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THE

FITZWILLIAM VIRGINAL BOOK.

EDITED FROM THE ORIGINAL MANUSCRIPT

WITH AN INTRODUCTION AND NOTES

(TRANSLATED INTO GERMAN BY JOHN BERNHOFF)

BY

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AND

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NOTE. The Roman numbers in square brackets, refer to the modes. See Introduction, vol. i, p. XII.

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NOTES*) TO VOLUME II.

P. 1. See note to vol. i. p. 427. A copy of this setting, entitled "Felix nunquam", is in Forster, p. 24, with no composer's name to it; and another is in Cosyns, p. 150.

P. 12. The exercise marked CXI, has neither clefs, time-signature, nor indications as to key. The notes have no tails. No. CXII has nothing in common with "Tell mee, Daphne", on p. 446 of this volume.

P. 19. See Chappell, pp. 456, 782, 794.

P. 22. In Ward's List.

P. 23. The abbreviation "Dor.", cannot refer to the Dorian mode, as this prelude is in the transposed Ionian mode (XIII*). See note on vol. i, pp. 129 and 177. This prelude can hardly be connected with the pavan and galliard, nos. XXXIV and XLVIII, as the mode is altogether different.

P. 34. This extraordinary experiment in rhythm is marked only with the barred semicircle, and the arrangement of bars is as indicated by the continuous lines; the dotted lines are supplied until the bottom line of p. 35, when the arrangement of the MS. is followed, marking off, as it were, a little bar of 3—4 time from the larger bar of 8—4 time. Later on, from p. 37, line 3 onwards, the larger bar is divided into two halves of common time, an arrangement which holds good until p. 39, when each of the crotchets is divided into three quavers. It is worth noticing how truly the rhythm is kept throughout the piece.

*) LIST OF BOOKS REFERRED TO IN THE NOTES.

Add. MSS. Additional Manuscripts in the British Museum, London.

CHAPPELL. "The Ballad Literature and Popular Music of the Olden Time; a History of the Ancient Songs, Ballads, and the Dance Times of England, with numerous Anectodes and entire Ballads. Also a Short Account of the Minstrels. By W. Chappell, F. S. A. The whole of the Airs harmonized by G. A. Macfarren." (No date.)

COSYNS. Benjamin Cosyns' Virginal Book, a MS. volume in Her Majesty's Library at Buckingham Palace.

FORSTER. Will. Forster's Virginal Book, another MS. volume in the Buckingham Palace Library, dated 1624.

NEVELL. My Lady Nevell's Booke, a MS. collection of Virginal music in the possession of the Marquess of Abergavenny, copied by J. Baldwine of Windsor in 1591.

WARD. Lives of the Gresham Professors, by John Ward (1740), containing a list of Virginal Compositions by Dr. John Bull, who was the first Gresham Professor of Music, from 1596 to 1607.

ANMERKUNGEN*) ZU BAND II.

Deutsche Übersetzung von *John Bernhoff*.

S. 1. Siehe Anmerkung zu Bd. 1, S. 427. Eine Abschrift dieser Bearbeitung, betitelt »Felix nunquam«, steht in Forster, S. 24, ohne Angabe des Komponisten; eine andere kommt in Cosyns, S. 150 vor.

S. 12. Die Übung CXI hat weder Schlüssel, noch Angabe des Zeitmasses oder der Tonart. Die Noten sind ohne Stiele. Nr. CXII hat nichts gemein mit »Tell mee, Daphne«, welche auf S. 446 dieses Bandes steht.

S. 19. Siehe Chappell, S. 456, 782, 794.

S. 22. In Ward's Verzeichnis.

S. 23. Die Abkürzung »Dor.« kann sich nicht auf die dorische Tonart beziehen, da dieses Präludium in dem transponierten ionischen Ton steht (XIII*). Siehe Anmerkung zu Bd. 1, S. 129 und 177. Dieses Präludium kann schwerlich mit der Pavane und der Galliarde Nr. XXXIV und XLVIII in Verbindung stehen, da der Kirchenton ein ganz anderer ist.

S. 34. Dieses ausserordentliche Experiment im Rhythmus wird nur durch den gestrichenen Halbkreis bezeichnet, und die Verteilung der Taktstriche ist die, welche durch die ununterbrochenen Linien angegeben ist; die punktierten Linien gehen bis zur untersten Reihe von S. 35, von wo ab das im MS. beobachtete System befolgt wird, d. h. von dem grösseren Takt im Zeitmasse von 8—4 wird sozusagen ein kleiner Takt von 3—4 abgerechnet. Weiterhin, von S. 37, dritte Reihe ab, wird der grössere Takt in zwei Hälften im Viervierteltakt geteilt, ein Verfahren, das bis zu S. 39 gilt, wo jedes der Viertelnoten in drei Achtelnoten geteilt ist. Es ist bemerkenswert, wie genau der Rhythmus durch das ganze Stück bewahrt wird.

*) VERZEICHNIS DER IN DEN ANMERKUNGEN ERWÄHNTEN BÜCHER.

Add. MSS. Additional Manuscripts im British Museum, London.

CHAPPELL. Balladen-Litteratur und Volkslieder aus alter Zeit; Geschichte der alten Lieder, Balladen und Tanzweisen Englands, mit zahlreichen Anectoden und vollständigen Balladen. Dazu ein kurzer Aufsatz über die Fahrenden Sänger. Von W. Chappell, F. S. A., = Mitglied des Künstler-Vereins. Sämtliche Arien oder Melodien von G. A. Macfarren harmonisiert. (Ohne Datum.)

COSYNS. Benjamin Cosins' Virginal-Buch; ein M. S.-Band in Ihrer Majestät Bibliothek im Buckingham-Palast.

FORSTER. Will. Forster's Virginal-Buch; noch ein M.S.-Band in der Bibliothek im Buckingham-Palast. Datum 1624.

NEVELL. Lady Nevell's Buch, eine Sammlung von »Virginal«-Kompositionen im M.S., im Besitz des Marquess von Abergavenny, abgeschrieben von J. Baldwine aus Windsor, i. J. 1591.

WARD. Biographien der Gresham-Professoren von John Ward (1740), enthält ein Verzeichnis von Virginal-Kompositionen von Dr. John Bull, dem ersten Gresham-Professor der Musik, von 1596 bis 1607.

P. 42. The theme of this piece is the famous "Lachrymae" of John Dowland, (Second Booke of Songs or Ayres, 1600); it next appears in "Lachrymae, or Seven Teares, figured in seven passionate Pavans, set forth for the lute, viols, or violins, in five parts", in 1605. The first of the seven is the work which is constantly alluded to as "Lachrymae". Add. MS. 31,392 fol. 35b has Dowland's "Lachrymae" in lute tablature. The tune is to be found in nearly every Elizabethan collection. It occurs at fol. 71a of Add. MS. 30,485, and a setting by Cosyns is in his book, p. 8. See Chappell, p. 92. A setting by Morley is in this volume, p. 173, and one by Giles Farnaby at p. 472.

P. 47. The piece occurs as "Hardings Galliard", without Byrd's name, in Forster, p. 380. Two "fancies" by James Harding are in Add. MS. 30,485, f. 47 and 50.

P. 54. Some marginal notes on p. 226 of the MS. possibly referring to section 3 of this piece, have been rendered illegible by the binder.

P. 64. In Ward's list.

P. 67. A copy is in Nevell, fol. 113a.

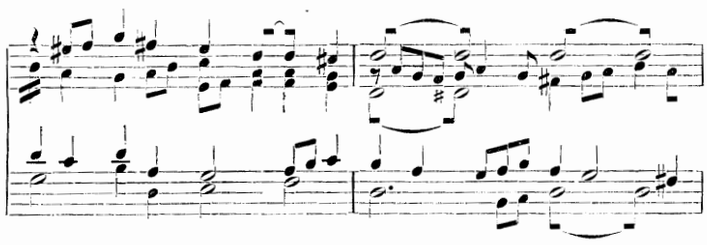
P. 77. The same tune set by Munday, occurs in vol. i. p. 66. See Chappell, p. 233. In Add. MS. 23,623 fol. 13b, it is given as "Bonni well Robin van Doct. Jan Bull".

P. 87. See foot-notes at the end of the piece; the last ten bars are evidently meant to be played *at libitum*, as some of them contain five crotchets, others six, and the majority four. The work is an interesting example of a ground kept nearly always in the highest part, and beginning with a simple statement of the theme with a pause marked after it.

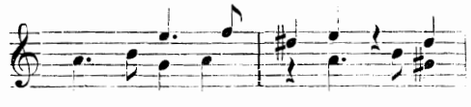
P. 94. A different setting from the anonymous treatment of the same tune, vol. i. p. 72.

P. 103. A copy of this setting is in Forster, p. 288. See vol. i. p. 99 ff., which has been used in correcting the corrupt bars noted on pp. 104 and 106. These stand in the MS. thus:

P. 104. sect. 2. bars 6,7:



Pag. 106. Sect. 4 bars 7 and 8 right hand:



See vol. i. p. 99 ff.

P. 110. The foot-note [**] refers only to the left-hand part of the penultimate bar.

P. 111. A copy is in Forster, p. 302.

P. 116. In Ward's list. A composition on the same theme, by Cosyns, is in his book p. 75.

P. 119. Line three in the last group of semiquavers in the left hand, the C should be marked natural.

S. 42. Das Thema dieses Stückes ist das berühmte »Lachrymae« von John Dowland (Second Booke of Songs or Ayres, 1600); i. J. 1605 erscheint es dann in »Lachrymae, or seven Teares, figured in seven passionate Pavans, set forth for the lute, viols, or violins, in five parts«. Die erste ist das als »Lachrymae« bekannte Werk. Add. MSS. 31,392, fol. 35b enthält Dowlands Lachrymae, mit Laute-Tabulatur versehen. Die Melodie kommt fast in jeder Elisabethschen Sammlung vor. Es steht auf fol. 71a der Add. MS. 30,485; und eine Bearbeitung von Cosyns kommt in seinem Buche auf S. 8 vor. Siehe Chappell, S. 92. Eine Bearbeitung von Morley steht in diesem Bande auf S. 173, und noch eine von Giles Farnaby auf S. 472.

S. 47. Das Stück steht in Forster, S. 380, als »Hardings Galliard«, ohne Byrd's Namen. Zwei Phantasien von James Harding sind in Add. MSS. 30,485, fol. 47 und 50 enthalten.

S. 54. Einige der Randbemerkungen auf S. 226 des MS., welche sich möglicherweise auf Abschnitt 3 dieses Stückes beziehen, sind vom Einbinder unlesbar gemacht worden.

S. 64. In Ward's Verzeichnis.

S. 67. Eine Abschrift steht in Nevell, fol. 113a.

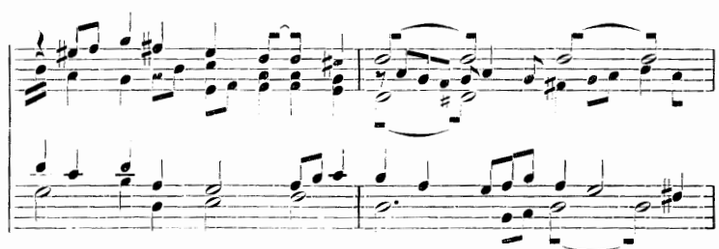
S. 77. Dieselbe Melodie, von Munday gesetzt, kommt in Bd. I, S. 66 vor. Siehe Chappell, S. 233. In Add. MS. 23,623, fol. 13b steht es angegeben als »Bonni well Robin van Doct. Jan Bull«.

S. 87. Siehe die Fussnoten am Schlusse des Stückes; jedenfalls sollen die letzten zehn Takte »ad libitum« gespielt werden, da einige fünf Viertelnoten enthalten, andere sechs, die meisten vier. Das Werk bietet ein interessantes Beispiel, wo ein immer wiederkehrendes Thema fast durchweg in der obersten Stimme bleibt, und mit einer einfachen Angabe des Themas mit Fermate anhebt.

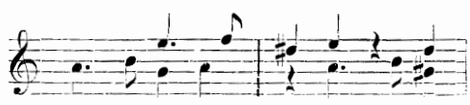
S. 94. Eine andere Komposition von der anonymen Bearbeitung derselben Melodie, Bd. I, S. 72.

S. 103. Eine Abschrift dieser Bearbeitung steht in Forster, S. 288. Siehe Bd. I, S. 99ff., welcher bei der Korrektur der entstellten Takte, auf welche auf Seite 104 und 106 Bezug genommen wurde, benutzt worden ist. Diese stehen im MS. wie folgt:

S. 104. Abschnitt 2, Takte 6, 7:



S. 106. Abschn. 4, Takte 7 und 8, rechte Hand:



Siehe Bd. I, S. 99ff.

S. 110. Die Fussnote [**] bezieht sich nur auf den mit der linken Hand gespielten Teil des vorletzten Taktes.

S. 111. Eine Abschrift steht in Forster, S. 302.

S. 116. In Ward's Verzeichnis. Eine Komposition über dieselbe Melodie, von Cosyns, steht in seinem Buche S. 75.

S. 119. Dritte Reihe in der letzten Gruppe der Sechzehntelnoten in der linken Hand, müsste das C aufgelöst sein.

P. 121. In Ward's list.

P. 125. In Ward's list.

P. 128. In Ward's list. The piece occurs also as "Courante 'Juweel", with slight differences in Add. MS. 23,623, fol. 70b, where there is besides another setting, (at fol. 49b) entitled "Het Juweel van Doctor Jan Bull quod fecit anno 1621, 12. December." A slightly different version occurs in Cosyns, p. 124.

P. 131. In Ward's list. See Chappell, pp. 240, 776.

P. 135. The composer was probably either Robert Parsons (d. 1570) or his son John (d. 1623). The only entry is the name "Persons" at the end of the piece.

P. 138. The figure after the title, here given as "2", should be "11" as marking the eleventh of Farnaby's pieces in the collection. See Chappell, p. 793.

P. 146. In Ward's list.

P. 148. Bull's setting of this beautiful tune is in Add. MS. 23,623 fol. 17b, where it is called "Rose a solis van Joan Bull Doct.".

P. 161. The theme of this piece became popular later as a catch, "Slaves to the world", which is ascribed to Edmund Nelham in the second edition of Hilton's 'Catch that Catch can' (1658.)

P. 166. See Chappell, p. 74.

P. 173. This is another setting of Dowland's "Lachrymae", though there is no acknowledgment of the fact in the MS. See note to p. 42.

P. 180. This piece occurs under the name "Levalto" in Forster, p. 20.

P. 184. See Chappell, p. 86.

P. 186. See Chappell, p. 793. The tune, the Irish origin of which is denoted by its name ("Colleen oge asthore") is referred to by Shakespeare, Henry V., IV. iv. 4. See also the New English Dictionary, s. v. CALINO. Another copy is in Add. MS. 30,485, fol. 96b.

P. 190. See Chappell, pp. 114 and 770. The piece occurs under the name "Lord Willobies welcome home", in Nevell, fol. 146b, and Forster, p. 22. Against the bass line at the beginning is written in the margin "300* to S. T. by Tom".

P. 192. Another setting of this tune is at p. 462 of this volume.

P. 234. See Chappell, pp. 123, and 771. Another copy is in Cosyns. p. 46, where it is signed with his initials.

P. 236. "The Irishe Dumpe" is referred to in Chappell, p. 793. "Watkins Ale" occurs also in Forster, p. 460. See Chappell, p. 136.

P. 242. In Ward's list.

P. 244. In Ward's list.

P. 248. The significance of the initial D cannot be shown; it can have nothing to do with the mode or key of the piece. In Ward's list.

P. 249. In Ward's list.

P. 251. In Ward's list.

P. 258. It is practically certain that the "W. B." of "Sr. John Grayes Galiard" is William Byrd. The initials are placed at a sufficient distance apart in the MS. for the name to be added in full, and a similar contraction occurs in other MSS.

S. 121. In Ward's Verzeichnis.

S. 125. In Ward's Verzeichnis.

S. 128. In Ward's Verzeichnis. Das Stück kommt auch als »Courante Juweel« mit geringen Veränderungen in Add. MS. 23,623, fol. 70b vor, wo auch eine andere Bearbeitung (fol. 49b), betitelt »Het Juweel van Doctor Jan Bull quod fecit anno 1621, 12. December«, steht. Eine etwas veränderte Version steht in Cosyns, S. 124.

S. 131. In Ward's Verzeichnis. Siehe Chappell, SS. 240, 776.

S. 135. Der Komponist war wohl entweder Robert Parsons († 1570) oder sein Sohn John († 1623). Nur der Name »Persons« kommt am Schlusse des Stückes vor.

S. 138. Die Zahl nach dem Titel, hier als »2« angegeben, müsste »11« sein, da sie das elfte von Farnabys Stücken in der Sammlung bezeichnet. Siehe Chappell, S. 793.

S. 146. In Ward's Verzeichnis.

S. 148. Bull's Bearbeitung dieser schönen Melodie steht in Add. MS. 23,623, fol. 17b, betitelt »Rose a solis van Joan Bull Doct.«

S. 161. Das Thema dieses Stückes wurde später als ein Rundgesang, »Slaves to the world«, populär, welche in der zweiten Ausgabe von Hilton's 'Catch that Catch can' (1658) Edmund Nelham zugeschrieben wird.

S. 166. Siehe Chappell, S. 74.

S. 173. Es giebt noch eine Bearbeitung von Dowlands »Lachrymae«, obgleich das MS. nichts davon berichtet. Siehe Anmerk. zu S. 42.

S. 180. Dieses Stück kommt unter dem Namen »Levalto« in Forster, S. 20 vor.

S. 184. Siehe Chappell, S. 86.

S. 186. Siehe Chappell, S. 793. Auf die Melodie, deren irischer Ursprung aus dem Namen (»Colleen oge asthore«) hervorgeht, wird von Shakespeare in Heinrich V., IV. iv. 4 Bezug genommen. Siehe auch das New English Dictionary, s. v. Calino. In Add. MS. 30,485, fol. 96b steht noch eine Abschrift.

S. 190. Siehe Chappell, S. 114 und 770. Das Stück kommt unter dem Titel »Lord Willobies welcome home« in Nevell, fol. 146b und Forster, S. 22 vor. Am Anfang der Bass-Linie, am Rande steht geschrieben »300* to S.T. byTom«.

S. 192. Seite 462 dieses Bandes enthält eine andere Bearbeitung dieser Melodie.

S. 234. Siehe Chappell, SS. 123 und 771. Eine weitere Abschrift steht in Cosyns, S. 46, wo dieselbe mit den Anfangsbuchstaben seines Namens unterschrieben ist.

S. 236. »The Irish Dumpe« wird in Chappell, S. 793 erwähnt. »Watkins Ale« steht auch in Forster, S. 460. Siehe Chappell, S. 136.

S. 242. In Ward's Verzeichnis.

S. 244. In Ward's Verzeichnis.

S. 248. Die Bedeutung des Anfangsbuchstabens D. lässt sich nicht ergründen; derselbe kann sich nicht auf den Kirchenton oder die Tonart des Stückes beziehen. In Ward's Verzeichnis.

S. 249. In Ward's Verzeichnis.

S. 251. In Ward's Verzeichnis.

S. 258. Es ist so gut wie erwiesen, dass die Buchstaben »W. B.« der »Sr. John Grayes Galiard« für William Byrd stehen. Die Anfangsbuchstaben stehen im MS. weit genug auseinander, um die Ausfüllung des vollen Namens zuzulassen; eine ähnliche Abkürzung kommt in anderen MSS. vor.

P. 259. In Ward's list.

P. 260. No. CXCIII, occurs again, as a "Corranto" at p. 267, No. CCIV. The harmonies are a little less meagre in this version; the only important difference is in line 2, bar 2, left hand, which stands a fifth higher in the other version.

P. 267. See previous note.

P. 268. The melody of the "Daunce" is that given as "Dulcina" in Giles Earle's Song Book, 1626; see Wooldridge's edition of Chappell's "Old English Popular Music" vol. i. p. 160.

P. 270. In the margin are some words which Chappell reads as "R. Rysd. silas."

P. 273. The facsimile frontispiece to this volume contains the passsage from line 3, bar 3 of this page, to the end of no. CCXII, on p. 276.

P. 274. In Ward's list.

P. 275. See Chappell, p. 76.

P. 281. In Ward's list, where it is called "Fantasia with 23 Variations upon *Ut, re, mi, fa, sol, fa*".

P. 298. See Chappell, pp. 171, 772.

P. 305. The name at the end of this corranto appears as "William Byrd, sett." but no other composer's name appears to indicate whether the transcription or the theme is assigned to Byrd. The theme is clearly an adaptation of the pavan "Belle qui tiens ma vie", which appears in Thoinot Arbeau's "Orchésographie" (1588) and in many modern collections.

P. 317. See Chappell, pp. 173, 708, 772.

P. 360. See Chappell, pp. 196, 773.

P. 402. This composition occurs, as "The Marche before the Batell" in Nevell, fol. 13b.

P. 406. In the margin is written "Vide P. Philippi sopr. la medesima fuga, p. 158". This refers to the fact that Peter Philips's Fantasia, no. LXXXIV (vol. i,p. 335) is built upon the same subject. Against the third line is written a sentence of which only these words can be read: "la fuga . . . fuggira". This corresponds to the bottom of p. 406 of this volume, and, taken in connection with the fact that the numbers relating to the fugal entries stop at this point, it may be assumed that the sentence drew attention to the free construction of the fantasia from this point onwards, when new "points" or "fugues" are introduced.

P. 412. In Ward's list. "Brunswick's Toy", in Cosyns, p. 114b, has nothing in common with them.

P. 427. The ornaments of this piece, and the slight alterations of the notes, make the canon not quite clear. It is between the two highest parts, and is at the interval of a fifth below, at the distance of two semibreves. This arrangement of the parts continues strictly to within nine bars of the end, and beside the parts in canon, there are many points of imitation.

S. 259. In Ward's Verzeichnis.

S. 260. Nr. CXCIII kommt als »Corranto« auf S. 267, Nr. CCIV wieder vor. Die Harmonien sind in dieser Bearbeitung etwas weniger dürftig gehalten; der einzige Unterschied von Bedeutung befindet sich auf Reihe 2, Takt 2, linke Hand, was in der anderen Bearbeitung eine Quinte höher steht.

S. 267. Siehe die vorige Anmerkung.

S. 268. Die Melodie zu dem »Tanz« ist dieselbe, welche in Giles Earles Liederbuch, 1626, als »Dulcina« betitelt, vorkommt; siehe Wooldridge's Ausgabe von Chappell's »Old English Popular Music«, Bd. 1, S. 160.

S. 270. Am Rande stehen Worte, die Chappell für »R. Rysd. silas« liest.

S. 273. Das Faksimile-Titelblatt zu diesem Band enthält die Stelle von Reihe 3, Takt 3 dieser Seite bis zum Schlusse der Nr. CCXII, auf S. 276.

S. 274. In Ward's Verzeichnis.

S. 275. Siehe Chappell, S. 76.

S. 281. In Ward's Verzeichnis, wo es als: »Fantasia mit 23 Variationen über *Ut, re, mi, fa, sol, la*« betitelt ist.

S. 298. Siehe Chappell, SS. 171, 772.

S. 305. Der Name am Schlusse dieser Corrante erscheint als »William Byrd, sett.«; doch kommt keines anderen Komponisten Name vor, aus dem man ersehen könnte, ob die Transkription oder das Thema Byrd zugeschrieben wird. Das Thema ist sicherlich eine Bearbeitung der »Pavane«: »Belle qui tiens ma vie«, welche in Thoinot Arbeau's »Orchésographie (1588) und in vielen modernen Sammlungen vorkommt.

S. 317. Siehe Chappell, SS. 173, 708, 772.

S. 360. Siehe Chappell, SS. 196, 773.

S. 402. Diese Komposition steht in Nevell, fol. 13b als »Der Marsch vor der Schlacht«.

S. 406. Am Rande steht geschrieben »Vide P. Philippi sopr. la medesima fuga, p. 158« (siehe P. Philipp über dieselbe Fuge, S. 158). Dieses bezieht sich auf die Thatsache, dass Peter Philipp's Phantasie Nr. LXXXIV (Bd. I, S. 335) auf demselben Thema aufgebaut ist. Bei der dritten Reihe steht ein Satz geschrieben, von dem nur noch diese Worte zu lesen sind: »la fuga . . . fuggira«. Die Fuge . . . wird fliehen (verschwinden). Dieses stimmt überein mit dem, was unten auf Seite 406 dieses Bandes steht, und wenn man den Umstand noch berücksichtigt, dass die Zahlen, welche sich auf den jedesmaligen Eintritt des fugenartigen Themas beziehen, gerade hier aufhören, so darf man wohl annehmen, dass der Satz aufmerksam machen sollte auf die freie Konstruktion der Phantasie von dieser Stelle an, wo neue »Punkte« oder »Fugen« eingeführt werden.

S. 412. In Ward's Verzeichnis. »Brunswick's Toy« in Cosyns, S. 114b, hat nichts mit ihnen gemein.

S. 427. Die Verzierungen dieses Stückes und die unbedeutenden Abänderungen der Noten bewirken, dass der Kanon nicht ganz klar ist. Derselbe steht zwischen den beiden Oberstimmen im Intervall einer Quinte nach unten, zwei Ganz-Taktnoten entfernt. Diese Verteilung der Stimmen wird bis zum neunten Takte vor dem Schluss streng beobachtet, und ausser den einen Kanon bildenden Stimmen kommen öfters Nachahmungen vor.

P. 430. Another setting by Byrd, of the tune known also as "The Hunt's Up". See vol. i, p. 218. See Chappell, p. 196, and for another copy, Nevell, fol. 46.

P. 442. In Ward's list.

P. 446. See Chappell, p. 158.

P. 447. See Chappell, pp. 177, 789.

P. 445. Line 2, bar 1, left hand, the last note has in the MS. been corrected from *A*, in order to avoid making octaves with the plain-song.

P. 450. Philip Rosseter published a volume of "Ayres" in 1601 and another of "Consort Lessons" in 1609.

P. 459 bottom line. In the MS. opposite this passage is written, "Vedi Mor. 287". This refers to a curious piece of plagiarism, section 3 of Morley's pavan (vol. i, p. 212), being nearly identical with Farnaby's third section.

P. 462. See note on p. 192. A setting of this tune, signed "B. C." is in Cosyns, p. 59, and another, by John Bull, is in Add. MS. 30,485, fol. 95 b.

P. 472. See note on p. 42, ante.

P. 481. An anonymous setting of this tune is in vol. i. p. 74.

P. 485. Line 2. At the double bar, which comes at the bottom of p. 411 of the MS., appears the direction "Verte".

P. 489. The curious combination of two rhythms is carried on until line 5 of p. 491. It is evident that the notes of the canto fermo are of equal value, in other words that each bar is of the same duration. In playing the piece it would be incorrect to give the crotchets the same value throughout, and in the MS. the semibreves are never dotted, being divided into six or four crotchets indifferently.

P. 492, bottom line. The five bars comprising this line are misplaced in the MS., and their order is corrected by means of the figures "1, 3, 4, 2, 5", under the bars as they stand written, indicating the order as given here.

P. 494. See Chappell, p. 23.

S. 430. Eine andere Bearbeitung von Byrd der Melodie, welche unter dem Titel: »The Hunt's up« bekannt ist. Siehe Bd. I, S. 218. Siehe Chappell, S. 196; in Nevell, fol. 46 steht noch eine Abschrift.

S. 442. In Ward's Verzeichnis.

S. 446. Siehe Chappell, S. 158.

S. 447. Siehe Chappell, SS. 177, 789.

S. 445. Reihe 2, Takt 1, linke Hand, die letzte Note, welche *A* war, ist korrigiert worden im MS., um Oktaven mit dem Cantus firmus zu vermeiden.

S. 450. Philip Rosseter gab i. J. 1601 einen Band, »Ayres« betitelt und i. J. 1609 einen Band, »Consort Lessons« betitelt, heraus.

S. 459. Unterste Reihe. Im MS. steht bei dieser Stelle geschrieben: »Vedi Mor. 287«. Dies bezieht sich auf ein interessantes Plagiat, nämlich Abschnitt 3 von Morley's Pavane (Bd. I, S. 212), ist beinahe identisch mit dem dritten Abschnitt bei Farnaby.

S. 462. Siehe Anmerkung auf S. 192. In Cosyns, S. 59, kommt eine mit »B. C.« unterschriebene Bearbeitung dieser Melodie vor, und eine andere von John Bull befindet sich in Add. MS. 30,485, fol. 95 b.

S. 472. Siehe Anmerkung auf S. 42, ante.

S. 481. Eine anonyme Bearbeitung dieser Melodie befindet sich Bd. I, S. 74.

S. 485. Reihe 2. Beim Doppelstrich, unten auf Seite 411 des MS. steht die Weisung »Verte«.

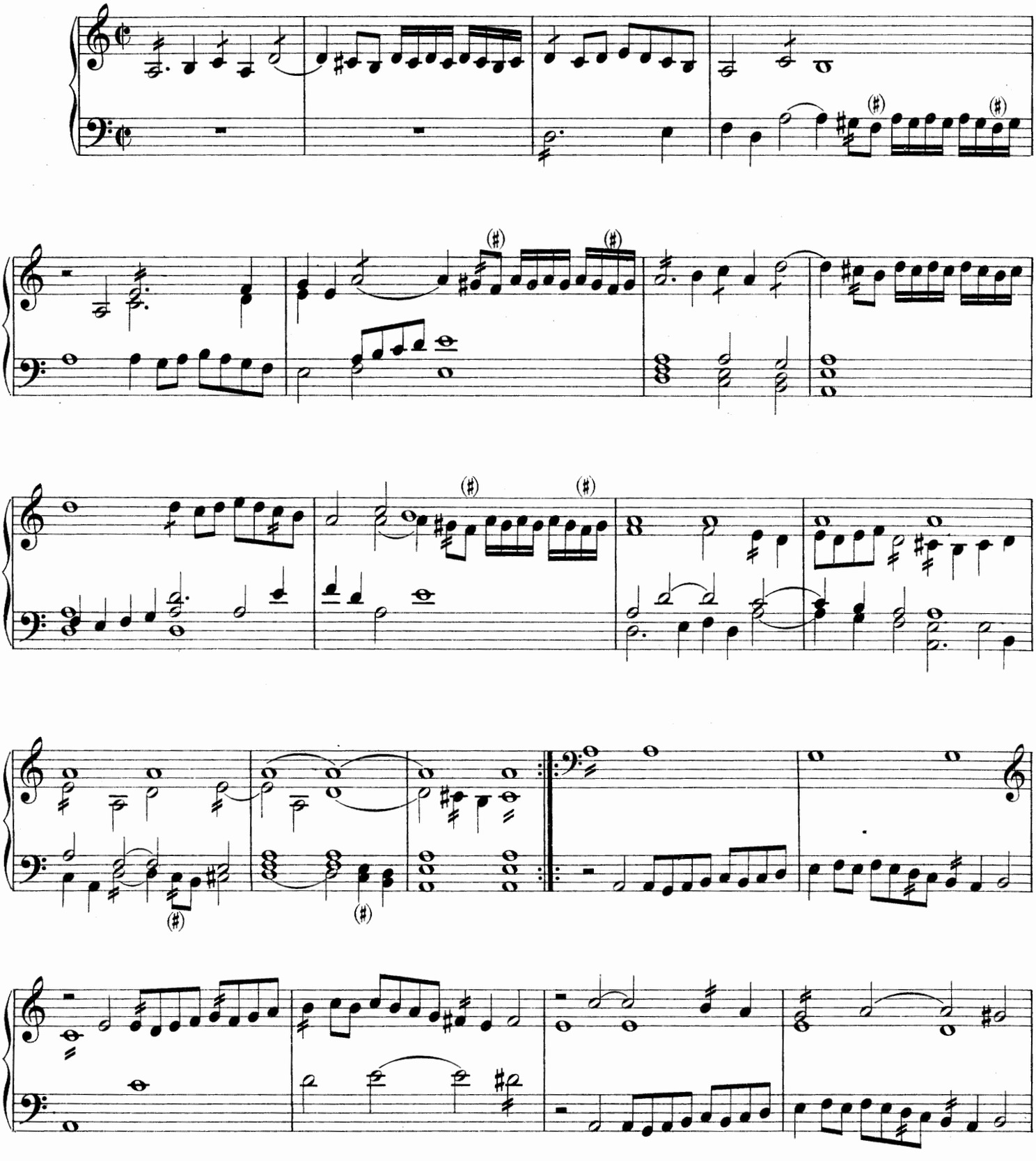
S. 489. Die eigenartige Kombination zweier Rhythmen ist bis zur Reihe 5, S. 491, fortgeführt. Offenbar sind die Noten des Canto fermo von gleichem Wert, d. h. jeder Takt ist von derselben Zeitdauer. Beim Spielen des Stückes würde es falsch sein, den Viertelnoten durchweg denselben Wert zu geben, und die Ganznoten sind im MS. nie punktiert, sie werden nach Willkür in sechs oder vier Viertel geteilt.

S. 492. Unterste Reihe. Die fünf Takte, welche diese Reihe enthalten, sind im MS. in falscher Ordnung gesetzt, was durch die unter den Takten (wie sie geschrieben stehen) angebrachten Zahlen »1, 3, 4, 2, 5« verbessert werden soll; diese deuten die hier angegebene Reihenfolge an.

S. 494. Siehe Chappell, S. 23.

[CX.]
Felix Namque.
2.

THOMAS TALLIS.



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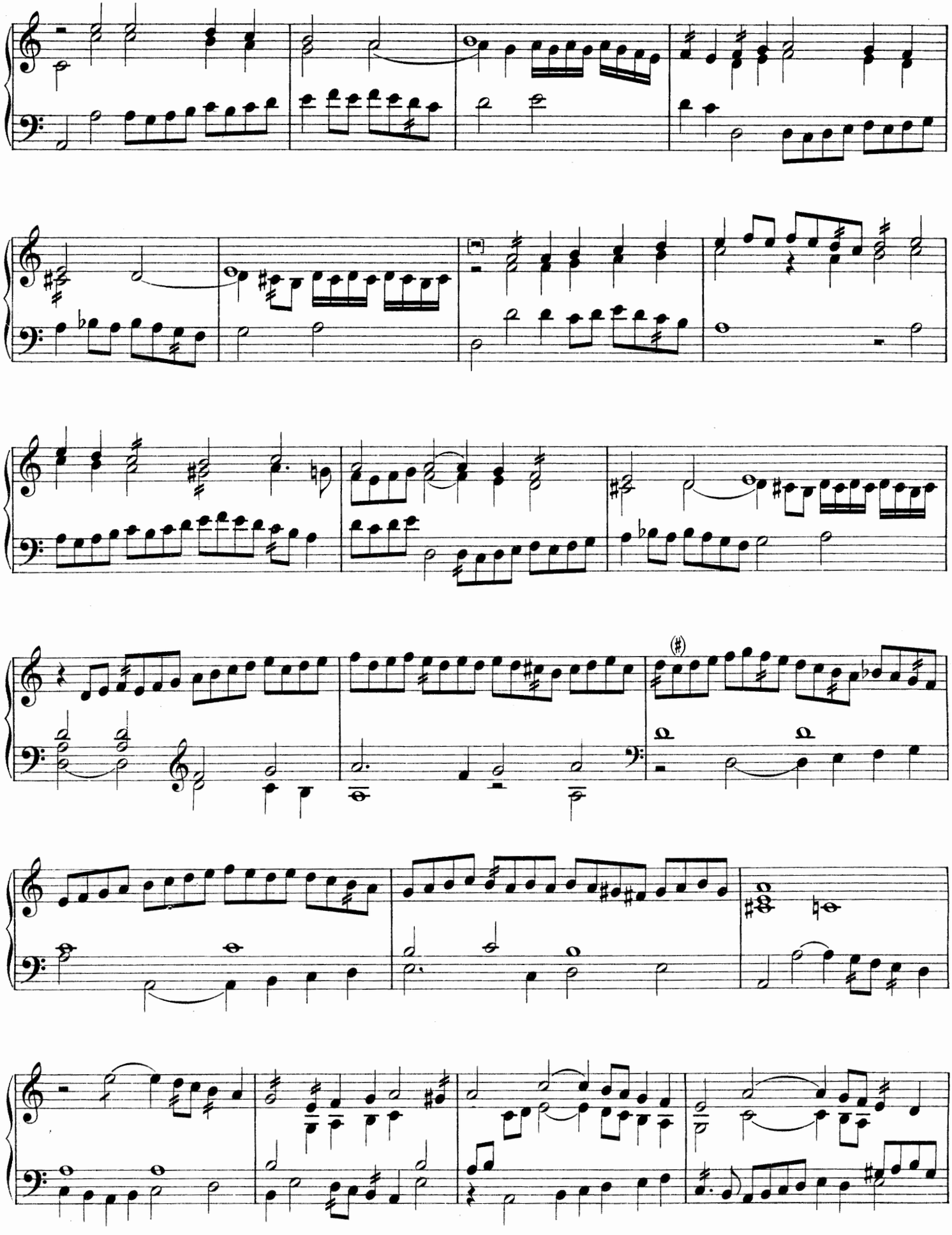
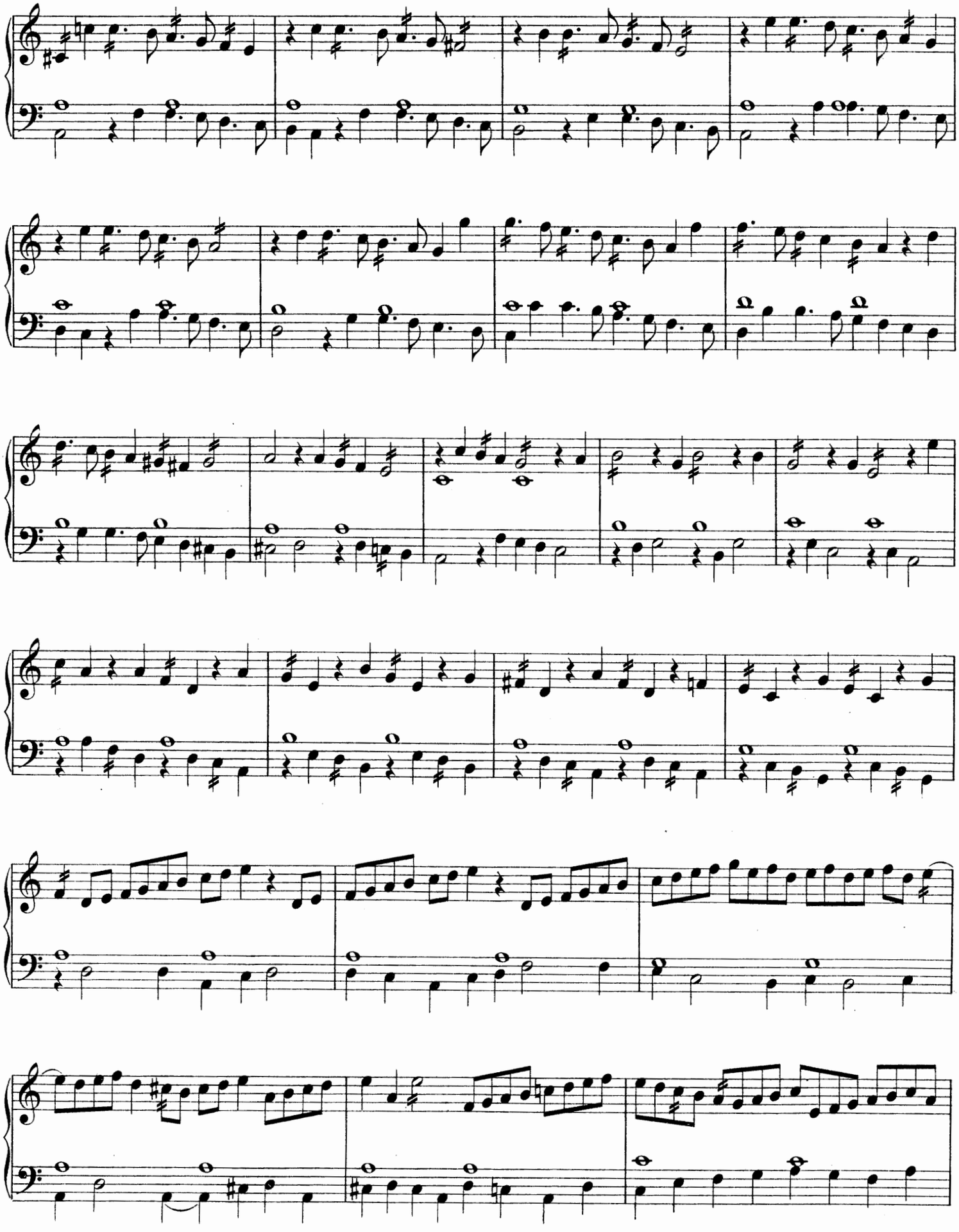
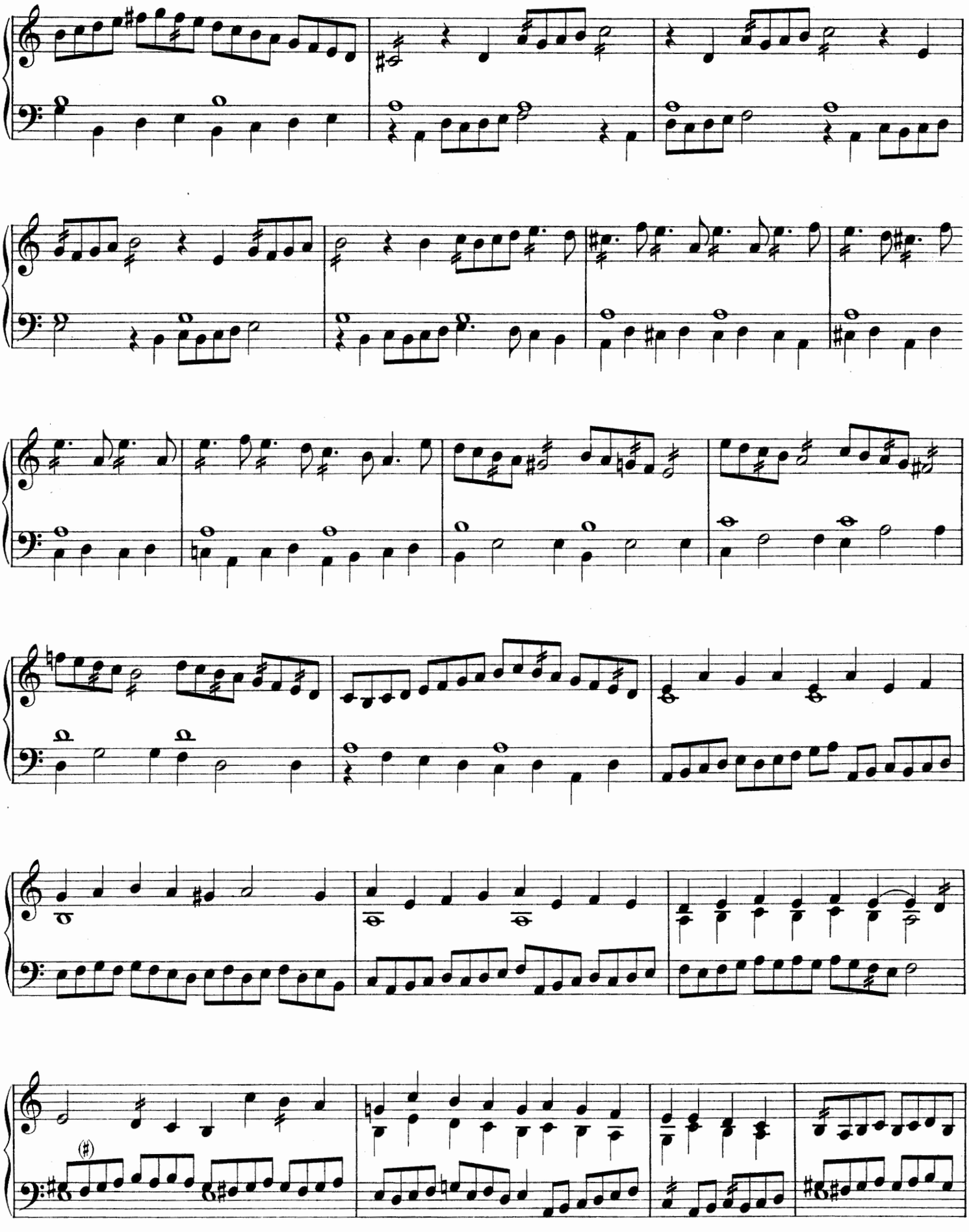
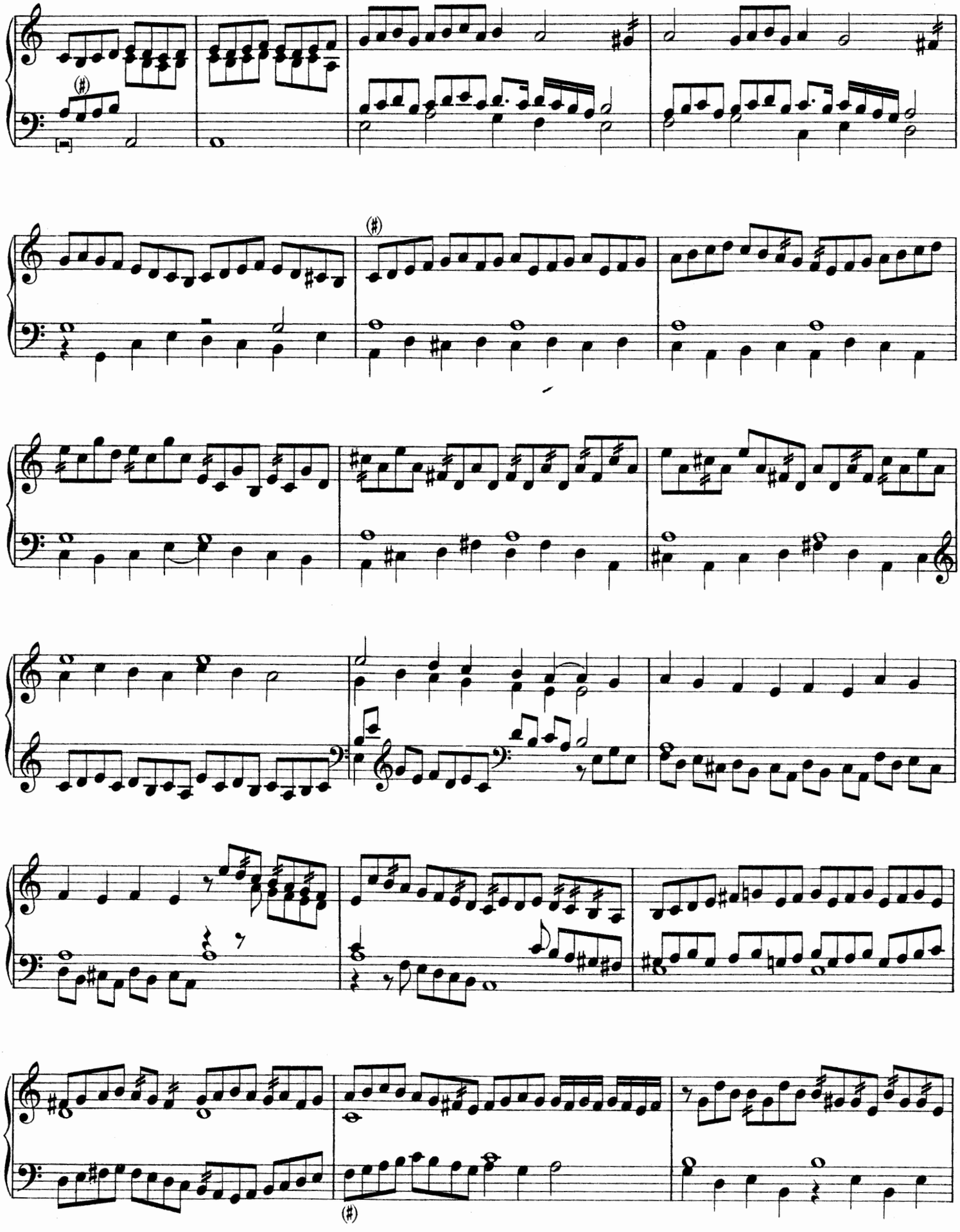
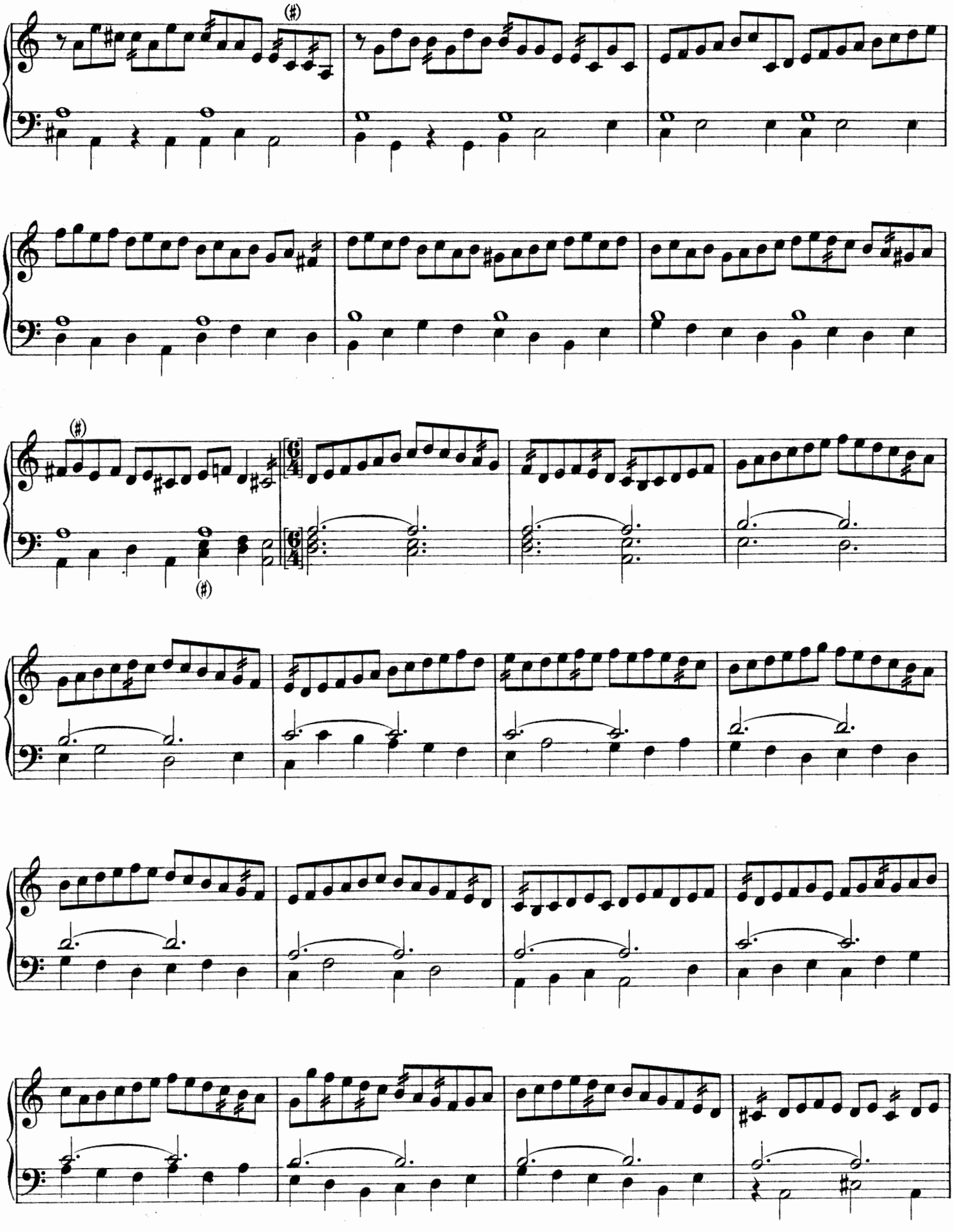
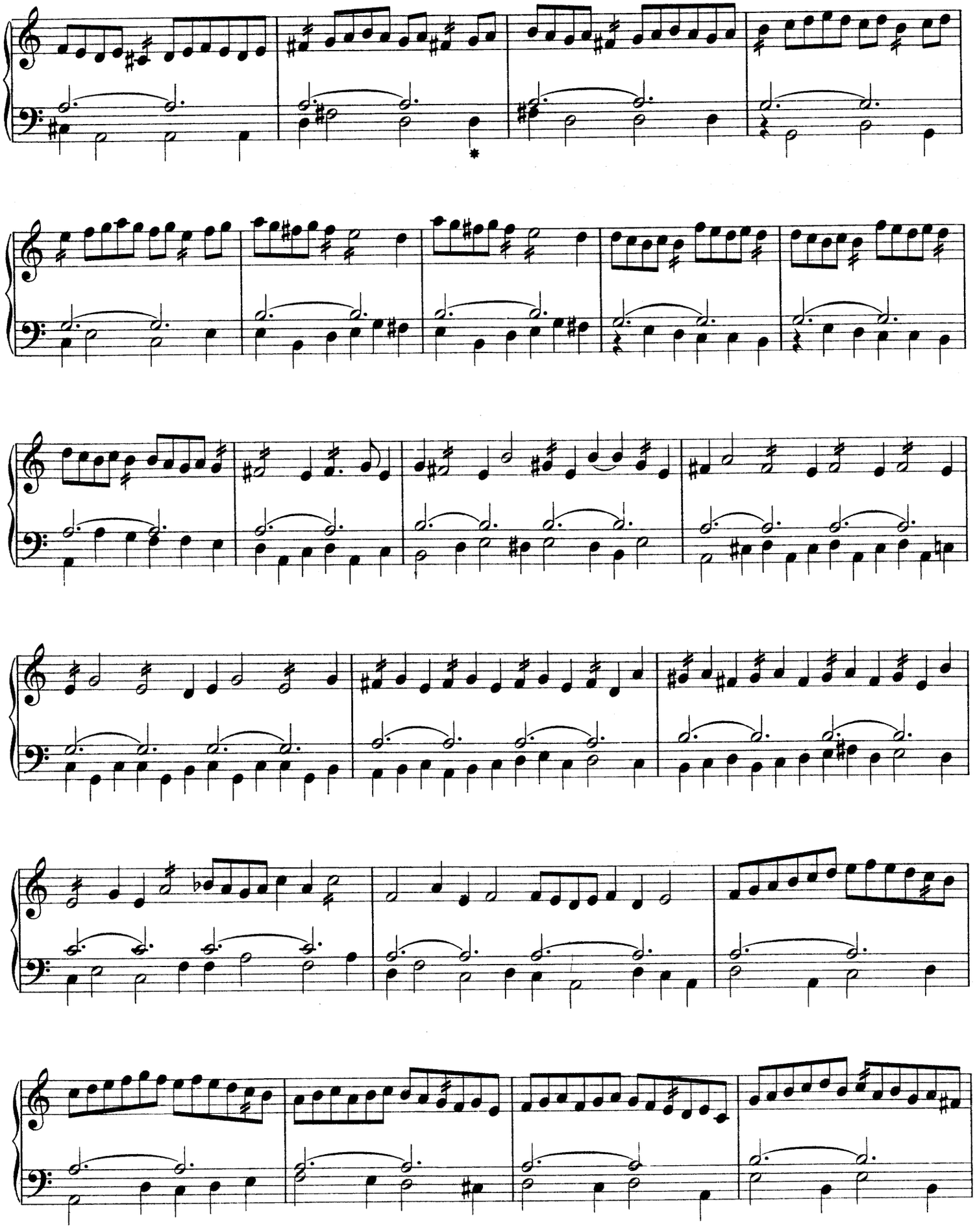




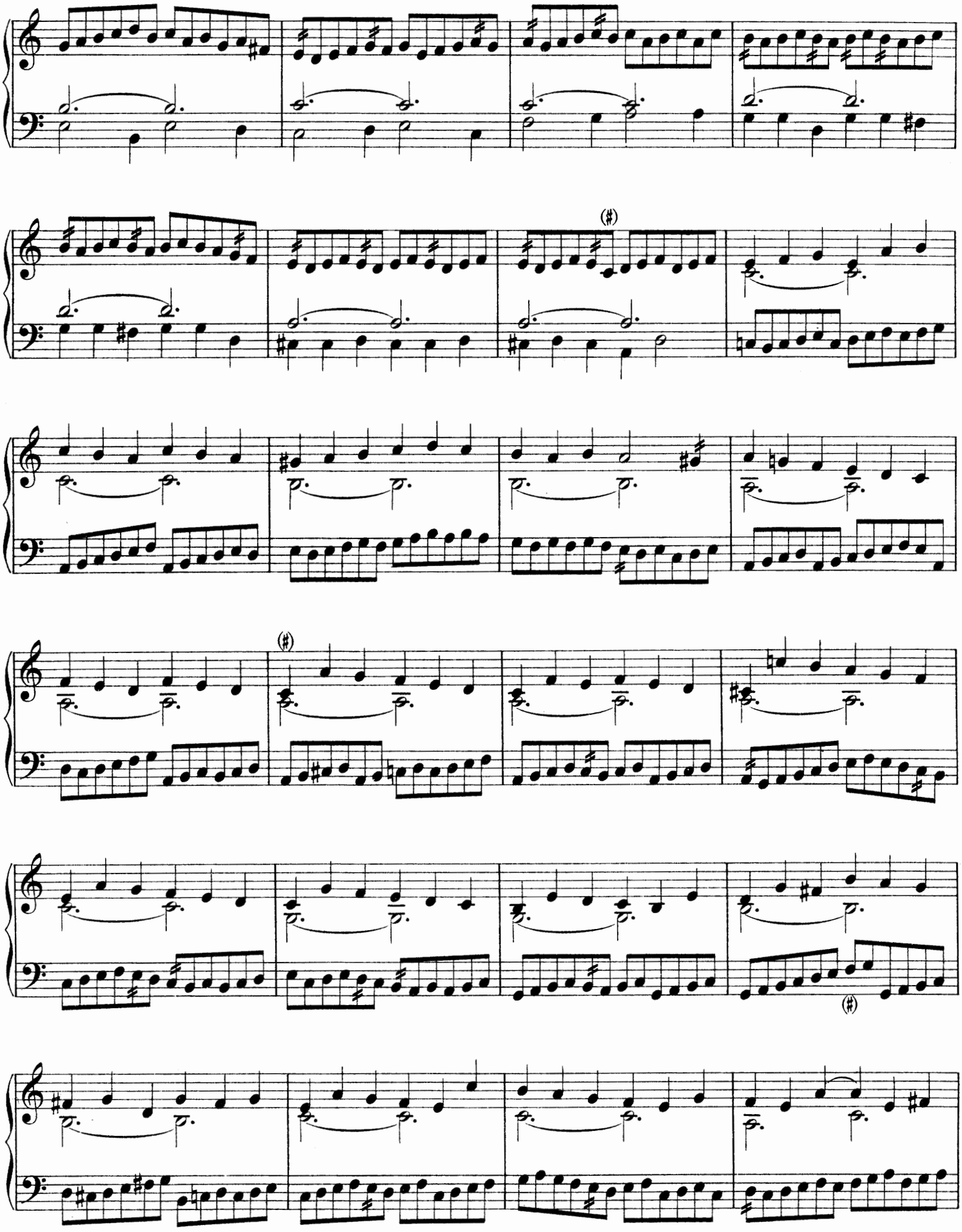


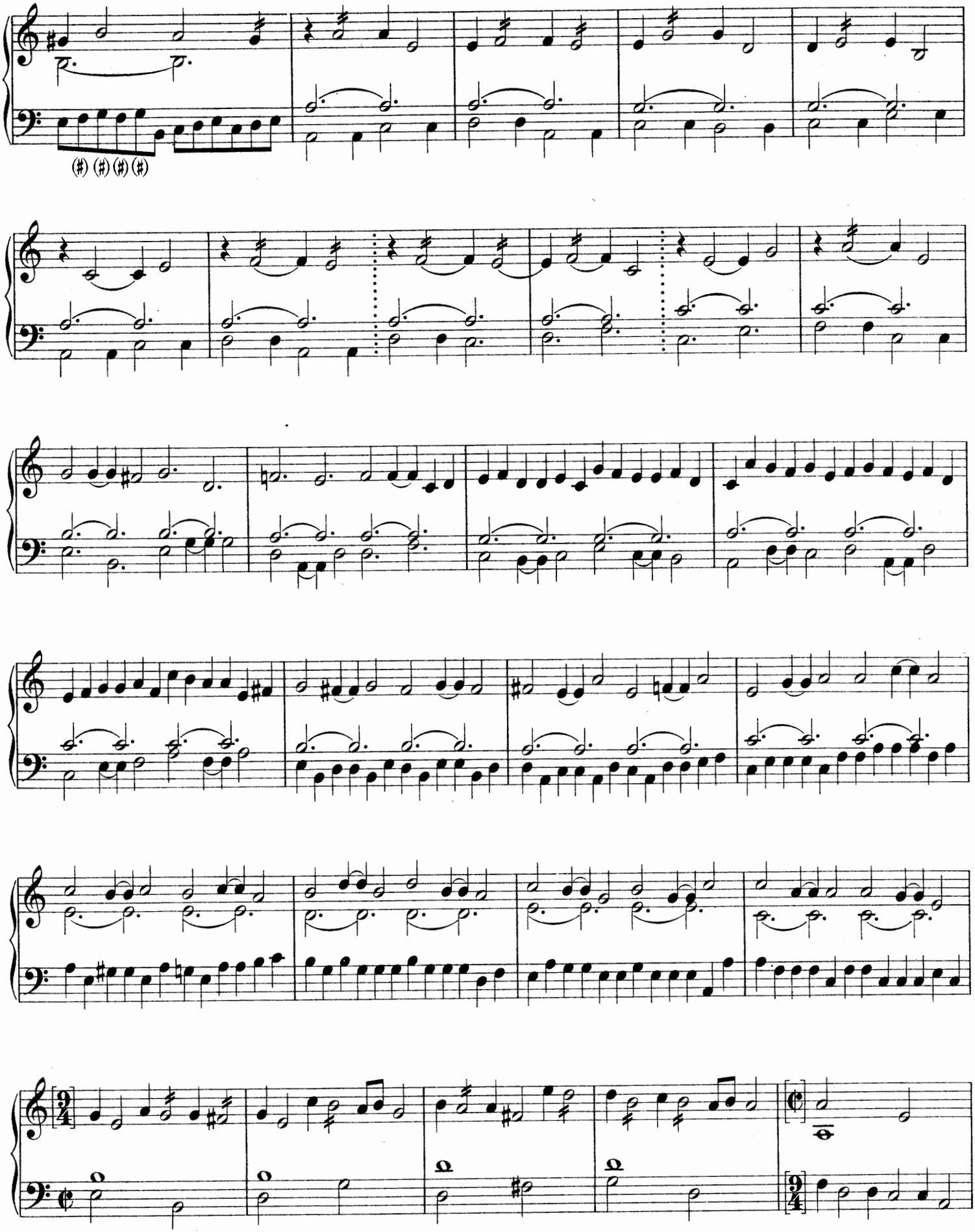


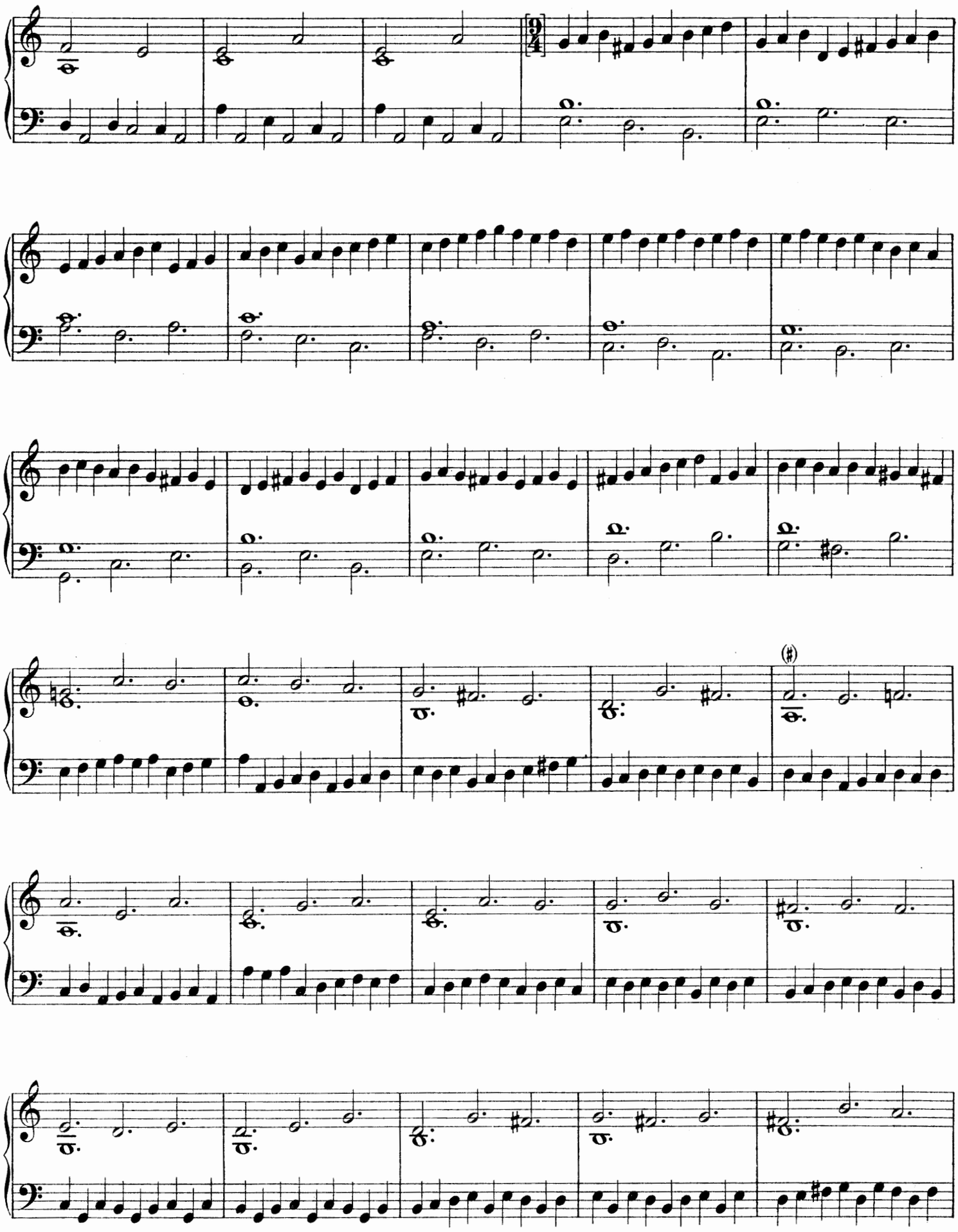


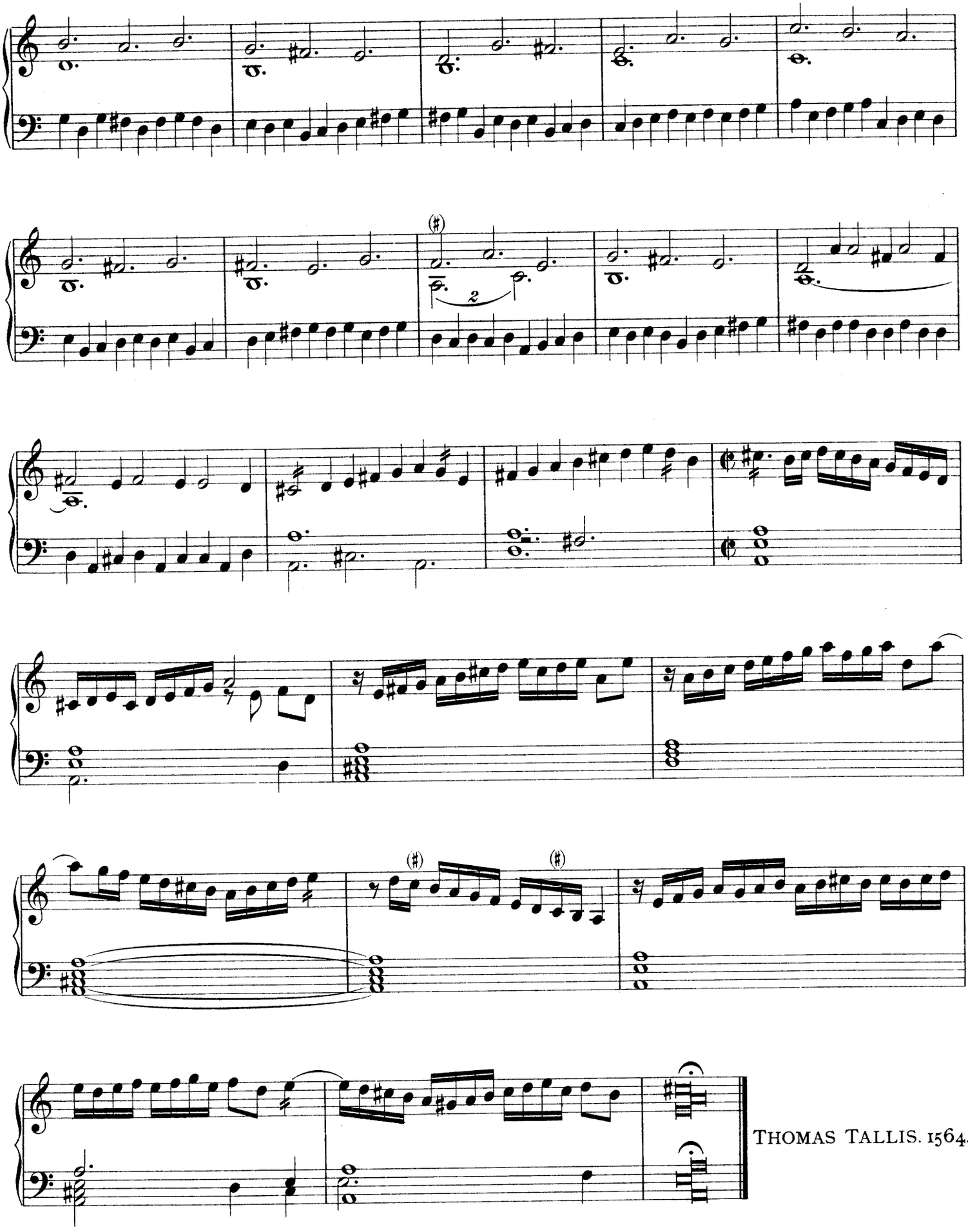


* Minim in the M.S.
Halbe Note in der Handschrift.





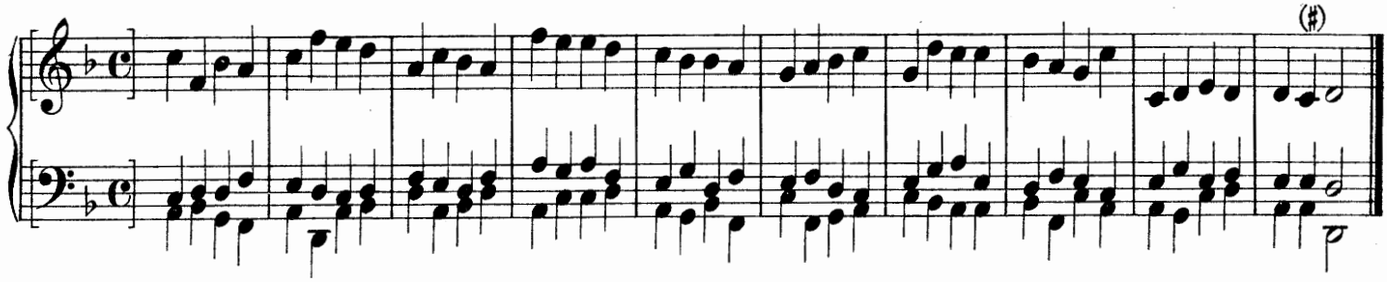




THOMAS TALLIS. 1564.

[CXI.]

ANON. *

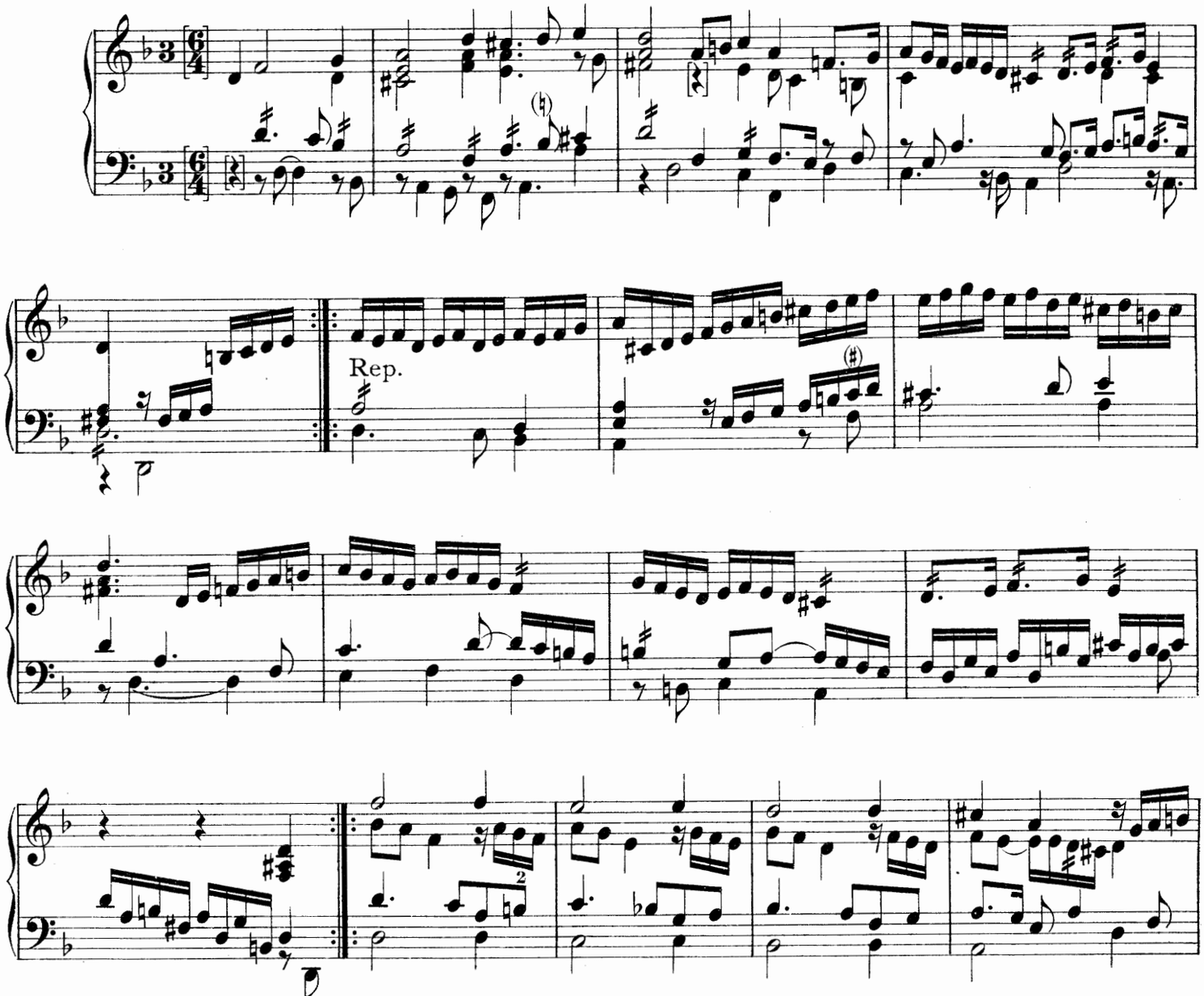


[CXII.]

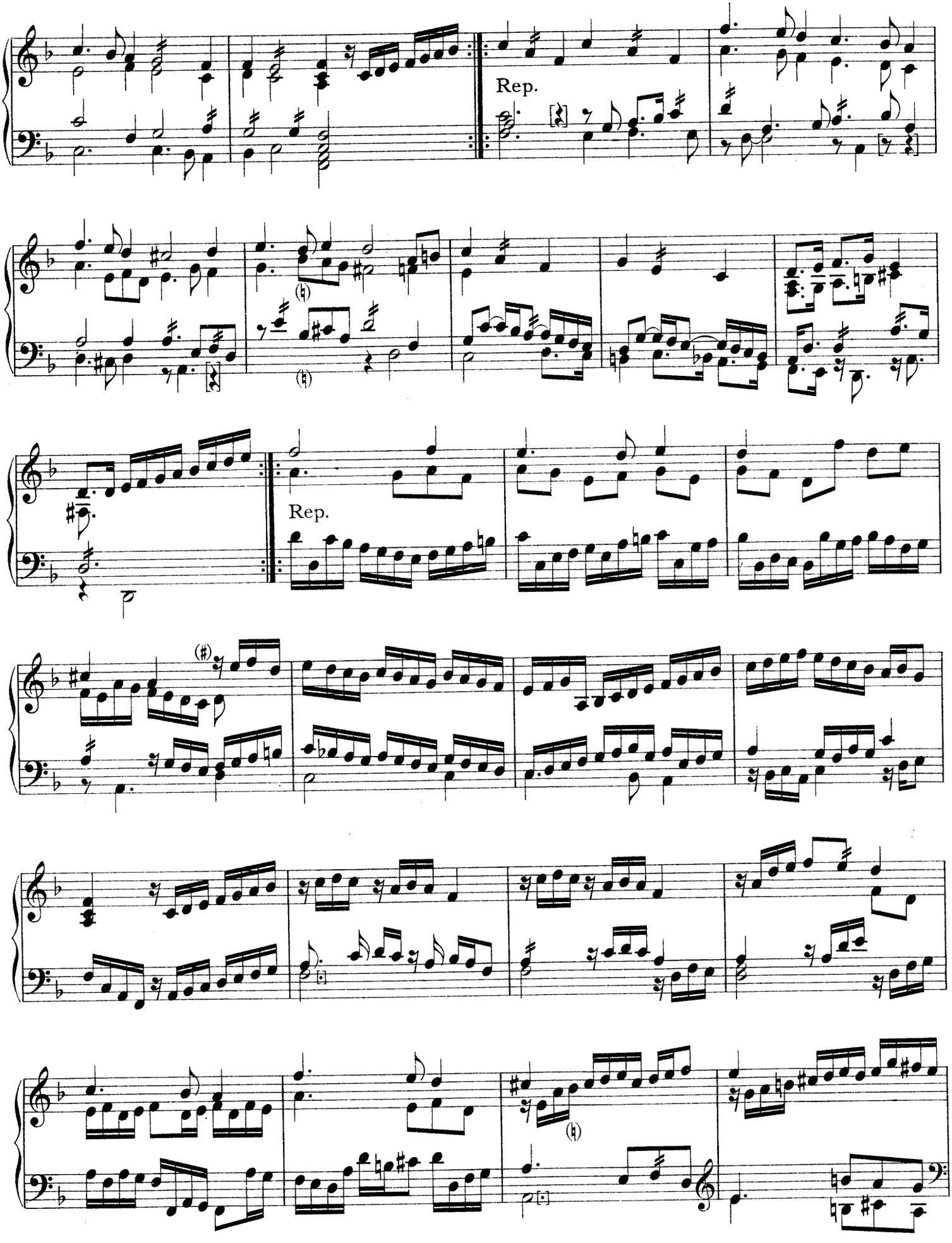
Daphne.

5.

GILES FARNABY.



* This little exercise in three-part counterpoint has no clef or time signature, nor have the notes any tails.
Dieses kleine, im 3fachen Contrapunkt gesetzte Übungsstück ist ohne Schlüssel und Taktangabe, die Noten sind durchweg ungestielt.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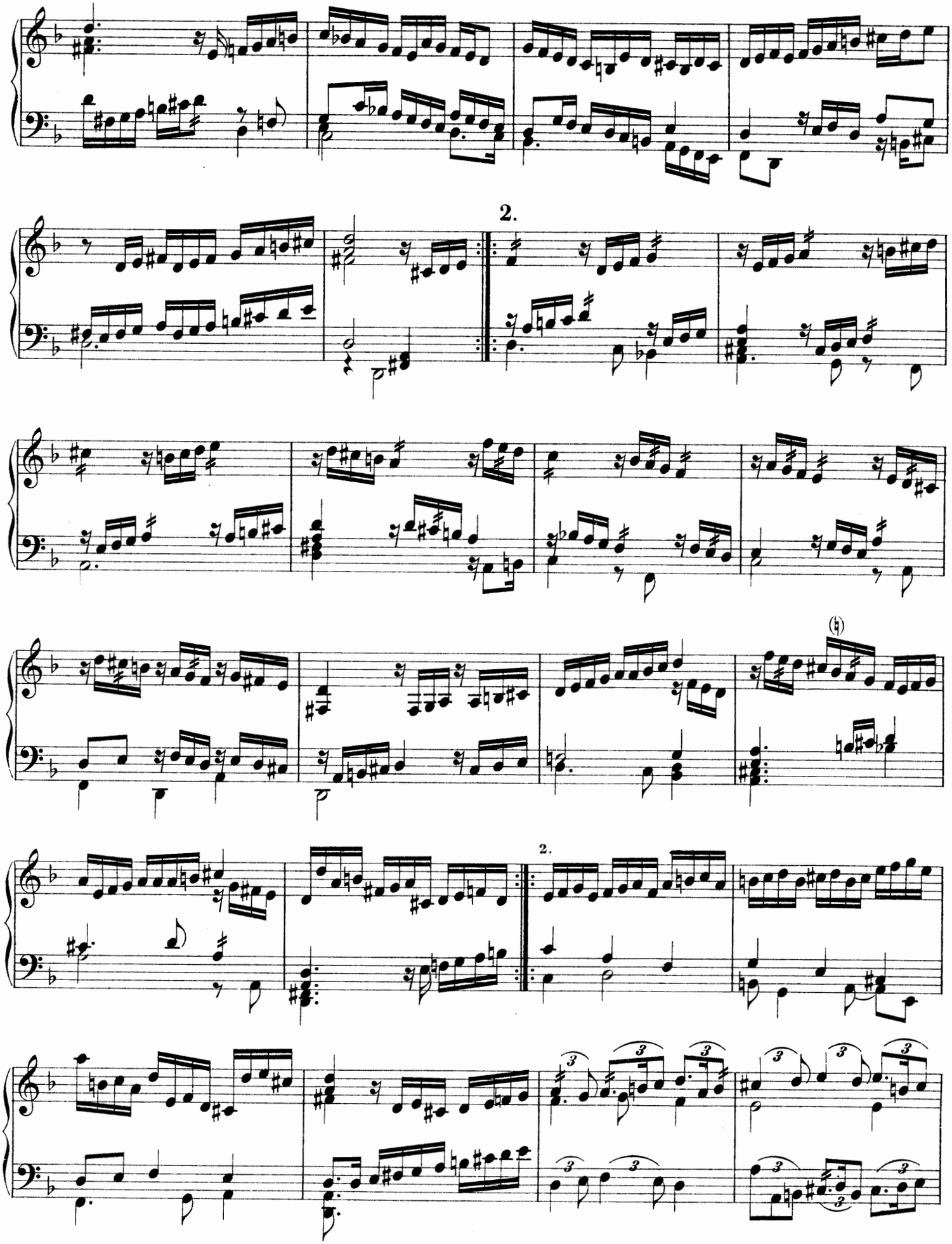
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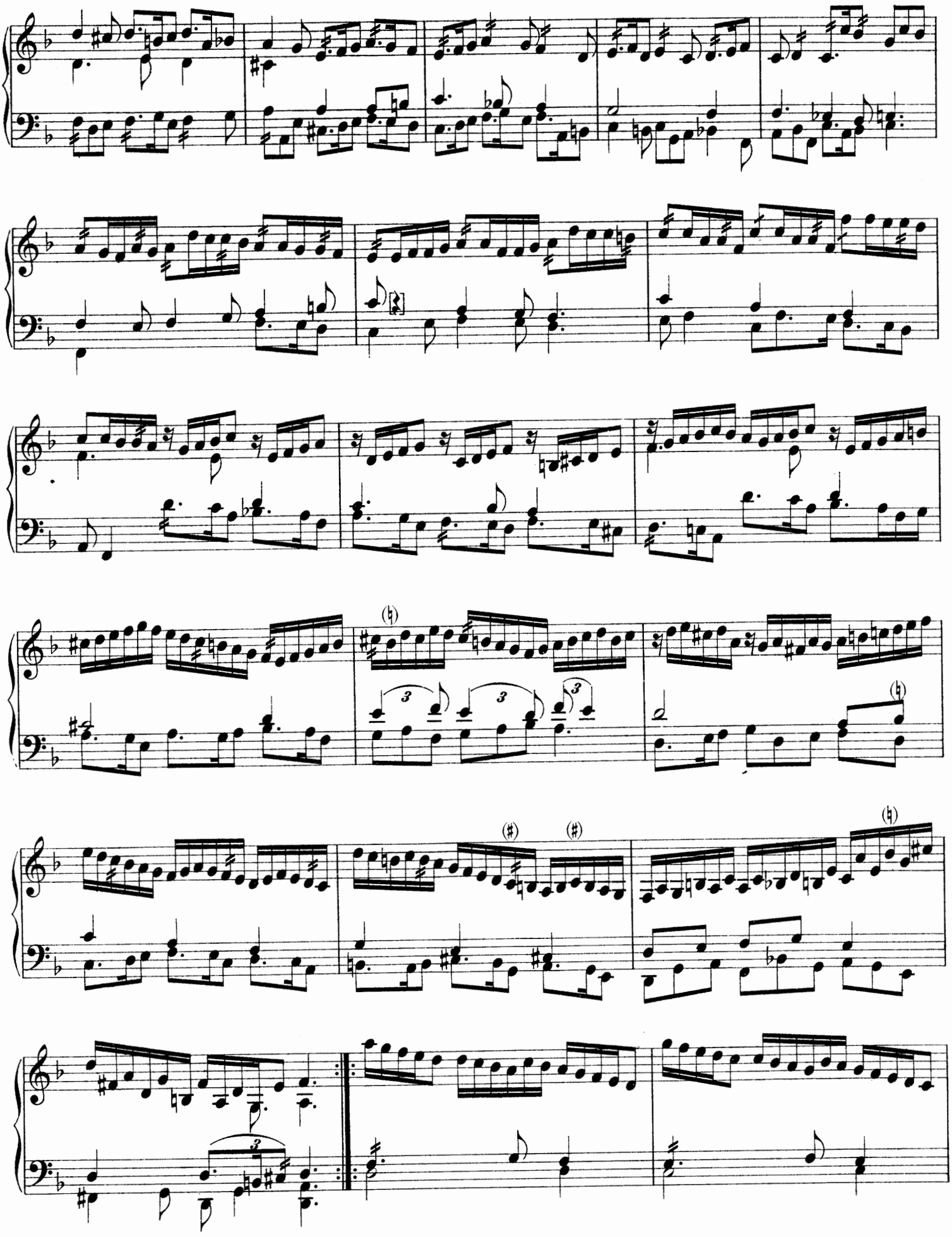
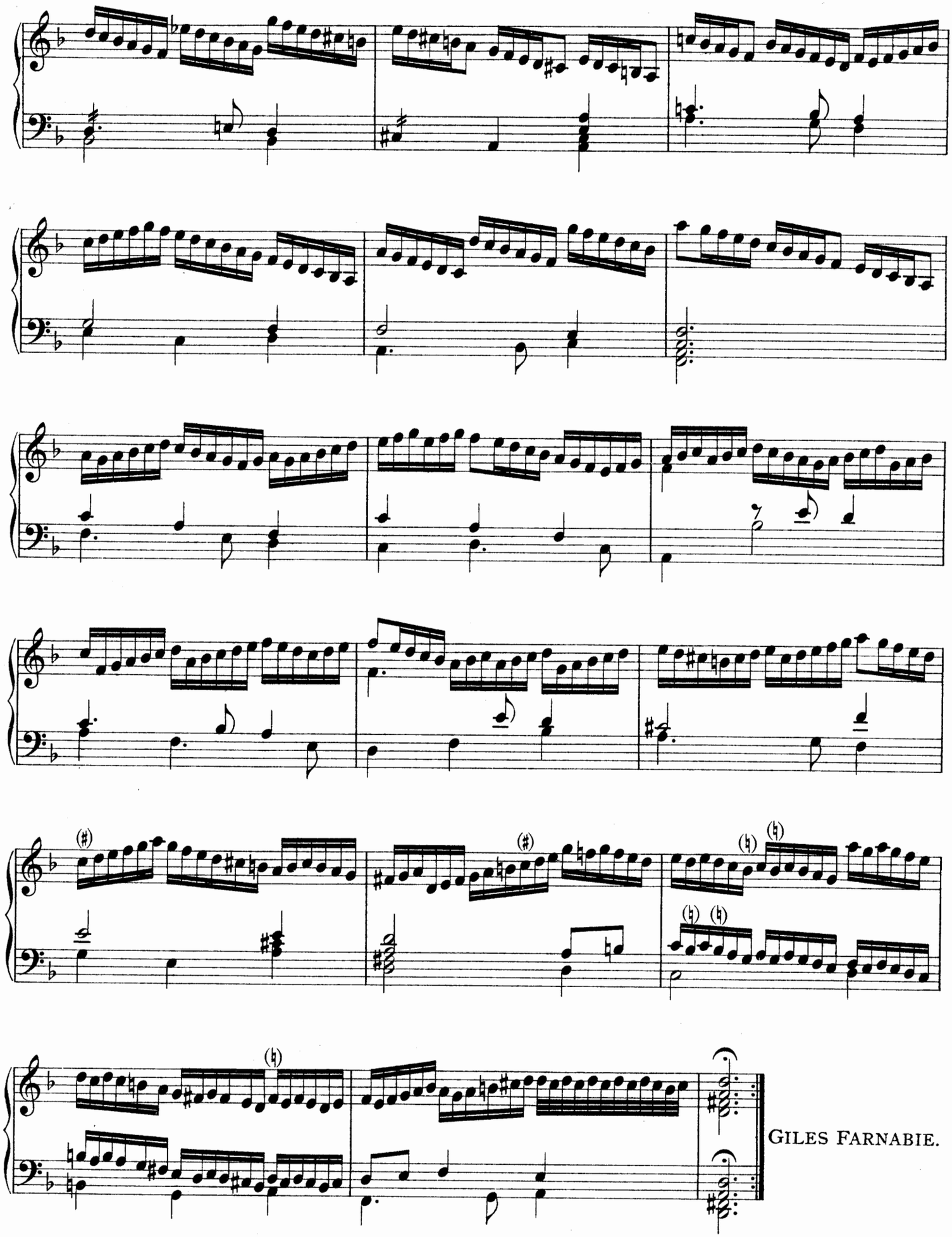
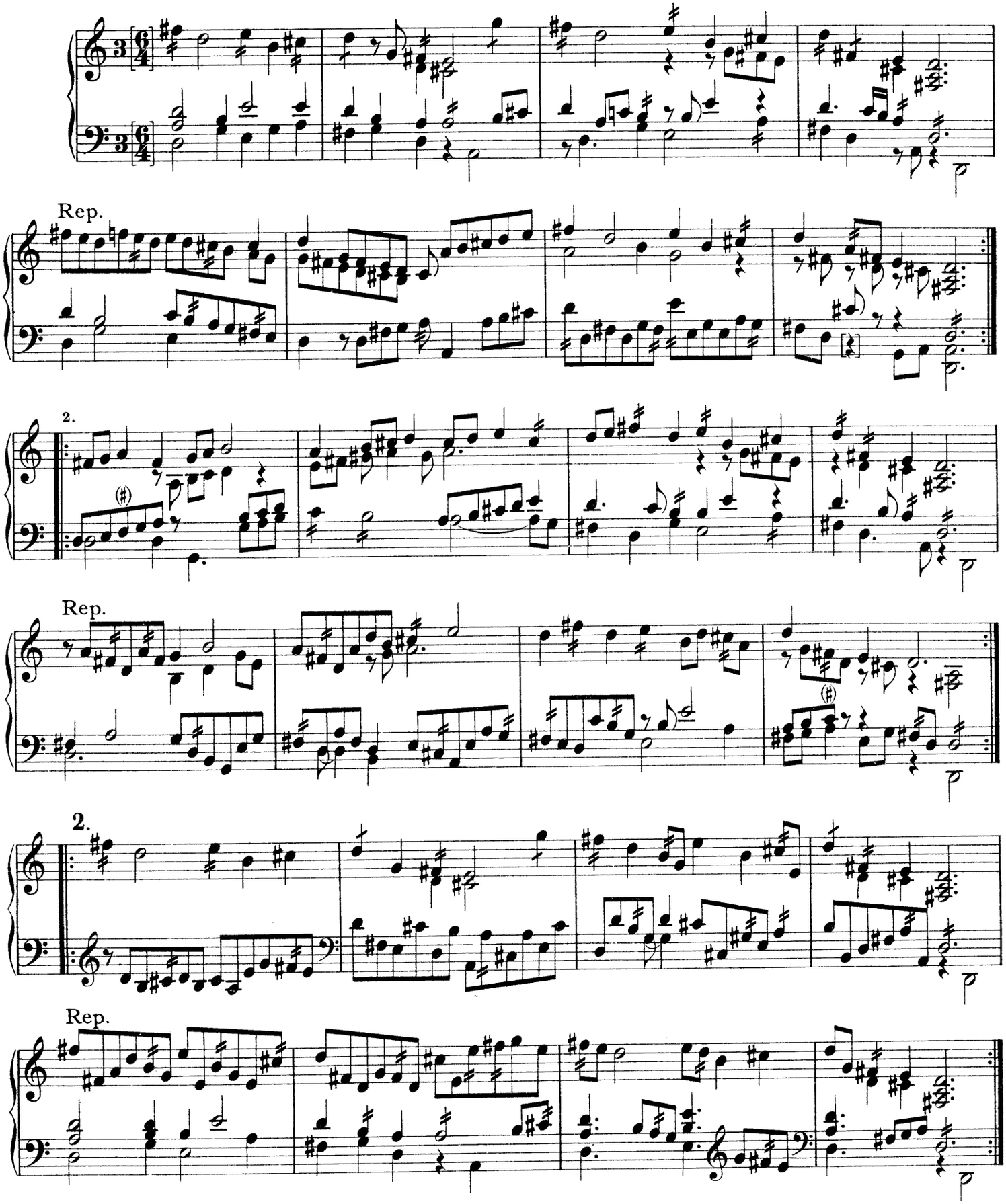




GILES FARNABIE.

[CXIII.]
Pawles Wharfe.
6.

GILES FARNABY.



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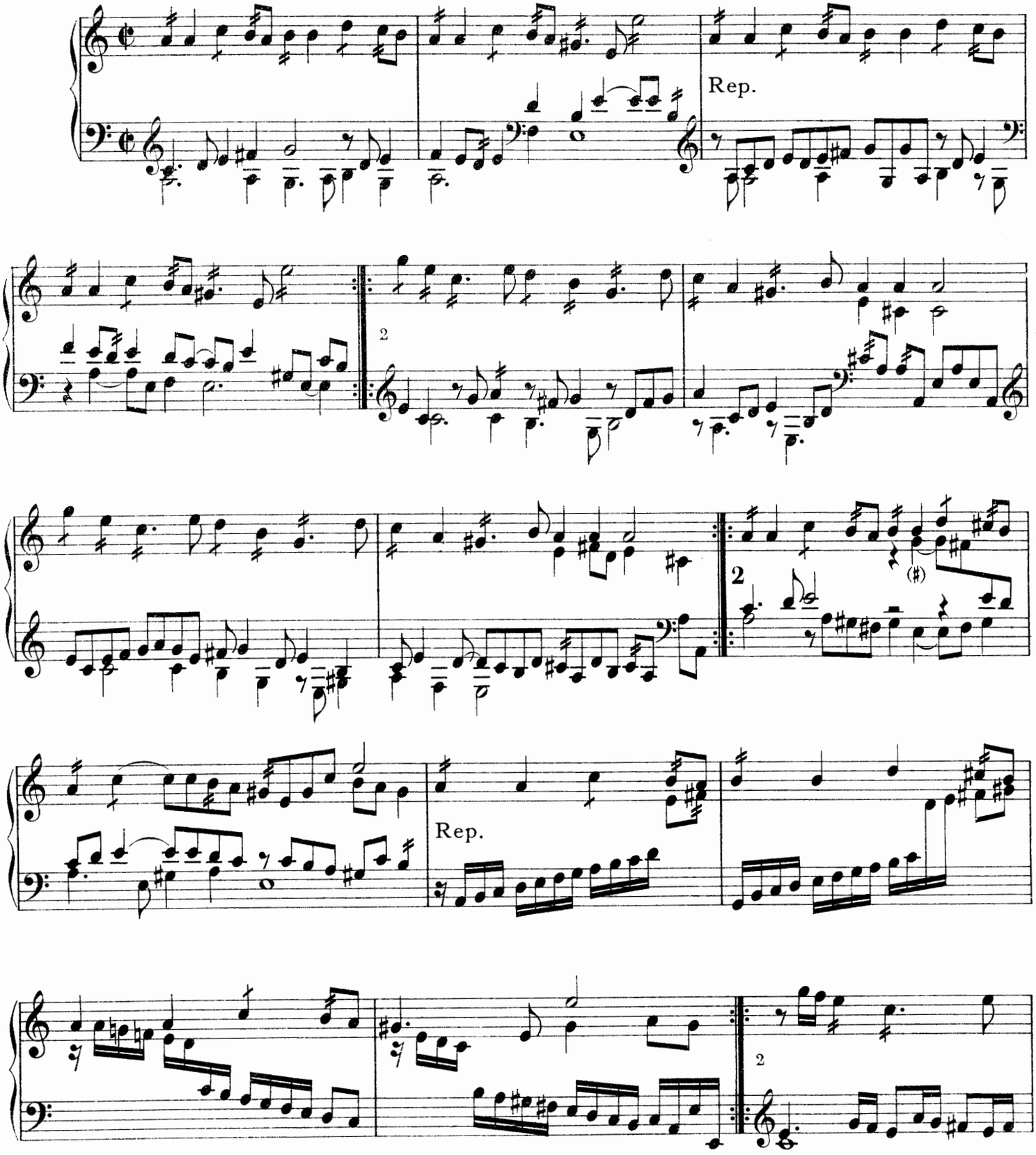
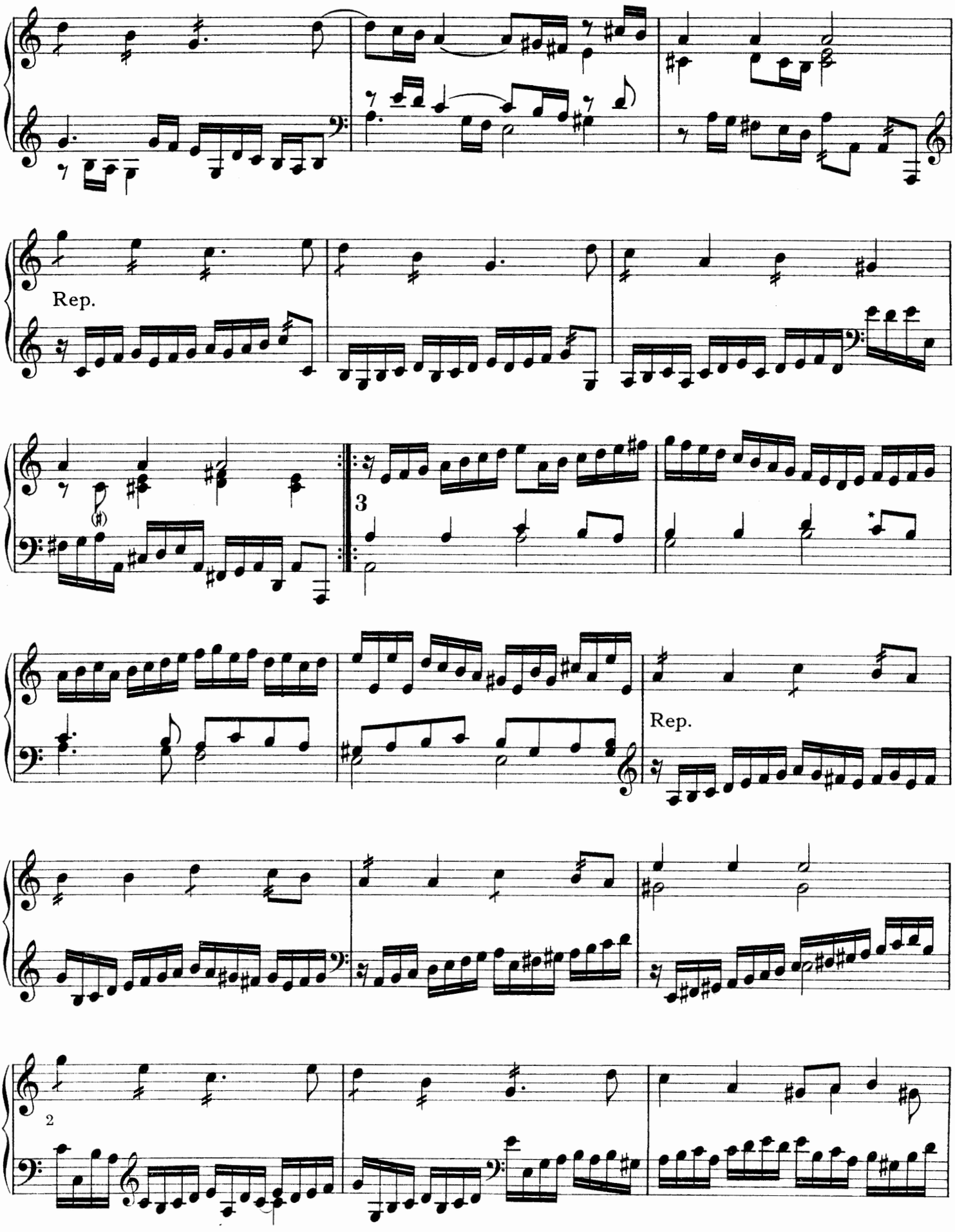
GILES FARNABY.

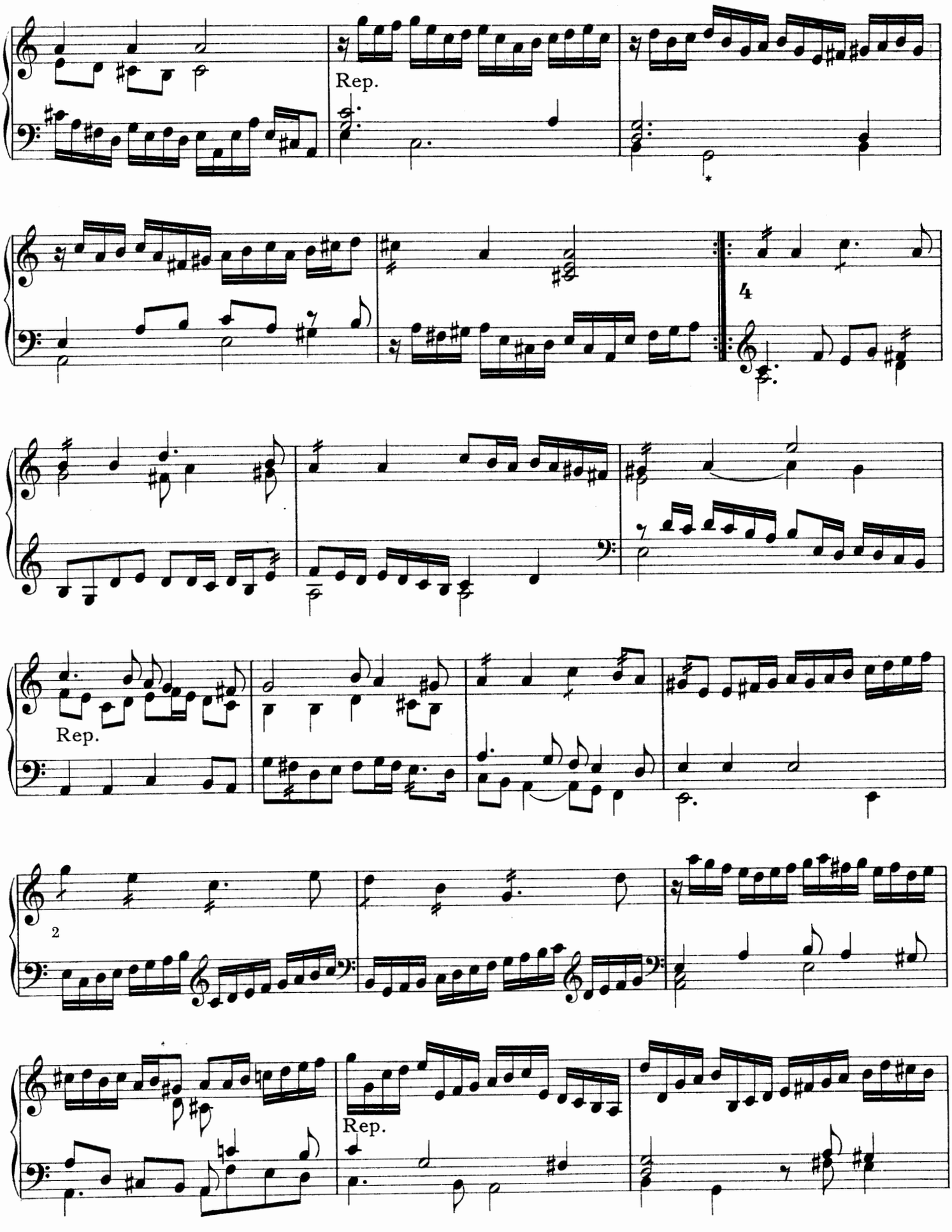
[CXIV.]
Quodlings Delight.
7.

GILES FARNABY.

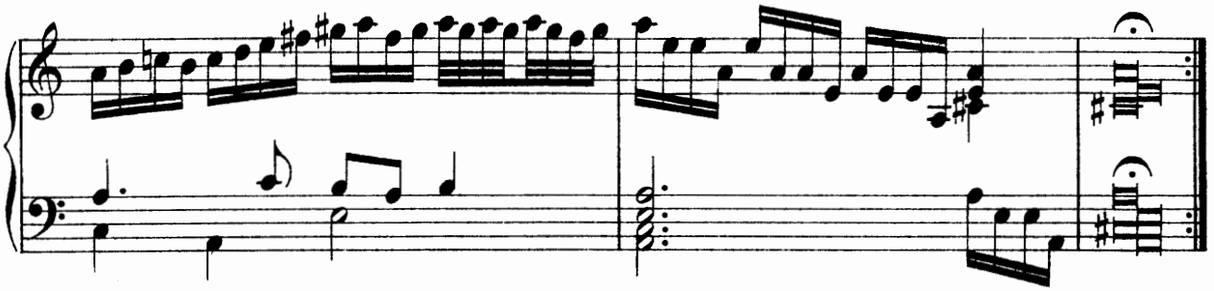




* C♯ in the M S.
Cis in der Handschrift.



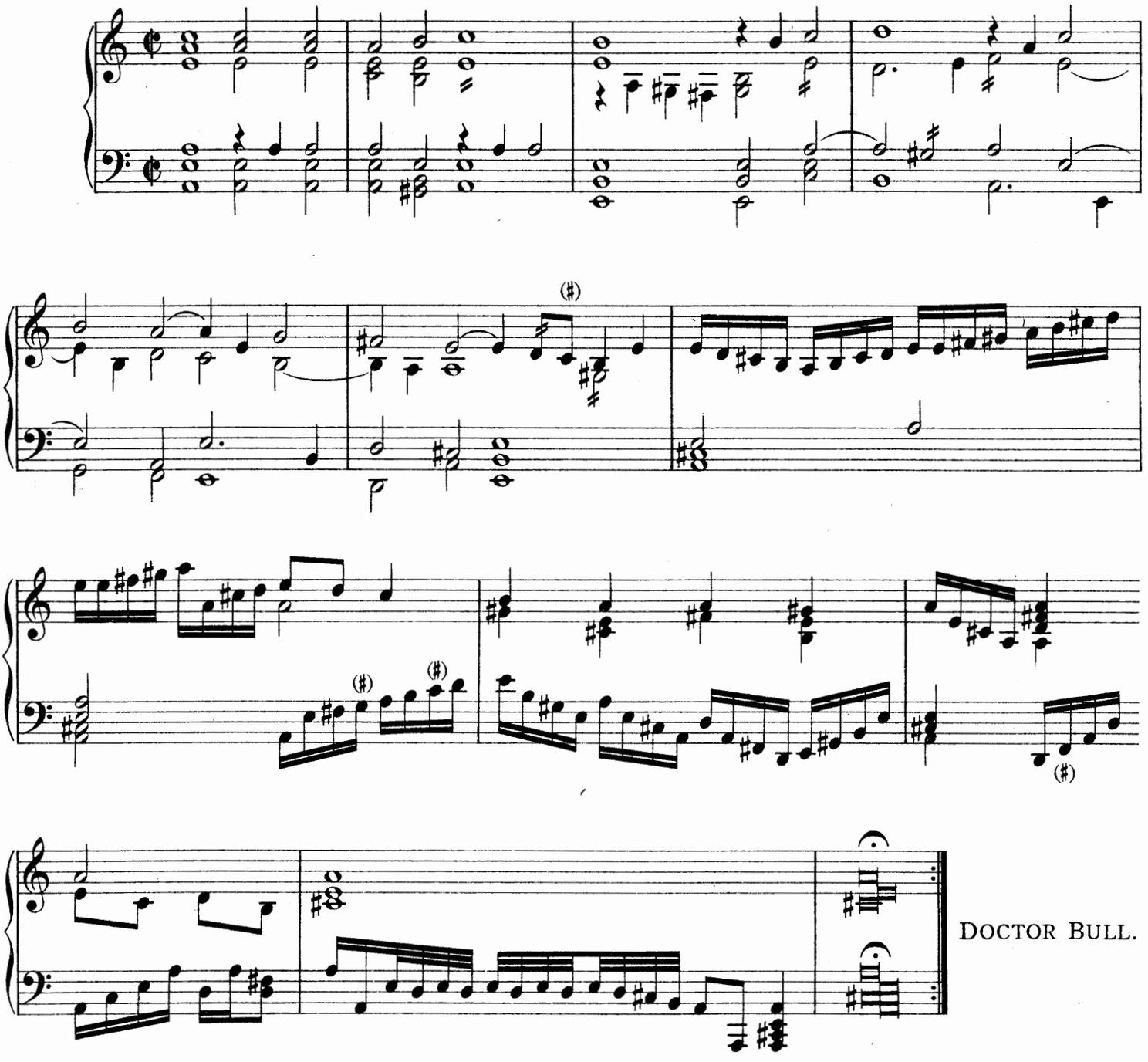
*F in the M S.
F in der Handschrift.



GILES FARNABY.

[CXV.]
Præludium.

JOHN BULL.

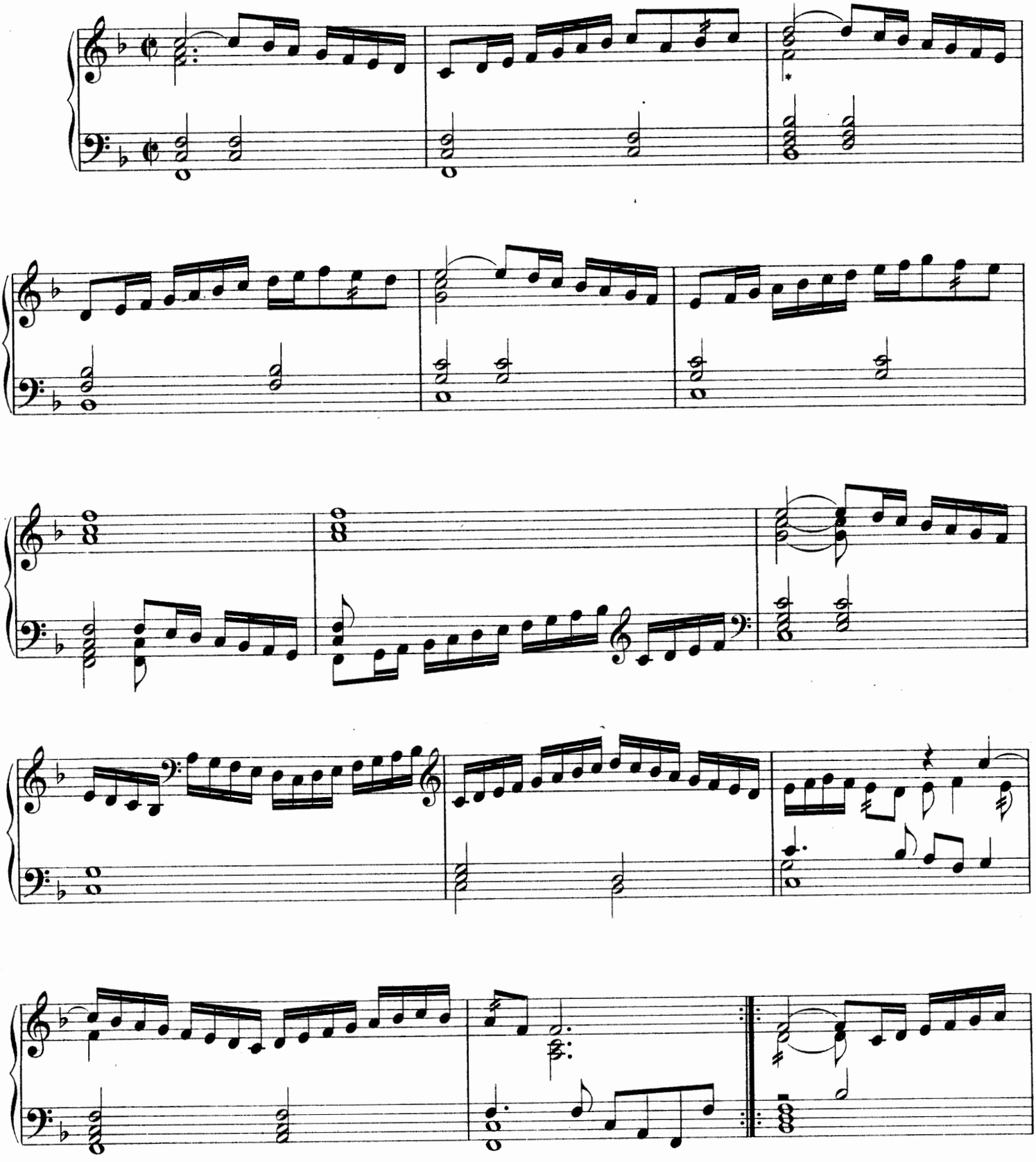


DOCTOR BULL.

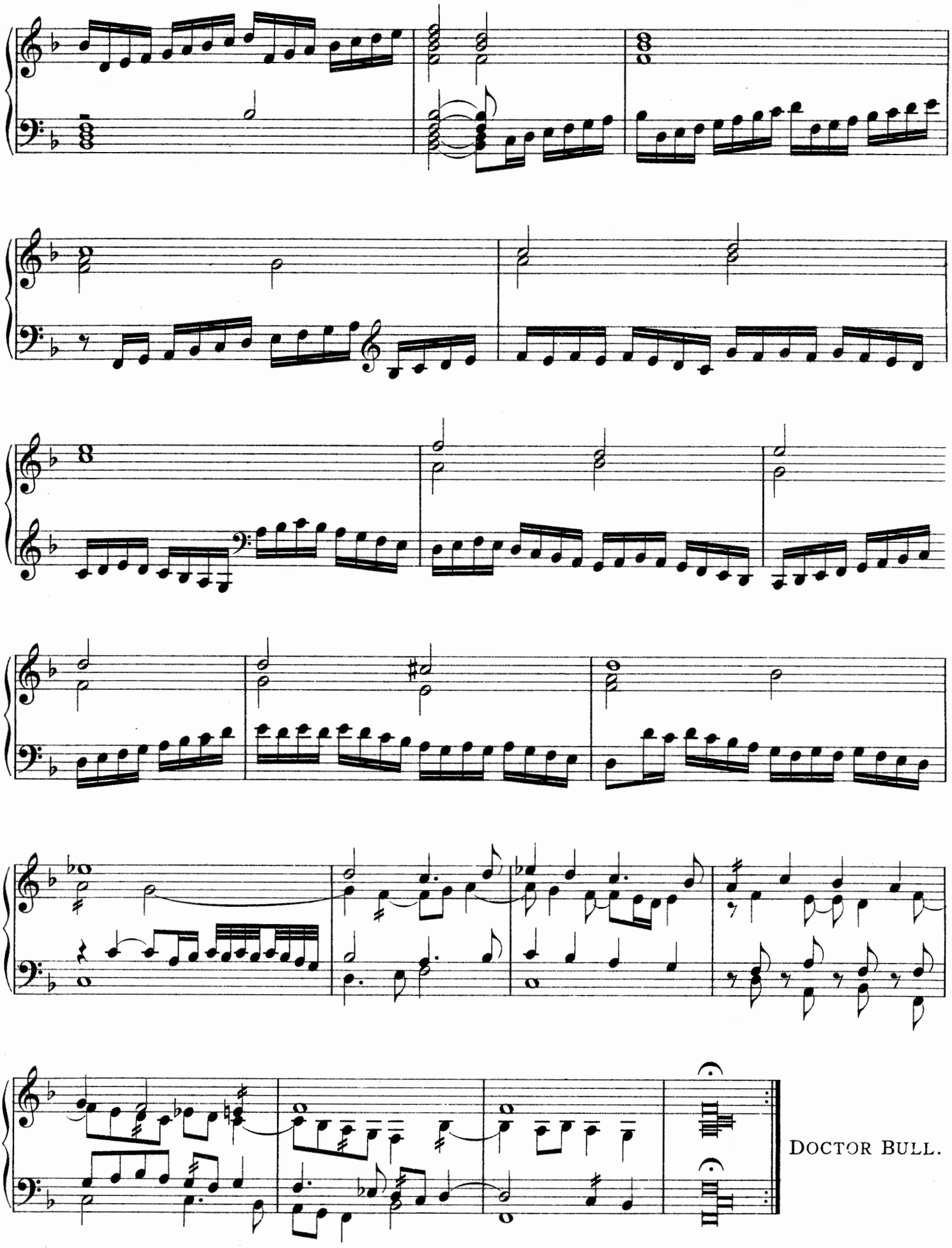
[CXVI.]

Præludium. Dor.

JOHN BULL.



* G in the MS.
G in der Handschrift.

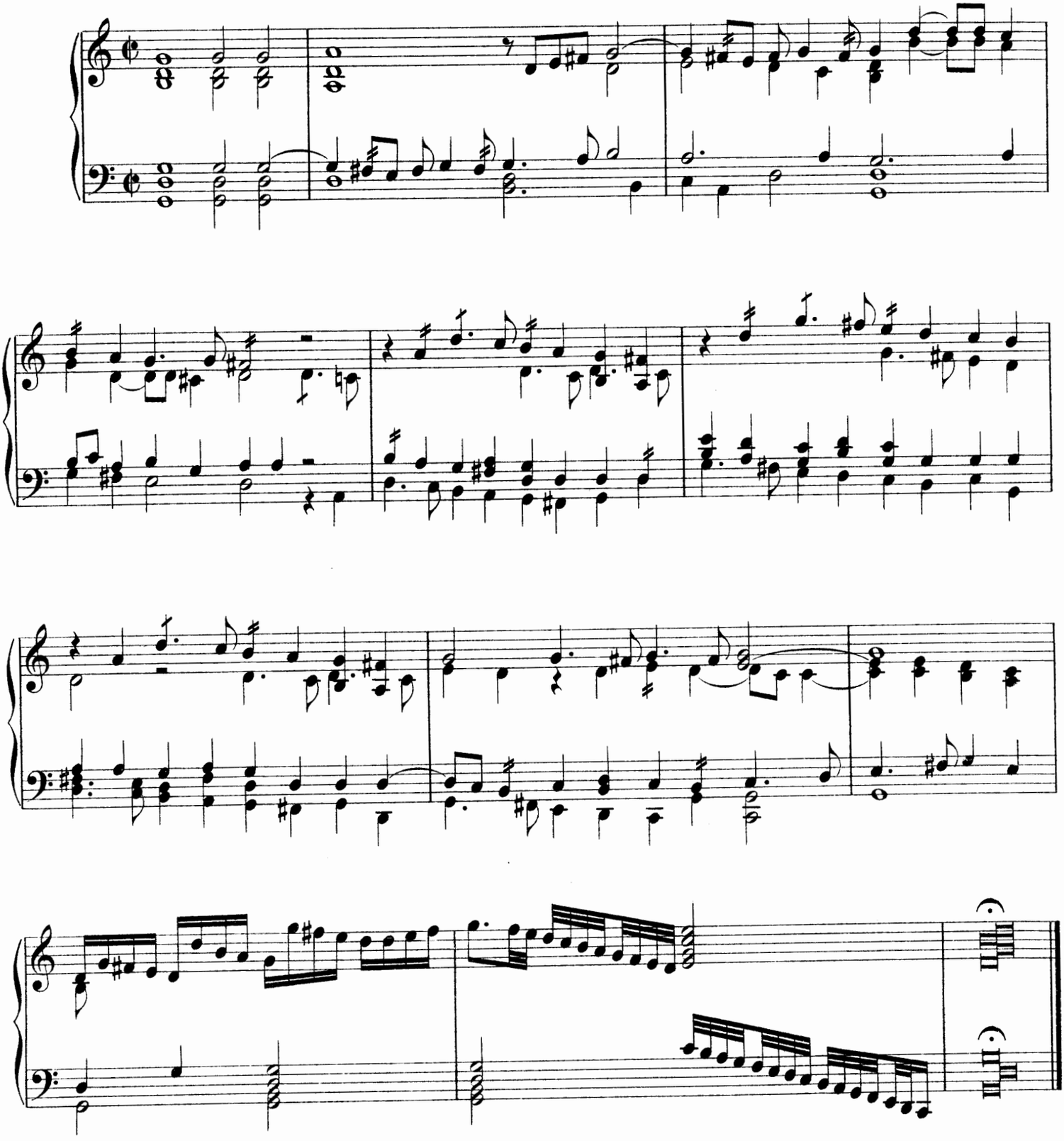


DOCTOR BULL.

[CXVII.]

Præludium.

ANON.

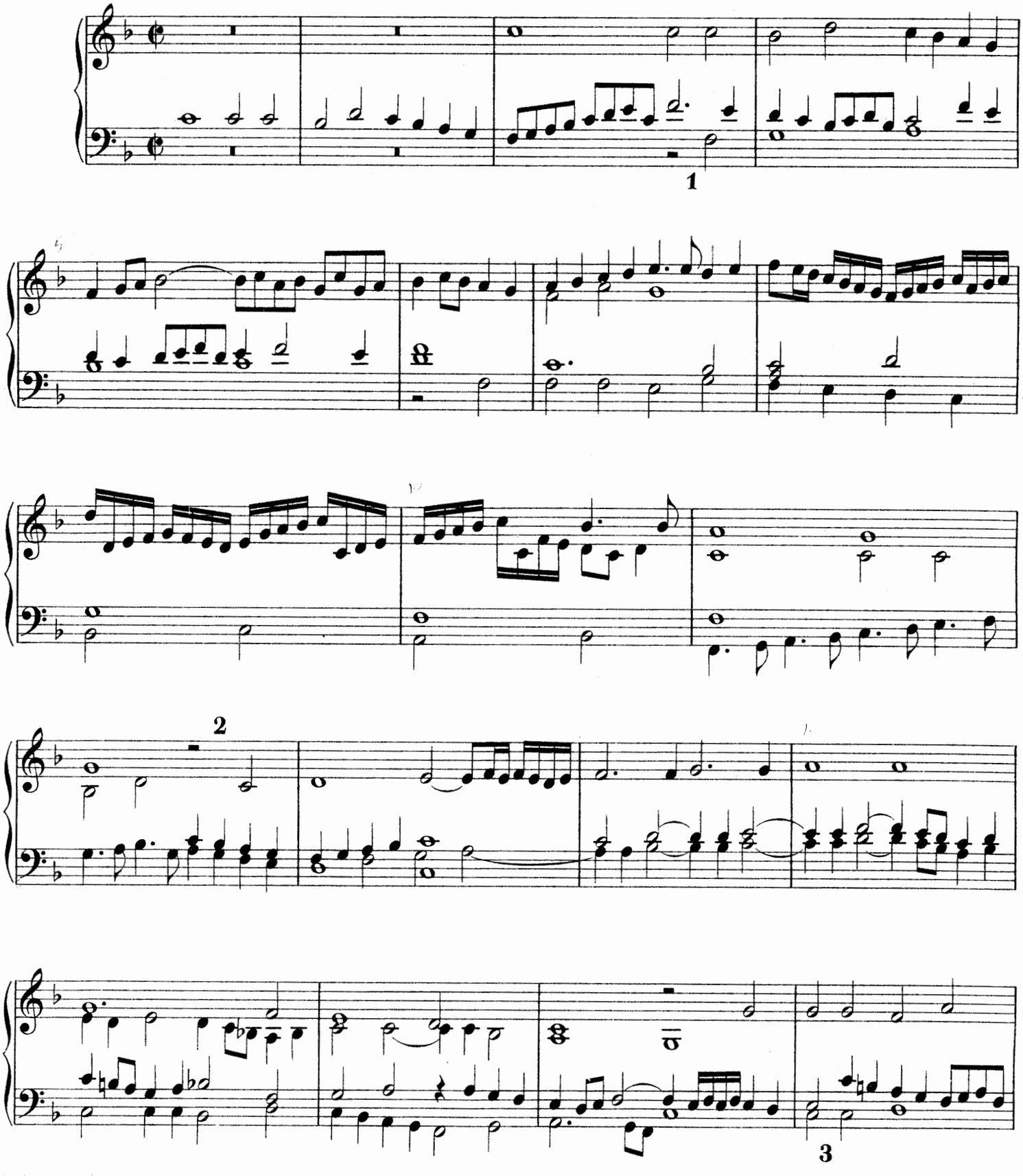


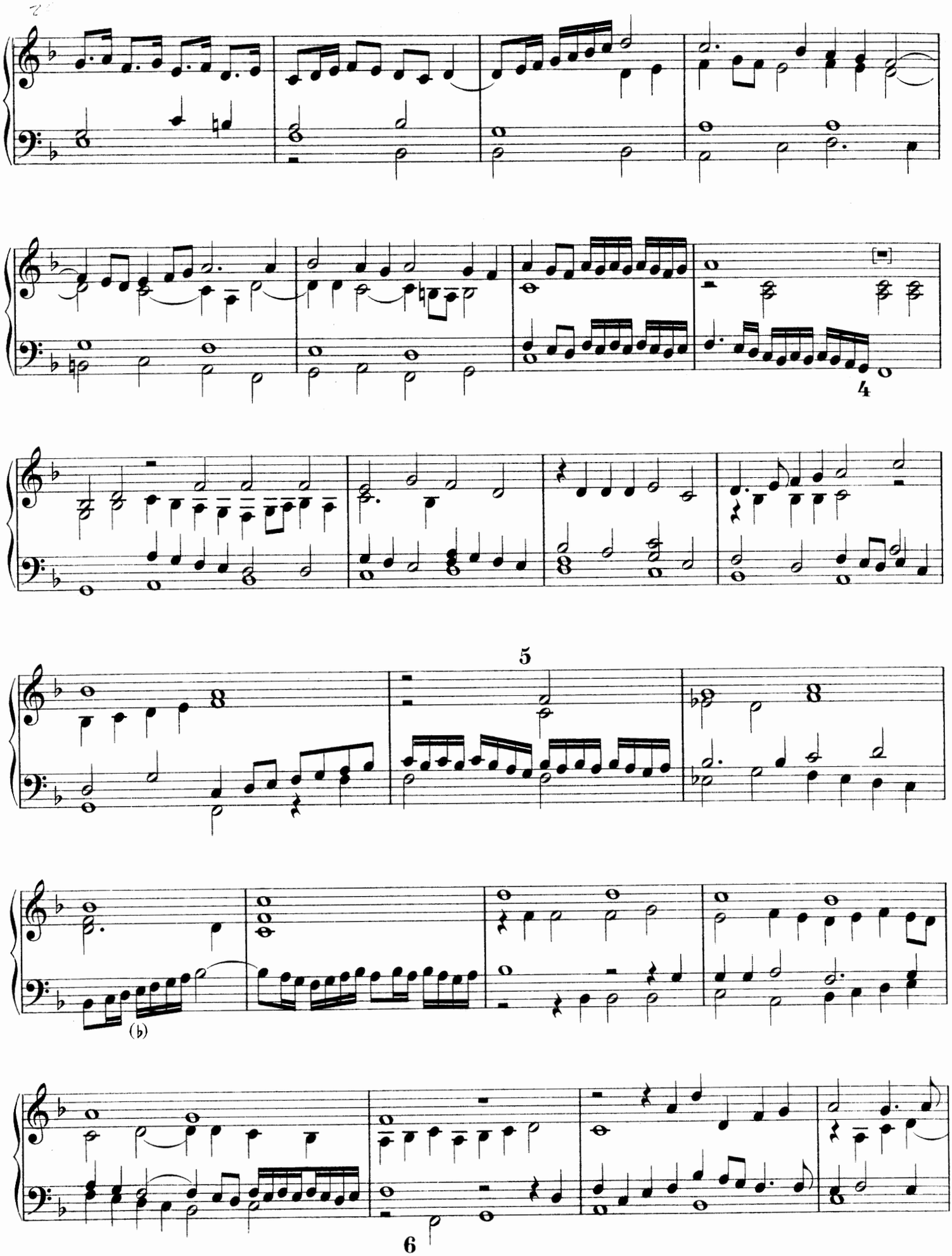
[CXVIII.]

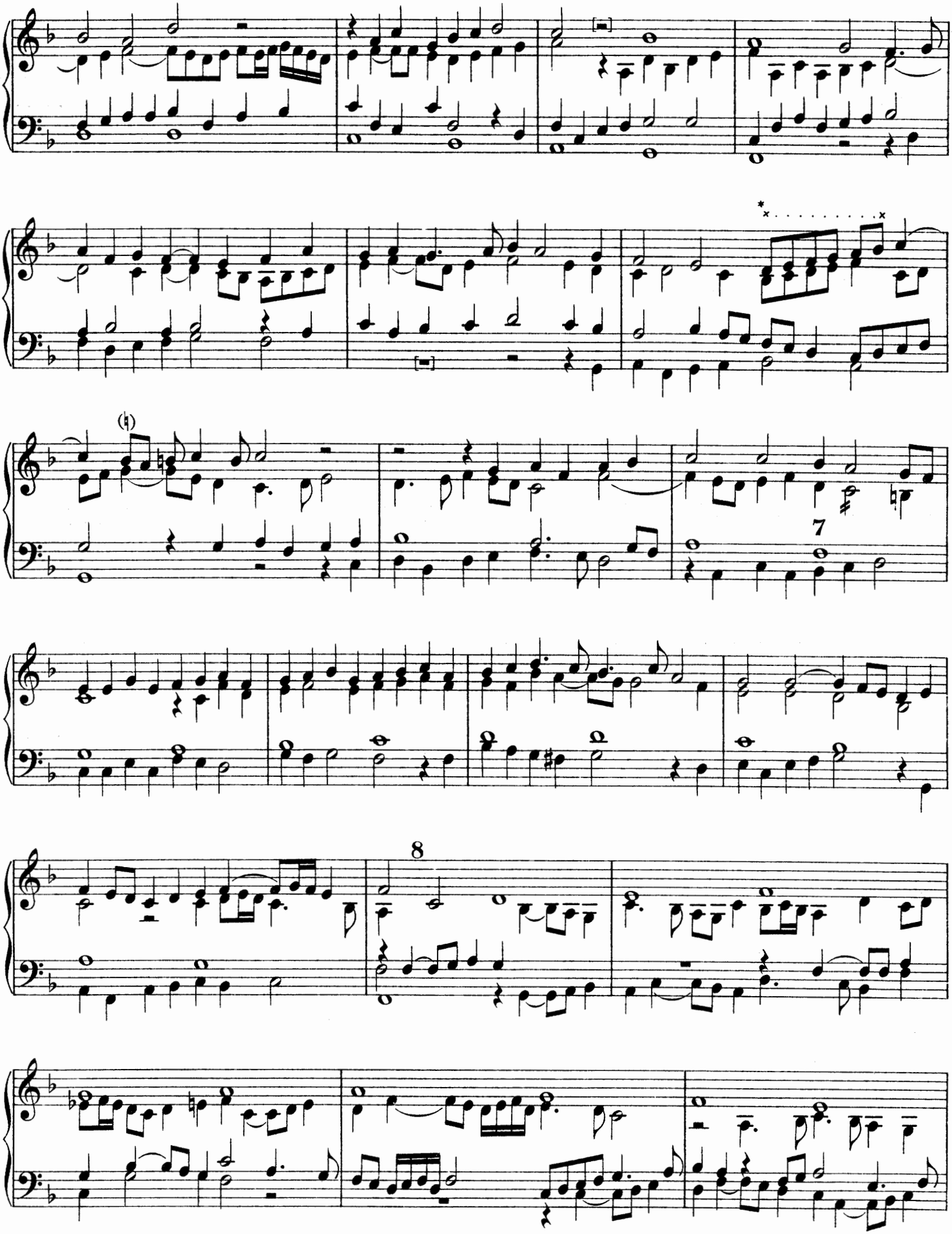
Ut, re, mi, fa, sol, la. a 4 voci.

2.

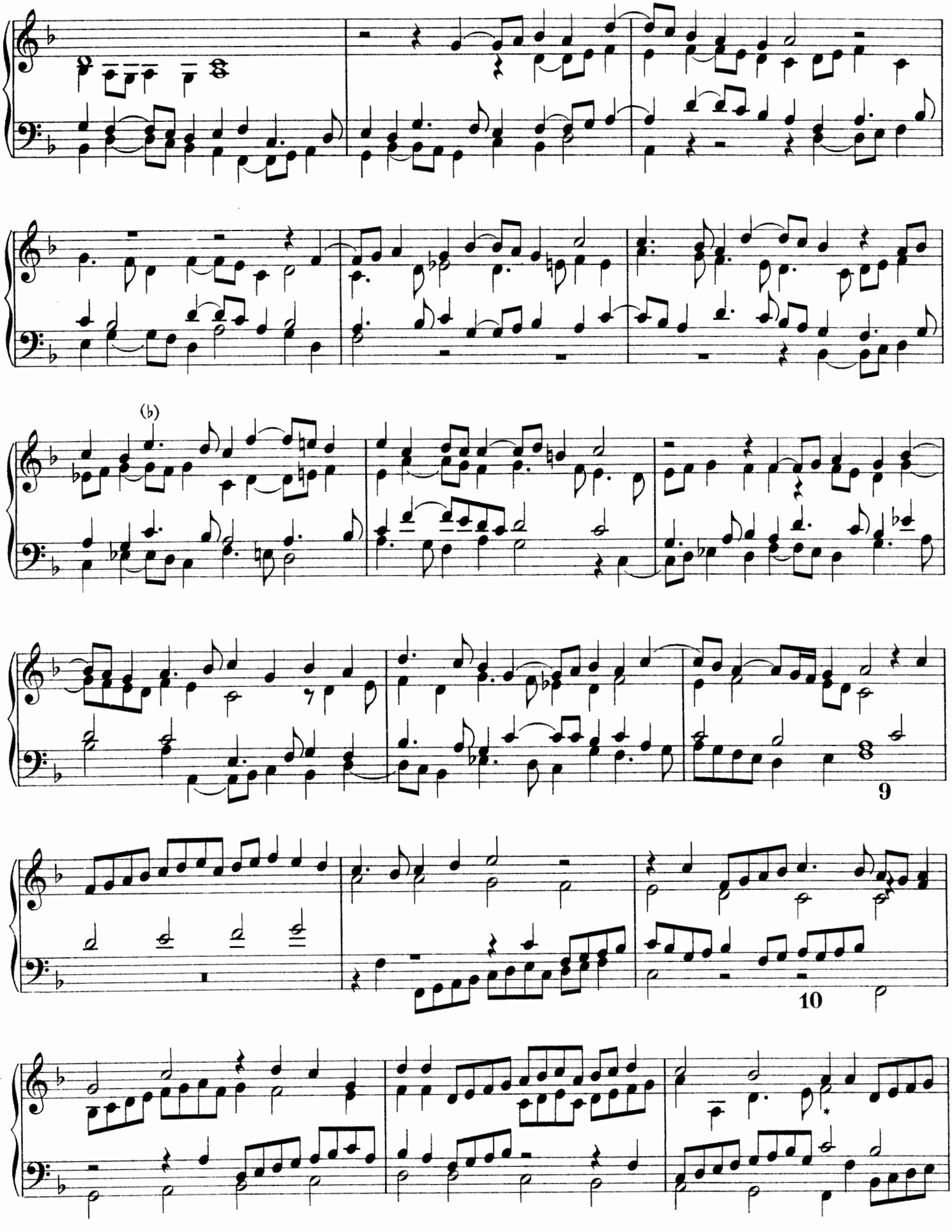
J. P. SWEELINCK.



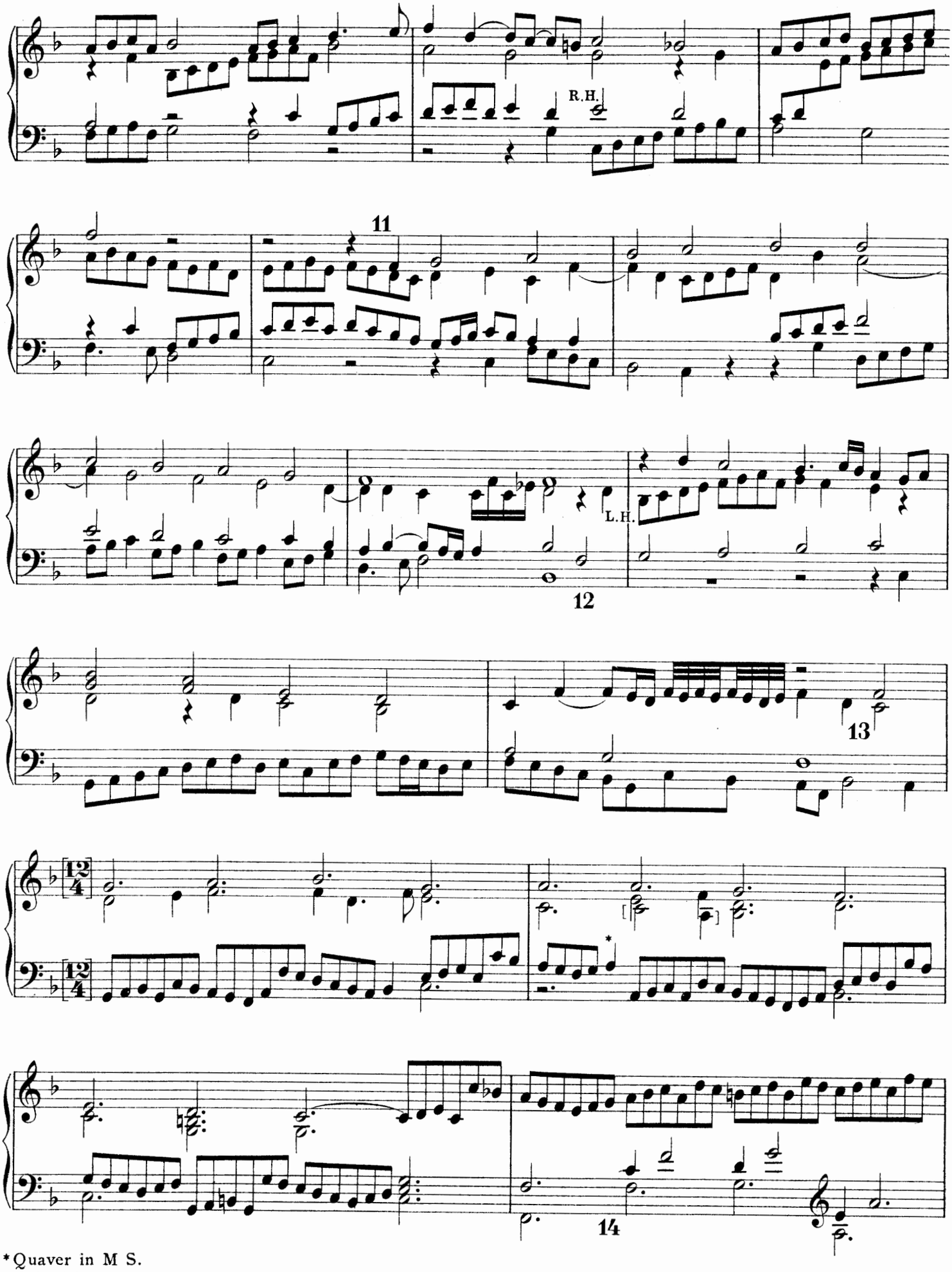

4
5
(♭)
6



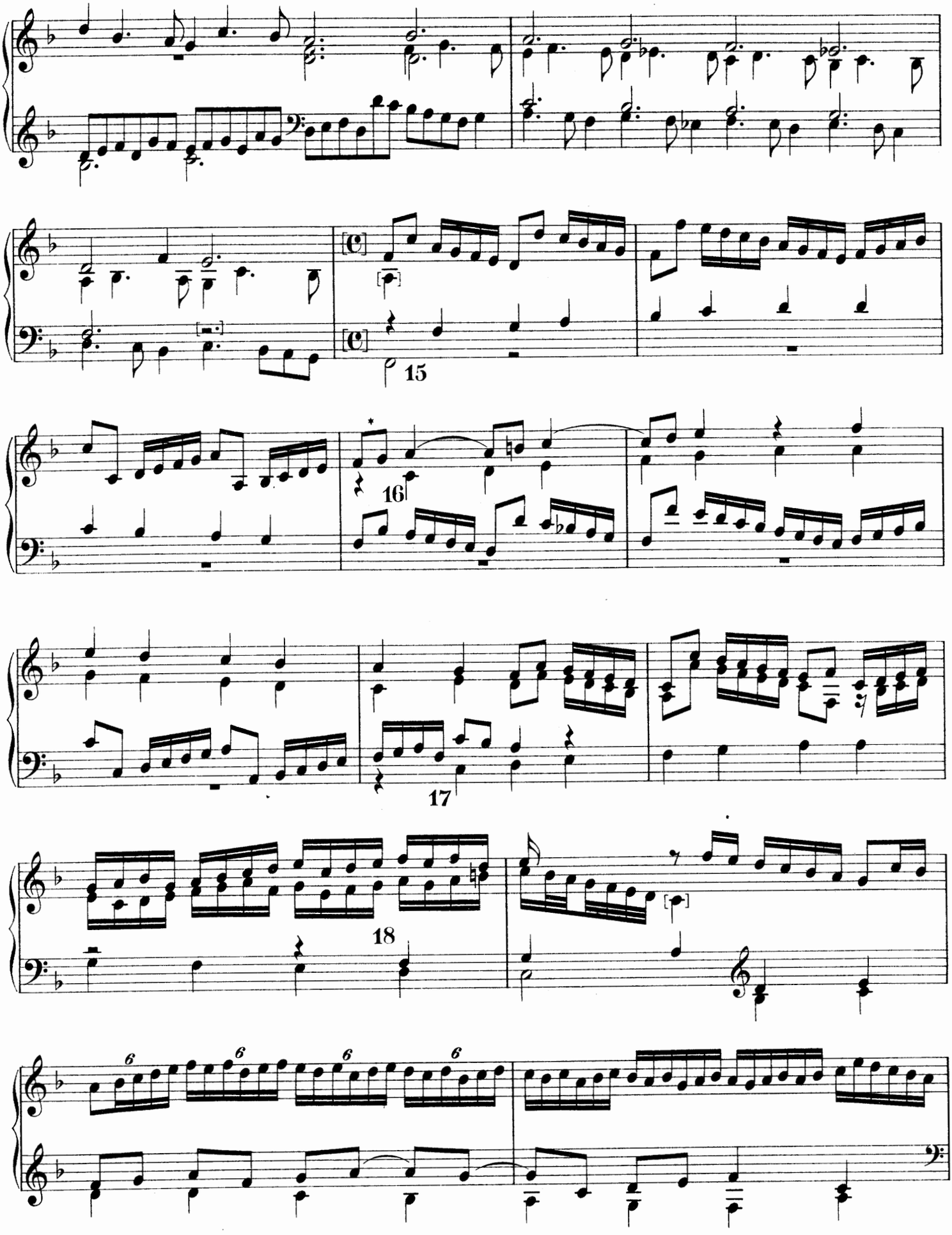
*Semiquavers in M S.
Sechzehntel in der Handschrift.



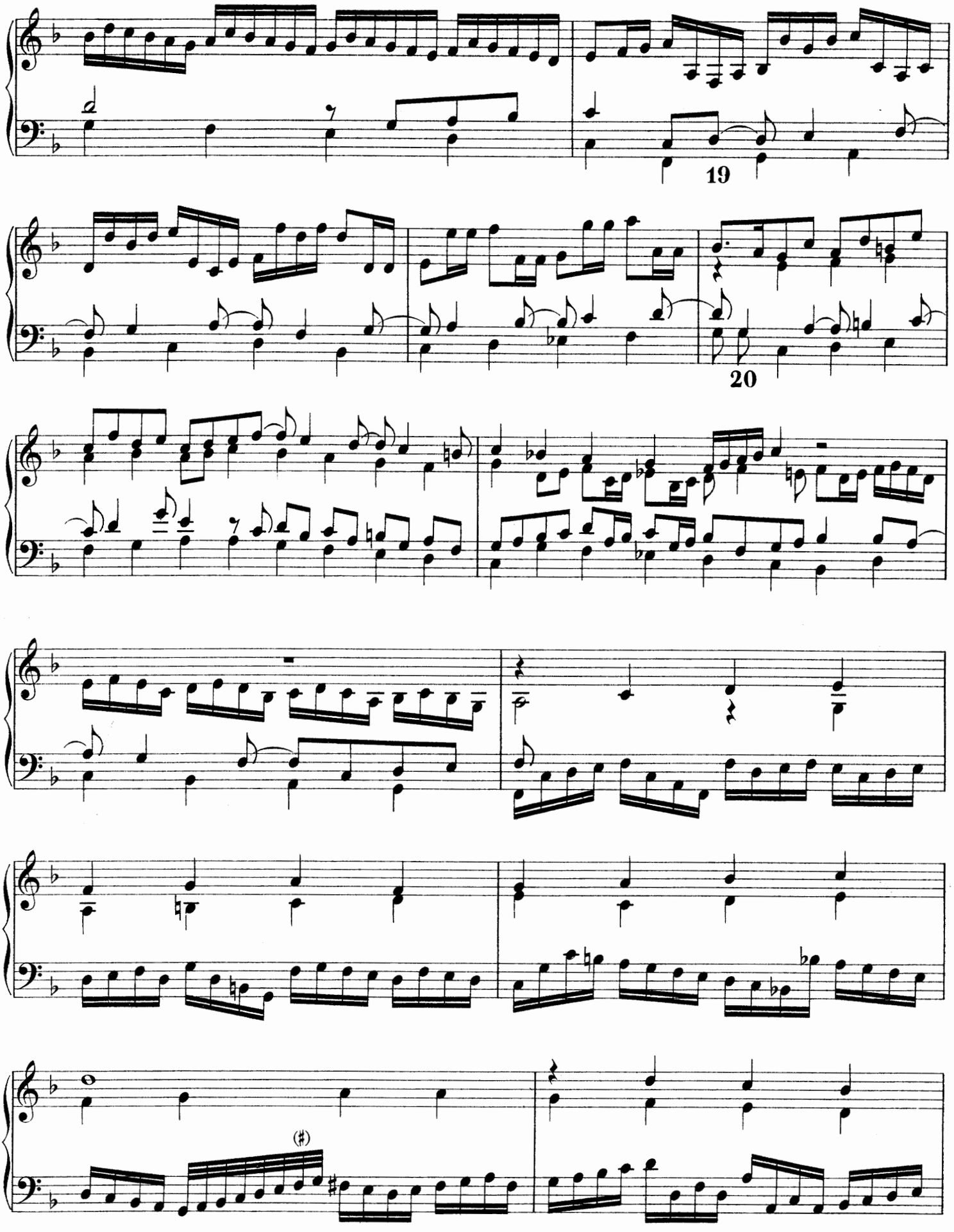
*E in the M S.
E in der Handschrift.

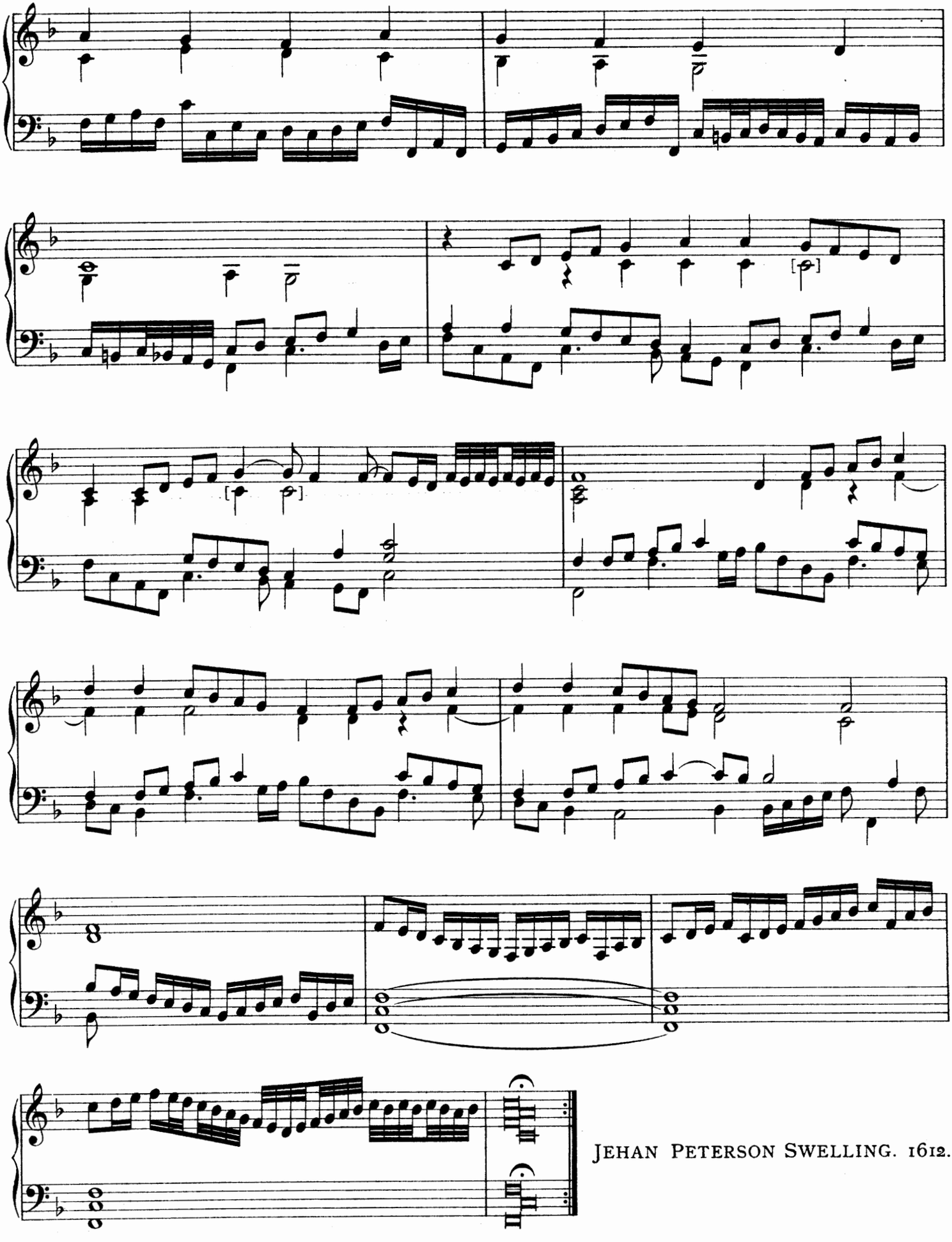


*Quaver in M S.
Achtel in der Handschrift.



*Semiquavers in M S.
Sechzehntel in der Handschrift.

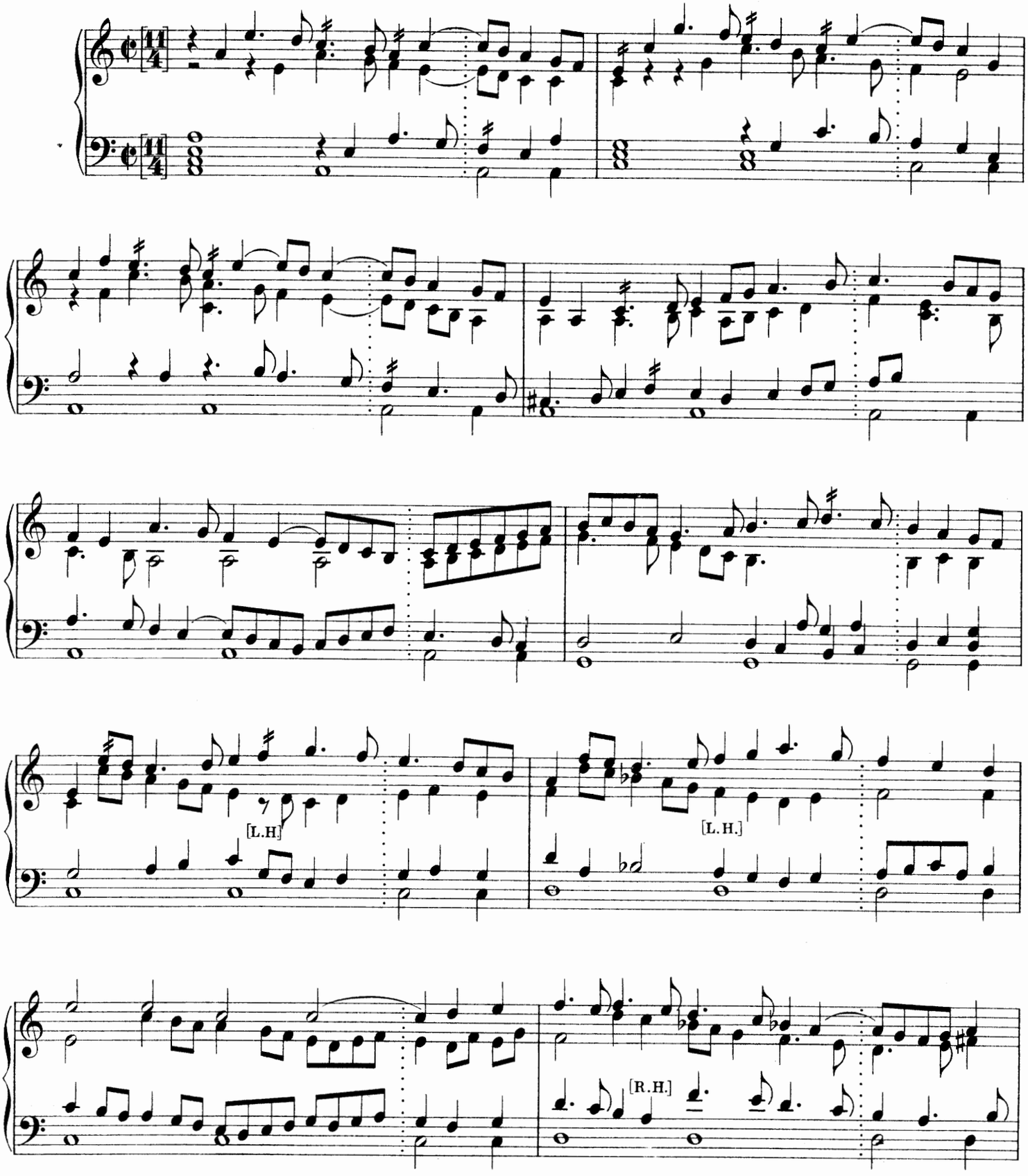

19
20
(♯)

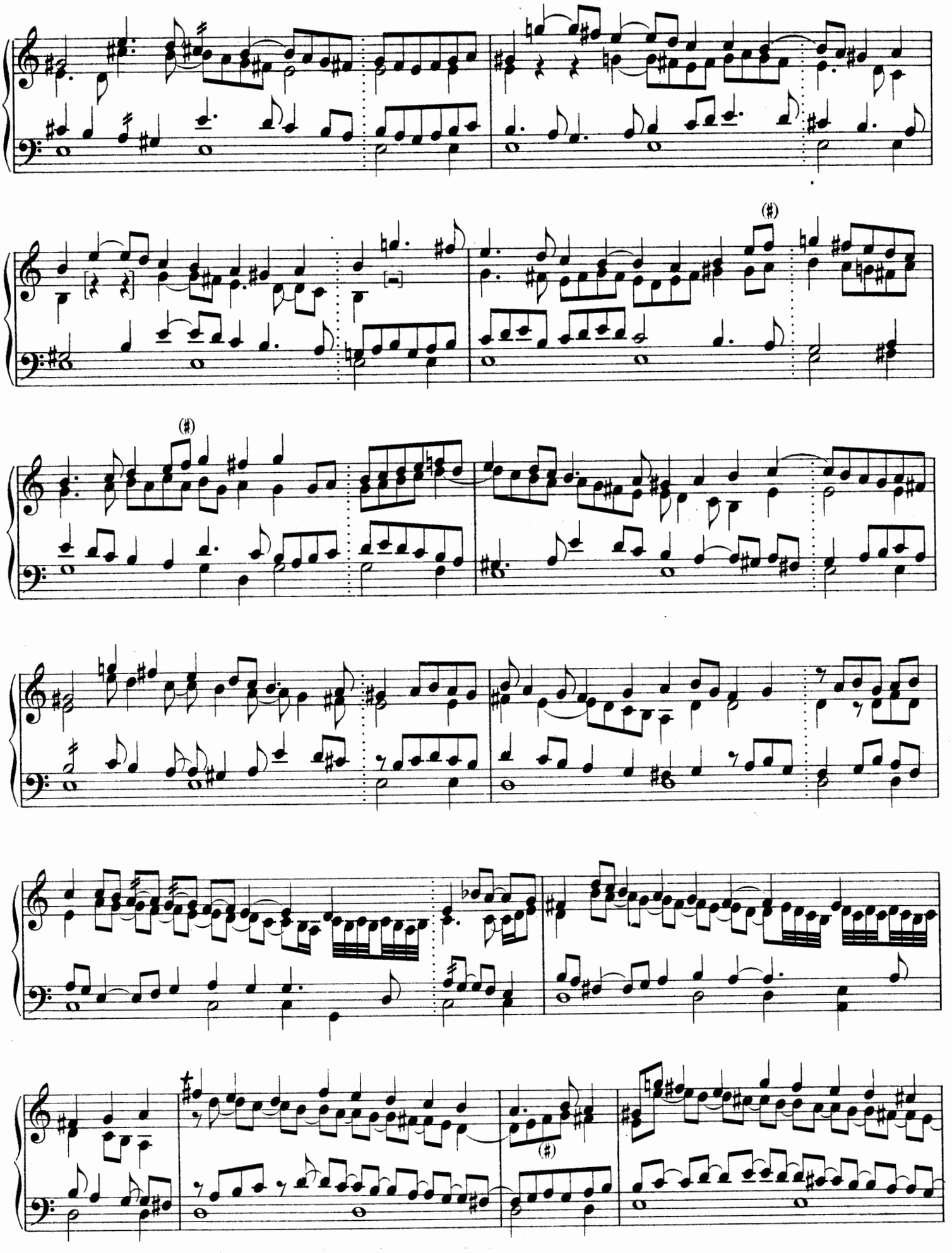


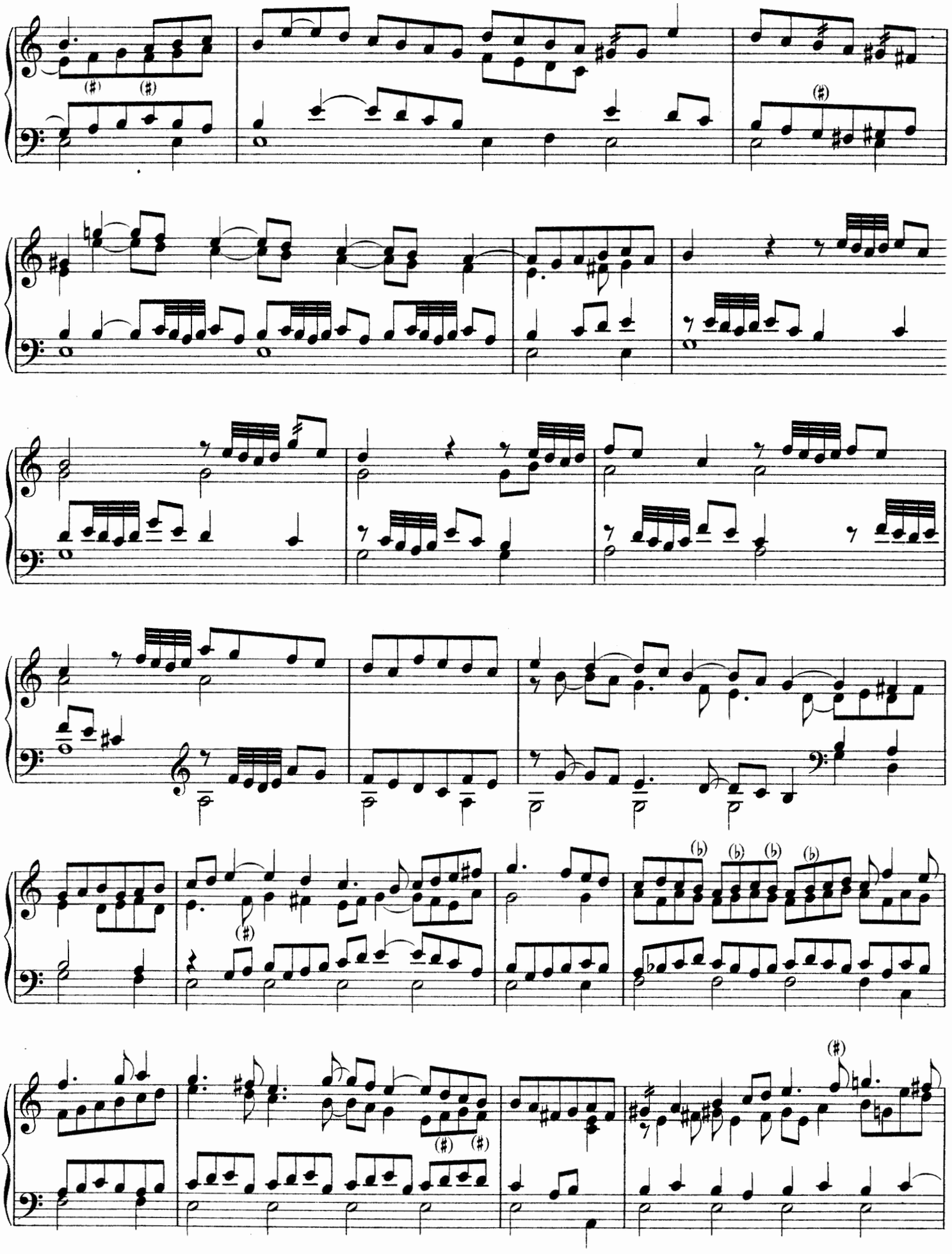
JEHAN PETERSON SWELLING. 1612.

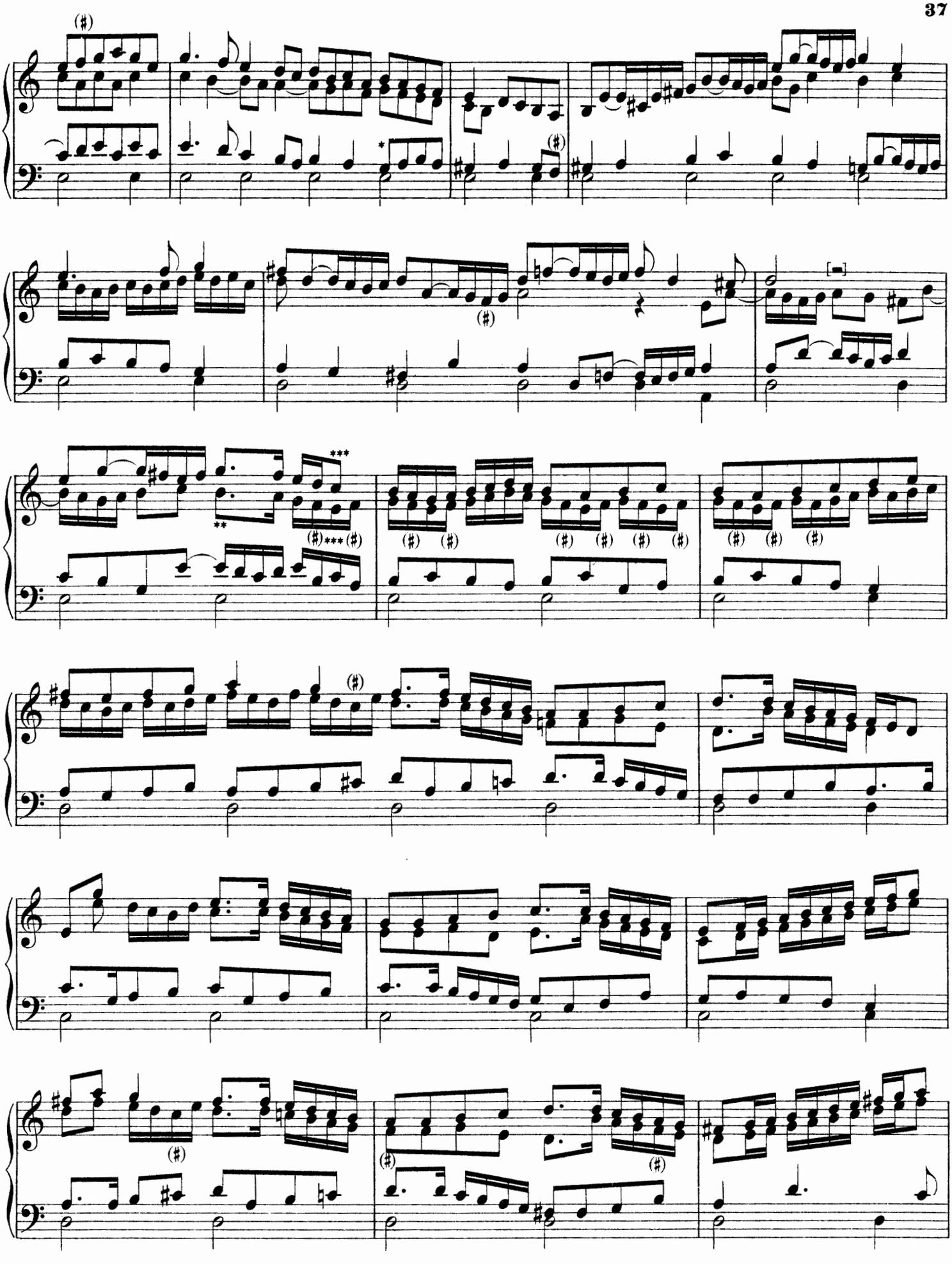
[CXIX.]
In Nomine.

JOHN BULL.





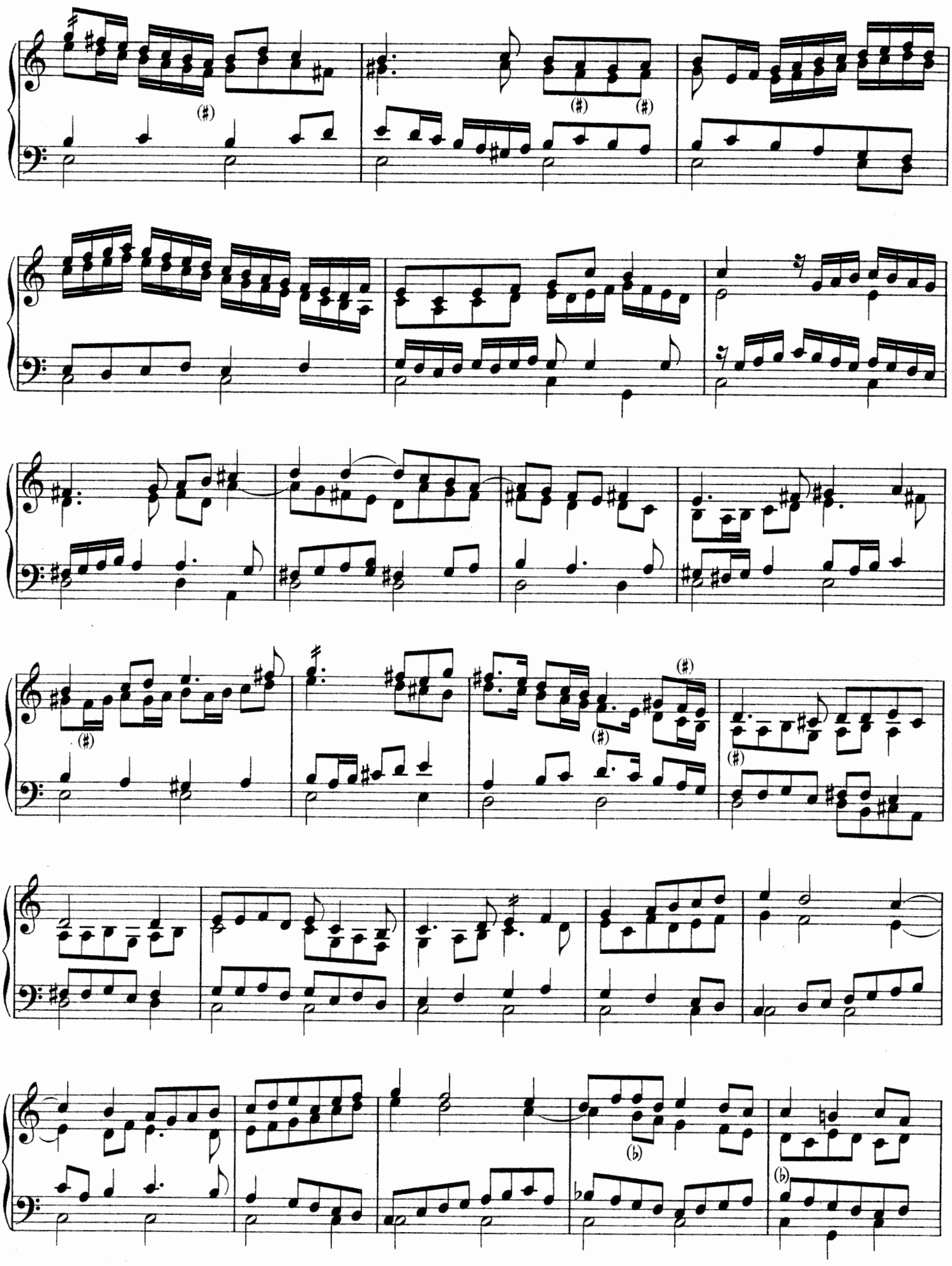


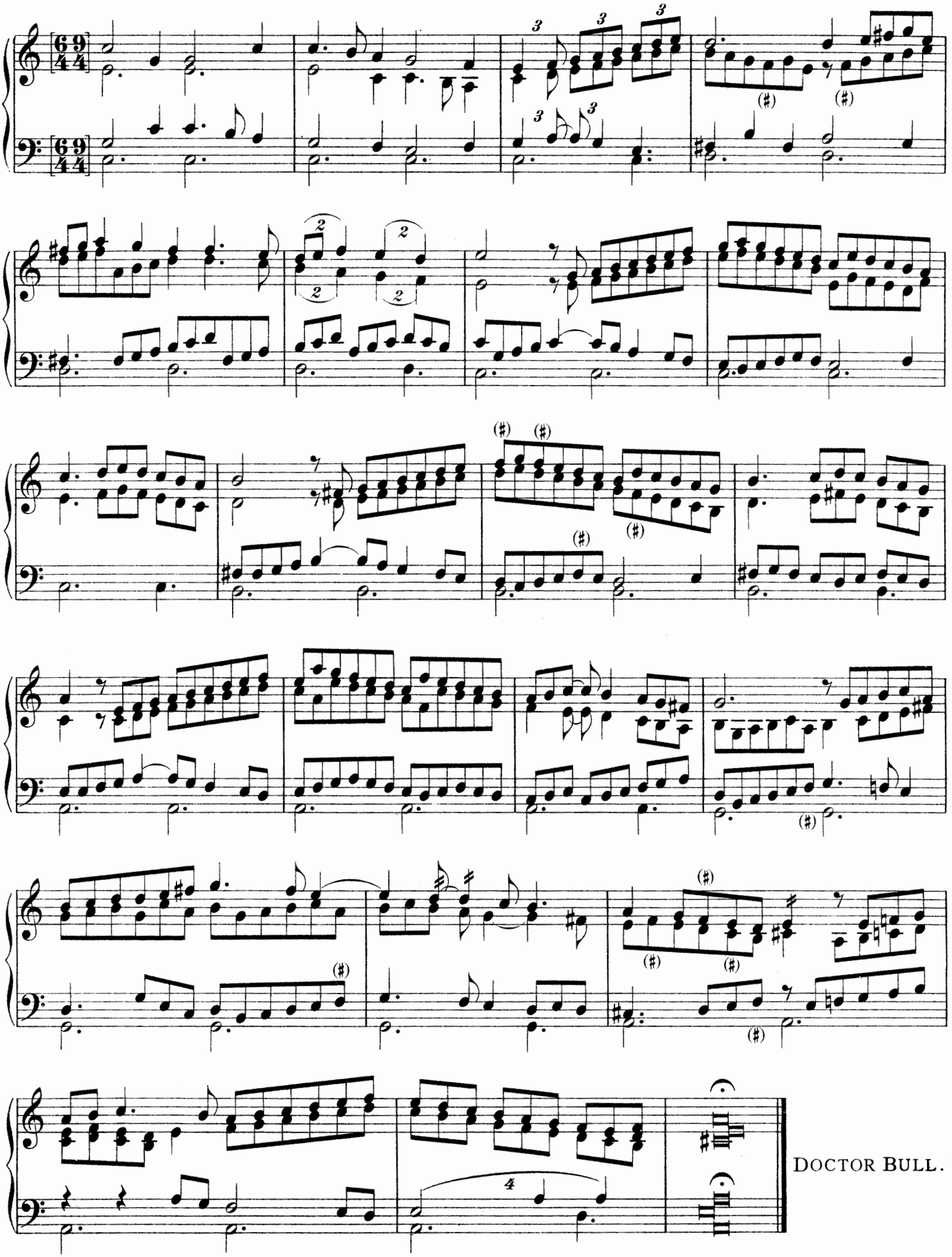


* G sharp in the MS.
Gis in der Handschrift.

** Crotchet in MS.
Viertel in der Handschrift.

*** Crotchet and 2 quavers in MS.
Viertel und 2 Achtel in der Handschrift.



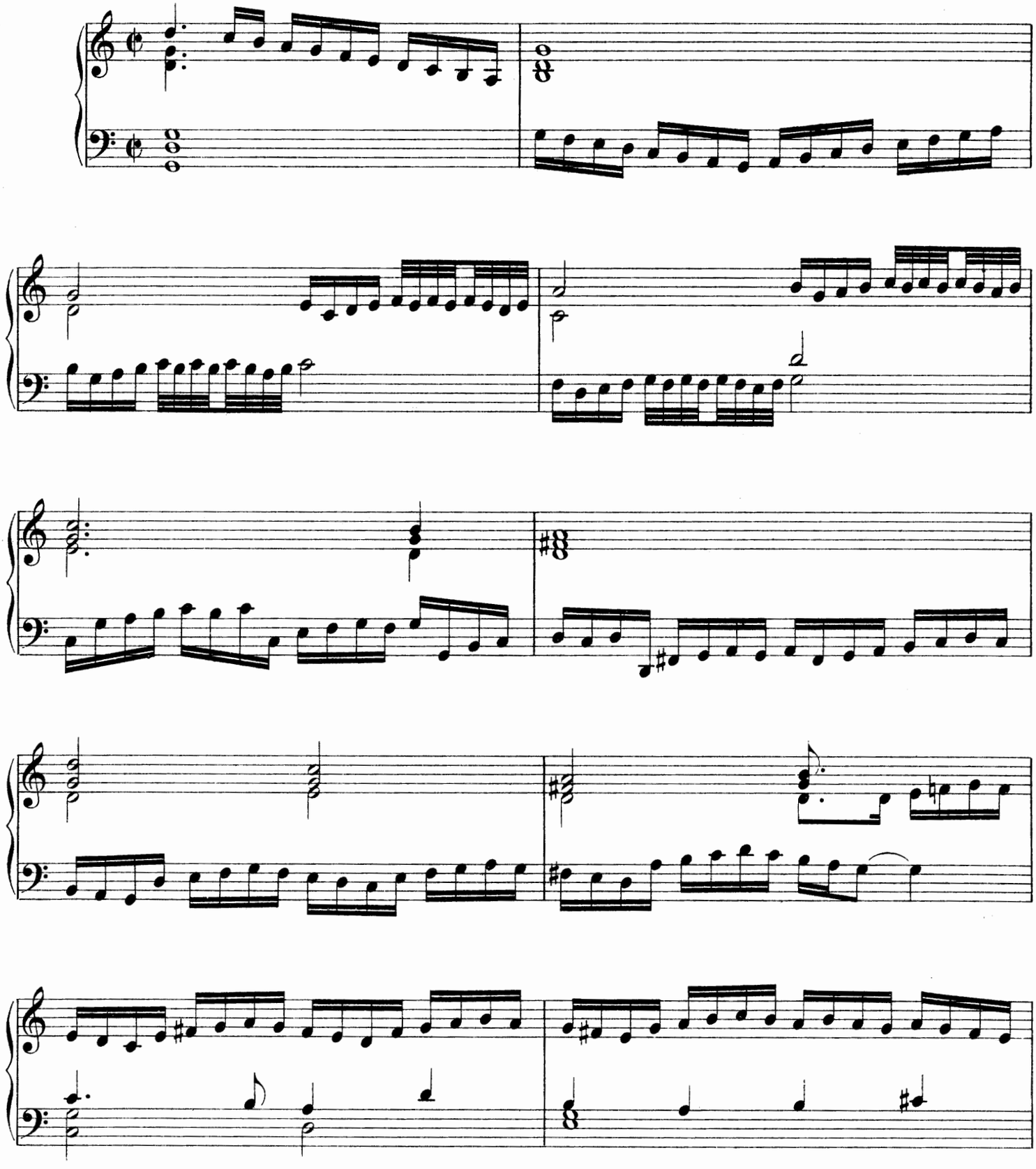


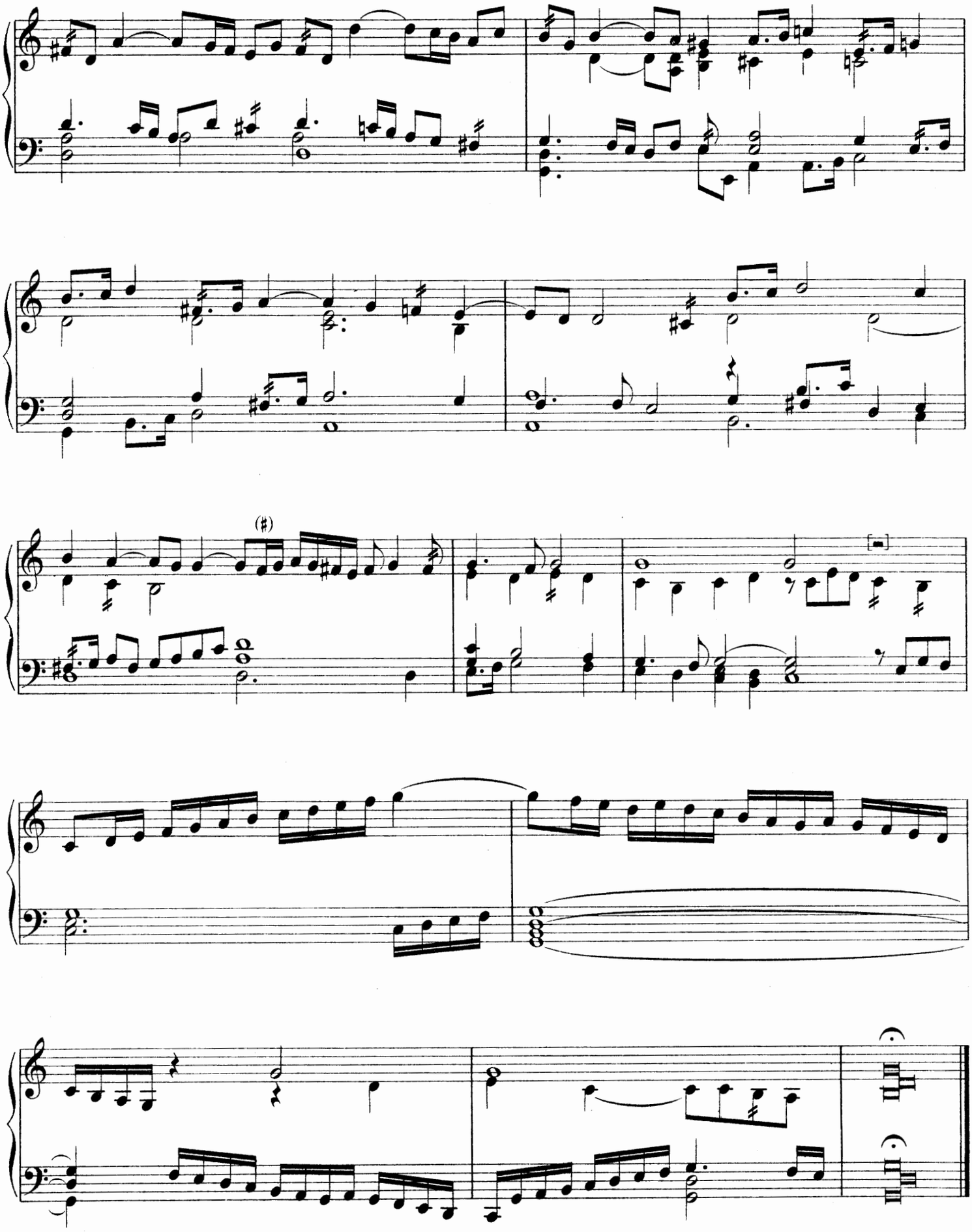
DOCTOR BULL.

[CXX.]

Præludium.

ANON.

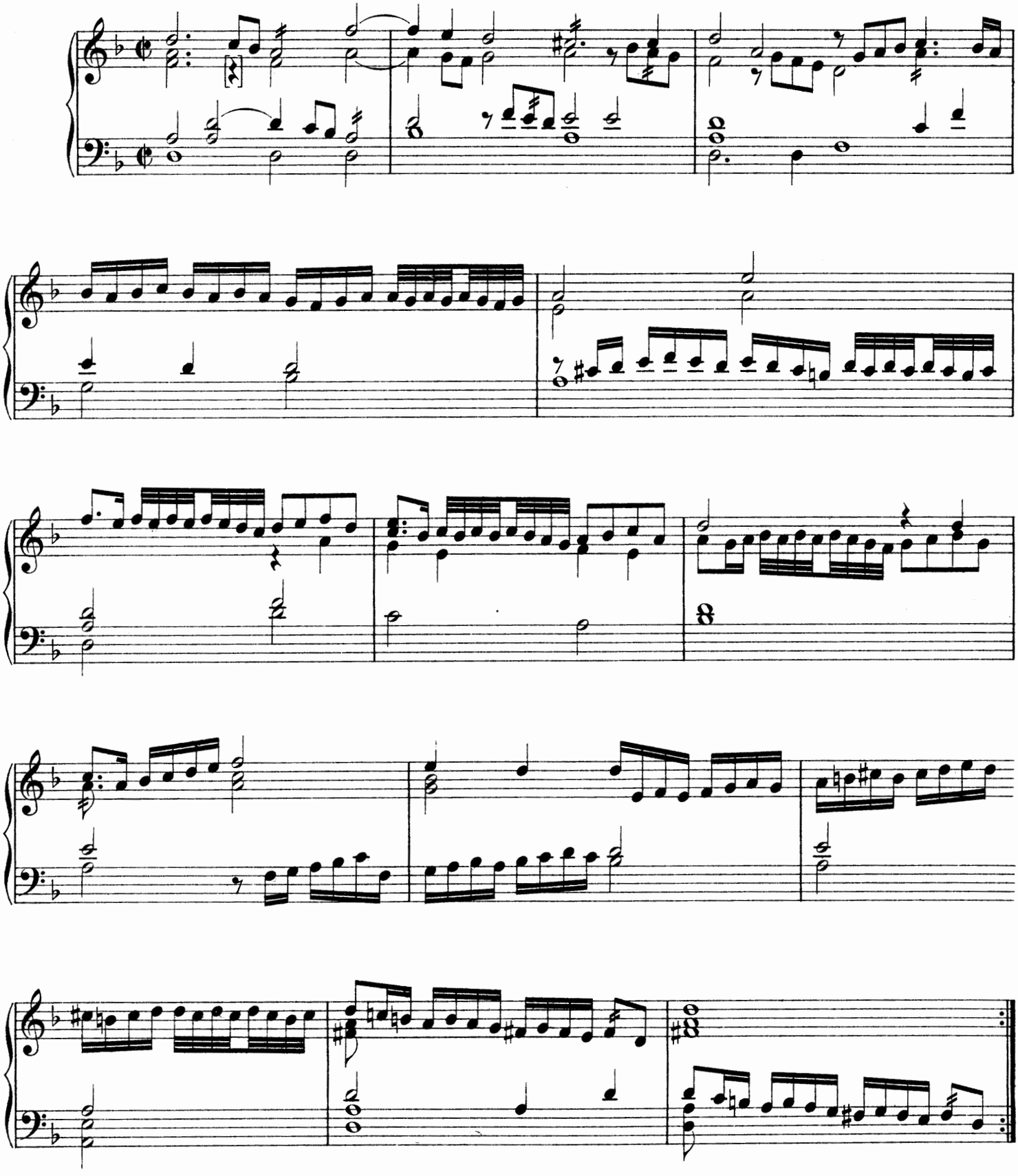


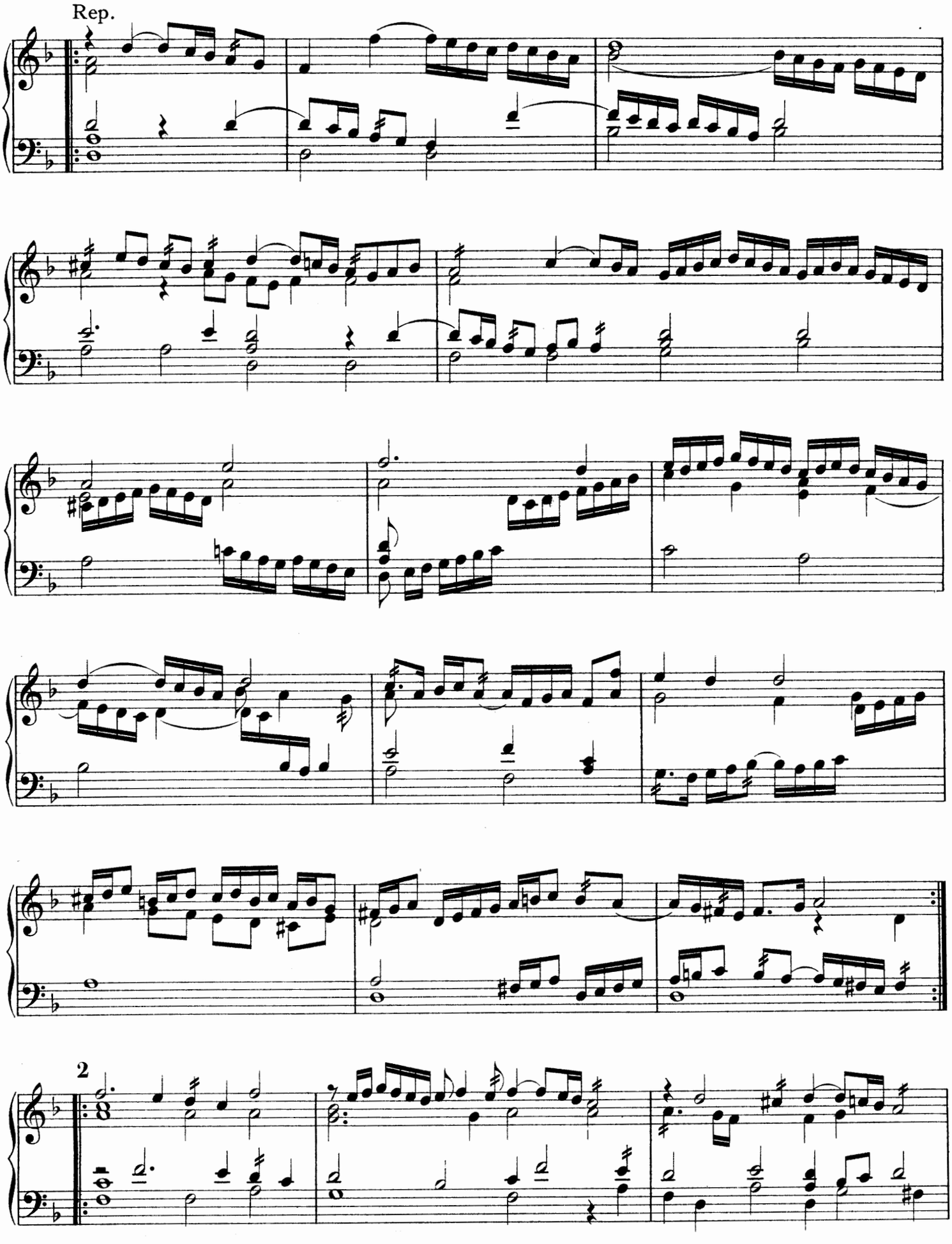


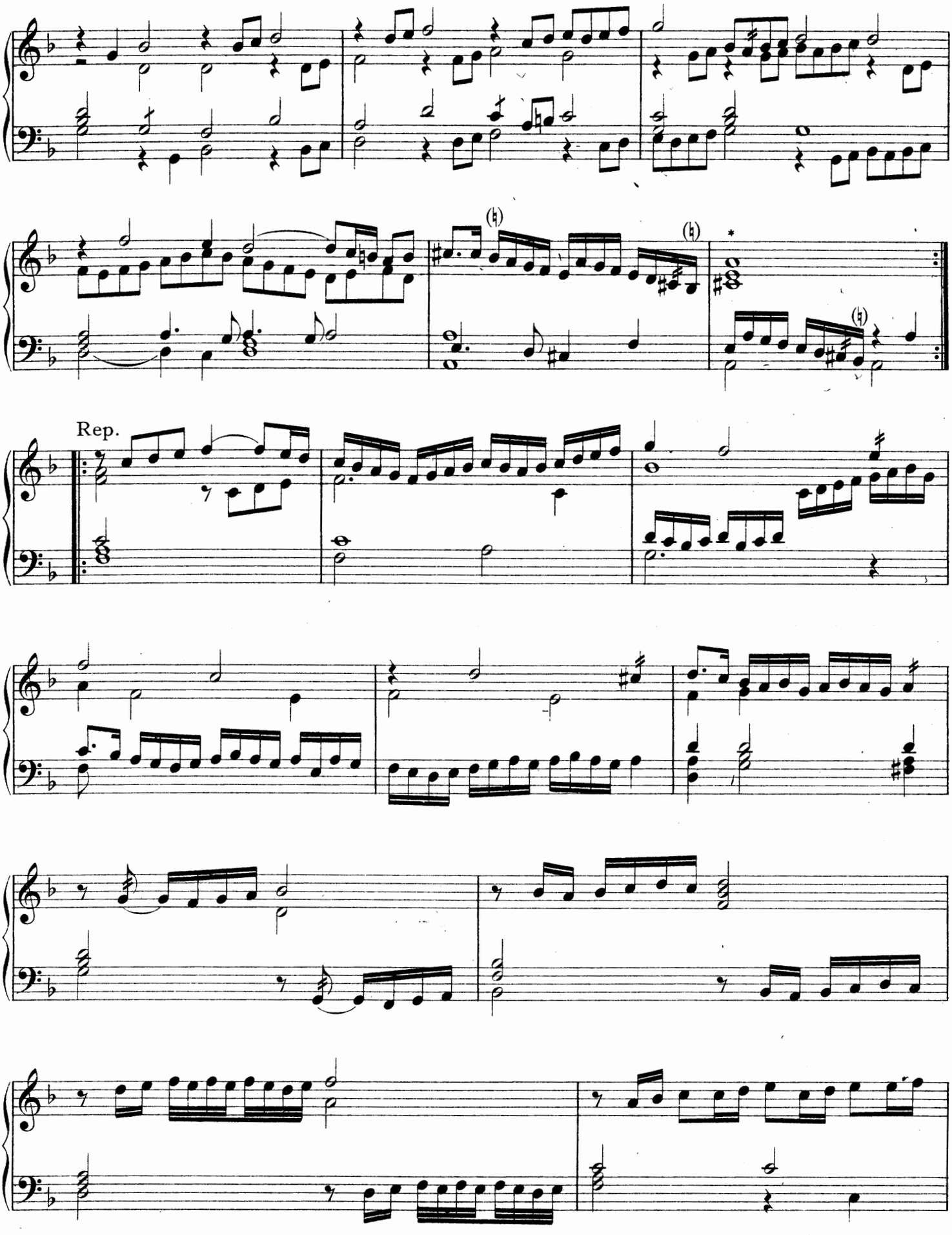
[CXXI.]

Pavana Lachrymæ.

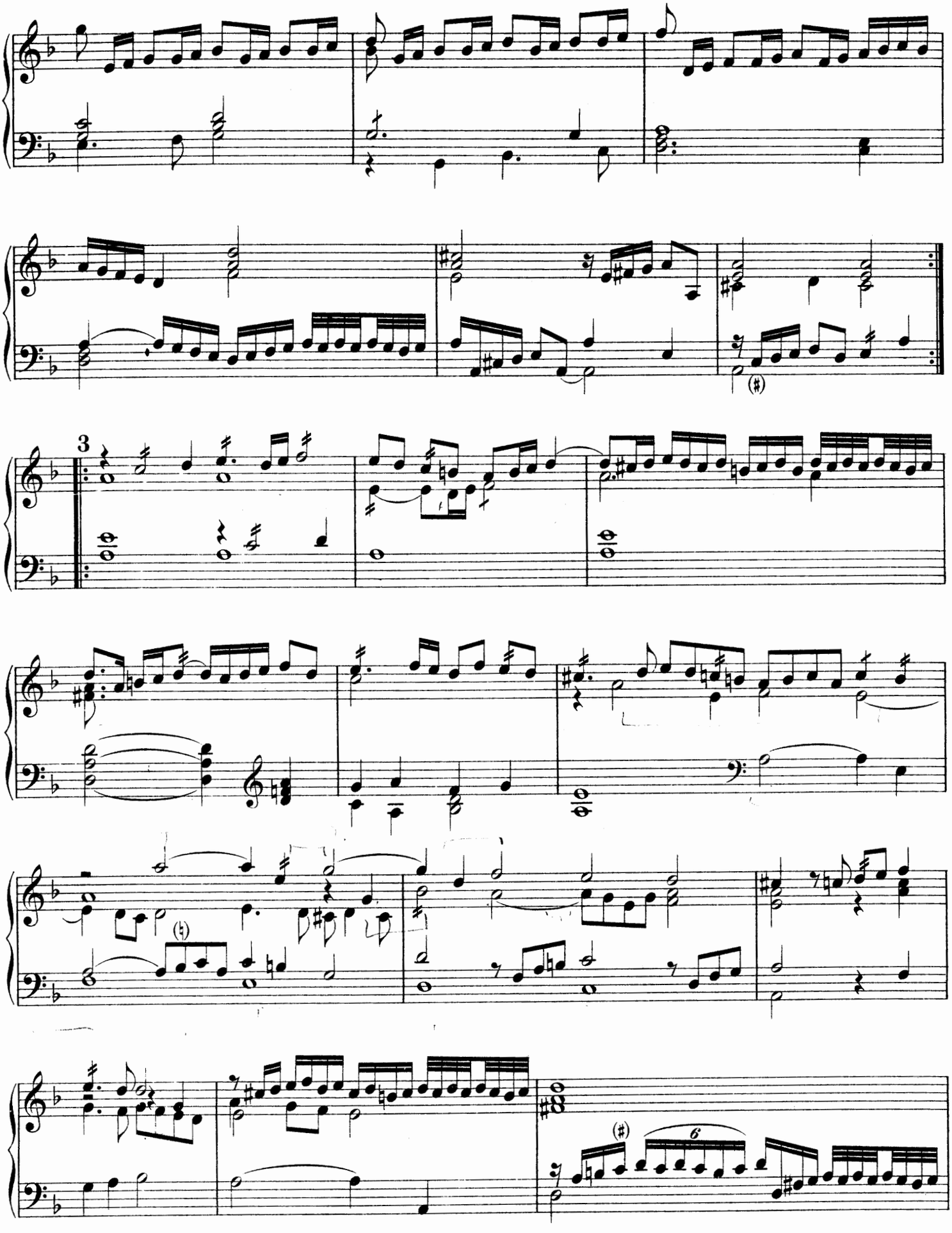
JOHN DOWLAND, set by BYRD.



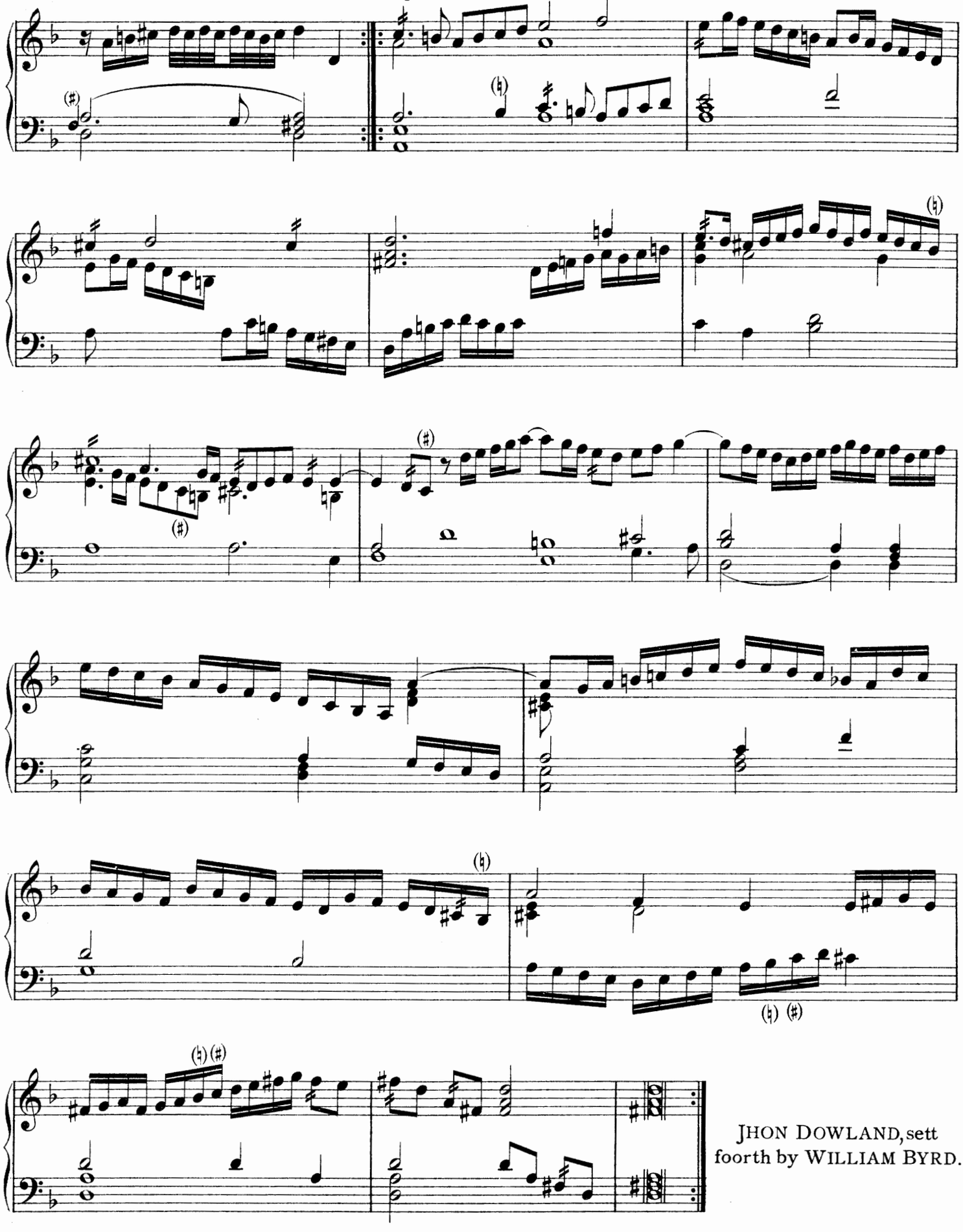

Rep.
2



* The middle note of this chord is F in the M S.
Die Handschrift hat im Alt F statt E.



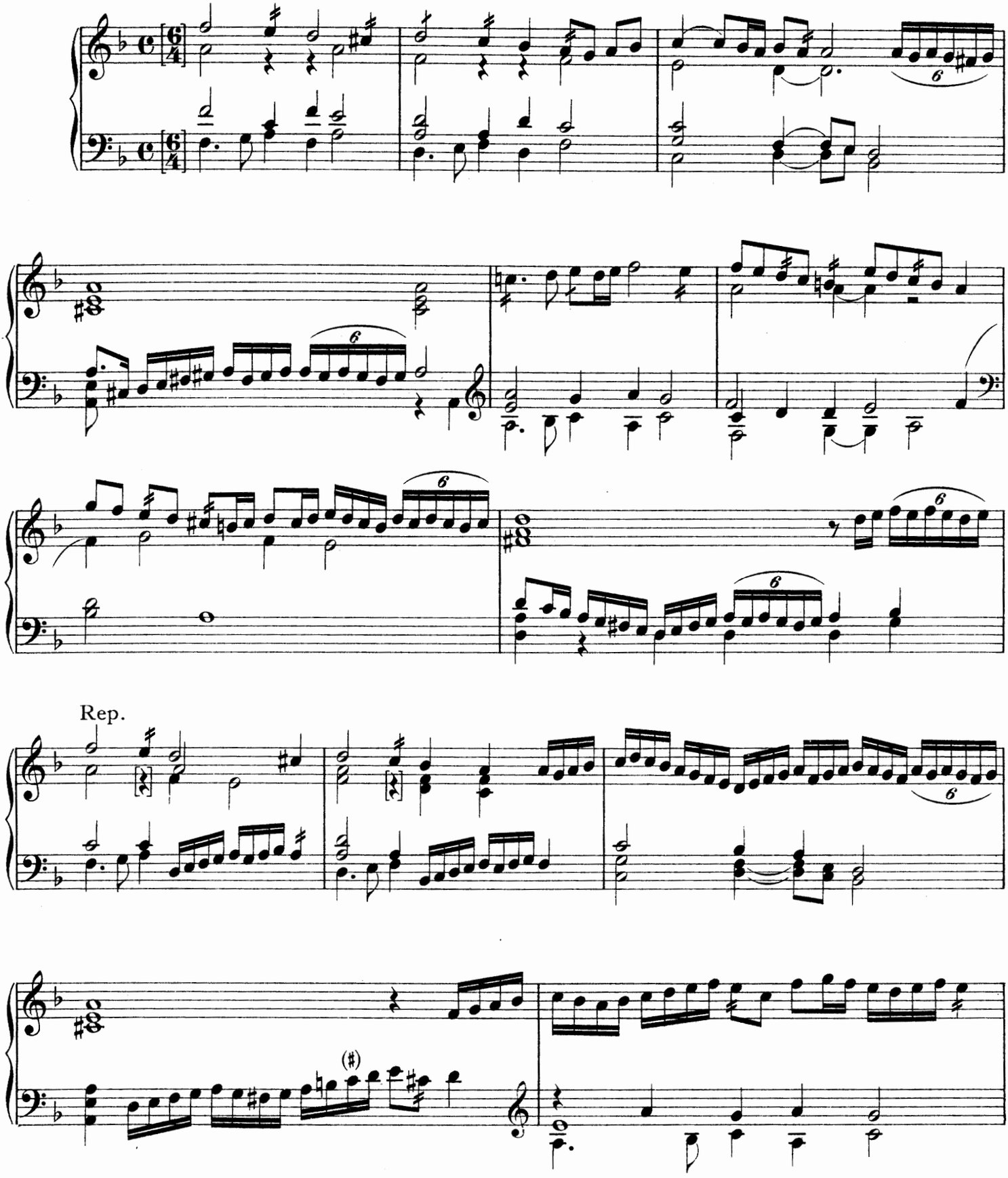
Rep.

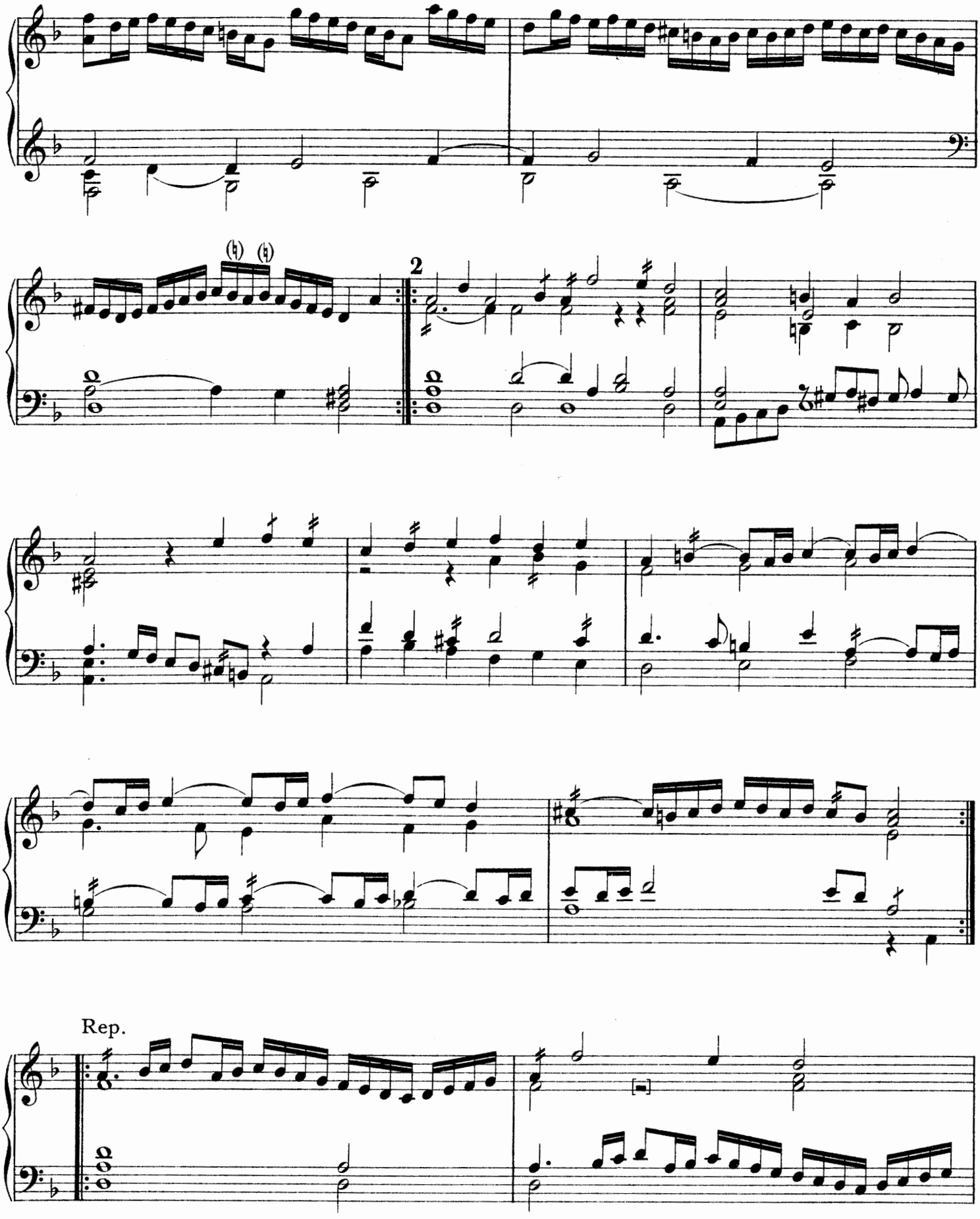


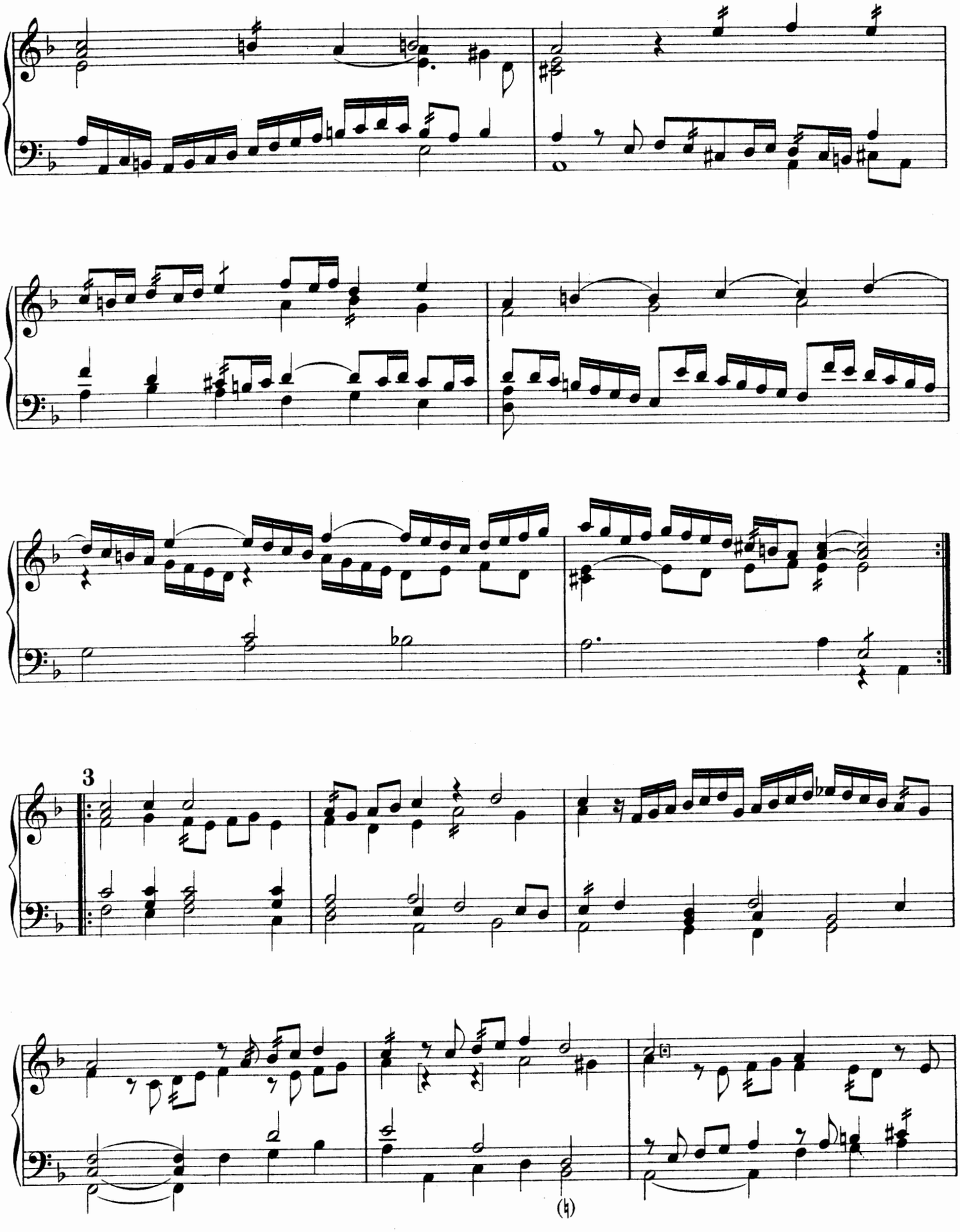
JHON DOWLAND, sett
foorth by WILLIAM BYRD.

[CXXII.]
Galiarda.

JAMES HARDING, set by BYRD.




2
Rep.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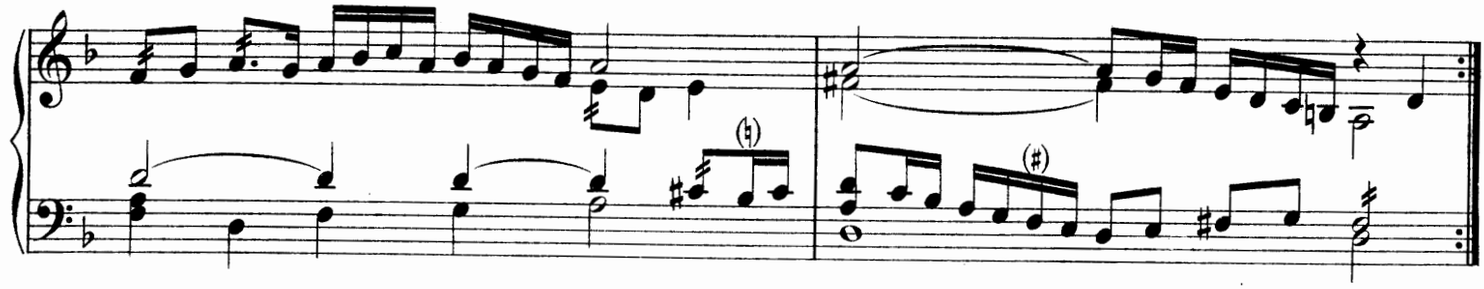
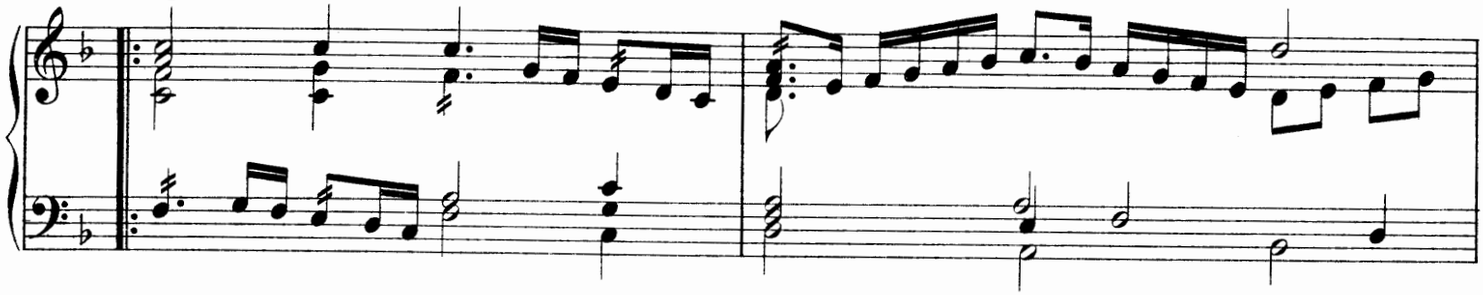
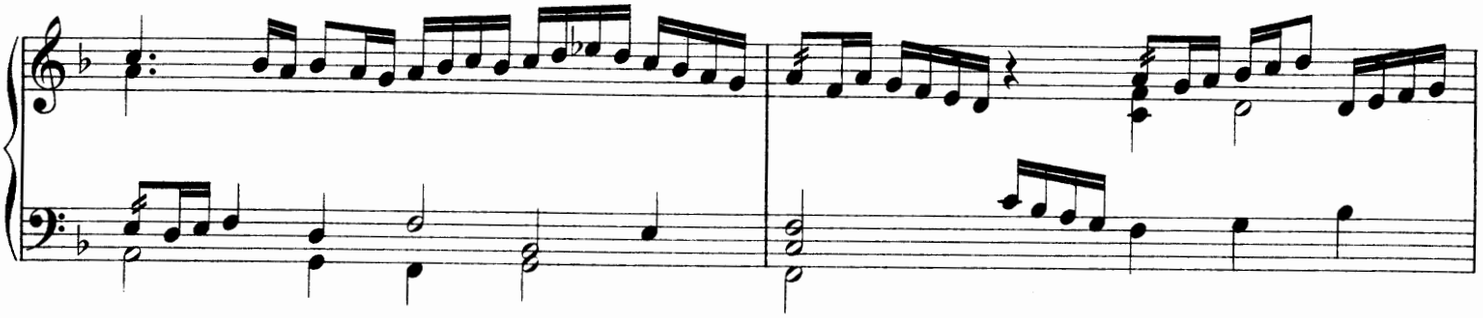
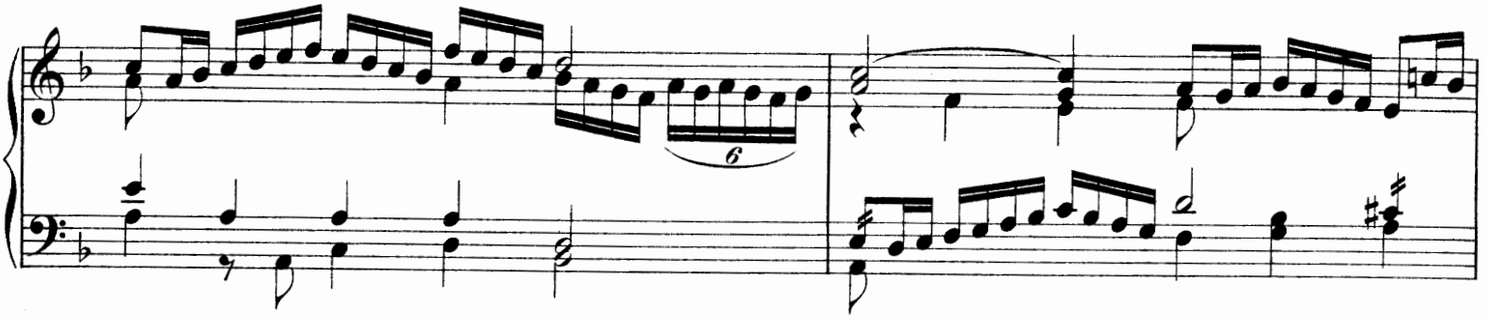
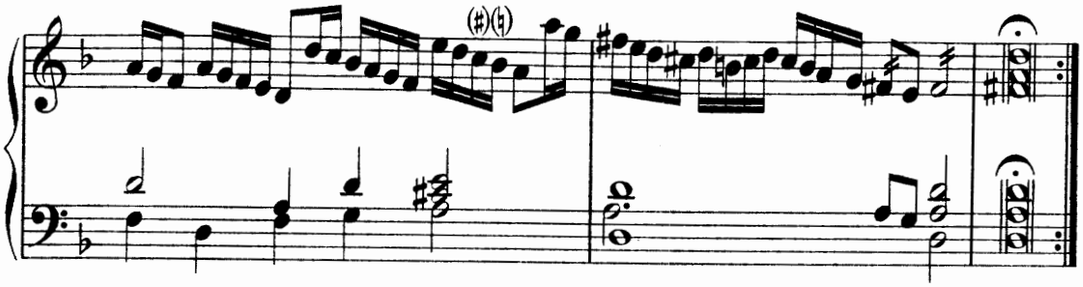


Rep.









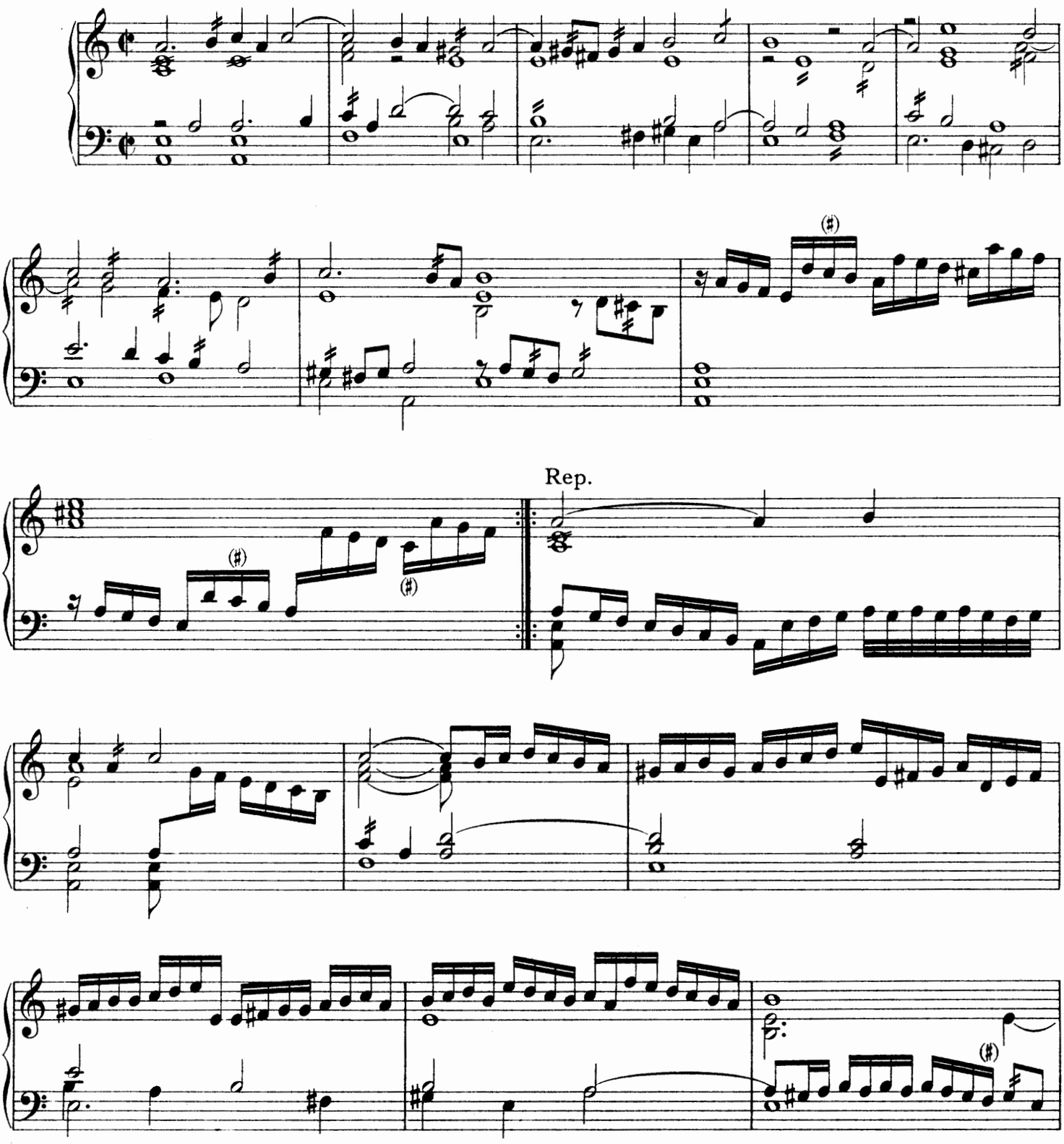
JAMES HARDING, sett
foorth by WILLIAM BYRD.

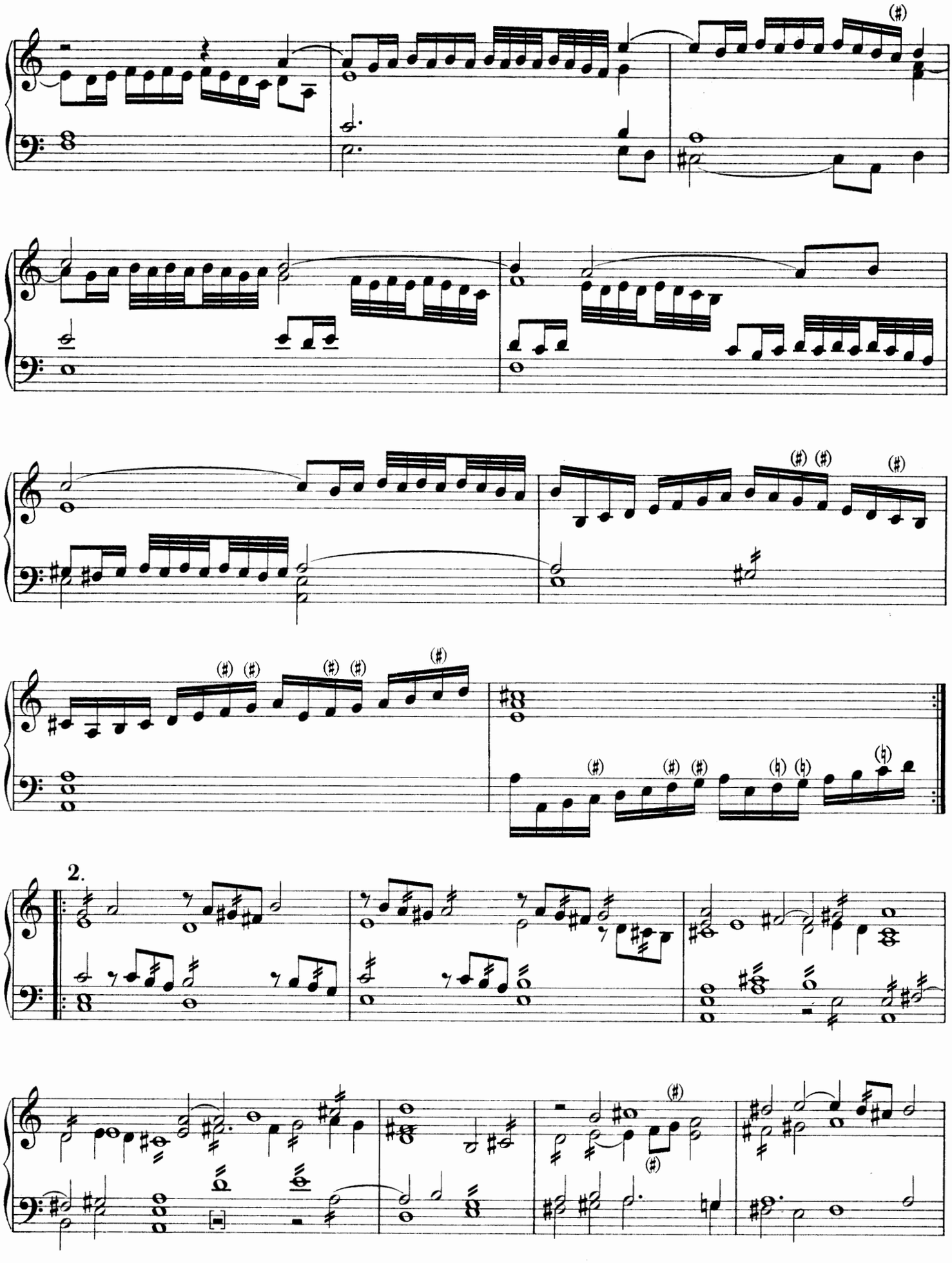
[CXXIII.]

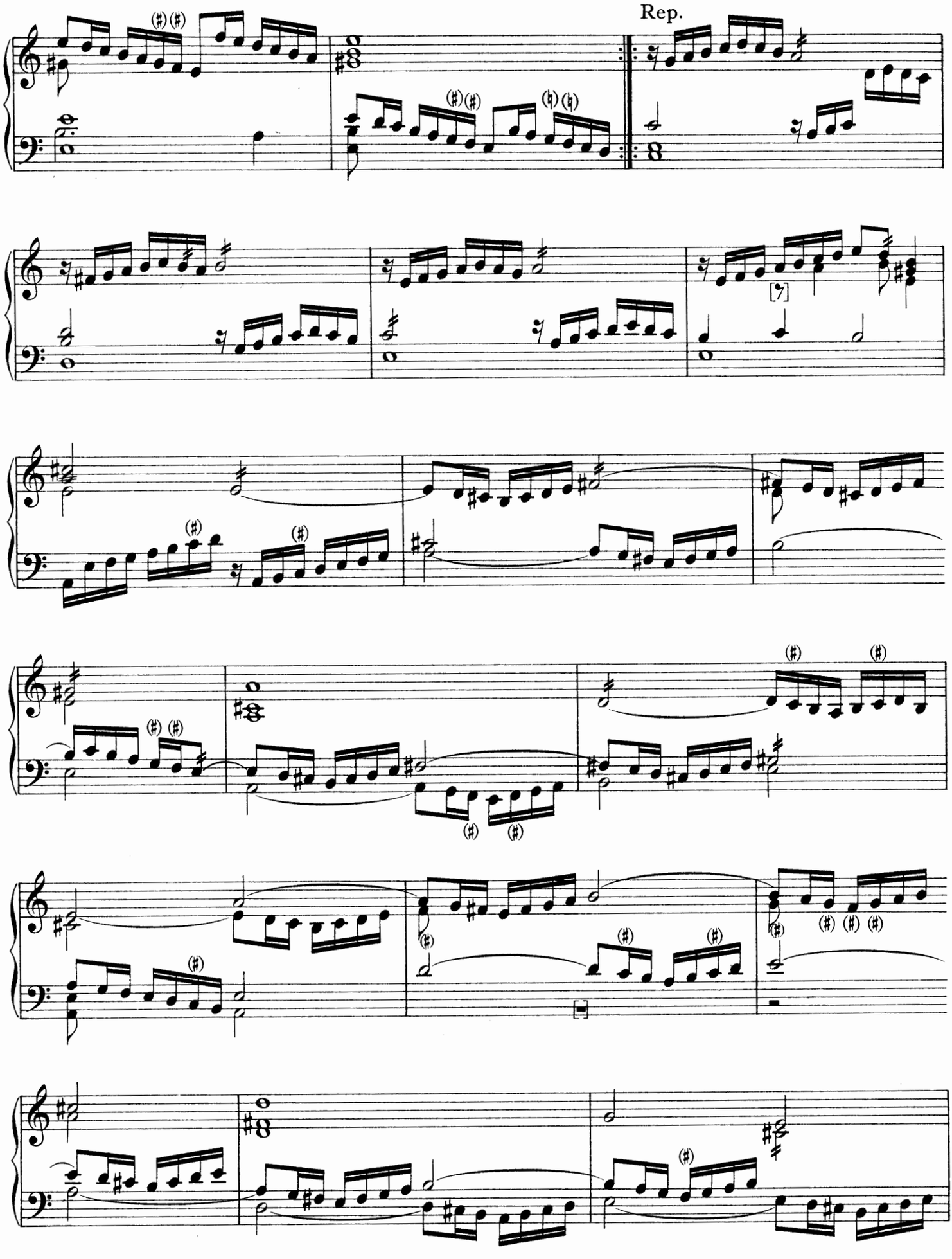
Pavana.

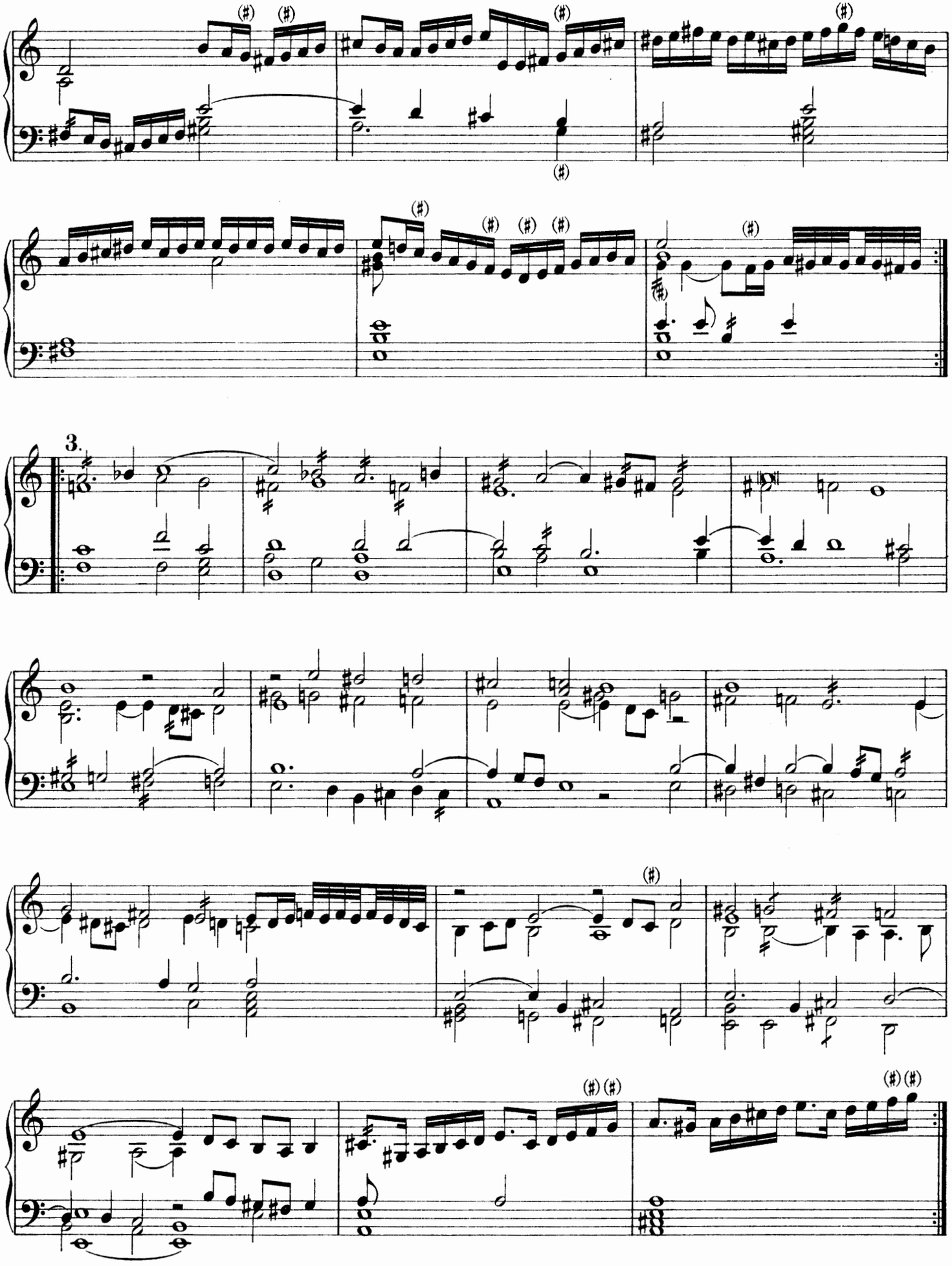
I.

THOMAS TOMKINS.




2.


Rep.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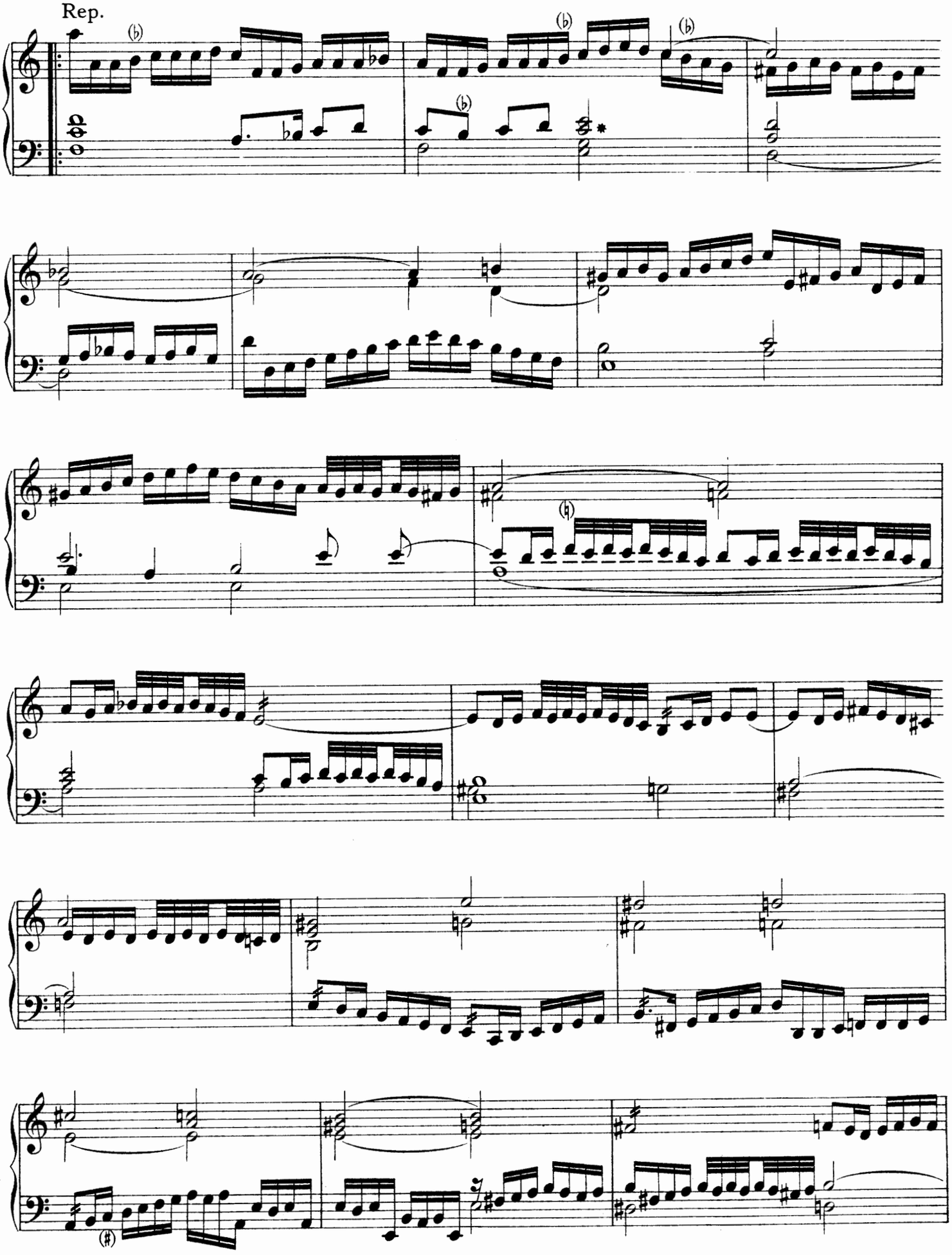
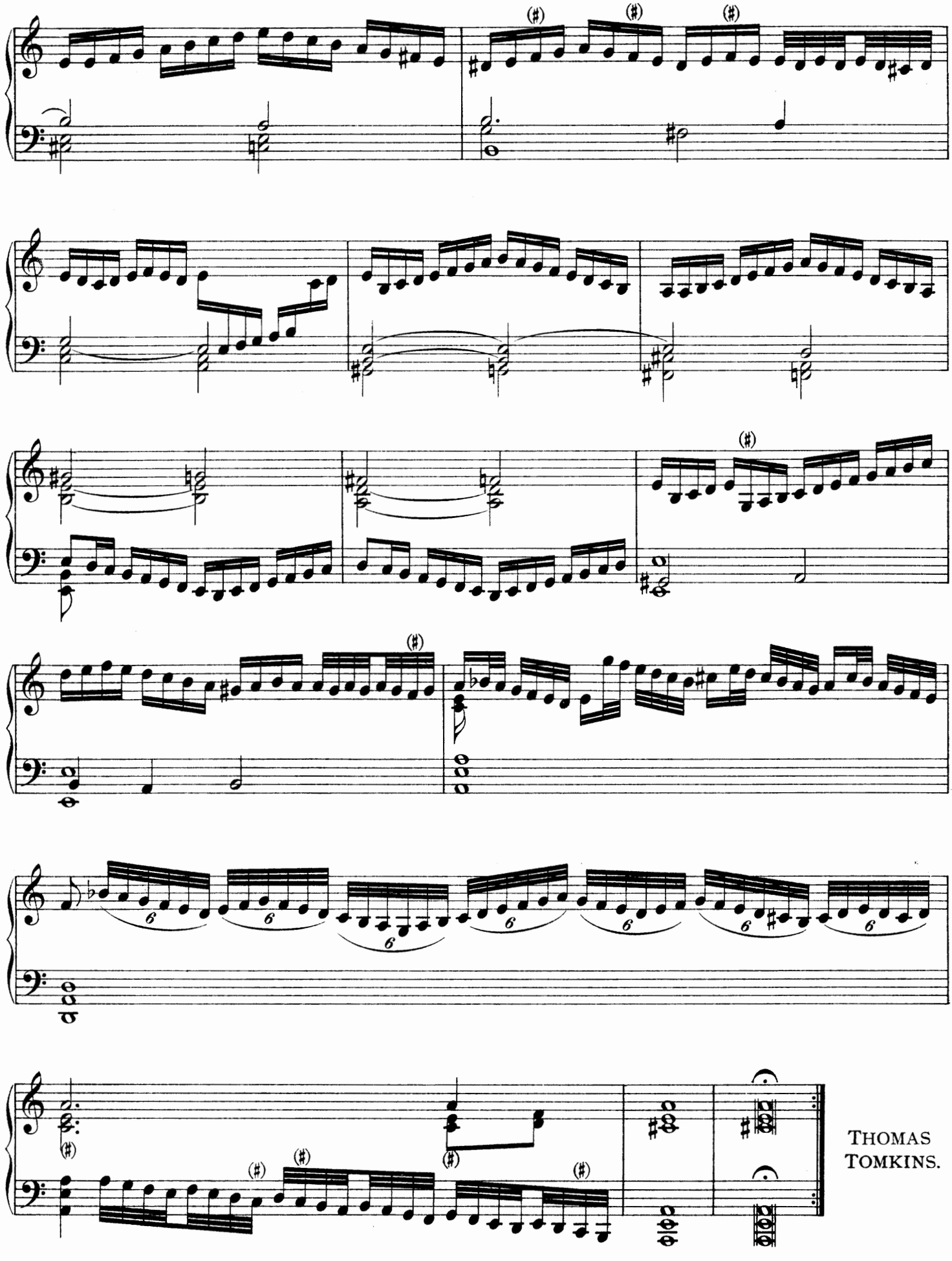


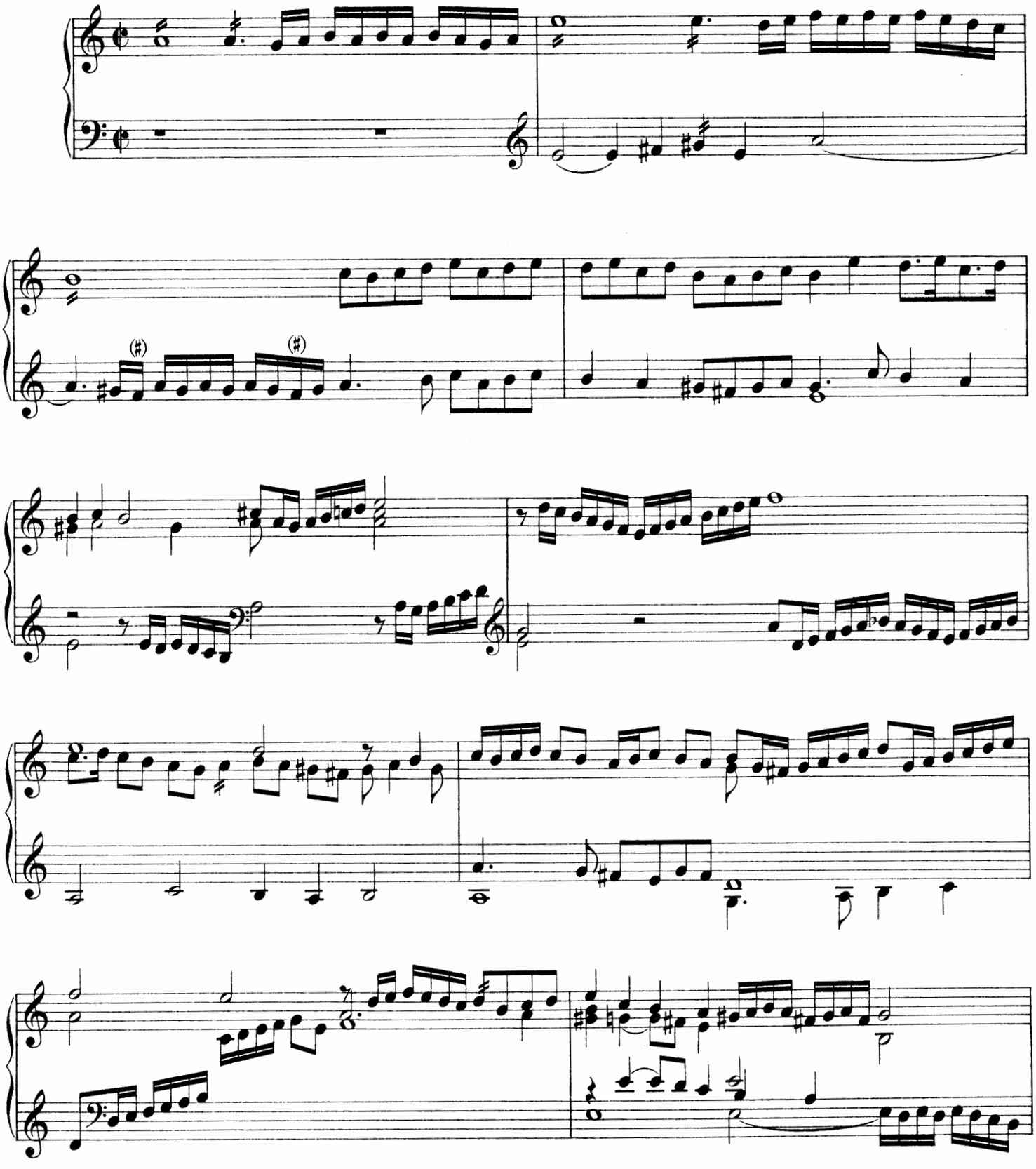
* B in M. S.
H in der Handschrift.

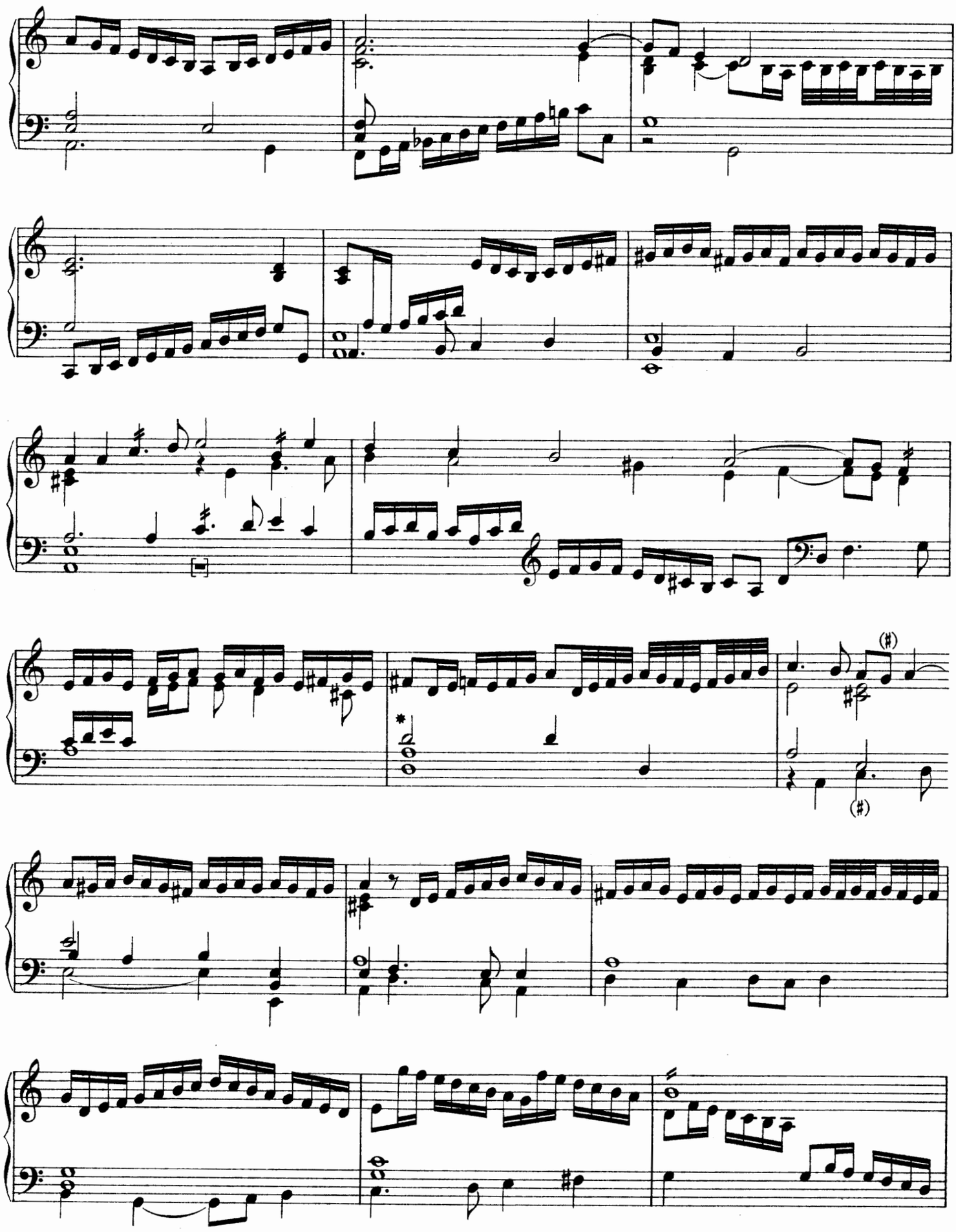


THOMAS
TOMKINS.

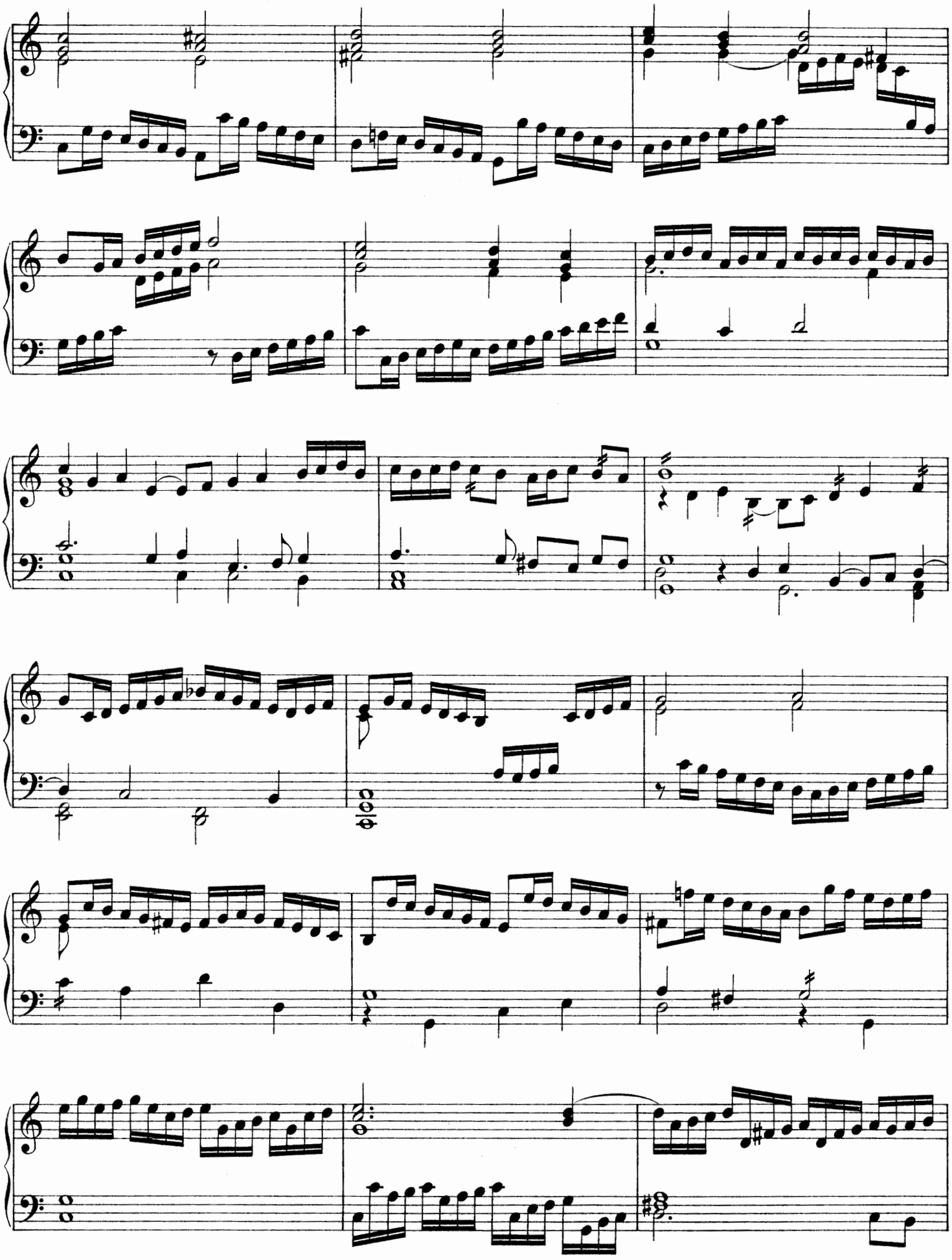
[CXXIV.]
Fantasia.

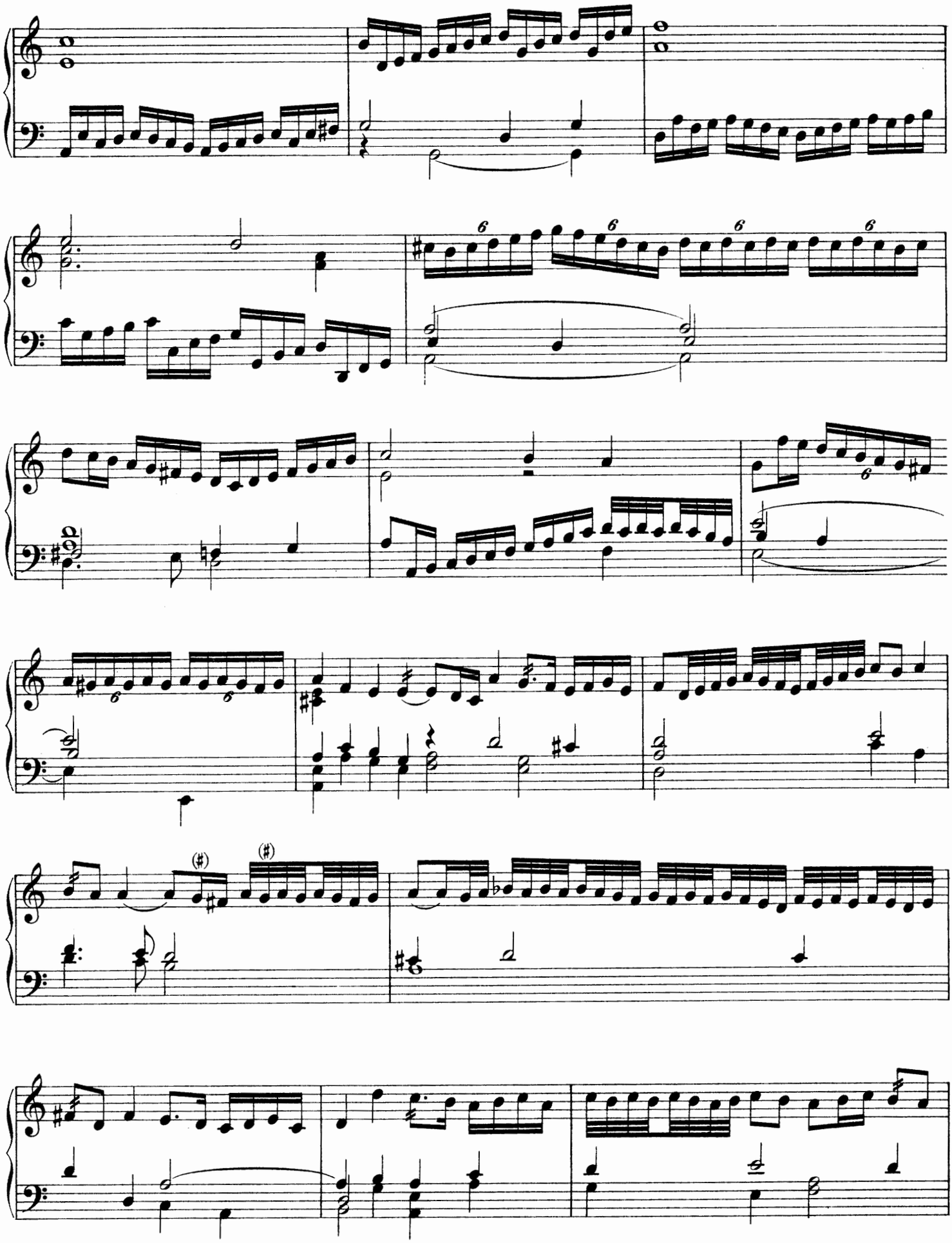
T. MORLEY.

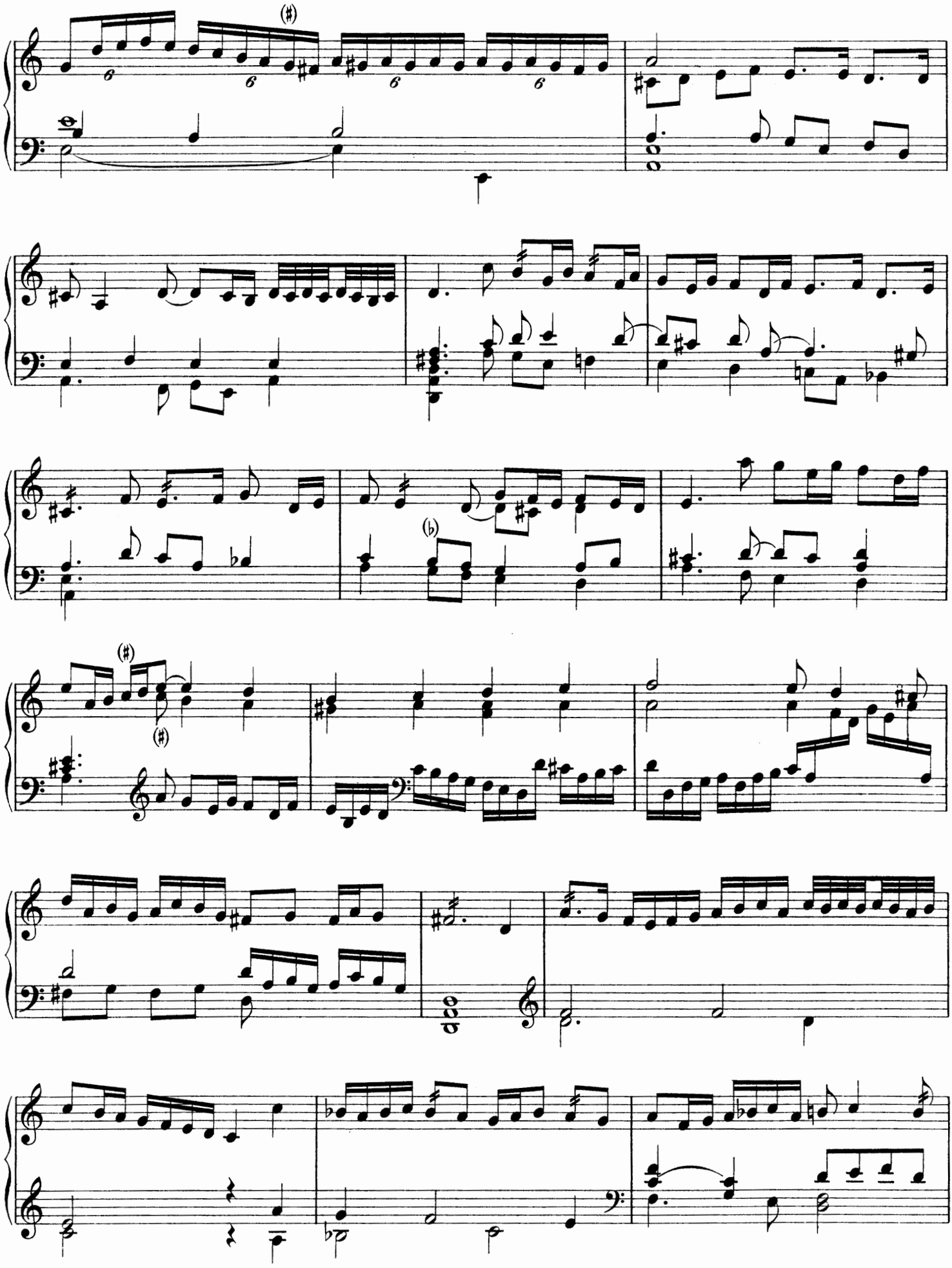


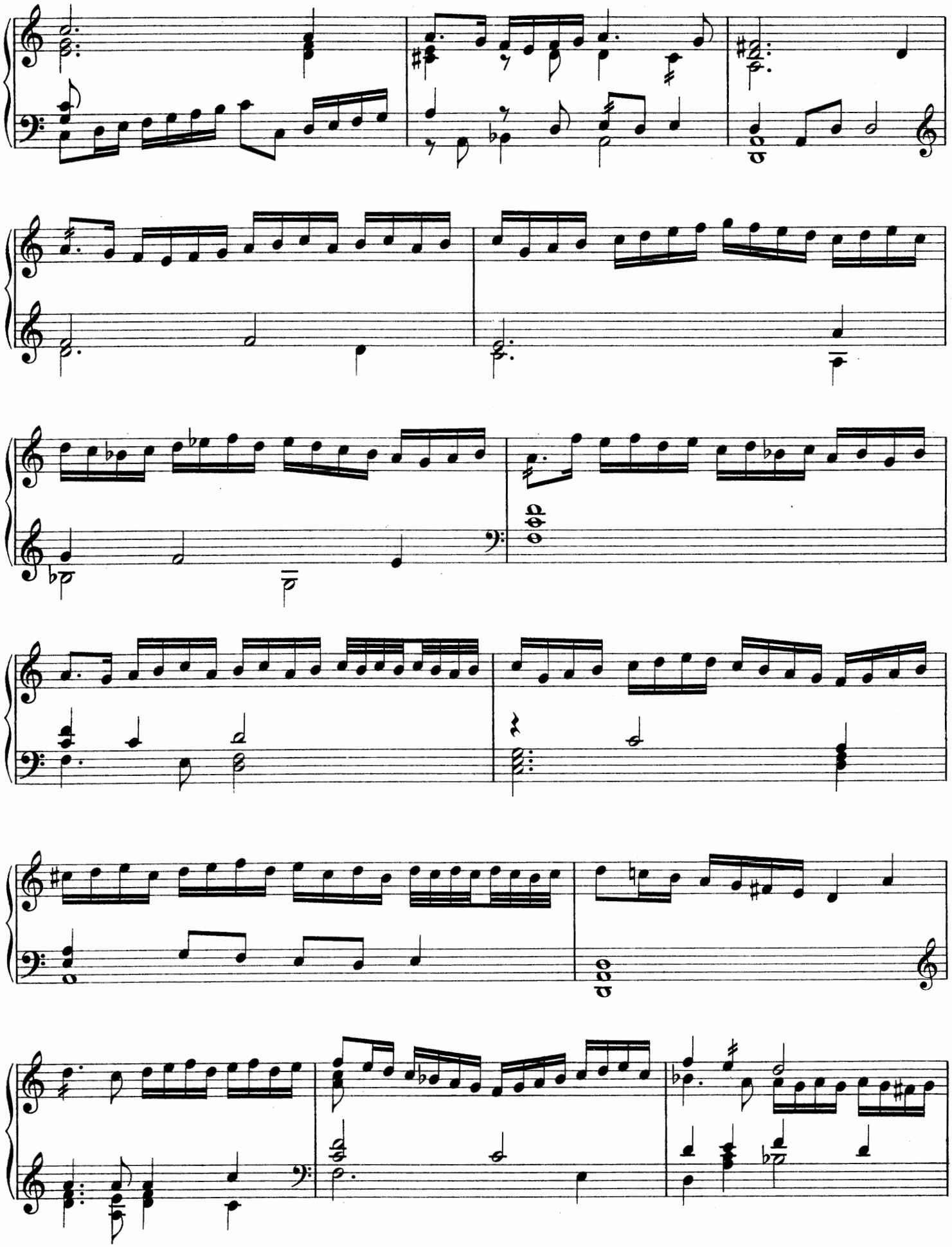


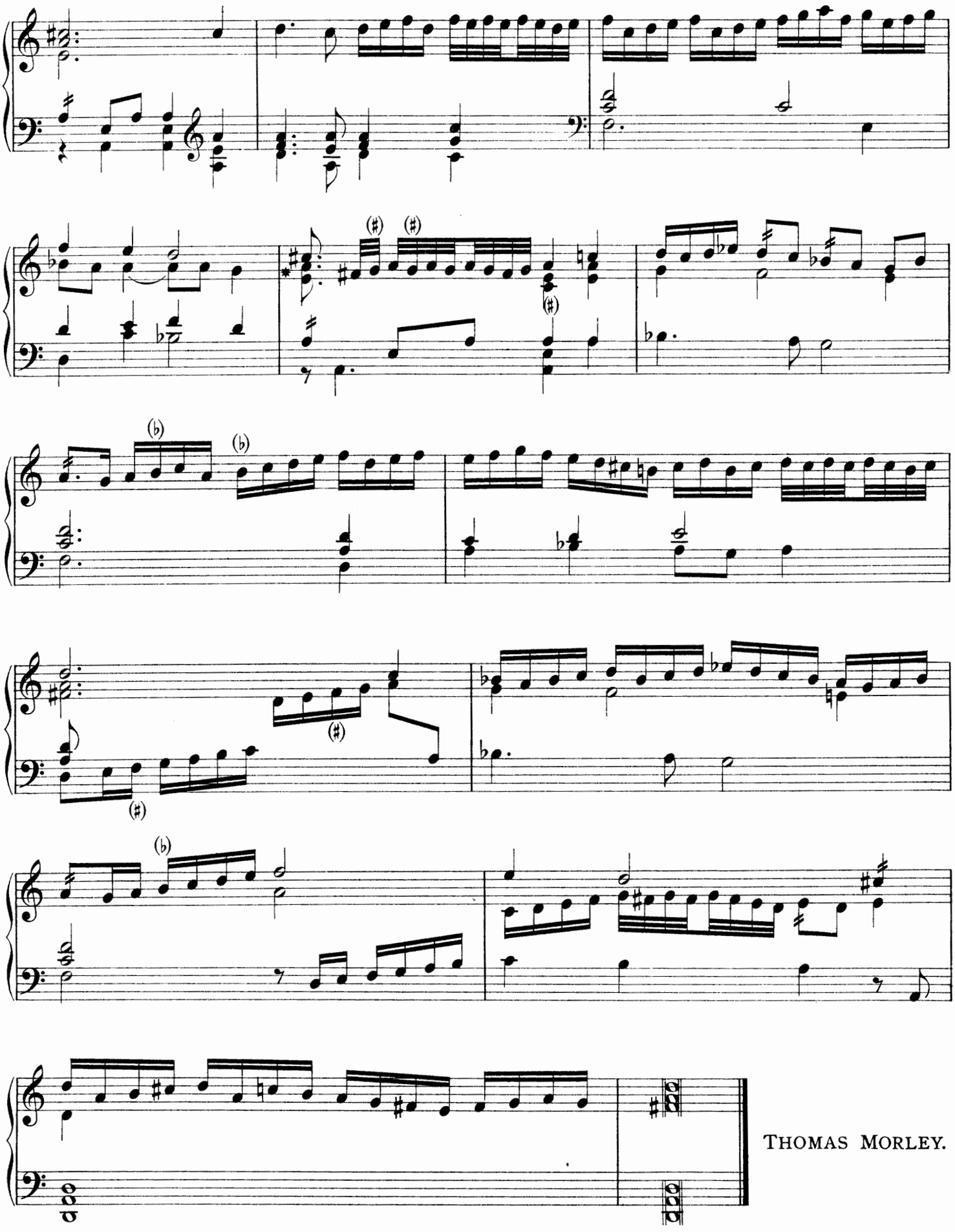
* A change of clef is omitted here.
Hier fehlt ein Wechsel des Schlüssels.









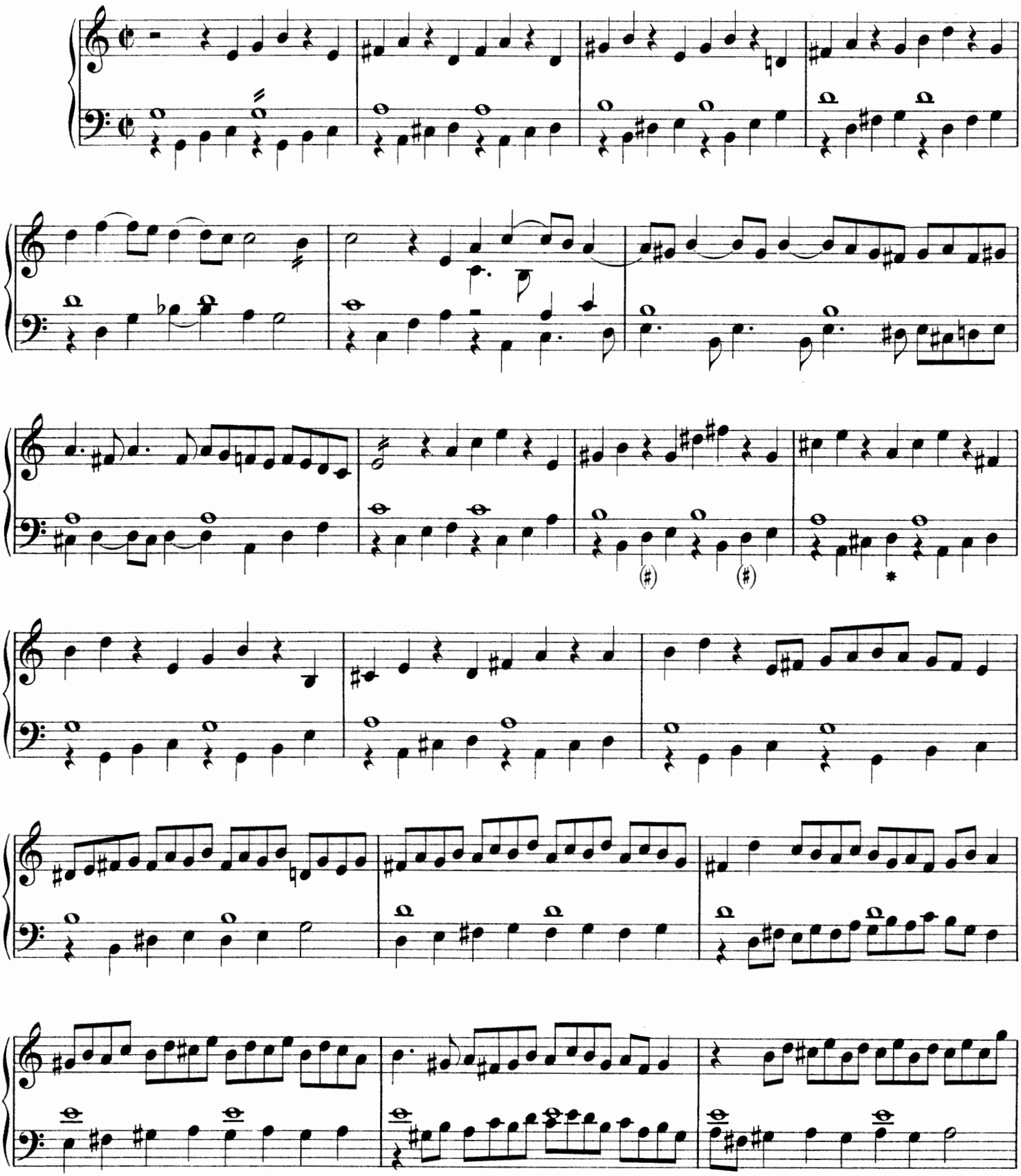


THOMAS MORLEY.

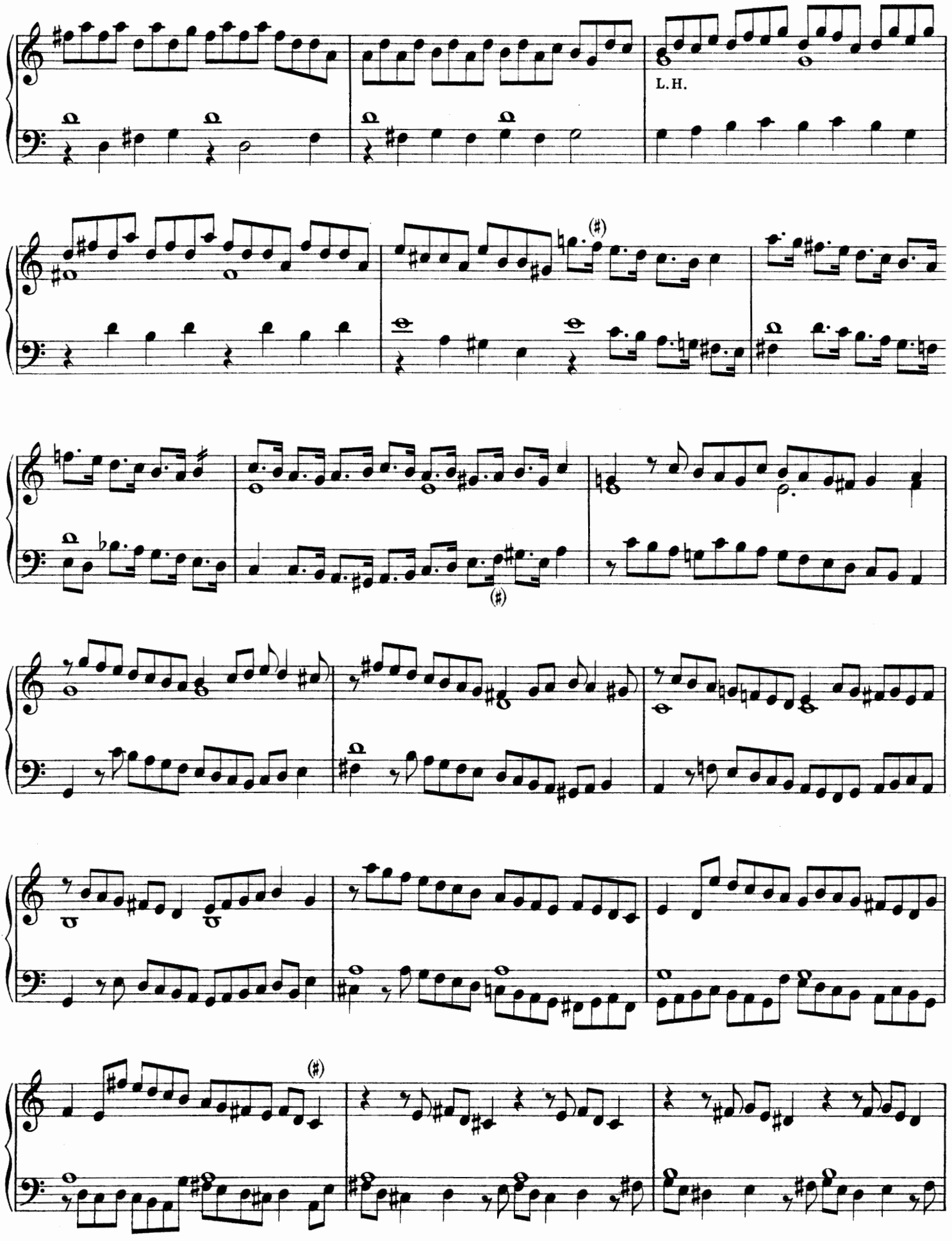
* The middle note of this chord is G in the M. S.
In der Handschrift heisst die mittlere Note dieses Accords G.

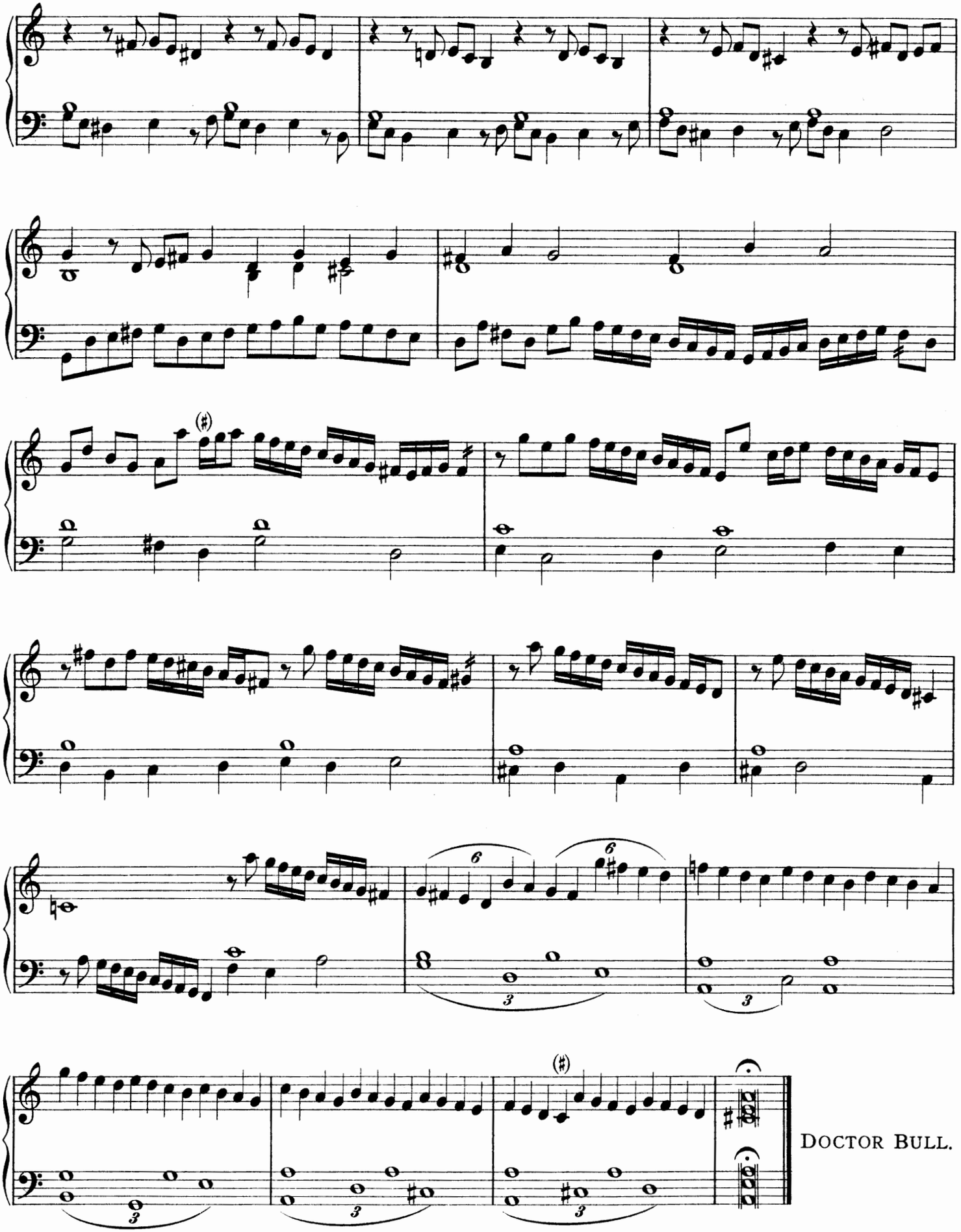
[CXXV.]
Christe Redemptor.

JOHN BULL.



* An F appears above this D in the M.S.
In der Handschrift steht über diesem D ein F.

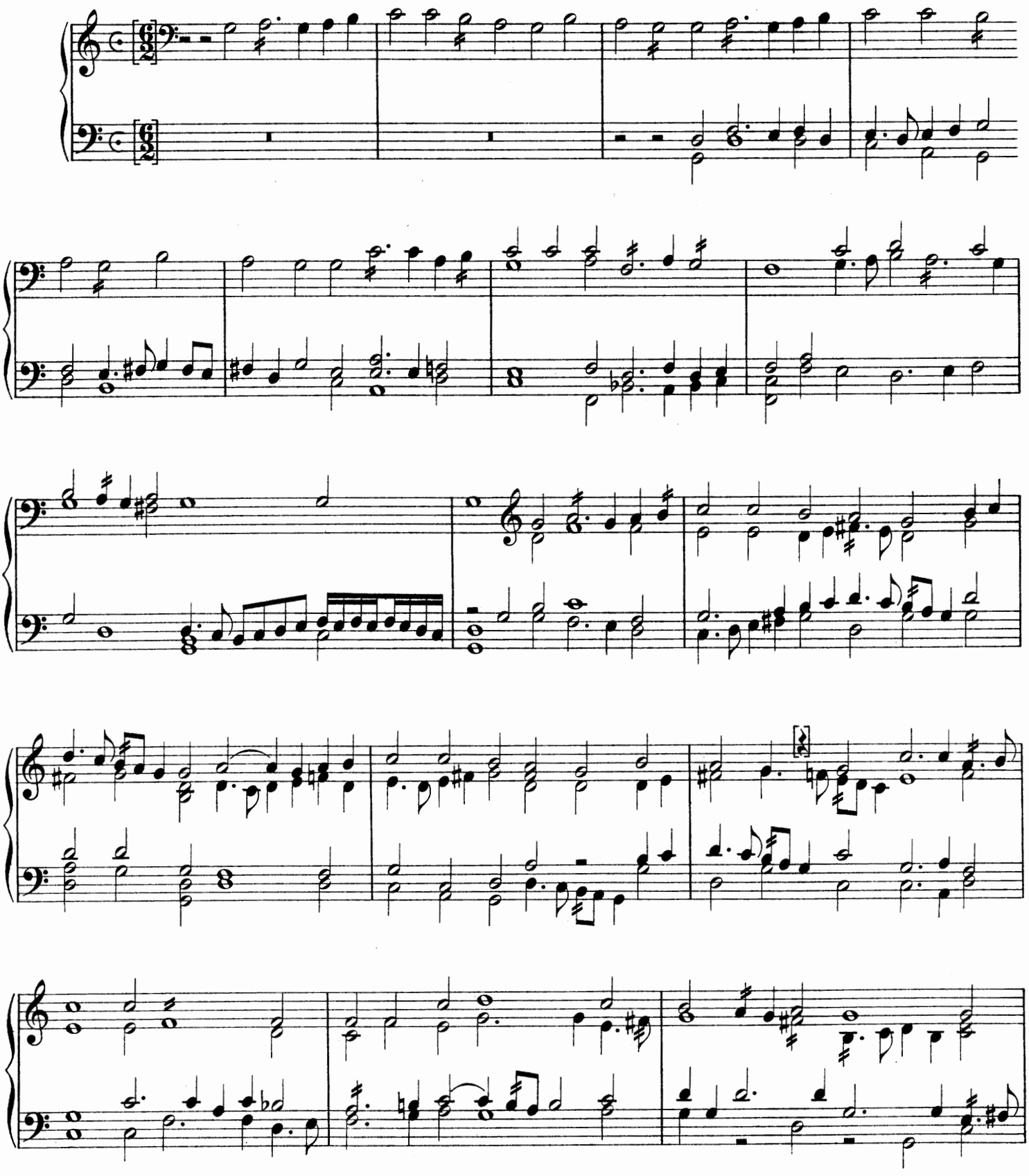

L.H.

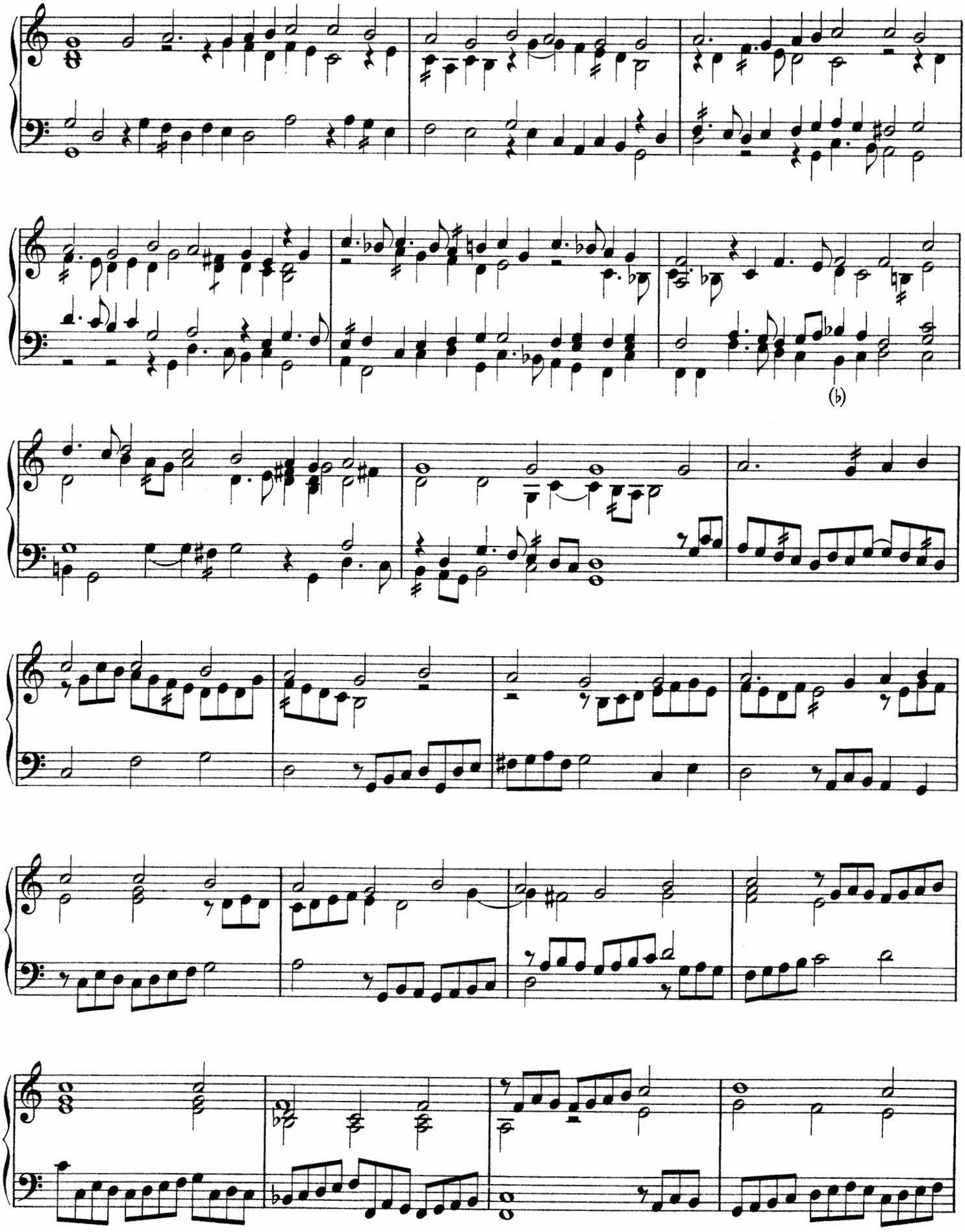


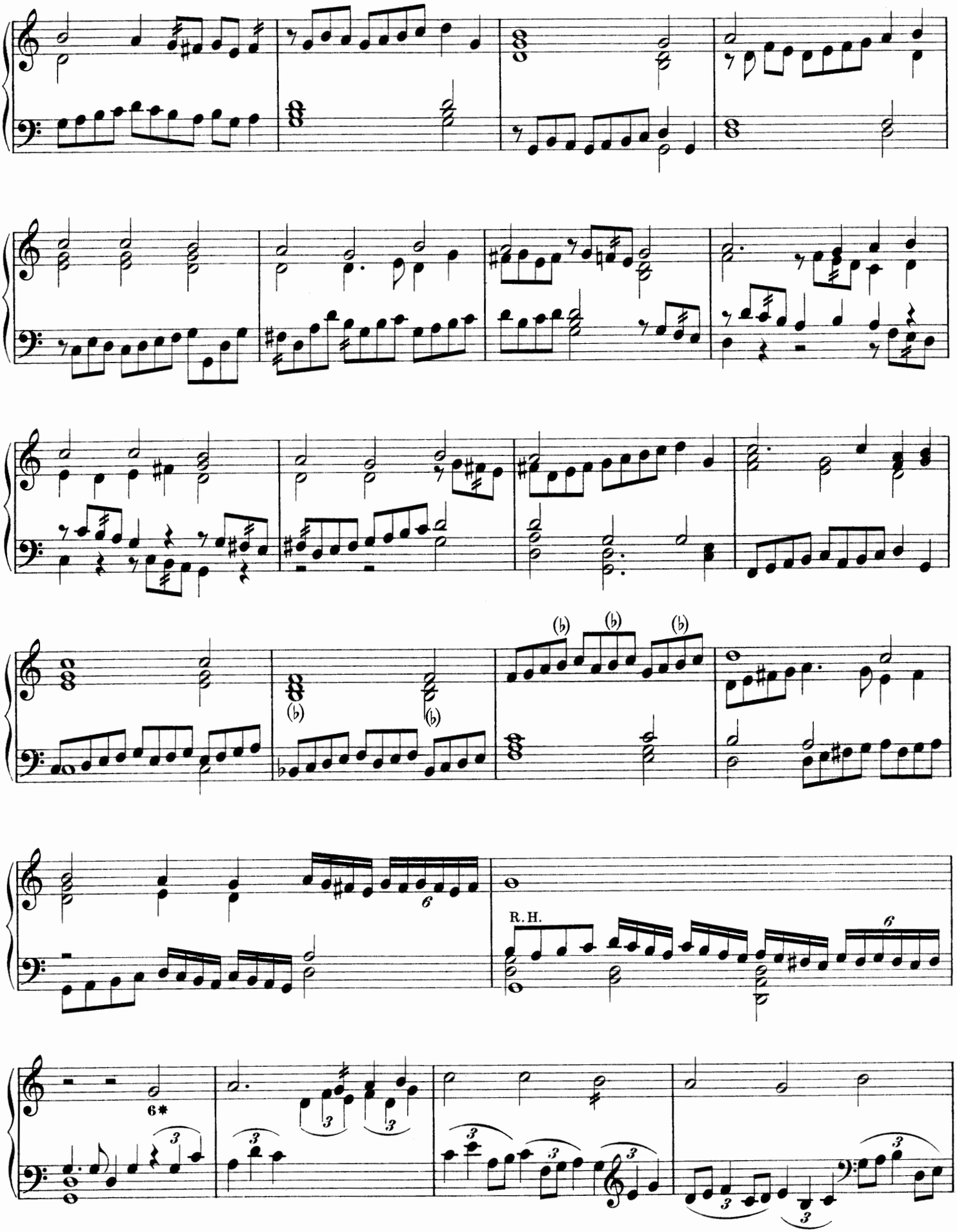
DOCTOR BULL.

[CXXVI.]
The Maydens Song.

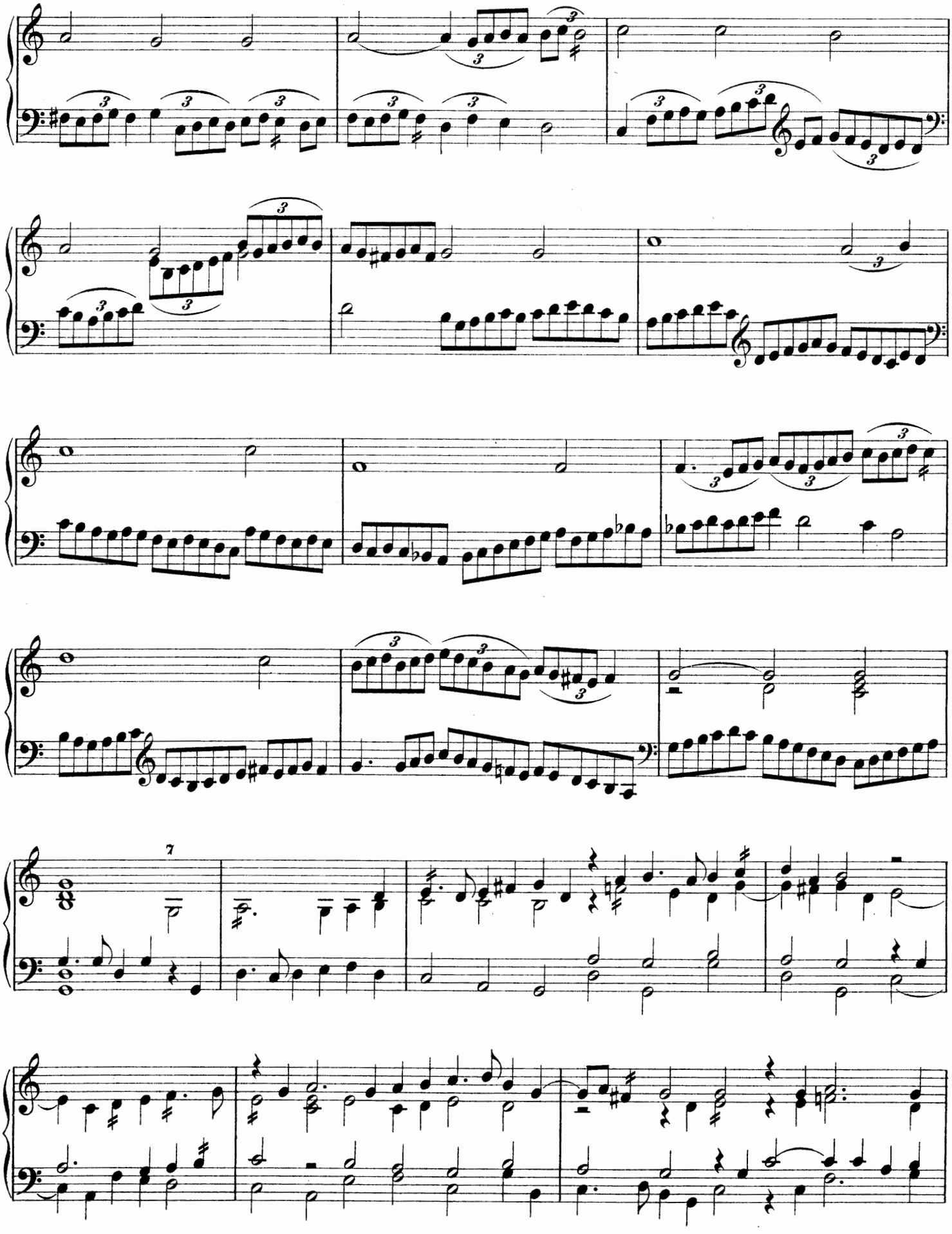
WILLIAM BYRD.

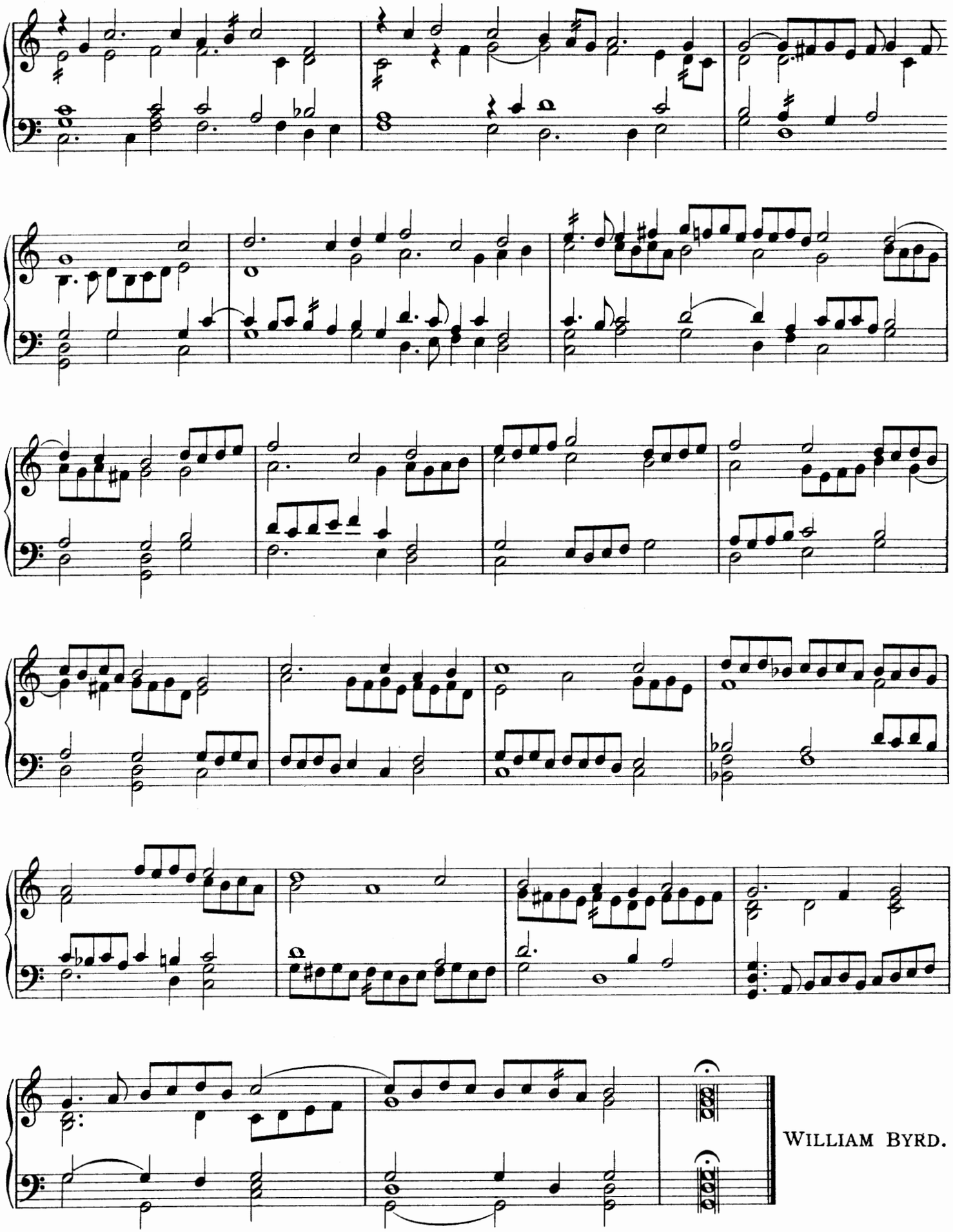



(b)



* Only the last two entries of the subject are numbered in the M. S.
Nur die beiden letzten Eintritte des Themas sind in der Handschrift nummerirt.





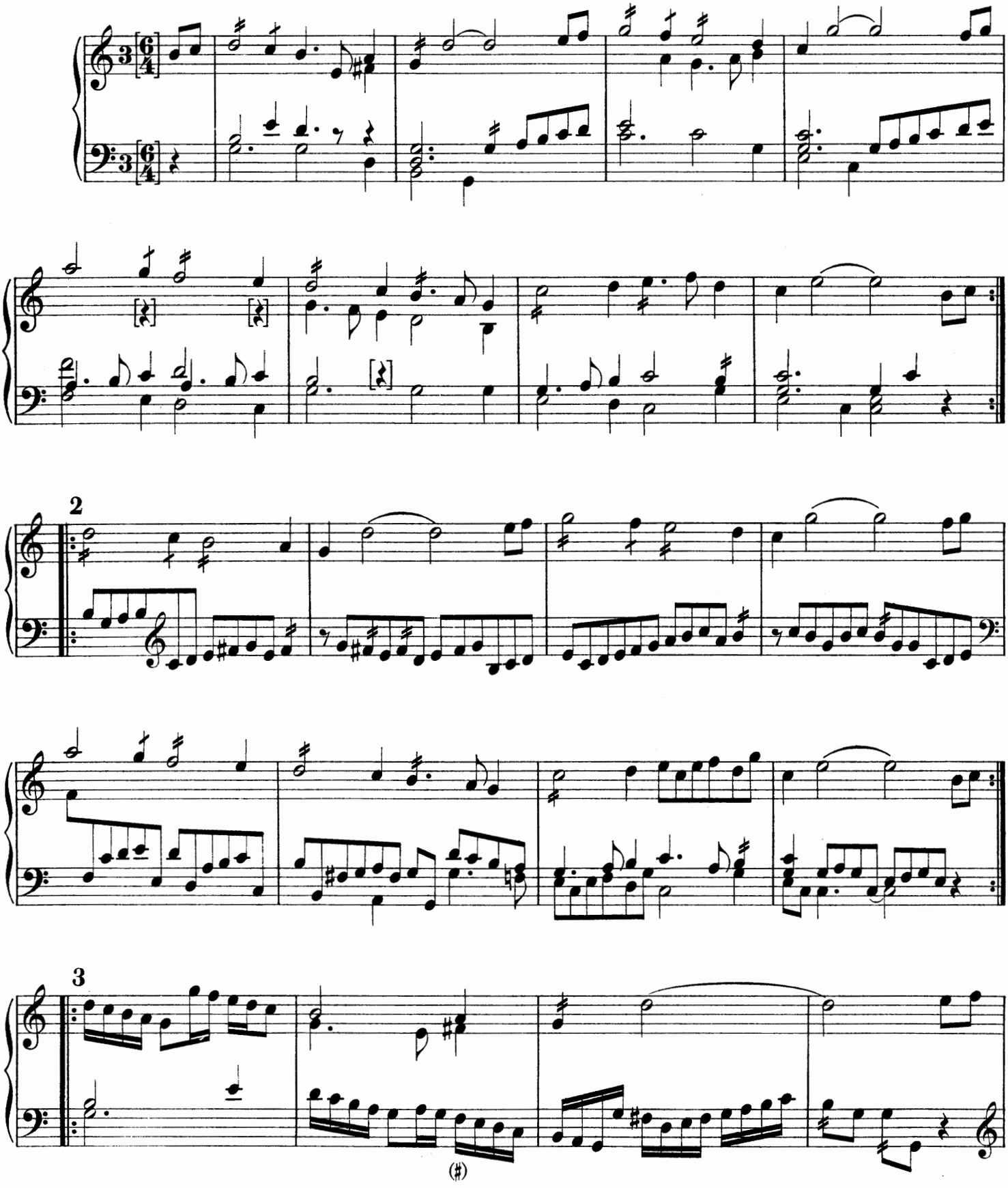
WILLIAM BYRD.

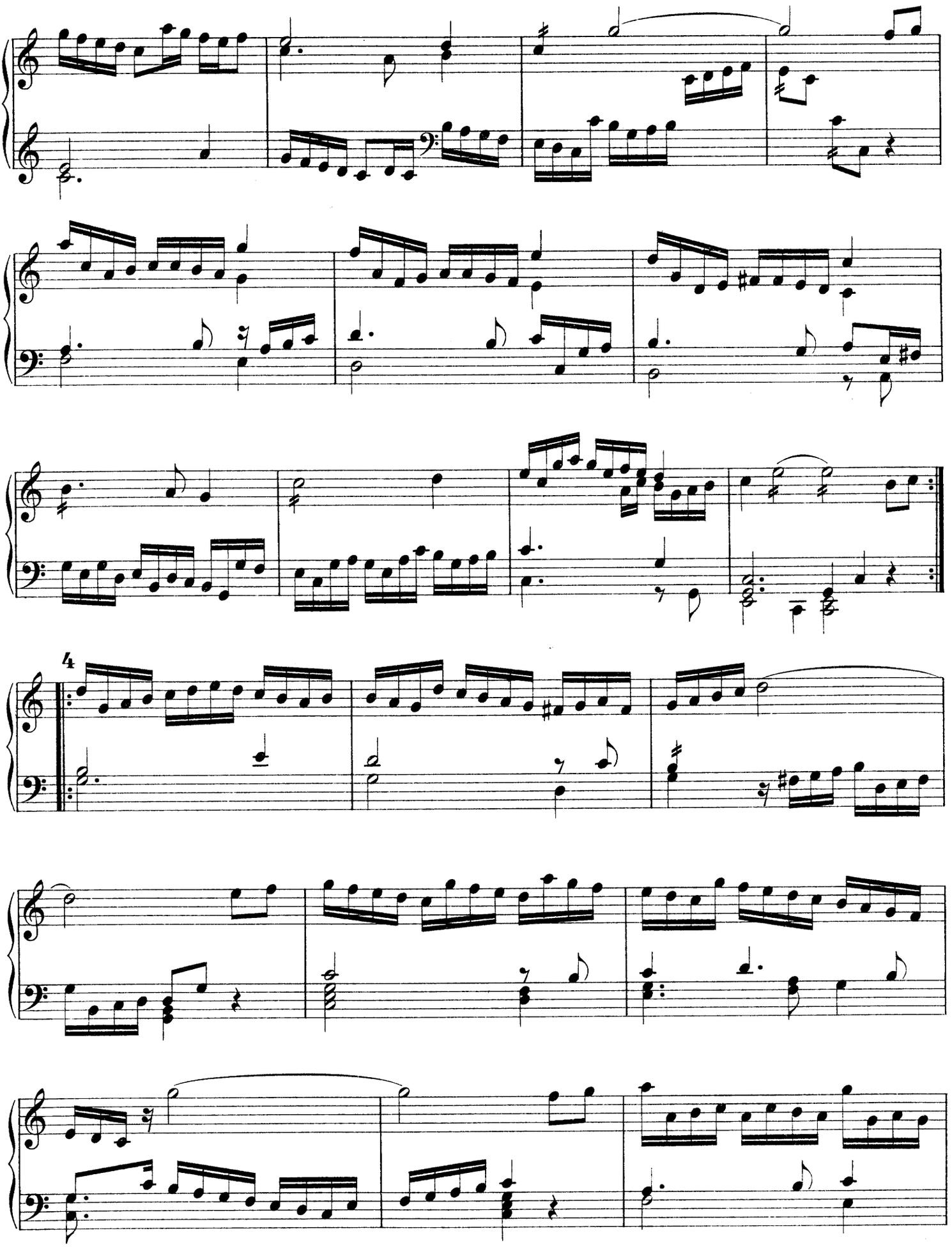
[CXXVII.]

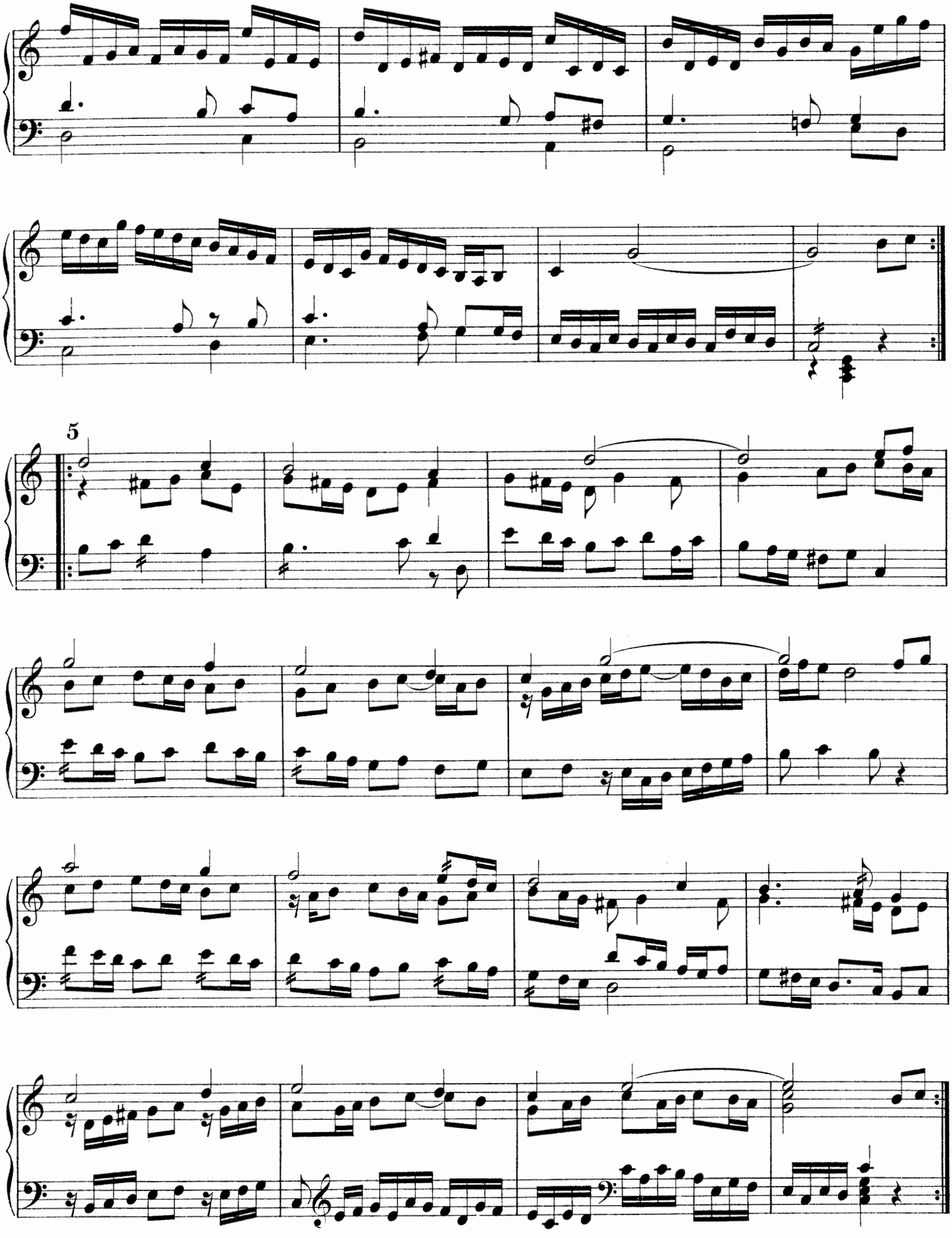
Put up thy Dagger, Jemy.

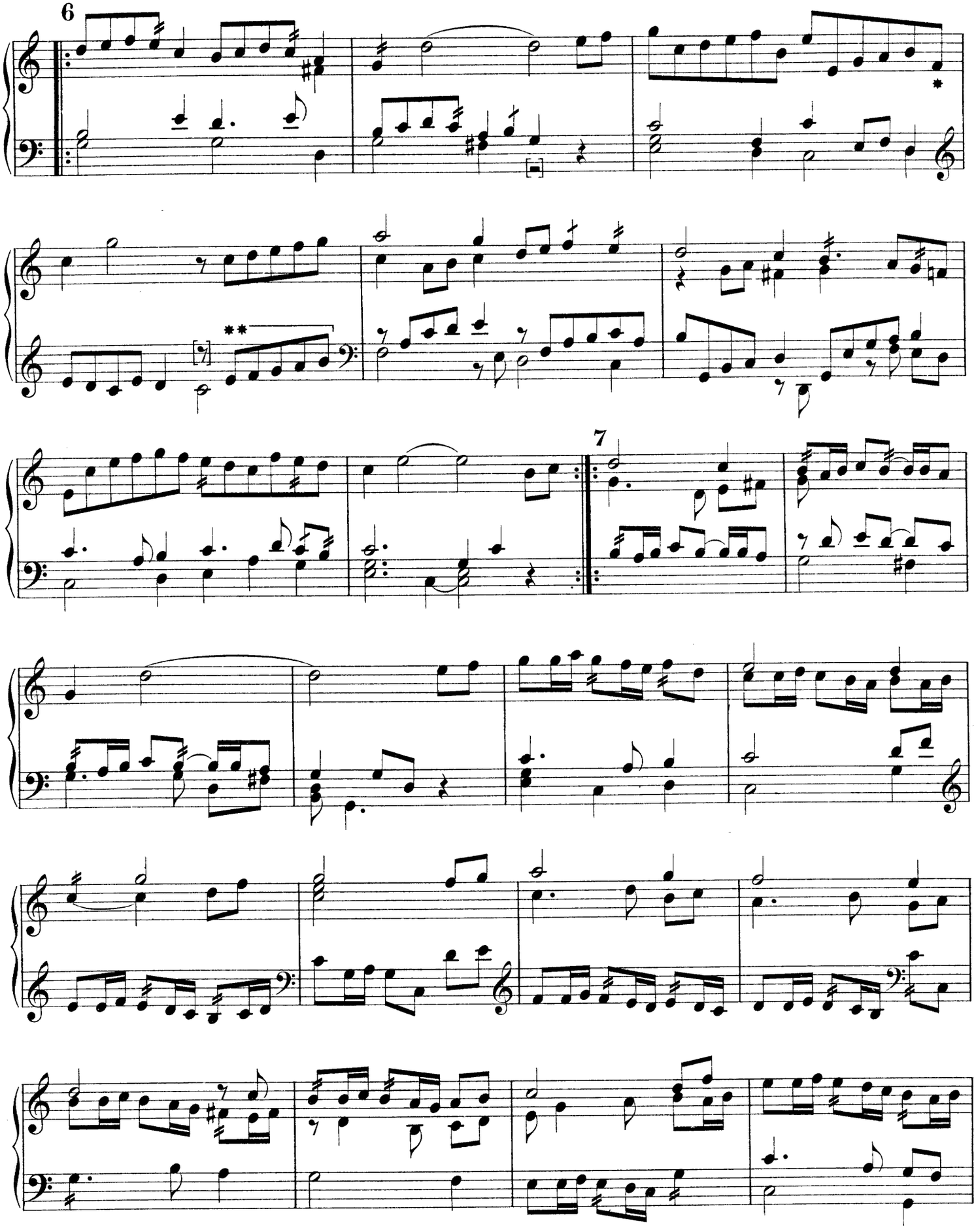
8

GILES FARNABY.



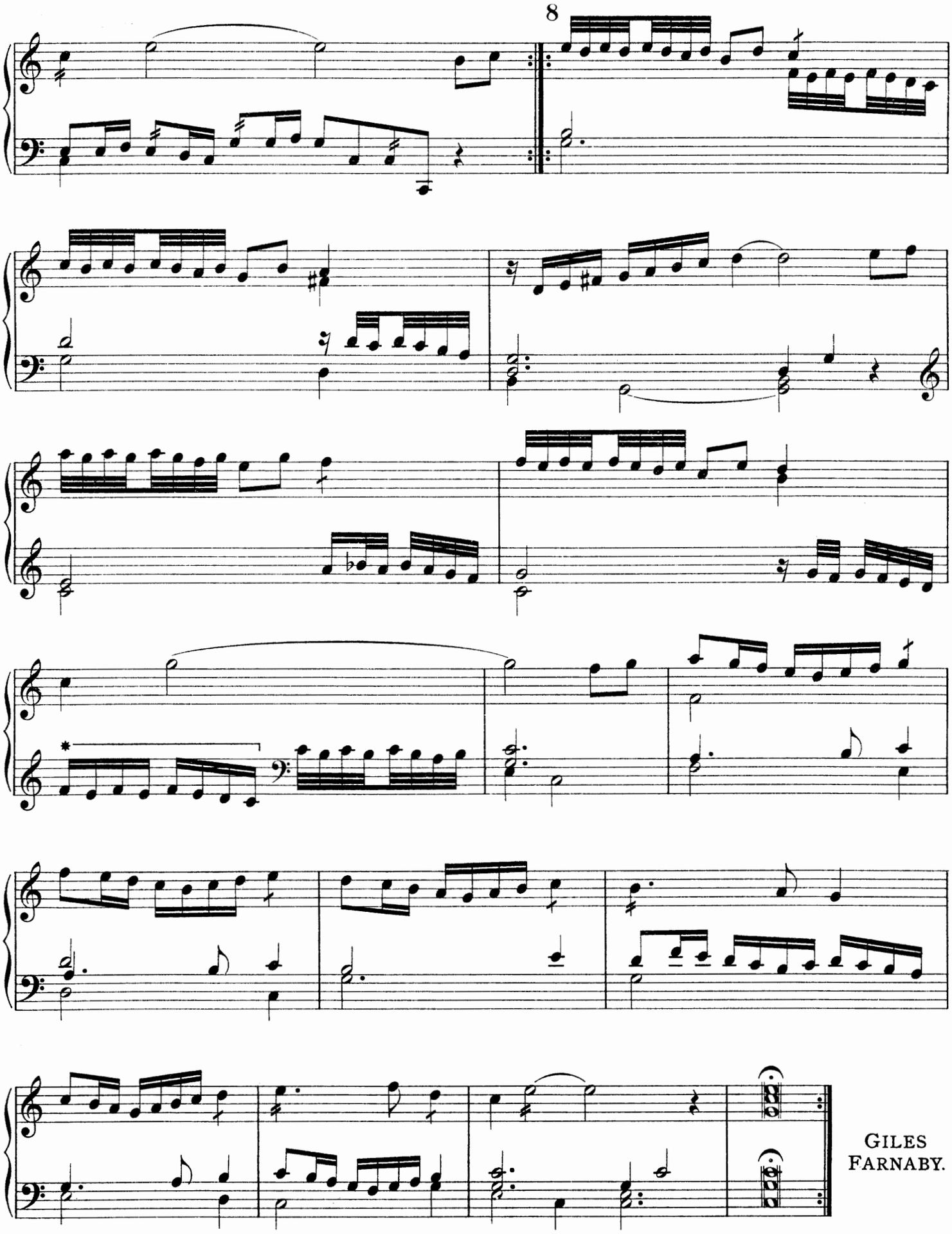



5



* F sharp in the M. S.
Fis in der Handschrift.

** This group consists of 4 quavers and a crotchet in the M. S., evidently by mistake.
Diese Gruppe besteht in der Handschrift aus 4 Achteln und einem Viertel; offenbar ein Irrthum.



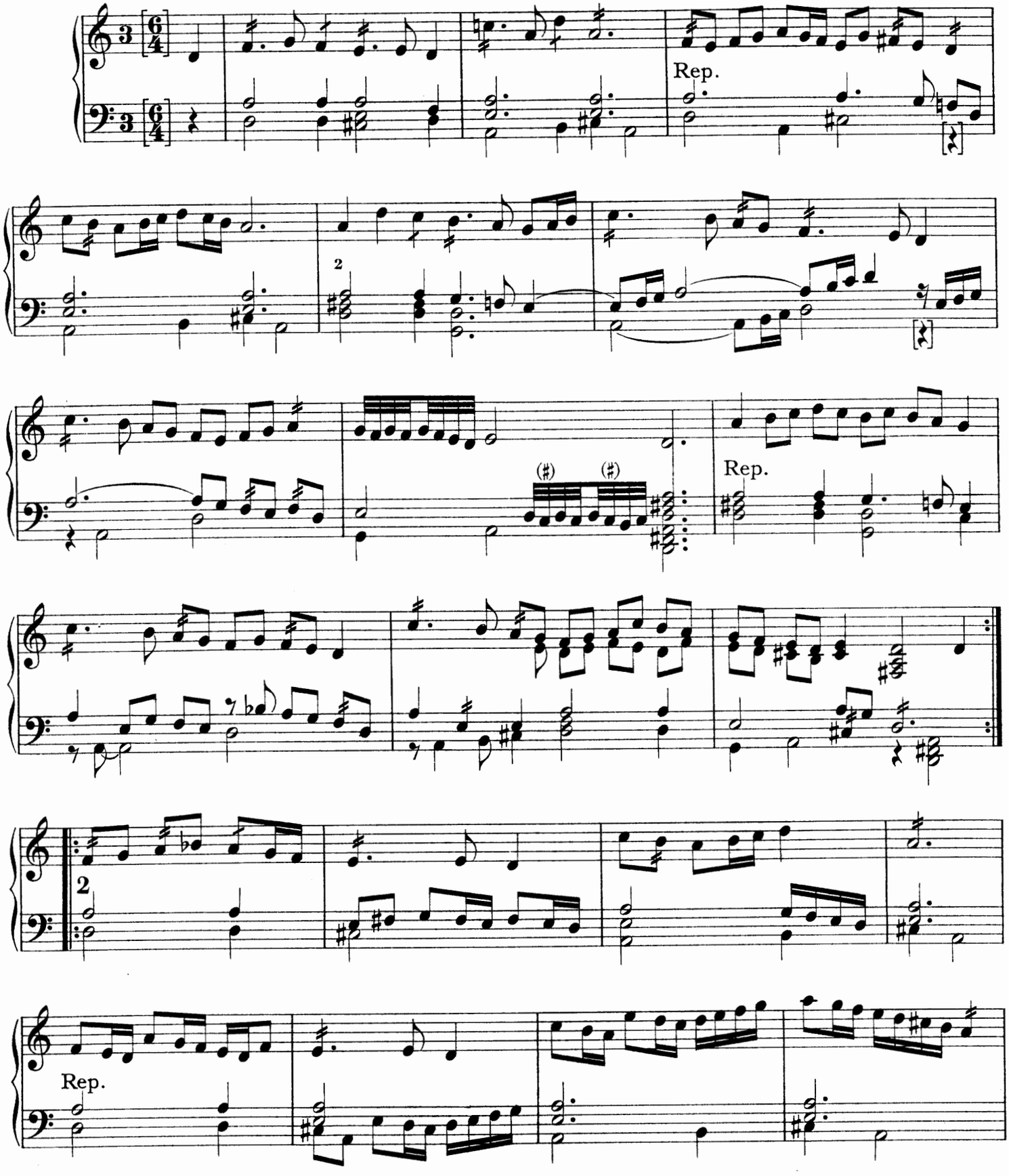
* Demisemiquavers in the M. S.
Zweiunddreissigstel in der Handschrift.

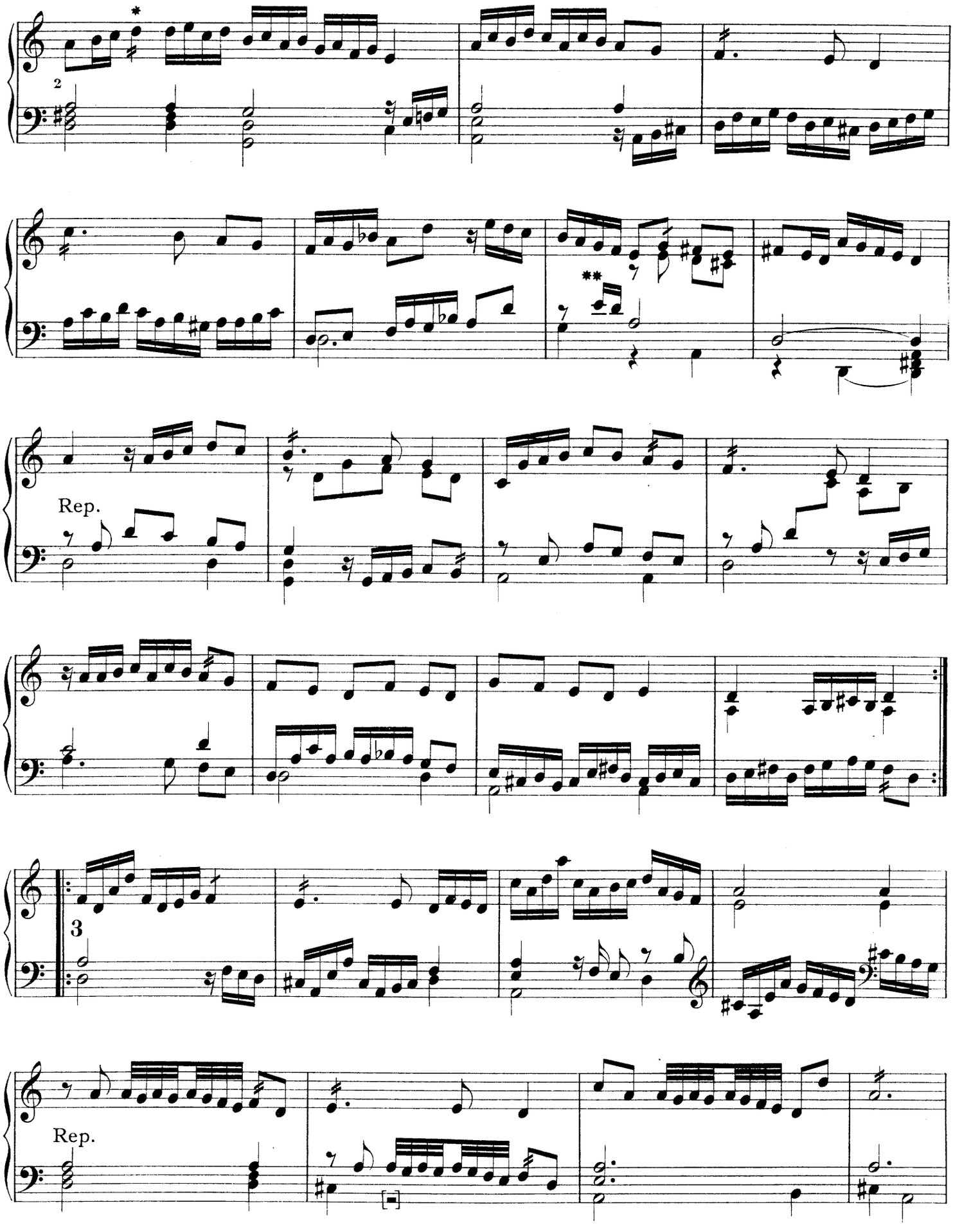
[CXXVIII.]

Bony sweet Robin.

9.

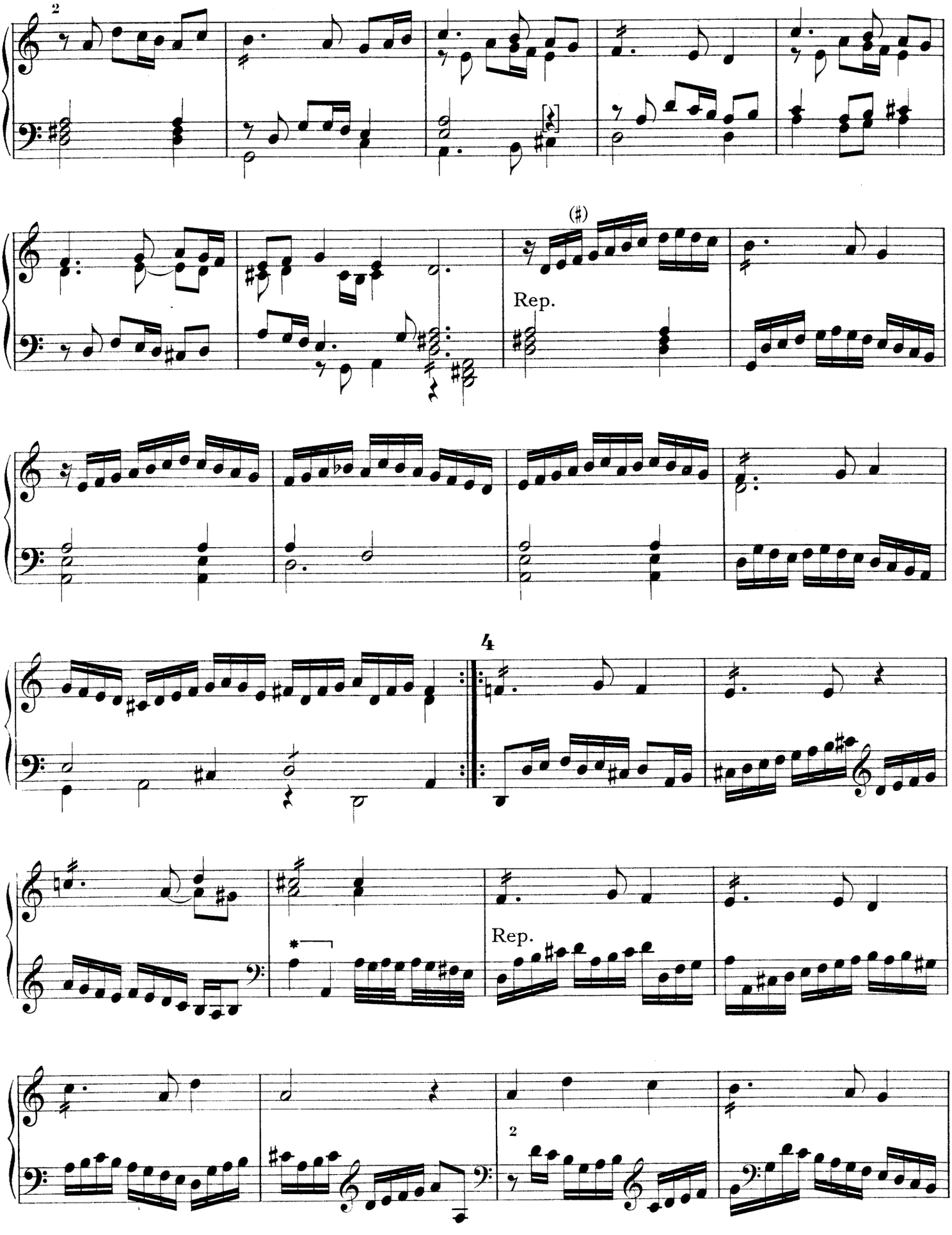
GILES FARNABY.



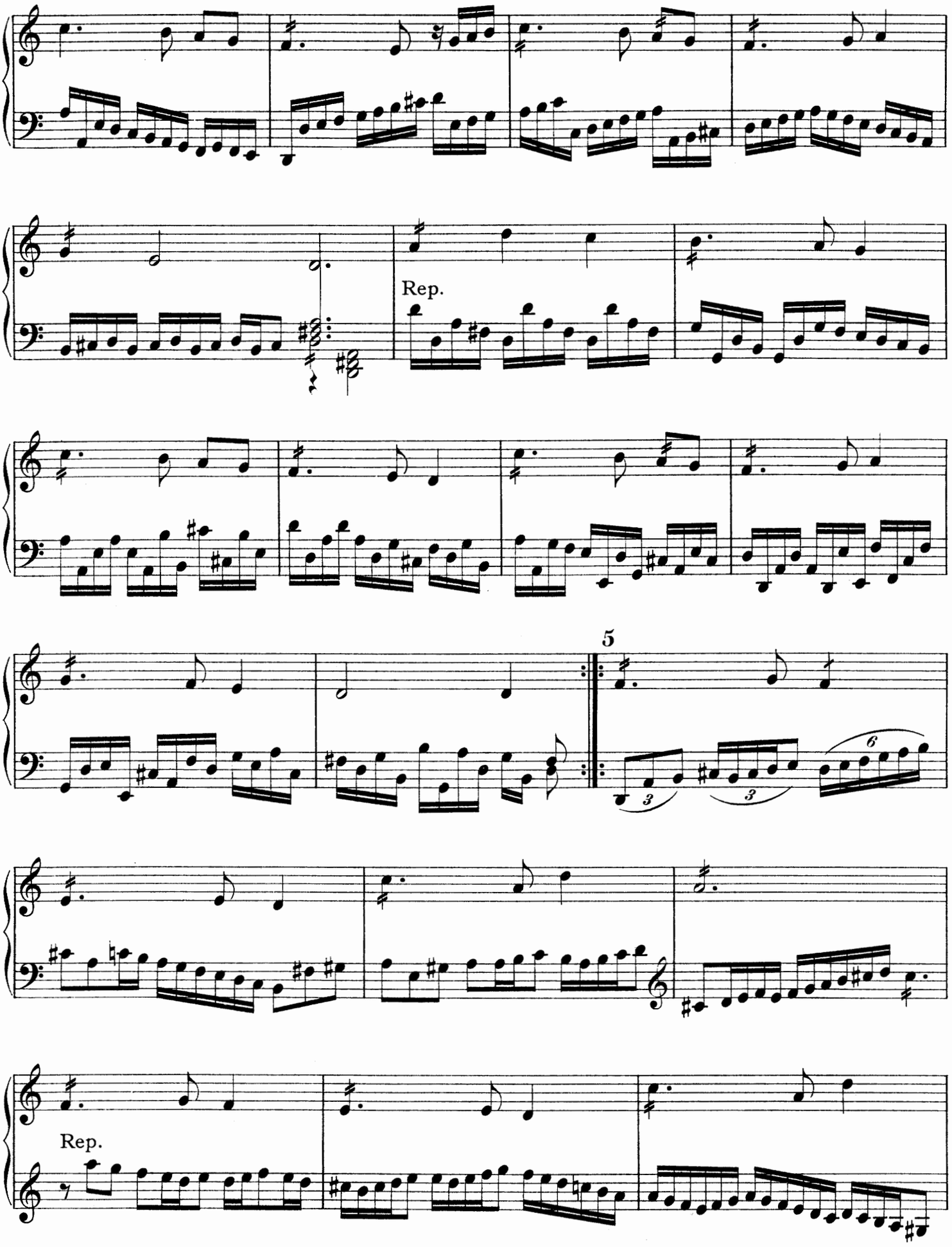


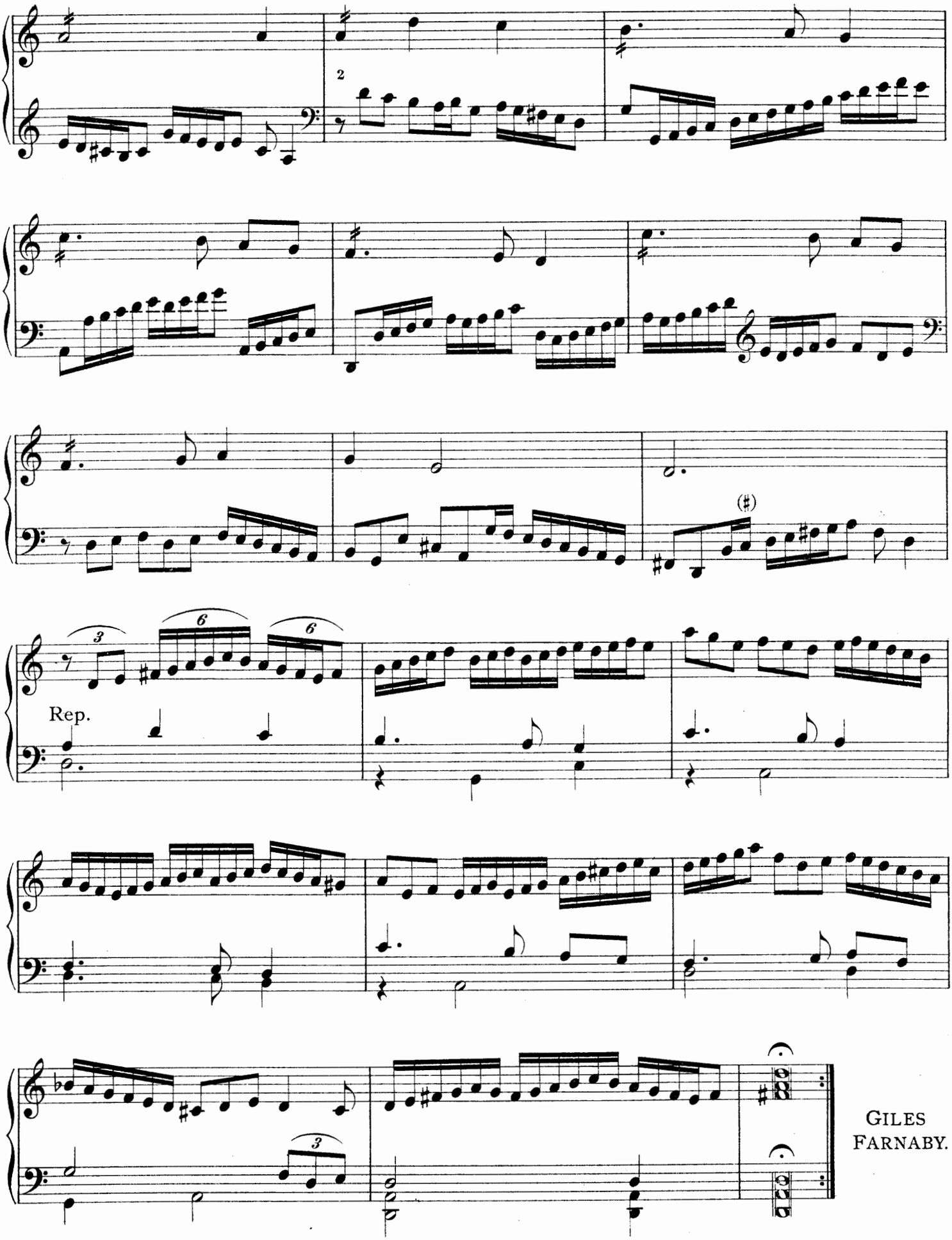
* Quaver in the M.S.
Achtel in der Handschrift.

** Quavers in the M.S.
Achtel in der Handschrift.



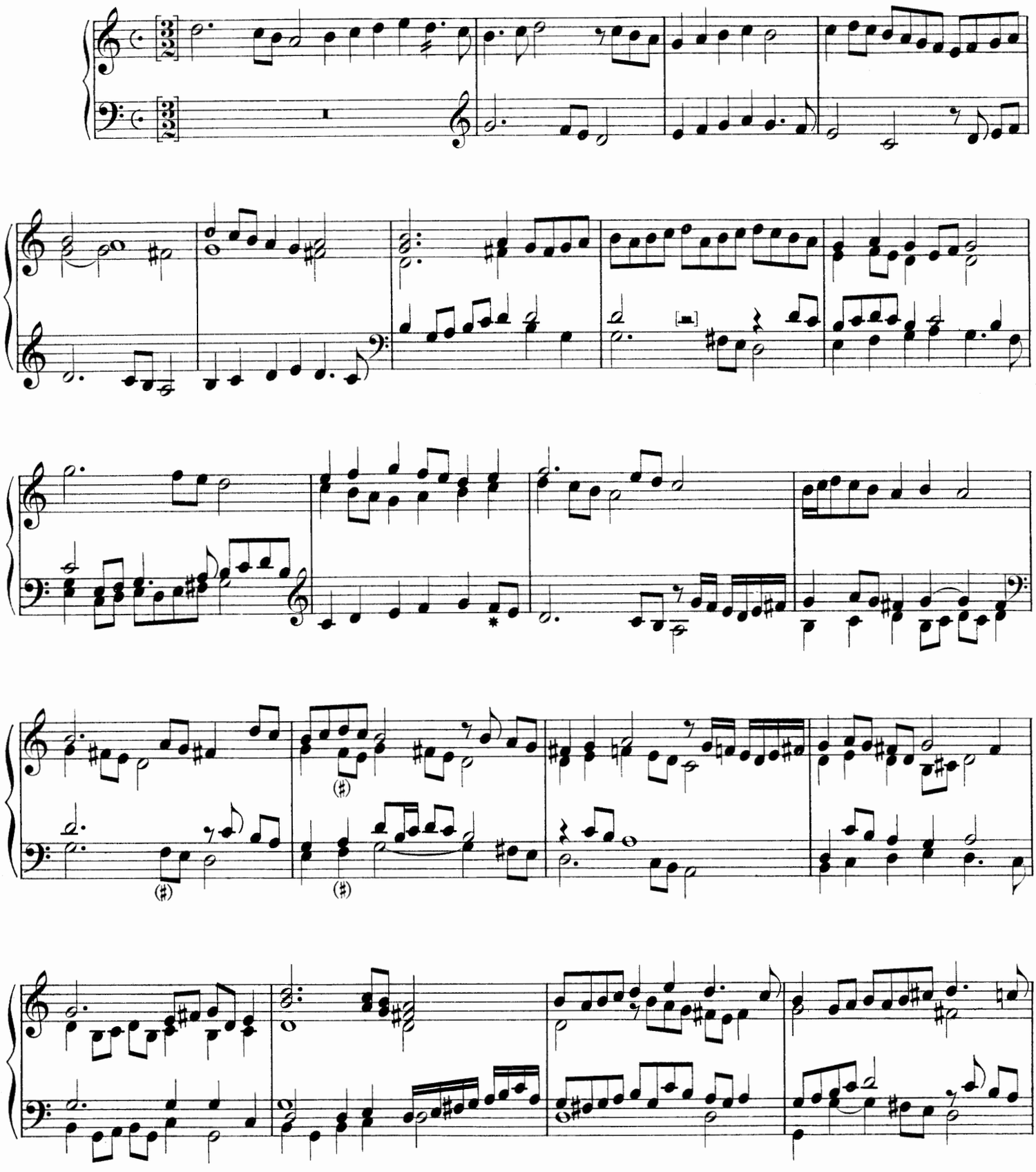
* Quavers in the M. S.
Achtel in der Handschrift.


Rep.
5
Rep.

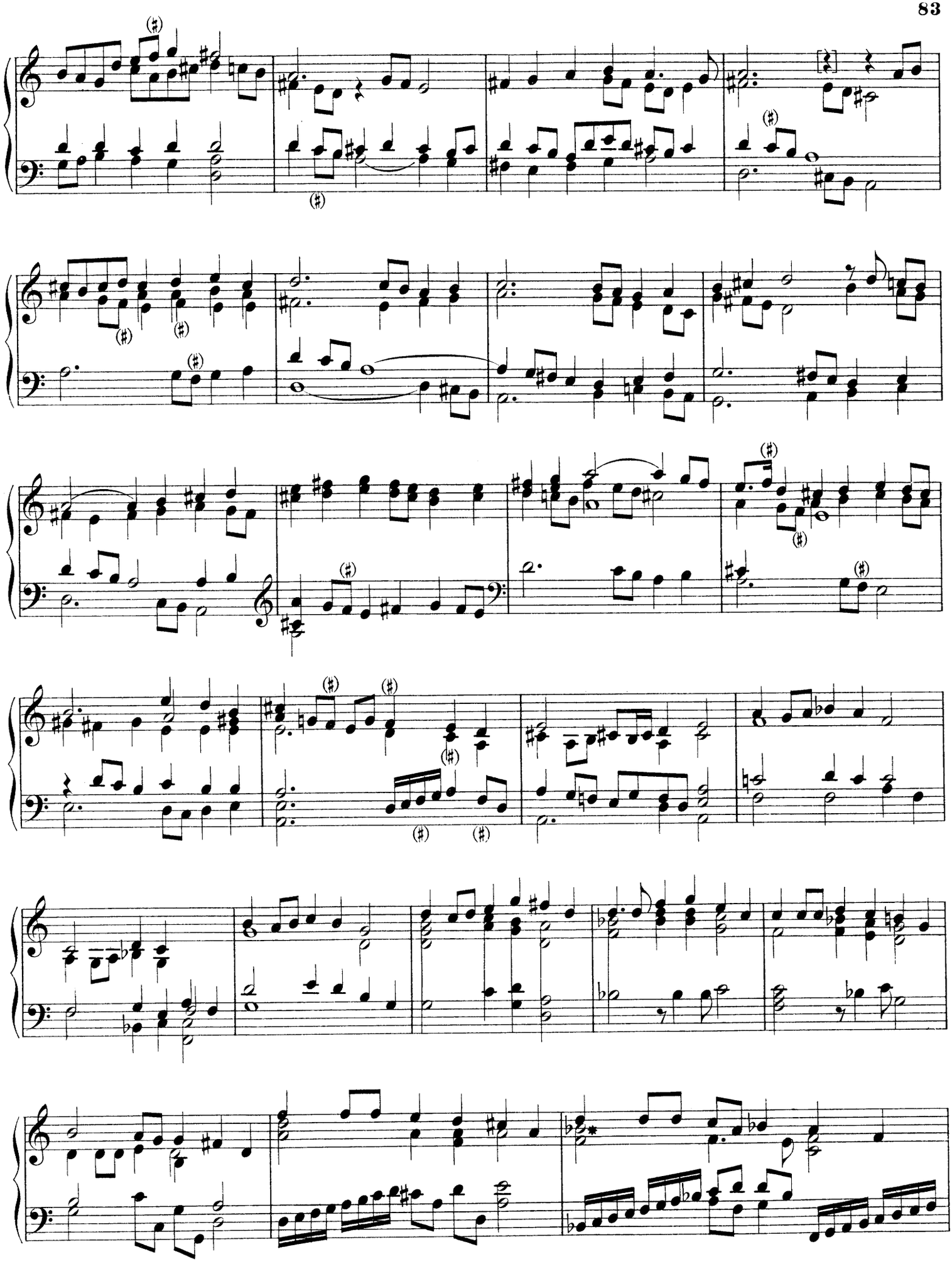

2
Rep.
(♯)
GILES
FARNABY.

[CXXIX.]
Fantasia.
10.

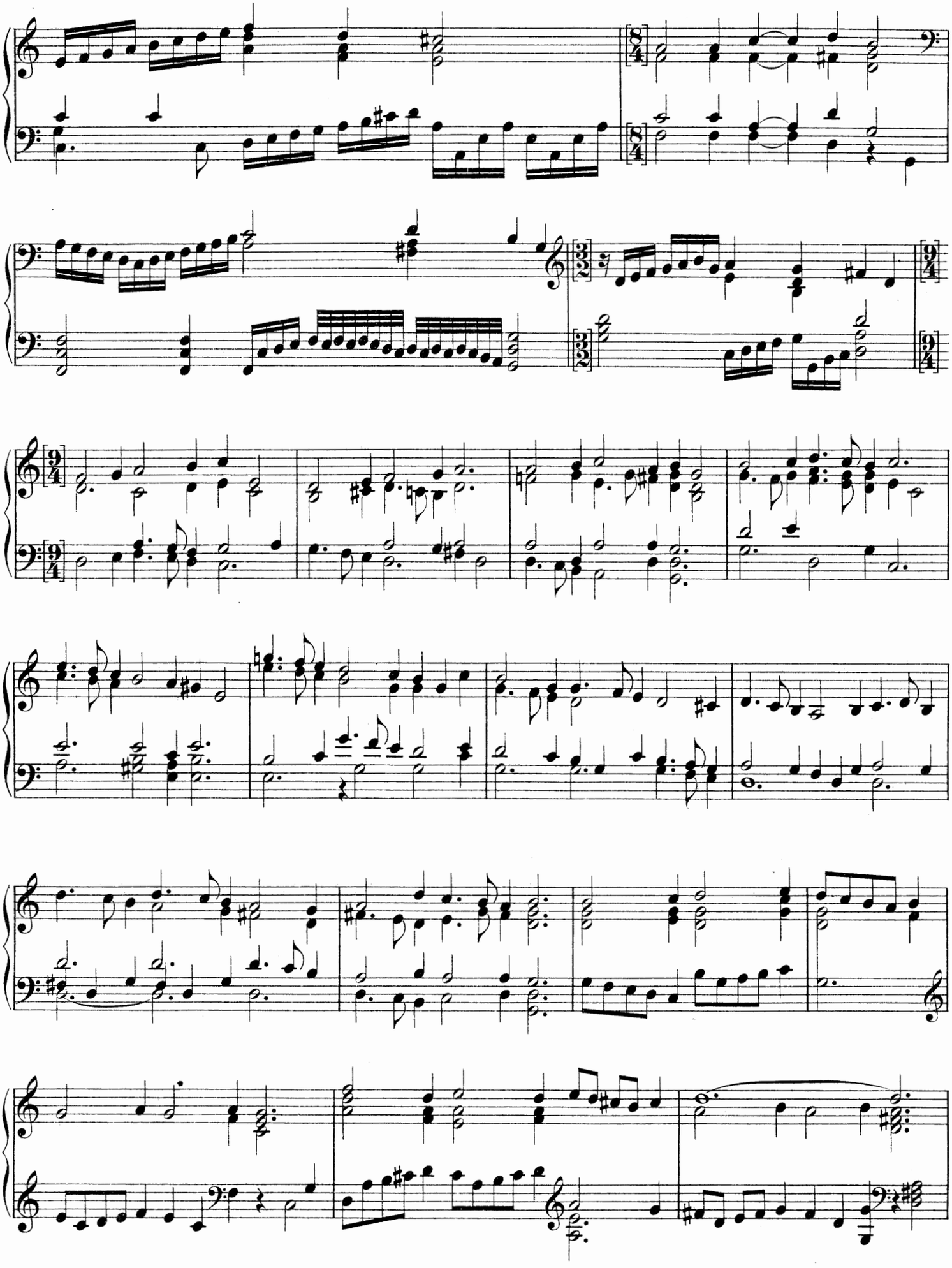
GILES FARNABY.

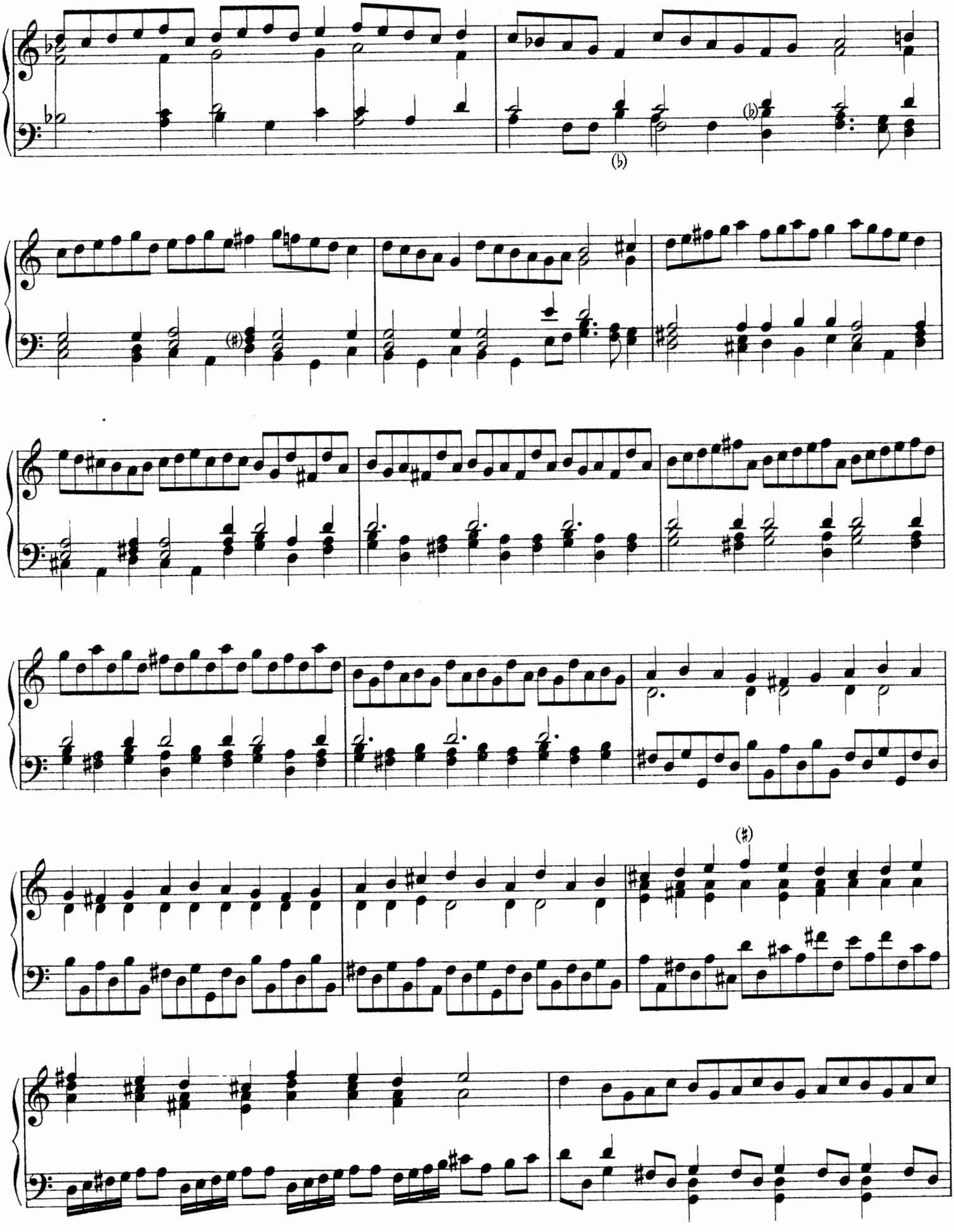


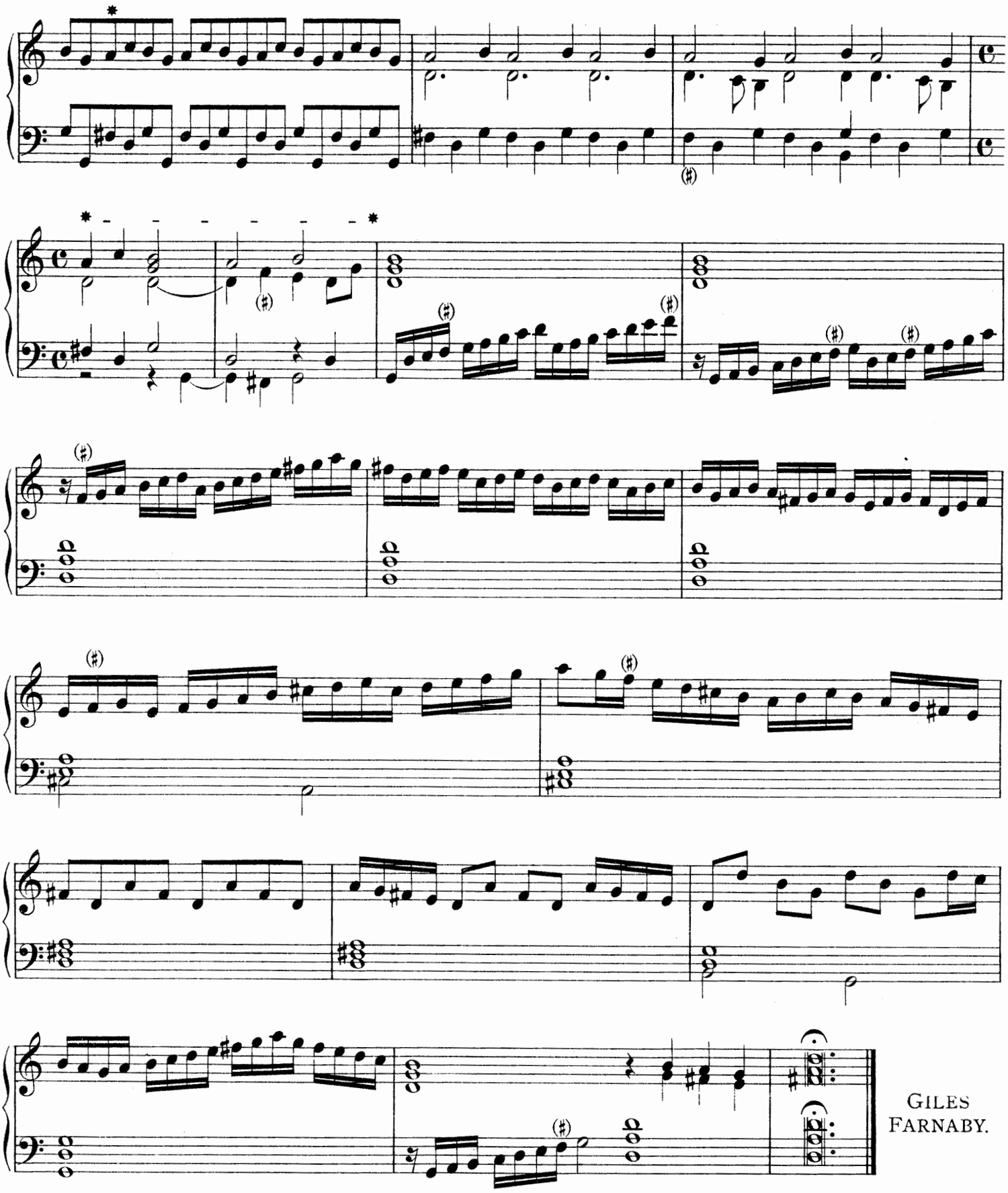
* F sharp in the M. S.
Fis in der Handschrift.



* A in the M. S.
A in der Handschrift.







GILES FARNABY.

* B in the M. S.
H in der Handschrift.

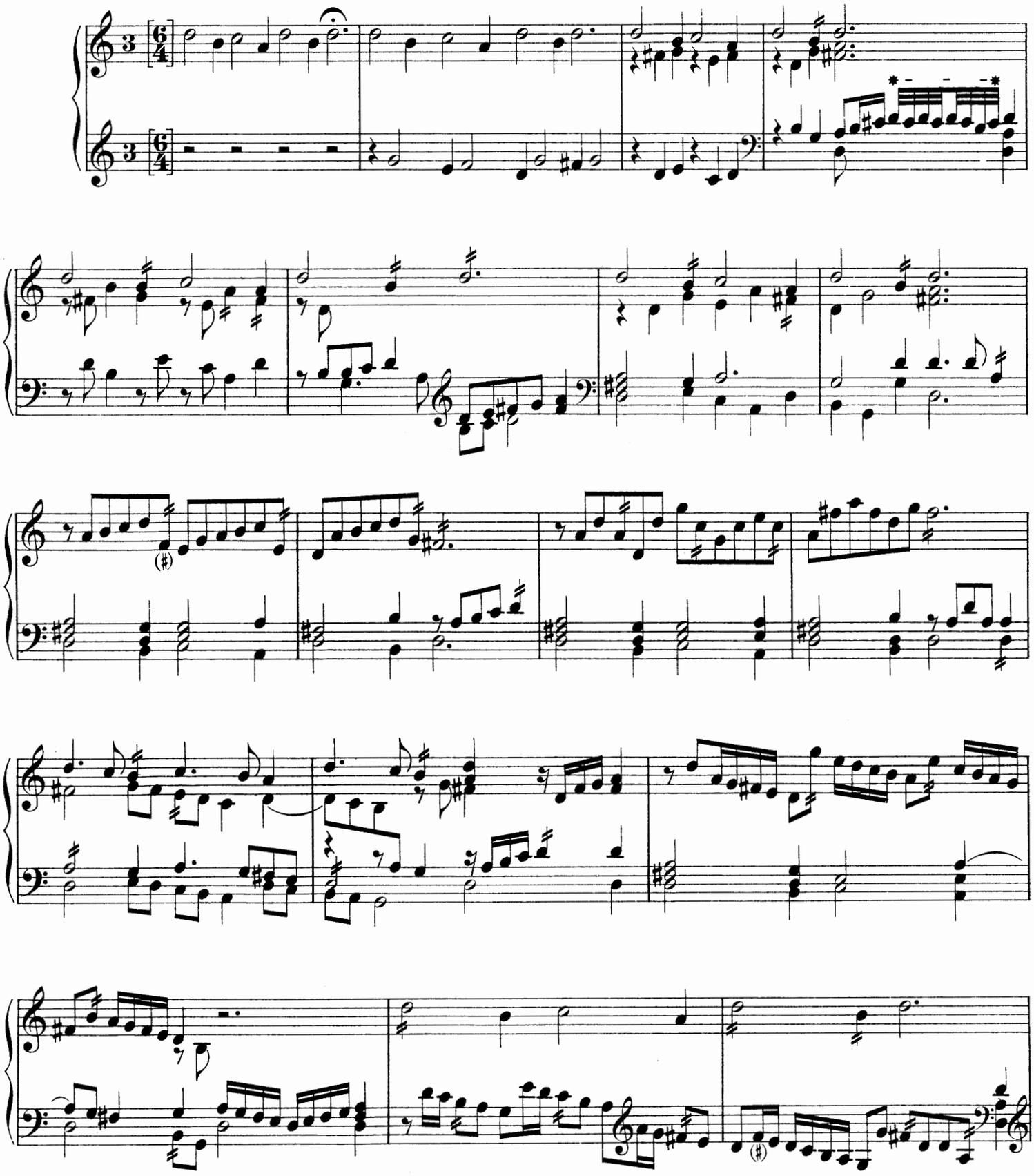
- - These two bars are omitted from their proper place in the M. S., and added at the foot of the page, with a sign to indicate the place to which they belong.
Diese beiden Takte sind in der Handschrift an der richtigen Stelle weggelassen und am Fusse der Seite, mit einem hinweisenden Zeichen versehen, angefügt.

[CXXX.]

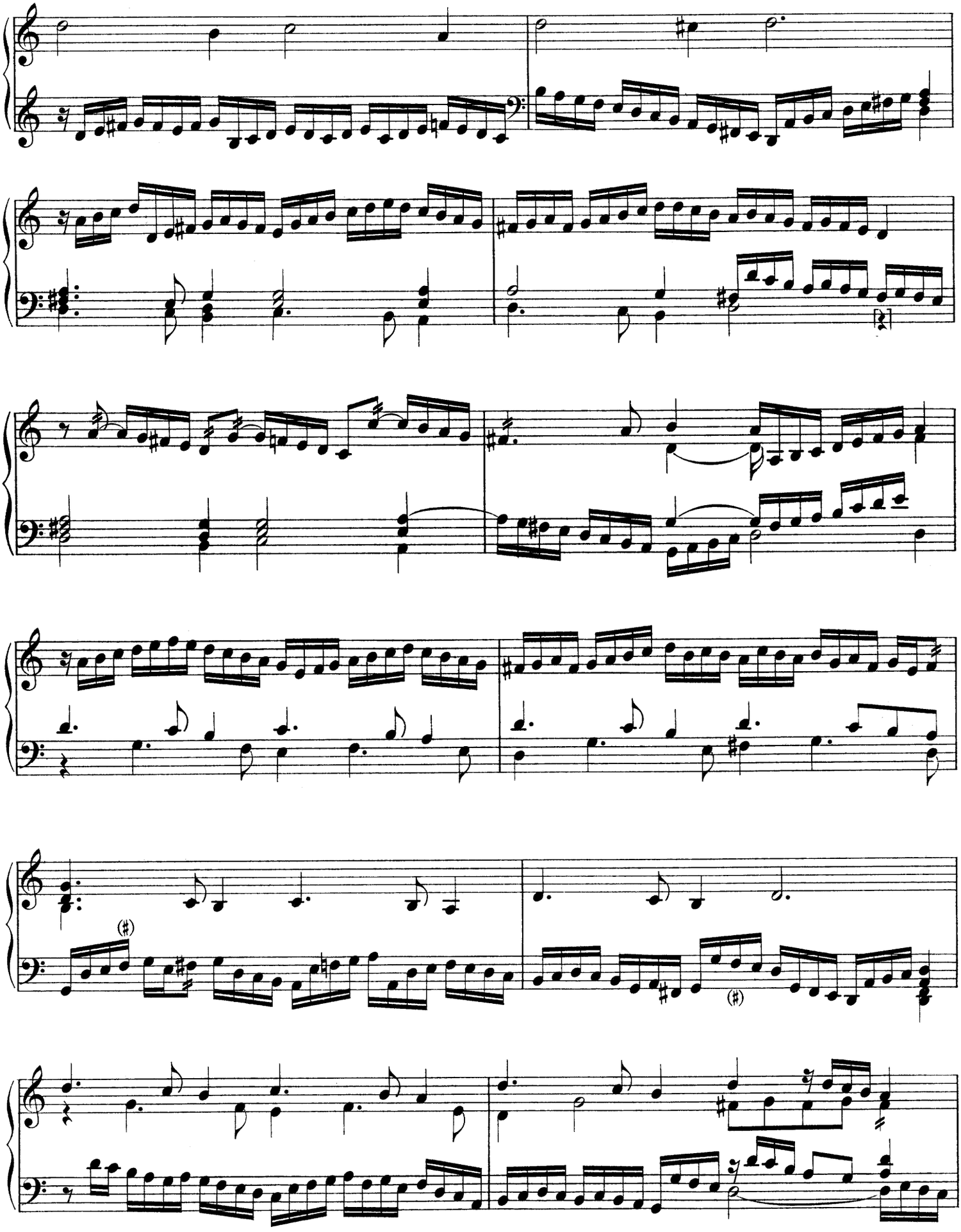
A Grounde.

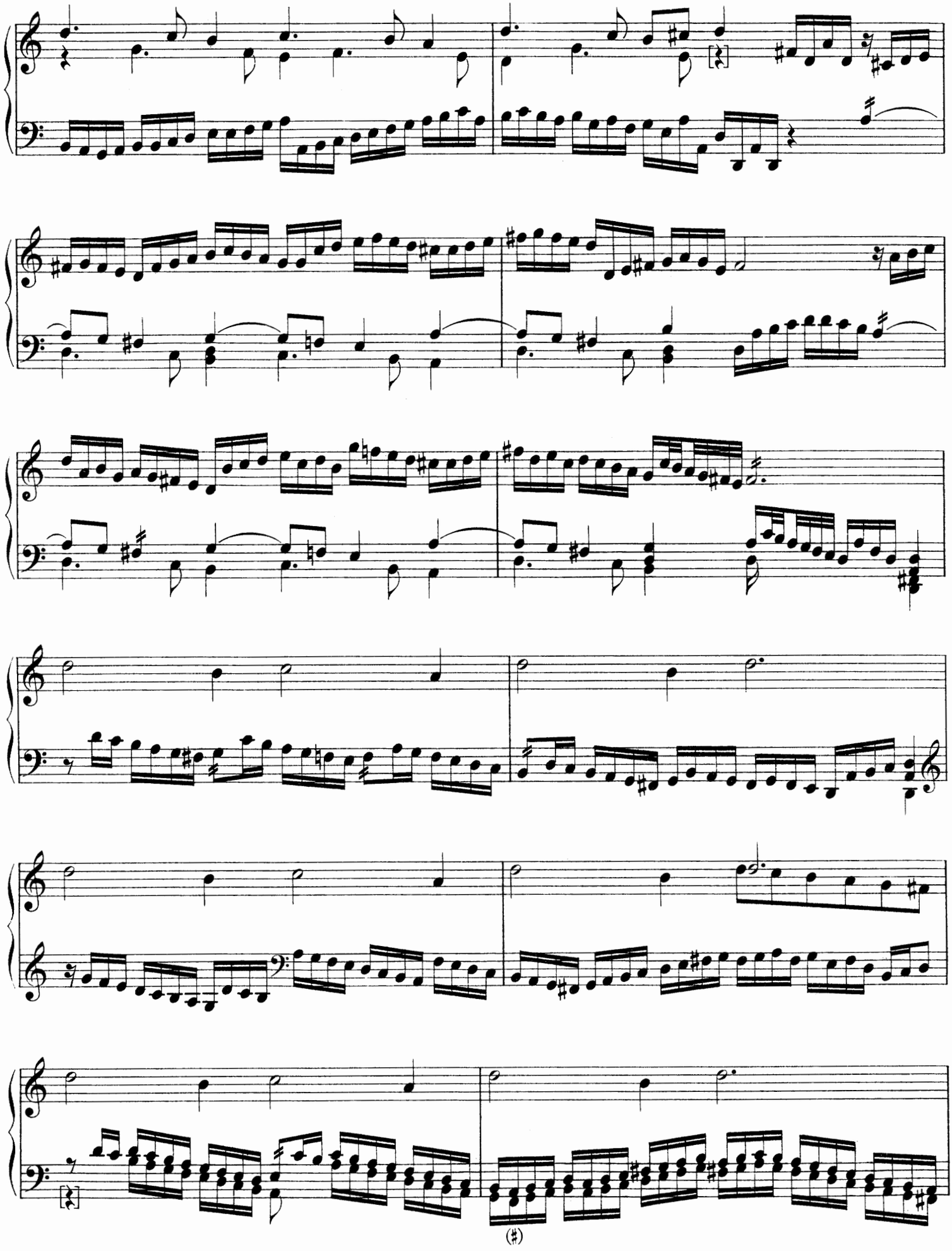
2.

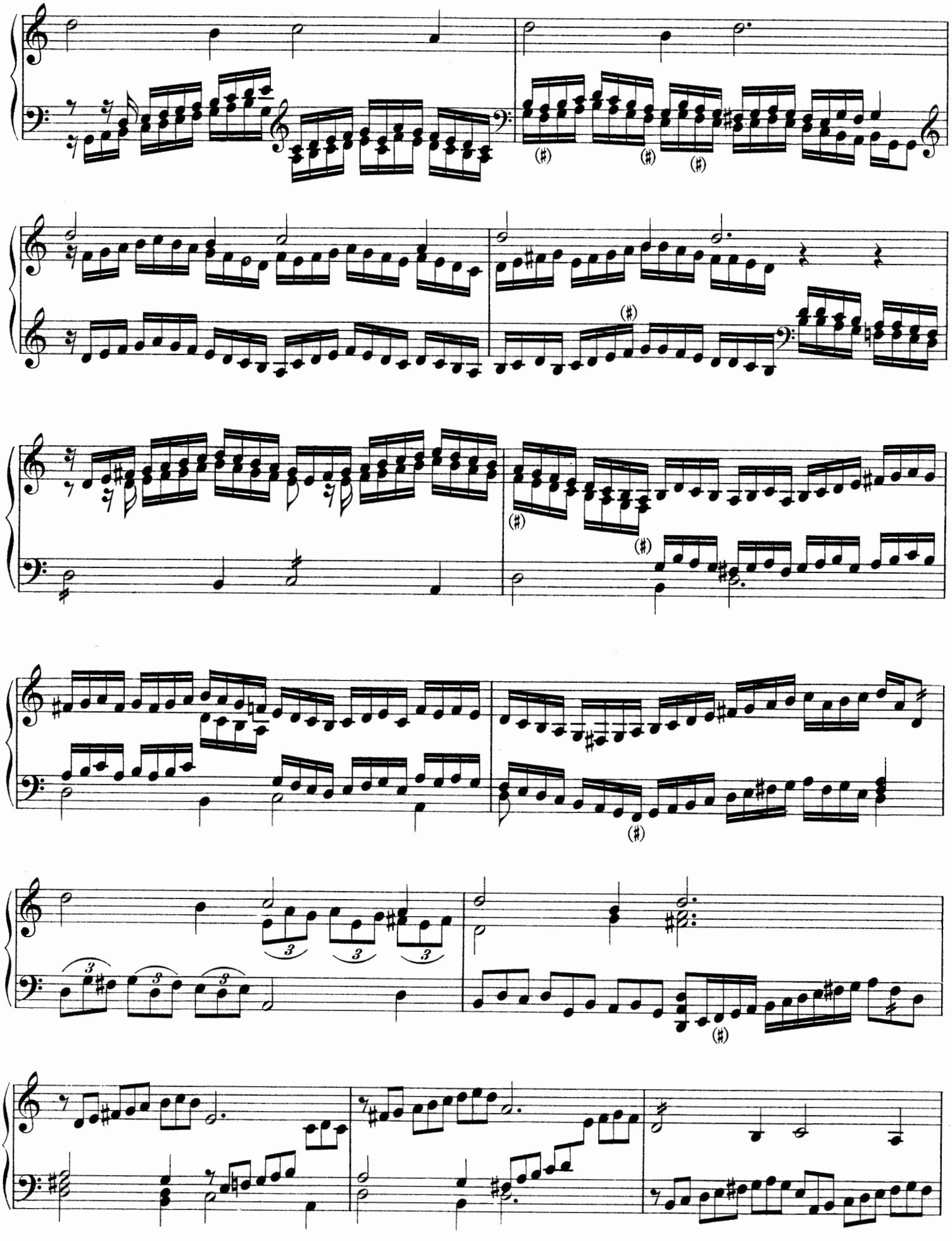
THOMAS TOMKINS.

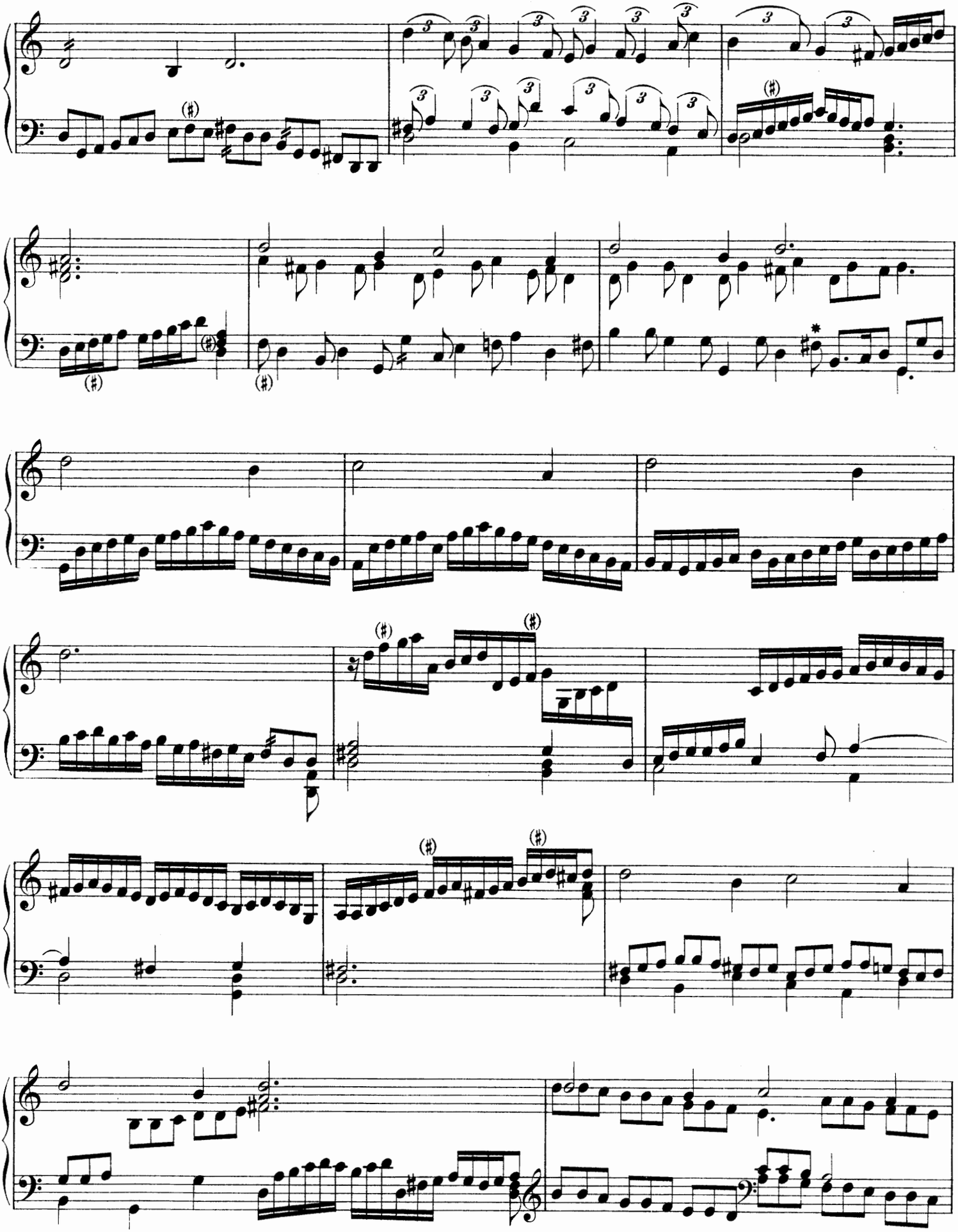


- - Semiquavers in the M. S.
Sechzehntel in der Handschrift.

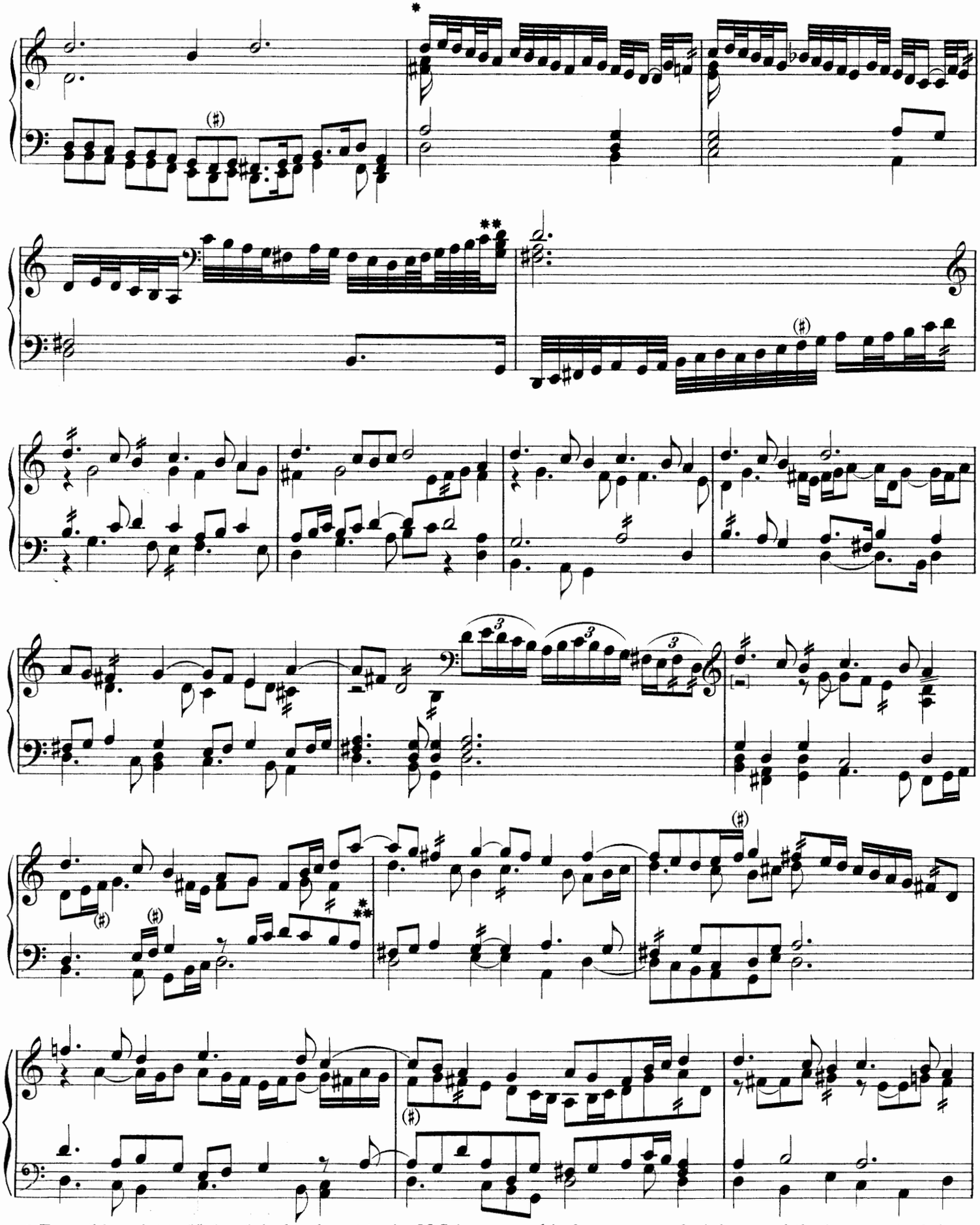






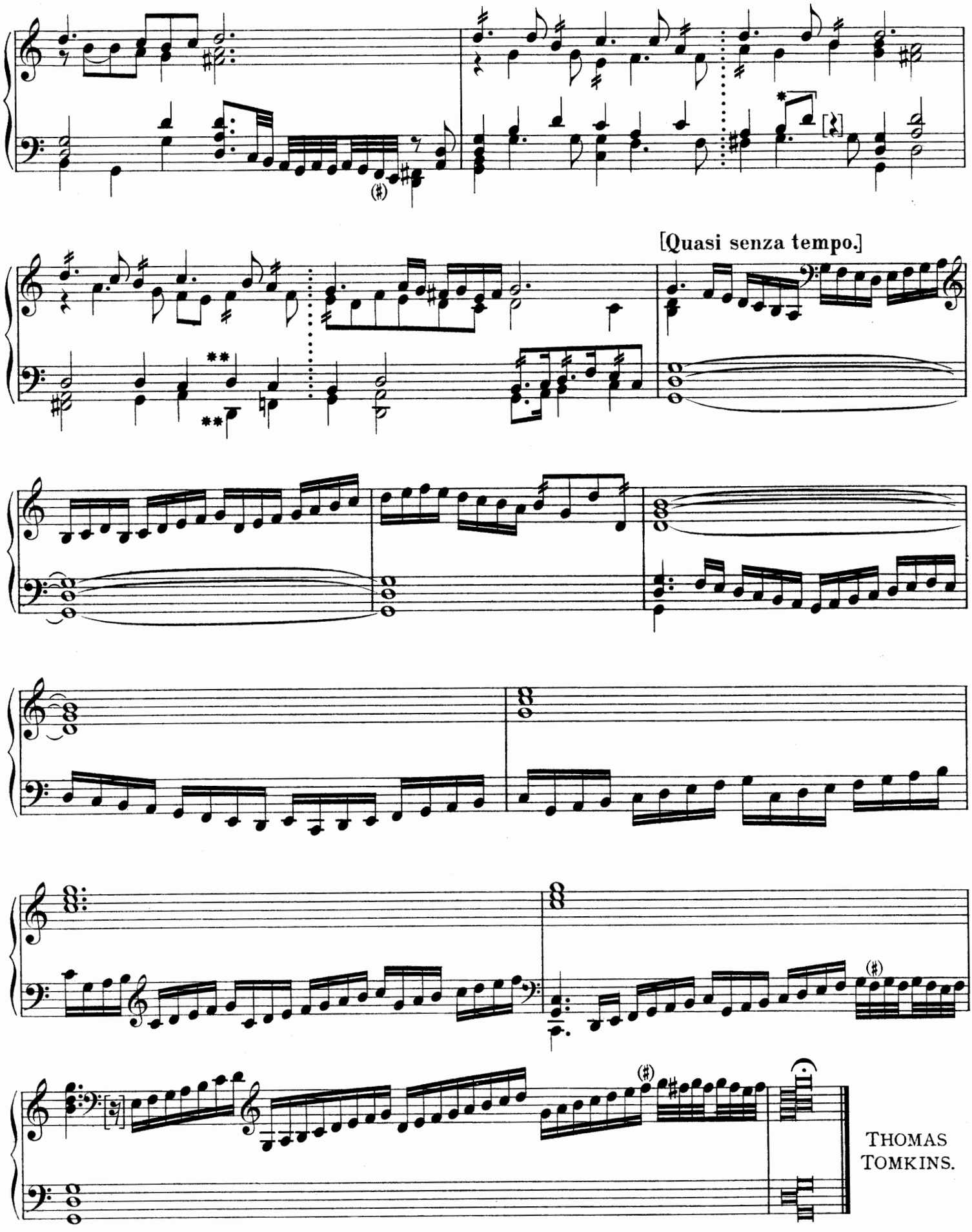


* Crotchet in the M. S.
Viertel in der Handschrift.



* From this point to ** the right hand part in the M.S. is arranged in four groups of triplets, and the bass part of the succeding bar is similarly written.
In den 3 Takten zwischen * und ** ist die Partie der rechten Hand in der Handschrift in 4 Gruppen von Triolen angeordnet; die linke Hand im nächstfolgenden Takte ist in ähnlicher Weise geschrieben.

** Crotchet in the M.S.
Viertel in der Handschrift.



* Semiquavers in the M. S.
Sechzehntel in der Handschrift.

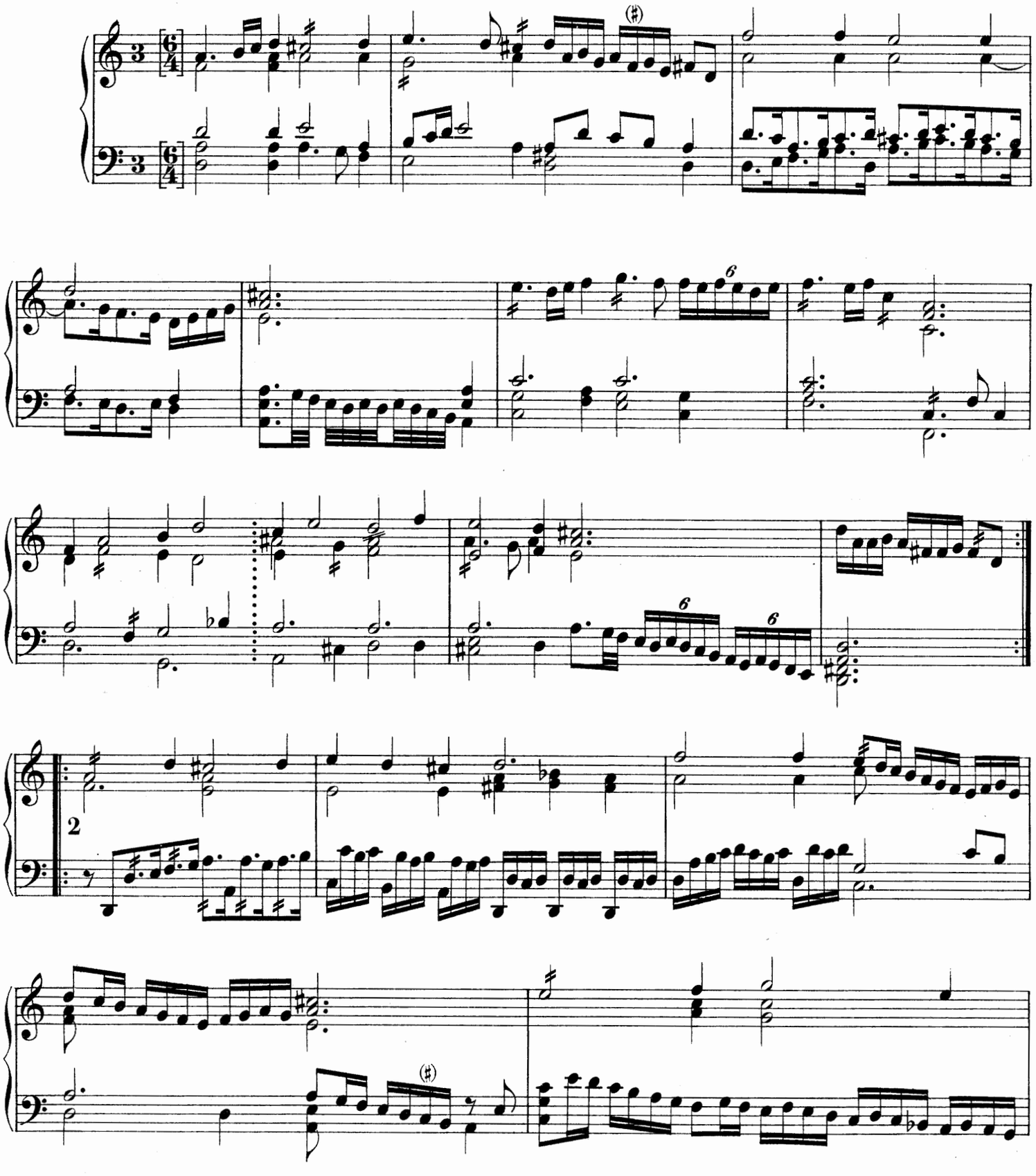
** E in the M. S.
E in der Handschrift.

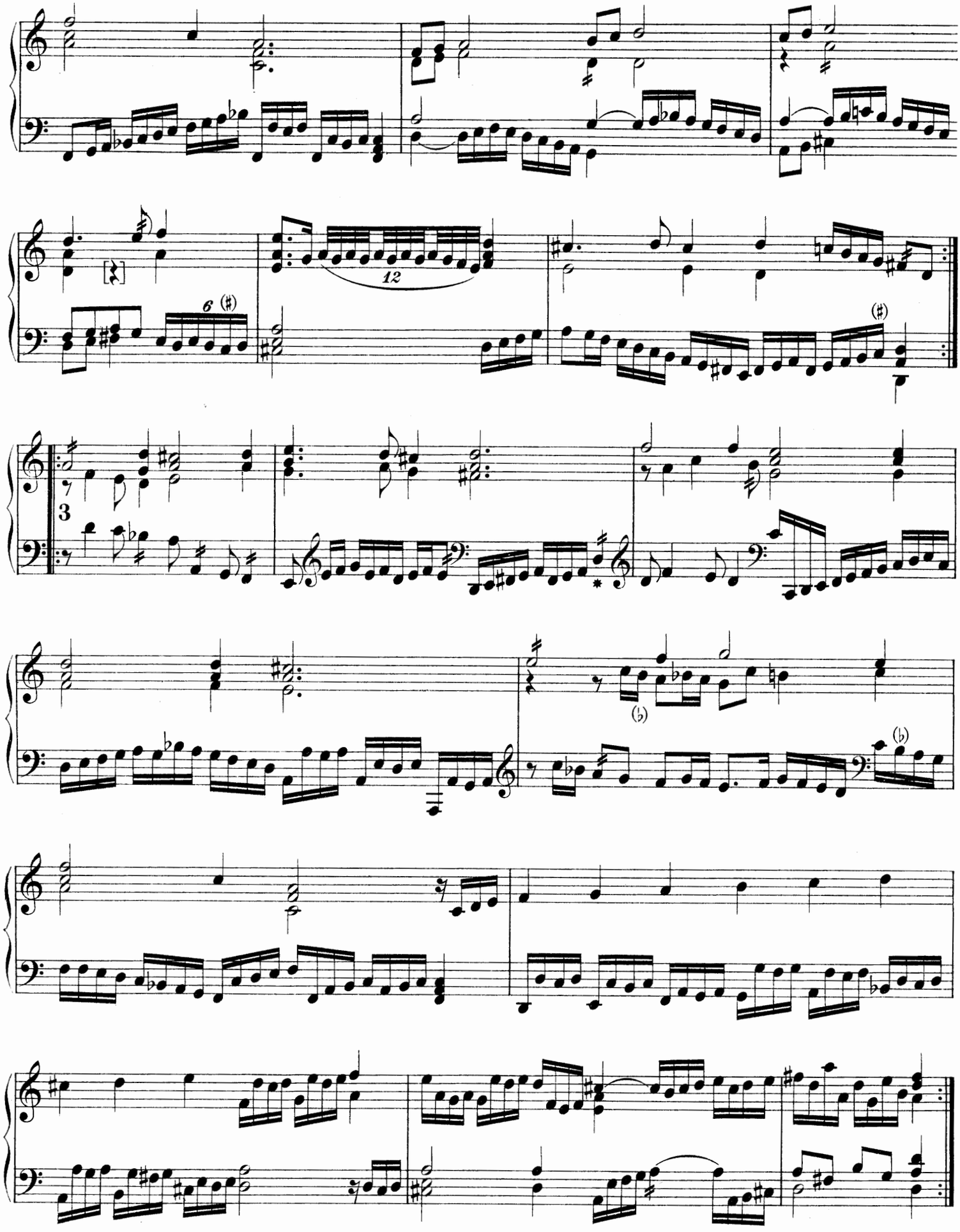
[CXXXI.]

Barafostus Dreame.

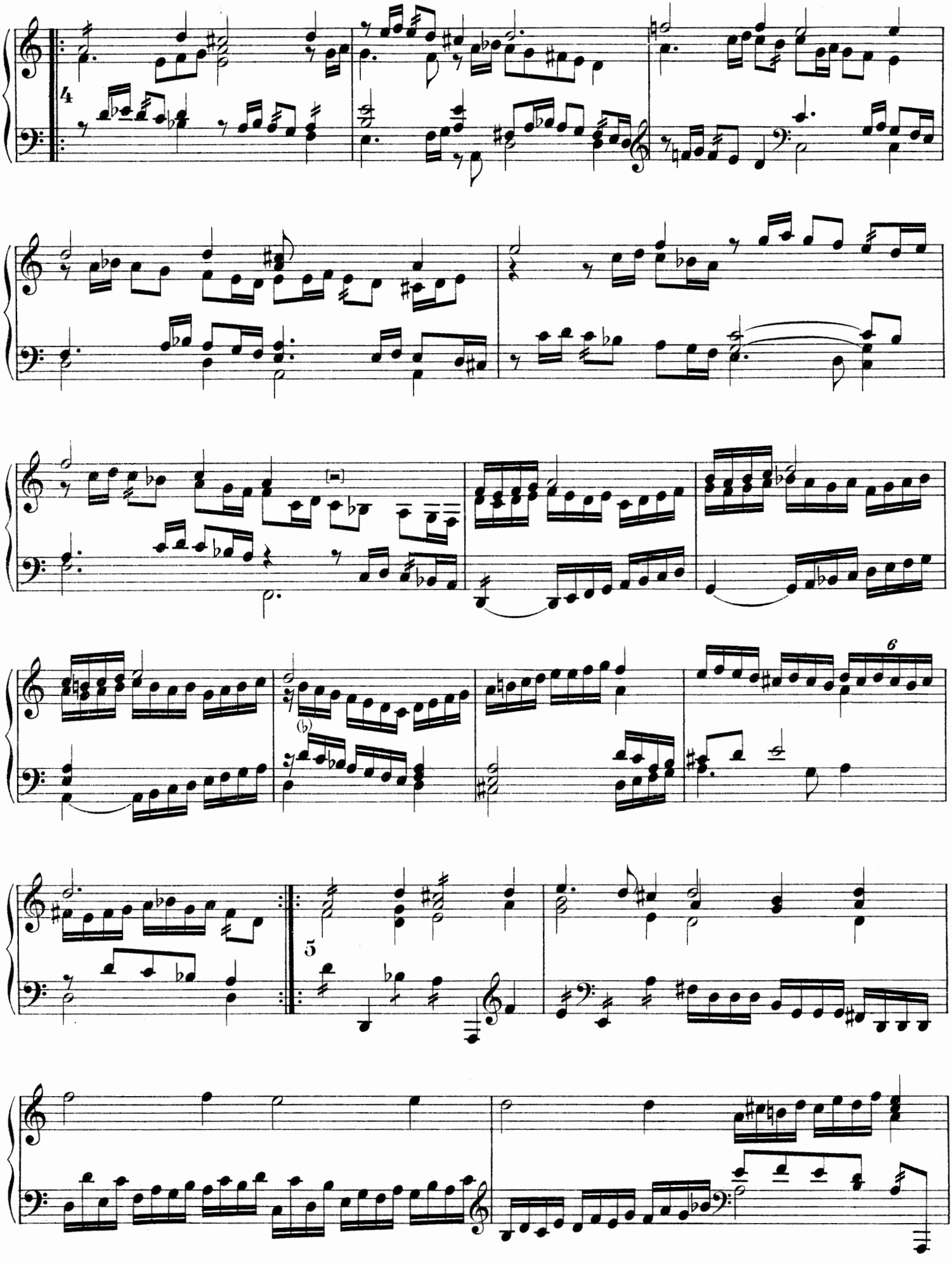
3.

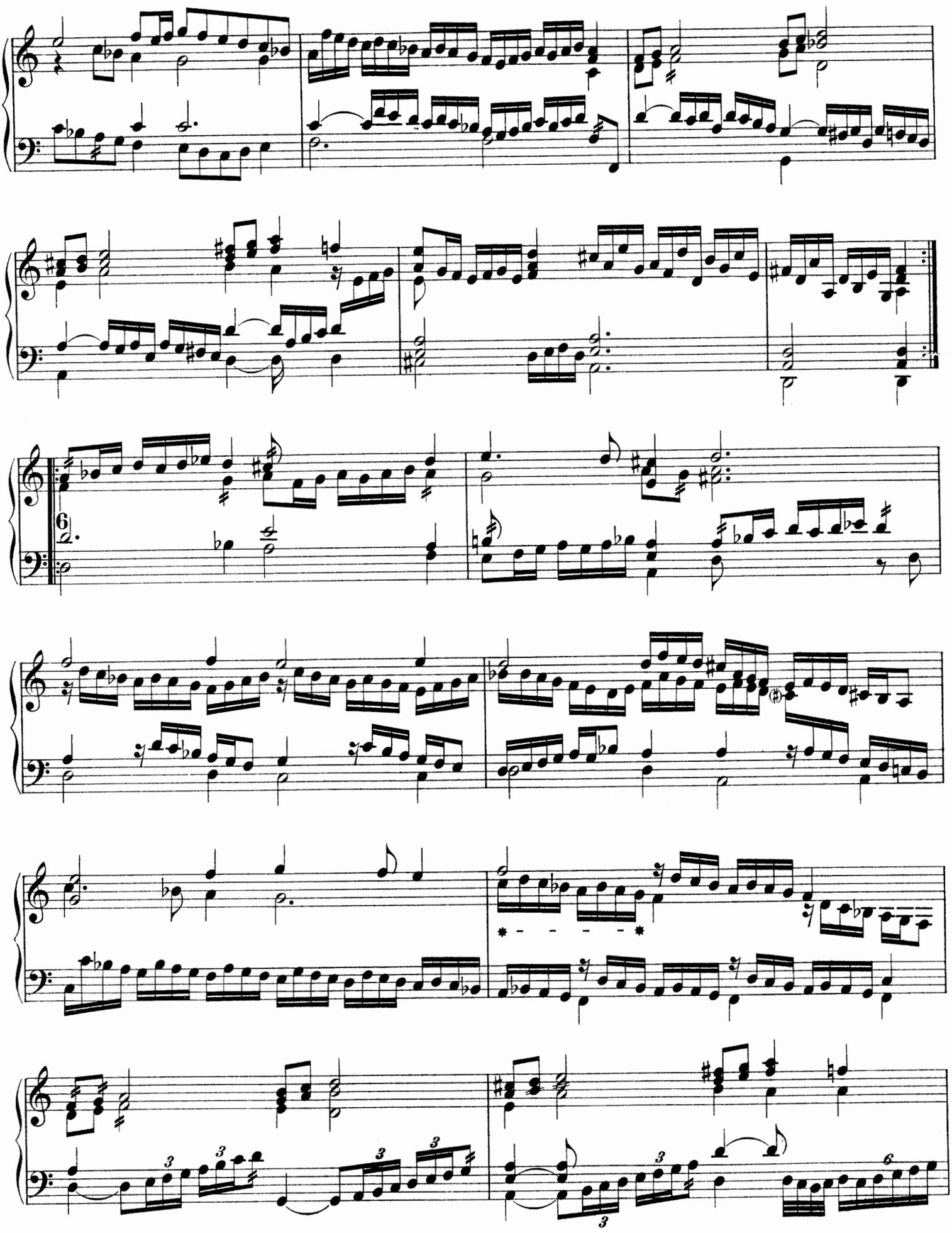
THOMAS TOMKINS.



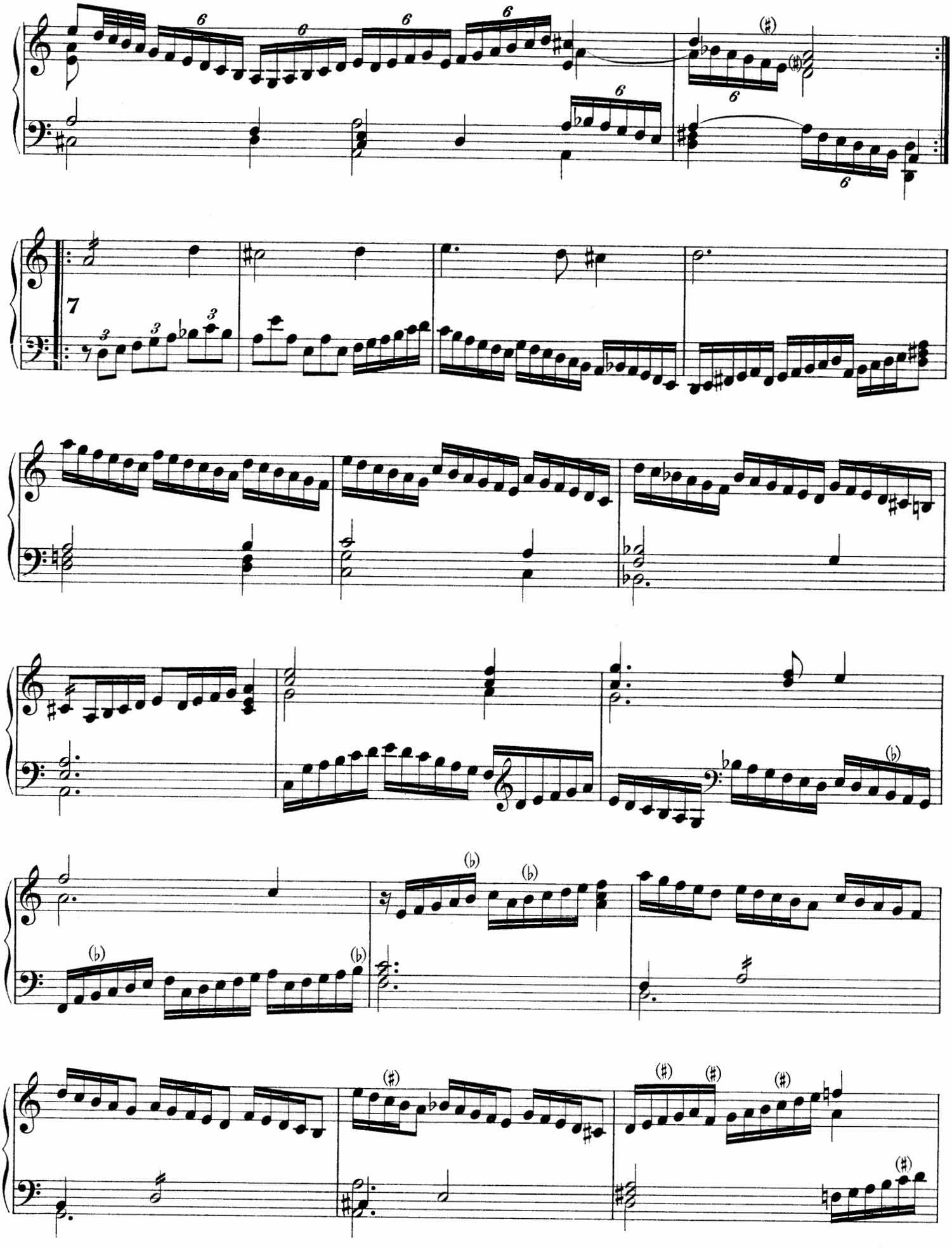


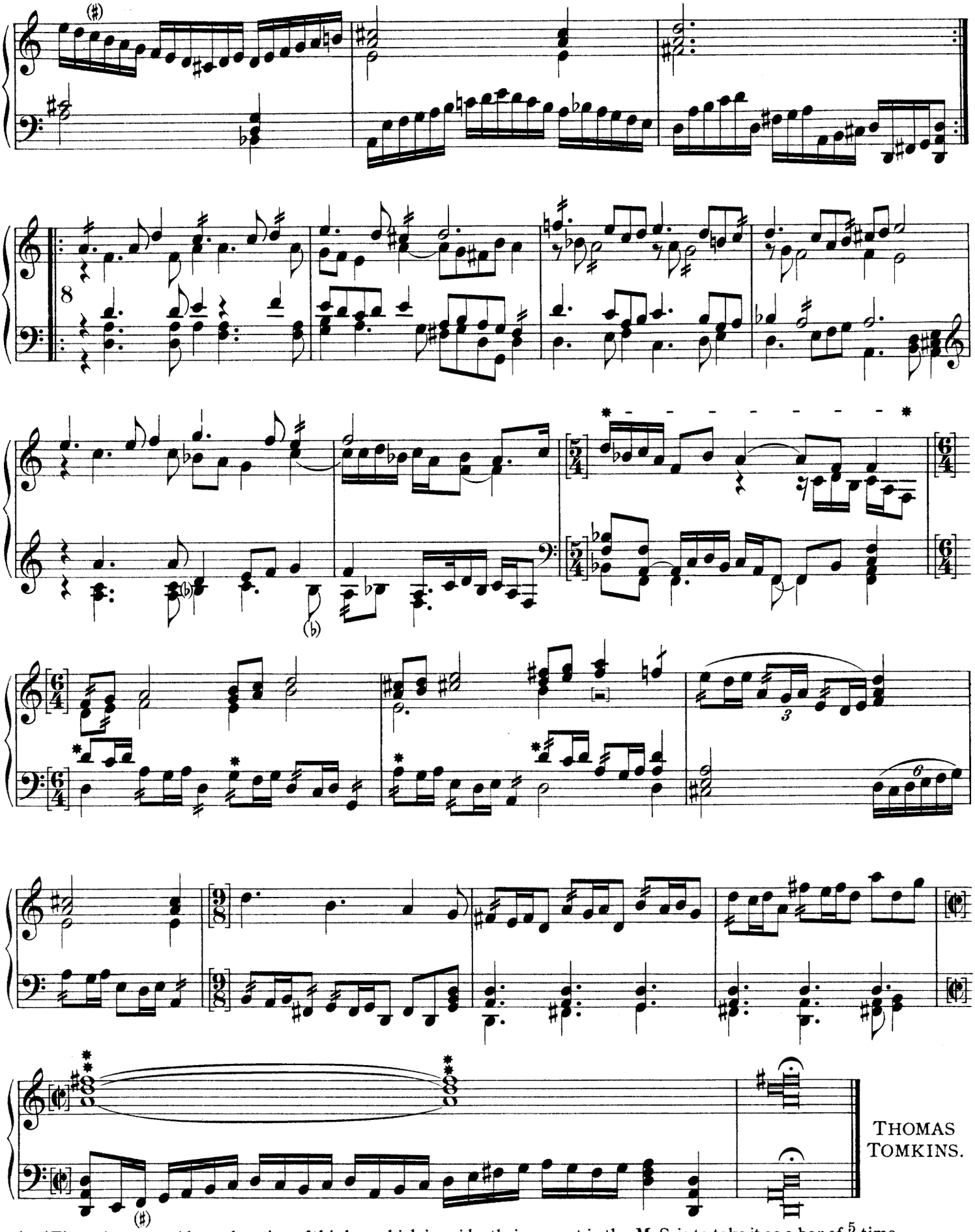
* A quaver, B, in the M. S.
Achtel (H) in der Handschrift.


4
(b)
6
5



*- -*Quavers in the M. S.
Achtel in der Handschrift.





THOMAS TOMKINS.

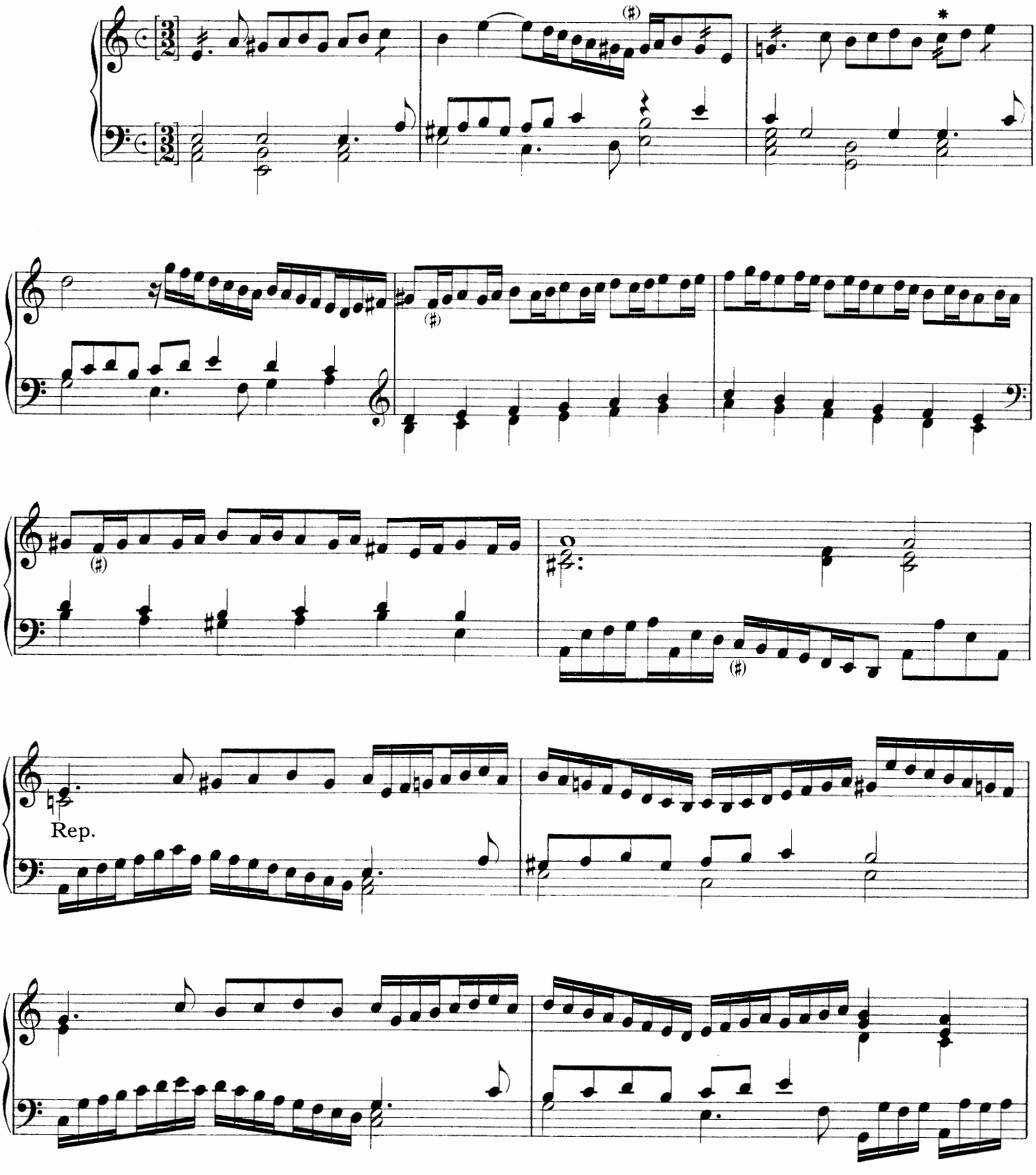
*- -*The only reasonable explanation of this bar which is evidently incorrect in the M. S. is to take it as a bar of $\frac{5}{4}$ time.
Die einzig plausible Erklärung dieses in der Handschrift augenscheinlich unrichtigen Taktes ist, ihn als $\frac{5}{4}$ Takt aufzufassen.

* Dotted crotchets in the M. S.
Viertel mit Punkt in der Handschrift.

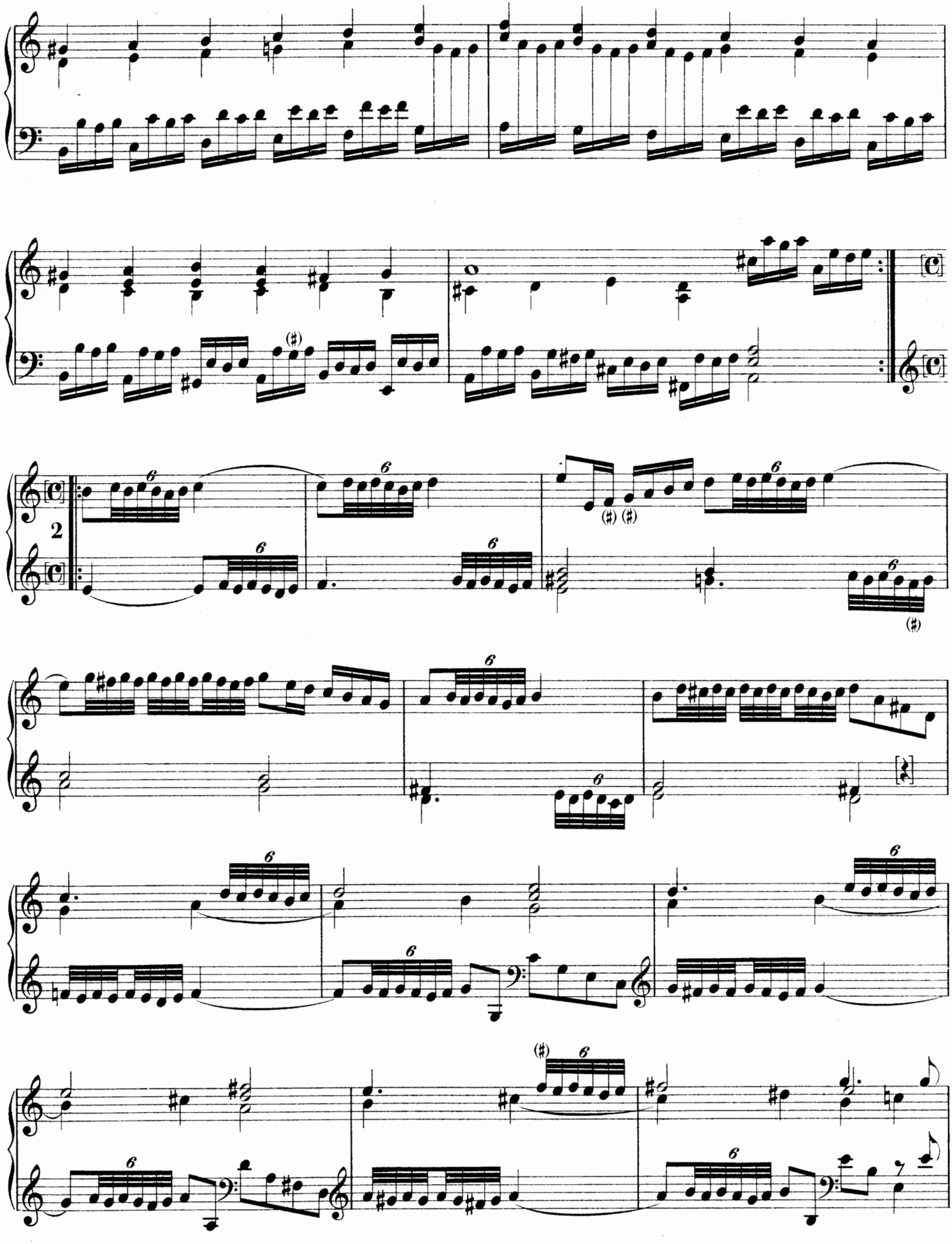
** Minims in the M. S.
Halbe Noten in der Handschrift.

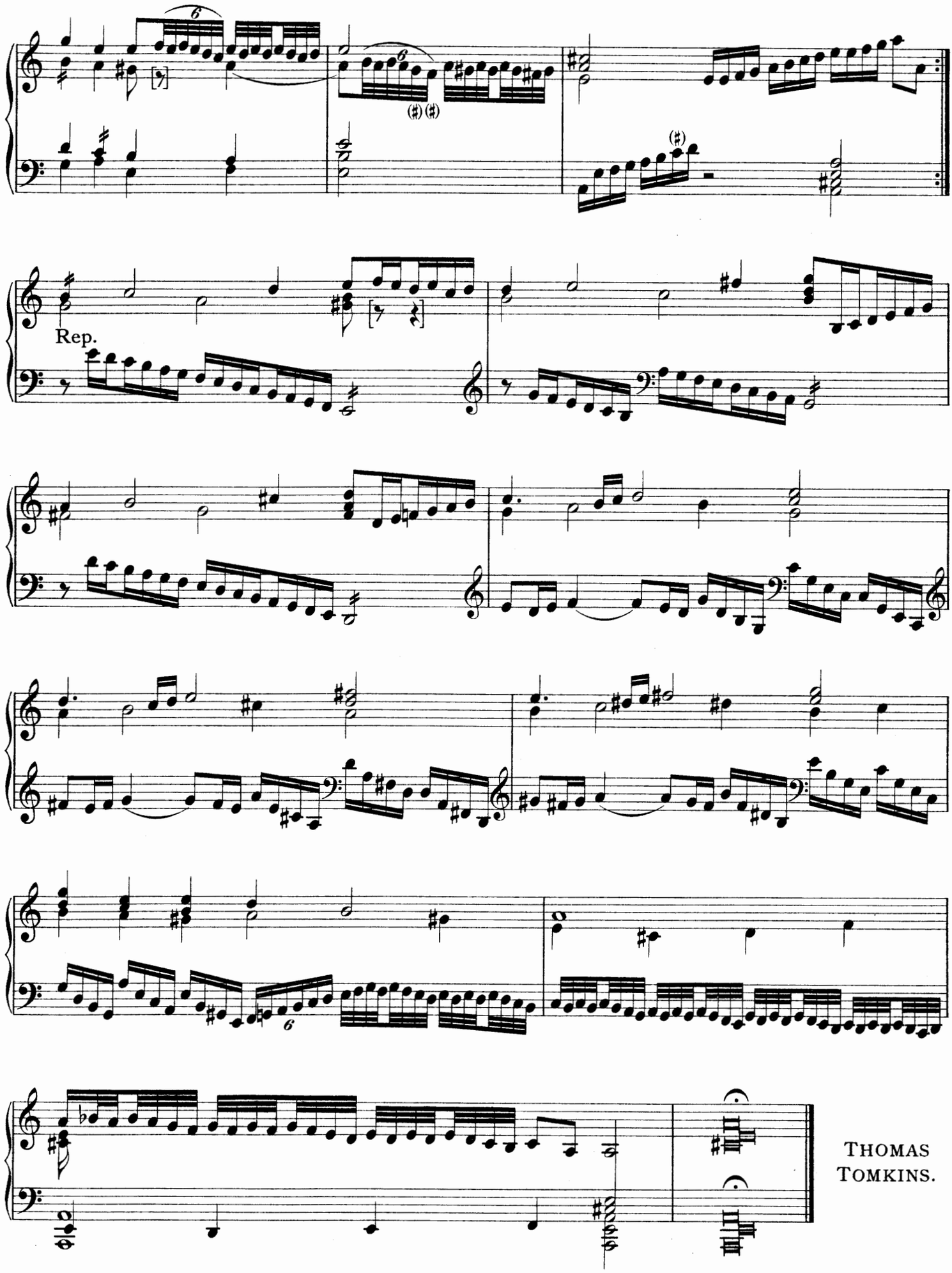
[CXXXII.]
The Hunting Galliard.
4.

THOMAS TOMKINS.



* C sharp in the M.S.
Cis in der Handschrift.

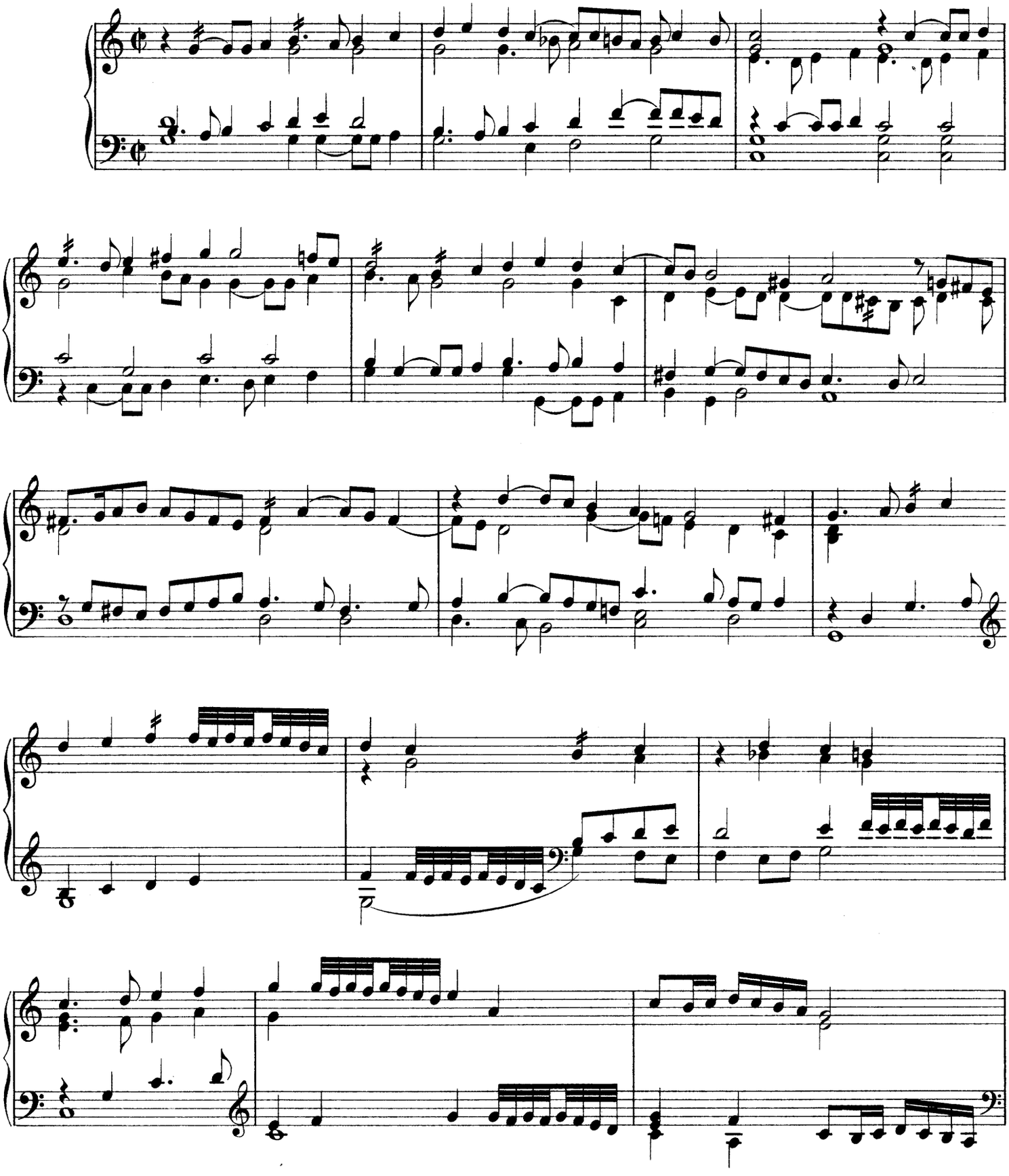


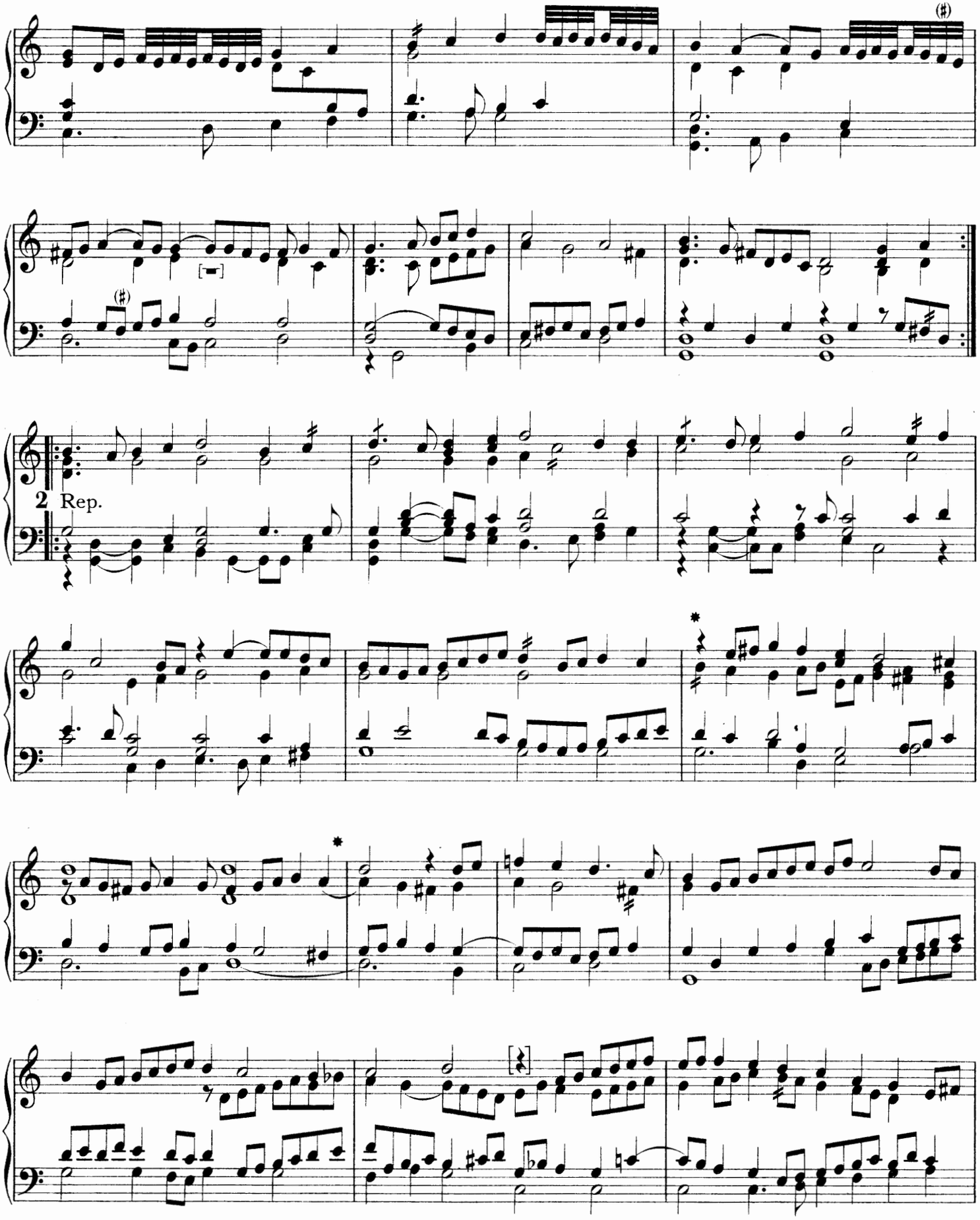


THOMAS TOMKINS.

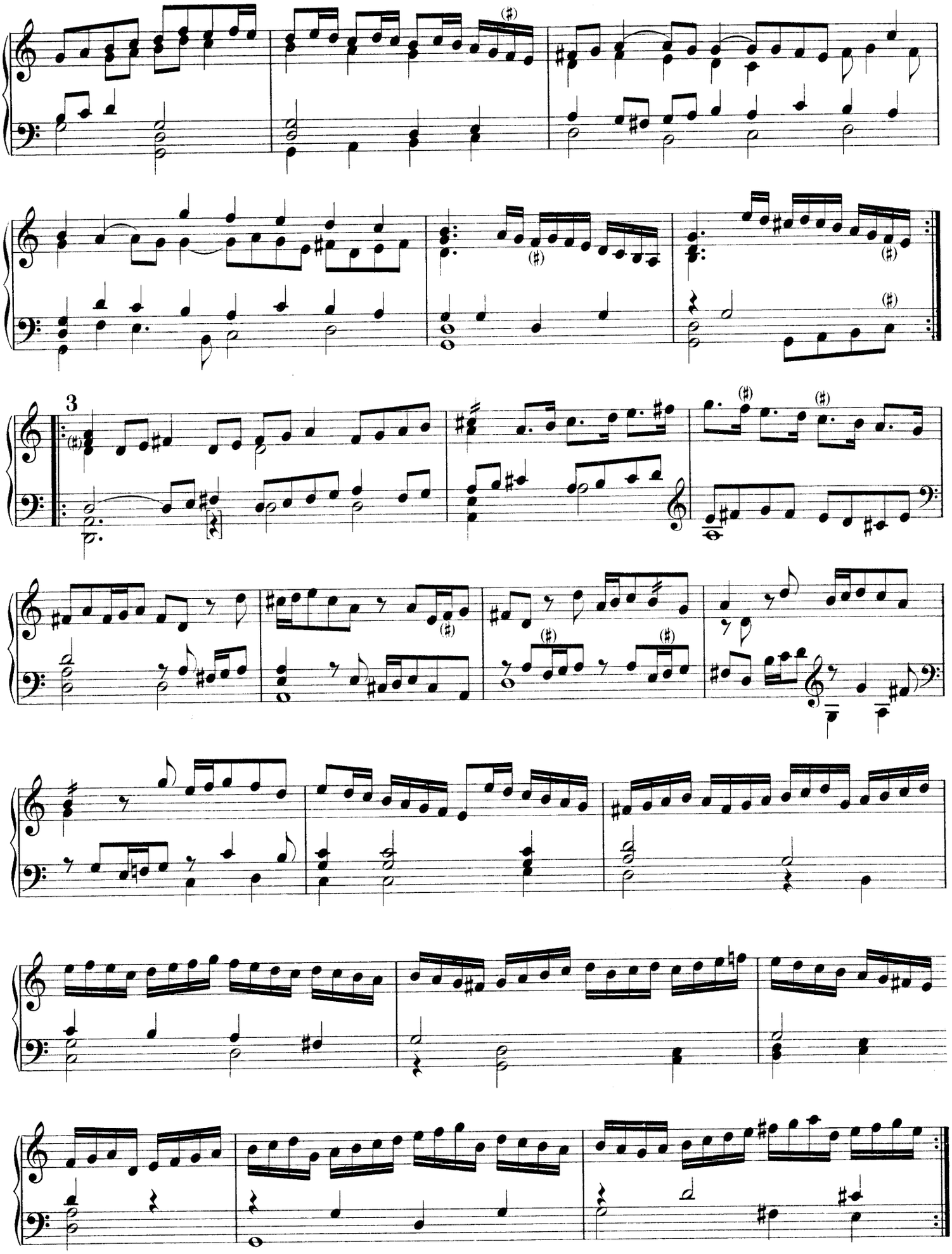
[CXXXIII.]
The Quadran Paven.

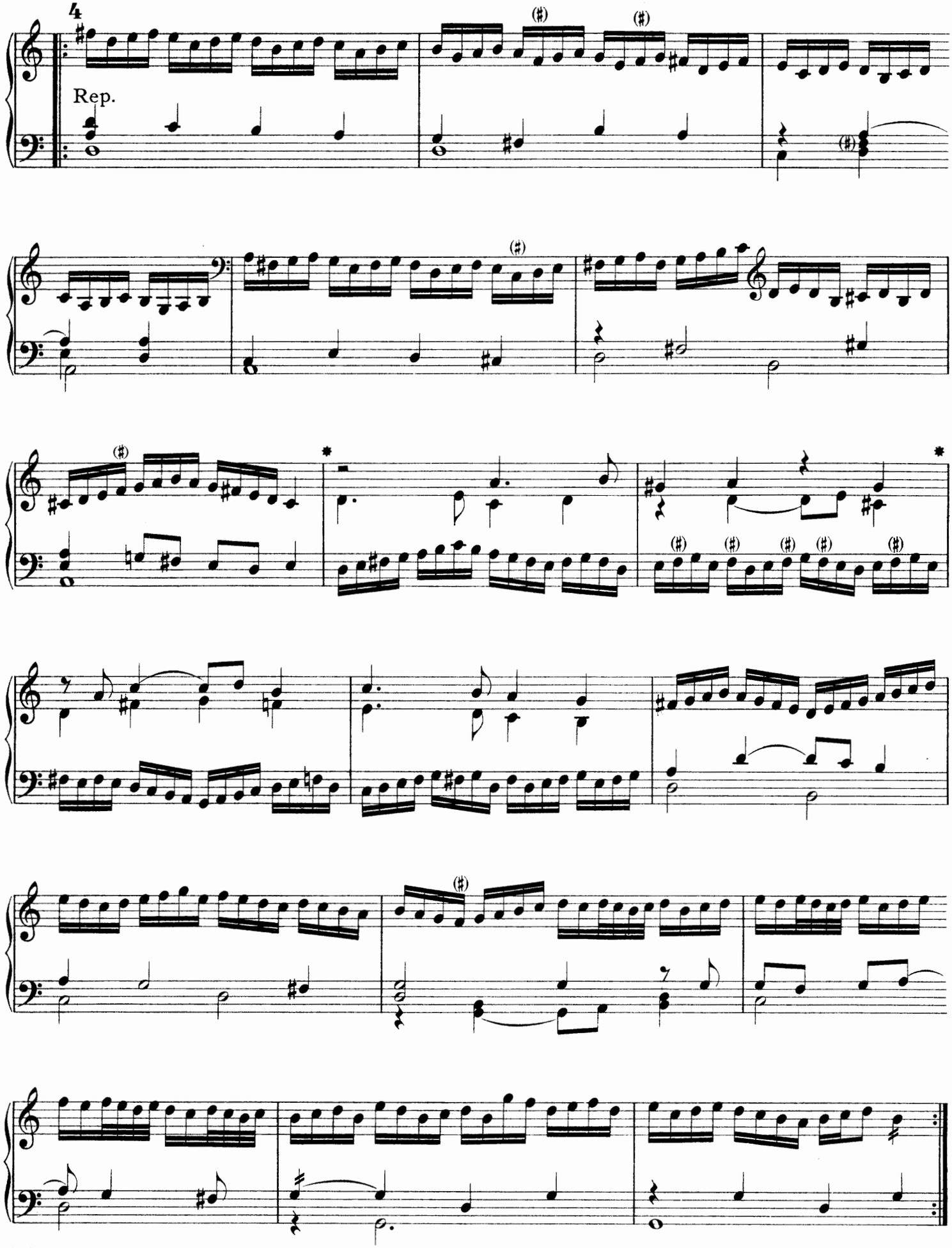
WILLIAM BYRD.



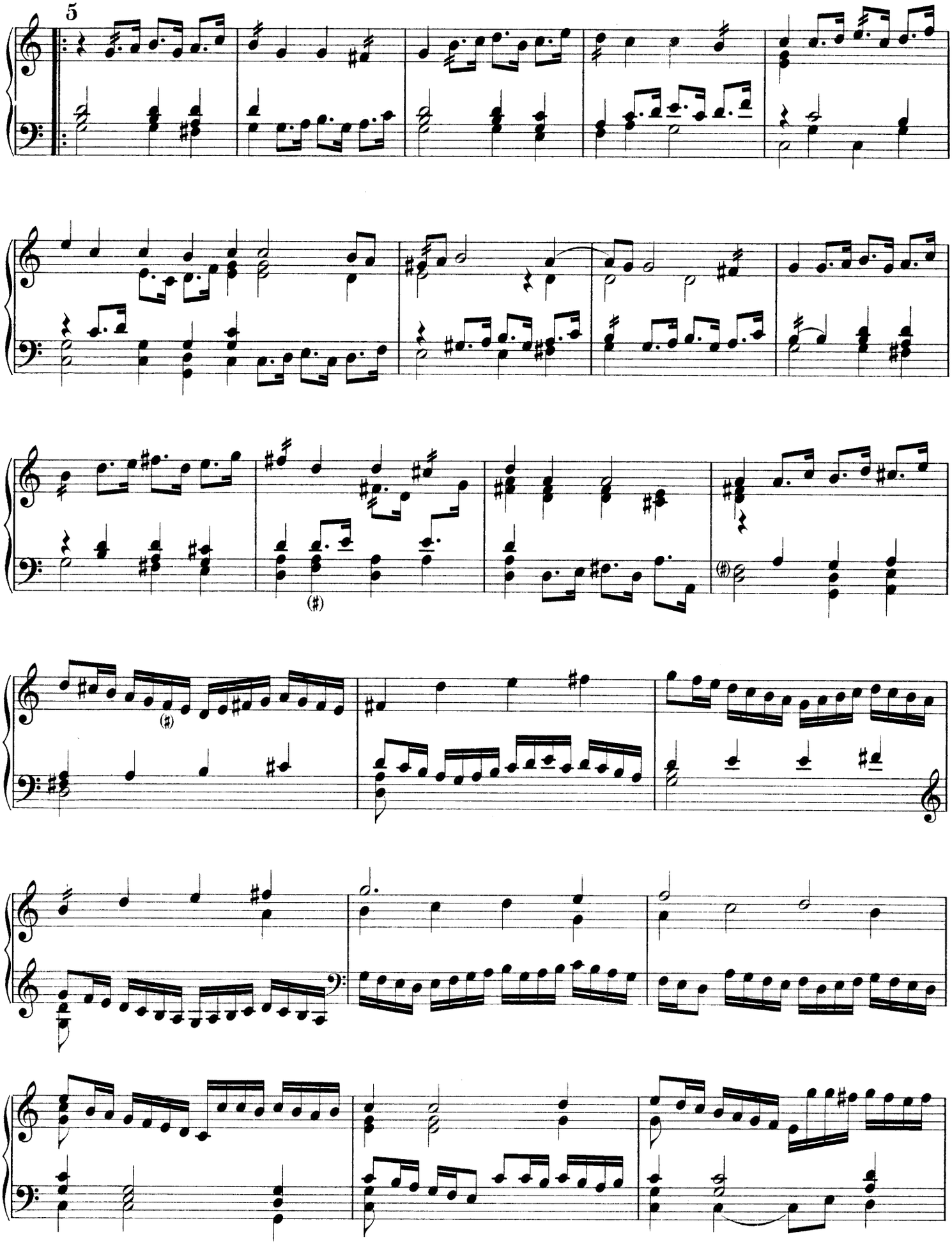


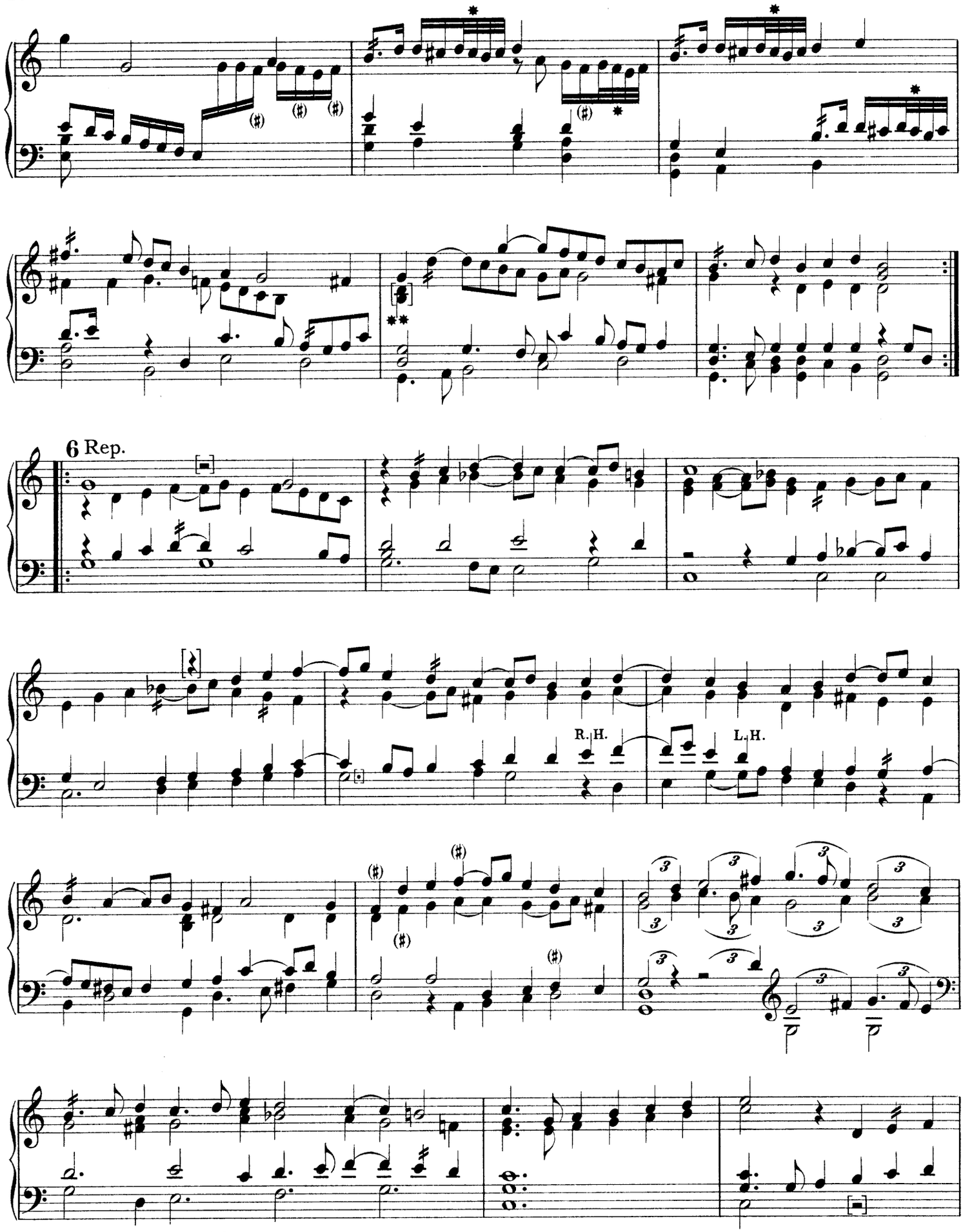
* These two bars, the text of which is evidently corrupt, have been corrected from the version given in Will. Forster's Virginal Book in the Buckingham-Palace library.
Diese 2 offenbar entstellten Takte sind nach dem Exemplare dieses Stückes verbessert, das sich im Virginal Book des Will. Forster in der Bibliothek des Buckingham-Palace befindet.





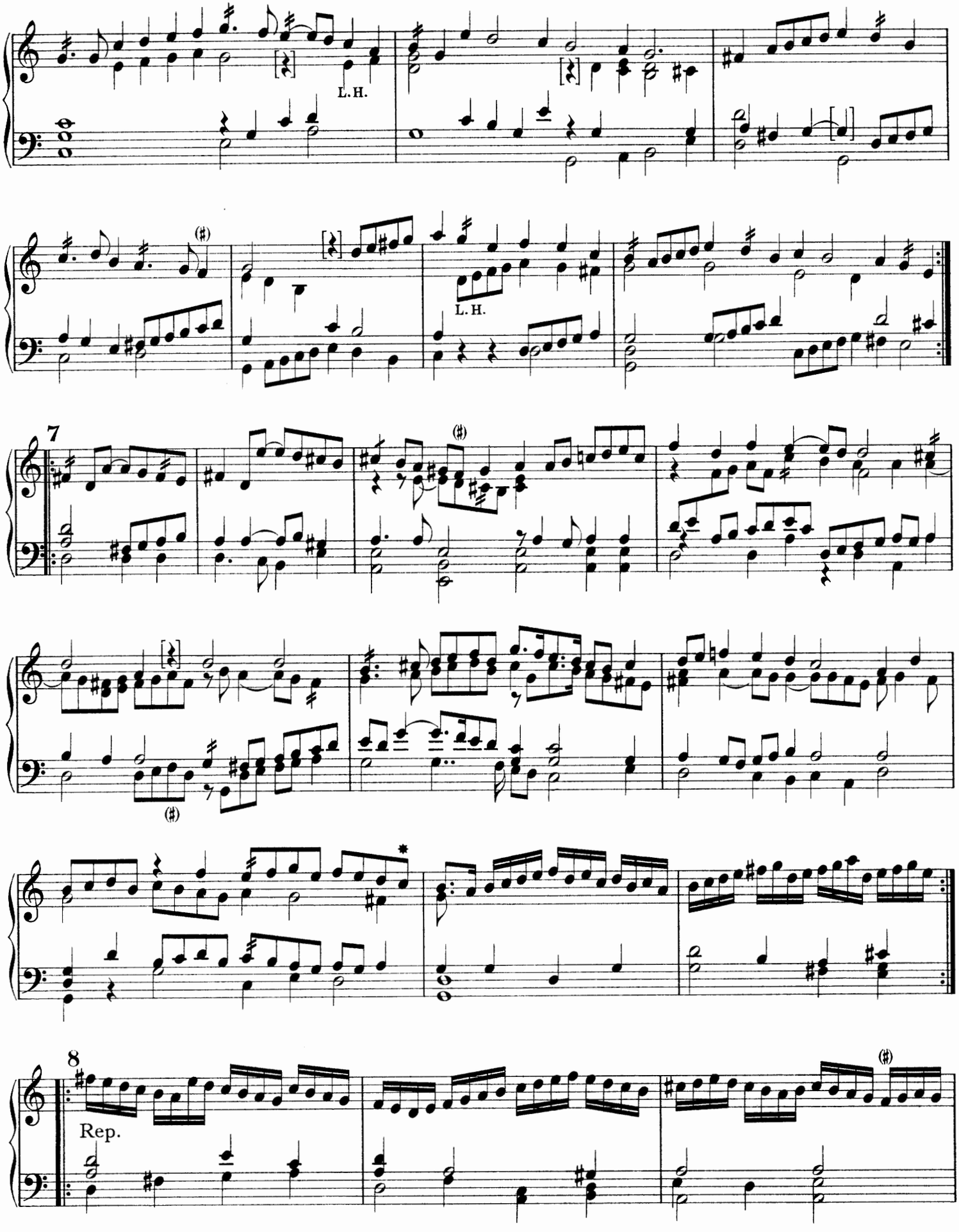
* See note p. 104.
Siehe Anmerkung S. 104.


5

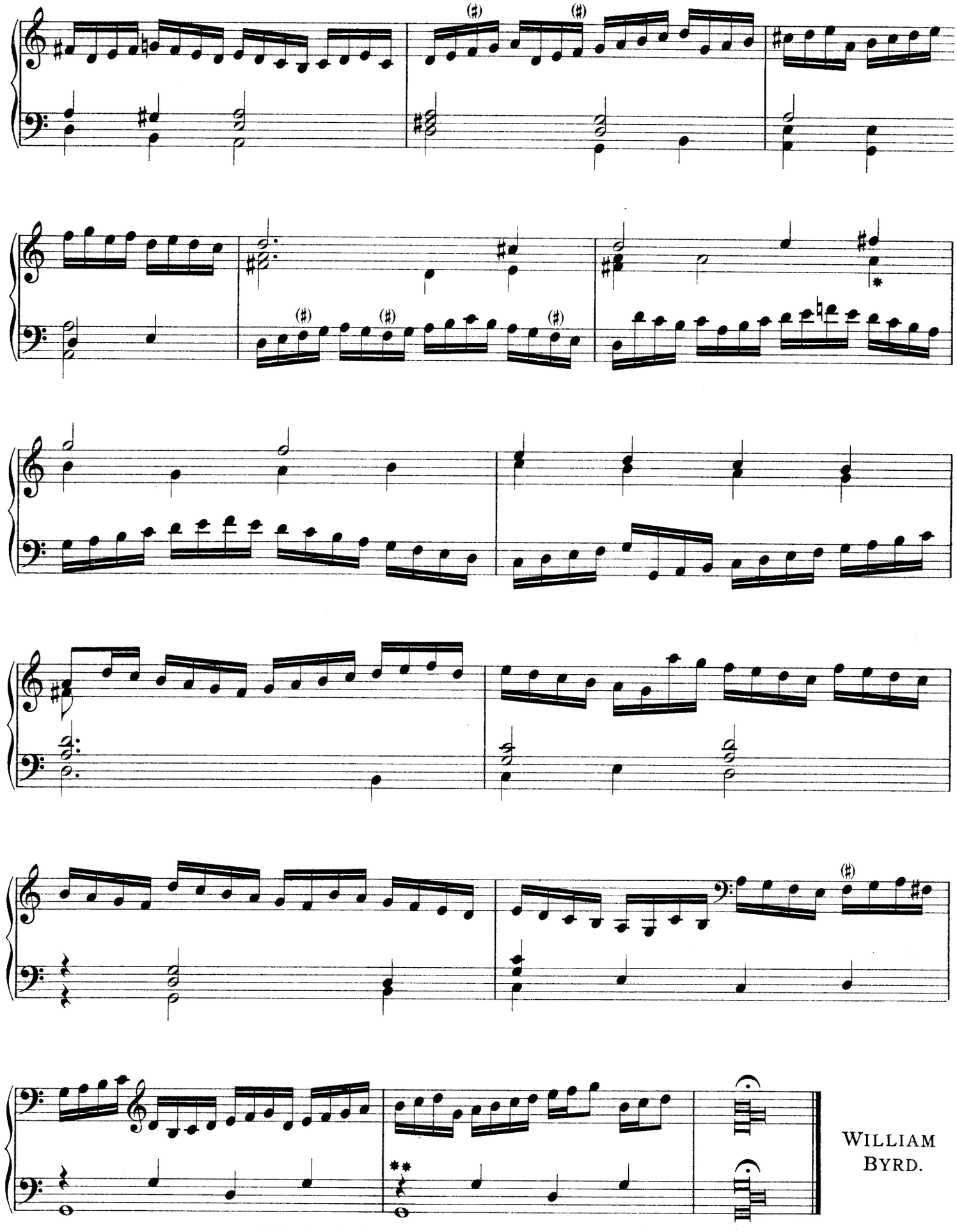


* Semiquavers in the M.S.
Sechzehntel in der Handschrift.

** The notes in brackets are indicated by "directs" in the previous line; they are not in the M.S. [gedeutet.
Die in Klammern stehenden Noten fehlen in der Handschrift, sind aber am Ende der vorhergehenden Linie durch den Custos an-



* C sharp in the M. S.
Cis in der Handschrift.



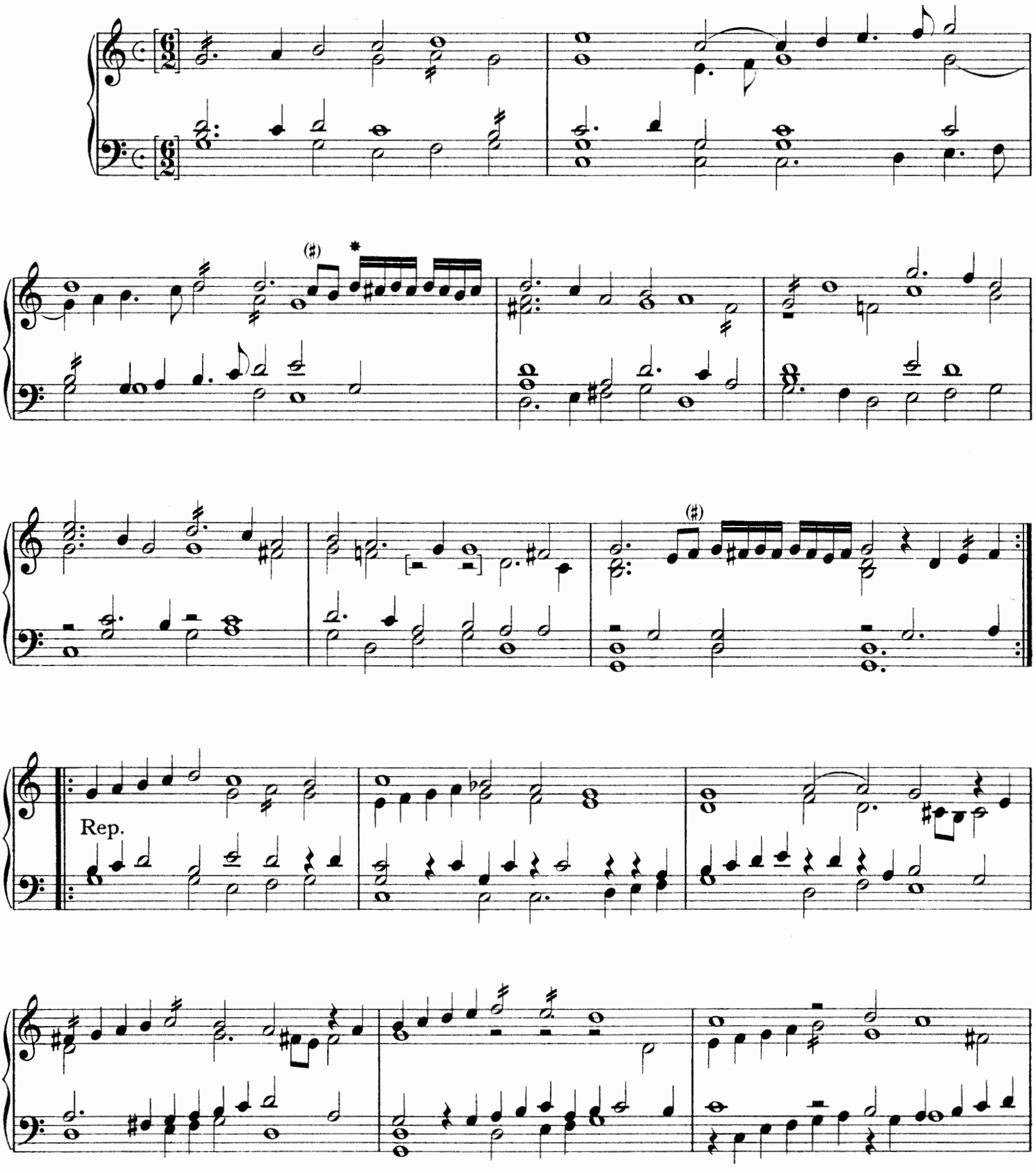
WILLIAM BYRD.

* G in the M. S.
G in der Handschrift.

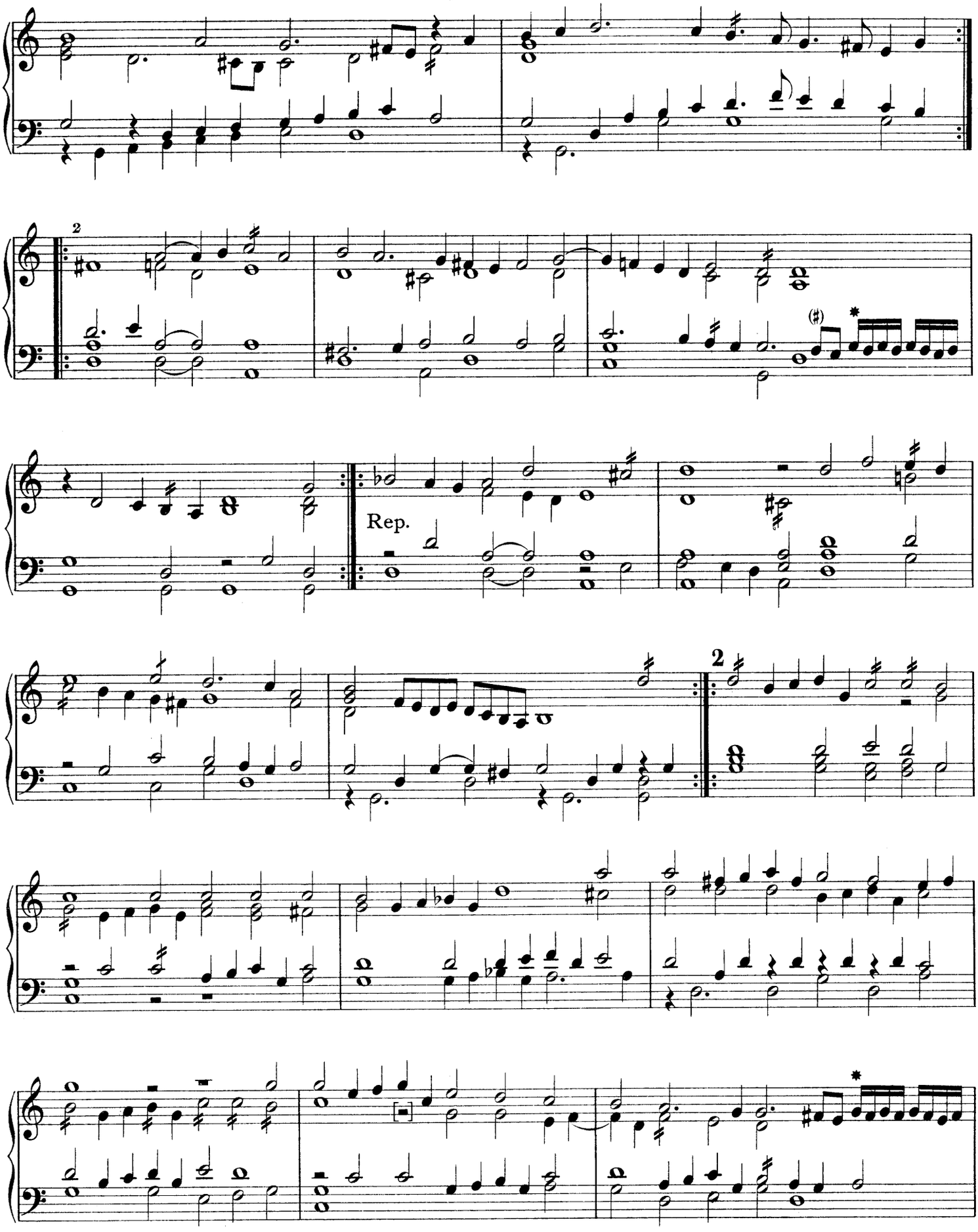
** This bar is left blank in the M. S; it is supplied from Will. Forster's M. S.
Dieser Takt ist in der Handschrift nicht ausgefüllt; er ist nach Will. Forster's Handschrift eingetragen.

[CXXXIV.]
Galiard to the Quadran Paven.

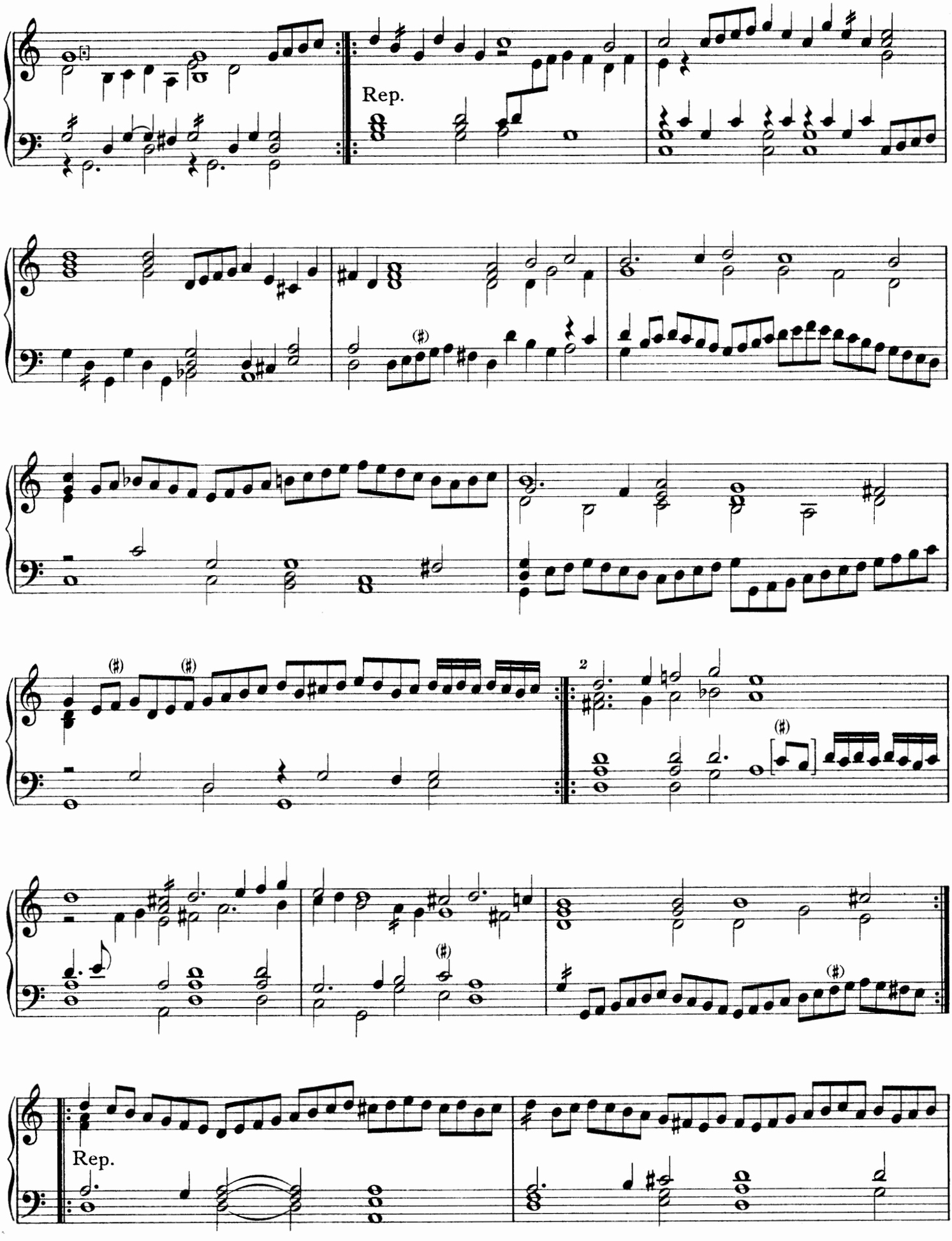
WILLIAM BYRD.

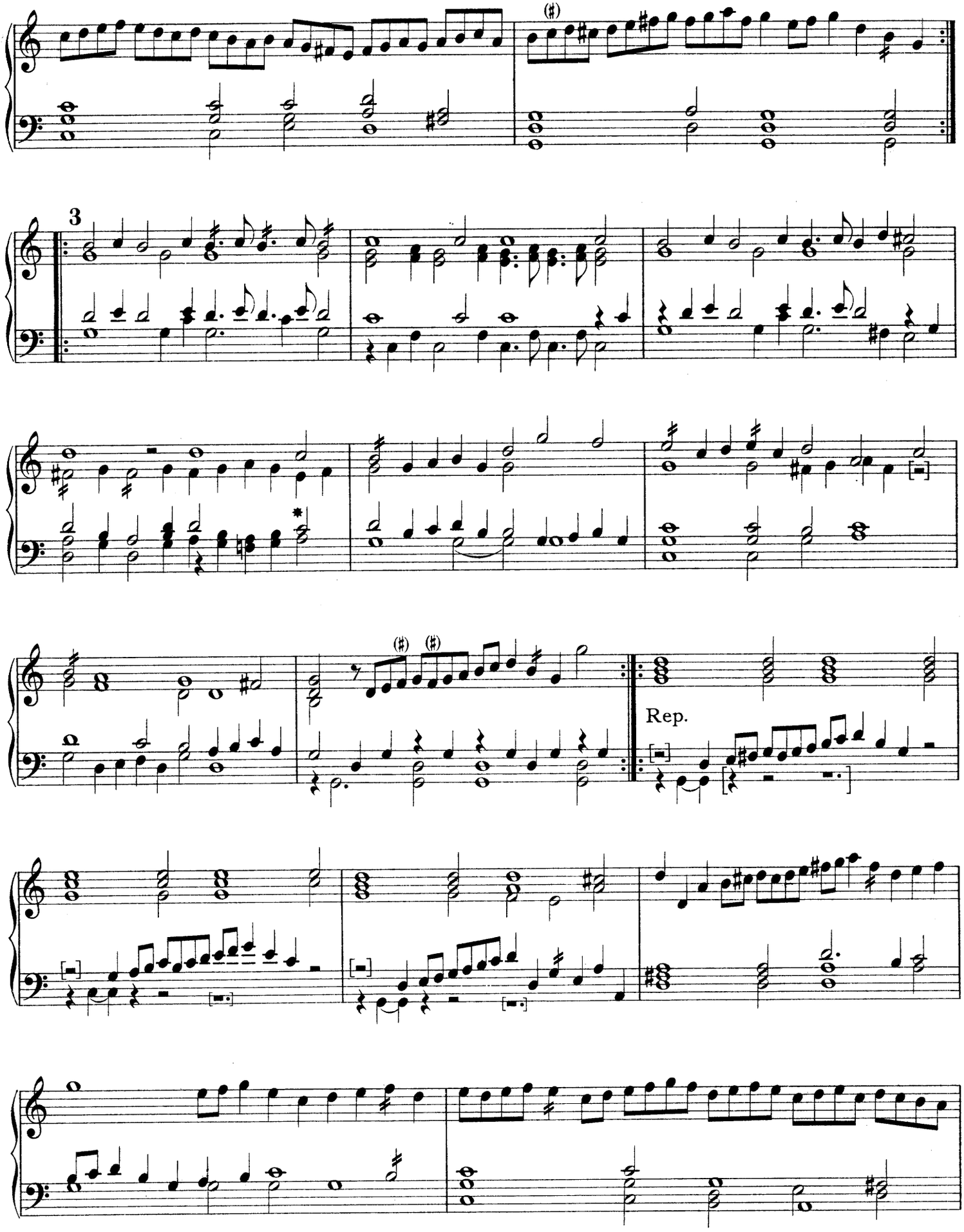


* Demisemiquavers in the M. S.
Zweiunddreissigstel in der Handschrift.

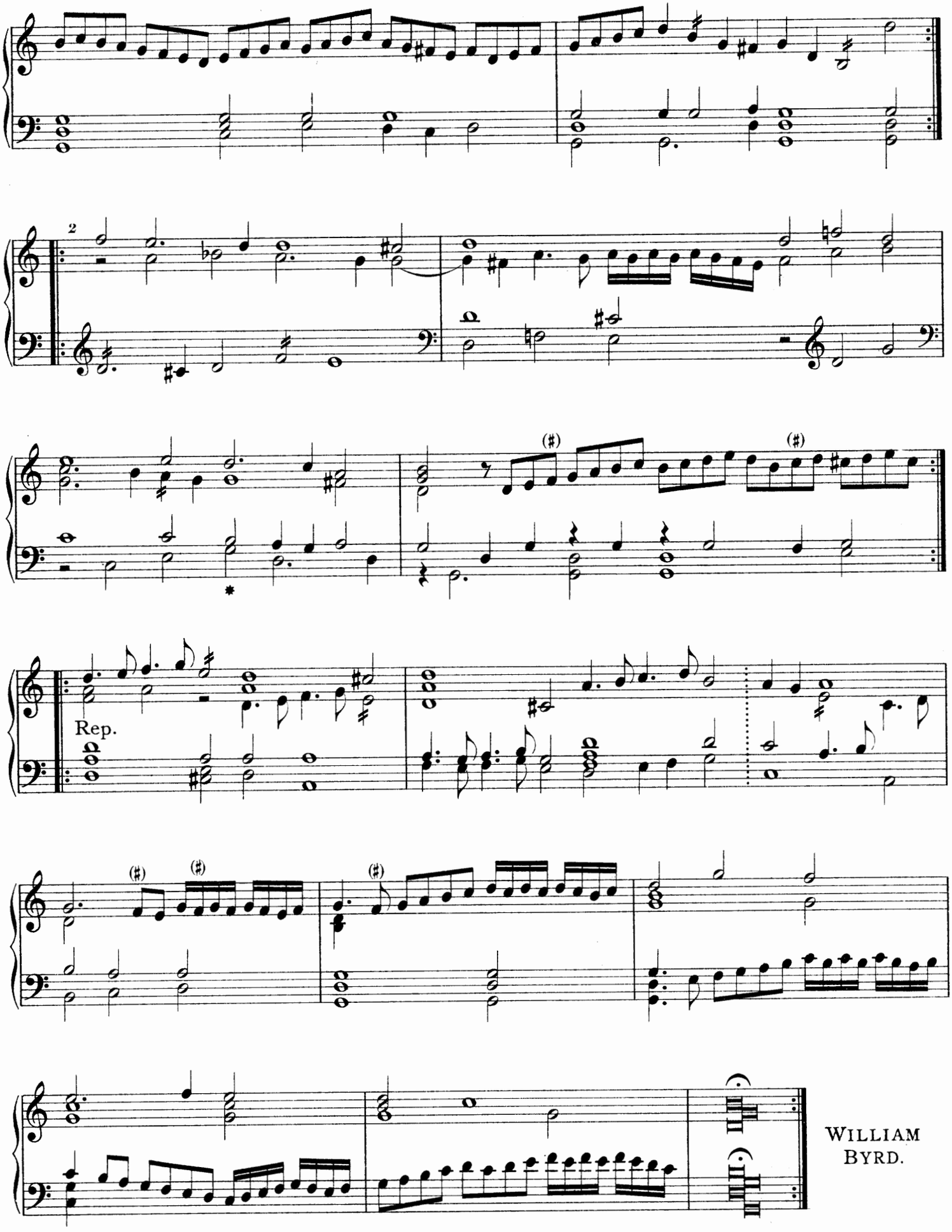


* Demisemiquavers in the M.S.
Zweiunddreissigstel in der Handschrift.


Rep.
2
Rep.



* C sharp in the M.S.
Cis in der Handschrift.

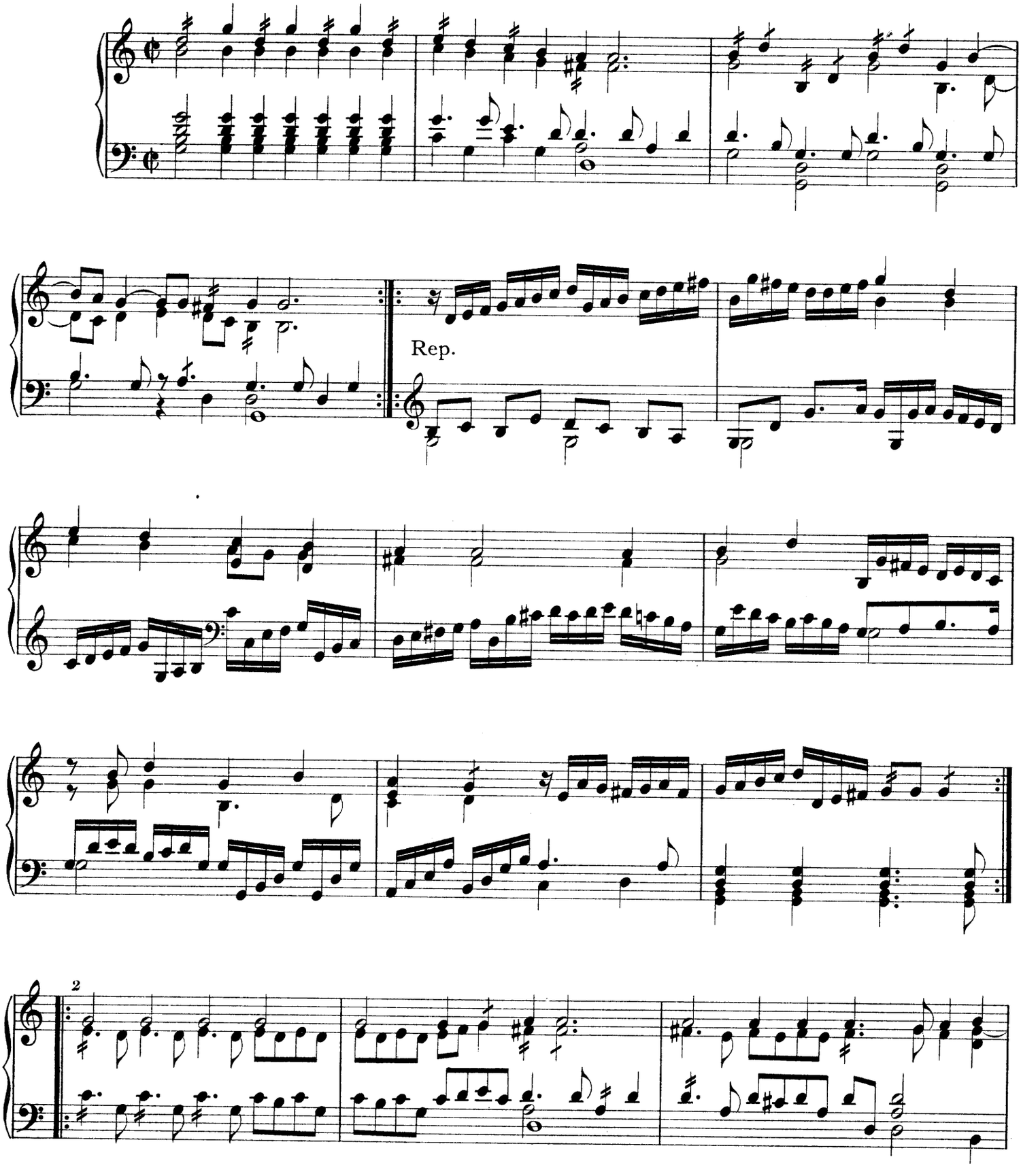


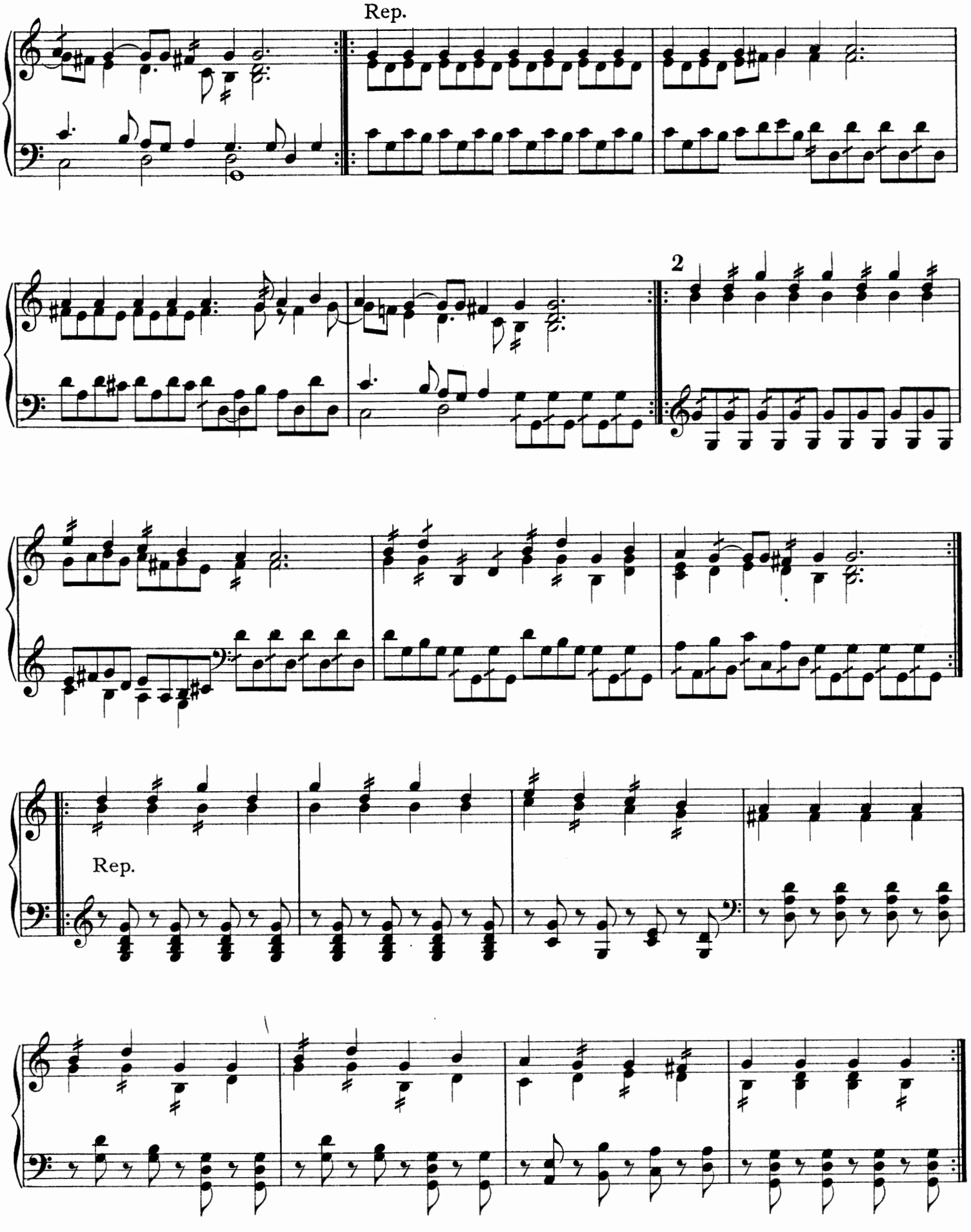
* A F in the M. S.

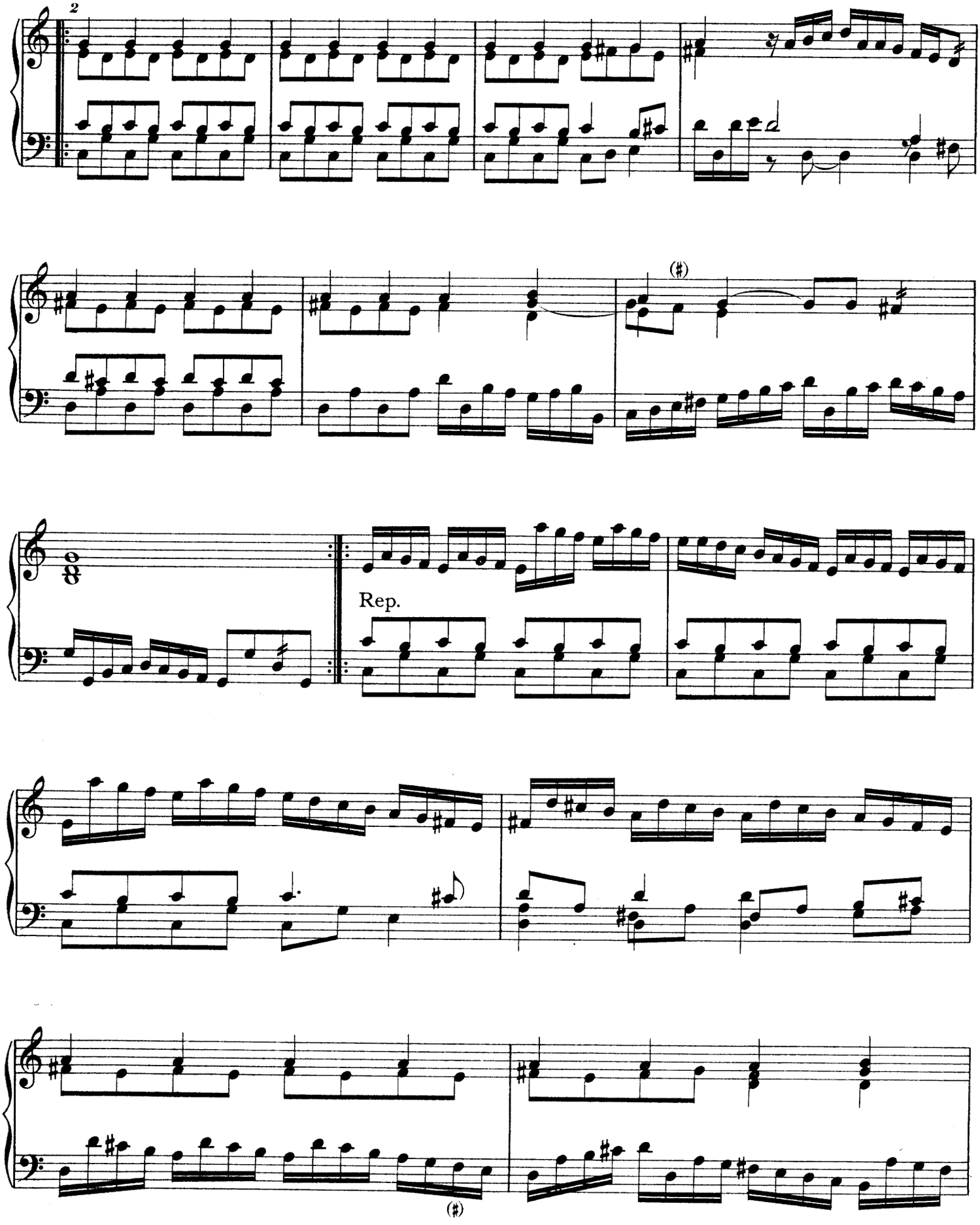
* A F in der Handschrift.

[CXXXV.]
The King's Hunt.

JOHN BULL.




Rep.
2
Rep.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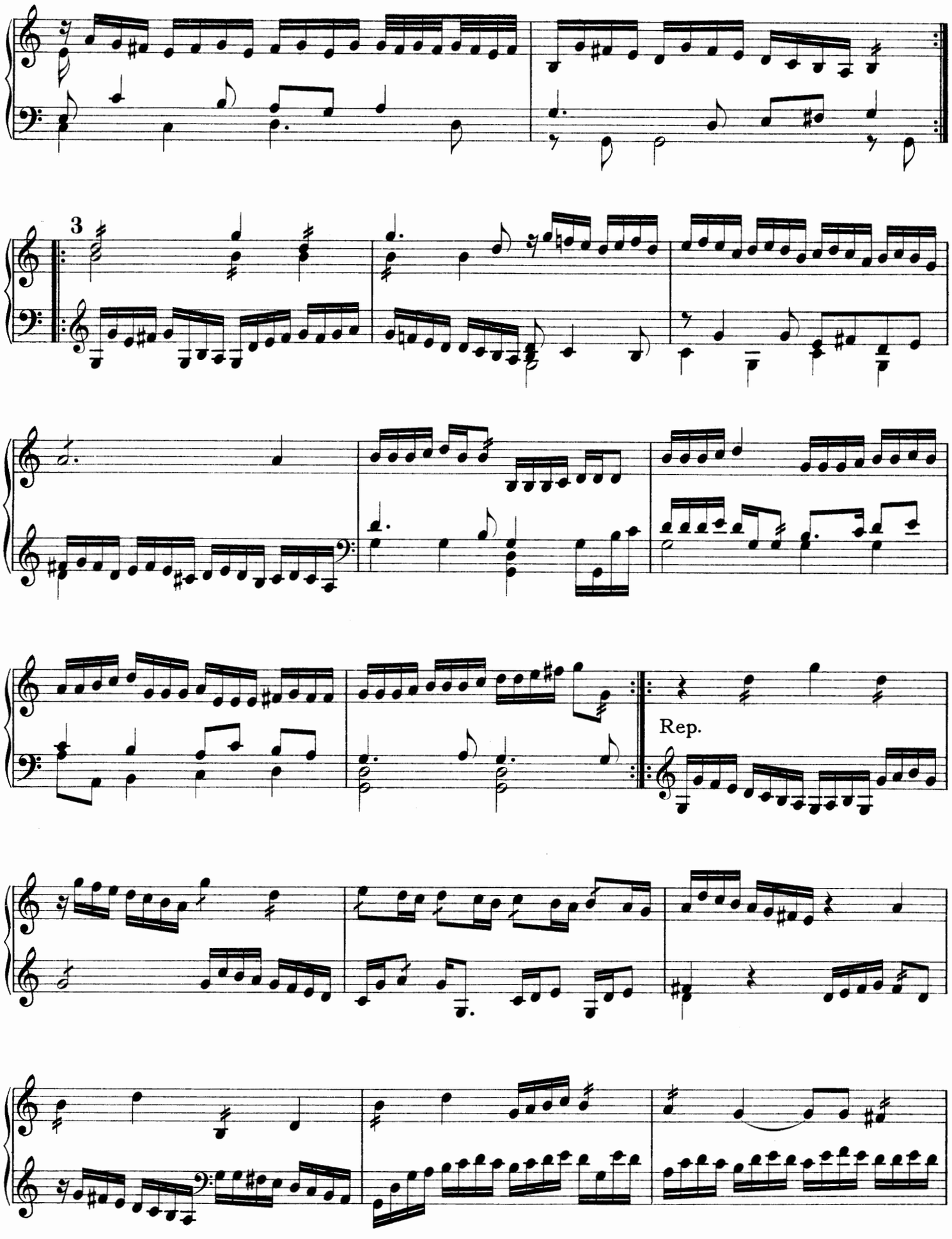
(♯)
Rep.
(♯)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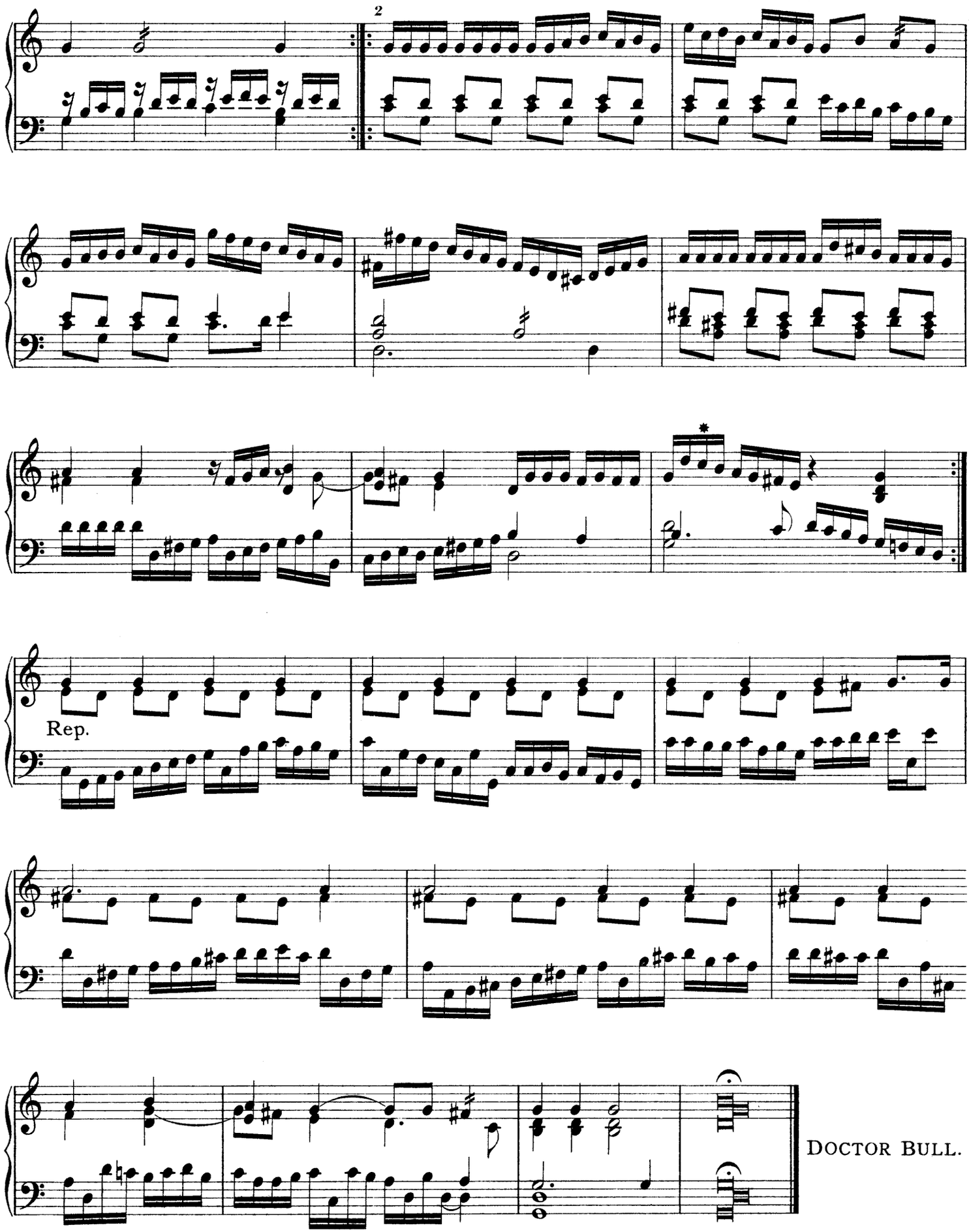
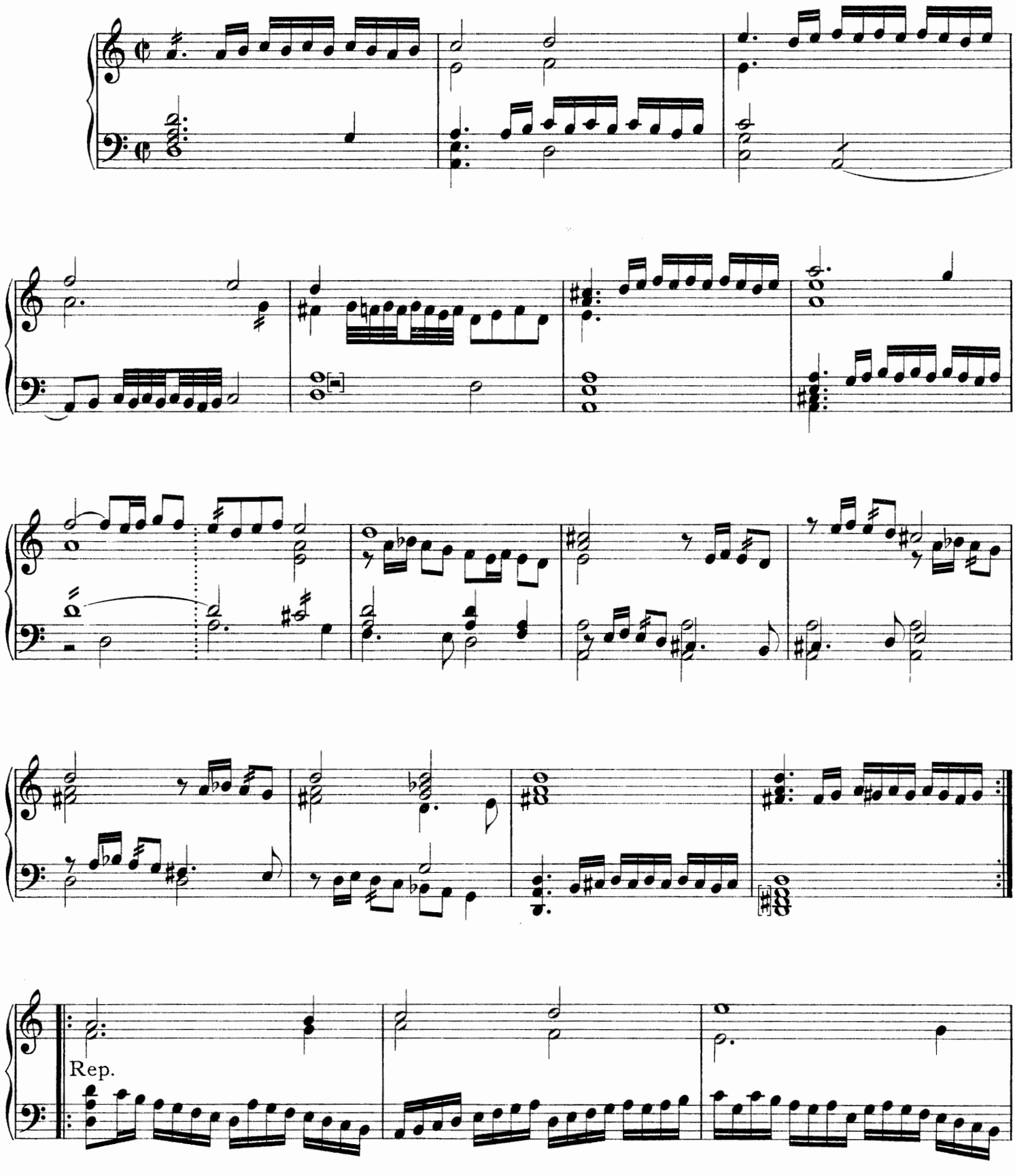
Rep.

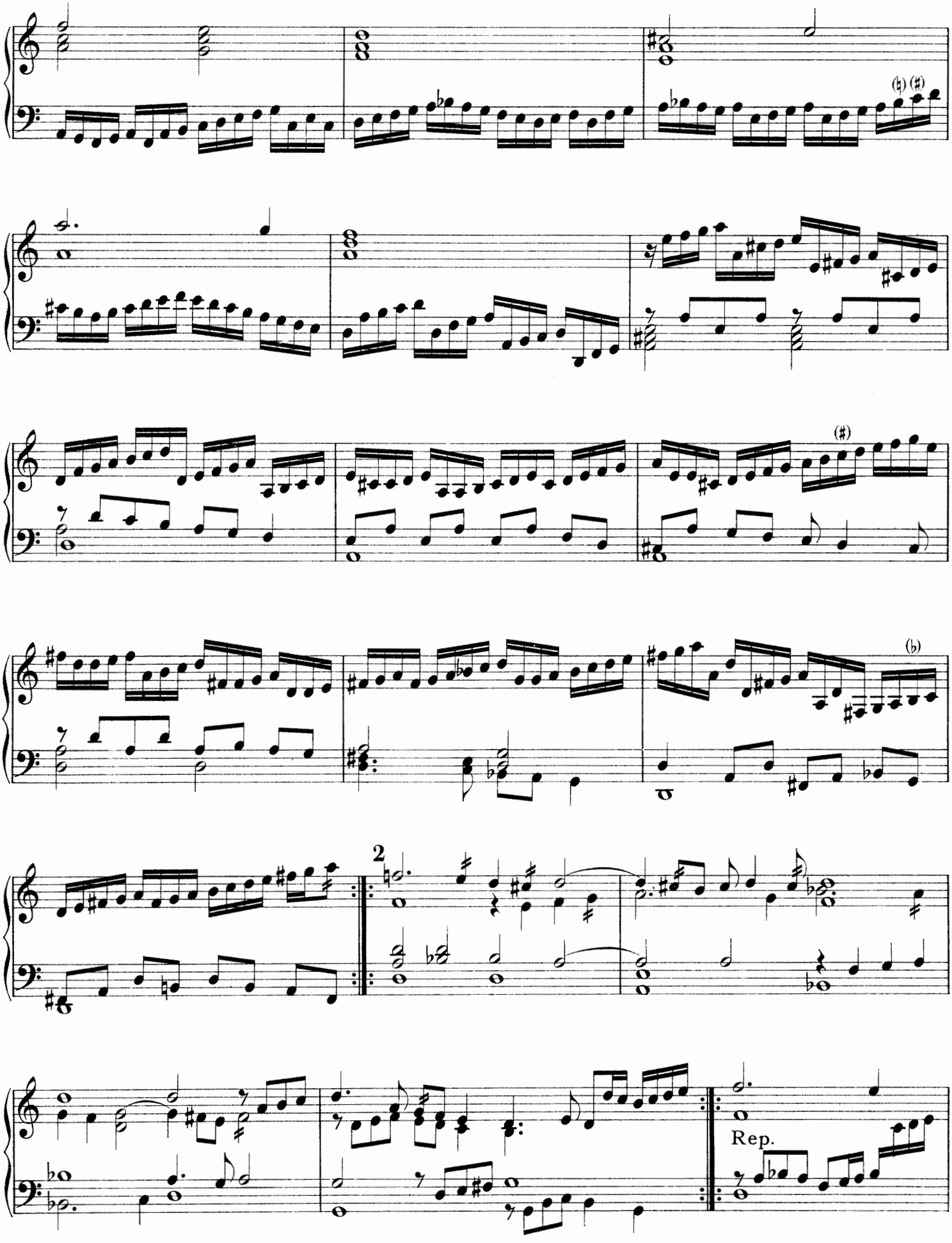


* C sharp in the M.S.
Cis in der Handschrift.

[CXXXVI.]
Pavana.

JOHN BULL.

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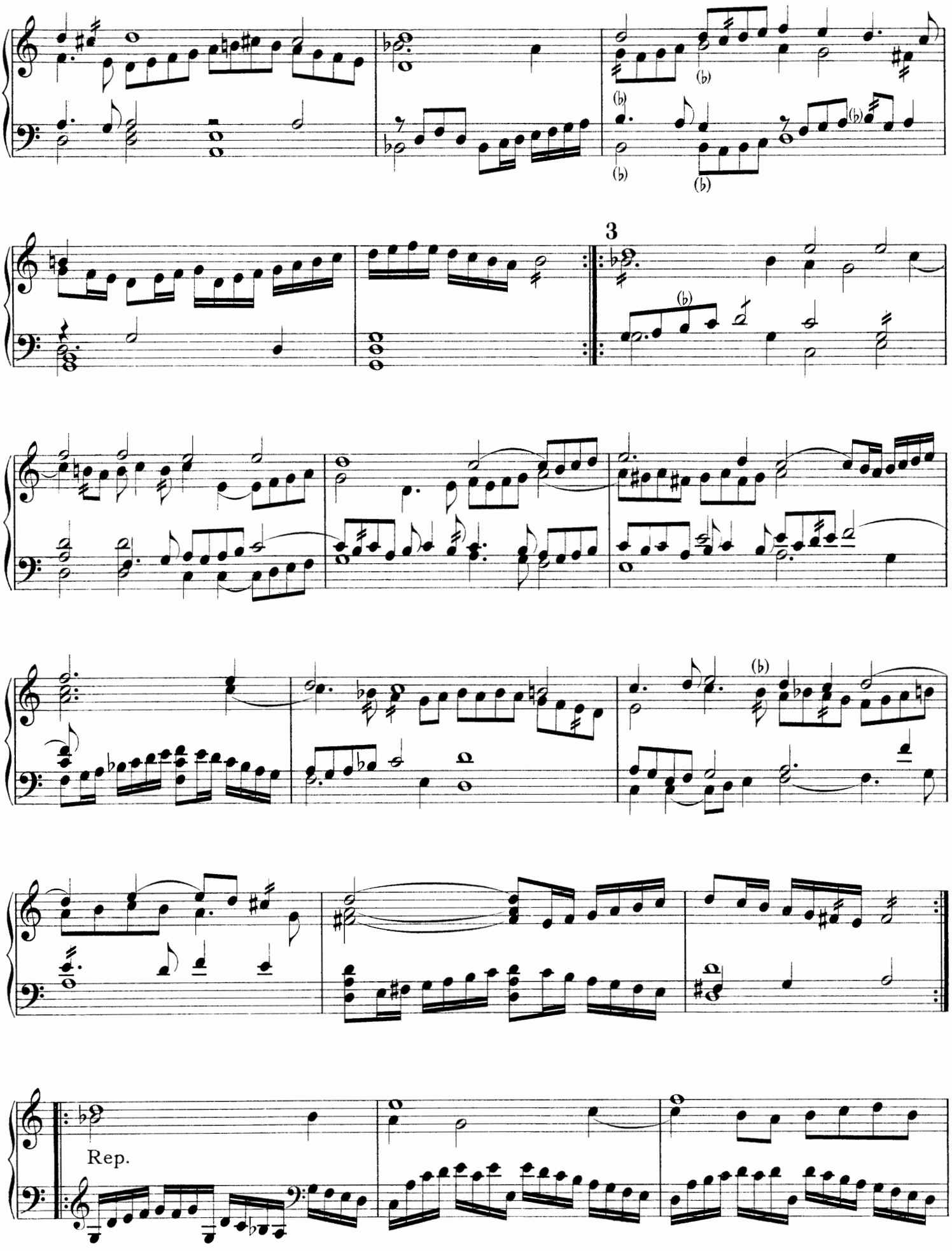
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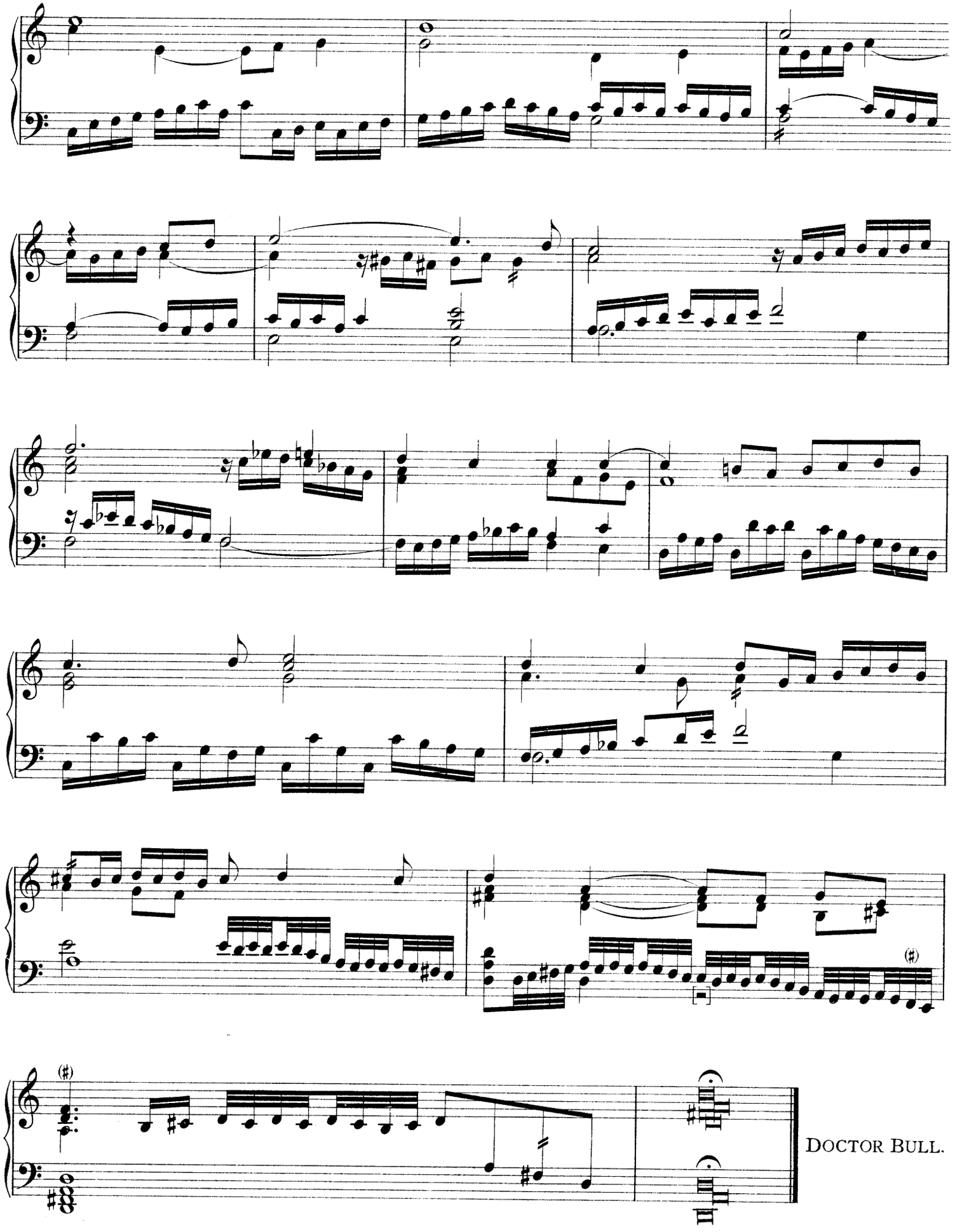
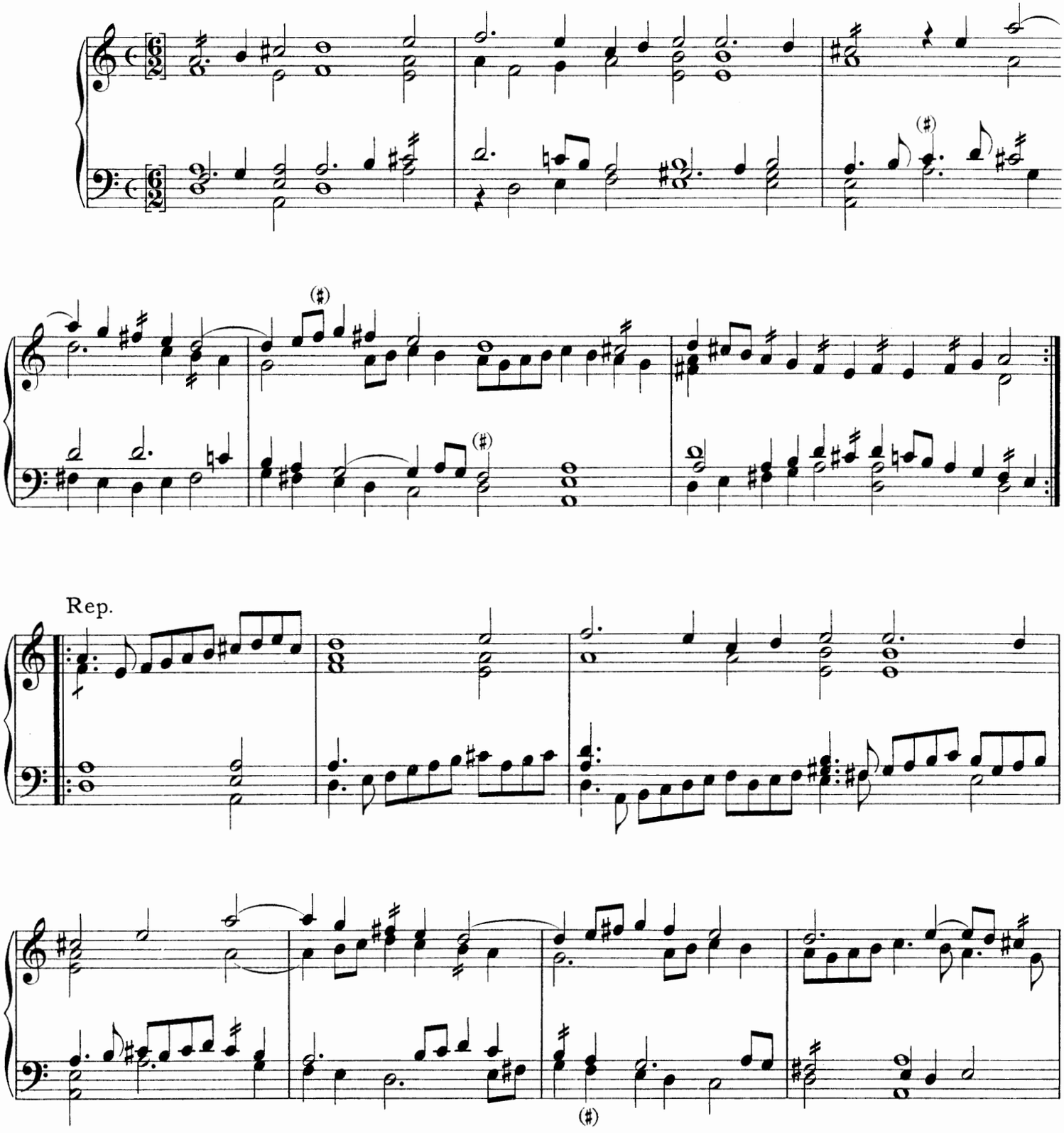
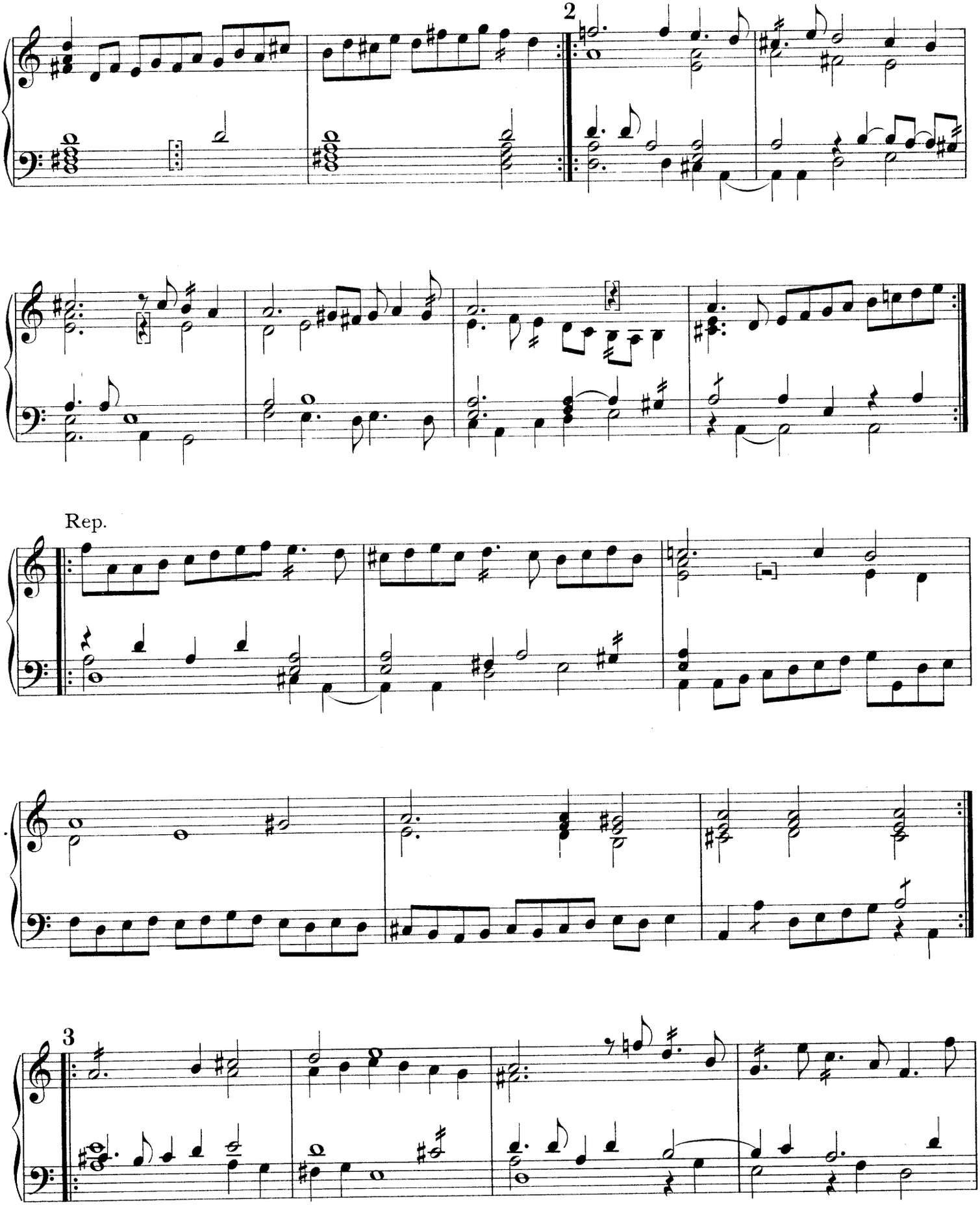


DOCTOR BULL.

[CXXXVII.]
Galiarda.

JOHN BULL.

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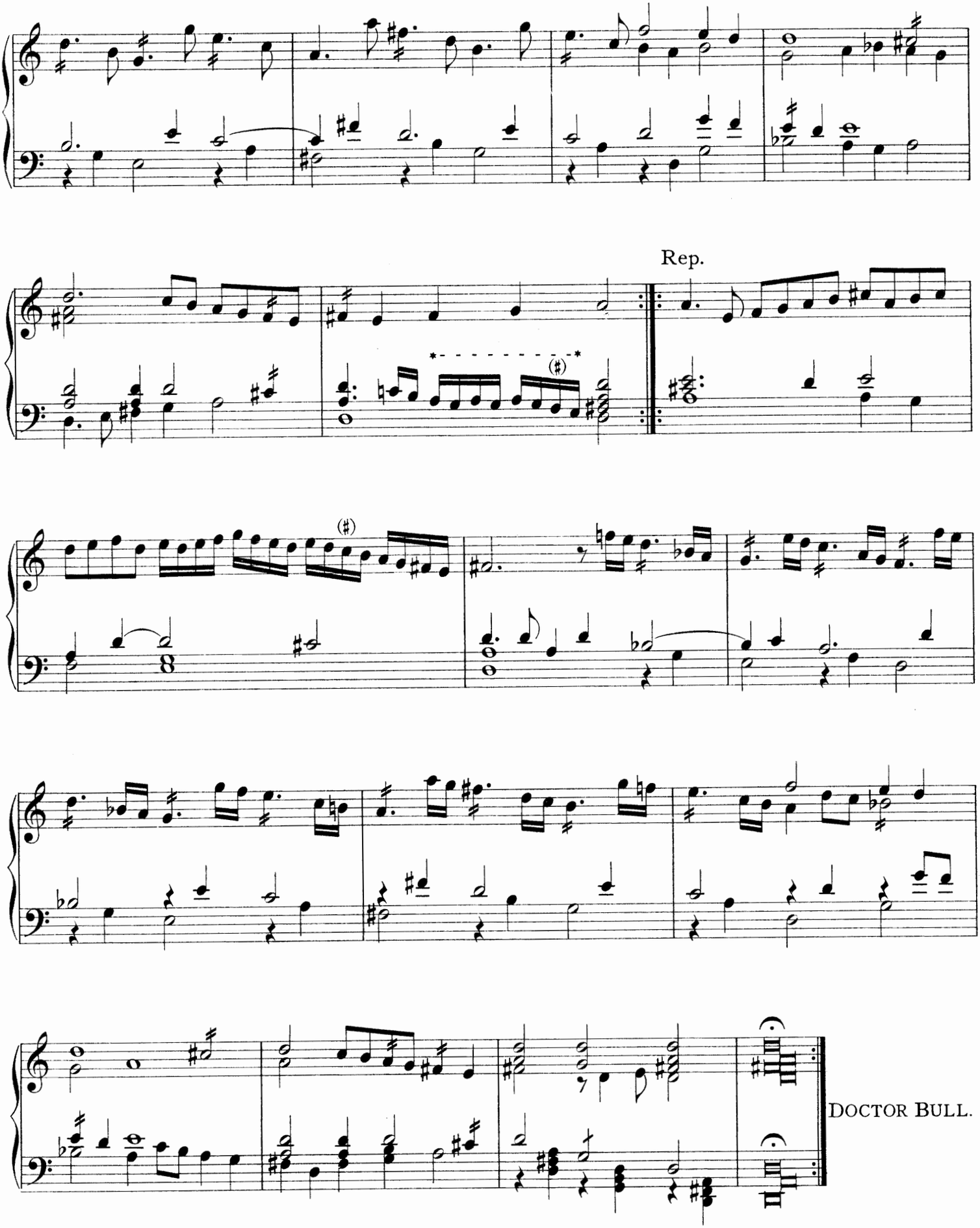
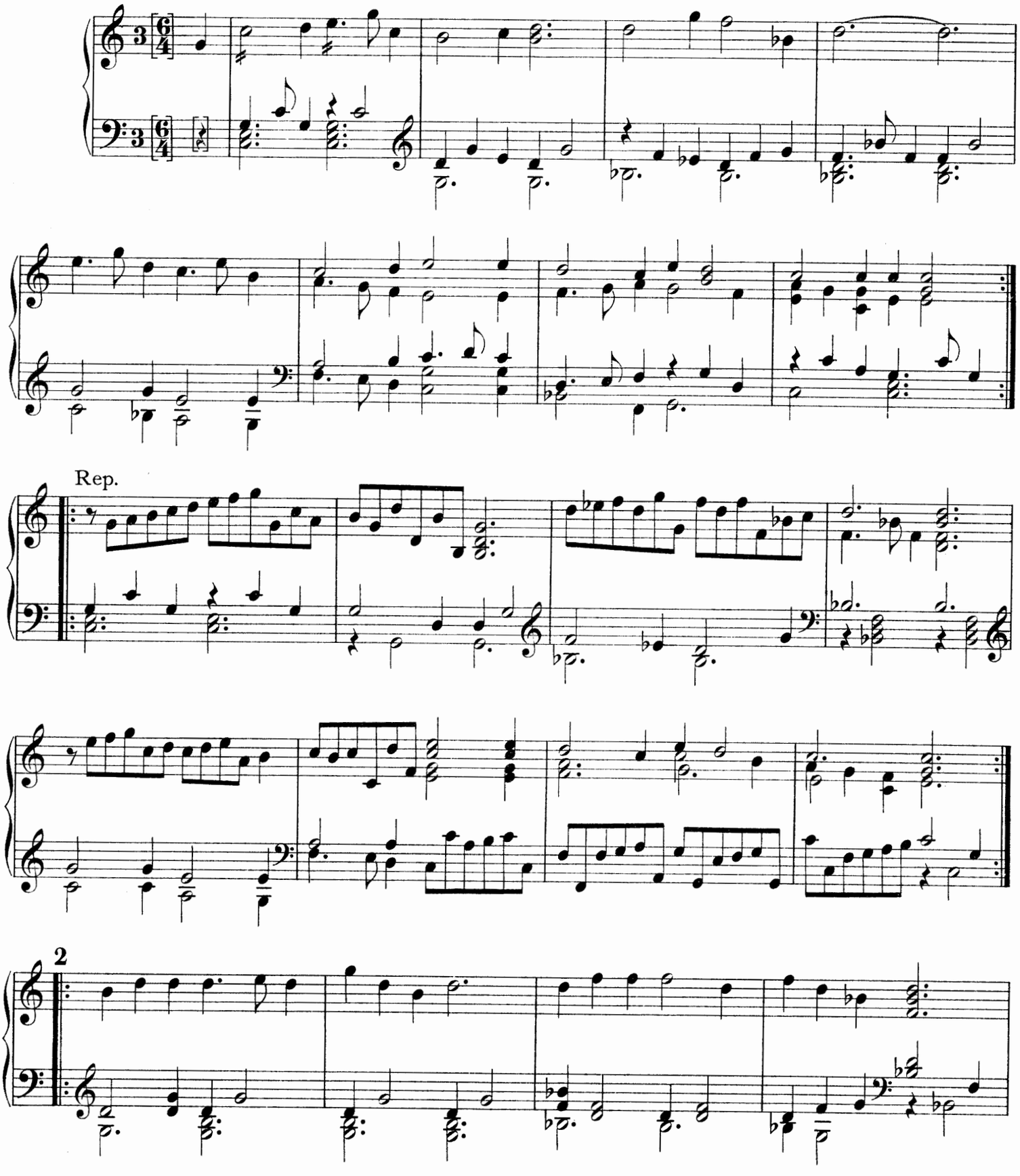
Rep.
3

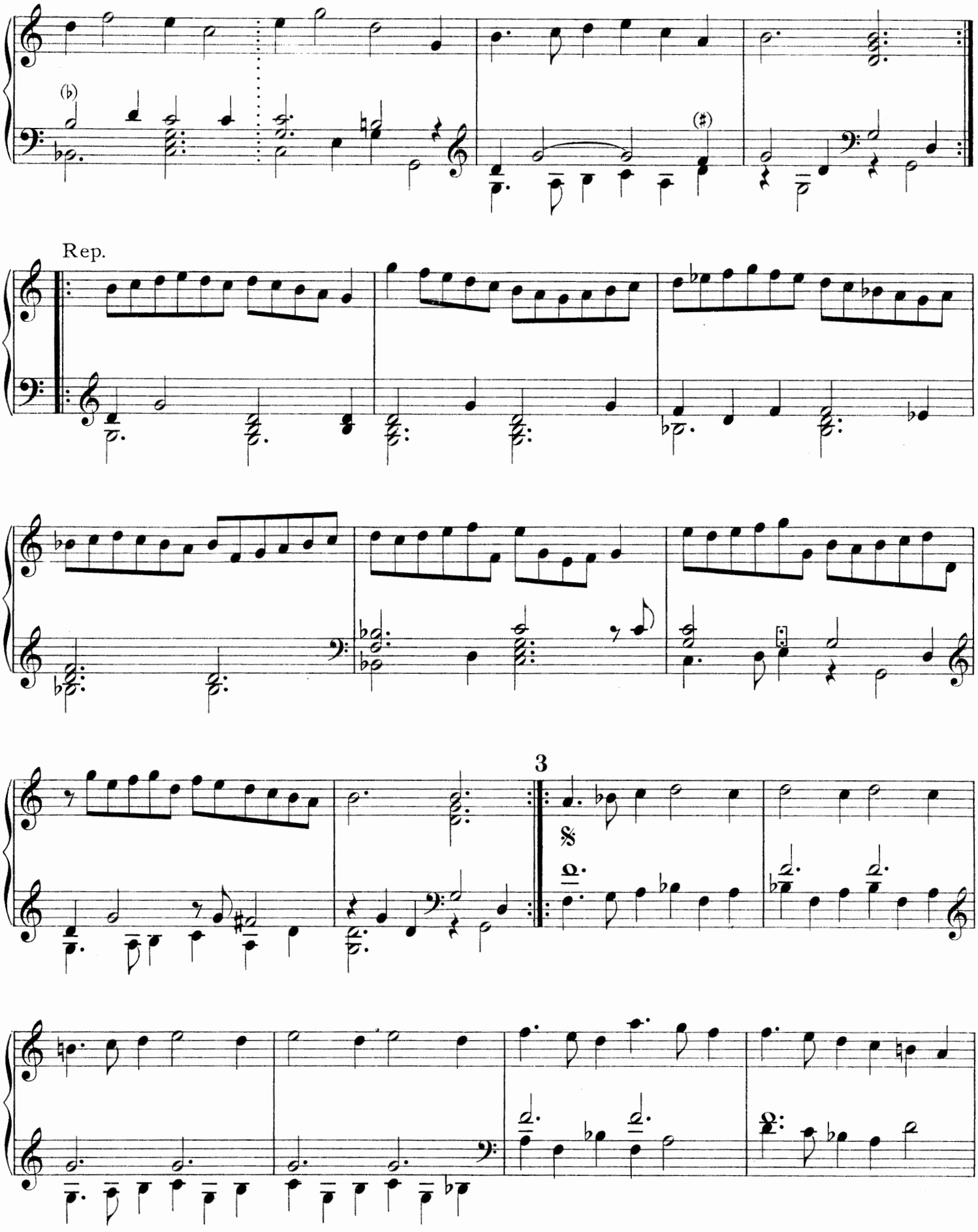


- - - - - - Demisemiquavers in the M. S.
Zweiunddreissigstel in der Handschrift.

[CXXXVIII.]
Dr. Bull's Juell.

JOHN BULL.




Rep.
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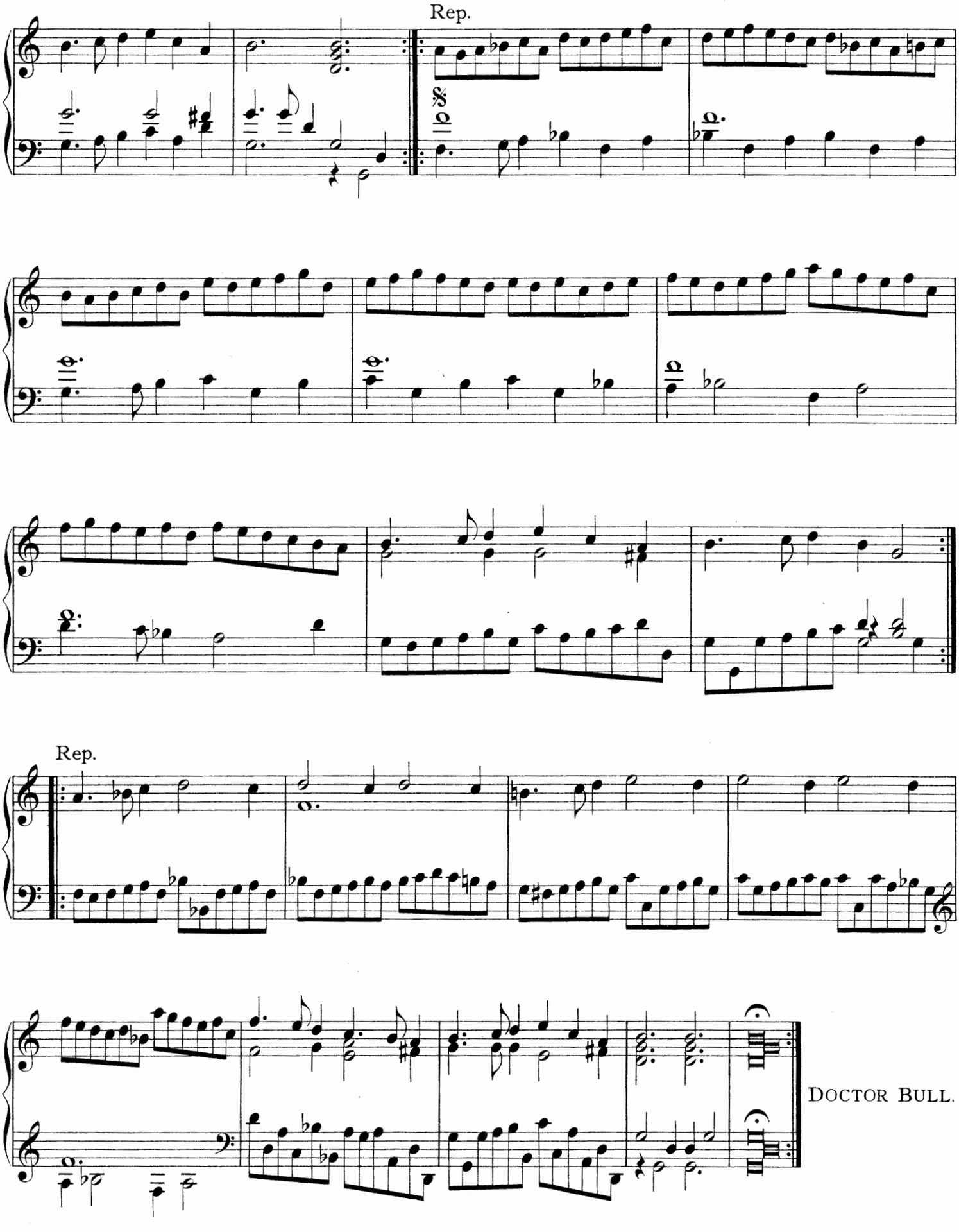
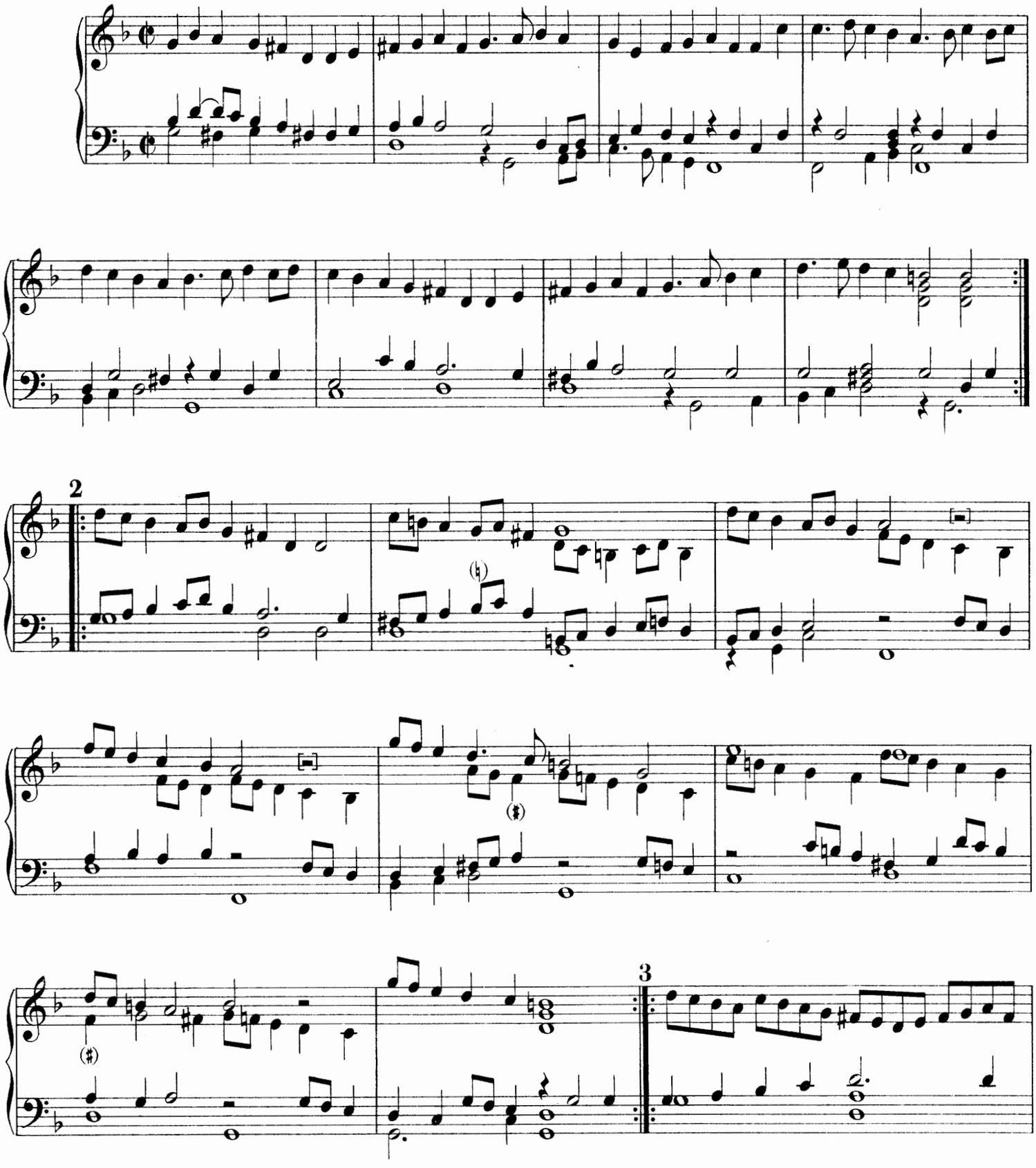
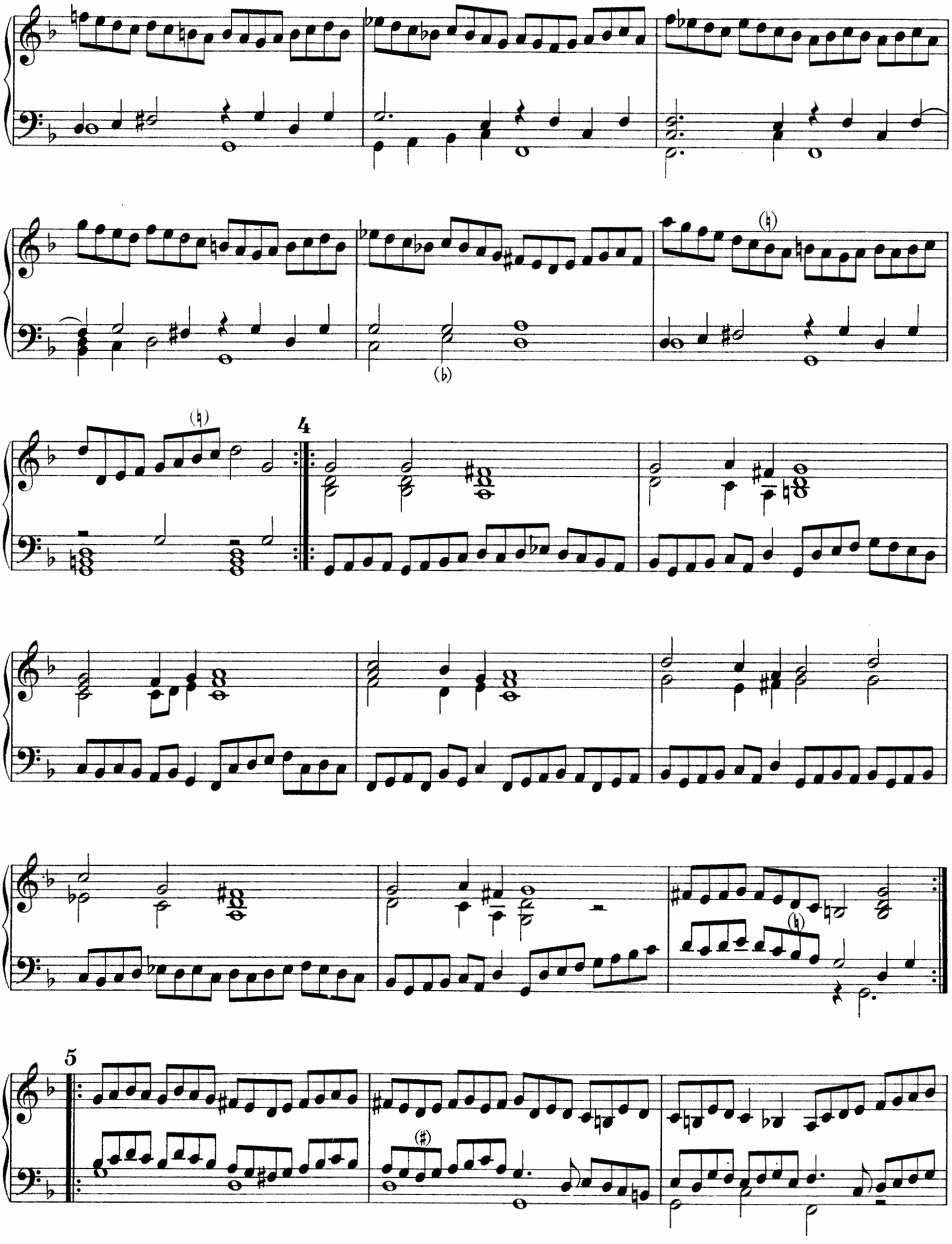


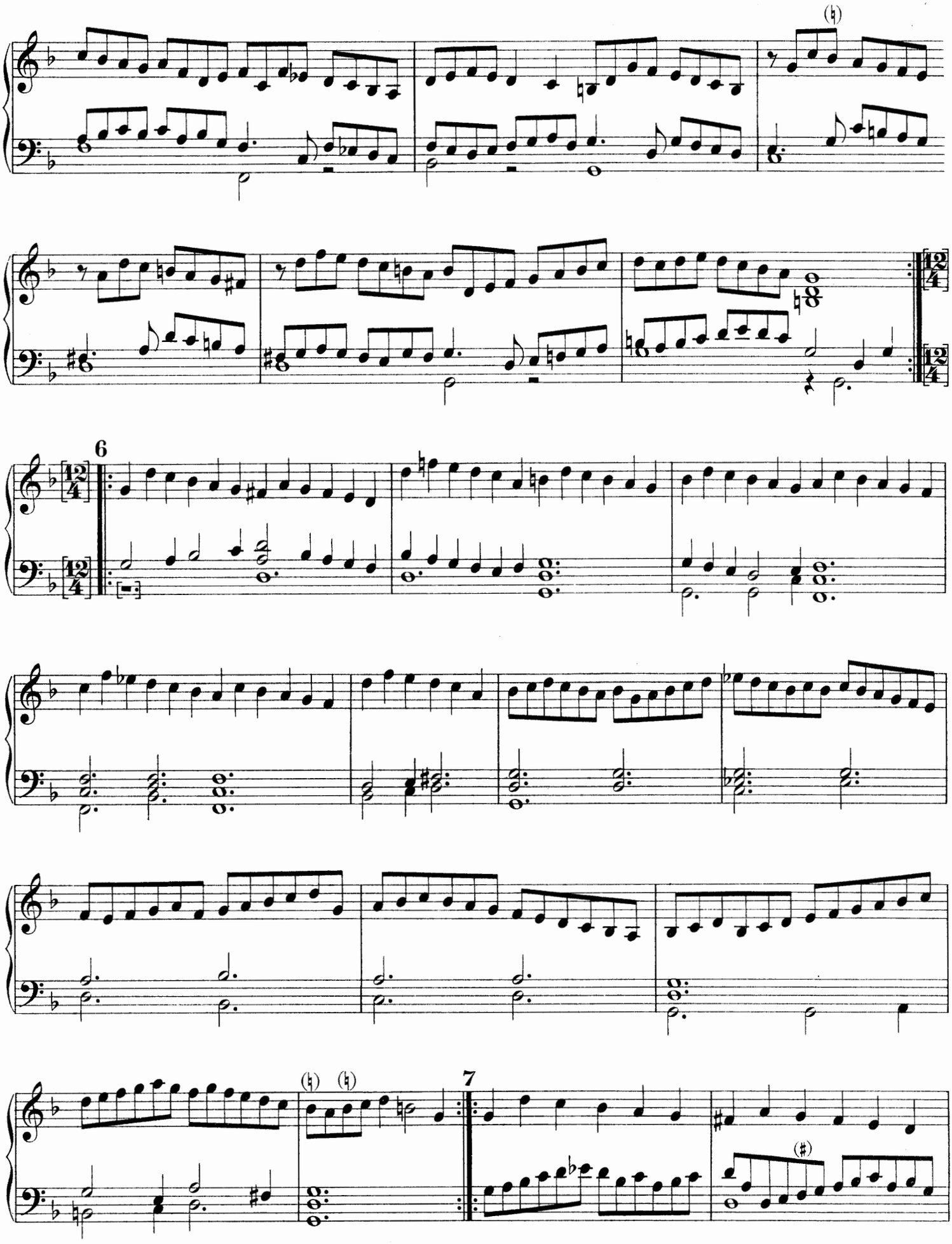
DOCTOR BULL.

[CXXXIX.]
The Spanish Paven.

JOHN BULL.



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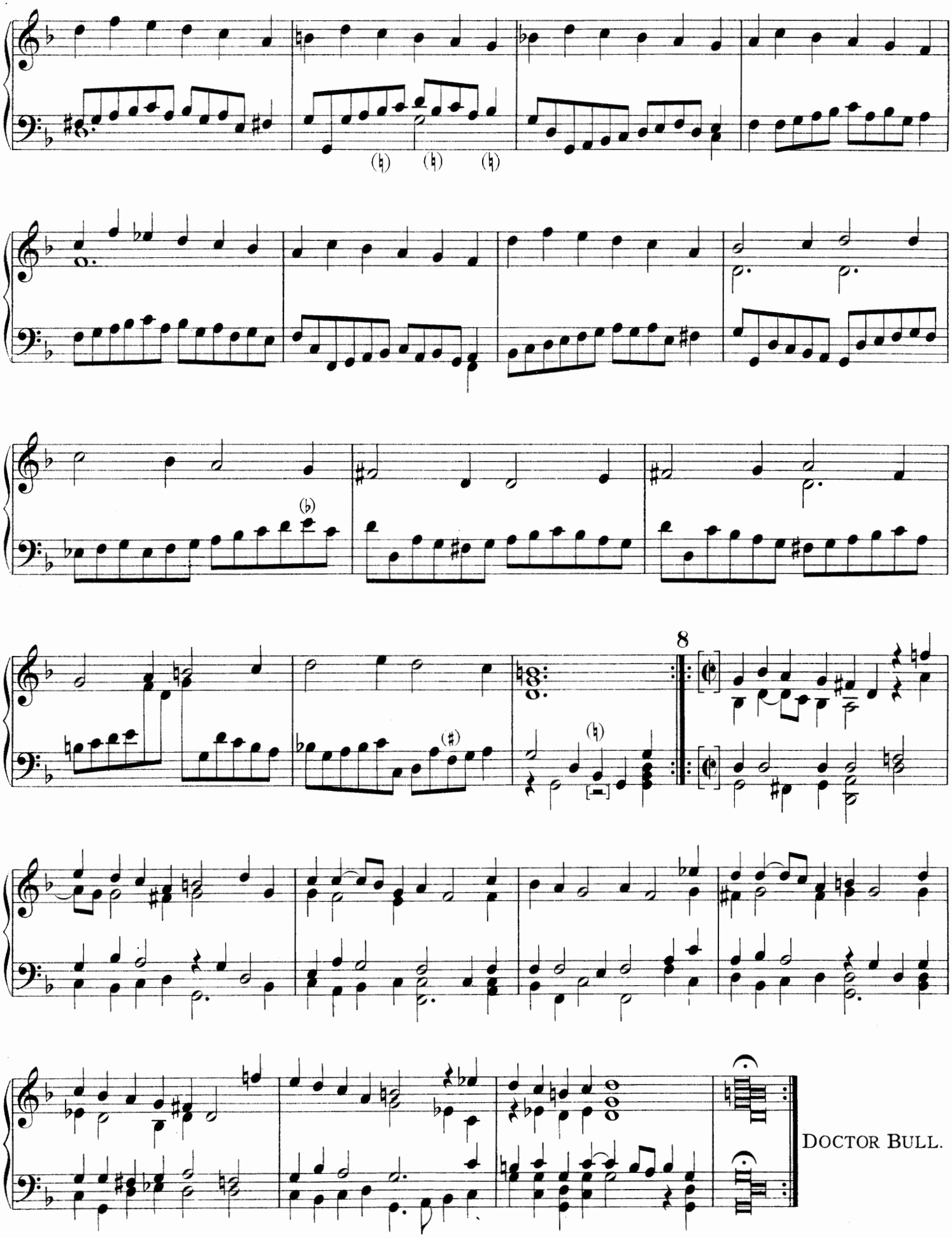
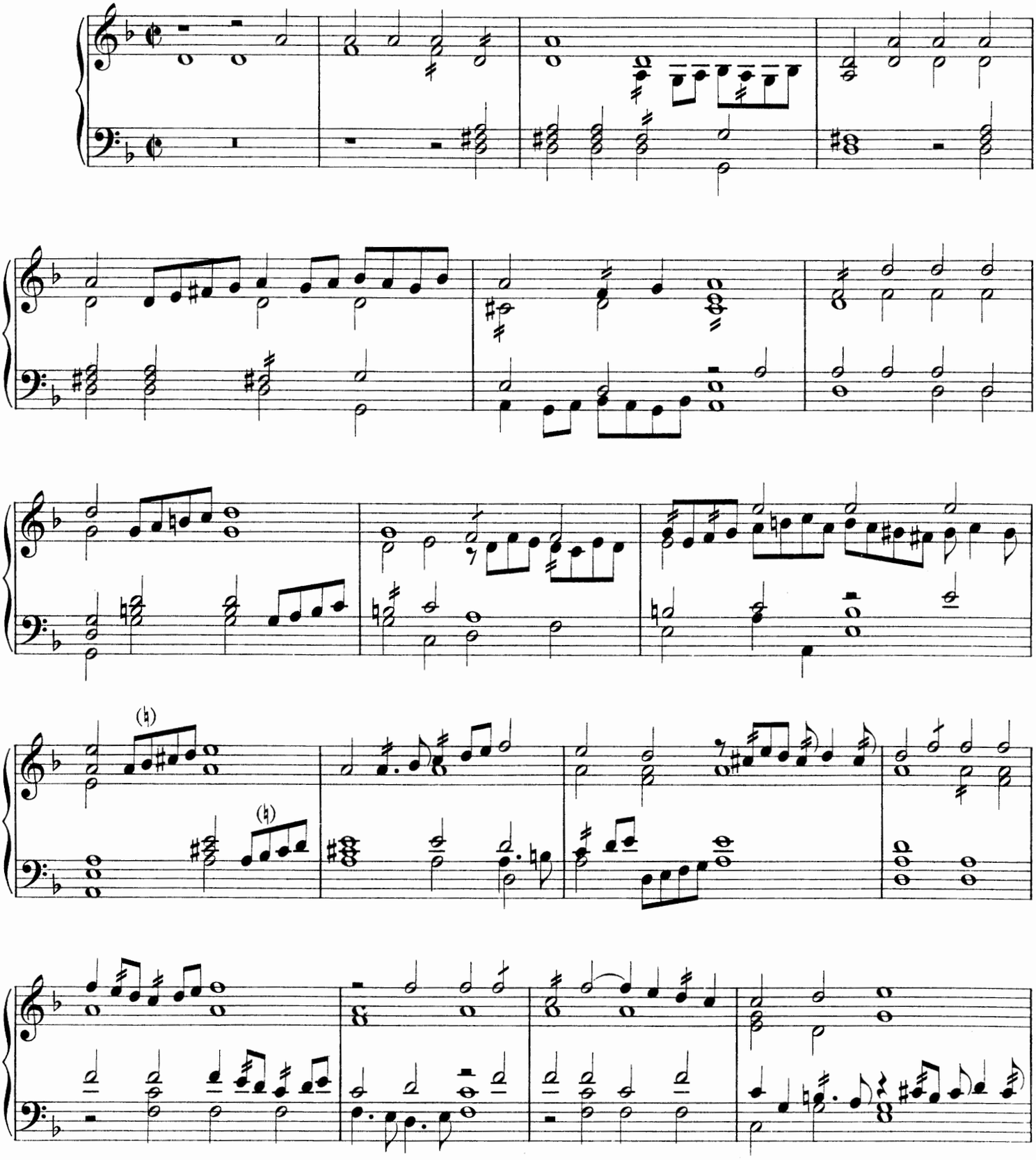
7

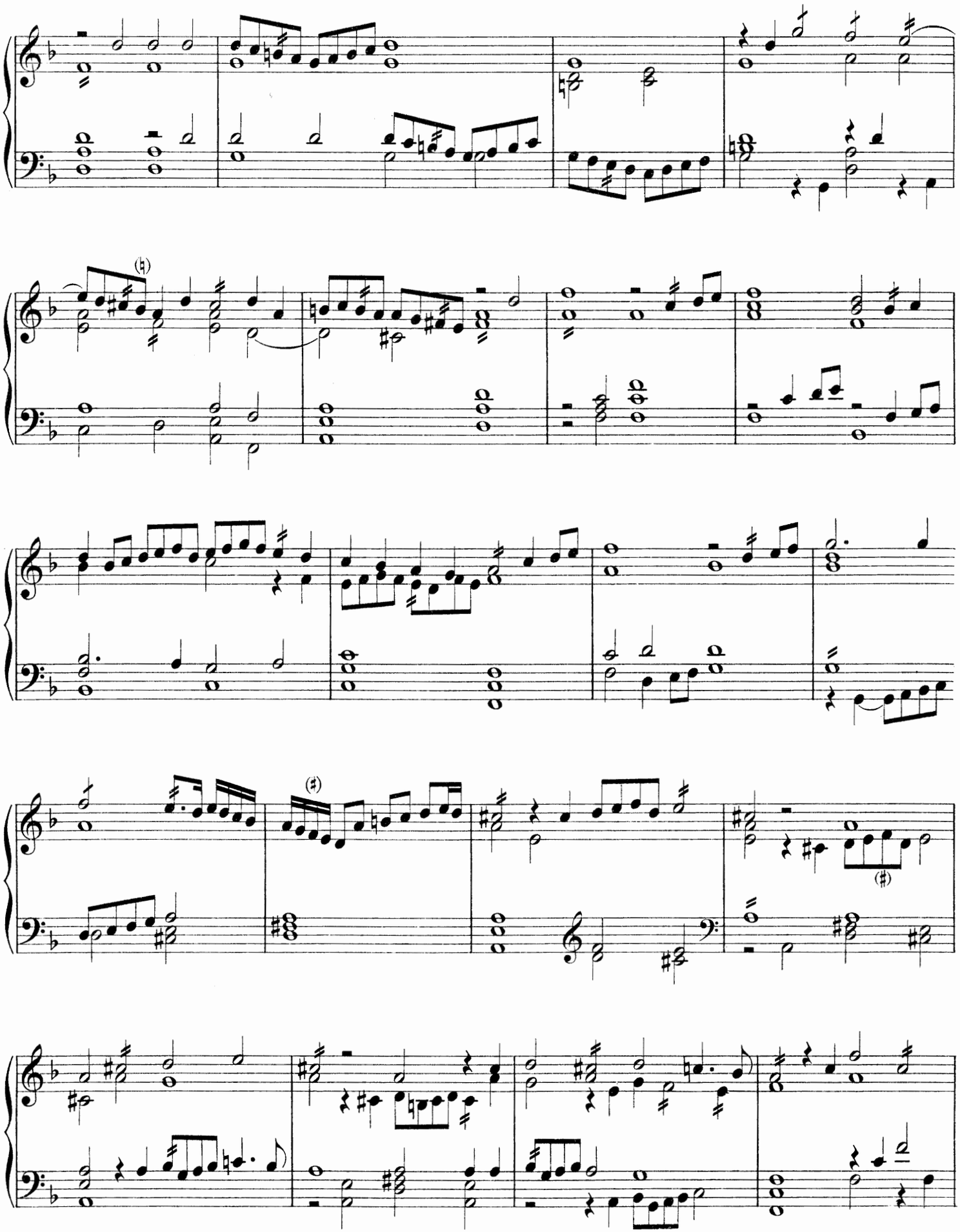


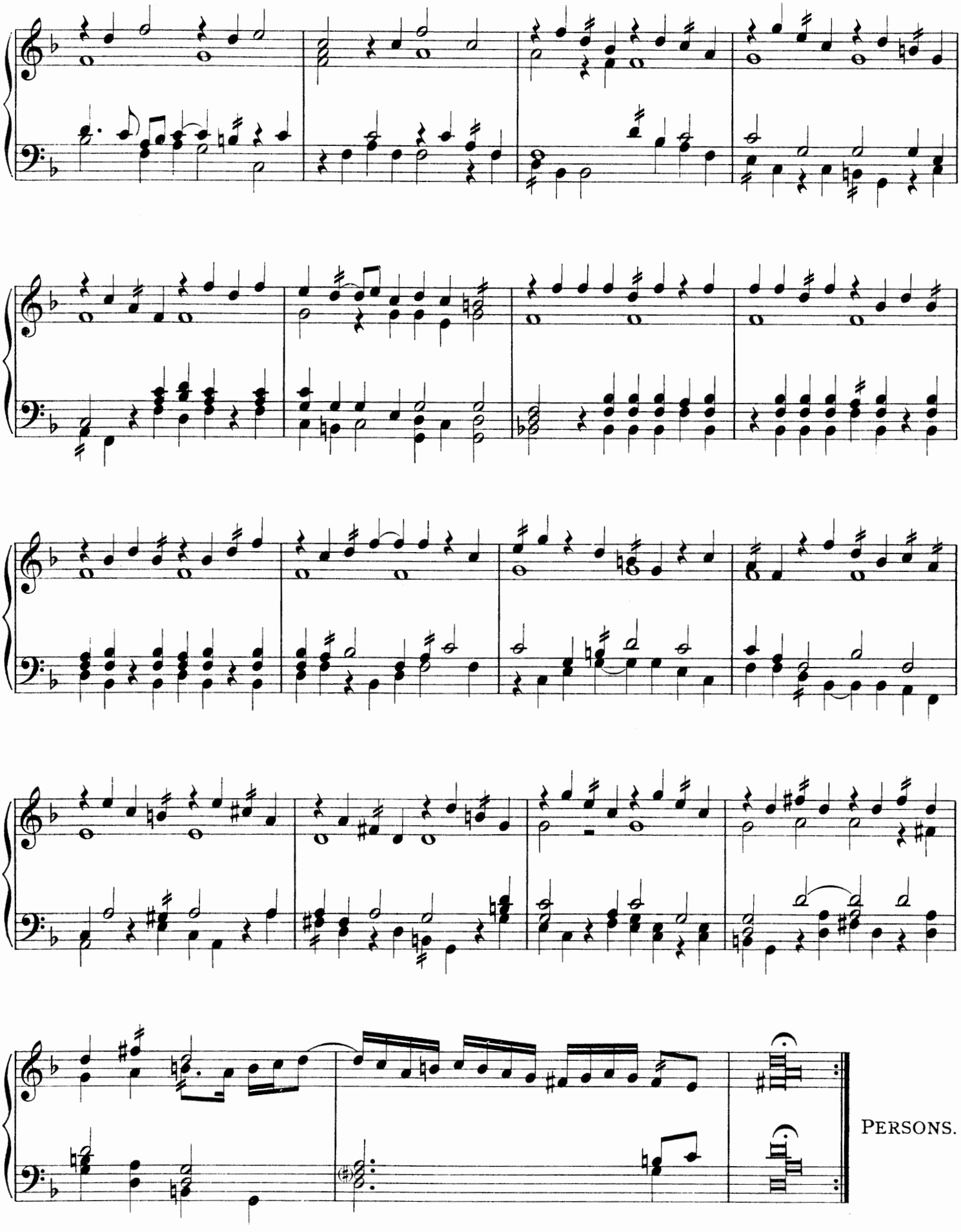
DOCTOR BULL.

[CXL.]
In Nomine.
1.

[JOHN?] PARSONS.



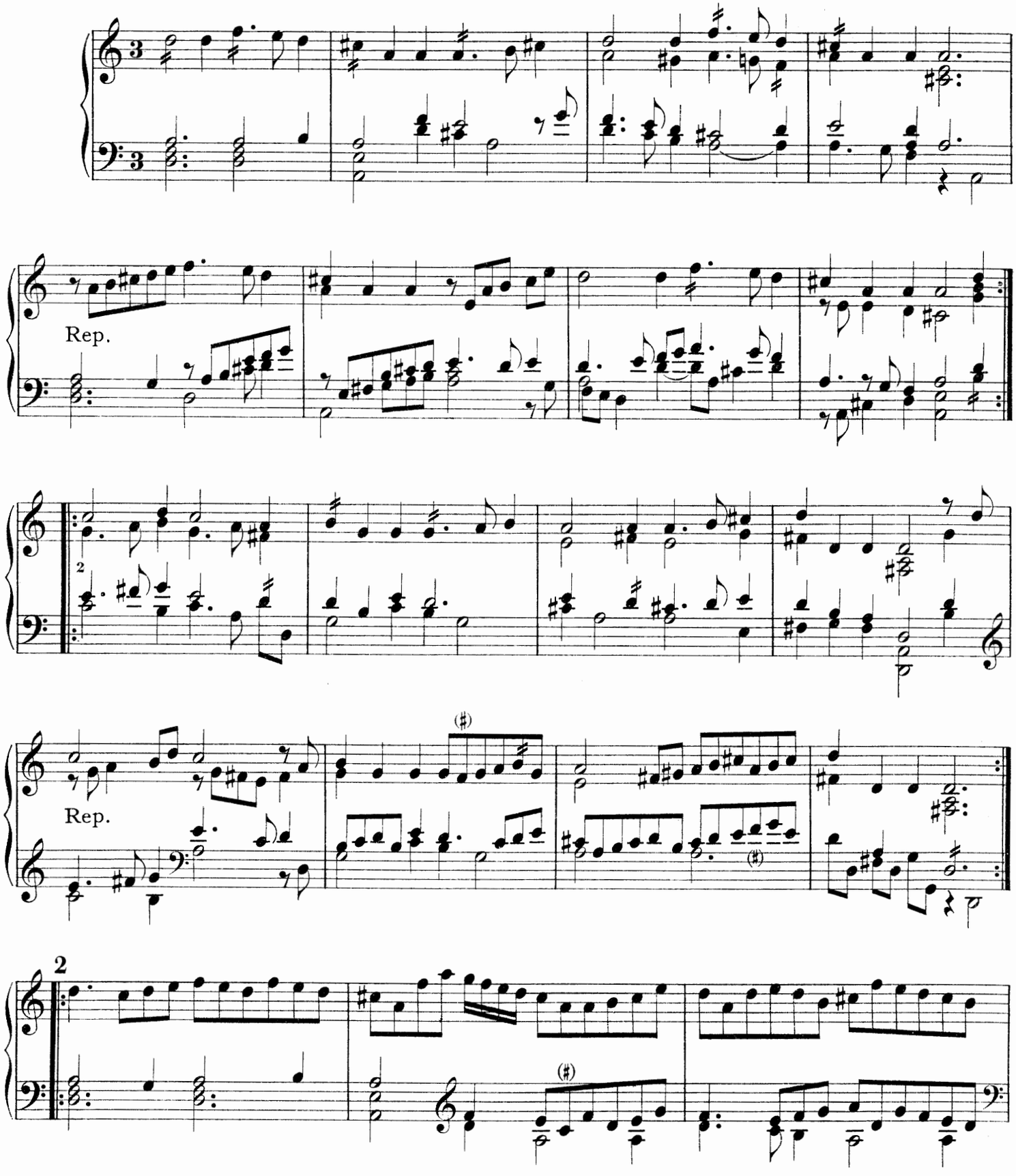


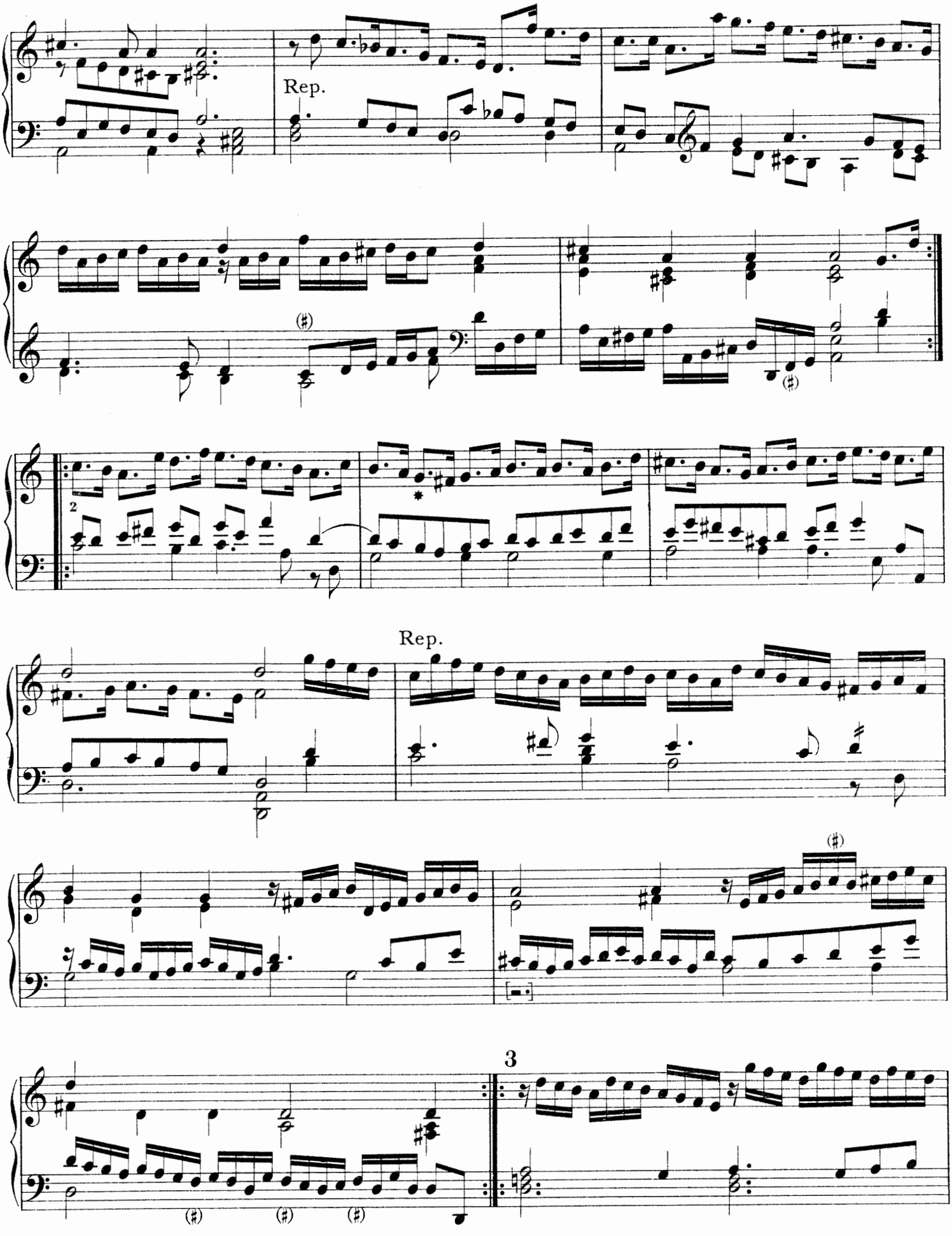


PERSONS.

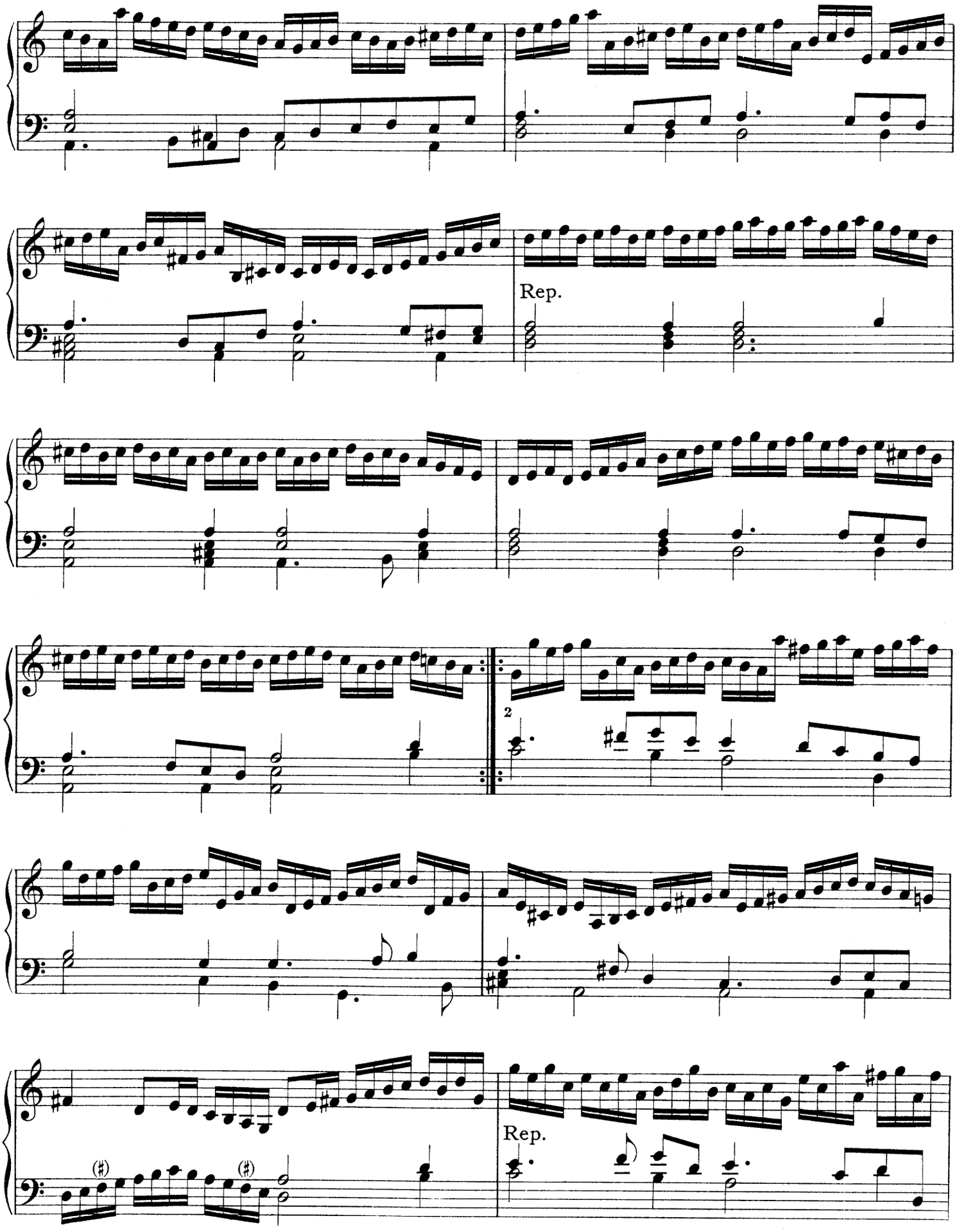
[CXLI.]
Wooddy-Cock.
2.

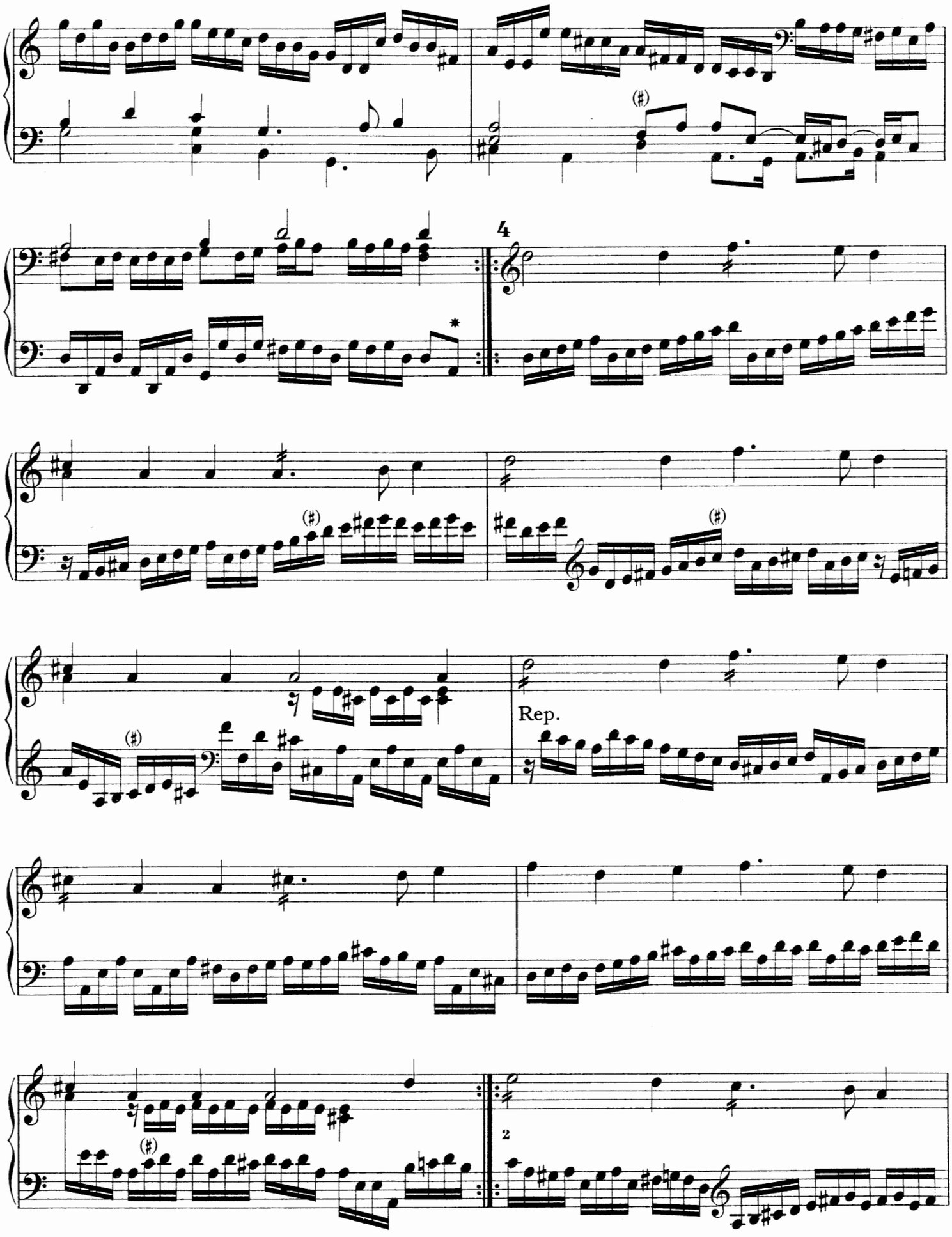
GILES FARNABY.



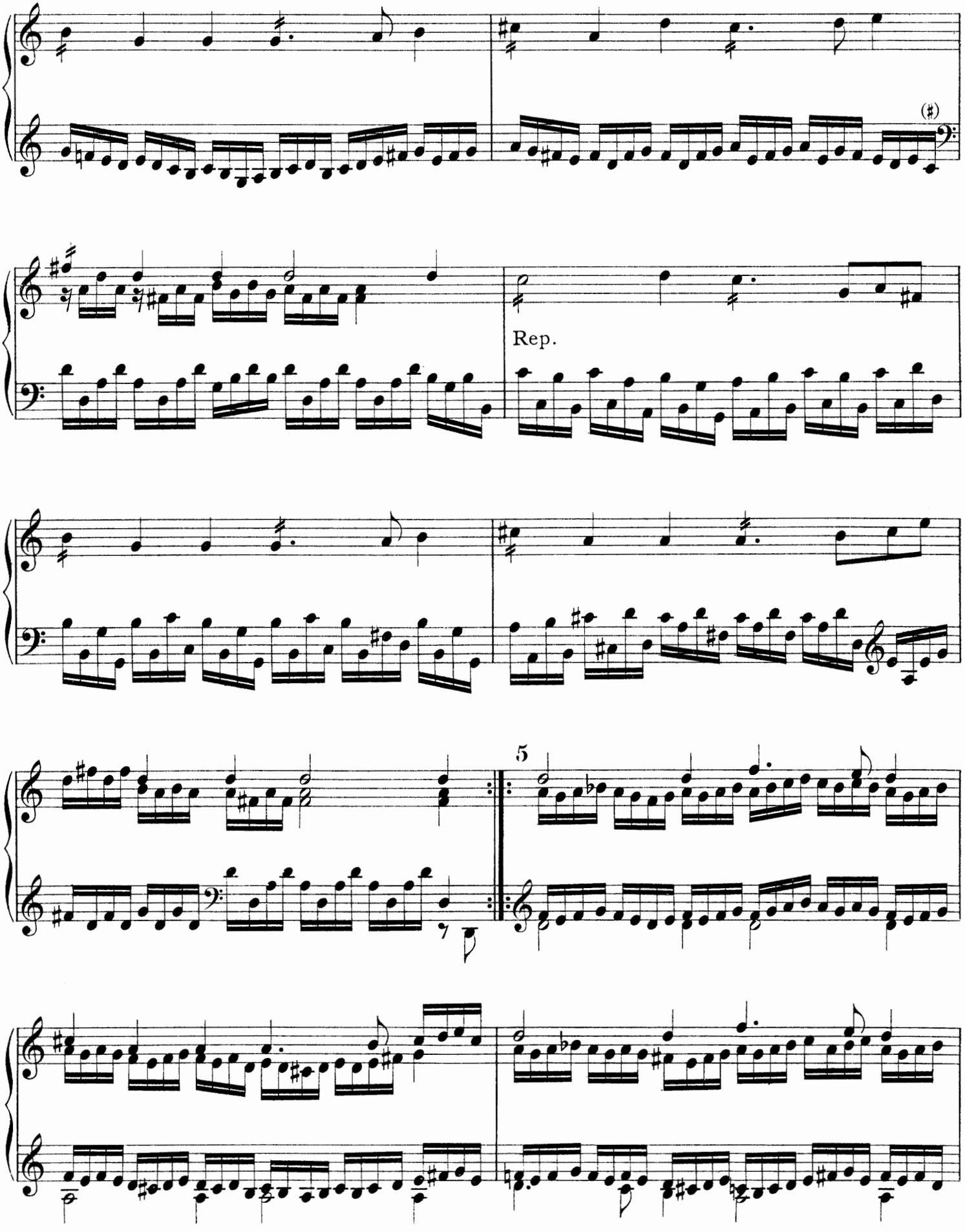


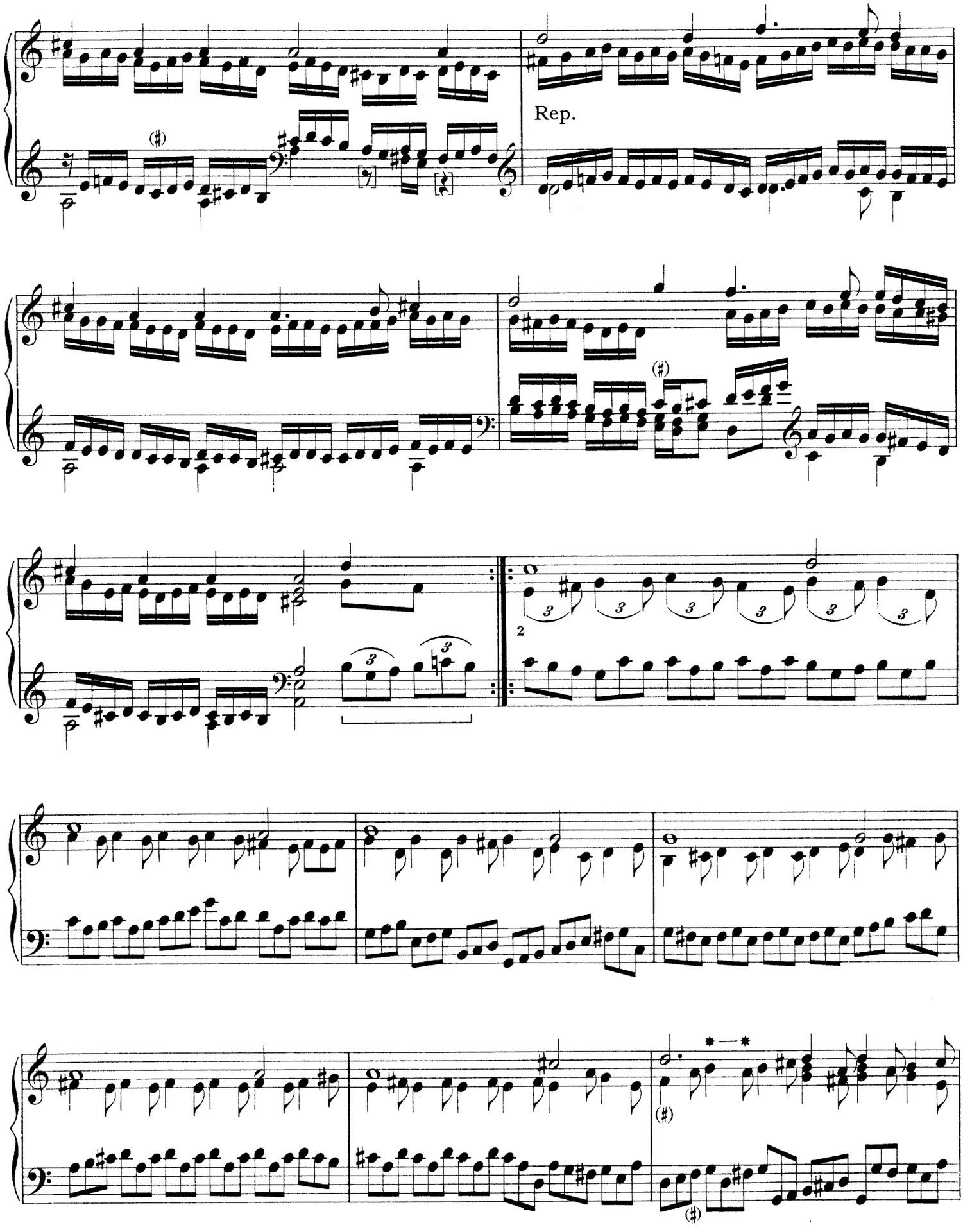
* G sharp in the M. S.
Gis in der Handschrift.


Rep.
2
Rep.

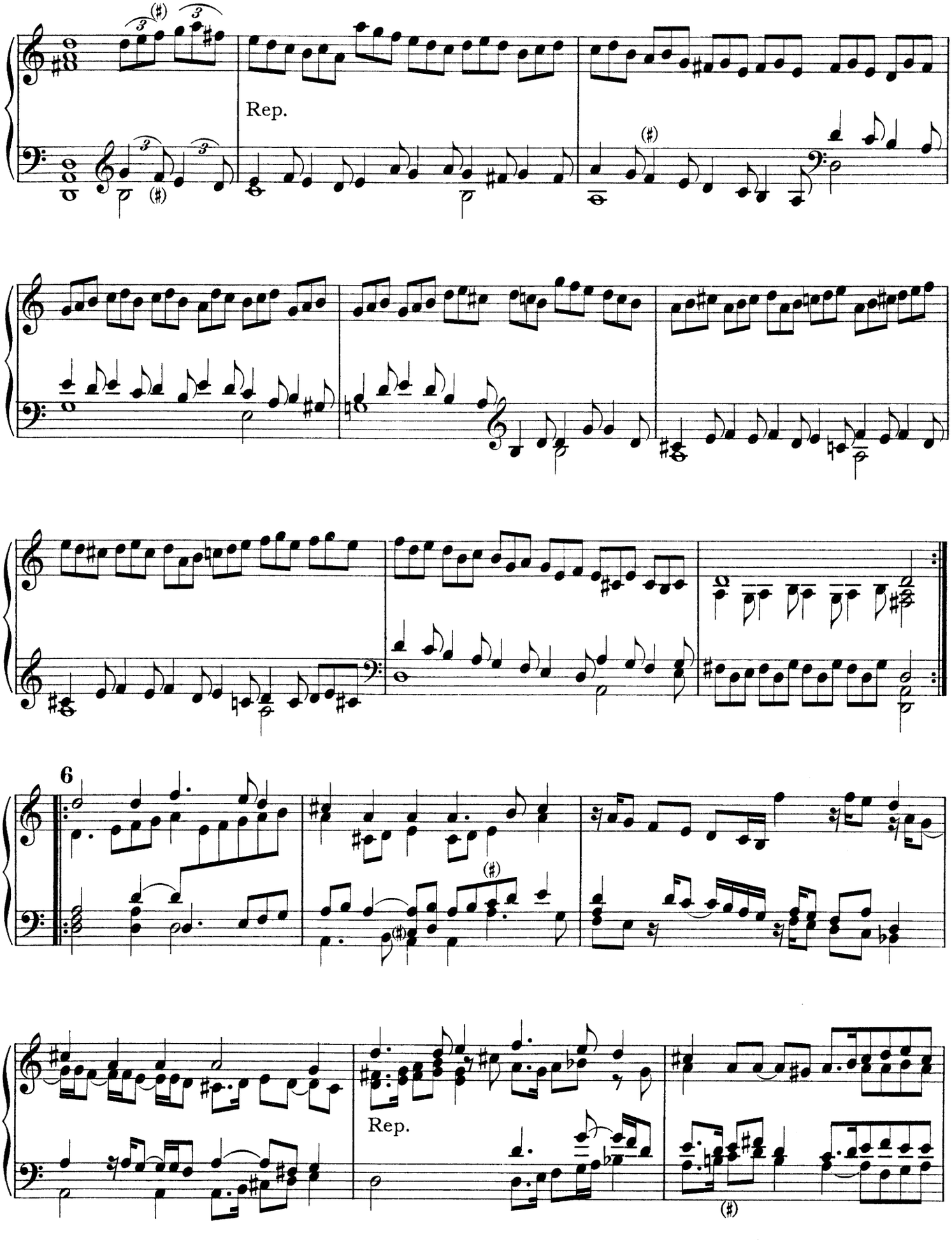


* G in the M. S.
G in der Handschrift.


Rep.
5



— These two notes are not in the M.S., but are needed in order to complete the bar.
— Diese zwei Noten sind nicht im M.S. vorhanden, erscheinen aber nothwendig, um den Takt zu vervollständigen.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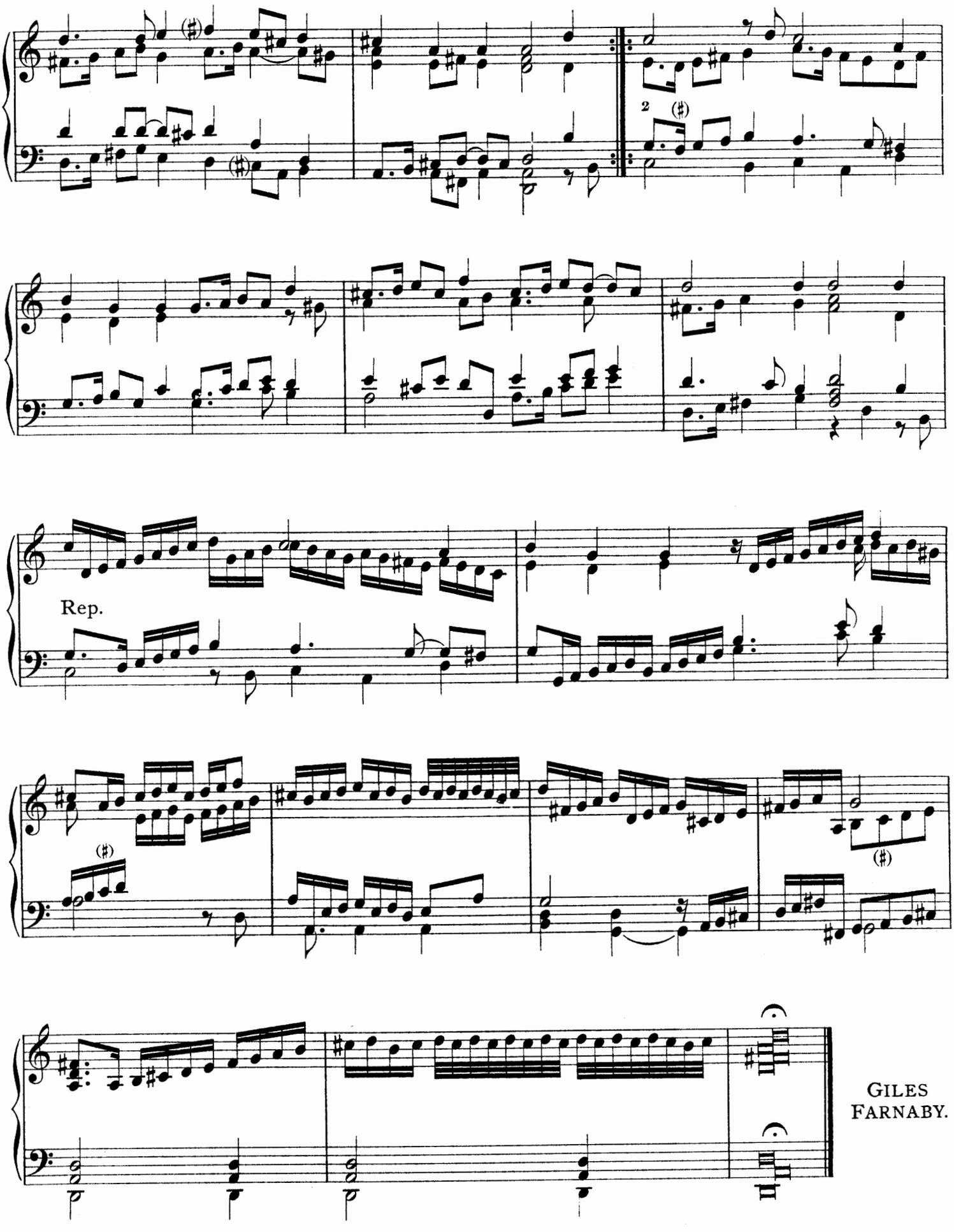
6
Rep.

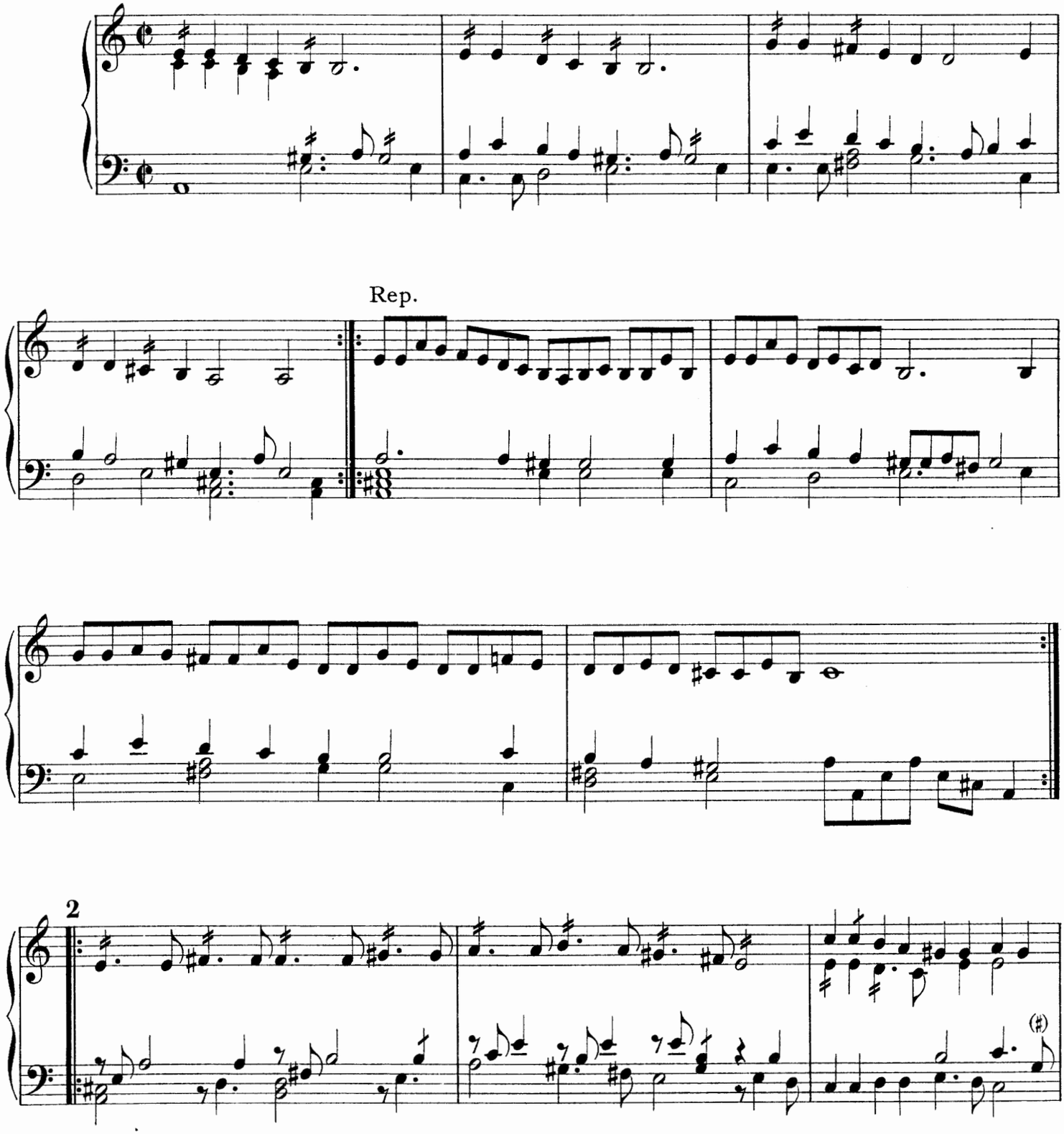


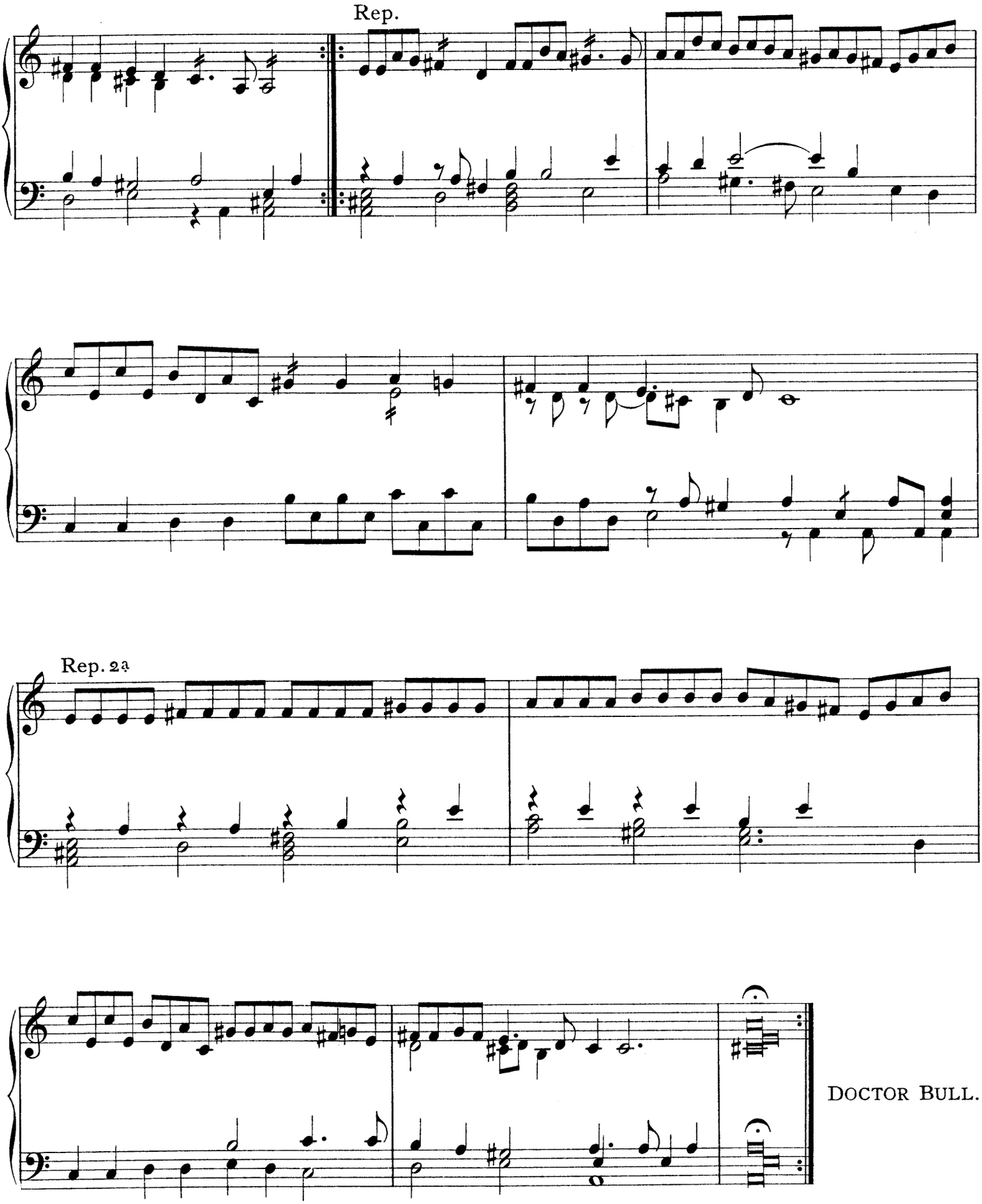
GILES
FARNABY.

[CXLII.]

The Duke of Brunswick's Alman.

JOHN BULL.

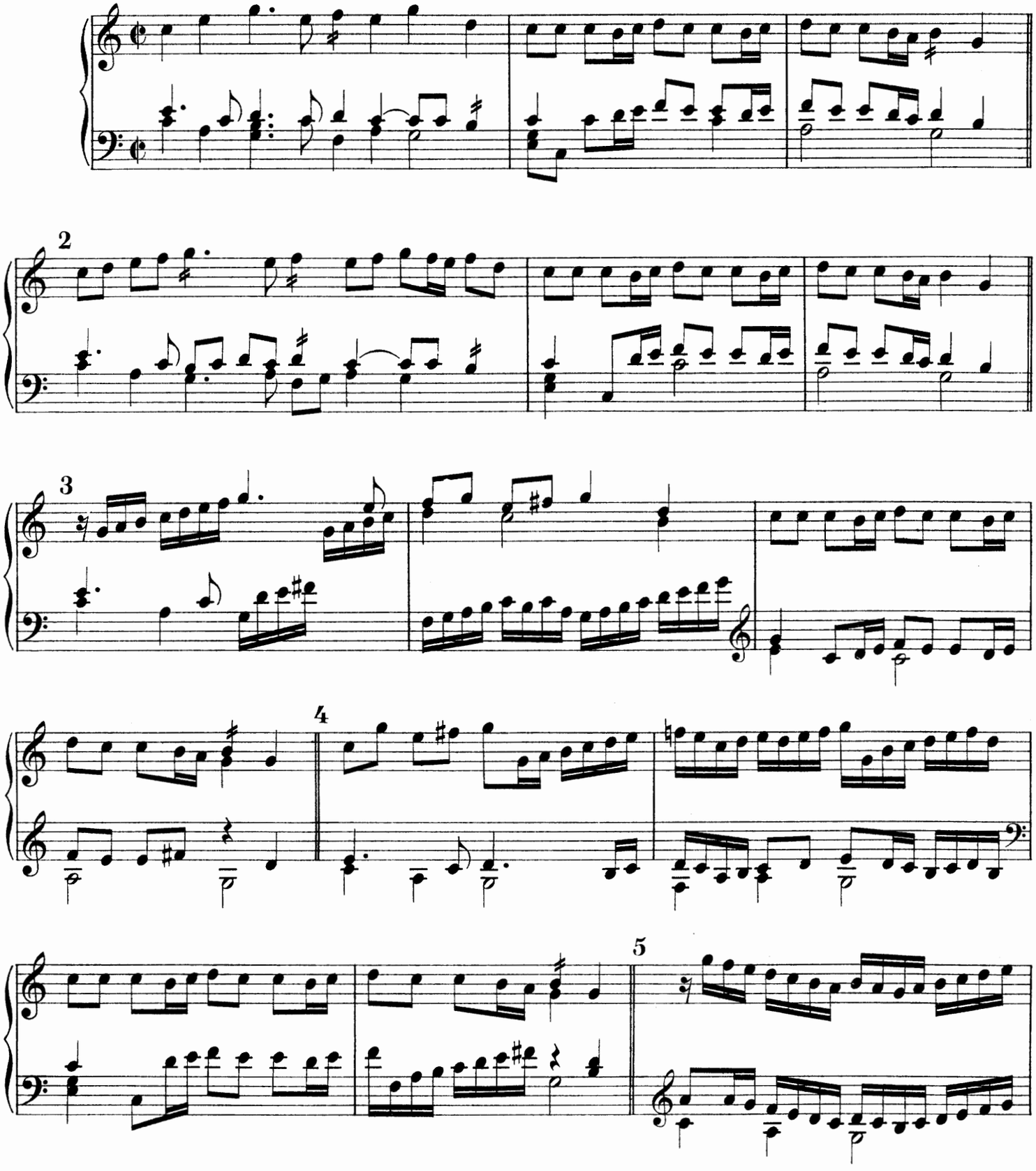


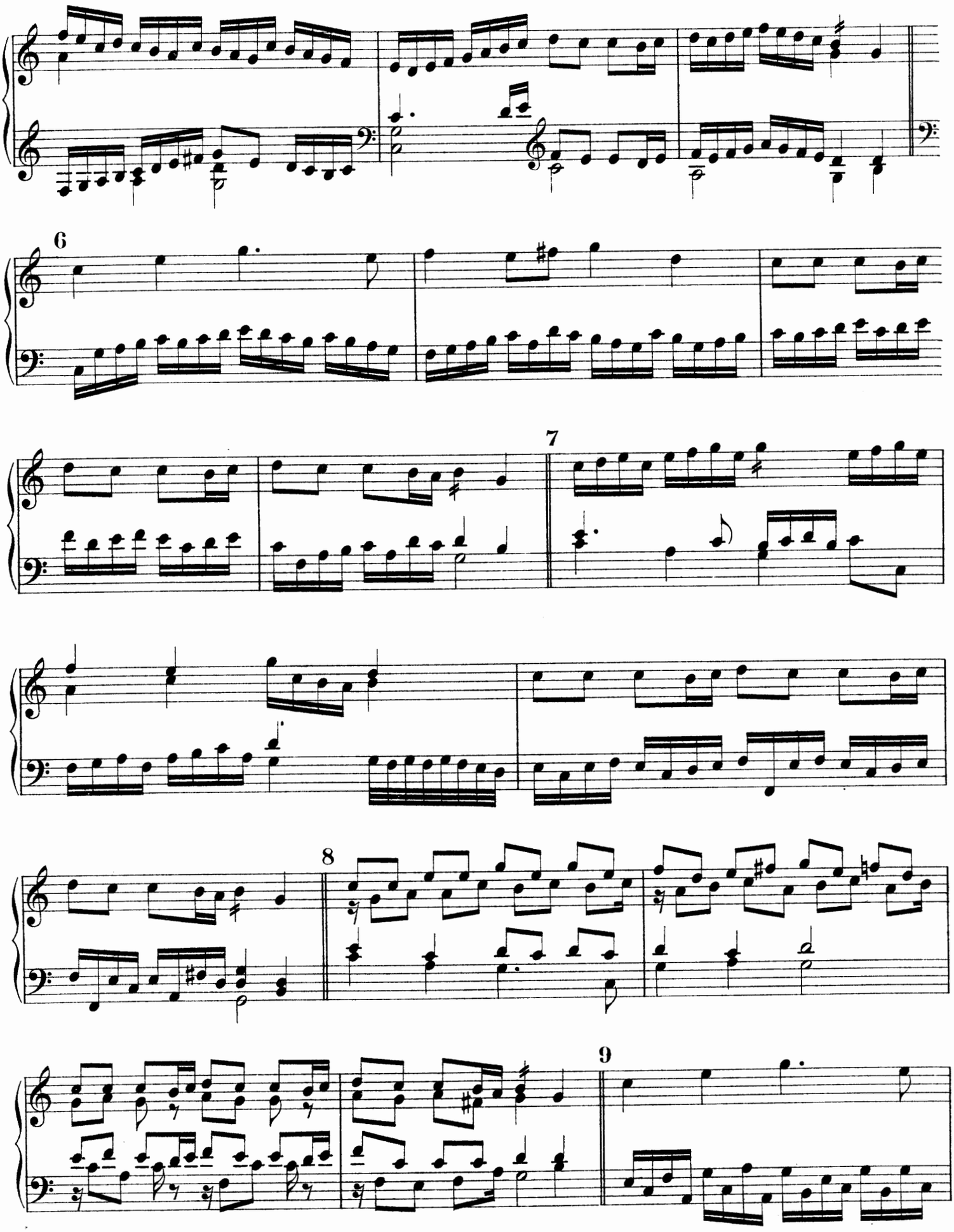


DOCTOR BULL.

[CXLIII.]
Rosasolis.
12.

GILES FARNABY.




6
7
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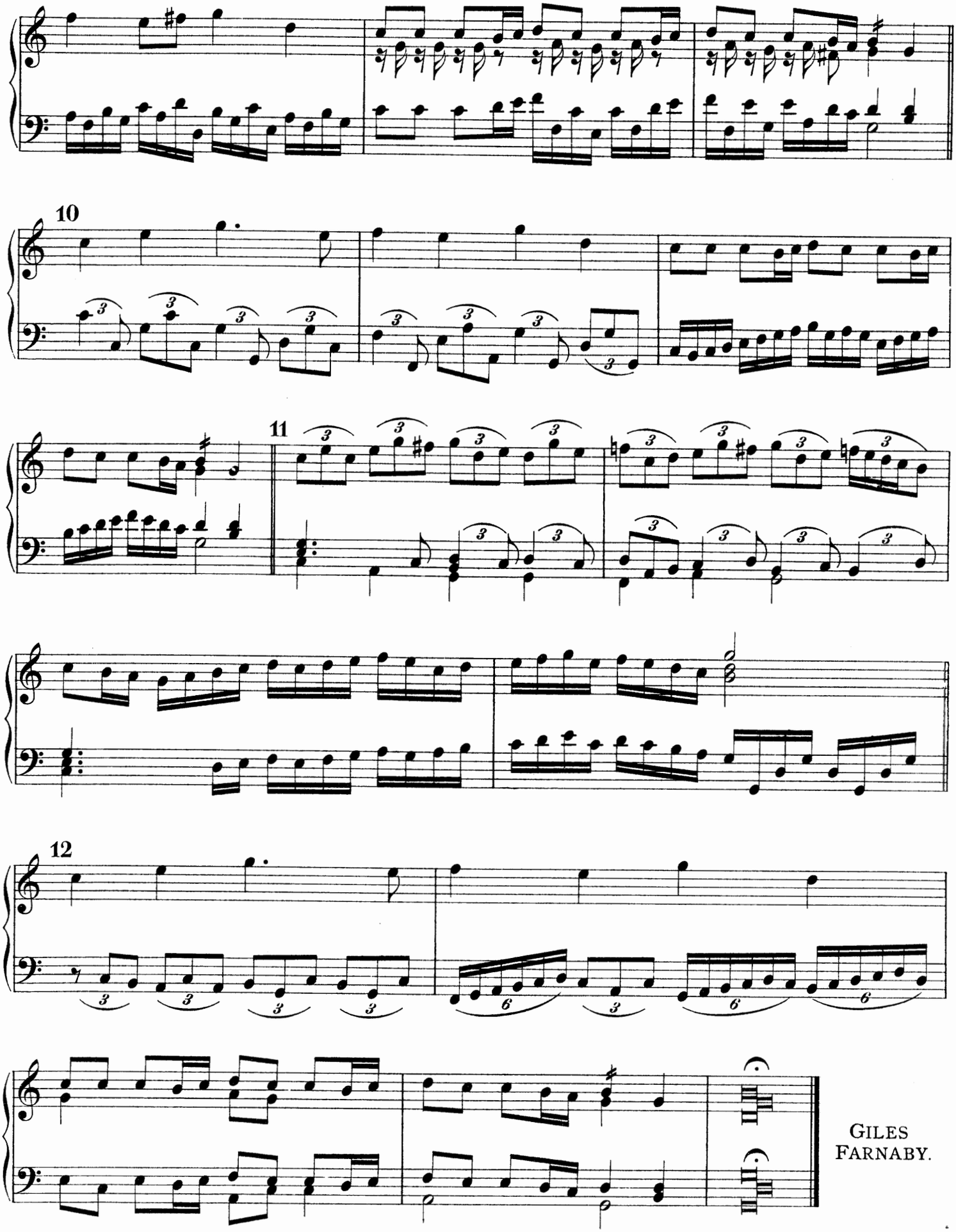
9



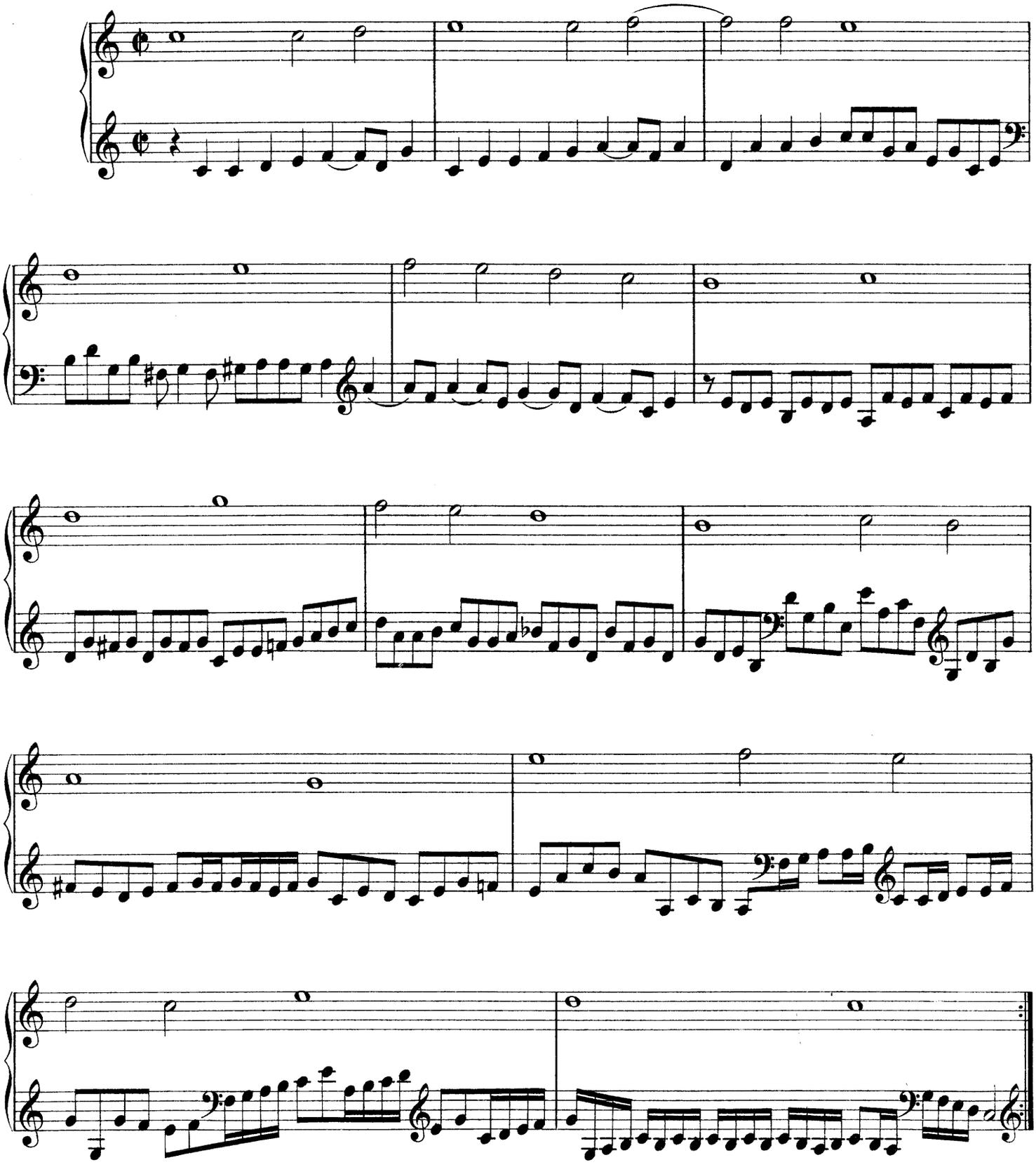
GILES
FARNABY.

[CXLIV.]

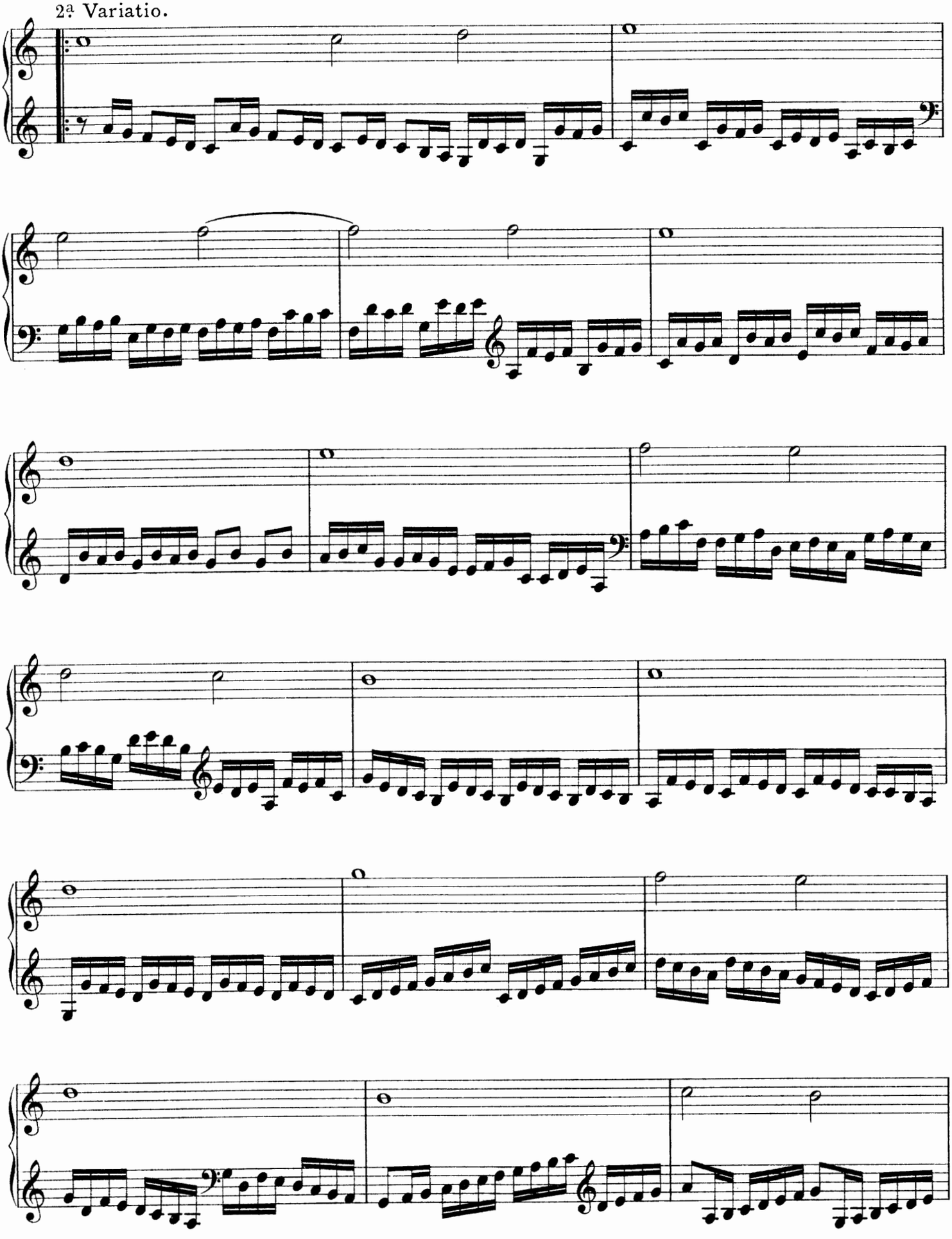
Psalme. [140.]

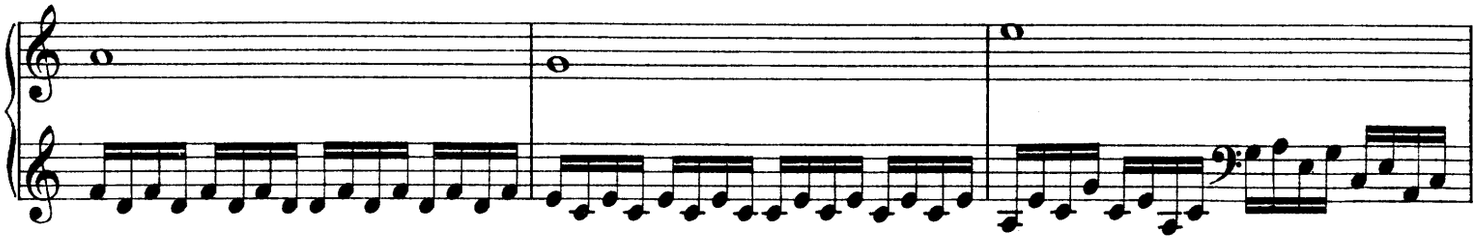
3.

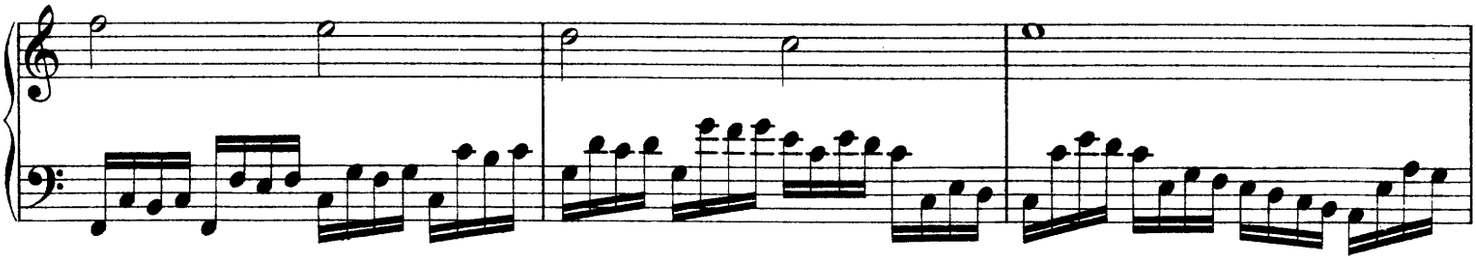
J. P. SWEELINCK.

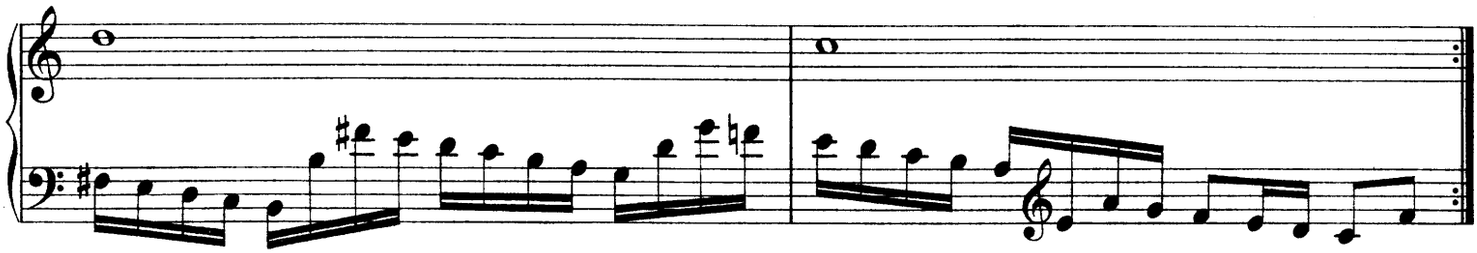


2ª Variatio.

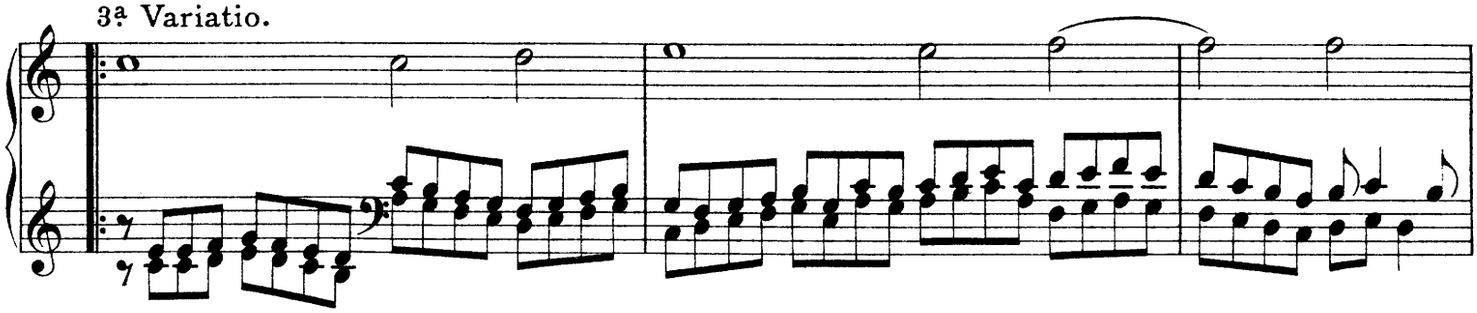


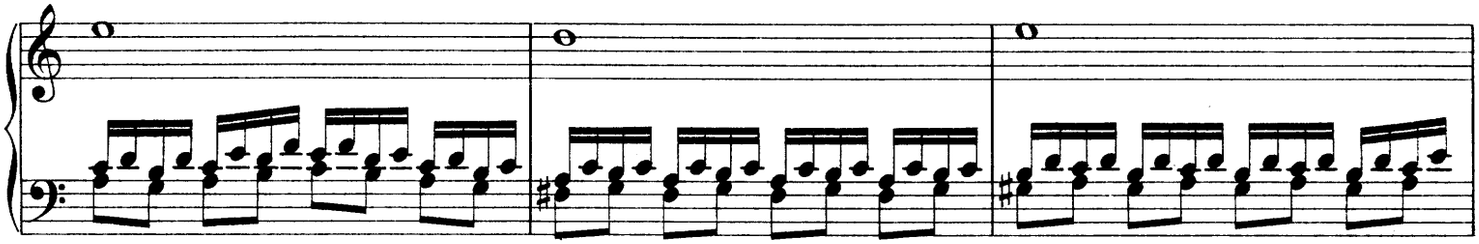


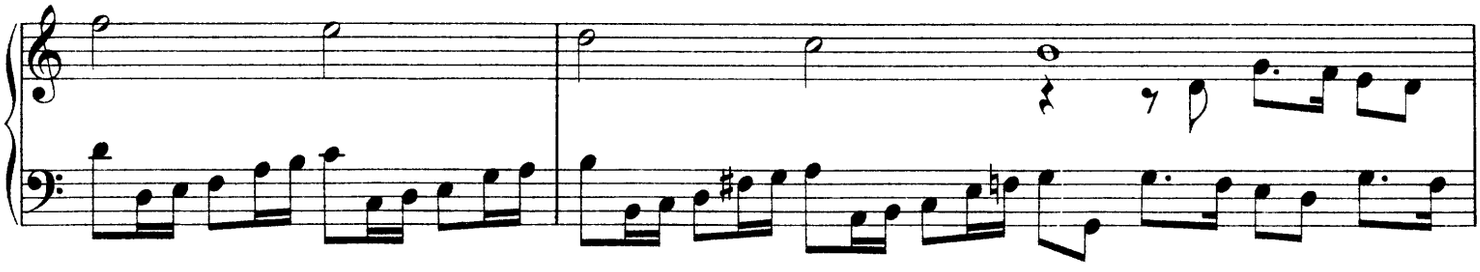


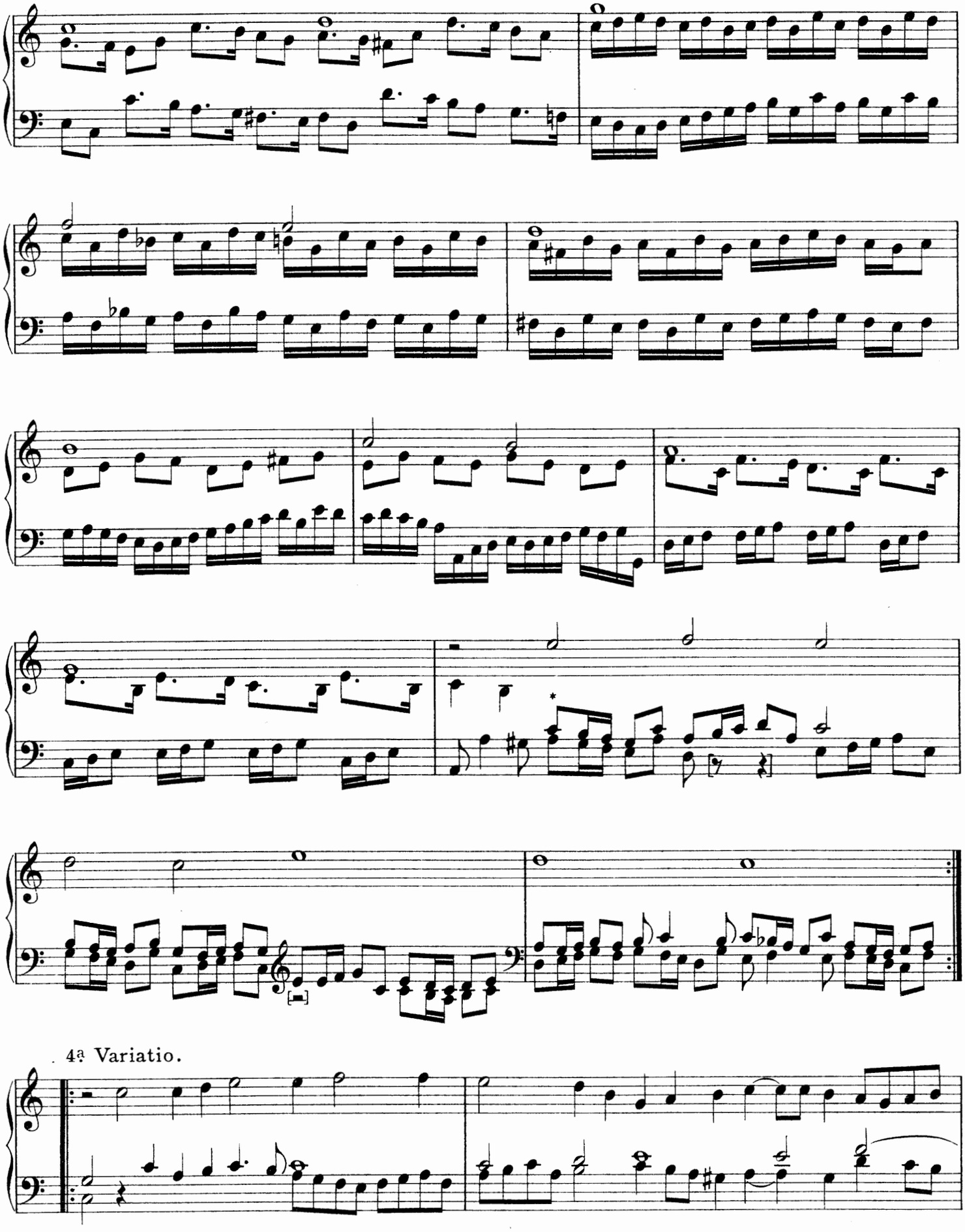


3ª Variatio.

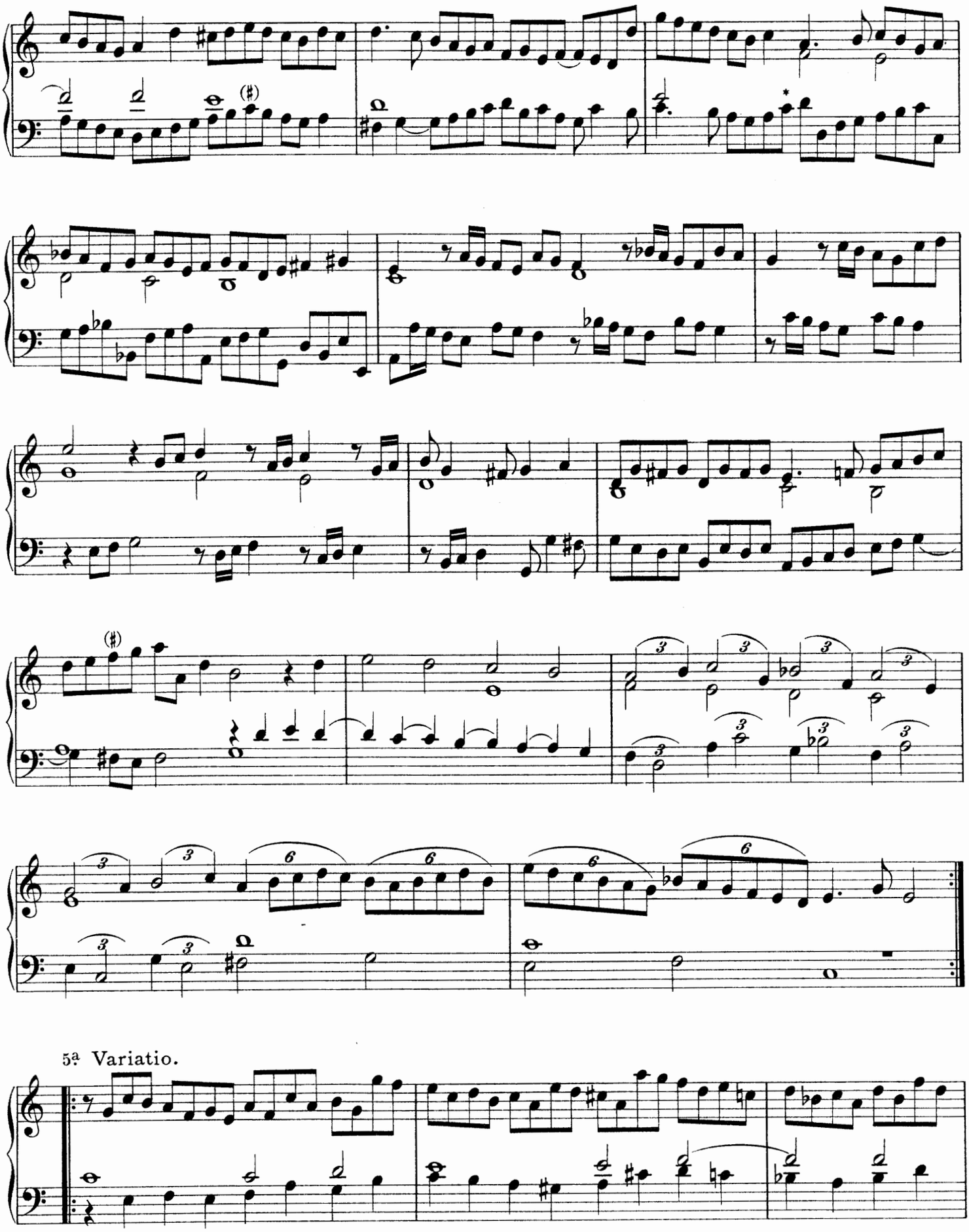




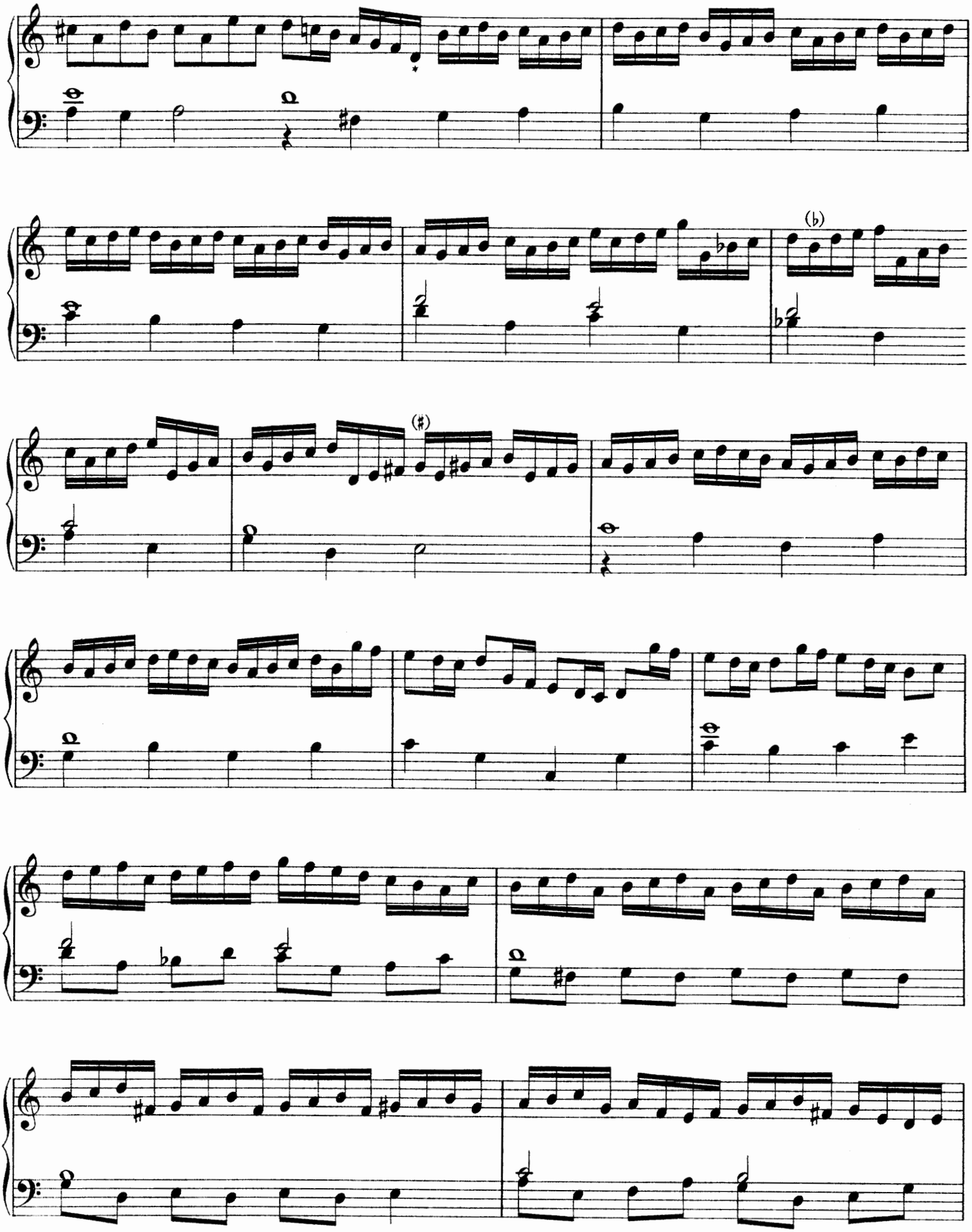




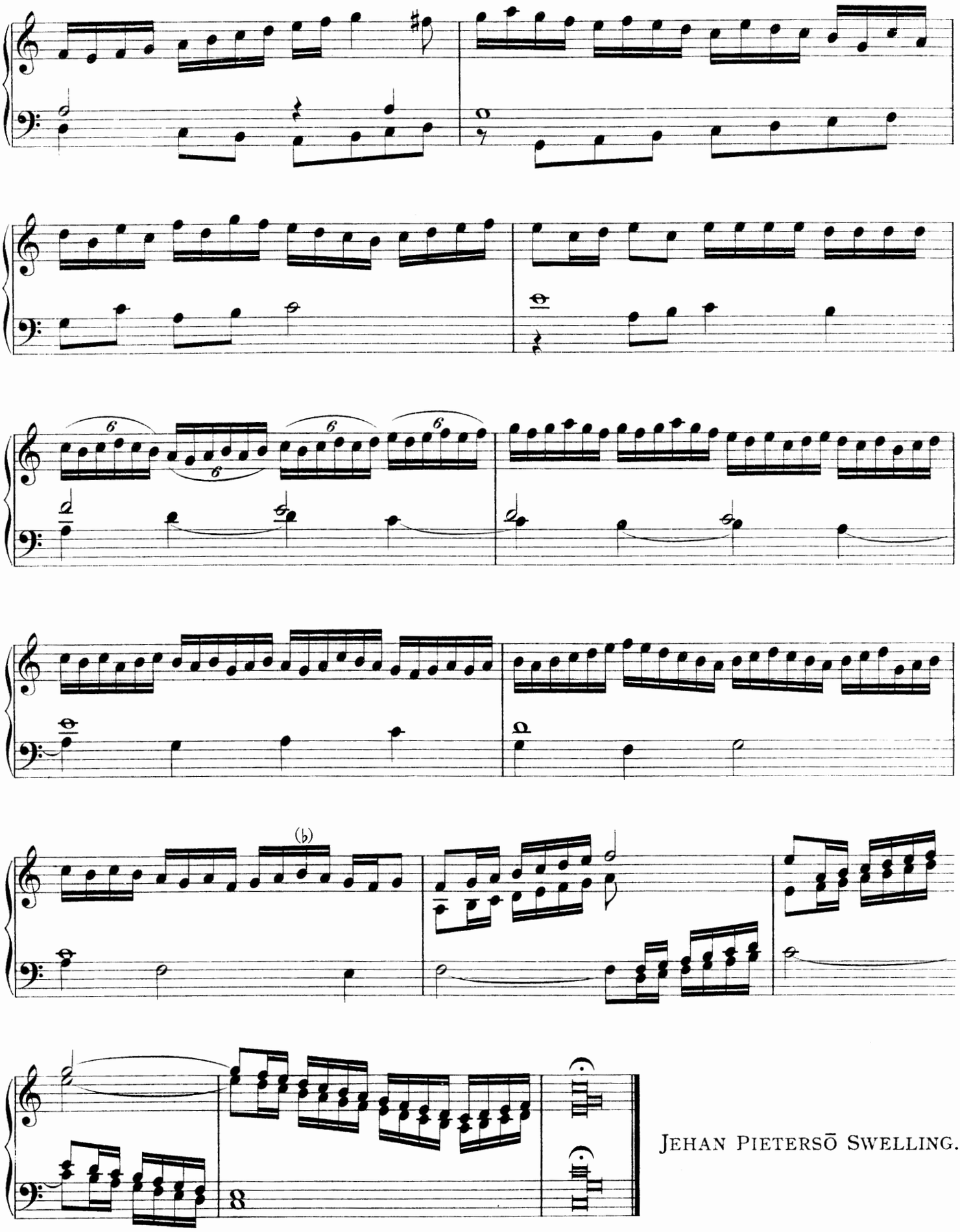
* C sharp in the M S.
Cis in der Handschrift.



* B in the MS.
H in der Handschrift.



* E in the MS.
E in der Handschrift.

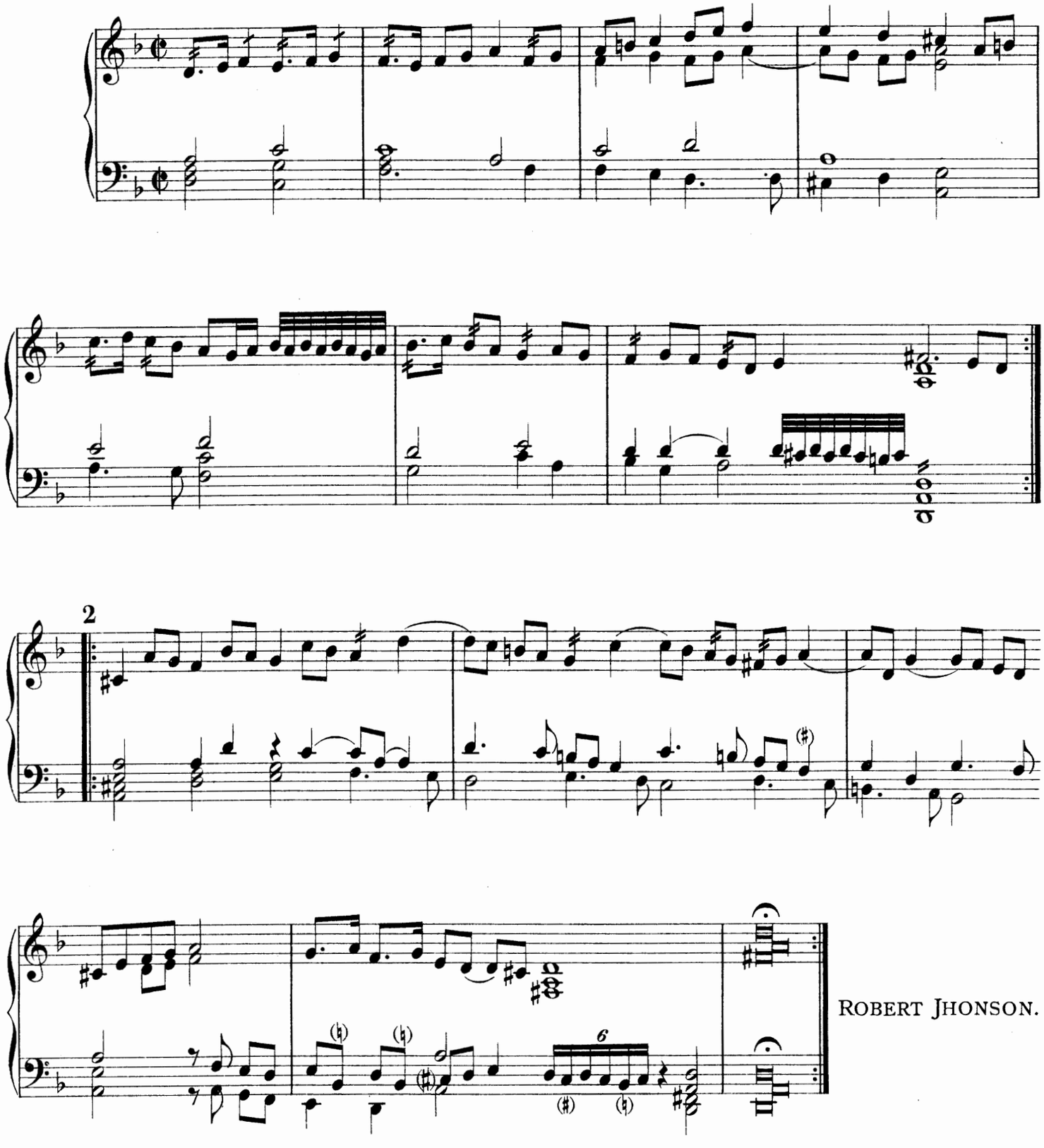


JEHAN PIETERSŌ SWELLING.

[CXLV.]

Alman.

ROBERT JOHNSON.

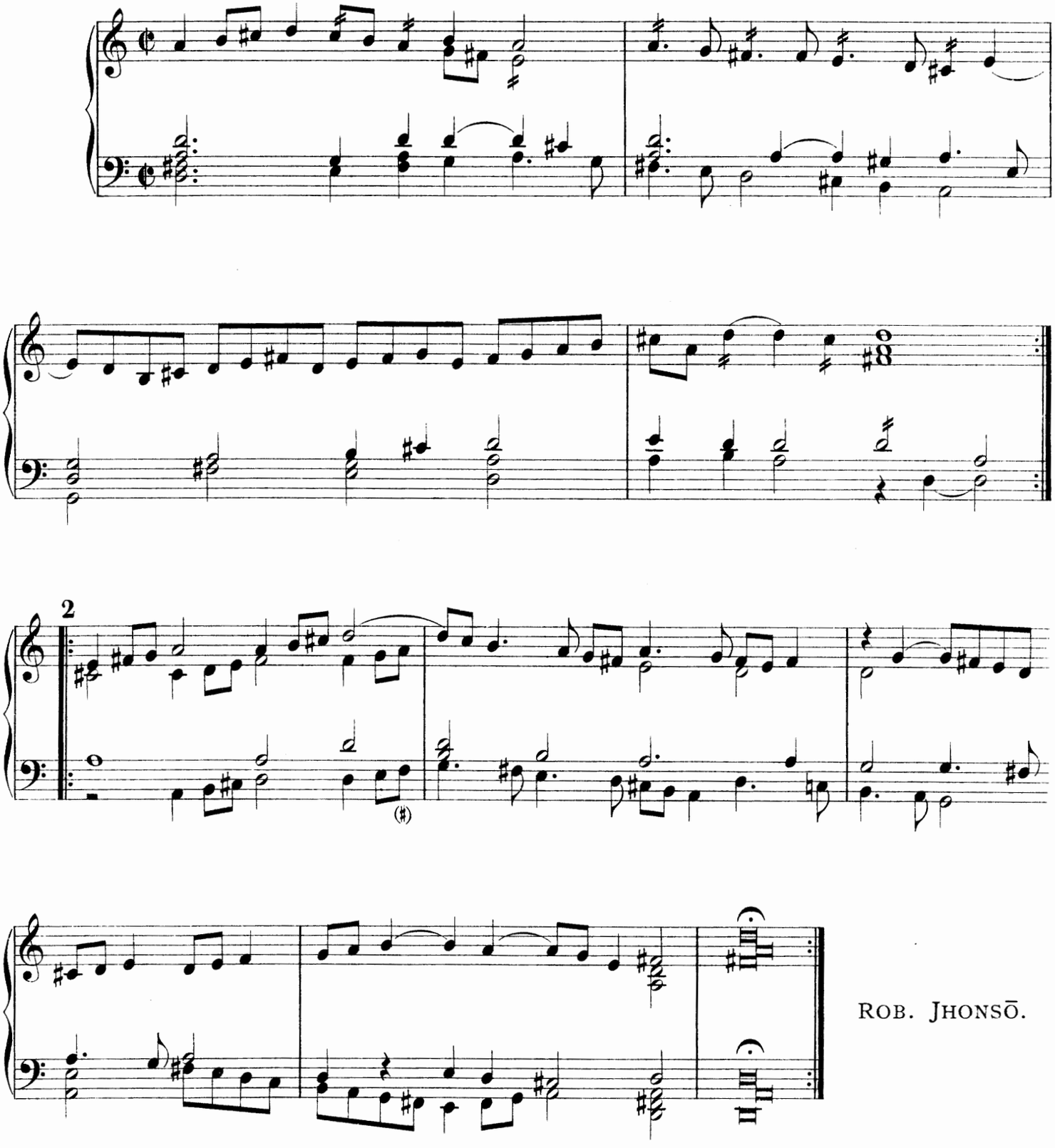


ROBERT JHONSON.

[CXLVI.]

Alman.

ROBERT JOHNSON.

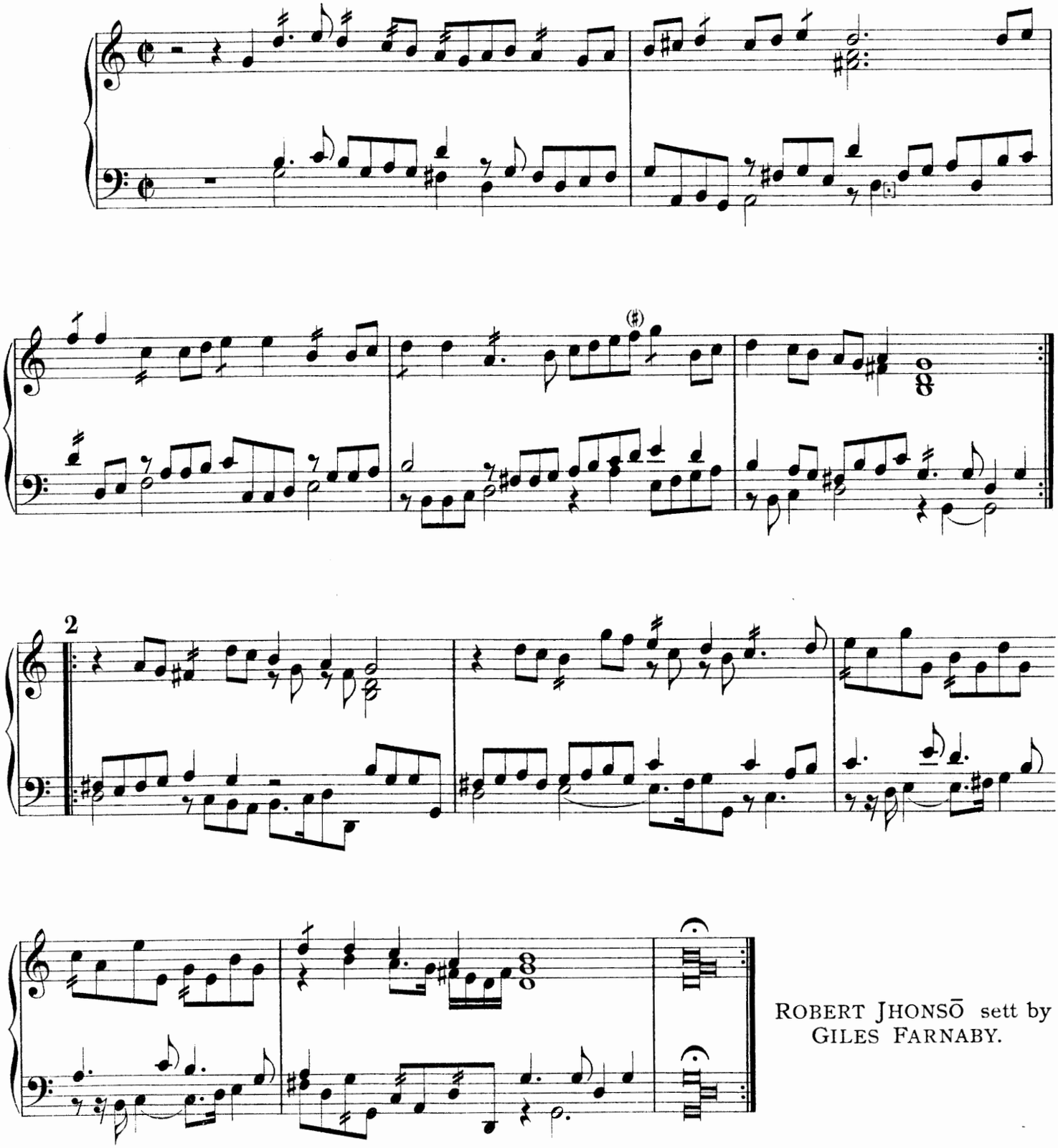


ROB. JHONSŌ.

[CXLVII.]

Alman.

ROBERT JOHNSON, set by GILES FARNABY.



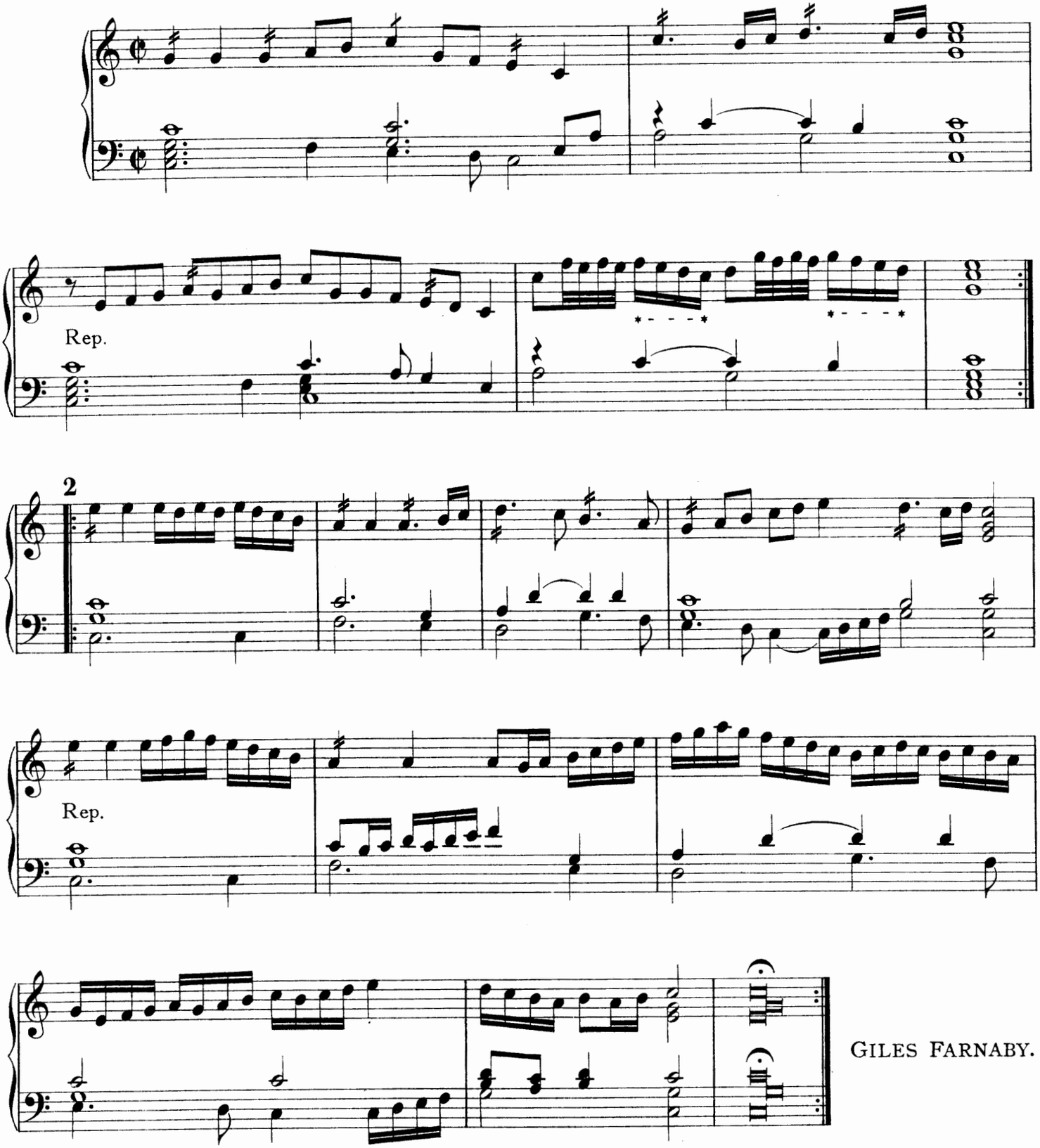
ROBERT JHONSŌ sett by
GILES FARNABY.

[CXLVIII.]

The New Sa-Hoo.

13.

GILES FARNABY.



GILES FARNABY.

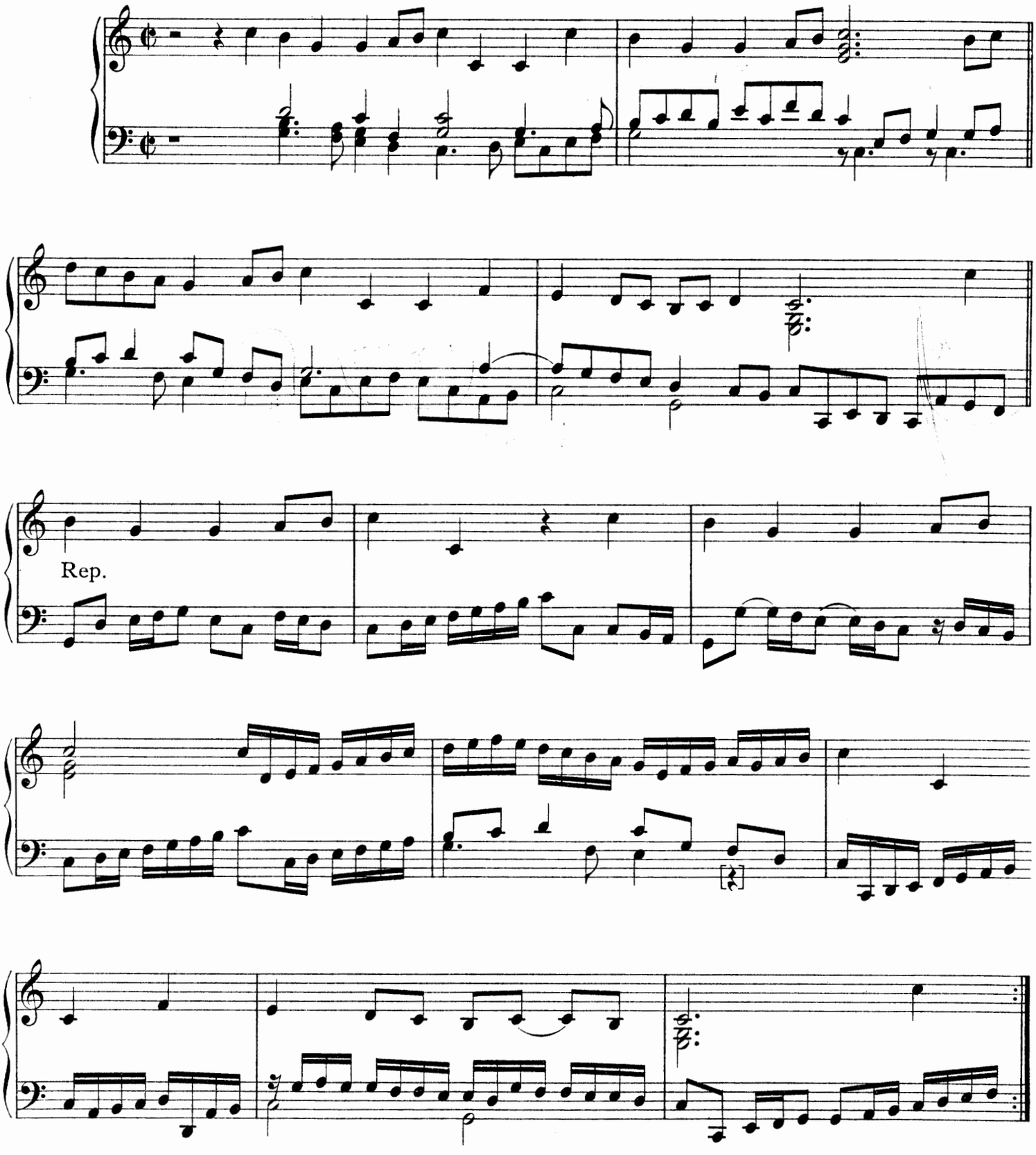
--- Demisemiquavers in the MS.
Zweiunddreissigstel in der Handschrift.

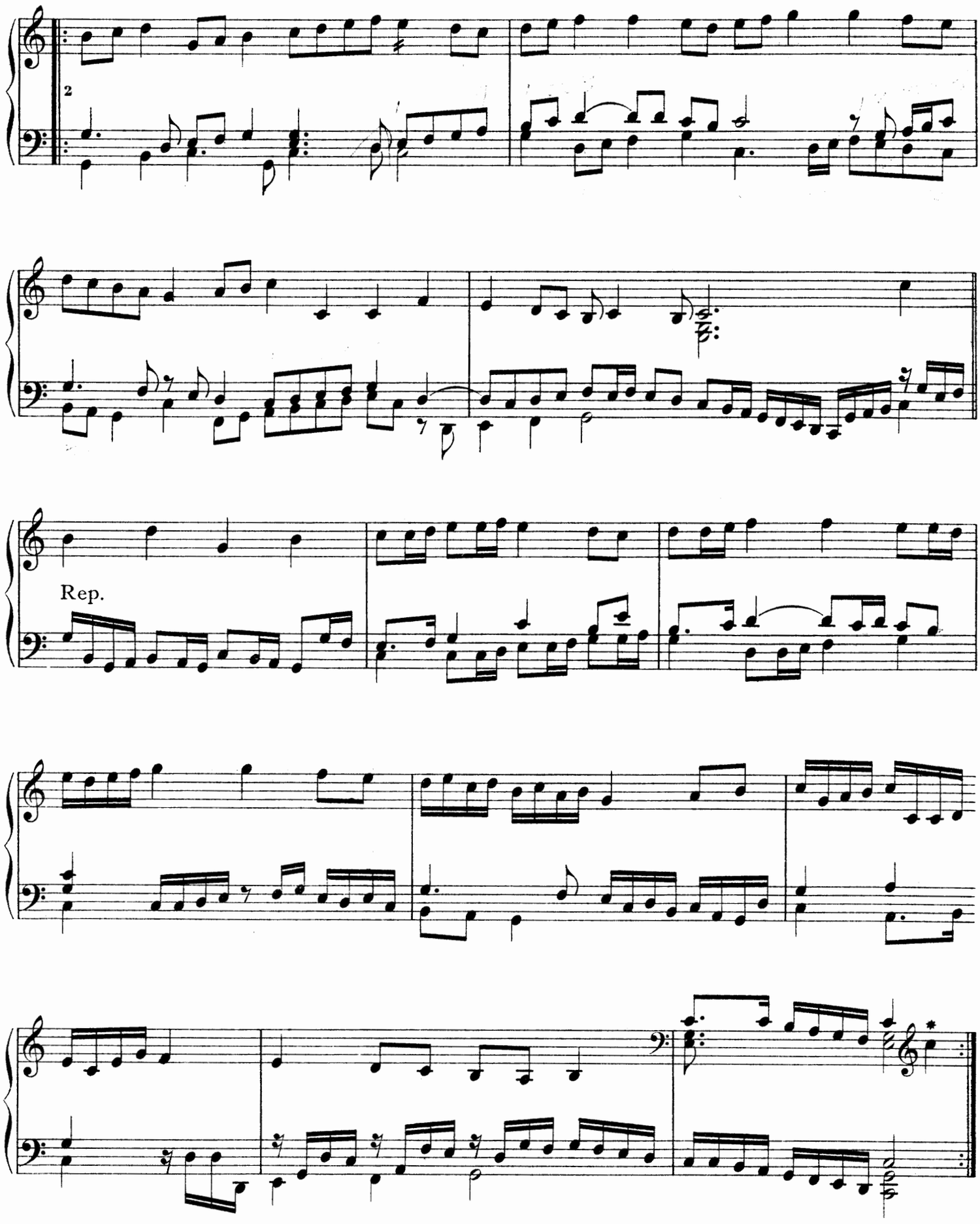
[CXLIX.]

Nobodyes Gigge.

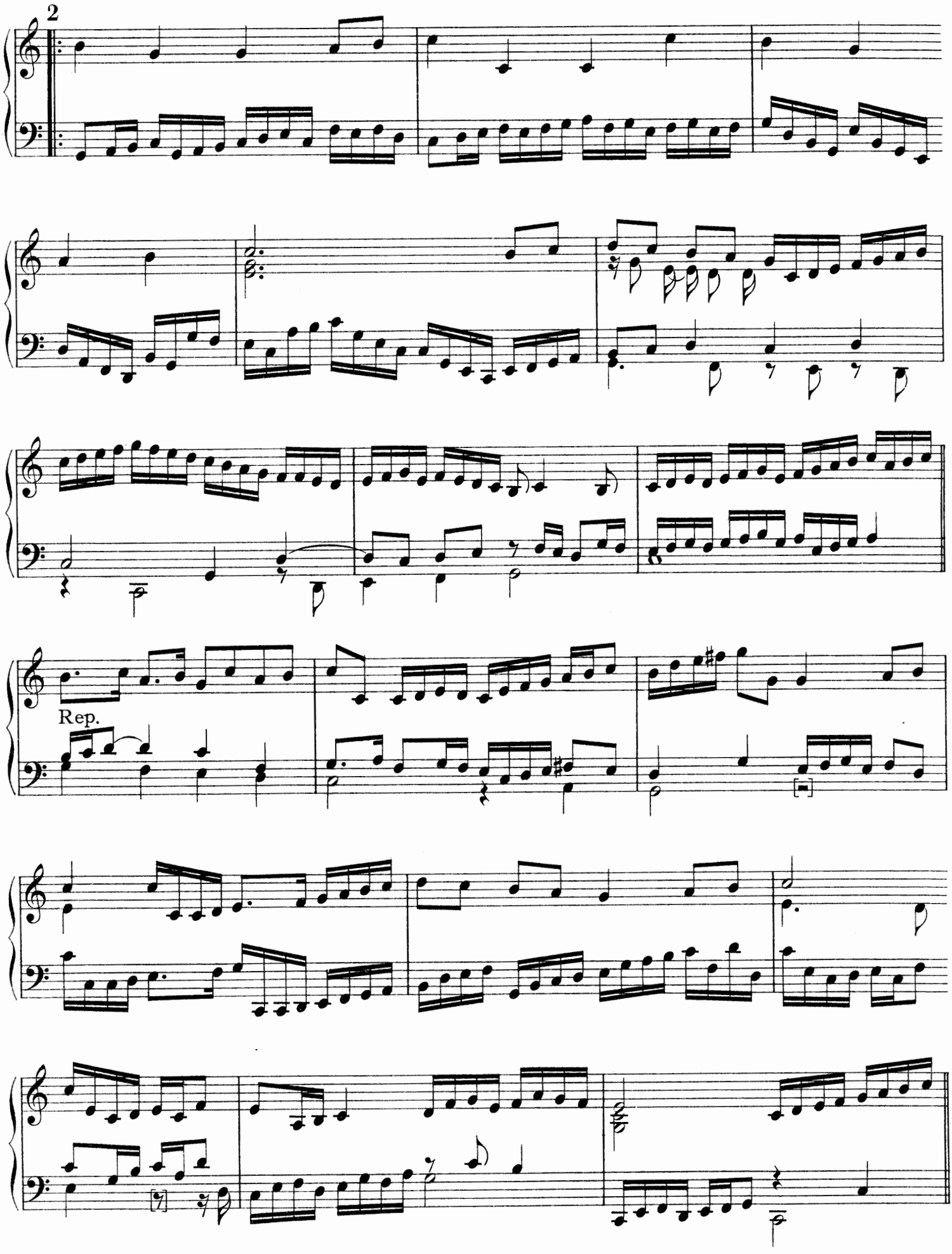
1.

RICHARD FARNABY.





* F in the M. S. by a mistake in the clef.
F in der Handschrift durch einen Schreibfehler.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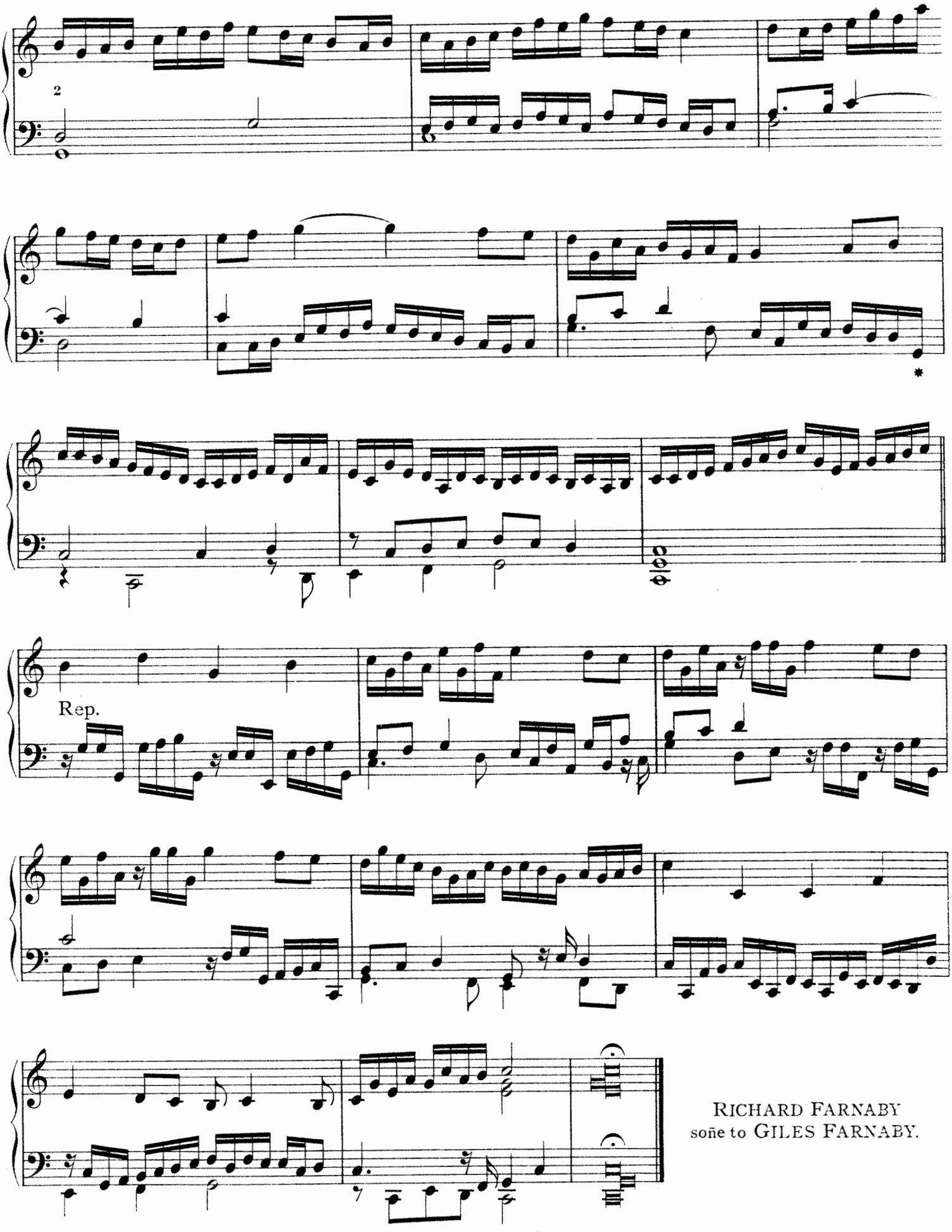
Rep.



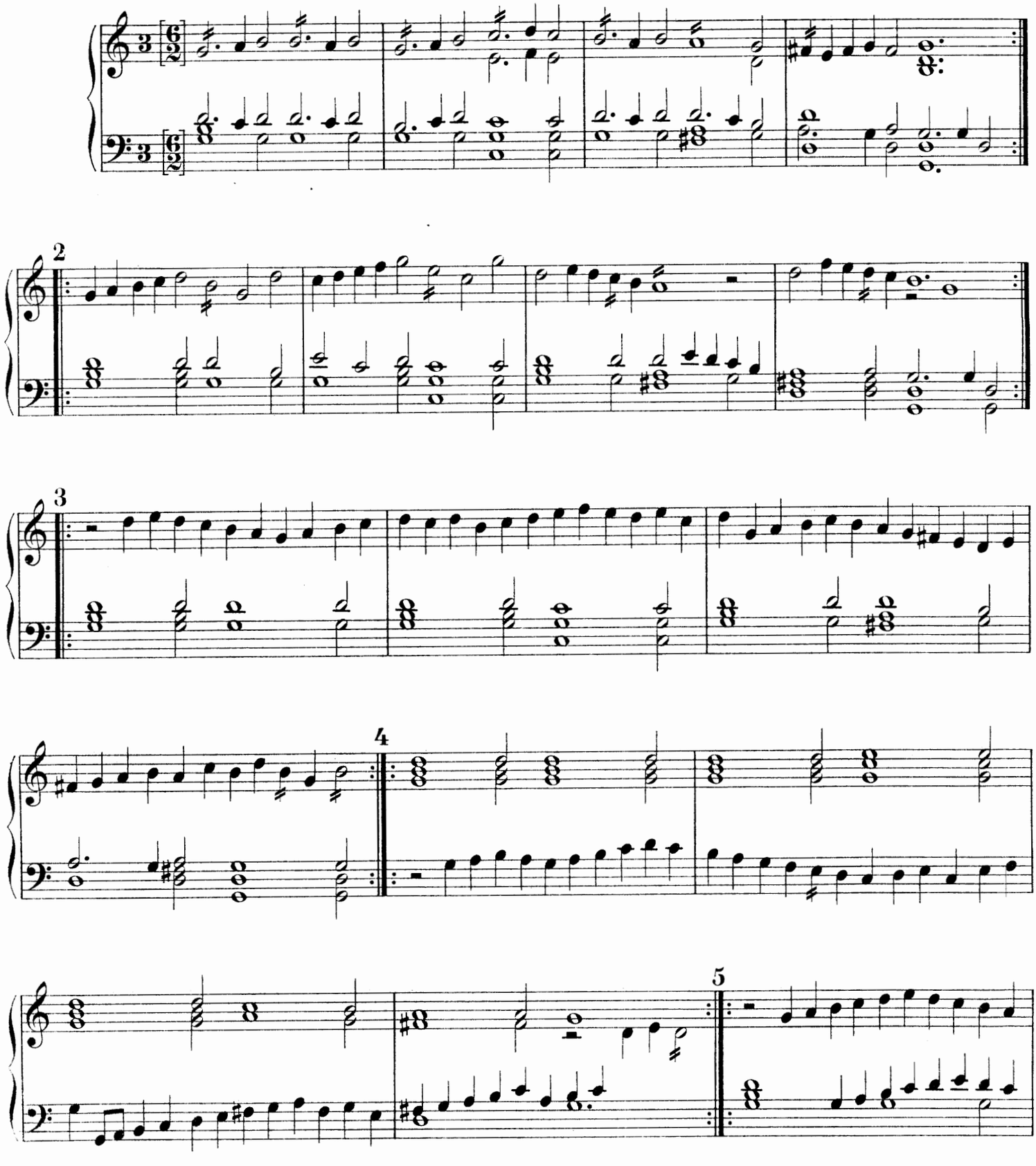
RICHARD FARNABY
soñe to GILES FARNABY.

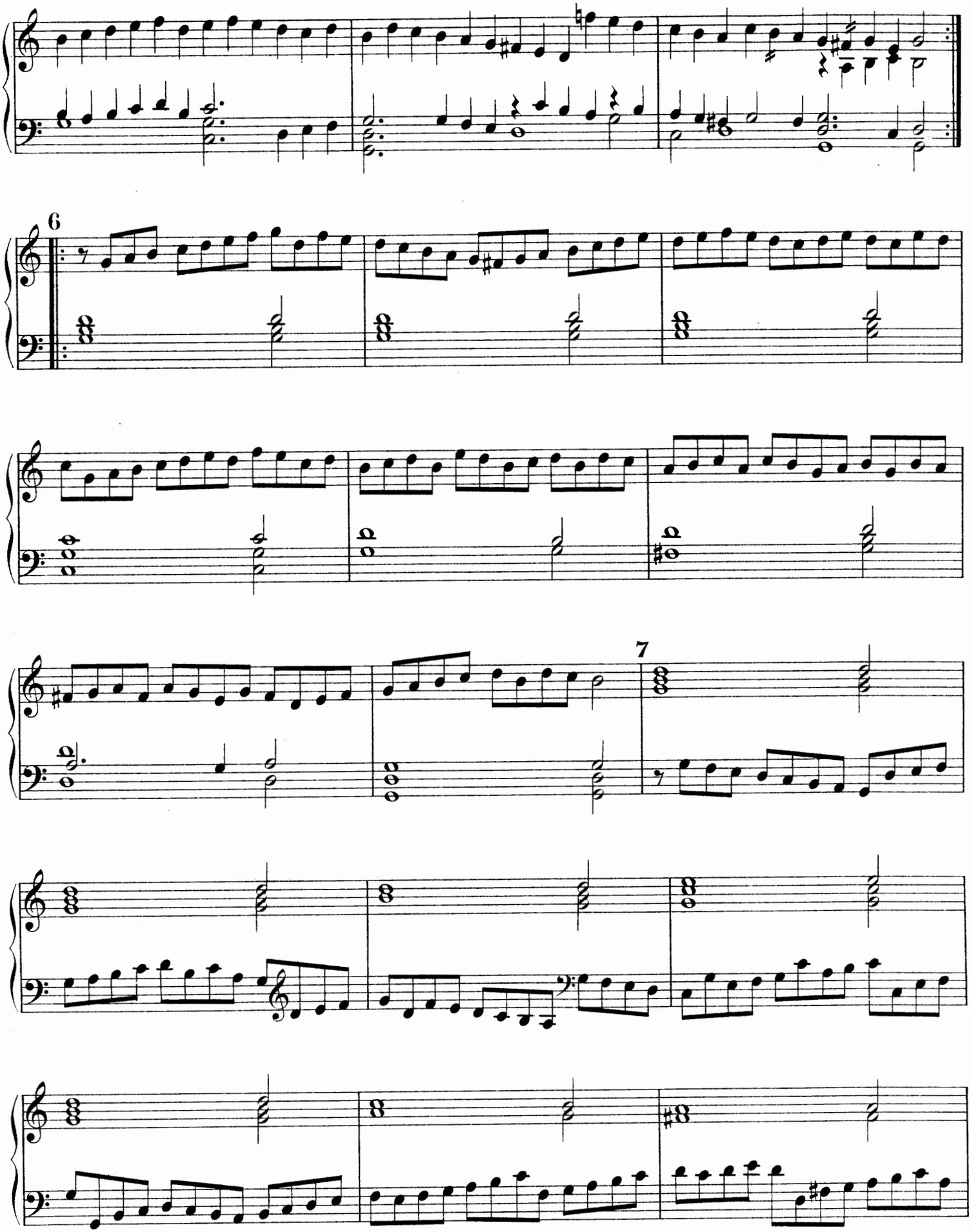
* E in the M. S.
E in der Handschrift.

[CL.]

Malt's come downe.

WILLIAM BYRD.

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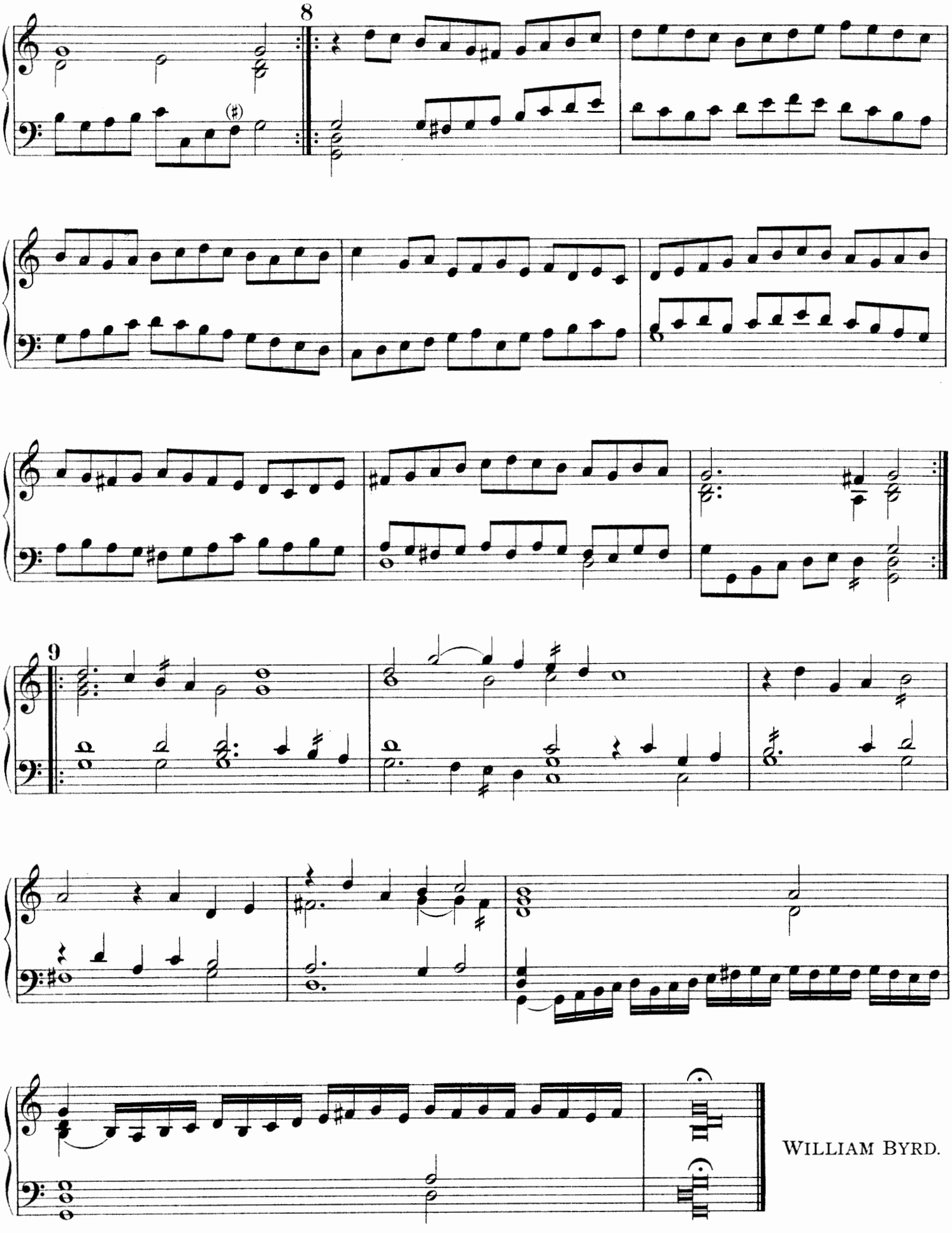
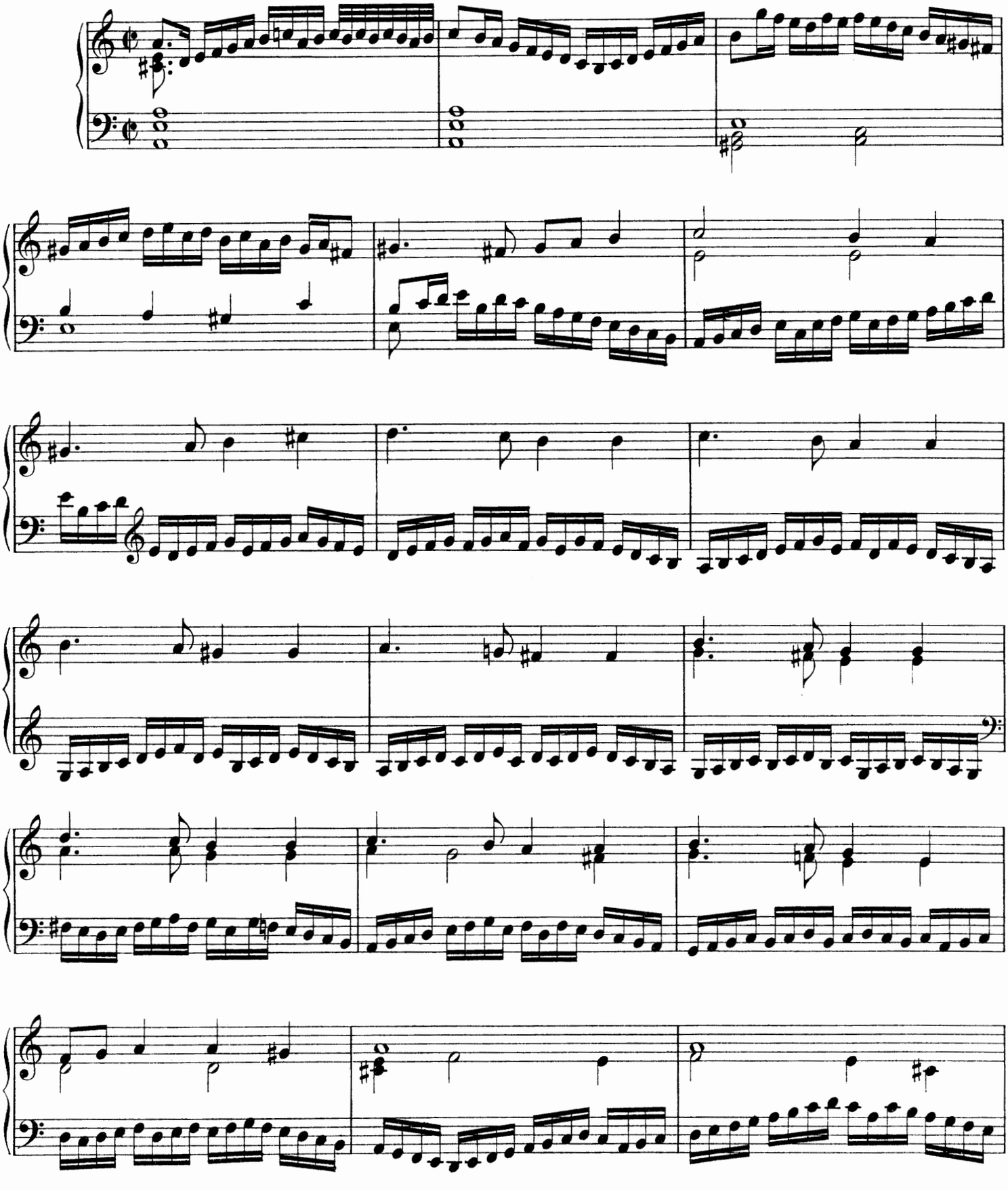
7

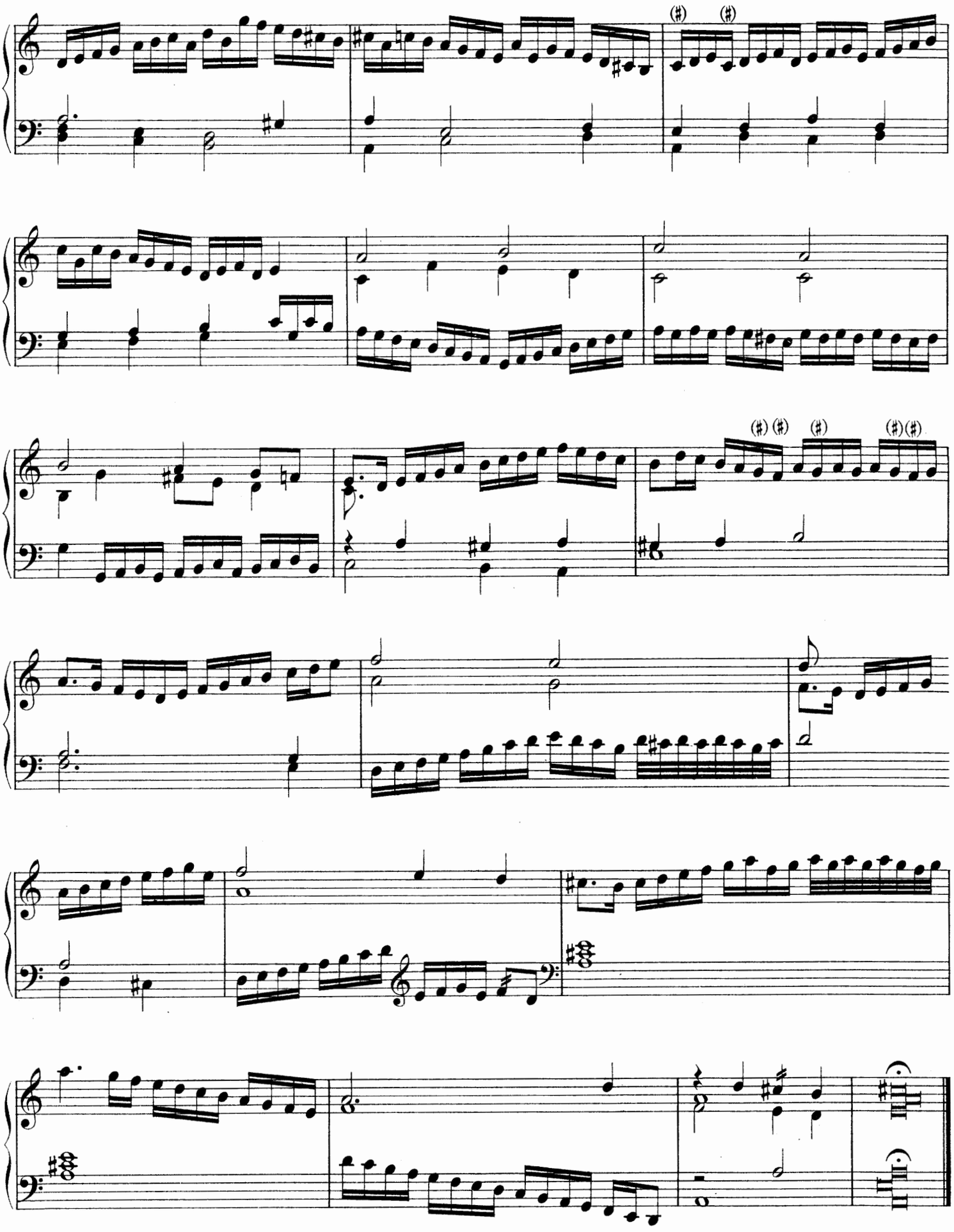


WILLIAM BYRD.

[CLI.]
Praeludium.

ANON.

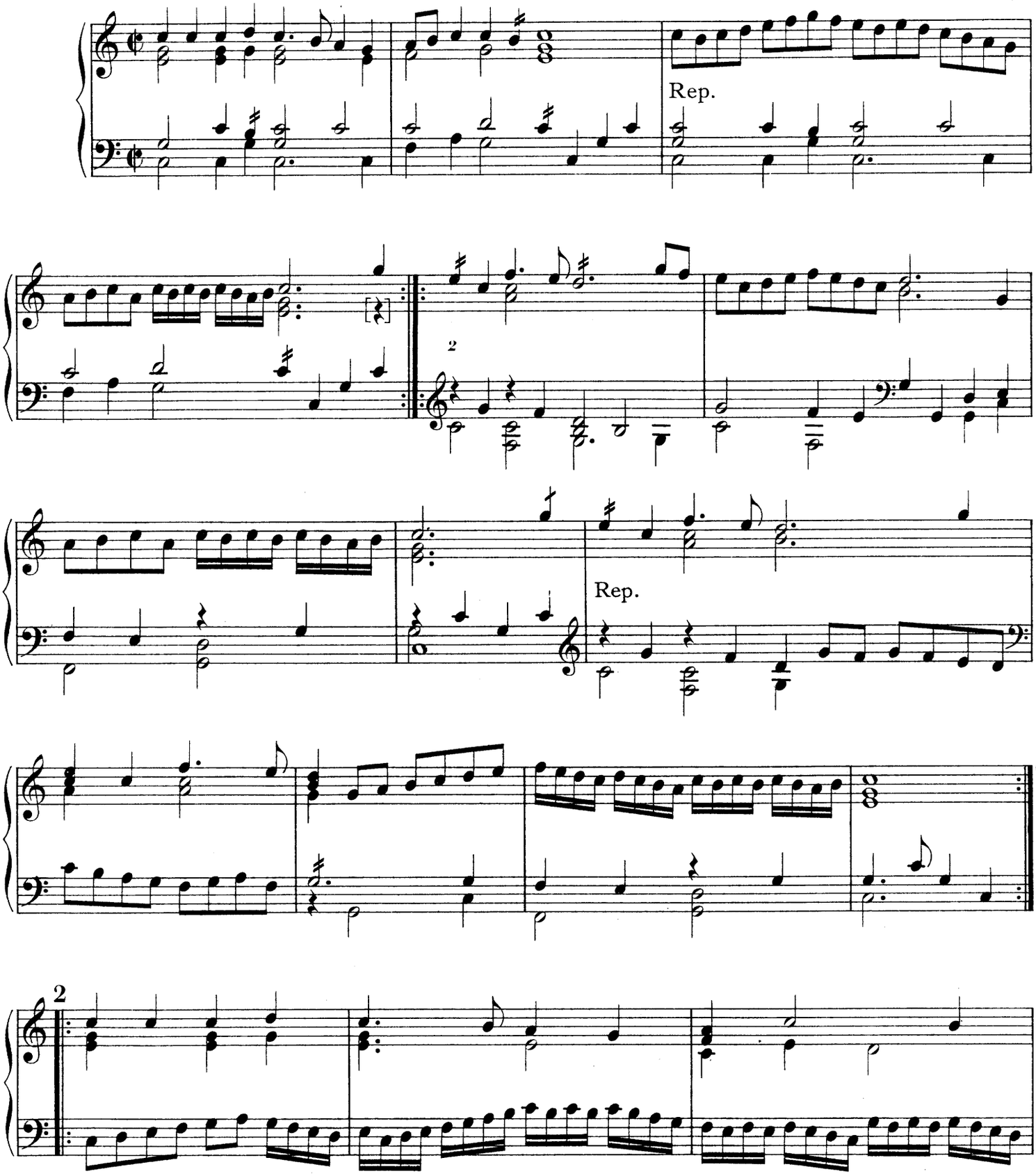


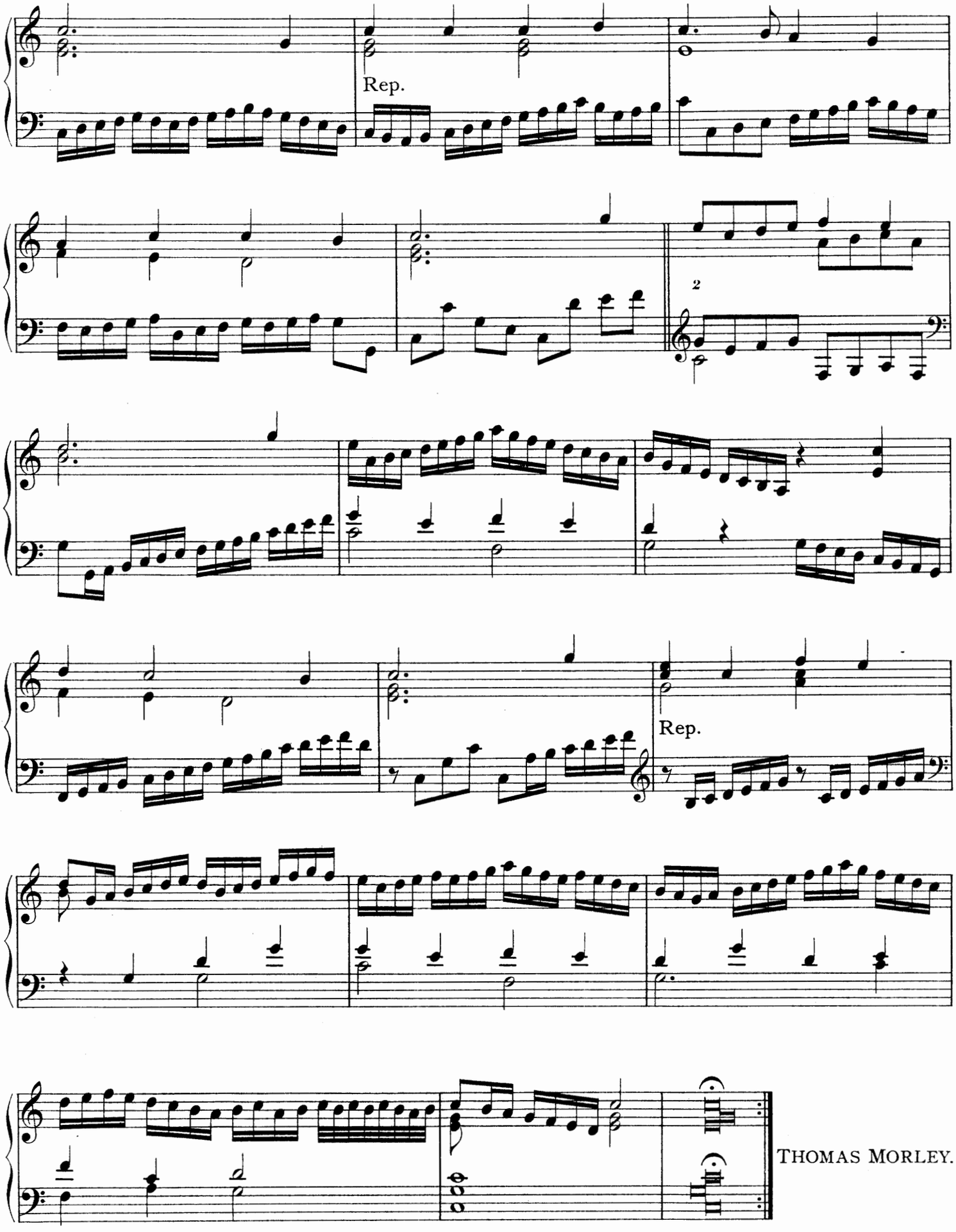


[CLII.]

Alman.

THOMAS MORLEY.



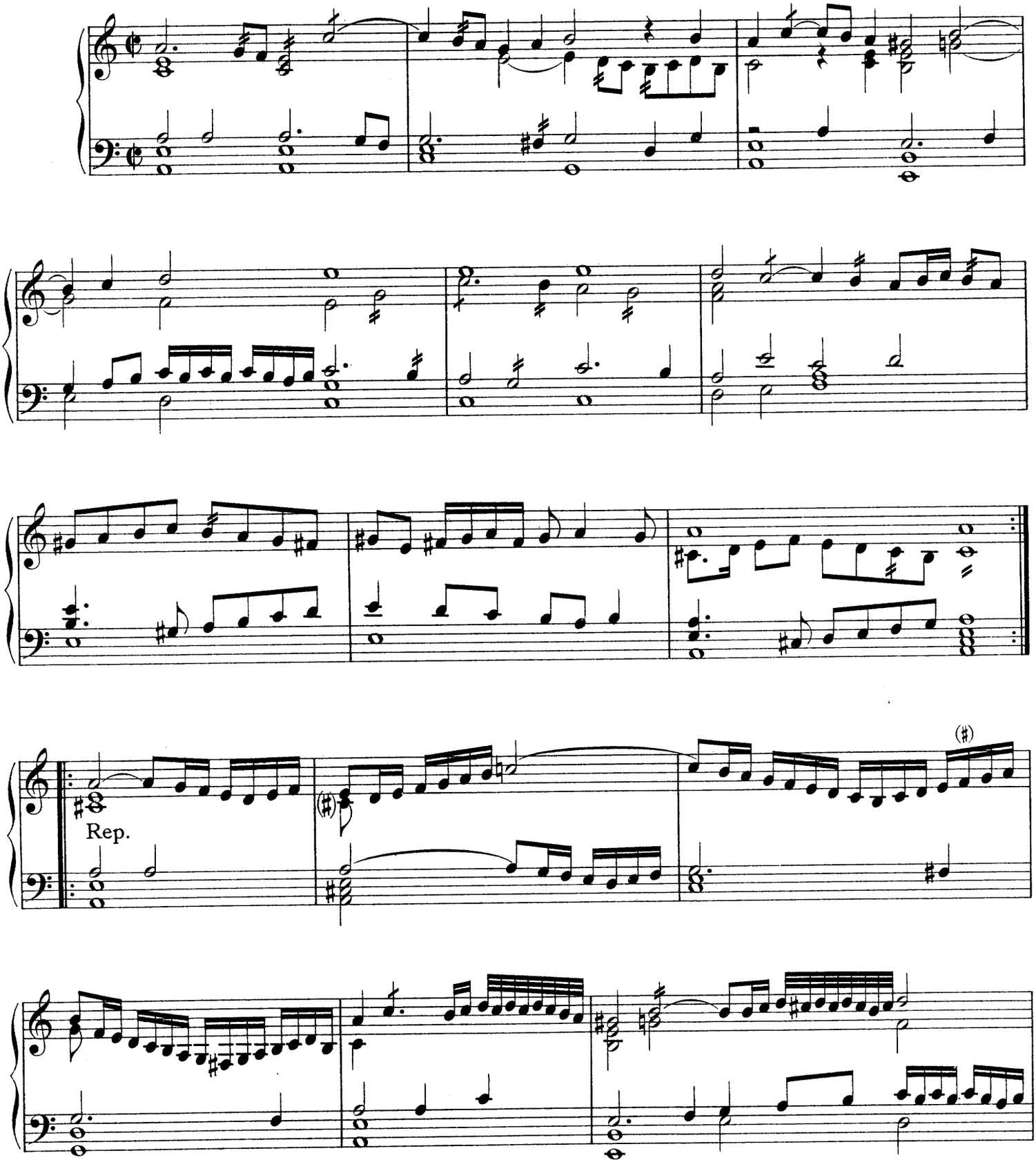


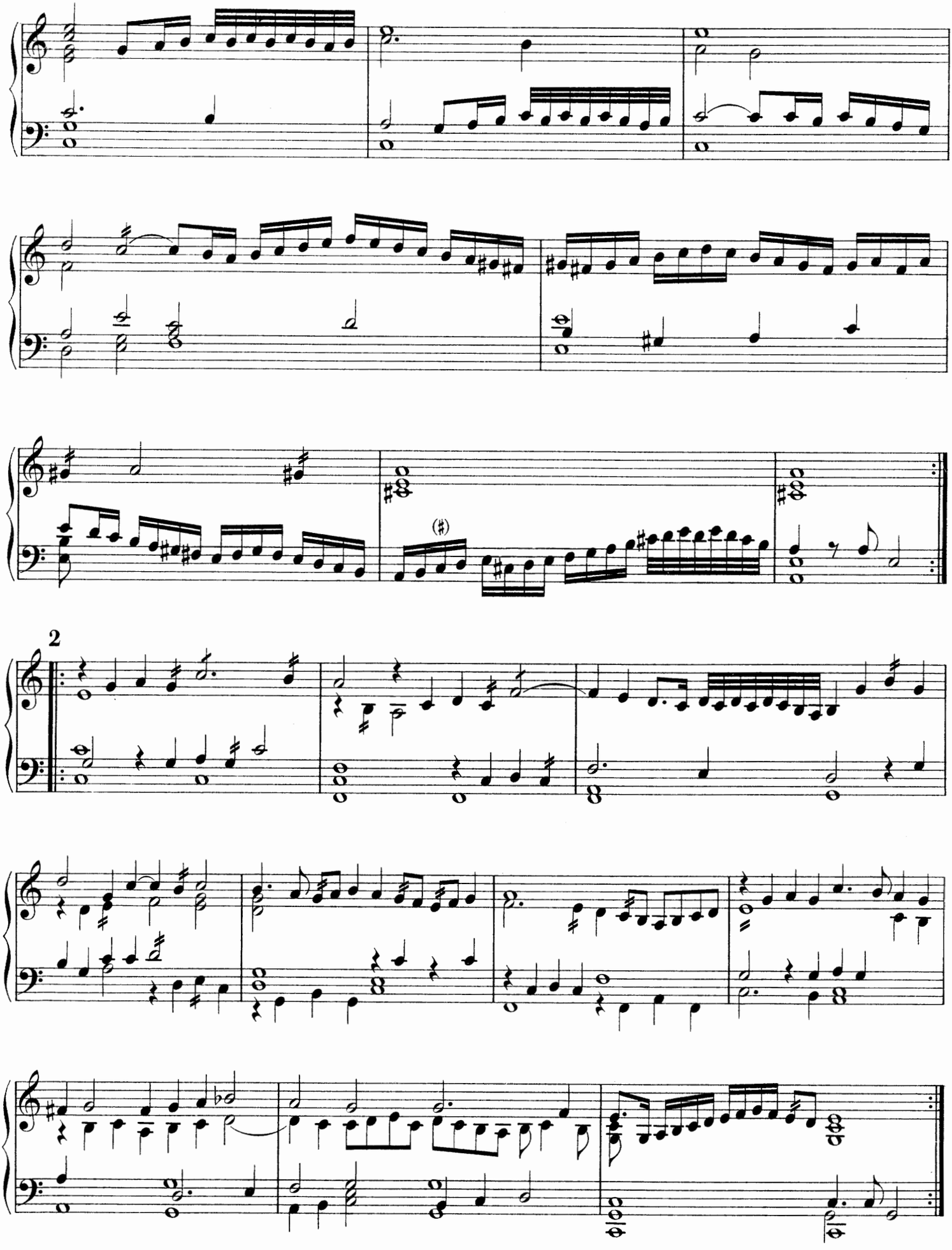
THOMAS MORLEY.

[CLIII.]

Pavana.

THOMAS MORLEY.

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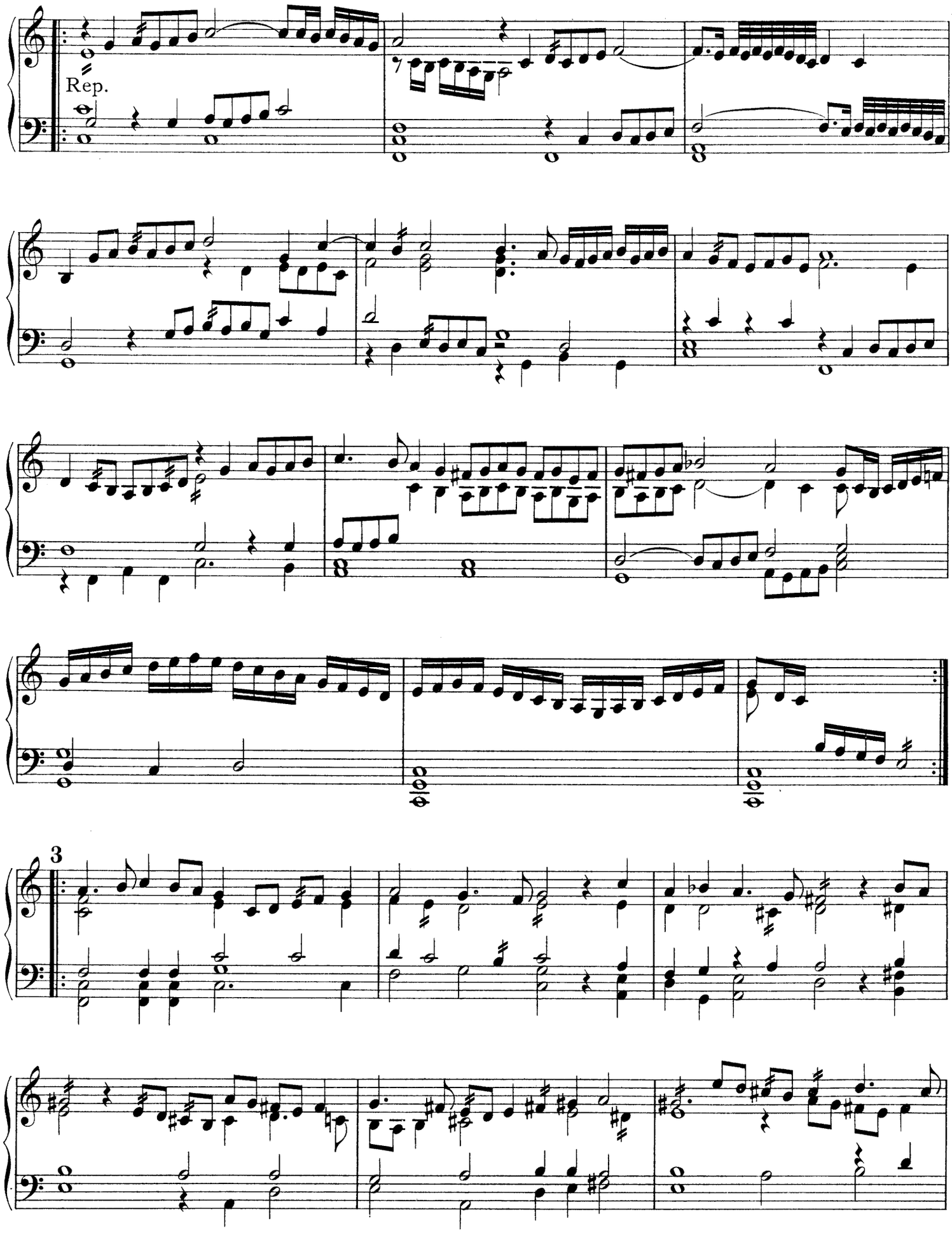
Rep.
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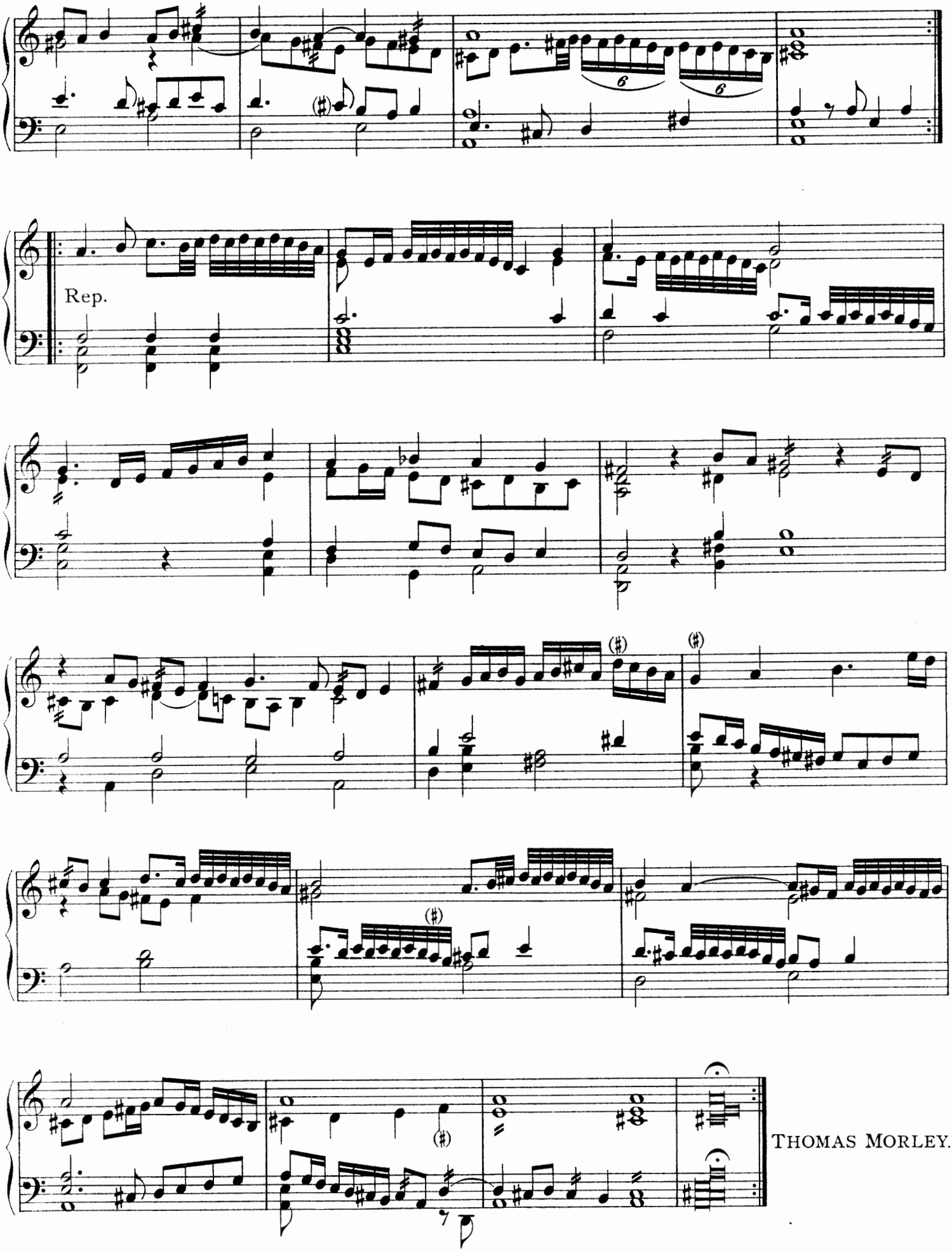
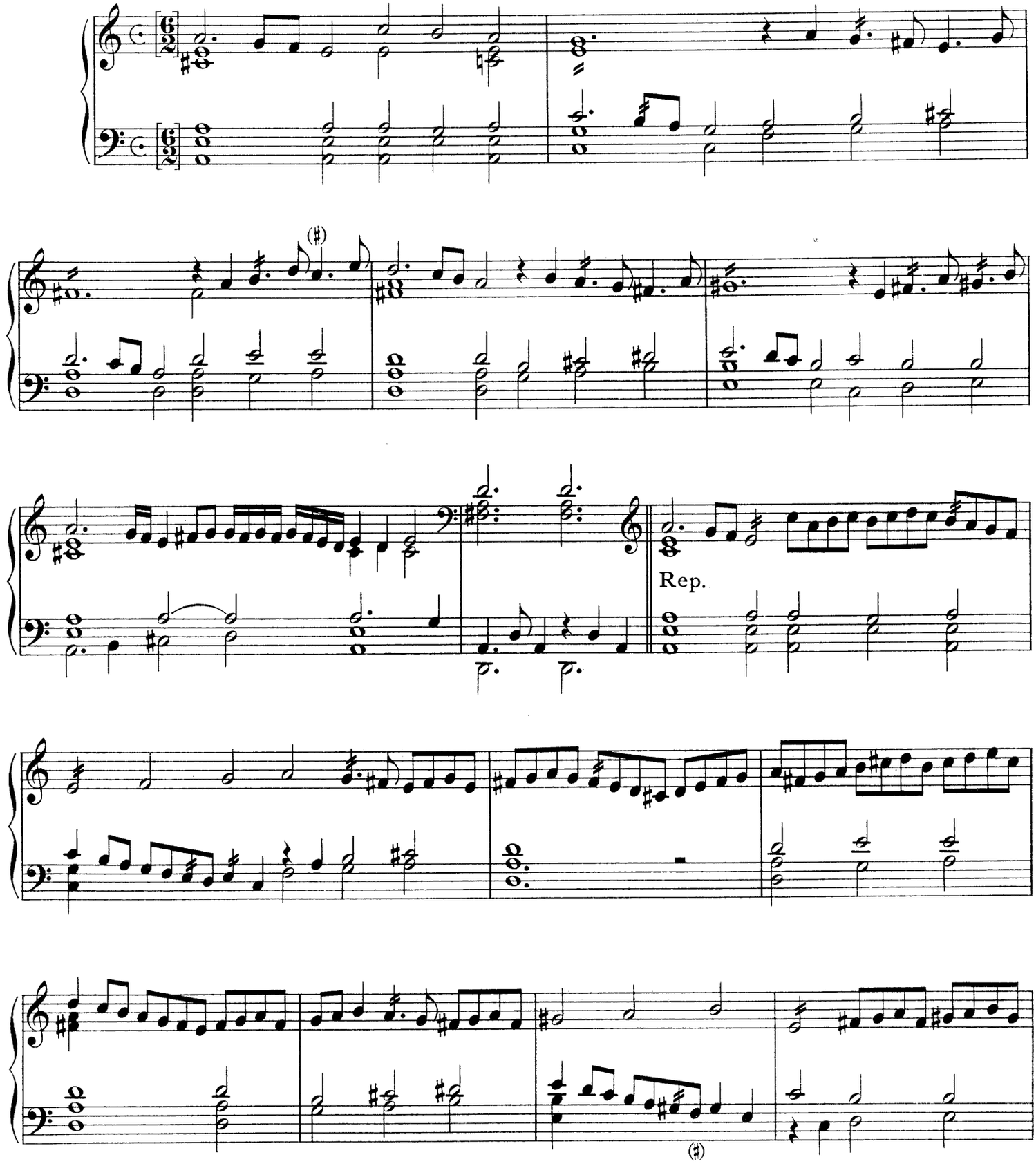
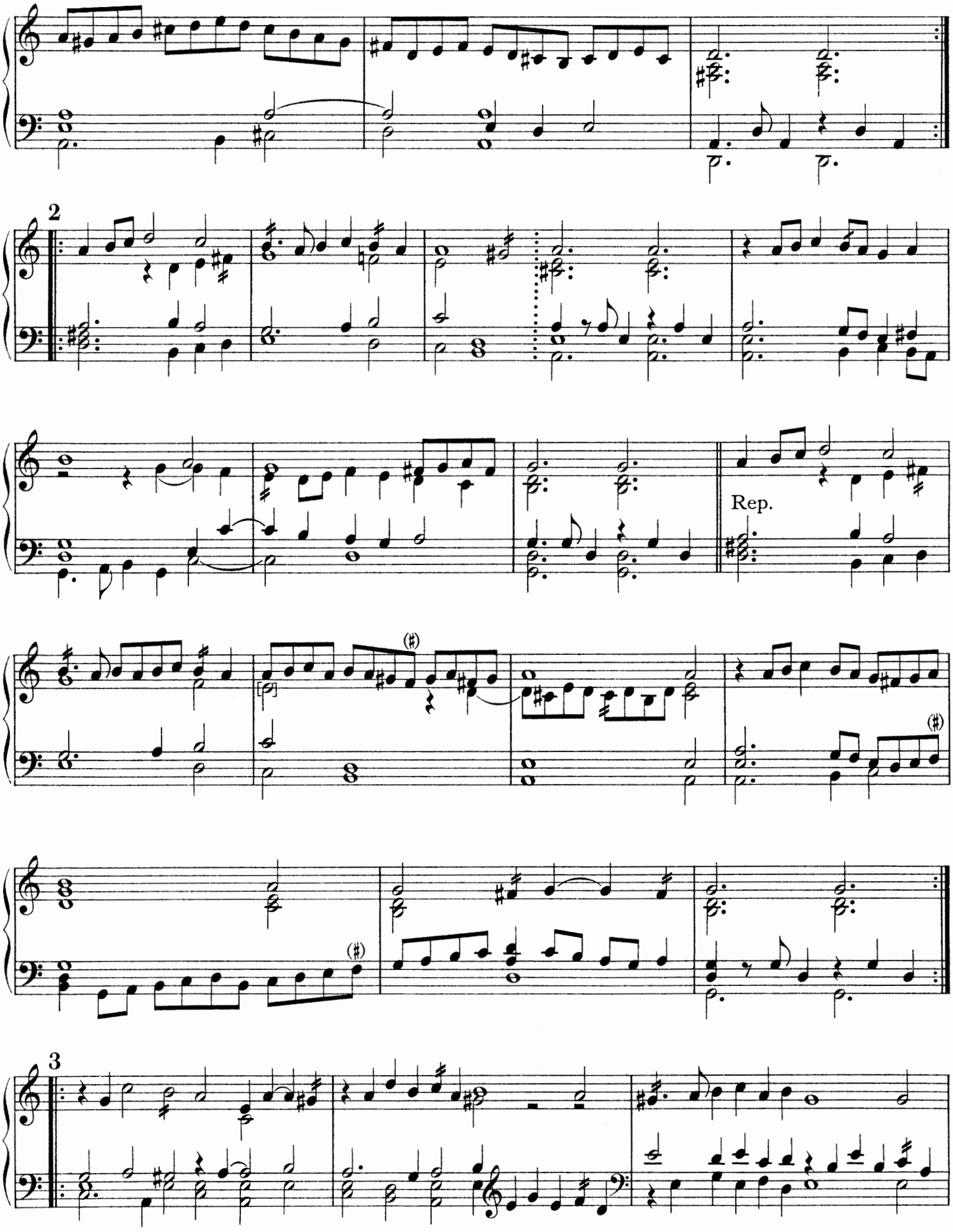


THOMAS MORLEY.

[CLIV.]
Galiarda.

THOMAS MORLEY.

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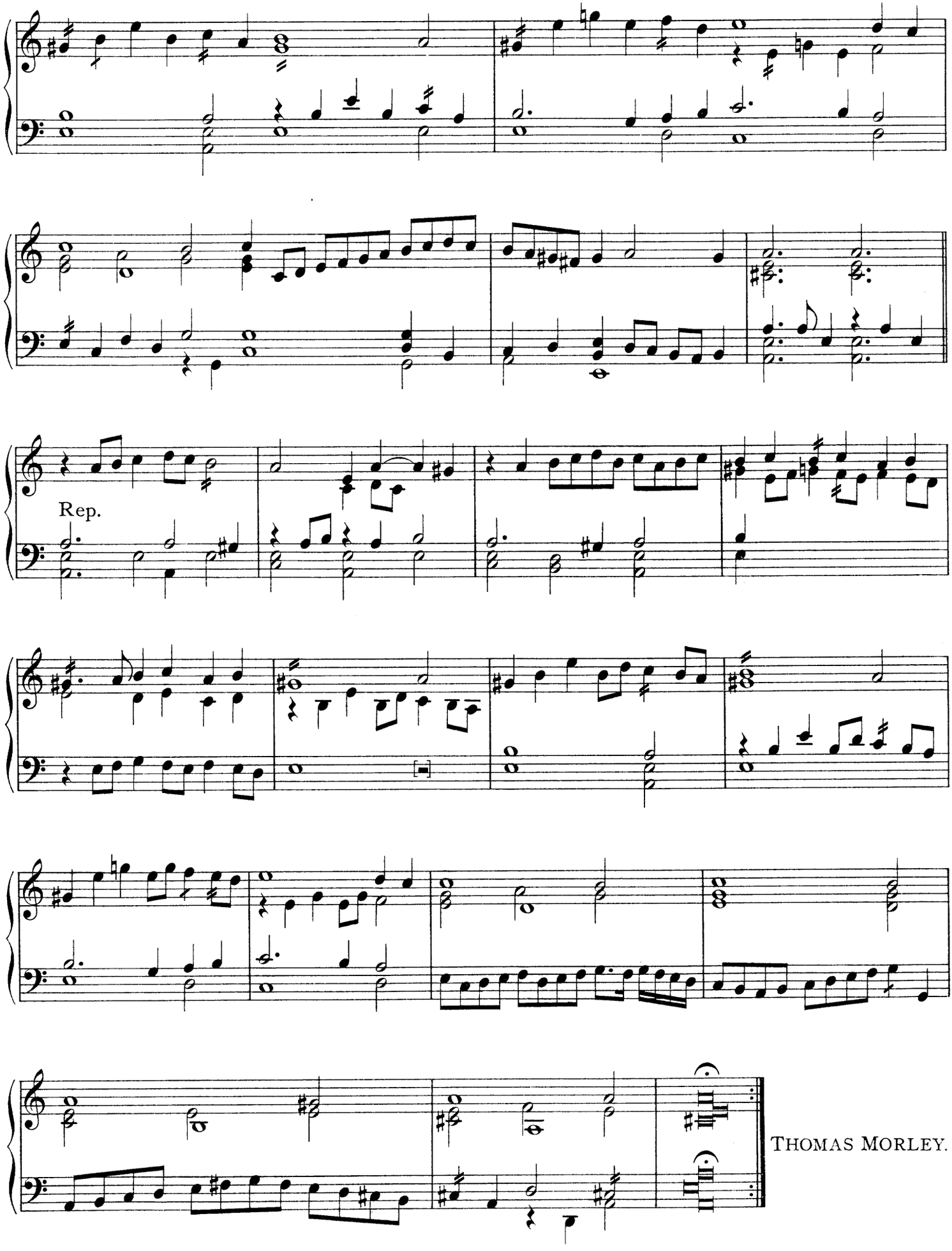
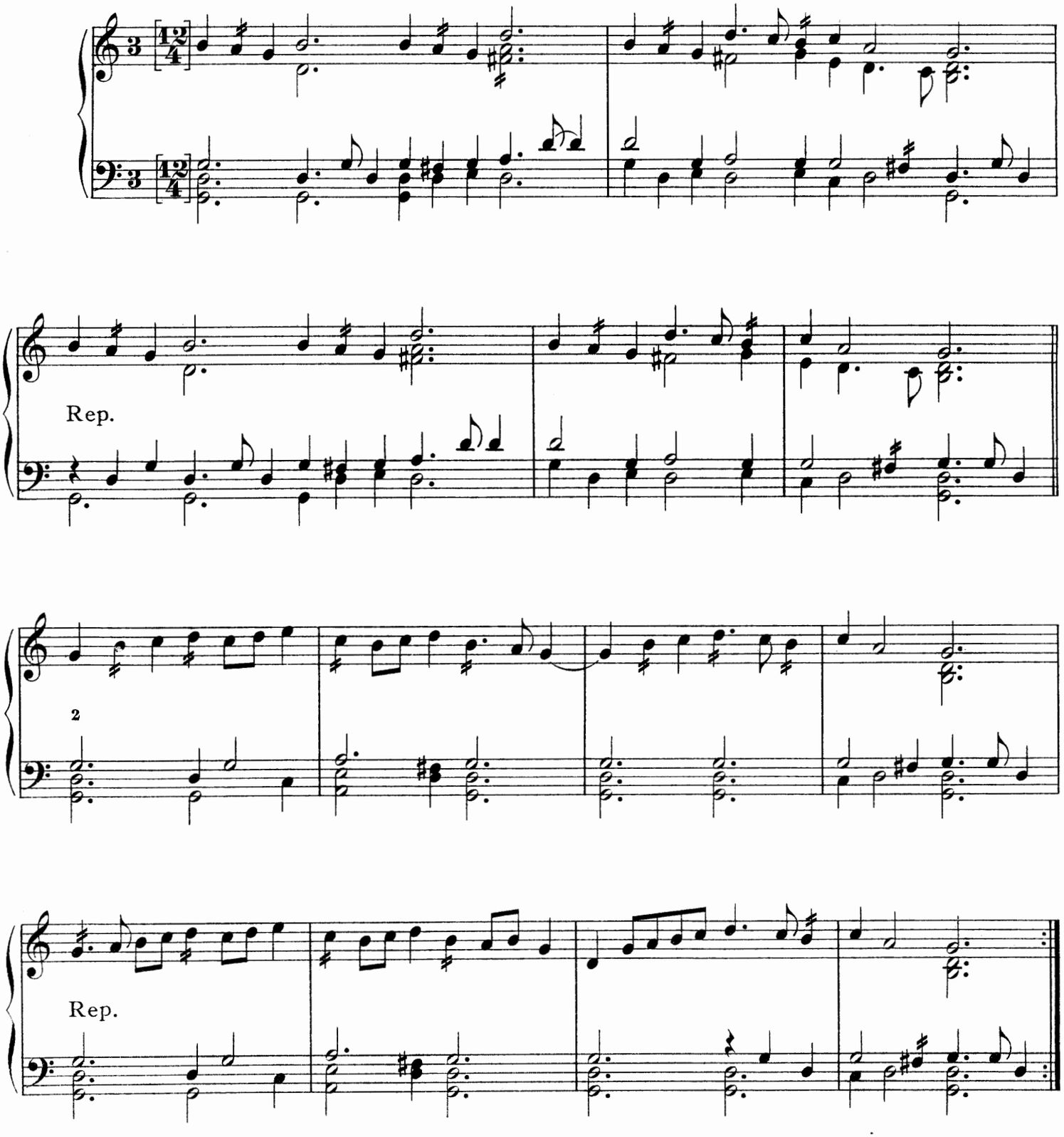
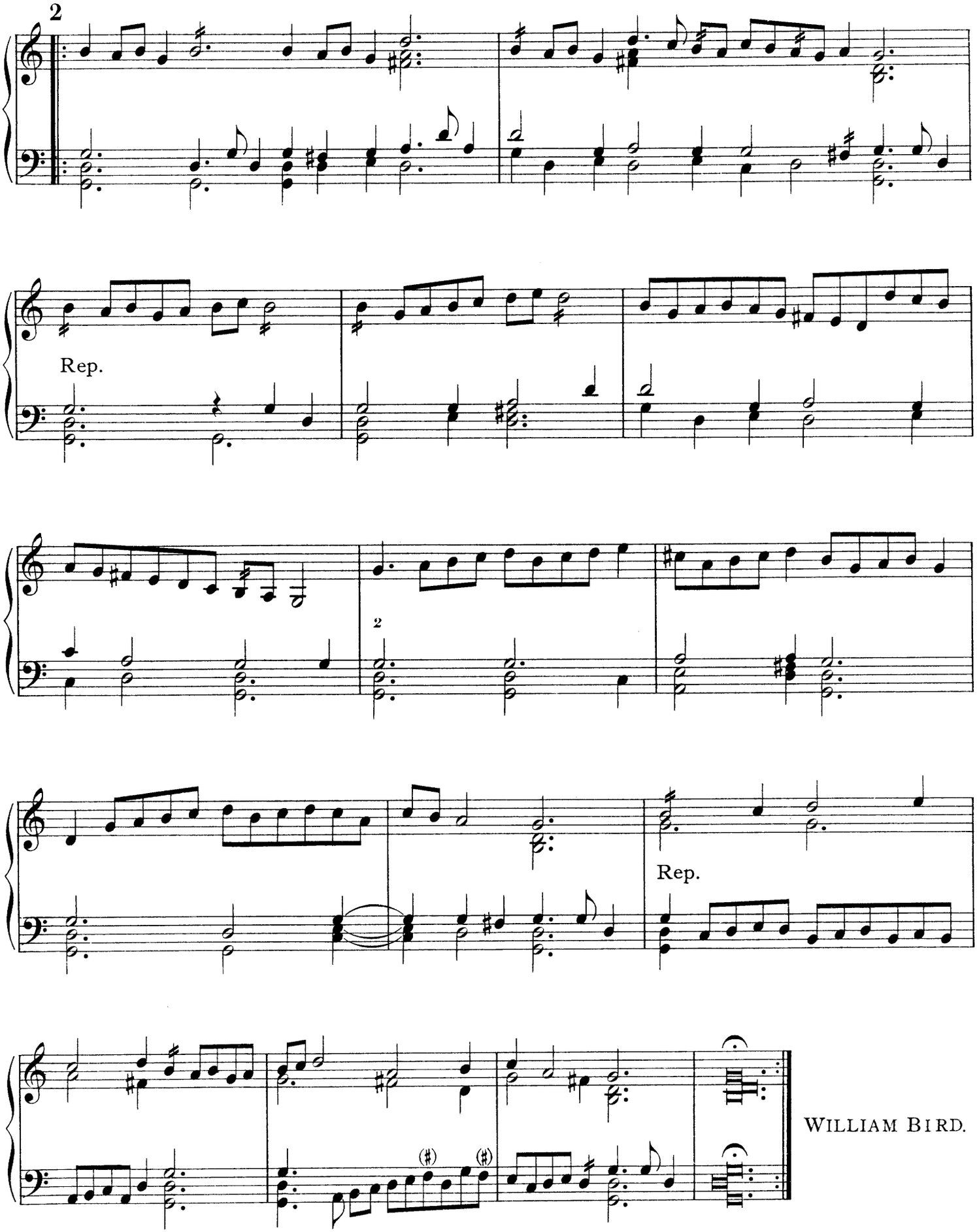


THOMAS MORLEY.

[CLV.]
La Volta.

WILLIAM BYRD.

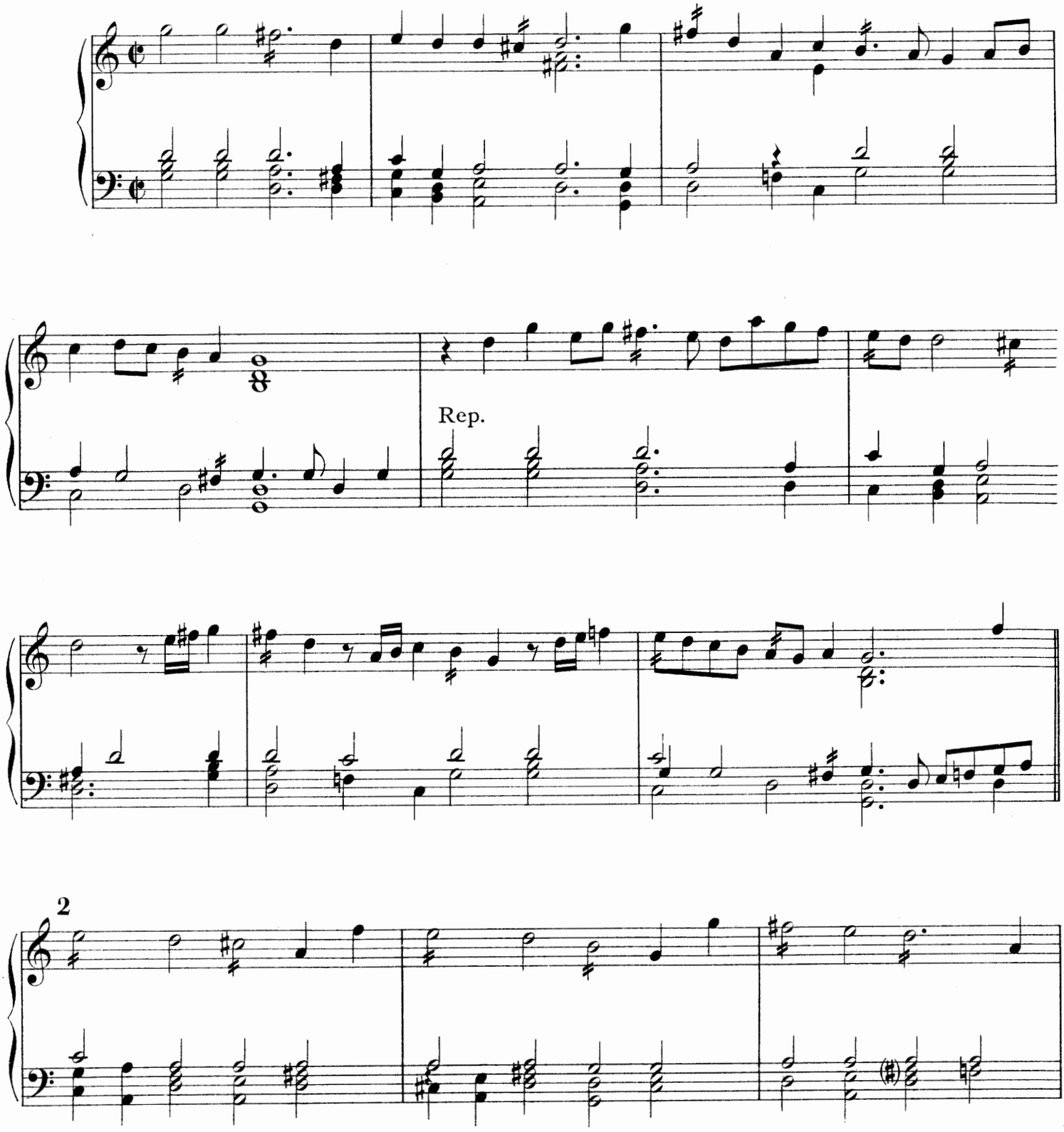


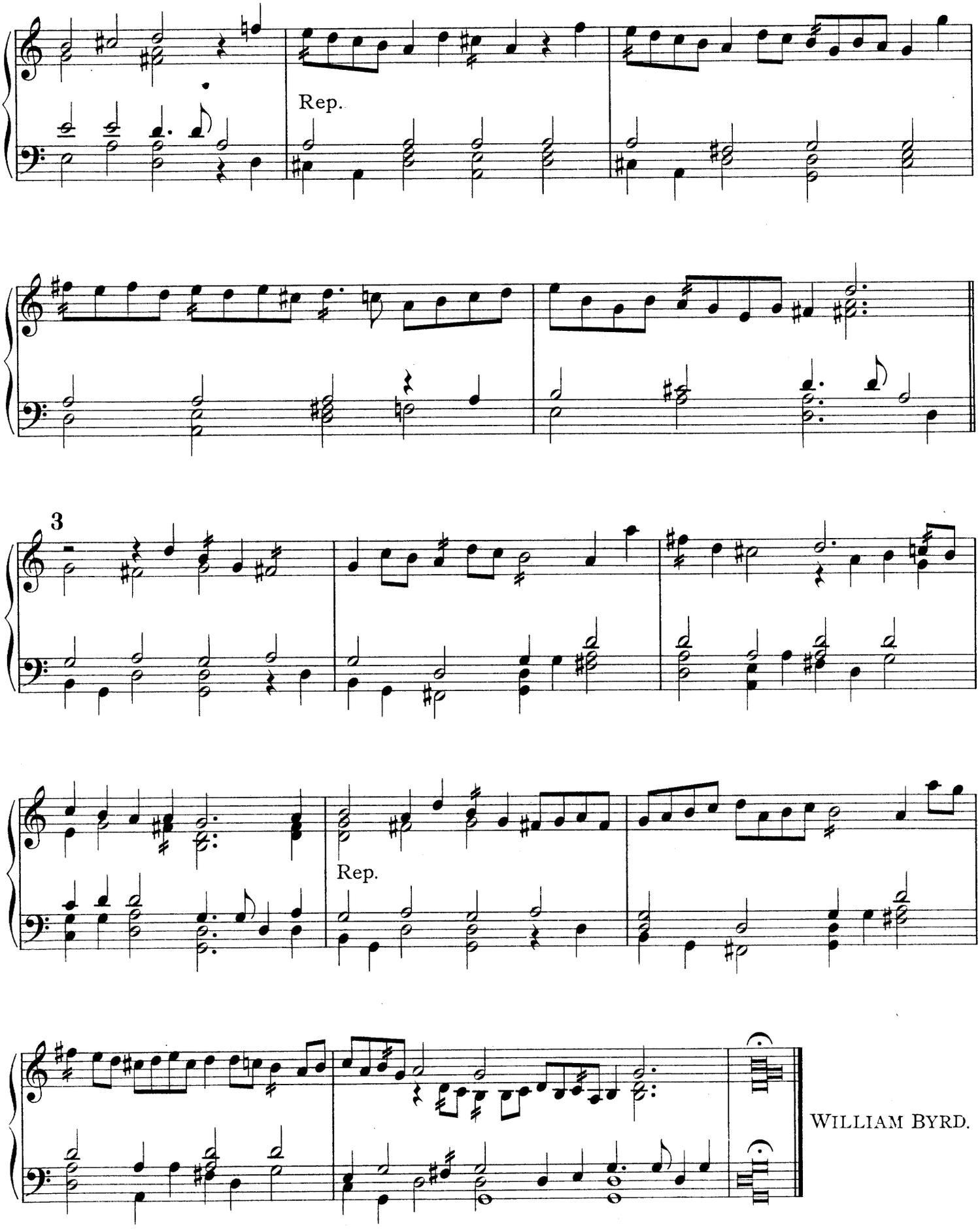


WILLIAM BIRD.

[CLVI.]
Alman.

WILLIAM BYRD.

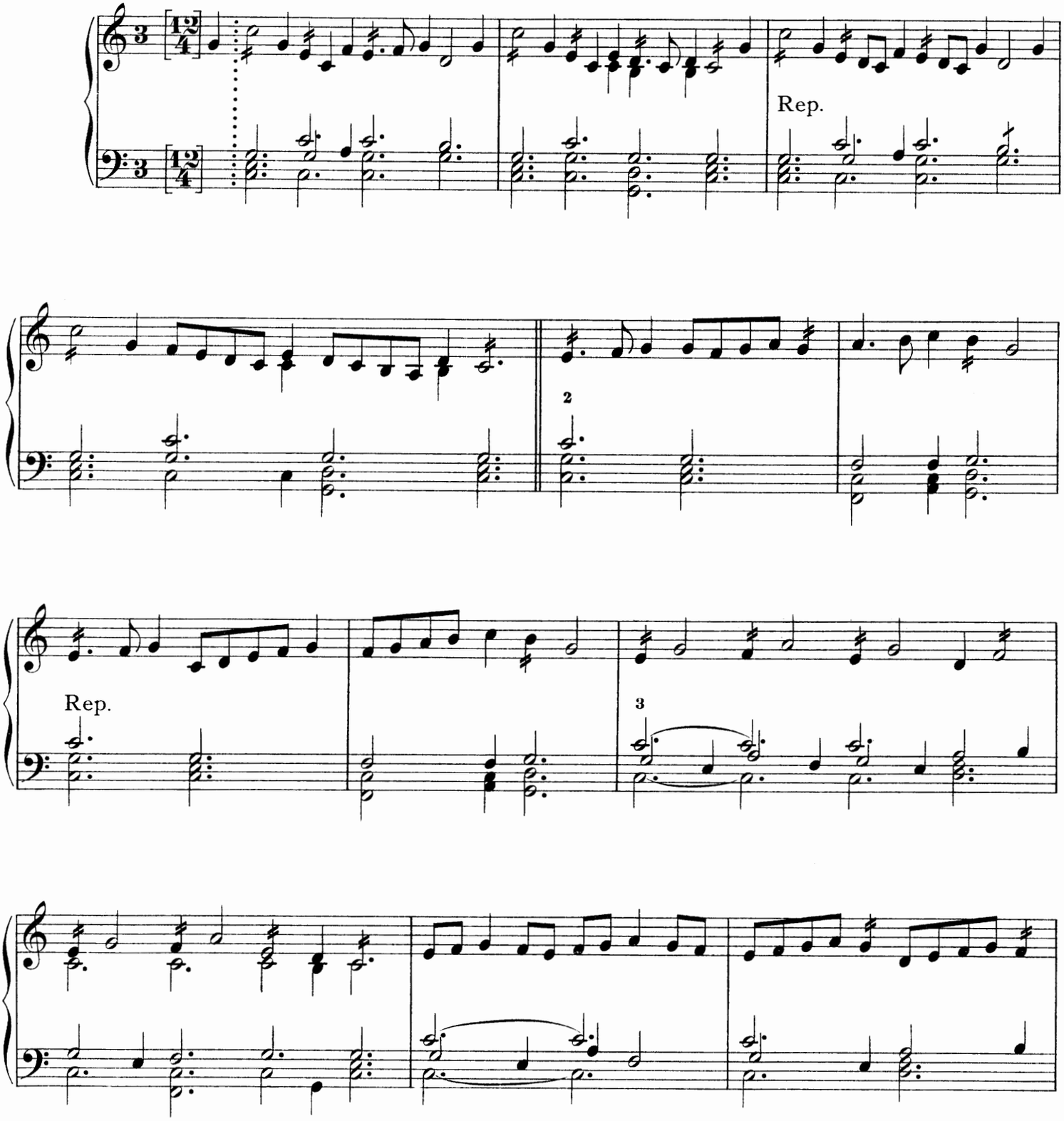


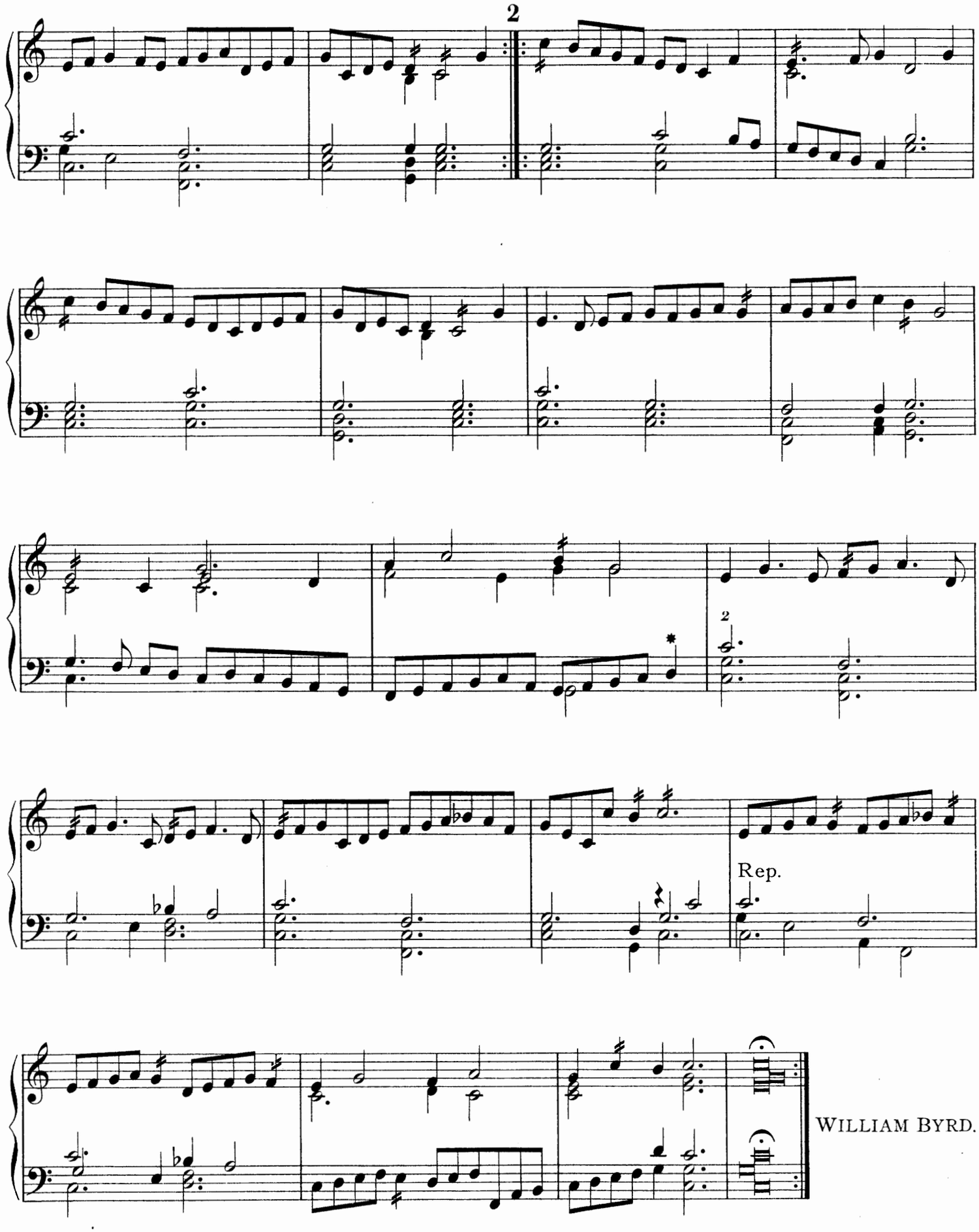


WILLIAM BYRD.

[CLVII.]
Wolseys Wilde.

WILLIAM BYRD.

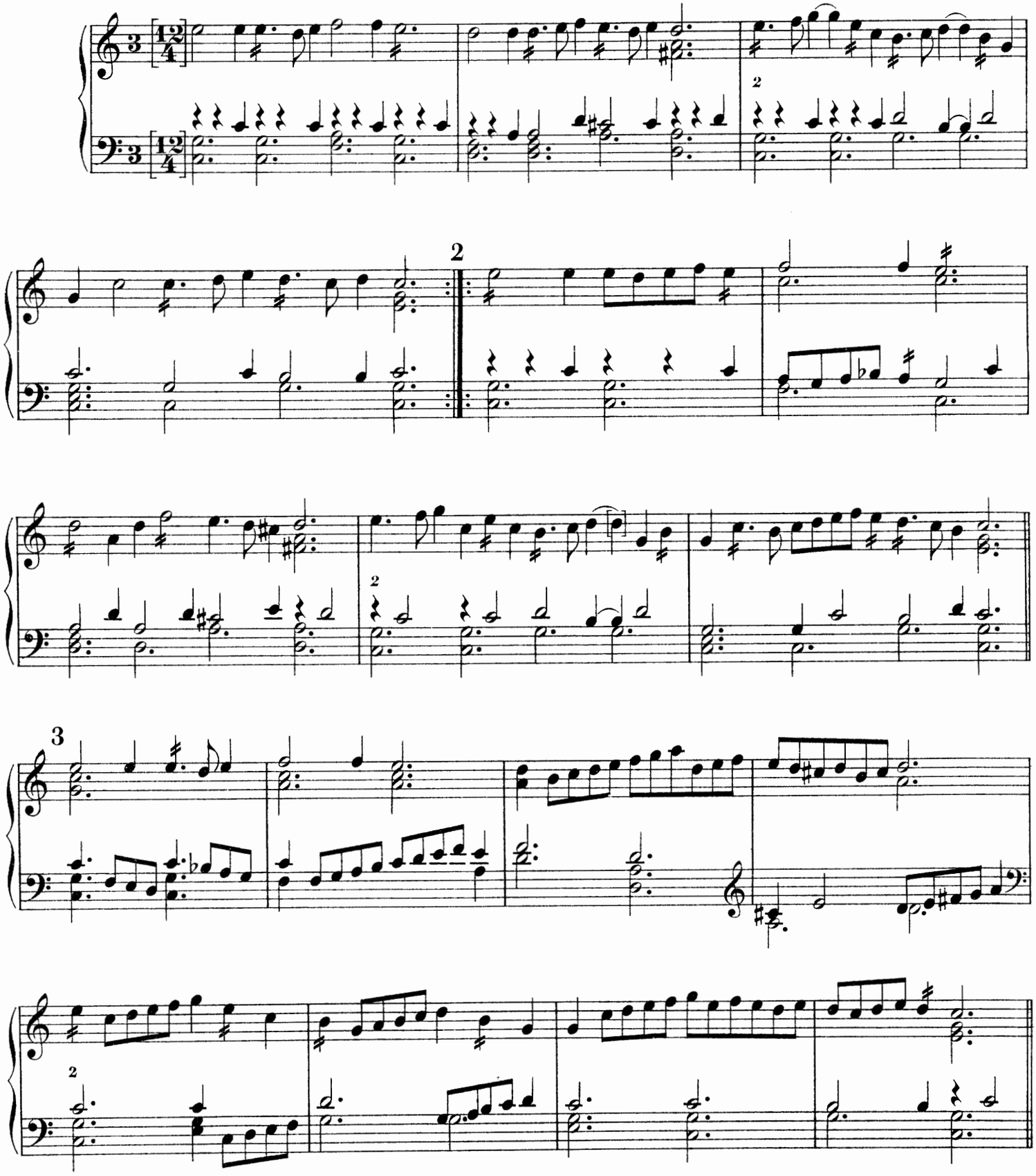


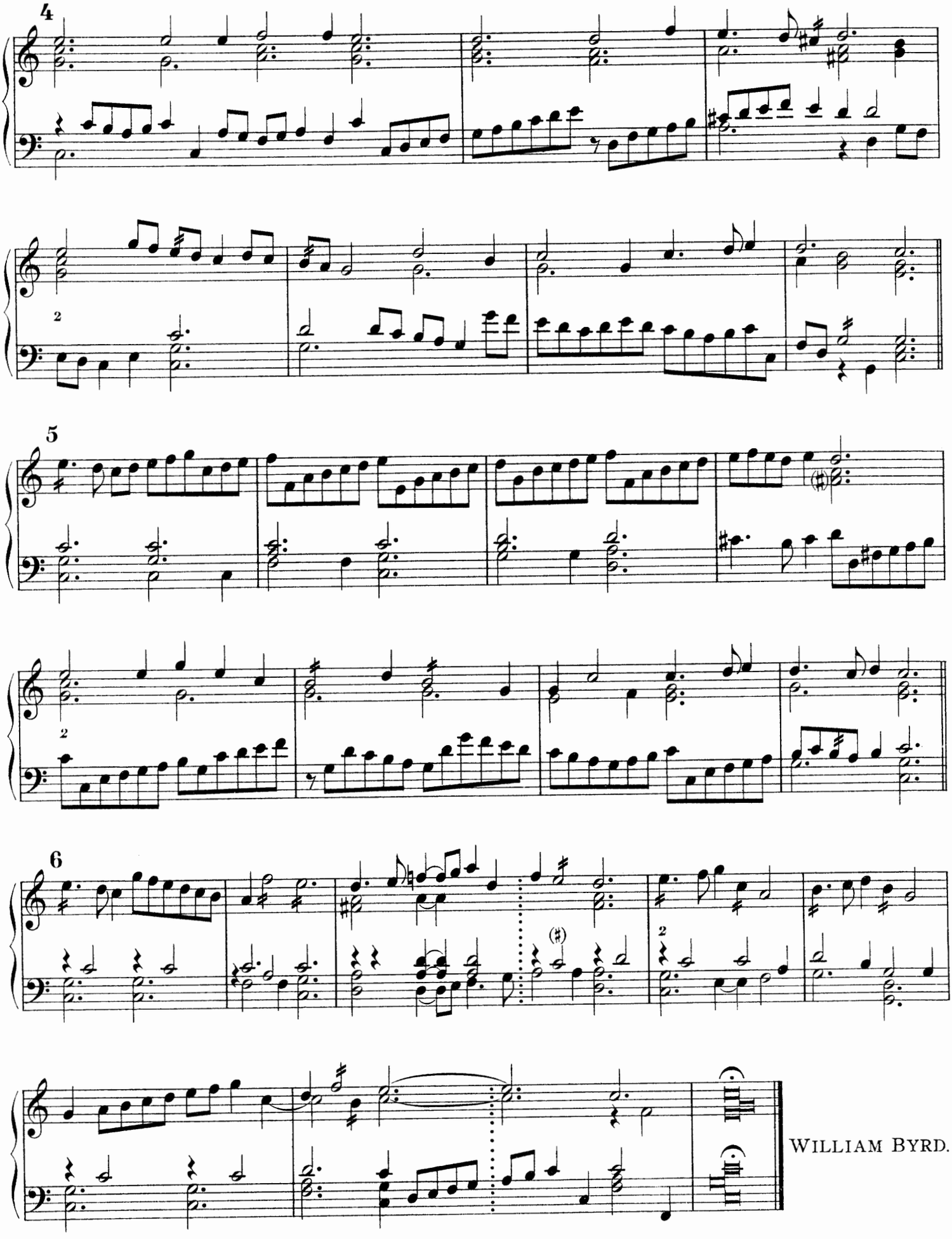


* Minim in the M. S.
Halbe Note in der Handschrift.

[CLVIII.]
Callino Casturame.

WILLIAM BYRD.

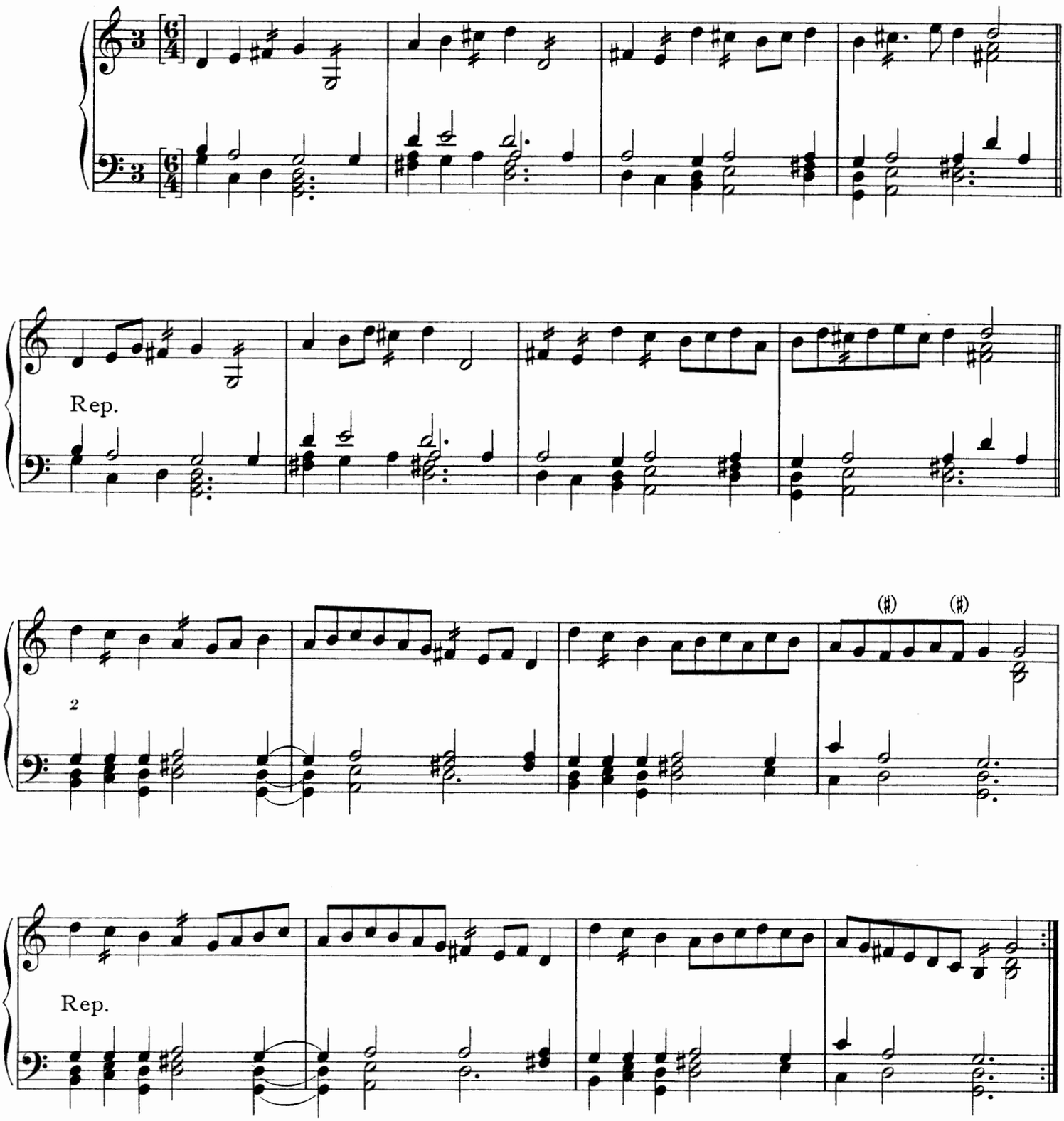


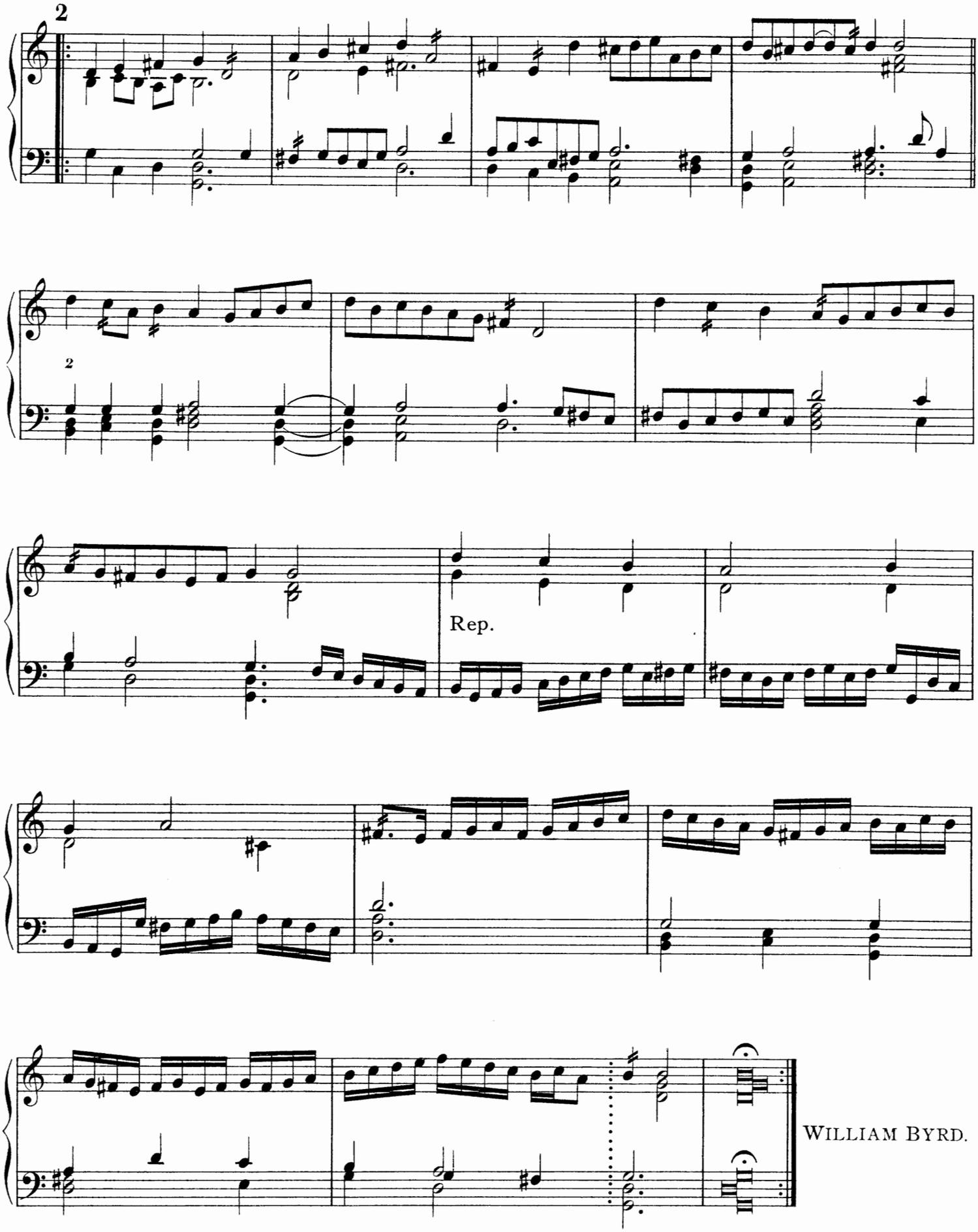


WILLIAM BYRD.

[CLIX.]
La Volta.

T. MORLEY [set by] WILLIAM BYRD.

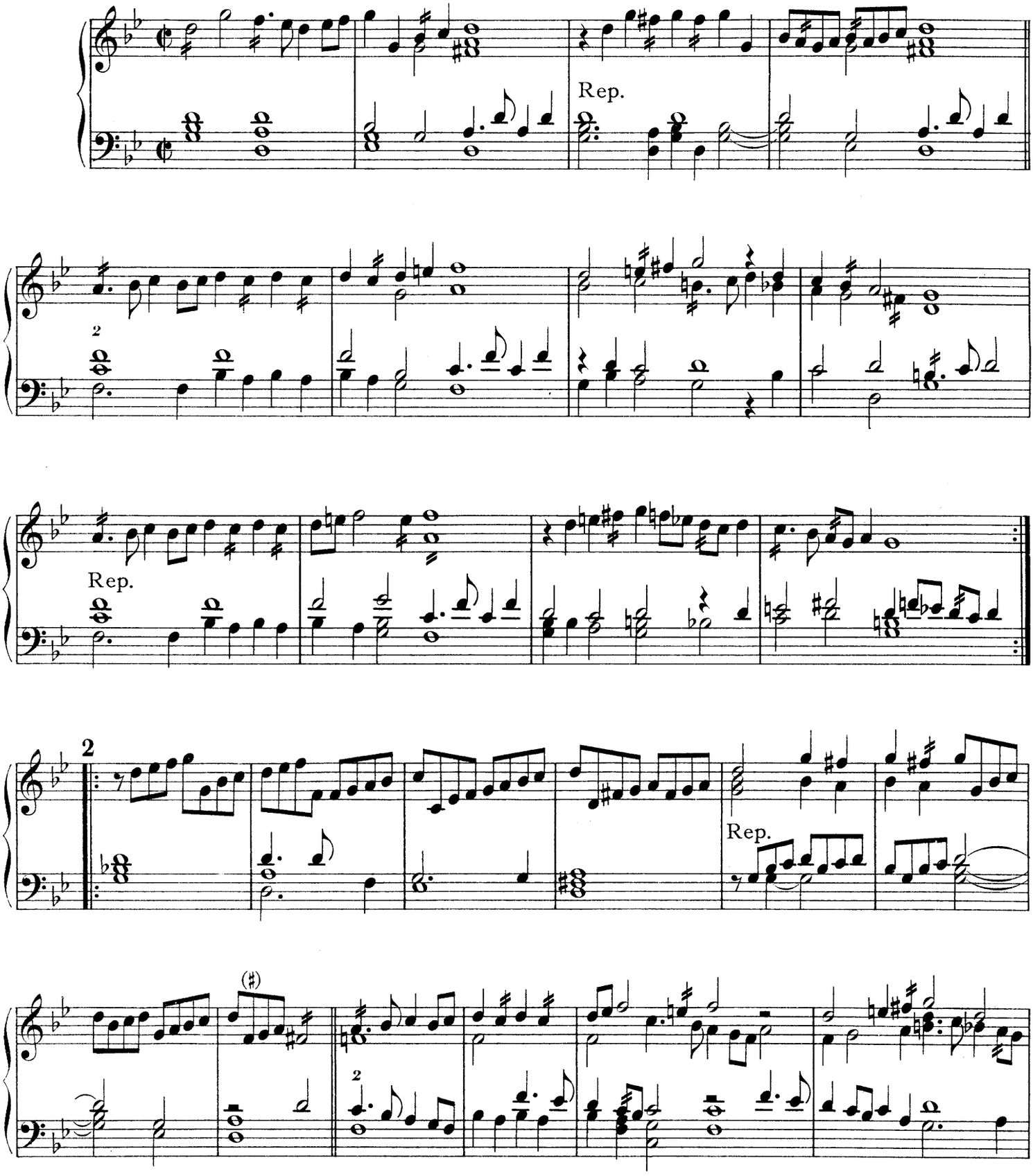


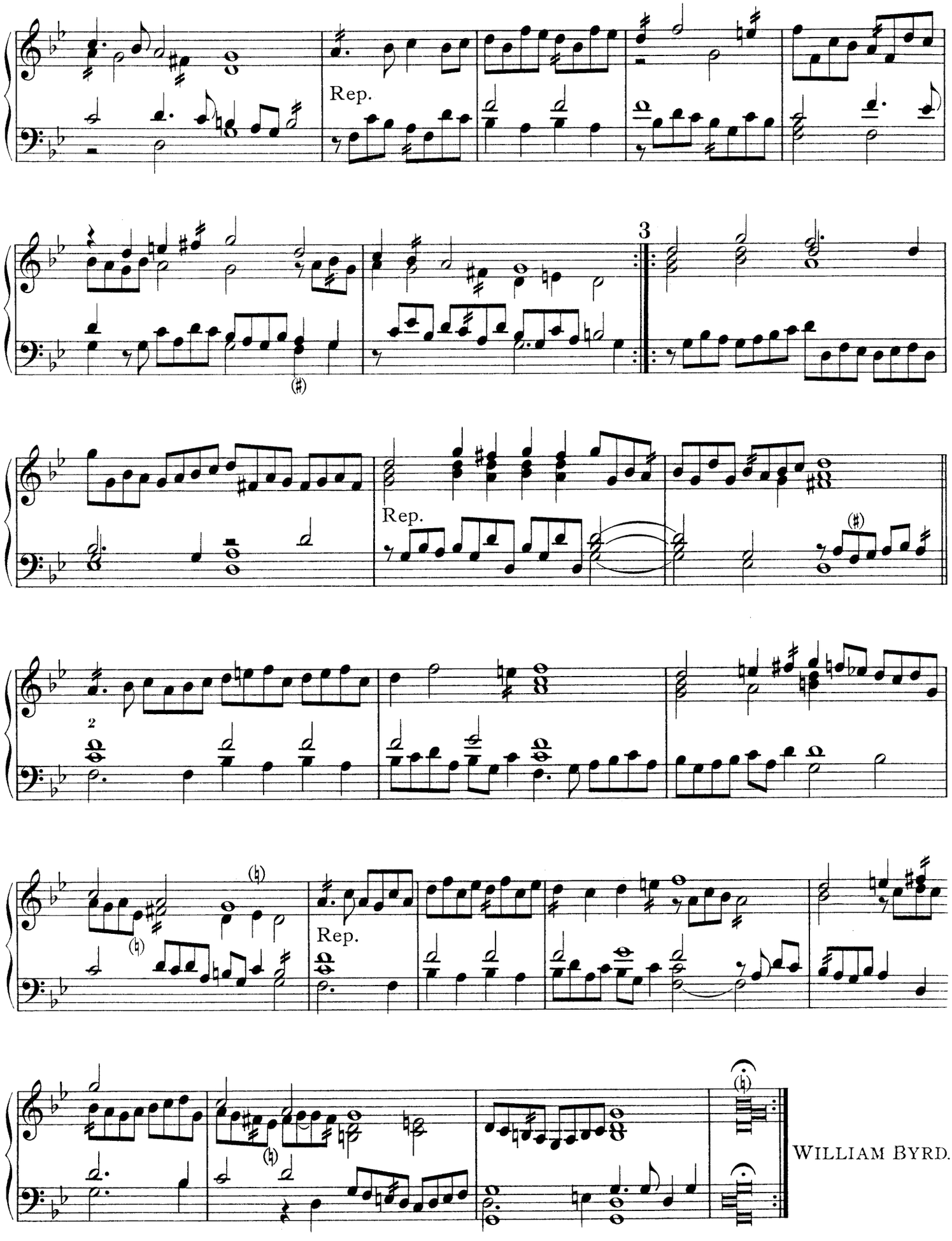


WILLIAM BYRD.

[CLX.]
Rowland.

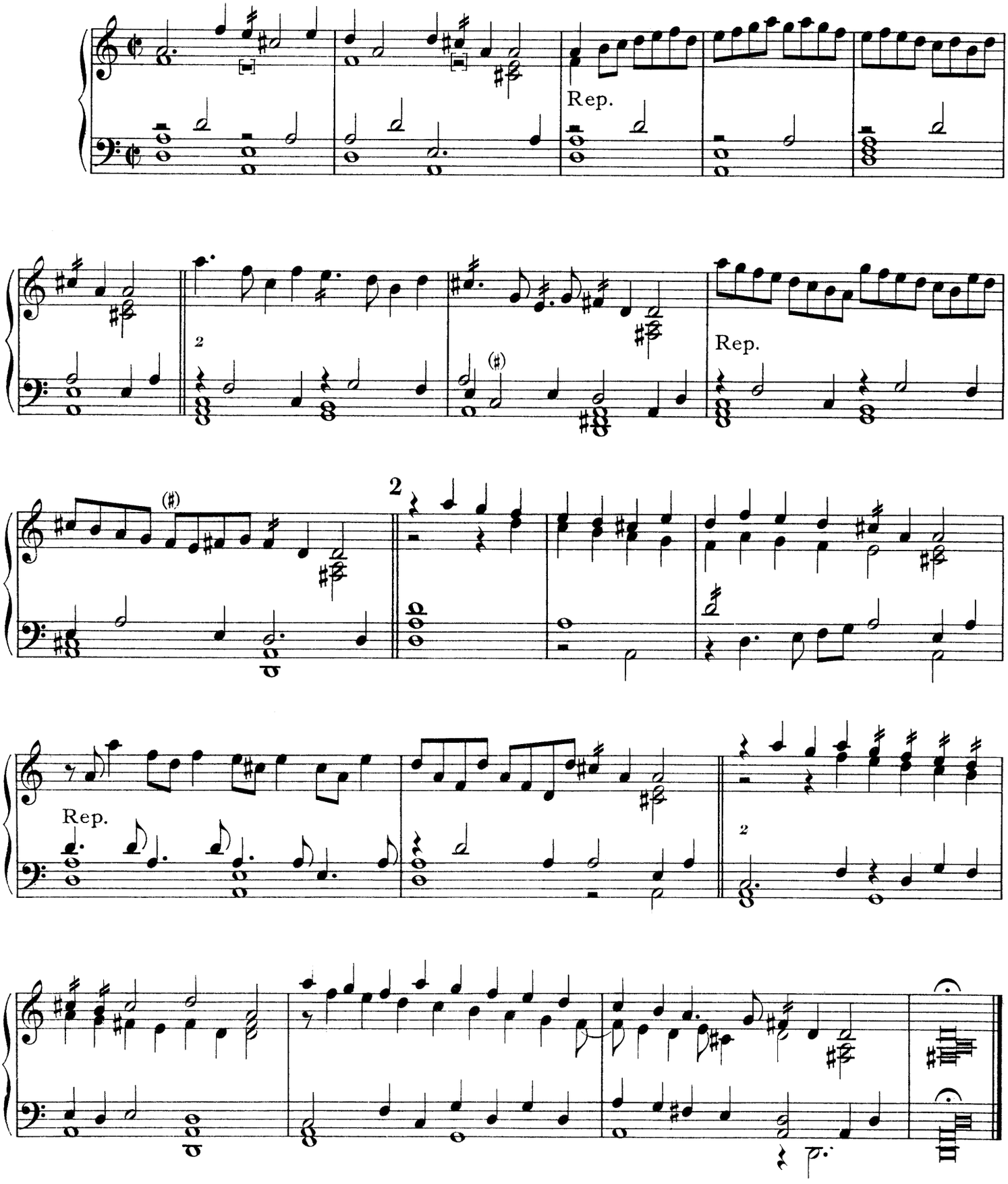
WILLIAM BYRD.




Rep.
3
Rep.
2
Rep.
WILLIAM BYRD.

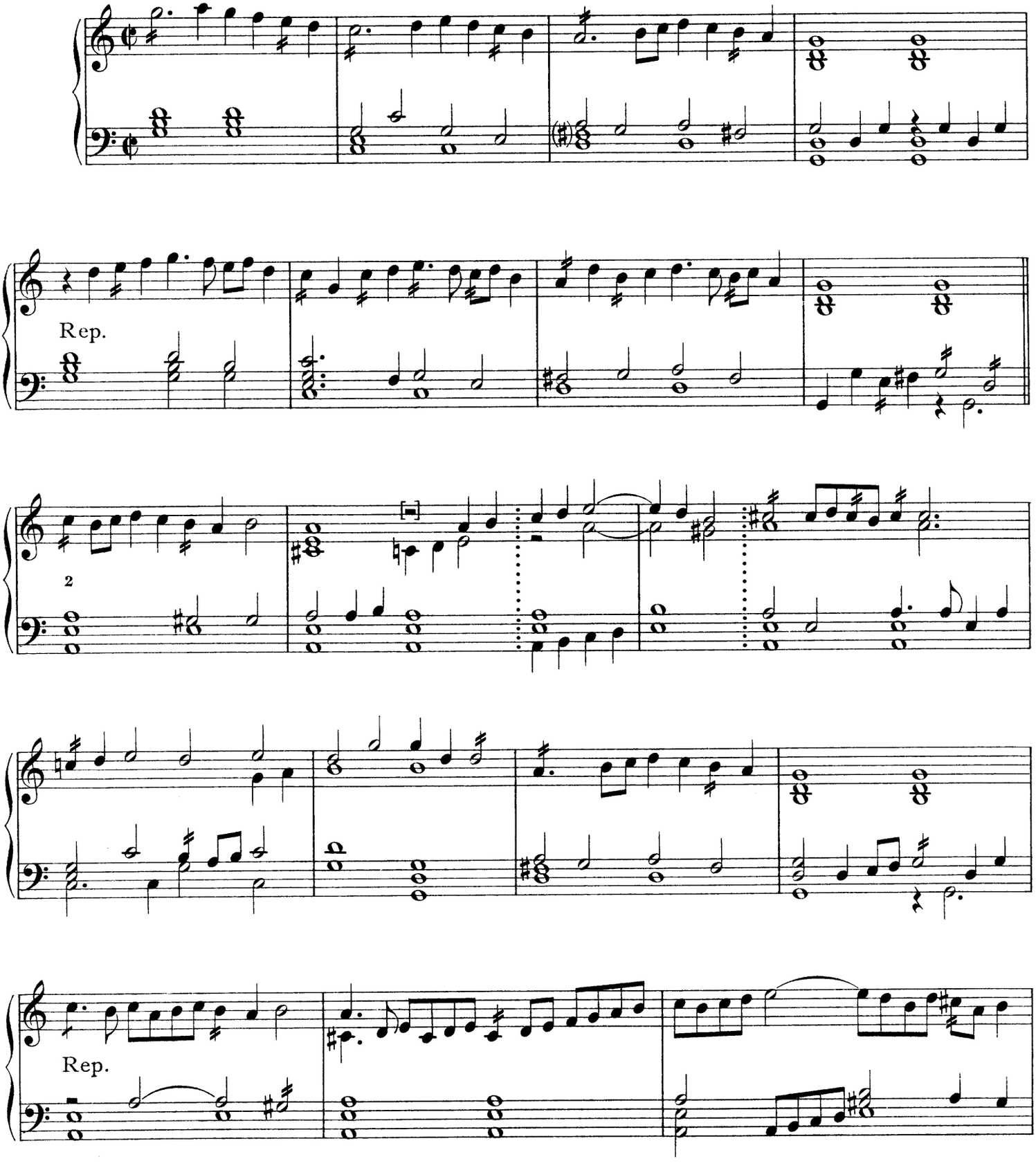
[CLXI.]
Why aske you.

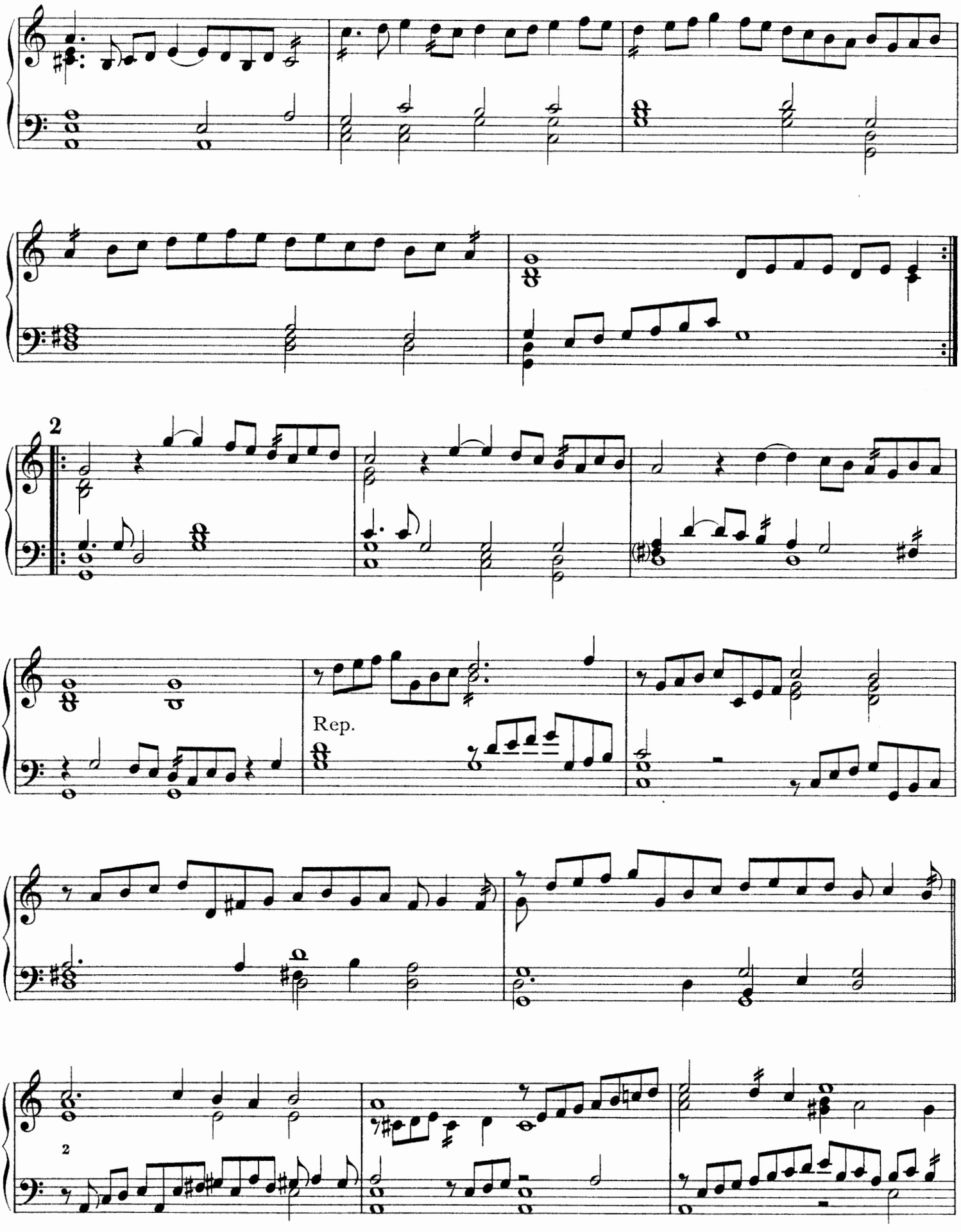
ANON.



[CLXII.]
The Ghost.

WILLIAM BYRD.

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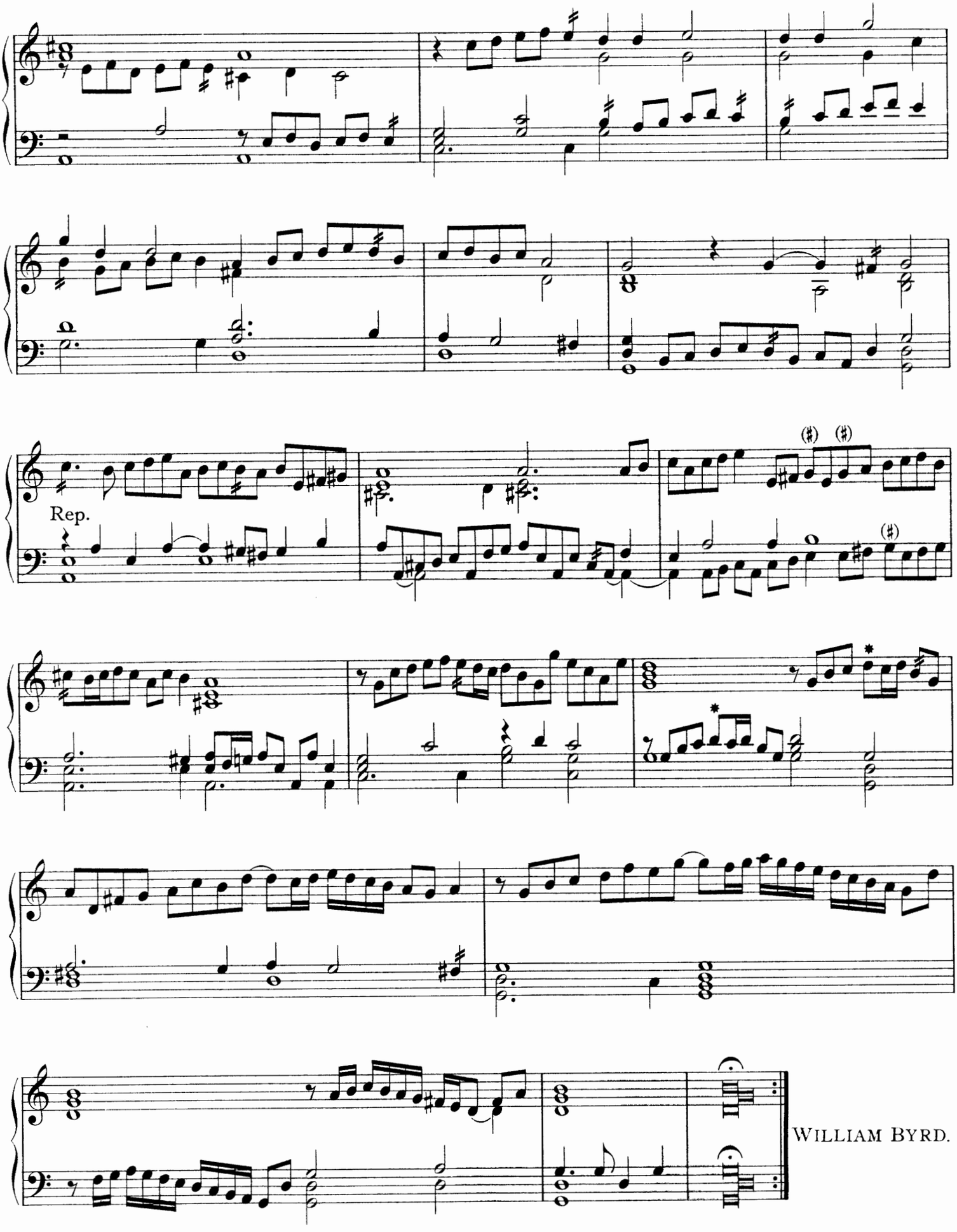
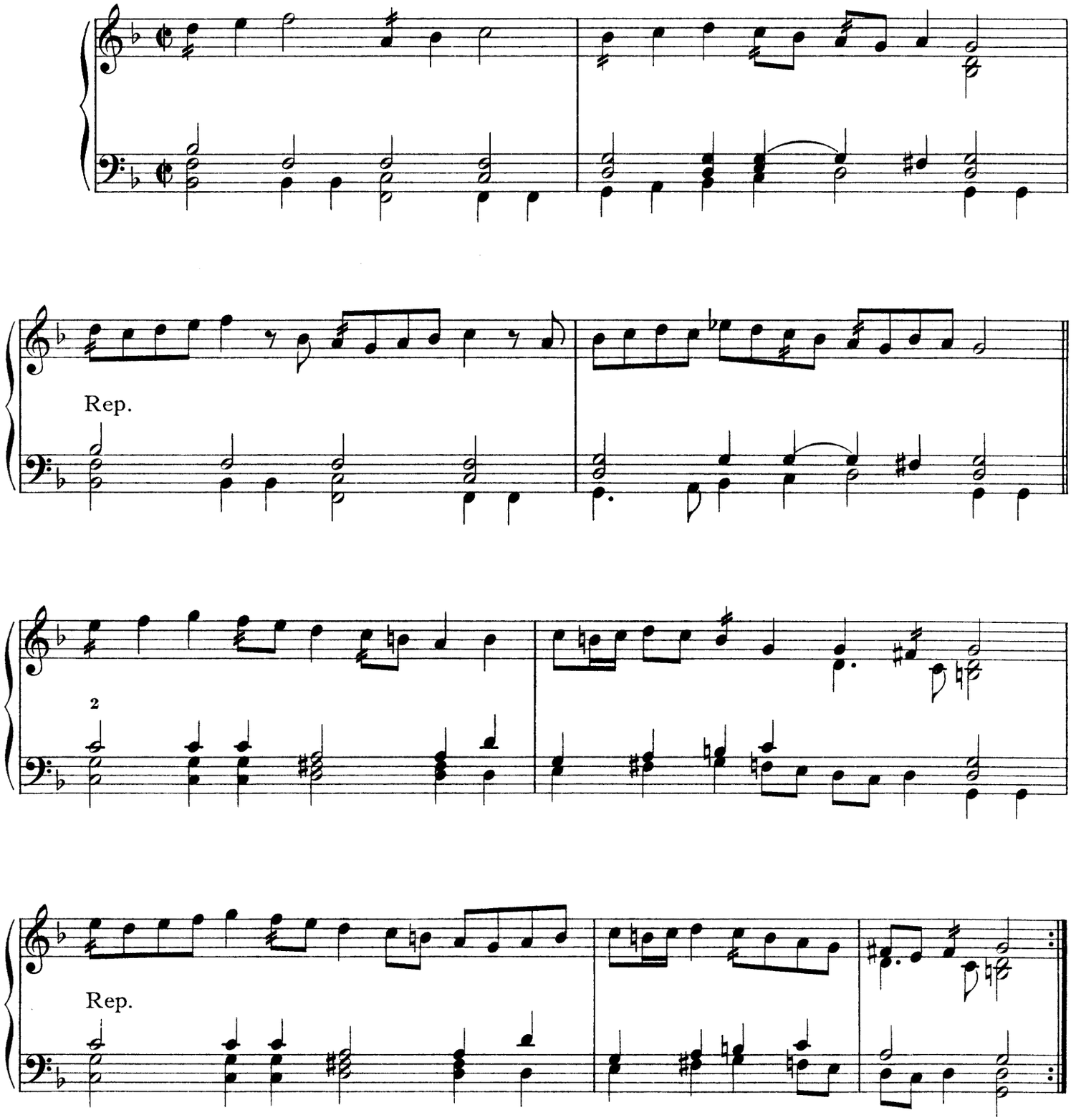
Rep.
2

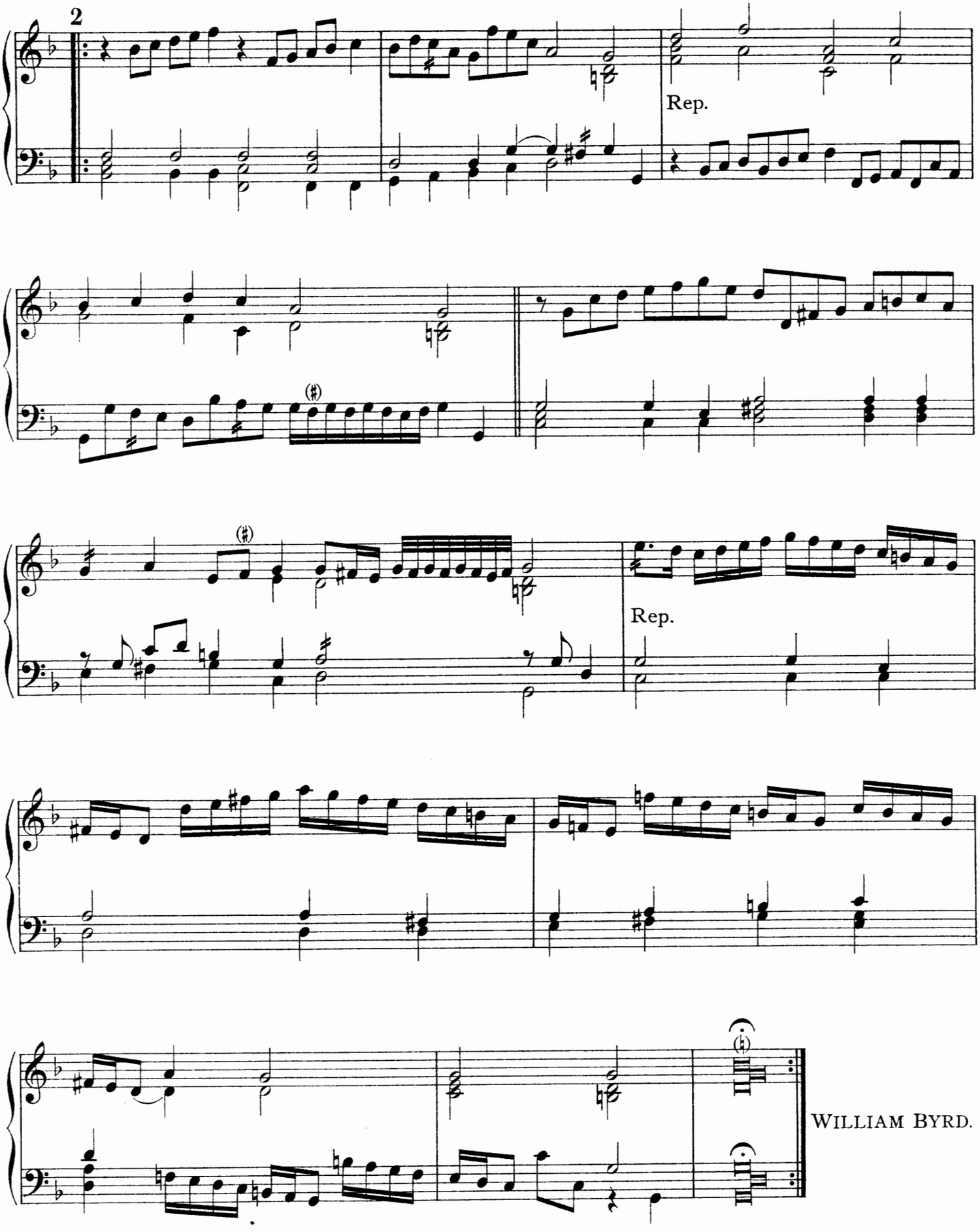


* Crotchet in the M. S.
Viertel in der Handschrift.

[CLXIII.]
Alman.

WILLIAM BYRD.

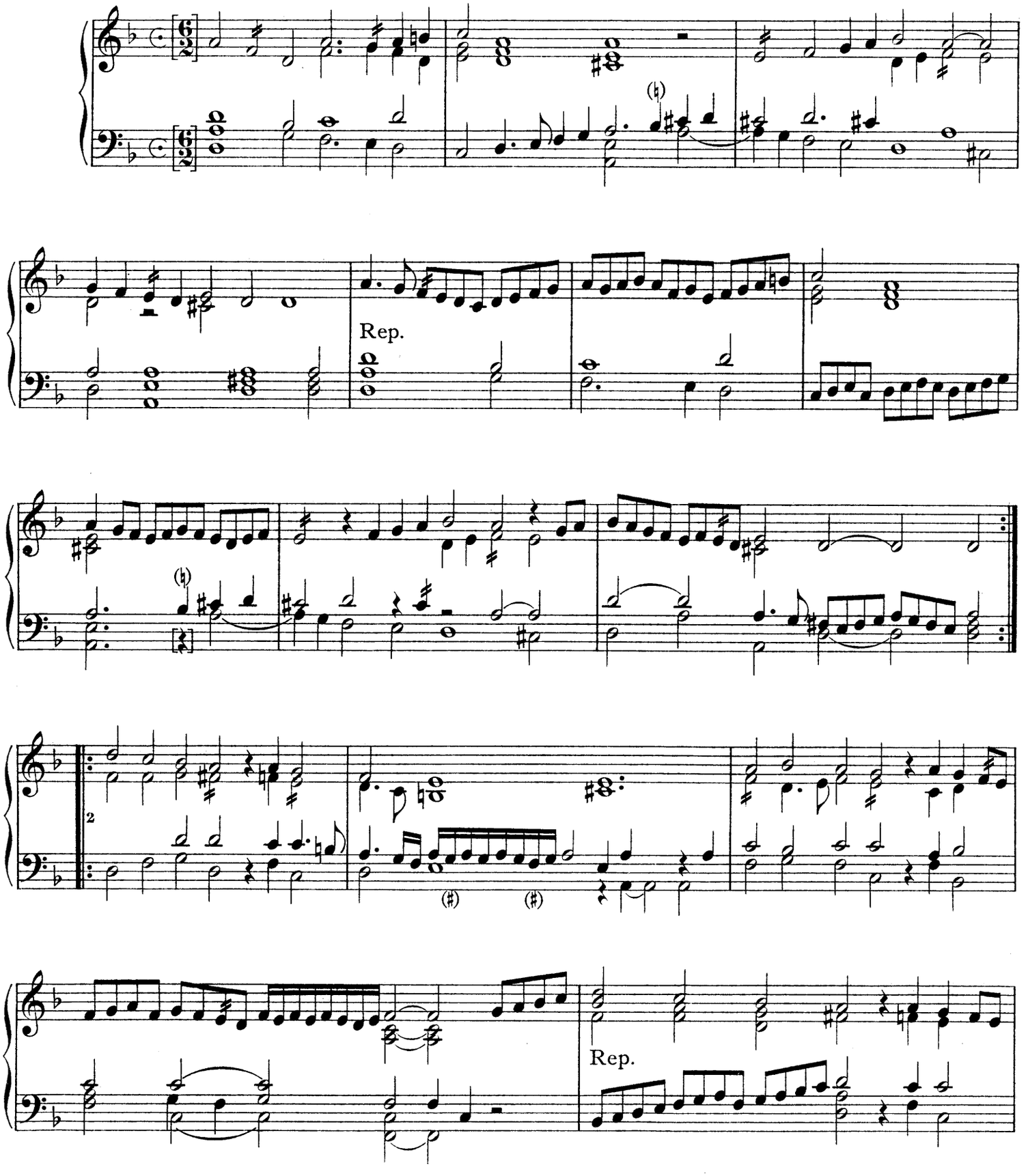


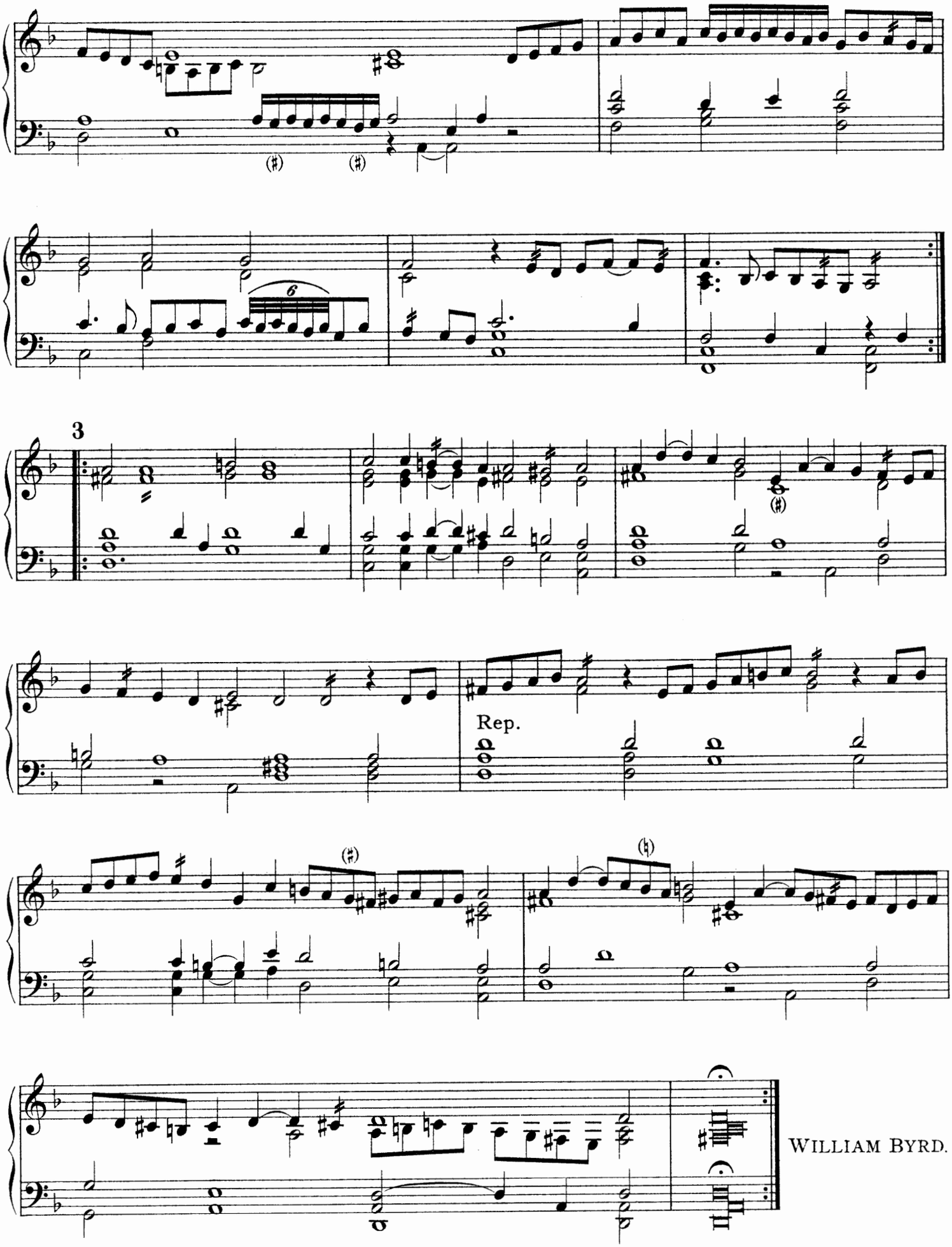


WILLIAM BYRD.

[CLXIV.]
Galliard.

WILLIAM BYRD.

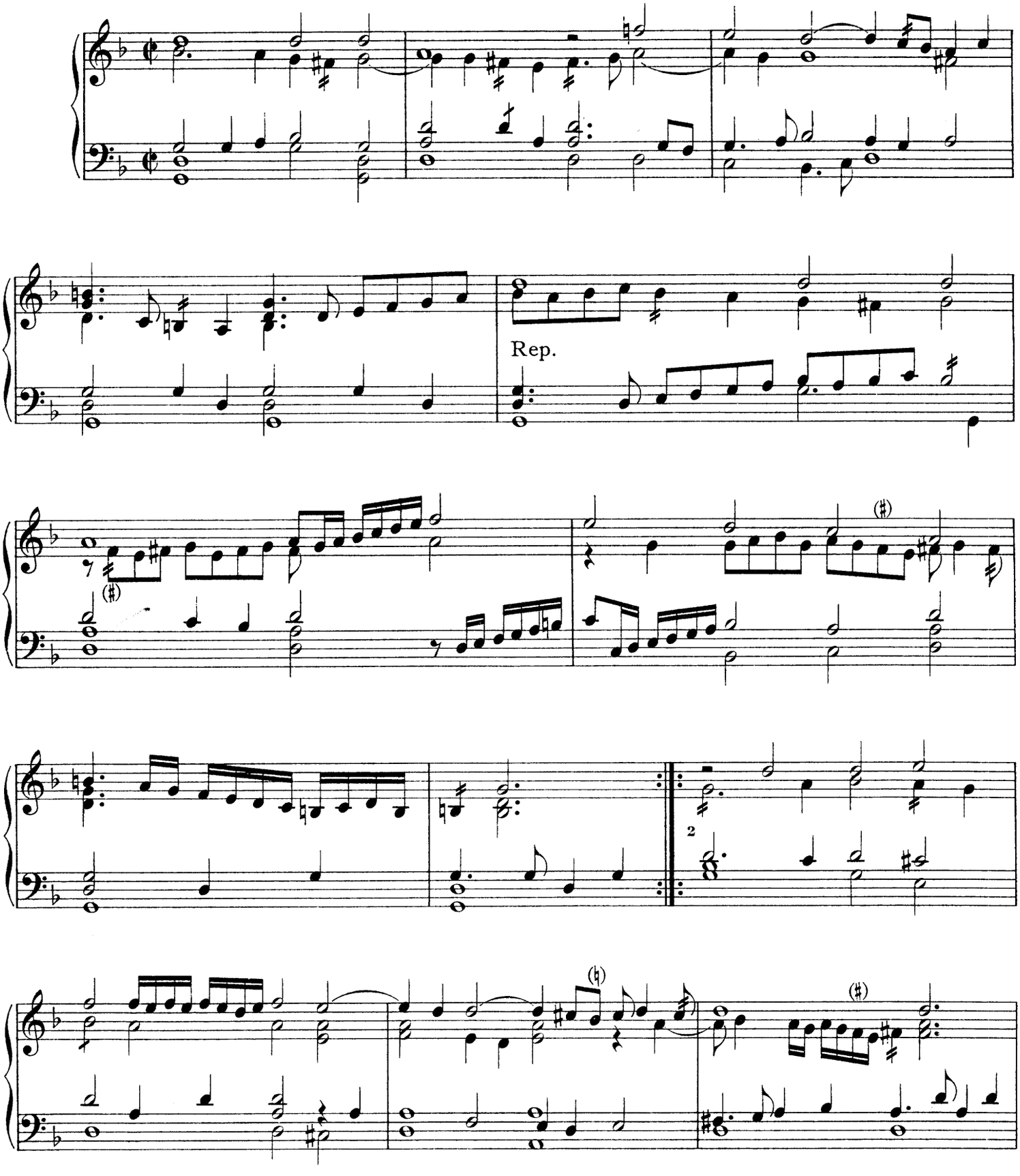




WILLIAM BYRD.

[CLXV.]
Pavana.

WILLIAM BYRD.



Giles Farnabys.

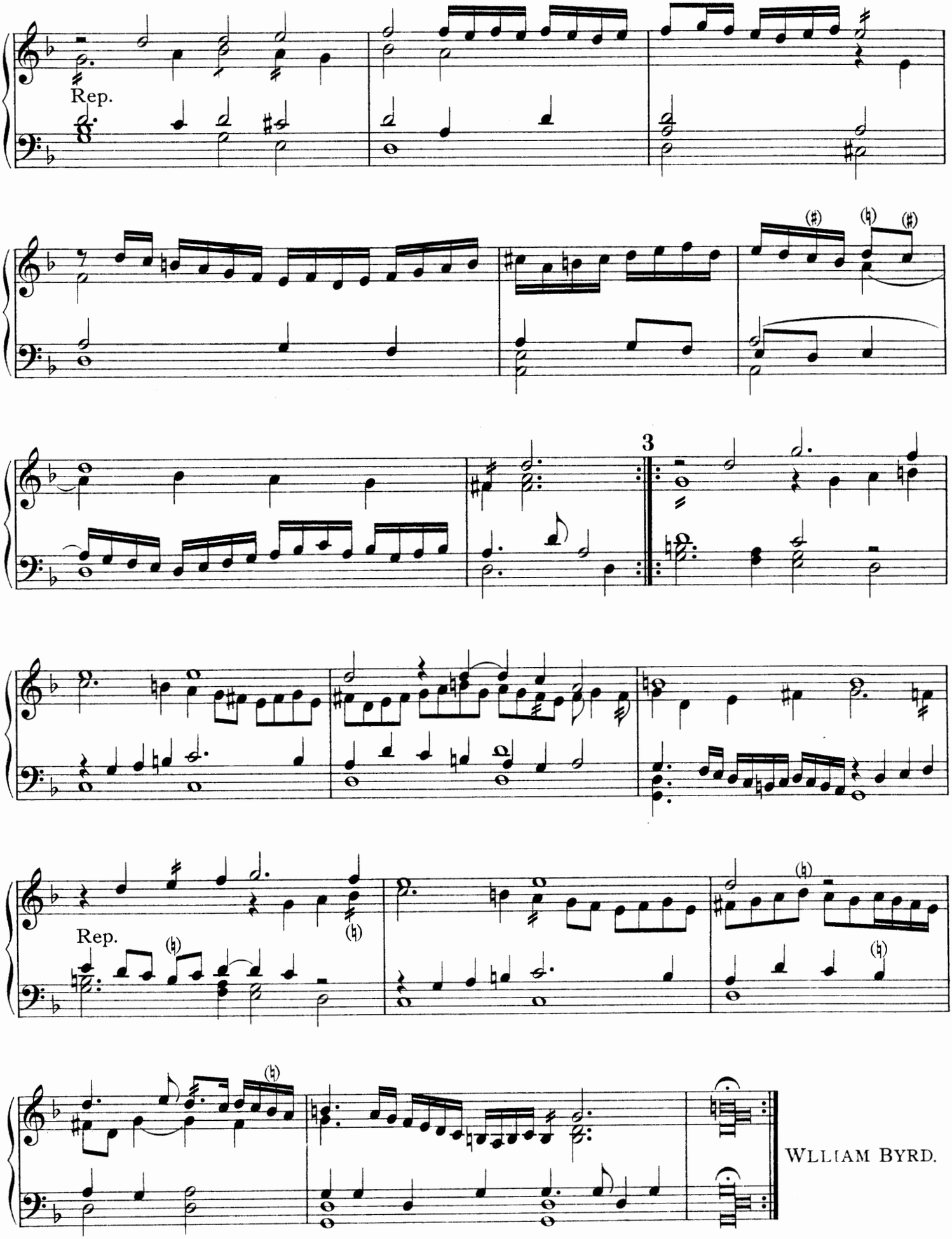
Praludium.

Doctor Bull.

2

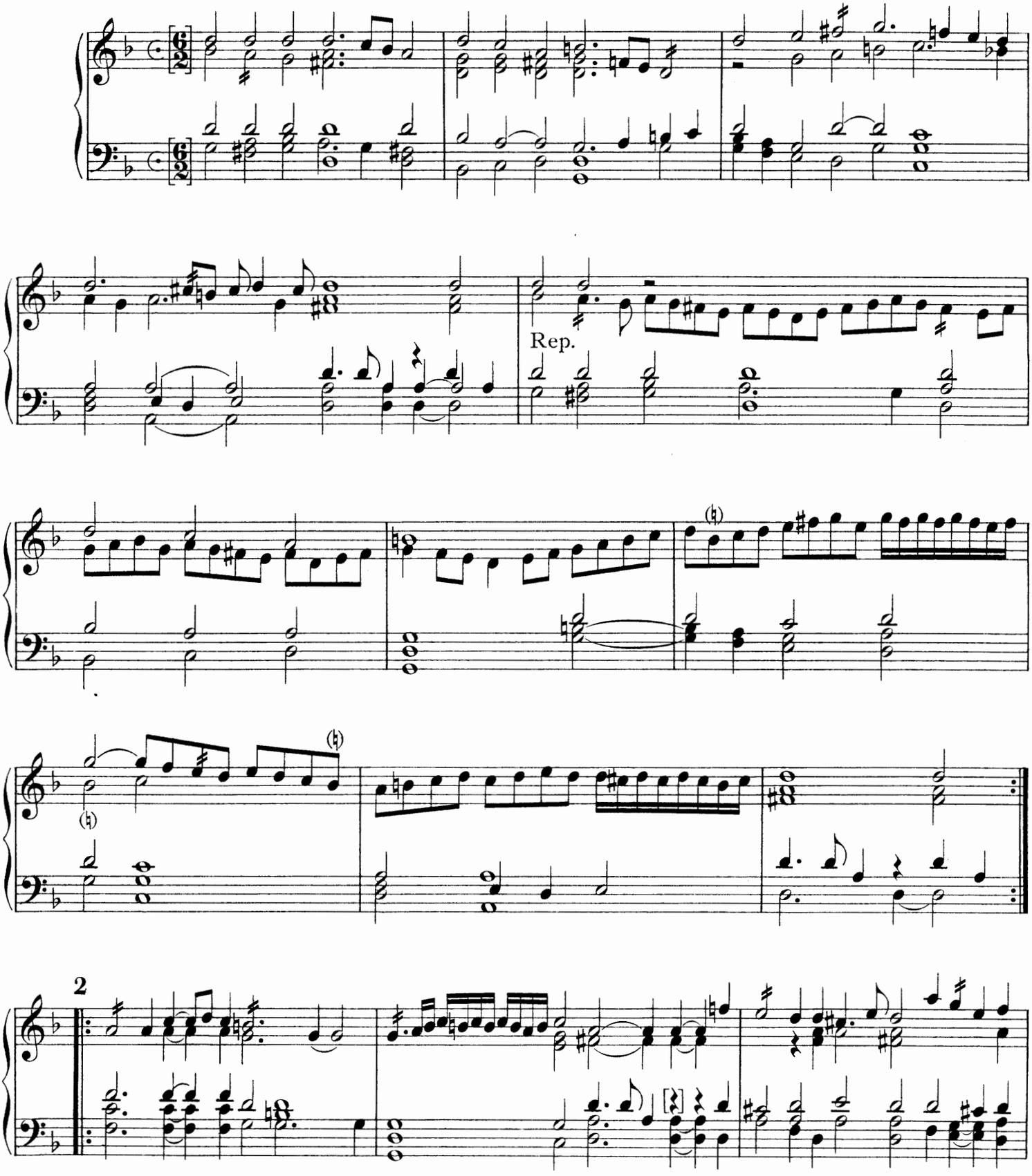
Martin sayd to his mane

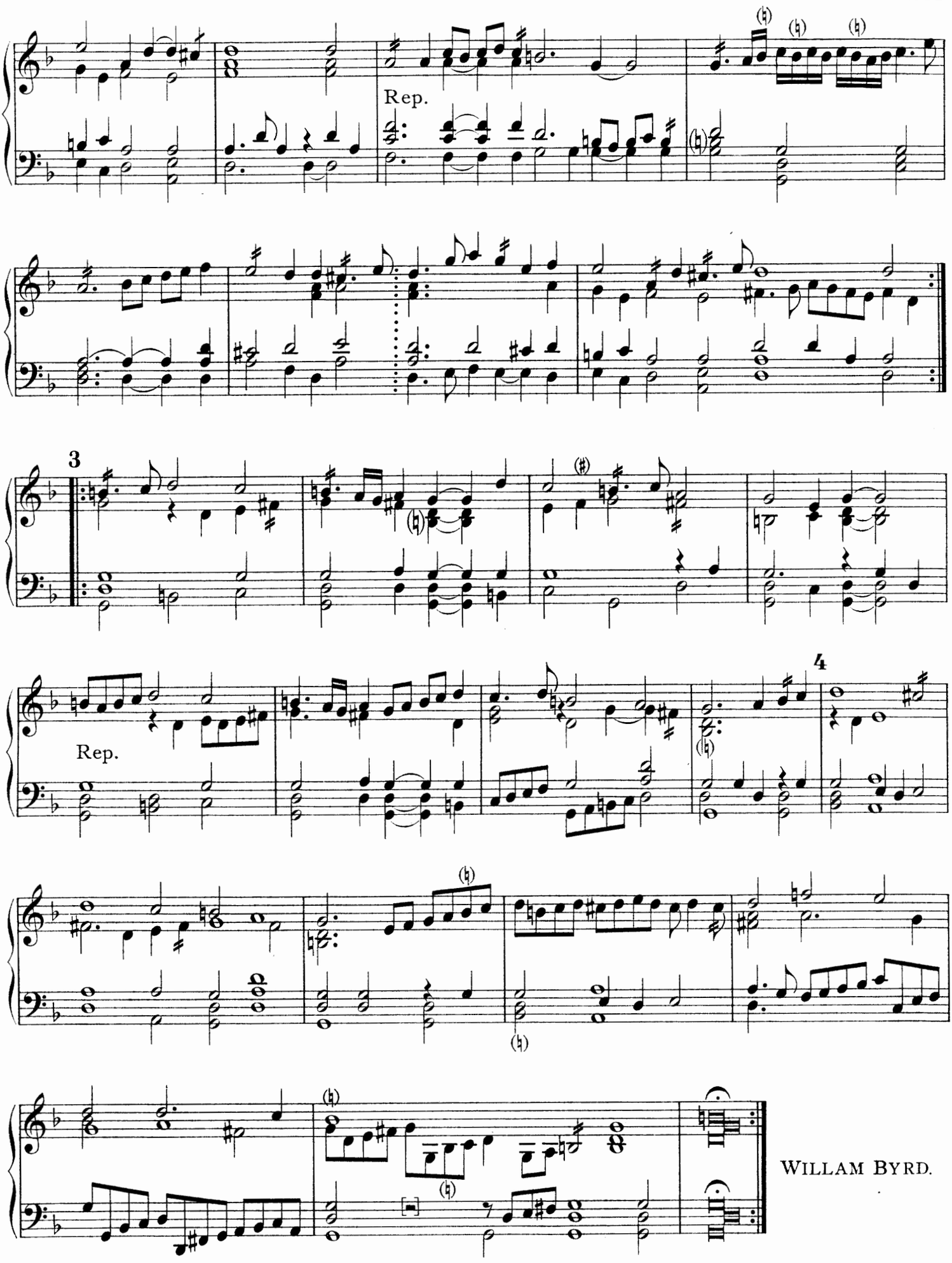
Reg.


Rep.
3
Rep.
WLLIAM BYRD.

[CLXVI.]
Galliarda.

WILLIAM BYRD.



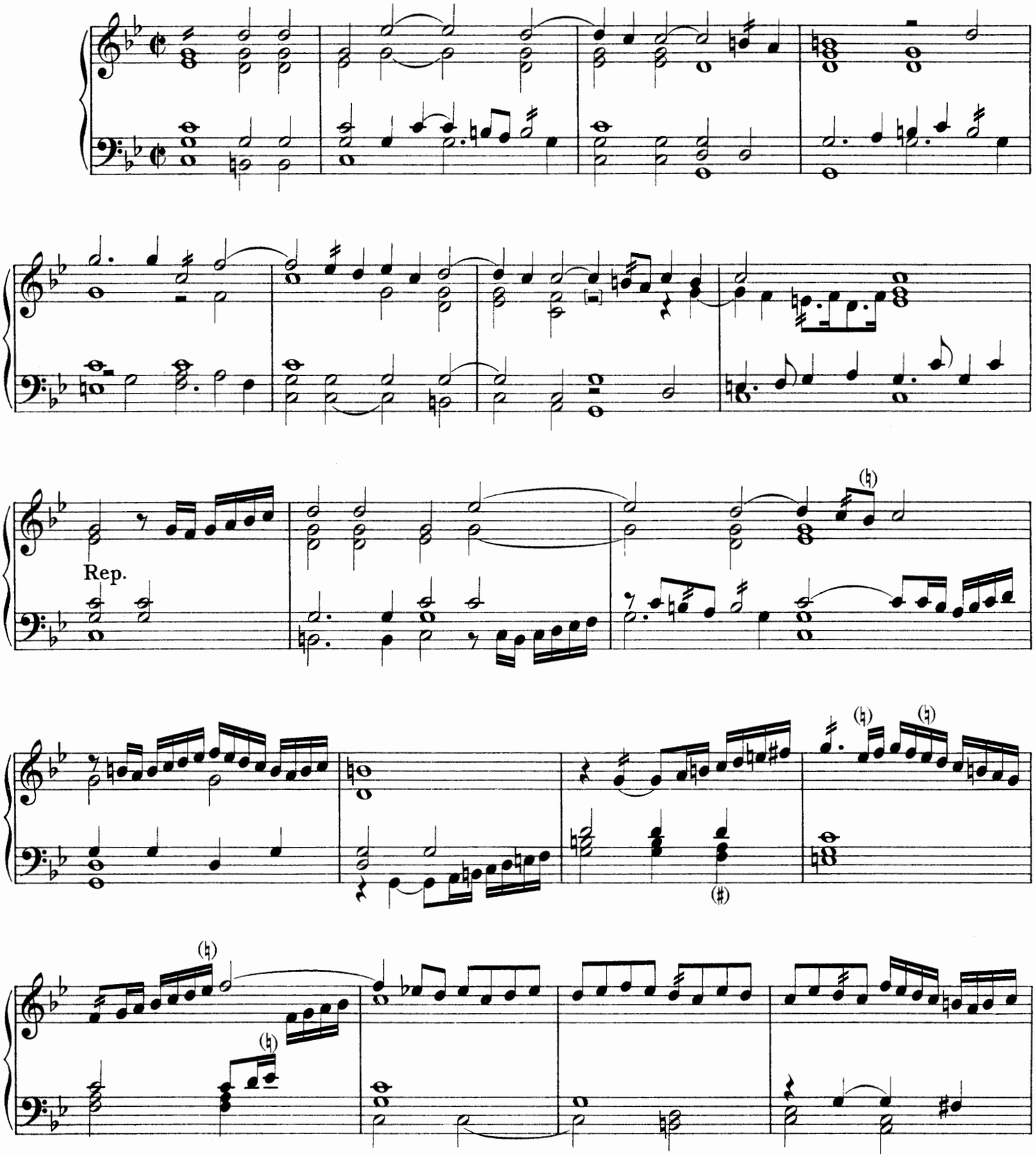


WILLAM BYRD.

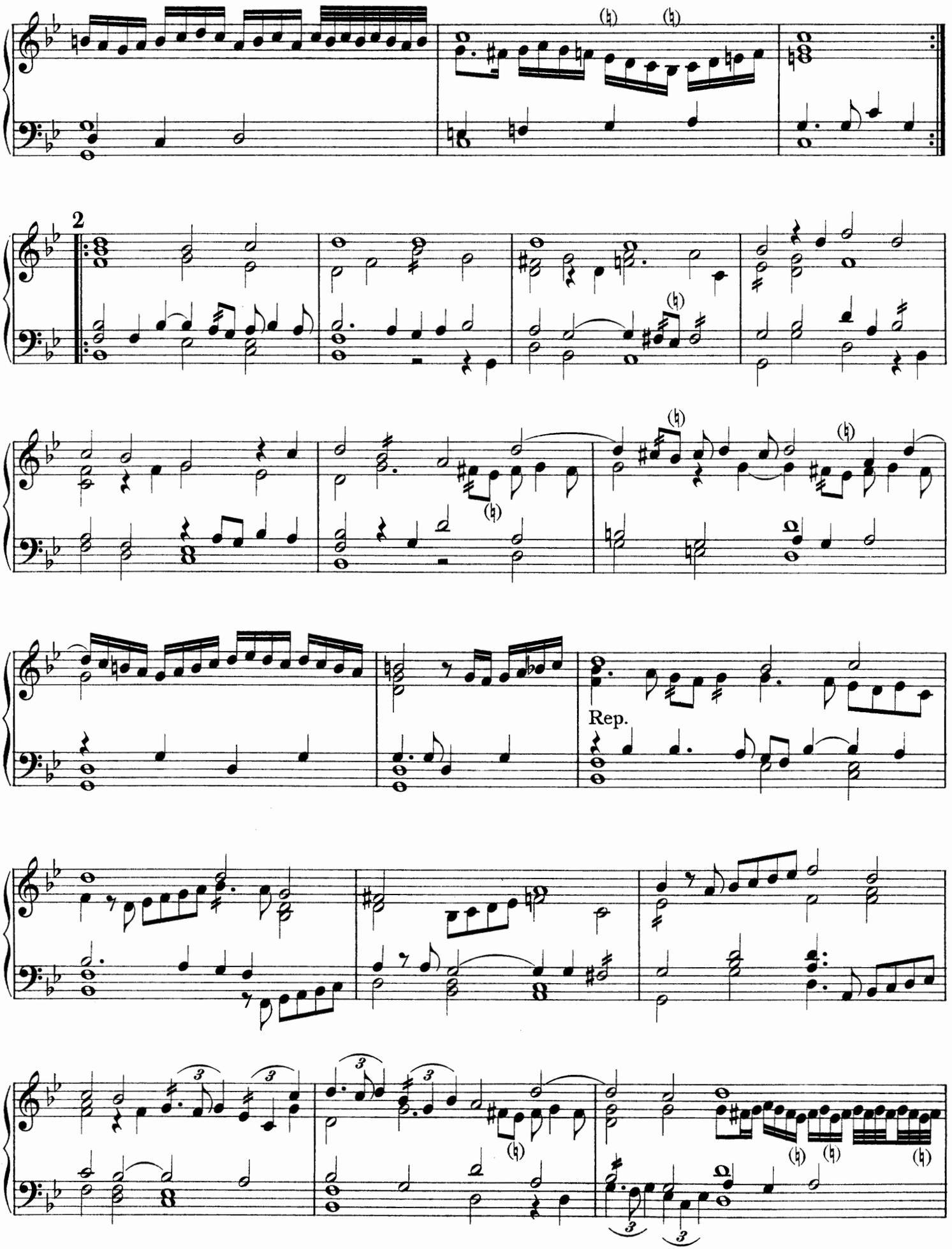
[CLXVII.]

Pavana*.

WILLIAM BYRD.



* In the margin is written "the first t [hat] ever hee m [ade.]" The letters in brackets have been cut by the binder.
Eine Randbemerkung bezeichnet dieses Stück als die erste Pavana des Komponisten.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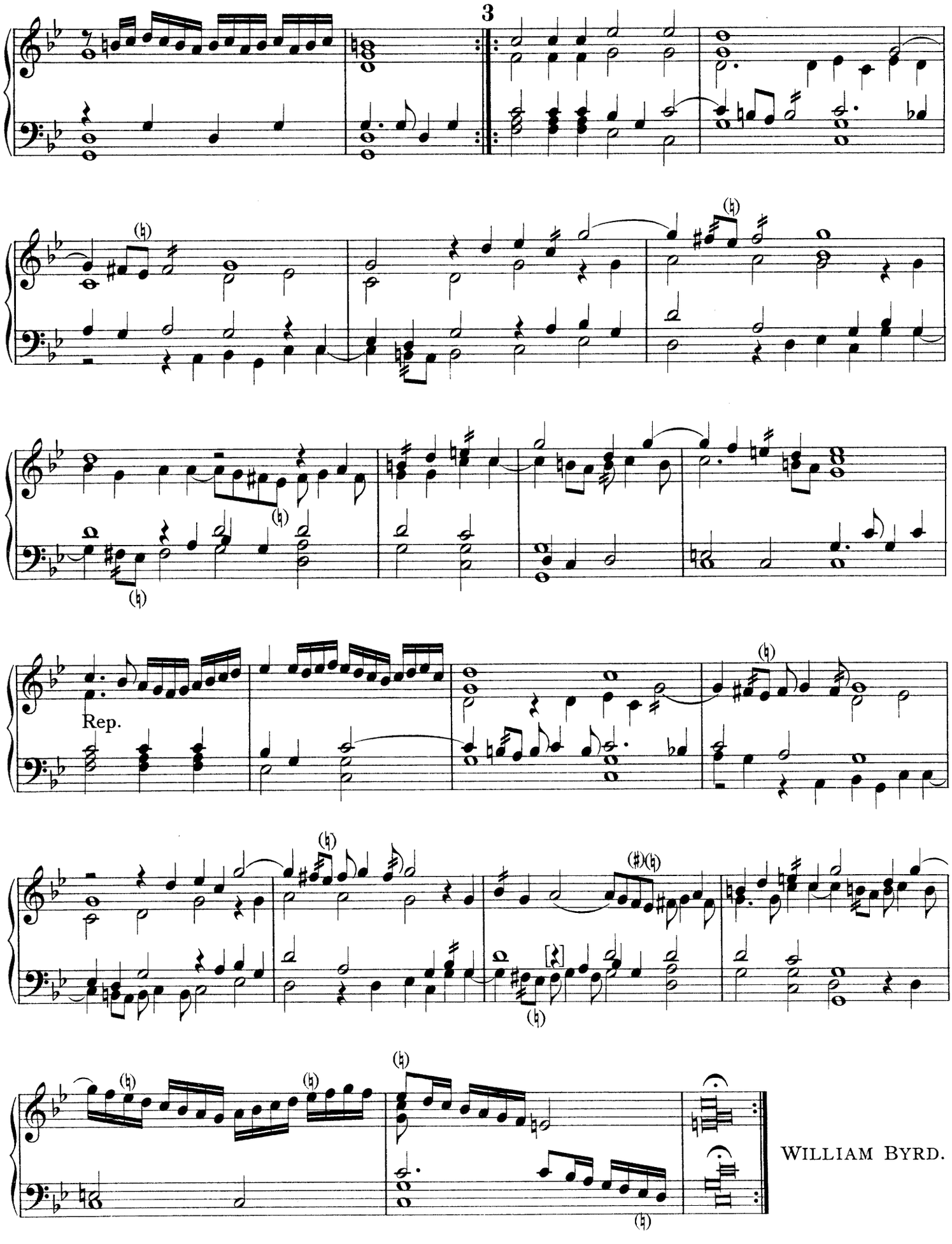
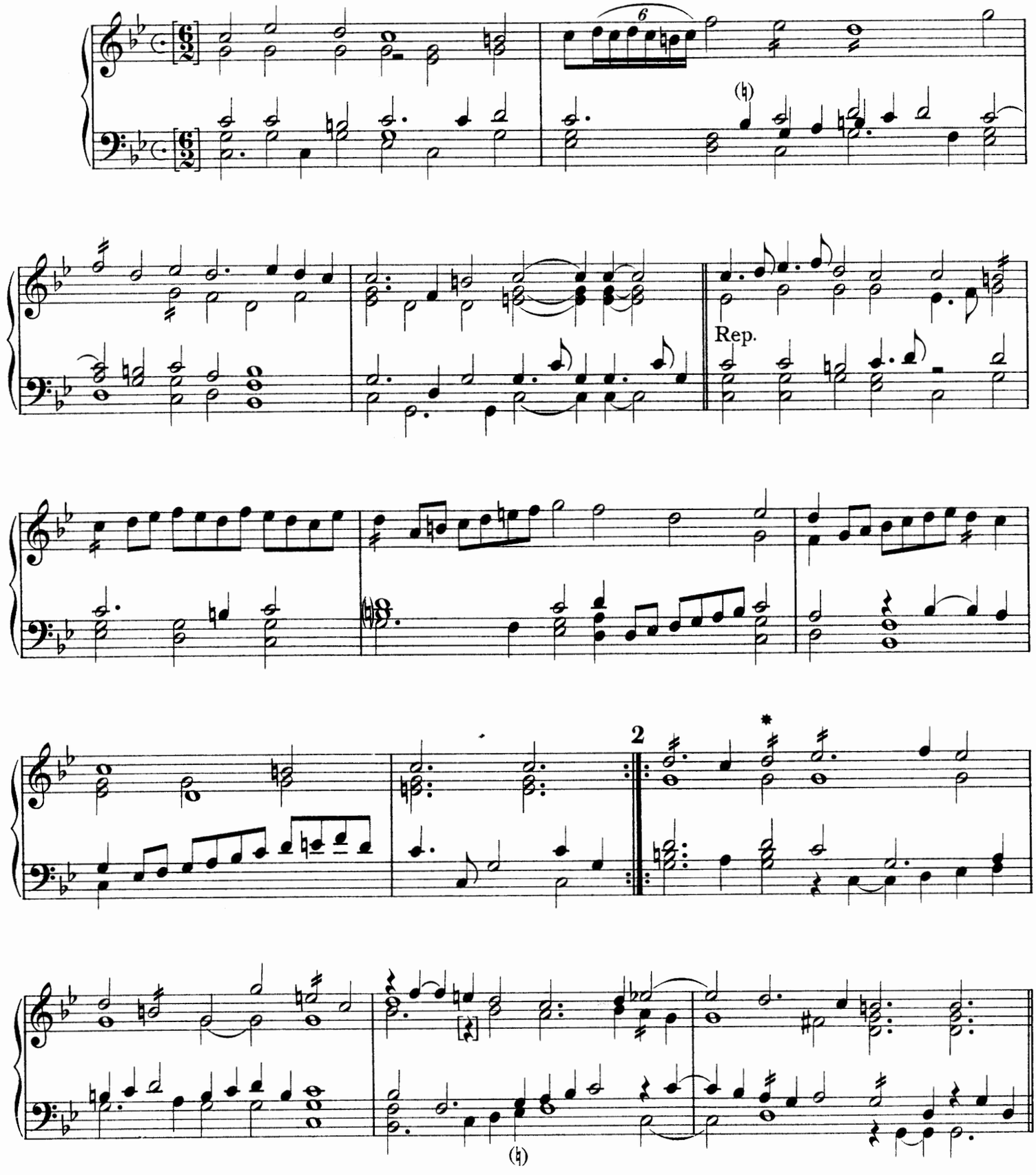
Rep.



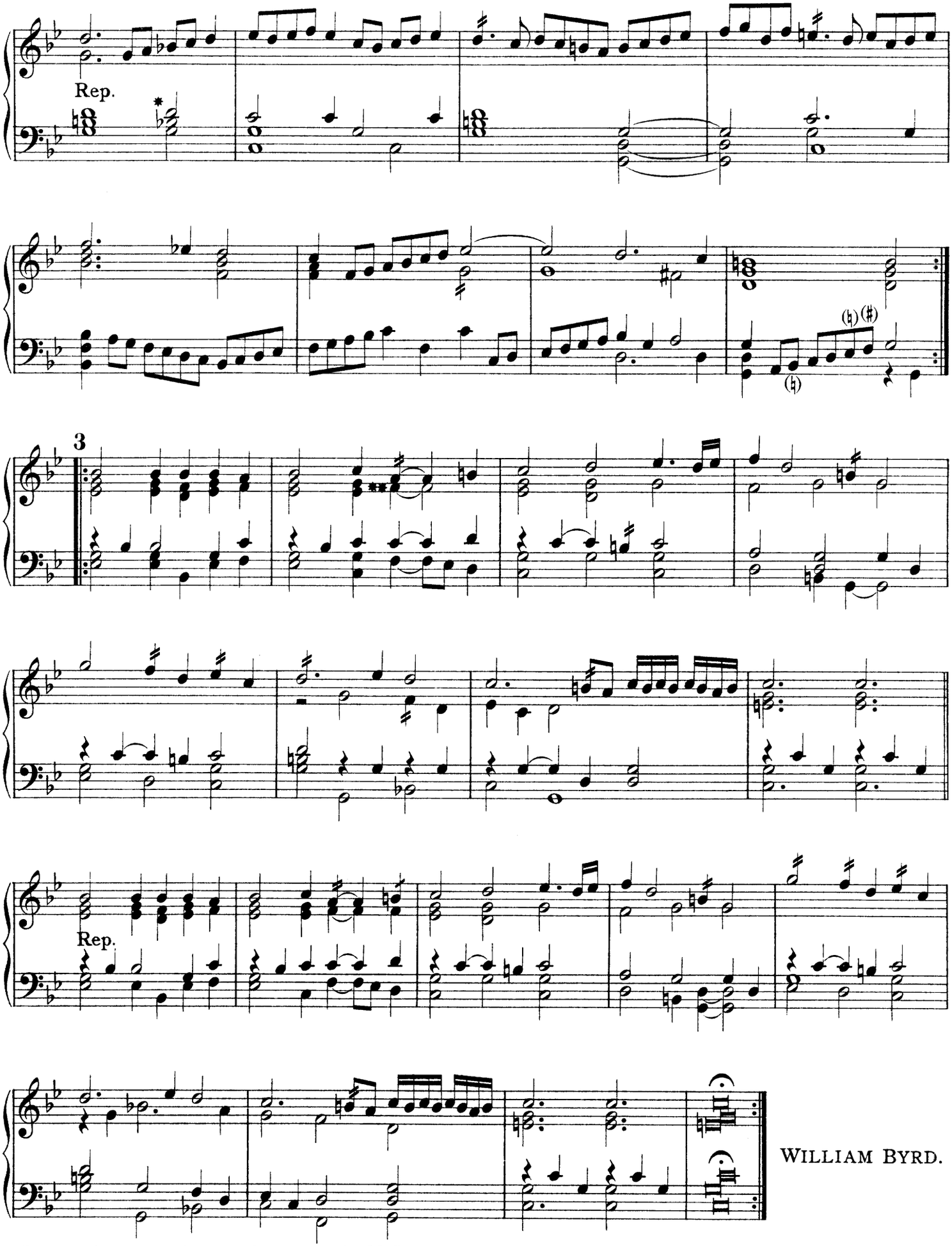
WILLIAM BYRD.

[CLXVIII.]
Galiarda.

WILLIAM BYRD.



* Crotchet in the M. S.
Viertel in der Handschrift.



WILLIAM BYRD.

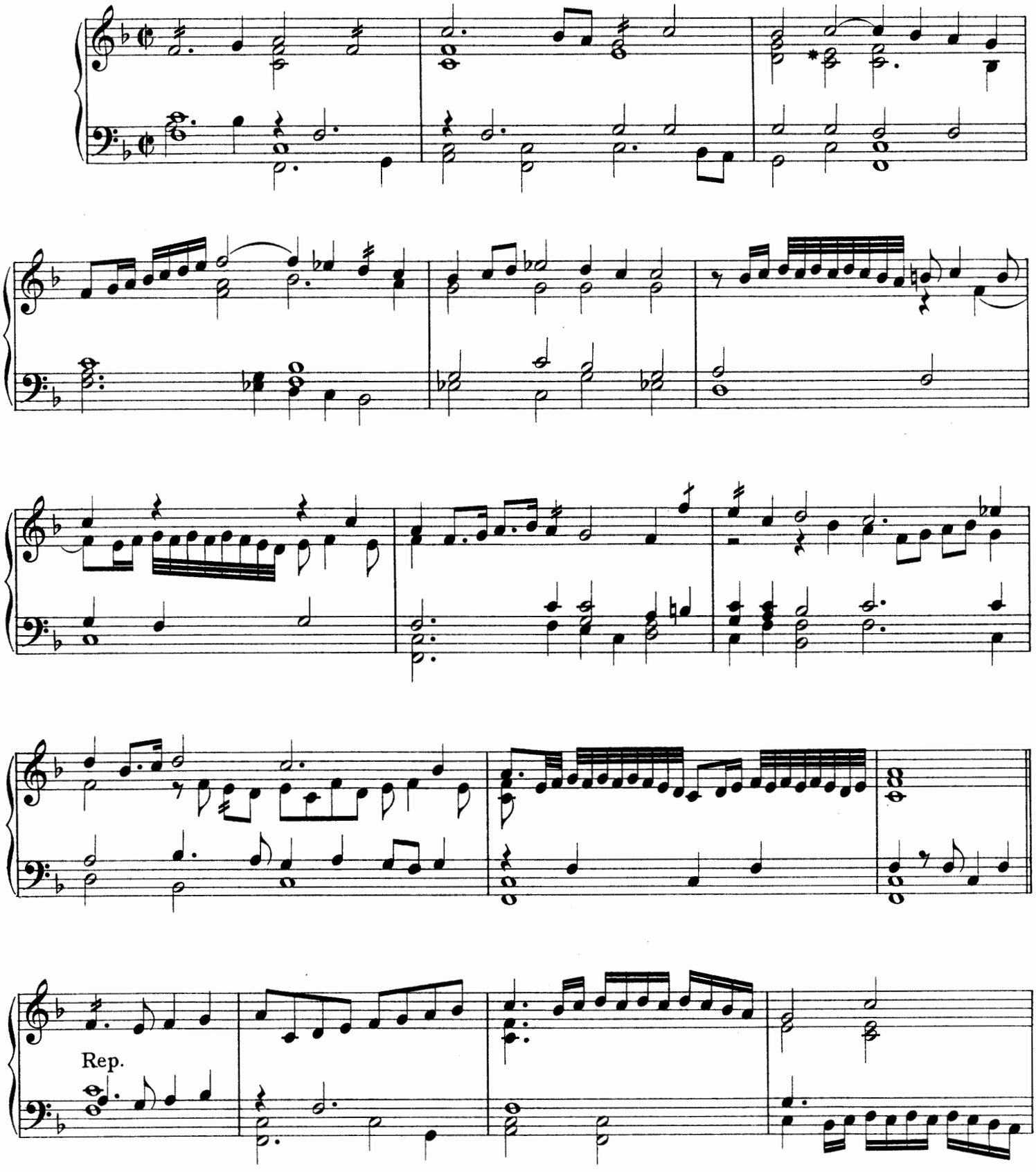
* B natural in the M.S.
H in der Handschrift.

** F sharp in the M.S.
Fis in der Handschrift.

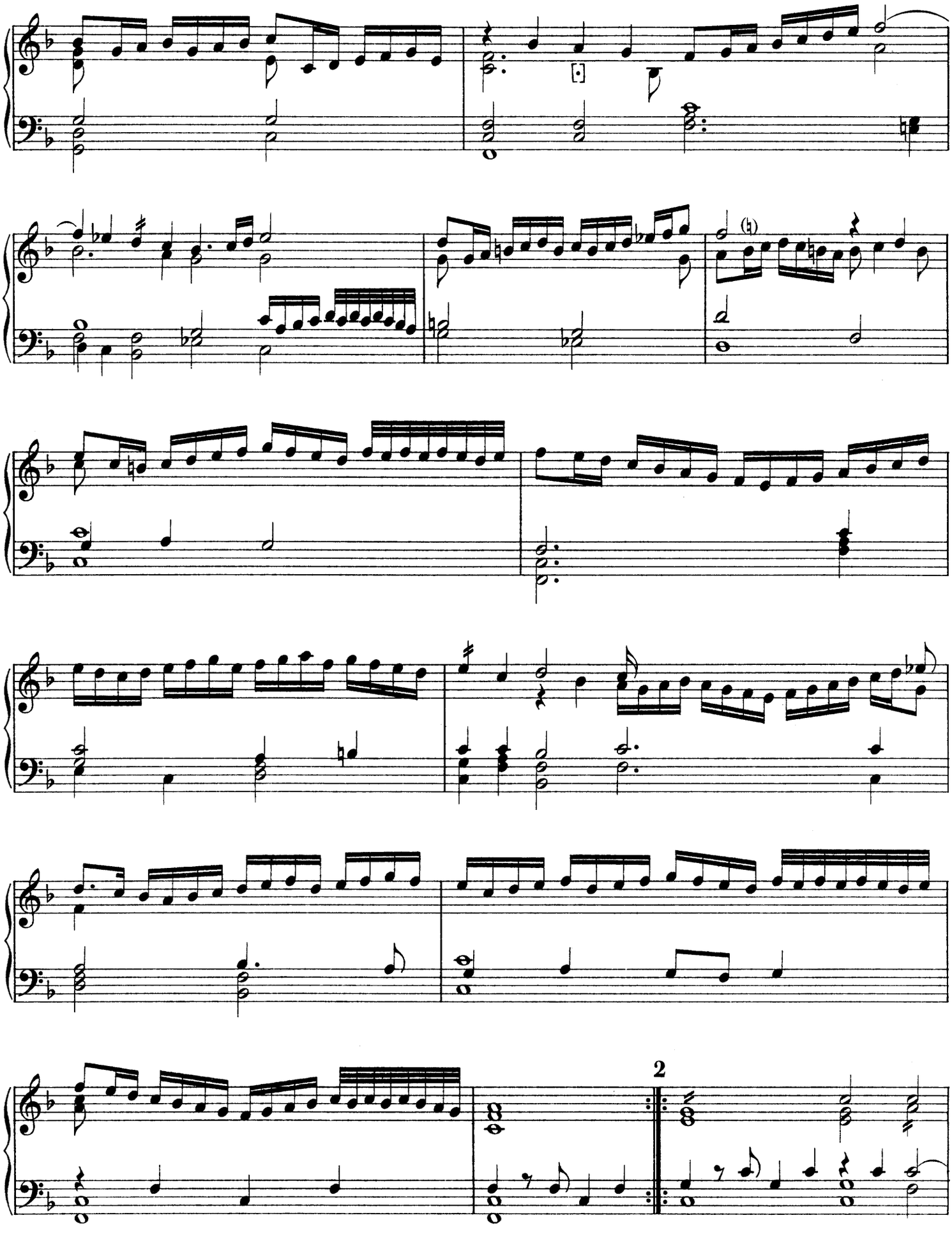
[CLXIX.]

Pavana.

THOMAS MORLEY.



* F in the M. S.
F in der Handschrift.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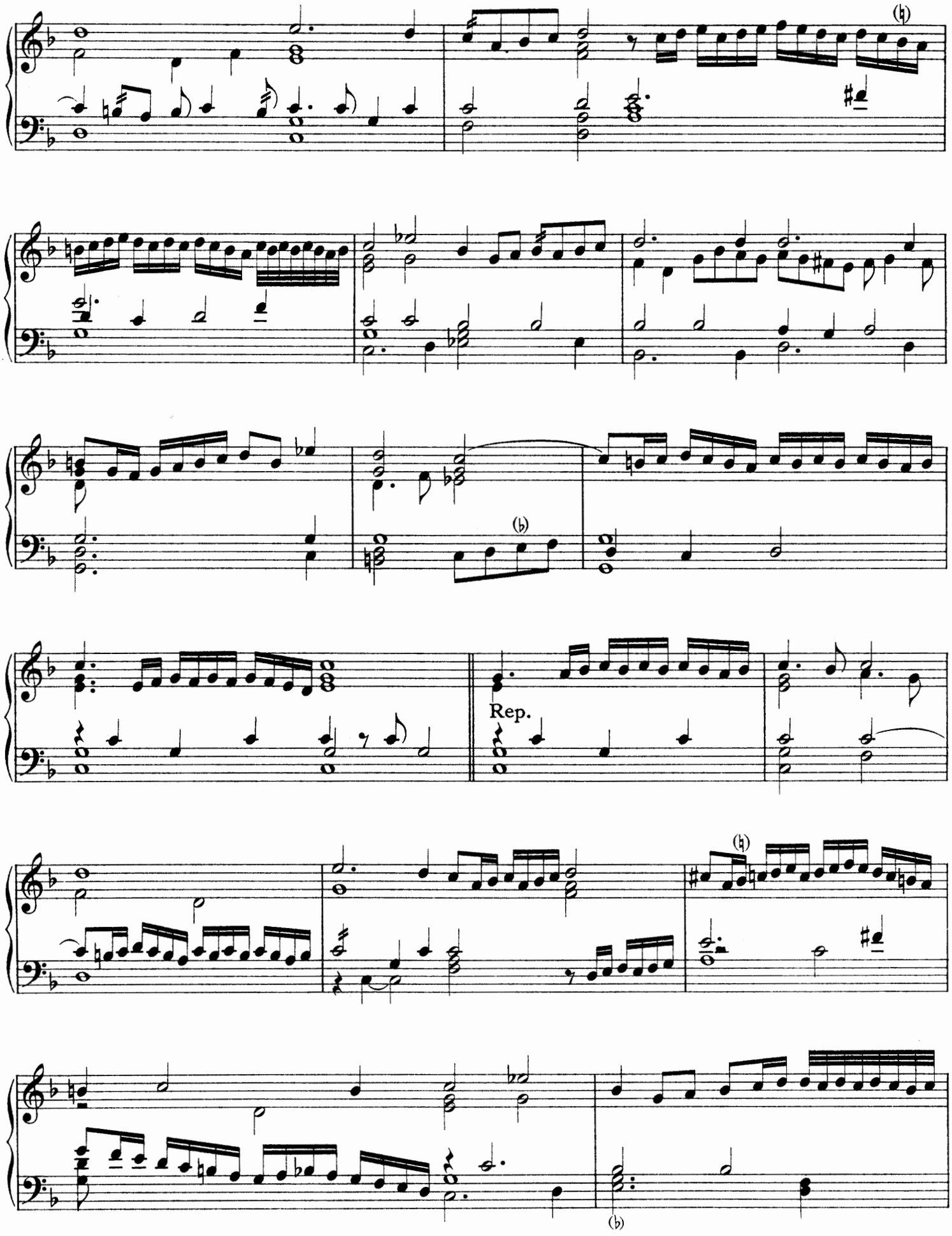
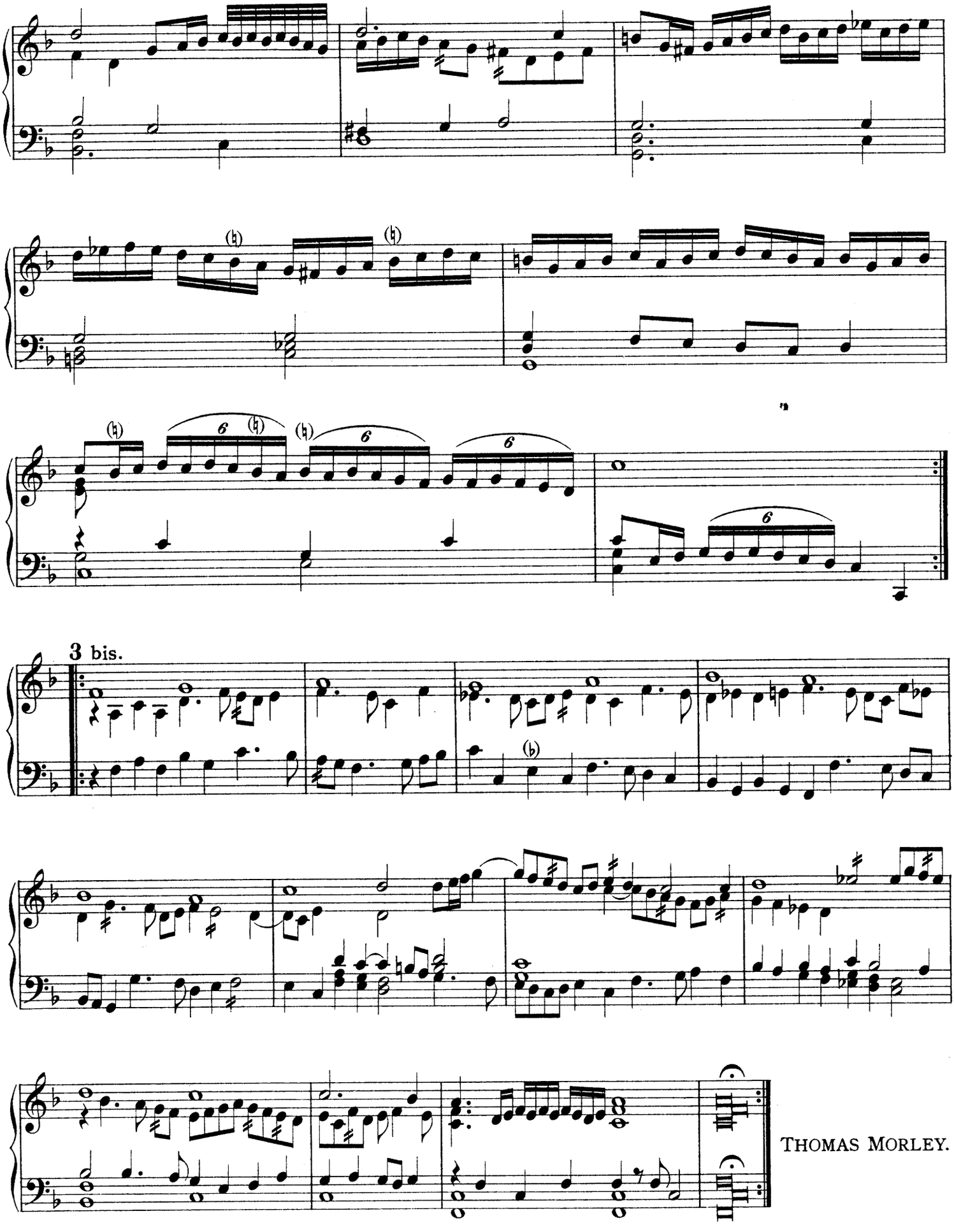

Rep.

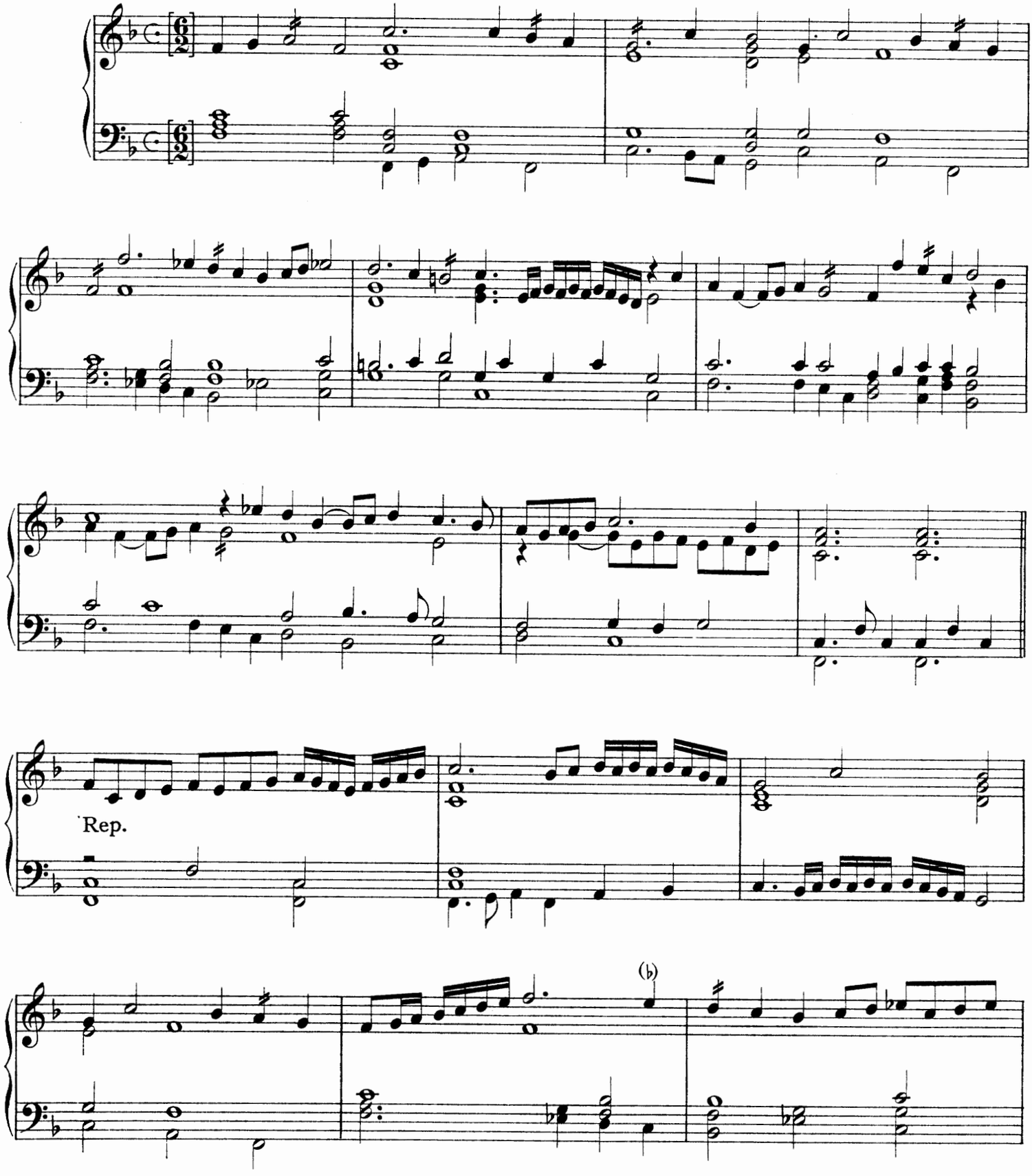


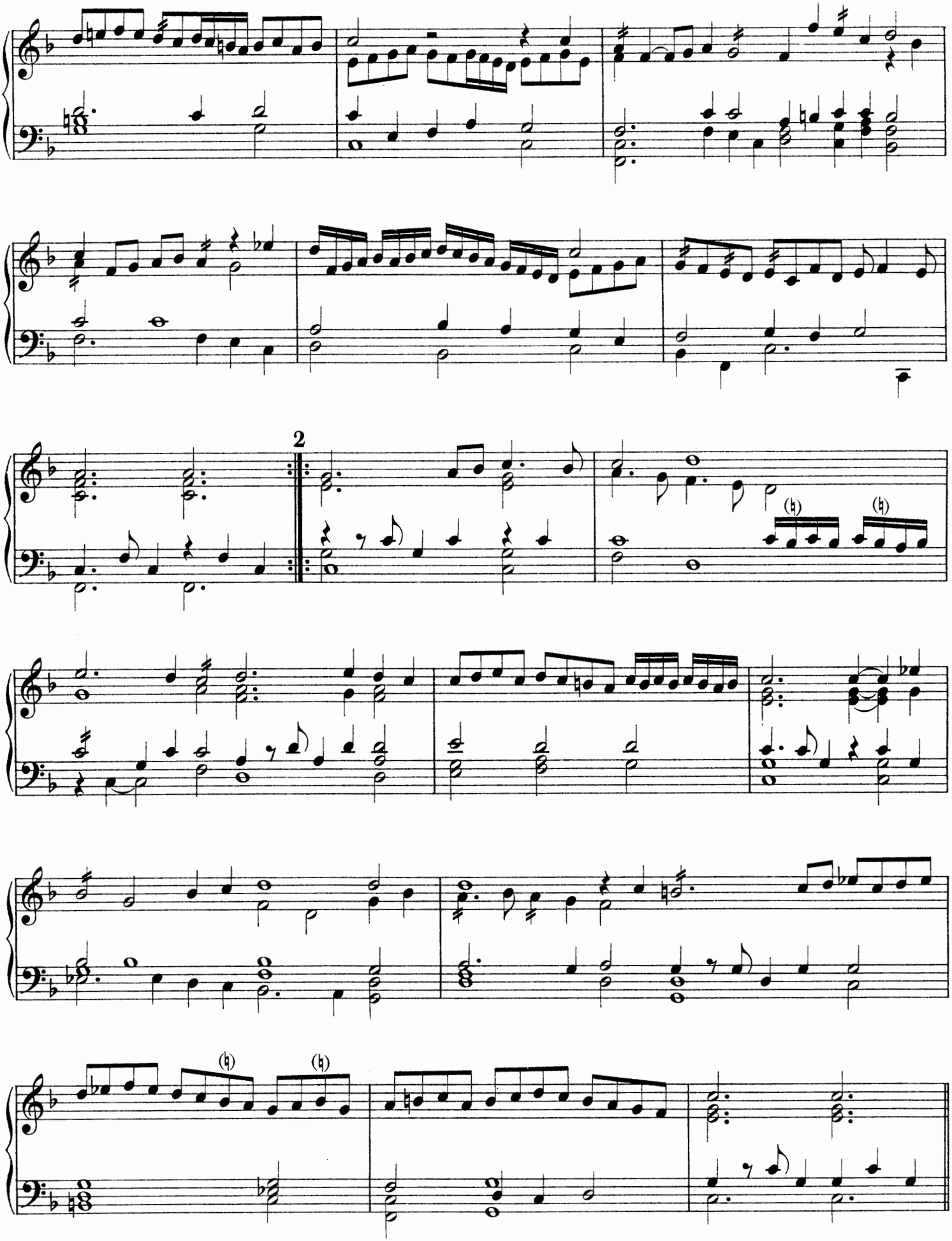
THOMAS MORLEY.

[CLXX.]

Galliarda.

THOMAS MORLEY.

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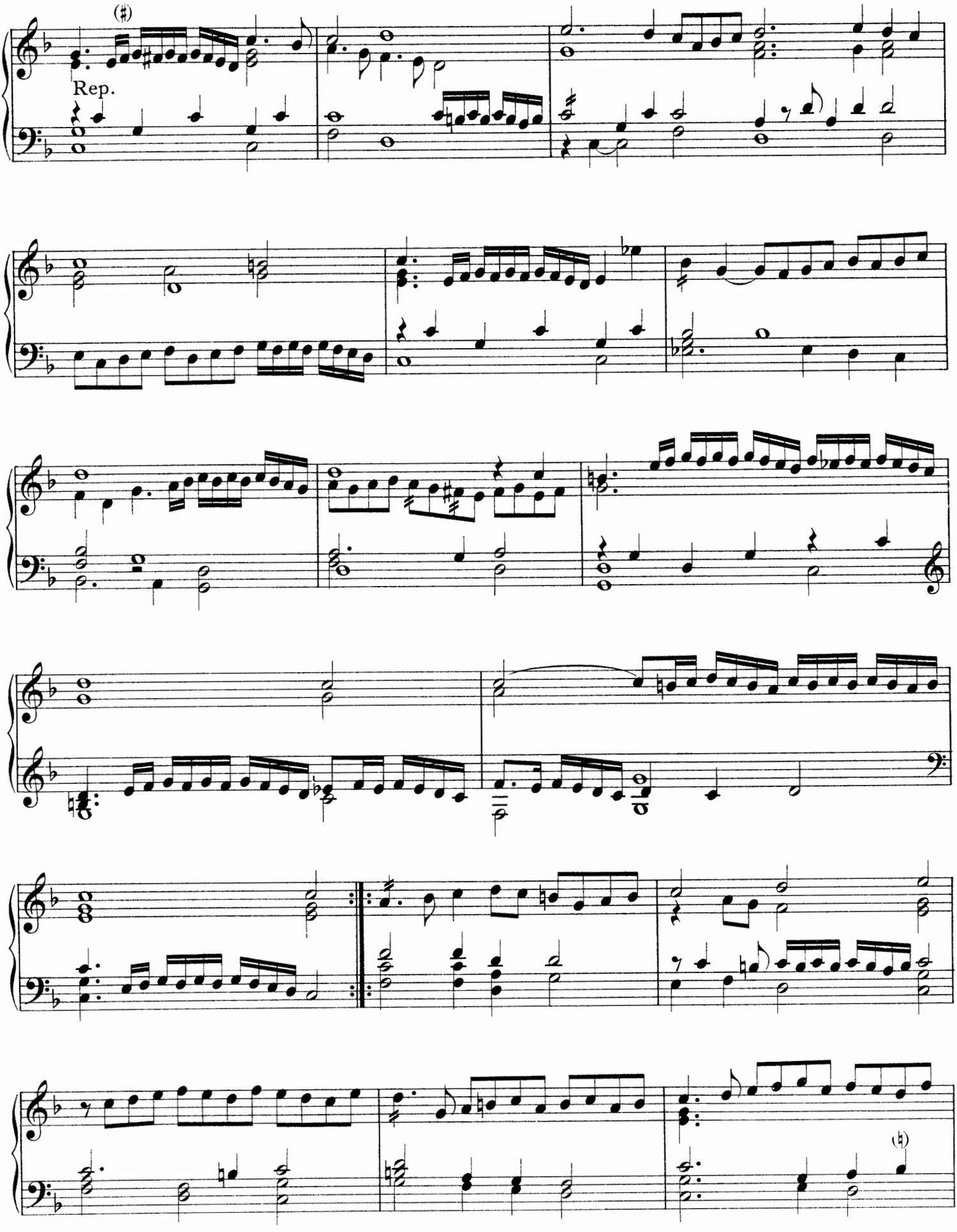
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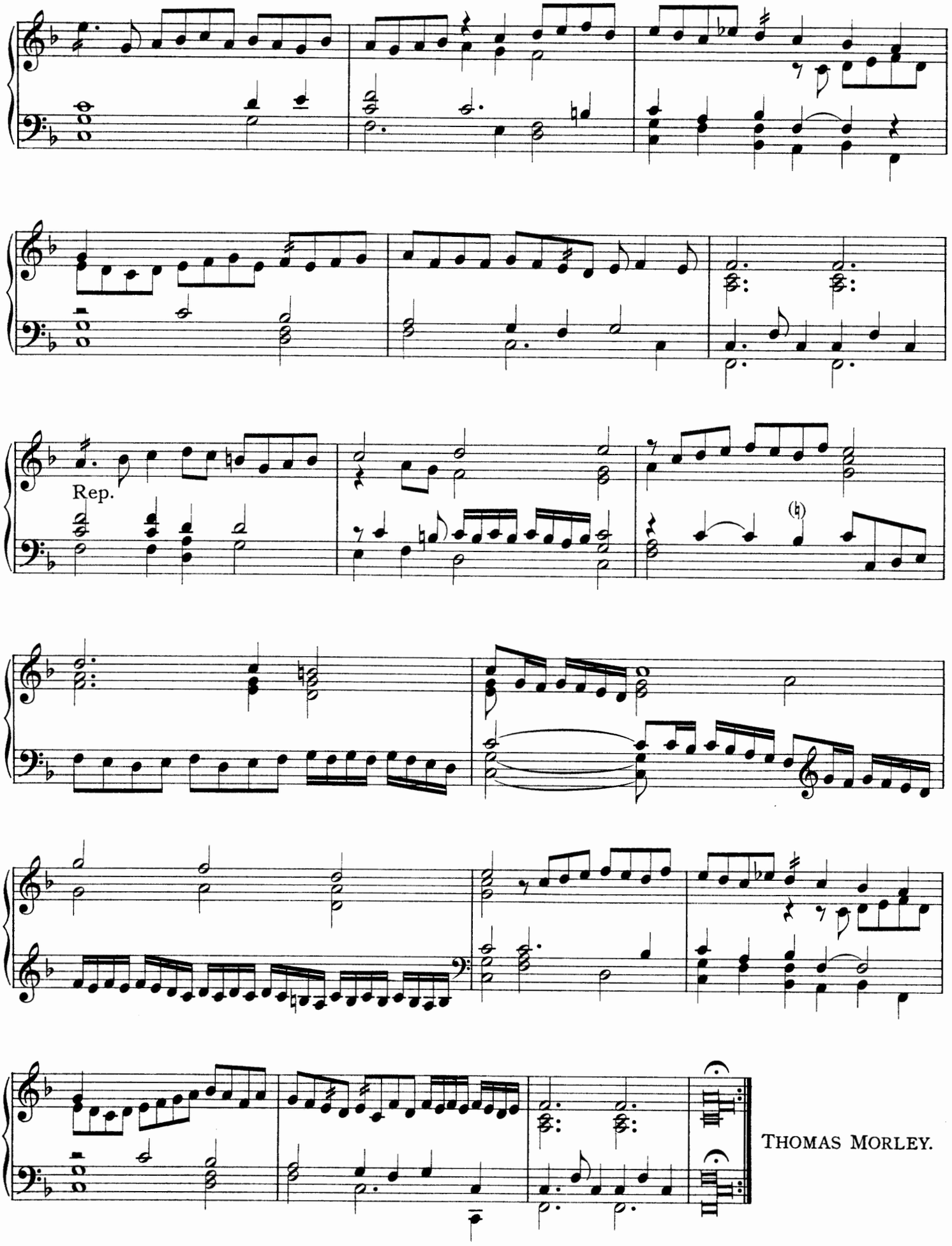
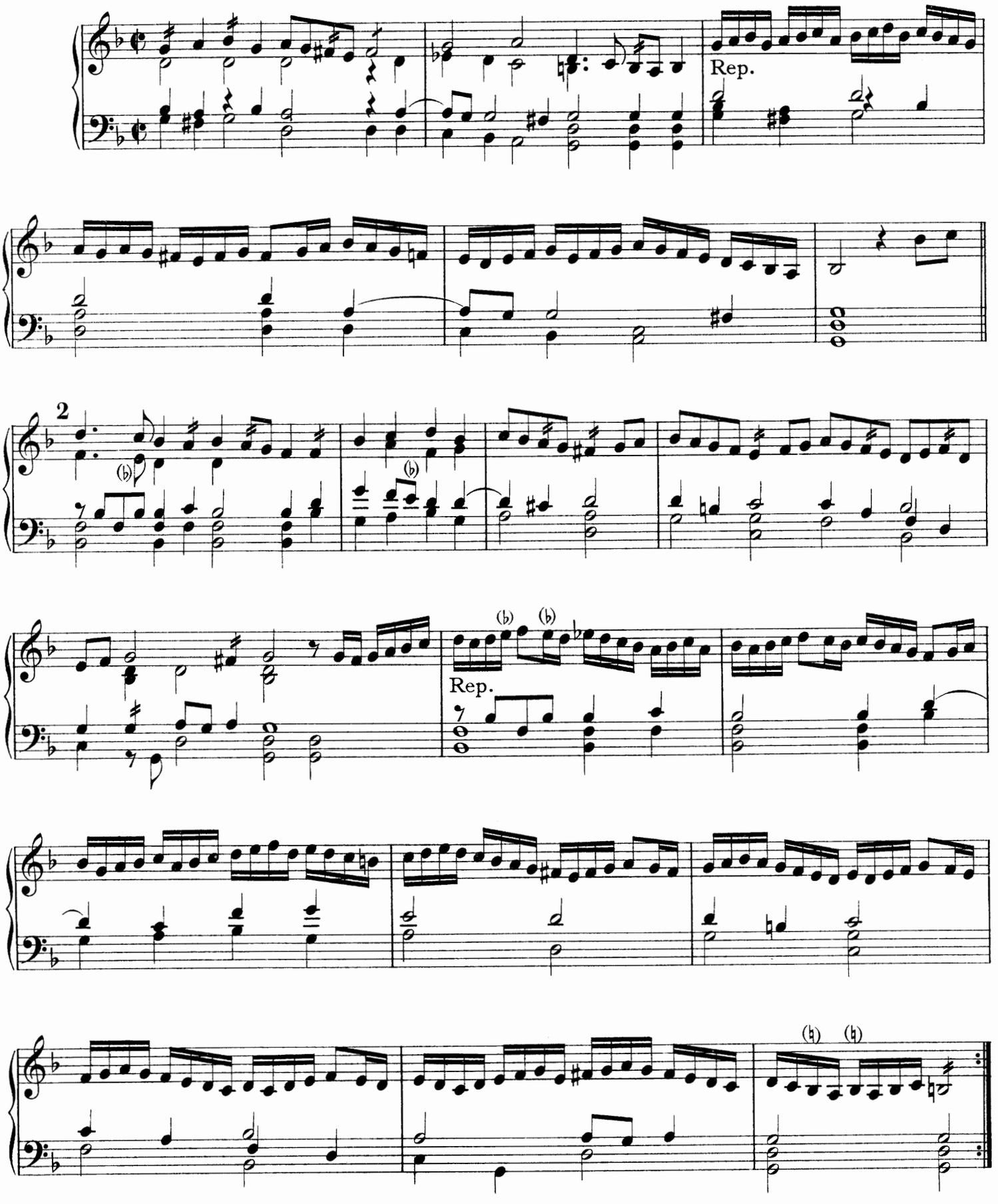
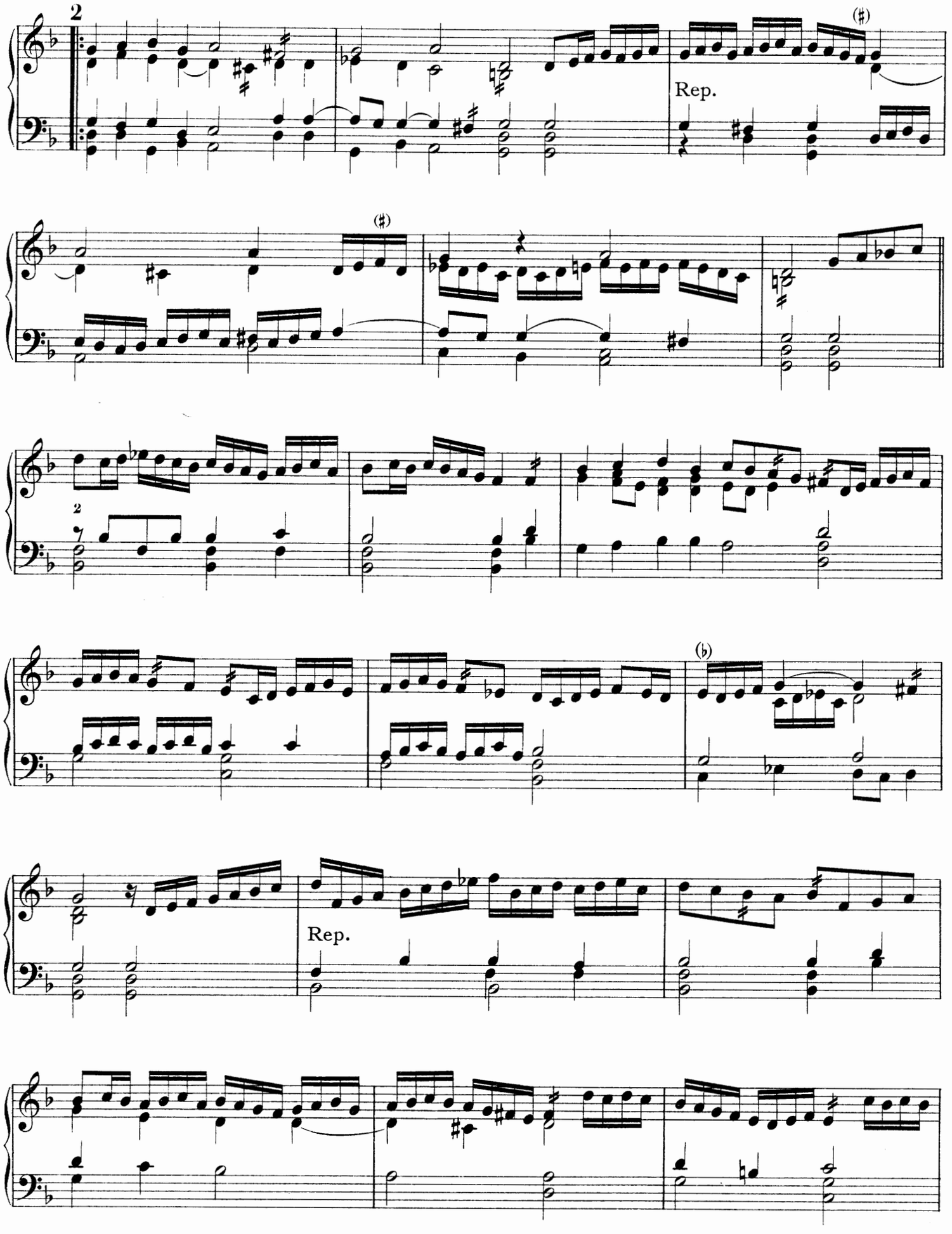


THOMAS MORLEY.

[CLXXII.]
The Queenes Alman.

WILLIAM BYRD.

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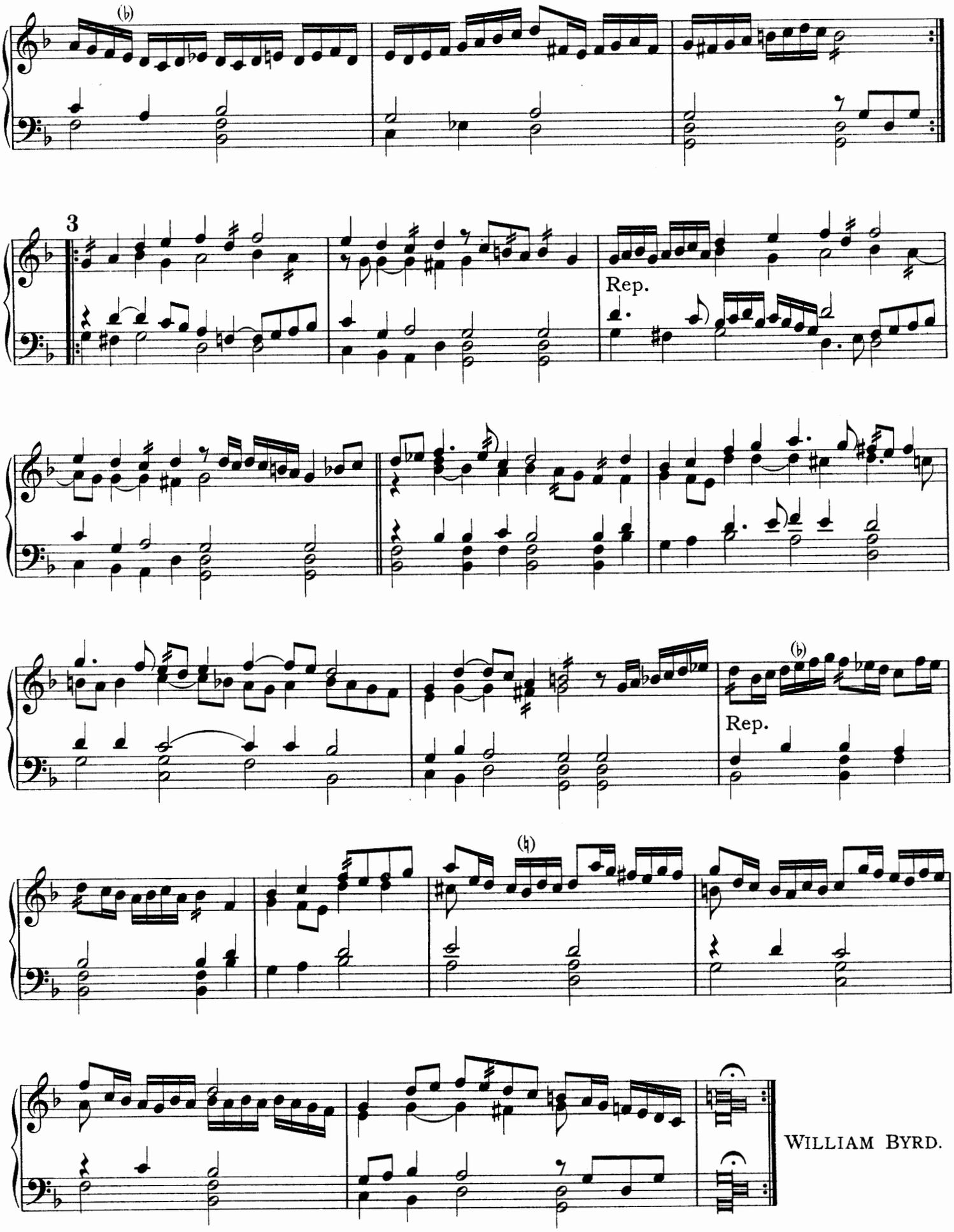
Rep.
Rep.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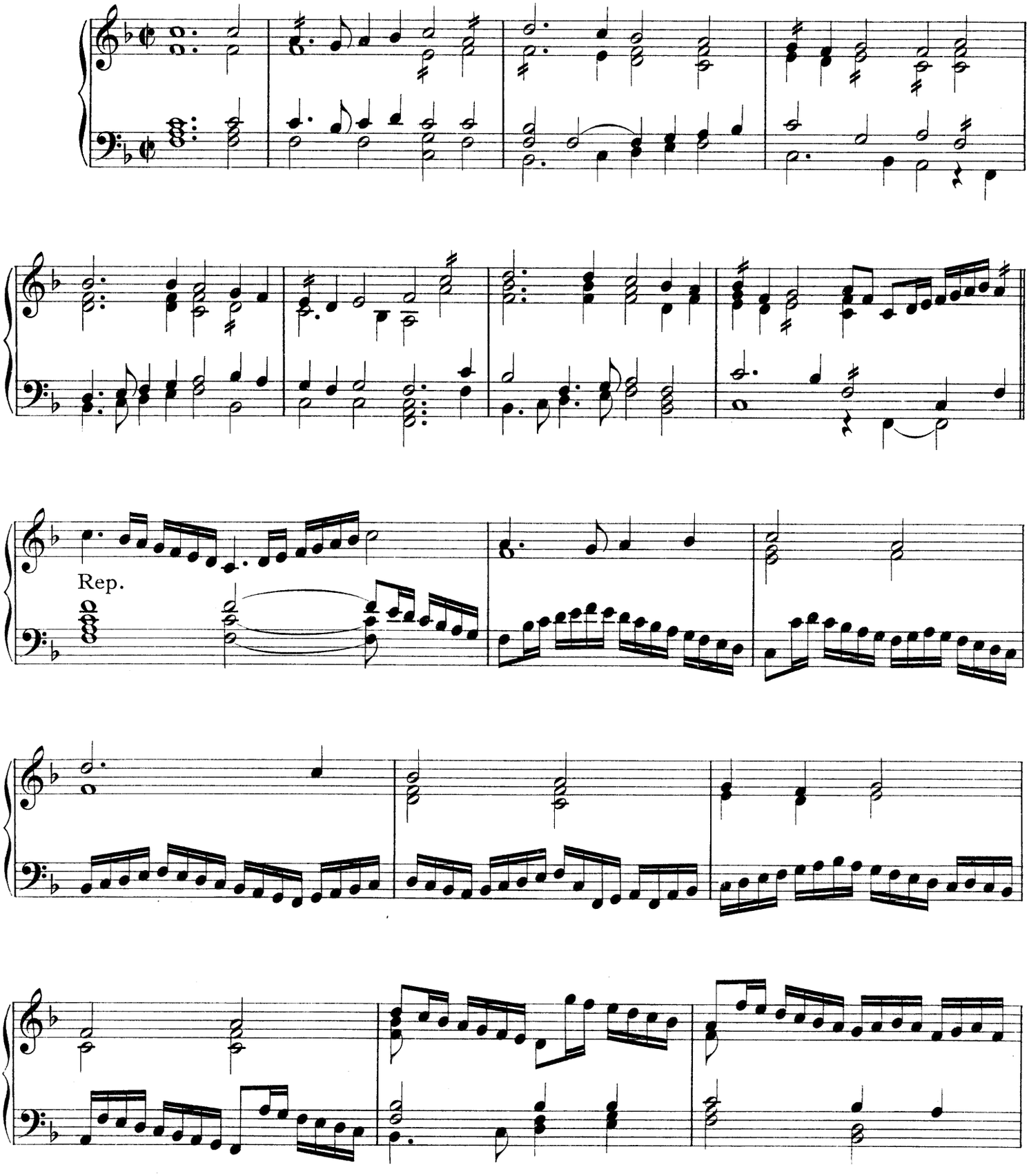
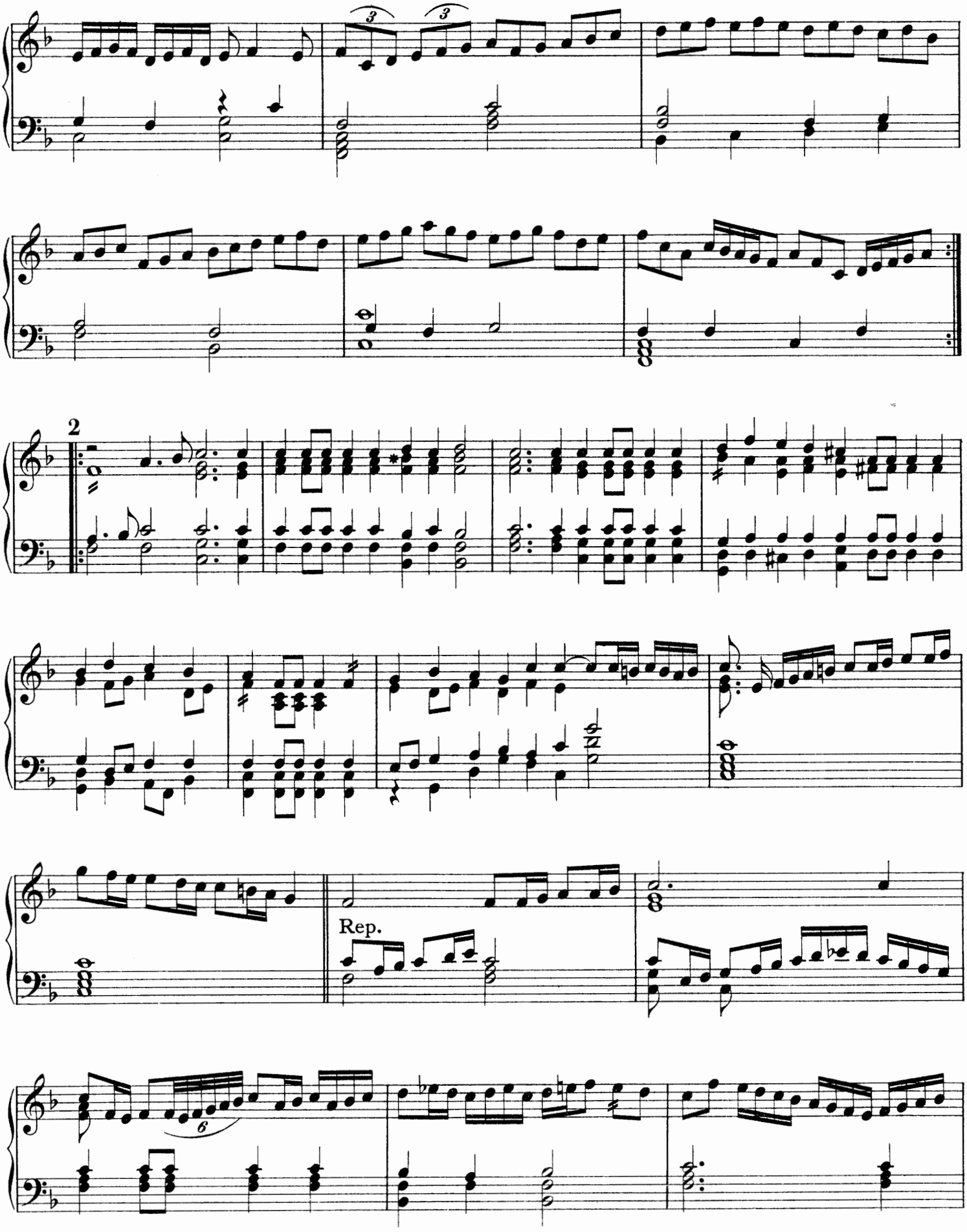
Rep.
Rep.
WILLIAM BYRD.

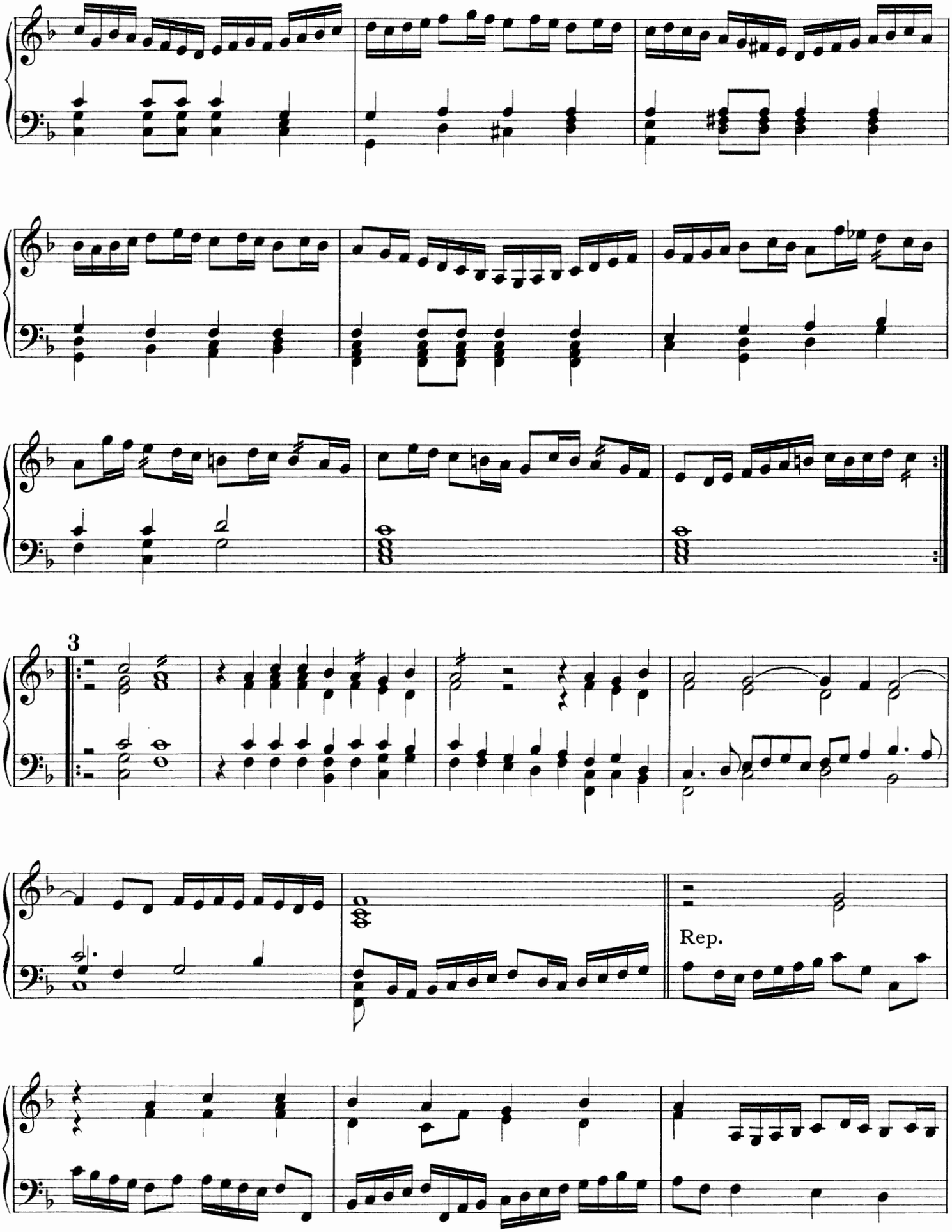
[CLXXIII.]
A Medley.

WILLIAM BYRD.





* A in the M.S.
A in der Handschrift.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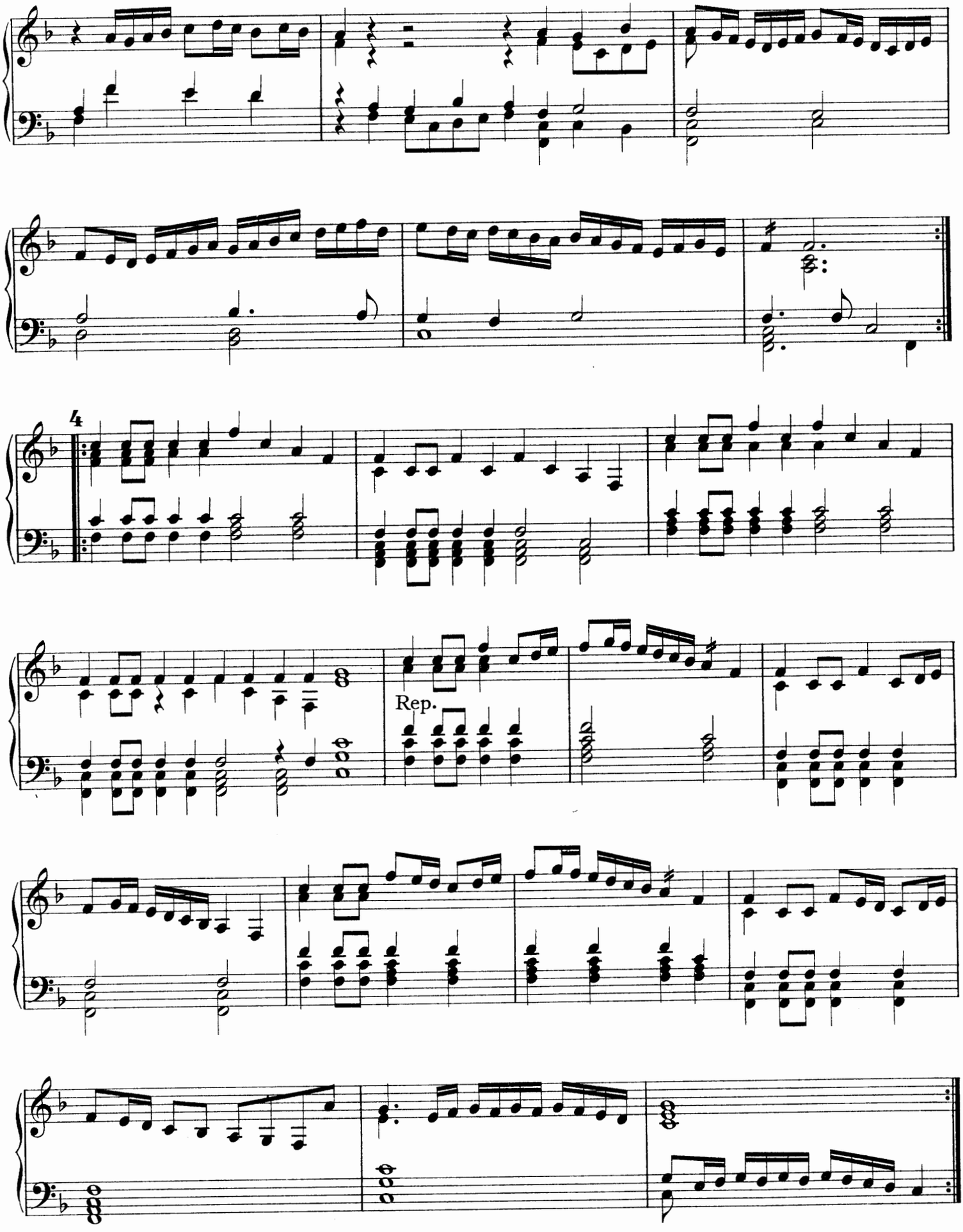
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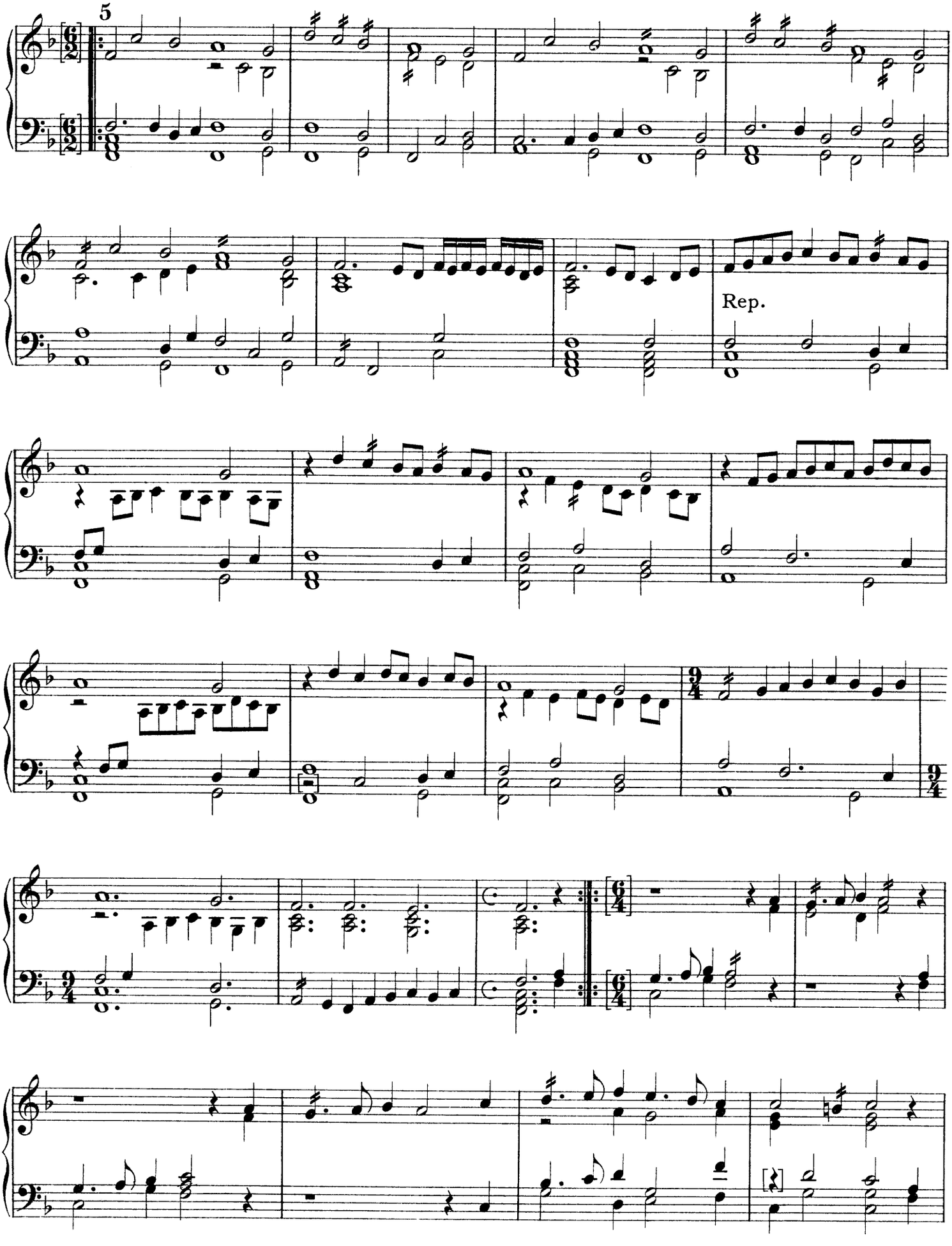
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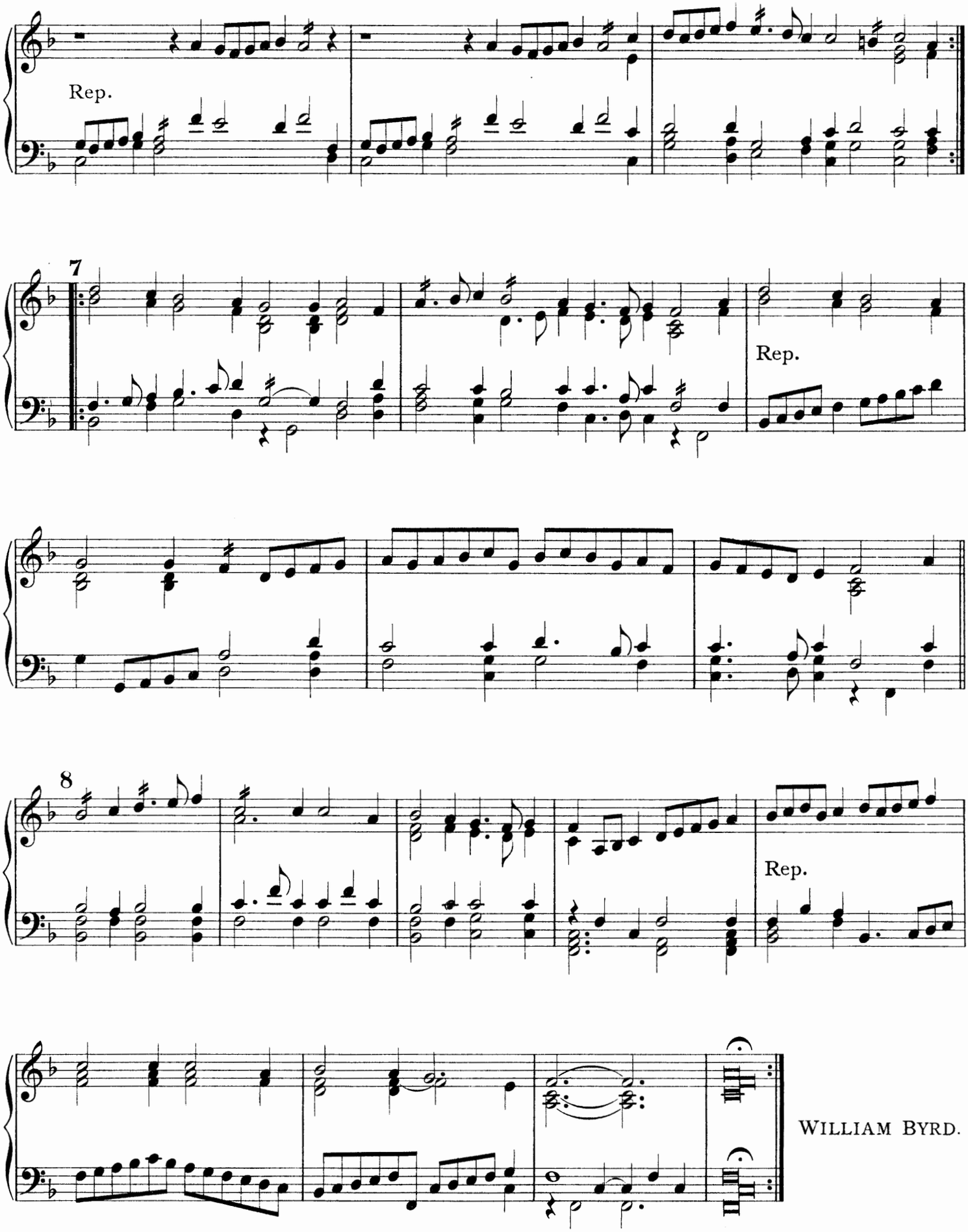
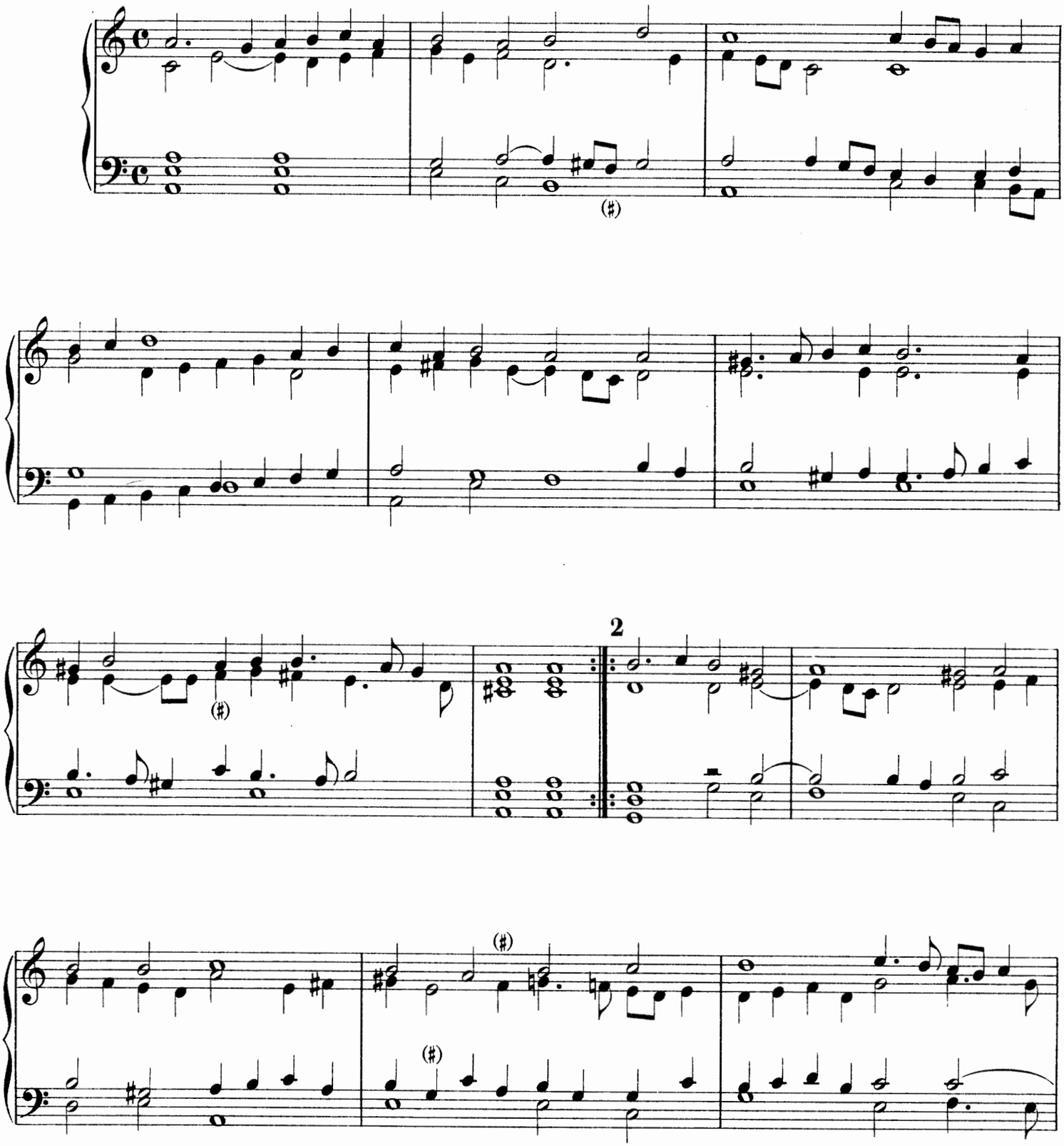


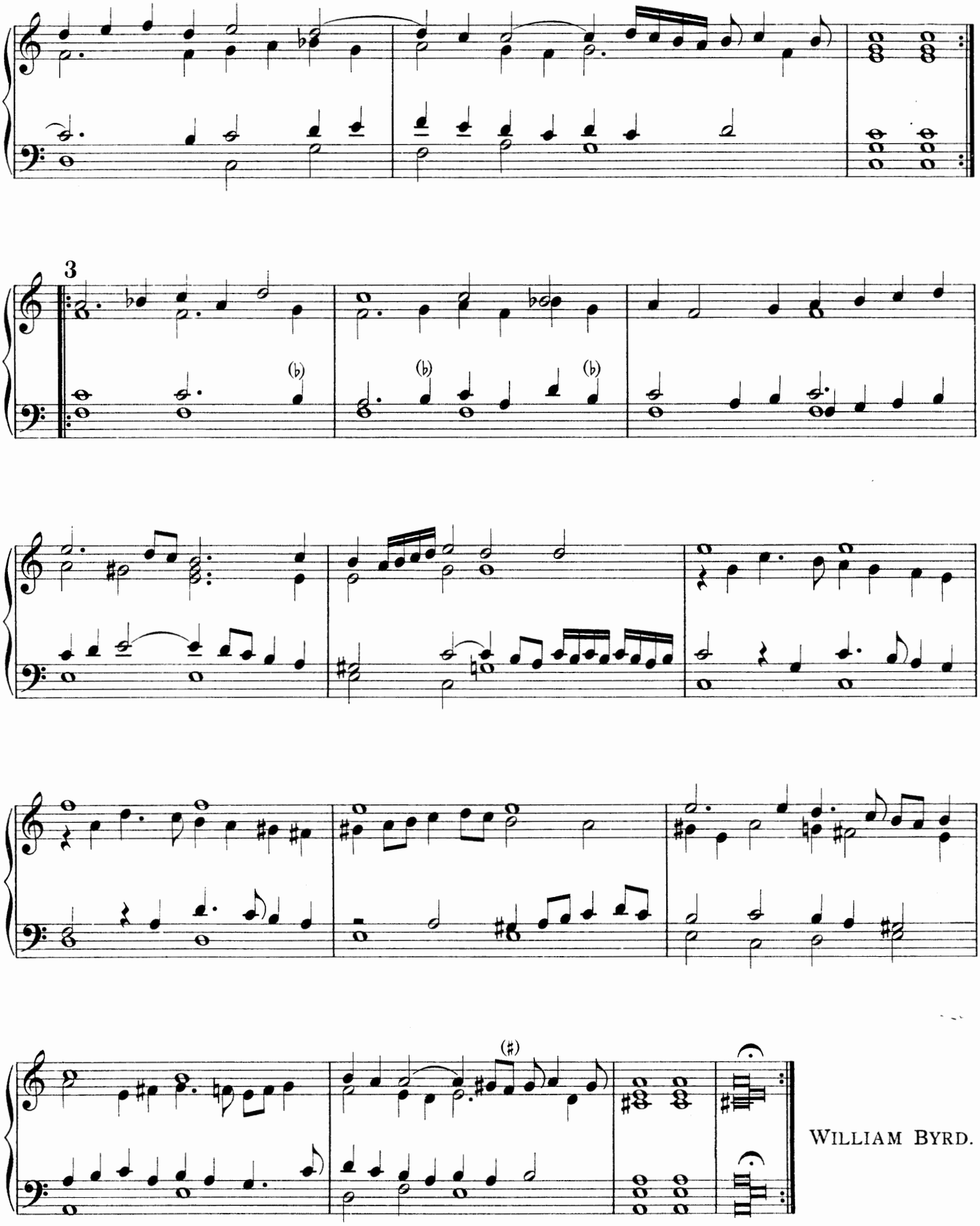
WILLIAM BYRD.

[CLXXIV.]

Pavana.

WILLIAM BYRD.



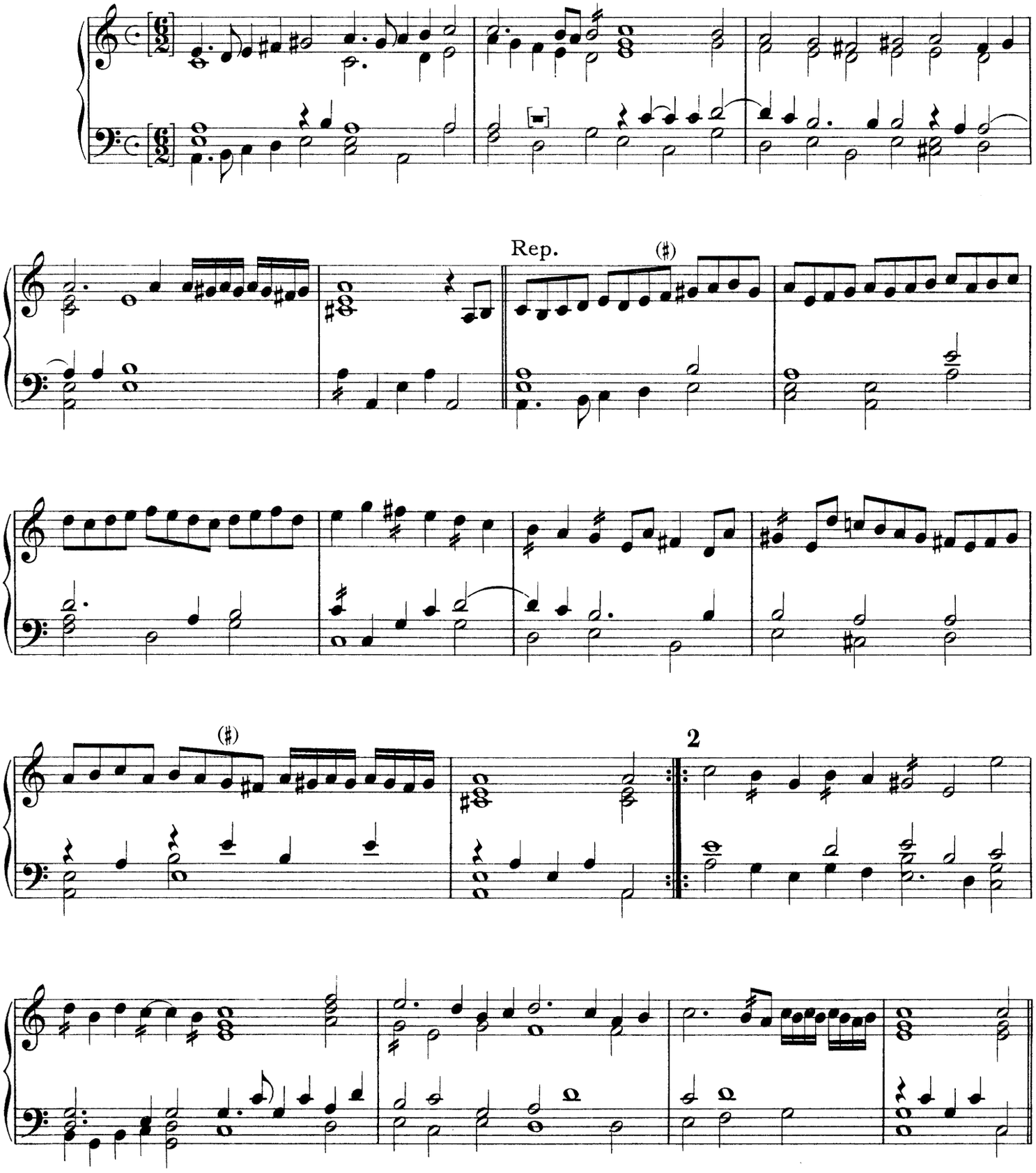


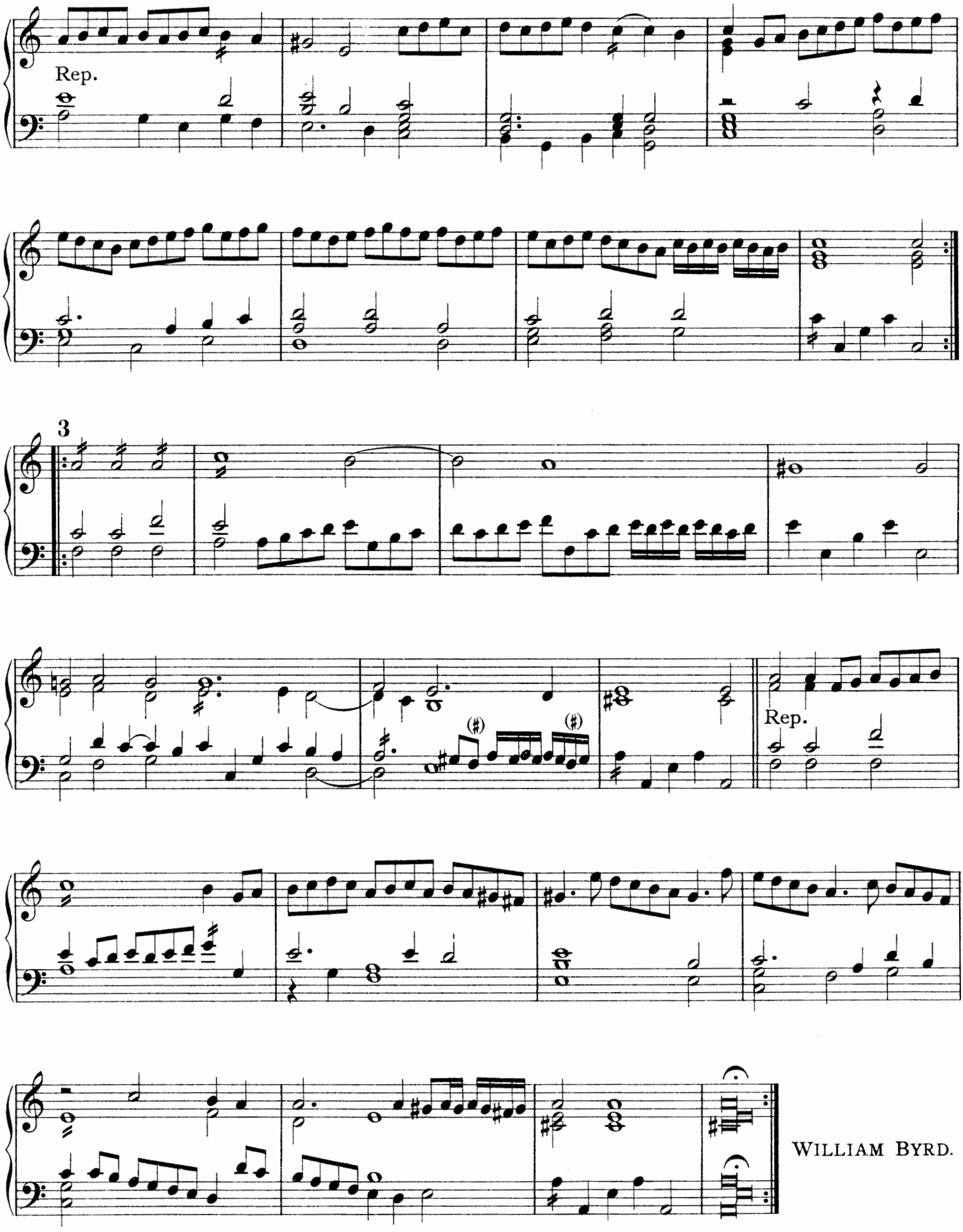
WILLIAM BYRD.

[CLXXV.]

Galliarda.

WILLIAM BYRD.





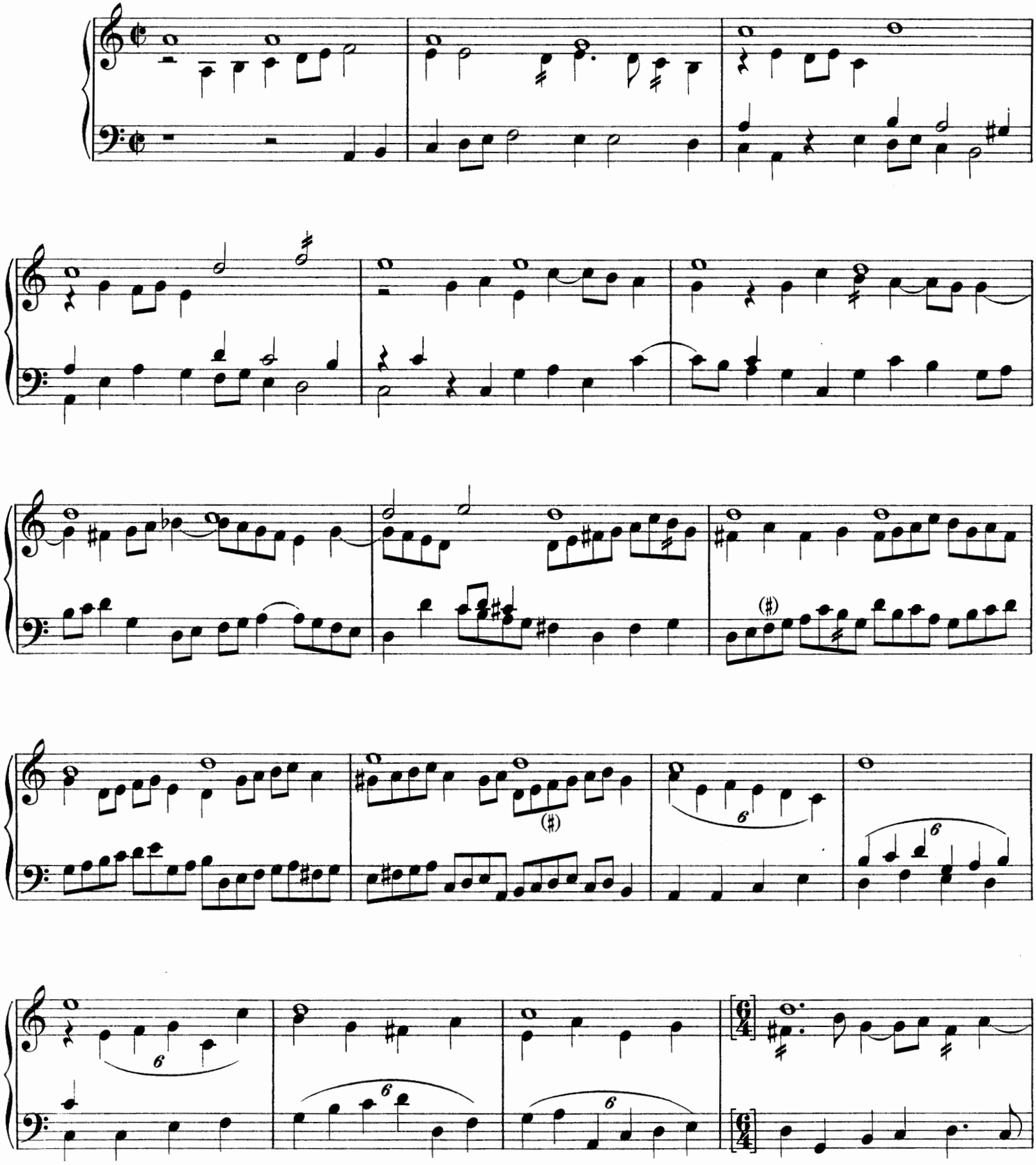
WILLIAM BYRD.

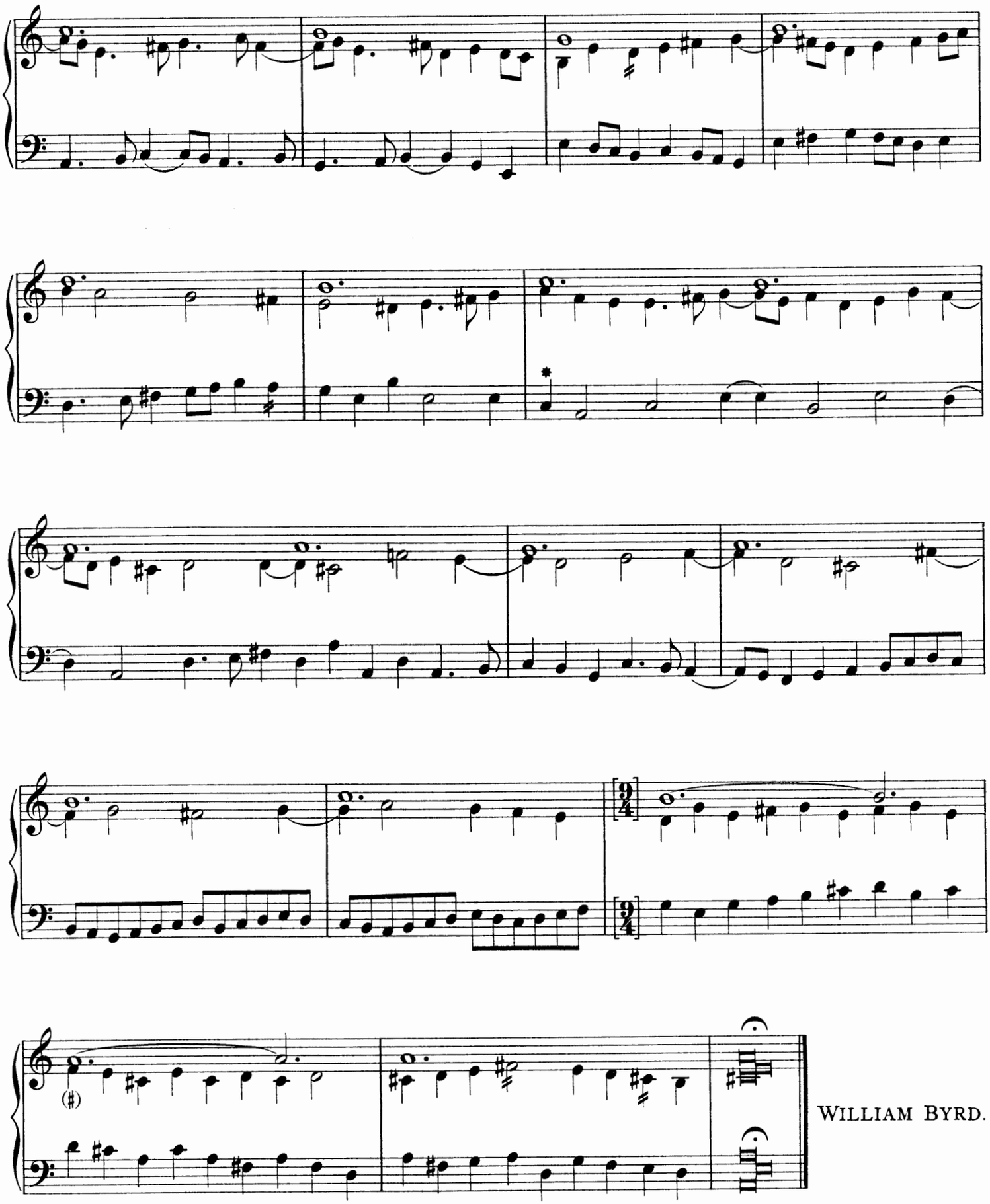
[CLXXVI.]

Miserere.

3 Parts.

WILLIAM BYRD.





WILLIAM BYRD.

* This C is tied to the previous note, E, as if a change of clef were intended in the M. S.

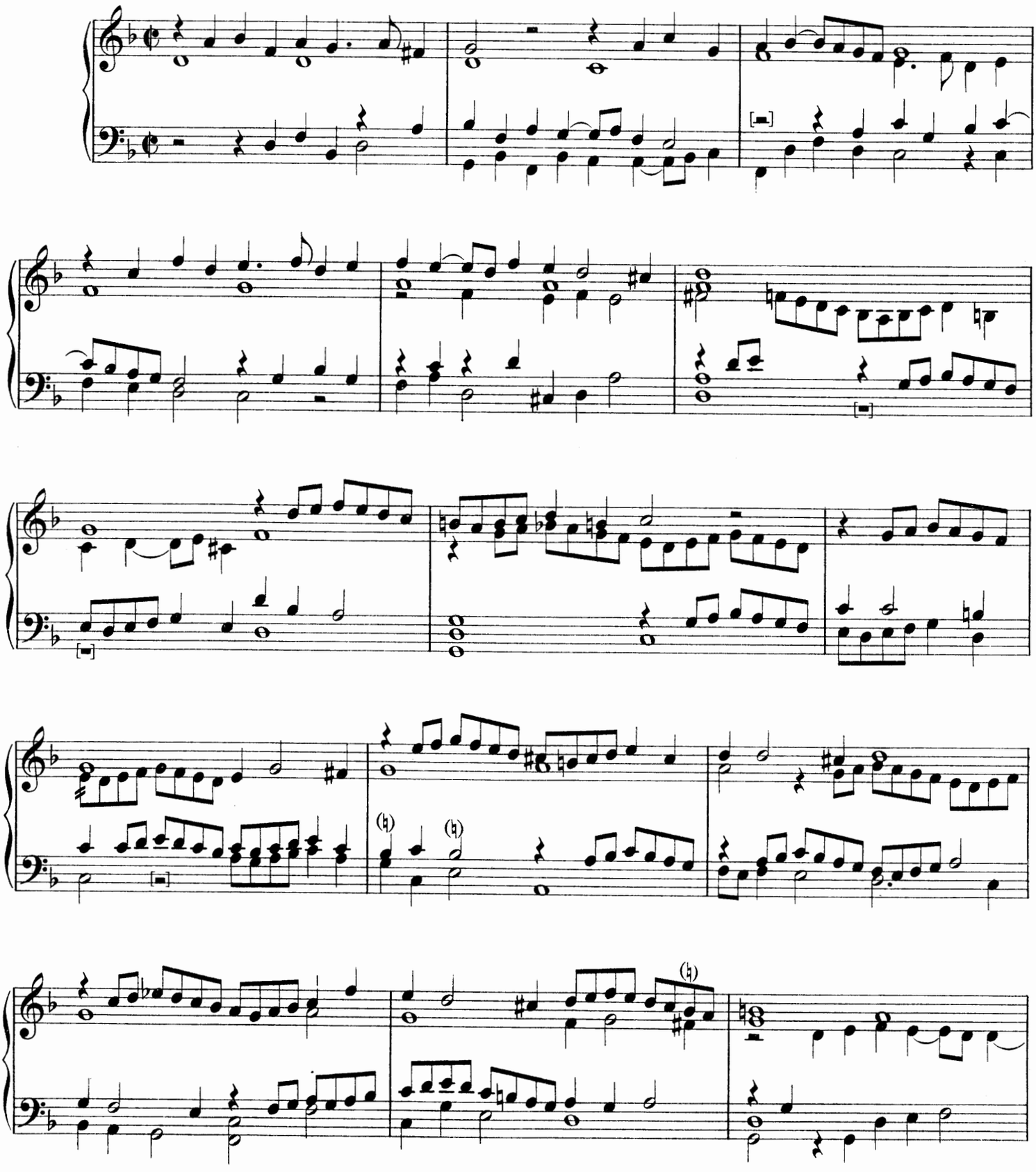
Dieses C ist in der Handschrift an die vorhergehende Note E gebunden, sodass es scheint als ob ein Wechsel des Schlüssels ausgelassen sei.

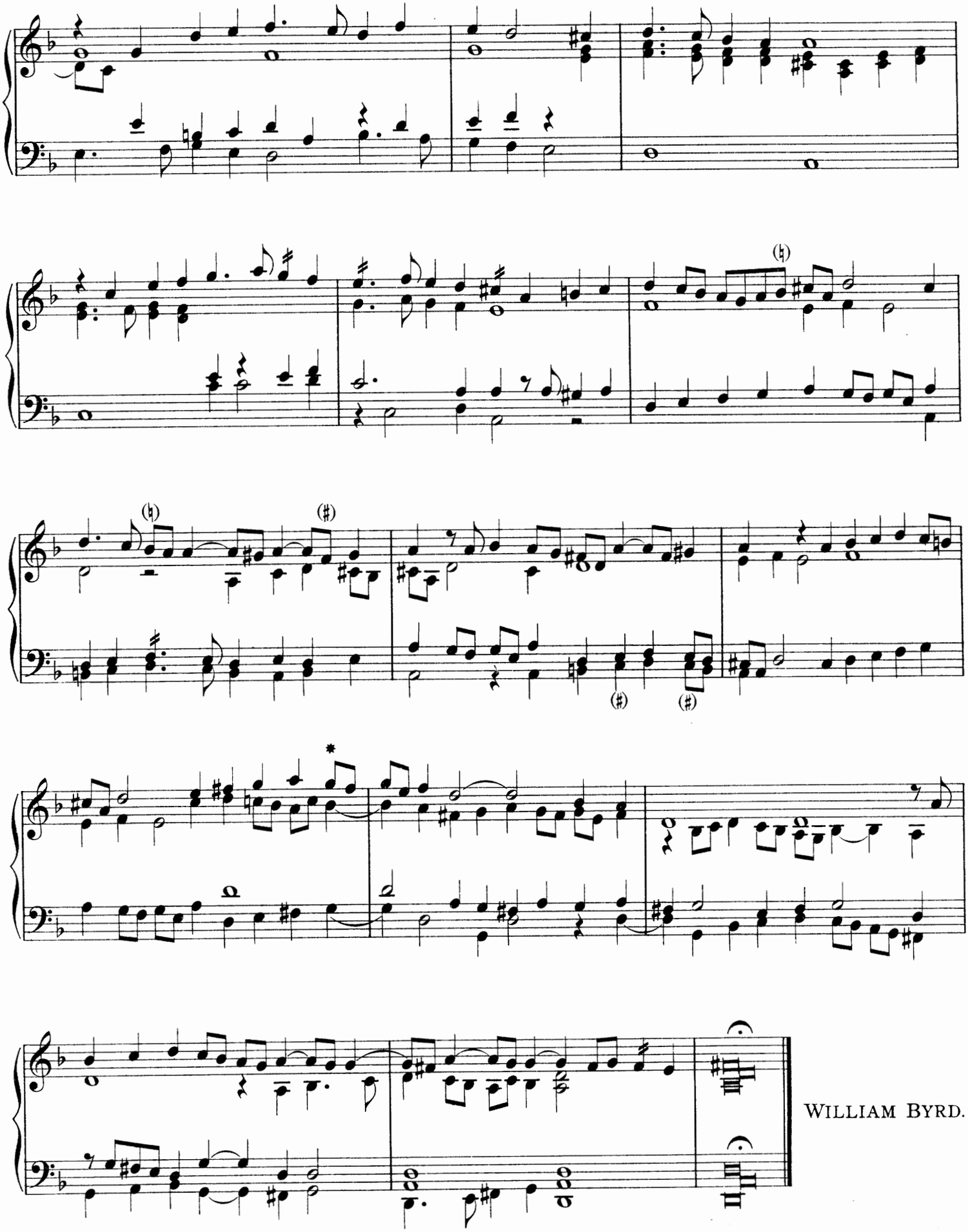
[CLXXVII.]

Miserere.

4 Parts.

WILLIAM BYRD.



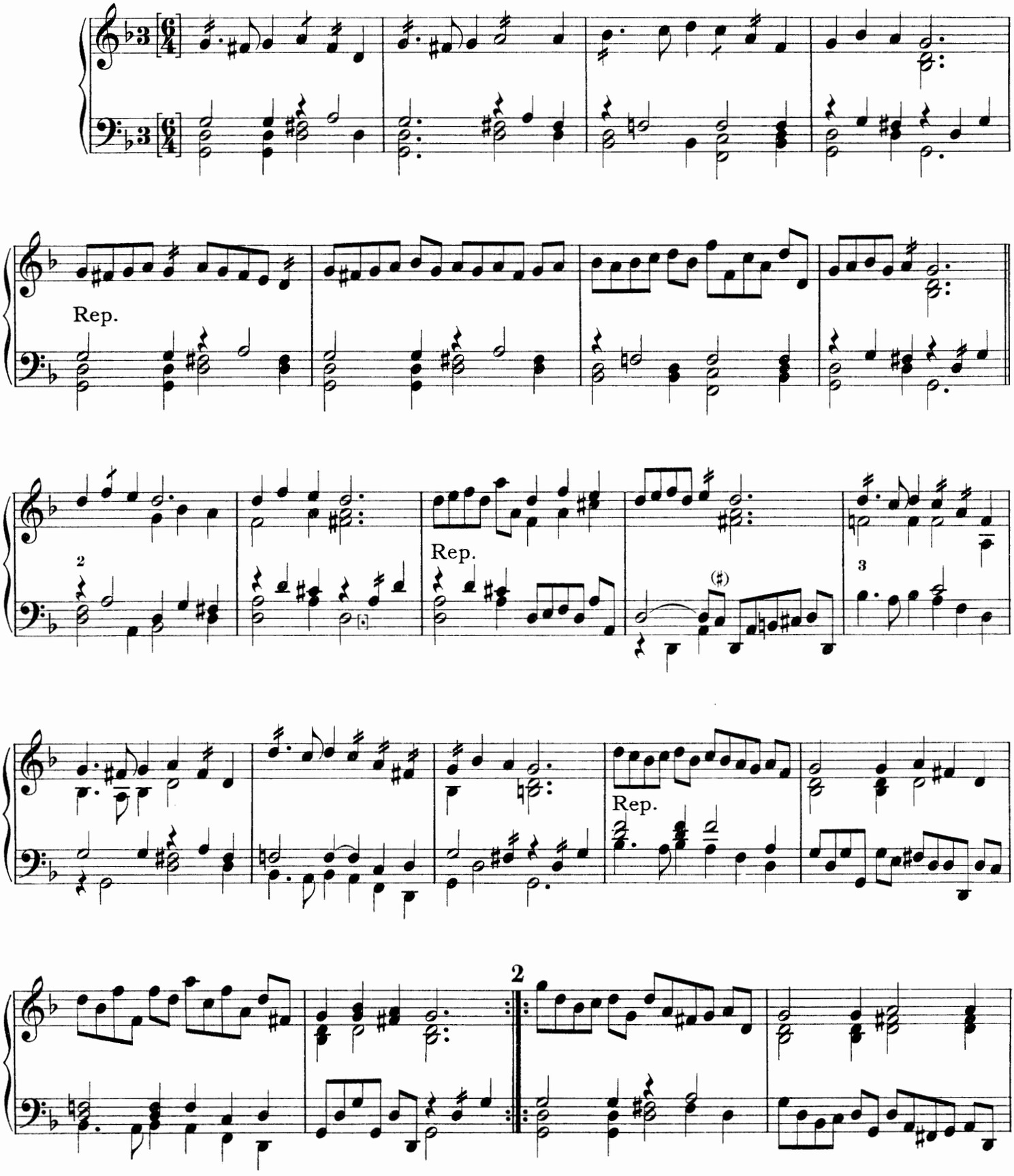


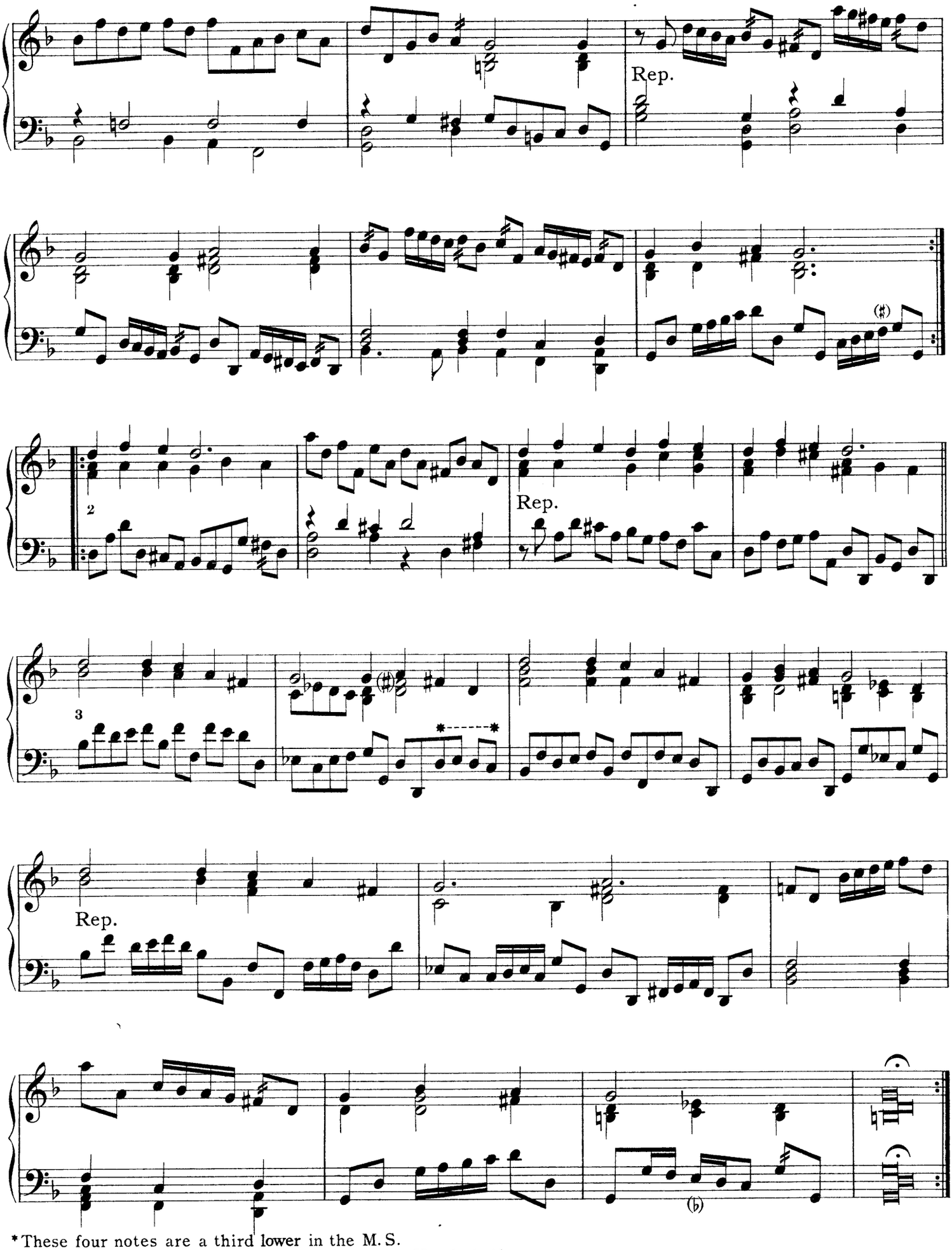
WILLIAM BYRD.

* G sharp in the M. S.
Gis in der Handschrift.

[CLXXVIII.]
Pakington's Pownde.

ANON.

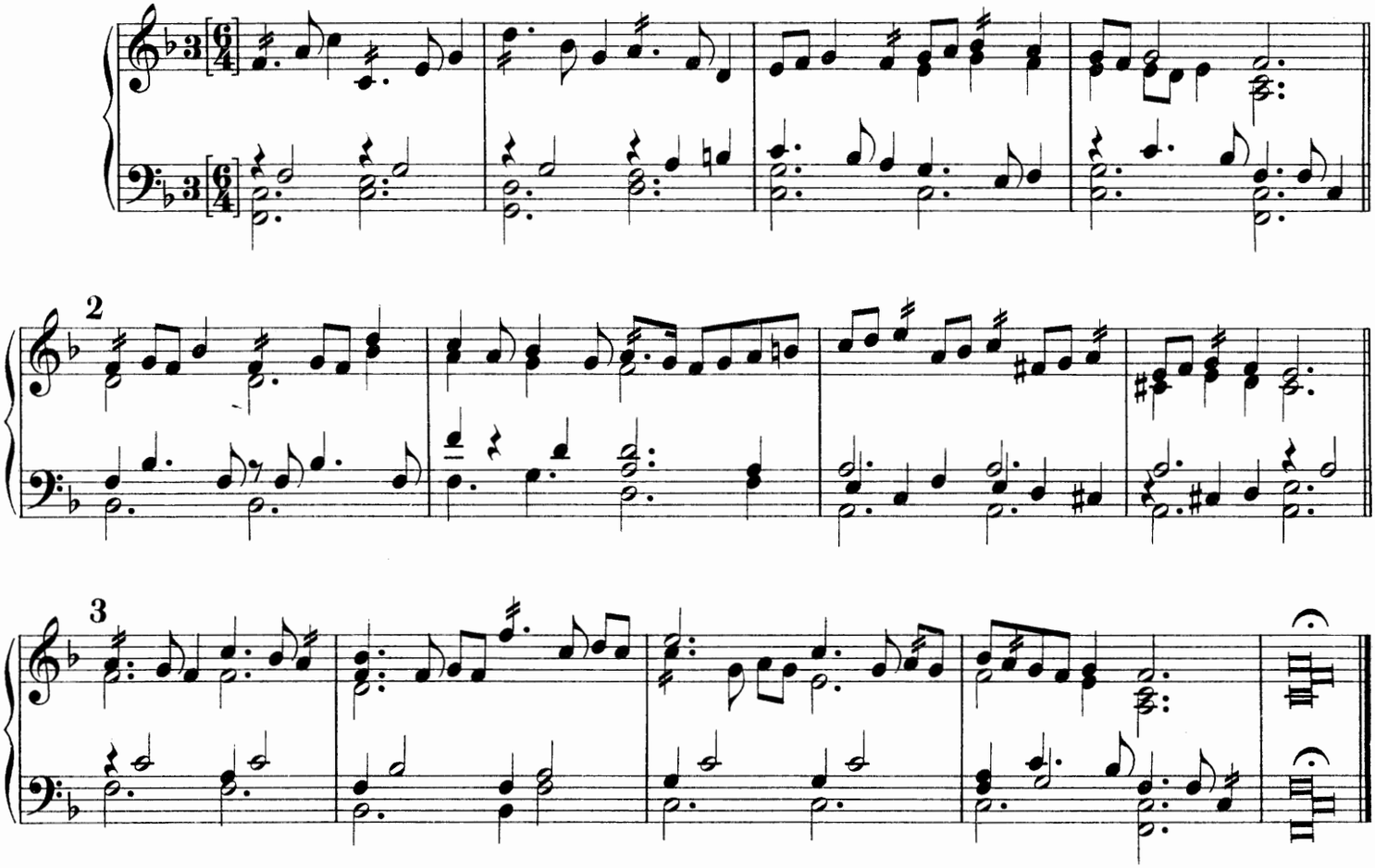




*These four notes are a third lower in the M. S.
Diese vier Achtel stehen eine Terz tiefer in der Handschrift.

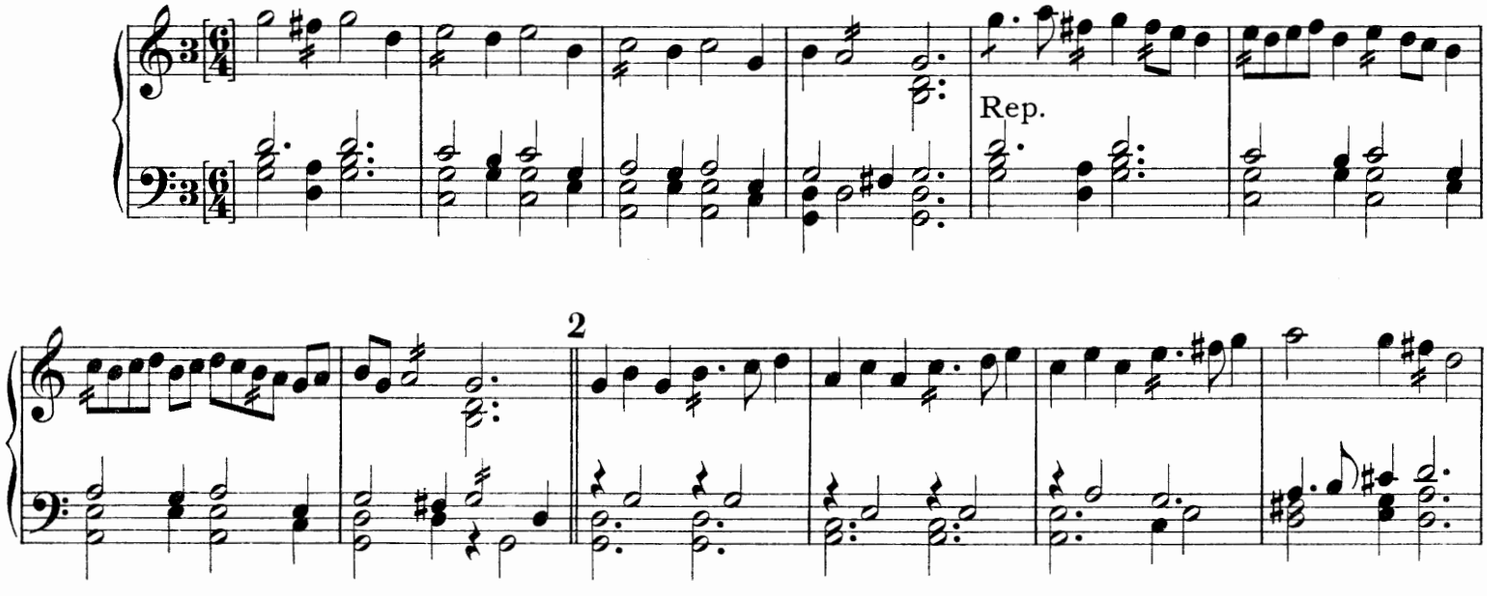
[CLXXIX.]
The Irishe Dumpe.

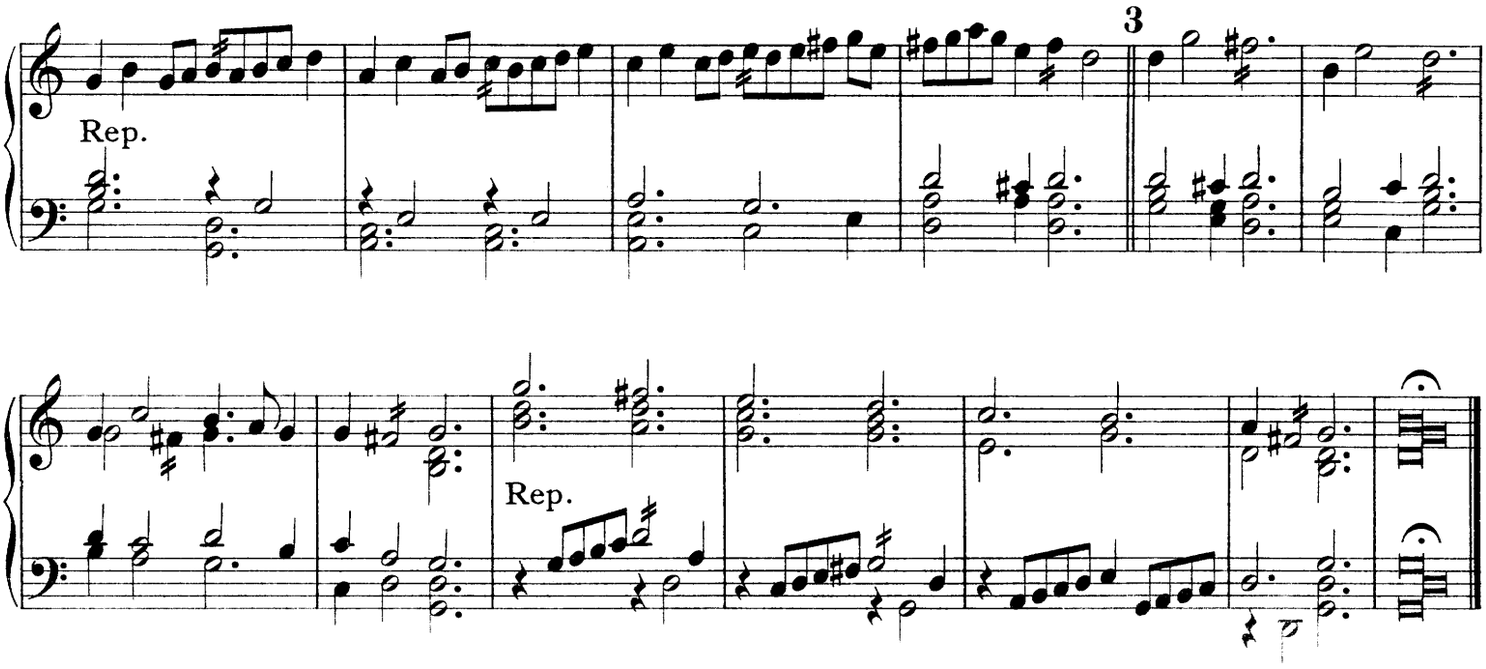
ANON.



[CLXXX.]
Watkins Ale.

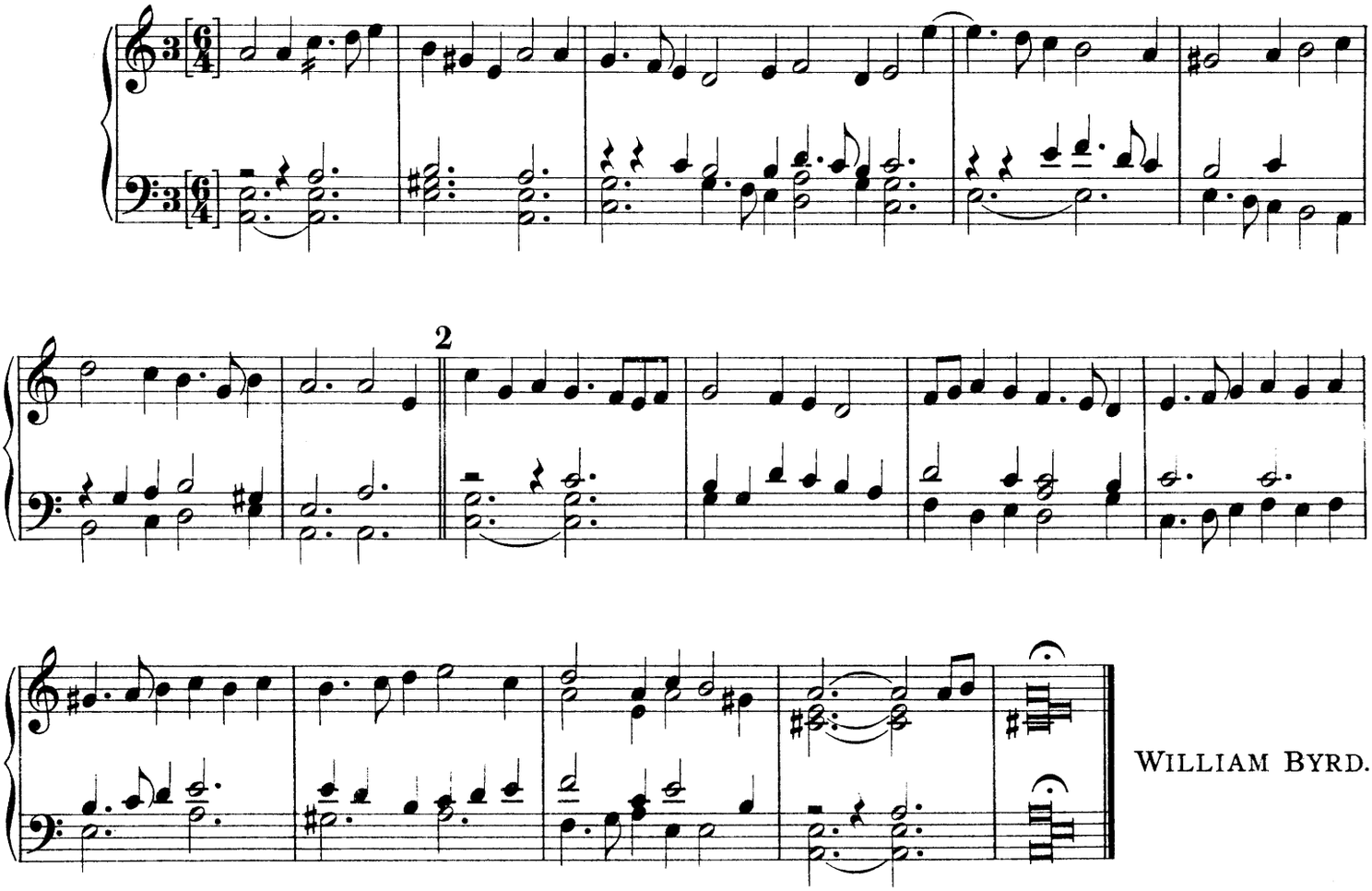
ANON.





[CLXXXI.]
A Gigg.

WILLIAM BYRD.*

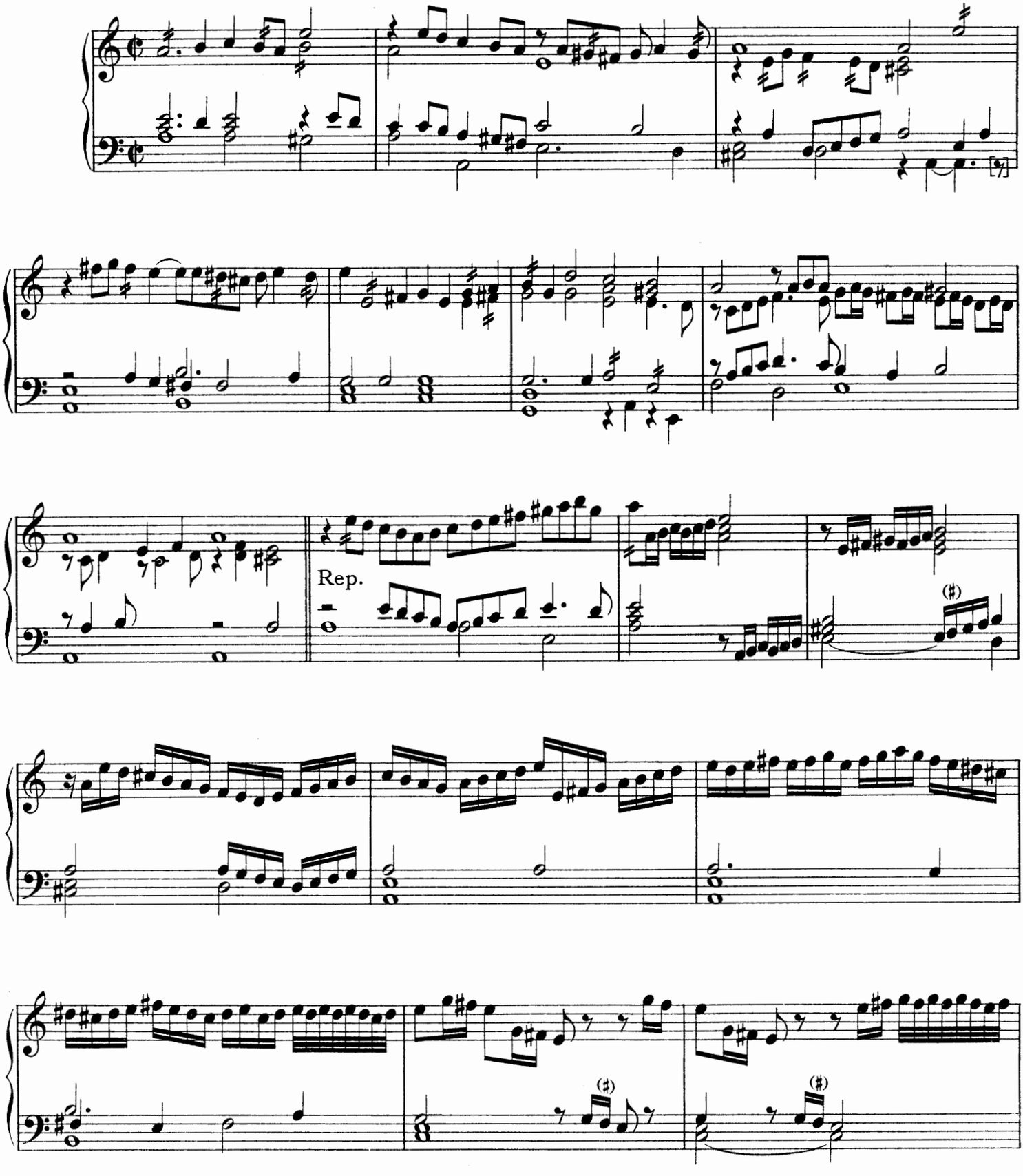


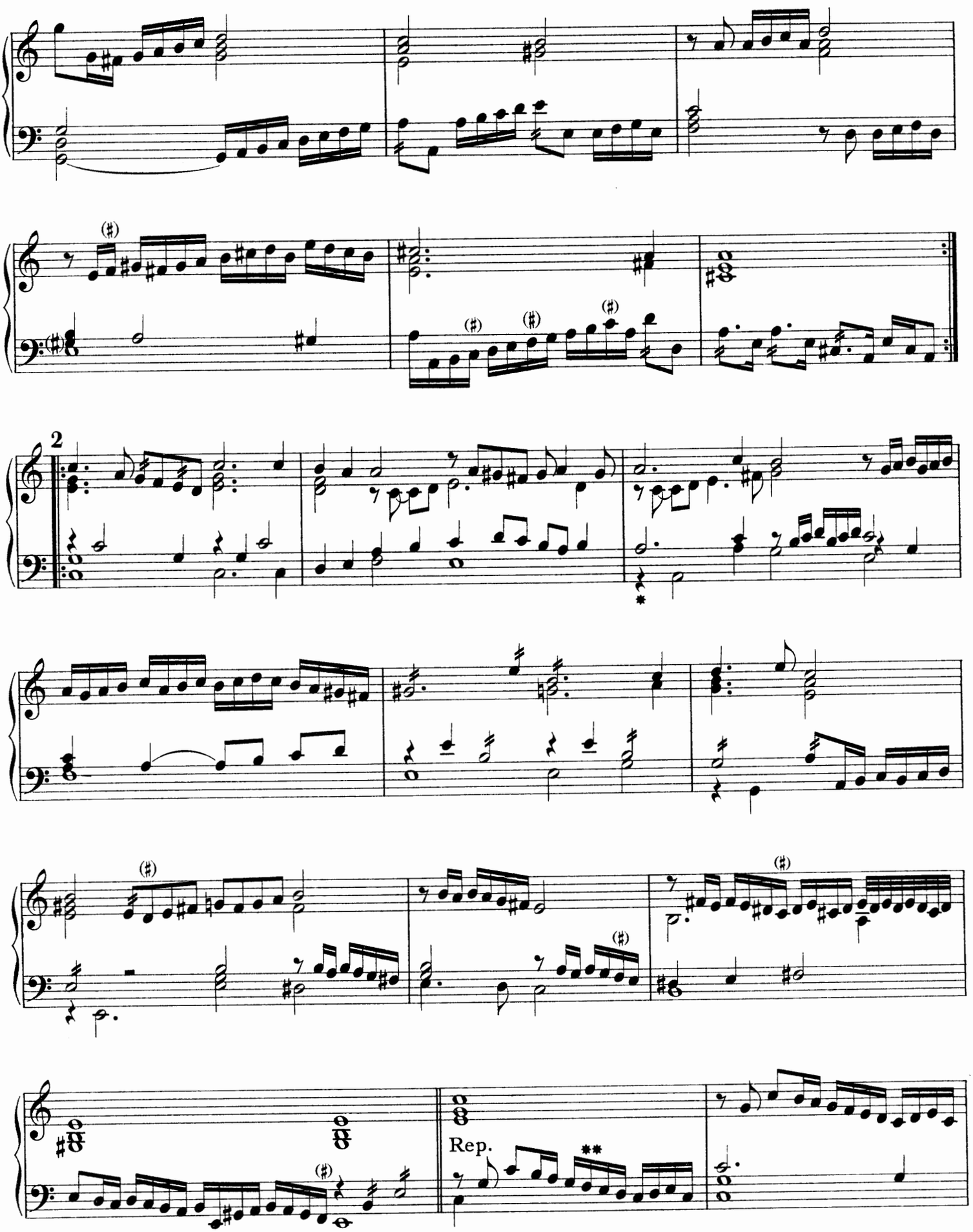
WILLIAM BYRD.

*In the margin of this piece are the letters "F. Tr." See Preface.
Am Rande dieses Stückes finden sich die Buchstaben „F. Tr." Siehe Vorrede.

[CLXXXII.]
Pipers Paven.

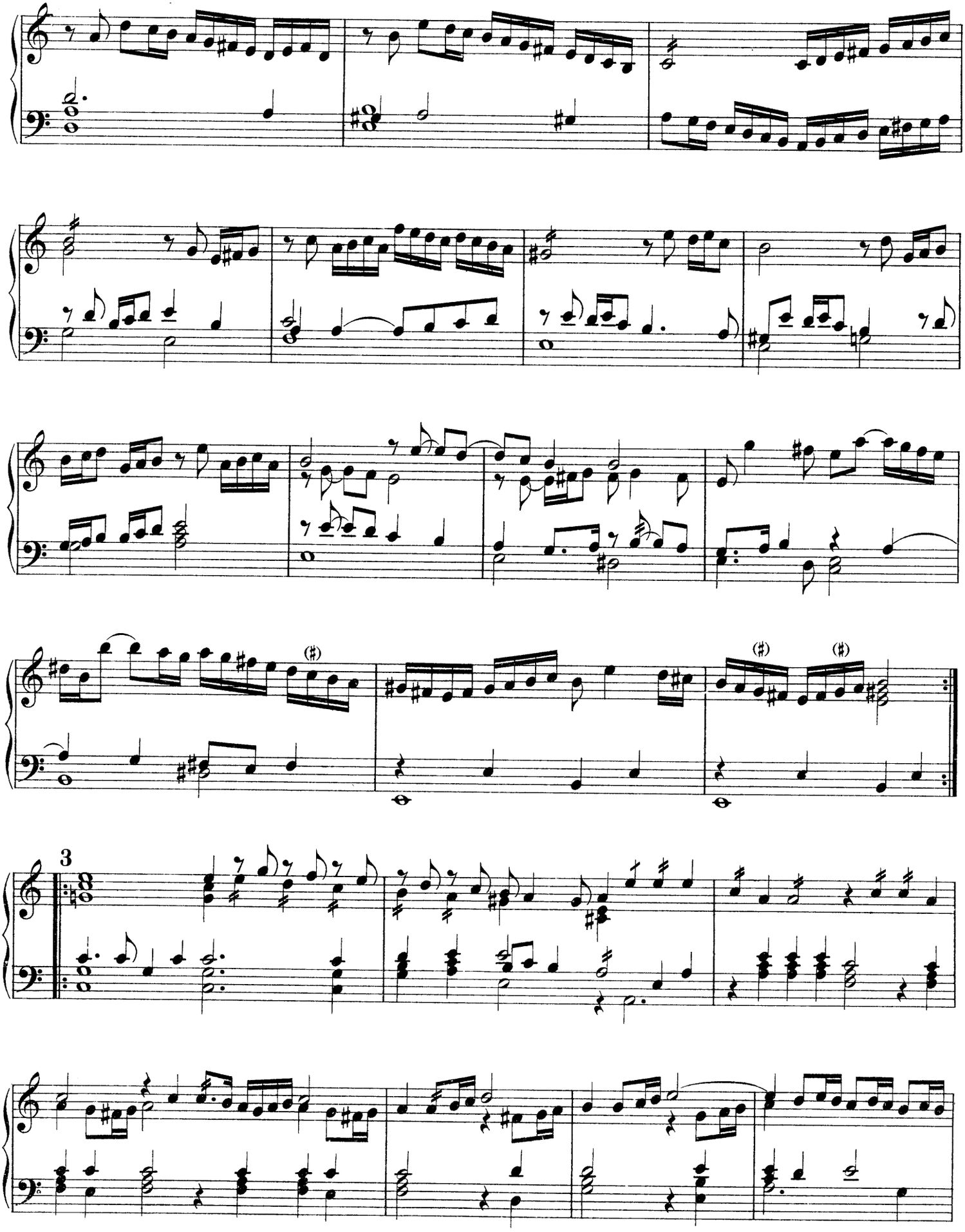
MARTIN PIERSON.

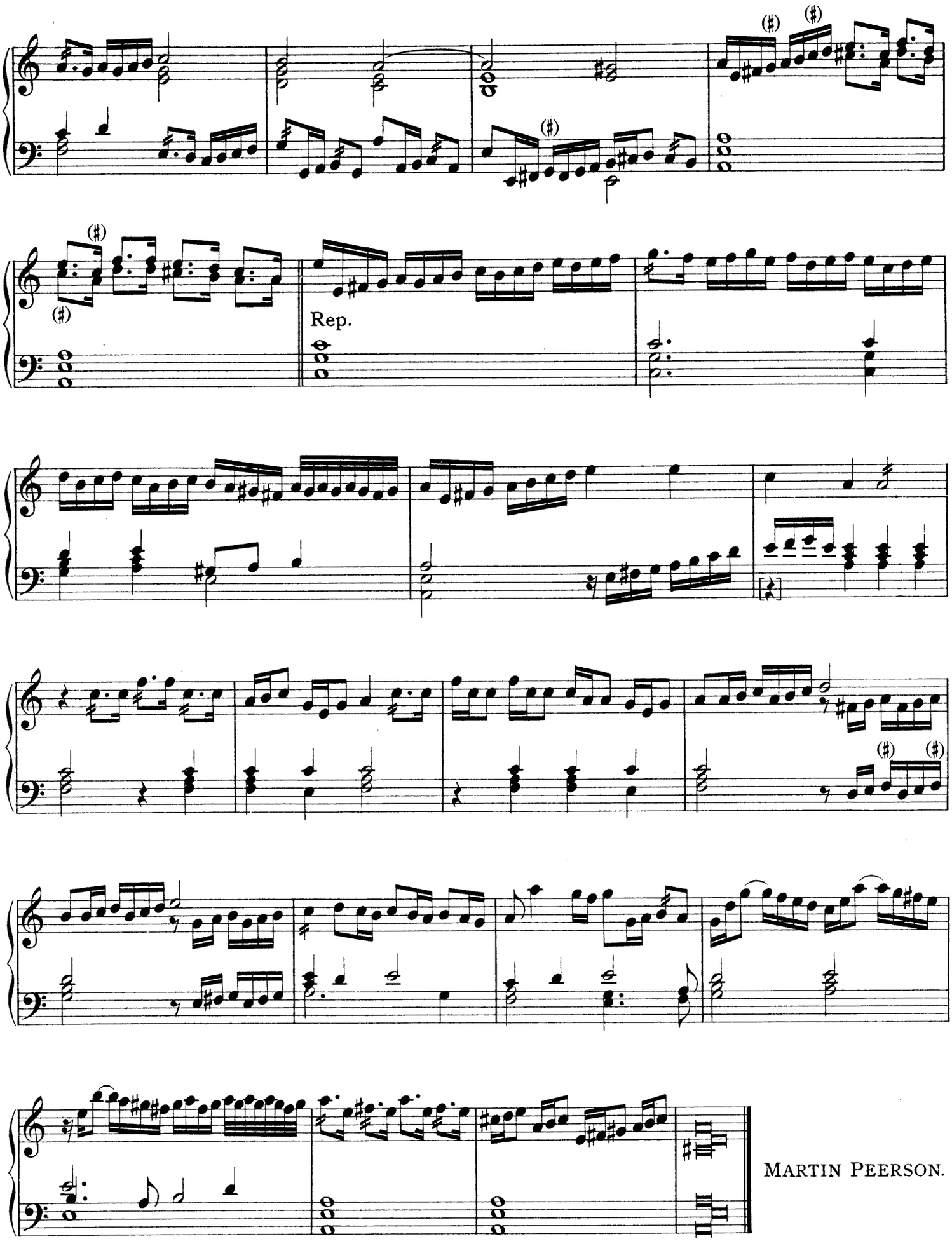




* Quaver rest in the M. S.
Achtelpause in der Handschrift.

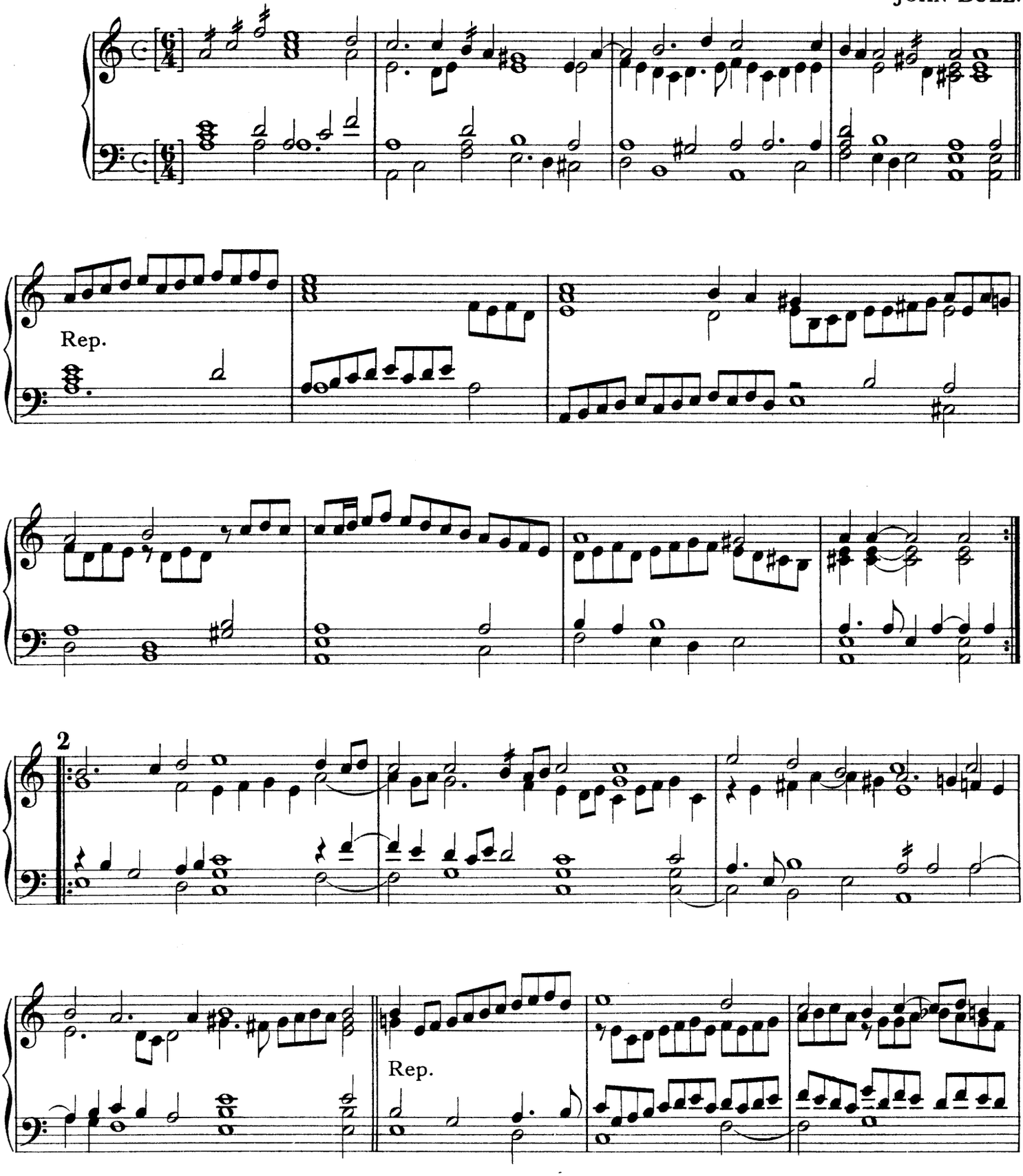
** F sharp in the M. S.
Fis in der Handschrift.

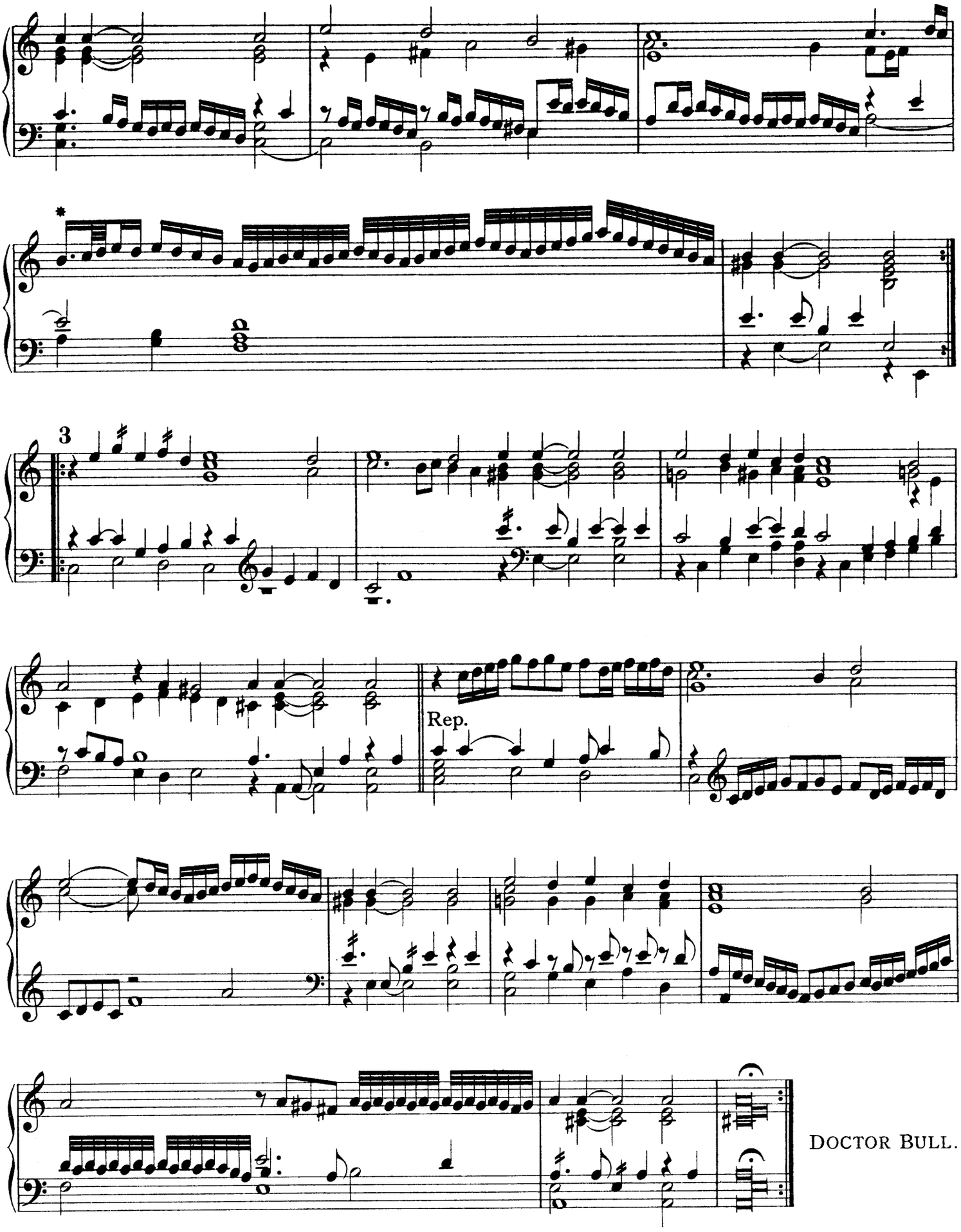



Rep.
MARTIN PEERSON.

[CLXXXII.]
Piper's Galliard.

JOHN BULL.



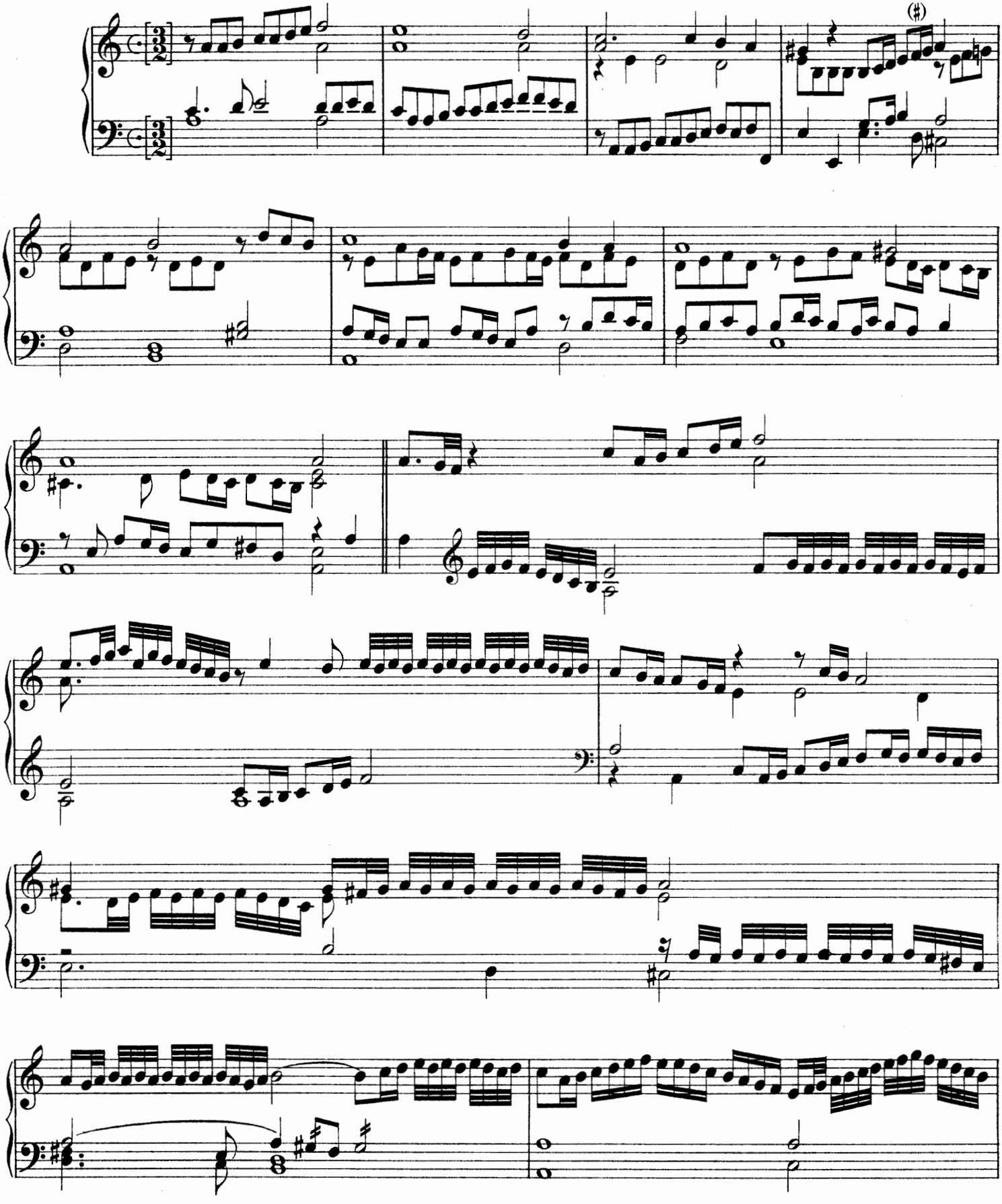


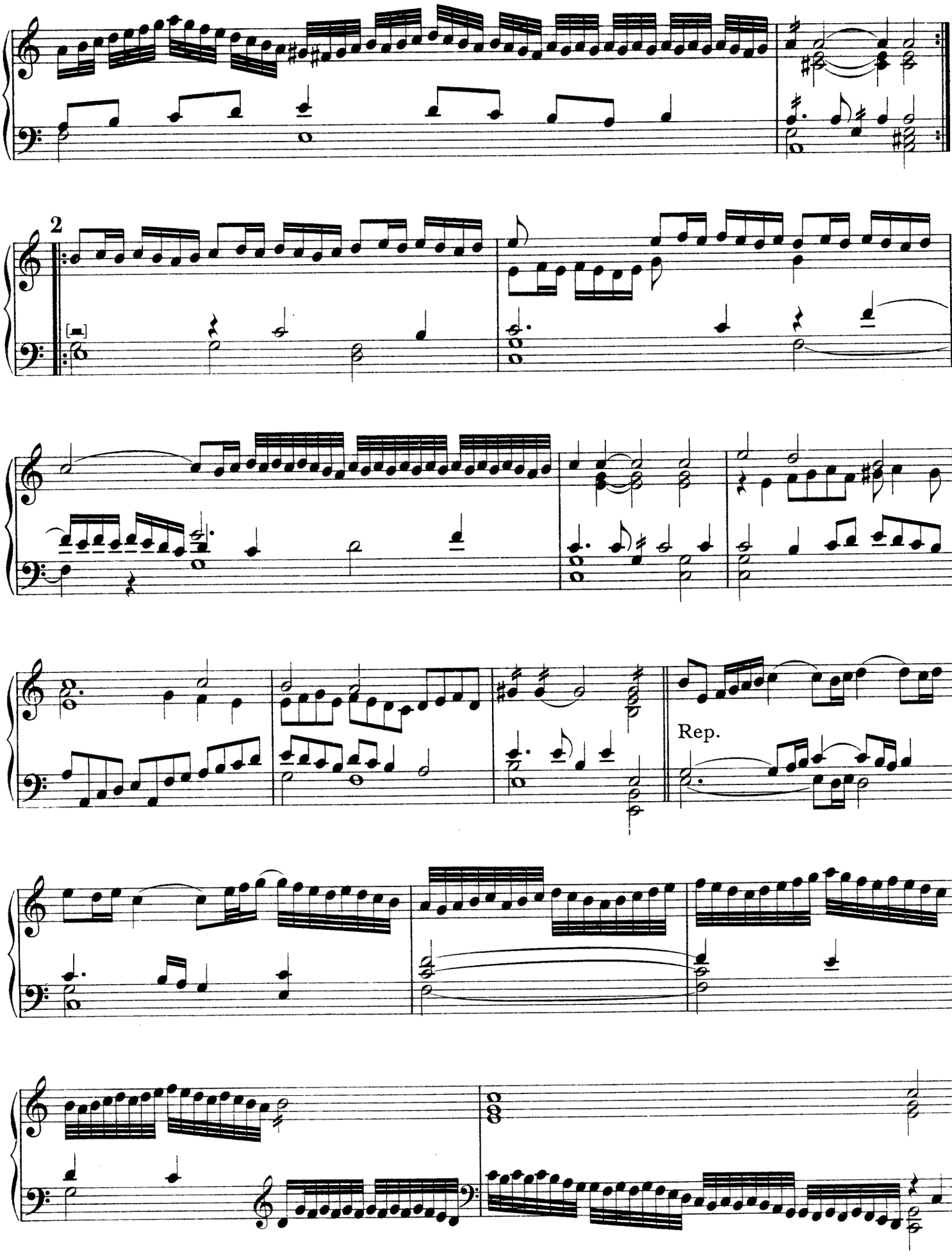
DOCTOR BULL.

* Quaver in the M.S.
Achtel in der Handschrift.

[CLXXXIII.]
Variatio Ejusdem.

JOHN BULL.

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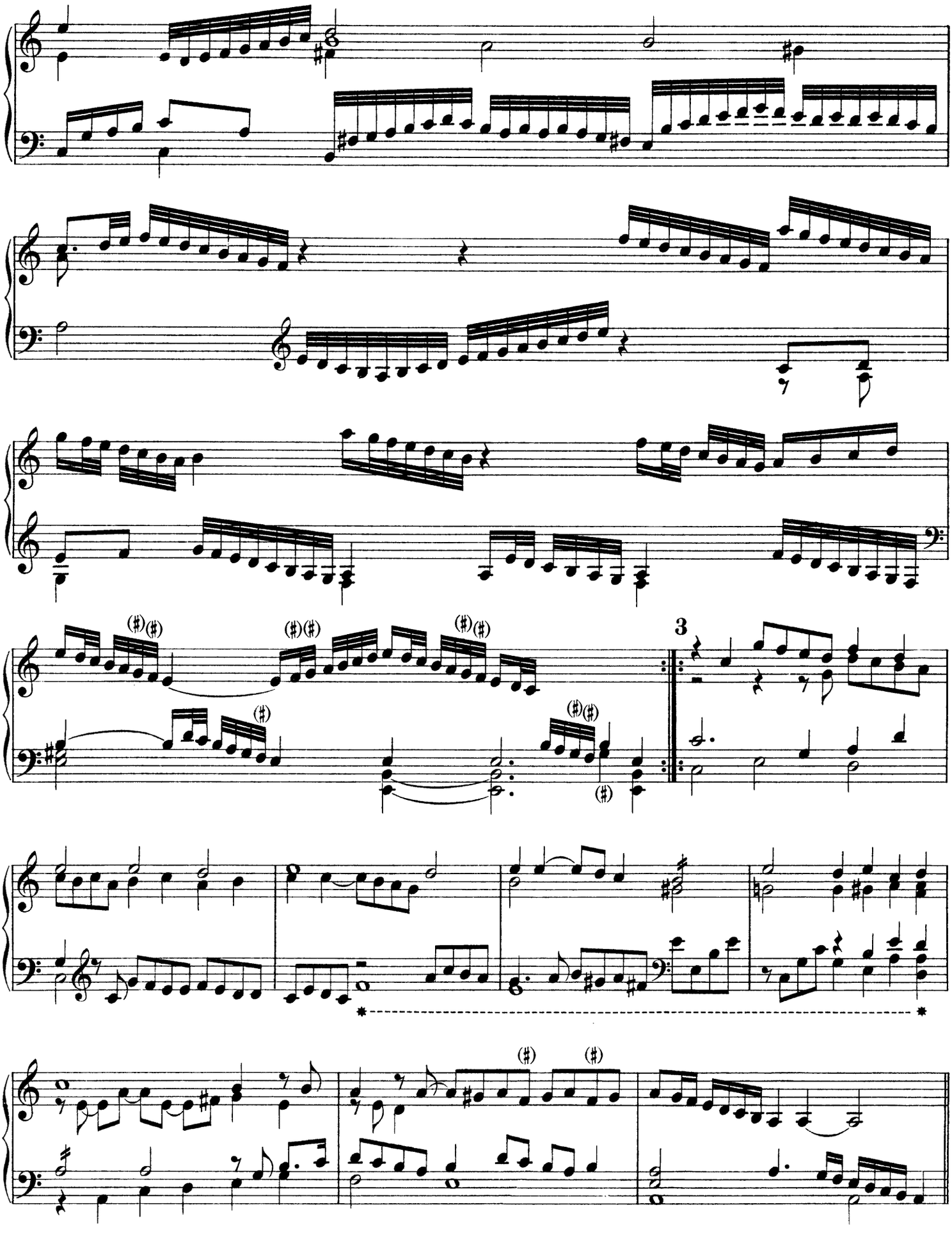
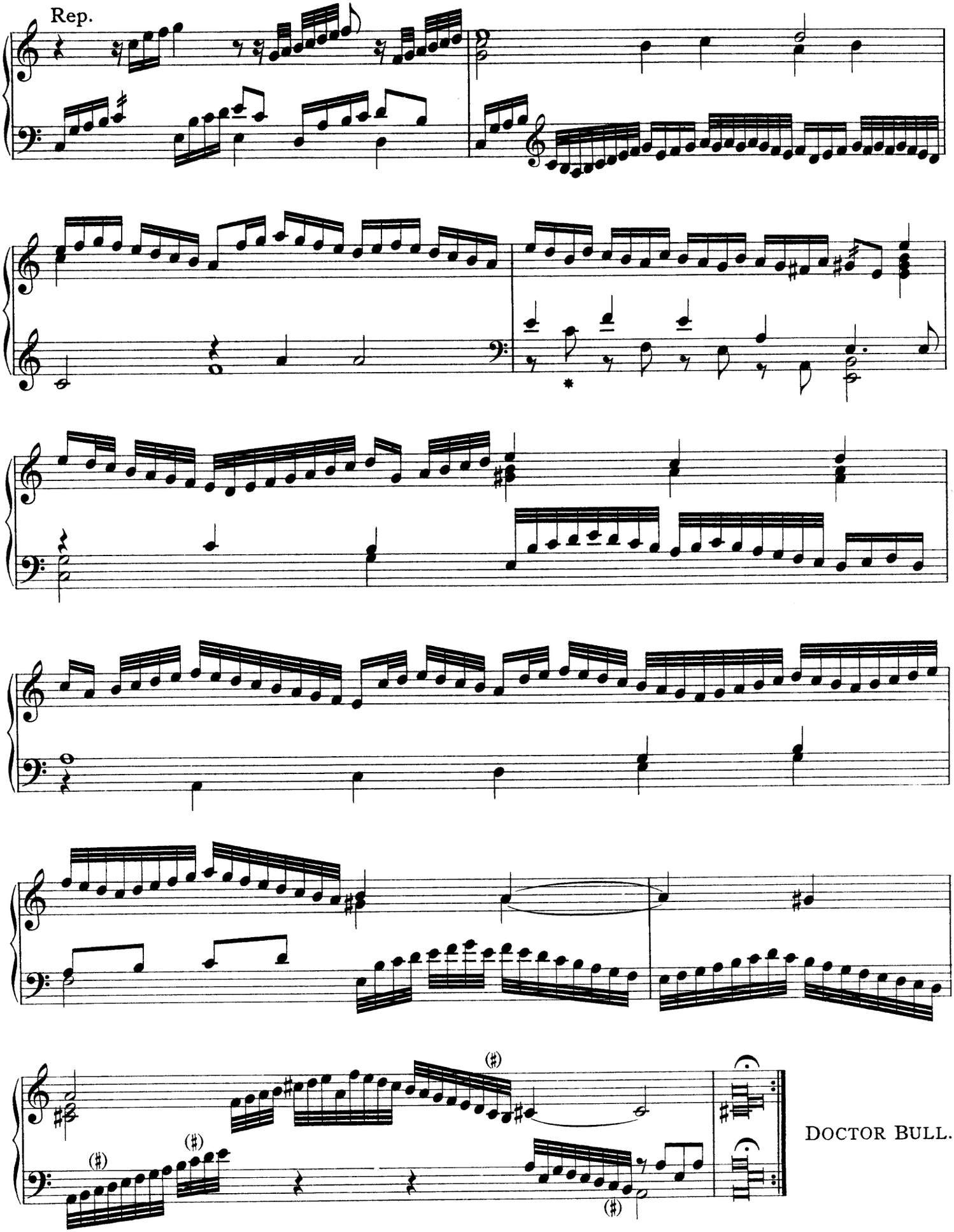
Rep.



* From * to * stands a third higher in the M. S. owing to a mistake in the clef.
Die Stelle von * bis * steht in der Handschrift infolge eines Irrthums hinsichtlich des Schlüssels eine Terz höher.

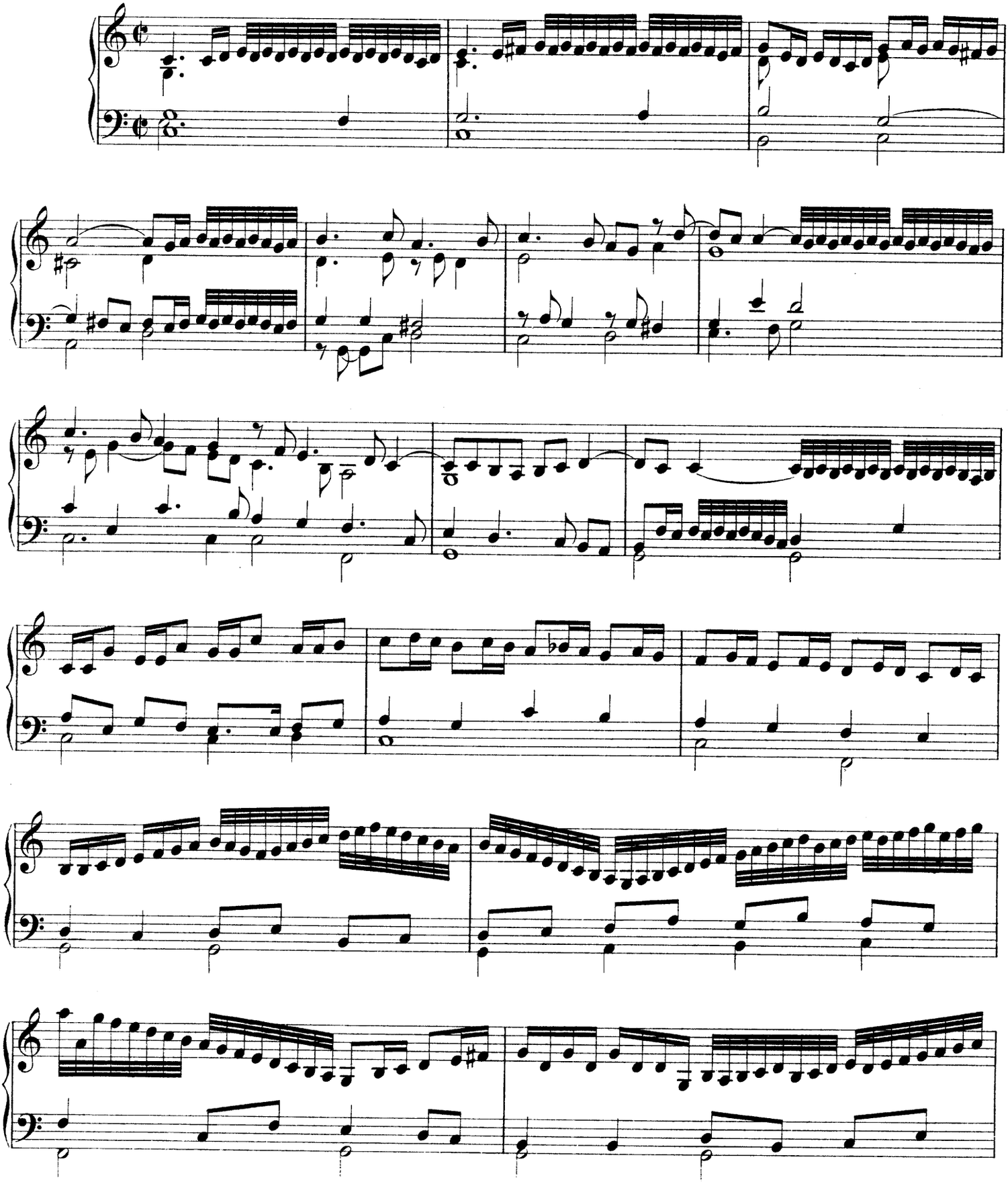


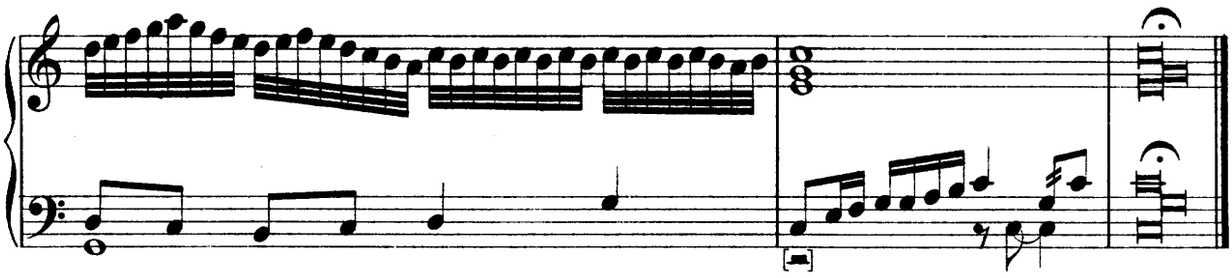
DOCTOR BULL.

* C sharp in the M. S.
Cis in der Handschrift.

[CLXXXIV.]
Præludium. D.

JOHN BULL.

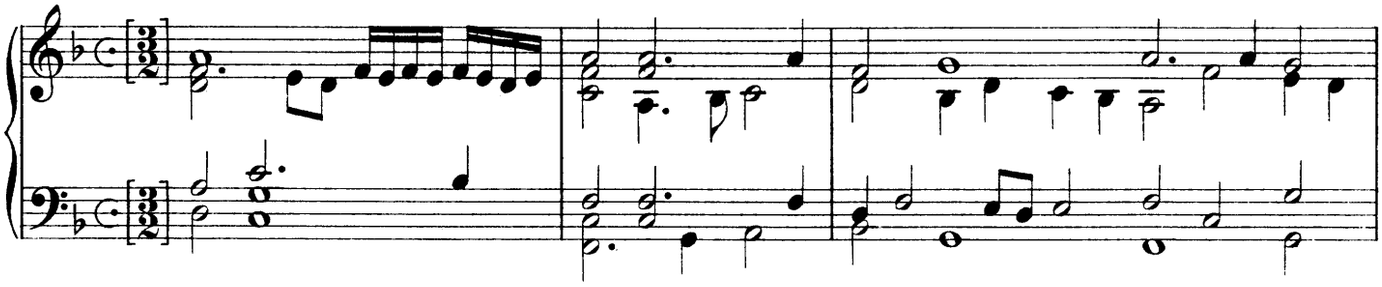


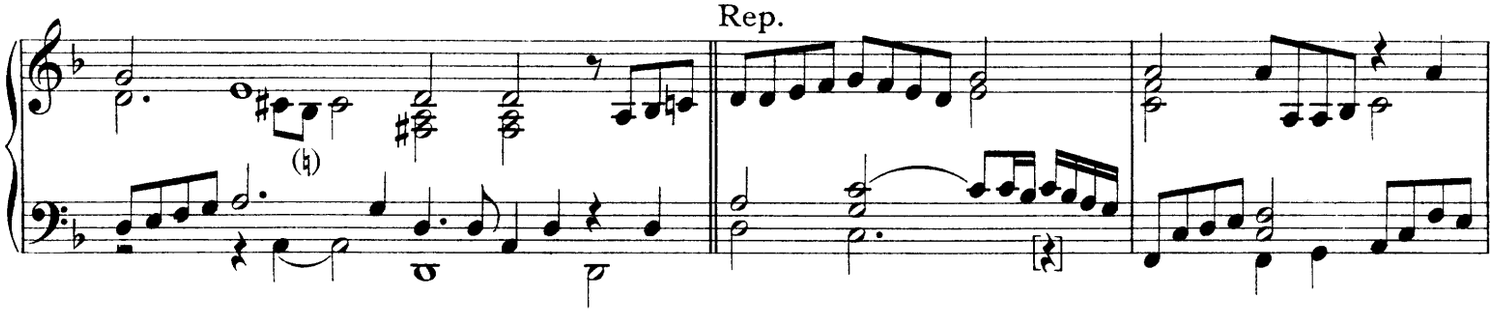


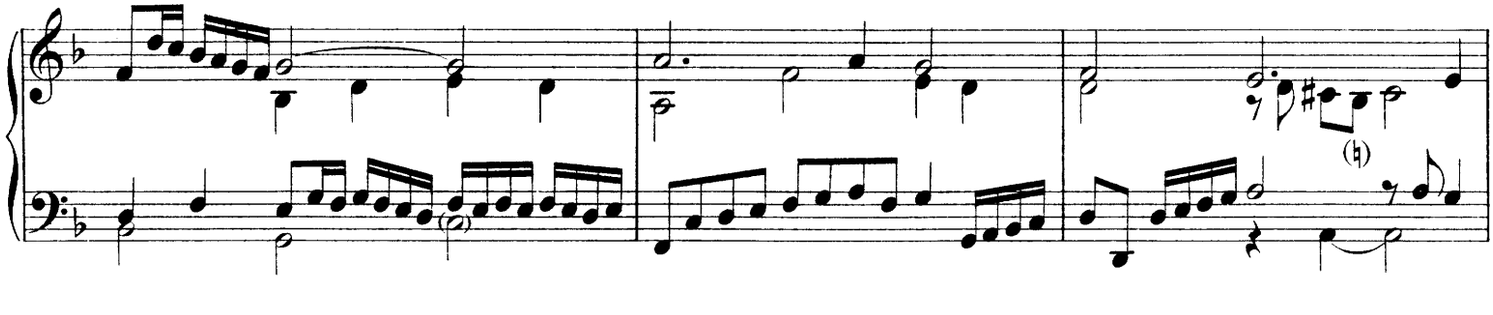
DOCTOR BULL.

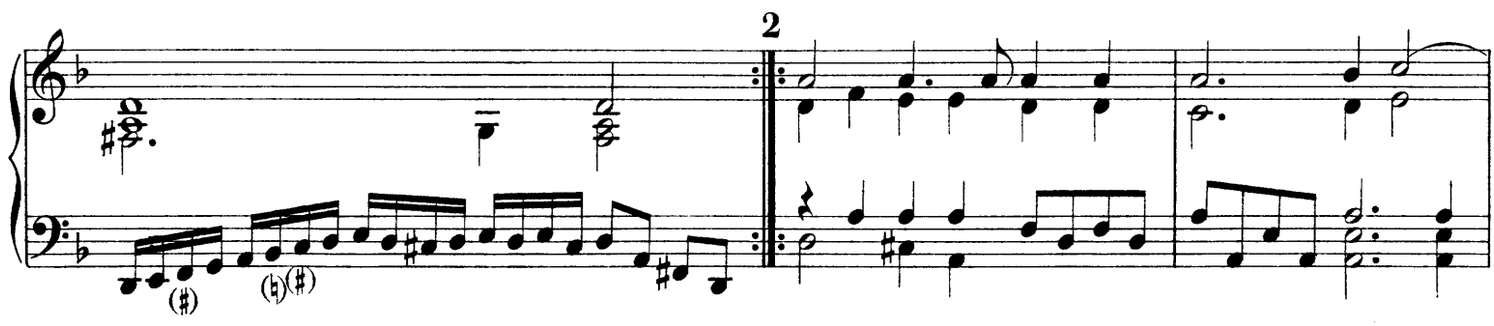
[CLXXXV.]
Galiarda.

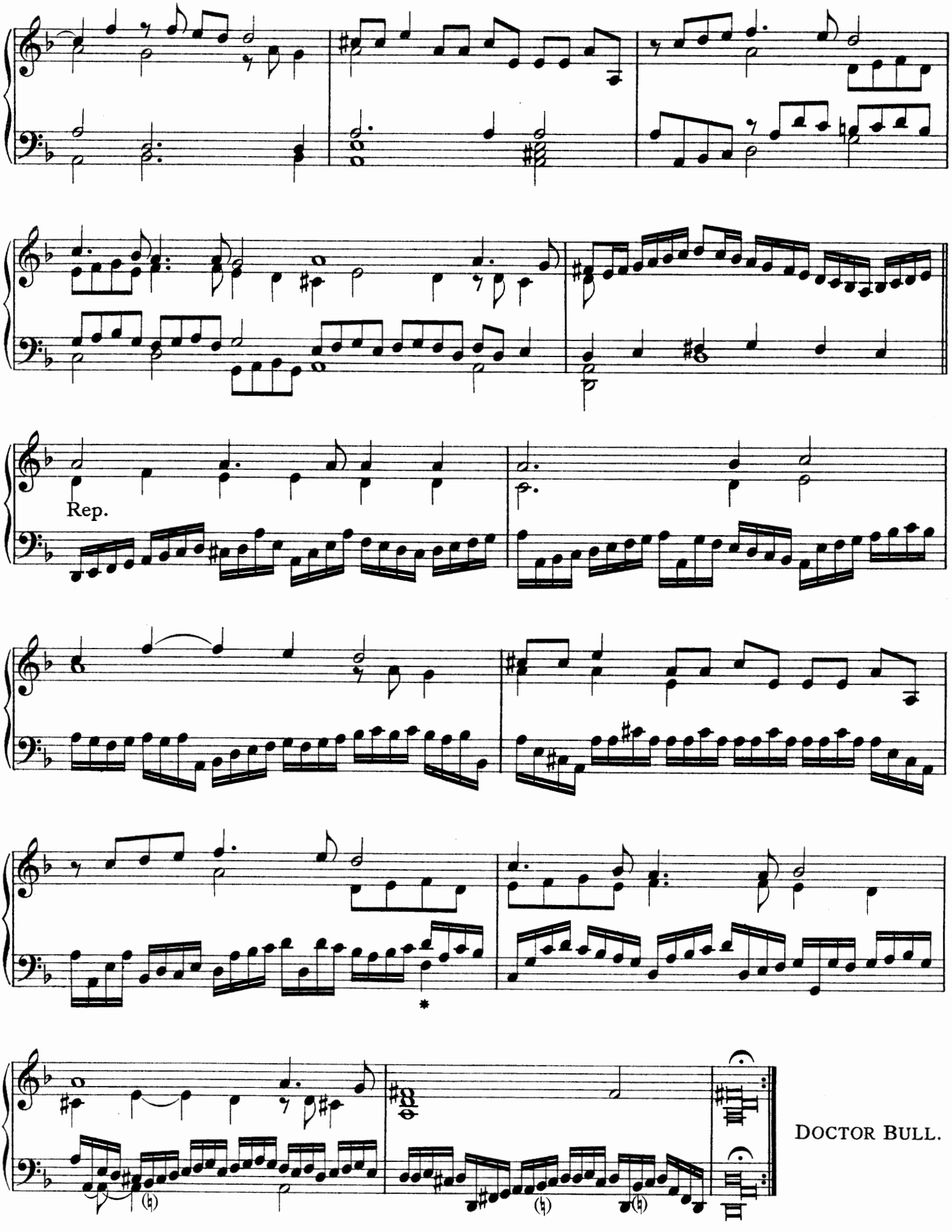
JOHN BULL.









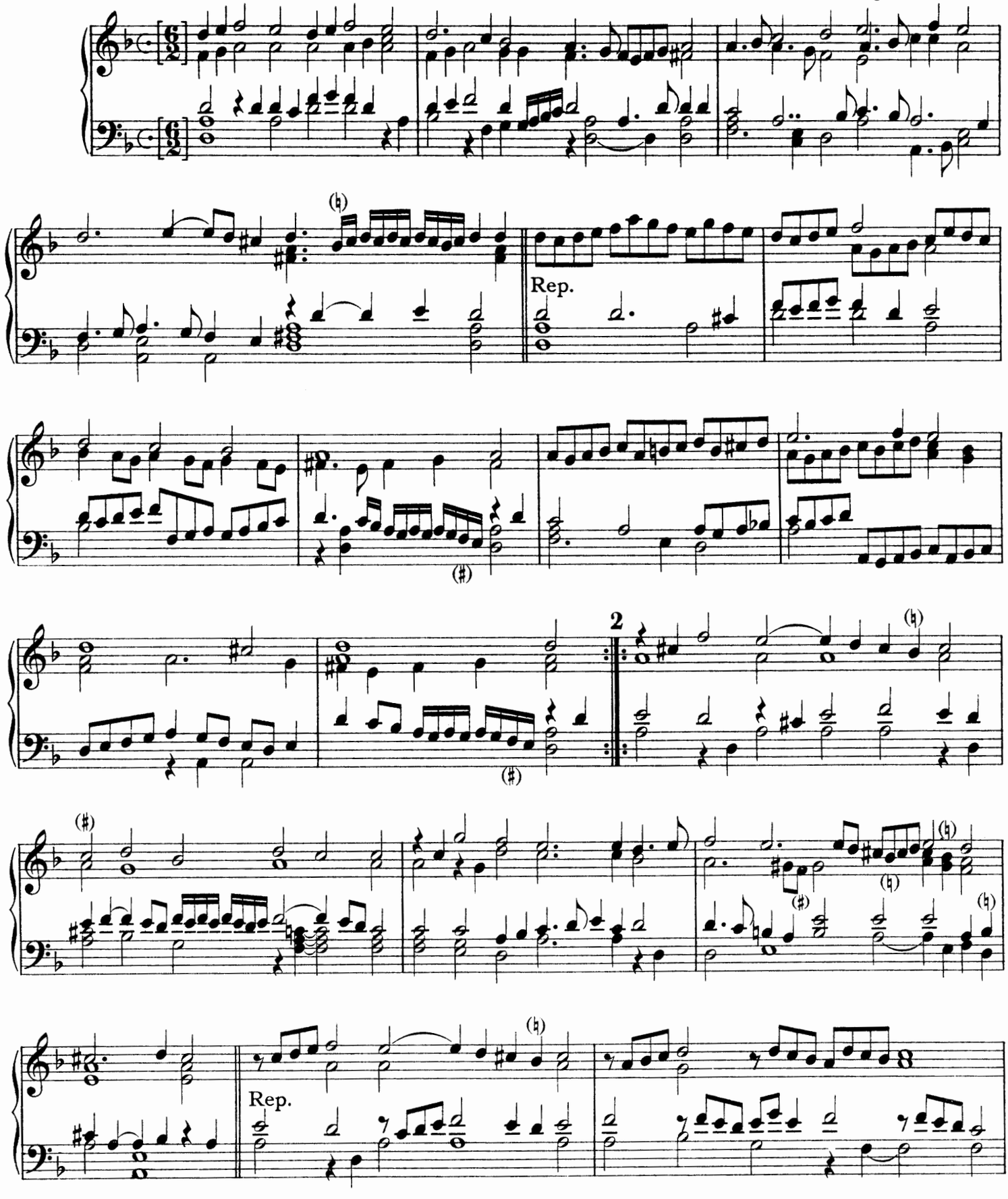


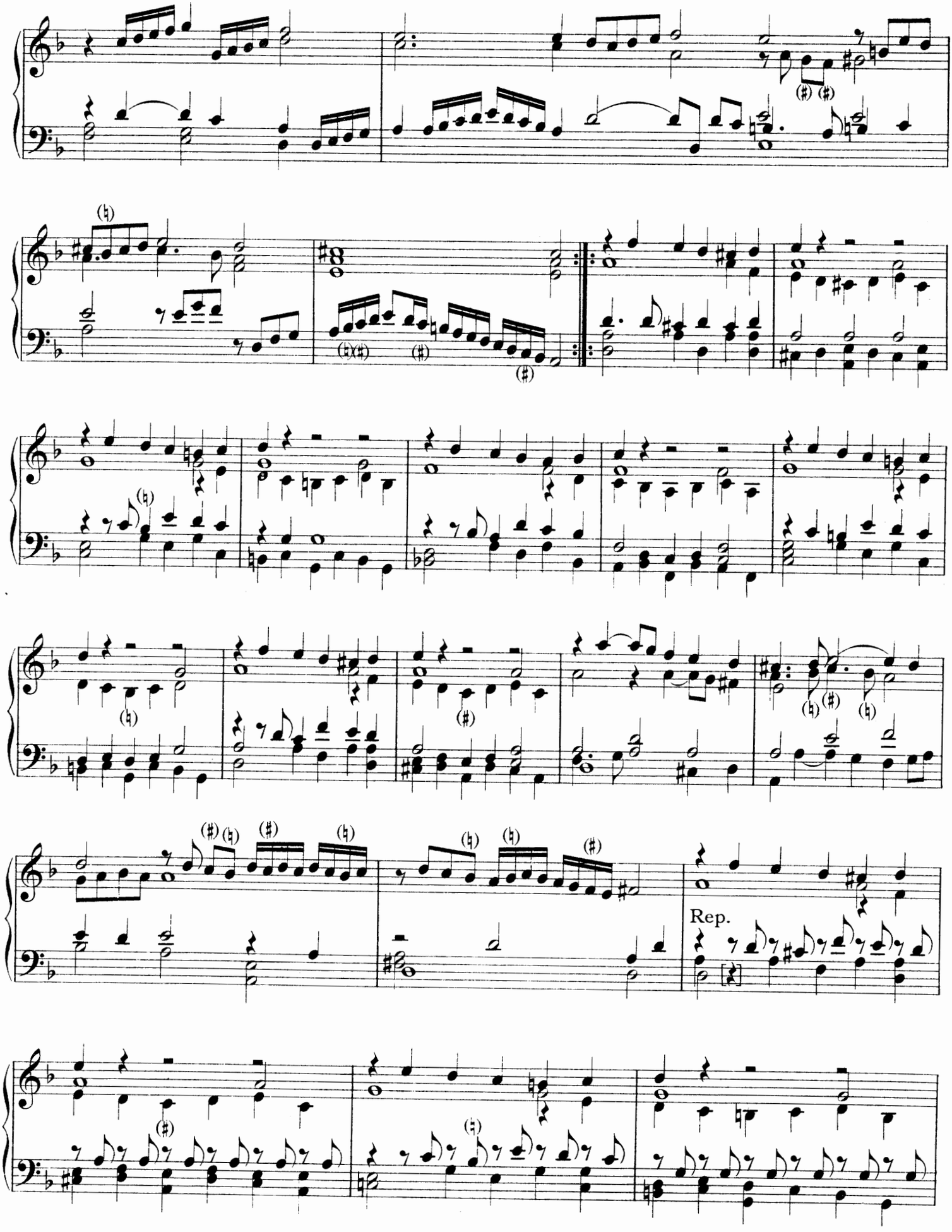
DOCTOR BULL.

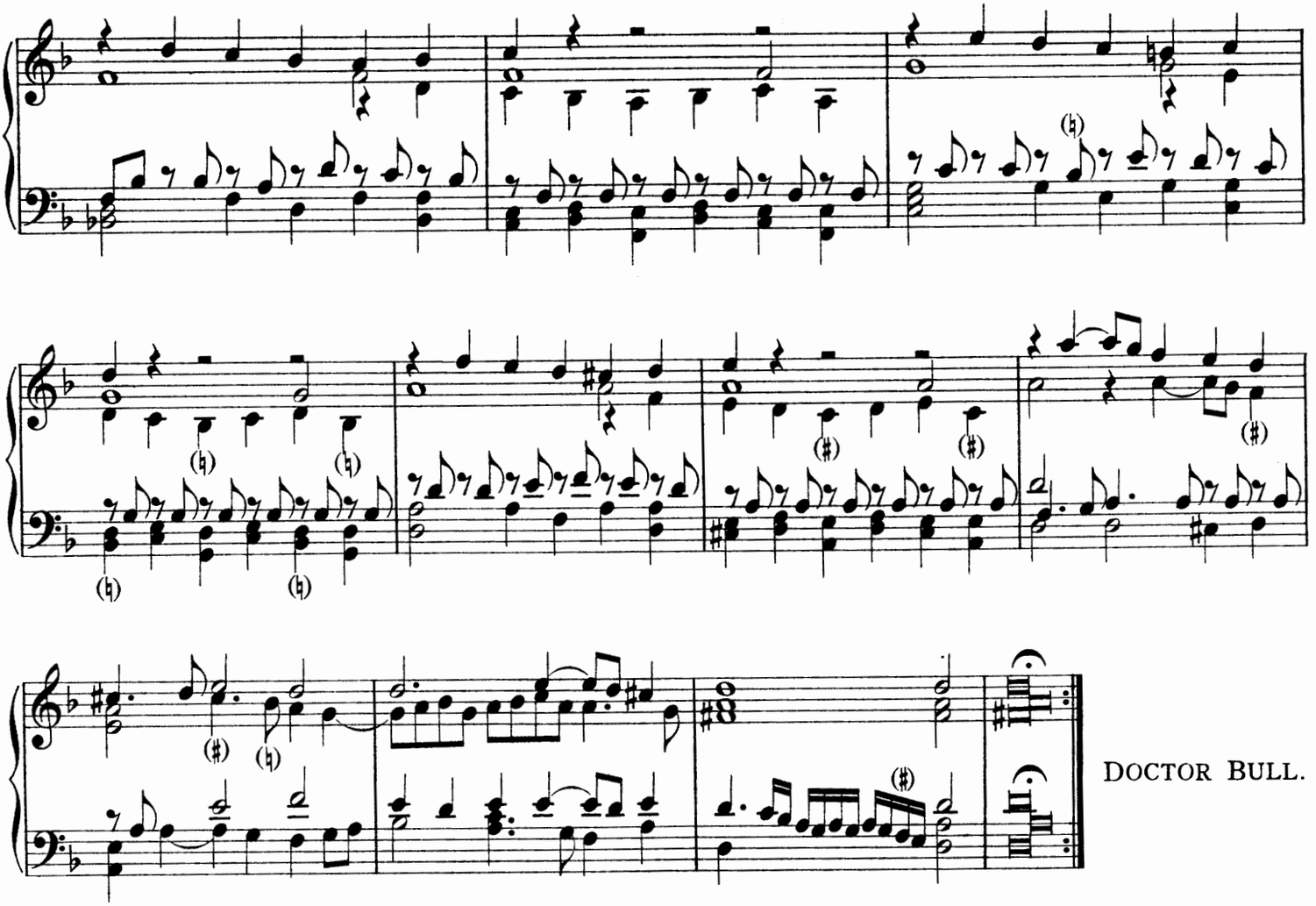
* G in the M. S.
G in der Handschrift.

[CLXXXVI.]
Galiarda.

JOHN BULL.



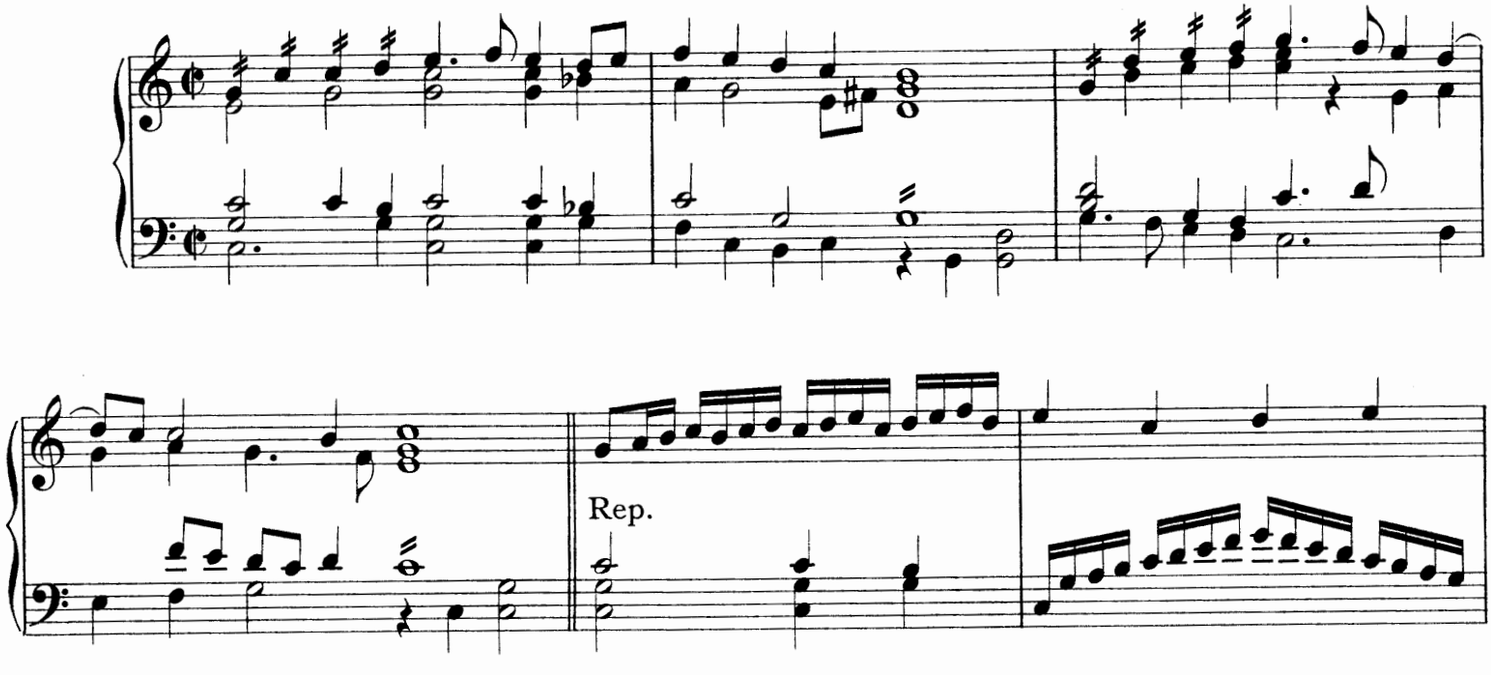

Rep.

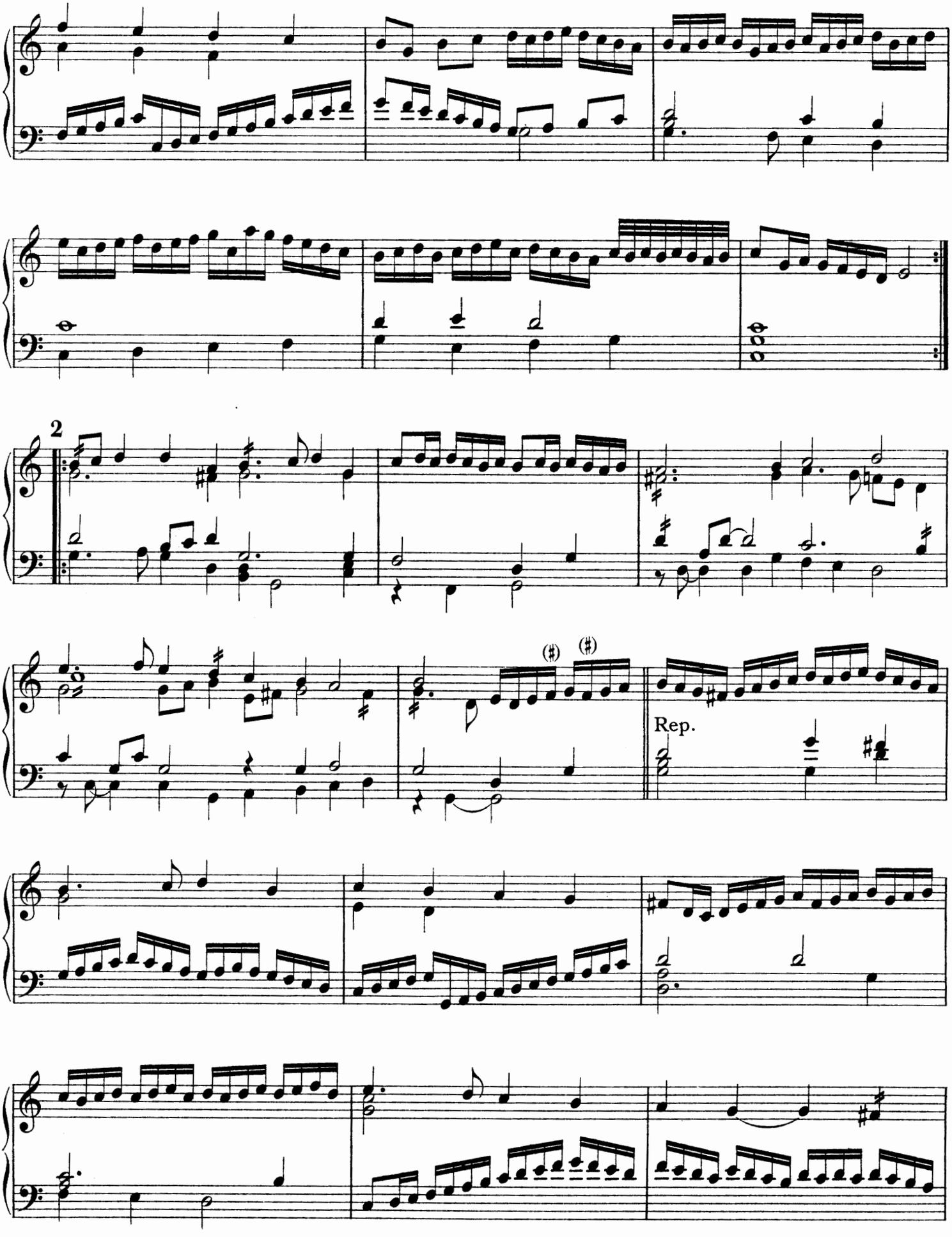


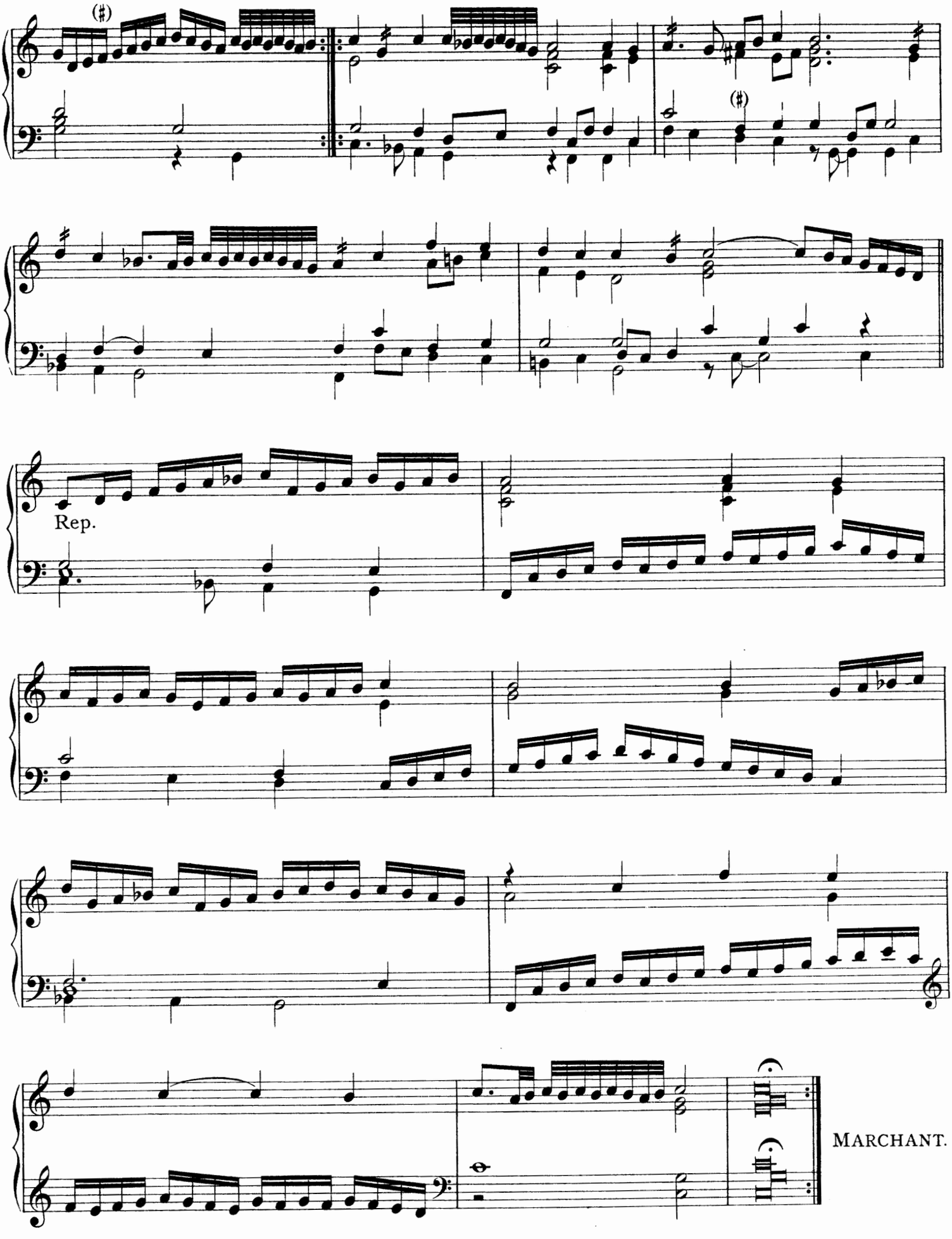
DOCTOR BULL.

[CLXXXVII.]
Allemanda.

MARCHANT



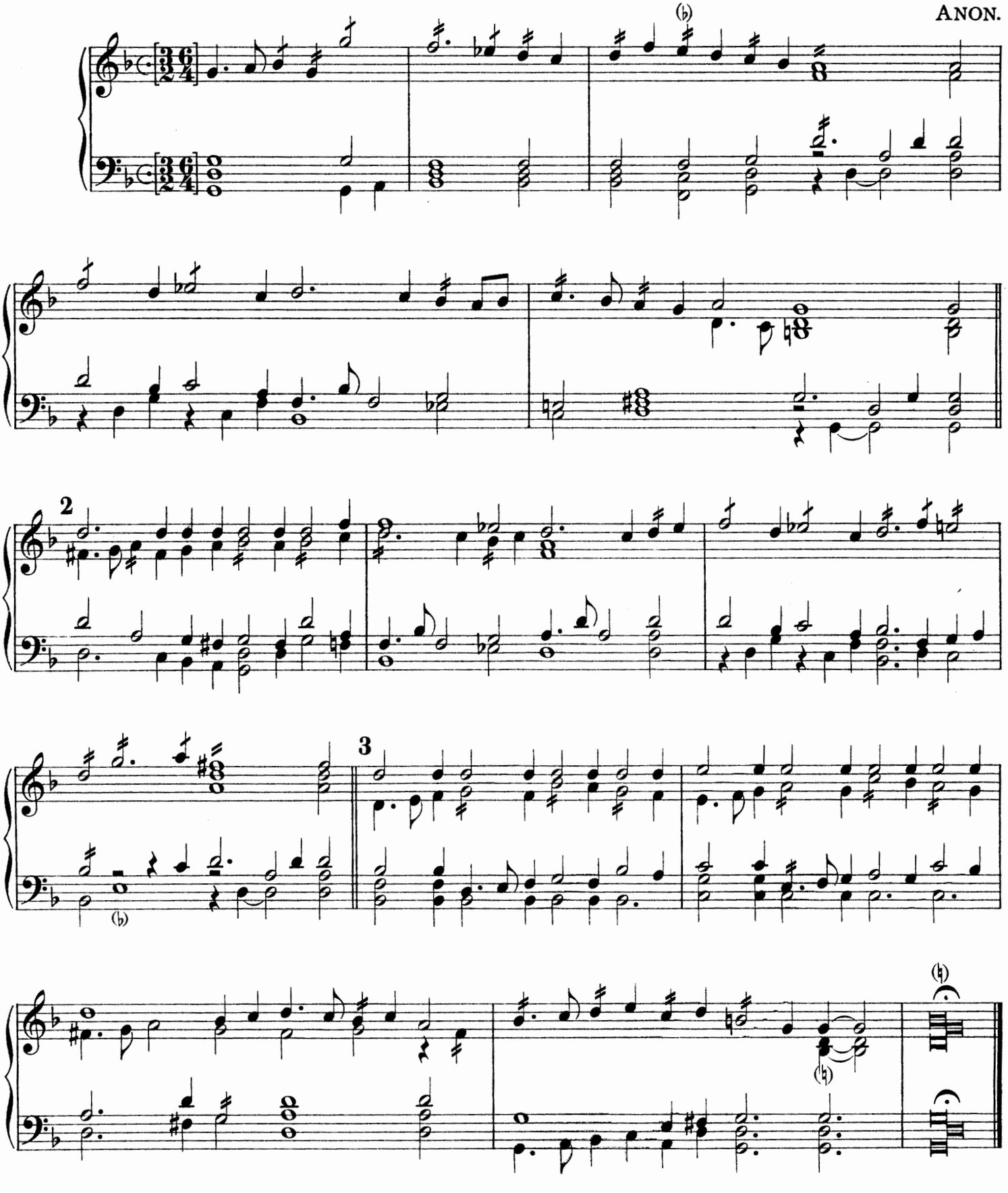

2
(♯)
(♯)
Rep.


Rep.
MARCHANT.

[CLXXXVIII.]

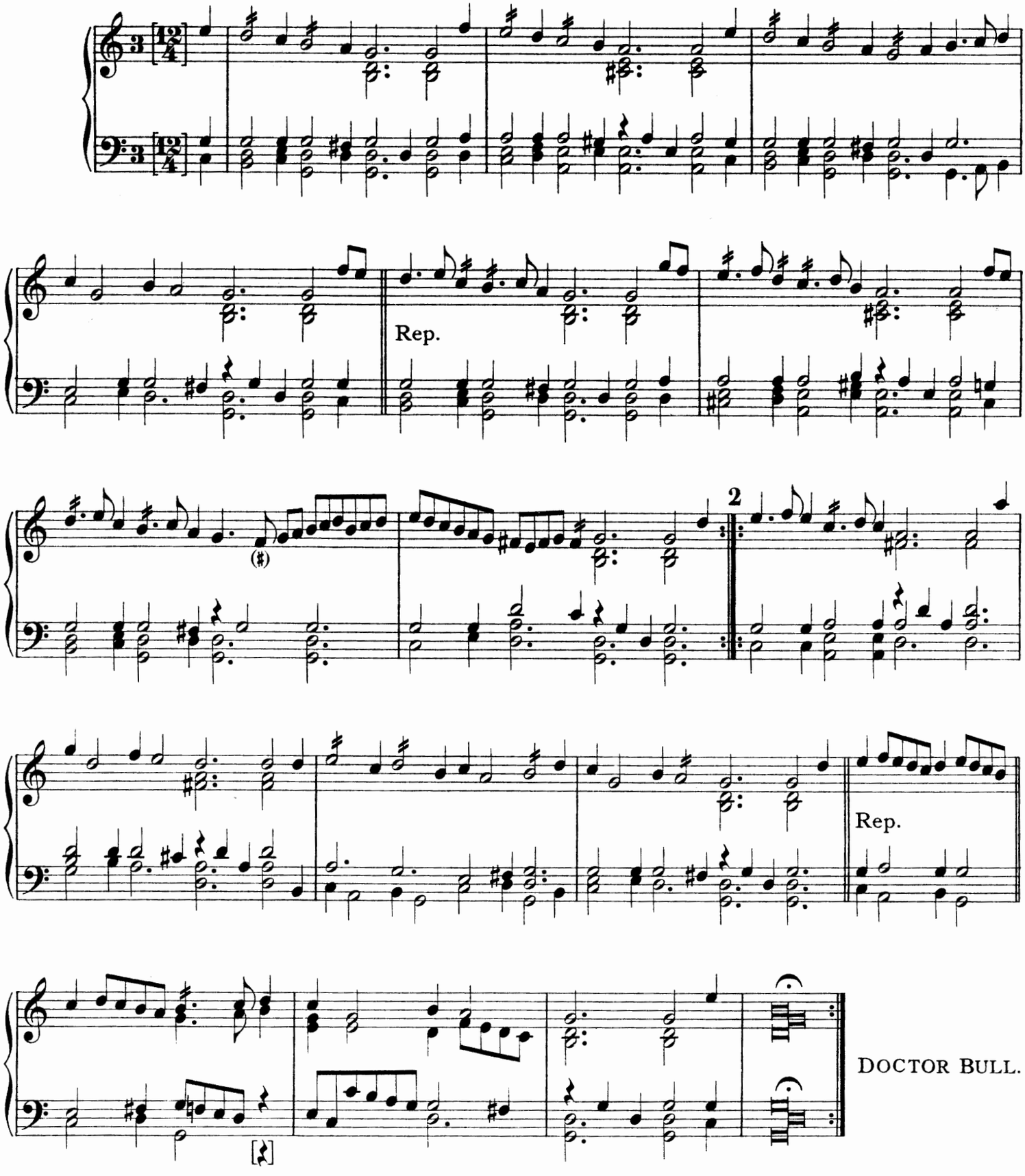
Can shee.

ANON.



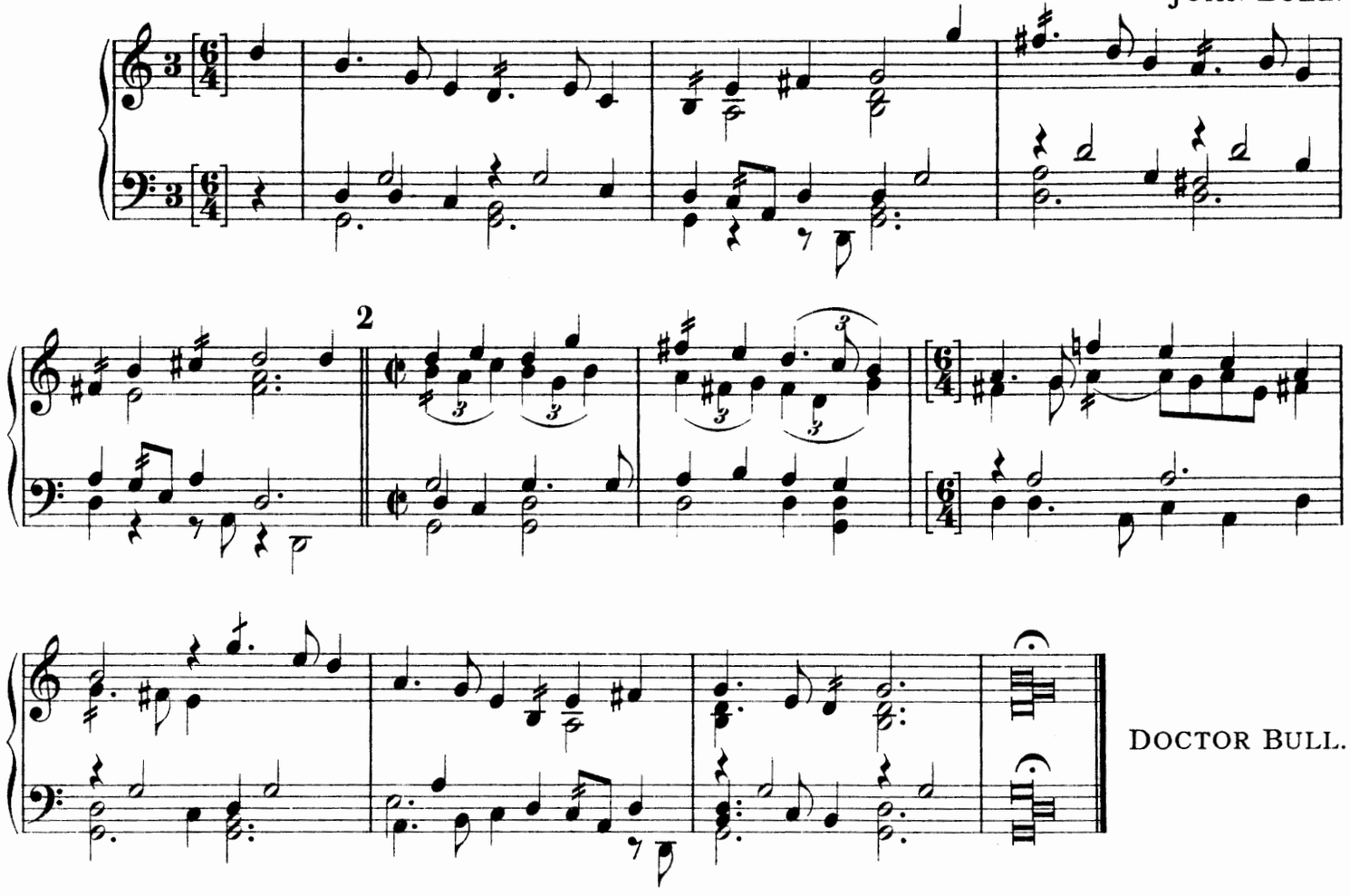
[CLXXXIX.]
A Gigge.
Doctor Bull's my selfe.

JOHN BULL.



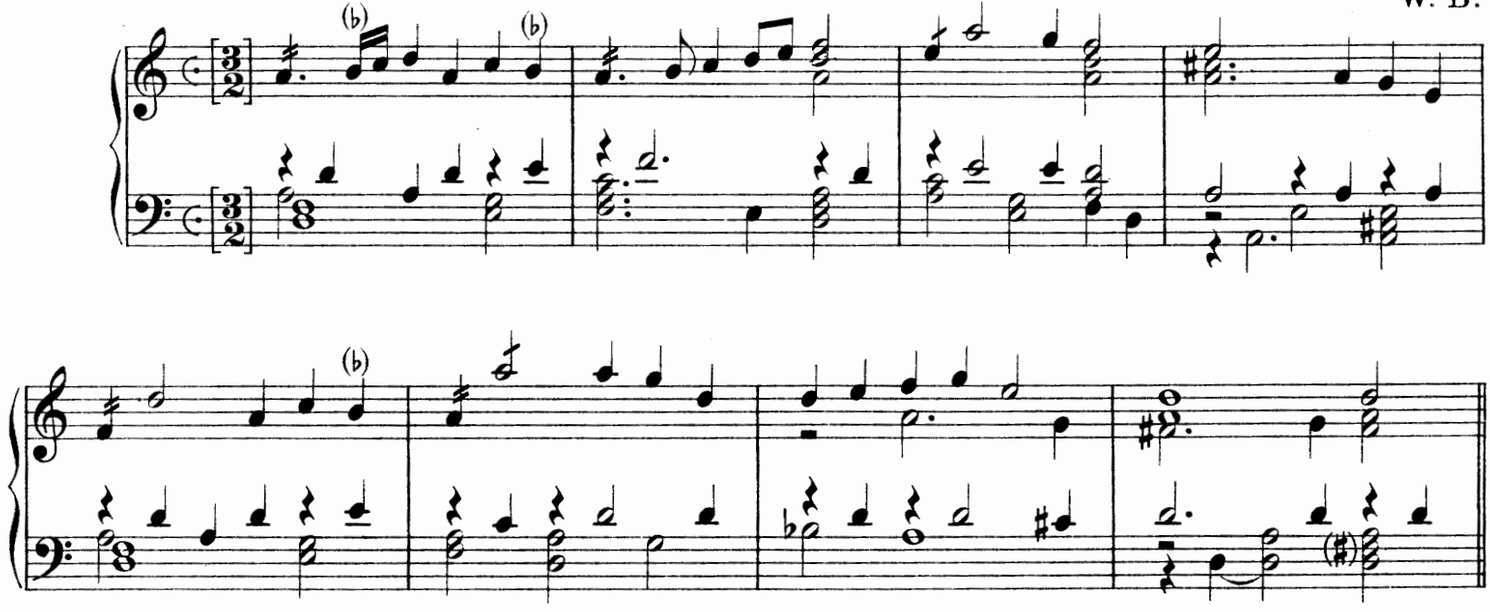
[CXC.]
A Gigge.

JOHN BULL.



[CXCI.]
Sr. Jhon Grayes Galiard.

W. B.



2

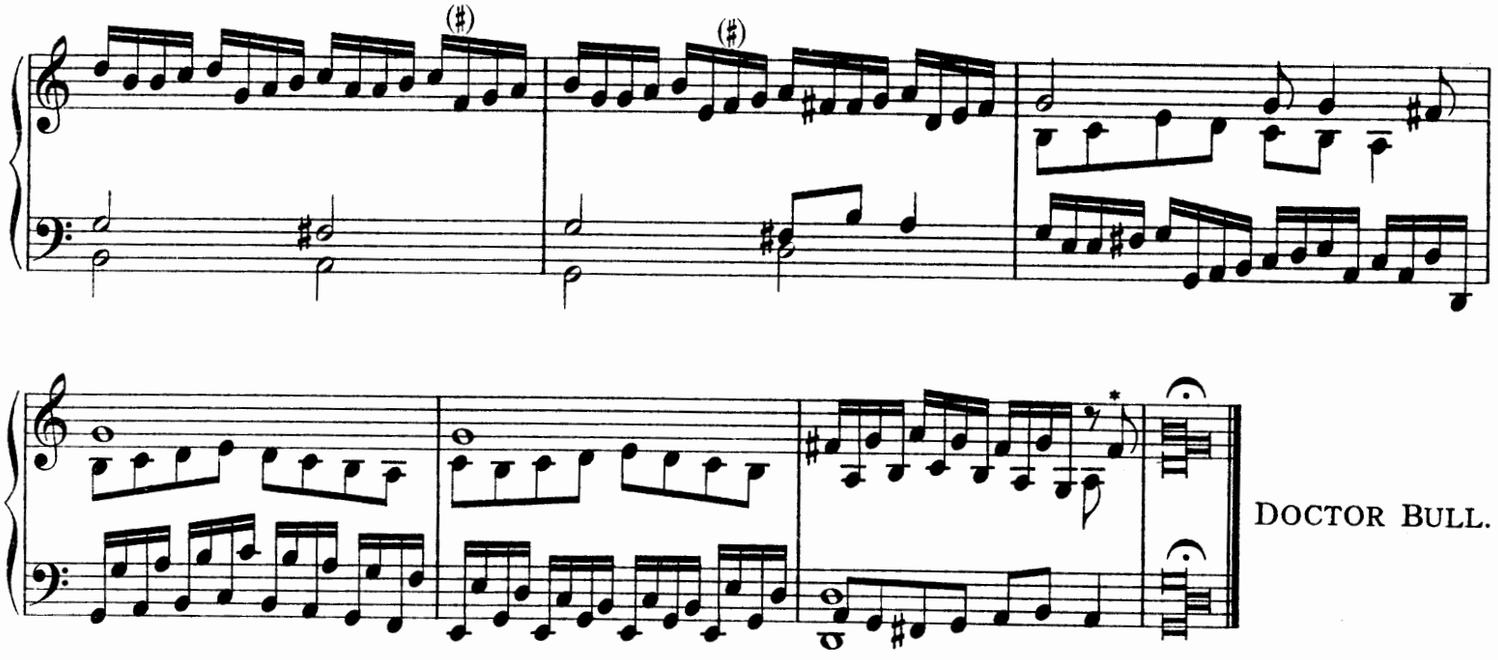
3

W. B.

[CXCII.]
Preludium.

JOHN BULL.

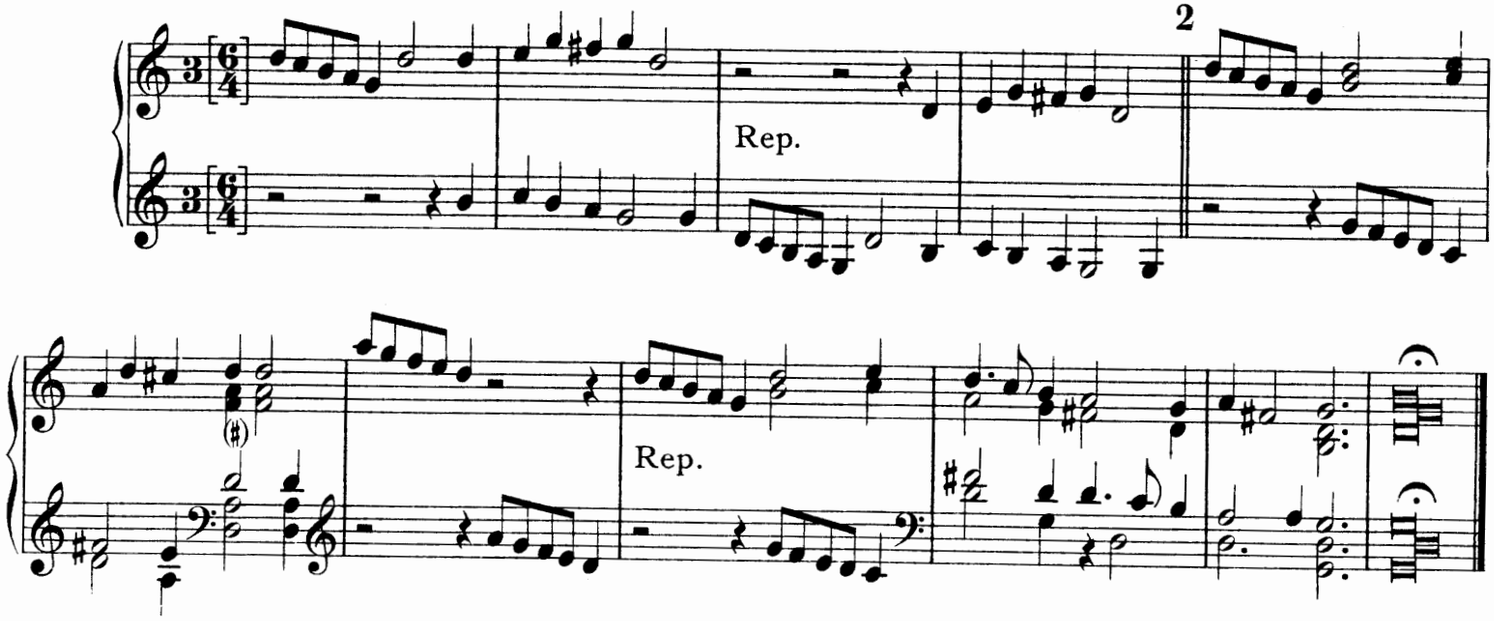
*Quaver tied to a minim in the M.S.
Achtel und halbe Note in der Handschrift.



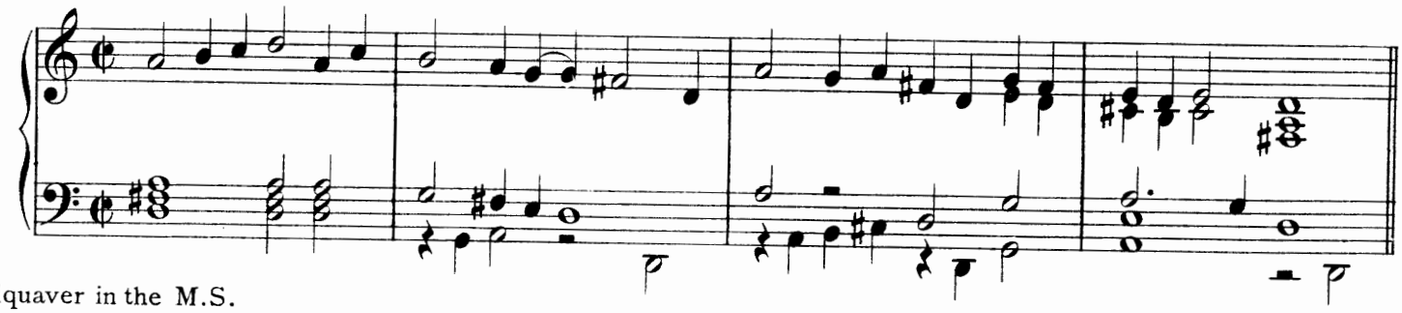
DOCTOR BULL.

[CXCIII.]
A Toy.

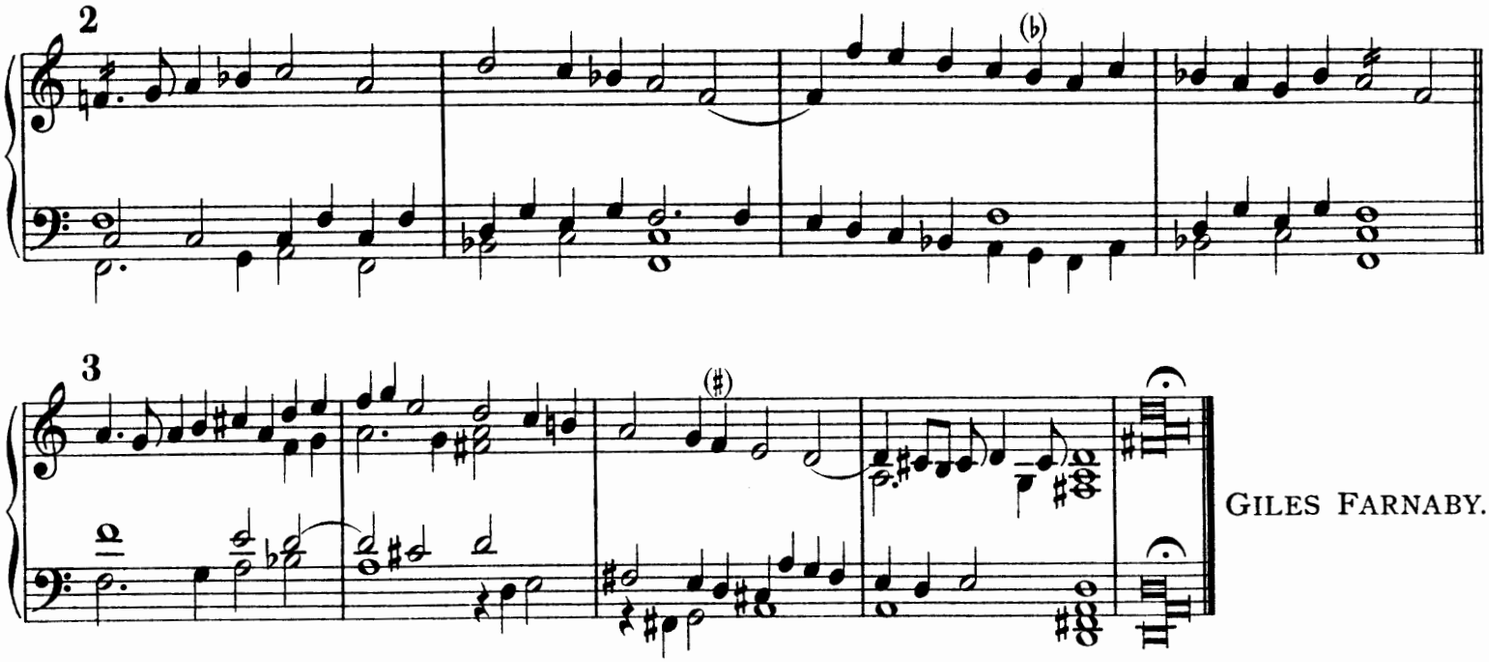
ANON.



[CXCIV.]
Giles Farnaby's Dreame.



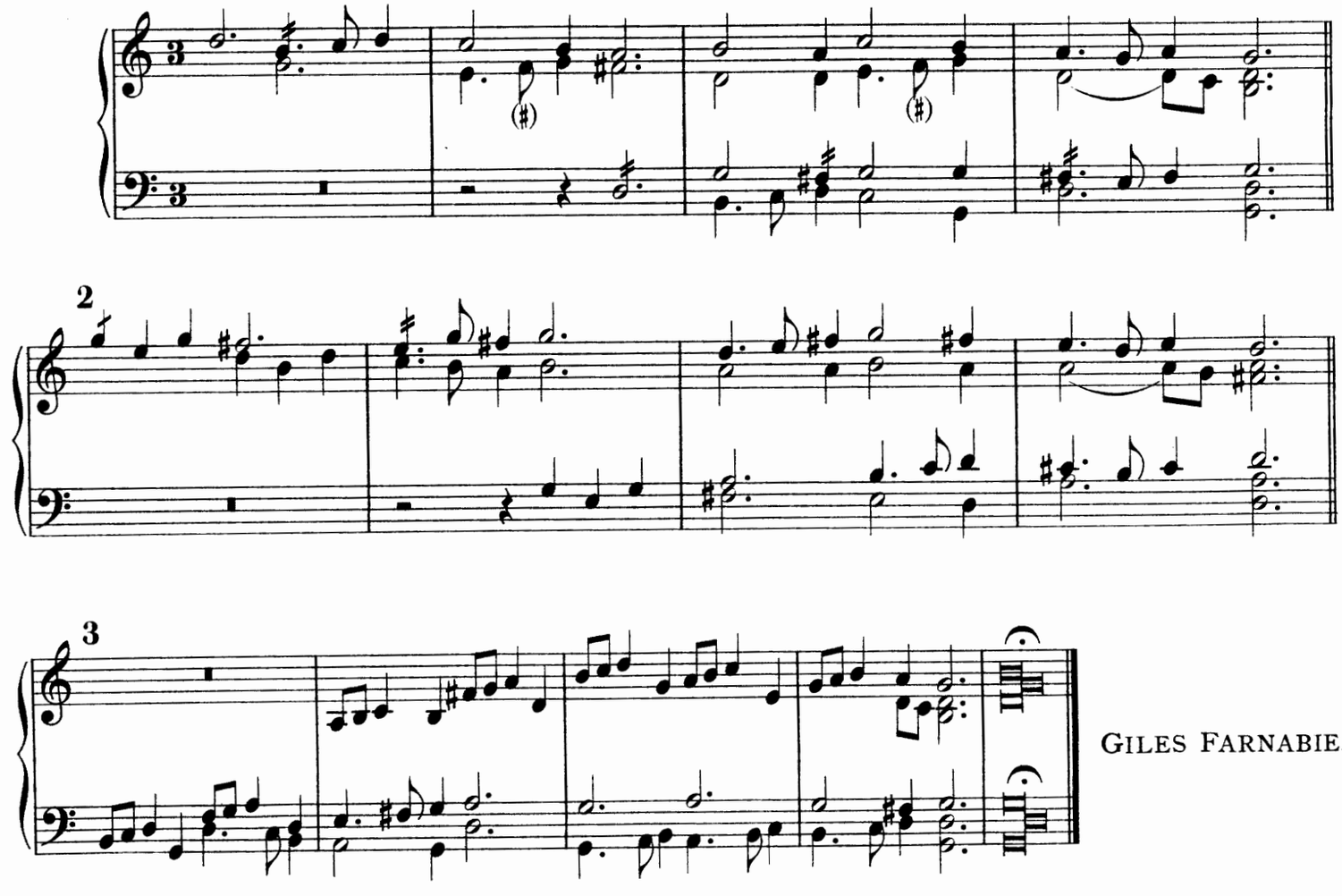
* Semiquaver in the M.S.
Sechzehntel in der Handschrift.



GILES FARNABY.

[CXCV.]
His Rest.
Galiard.

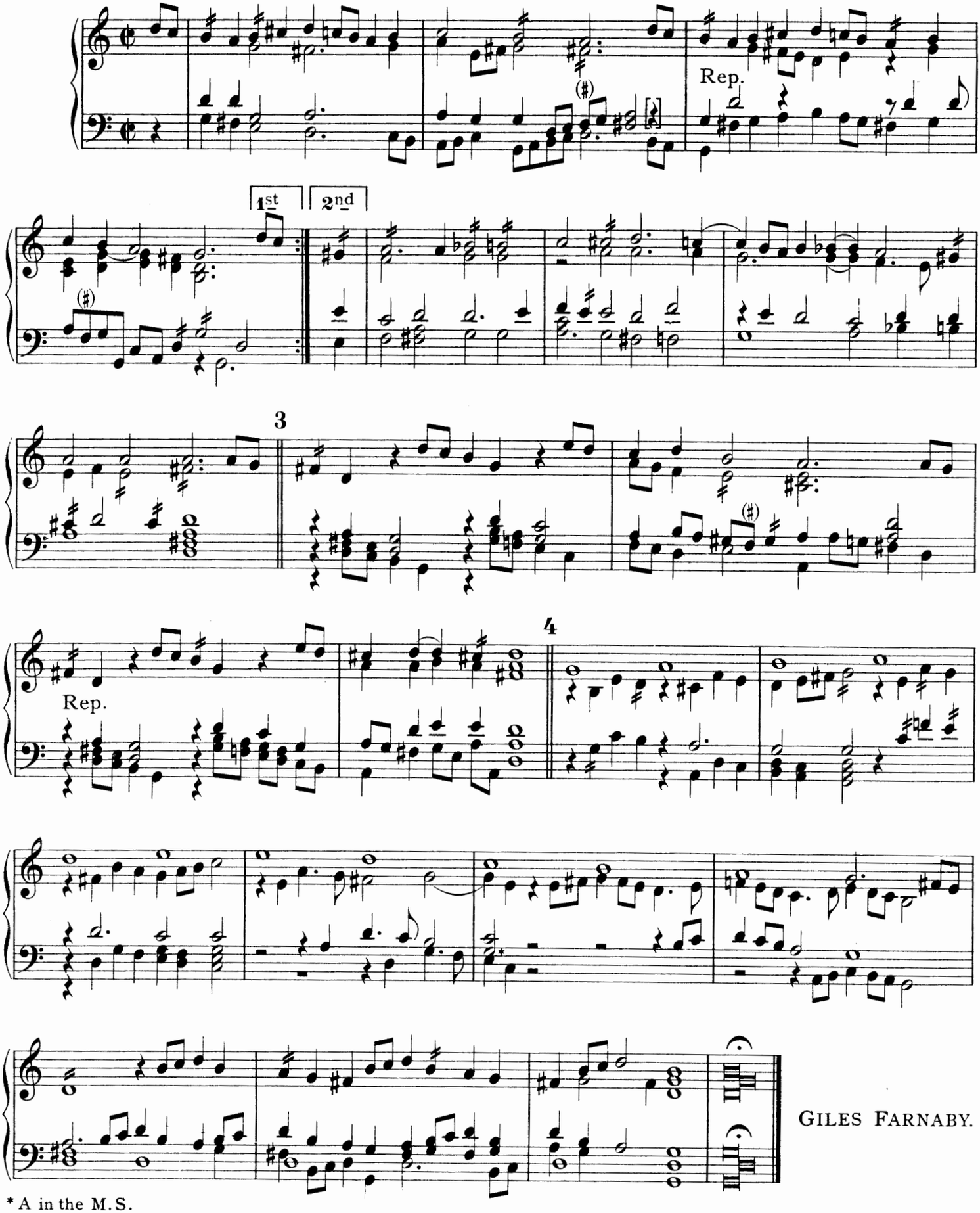
GILES FARNABY.



GILES FARNABIE.

[CXCVI.]
His Humour.

GILES FARNABY.

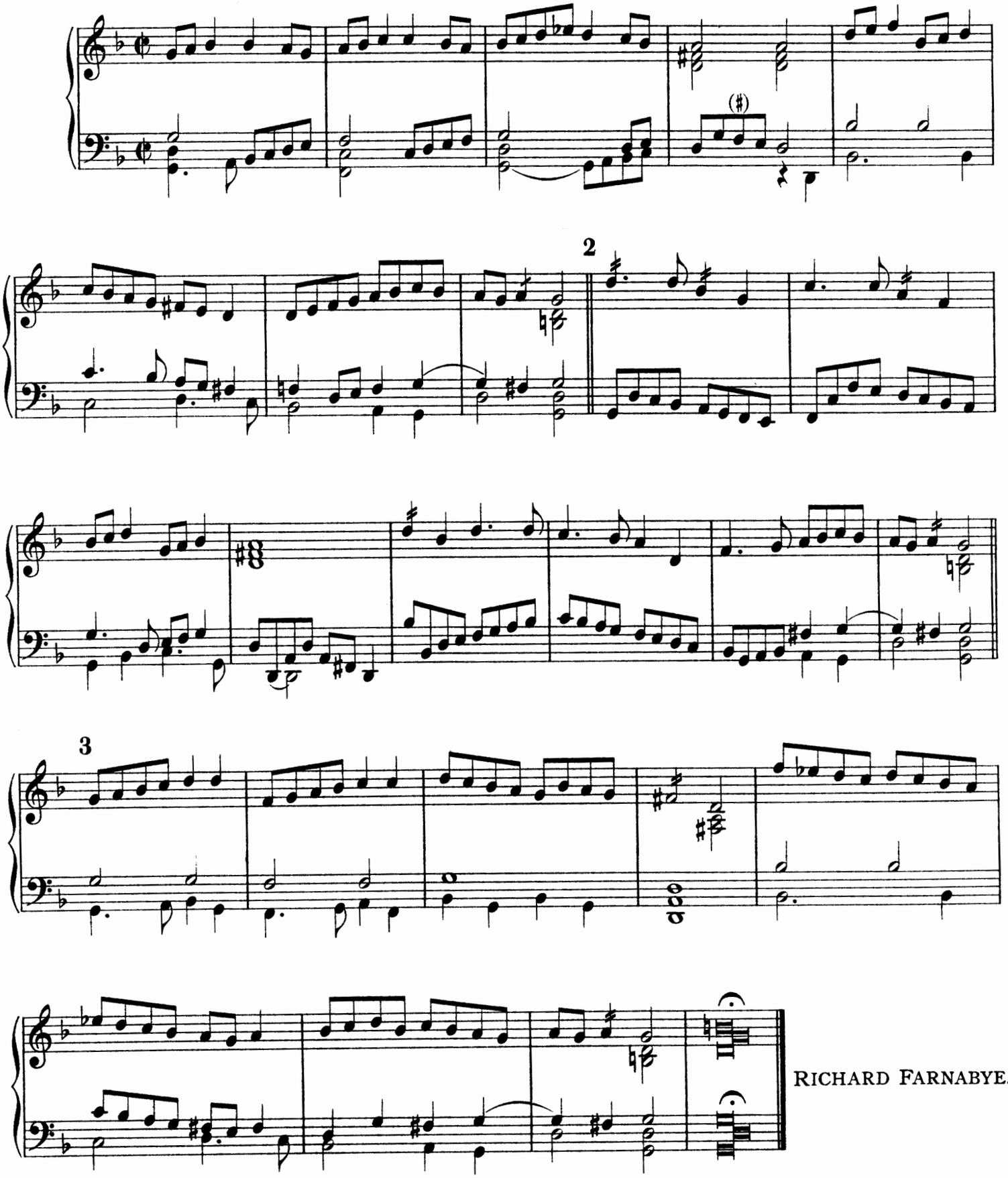


GILES FARNABY.

*A in the M.S.
A in der Handschrift.

[CXCVII.]
Fayne would I Wedd.

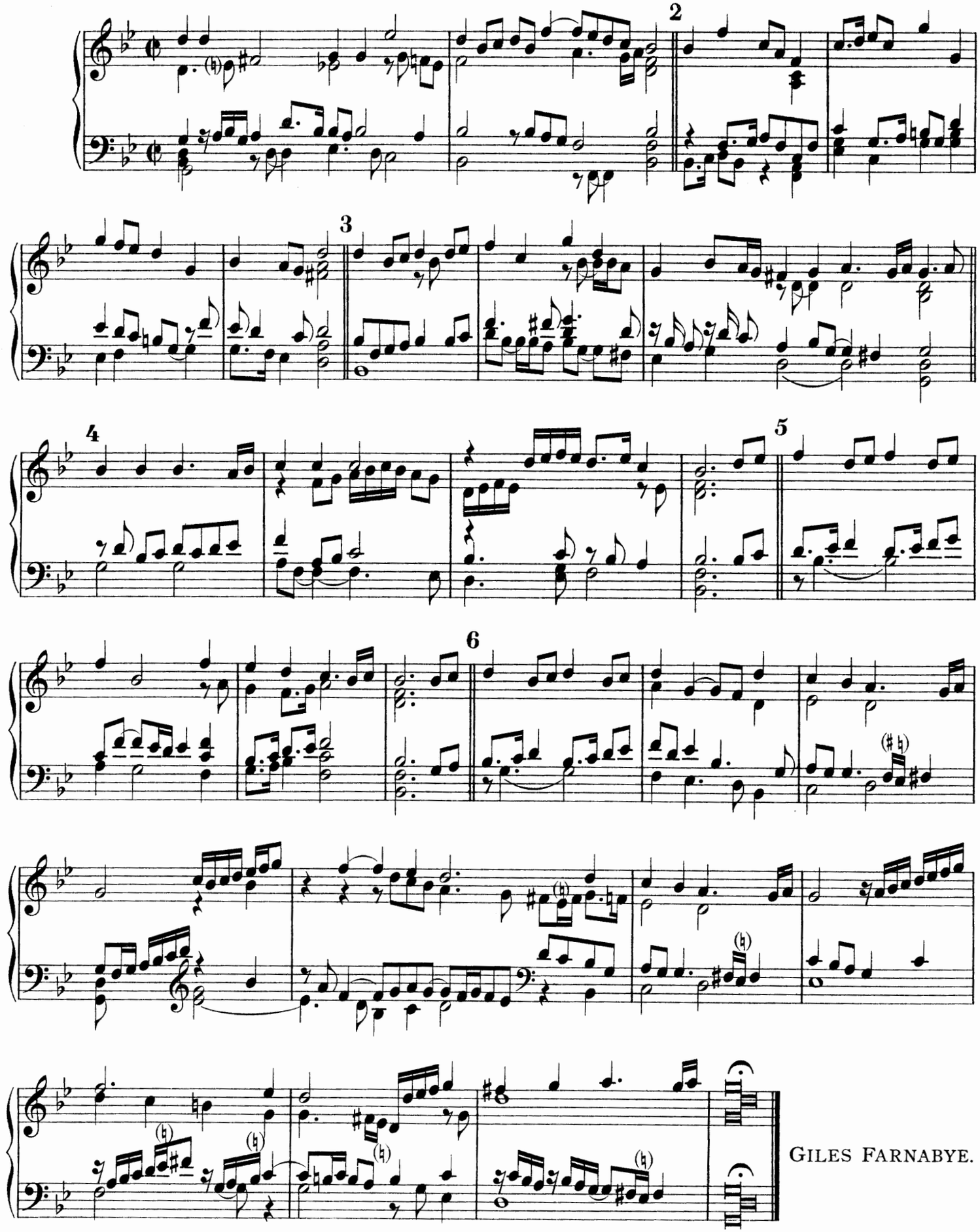
RICHARD FARNABY.



RICHARD FARNABYE.

[CXCVIII.]
A Maske.

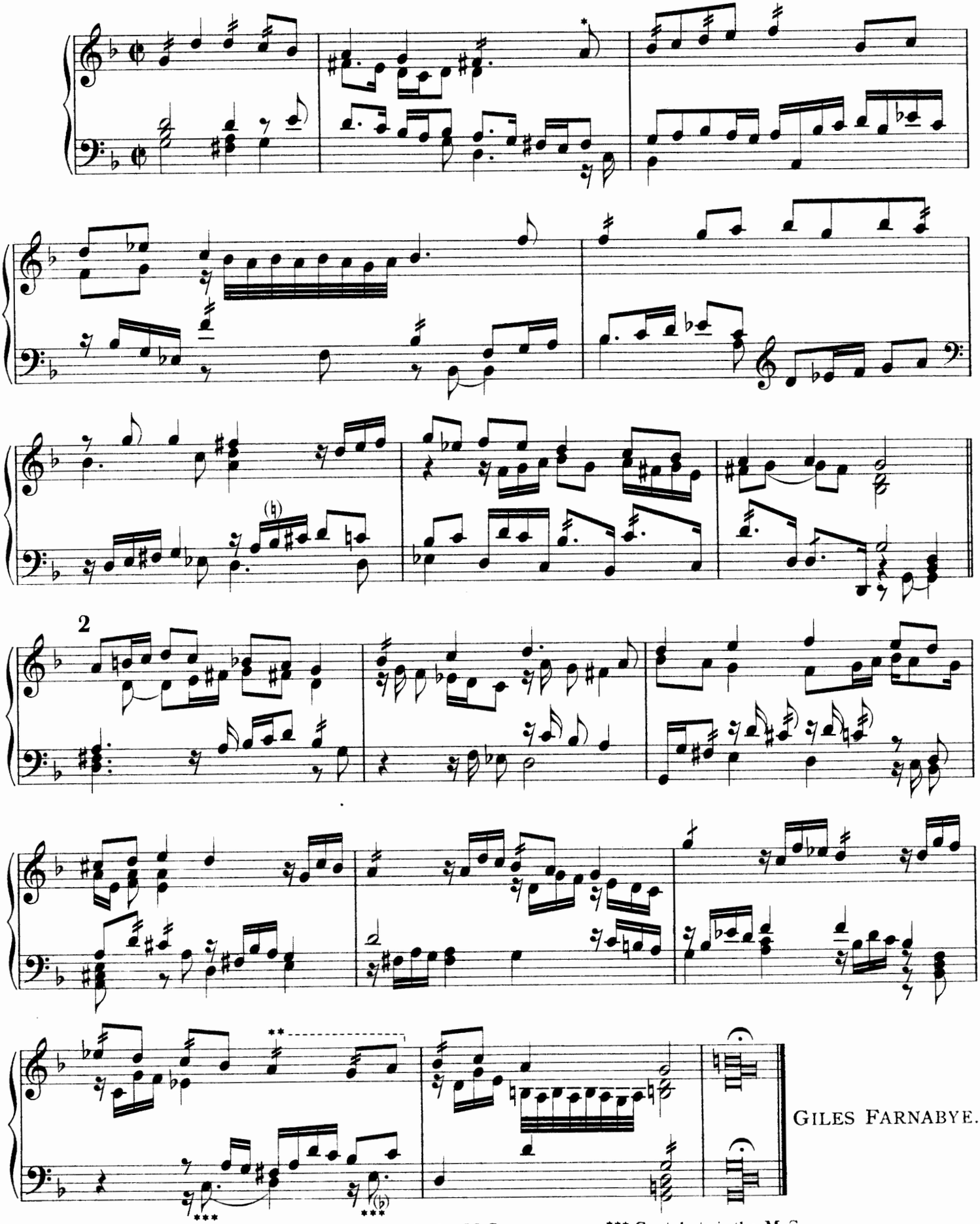
GILES FARNABY.



GILES FARNABYE.

[CXCIX.]
A Maske.

GILES FARNABY.



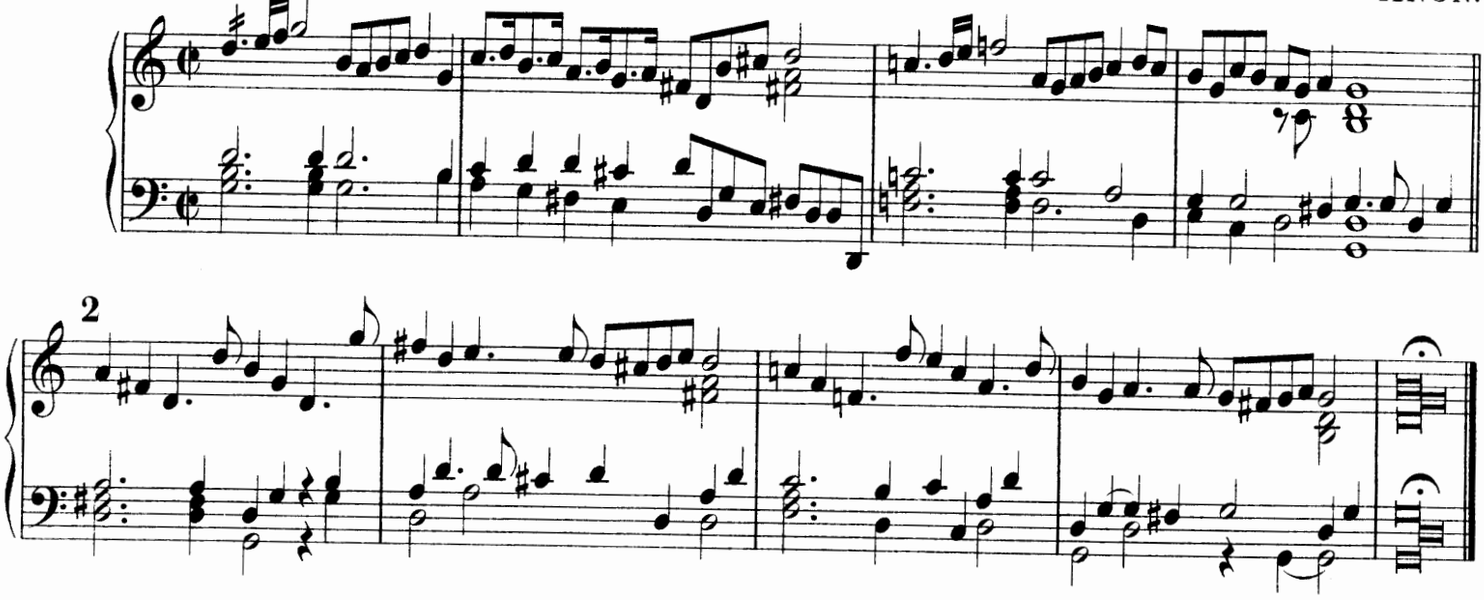
* Crotchet in the M.S.
Viertel in der Handschrift.

** A third higher in the M.S.
Ein Terz höher in der Handschrift.

*** Crotchets in the M.S.
Viertel in der Handschrift.

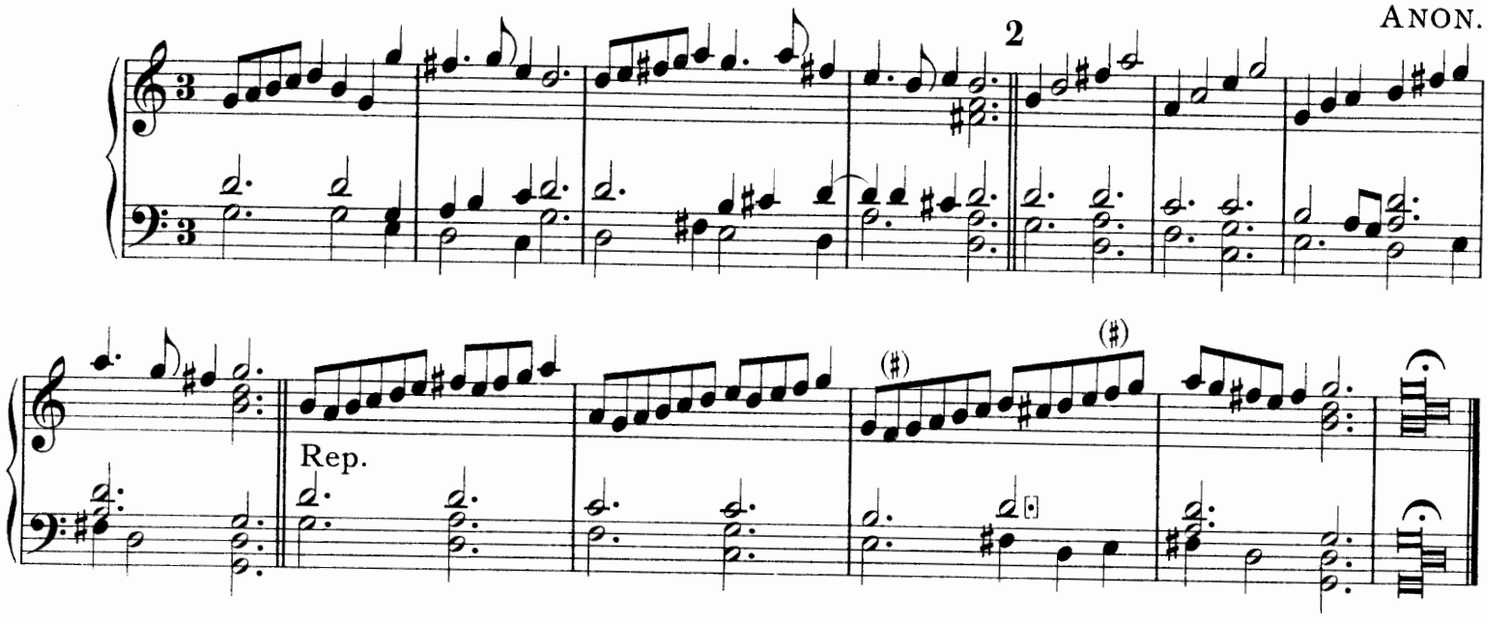
[CC.]
An Almain.

ANON.



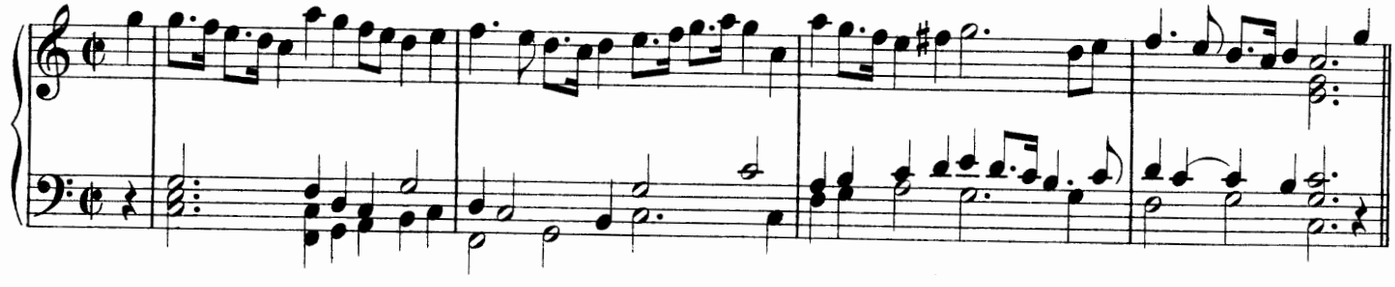
[CCI.]
Corranto.

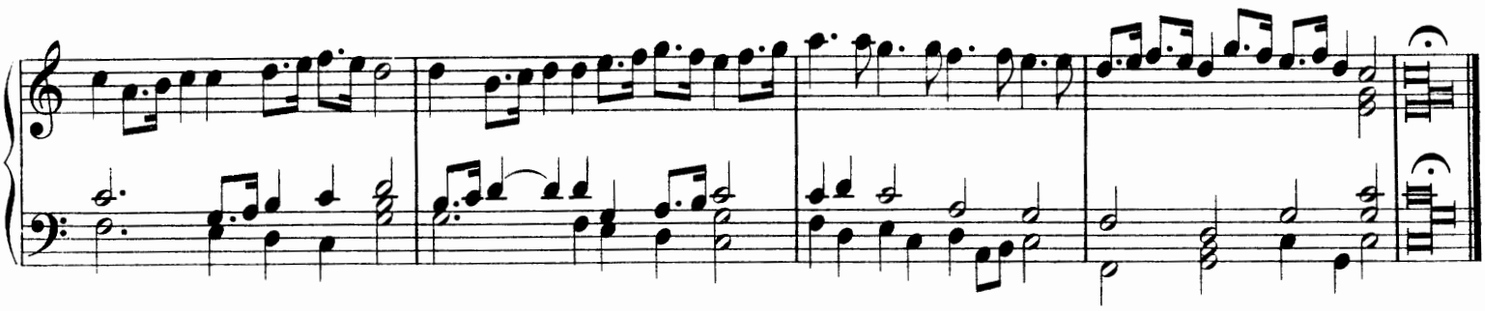
ANON.



[CCII.]
Alman.

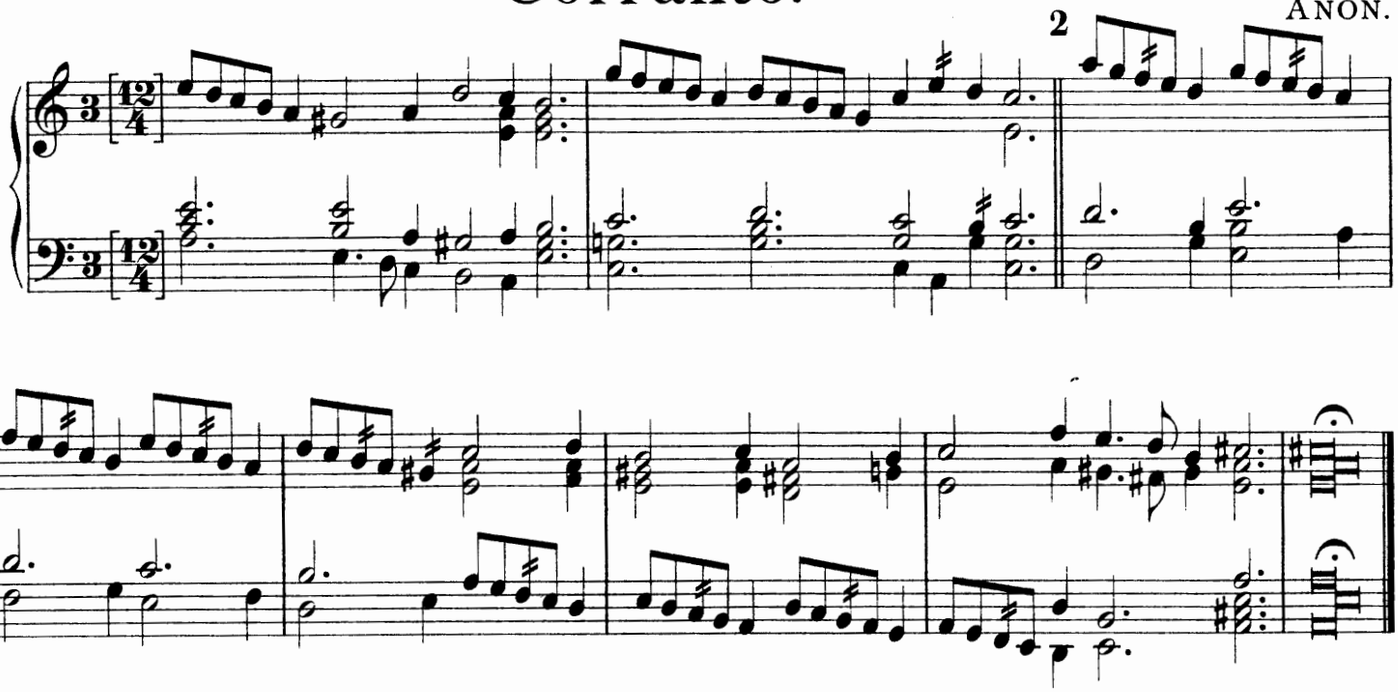
ANON.





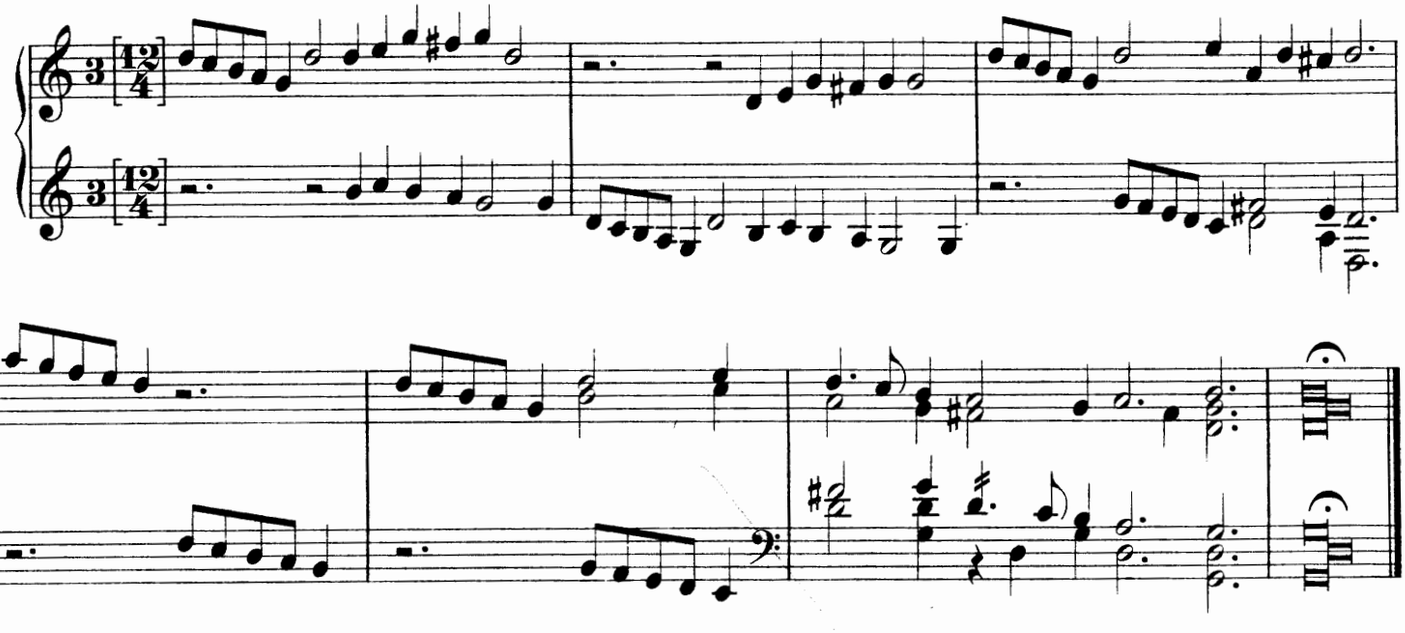
[CCIII.]
Corranto.

ANON.



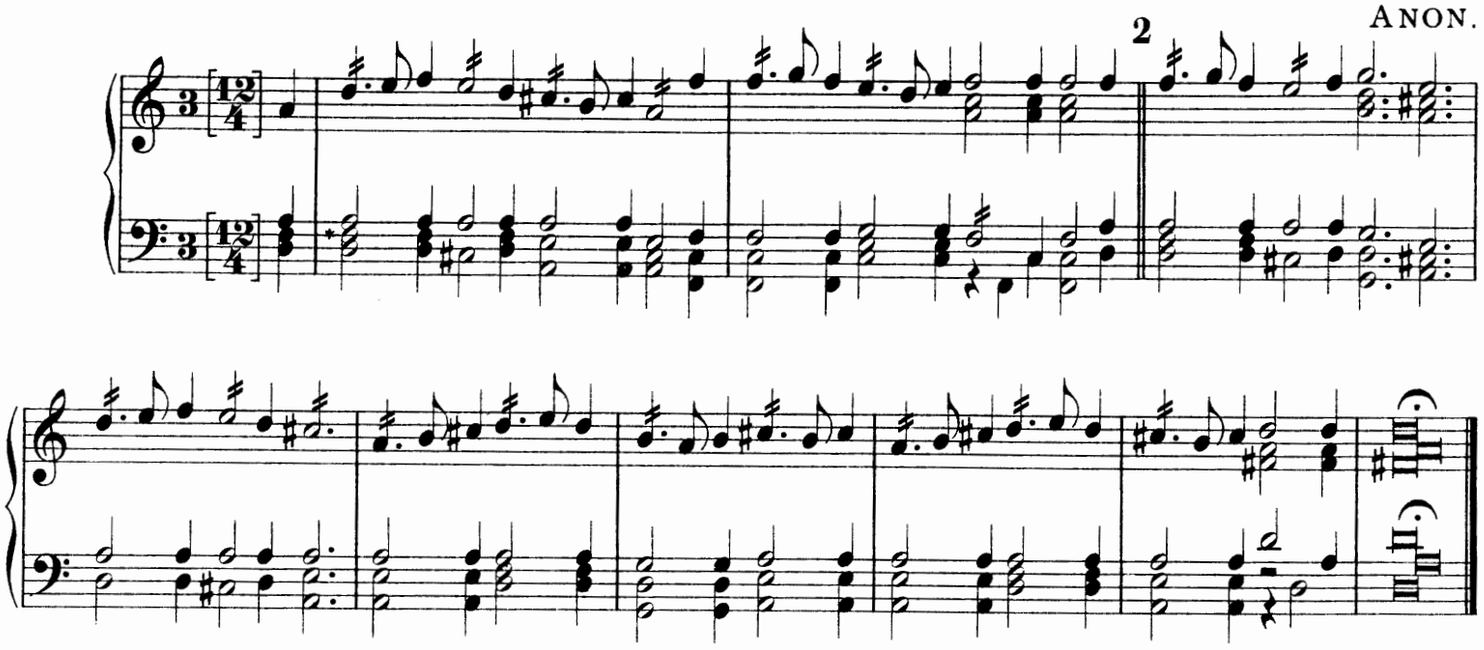
[CCIV.]
Corranto.

ANON. (see Nº CXCIII.)



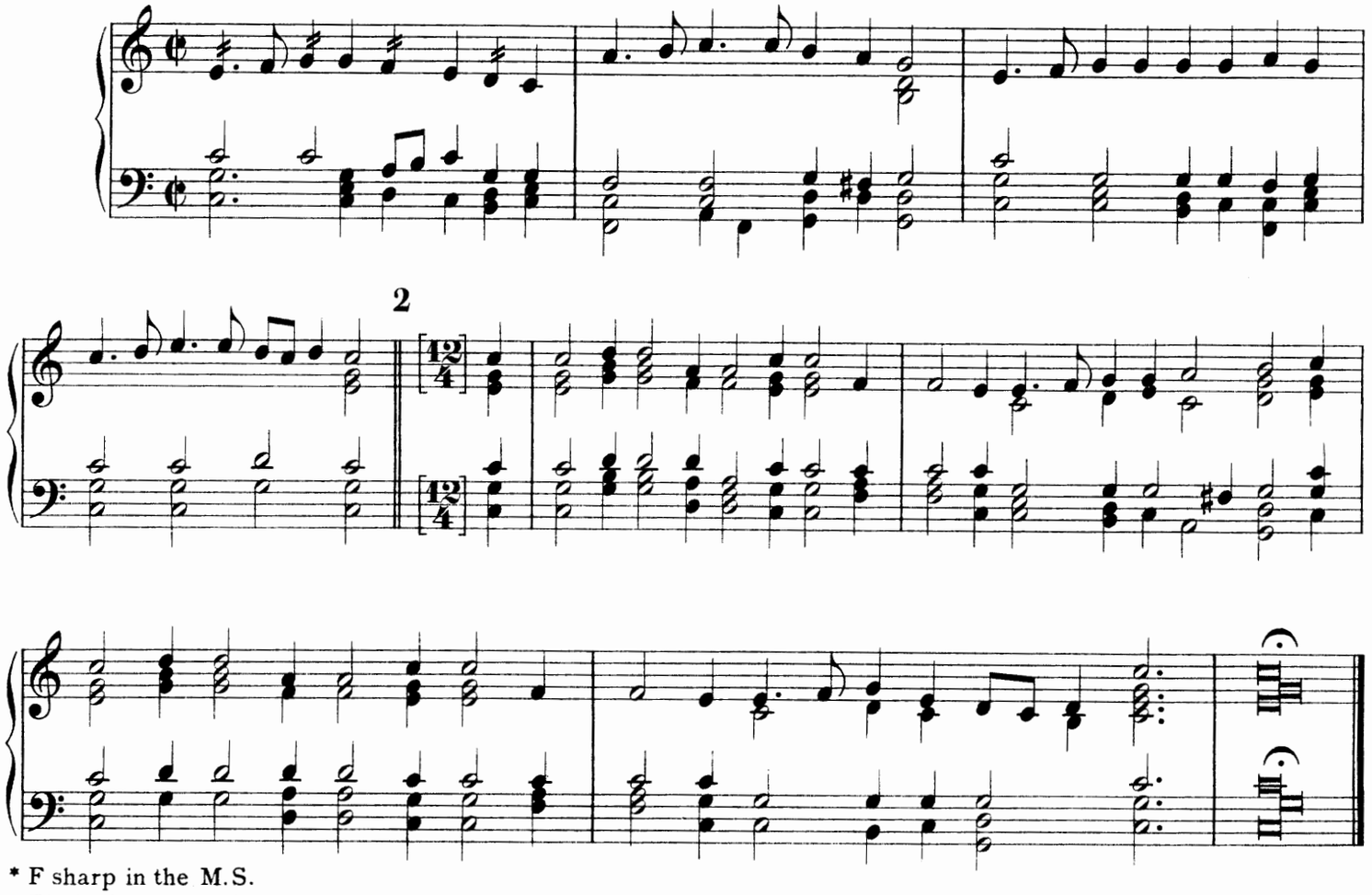
[CCV.]
Corranto.

ANON.



[CCVI.]
Daunce.

ANON.

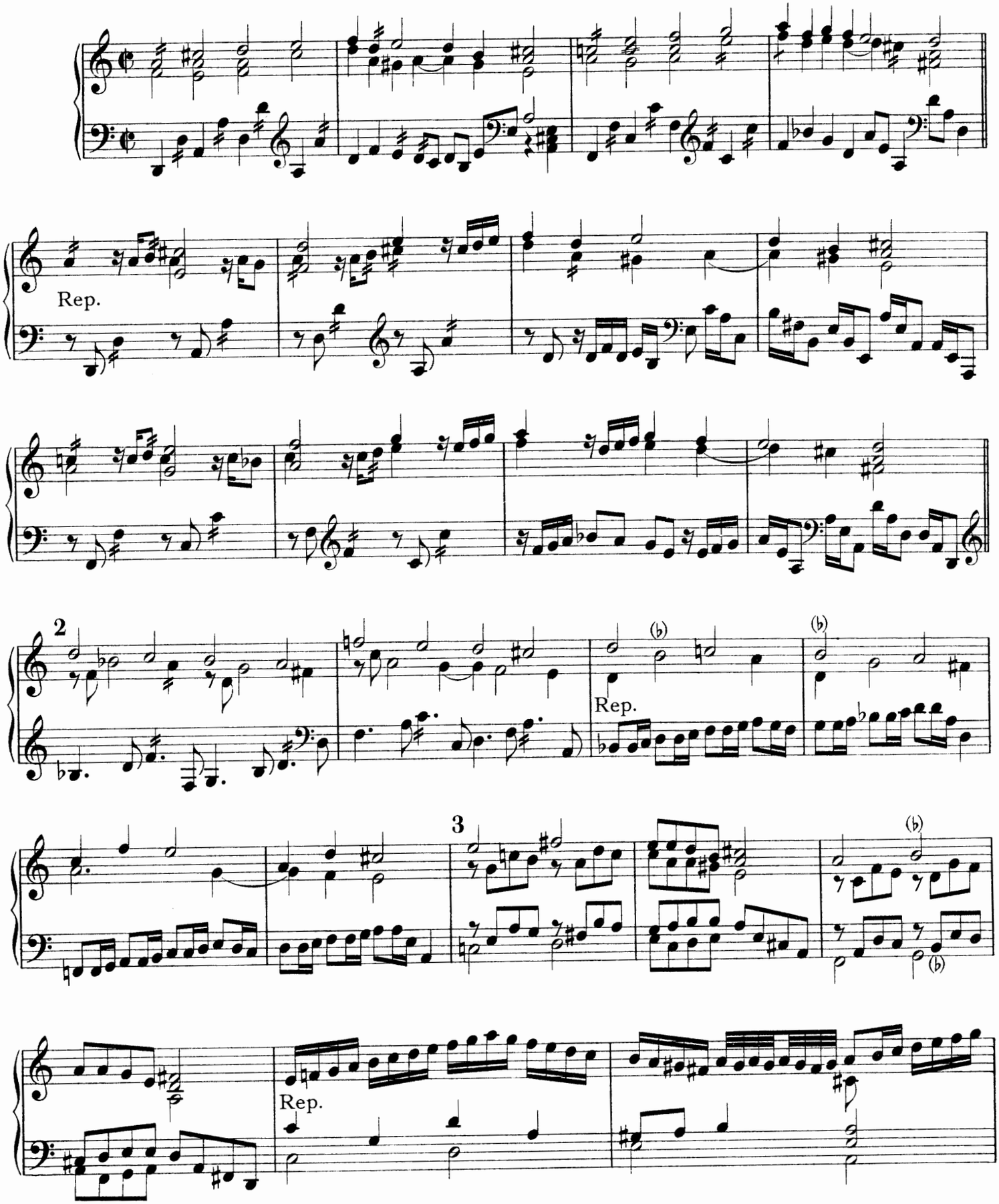


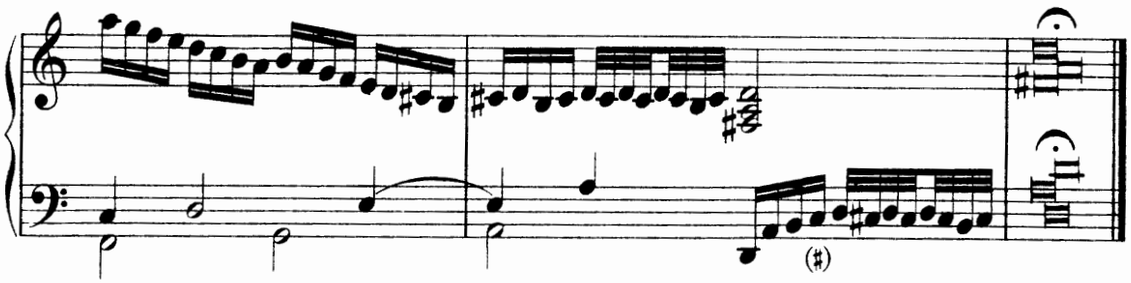
* F sharp in the M.S.
Fis in der Handschrift.

[CCVII.]

Worster Braules.

THOMAS TOMKINS.

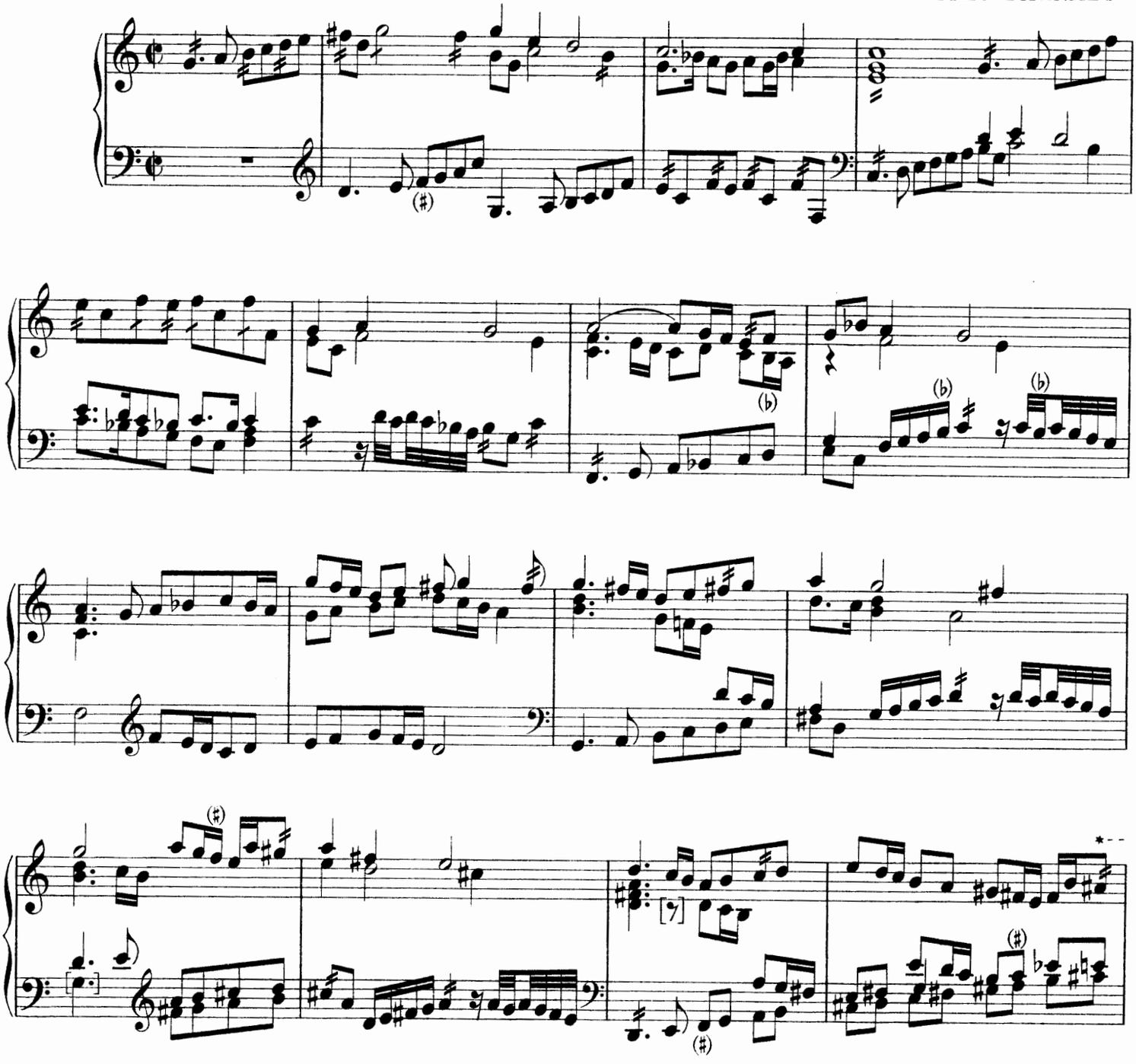


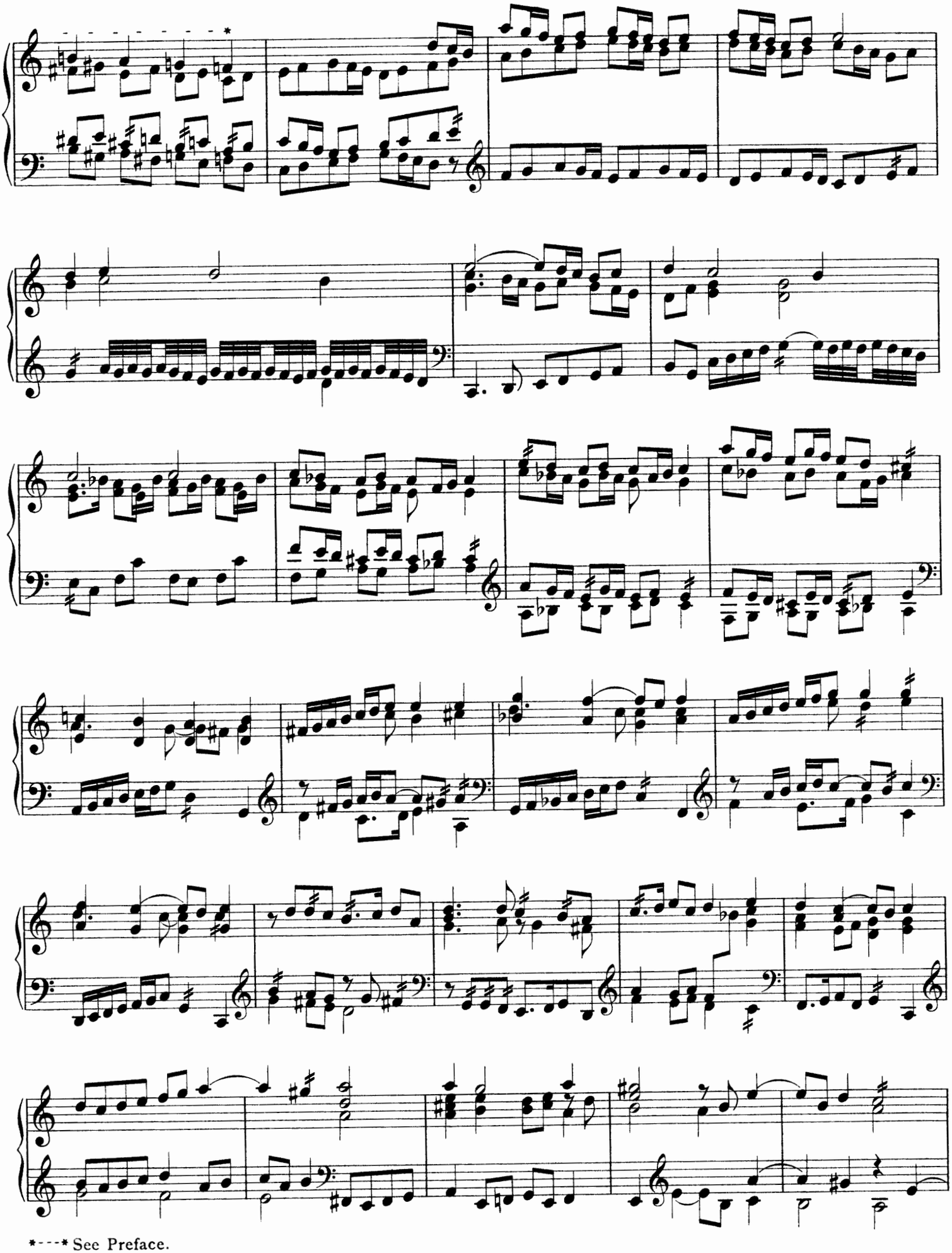


THOMAS TOMKINS.

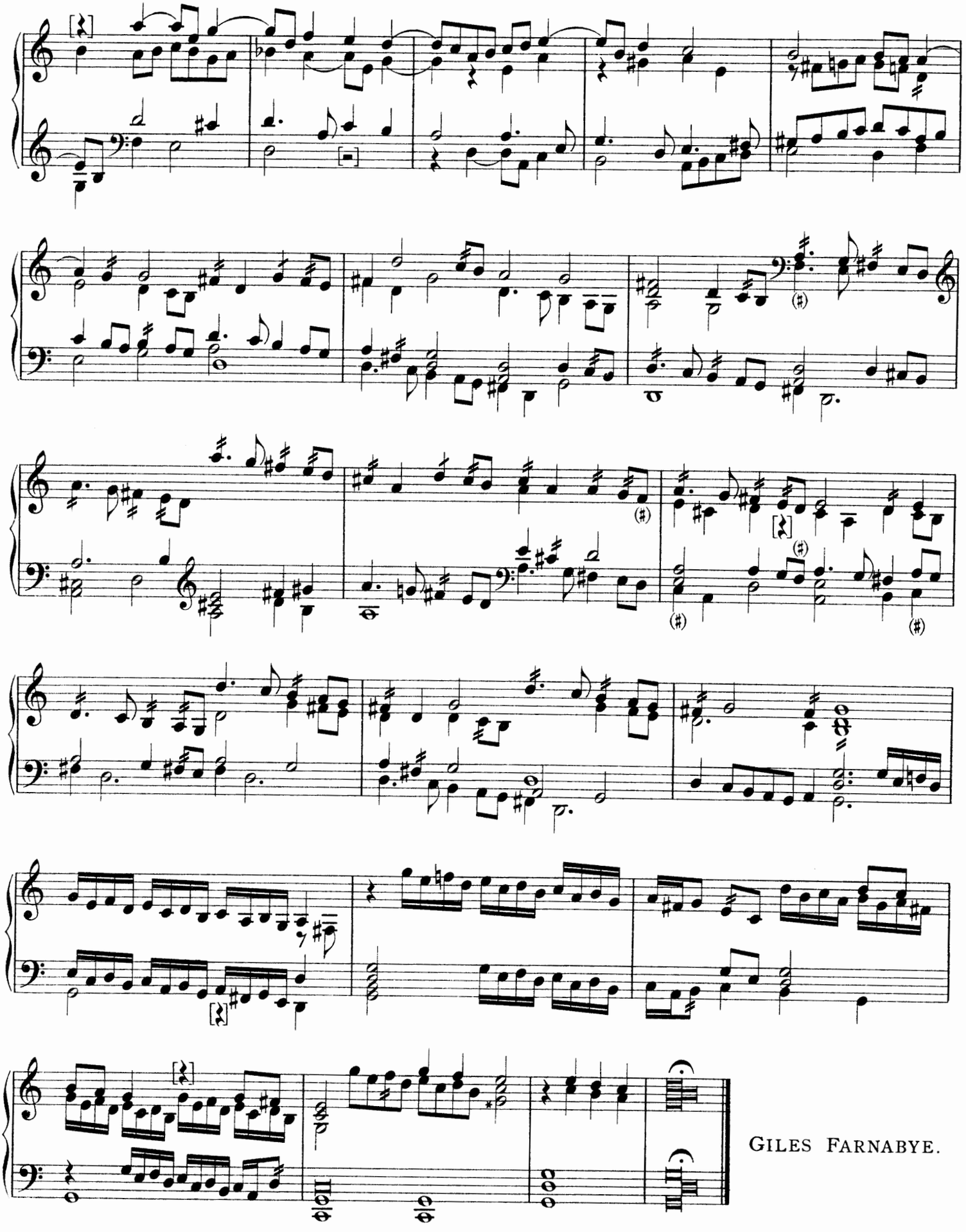
[CCVIII.]
Fantasia.

GILES FARNABY.





---- See Preface.
Siehe Vorrede.

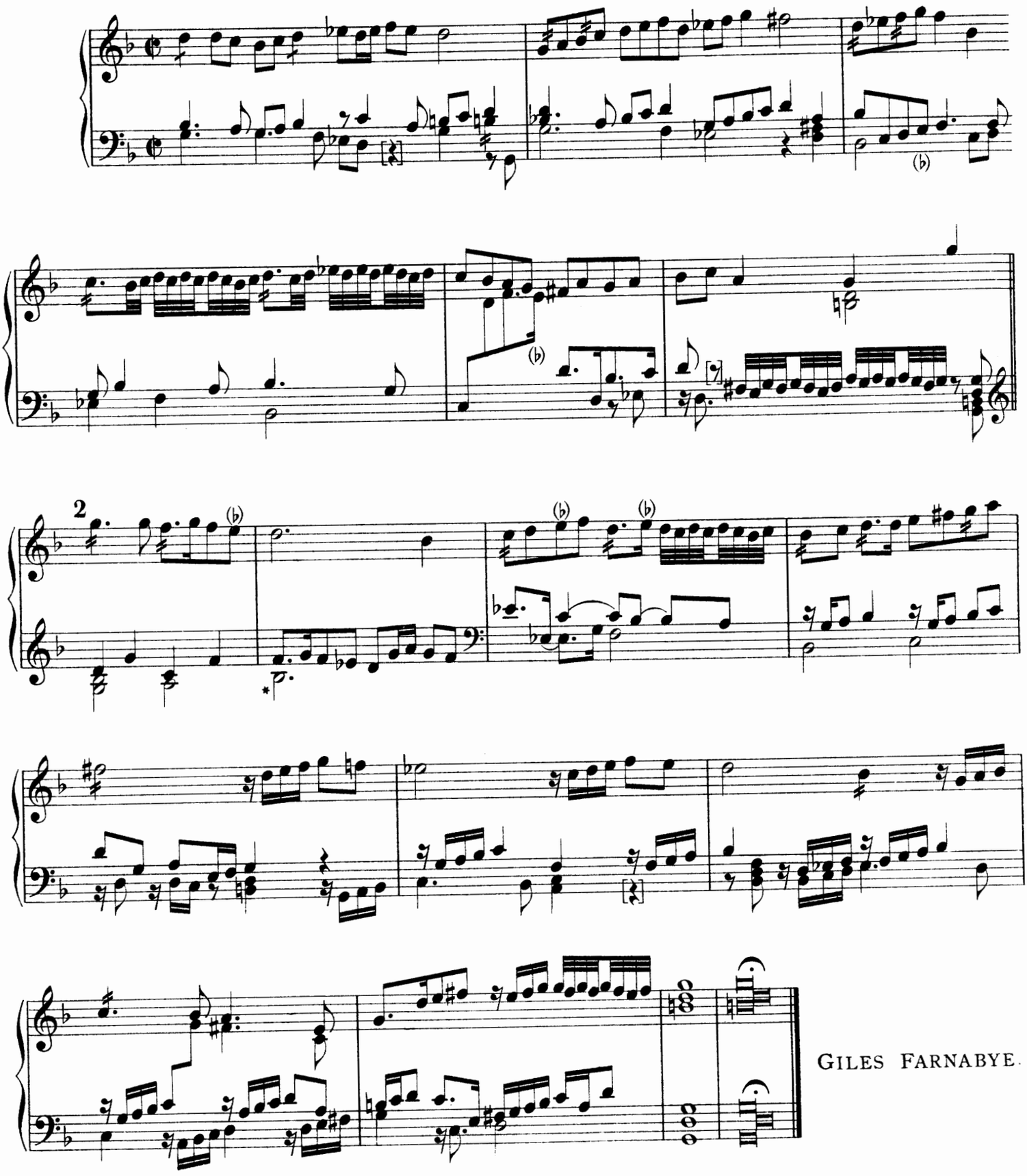


GILES FARNABYE.

* A in the M.S.
A in der Handschrift.

[CCIX.]
A Maske.

GILES FARNABY.



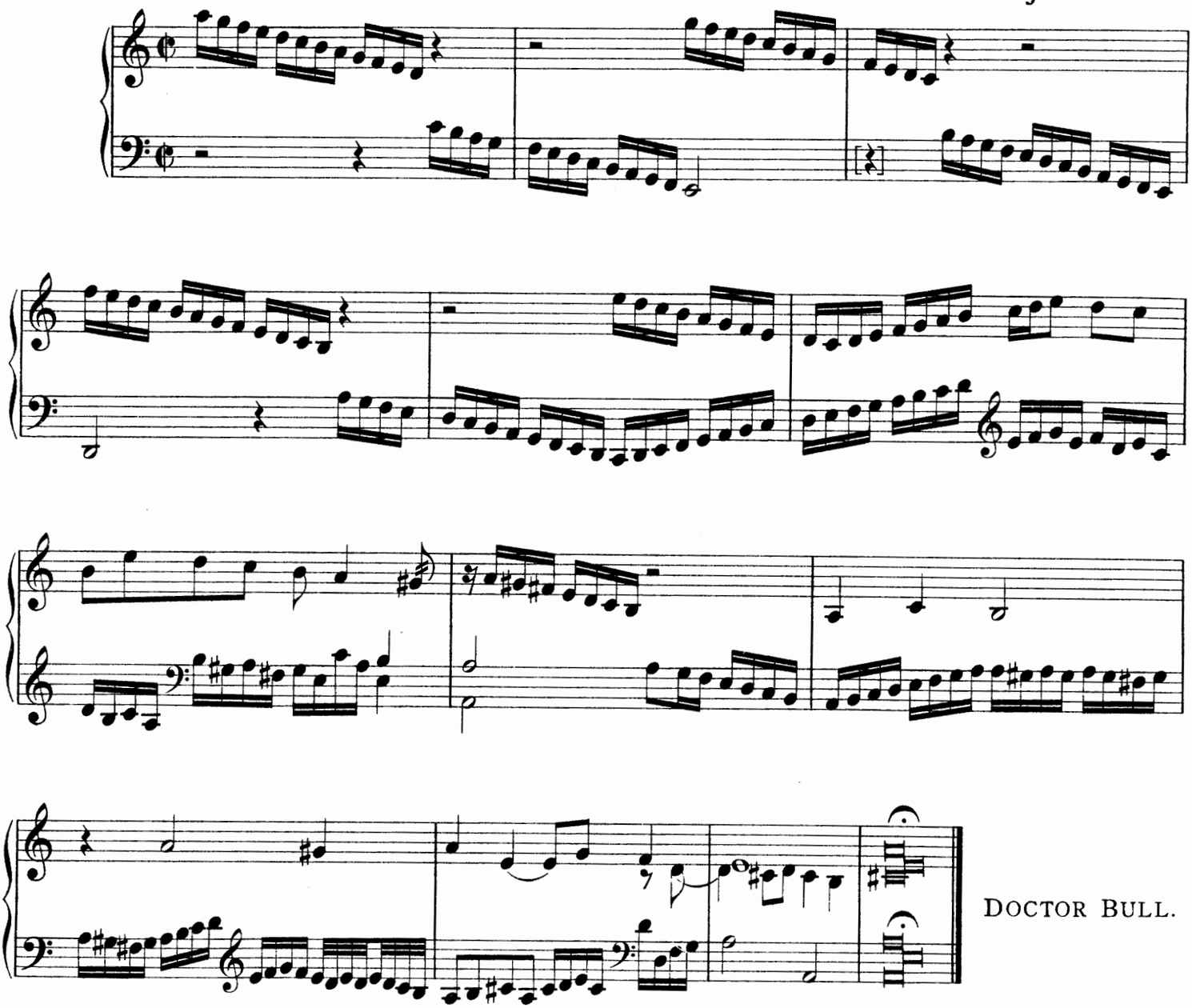
GILES FARNABYE.

* G in the M.S.
G in der Handschrift.

[CCX.]

Praeludium.

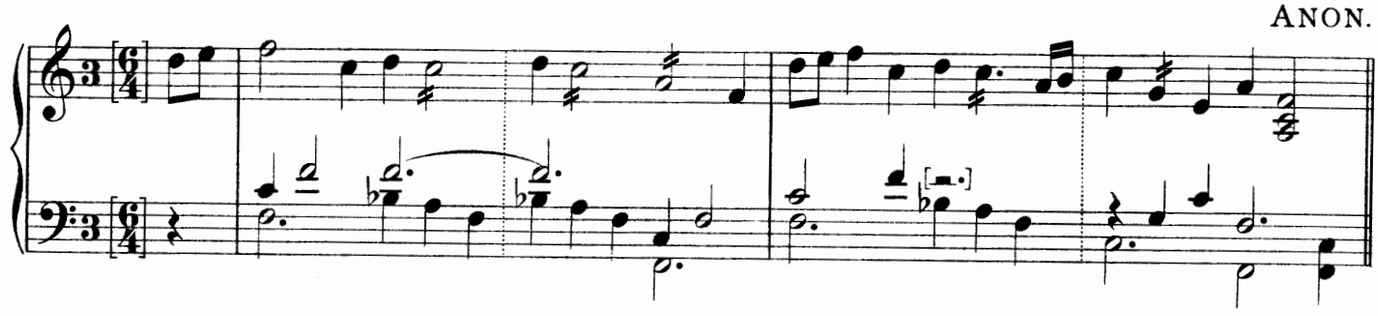
JOHN BULL.

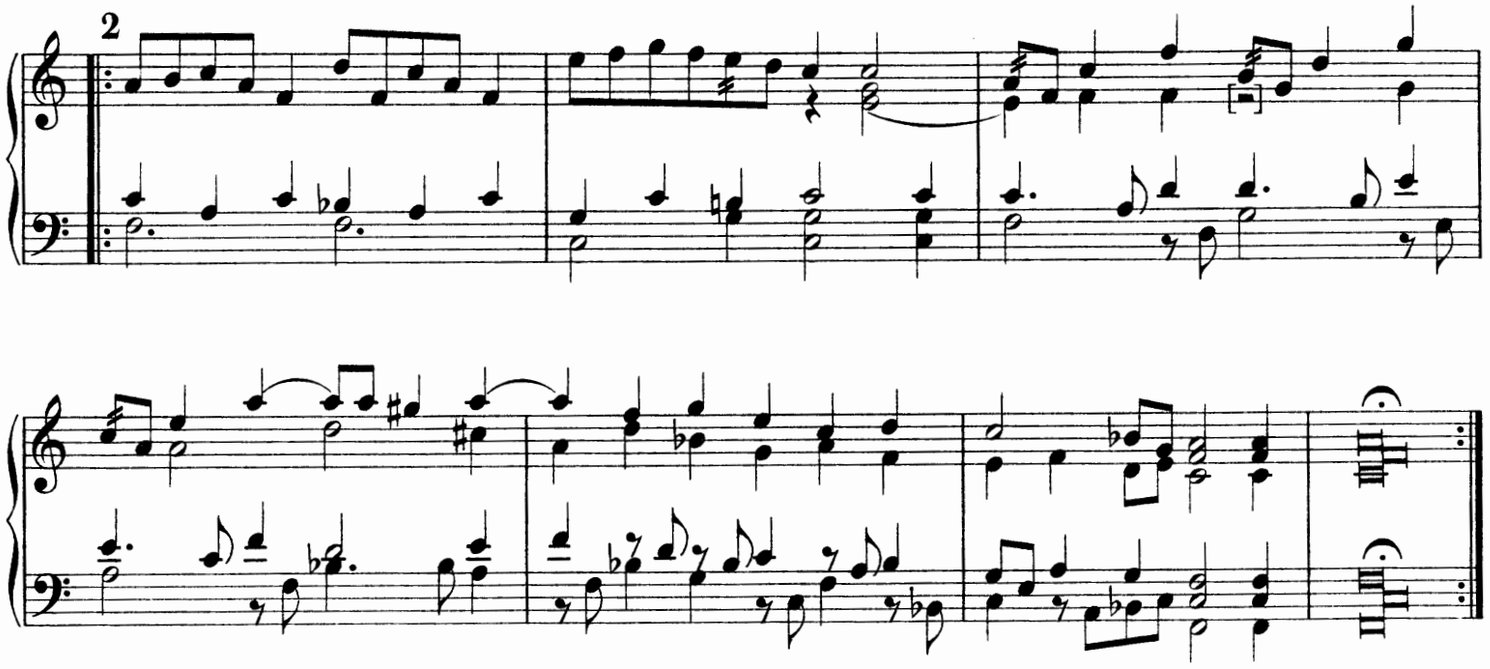


DOCTOR BULL.

[CCXI.]

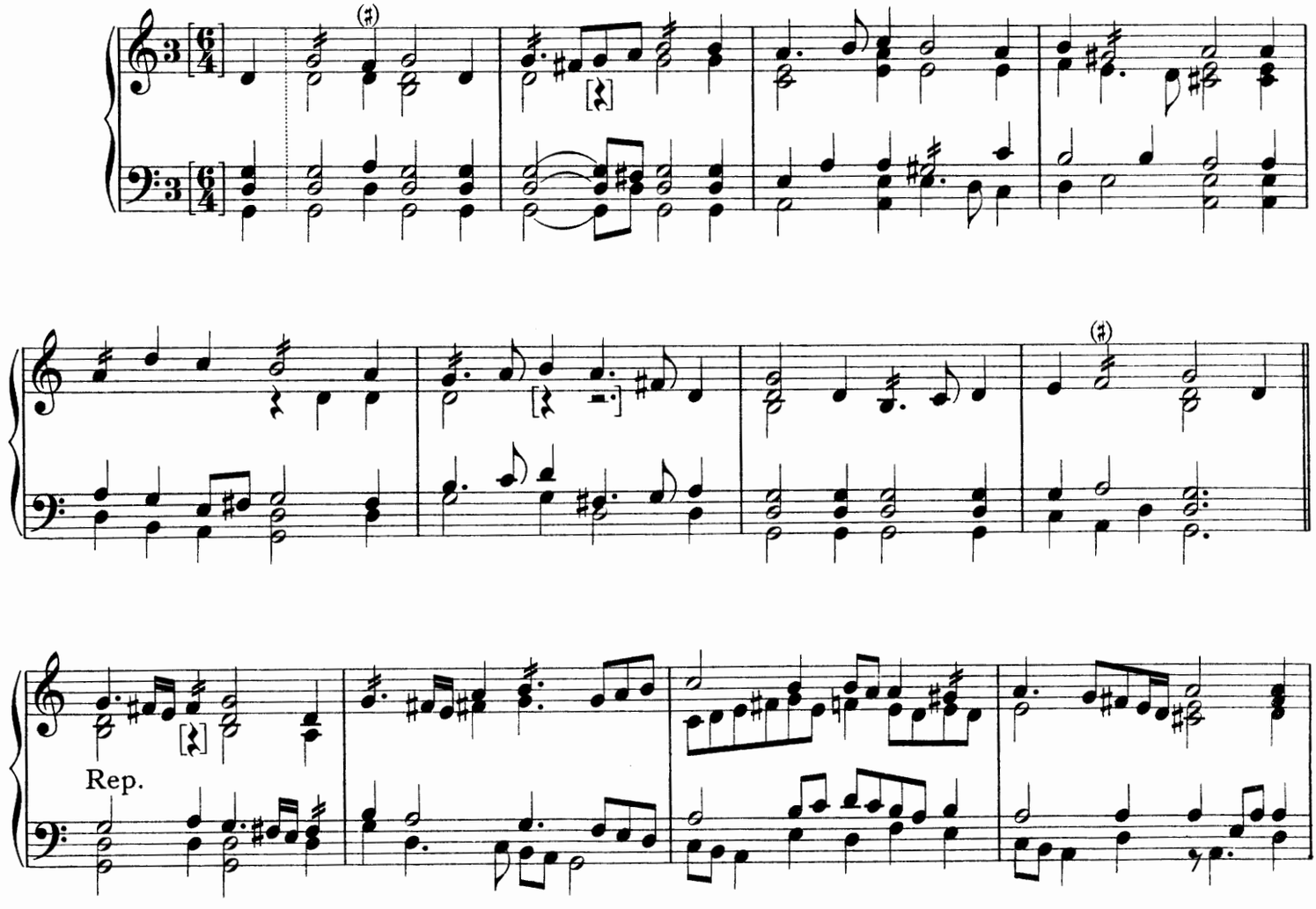
ANON.

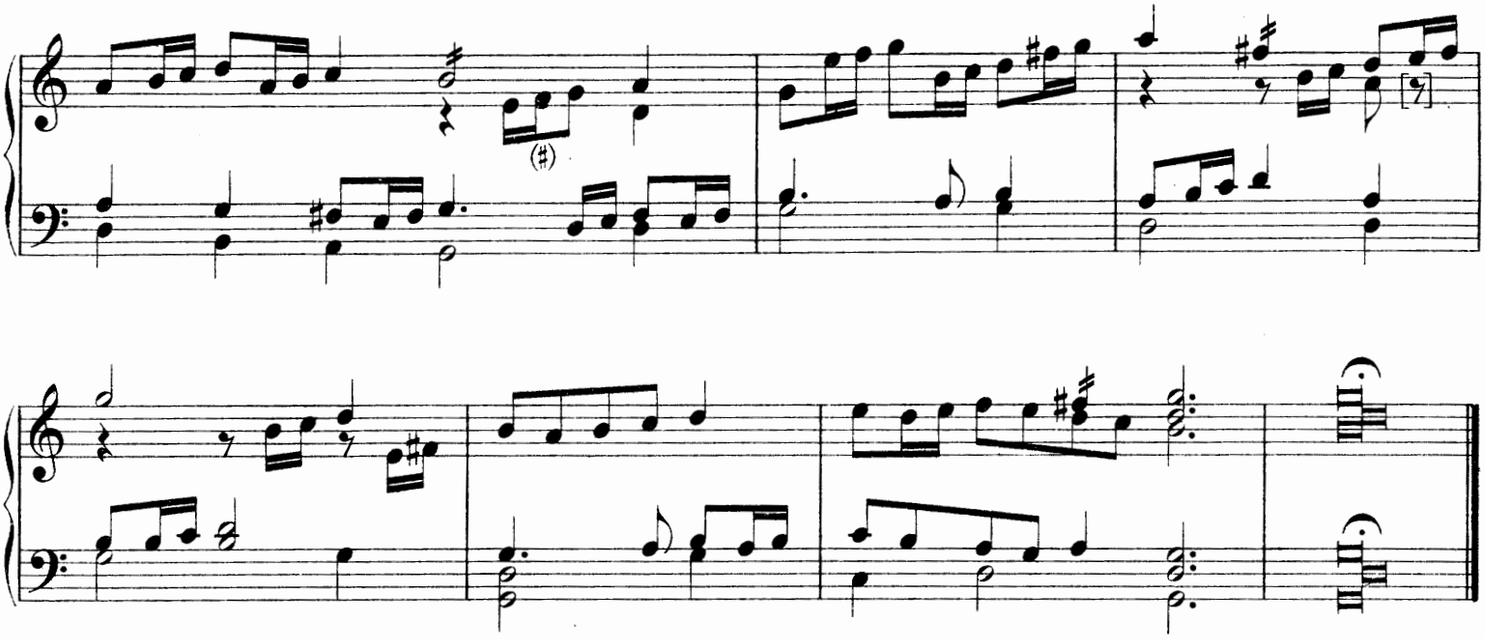




[CCXII.]
Martin sayd to his man.

ANON.

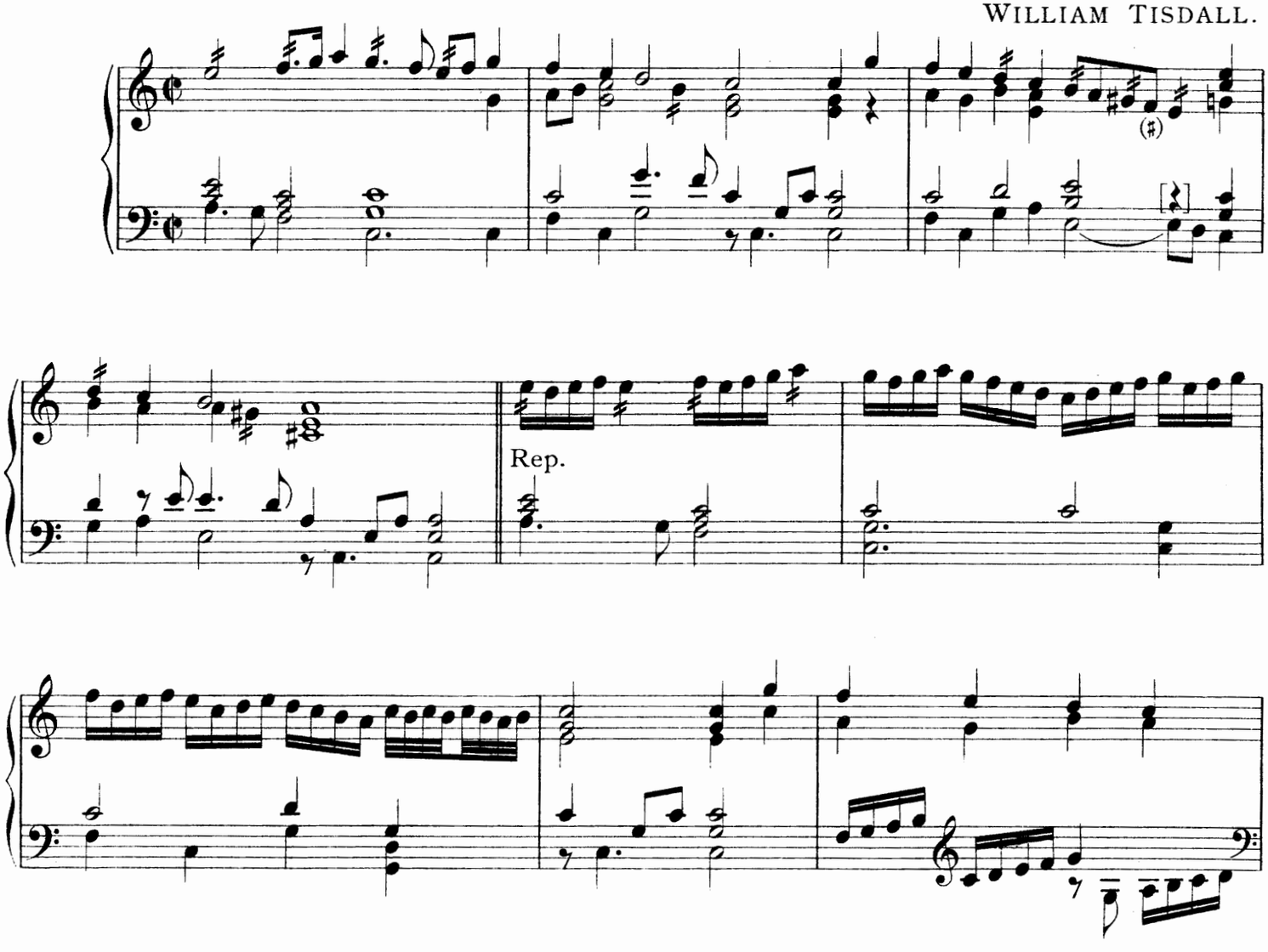


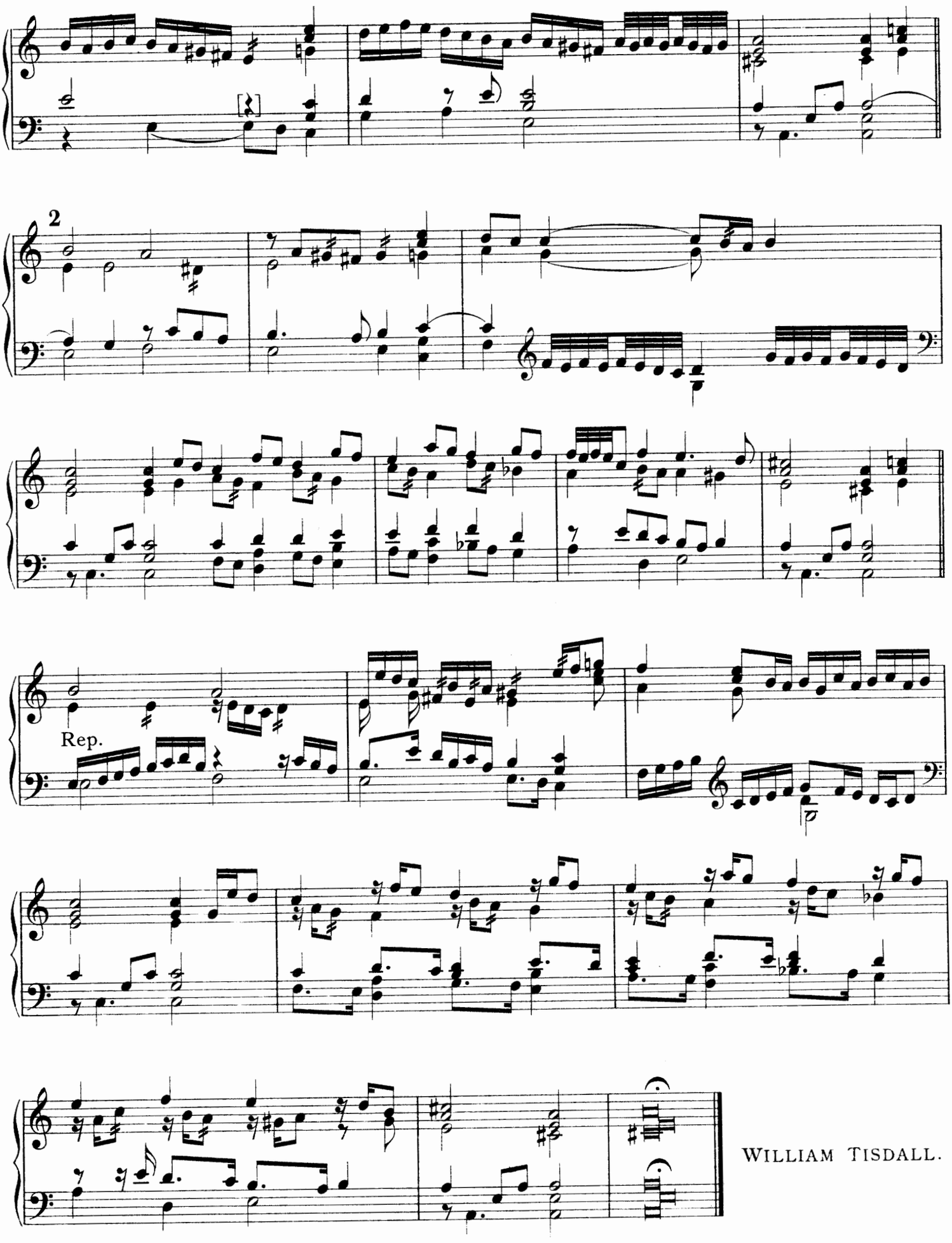


[CCXIII.]

Almand.

WILLIAM TISDALL.

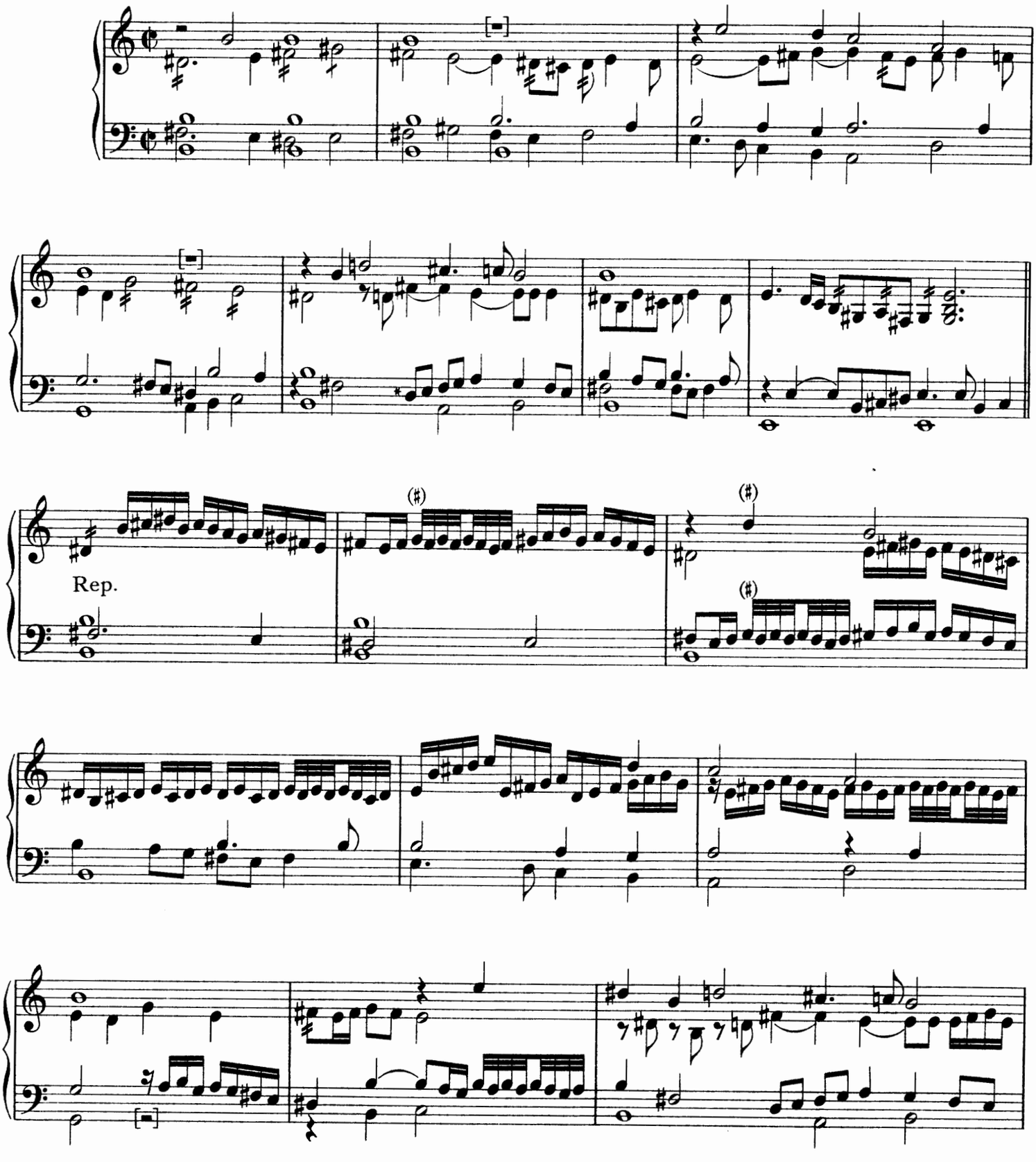




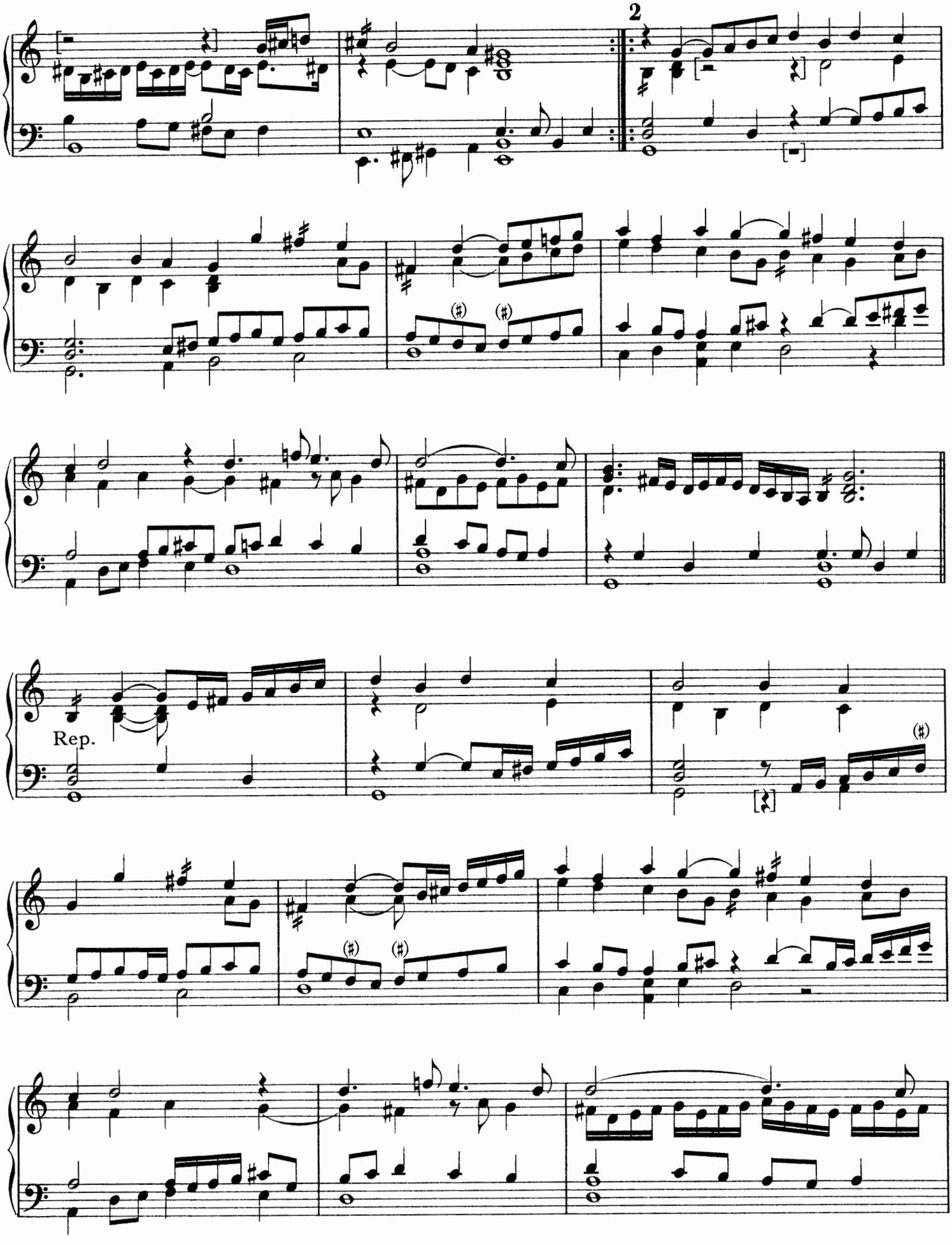
WILLIAM TISDALL.

[CCXIV.]
Pavana Chromatica.
Mrs Katherin Tregians Paven.

WILLIAM TISDALL.



* D sharp in the M.S.
Dis in der Handschrift.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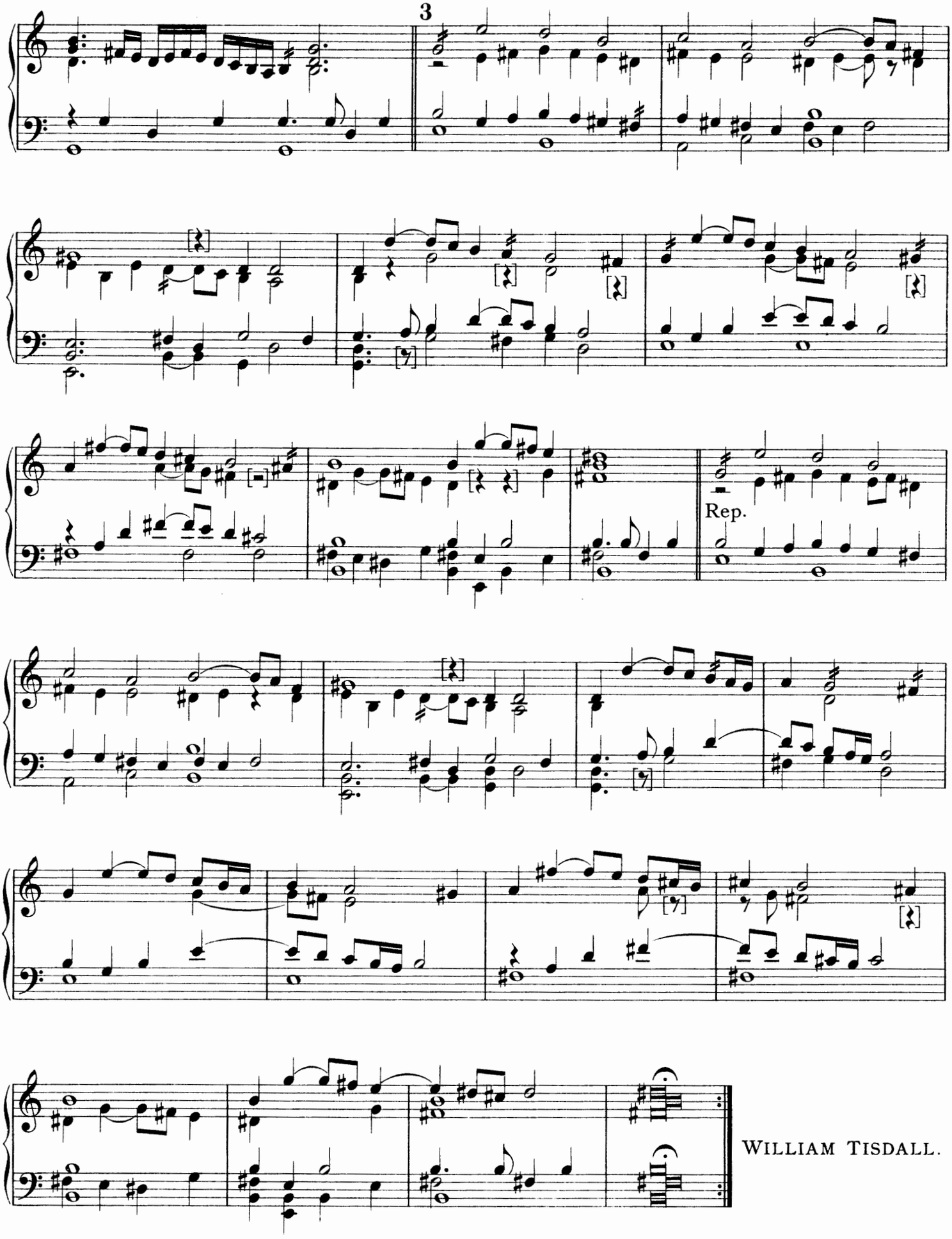
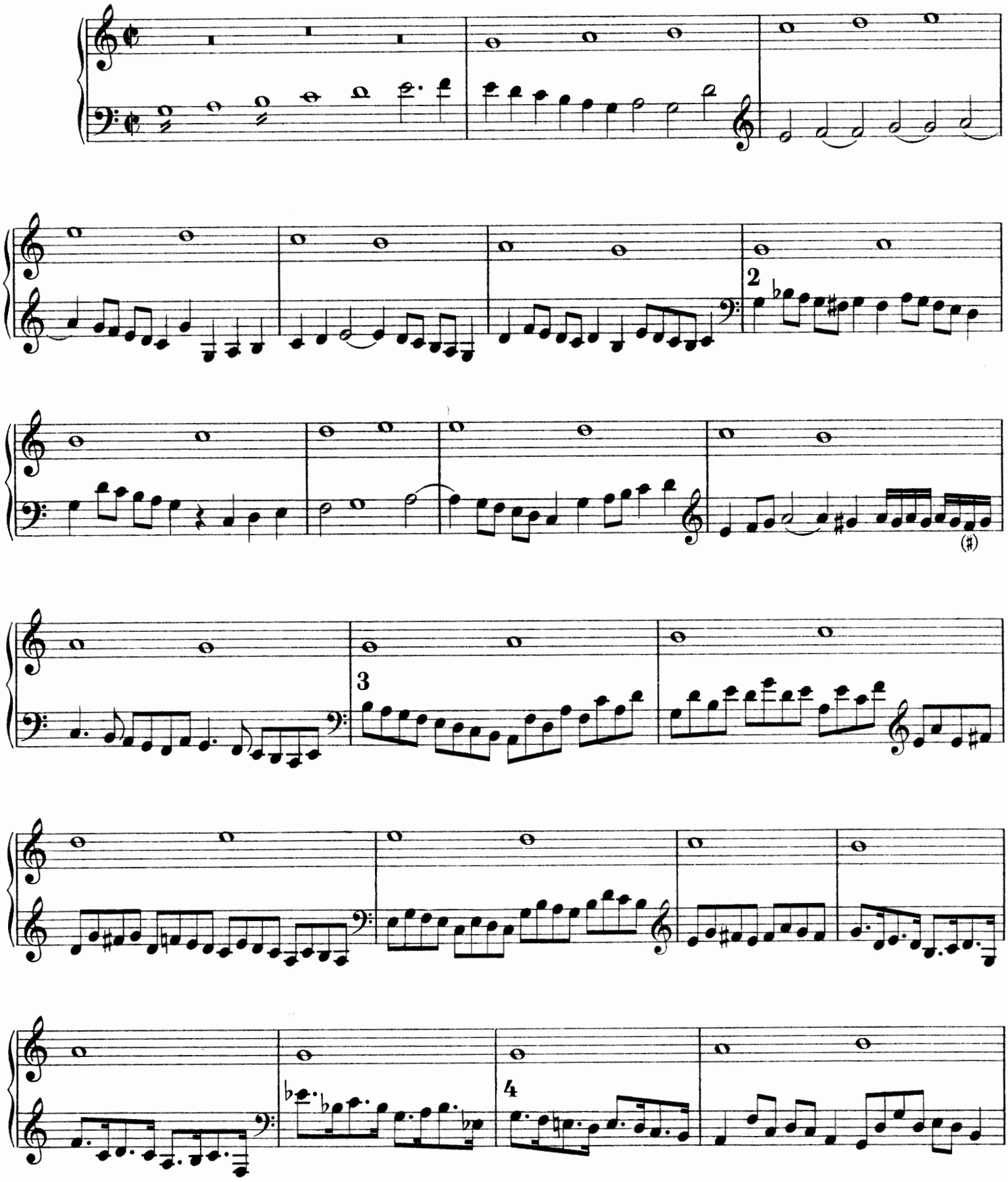


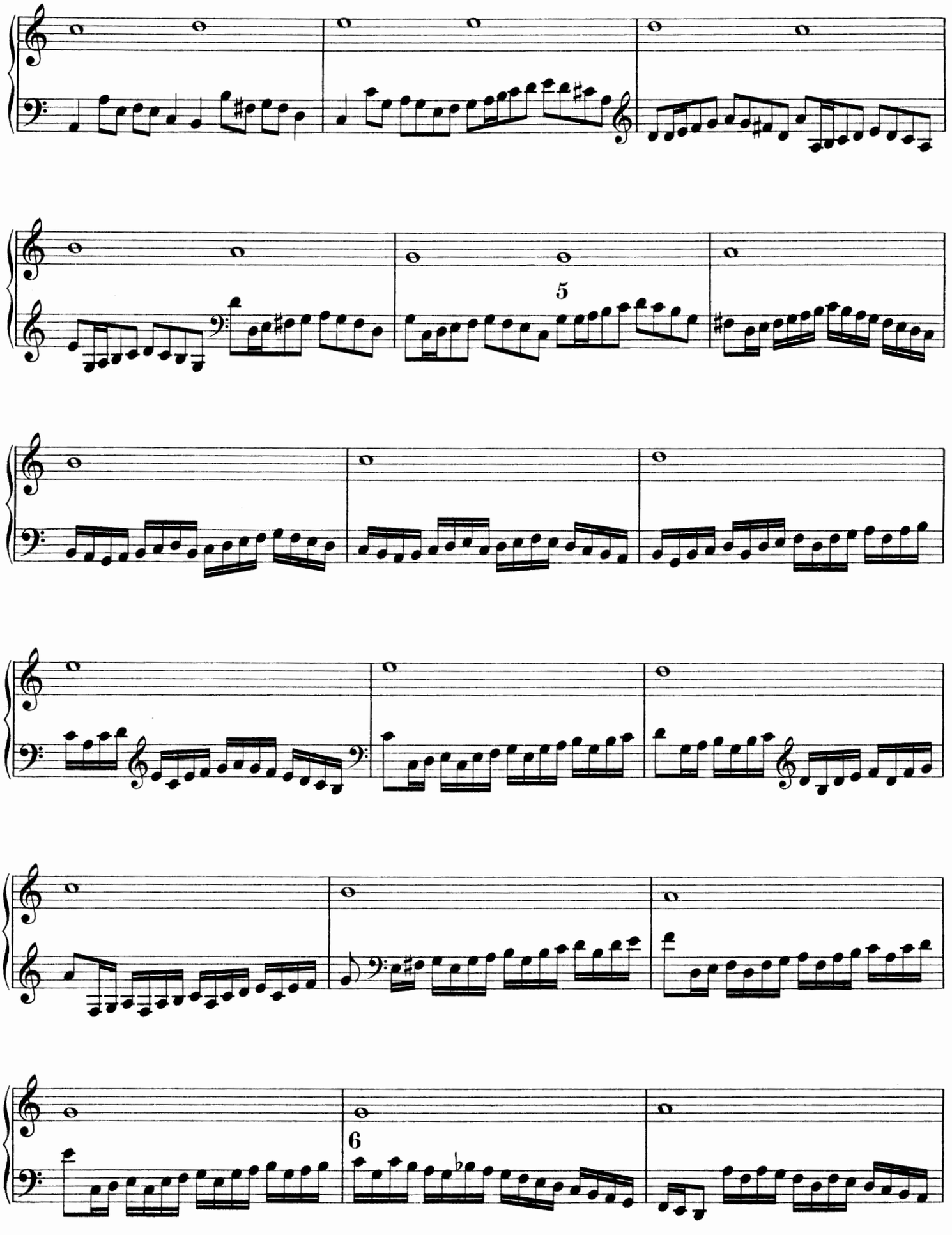
WILLIAM TISDALL.

[CCXV.]

Ut, re, mi, fa, sol, la.

JOHN BULL.

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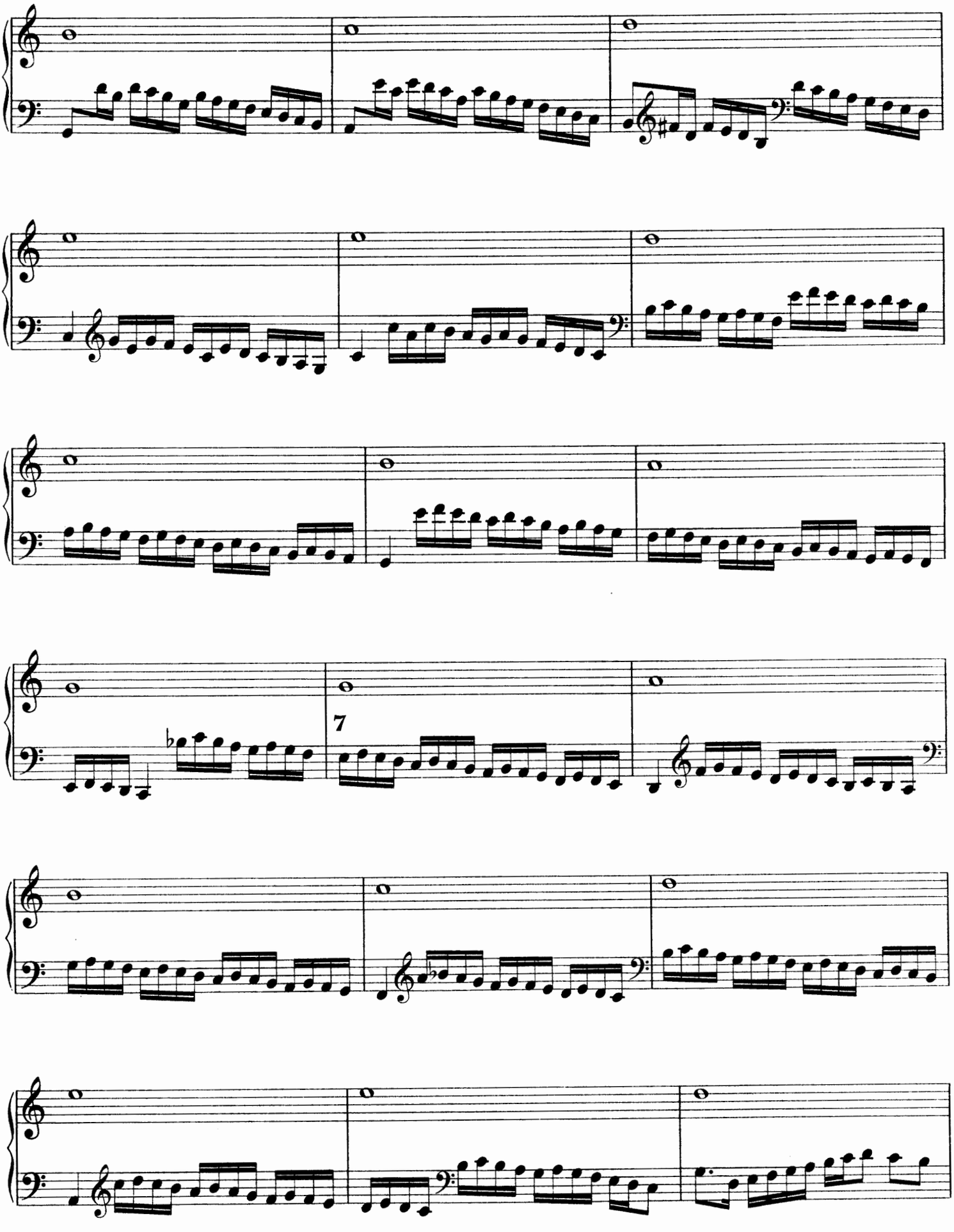
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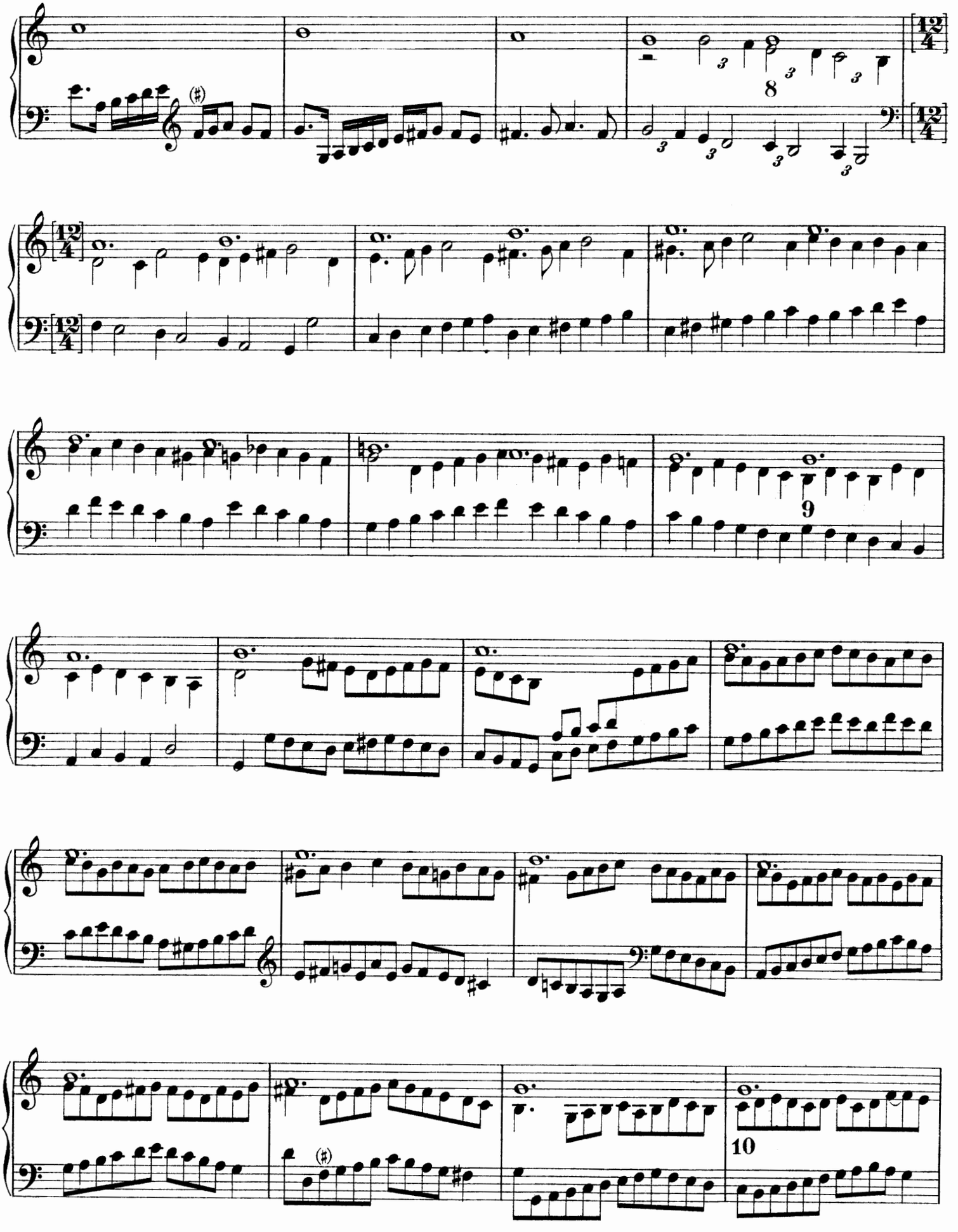
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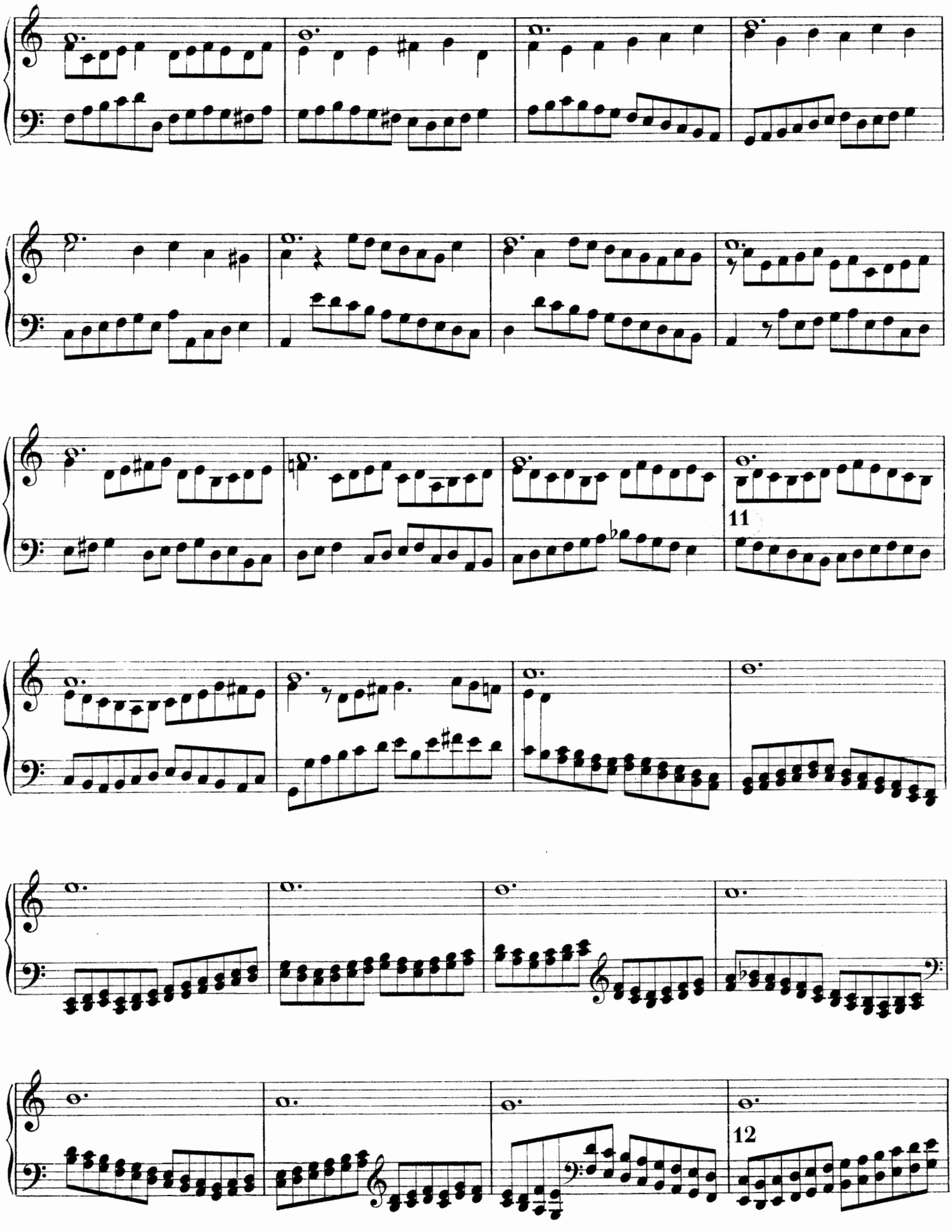
9
10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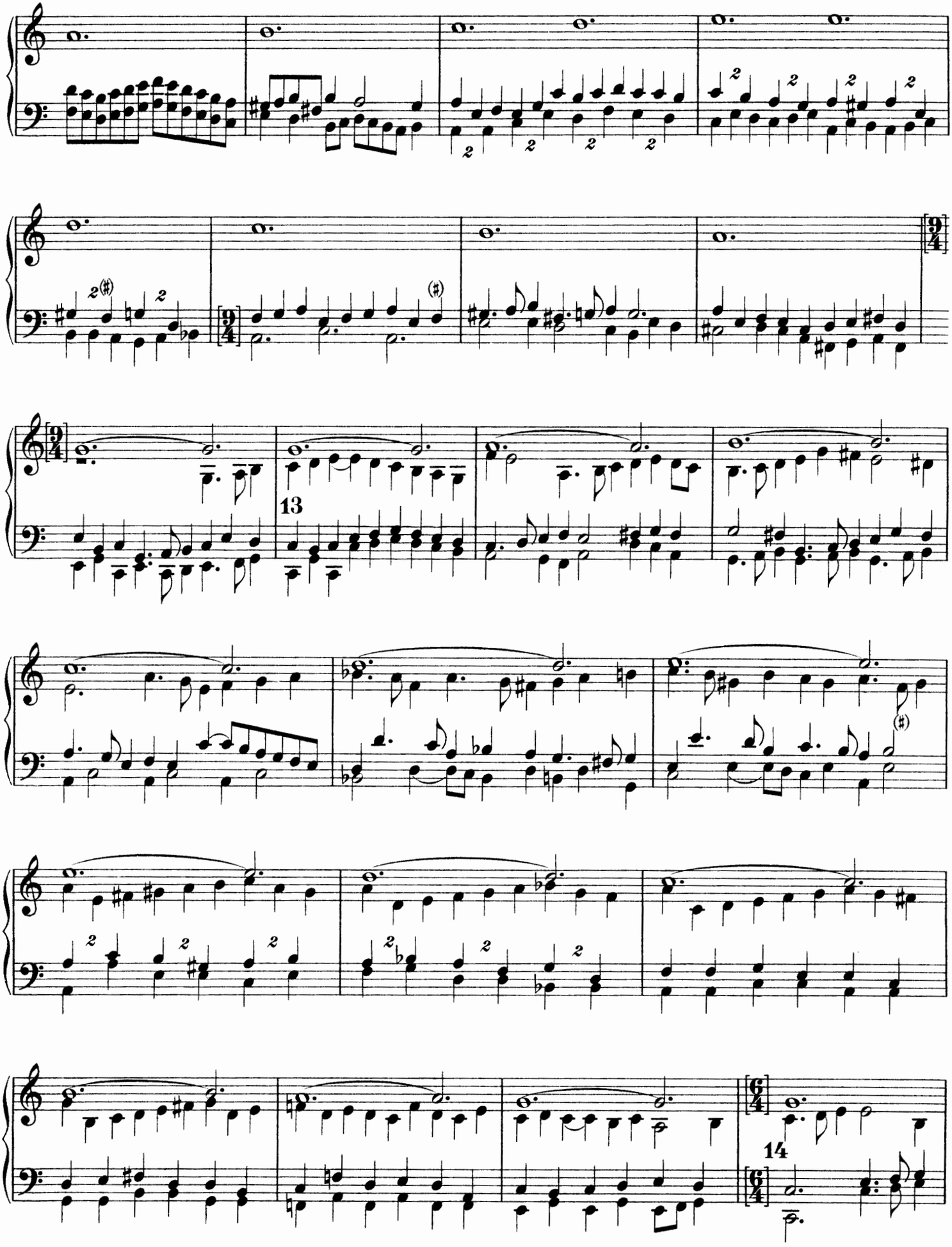
12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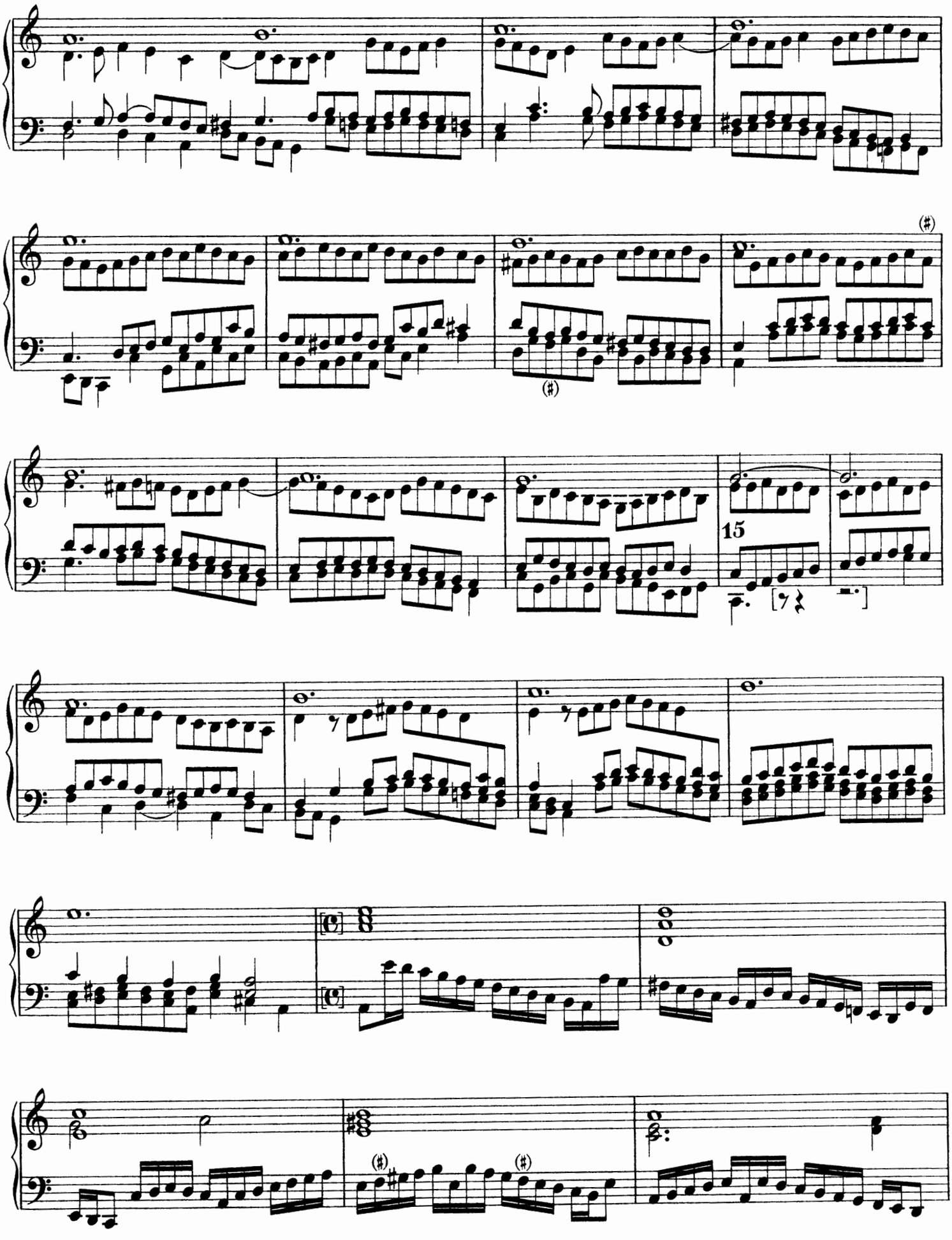
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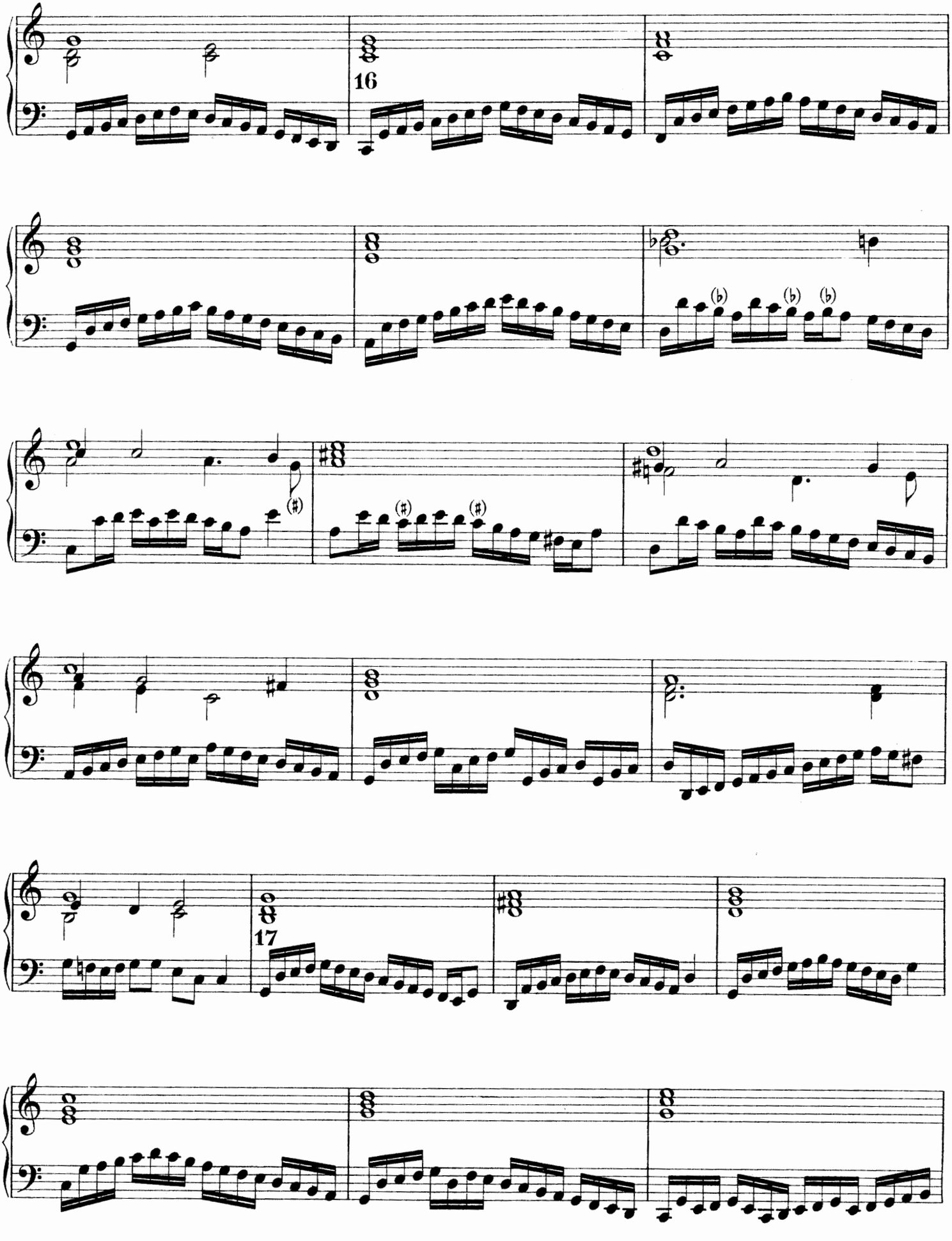
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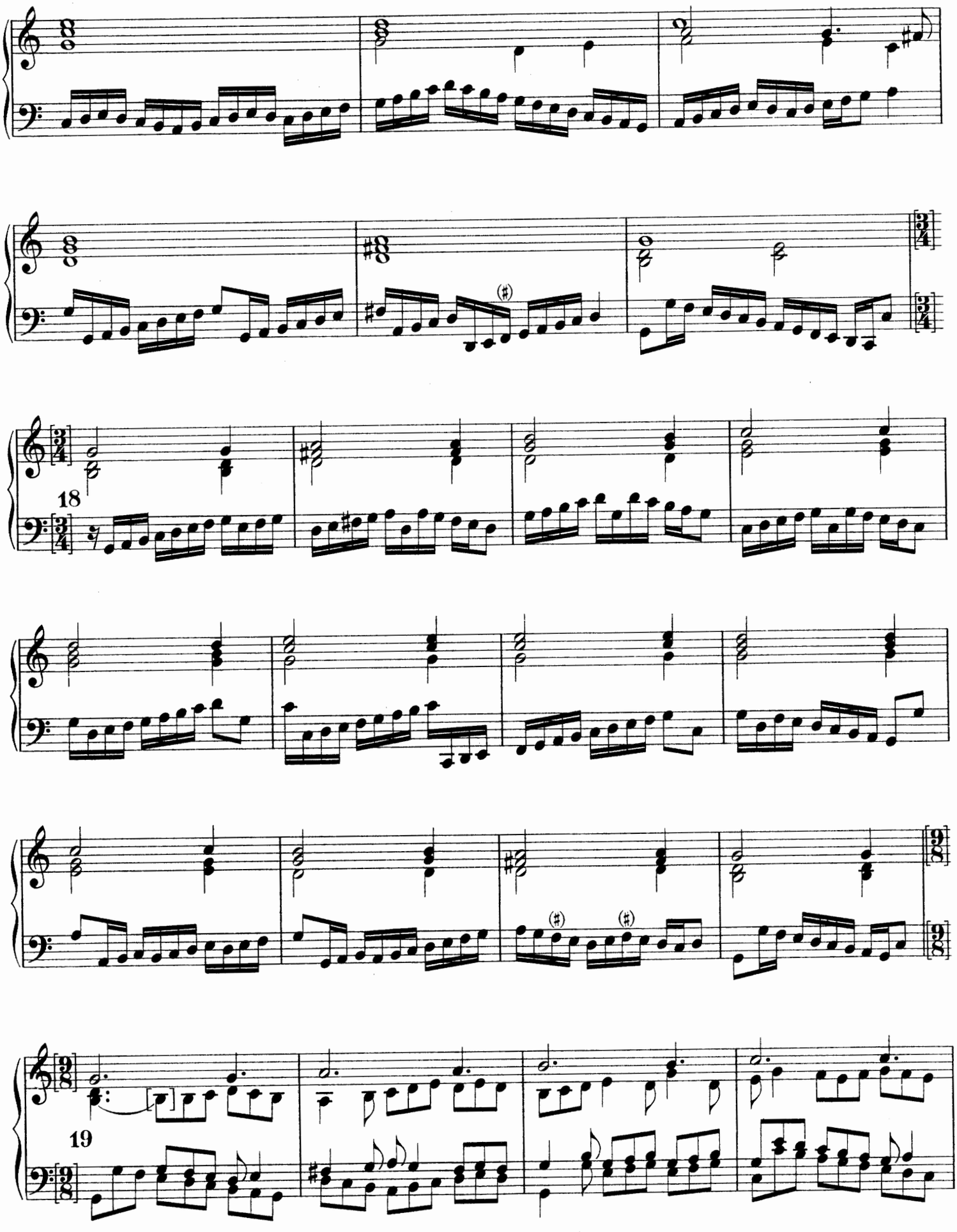
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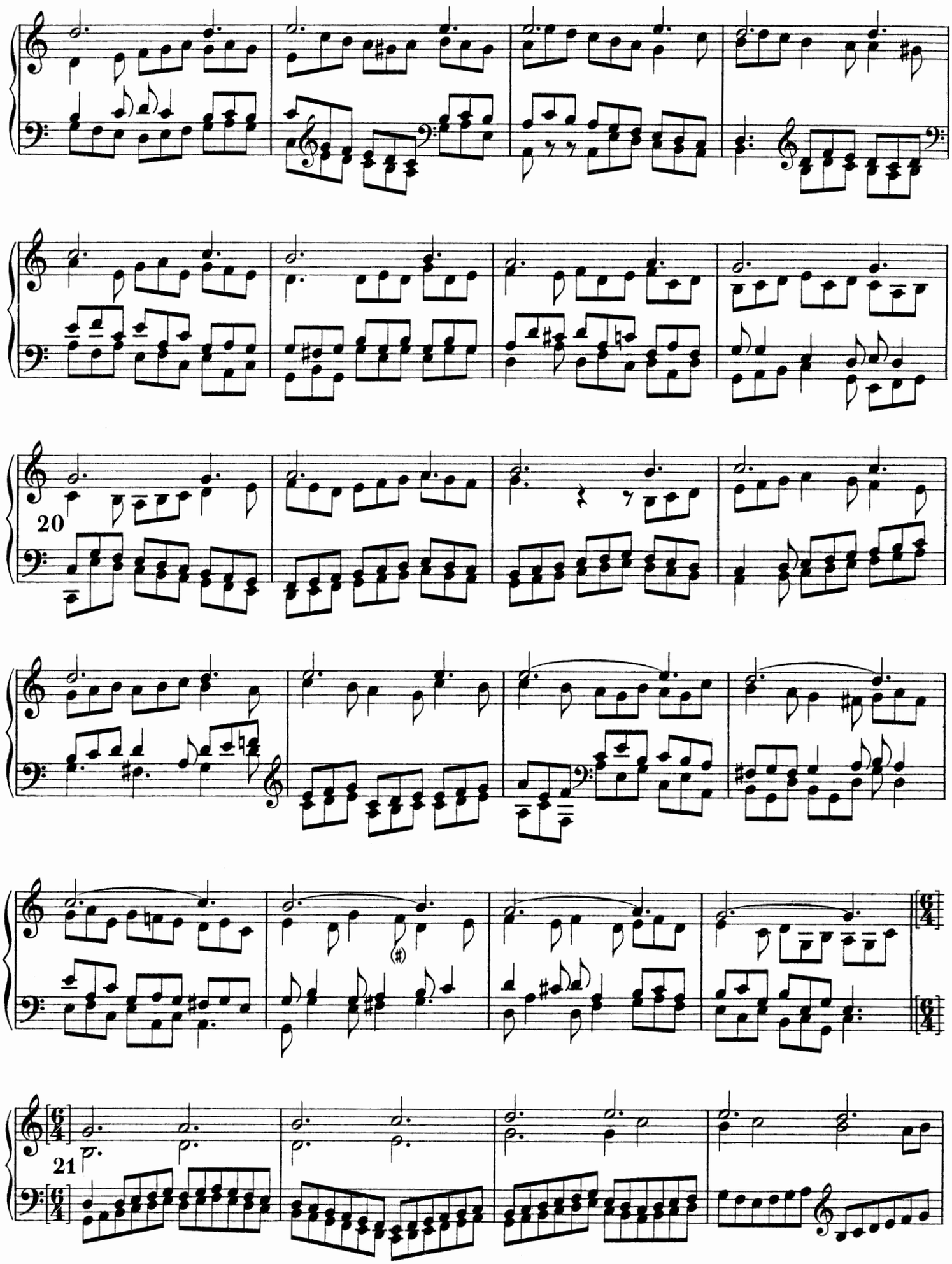
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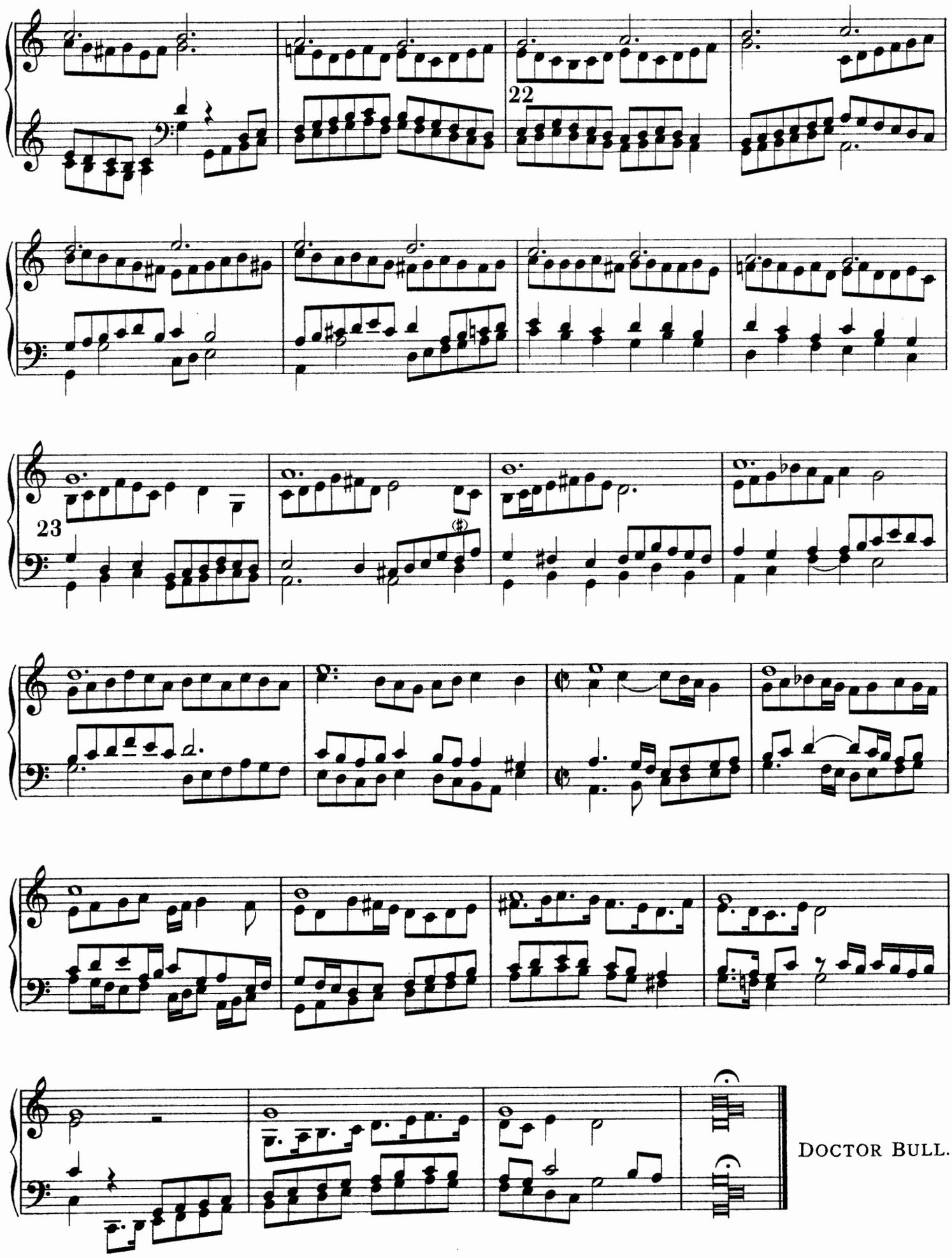
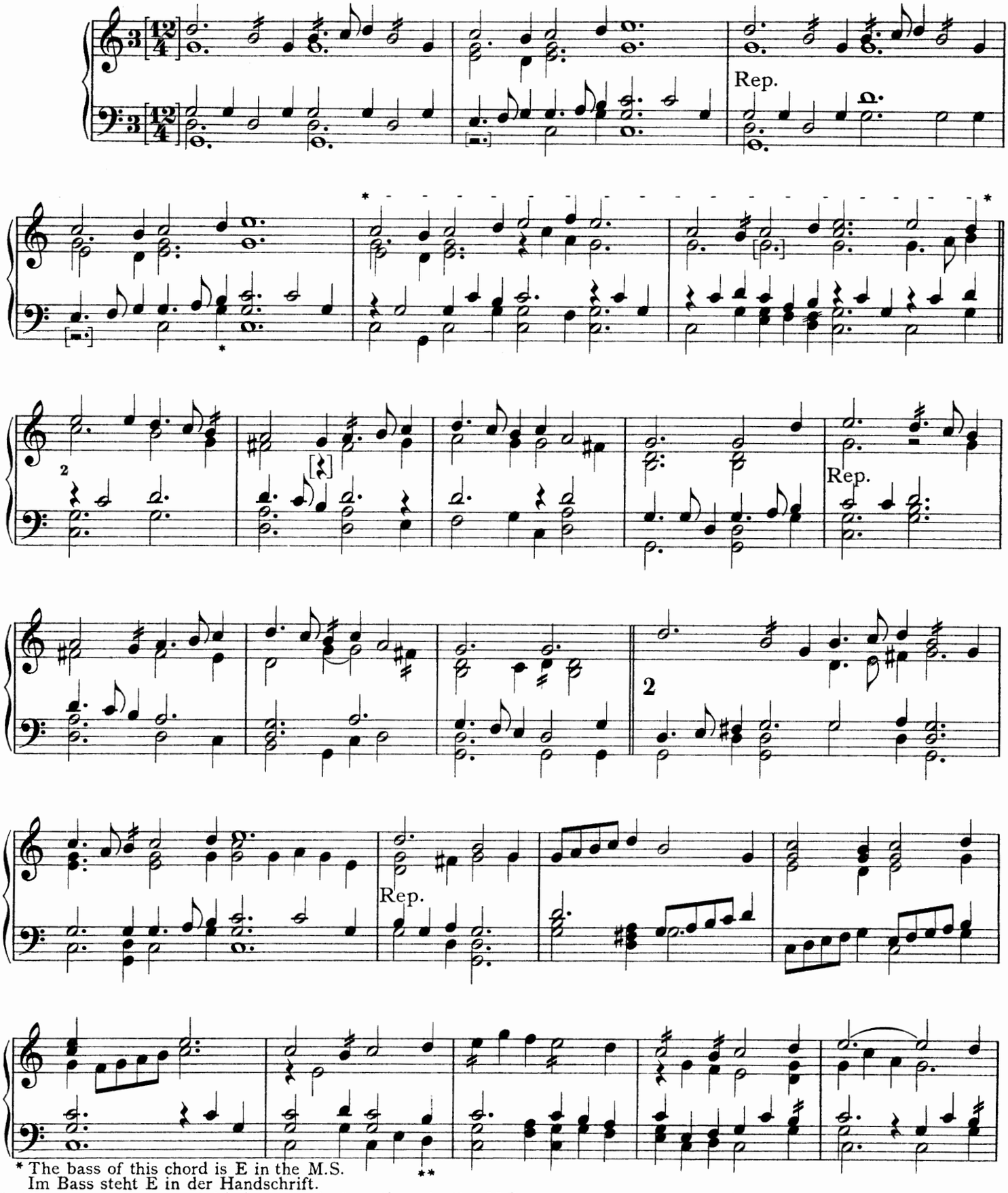


DOCTOR BULL.

[CCXVI.]
Gipseis Round.

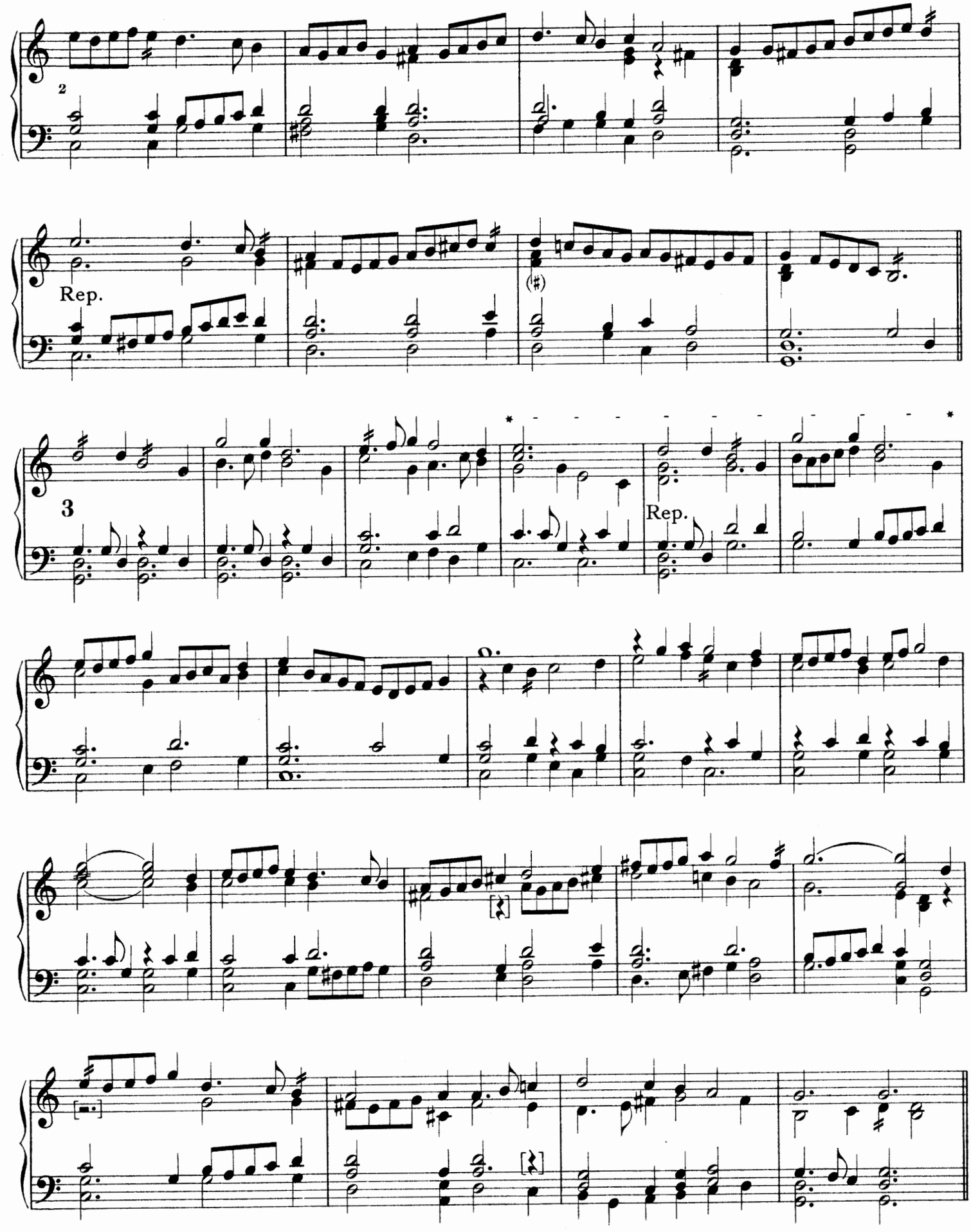
WILLIAM BYRD.



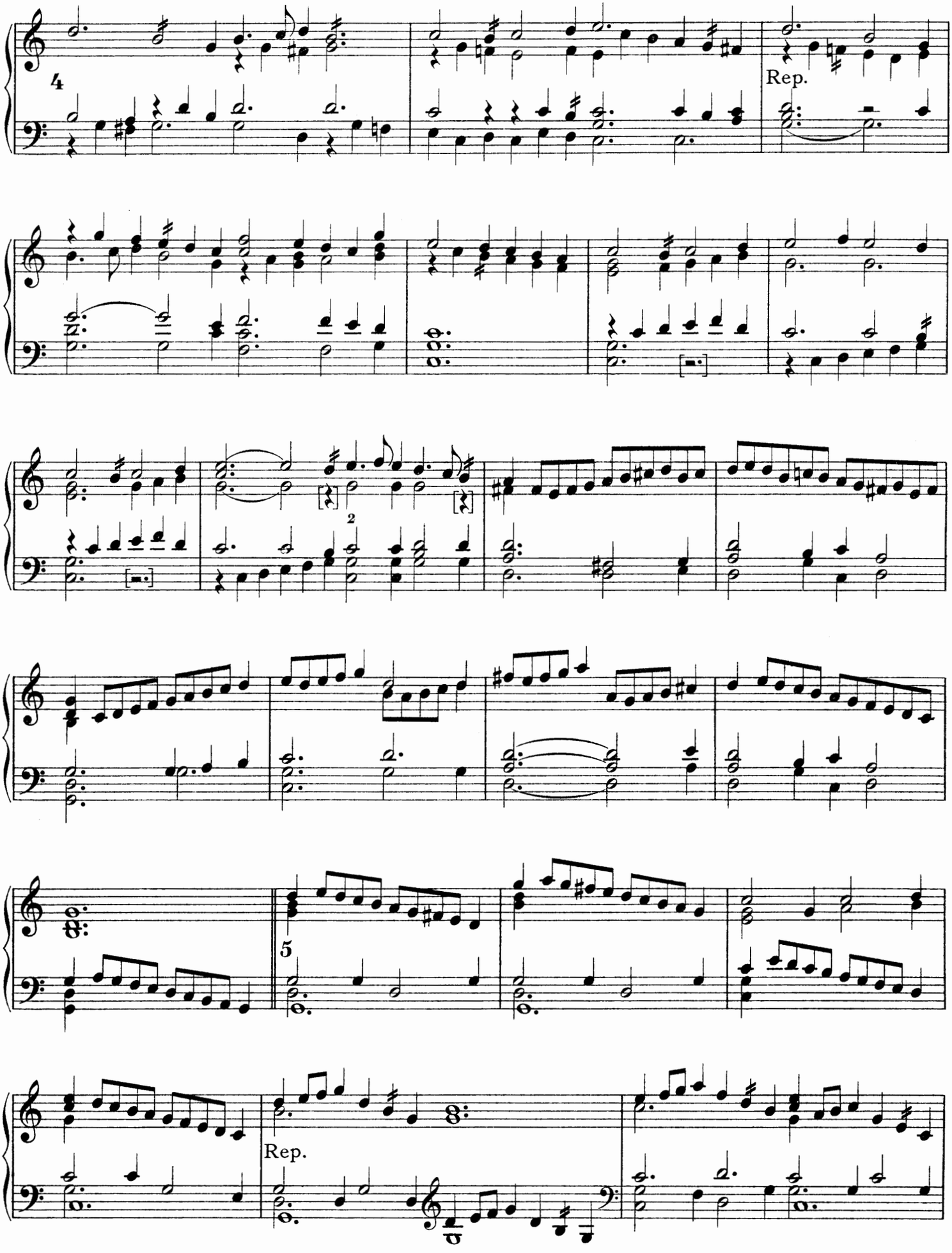
* The bass of this chord is E in the M.S.
Im Bass steht E in der Handschrift.

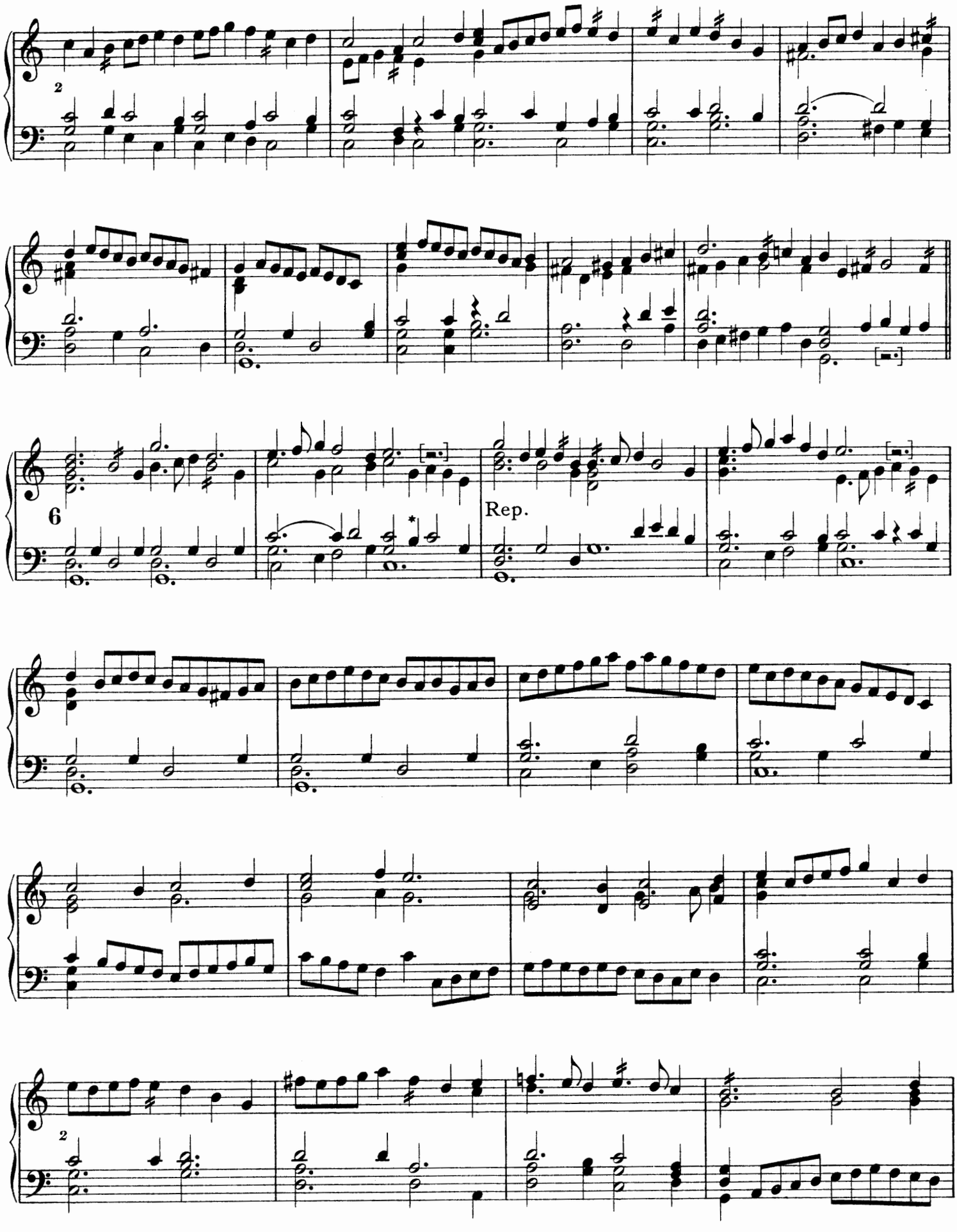
*---*These two bars are divided unequally into three in the M.S.
Diese zwei Takte sind in der Handschrift unregelmässiger Weise in drei eingetheilt.

** C in the M.S.
C in der Handschrift.

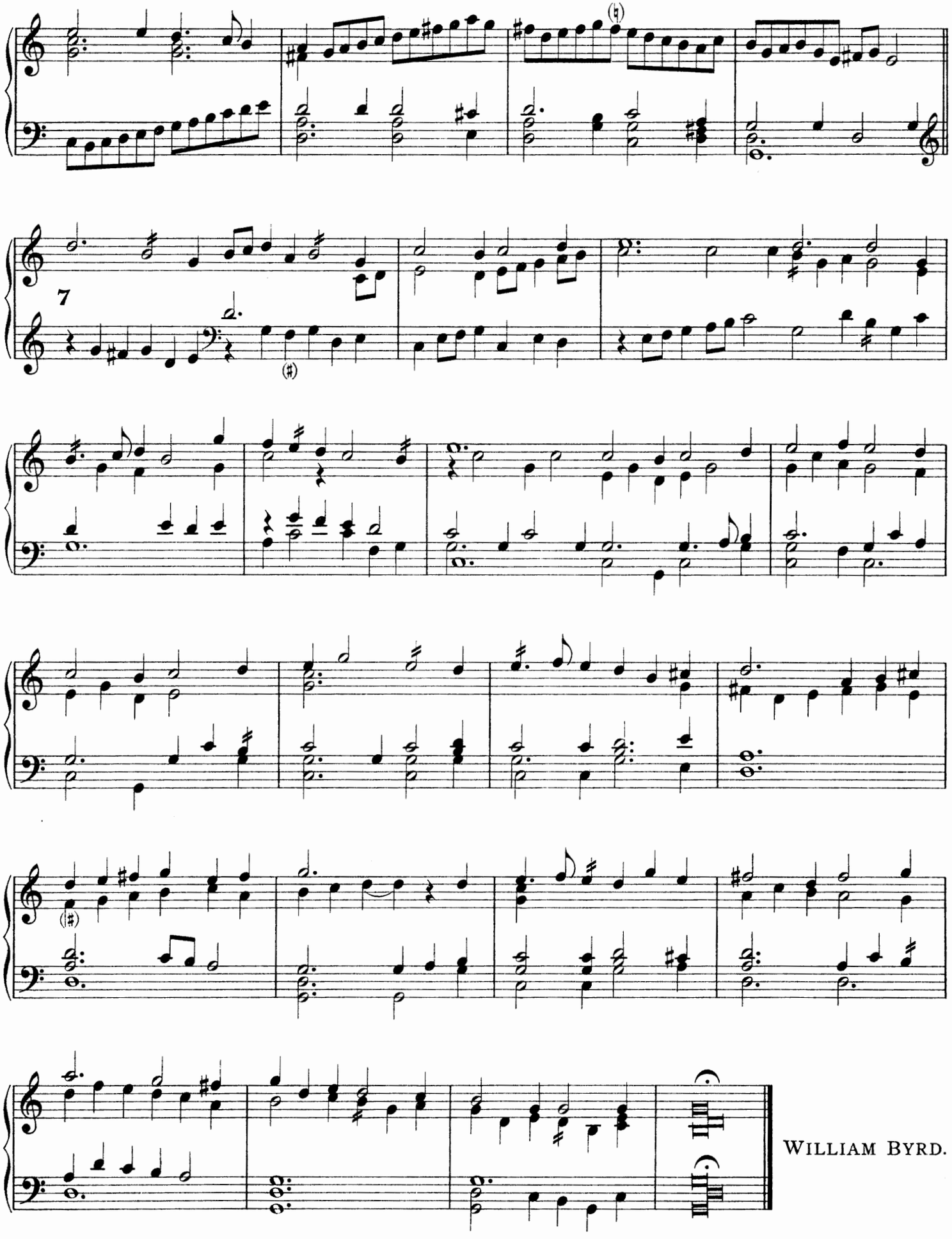


---- Two bars in the M.S.
Zwei Takte in der Handschrift.


4
Rep.
2
5
Rep.



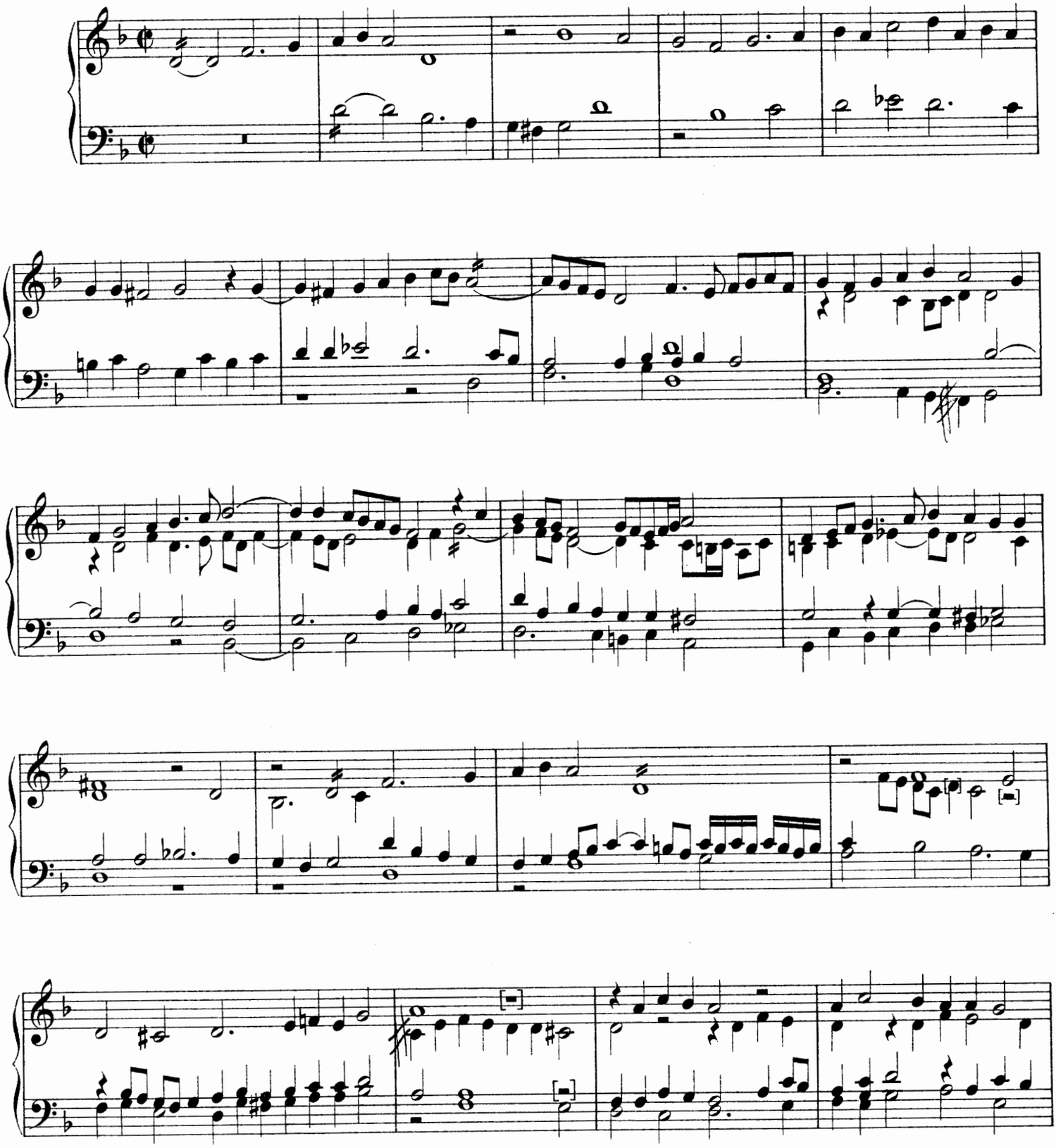
* A in the M.S.
A in der Handschrift.

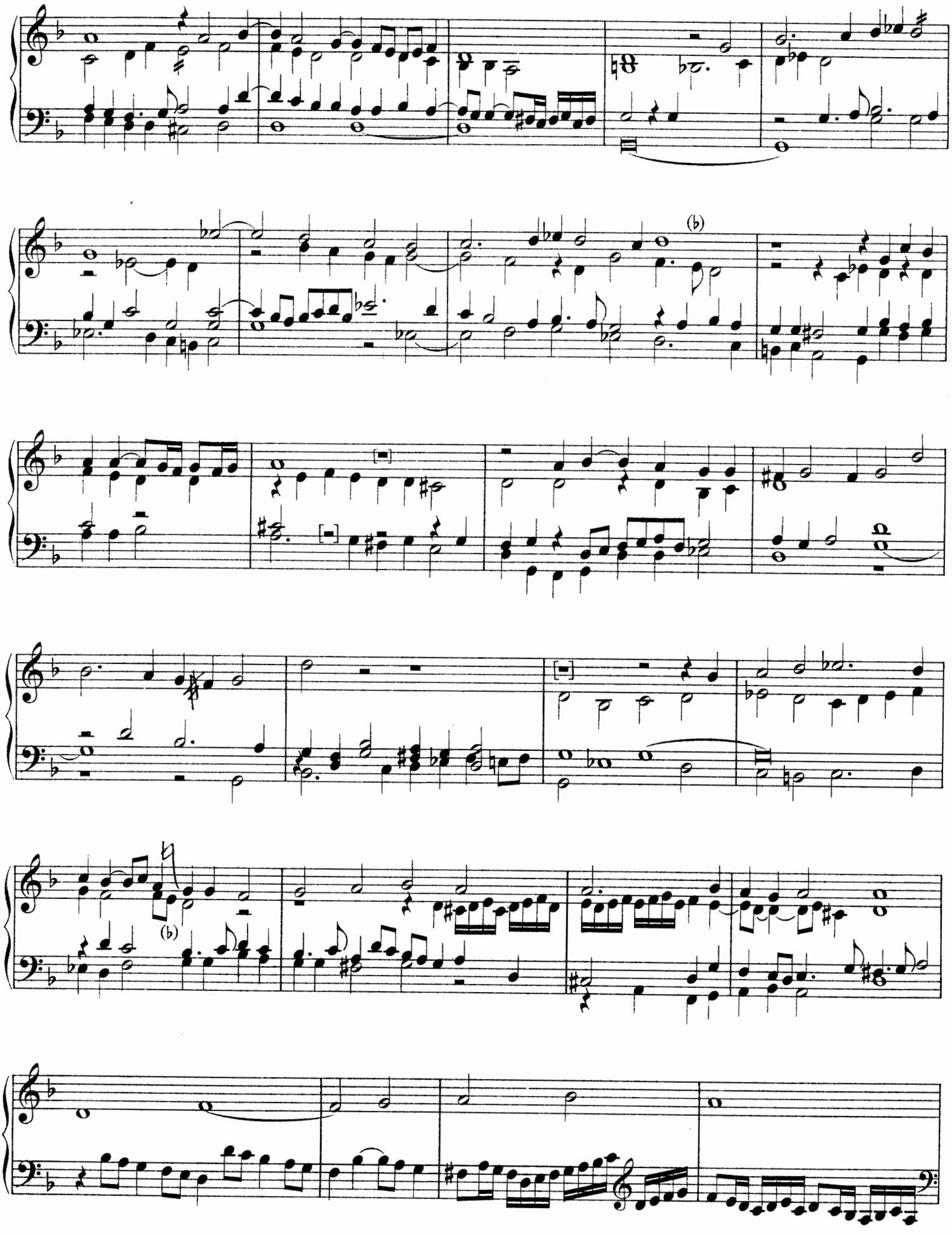


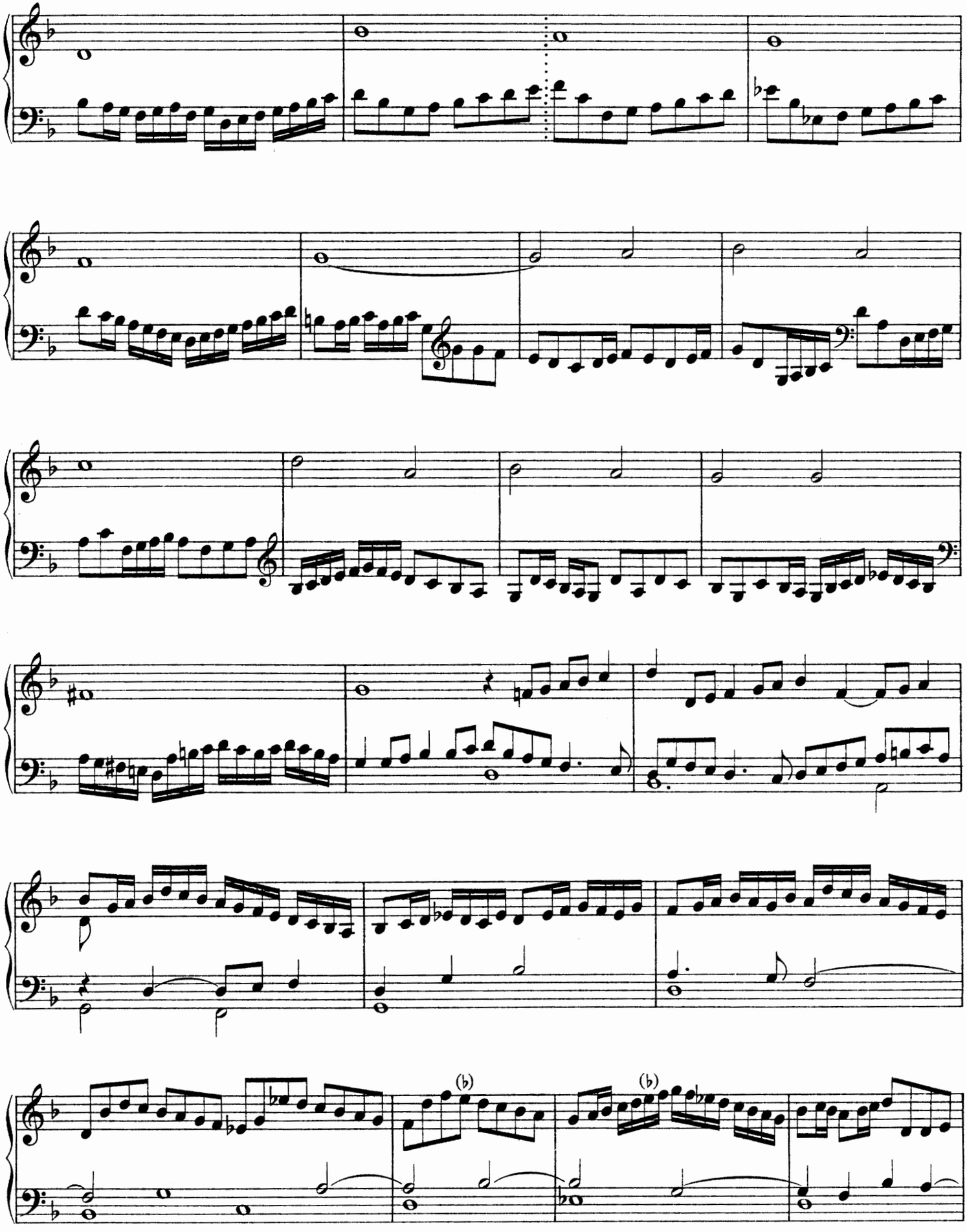
WILLIAM BYRD.

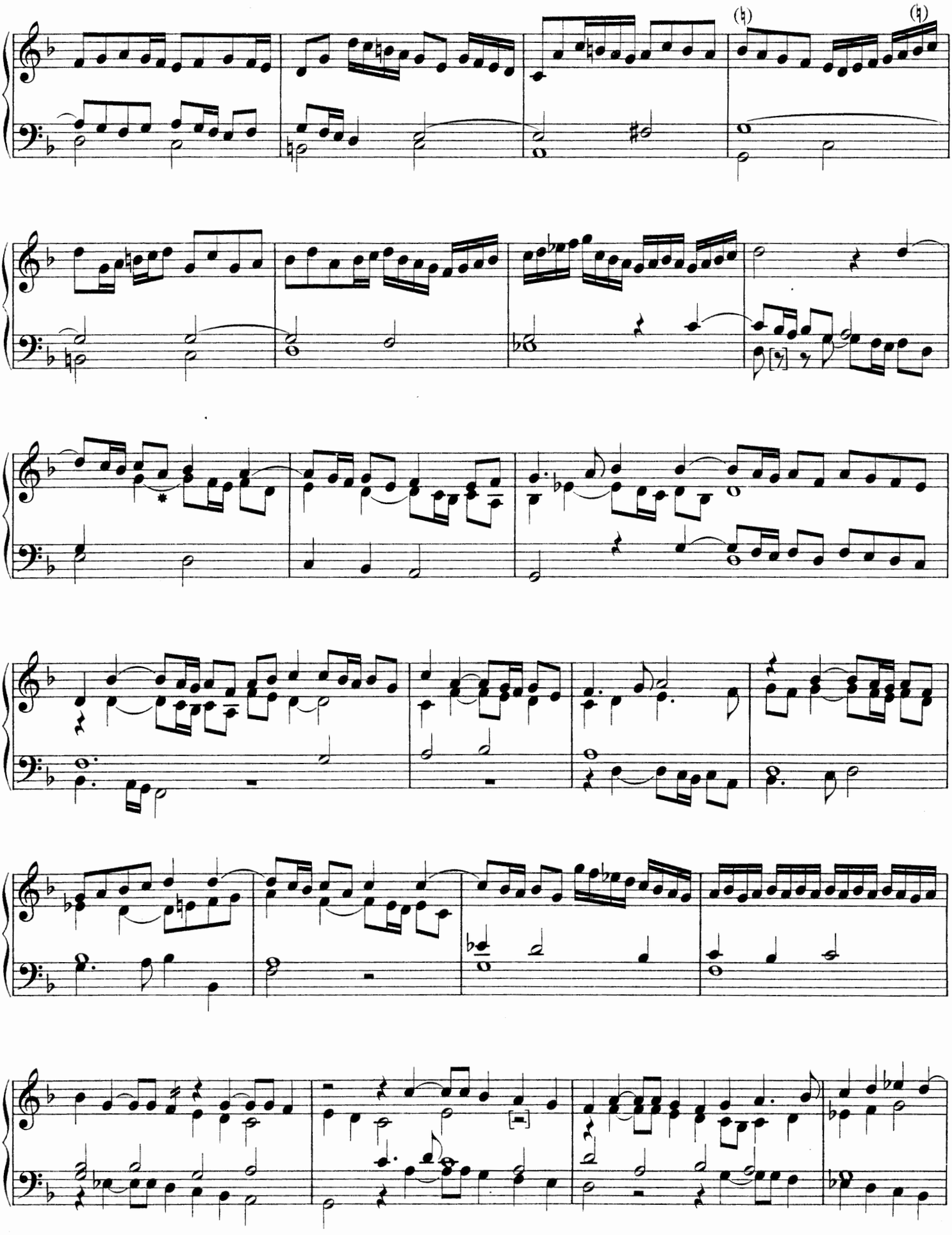
[CCXVII.]
Fantasia.
4.

J. P. SWEELINCK.

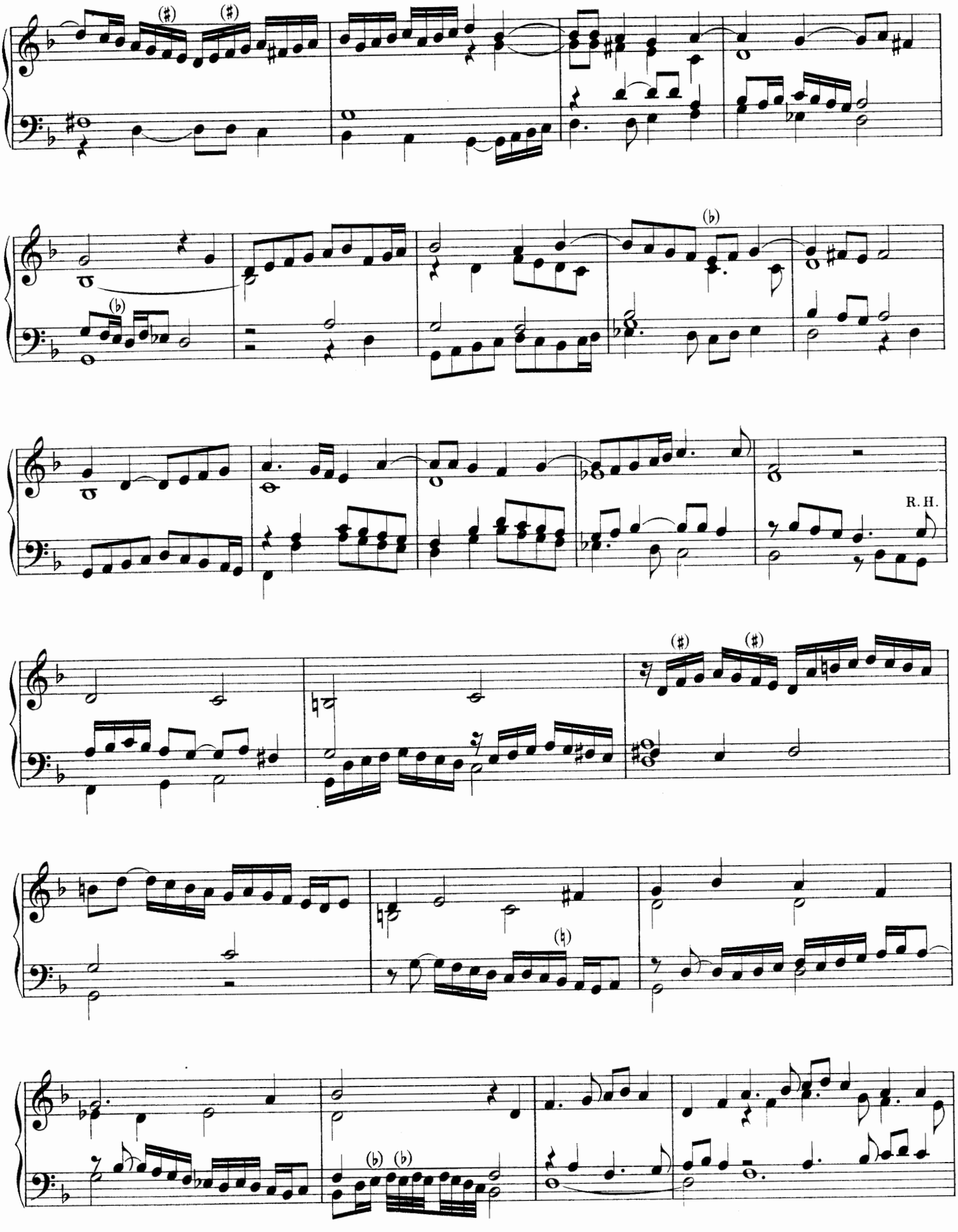


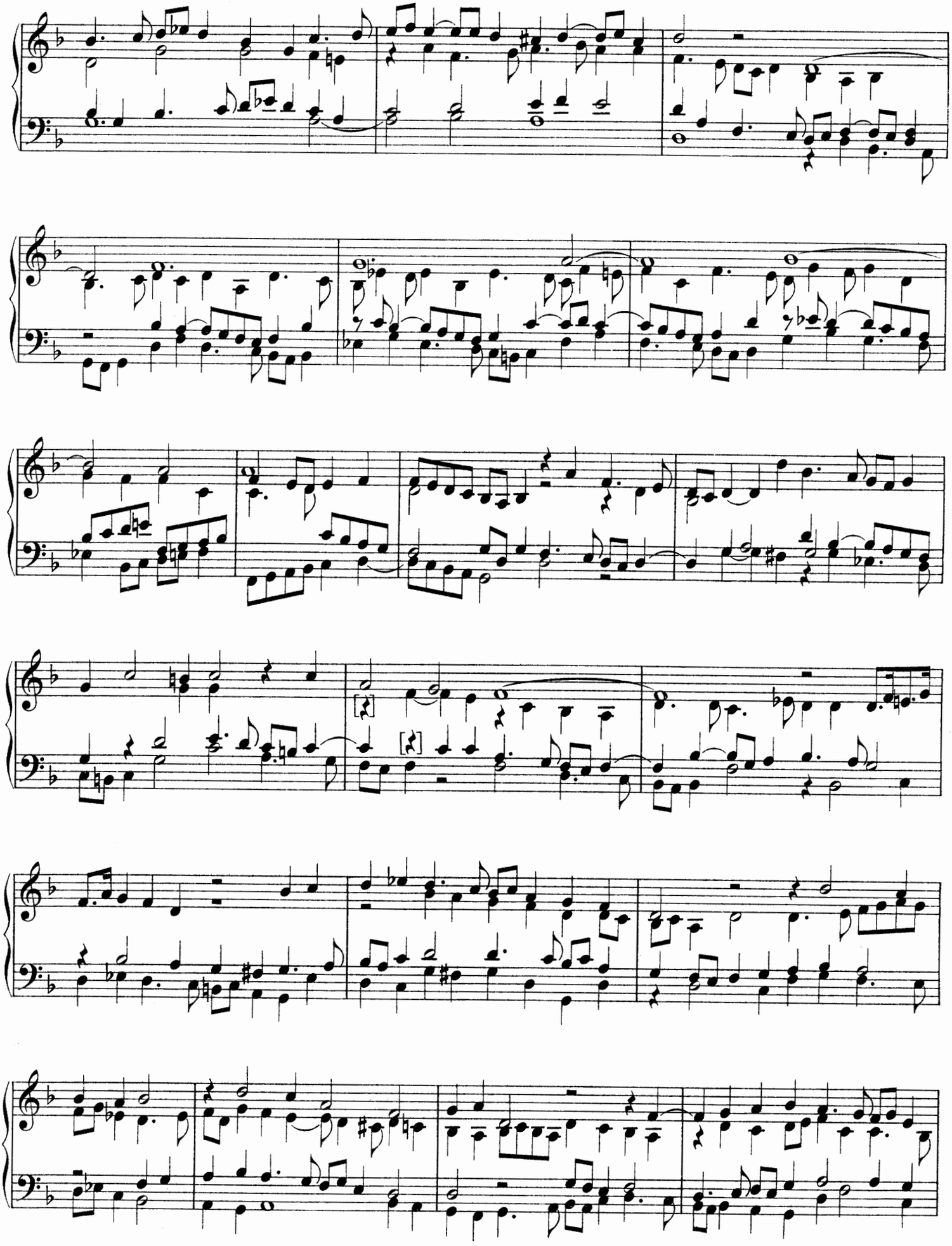


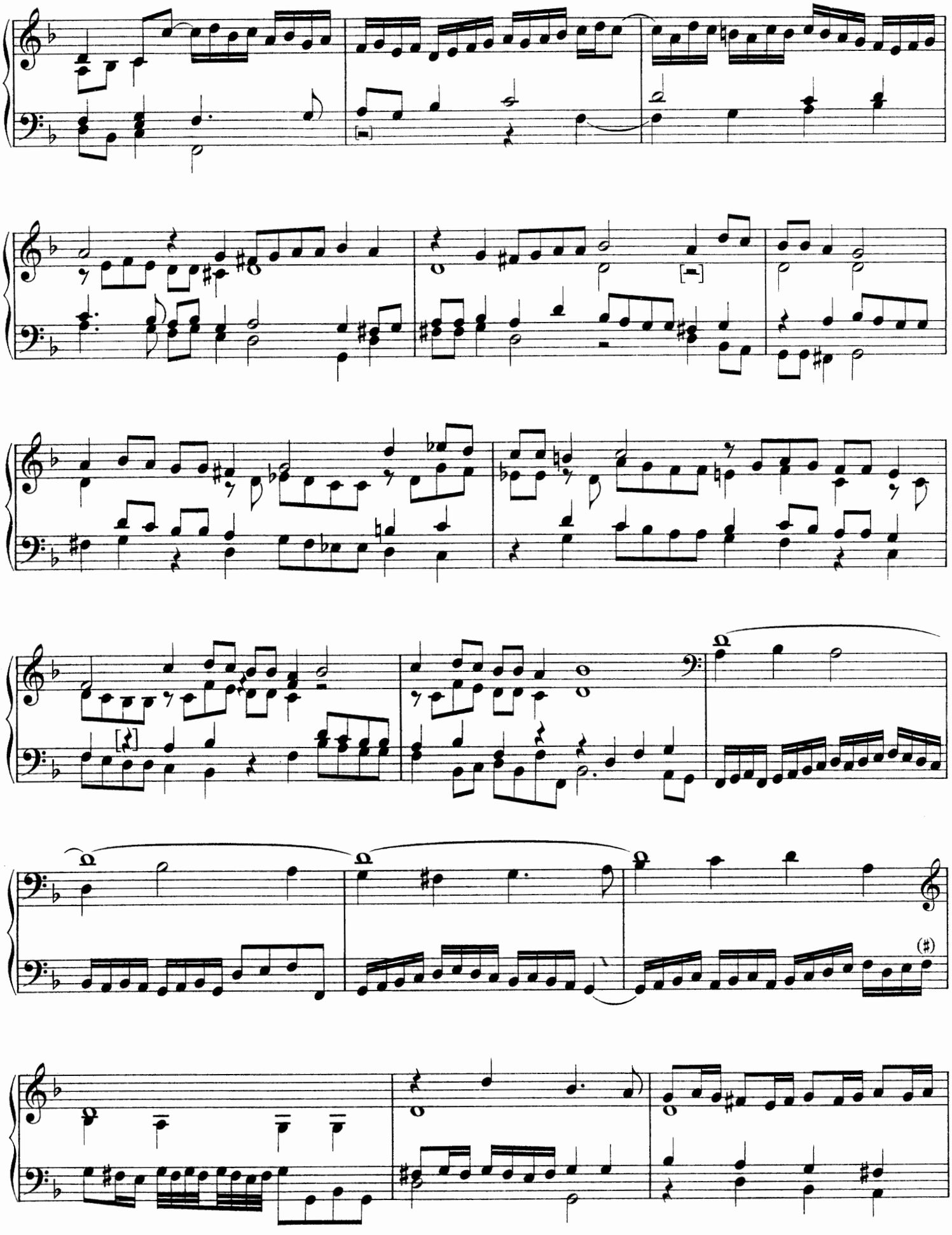


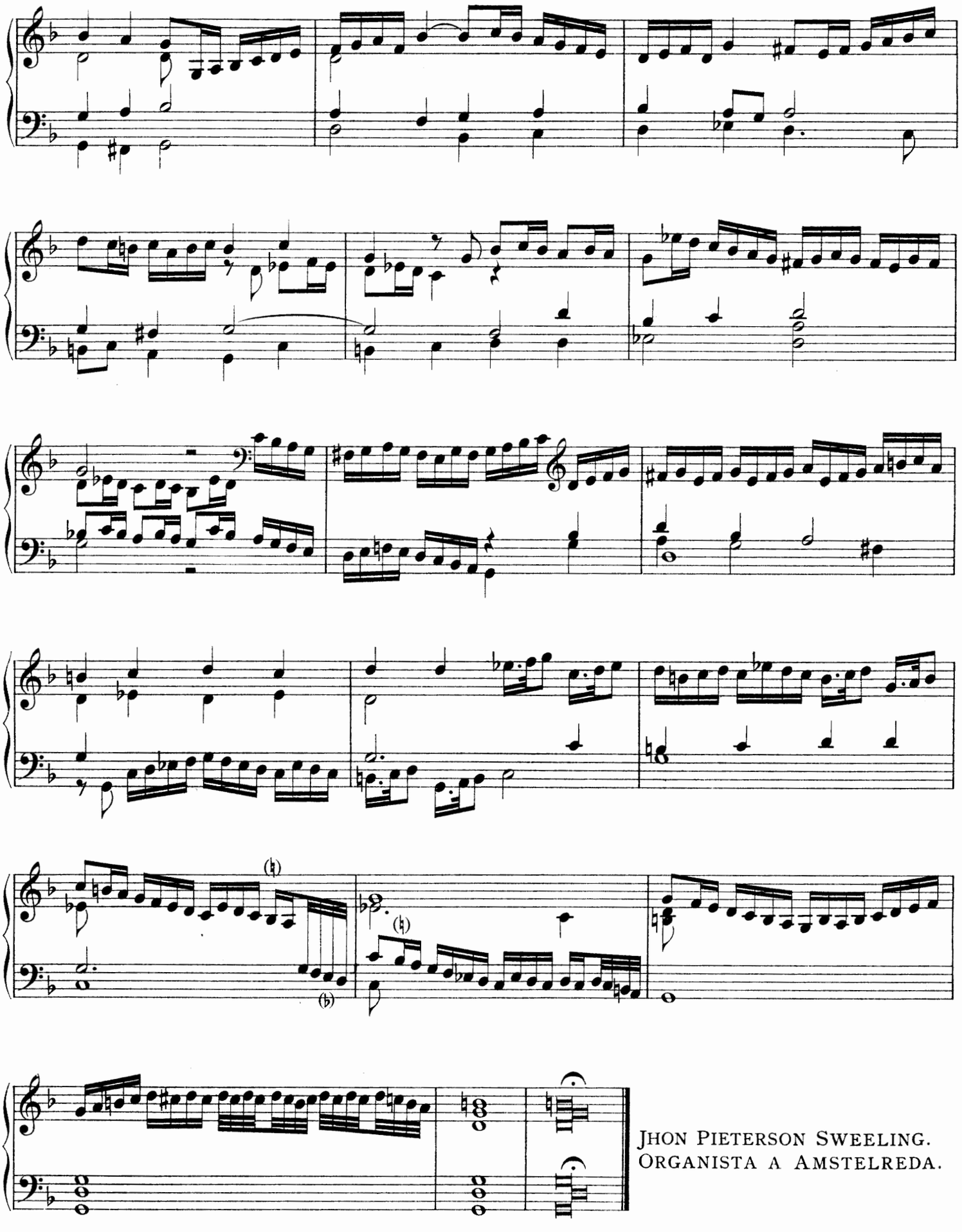


* This tie is not in the M.S.
Dieser Bogen steht nicht in der Handschrift.


R. H.



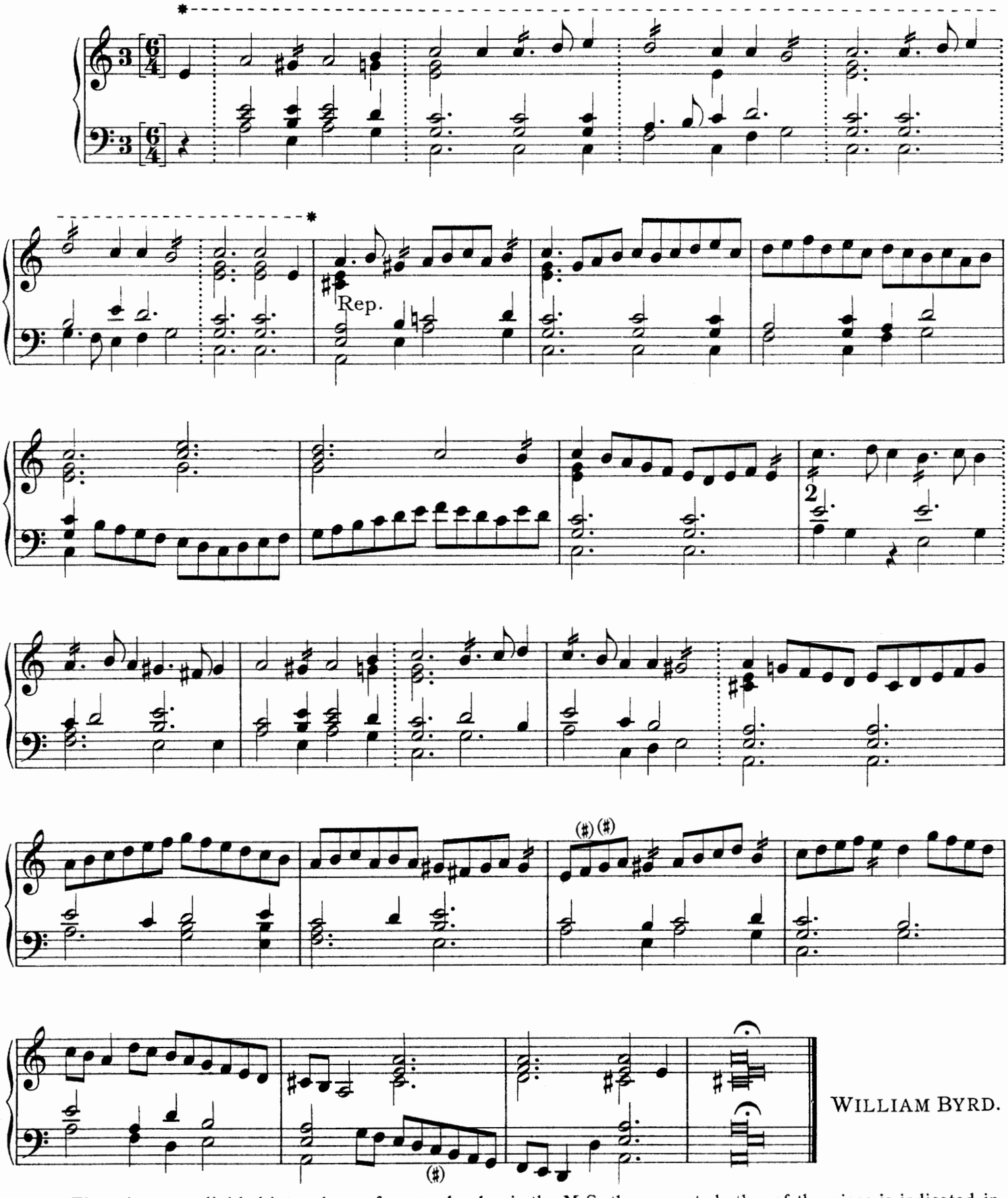




JHON PIETERSON SWEELING.
ORGANISTA A AMSTELREDA.

[CCXVIII.]
Coranto.

WILLIAM BYRD.



WILLIAM BYRD.

---- These bars are divided into 3 bars of unequal value in the M.S.; the correct rhythm of the piece is indicated in the subsequent portion.
Diese Takte sind in der Handschrift in drei Takte von ungleichem Werth eingetheilt; der richtige Rhythmus des Stückes ist in dem nachfolgenden Theile angegeben.

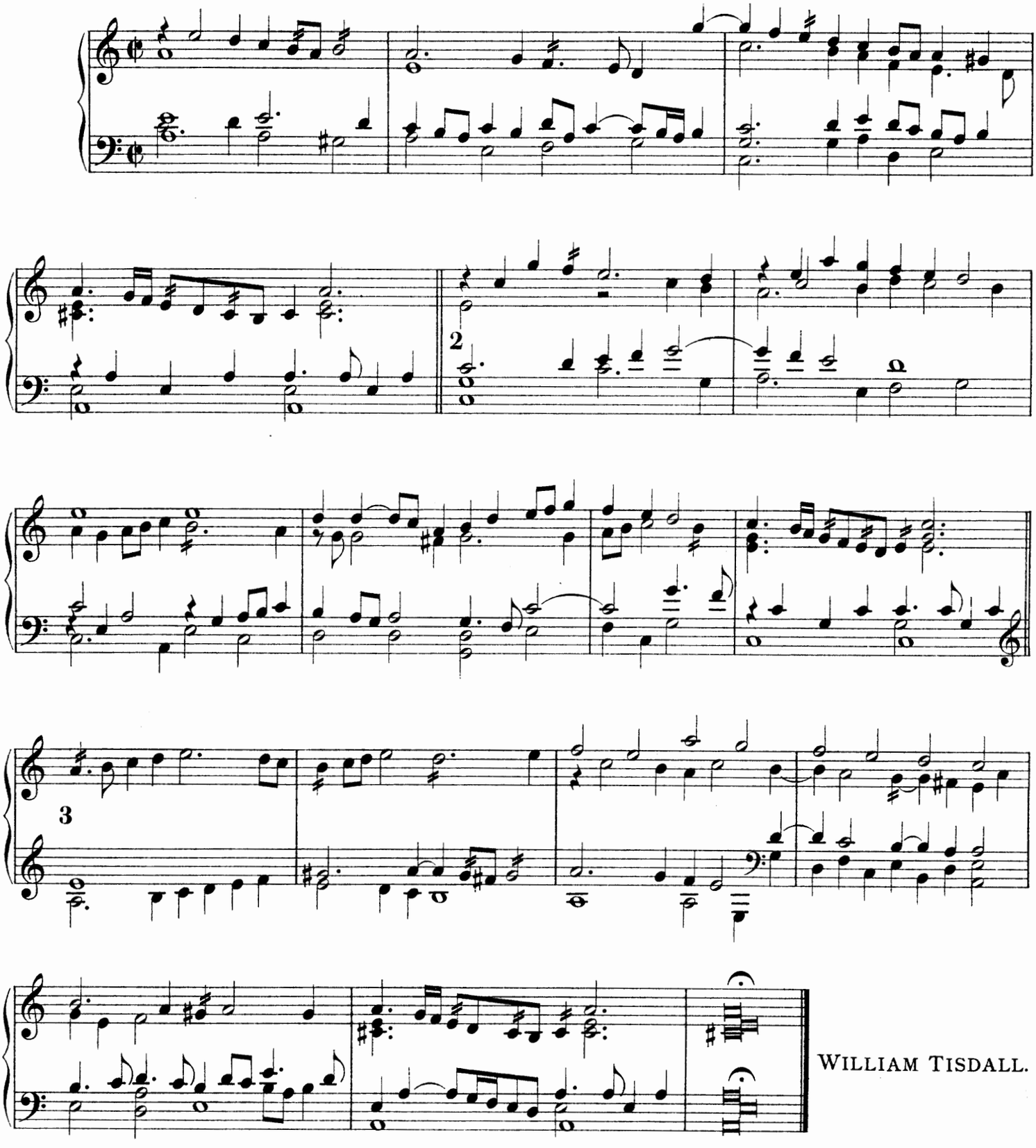
[CCXIX.]

Pavana.

Clement Cottõ.

3.

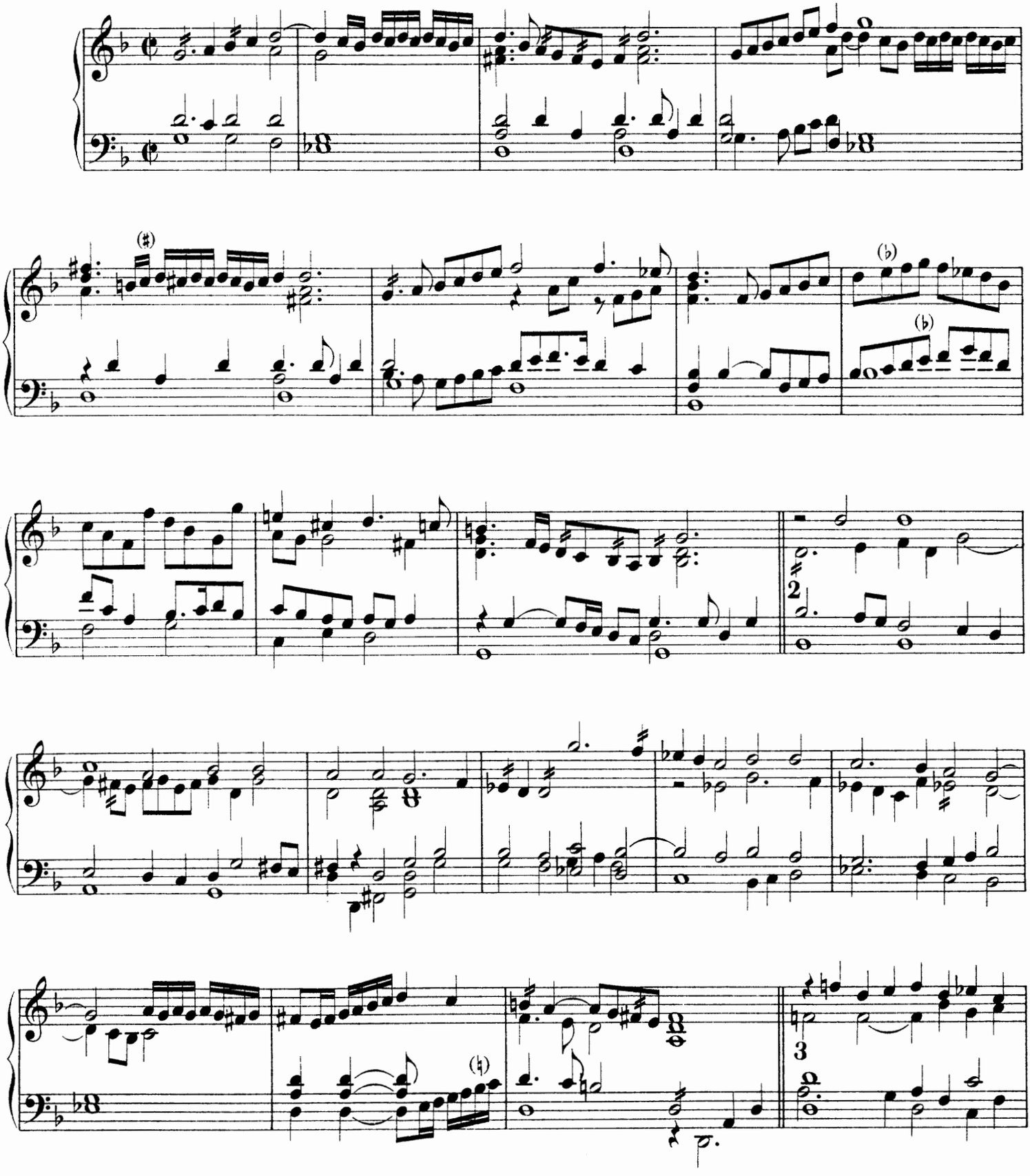
WILLIAM TISDALL.

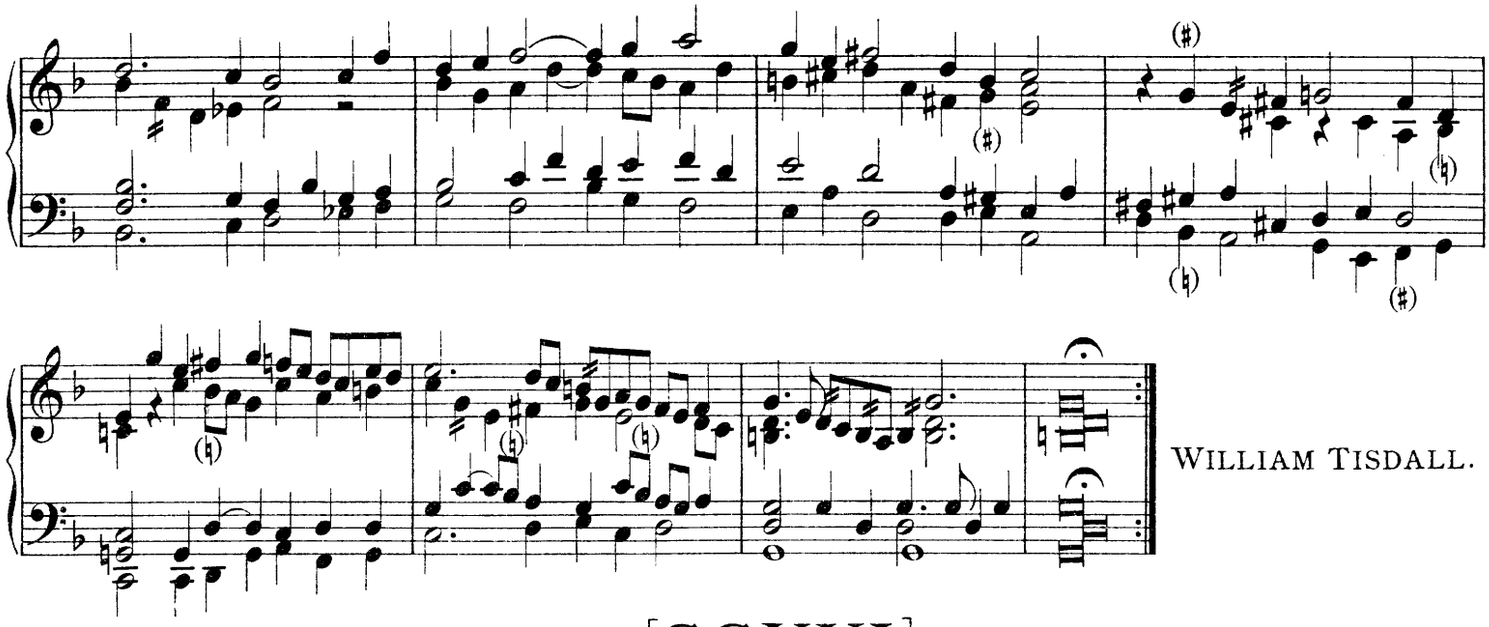


WILLIAM TISDALL.

[CCXX.]
Pavana.
4.

WILLIAM TISDALL.

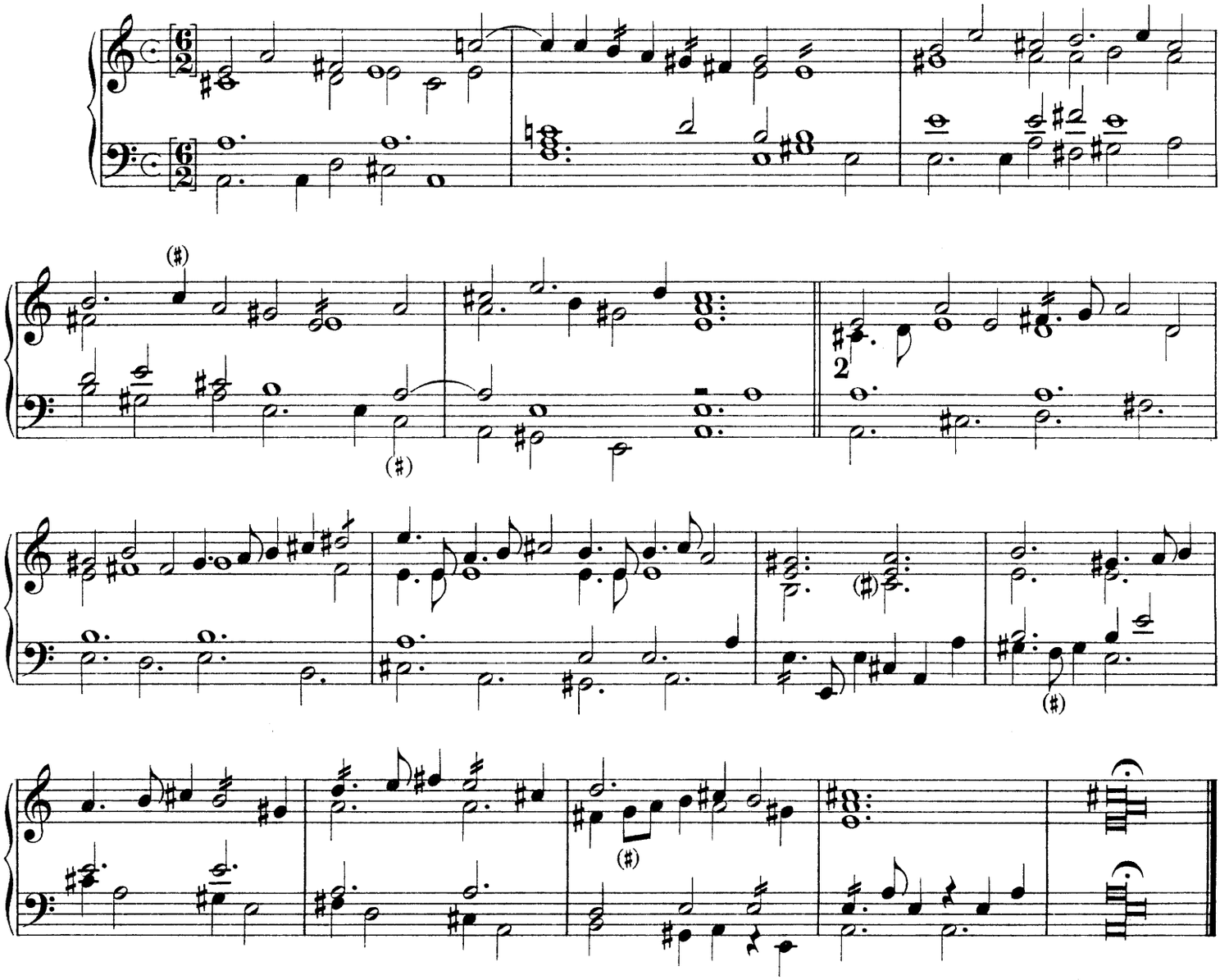




WILLIAM TISDALL.

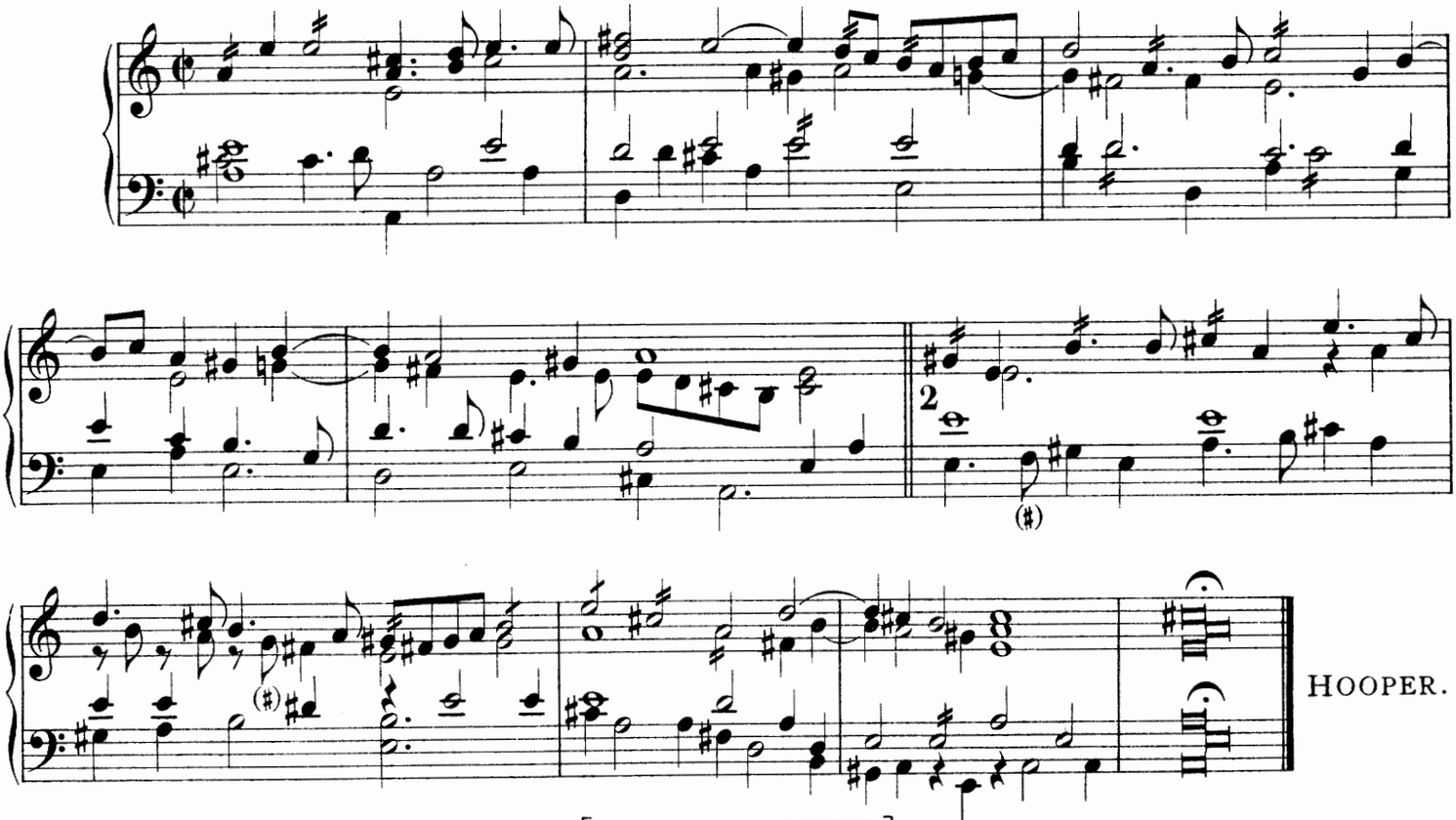
[CCXXI.]
Coranto.

ANON.



[CCXXII.]
Alman.

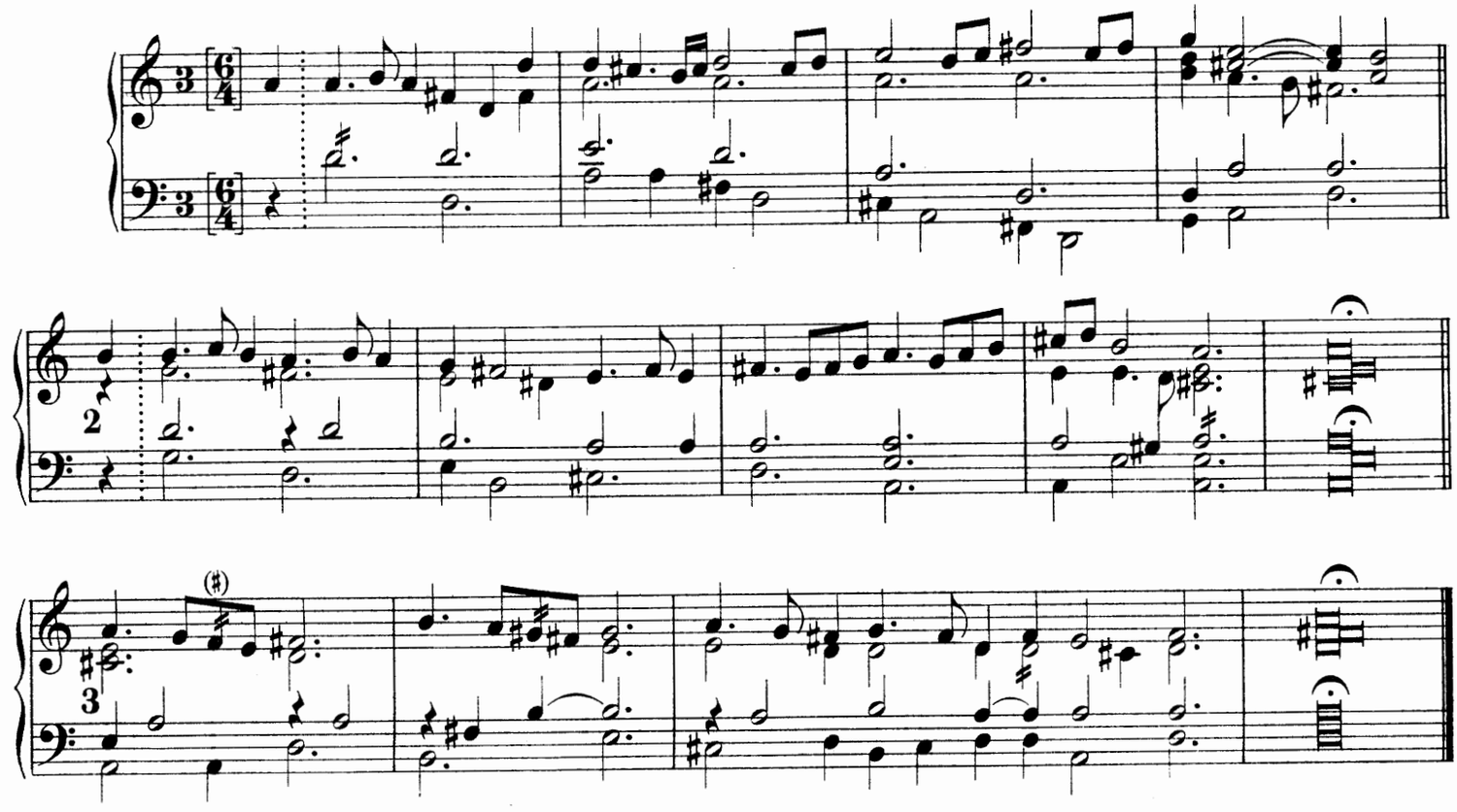
HOOPER.



HOOPER.

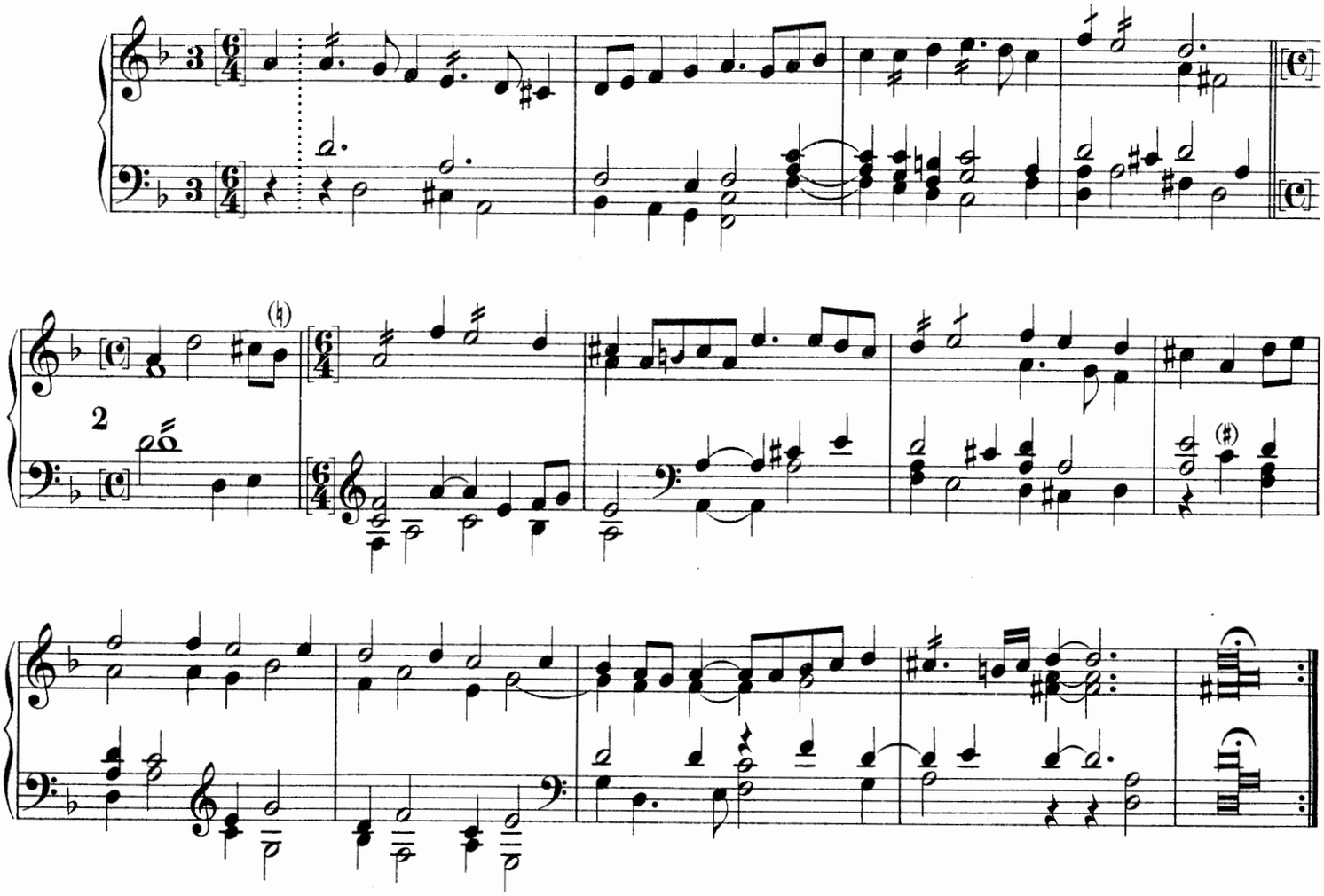
[CCXXIII.]
Corrãto.

ANON.



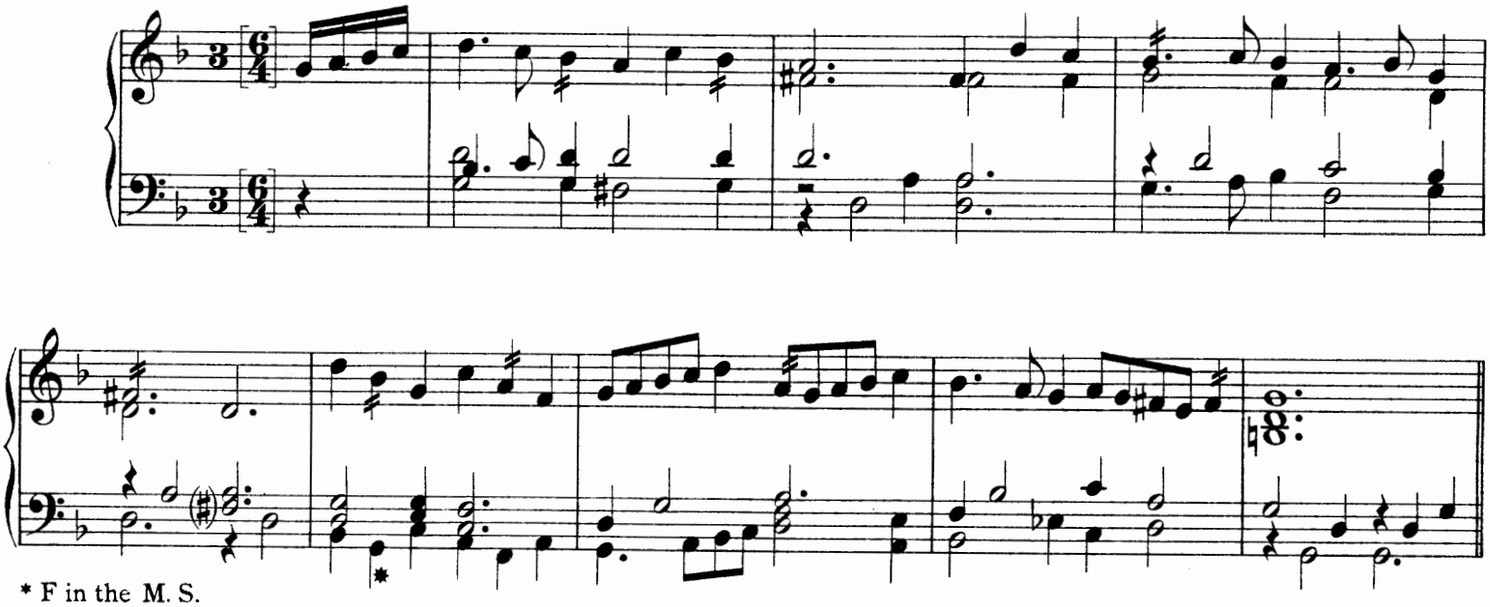
[CCXXIV.]
Corranto.

ANON.

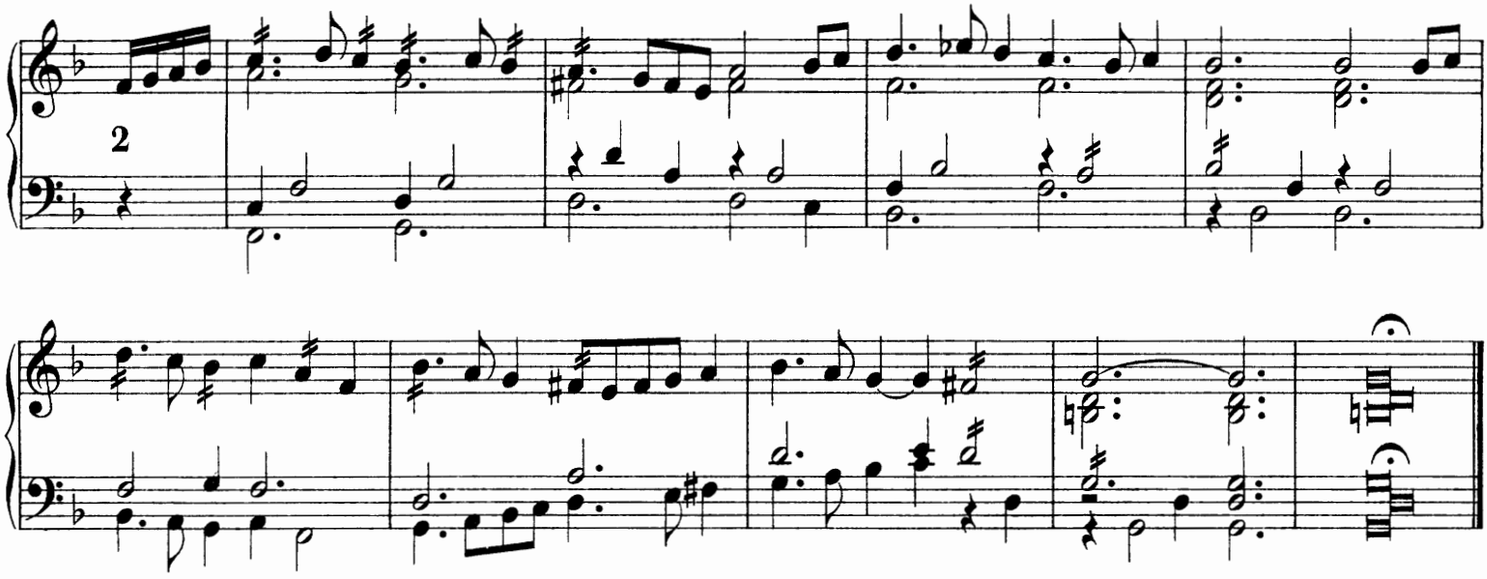


[CCXXV.]
Corrãto.

ANON.

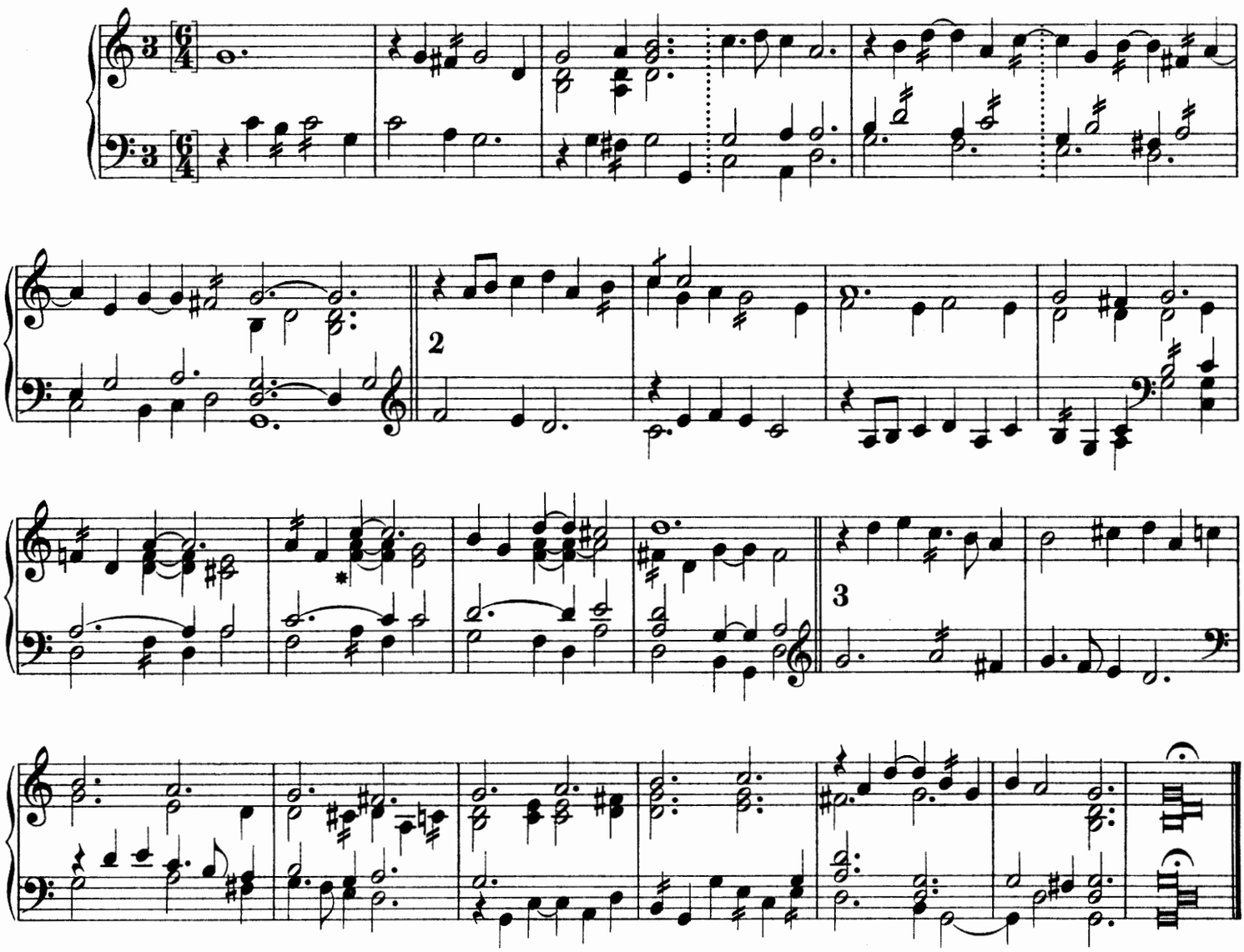


* F in the M. S.
F in der Handschrift.



[CCXXVI.]
Corrãto.

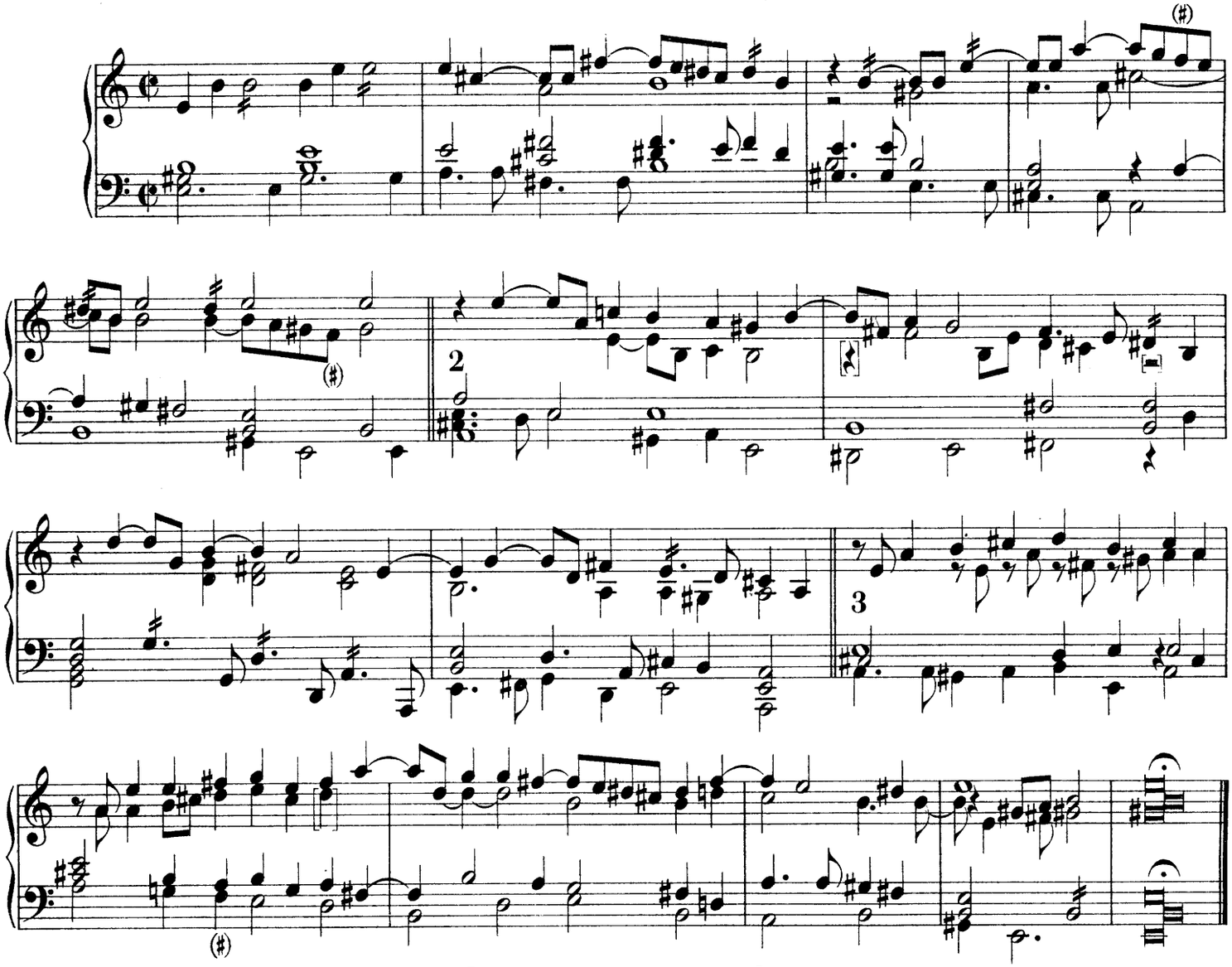
ANON.



* For this A and F appear G and E in the M.S.
Statt diesen A und F stehen in der Handschrift G und E.

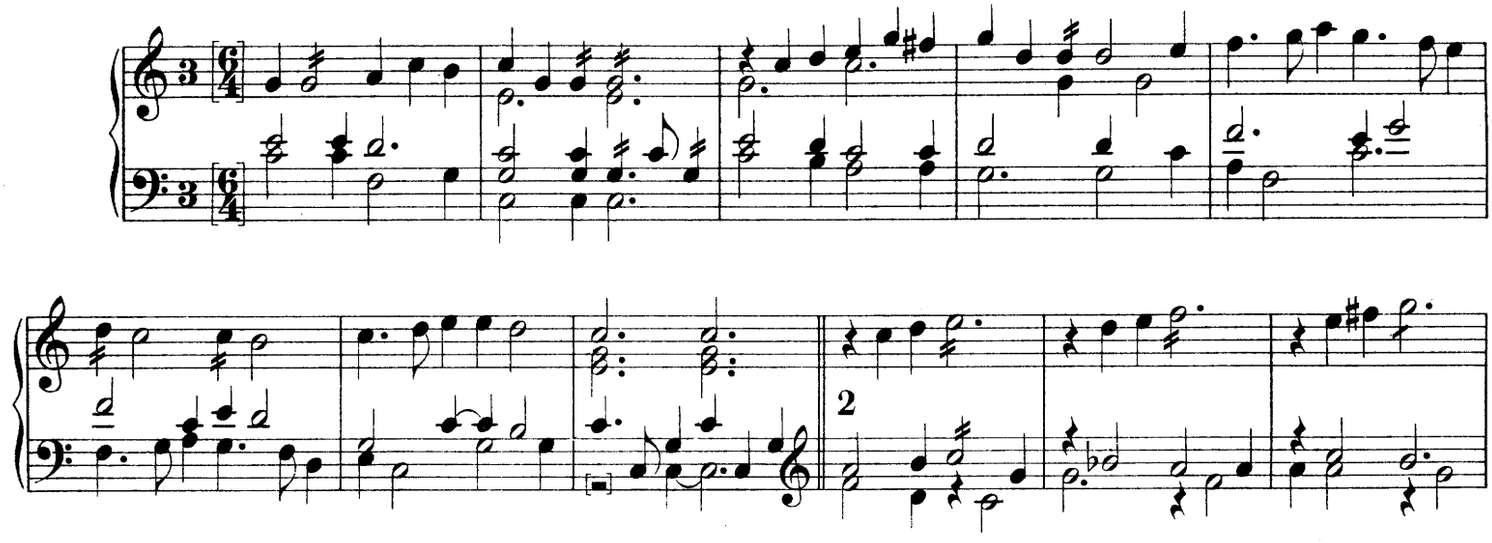
[CCXXVII.]
Alman.

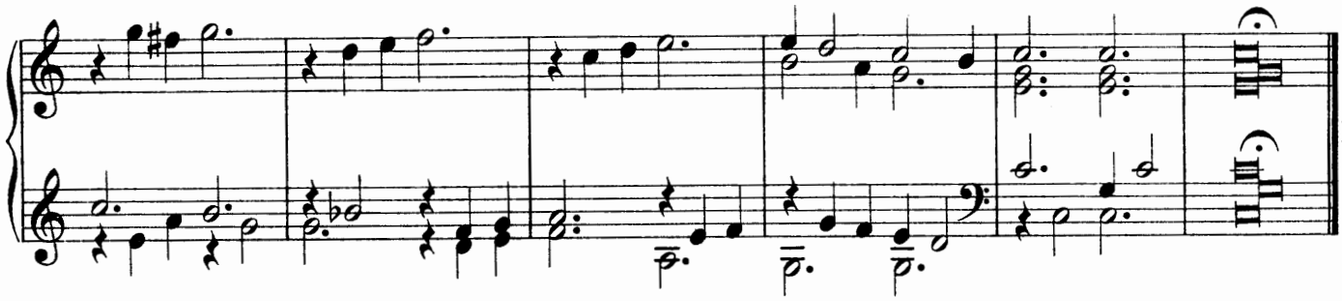
ANON.



[CCXXVIII.]
Corranto.

HOOPER.

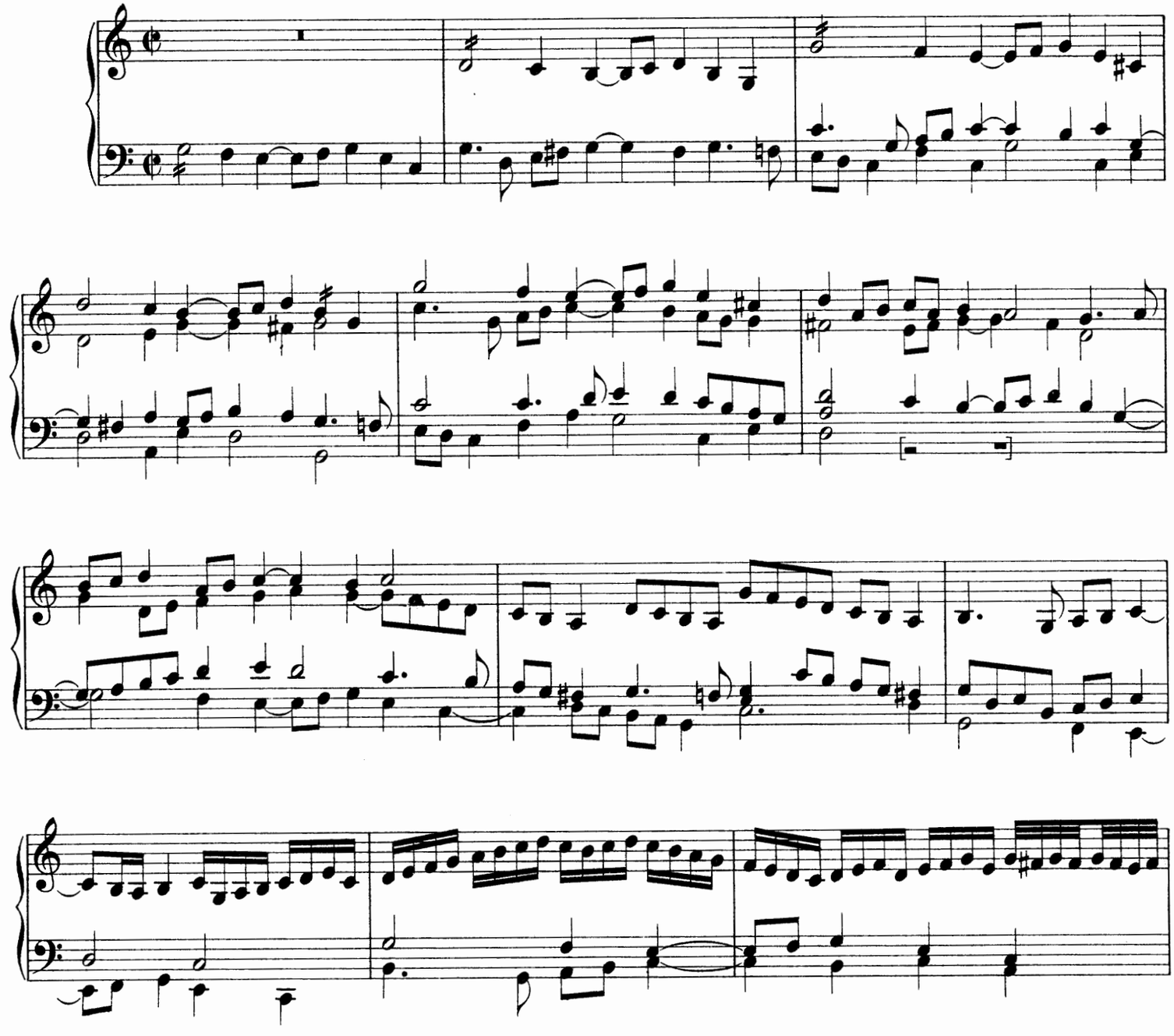


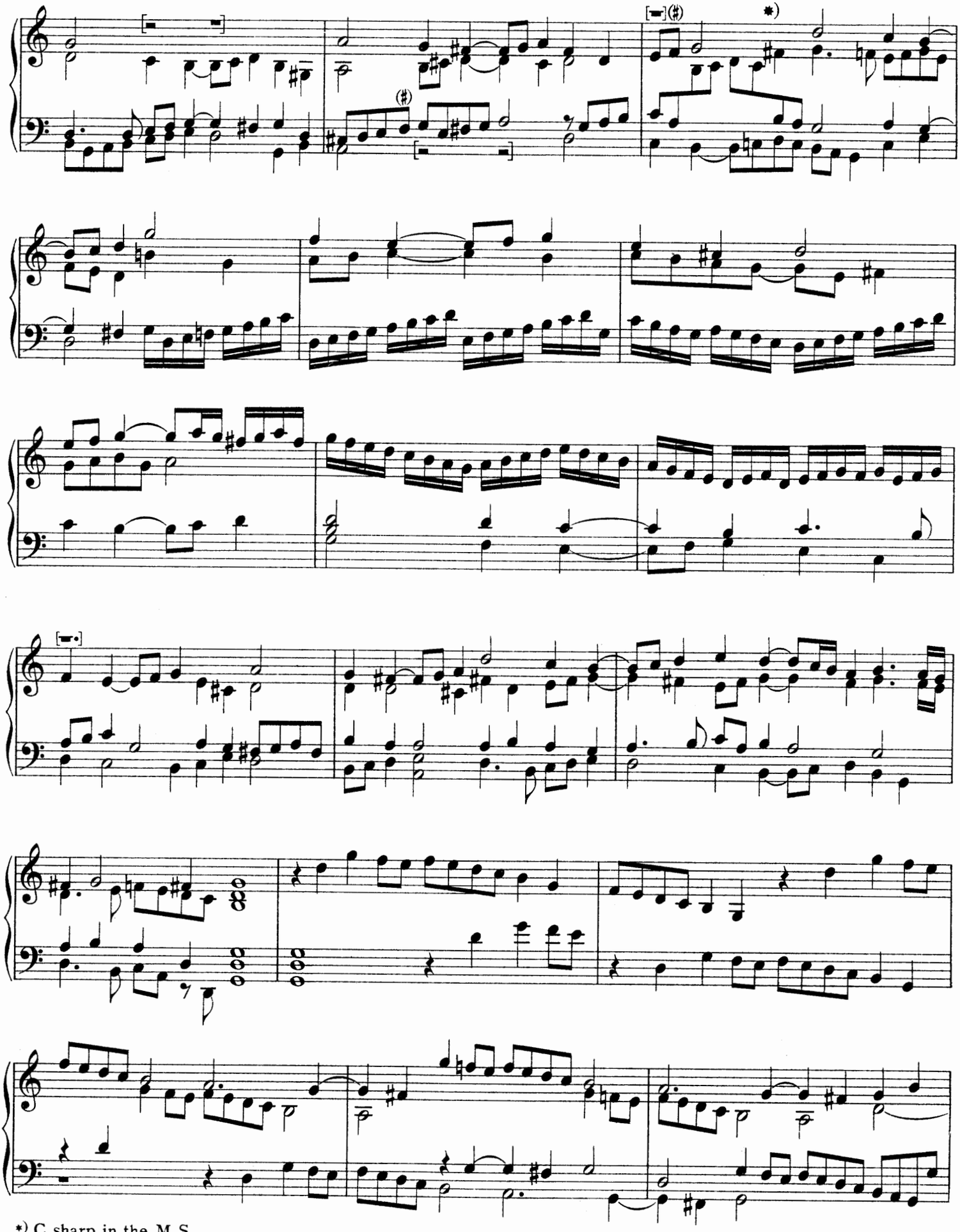


HOOPER.

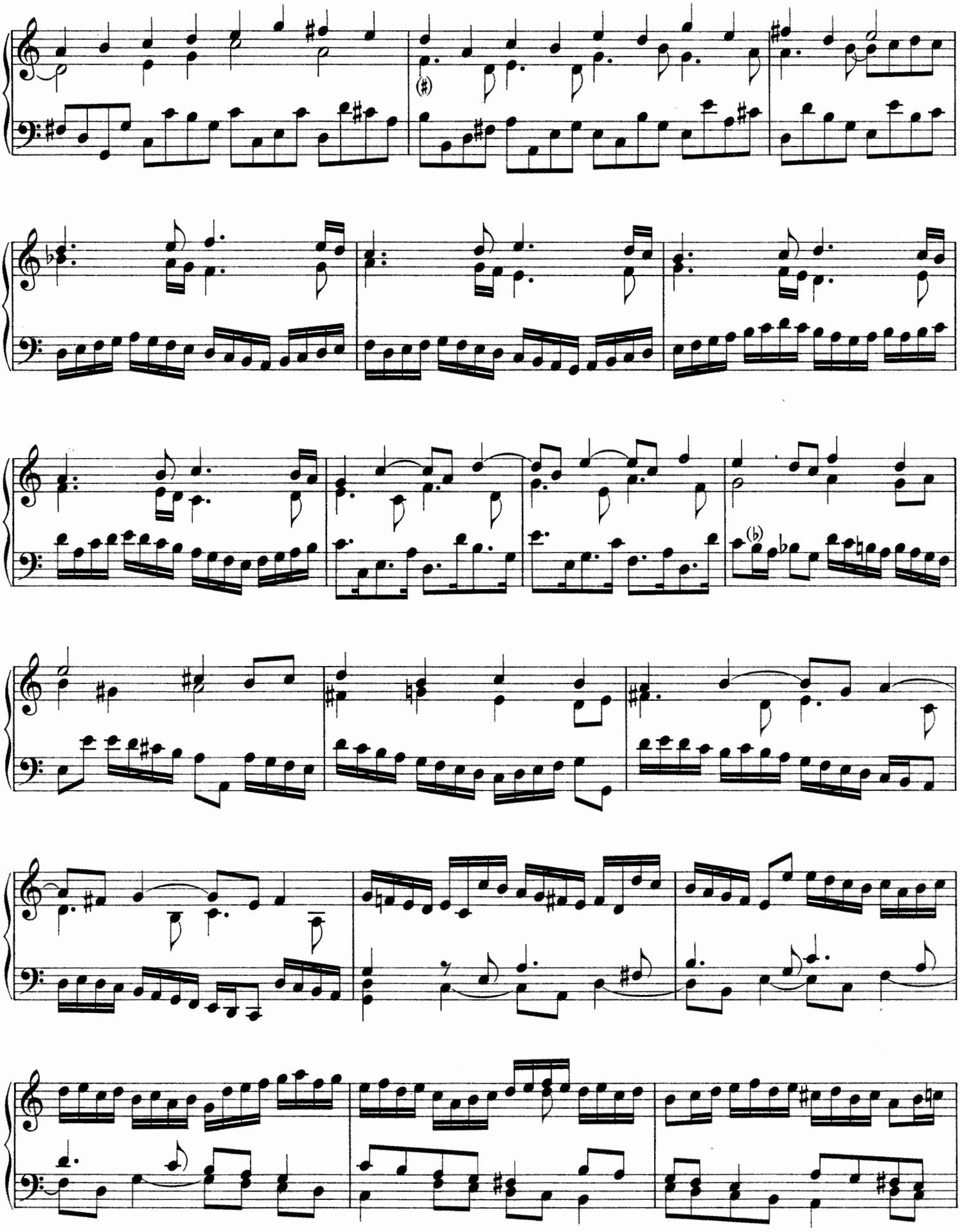
[CCXXIX.]
Fantasia.
20.

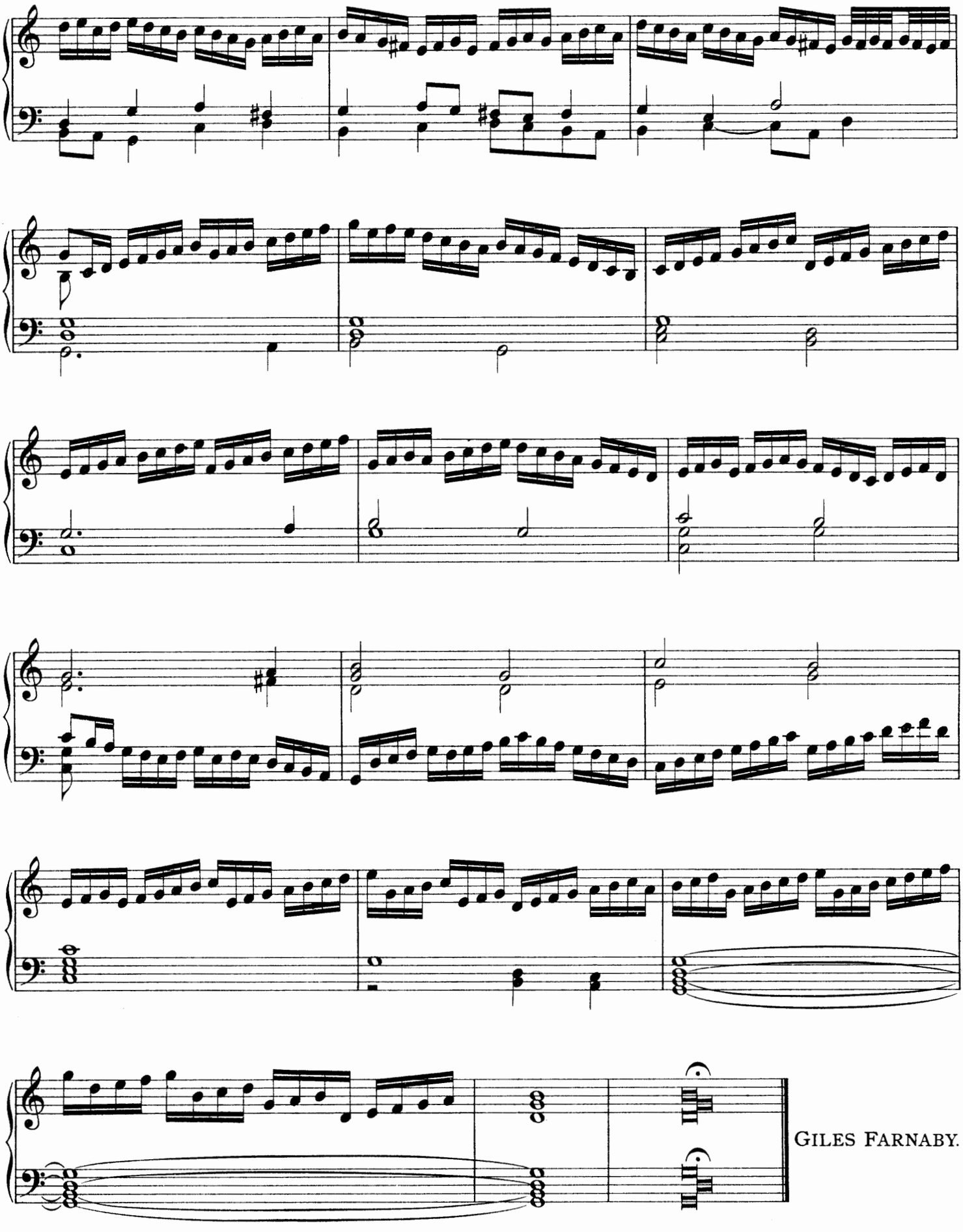
GILES FARNABY.





*) C sharp in the M.S.
Cis in der Handschrift.

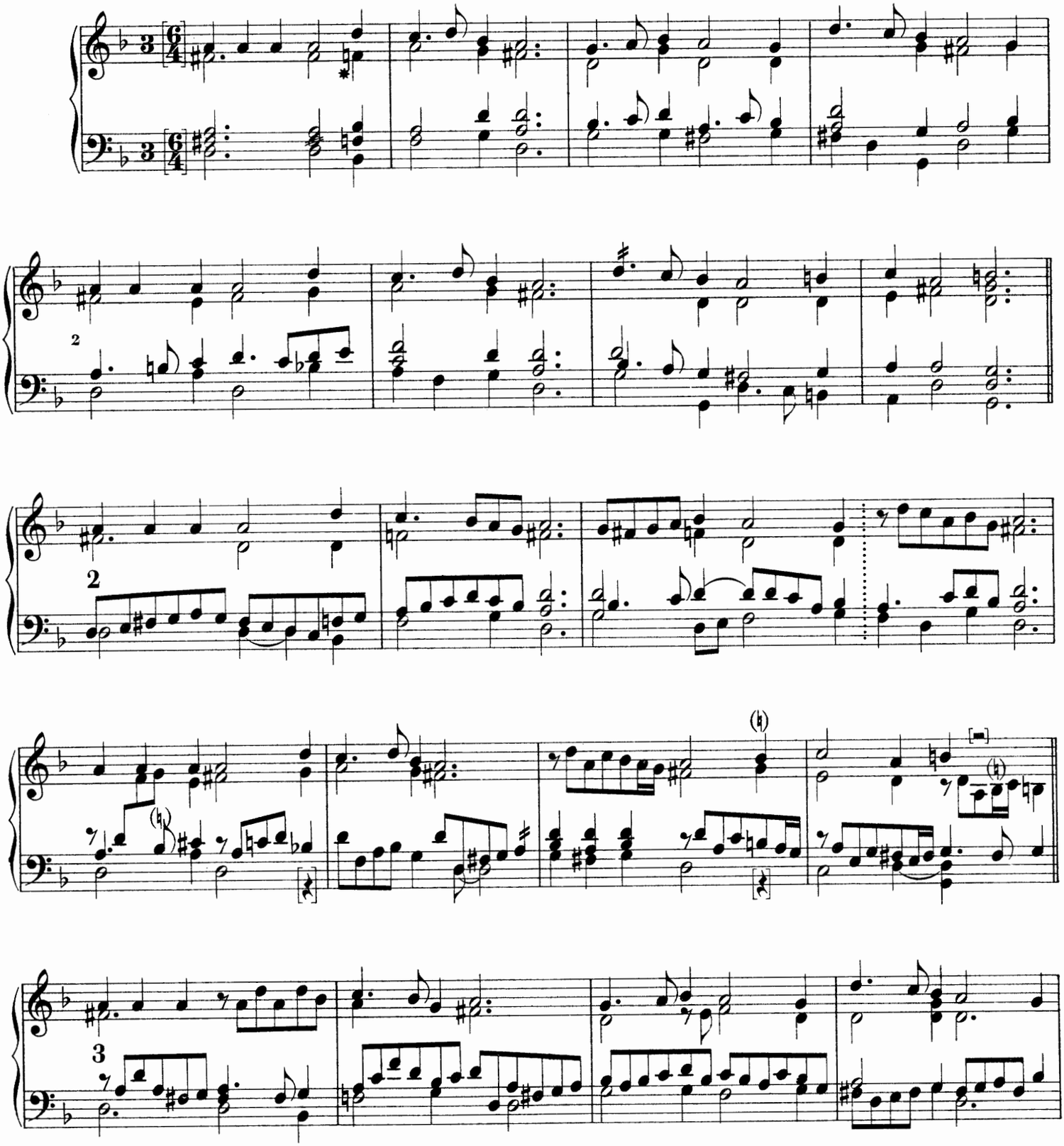




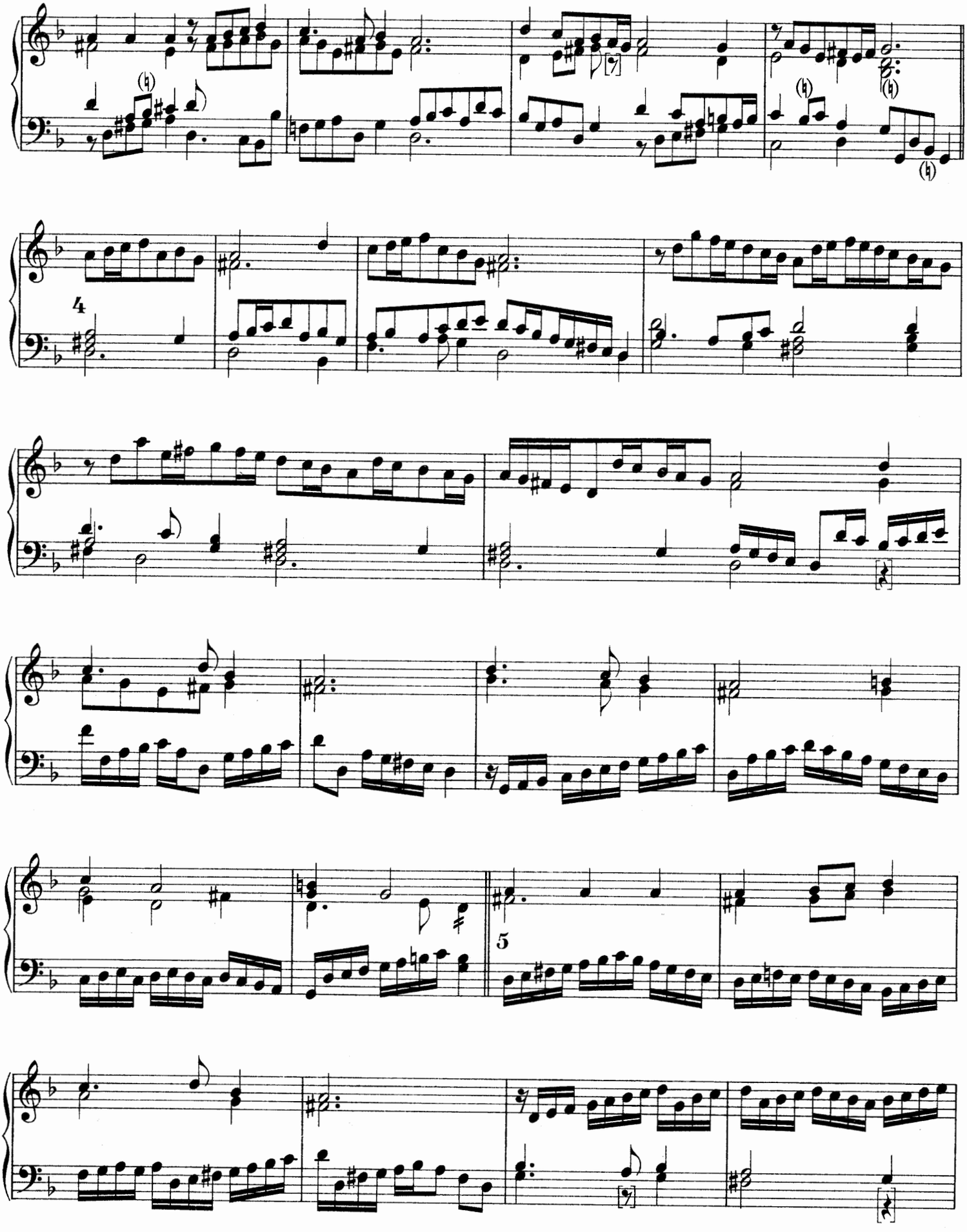
GILES FARNABY.

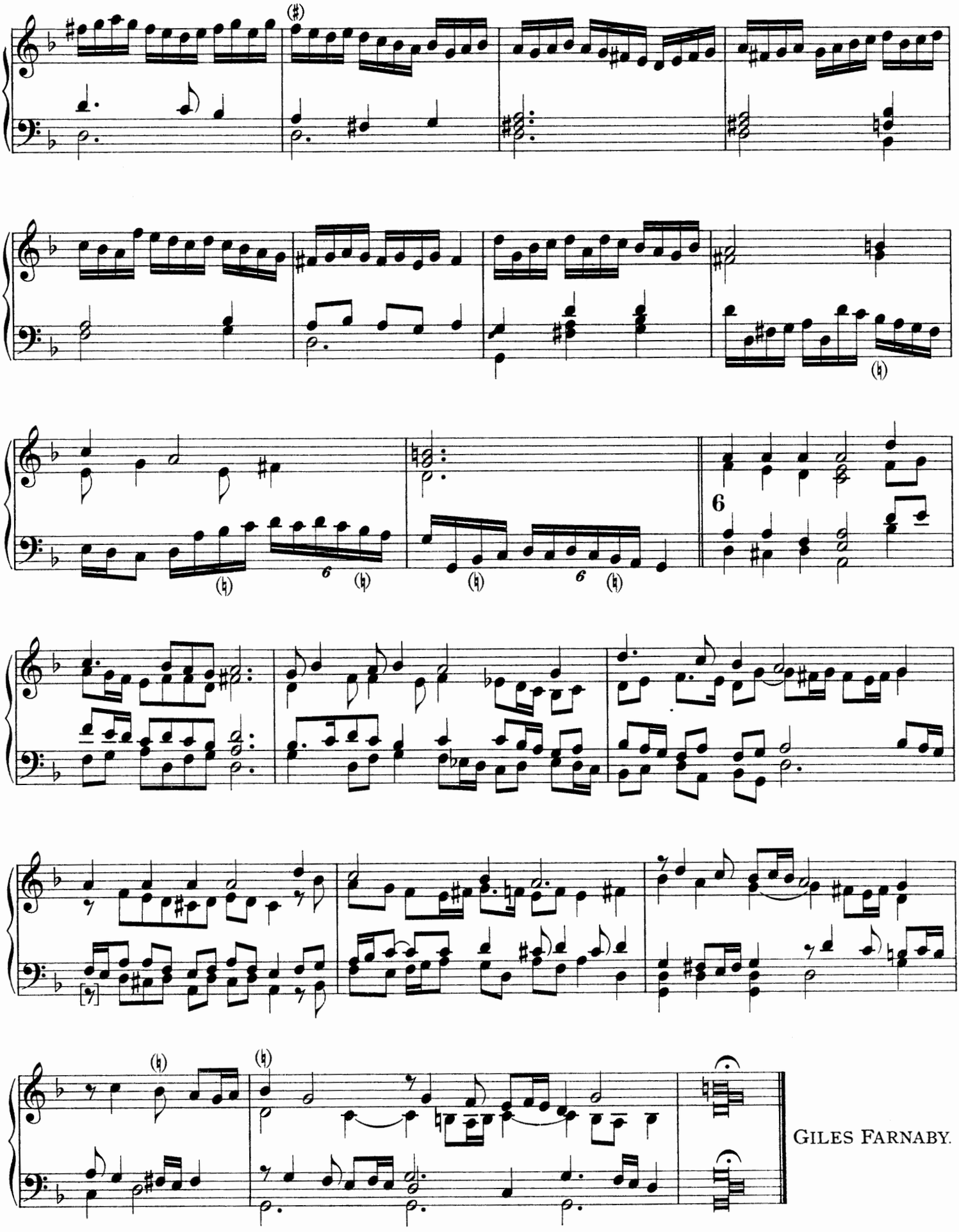
[CCXXX.]
Loth to Depart.
21.

GILES FARNABY.



* G in the M.S.
G in der Handschrift.

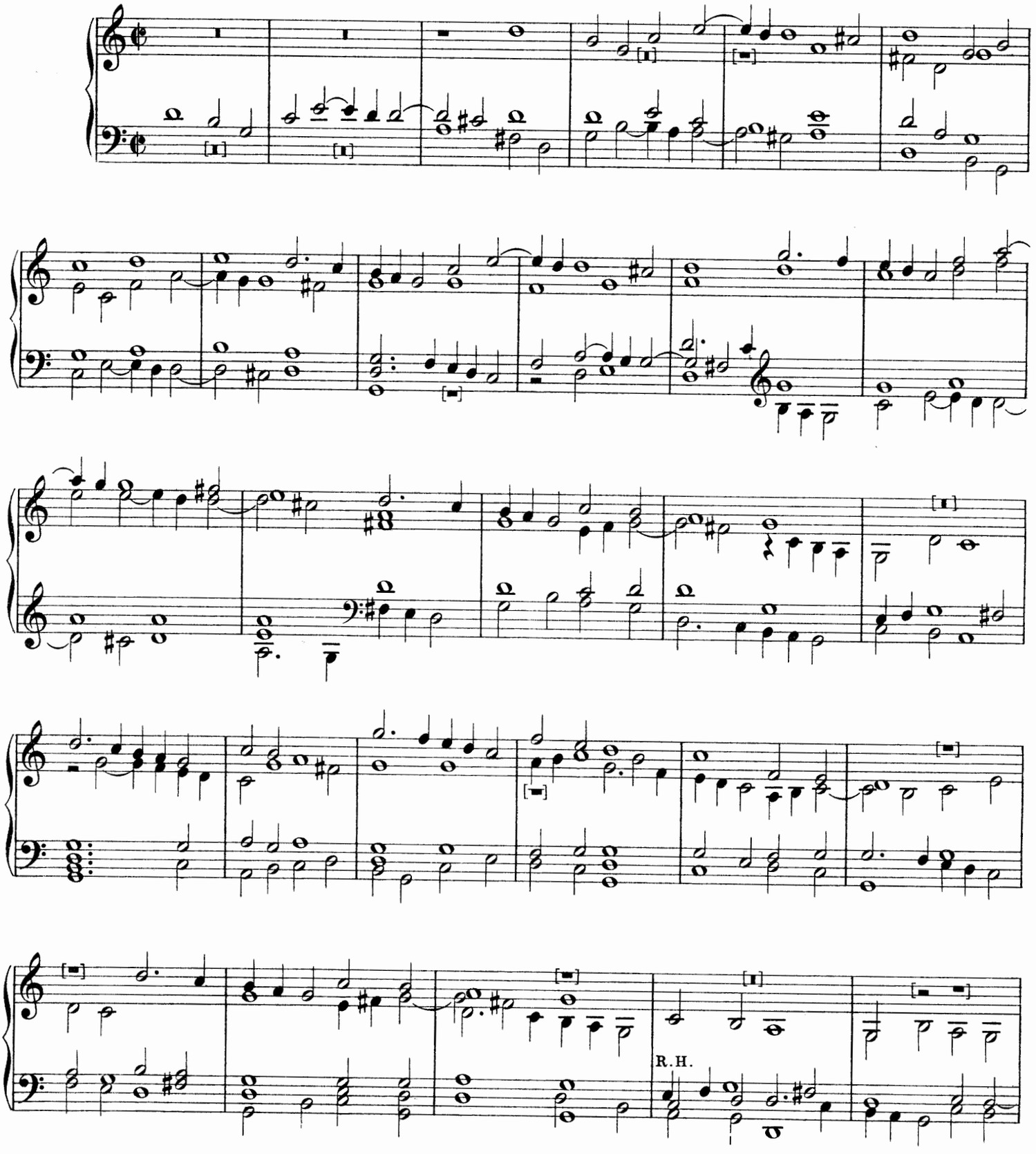


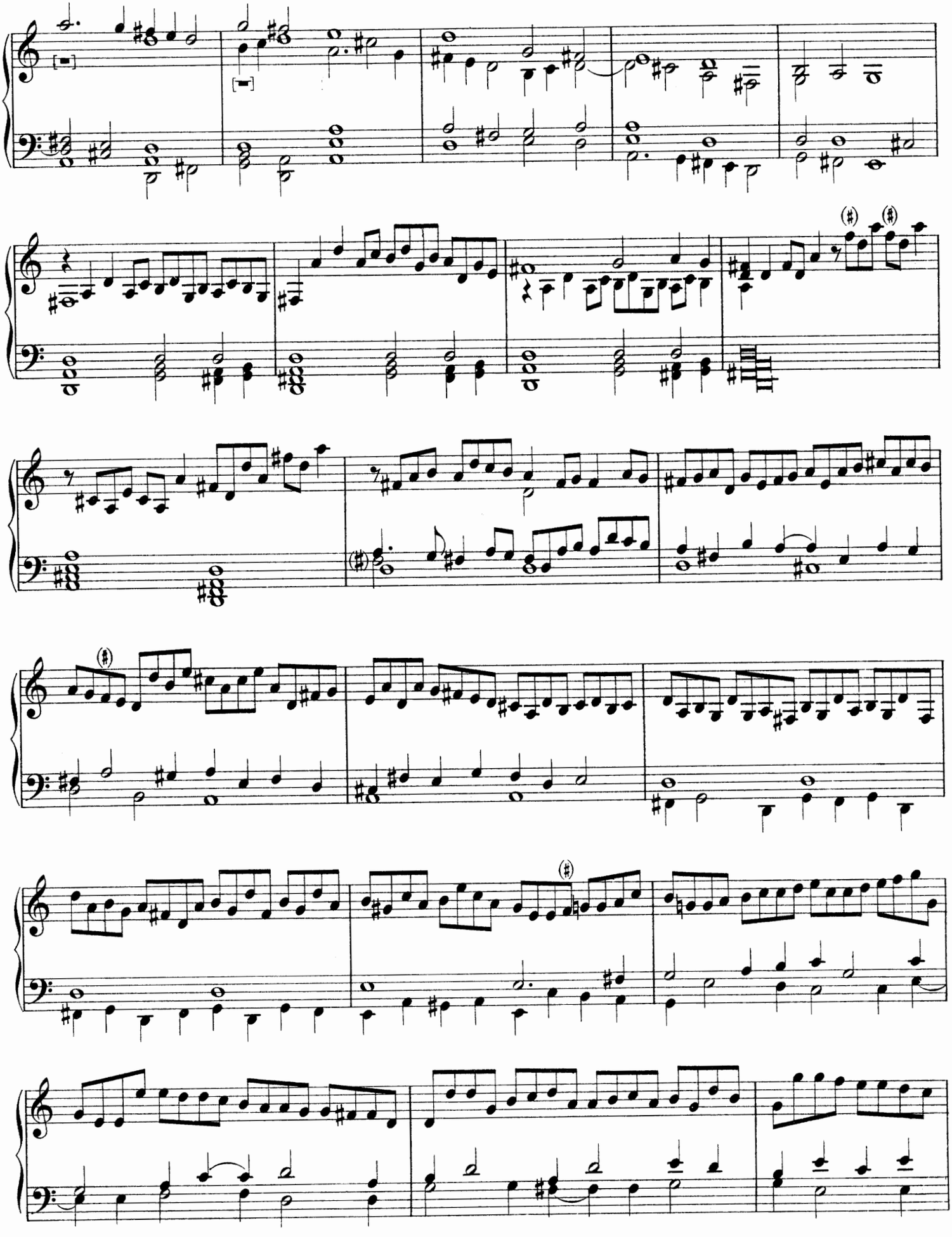


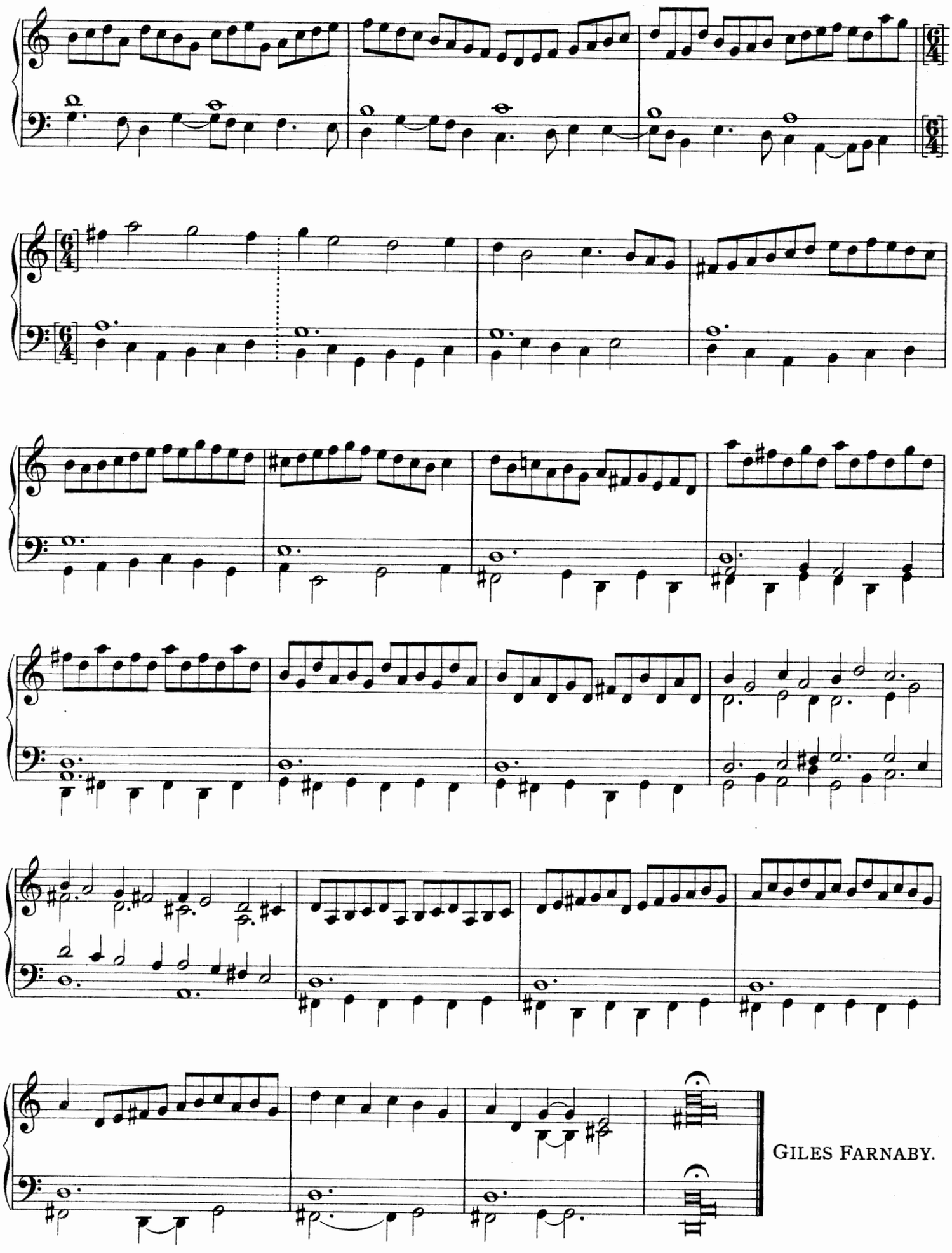
GILES FARNABY.

[CCXXXI.]
Fantasia.
22.

GILES FARNABY.





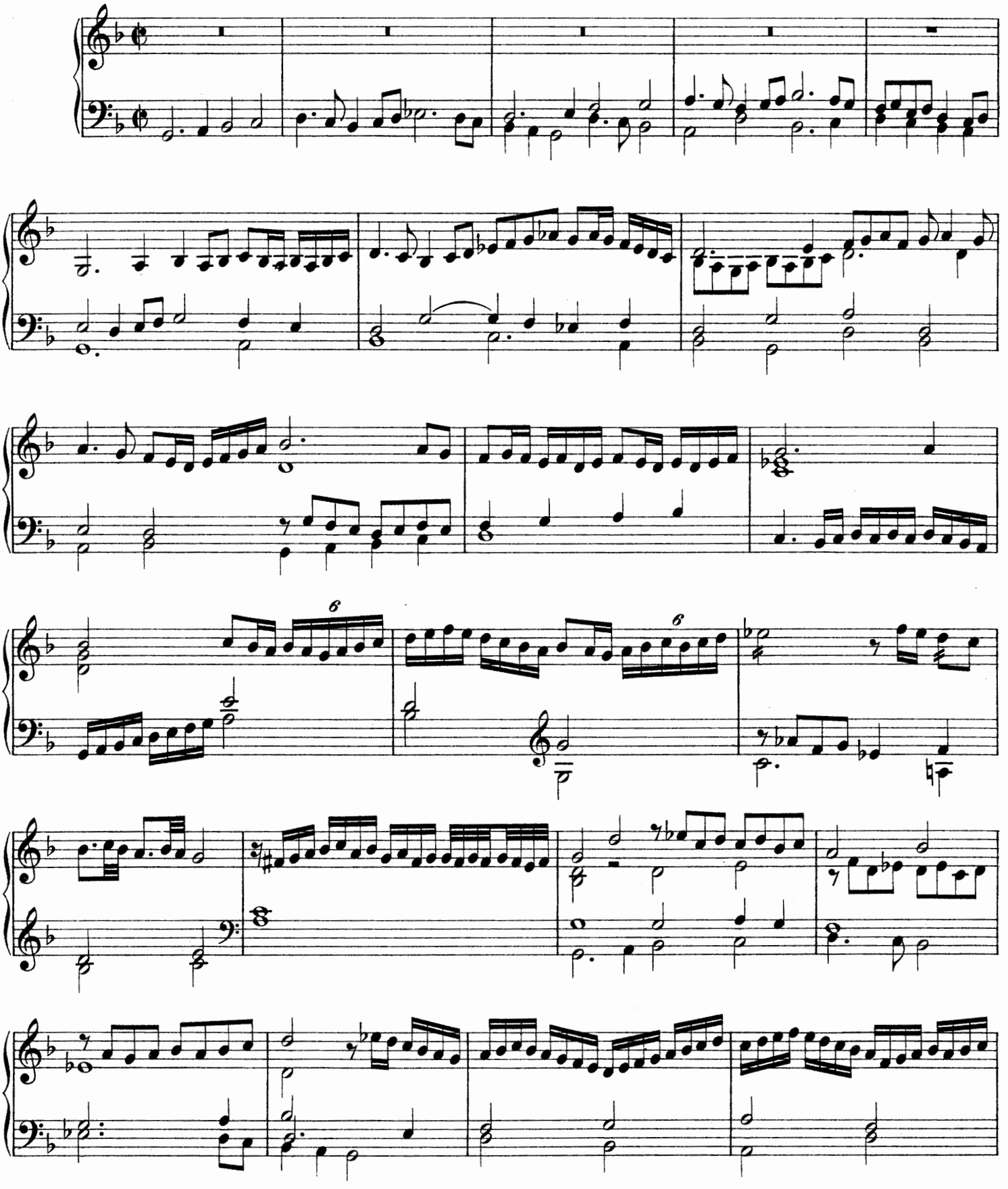


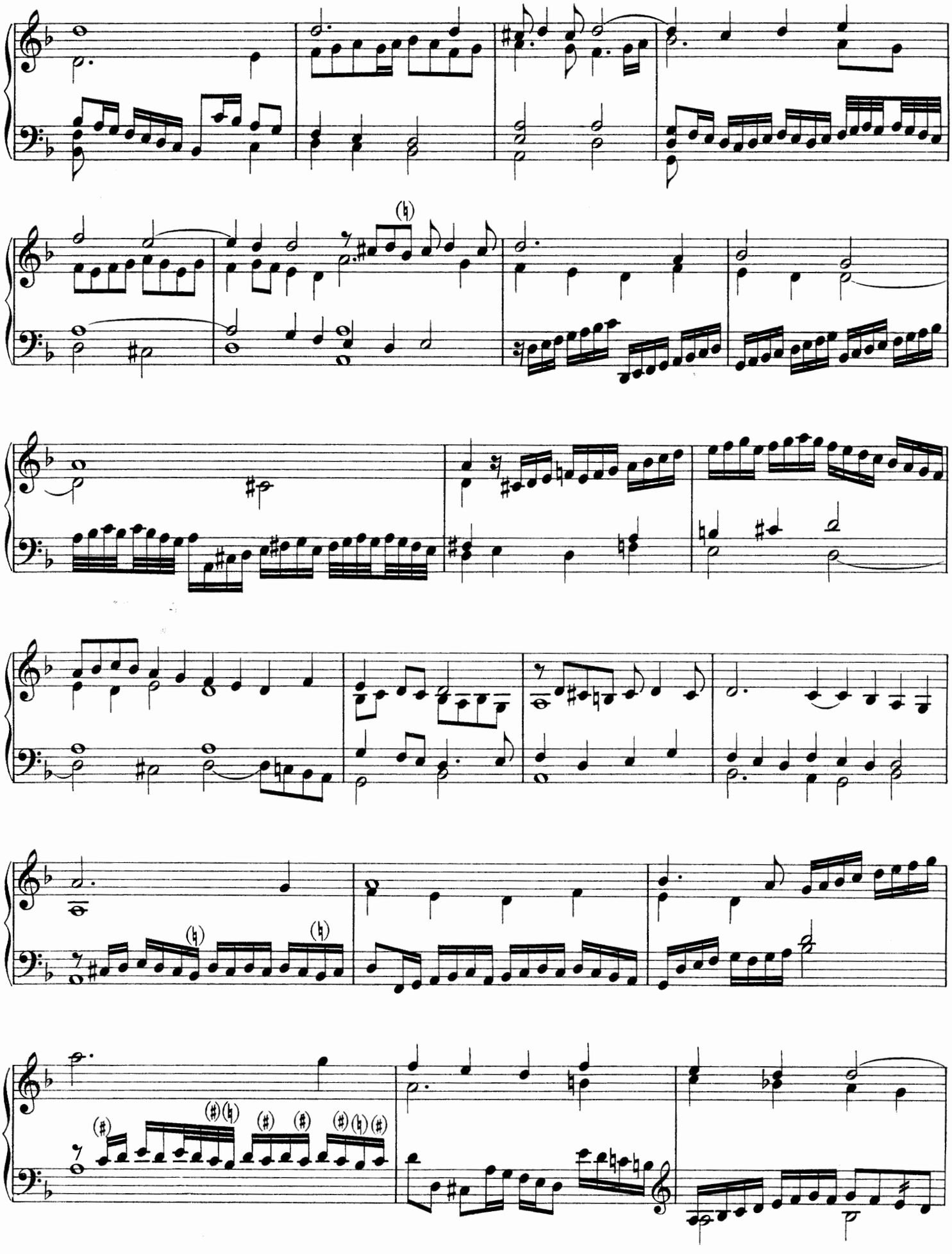
GILES FARNABY.

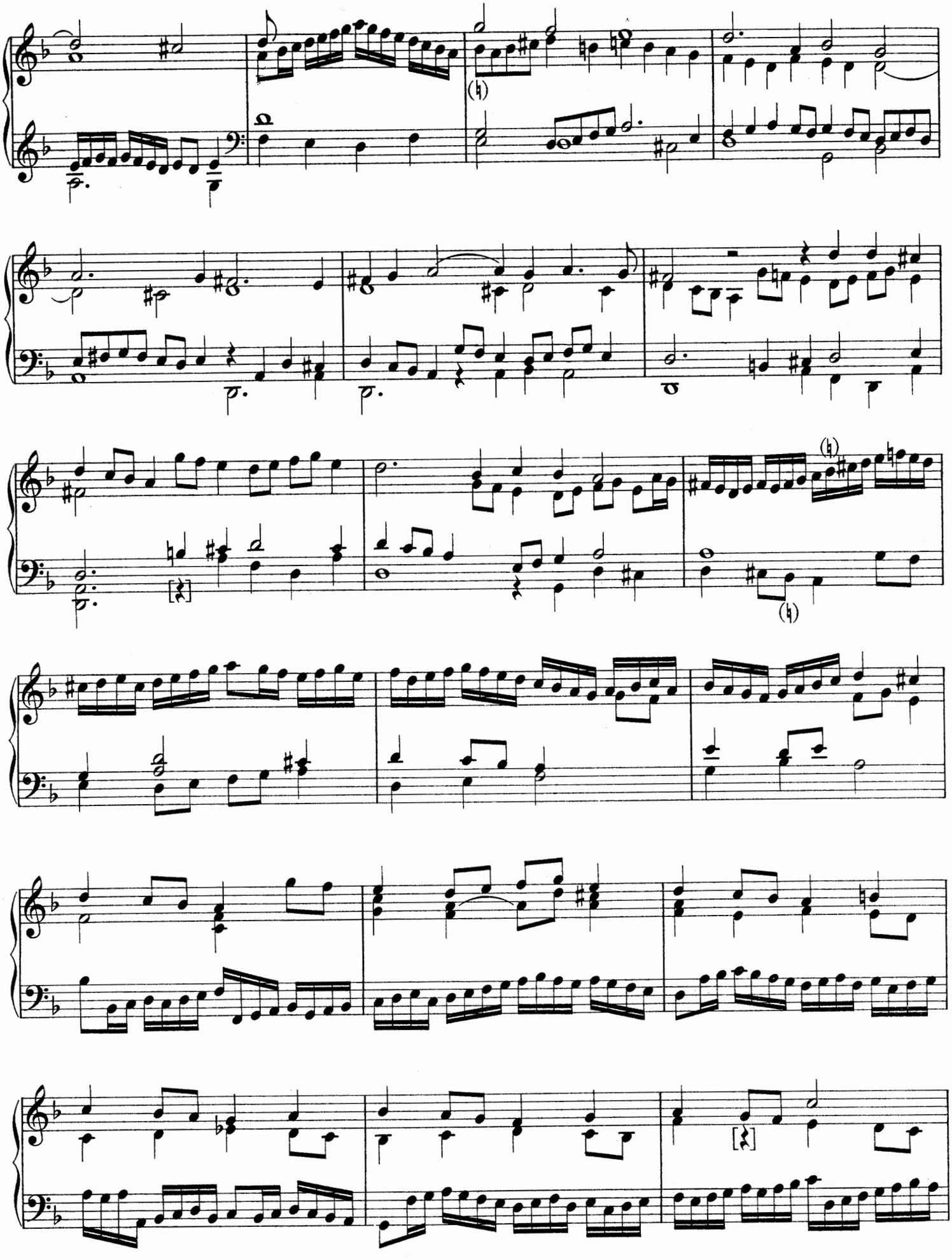
[CCXXXII.]

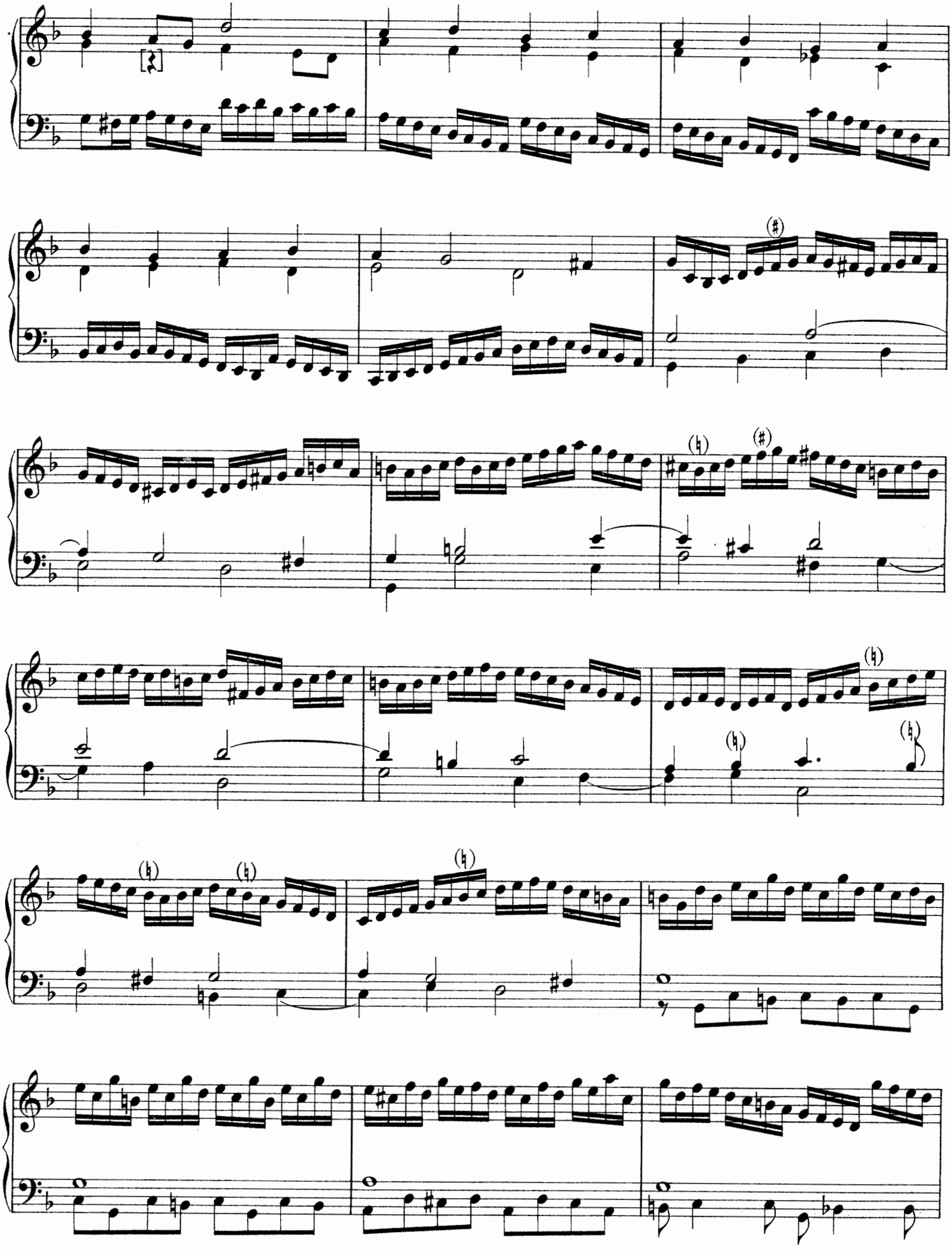
23.

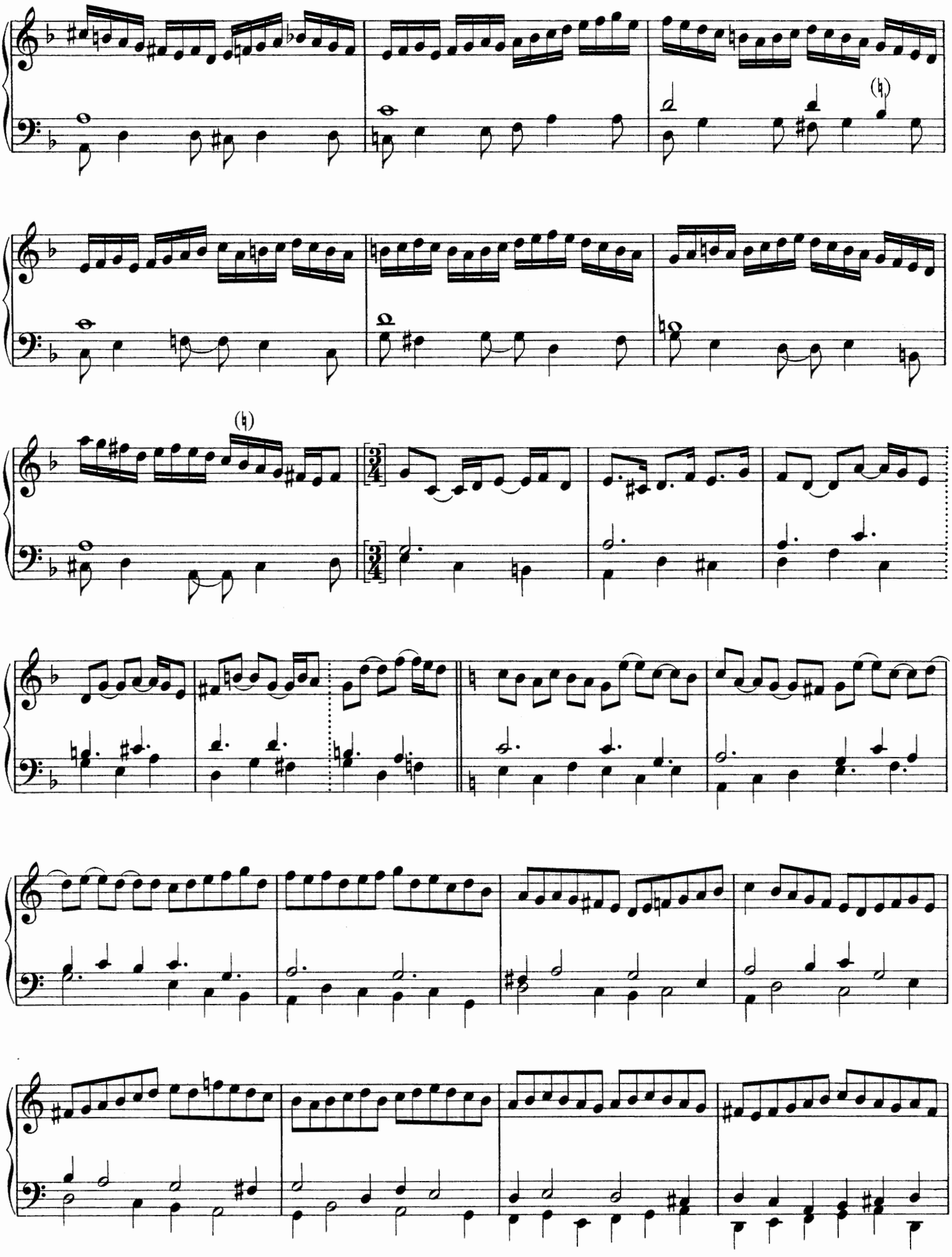
GILES FARNABY.

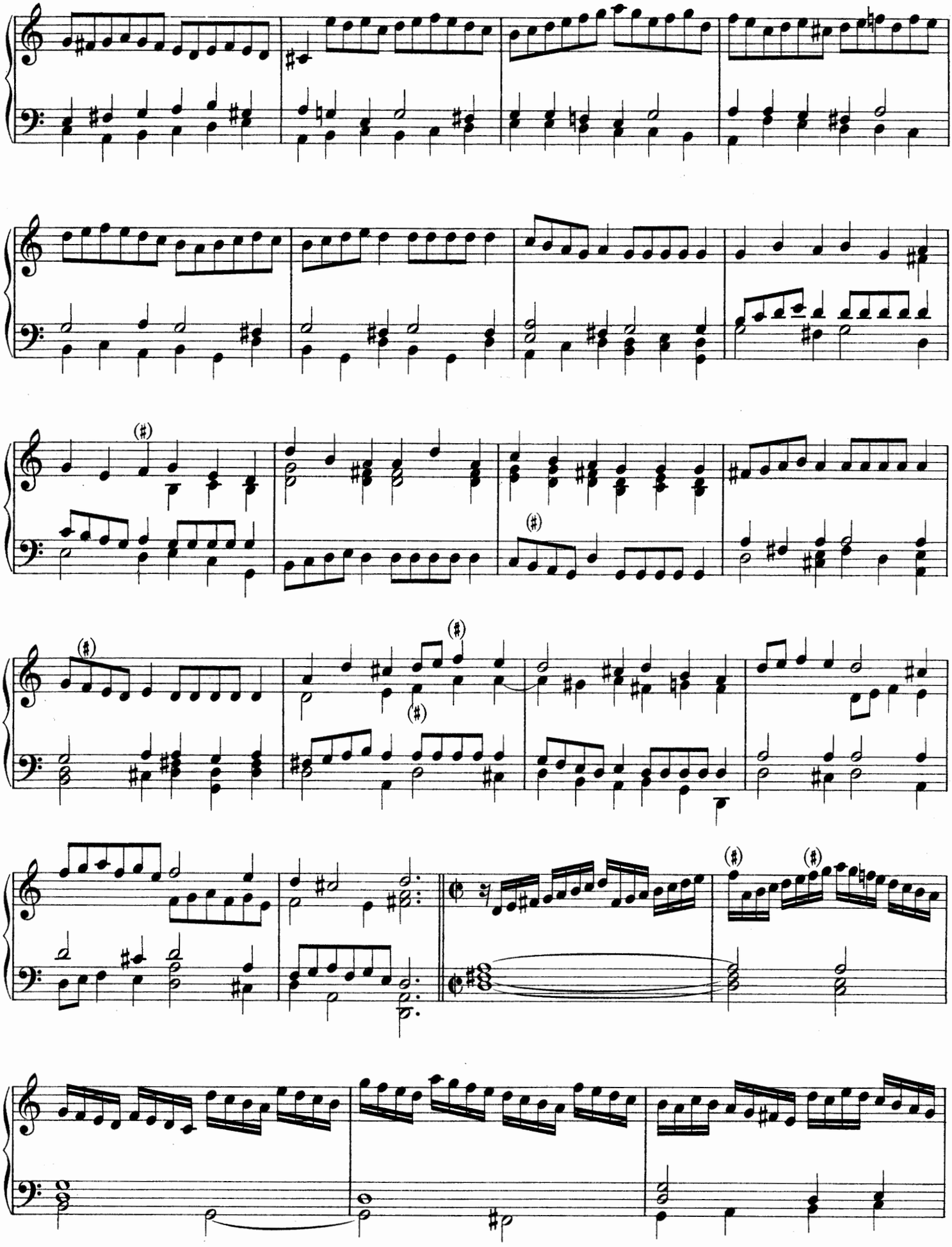


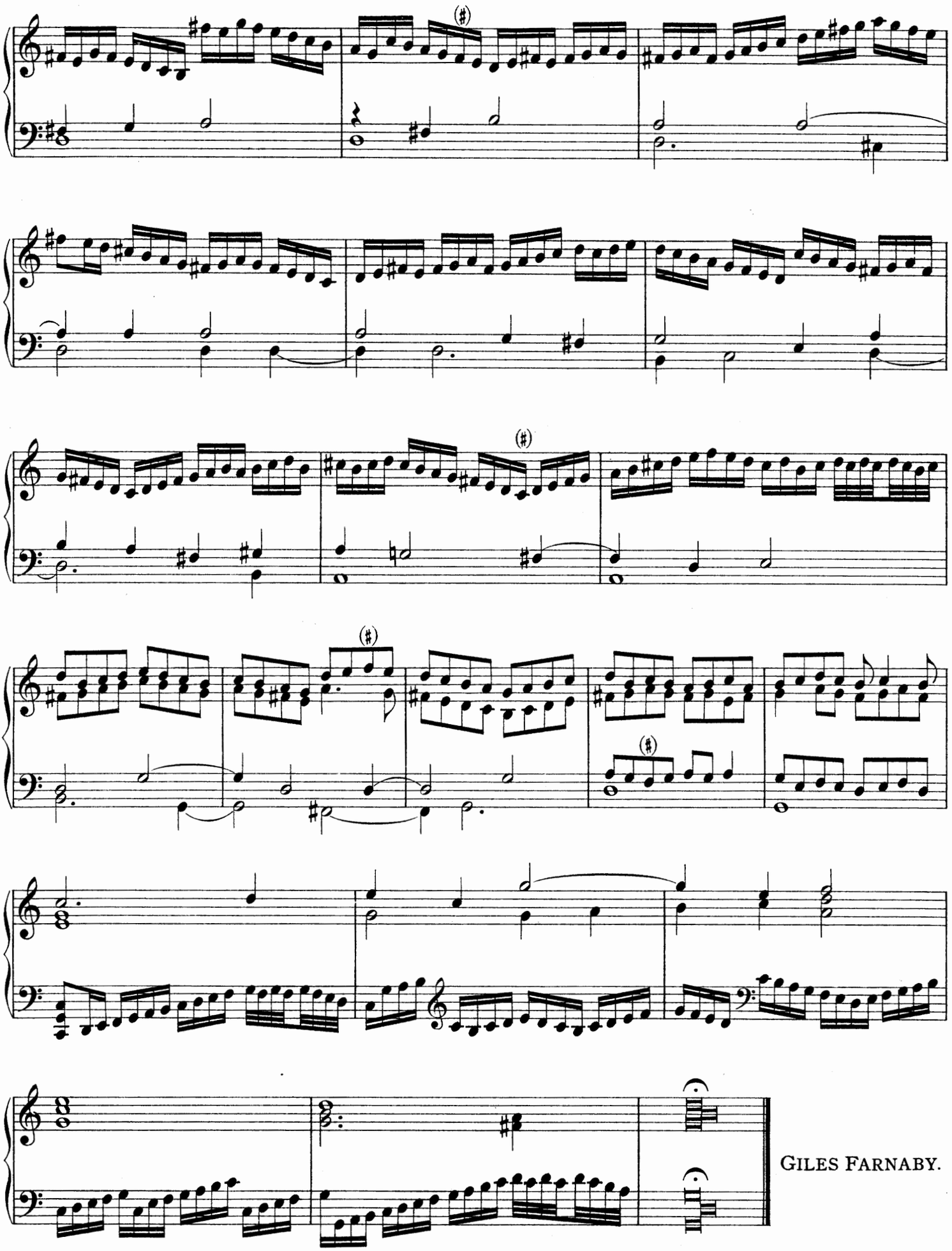










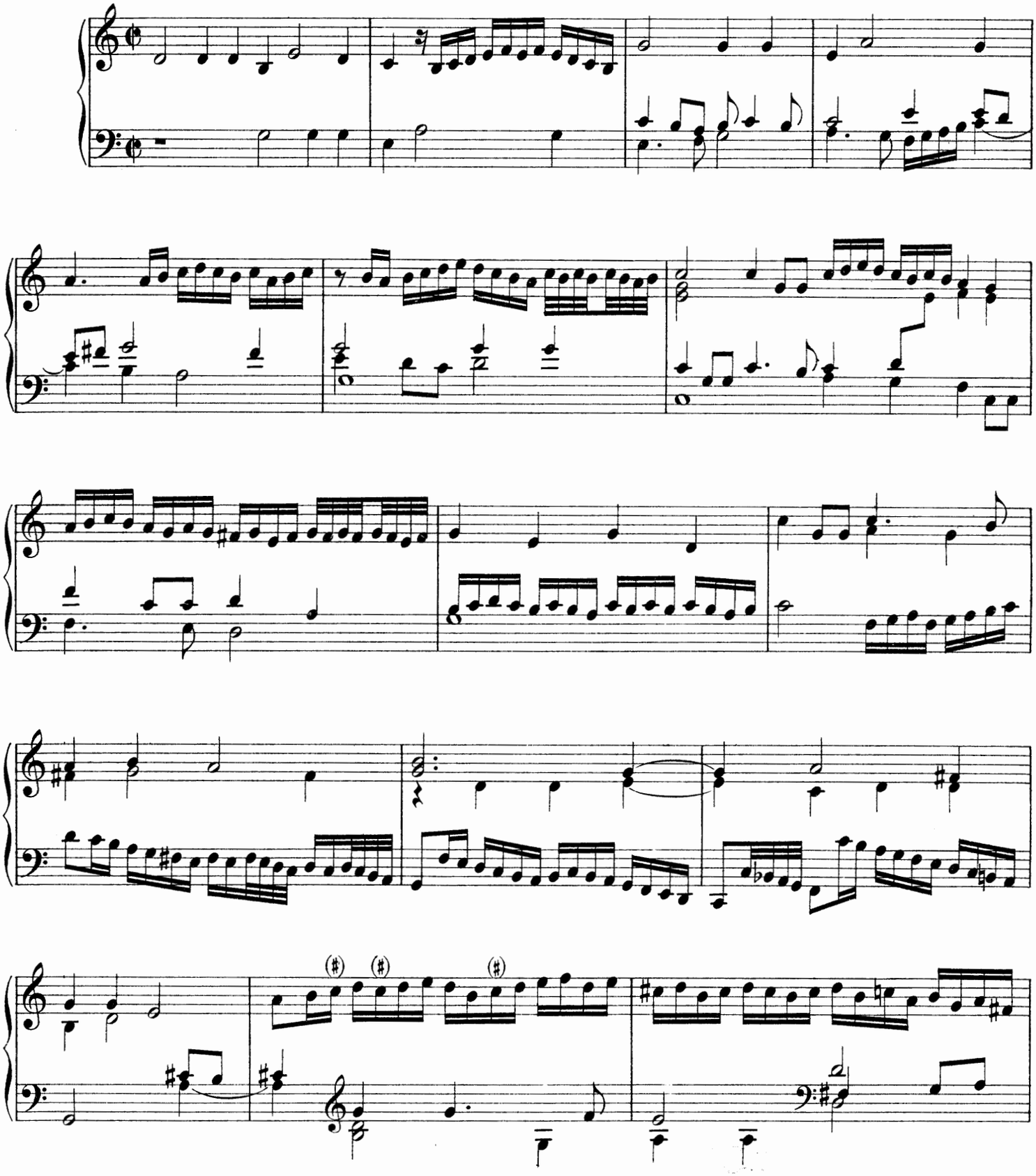


GILES FARNABY.

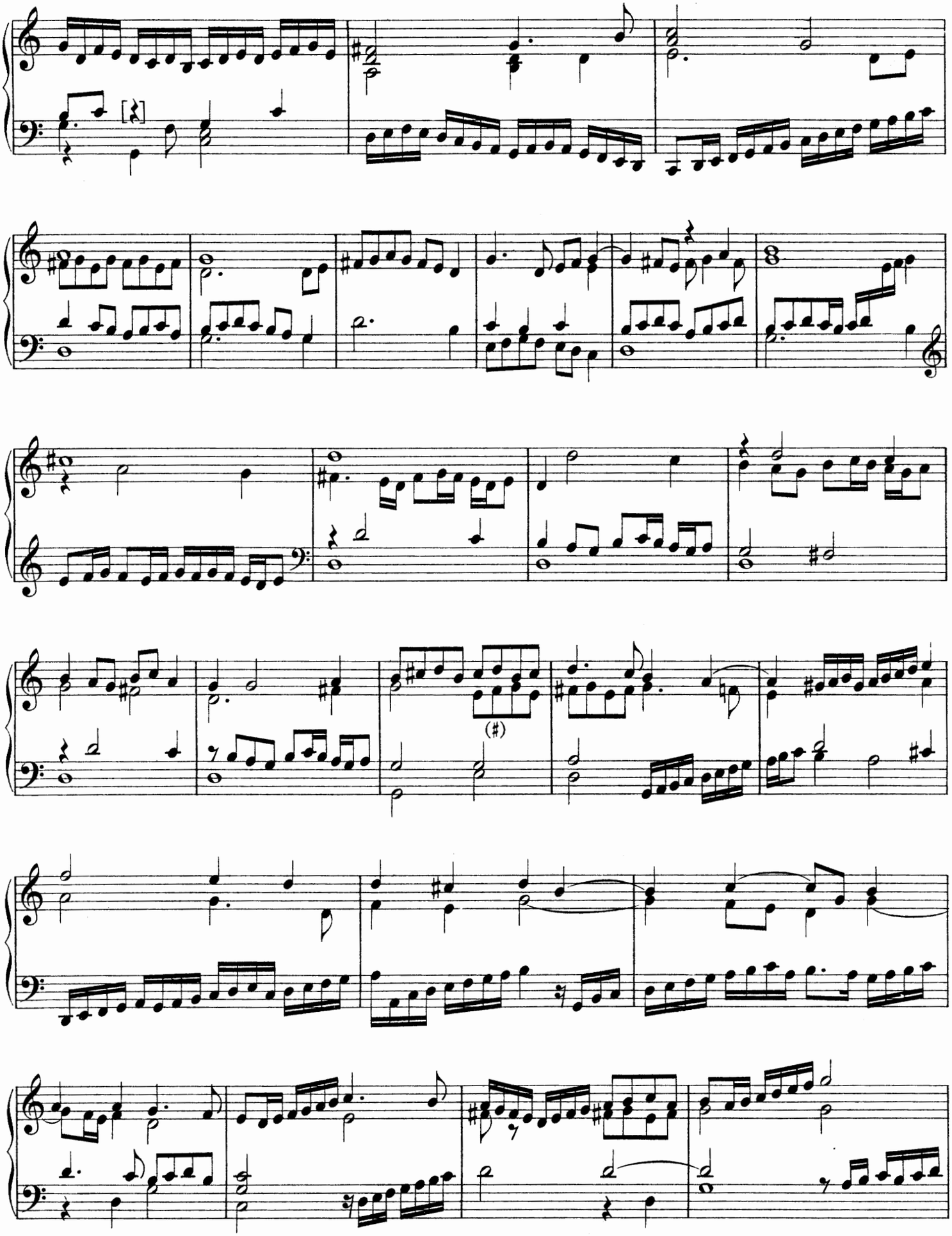
[CCXXXIII.]

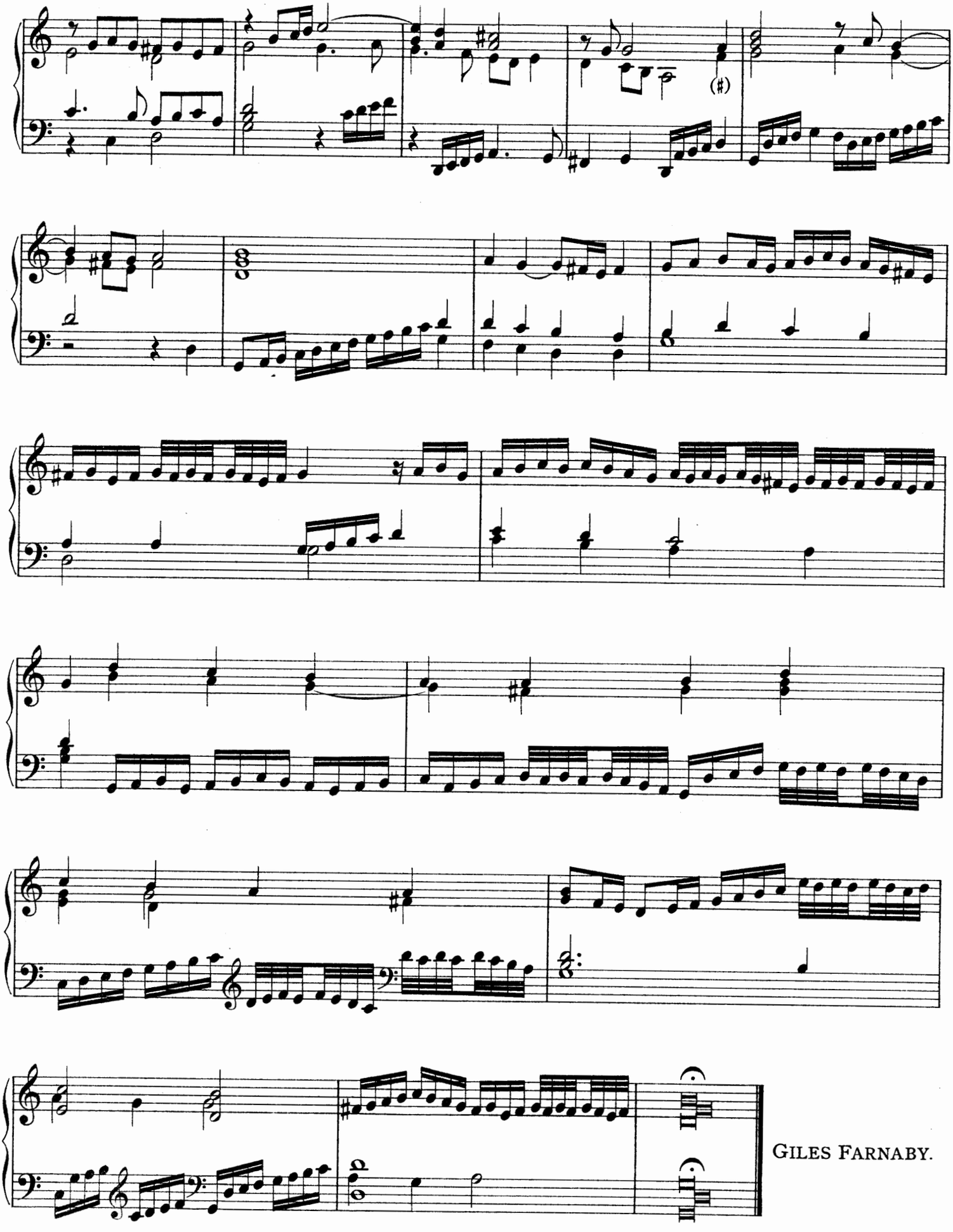
24.*)

GILES FARNABY.



*) This piece is a transcription of "Ay me, poore heart", Nº 15 of Farnaby's canzonets.
Dieses Stück ist eine Transcription von "Ay me, poore heart", Nr. 15 der Canzonetten von Farnaby.

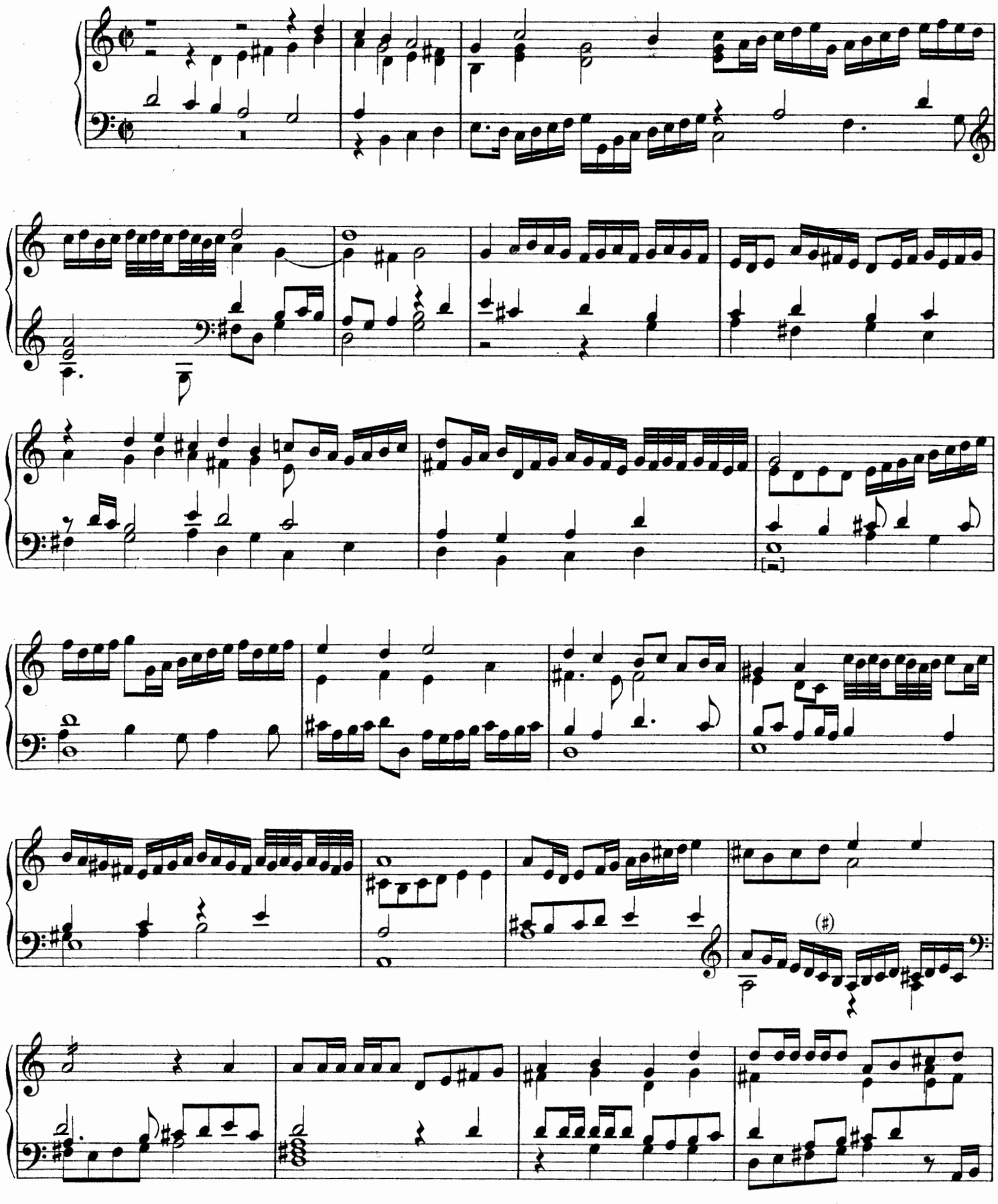


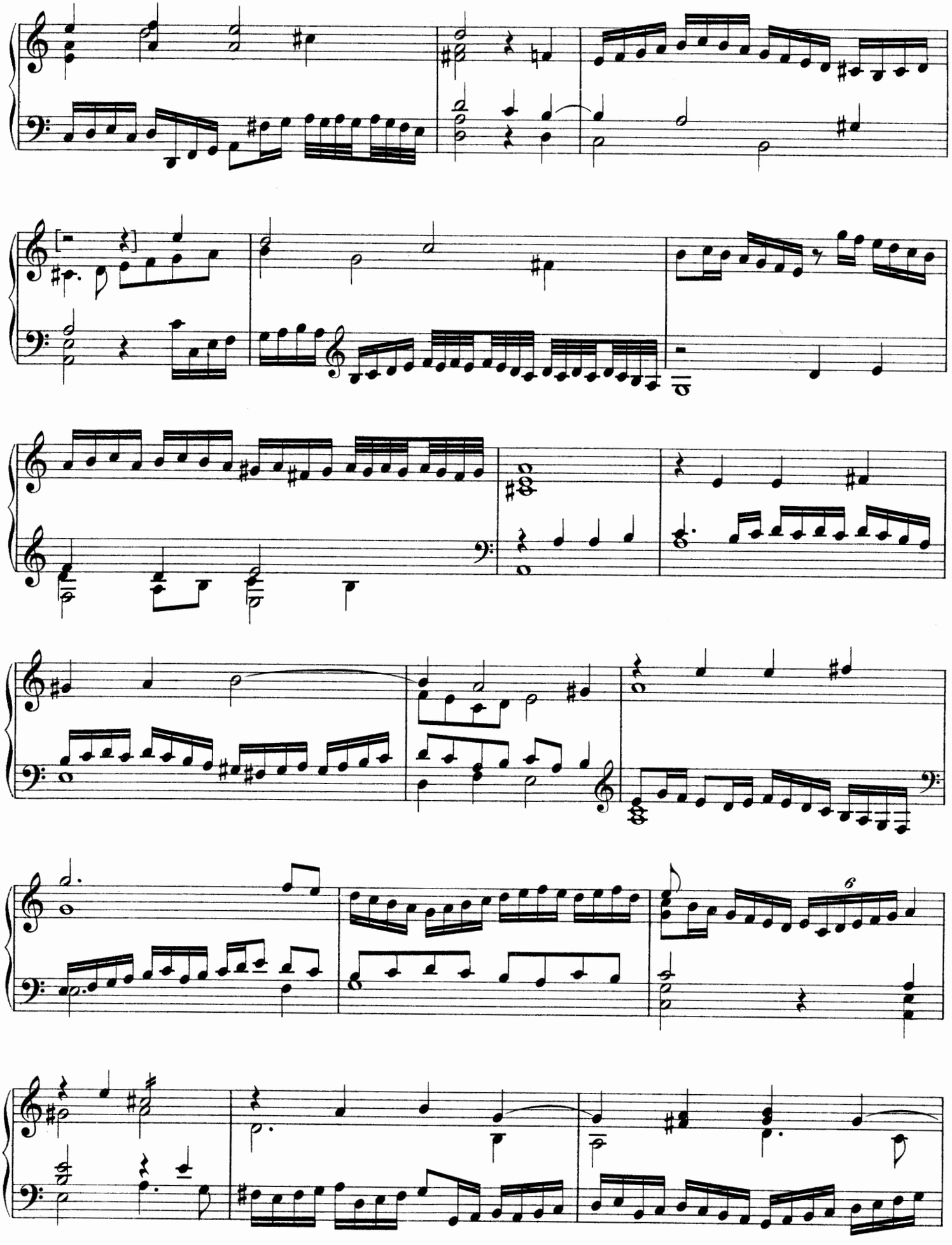


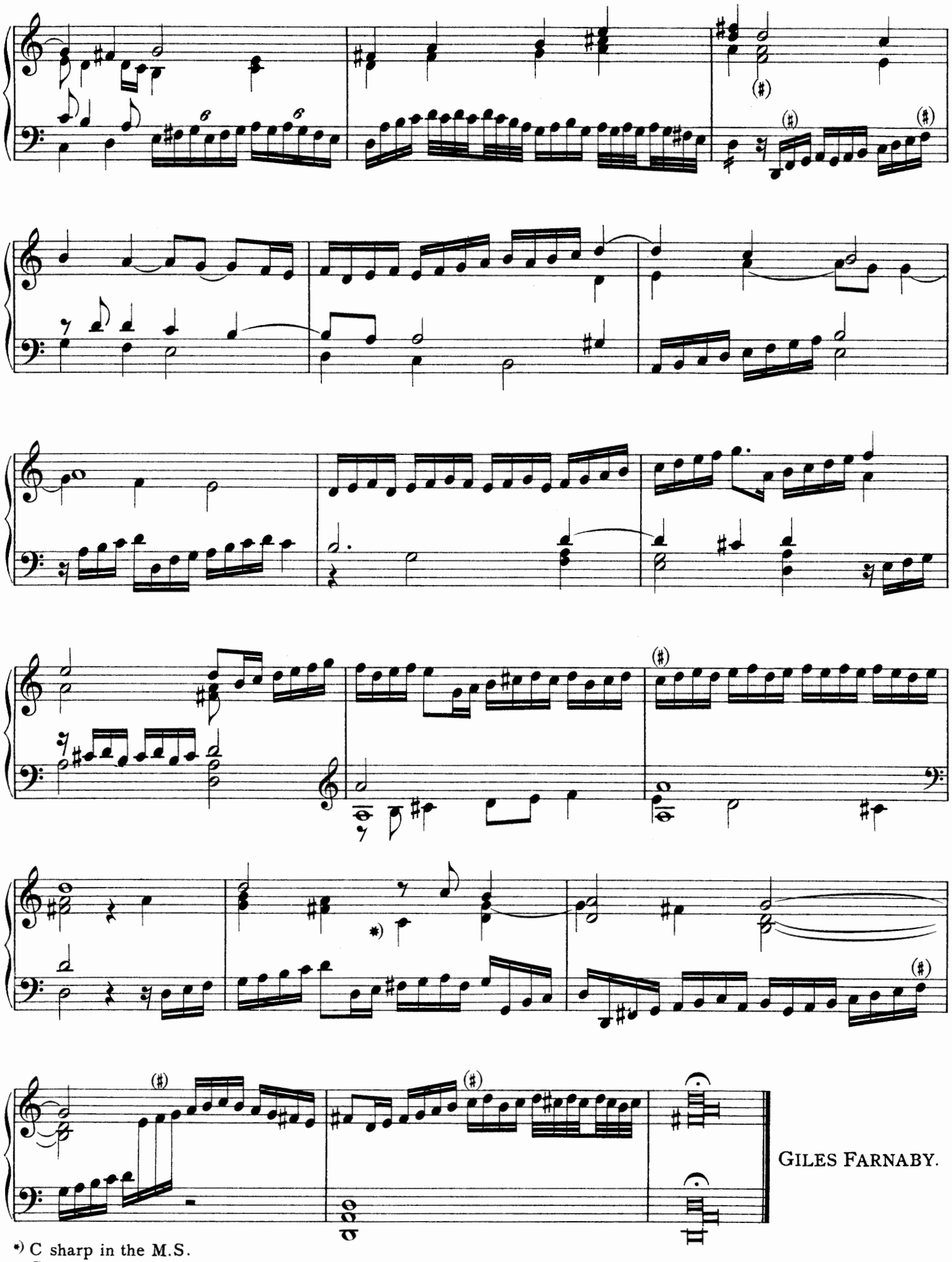
GILES FARNABY.

[CCXXXIV.]
25.

GILES FARNABY.







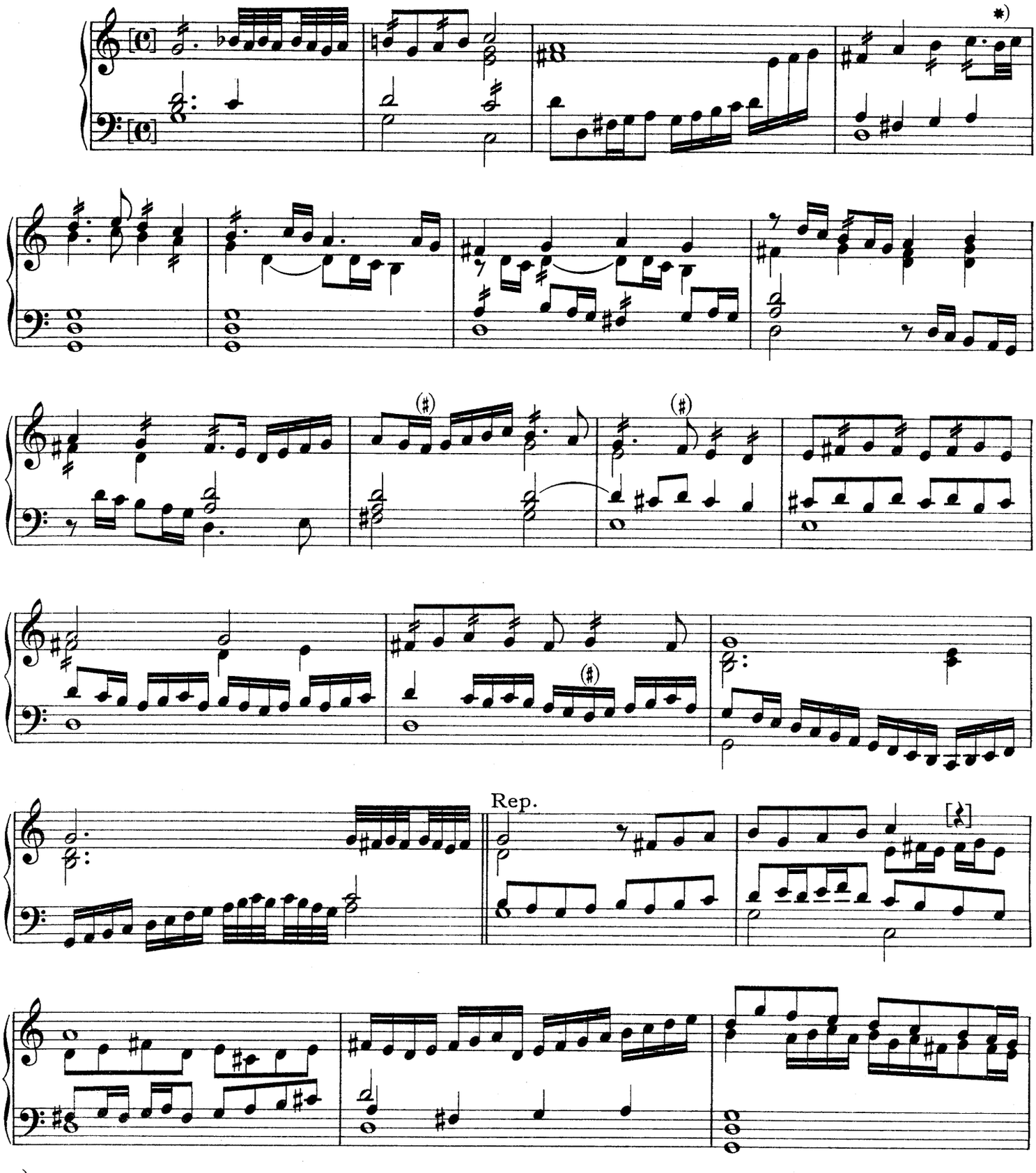
GILES FARNABY.

*) C sharp in the M.S.
Cis in der Handschrift.

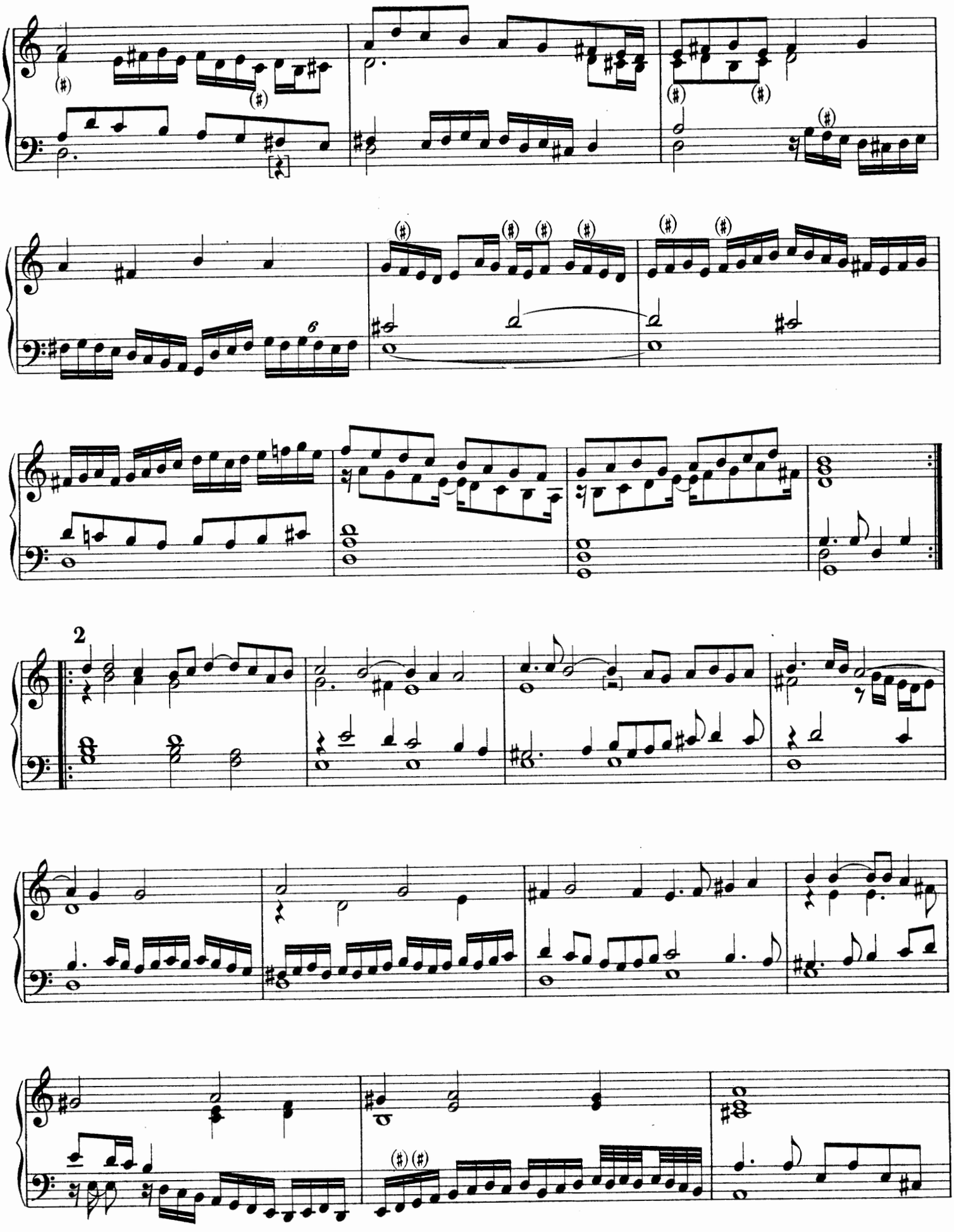
[CCXXXV.]
Walter Erle's Paven.

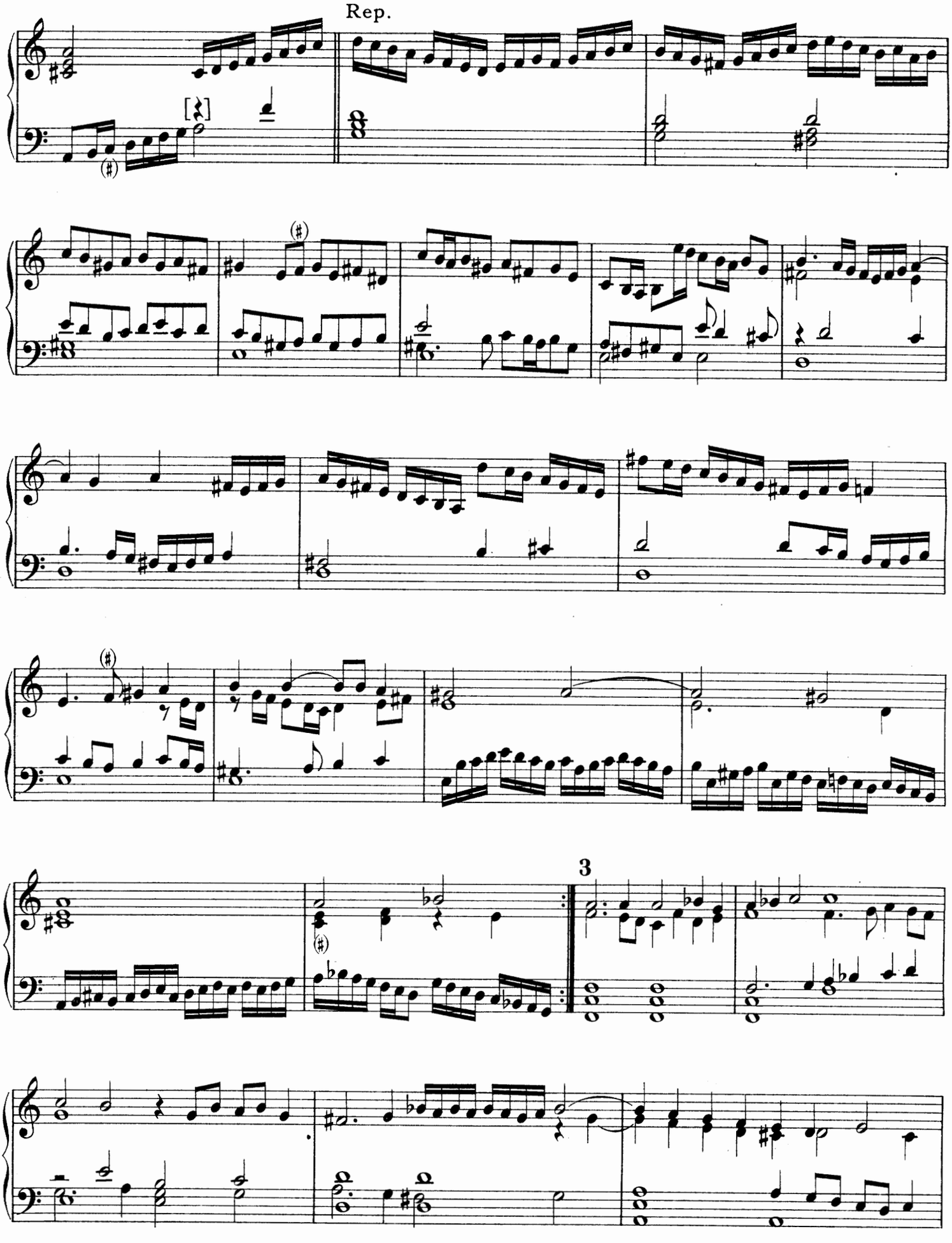
26.

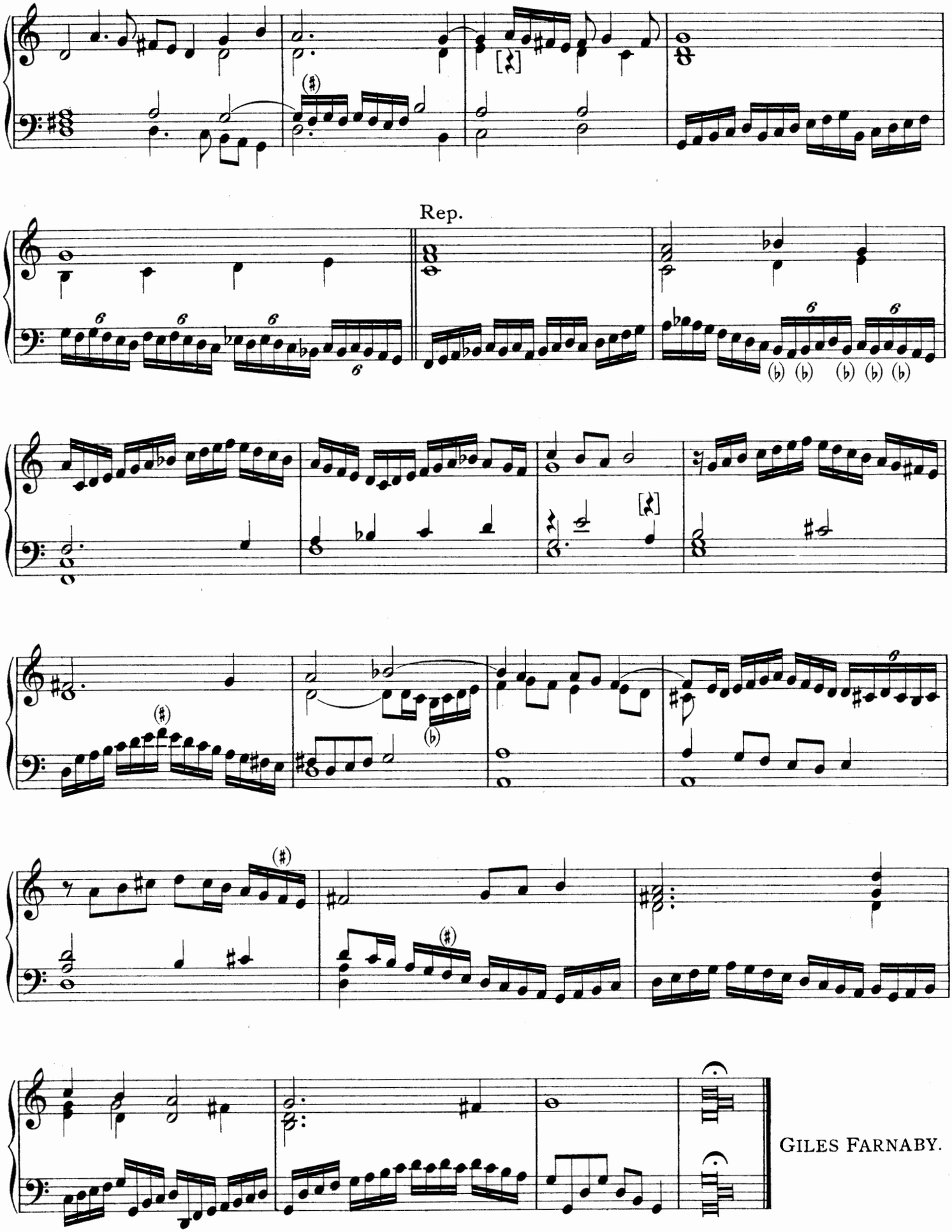
GILES FARNABY.



*) Semiquavers in the M.S.
Sechzehntel in der Handschrift.




Rep.
3

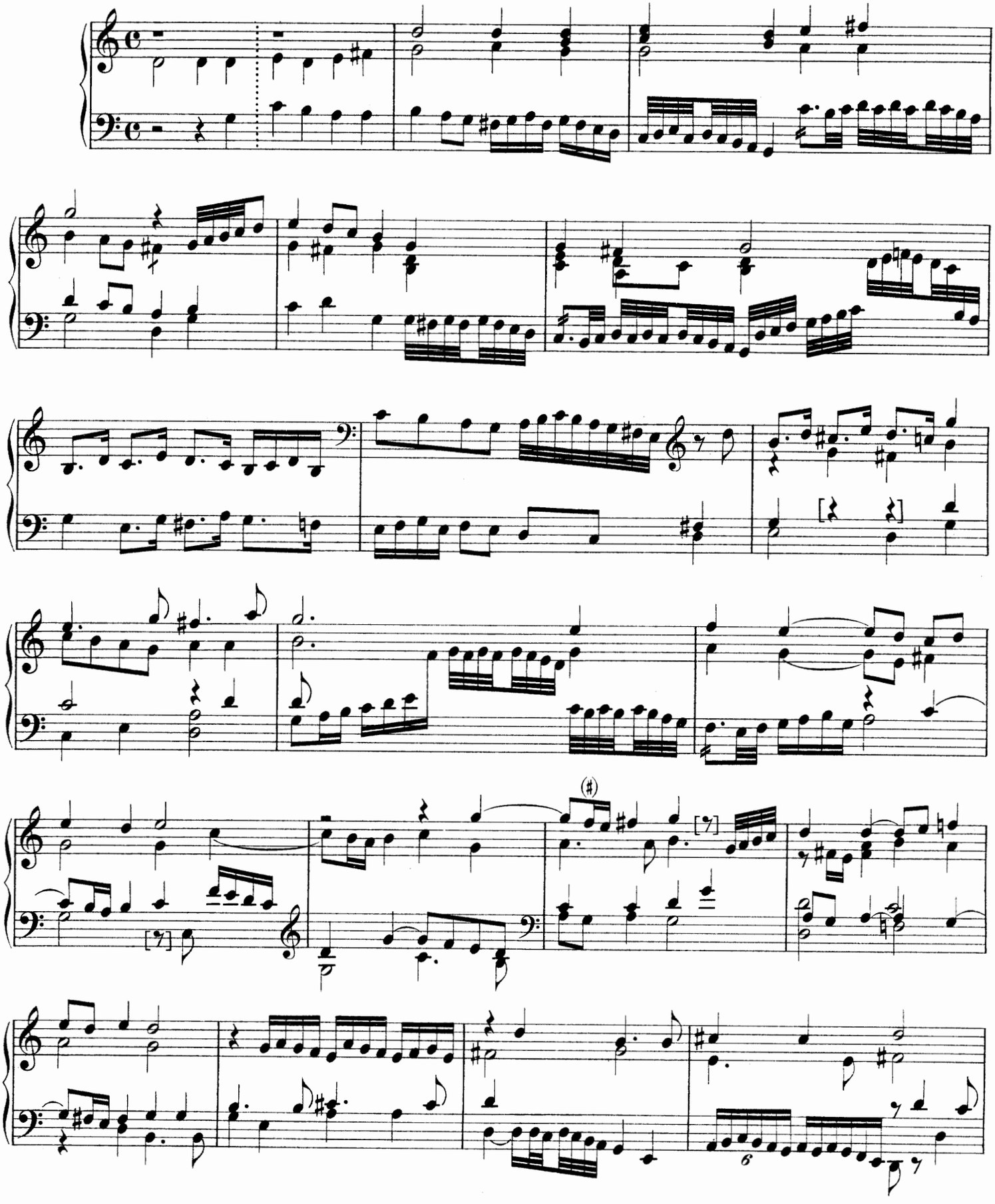


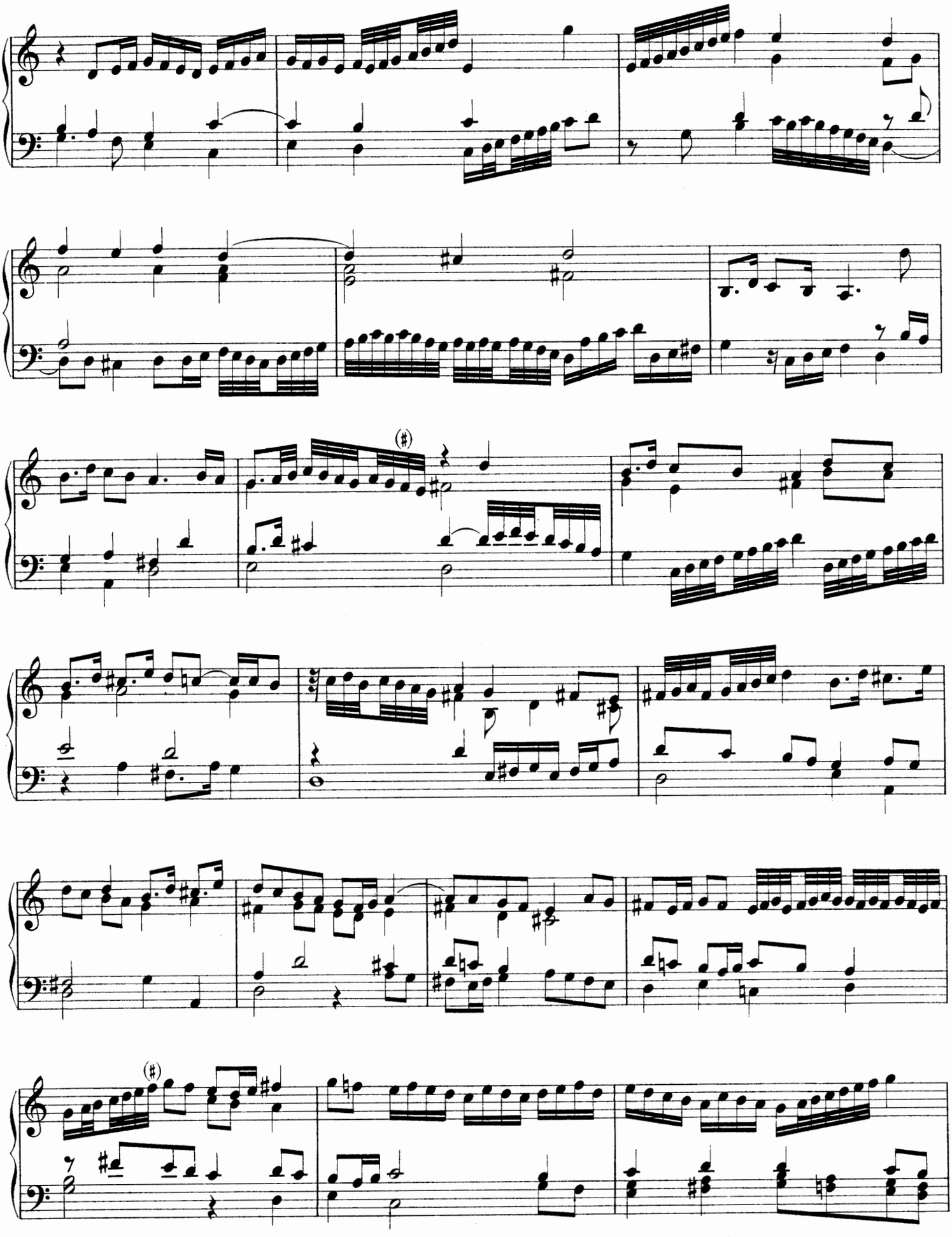
GILES FARNABY.

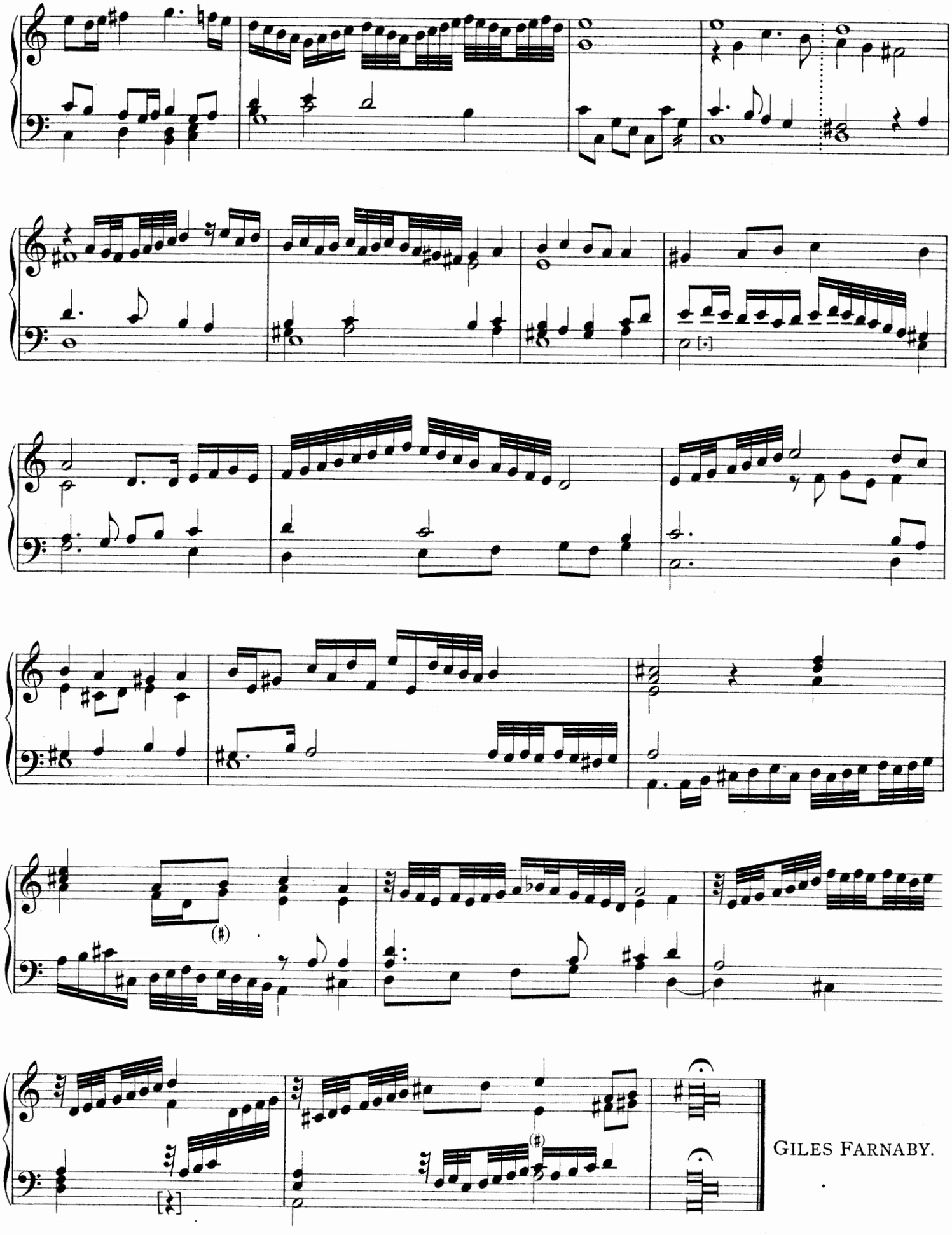
[CCXXXVI.]

27.

GILES FARNABY.



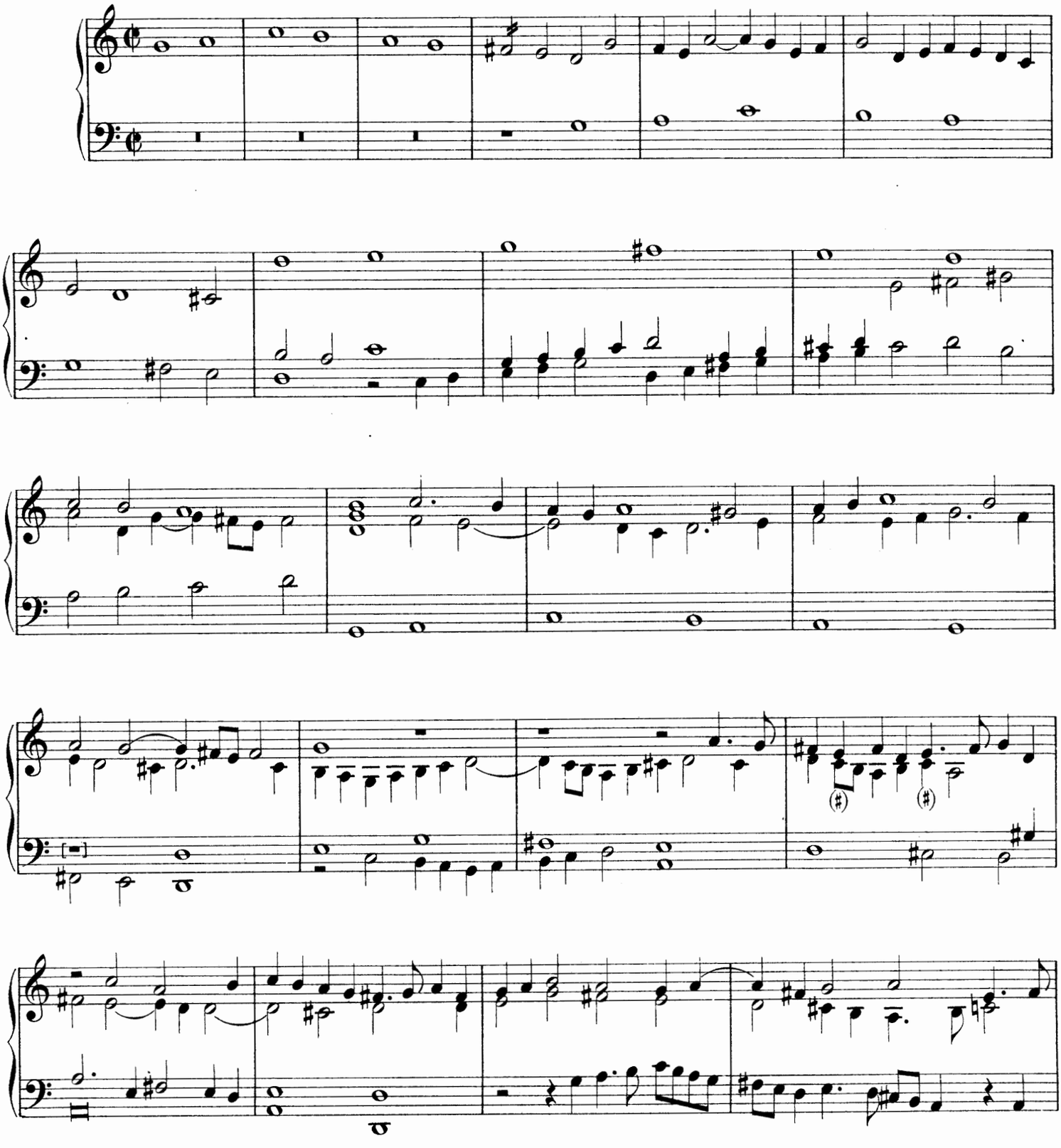


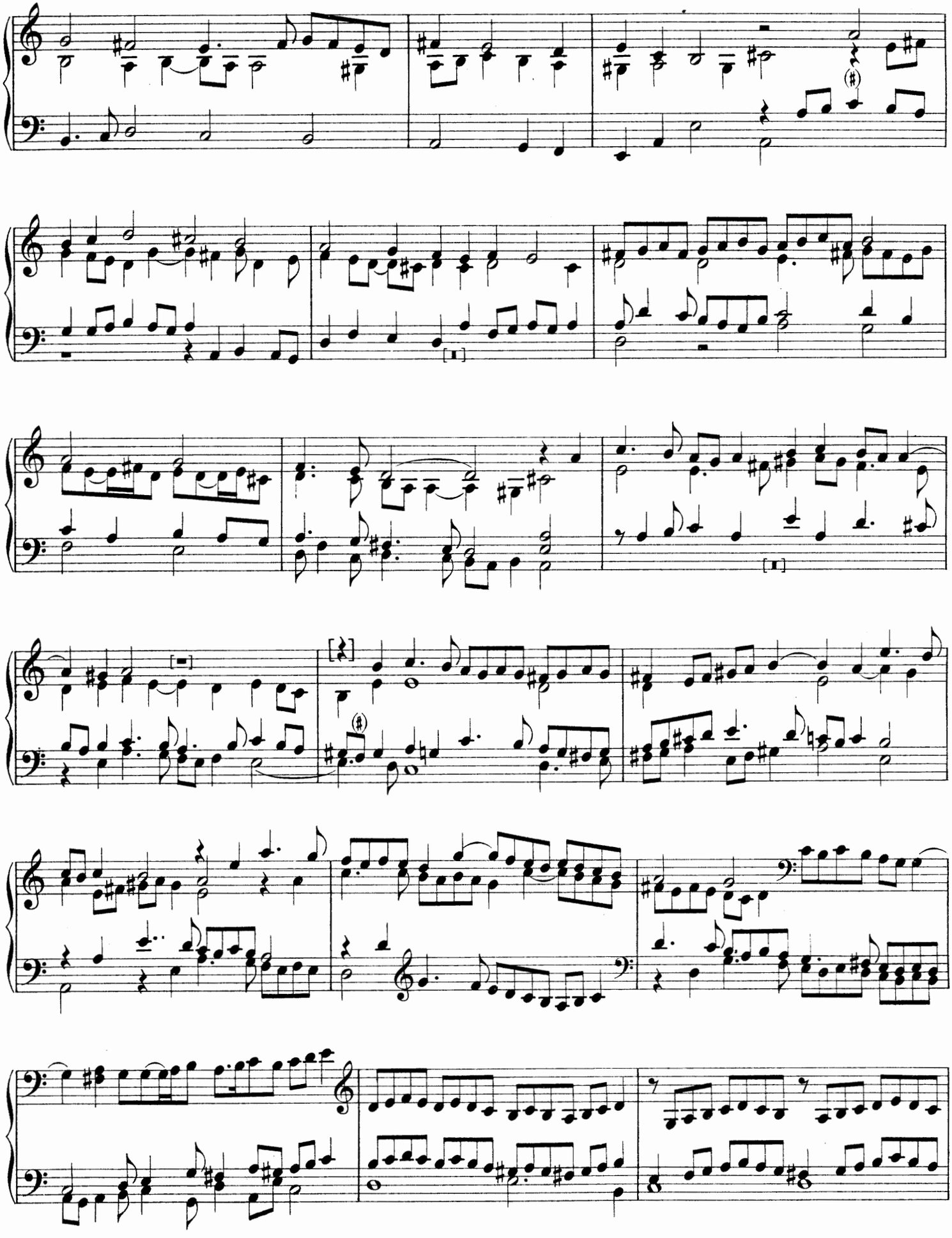


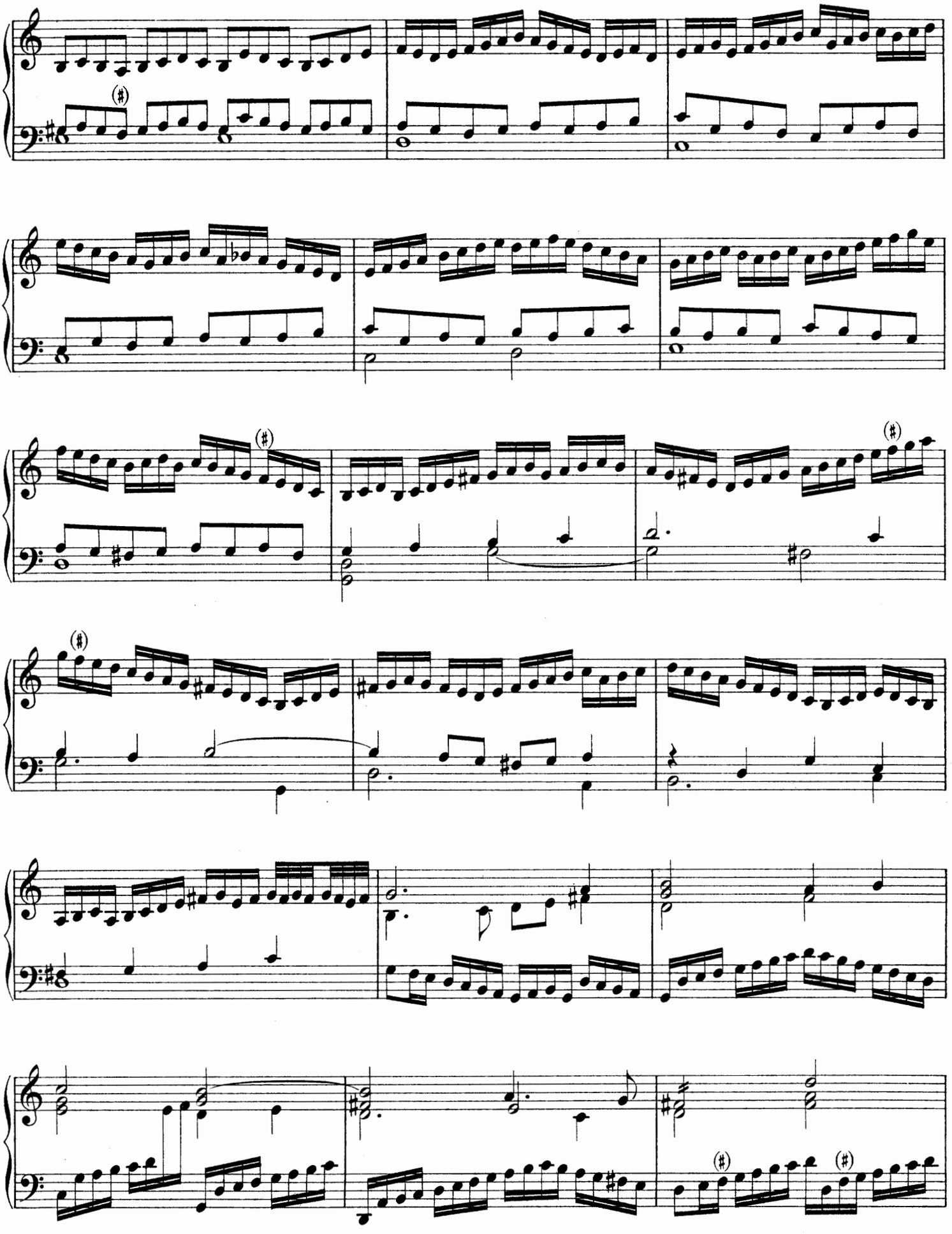
GILES FARNABY.

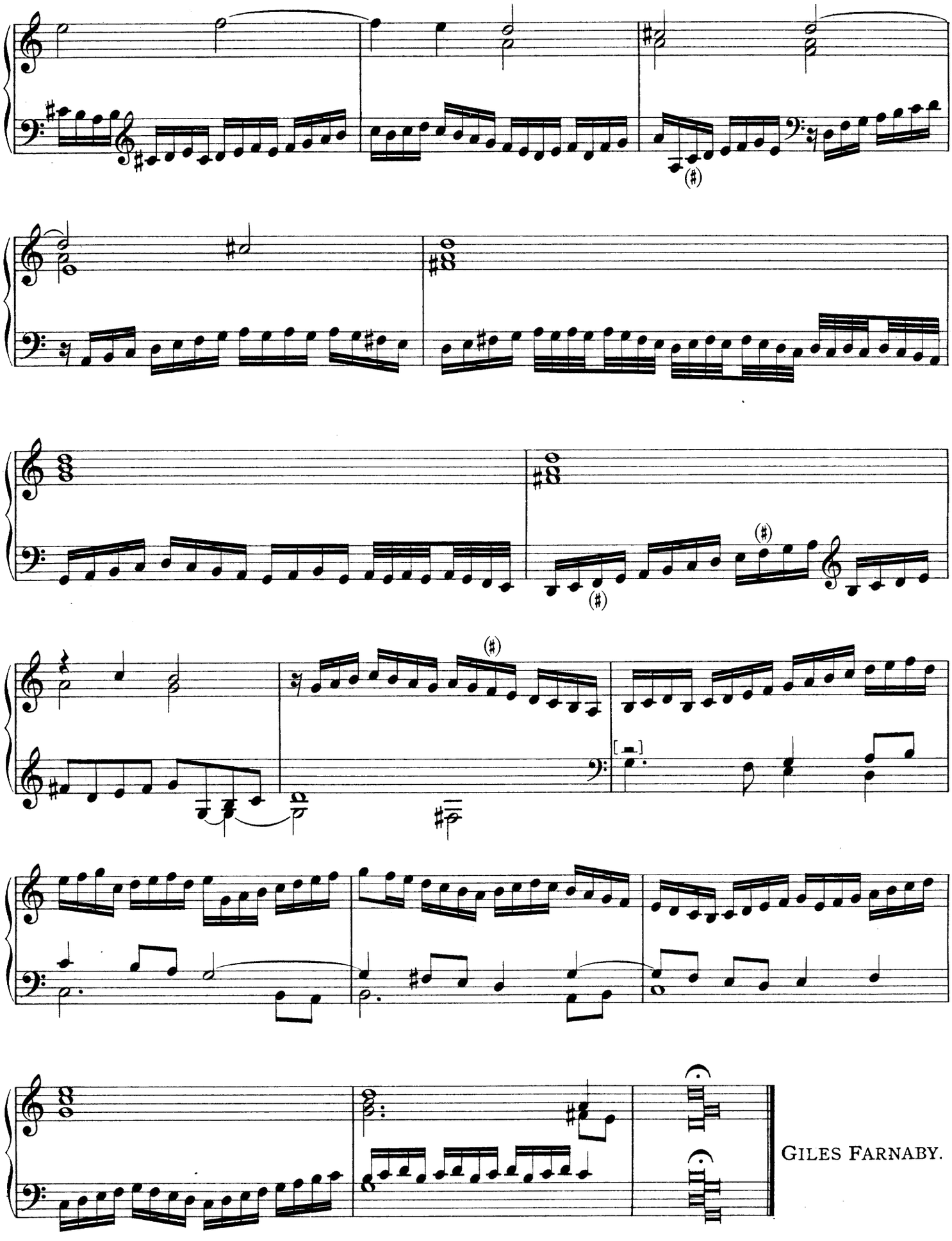
[CCXXXVII.]
Fantasia.
28.

GILES FARNABY.





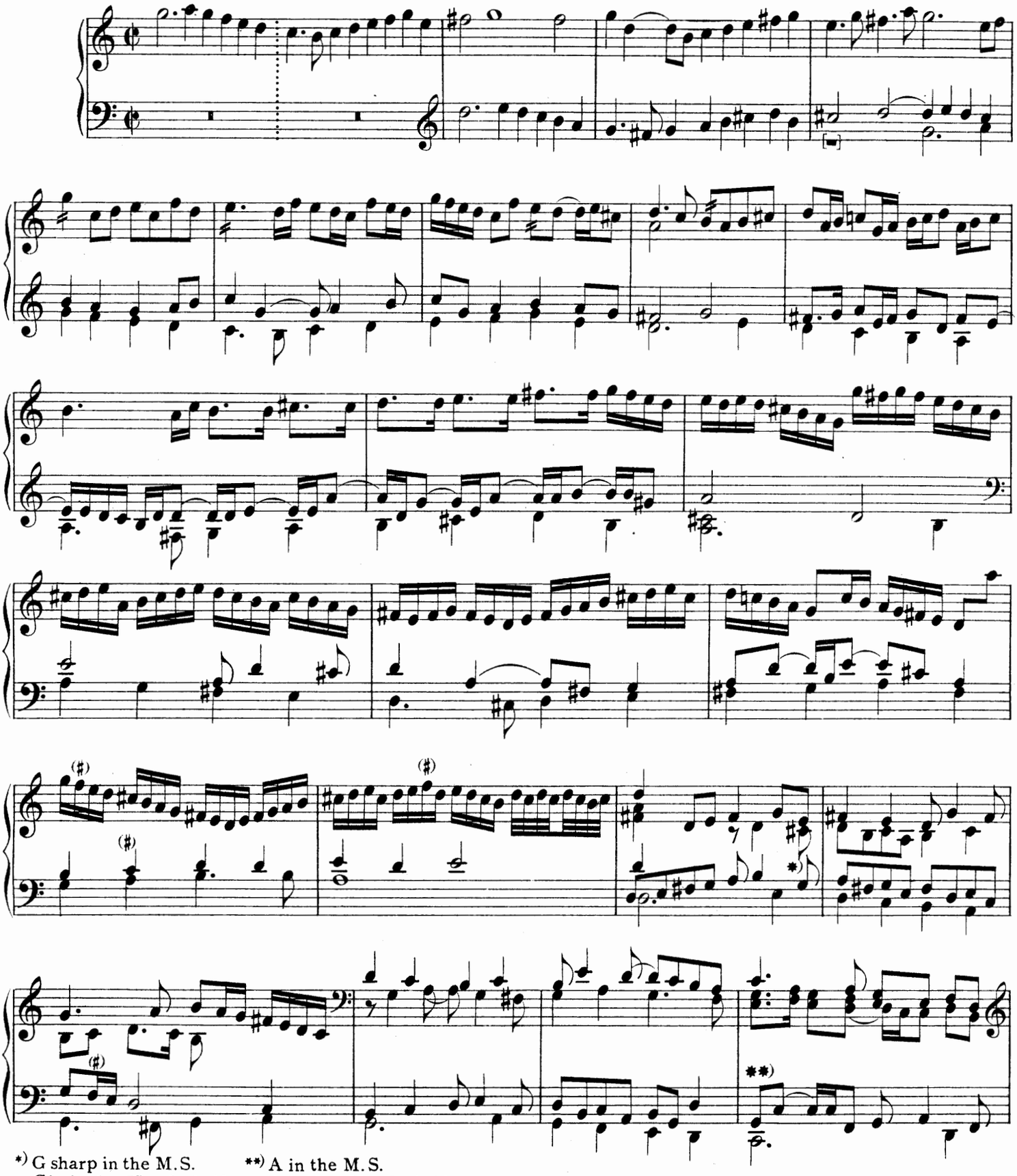




GILES FARNABY.

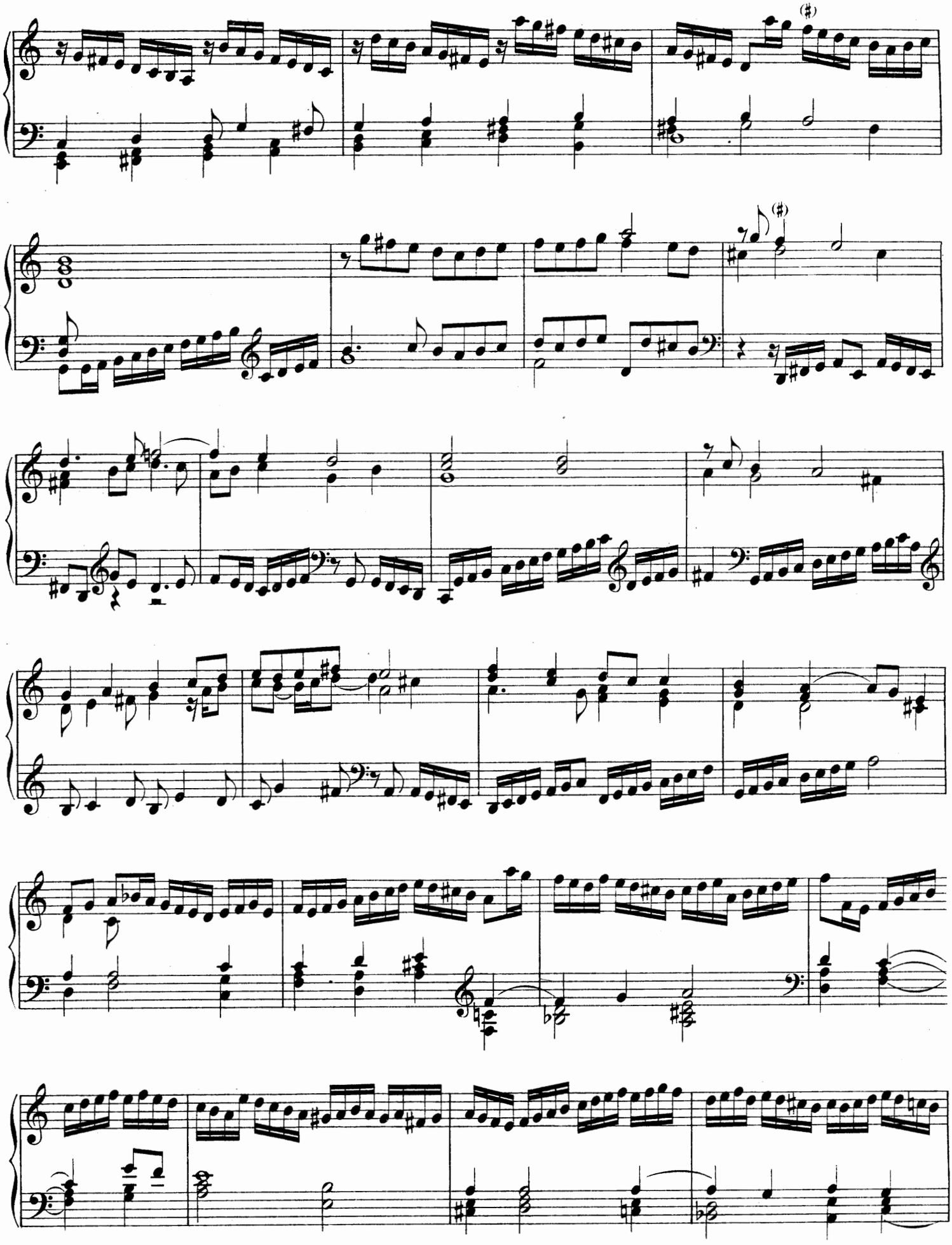
[CCXXXVIII.]
Fantasia.
29.

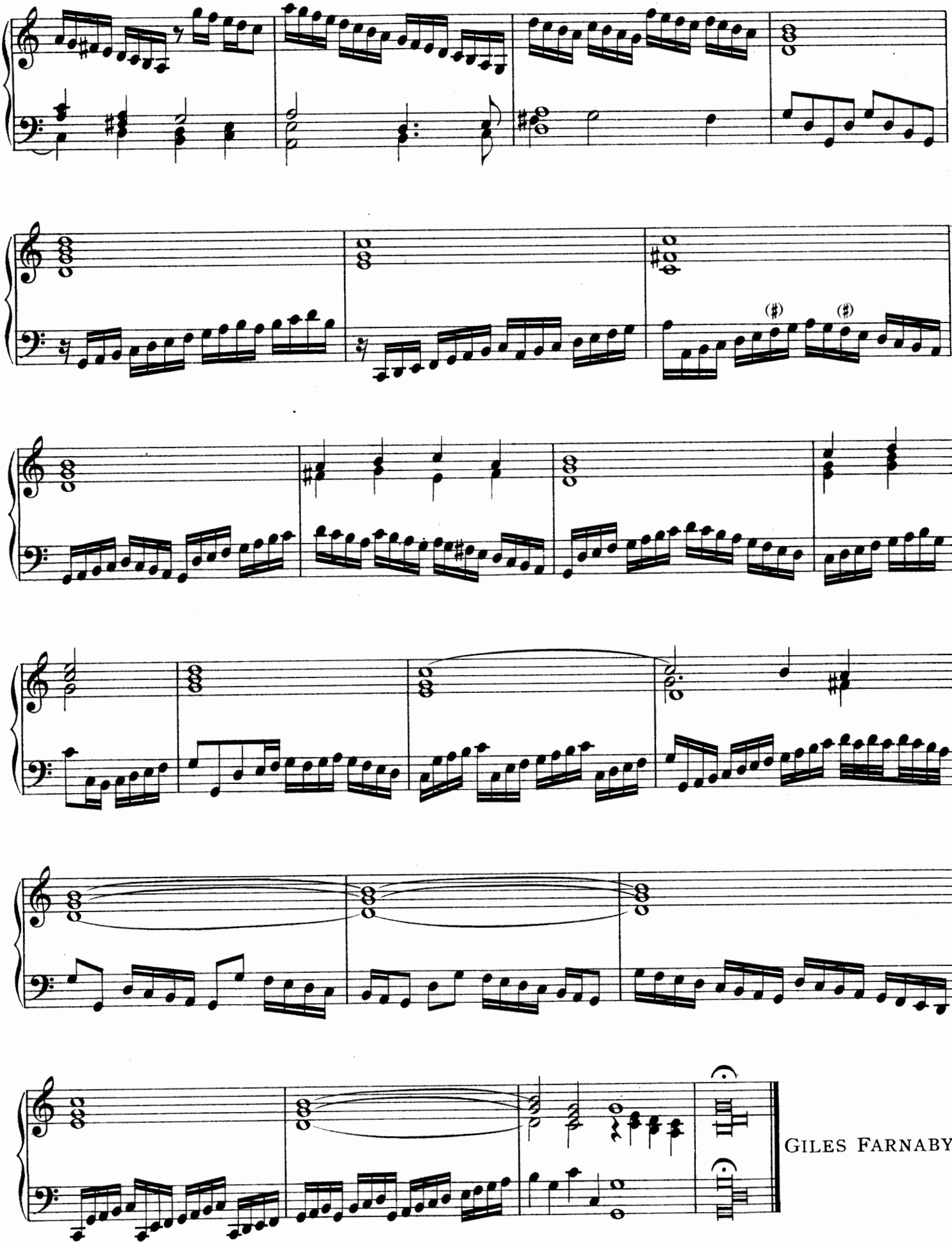
GILES FARNABY.



*) G sharp in the M.S.
Gis in der Handschrift.

**) A in the M.S.
A in der Handschrift.



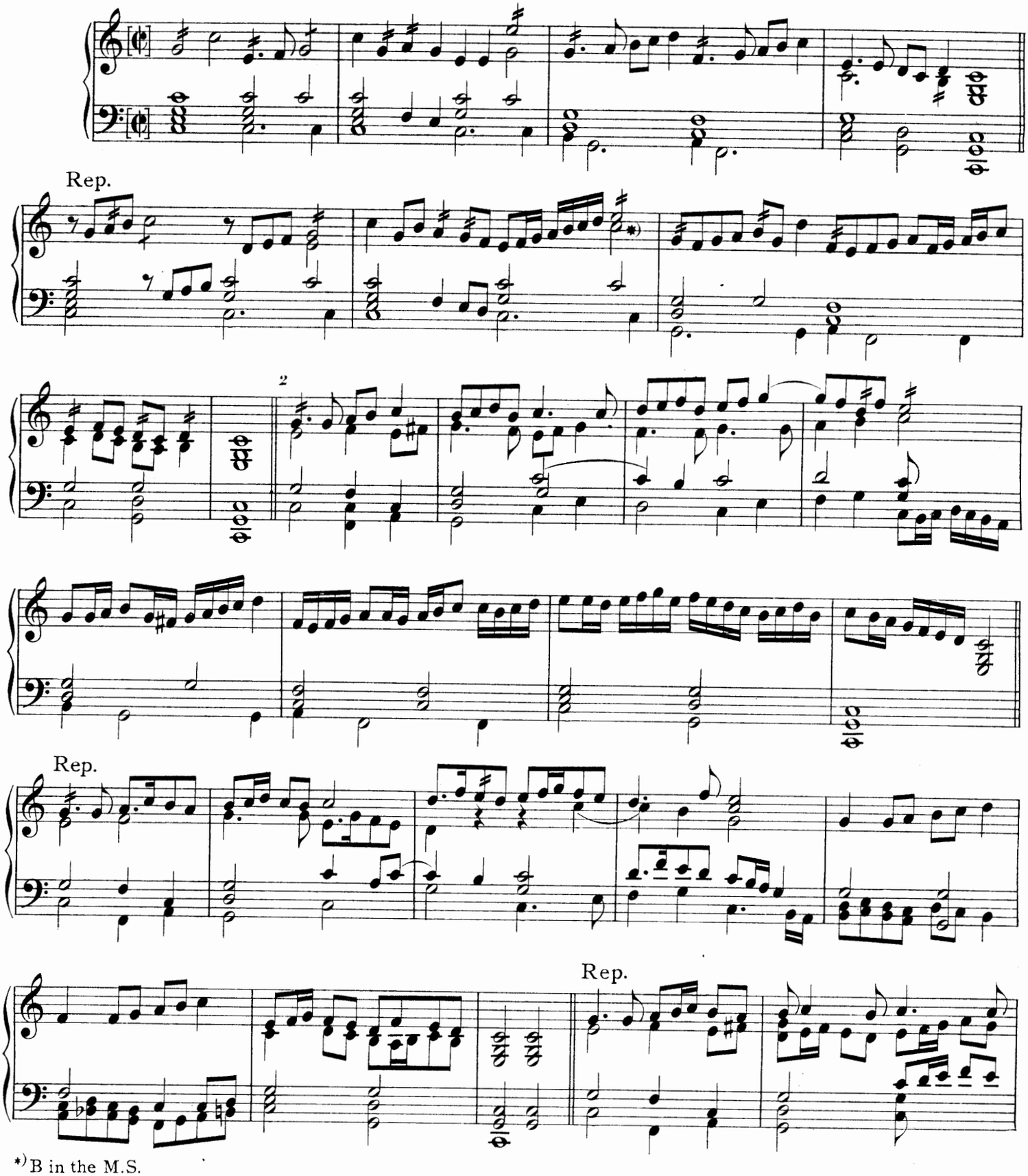


GILES FARNABY.

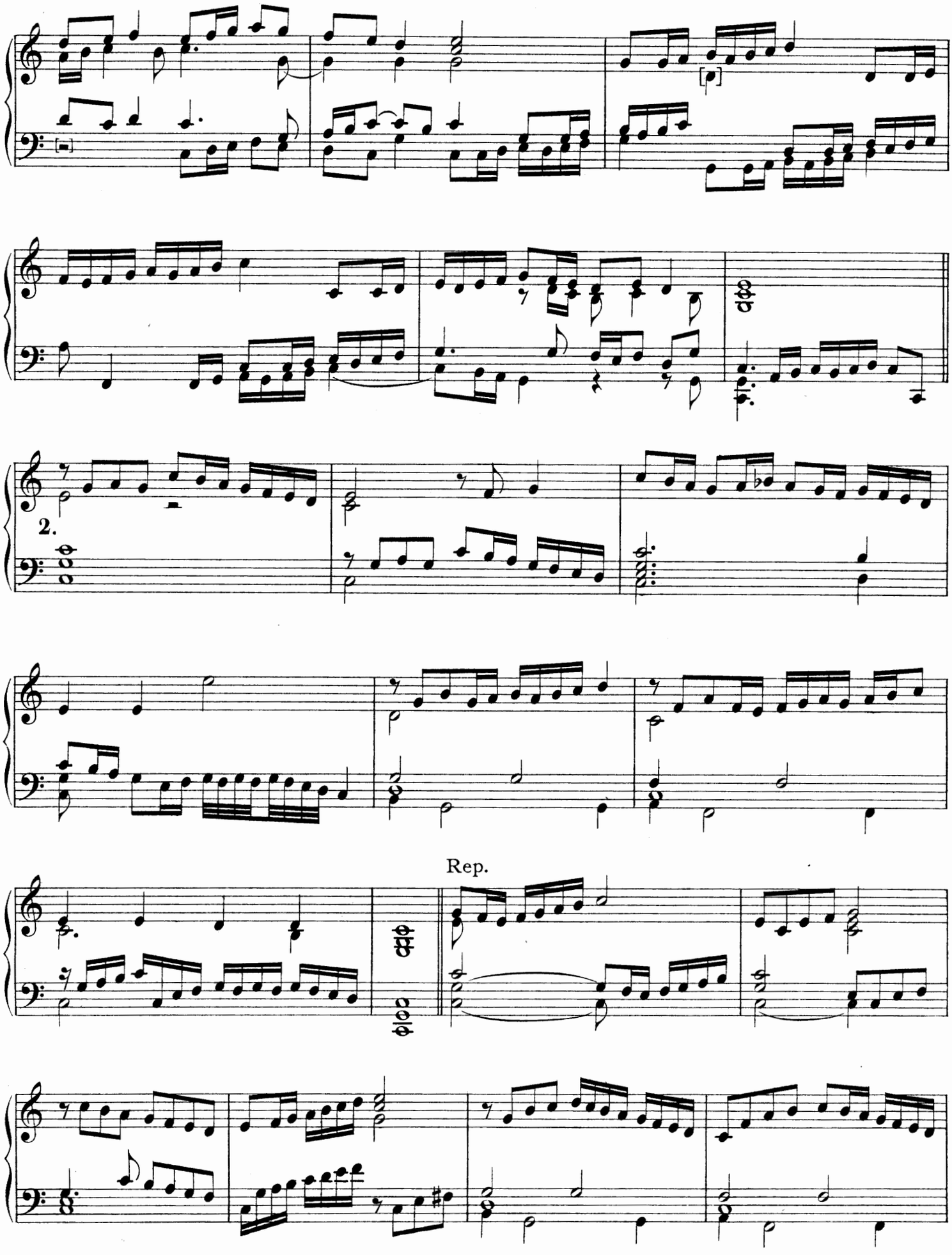
[CCXXXIX.]
The L. Zouches Maske.

30.

GILES FARNABY.



*) B in the M.S.
H in der Handschrift.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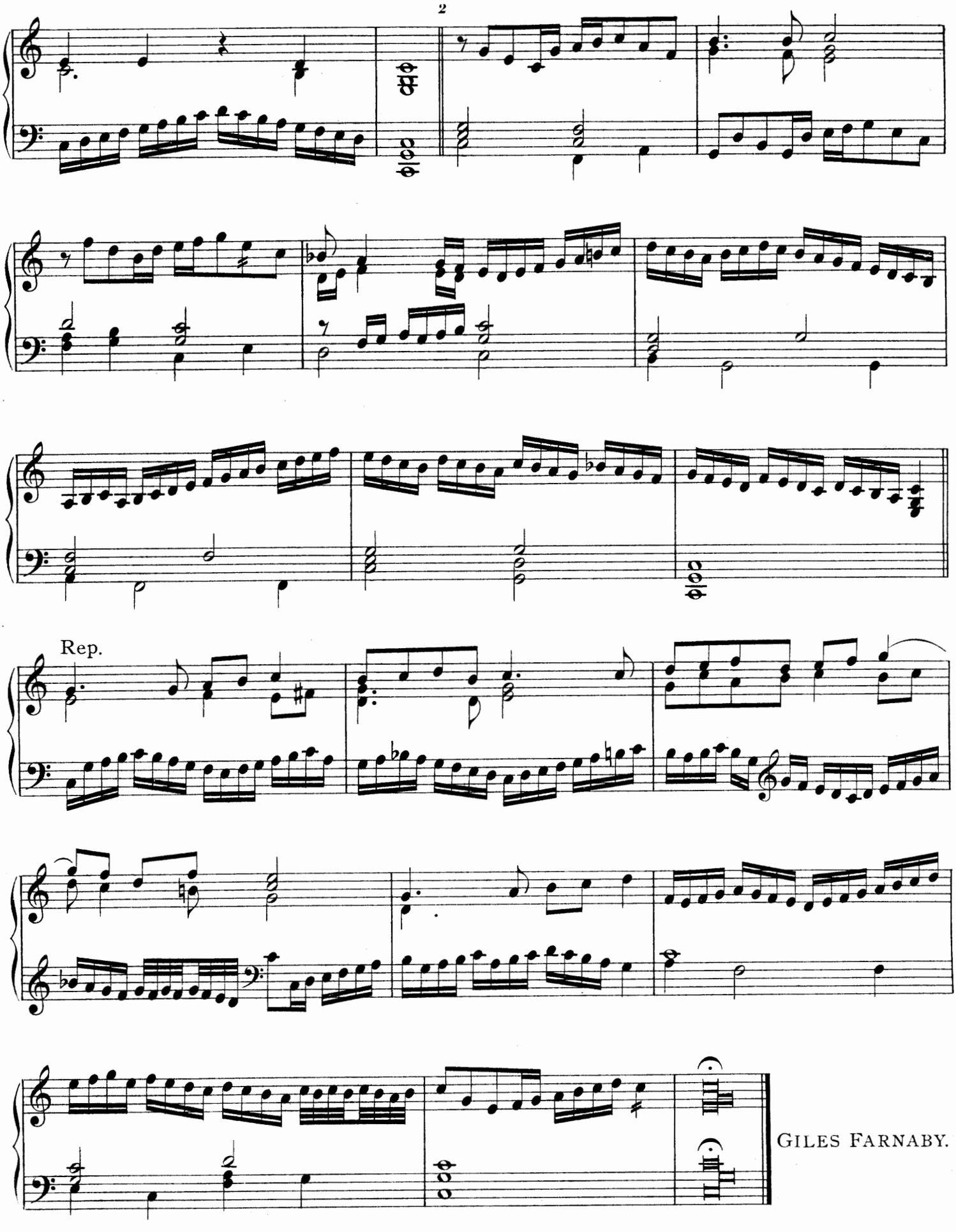
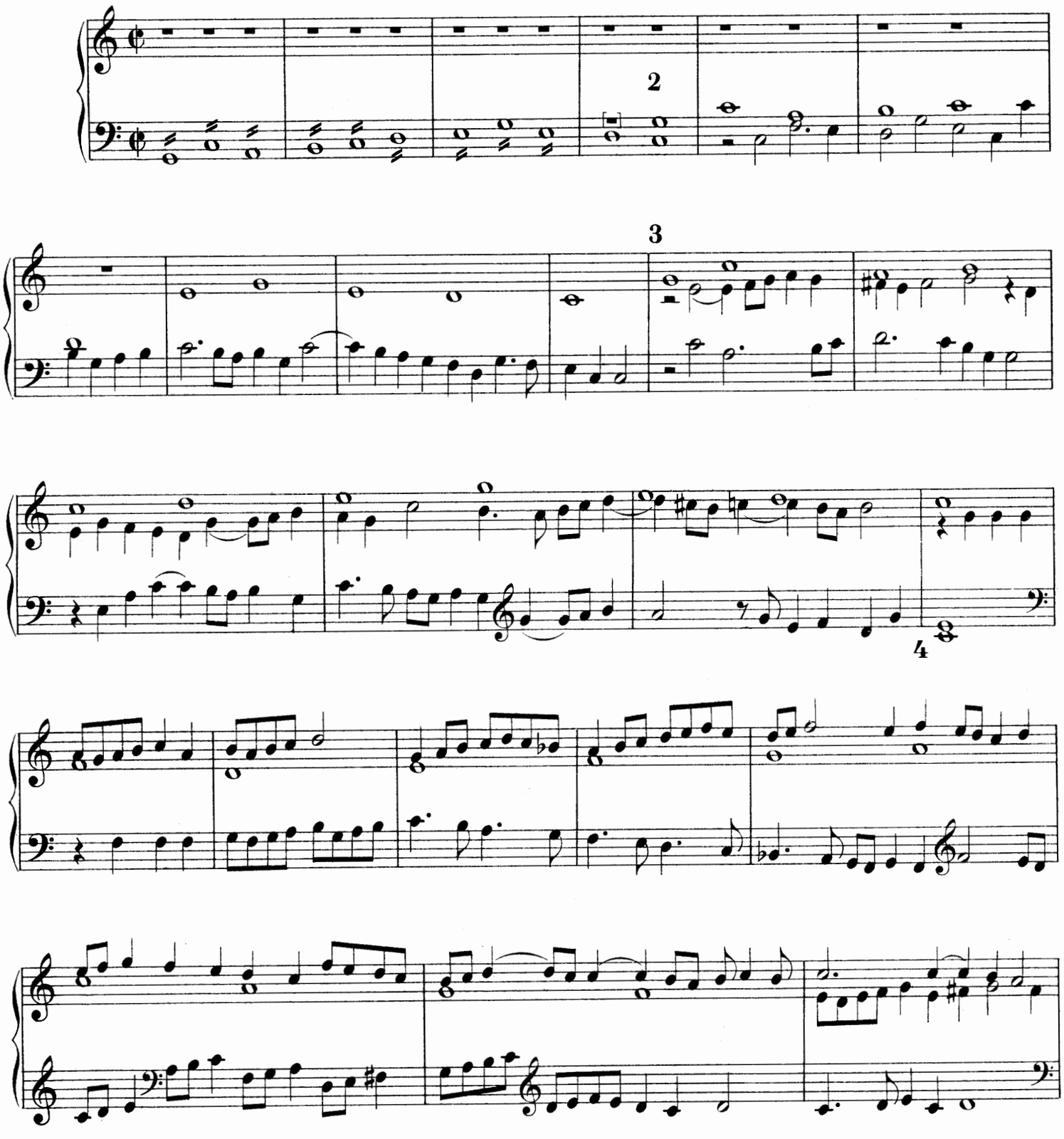
Rep.

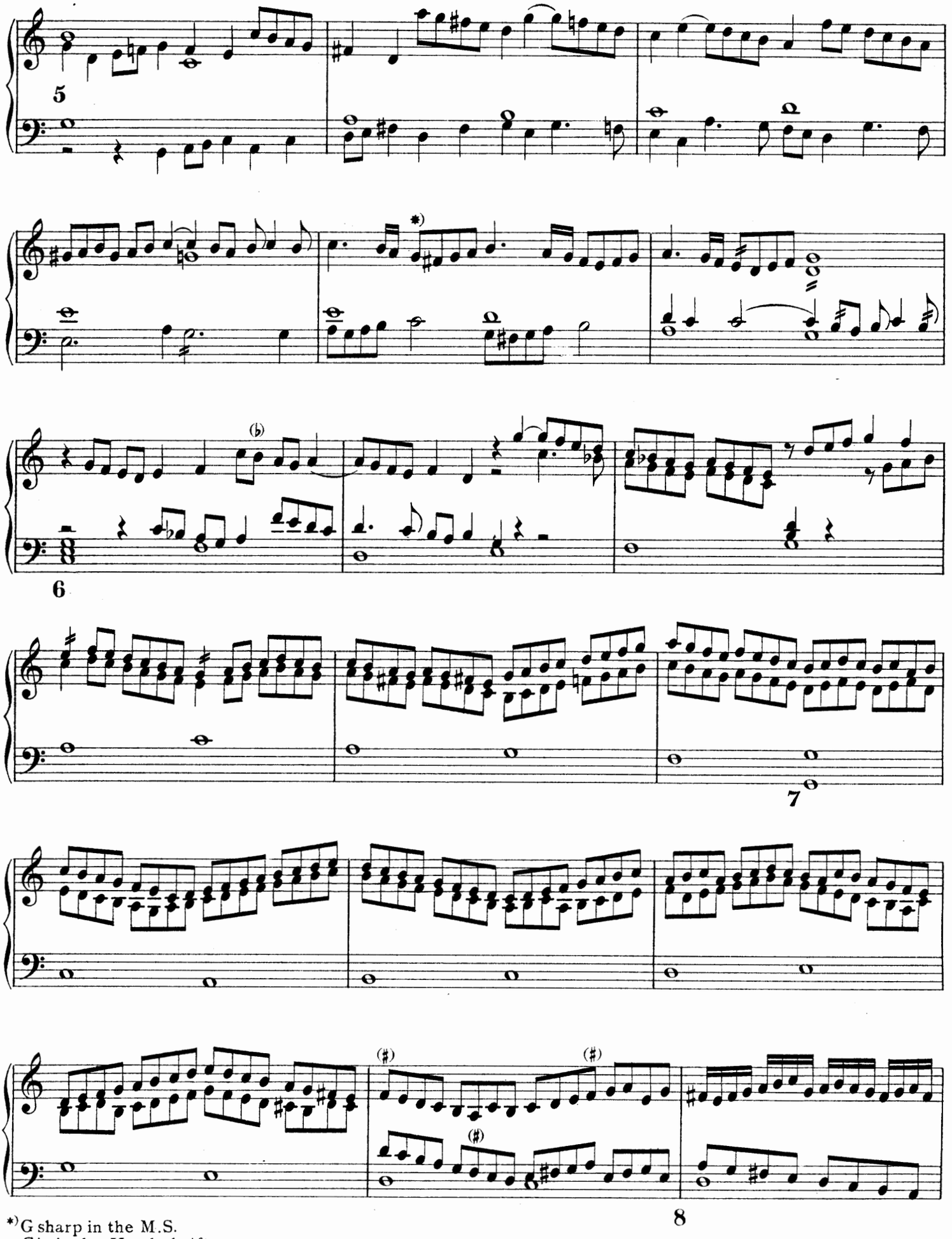


GILES FARNABY.

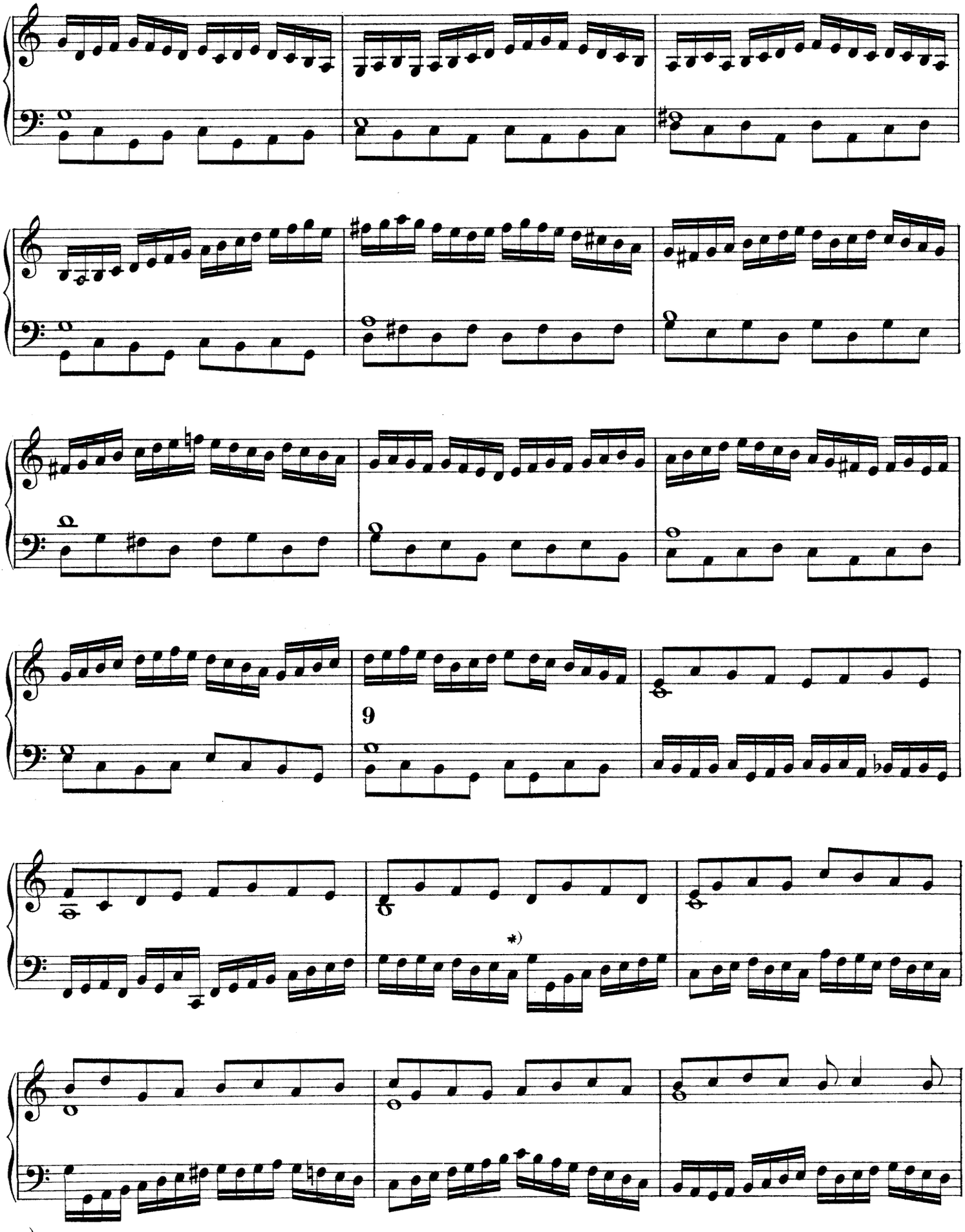
[CCXL.]
Groũde.
31.

GILES FARNABY.

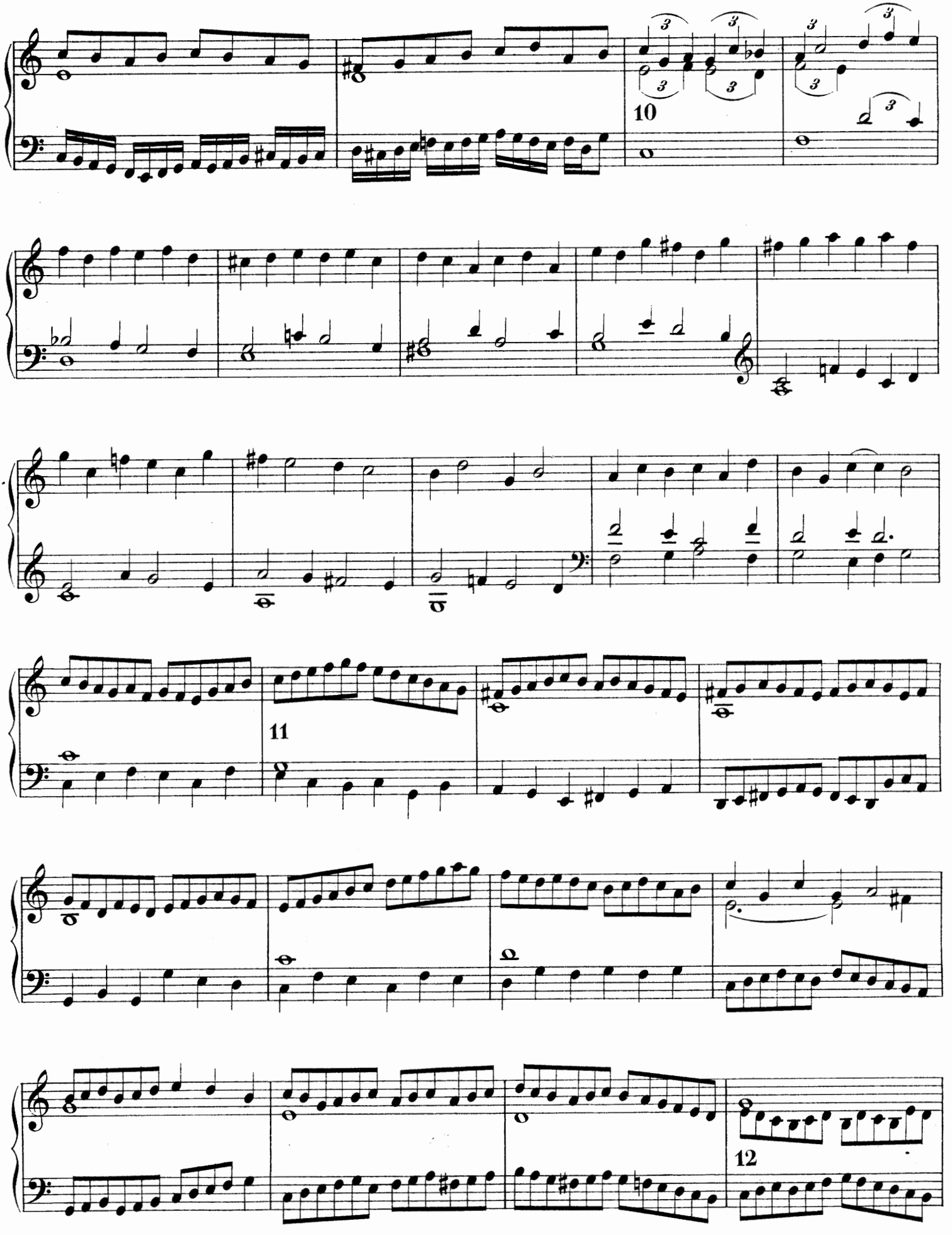




*) G sharp in the M.S.
Gis in der Handschrift.



*) C sharp in the M.S.
Cis in der Handschrift.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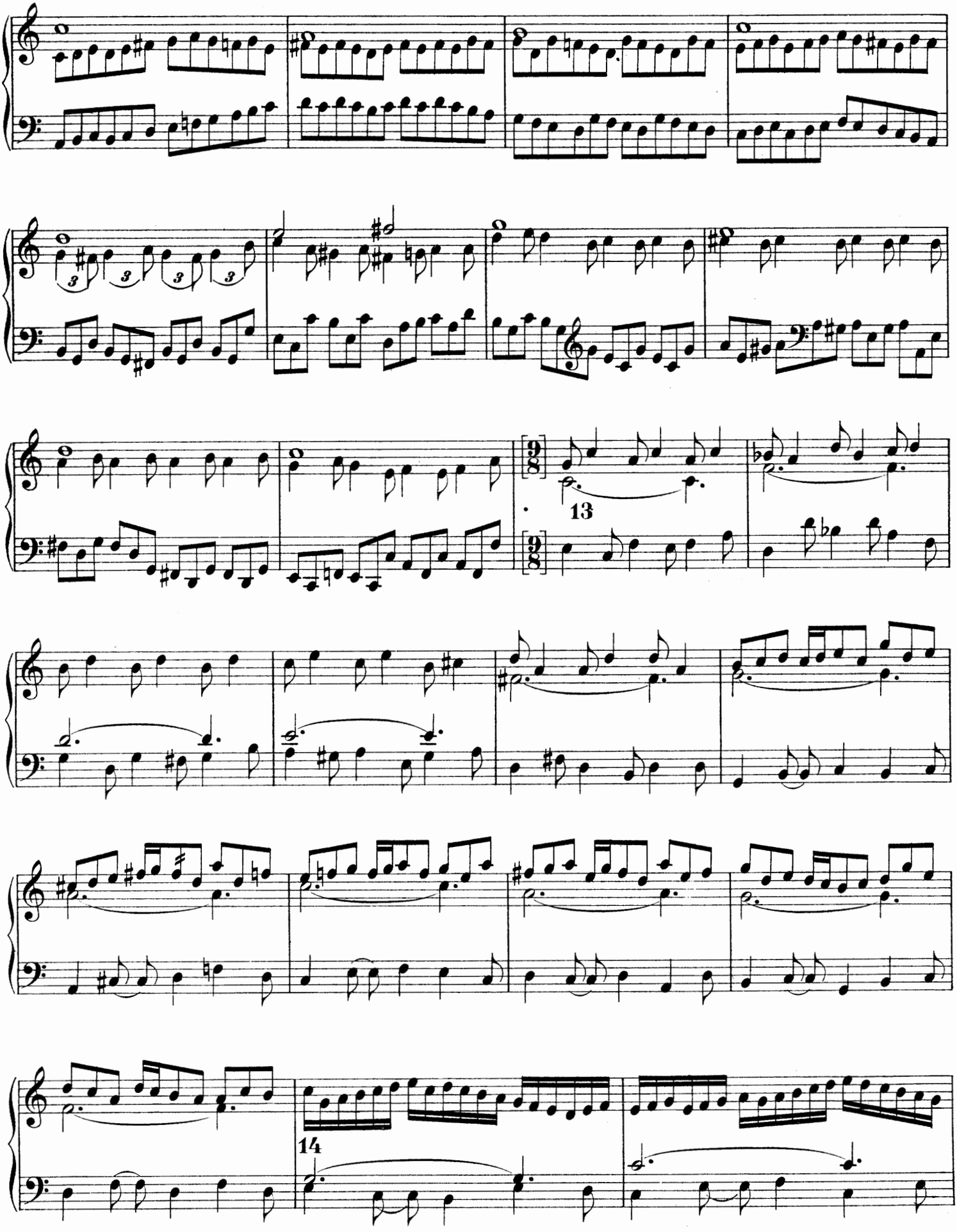
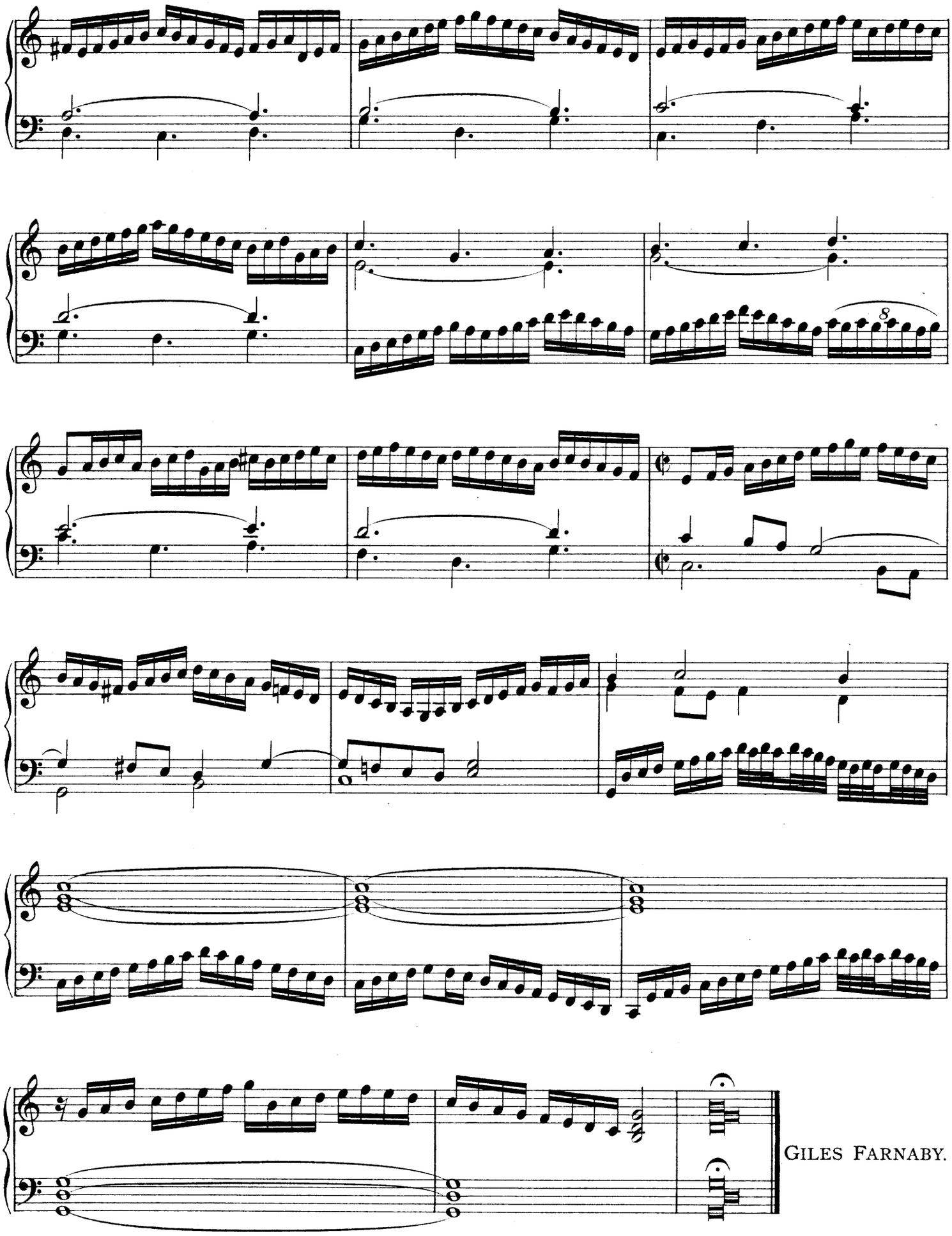
11
12

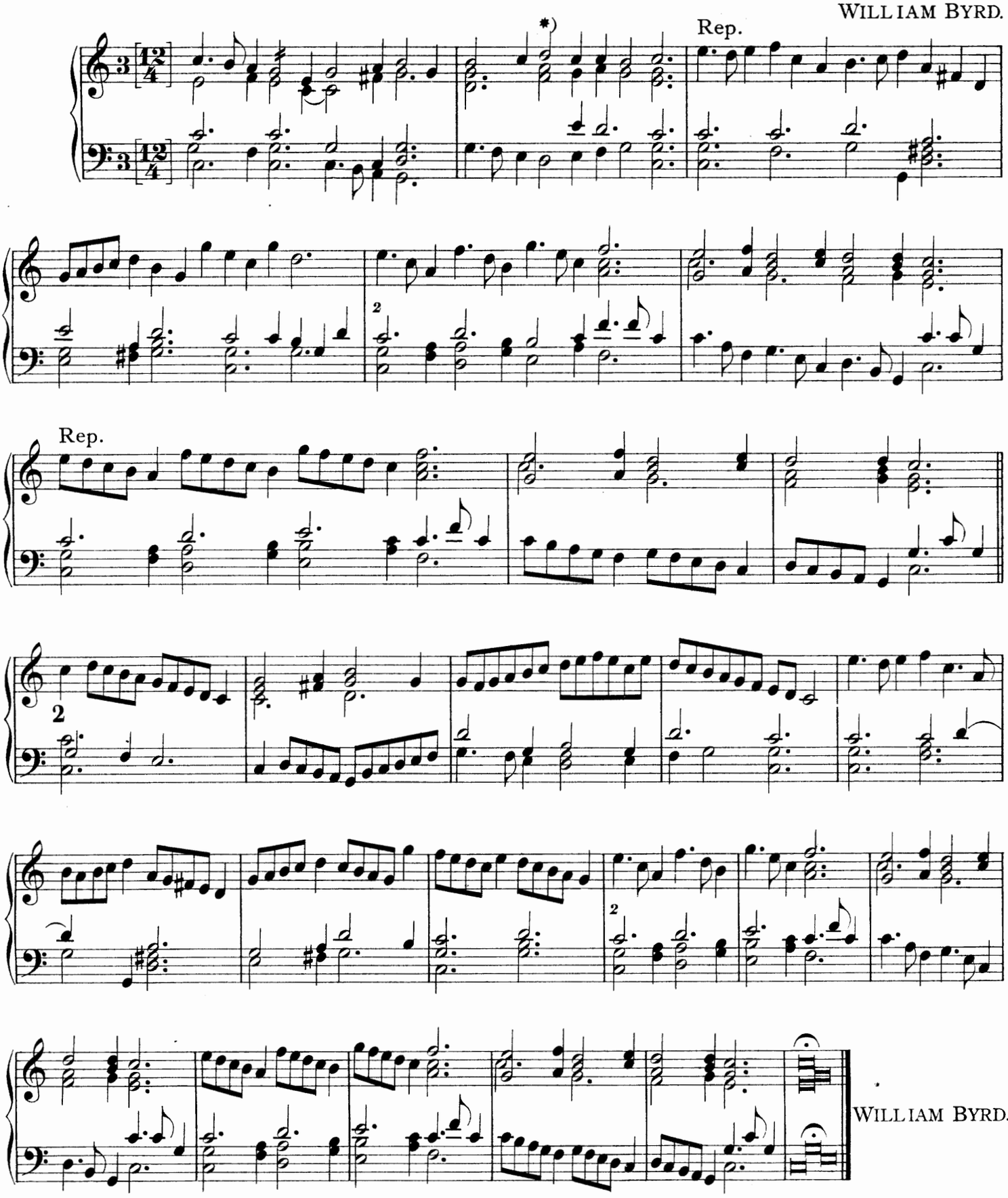

13
14



GILES FARNABY.

[CCXLI.]
Coranto.

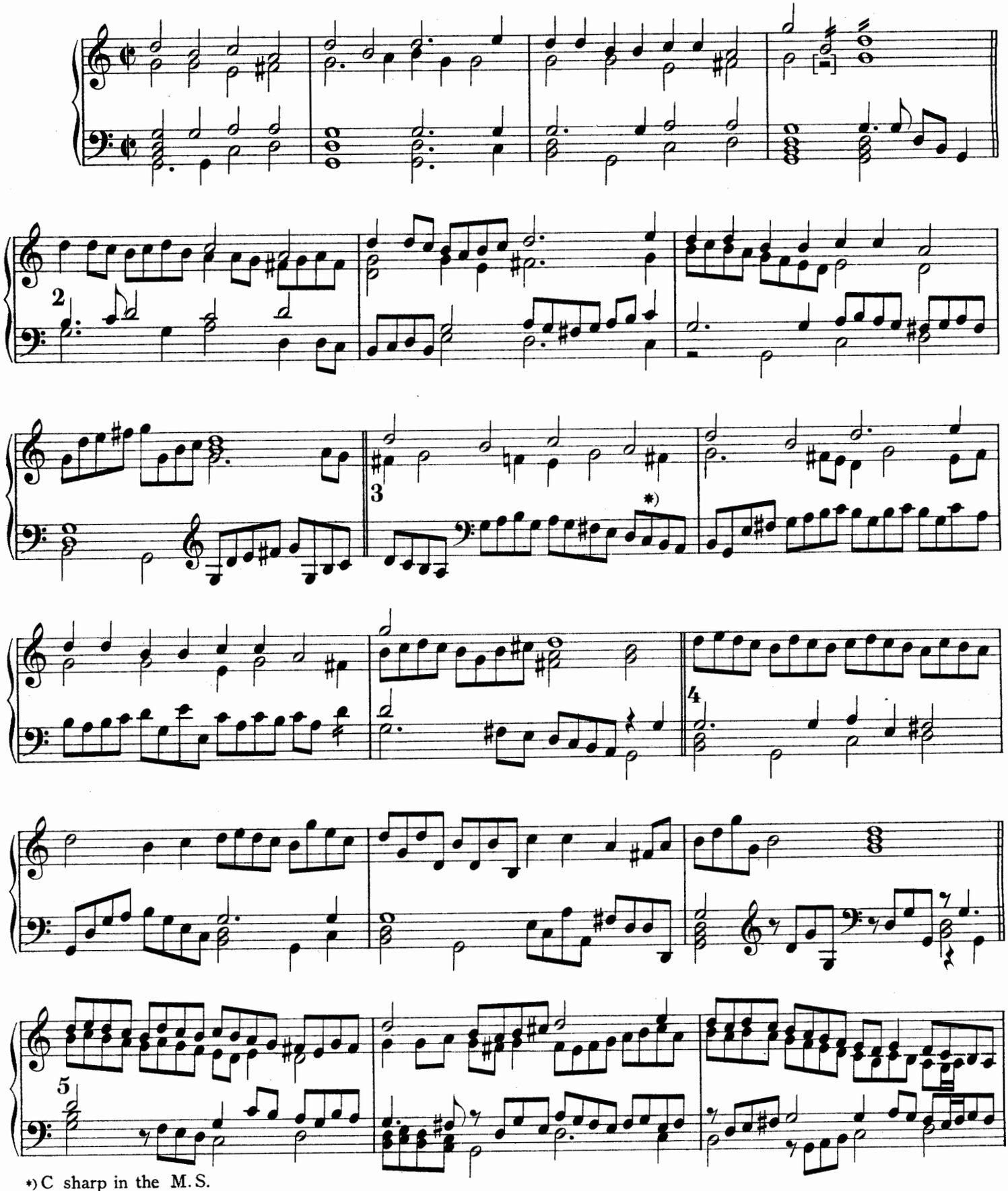
WILLIAM BYRD.



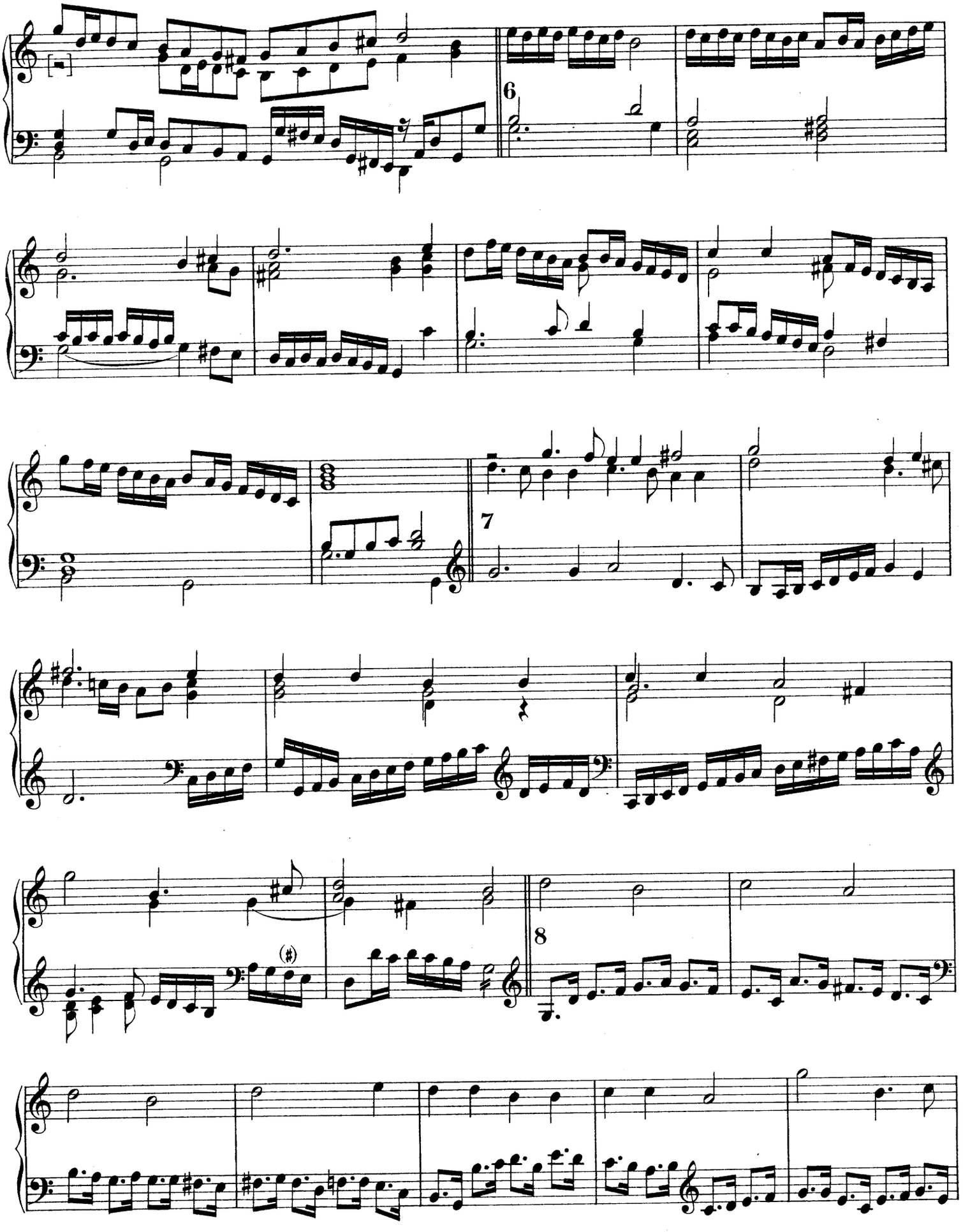
*)Crotchet in M.S.
Viertel in der Handschrift.

[CCXLII.]
Up T [ails] All.
32.

GILES FARNABY.



*) C sharp in the M. S.
Cis in der Handschrift.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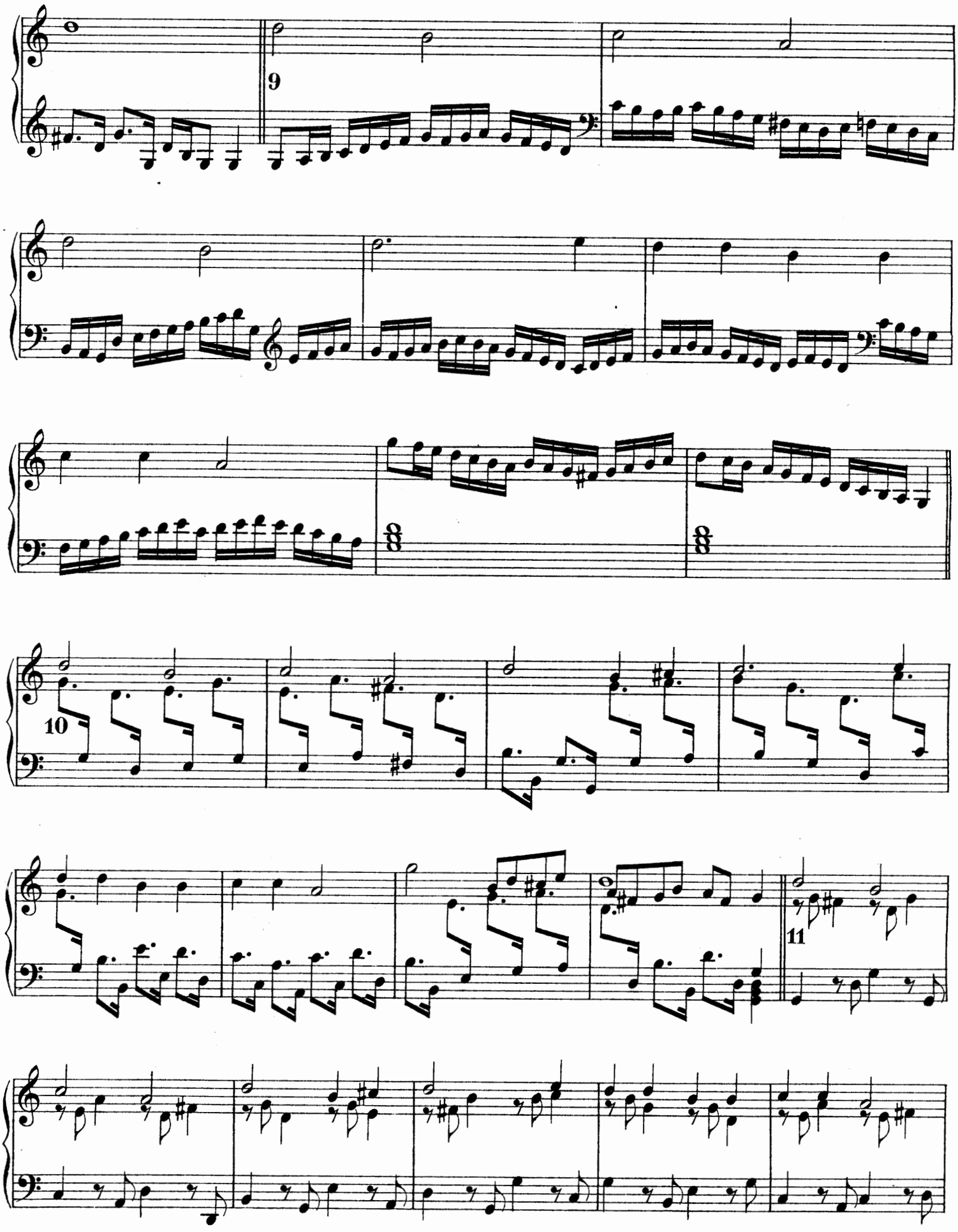
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10
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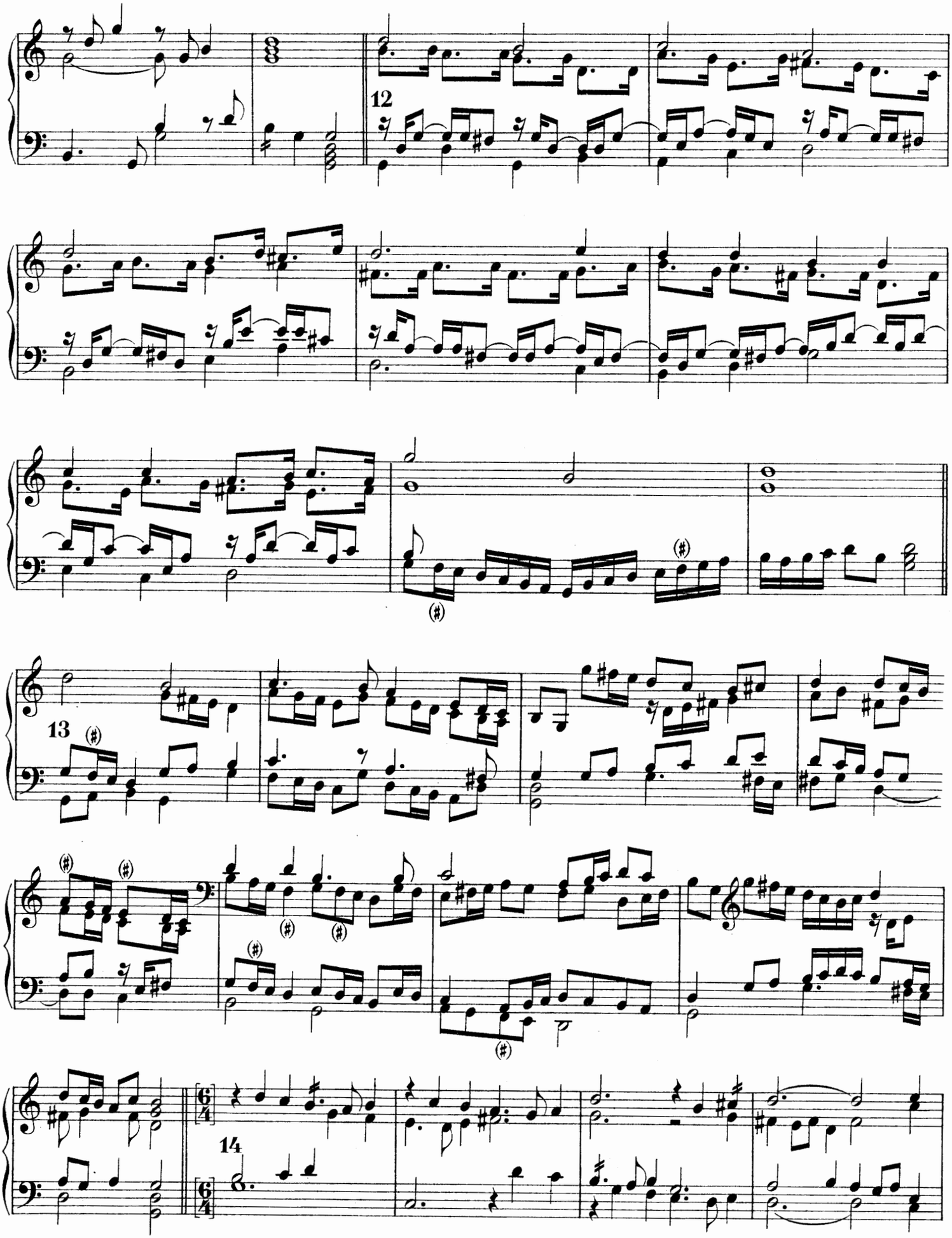
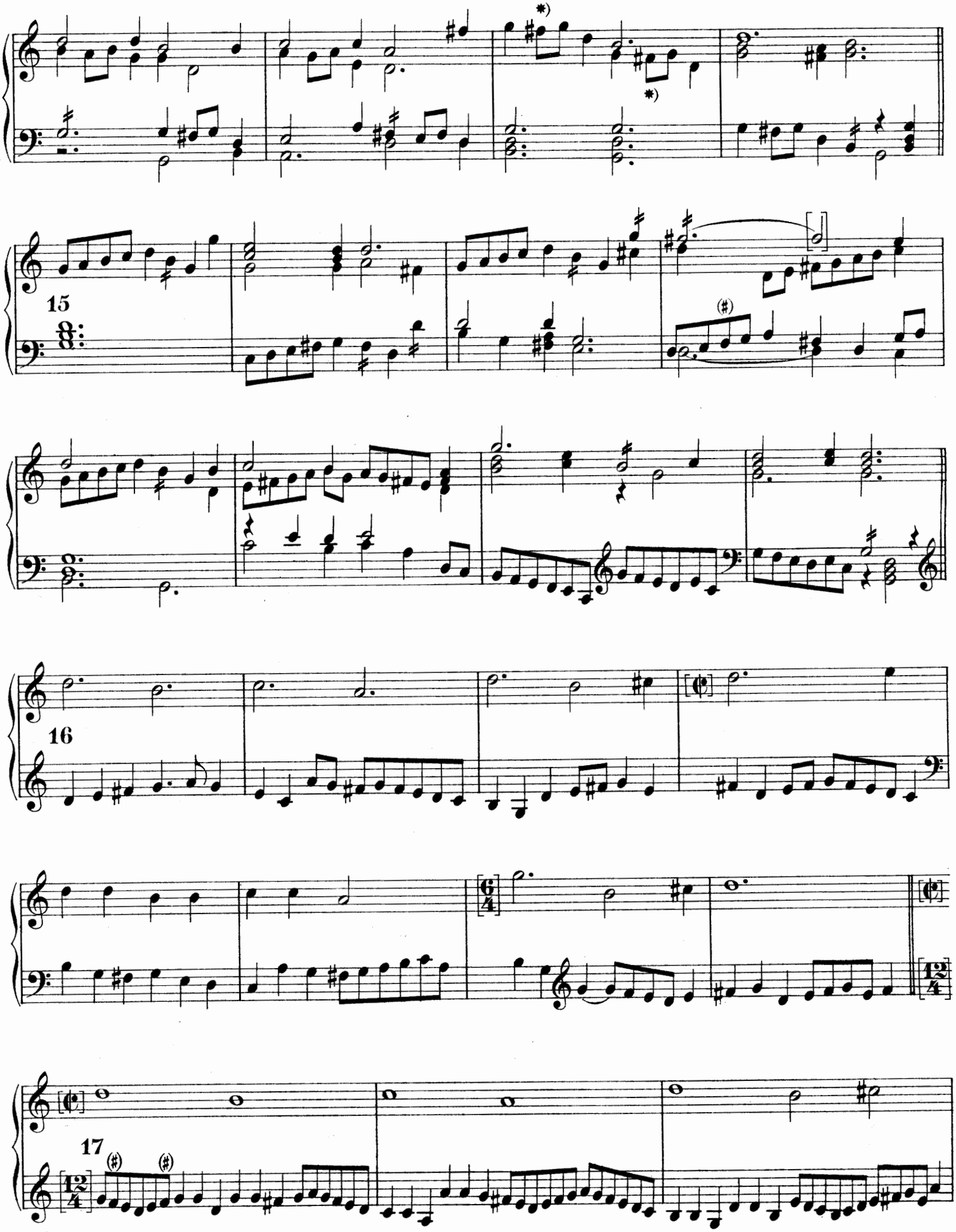
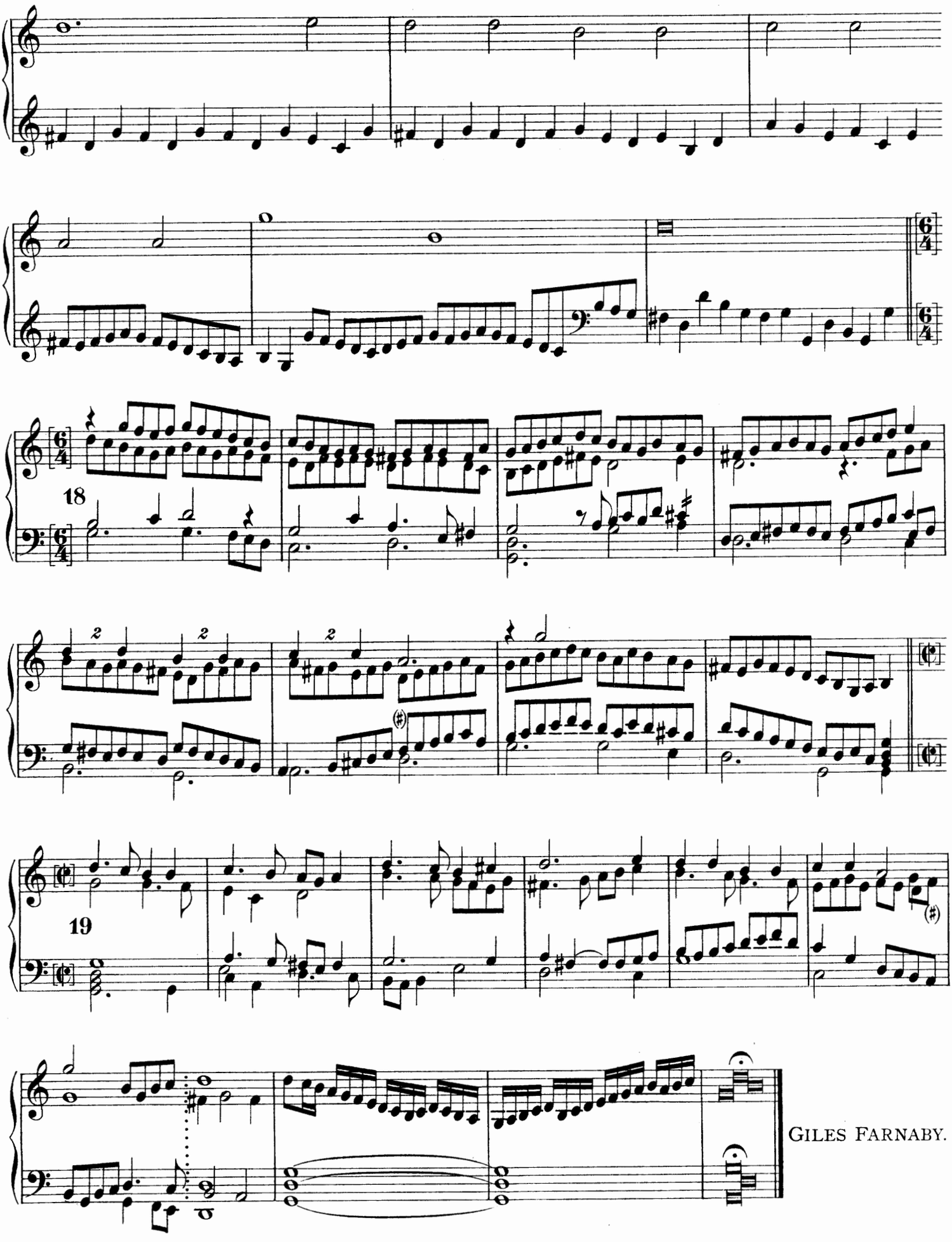

12
13
14



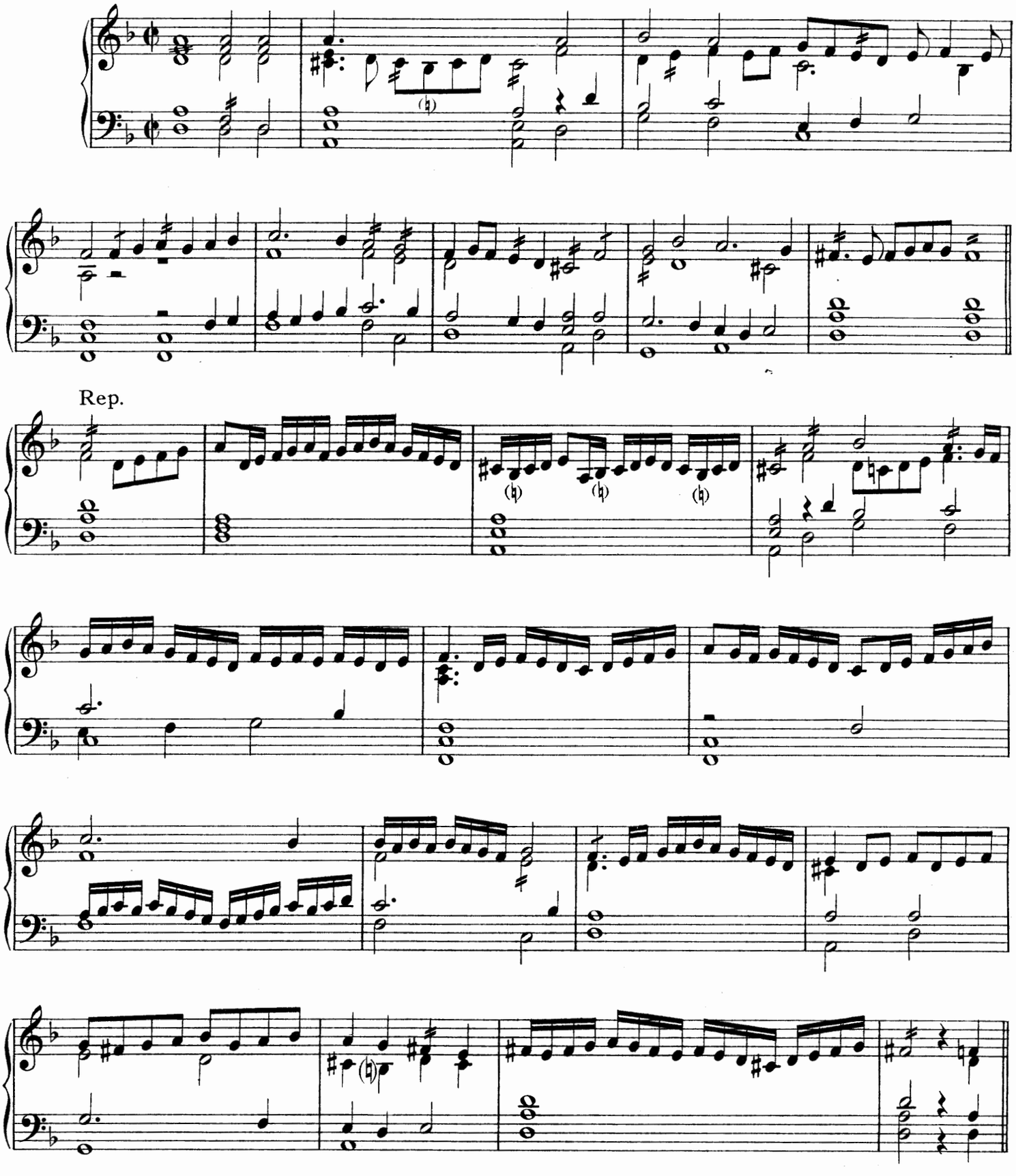
*) Semiquavers in the M. S.
Sechzehntel in der Handschrift.

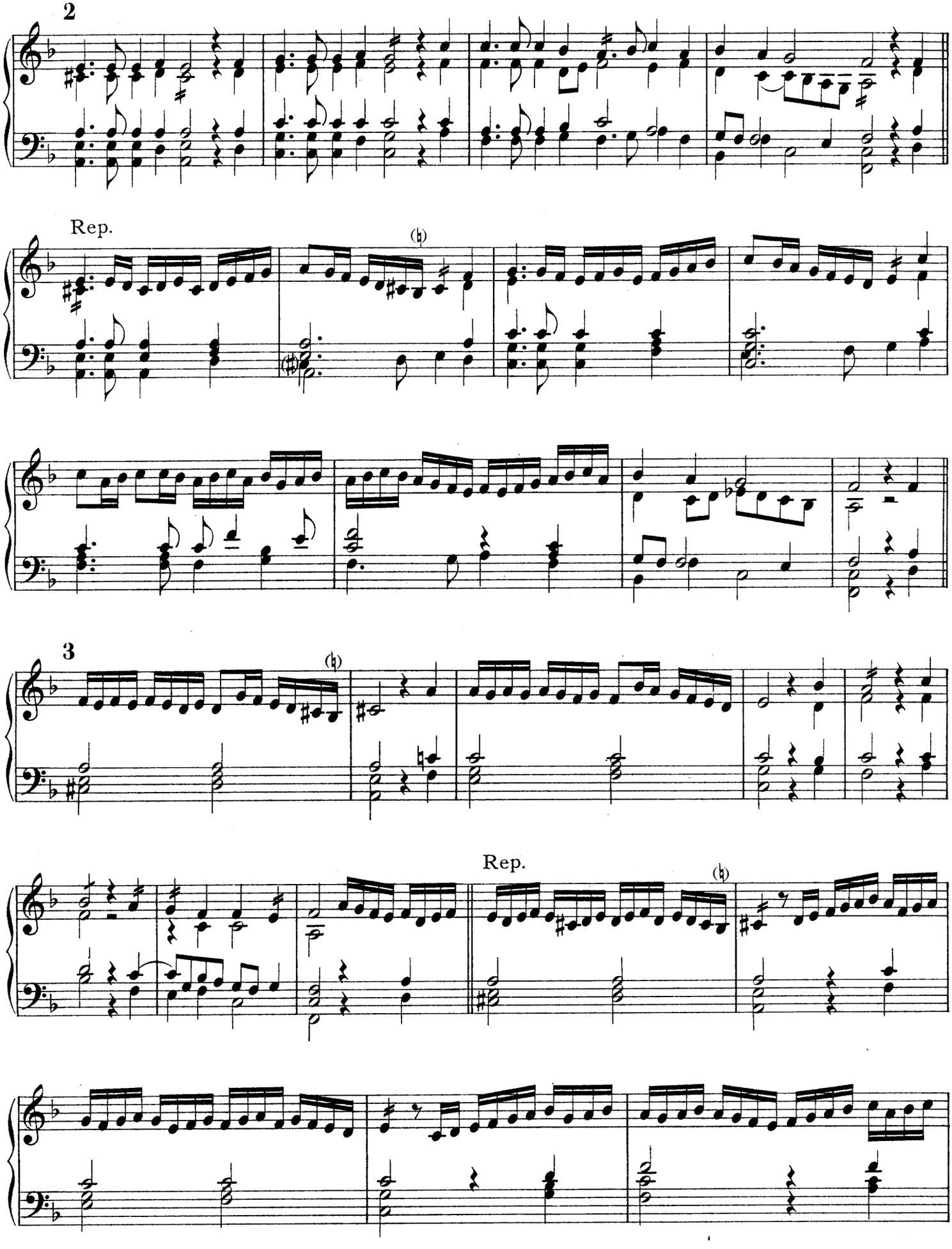


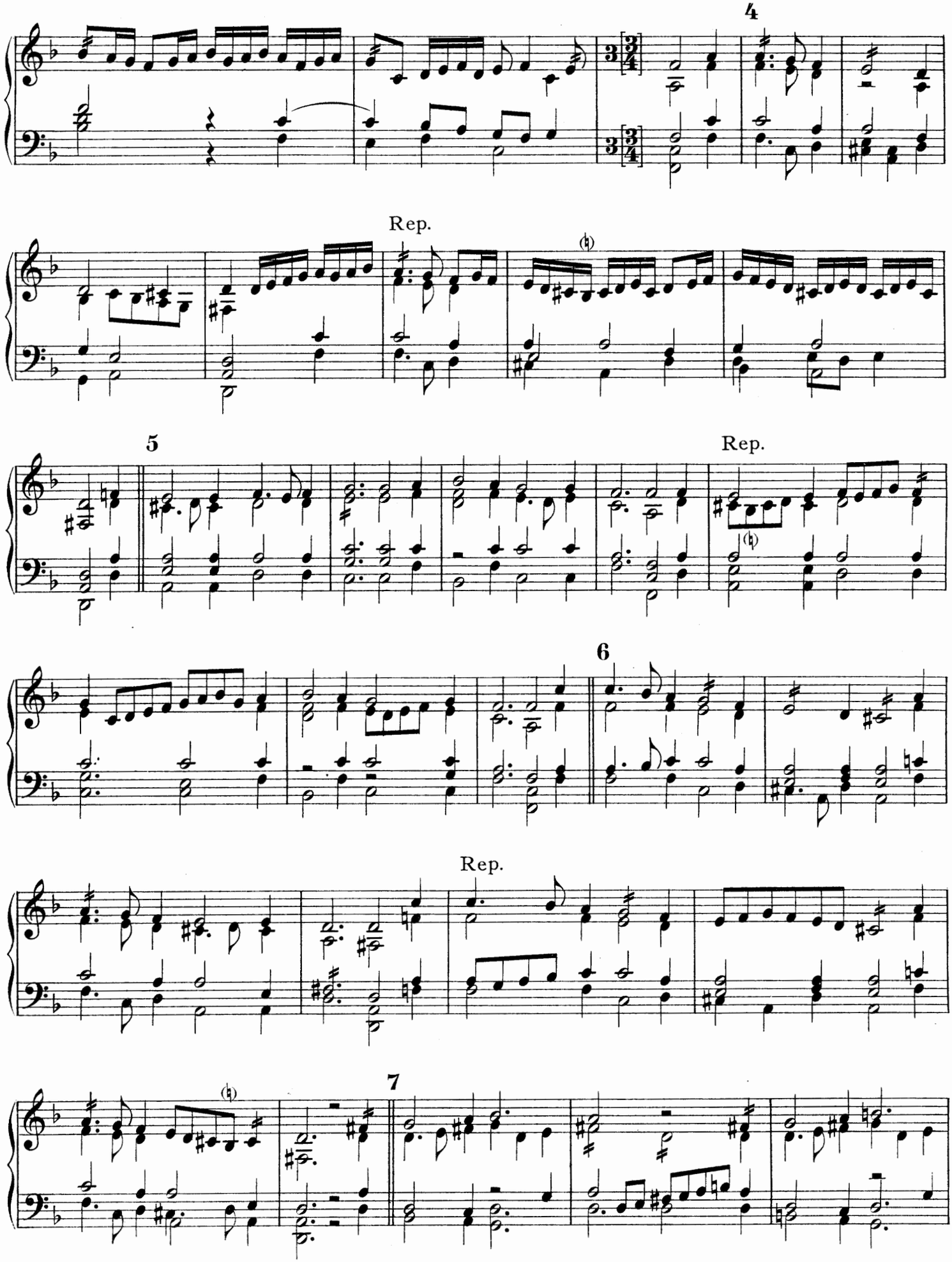
GILES FARNABY.

[CCXLIII.]
Jhonson's Medley.

EDWARD JOHNSON.




2
Rep.
3
Rep.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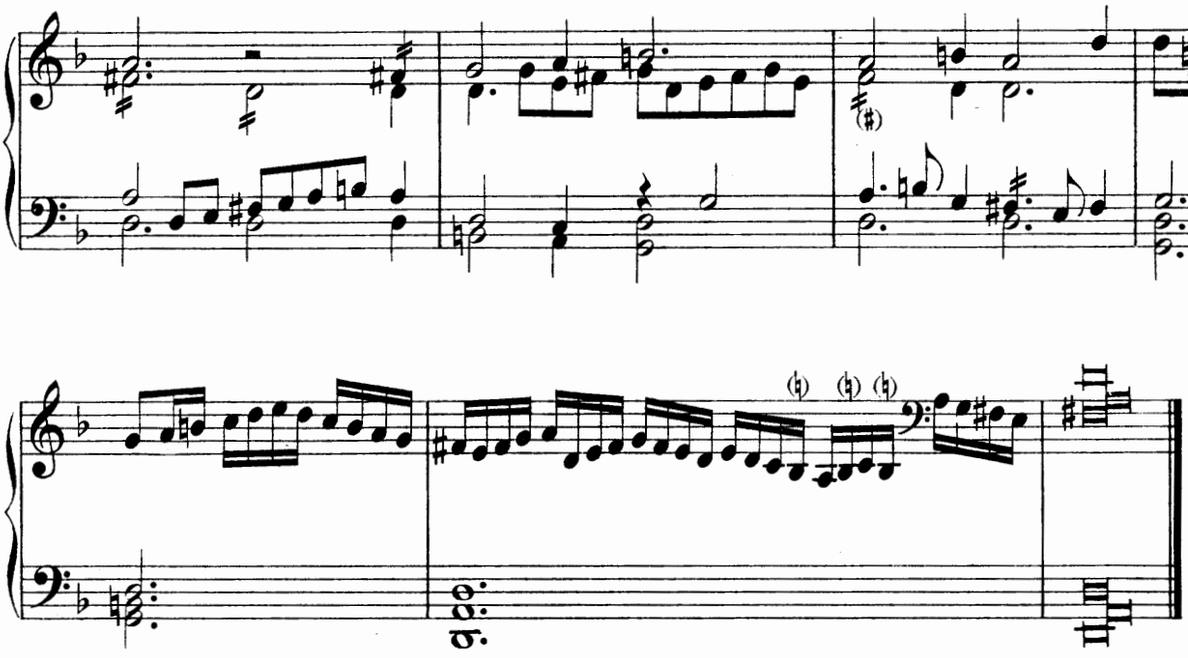
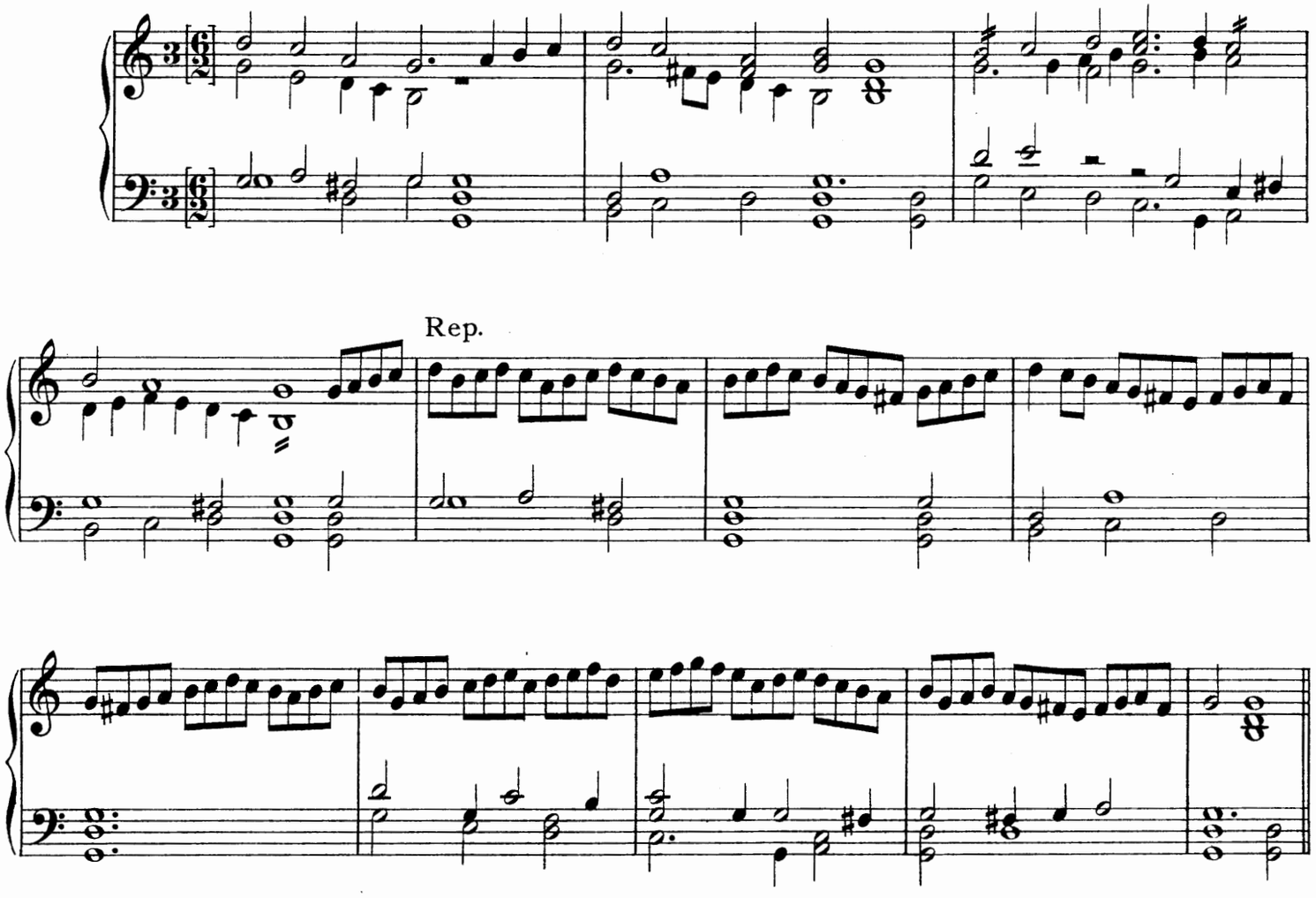
Rep.
5
Rep.
6
Rep.
7

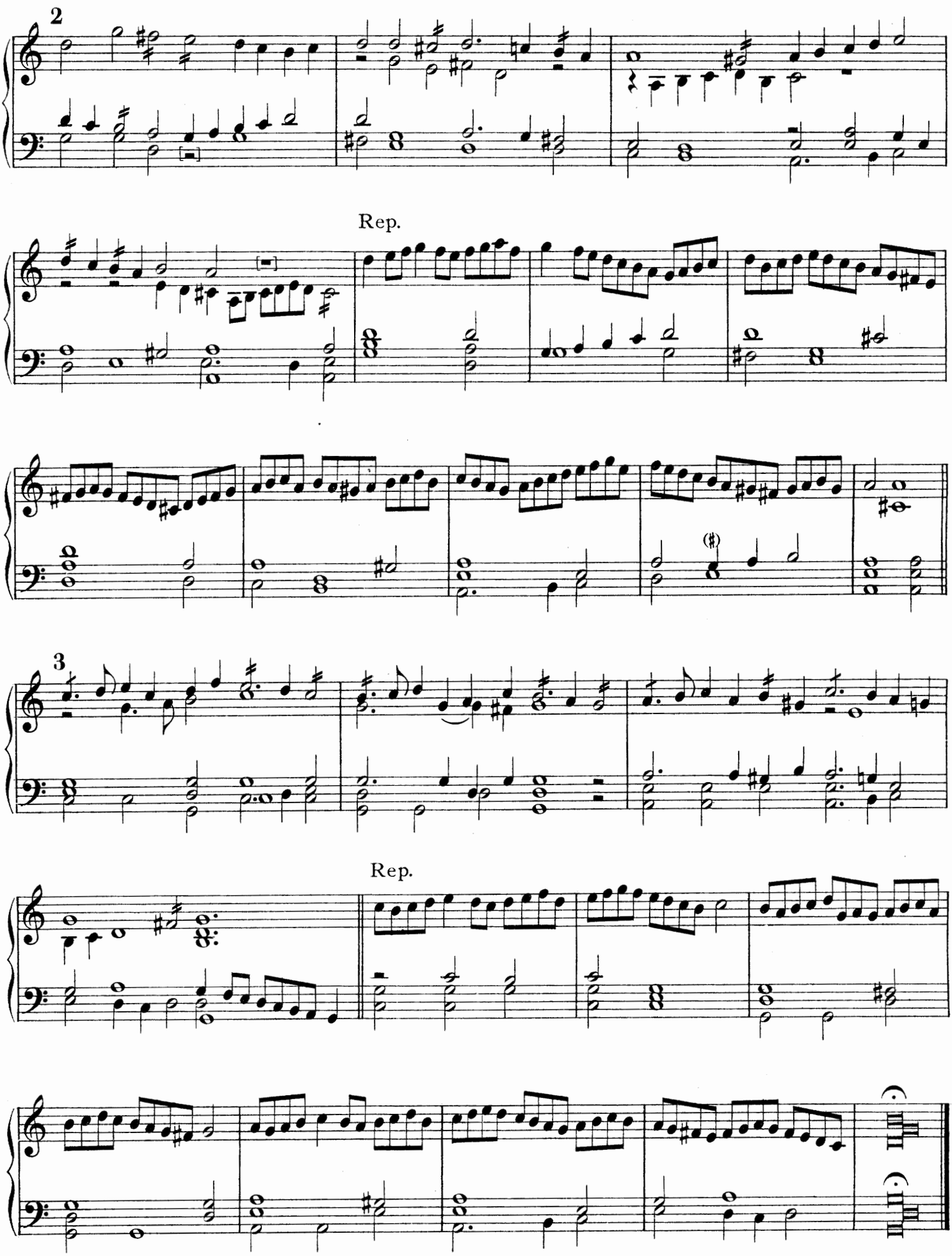


EDWARD JHONSON.

[CCXLIV.]
Nowel's Galliard.

ANON.

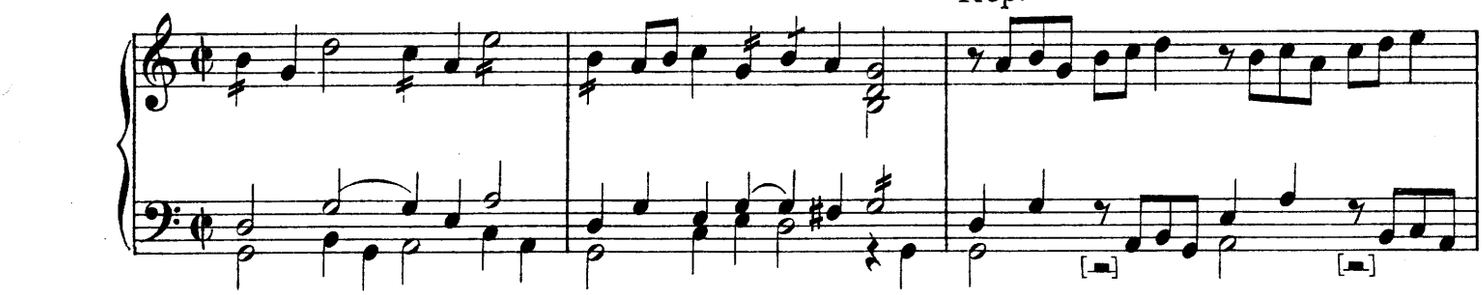



2
Rep.
3
Rep.

[CCXLV.]
Tower Hill.

GILES FARNABY.

Rep.



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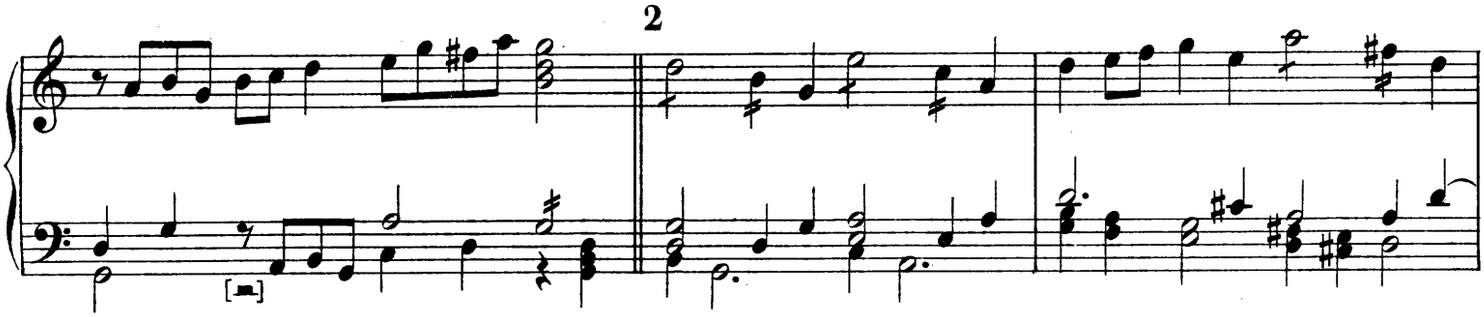

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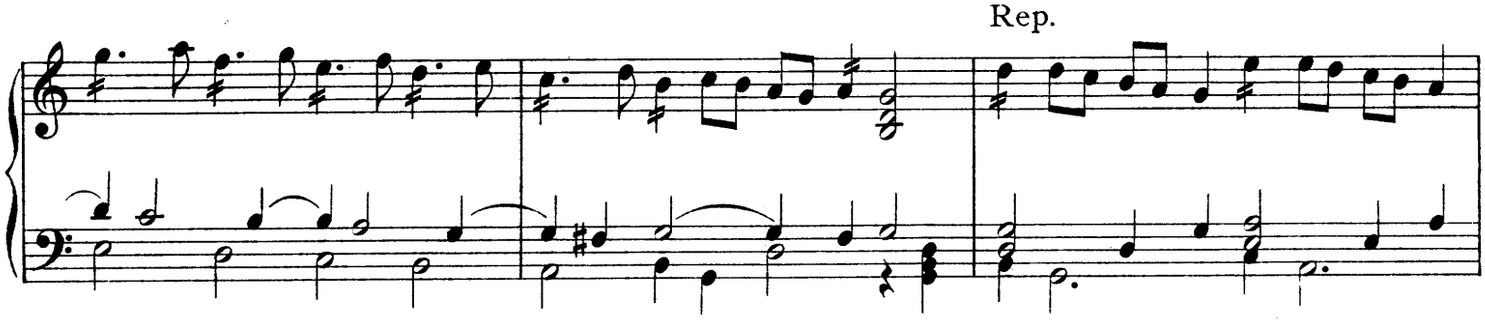
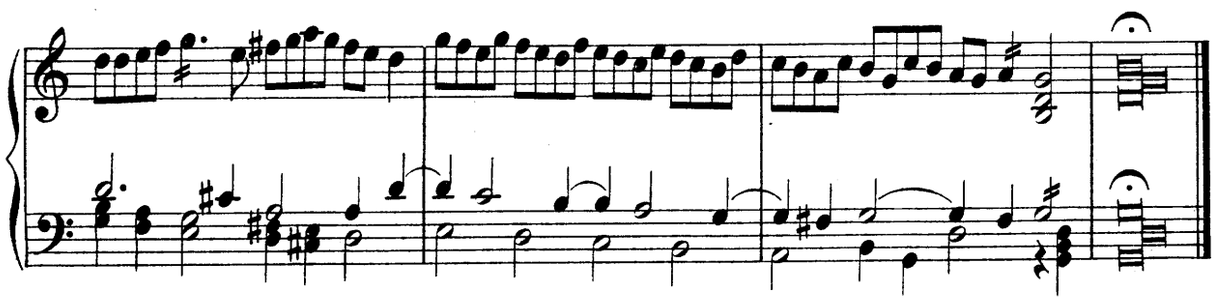
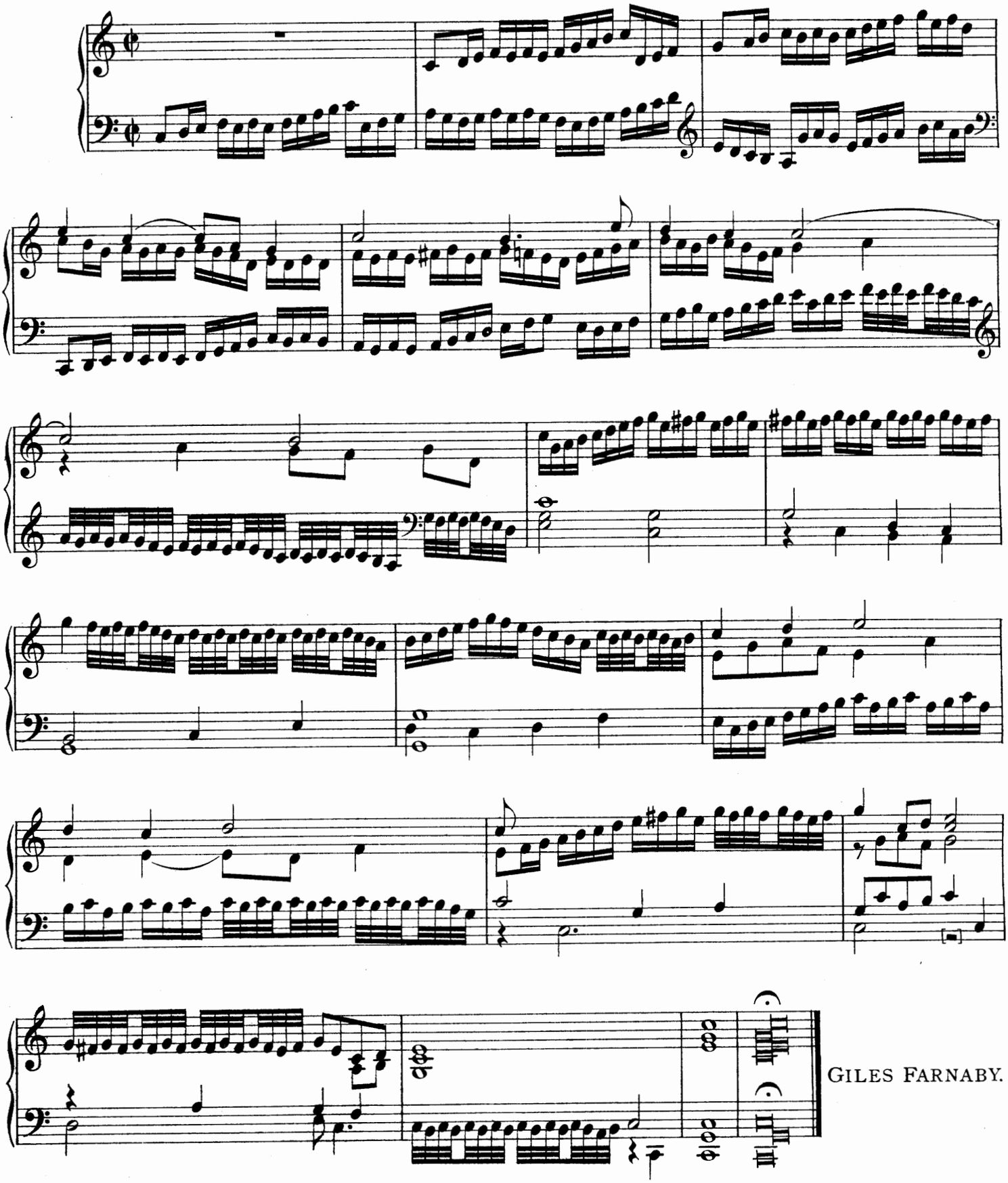




GILES FARNABY.

[CCXLVI.]
Praeludium.
33.

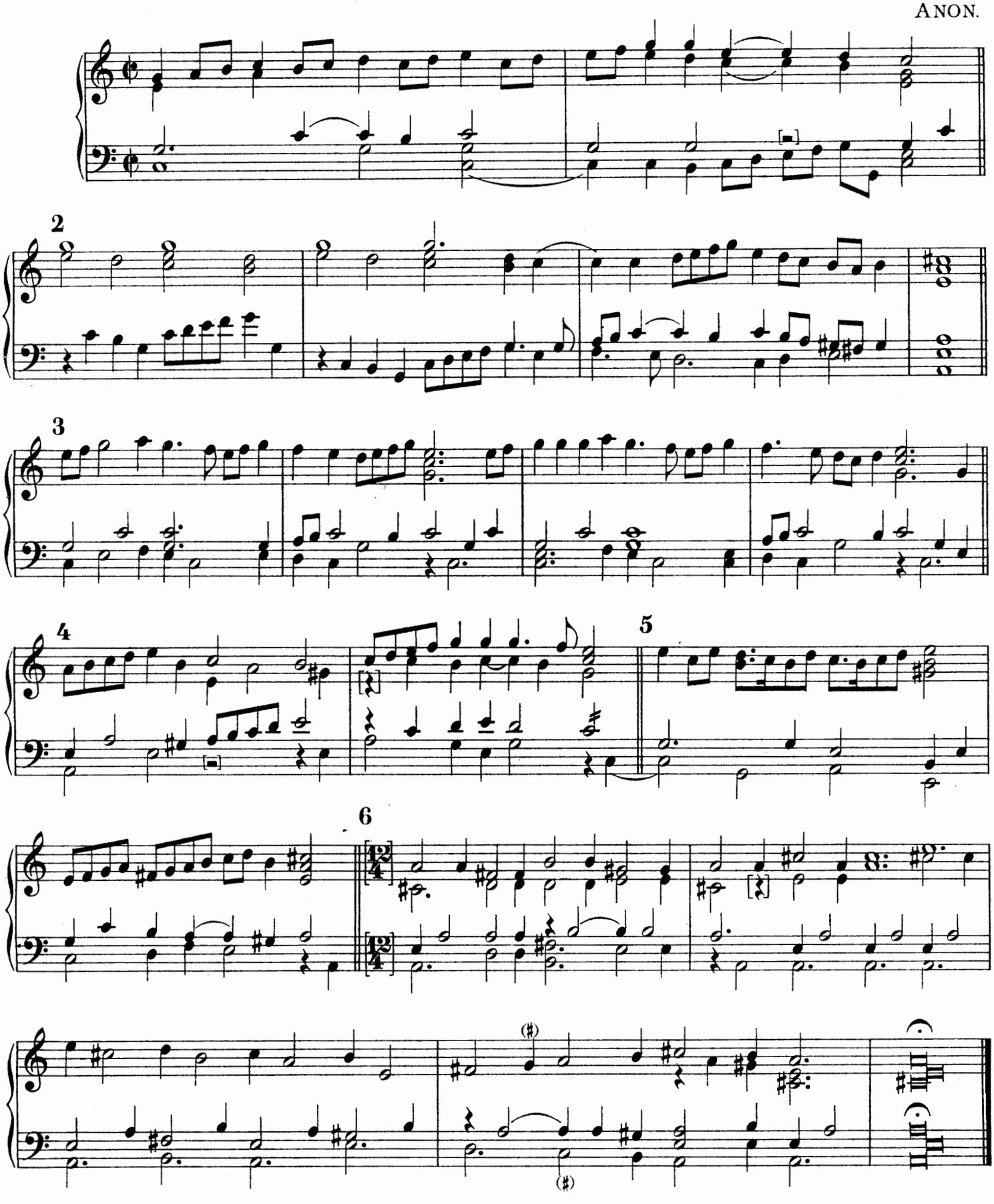
GILES FARNABY.



GILES FARNABY.

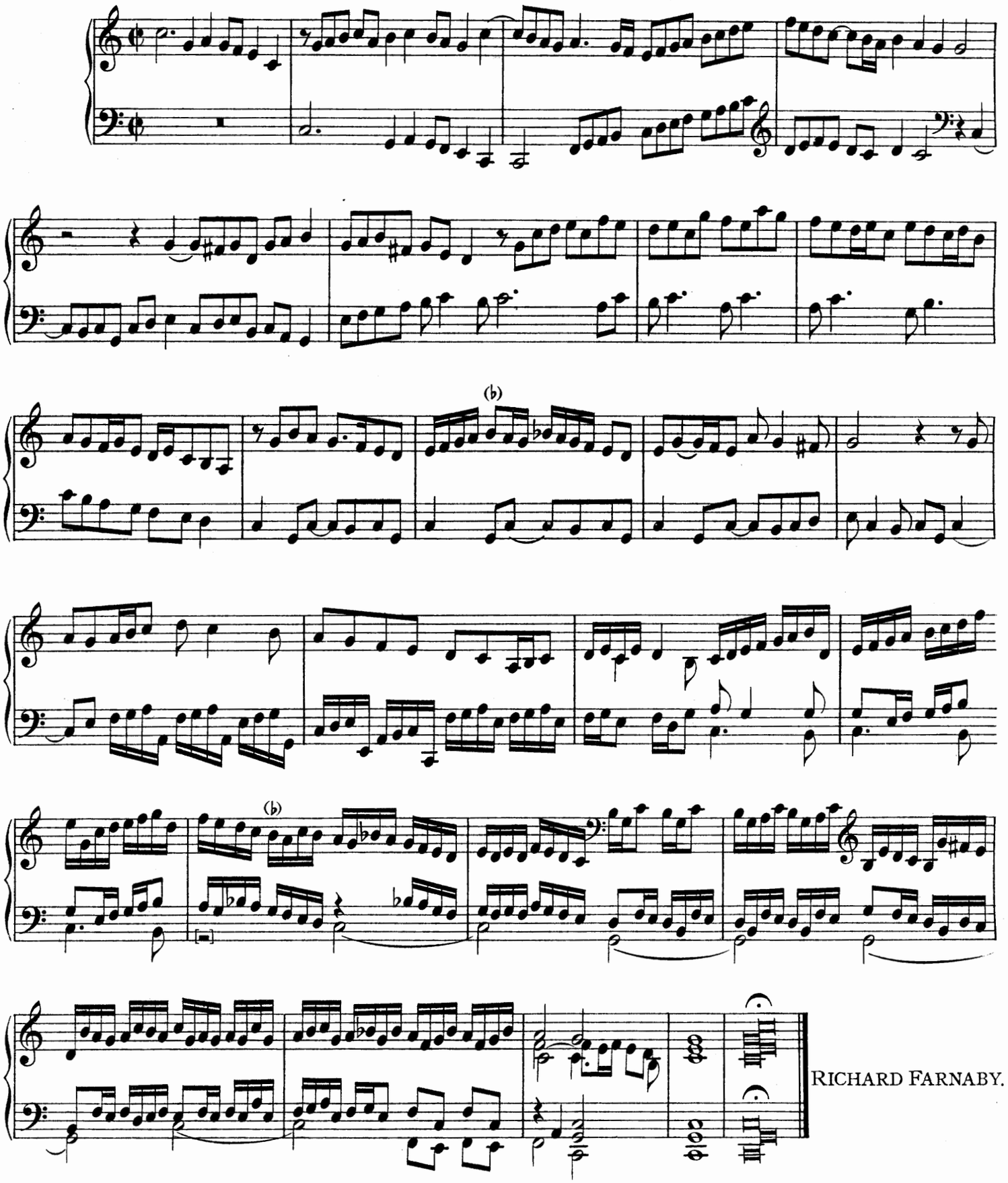
[CCXLVII.]
The King's Morisco.

ANON.



[CCXLVIII.]
A Duo.

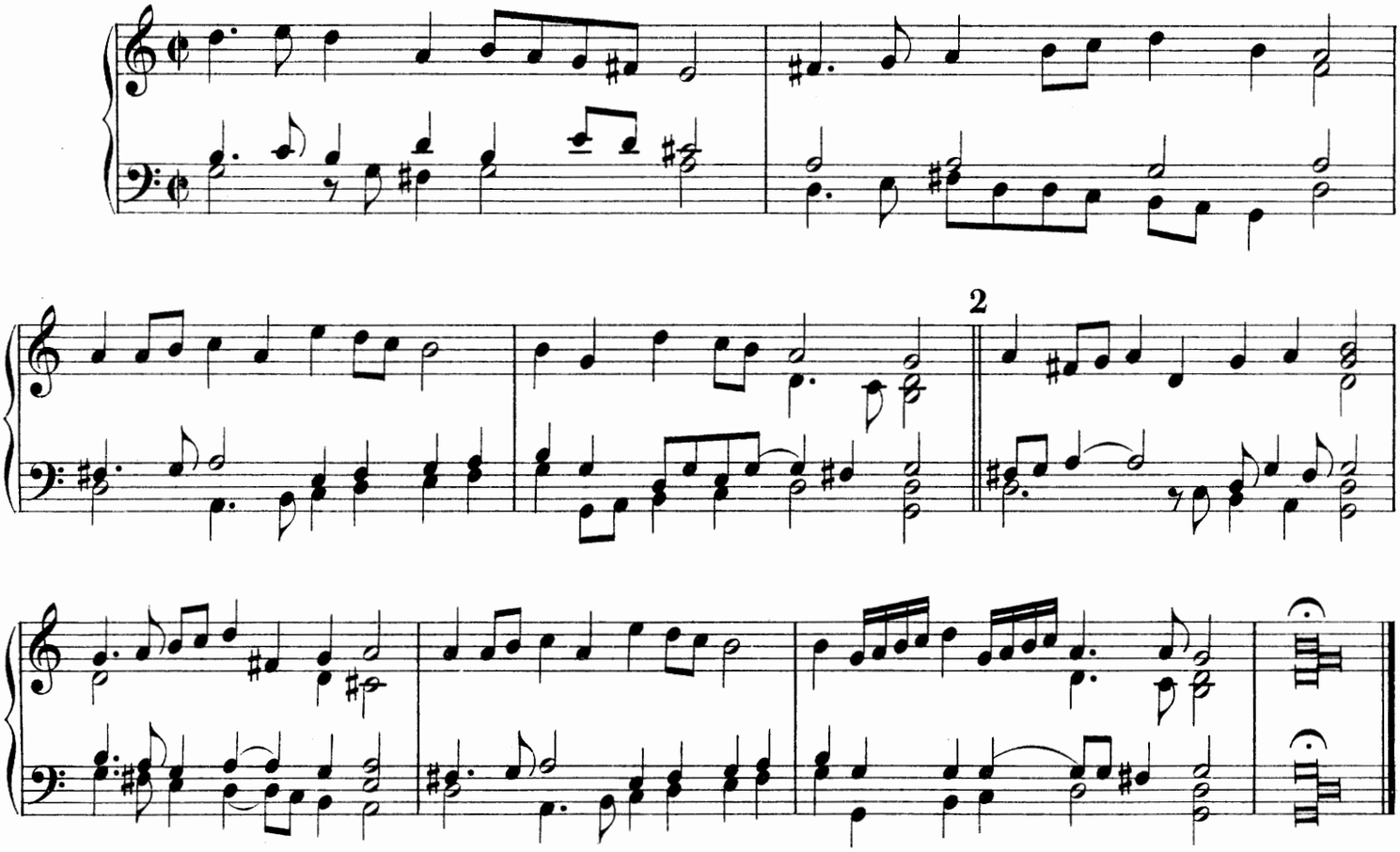
RICHARD FARNABY.



RICHARD FARNABY.

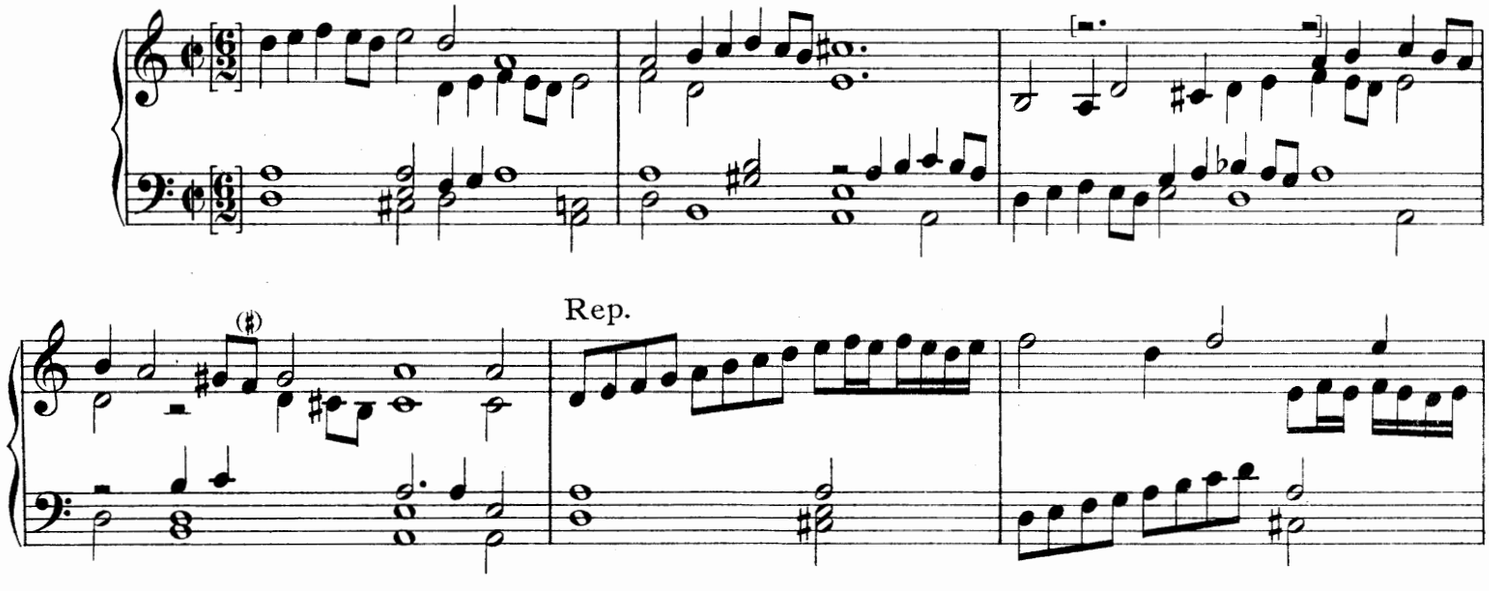
[CCXLIX.]
Alman.

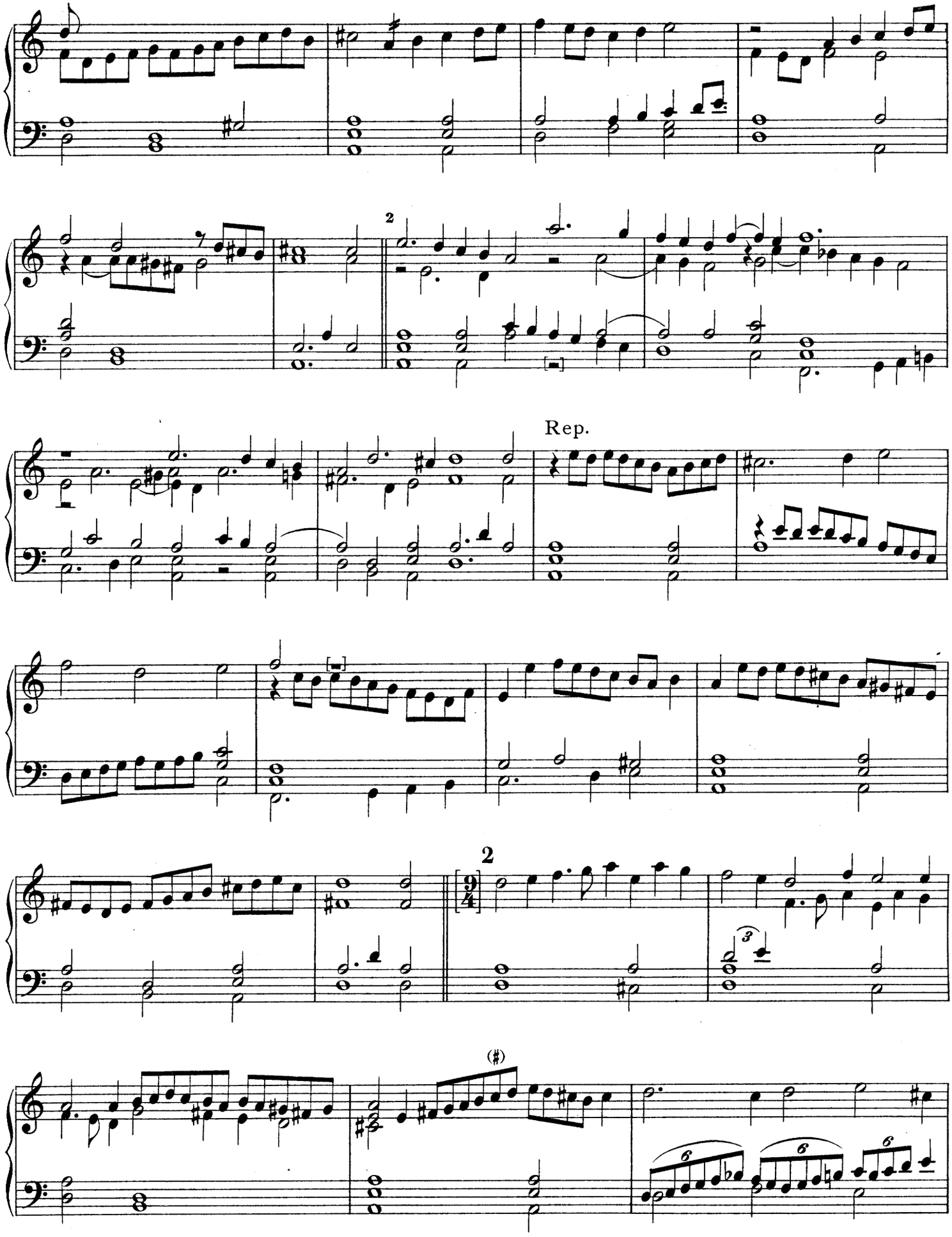
ANON.

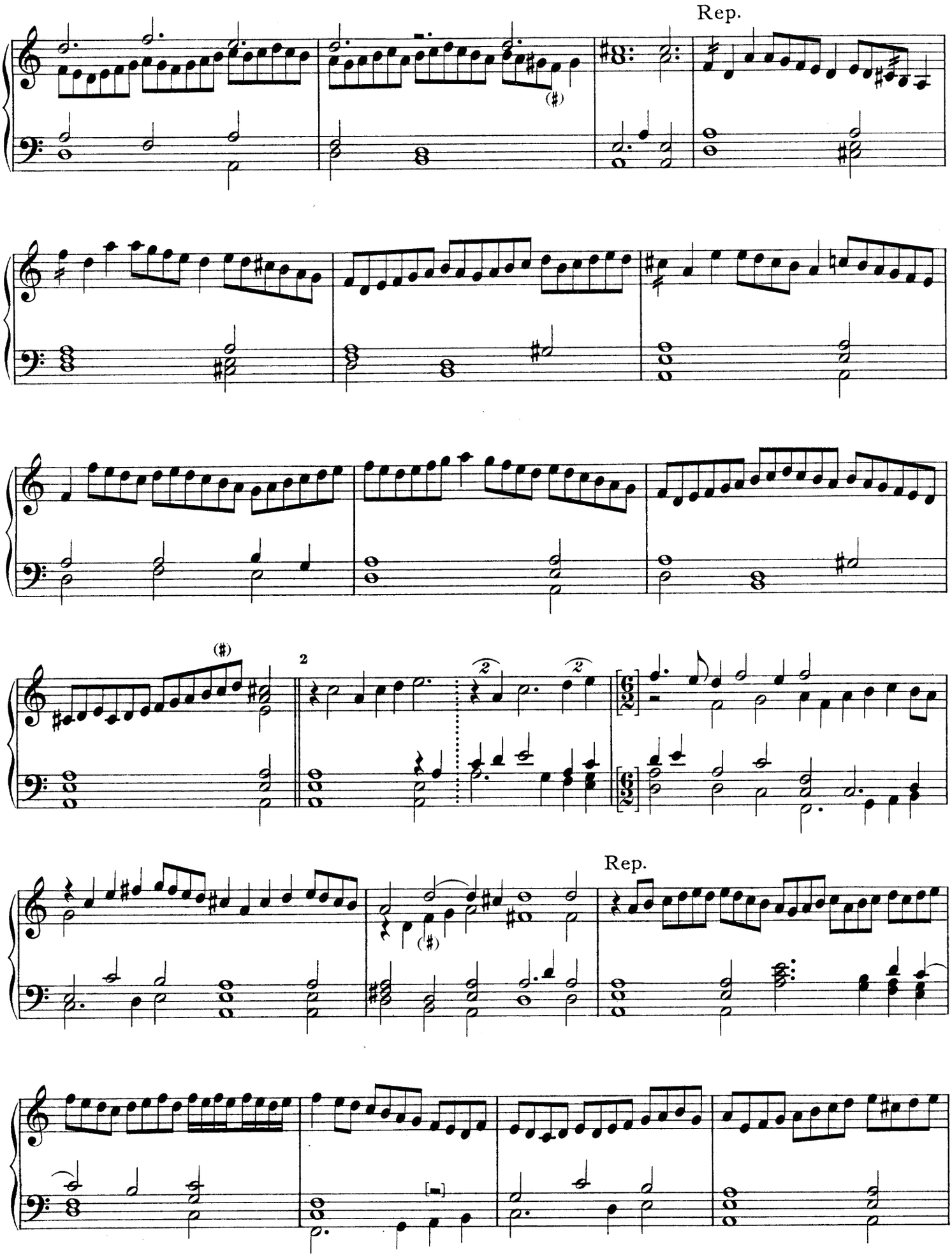


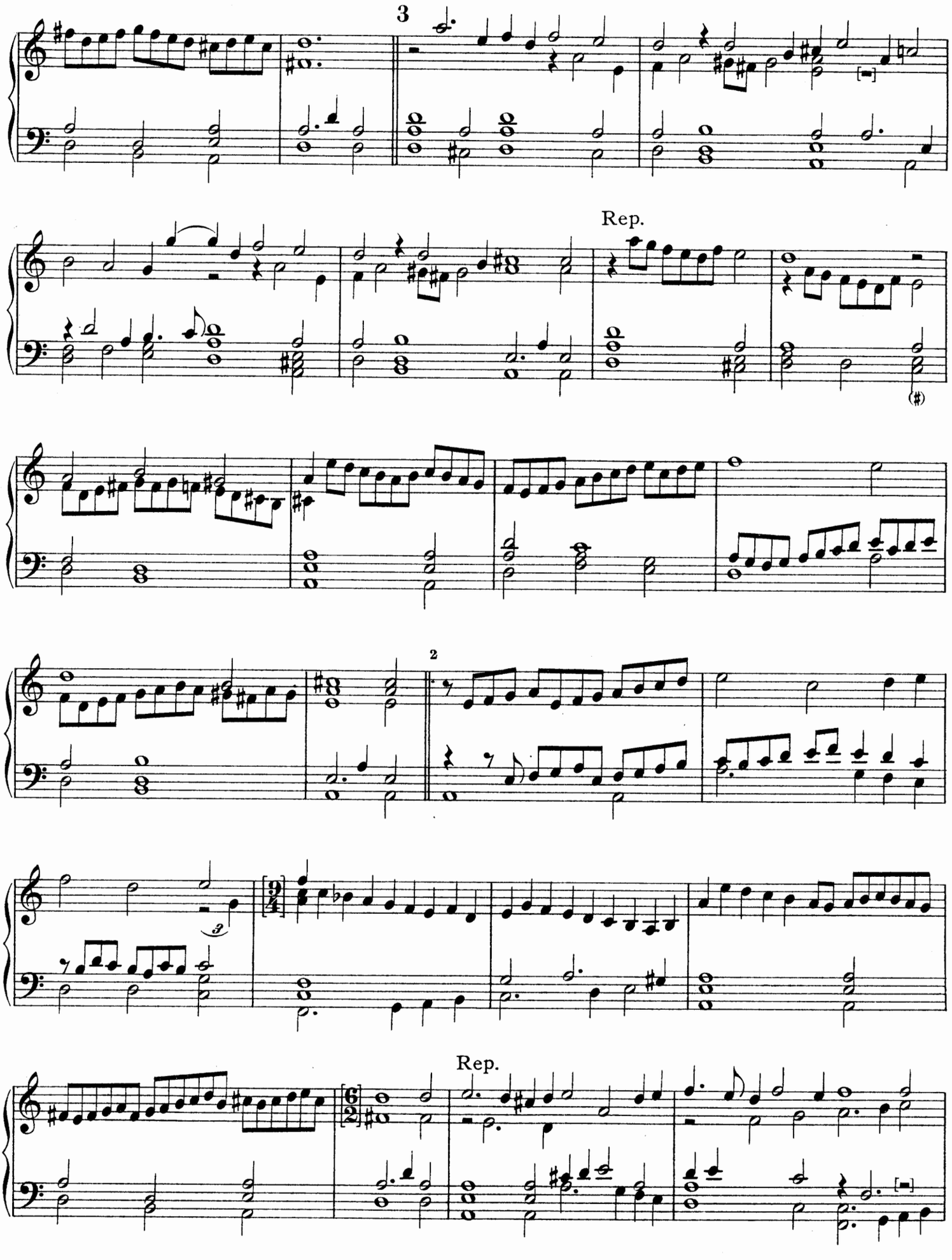
[CCL.]
A Galliard Ground.
1.

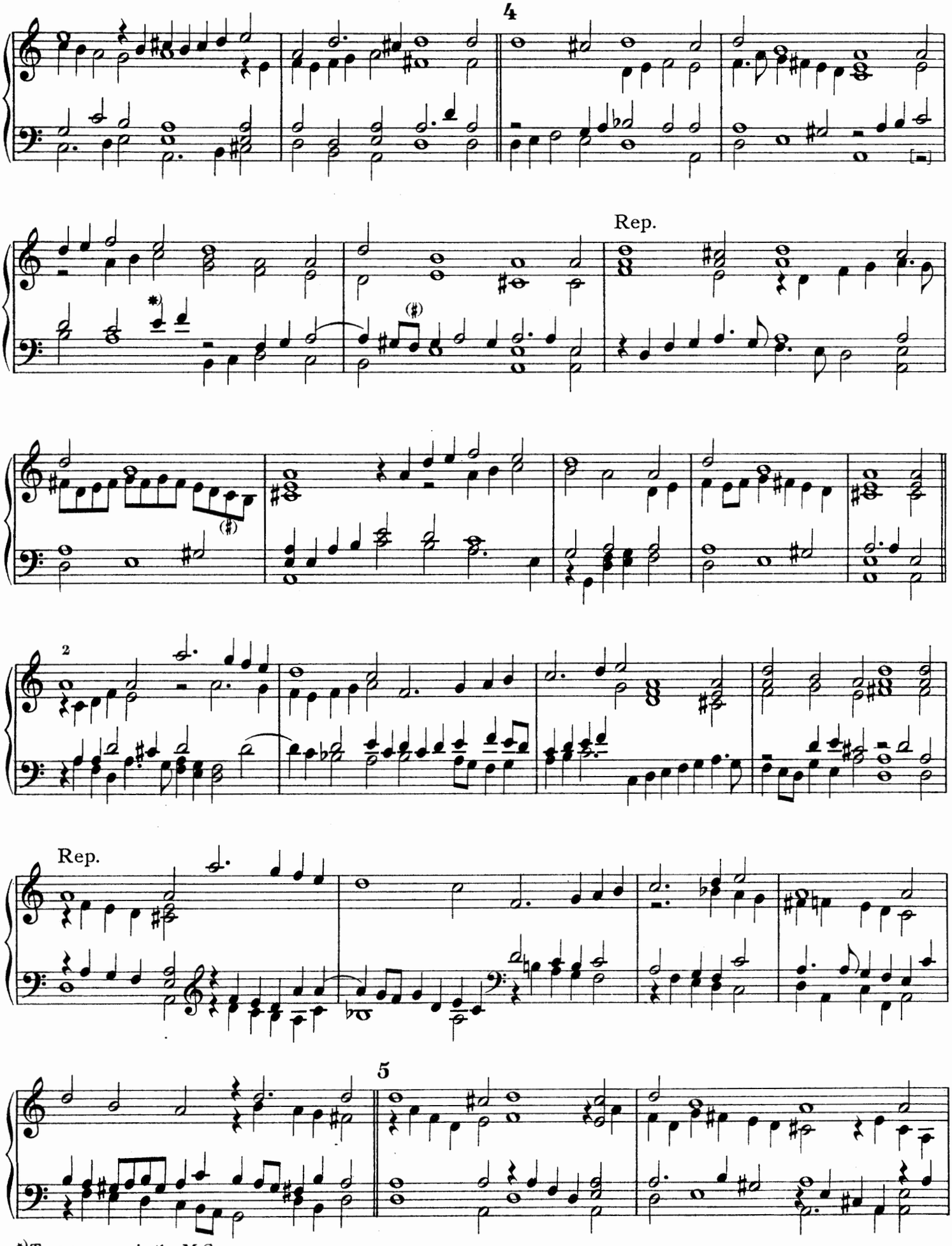
WILLIAM INGLOT.



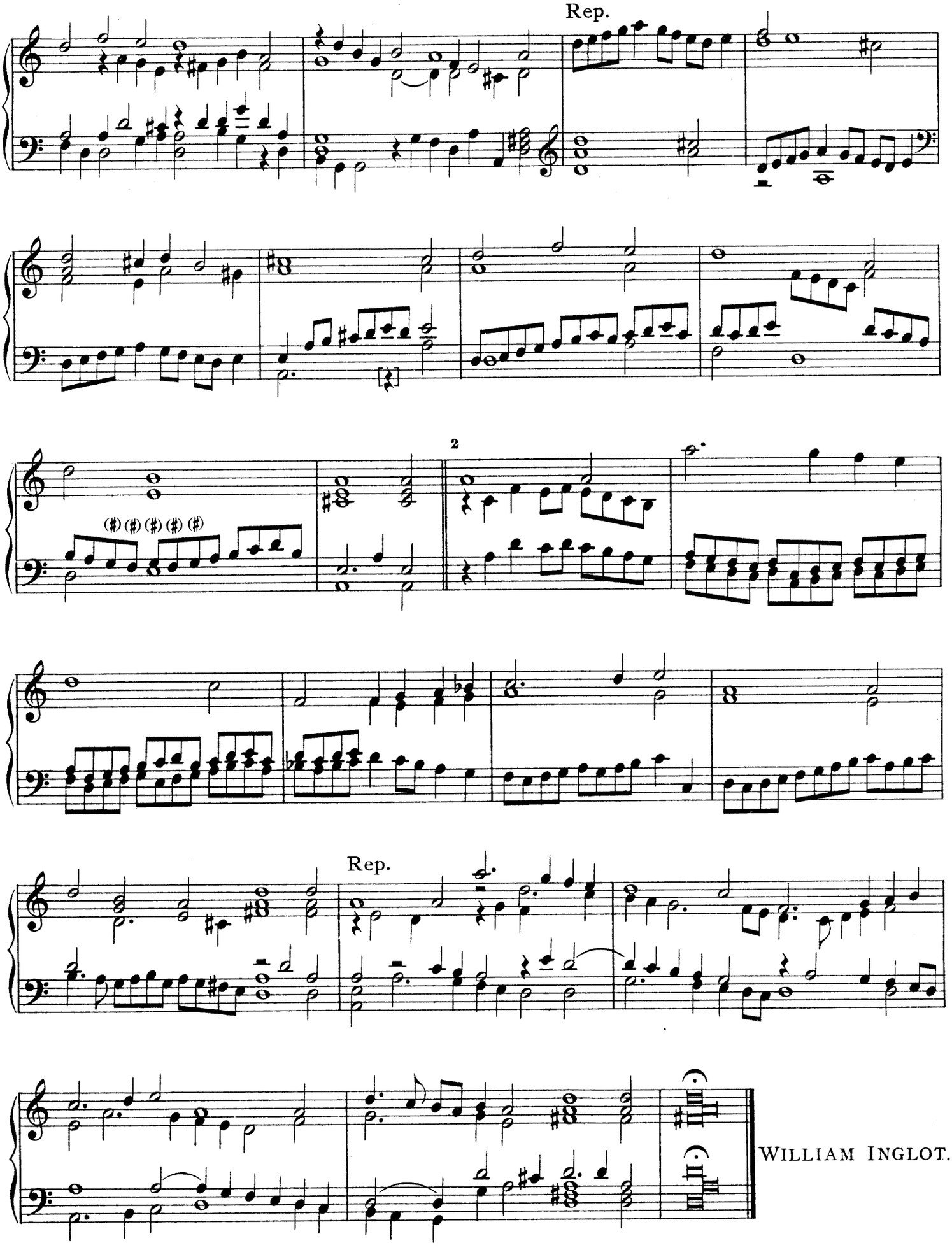

2
Rep.
2
(♯)


Rep.
(♯)
2
Rep.


3
Rep.
2
Rep.



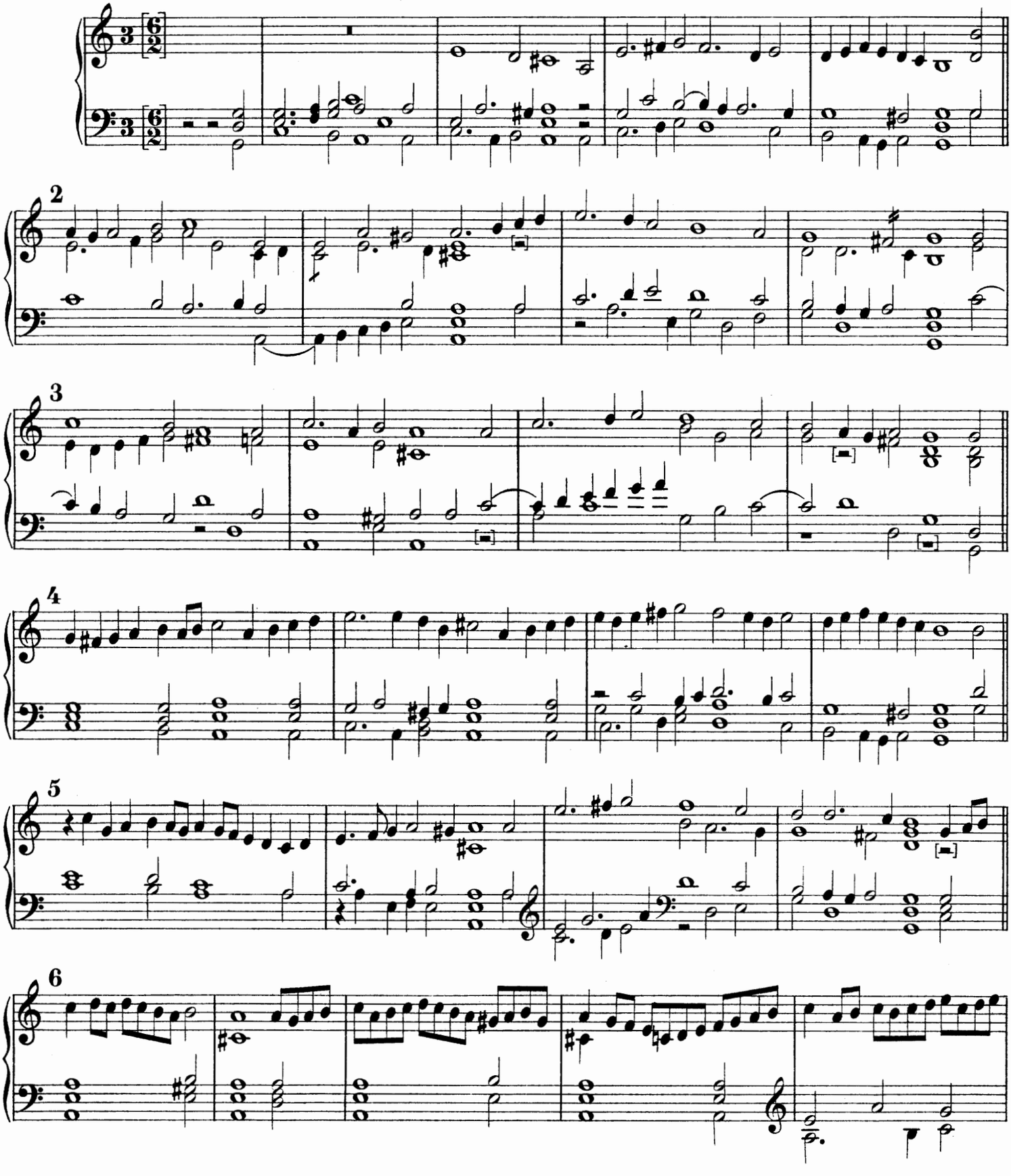
*) Two quavers in the M.S.
Zwei Achtel in der Handschrift.

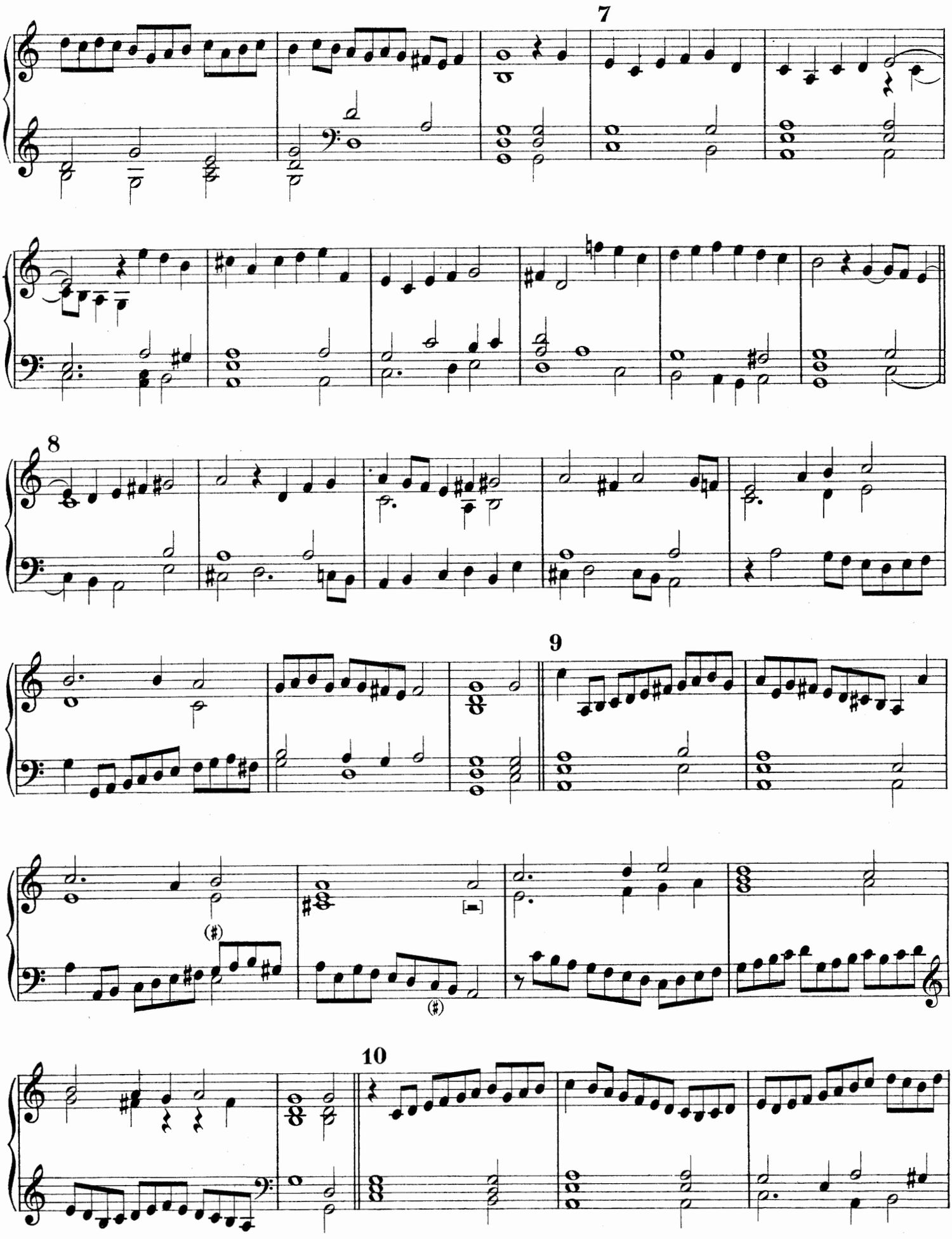


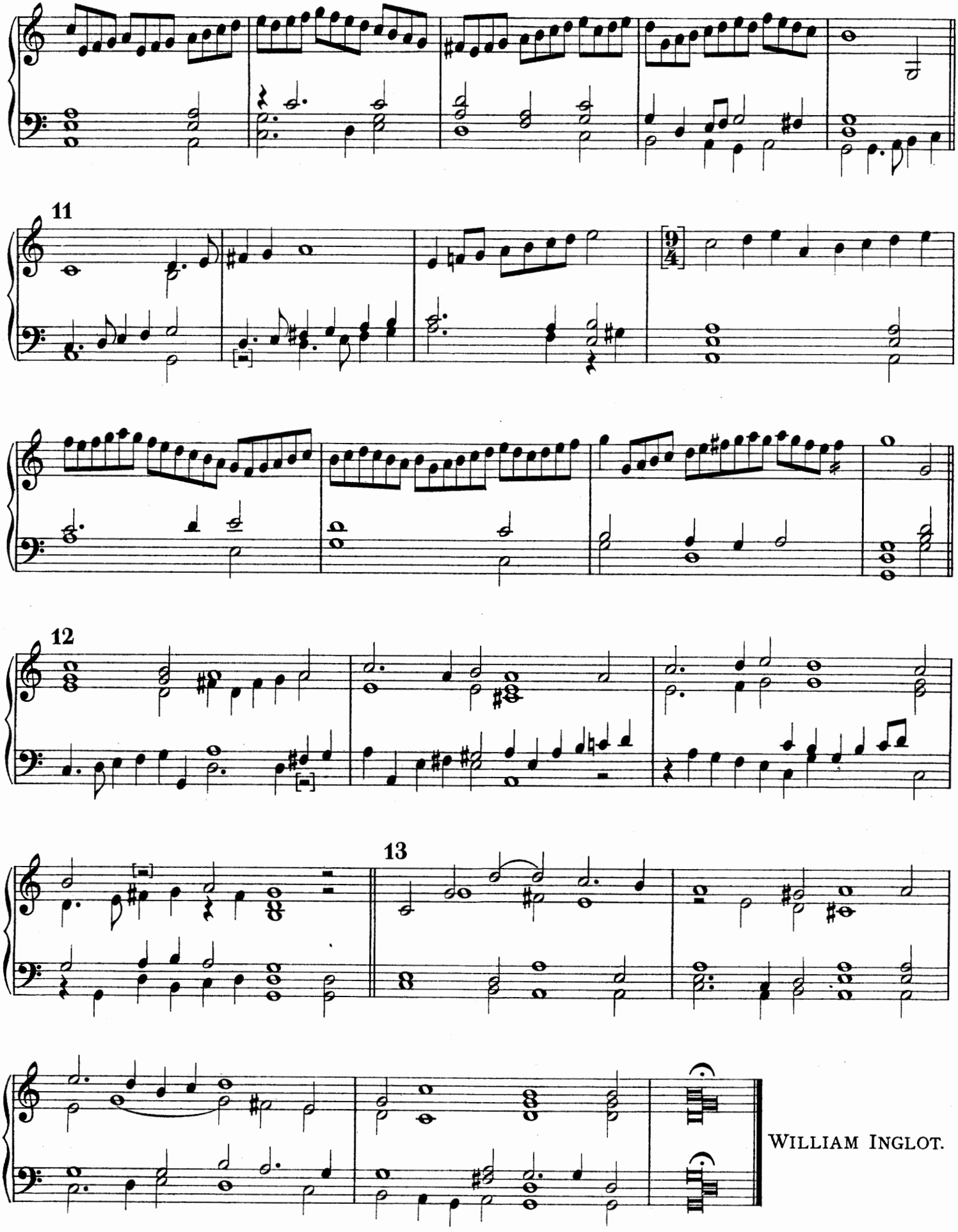
WILLIAM INGLOT.

[CCLI.]
The Leaves bee greene.
2.

WILLIAM INGLOT.



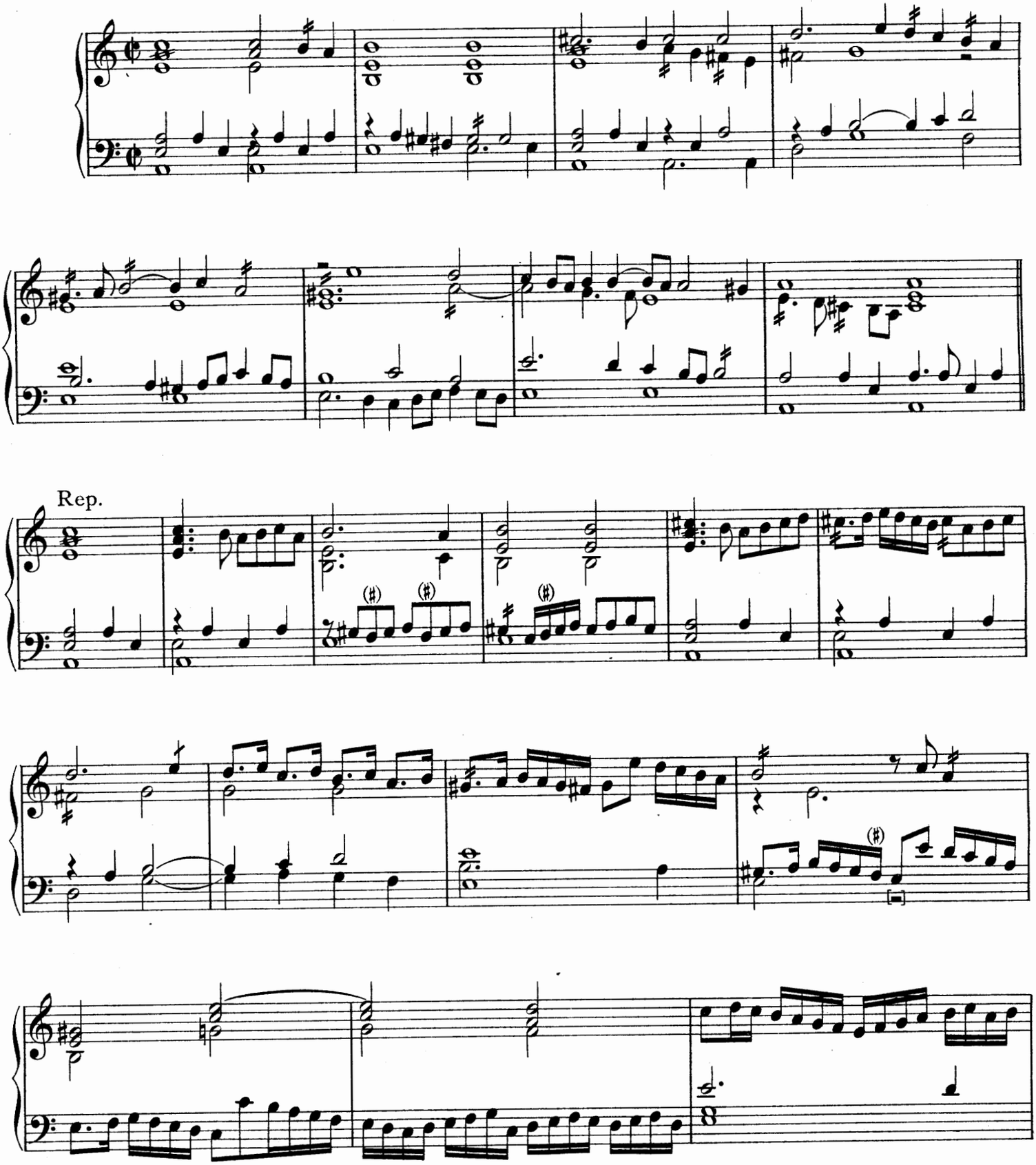

7
8
9
10

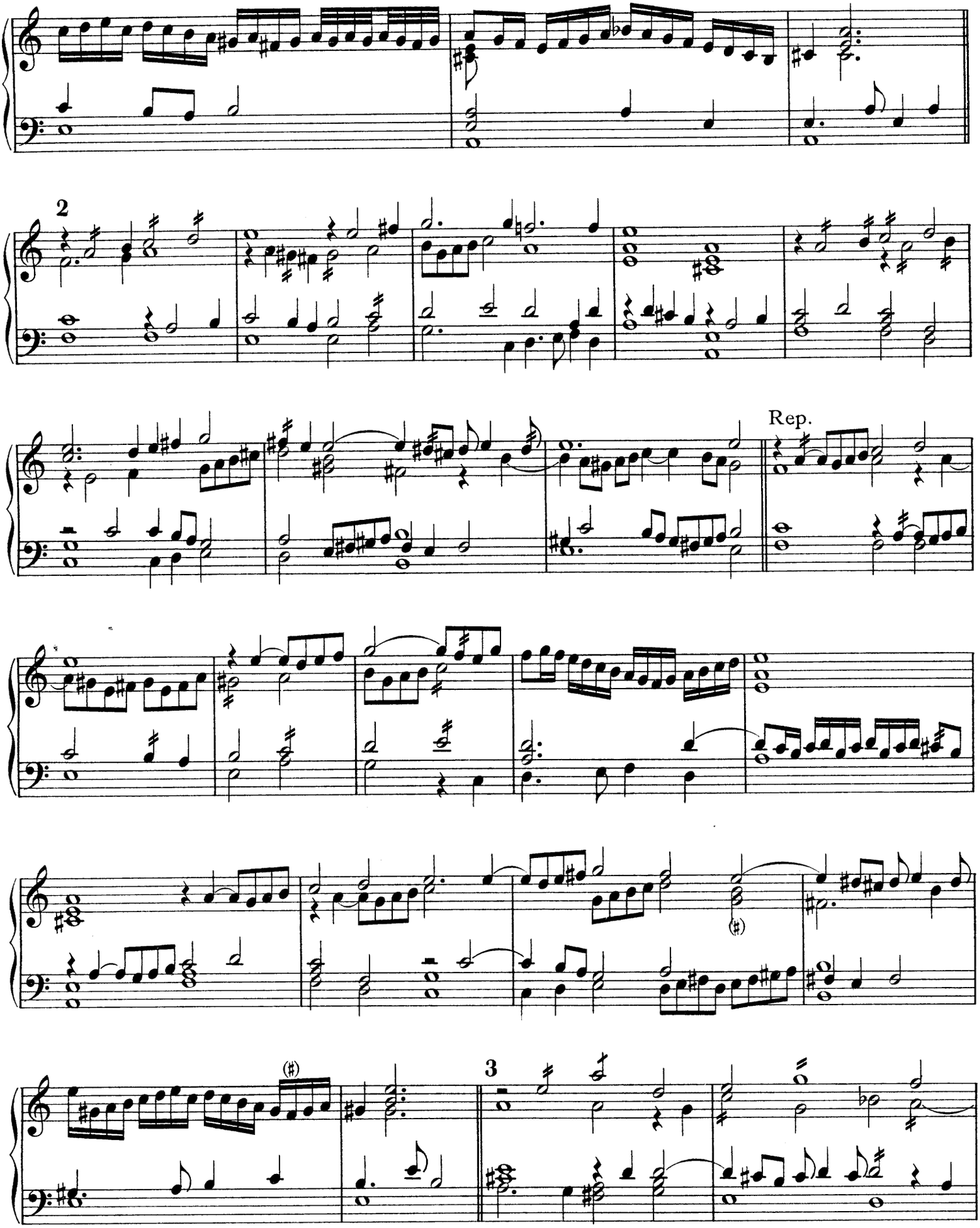


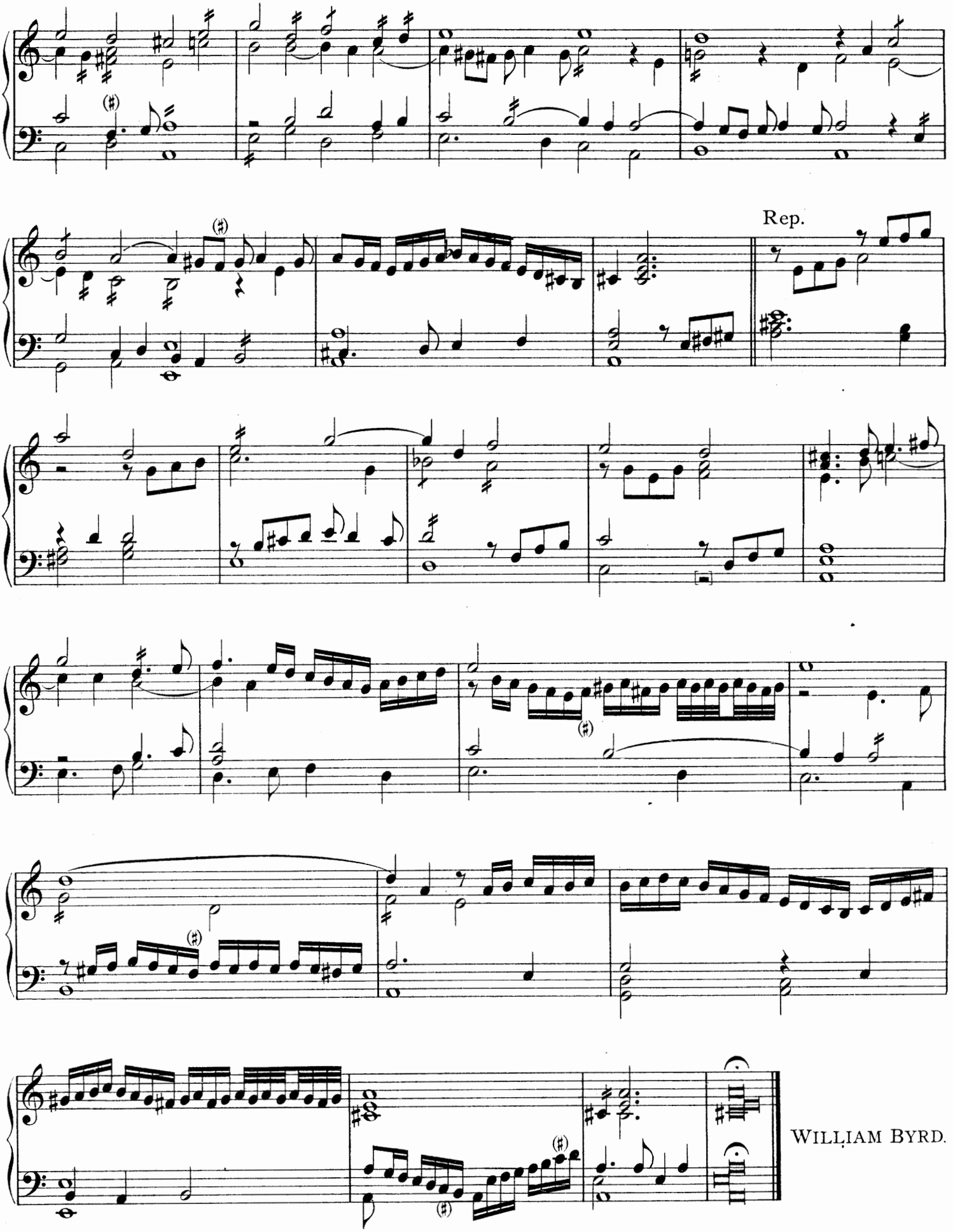
WILLIAM INGLOT.

[CCLII.]
Pavana.

WILLIAM BYRD.



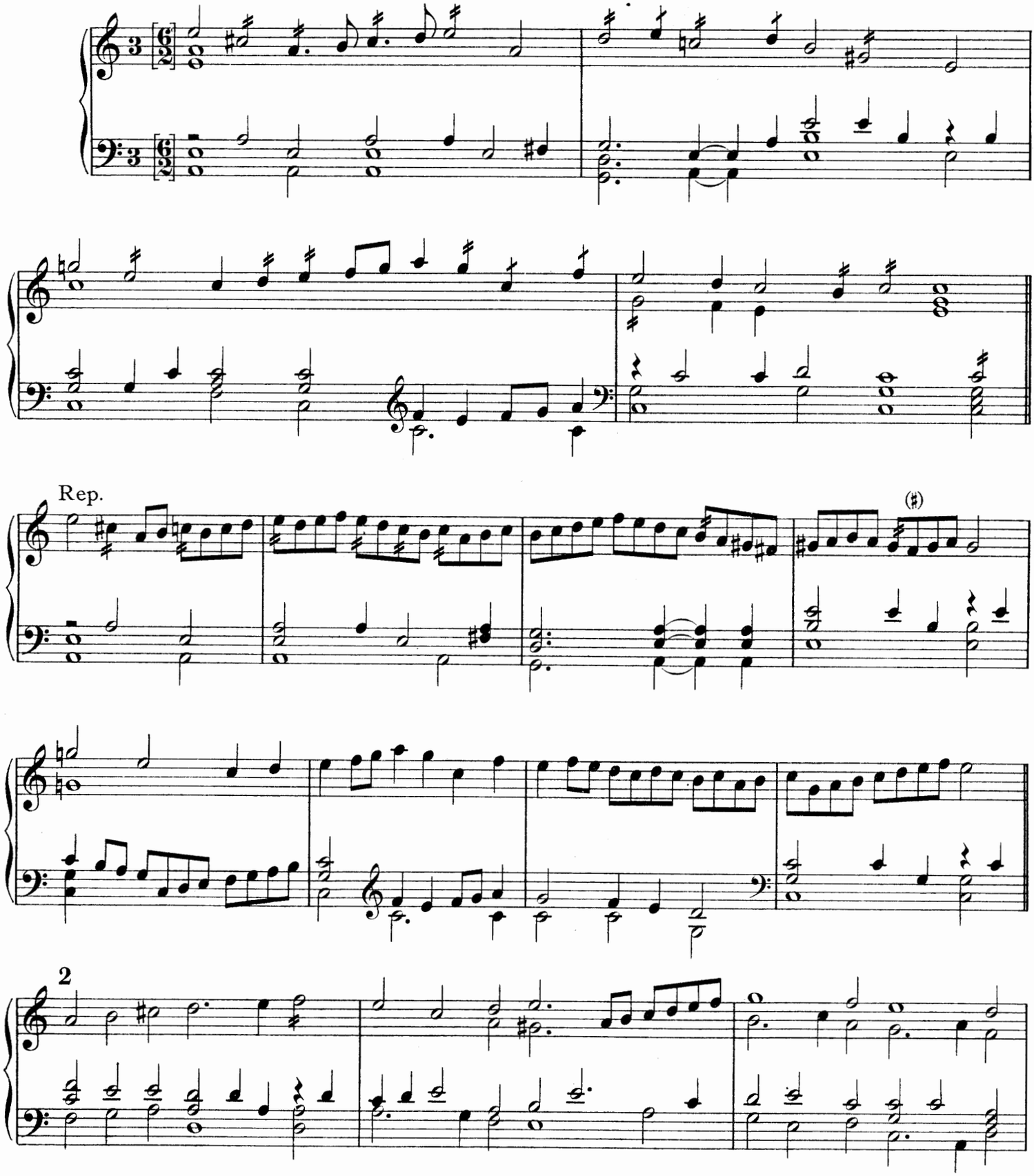

2
Rep.
3

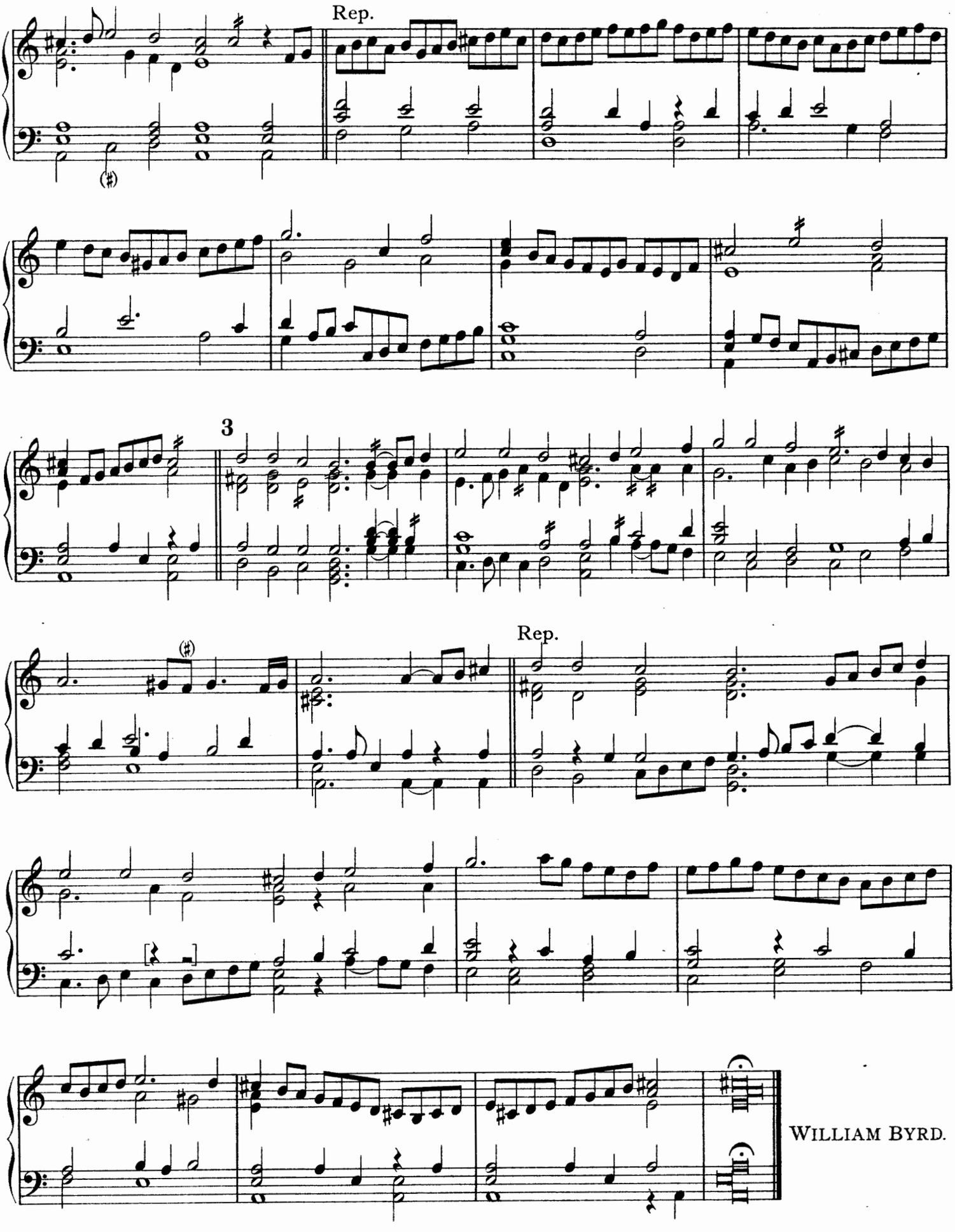


WILLIAM BYRD.

[CCLIII.]
Galiarda.

WILLIAM BYRD.

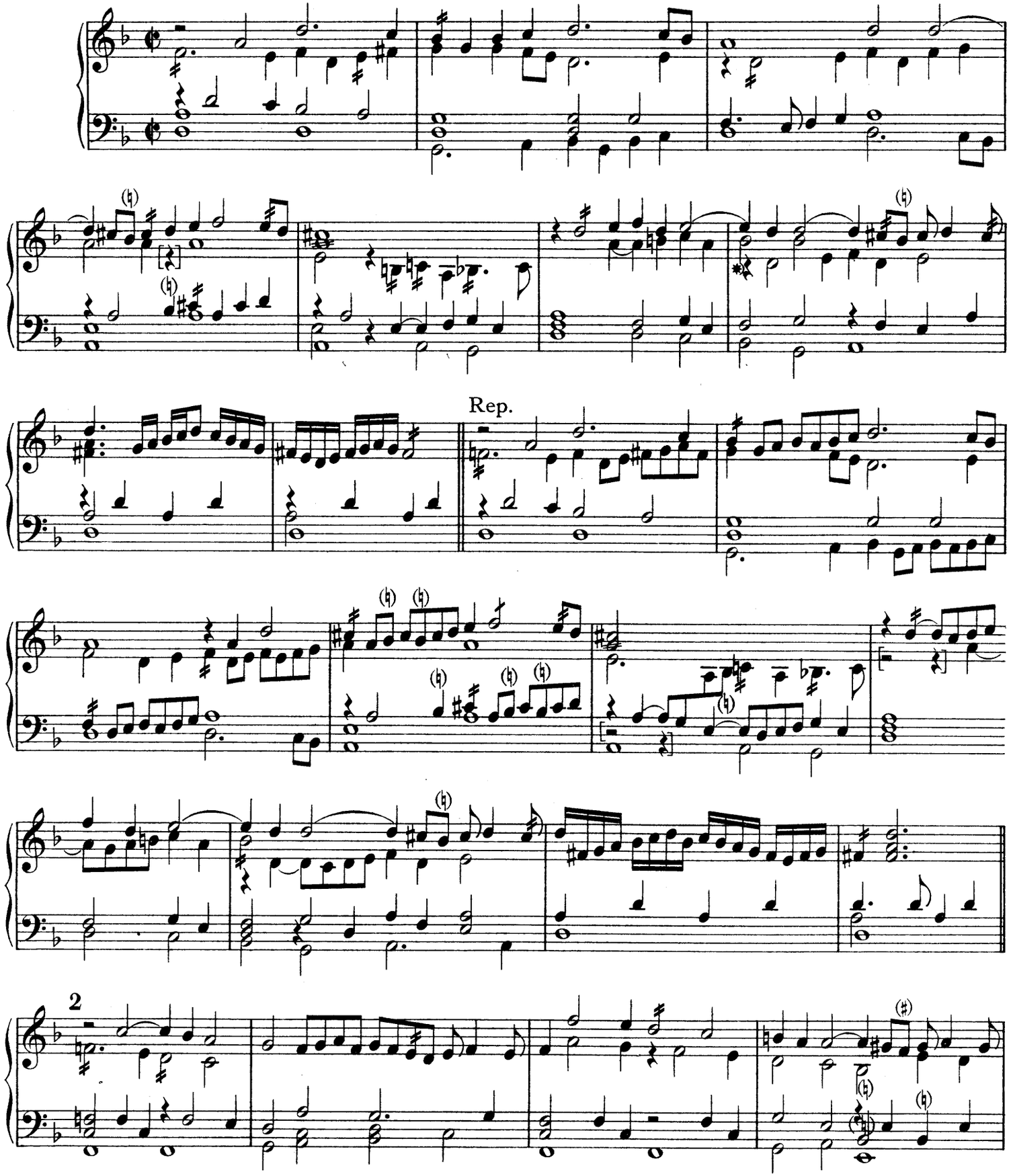




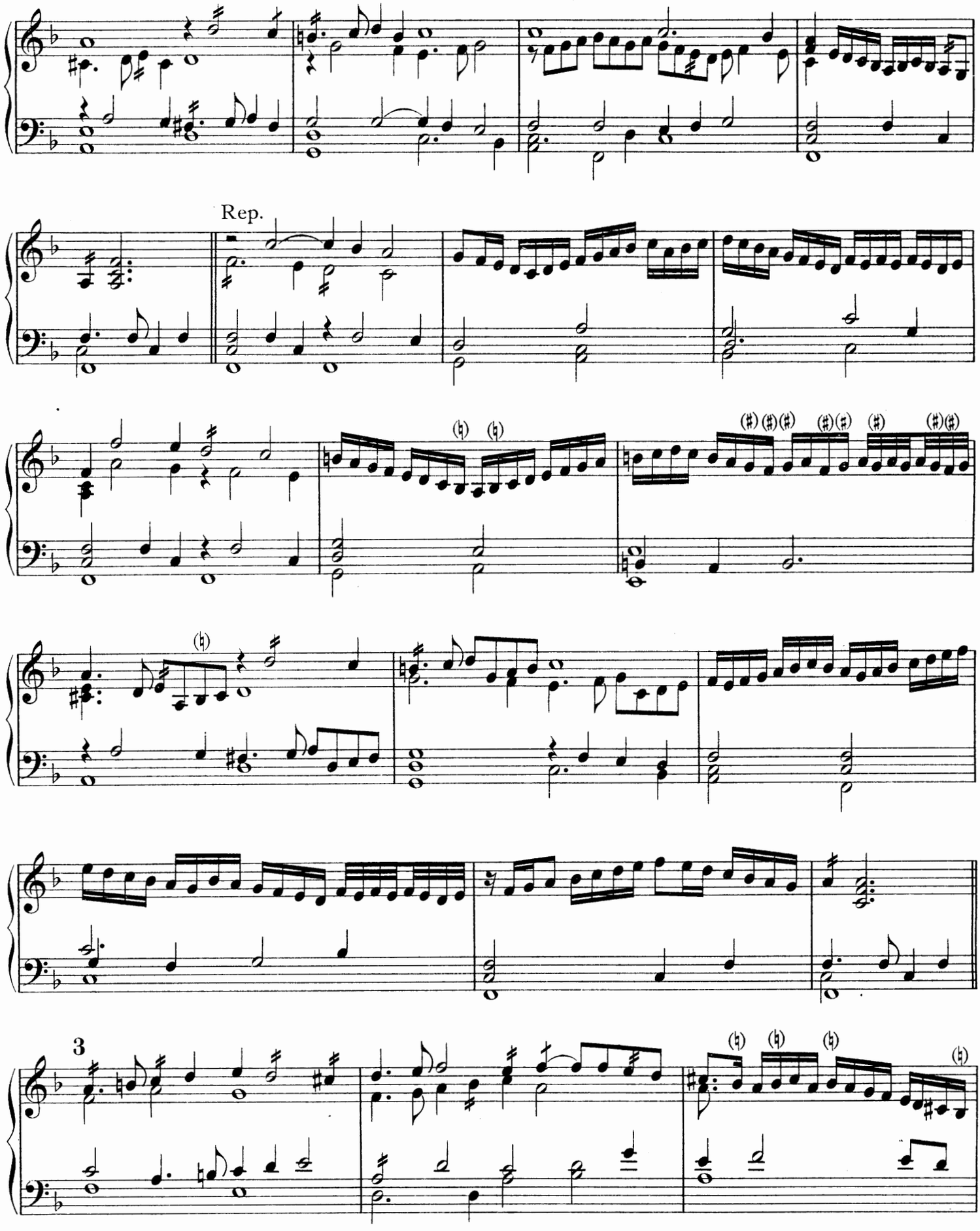
WILLIAM BYRD.

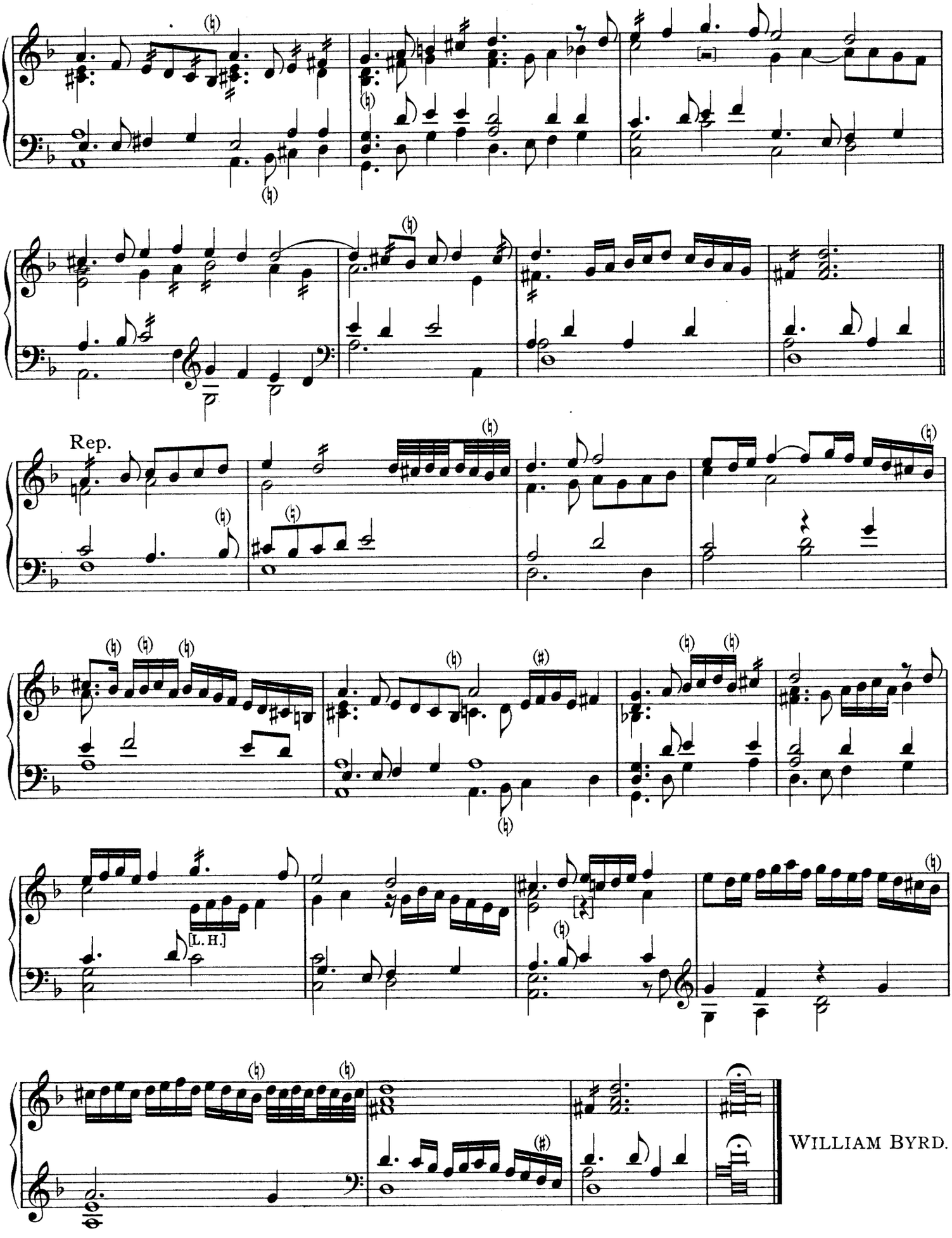
[CCLIV.]
Pavana.

WILLIAM BYRD.



*) B natural in the M. S.
H in der Handschrift.

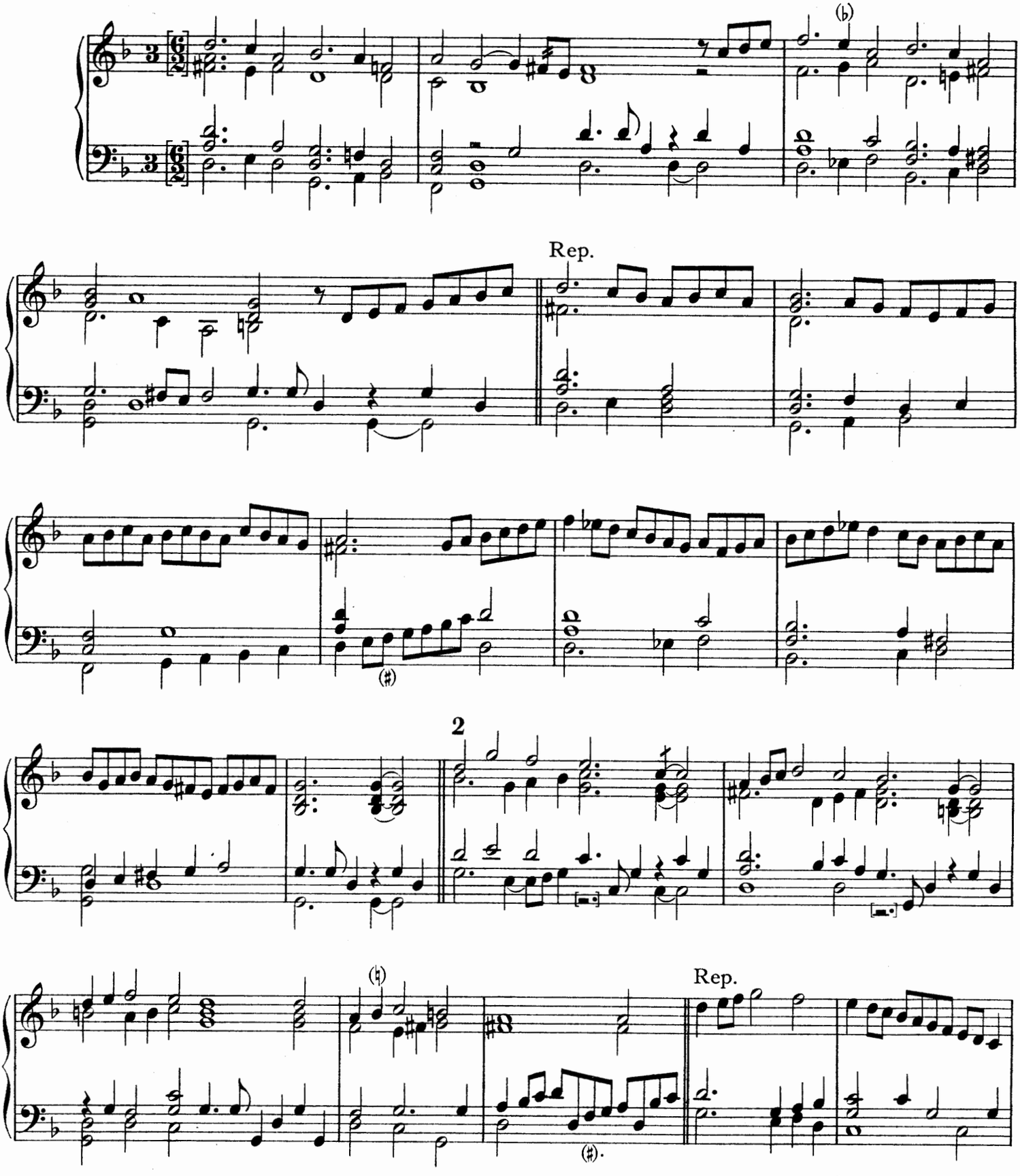

Rep.
3

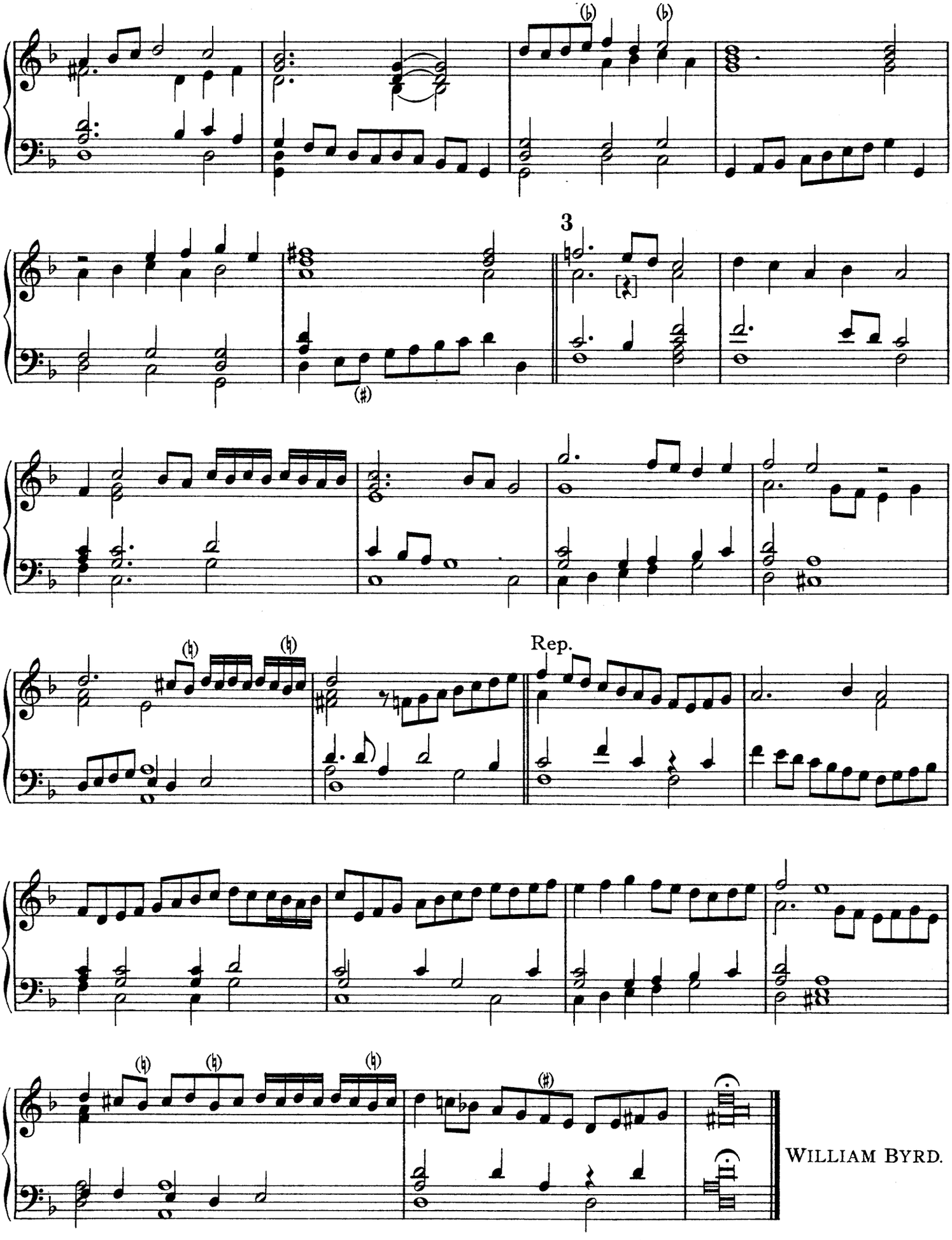


WILLIAM BYRD.

[CCLV.]
Galiarda.

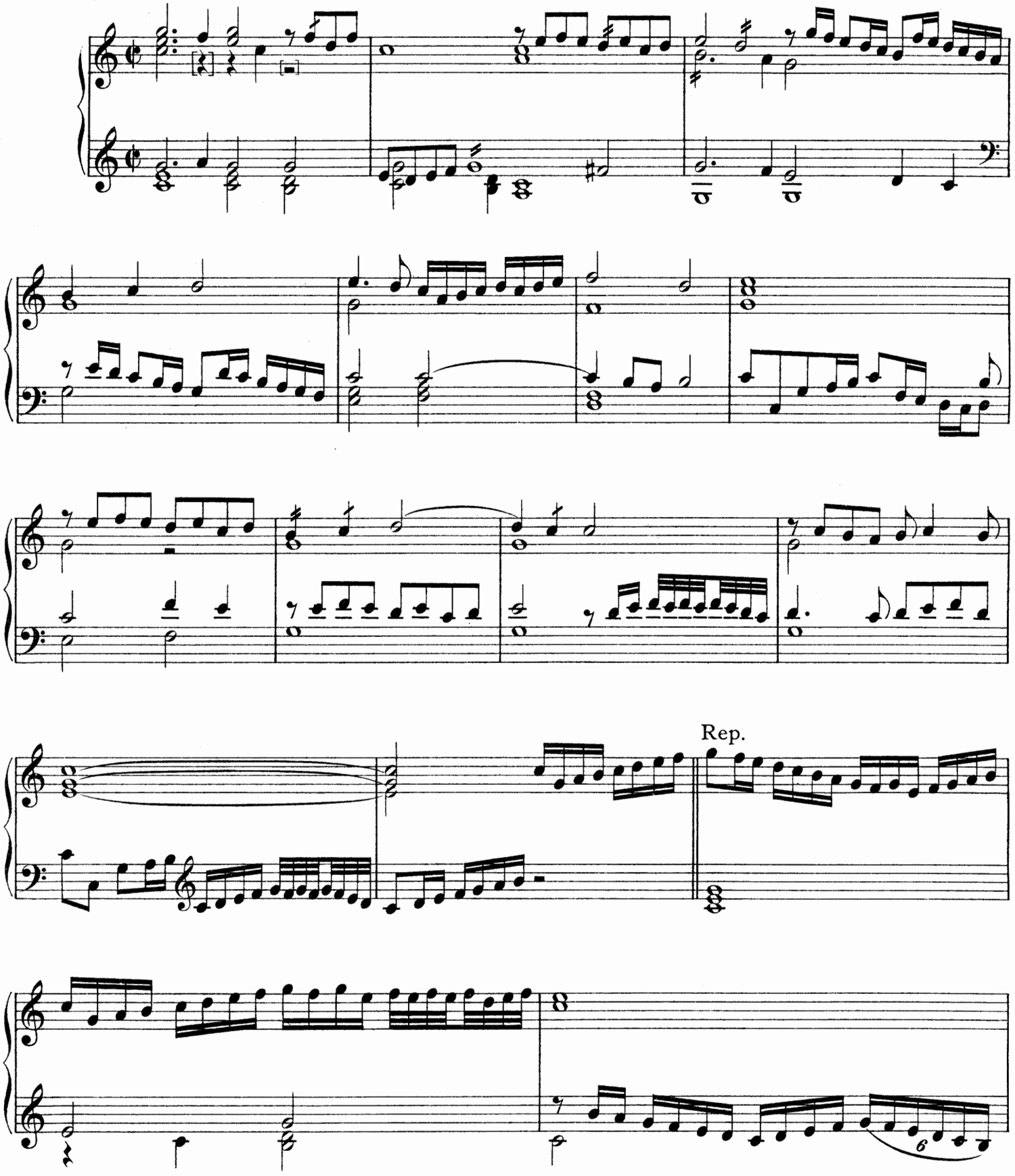
WILLIAM BYRD.

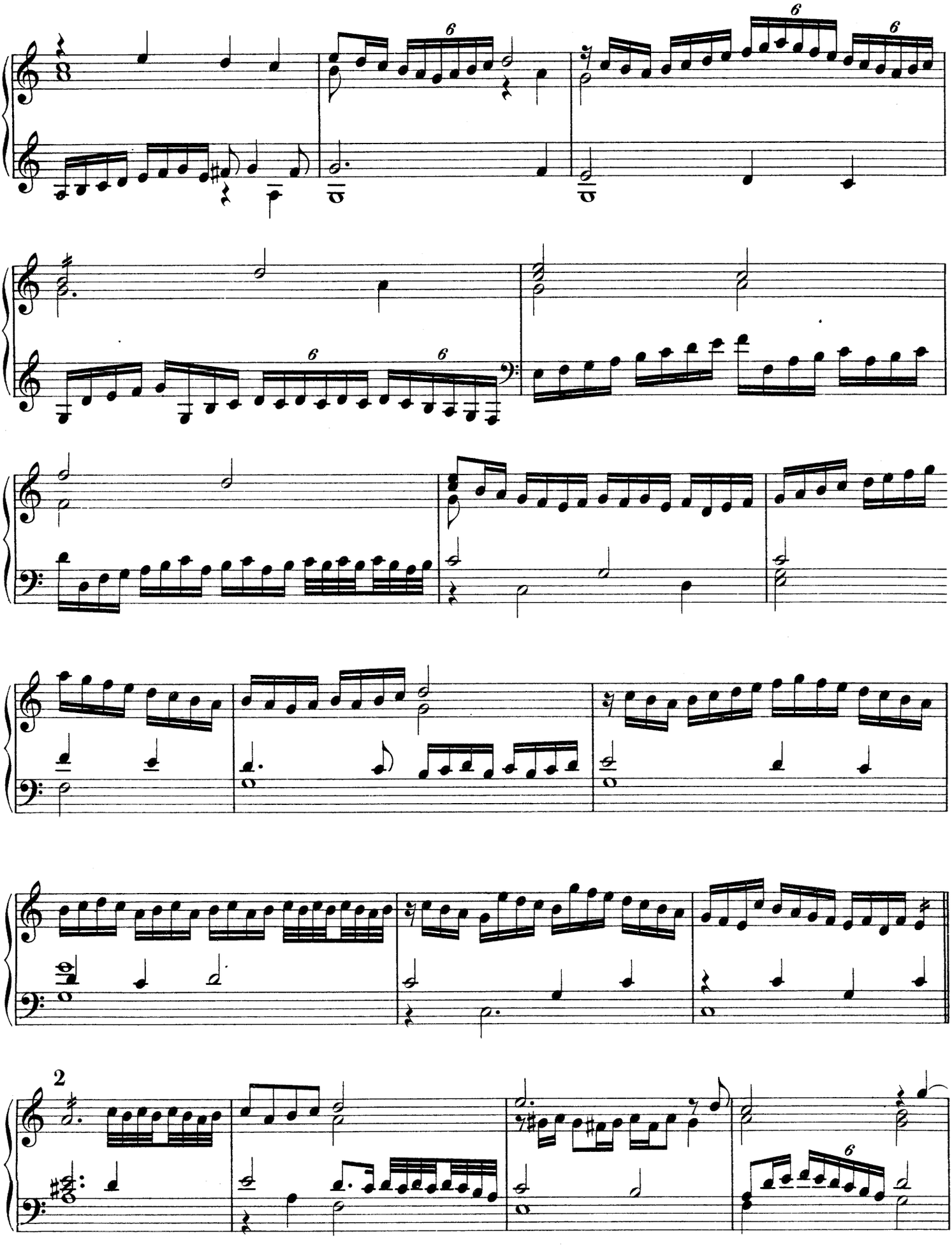



3
Rep.
WILLIAM BYRD.

[CCLVI.]
Pavana.

WILLIAM BYRD.

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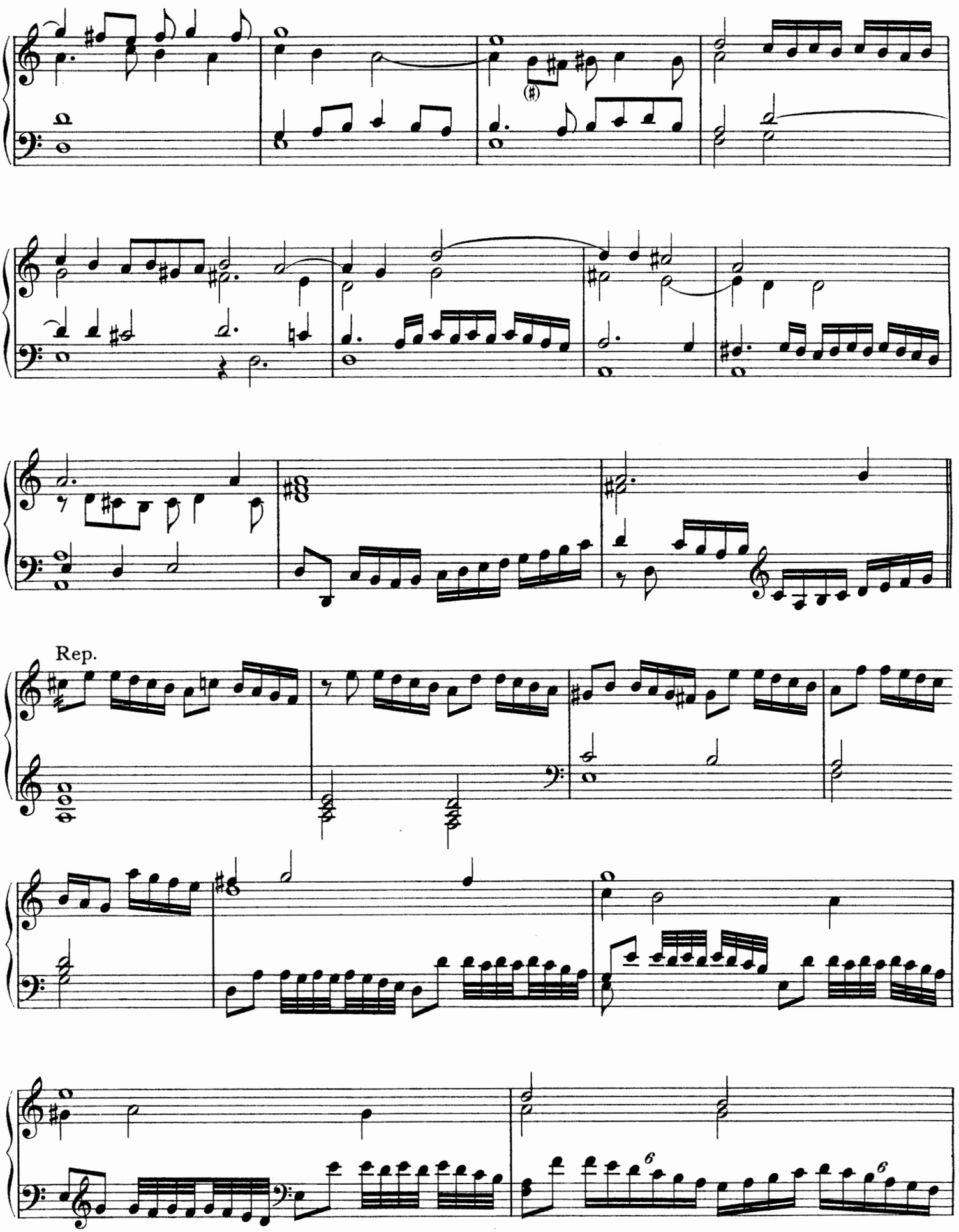
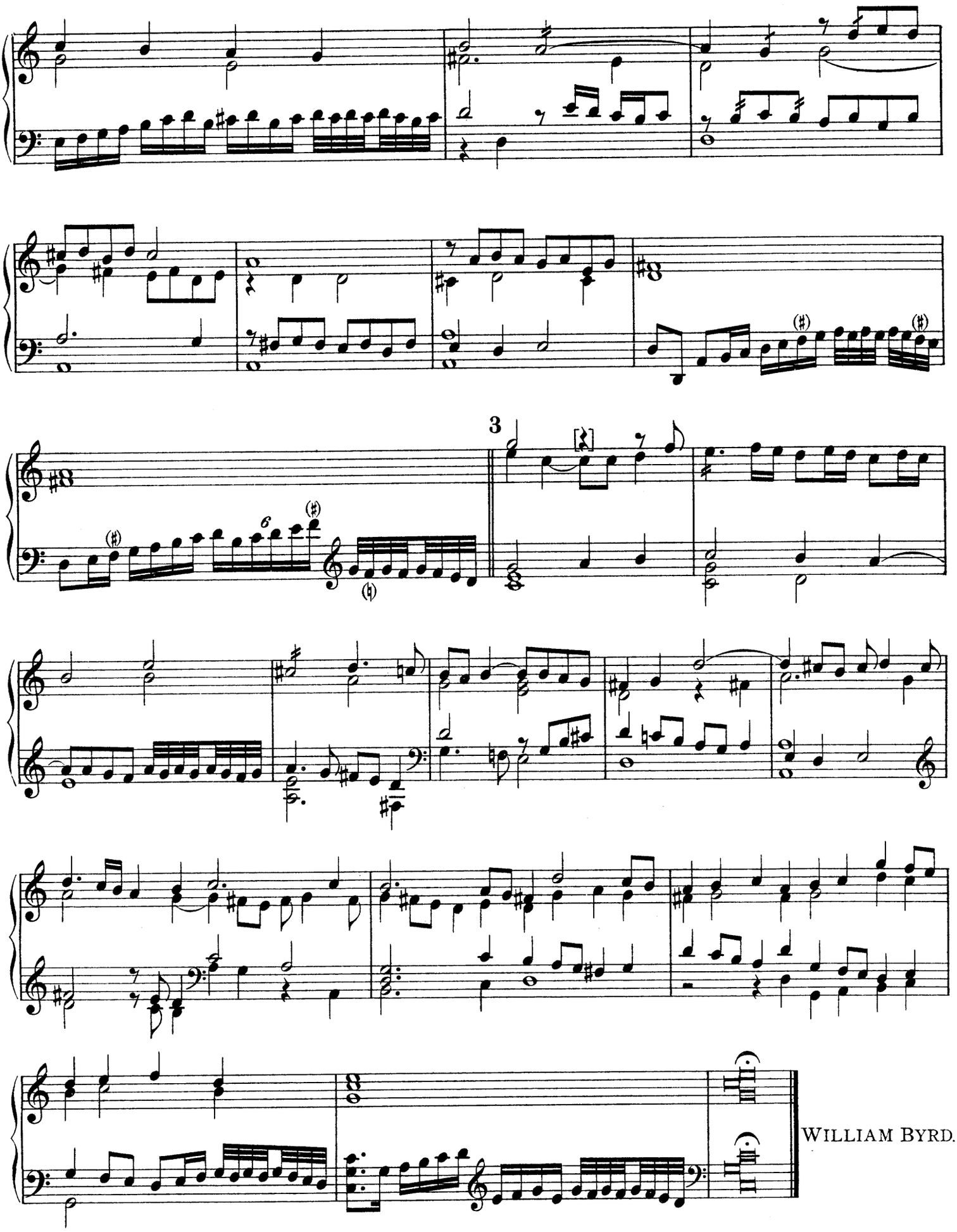
6

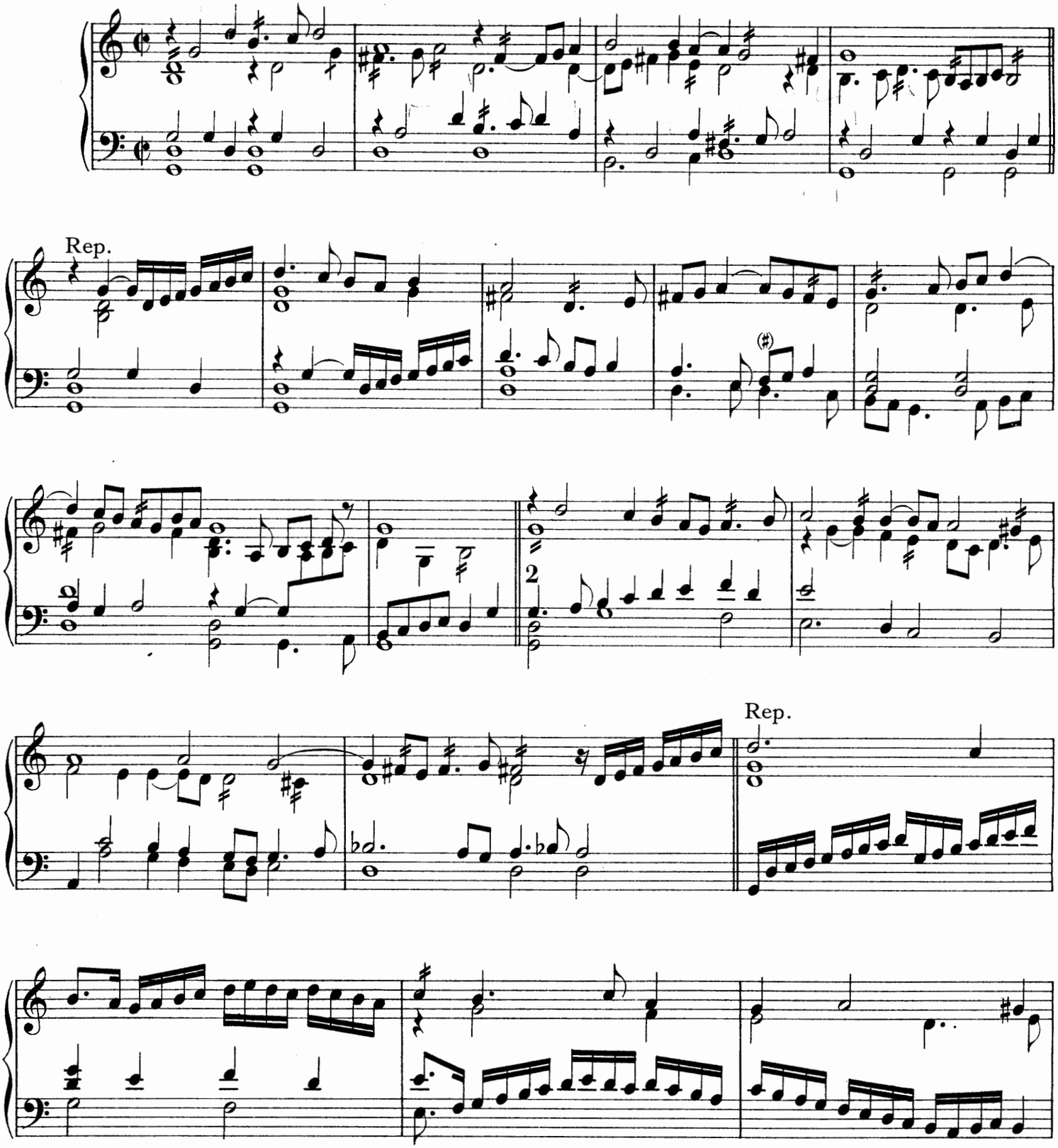

Rep.

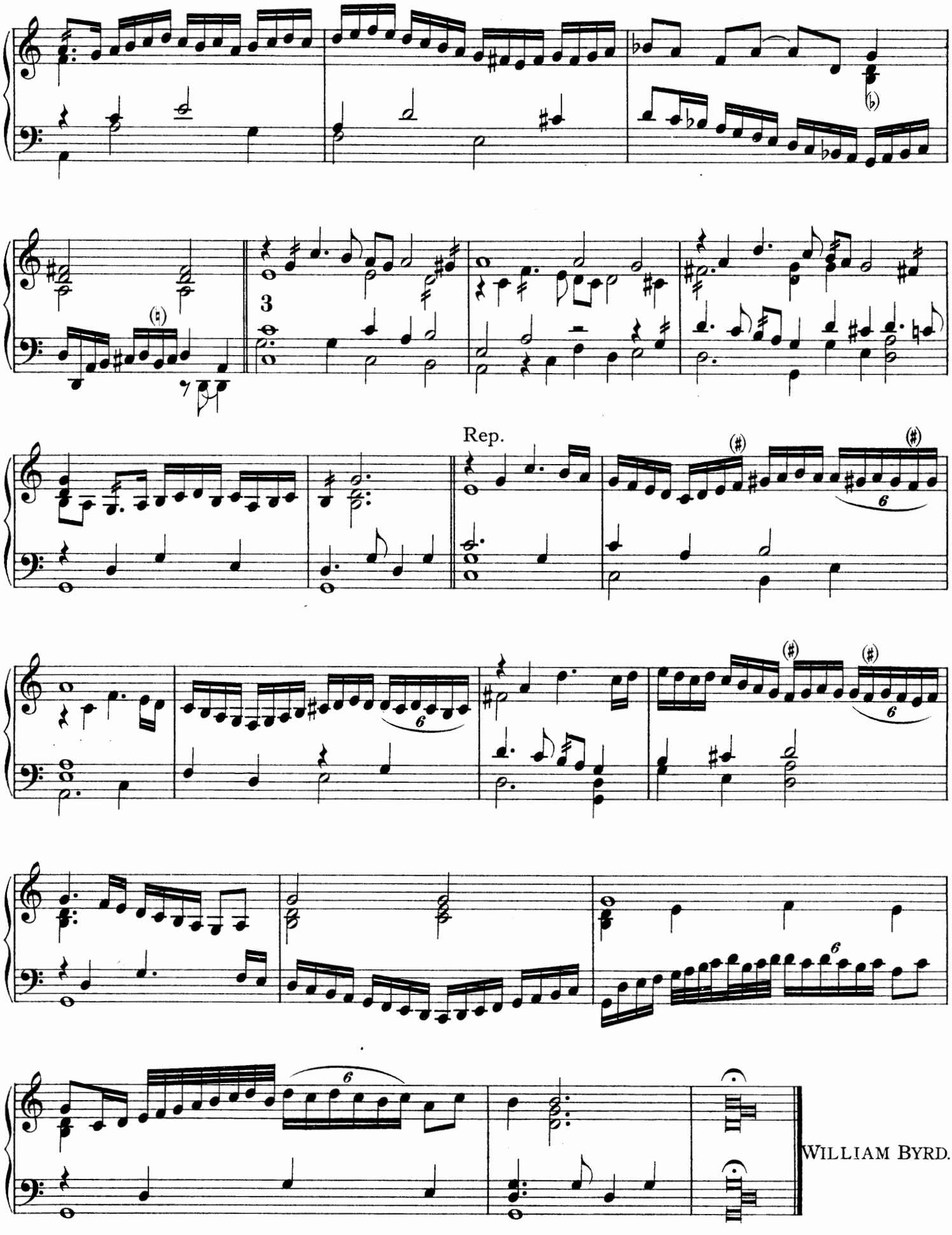

3
WILLIAM BYRD.

[CCLVII.]

Pavana Fant [asia].

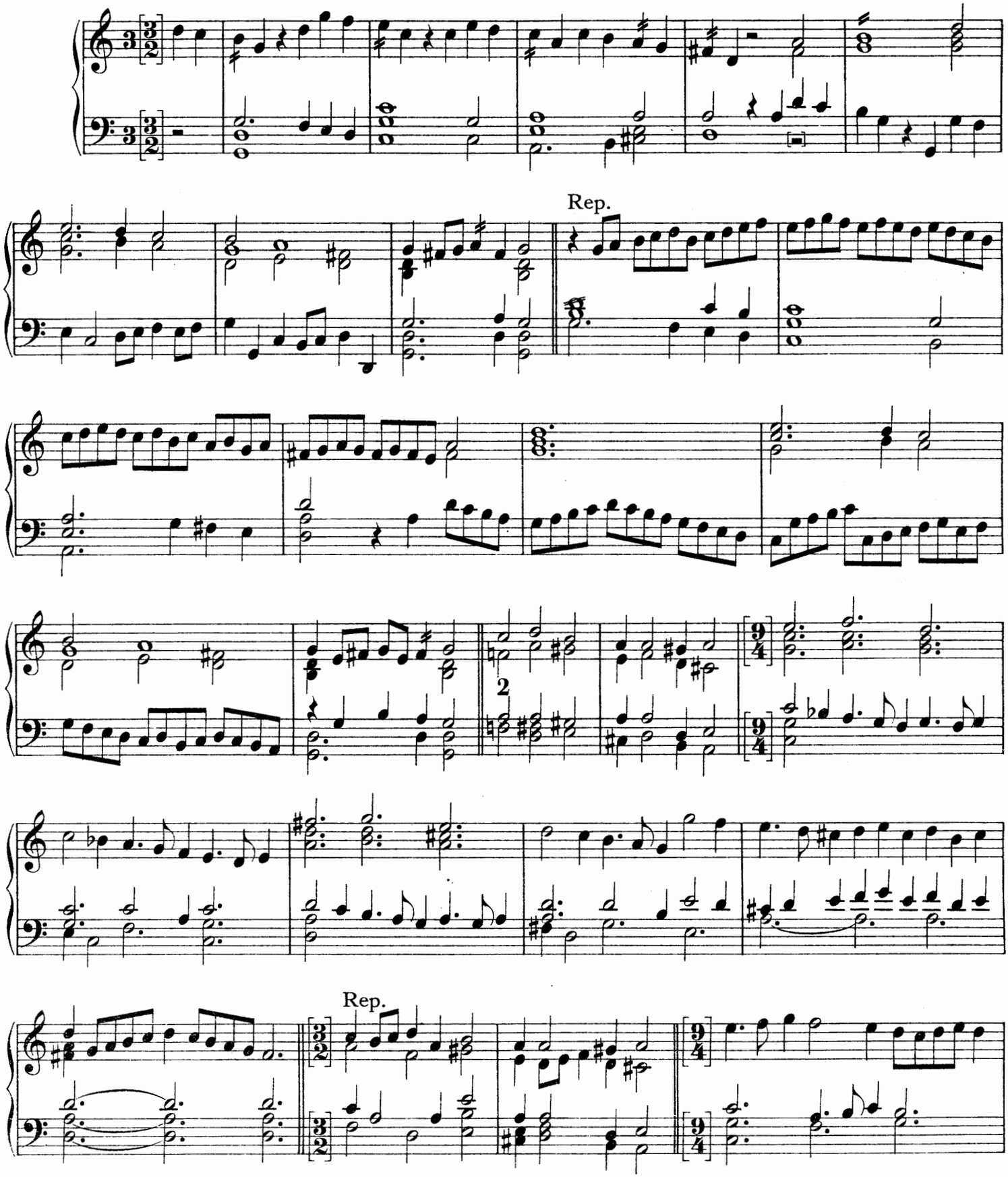
WILLIAM BYRD.

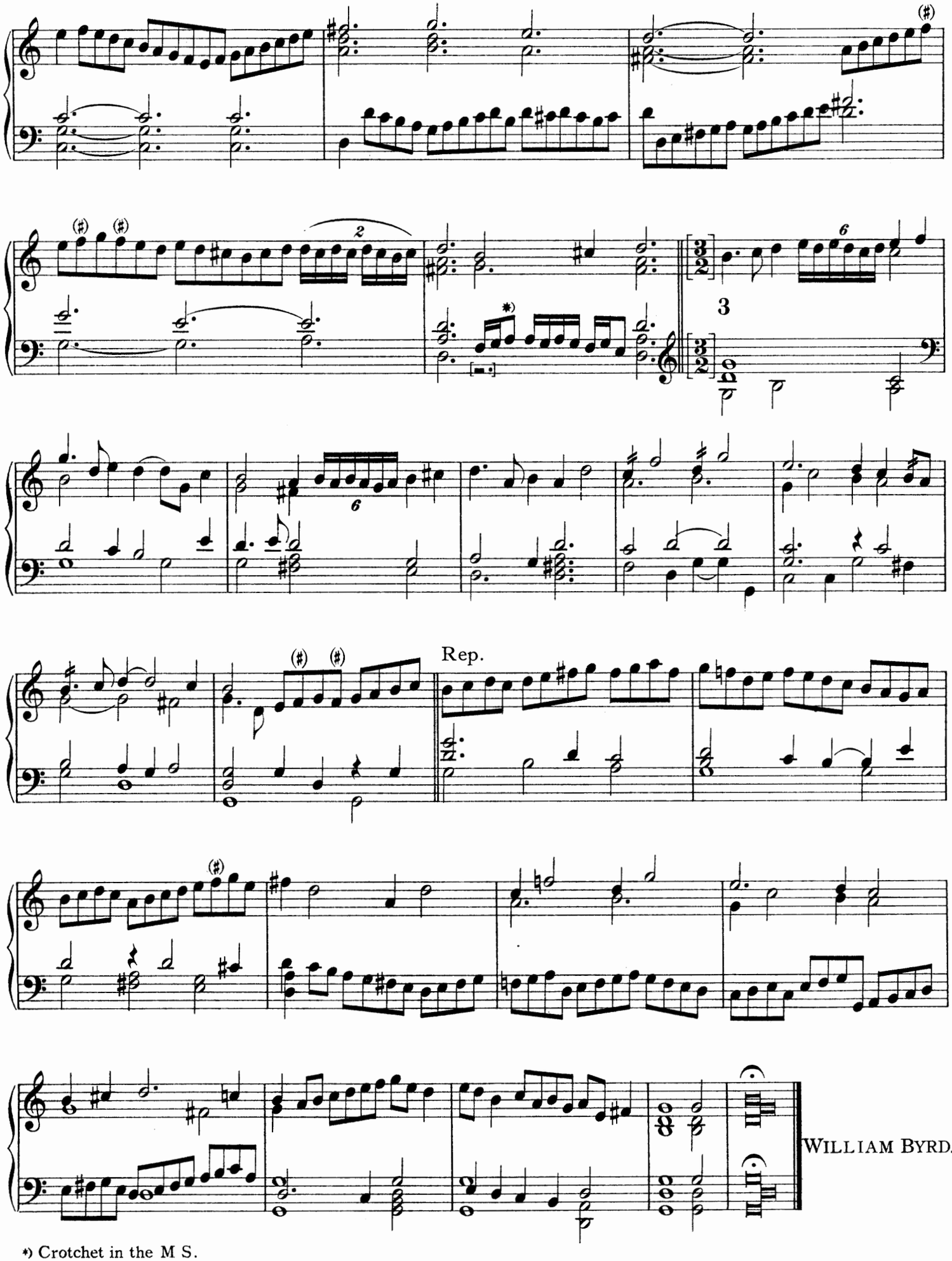



3
Rep.
WILLIAM BYRD.

[CCLVIII.]
Galiarda.

WILLIAM BYRD.



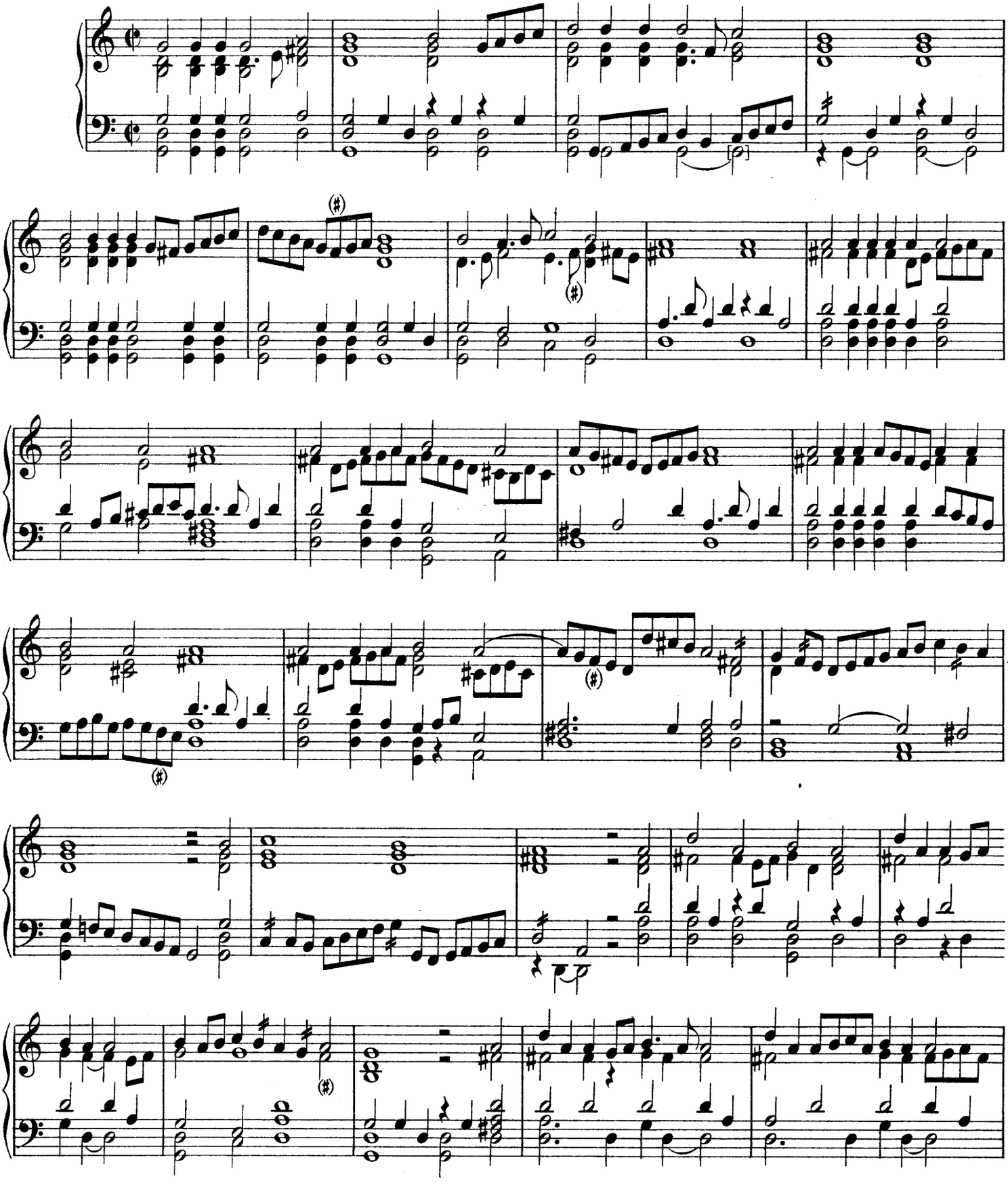


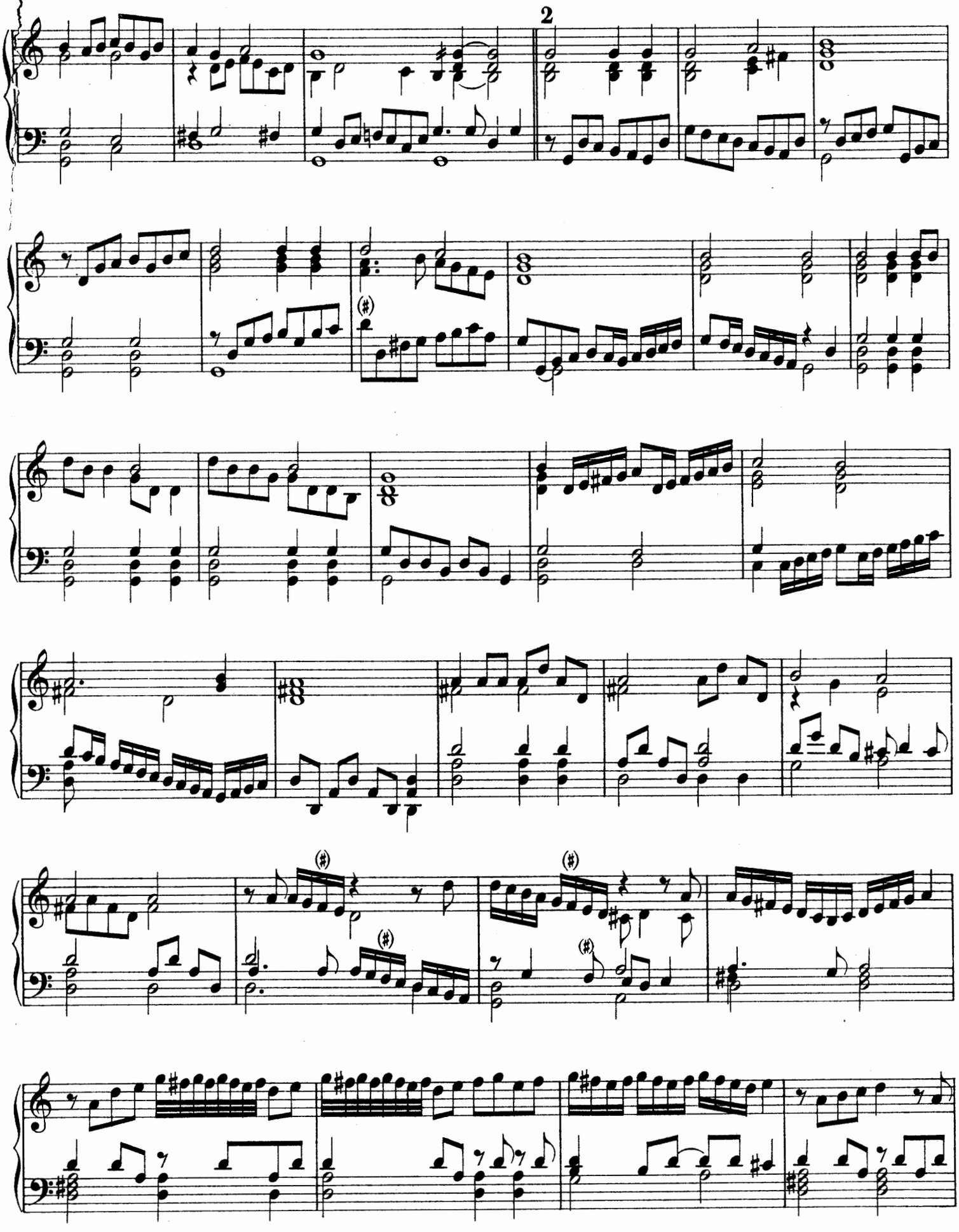
*) Crotchet in the M S.
Viertel in der Handschrift.

[CCLIX.]

The Earle of Oxfords Marche.

WILLIAM BYRD.

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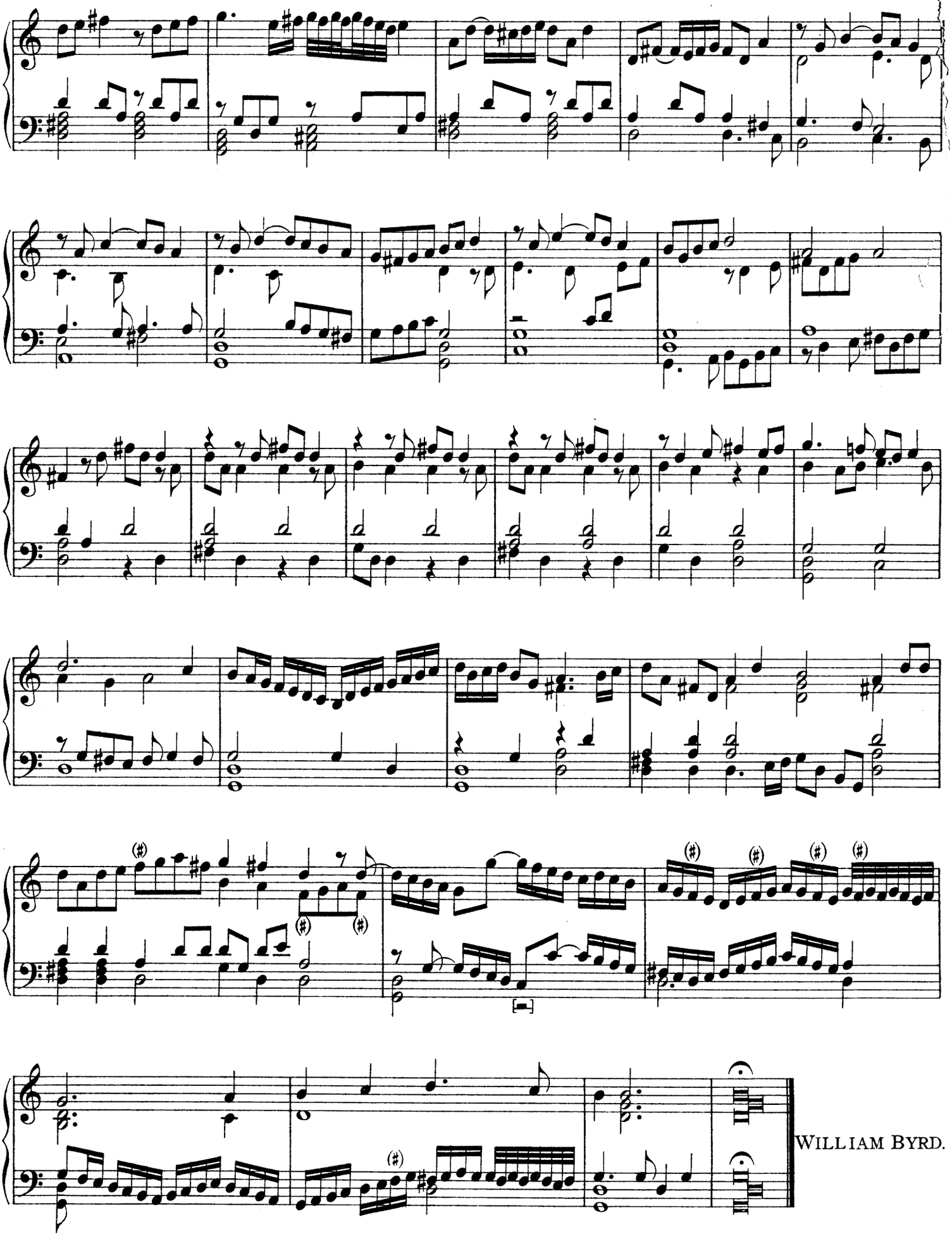
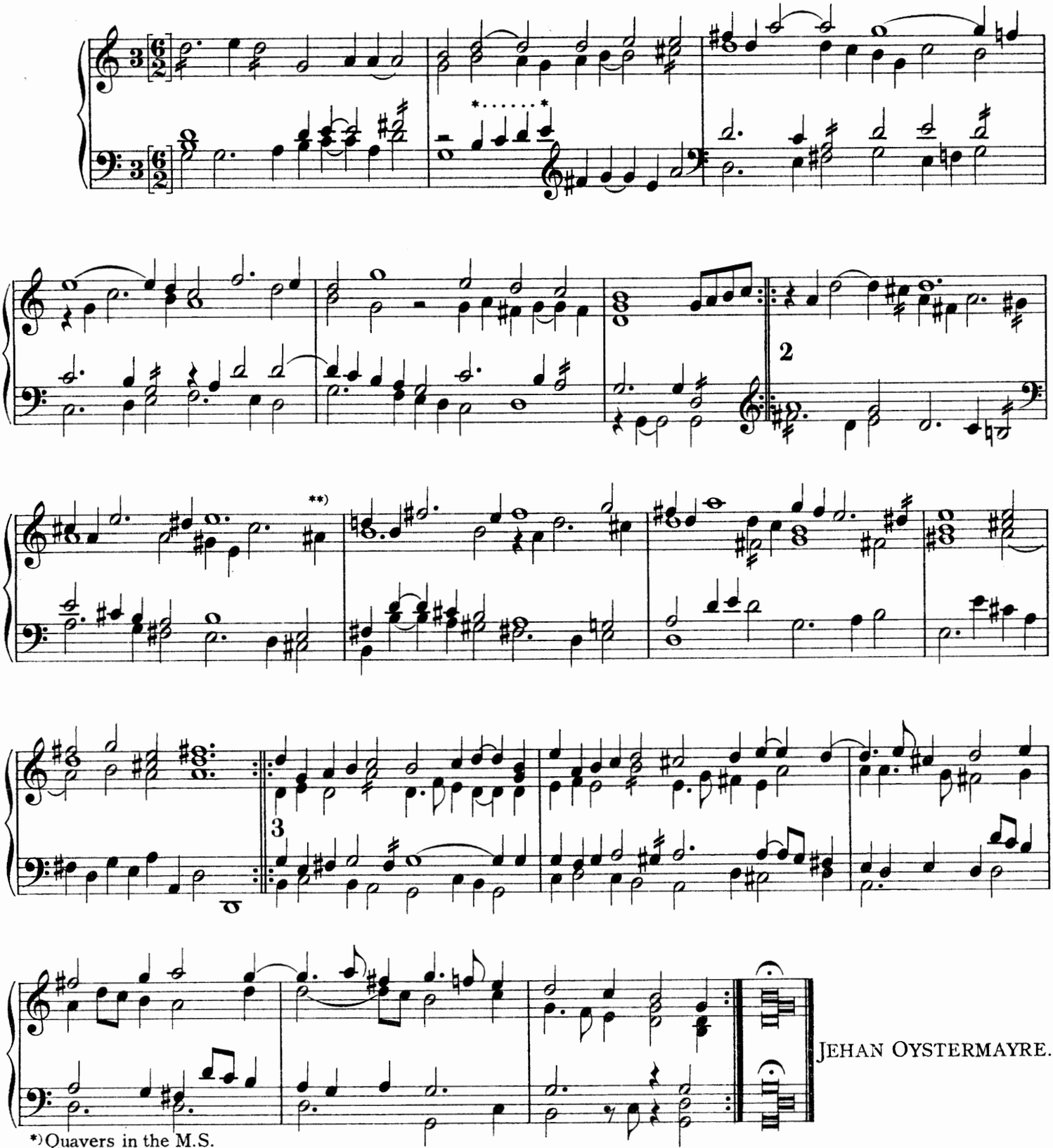


WILLIAM BYRD.

[CCLX.]
Galiarda.
I.

JEHAN OYSTERMAYRE.

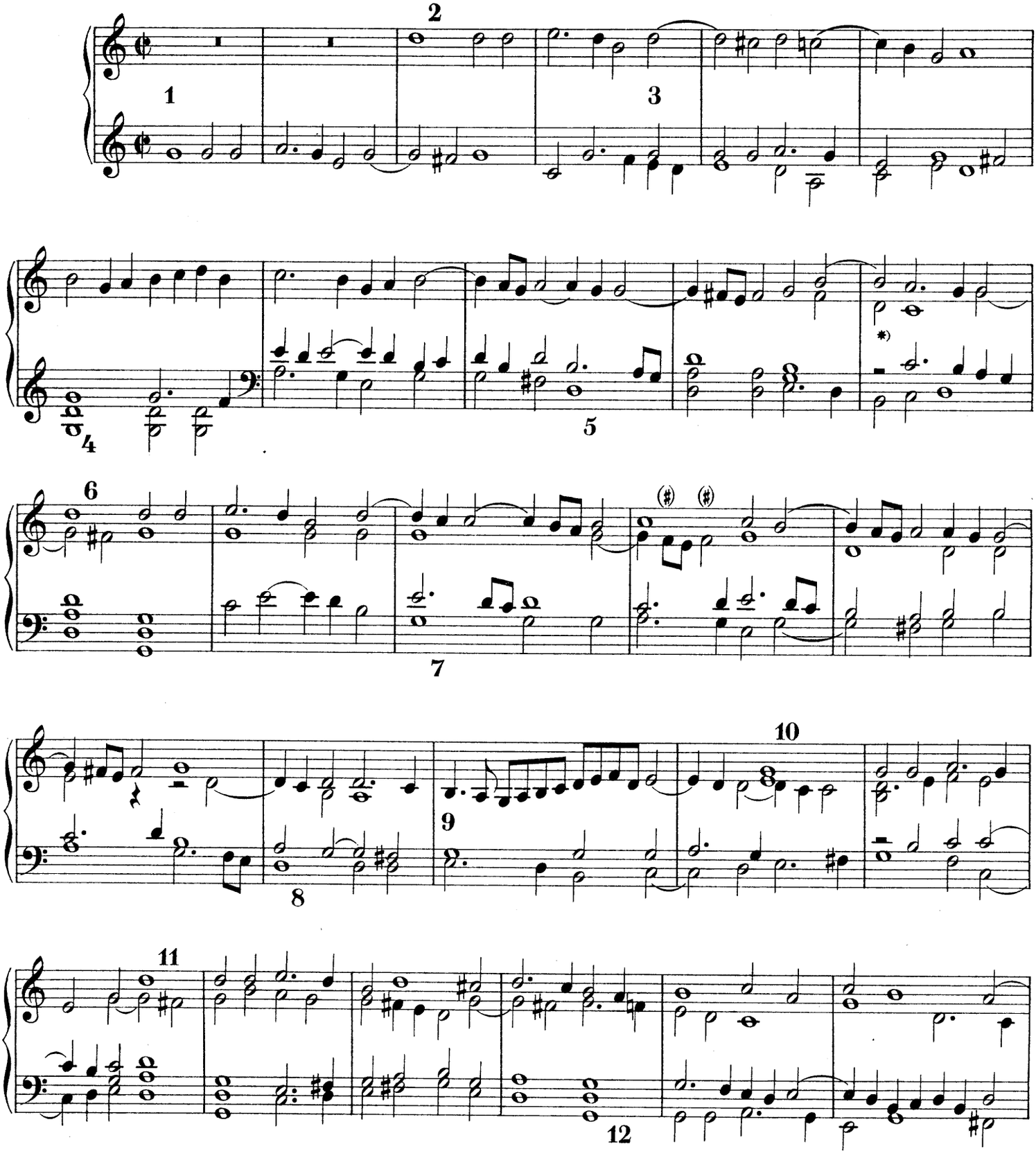


*) Quavers in the M.S.
Achtel in der Handschrift.

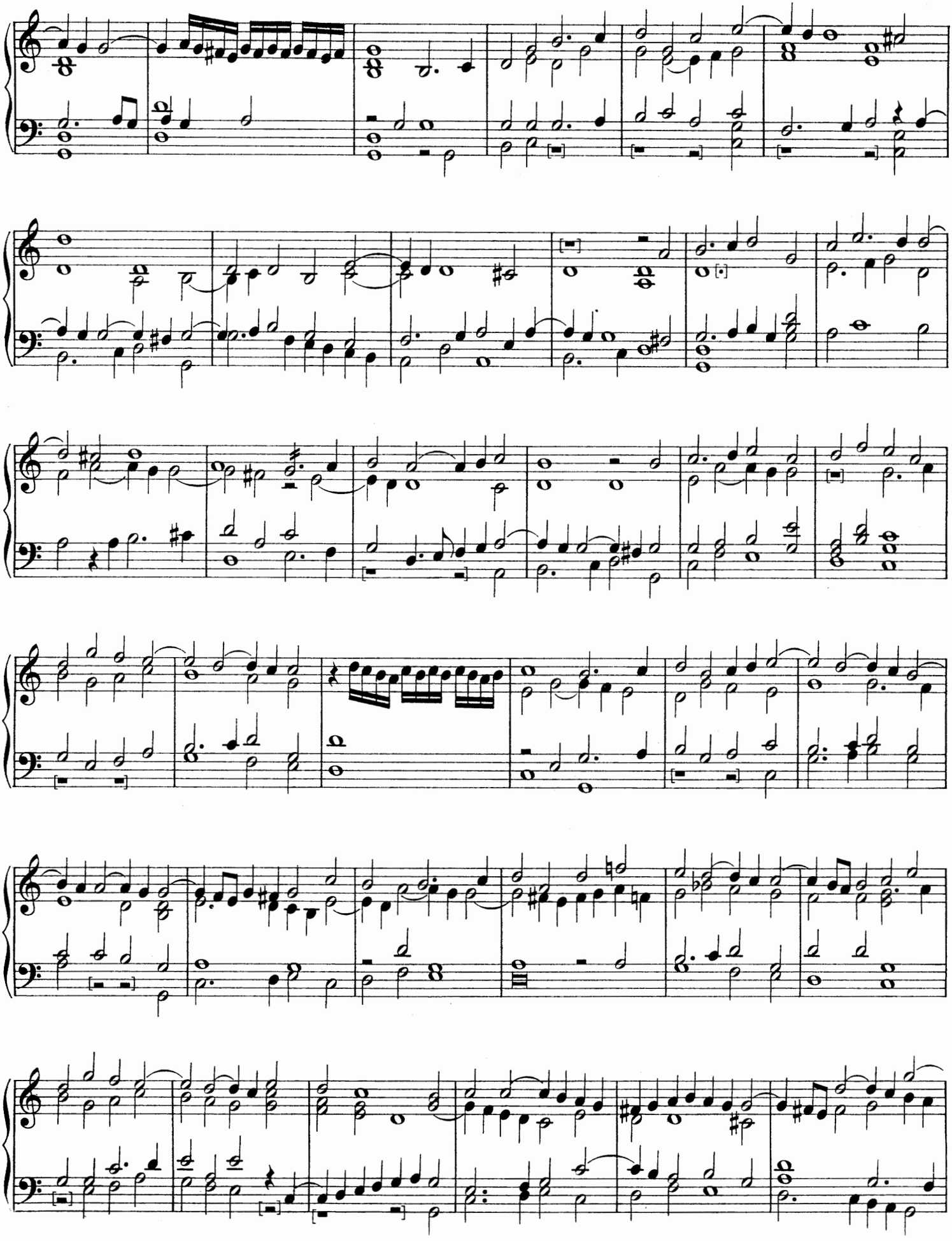
**) This A sharp is written as B flat in the M.S., and a sharp is prefixed to the B in the following bar.
Dieses Ais steht als B in der Handschrift, ein Kreuz steht vor dem folgenden H.

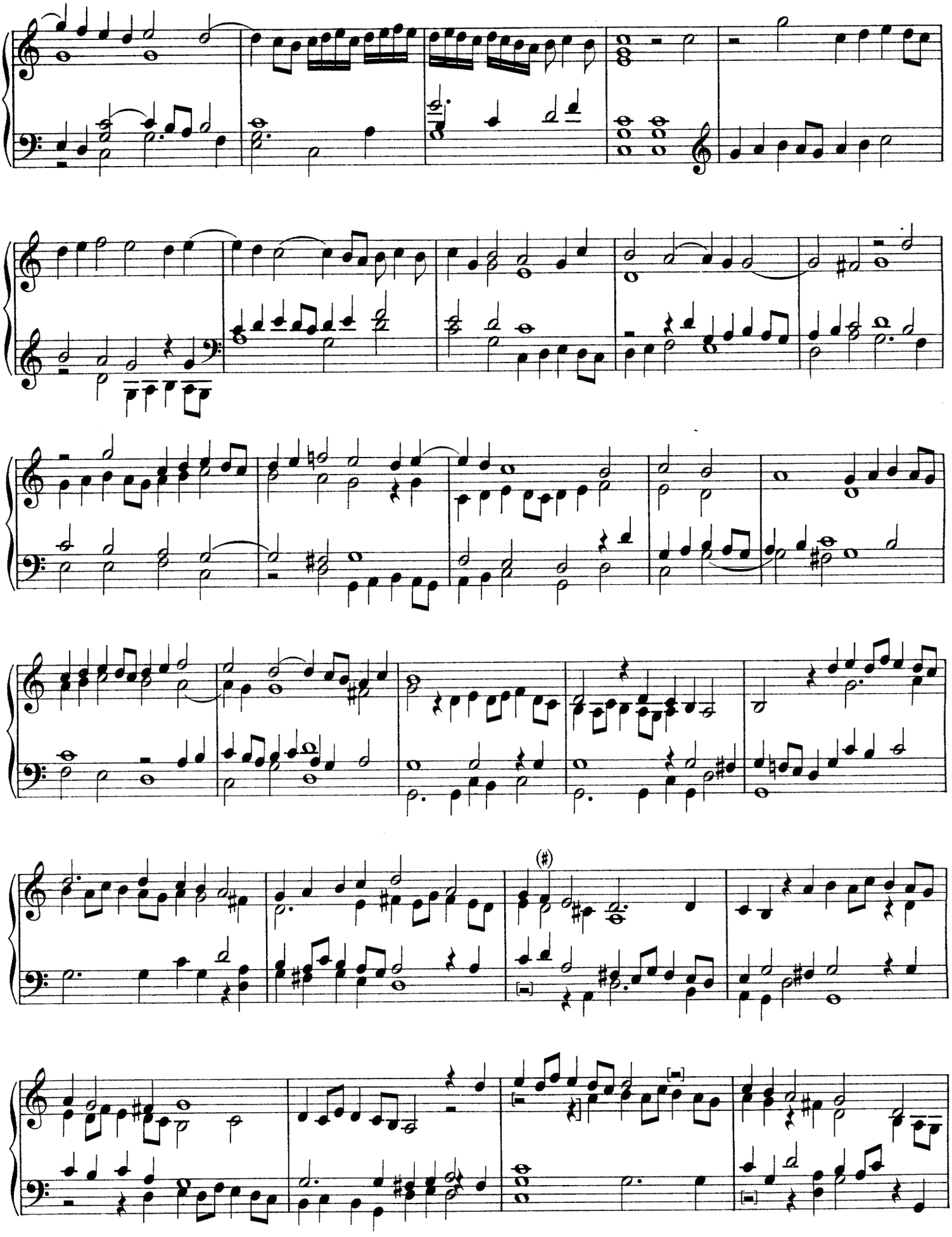
[CCLXI.]
Fantasia.

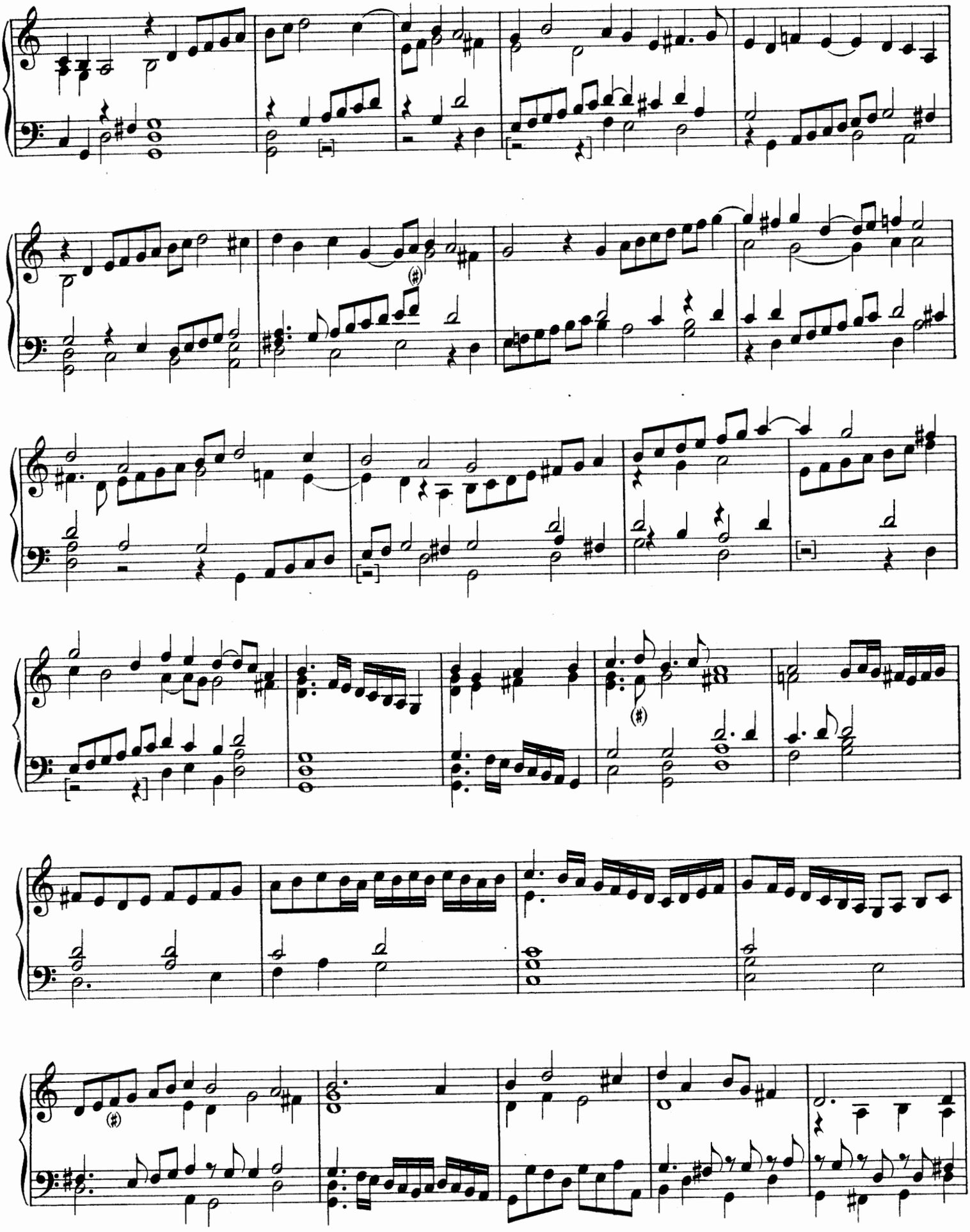
WILLIAM BYRD.

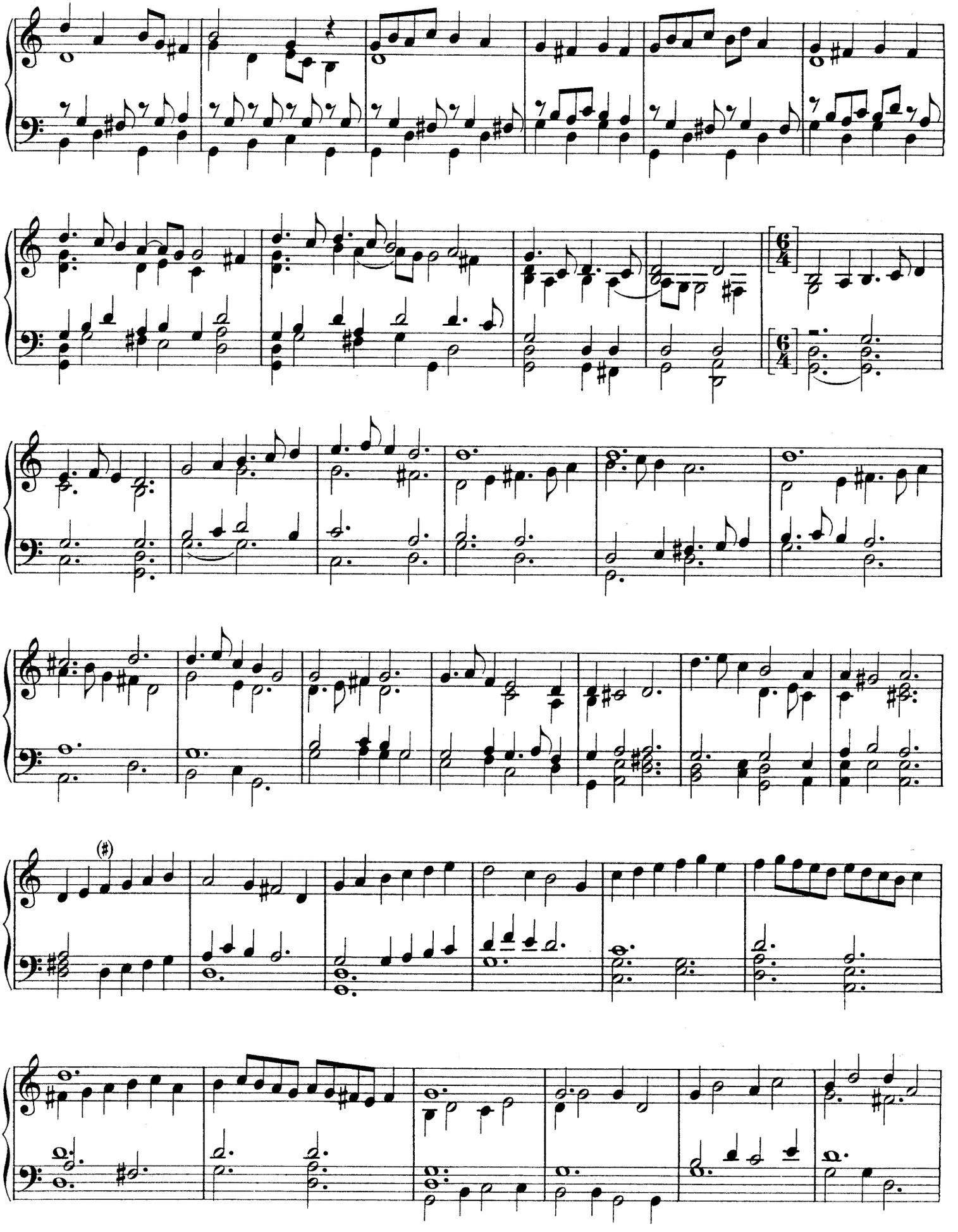


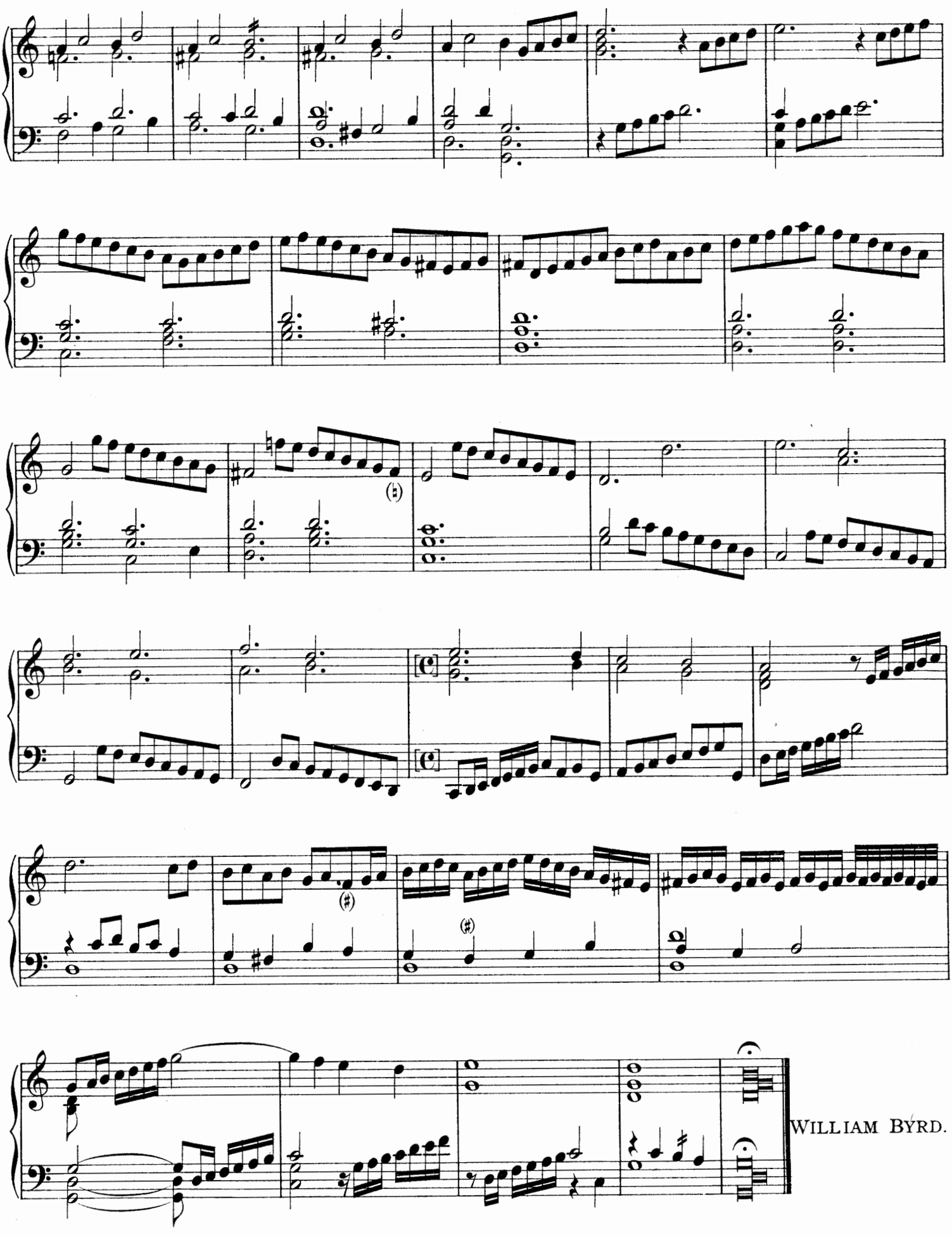
*) E D in the M S.
E D in der Handschrift.









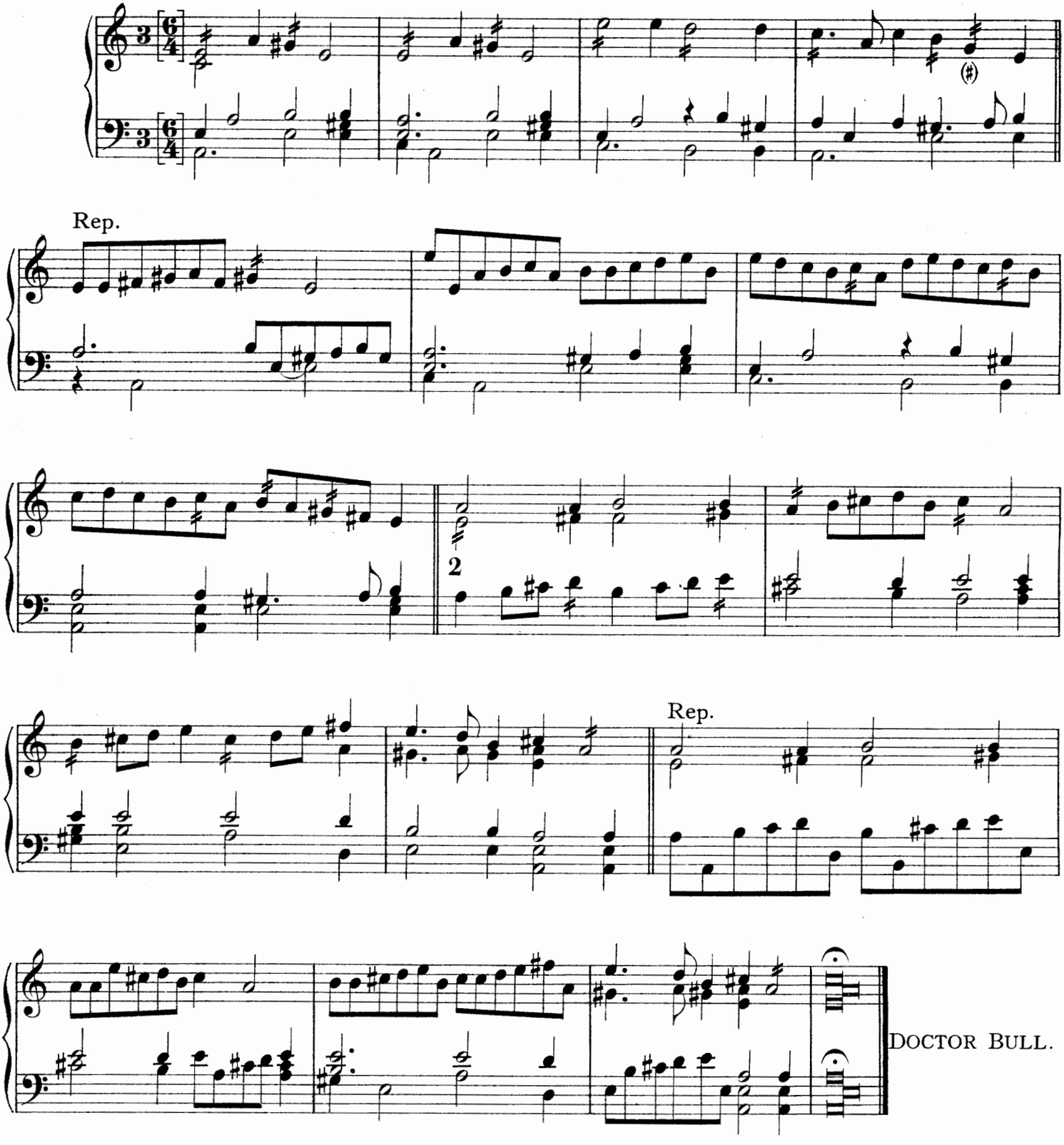


WILLIAM BYRD.

[CCLXII.]

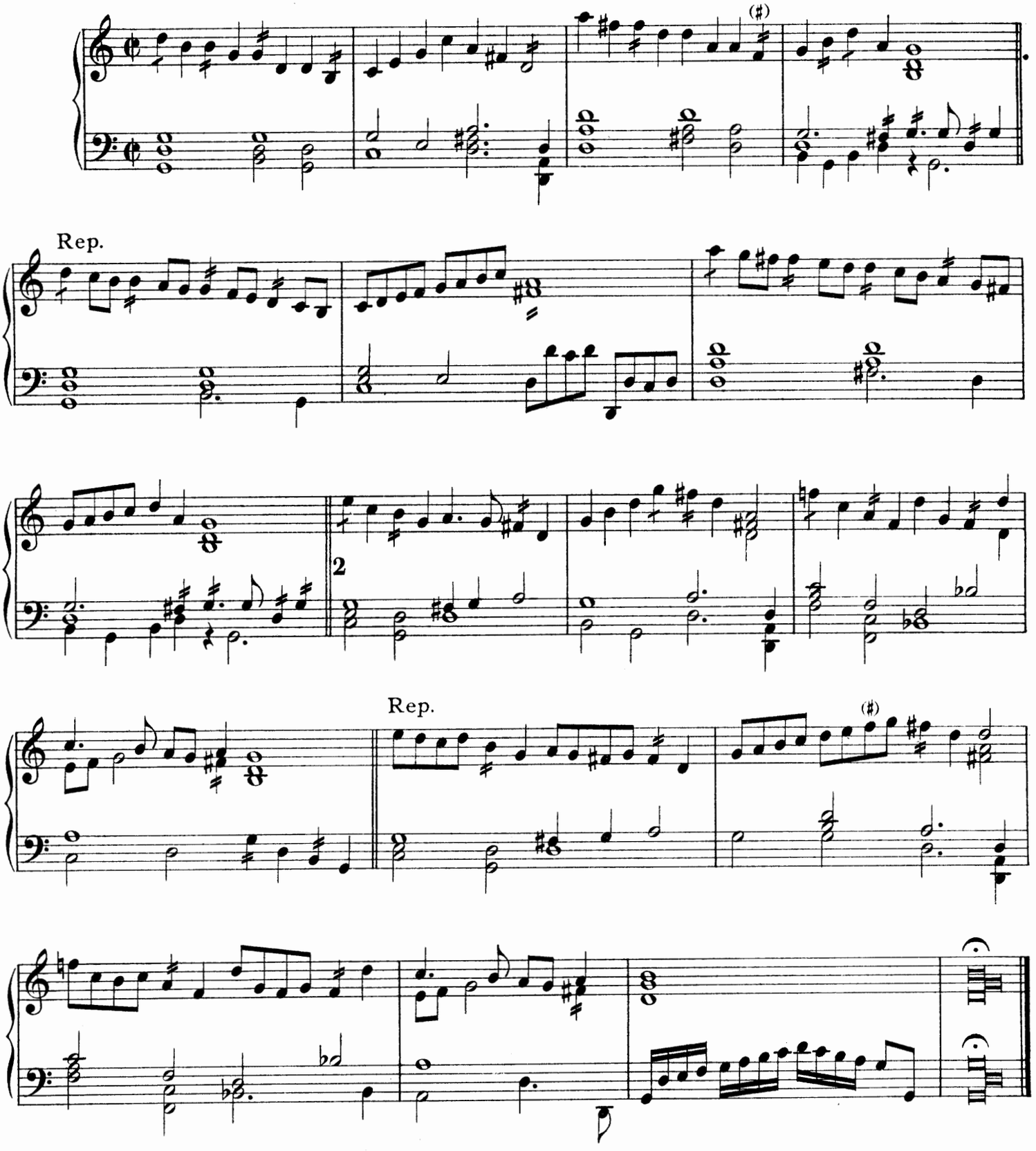
The Duchesse of Brunswick's Toye.

JOHN BULL.



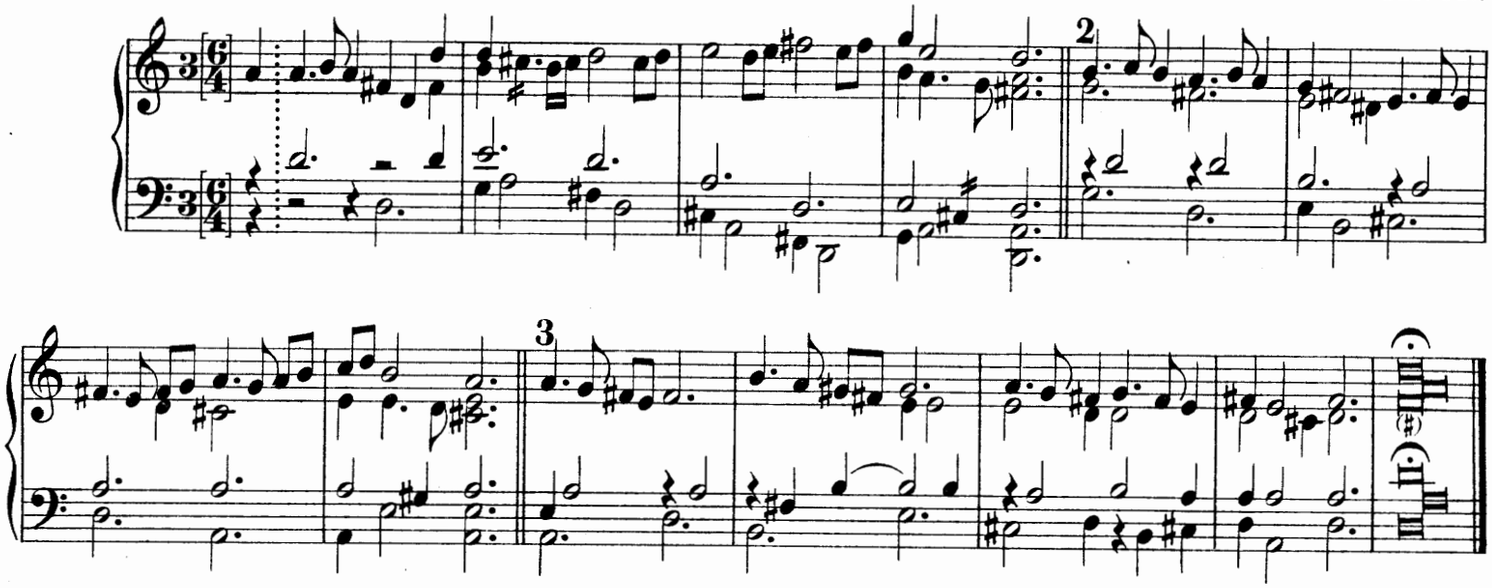
[CCLXIII.]
A Toye.

ANON.



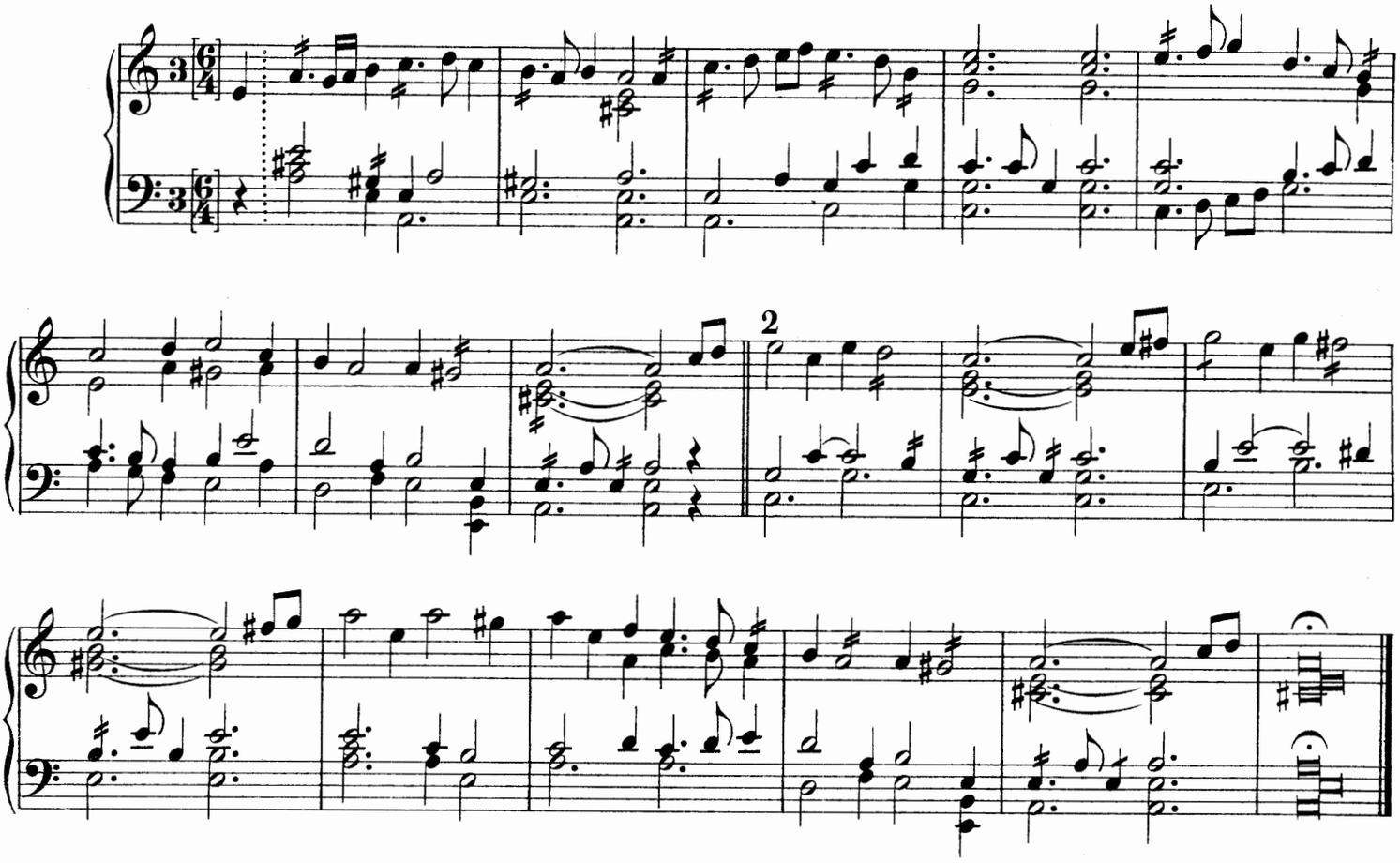
[CCLXIV.]
Corranto.

ANON.



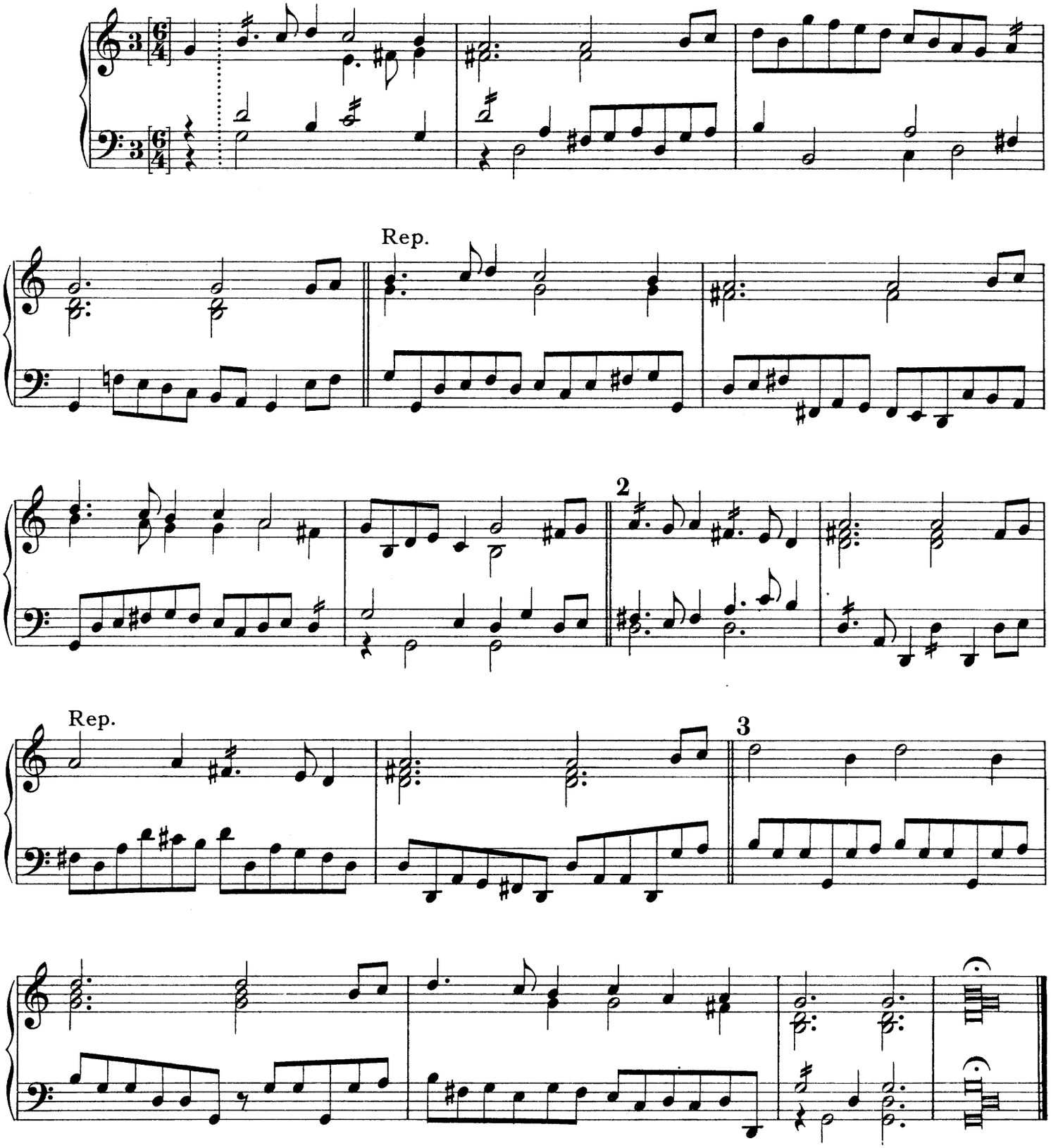
[CCLXV.]
Corranto.
Lady Riche.

ANON.



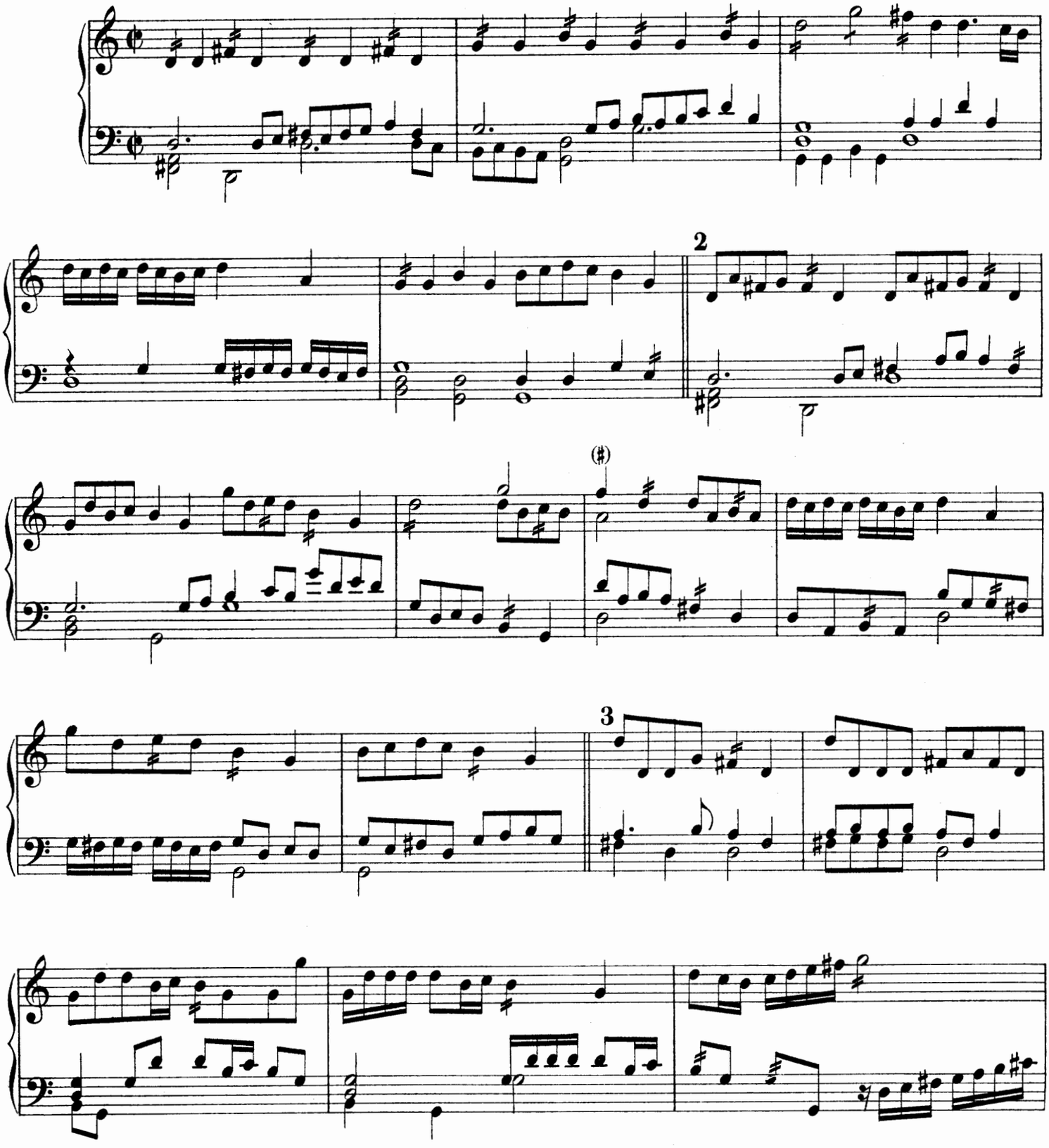
[CCLXVI.]
Corranto.

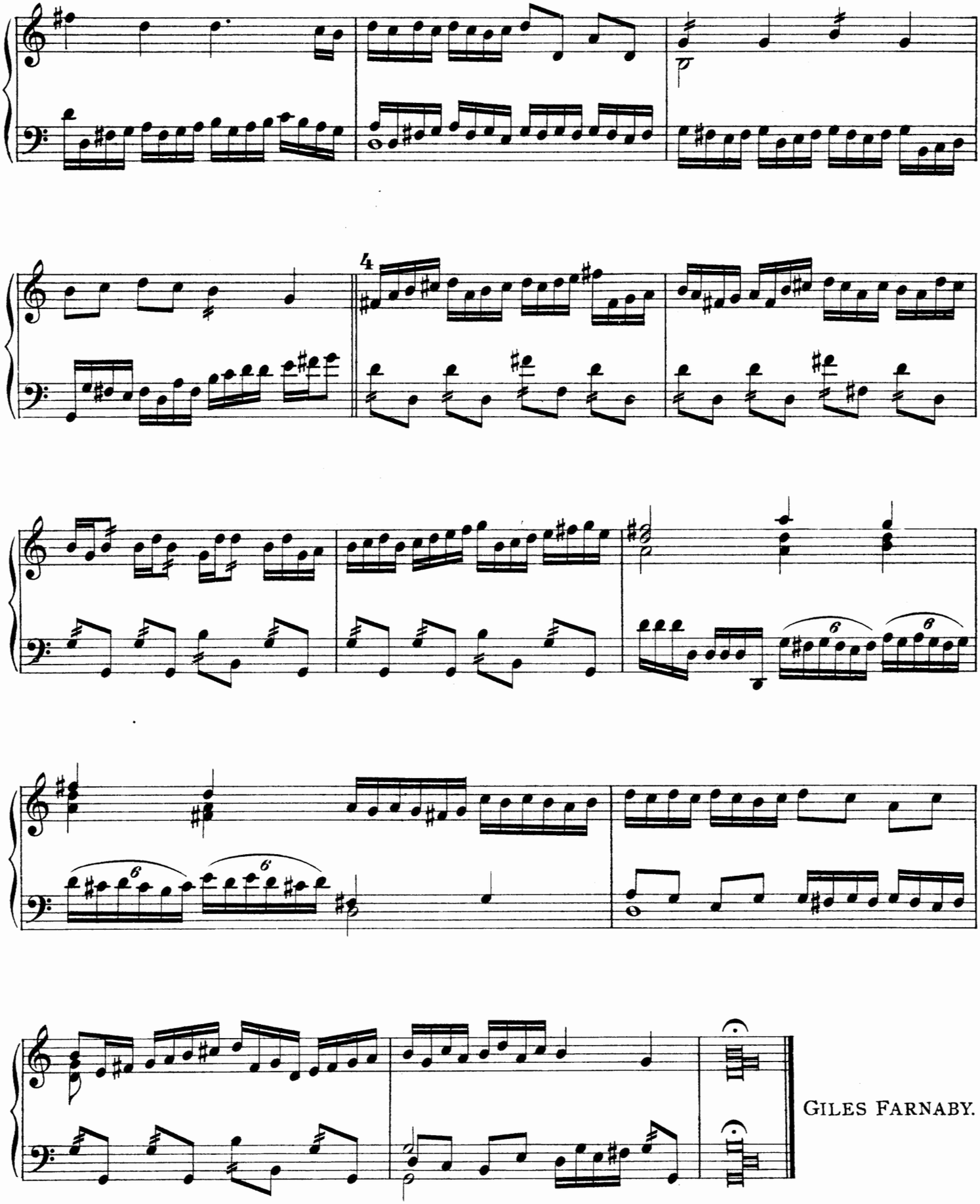
ANON.



[CCLXVII.]
A Gigge.

GILES FARNABY.

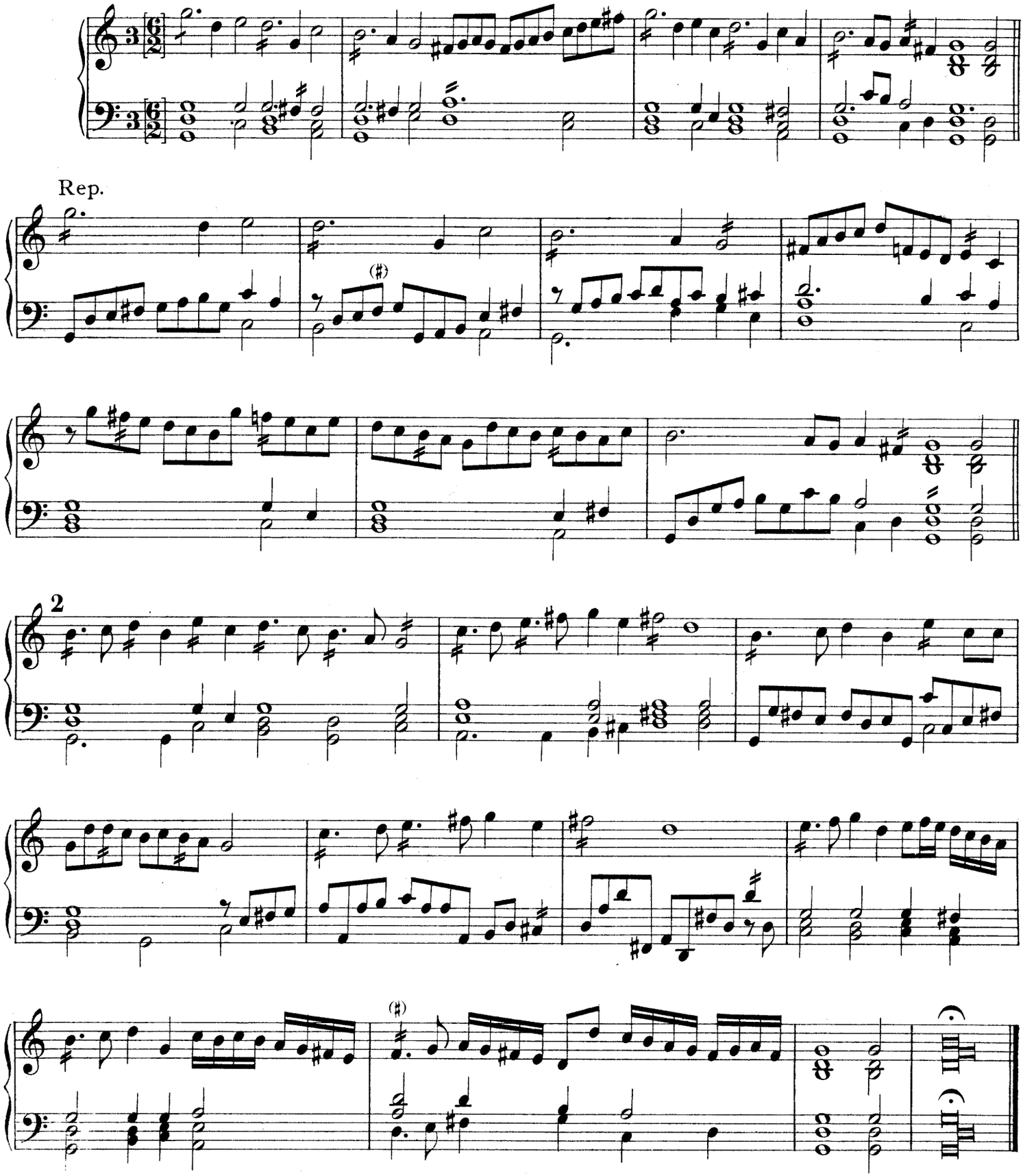




GILES FARNABY.

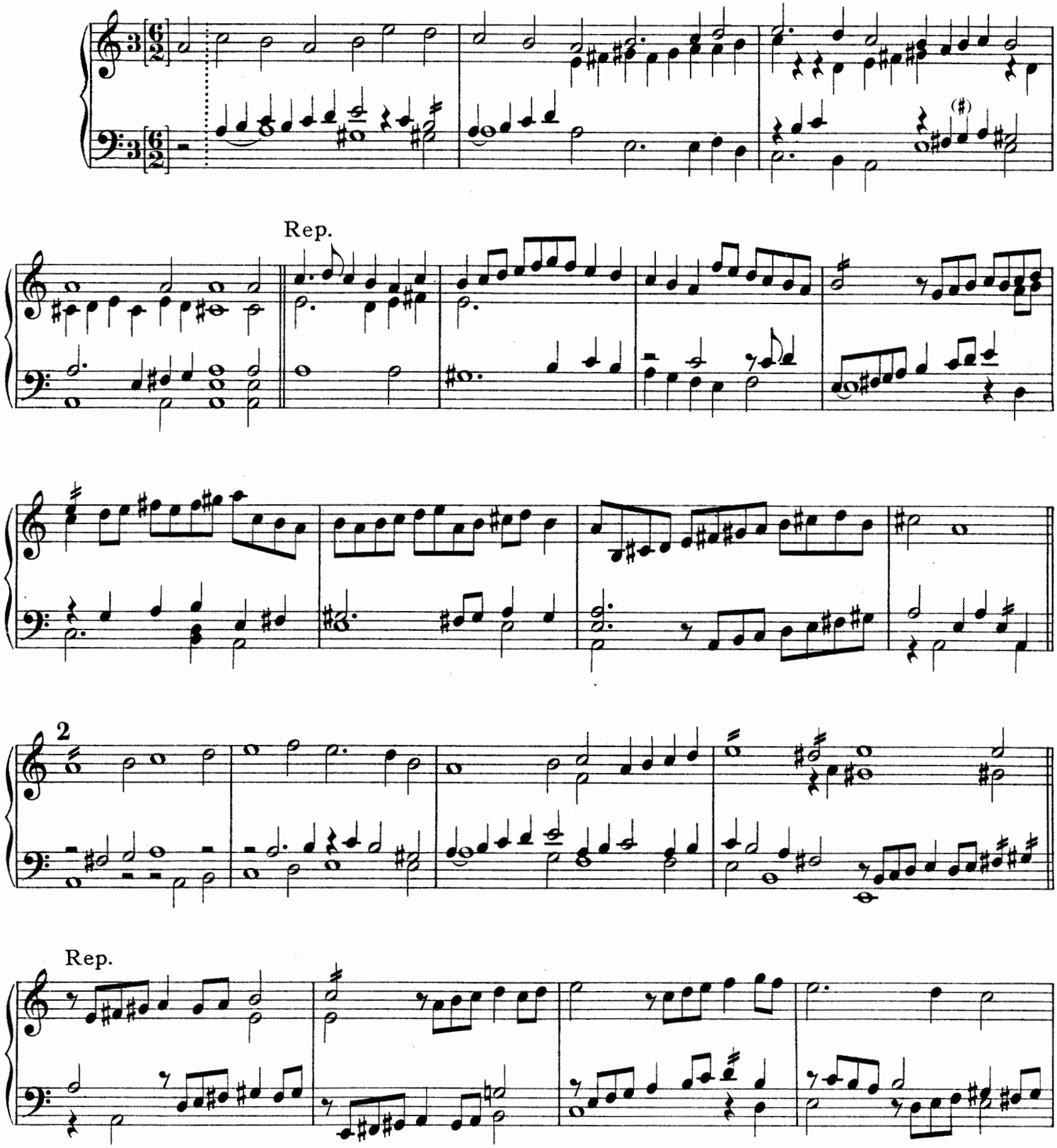
[CCLXVIII.]
A Toy.

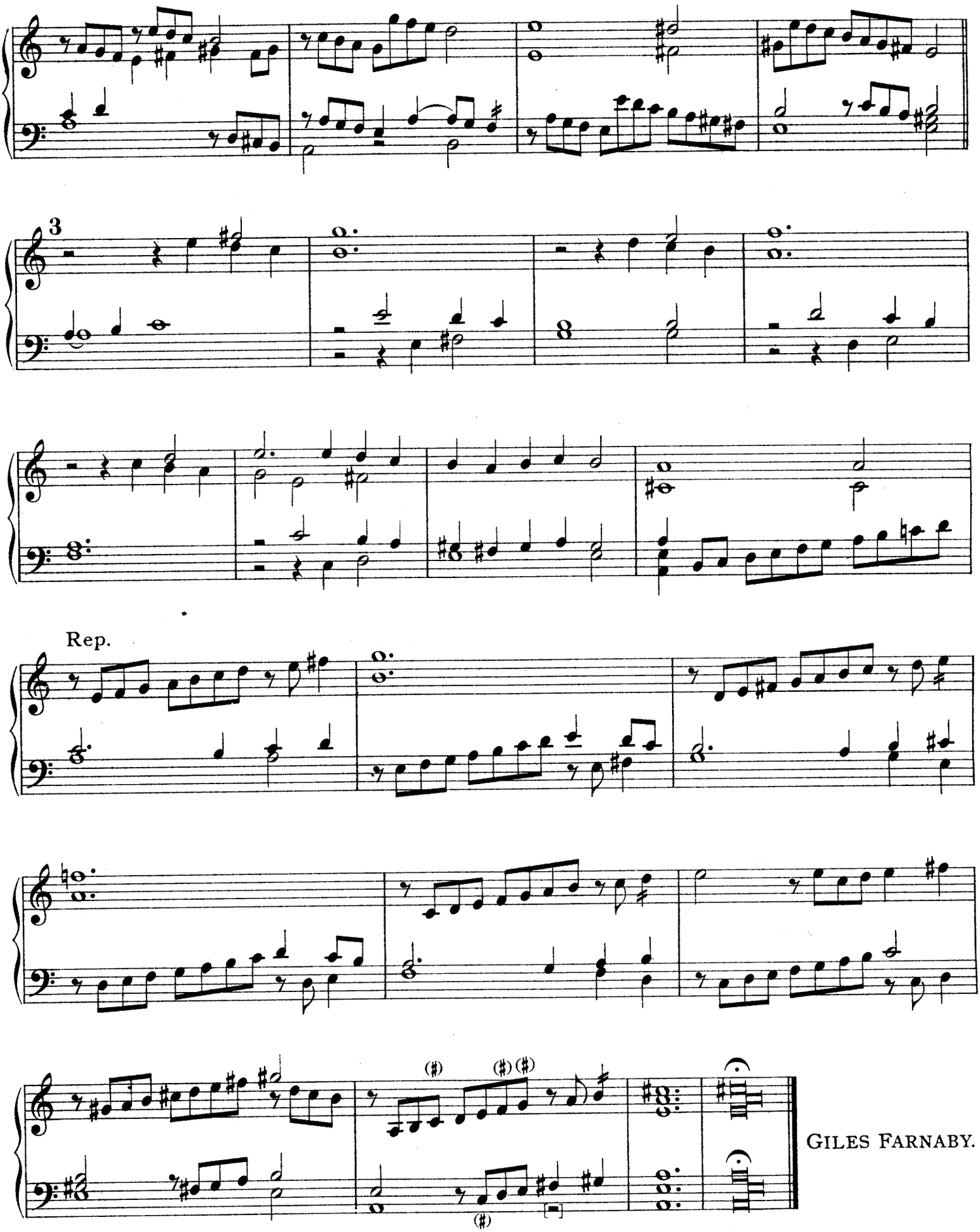
ANON.



[CCLXIX.]
Galiarda.

GILES FARNABY.

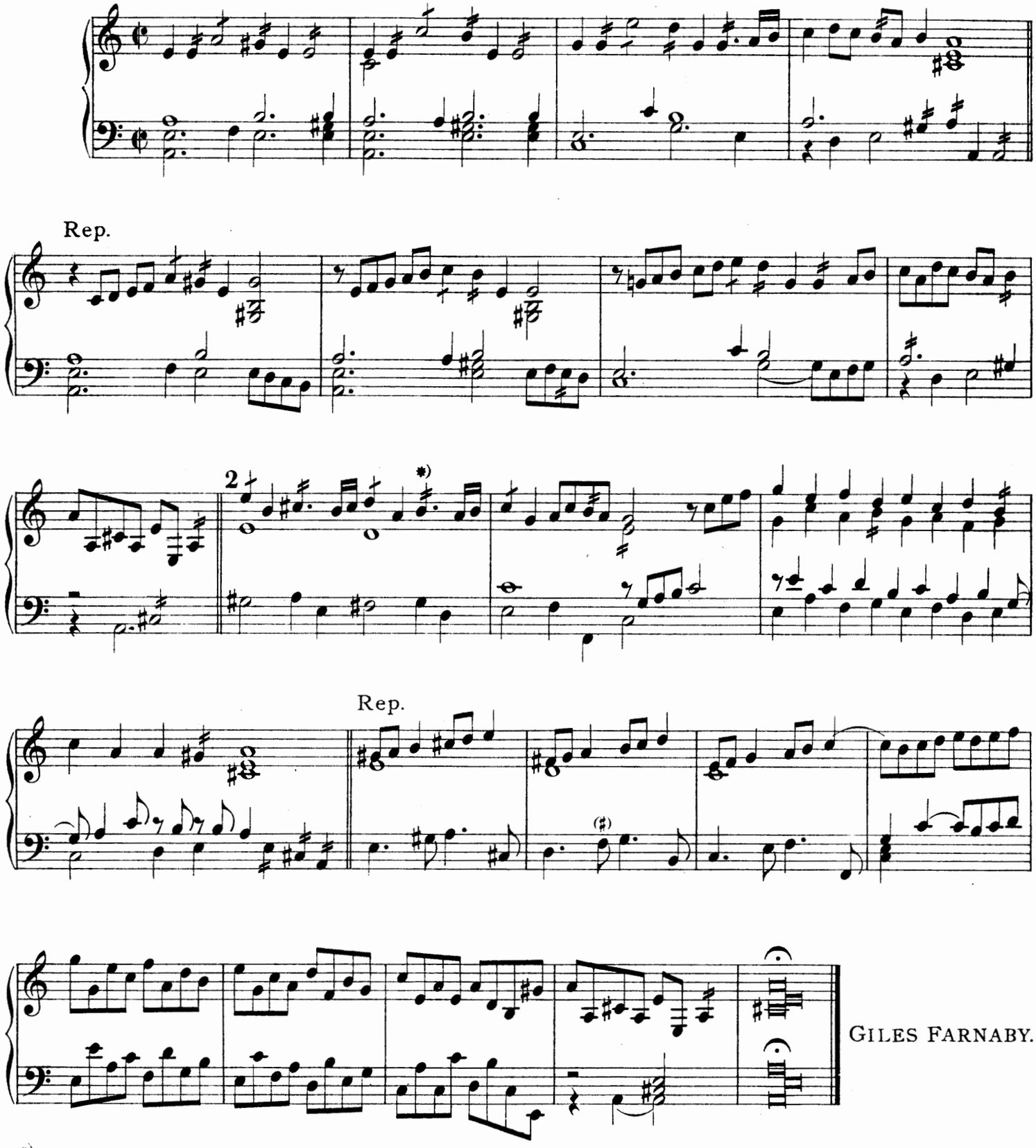




GILES FARNABY.

[CCLXX.]
A Toye.

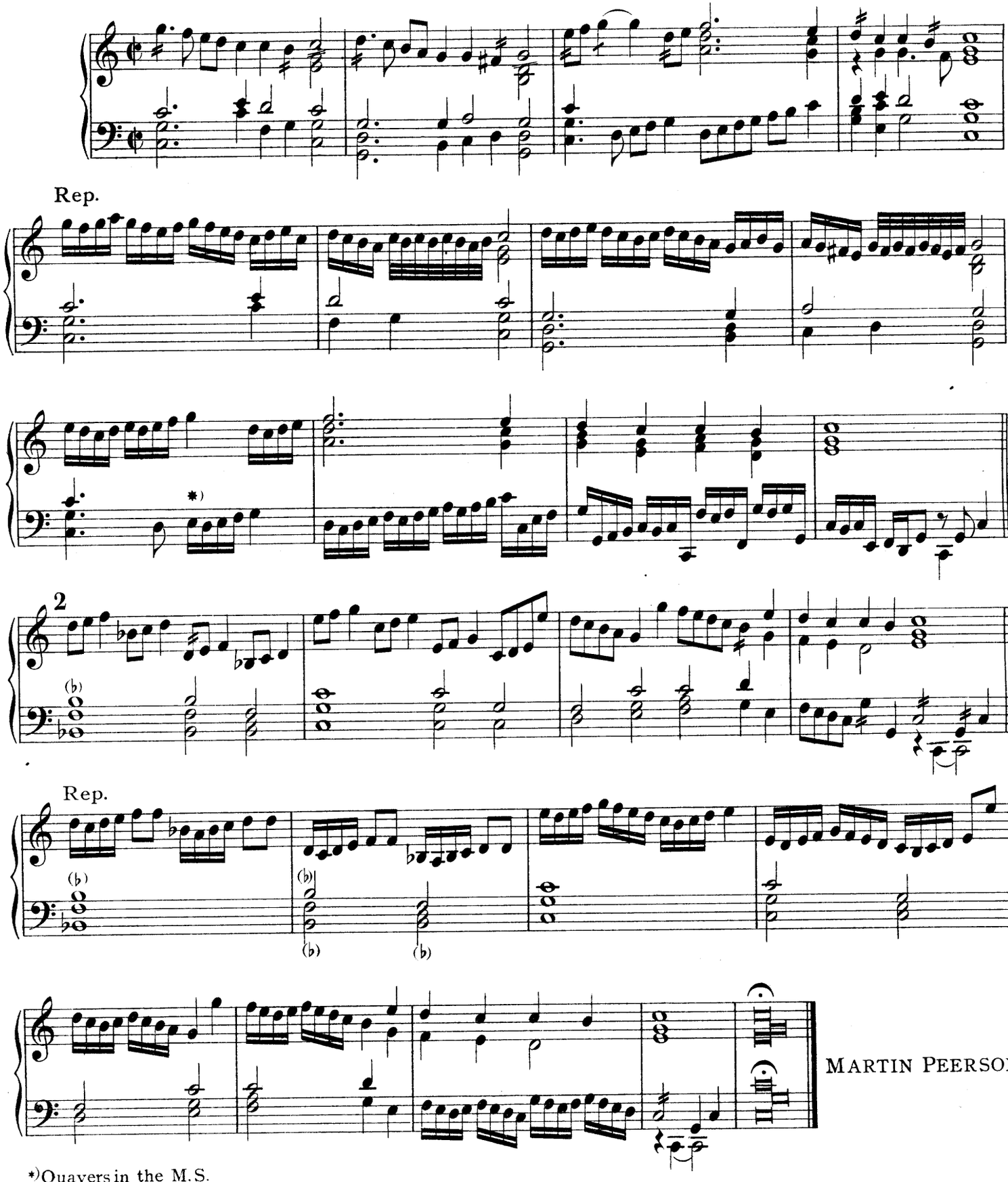
GILES FARNABY.



*) A in the M.S.
A in der Handschrift.

[CCLXXI.]
The Primerose.

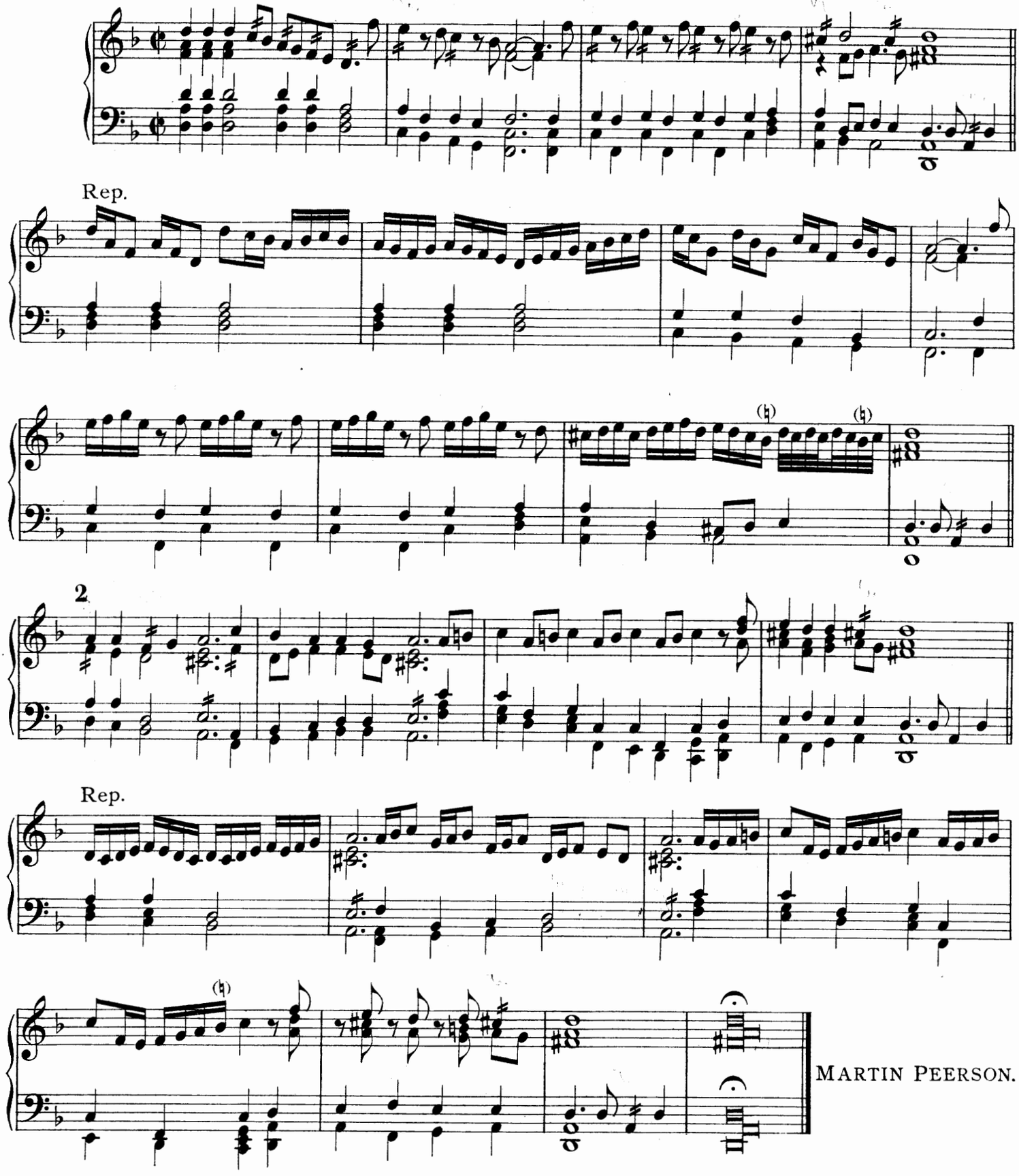
MARTIN PEERSON.



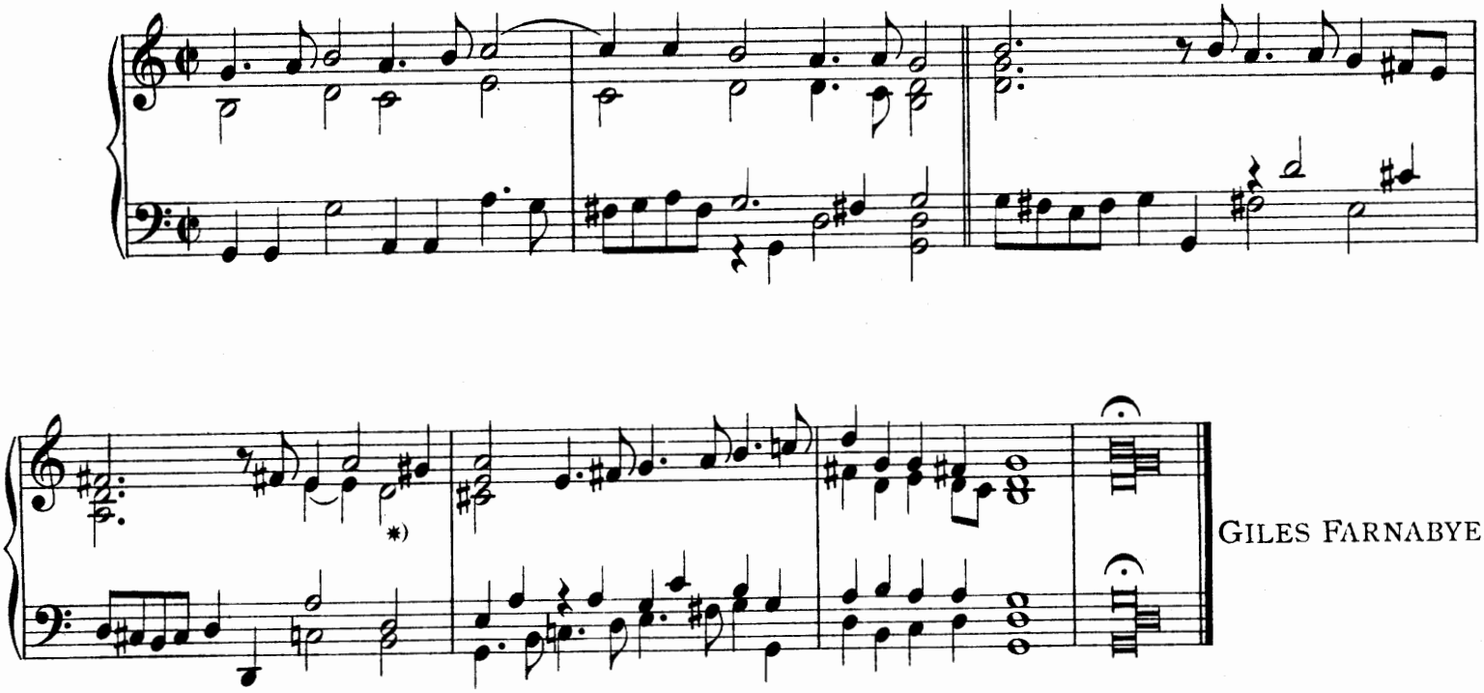
*)Quavers in the M.S.
Achtel in der Handschrift.

[CCLXXII.]
The Fall of the Leafe.

MARTIN PEERSON.



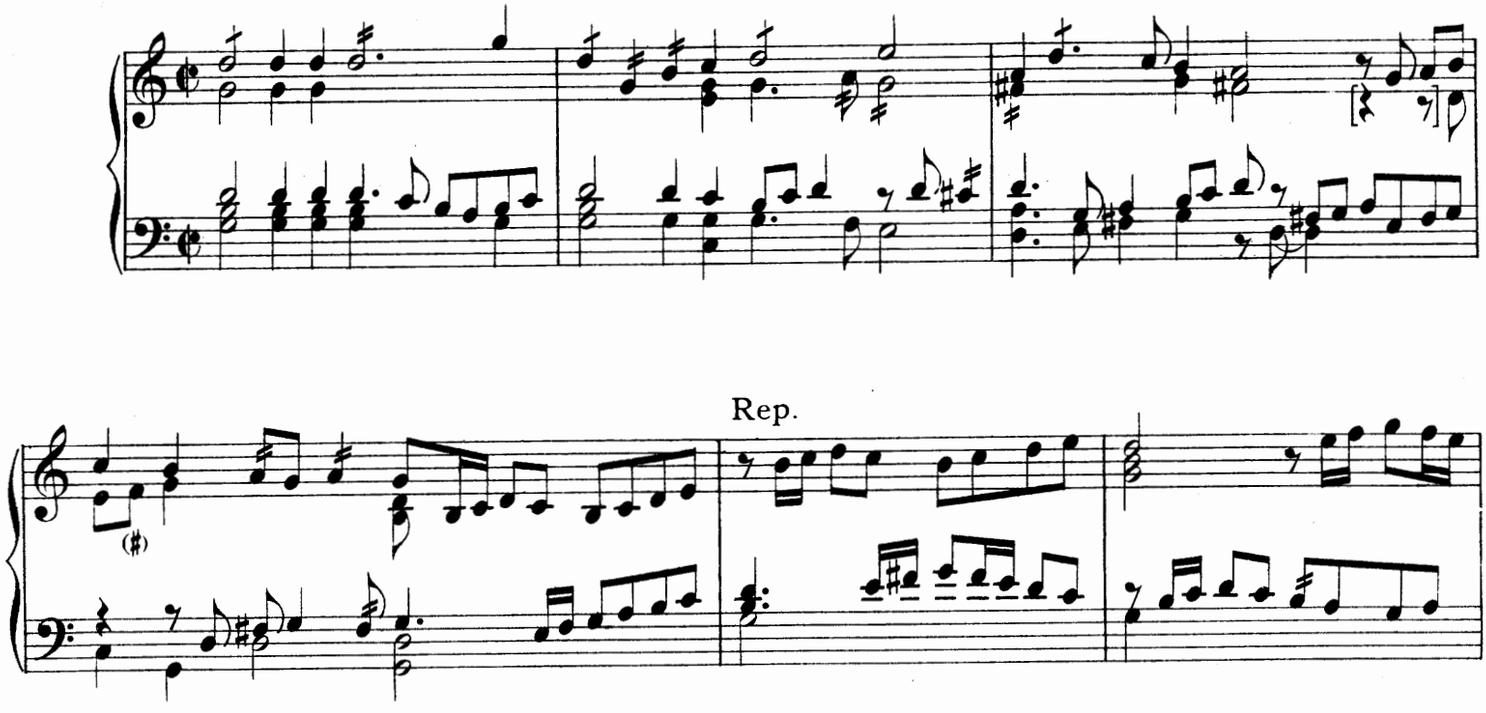
[CCLXXIII.]
Farnabye's Conceit.



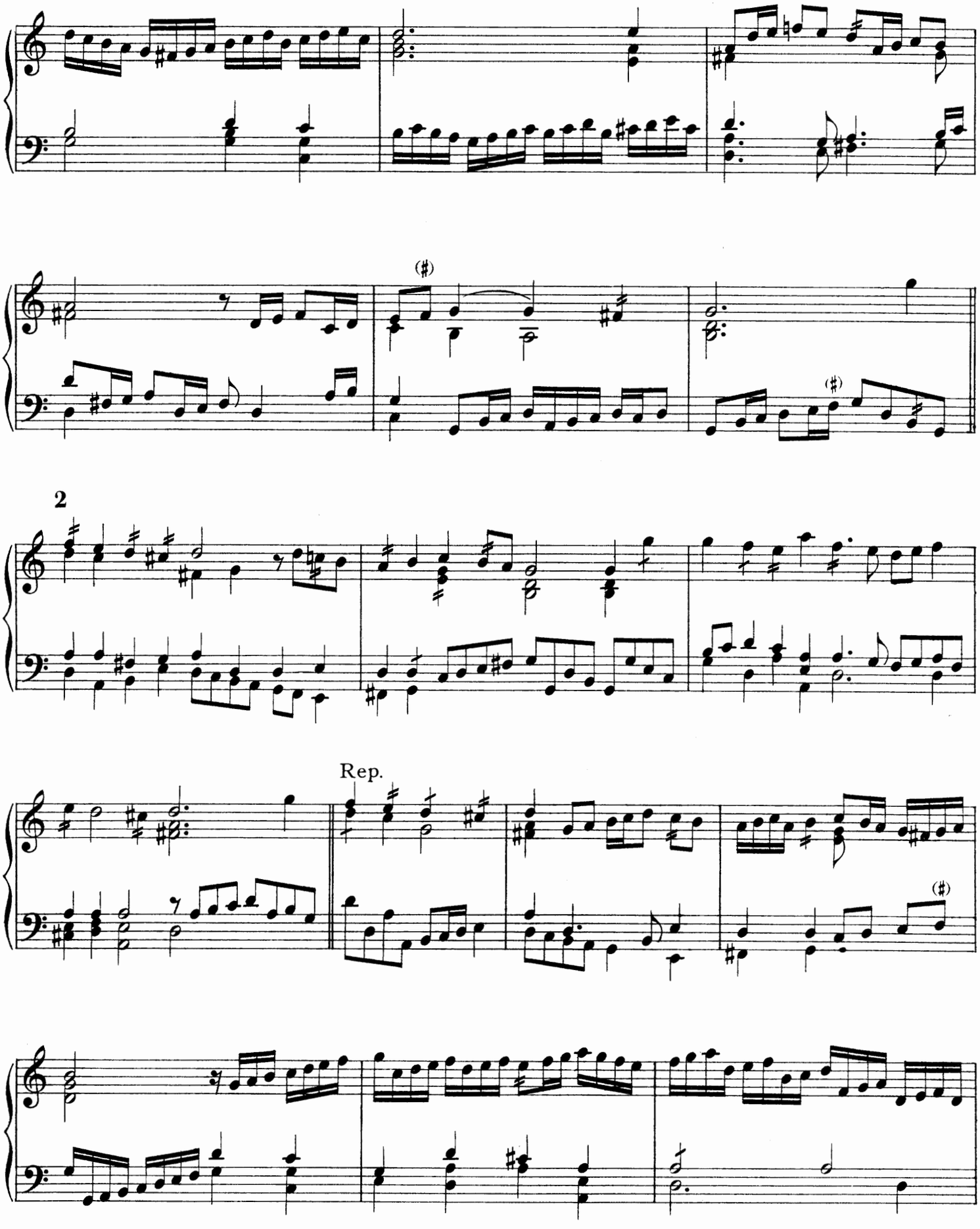
GILES FARNABYE.

[CCLXXIV.]
Allemanda.

ANON.



*) D sharp in the M.S.
Dis in der Handschrift.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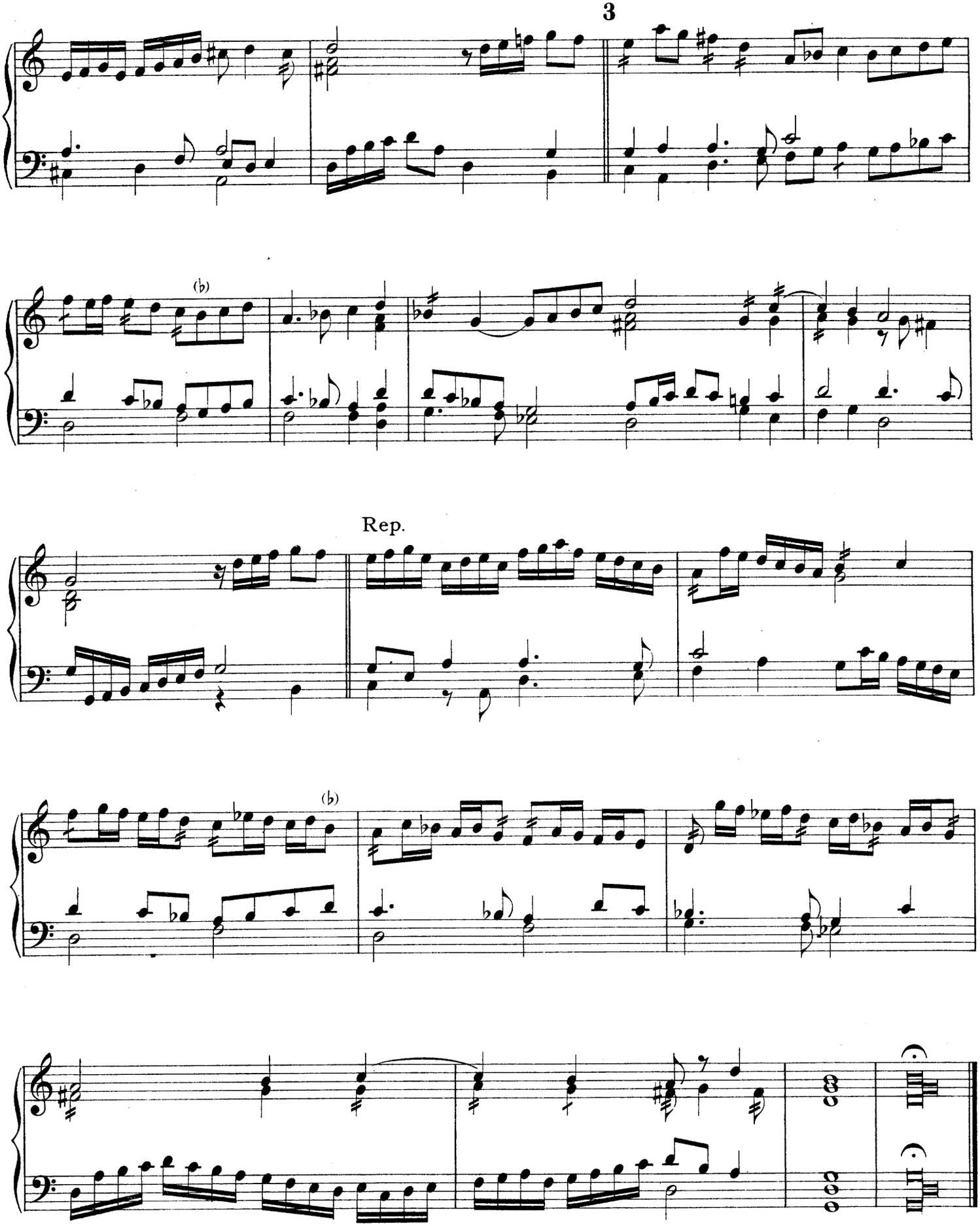
Rep.

3



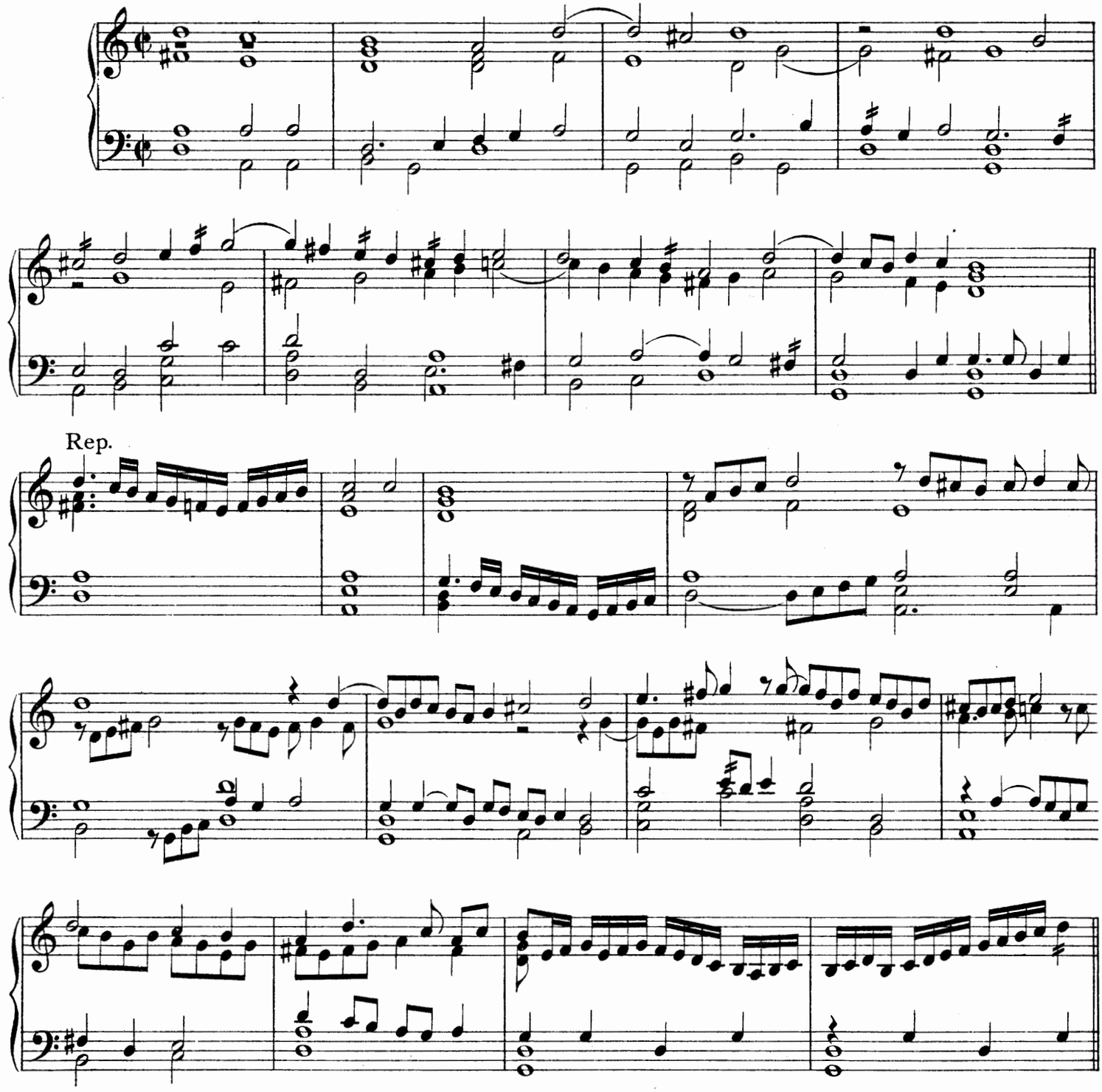
[CCLXXV.]

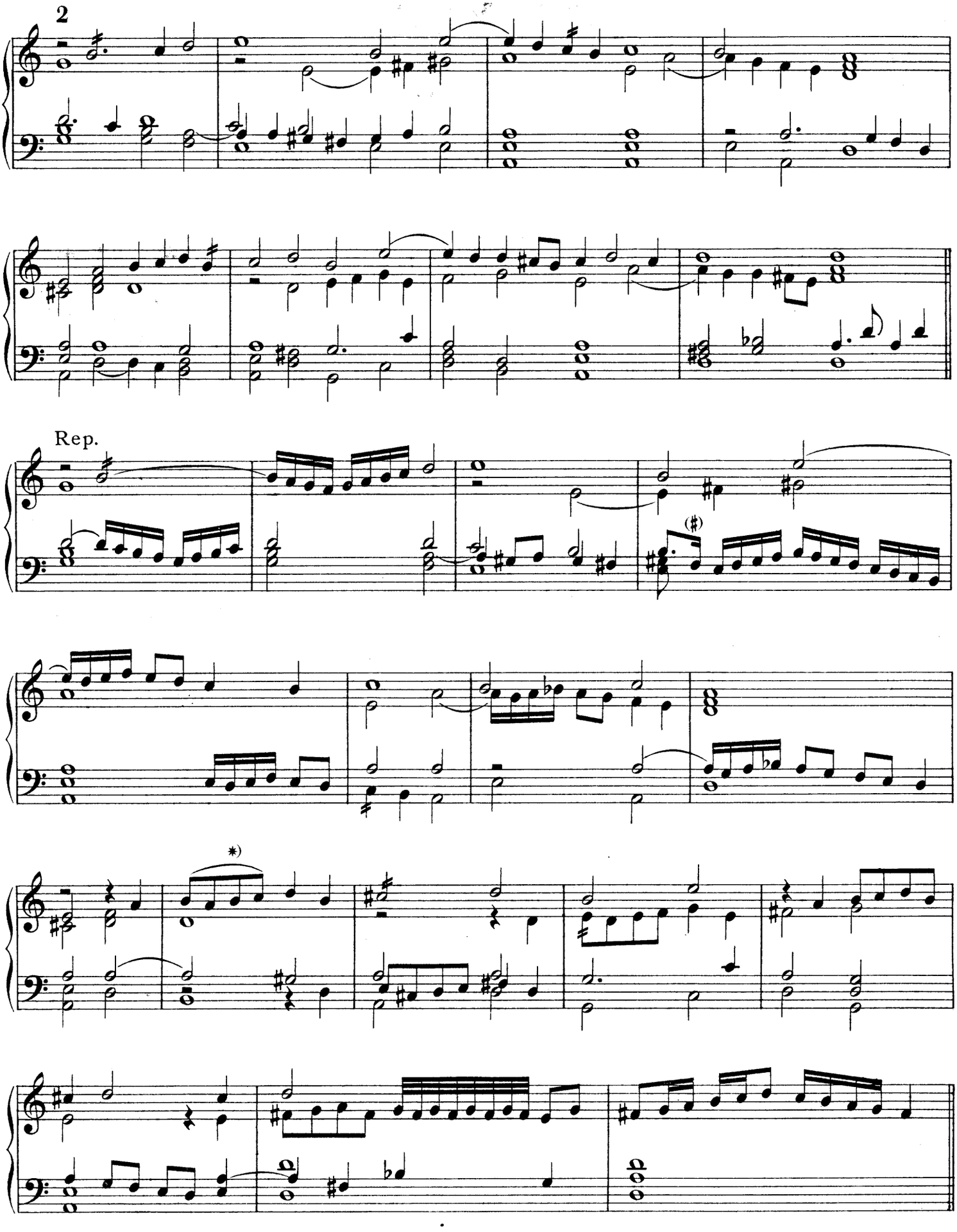
Pavana.

Canon.

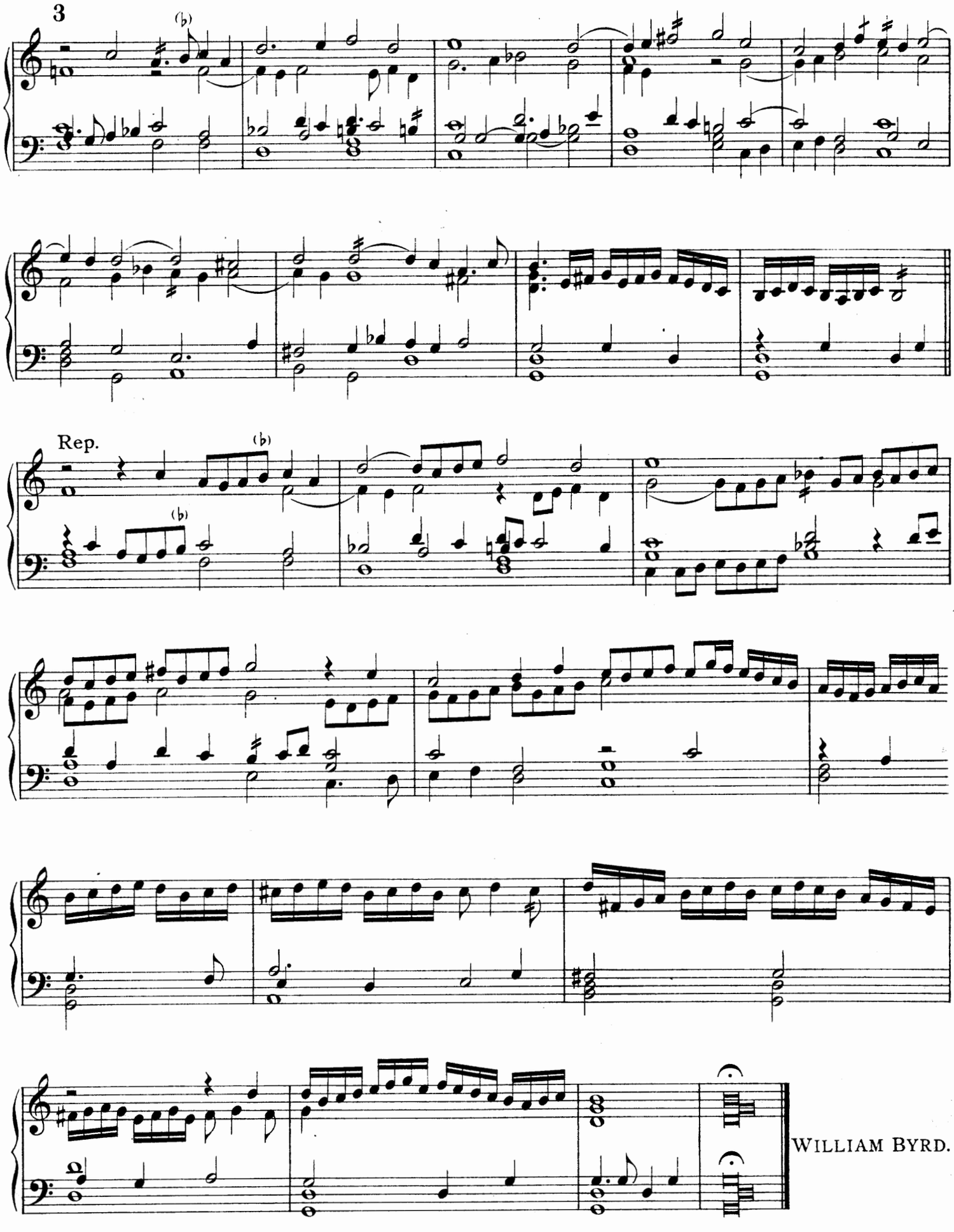
Two parts in one.

WILLIAM BYRD.



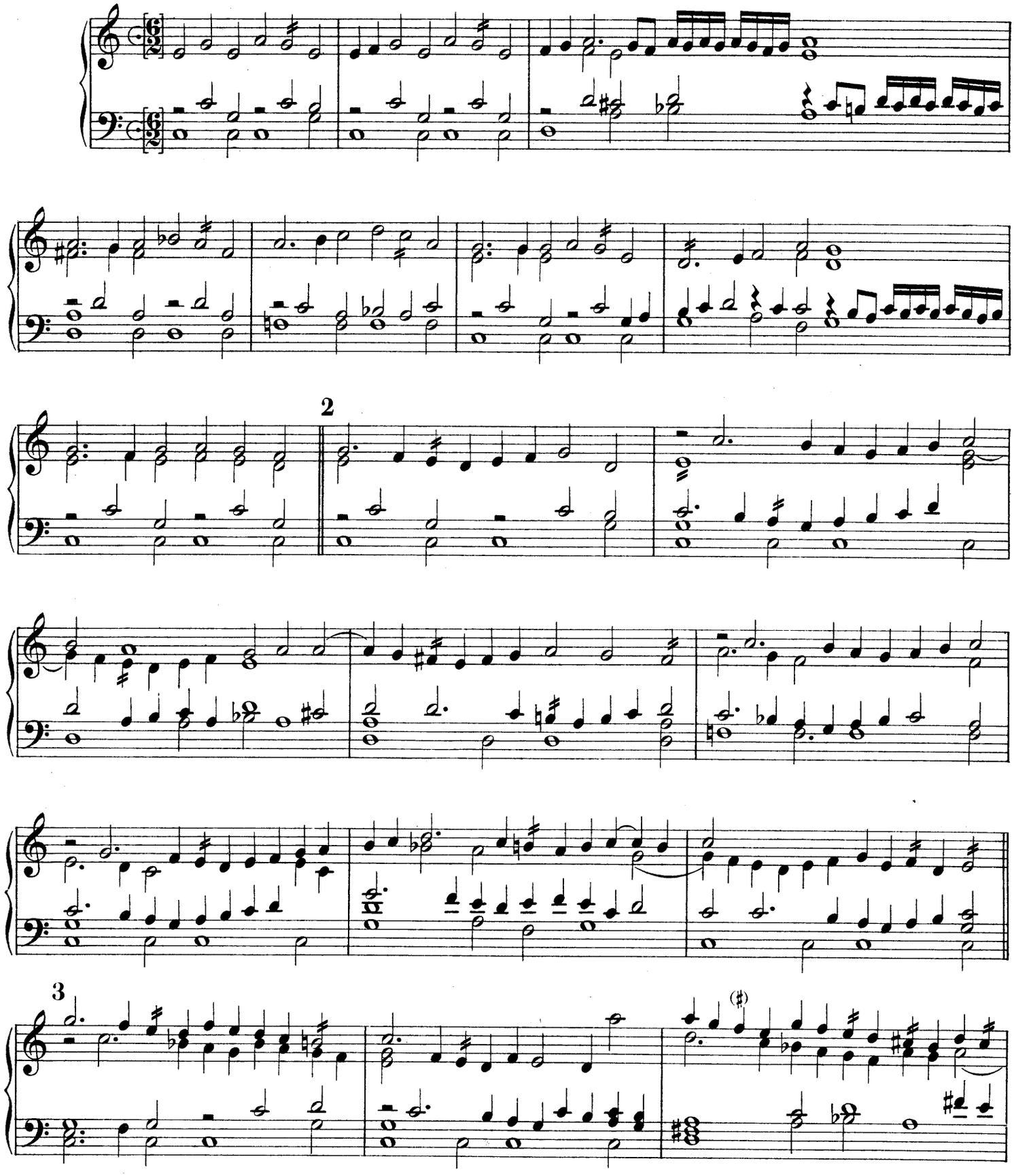


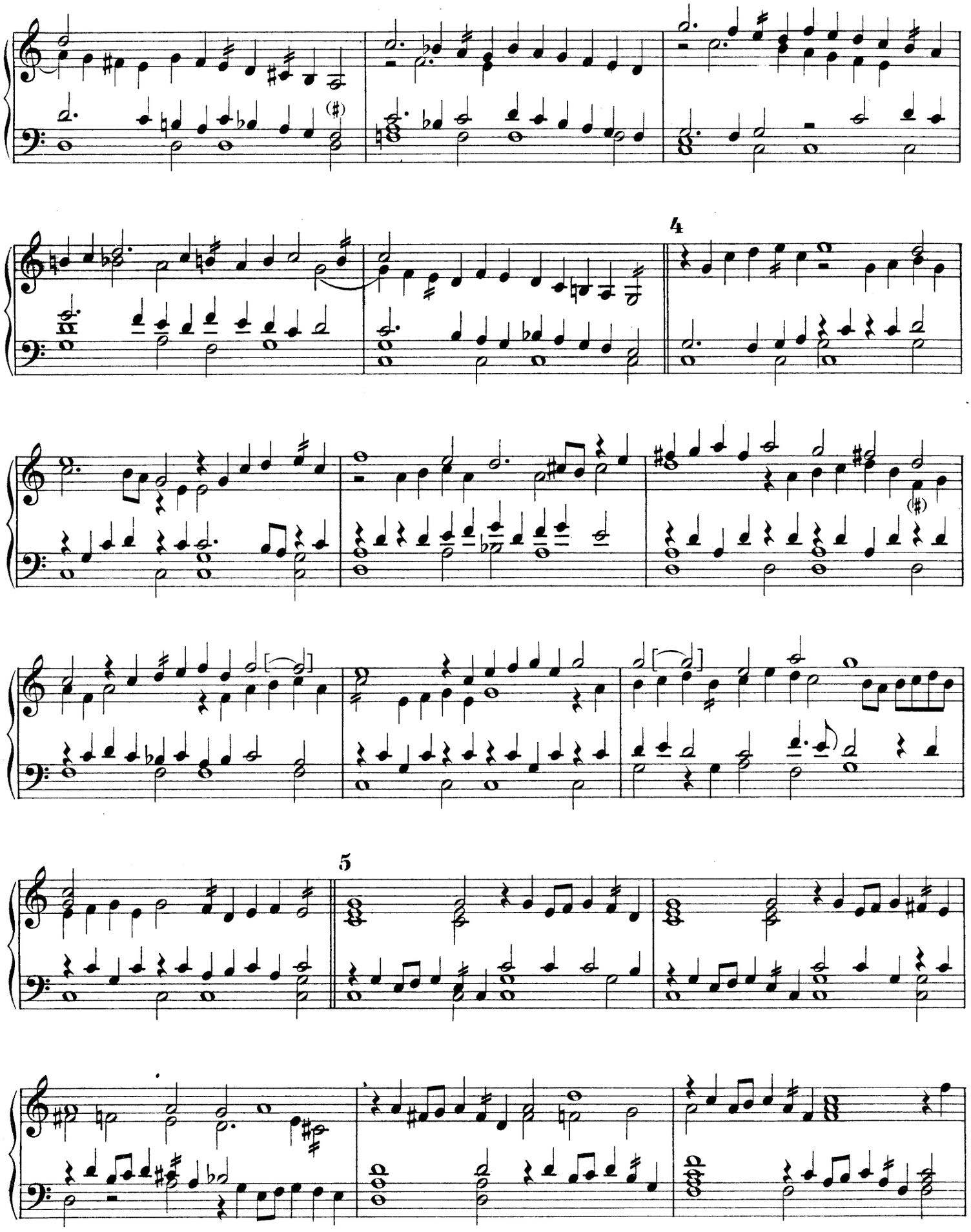
*) Semiquavers in the M. S.
Sechzehntel in der Handschrift.


3
Rep.
WILLIAM BYRD.

[CCLXXVI.]
Pescodd Time.

WILLIAM BYRD.

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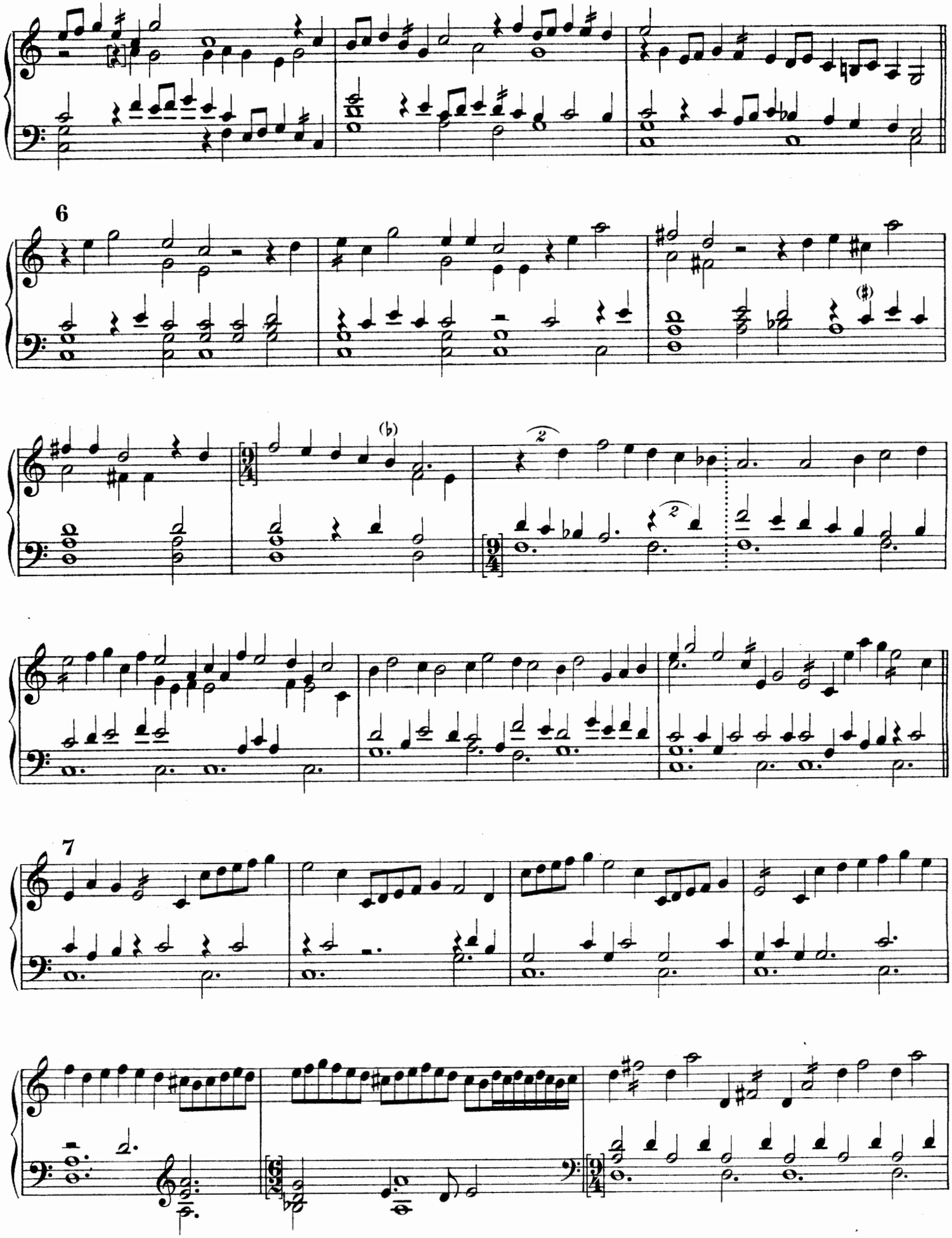
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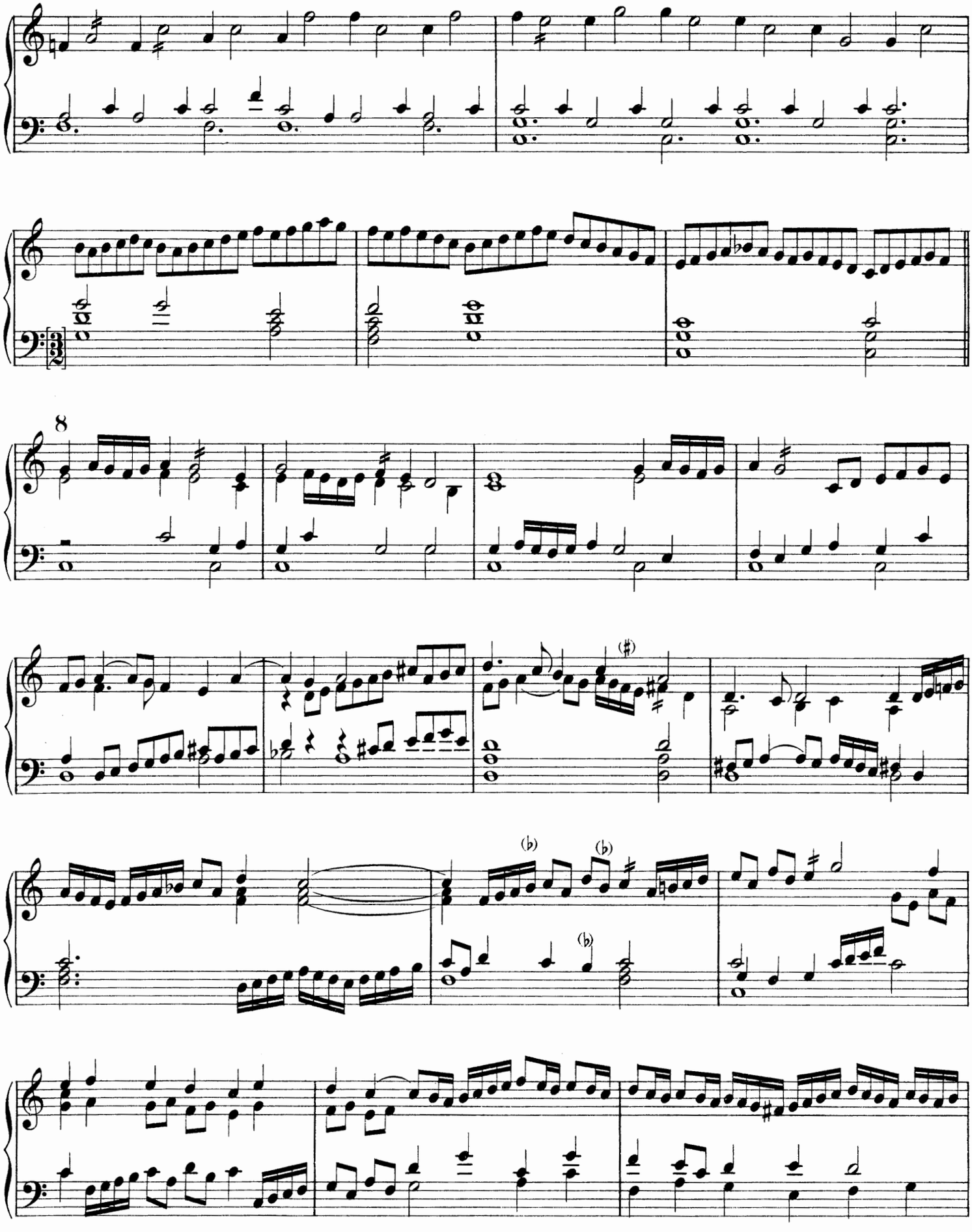
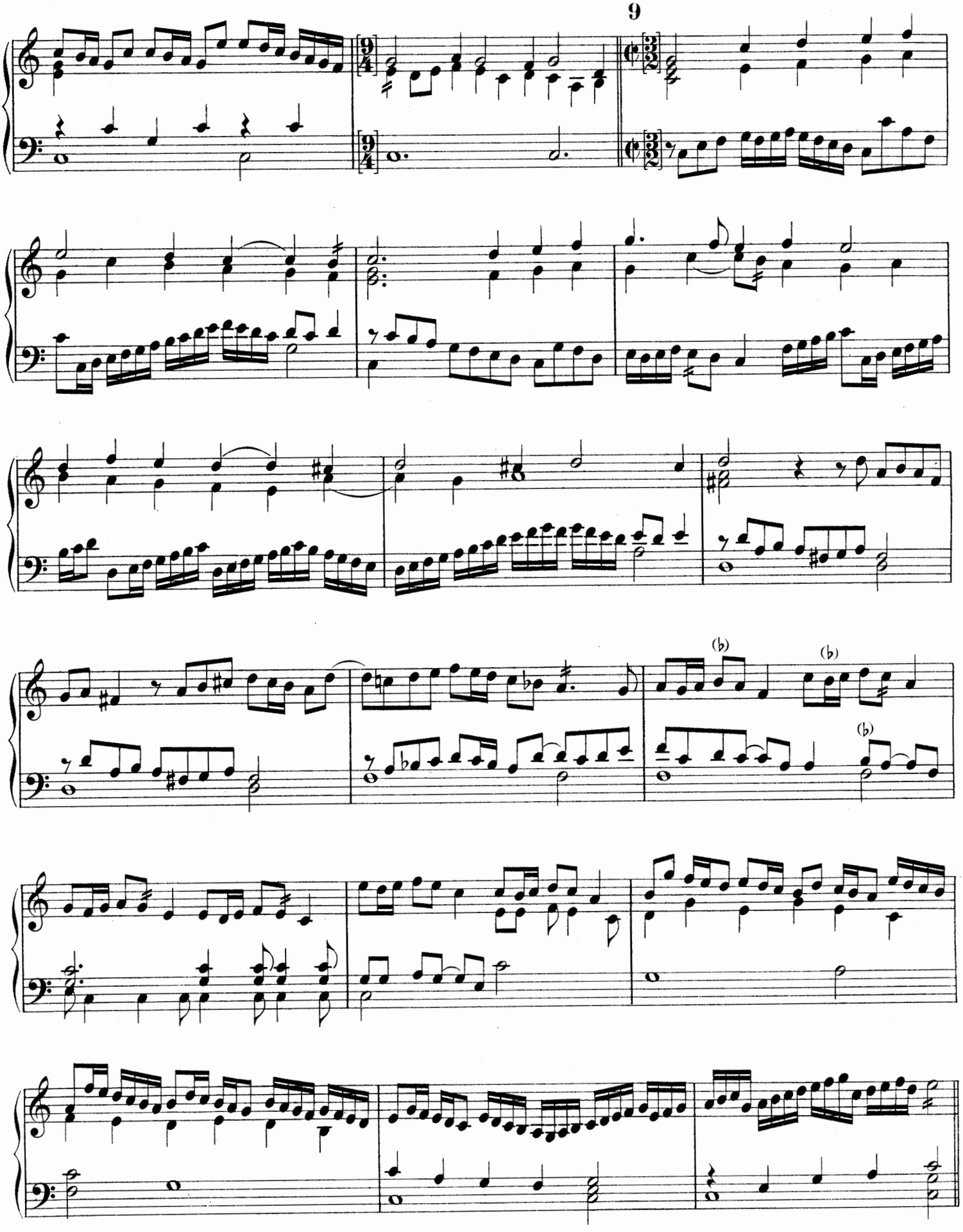
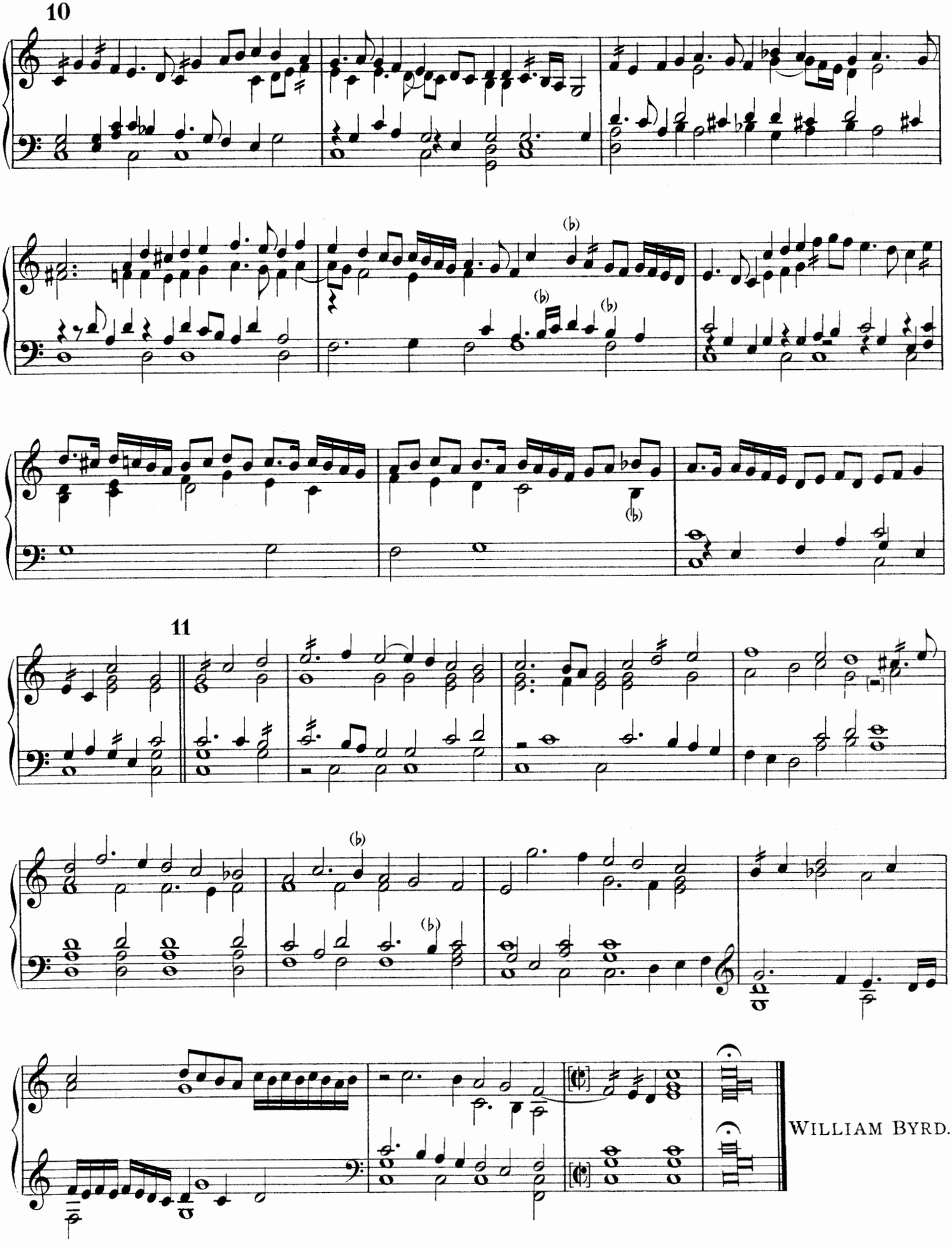
7




9
(b)
(b)
(b)

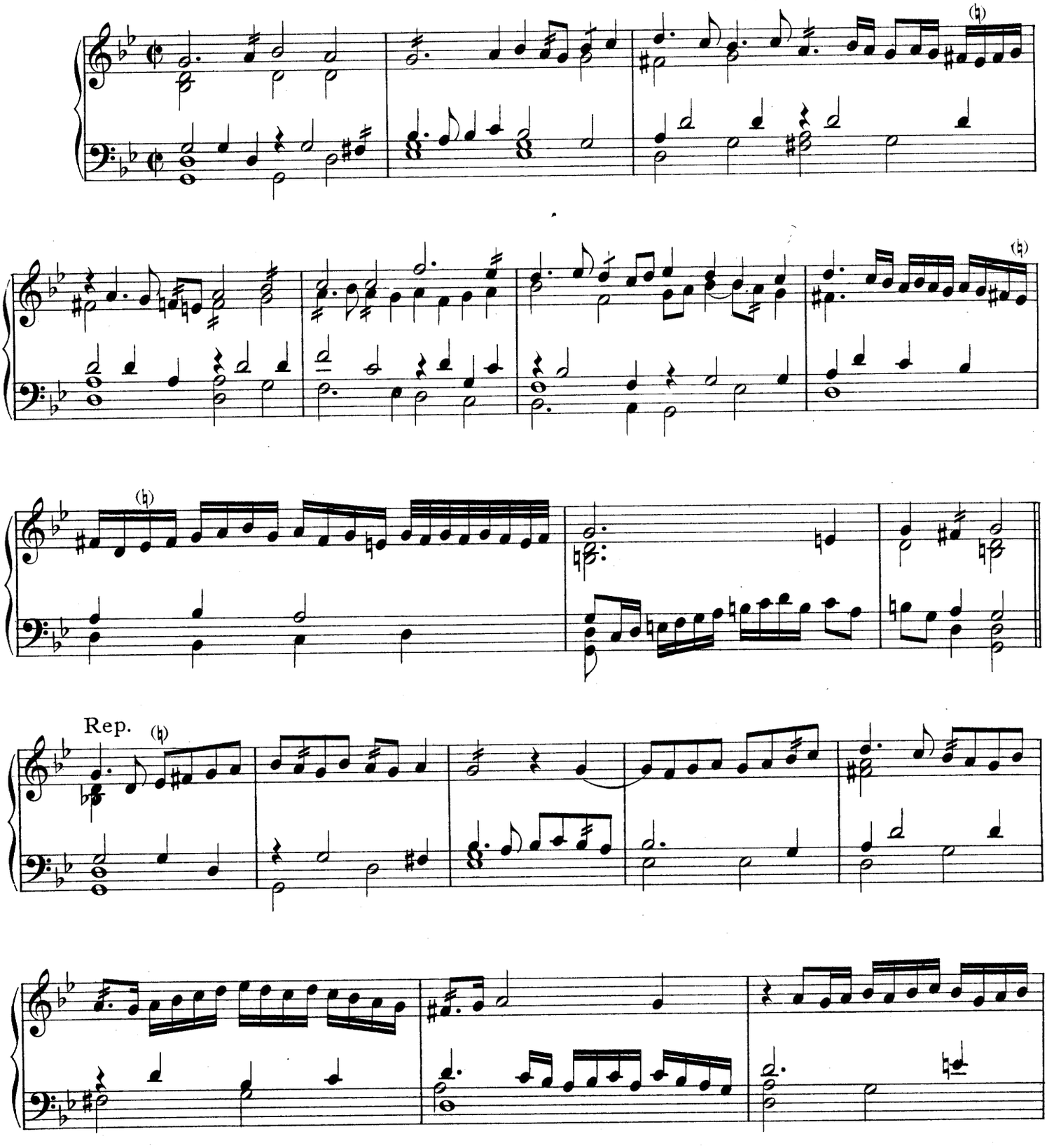

10
11
WILLIAM BYRD.

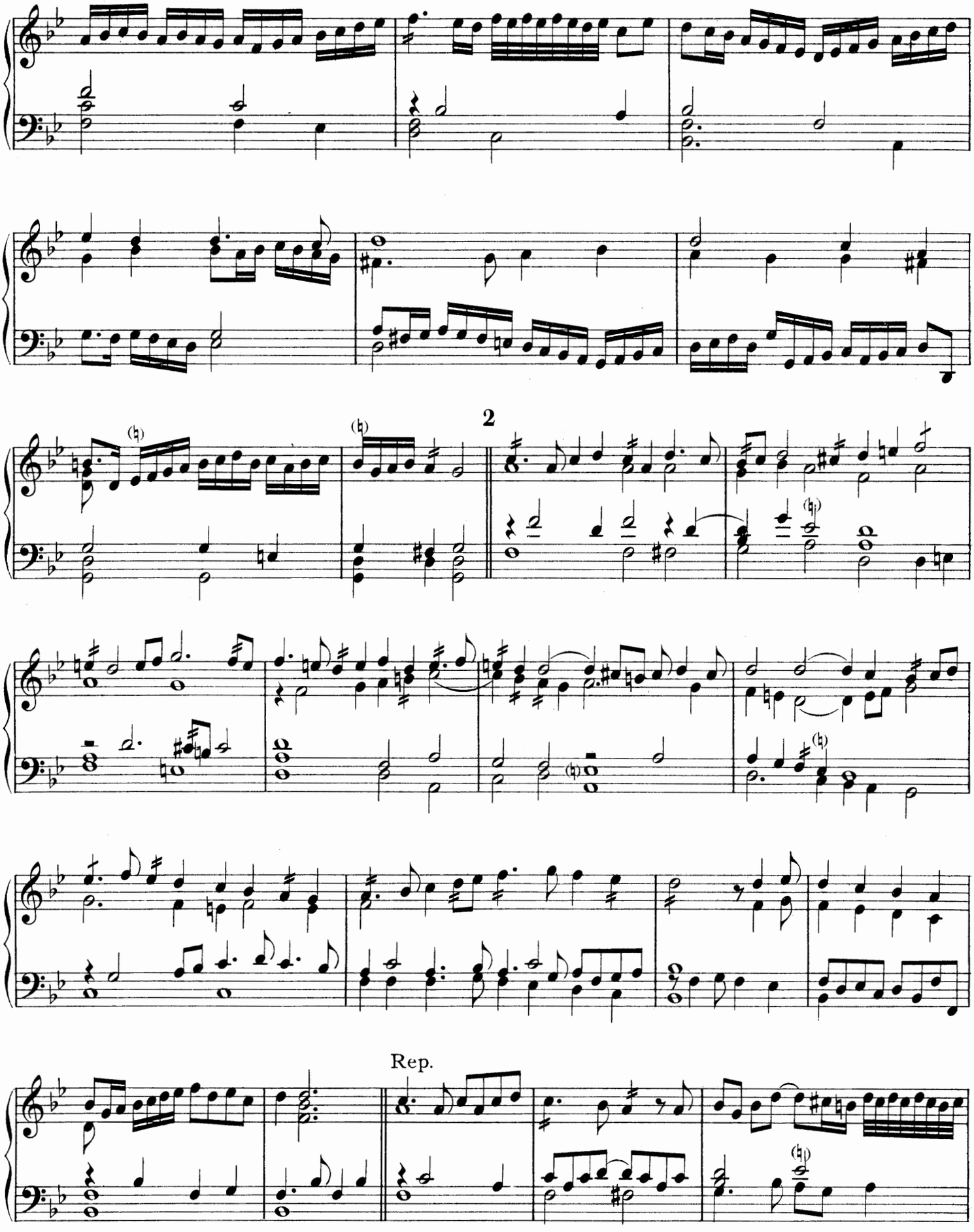
[CCLXXVII.]

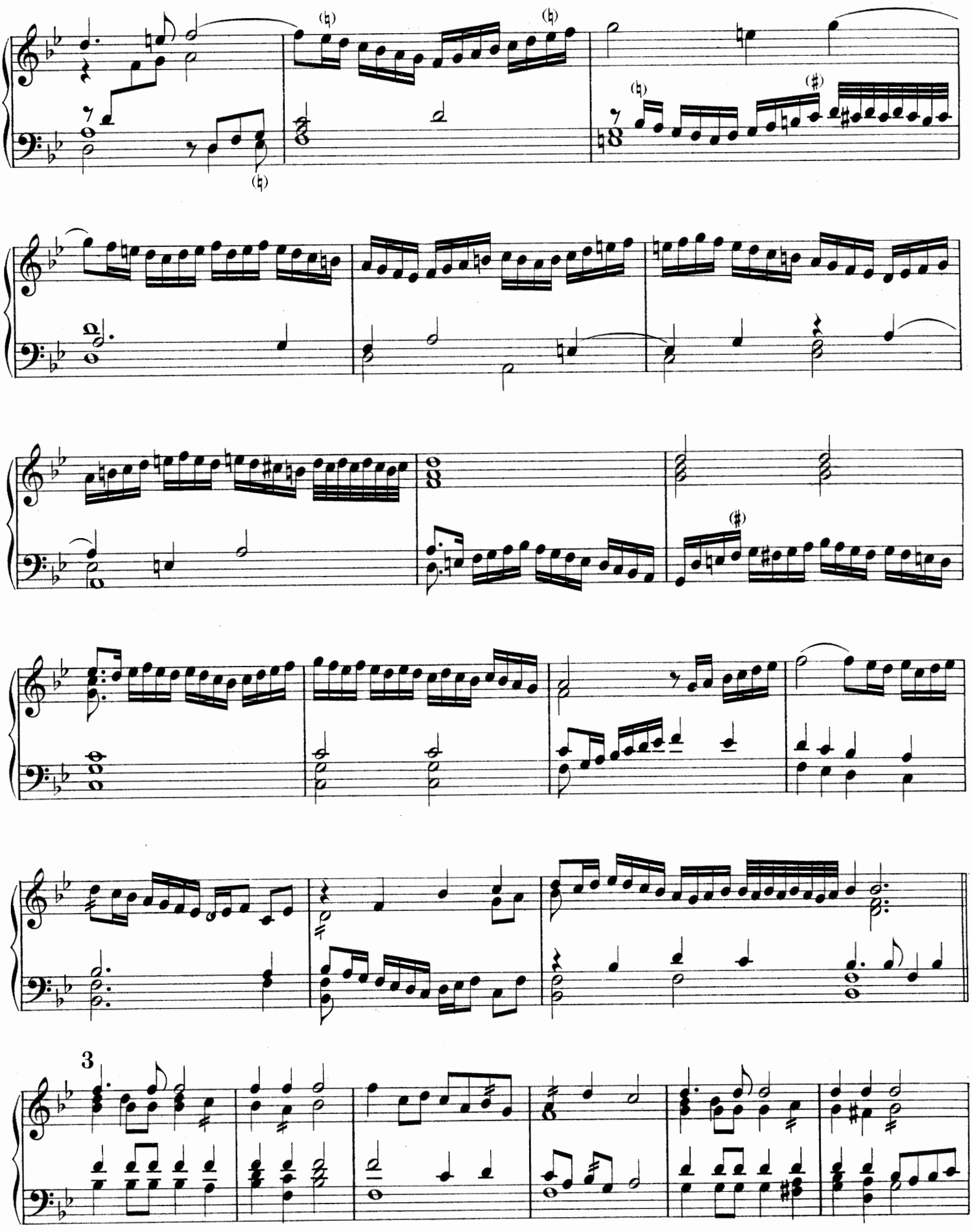
Pavana.

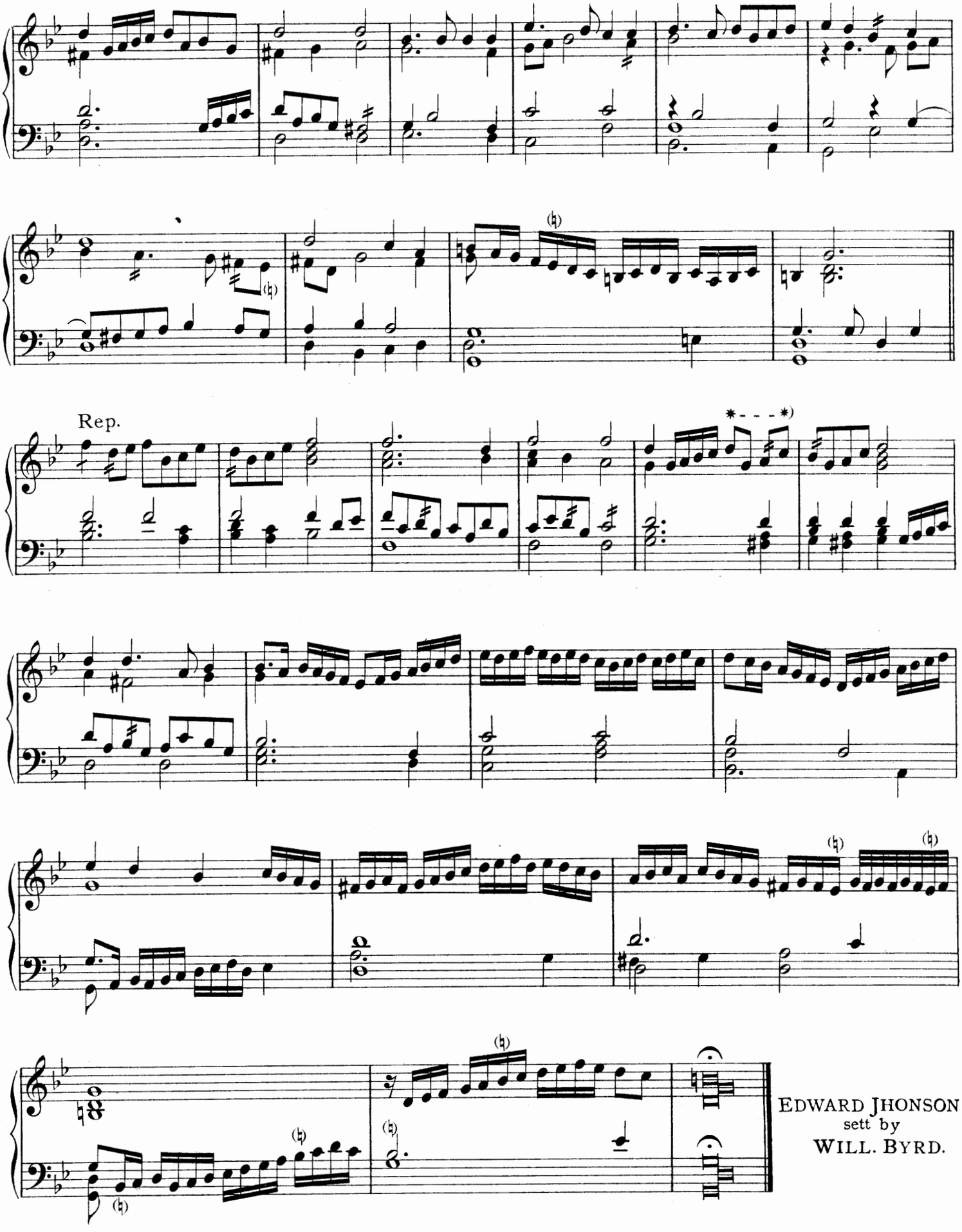
Delight.

EDWARD JOHNSON, set by WILLIAM BYRD.




2
Rep.



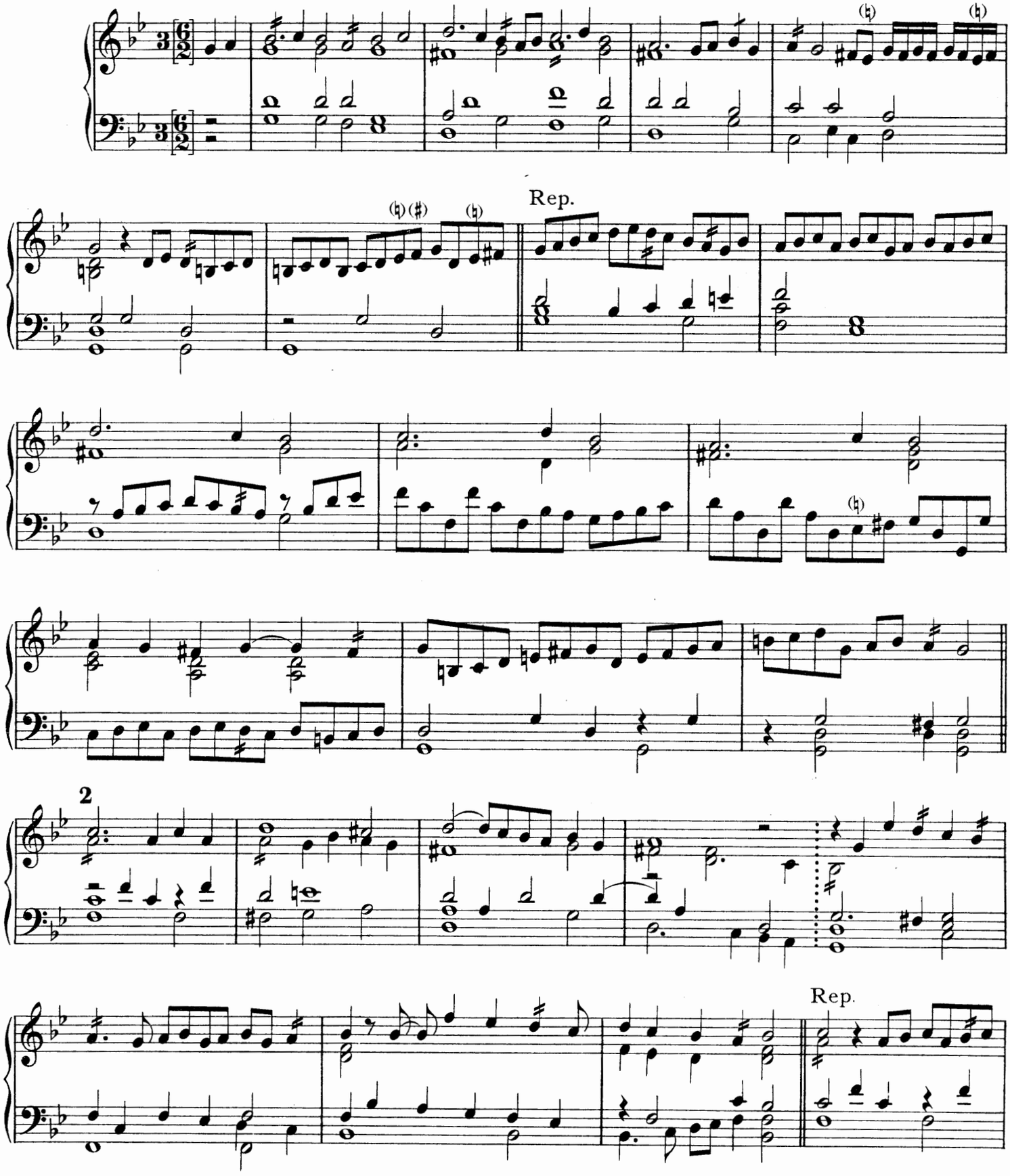


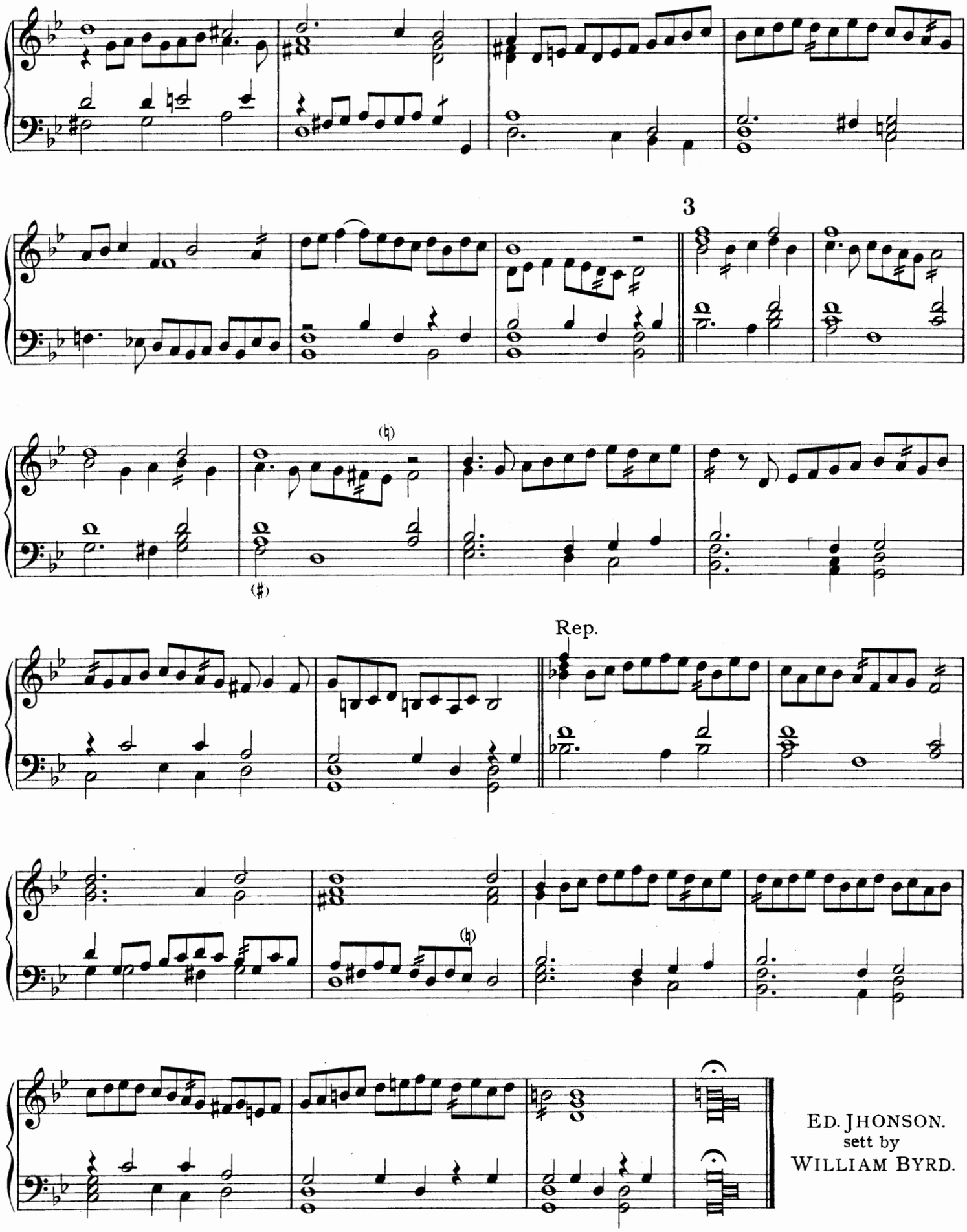
EDWARD JHONSON
sett by
WILL. BYRD.

*) Semiquavers in the M. S.
Sechzehntel in der Handschrift.

[CCLXXVIII.]
Galiarda.

EDWARD JOHNSON, set by WILLIAM BYRD.





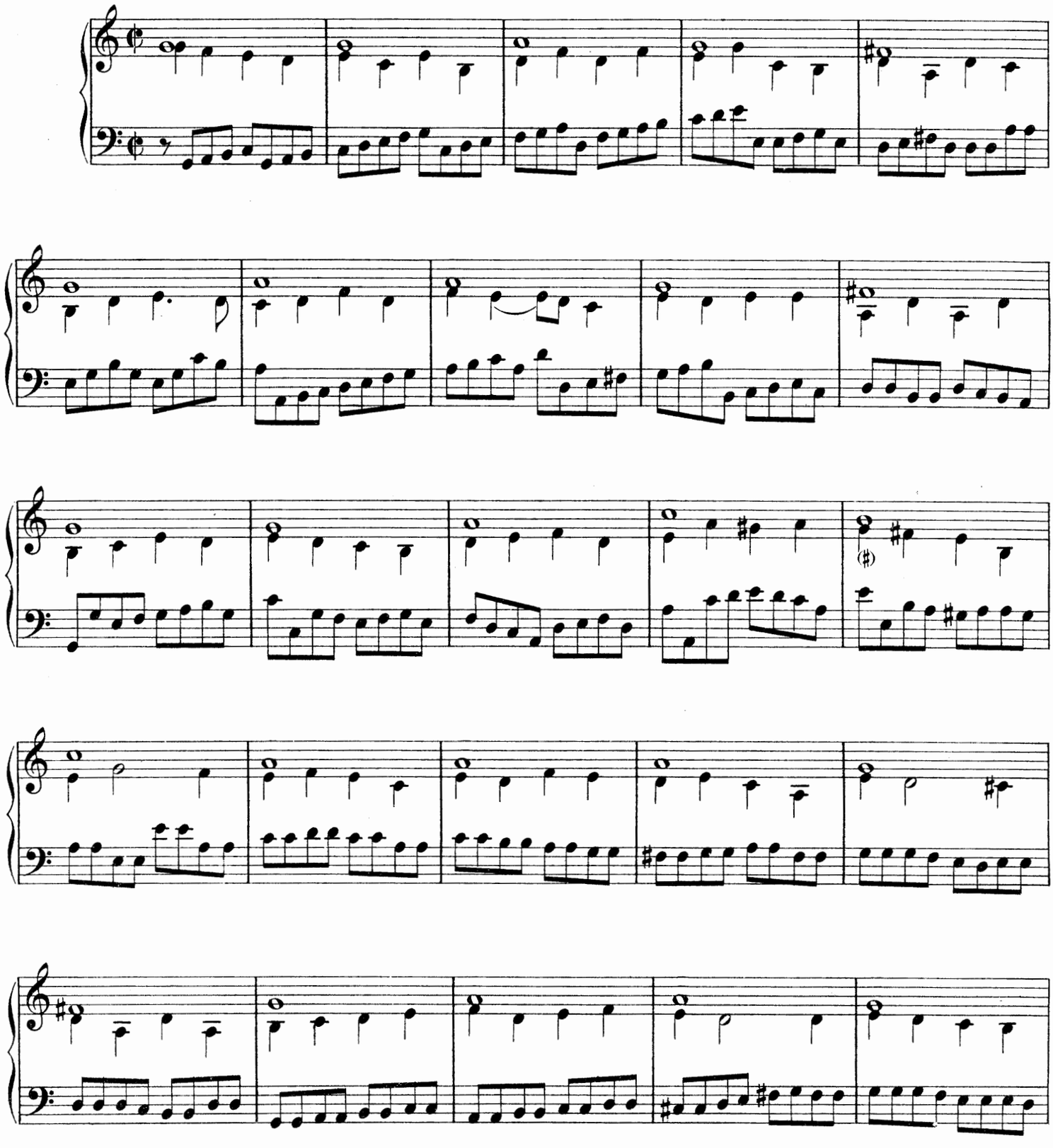
ED. JHONSON.
sett by
WILLIAM BYRD.

[CCLXXIX.]

Miserere.

3 parts.

JOHN BULL.



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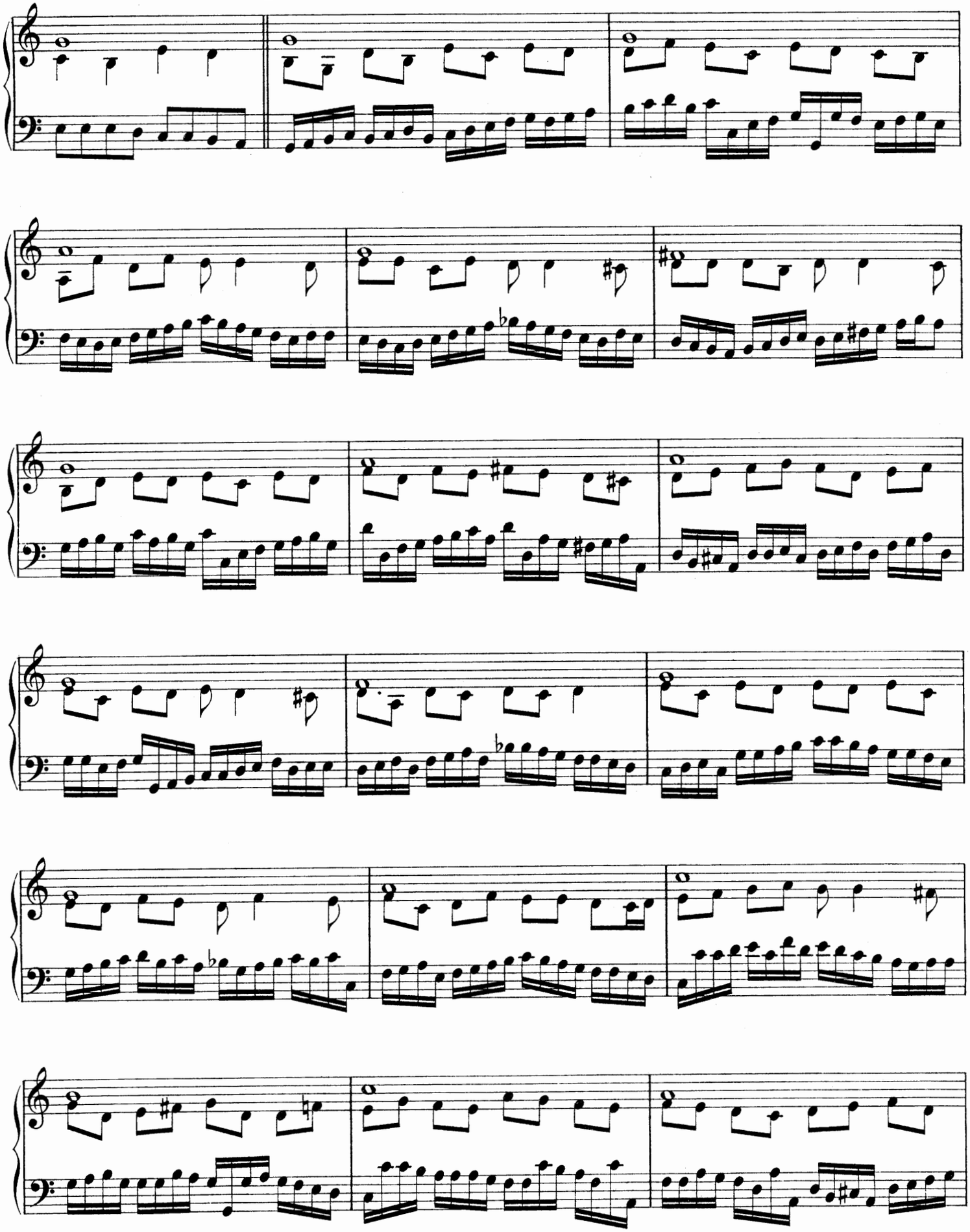
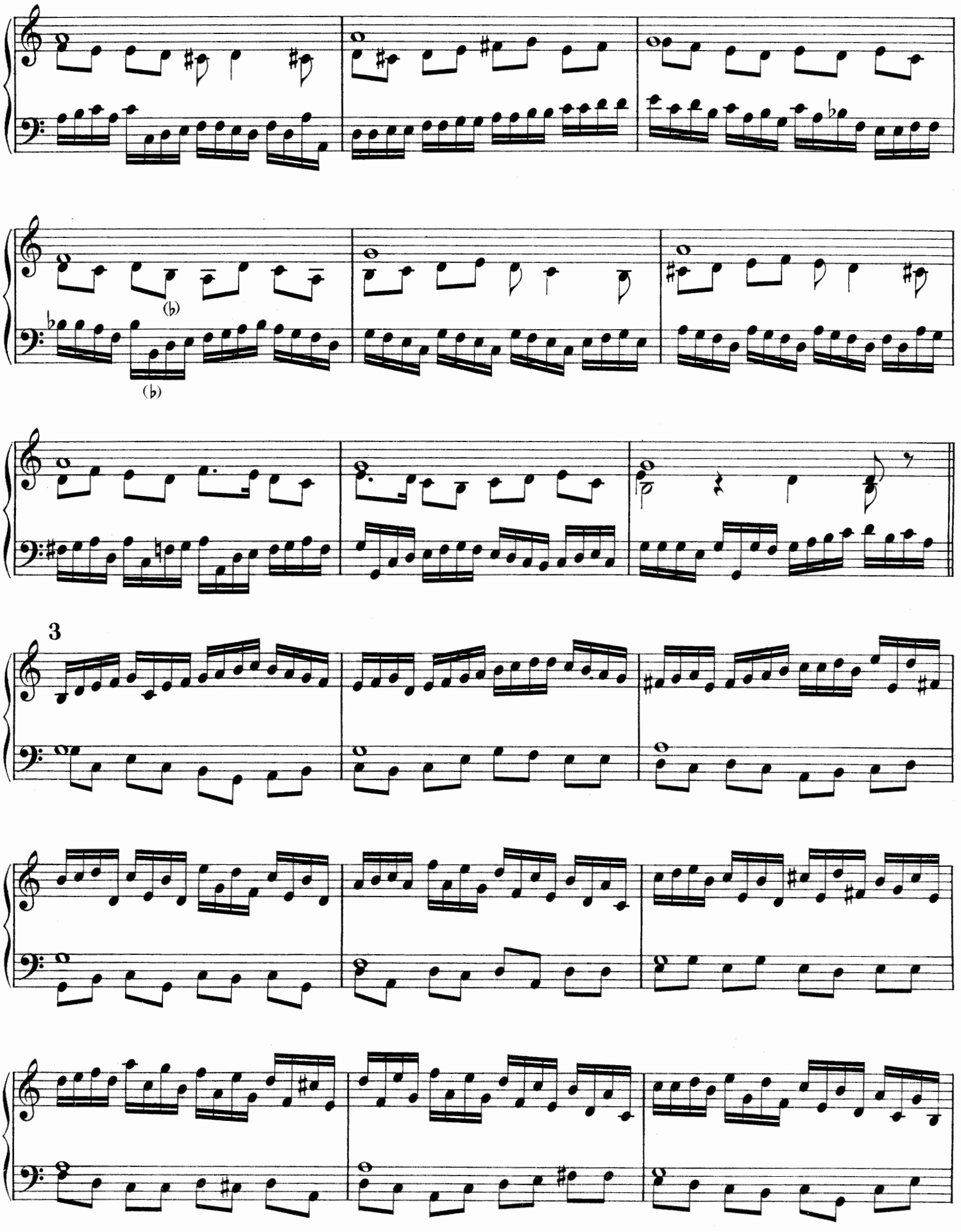
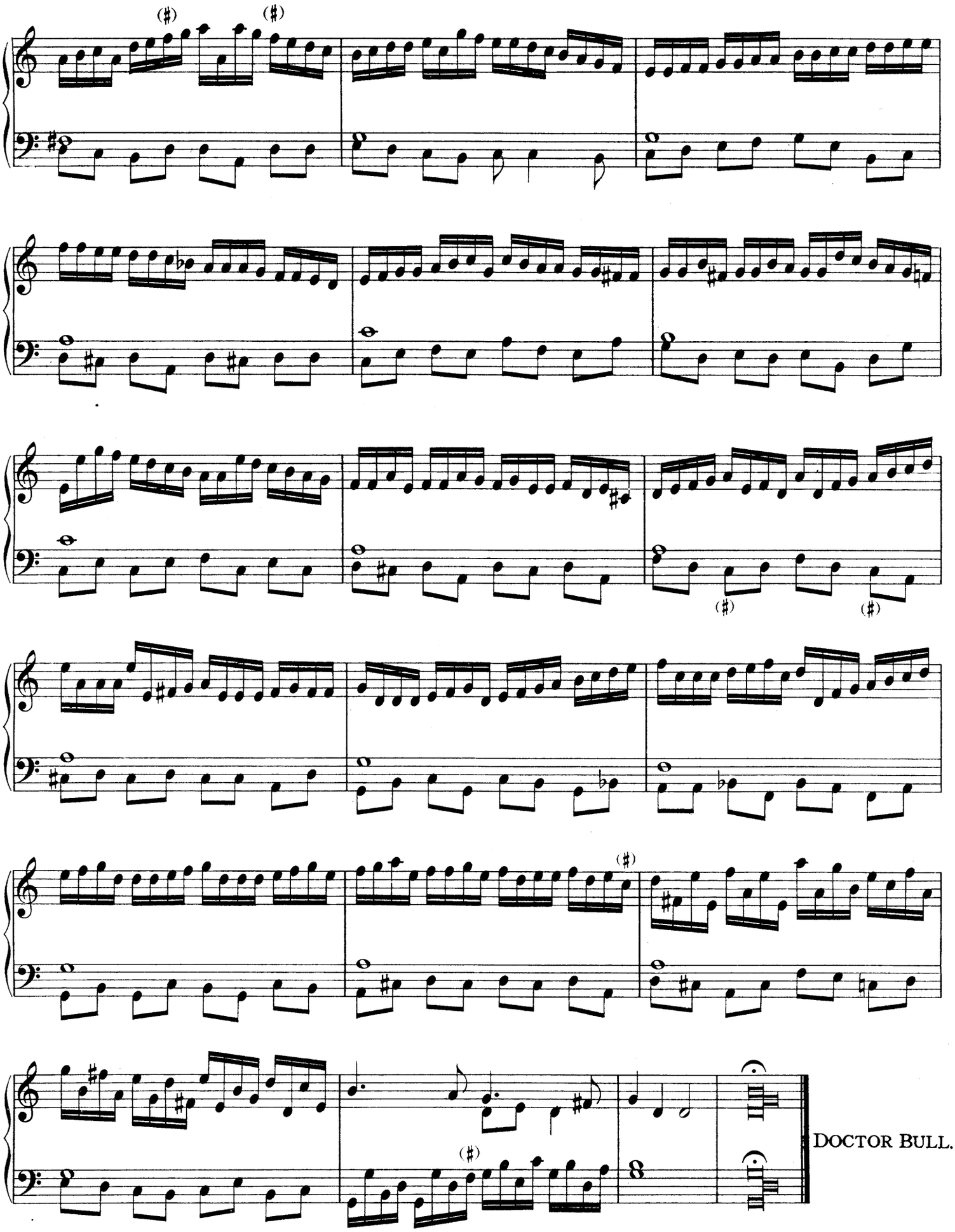


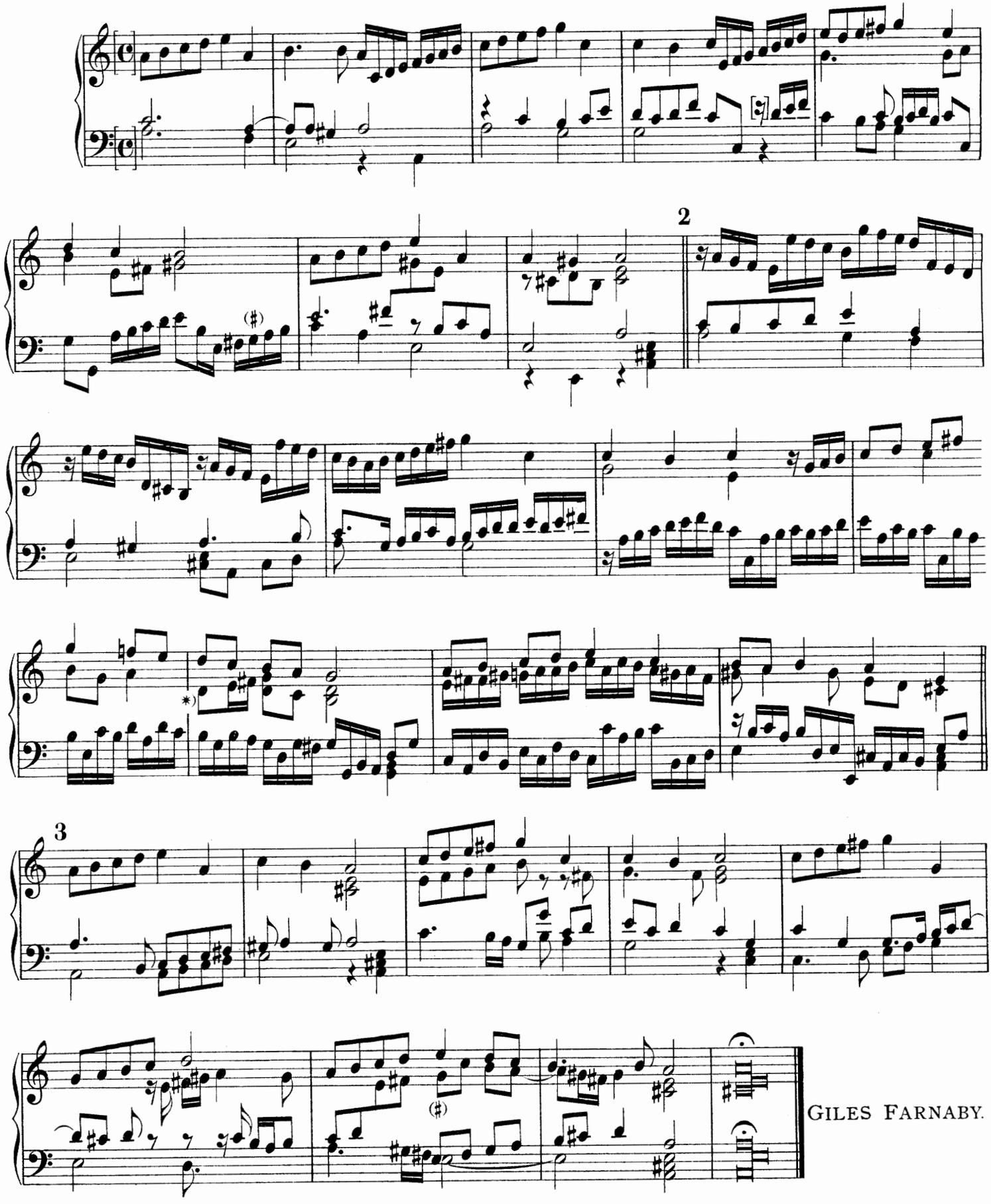

3



DOCTOR BULL.

[CCLXXX.]
Tell mee, Daphne.

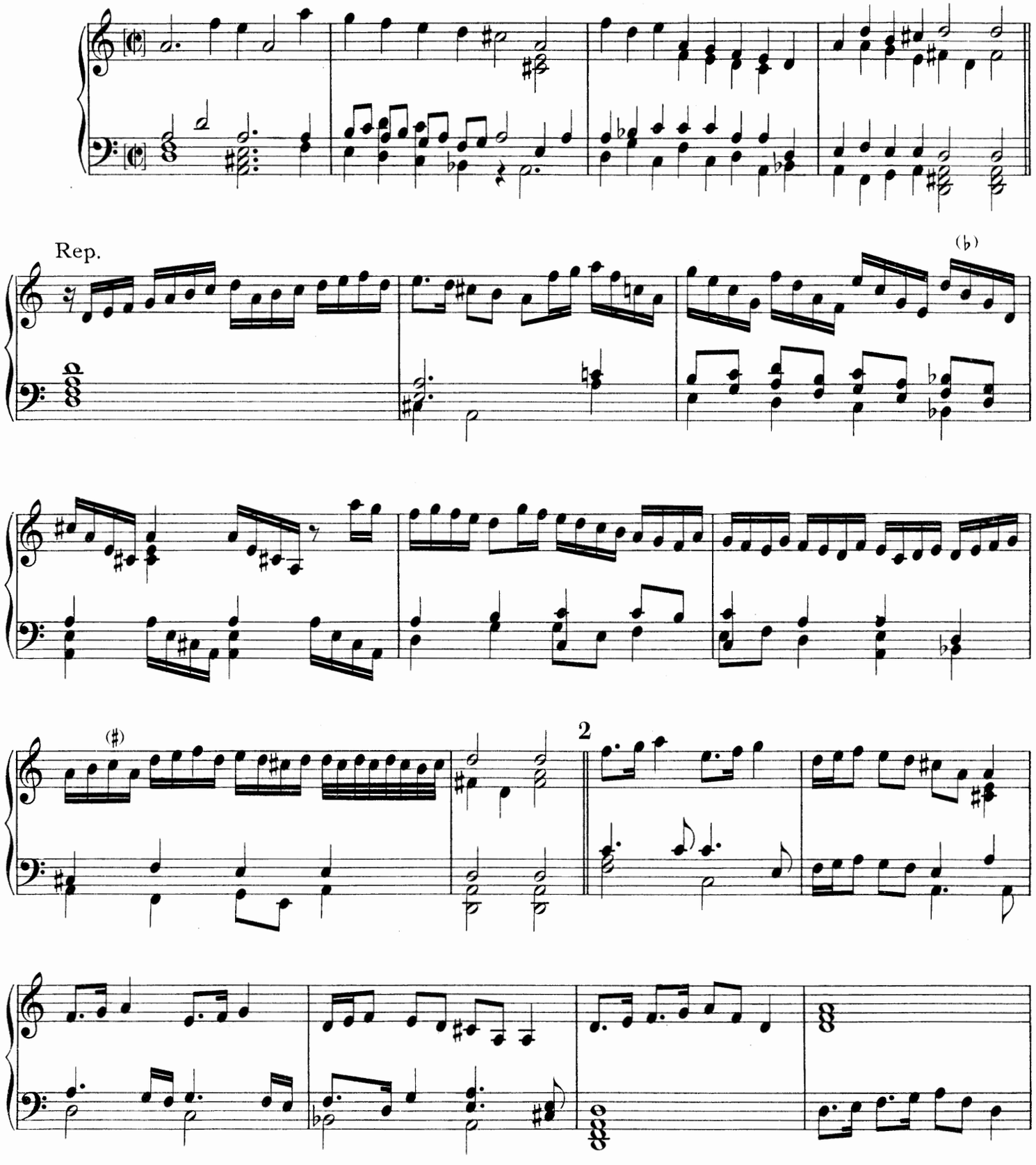
GILES FARNABY.

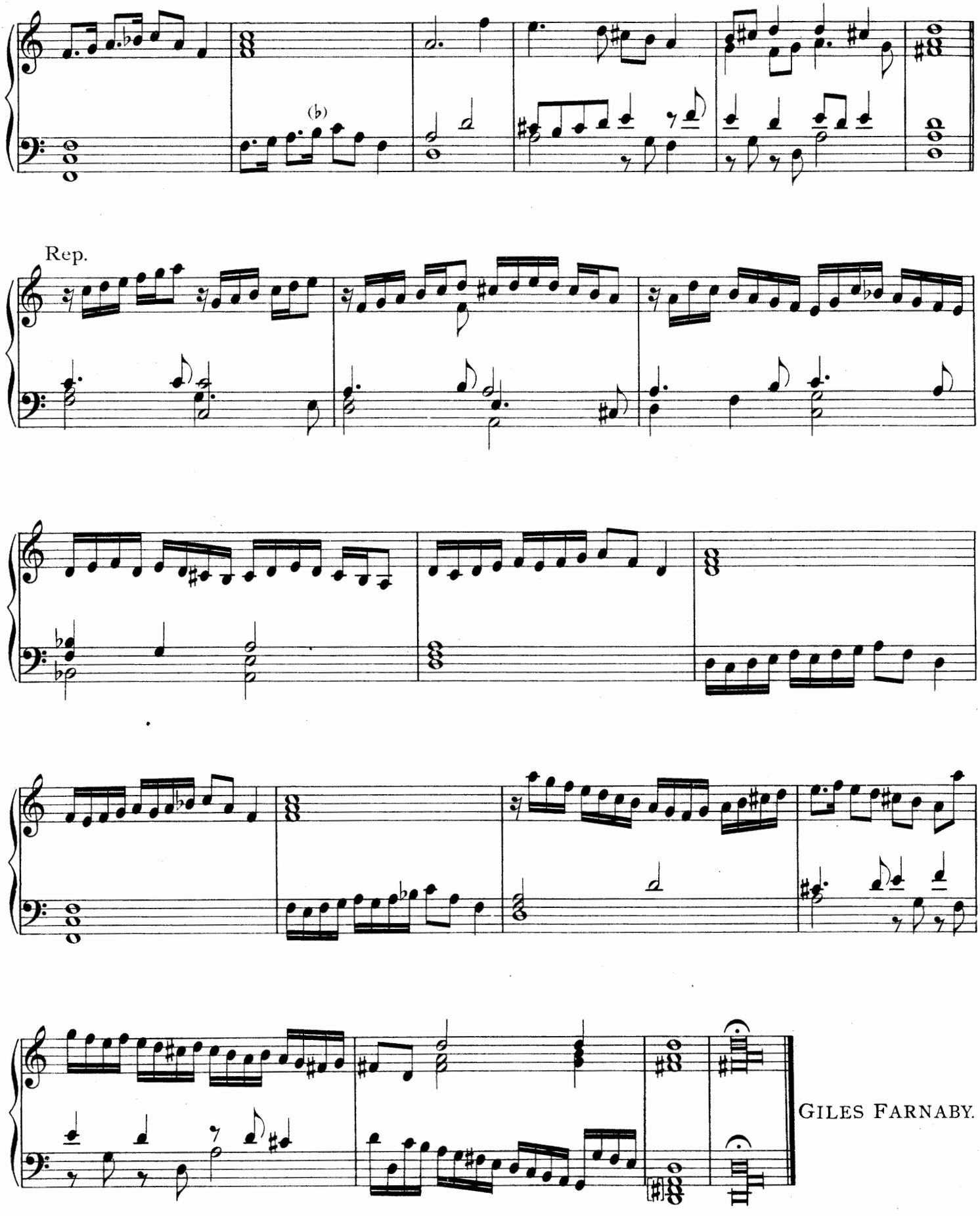


*) Crotchet in the M. S.
Viertel in der Handschrift.

[CCLXXXI.]
Mal Sims.

GILES FARNABY.

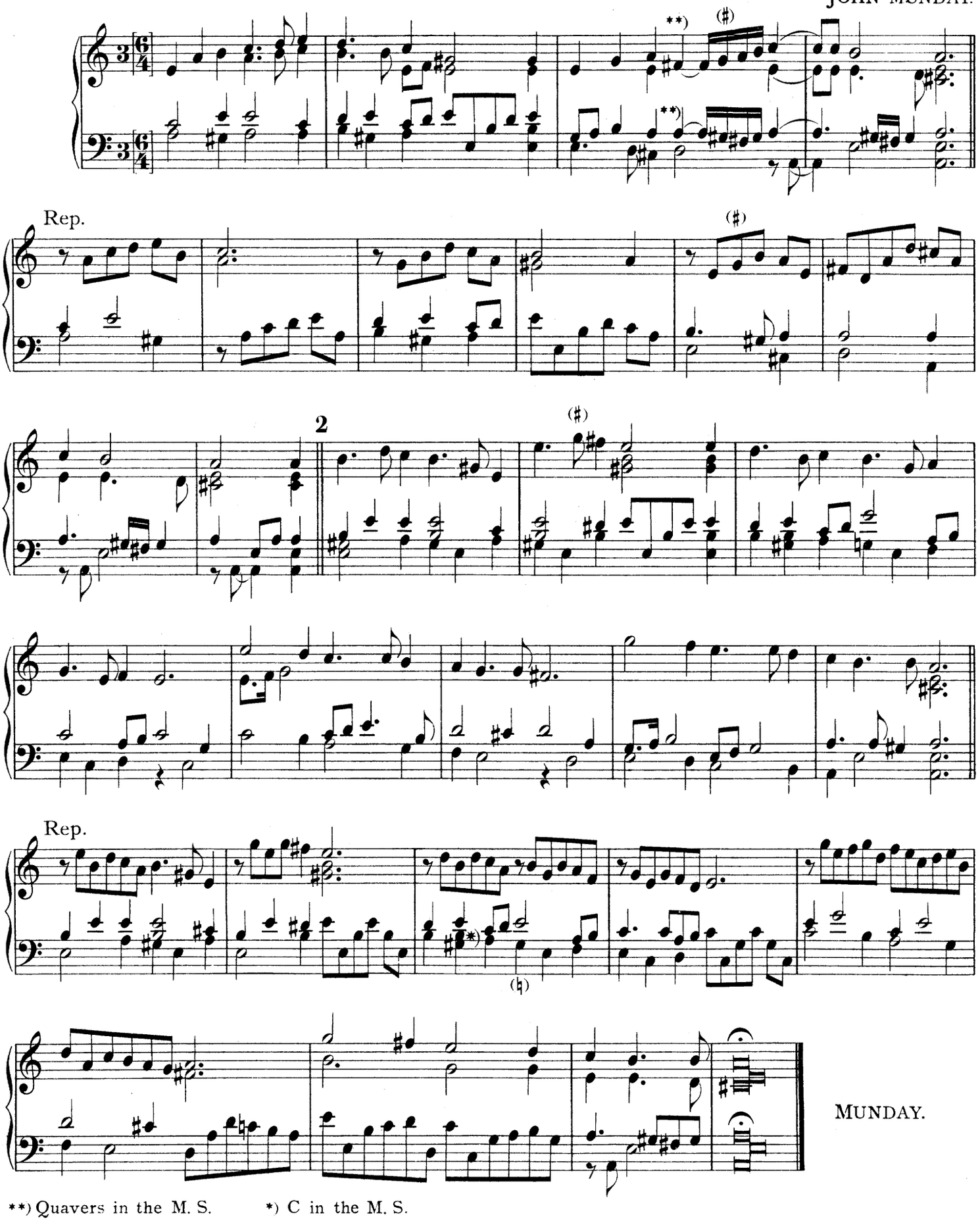




GILES FARNABY.

[CCLXXXII.]
Munday's Joy.

JOHN MUNDAY.



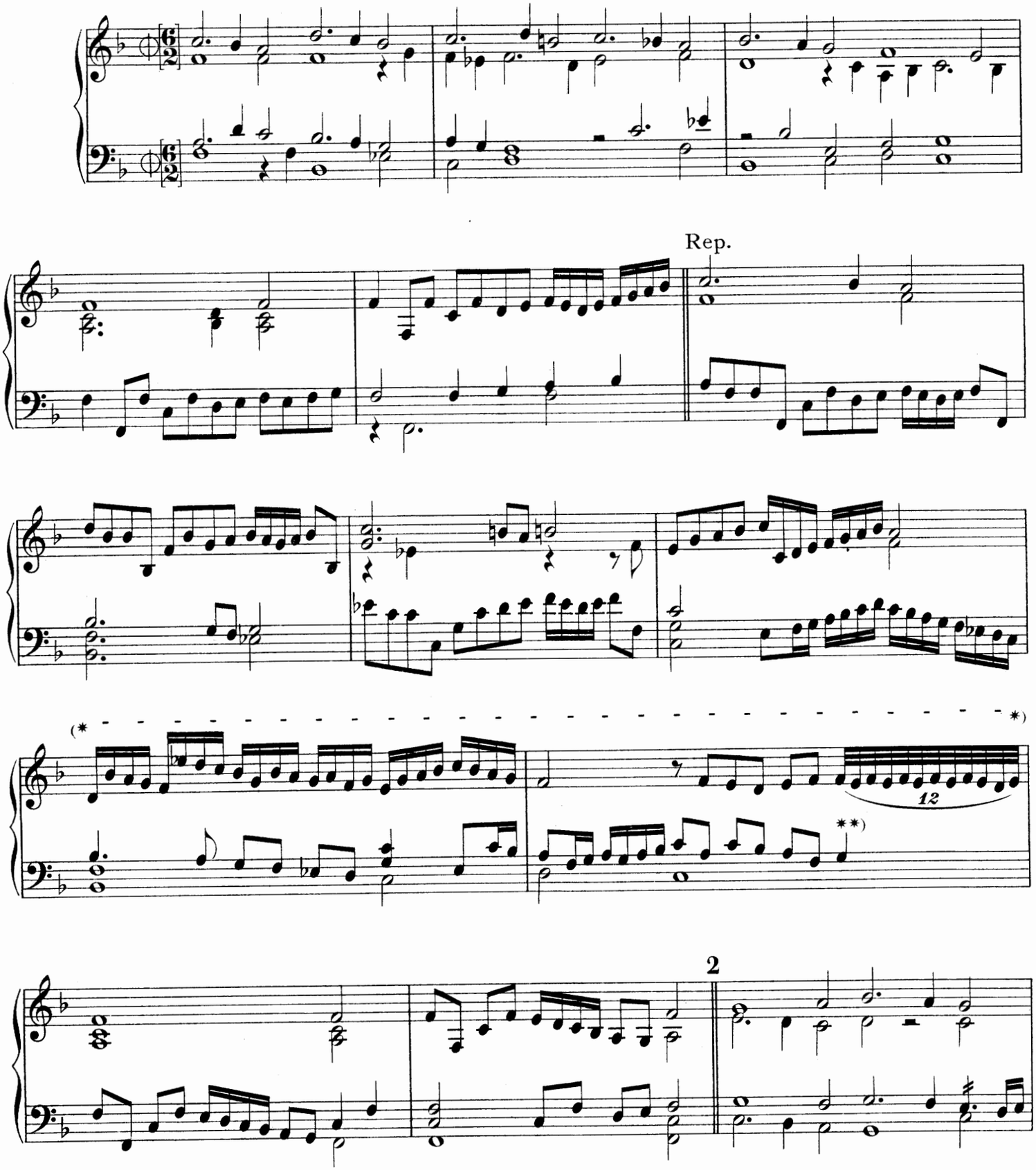
**) Quavers in the M. S.
Achtel in der Handschrift.

*) C in the M. S.
C in der Handschrift.

[CCLXXXIII.]

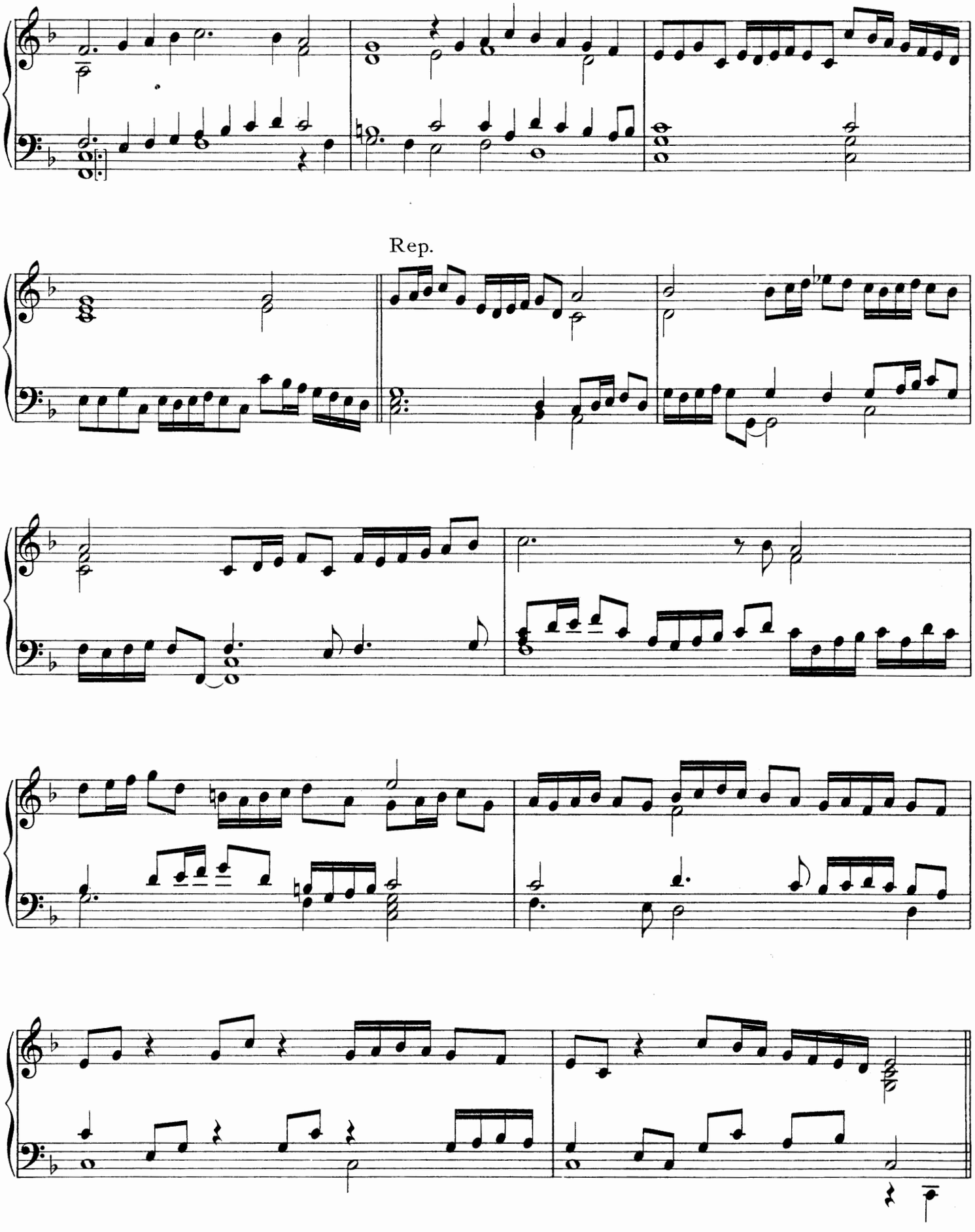
Rosseter's Galiard.

Set by GILES FARNABY.



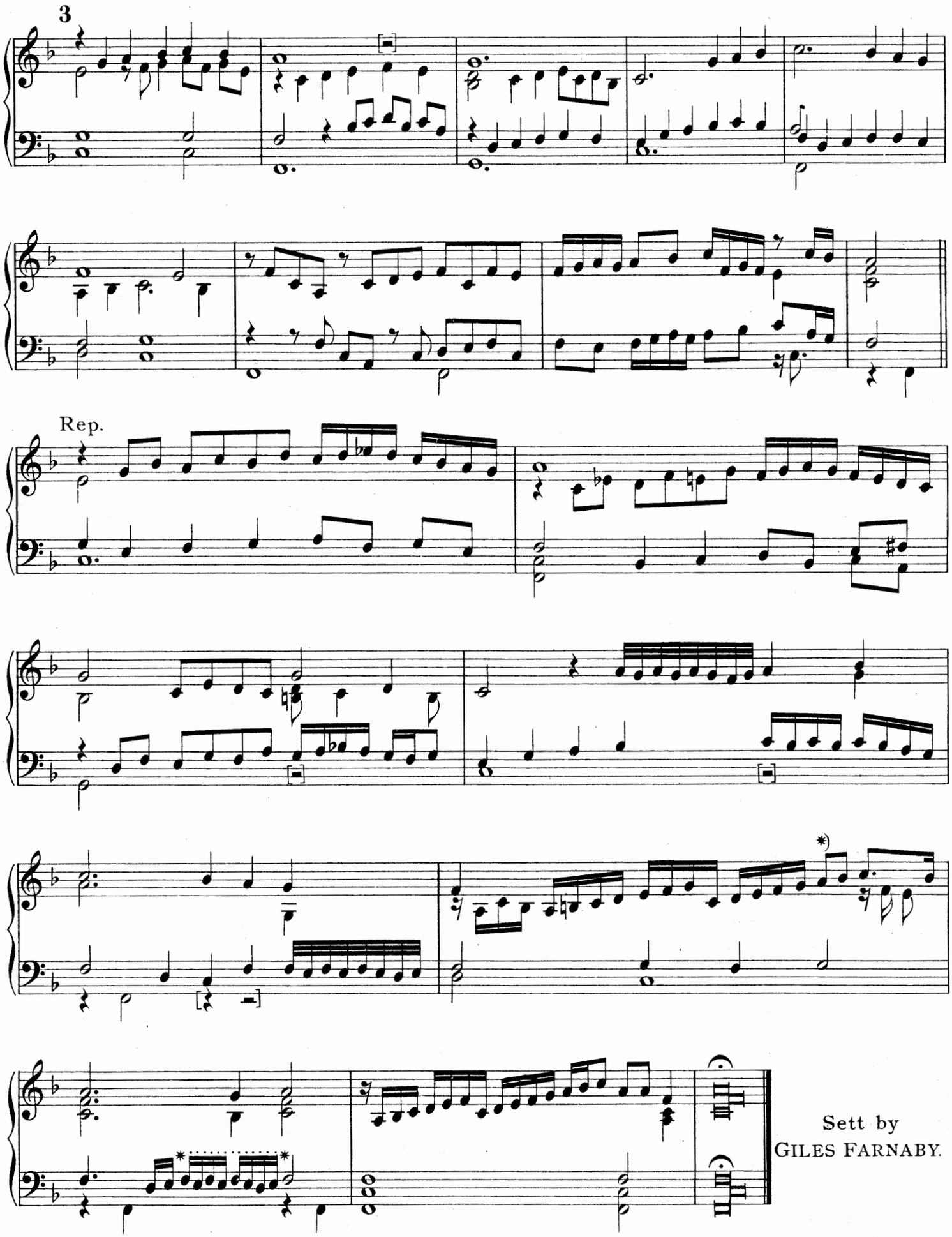
(*---*) Three bars in the M. S.
3 Takte in der Handschrift.

**) Minim in the M. S.
Halbe Note in der Handschrift.


Rep.

3

Rep.



Sett by
GILES FARNABY.

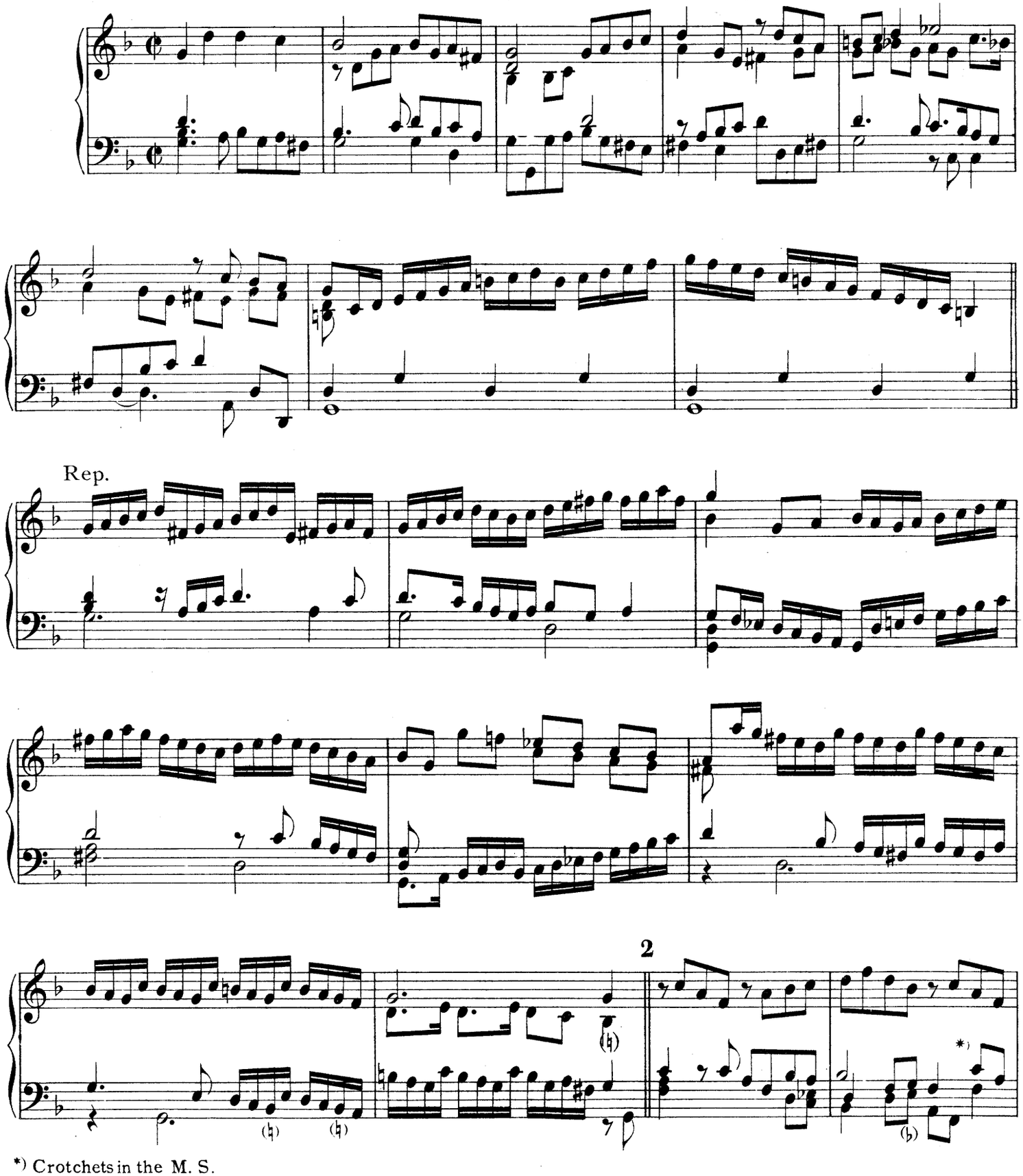
*) Seniquavers in the M. S.
Sechzehntel in der Handschrift.

**) Demisemiquavers in the M. S.
Zweiunddreissigstel in der Handschrift.

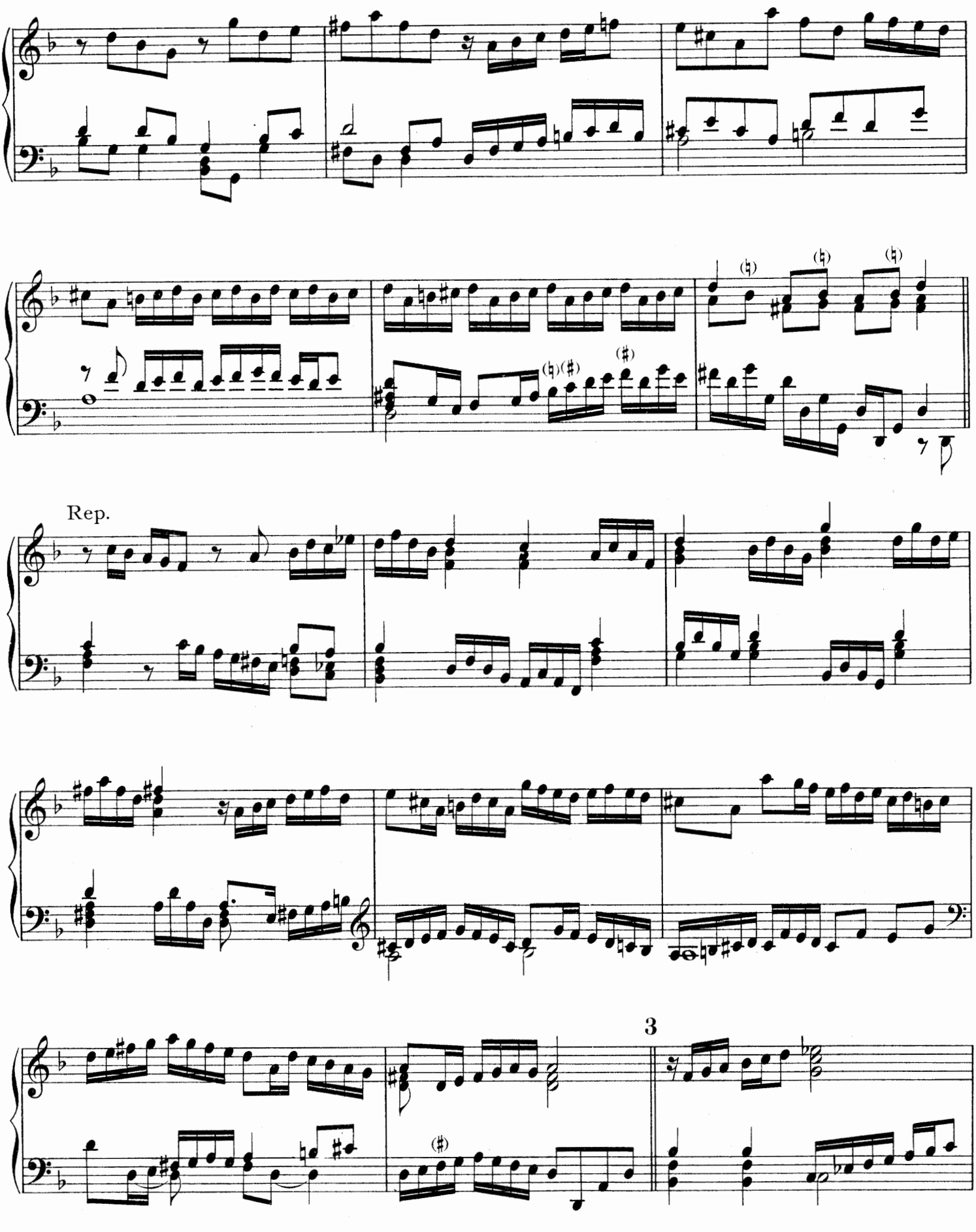
[CCLXXXIV.]

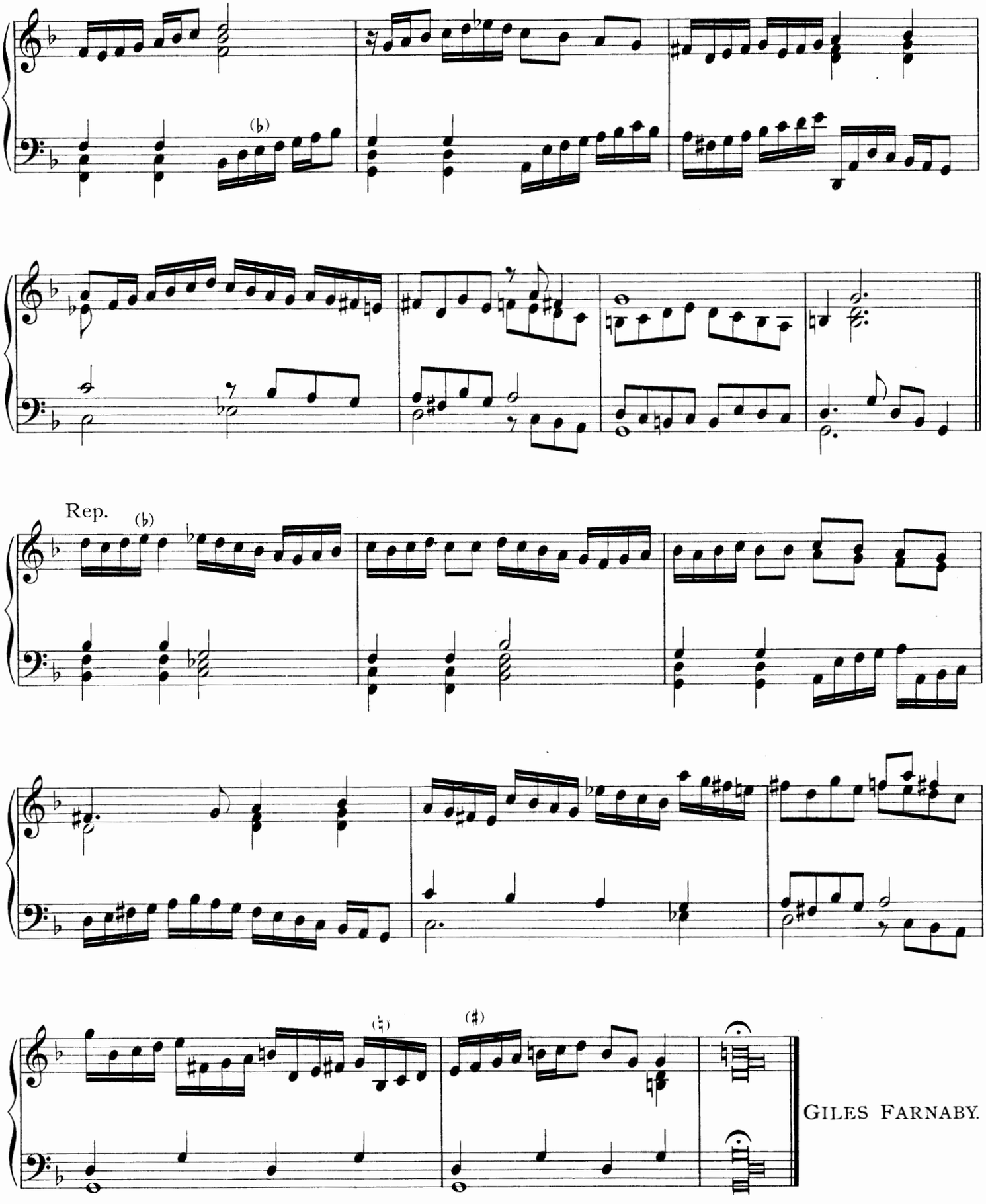
The Flatt Pavan.

GILES FARNABY.



*) Crotchets in the M. S.
Viertel in der Handschrift.


Rep.
3

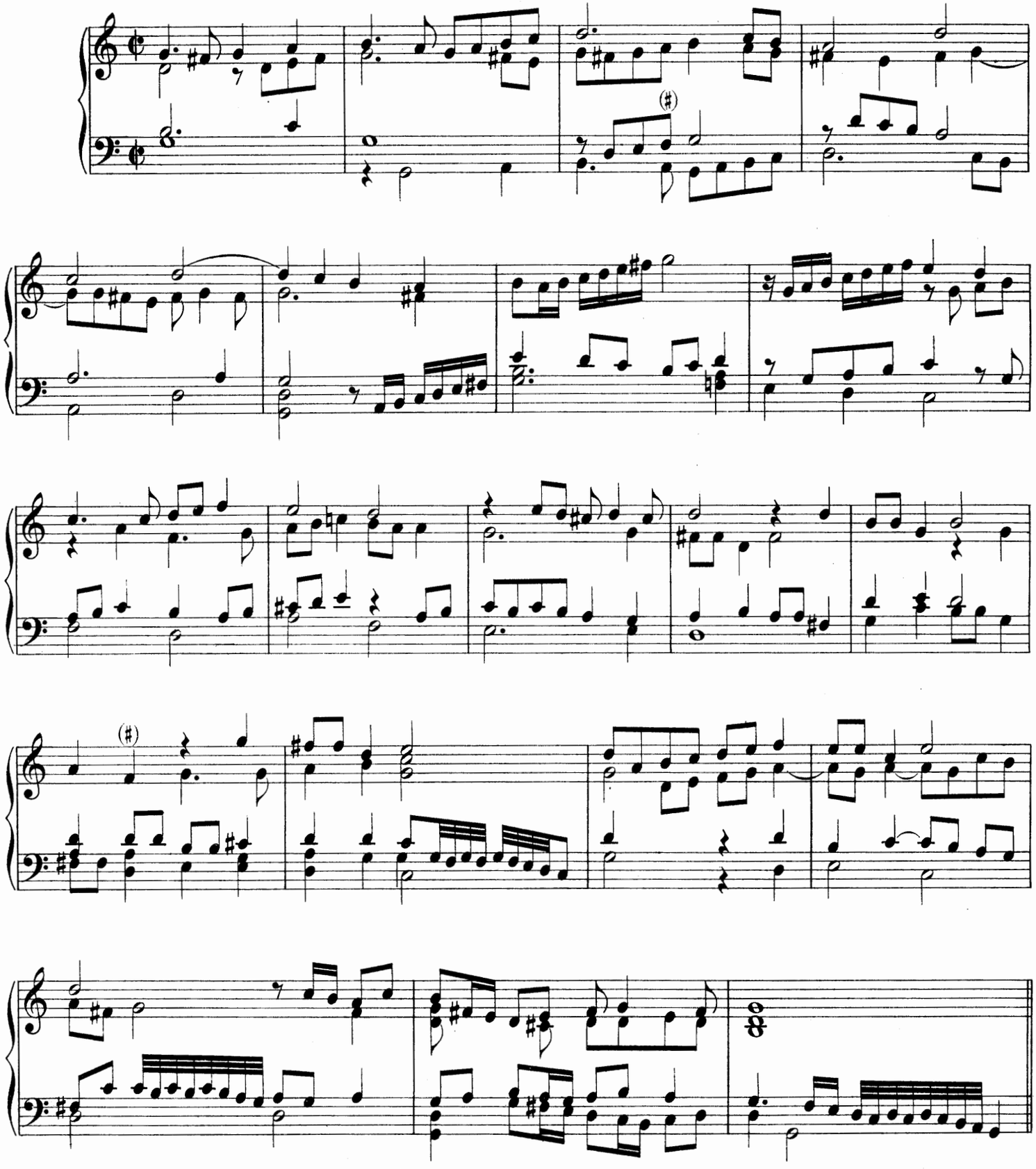


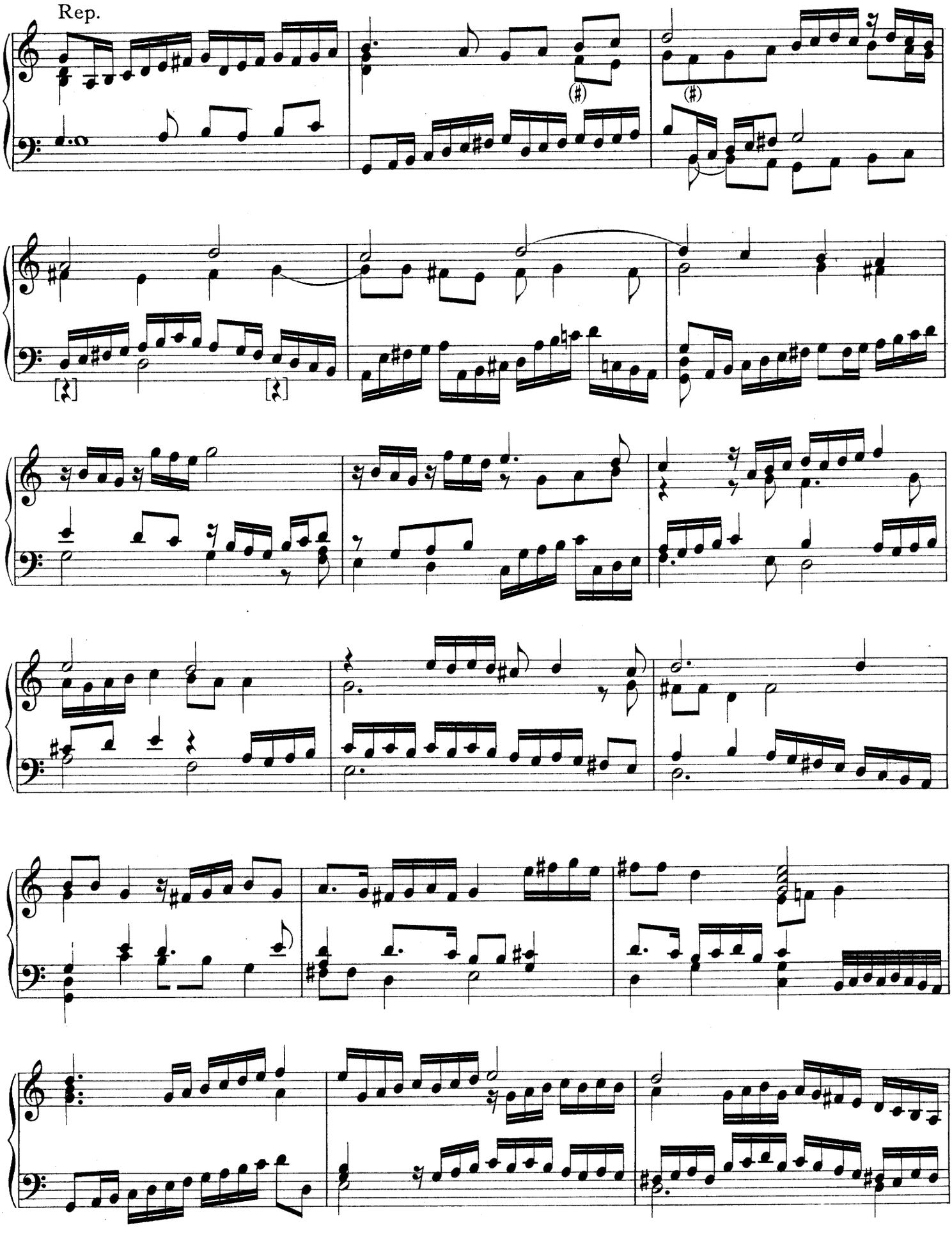
GILES FARNABY.

[CCLXXXV.]

Pavana.

GILES FARNABY.

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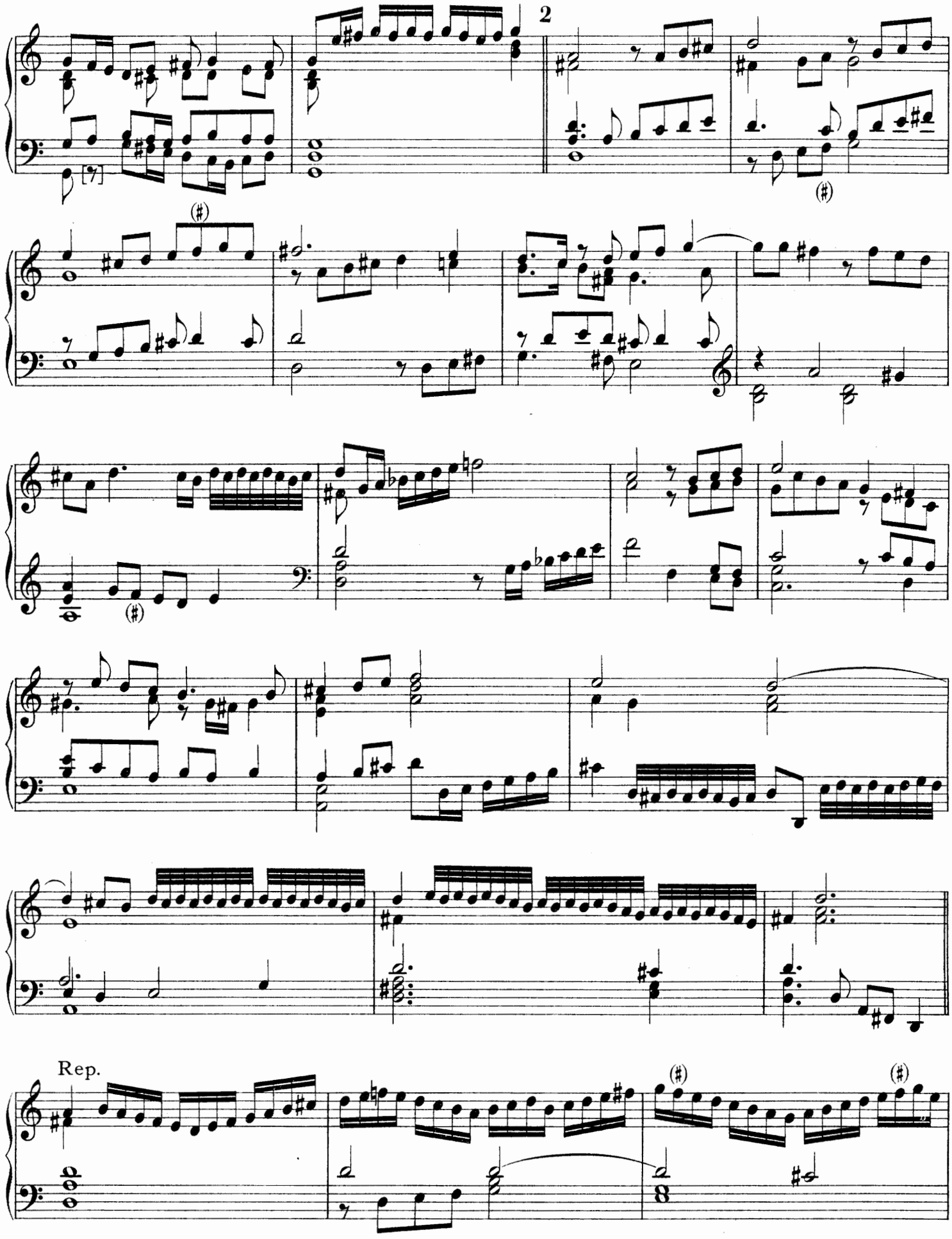
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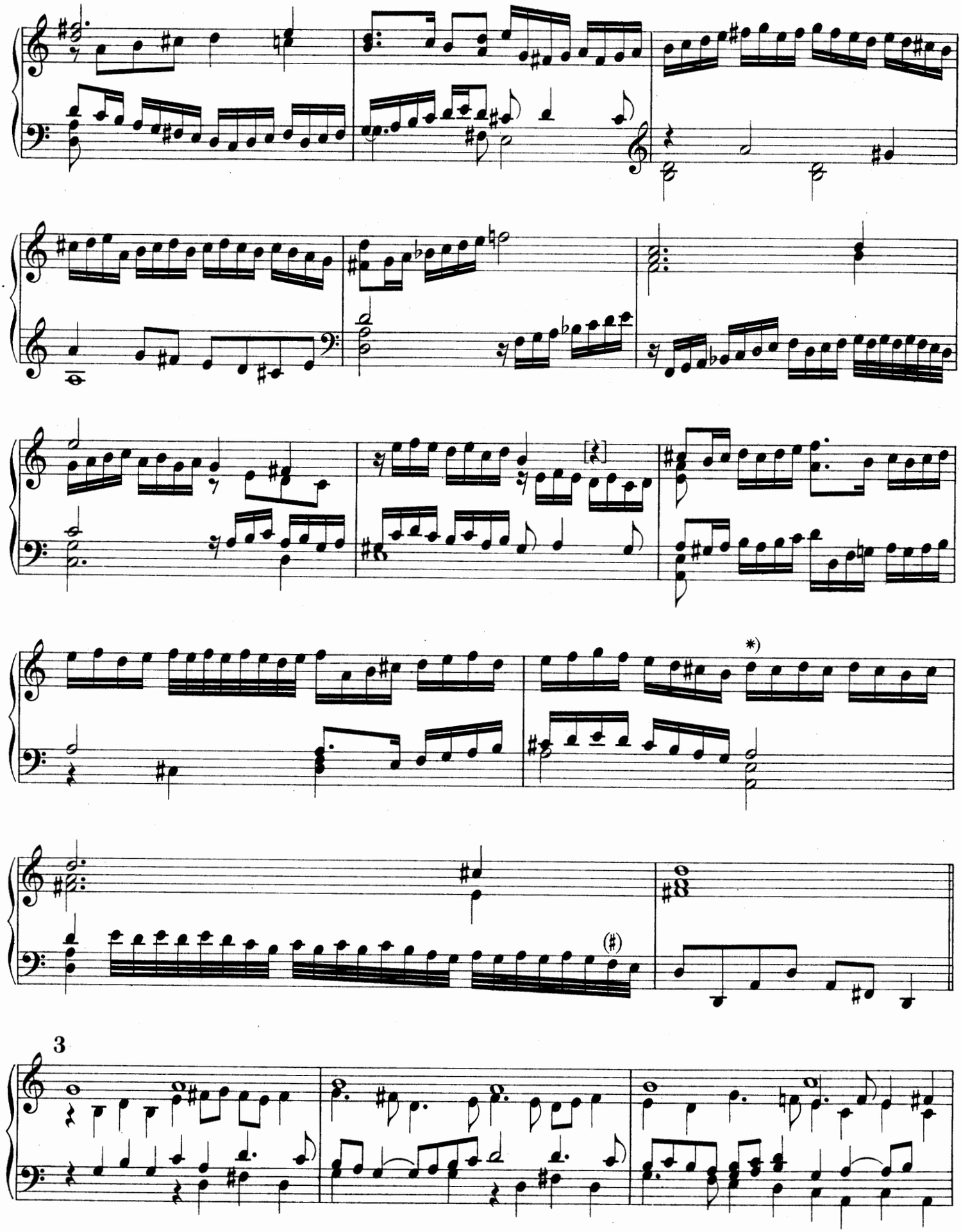
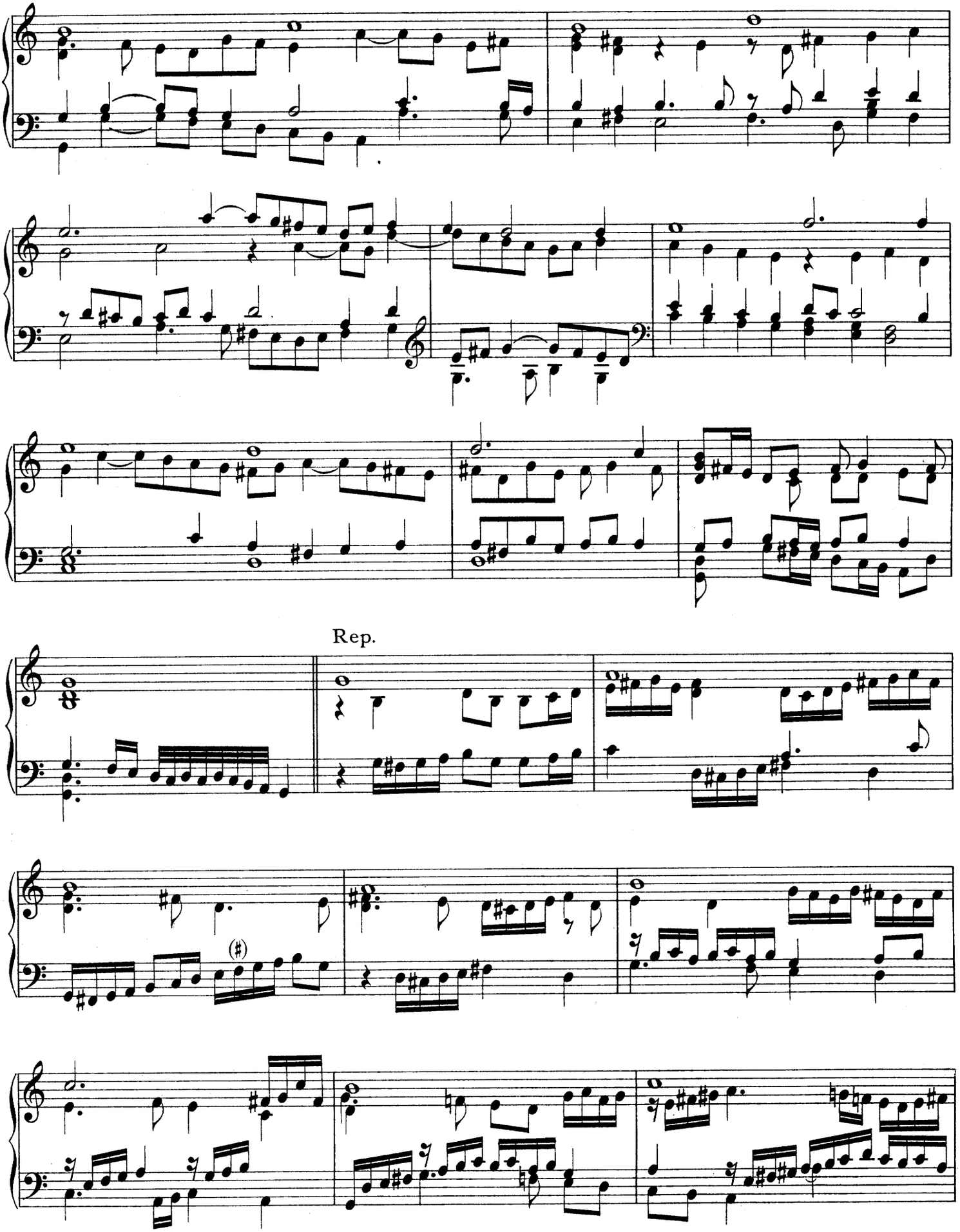
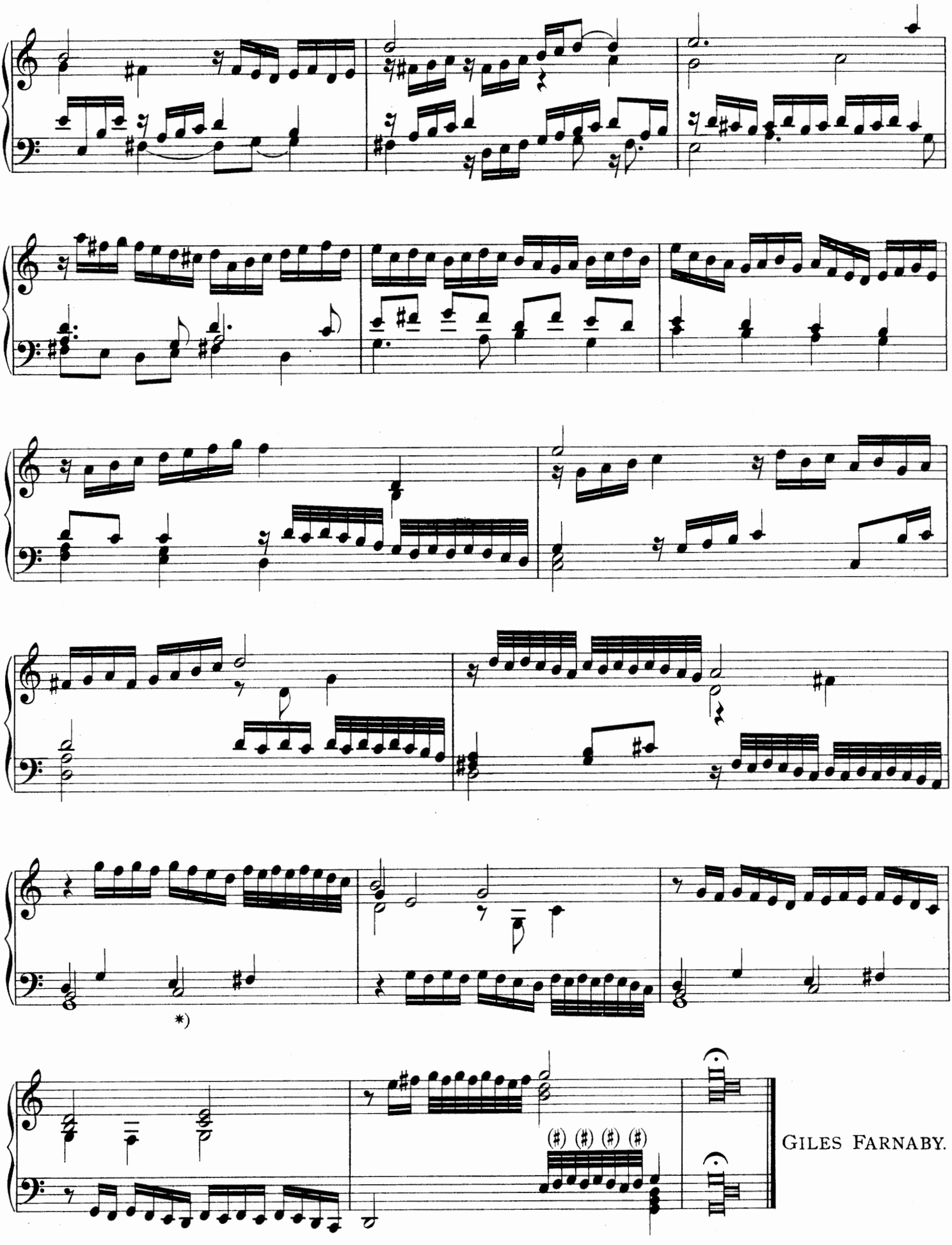
Rep.



*) Demisemiquavers in the M. S.
Zweiunddreissigstel in der Handschrift.


Rep.



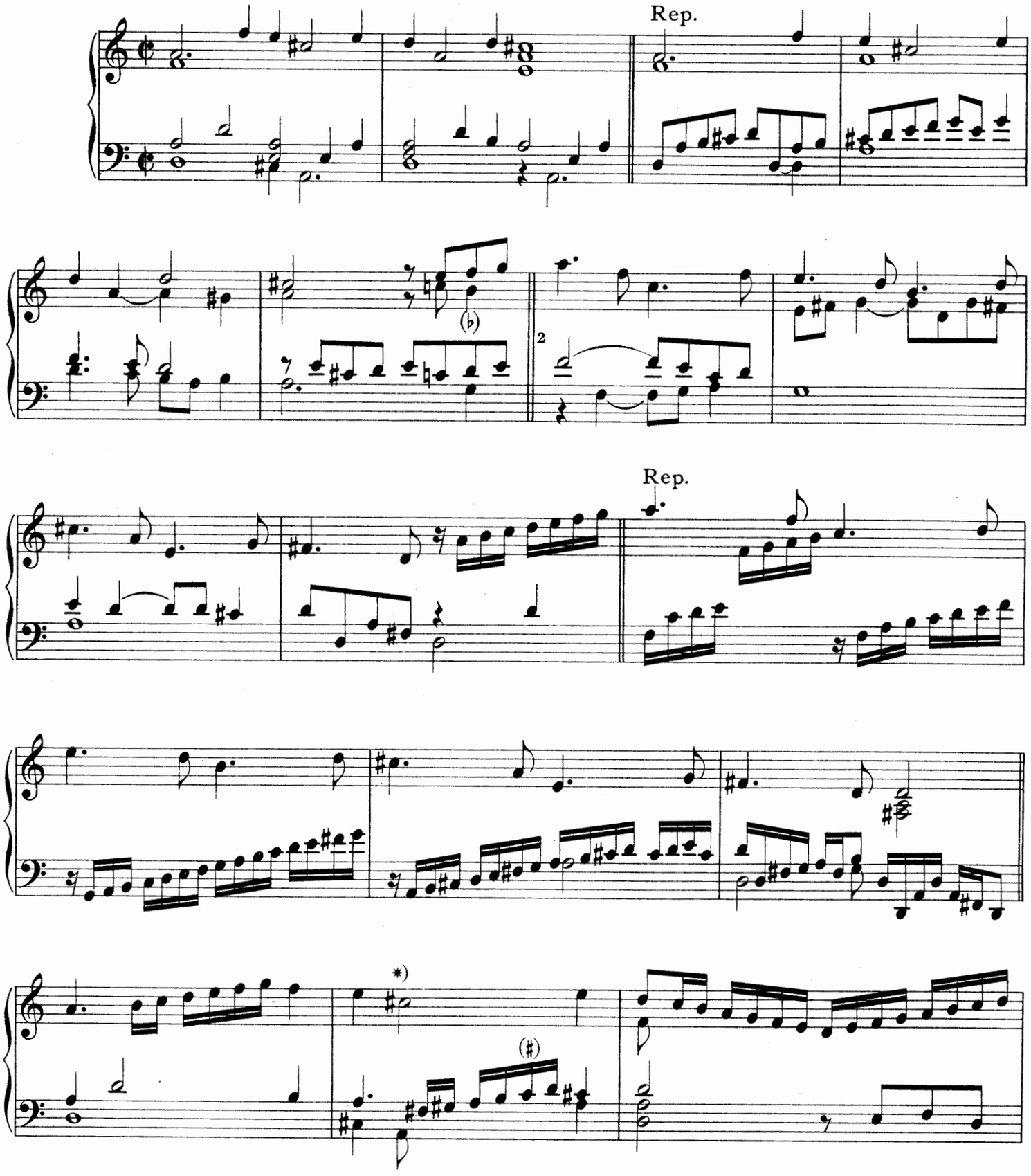
GILES FARNABY.

*) C♯ in the M. S.
Cis in der Handschrift.

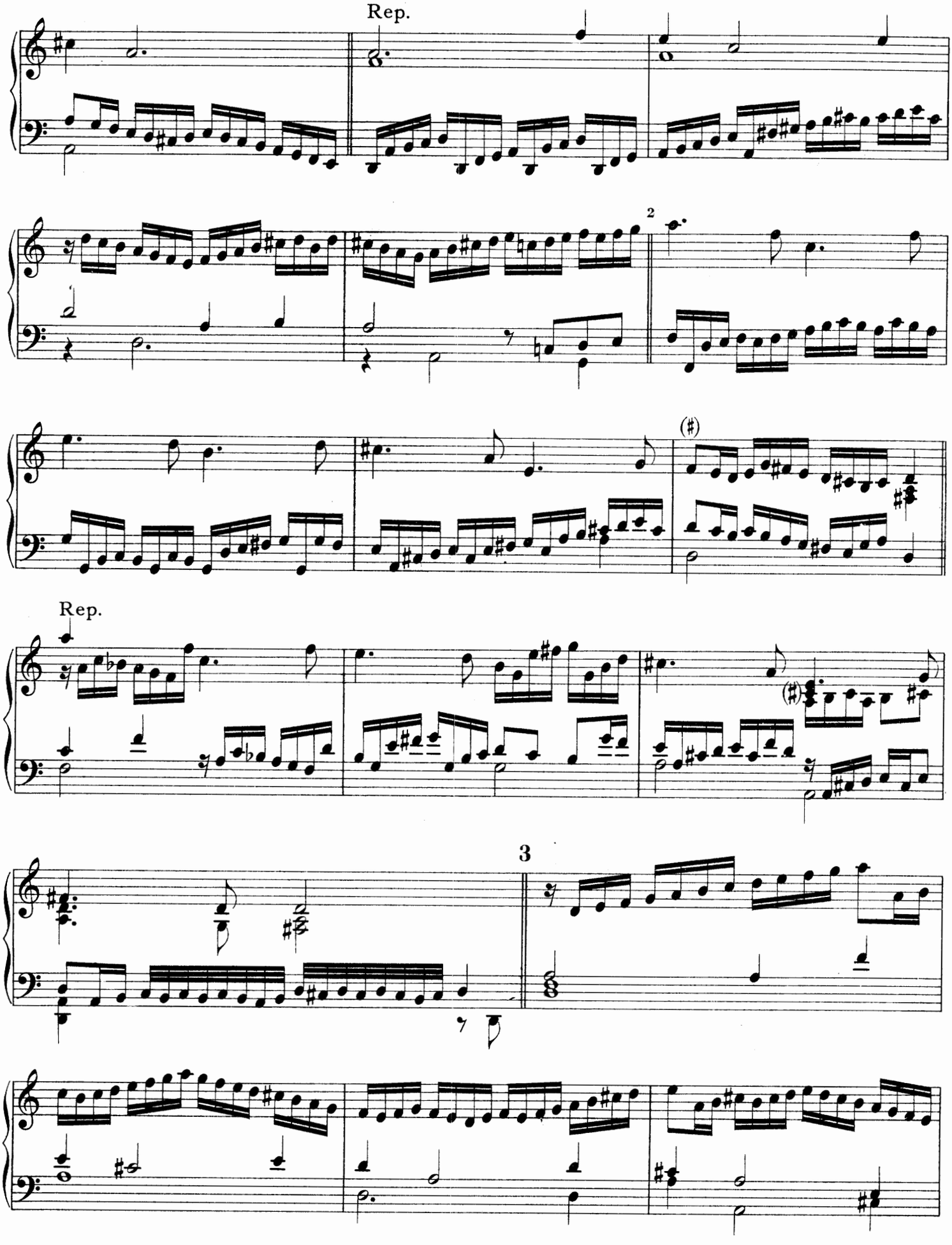
[CCLXXXVI.]

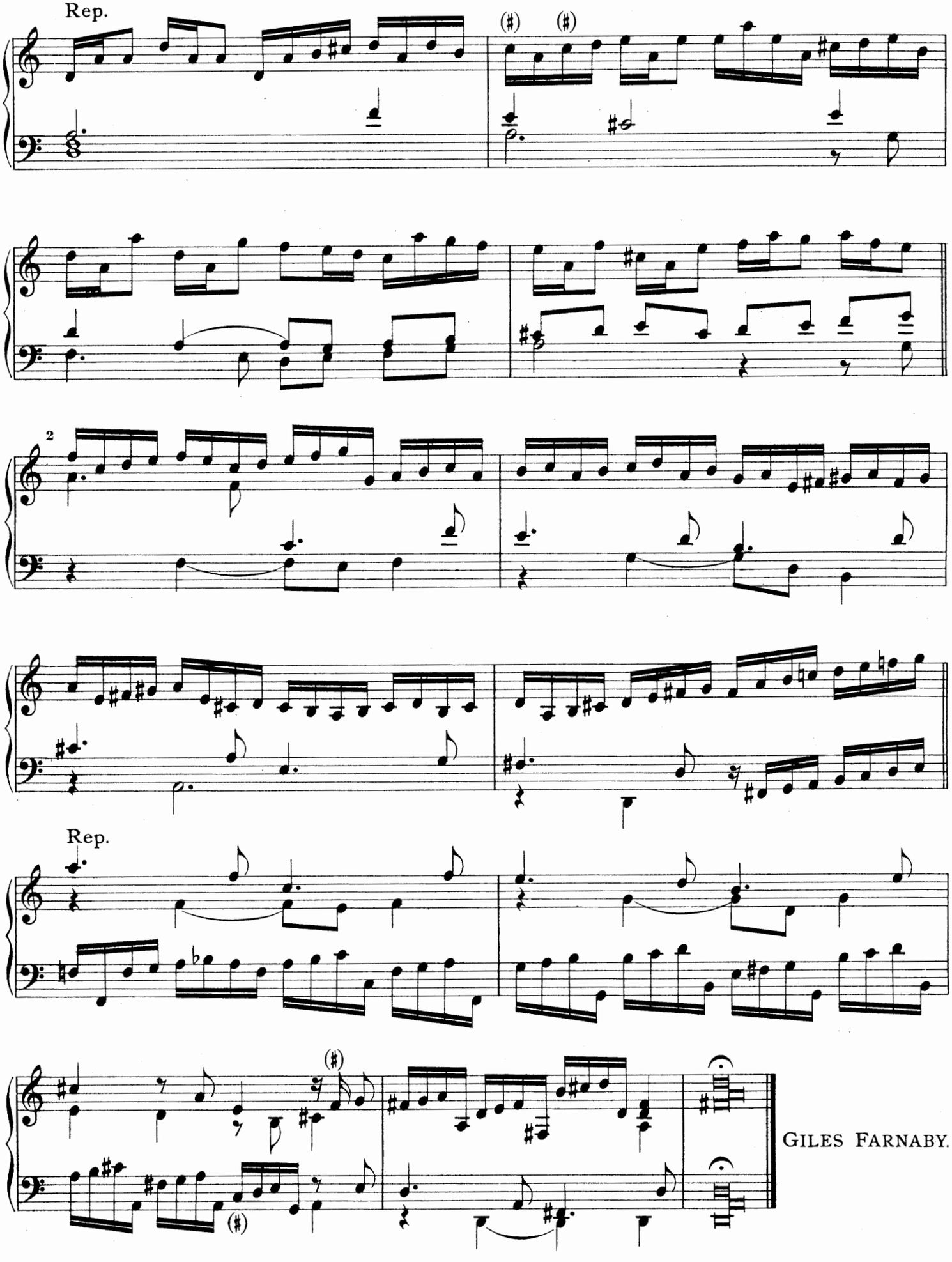
Why aske you.

GILES FARNABY.



*) Crotchet in the M. S.
Viertel in der Handschrift.


Rep.
2
(♯)
Rep.
3

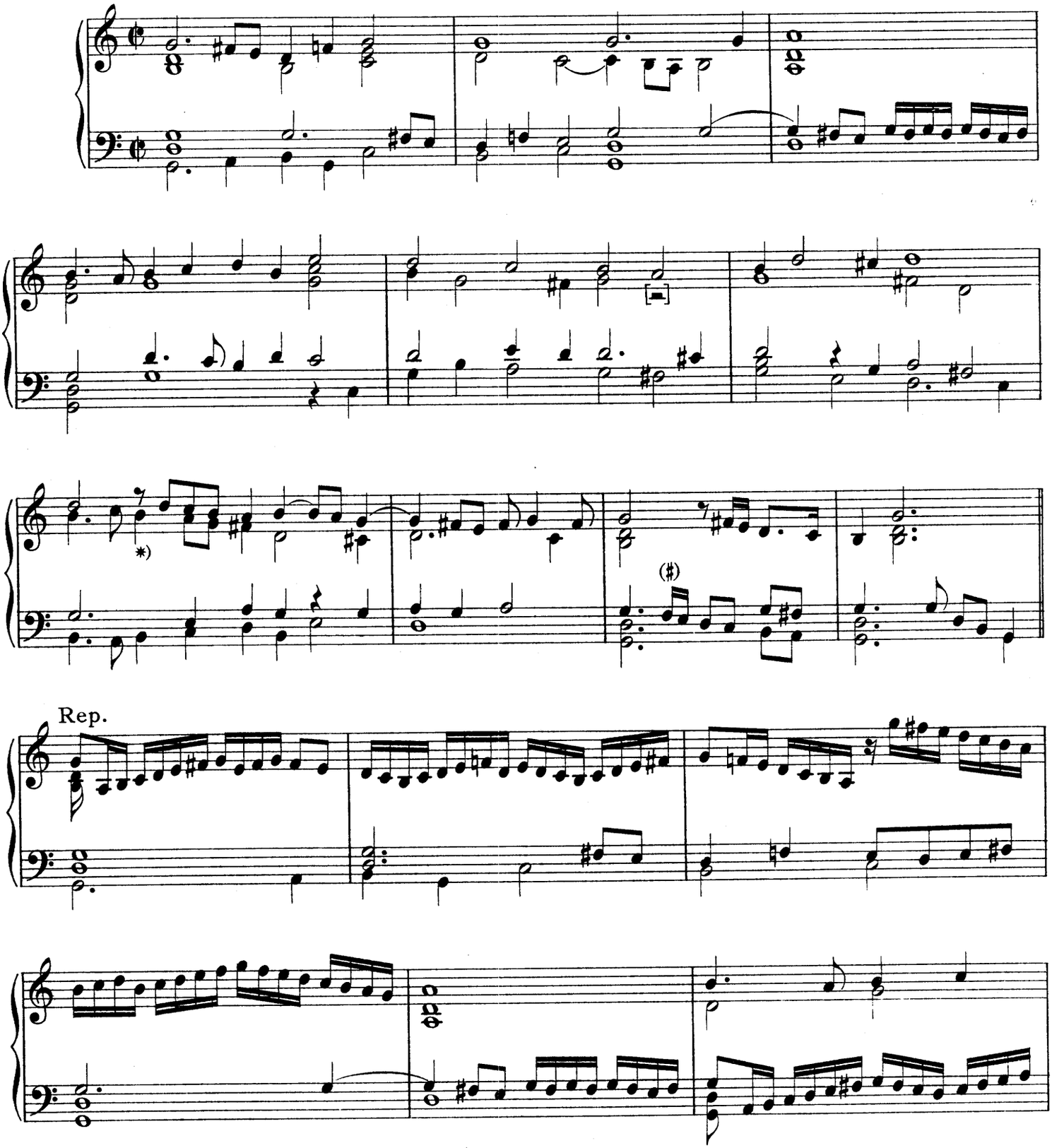


GILES FARNABY.

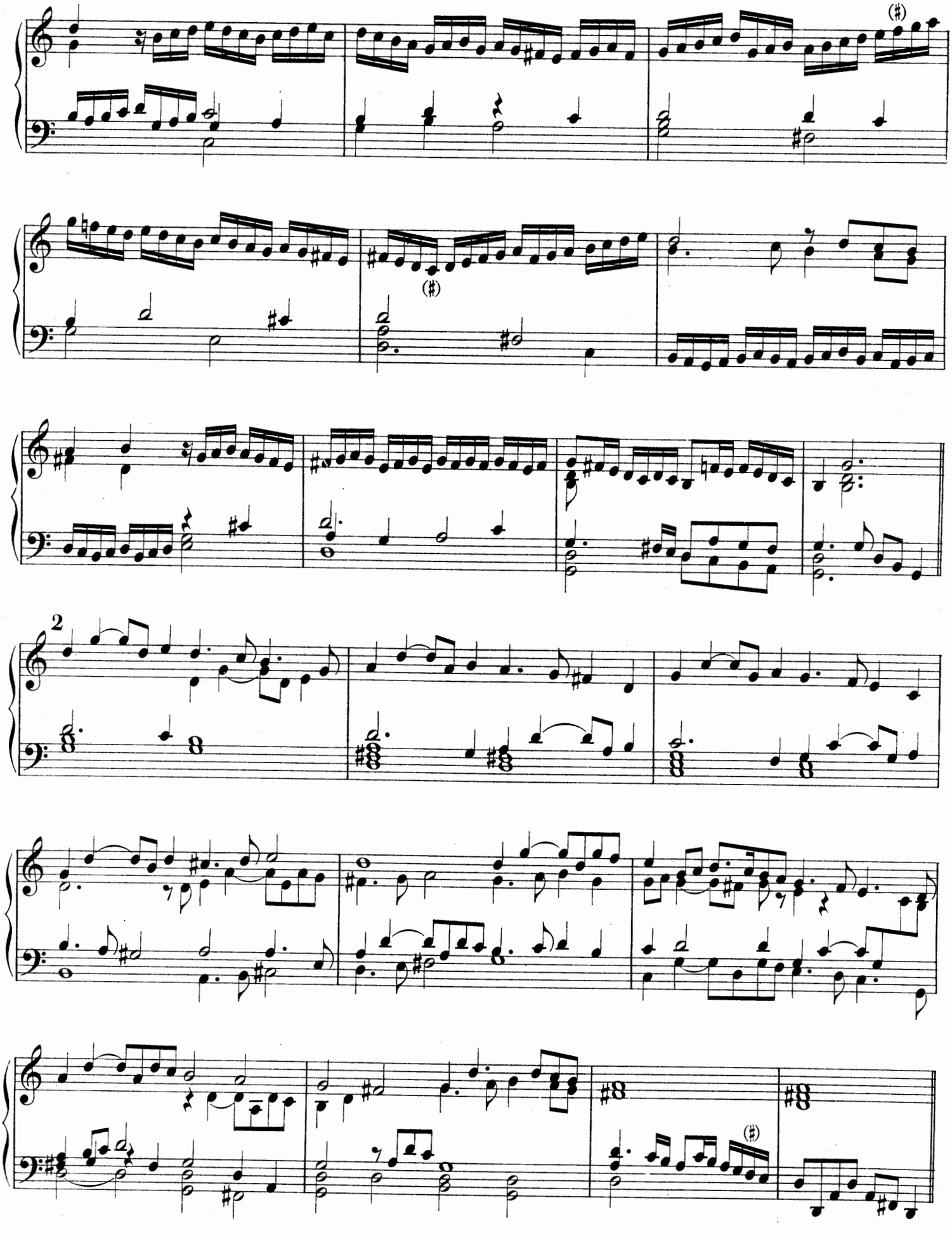
[CCLXXXVII.]

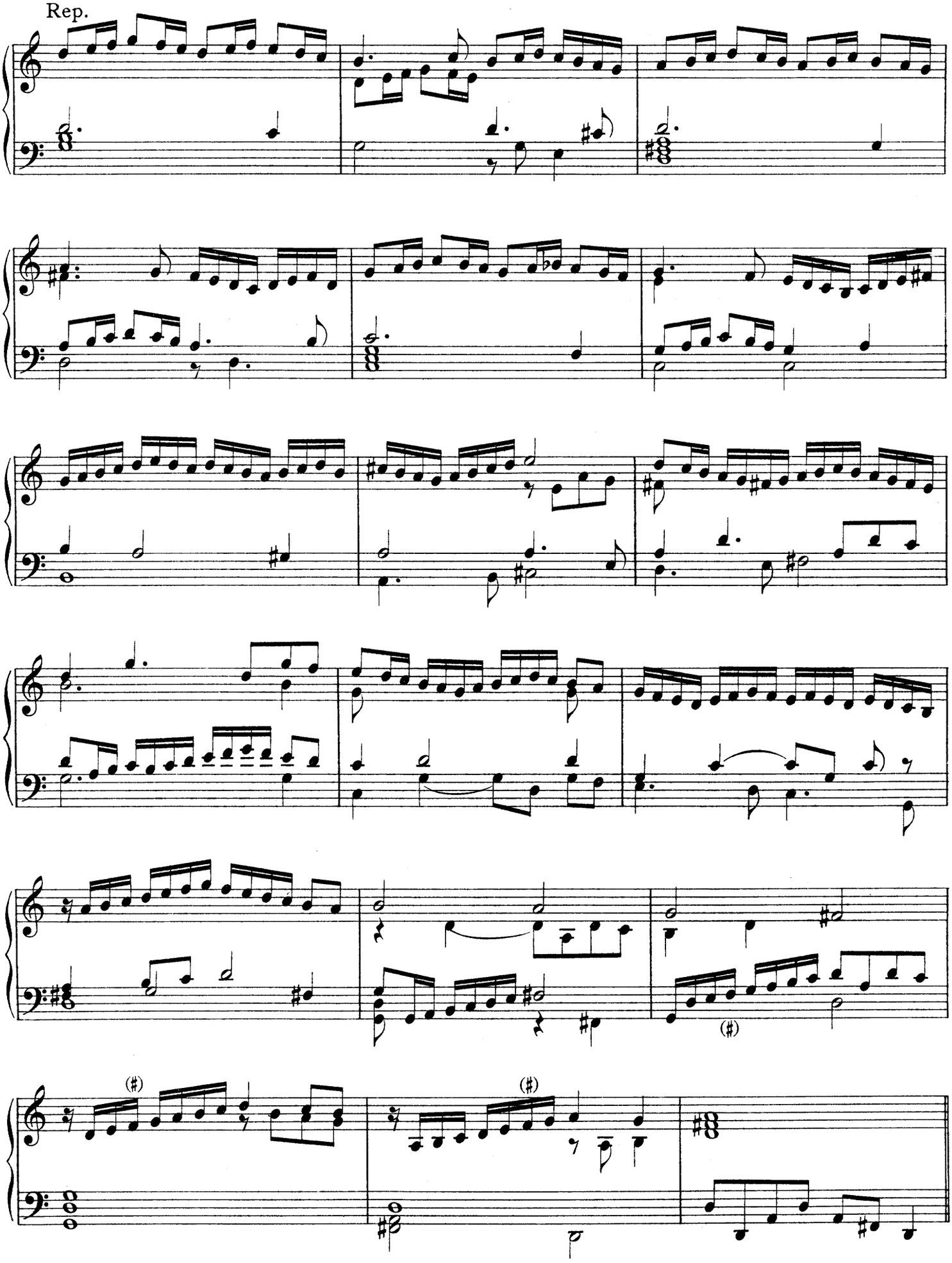
Farmer's Paven.

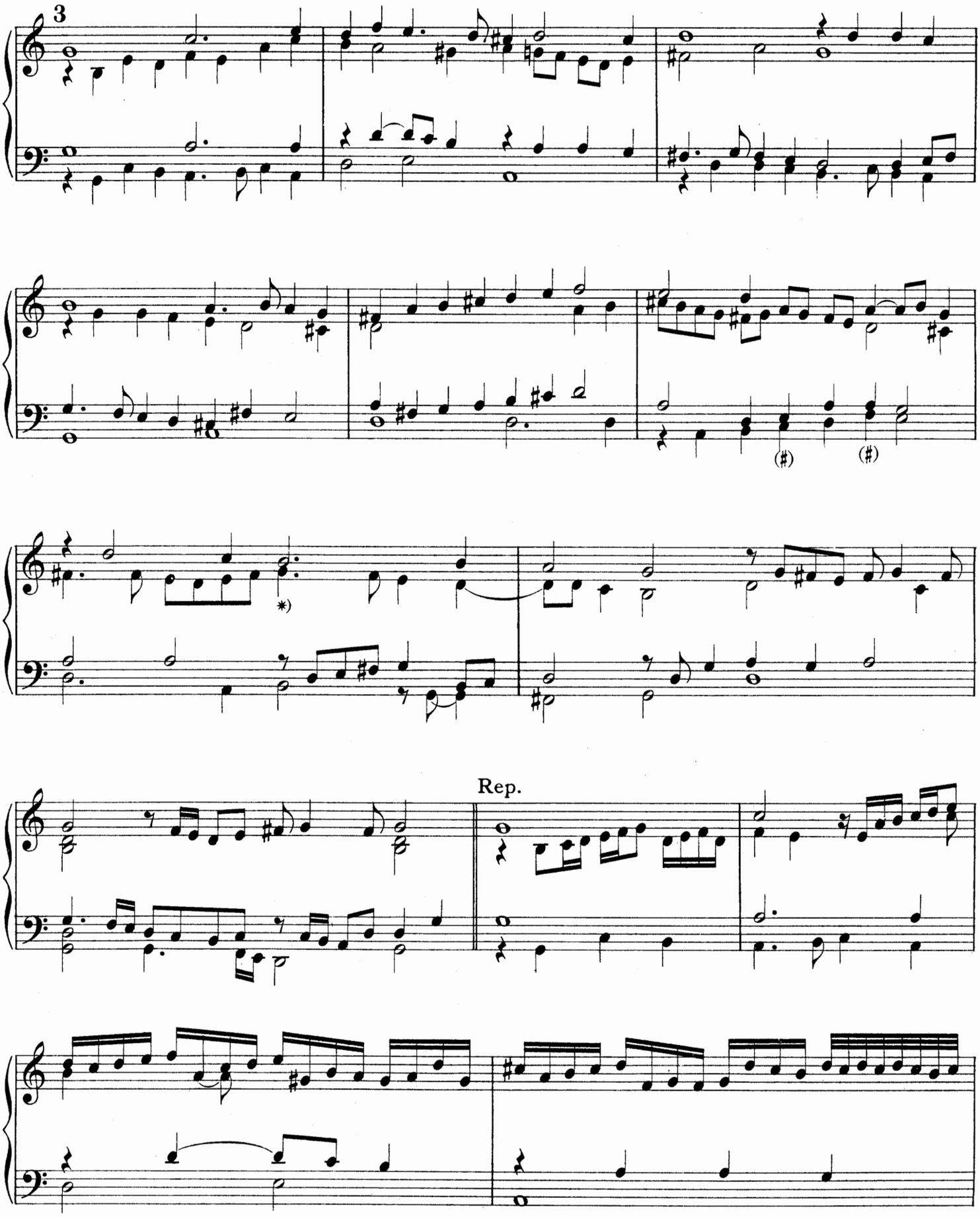
GILES FARNABY.



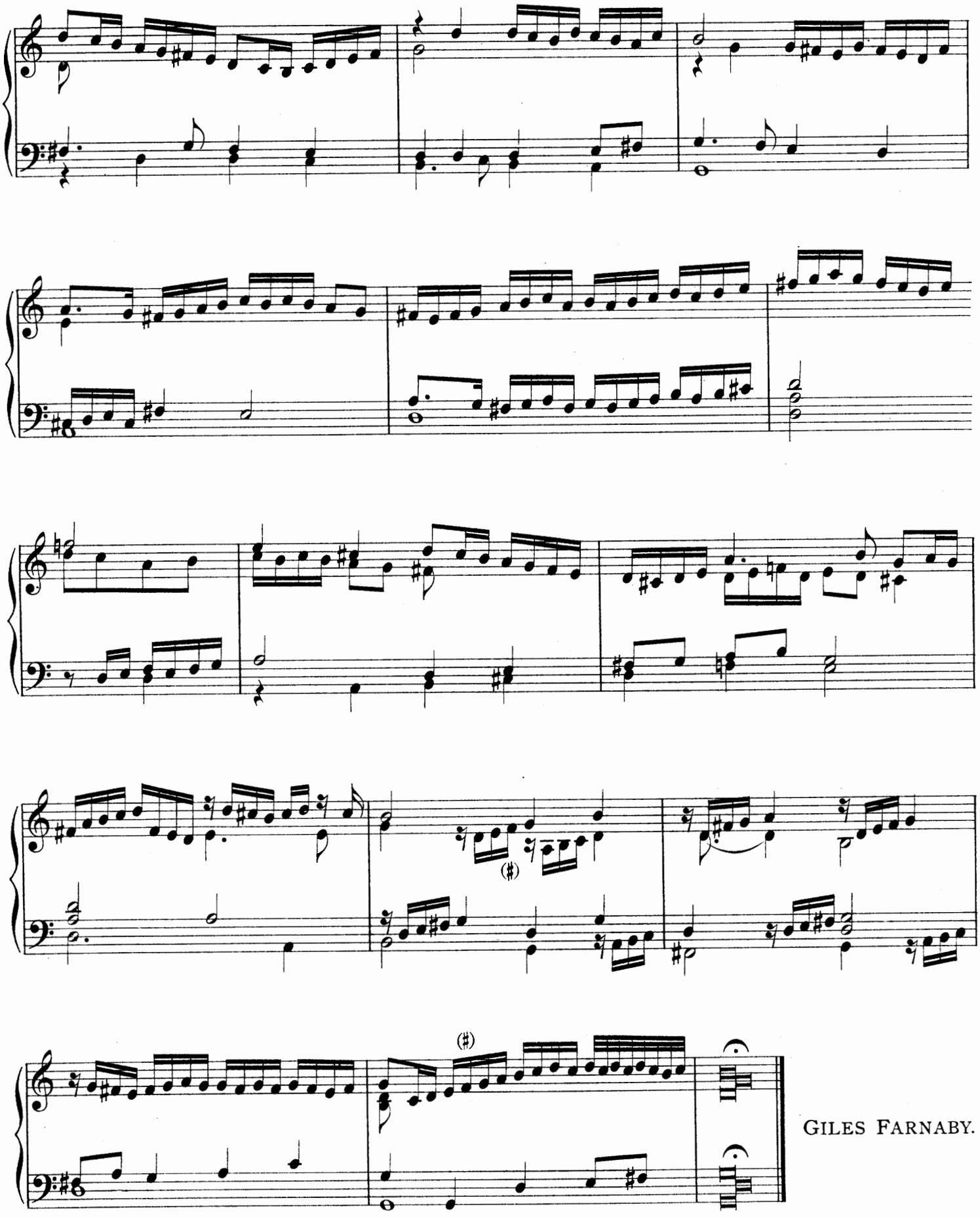
*) Quaver in the M. S.
Achtel in der Handschrift.




Rep.



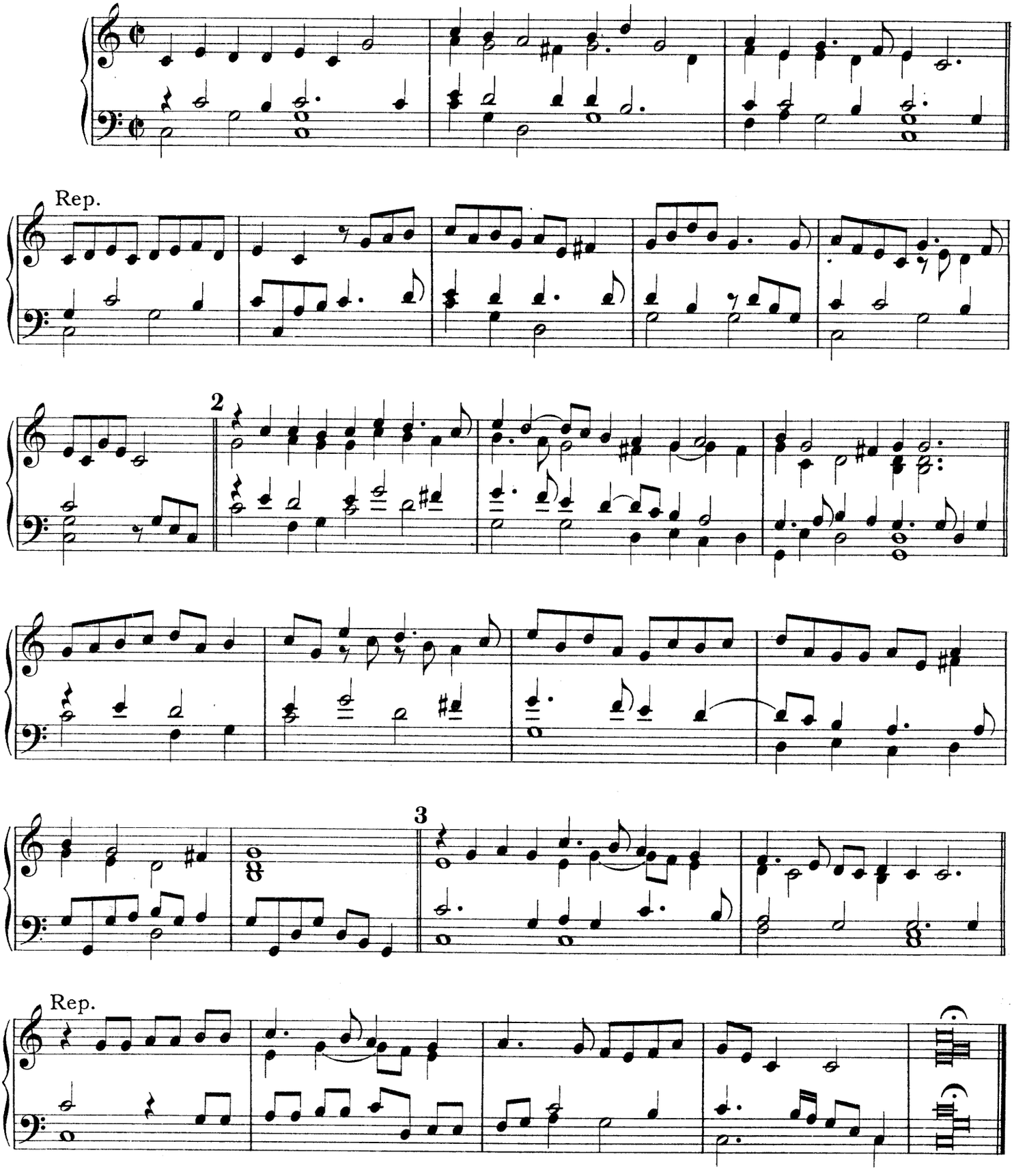
*) G sharp in the M. S.
Gis in der Handschrift.



GILES FARNABY.

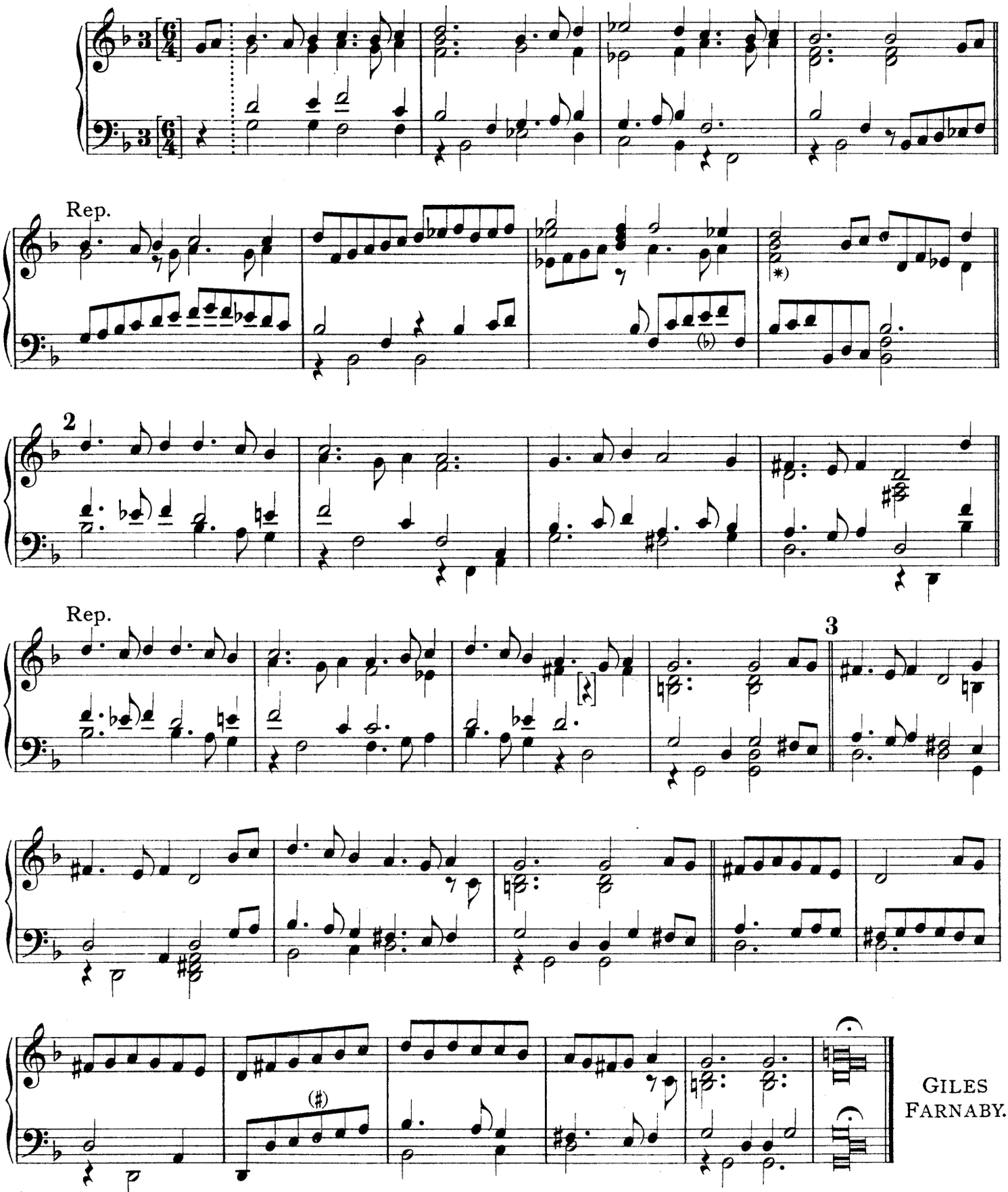
[CCLXXXVIII.]
Dalling Alman.

ANON.



[CCLXXXIX.]
The old Spagnoletta.

GILES FARNABY.

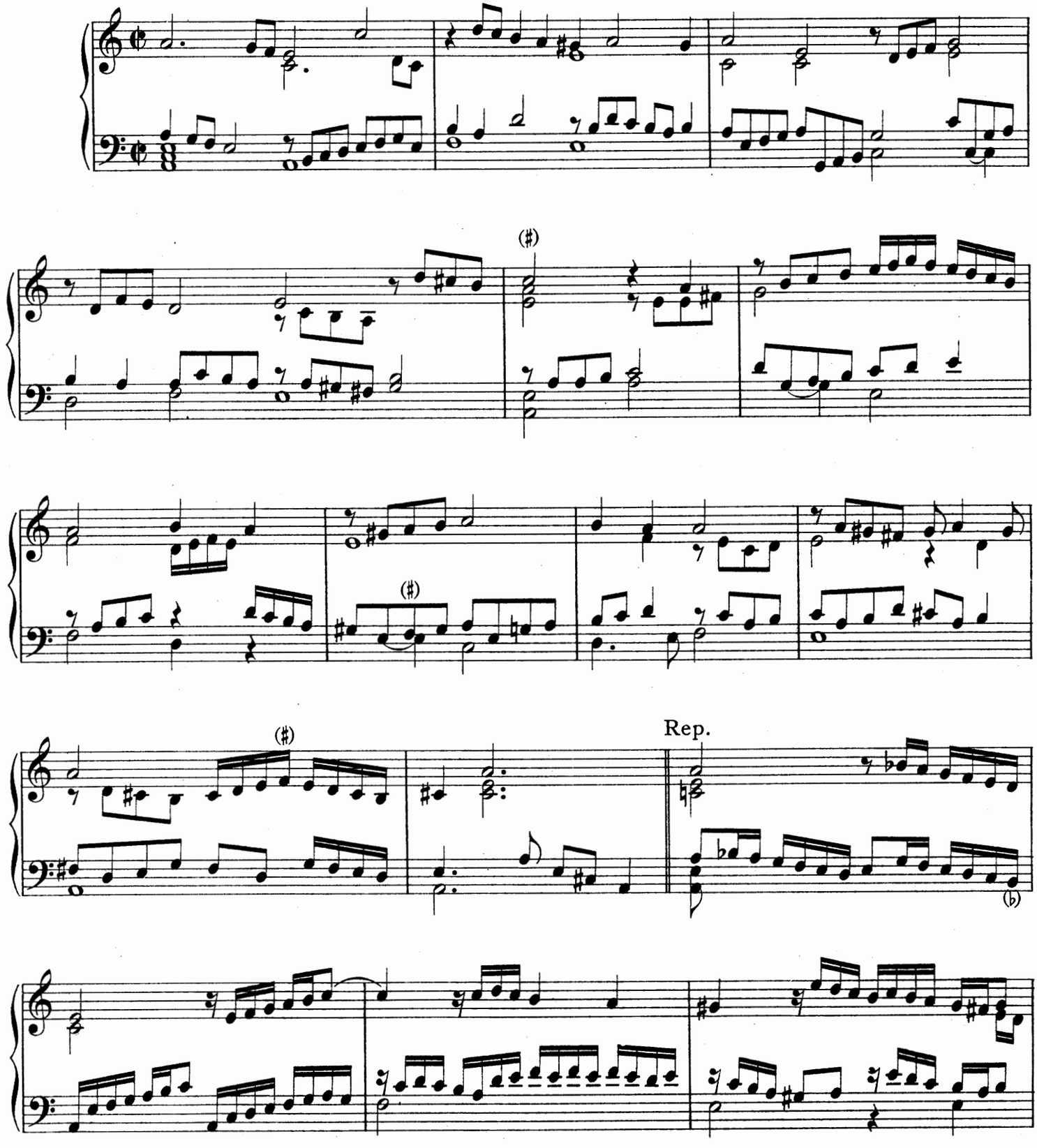


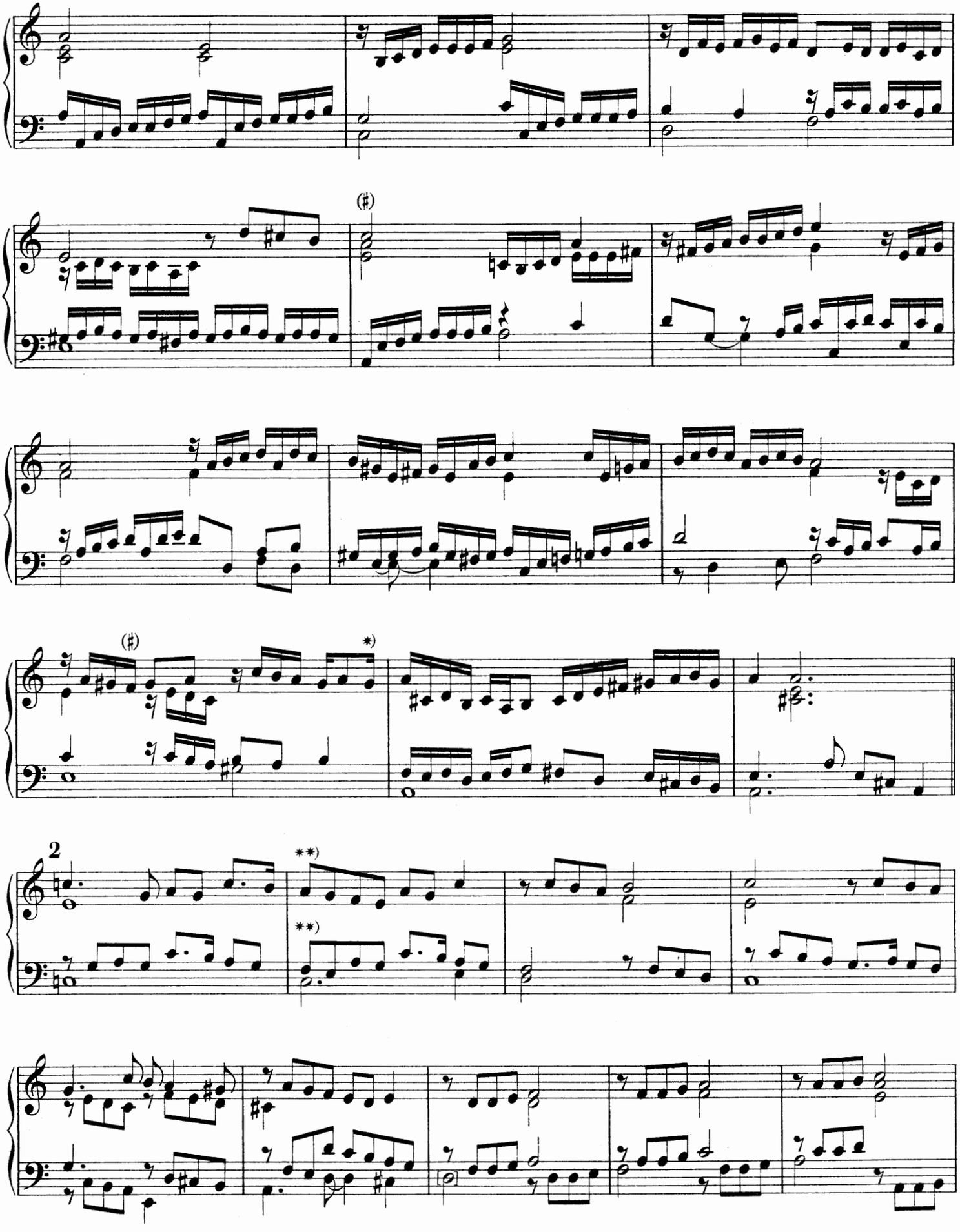
*) G in the M. S.
G in der Handschrift.

[CCXC.]

Lachrimæ Pavan.

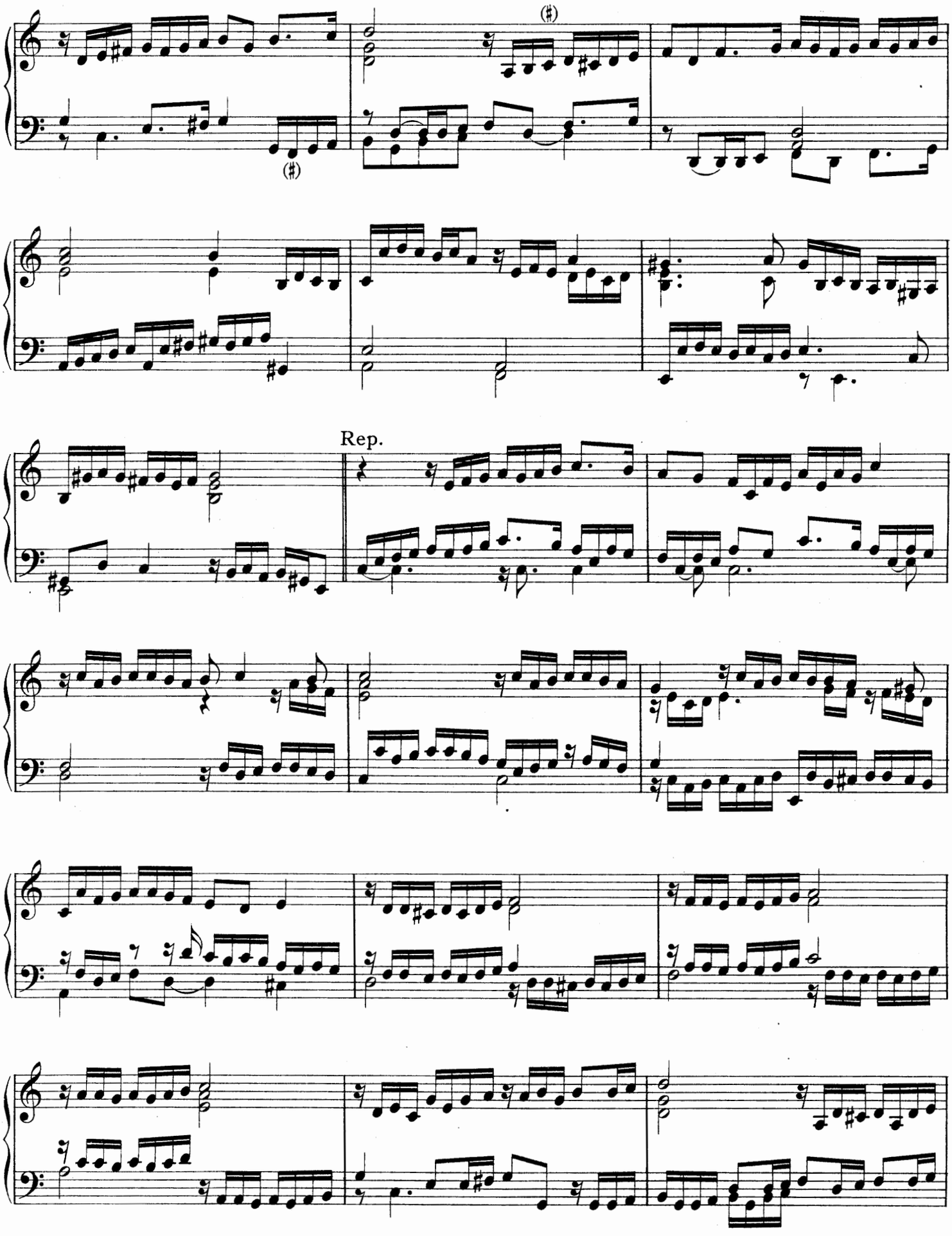
JOHN DOWLAND, set by
GILES FARNABY.

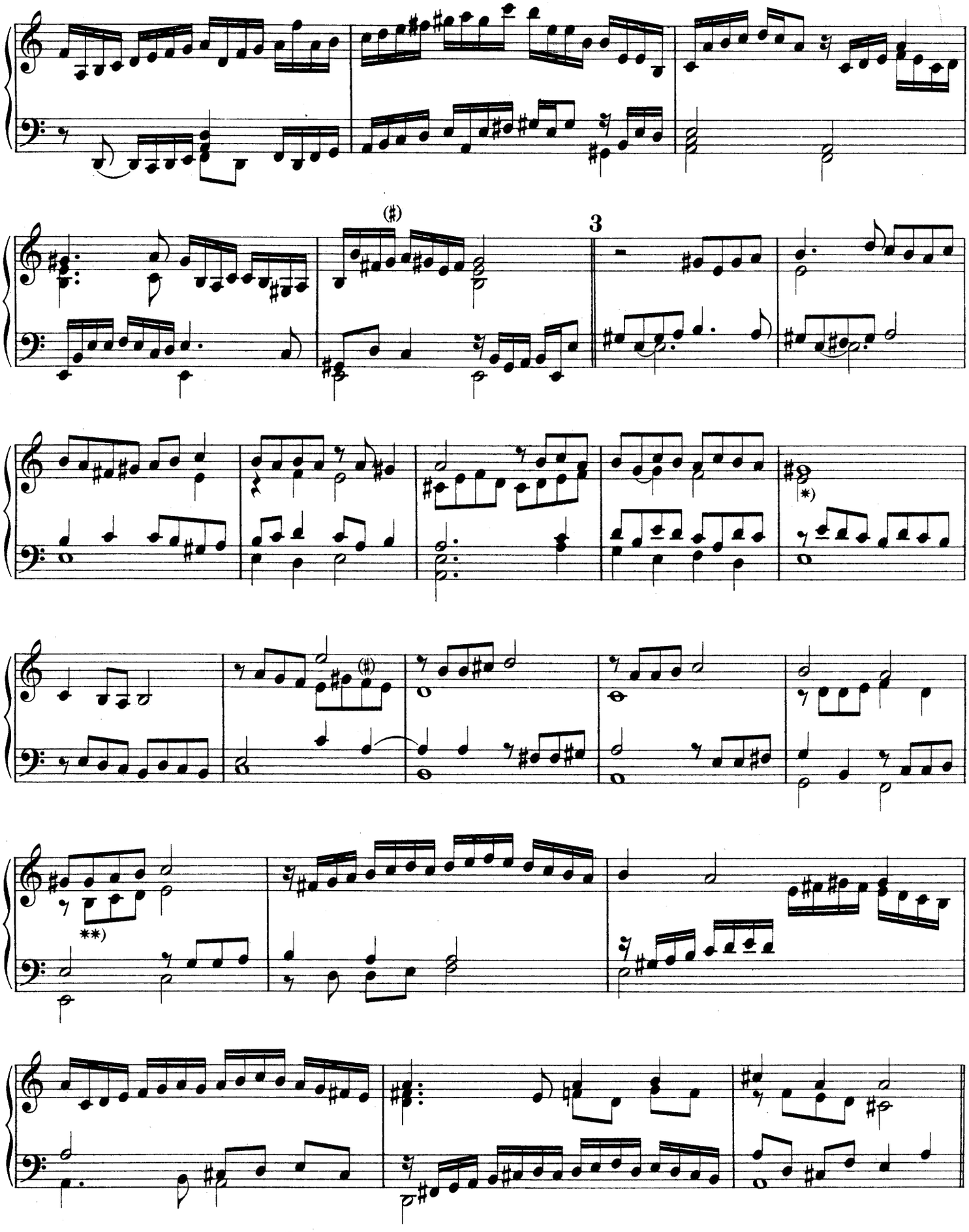




*) Quaver in the M. S.
Achtel in der Handschrift.

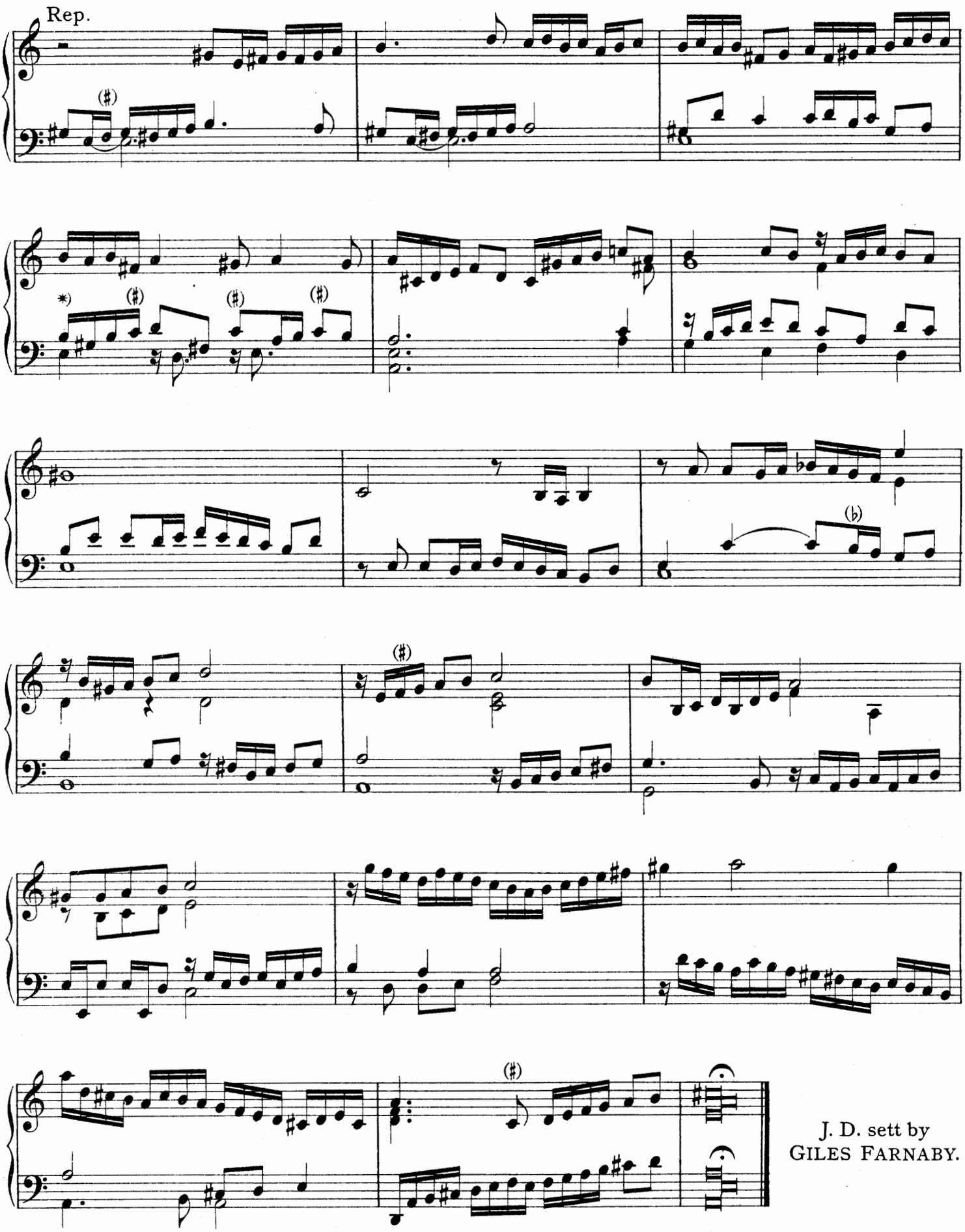
**) Semiquavers in the M. S.
Sechzehntel in der Handschrift.


(♯)
(♯)
Rep.



*) This and the preceding note F appear as crotchets in the previous bar.
Dieses E und das vorhergehende F stehen in der Handschrift als Viertel im vorhergehenden Takte.

**) C in the M. S.
C in der Handschrift.



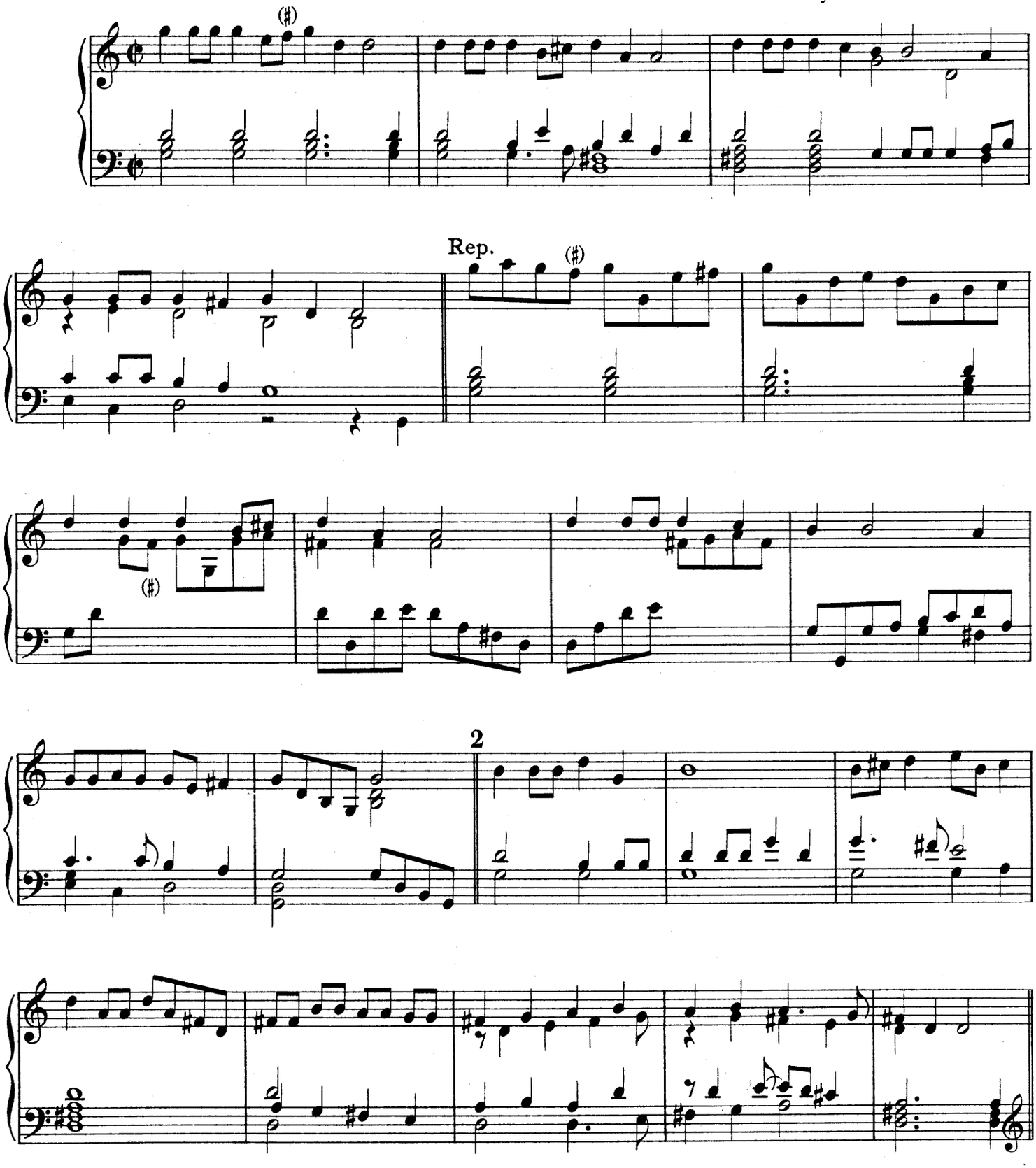
J. D. sett by
GILES FARNABY.

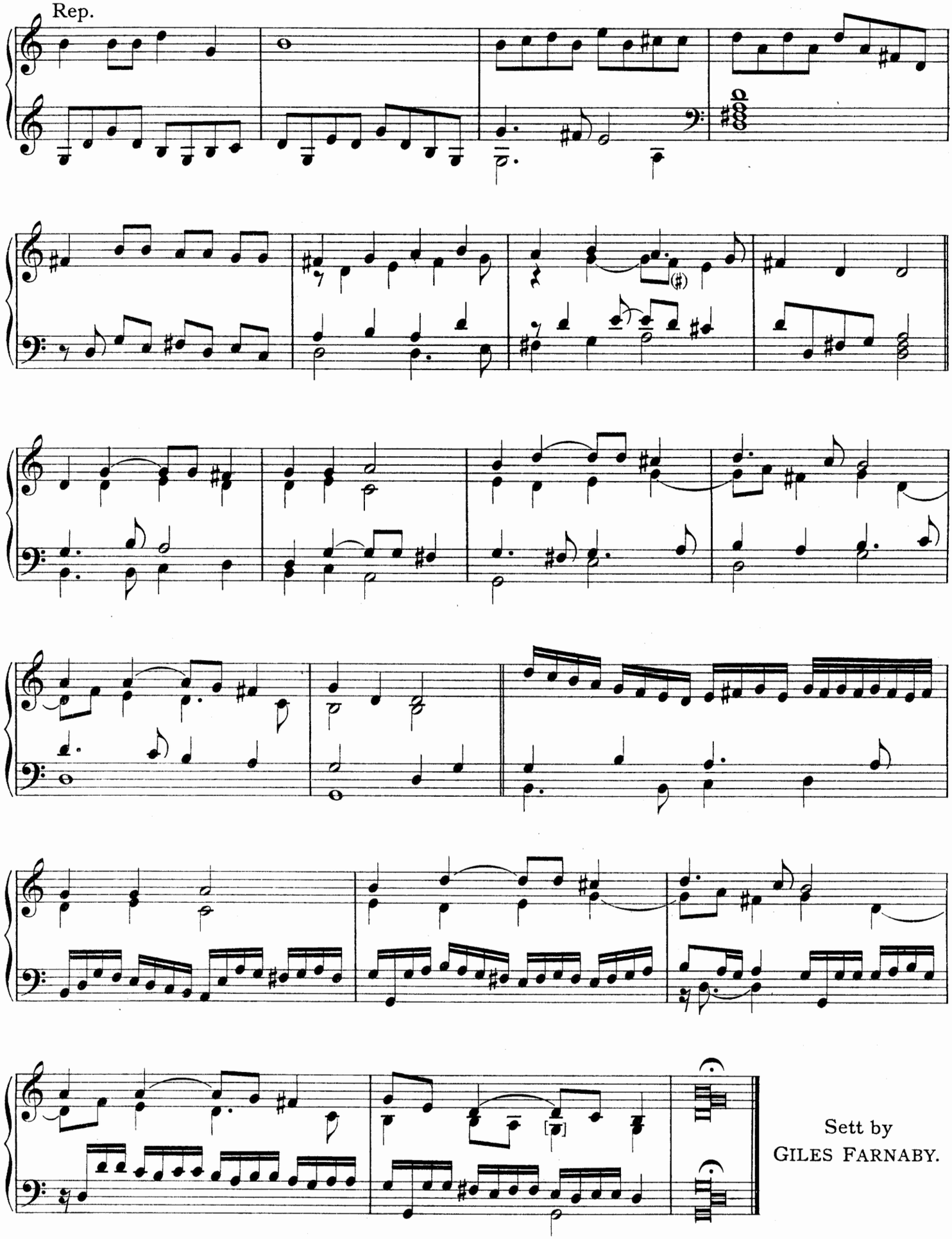
*) Quavers in the M. S.
Achtel in der Handschrift.

[CCXCI.]

Meridian Alman.

Set by GILES FARNABY.

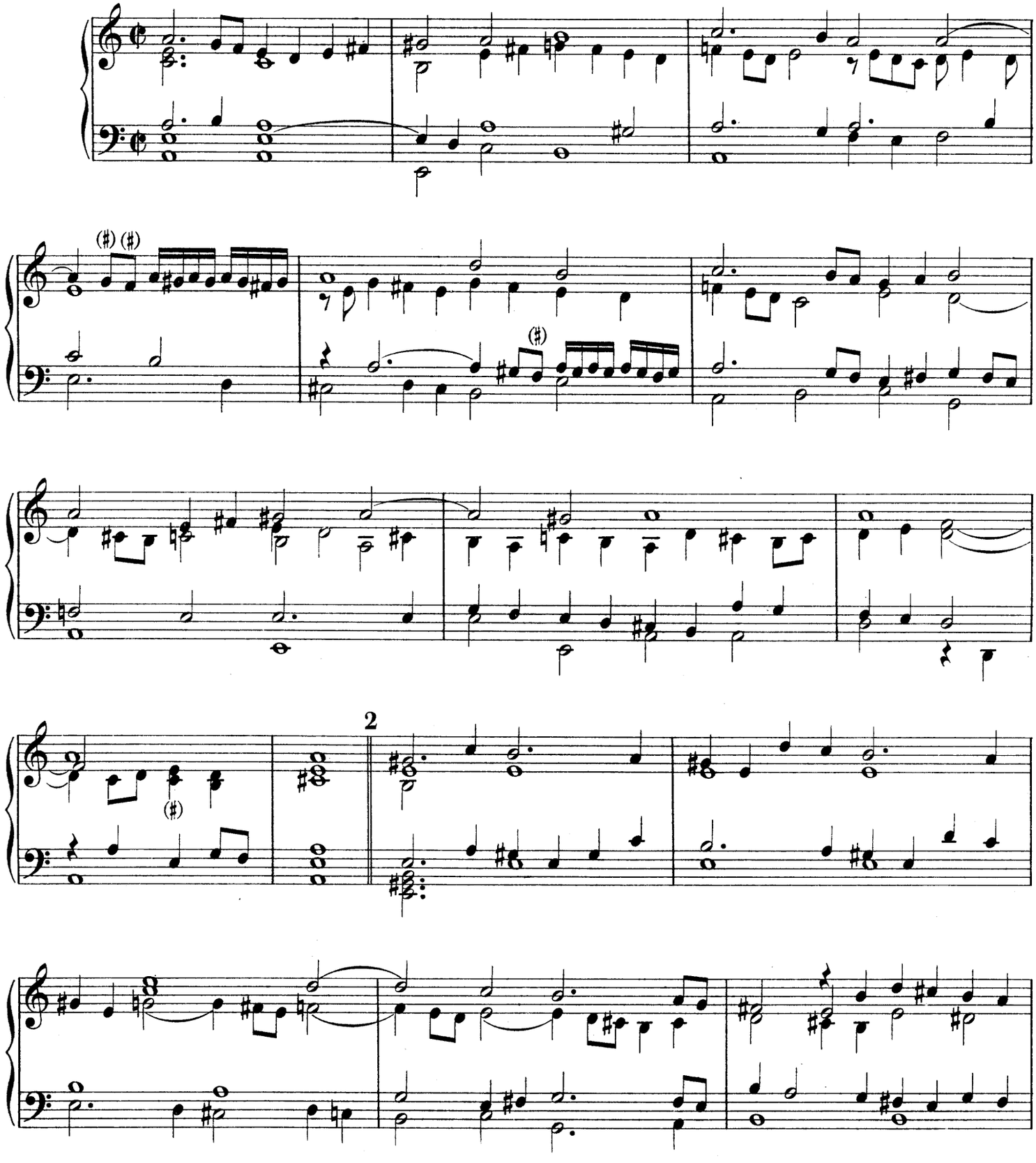


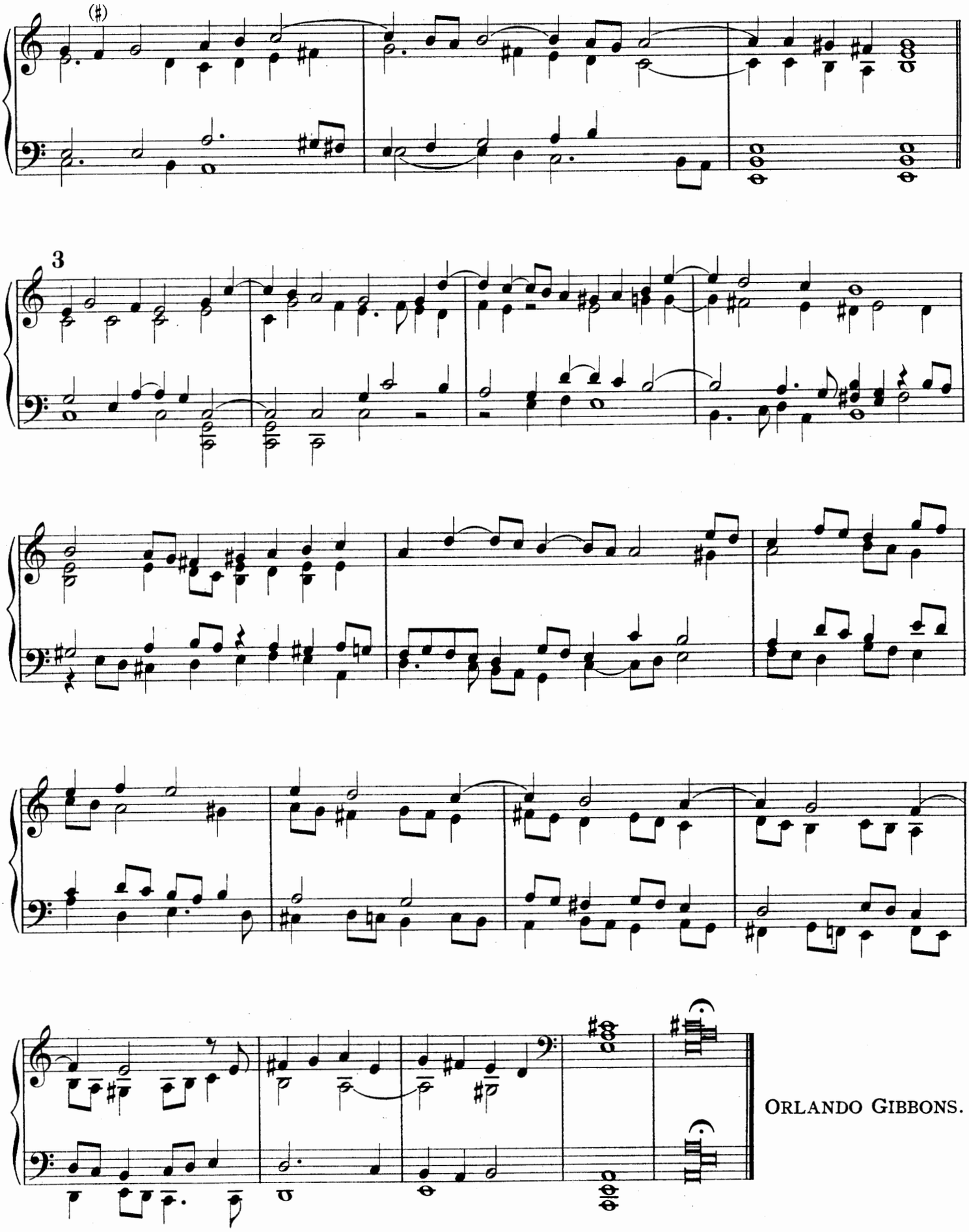


Sett by
GILES FARNABY.

[CCXCII.]
Pavana.

ORLANDO GIBBONS.

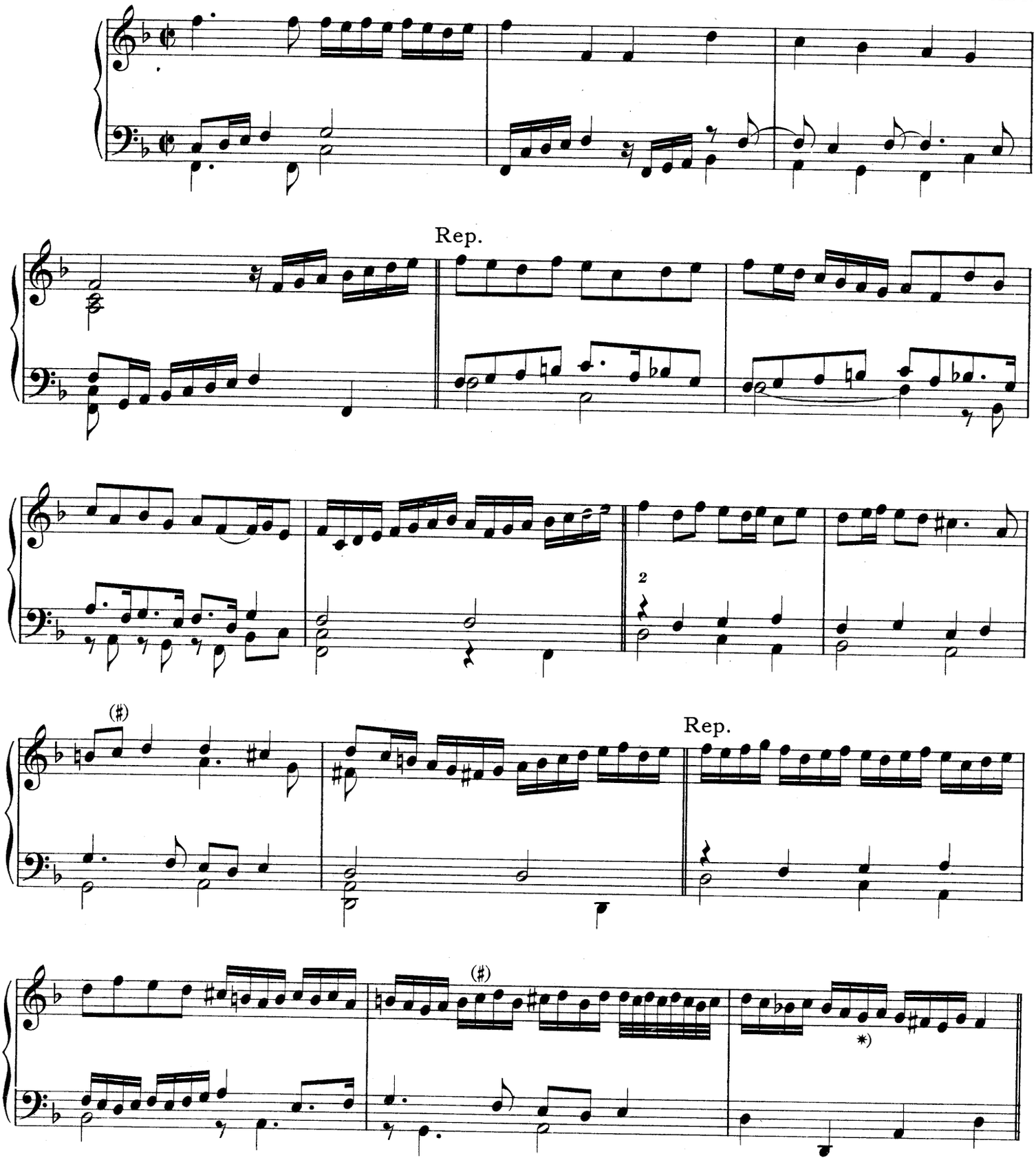




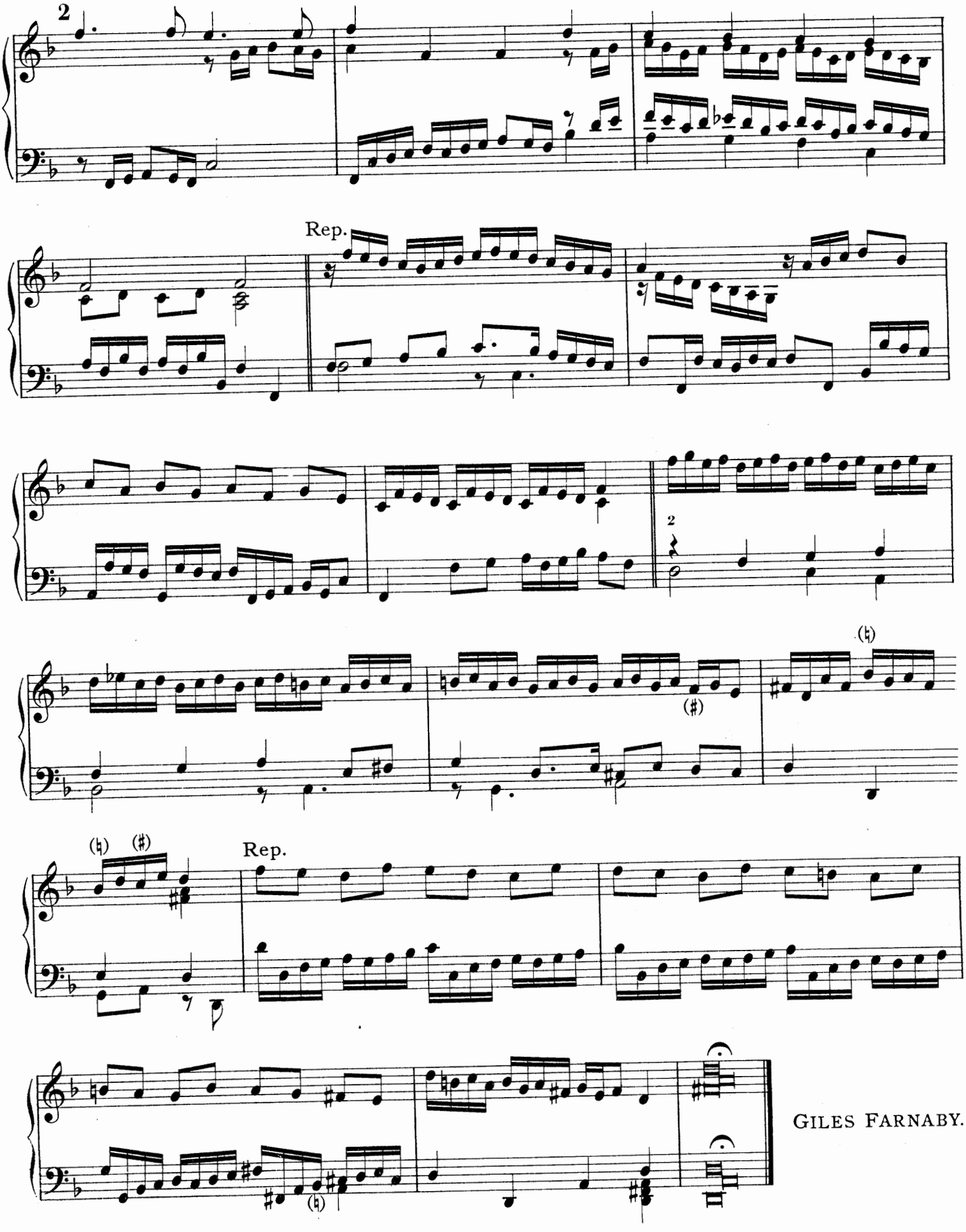
ORLANDO GIBBONS.

[CCXCIII.]
Muscadin.

GILES FARNABY.



*) F in the M. S.
F in der Handschrift.

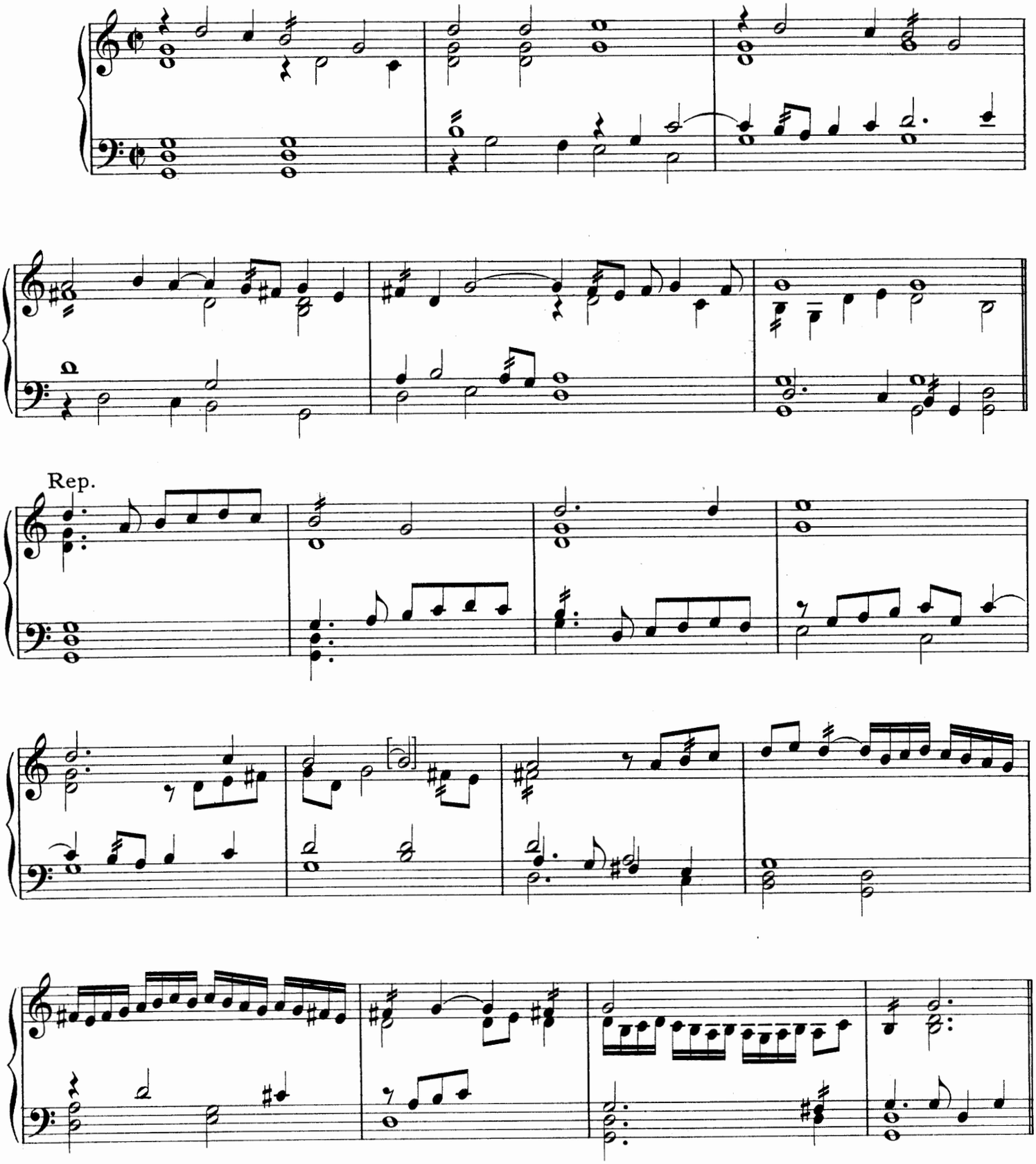


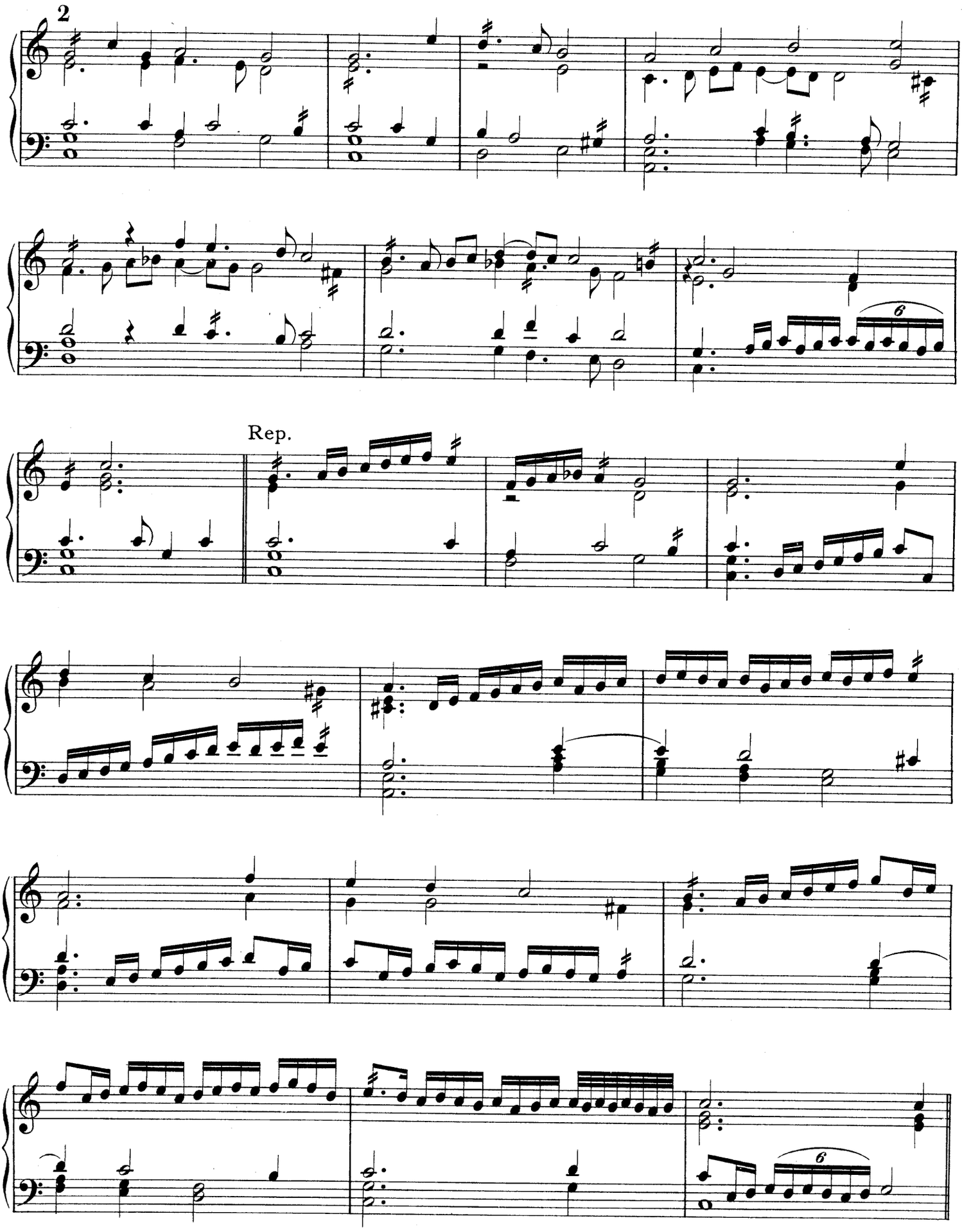
GILES FARNABY.

[CCXCIV.]

Lady Montegle's Paven.

WILLIAM BYRD.

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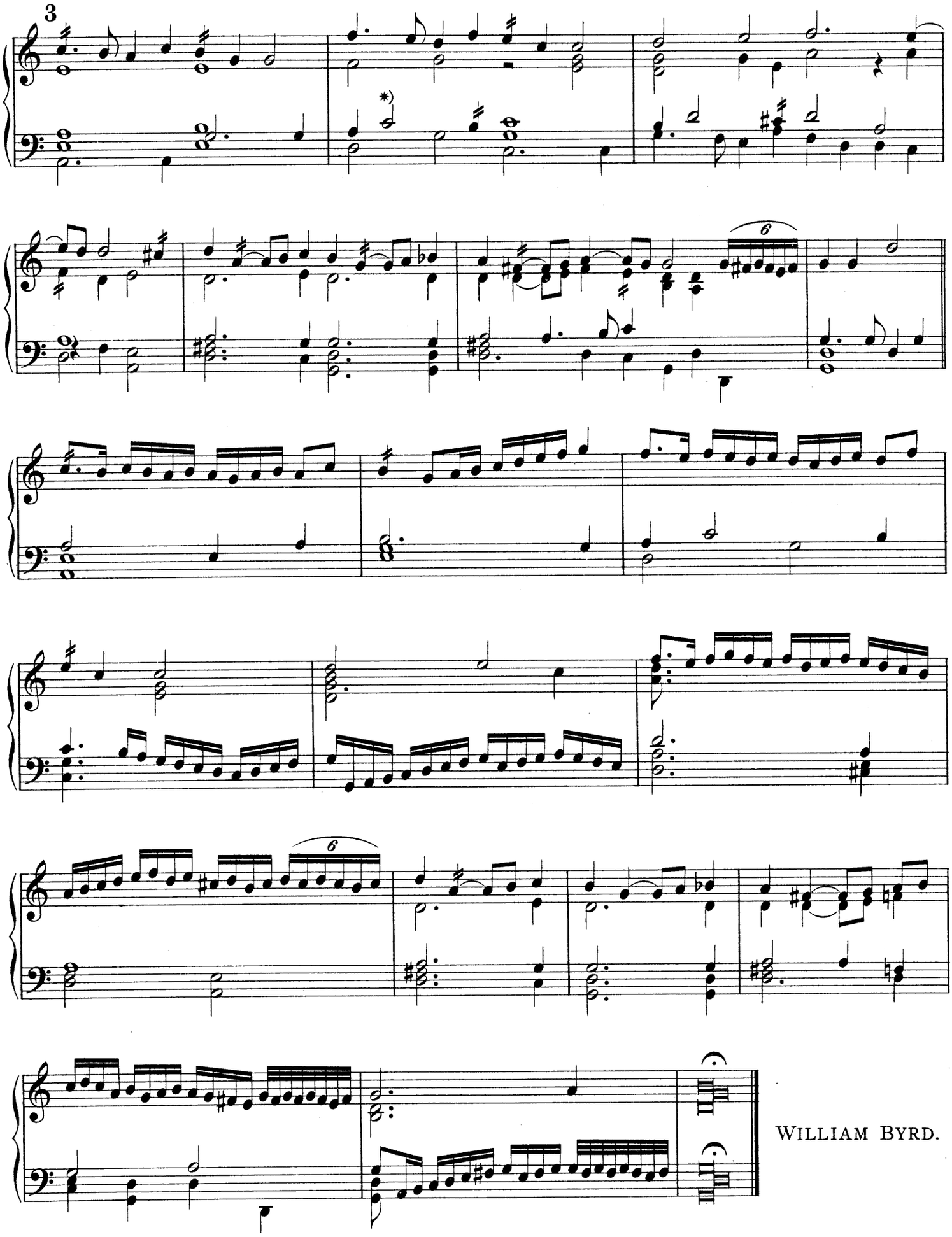


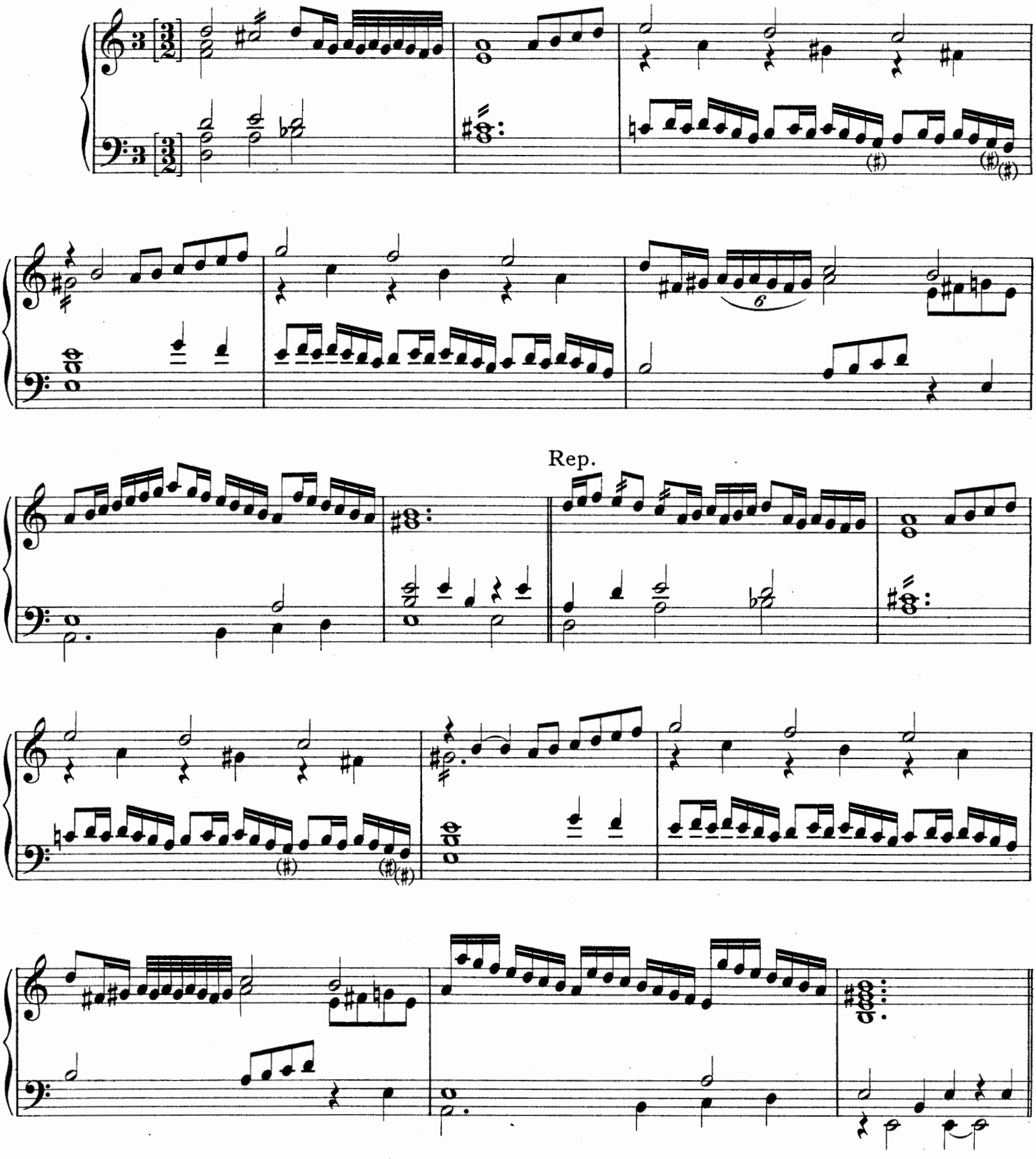
*) Crotchet in the M. S.
Viertel in der Handschrift.

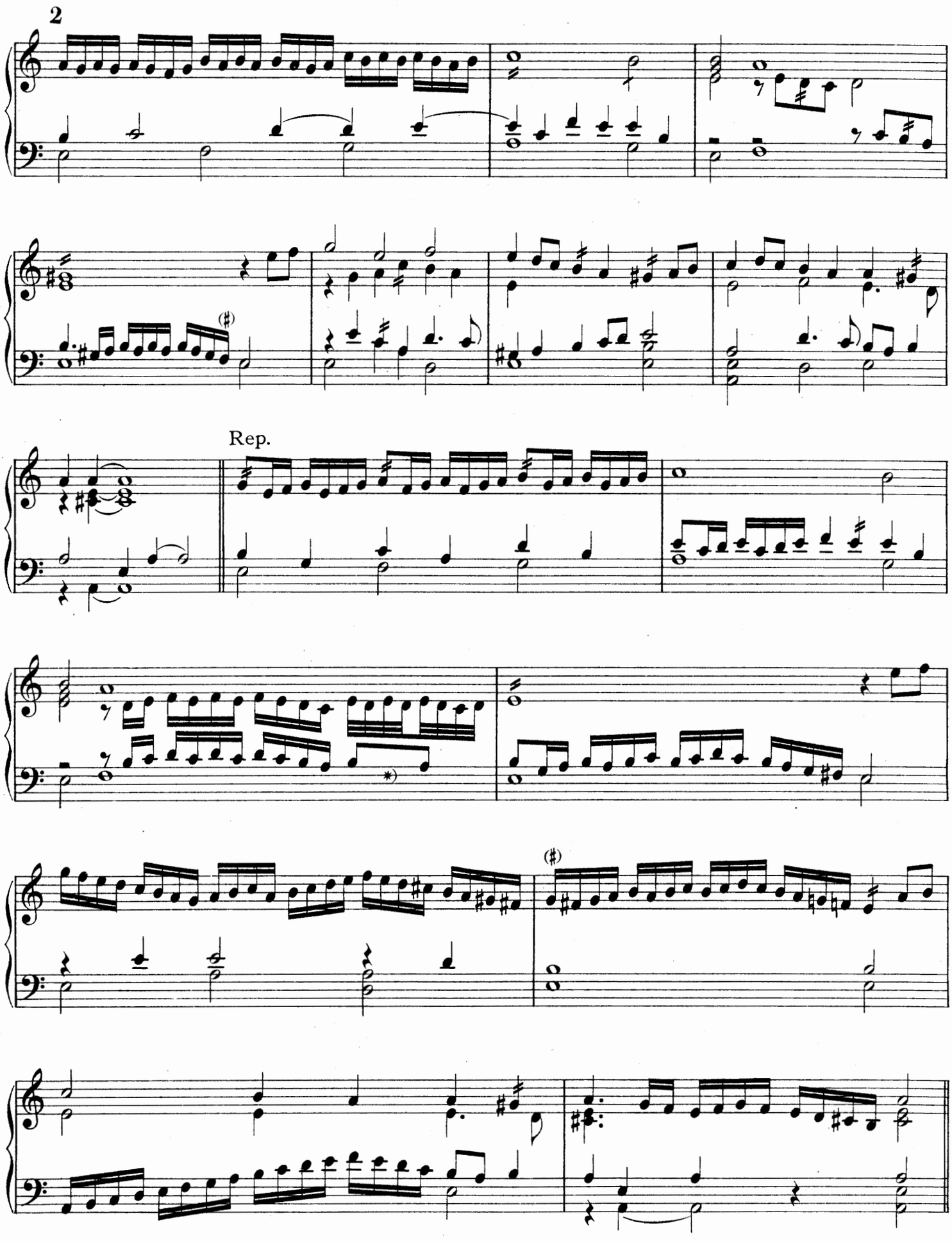
[CCXCV.]

Galiarda.

5.

WILLIAM TISDALL.





*) Crotchets in the M.S.
Viertel in der Handschrift.

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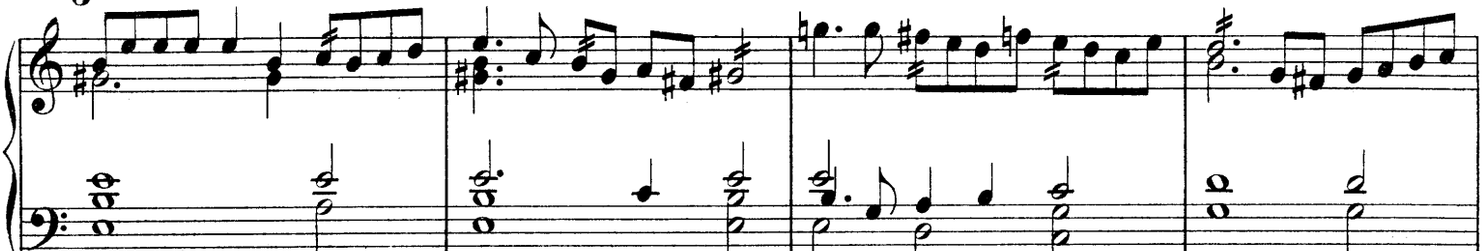

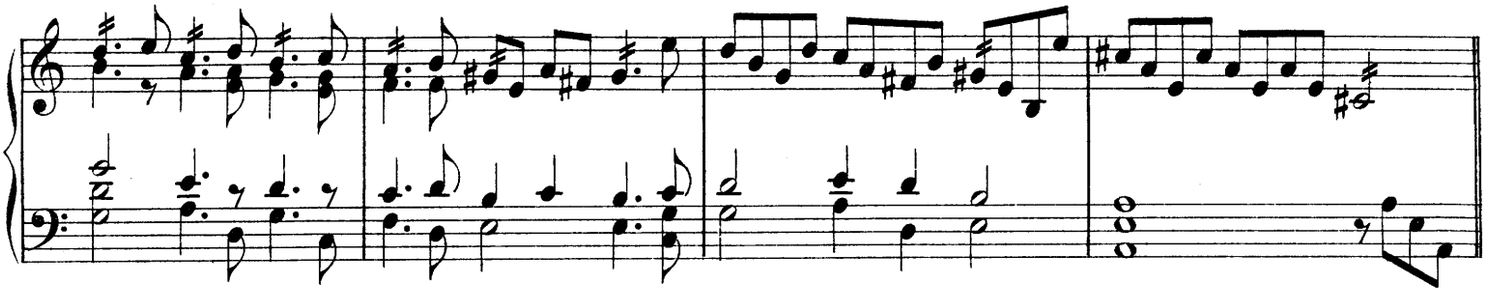

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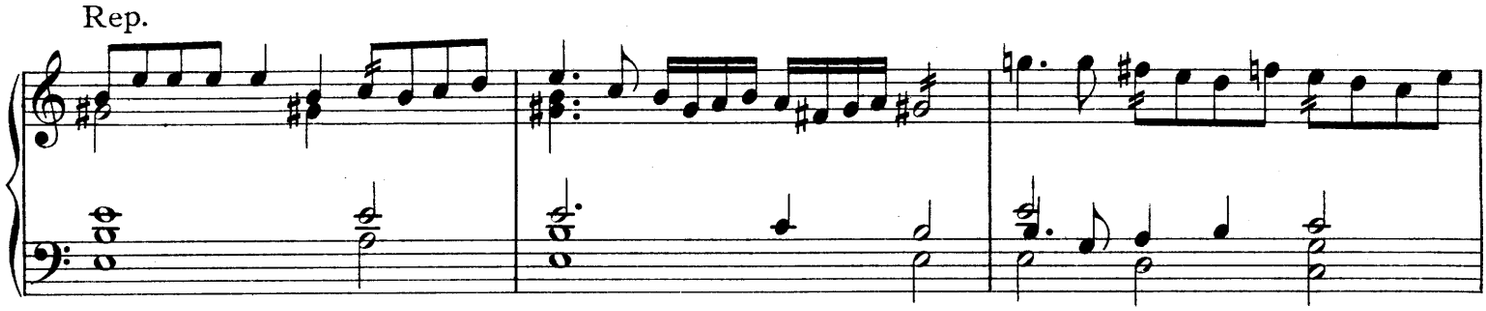
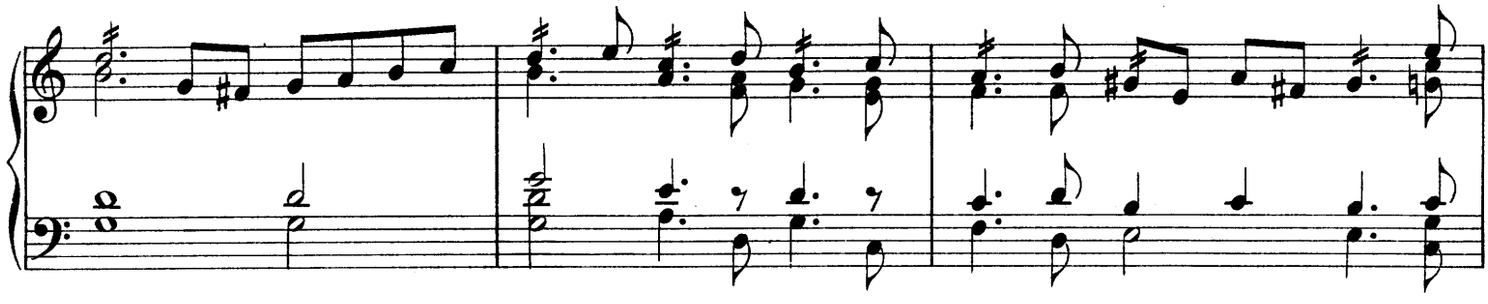
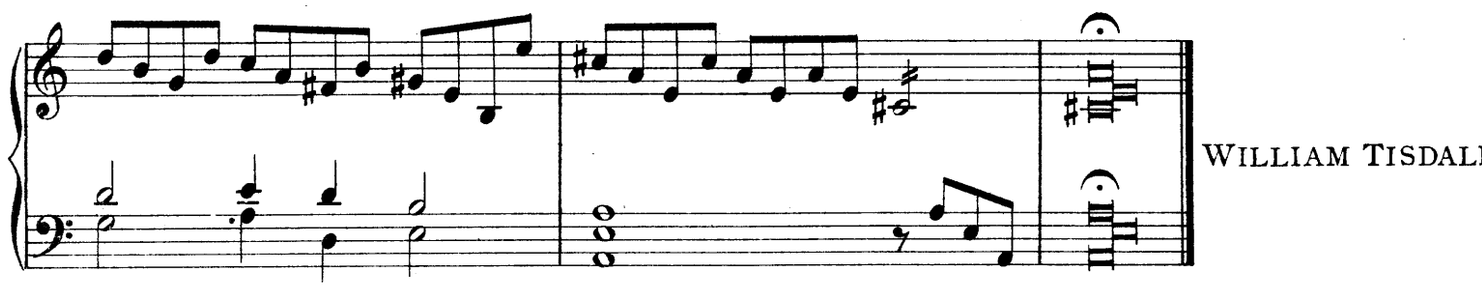


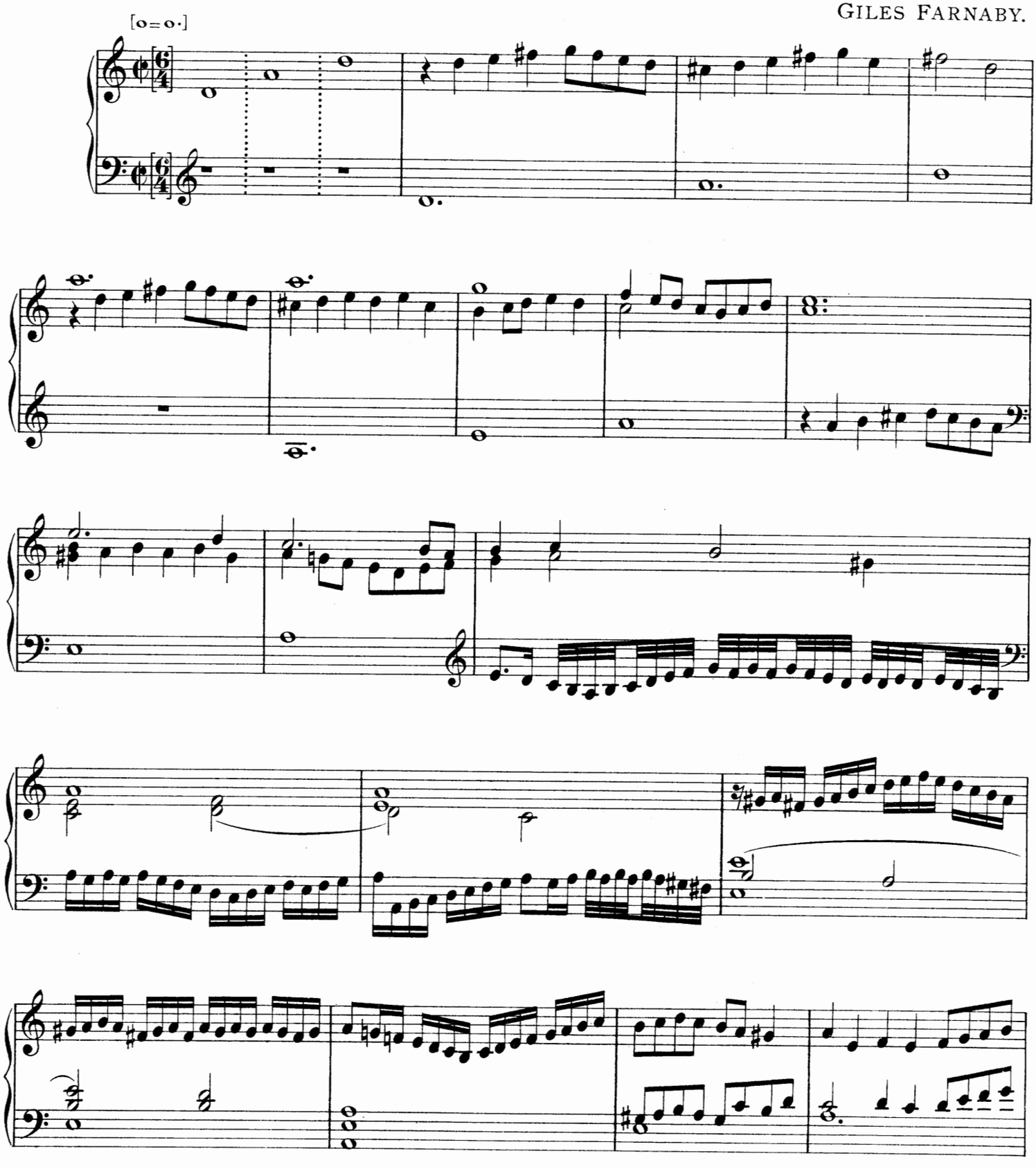


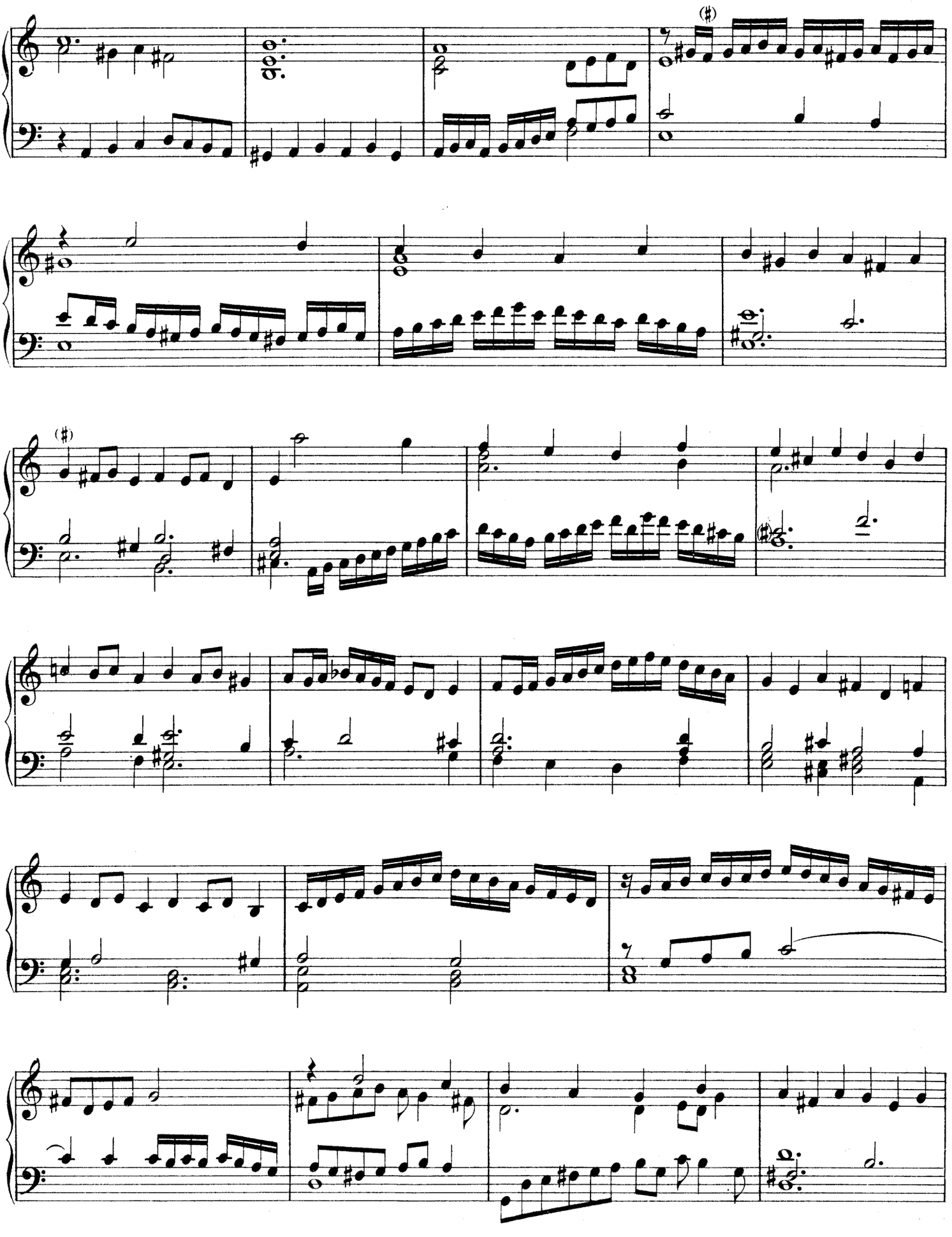


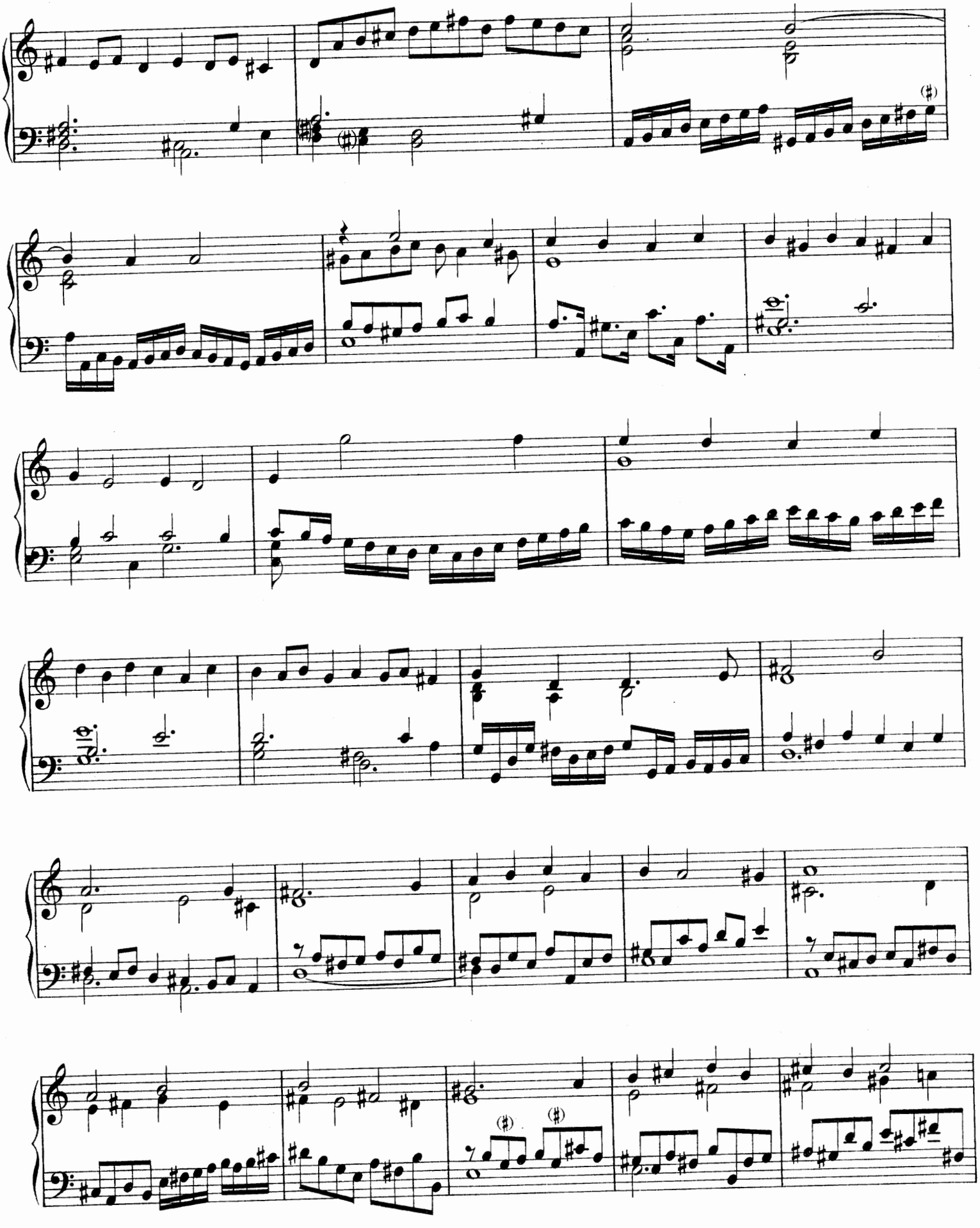
WILLIAM TISDALL.

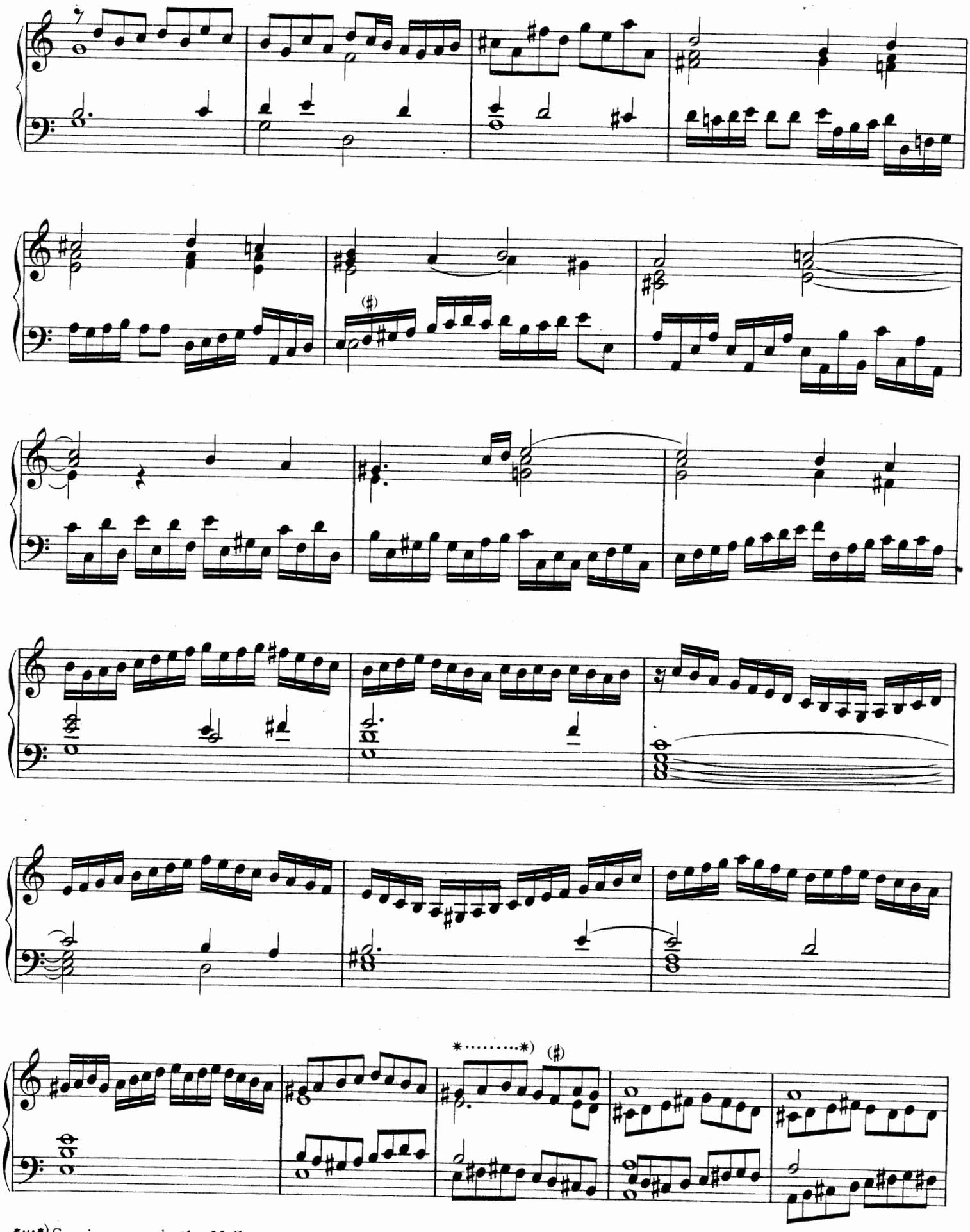
[CCXCVI.]
Fantasia.

GILES FARNABY.

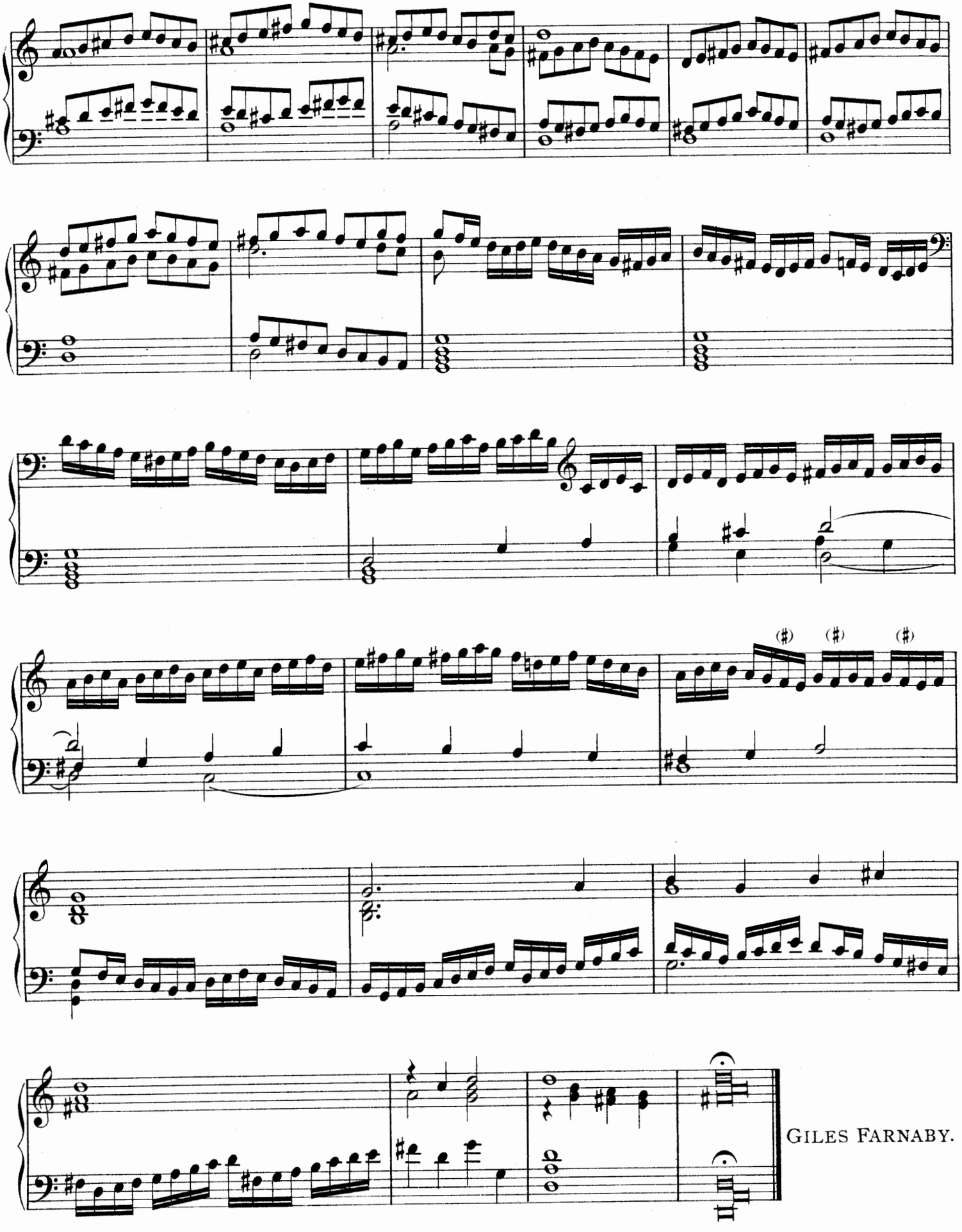








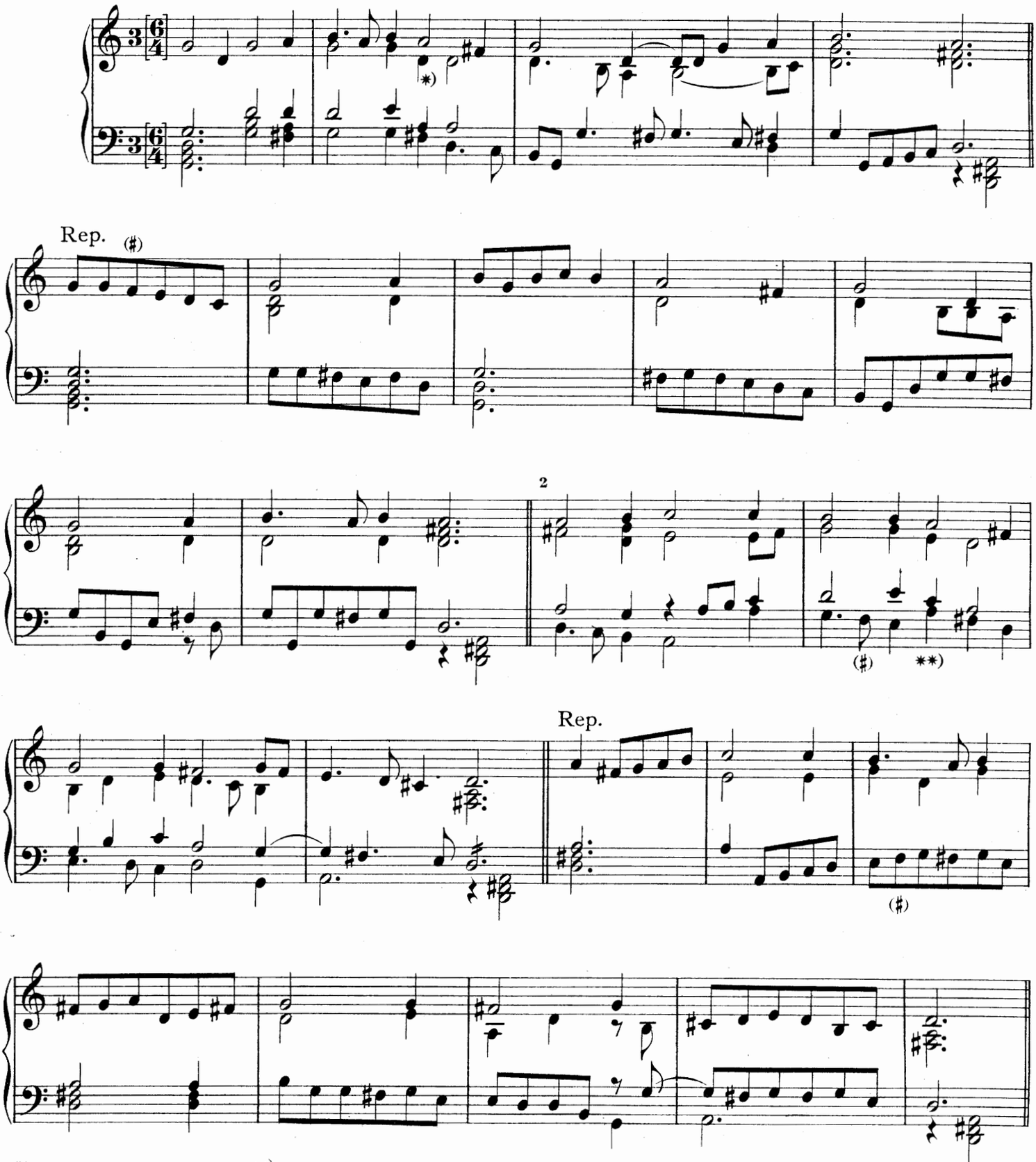
····) Semiquavers in the M. S.
Sechzehntel in der Handschrift.



GILES FARNABY.

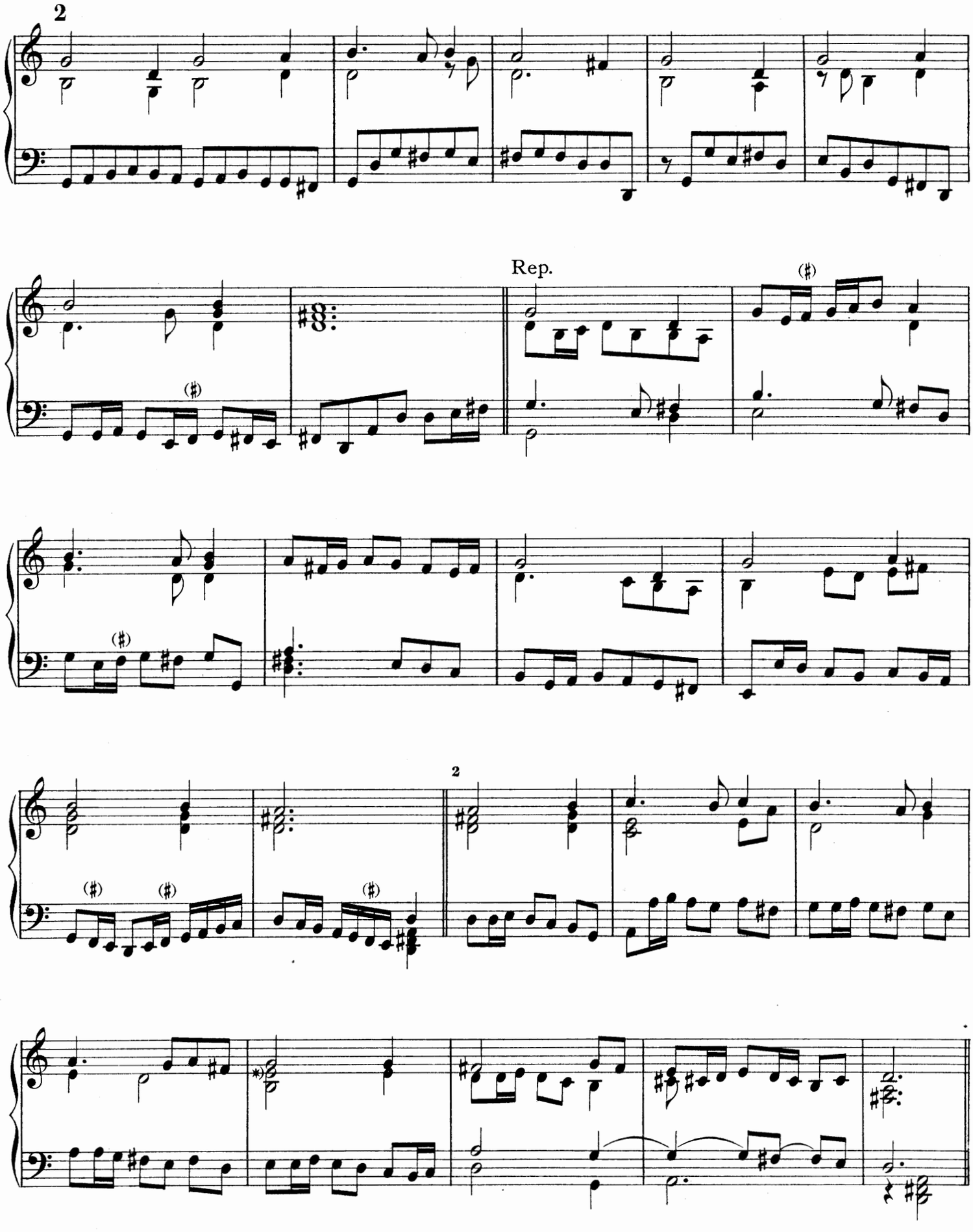
[CCXCVII.]
Hanskin.

RICHARD FARNABY.



*) C in the M. S.
C in der Handschrift.

**) F sharp appears as the bass of this chord, by anticipation.
In der Handschrift erscheint hier im Bass der anticipirte Ton Fis.



*) D in the M. S.
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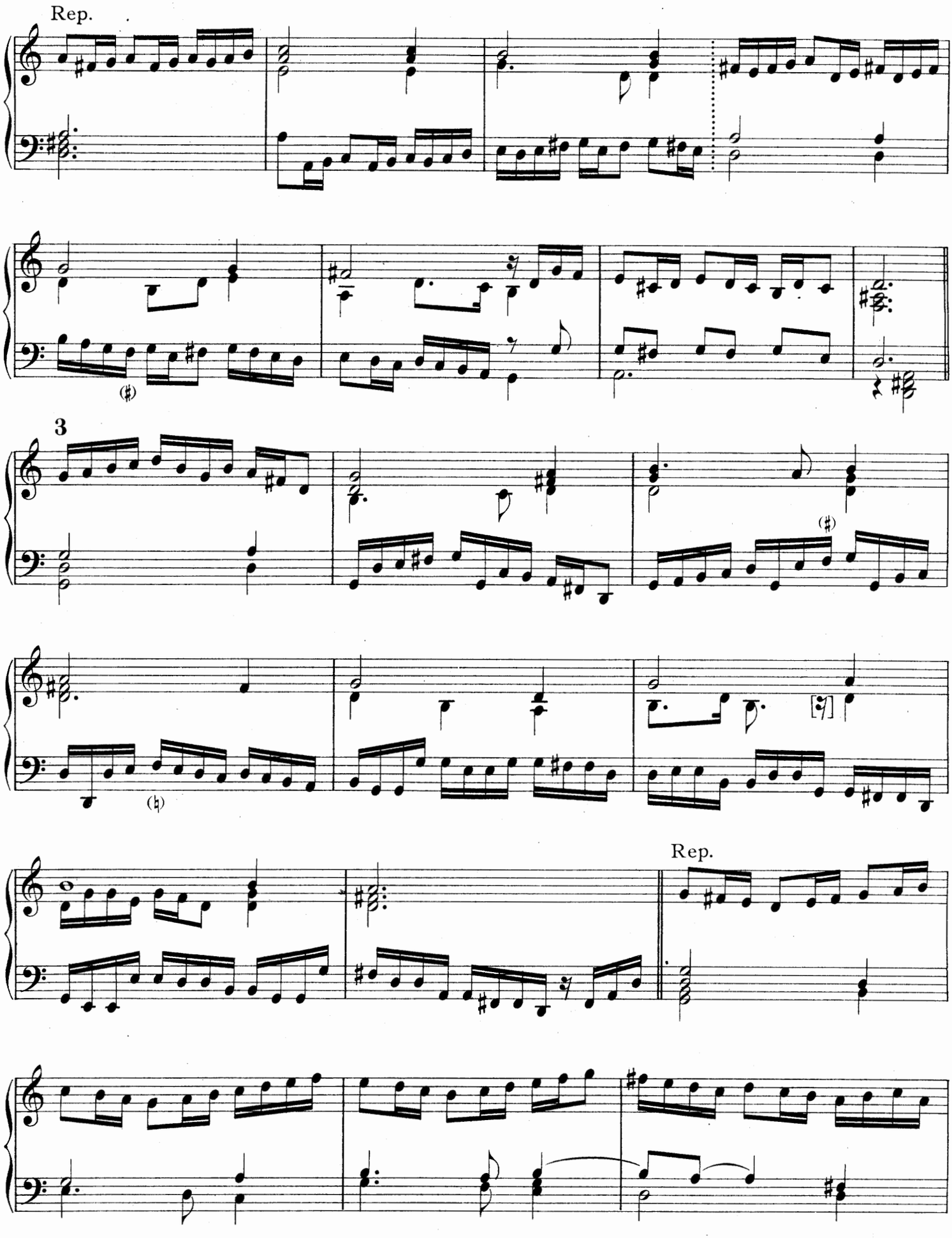
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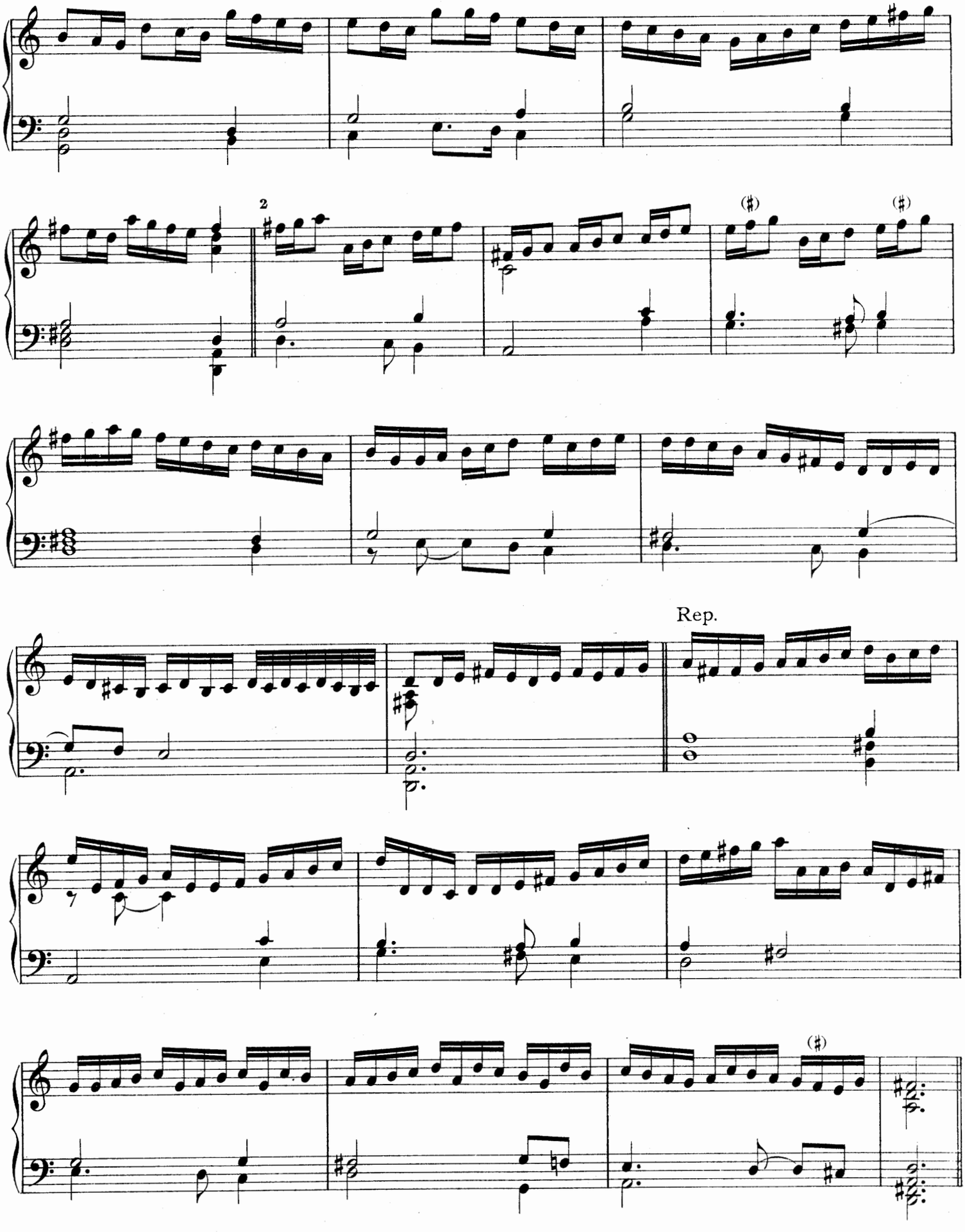
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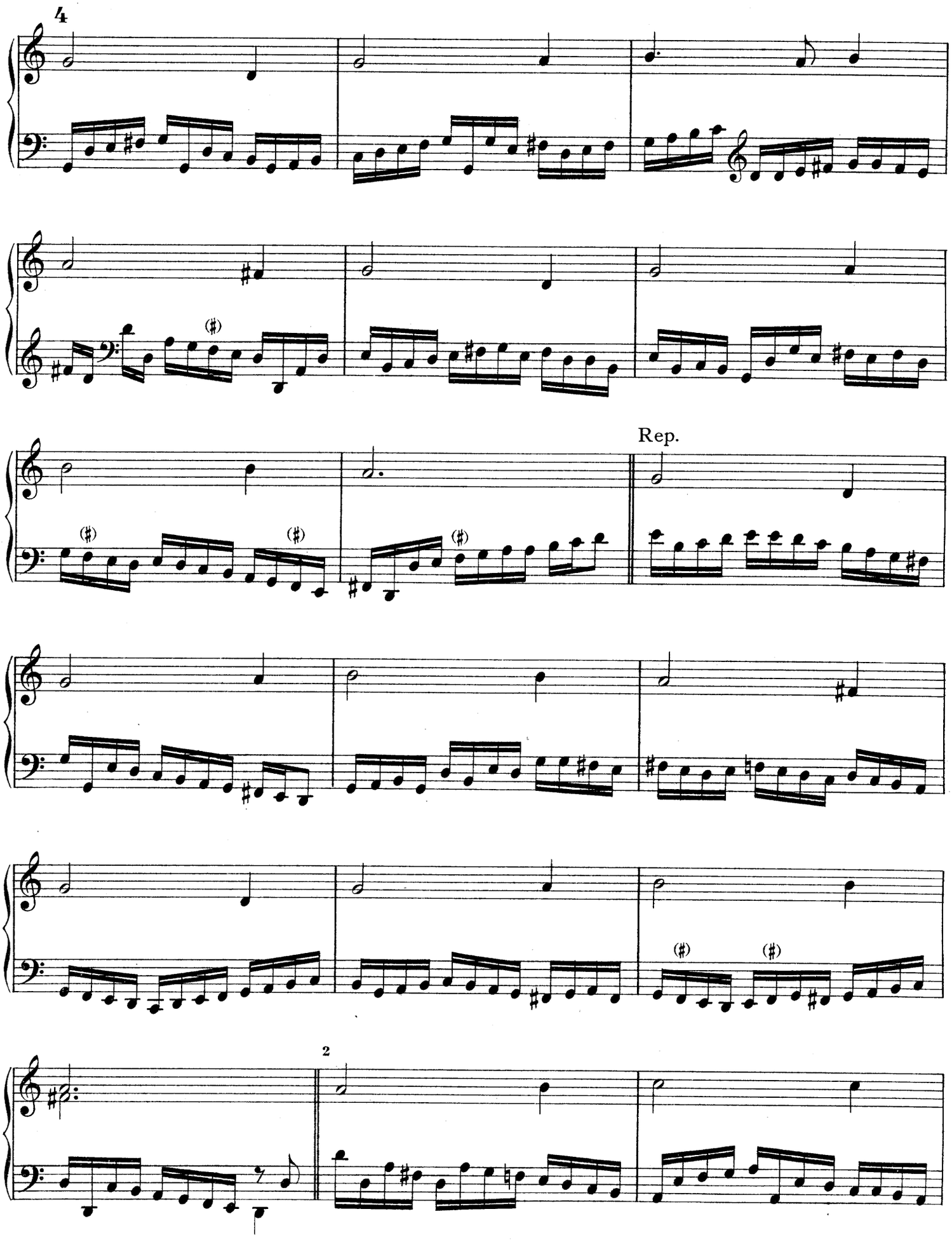
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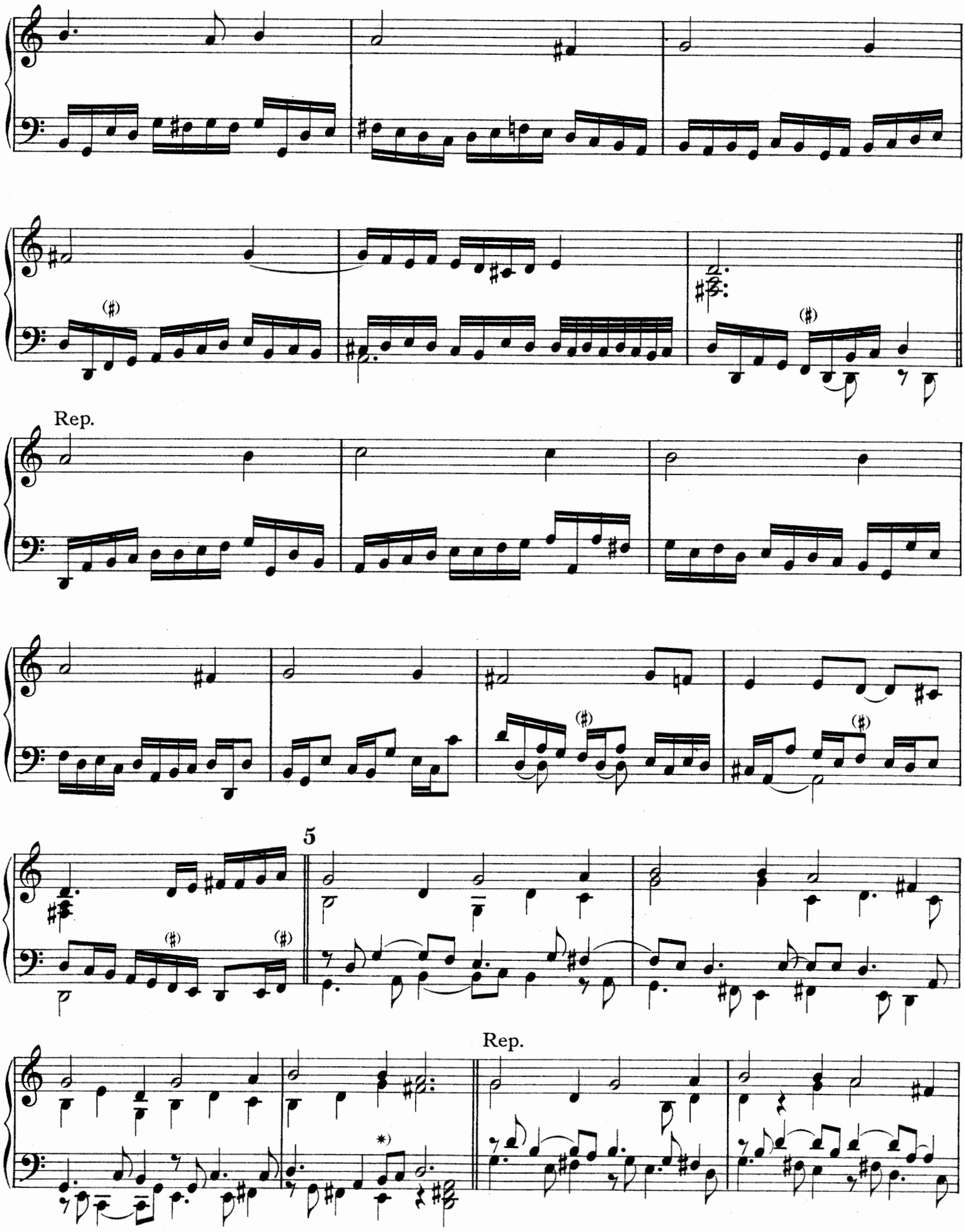
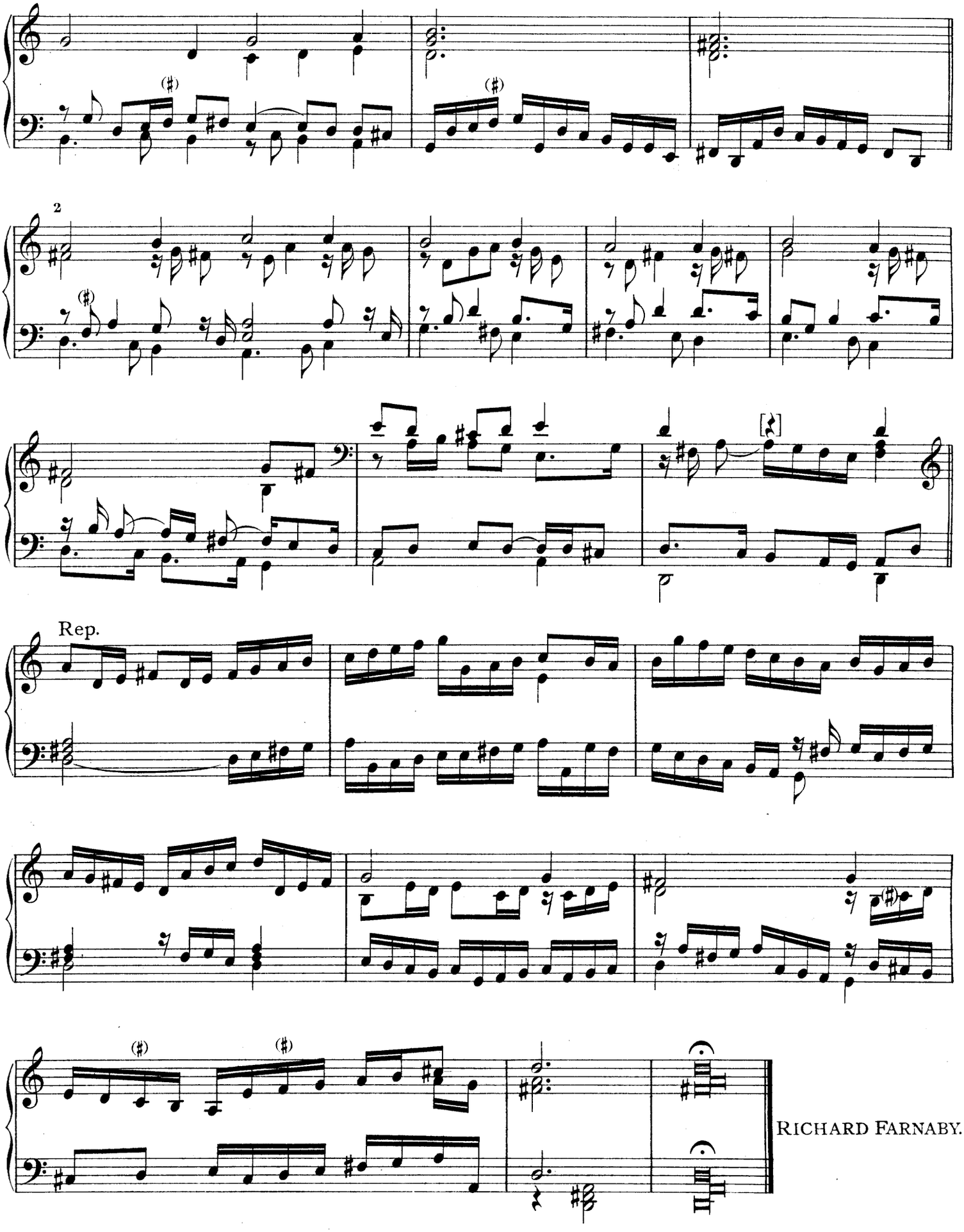


*) Semiquavers in the M.S.
Sechzehntel in der Handschrift.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