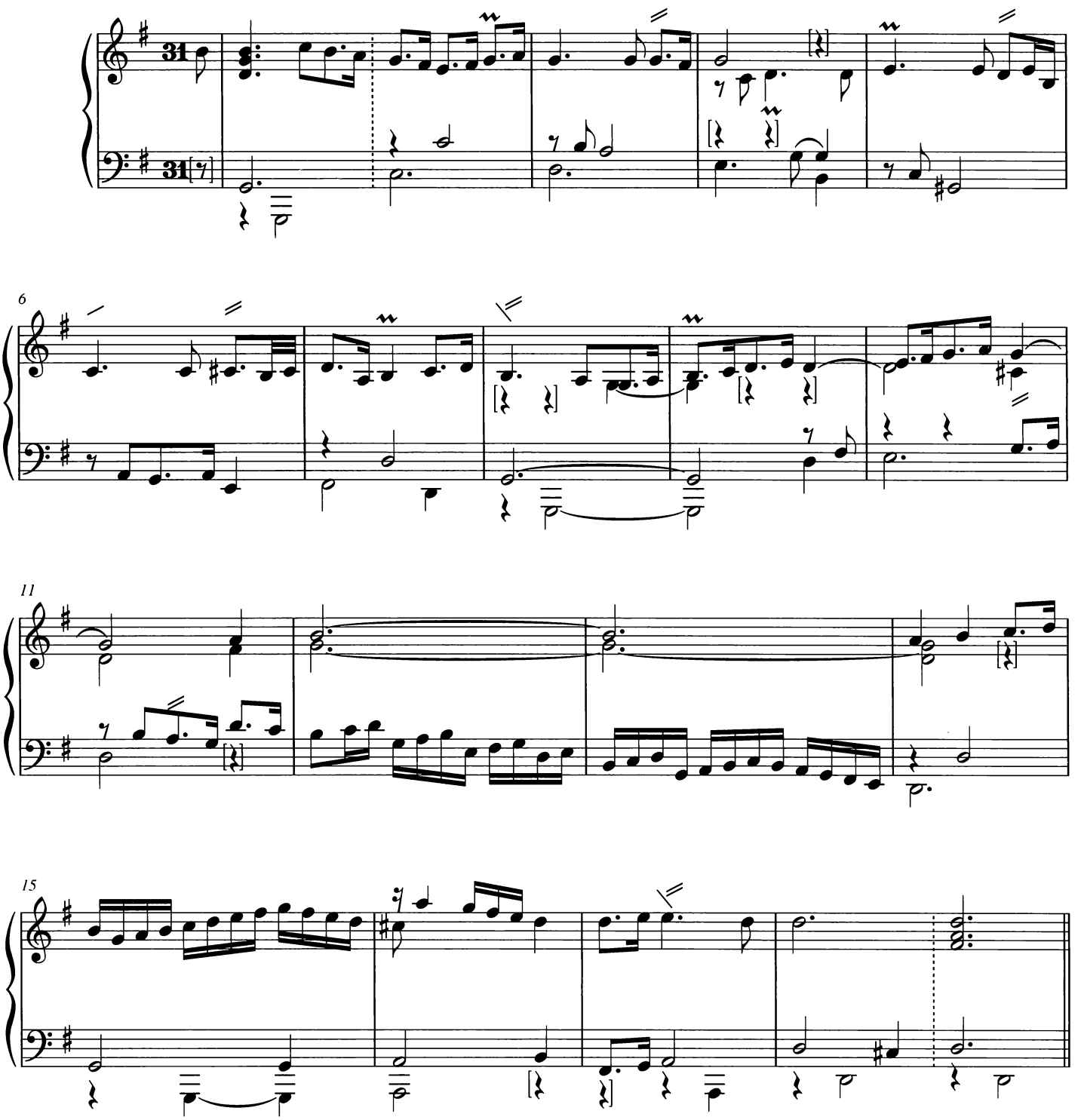
Mr Mat[thew] Lock[e]

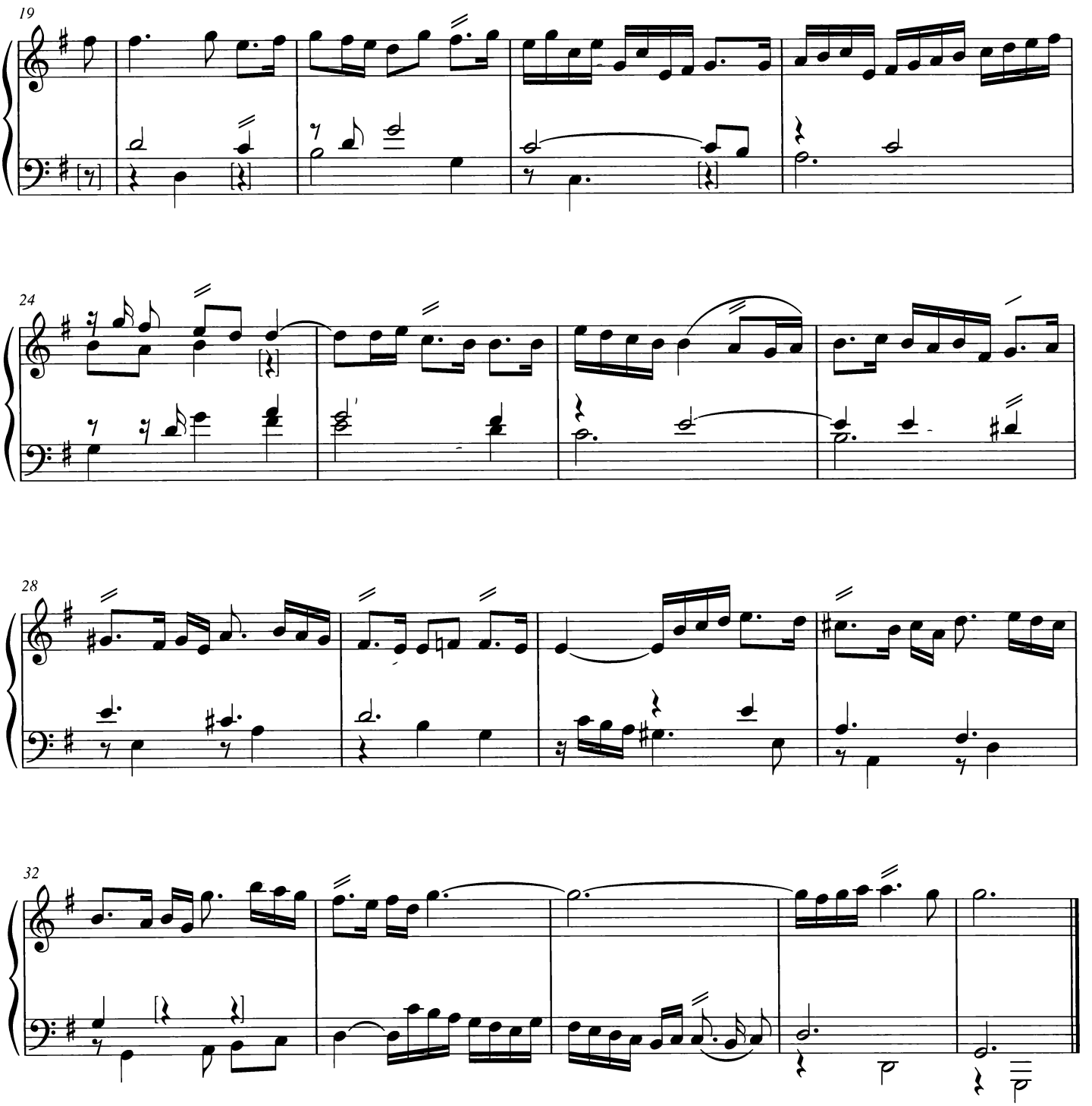




[66] Corant

Dr [John] Blow

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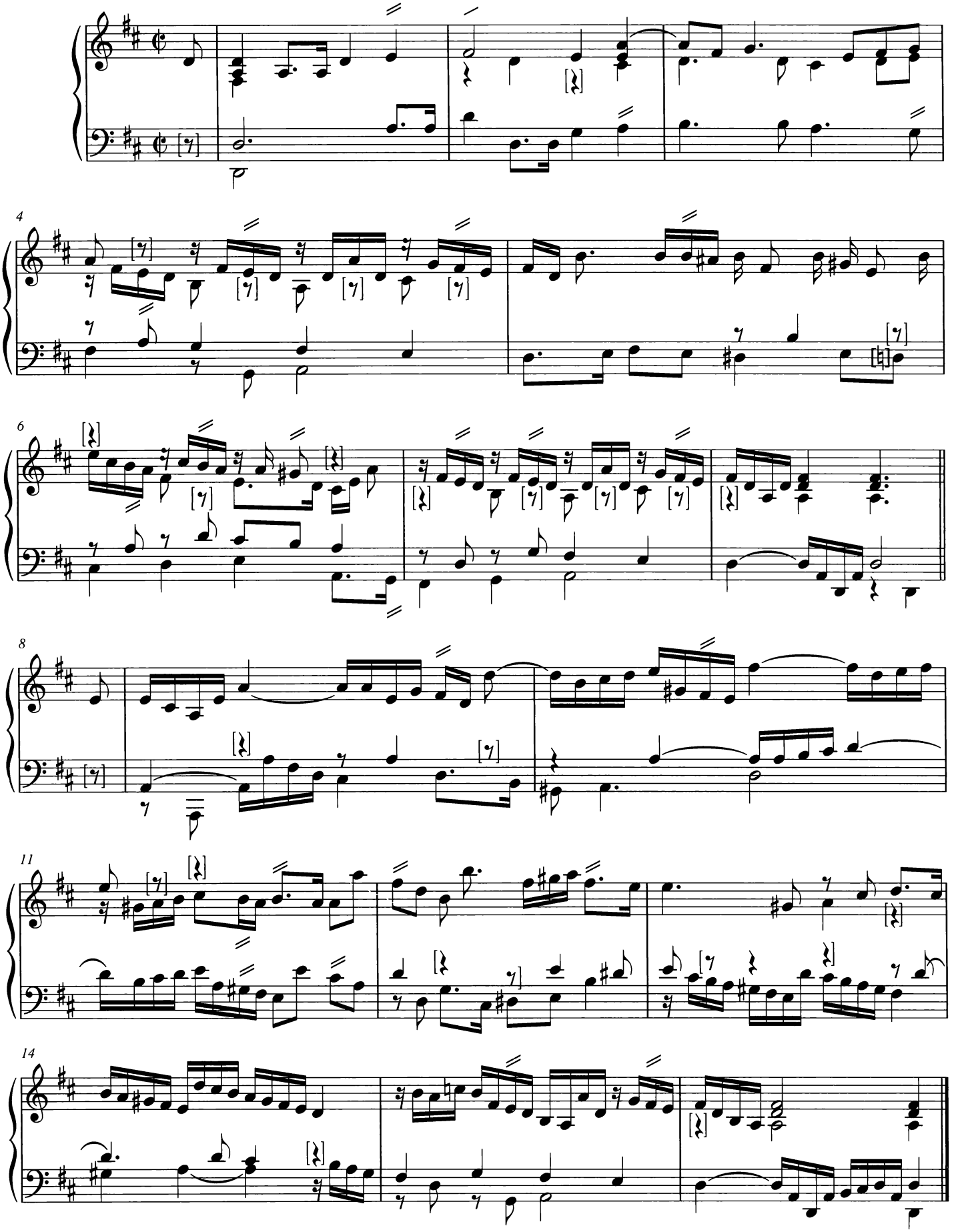
32

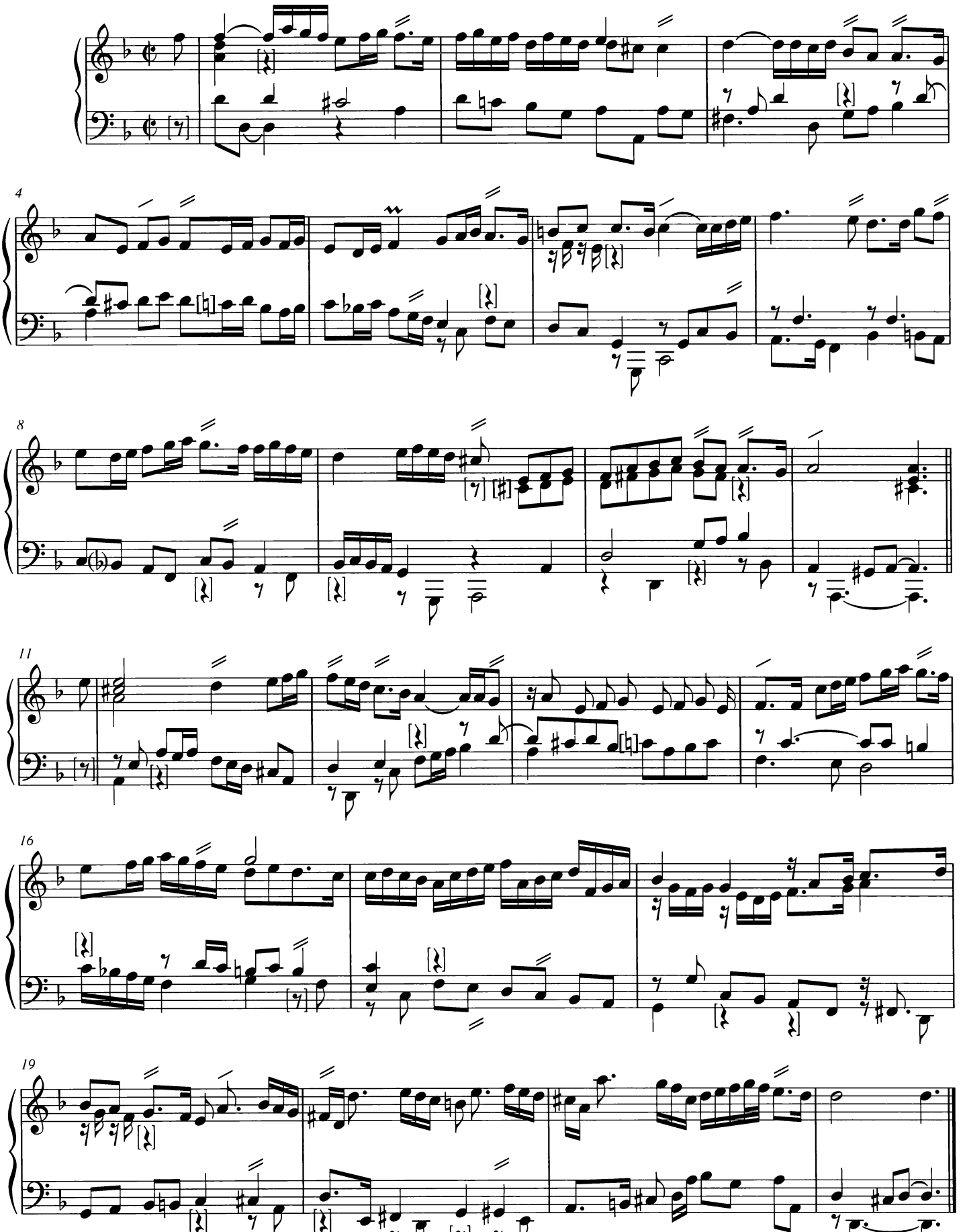
[67] Almaine

Dr Jo[hn] Blow



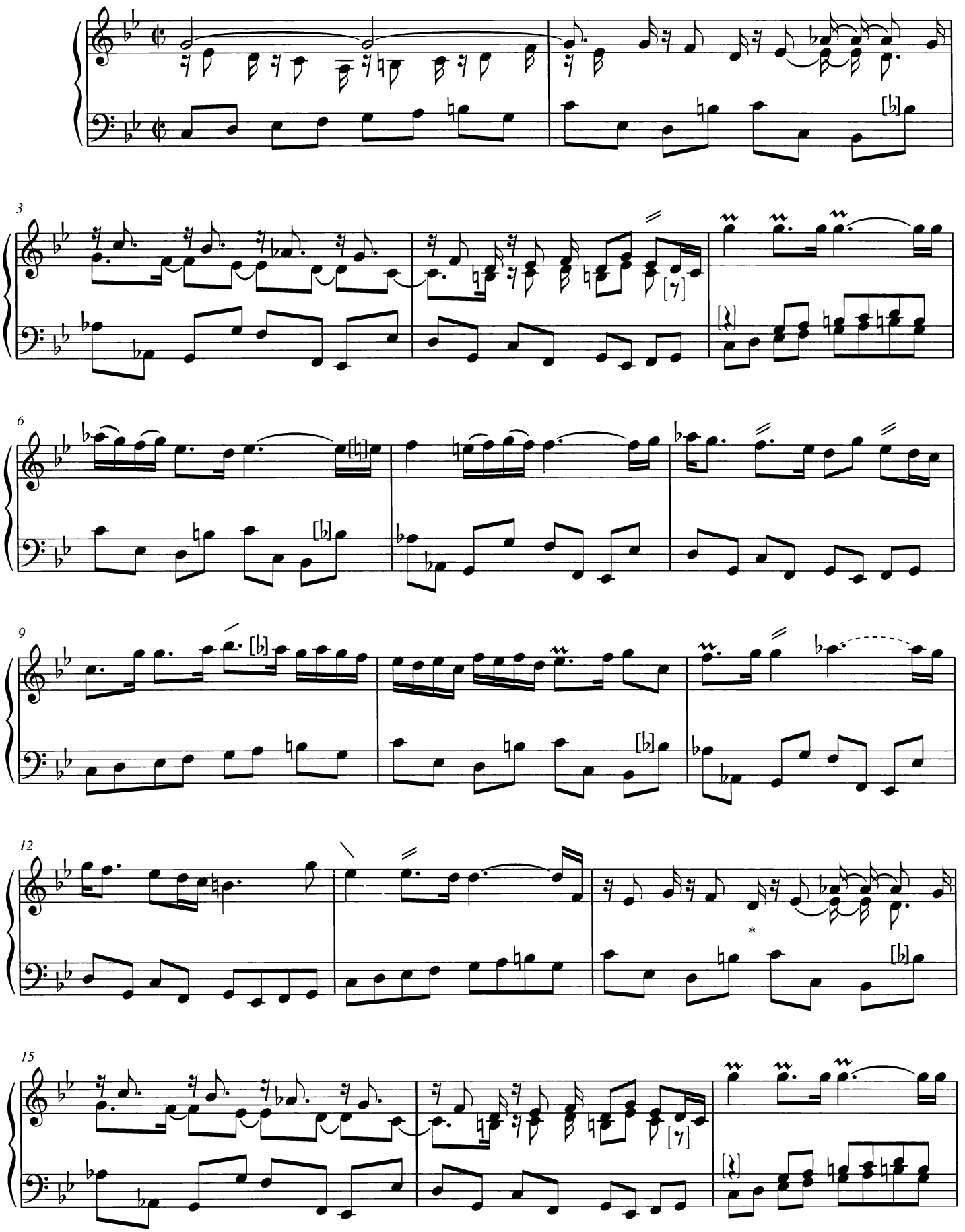
[68] Almaine

Dr Jo[hn] Blow

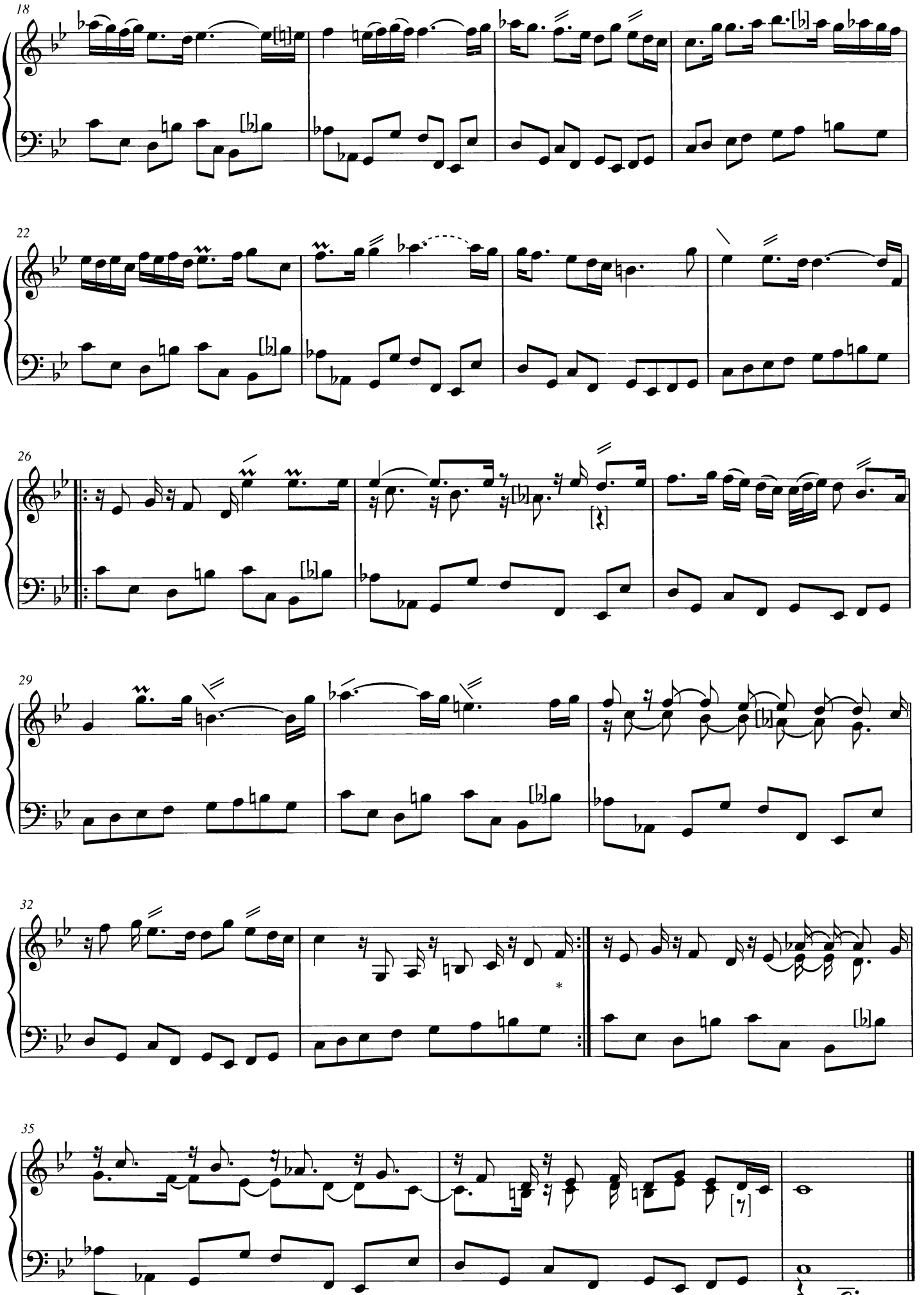


[69] [Ground]

[Henry Purcell]



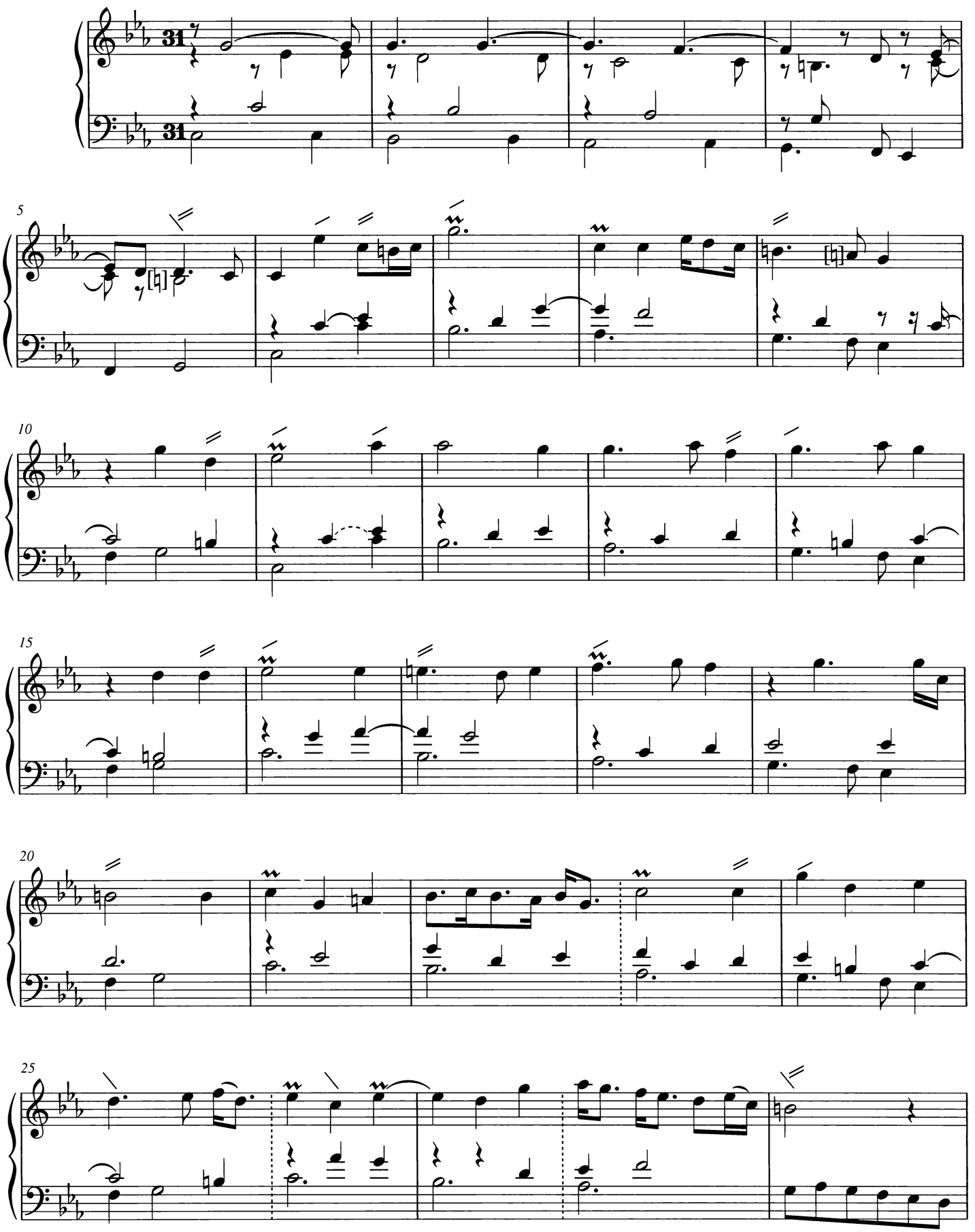
*Source reads “as before.”

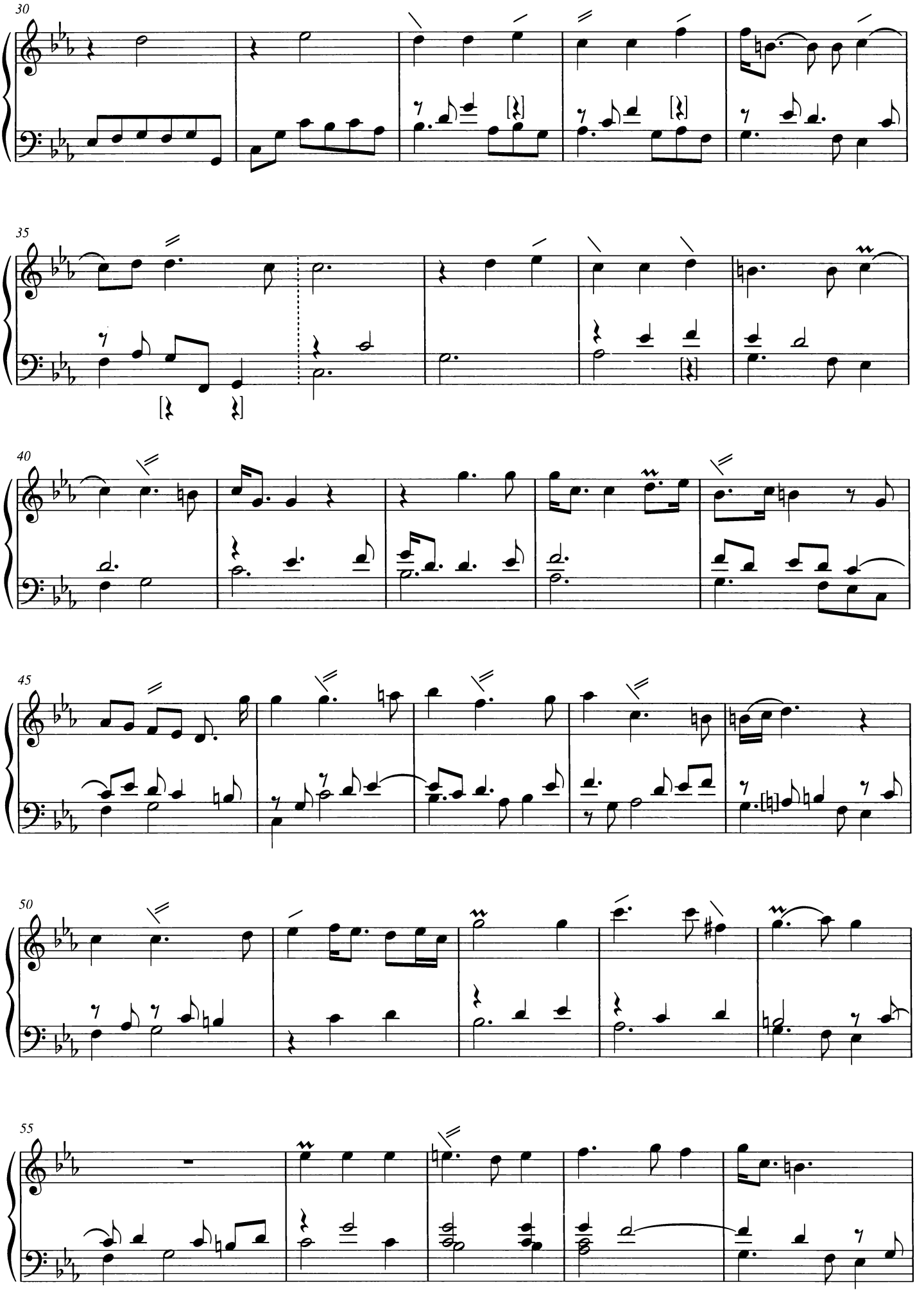


*Source reads “as before.”

[70] [Ground “Scocca pur”]

[Henry Purcell?]

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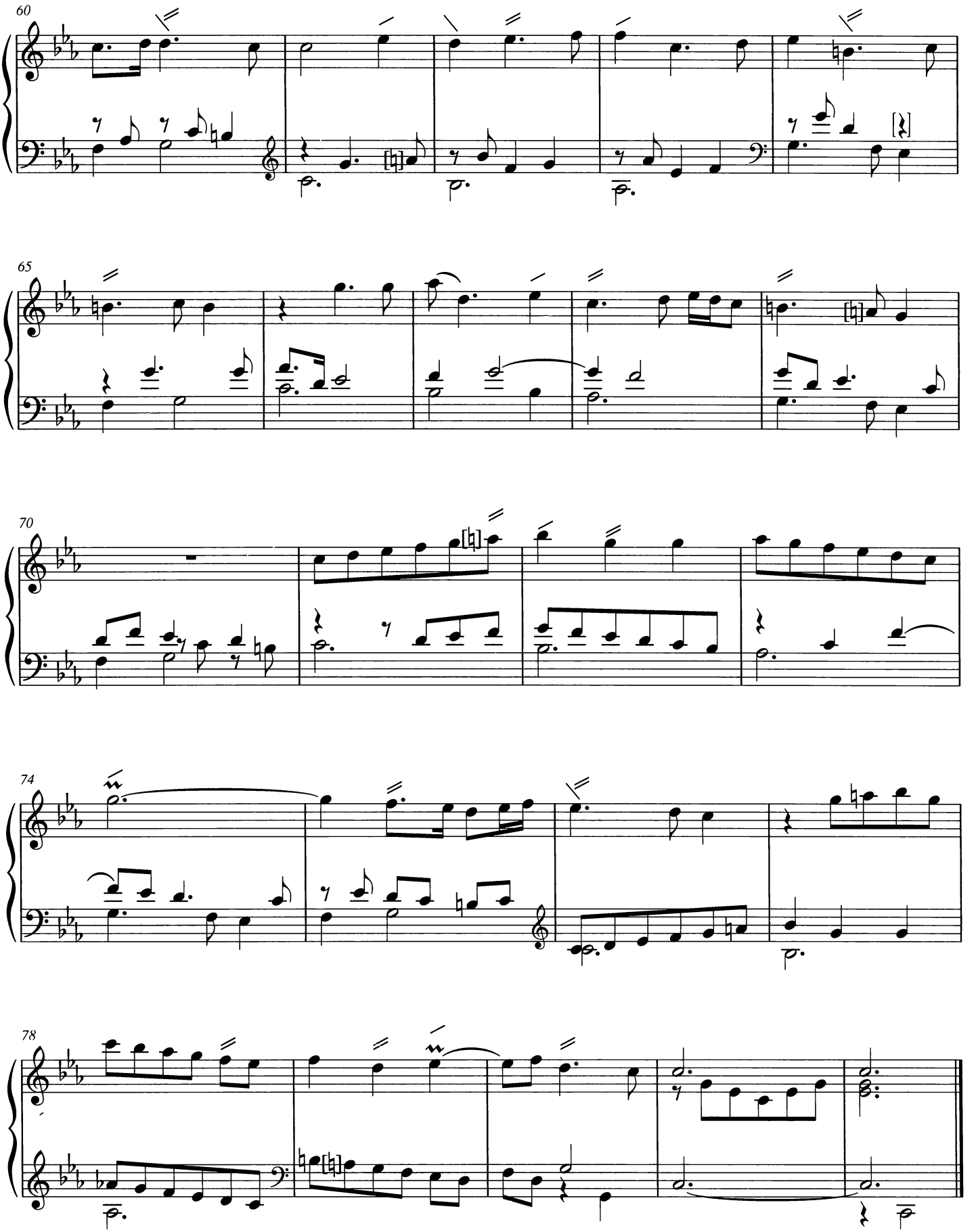
60
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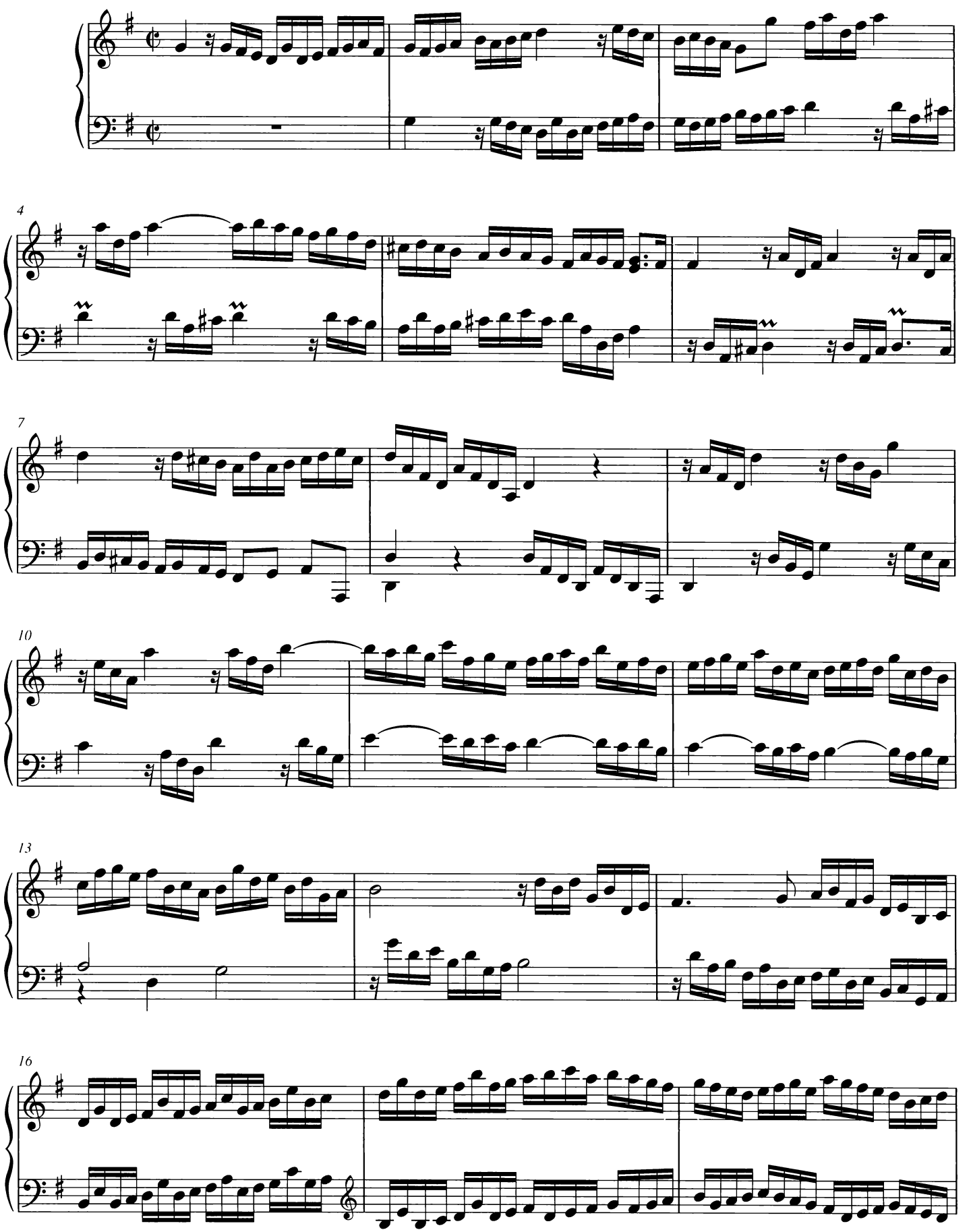
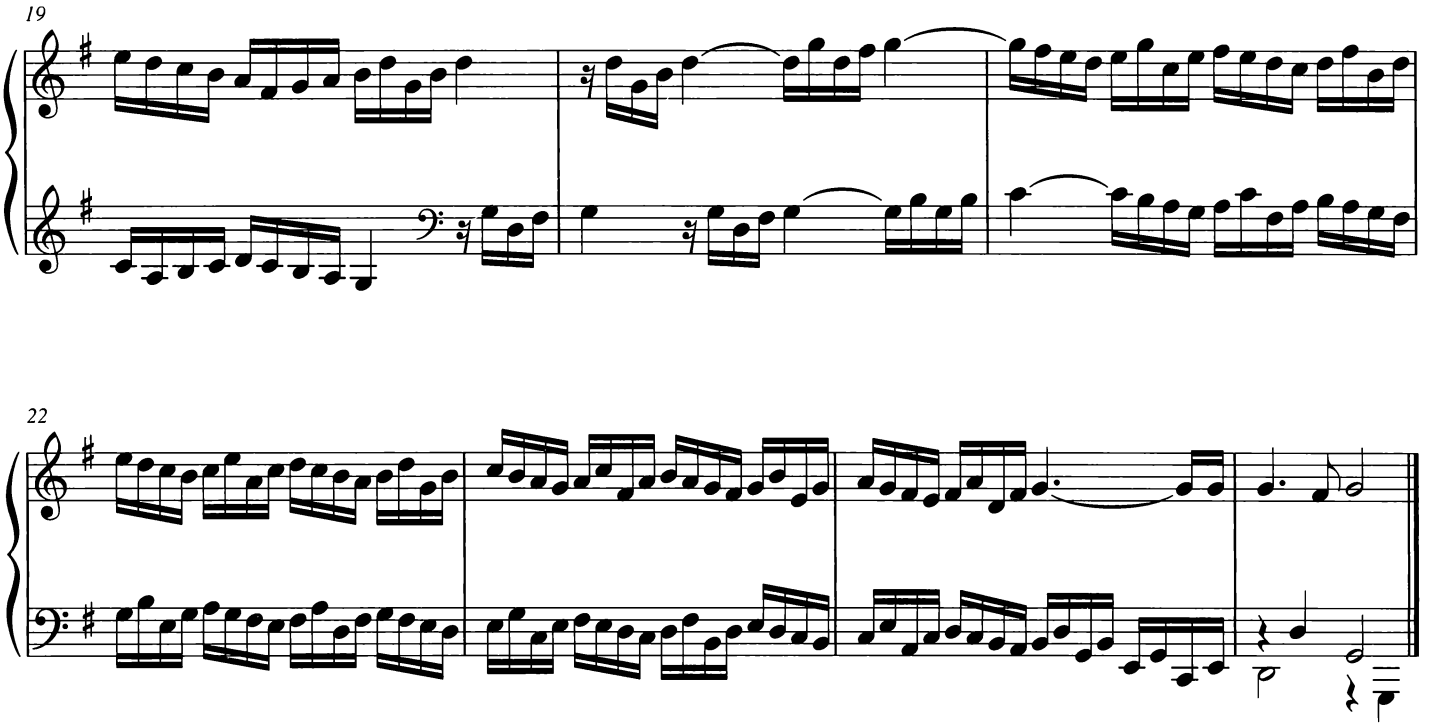
78

[71] Mr H. Purcell Prelude

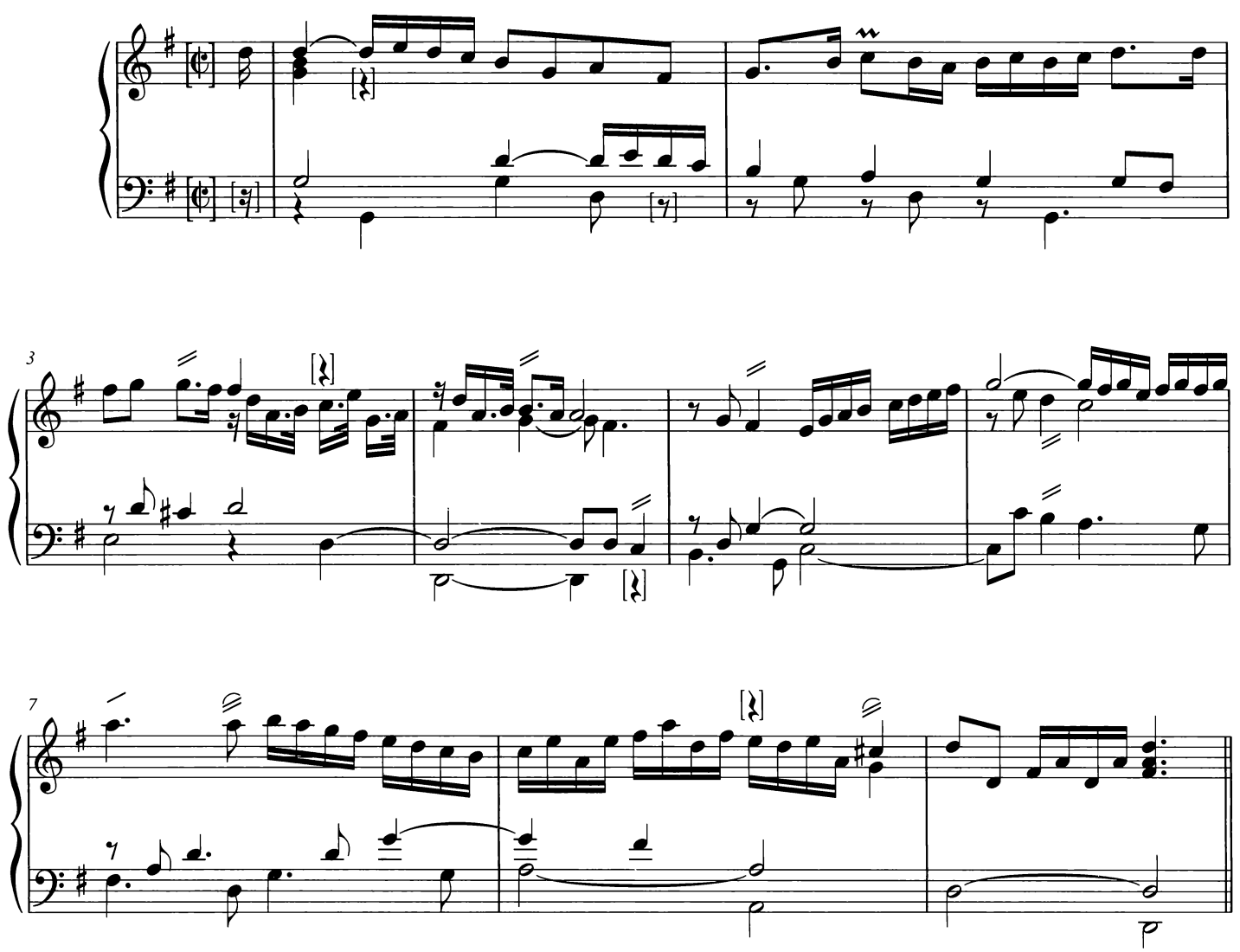
[Henry Purcell]

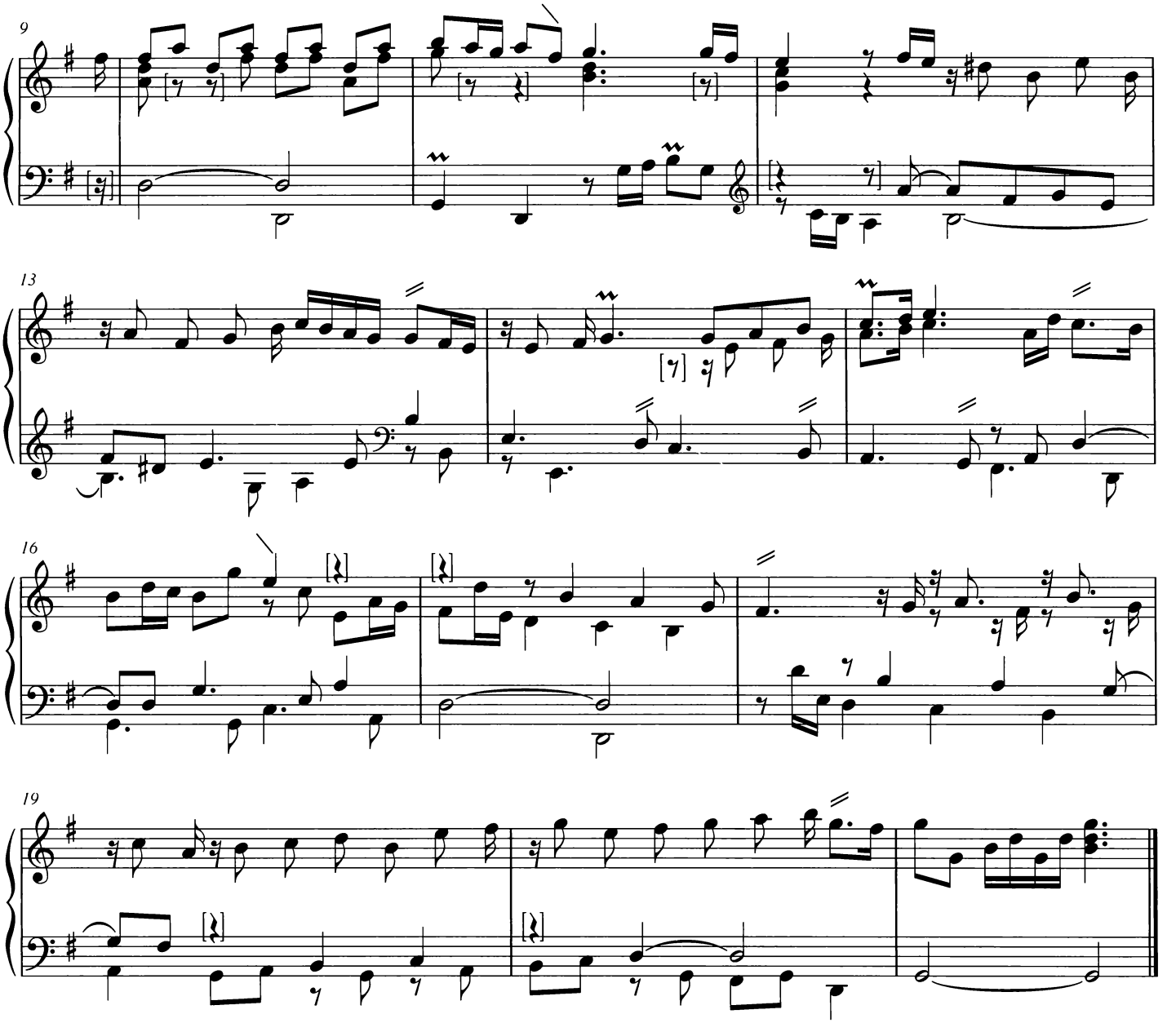




[72] Allmand

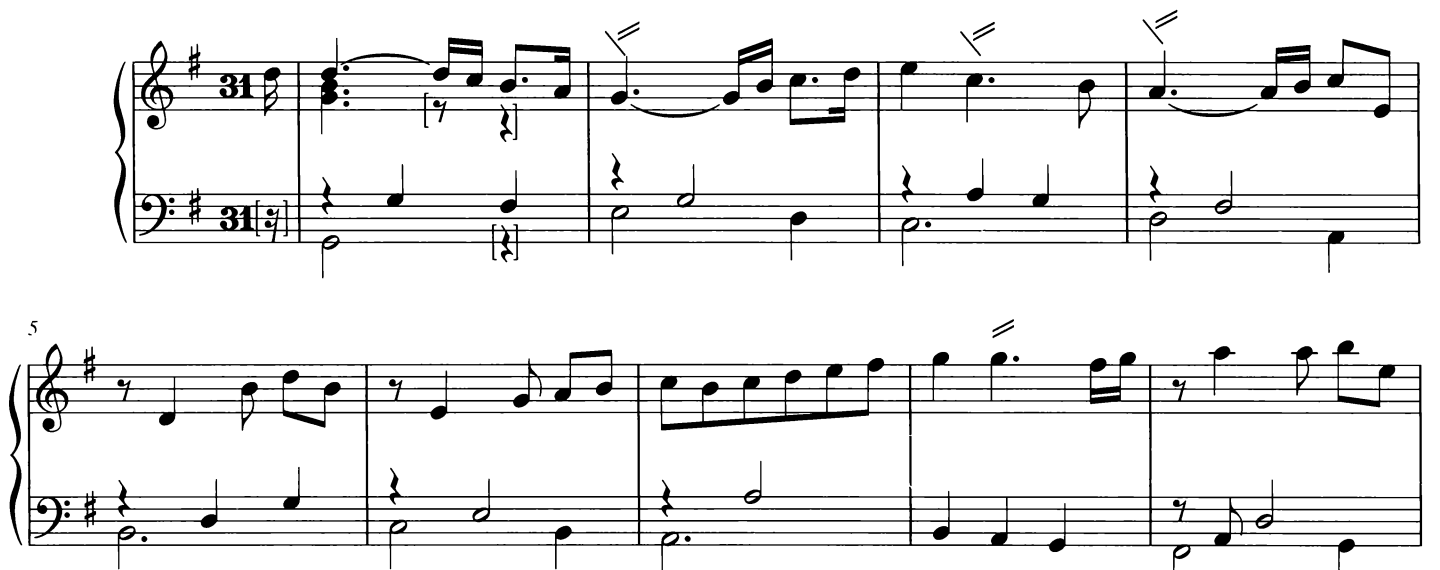
Mr [Henry] Purcell

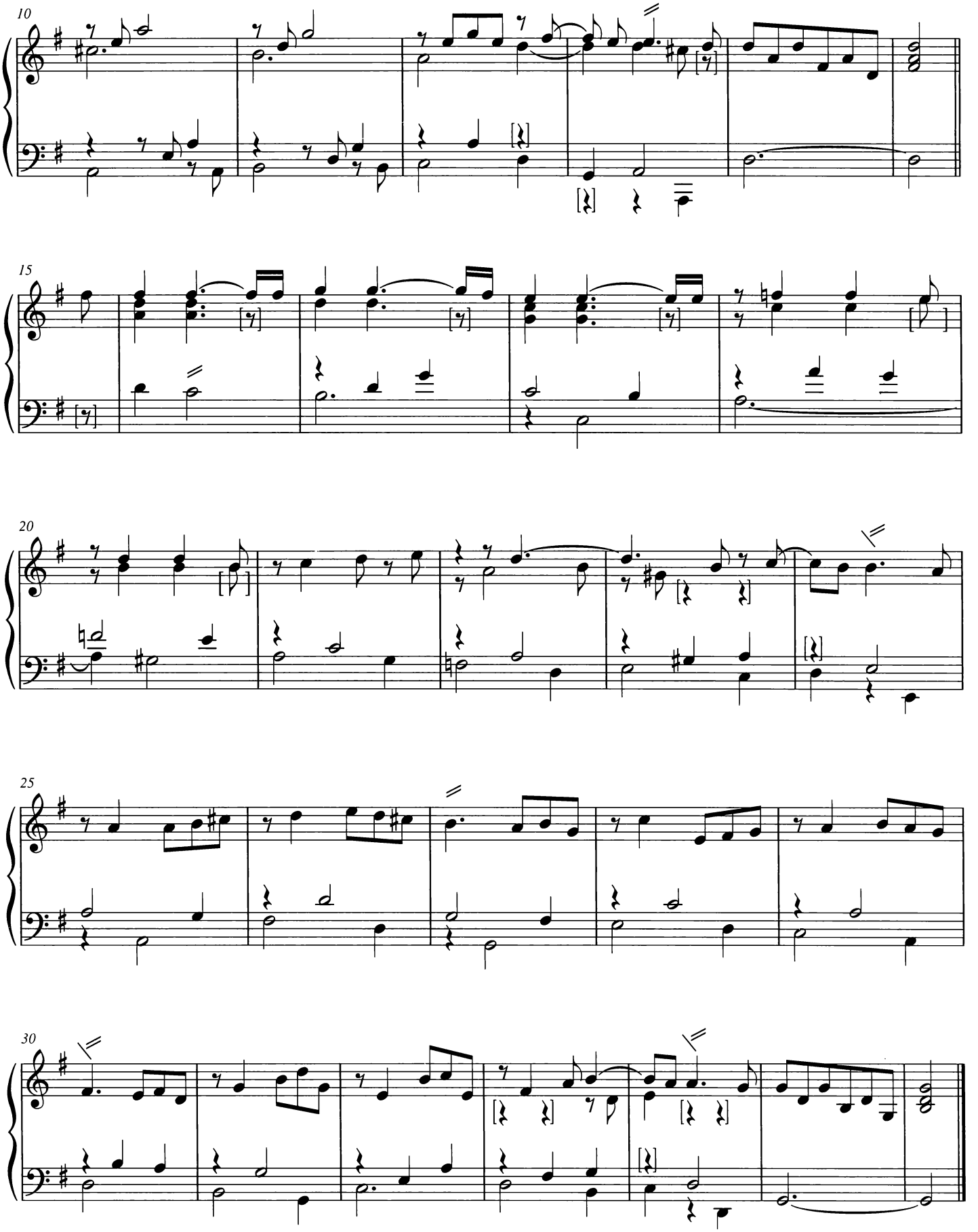




[73] Corant

[Henry Purcell]

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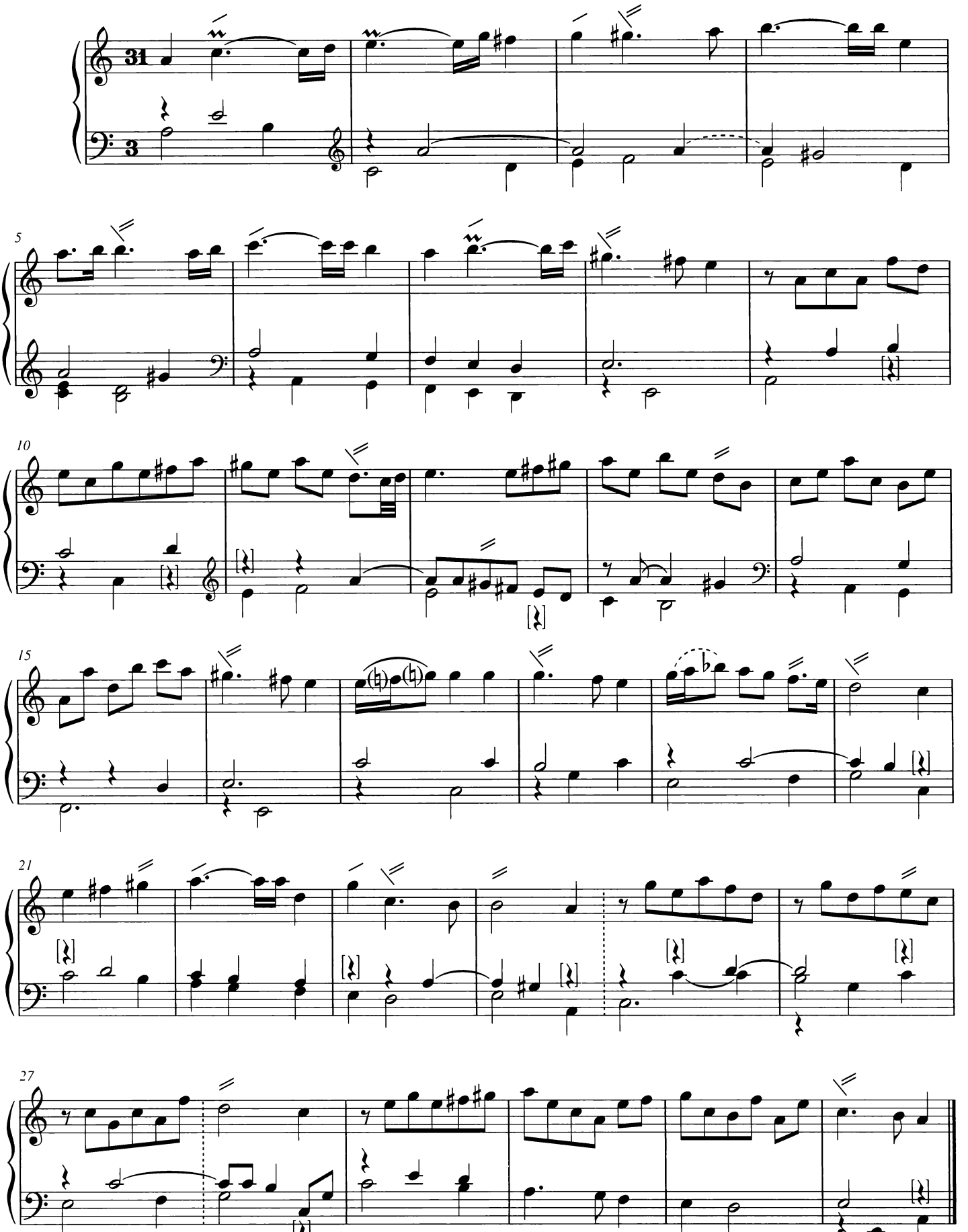
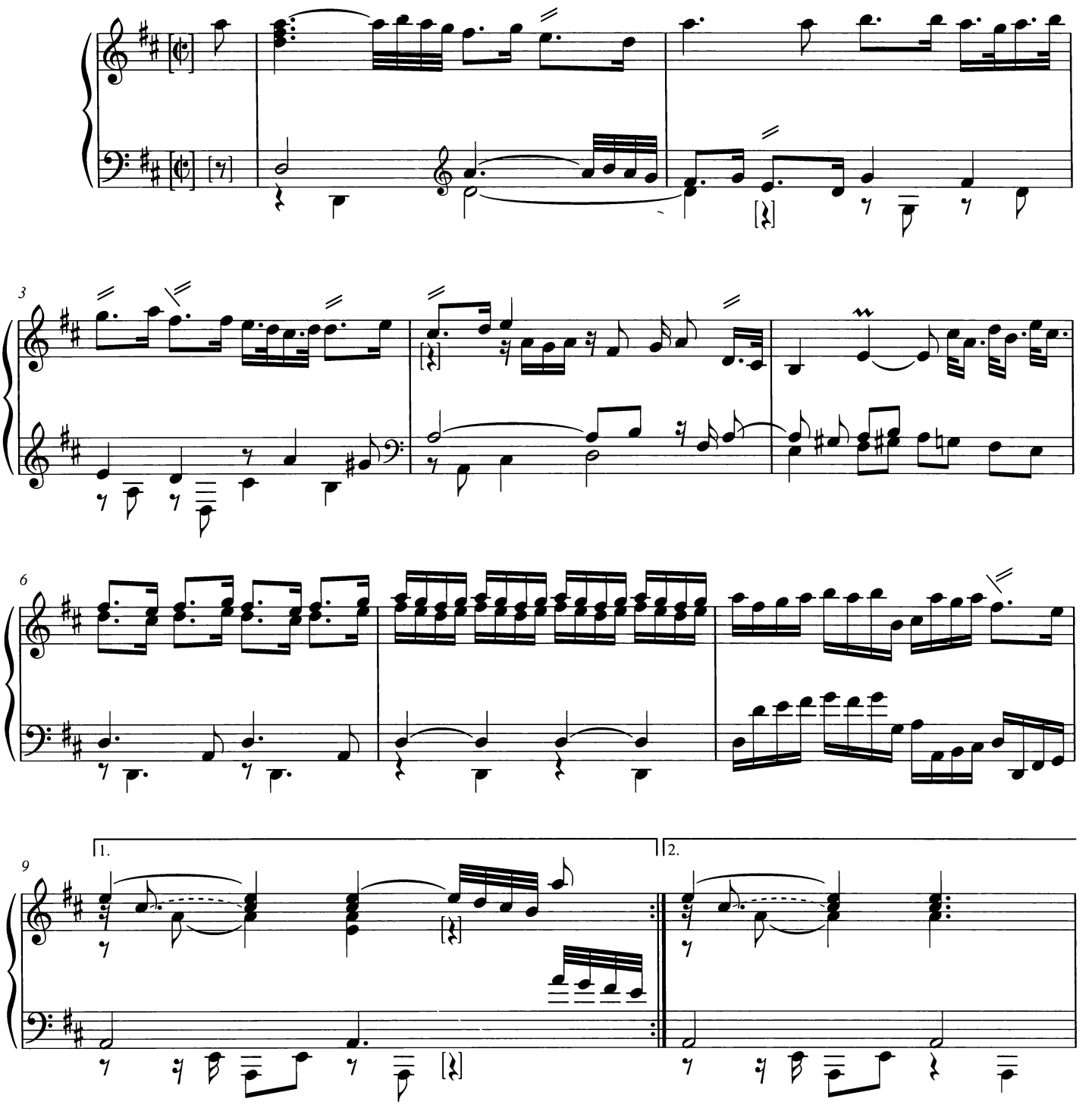
[74] [Saraband]

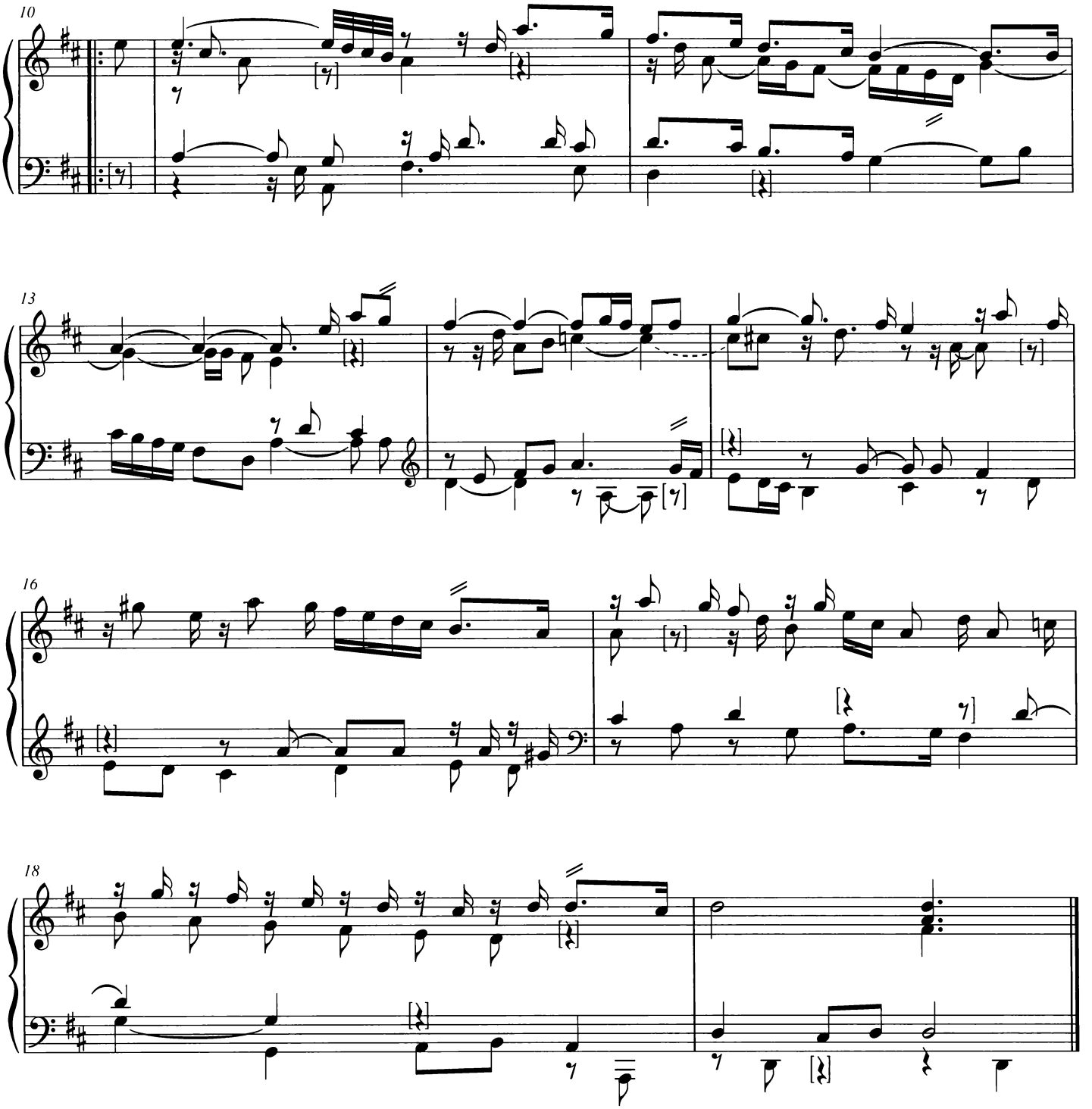
H[enry] Purcell



[75] Trumpett Almand

Anonymous

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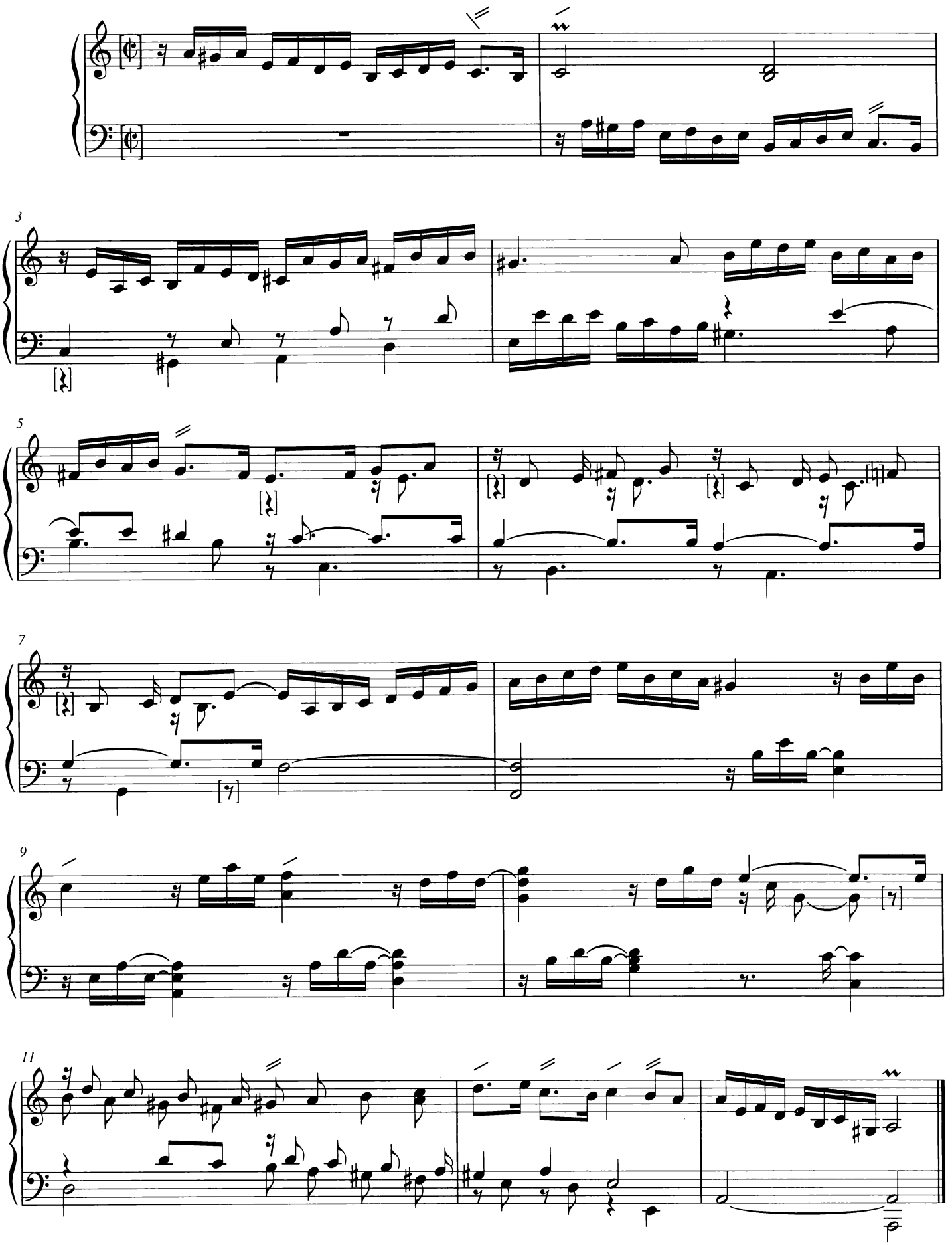
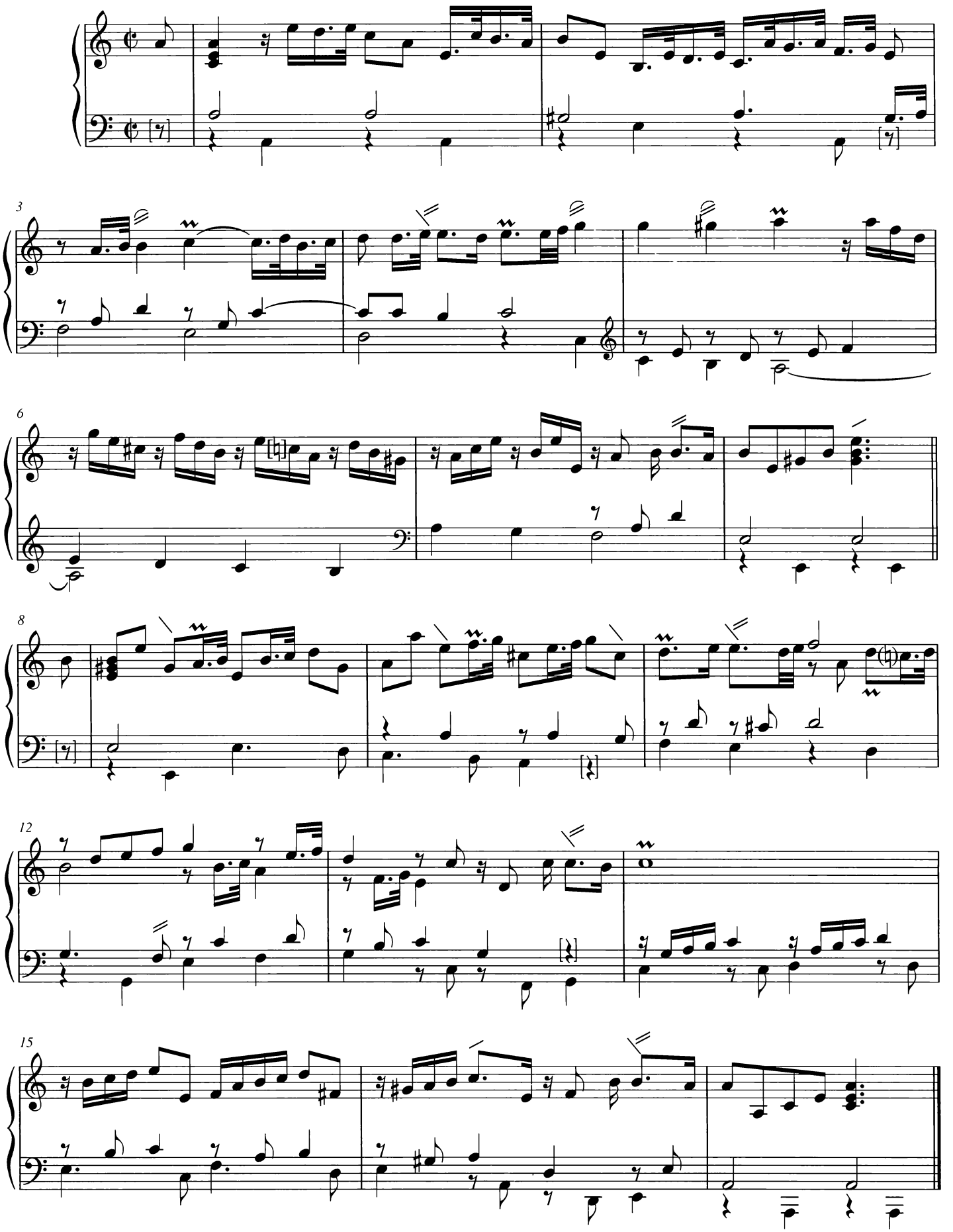
[76] Prelude

[Henry Purcell]



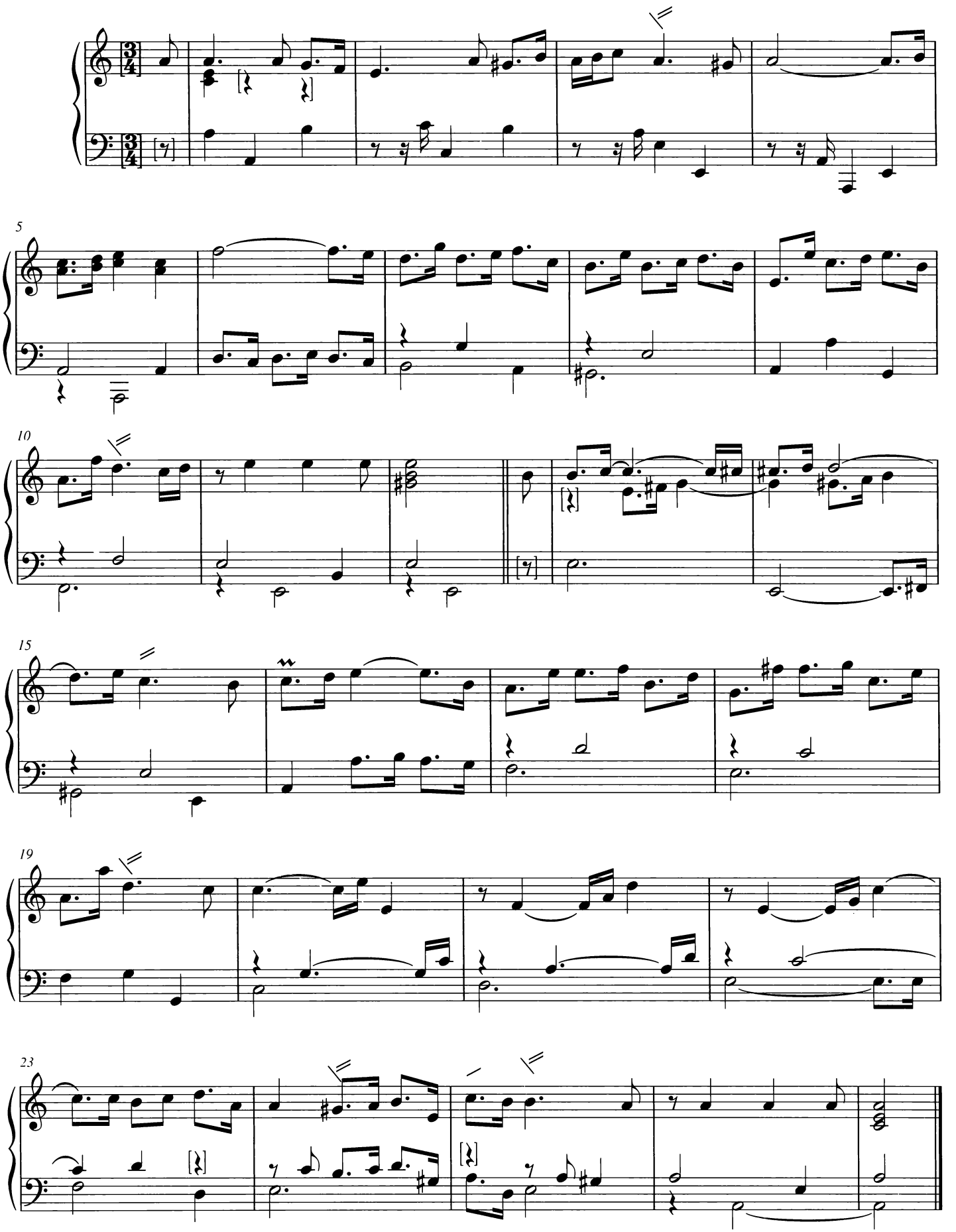
[77] Almand

[Henry Purcell]



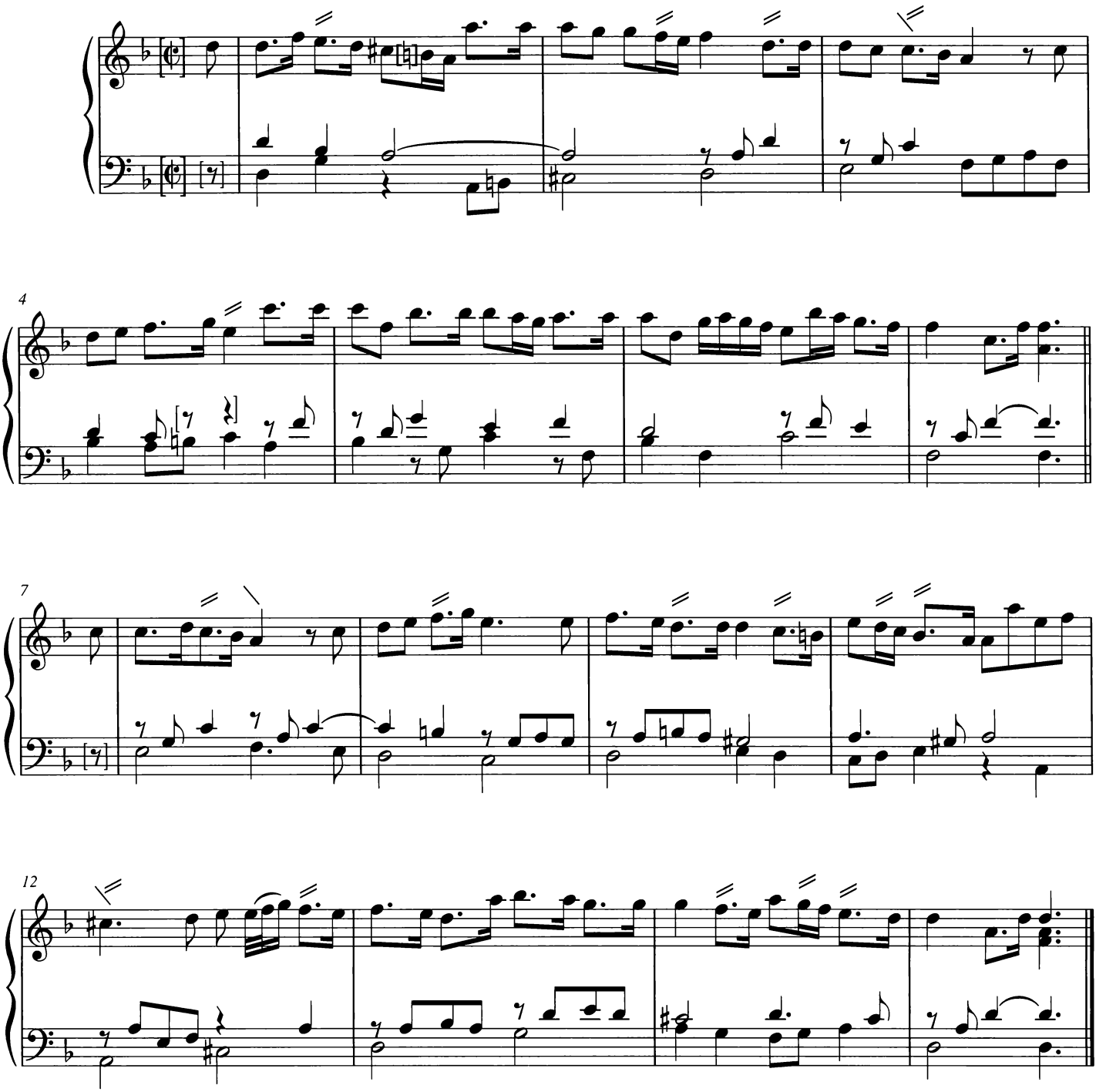
[78] Corant

[Henry Purcell]



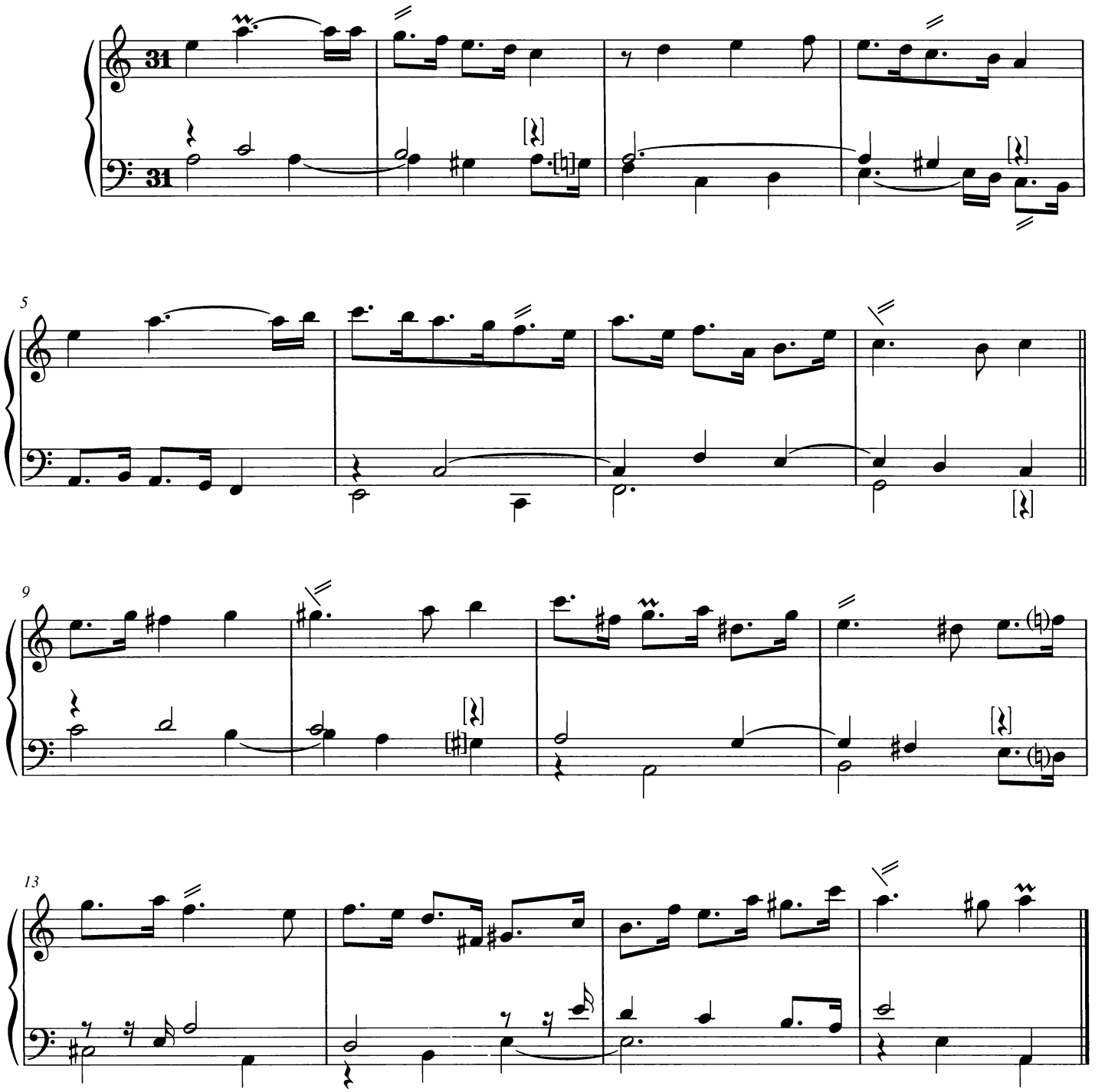
[79] [Almain]

[Giovanni Battista Draghi
or John Blow]



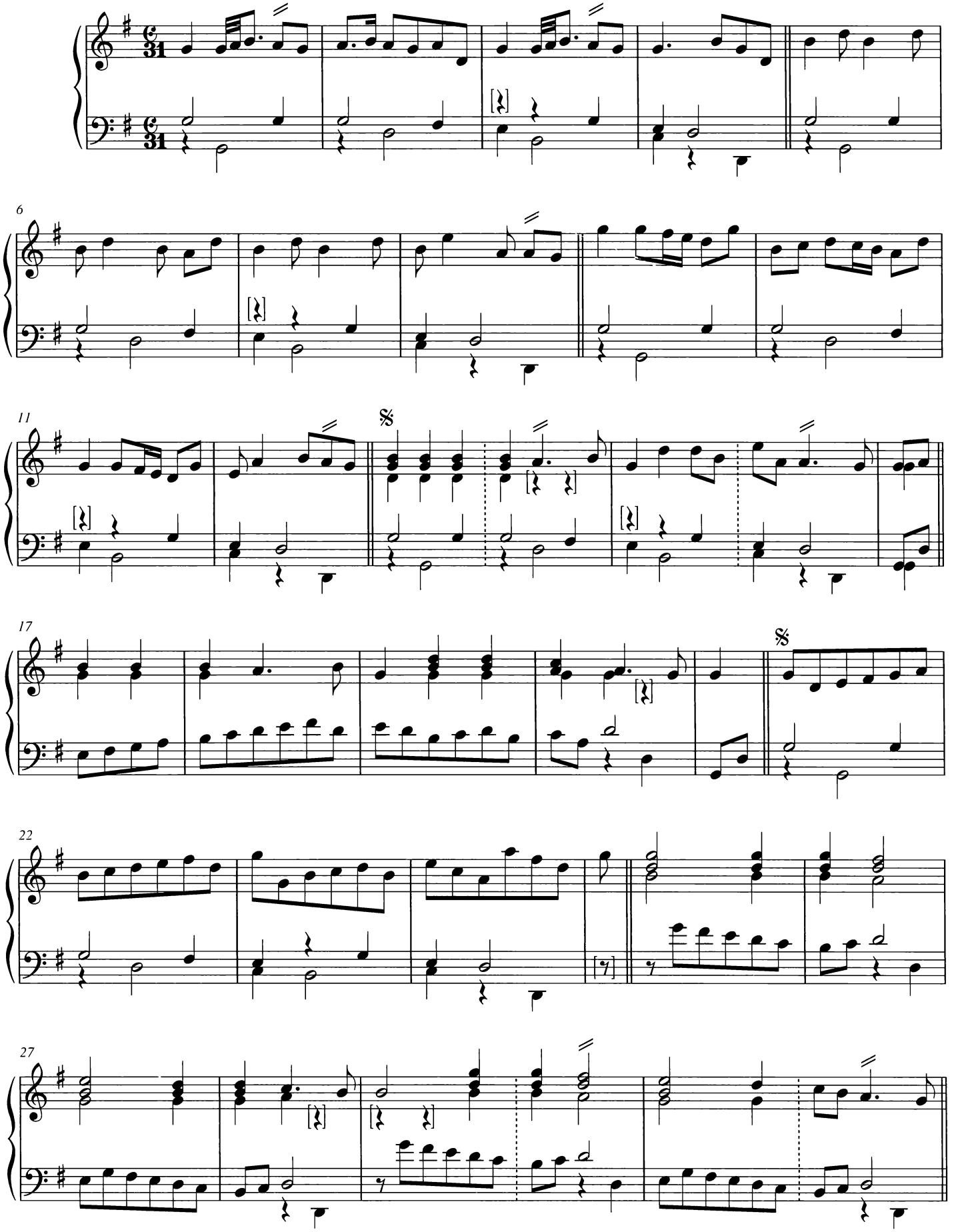
[80] Saraband to the lessons before, in A

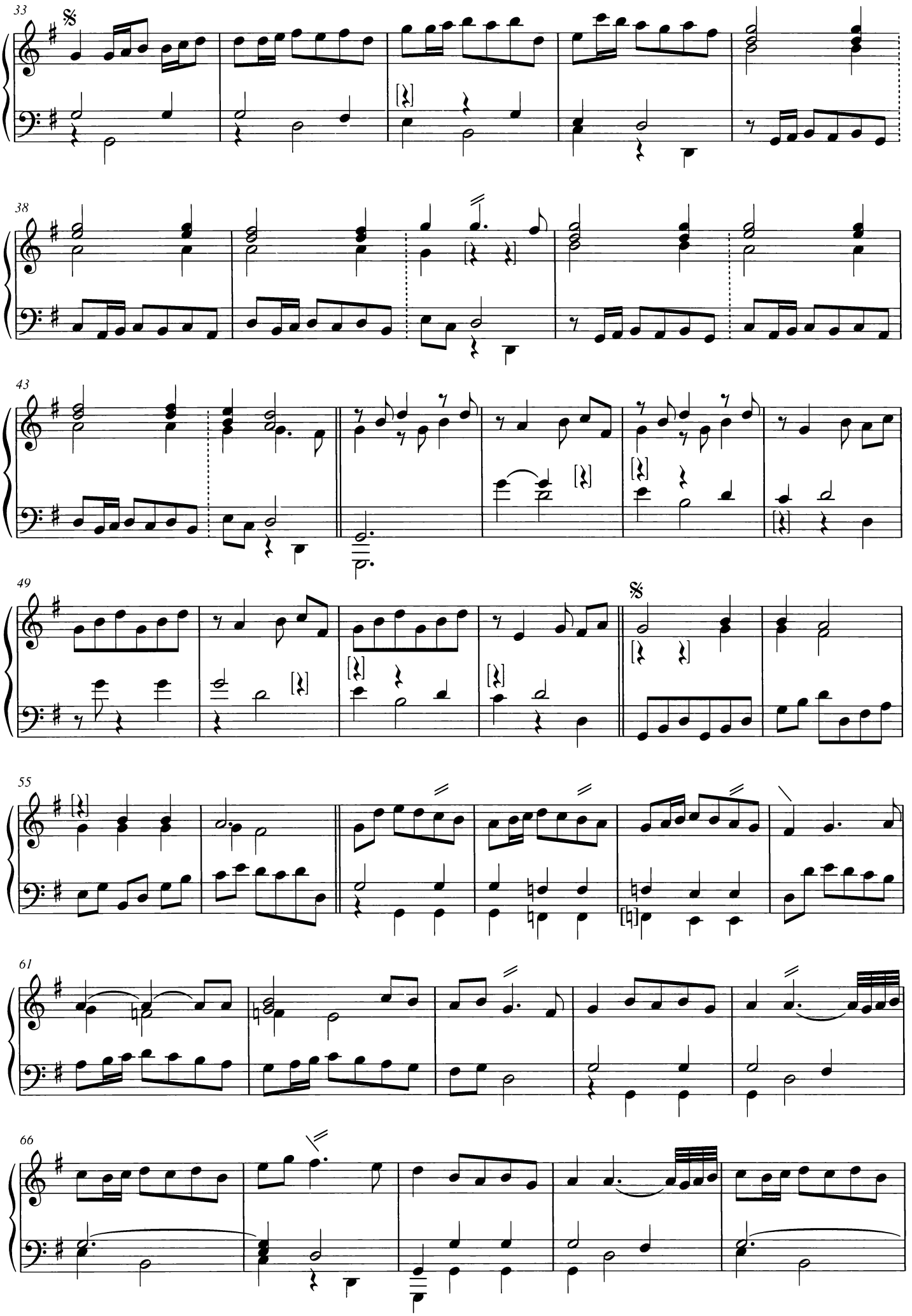
[Henry Purcell]



[81] Morlake Ground

Dr [John] Blow

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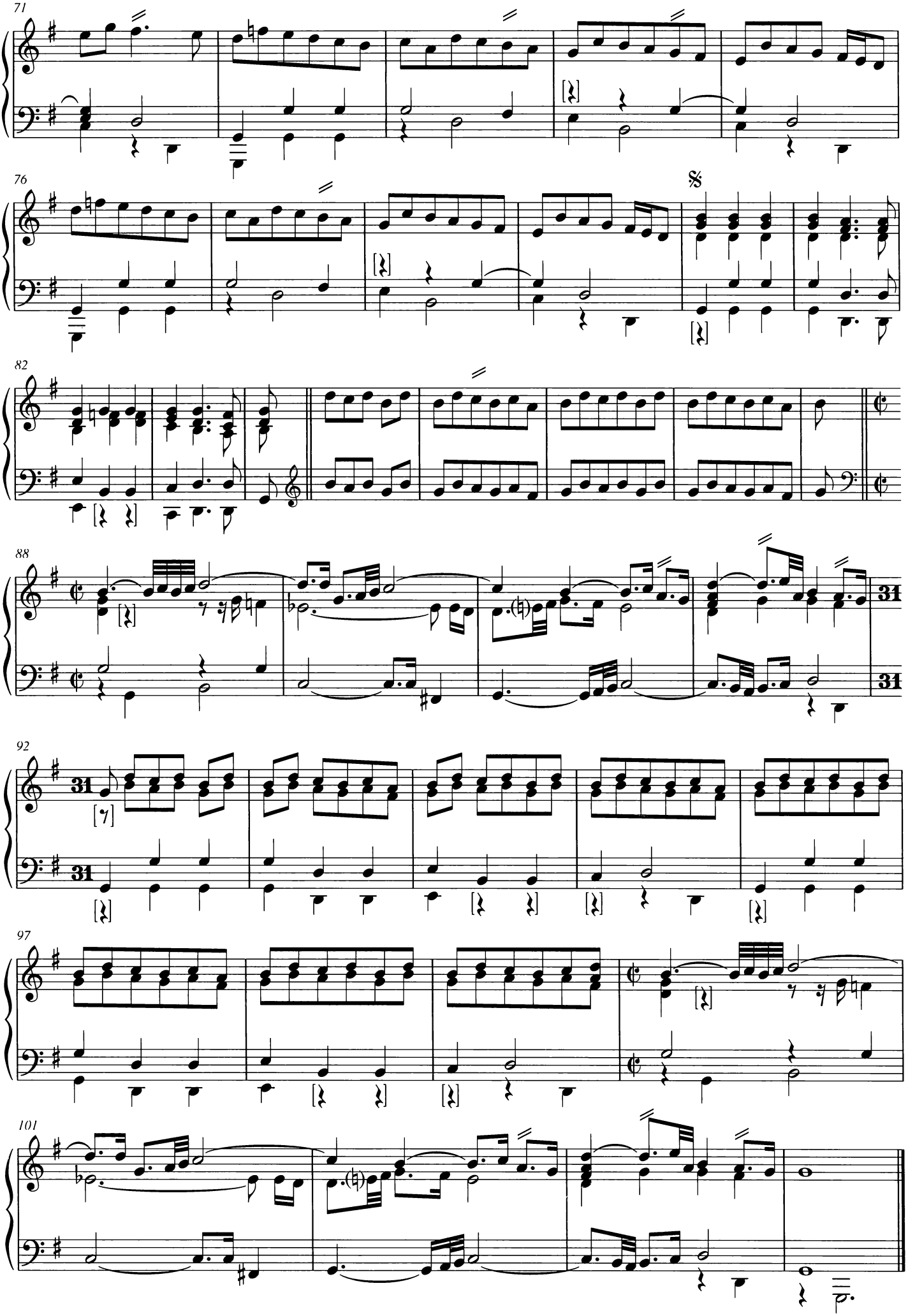
71
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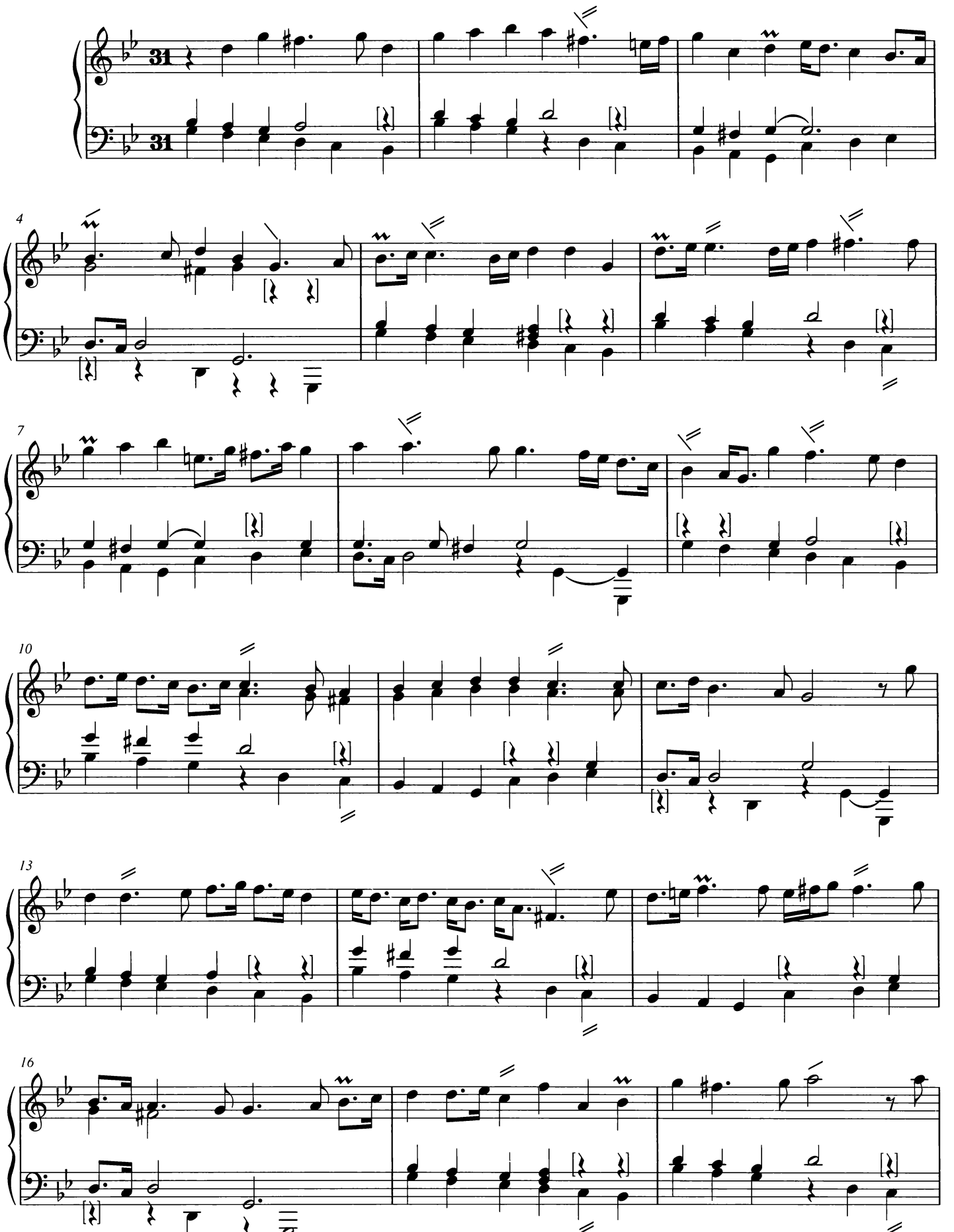
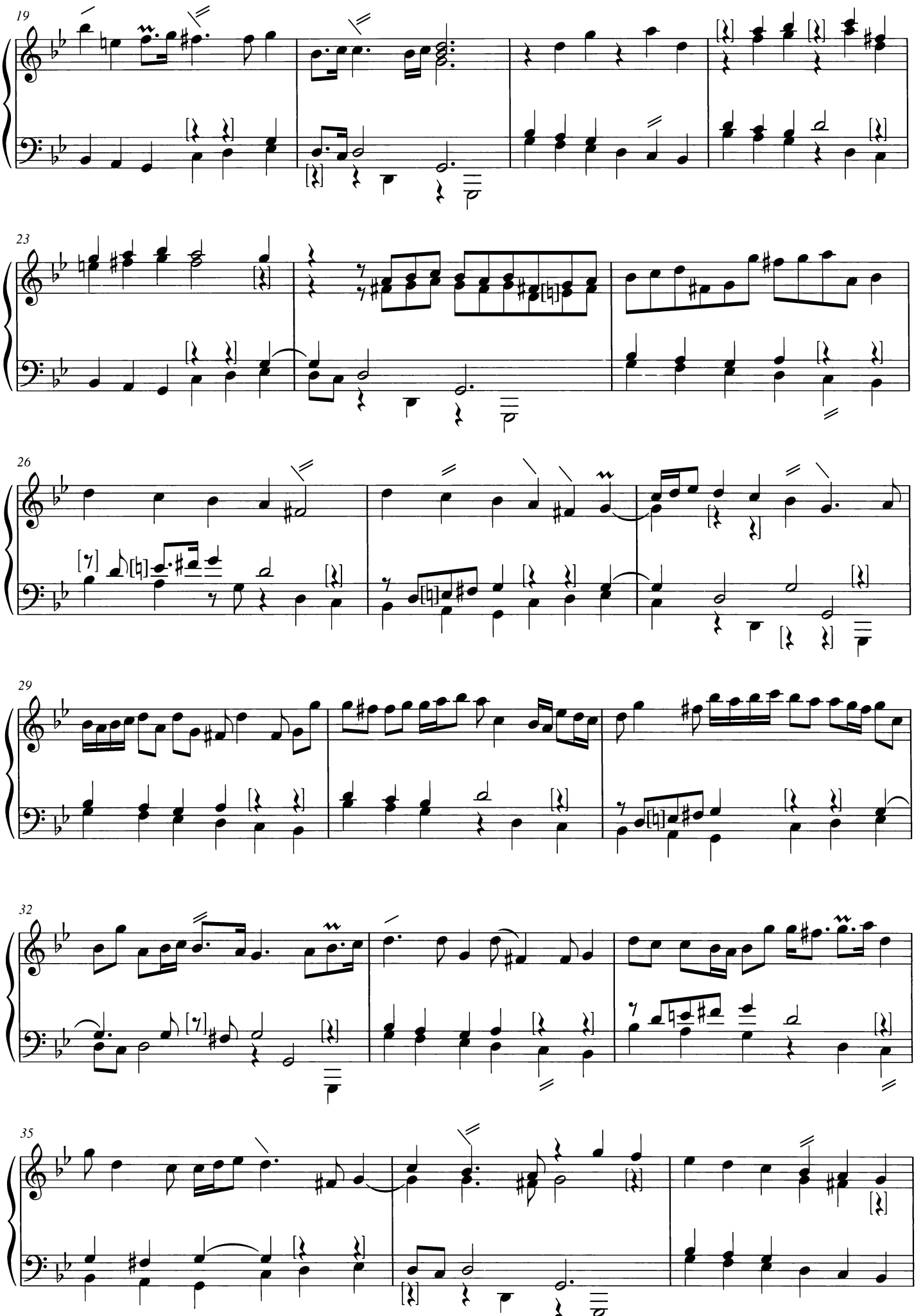
[82] Ground

Dr [John] Blow

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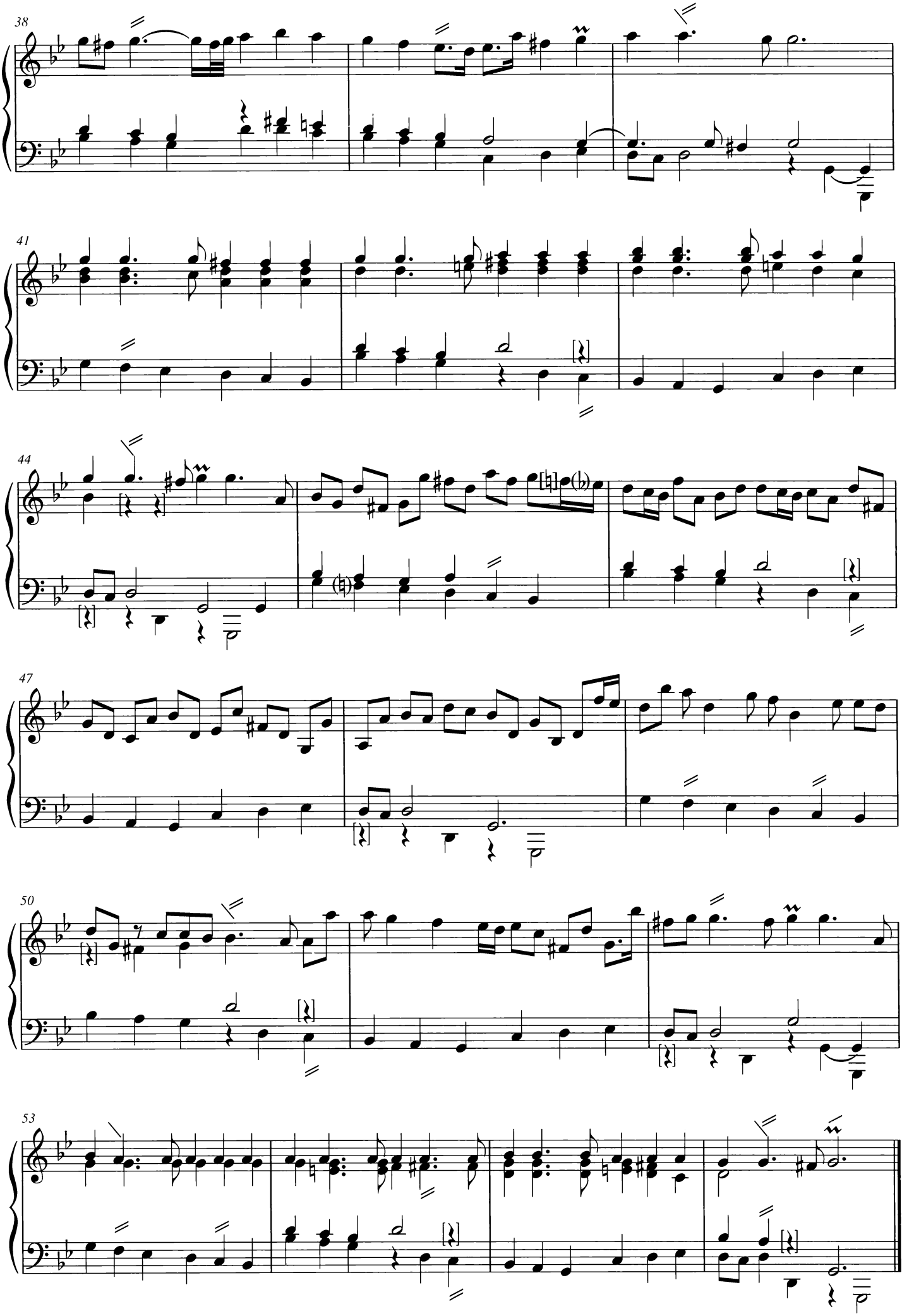
38
41
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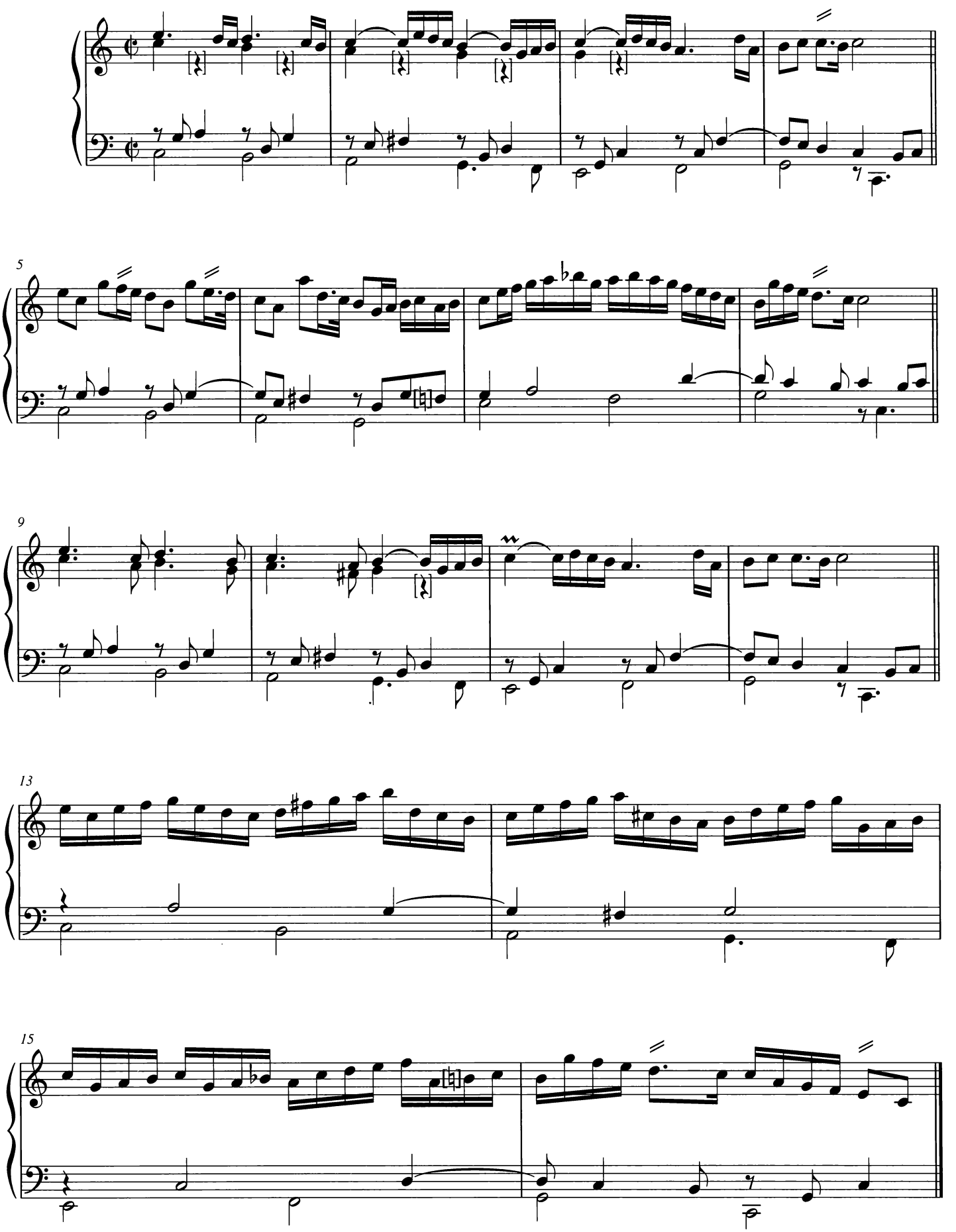
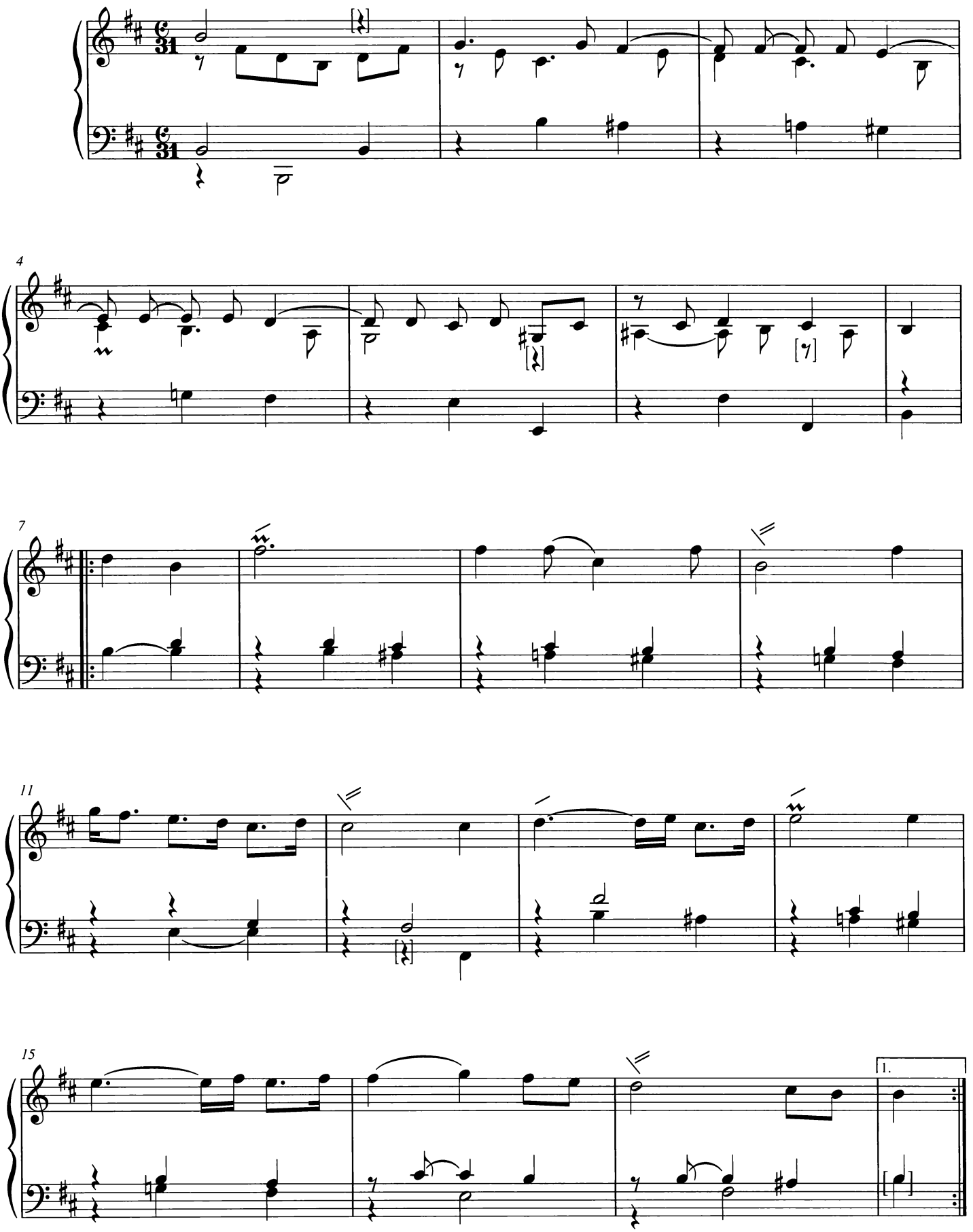
[83] Ground

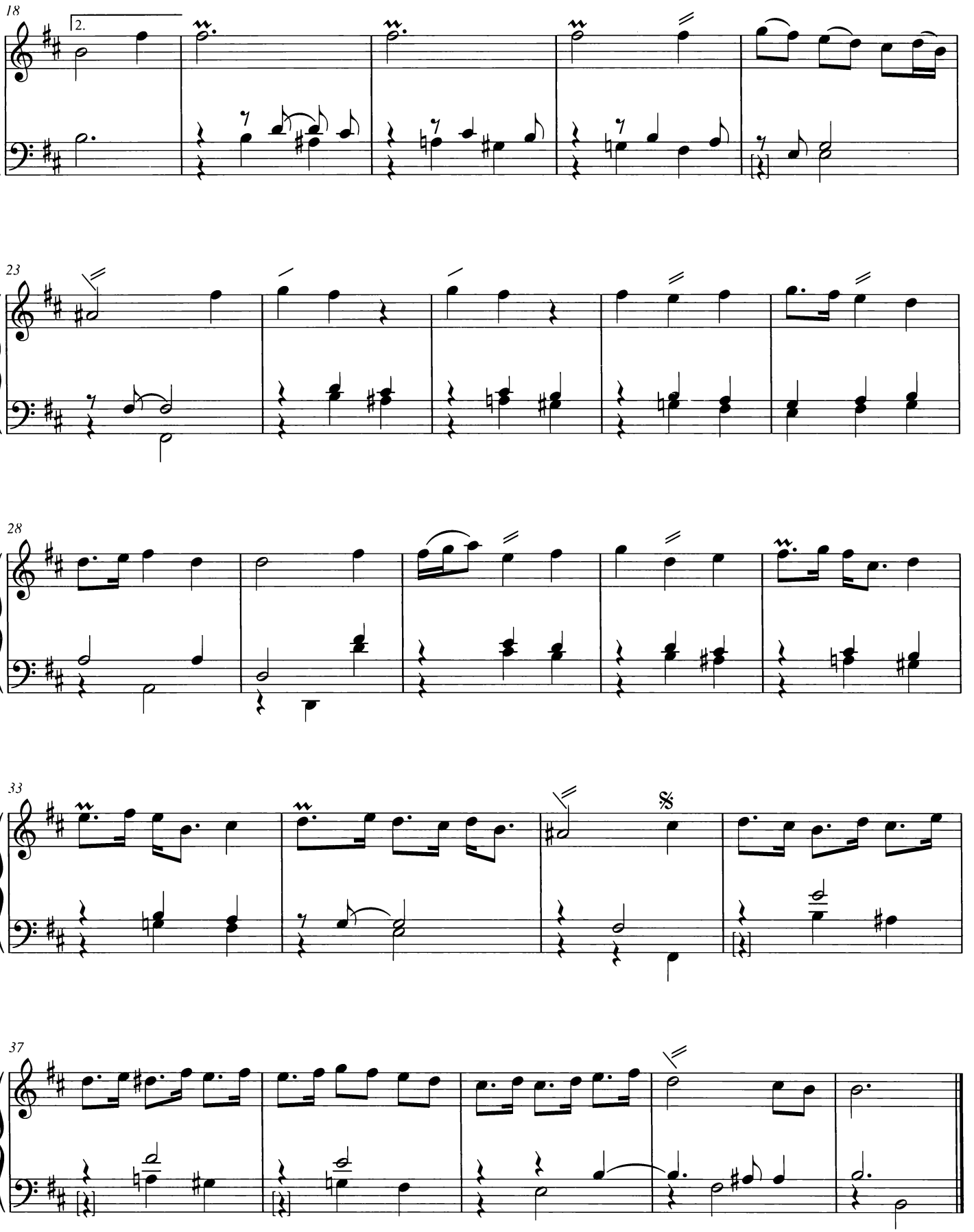
Mr [Gerhard] Disiner



[84] [Ground]

Anonymous




18
2.
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37

Critical Report

Sources

Oxford, Bodleian Library, MS.Mus.Sch.D.219

MS D.219 is 30.5 × 21 cm and contains 88 folios. The ruled paper and music begin on page 2 (pages are numbered in the manuscript), and the volume's contents end on page 37.

Oxford, Christ Church, Mus. MS 1177

MS 1177 is 33 × 21 cm and presently contains 41 folios (one has been removed). The first section begins on fol. 1v and continues through fol. 16v; the last portion of the manuscript is entered in reverse, beginning on fol. 41r and ending on fol. 18r. Folio 17 is blank. The music is laid out on six-line staves. The manuscript has been rebound, but the original binding is inside the present one.

Concordances

The following sources contain concordances of the compositions in MS D.219 and MS 1177. The list includes some instrumental ensemble manuscripts and keyboard sources. The abbreviations given are used throughout the remainder of the text.

MANUSCRIPT SOURCES

Bc	Brussels, Conservatoire royal de musique, Bibliothèque, MS XY.15 139.Z. Keyboard manuscript, dated 1687.
Cfm	Cambridge, Fitzwilliam Museum, Music MS 653 (52.B.7). Keyboard manuscript, early eighteenth century.
En	Edinburgh, National Library of Scotland, Inglis 94 MS 3343. Keyboard manuscript, ca. 1695.
Hfd	Hereford University Library, MS 30.A.xxx. Keyboard manuscript, ca. 1700, possibly in the hand of Henry Hall.
Lbl 1	London, British Library, Egerton 2959. Keyboard manuscript, ca. 1700.
Lbl 2	London, British Library, MS Add. 22099. Keyboard manuscript, ca. 1704–7.
Lbl 3	London, British Library, MS Add. 31403. Keyboard manuscript of two main sections, ca. 1635 copied by Edward Bevin and ca. 1700 copied by Daniel Henstridge.
Lbl 4	London, British Library, MS Add. 31465. Keyboard manuscript containing a handwritten copy of the figured bass portion of *Melothesia*, early eighteenth century, copied by Nicholas Harrison.
Lbl 5	London, British Library, MS Add. 33236. Twelve suites in two parts by Locke.
Lbl 6	London, British Library, MS Add. 34695. Keyboard manuscript, early eighteenth century. Mostly in the hand of Nicholas Harrison.
Lbl 7	London, British Library, MS Add. 39569. Inscribed "Receuil de Pièces choises pour le Clauessin, 1702." Signed by William Babel, but other hands in source besides Babel.
Lbl 8	London, British Library, MS Add. 41205. Keyboard manuscript, early eighteenth century. Owned by W. A. Barrett.
Lbl 9	London, British Library, Add. 52363. Keyboard manuscript, dated 1704. Possibly belonged to Elizabeth Barrett (inscribed "Elizabeth Batt. 1704").
Lcm	London, Royal College of Music, MS 2093. Keyboard manuscript, ca. 1680. Includes a rare concordance with *Melothesia*.
LAuc	Los Angeles, University of California, William Andrew Clark Memorial Library, MS M 678.M4 H295. Keyboard manuscript, ca. 1710. Once owned by Mary Frederick.

NH New Haven, Yale University Library, Filmer MS 15. Signed "Amy Filmer Her Booke 1677/8." Mainly in the hand of Francis Forcer.

NYp New York Public Library, MS Drexel 5611. Keyboard manuscript, ca. 1650–60, predominantly in the hand of Thomas Heardson.

Ob 1 Oxford, Bodleian Library, MS Mus.Sch. C.61. Keyboard manuscript containing divisions, etc.

Ob 2 Oxford, Bodleian Library, MS Mus.Sch. E.397. Keyboard and vocal manuscript, probably compiled before mid-eighteenth century. Inscribed "Miss Millane begune August ye 10th 1747," "Elizabeth Southwell," and "Mary Blaxly."

Ob 3 Oxford, Bodleian Library, MS Mus.Sch. E.399. Keyboard manuscript, ca. 1681–82. Inscribed "Elizabeth Nodes Her Book August 8th 1681," "mrs beety nodes her book march the 10 1682," and "Jane Carr."

Och 1 Oxford, Christ Church Library, MS 15. Keyboard manuscript, late-seventeenth century. Belonged to Samuel Estwick; includes initials "E.M." [= Emanuell Miles], also found in Och, MSS 92 and 1142A.

Och 2 Oxford, Christ Church Library, MS 437. Keyboard and vocal manuscript. Keyboard ca. 1630 and vocal post-1660 (different hands).

Och 3 Oxford, Christ Church Library, MS 1003. Keyboard manuscript in three sections, ca. 1640, ca. 1670, and ca. 1690.

Och 4 Oxford, Christ Church Library, MS 1175. Keyboard manuscript, 1640s–50s. Copied by Robert Wintersall.

Och 5 Oxford, Christ Church Library, Mus. MS 1176. Keyboard manuscript, ca. 1680s. Copied by Edward Lowe (from Och, MS 47) and Richard Goodson;

Och 6 Oxford, Christ Church Library, Mus. MS 1179. Keyboard manuscript, ca. 1660–90. Belonged to George Luellyn, 1690.

PBVB *Priscilla Bunbury's Virginal Book,* mid-1640s.

Pn Paris, Bibliothèque Nationale, Rés. 1186bis1. Keyboard manuscript, ca. 1695–1700. Associated with William Croft.

Tn Tokyo, Nanki Library, MS N-3/35. Keyboard manuscript in two parts, first ca. 1650, second between 1700 and 1757.

Wc Washington, Library of Congress, MS M21 M185. Keyboard manuscript, ca. 1705.

PRINTED SOURCES

CCL *A Choice Collection of Lessons for the Harpsichord or Spinnet.* London, 1696. Posthumous Purcell anthology.

MHMa *Musick's Hand-maide Presenting New and Pleasant Lessons for the Virginals or Harpsycon.* London, 1663.

MHMb *Musick's Hand-Maid: New Lessons and Instructions for the Virginals.* London, 1678. Includes pieces from the 1663 edition and several additions.

MHMc *The Second Part of Musick's Hand-maid: Containing the Newest Lessons, Grounds, Sarabands, Minuetts, and Jiggs, Set for the Virginals, Harpsichord, and Spinet.* London, 1689. 1705 edition published as *A Choice Collection of Lessons.*

SSSL *Six Select Sutes of Lessons for the Harpsicord in Six Severall Keys, Consisting of Preludes, Allemands, Corrants, Sarabands, Arietts, Minuets, & Jiggs, Compos'd by Sign^r. Giovani Baptista Draghi.* London, 1707.

Critical Notes

Pitches are identified based on the system in which c′ = middle C. The following abbreviations are used: s = upper staff, upward stem; a = upper staff, downward stem; t = lower staff, upward stem; b = lower staff, downward stem; rh = right hand; lh = left hand.

[1] [Almain]

SOURCE
MS D.219, p. 2

[2] Corant

SOURCE
MS D.219, p. 4

[3] Saraband

SOURCE
MS D.219, p. 5

COMMENTS
M. 15, rh, note 2, e′ is possibly better.

[4] Jigg Allmaine

SOURCE
MS D.219, p. 6

[5] Allmaine

SOURCE
MS D.219, p. 8

CONCORDANCES
Lbl 4, fol. 36v (mistakenly attributed to Blow); NYp, p. 145

[6] Corant

SOURCE
MS D.219, p. 10

CONCORDANCE
Lbl 4, fol. 37v (mistakenly attributed to Blow)

[7] Saraband

SOURCE
MS D.219, p. 12

CONCORDANCE
Lbl 4, fol. 38v (mistakenly attributed to Blow)

COMMENTS
The custos in m. 23 in the tenor indicates that the line moves to the right hand.

[8] Jigg Allmaine

SOURCE
MS D.219, p. 14

COMMENTS
M. 13, b, quarter rest deleted on beat 1.

[9] Allmaine

SOURCE
MS D.219, p. 16

CONCORDANCES
MS 1177, fol. 14; NYp, p. 149

COMMENTS
M. 9, S, note 1, quarter note.

[10] Corant

SOURCE
MS D.219, p. 18

CONCORDANCE
NYp, p. 151

COMMENTS
M. 23, rh, note 2, eighth note. M. 26, b, half note.

[11] Saraband

SOURCE
MS D.219, p. 19

CONCORDANCE
NYp, p. 152

[12] Jigg Allmaine

SOURCE
MS D.219, p. 20

COMMENTS
M. 16, t, note 2, eighth note.

[13] A Ground for ye Organ or Harpsicord

SOURCE
MS D.219, p. 21

[14] A Ground for ye harpsicord

SOURCE
MS D.219, p. 22

CONCORDANCES
NH, fol. 3v; Lbl 6, fol. 31v; Ob 2, fol. 5

[15] An ayre

SOURCE
MS D.219, p. 24

CONCORDANCES
MHMb, no. 66; *Cupid and Death,* third entry

[16] Mr Locks Saraband

SOURCE
MS D.219, p. 25

CONCORDANCES
MHMb, no. 67; *Cupid and Death,* third entry

[17] A Ground in D Sol re

SOURCE
MS D.219, p. 28

CONCORDANCES
MS 1176, fol. 14v; Pn, p. 10 (attributed to "Price"); Och 1, fol. 85v; Bc, p. 158

[18] The new tune

SOURCE
MS D.219, p. 30

[19] Corant

SOURCE
MS D.219, p. 31

[20] Saraband

SOURCE
MS D.219, p. 32

[21] Banisters tune

SOURCE
MS D.219, p. 33

CONCORDANCE
Och 2, fol. 23

[22] The kings ayre

SOURCE
MS D.219, p. 34

COMMENTS
Attributed to Lawes in *Courtly Masquing Ayres* (1662), no. 5, in G minor.

[23] The kings Coranto

SOURCE
MS D.219, p. 35

COMMENTS
Attributed to Lawes in *Courtly Masquing Ayres,* no. 6, in G minor.

M. 20, t, note 3 unclear. M. 34, rh, half notes.

[24] Saraband

SOURCE
MS D.219, p. 36

COMMENTS
M. 4, rh, note 3, f″.

[25] Mr Locks Coranto

SOURCE
MS D.219, p. 37

COMMENTS
M. 24, lh, dotted half note.

[26] Sarabrand

SOURCE
MS 1177, fol. 1v

CONCORDANCES
Och 2, fol. 6r; Och 4, fol.18v; En, fol. 7v; NYp, p.110; PBVB, fol. 2v; Tn, fol. 4v

COMMENTS
M. 34, rh, c′, quarter note only.

[27] Sarabrand

SOURCE
MS 1177, fol. 2r

COMMENTS
M. 21, t, note 1 is b′.

[28] [Freeman's Delight]

SOURCE
MS 1177, fol. 2v

CONCORDANCES
MHMa, no. 12; *Dancing Master,* suppl. to 3d ed., no. 30

COMMENTS
First and second ending brackets have been supplied editorially. Final repeats added editorially.

[29] [Saraband]

SOURCE
MS 1177, fol. 3r

[30] [Saraband]

SOURCE
MS 1177, fol. 3r

COMMENTS
M. 8, t, note 1 is g. M. 9, s, between notes 3 and 4 there is a sharp above the staff.

[31] Allmaine

SOURCE
MS 1177, fol. 3v

COMMENTS
M. 10 through note 1 of m. 11, lh, pasted over with blank staves. M. 15, lh, corona appears over barline.

[32] Corant

SOURCE
MS 1177, fol. 4r

COMMENTS
M. 6, t, note 2, sixteenth note.

[33] The Kings ayre

SOURCE
MS 1177, fol. 4v

[34] [Corant]

SOURCE
MS 1177, fol. 5r

COMMENTS
M. 4, s, note 1, half note.

[35] Saraband

SOURCE
MS 1177, fol. 6r

[36] A [S]Cots Aire

SOURCE
MS 1177, fol. 6v

[37] A horne pipe

SOURCE
MS 1177, fol. 7r

[38] [Aire]

SOURCE
MS 1177, fol. 7v

[39] [Saraband]

SOURCE
MS 1177, fol. 7v

CONCORDANCE
Lbl 2, fol. 8r

[40] [Saraband]

SOURCE
MS 1177, fol. 7v

[41] Aire

SOURCE
MS 1177, fol. 7v

[42] [Saraband]

SOURCE
MS 1177, fol. 8r

[43] [Jigg]

SOURCE
MS 1177, fol. 8v

COMMENTS
Although this piece appears incomplete, the end is clearly marked in the manuscript.

[44] [Almain]

SOURCE
MS 1177, fol. 8v

COMMENTS
M. 4, lh and rh, note 3, dotted quarter notes may mean possible repeat of first section, but the repeat is not indicated. M. 6, rh, note 2, b″.

[45] Jigg

SOURCE
MS 1177, fol. 9r

COMMENTS
M. 3, lh, note 1, half note.

[46] Saraband

SOURCE
MS 1177, fol. 9r

[47] Sar[aband]

SOURCE
MS 1177, fol. 9v

COMMENTS
M. 9, lh, note 1, d.

[48] [Corant]

SOURCE
MS 1177, fol. 10r

[49] Almain

SOURCE
MS 1177, fol. 10v

COMMENTS
M. 1, rh, rest 1, sixteenth rest. M. 15, rh, note 3, dotted eighth note.

[50] [Corant]

SOURCE
MS 1177, fol. 11r

COMMENTS
M. 10, t, note 1, dotted half note. M. 16, repeats in rh only. Mm. 16, 24, 32, lh, note 2, half note.

[51] Jigg

SOURCE
MS 1177, fol. 11v

COMMENTS
M. 1, rh, note 8, quarter note. M. 13, rh, notes 3–4 are g″–f″.

[52] [Almain]

SOURCE
MS 1177, fol. 12r

COMMENTS
M. 9, lh, final note, half note. M. 18, b, note 1, quarter note.

[53] Ayre

SOURCE
MS 1177, fol. 12v

COMMENTS
M. 5, rh, rest is sixteenth. M. 8, rh, note 2, A only.

[54] [Corant]

SOURCE
MS 1177, fol. 13r

COMMENTS

M. 30, t, note 1, half note.

[55] [Almain]

SOURCE

MS 1177, fol. 14r

CONCORDANCES

MS D.219, p. 16; NYp, p. 149

COMMENTS

M. 14, rh, note 3 has ♯ in MS D.219; note 6 has ♯ in MS D.219.

[56] [Corant]

SOURCE

MS 1177, fol. 14v

CONCORDANCE

NH, fol. 1v

[57] Jigg

SOURCE

MS 1177, fol. 14v

CONCORDANCE

Ob 3, fol. 2r

[58] Jigg

SOURCE

MS 1177, fol. 14v

COMMENTS

M. 3, rh, note 1, b″.

[59] Jigg

SOURCE

MS 1177, fol. 15r

[60] [Verse]

SOURCE

MS 1177, fol. 15v

[61] Prelude

SOURCE

MS 1177, fol. 16v

CONCORDANCES

Lcm, fol. 23v (fingered), "Dr Blow's Voluntary"; Tn, fol. 15v, "Prelude Dr Blow"; Lbl 2, fol. 10 (fingered), "A Prelude Dr Blow;" Cfm, p.18, "Prelude"

COMMENTS

M. 15, lh, note 5, sixteenth note.

[62] Almaine

SOURCE

MS 1177, fol. 41r

CONCORDANCE

Och 3, fol. 1Av

COMMENTS

Mm. 9–10, barlines double in source; double bar moved before preceding eighth note. M. 21, b, note 2, half note.

[63] Corant

SOURCE

MS 1177, fol. 40r

CONCORDANCE

Och 3, fol. 2Ar (incomplete)

[64] Saraband

SOURCE

MS 1177, fol. 39v

CONCORDANCE

Wc, p. 103 (longer version)

COMMENTS

The sign at m. 17 is for a *petite reprise,* directing the performer to repeat the last eight measures.

[65] Almand

SOURCE

MS 1177, fol. 39r

CONCORDANCES

Lbl 3, fol. 57v; Lbl 4, fol. 43v

COMMENTS

M. 12, rh, notes 10–13, thirty-second notes. M. 17, t, notes 5–6, b′–a′.

[66] Corant

SOURCE
MS 1177, fol. 38

CONCORDANCES
Lbl 3, fol. 56v; Lbl 4, fol. 43v

[67] Almaine

SOURCE
MS 1177, fol. 36

COMMENTS
This piece is an unicum. M. 6, b, note 5, sixteenth note.

[68] Almaine

SOURCE
MS 1177, fol. 34

CONCORDANCES
Bc, p. 138; Lbl 4, fol. 44v; Lbl 9, p. 148

COMMENTS
M. 9, s, a, notes 7–9, sixteenth notes. M. 18, t, note 1, quarter note.

[69] [Ground]

SOURCE
MS 1177, fol. 32r

CONCORDANCES
Cfm, p. 30; Lbl 4, fol. 74r; Lbl 7, fol. 24v (Dr Crofts); Lbl 6, fol. 41v; Ob 2, p. 70; LAuc, fol. 20

COMMENTS
Z. 681.

The final measure has been supplied editorially. Mm. 2, 12, 32, a, note 2, eighth note tied to two sixteenth notes; s, note 6, sixteenth note tied to eighth note.

[70] [Ground "Scocca pur"]

SOURCE
MS 1177, fol. 31r

CONCORDANCE
MHMc, no. 20

COMMENTS

M. 31, rh, notes 2–3, sixteenth note tied to quarter. M. 40, a, two quarter rests.

[71] Mr H. Purcell Prelude

SOURCE
MS 1177, fol. 29v

CONCORDANCES
CCL, suite no. 3; Bc, p. 68; Hfd, p. 22; Tn, fol. 23v; Lbl 6, fol. 15v; Lbl 9, p. 132

COMMENTS
Z. 662/1.

[72] Allmand

SOURCE
MS 1177, fol. 29r

CONCORDANCE
CCL, suite no. 3

COMMENTS
Z. 662/2.

[73] Corant

SOURCE
MS 1177, fol. 28r

CONCORDANCE
CCL, suite no. 3

COMMENTS
Z. 662/3.

M. 8, t, whole rest. Mm. 12–13, s, quarter note on the barline (equals an eighth note on each side).

[74] [Saraband]

SOURCE
MS 1177, fol. 27r

COMMENTS
Z. 654.

[75] Trumpett Almand

SOURCE

MS 1177, fol. 26r

CONCORDANCES

Lbl 3, fol. 58v; Lbl 8, fol. 9r

COMMENTS

This almain provides a first and second ending for the first section. Ending brackets have been supplied editorially. M. 11, b, rest 1, eighth rest. M. 18, b, note 5, marked "8" in source. M. 19, no repeat at end.

[76] Prelude

SOURCE

MS 1177, fol. 24v

[77] Almand

SOURCE

MS 1177, fol. 24r

CONCORDANCES

CCL, suite no. 4; Pn, fol. 44; Cfm, p. 16; Bc, p. 114; Lbl 4, fol. 10v; Lbl 9, p. 132; Tn, fol. 26v

COMMENTS

Z. 663/2. The attribution to Purcell is based on CCL.

[78] Corant

SOURCE

MS 1177, fol. 23v

CONCORDANCES

CCL, suite no. 4; Pn, fol. 44v; Cfm, p. 16; Bc, p. 116; Lbl 9, p. 133

COMMENTS

Z. 663/3. The attribution to Purcell is based on CCL. M. 10, b, half note.

[79] [Almain]

SOURCE

MS 1177, fol. 23r

CONCORDANCES

SSSL, p. 26; Bc, p. 125; Lbl 1, fol. 10

COMMENTS

Attributed to Blow in Bc and Lbl, but published in the Draghi print of 1707. M. 6, b, note 2, f.

[80] Saraband to the lessons before, in A

SOURCE

MS 1177, fol. 23. Refers to lessons on [fols. 24–23v]

CONCORDANCE

CCL, suite no. 4; Bc, p. 80; Lbl 4, fol. 11v; Lbl 9, p. 134

COMMENTS

Z. 663/4.

[81] Morlake Ground

SOURCE

MS 1177, fol. 22

CONCORDANCES

MHMc, no. 23; Lbl 3, fol. 61v; Pn, fol. 38v; Lbl 4, fol. 31v

[82] Ground

SOURCE

MS 1177, fol. 20r

CONCORDANCES

Bc, p. 47; Tn, fol. 16v; En, fol. 50v; Cfm, p. 26; Ob 1, p. 83; Version a 3 in Lbl 5, fol. 63v

COMMENTS

This version leaves out the opening statement of the bass found in En. MS 1177 has an extra variation, not included in the other sources. M. 38, rh, note 3, dotted eighth note.

[83] Ground

SOURCE

MS 1177, fol. 18v

[84] [Ground]

SOURCE

MS 1177, fol. 18

Appendix

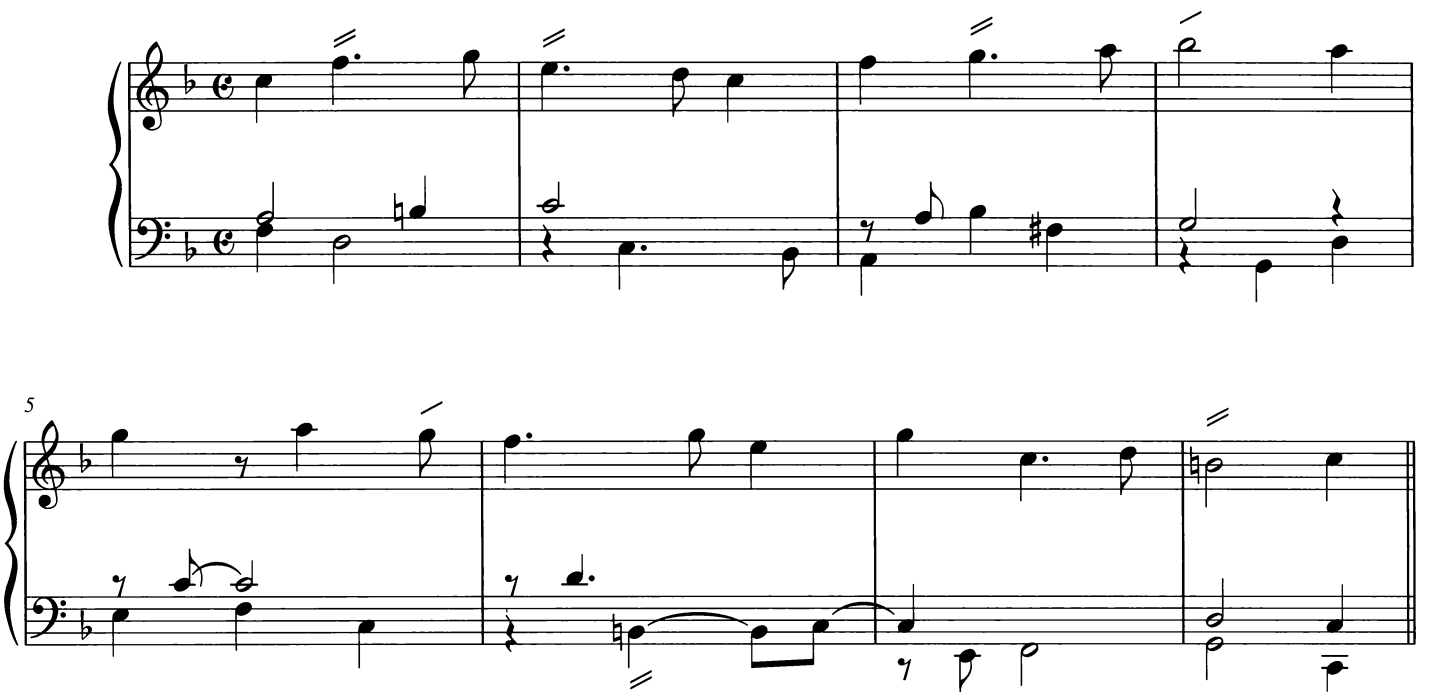
Fragment, first half of saraband

Source

MS D.219, p. 26

Concordance

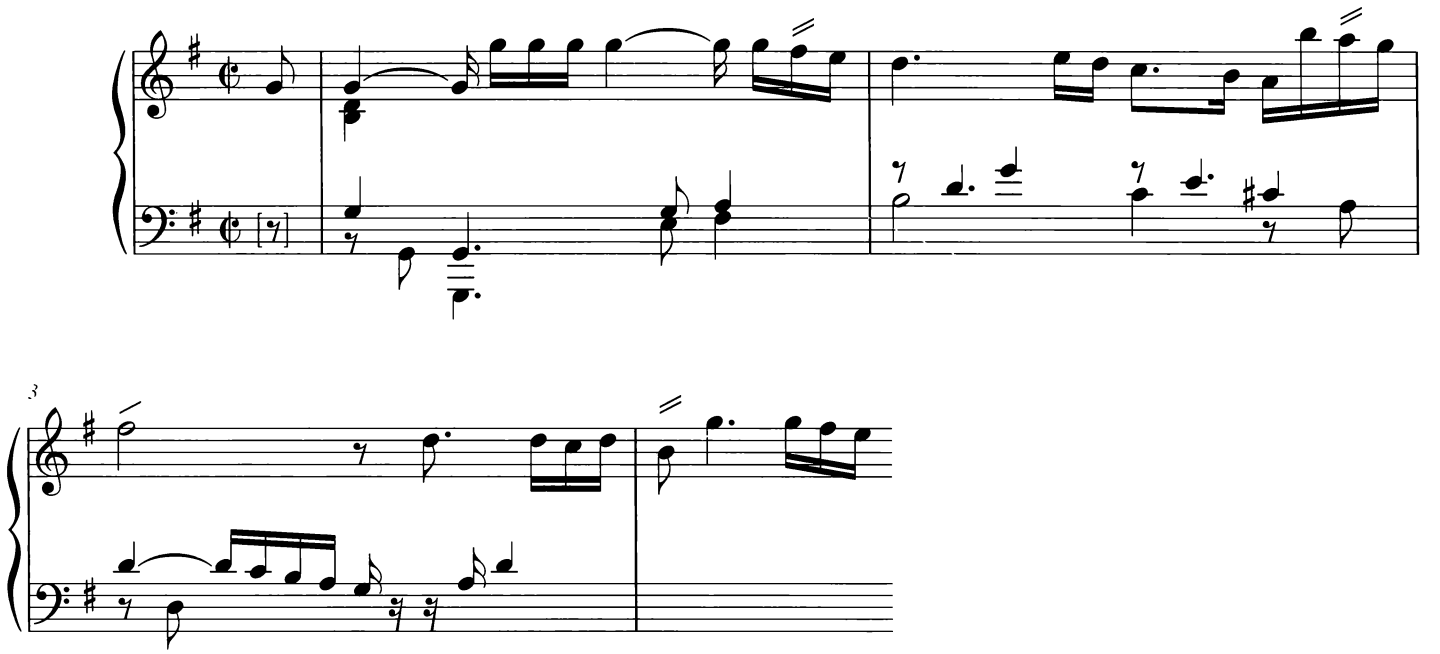
MHMb, no. 69



Fragment, beginning of an almaine

SOURCE

MS 1177, fol. 37

CONCORDANCE

Lbl 4, fol. 53v.