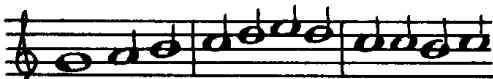

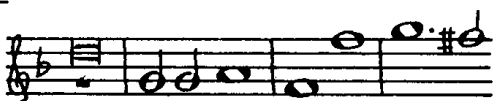


WILLIAM DAMAN (c.1540-1591) <i>Fantasies a3 and a6.</i>		XX KON FANT 1648	GB- Lbl Add MS	och MSS	US- NYp MS	GB- Lbl	Publications	
		no.	f.	no.	no., p.		no.	no.
<i>Ut re my fa sol la a3 Mr. Daman</i> E25 		7	31	Baldwin	Tregian score	'Beati Omnes'		1
		parts	Paston, lute accomp ^t	159		f. 40		MB 45 191
				parts	46, 259	Top two parts only	H1	67
<i>Fantasy a6 VdGS No. 1</i> E86 								
<i>Guillelmo Daman di sei Soprani VdGS No. 2</i> E87 								

DANO

cf. Bergasel Published: Denmark B



US-NYp MS Drexel 4302 (Tregian score) f. 314'

JOHN DANIELL

(1564-1626)

RT 60



Preludium for bass viol (RC1)

GB-07 MS Mus Sch. C.71, p. 119.

DANIEL-1

RICHARD DEERING

(c. 1580-1630)

The main references to the life and work of Dering or Deering can be found in Platt's introduction to DEERING P1 and in GROVE. Despite careful research, not all of Deering's movements here and on the Continent have been satisfactorily accounted for. The discovery that what purported to be his six-part fantasy (Meyer No. 2) proved to be the Advent motet *Gaudete Omnes* by Hieronymus Praetorius was mentioned in the Society's Bulletin No. 28 (1968); thus, when GROVE (p. 671 of the 5th Edition) was found to be saying:

It would seem ... that the musical Dr Richard Dering of Hamburg mentioned in a letter by Huygens may not have been related to the composer, despite his similar name

...

our interest was greatly aroused, as Praetorius was a Hamburg organist for much of Deering's lifetime, and there may be more in the Hamburg connection than meets the eye.

One five-part fantasy, No. 5, stands out from the others; it is for two basses and is found only in GB-Lbl Add MSS 39550-4, checked only from Harman. Comparison of Tregian's and Le Strange's lists is interesting; did Sir Nicholas correctly attribute this fantasy to Deering, or does it belong to some other acknowledged two-bass composer such as Coperario or Lupo ?

The five-part dances have been numbered so as to keep reasonably close to the sequence in GB-Lcm MS 1145, almaines being paired with their appropriate pavans. Reference to the Mico index will show how it was decided to distribute the pavans in GB-Ckc MSS Rowe 114-7 between Deering and Mico.

The anonymous six-part pieces have been indexed with a cautious attribution to Deering; if the eye be allowed to glance up to the five-part incipits, this possibility may seem not too far-fetched.

Although a flyleaf in GB-Lcm MS 2039 bears the inscription 'Mr Deering's 2 & 3 parts', the reference is to some vocal works later in the MS. The anonymous pieces at the beginning are pavans and galliards in 4 or 5 parts, with at least a bass part missing. No. 5 is the familiar chromatic pavan of Toinkins (No. 6); there is no evidence to connect any of the others with Deering.

It was the tabular layout of the five-part fantasies which quickly brought to the compiler's eye the probable identity, later confirmed beyond doubt, of the Rowe and Clark partbooks: see the first two columns on page 3.

Vol 95
(Meyer) Fantasies a 5
No.

DEERING - 3

DERING, Richard

The City Cries



Published MB 22,
No. 69

(at bar 13)



What do ye lack do ye buy Sir,

Sources: GB-Lbl, Add. MSS 29372-7, f.84'
GB-Och, Mus. 56-60, p.52
GB-Ob, Tenbury MSS 1162-7, No. 57

The Country Cries



Published MB 22,
No. 70

(at bar 5)



God give you good mor-row, Sir Rees

Sources: GB-Ckc, MS 321, p.57
GB-Lbl, Add. MSS 17792-6, f.107'
GB-Lbl, Add. MSS 29372-7, f.37'
GB-Lbl, Add. MSS 29427, f.41'
GB-Lbl, Add. MSS 18936-9, f.67'
GB-Lcm, MS 684, f.93'
GB-Lcm, MS 2049, f.4
GB-Ob, Tenbury MSS 1162-7, No. 56
US-NYp, Drexel MSS 4180-5, f.106'

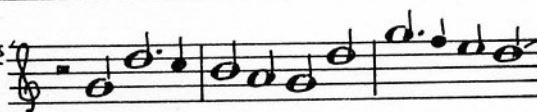
DETHICK

composer?
dedicatee?

Pavan a5 (C, A, B only).

Mr Dethicks

Pavan



GB-Lb2

Add MSS 30826-8

No. 24

CANADA NO 24

Willem

DEUTEKOM

Airs for solo lyra viol

D-Kl MSS

4° MUS 108

Vols:

F-Pc
MS

GB-
Ob
MS
Mus
Sch

F.578

Vdqs
No.

defhf:

2

3

4

5

Res IIII

f.

f.

no.f.

no.f.

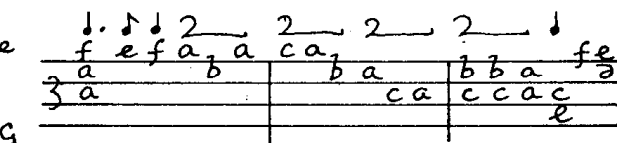
f.

no.f.

f.

Gige

1



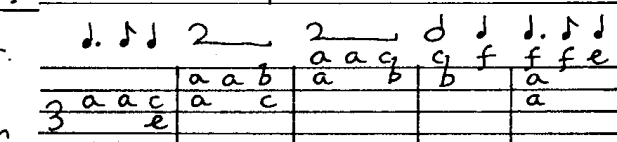
solo

companion
Bc

43

Sar.

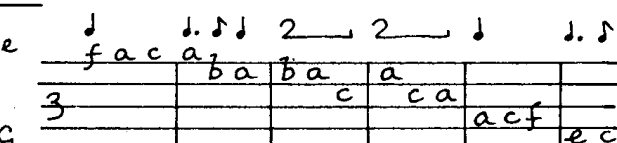
2



43'

Gige

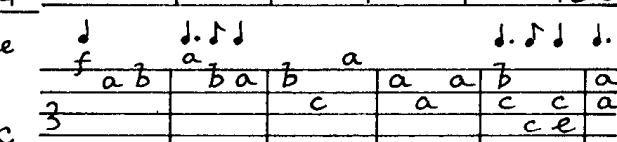
3



44

Gige

4

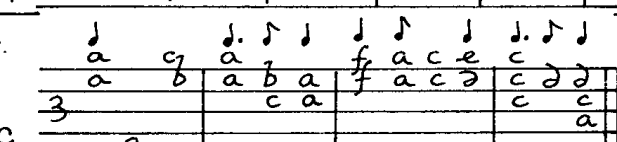


45

Ap

Sar.

5



91,
54'
:1
A

-

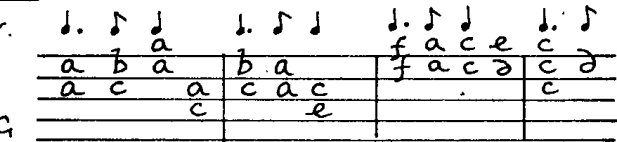
45'
:1
Ap

20,
19
A

23'
A

Gav.

6

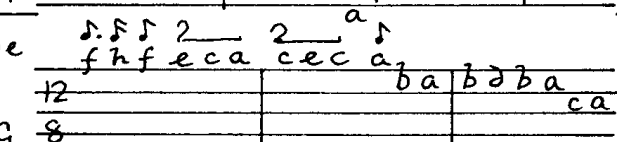


45'

:2

Gigue

7

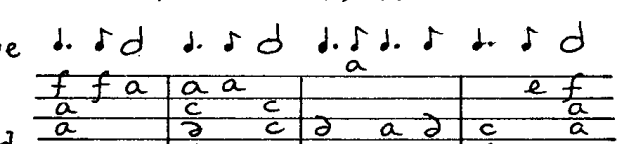


46

feðfh (and ffeff):

Gigue

11



36'

feðfh

52,
29'
ffeff

56,
31'
feðfh

52,
20':2
Bc

56,
21':2
Bc

* ffeff version gives:

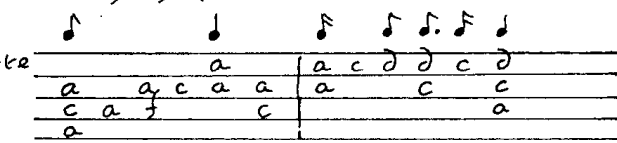


[?]*

defhf (cont+)

Gavotte

8

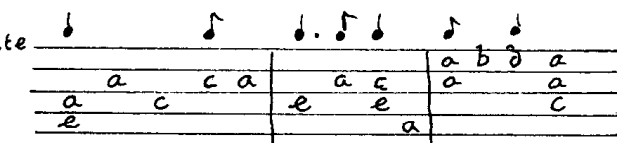


42':1
ex
Anon
7111

W.dutekom

Gavotte

9



42':2
Ap
ex
Anon
7112

DEUTEKOM - 1

DOWGLAS

5 minums and a crochit

DOWGLAS-1

JOHN DOWLAND

(1563—1626)

The fine collection of *Lachrimae* pavans and other dances, of 1604, makes up the major part of Dowland's consort music; to this, several other airs have been added.

Dowland has formed the life's work of Diana Poulton, and his career and music have been extensively recorded by her in DOWLAND P. For many years we have played 'Lachrimae' from Warlock's edition of 1926; more recently, we have had Edwards's facsimile edition of 1974. Further information on Dowland sources was given by Ward in DOWLAND W.

The compiler was much exercised as to the presentation of concordances, in view of the multitudinous sources of versions for solo lute, voice or voices, and plain or mixed consort. In the case of Holborne, all sources known to the Society were given; were the same policy applied to Dowland, the scope of the Index would be substantially overreached. 'Lachrimae Antiquae', for example, would need about sixty entries, including arrangements, and the mere existence of a two-part version of Piper's Pavan would admit about twenty extra concordances.

After a trial tabulation of all sources, the decision was made to record only the principal consort sources and publications, and to give, in the first few columns, a key to the full source-information in DOWLAND P. The columns headed 'DOWLAND P' refer to the separate numbers, given therein, to versions for consort, versions for solo lute, and songs in the First Book of 1597 *et seq* (I), the Second Book of 1600 (II). 'A Pilgrim's Solace' of 1612 (PS) and 'A Musically Banquet' of 1610 (AMB).

Authorities appear to be agreed that all the versions for consort, other than those in the 'Lachrimae' collection, of the pieces listed are in arrangements which cannot be attributed to Dowland.

The five-part setting of 'Lachrimae Antiquae' in GB-Lbl Add MSS 17786-91 is apparently related to the keyboard version in FWVB 121 where it is followed, as in Add 17786-91, by 'James Harding's Galliard'.

The compiler is indebted to Tim Crawford for the observation that the part given on f.86 of Lbl Add MS 33933 (one of Thomas Wode's part books) 'is in the soprano clef and is called "Contra of Lachrimae or Flow My Tears". It is practically identical with the lute part in the Cambridge Consort Books i.e. that in Cu MS Dd 3.18 f.16', published in MORLEY 1599/1 No. 7. I suspect that 'Contra' means something more like *Contrapartie* which the French used somewhat later for a second lute part added to a solo to make a duet, but at the same pitch so that the parts cross'.

Details of GB-Lbl Add MS 10444 will be found in LE STRANGE W2.

JOHN DOWLAND - Consort Works.

Lachrimae:

1. - Antiquae
(old)



3. - Gementes
(sighing)



5. - Coactae
(enforced)



7. - Verae
(true)



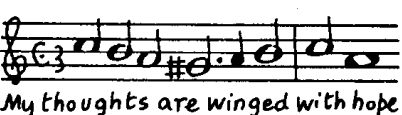
9. Sir Henry
Umpton's
Funerall



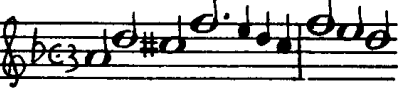
11. The King
of Denmark's
Galiard.



13. Sir John
Souch, his
Galiard



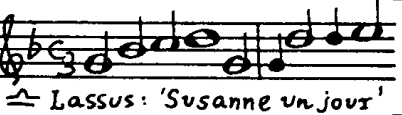
15. M. Giles
Hobbes
Galiard



17. M. Thomas
Collier, his
Galiard, with
2 Trebles.



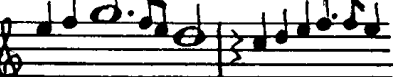
19. M. Buxton's
Galiard



21. M. George
Whitehead,
his Almand.



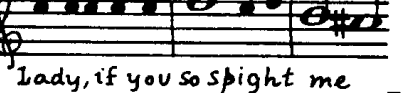
Pavan
in C'



Alman



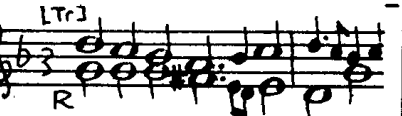
Aria



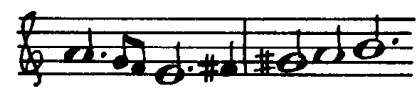
Piper's
Pavan



Katherine
Darcyes
Galliard



2. - Antiquae
Novae
(new old)



4. - Tristes
(sad)



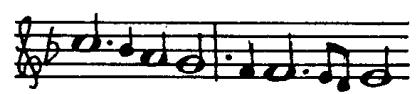
6. - Amantis
(lover's)



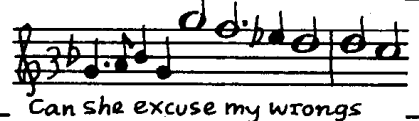
8. Semper
Dowland
Semper
Dolens.



10. M. [Sir] John
Langton's
Pavan



12. The Earle
of Essex
Galiard



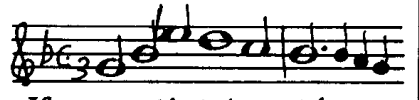
14. M. Henry
Noel his
Galiard



16. M. Nicholas
Gryffith his
Galiard



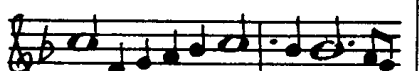
18. Captaine
Digorie Piper
his Galiard



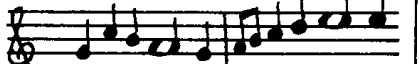
20. Mistresse
Nichols
Almand.



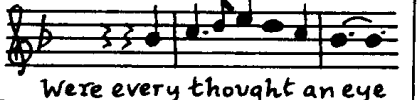
Pavan
in F



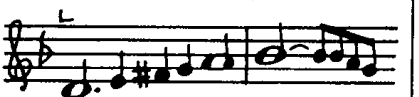
Volta



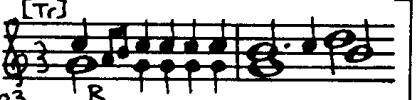
[Coranto]



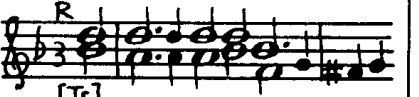
Dowlands adew
for Master
Oliver Cromwell





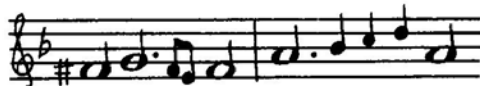


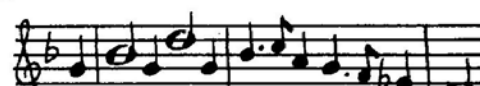

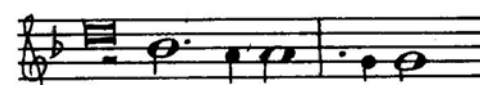
Round
battell
galliarde



Dowlands
first
Galliarde



JOHN DOWLAND Consort Works	DOWLAND P - Indexes			DOWLAND 1604	MORLEY 1599	HAUSSMANN 1603	FILLSACK 1607	SIMPSON T 1610	SIMPSON T 1621	Cambridge consort books	GB- Fe MS La III 483	LbL Add MSS				D			Publications				
	Consorts	Lute solos	Songs Bk.									33933	10444	17786-91	36484	4 ^o MUS 125 MS	130 a-b USC MS	IRL - D.C. MS D. 1. 21/1	DOWLAND 1604/1	do, 1604/2	Heinrichs- hofens	MB 9	
Lachrimae:	no.	no.	no.	no.	no.	no.	no.	no.	no.		P	f.	no.	no.	f.	no.	no.	P/2	no.	P.	P.	no.	
1. Antiq. E 470	1	15	II, 2	1	7 A						202	86		30 25	22	42 A	84 A	42/ 4A	1	2			
2. Antiq. Nov.	2			2				3											2	4			
3. Gement.	3			3															3	6			
4. Trist	4			4	Consort of six					mixed consort, incomplete			bass contra Wode part books						4	8			
5. Coact.	5			5		5 parts	5 parts	5 parts	4 parts			2 parts, Tr, B		5 parts						5	10		
6. Amant.	6			6																6	12		
7. Verae	7			7																7	14		
8. Semper Dowland	8	9		8															8	16			
9. Umpton	9			9															9	19			
10. Langton	10	14		10				21											10	22			
11. K. of Denmark	11	40		11		① Mr Mildmay's or: The Battell Galliard													11	24			
12. Essex	12	42	I, 5	12	6 A												10 A		12	25			
13. Souch	13	26	I, 3	13															13	26			
14. Noel	14	34	PS, 5	14		② 'Mignarde'													14	27			
15. Hobie	15	29		15															15	29			
16. Gryffith	16			16															16	30			
17. Collier	17			17															17	32			
18. Piper's Gall.	18	19	I, 4	18	5 A										22'		36/ 34A		18	33			
19. Bucton	19	38		19		18													19	34			
20. Nichols	20	52		20		71		8					26						20	35			
21. Whitehead	21			21															21	36			
Pavan F	22							11															
Pavan C	23							5														104	
Volta	23							39													12		
Alman													16										
[Coranto]			PS, 6					10															
Aria			AMB, 9					19															
Adew E 707		13	II, -					5															
Pipers Pavan		8			4	also HAGIUS 1617					f.	f.	f.		22'	49 A							
Battell E 803		39									5	5'	36'										
Darcy E 804		41									5'	6	20										
1st Gall E. 874		22									5	5	34'										

Other arrangements for consort of works by JOHN DOWLAND		Numbers			MORLEY 1599	Cambridge Consort books QB-Cu MSS				Lbl Add MSS			D Usch MS	IRL -etc MS	Publications								
		Edwards	DOWLAND P Index No.			no.	f.	f.	f.	f.	f.	no.			f.	no.	P. no.	no.	no.	no.			
			Lute Solo	Song																	15118	17786-91	37402-6
Fortune my foe to the consort		740	62				5 A	5 A	21' A								25						
Fortune		739						2 A															
My Lady Leightons Pavan		744	75						26' A														
The Lady Laitons Almane			48									60 A											
The Frogg Galliard (also listed under Morley)		818	23	I, 6	10							98 A			10								
Tarleton's Jigge		897			consort of six	53 A	5 A	5 A	17 A	B Tr.							23						
My Lady Riches Galliard			43			Lute	bass	Recorder	cittern	30' A	a5	a5		37, 35 A									
CONSORT SONG: Sorrow, stay © arr. Wigthorpe				II, 3							15 a5 ©	58'				65							

Dowland, John



LAuc, C6968M4 and GB-Ckc, 921 [a3]

from lute solo (3 sources, see DOWLAND P)

Three parts (altus, tenor, quintus) of 'Lachrimae Antiquae' (VdGS No. 1) appear in a MS addition to PL-Kj, Mus. ant. pract. H 540 at f. 1-1v (see JAGIELLONSKA C)

DRESE, ADAM (c.1620-1701)

Violin, viola da gamba, bc

Sonata



D-W, Cod. Guelf. 34.7. Aug 2^o,
no. 47, p. 72

2 vln, viola da gamba, bc

Sonata



D-W, Cod. Guelf. 34.7. Aug 2^o,
no. 55, p. 91

2 cornettini, 2 cornett, 2 trombone *or* 2 pochetti, 2 vln, 2 vla da gamba, bc

Sonata



D-W, Cod. Guelf. 34.7. Aug 2^o,
no. 102, p. 214

William DREW

(d. 1638)

Airs for solo lyra viol

Vdgs
No.

efffe:

GB-
-Ob
MS
Mus
Sch
F. 575

Cu
MS
Dep.
Hen. Dep.
77 (1)

* The six pieces, the only ones in efffe tuning in F. 575, are there headed 'Drews tuning', with the last three attributed to Drew.

However, note the other attributions.

Ob
MS
Mus
Sch
F. 575

GB-
Cu
MS
Hen.
Dep.
77 (1)

Sar 1

f. no. p.
13 47,
Ap 215
A

Alm 4

f. P
14

Cor 2

13' :1
Ap

Cor 5

14'

3

13' :2
Ap

Prel. 6

15 2
0 4
X

† = Air de cour: 'Voici tantôt la froideur bannie' by E. Moulinié: Voice & lute, in MOULINIÉ 1629, f. 42'

W[illiam] D[rew] - Airs a 3

Och
MSS
379-81
US-
NH
MS
Filmer
4

ex Anon. 9613

Airs a 3, continued.

Och
MSS
379-81
US-
NH
MS
Filmer
4

Alm 11

no. no.
41 41
⊗

[Alm] 17

no. no.
47 47

Alm 12

42 42

[Cor] 18

48 4-8

Alm 13

43 43

Sar 19

49 49

Cor 14

44 44

Alm 20

50 50

Alm 15

45 45

Sar 21

51 51

Alm 16

46 46

⊗ Attr. Cormacke

W[illiam] D[rew] - *Airs for Lyra Viol*
 - contd from VdGS No. 6, p. DREW-1,
 mainly from the Hengrave Hall MS.

efffe or effff

GB-Cu
 MS
 Hen.
 Dep.
 77(1)
 No. 1
 F

[Alm]
 27 Bb

43,
 211:1

[Alm]
 28 Bb

44
 211
 :2

[
 29
 +trppla
 Bb

45
 214
 :1

Cor.
 30 Bb

48
 215
 :2

[
 31 Bb

49
 216

[Alm]
 32 F

31
 218
 :1

Cor.
 33 F

32
 218
 :2

Airs in efffe/f & feded tunings

D
 -Kl
 MS
 4^o MUS
 108 vol 7

GB-Cu
 MS
 Hen. Dep.
 (1)

efffe/f:-

[Alm]
 34 F

f.
 no.
 p

[33],
 219

[Cor]
 35 F

34,
 220
 :1

[
 36 f

35,
 220
 :2

feded:-
 [Cor.]
 41 g

10
 A

6,
 166

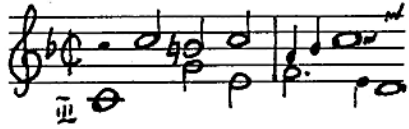

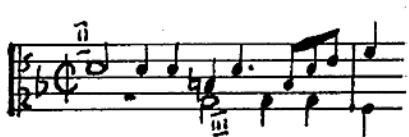
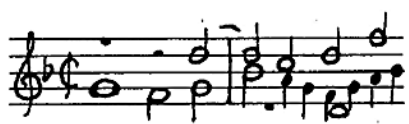

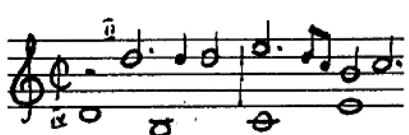

[Cor.]
 42 g

6
 A

7,
 168

*les
 Doubles*
 (42) g

6'
 A

LEONORA DÚARTE		Och 429	all publ. CORDA MUSIC
		no.	
In five parts			
Sinfonia 1 decimi toni		1	
Sinfonia 2 duodessimi toni		2	
Sinfonia 3 primi toni		3	
Sinfonia 4 secunda parte		4	
Sinfonia 5 secundi toni		5	
Sinfonia 6 Octavi toni		6	= Frescobaldi, 'Ricercar settimo', from 'Ricercari, et Canzoni Francesi ...', 1615, with added part II.
Sinfonia 7 terti toni		7	
August 2004			DUARTE-1

DUBUISSON				* Numbers under 'Kl MS' are number in source (common to Vols 3 and 4); folio in Vol. 3 (solo); and, for the first 2 items, folio in Vol 4 (Bc).			
or 'D.B.'							
Four suites for solo bass viol.							
US- Wc MS				US- Wc MS			
D- Kl MS				D- Kl MS			
M2.1/ Book T2 17C				M2.1/ Book T2 17C			
4 ^o Mus 108 Vols 3, 4				4 ^o Mus 108 Vol. 3			
CRACOW BV				CRACOW BV			
VdGS No.				VdGS No.			
f.				f.			
*				*			
f.				f.			
SUITE I				SUITE III			
Prel.				Prel.			
1				11			
d				a			
2r				12v			
ffeff				ffeff			
4				22			
✱							
2'				117,			
4'				67.			
				D.B.			
Cour.				Cour.			
3				13			
d				a			
3'				32,			
20				5'			
7':2							
D.B.							
Sar.				Sar.			
4				14			
d				a			
4'				33			
20'				6			
8:1							
D.B.							
Gigue				Gigue			
5				15			
d				a			
5'				16v			
6'							
SUITE II				SUITE IV			
Prel.				Prel.			
6				16			
D				A			
6'				17v			
7'				18r			
33'				29			
Cour.				Cour.			
8				18			
D				A			
8'				34			
Also in ex. Anon No. 8573							
Sar.				Sar.			
9				19			
D				A			
9'				35			
Also in ex. Anon No. 6139							
Gigue				Gigue			
10				20			
D				A			
10'				21			
REFERENCE : DUBUISSON K, C2				PUBLICATIONS :			
✱ Concords only in Bar 1.				a. Nos. 1- 20 by Dovehouse Ed., from US - Wc			
✱ MS dated 1 September 1666.				b. CRACOW BV 1			
May 2011				DUBUISSON-1			

DUBUISSON - continued			US- Wc MS	D- Kl MS	QB- DRc MS	Nos. 35-39 may be duets with only one part surviving; if so, the nature of the other part - equal, or Bc - remains to be decided. Fingering is reproduced in some of these incipits, purely for interest.			F- Pc MS	D- Kl MS	
Airs for 1 [2?] viols			M 2.1/ Book T2 17c	4° MUS 108 Vols 3 & 4	A. 27	CRACOW BV 1				Re's IIII MS 4° MUS 108/2	CRACOW BV
Attribution of Nos. 32-36 tentative Tuning: ffeff											
Vag's No.			f. * P f			No.			no. f. no. f. f.		
Prel.			see * over- leaf			14'			Alle.		
21			22			30			[200]		
d			Falle's score			g			184		
Prel.			24'			Cour.			[201]		
22			A			31			185'		
d						g			Ap		
Bourr.			34,			Cour.			[202]		
23			ffe			32			187'		
D						d			Ap		
[Air]			21:2			Gigue			[203]		
24			-			33			188		
D						d			Ap		
Gav.			37			Aria			[204]		
25			22'			34			188'		
D			9:1			C			Ap		
SUITTE			130			Aria, Coquille			[205]		
Alle.			ffe			35			47, 74'		
26						D			189'		
e									Ap		
Cour.			130			Ballet			[206]		
27			:2			36			190'		
e						D			Ap		
Sar.			131			Prel.			[207]		
28			:1			37			193'		
e						A					
Gigue			131			Alle.			[210]		
29			:2			38			194'		
e						g			25'		
						Cour.			[211]		
						39			195'		
						g			26		
						Sar.			[212]		
						40			196'		
						g			ffe		

DUBUISSON

Airs for solo bass viol
- continued

CRACOW BV

CRACOW BV

Vdqs
No.

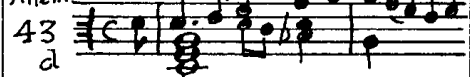
Ballet + var.



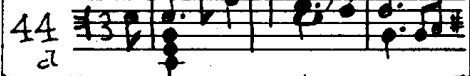
Prel.



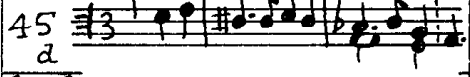
Alle.



Cour.



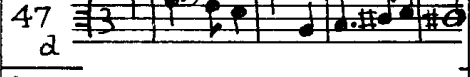
Sar.



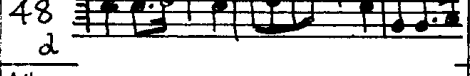
Sar. Grave



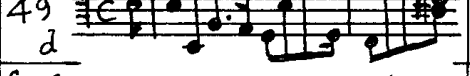
Gigue + v.



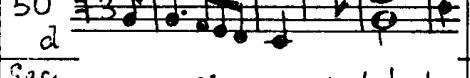
Prel.



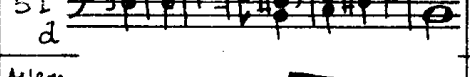
Alle.



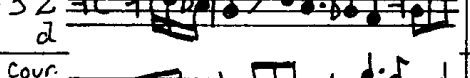
Cour.



Sar.



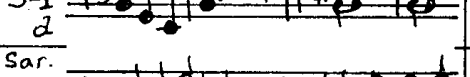
Alle.



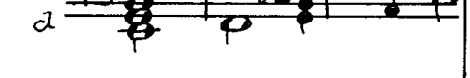
Cour.



Sar.



Sar.



f.

7

8

8'

9

9'

10

10'

11'

12'

13'

14

16

16'

17

17'

Vdqs
No.

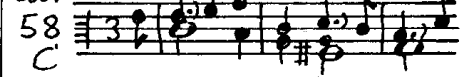
Gigue



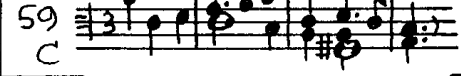
Alle.



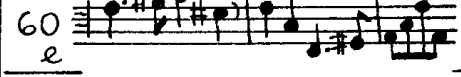
Cour.



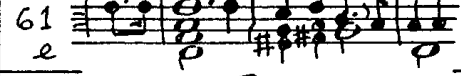
Sar.



Prel.



Alle.



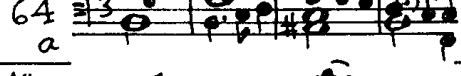
Cour.



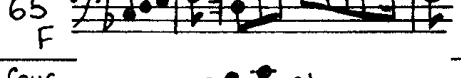
Sar.



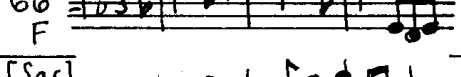
Sar.



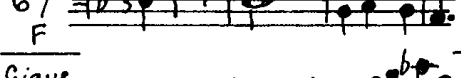
Alle.



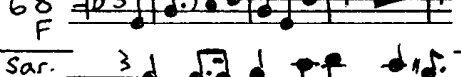
Cour.



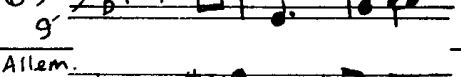
[Sar.]



Gigue



Sar.



Alle.



f.

18

18'

19

19'

20

20'

21

21'

23

23'

24

24'

25

26'

27

DUBUISSON			Airs for solo bass viol			- continued		
V&QS No.			CRACOW BV			V&QS No.		CRACOW BV.
			f.					f.
Cour 71 g		27'				⊗ Cour. 86 d		41
Cour 72 G		28				Cour. 87 d		41'
Prel. 73 A		28'				Prel. 88 d		42
Fant. 74 D		31	Also in ex. Anon. 6163, 8575			Sar. 89 d		42'
Prel. 75 D		31'				Prel. 90 D		43
Prel. 76 D		33				Allem. 91 D		43' Also in ex-Anon. 6138, 8572
Gav. 77 D		35'				Cour. 92 D		44
Gigue 78 D		36'				Cour.+var. 93 D		44'
Gigue +Var. 79 G		37				Cour. 94 D		45'
Ballet 80 G		38				Prel. 95 G		46
Prel. 81 d		38'				Allem. 96 G		46'
[Prel. ¹] 82 d		39				Cour. 97 G		47
Prel. 83 d		39'				Cour. 98 G		47'
Allem. 84 d		40				Cour.+var. 99 G		48 =HOTMAN 4
Cour 85 a		40'				Sar. 100 G		49

⊗ Courante is a setting, among many, of a 'Courante de la Reine'.

DUBUISSON		CRACOW BV				CRACOW BV			
Airs for solo bass viol									
- concluded									
VdQS No.		f.				VdQS No.	f.		
Prel. 101 g'		50				Allem. 109 d	56'		
Prel. 102 g'		50'				⊗ 110 d	57		
Prel. 103 g'		51				Ballet 111 c'	57'		
Allem. 104 g'		51'				[Prel.] 112 c'	58		
Fant. 105 d		53'				Fant. 113 G	58'		
Prel. 106 d		54'				Prel. 114 G	60		
Allem. 107 d		55'				Prel. 115 G	60'		
Allem. 108 d		56				Cour. 116 ‡ d	61'		

⊗ 'Courante' [Allemande] No. 110.
‡: Courante No. 116 also in Hotman.
Gigue No. 12.

DUBUT

Courant for Solo viol
feðfh:

ba	a ba	a a	f a ca
a	c ac	e	c
a	a	c	c
f	b		

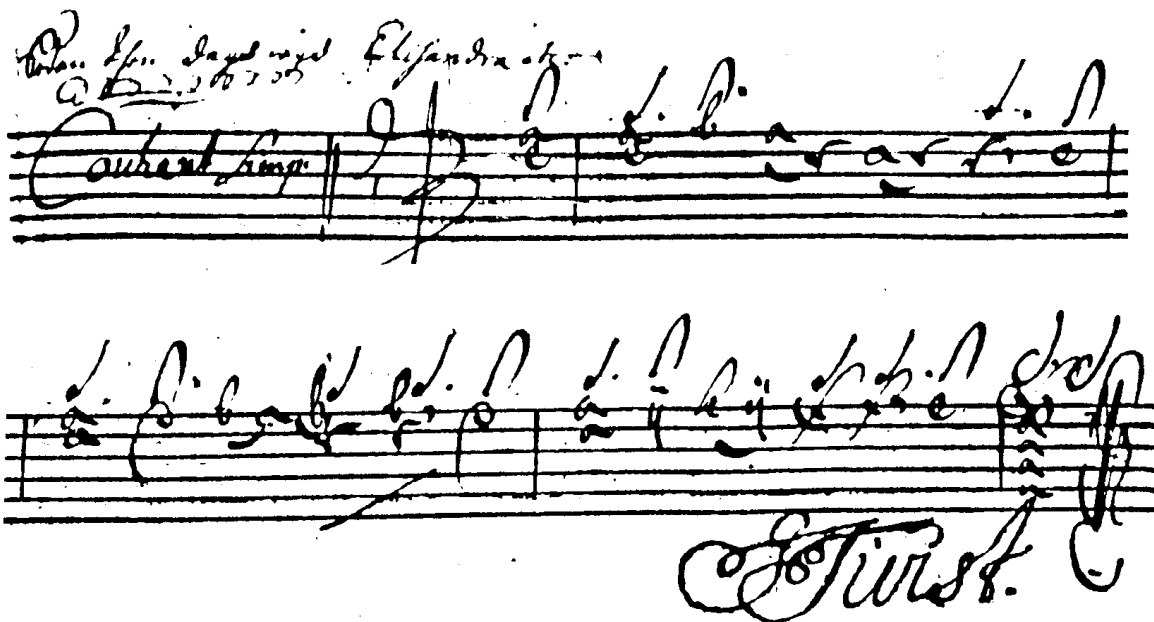
VdGS No. 1: CLF No. 38

selected Sources (1) S-L MS Wenster Q.28 no. 88, p. 104
feðfh. 'Courant de Buth'

For Pierre Dubut, père et fils, see
THE LUTE, Vol XXIII, 1983, Part 1
p.29

(2) do. p.39, eðfhf, 'Courant Simpel'
(3) S-Skma MS Tabulatur 3, f. 81 inv.,
ðefðe, attrib.

The following cuttings are from the beginning and
end of S-L Ms Q.28, p. 39:



DUBUT SUMMARY

VdGS No.	Item	CLF No.	Incipit at ex Anon Nos.
1	Courant simpel	38	6272, 6376 and see above.
2	Saraband	79	6134, 8916

François **DUFAUT** (<1604-c.1670)

composer for the lute; some pieces arr. for lyra viol

I. PIECES FOR VIOL WITH OTHER SETTINGS

VdGS No.	Title	CLF No [DUFAUT SR]	Incipit at ex Anon. no.
1		158	6016
2		77	6027
3		66	6162
4		123	6202
5		65	6205
6	L'Angélique	63	6207
7		115	8038
8		55	6010
9		67	6018

II: PIECES FOR VIOL IN GB-DRc, MS A27

VdGS

No. Title

10 Allemande



11 Courante (also attrib.
to Dubuisson,
VdGS No. 31



12. Sarabande
[GD missed this in
error]













13 Gigue



9

Nos. 10-13 published in Güntersberg G367

Henri DU MONT (1610-1684)			DUMONT 1652	DUMONT 1657	DUMONT 1668	
VdGS No.	(All published: Dovehouse, no. 39)					
1.	Pavane tr t b		no. 23	no.	no	
2.	Symphonia tr tr b		24			
3.	Allemanda tr tr b		25			
4.	Symphonia tr tr t b		37			
5.	Allemanda gravis tr t t/b b		40			
6.	Pavane tr tr b			19		
7.	Allemanda tr t b			no num- ber		
8.	Allemanda gravis tr t b			no num- ber		
9.	Symphonia tr tr b				no num ber	
10.	Allemanda tr tr b				no num ber.	
April 2008						