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A NATIONAL COLLECTION OF MUSIC

XXI

WILLIAM LAWES

SELECT CONSORT MUSIC

TRANSCRIBED AND EDITED BY

MURRAY LEFKOWITZ

SECOND, REVISED EDITION

PUBLISHED FOR THE ROYAL MUSICAL ASSOCIATION

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1971

DEDICATED
BY GRACIOUS PERMISSION
TO
HER MAJESTY QUEEN ELIZABETH II

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MURRAY LEFKOWITZ

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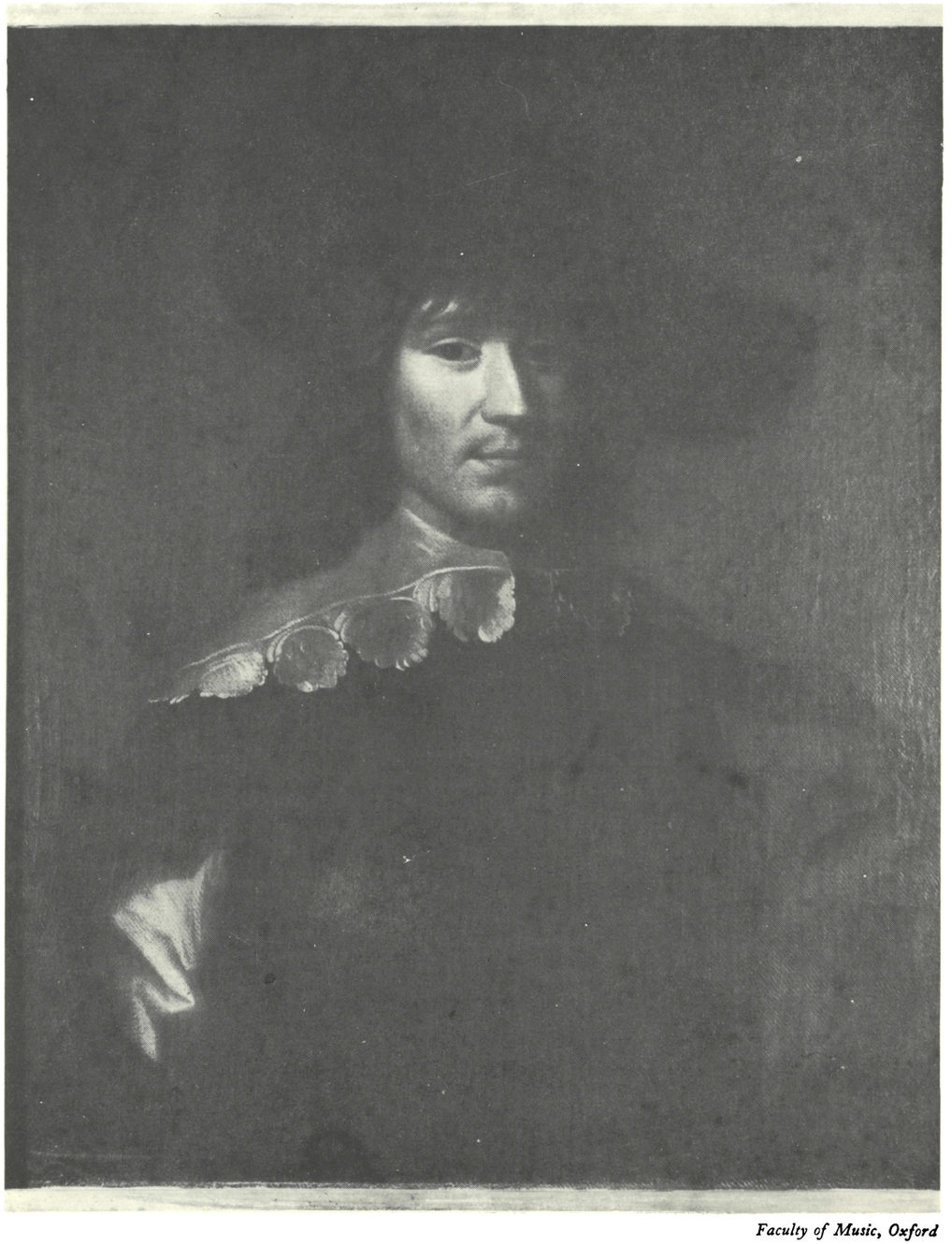
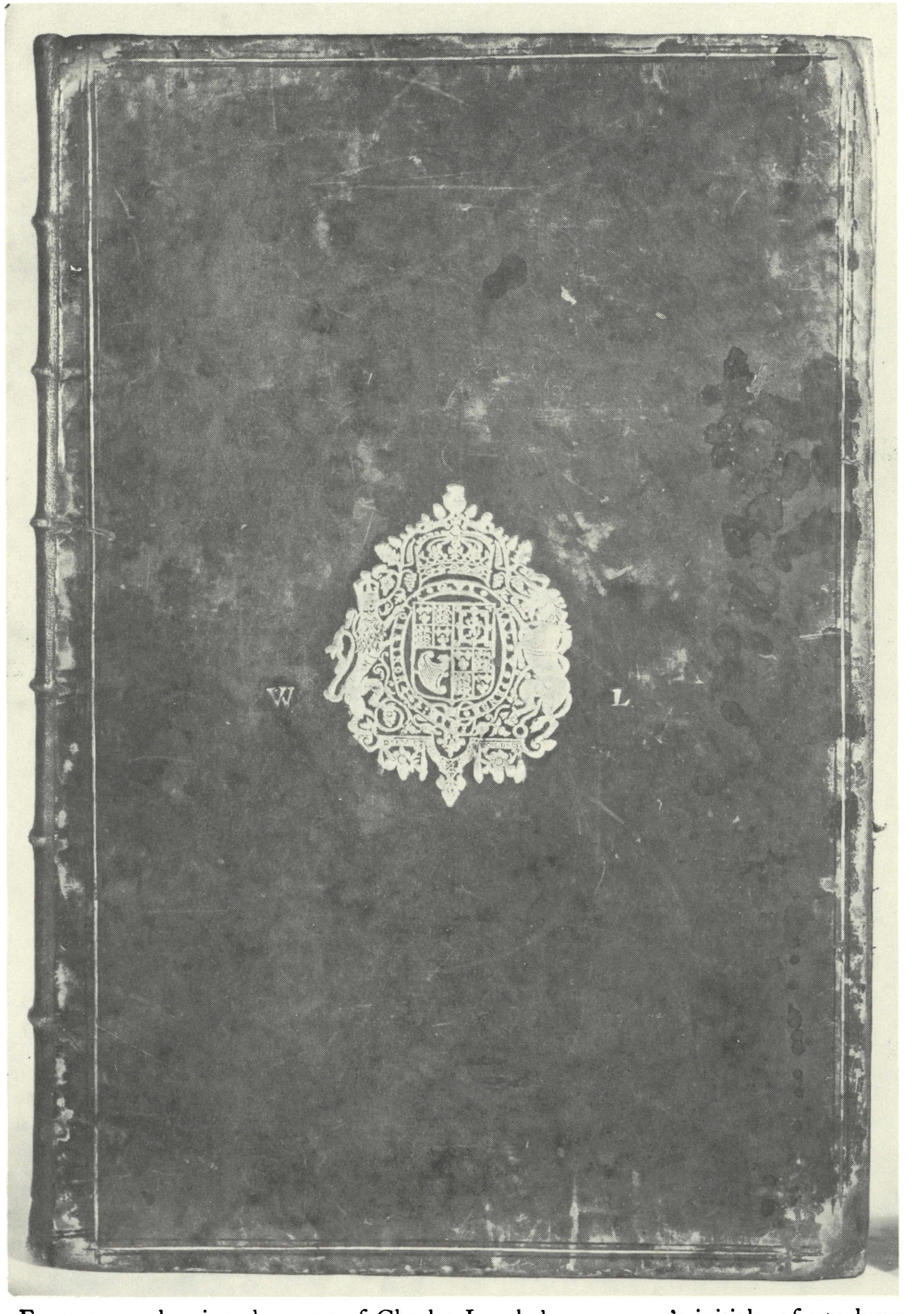
[*NB: titles, the numbering of Suites, etc. are modern; for the originals, see the Critical Commentary*].



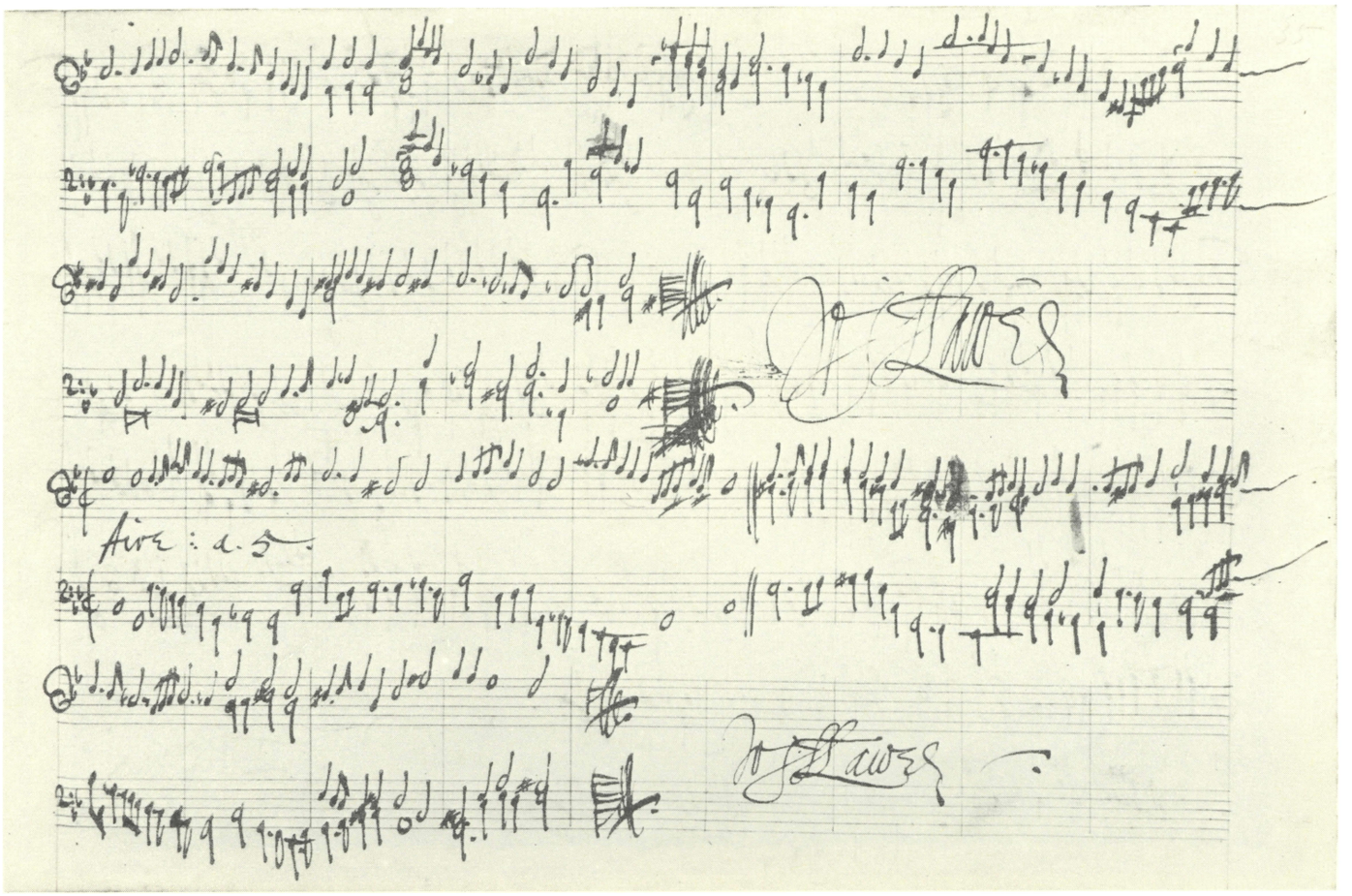
Faculty of Music, Oxford

William Lawes



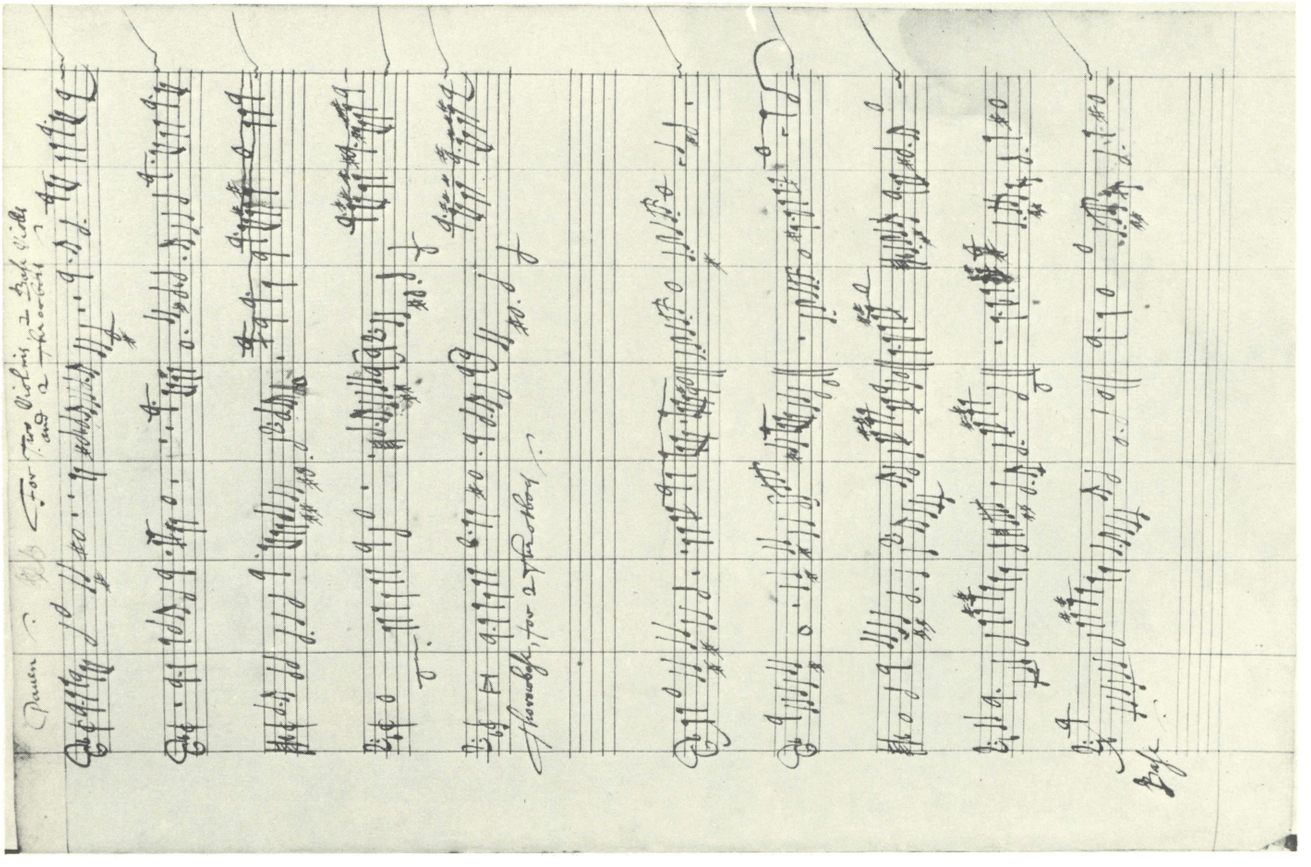
Front cover, bearing the arms of Charles I and the composer's initials, of a volume of instrumental scores in the autograph of William Lawes.

Bodleian, MS Mus. Sch. B. 2.



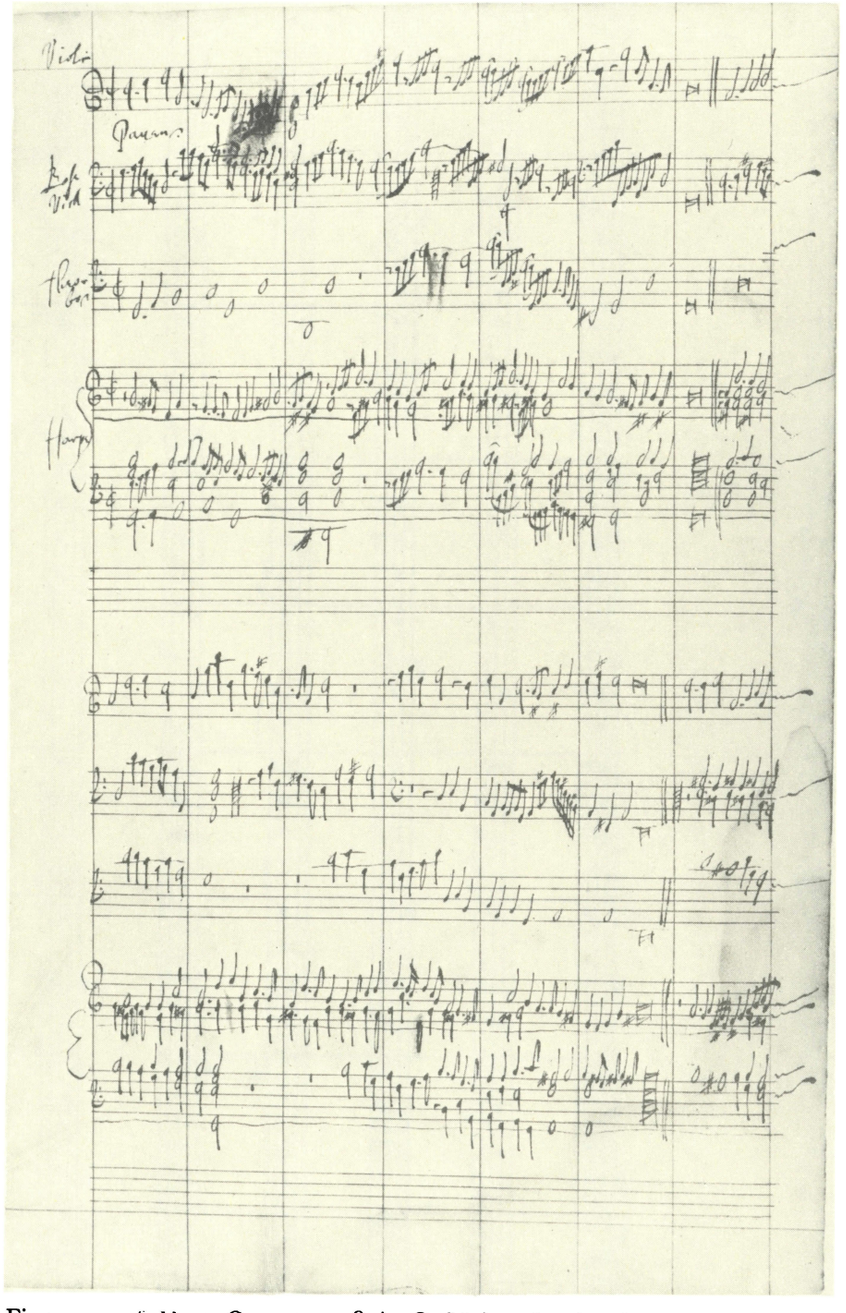
The organ part for the end of the Fantasia in C Minor (*Consort Suite no.* 3, first movement), and the ensuing Air (second movement), with autograph signatures.

Bodleian, MS Mus. Sch. D. 229, *p.* 35.



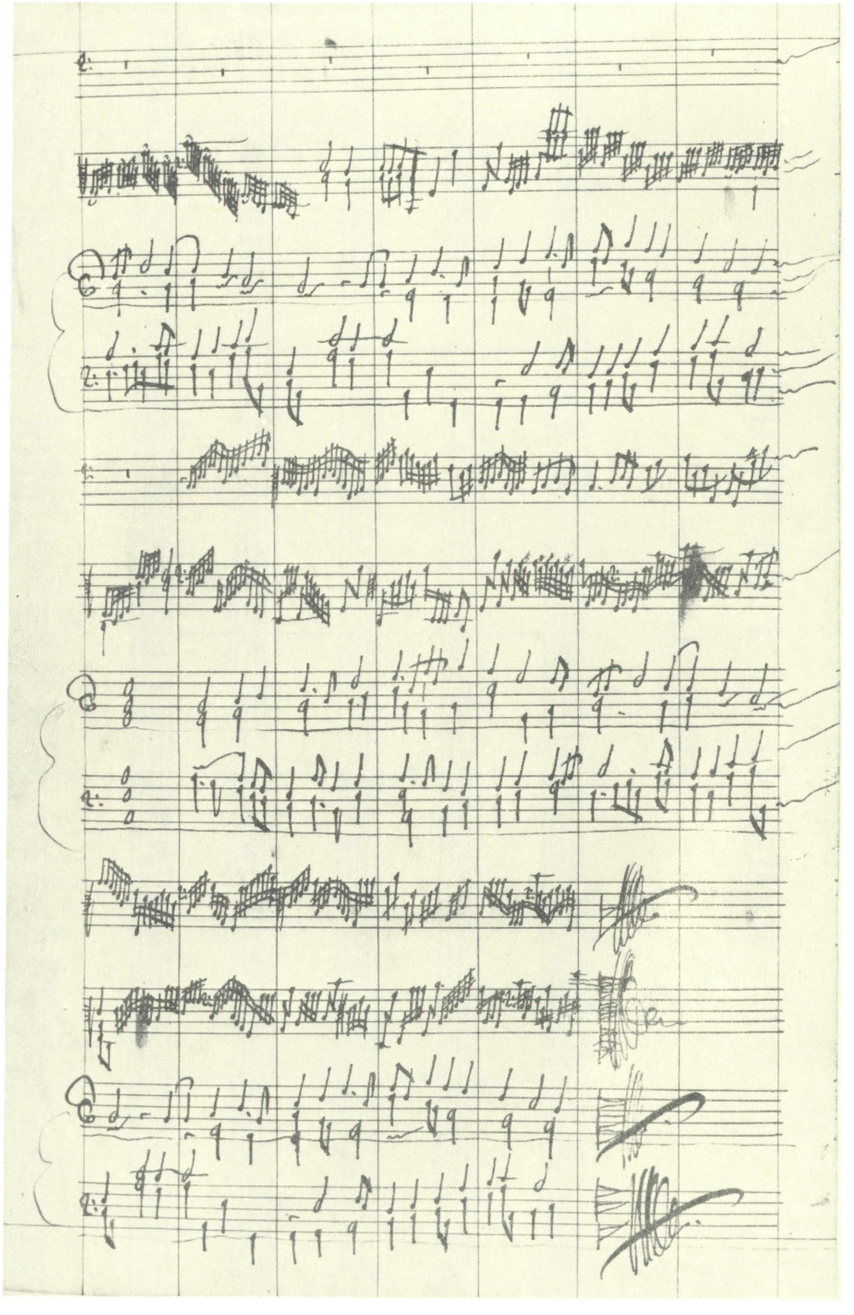
First page of the collection known as the *Royal Consort*, as it appears in the composer's autograph. Note that while the instrumentation is given, the title is not.

Bodleian, MS Mus. Sch. B. 3, *p.* 63.



First page of *Harp Consort no.* 8 *in G Major*, showing instrumentation and organization of the score. The ruled music paper comprises bar-lines as well as staves. Autograph.

Bodleian, MS Mus. Sch. B. 3, *p.* 35.



Virtuoso divisions from *Suite no.* 2 *in C Major*, for two bass viols and organ on a theme of Alfonso Ferrabosco II. First movement (pavan). Autograph.

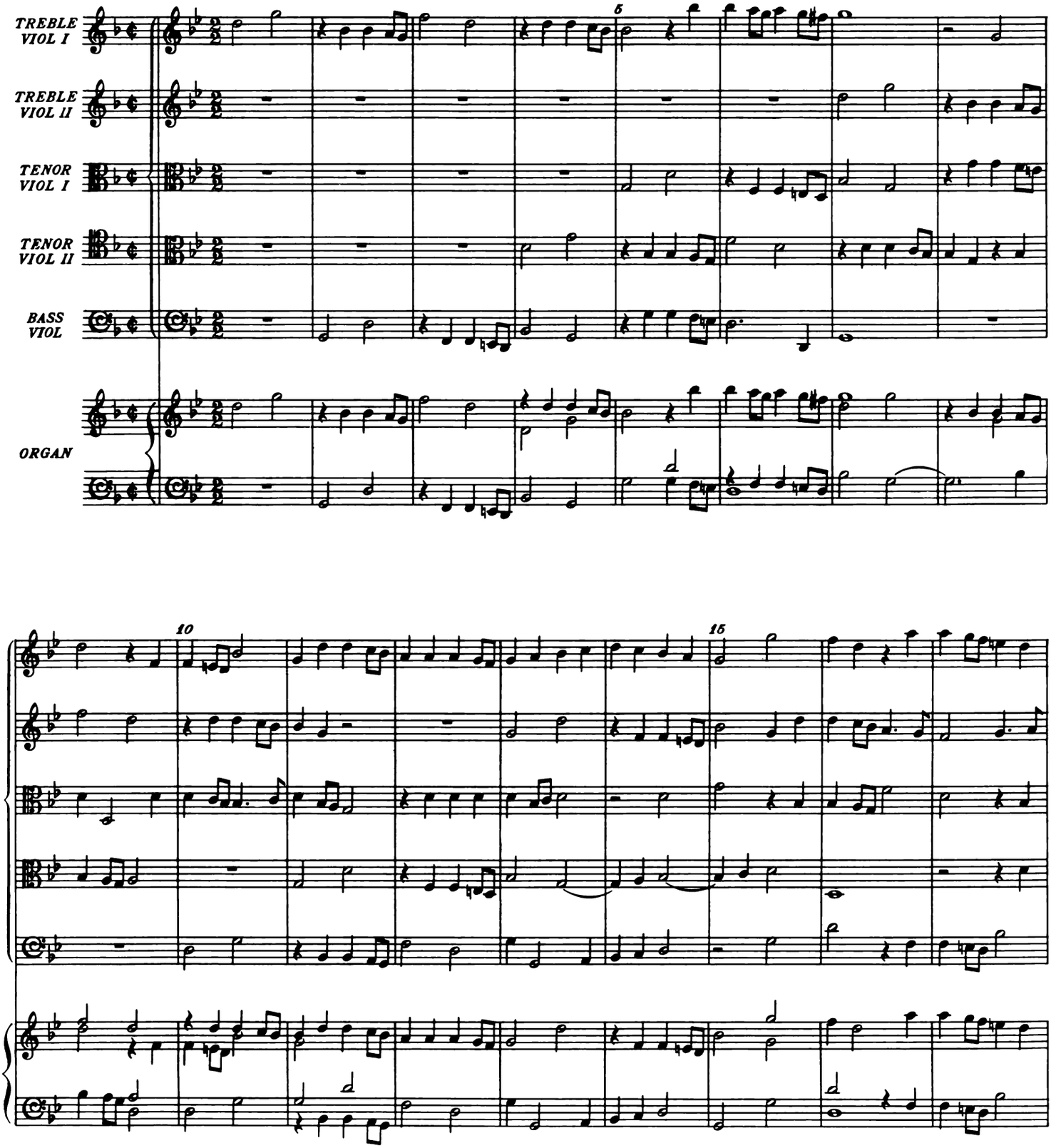
Bodleian, MS Mus. Sch. B. 2, *p.* 99.

FIVE-PART CONSORT SUITES

Suite no. 1 in G minor

I

(a) FANTASIA



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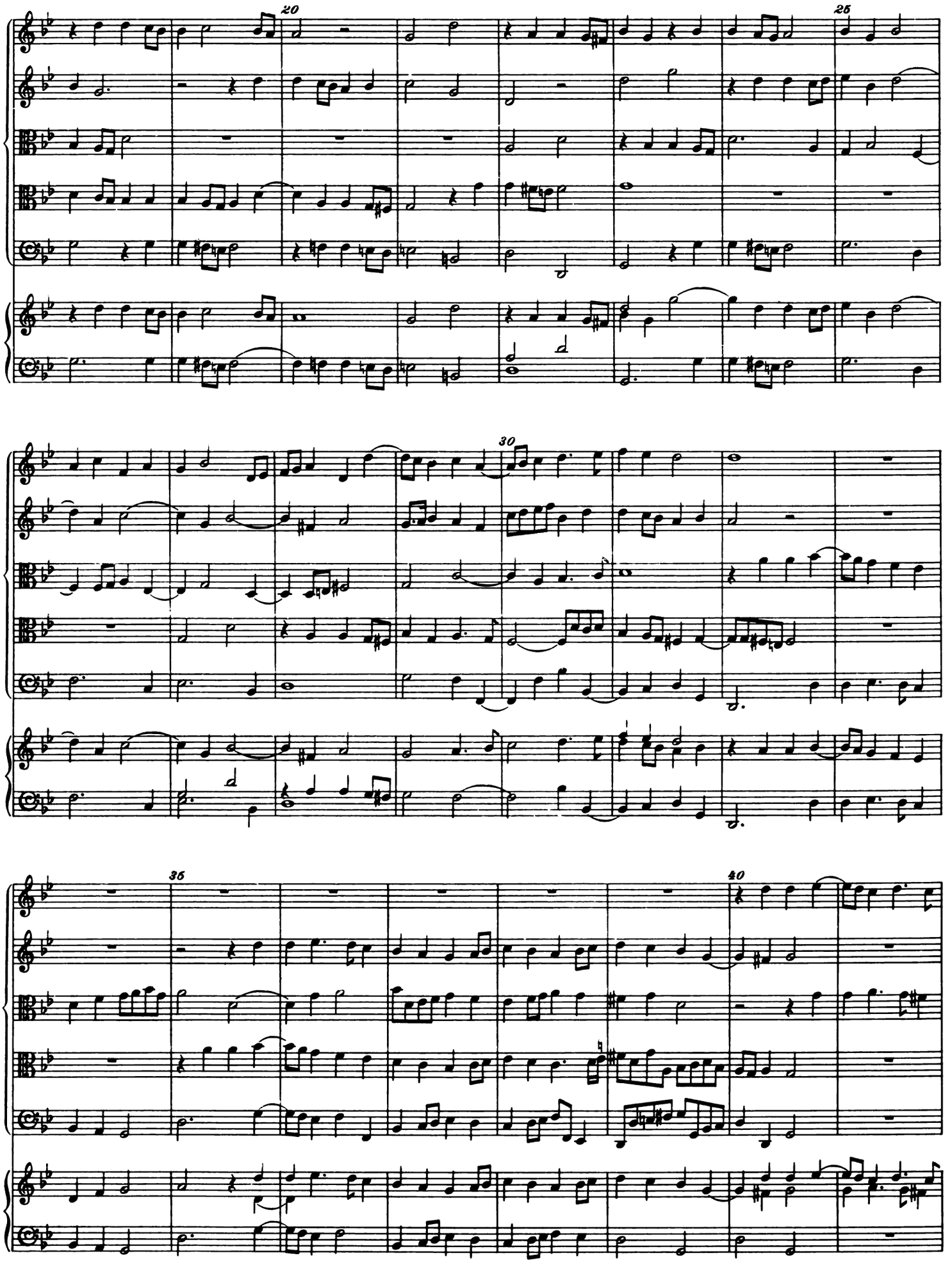
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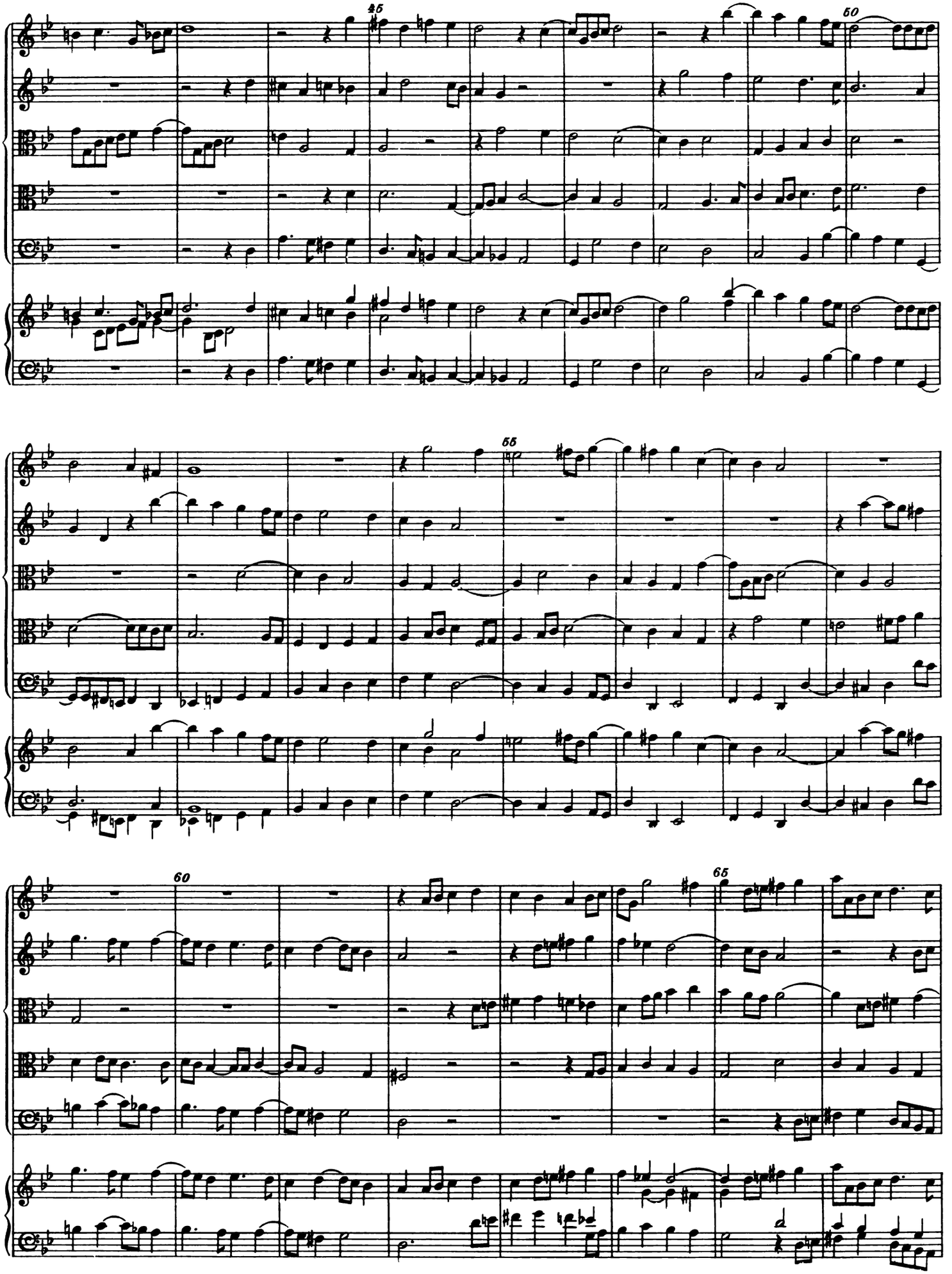
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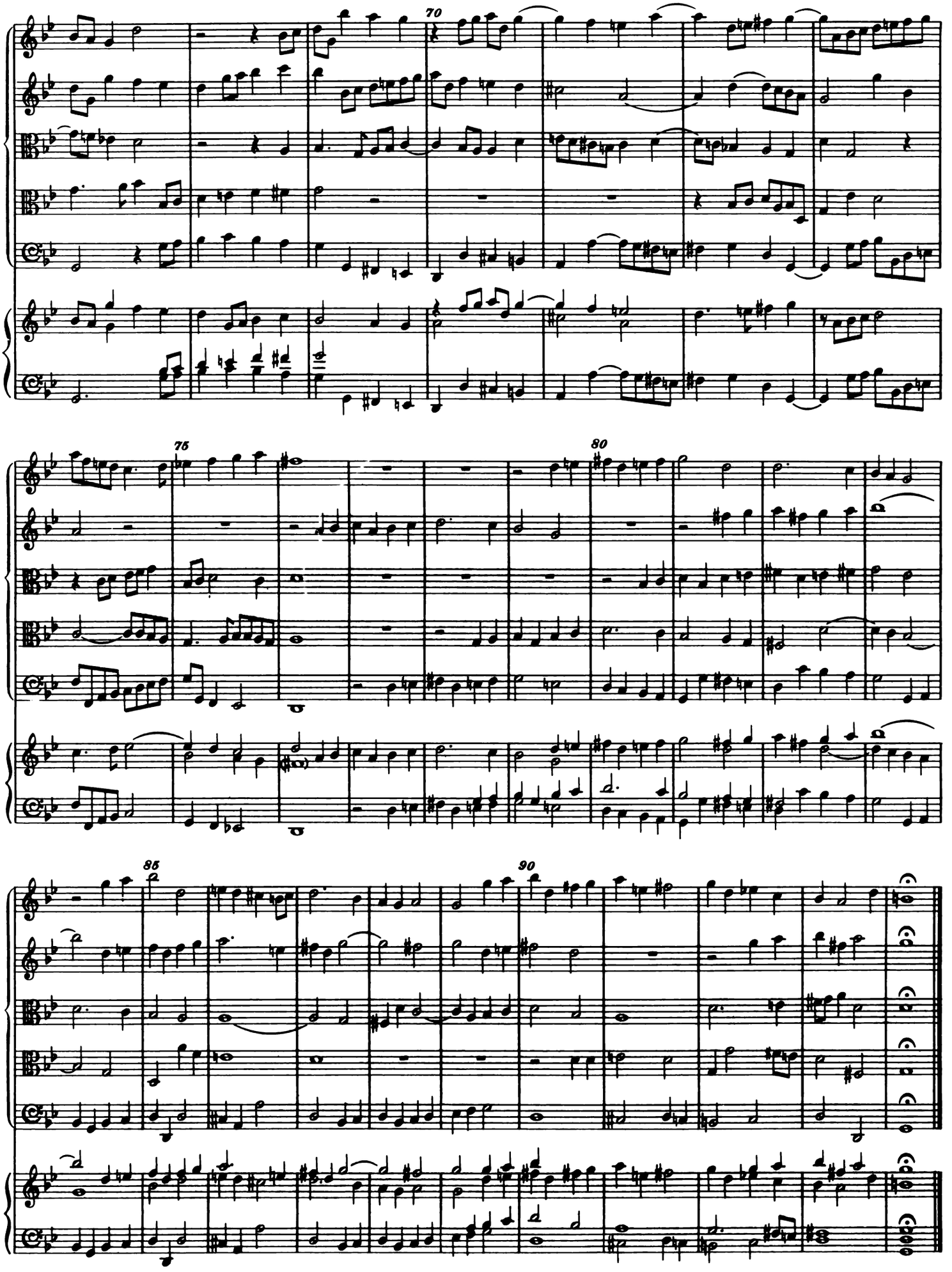
70
75
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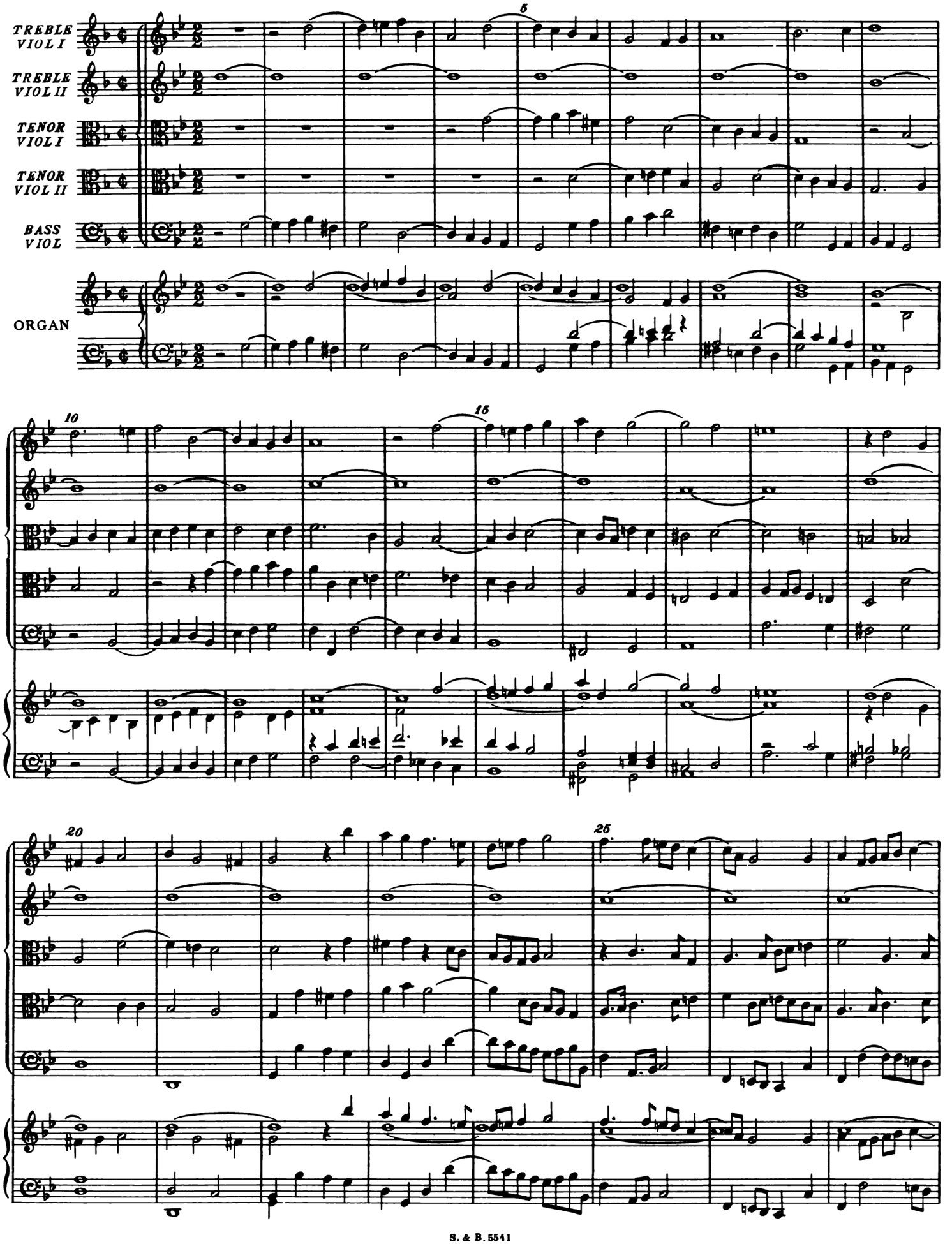
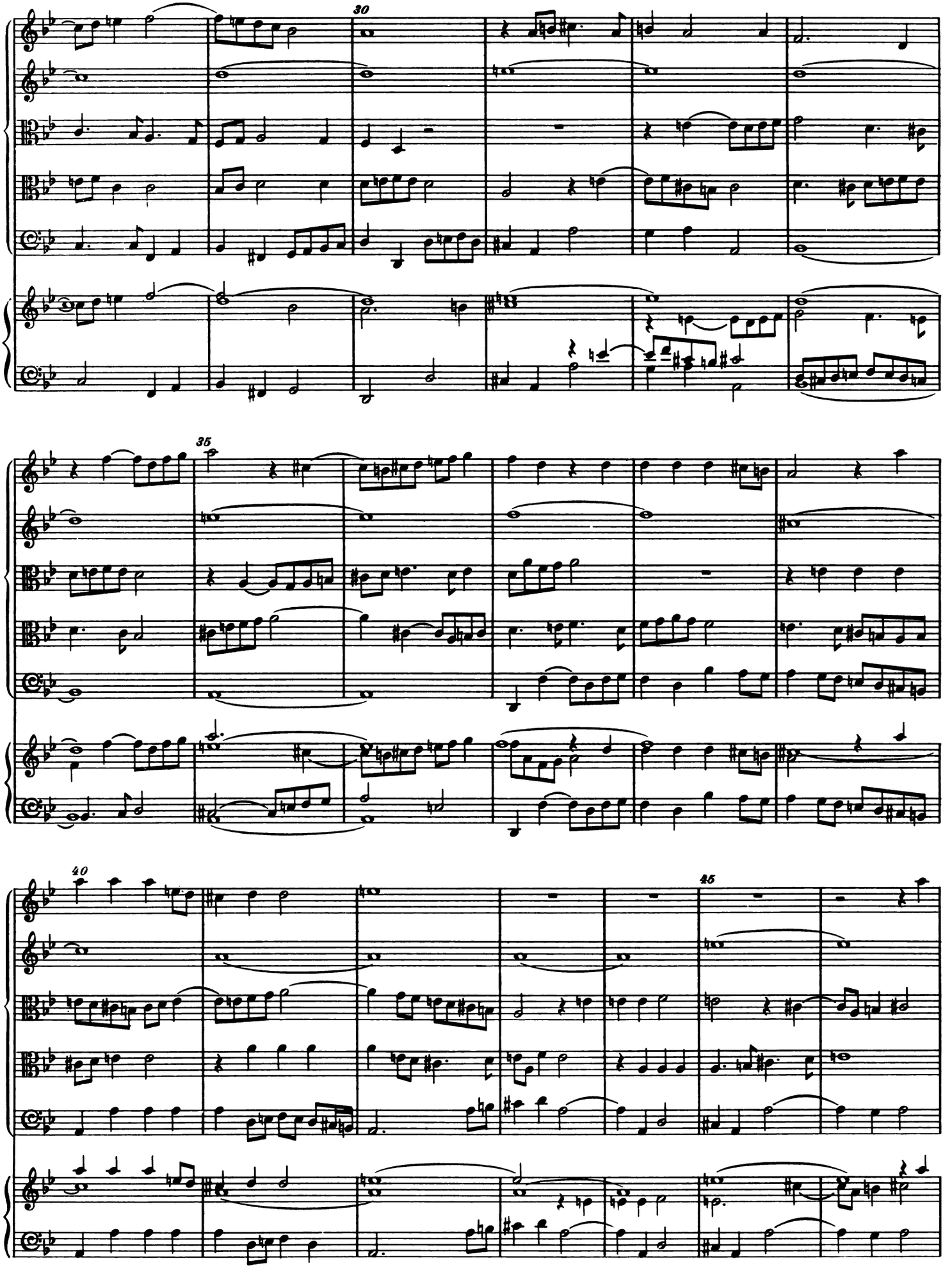
85
90

(b) ON THE PLAINSONG

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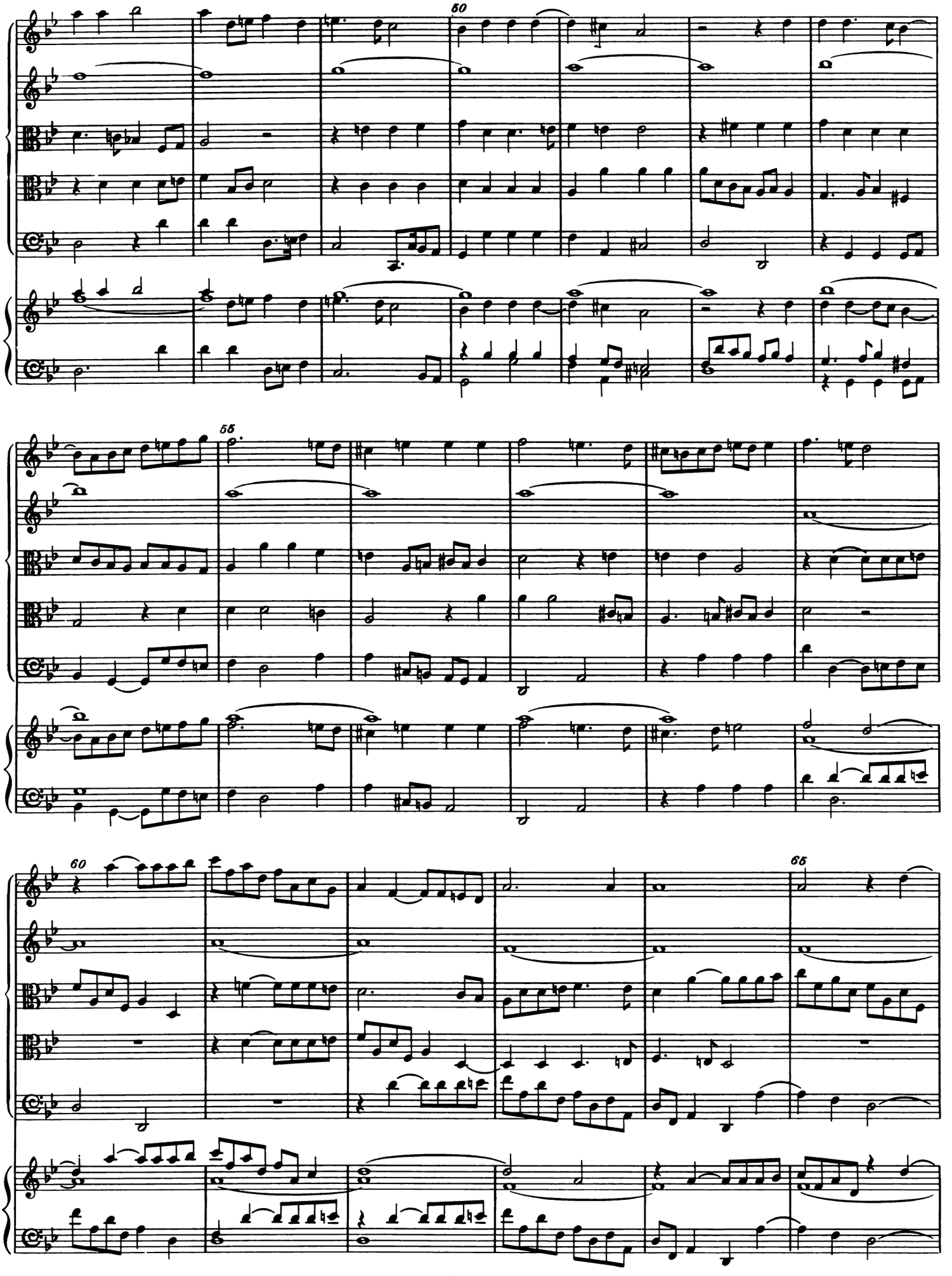
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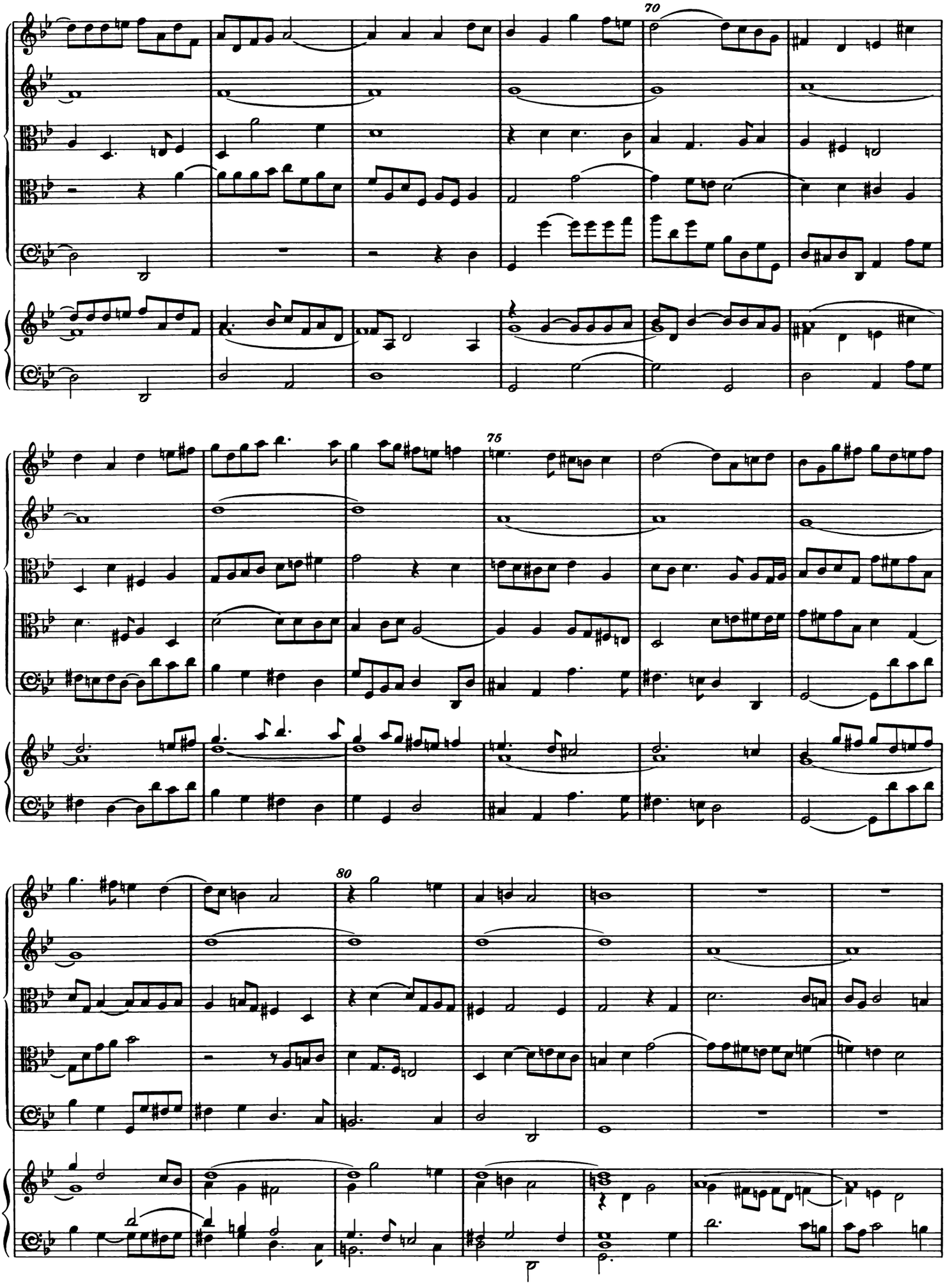
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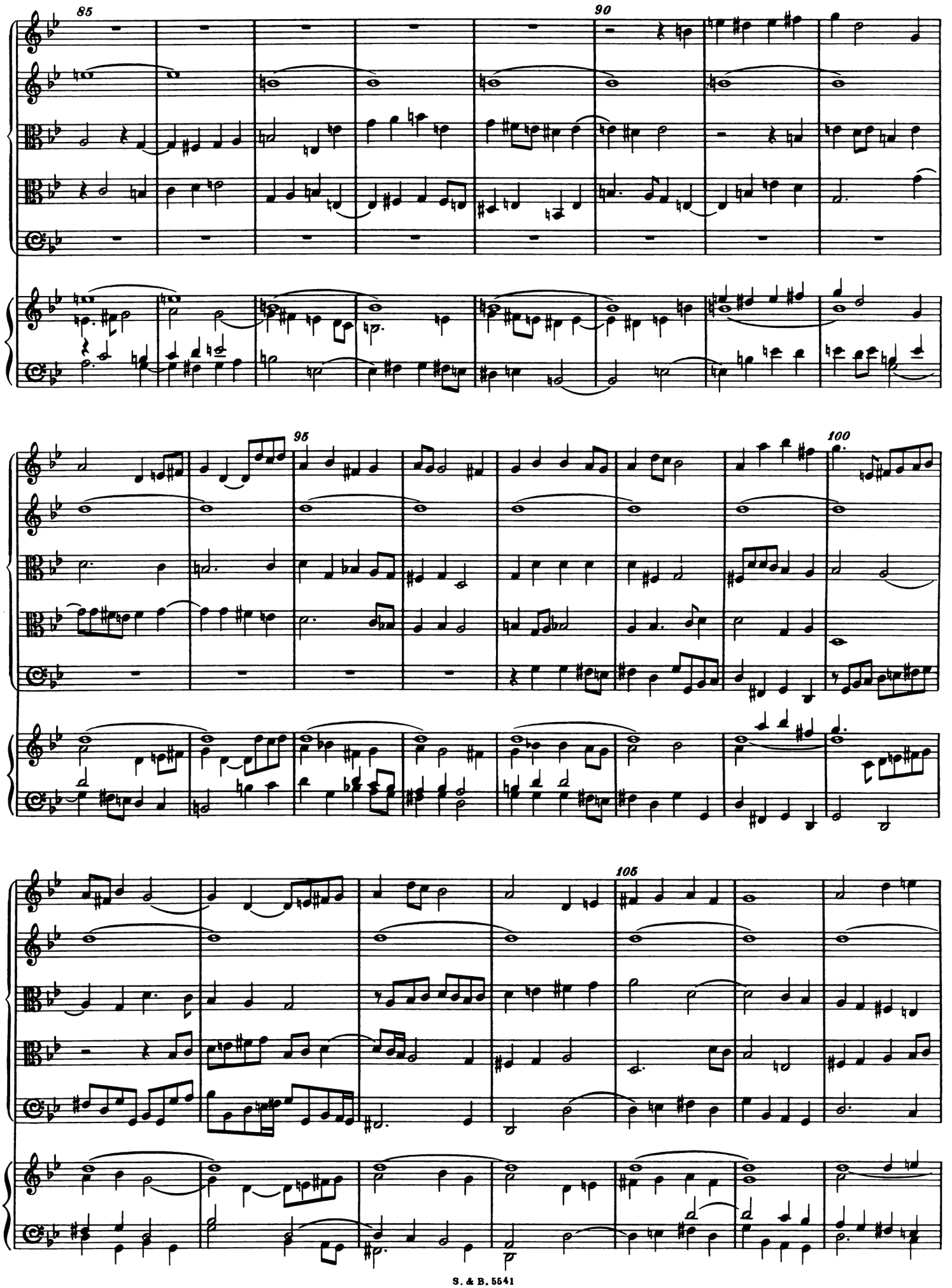
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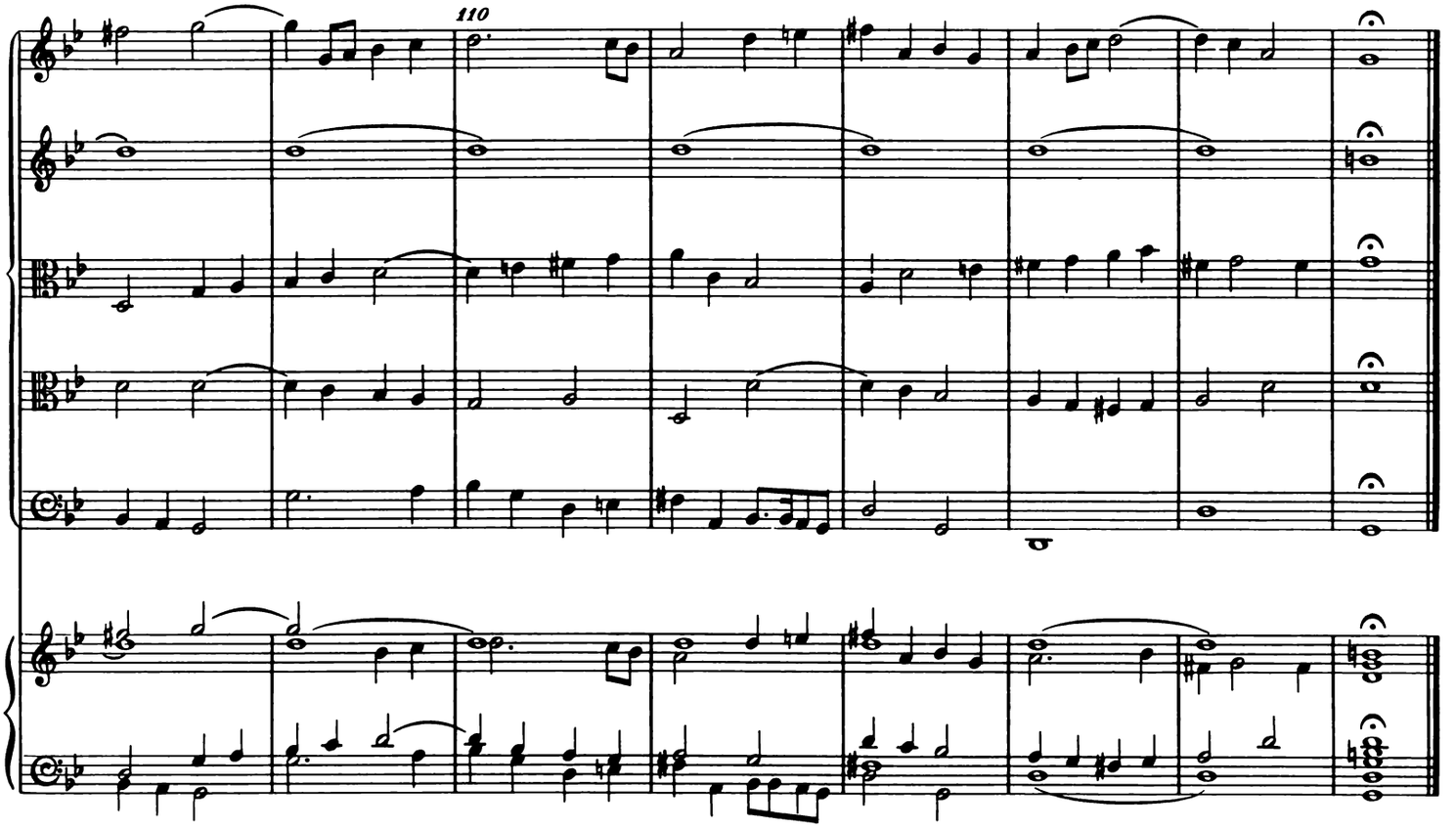
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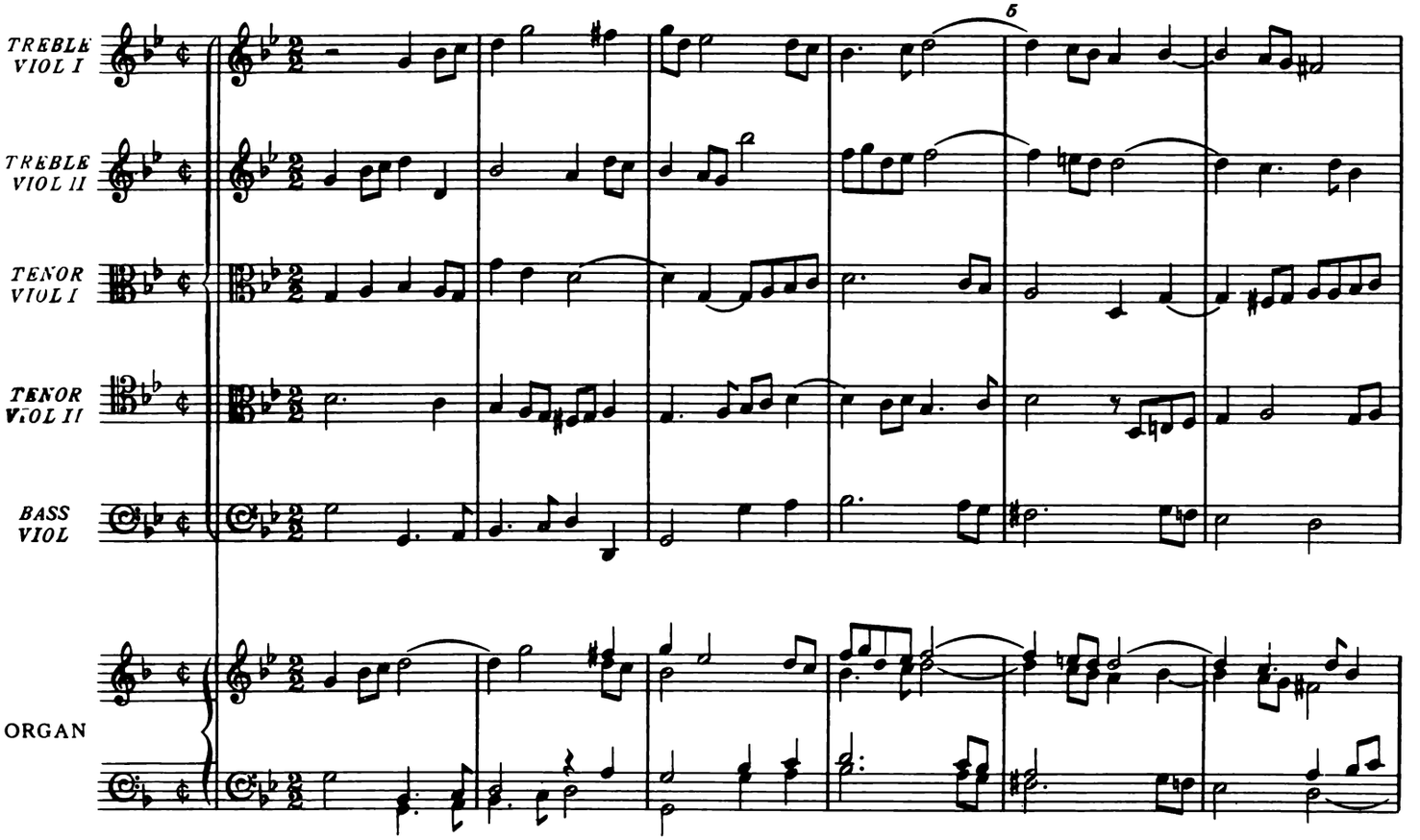
(c) AIR


TREBLE VIOL I
TREBLE VIOL II
TENOR VIOL I
TENOR VIOL II
BASS VIOL
ORGAN
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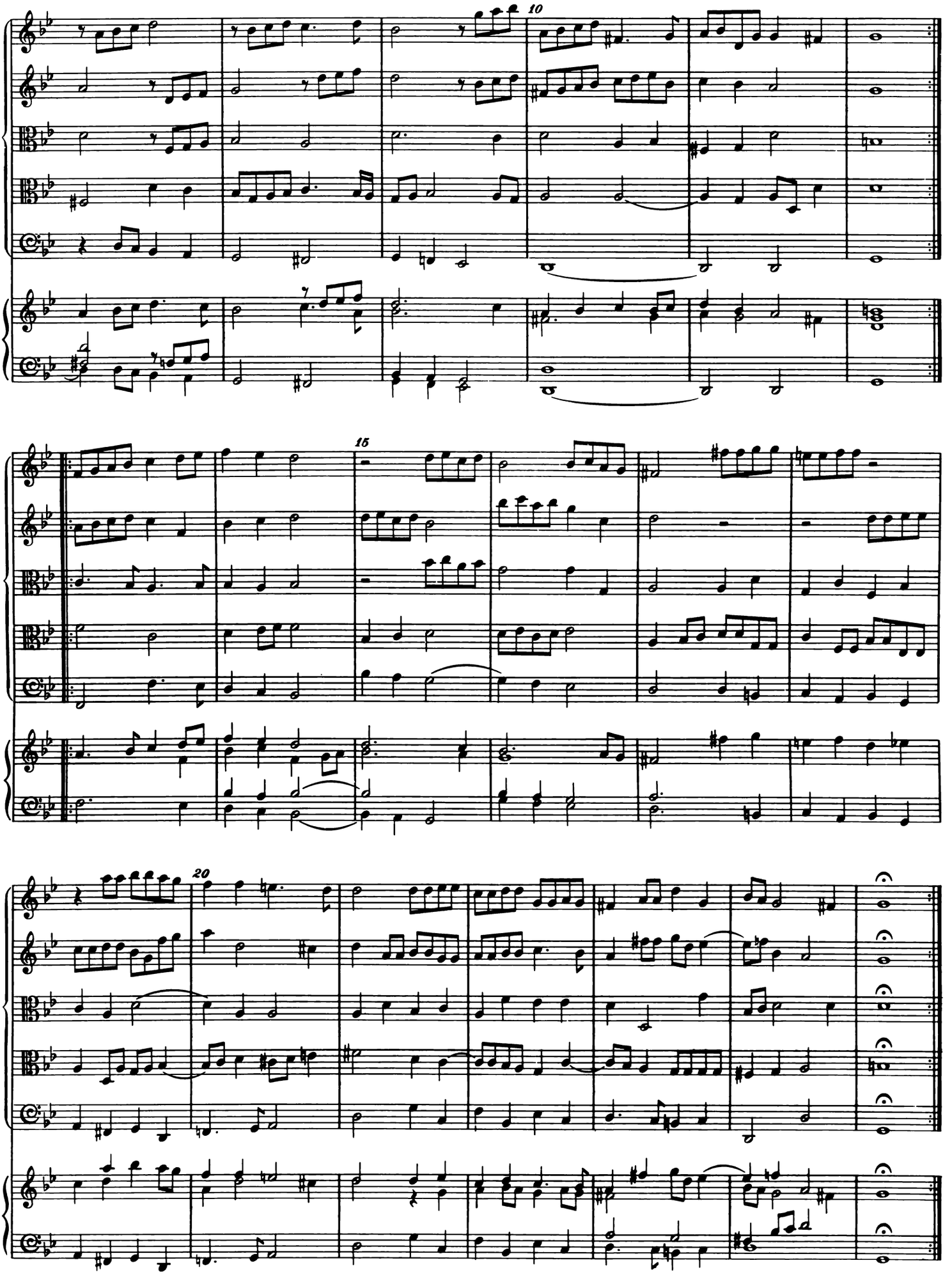
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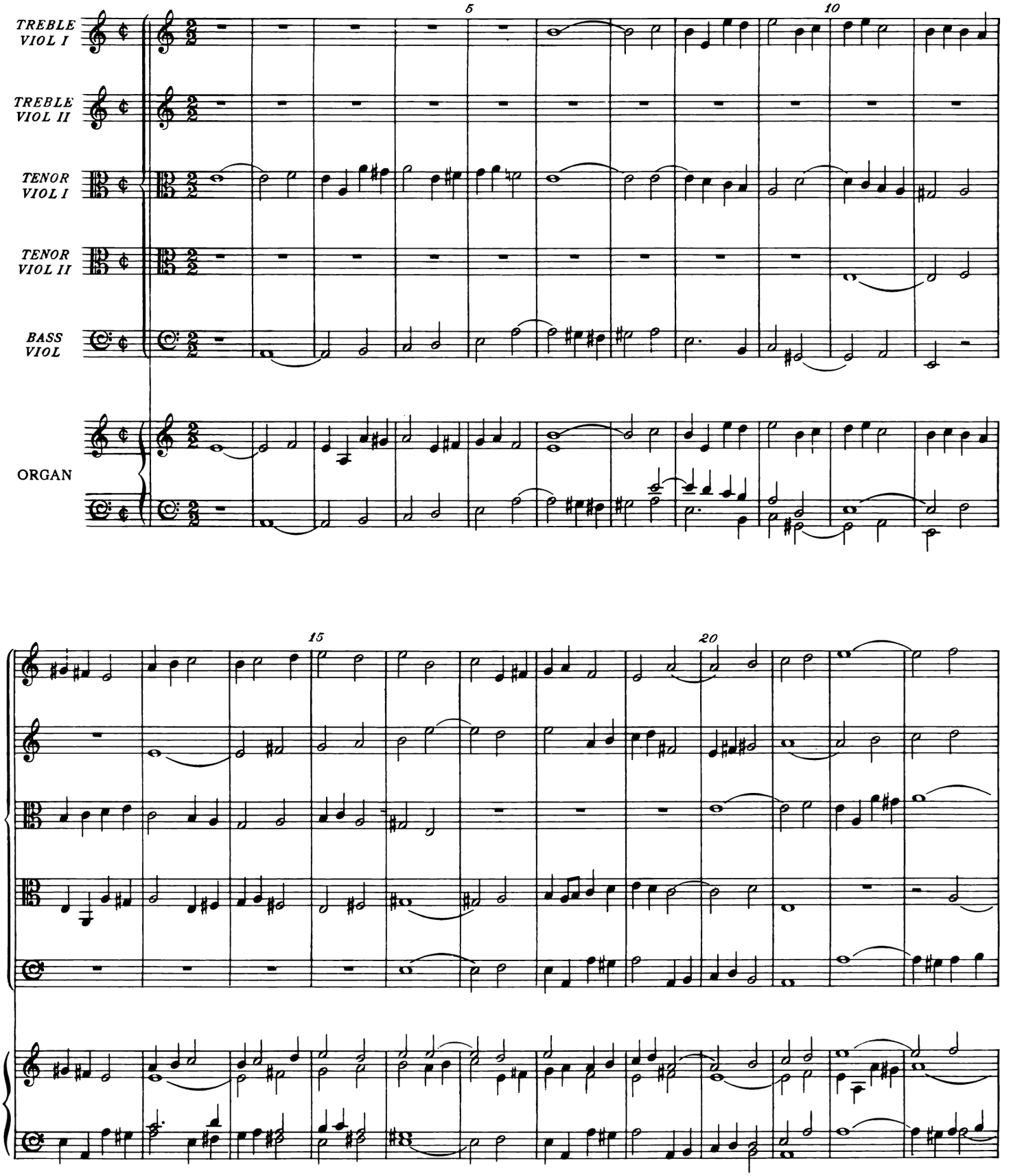
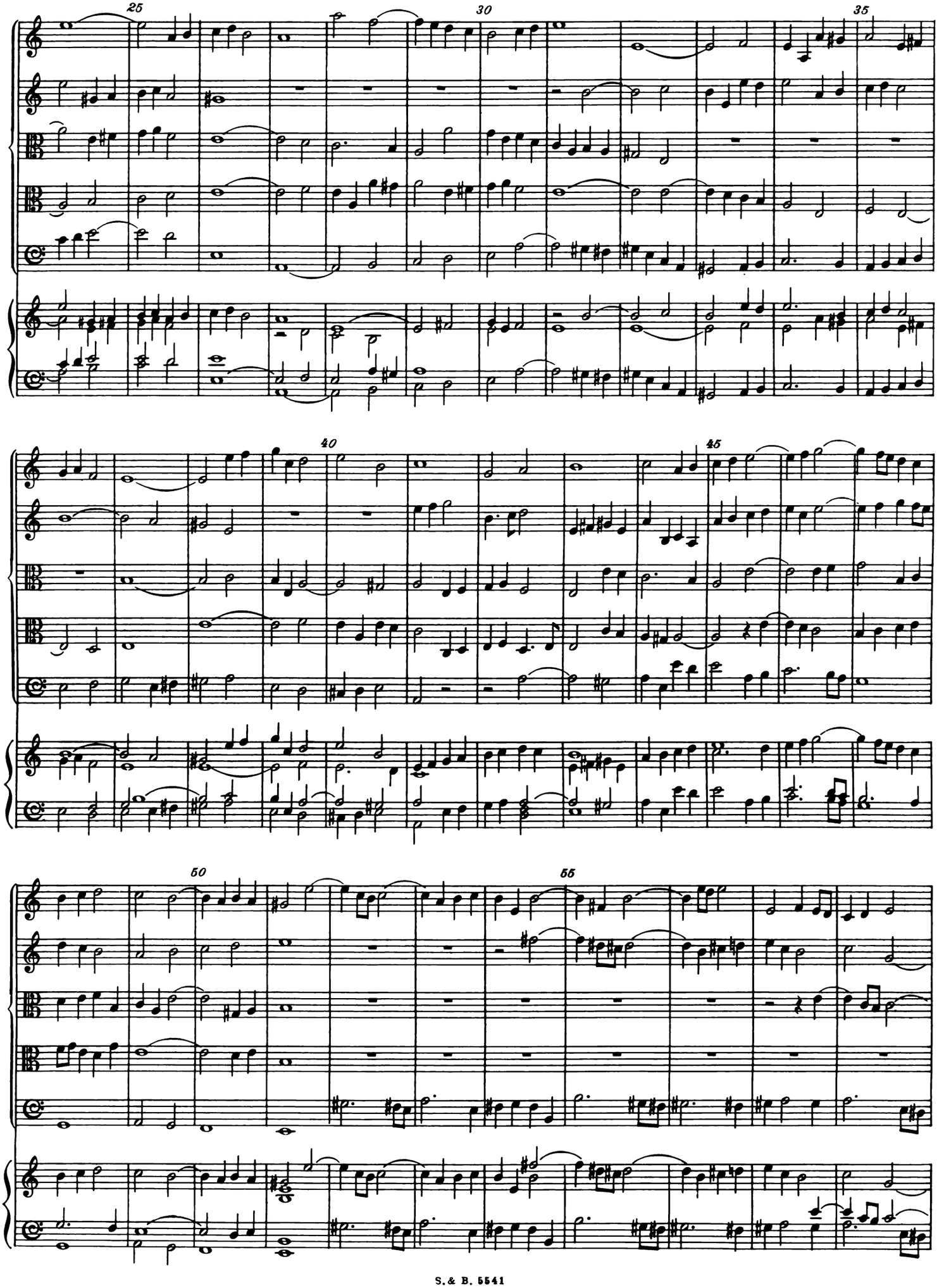
from Suite no. 2 in A minor

FANTASIA

2

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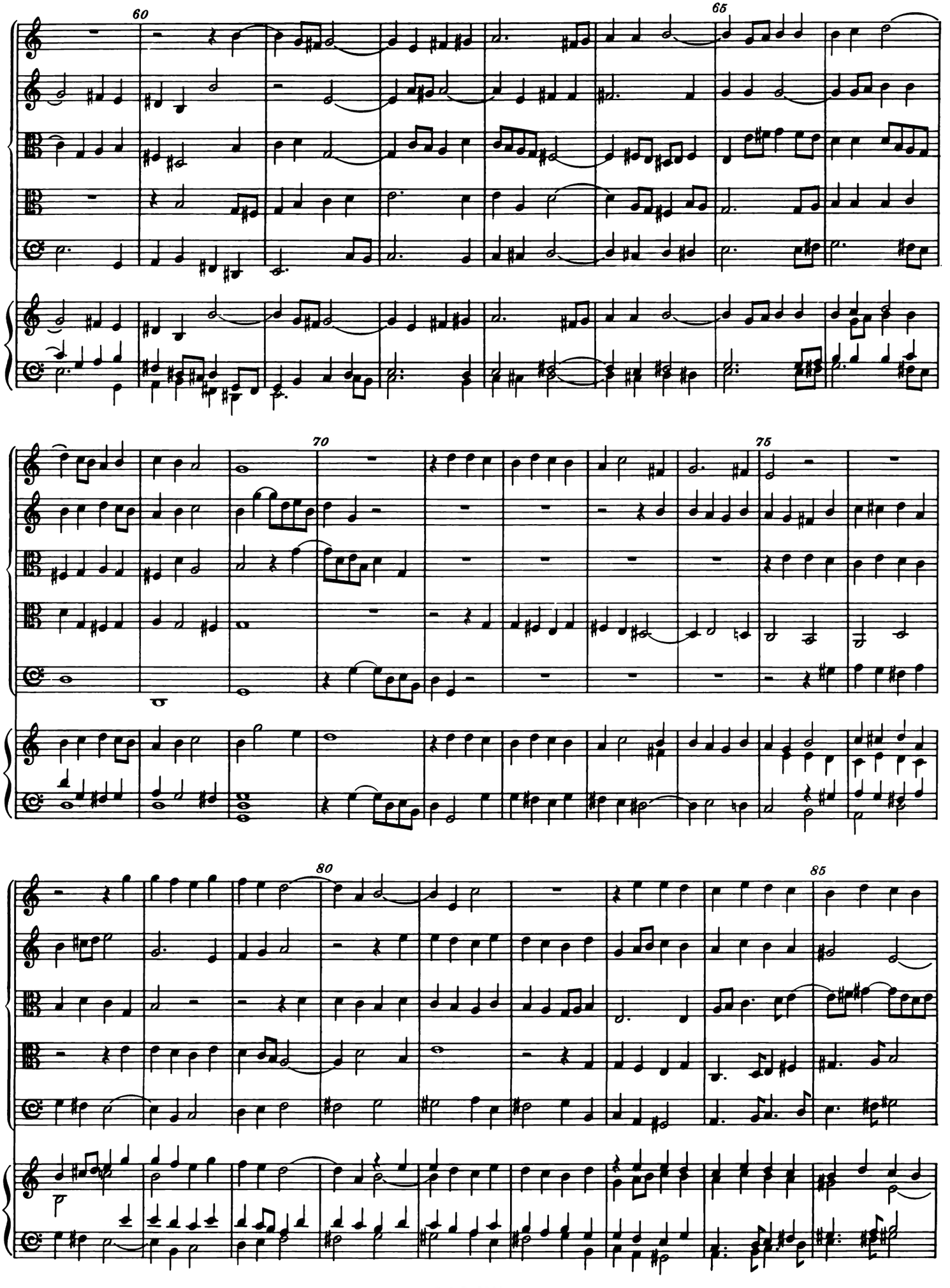
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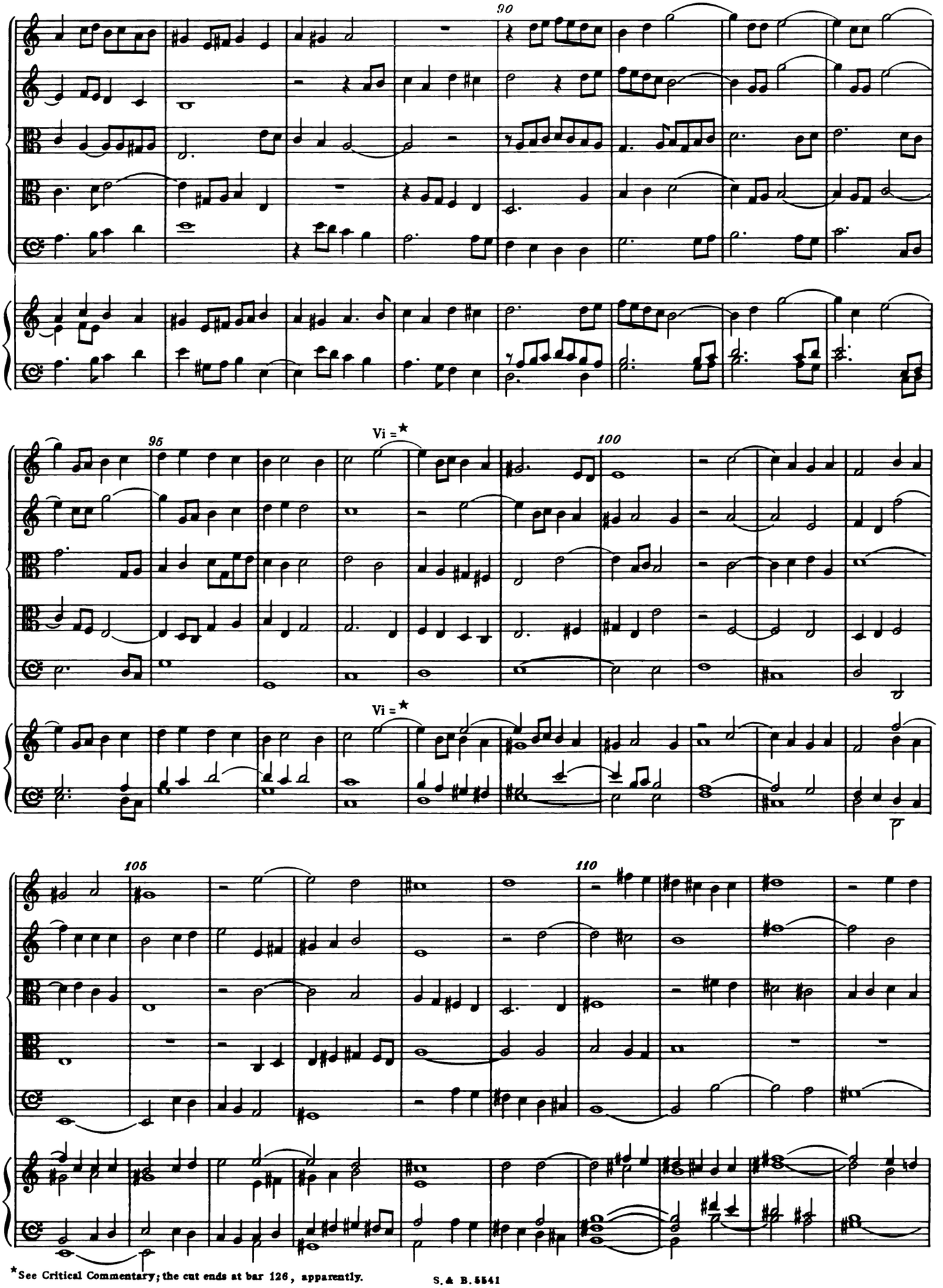
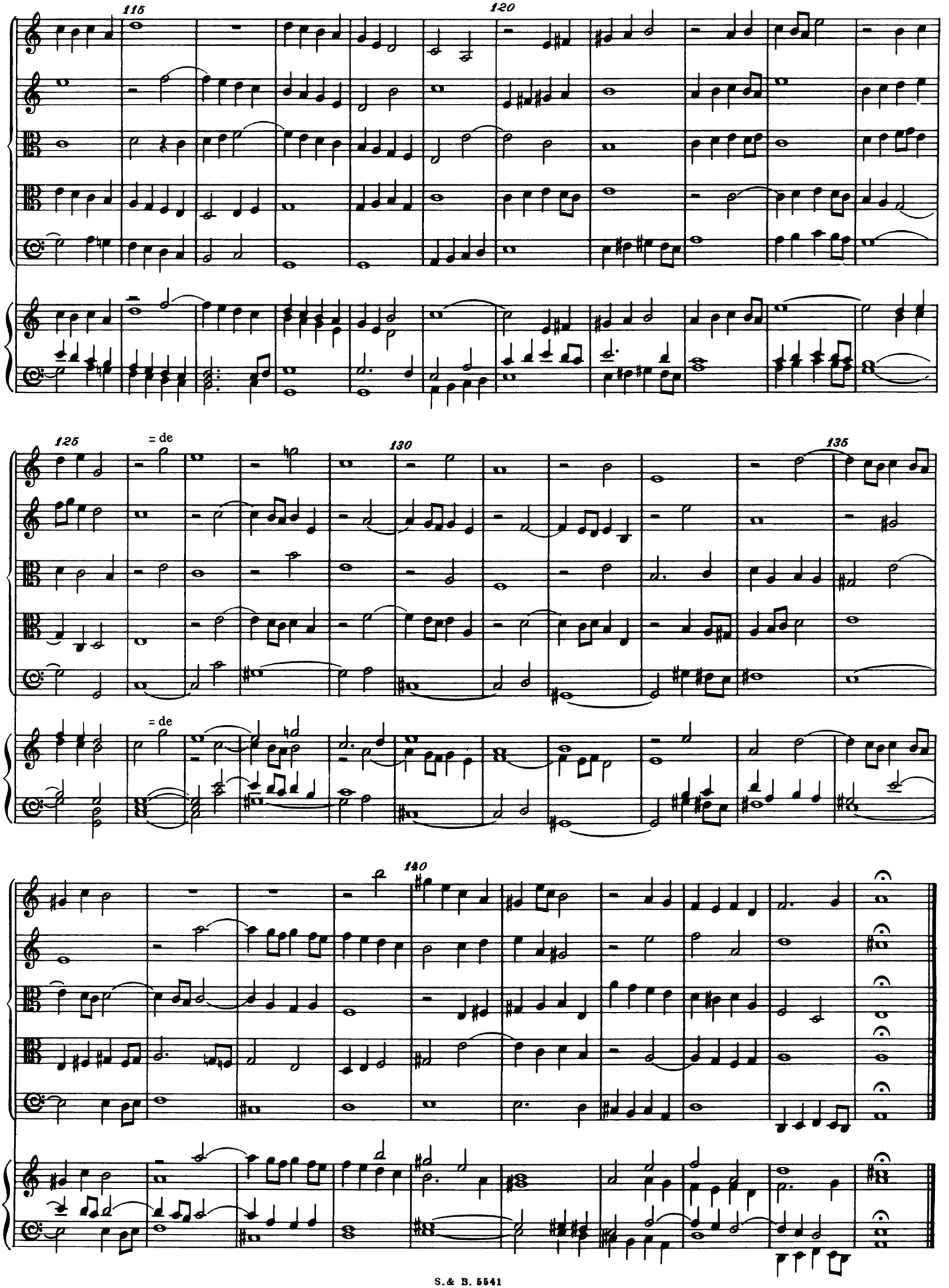


★See Critical Commentary; the cut ends at bar 126, apparently.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140

from Suite no. 3 in C minor

3 FANTASIA

TREBLE VIOL I

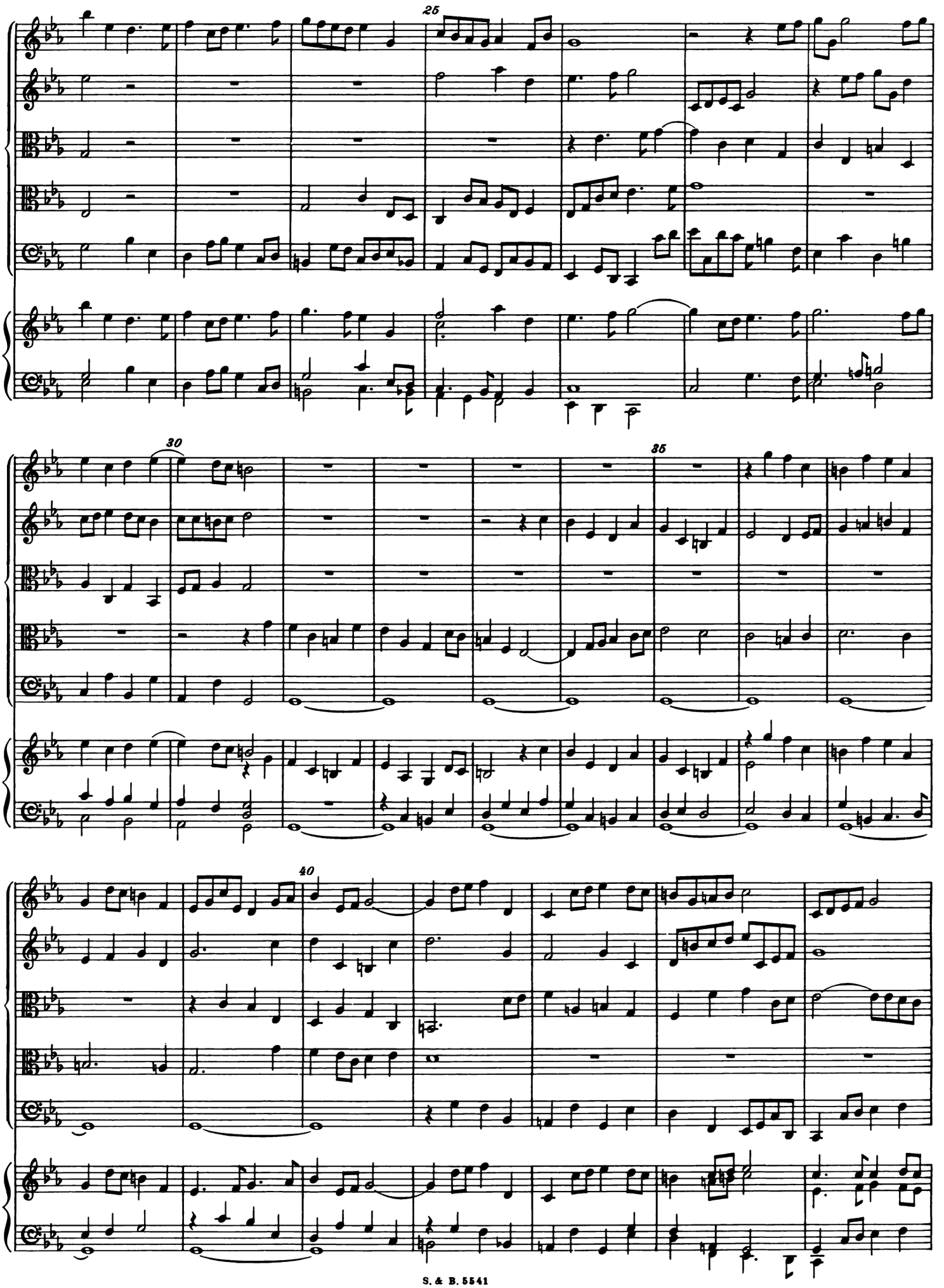
TREBLE VIOL II

TENOR VIOL I

TENOR VIOL II

BASS VIOL

ORGAN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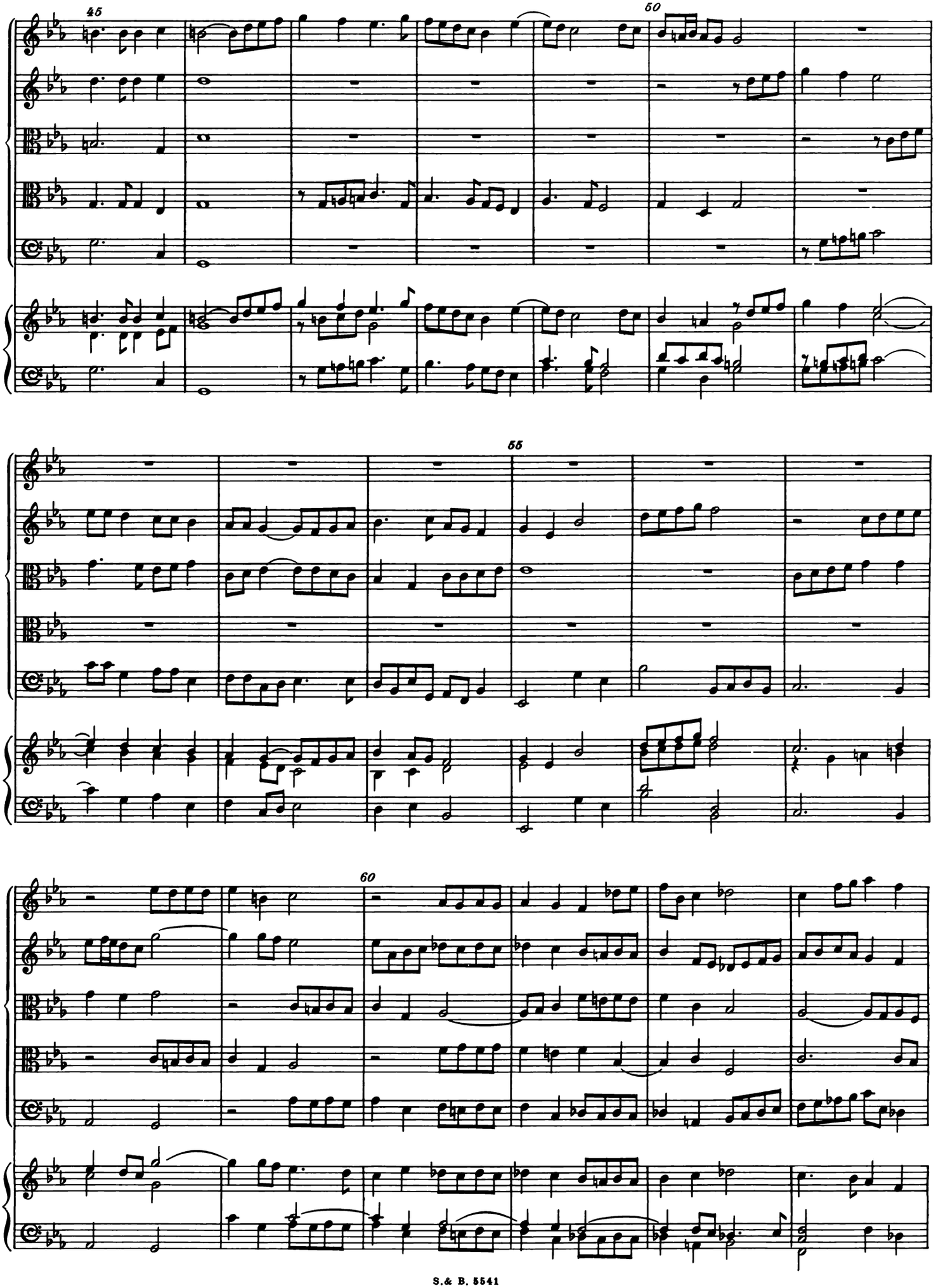
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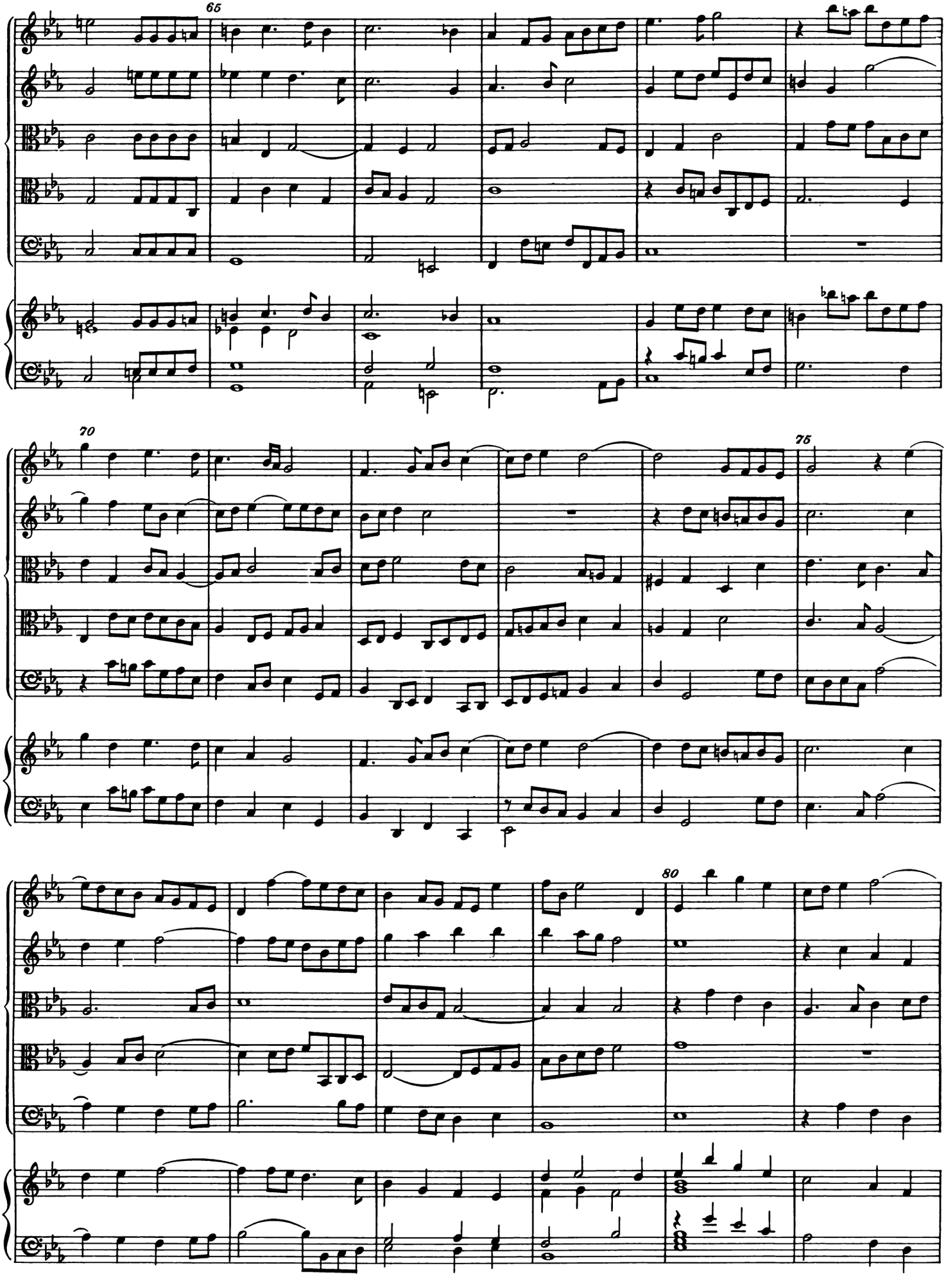
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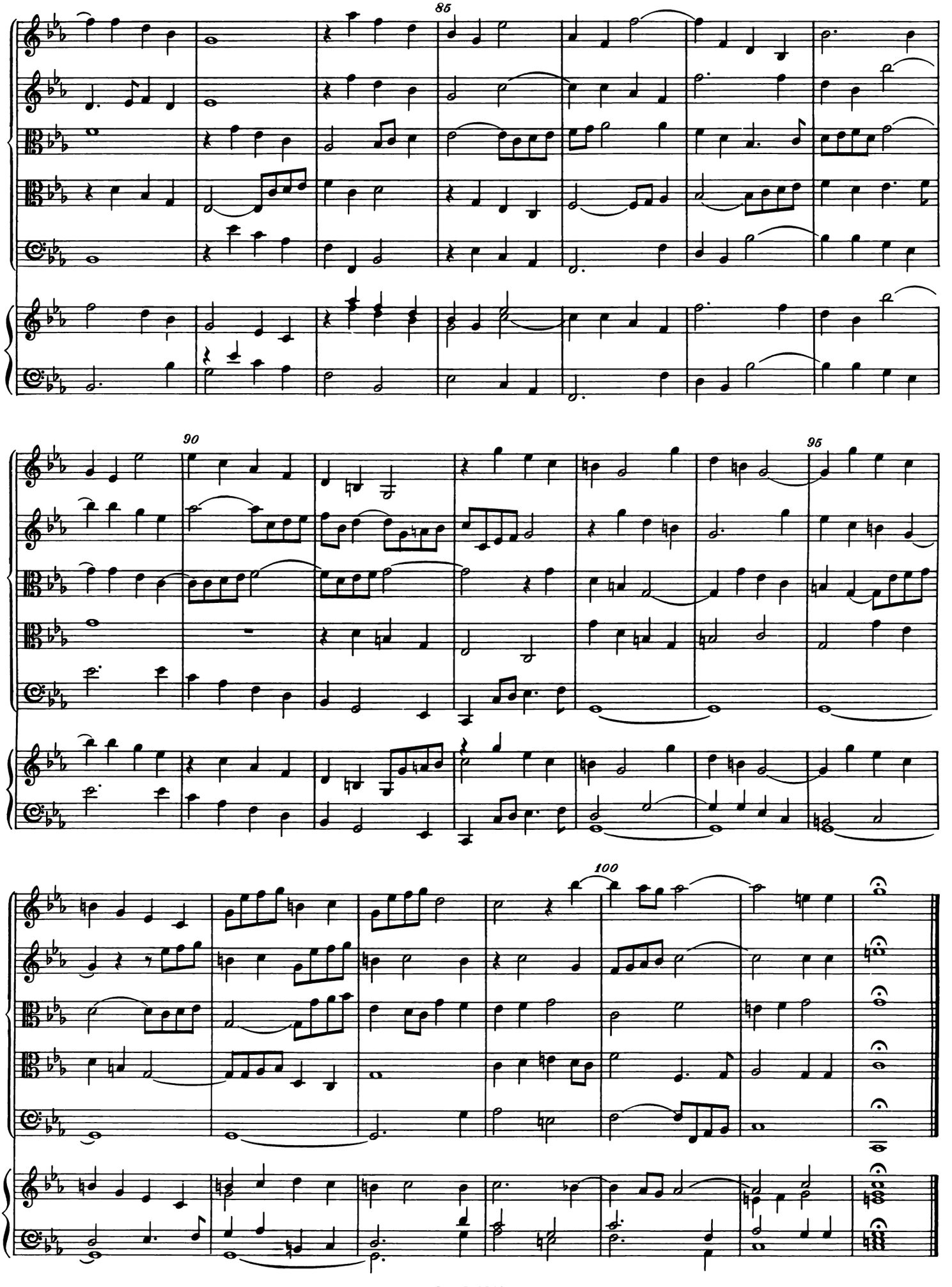
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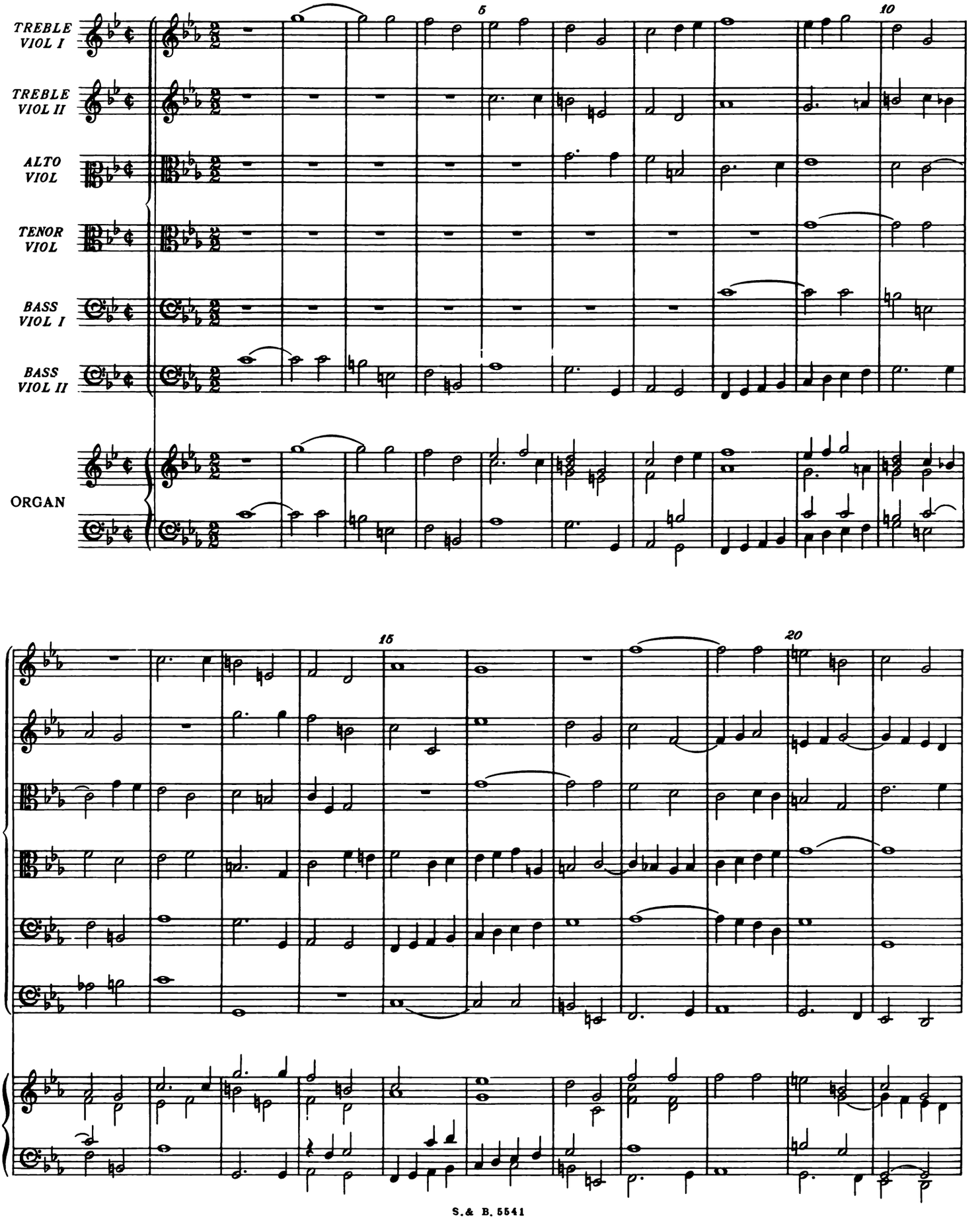
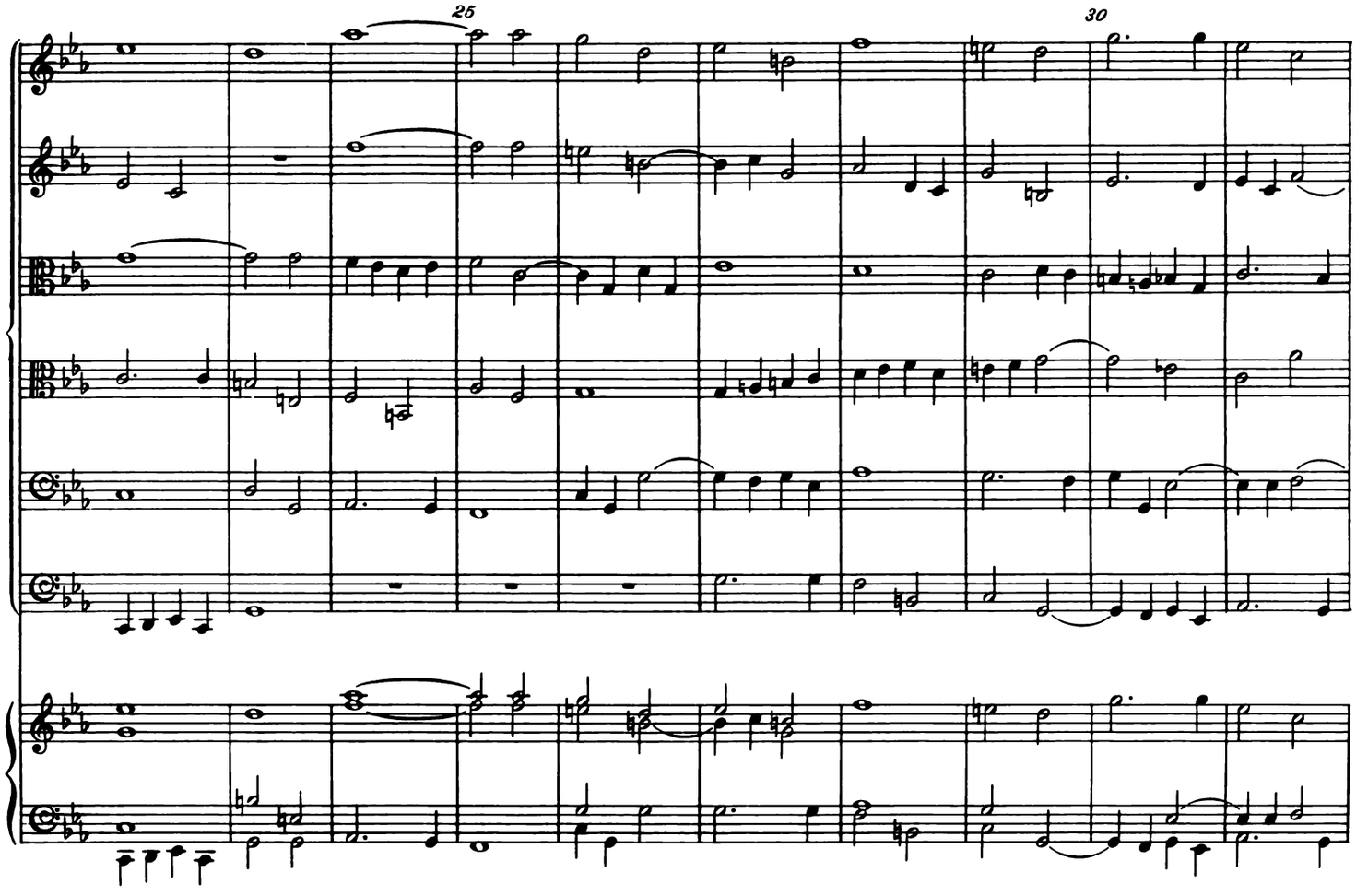
SIX-PART CONSORT SUITES

Suite no. 1 in C minor

4

(a) FANTASIA

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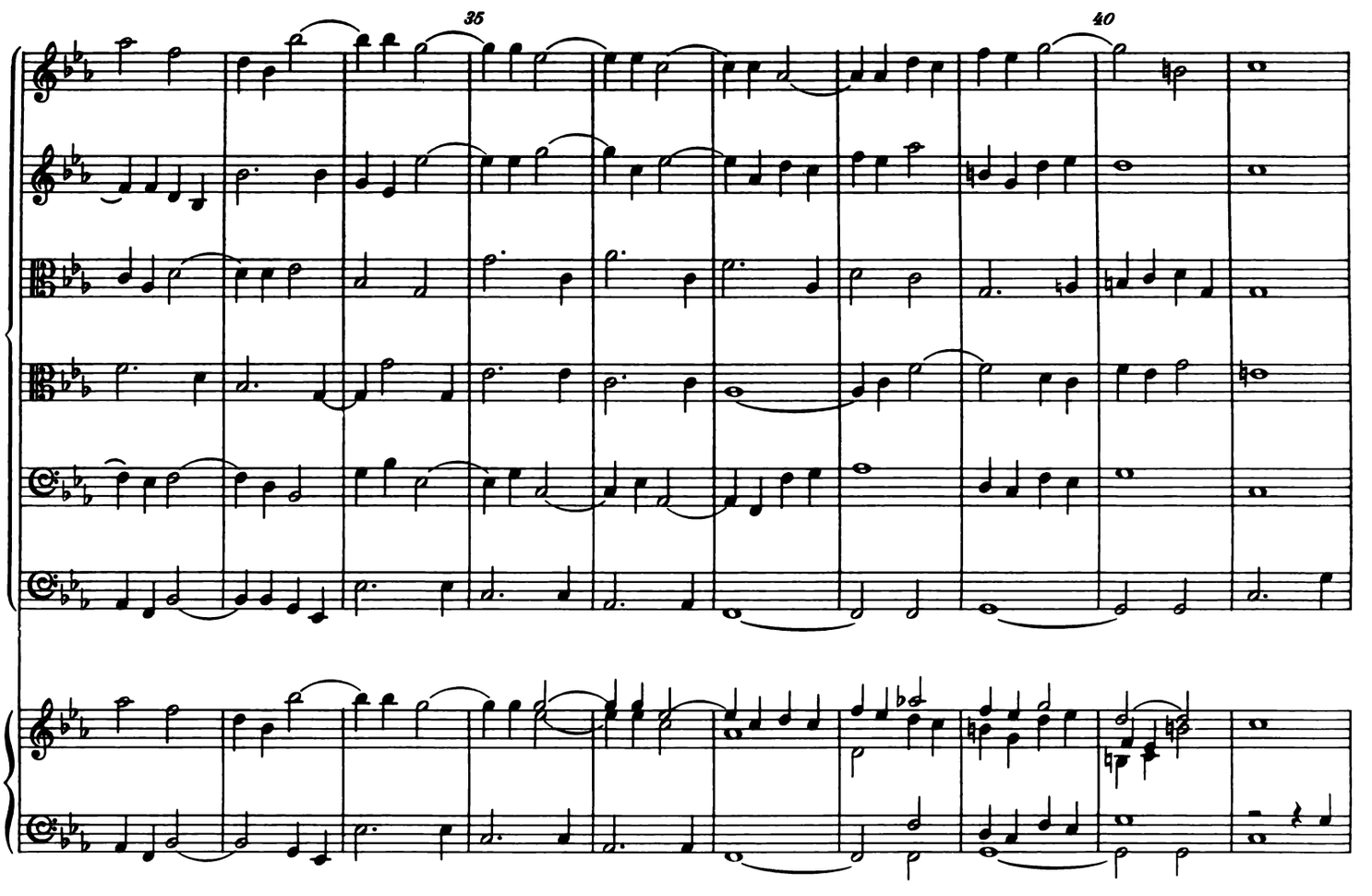
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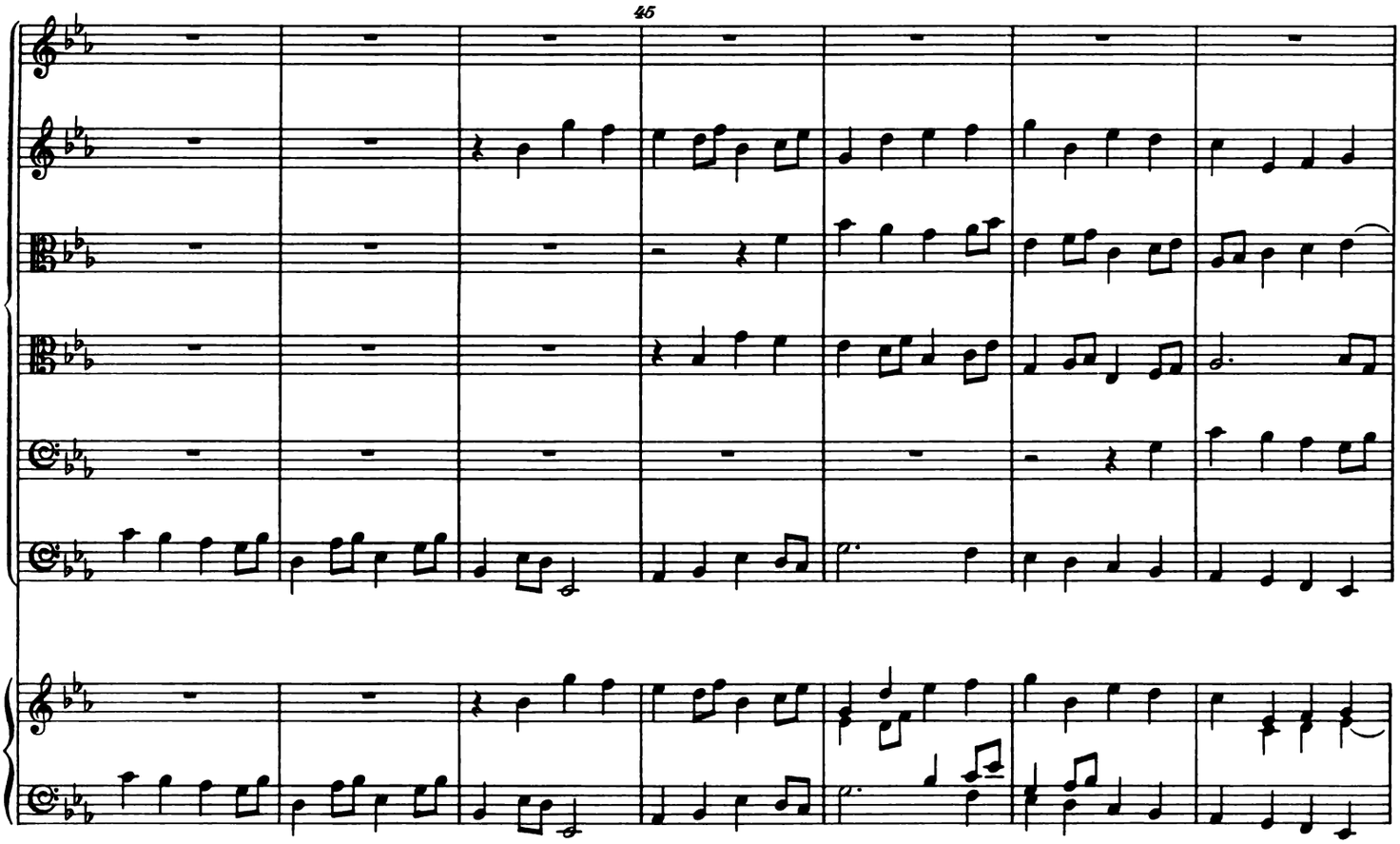
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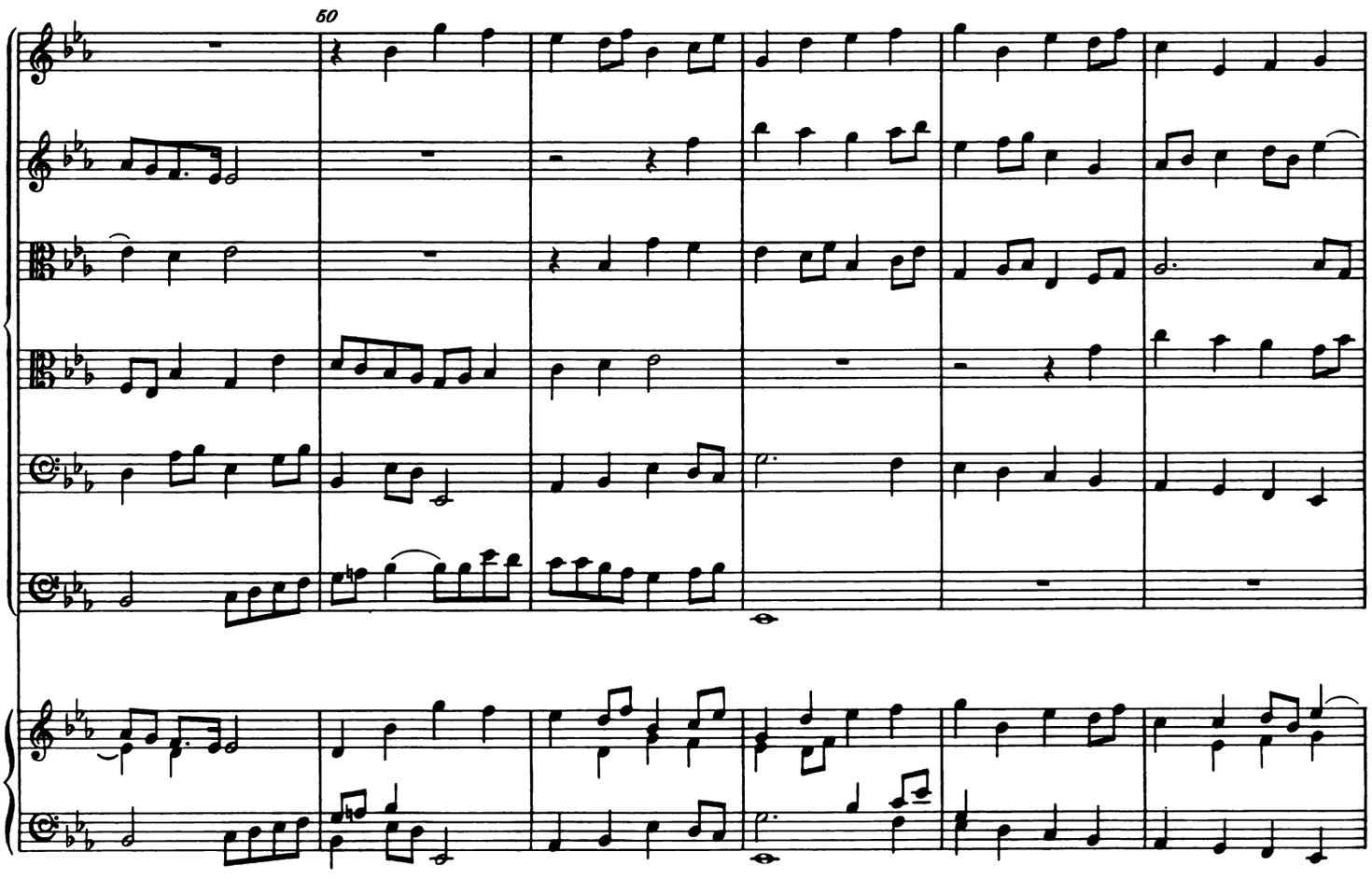
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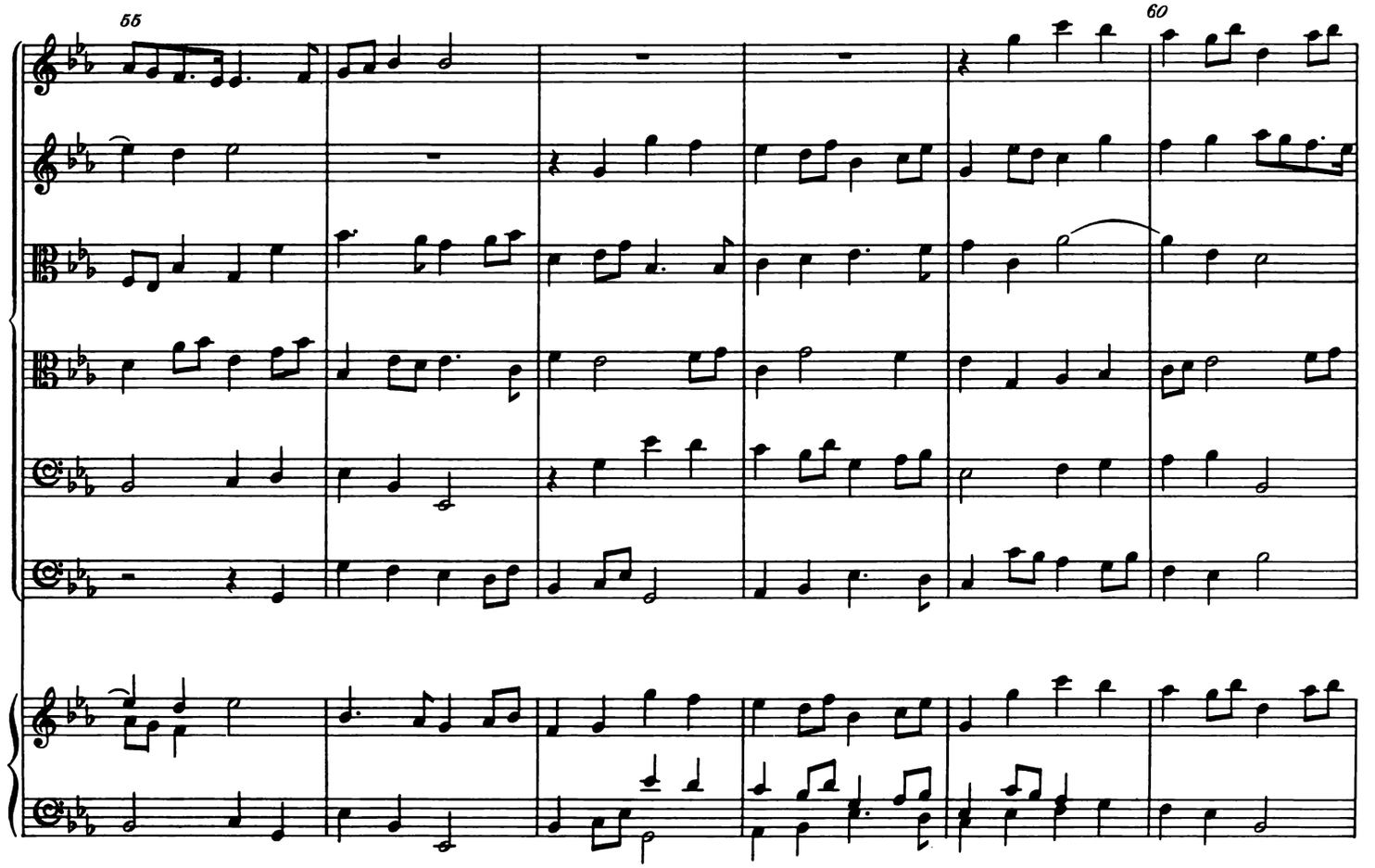
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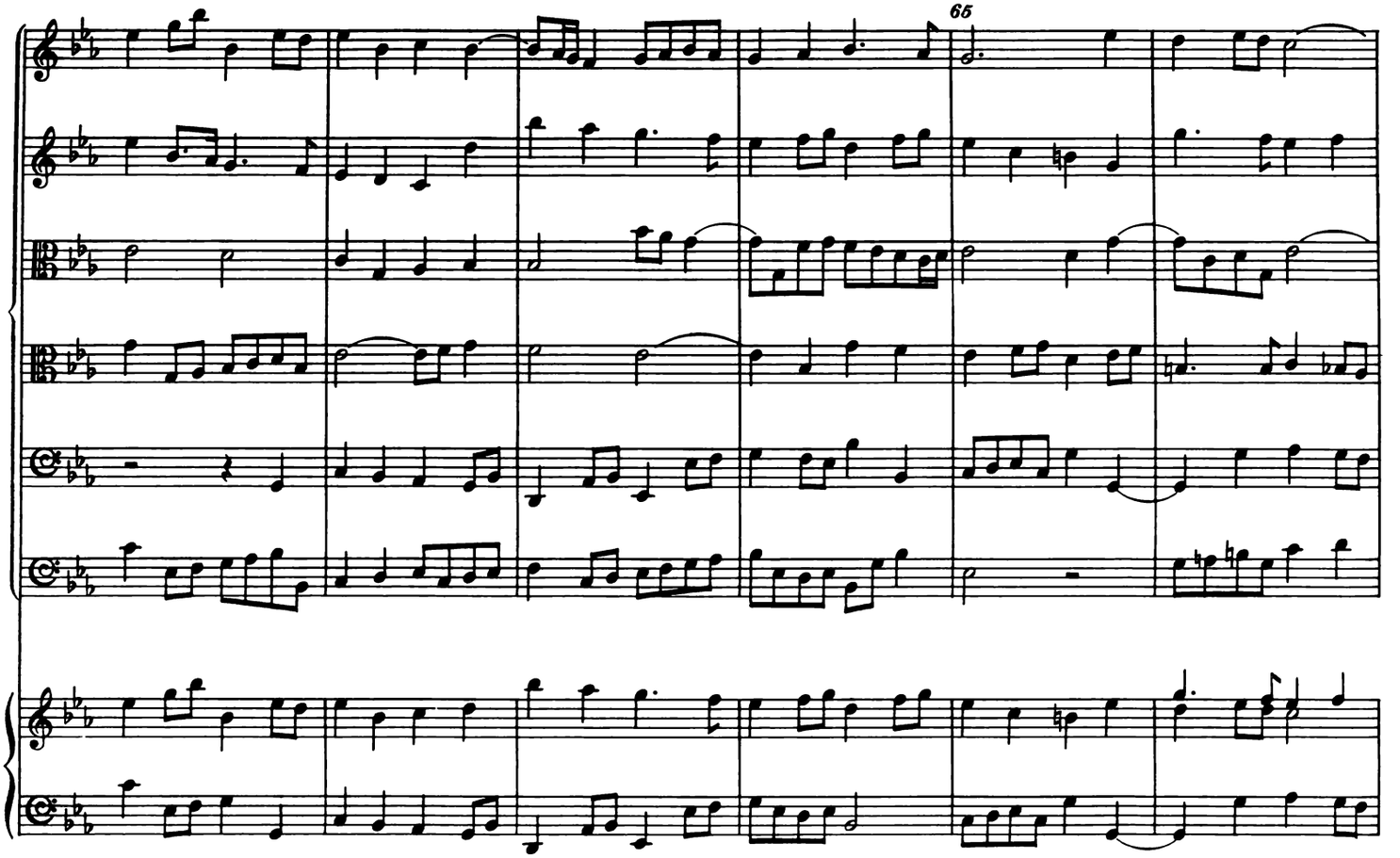
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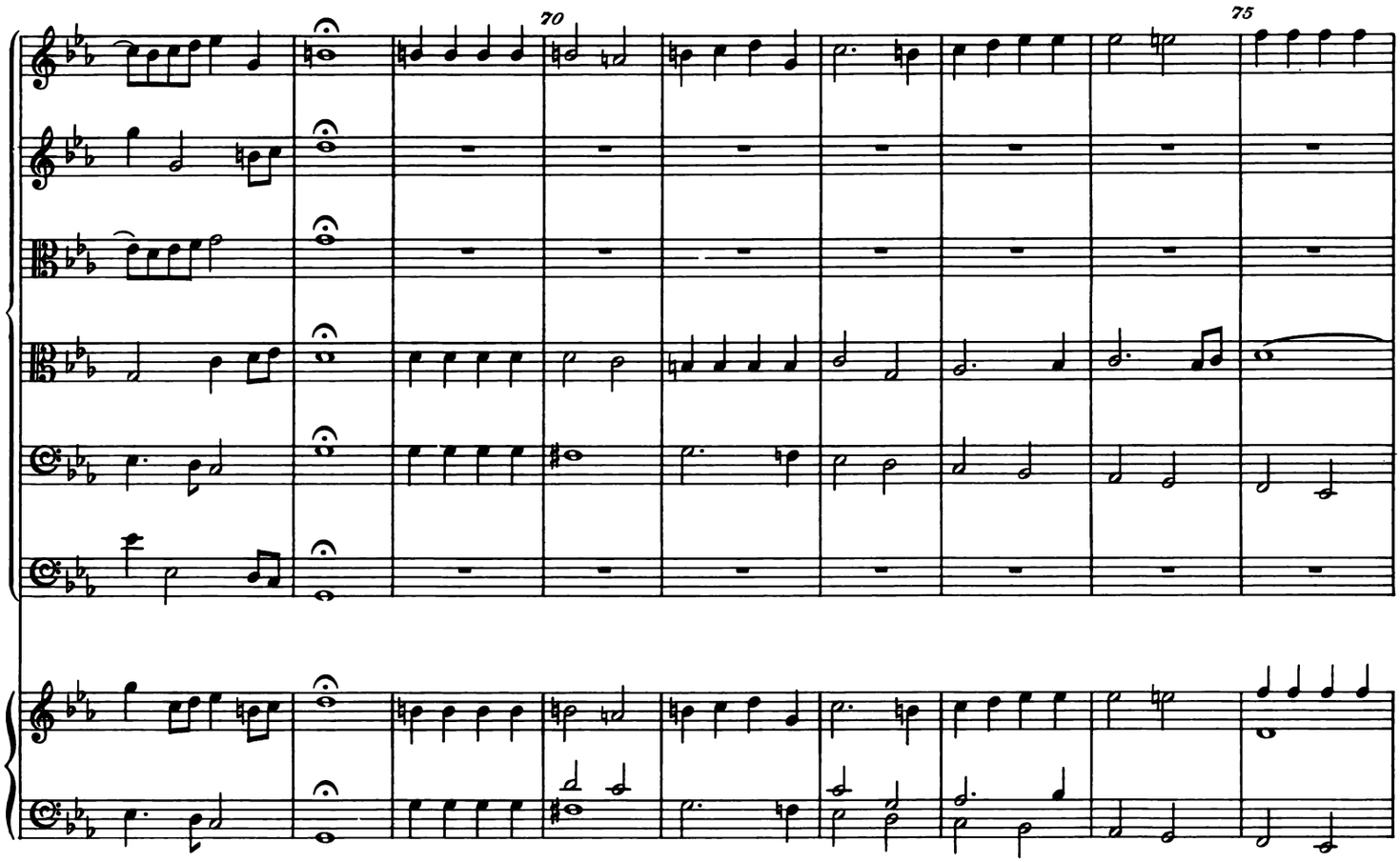
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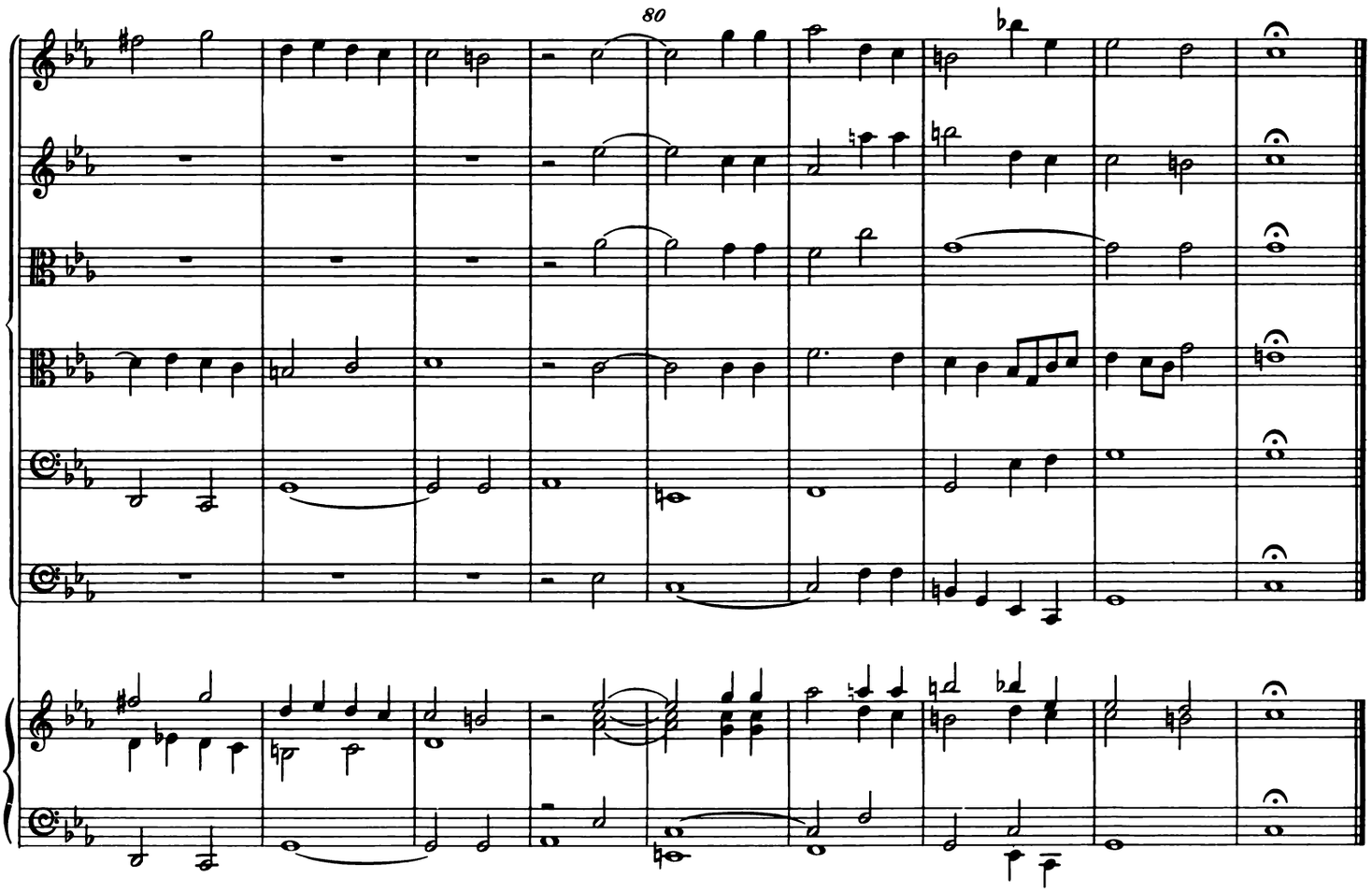
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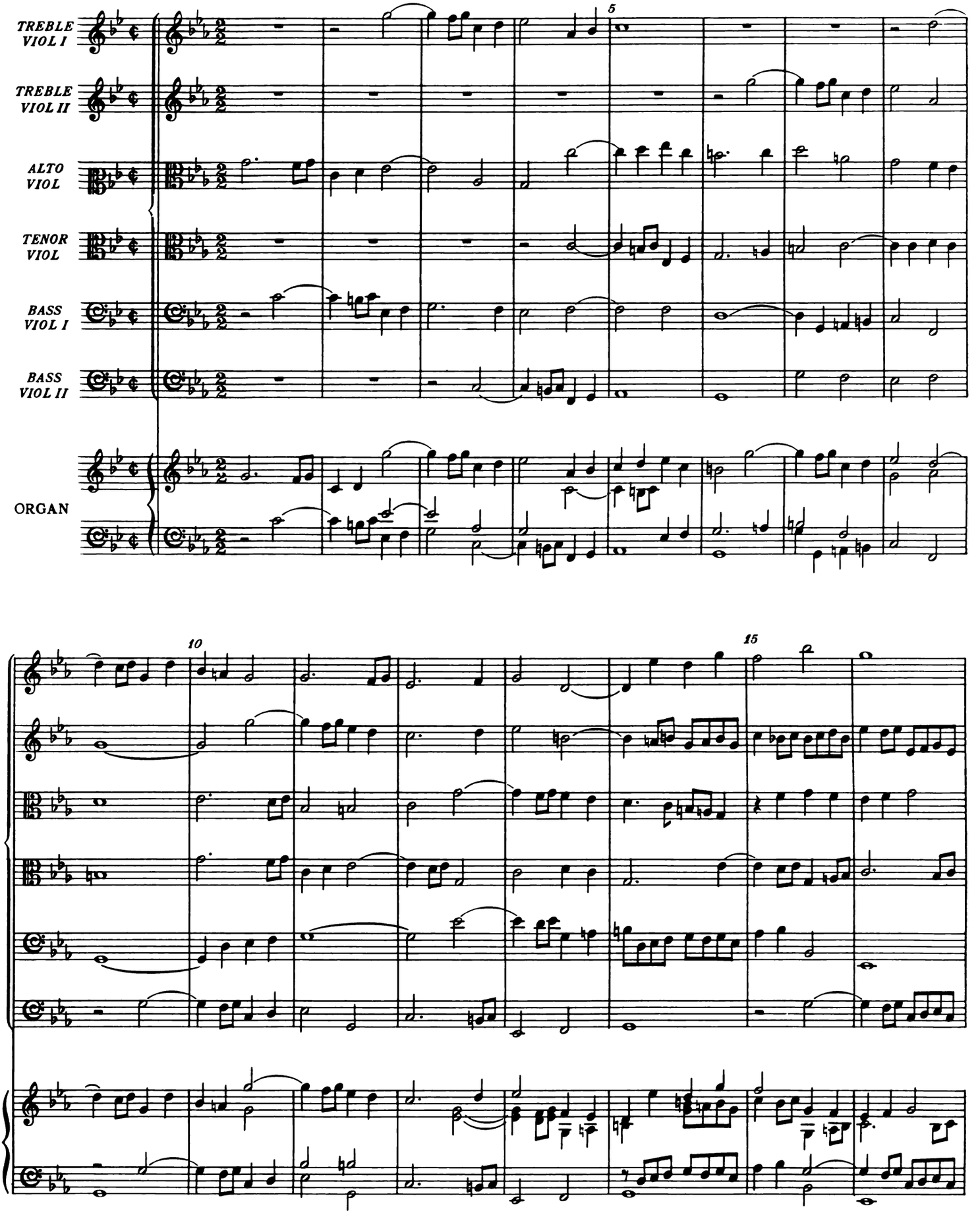
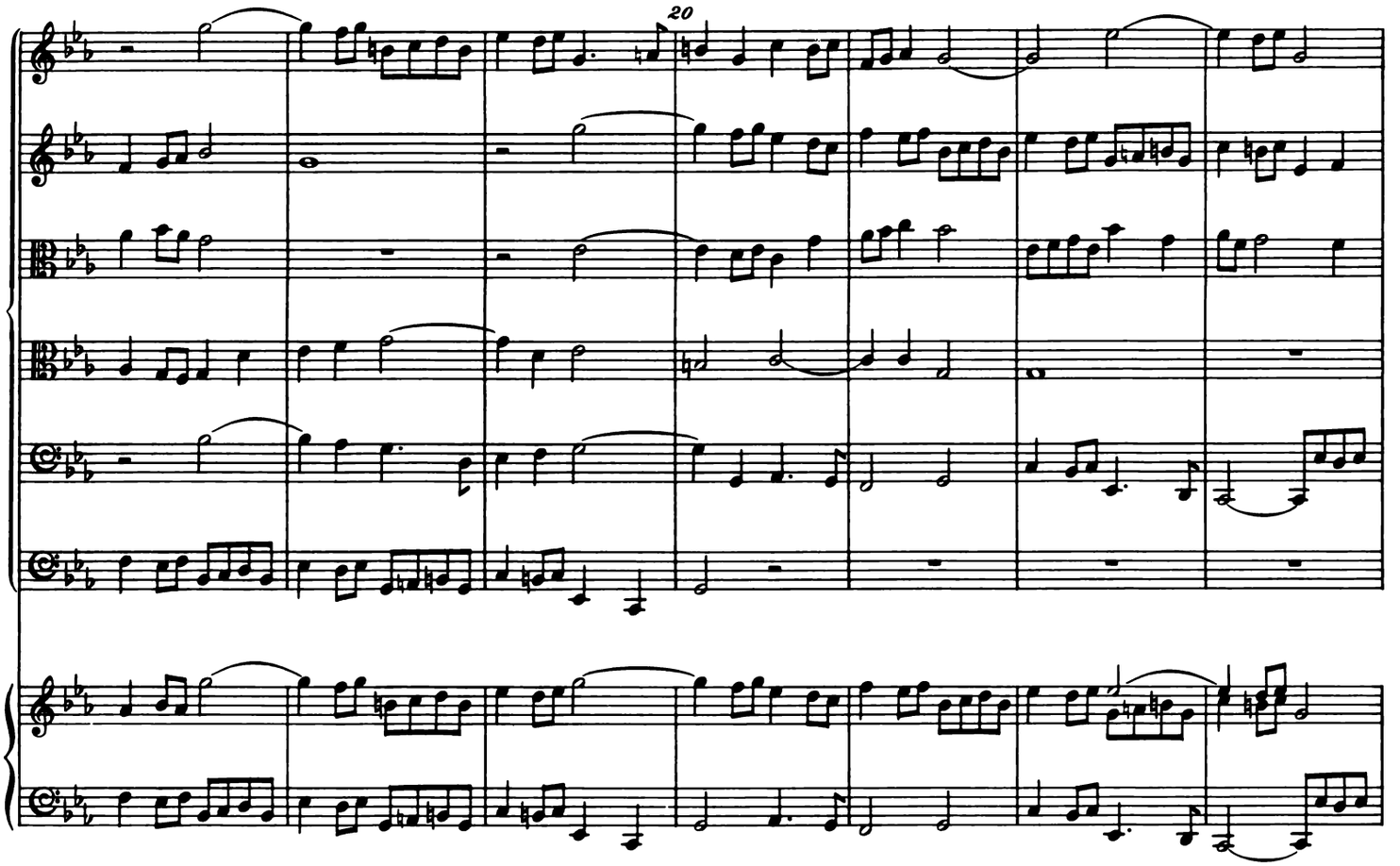
(b) FANTASIA


TREBLE VIOL I
TREBLE VIOL II
ALTO VIOL
TENOR VIOL
BASS VIOL I
BASS VIOL II
ORGAN
5
10
15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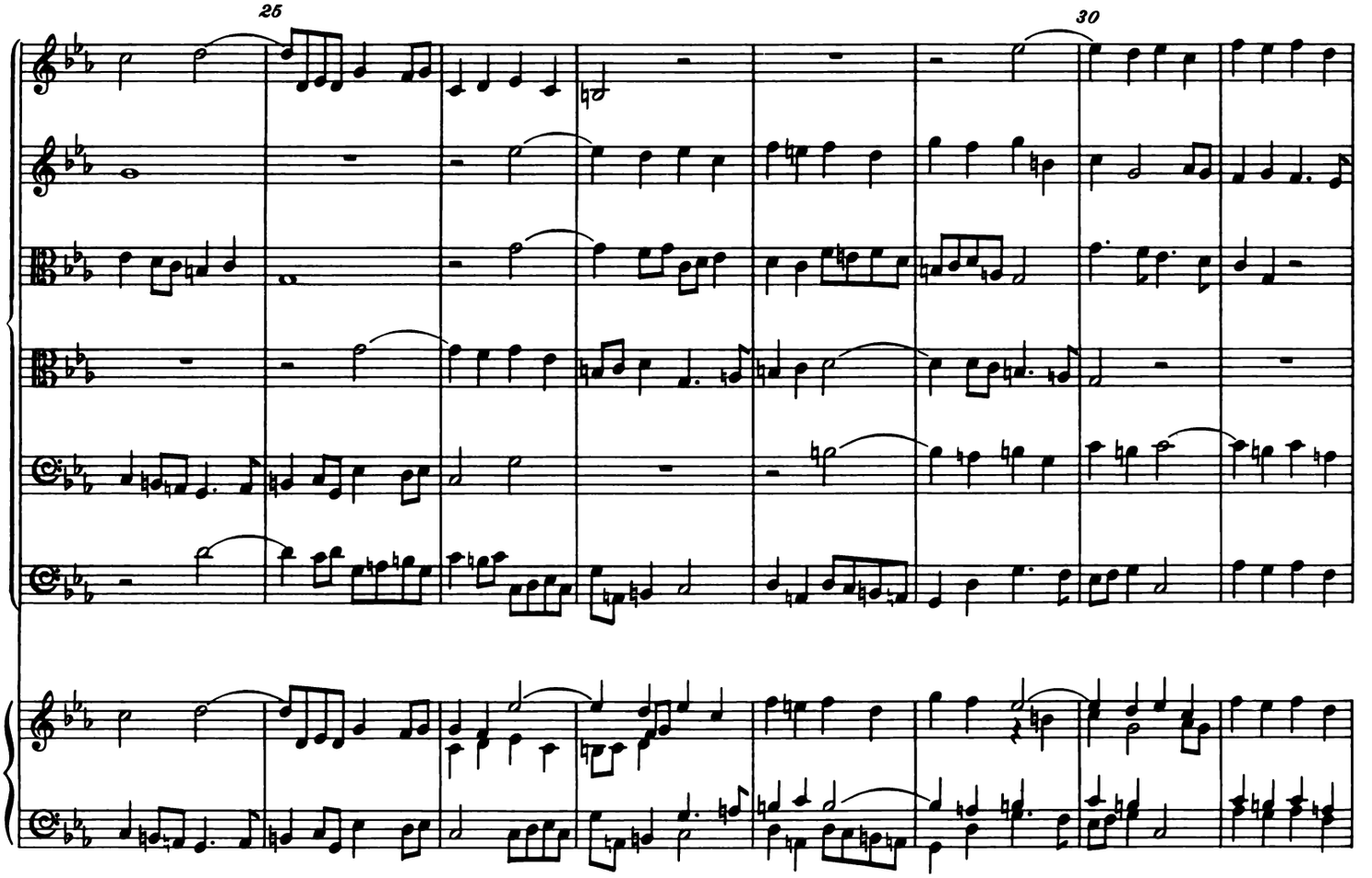
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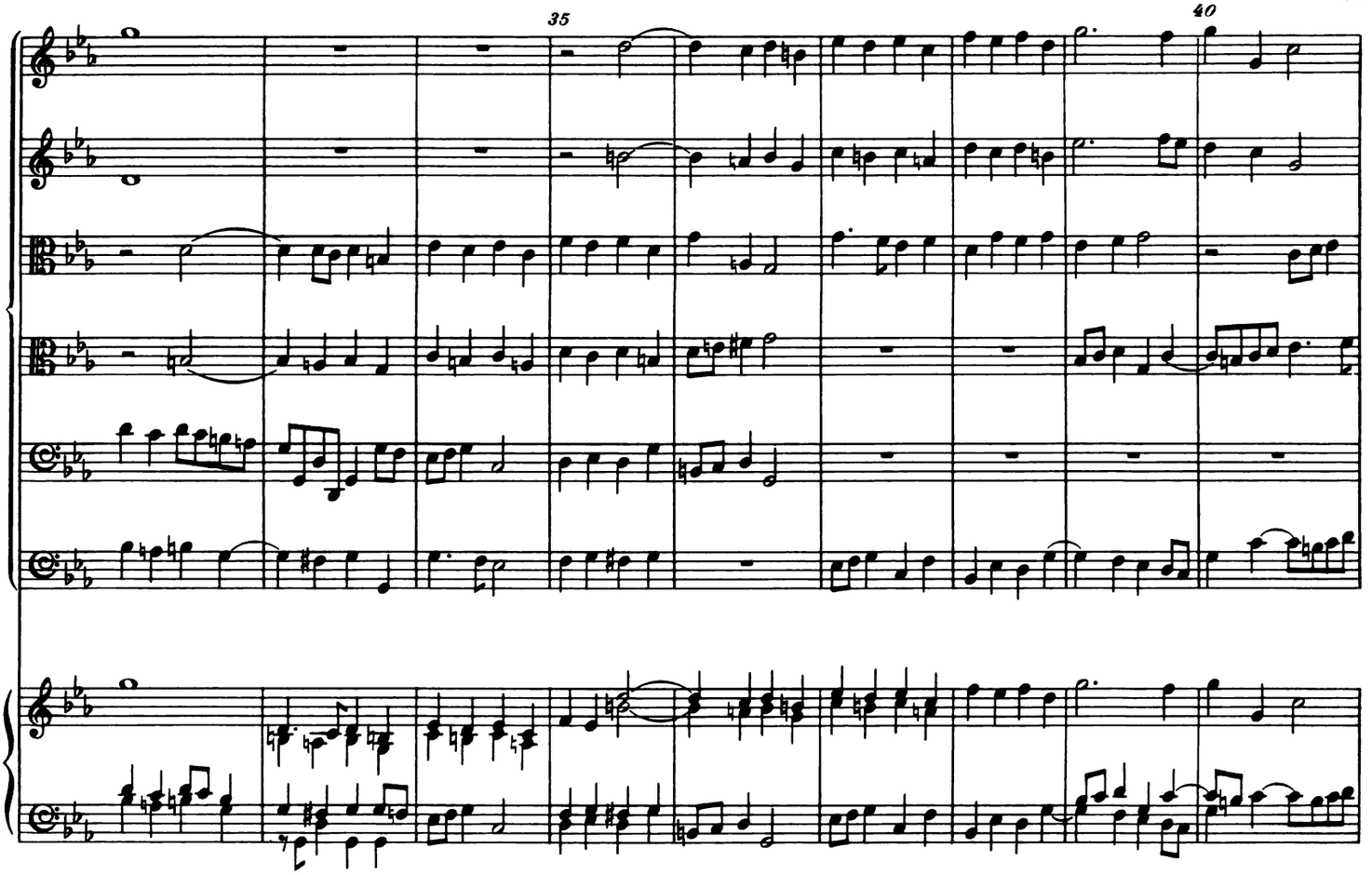
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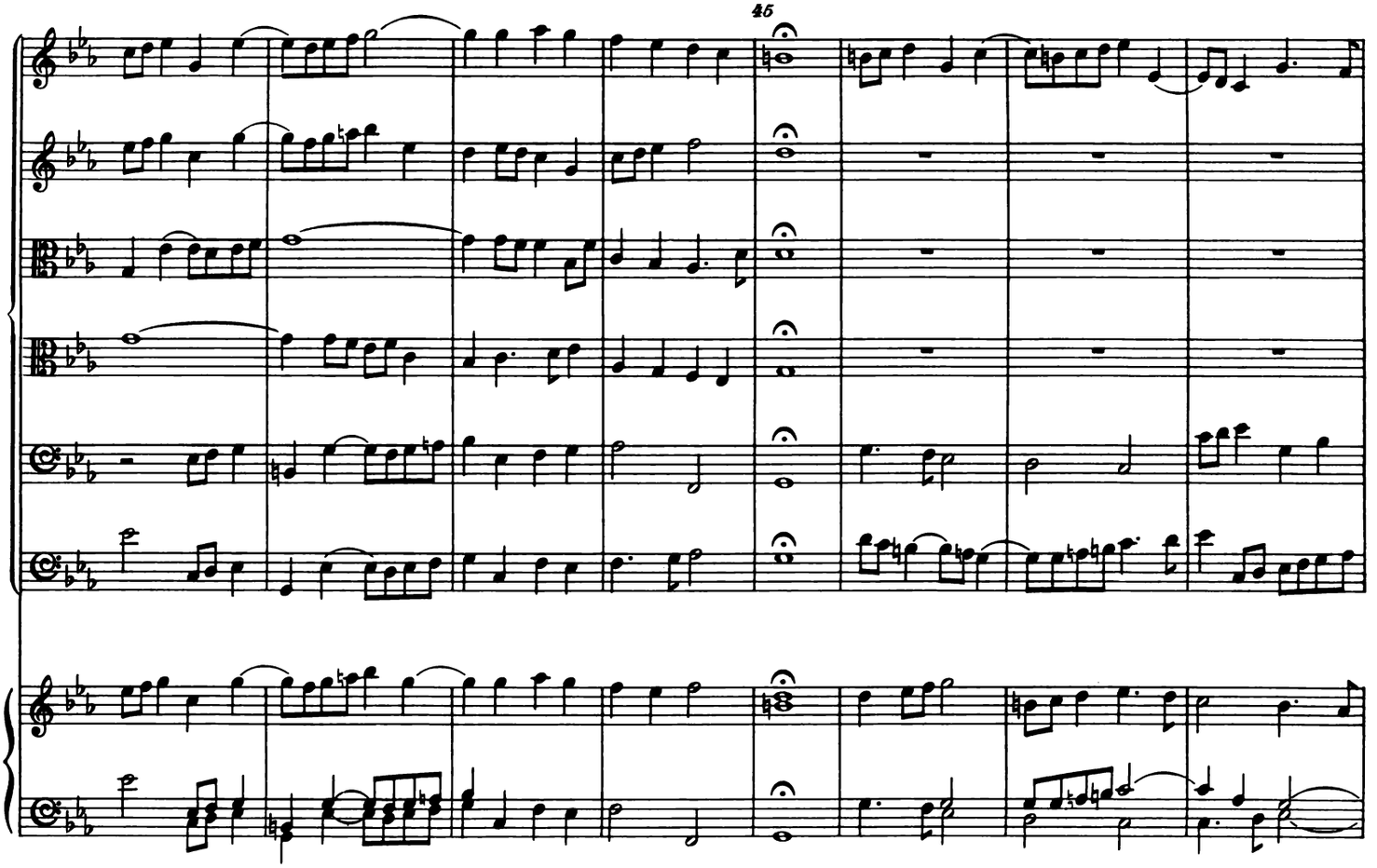
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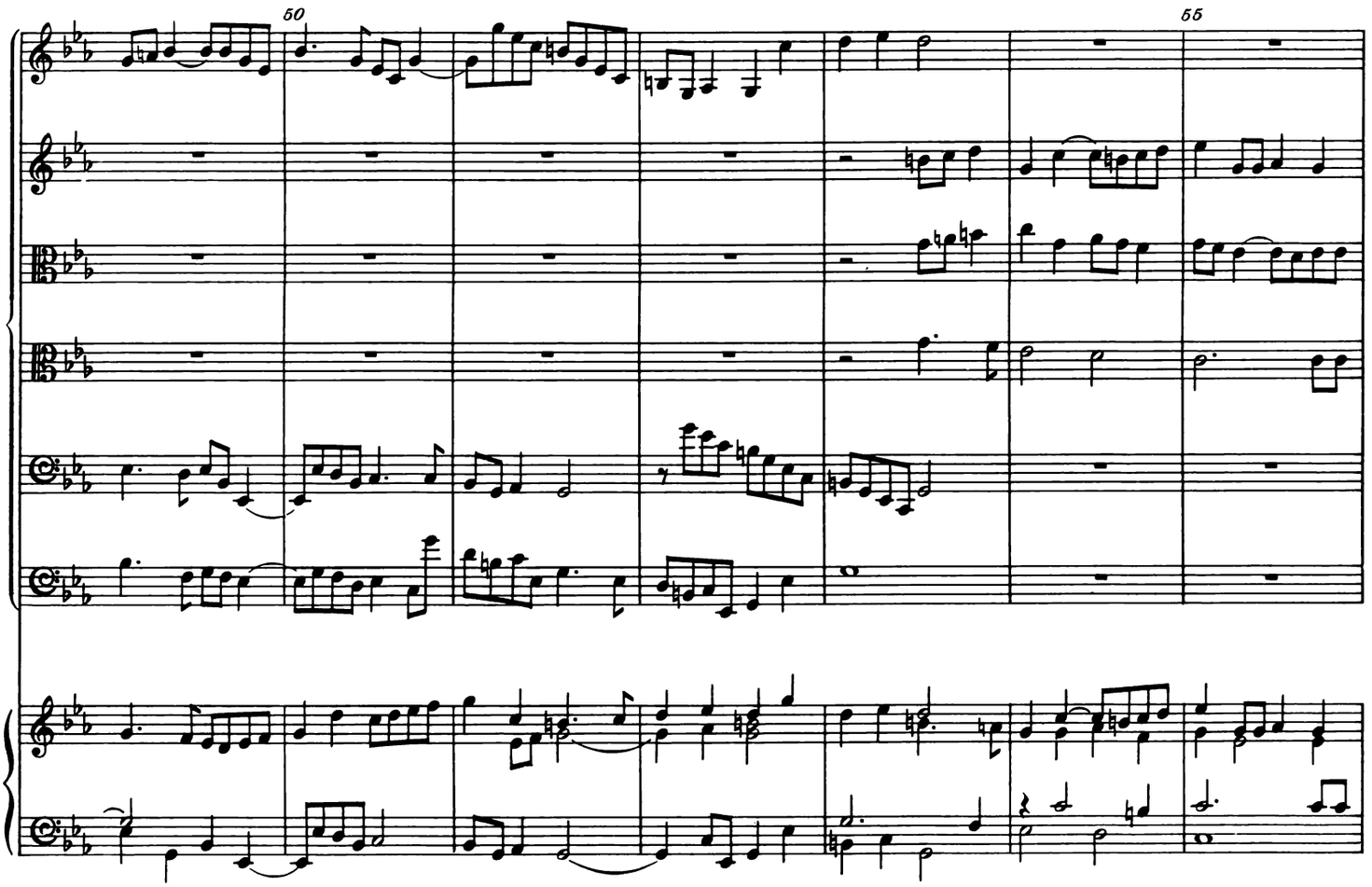
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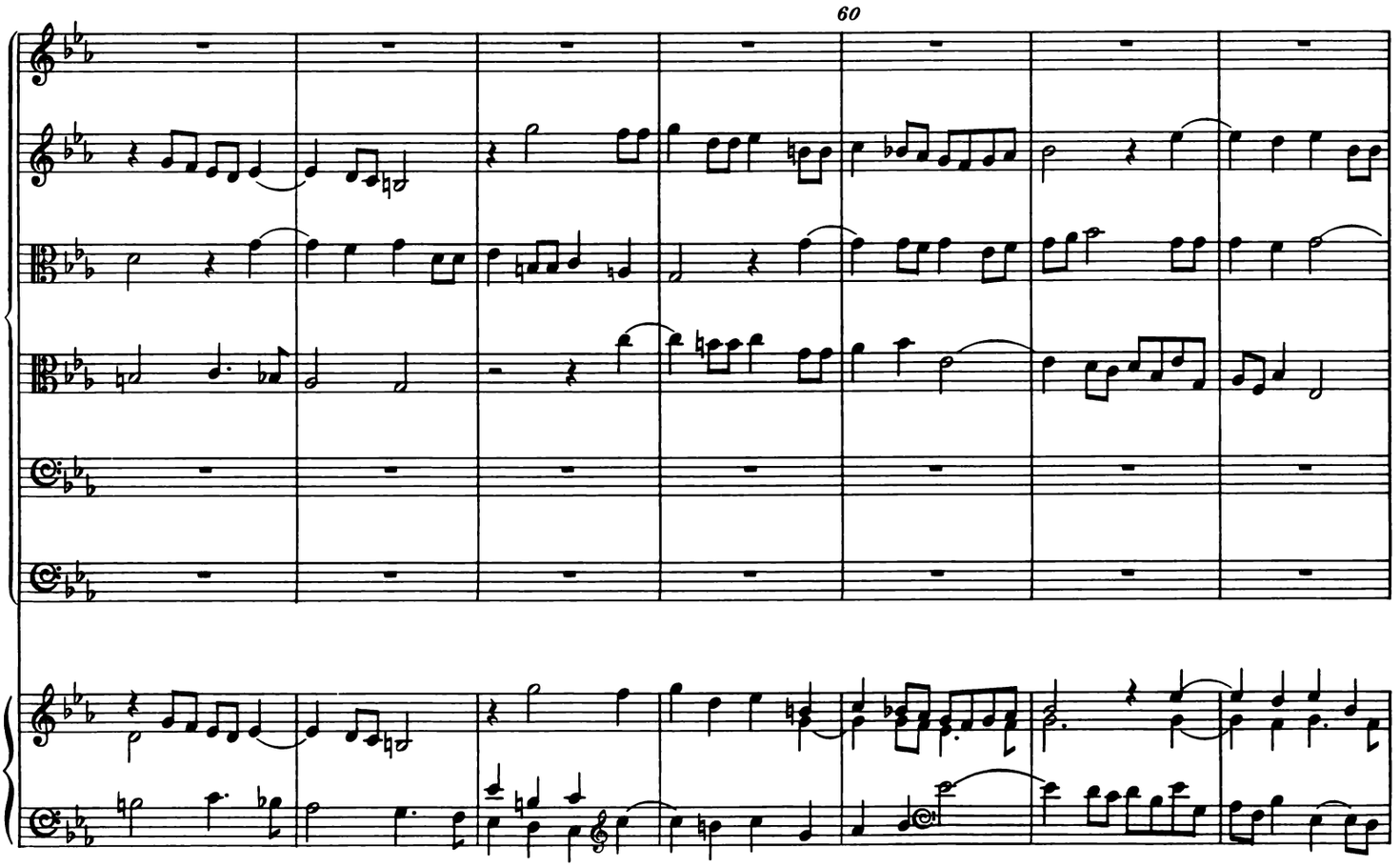
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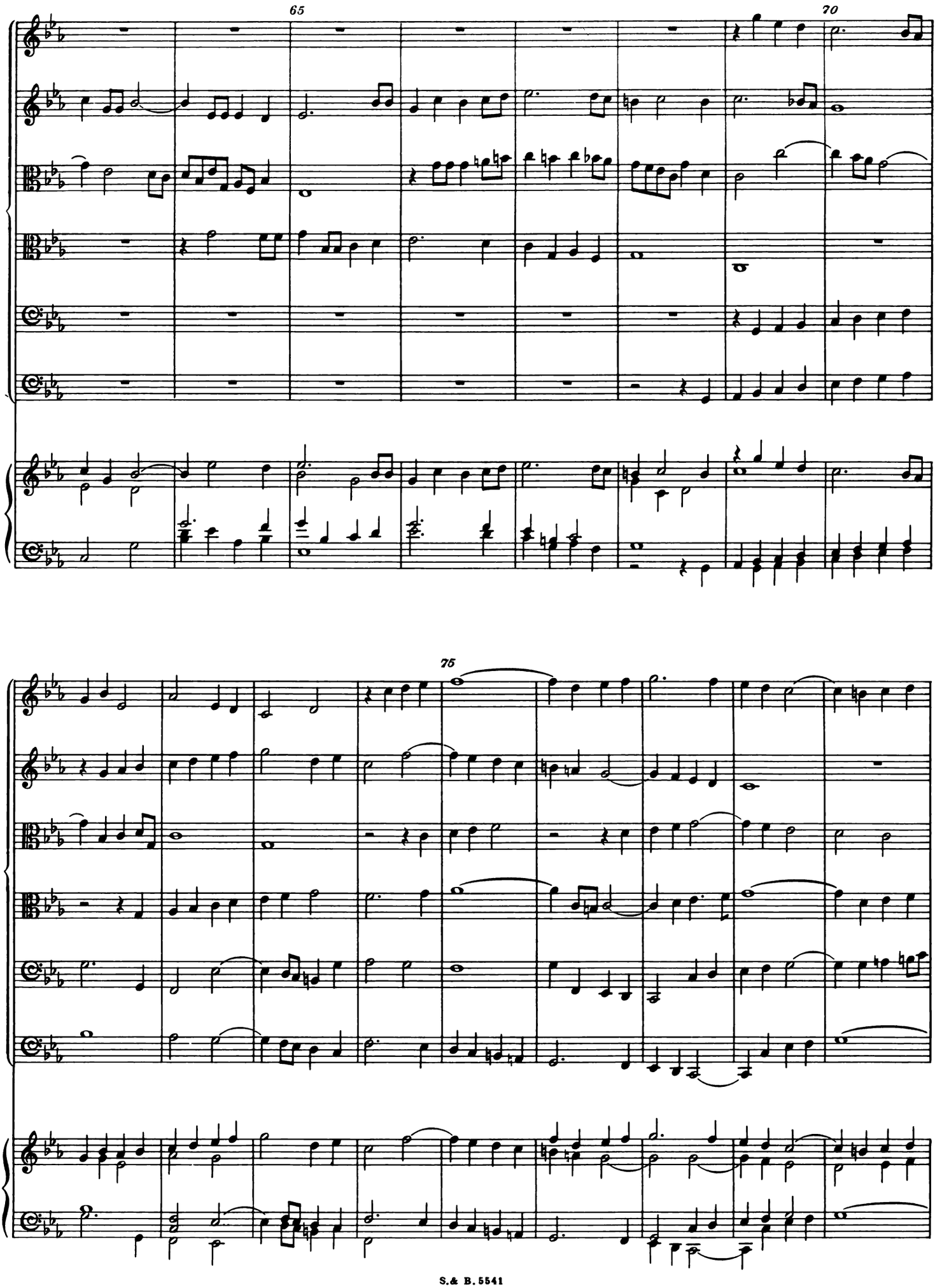
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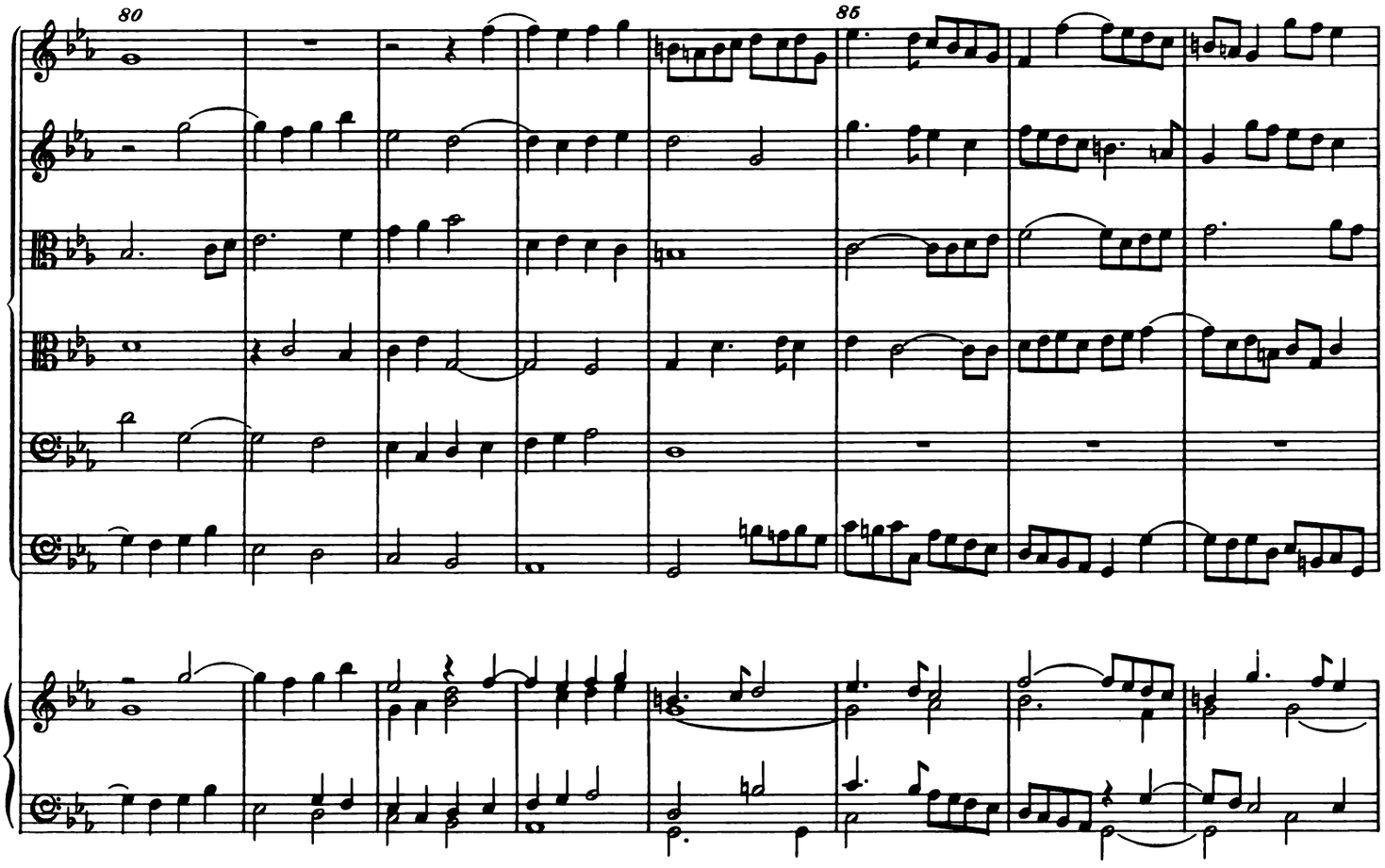
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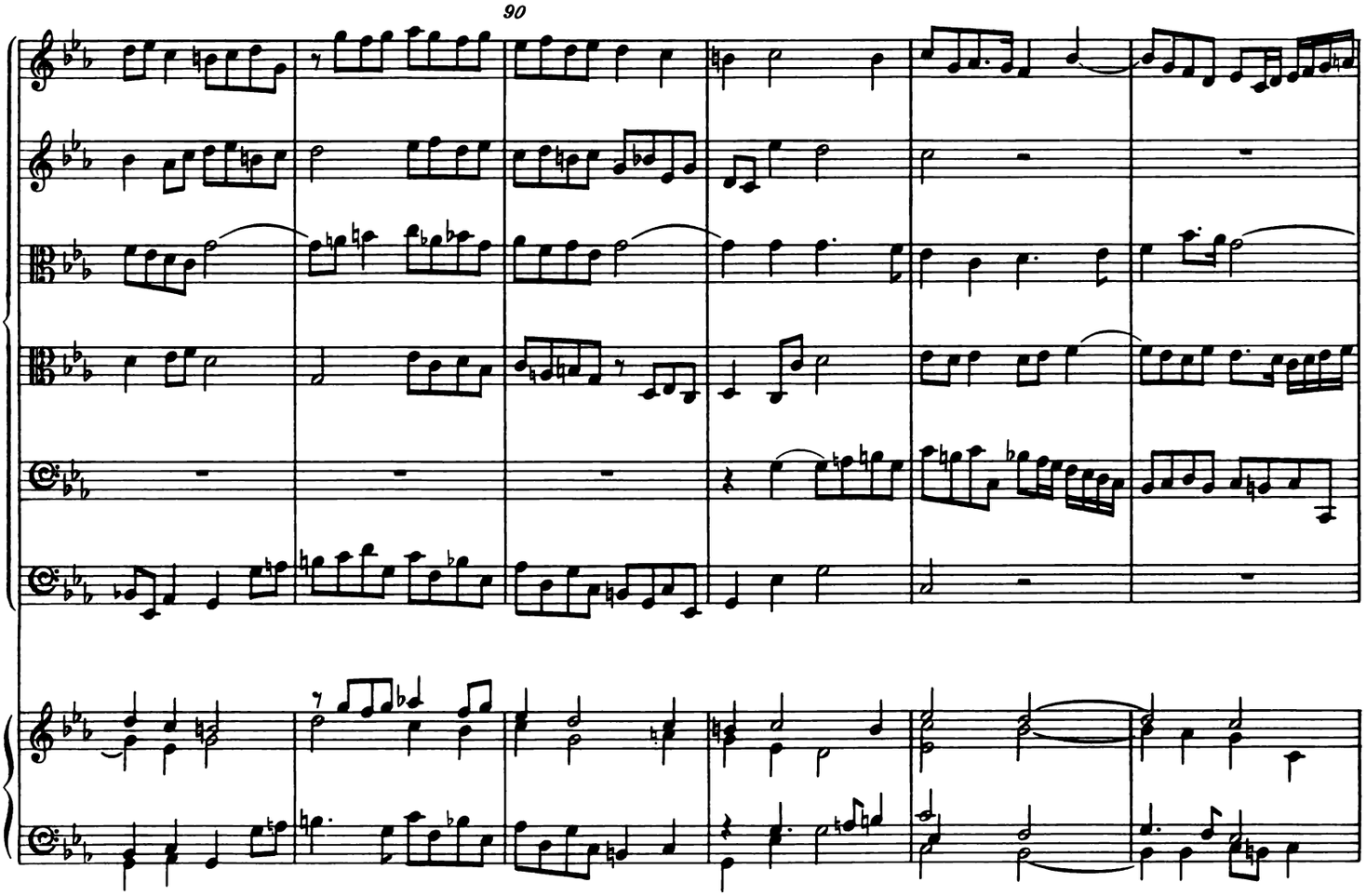
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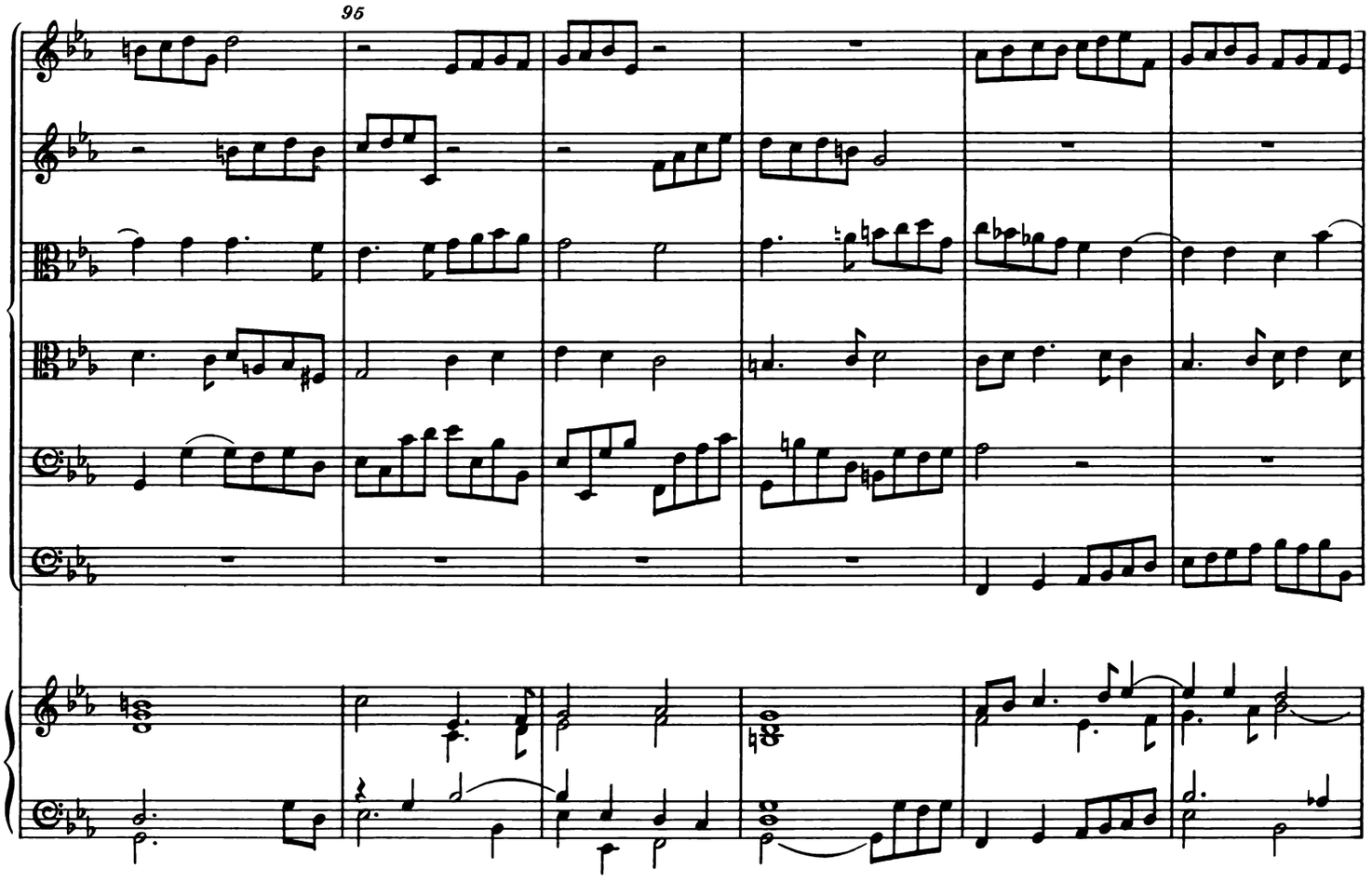
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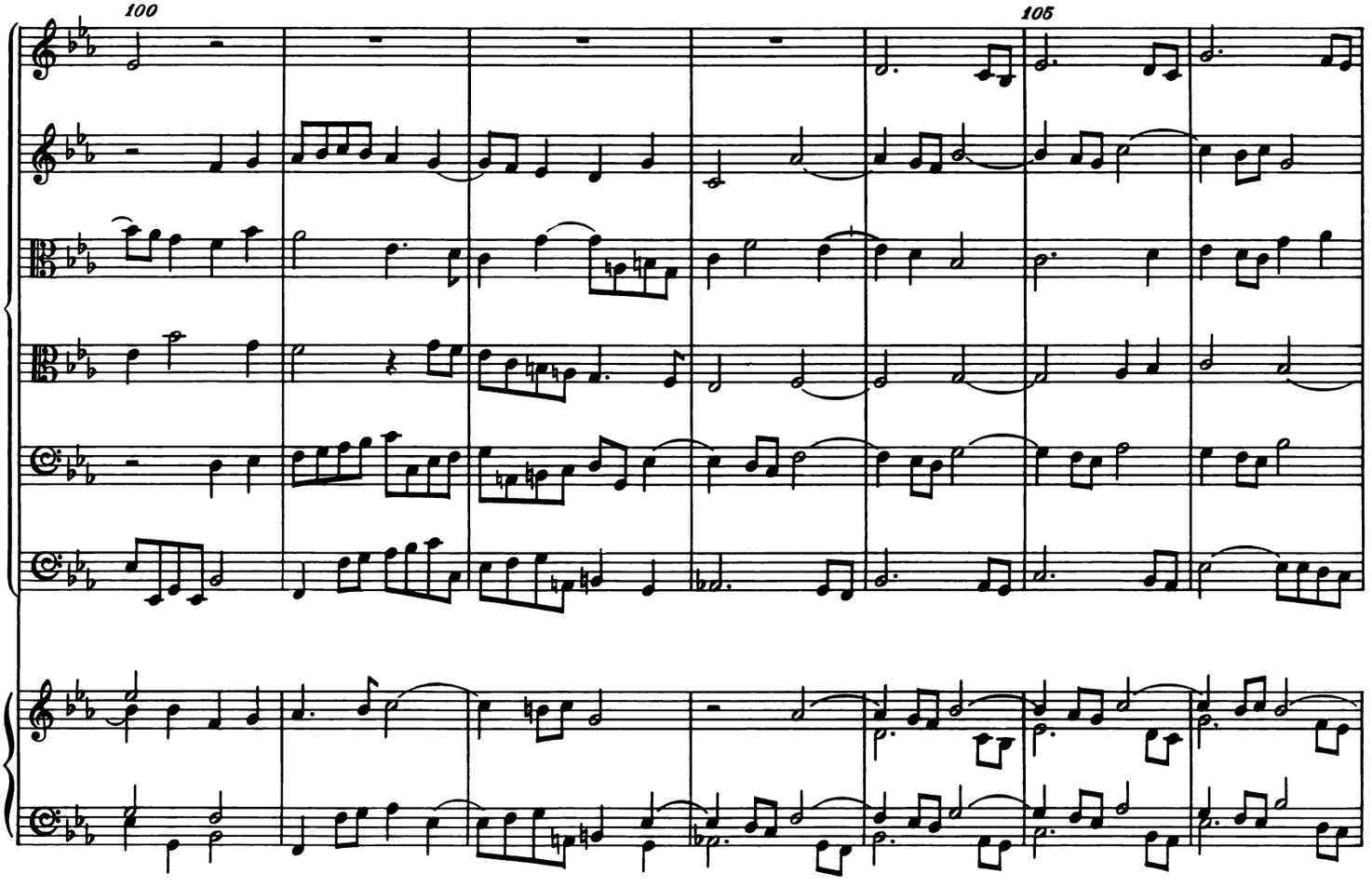
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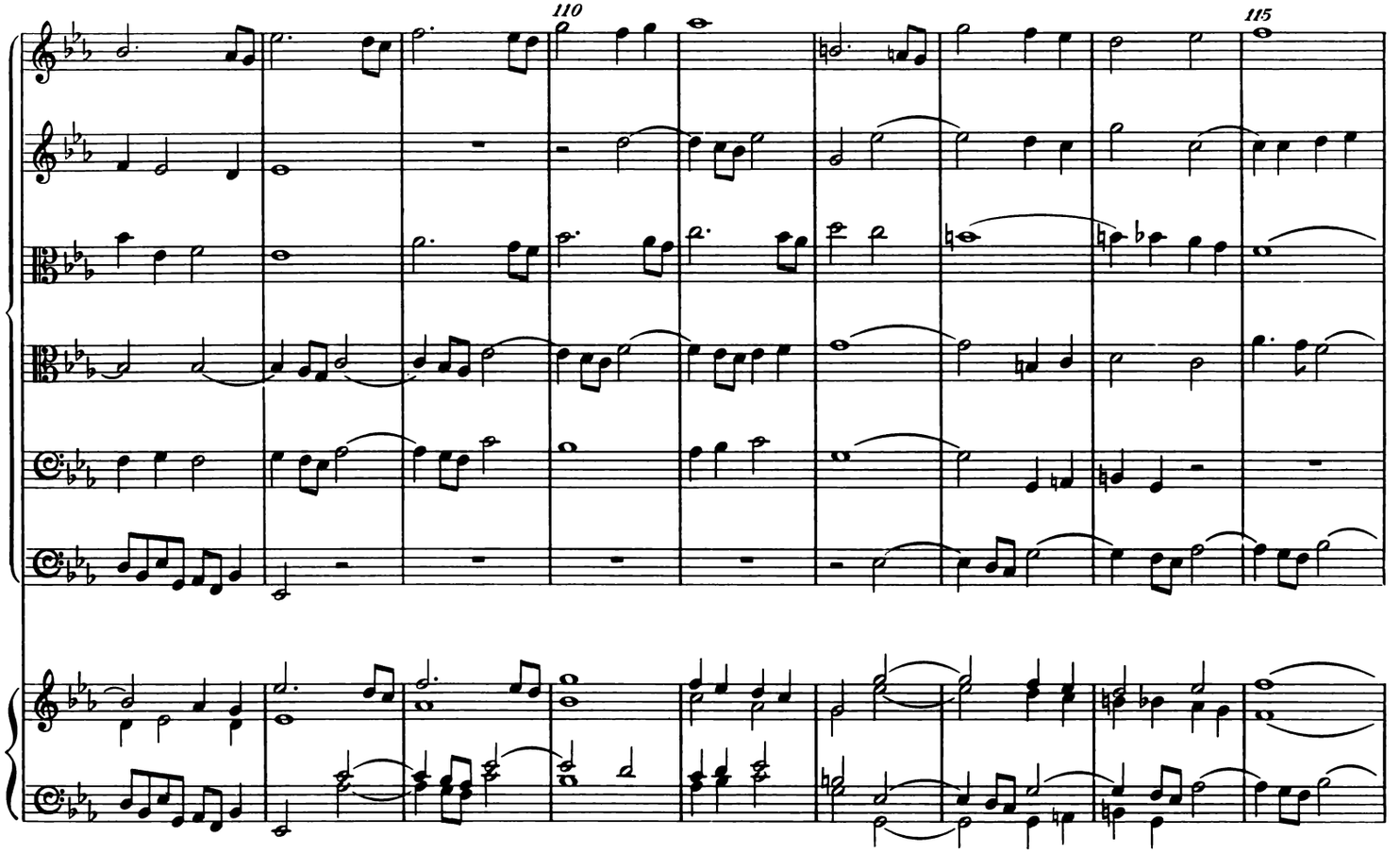
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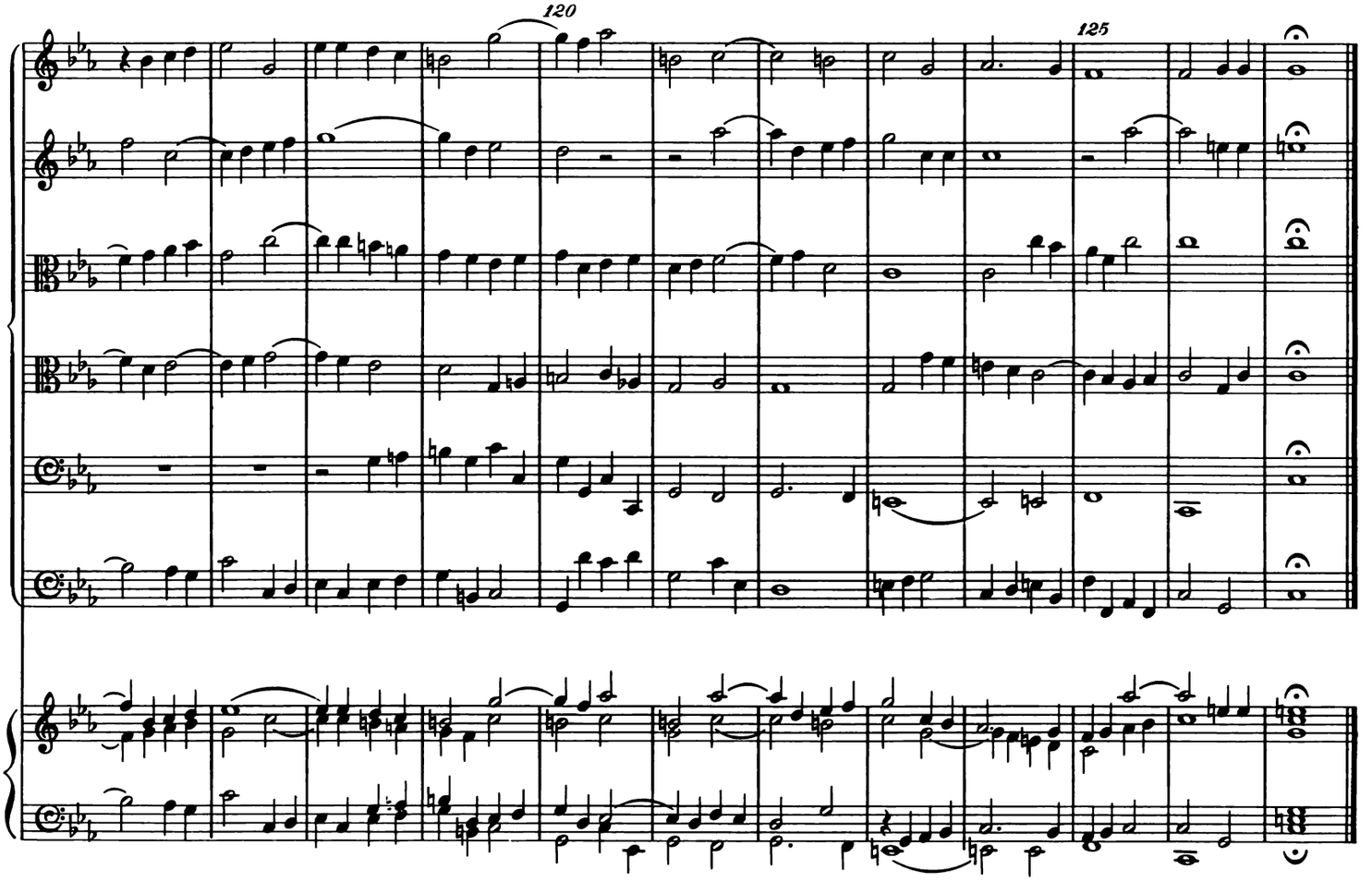
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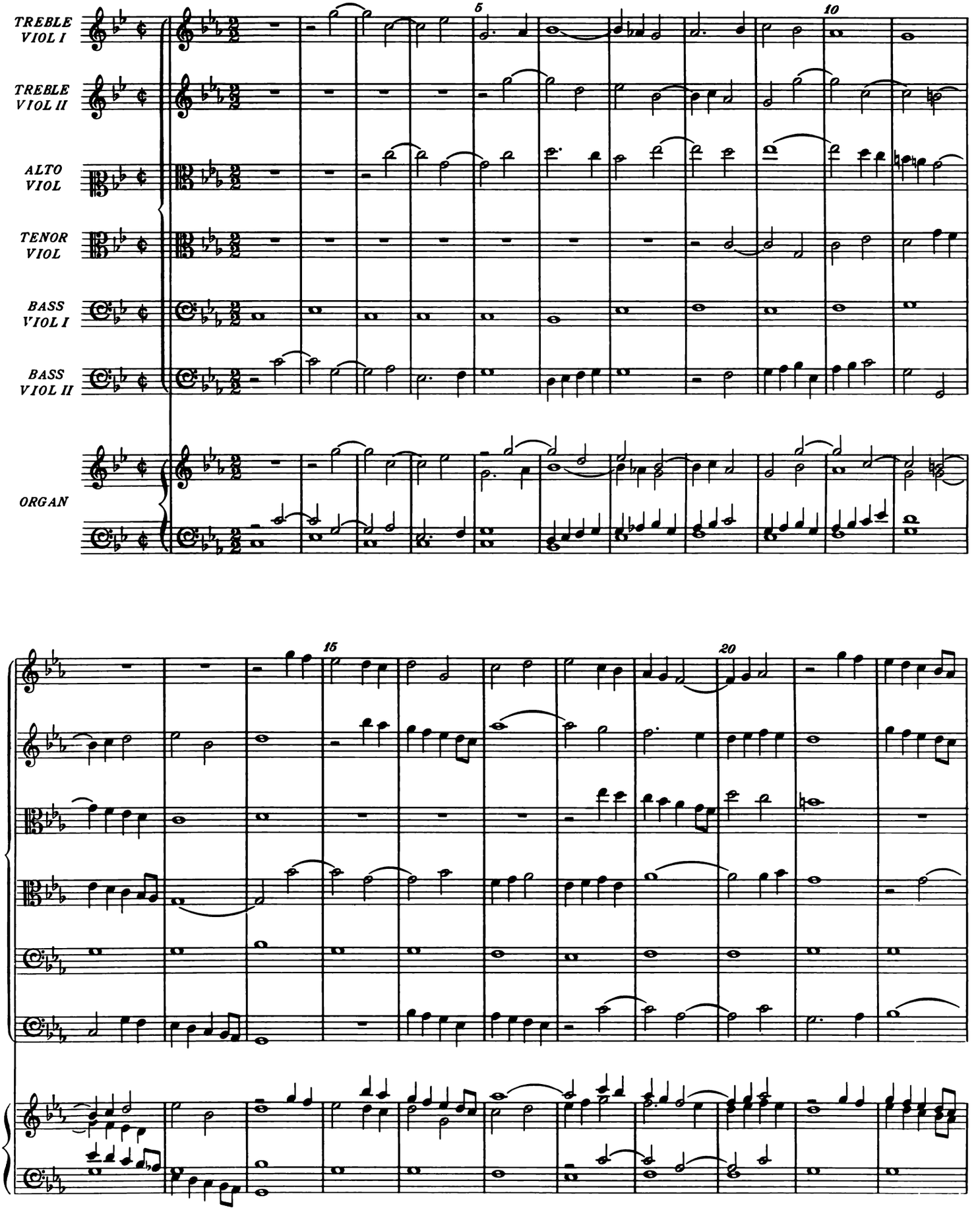
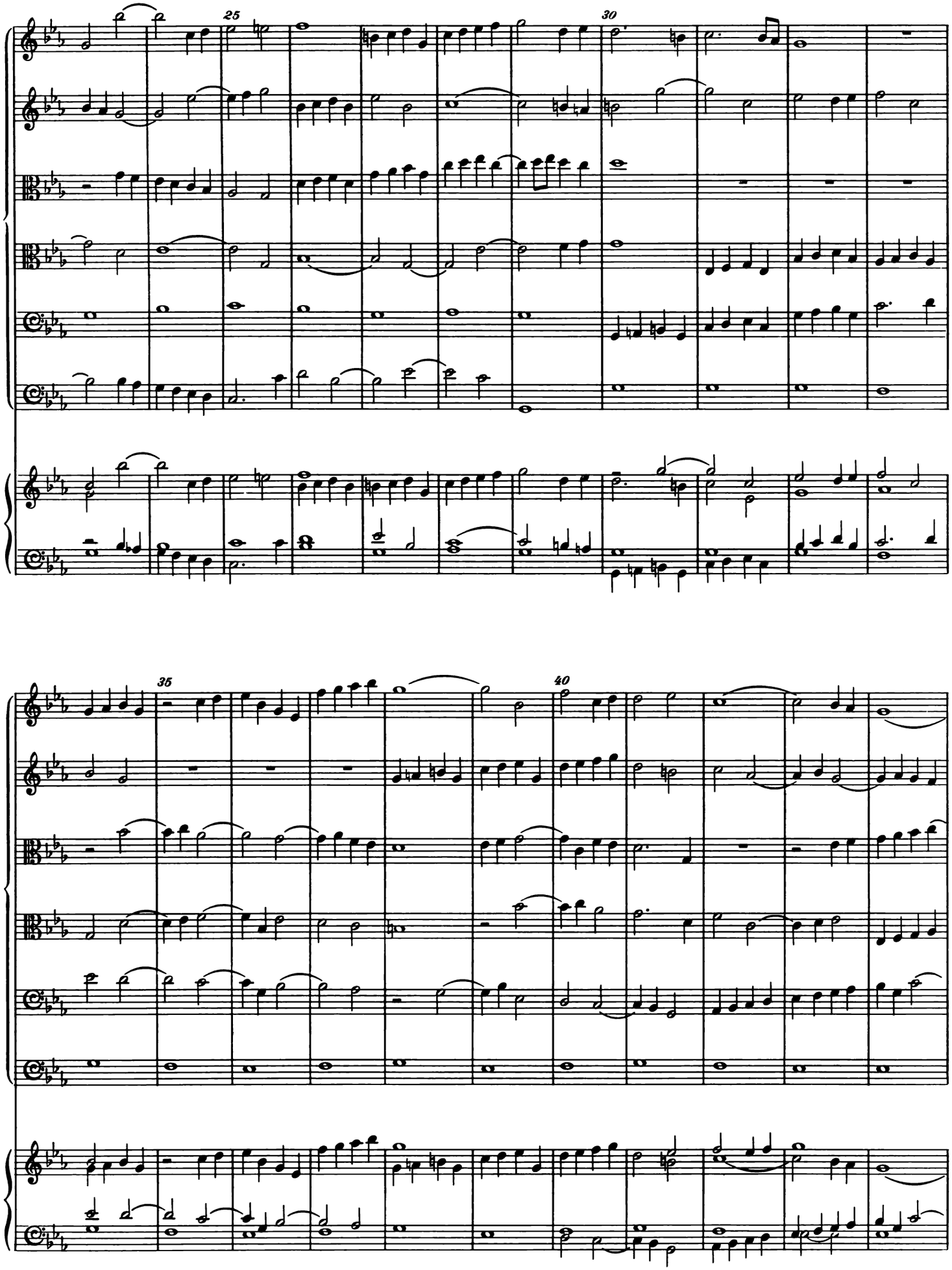
(c) IN NOMINE


TREBLE VIOL I
TREBLE VIOL II
ALTO VIOL
TENOR VIOL
BASS VIOL I
BASS VIOL II
ORGAN
5
10
15
20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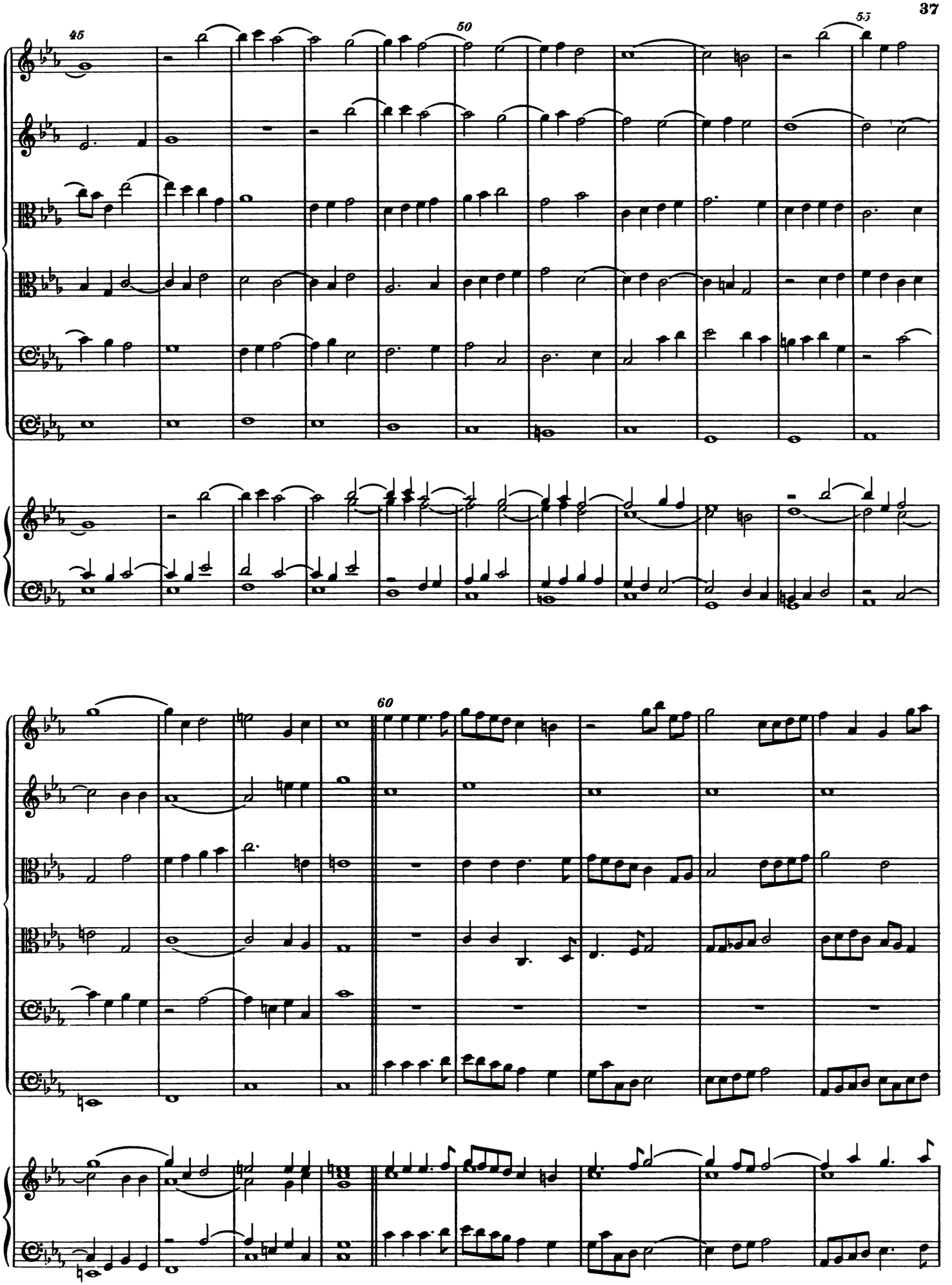
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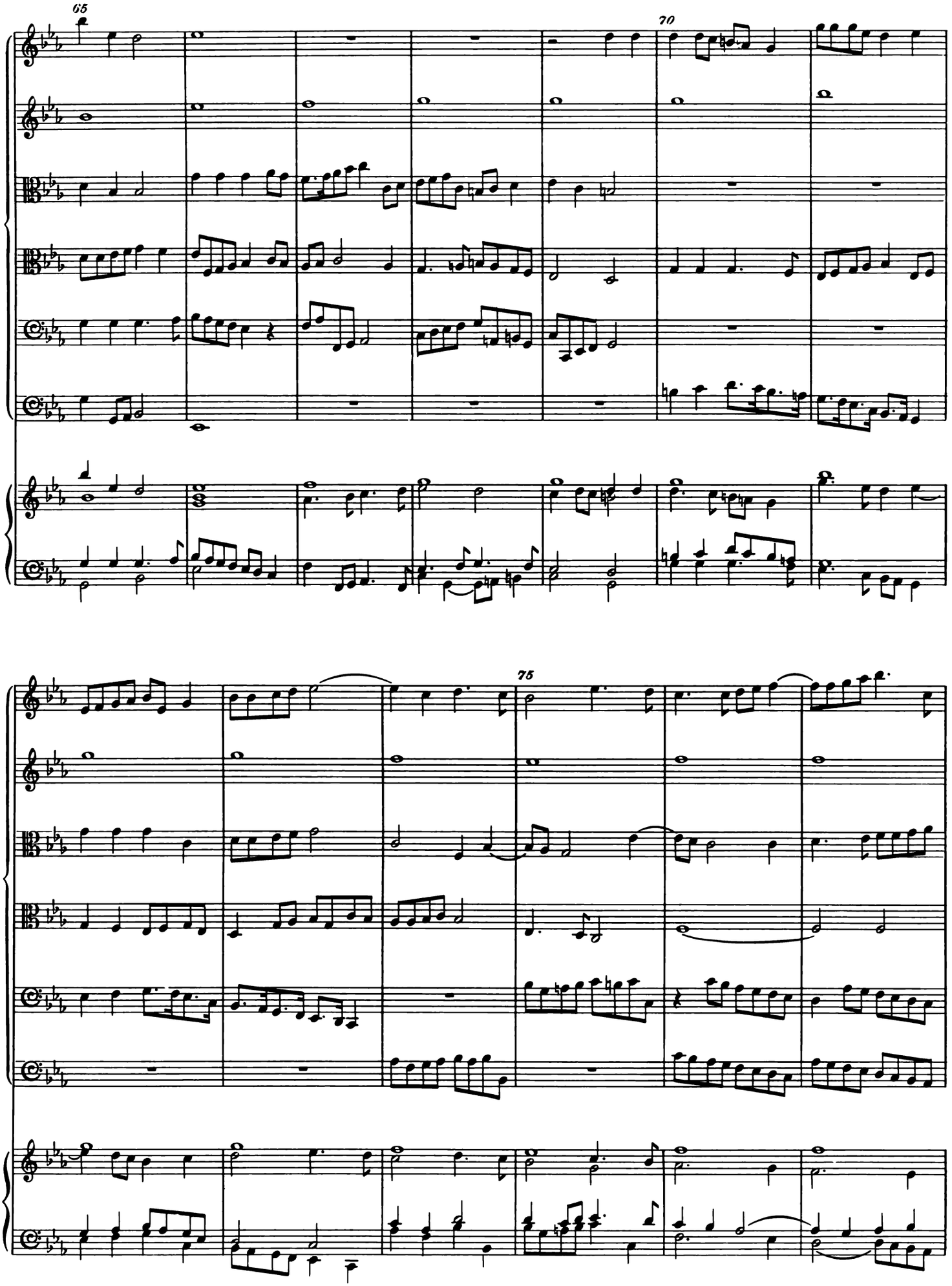
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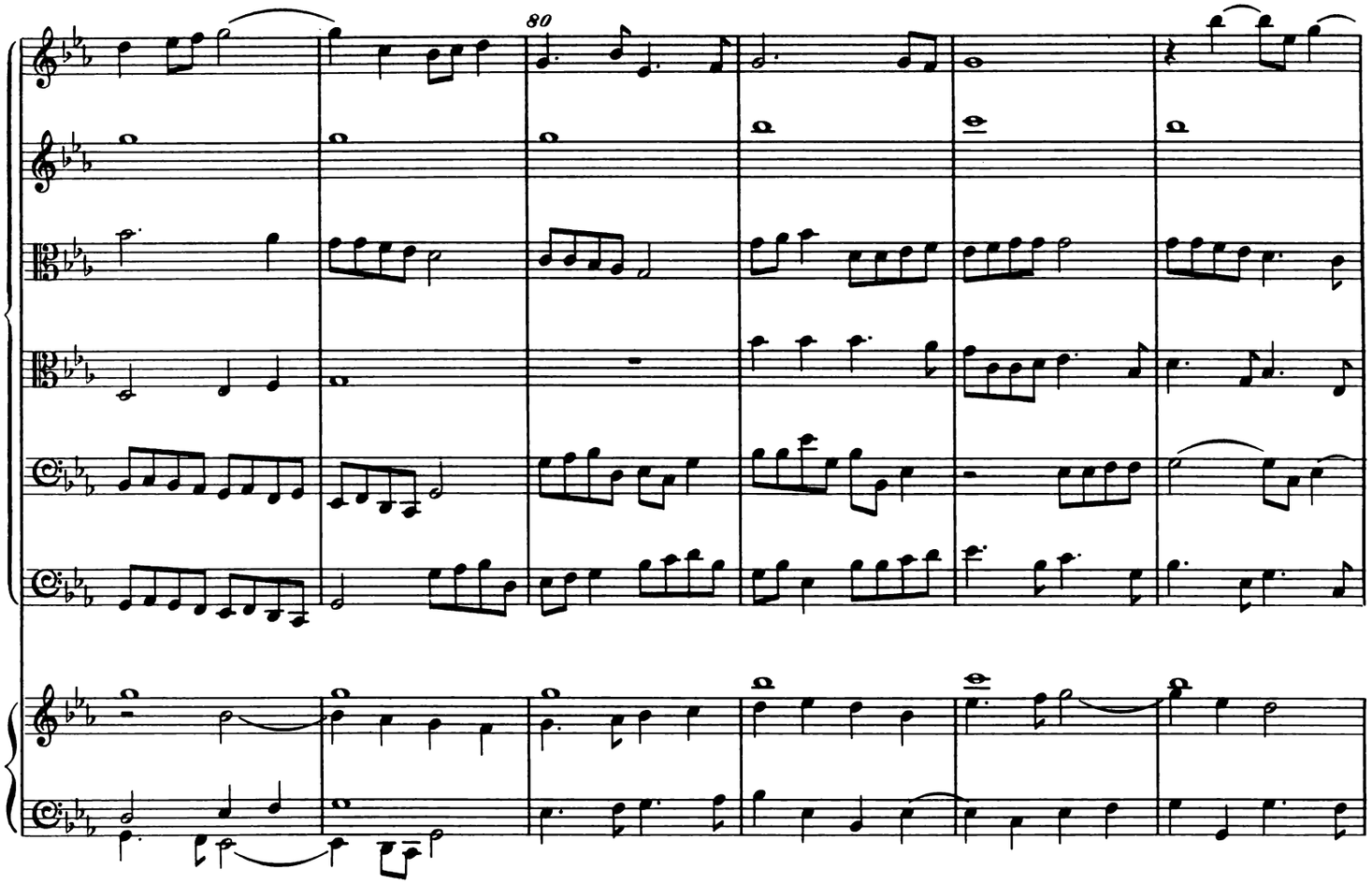
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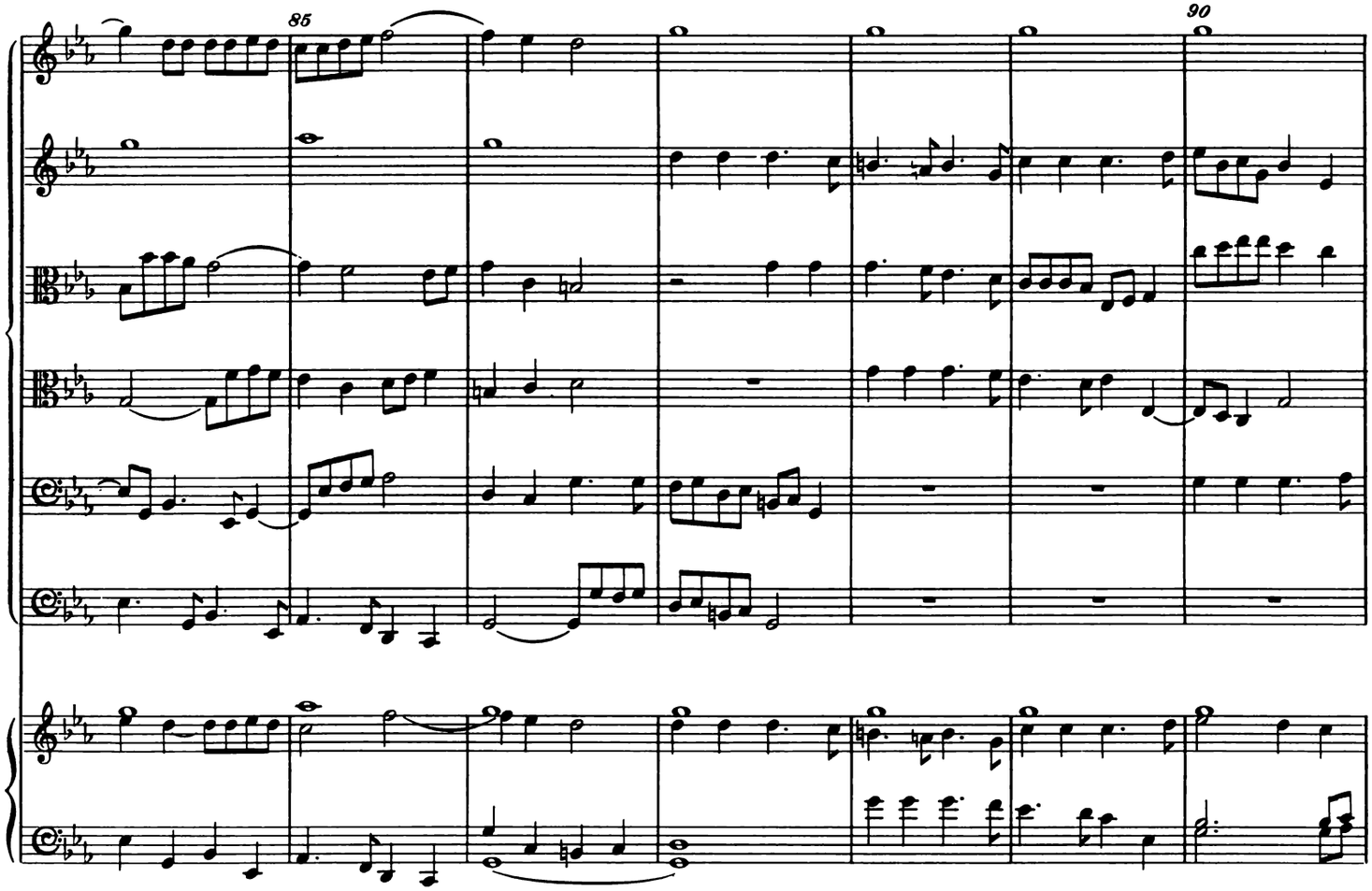
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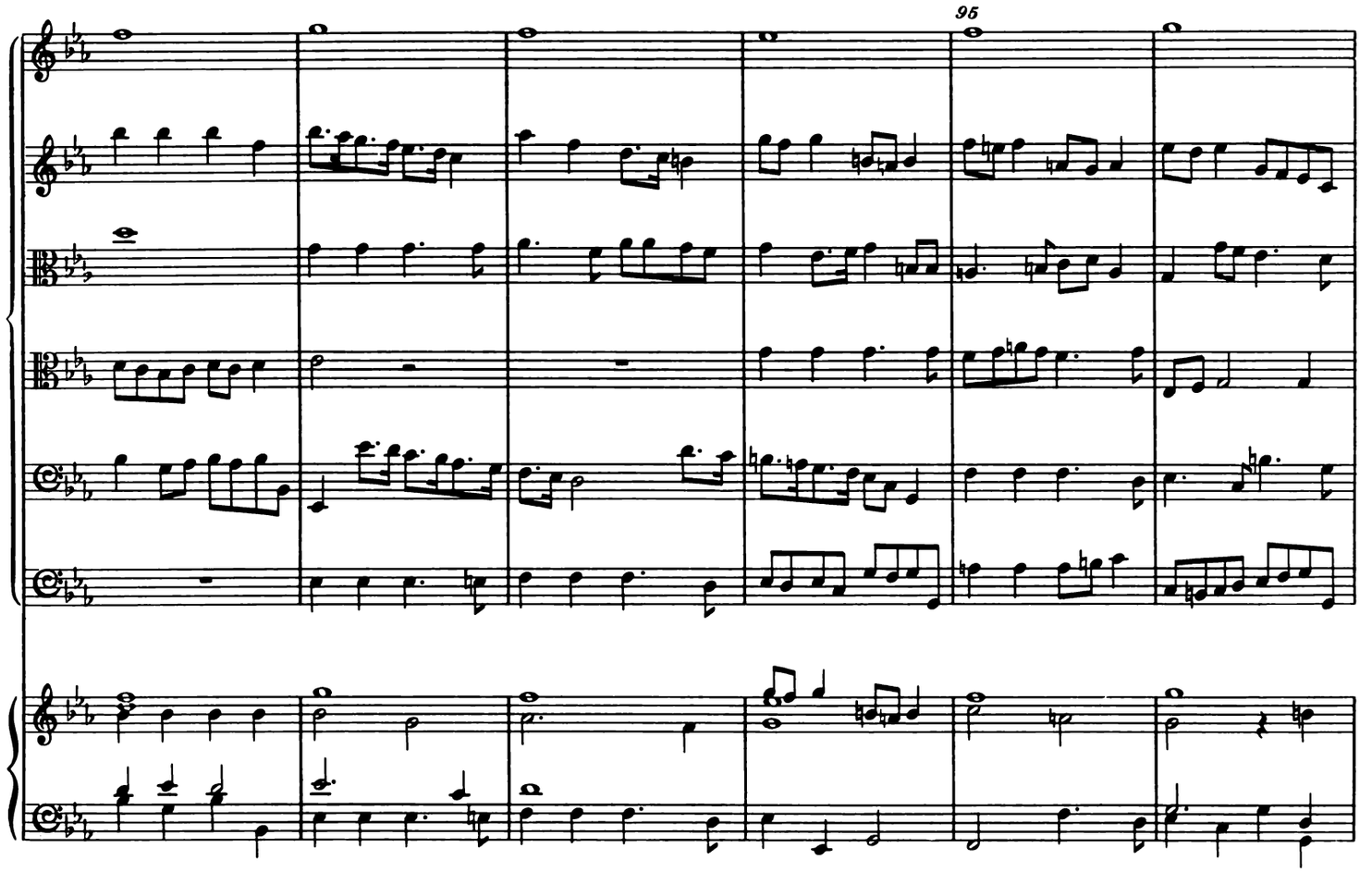
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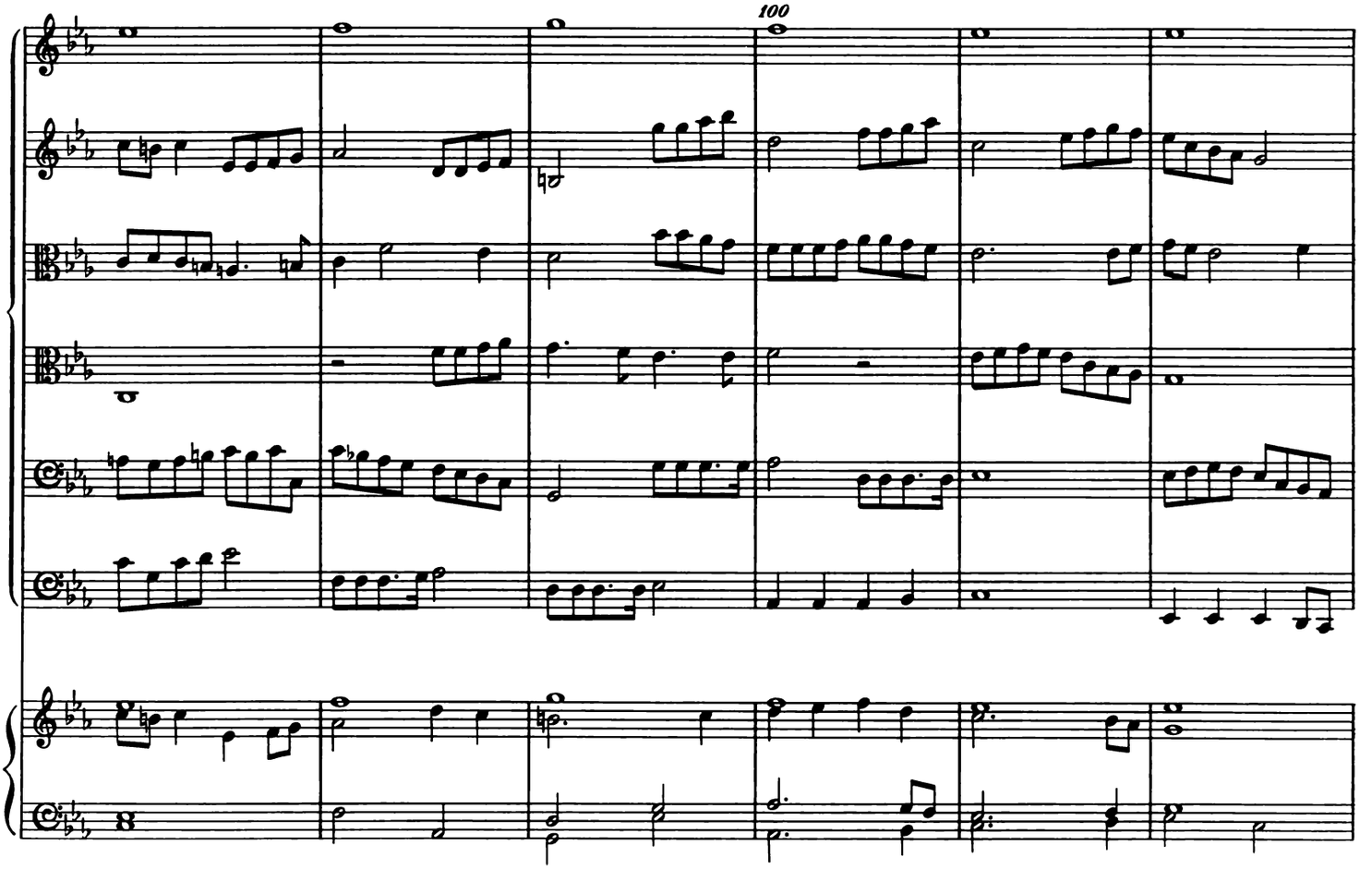
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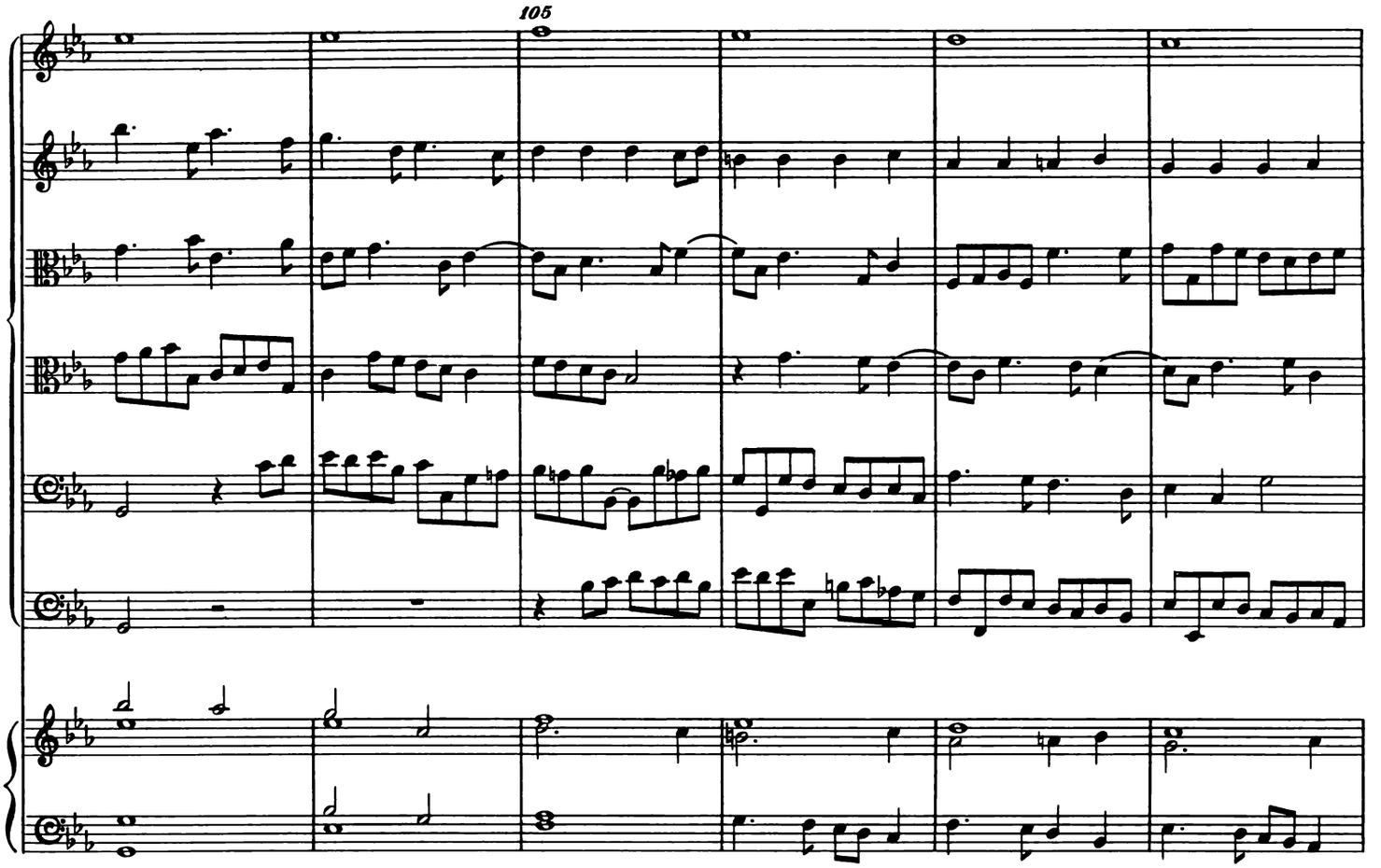
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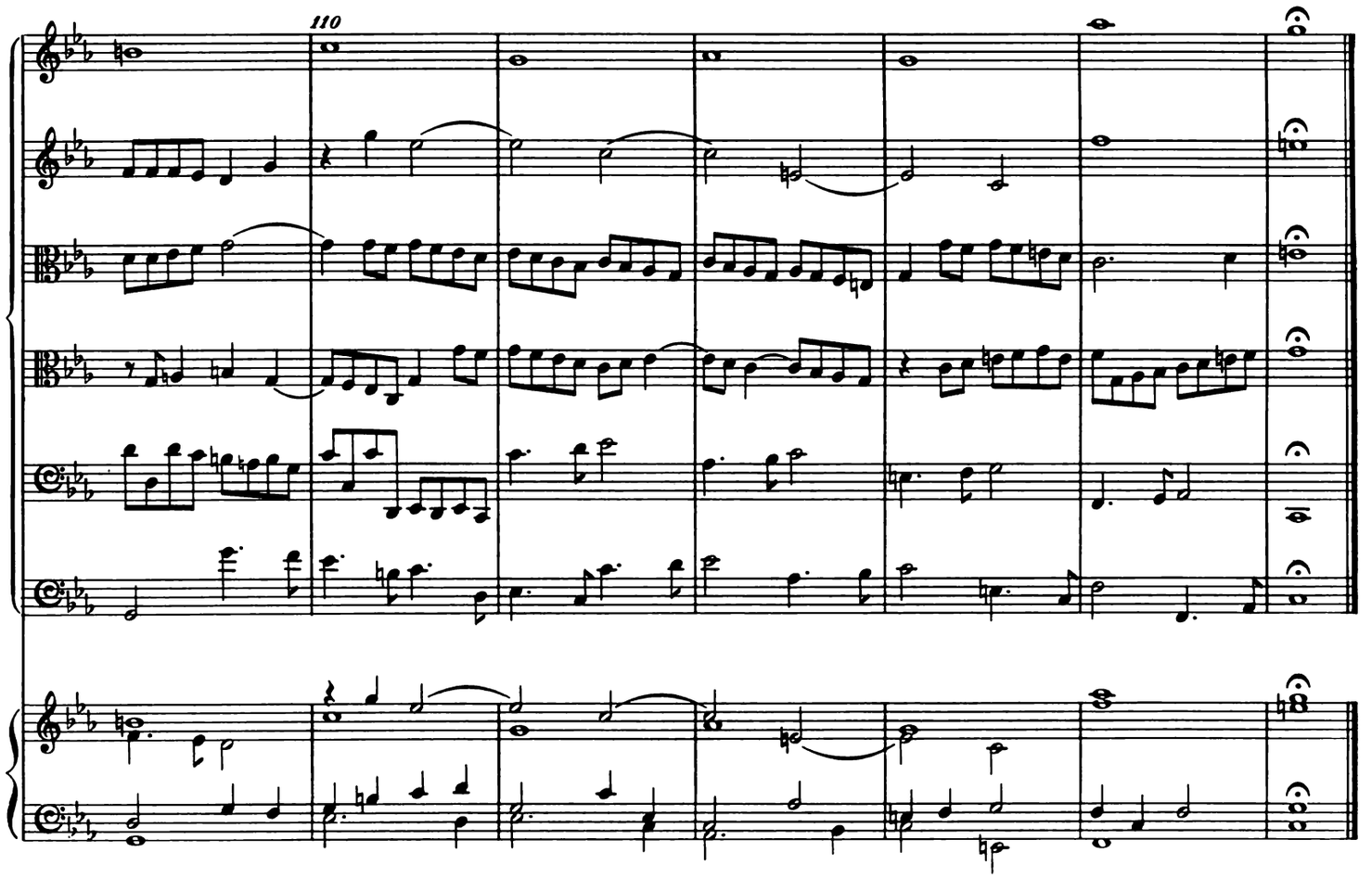
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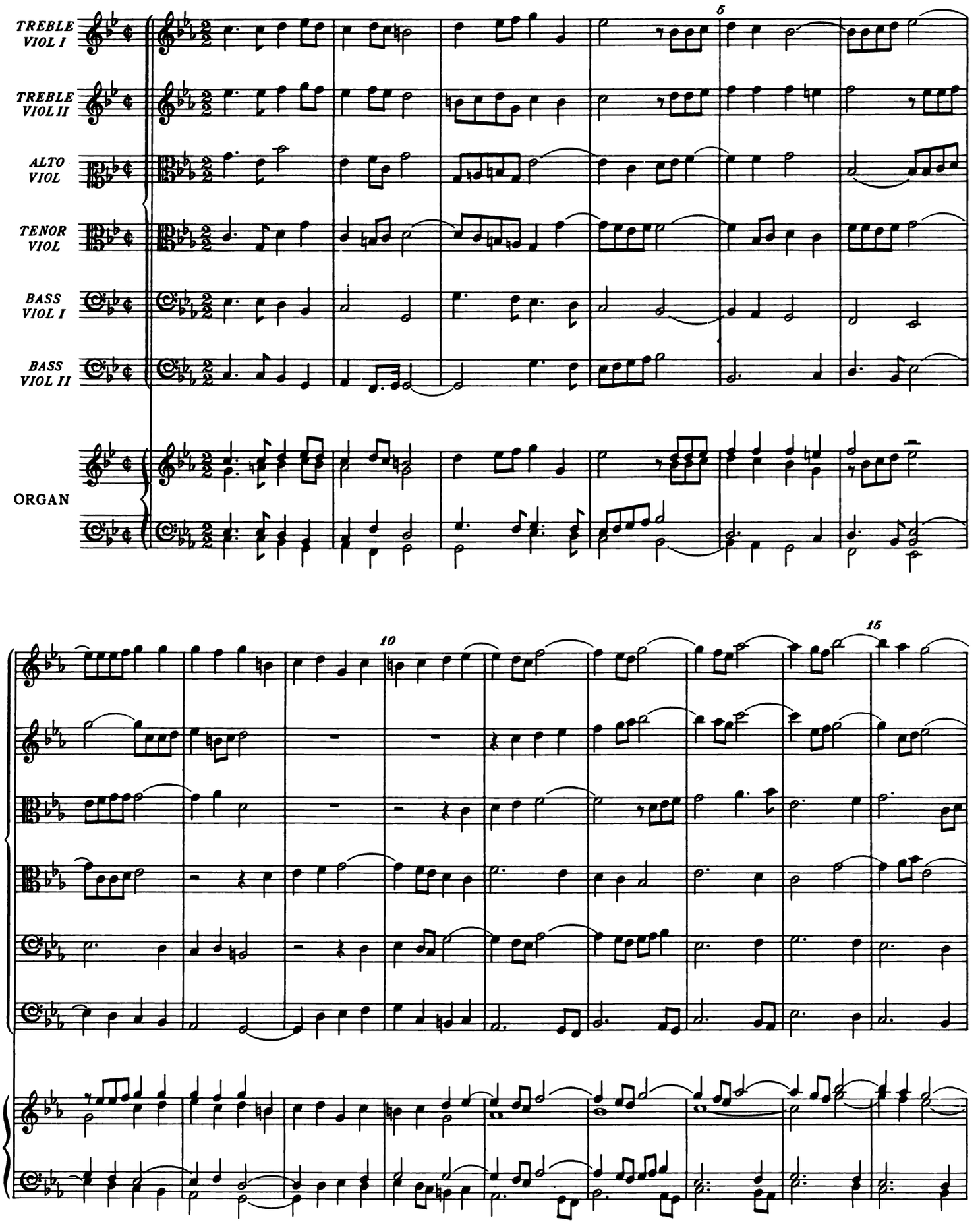
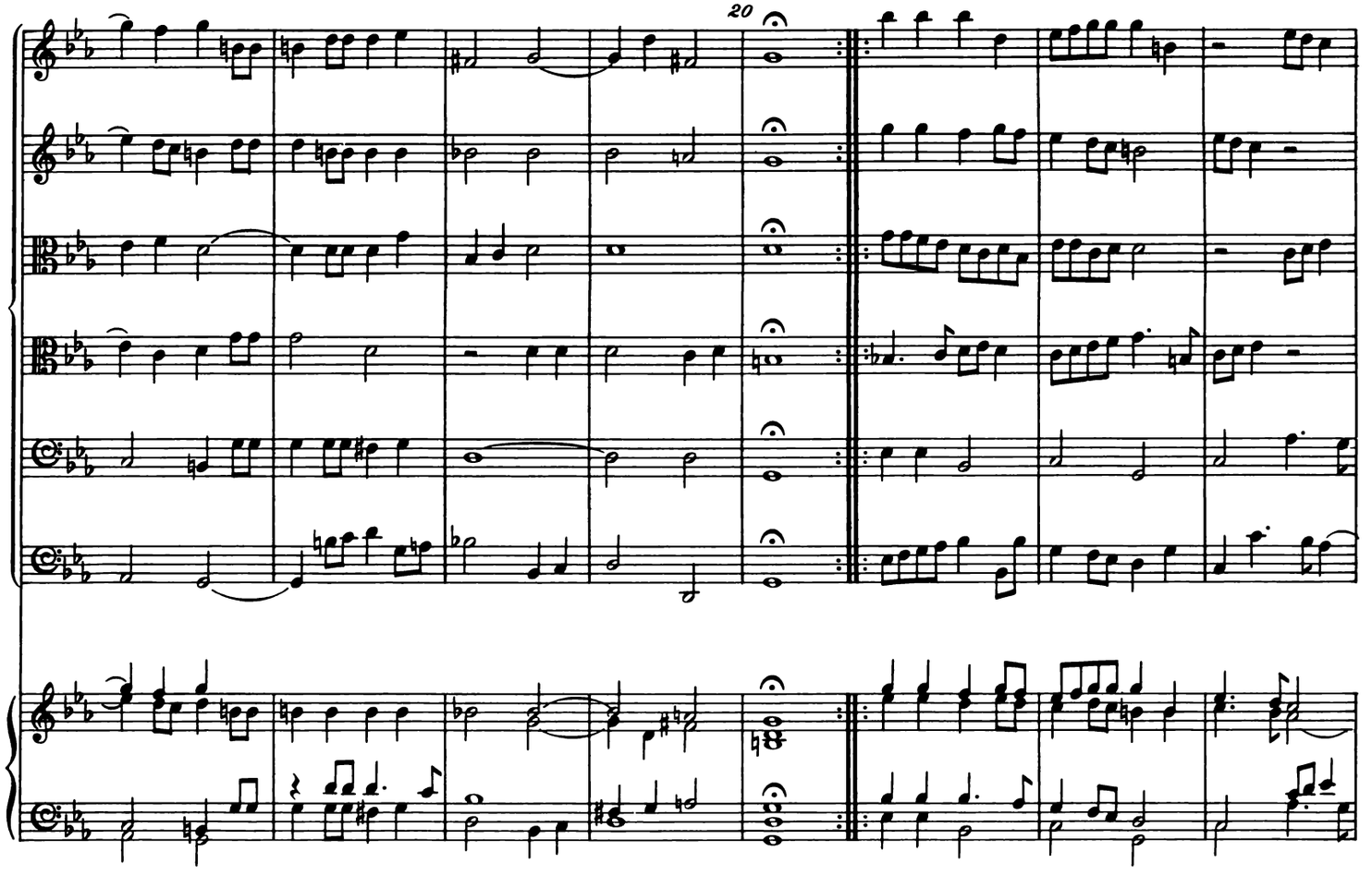
(d) AIR


TREBLE VIOL I
TREBLE VIOL II
ALTO VIOL
TENOR VIOL
BASS VIOL I
BASS VIOL II
ORGAN
5
10
15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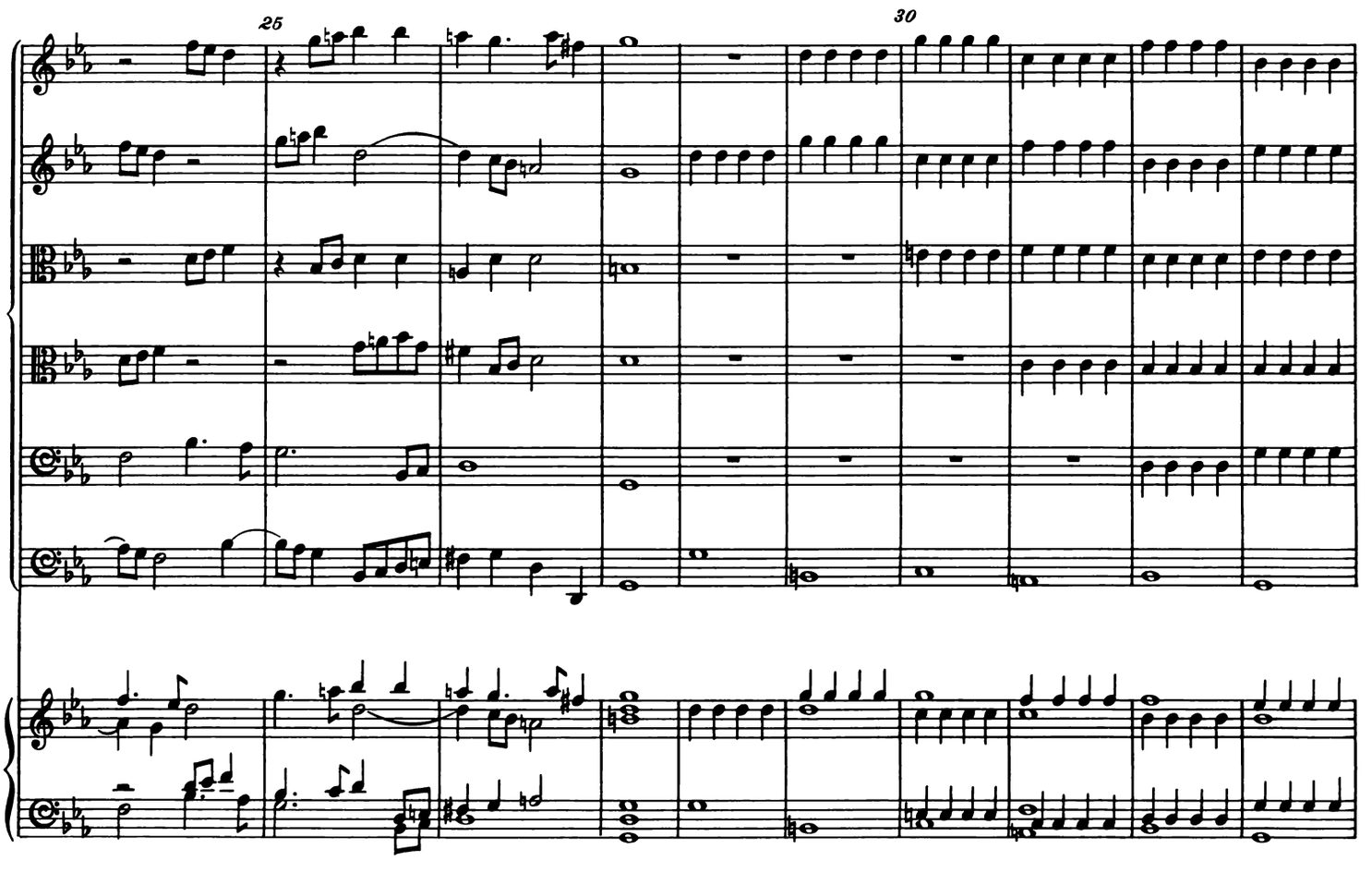
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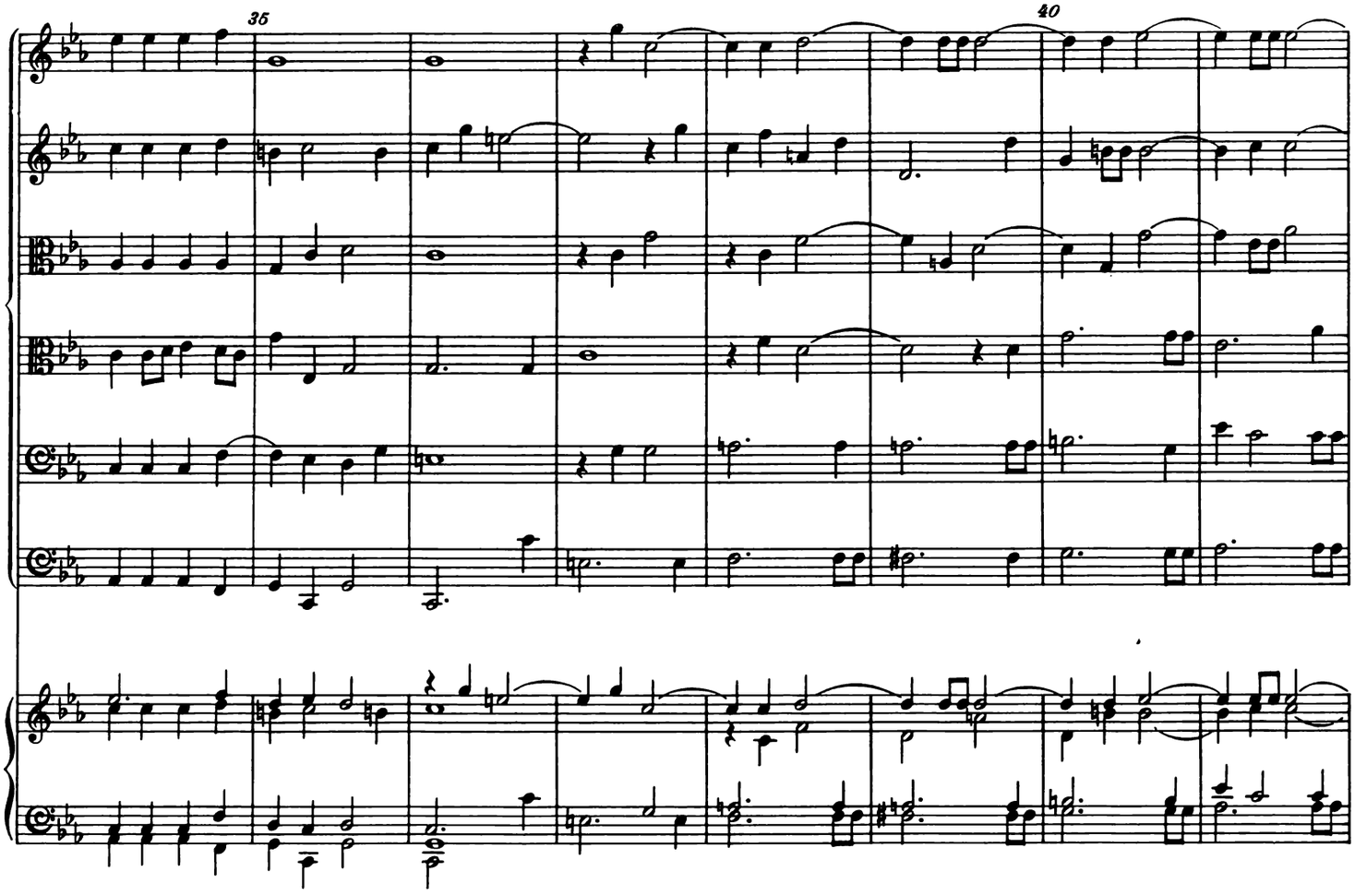
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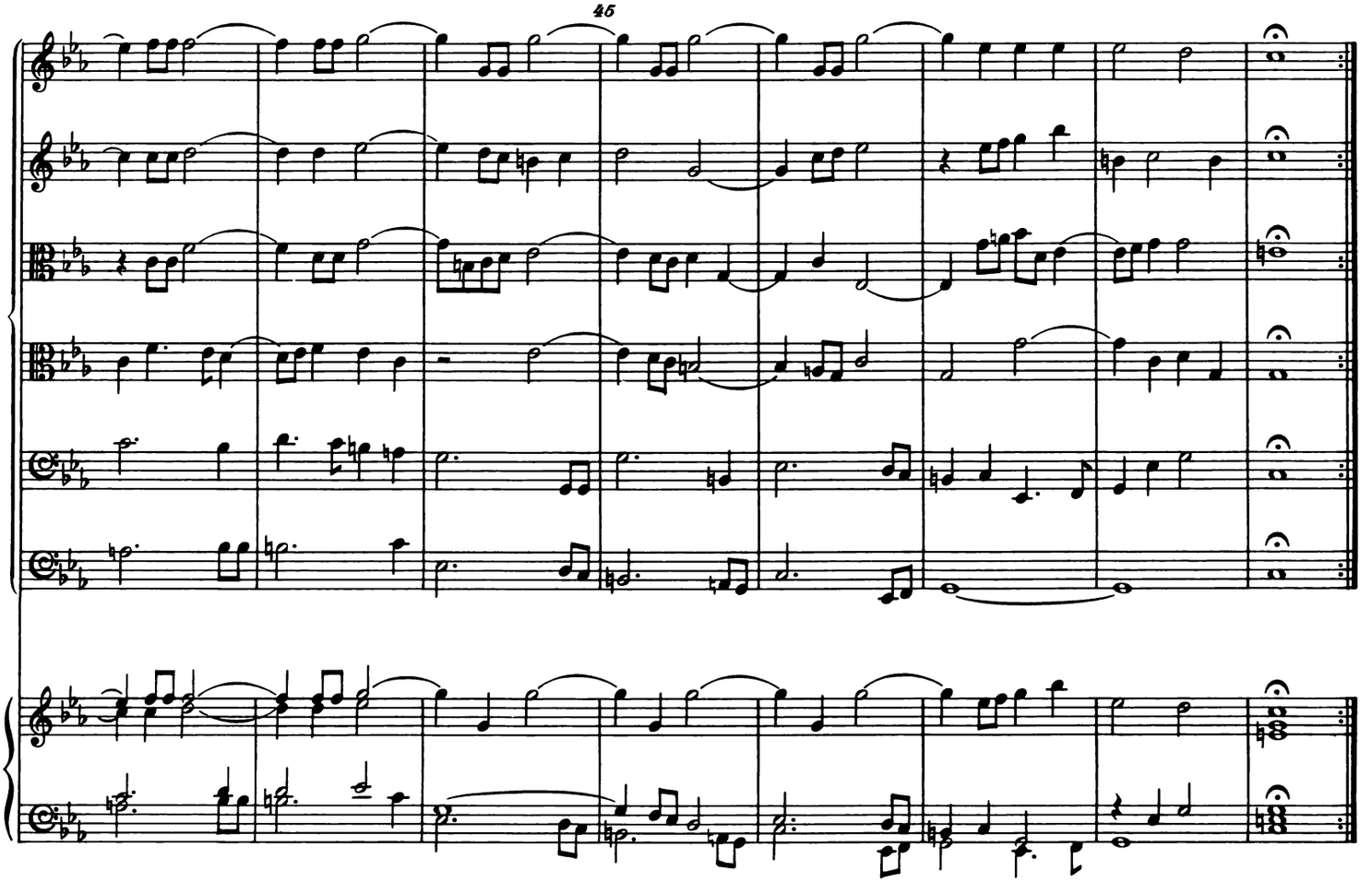
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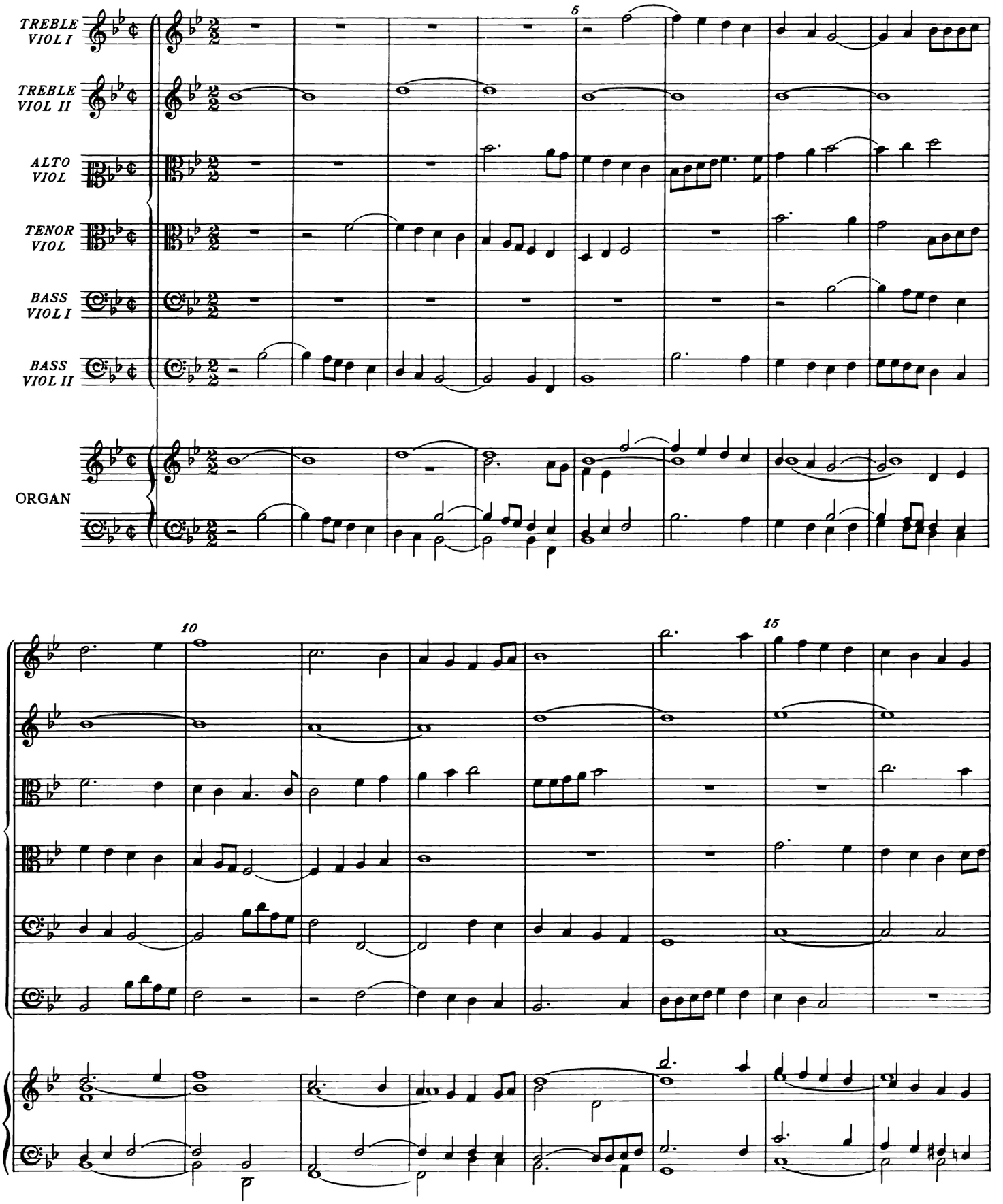
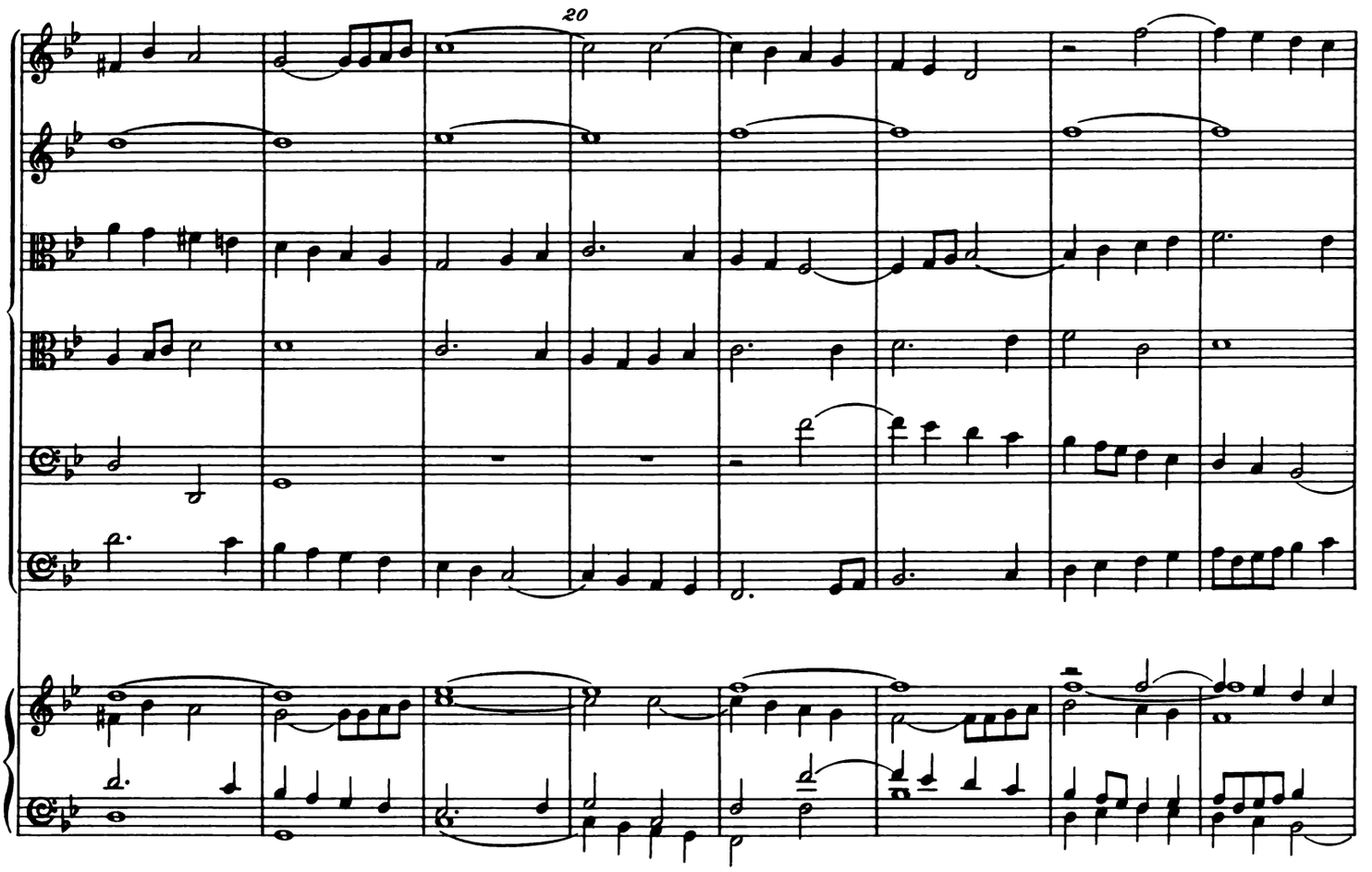
from Suite no. 3 in B♭ major

5

IN NOMINE

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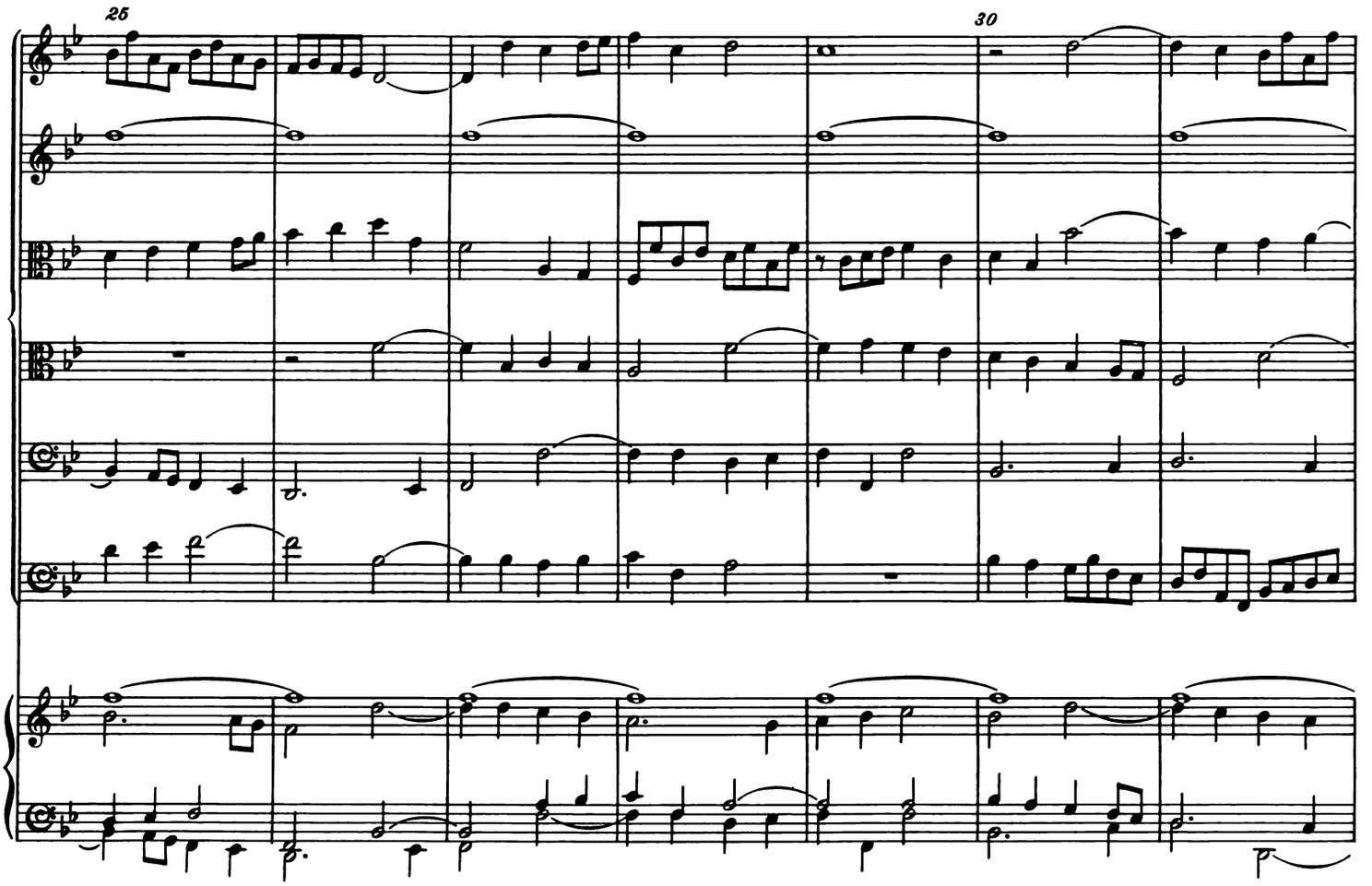
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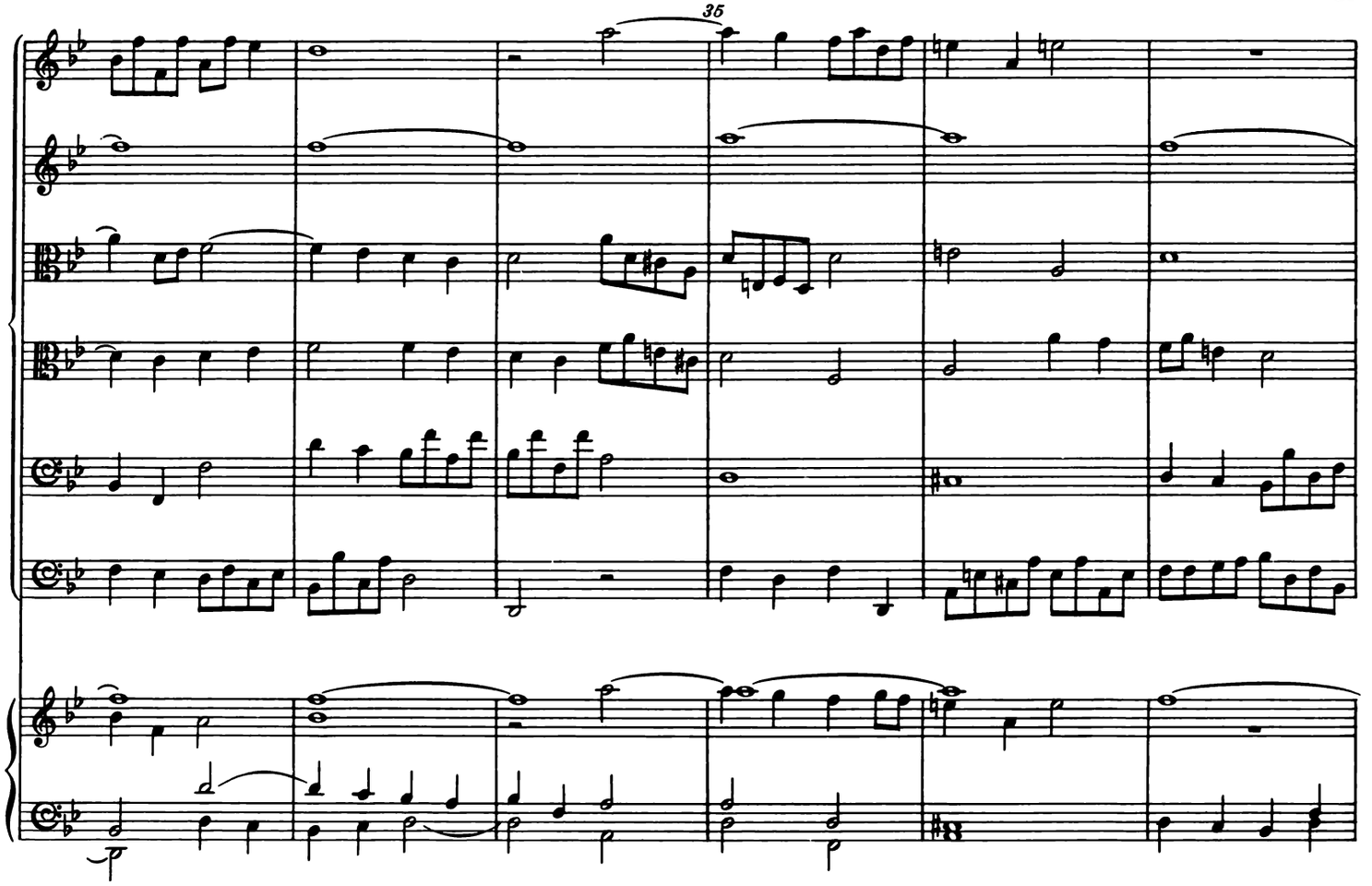

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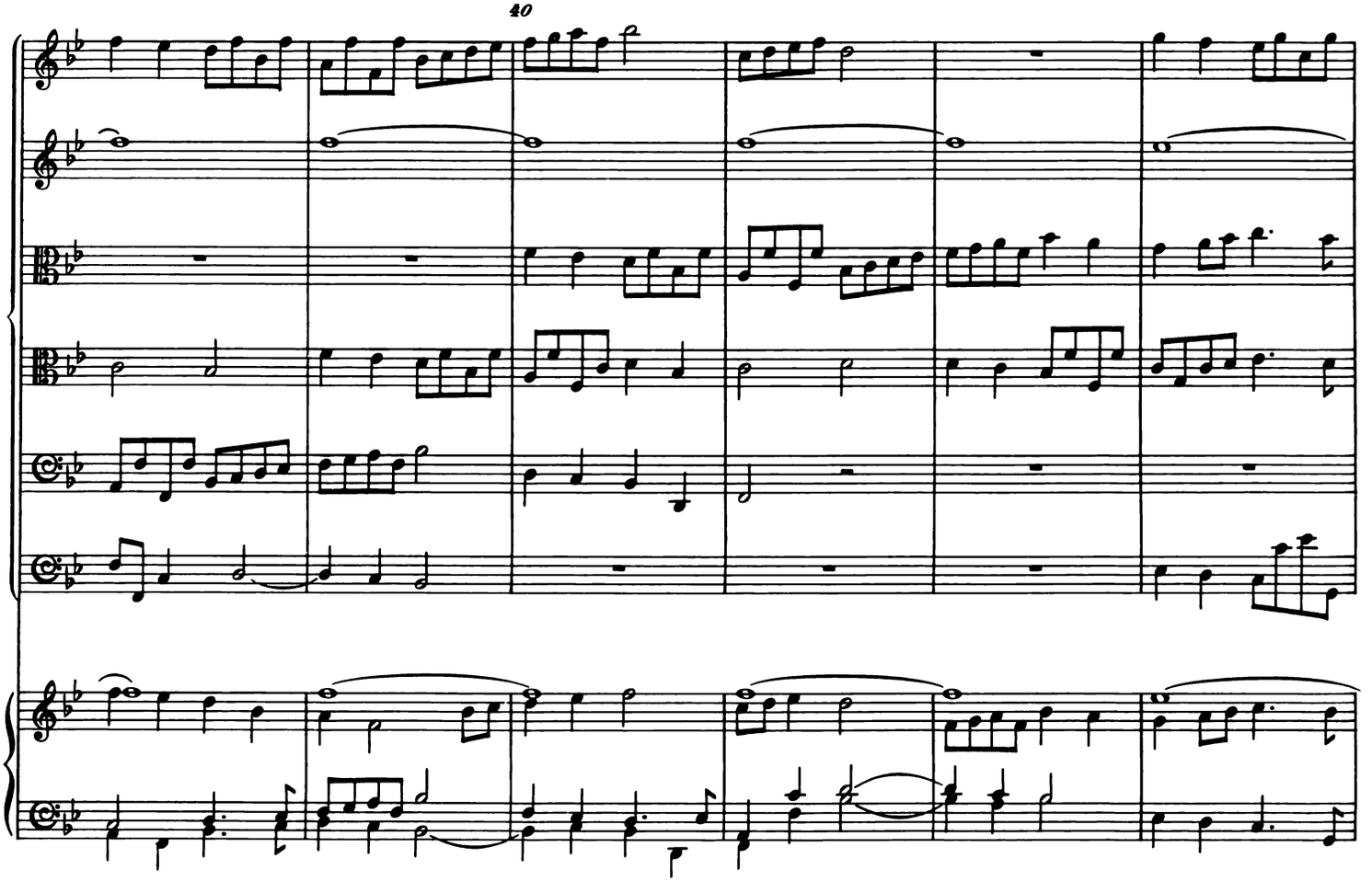

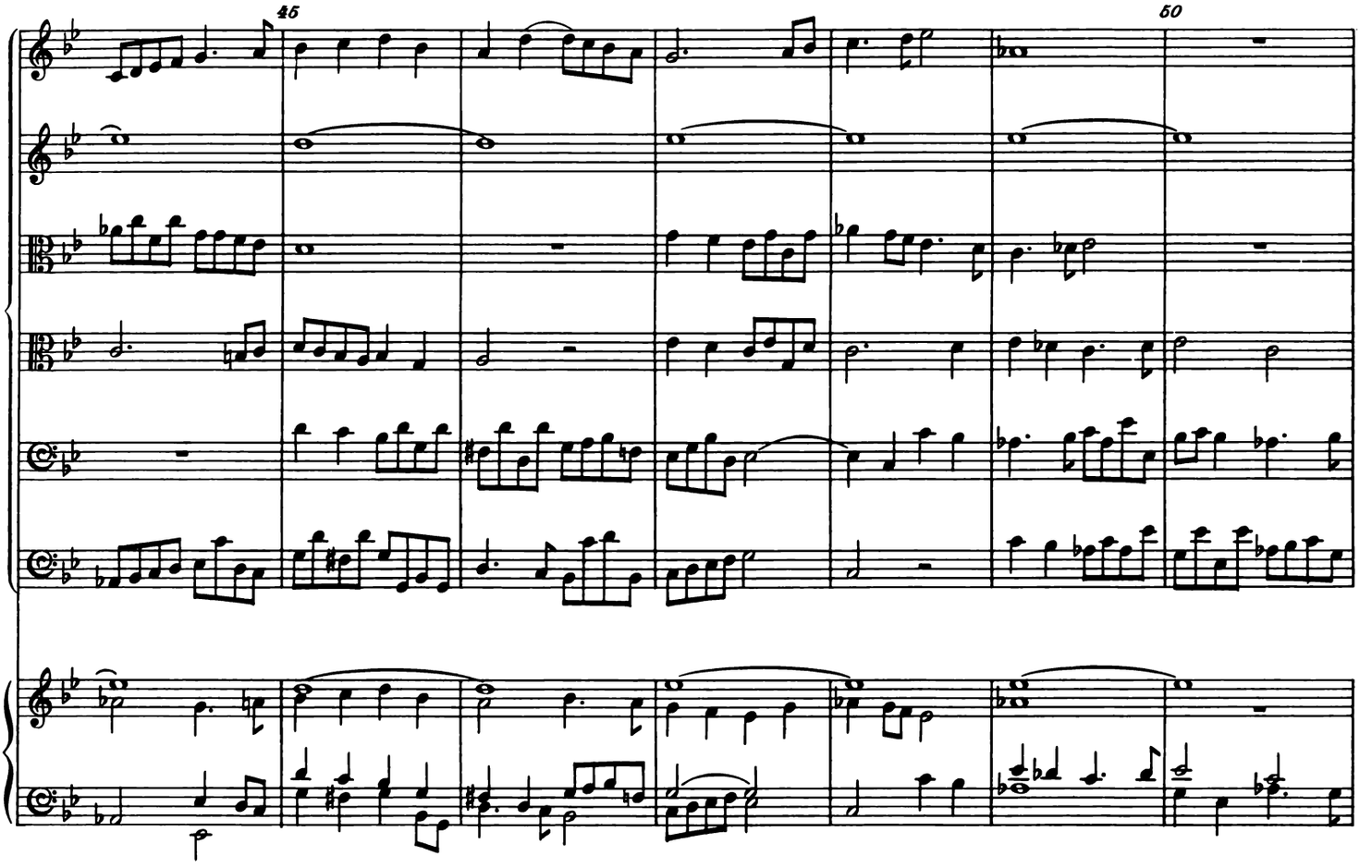
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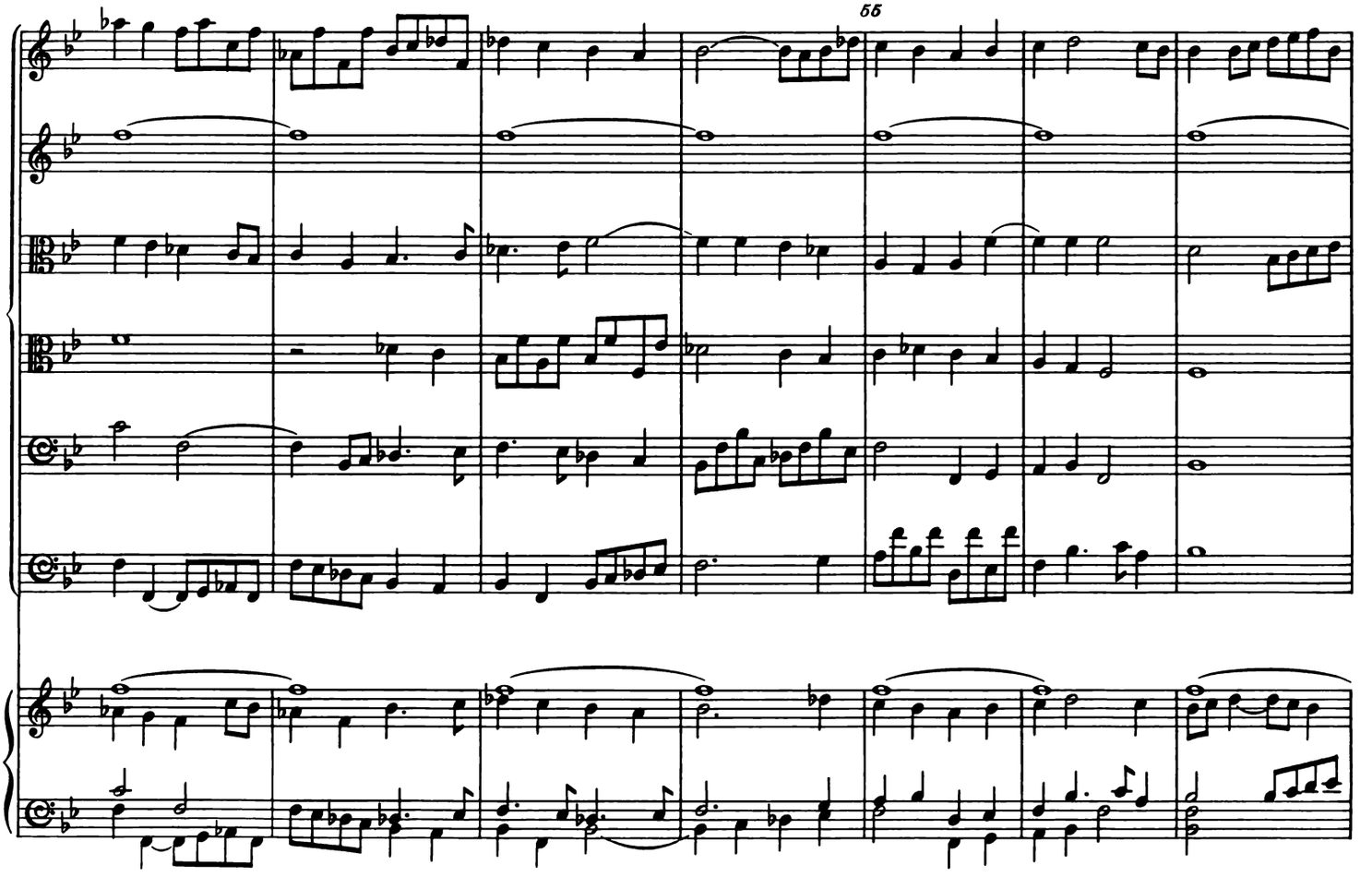
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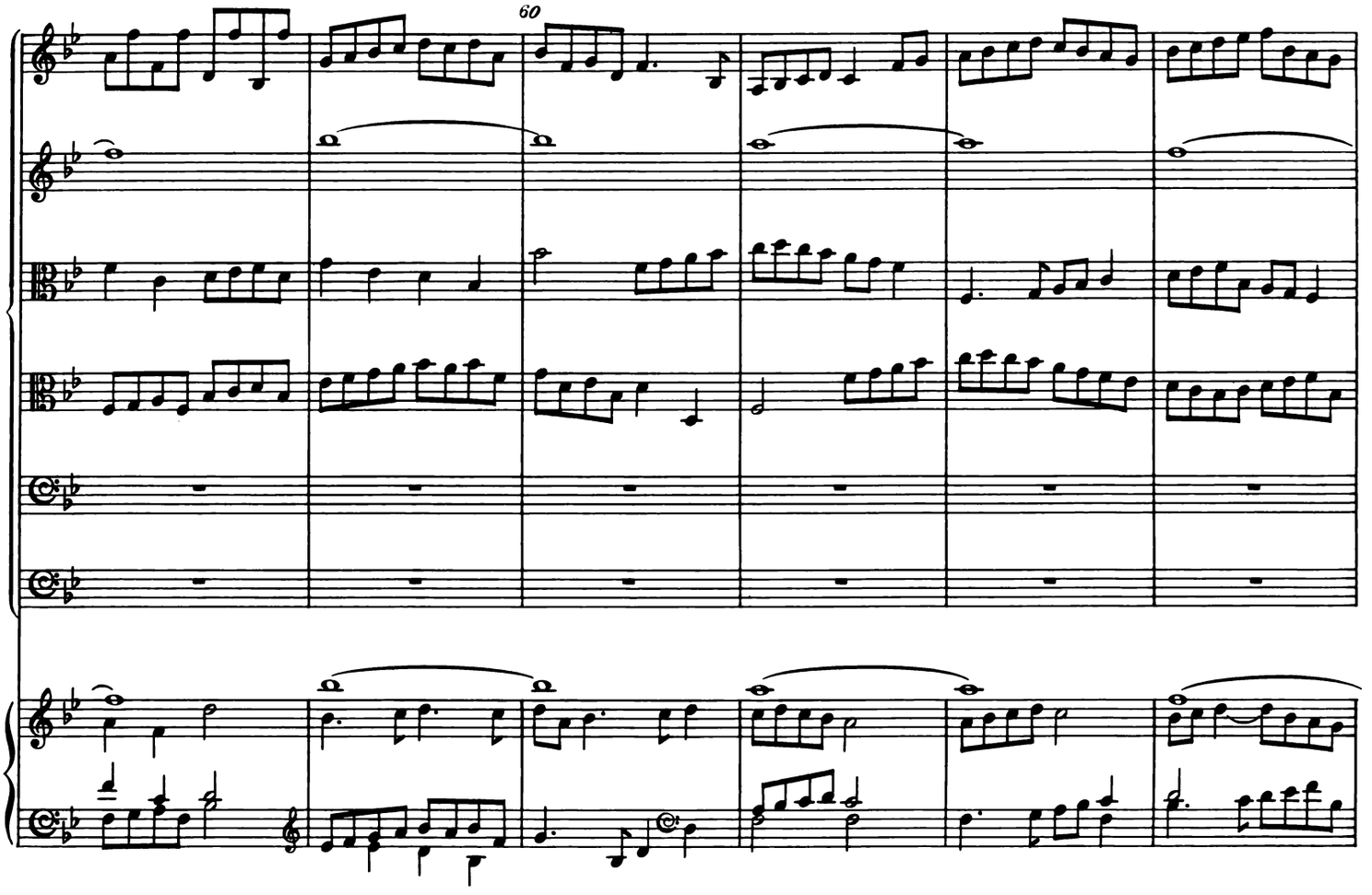
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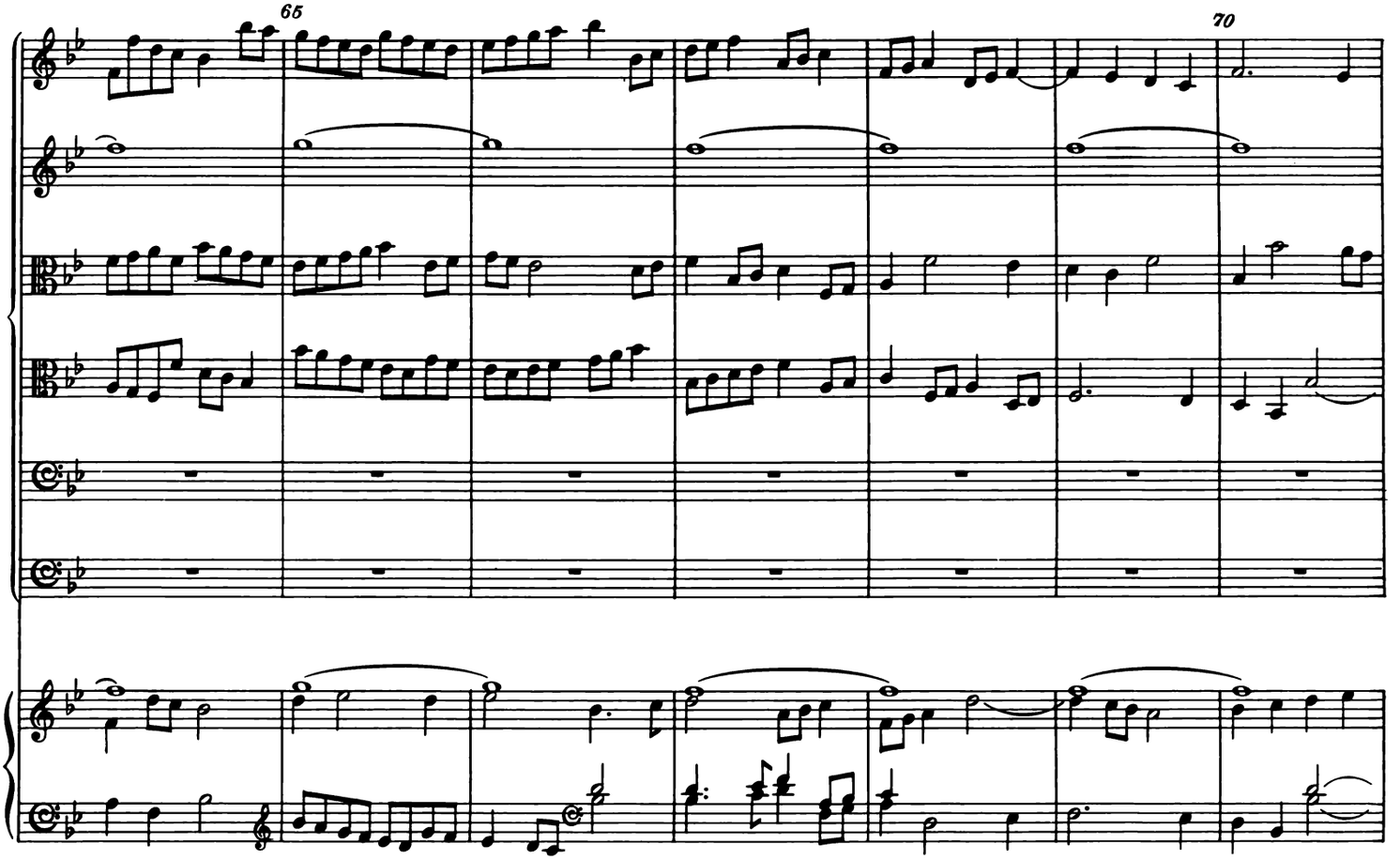
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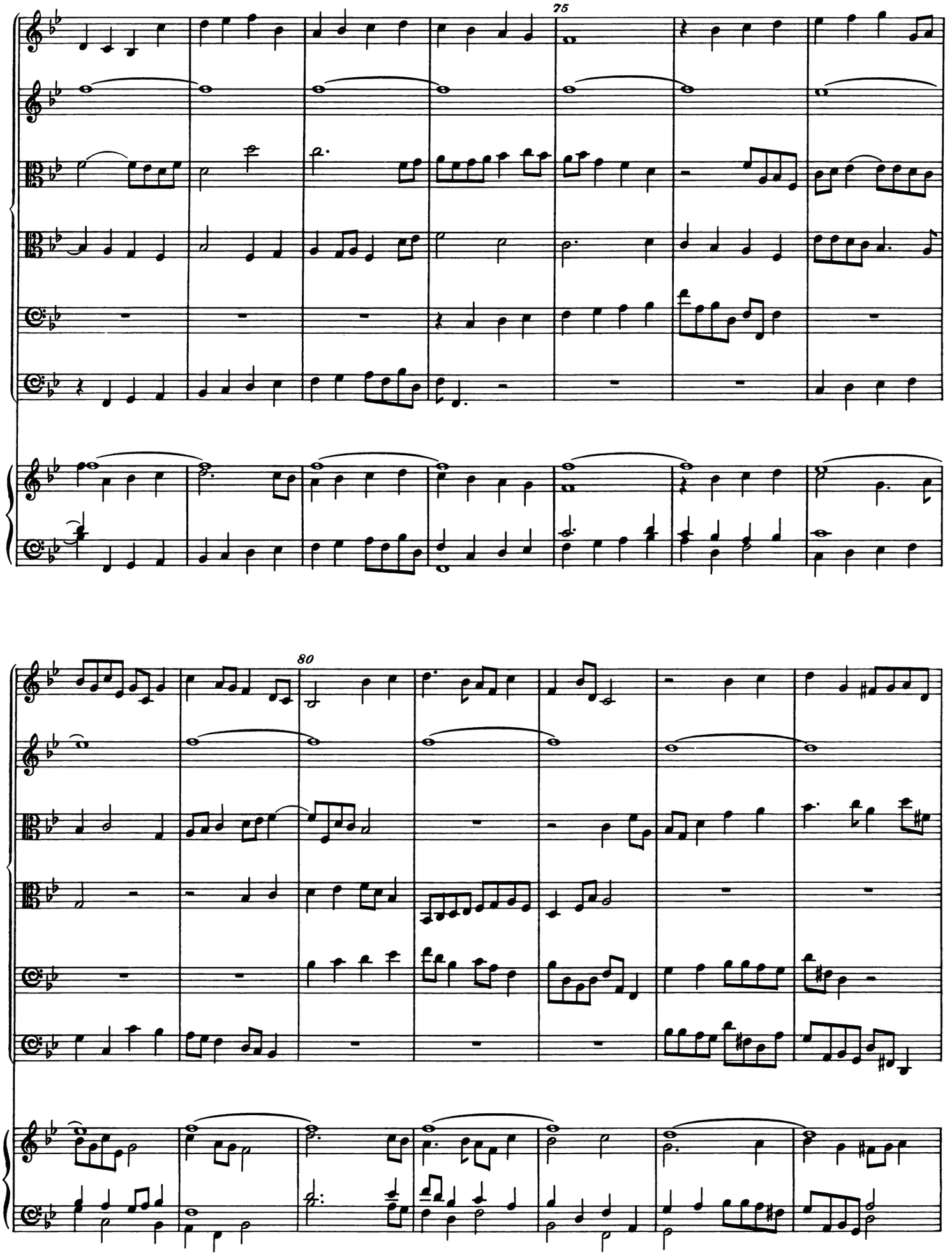
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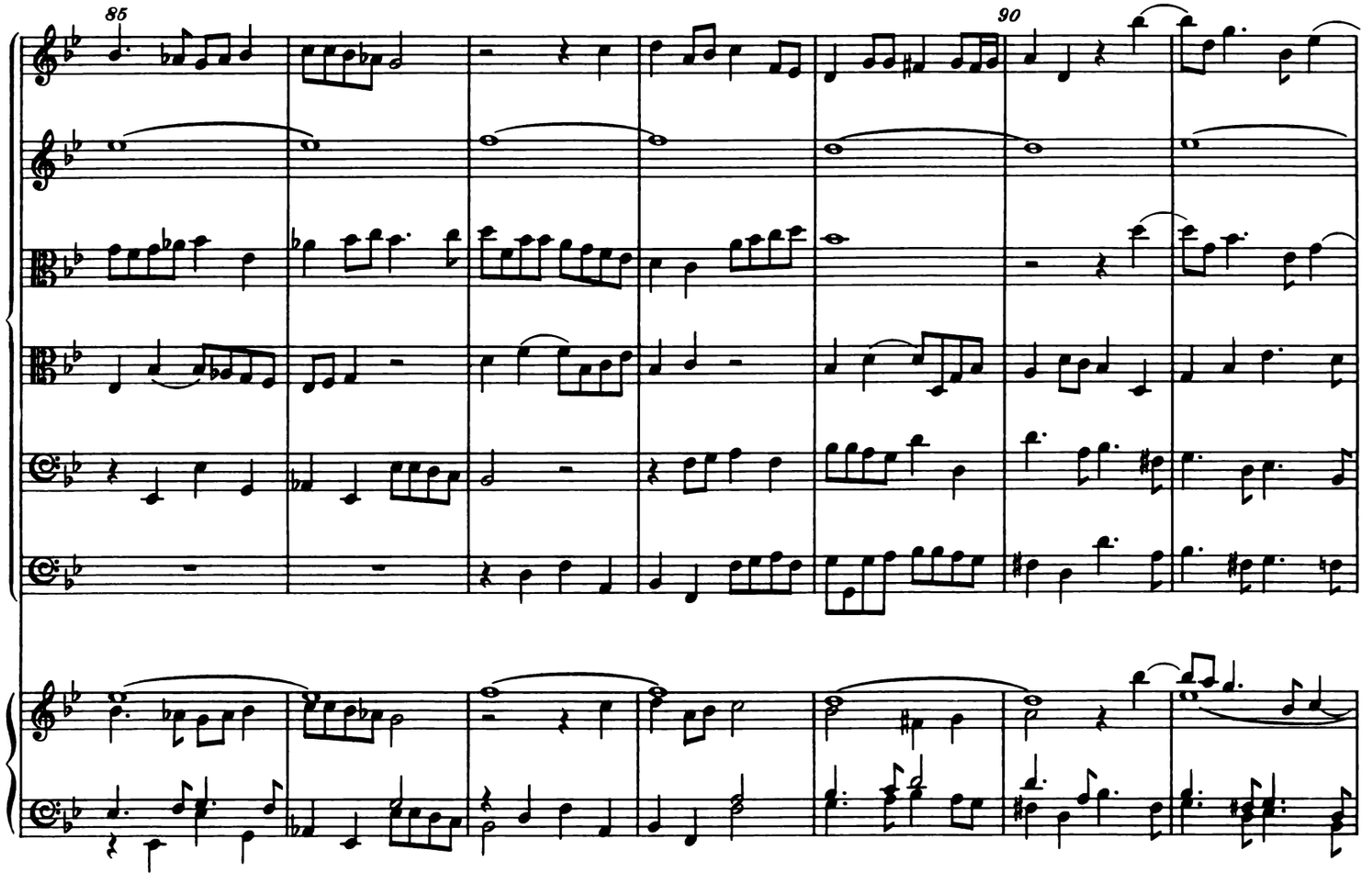
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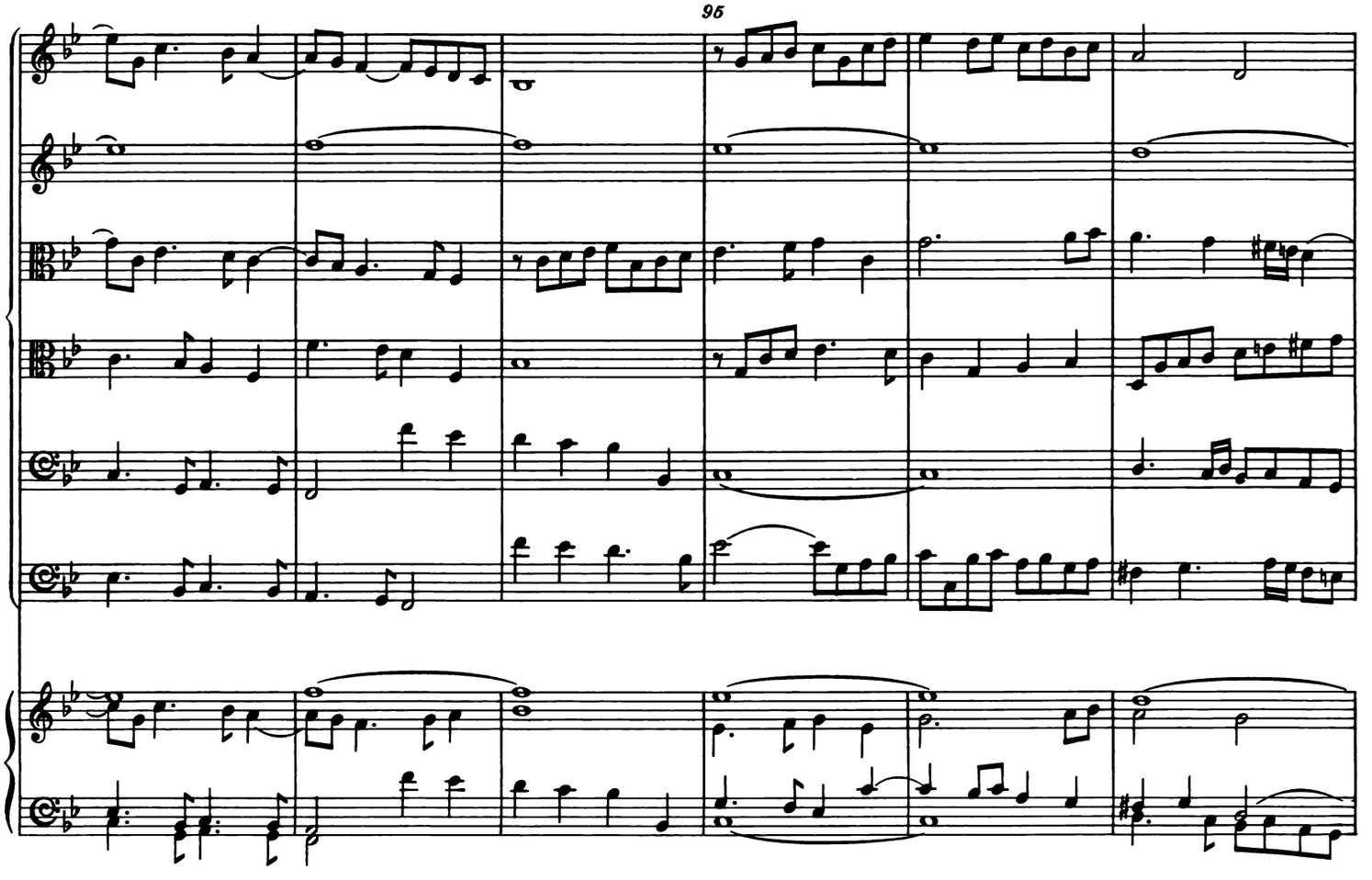
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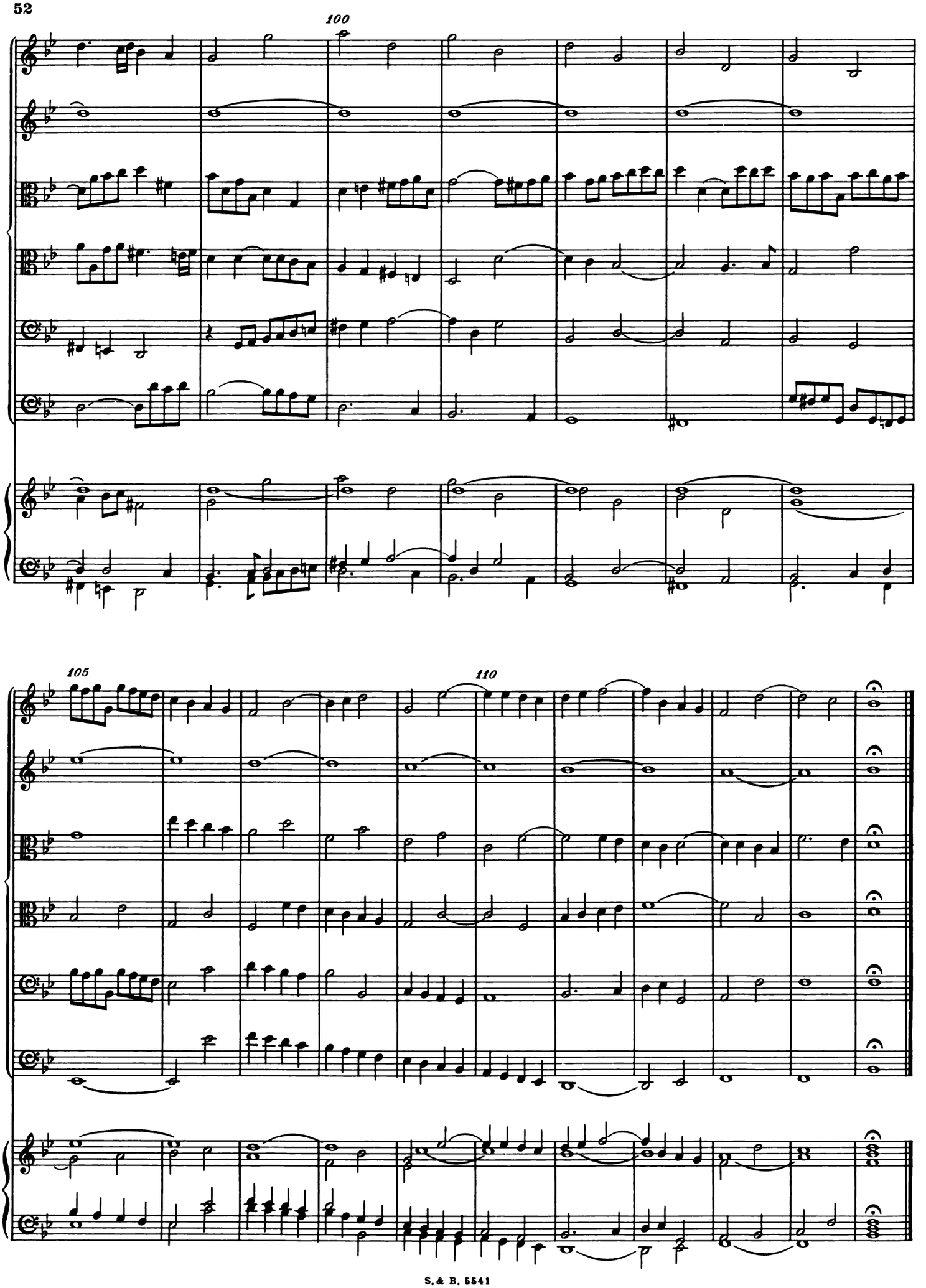

100
105
110

SUITES FOR DIVISION VIOLS AND LYRA VIOLS

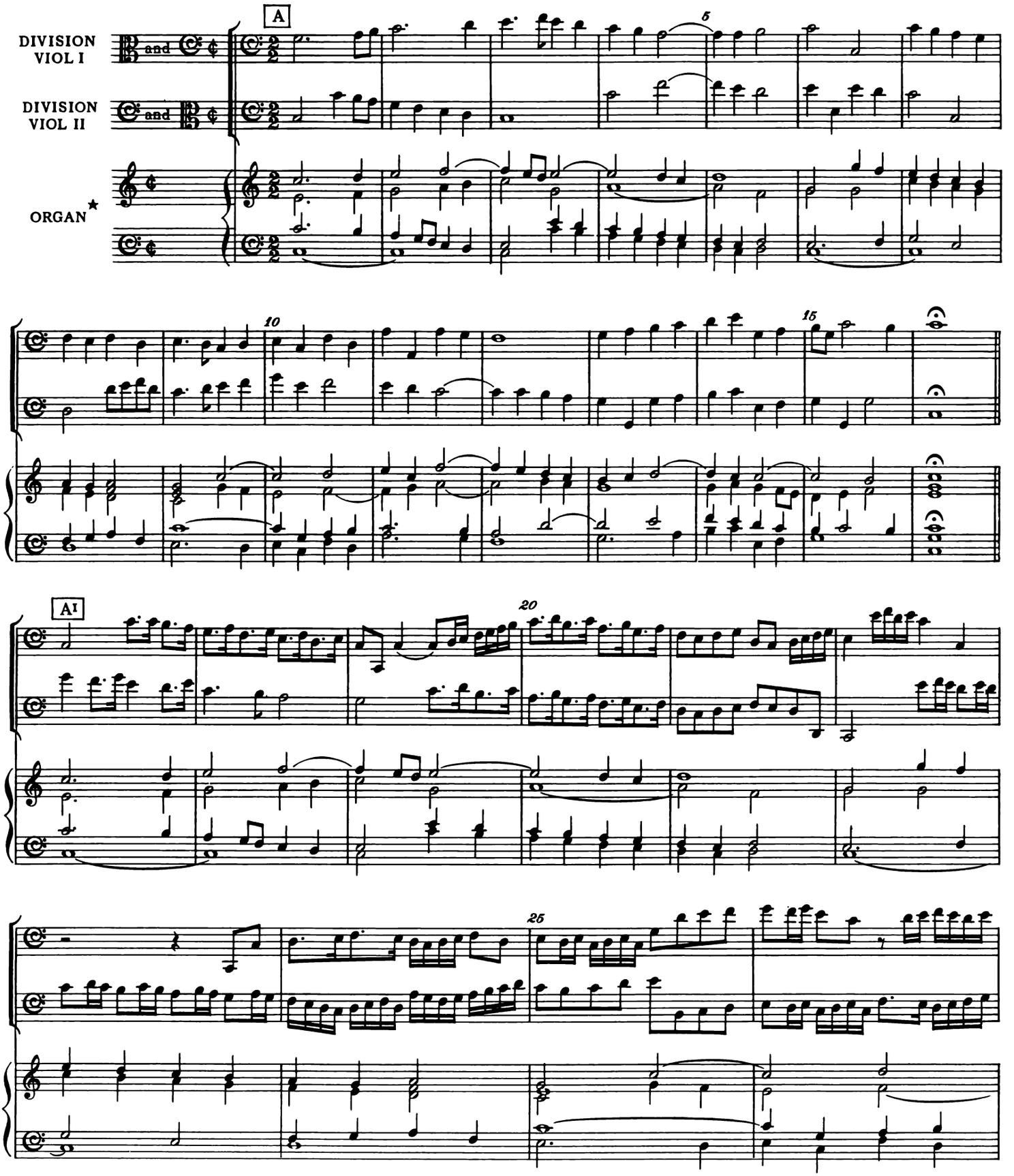
Suite no. 2 in C major

for Two Division Viols and Organ

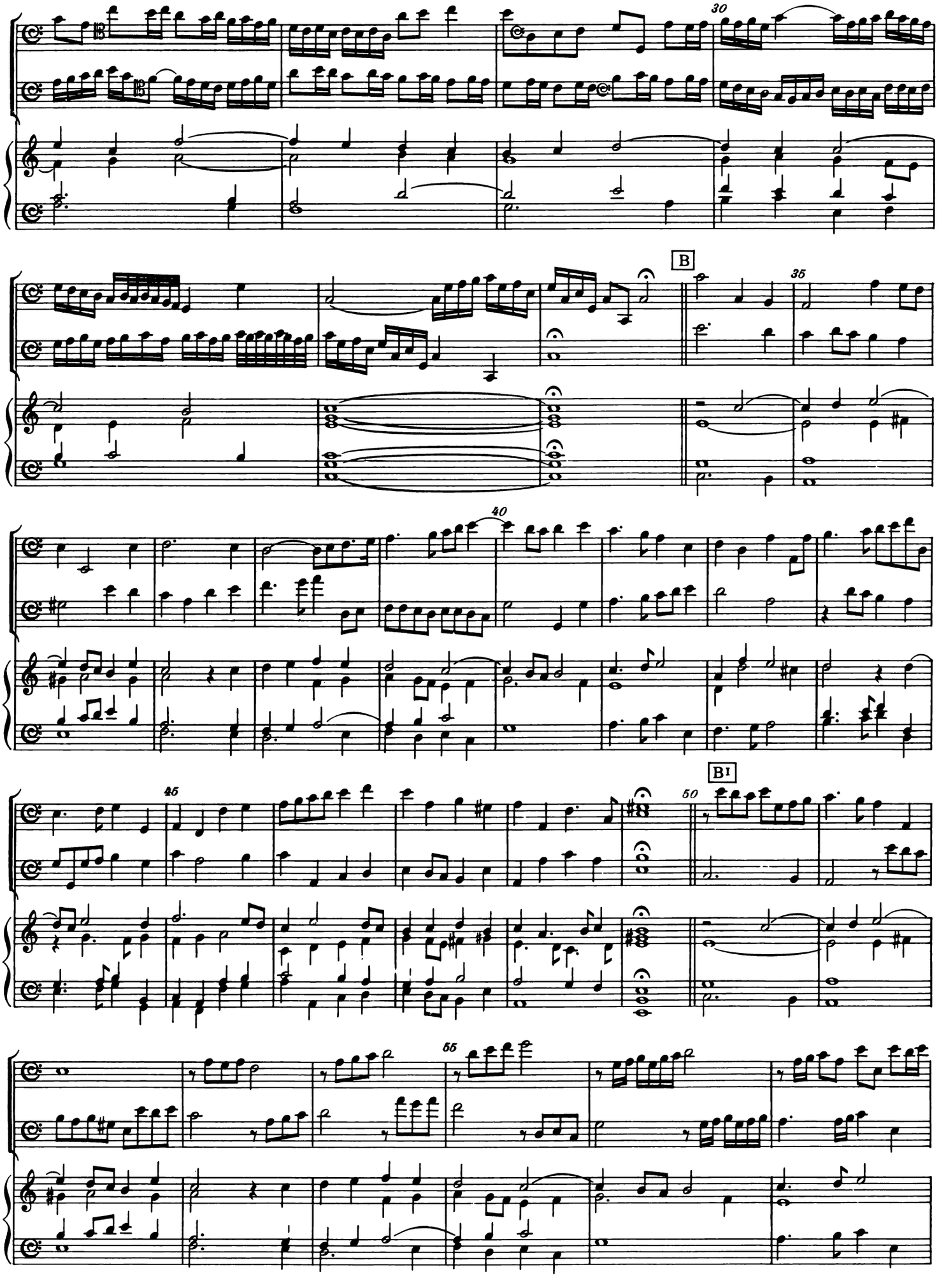
6

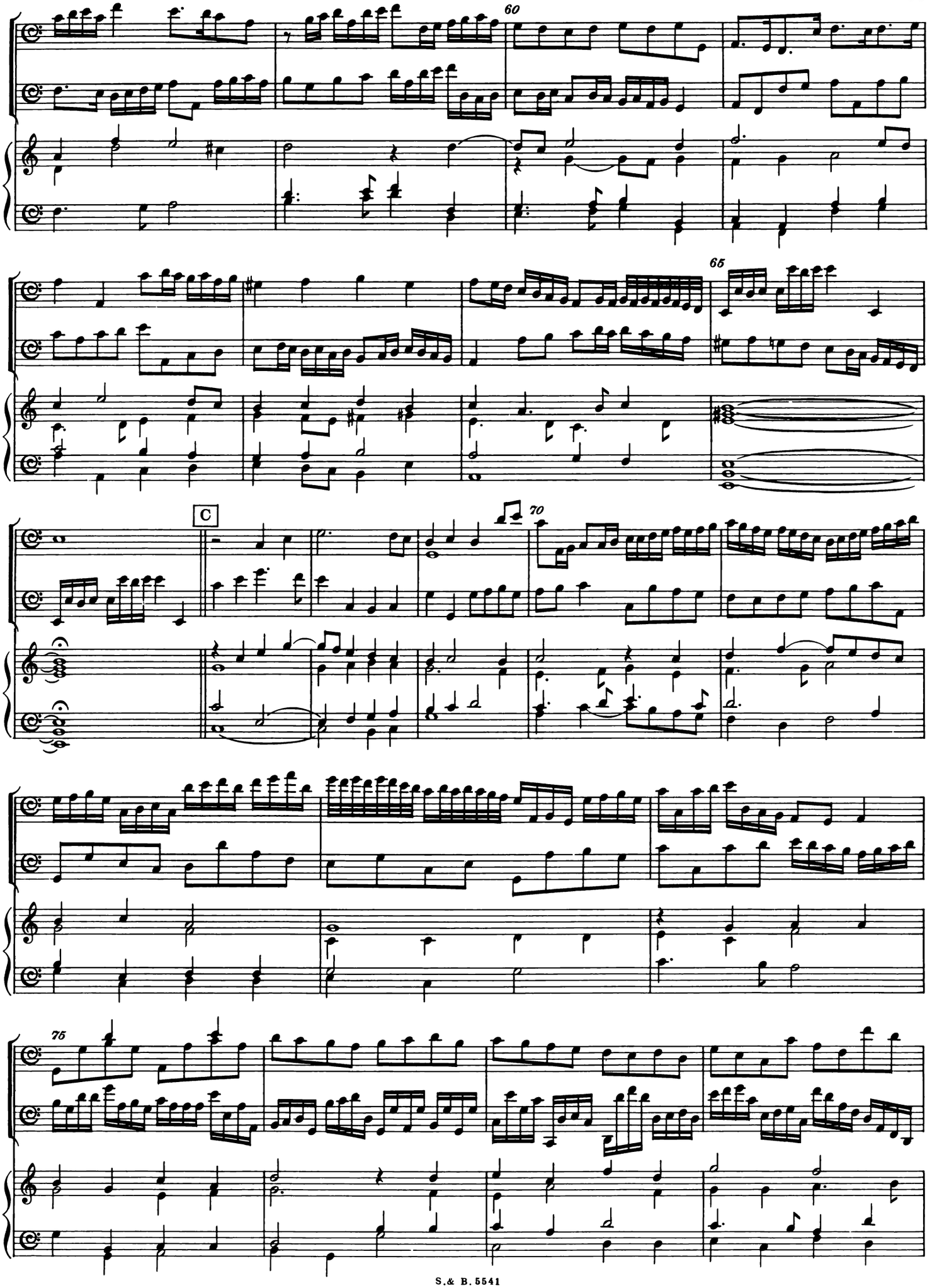
(a) PAVAN

(on a theme by Alfonso Ferrabosco II)



*See Commentary.


30
B
35
40
45
B1
50
55


60
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C
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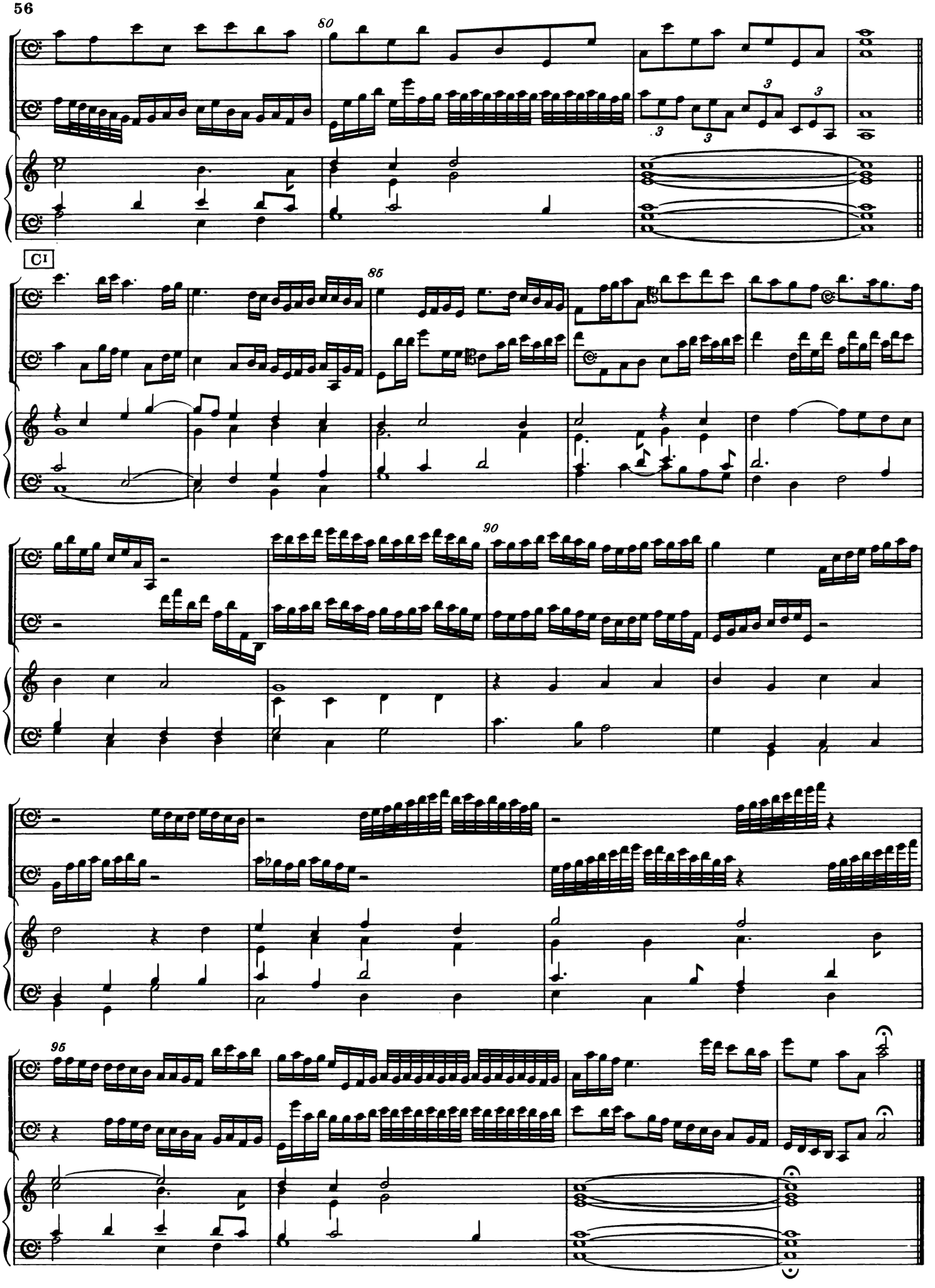
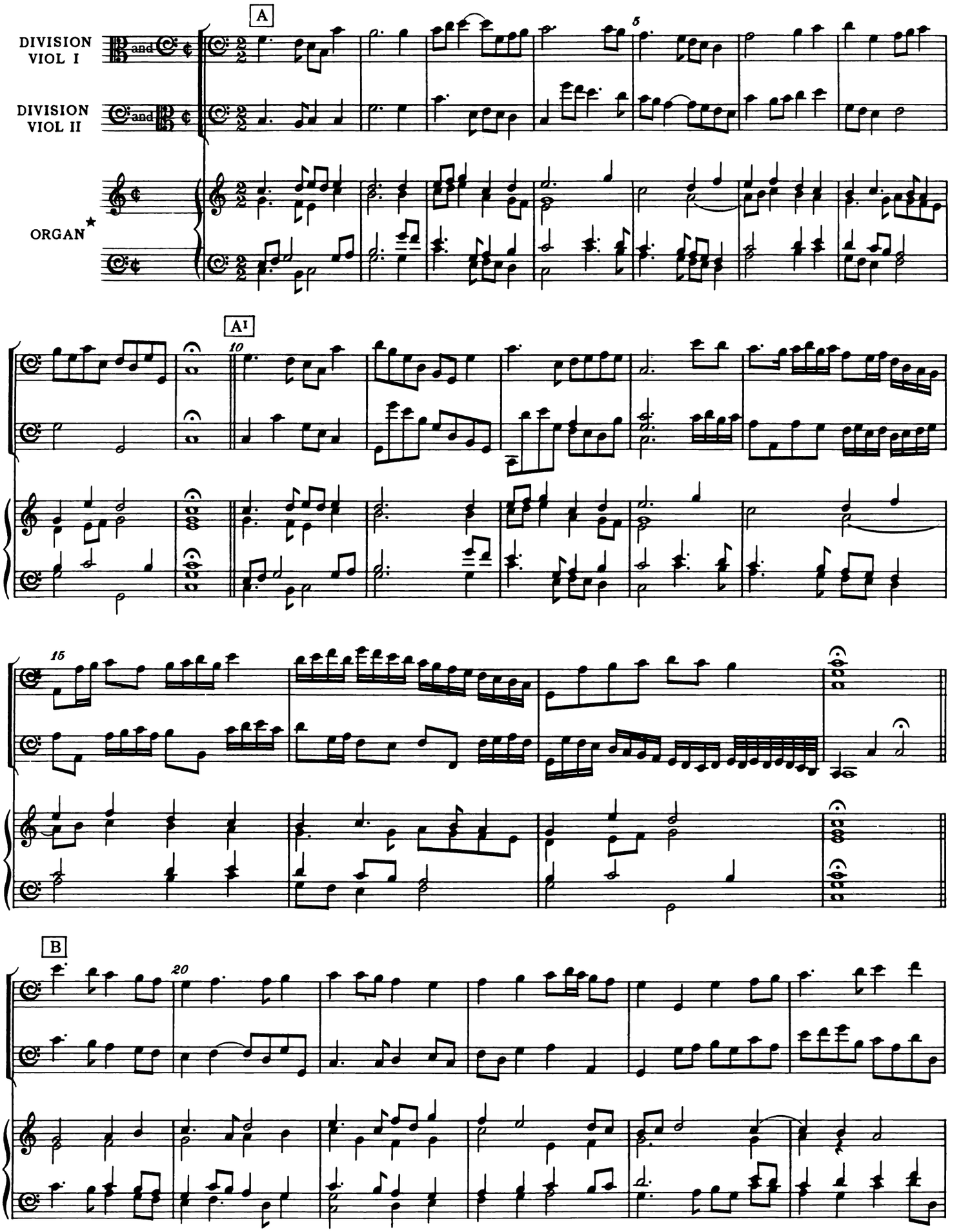
75

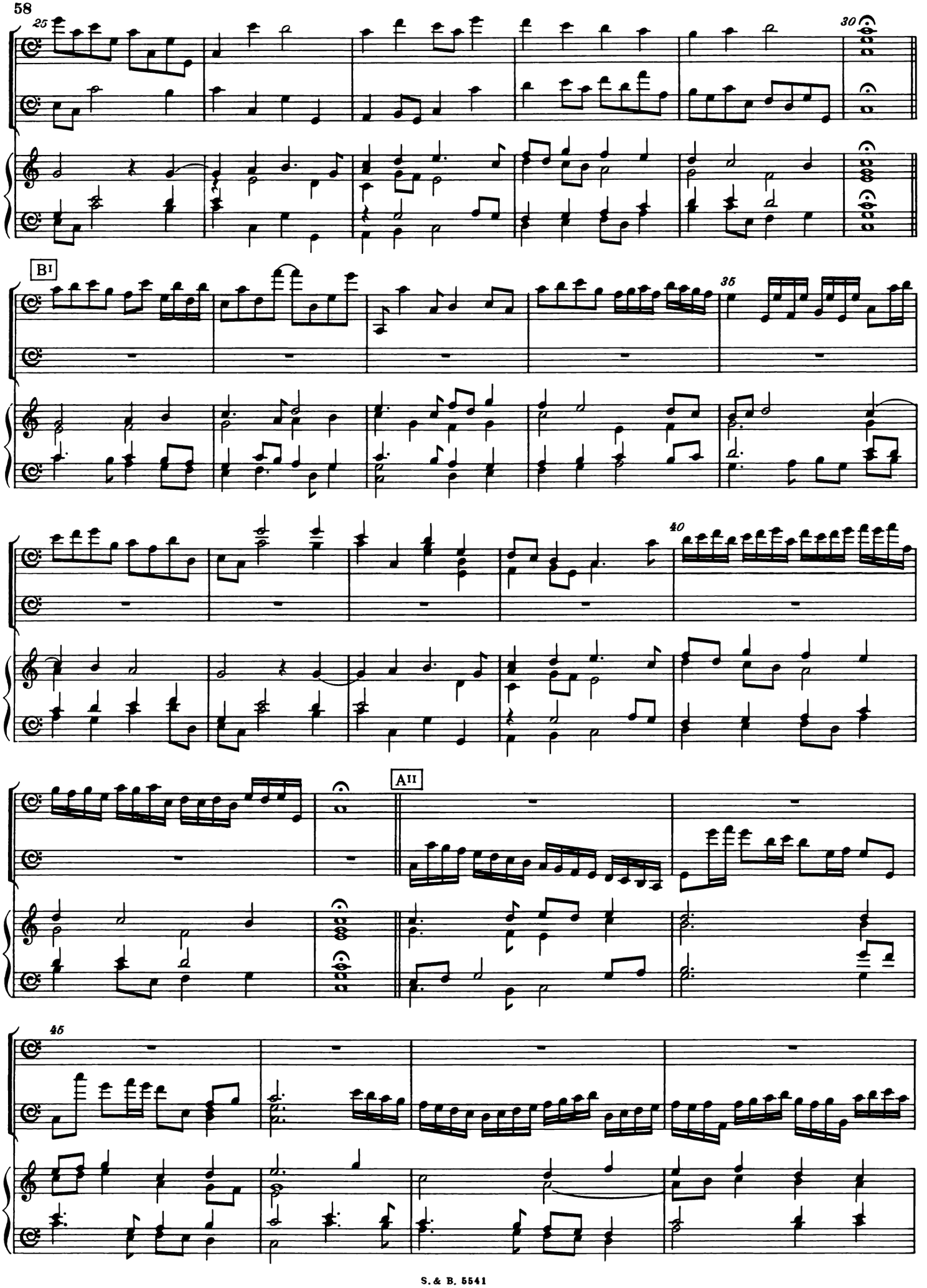

80
C I
85
90
95

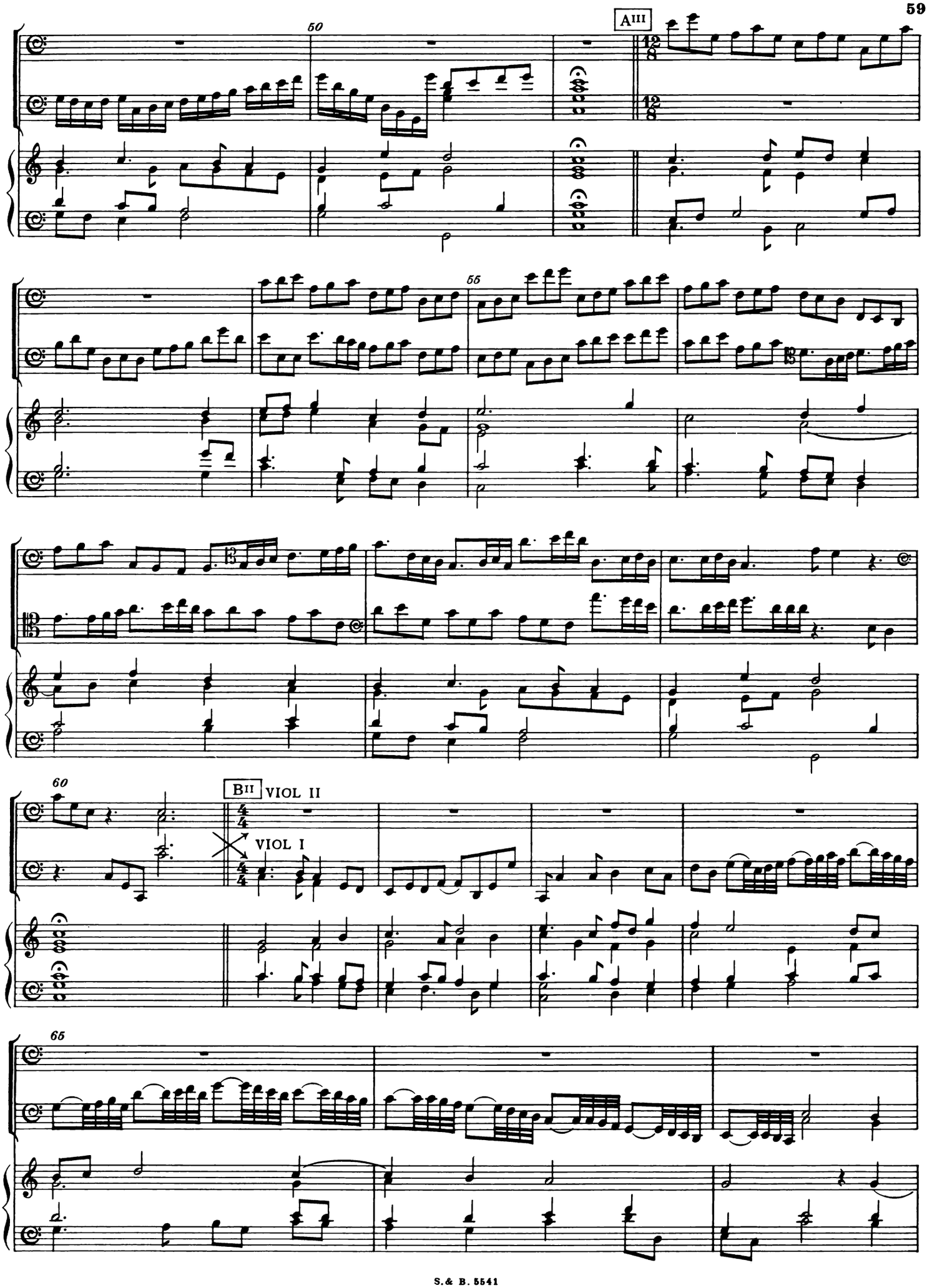
(b) ALMAN

(on a theme by Alfonso Ferrabosco II)



*See Commentary.


25
30
BI
35
40
AII
45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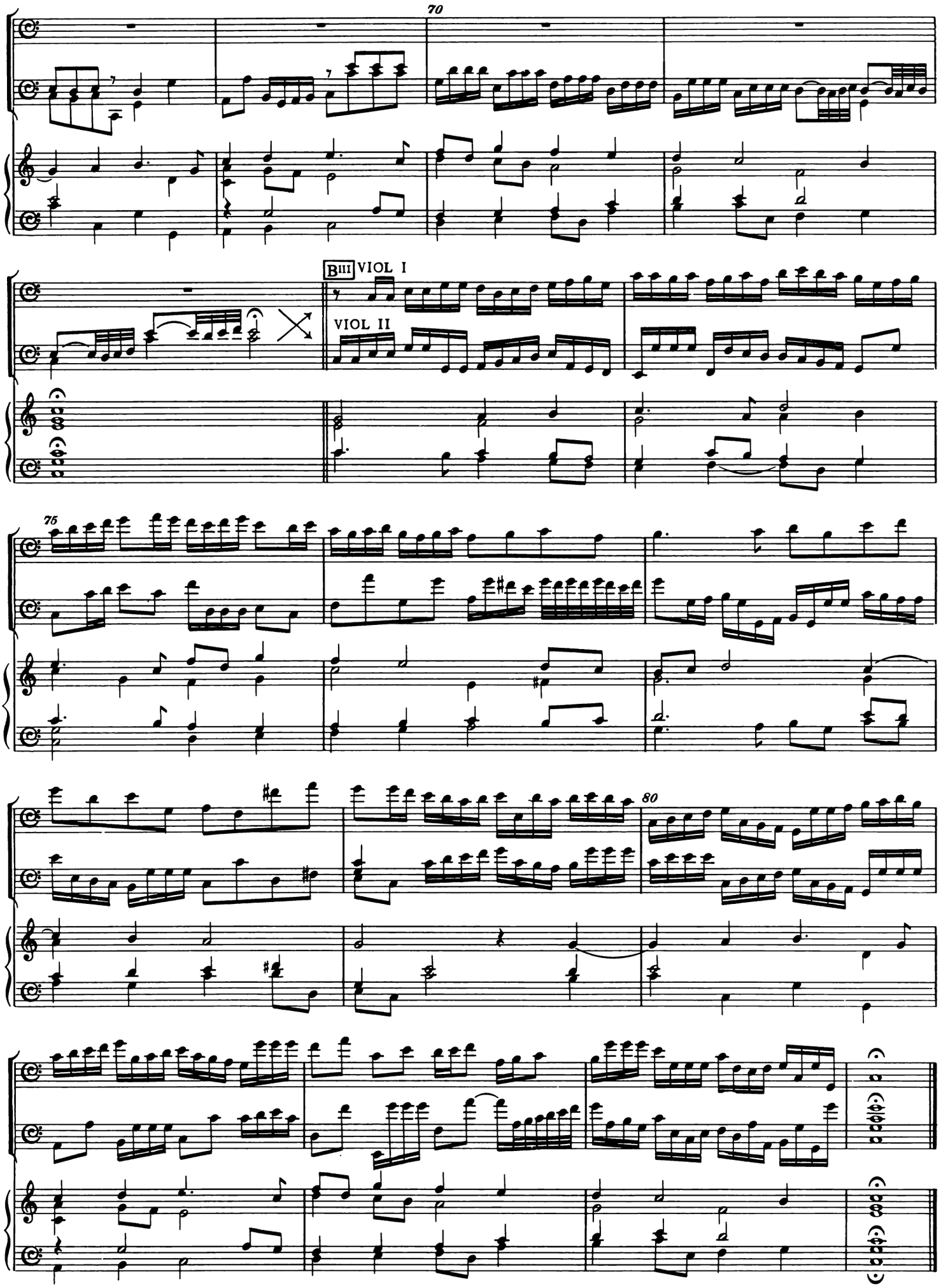
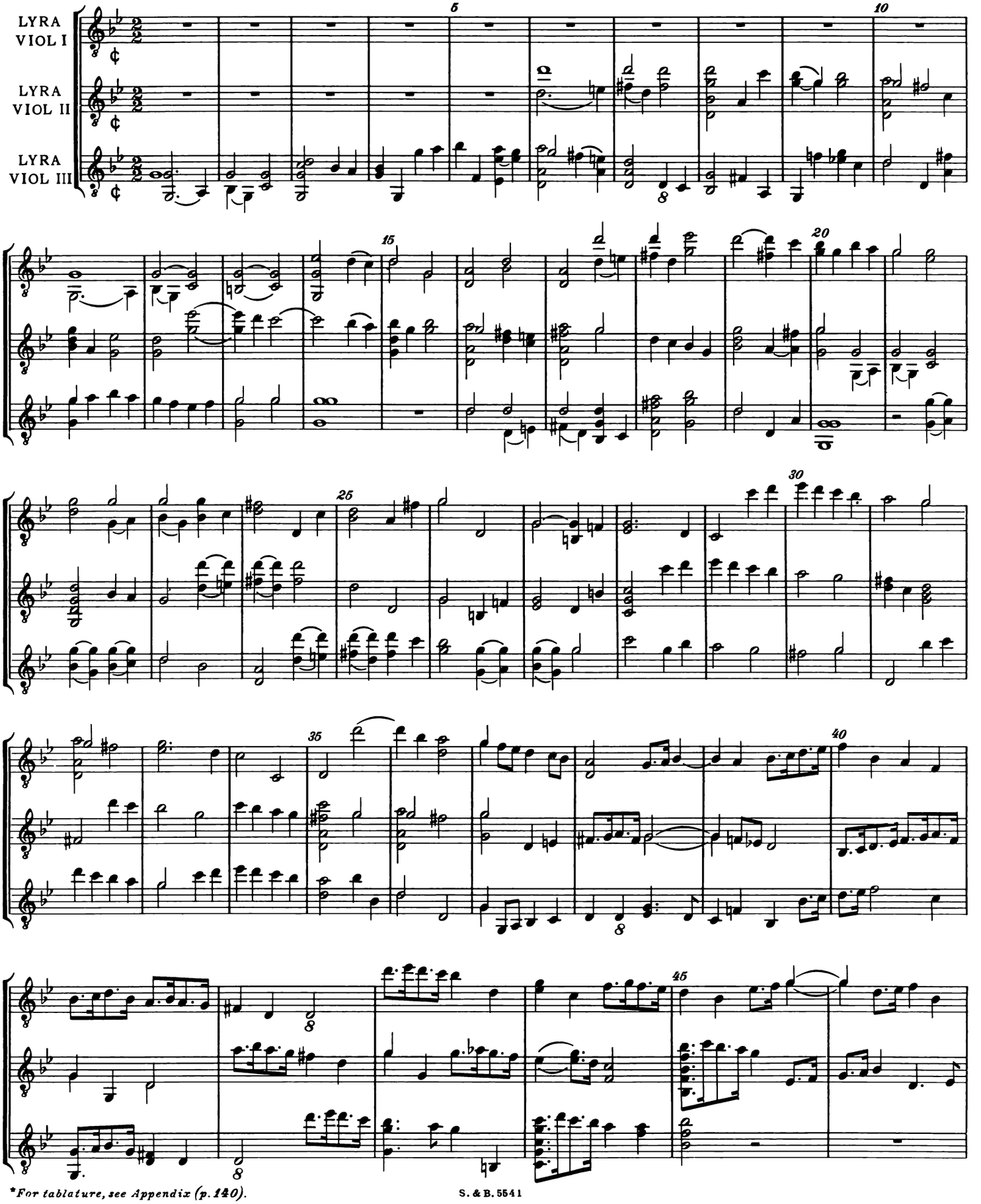
AIII
55
60
BII
VIOL II
VIOL I
65


70
BIII VIOL I
VIOL II
75
80

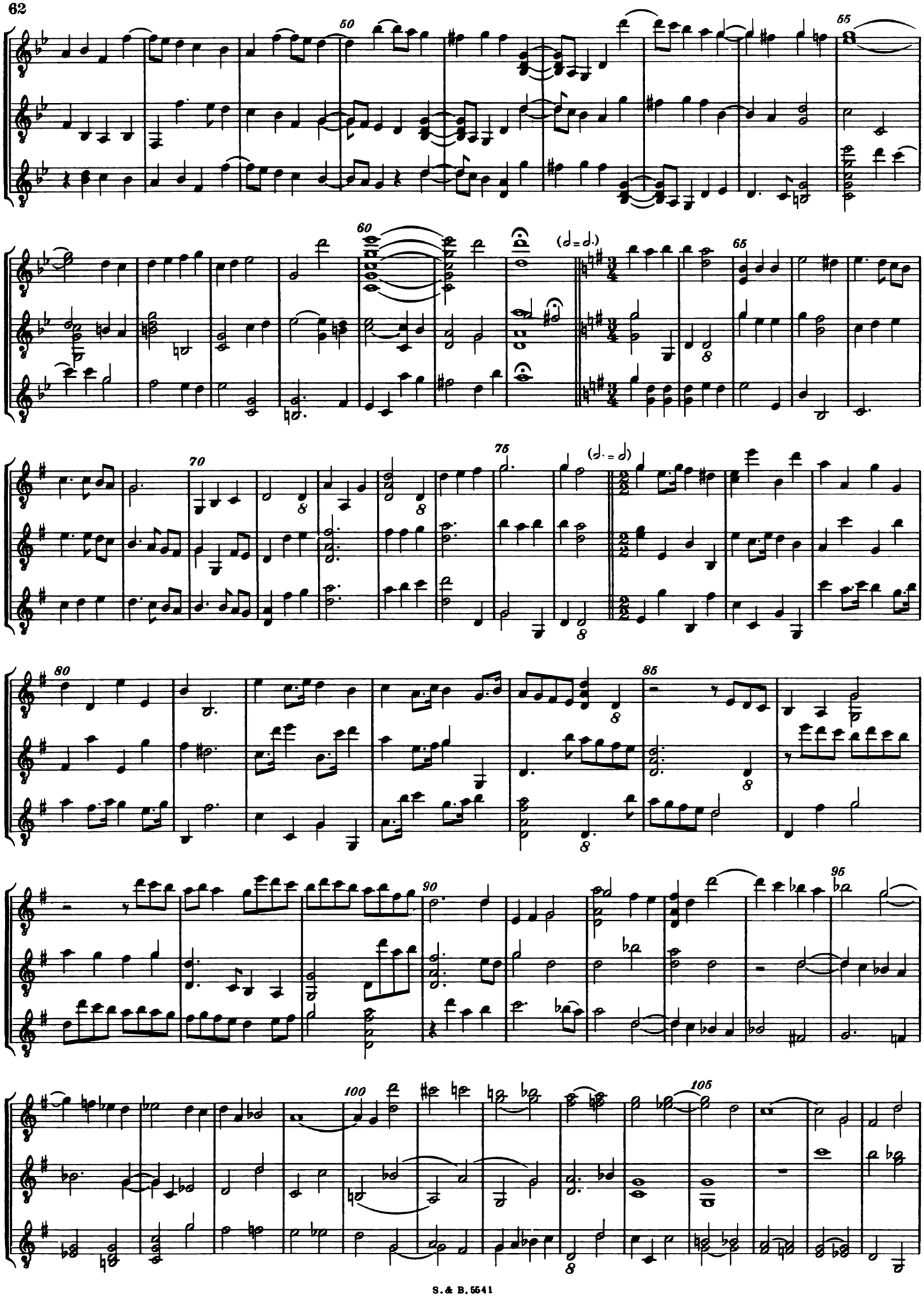
Suite no. 2 in G minor
for Three Lyra Viols*

7

(a) FANTASIA



*For tablature, see Appendix (p. 140).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85
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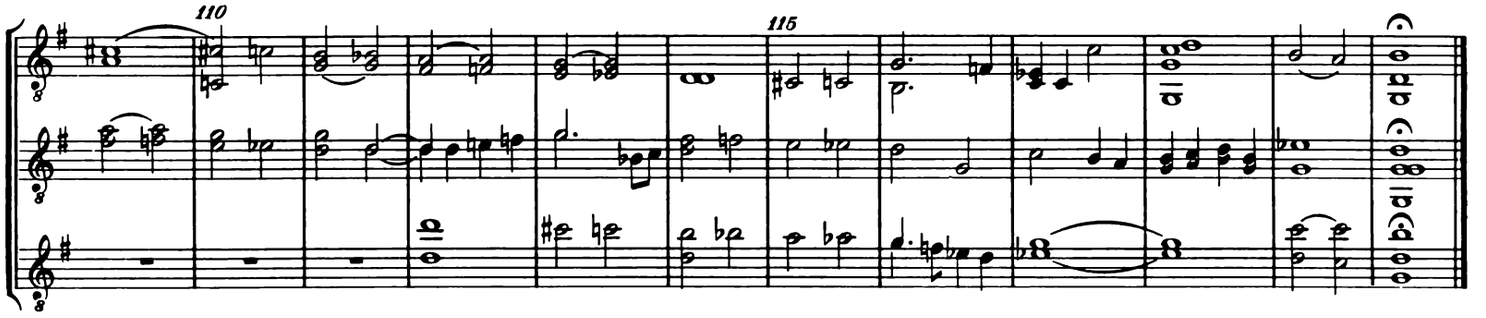
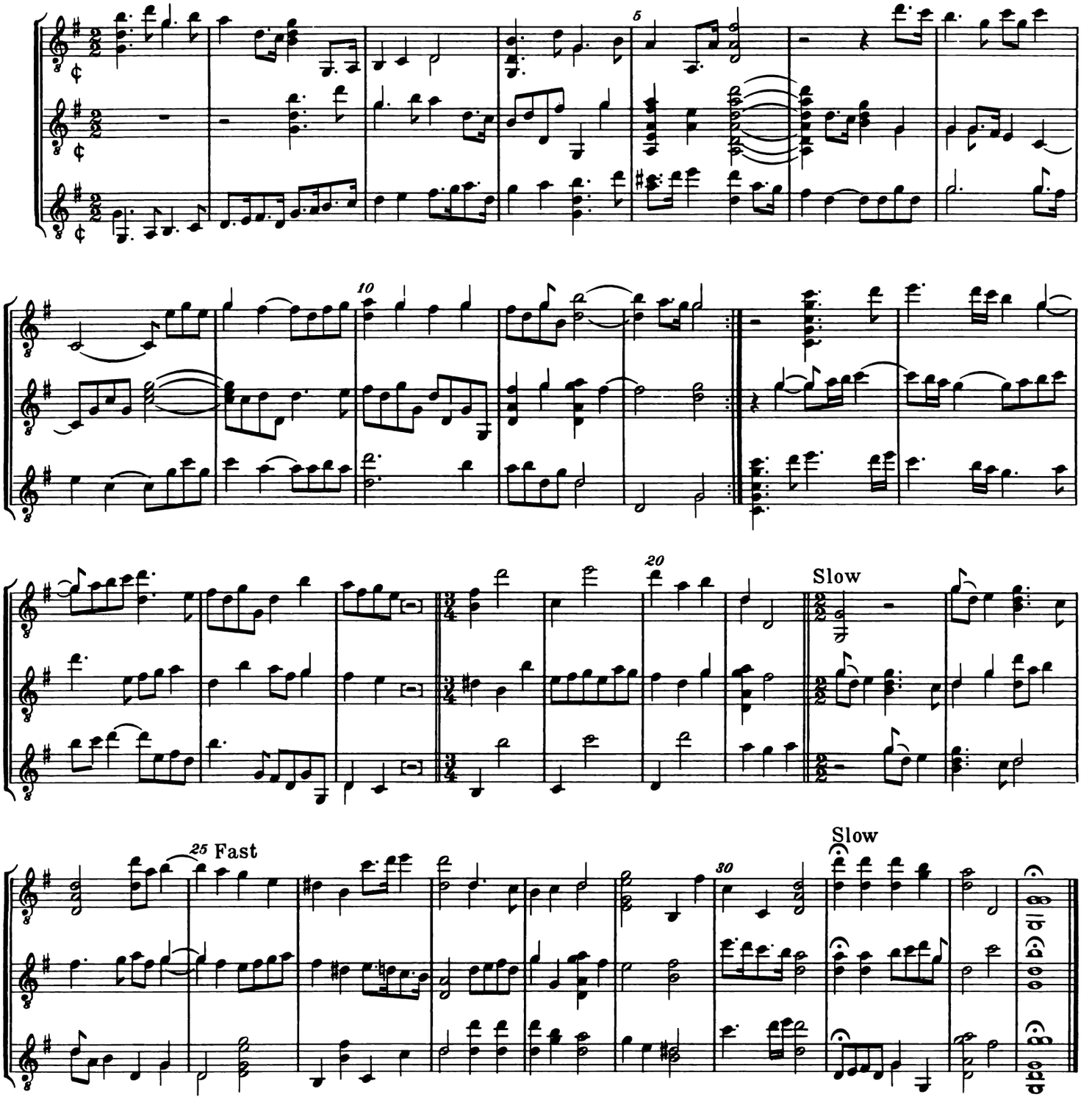
95
100
105



(b) ALMAN

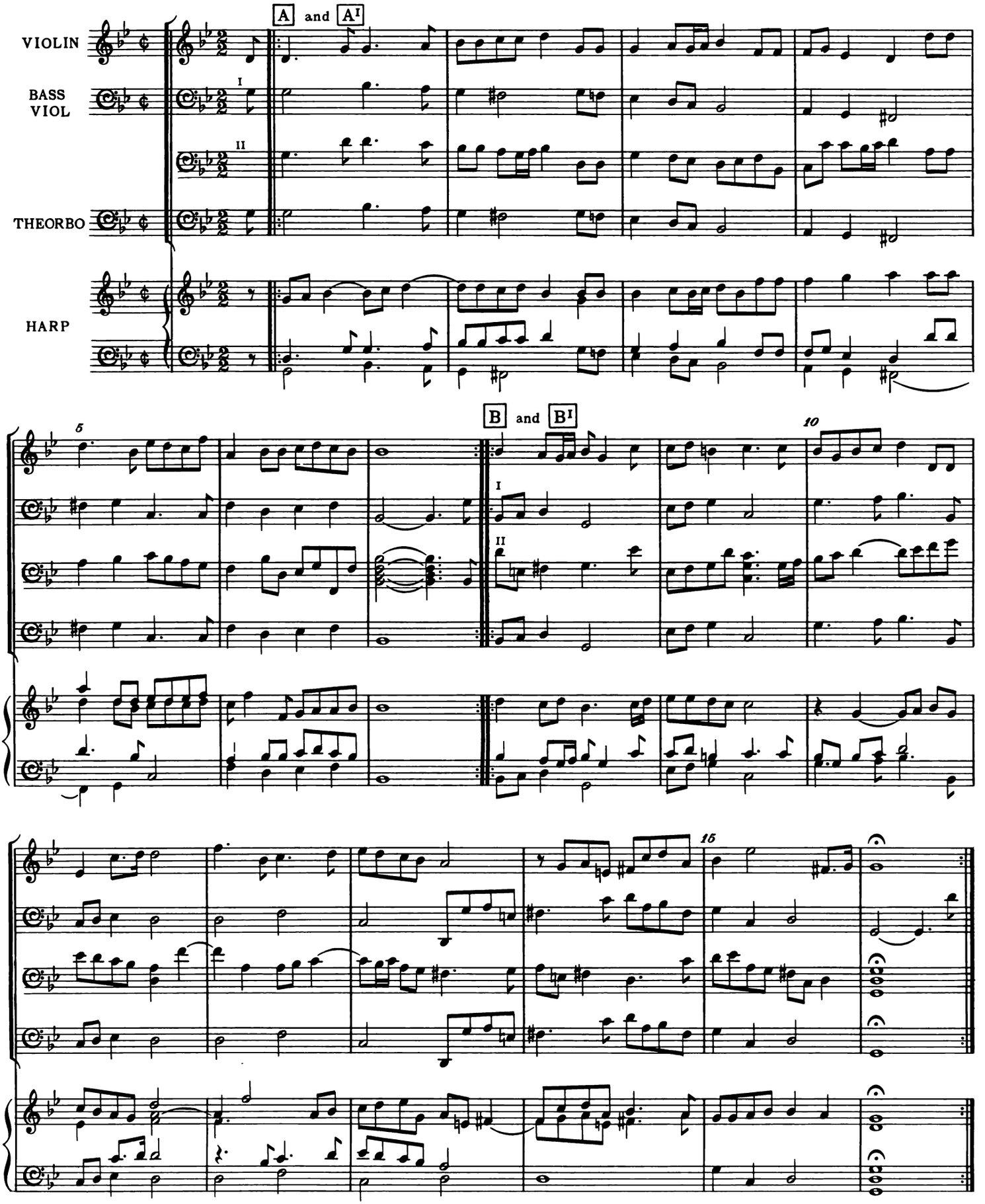


HARP CONSORTS

Consort no.1 in G minor

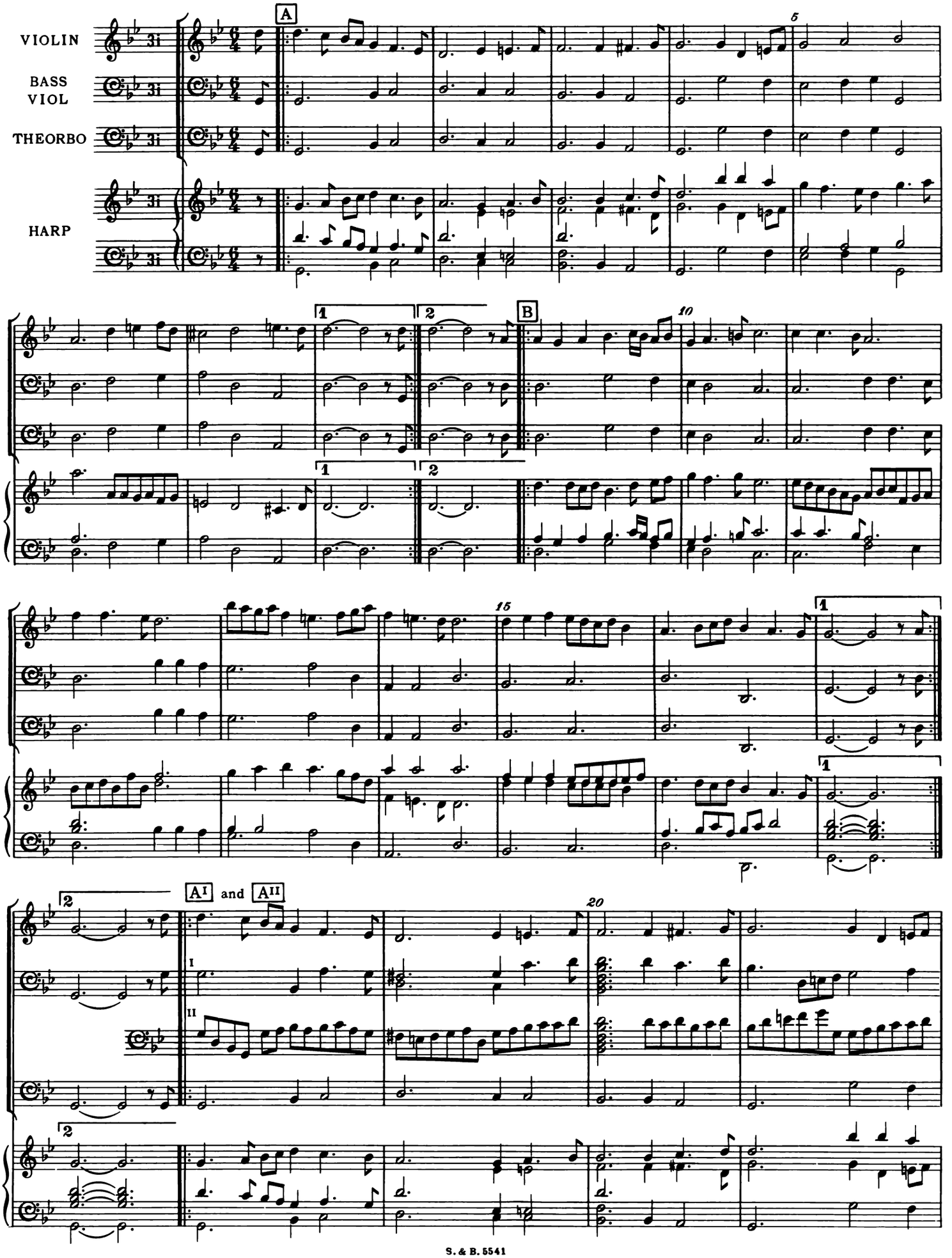
8

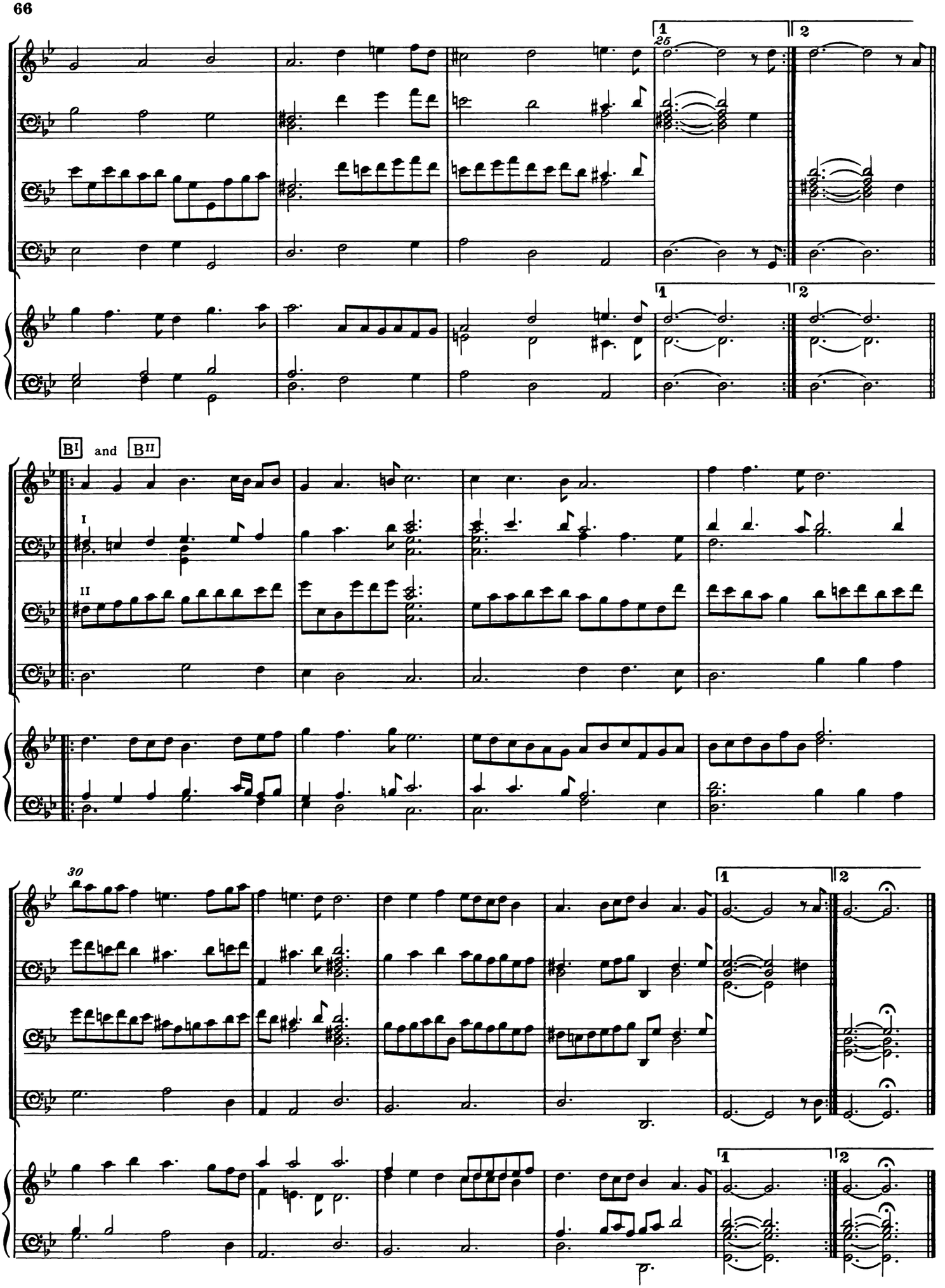
(a) ALMAN



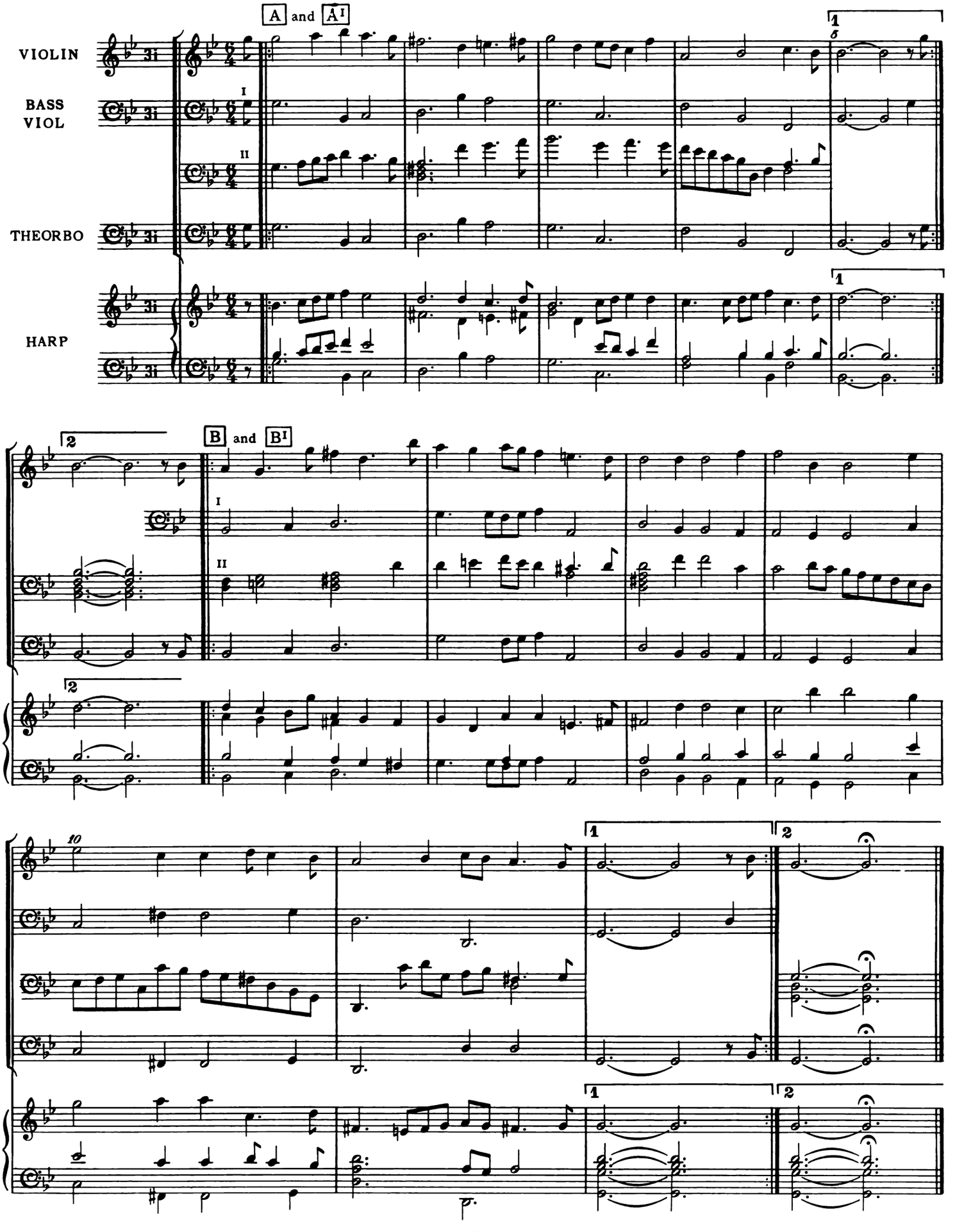
I= 'first time', II= 'second time'.

(b) CORANT

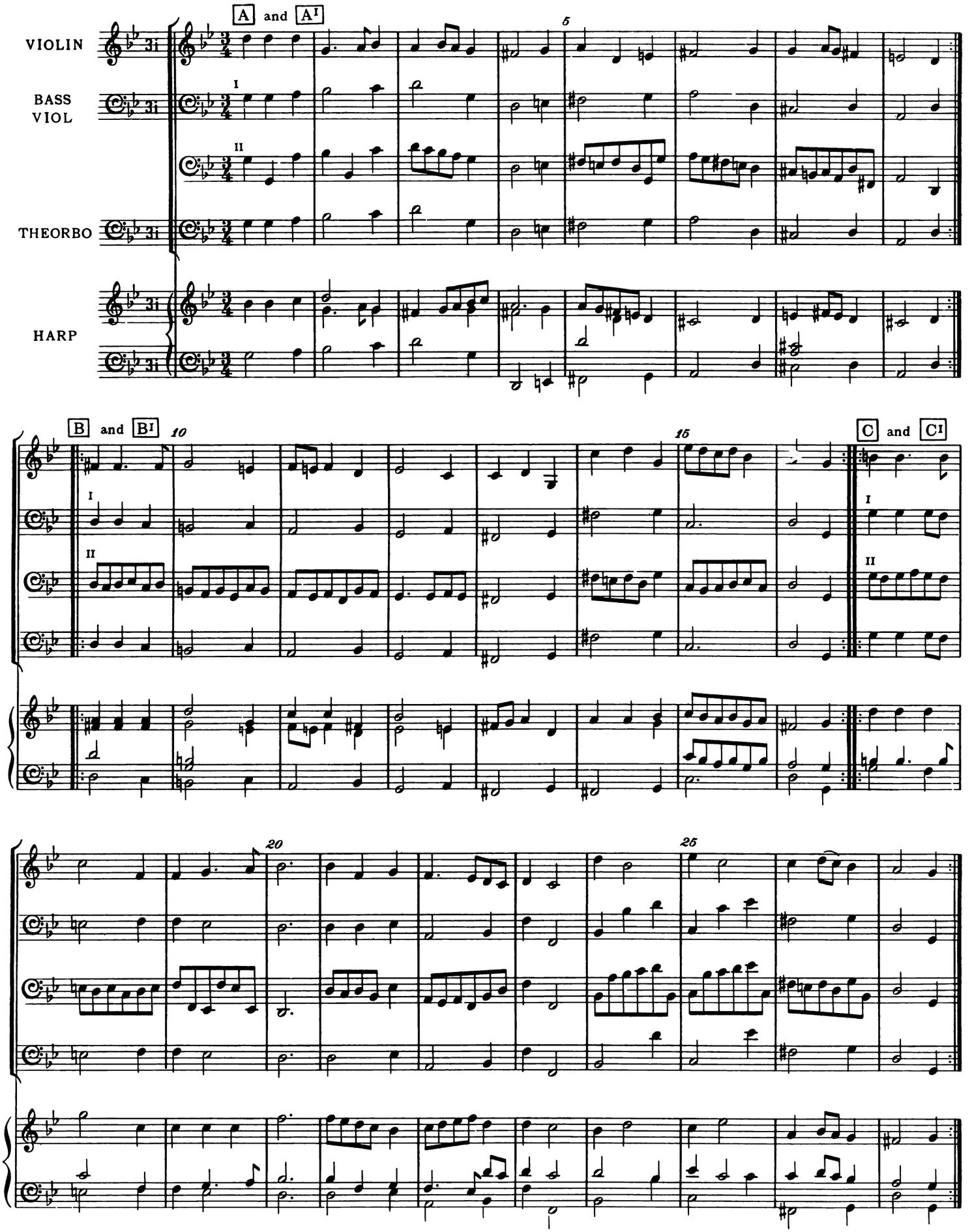



25
1
2
B I and B II
I
II
30
1
2

(c) CORANT



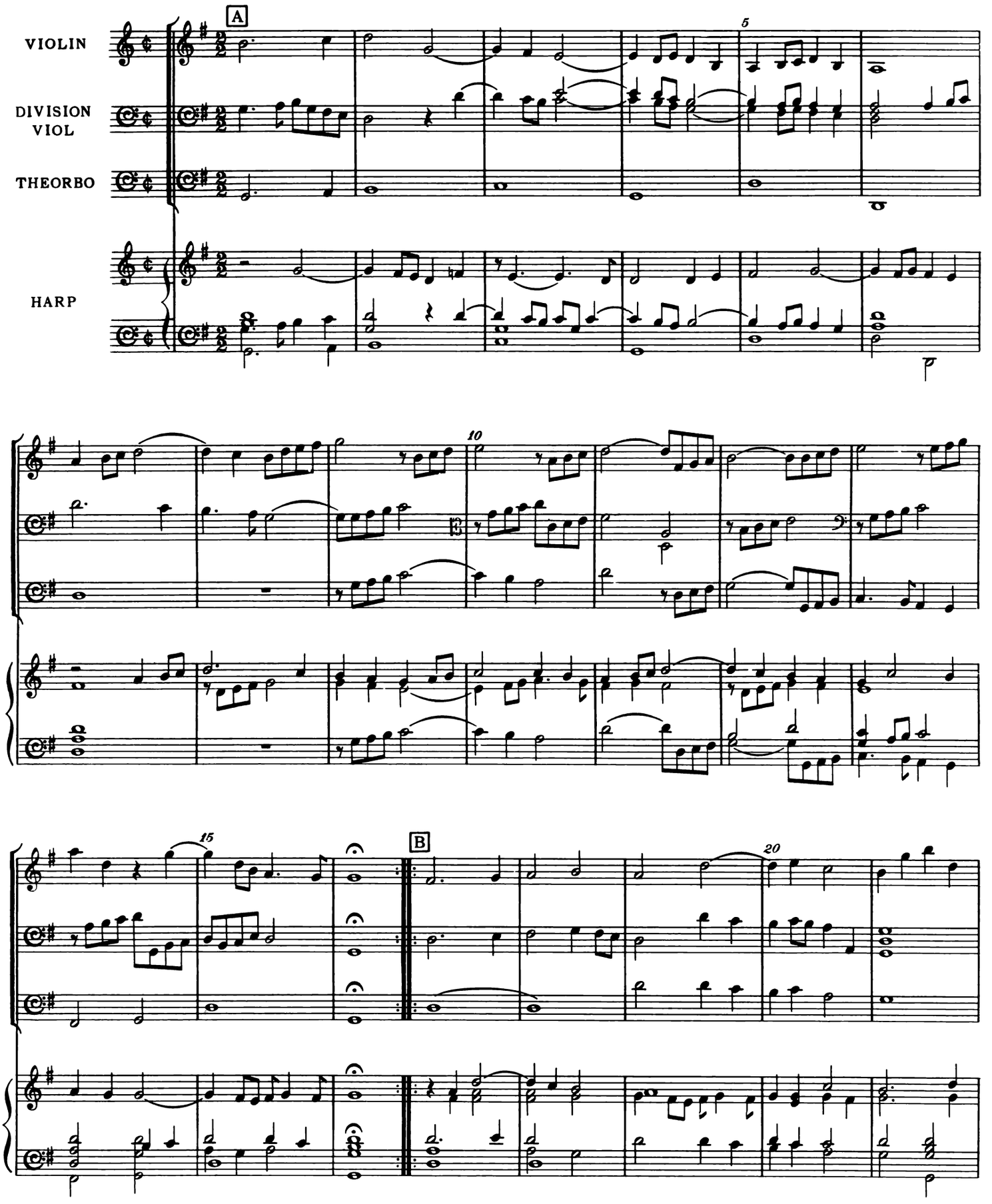
(d) SARABAND

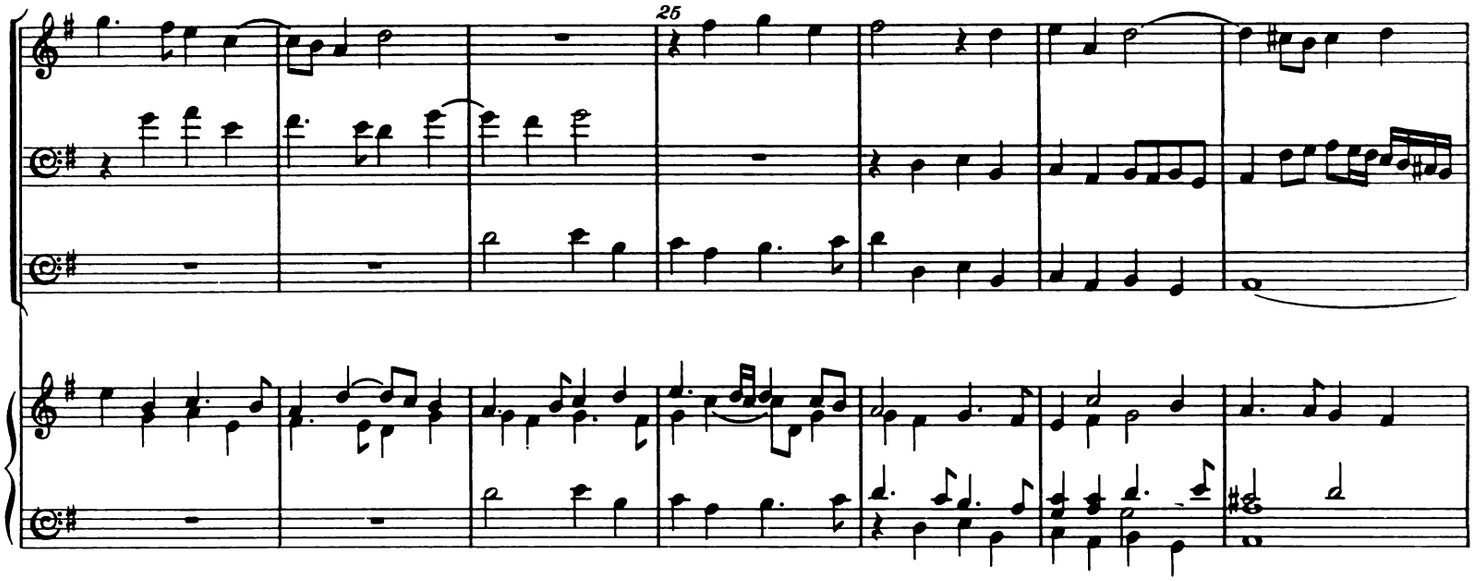

A and A1
VIOLIN
BASS VIOL
THEORBO
HARP
I
II
5
B and B1
10
15
C and C1
20
25

Consort no. 8 in G major

9

PAVAN

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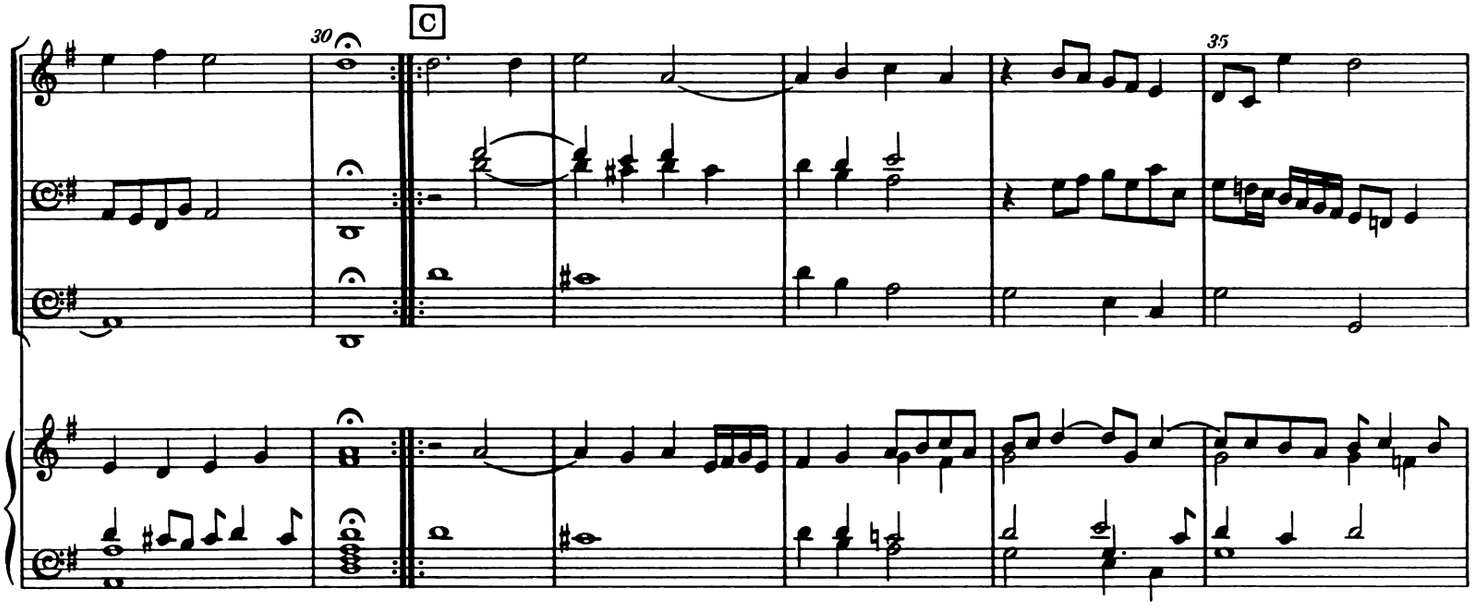
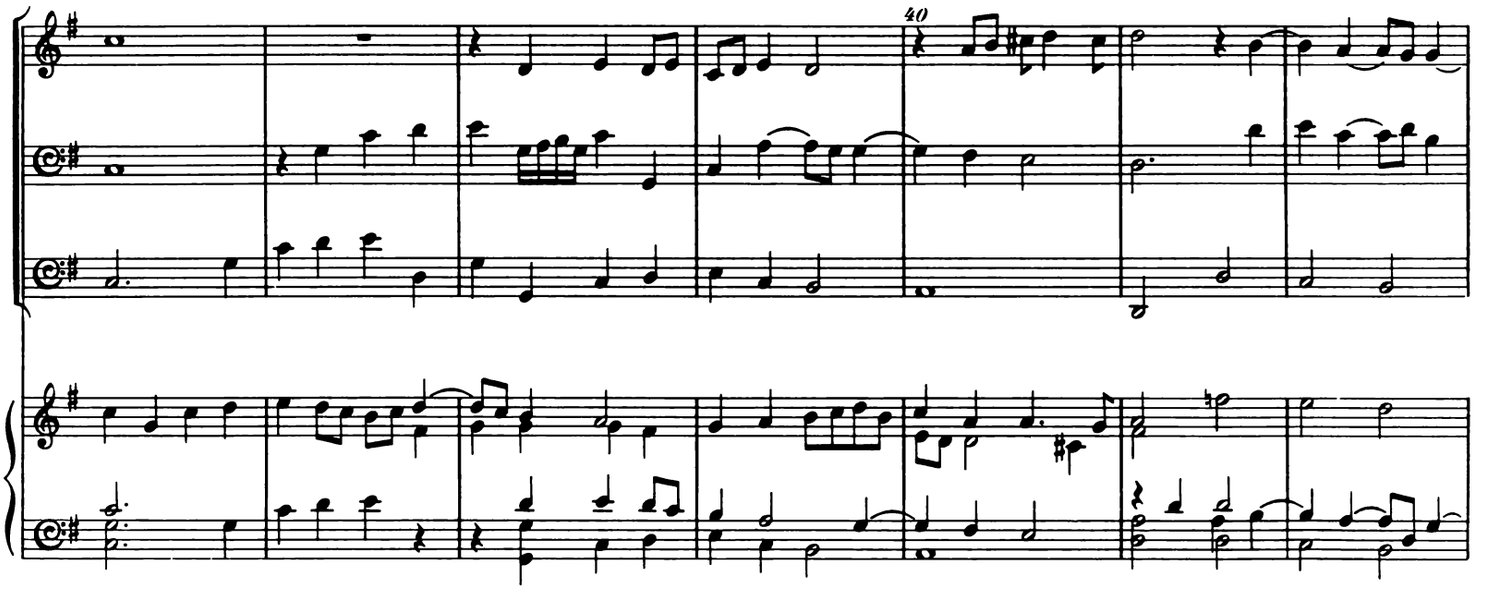

30
C
35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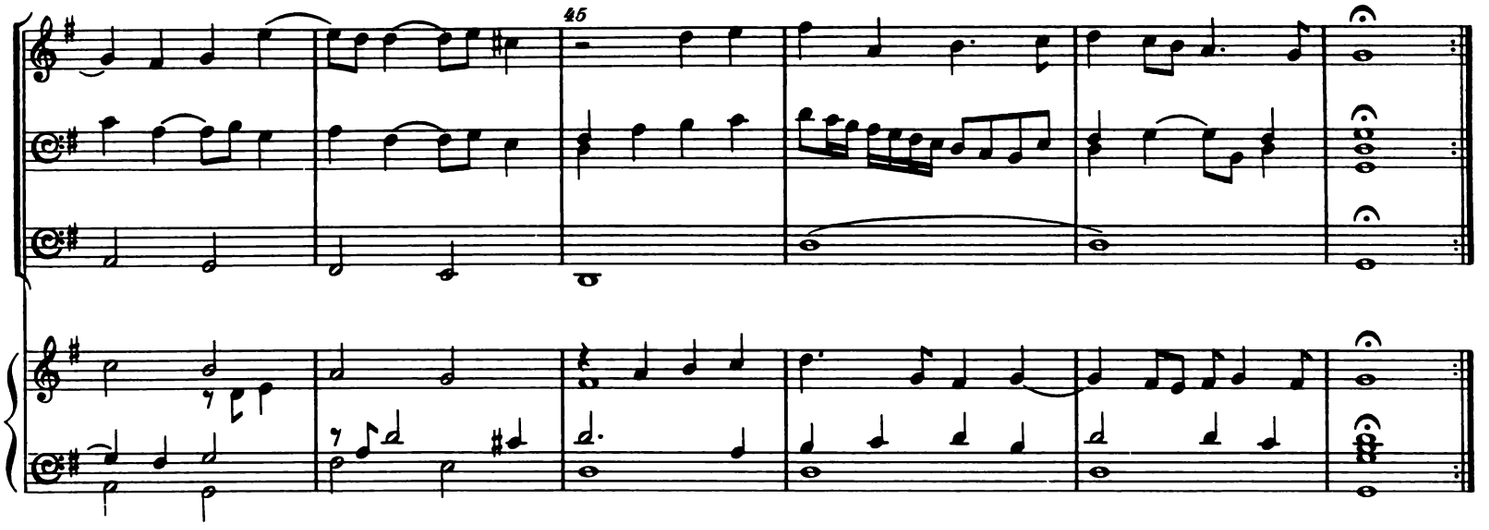
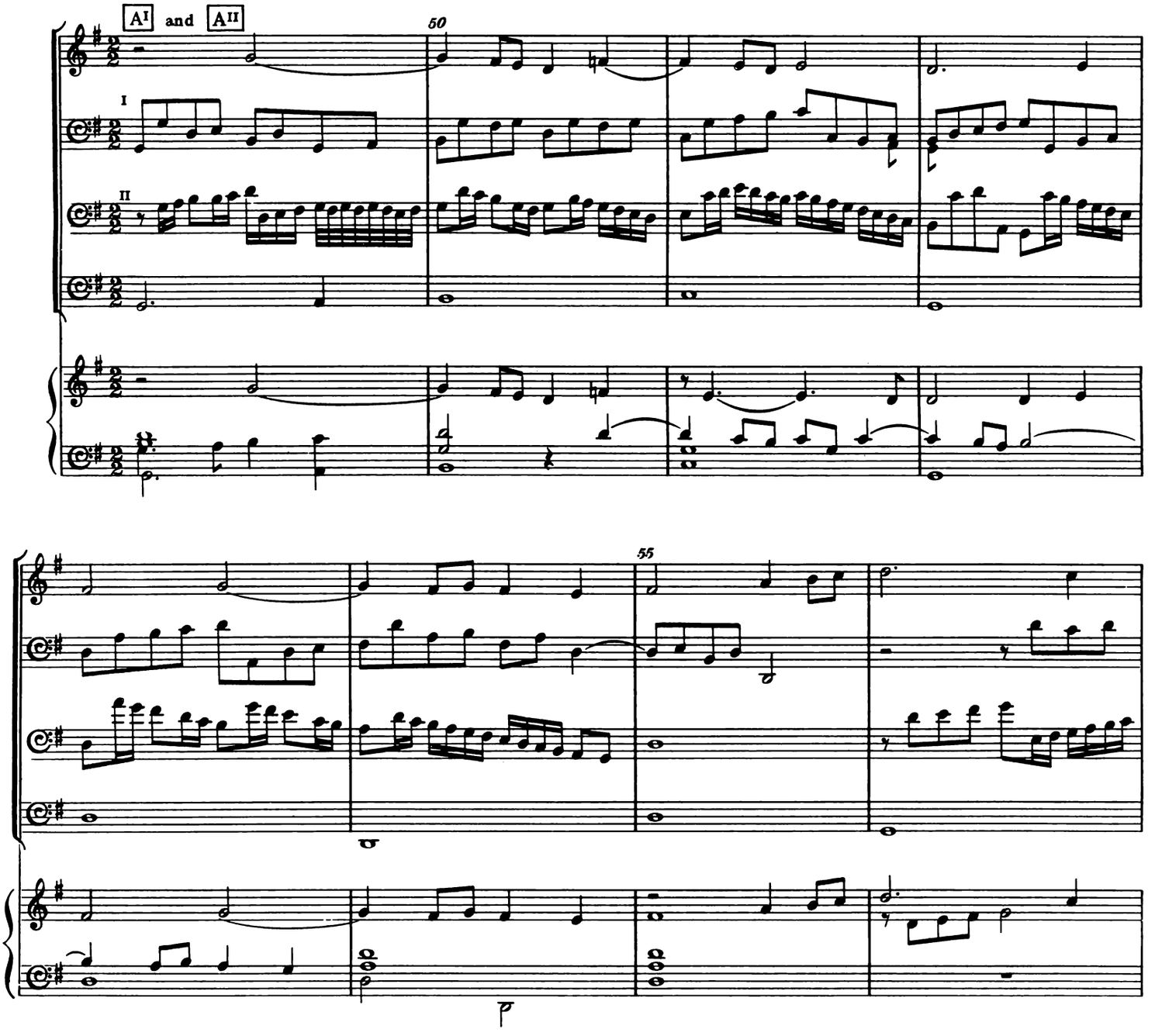
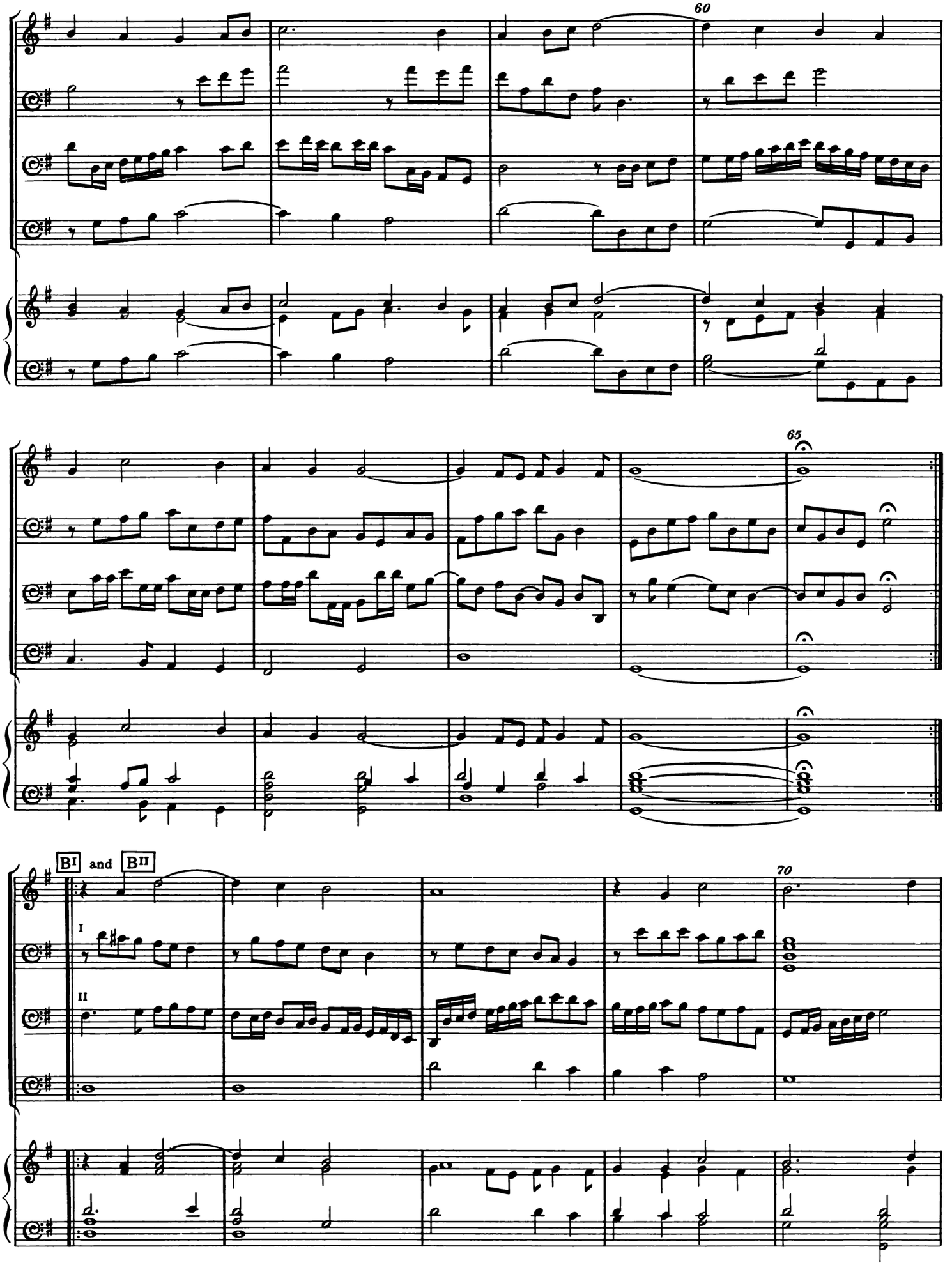
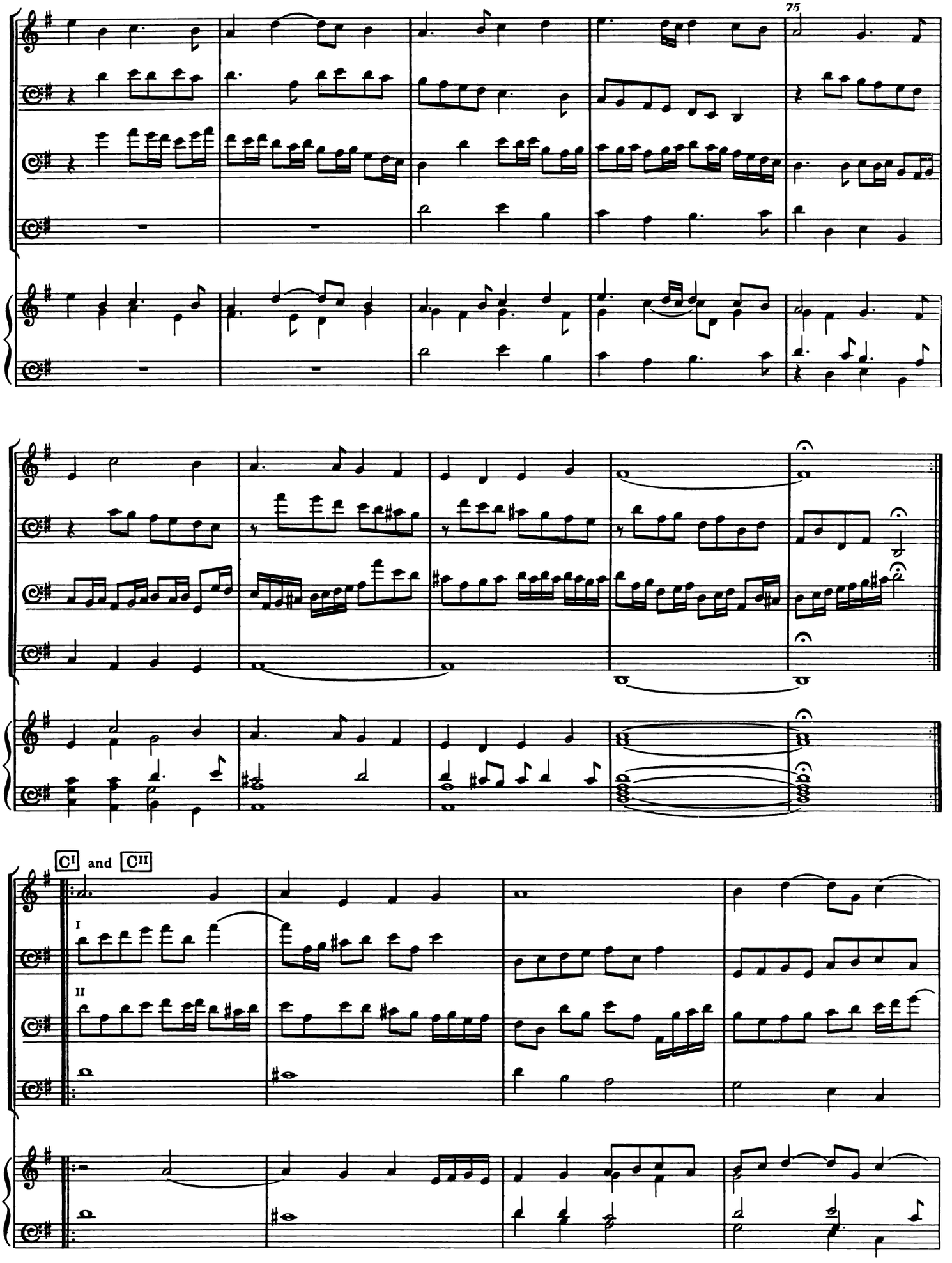
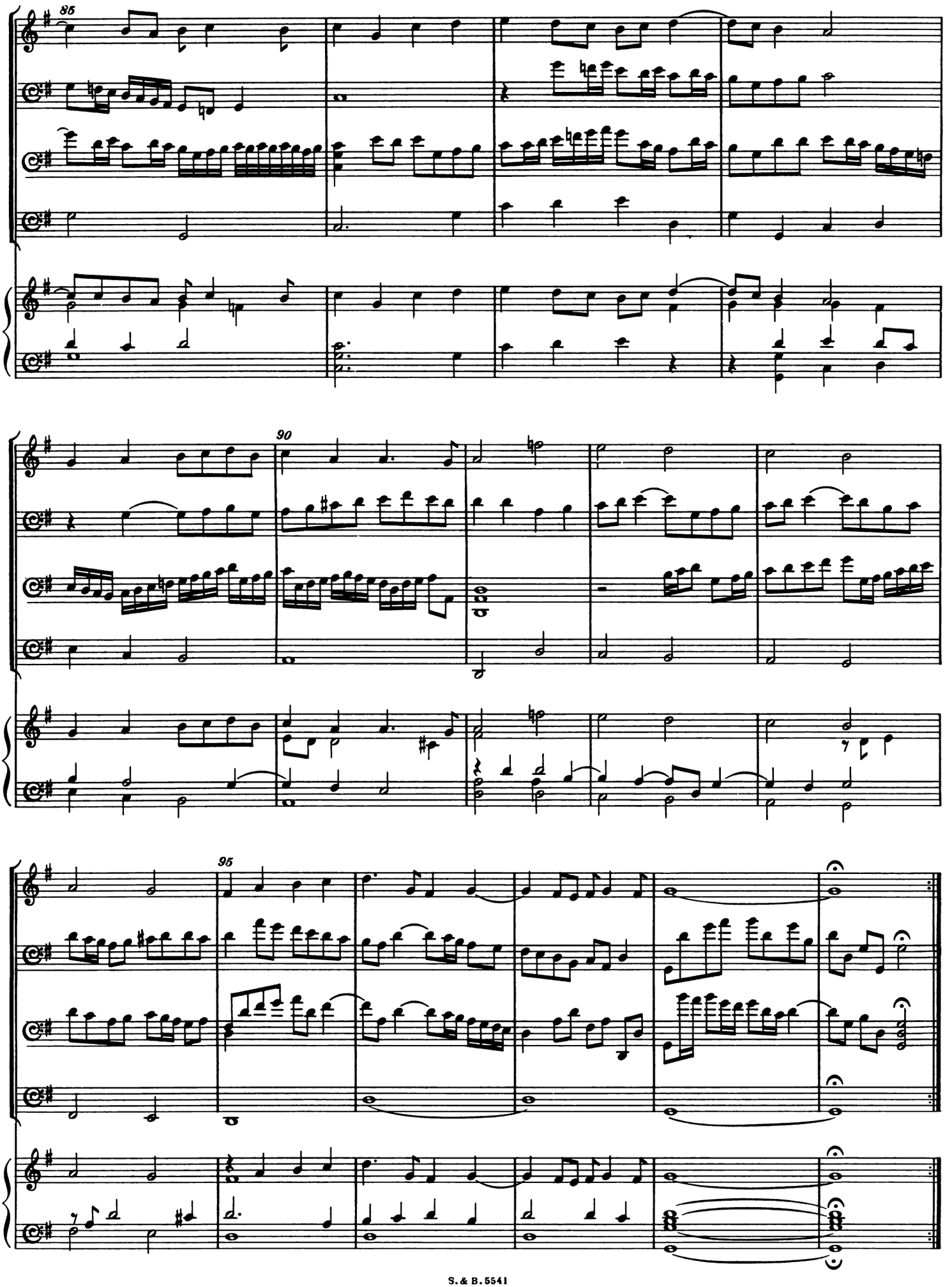


DIVISIONS UPON THE PAVAN




60
65
B I and B II
I
II
70

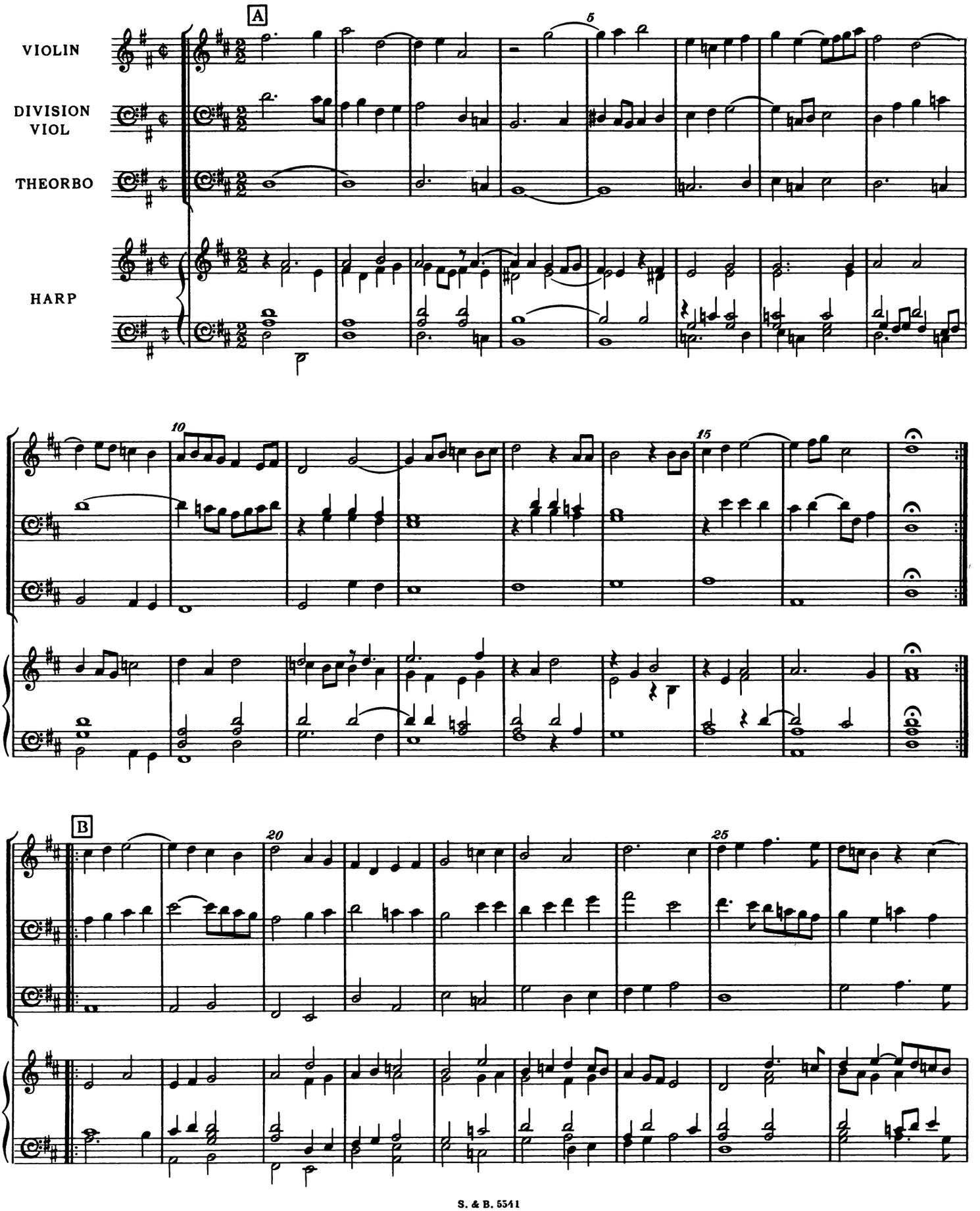

75
C I and C II
I
II

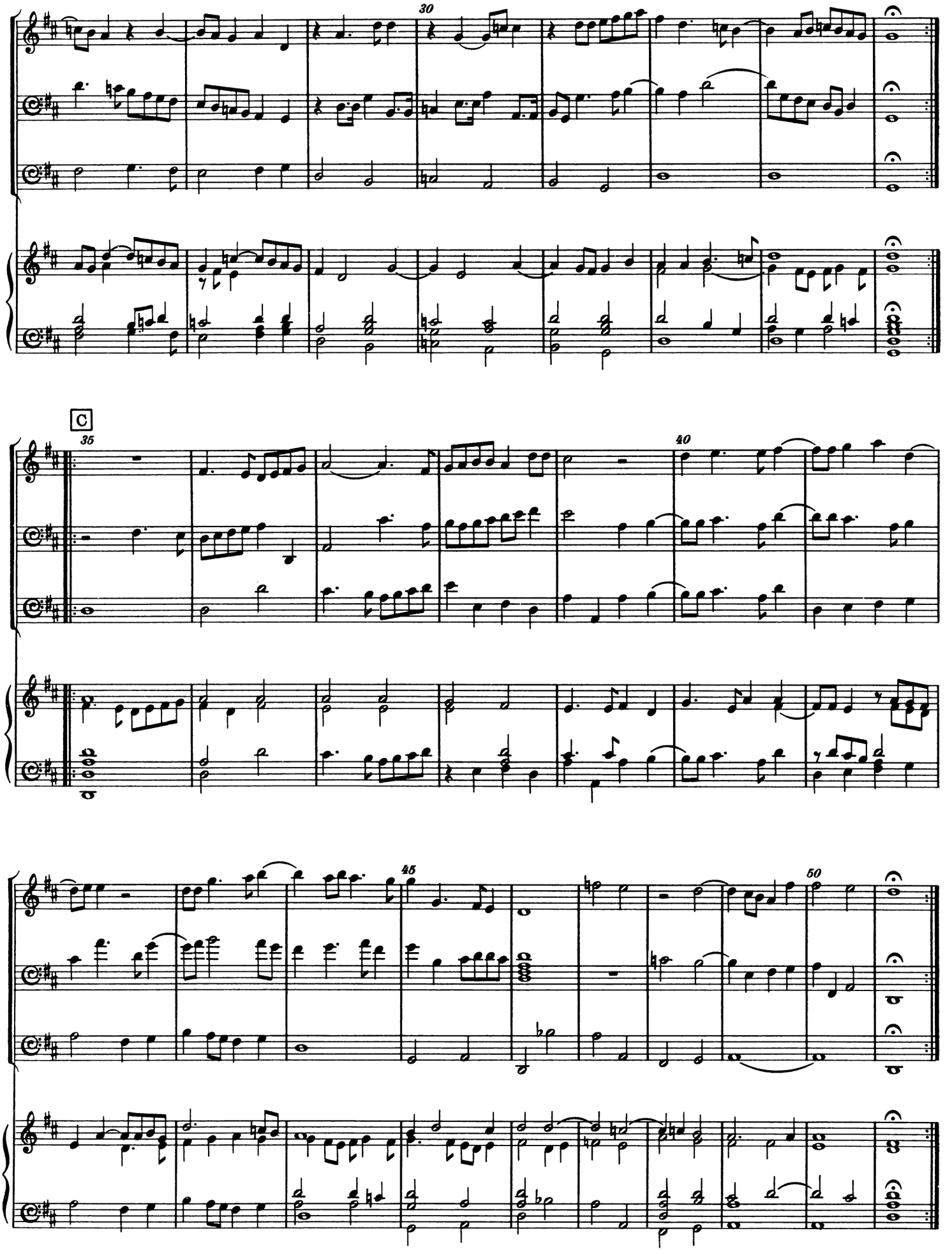

85
90
95

Consort no. 9 in D major

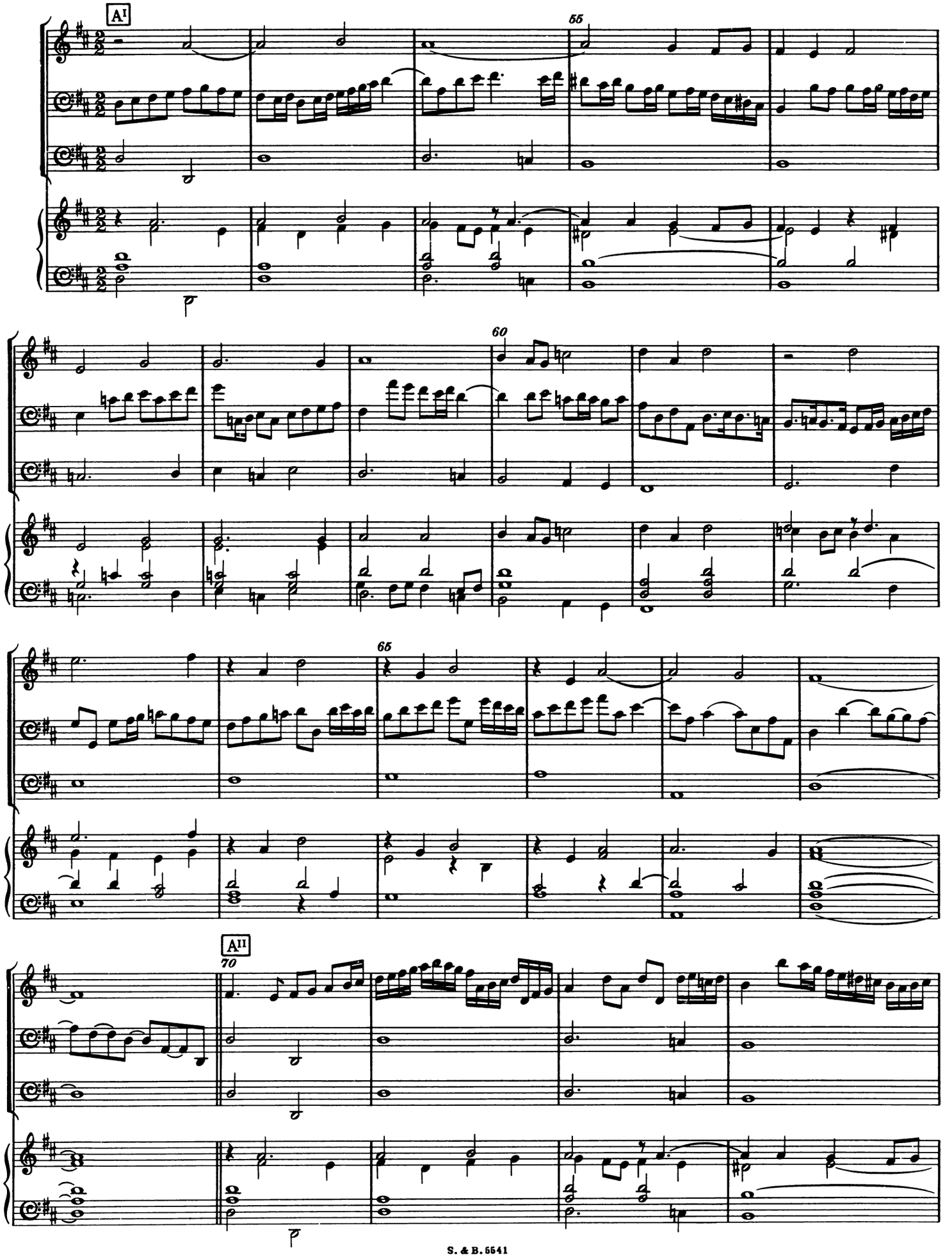
10

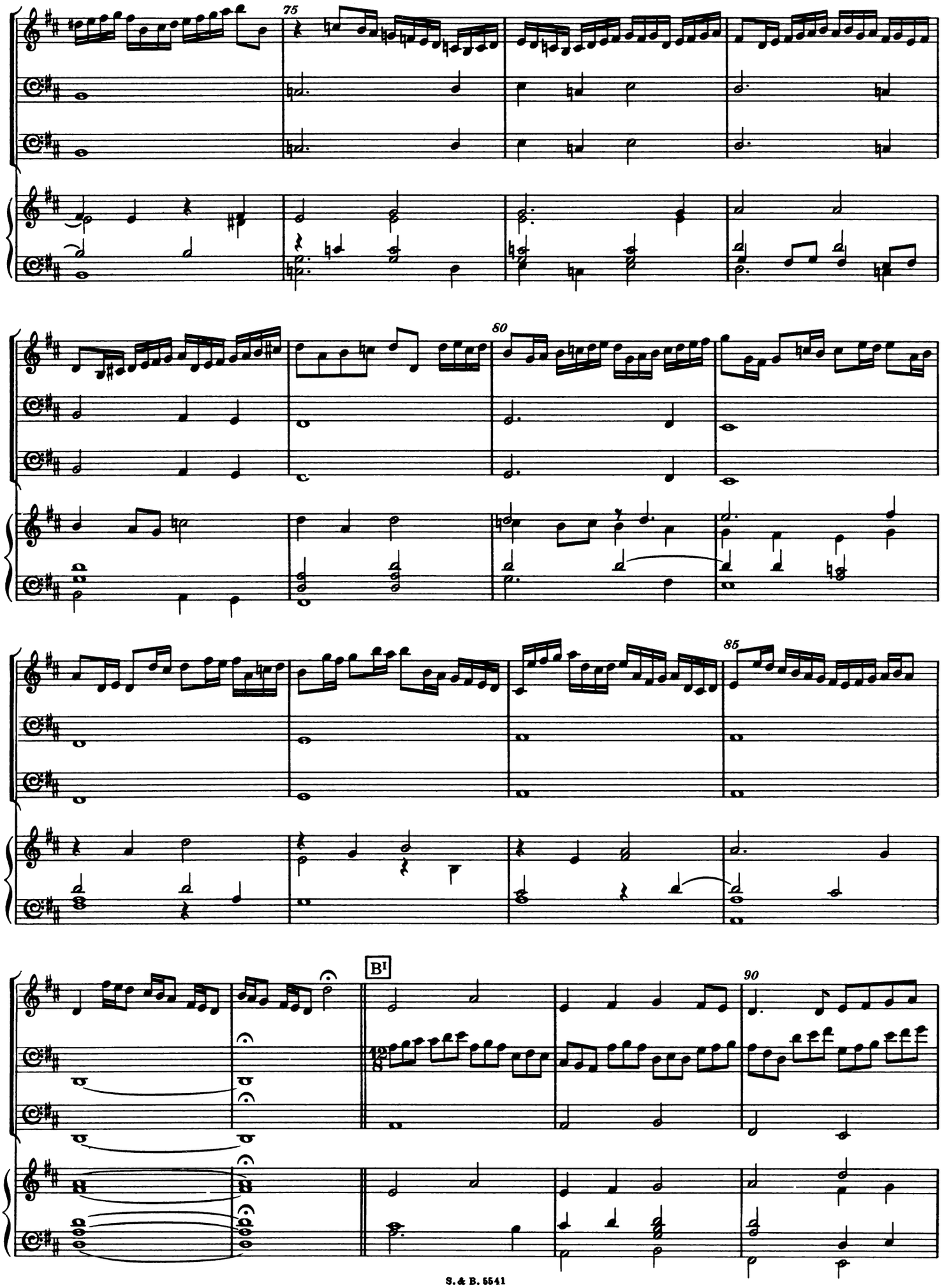
PAVAN
(On a theme by Cormacke)

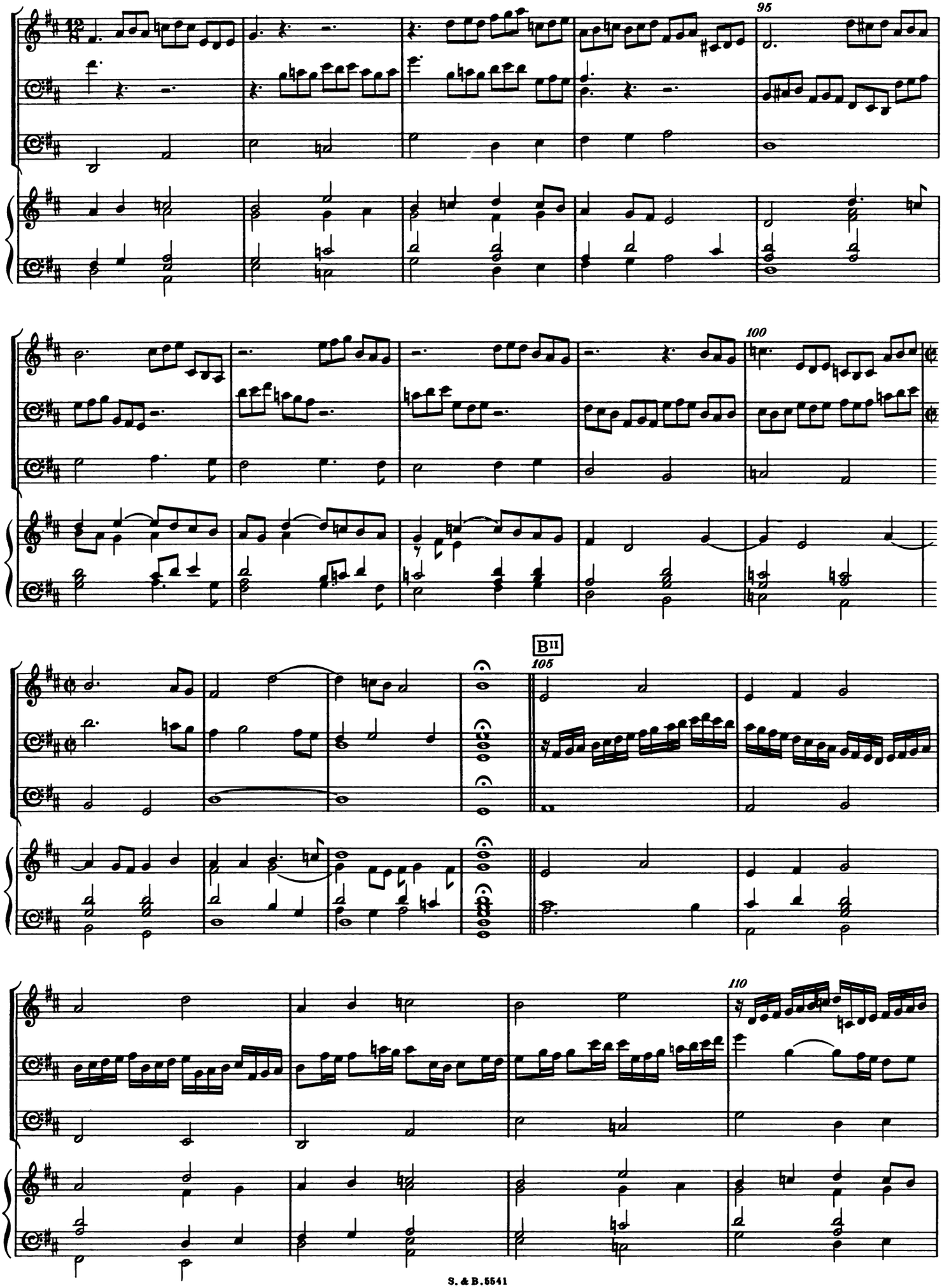


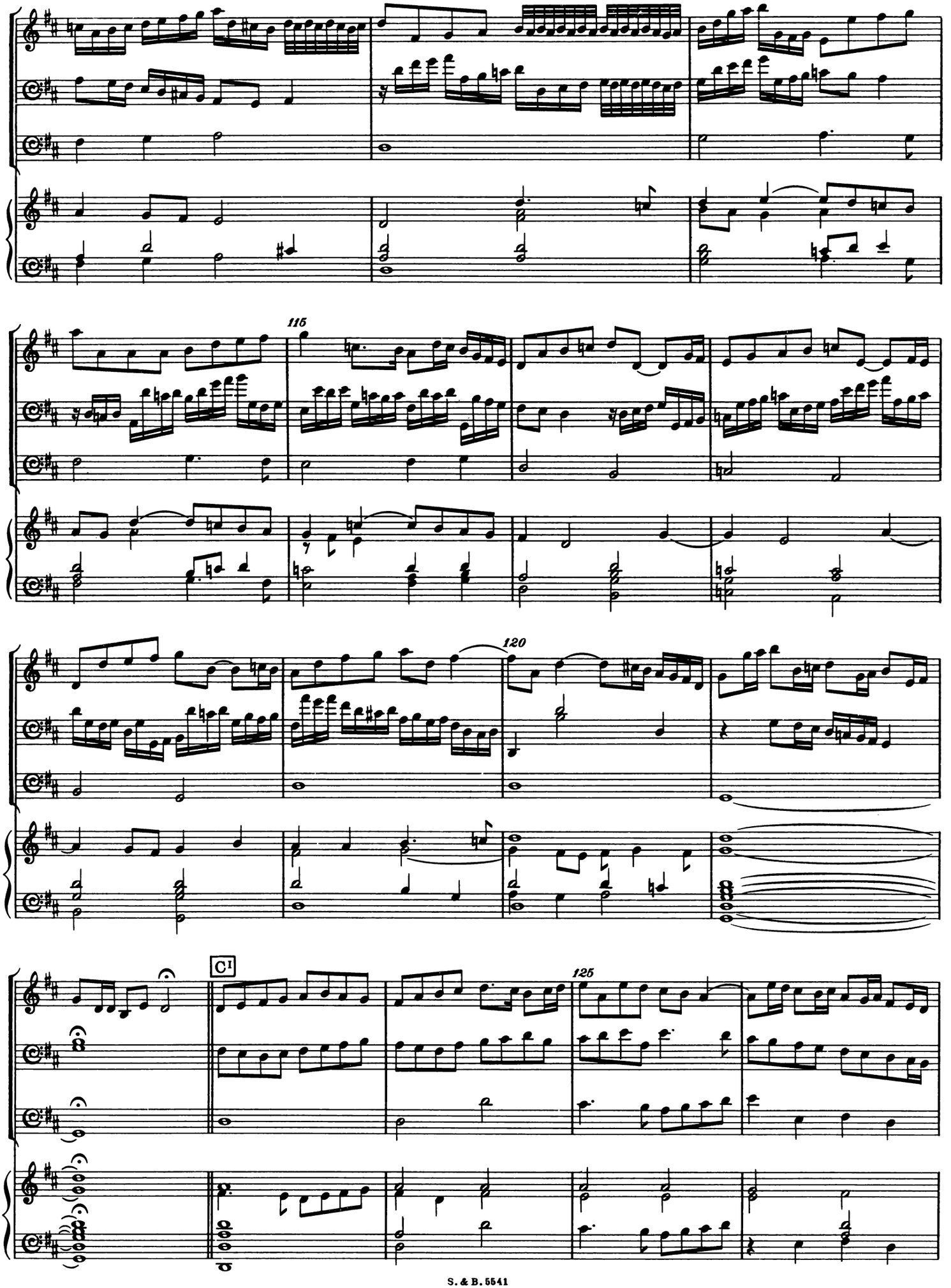

30
C
35
40
45
50

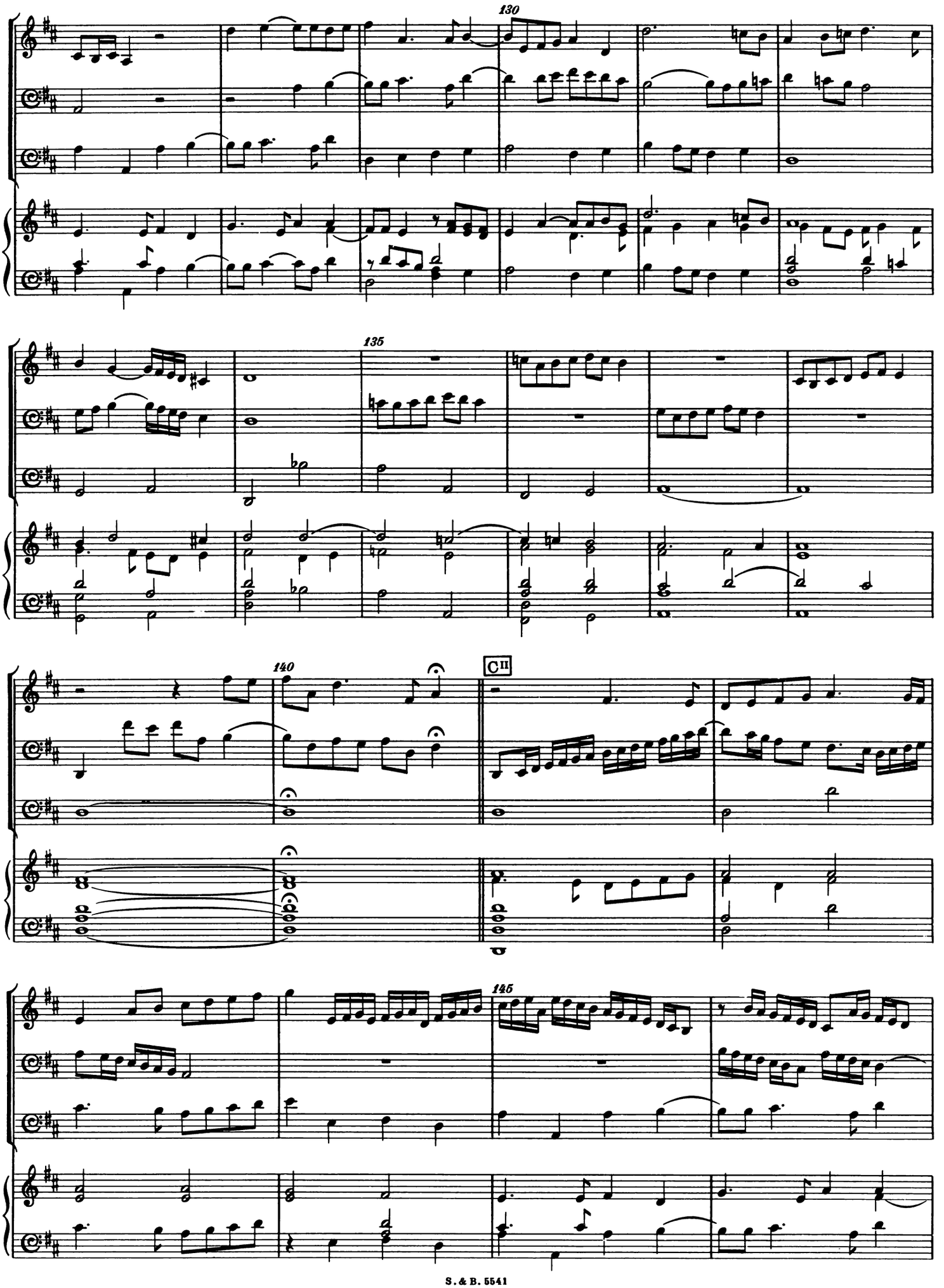
DIVISIONS UPON THE PAVAN

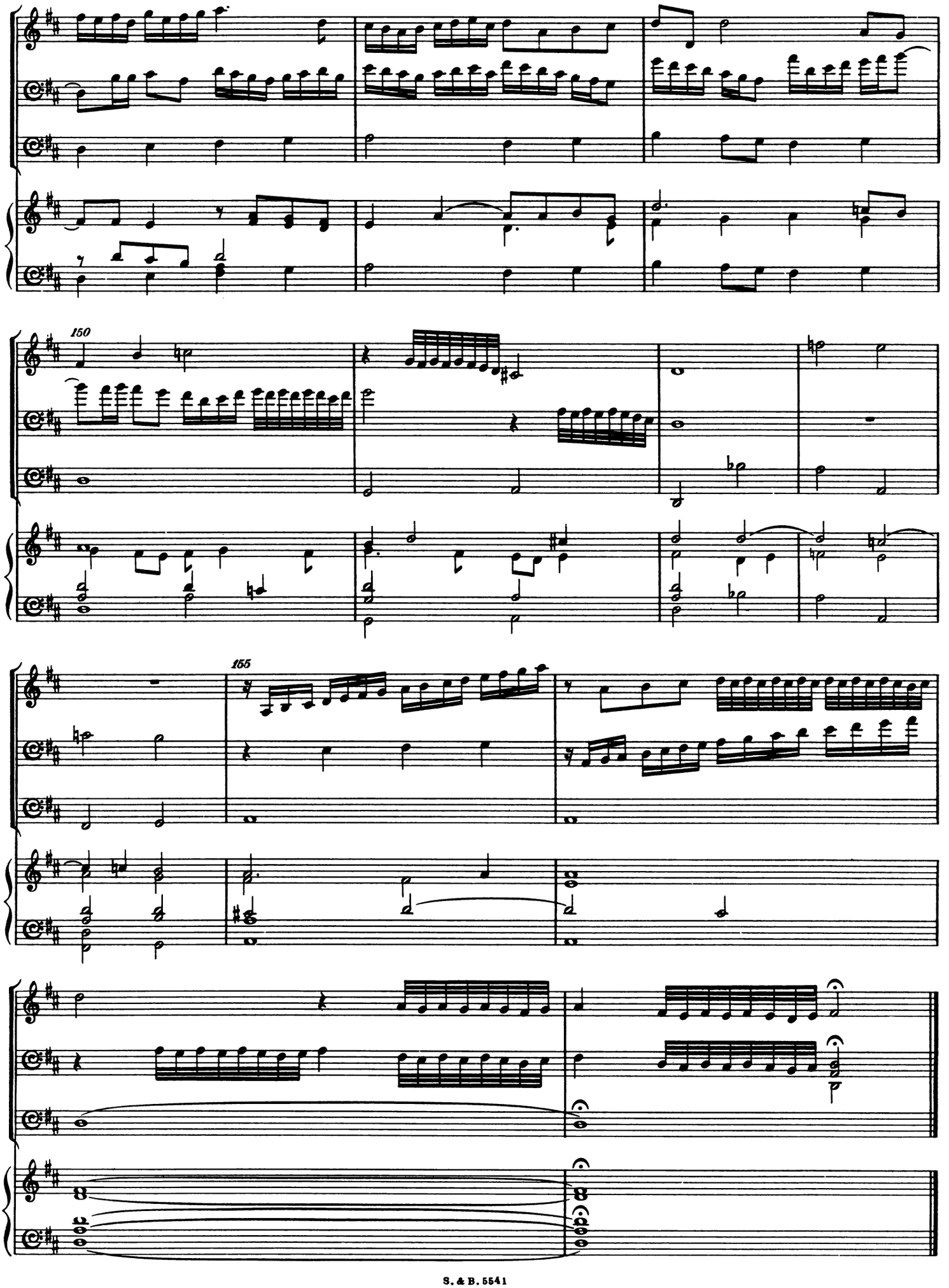



75
80
85
B[1]
90


95
100
B II
105
110


115
120
C1
125


130
135
140
CII
145

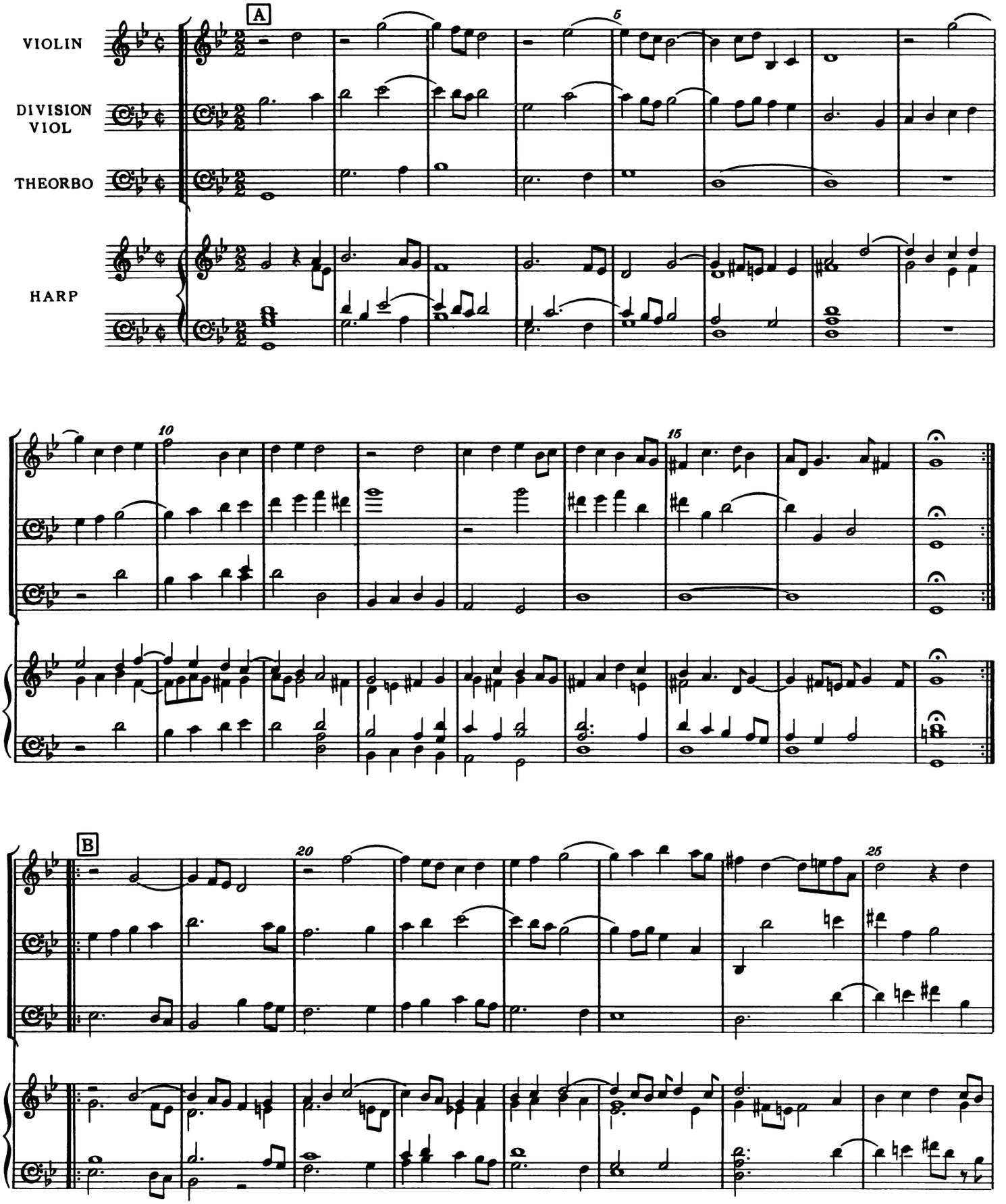

150
155

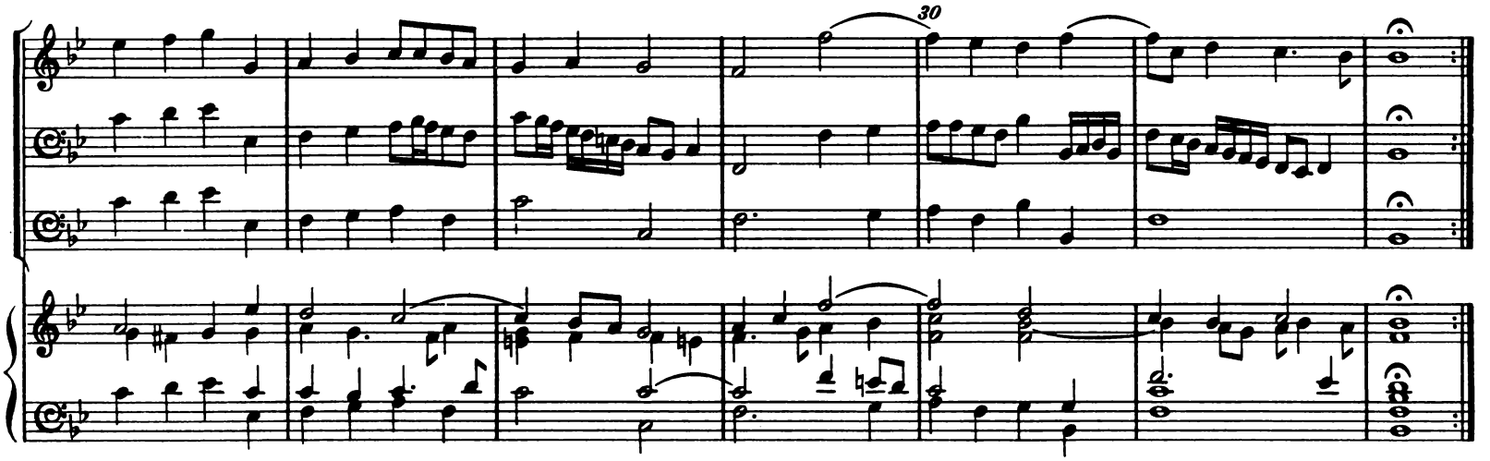
Consort no. 10 in G minor

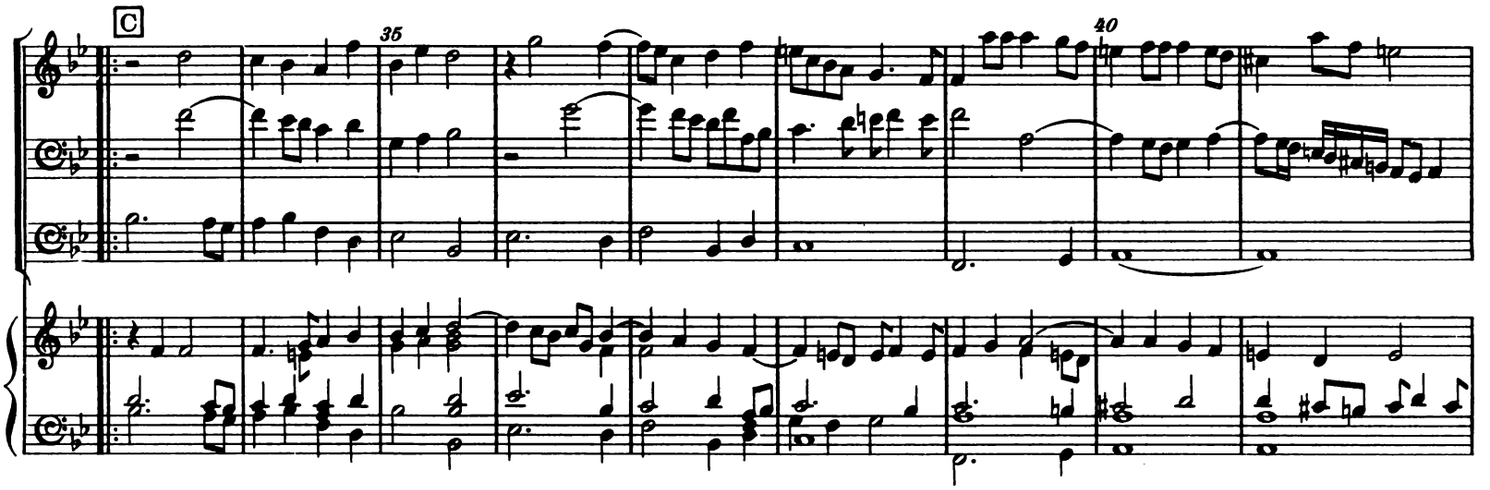
II

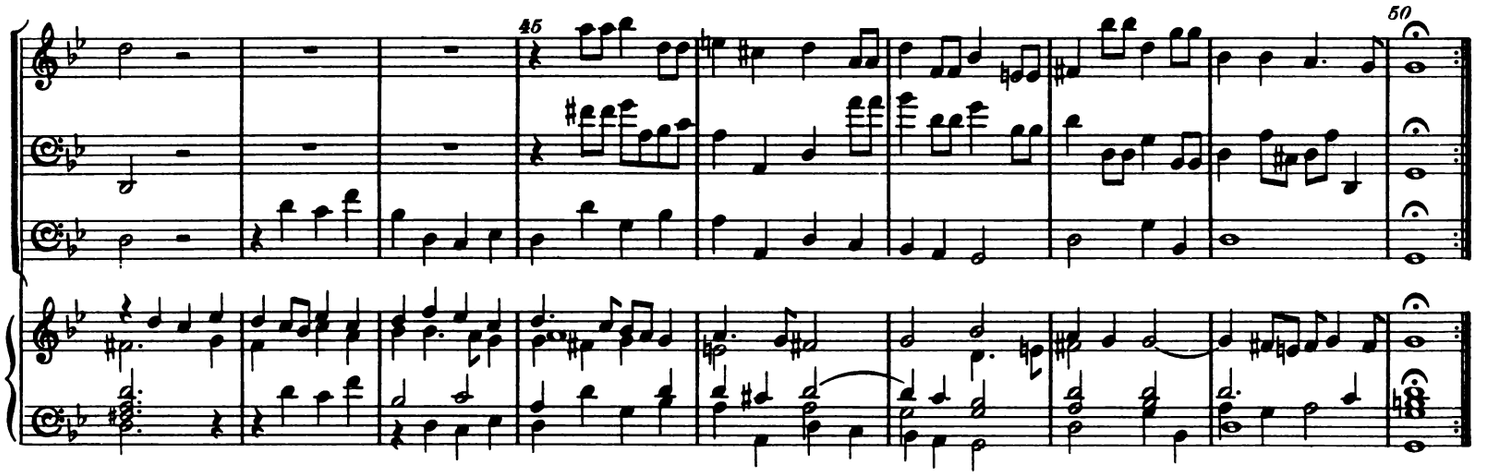
PAVAN

(On a theme by Coprario)

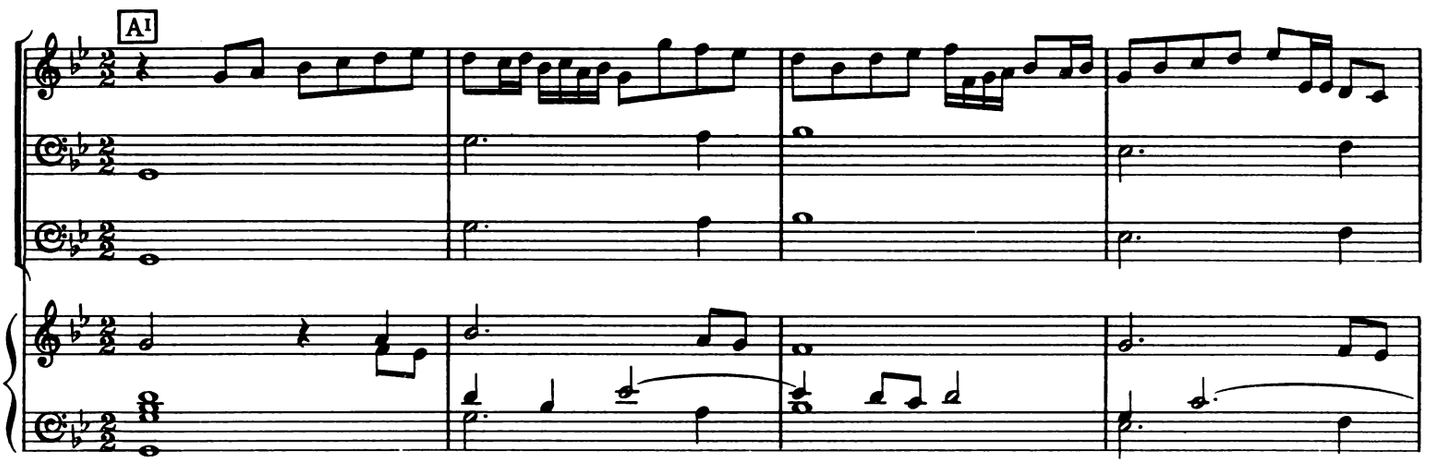


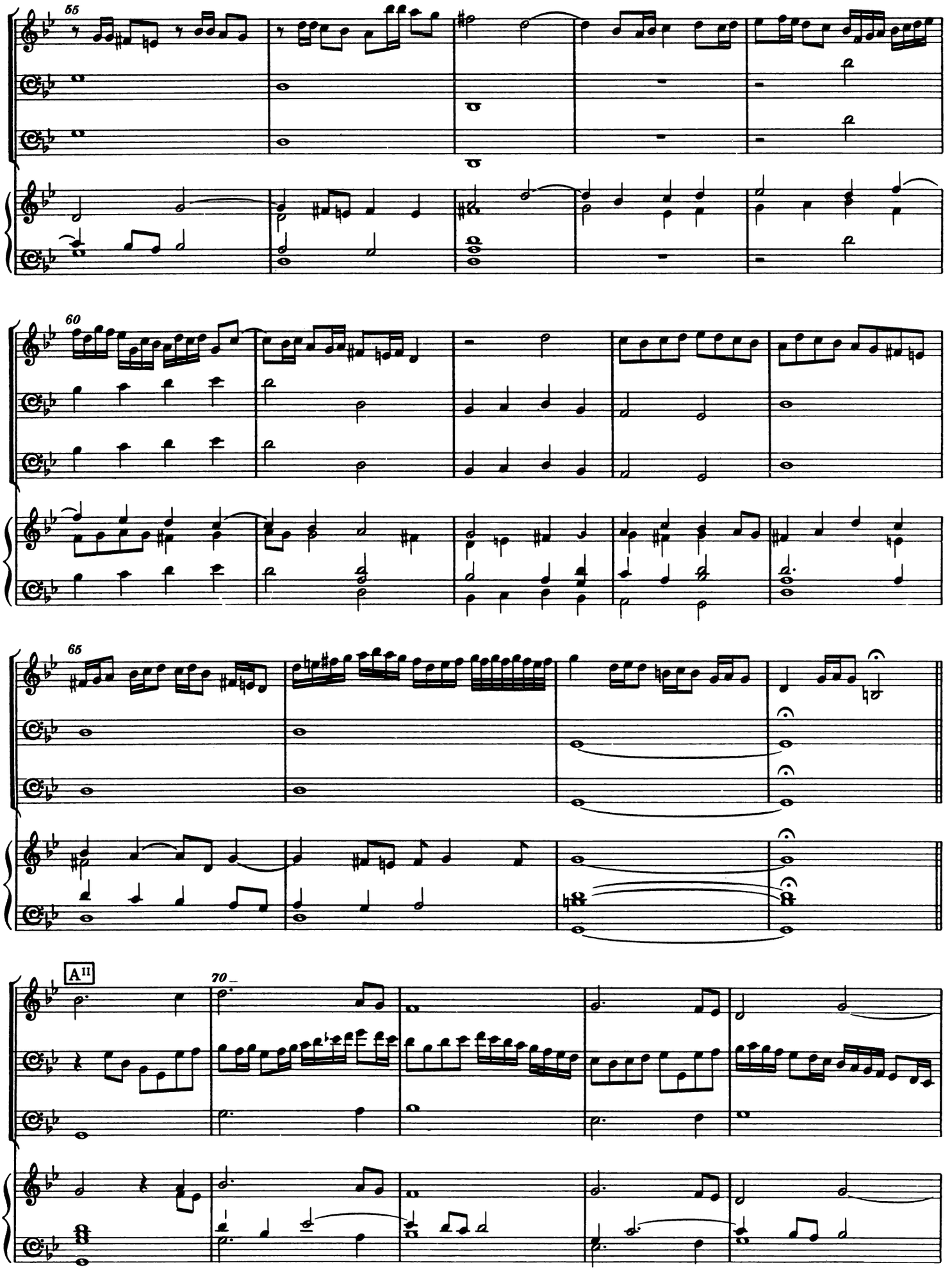


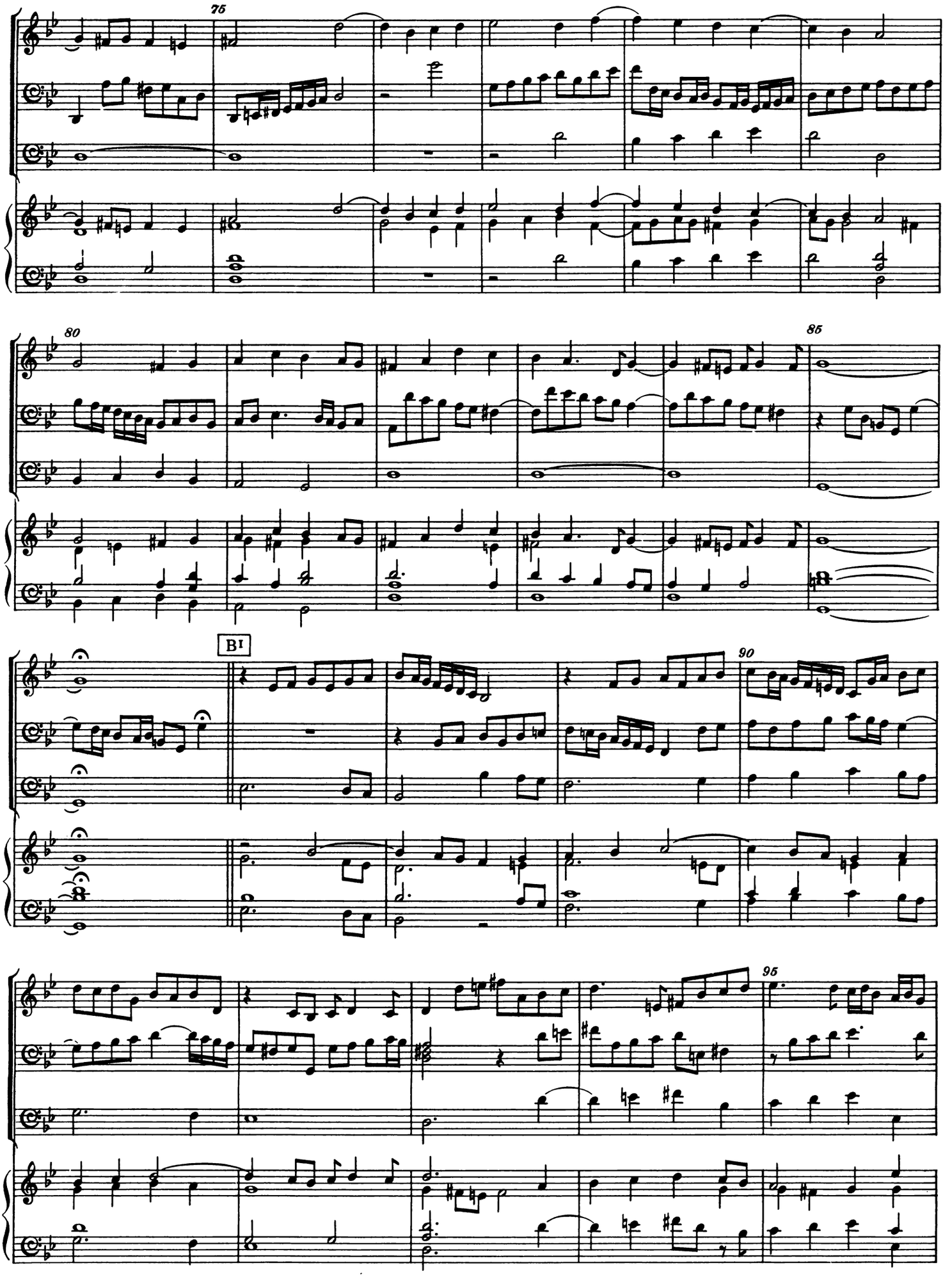


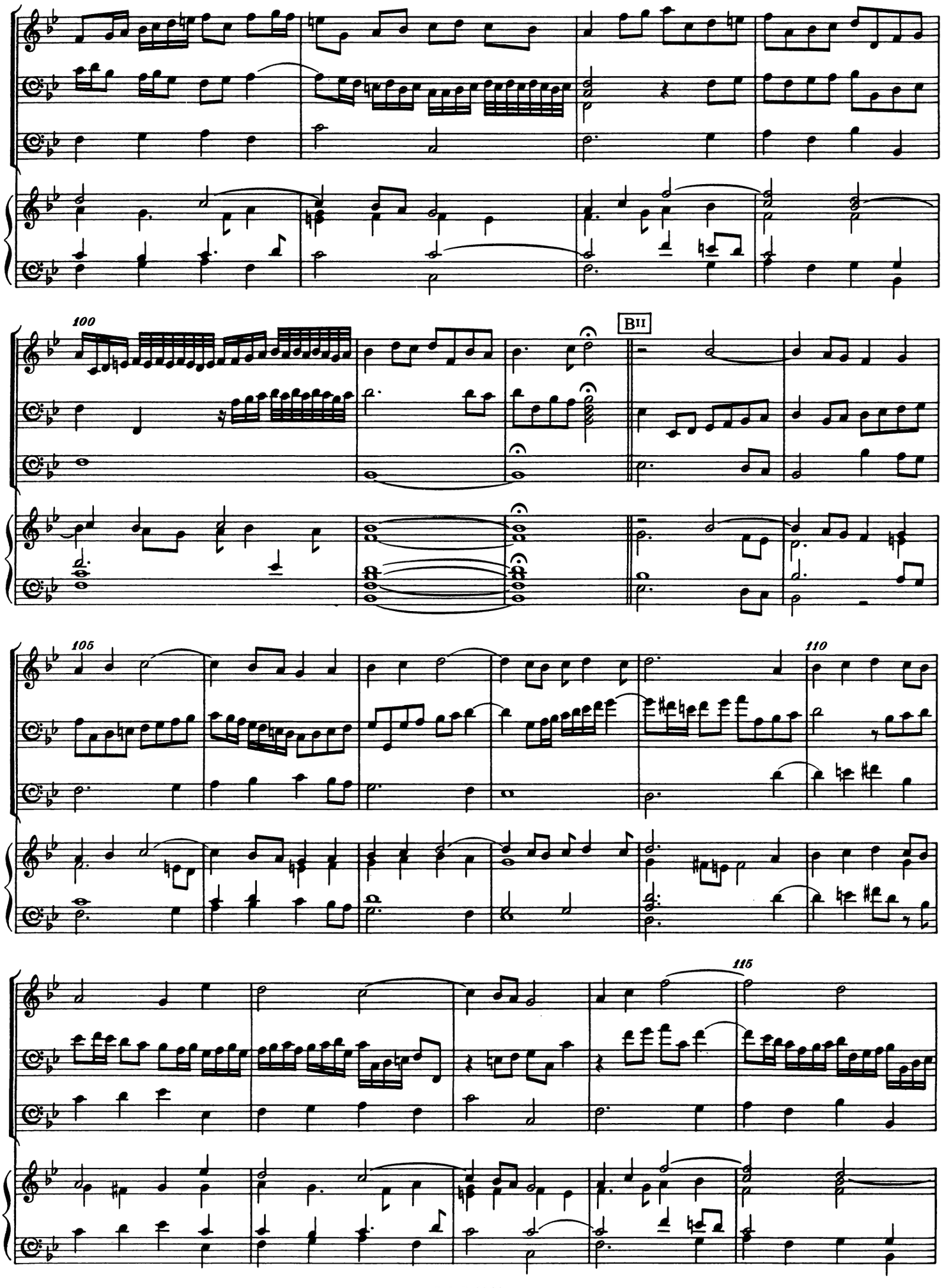


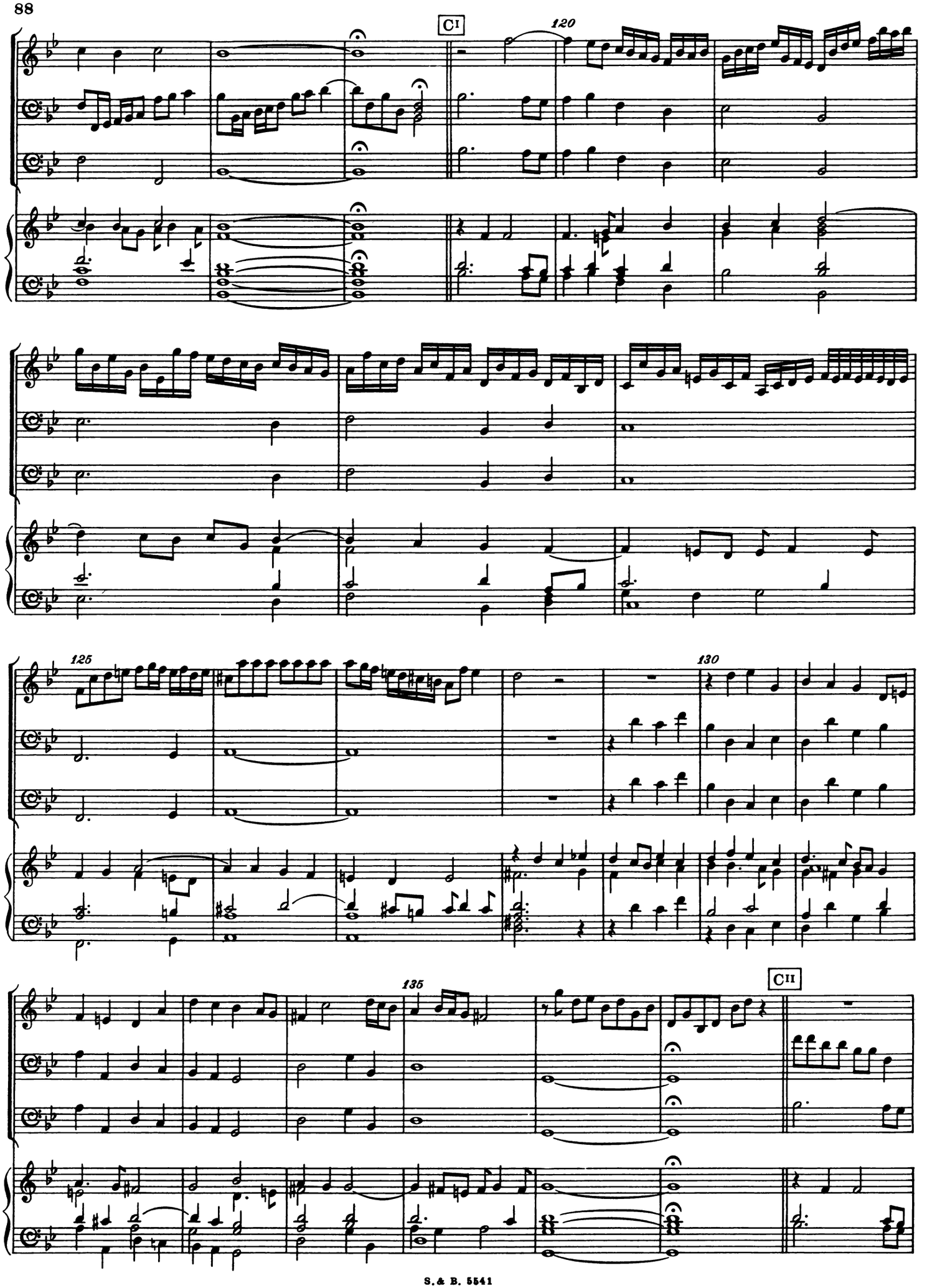
DIVISIONS UPON THE PAVAN

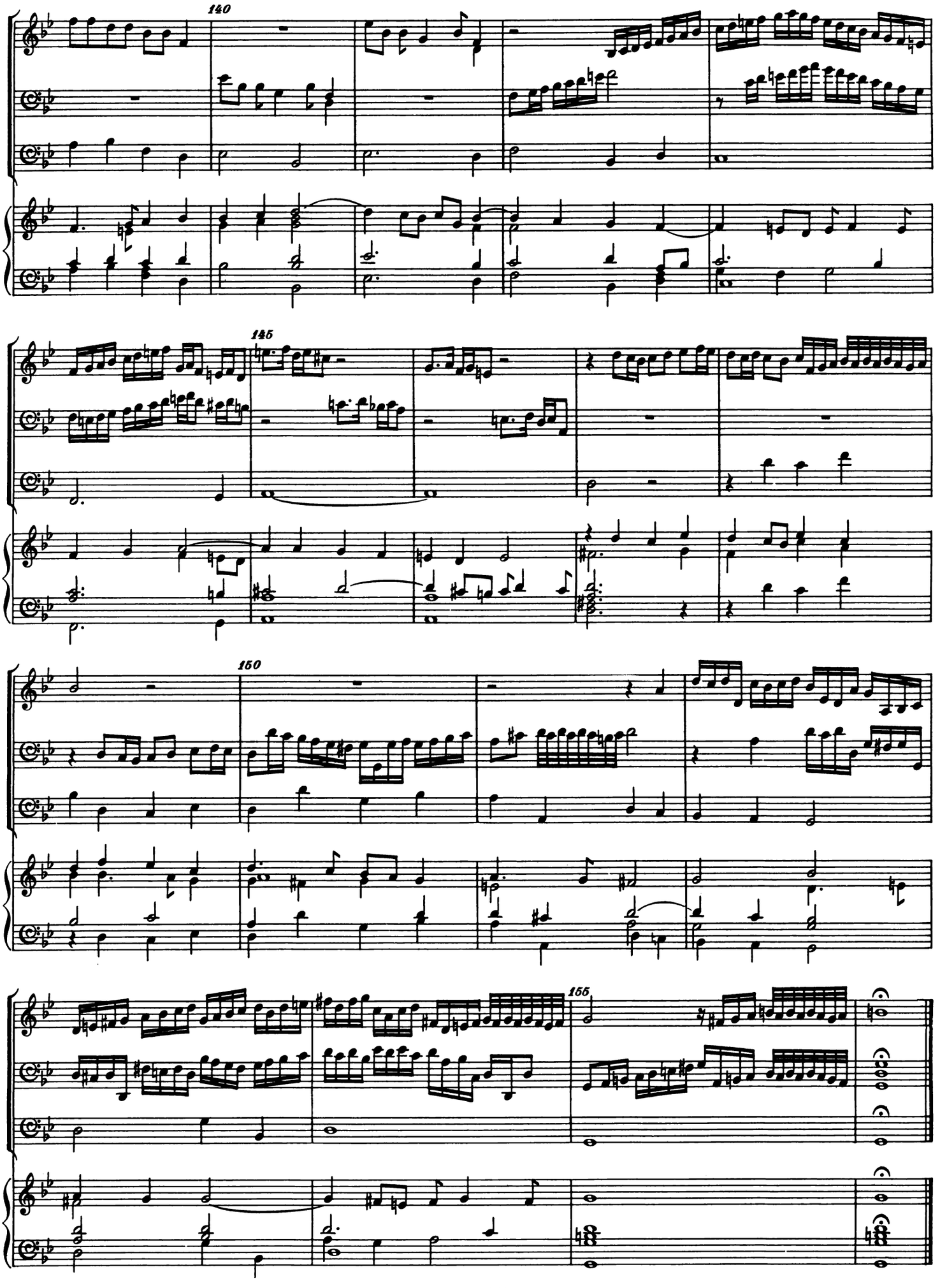



55
60
65
A II
70


75
80
85
B1
90
95


100
BII
105
110
115


CI
120
125
130
135
CII

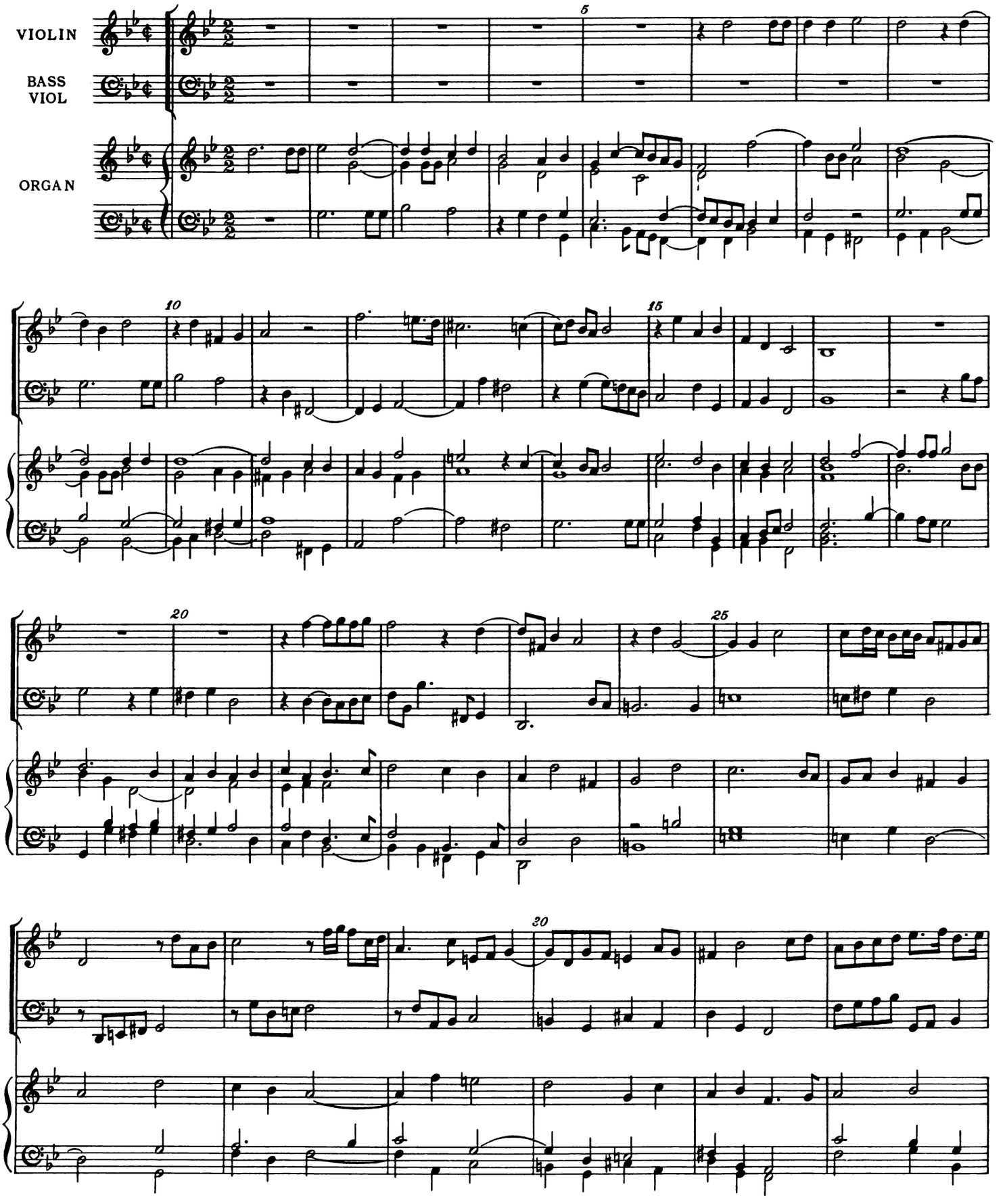

140
145
150
155

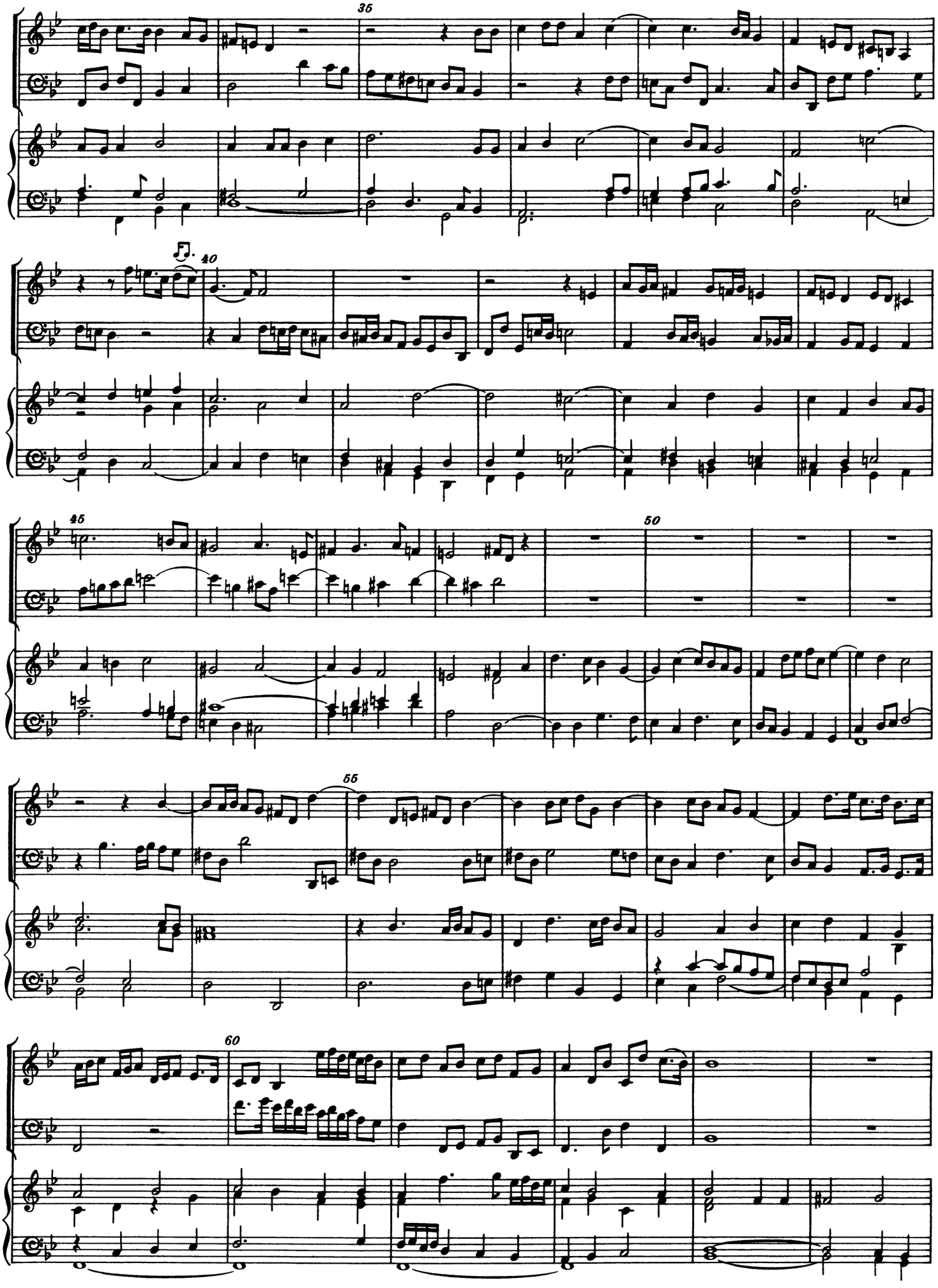
SONATAS FOR VIOLIN, BASS VIOL AND ORGAN

Sonata no. 1 in G minor

12

(a) FANTASIA




35
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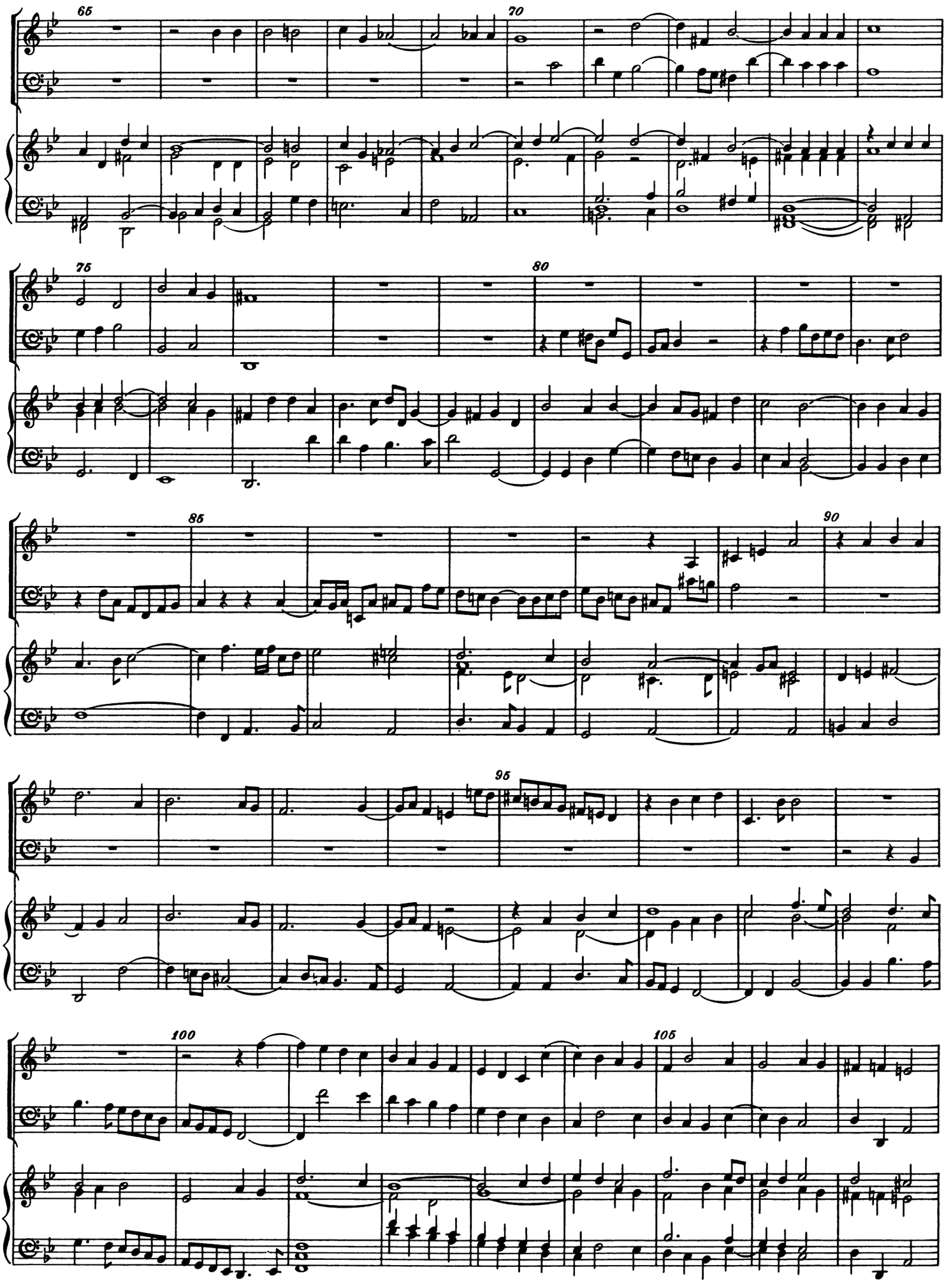
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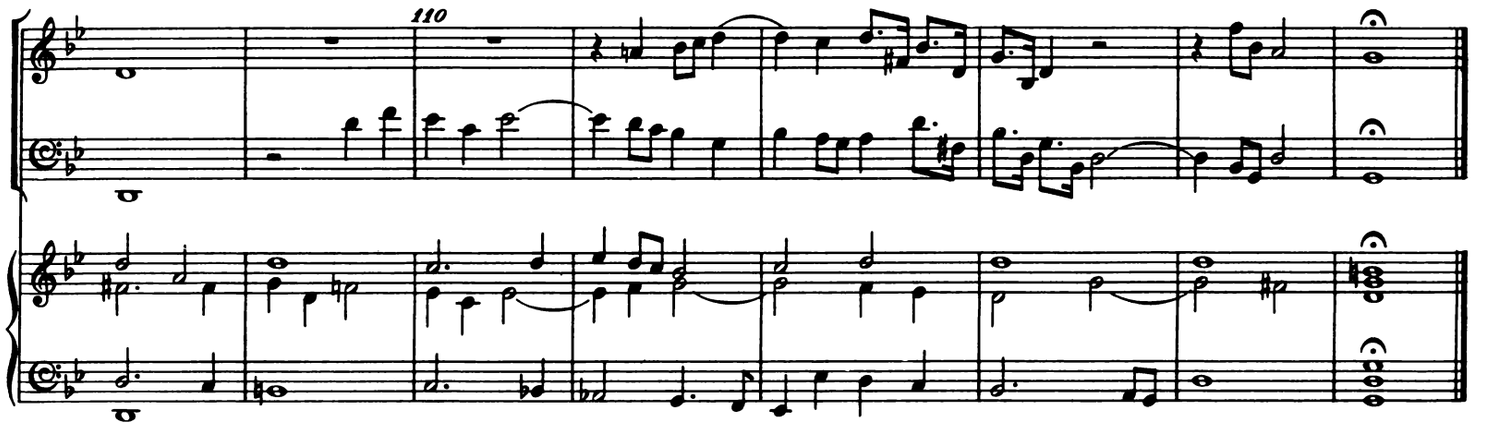
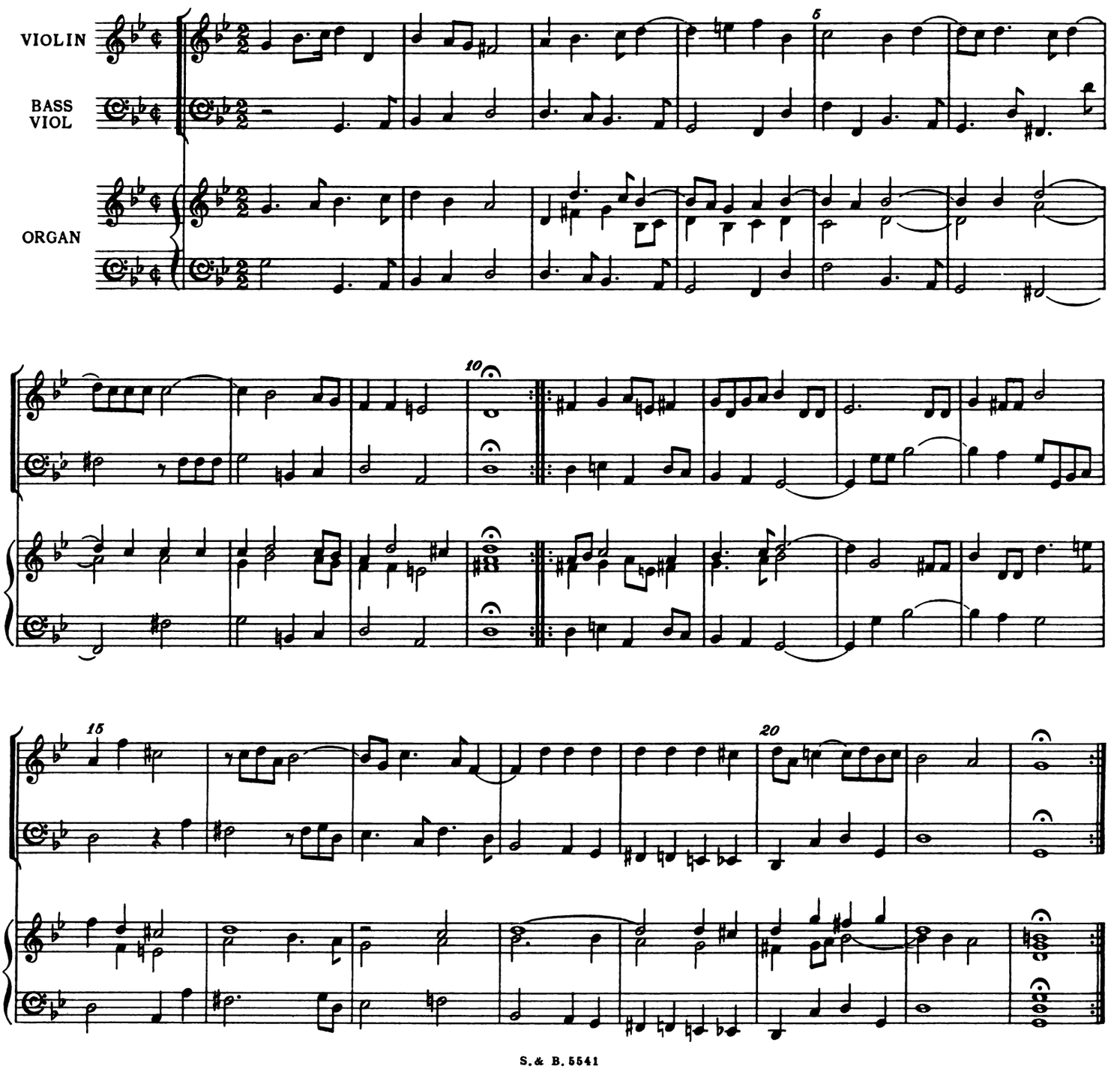
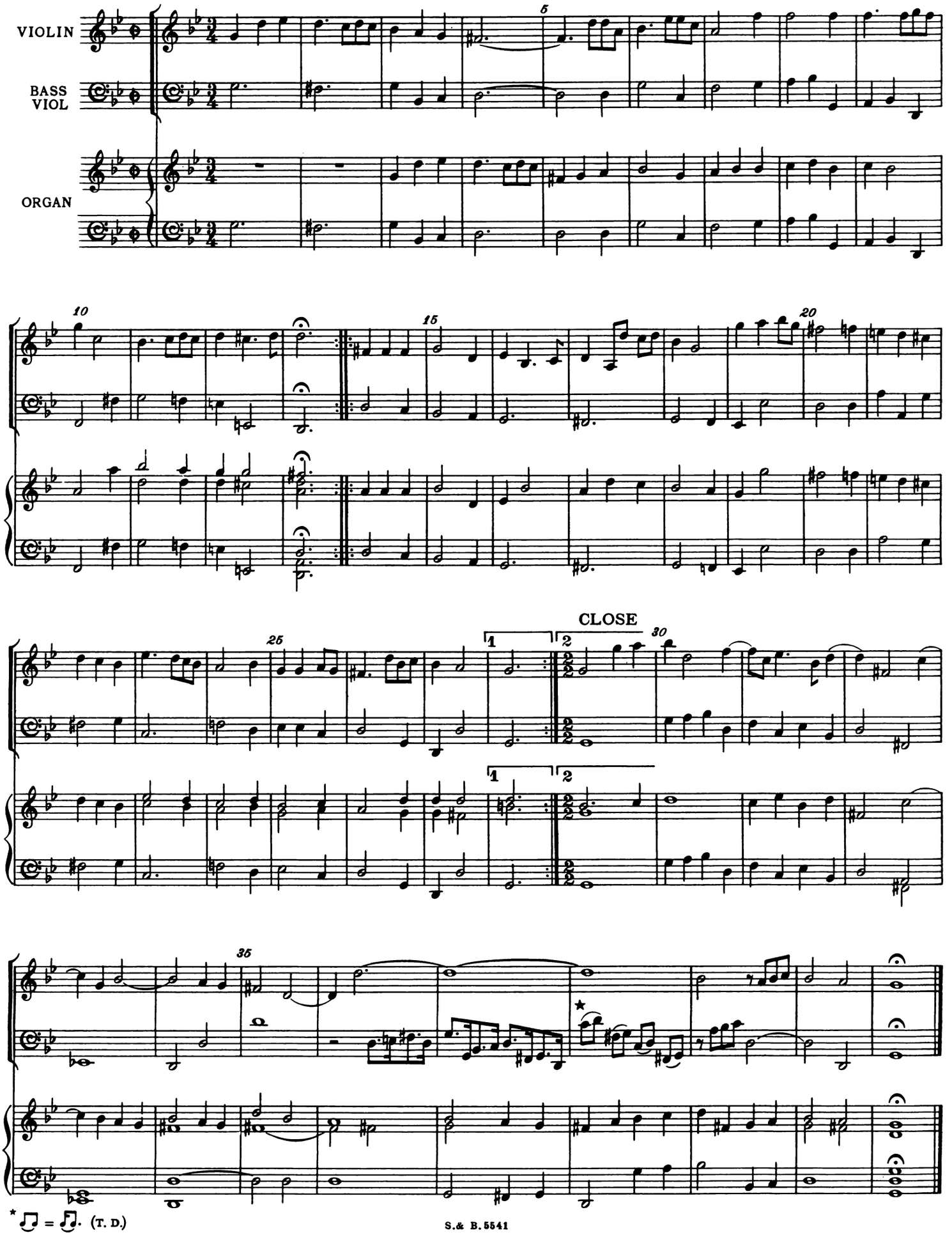
95
100
105



(b) AIR [Alman]



(c) AIR [Galliard]



Sonata no. 7 in D minor

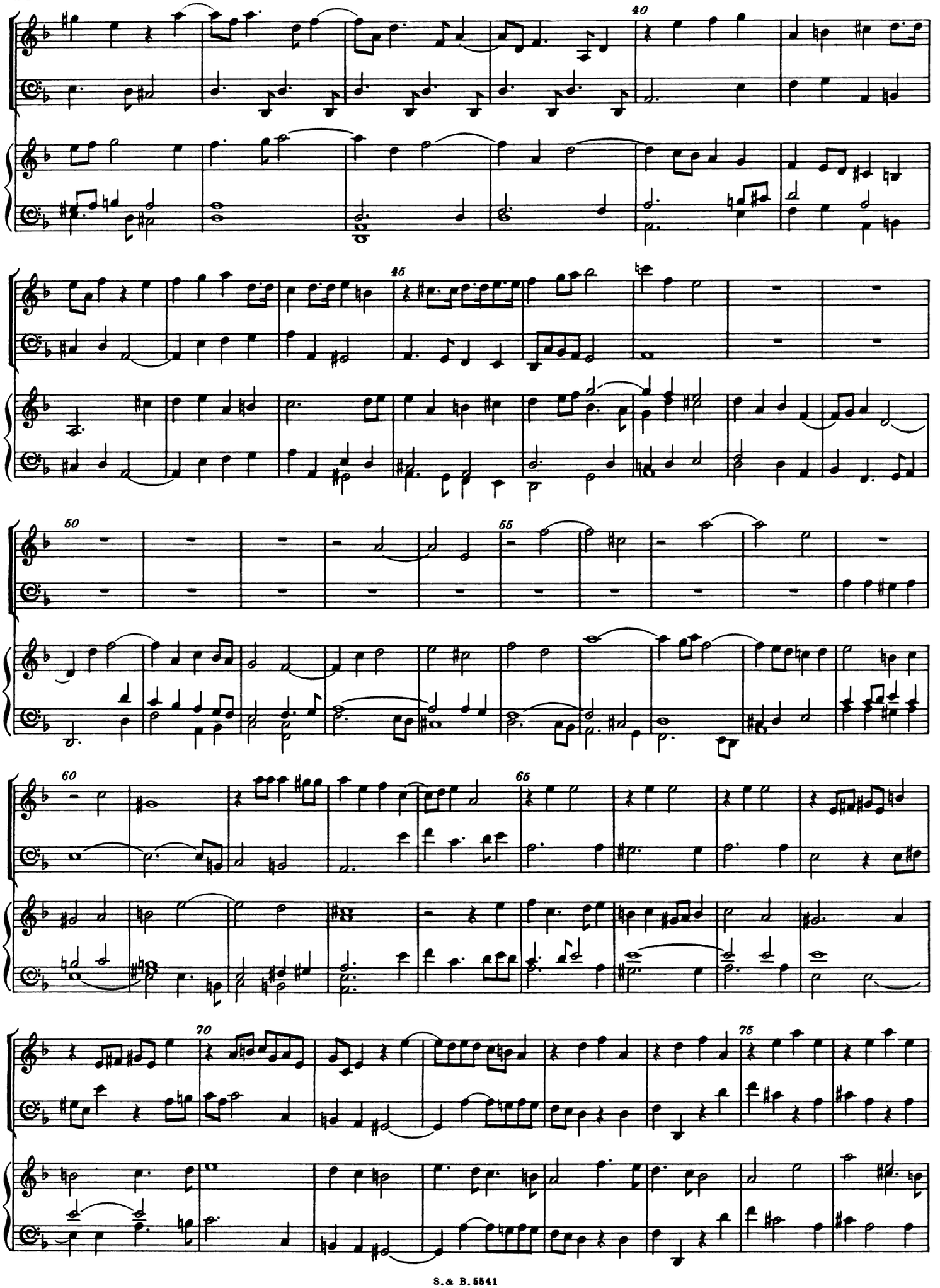
13

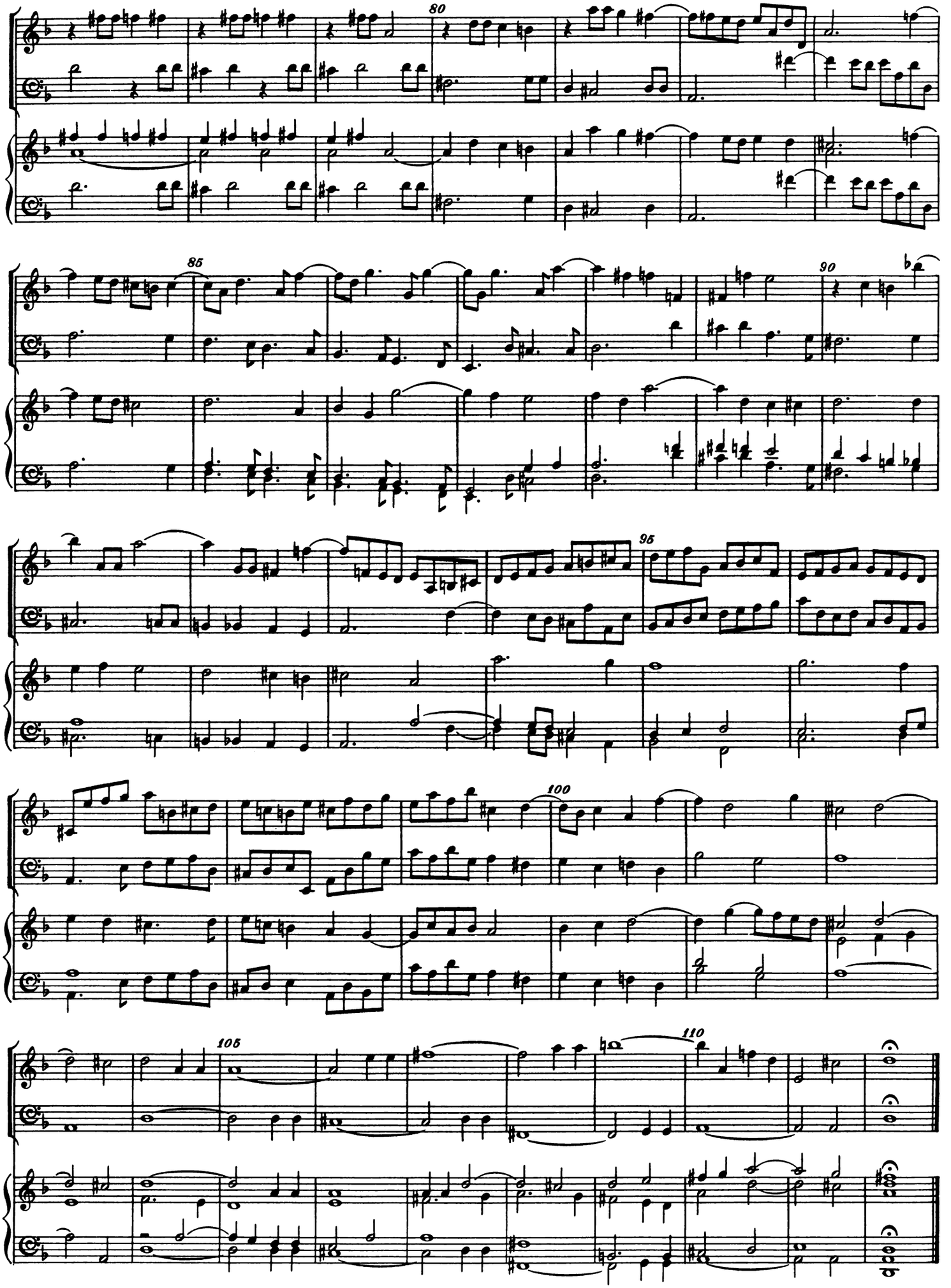
(a) FANTASIA

VIOLIN

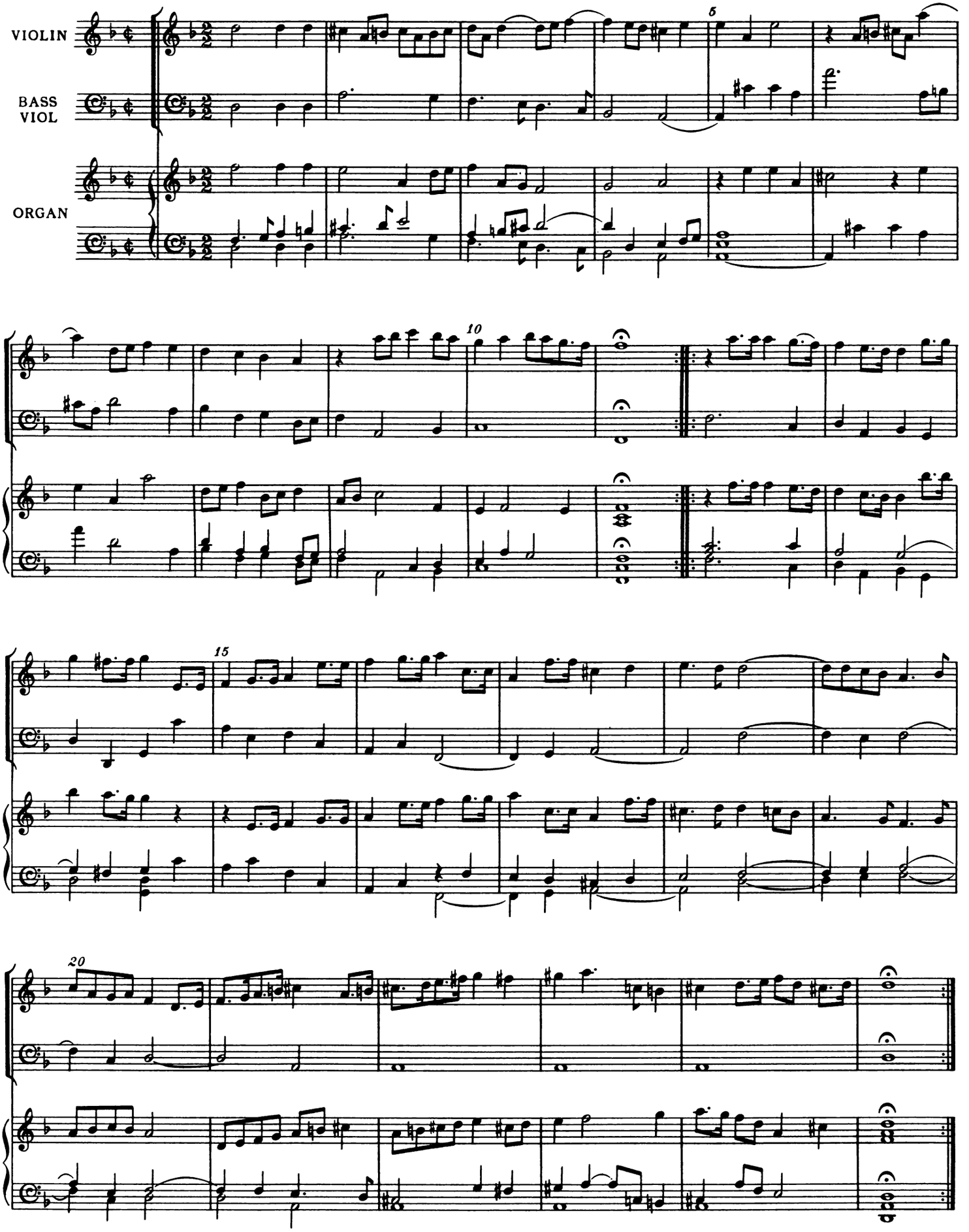
BASS VIOL

ORGAN

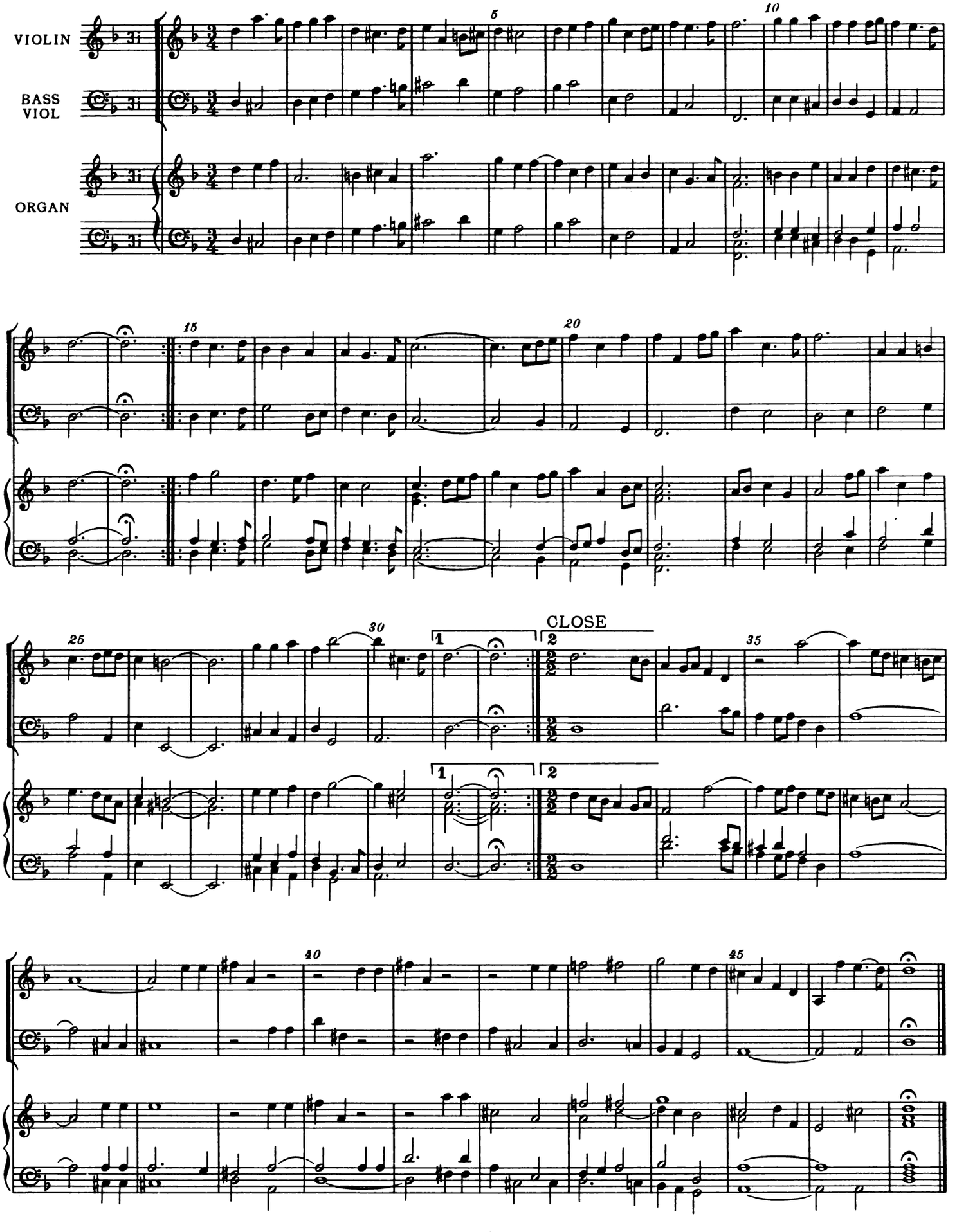



80
85
90
95
100
105
110

(b) AIR [Alman]



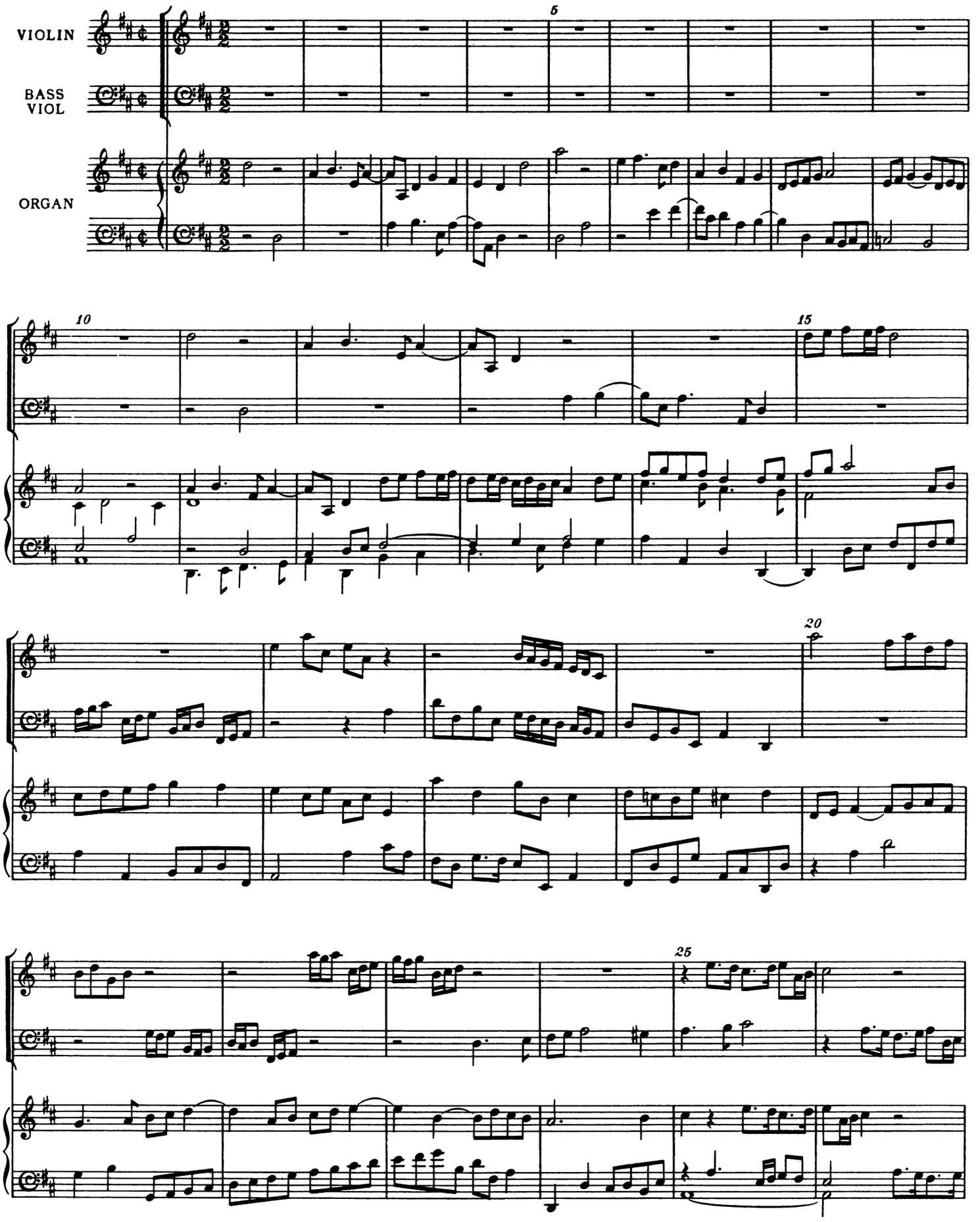
(c) AIR [Galliard]

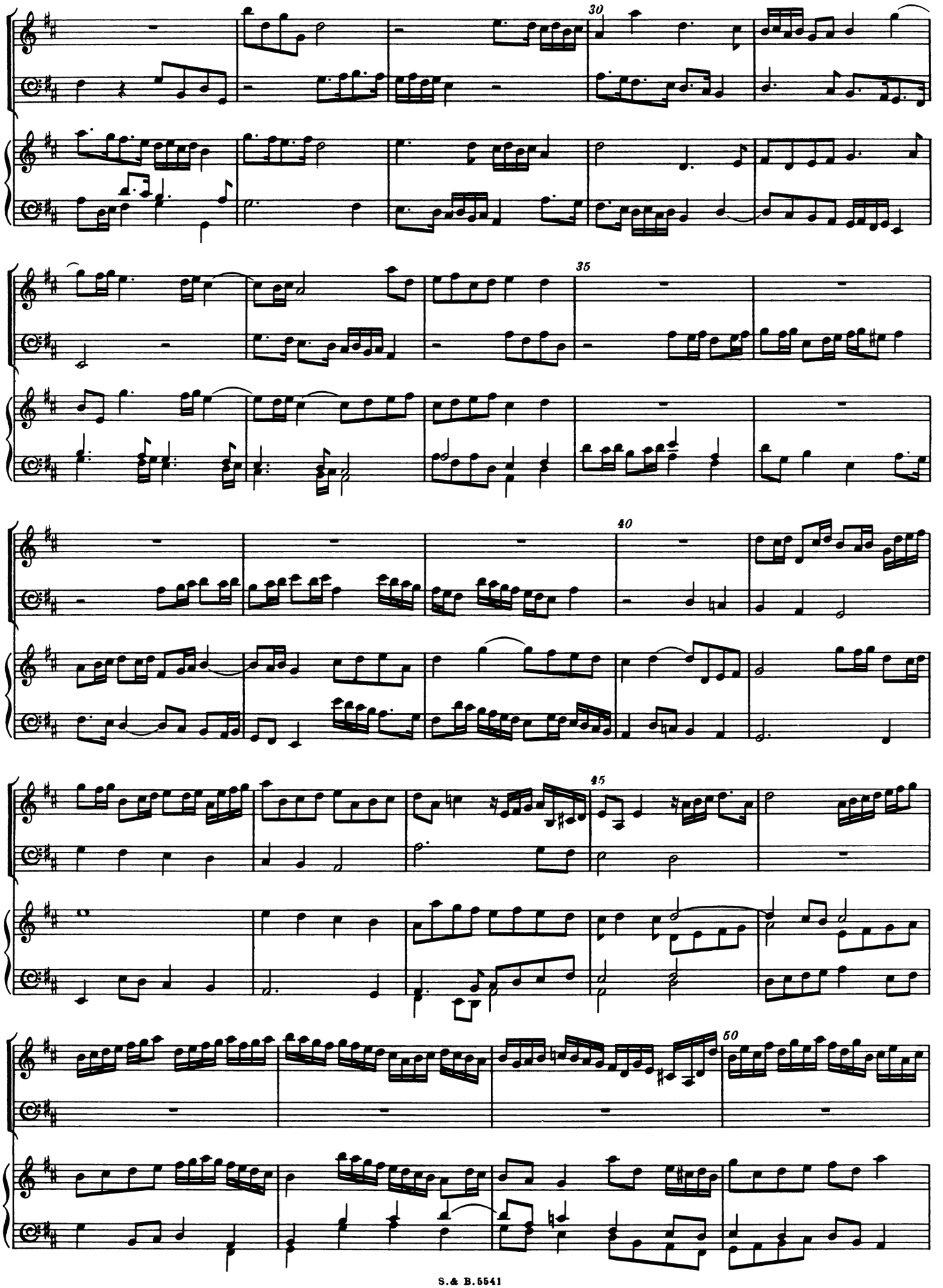


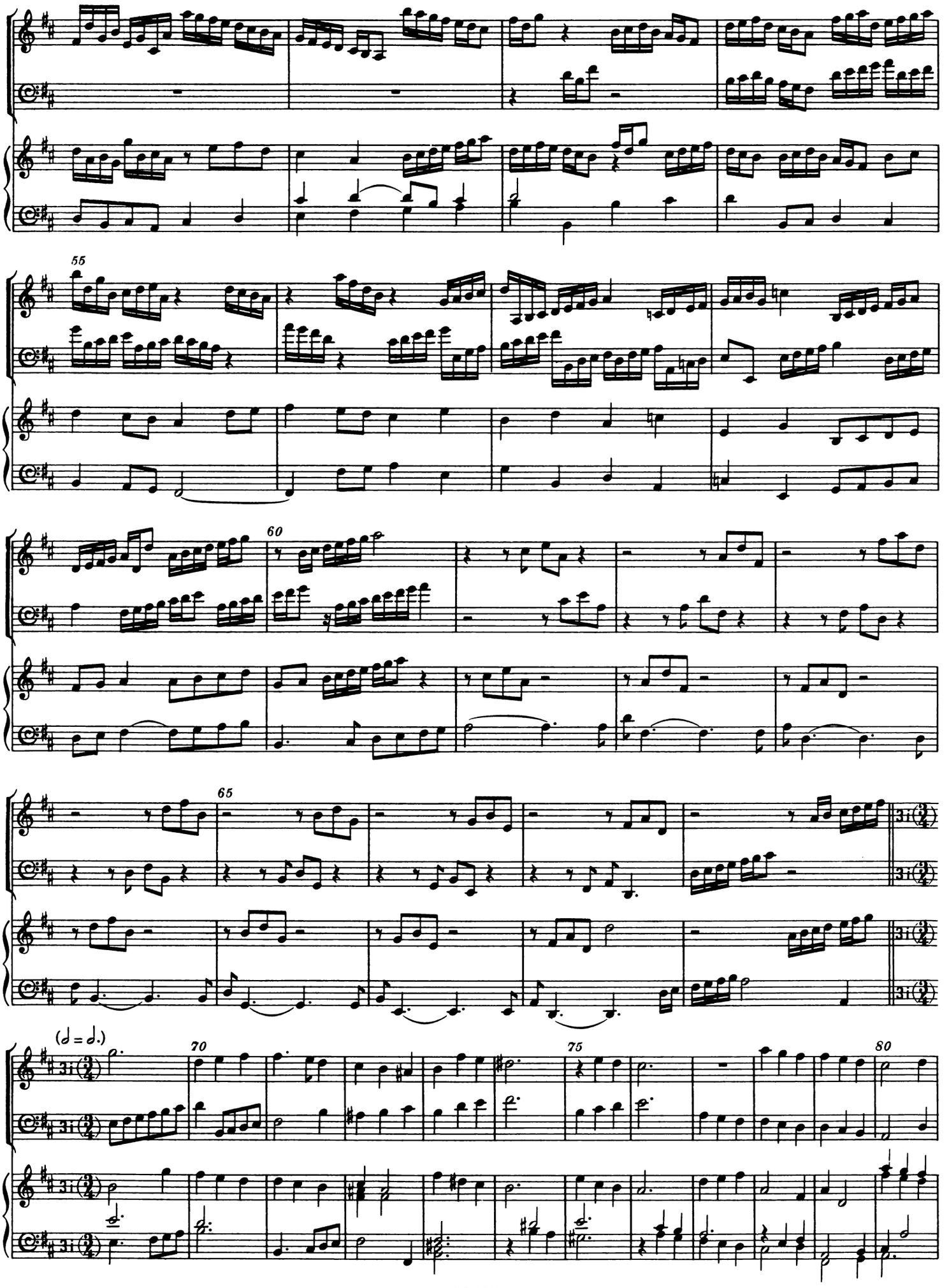
Sonata no. 8 in D major

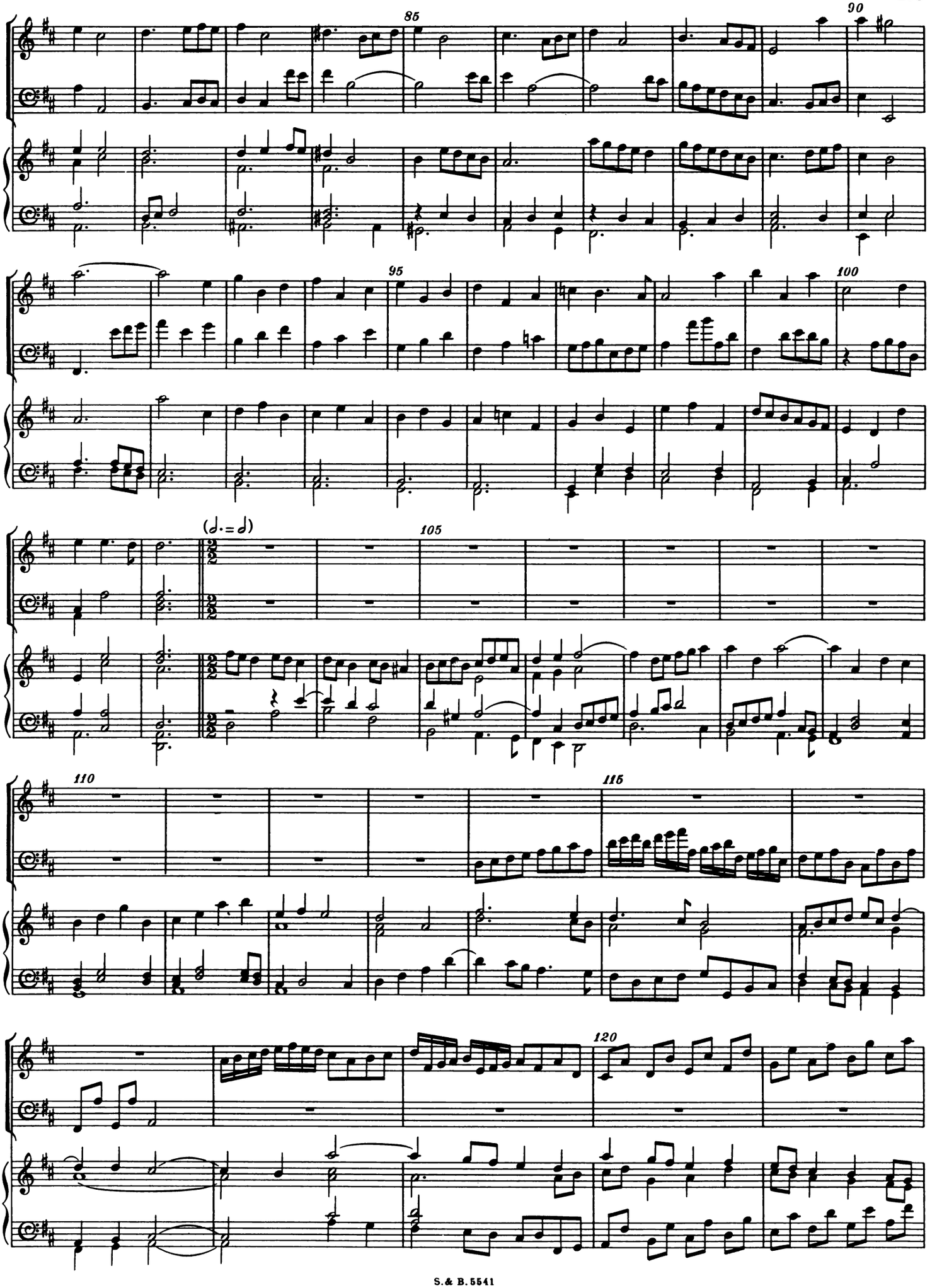
(a) FANTASIA

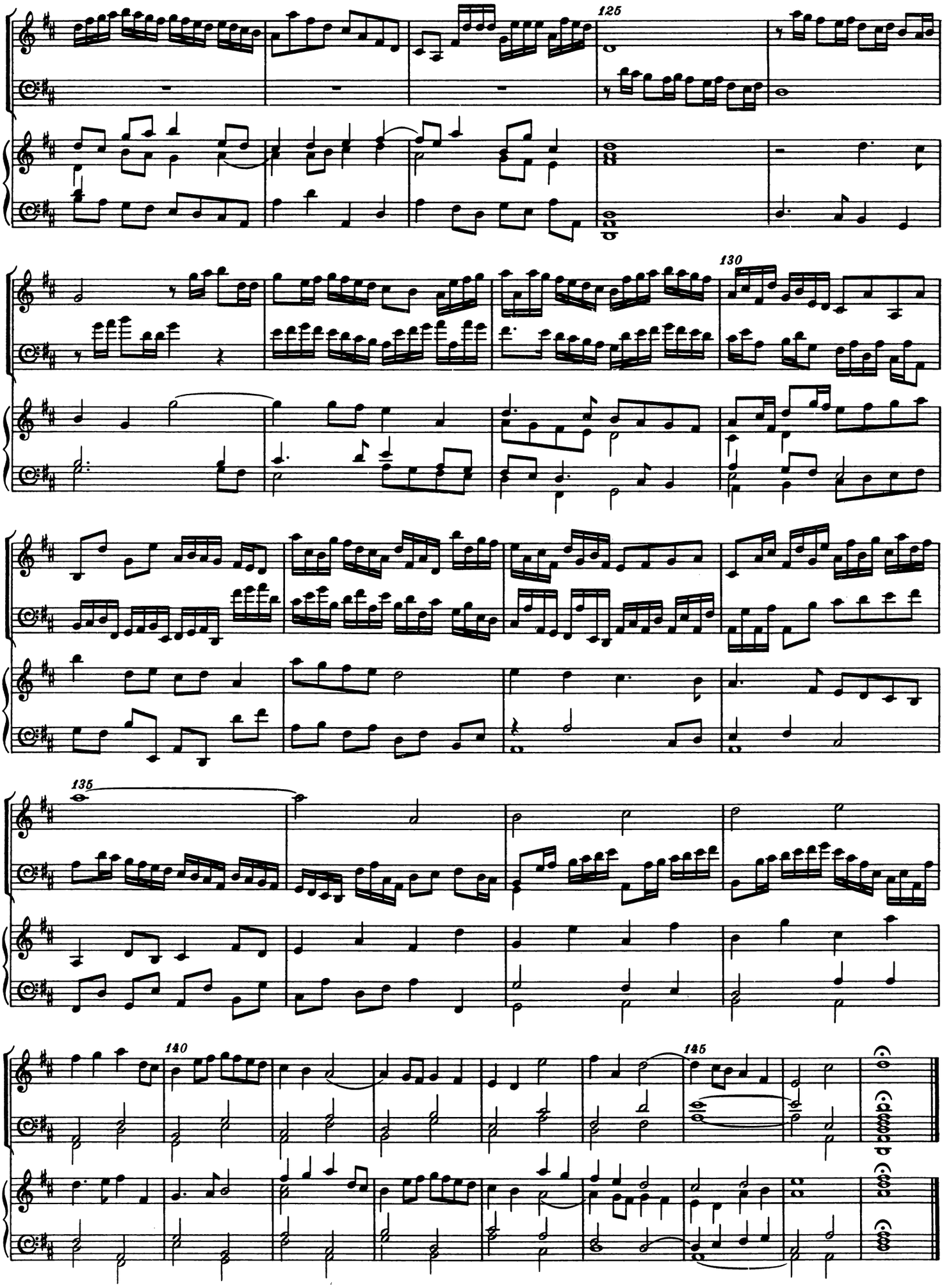
I4



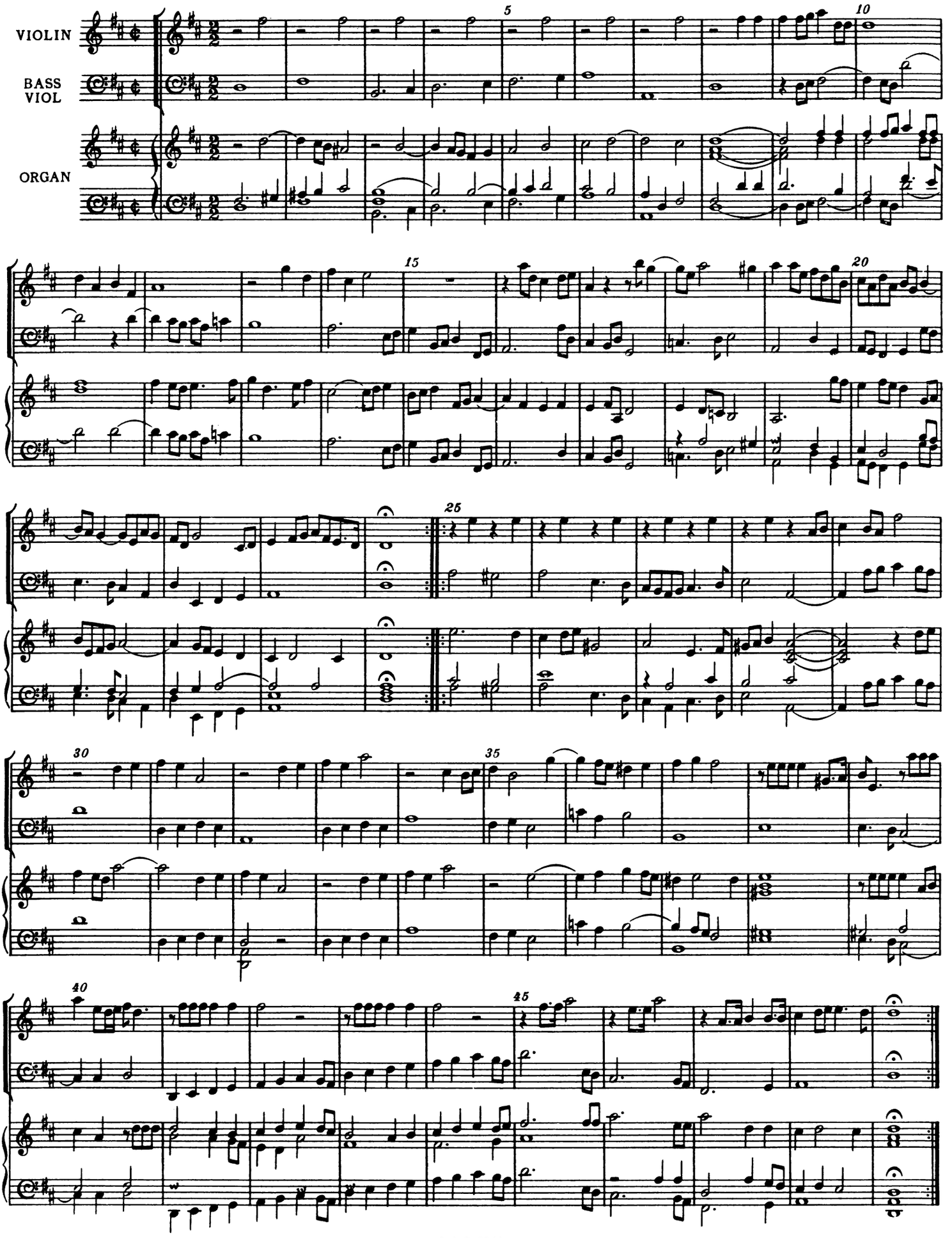



55
60
65
(𝅗𝅥 = 𝅗𝅥.)
70
75
80

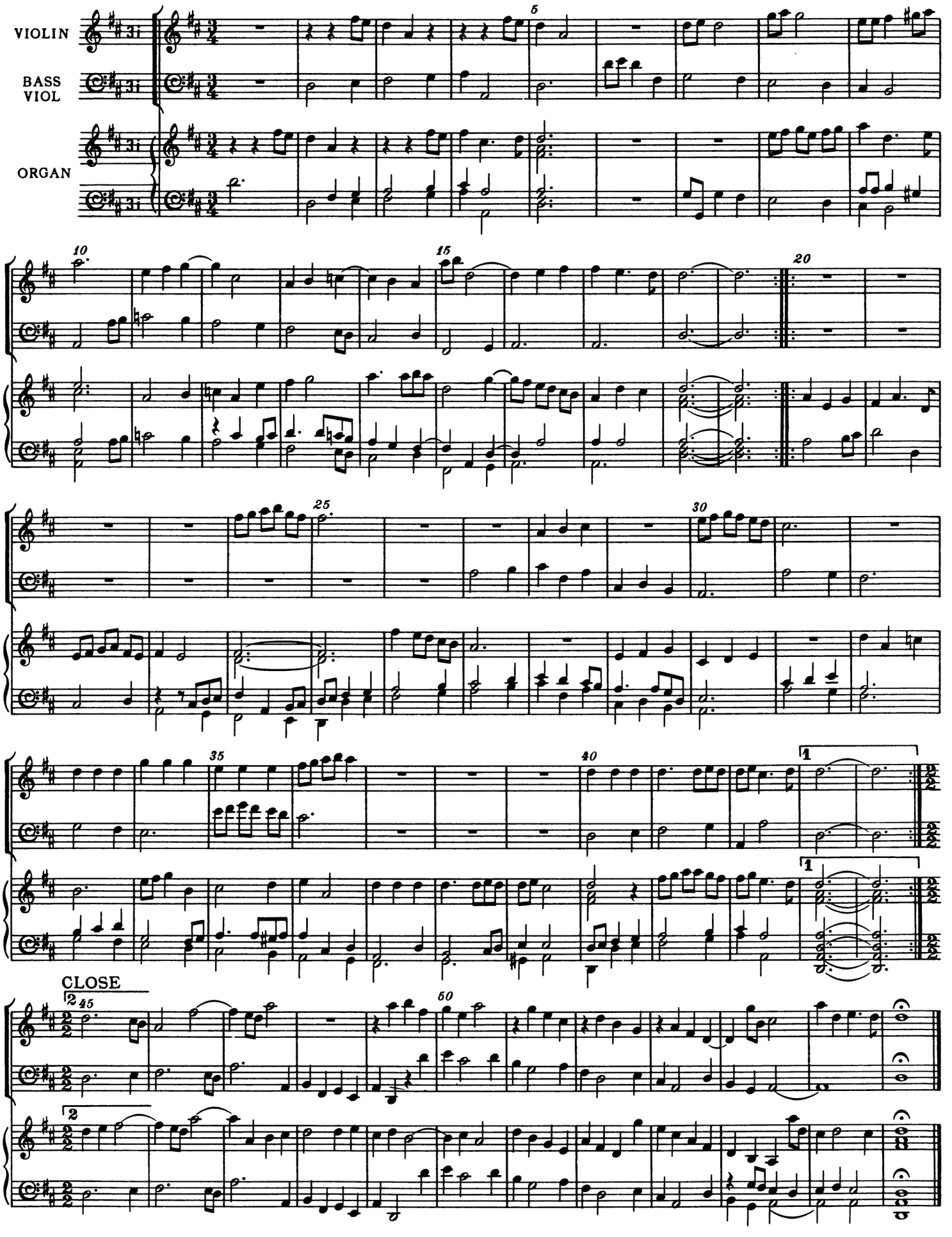

85
90
95
100
(𝅗𝅥. = 𝅗𝅥)
105
110
115
120


125
130
135
140
145

(b) AIR [Alman]



(c) AIR [Galliard]

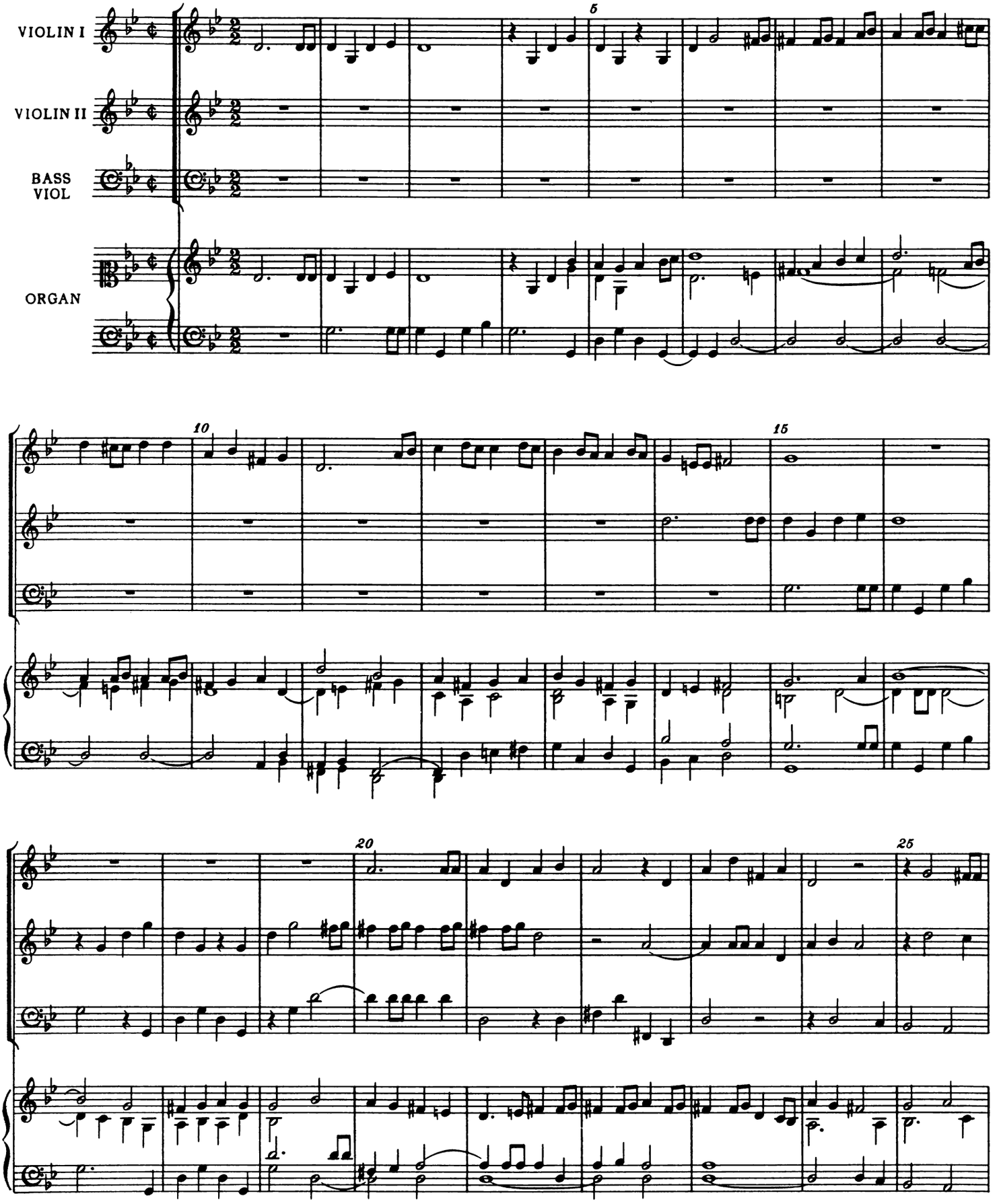


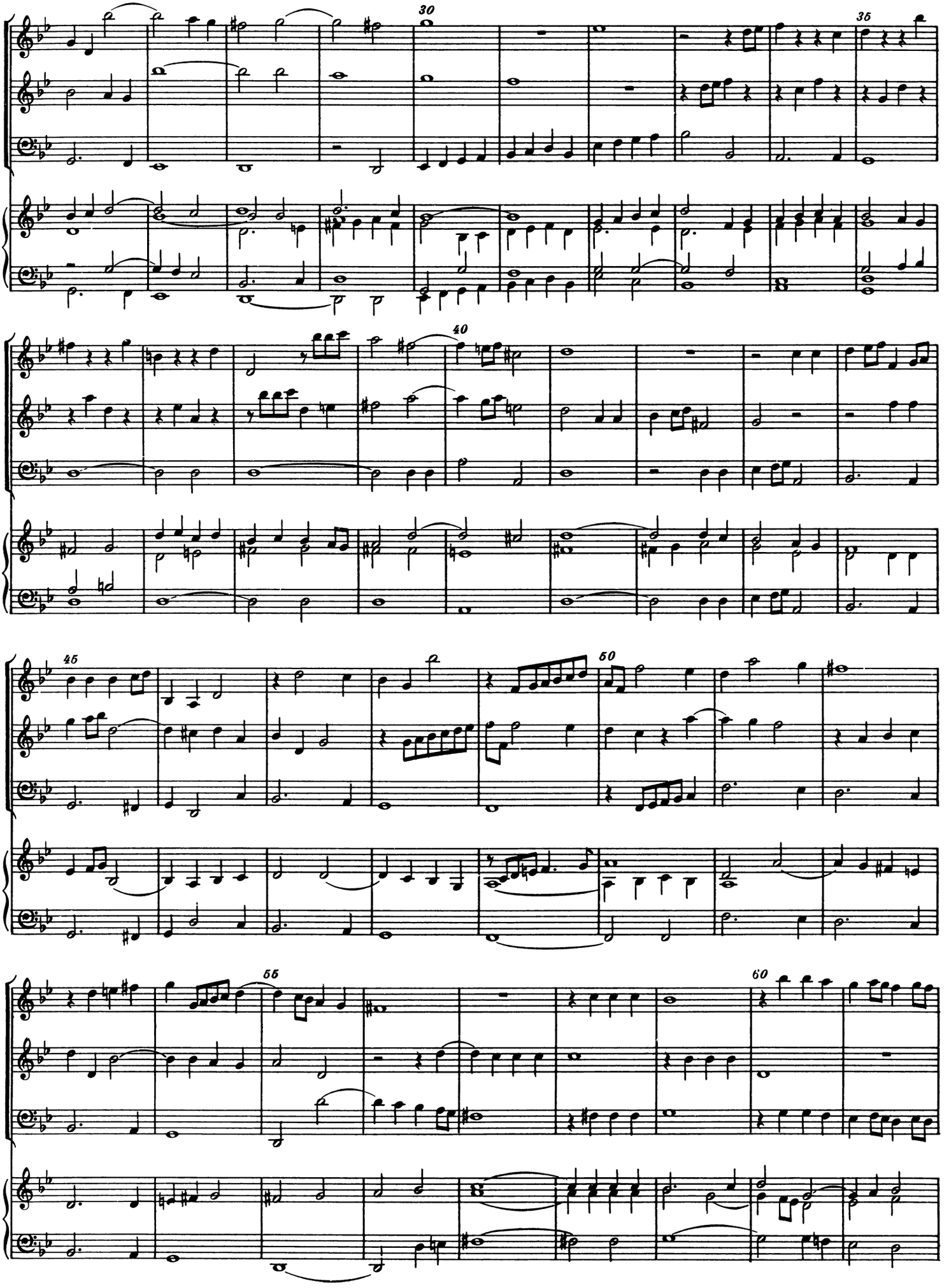
SONATAS FOR TWO VIOLINS, BASS VIOL AND ORGAN

Sonata no. 1 in G minor

15

(a) FANTASIA

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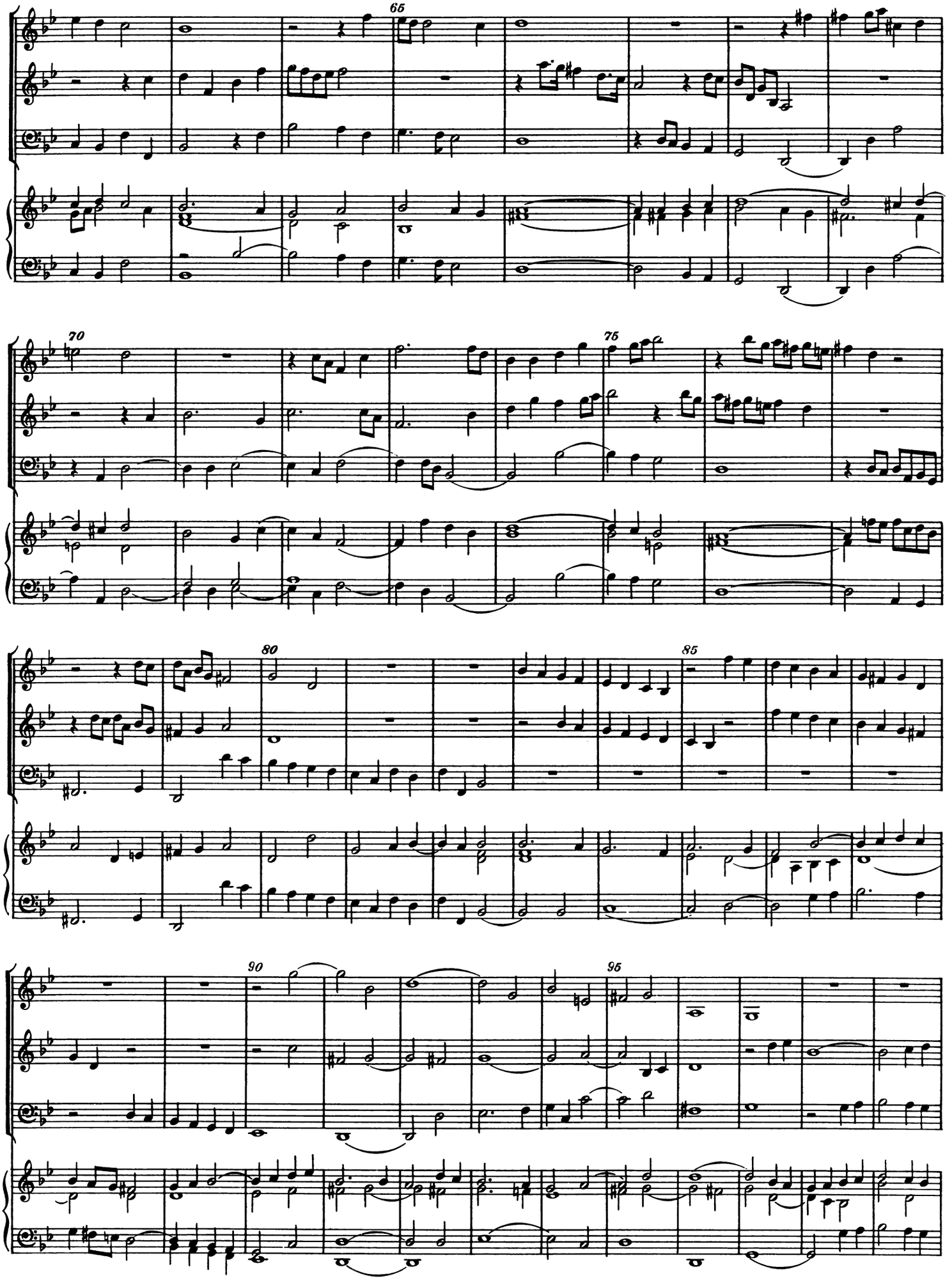
60


65
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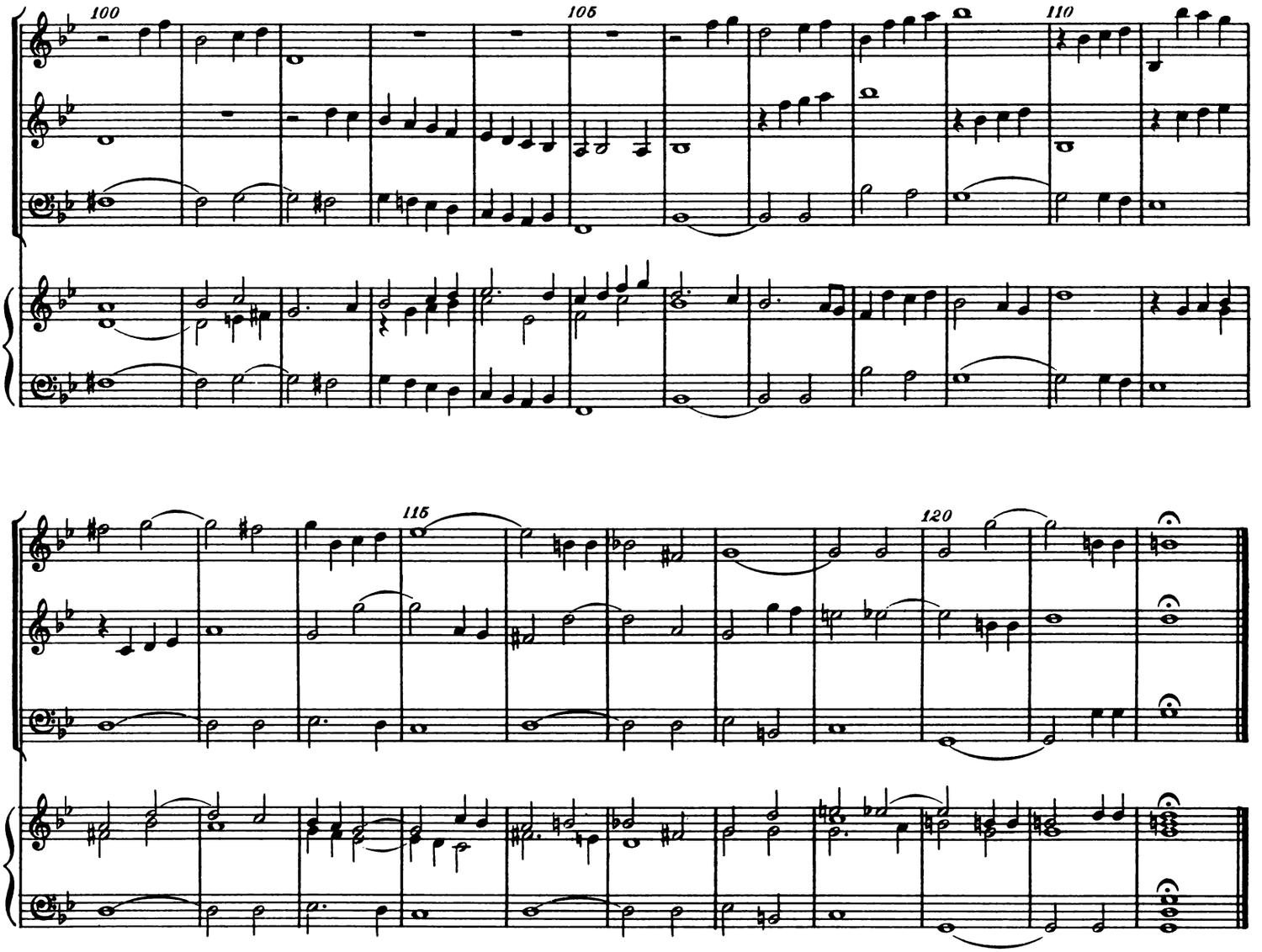
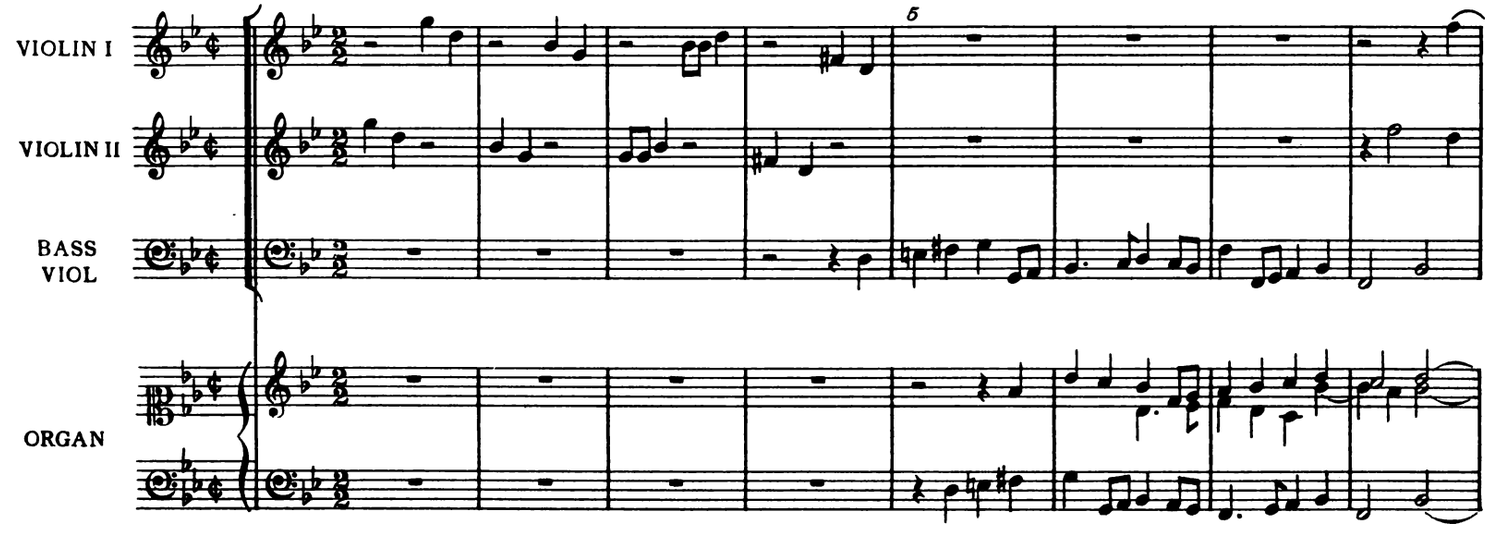
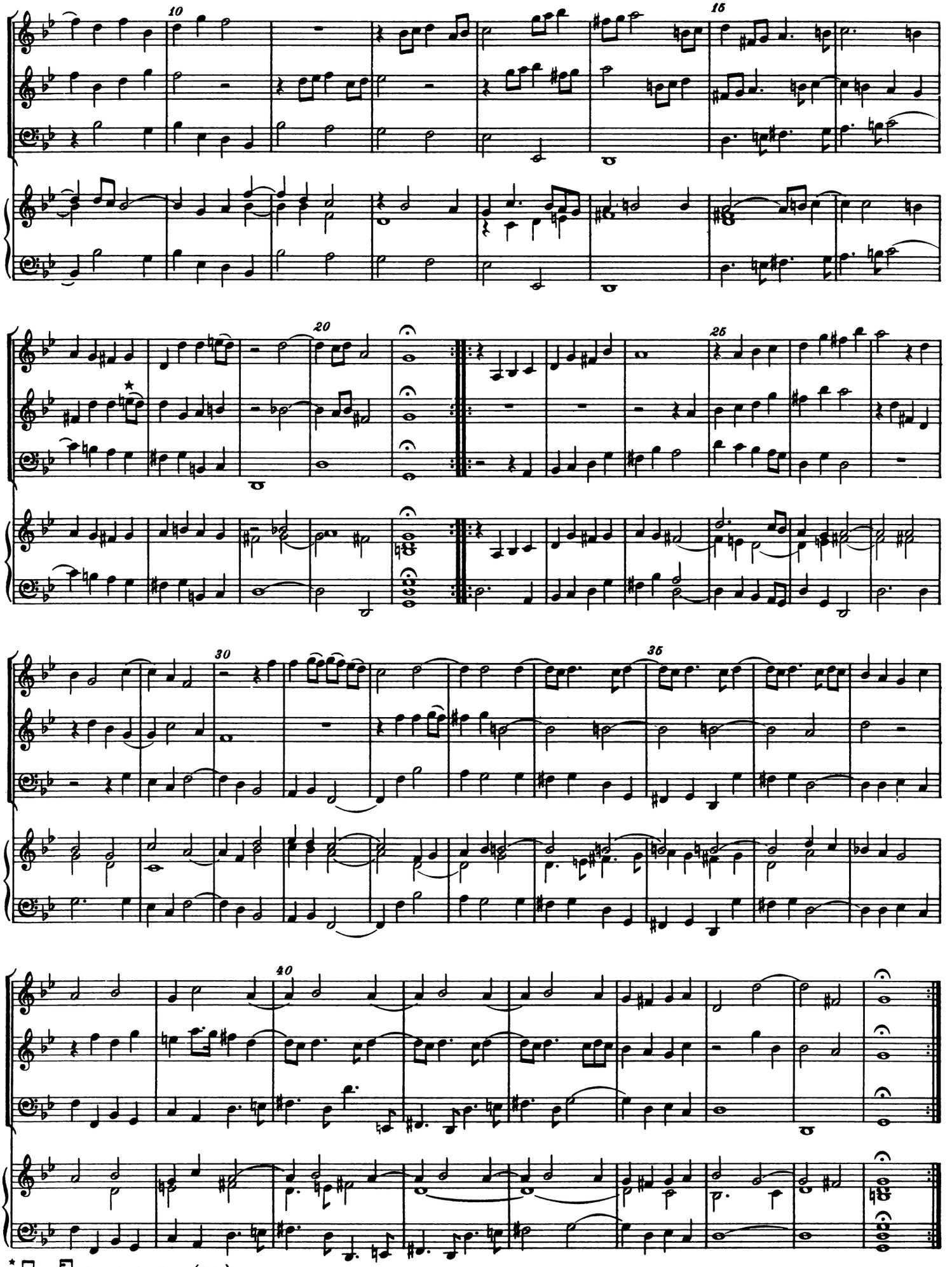
75
80
85
90
95



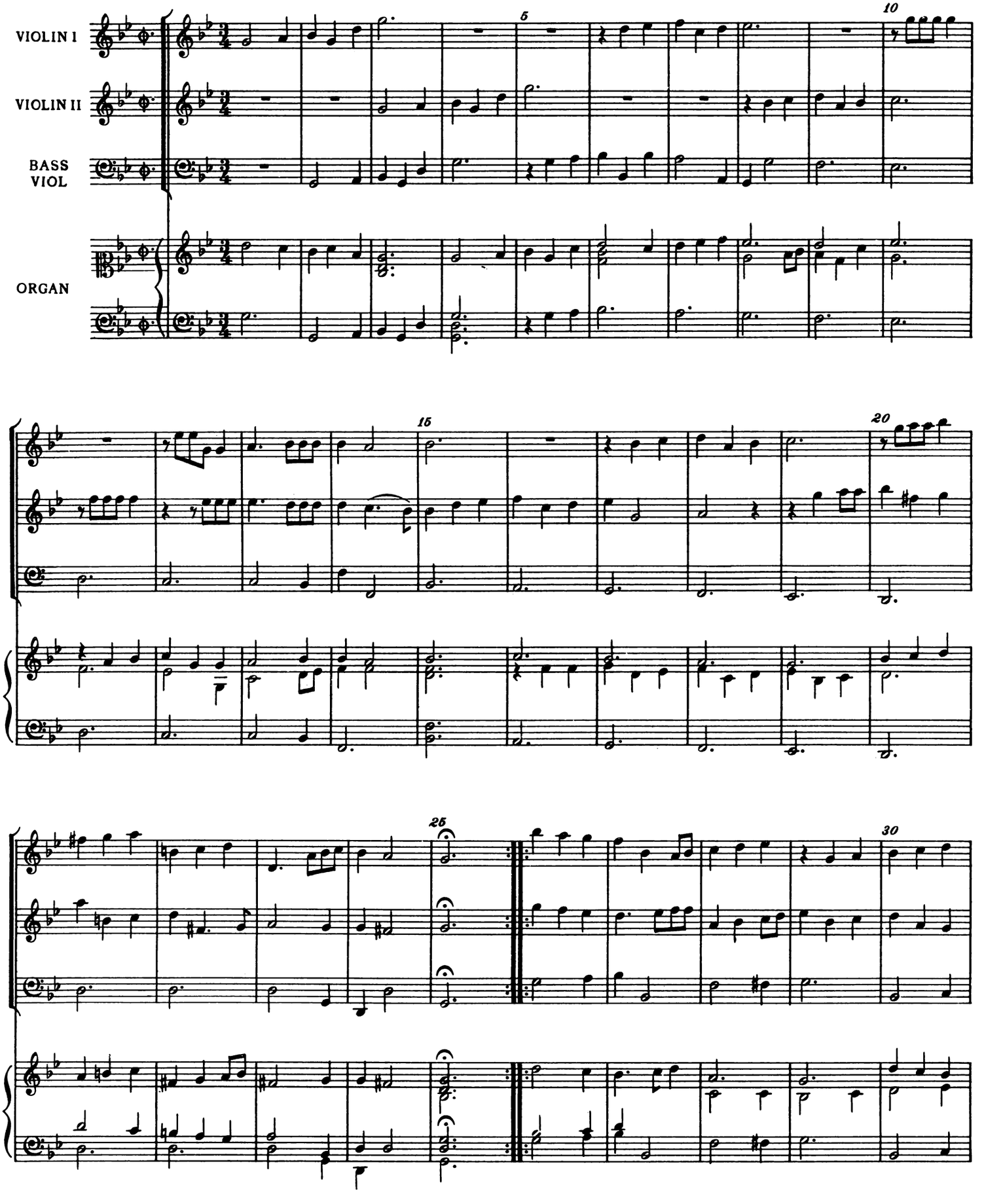
(b) AIR [Alman]

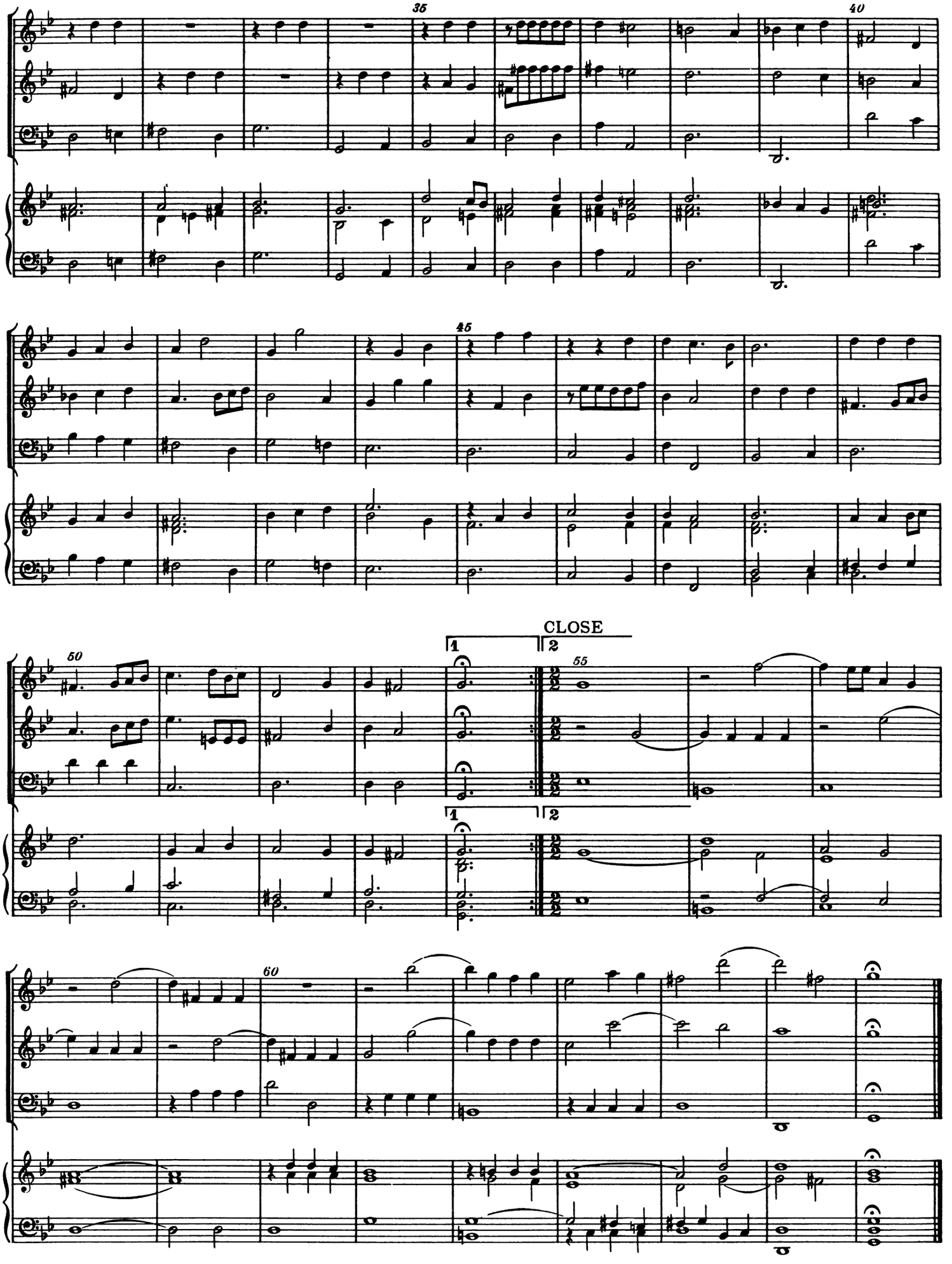




*♫ = ♫. here & elsewhere (T. D.)

(c) AIR [Galliard]

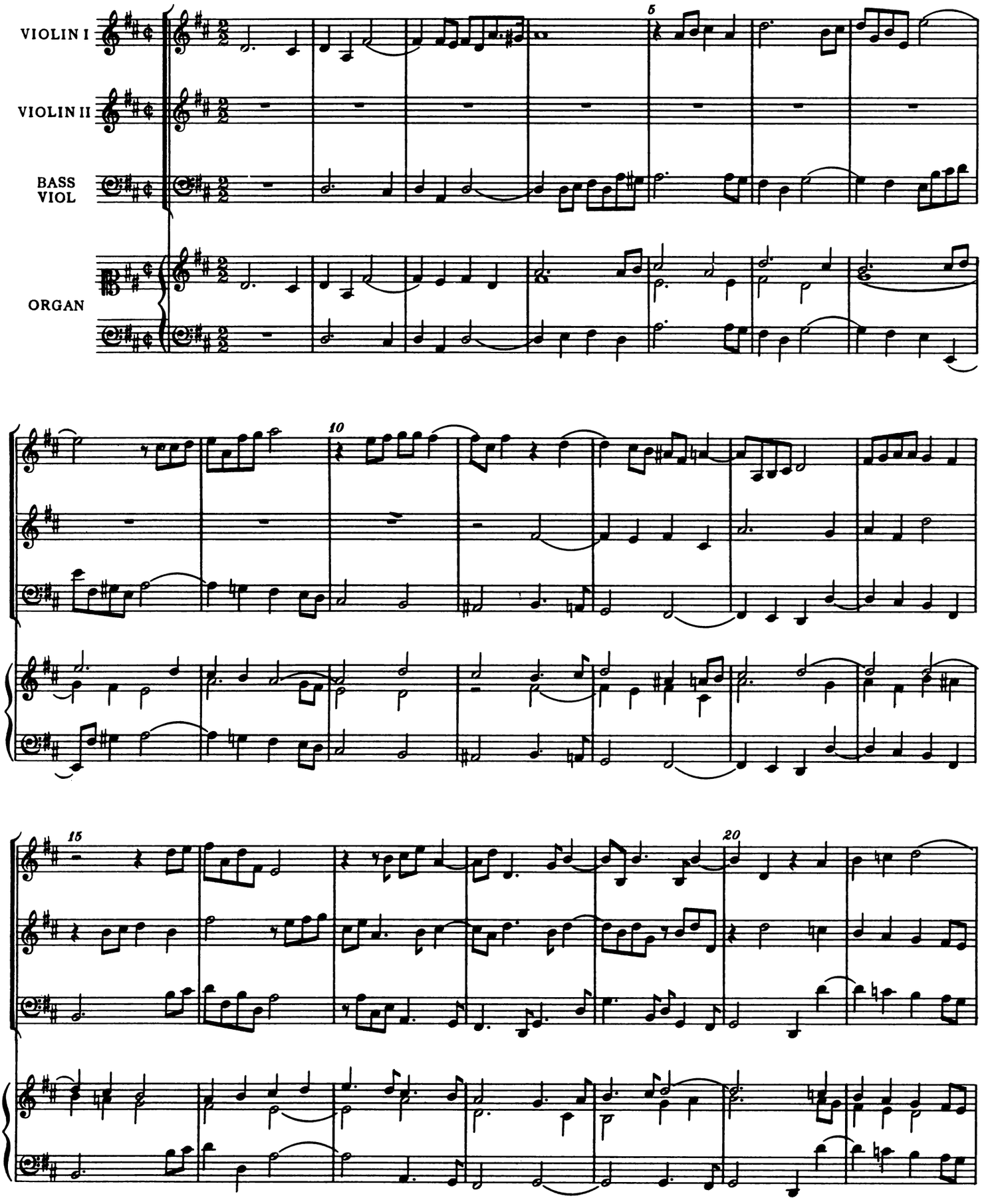


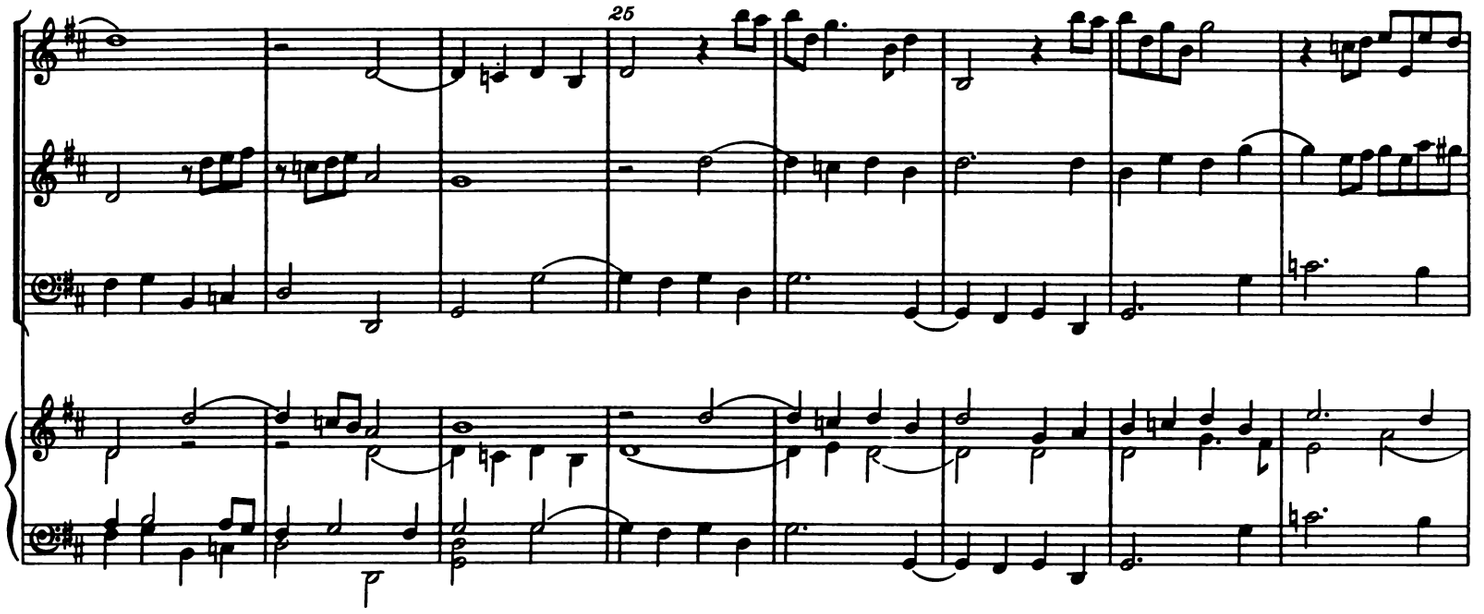

35
40
45
50
CLOSE
1
2
55
60

Sonata no. 6 in D major

16

(a) FANTASIA

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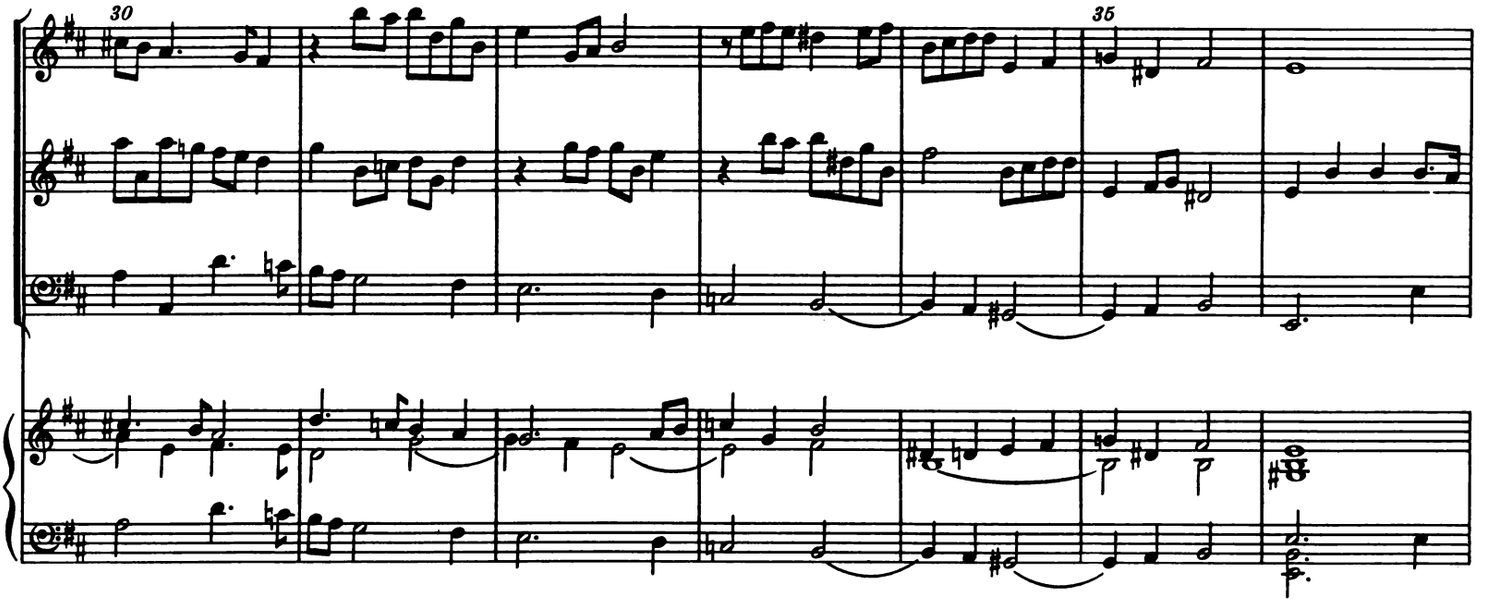
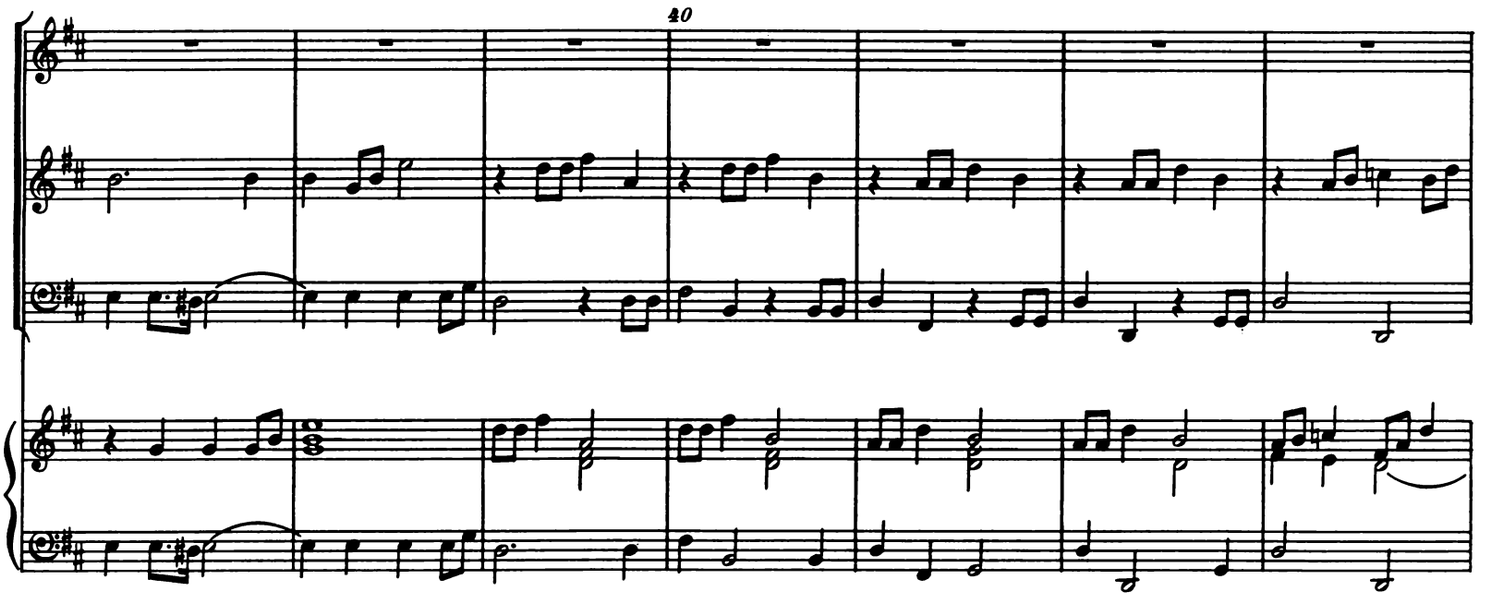

30
35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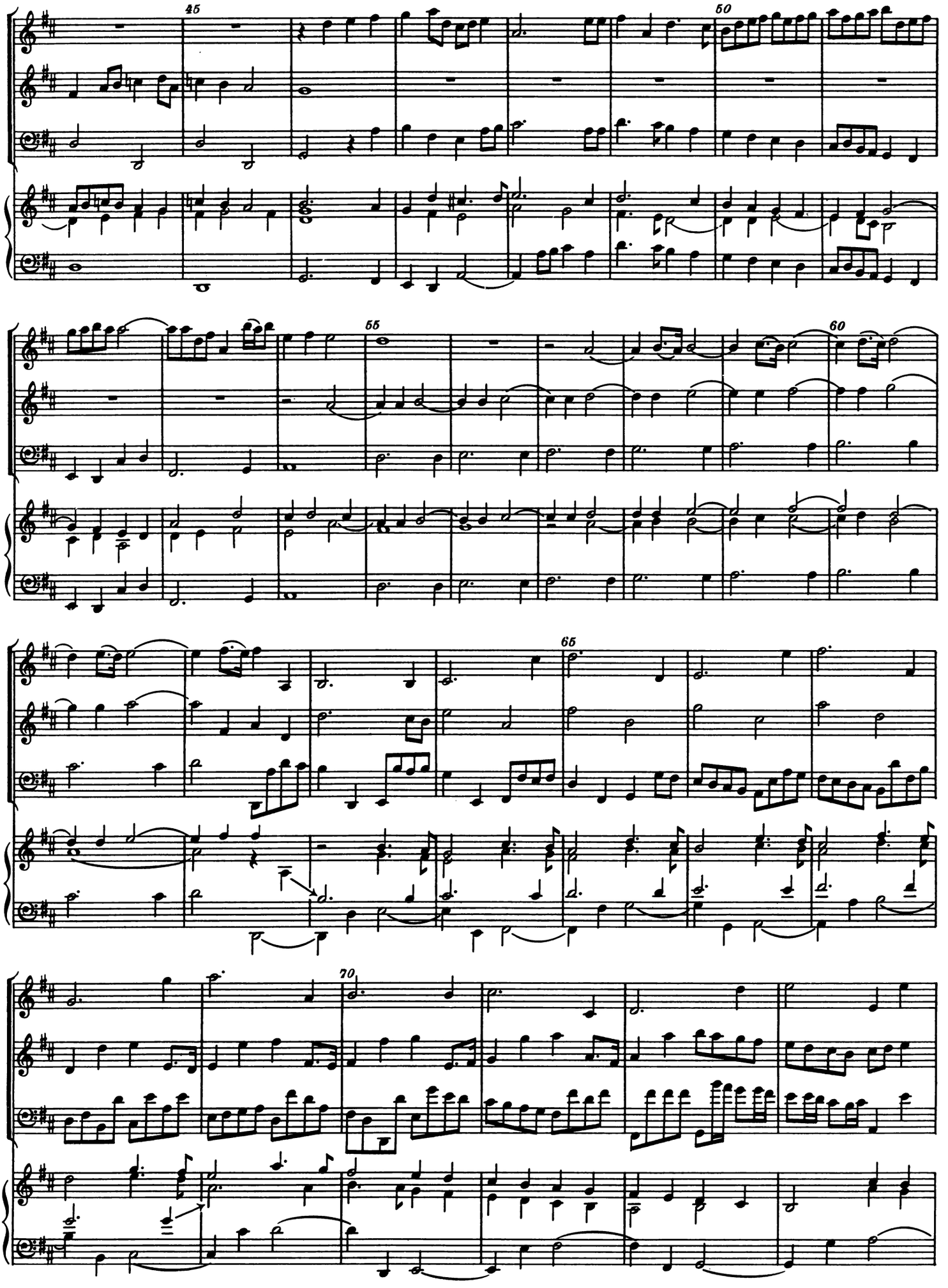
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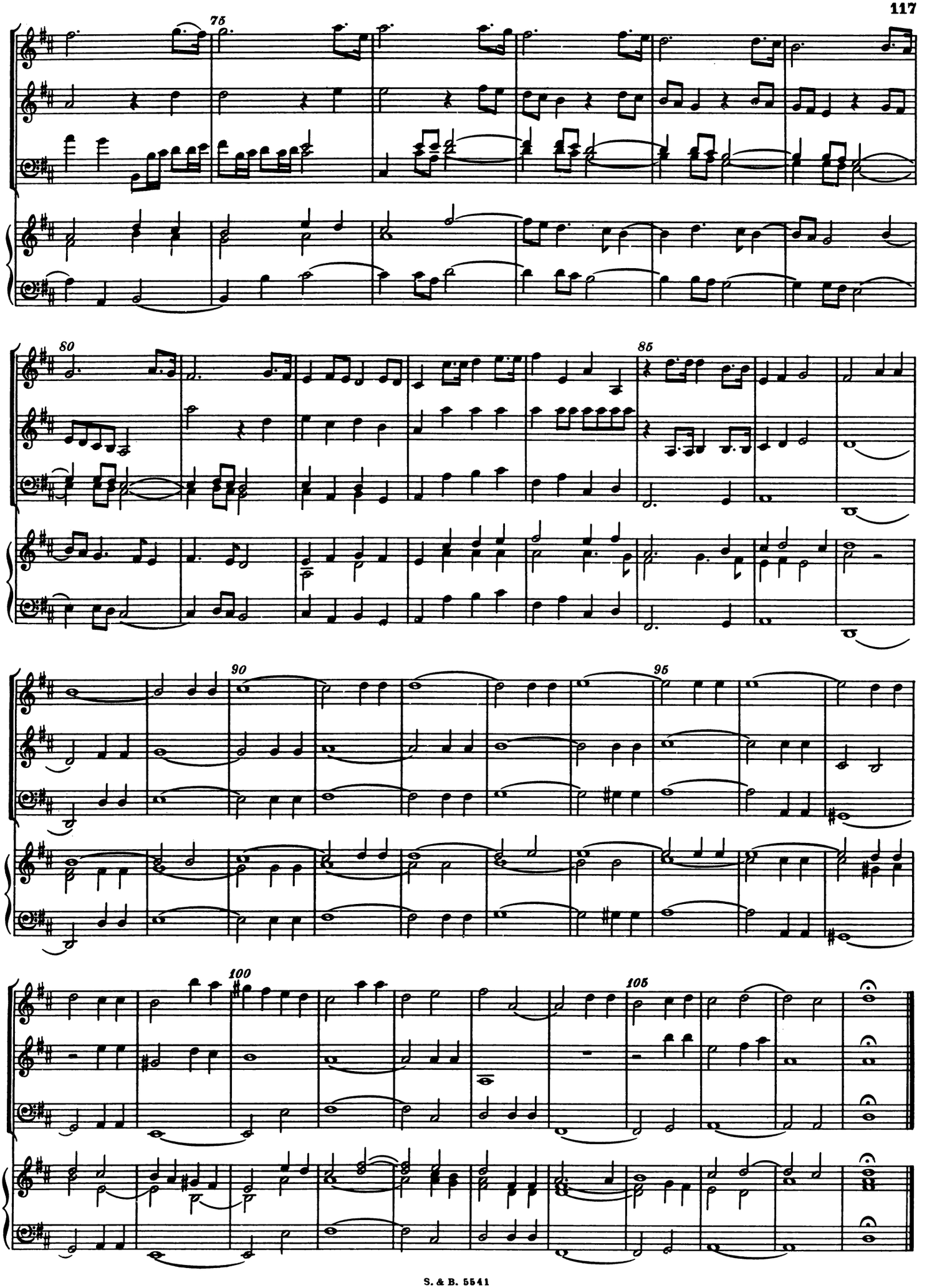
75
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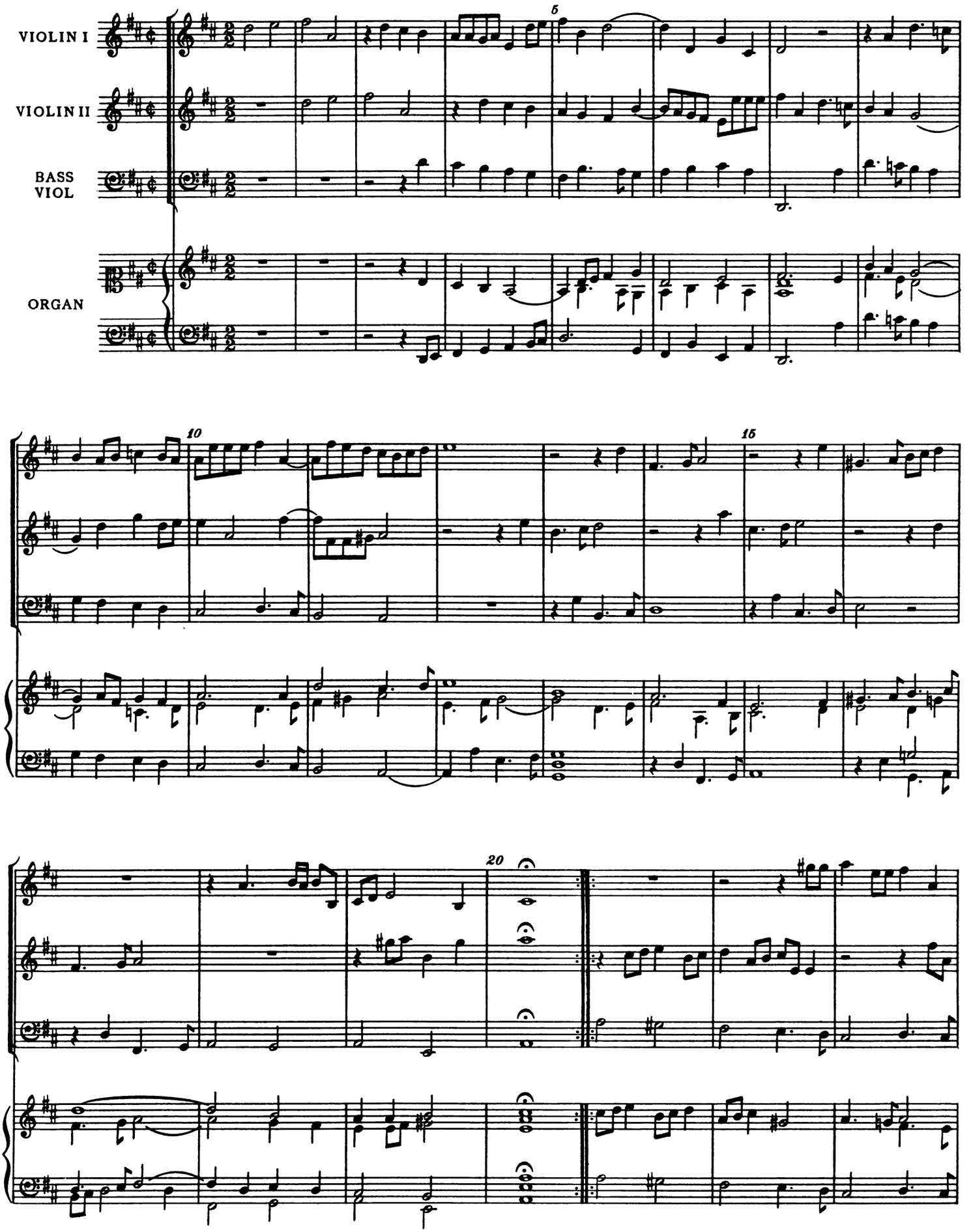
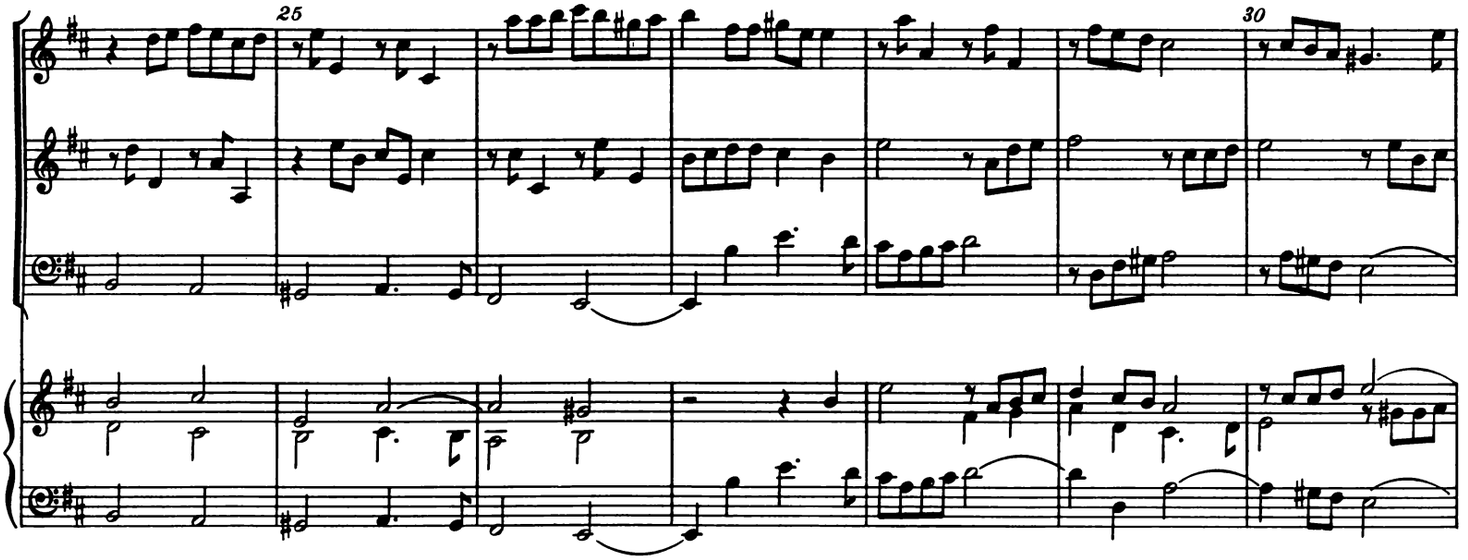
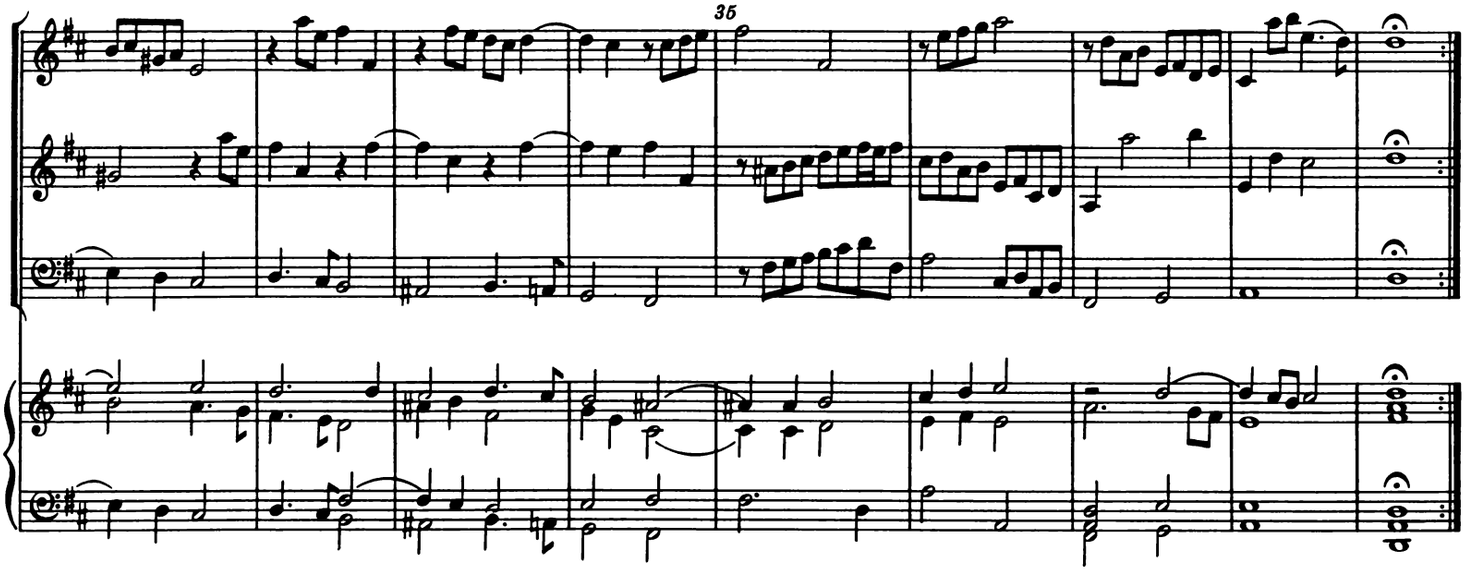
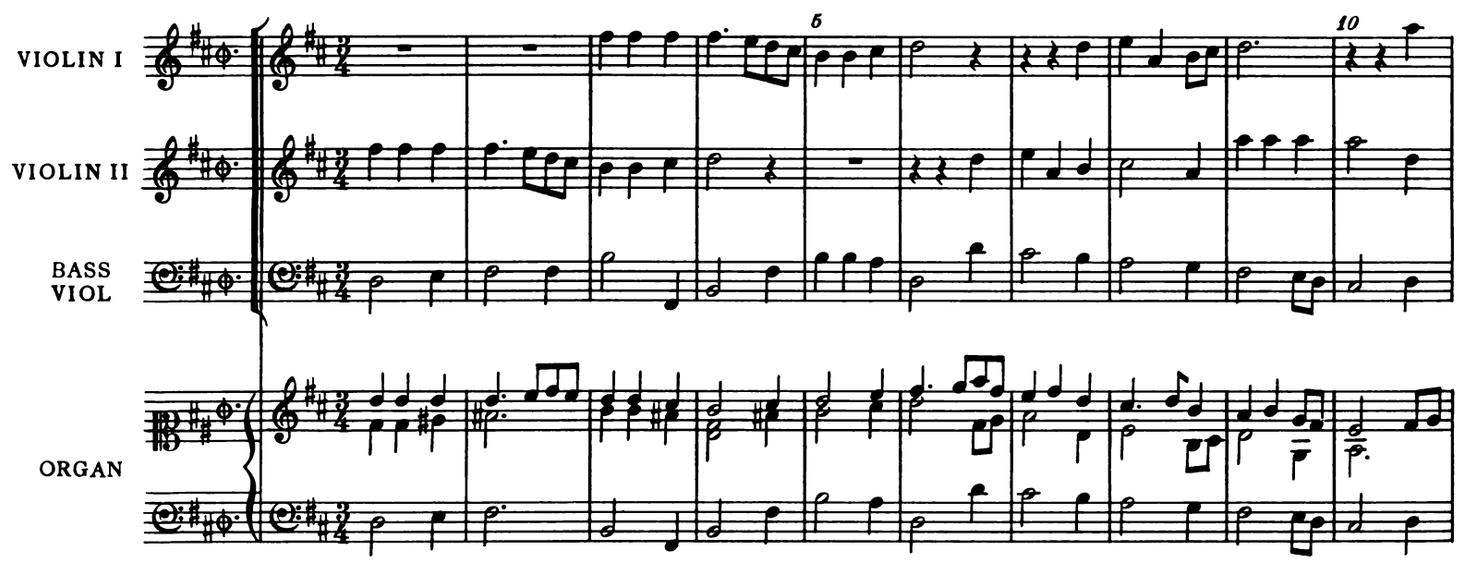
(b) AIR [Alman]

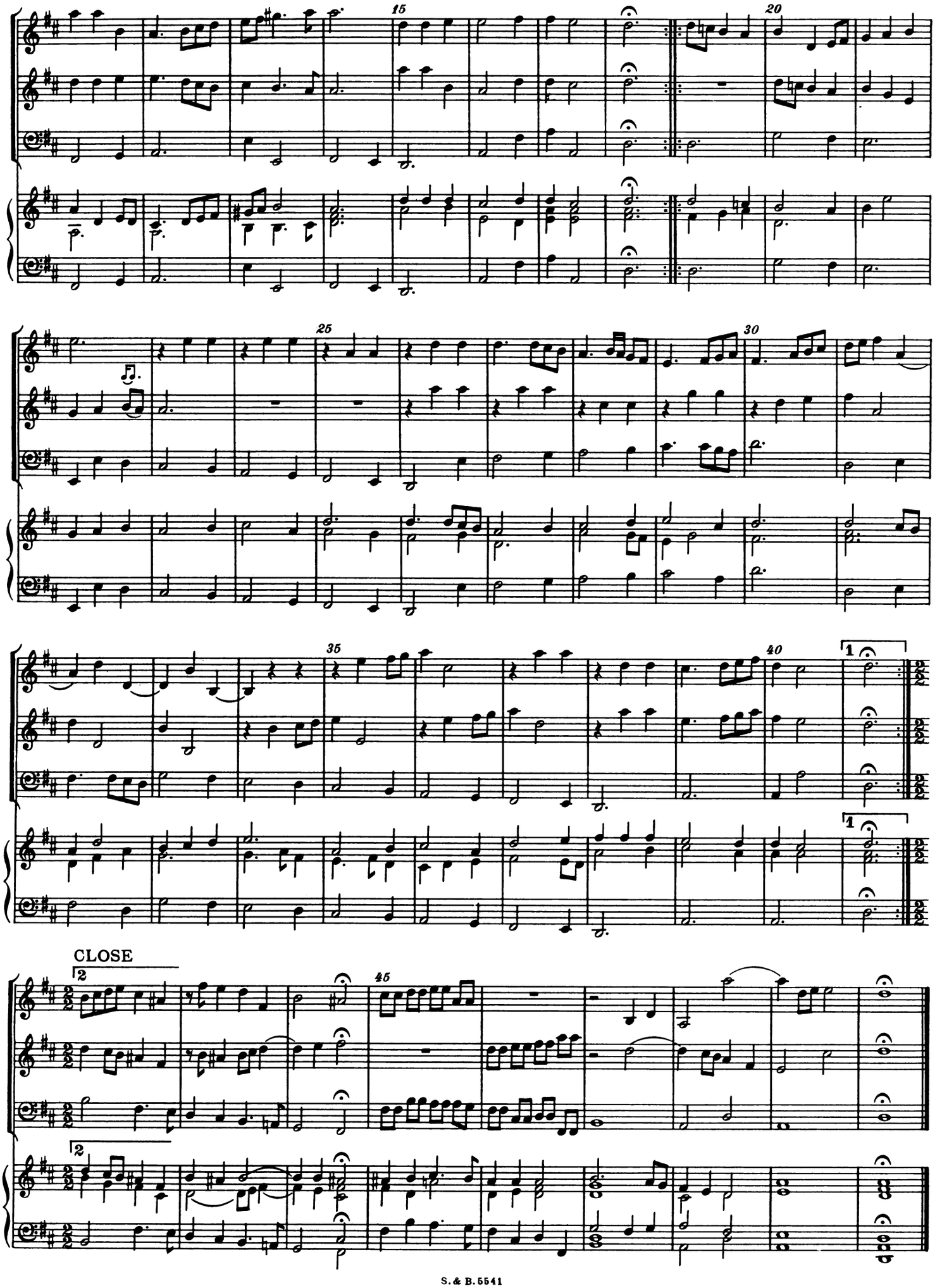






(c) AIR [Galliard]




15
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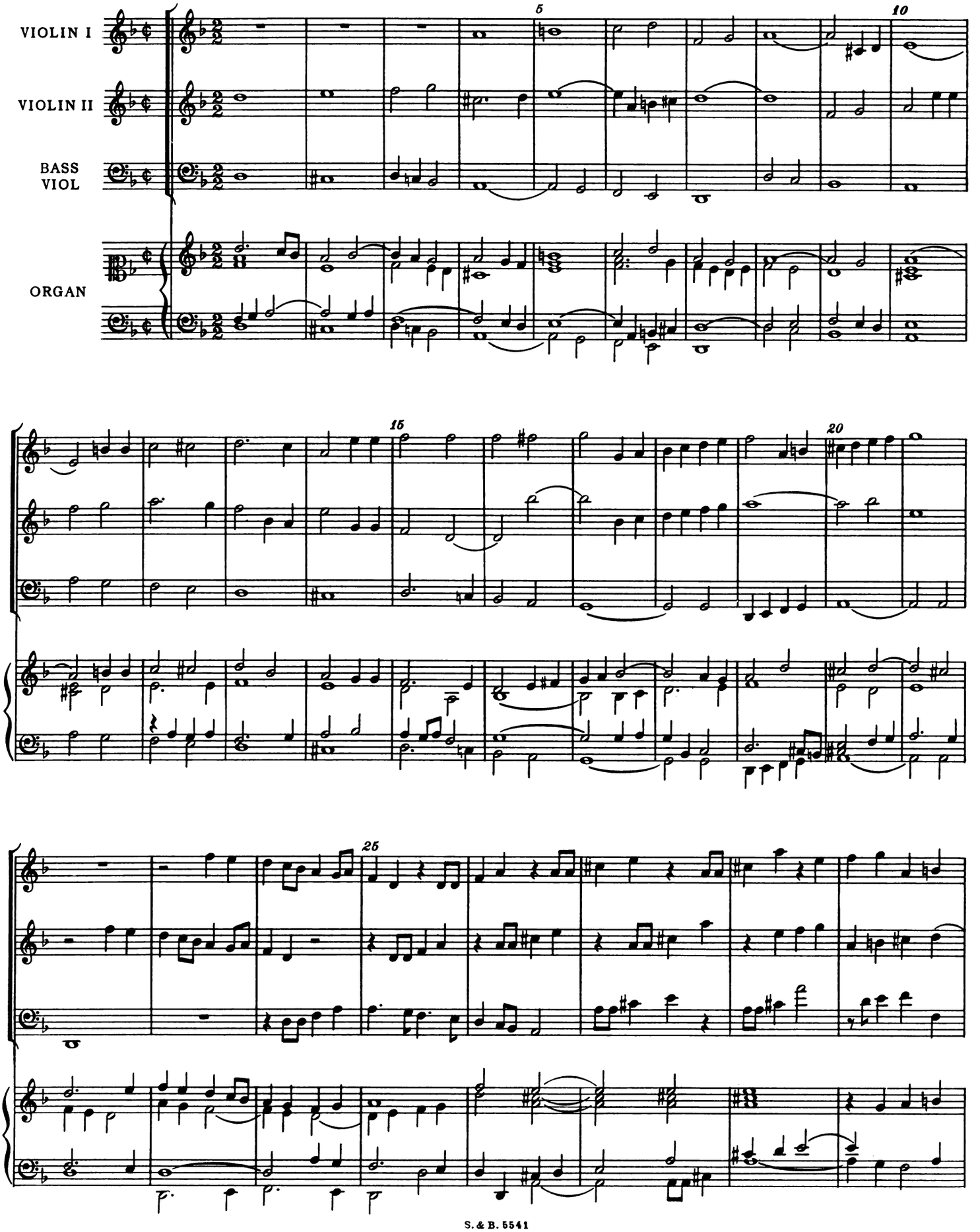
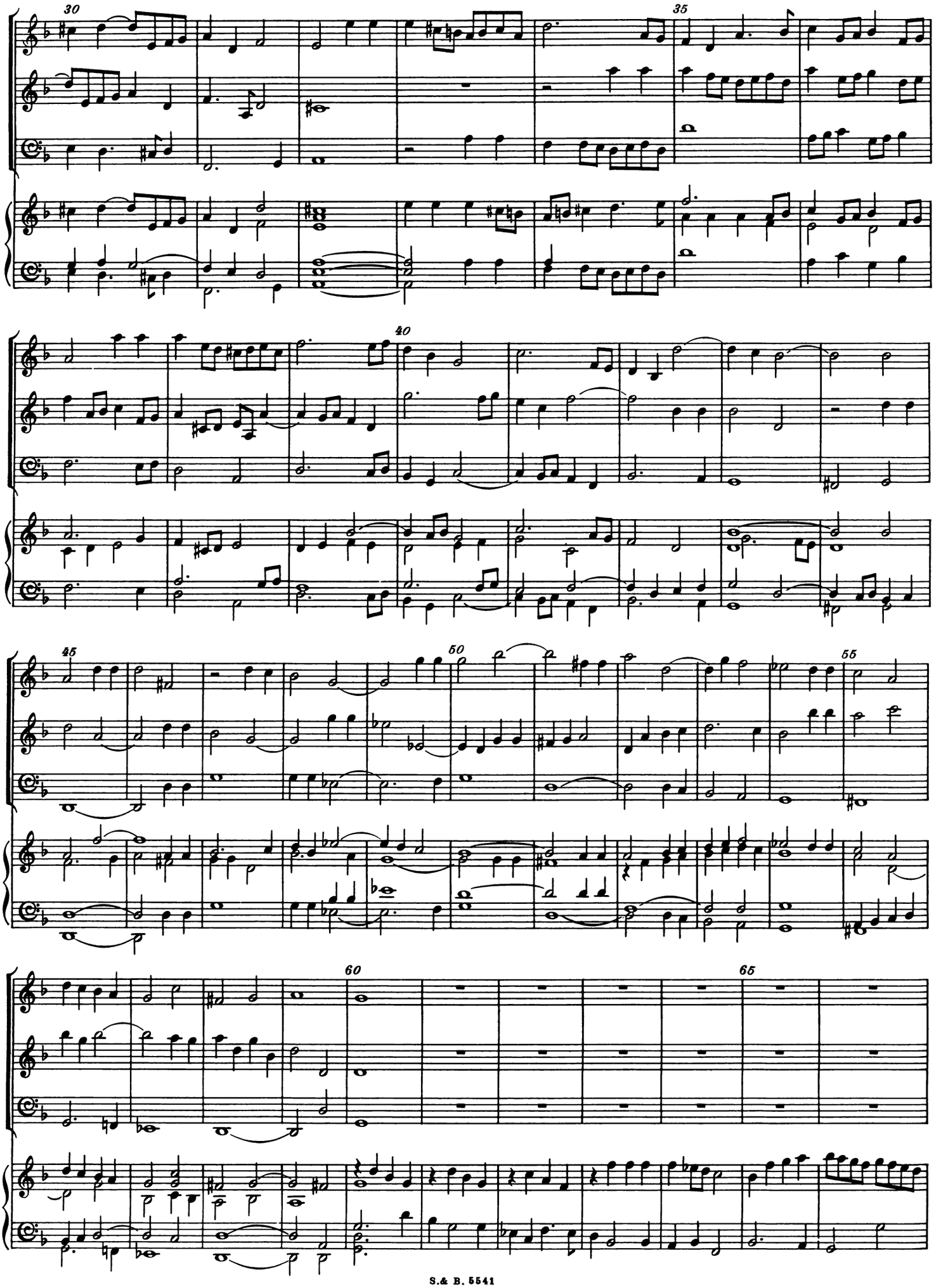
2

Sonata no. 7 in D minor

17

(a) FANTASIA

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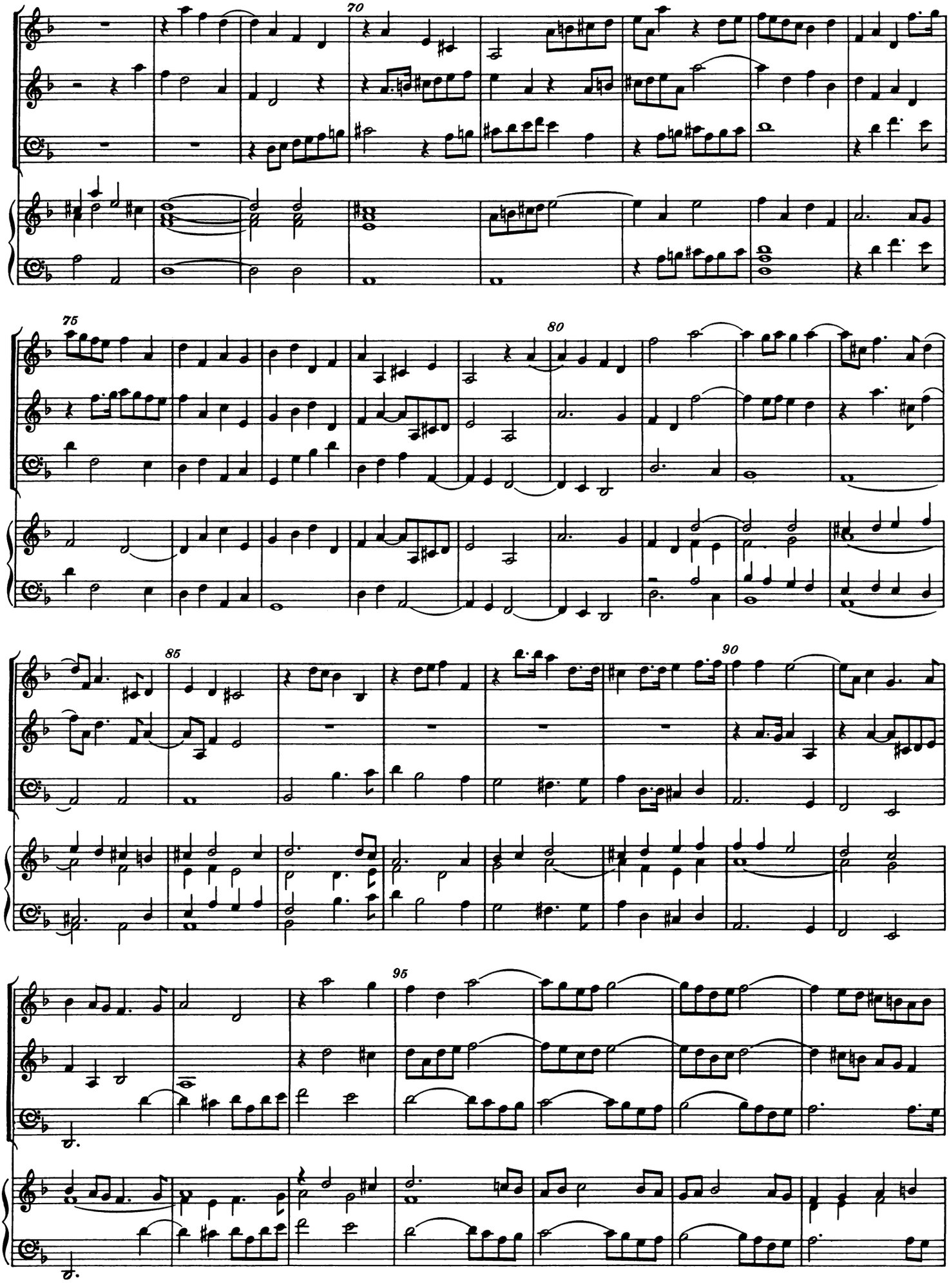
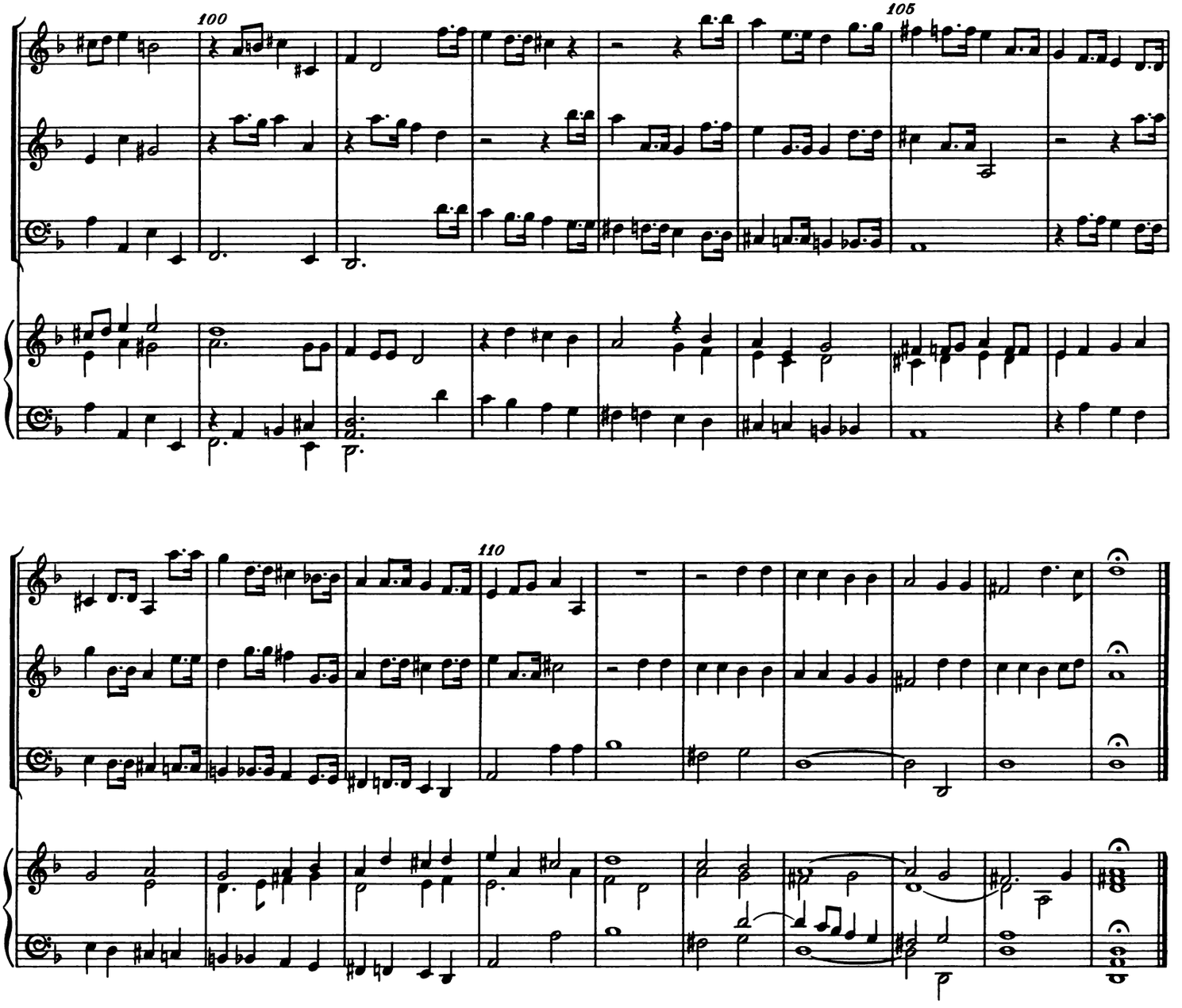
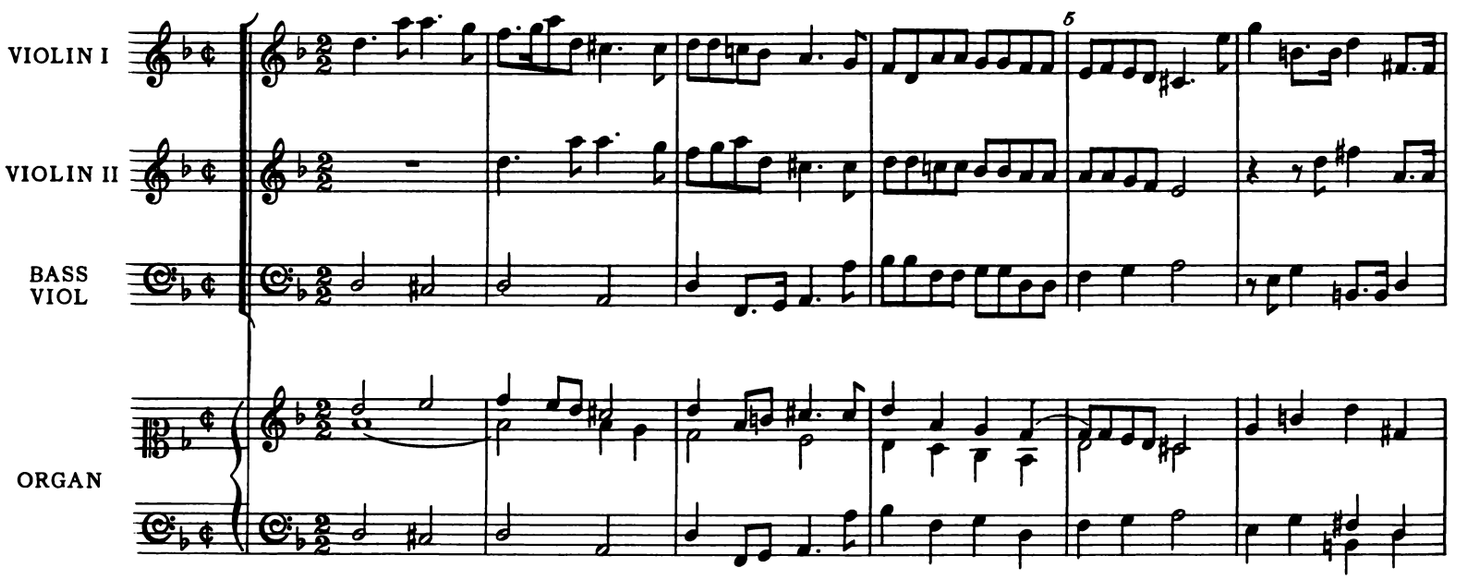
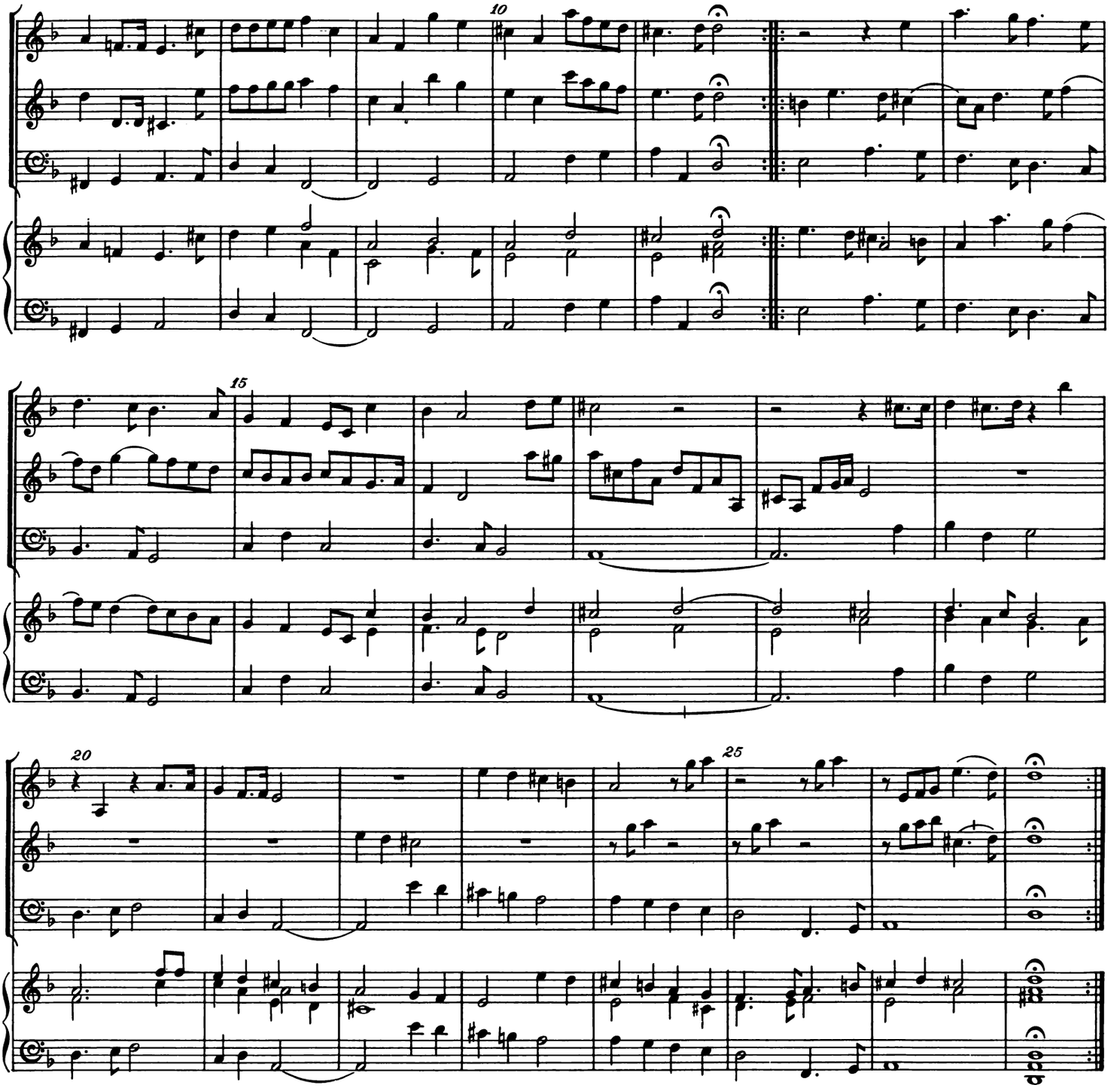


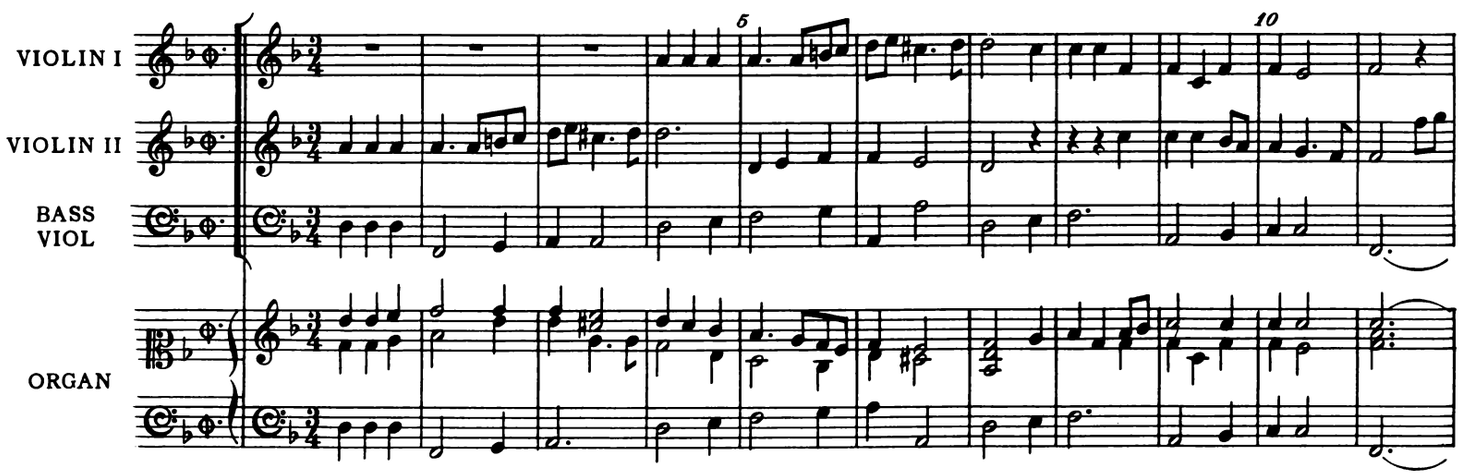


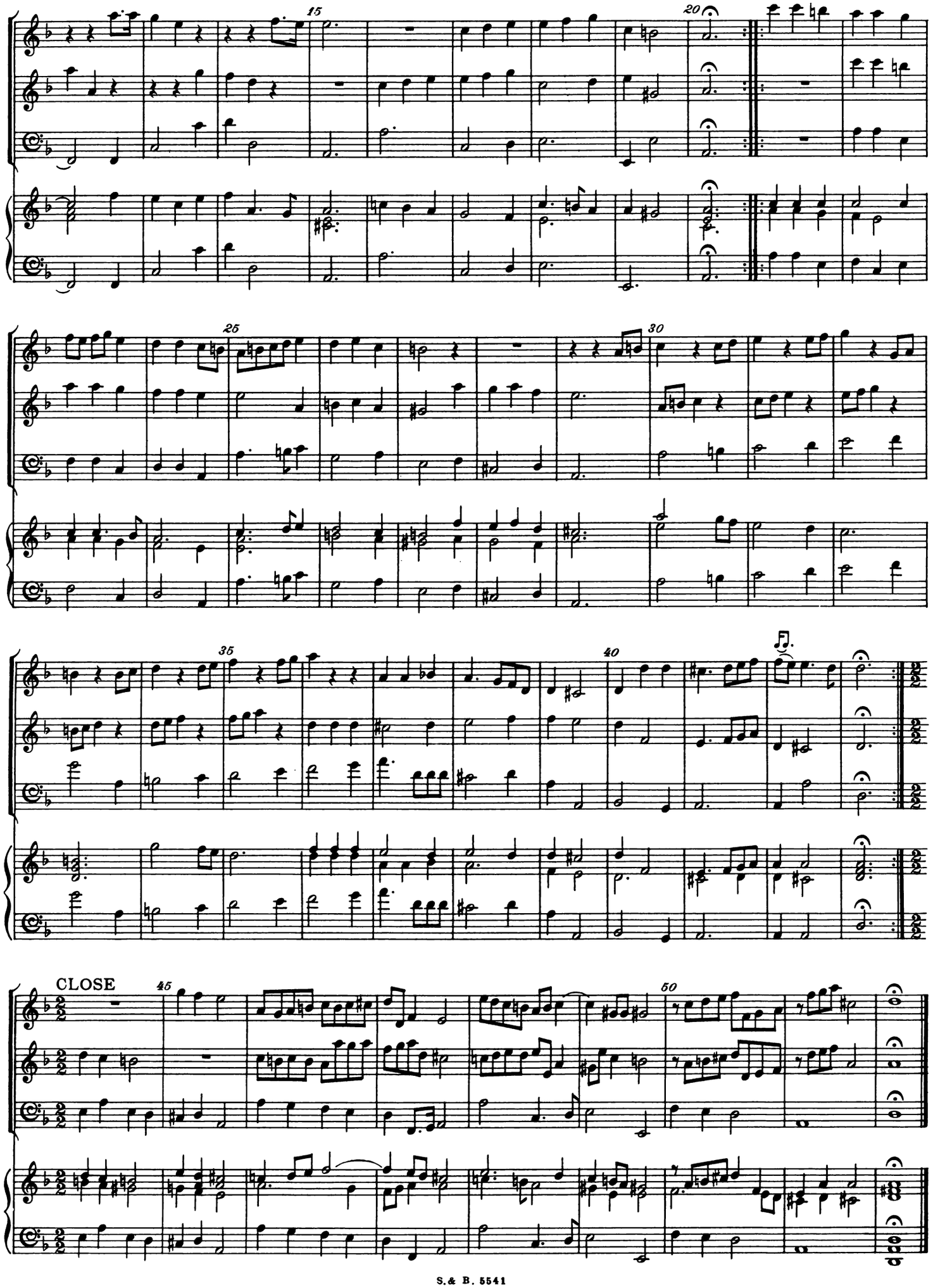
(b) AIR [Alman]





(c) AIR [Galliard]

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CLOSE
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THE ROYAL CONSORT
Suite no. 2 in D minor
(a) PAVAN

18

VIOLIN I

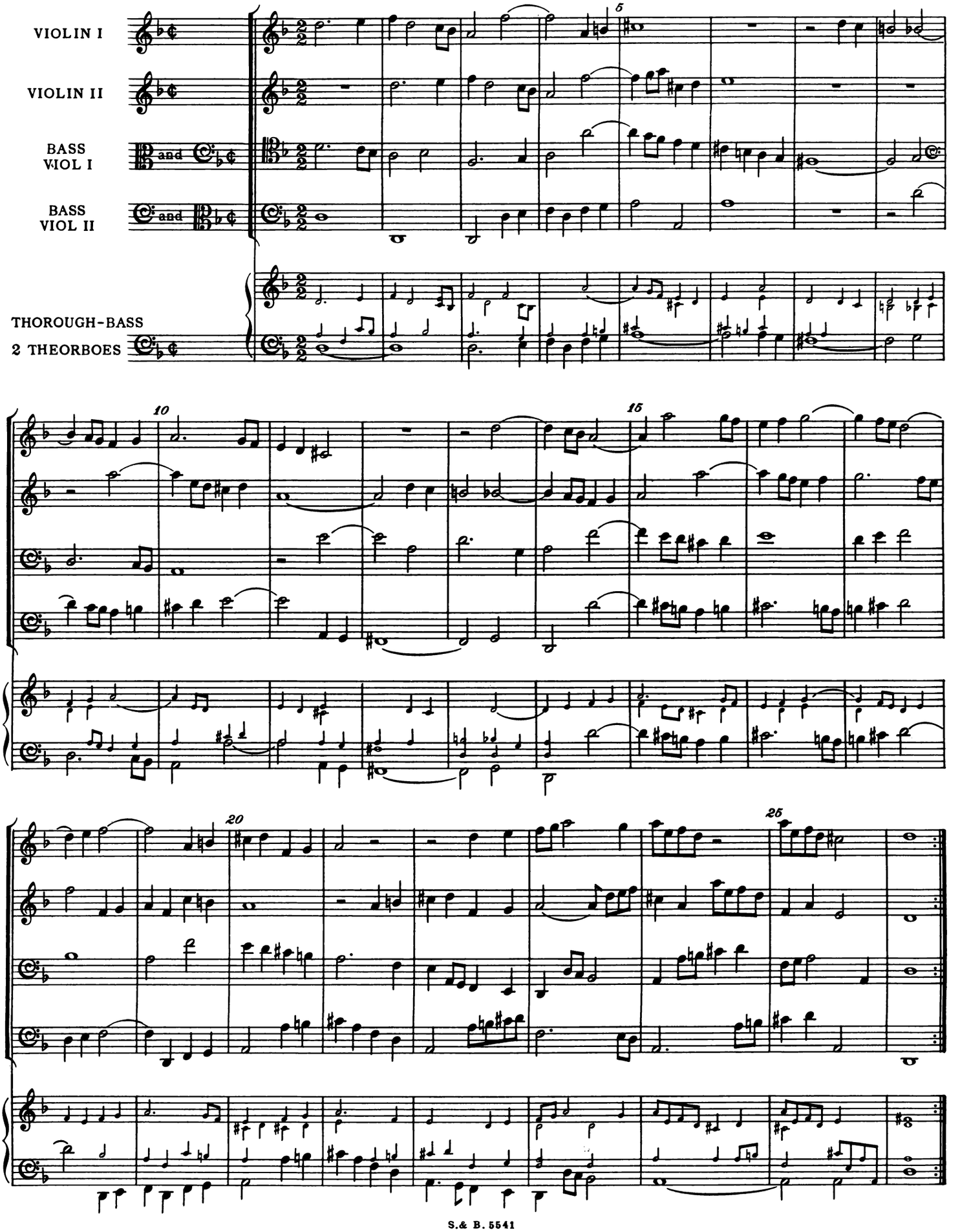
VIOLIN II

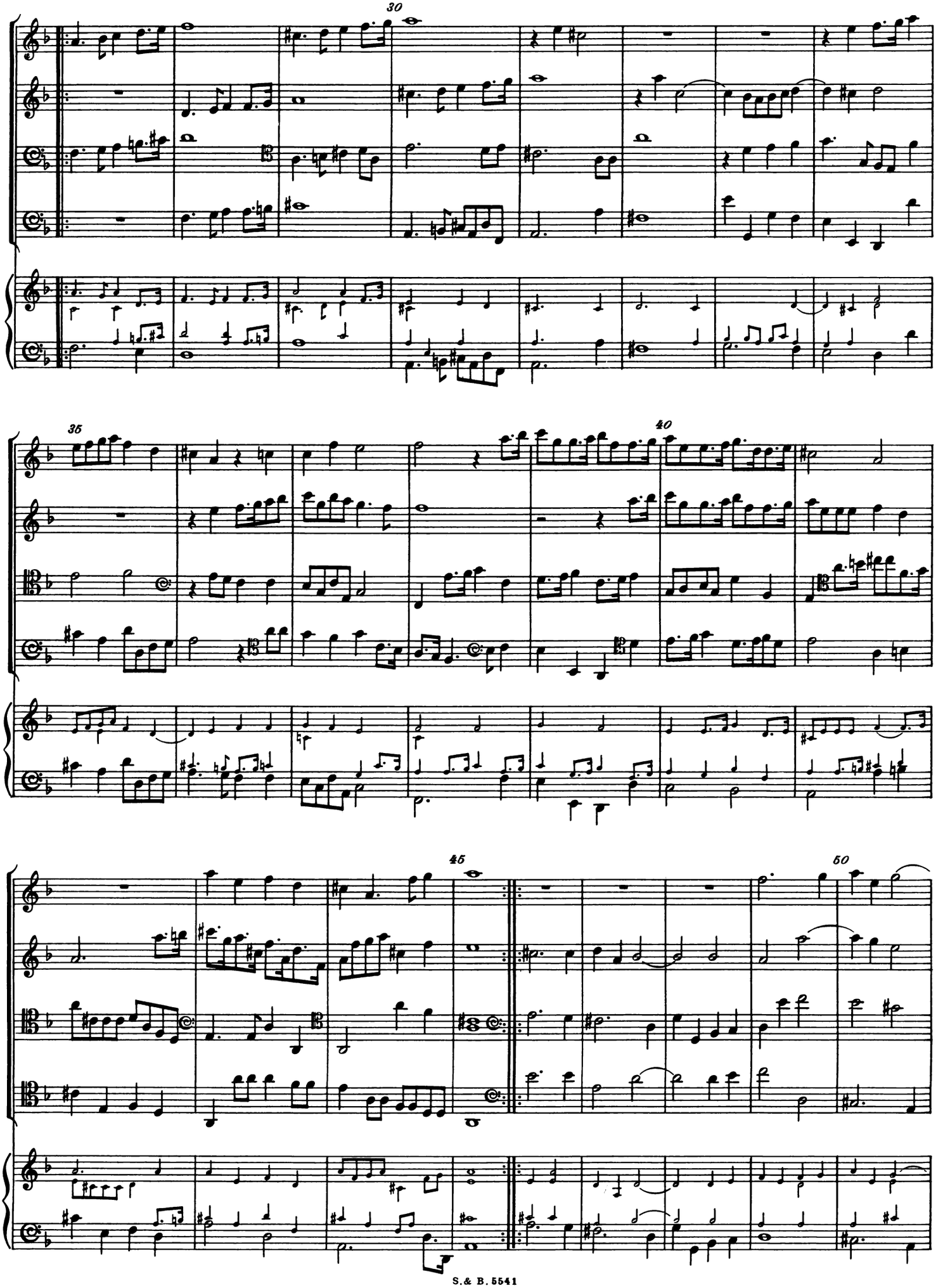
BASS VIOL I and

BASS VIOL II and

THOROUGH-BASS

2 THEORBOES

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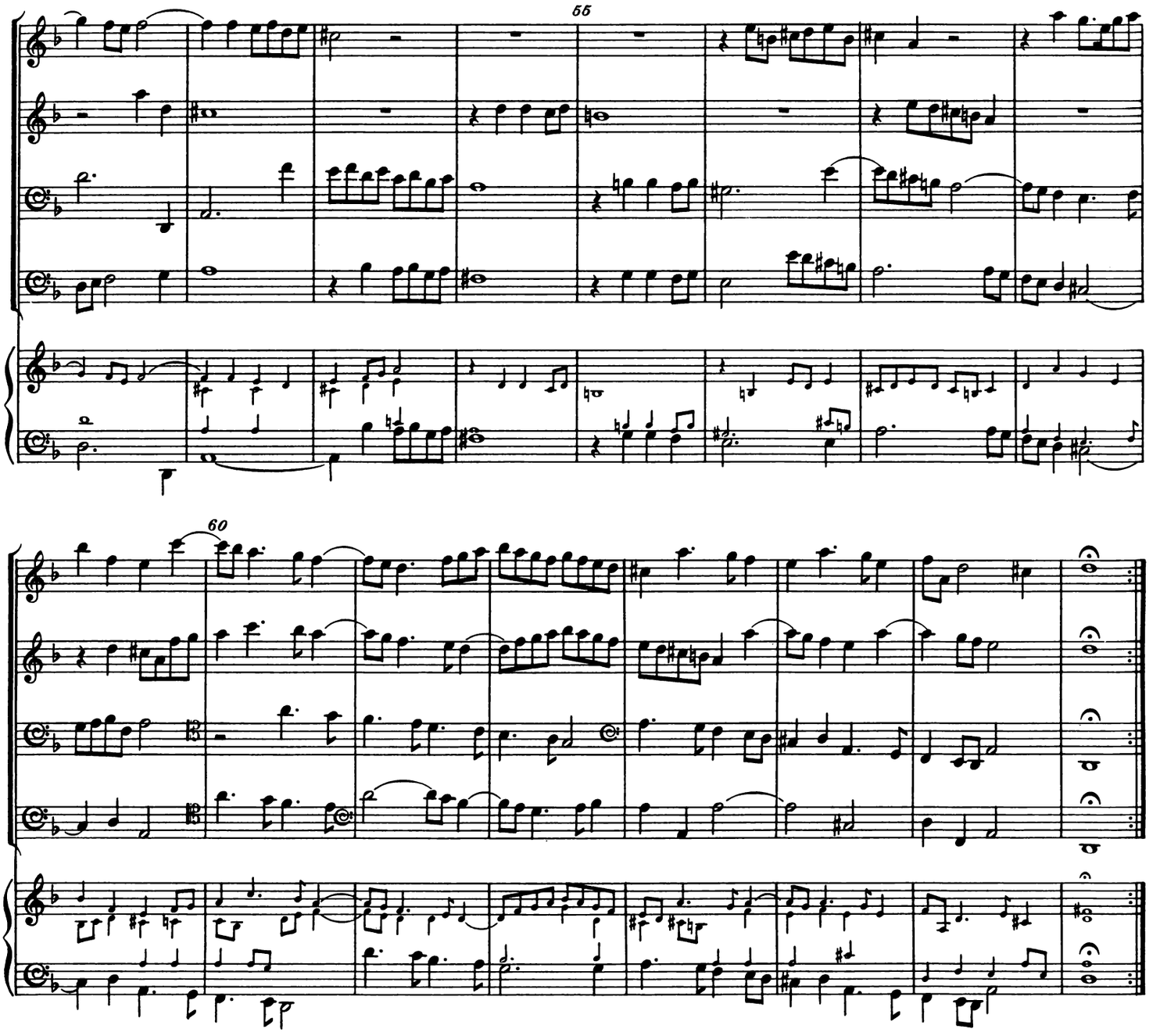
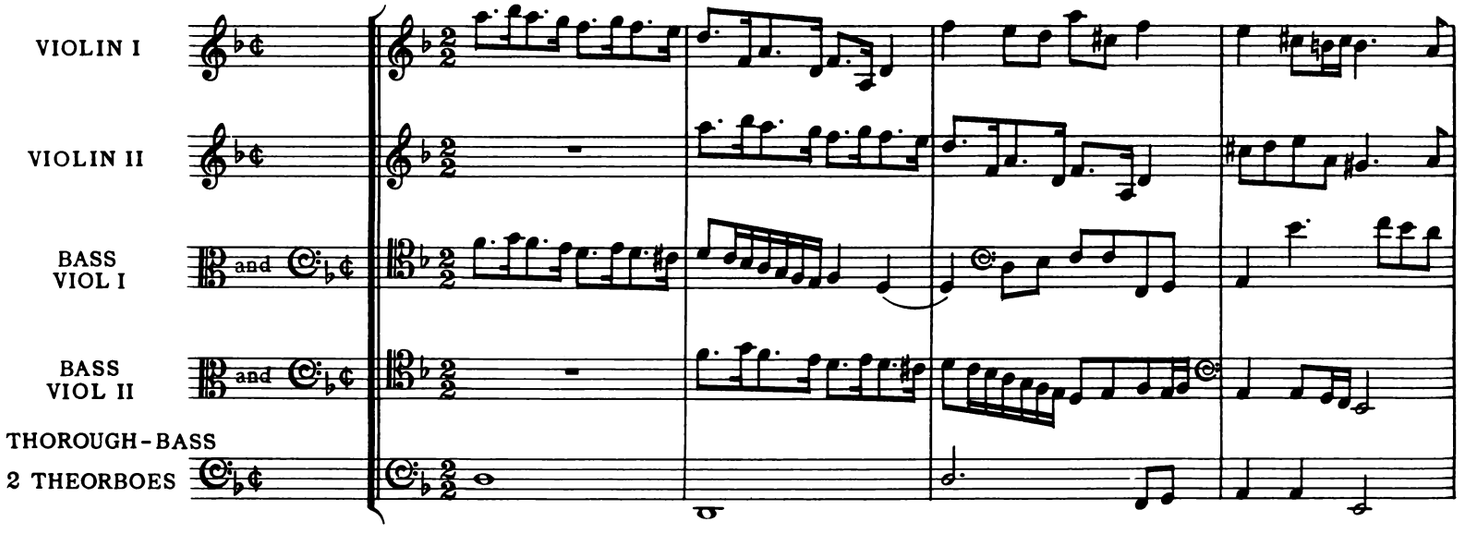
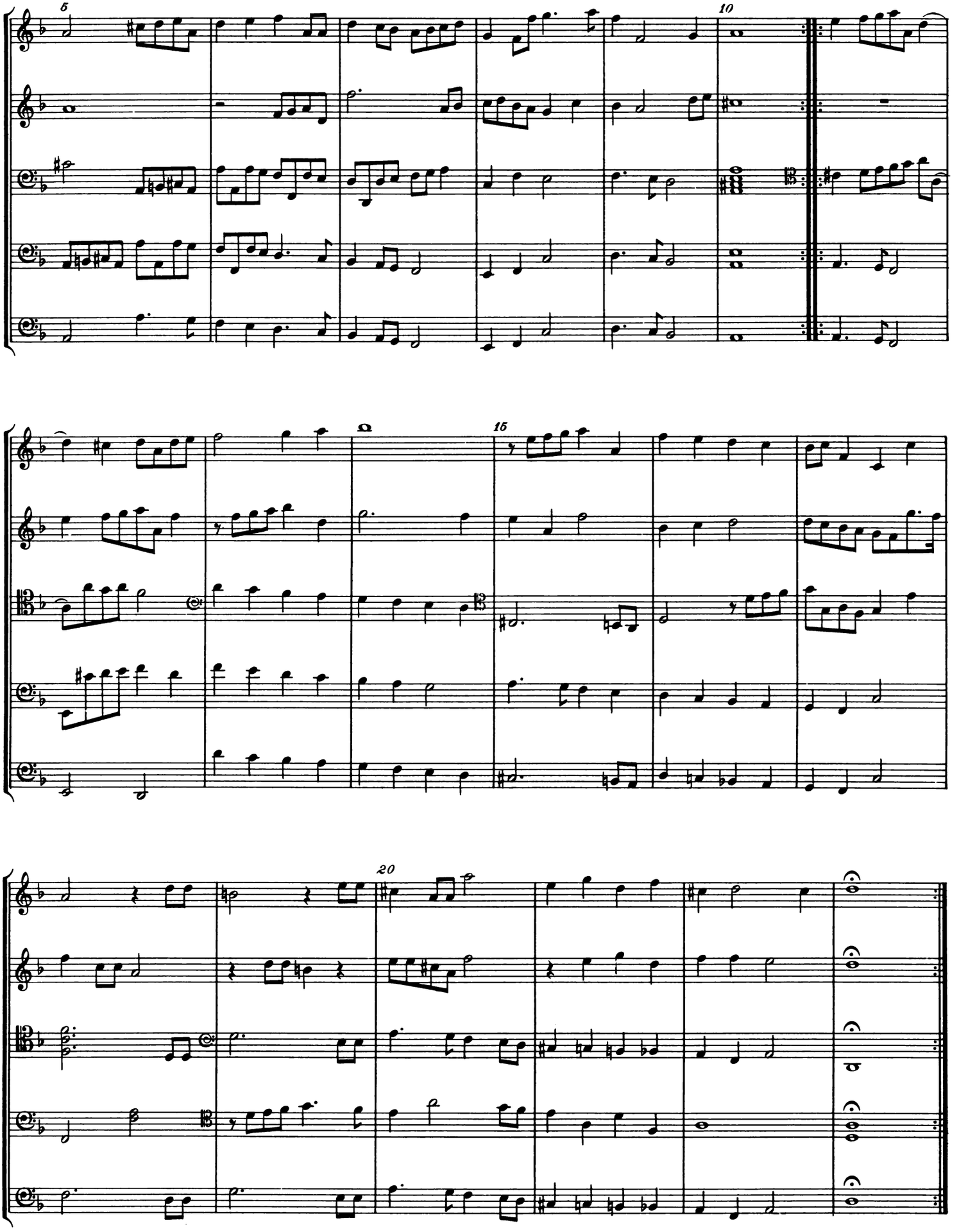
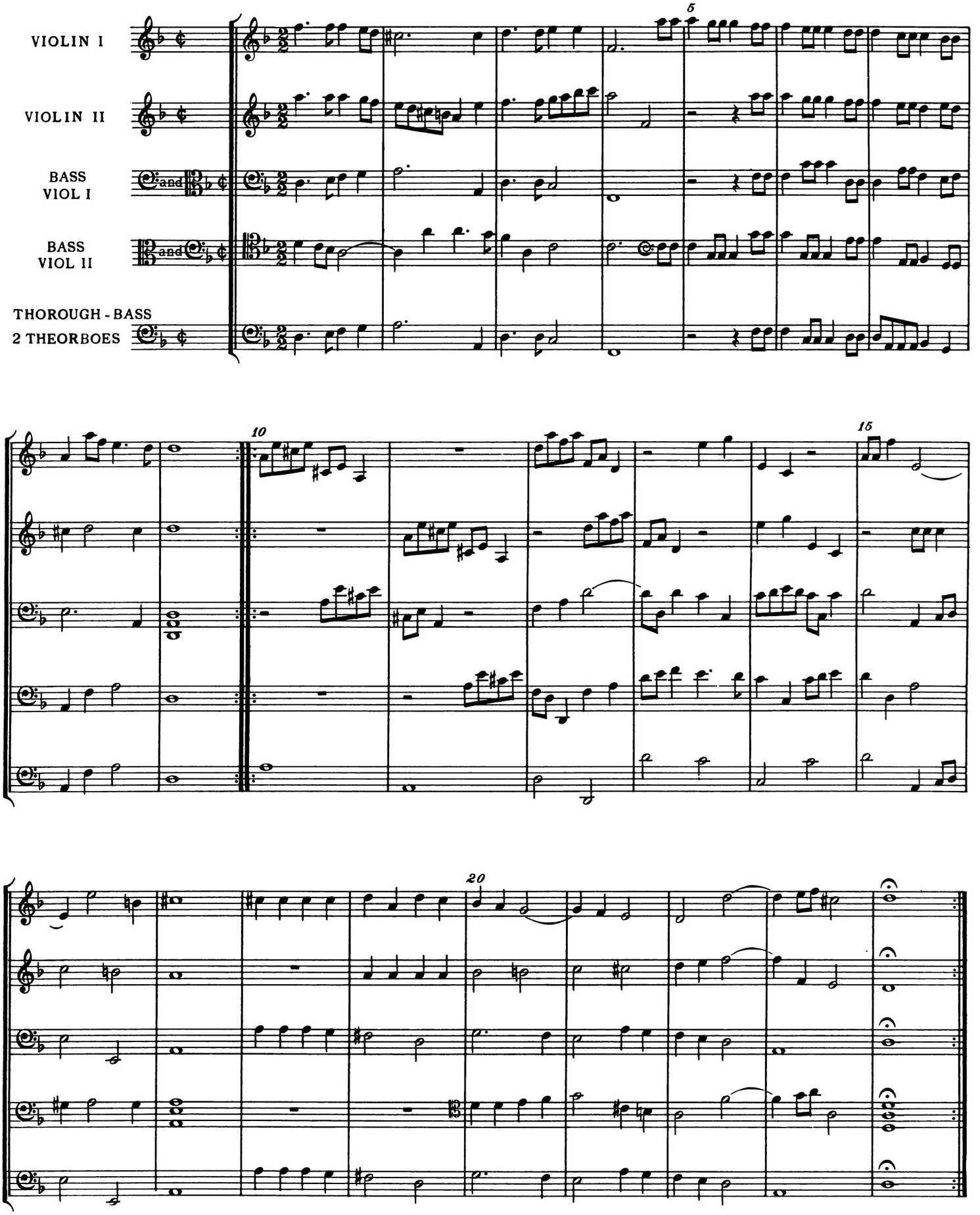

55
60

(b) AIR

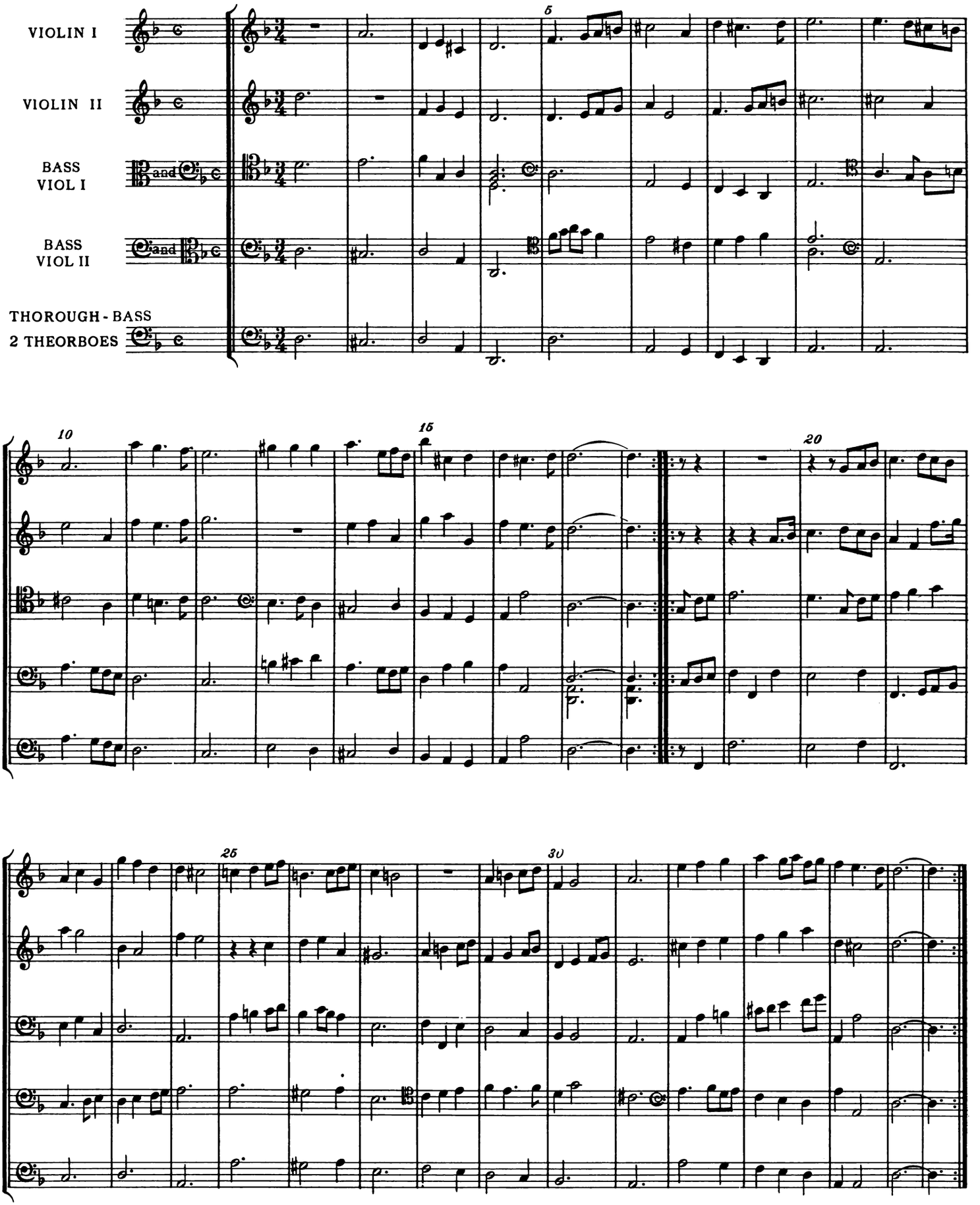

VIOLIN I
VIOLIN II
BASS VIOL I
and
BASS VIOL II
and
THOROUGH-BASS
2 THEORBOES


5
10
15
20

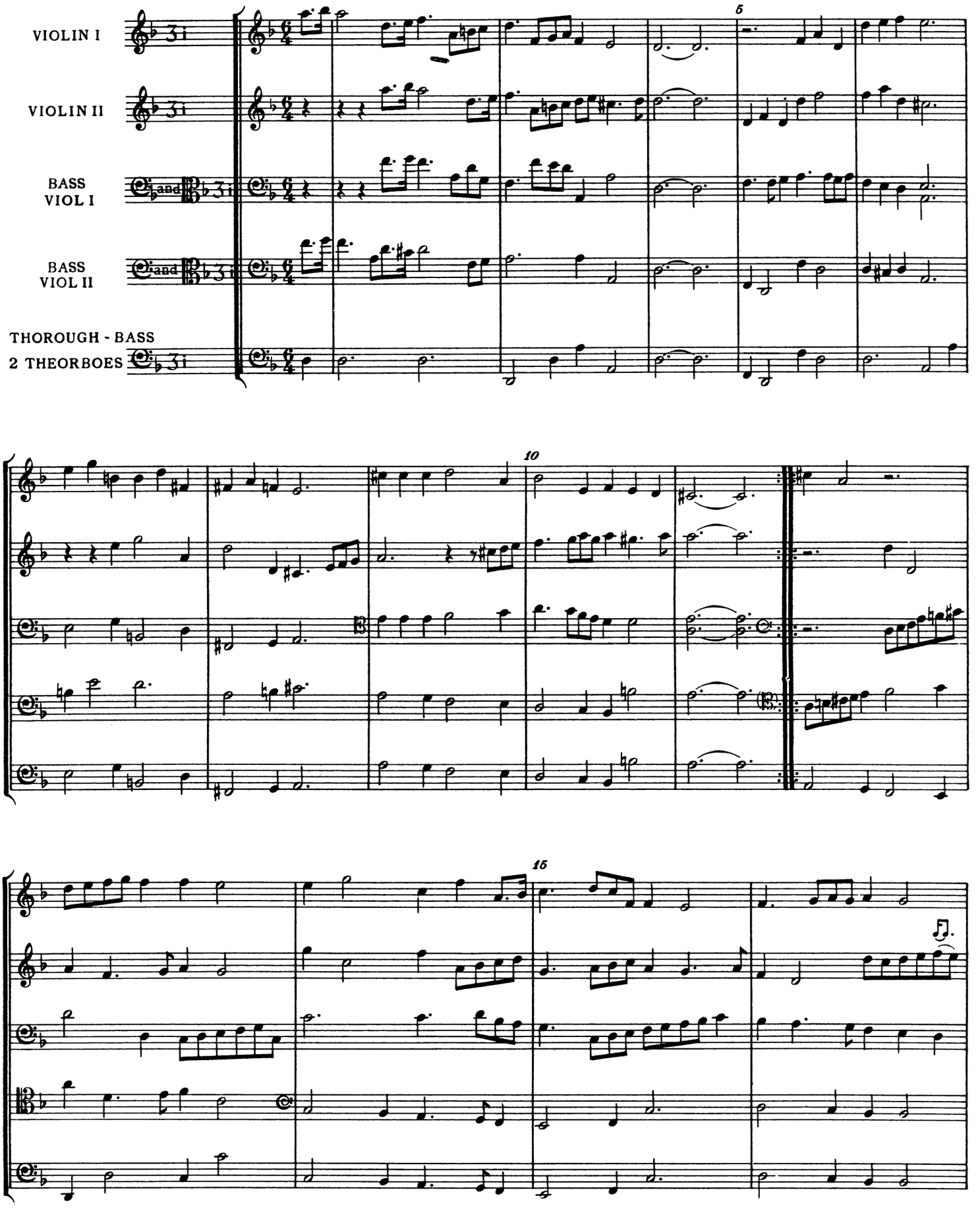
(c) AIR

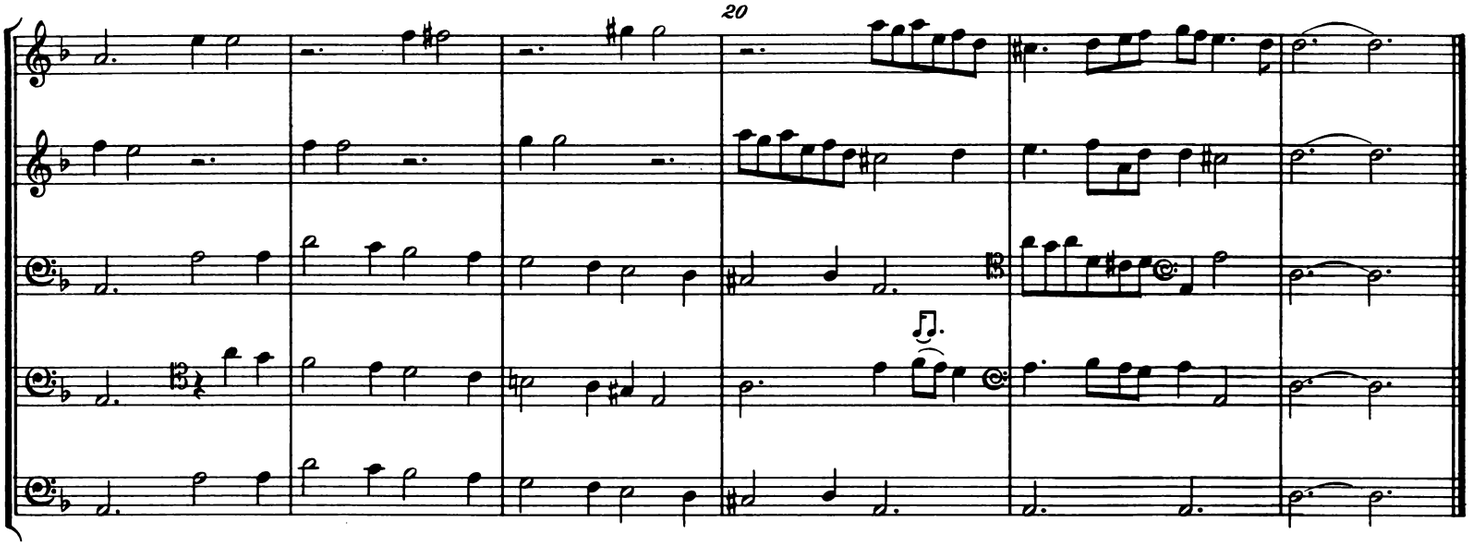

VIOLIN I
VIOLIN II
BASS VIOL I
and
BASS VIOL II
and
THOROUGH - BASS
2 THEORBOES
5
10
15
20

(d) GALLIARD


VIOLIN I
VIOLIN II
BASS VIOL I
and
BASS VIOL II
and
THOROUGH - BASS
2 THEORBOES
5
10
15
20
25
30

(e) CORANT


VIOLIN I
VIOLIN II
BASS VIOL I
and
BASS VIOL II
and
THOROUGH - BASS
2 THEORBOES
5
10
15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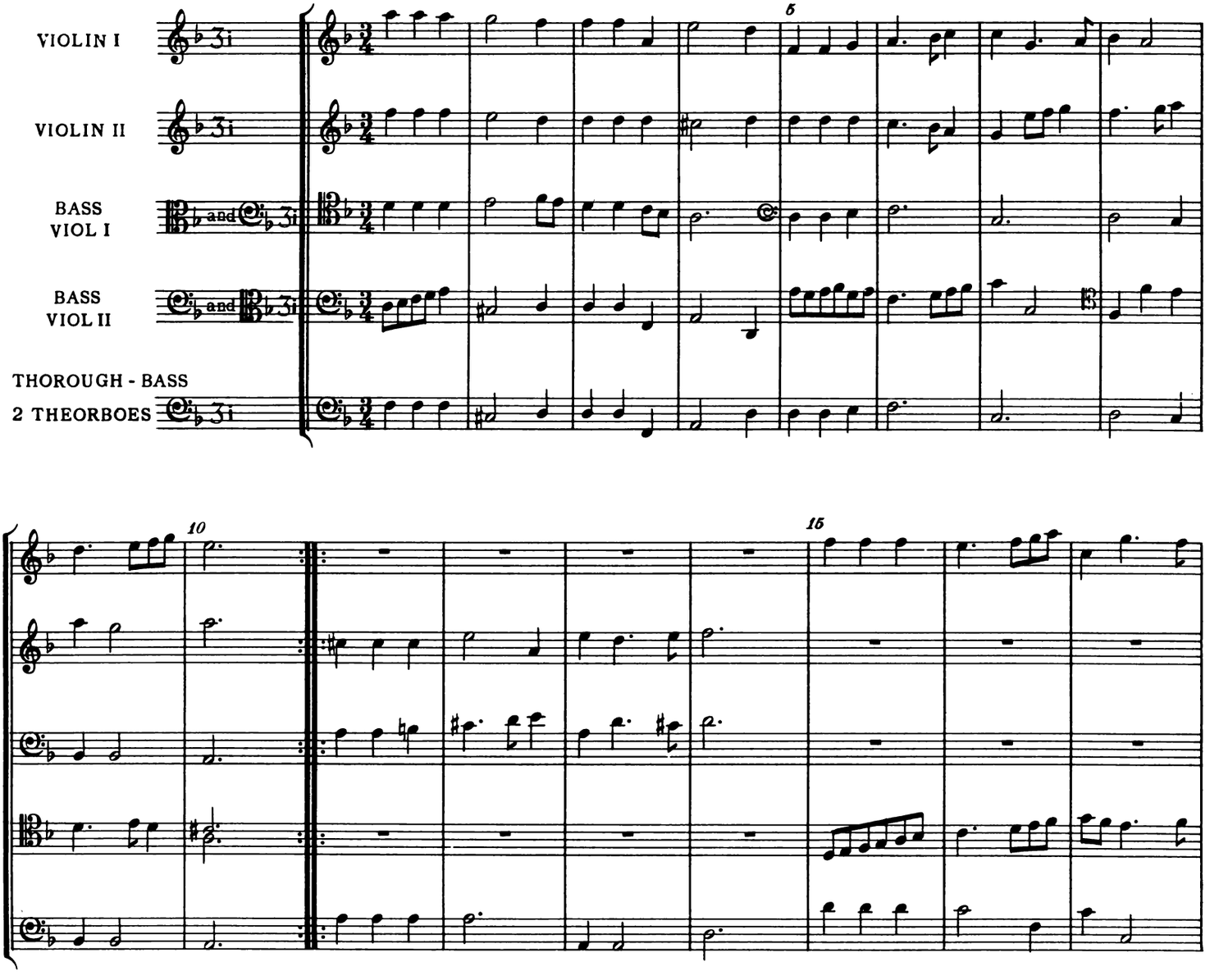
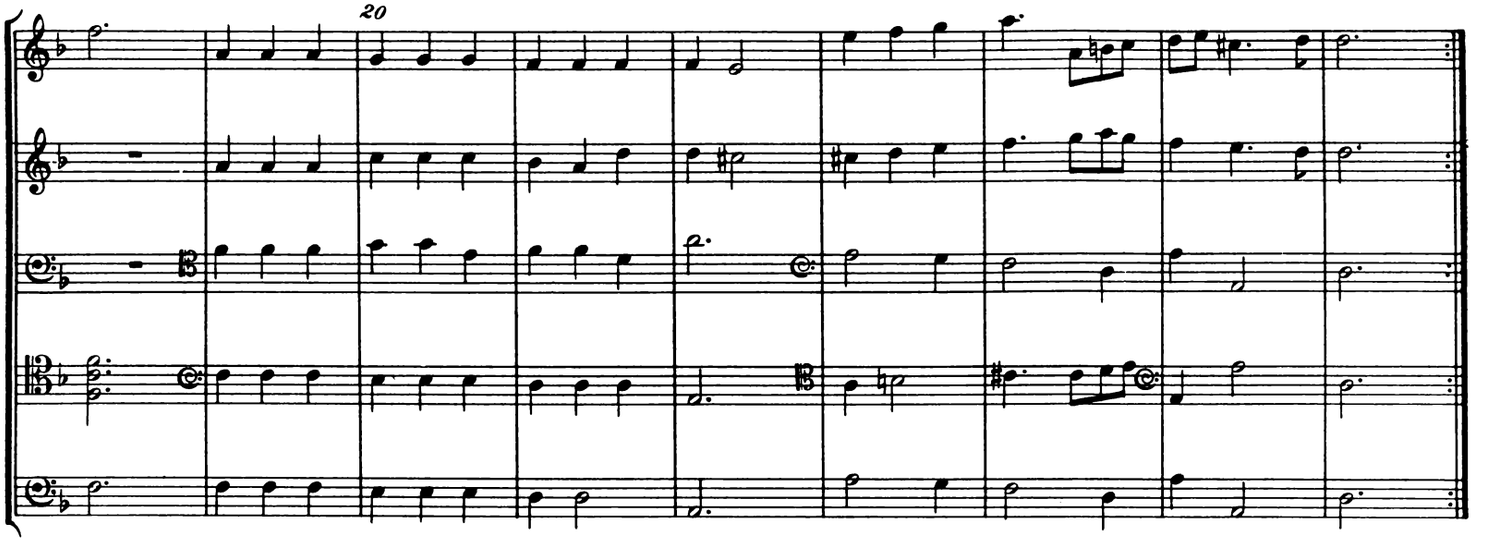
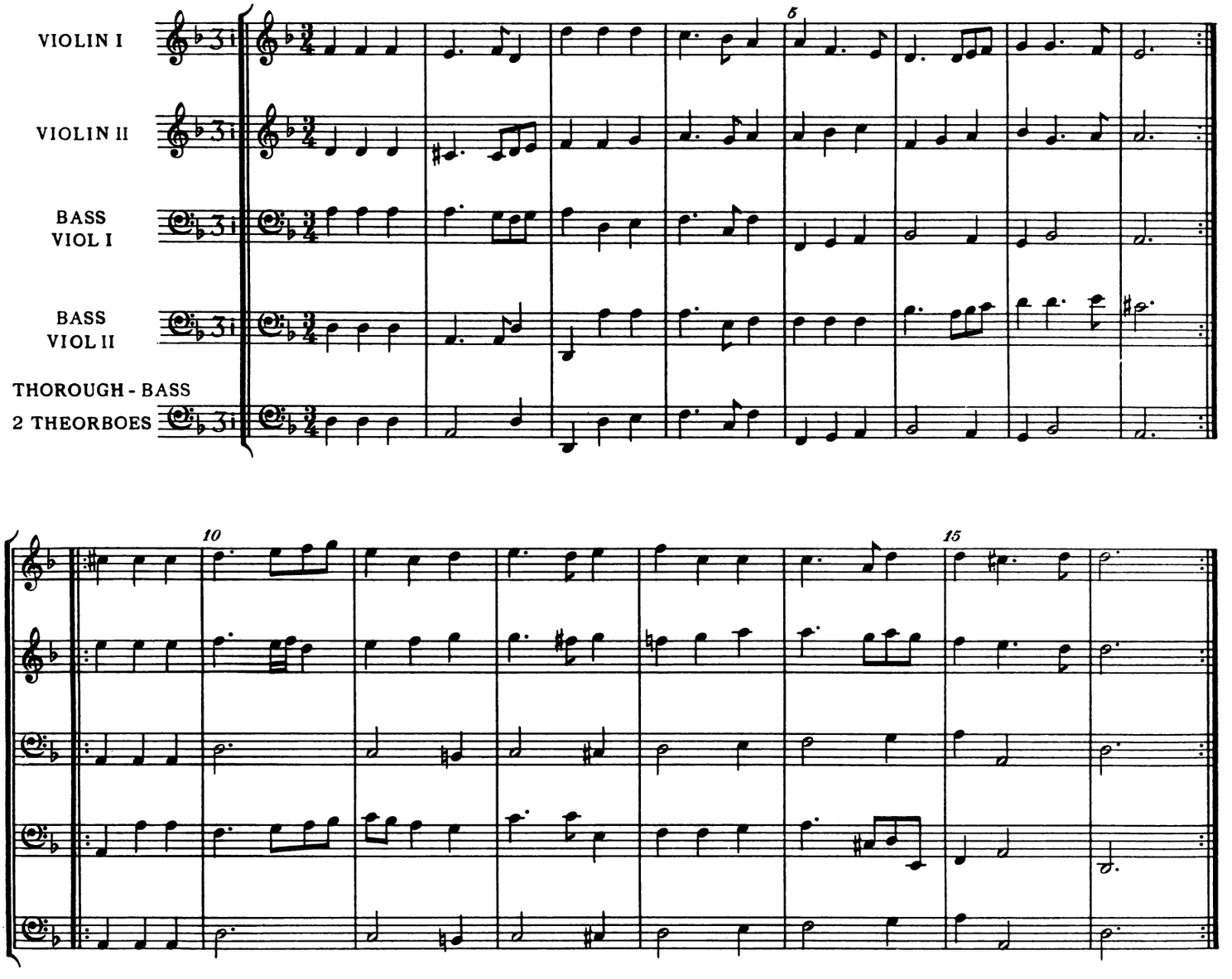
(f) SARABAND


VIOLIN I
VIOLIN II
BASS VIOL I
and
BASS VIOL II
and
THOROUGH - BASS
2 THEORBOES
5
10
15



(g) SARABAND



The music of this volume was engraved by Henry Wilson and Frederick Colley.
The layout by R. T. Matthews (Overseer) and the letterpress by Harry Cadle and Harry Dunn.

S.& B. 5541

LIST OF SOURCES

I: MANUSCRIPTS

London: British Museum
Add. MS 10445
Add. MS 29290
Add. MSS 29410–15
Add. MS 31429
Add. MSS 40657–61 (partial autograph)

Oxford: Bodleian Library
Mus. Sch. MS B. 2 (autograph)
Mus. Sch. MS B. 3 (autograph)
Mus. Sch. MS C. 89
Mus. Sch. MS C. 90
Mus. Sch. MS D. 229 (autograph)
Mus. Sch. MSS D. 238–40 (autograph)
Mus. Sch. MSS D. 241–44
Mus. Sch. MSS E. 431–36

Oxford: Christ Church
Ch. Ch. MS 5
Ch. Ch. MSS 391–96
Ch. Ch. MS 430
Ch. Ch. MSS 479–83
Ch. Ch. MSS 725–27
Ch. Ch. MSS 754–59

Paris: Conservatoire
Rés. MS 770

Tenbury: St. Michael's College
Ten. MS 302

II: EARLY PRINTED BOOKS

CMA *Courtly Masquing Ayres* (London: 1662), ed. by John Playford. London, British Museum

MB *A Musicall Banquet* (London: 1651), ed. by John Playford. Oxford, Bodleian Library

CRITICAL COMMENTARY

In all cases where there are discrepancies between the sources, William Lawes's autographs are the final authority for this edition. It is only in instances of omission, oversight, obvious error or the lack of an autograph that readings from other sources are footnoted. All of the sources, however, have been consulted by the editor and those that are complete or that have a particular value or interest are listed in this commentary in the order of their importance. The original transcriptions were made from the autographs. Notational practices of the period have been edited to conform to present-day music writing. These and other editorial changes are included in the following list:

Editorial accidentals have been kept to a minimum. These are engraved small and are to be treated like ordinary accidentals.

Accidentals resulting from an editorial change of key-signature, i.e., consequential accidentals, are shown in small type and are to be treated as ordinary accidentals.

Redundant accidentals within a bar have been omitted, except in some cases of extreme chromaticism.

Natural signs are employed instead of sharps or flats for those notes intended to be naturalized (e.g. B♮ not B♯).

Frequent changes of clefs within a part have been transposed to a single clef, except in the case of the suite from the ' Royal Consort ' where they have analytic importance.

The original note-values are appropriate and are therefore maintained in this edition, with the exception of the galliards of the violin sonatas, in which they have been halved.

Regular barring has been adopted and the bars have been numbered. Double bar-lines have been inserted at the end of dance strains and these strains have been lettered. First- and second-time bars have been added where required.

Modern key-signatures and time-signatures are employed, the originals being shown on the prefatory staves.

The six-line staves in the organ and harp parts have been reduced to five lines.

Longs or breves with pauses which usually occur at the end of strains or pieces are conventionalized.

Spellings have been modernized; the originals are to be found in the Catalogue at the end of my book.

In the references below, bars are shown in Arabic numerals; parts are shown in Roman numerals with the uppermost part numbered I; O denotes the organ part and H the harp part and these are further broken down into s, a, t, b (so that, e.g., 3t would indicate the third note in the tenor voice); the number of the note in the bar is given in Arabic numerals; pitches are written as capital letters; and sources are listed as shown on p. 136 in the order of their importance. References follow the form: bar number, part, number of the note in the bar, error, source in which this error is found.

EXAMPLE:

76 O 1a: E (Mus. Sch. D. 229): *means* bar 76, the organ part, the first note in the alto voice is an E in the autograph in the Bodleian Library, class-mark MS Mus. Sch. D. 229

CR = Catalogue Reference, which is the title given to the work by the editor in his Catalogue of Instrumental Works in *William Lawes* (London: Routledge and Kegan Paul, 1960). The titles of the individual movements are those of the composer.

1a Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–14
One of sixteen fantasias, pavans and airs in five parts with organ reduction and specified ' For Y^e^ Violls.' **CR:** *Five-Part Consort Suite No. 1 in G Minor* (the first of three movements comprising: (1) Fantazy; (2) On The Playnesong; (3) Aire).
76 O 1a: E (Mus. Sch. D. 229). The F♯ is editorial since this autograph is the only extant copy of the organ reduction.

1b Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–14, Ten. 302
Another of the same set. It is wrongly named *Innomine* in Add. 29410–14. The ' playnesong ' appears to be from a secular work rather than from the liturgy. **CR:** See **1a**.
114 I 1: dot missing from previous minim (Mus. Sch. B. 2). It is supplied here from Add. 29411. There is no bar line at this point in the MSS.

1c Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–14, Mus. Sch. E. 431–36
Another of the same set. **CR:** See **1a**.

2 Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–14
Another of the same set. Bars 97–125 have been scratched out in pen and ink in the autograph, but since they are legible they have been included here. Lawes evidently intended the omission since these bars are absent from the other sources. **CR:** *Five-Part Consort Suite No. 2 in A Minor* (the first of three movements comprising: (1) Fantazy; (2) Fantazy; (3) Aire).

3 Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–14
Another of the same set. **CR:** *Five-Part Consort Suite No. 3 in C Minor* (the first of four movements comprising: (1) Fantazy; (2) Aire; (3) Paven; (4) Aire).

4a Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–15, Ch. Ch. 479–83
One of seventeen fantasias, In Nomines, pavans and airs in six parts with organ reduction. **CR:** *Six-Part Consort Suite No. 1 in C Minor* (the first of four movements comprising: (1) Fantazy; (2) Fantazy; (3) Inominy; (4) Aire).

4b Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–15, Ch. Ch. 479–83
Another of the same set. **CR:** See **4a**.
25 VI 6, 26 VI 2: B♭'s in (Mus. Sch. B. 2). The corresponding imitation 22 II 6, 23 II 2 has B♮'s and so do both instances in Add. 29410–15
From bar 115 the parts only are not autograph since they are missing from Mus. Sch. B. 2. The organ autograph in Mus. Sch. D. 229 is complete. The parts here, from bar 115 to the end, have been transcribed from Add. 29410–15.

4c Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–15, Ch. Ch. 479–83
Another of the same set. **CR:** See **4a**.

4d Sources: Ch. Ch. 479–83, Mus. Sch. D. 229, Add. 29410–15
Another of the same set. The parts are not autograph. **CR:** See **4a**.
2 IV 4: no tie in Add. 29413. 14 I 3: E♭ in Ch. Ch. 479. 15 IV 2: A♮ in Add. 29413. 25 VI 7: E♭ in 29415. 34 I 4: E♭ in Ch. Ch. 479. 41 VI 2: crotchet in Ch. Ch. 483. 47 IV 1: minim missing in Ch. Ch. 482.

5 Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Add. 29410–15, Ch. Ch. 479–83
Another of the same set. **CR:** *Six-Part Consort Suite No. 3 in B♭ Major* (the second of three movements comprising: (1) Fantazy; (2) Inominy; (3) Aire).
71 III 3, 4: the notes have been written over and E♭ and D are also present (Mus. Sch. B. 2). Add. 29412 has the F and E♭.

6a Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Mus. Sch. D. 238–40
One of seven pavans, almans and airs ' sett to the Organ and 2 Division Base Violls by Will: Lawes '. This and the following piece are titled ' Pavan and Alman of Alfonso [Ferrabosco II].' **CR:** *Suite No. 2 in C Major for Two Bass Viols and Organ* (the first of two movements comprising: (1) Paven; (2) Alman). Ferrabosco's music is in the organ part, which is a short score of the original 5-part composition in Oxford, Christ Church MSS 423–28.

6b Sources: Mus. Sch. B. 2, Mus. Sch. D. 229, Mus. Sch. D. 238–40
Another of the same set. **CR:** See **6a**.

7a Source: Ch. Ch. 725–27
One of six fantasias, pavans and airs in tablature. It is not autograph and is designated ' for 3 Lero Vyalls '. The tuning is given as ' Eights ', which means that alternate strings were tuned in octaves, or as follows: *D, G, d, g, d', g'*. **CR:** *Suite No. 2 in G Minor for Three Lyra Viols* (the first of two movements comprising: (1) Fantasie; (2) Almaine).

7b Source: Ch. Ch. 725–27
Another of the same set. **CR:** See **7a**.

8a Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Ch. Ch. 5, *MB, CMA*
One of thirty pavans, fantasias, airs, almans, corants and sarabands with written-out variations or ' divisions ' designated ' for the Harpe, Base Violl, Violin and Theorbo '. **CR:** *Harp Consort No. 1 in G Minor* (the first of four movements comprising: (1) Almane; (2) Corant; (3) Corant; (4) Saraband).
The outside voices of the harp part are from Mus. Sch. D. 229; the inside voices are added from Ch. Ch. 5. *MB* and *CMA* contain only the violin and theorbo parts, without the divisions.

8b Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Ch. Ch. 5, *MB, CMA*
Another of the same set. **CR:** See **8a**.

8c Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Ch. Ch. 5, *CMA*
Another of the same set. **CR:** See **8a**.

8d Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Ch. Ch. 5, *CMA*
Another of the same set. **CR:** See **8a**
6 I 1: F♯ is supplied from Ch. Ch. 5.

9 Sources: Mus. Sch. B. 3, Mus. Sch. D. 238–40, Ch. Ch. 5
Another of the same set, but of larger dimensions and containing a more elaborate part for the harp. **CR:** *Harp Consort No. 8 in G Major.*
5 I 1: tied quaver B followed by quavers C D and C (Mus. Sch. B. 3 and Ch. Ch. 5).

10 Sources: Mus. Sch. B. 3, Mus. Sch. D. 238–40
Another of the same set and similar to **9**. Lawes has signed the name ' Cormacke ' to the theorbo part in Mus. Sch. D. 238. **CR:** *Harp Consort No. 9 in D Major upon a bass Theme by ' Cormacke '.*
70 II: the bass viol part in the autograph score, Mus. Sch. B. 3, has for this division only the violin part of the previous strain. The autograph part-book, Mus. Sch. D. 240 has the version printed here.

11 Sources: Mus. Sch. B. 3, Mus. Sch. D. 238–40
Another of the same set and similar to **9**. Lawes has titled this piece ' Paven of Coprario '. Coperario's theme is in the bass of the harp part and may be examined in its original setting in Vol. IX of *Musica Britannica*, where it is No. 101. See the editor's comments in *William Lawes* (London: Routledge and Kegan Paul Ltd., 1960), pp. 103–104. **CR:** *Harp Consort No. 10 in G Minor upon a Bass Theme by Giovanni Coperario.*

12a Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Mus. Sch. C. 90, Add. 29290, Ch. Ch. 430, Add. 10445
One of twenty-four pieces divided into eight sets of three, each set comprising a fantasia, an alman and a galliard. The instrumentation is specified for violin, bass viol and organ. **CR:** *Sonata No. 1 in G Minor for Violin, Bass Viol and Organ* (the first of three movements comprising: (1) Fantazia; (2) Aire [Alman]; (3) Aire [Galliard]).
65 O 1s: minim lacking (Mus. Sch. D. 229). It is supplied by Mus. Sch. C. 90. *Id.* the pause in the same bar.

12b Sources: The same as **12a**
The second movement of the first set. **CR:** See **12a**.

12c Sources: The same as **12a**
The third movement of the first set.. **CR:** See **12a**.

13a Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Mus. Sch. C. 90, Add. 29290, Ch. Ch. 430, Add. 10445
The first movement of the seventh set of the above pieces. **CR:** *Sonata No. 7 in D Minor for Violin, Bass Viol and Organ* (the first of three movements comprising: (1) Fantazia; (2) Aire [Alman]; (3) Aire [Galliard]).

13b Sources: The same as **13a**
The second movement of the seventh set. **CR:** See **13a**.

13c Sources: The same as **13a**
The third movement of the seventh set. **CR:** See **13a**.

14a Sources: Mus. Sch. B. 2, Mus. Sch. D. 238–40, Mus. Sch. D. 229, Mus. Sch. C. 90, Add. 29290, Ch. Ch. 430, Add. 10445
The first movement of the eighth set of the above pieces. Three autographs of this work are extant. This transcription is from the autograph score in Mus. Sch. B. 2; the small notes are additional from Mus. Sch. D. 229. **CR:** *Sonata No. 8 in D Major for Violin, Bass Viol and Organ* (the first of three movements comprising: (1) Fantazia; (2) Aire [Alman]; (3) Aire [Galliard]).
69 O 1t: C (Mus. Sch. D. 229).

14b Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Mus. Sch. C. 90, Add. 29290, Ch. Ch. 430, Add. 10445
The second movement of the eighth set. **CR:** See **14a**.

14c Sources: The same as **14b**
The third movement of the eighth set. **CR:** See **14a**.

15a Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Mus. Sch. C. 89, Add. 29290, Rés. 770, Ch. Ch. 430
One of twenty-four pieces divided into eight sets of three, each set comprising a fantasia, an alman and a galliard. The instrumentation is that of the trio-sonata and is specified for two violins, bass viol and organ. **CR:** *Sonata No. 1 in G Minor for Two Violins, Bass Viol and Organ* (the first of three movements comprising: (1) Fantazia; (2) Aire [Alman]; (3) Aire [Galliard]).

15b Sources: The same as **15a**
The second movement of the first set. **CR:** See **15a**.

15c Sources: The same as **15a**
The third movement of the first set. **CR:** See **15a**.

16a Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Mus. Sch. C. 89, Add. 29290, Rés. 770, Ch. Ch. 430
The first movement of the sixth set of the above pieces. **CR:** *Sonata No. 6 in D Major for Two Violins, Bass Viol and Organ* (the first of three movements comprising: (1) Fantazia; (2) Aire [Alman]; (3) Aire [Galliard]).
62 III 2: At this point Lawes includes an alternate part for these divisions, the alternate being identical with the bass of the organ part.

16b Sources: The same as **16a**
The second movement of the sixth set. **CR:** See **16a**.

16c Sources: The same as **16a**
The third movement of the sixth set. **CR:** See **16a**.

17a Sources: Mus. Sch. D. 238–40, Mus. Sch. D. 229, Mus. Sch. C. 89, Add. 29290, Rés. 770, Ch. Ch. 430
The first movement of the seventh set of the above pieces. **CR:** *Sonata No. 7 in D Minor for Two Violins, Bass Viol and Organ* (the first of three movements comprising: (1) Fantazia; (2) Aire [Alman]; (3) Aire [Galliard]).

17b Sources: The same as **17a**
The second movement of the seventh set. **CR:** See **17a**

17c Sources: The same as **17a**
The third movement of the seventh set. **CR:** See **17a**.

18a Sources: Mus. Sch. B. 3, Ch. Ch. 754–59, Ch. Ch. 391–96, Mus. Sch. E. 431–36, Mus. Sch. D. 241–44, Add. 10445, Ch. Ch. 479–83
One of at least sixty-six fantasias, pavans, airs, corants, almans, 'eccos', and sarabands popularly known as the '*Royall Consort*' and designated for two violins, two bass viols and a thorough-bass for two theorboes. The collection exists in several versions with different instrumentations. **CR:** *Suite No. 2 in D Minor from the 'Royal Consort'* (the first of seven movements comprising: (1) Pavan; (2) Aire; (3) Aire; (4) Aire [Galliard]; (5) Corant; (6) Saraband; (7) Saraband).

18b Sources: The same as **18a** but not in Mus. Sch. E. 431–36
Another of the same set. **CR:** See **18a**.

18c Sources: The same as **18b** and including Add. 31429
Another of the same set. **CR:** See **18a**.

18d Sources: The same as **18c** but not in Mus. Sch. E. 431–36
Another of the same set. **CR:** See **18a**.

18e Sources: The same as **18c**
Another of the same set. **CR:** See **18a**.

18f Sources: The same as **18c**
Another of the same set. **CR:** See **18a**.

18g Sources: Mus. Sch. B. 3, Ch. Ch. 754–59, Mus. Sch. D. 241–44, Add. 10445, Ch. Ch. 479–83
Another of the same set. **CR:** See **18a**.

APPENDIX

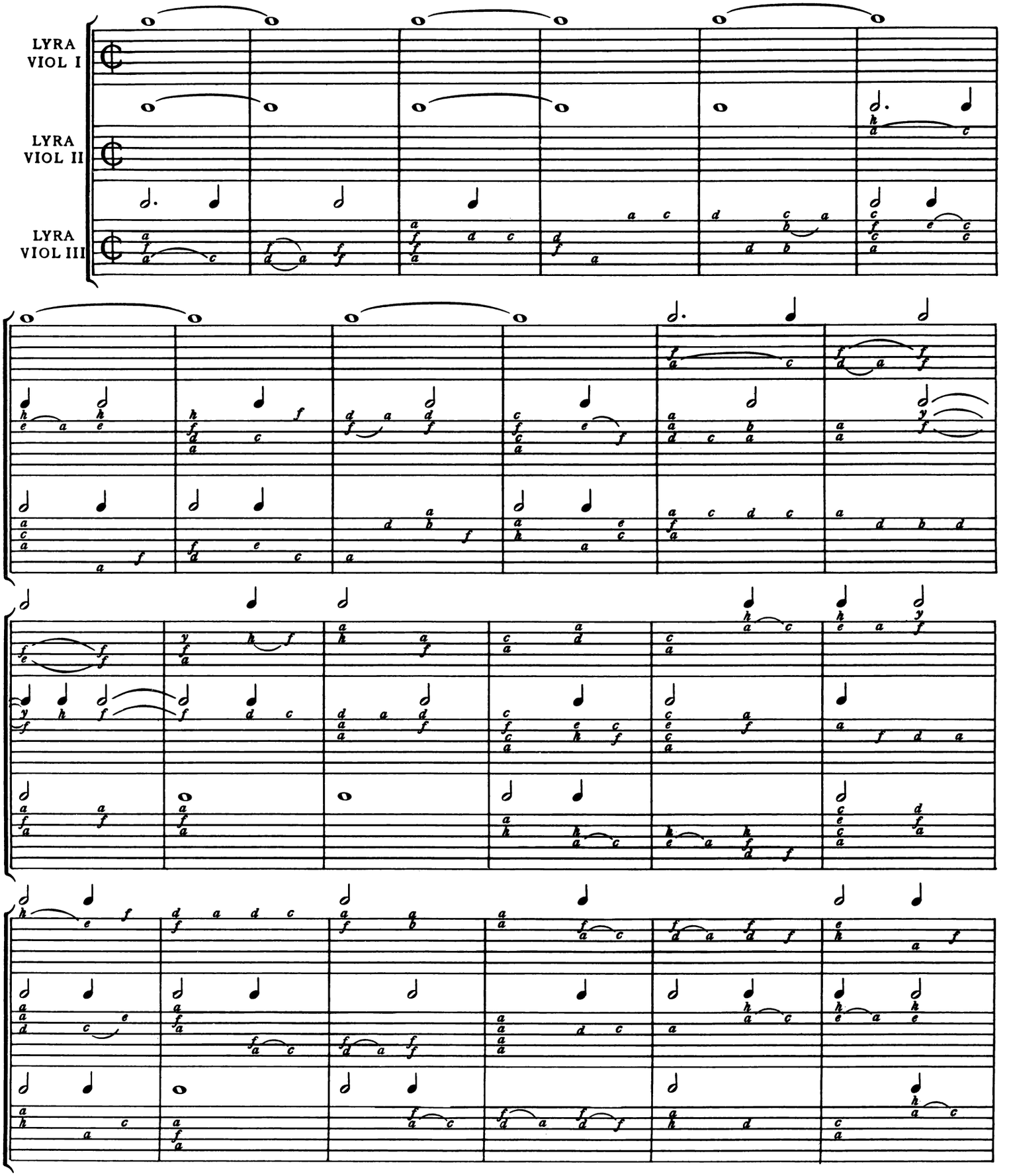
Suite no. 2 in G minor

for Three Lyra Viols*

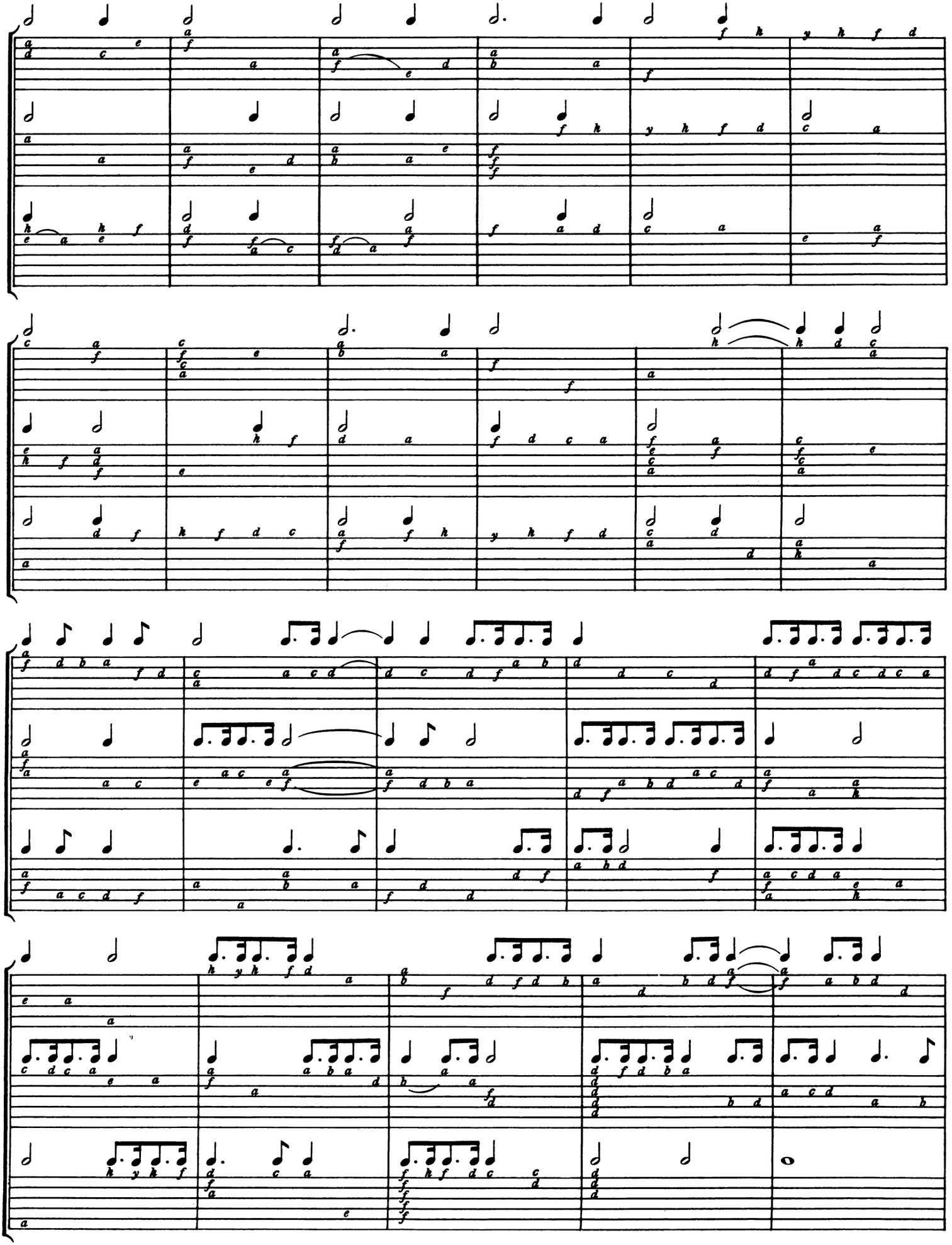
(Tablature version)

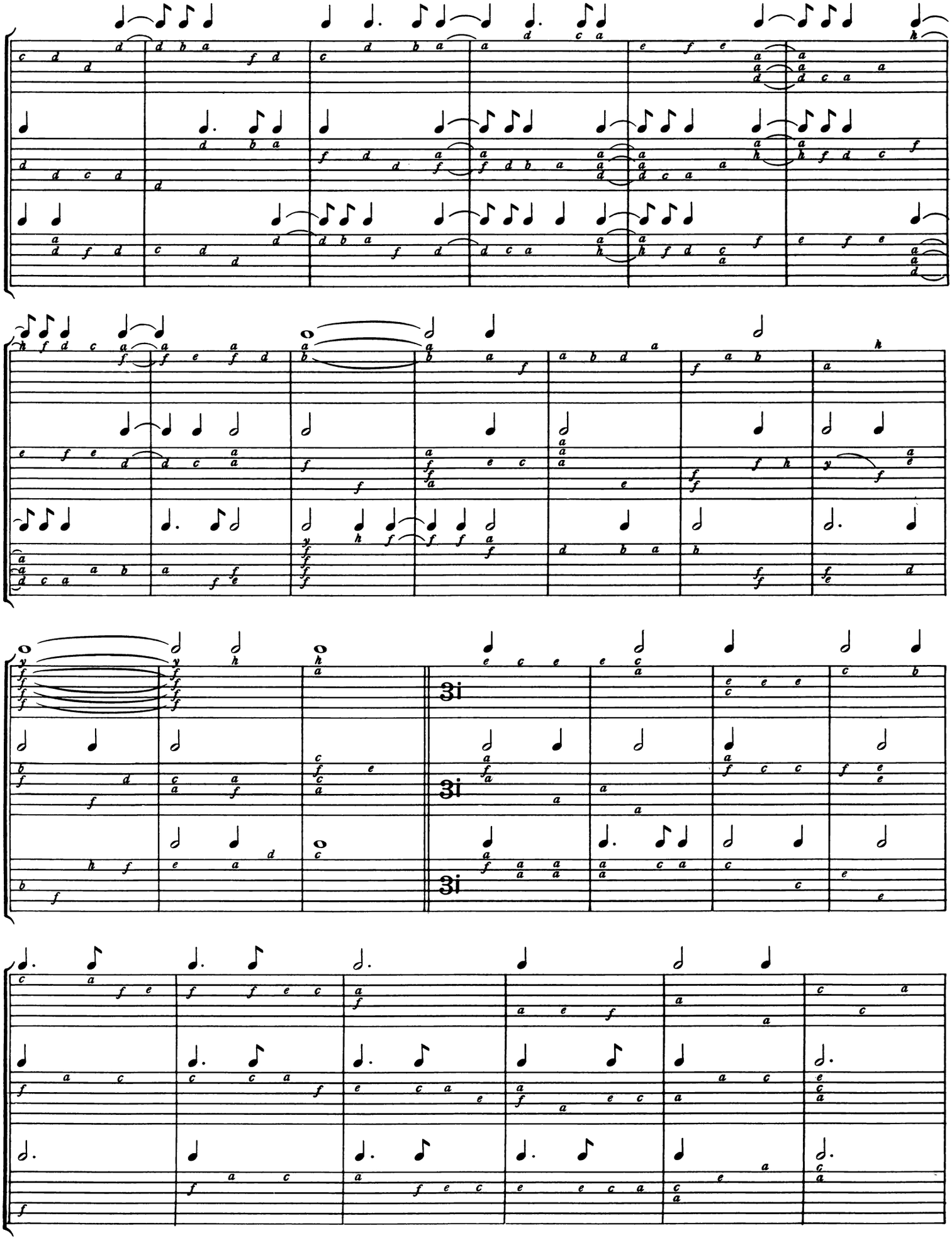
7

(a) FANTASIA



*Tuning: D G d g d'g'

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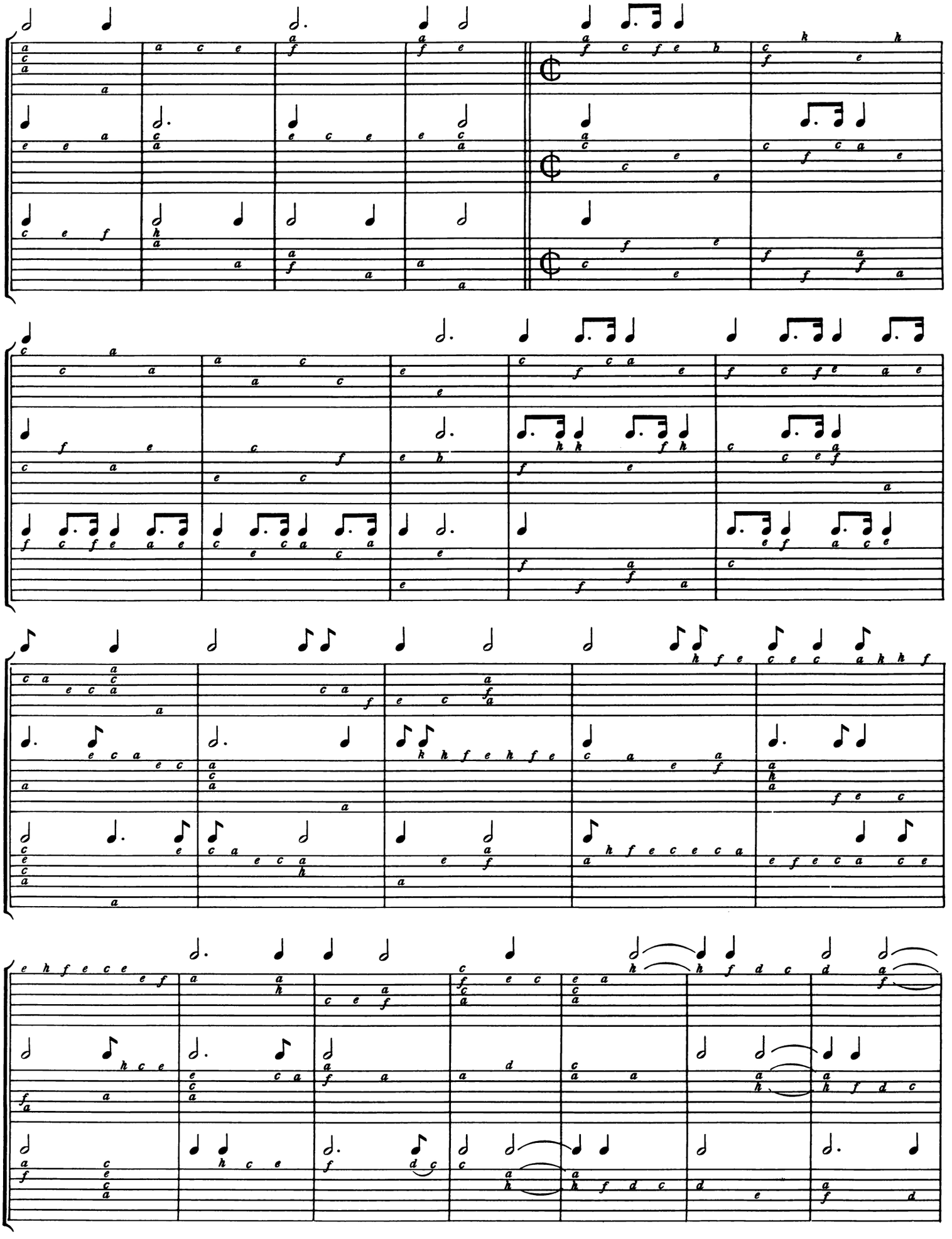
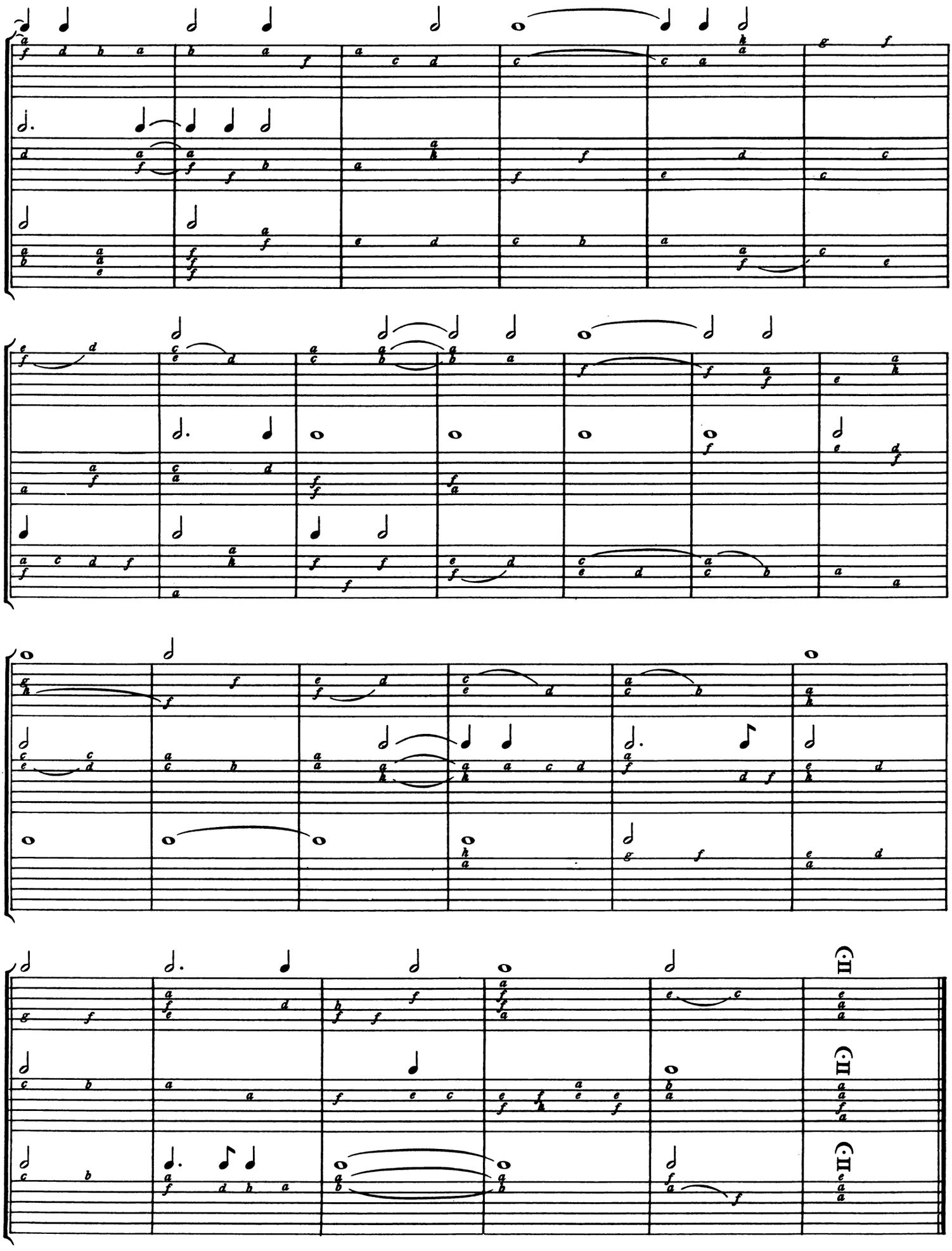
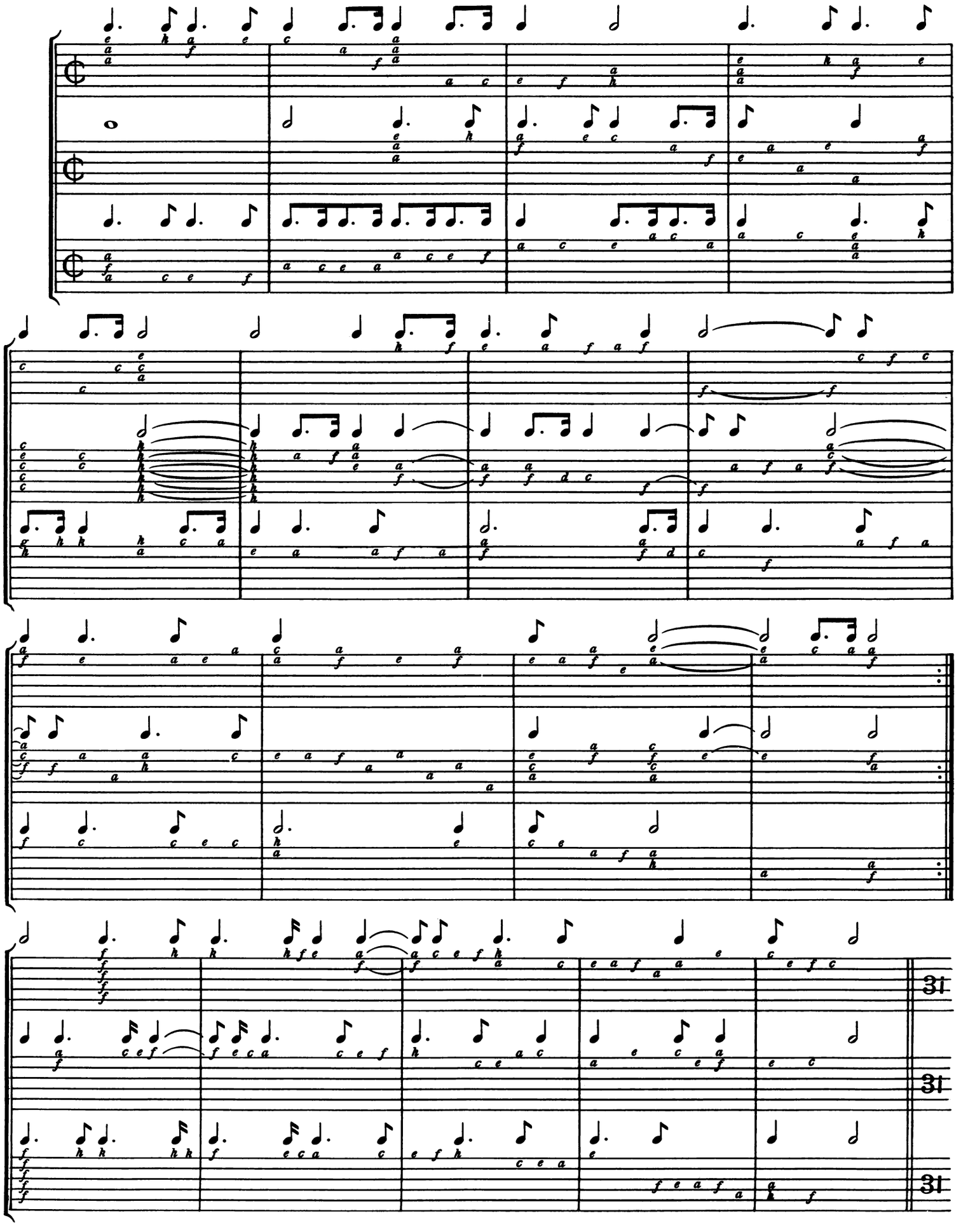
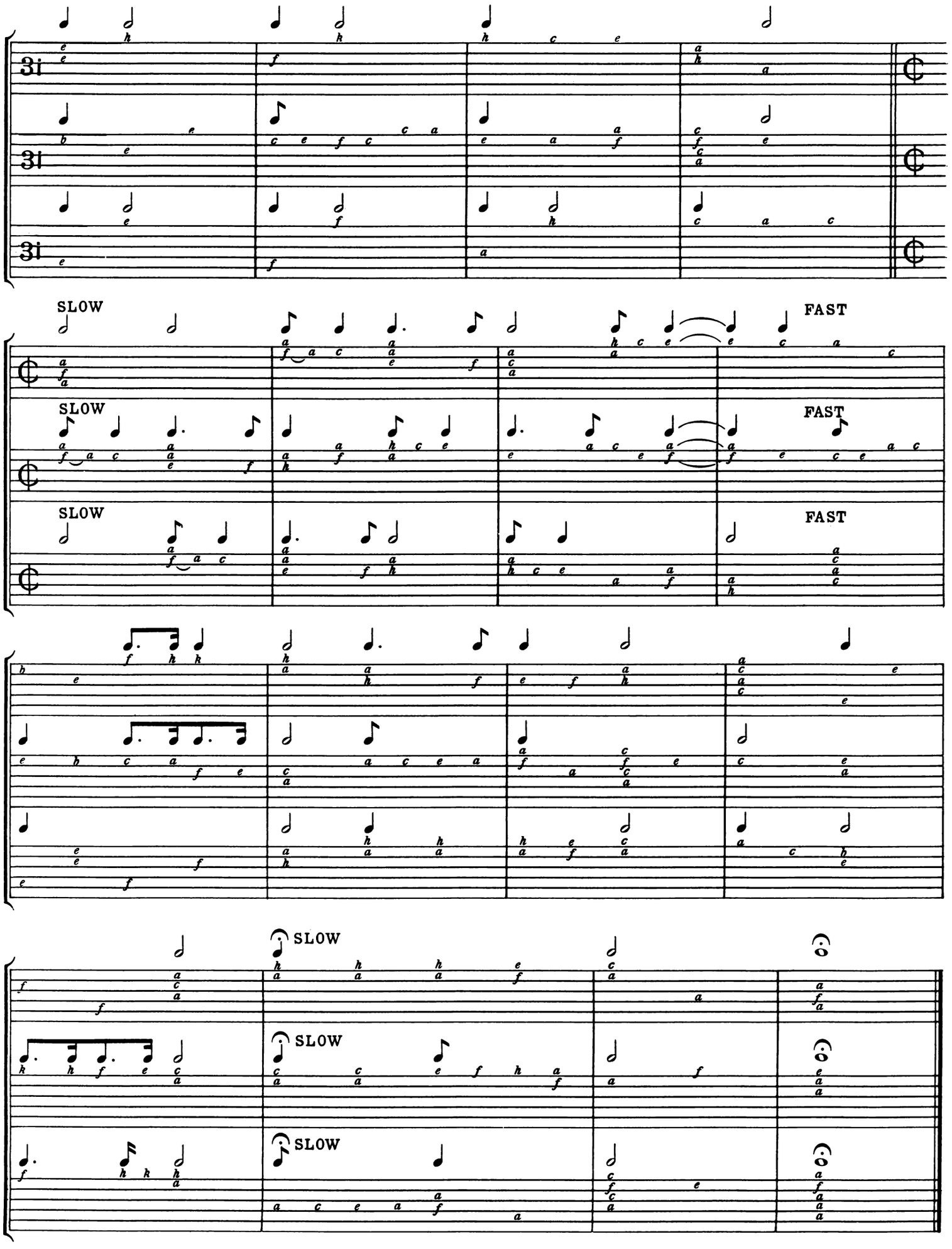




(b) [ALMAINE]

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