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The Irish Harp in Art Music c.1550 - c.1650

Two Volumes

Volume II

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Ph.D.

University of Durham

Department of Music

1997

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2 1 MAY 1998

The Irish Harp in Art Music
c.1550 - c.1650

Volume II

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Editorial Method

The editorial method for the transcriptions of the 'Harpe' Consorts of William Lawes, the Anonymous Works at the back of Och Mus MS 5, and the Works Attributed to Cormack MacDermott (Appendices A, B and C) is as follows:

(a) The original staff notation is placed to the left of the opening bar of each piece and any six line staves have been reduced to five.

(b) Alto and tenor parts have been transposed to the treble or bass clef to aid comparative reading.

(c) Original key signatures have been retained.

(d) Original note values have been retained with the exception of cadential chords where breves have been replaced by two tied semibreves due to the introduction of regular bar numbers.

(e) Regular barring and bar numbers have been introduced together with first- and second-time bars where appropriate.

(f) In the case of divisions for bass viol or violin, first- and second-time opening bars are indicated thus: I and II.

(g) Editorial alterations (eg. accidentals) have been kept to a minimum and are enclosed in square brackets.

(h) In harp parts, the vertical direction of the tails of notes has been retained. They are no longer all to the right hand side of the note however, but conform to modern practice.

(i) The original titles of the pieces have been retained.

The references follow the order: source, bar number, part, number of note in the bar, error or variant. Pitch is indicated in brackets by the Helmholtz system. In the case of the Lawes' 'Harpe' Consorts parts are indicated by the abbreviations V (Violin), DV (Division Bass Viol), Th (Theorbo), HL (Harp - Lawes' autograph) and HW (Harp - in the hand of Francis Withy). Parts in the works attributed to Cormack MacDermott are

indicated by the abbreviations C (Cantus), A (Altus), T (Tenor), B (Bassus) and DV (Division Bass Viol). In the bass part (Filmer MS 4), where reference is made to the absence of an accidental against a figure, the figure number is placed in brackets thus: (f4) o

Abbreviations:

B3 = Ob MS Mus.Sch.B 3

D229 = Ob MS Mus.Sch.D 229

D239 = Ob MS Mus.Sch.D 239

D240 = Ob MS Mus.Sch.D 240

MS5 = Och Mus. MS 5

F4 = Yale Music Library, Filmer MS 4

MSS 379-81 = Christ Church Library, Oxford, Mus.MSS 379-81

D249 = Bodleian Library, Oxford, MS Mus.Sch 246

b = breve	dsq = demisemiquaver
sb. = dotted semibreve	r = rest
sb = semibreve	o = no accidental
m. = dotted minim	om = omitted
m = minim	f = figure number
c. = dotted crotchet	k-s = key signature
c = crotchet	r-s = repeat sign
q. = dotted quaver	t-s = time signature
q = quaver	US = upper stave
sq. = dotted semiquaver	LS = lower stave
sq = semiquaver	ib = ink blot

APPENDIX A

William Lawes' 'Harpe' Consorts

Appendix A
Lawes' 'Harpe' Consorts
Textual Commentary

The sources for the parts of the 'Harpe' Consorts have been discussed in Chapter 3. Those parts published by Playford in a simplified form (secondary sources) do not offer as much information as the manuscripts listed, but are also referred to in Chapter 3.

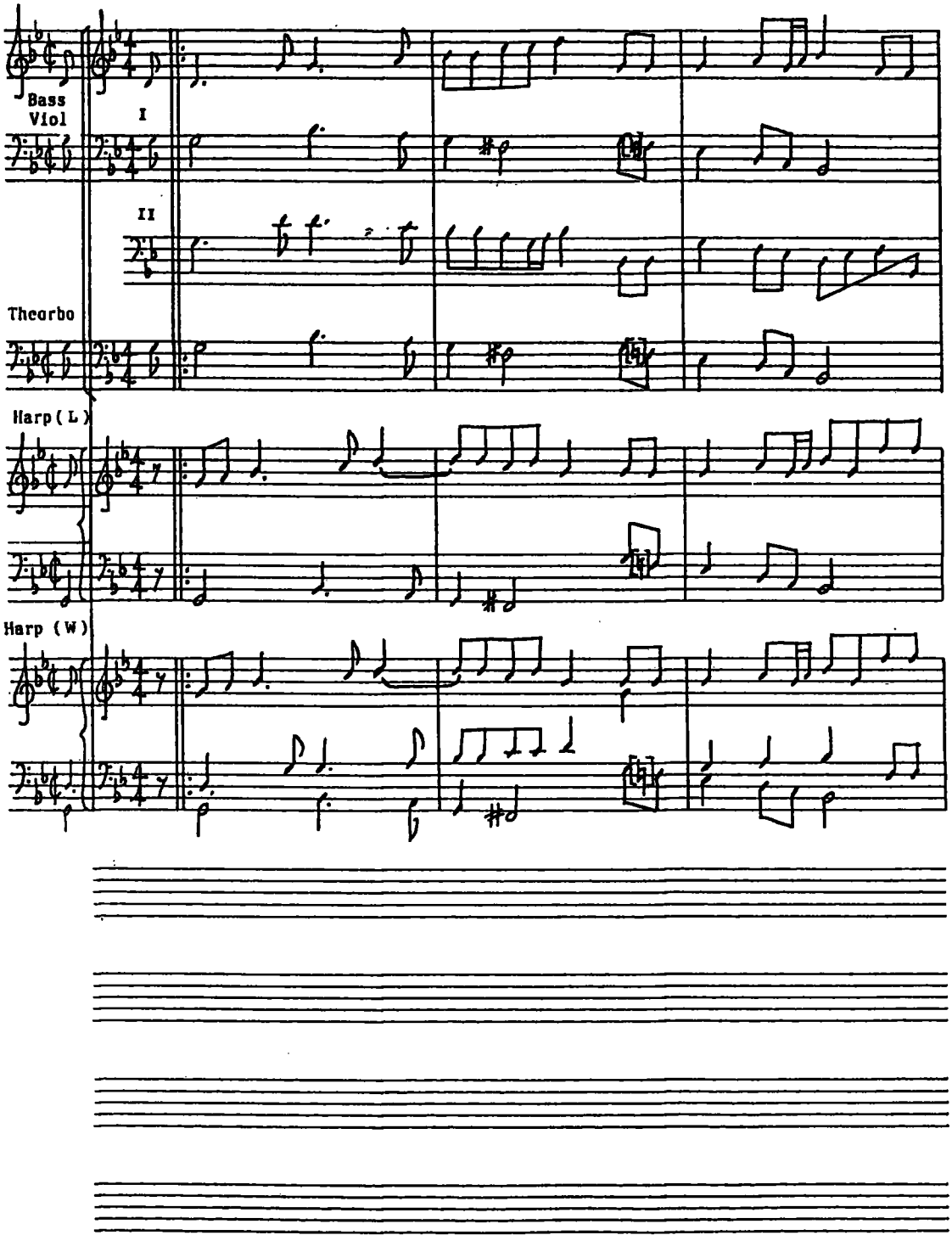
Eight of the movements of the Lawes' 'Harpe' Consorts have been published in recent times. These are as follows: nos 1-4 and 27-29, ed. Murray Lefkowitz, *William Lawes, Select Consort Music,* Musica Britannica, XXI (London, 1963), 64-89 and no 16, ed. Murray Lefkowitz, *William Lawes* (London, 1960) 287-292.

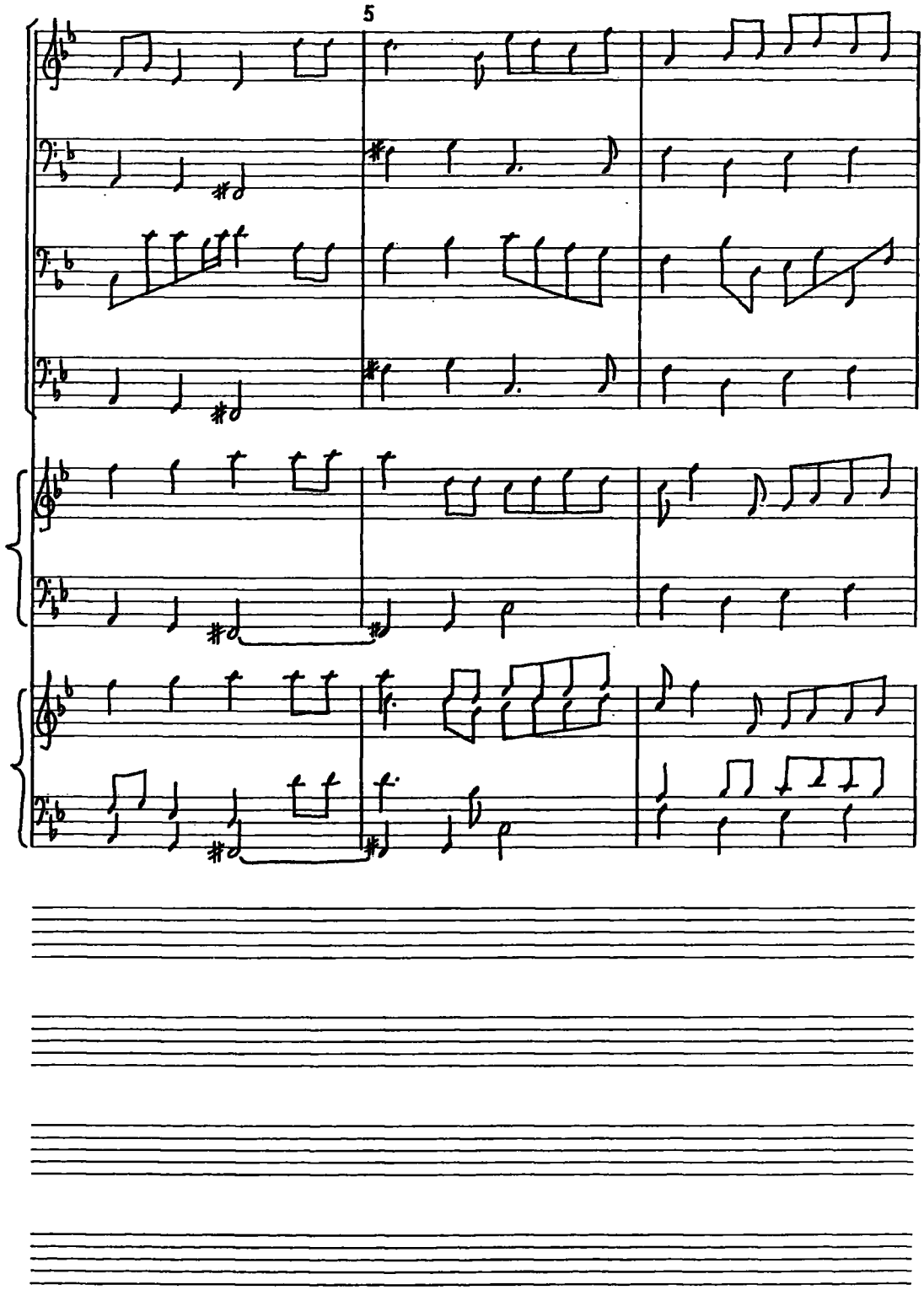
In nos 1-4, Lefkowitz has created a harp part by combining elements of Lawes from Ob MS Mus.Sch. D 229 and Withy from Och Mus. MS 5. I have presented the two parts separately for comparison in nos 1-8 and 26. All of Lawes' autograph harp parts have been designated Harp (L) while those of Francis Withy have been designated Harp (W). In the case of no 28 (Paven), Lefkowitz modernised the key signature by adding a C#. In my transcription I have retained the original key signature.

William Lawes

Harp Consort I

Consort I
Movement 1 'Almane'

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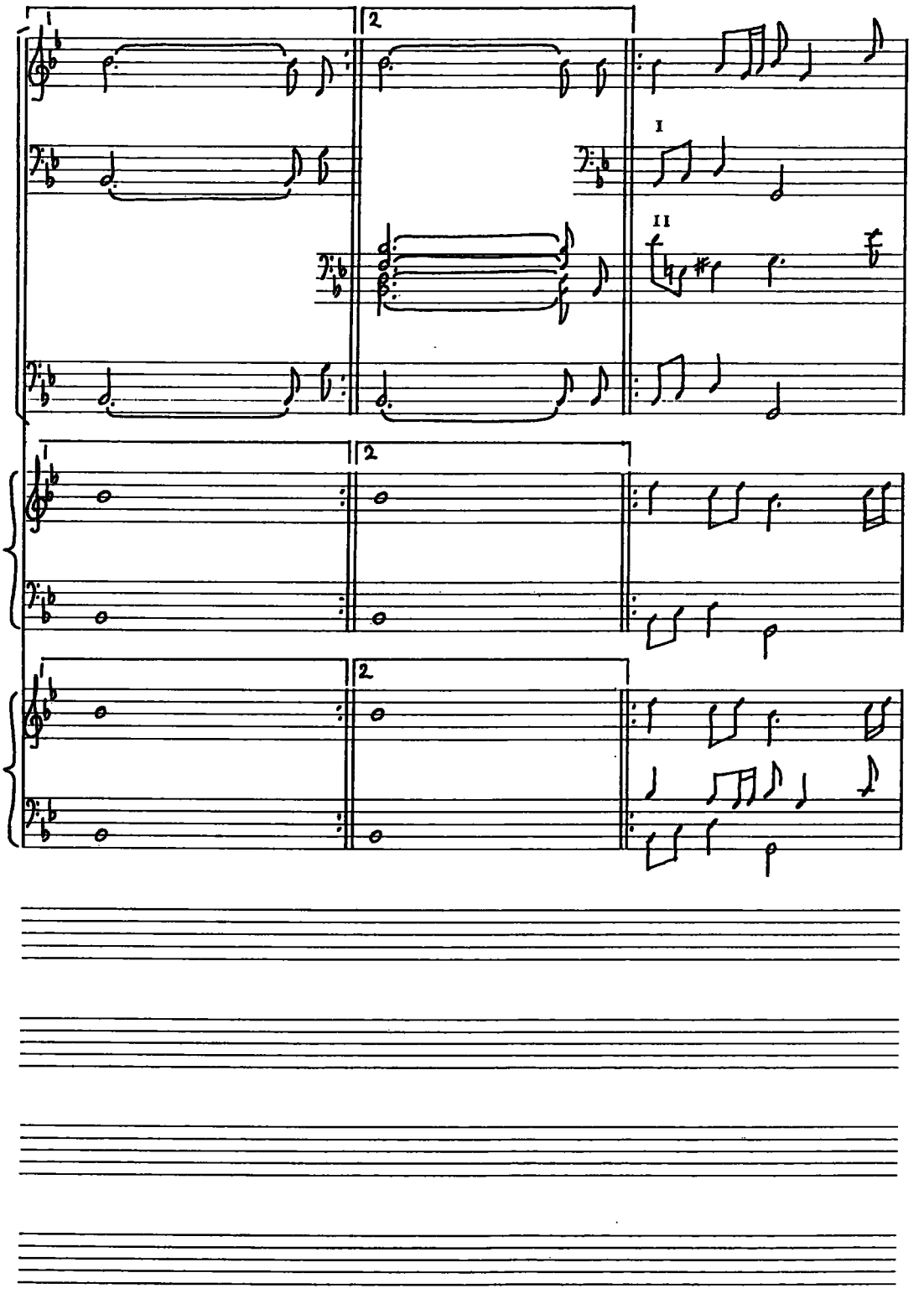
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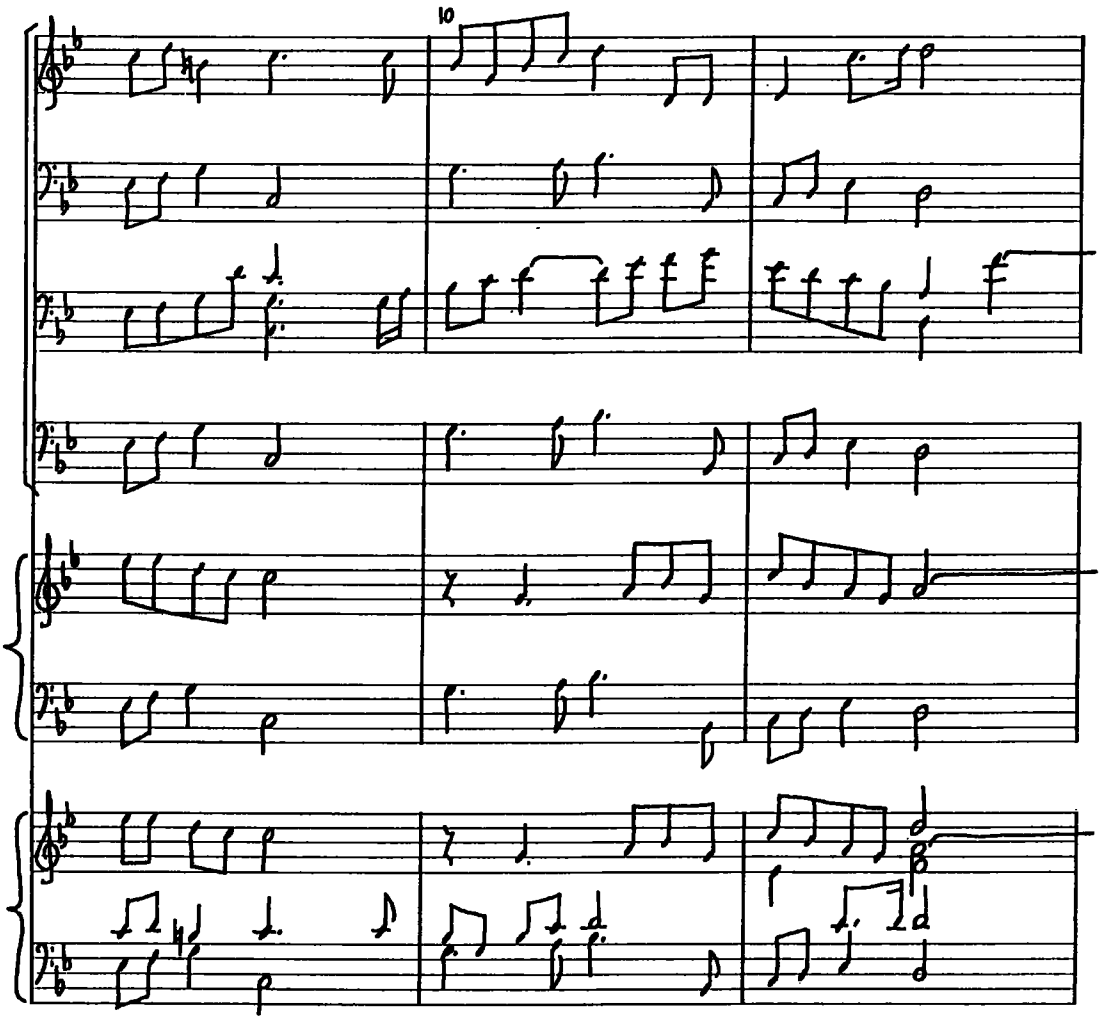
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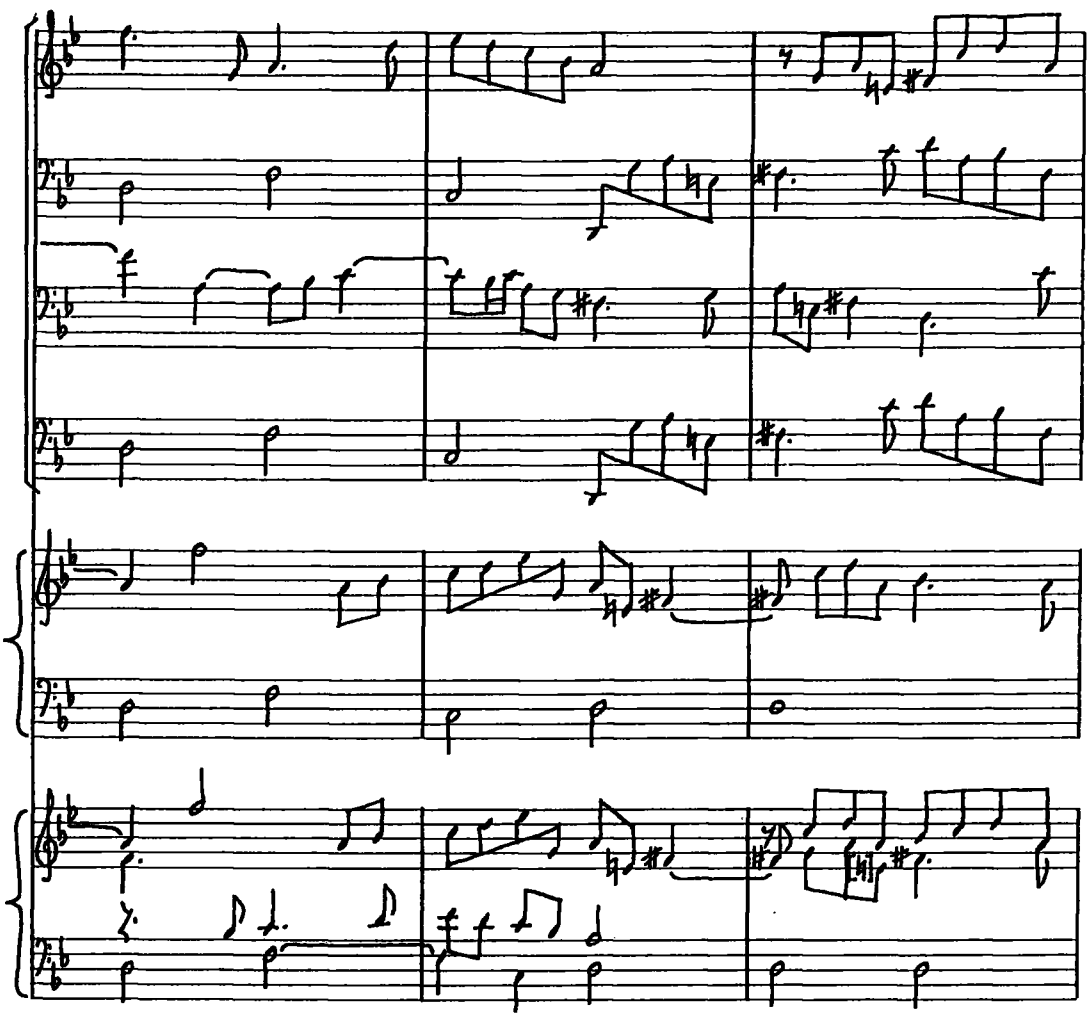

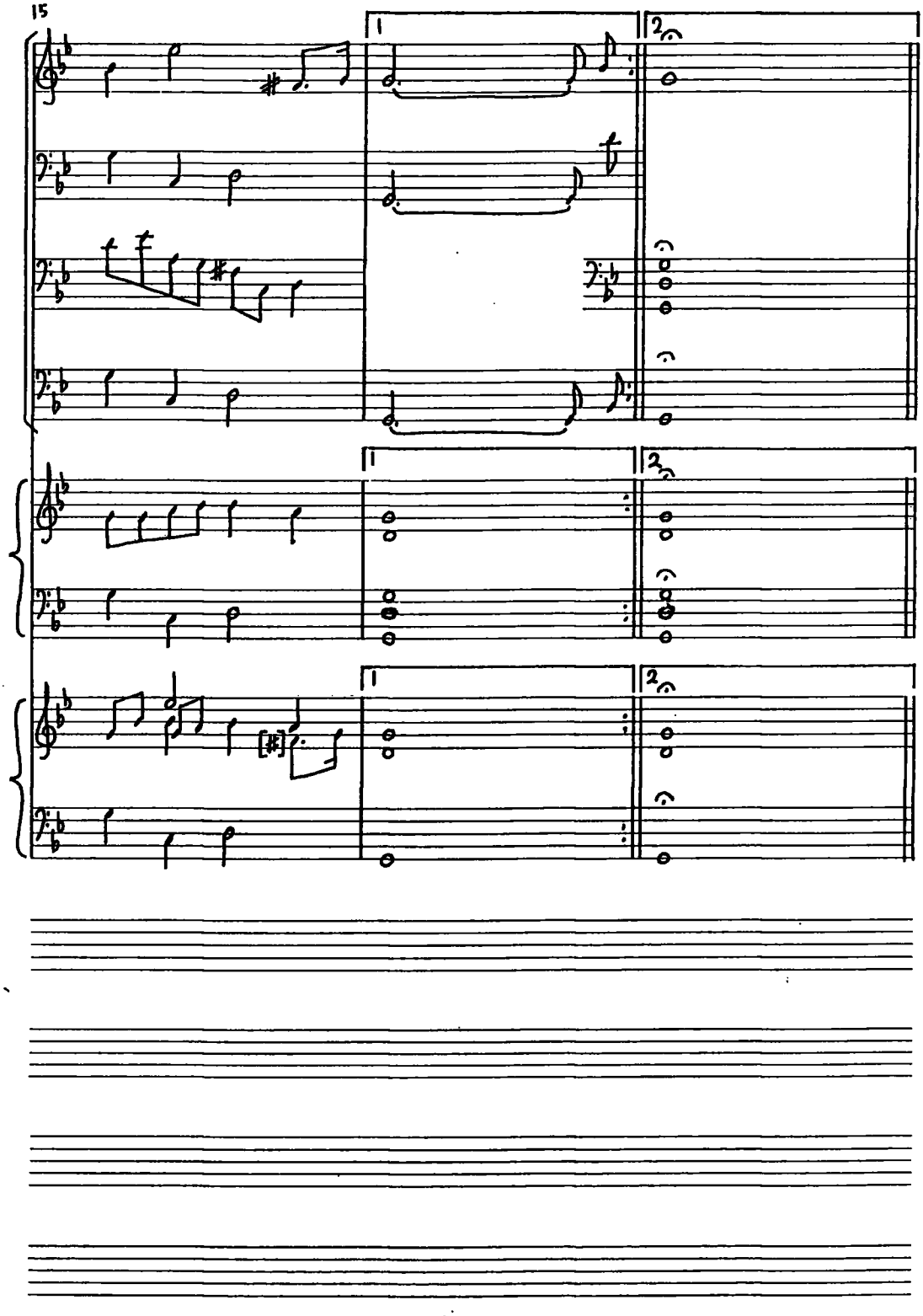
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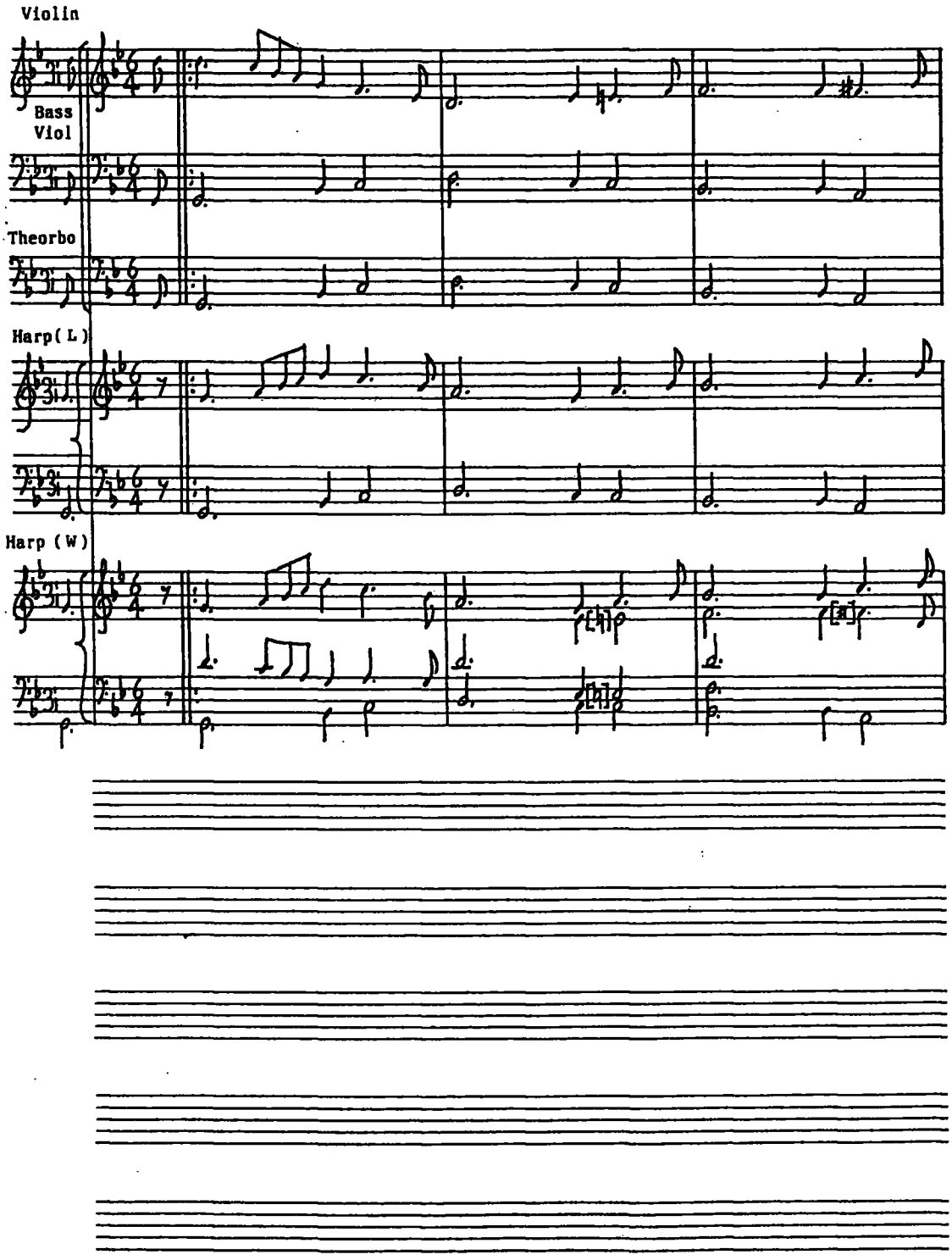
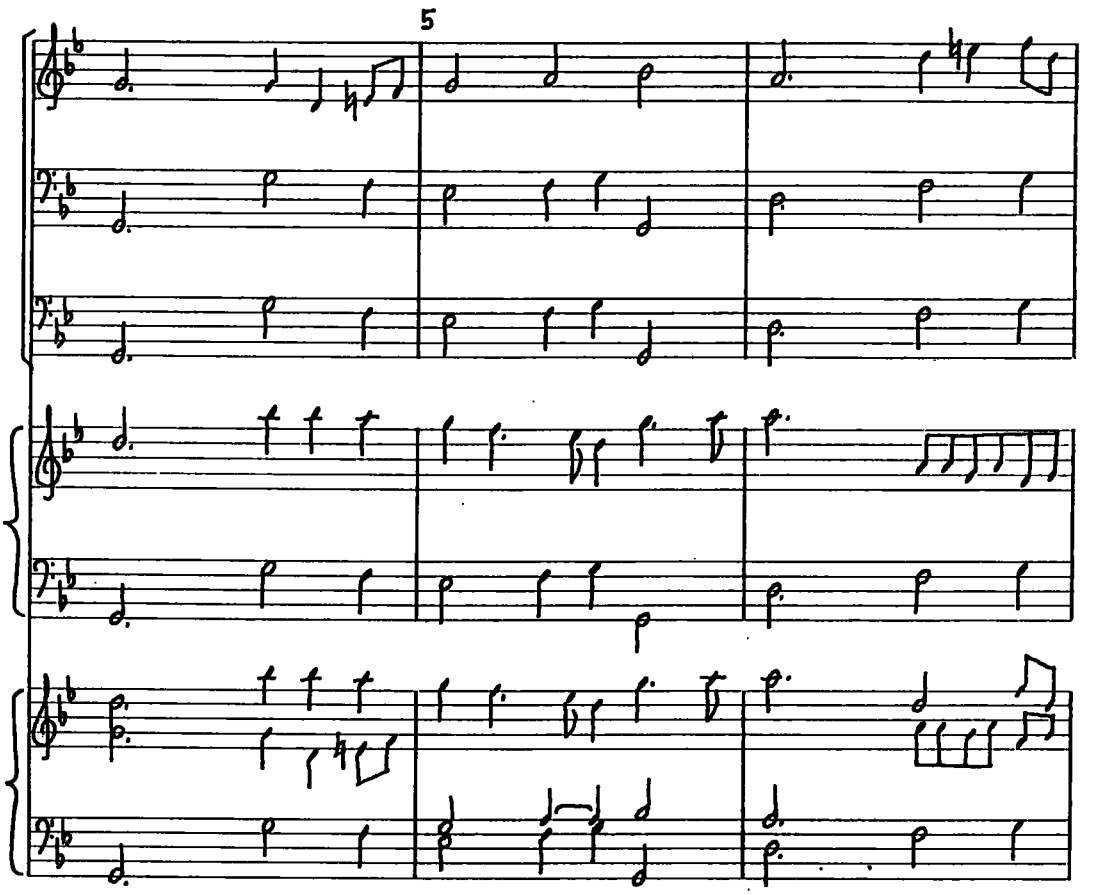
Consort I
Movement 2 'Corant'

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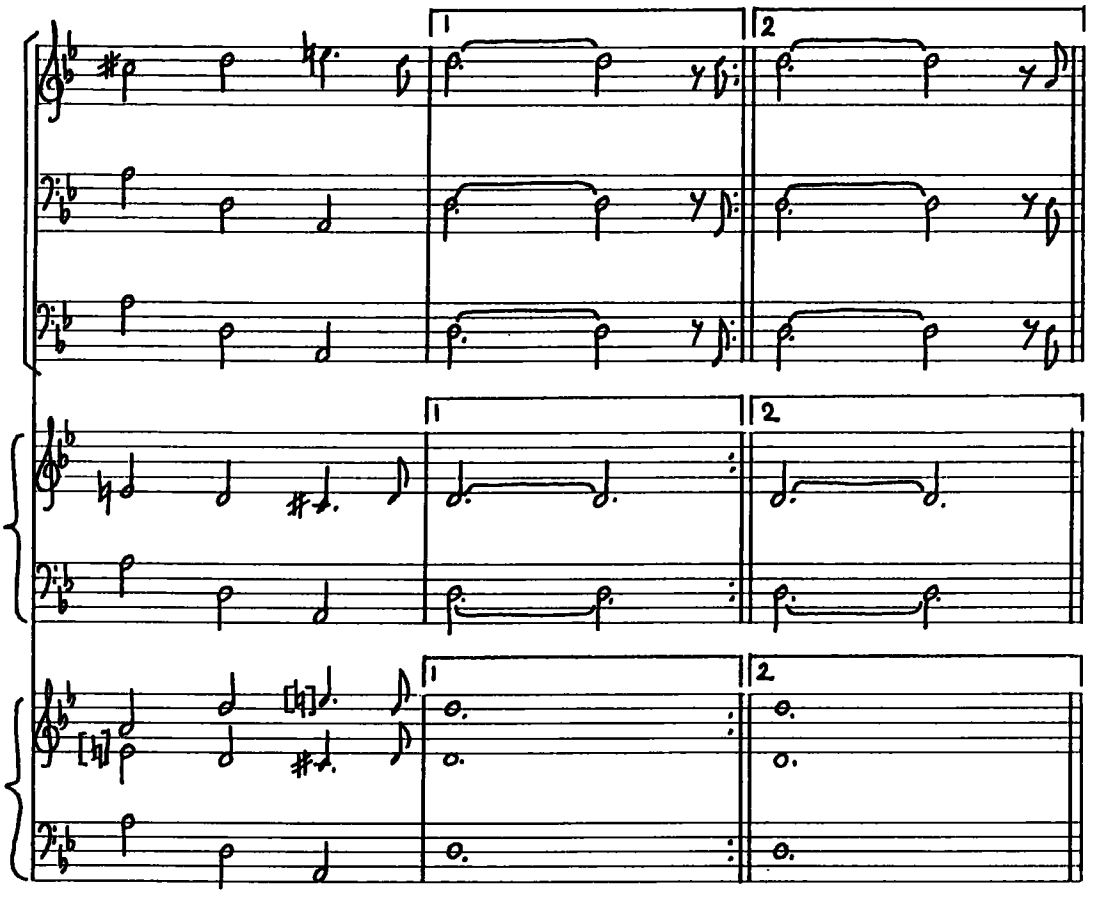
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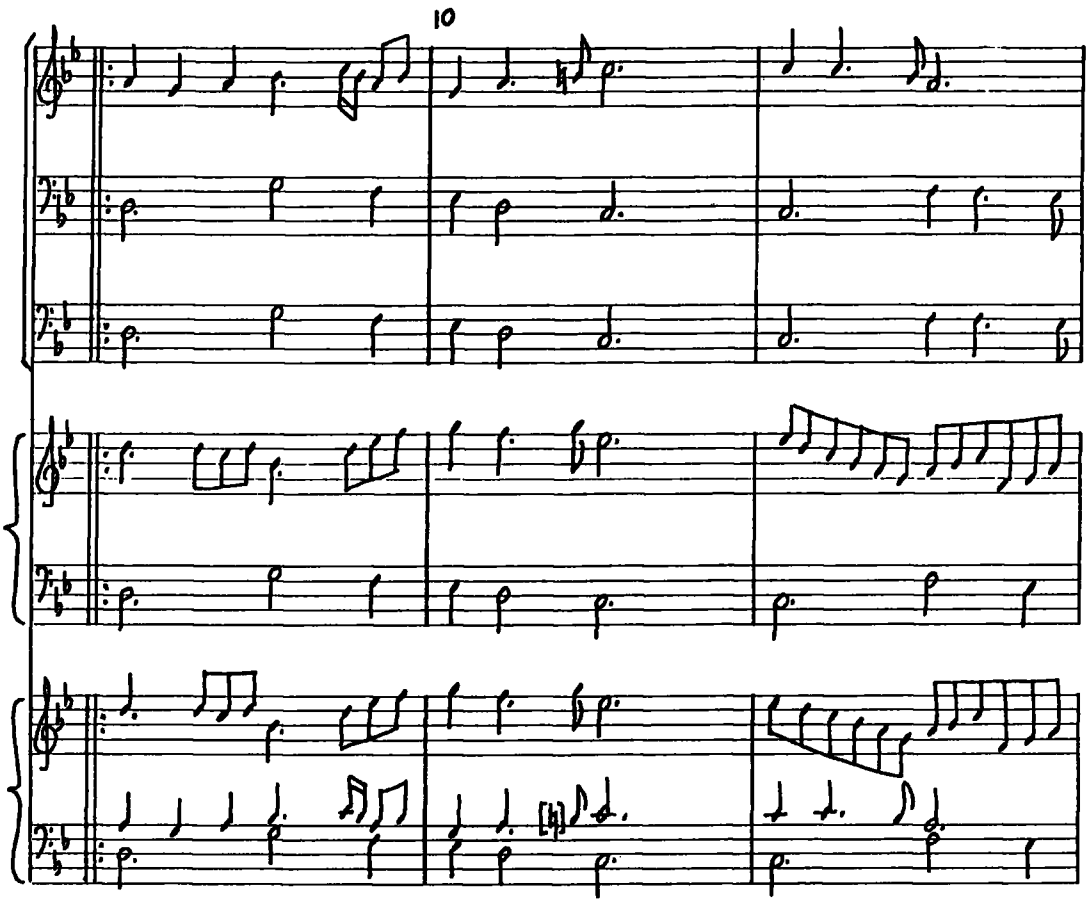
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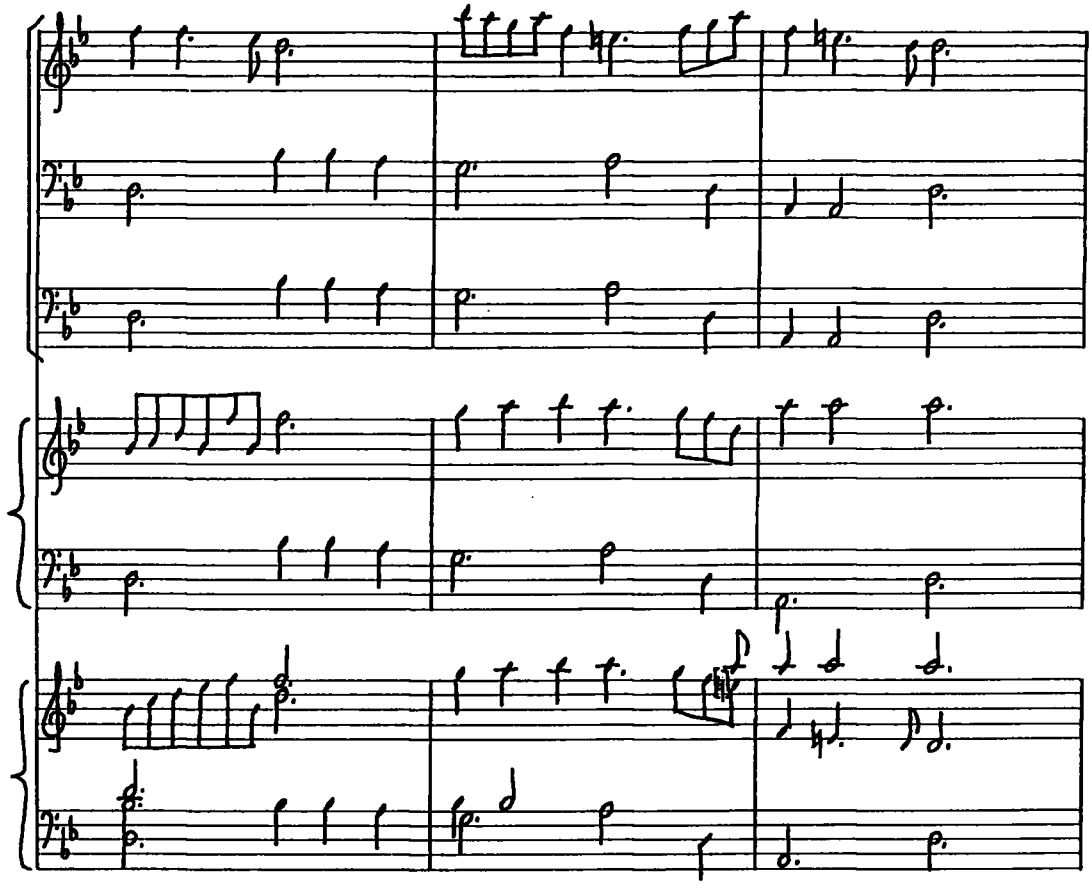

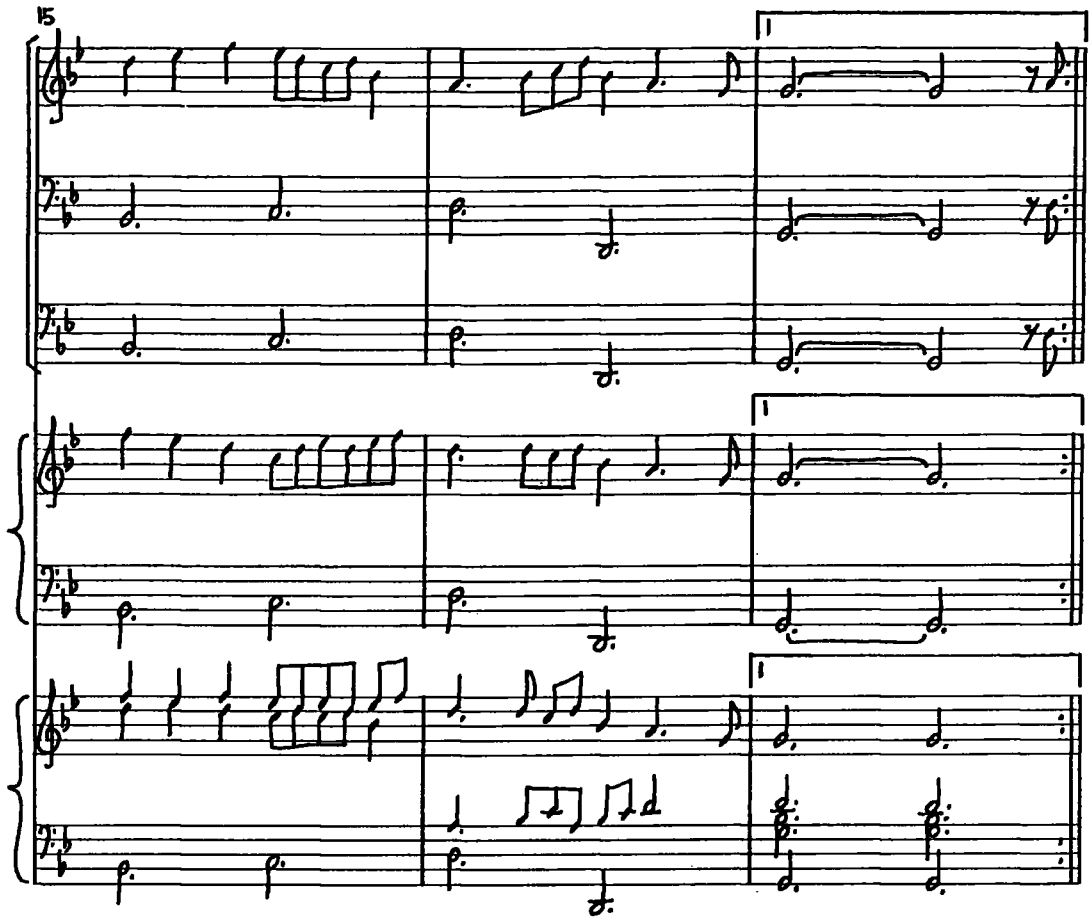
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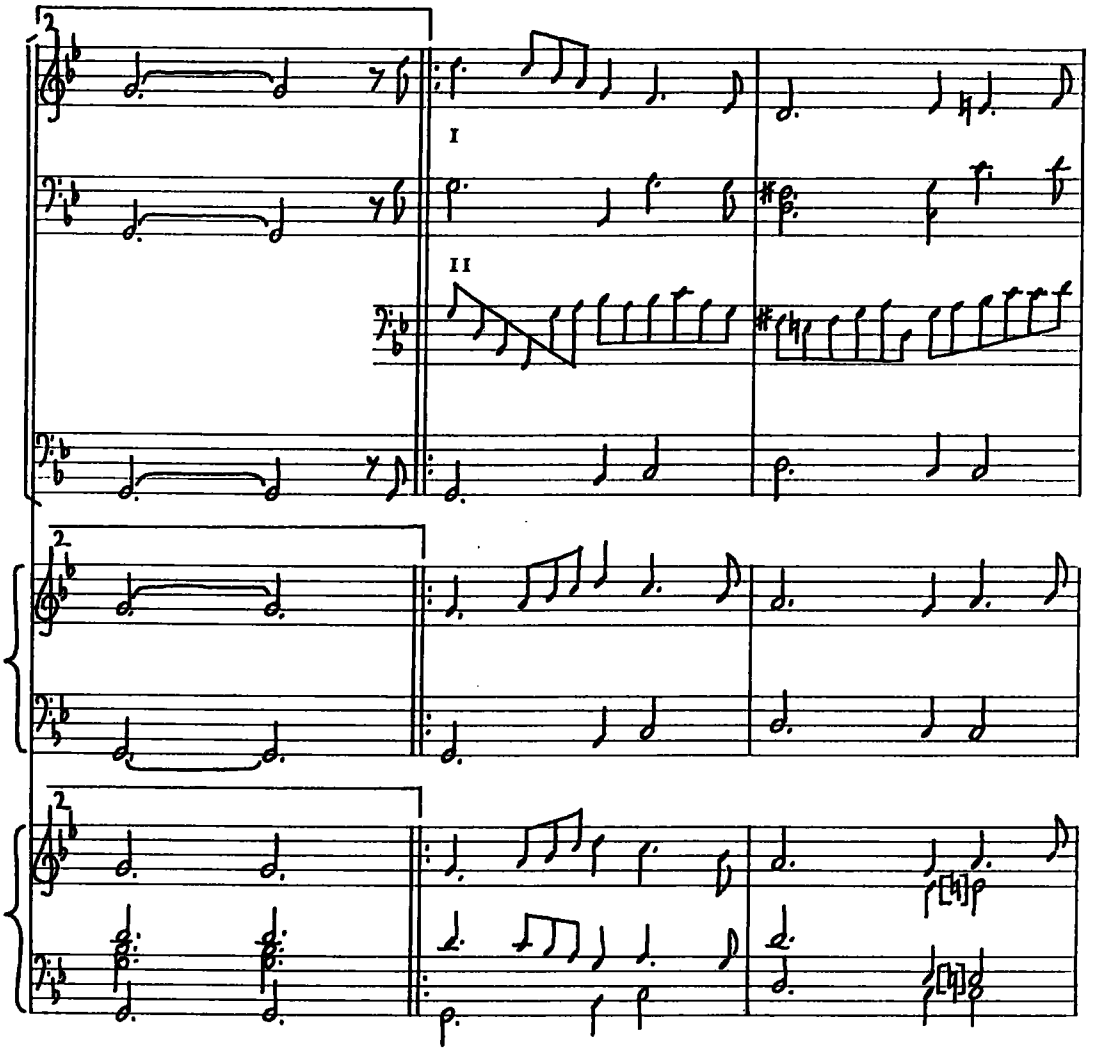
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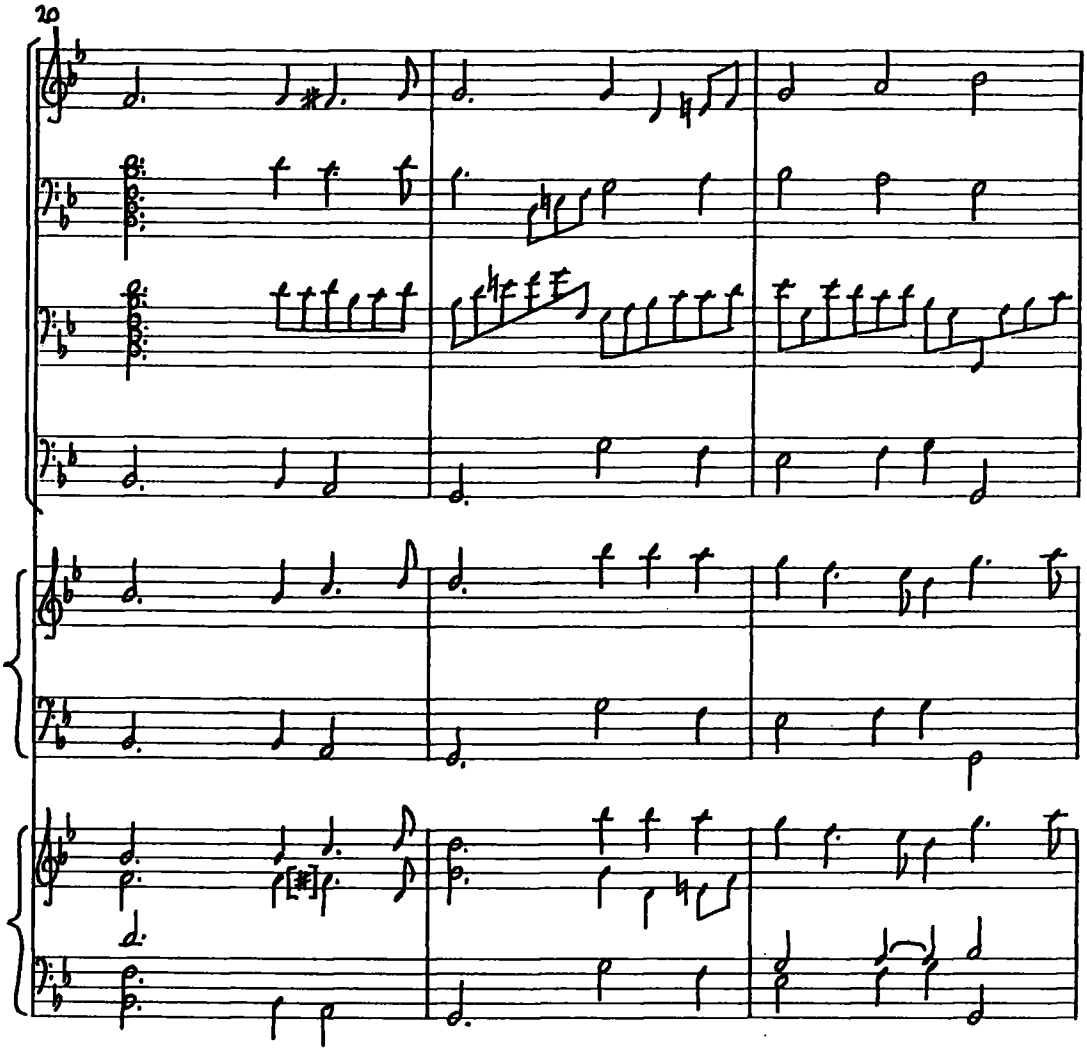
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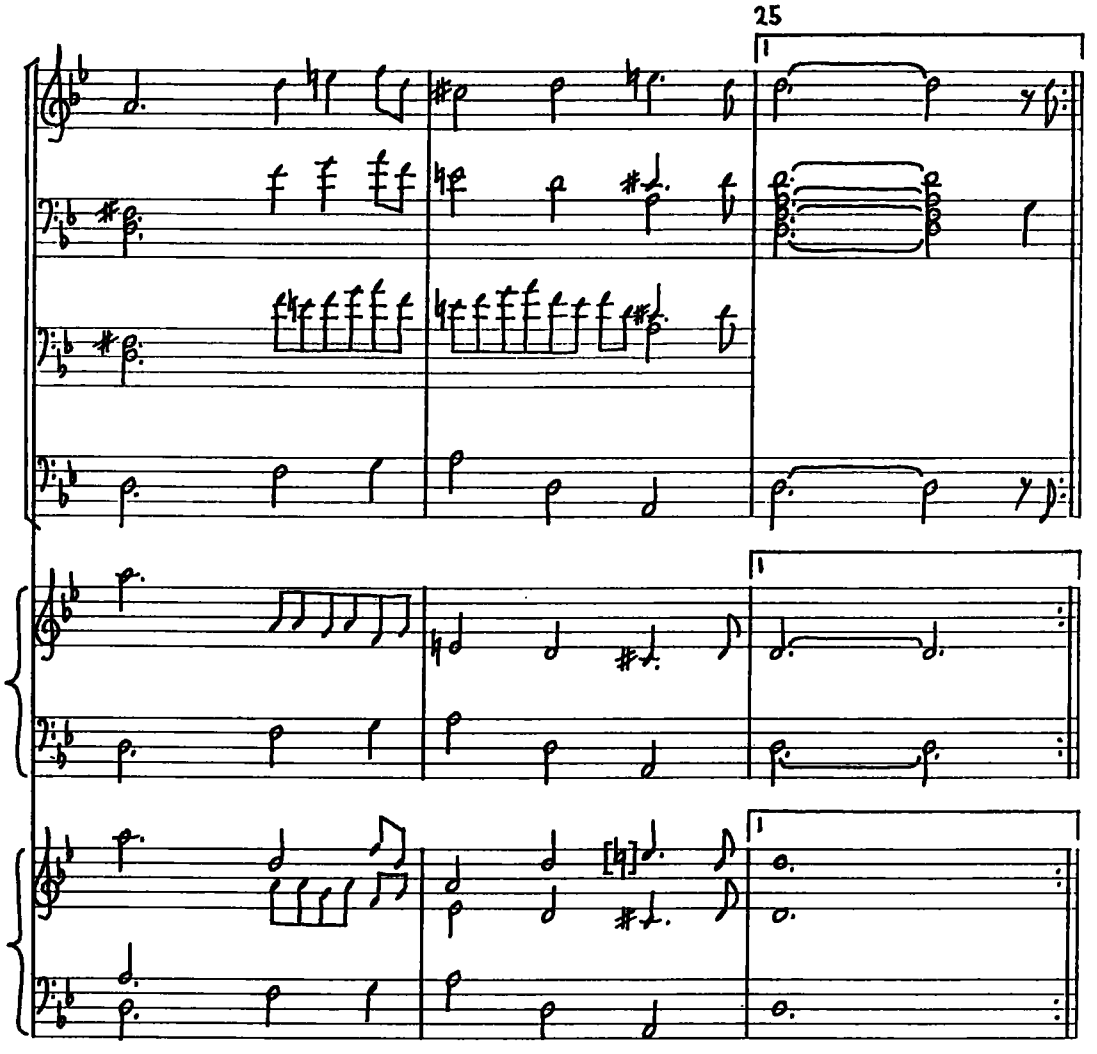
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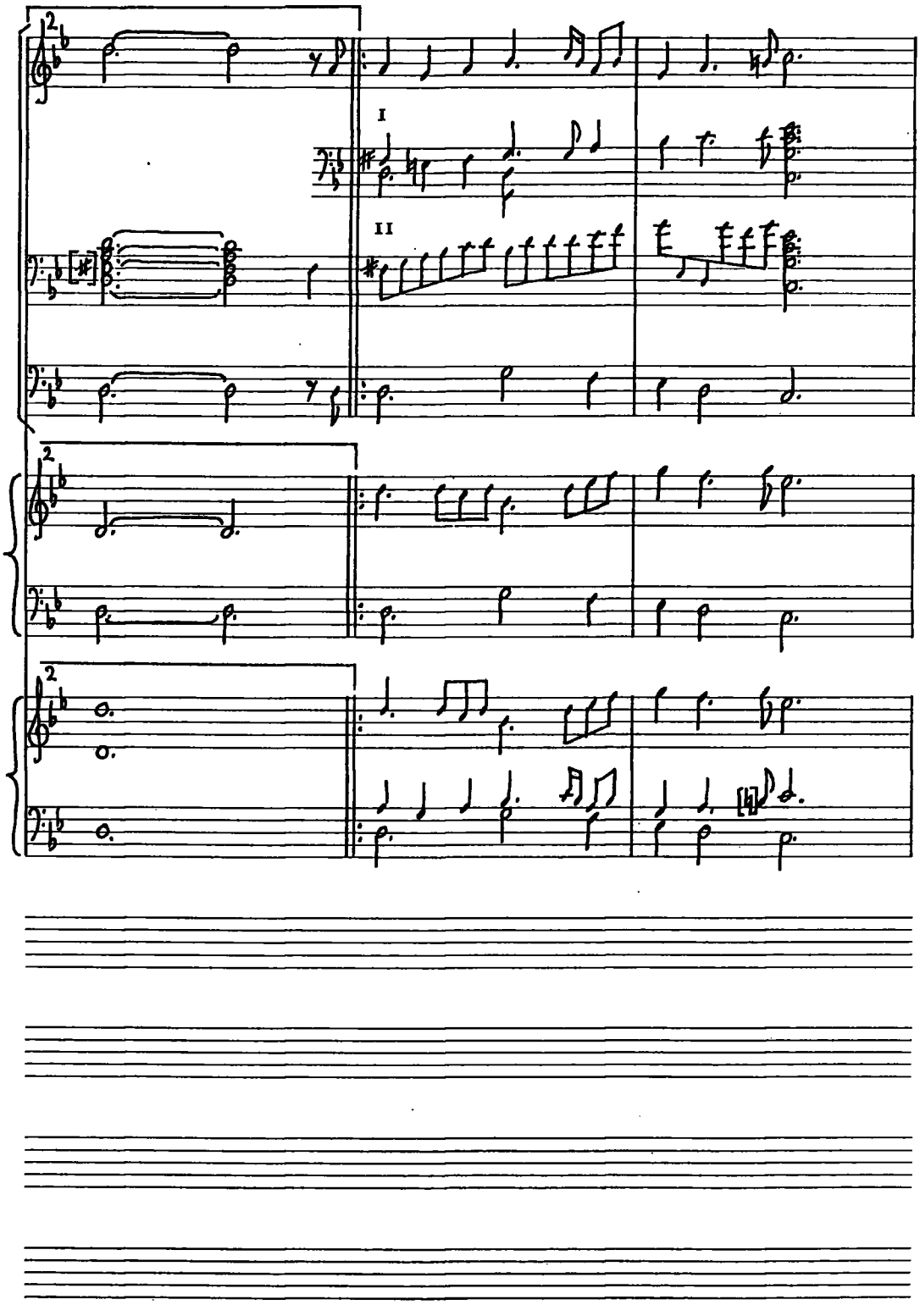
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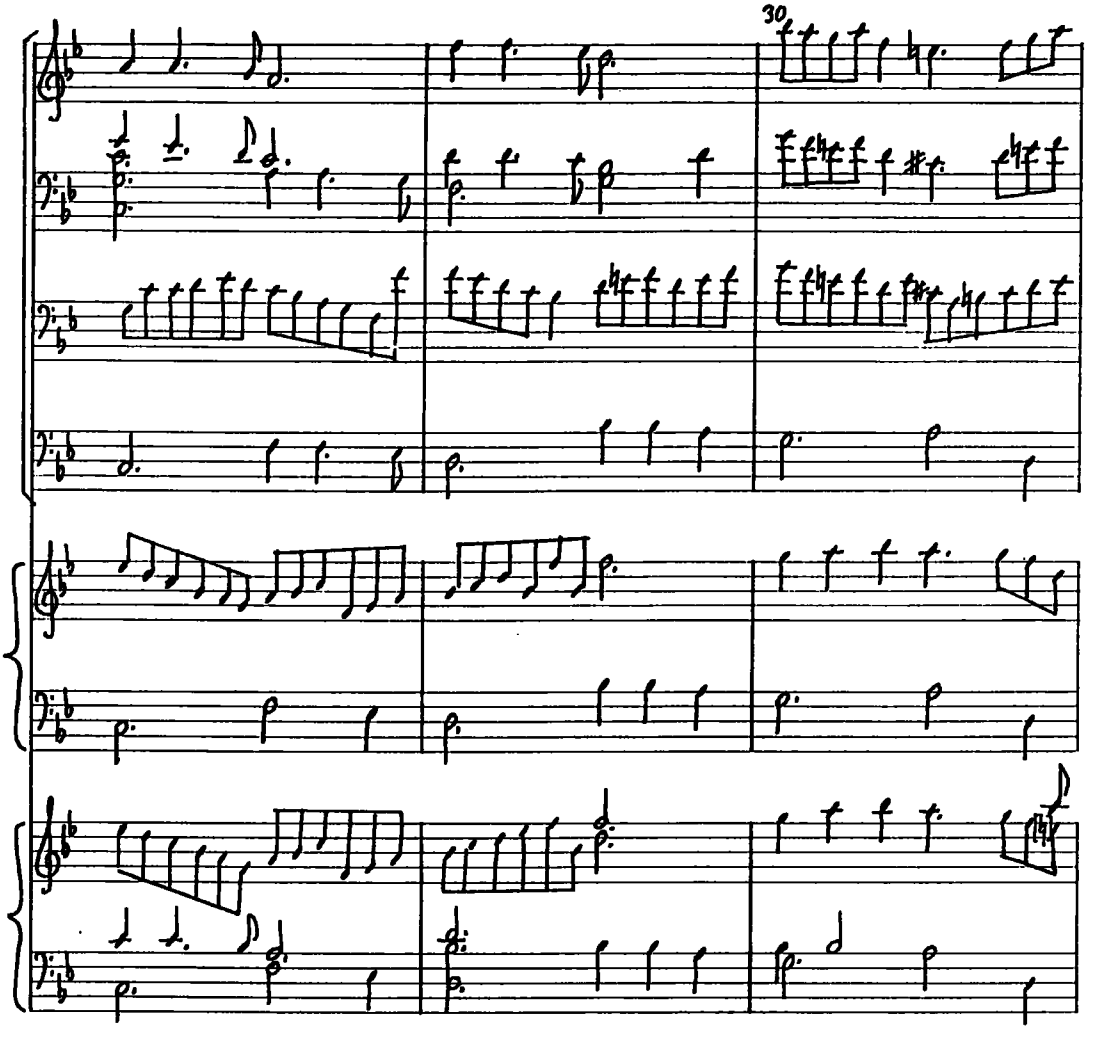
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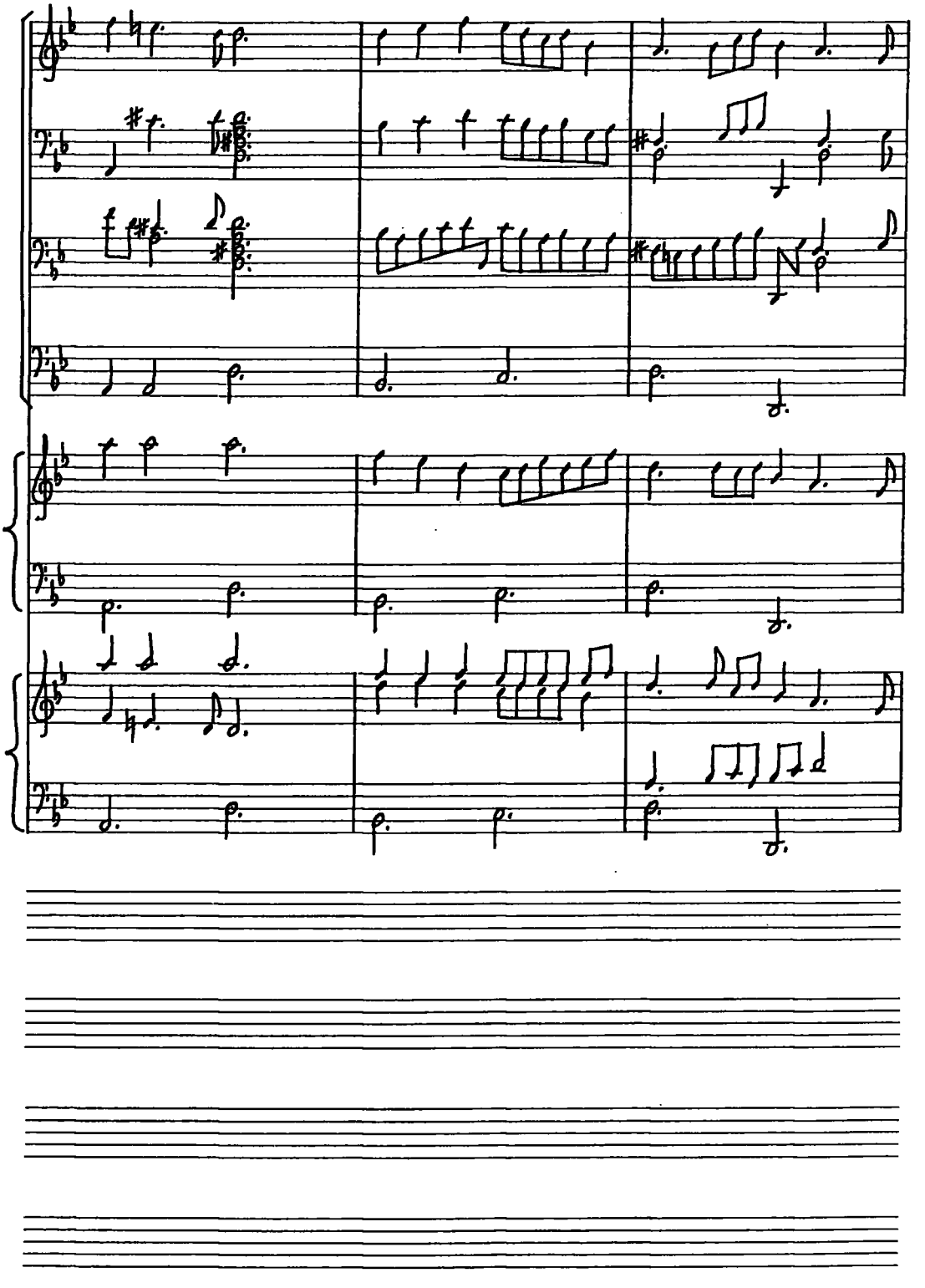

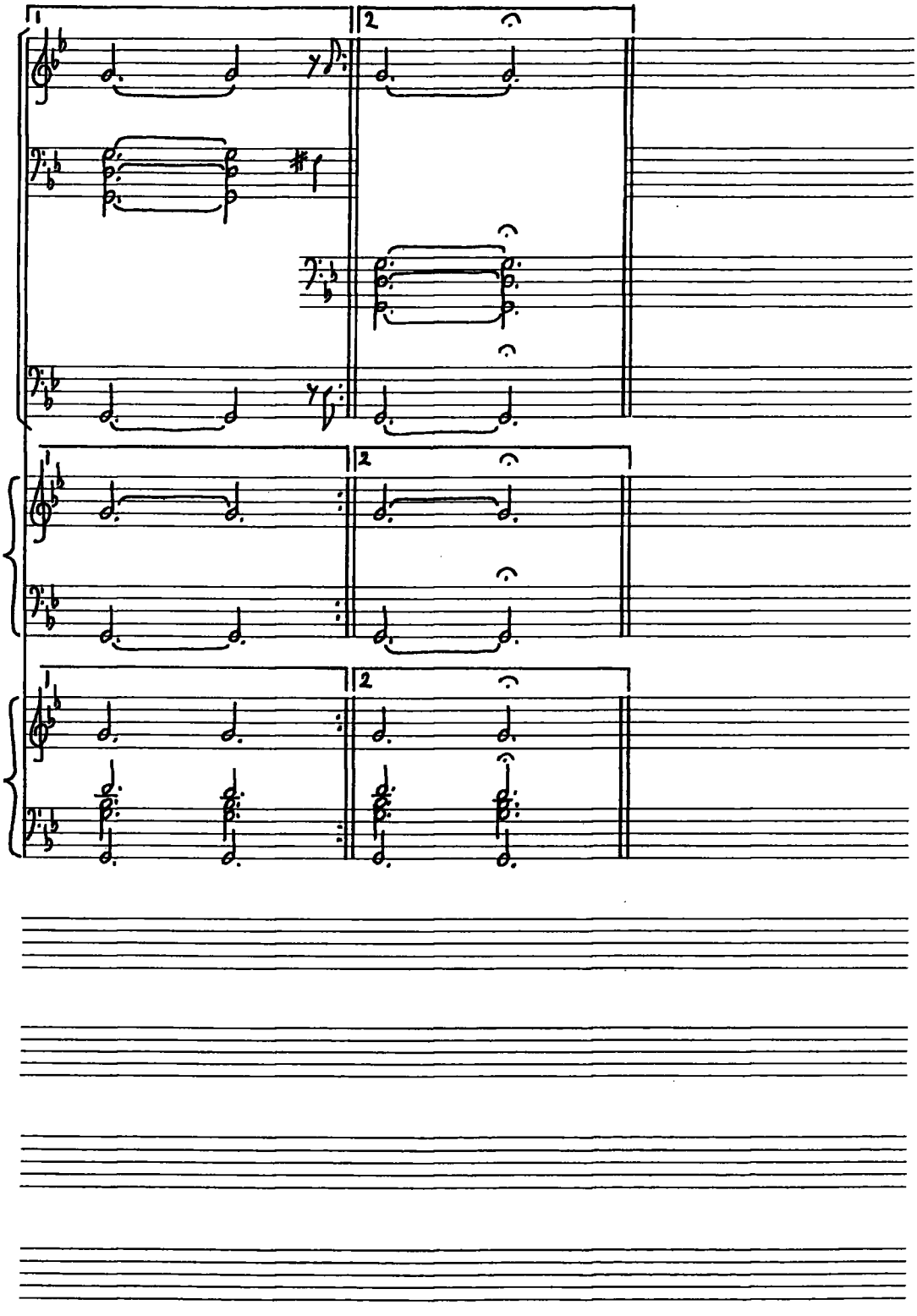

Consort I
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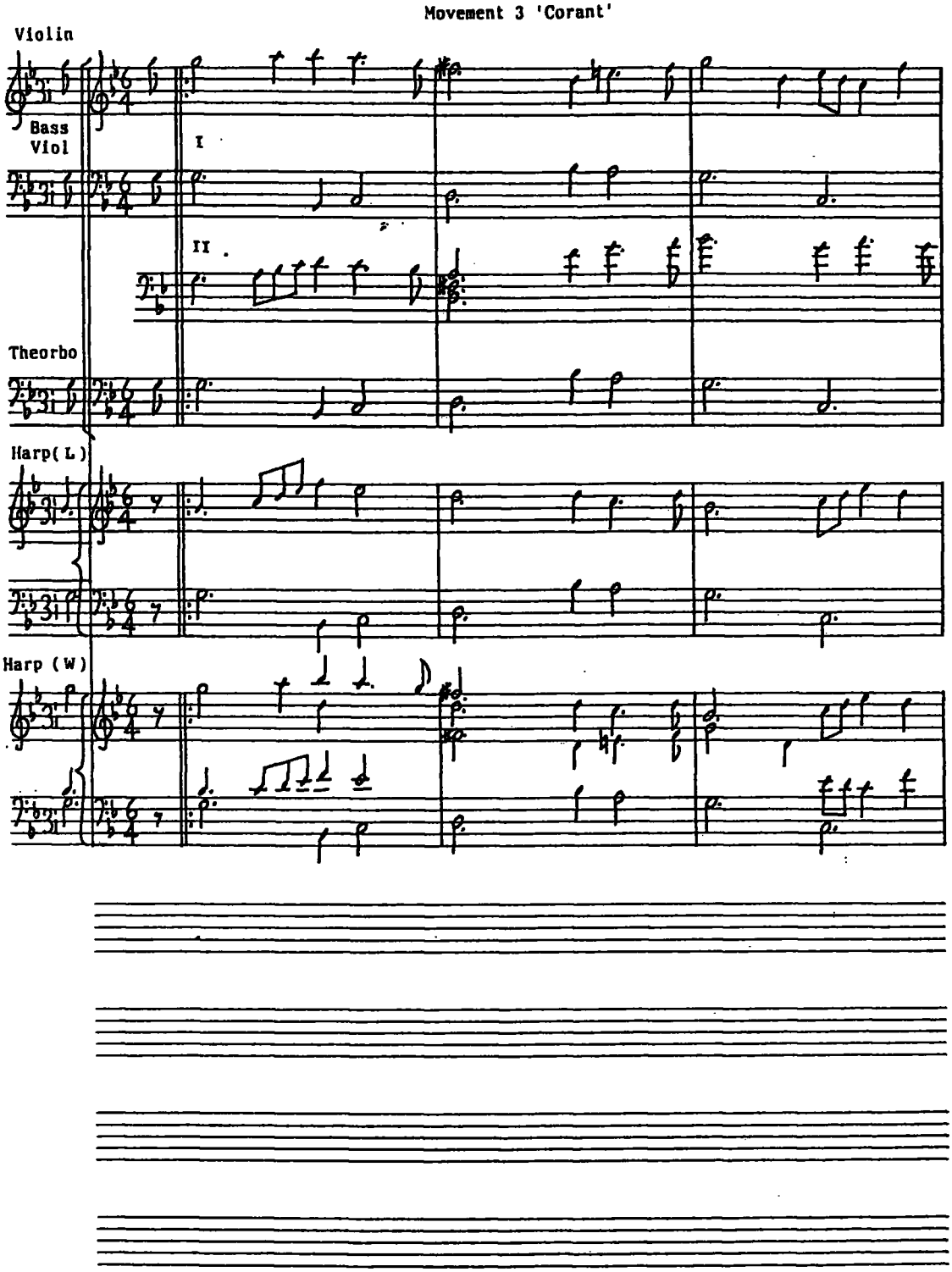

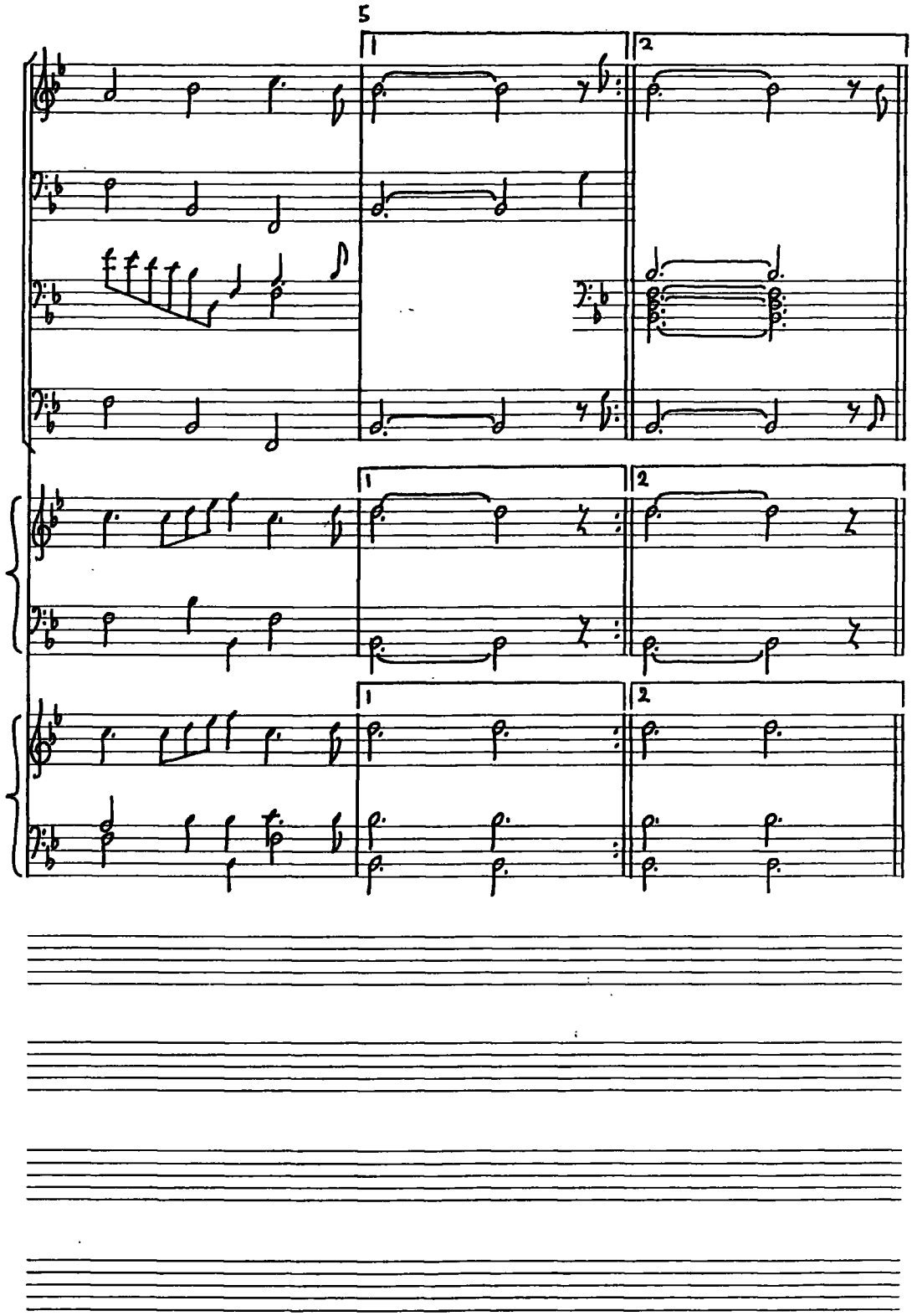
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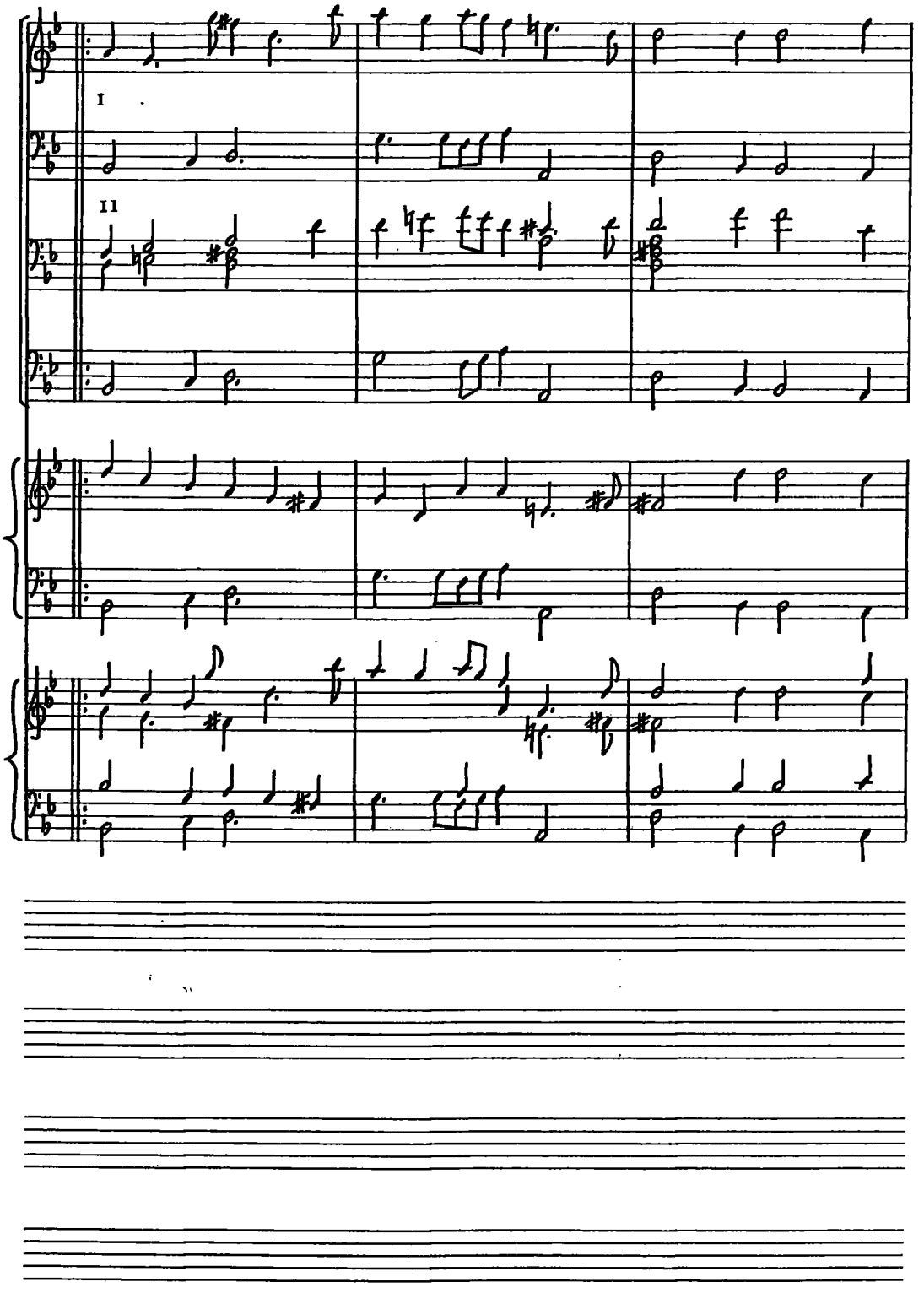
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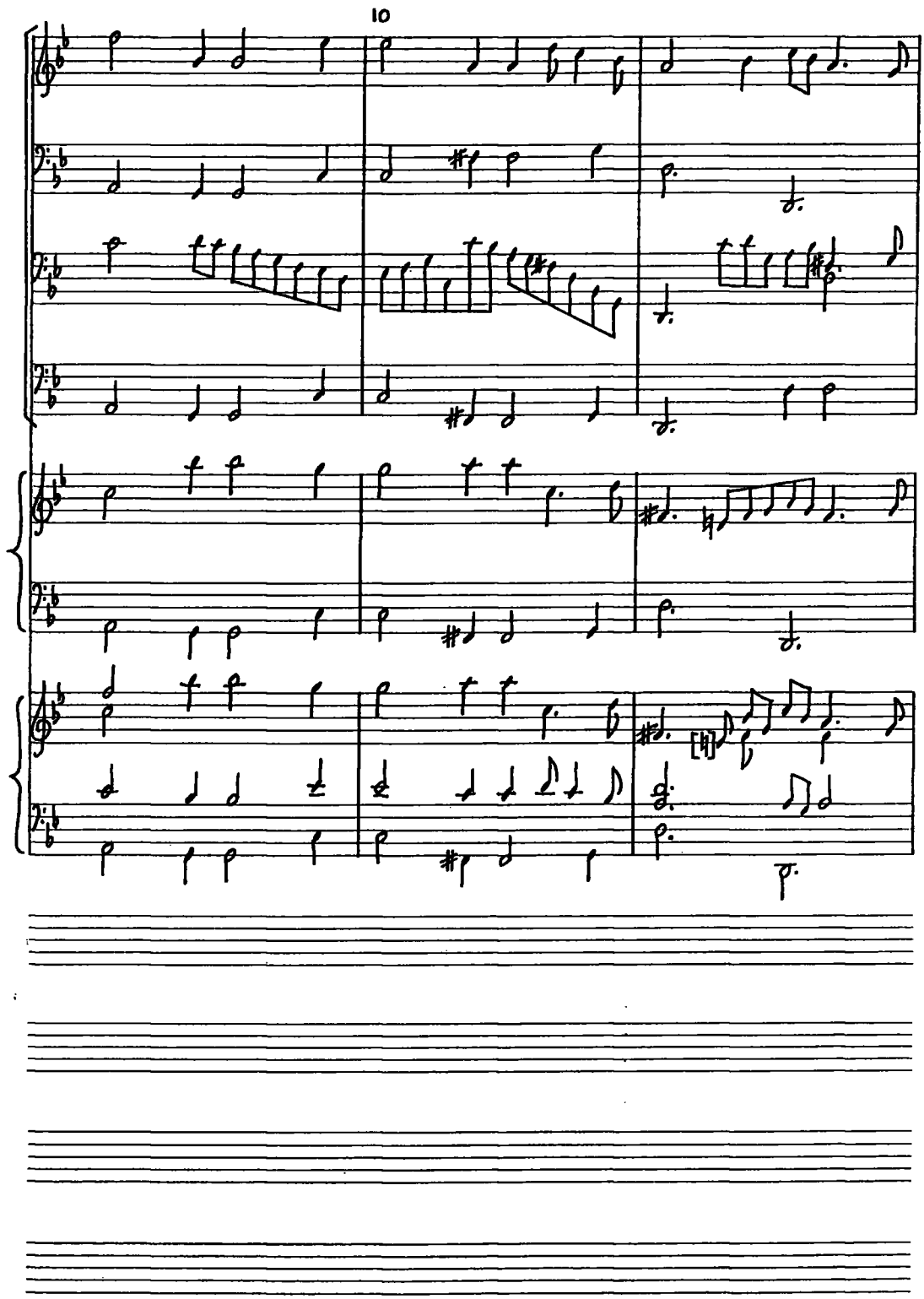
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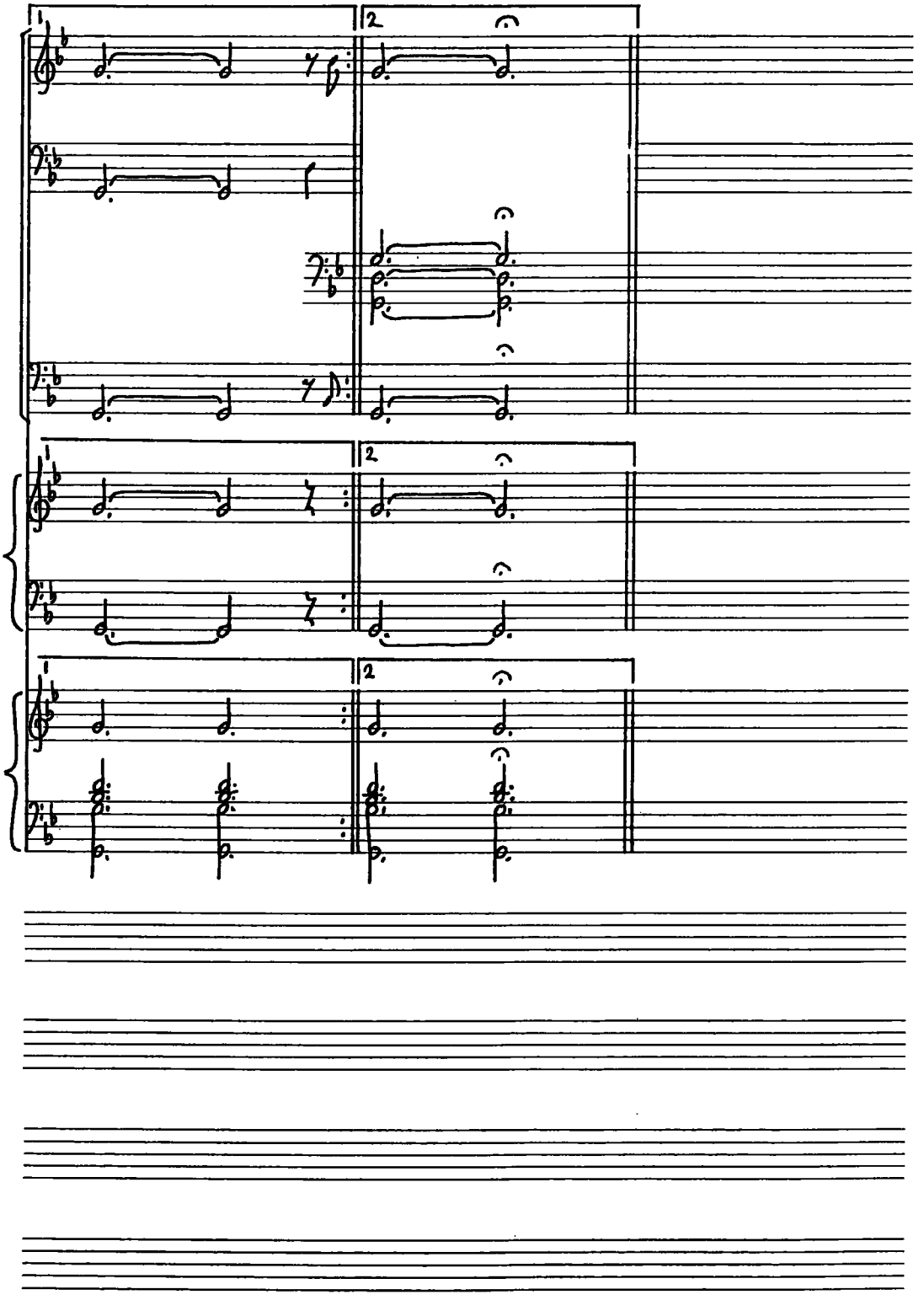

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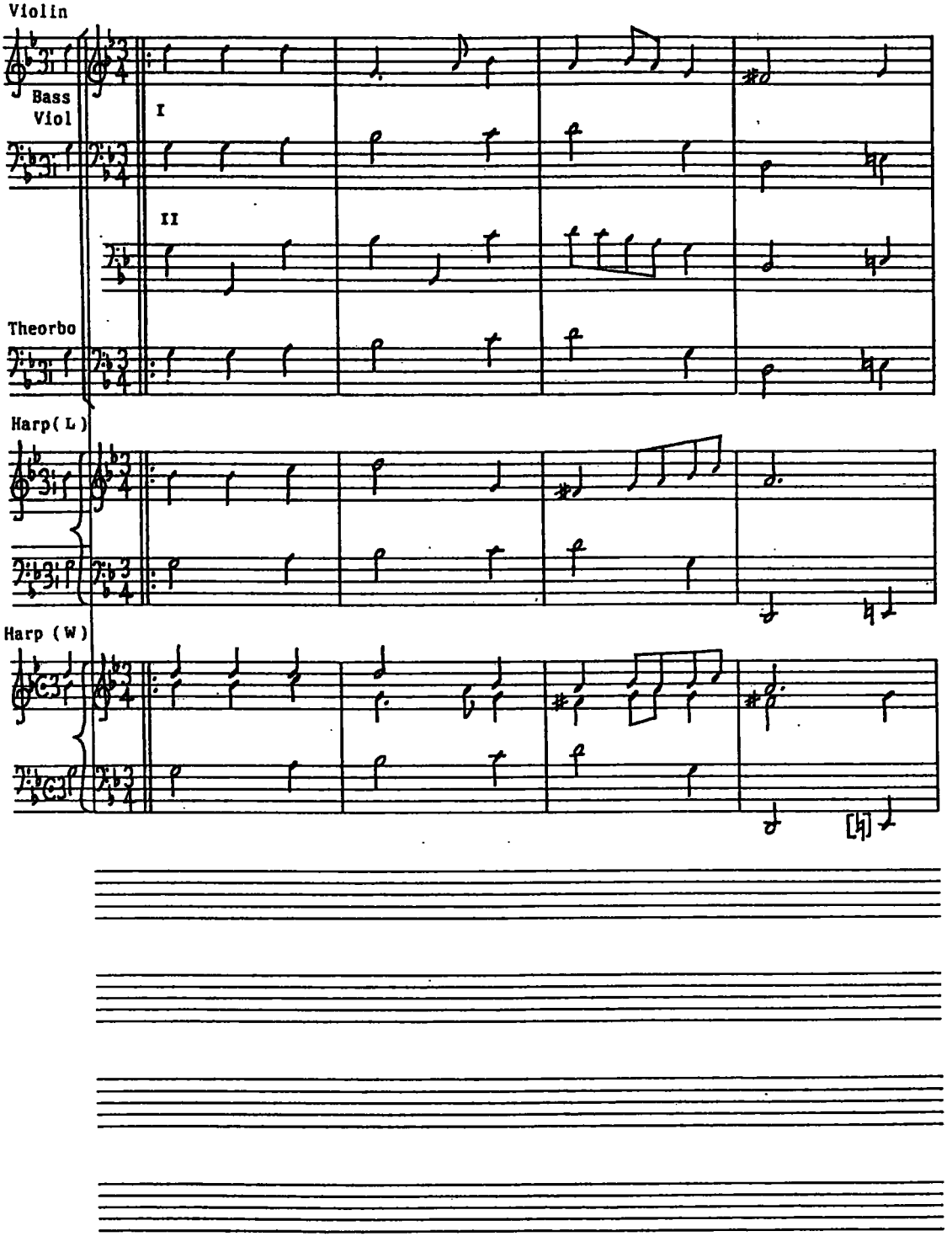

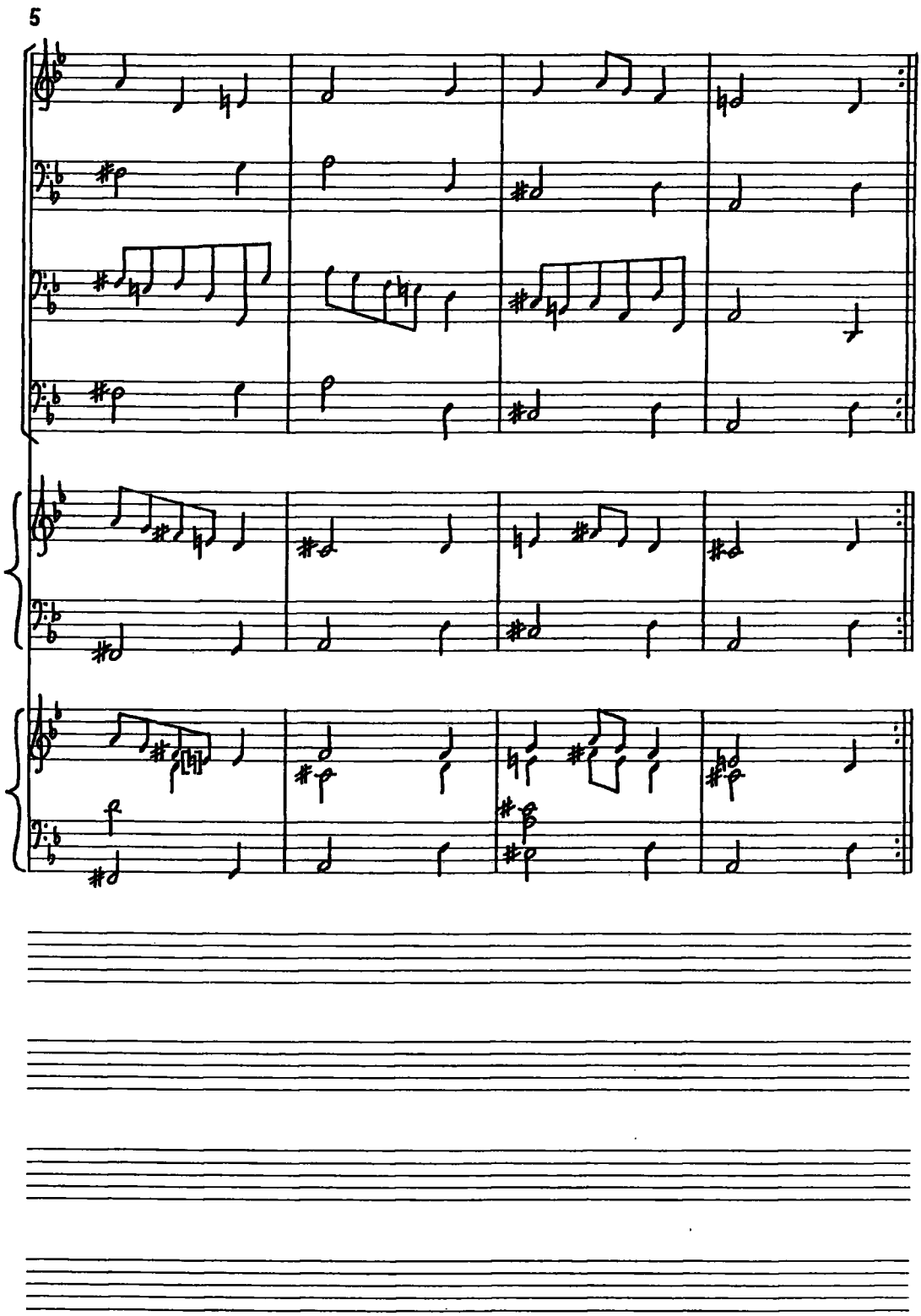
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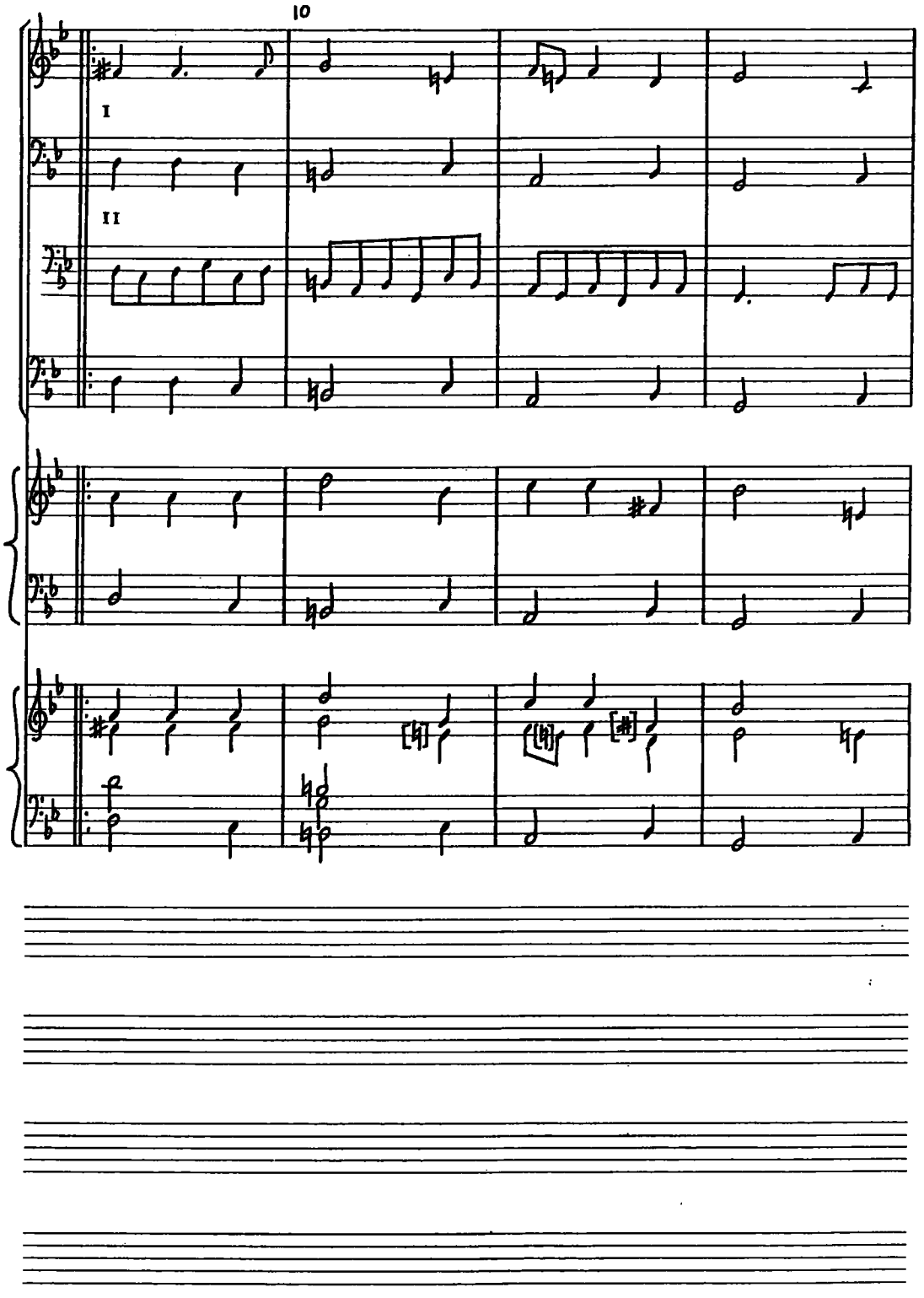
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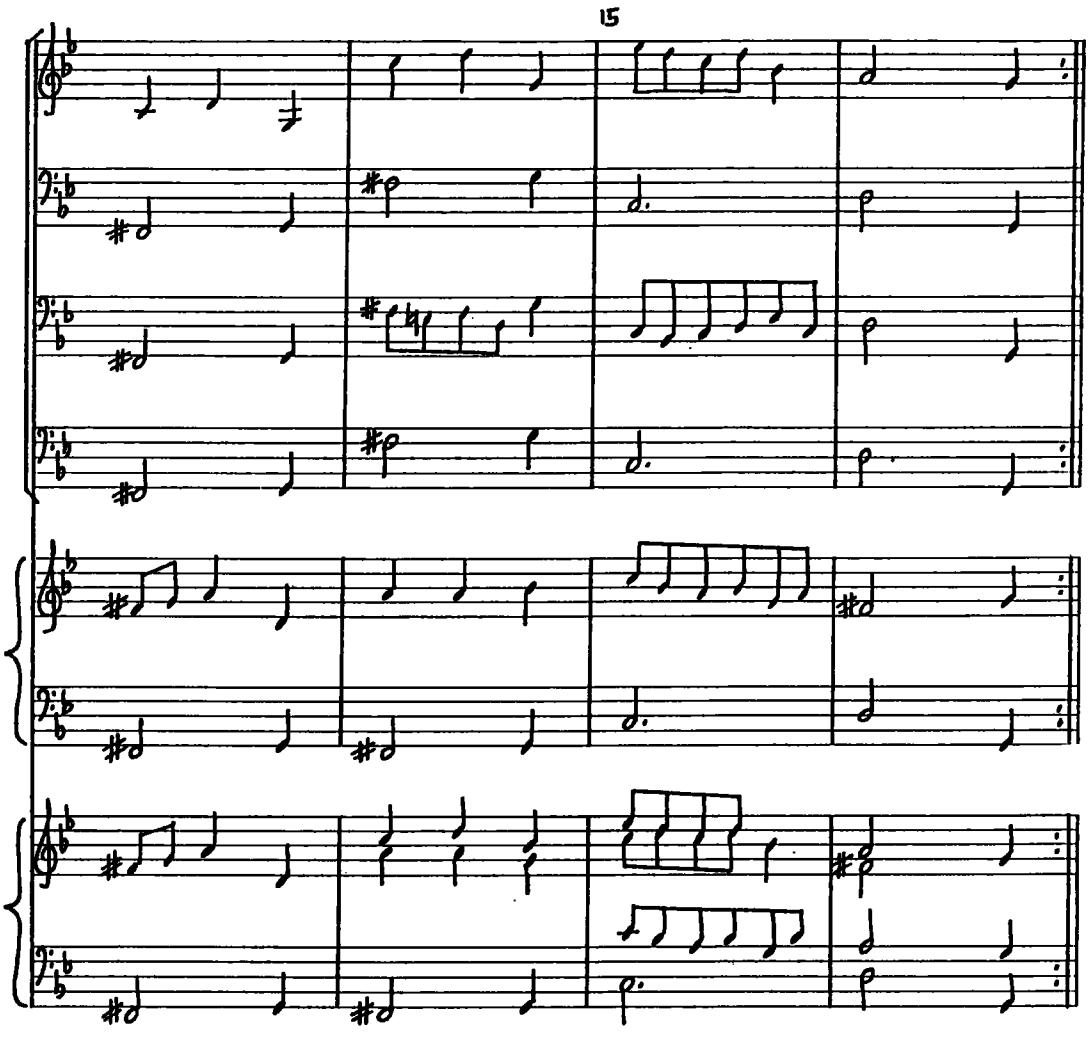
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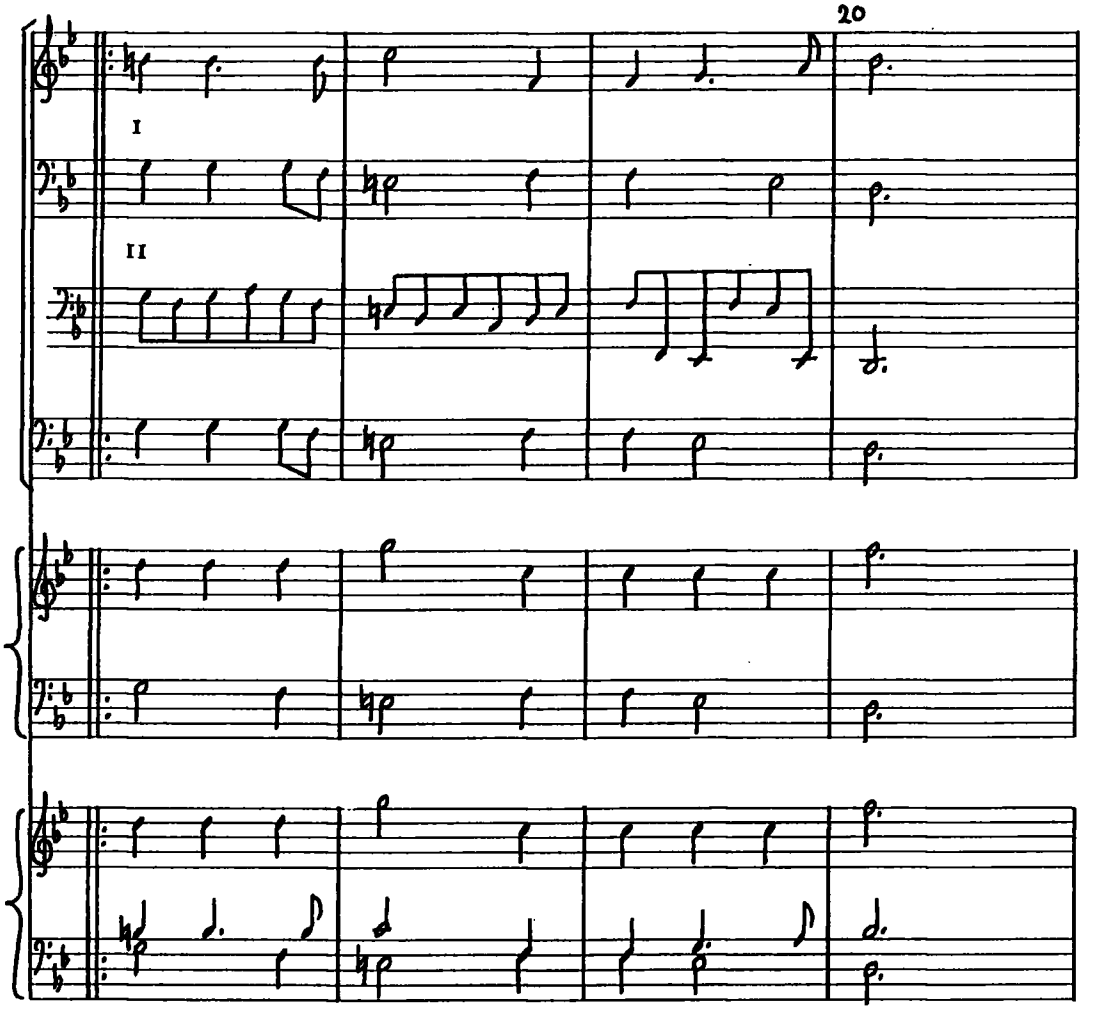
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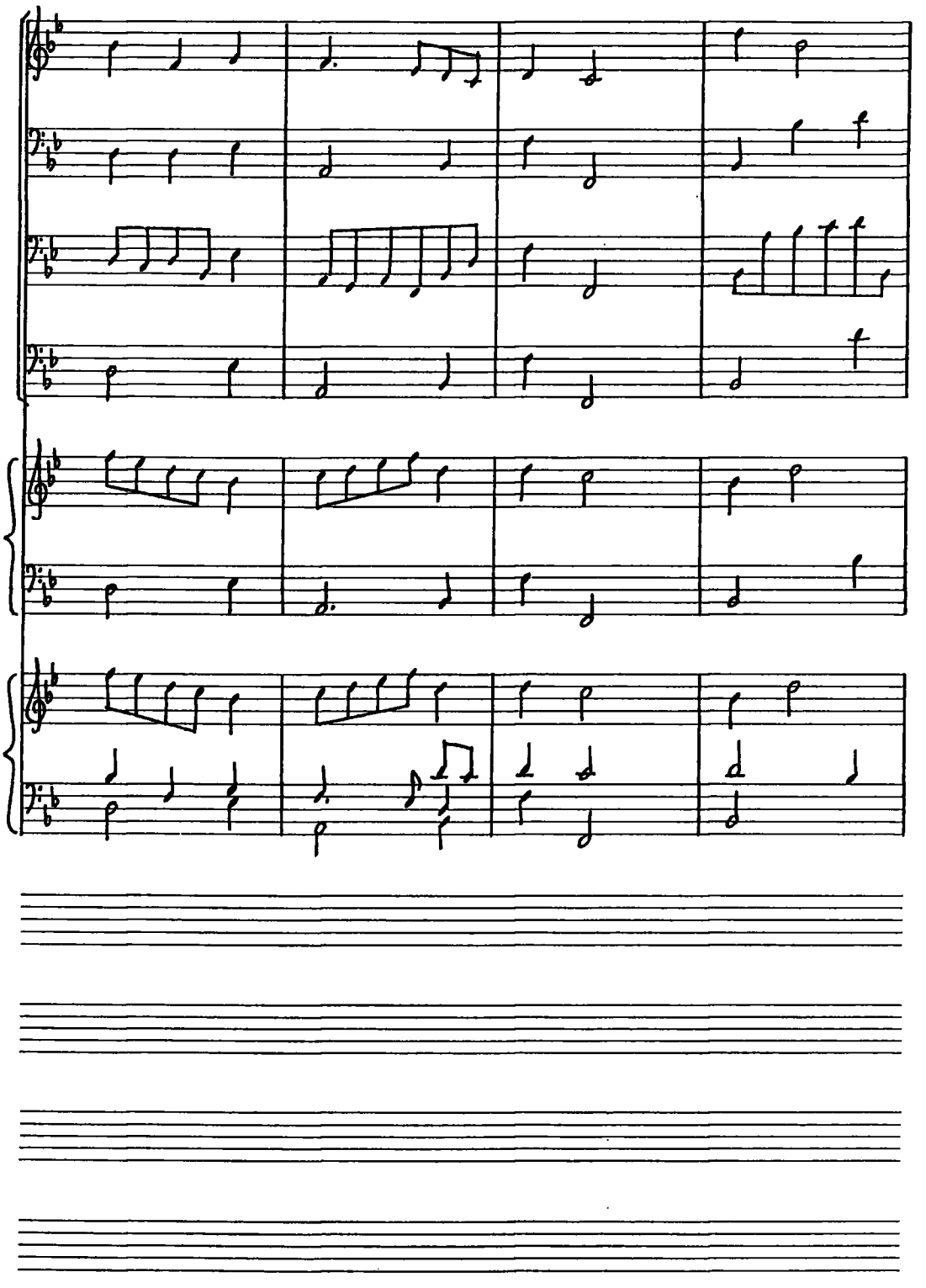

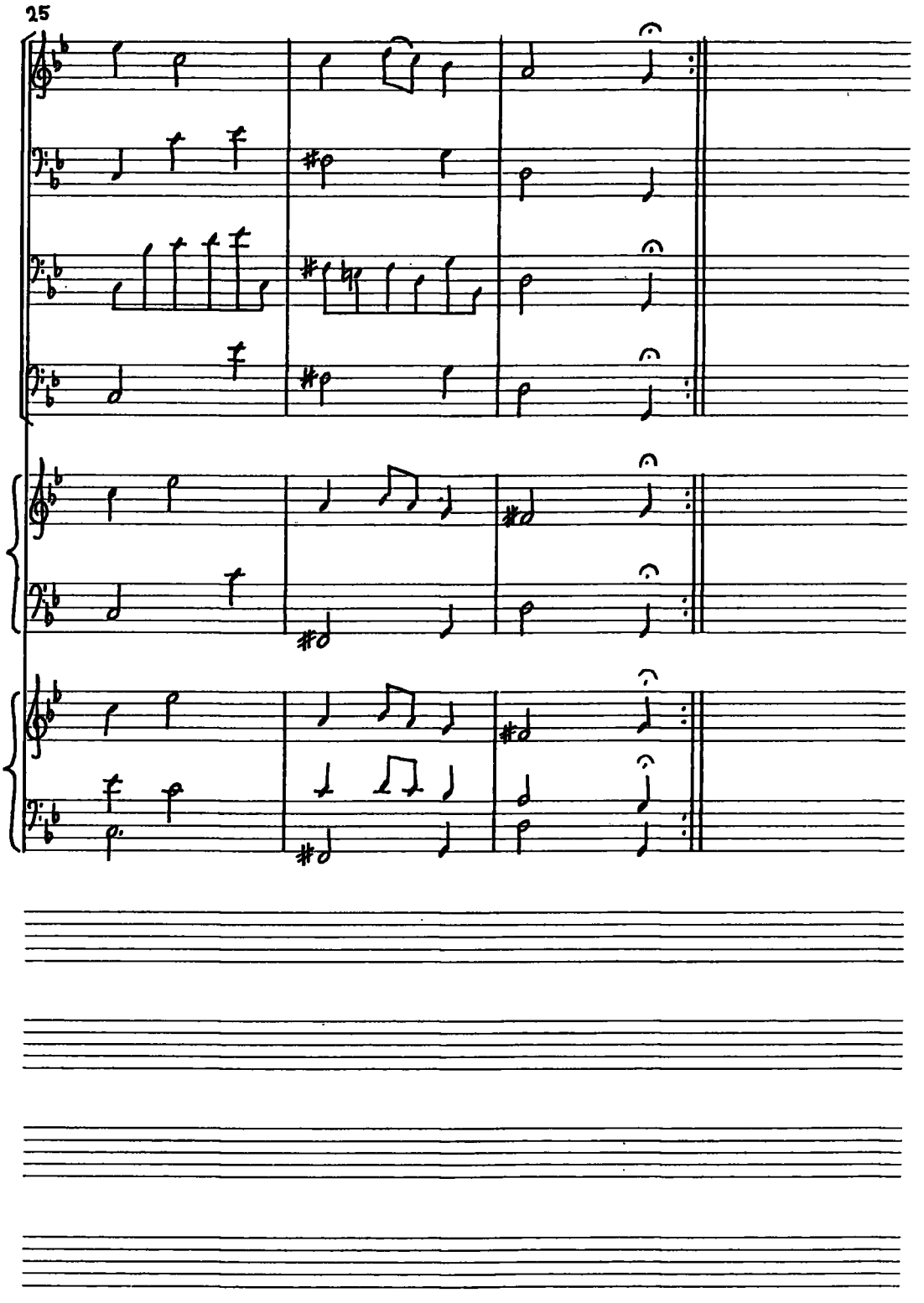
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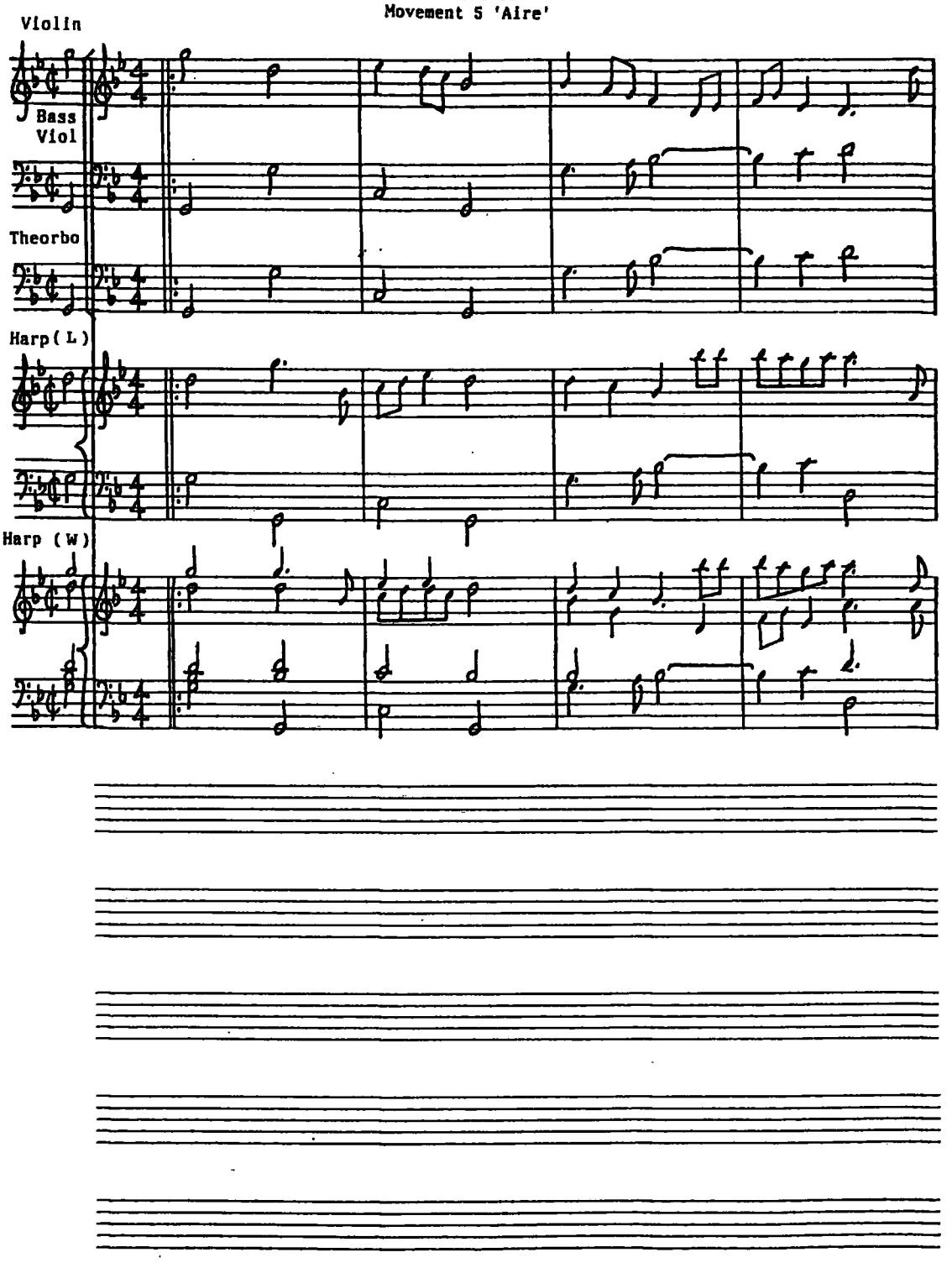
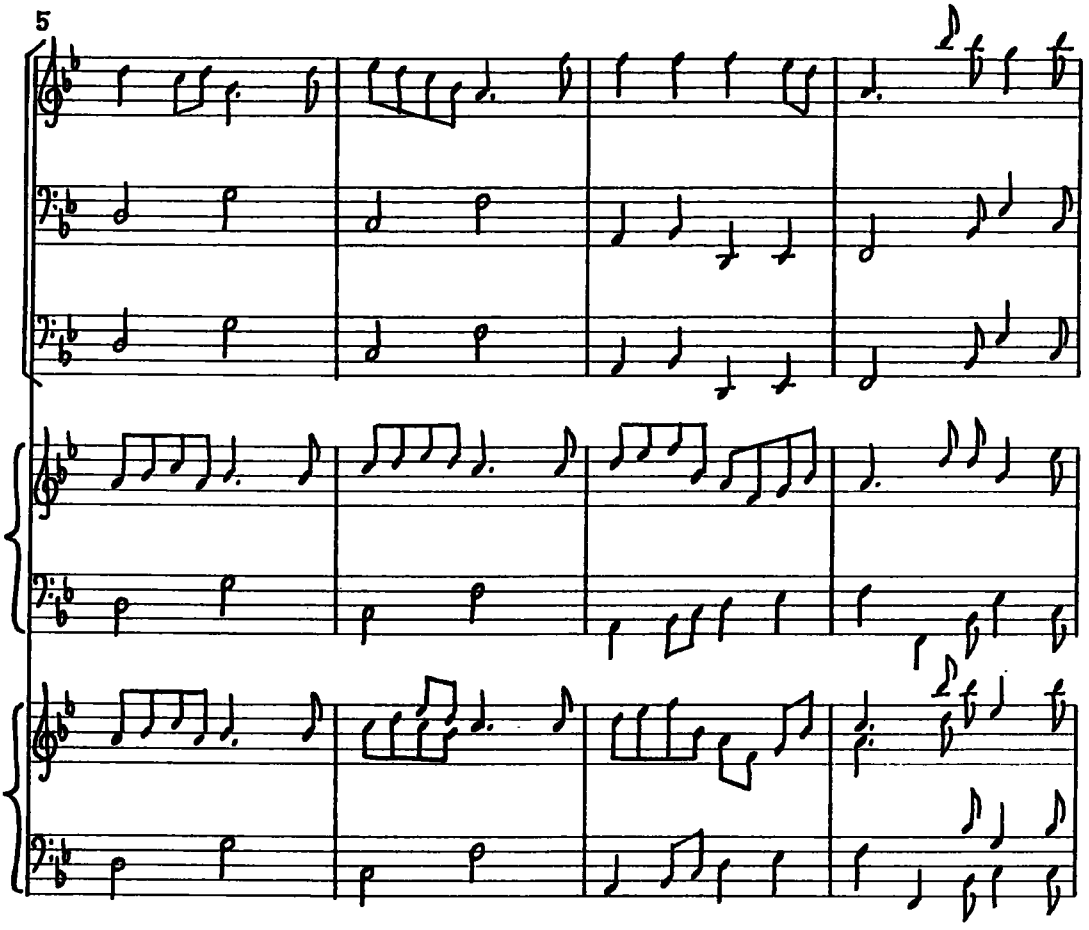
William Lawes

Harp Consort II

Consort II
Movement 5 'Aire'

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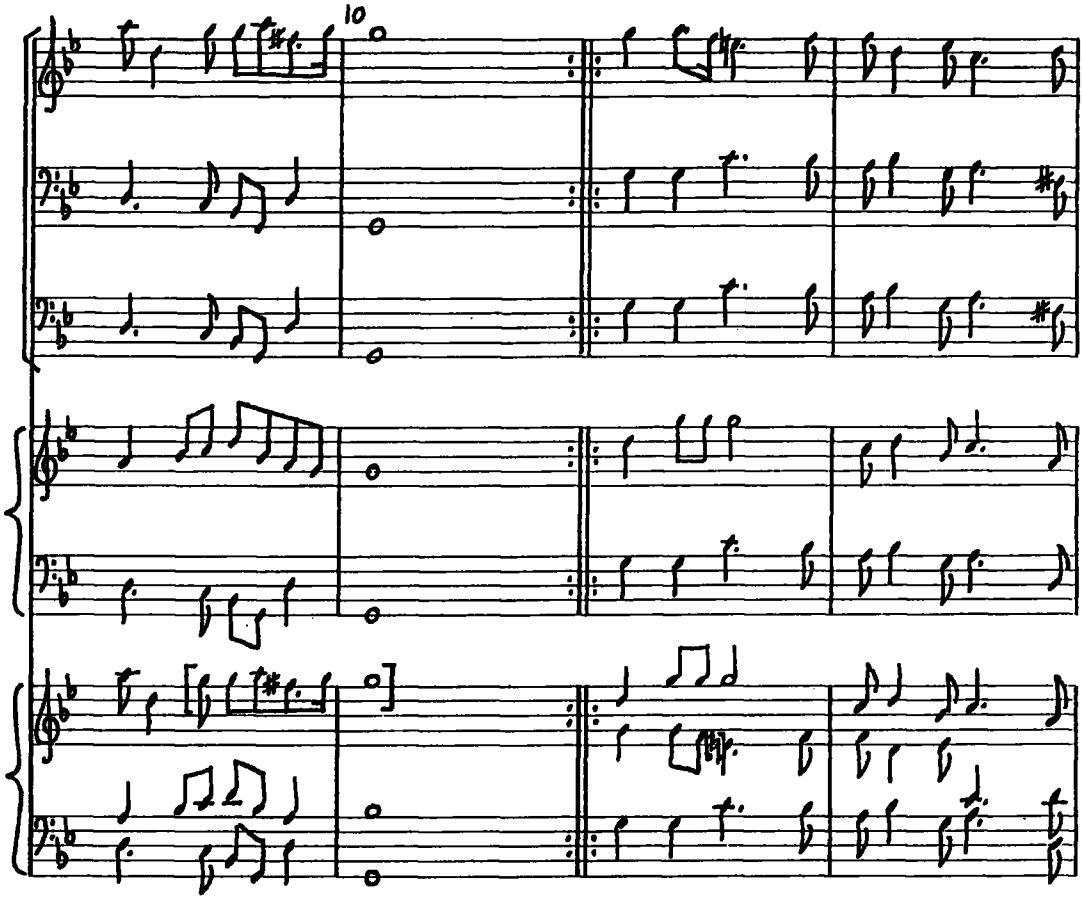
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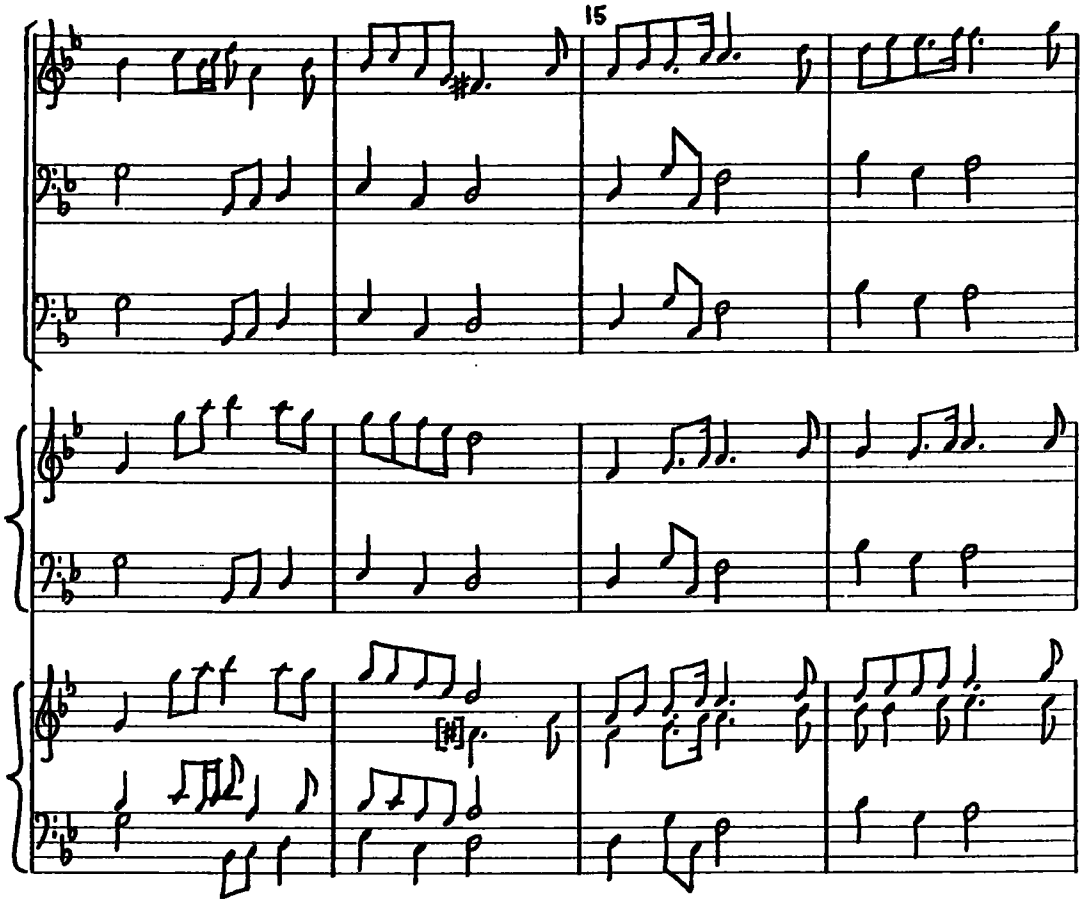
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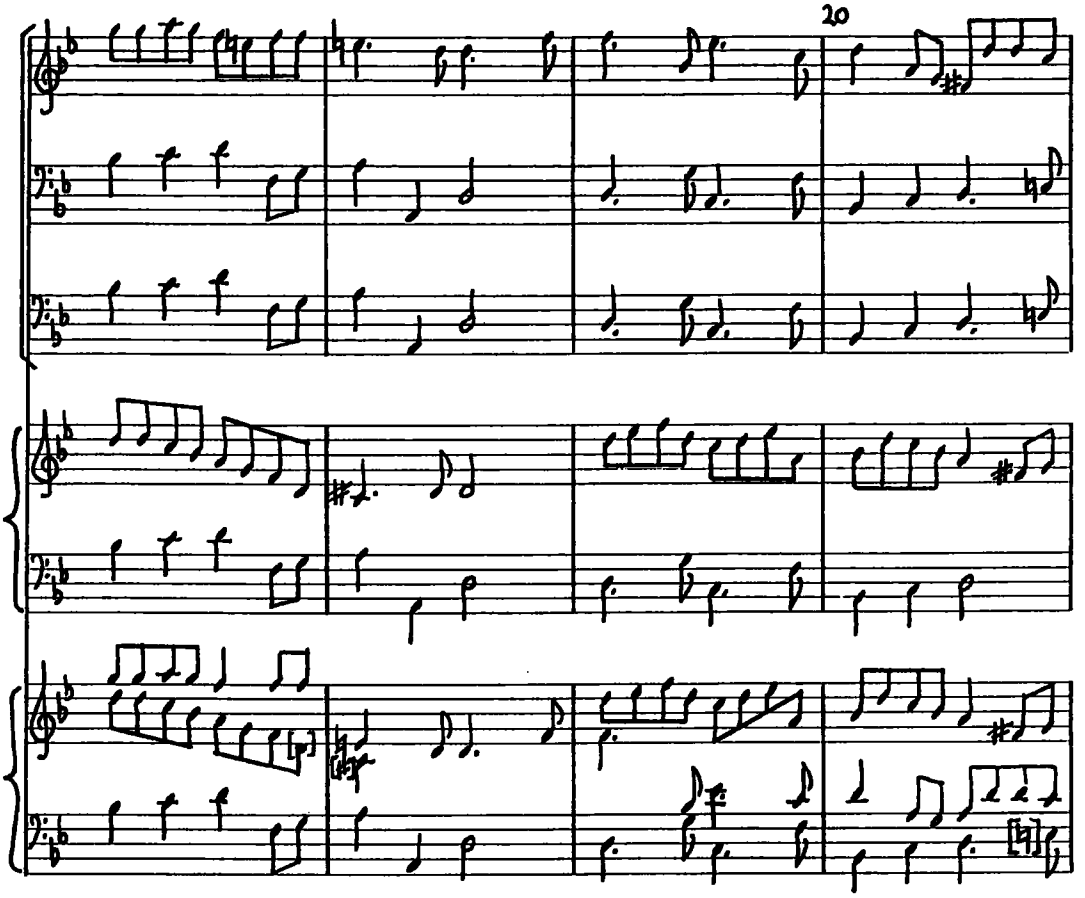
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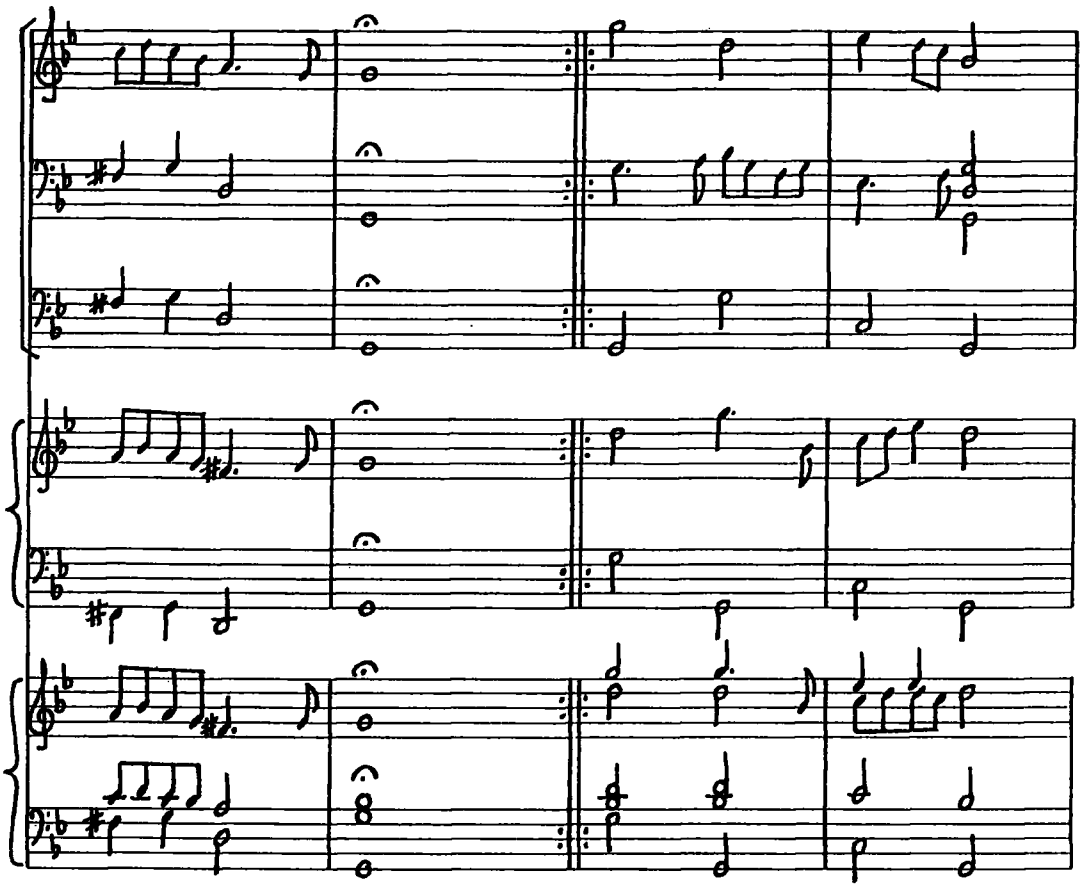

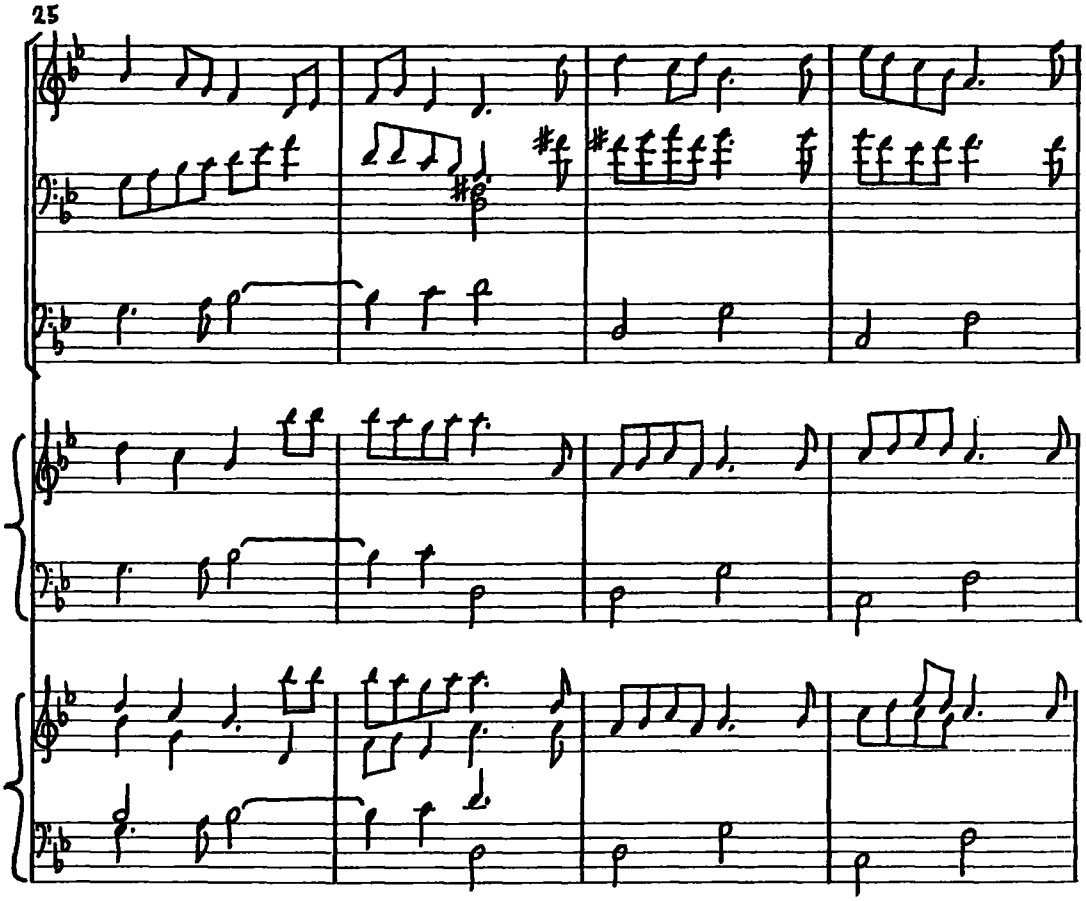
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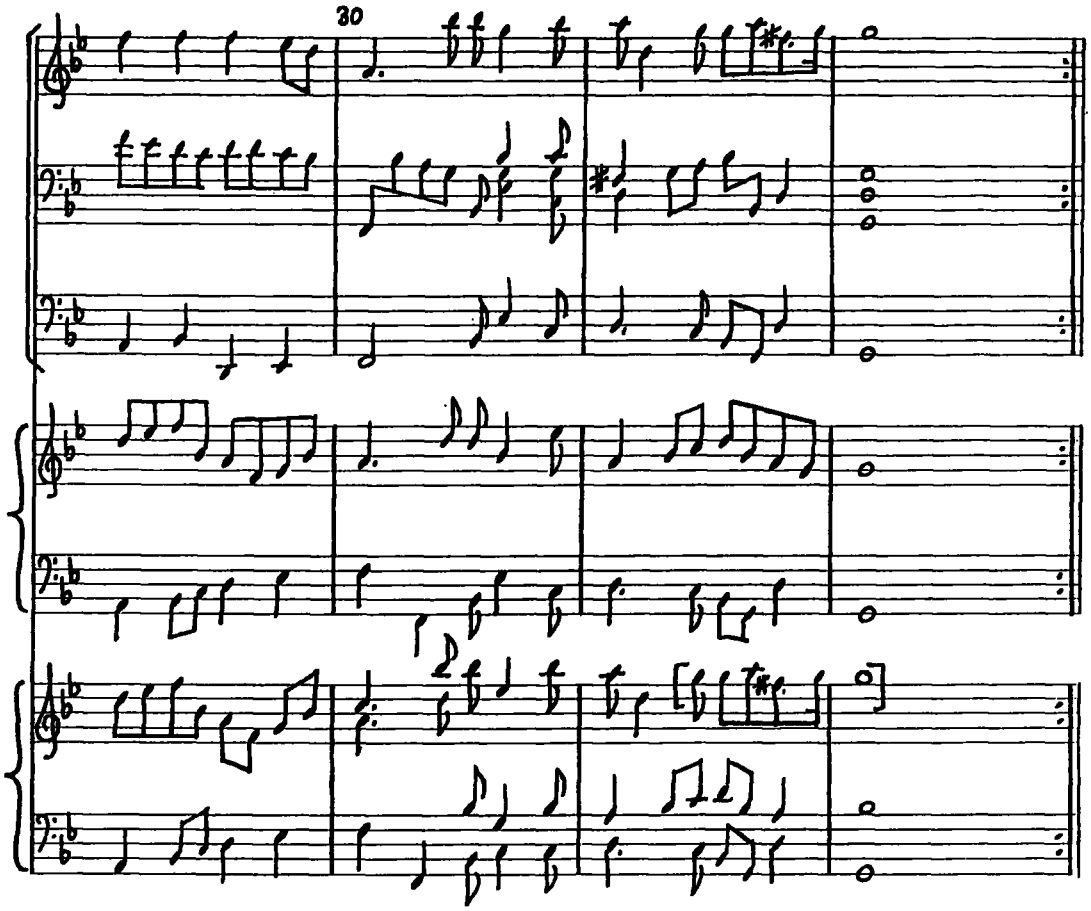
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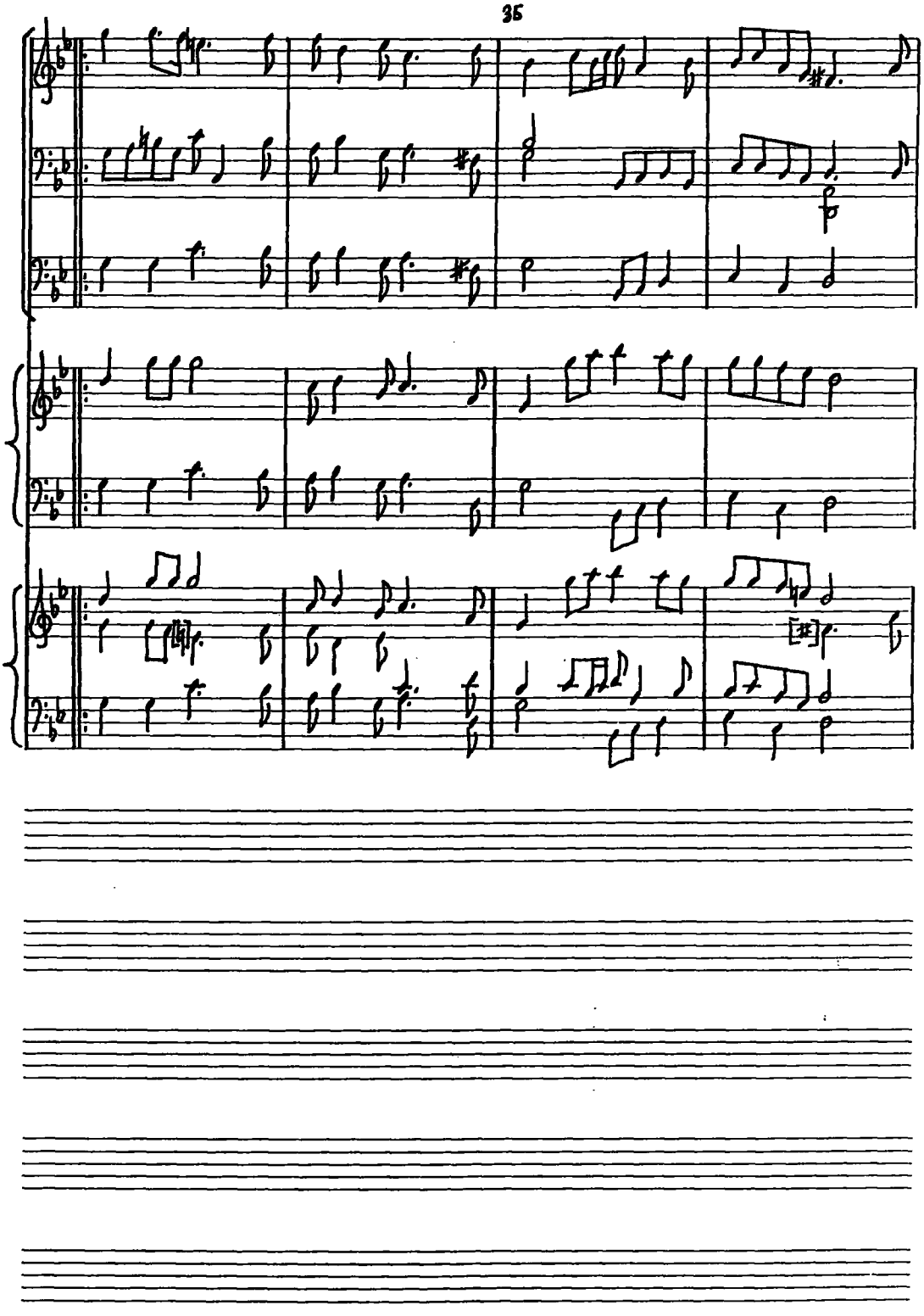
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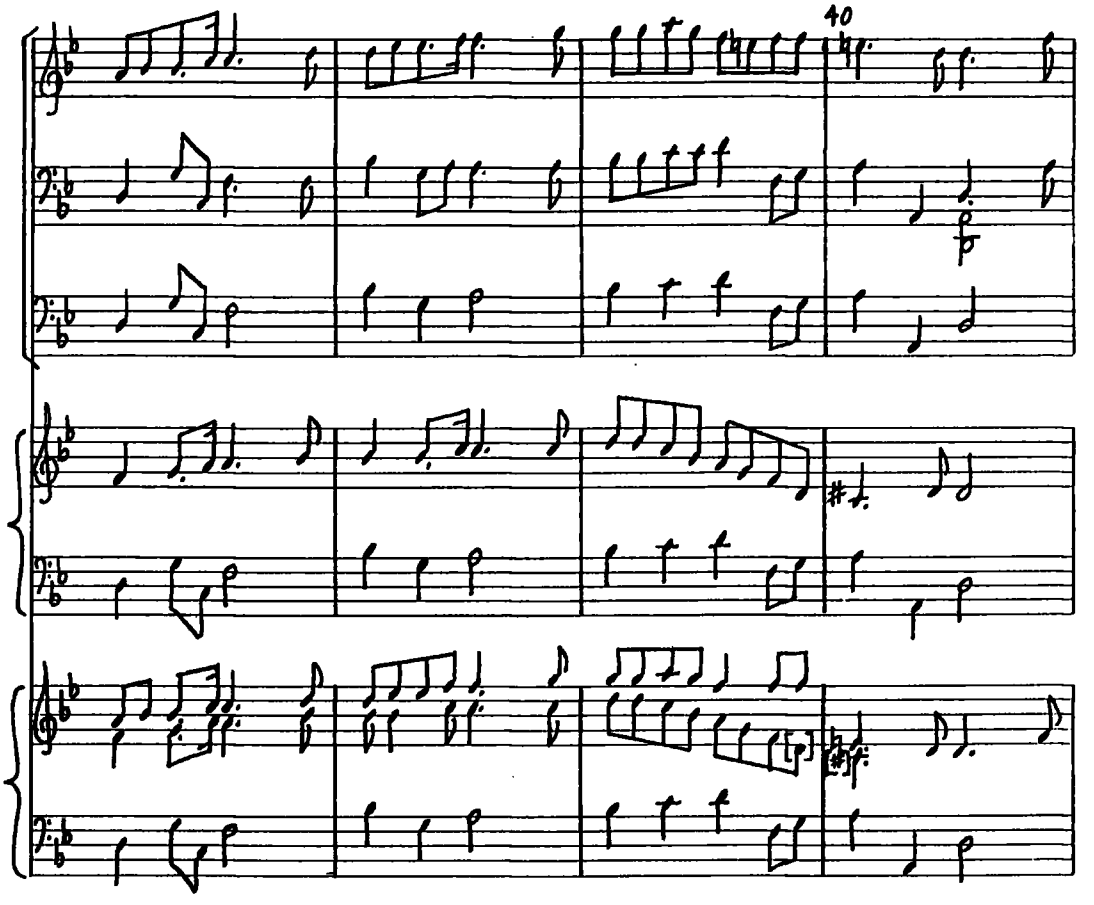
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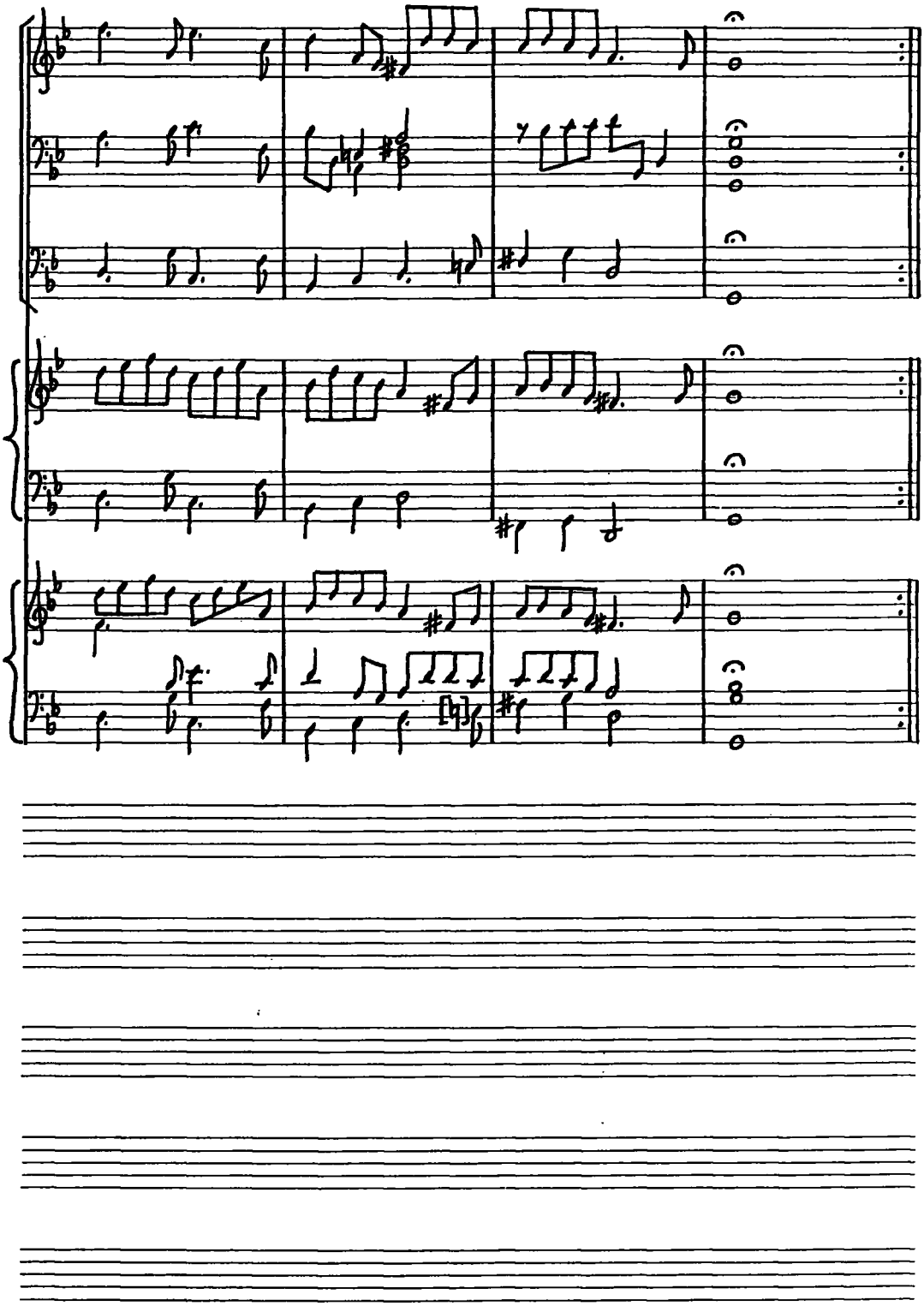
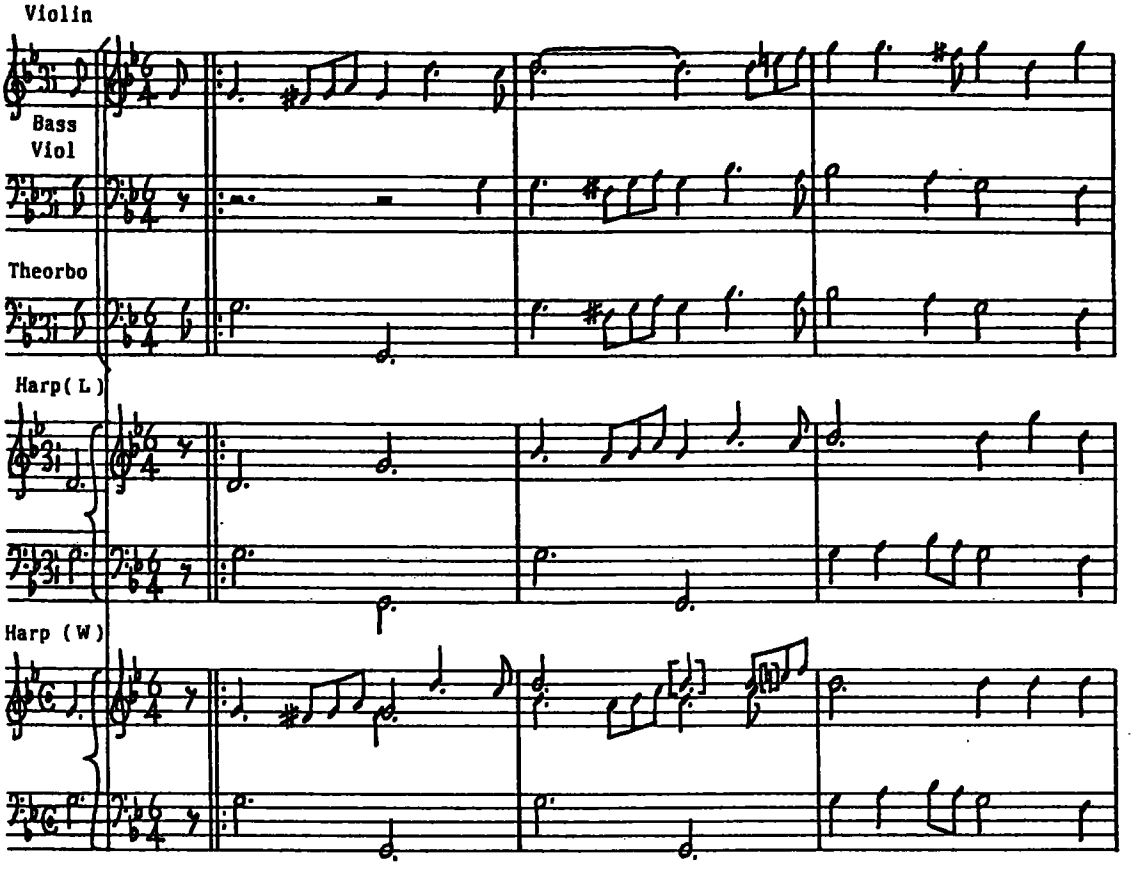
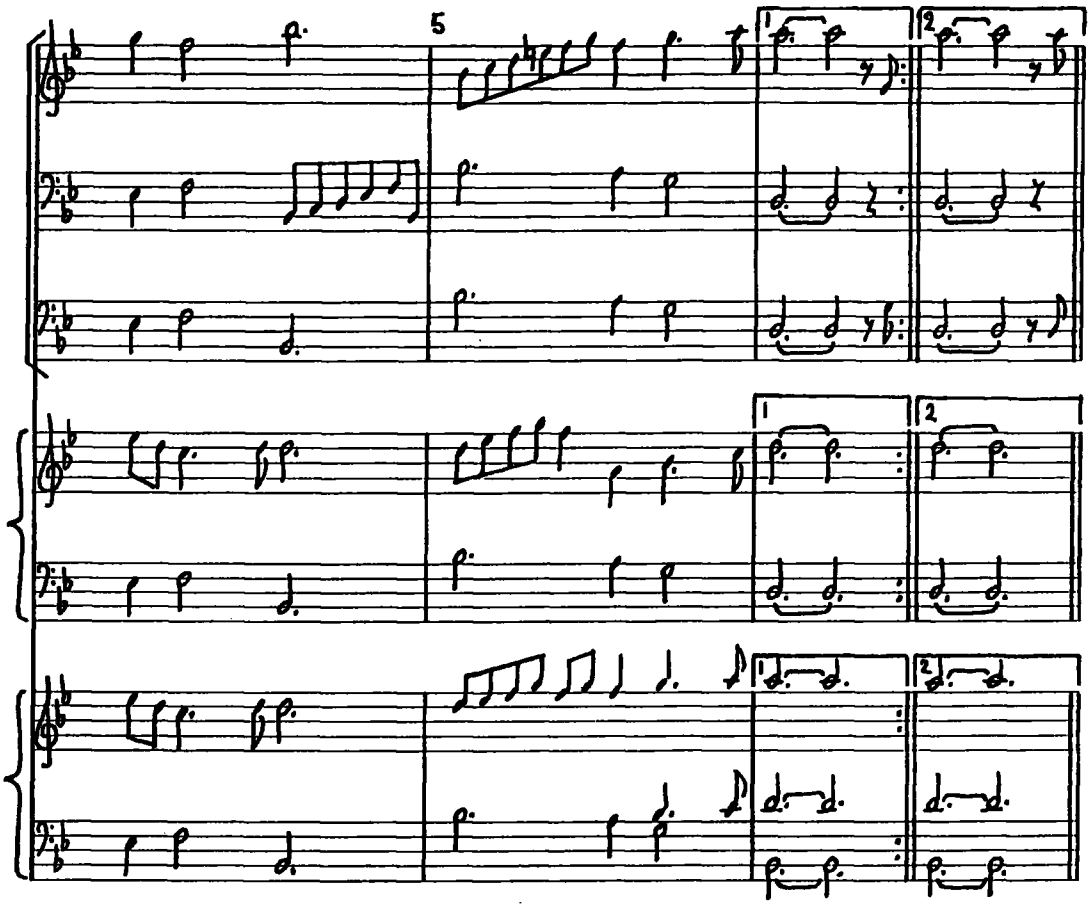


Consort II
Movement 6 'Corant'

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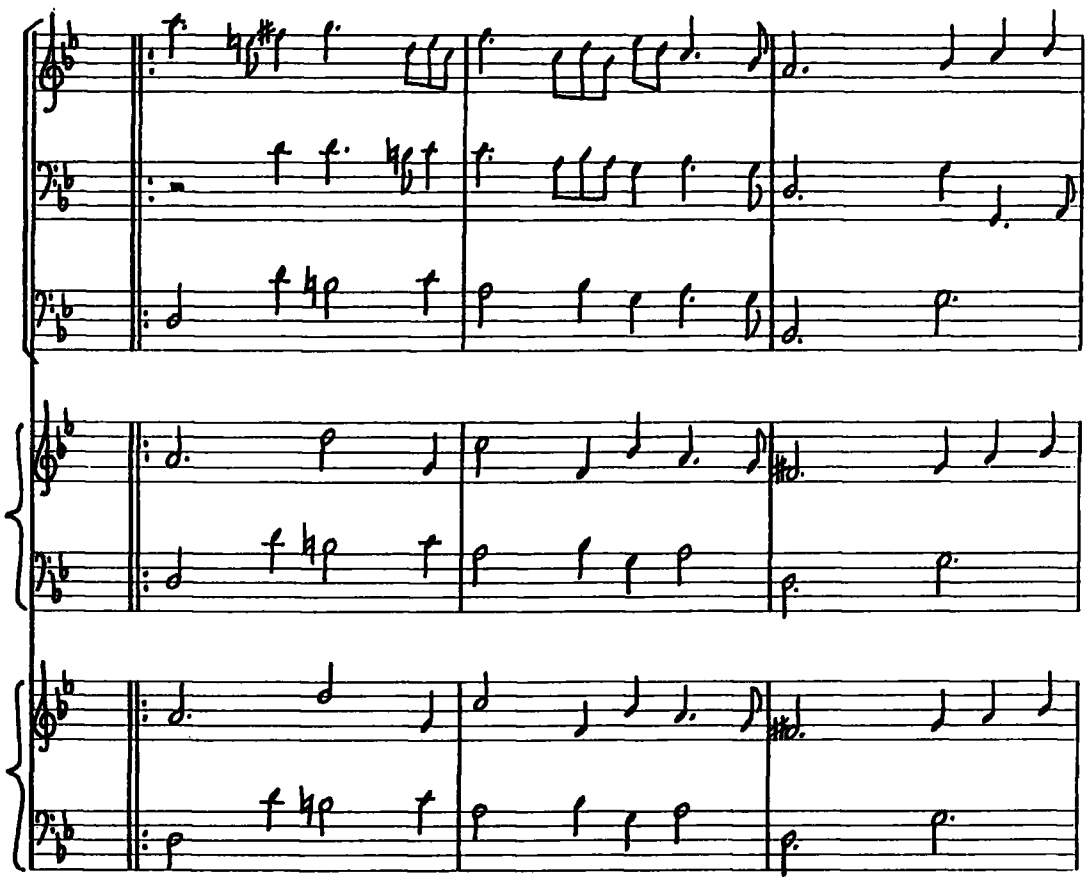

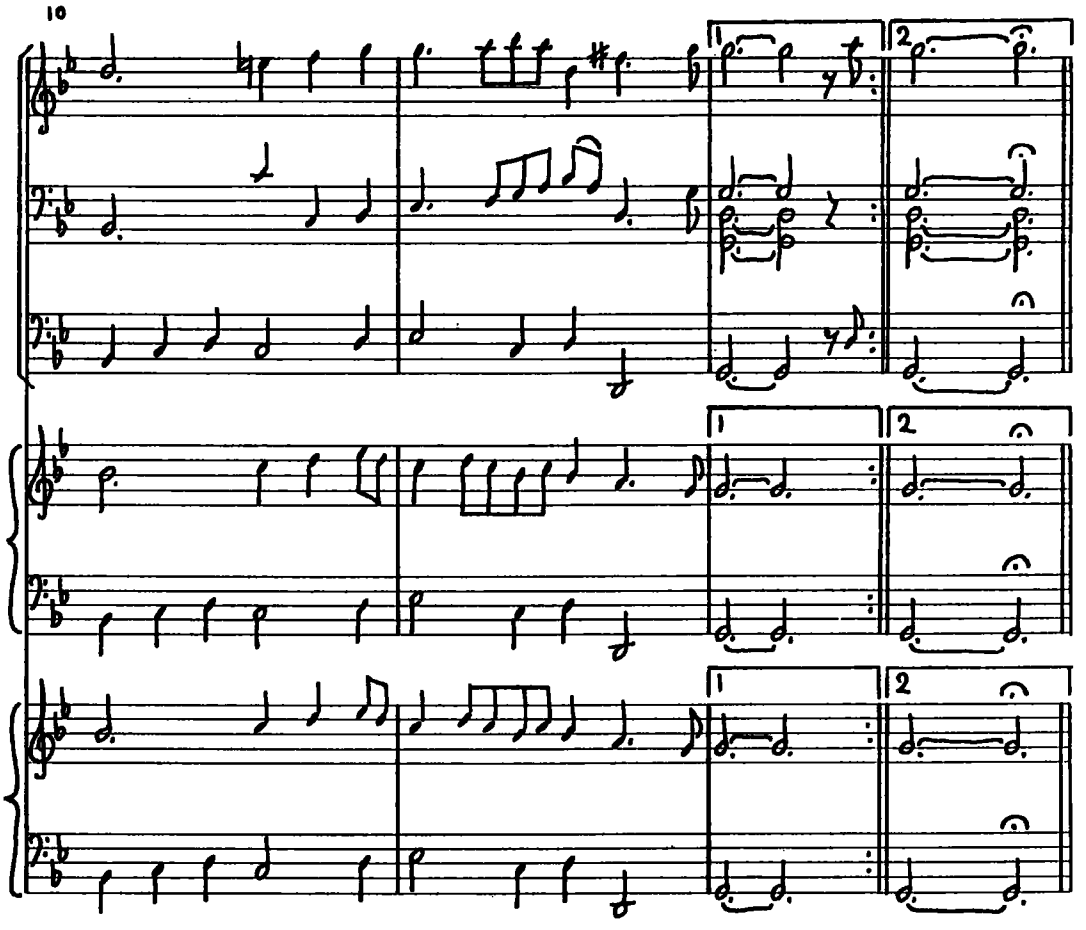
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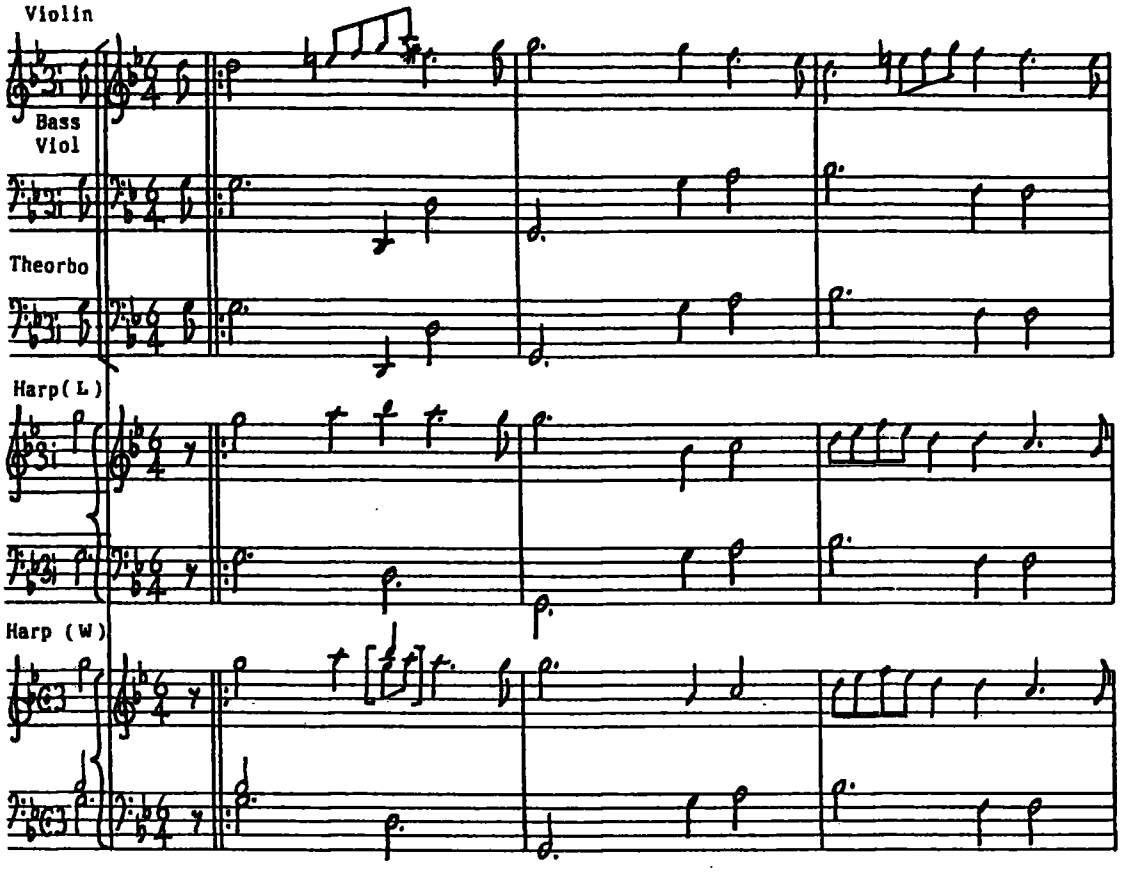
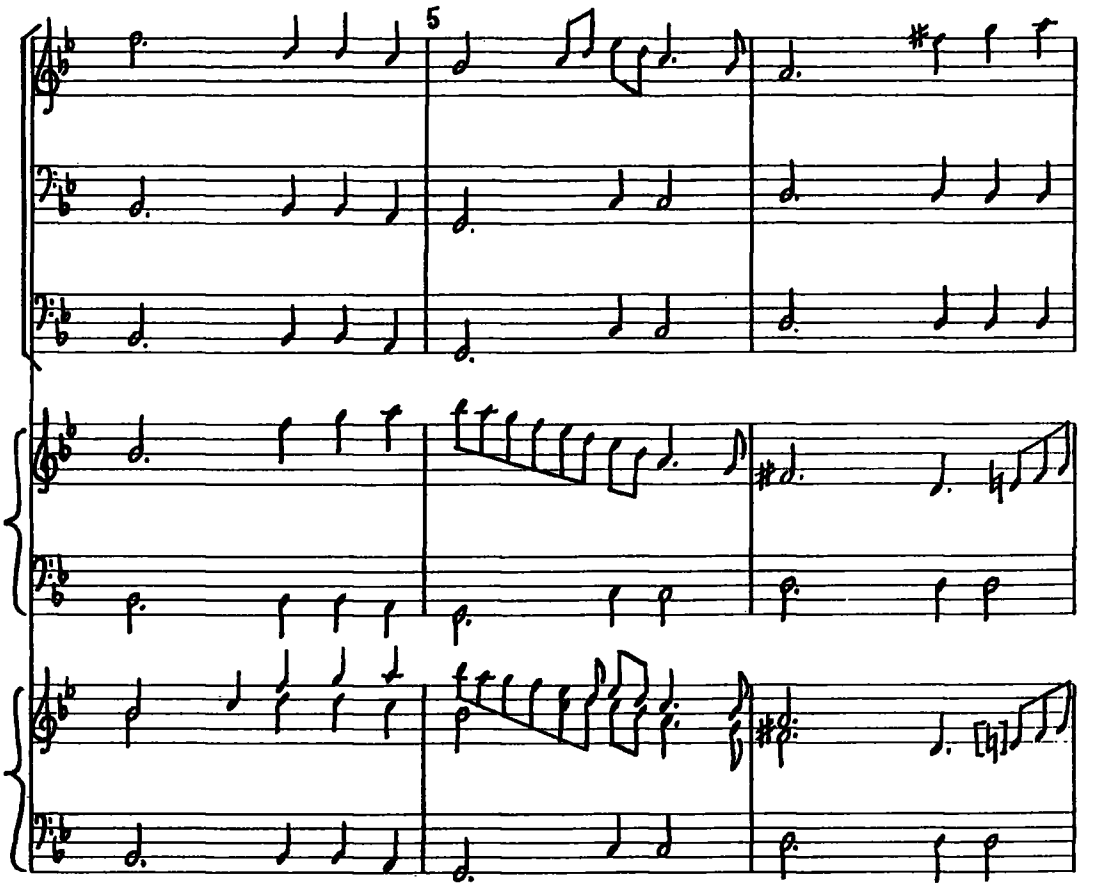
Consort II
Movement 7 'Corant'

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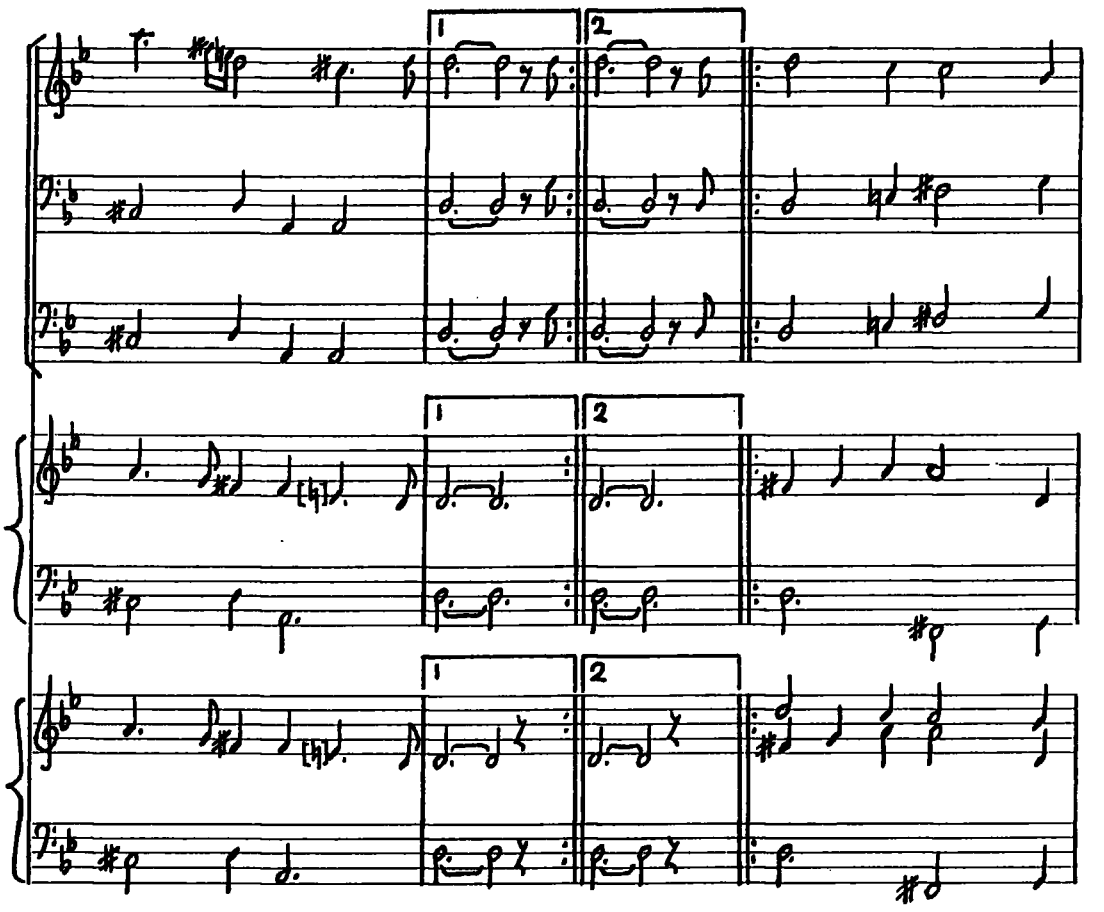

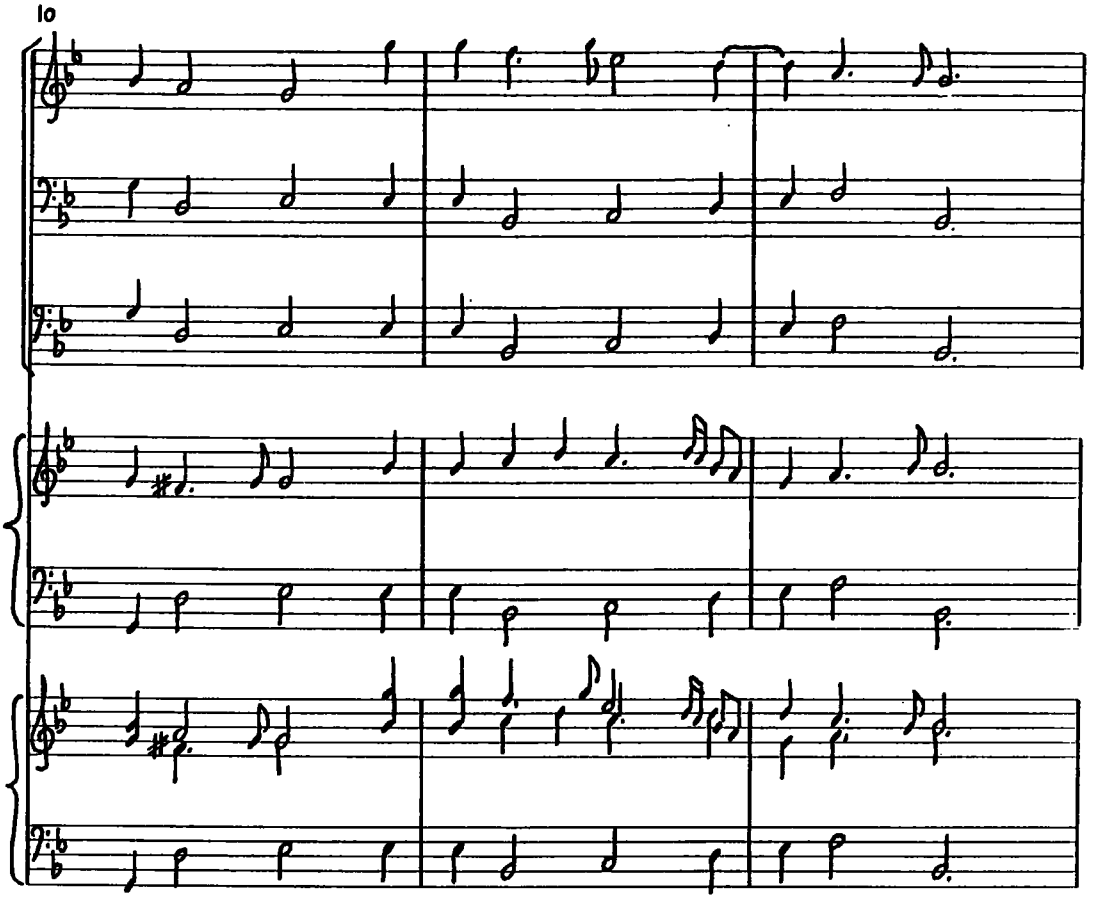
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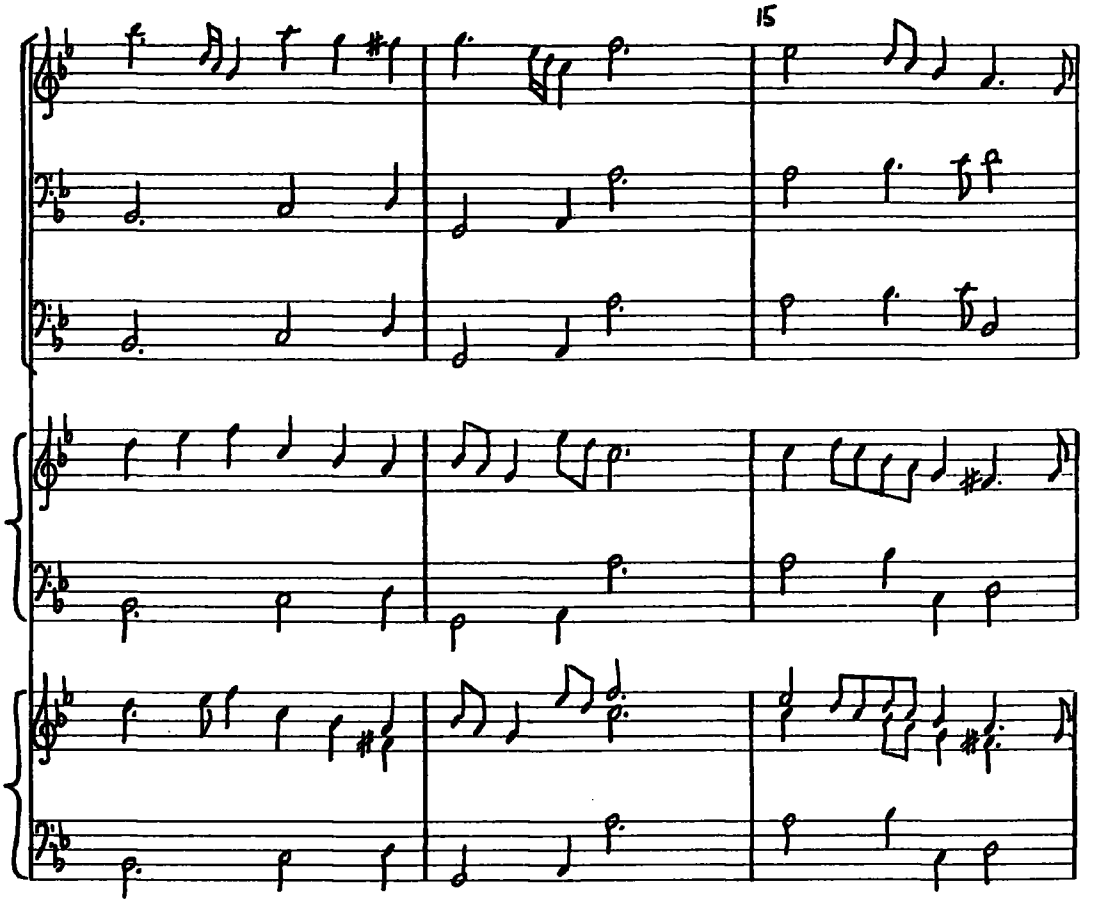
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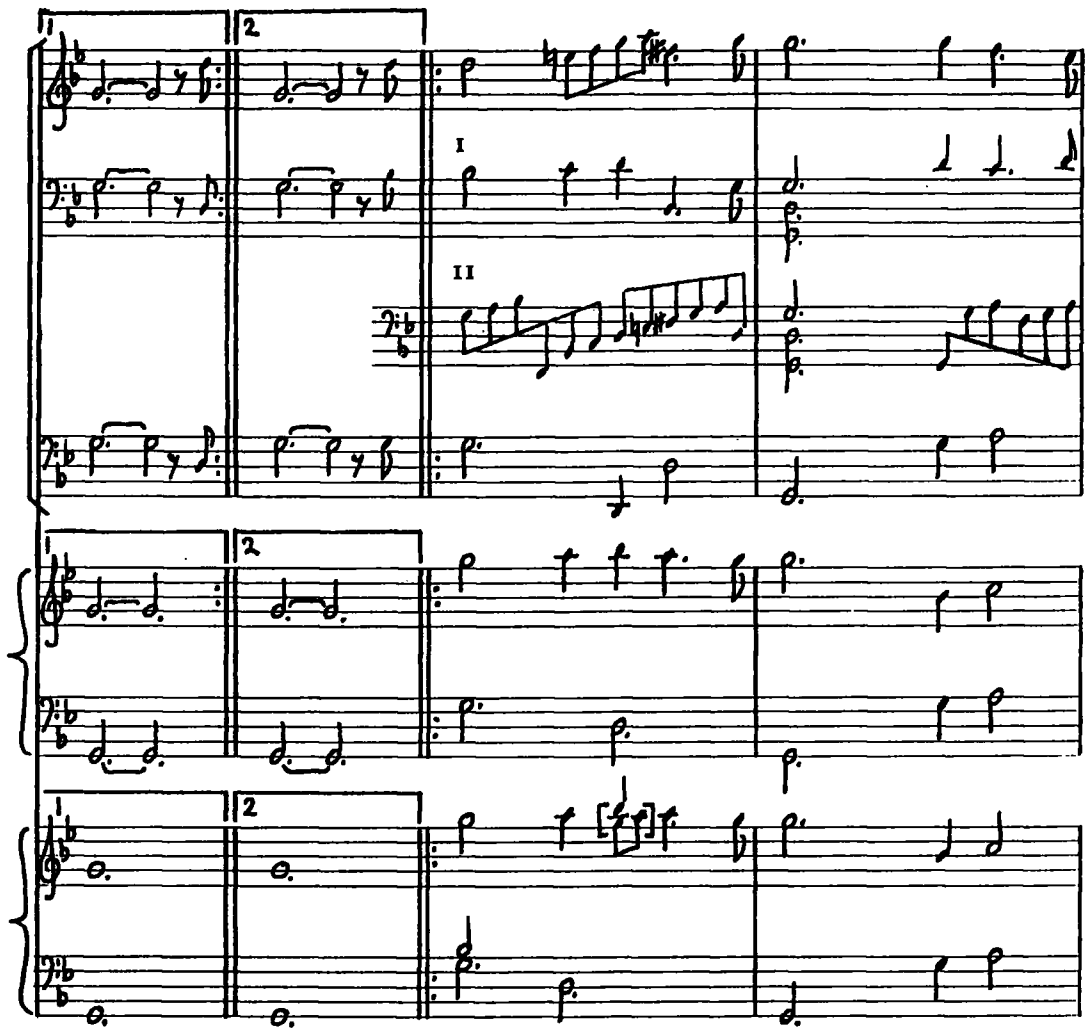
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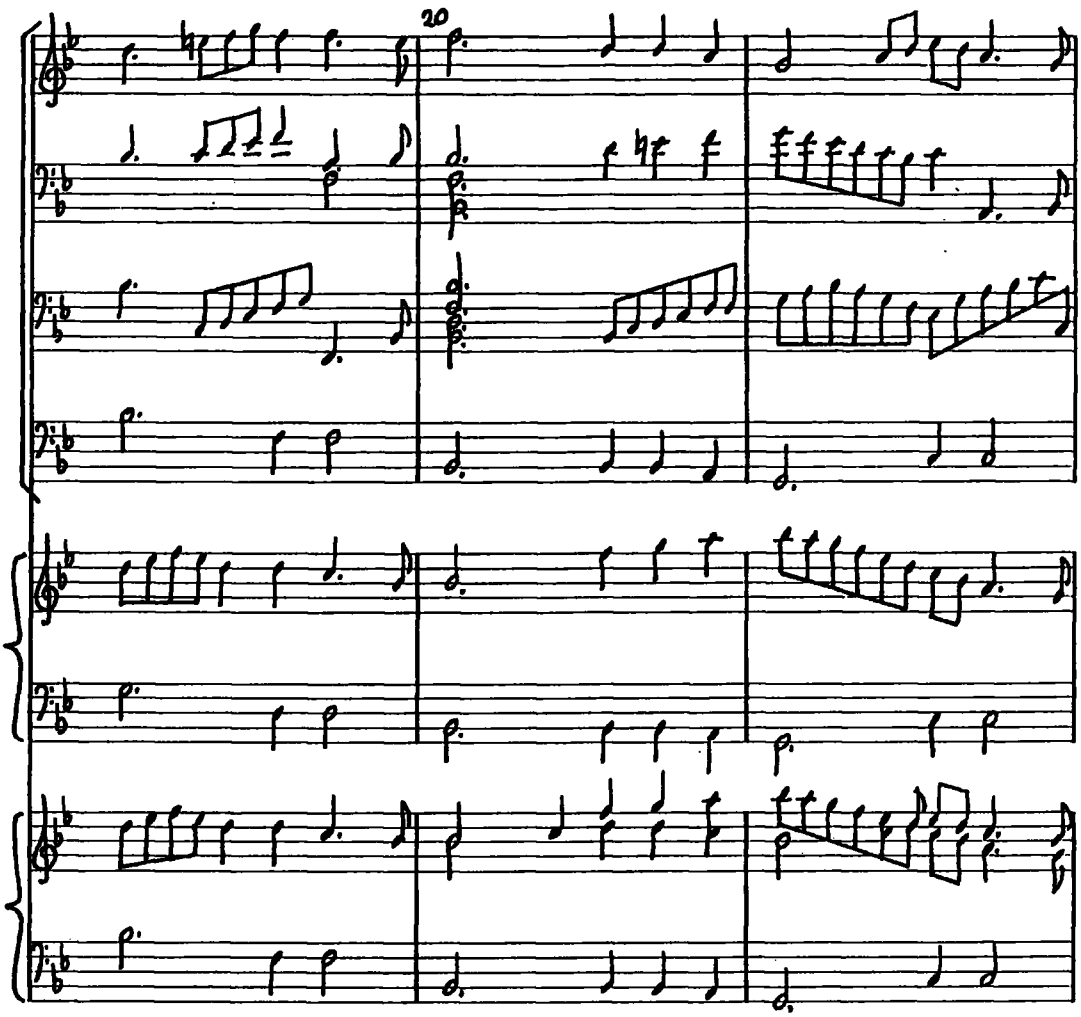
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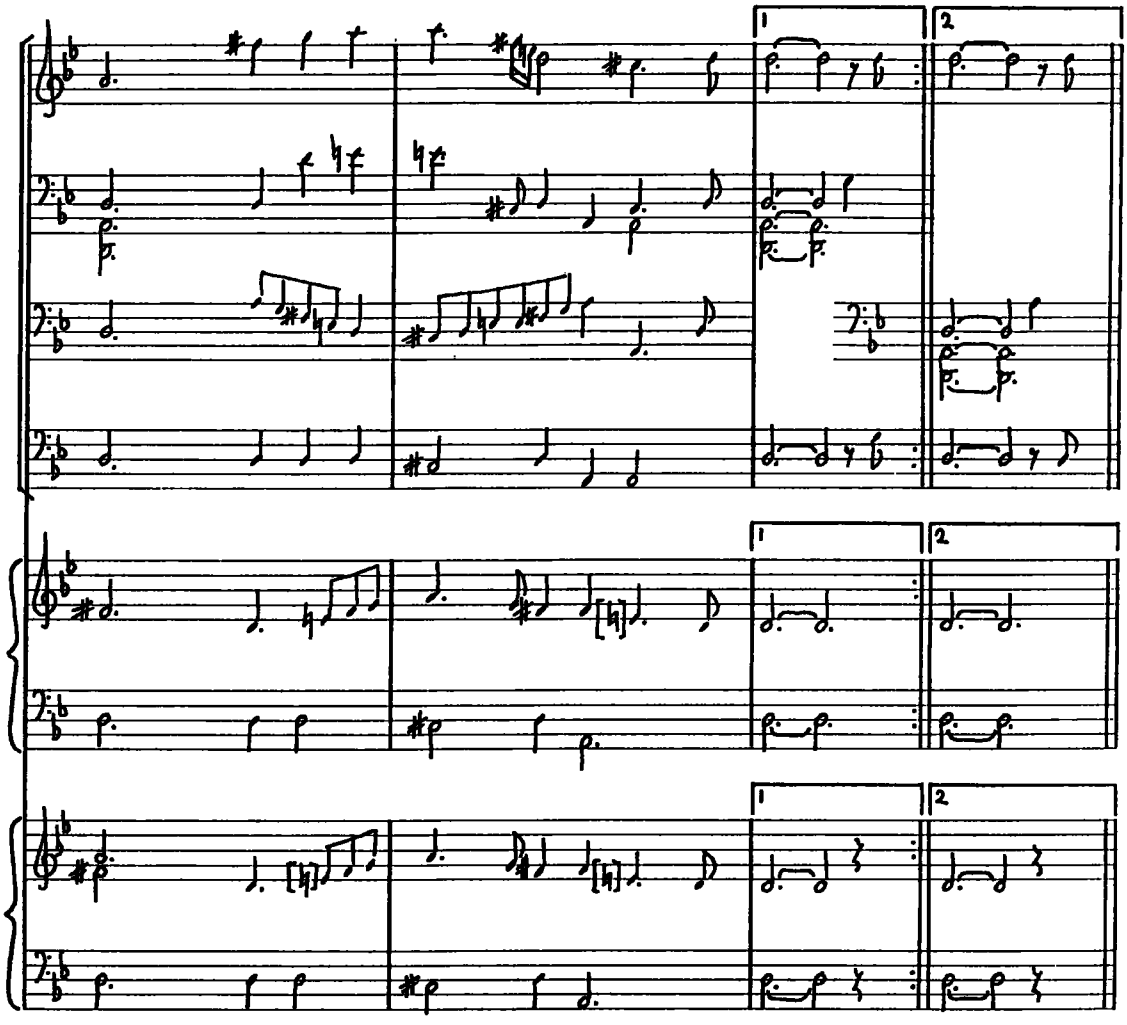

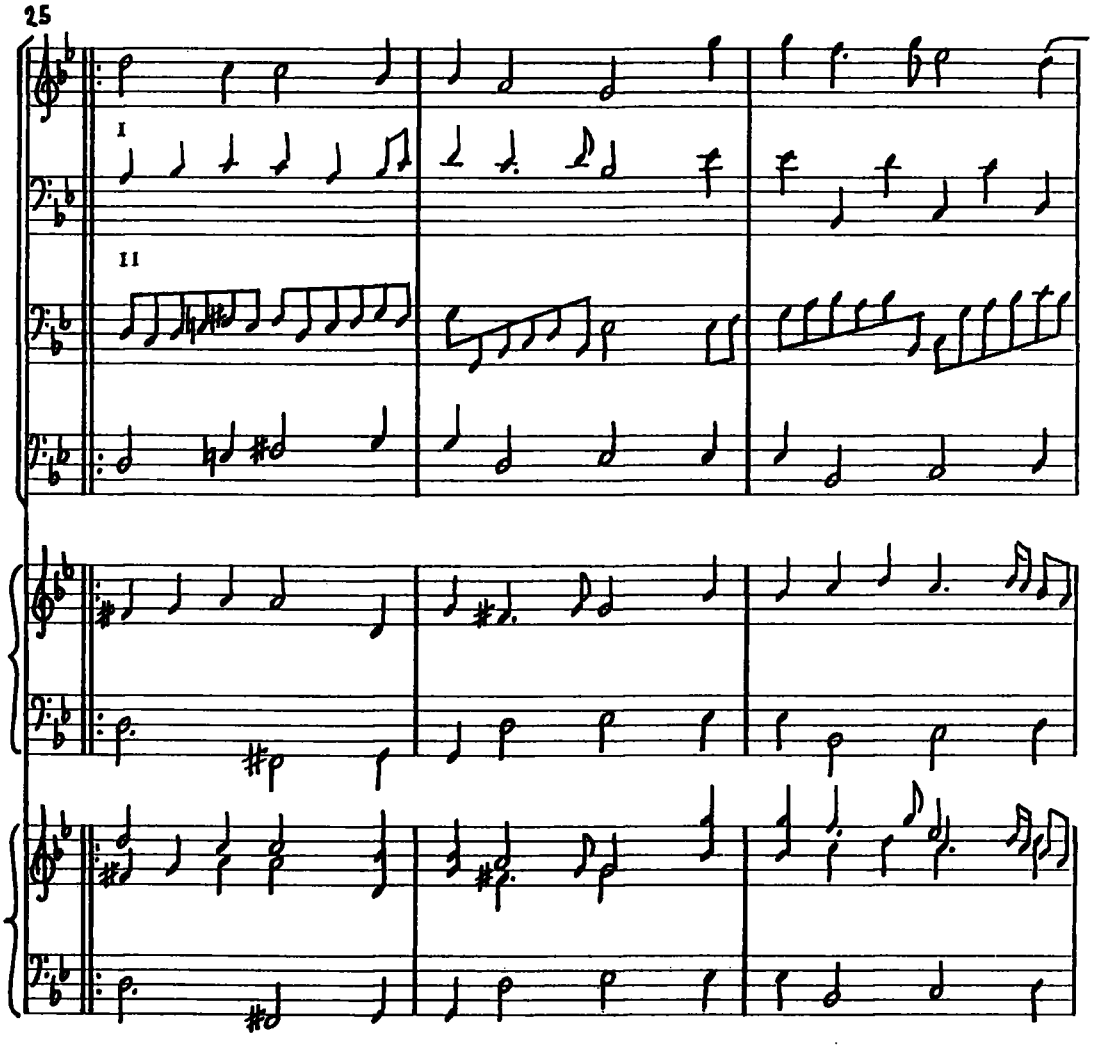
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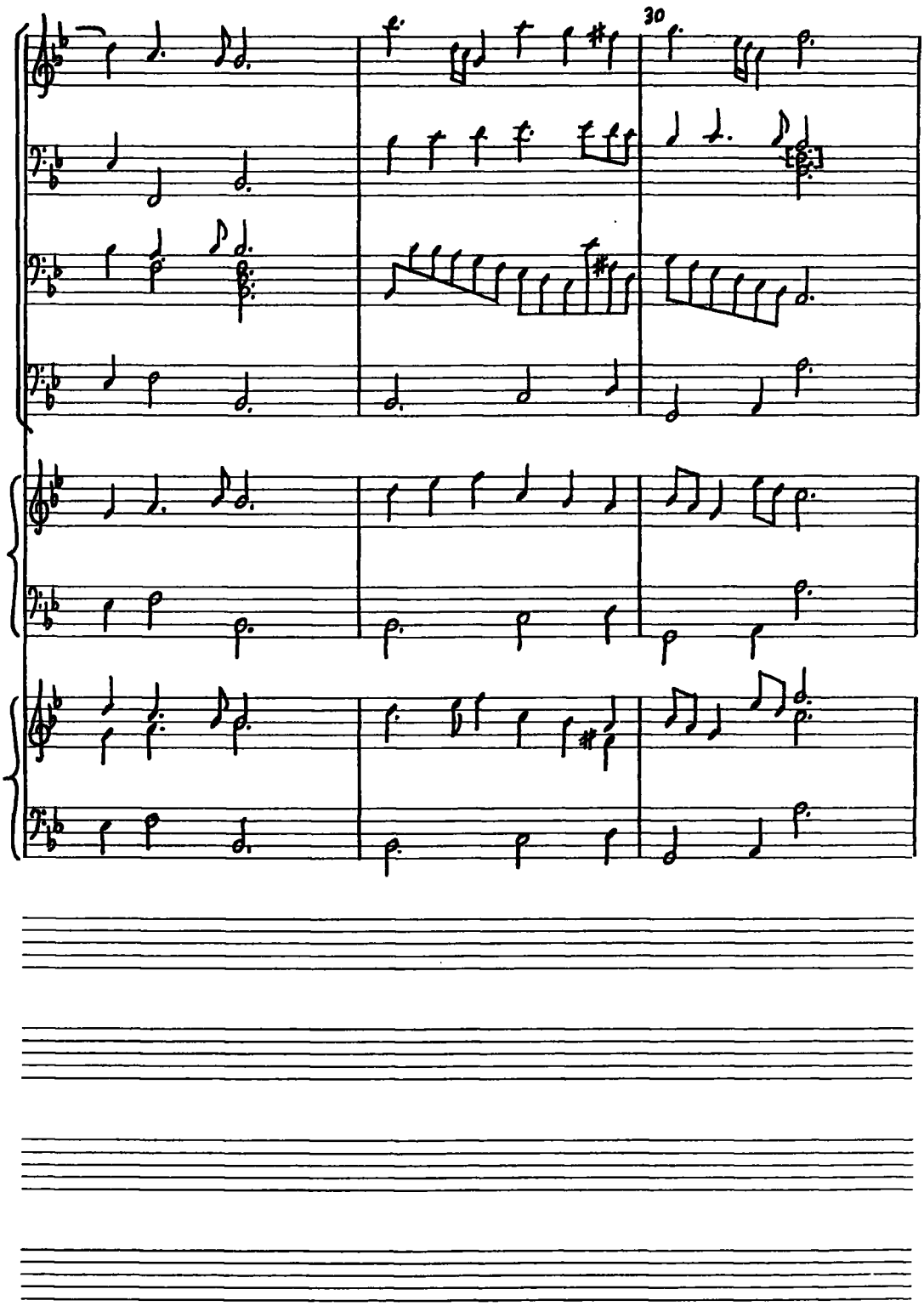
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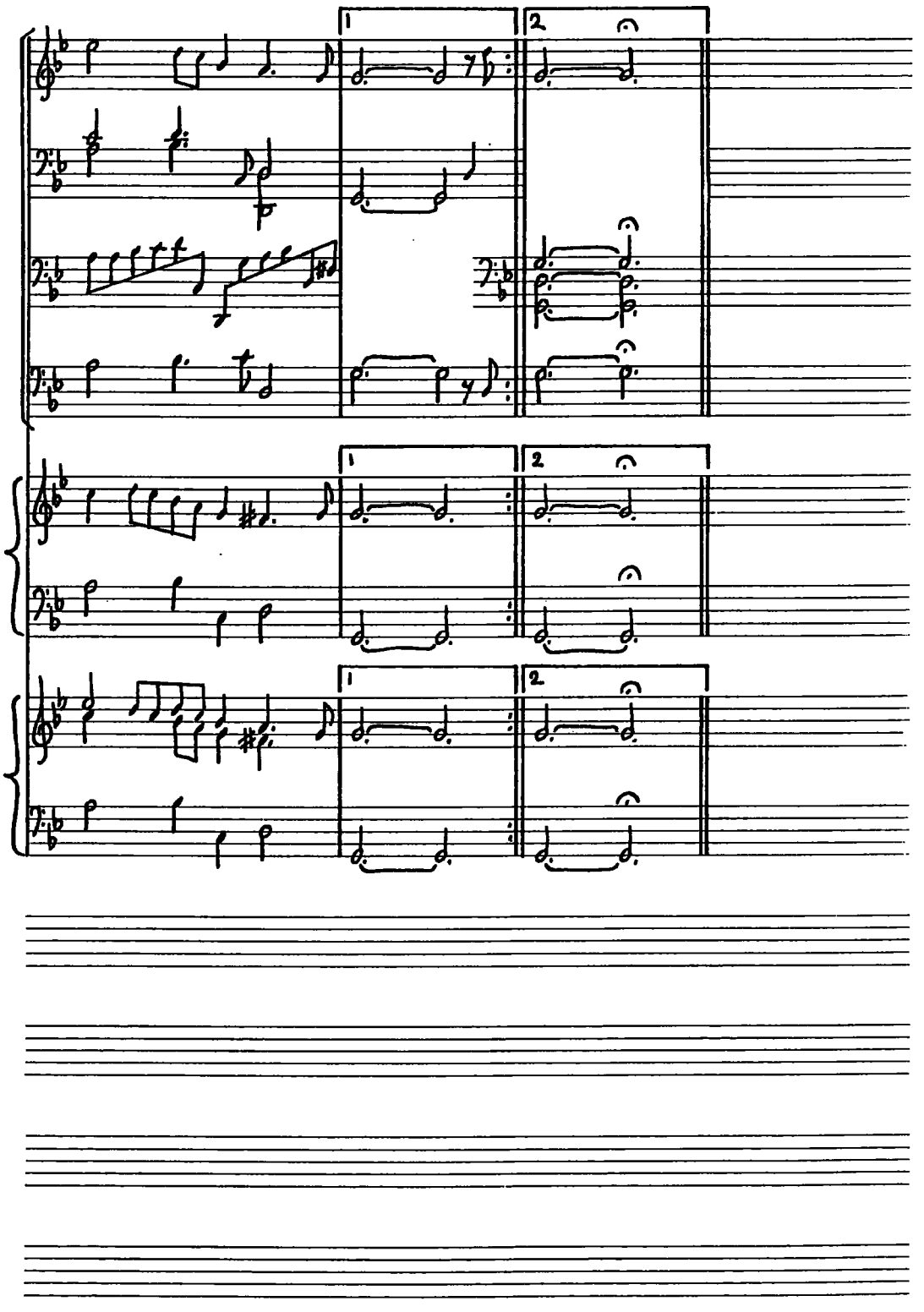
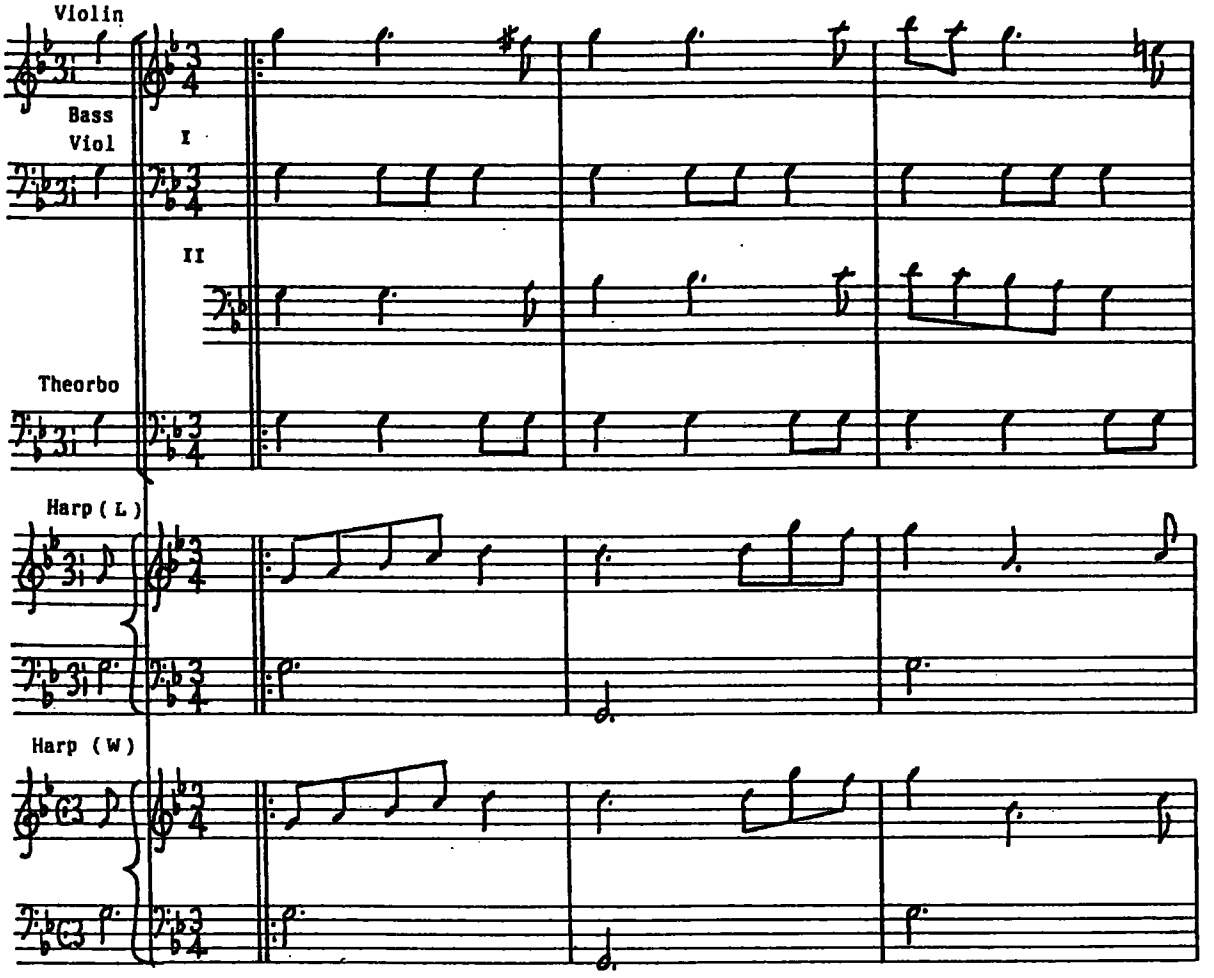
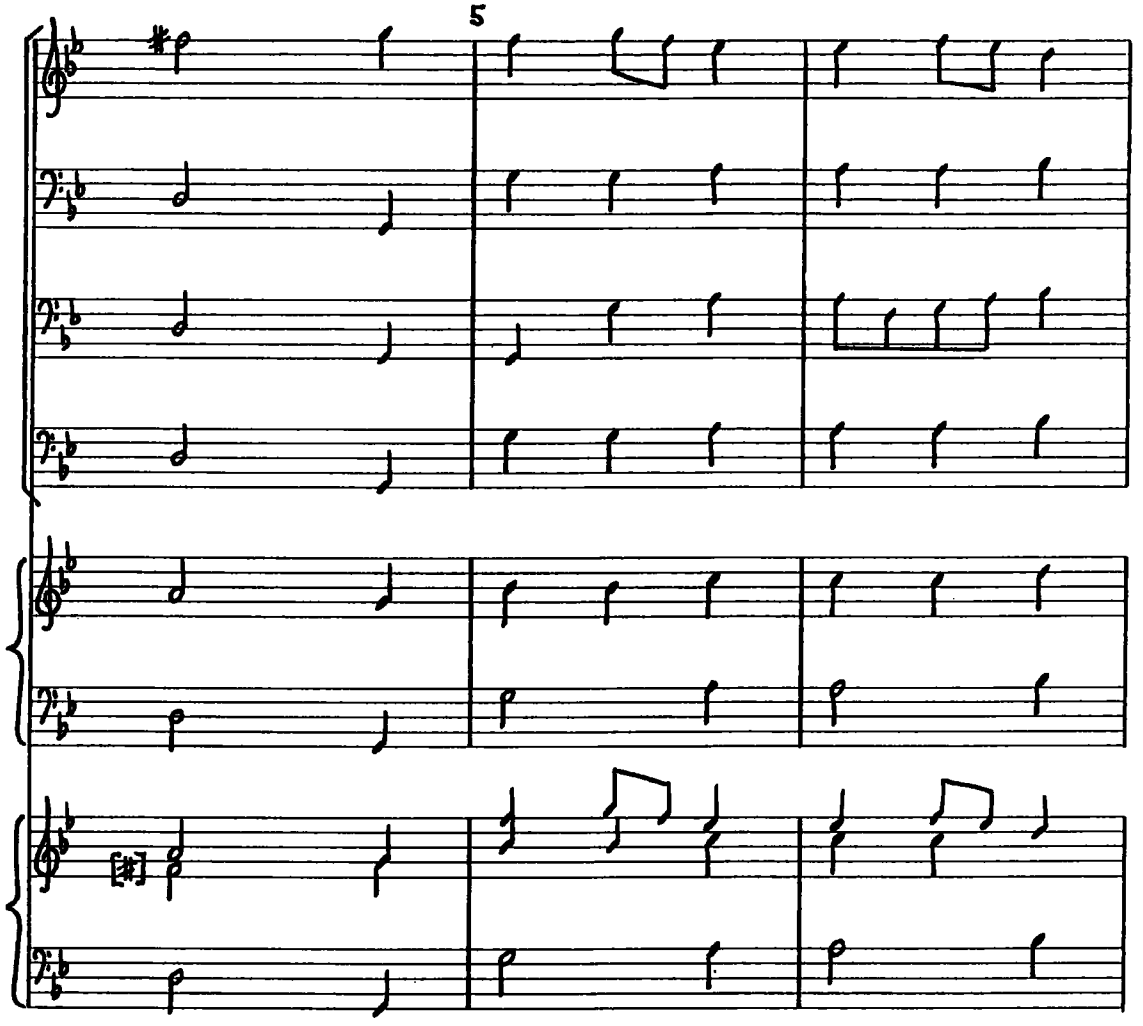


Consort II
Movement 8 'Saraband'

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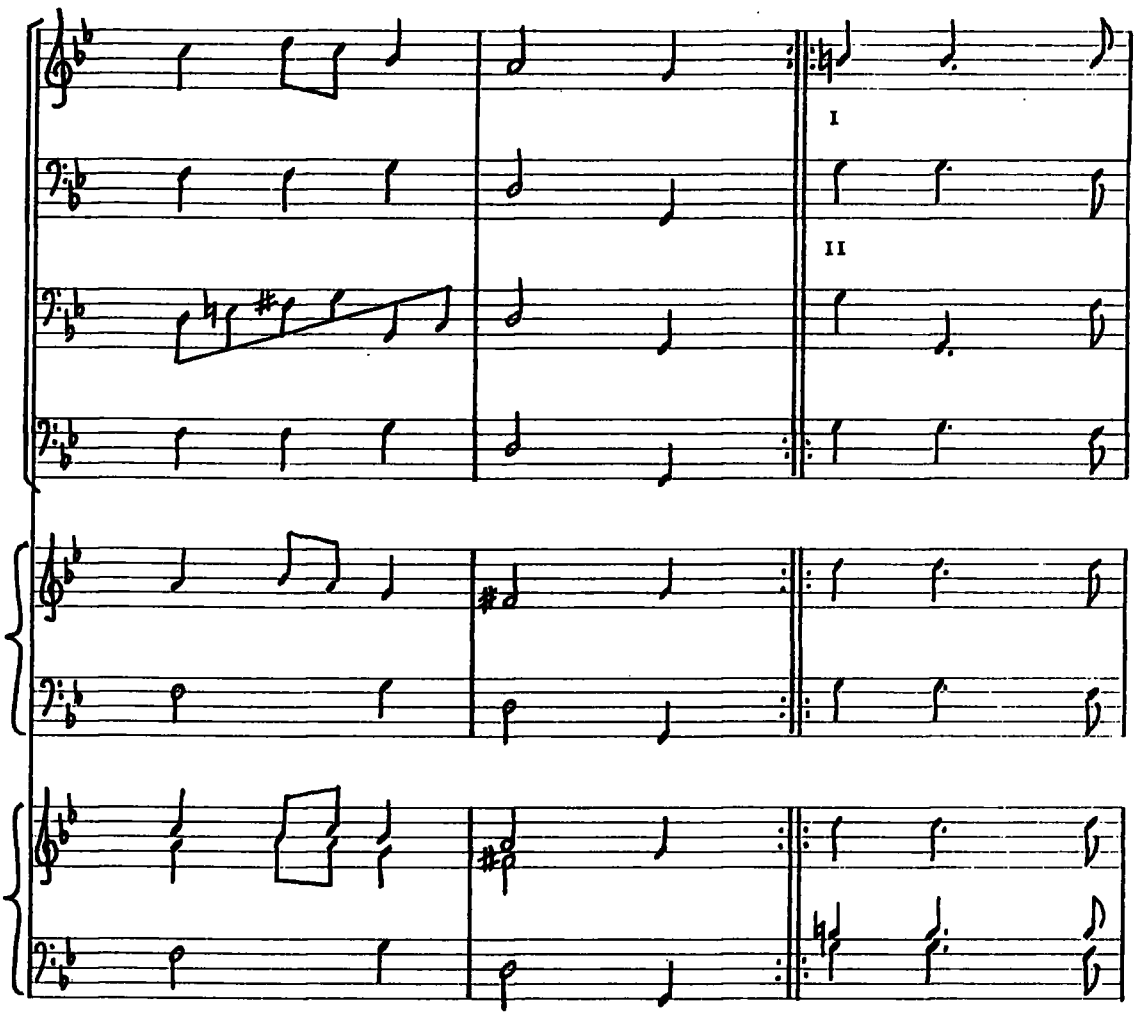
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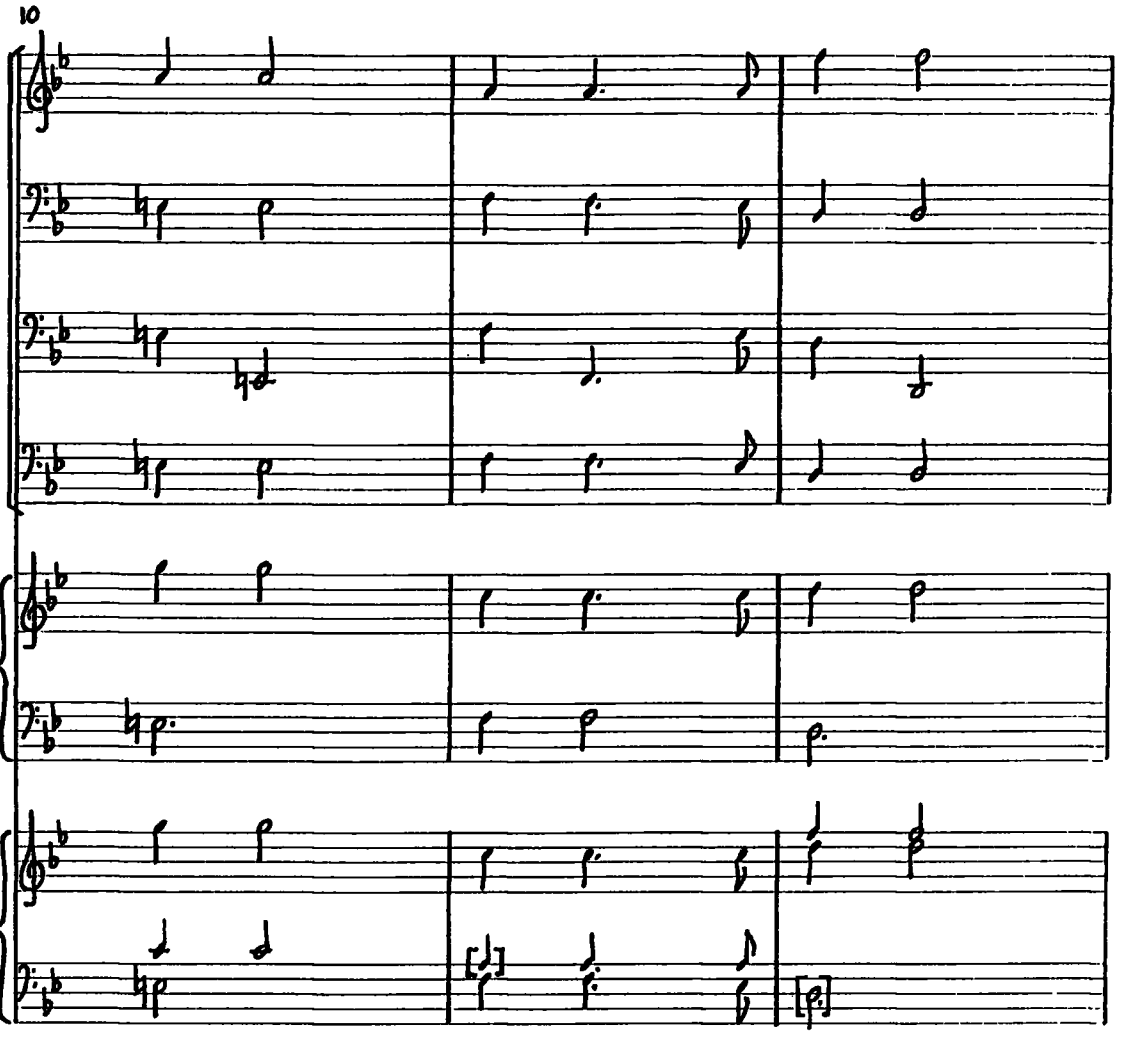
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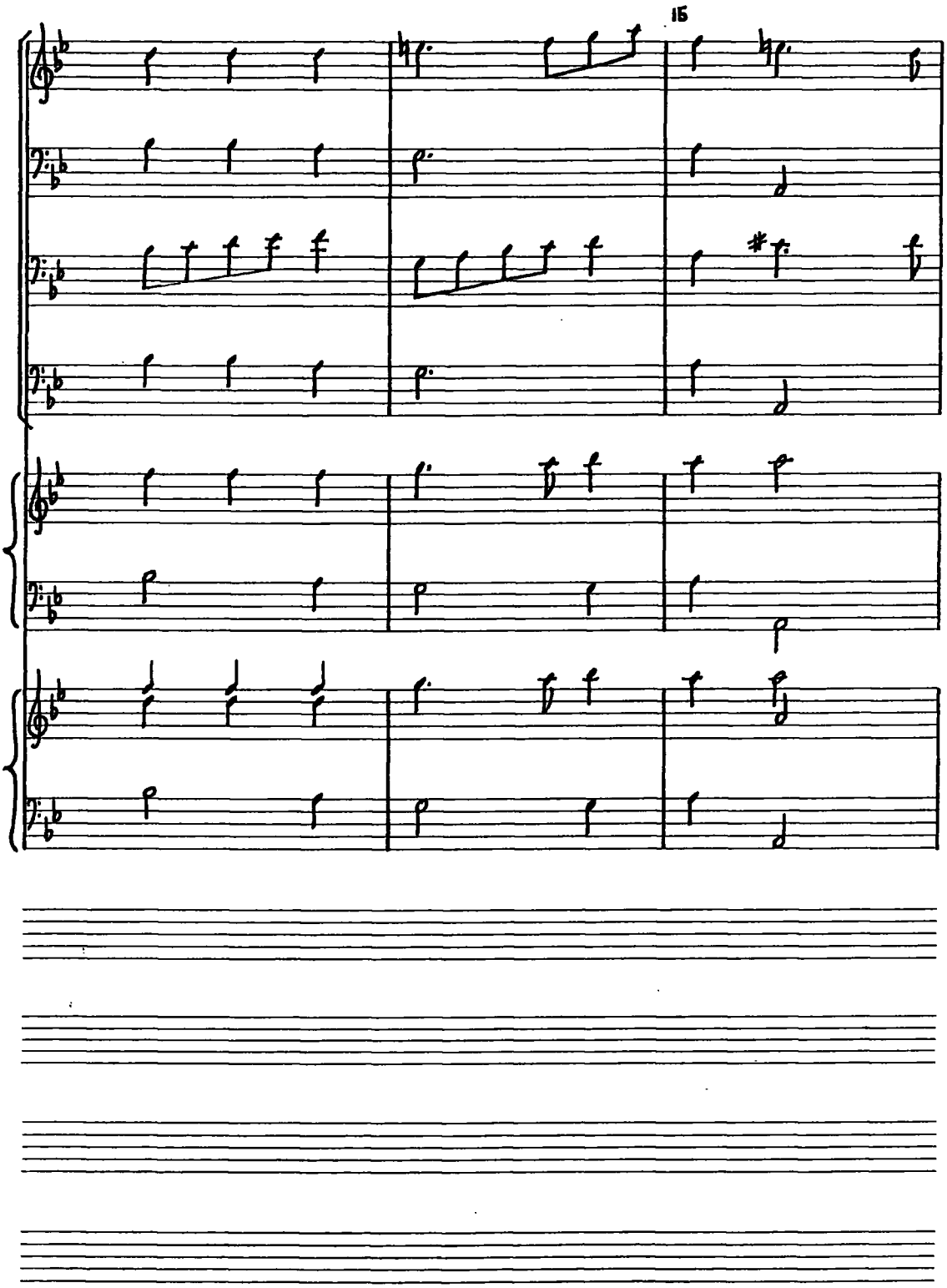
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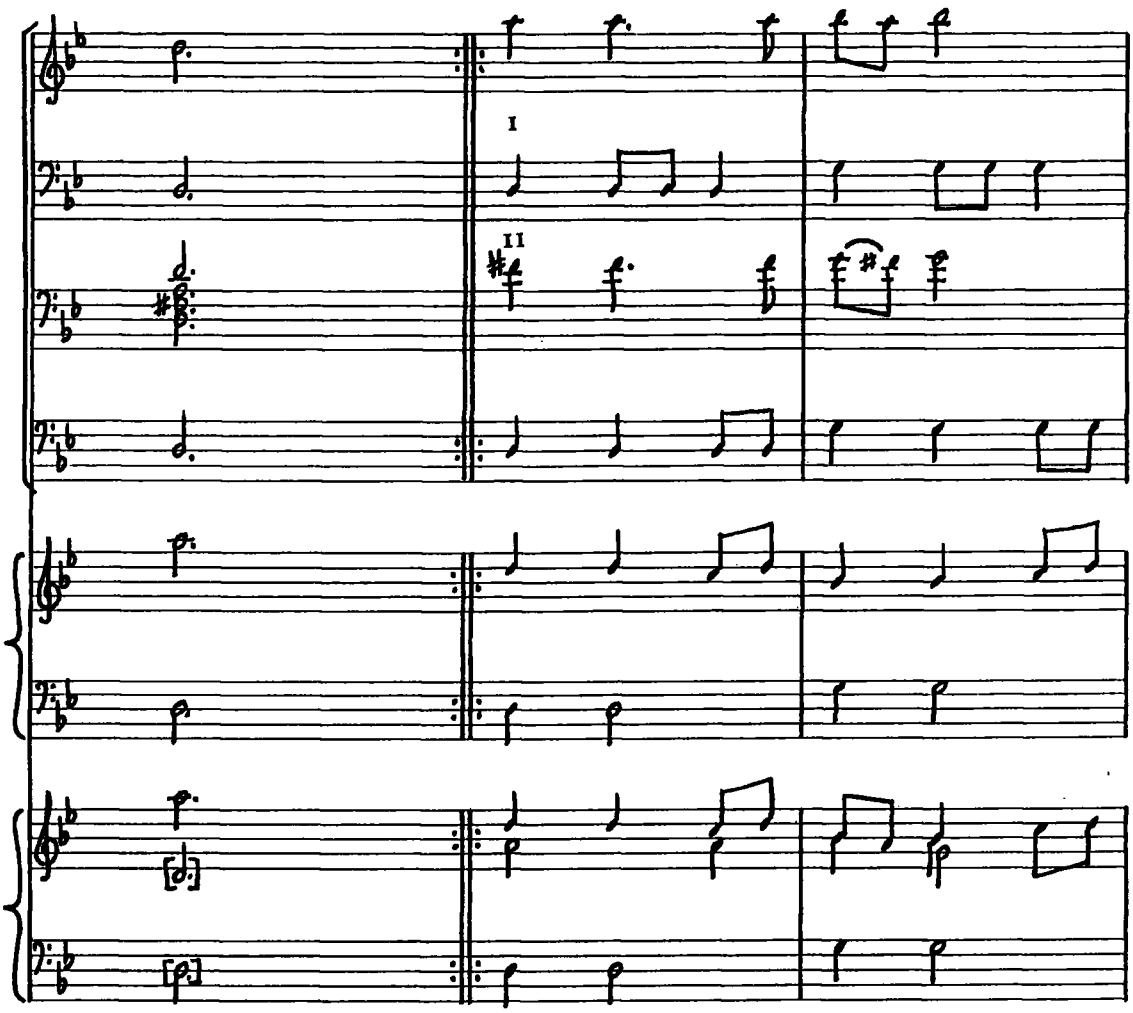
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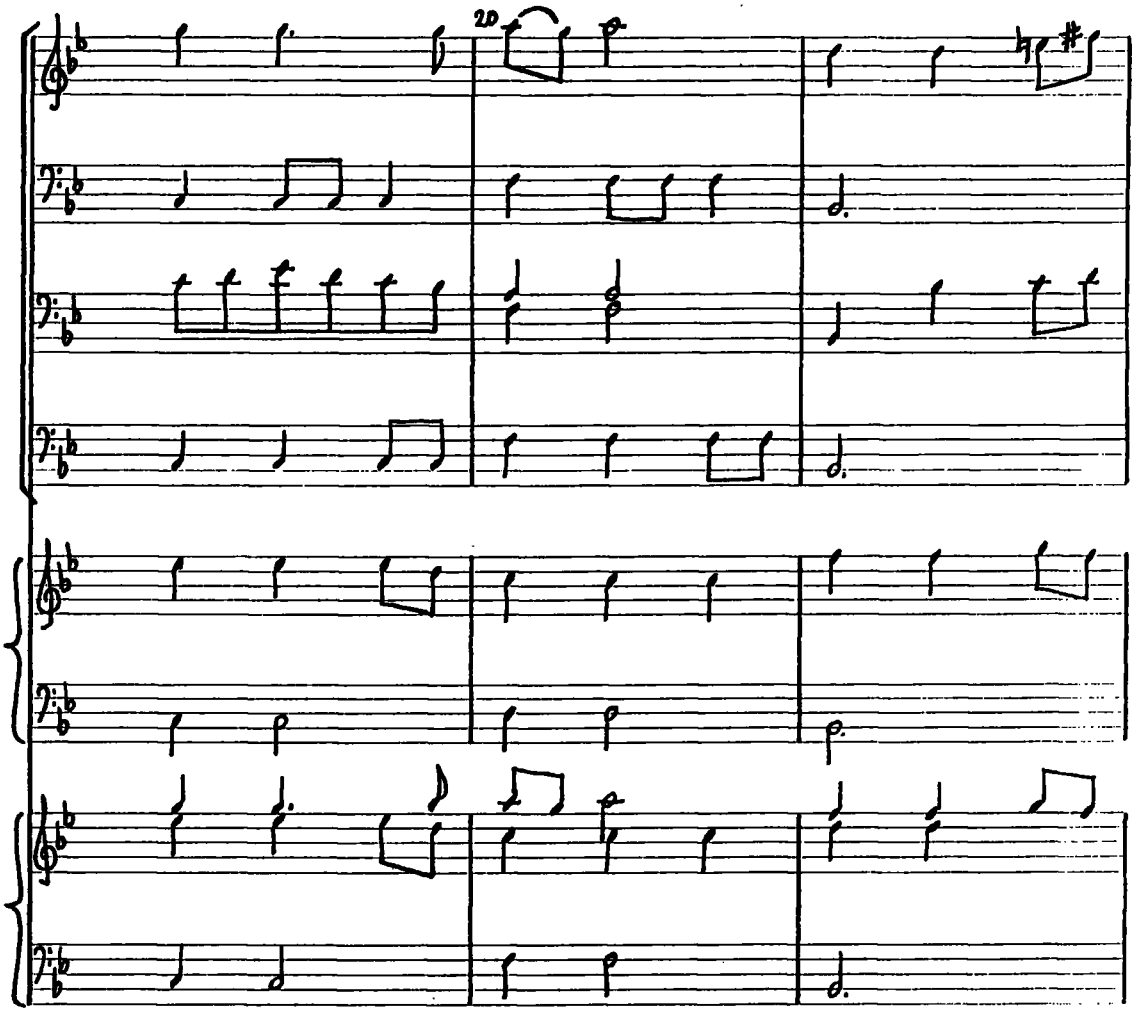
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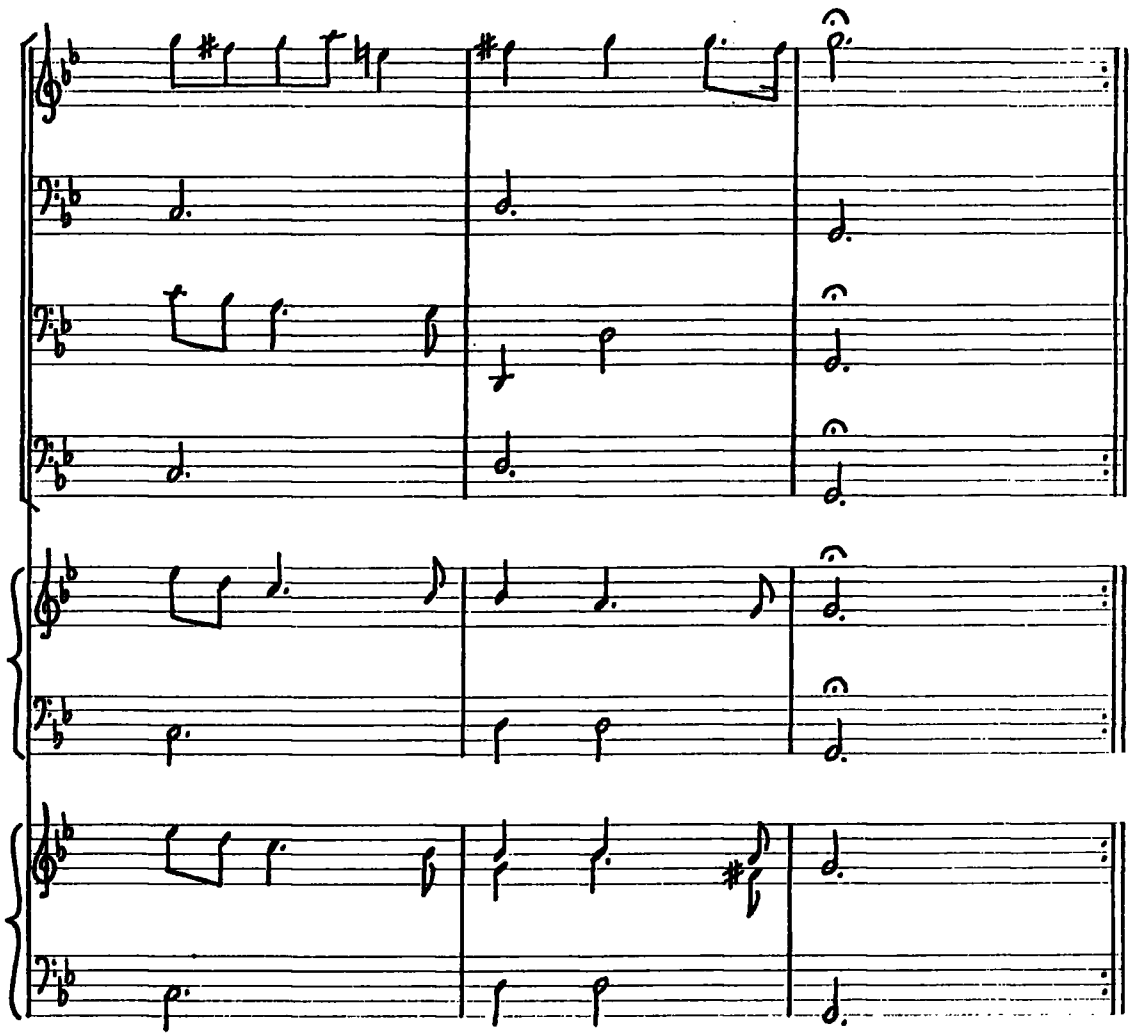
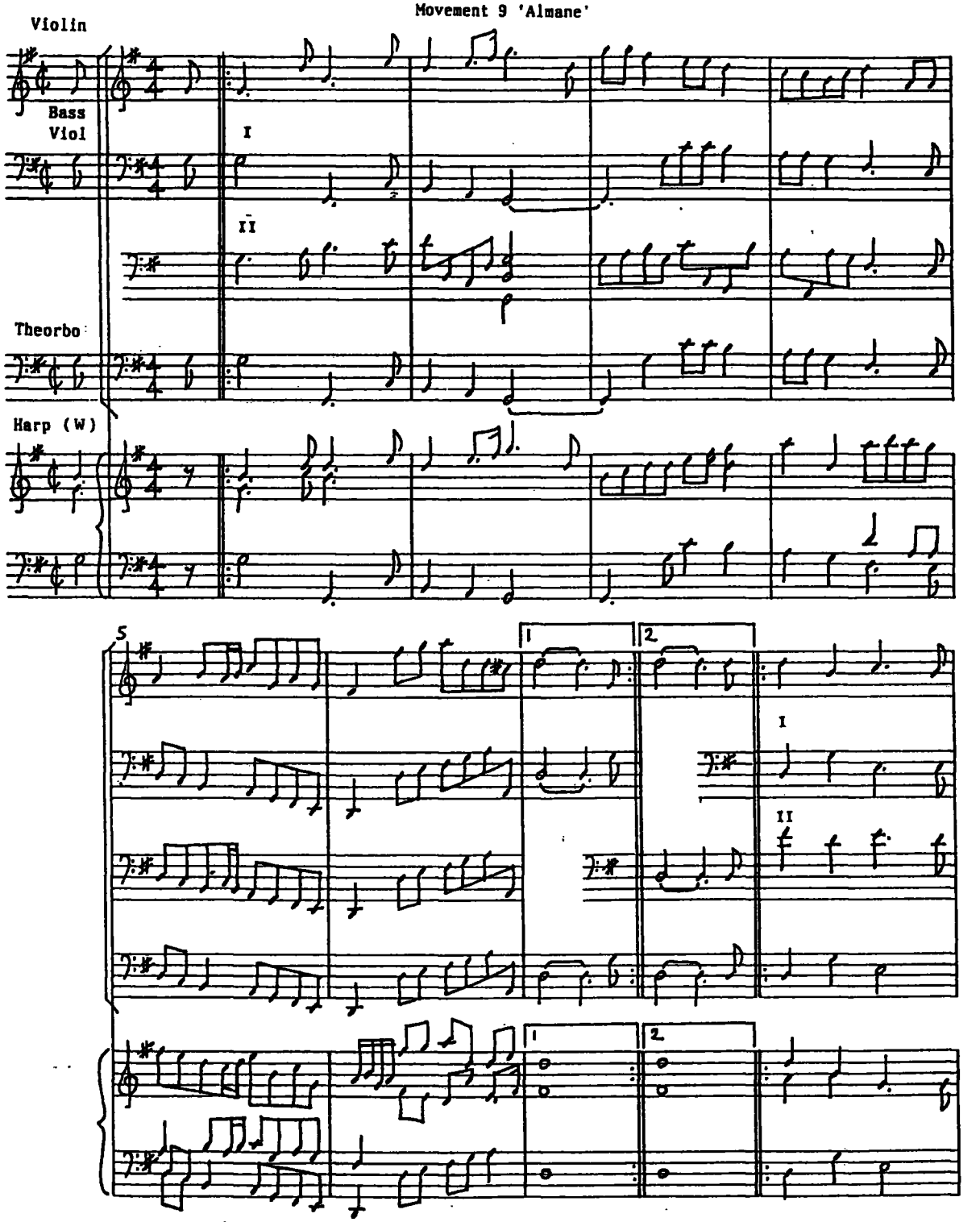
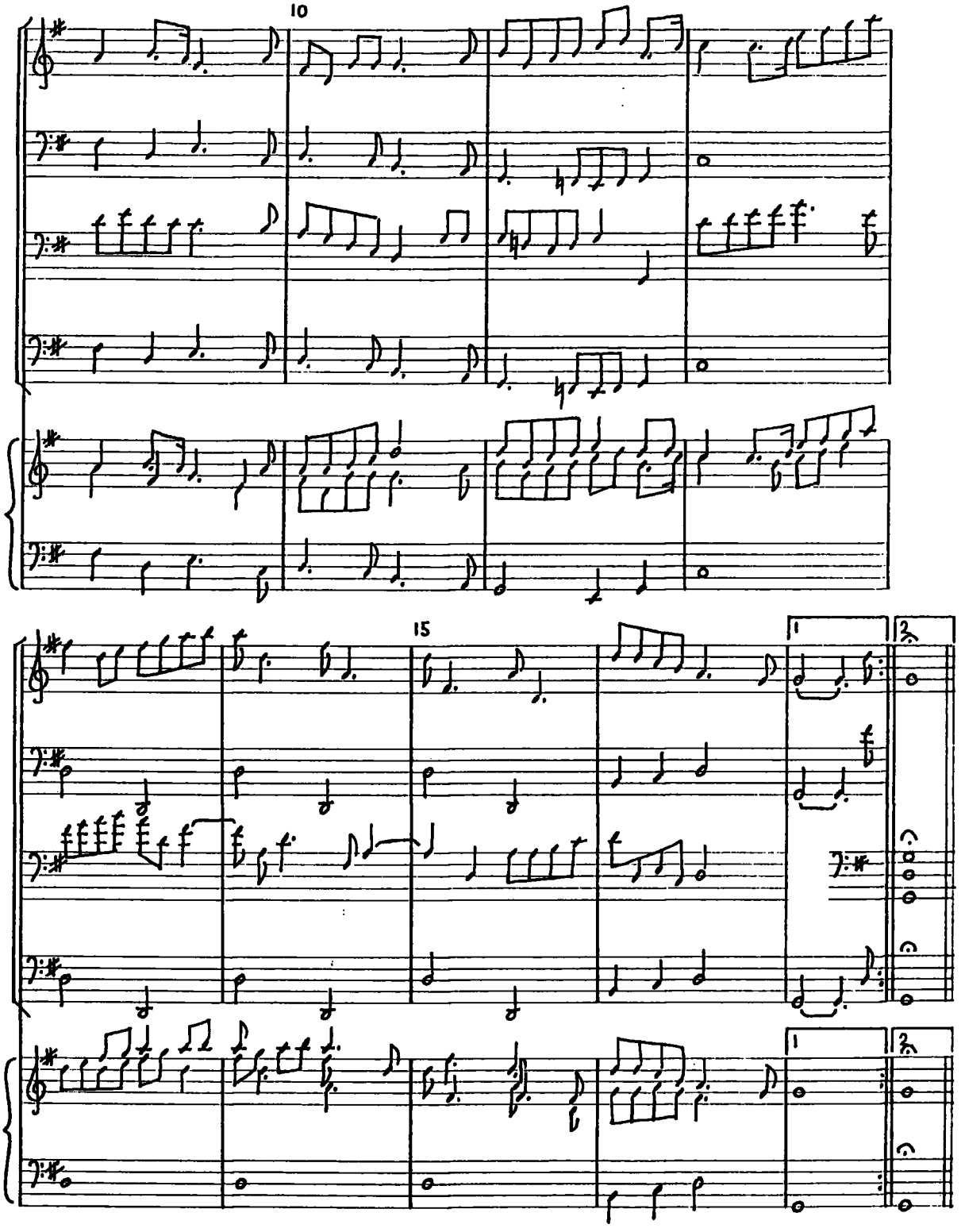


William Lawes

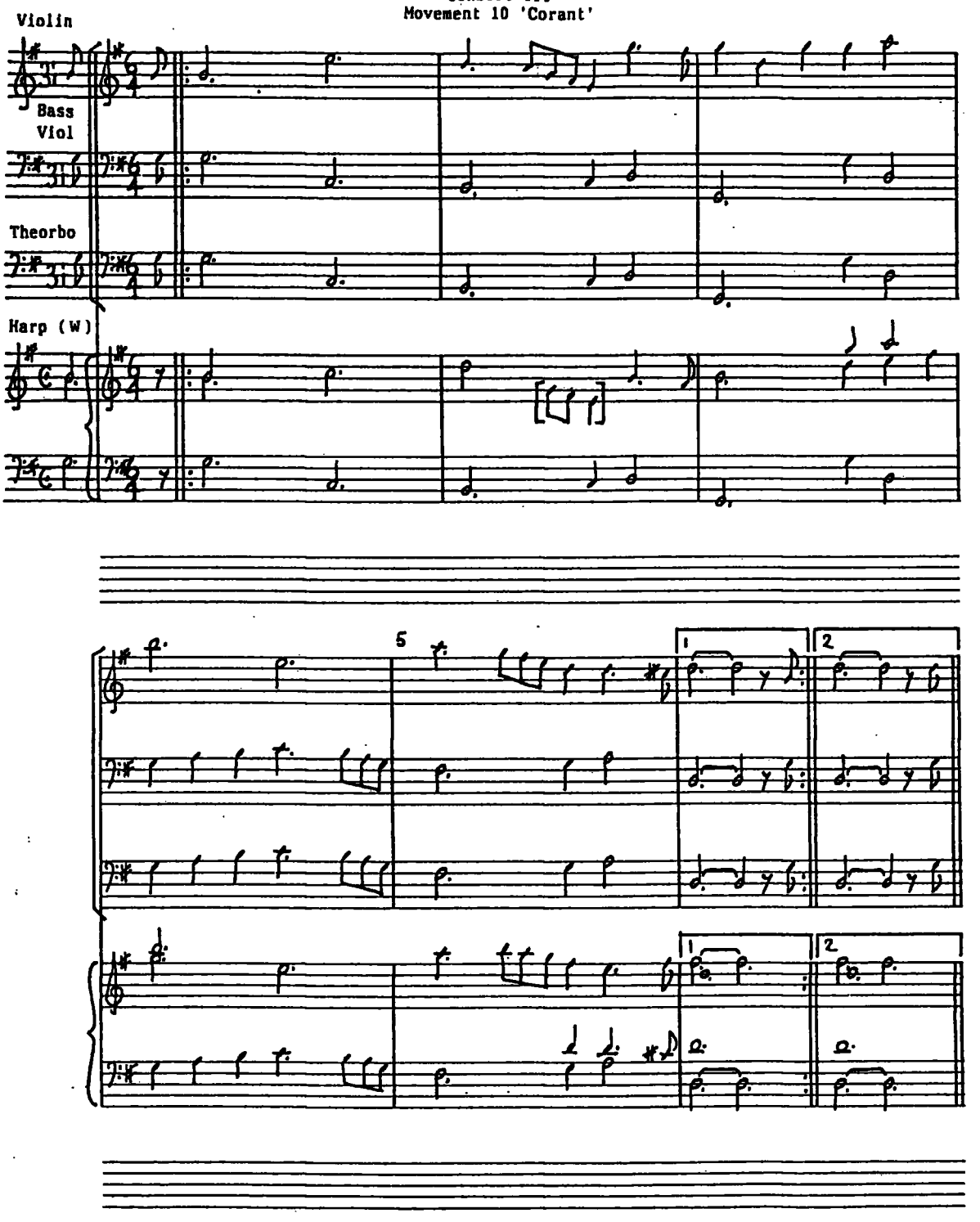
Harp Consort III

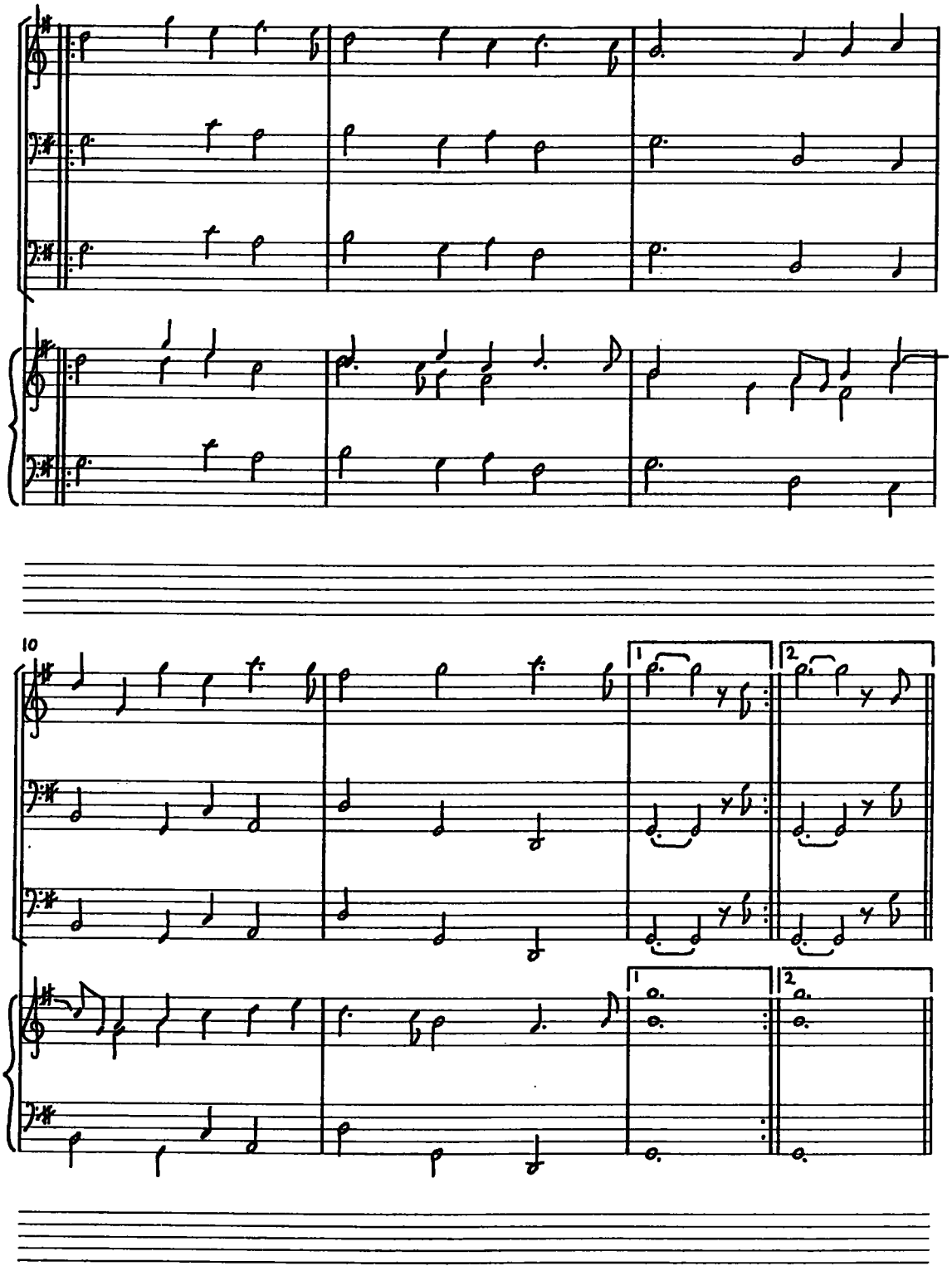
Consort III
Movement 9 'Almane'




10
15
1
2.
1
2.

Consort III
Movement 10 'Corant'

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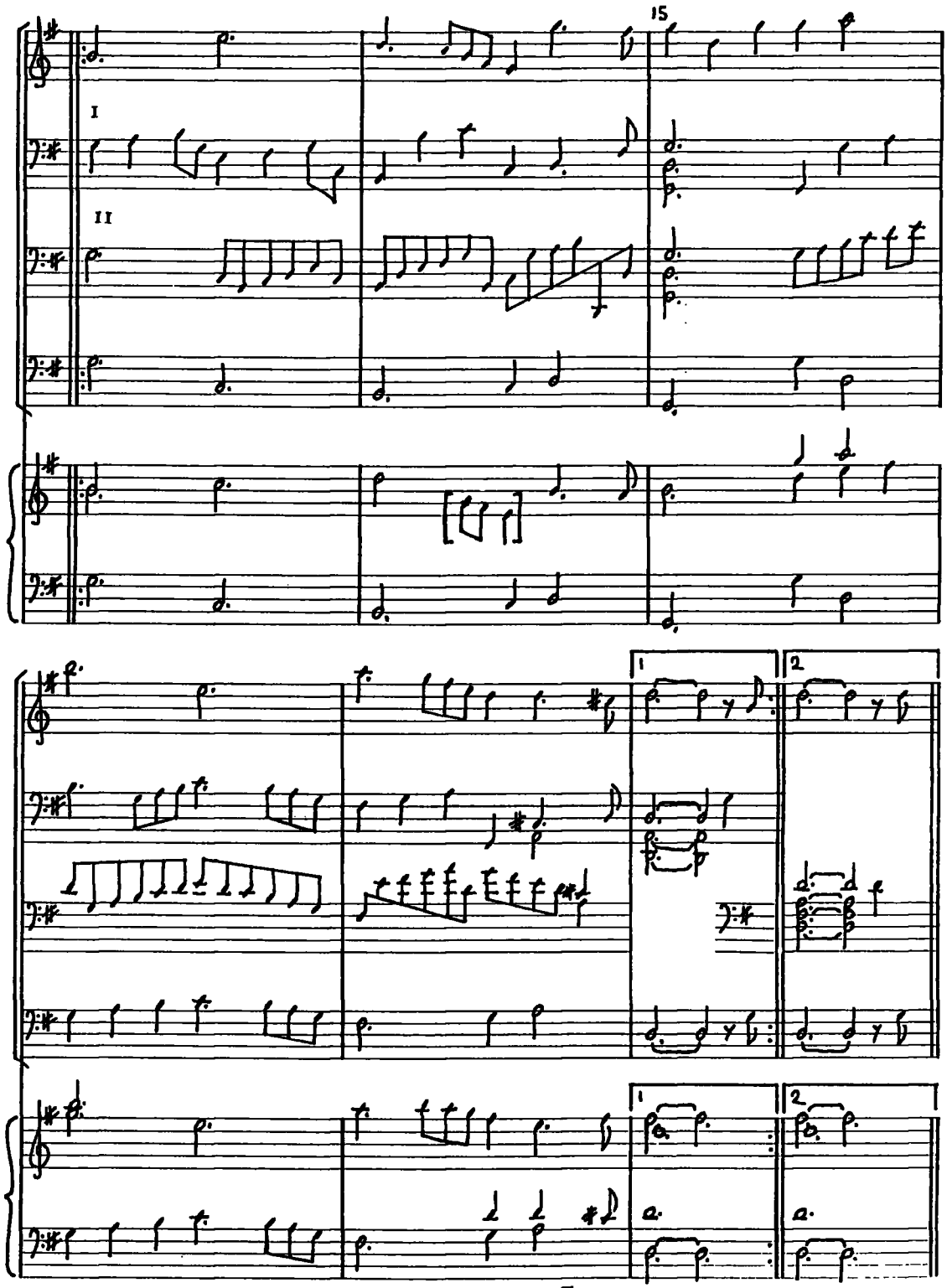
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II
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1
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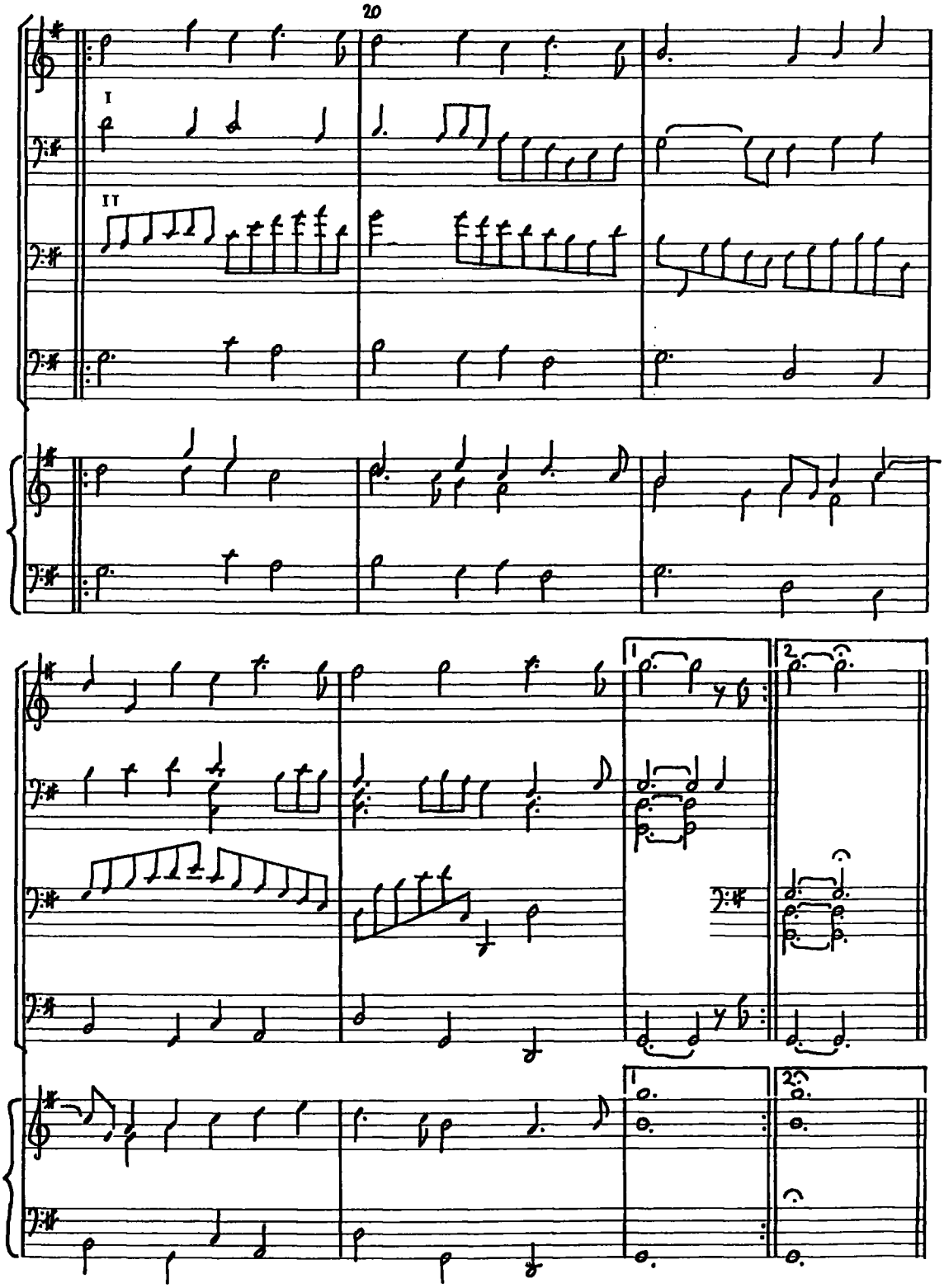
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II
1
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1
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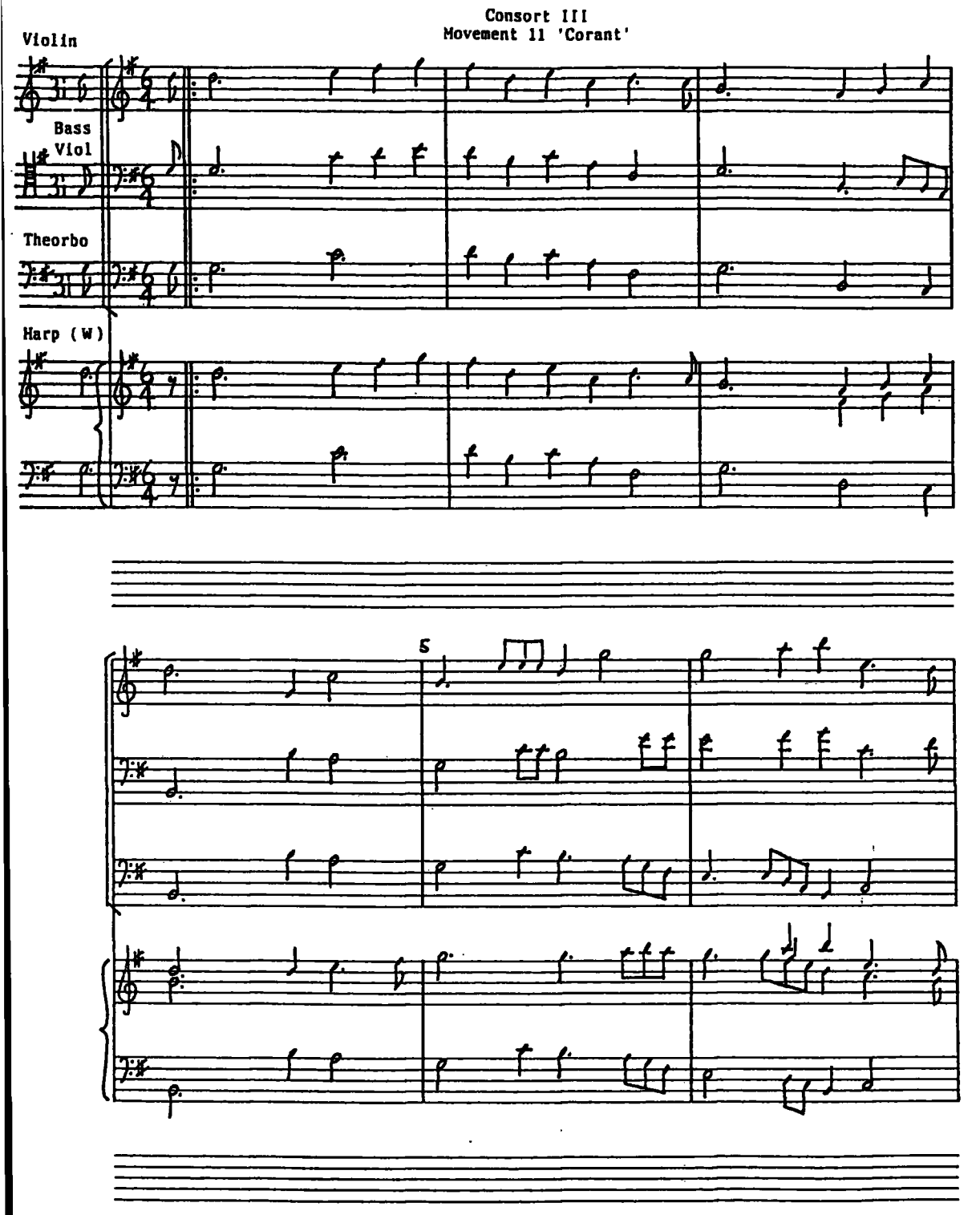
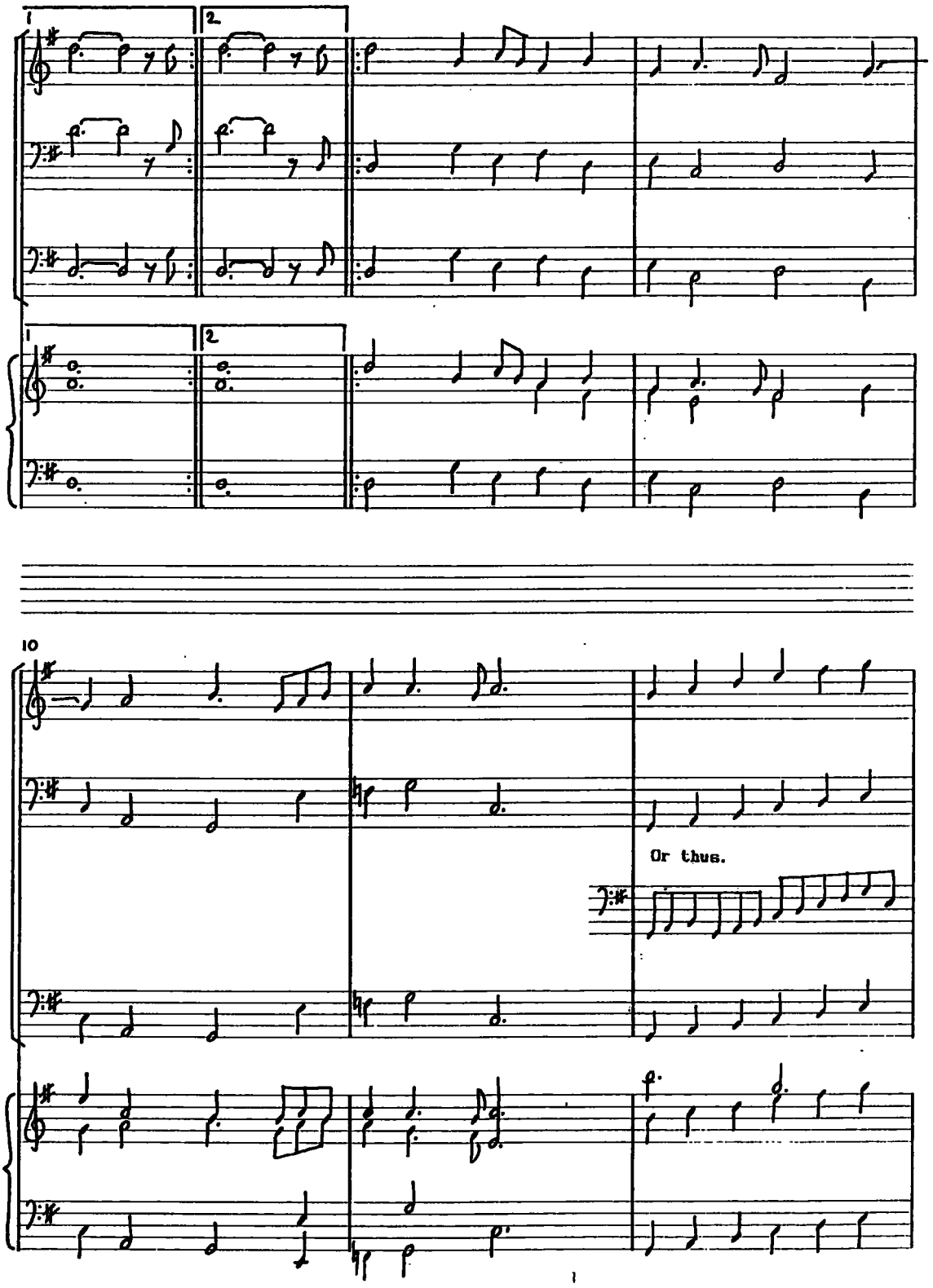

Consort III
Movement 11 'Corant'
Violin
Bass Viol
Theorbo
Harp (W)
5


1
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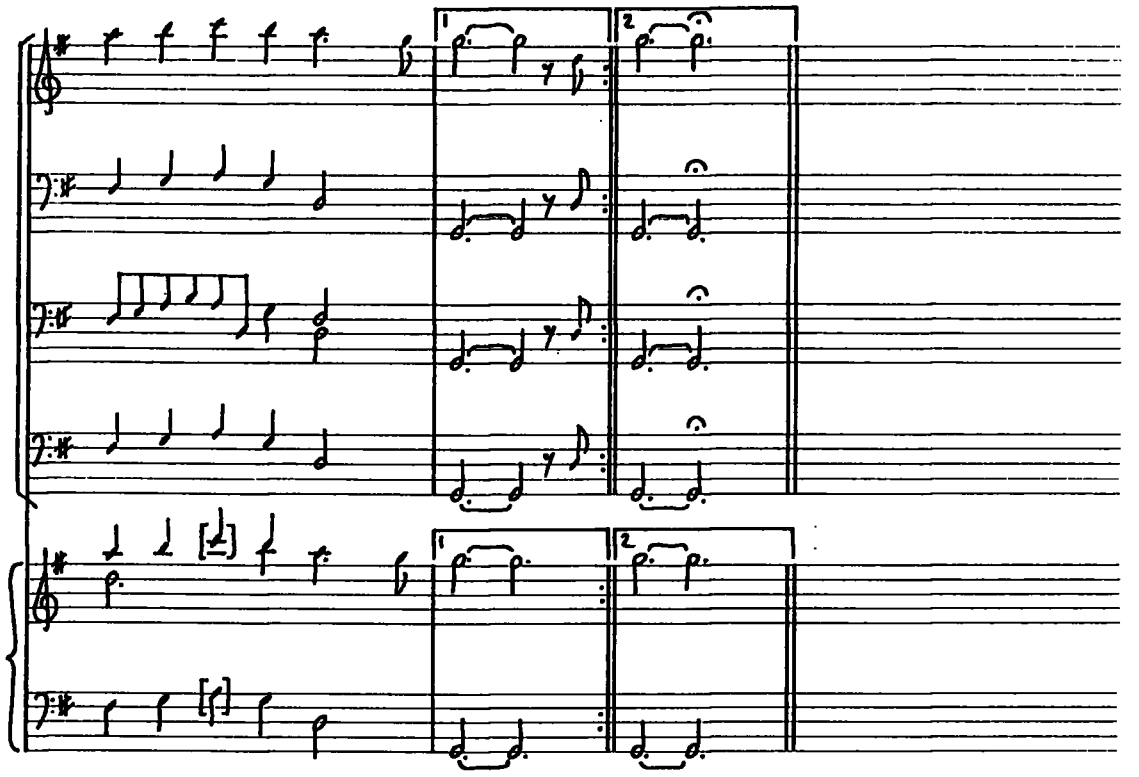
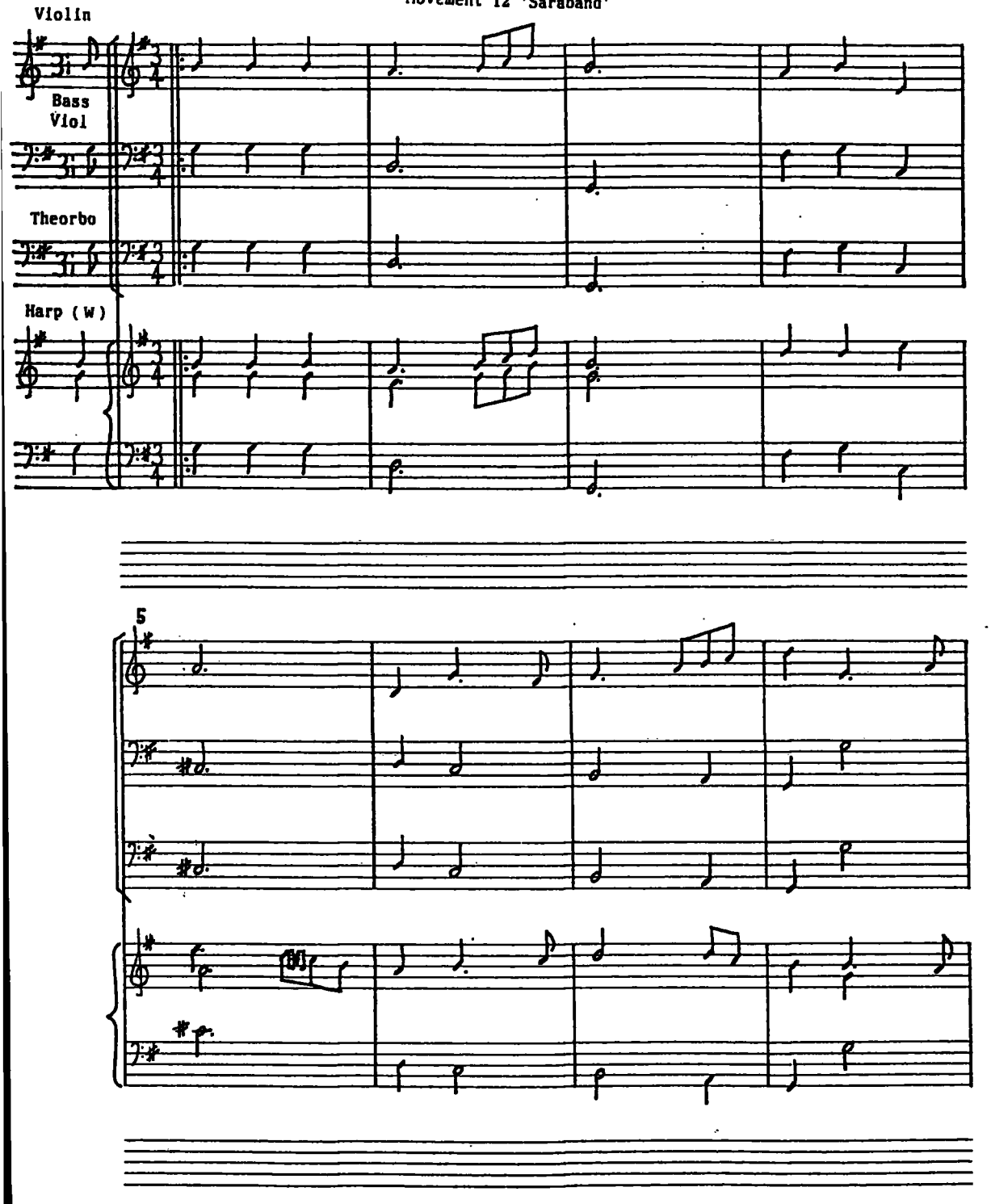
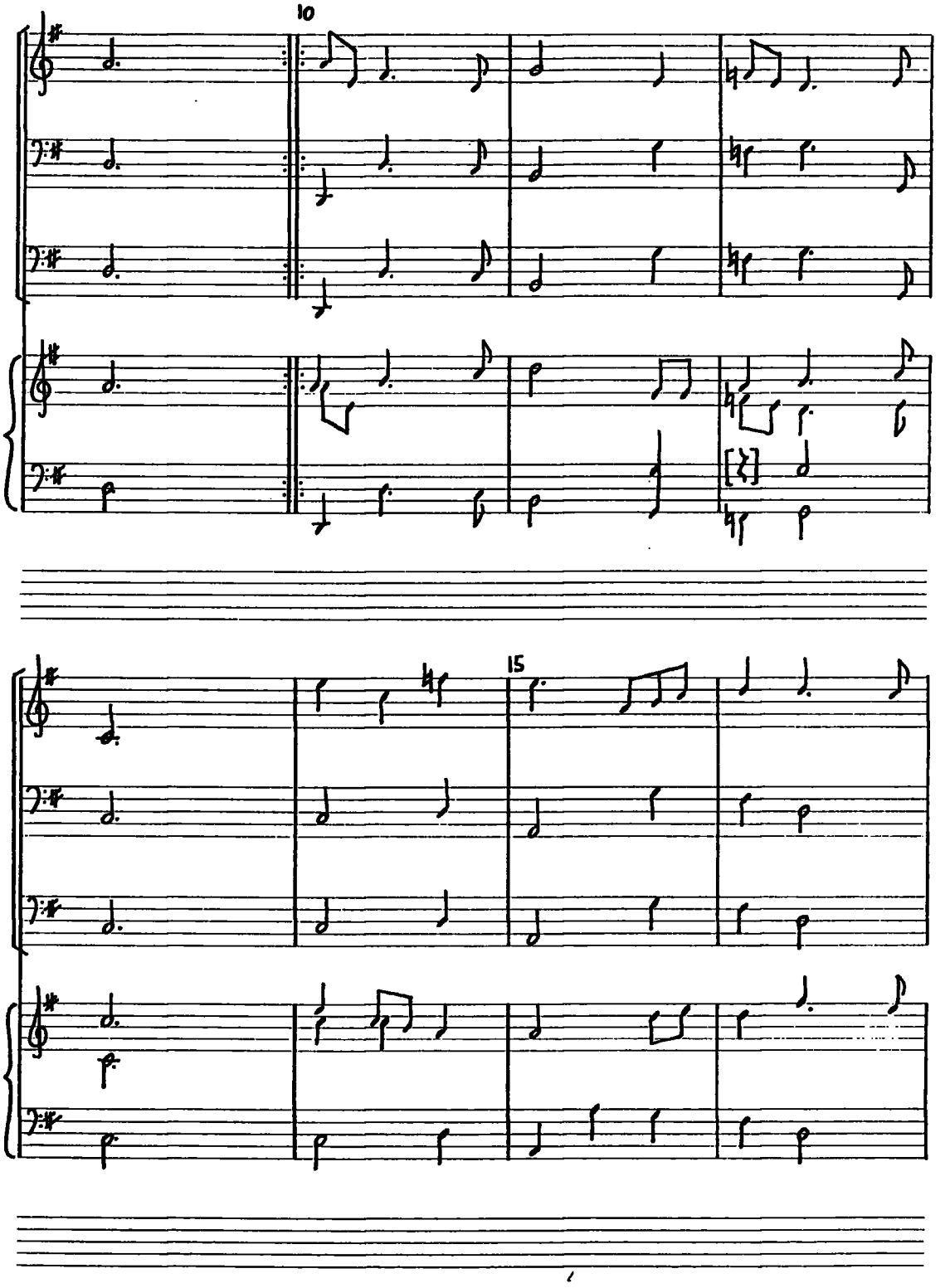
Or thus.



Consort III
Movement 12 'Saraband'

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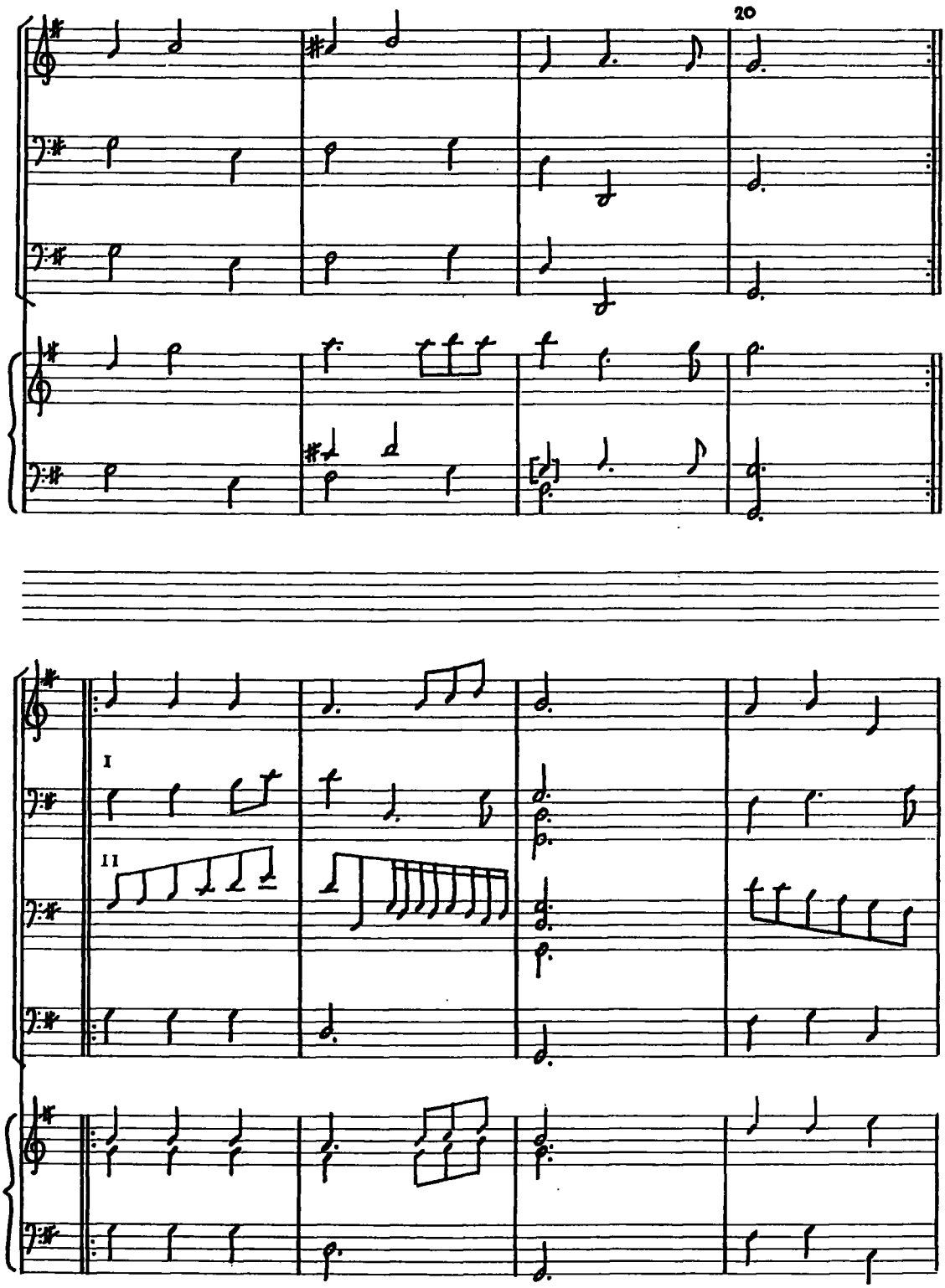
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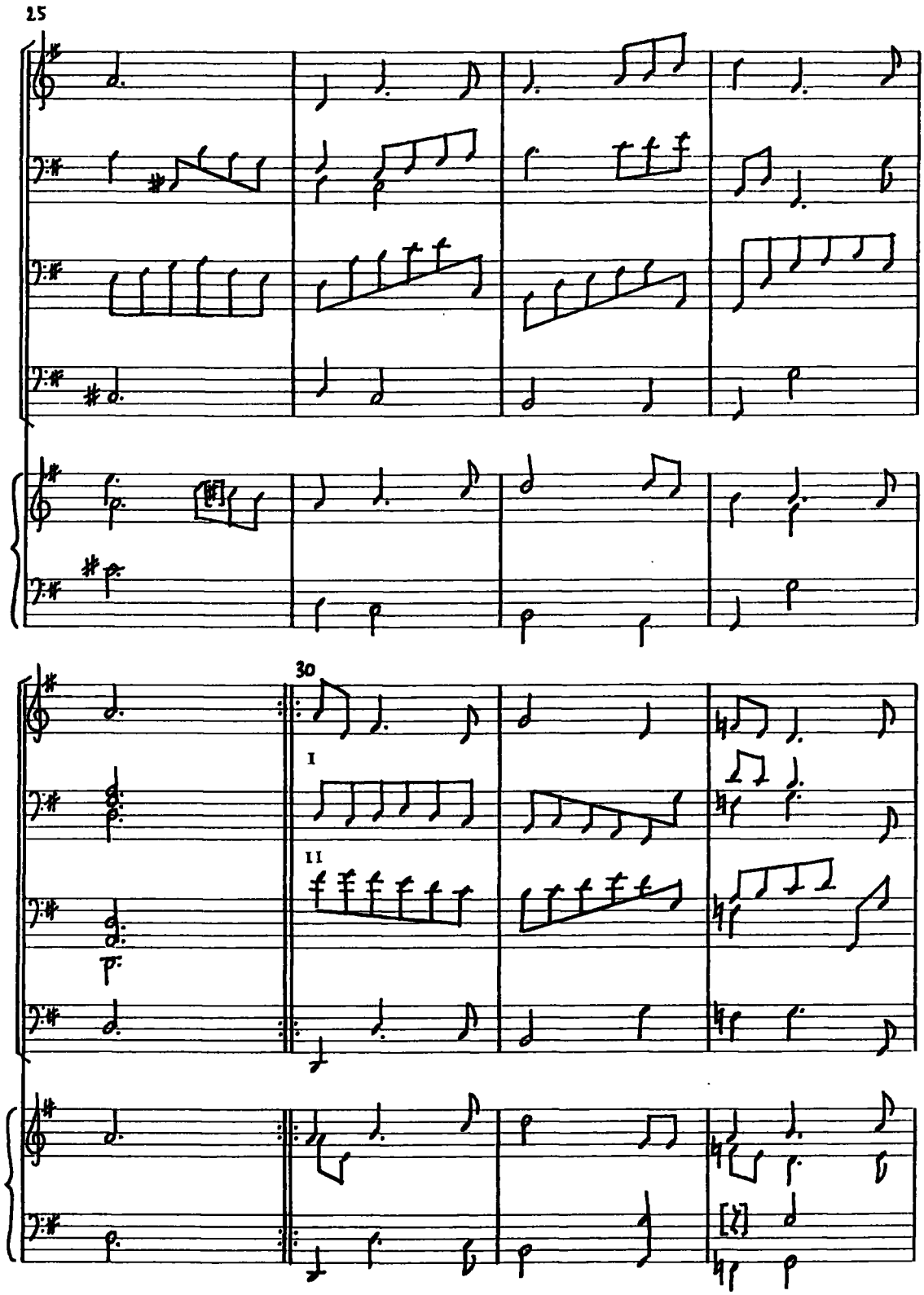
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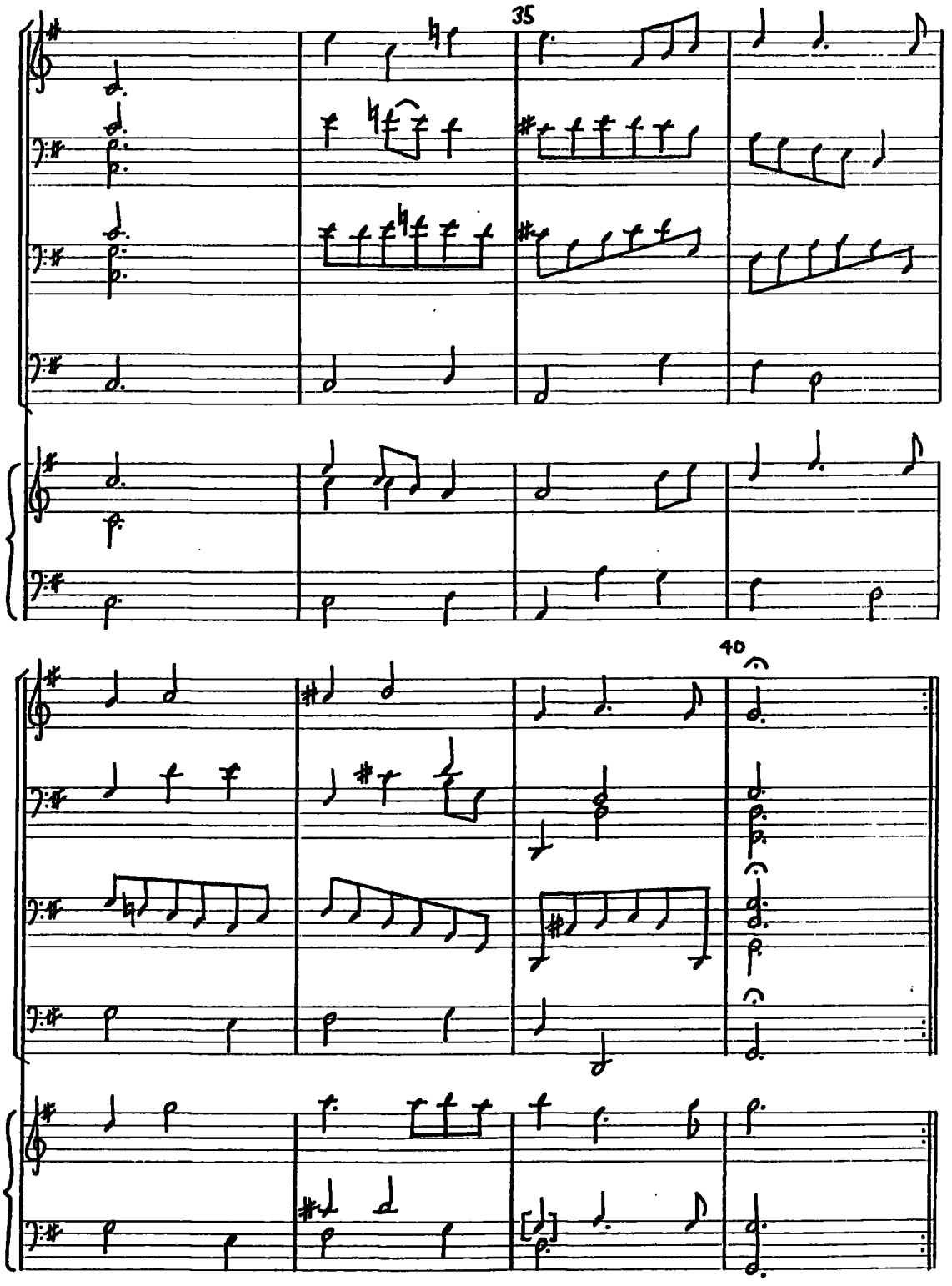
I
II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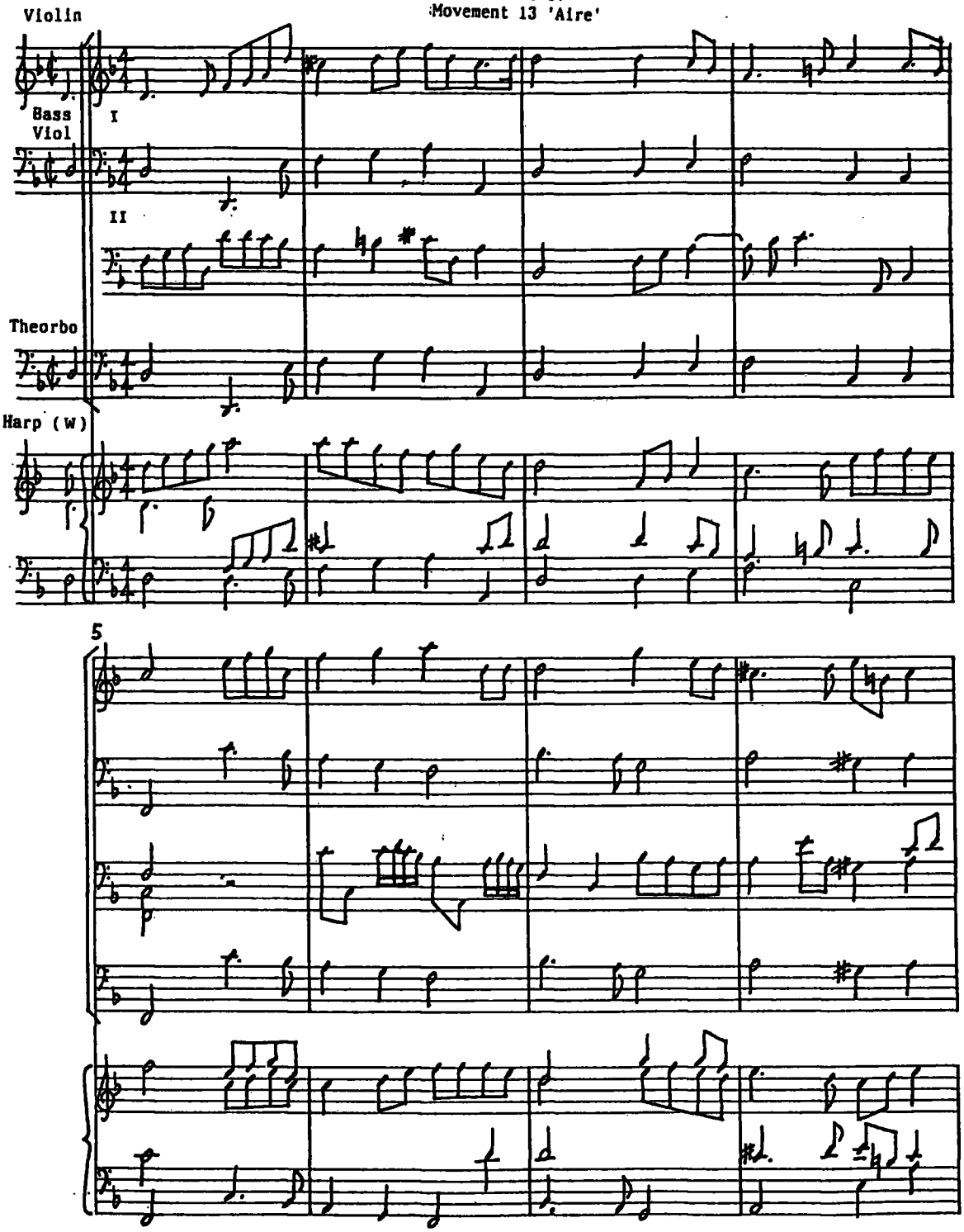
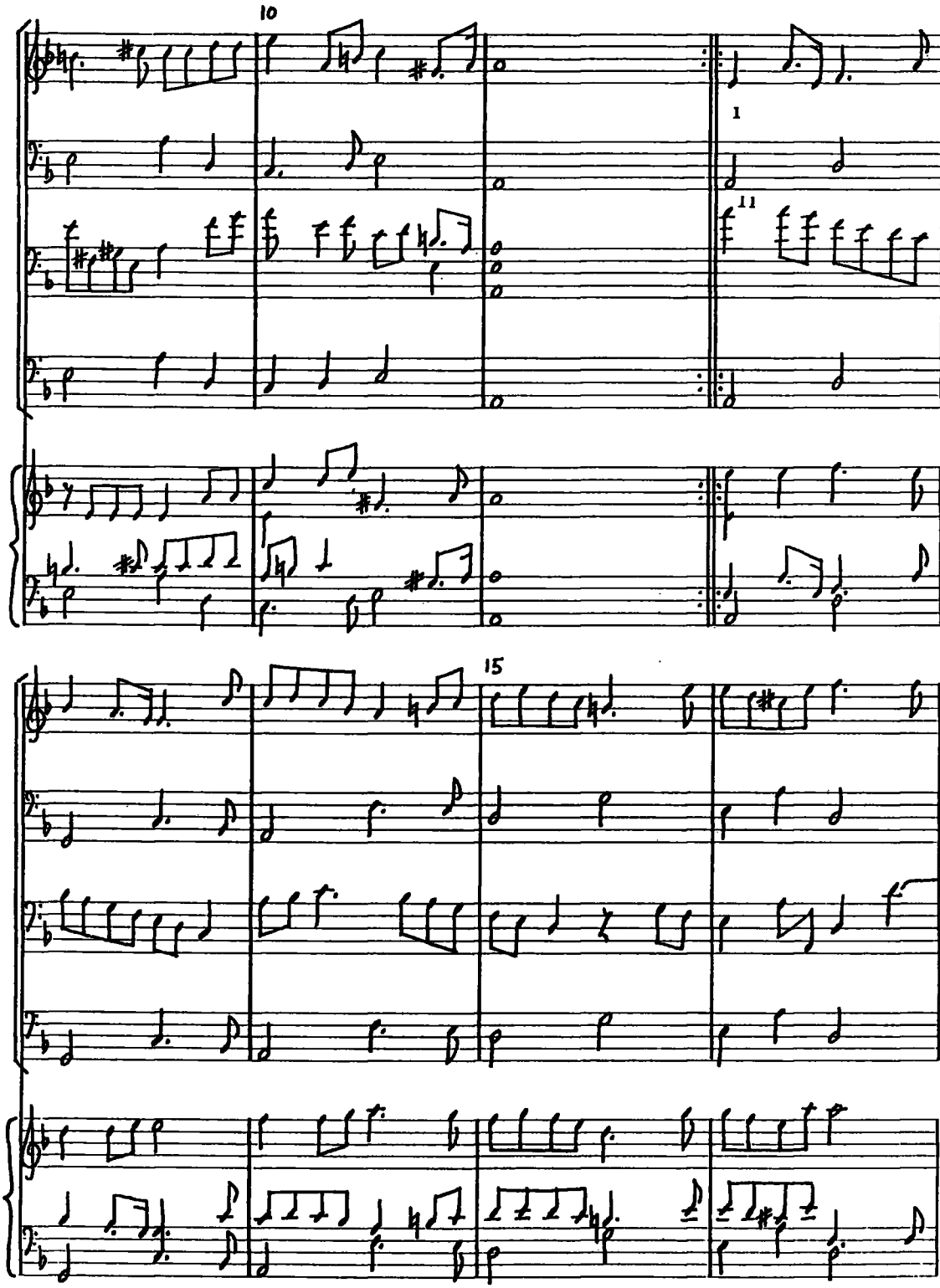
William Lawes

Harp Consort IV

Consort IV
Movement 13 'Aire'

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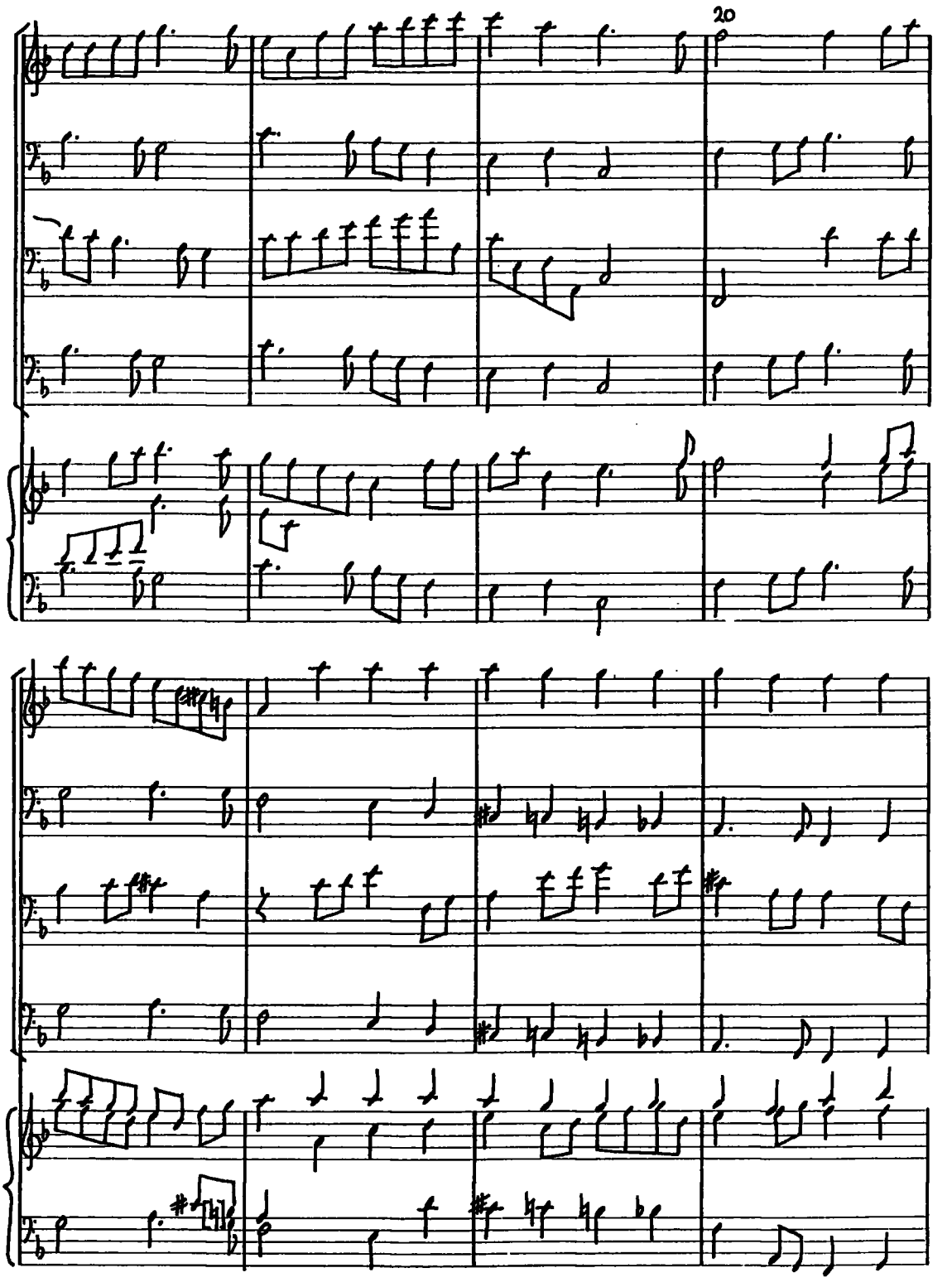
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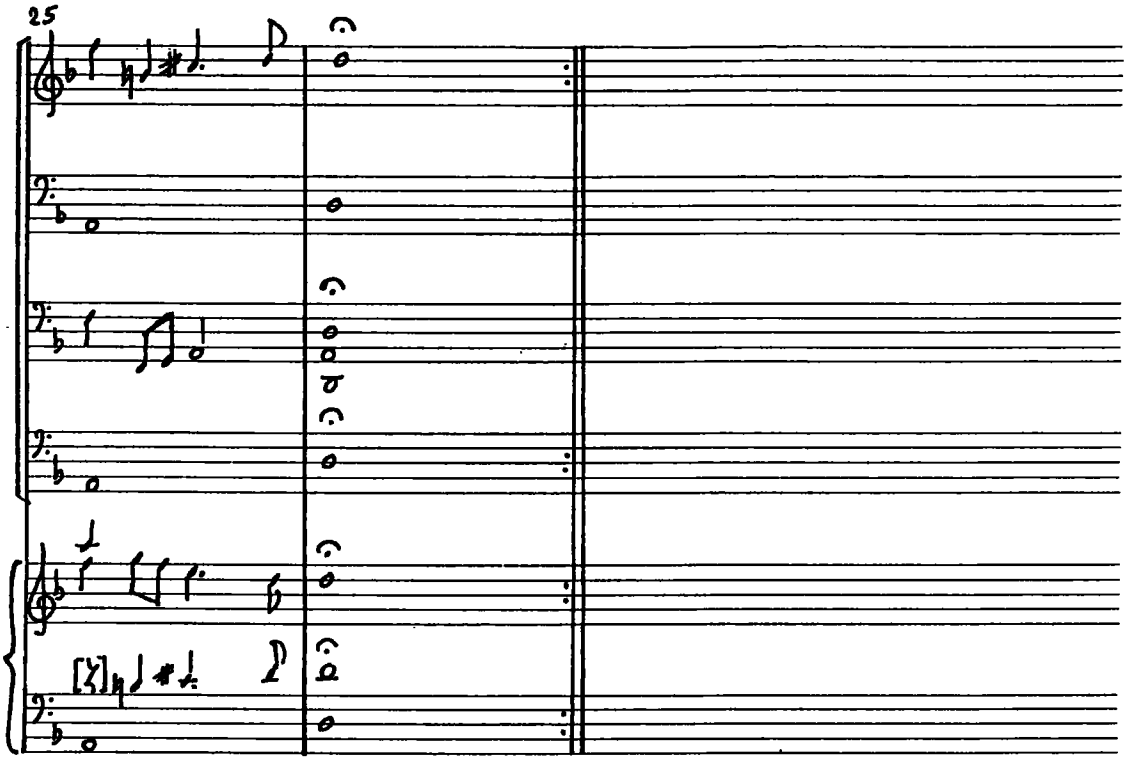
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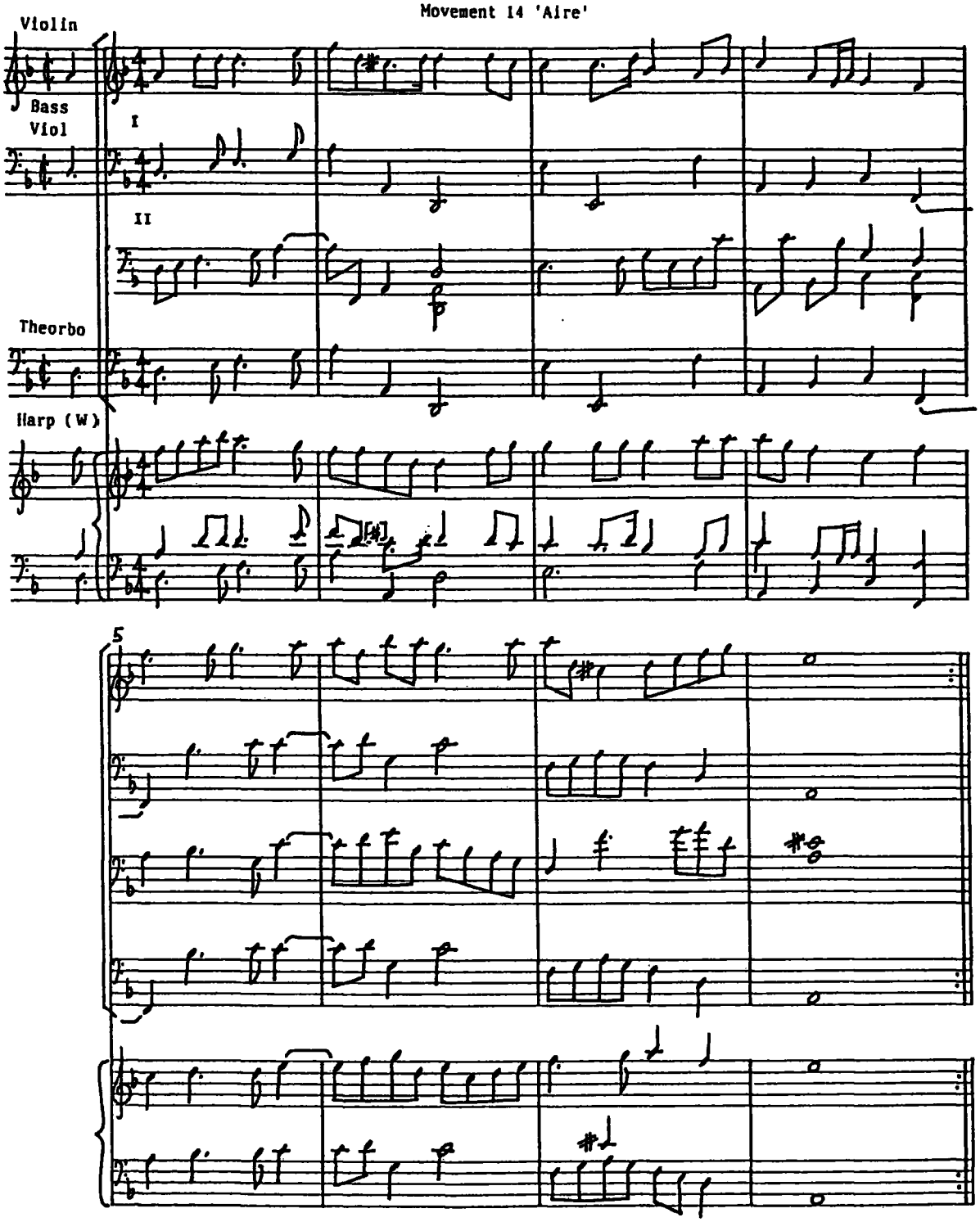
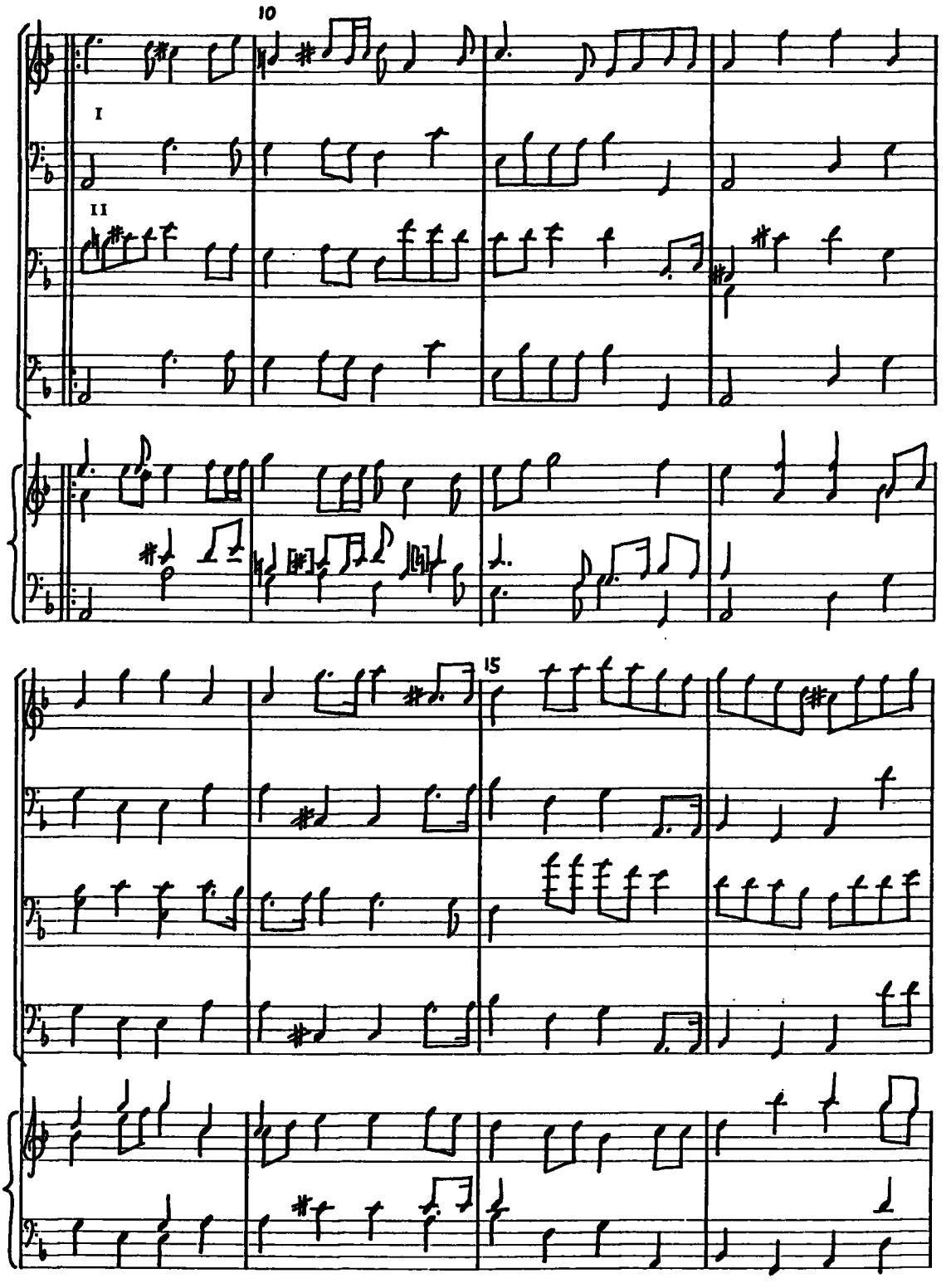
Consort IV
Movement I4 'Aire'

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I
II
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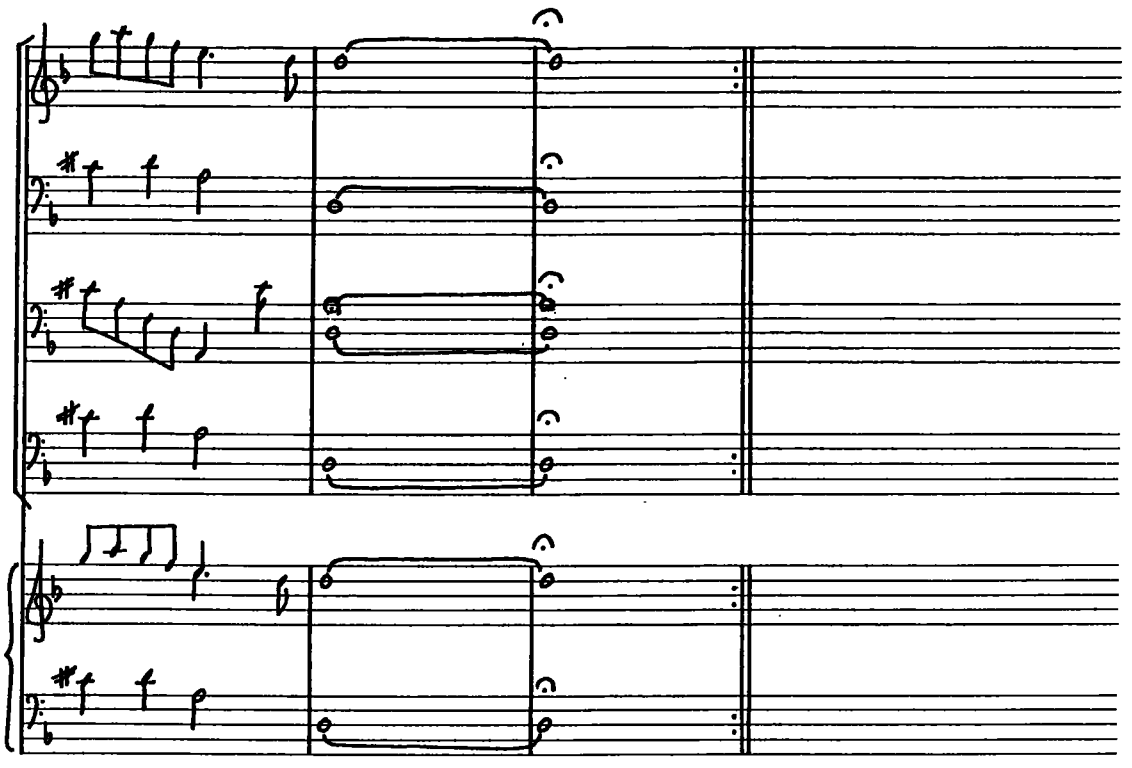
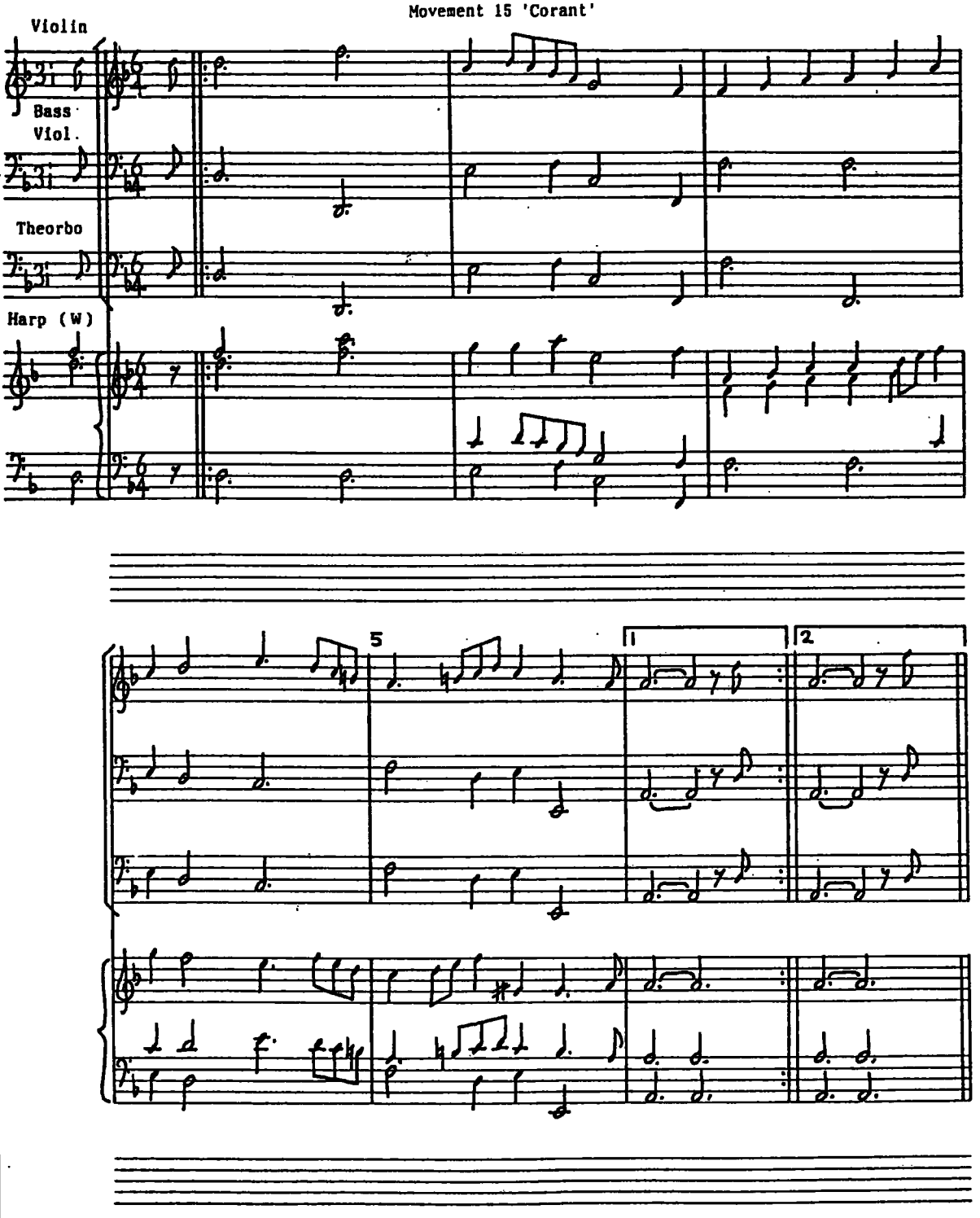
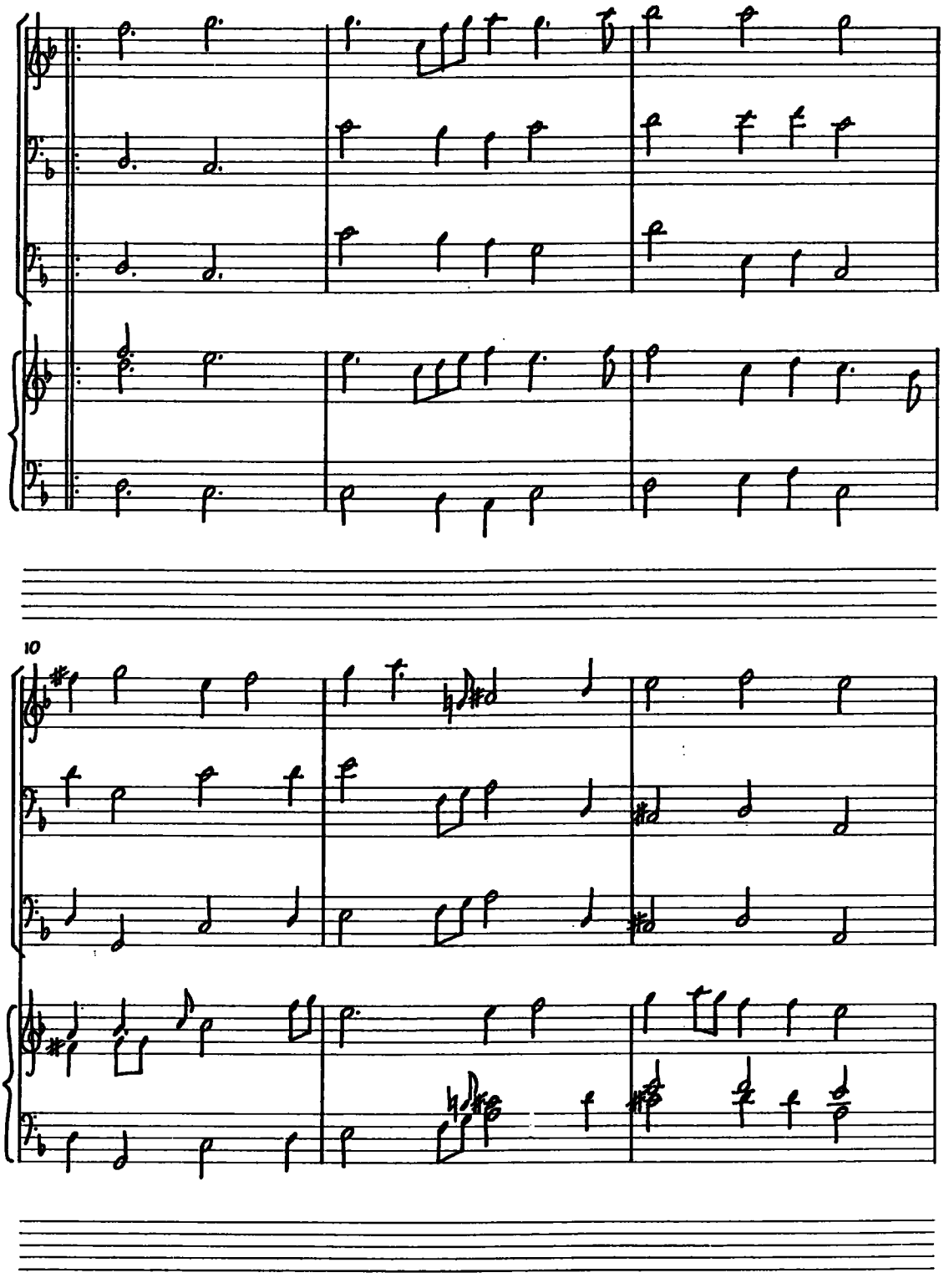


Consort IV
Movement 15 'Corant'

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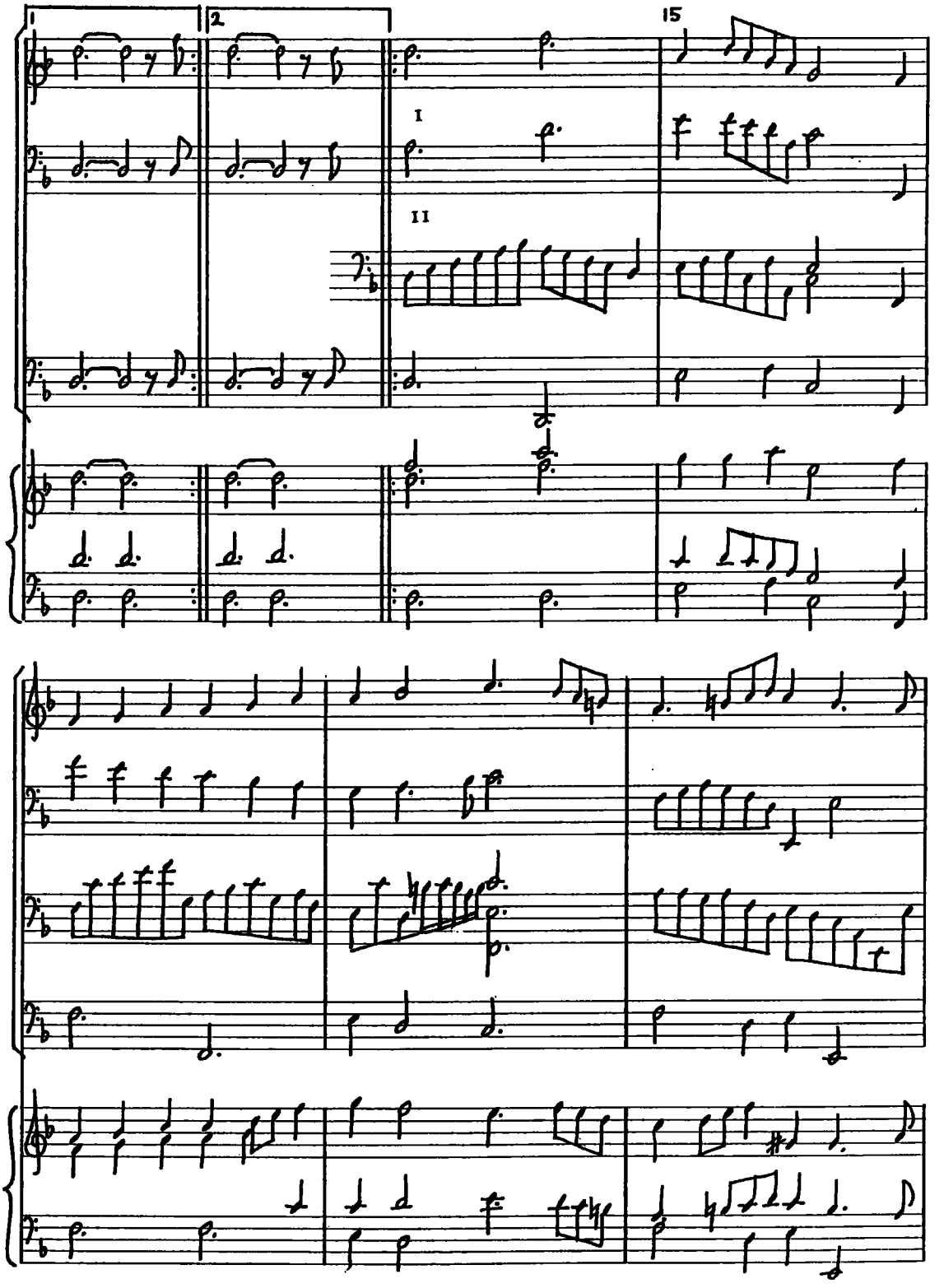
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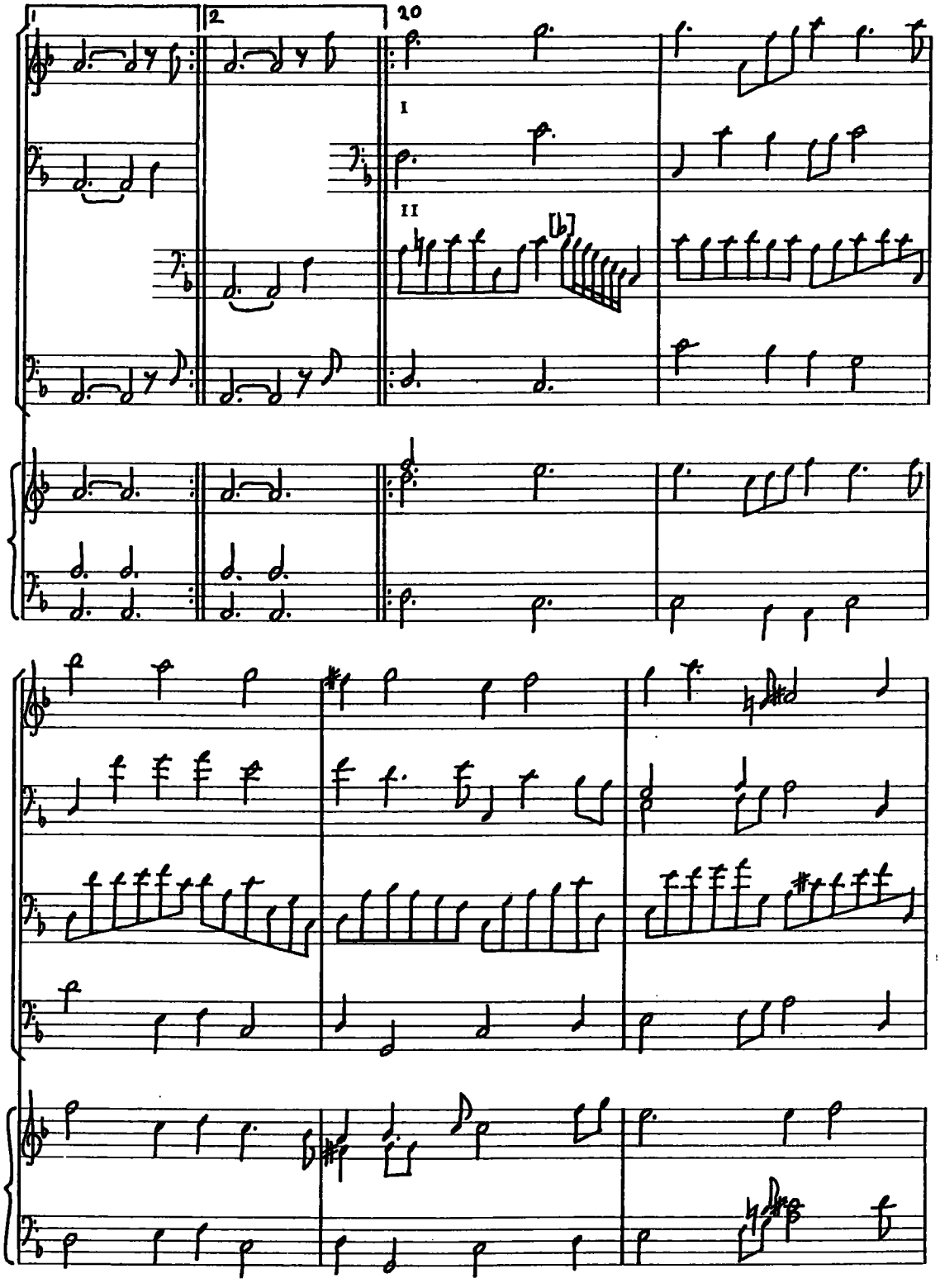
I
II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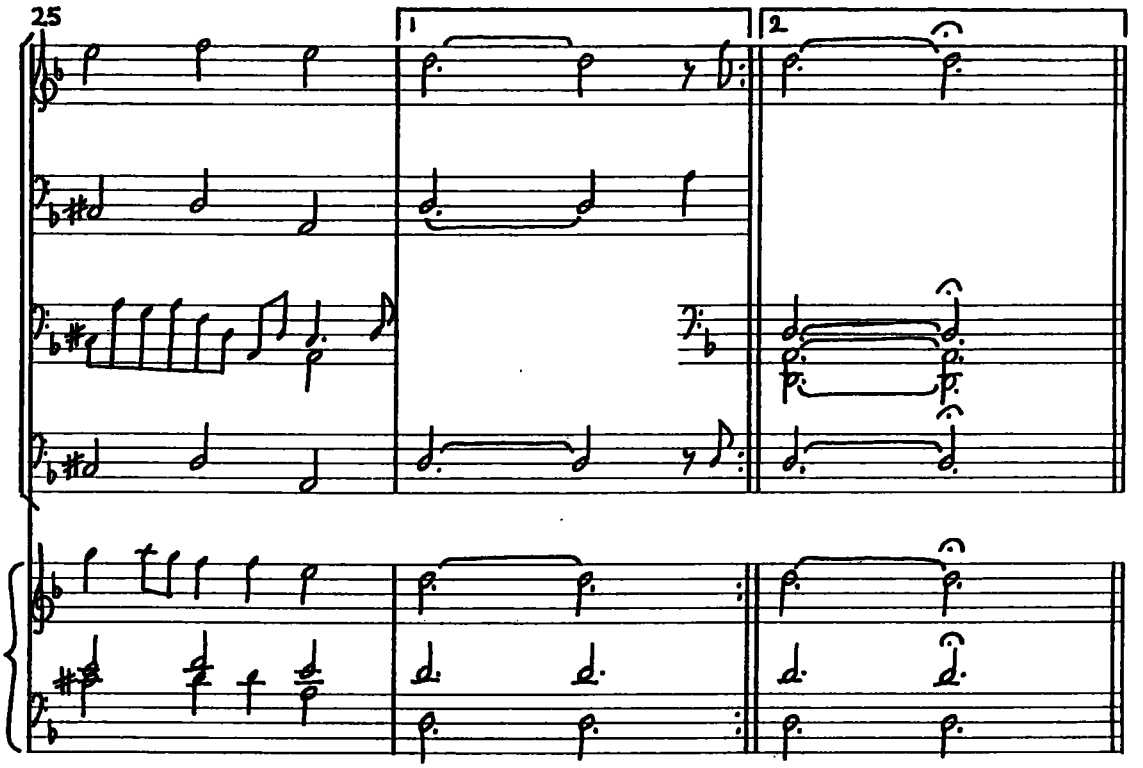
II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1
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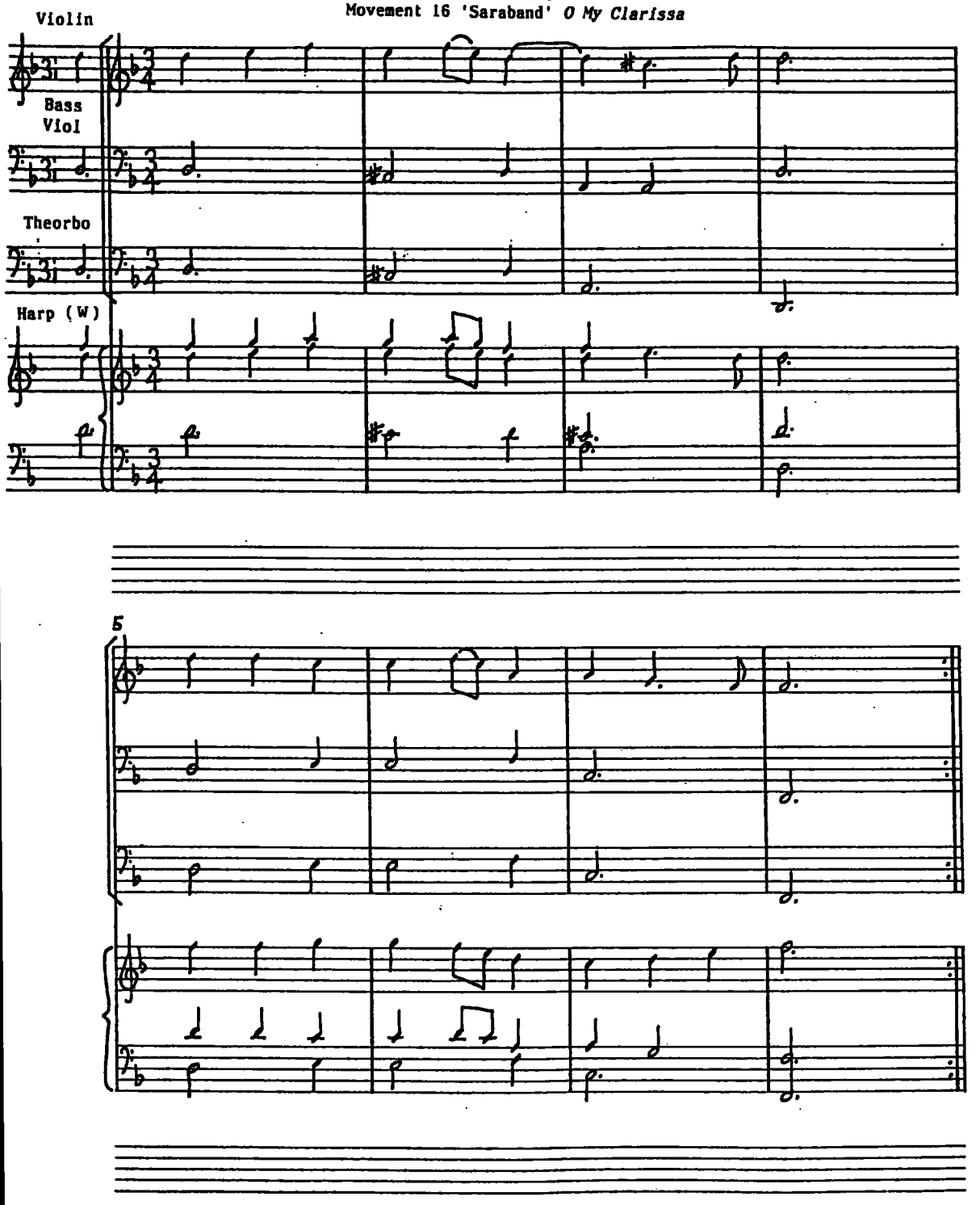
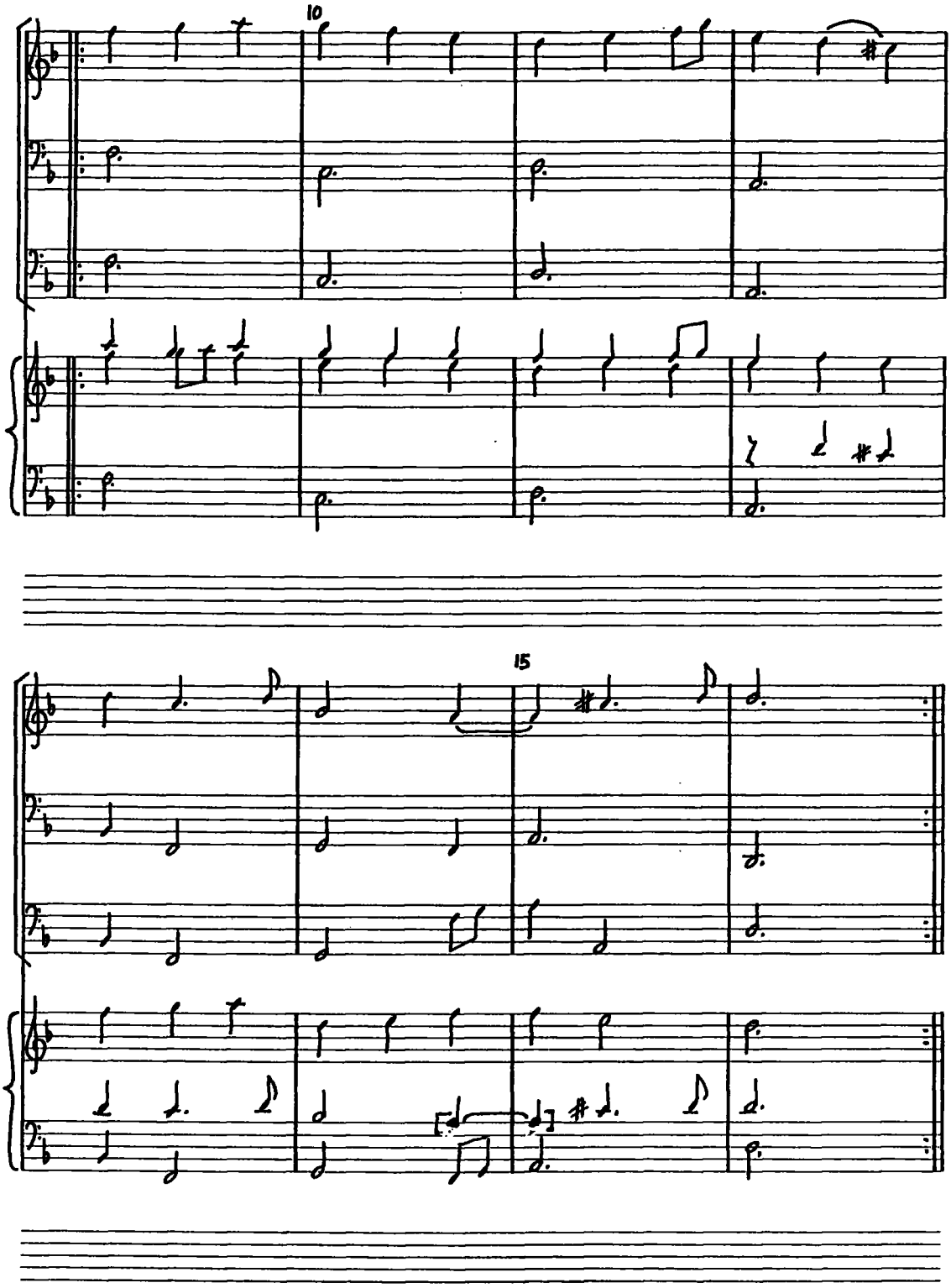
Consort IV
Movement 16 'Saraband' *O My Clarissa*

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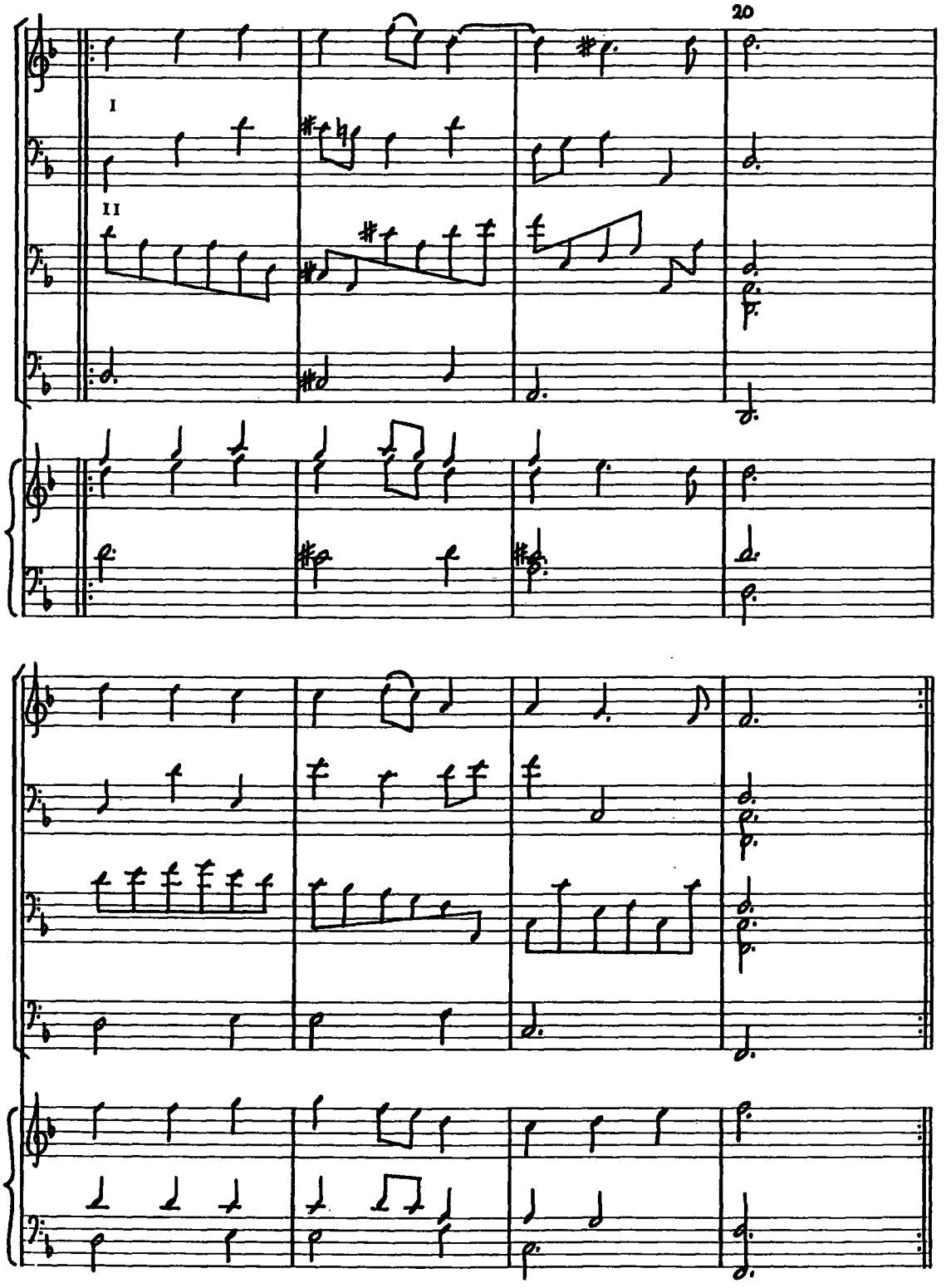
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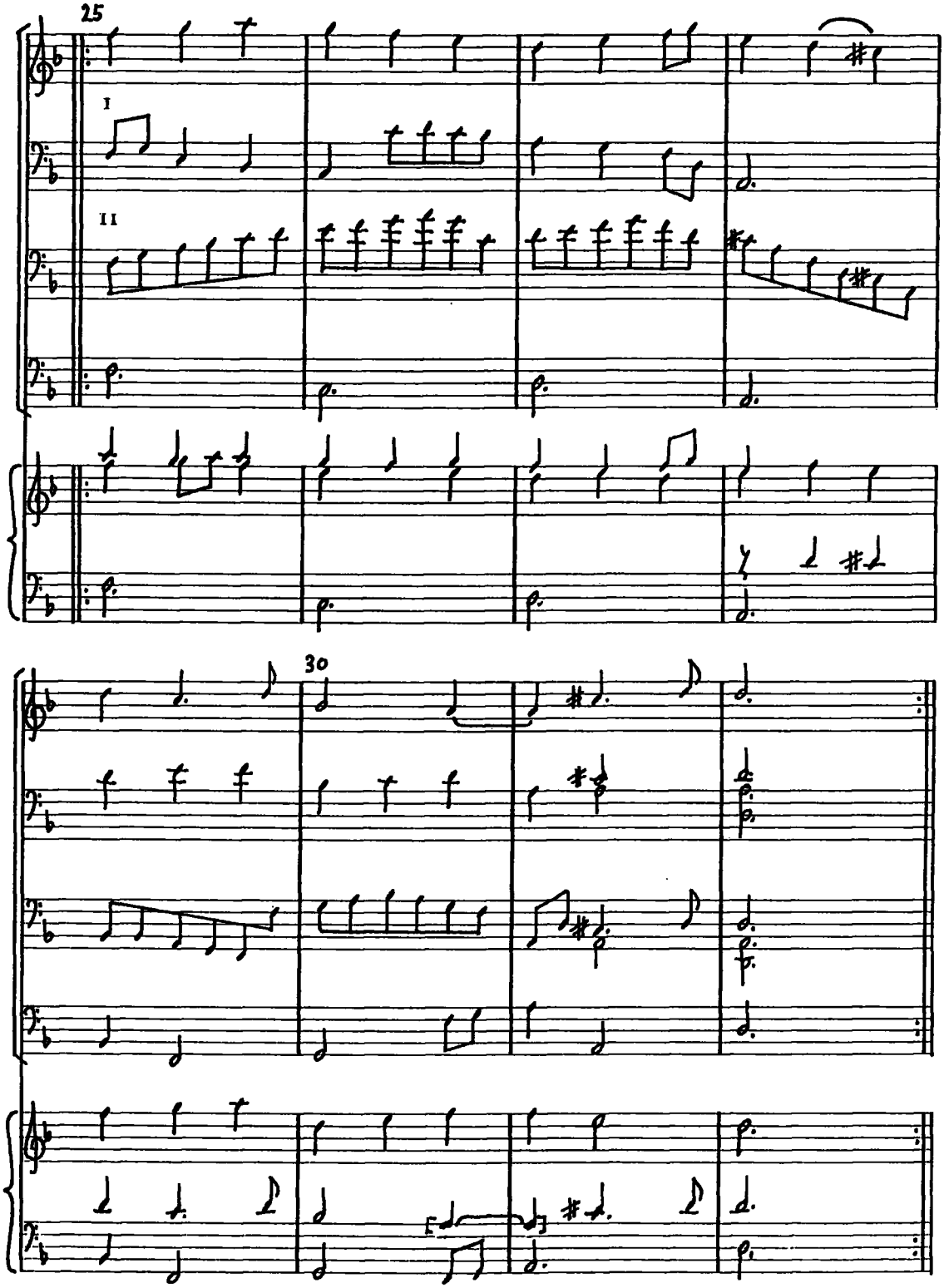
I
II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II
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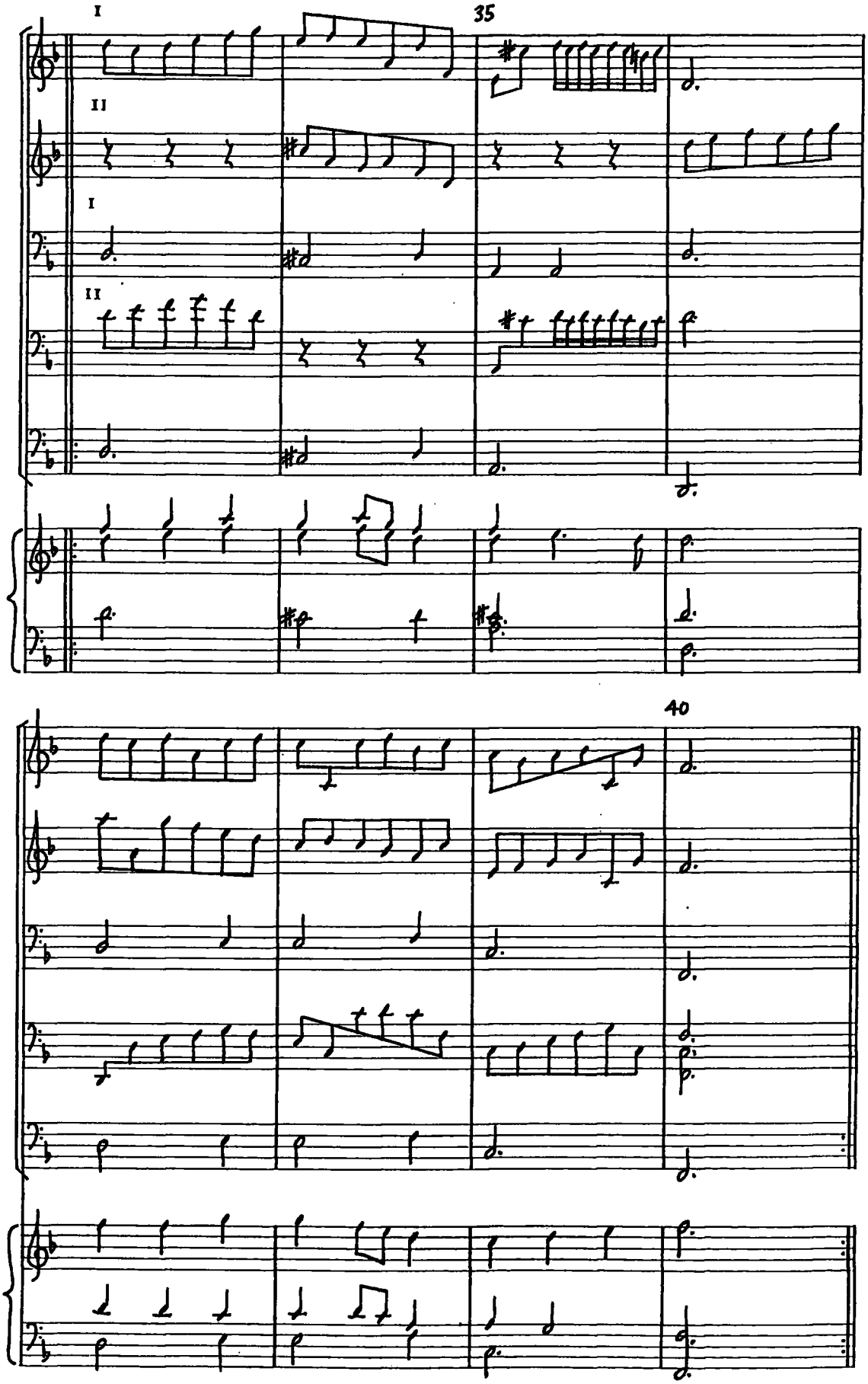
I
35
II
I
II
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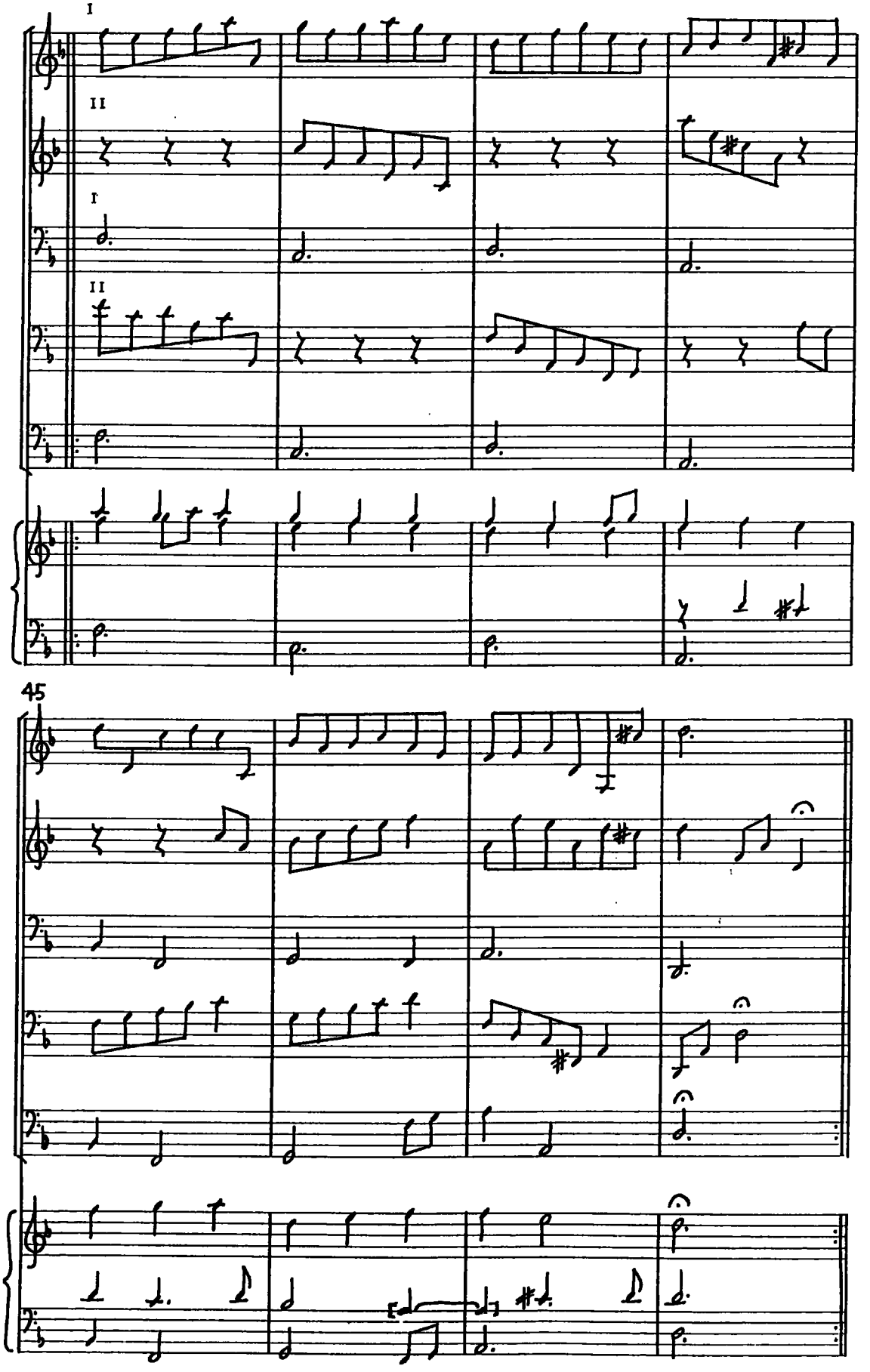
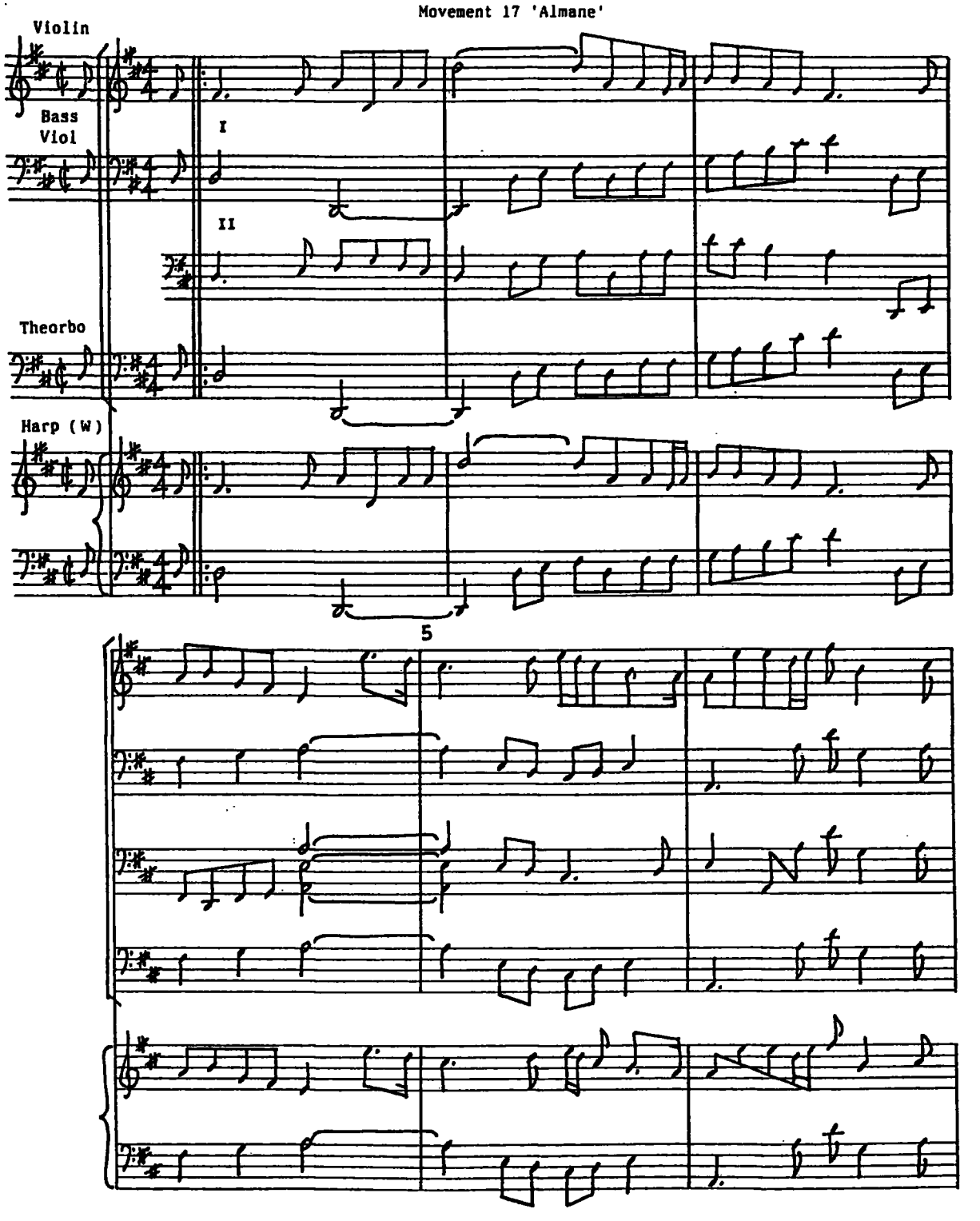
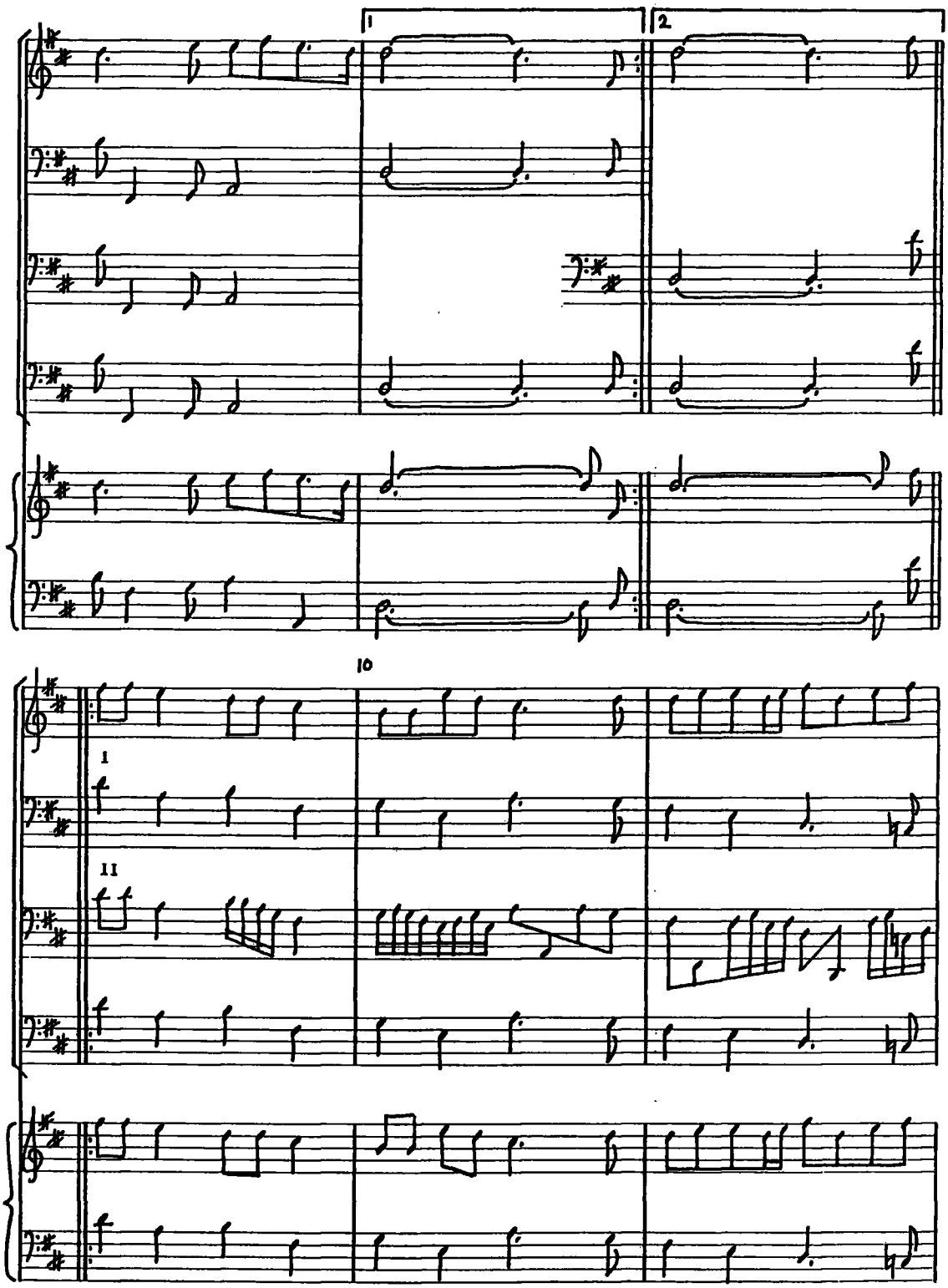

I
II
I
II
45

William Lawes

Harp Consort V

Consort V
Movement 17 'Almane'

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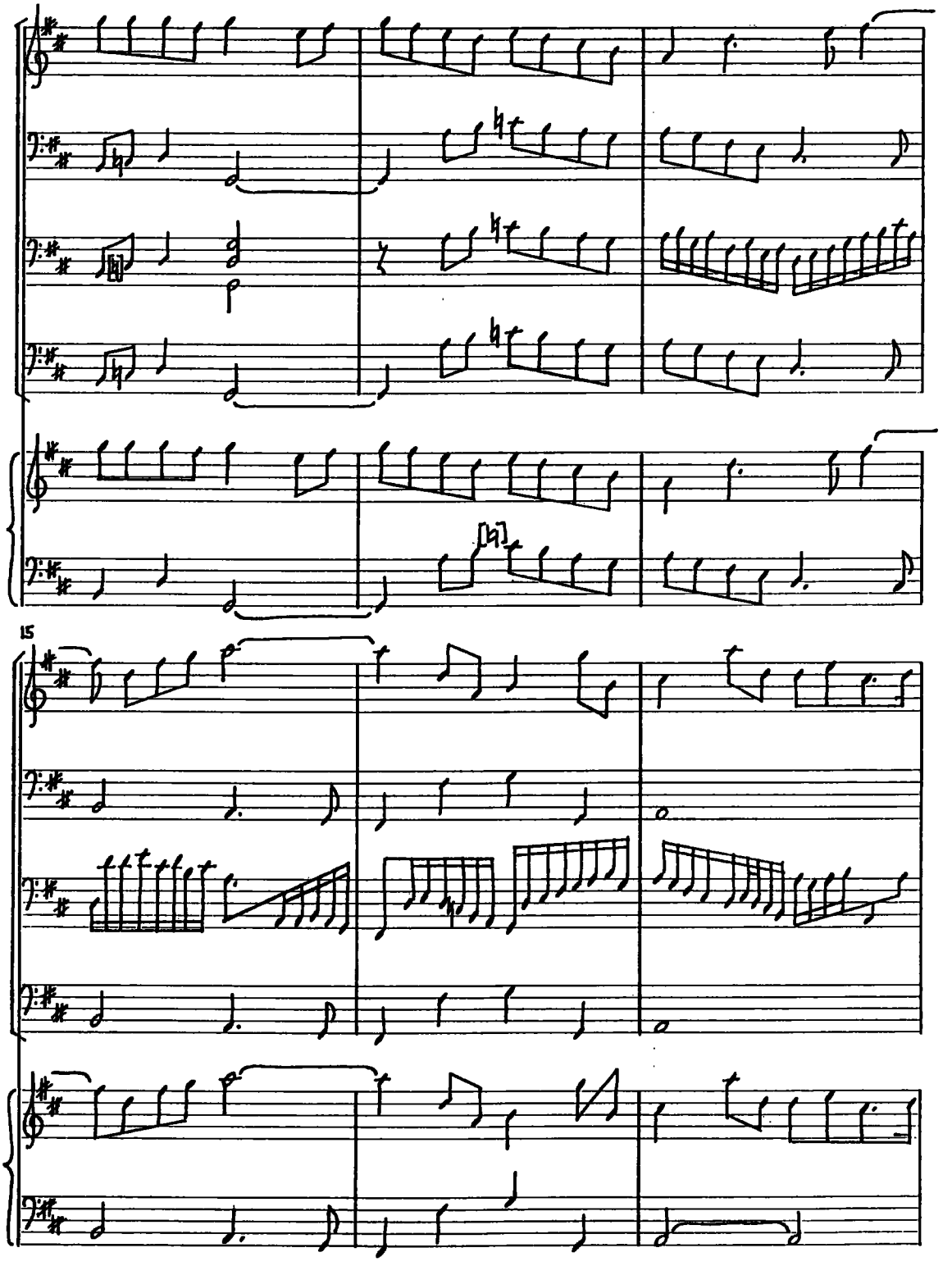
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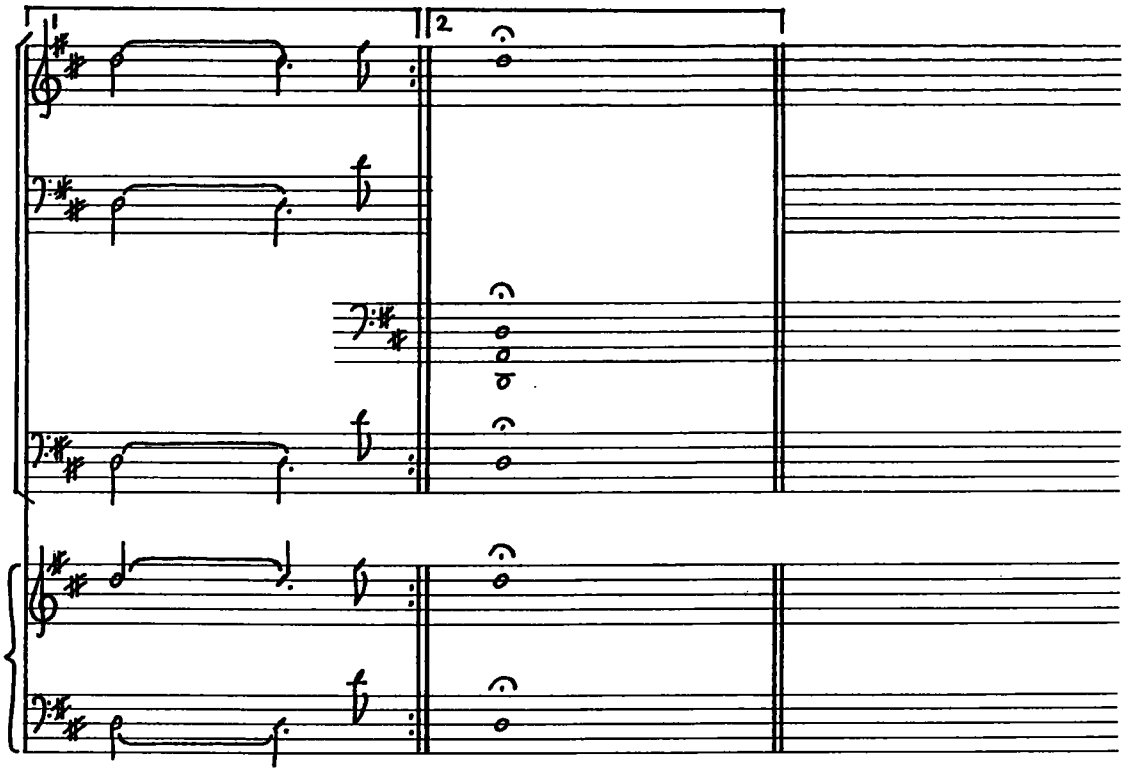
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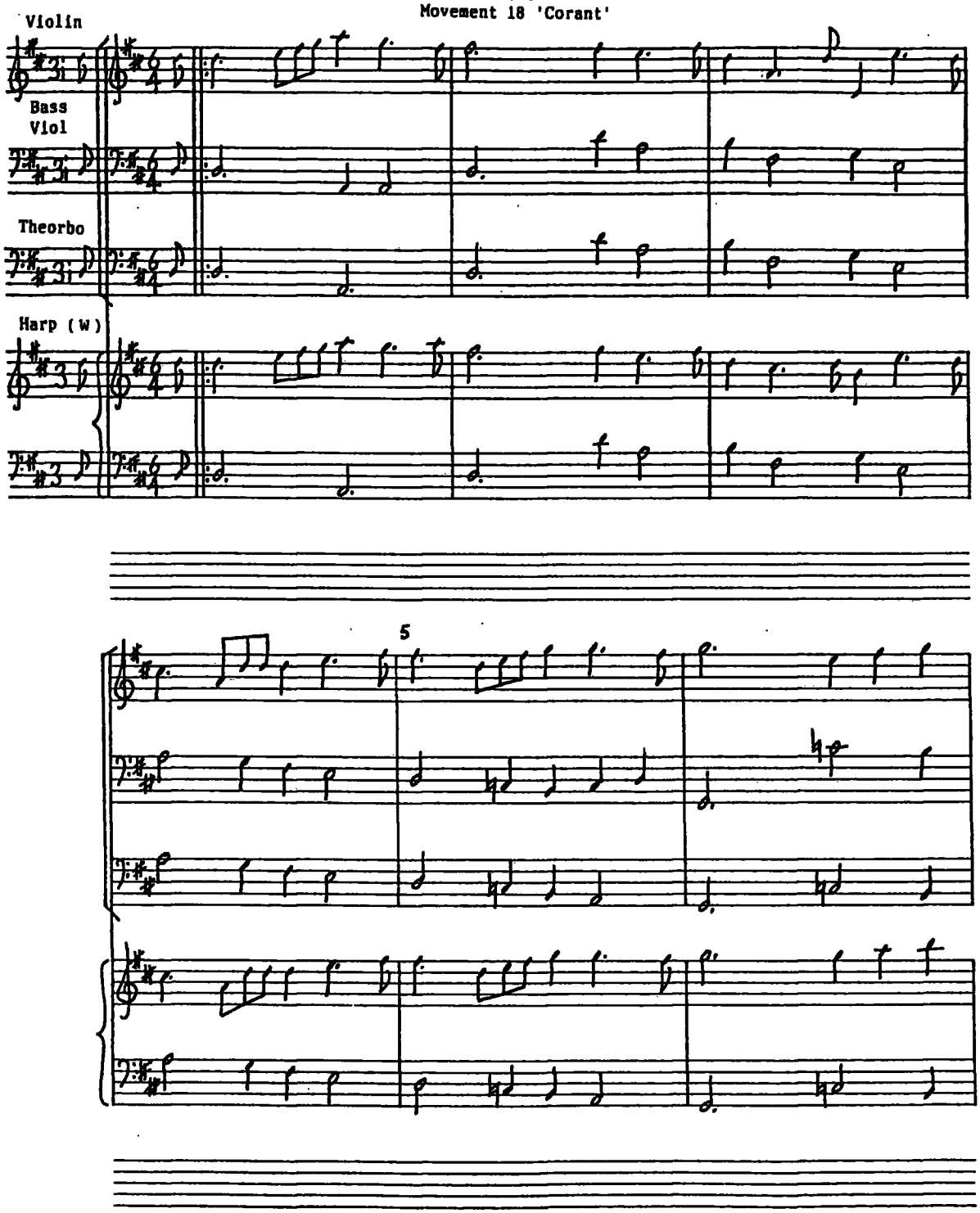
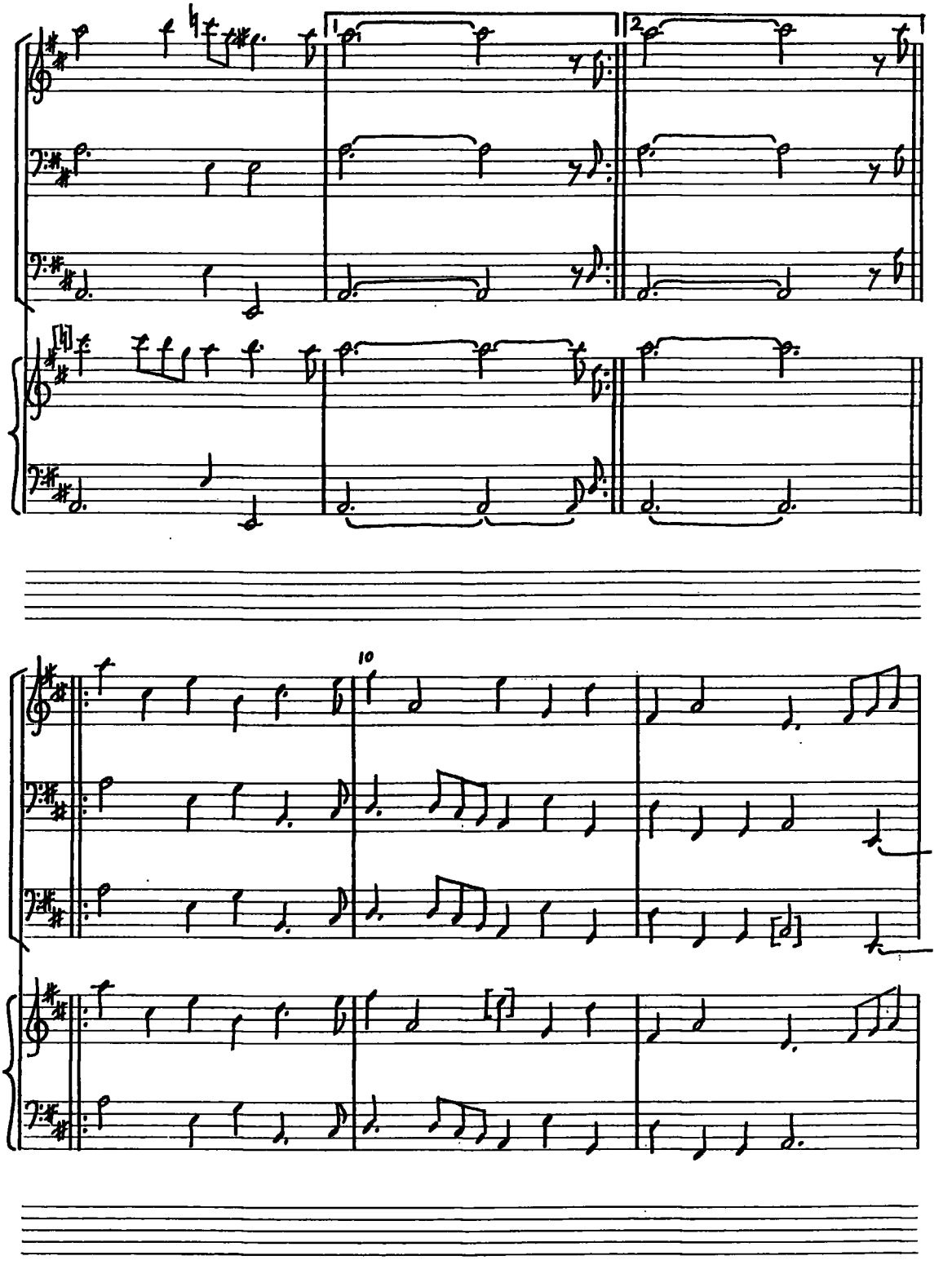
Consort V
Movement 18 'Corant'

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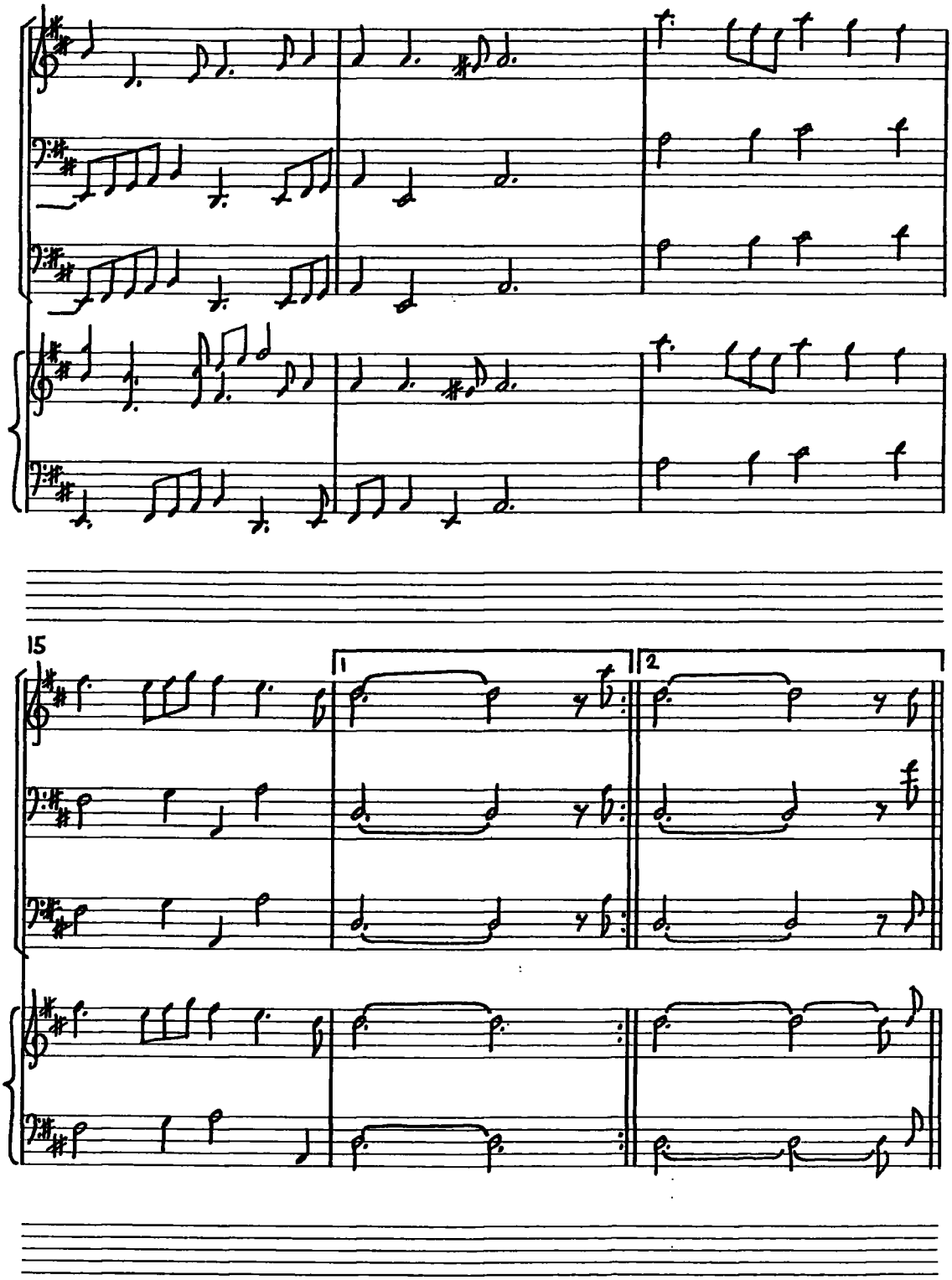
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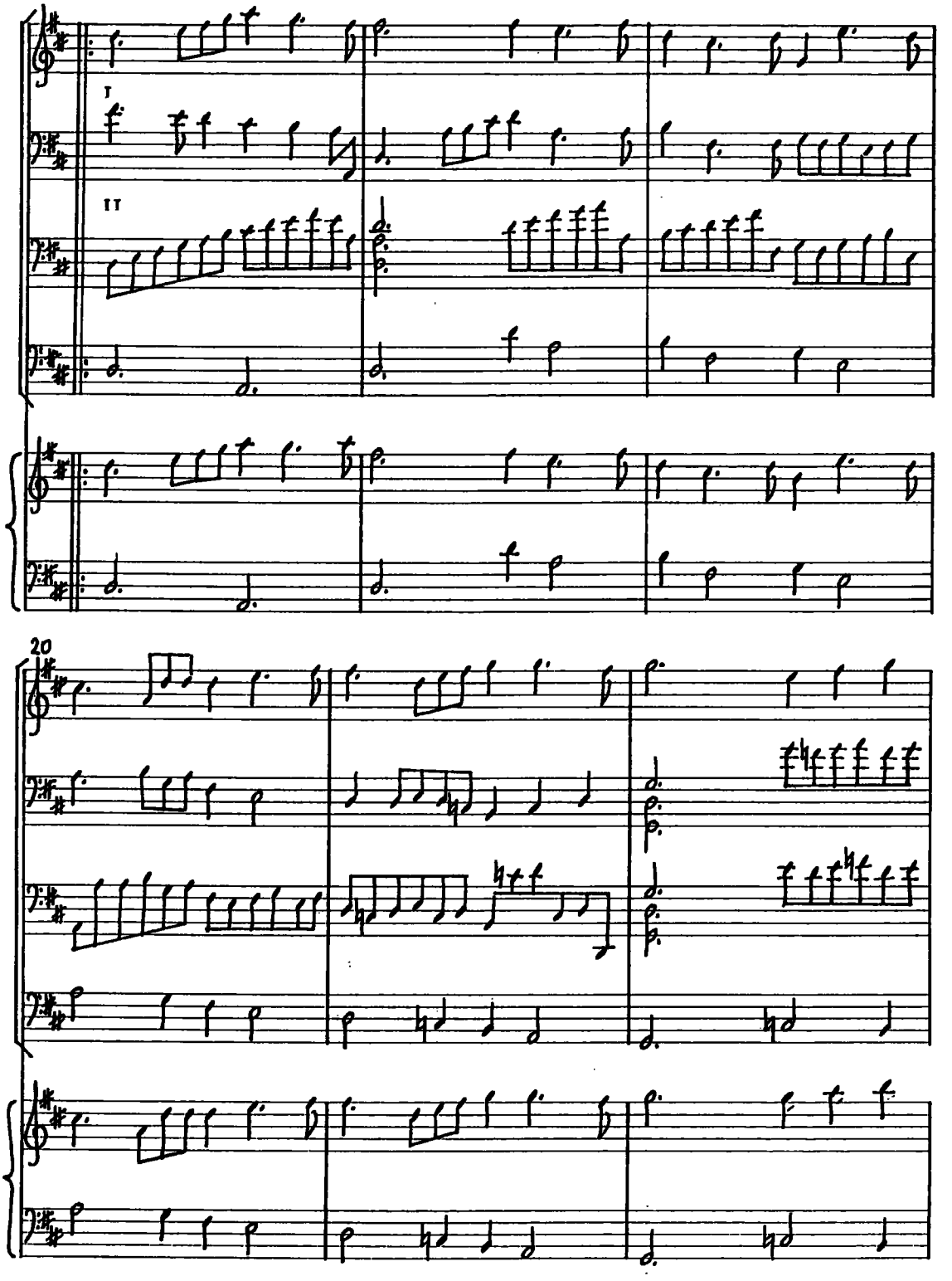
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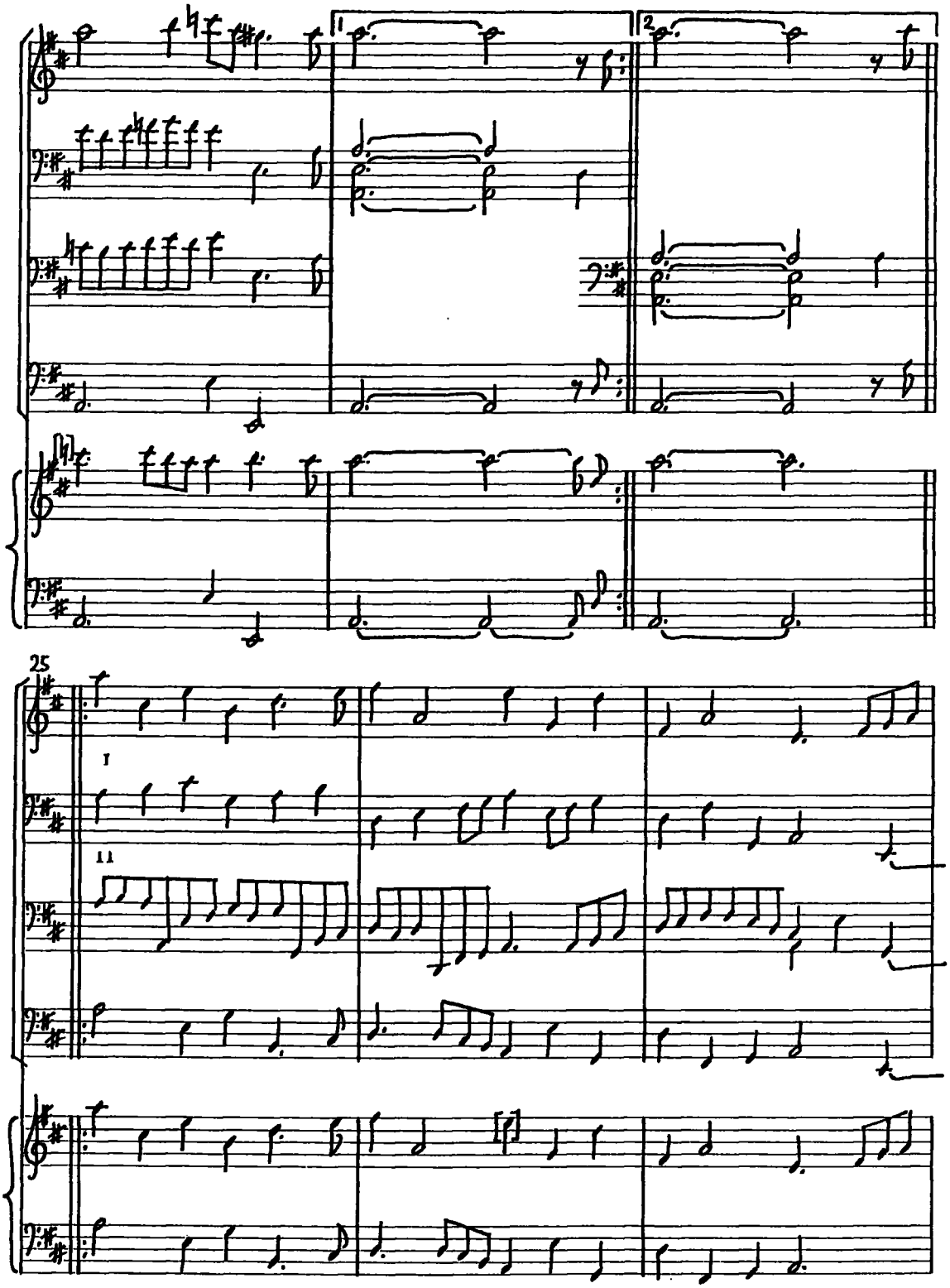
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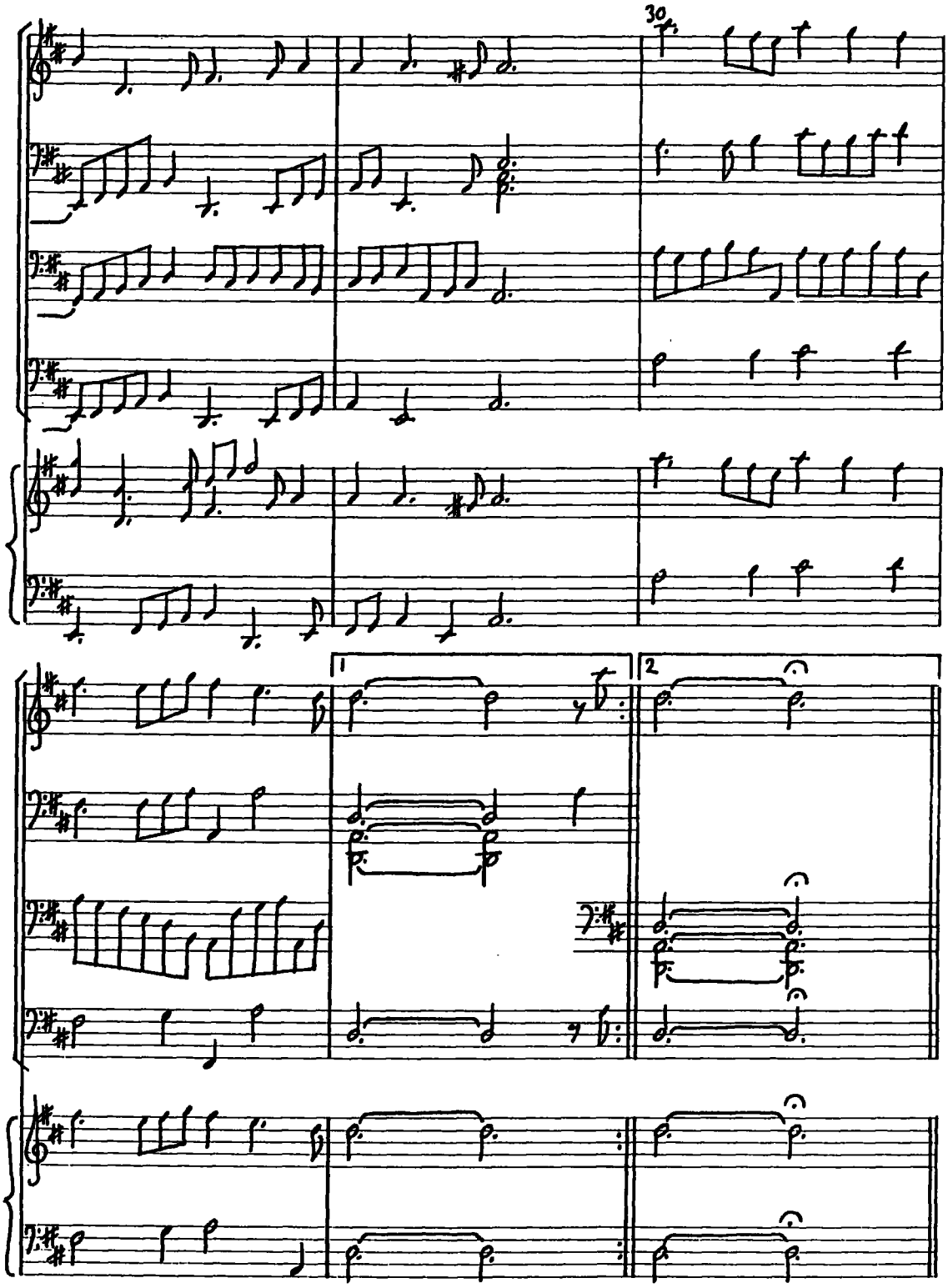
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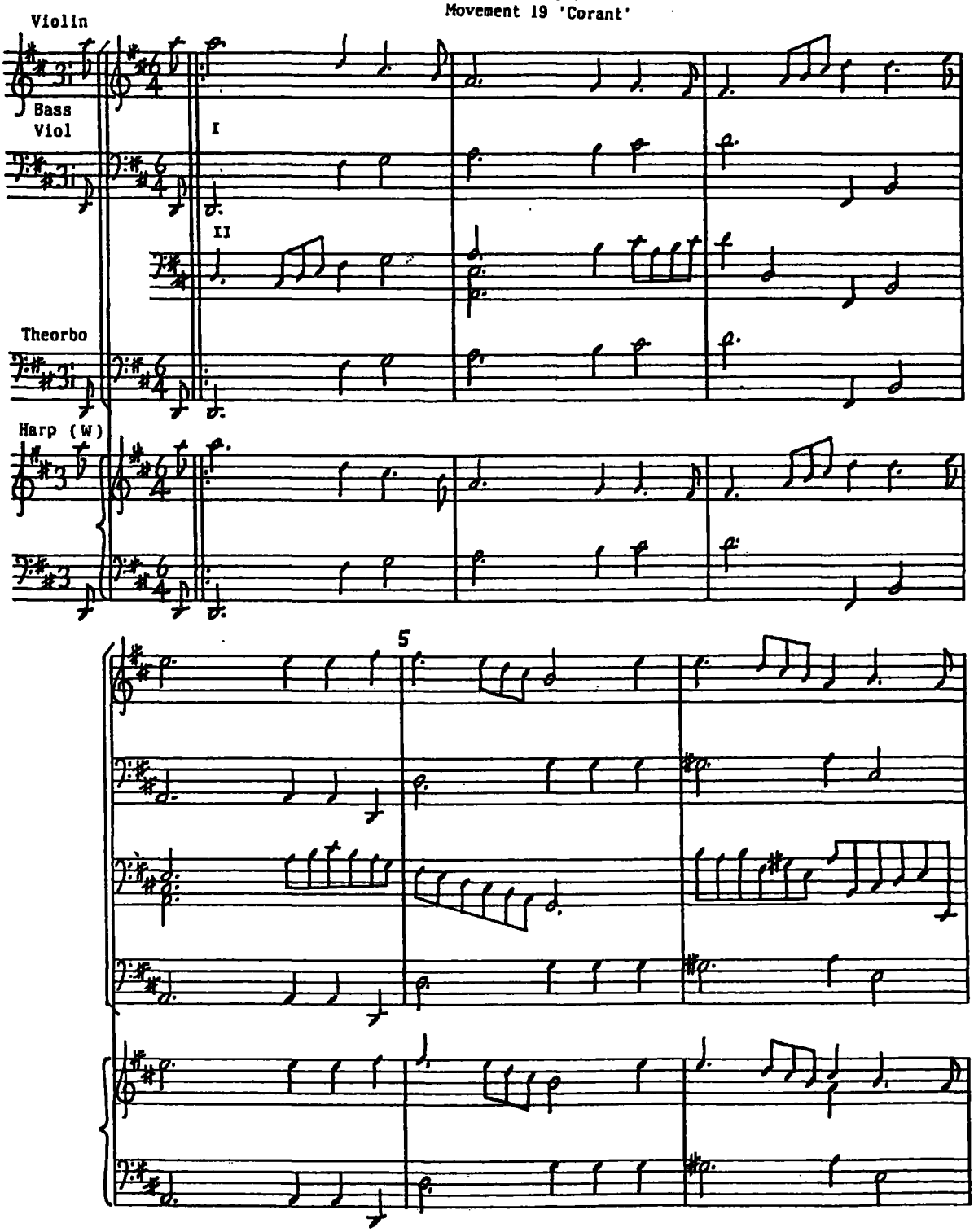
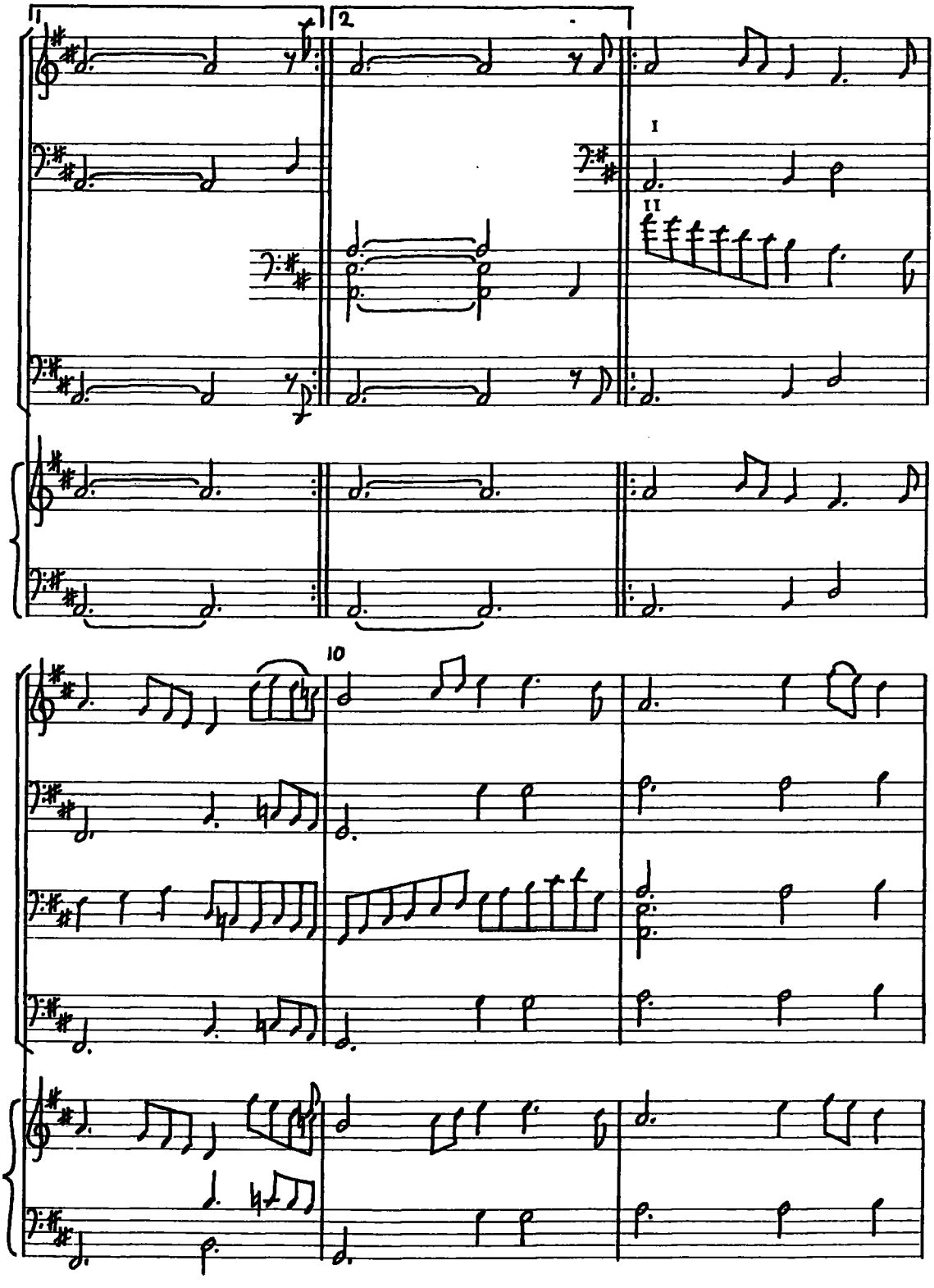
Consort V
Movement 19 'Corant'

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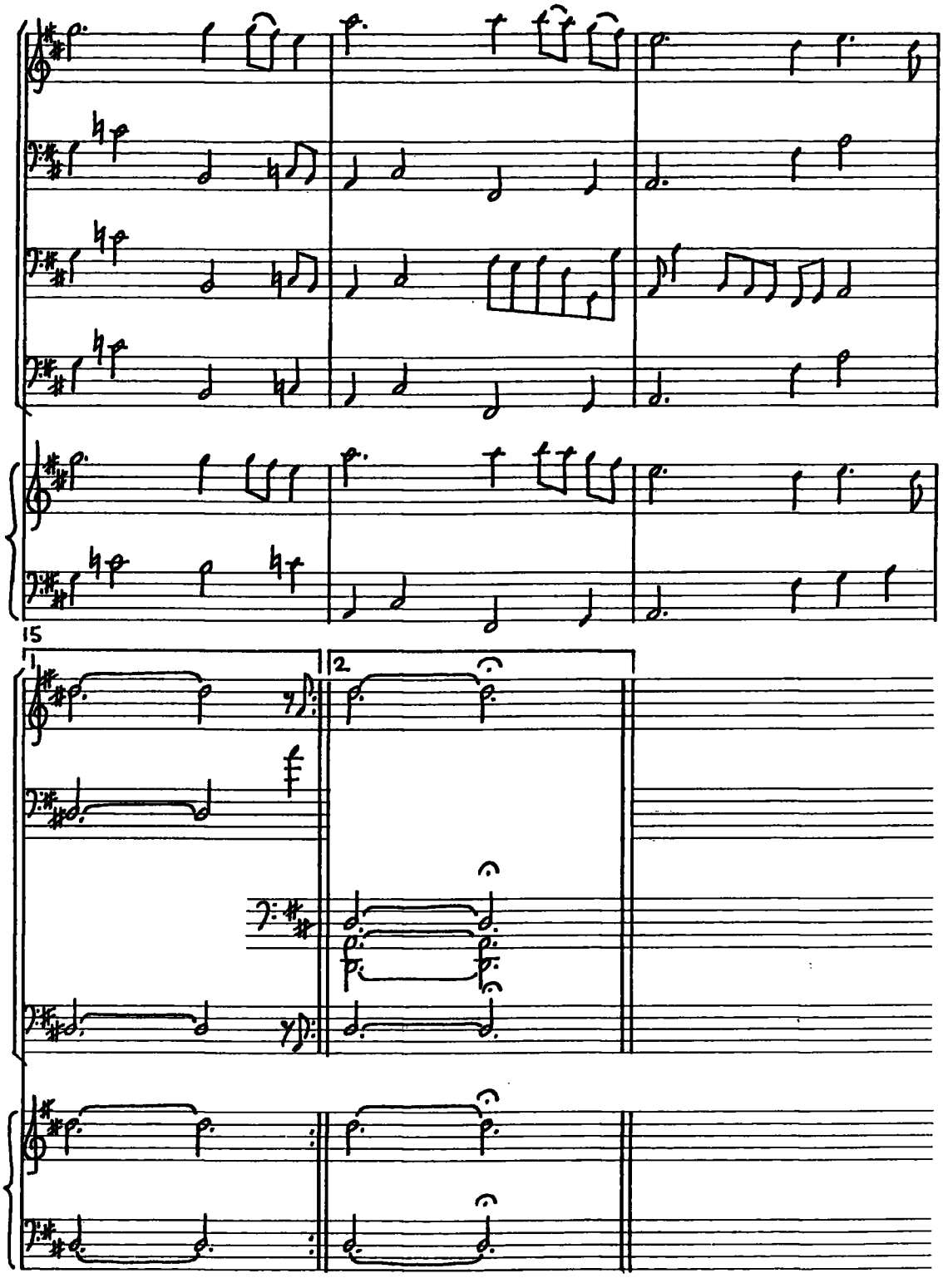
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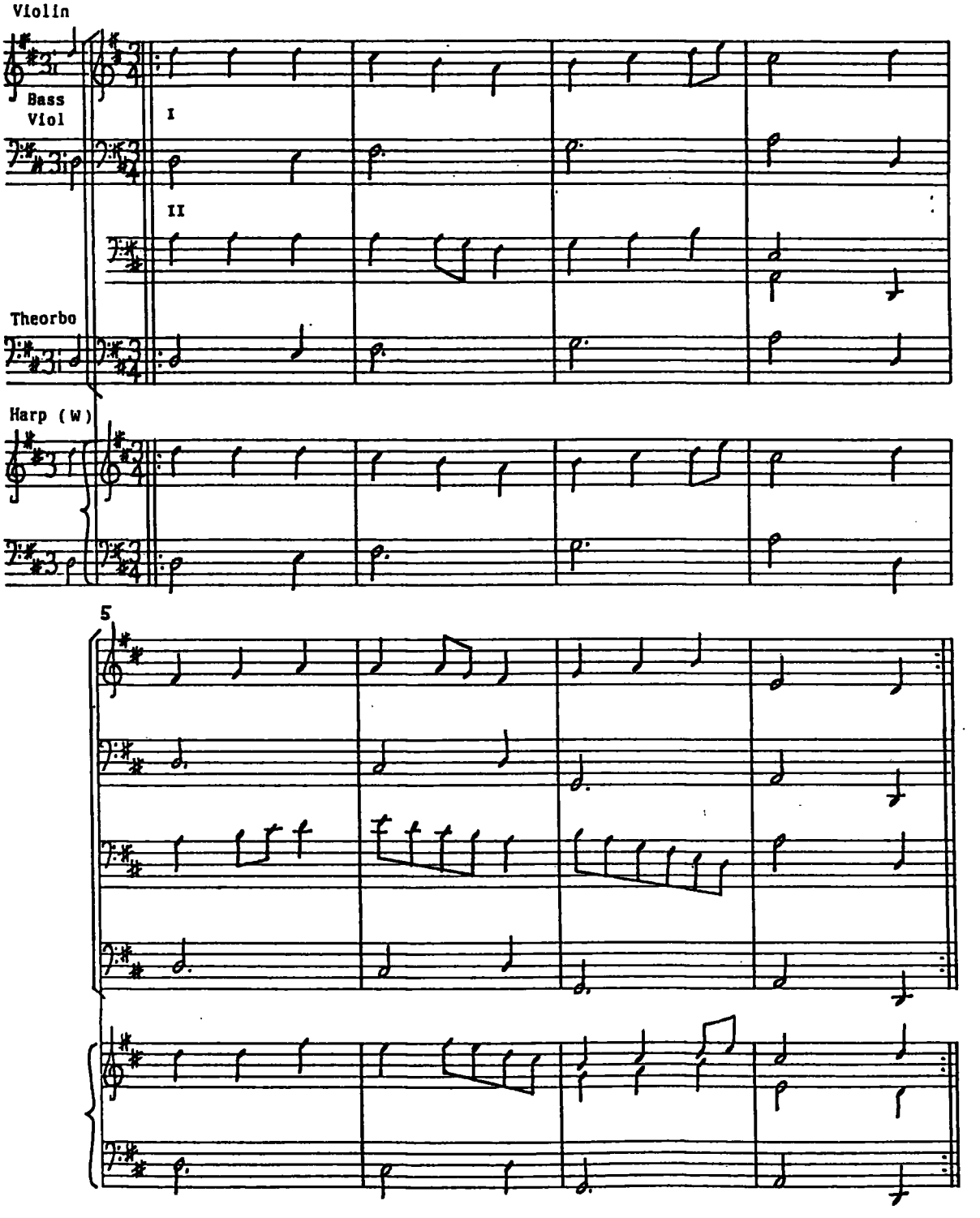
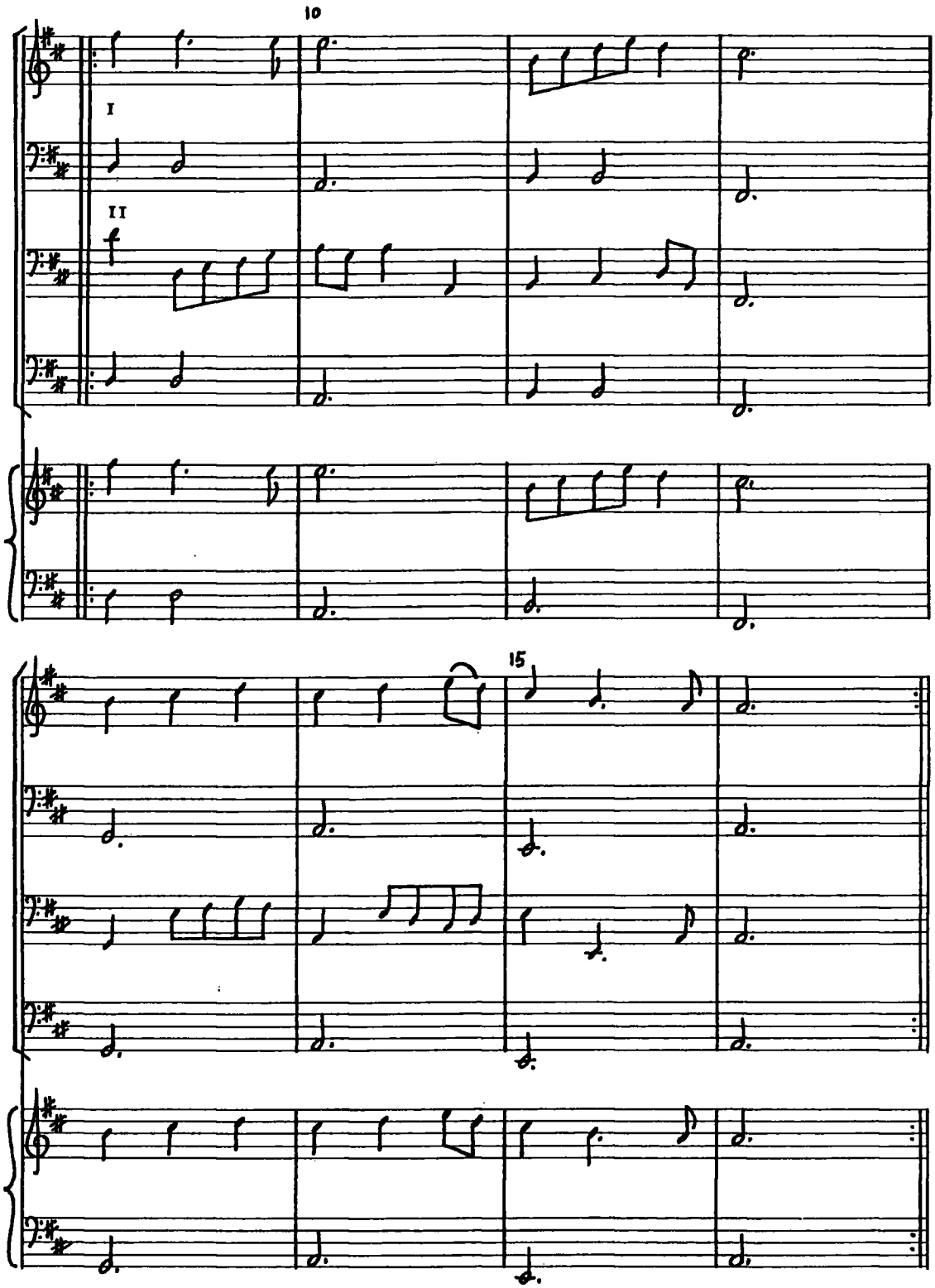
Consort V
Movement 20 'Saraband'

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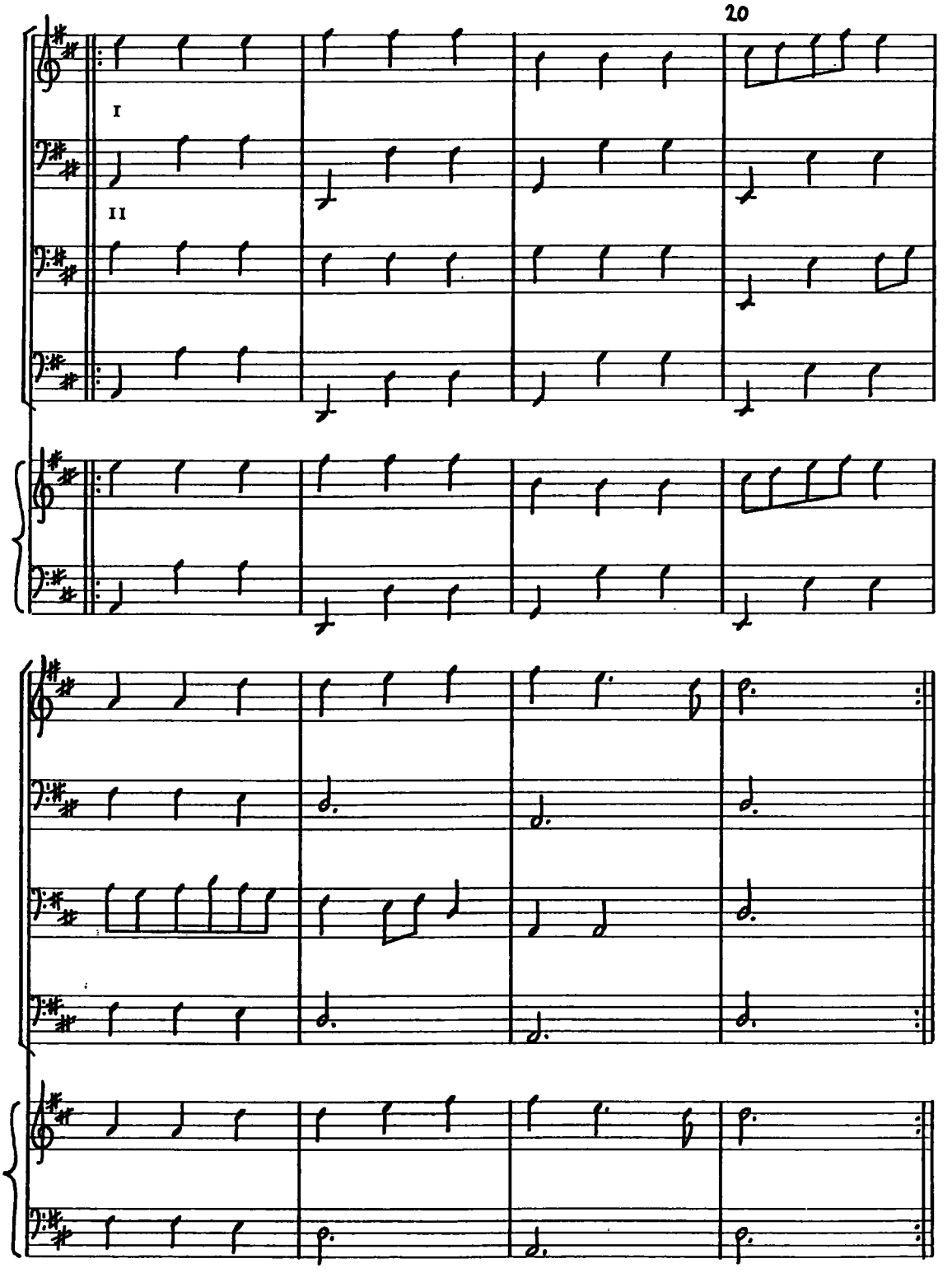
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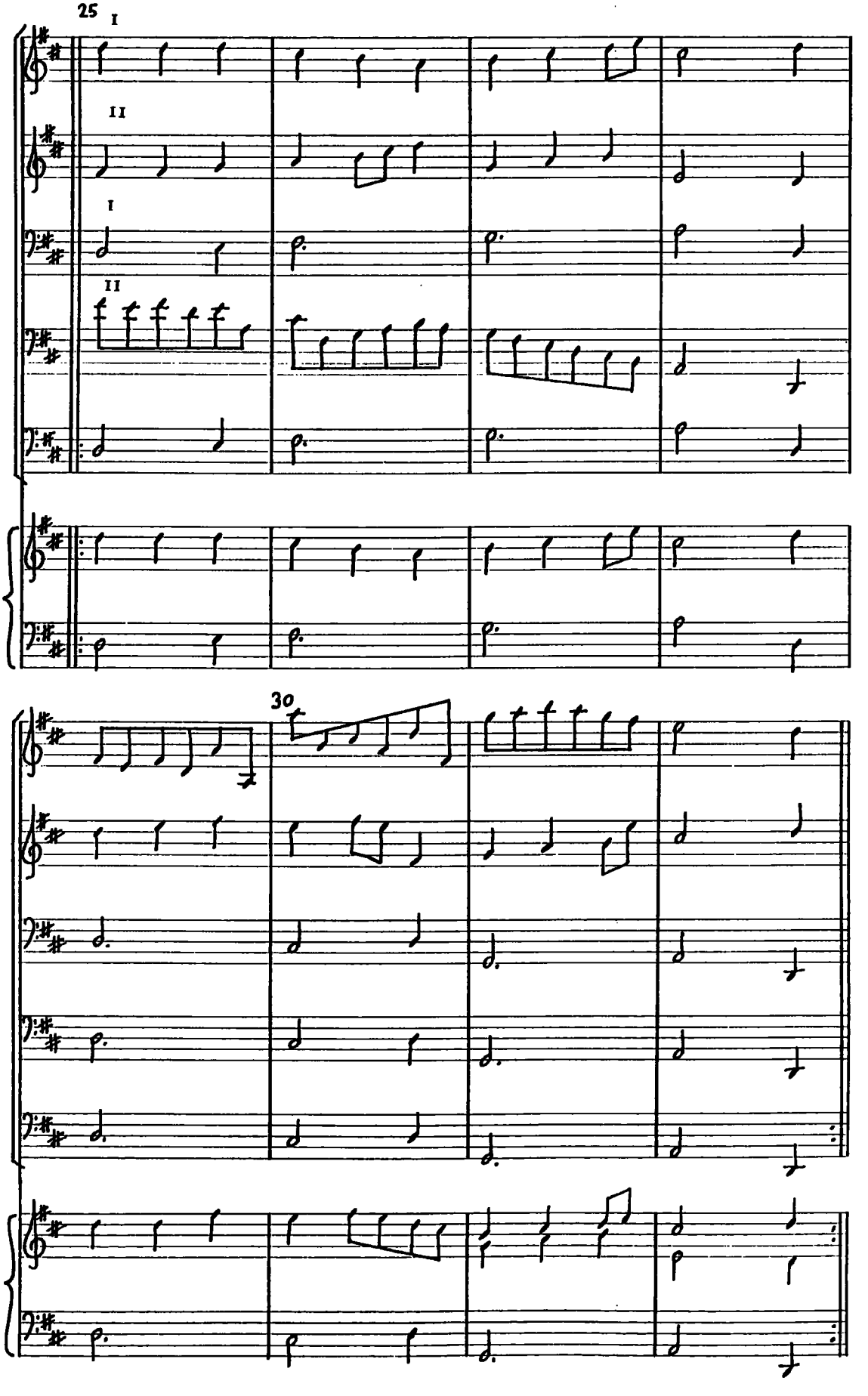
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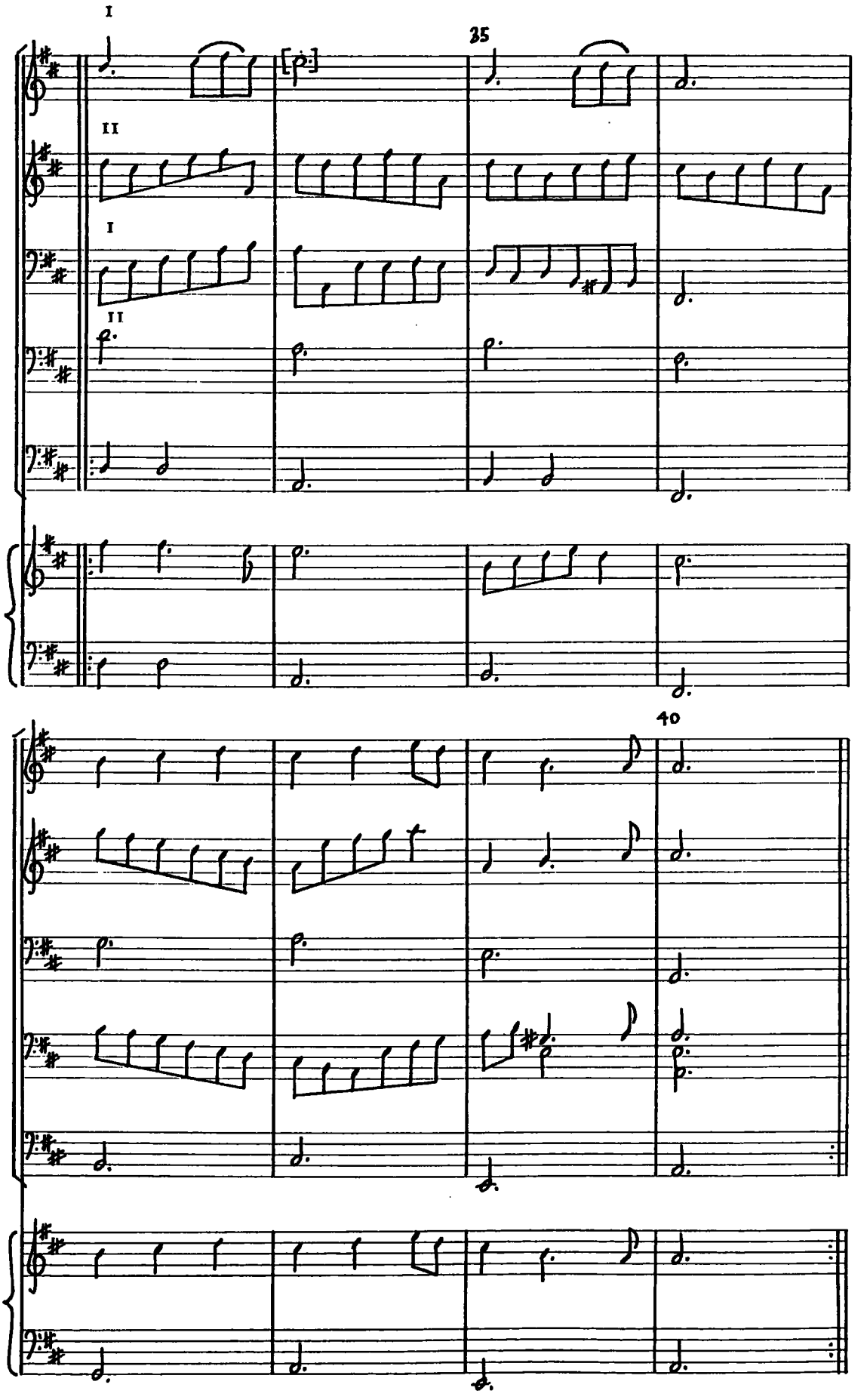
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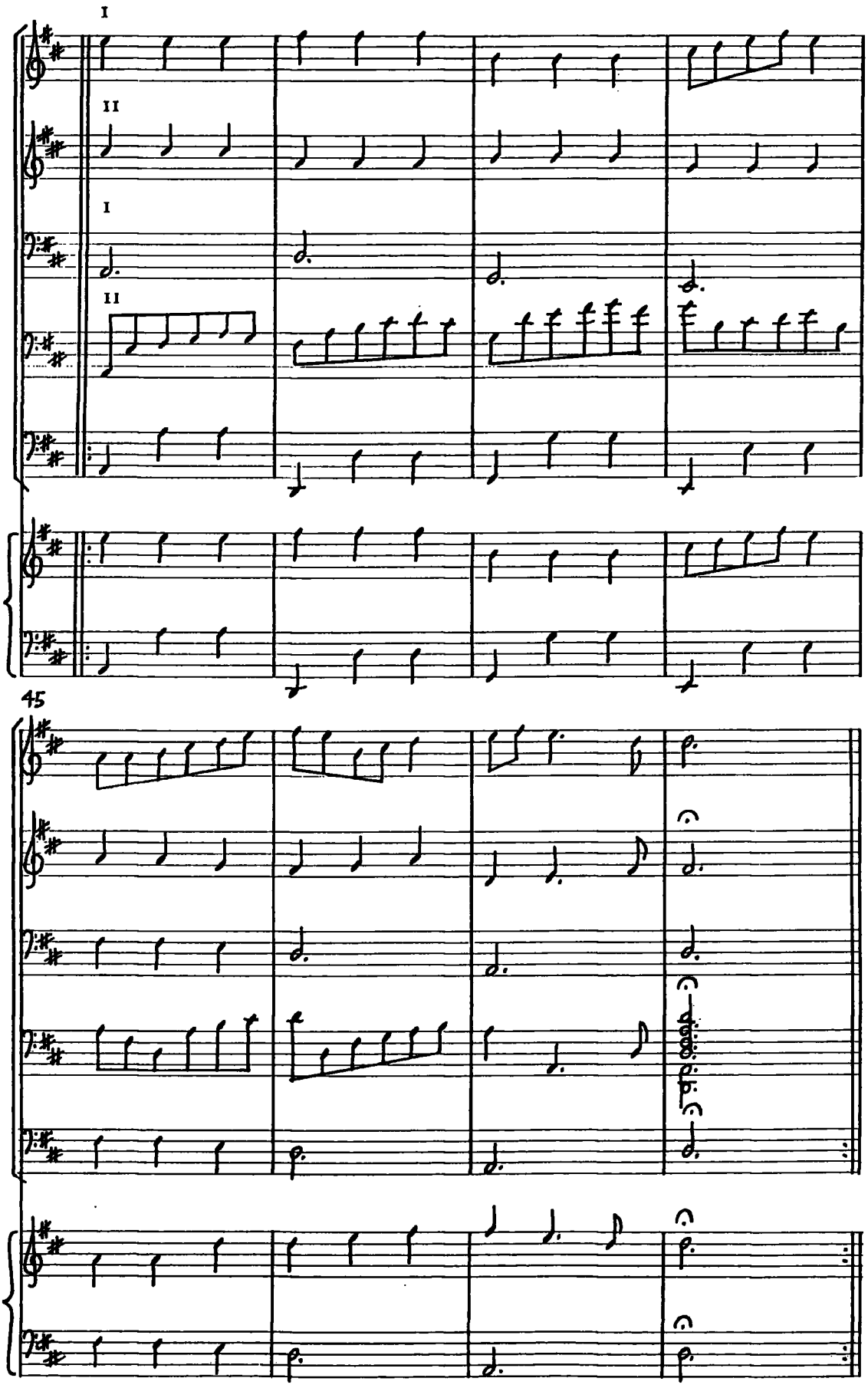
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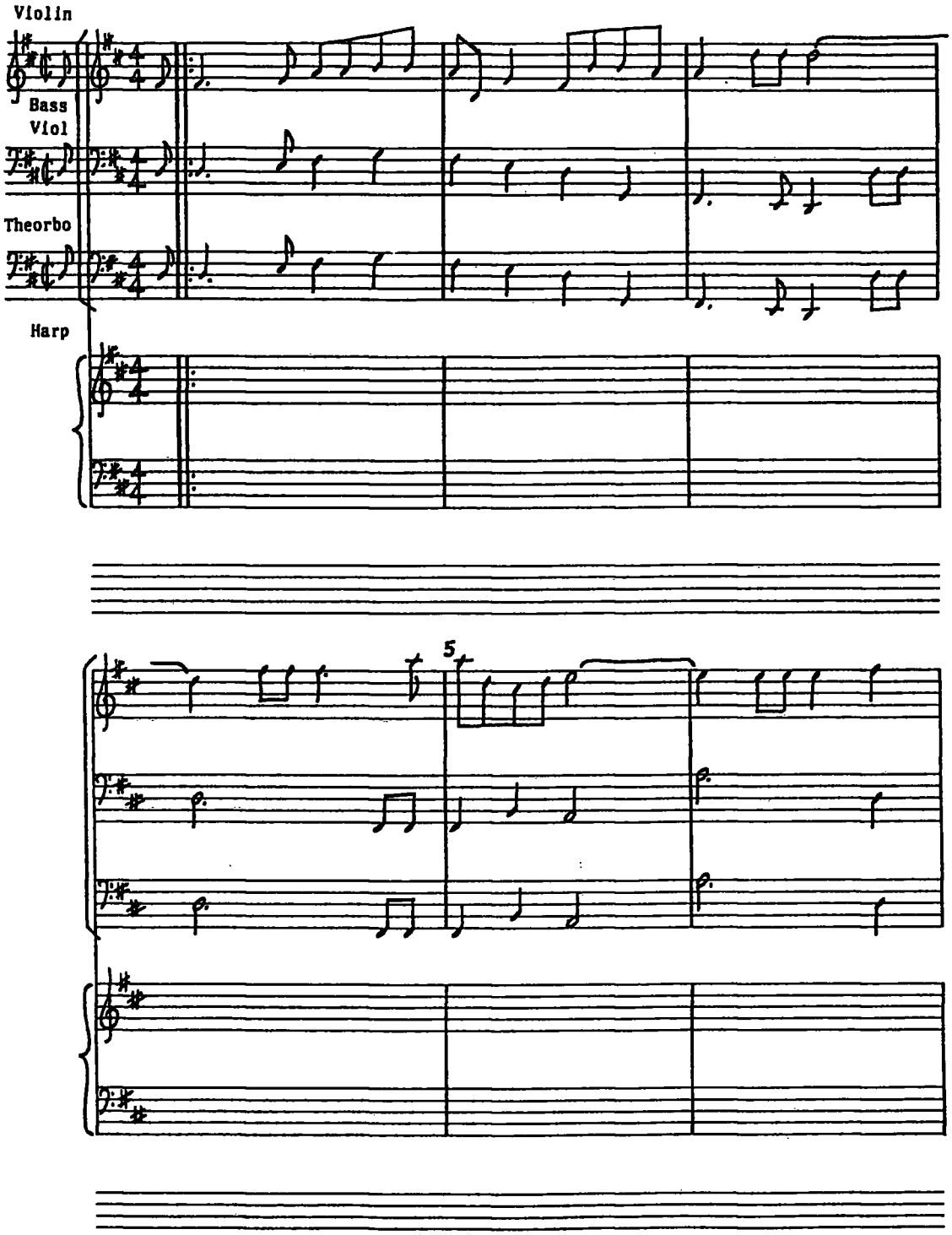
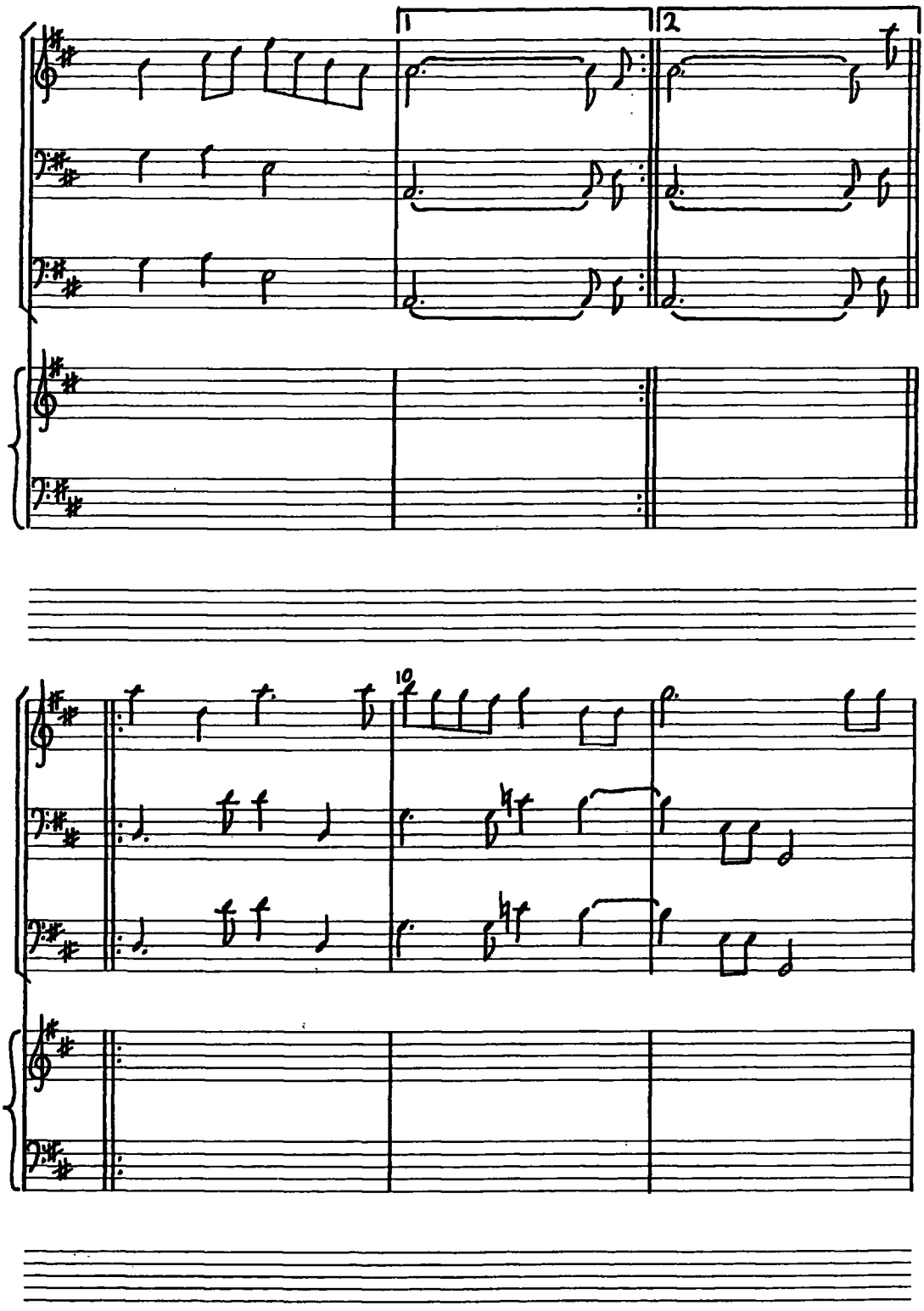
William Lawes

Harp Consort VI

Consort VI
Movement 21 'Almane'

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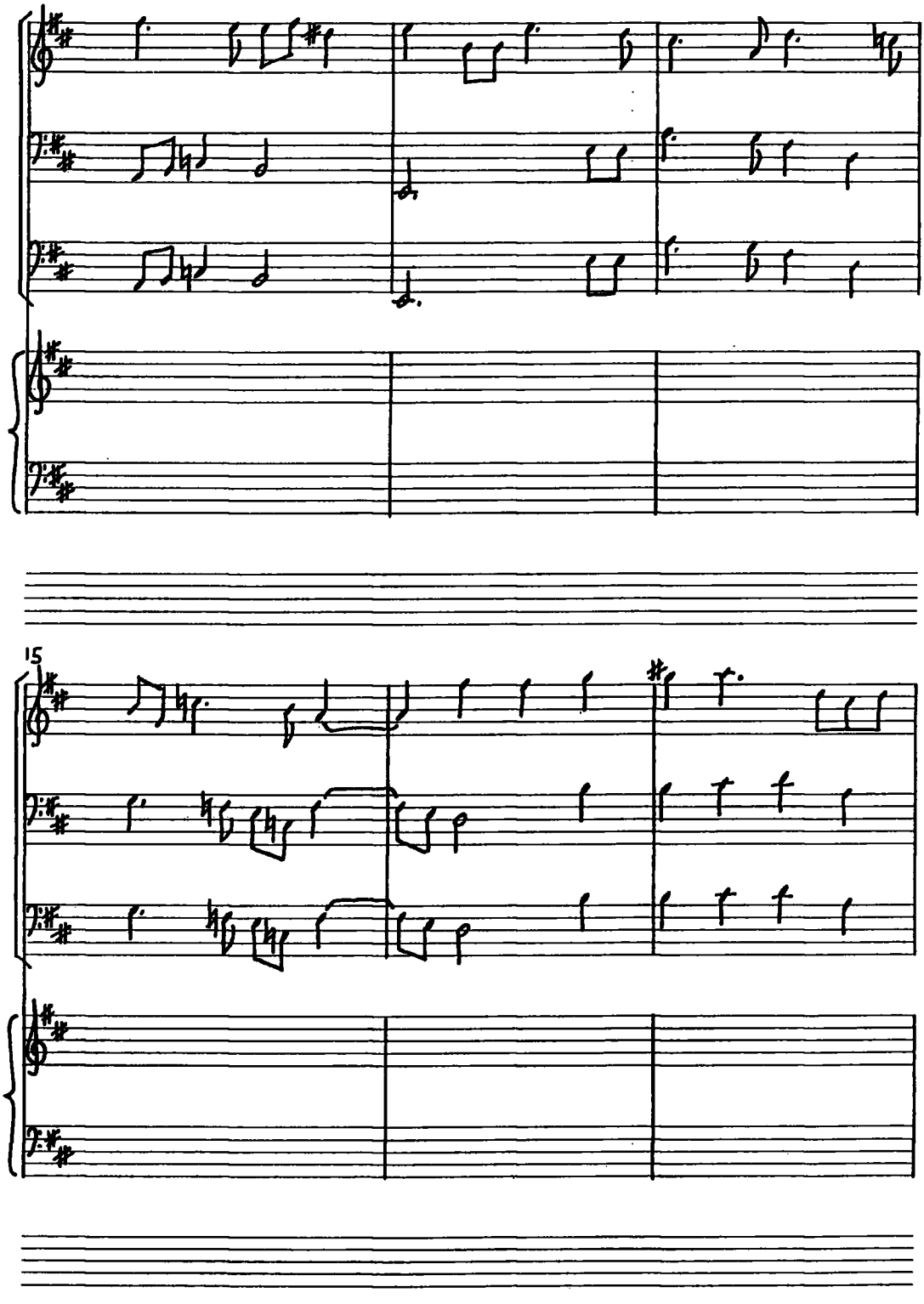
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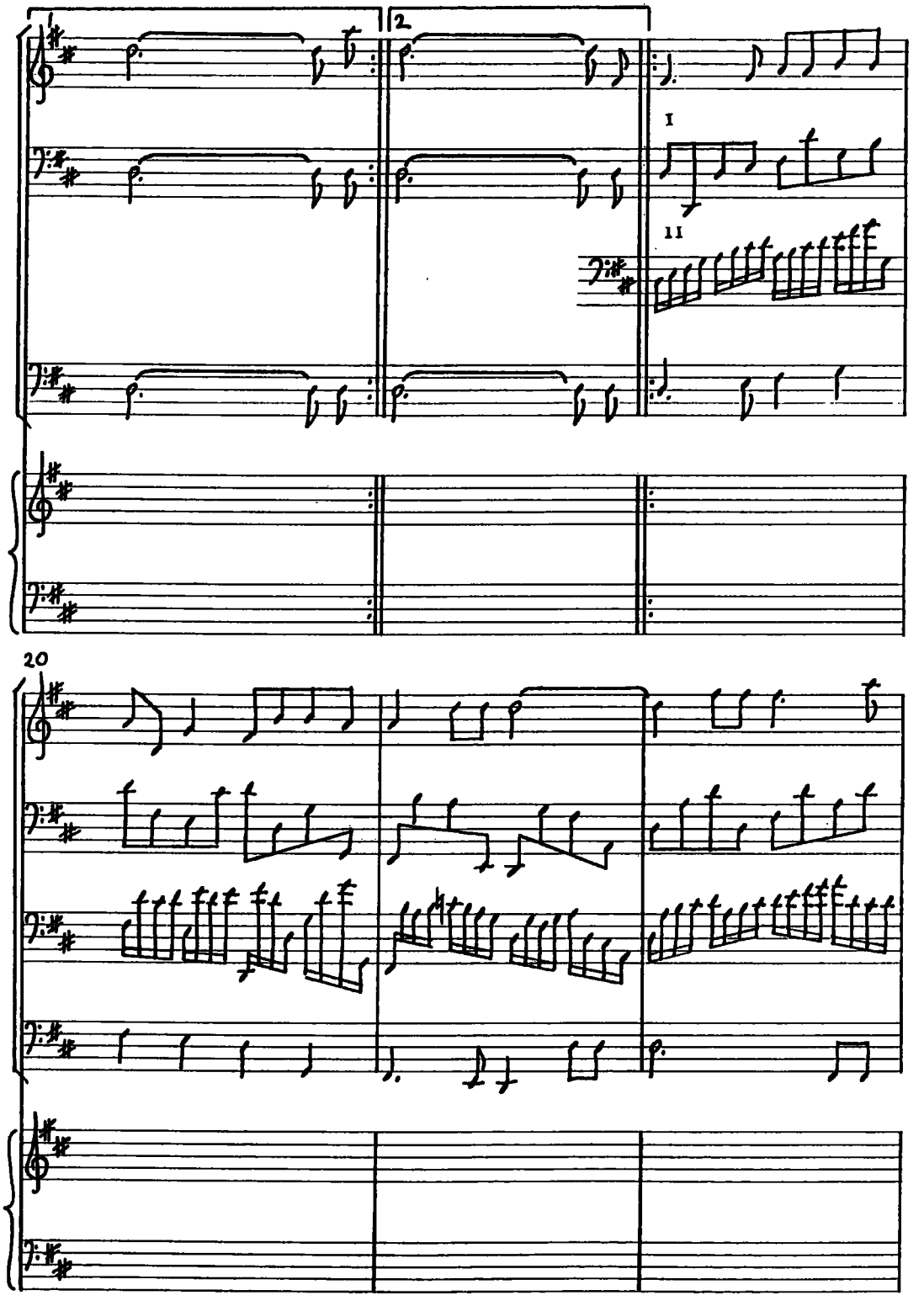
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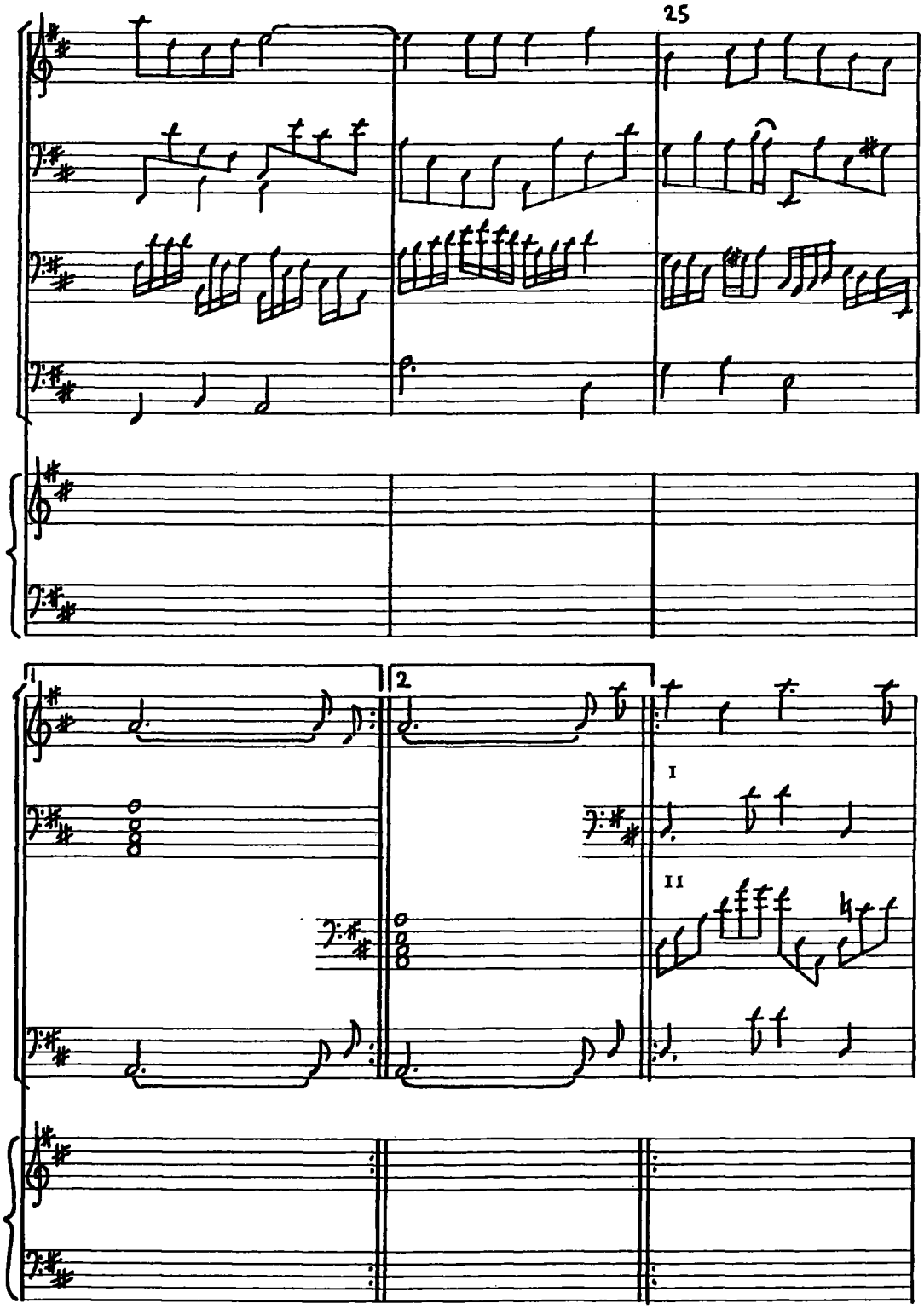
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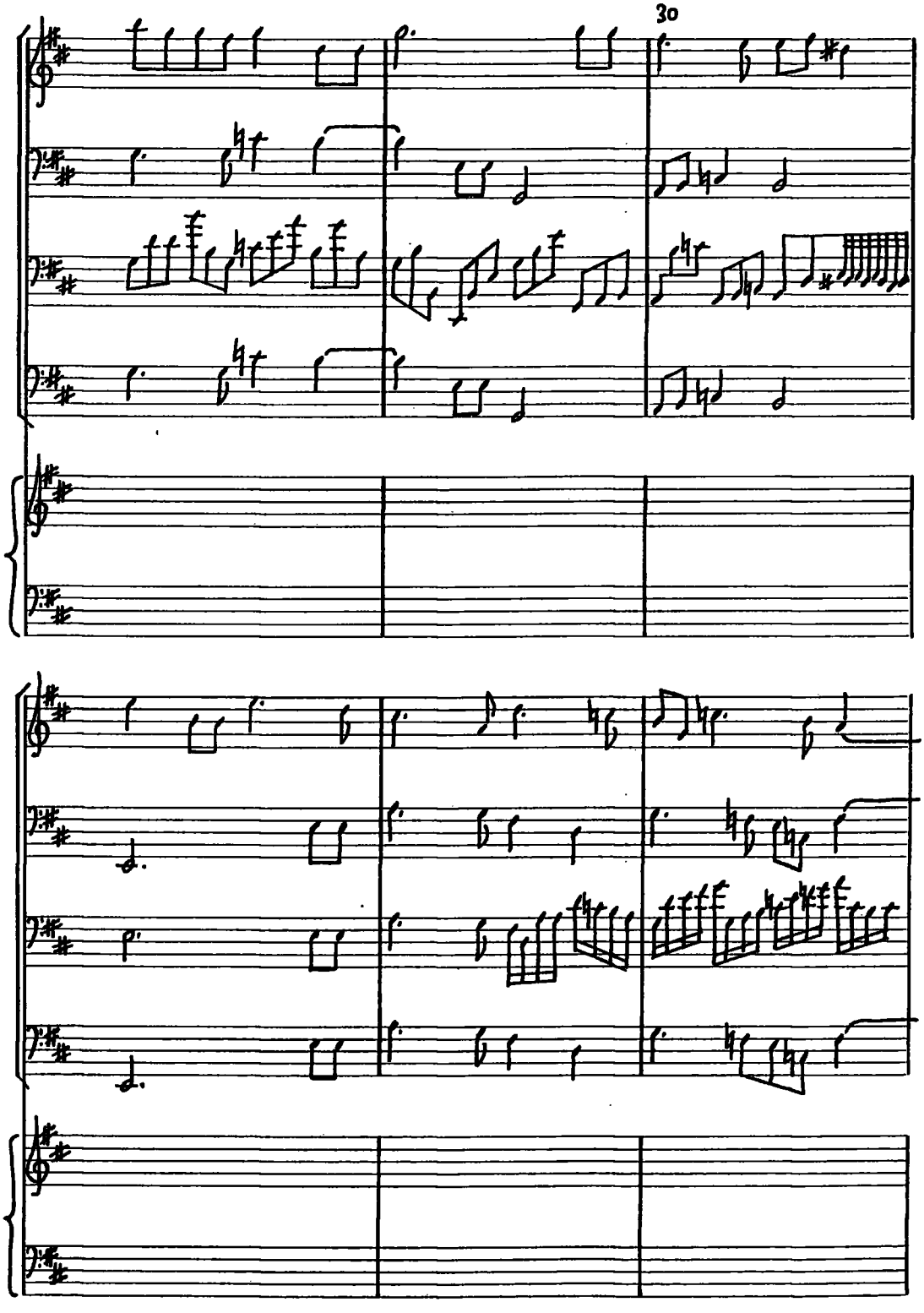
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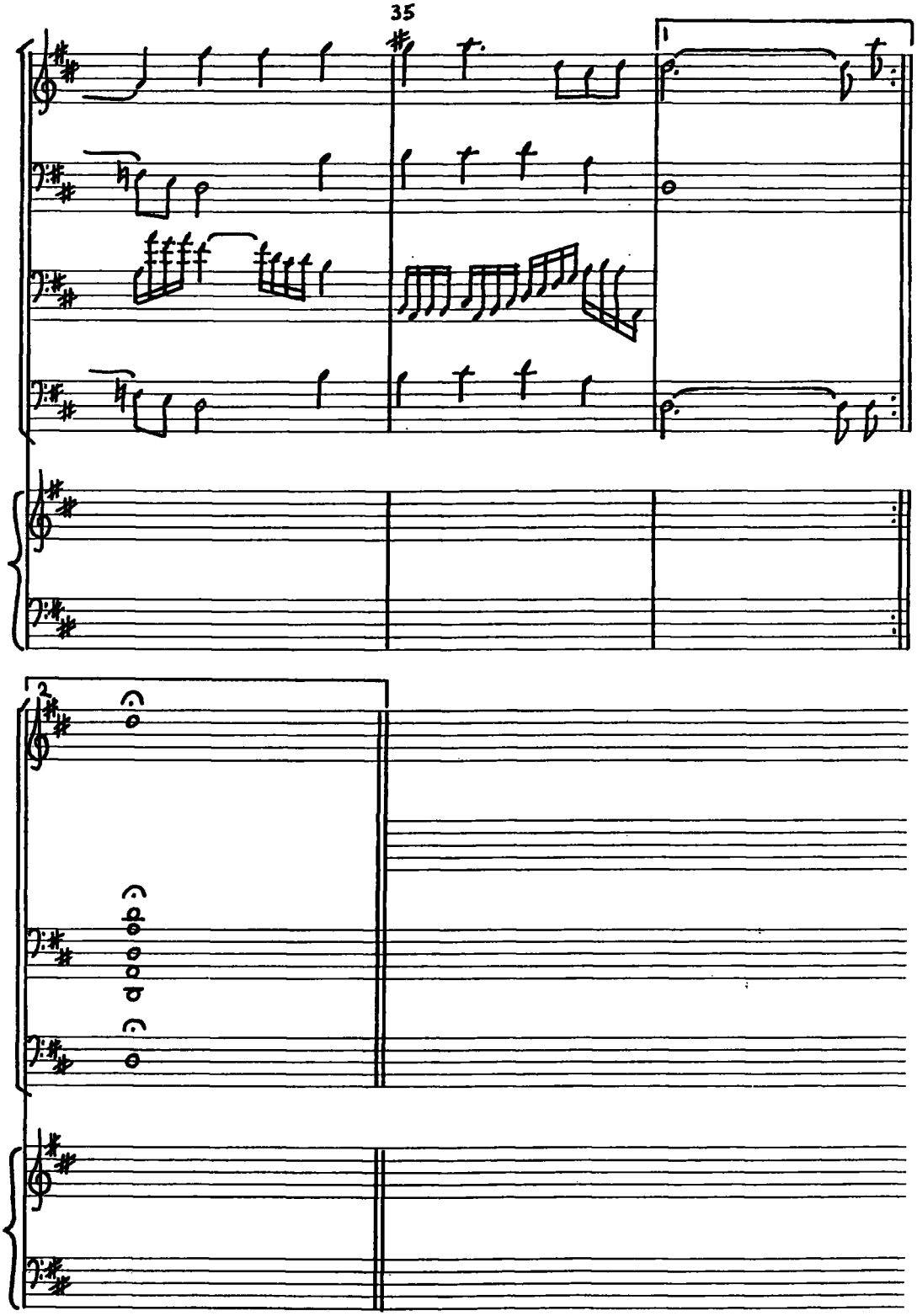
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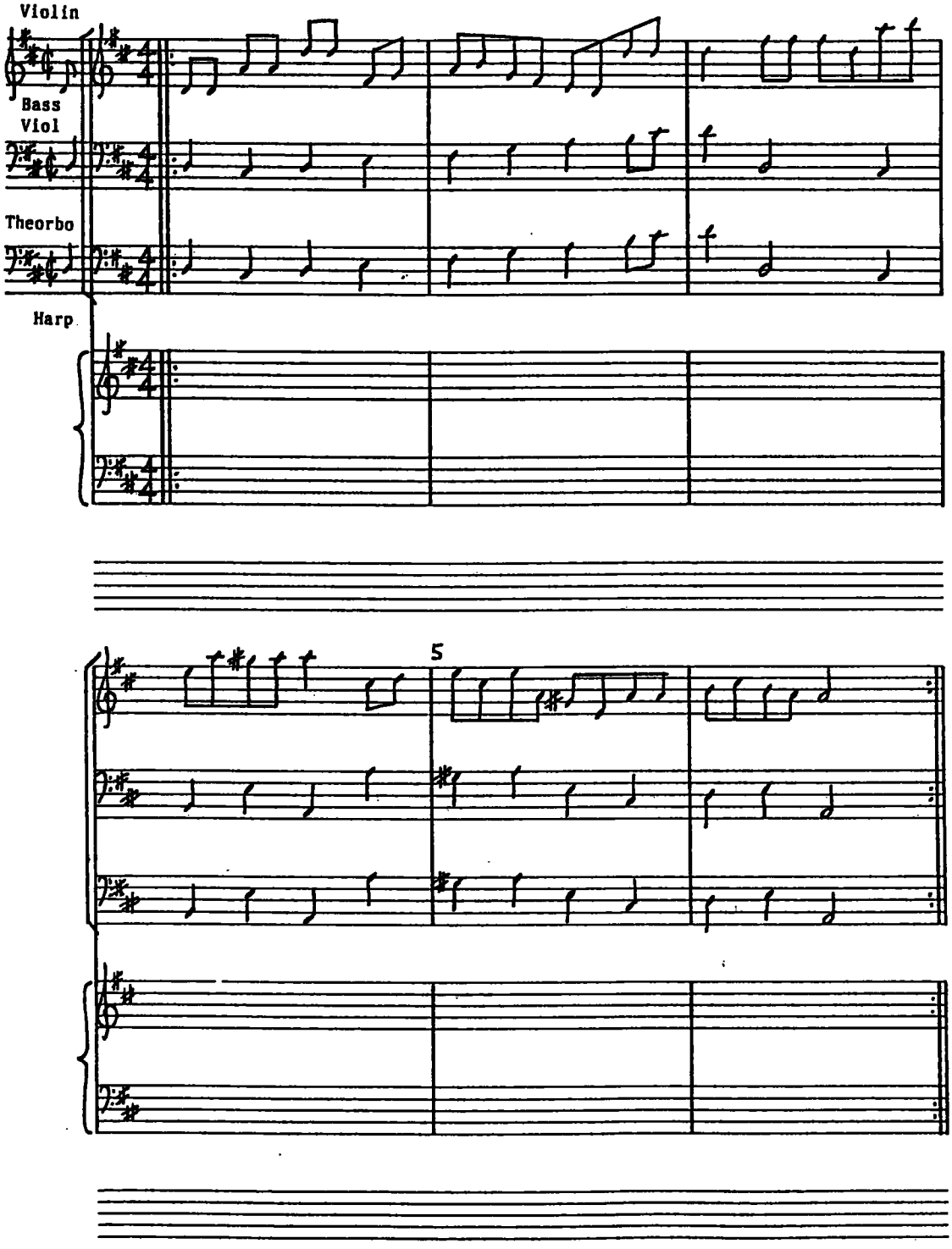
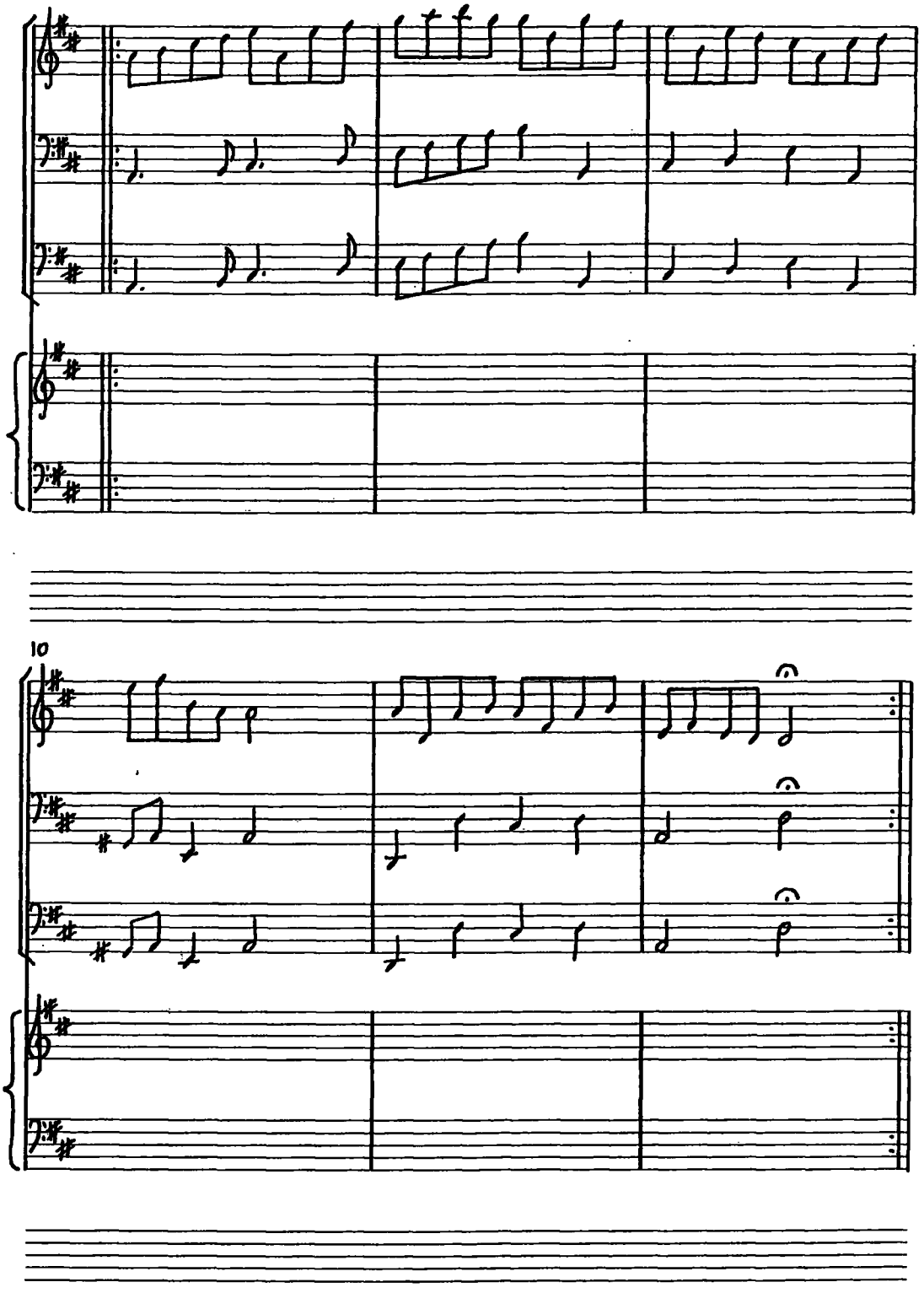
Consort VI
Movement 22 'Almane'

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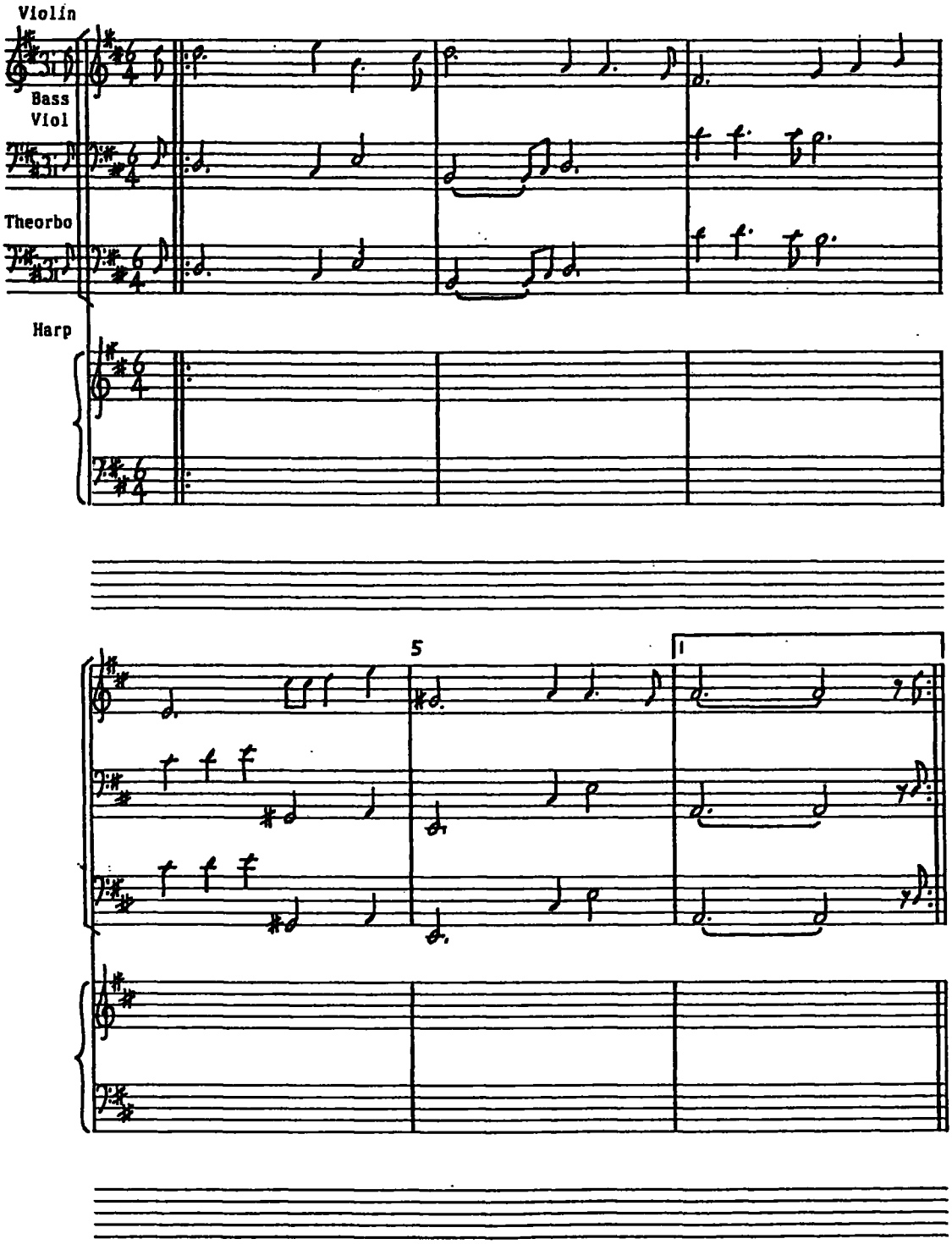
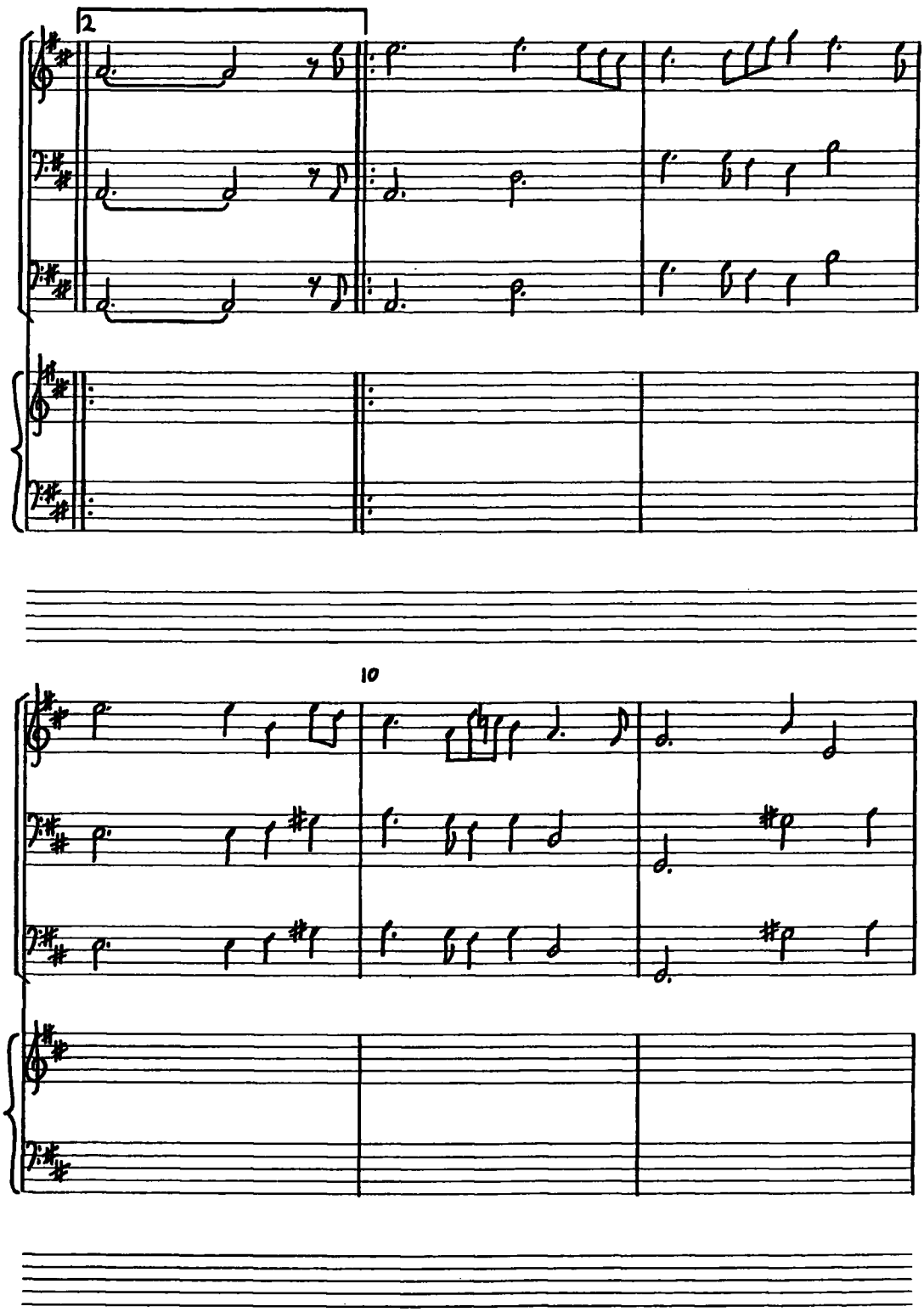
Consort VI
Movement 23 'Corant'

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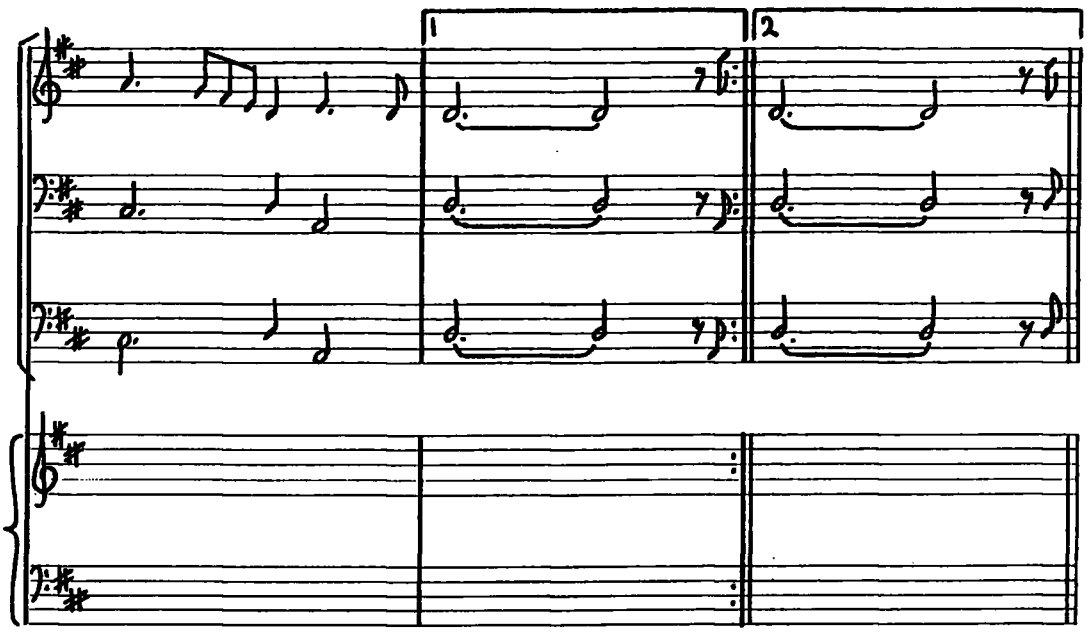
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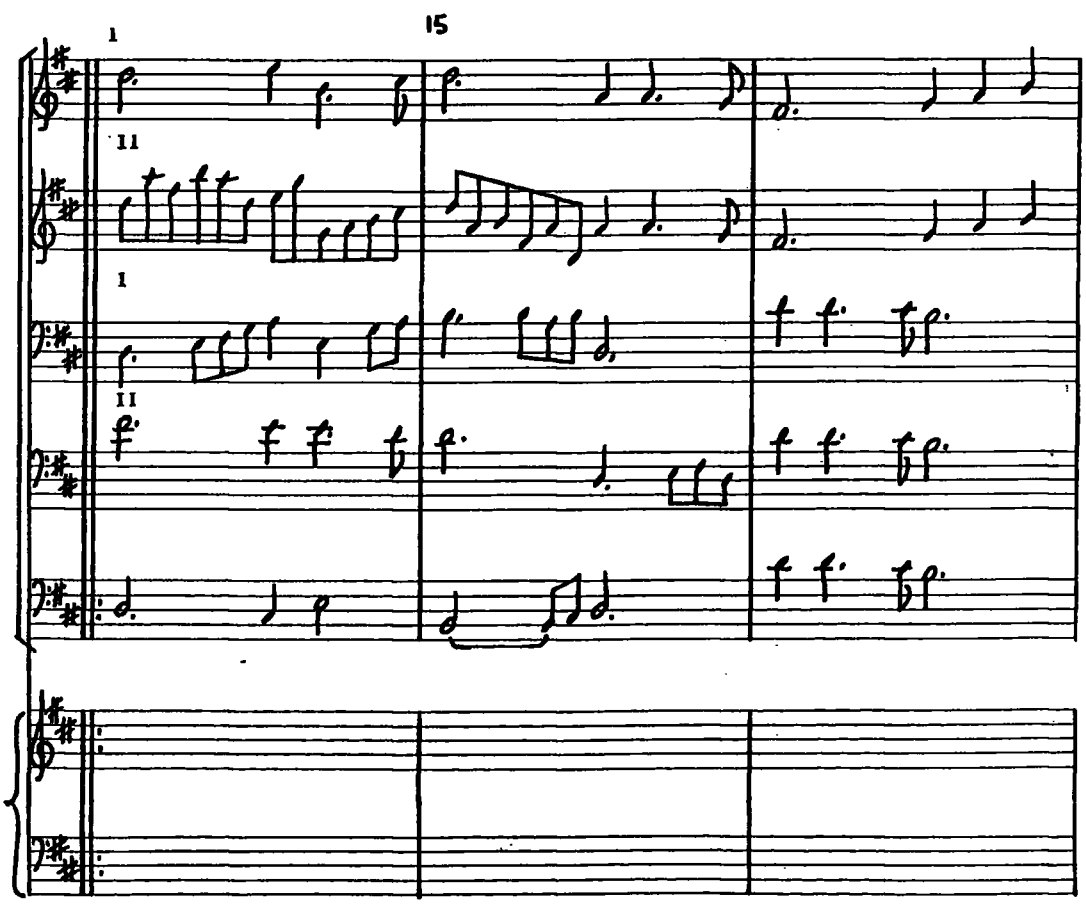
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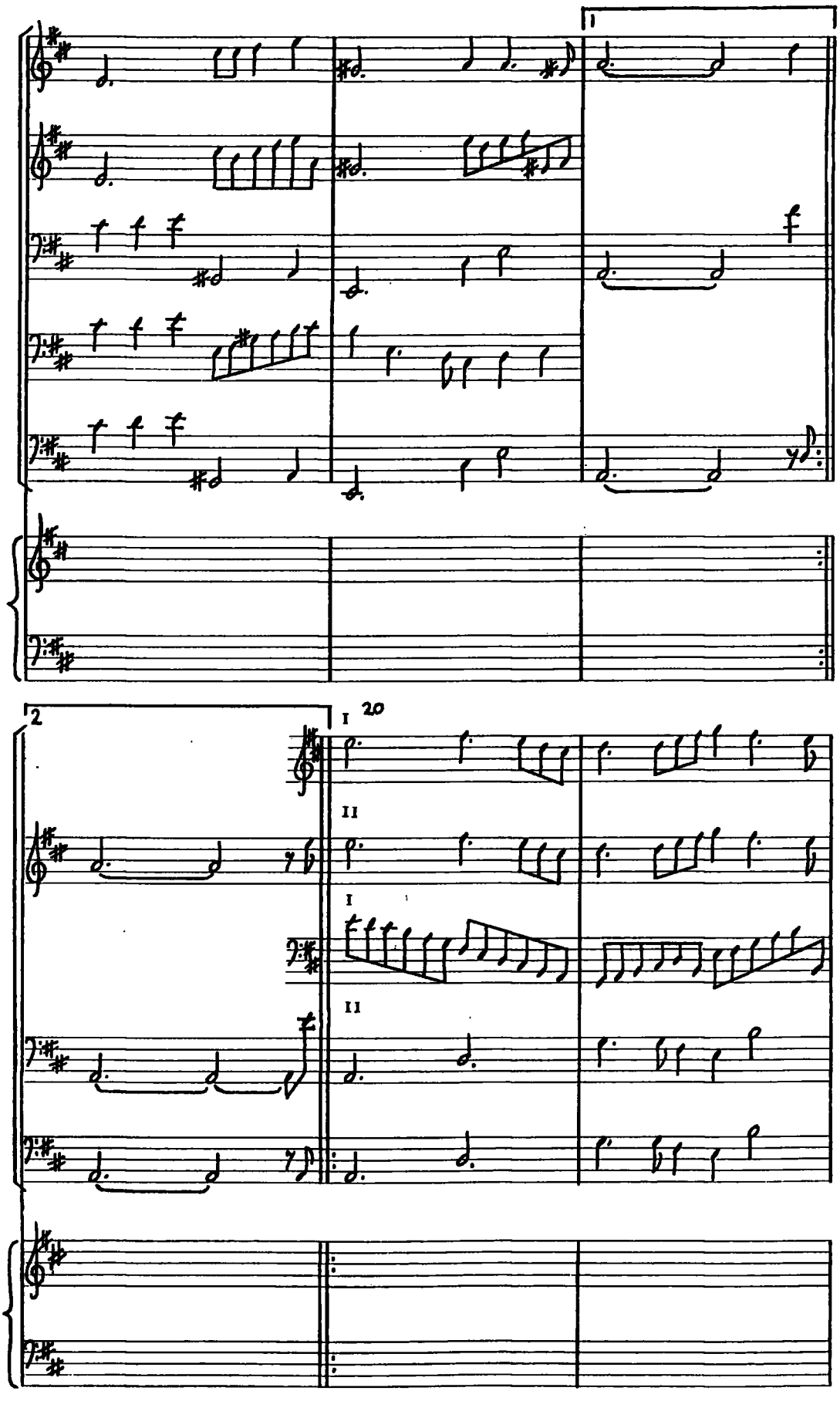
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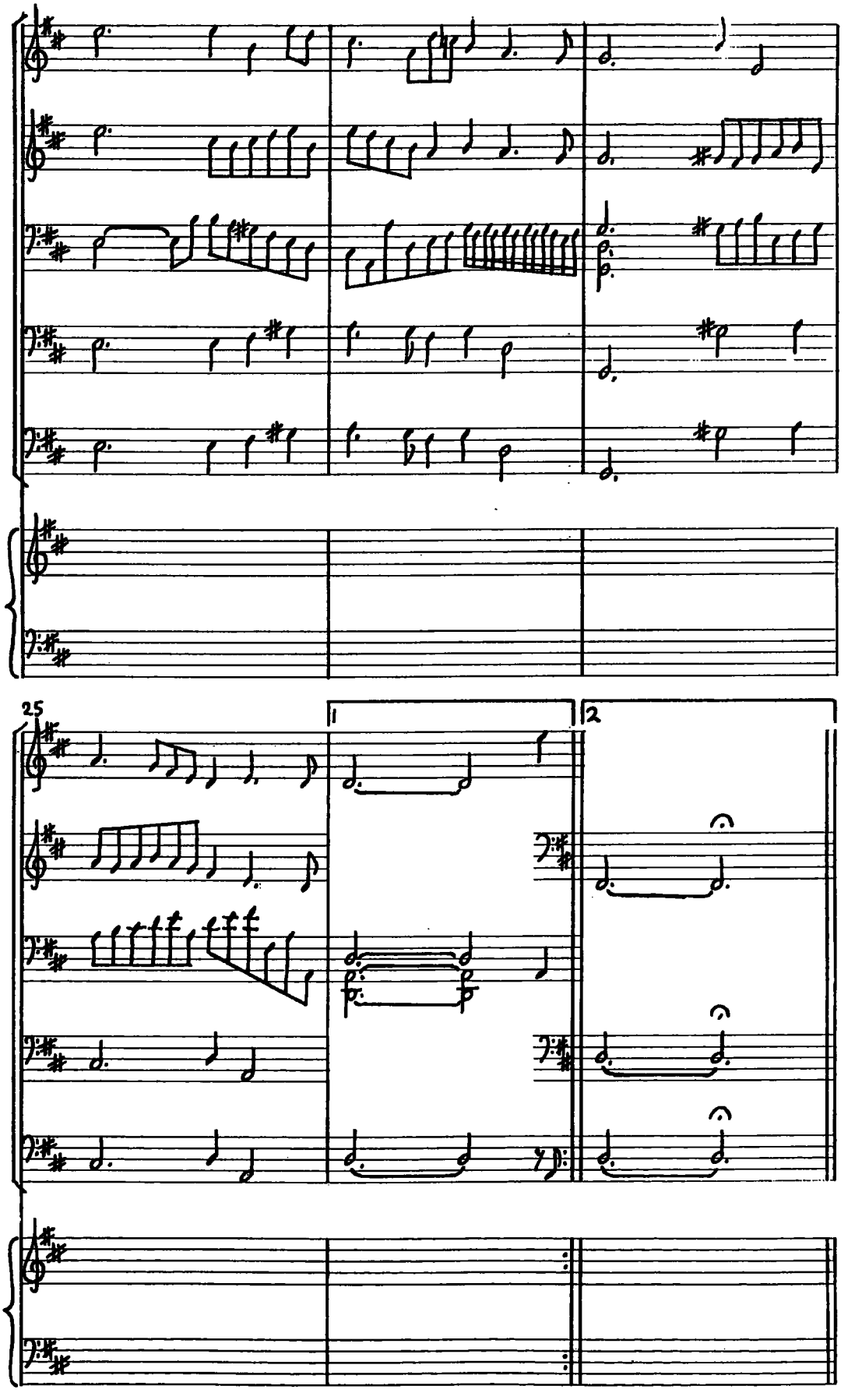
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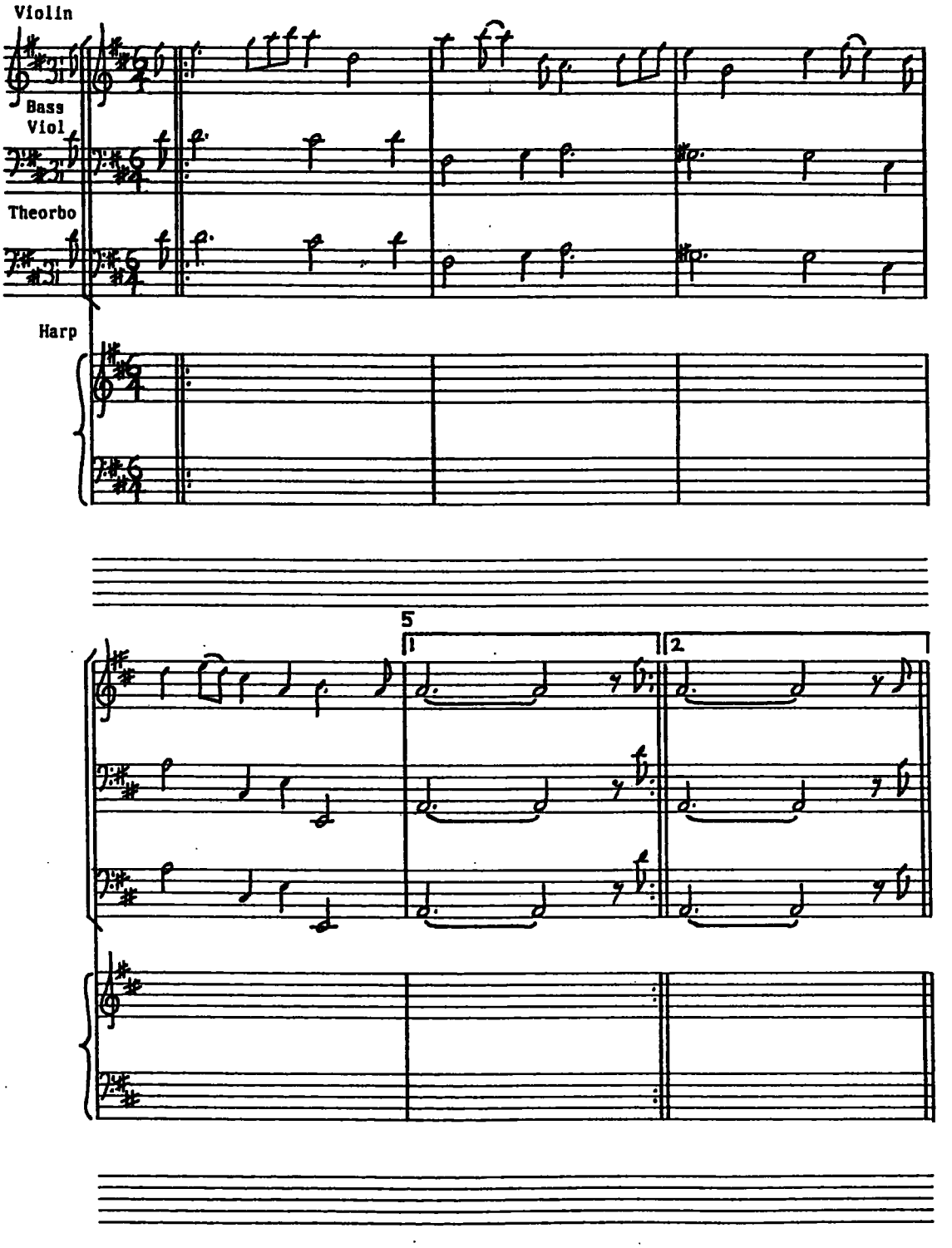
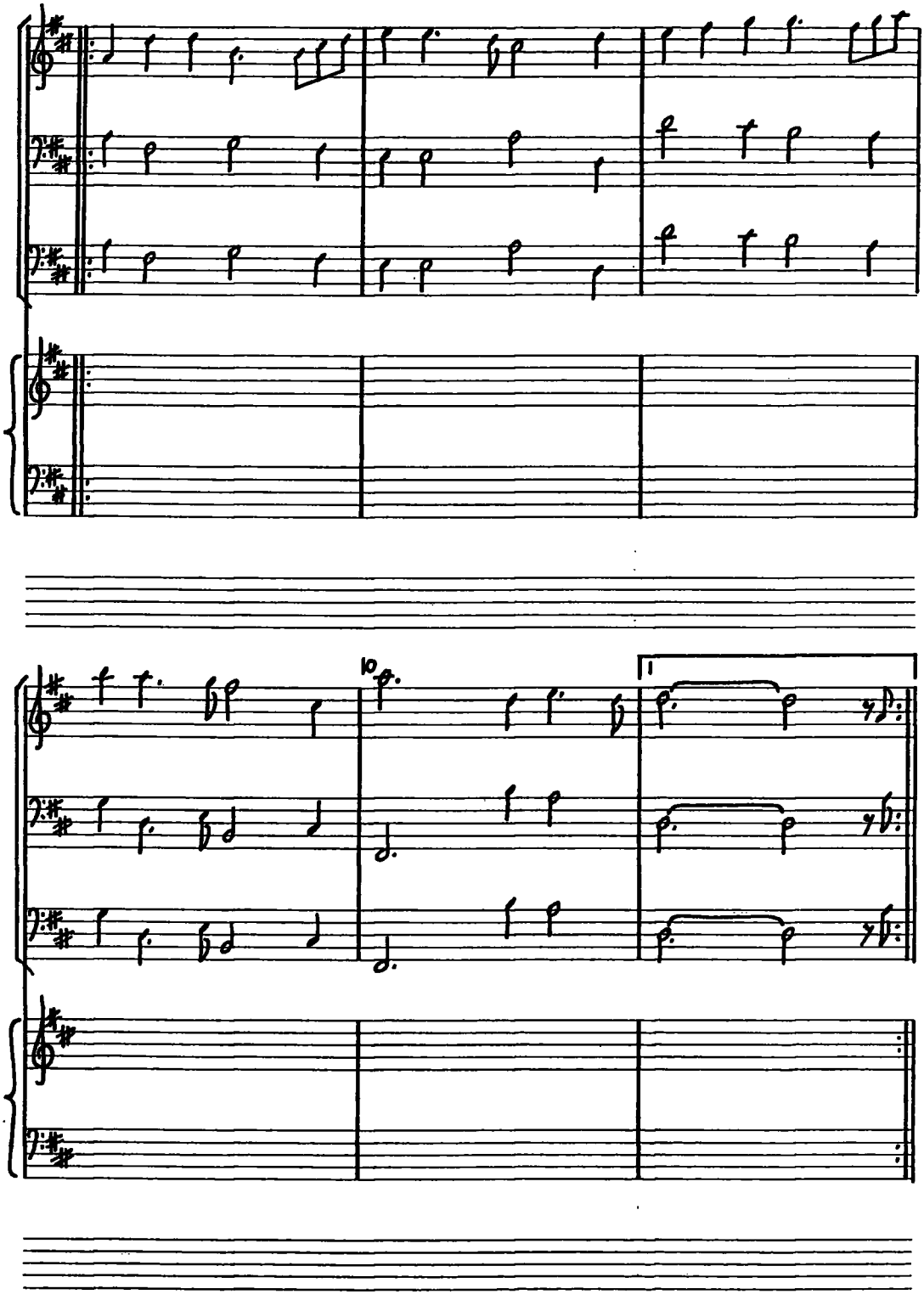
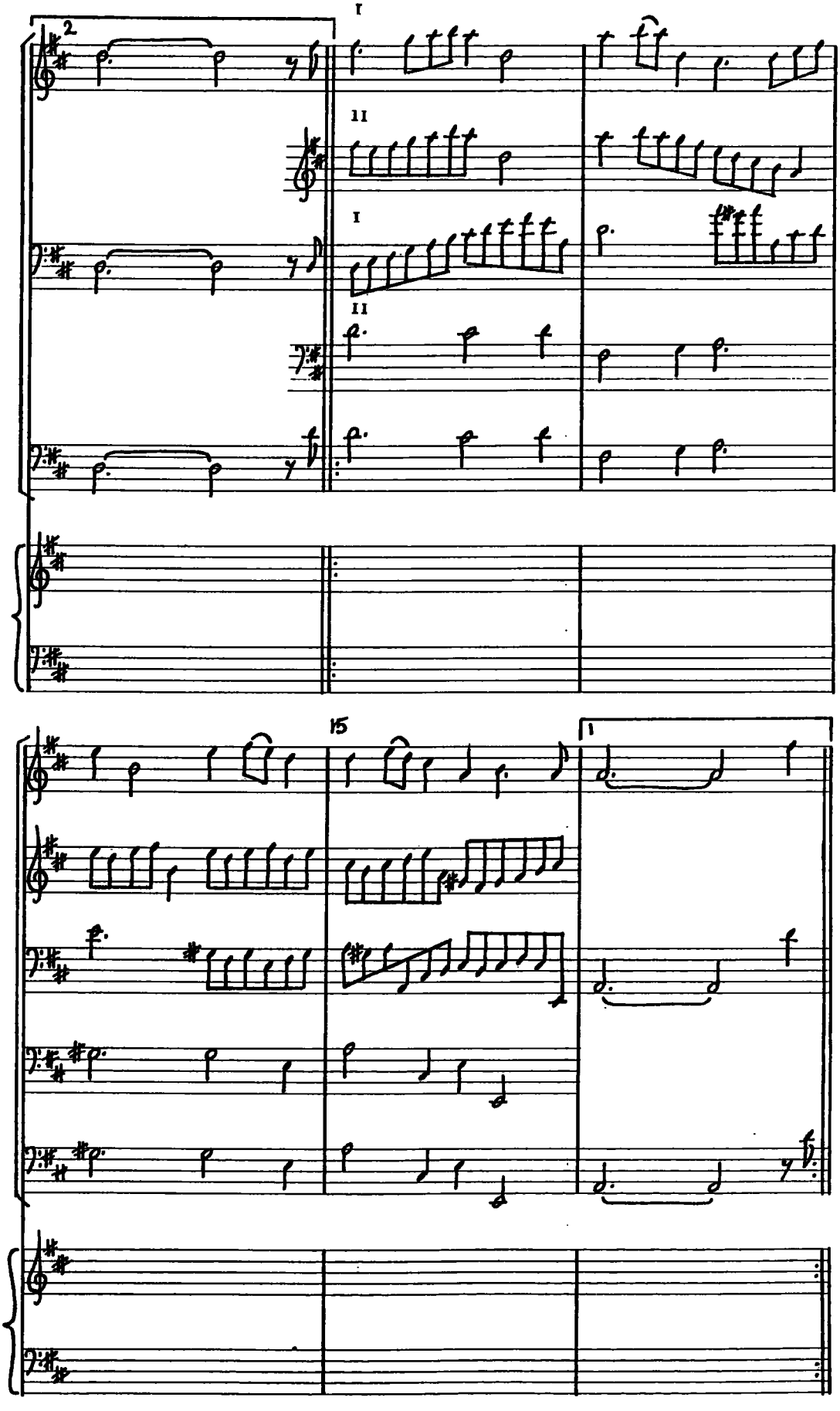
Consort VI
Movement 24 'Corant'



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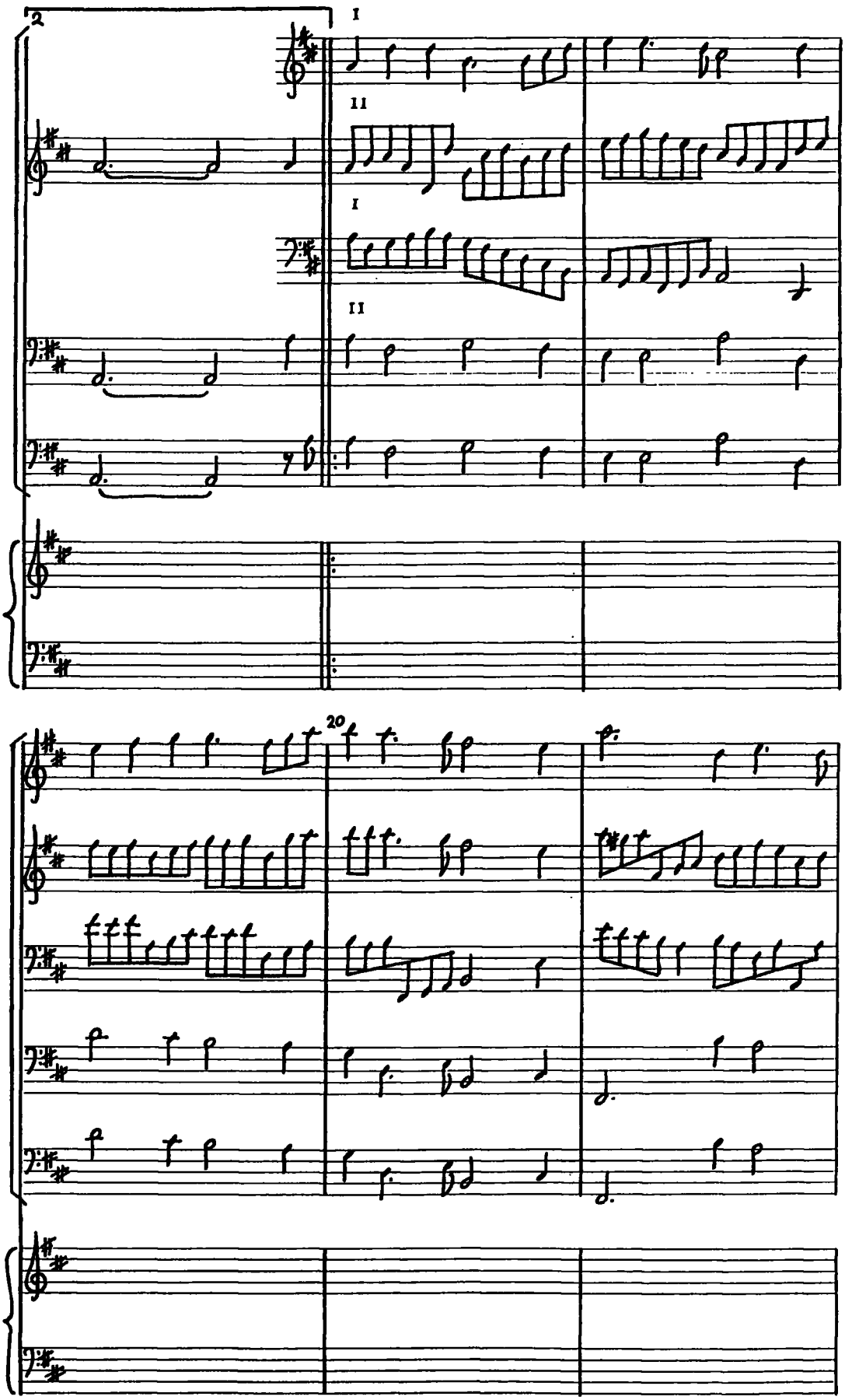
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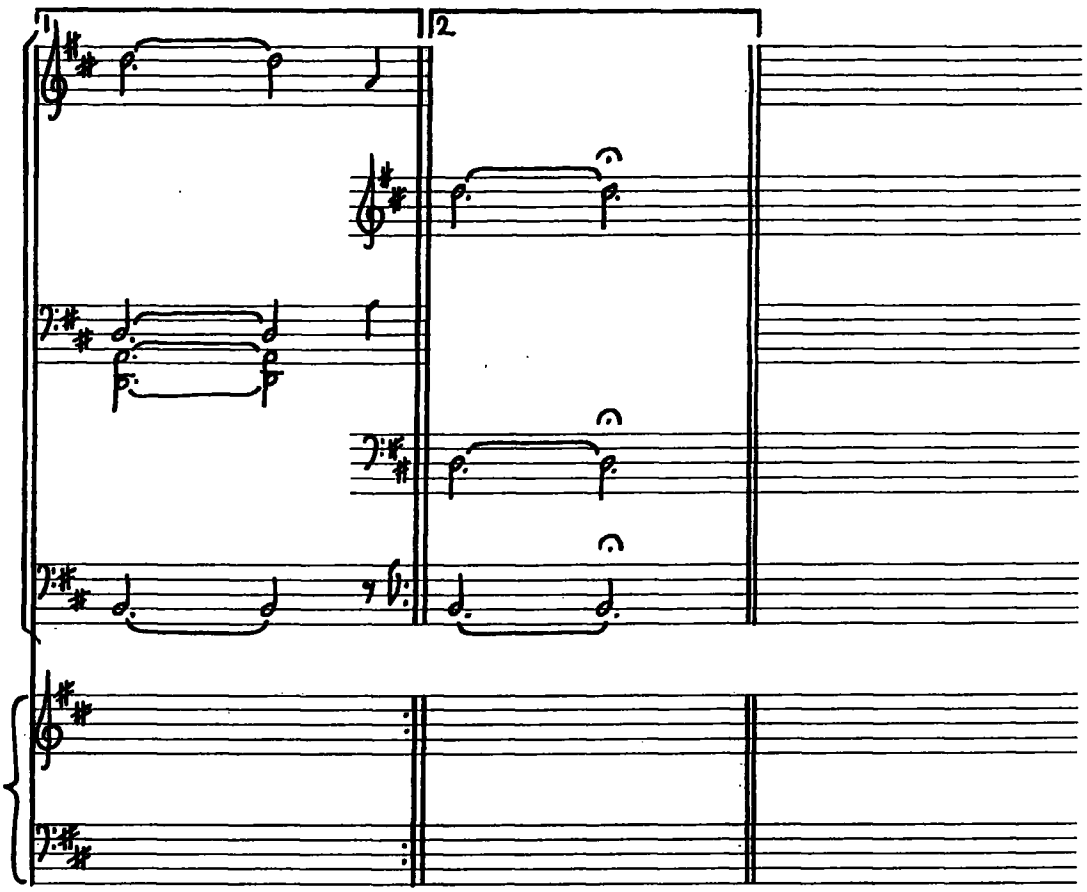
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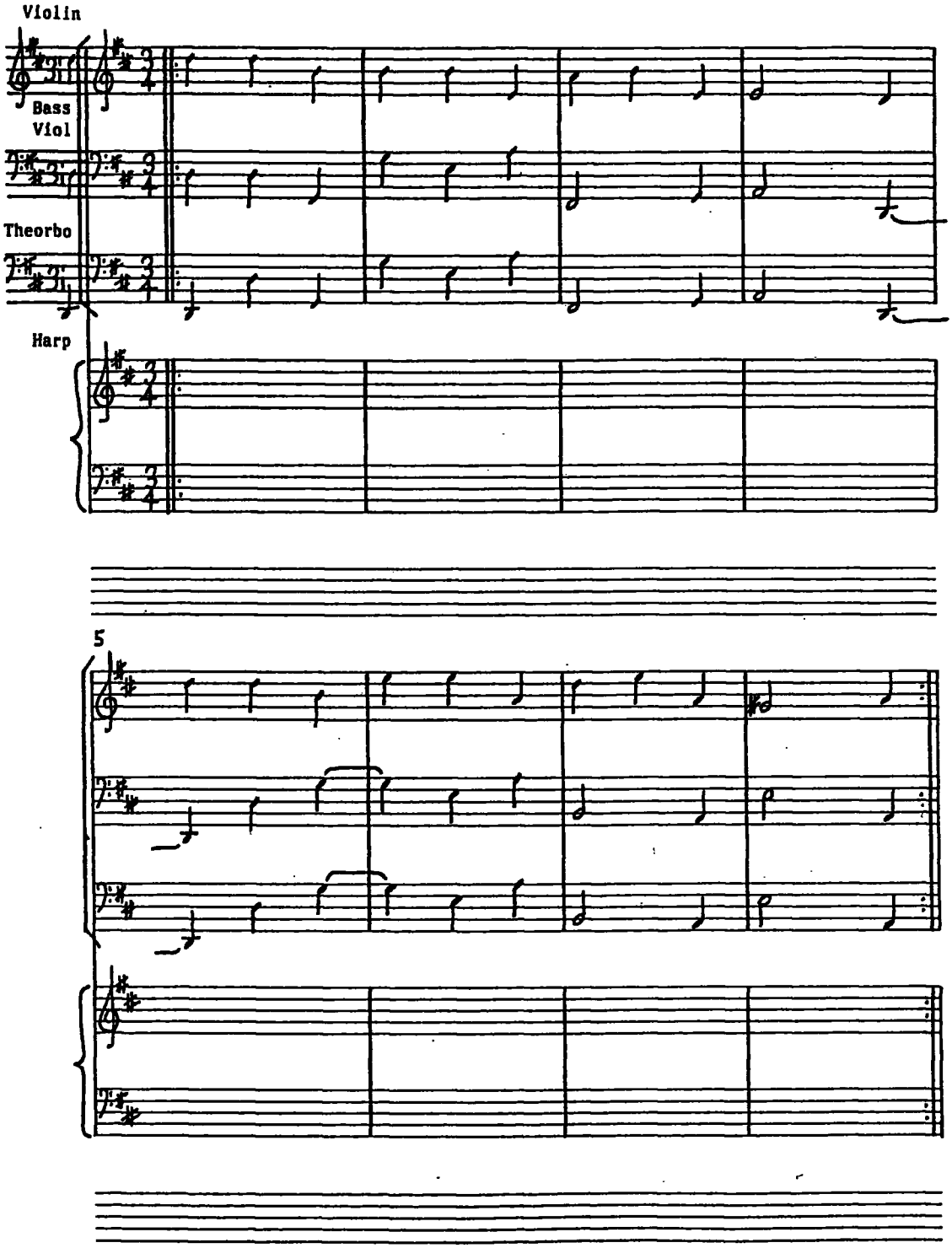
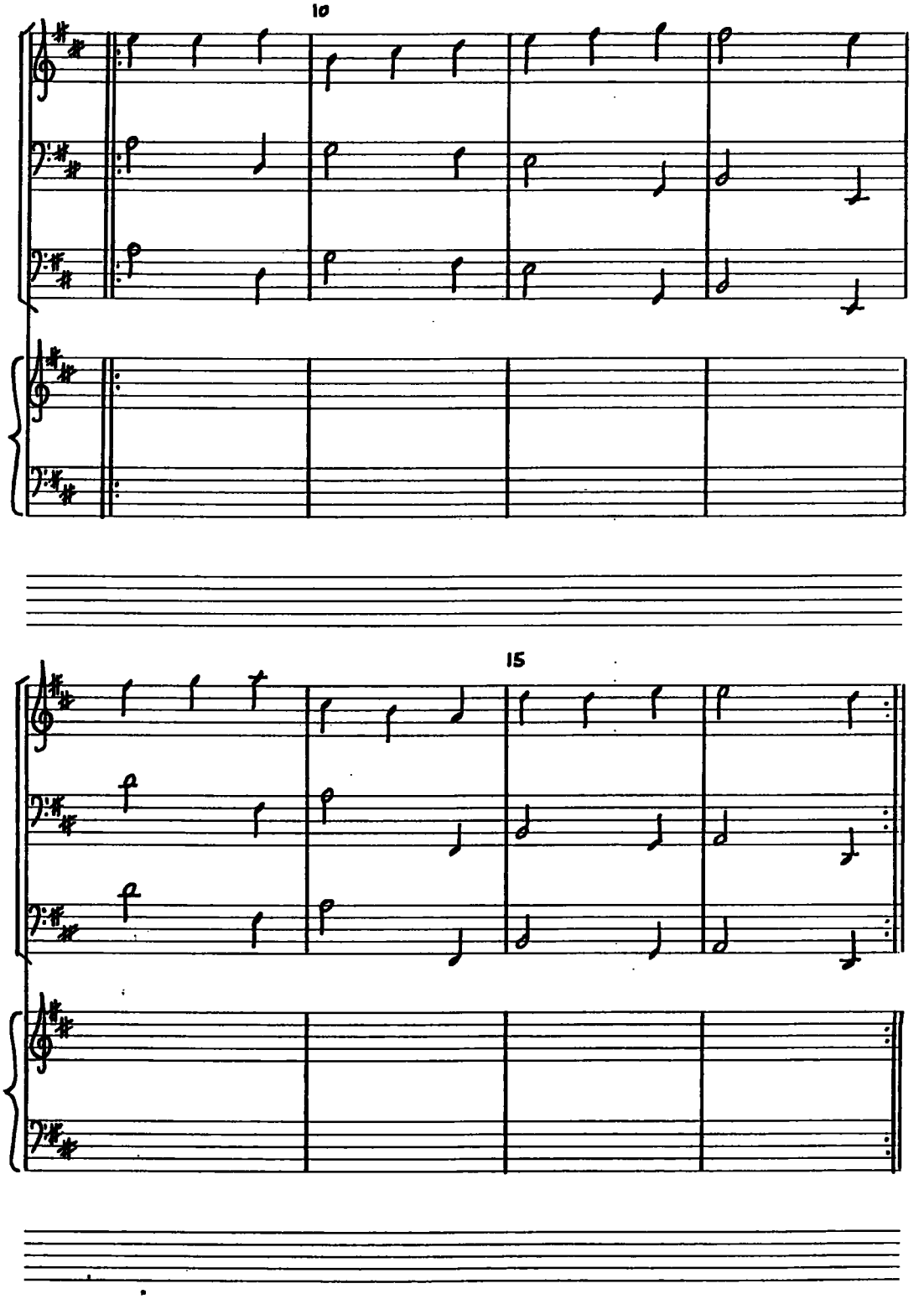
Consort VI
Movement 25 'Saraband'

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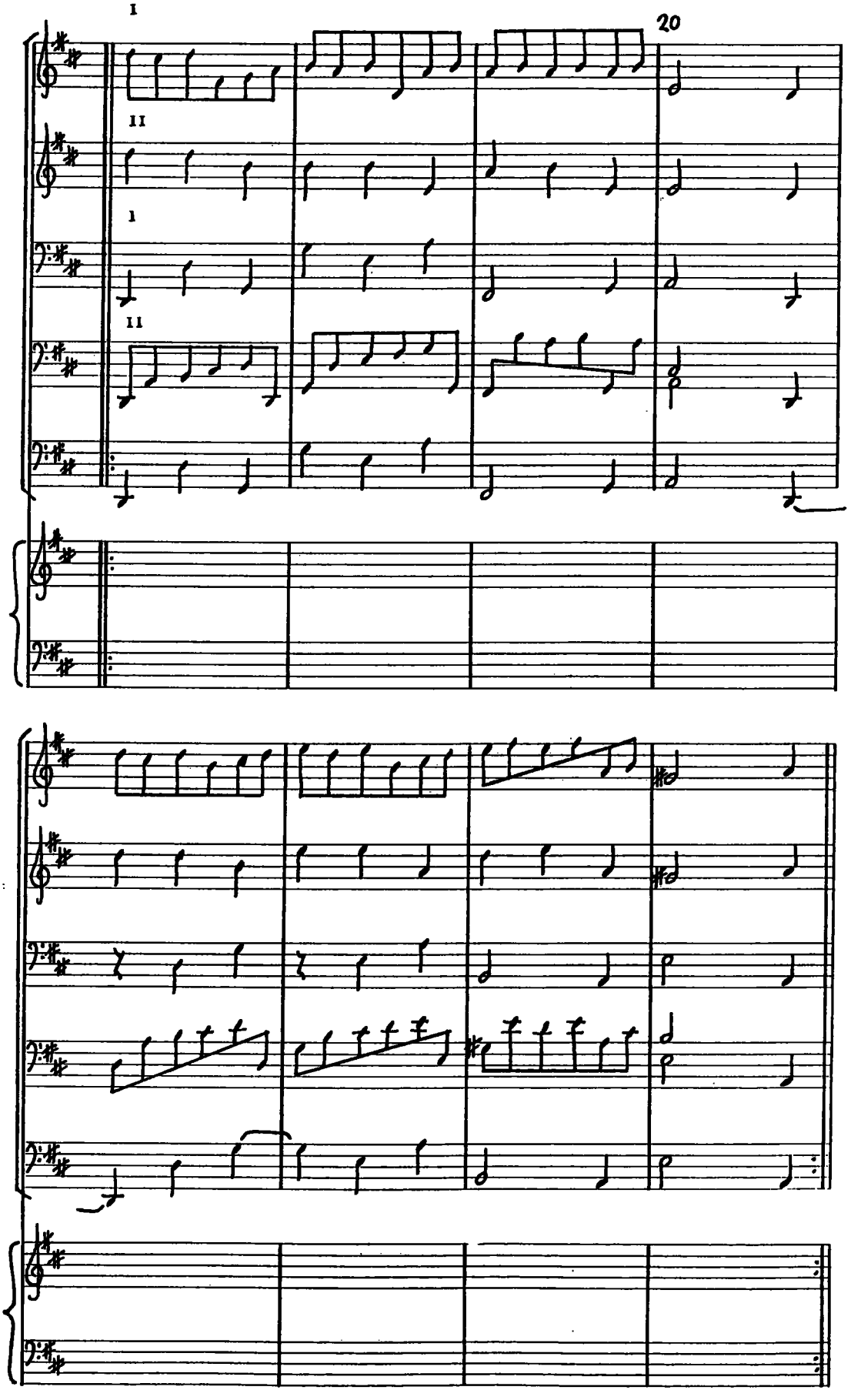
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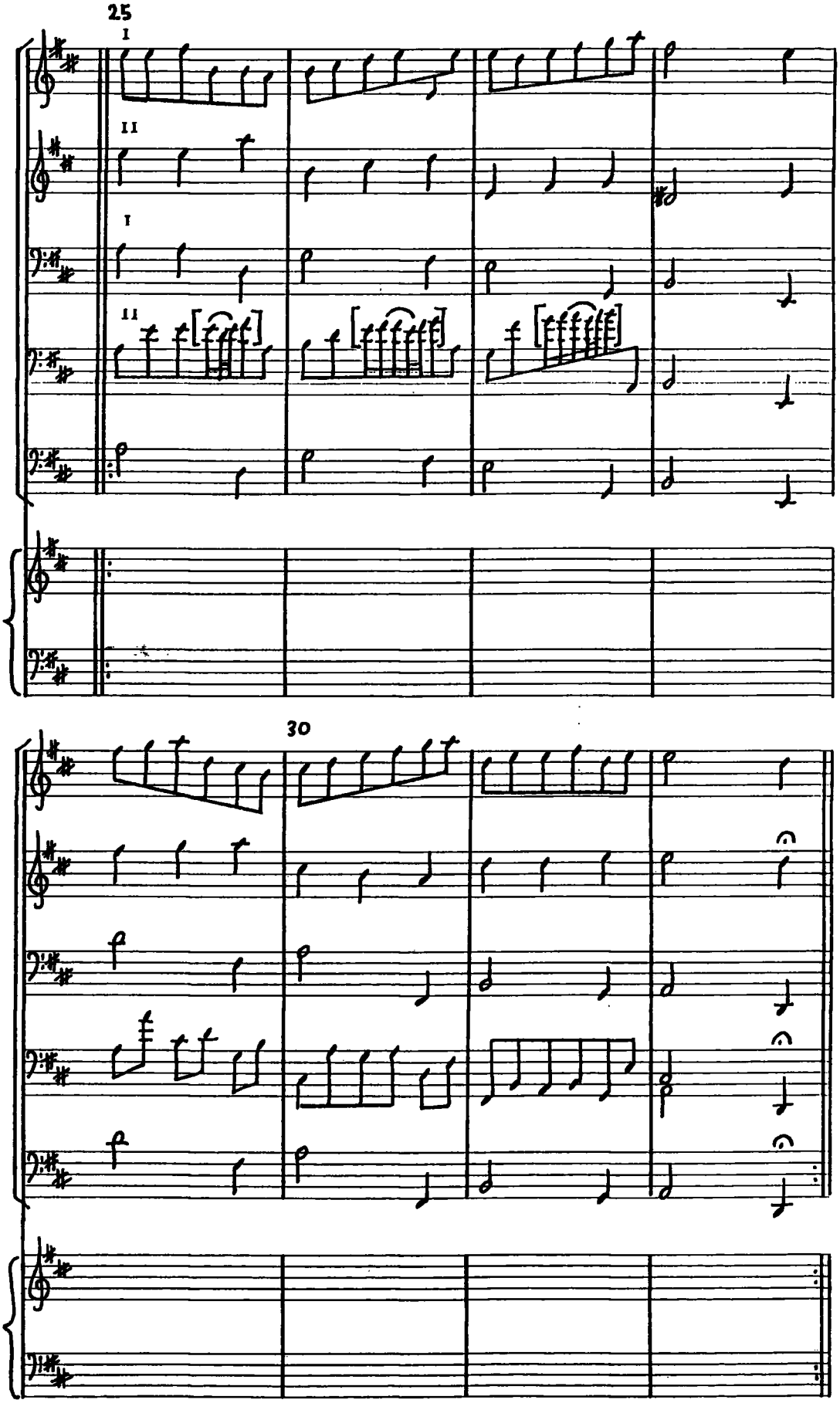
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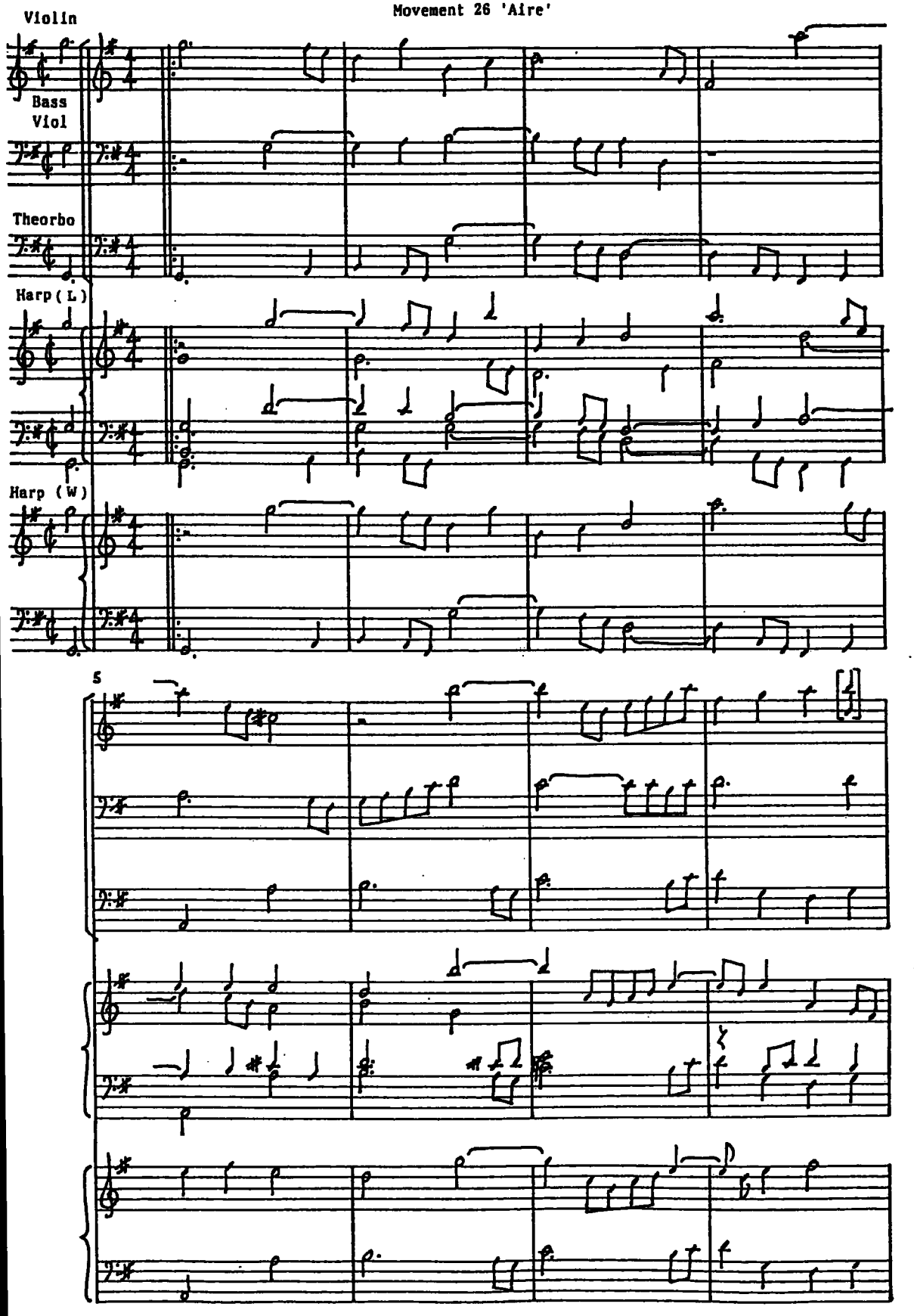
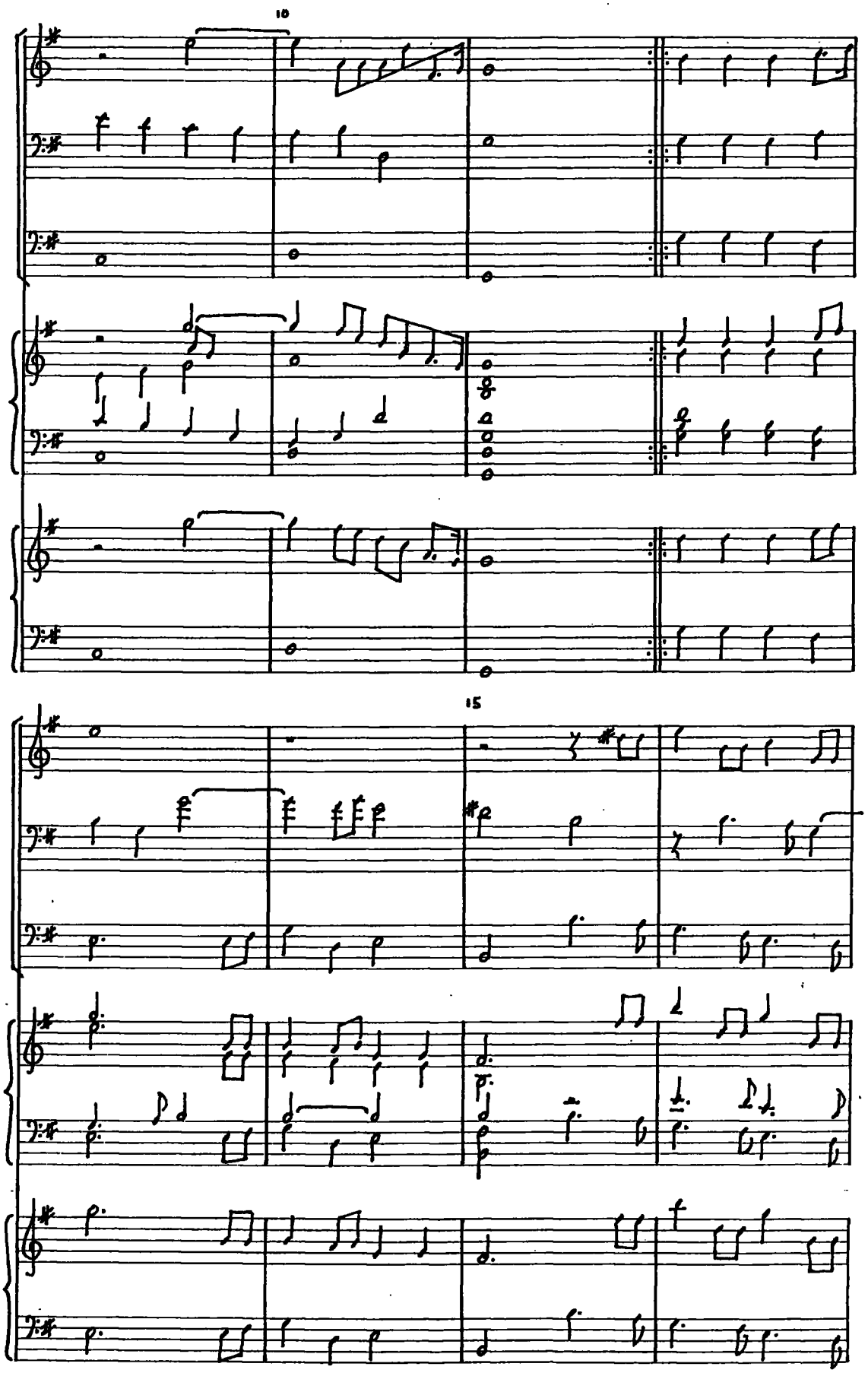
William Lawes

Harp Consort VII

Consort VII
Movement 26 'Aire'

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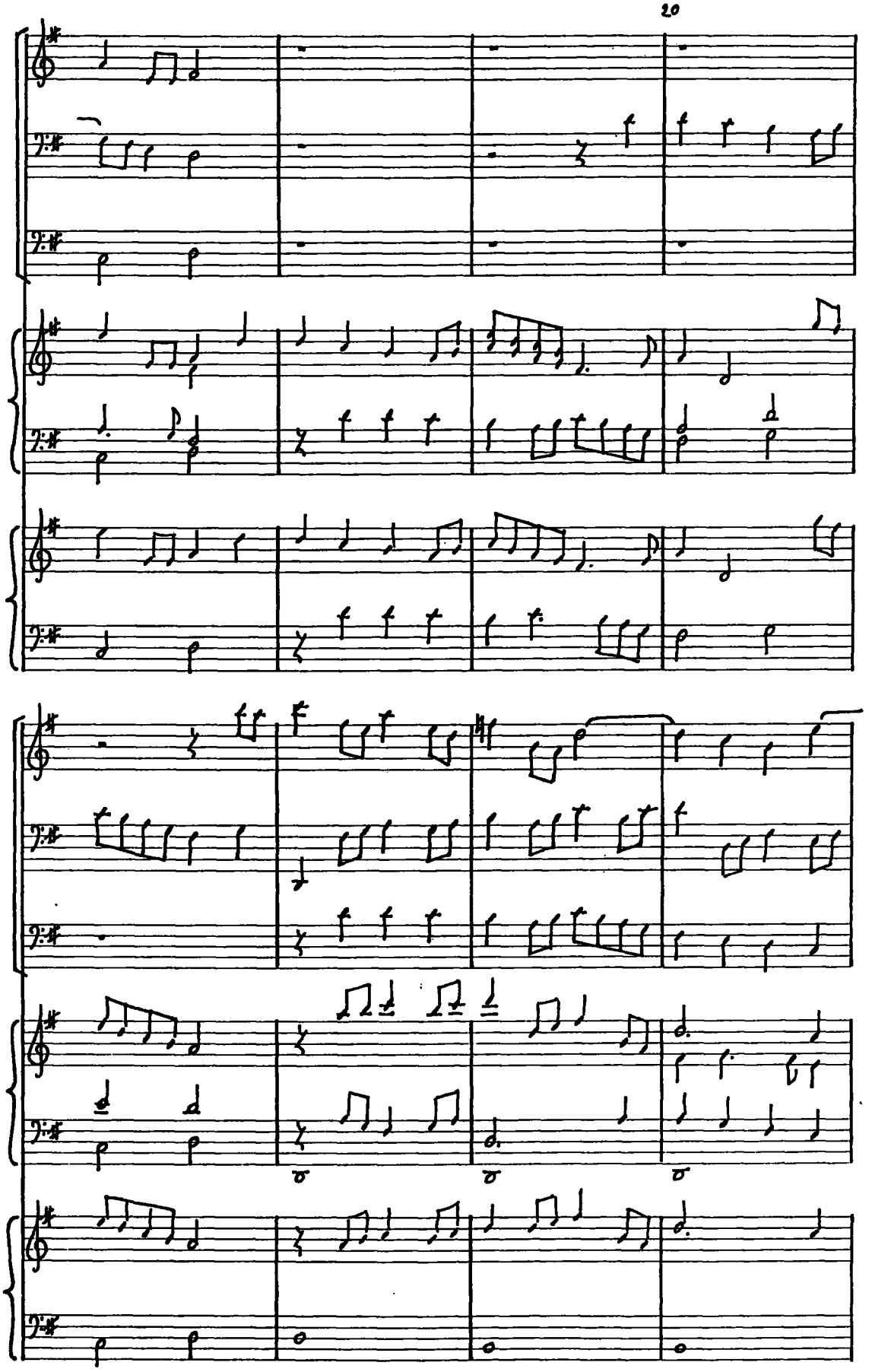

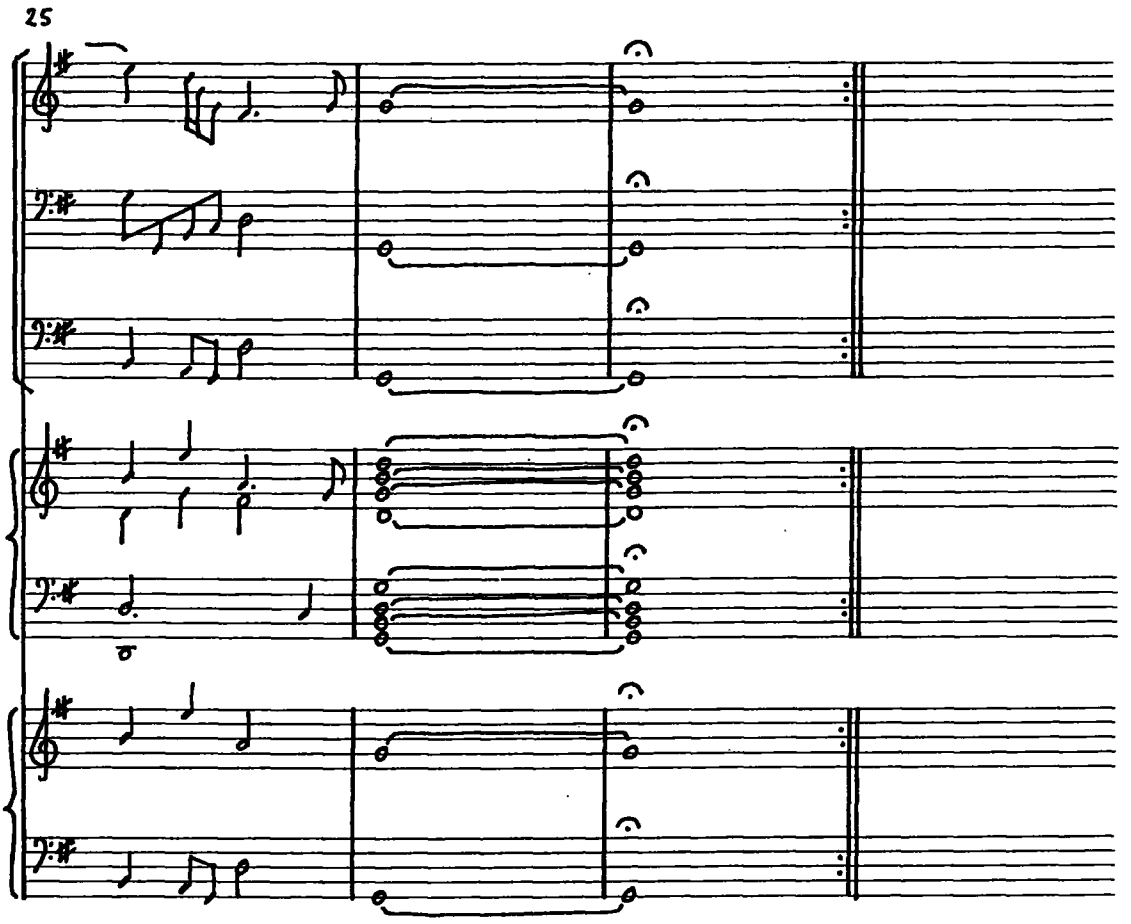
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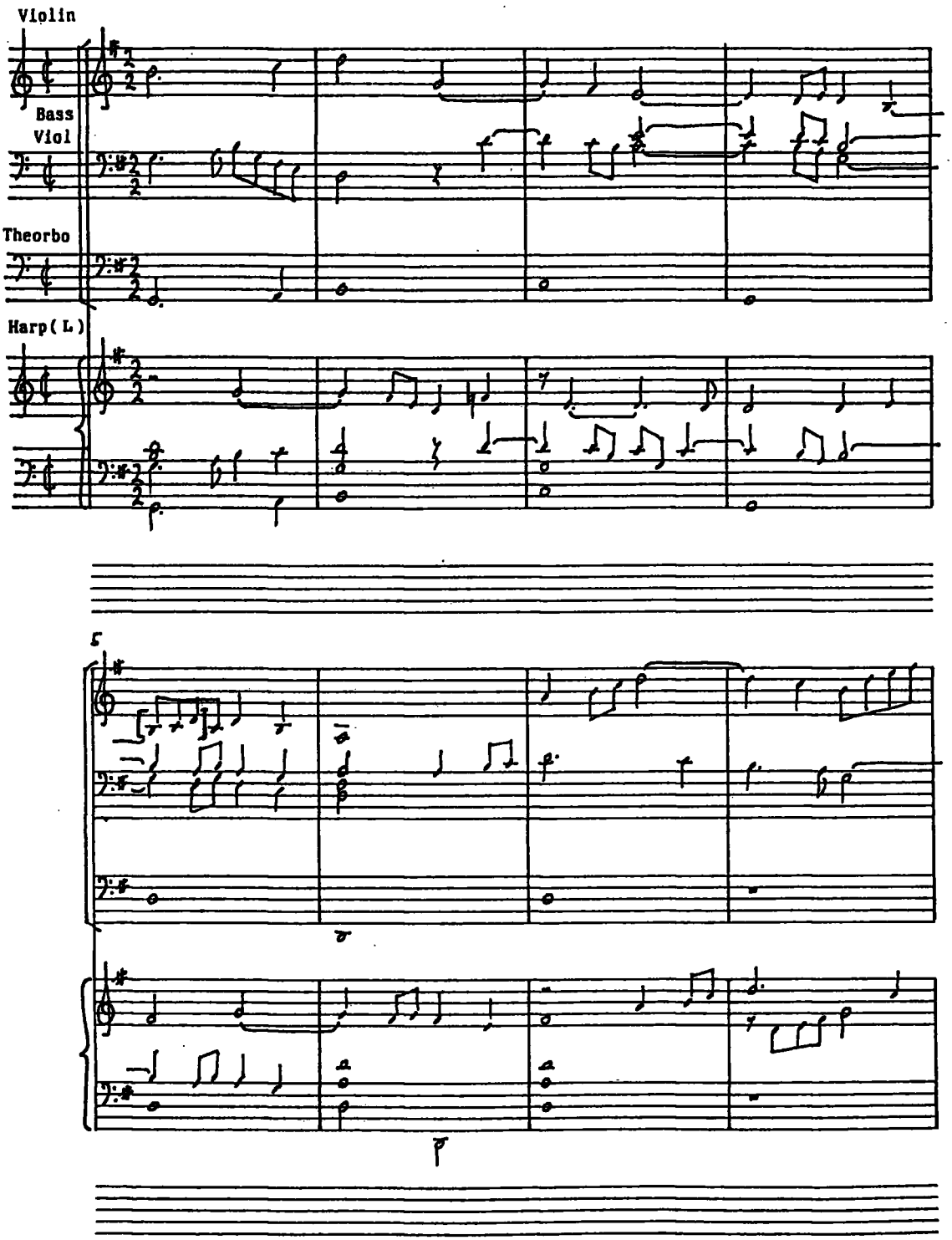
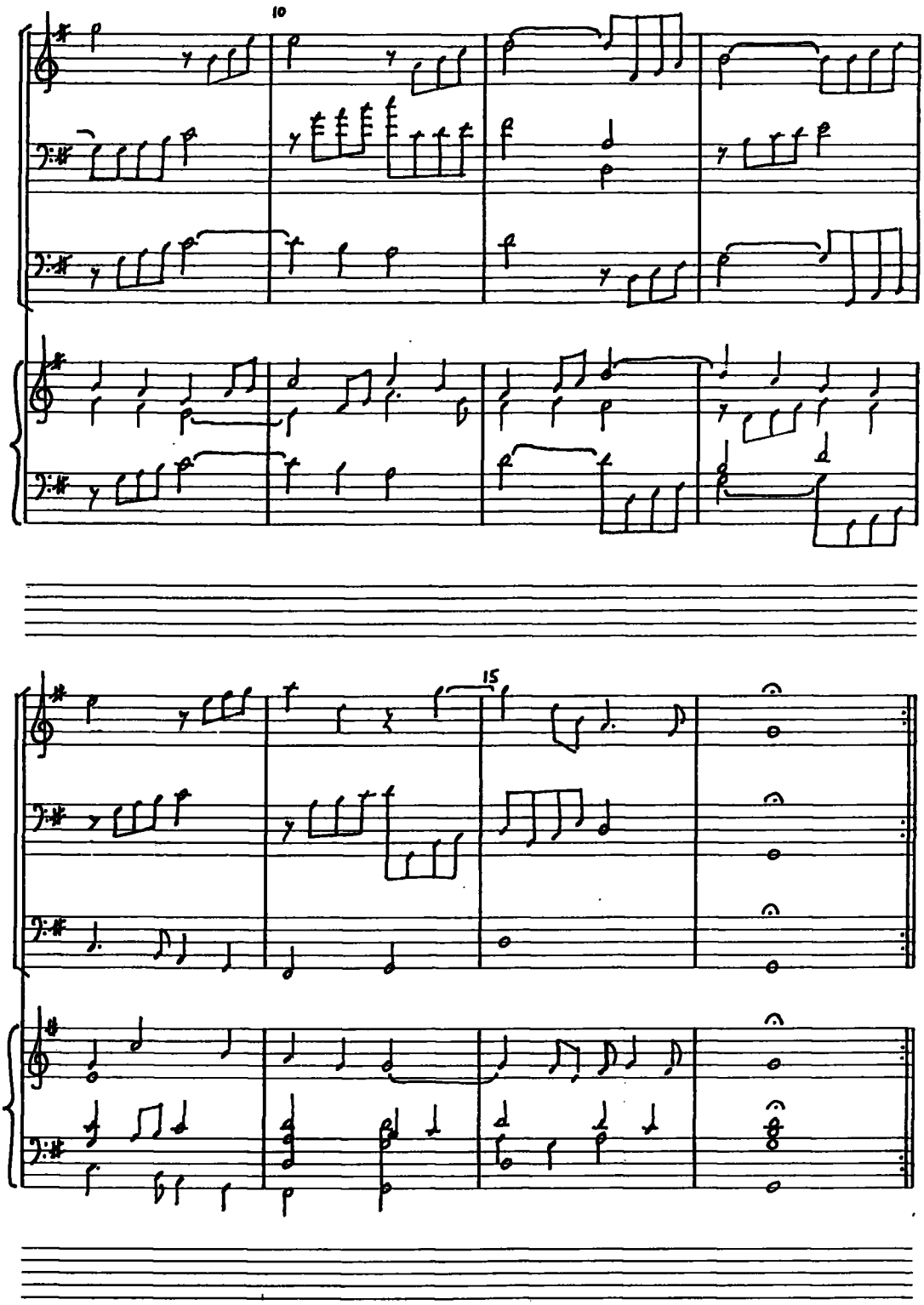
William Lawes

Harp Consort VIII

Consort VIII
Movement 27 'Paven'

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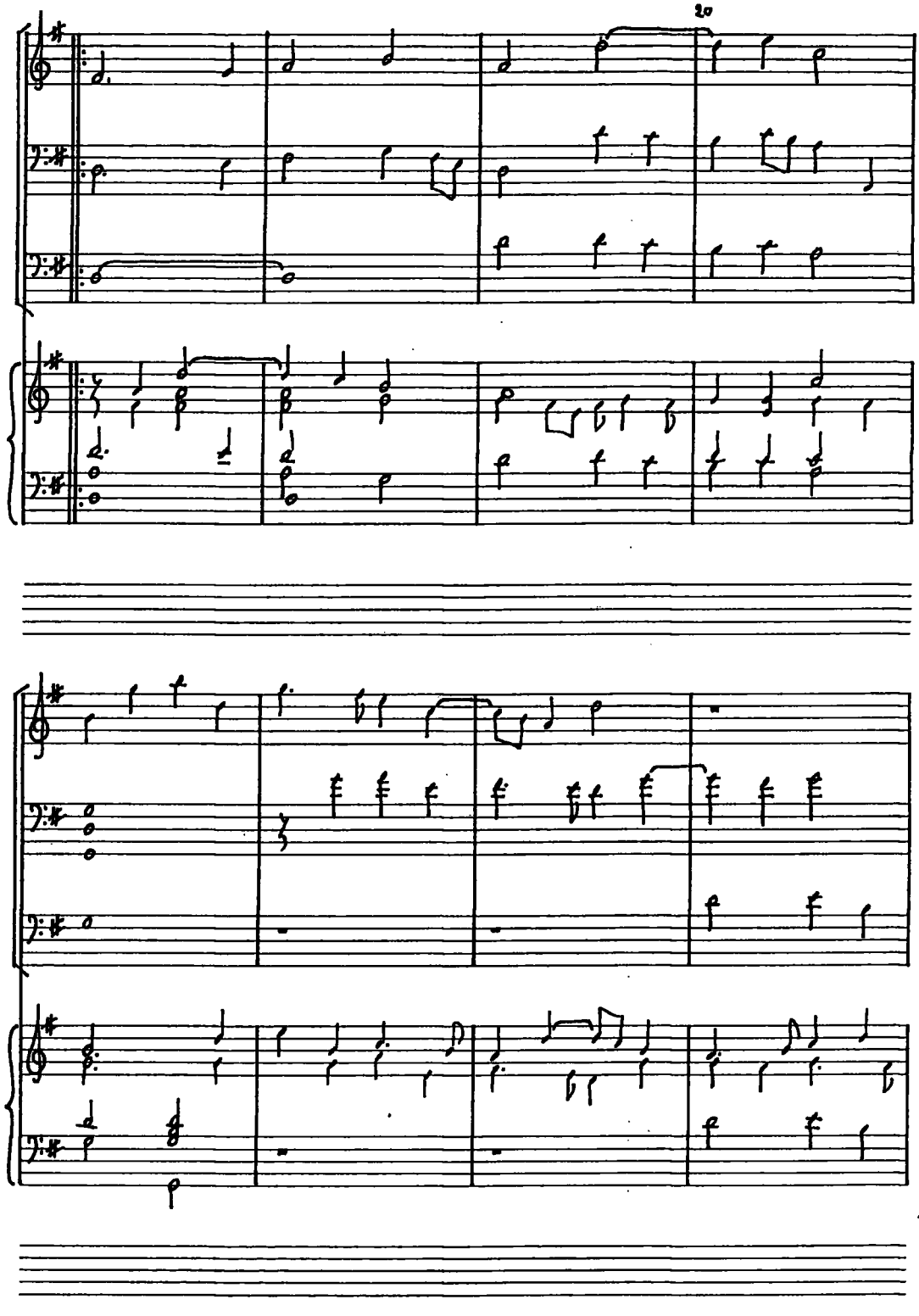
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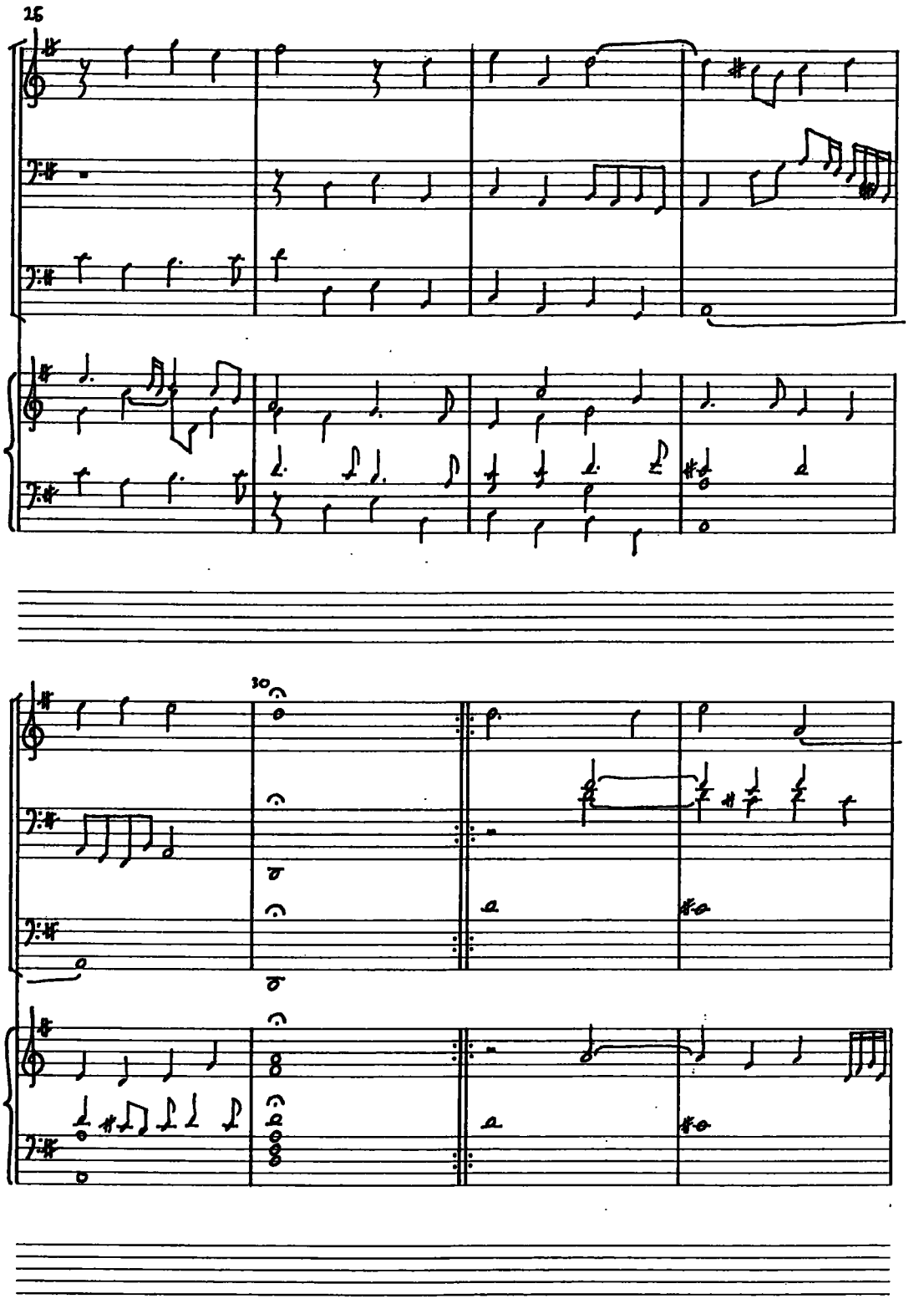
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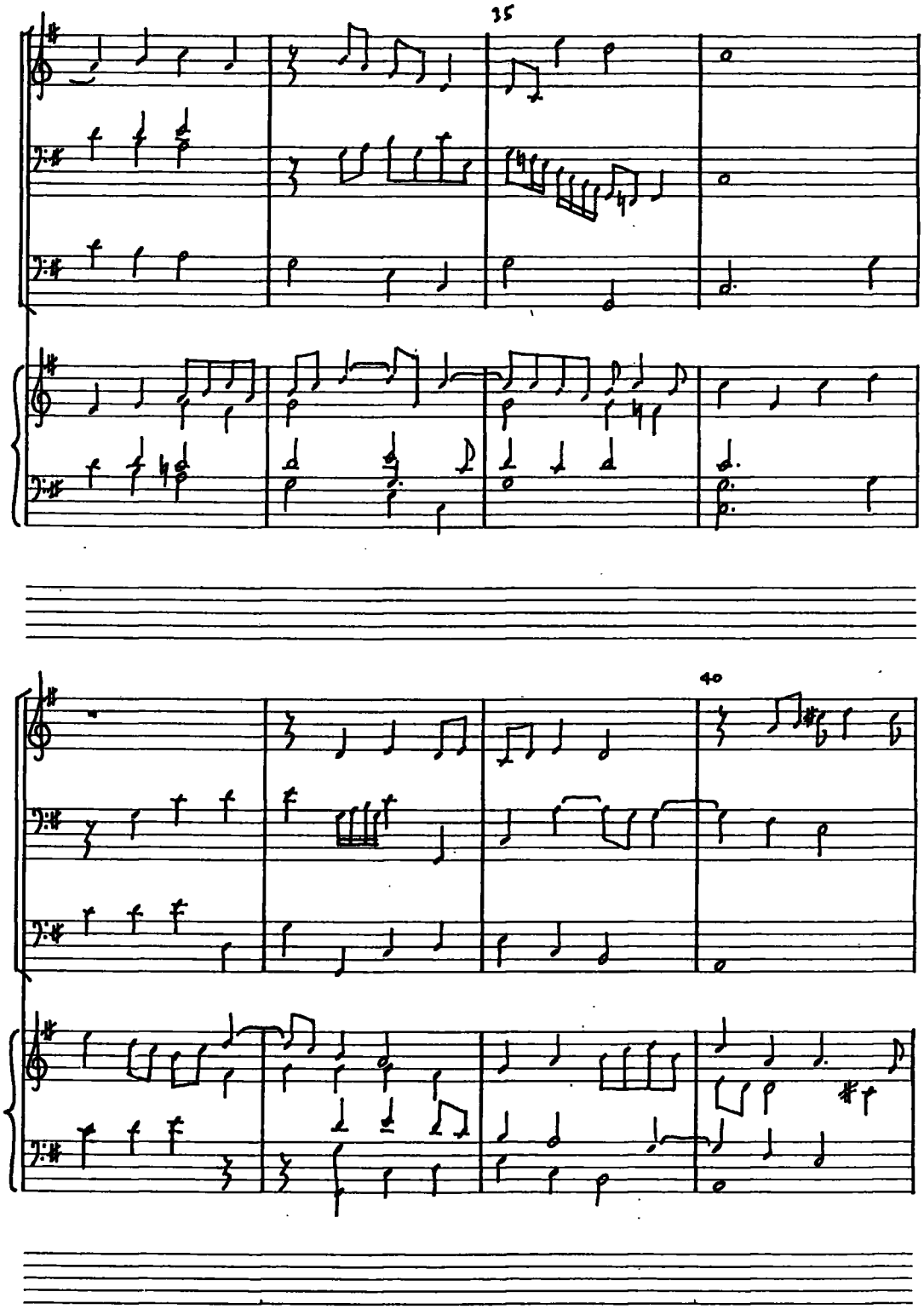
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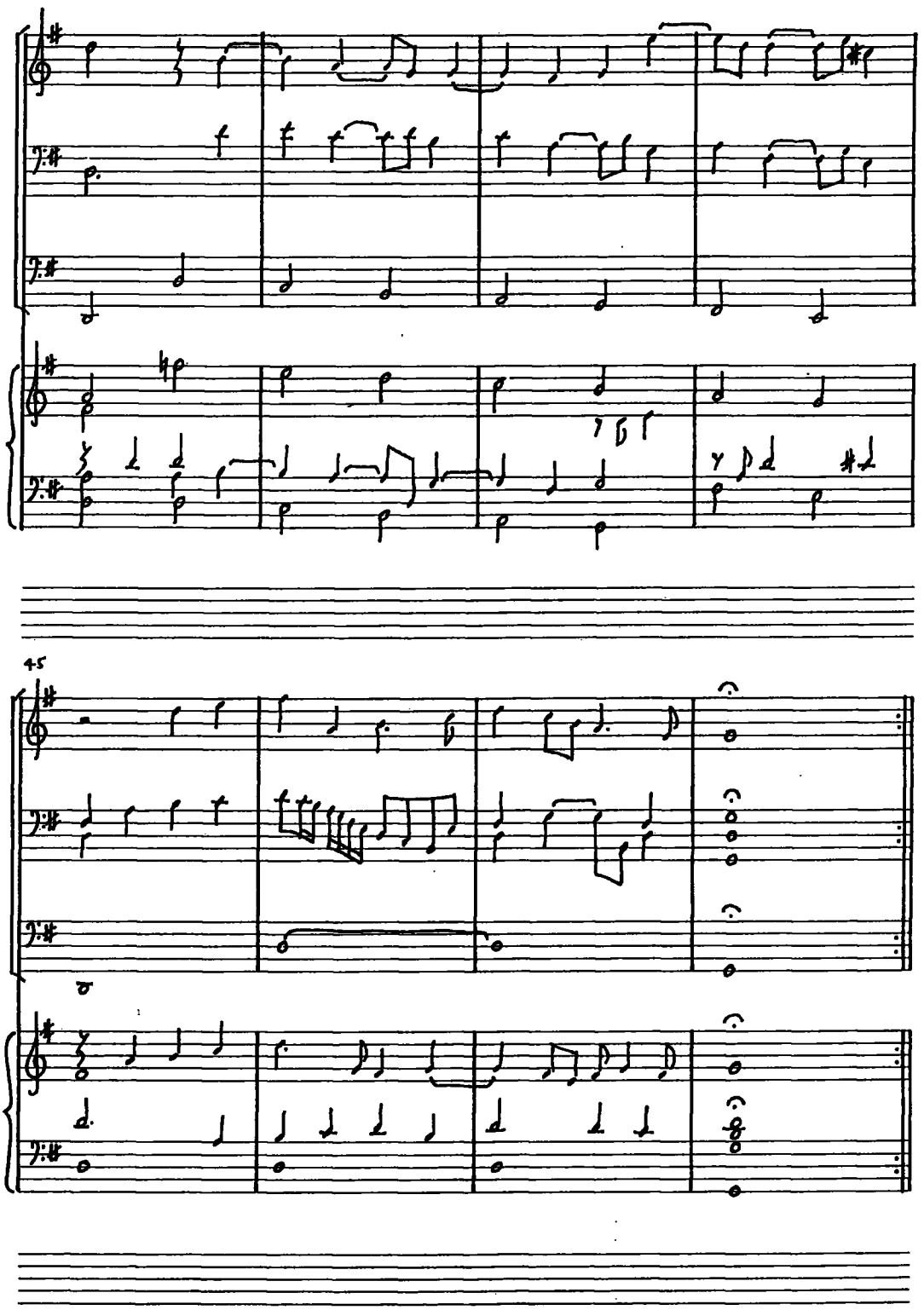
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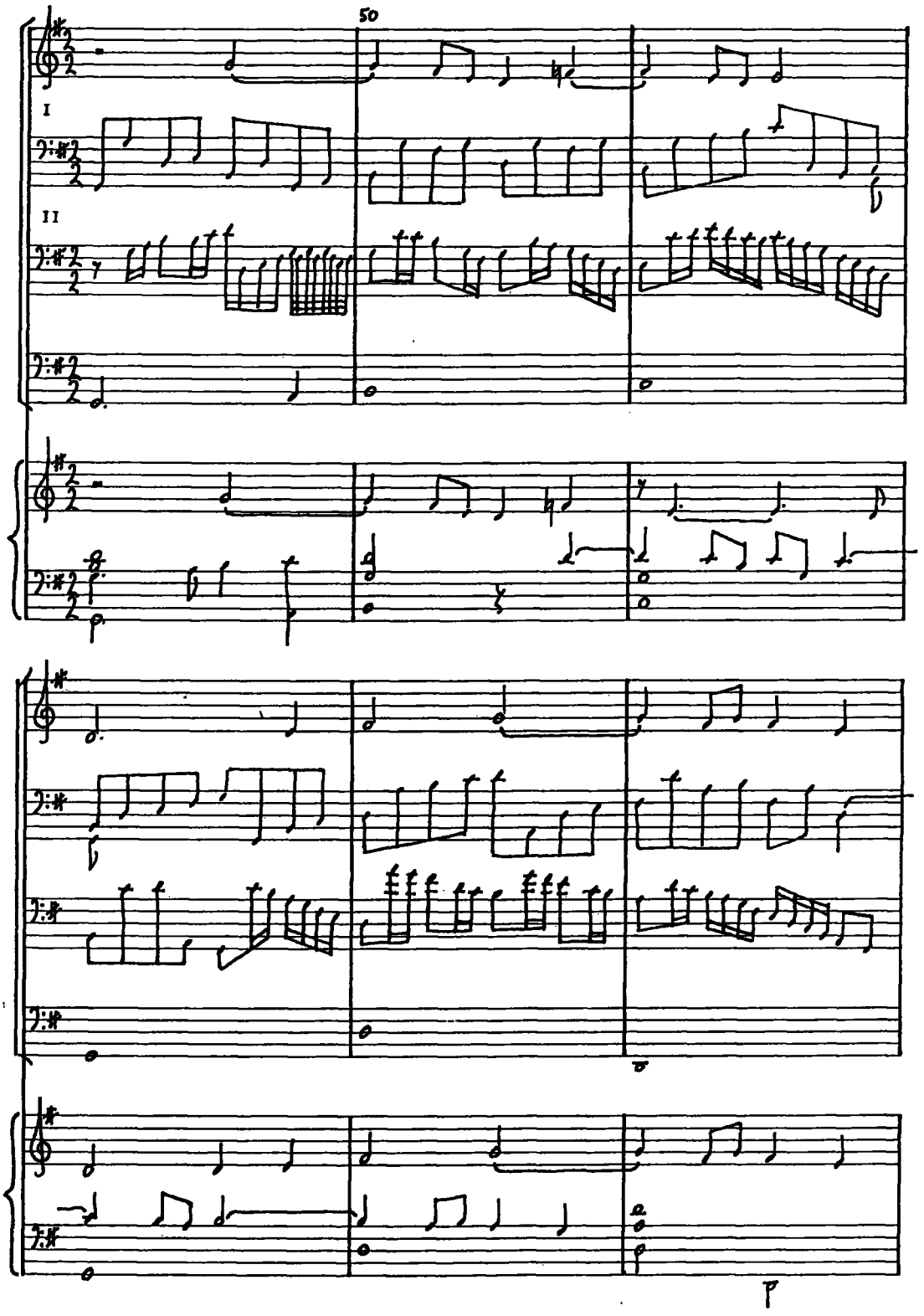
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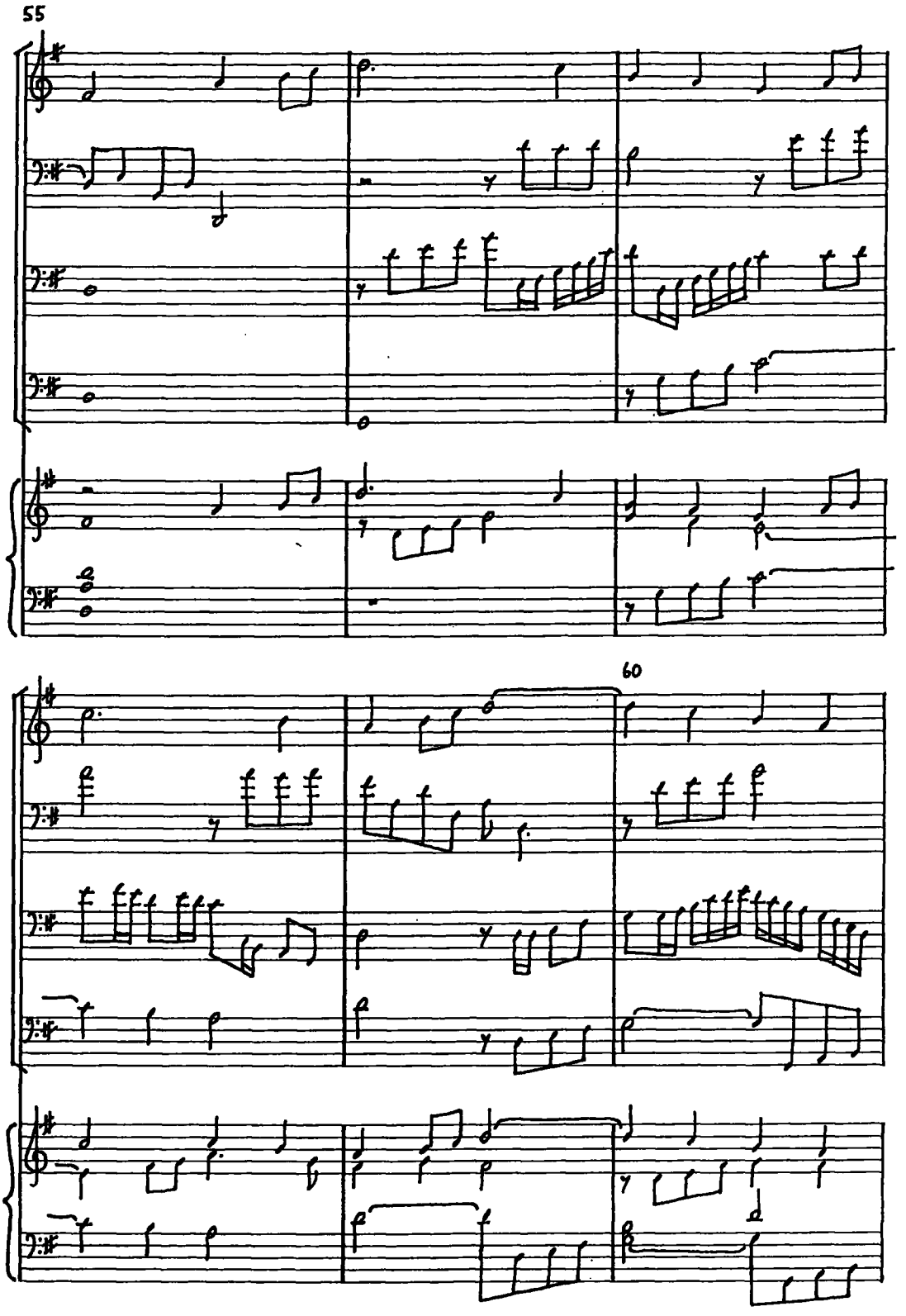
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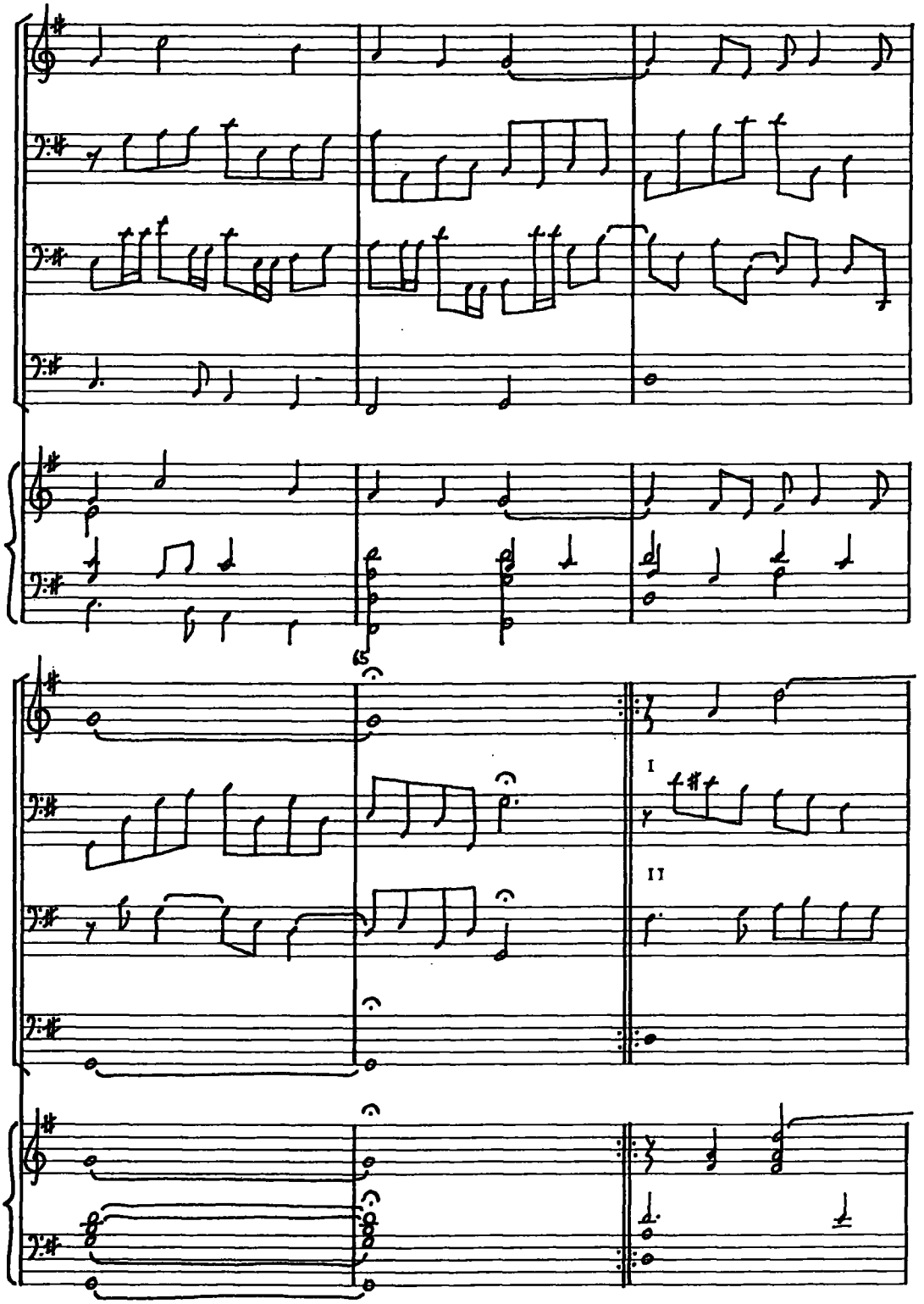
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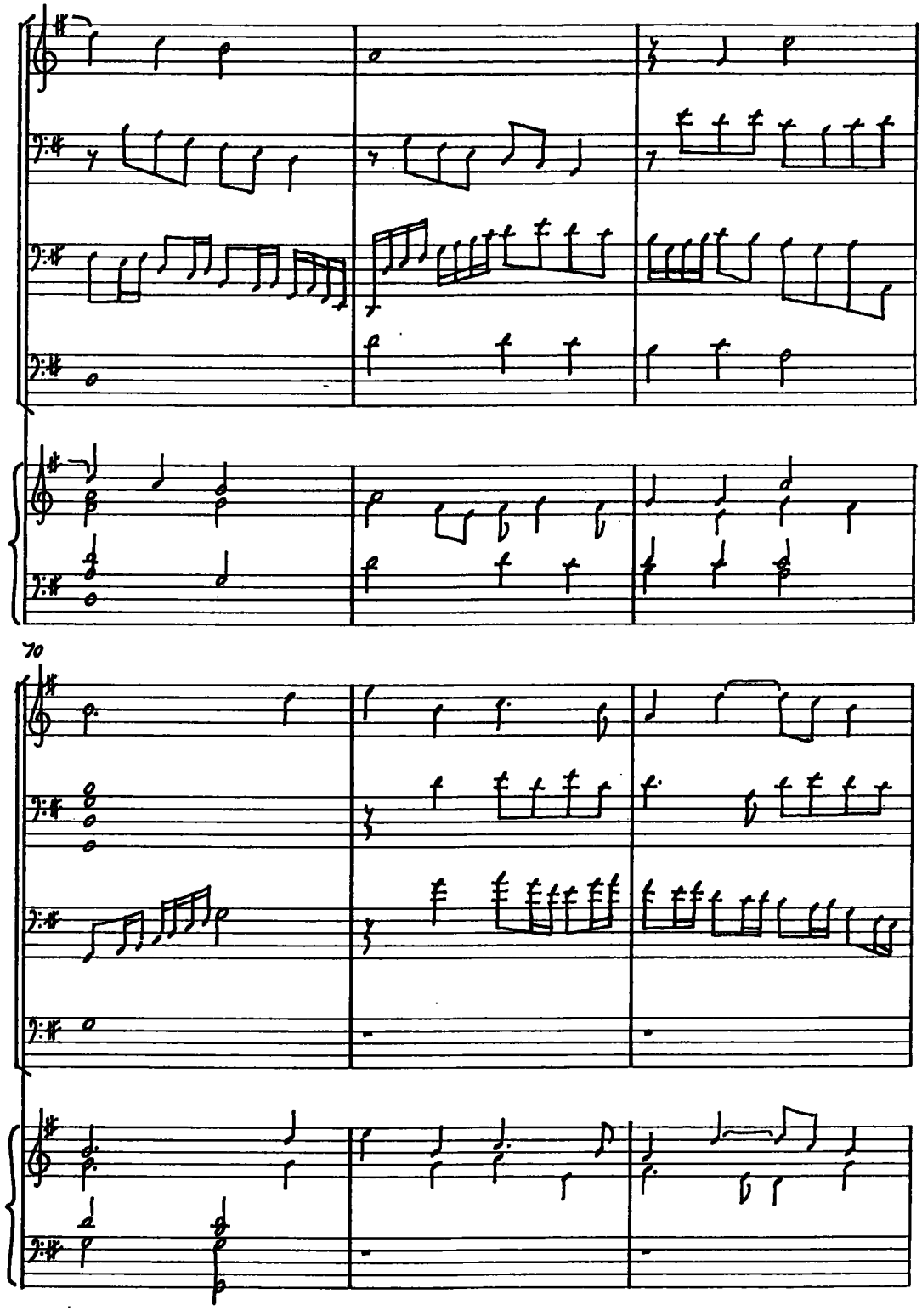
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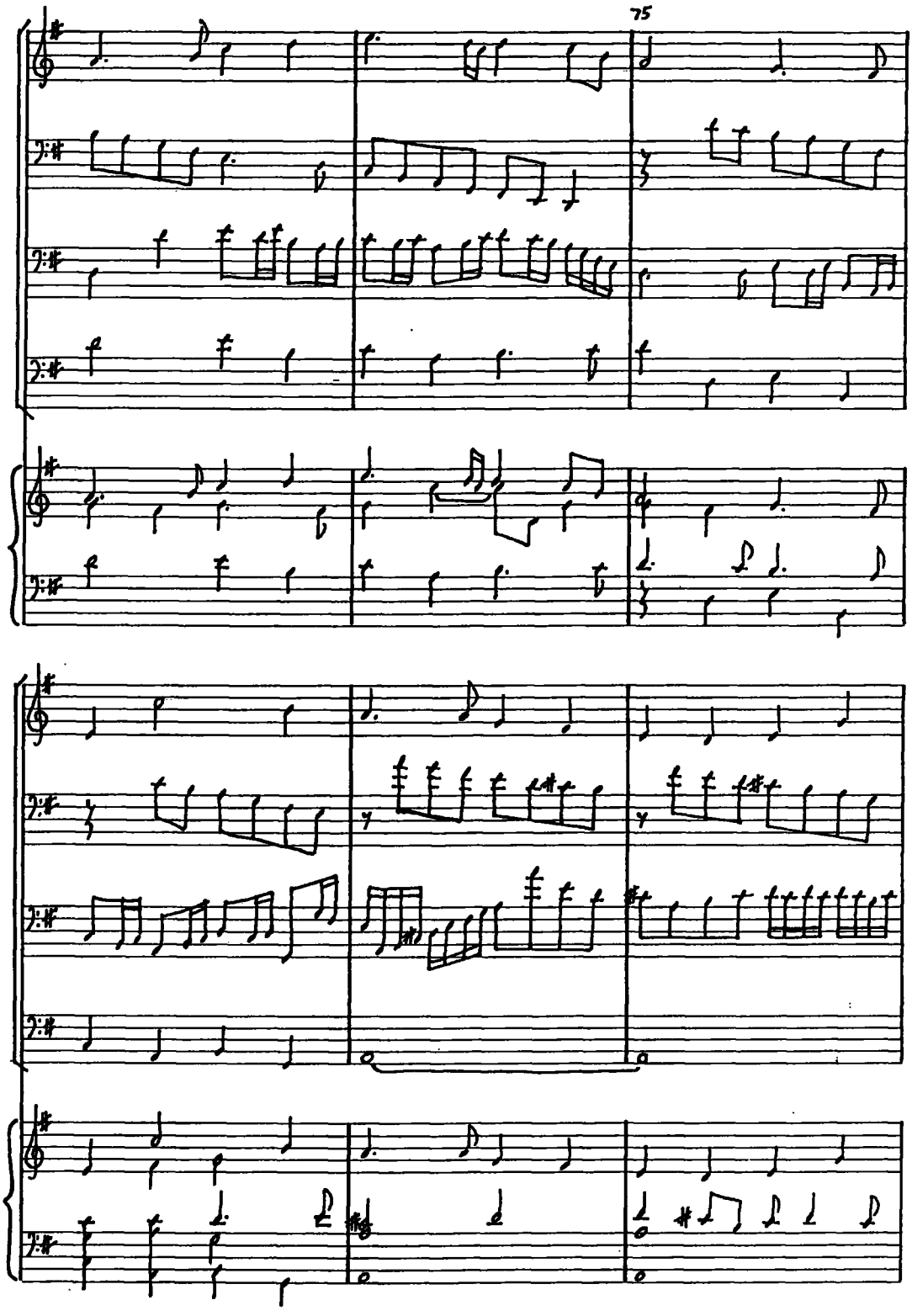
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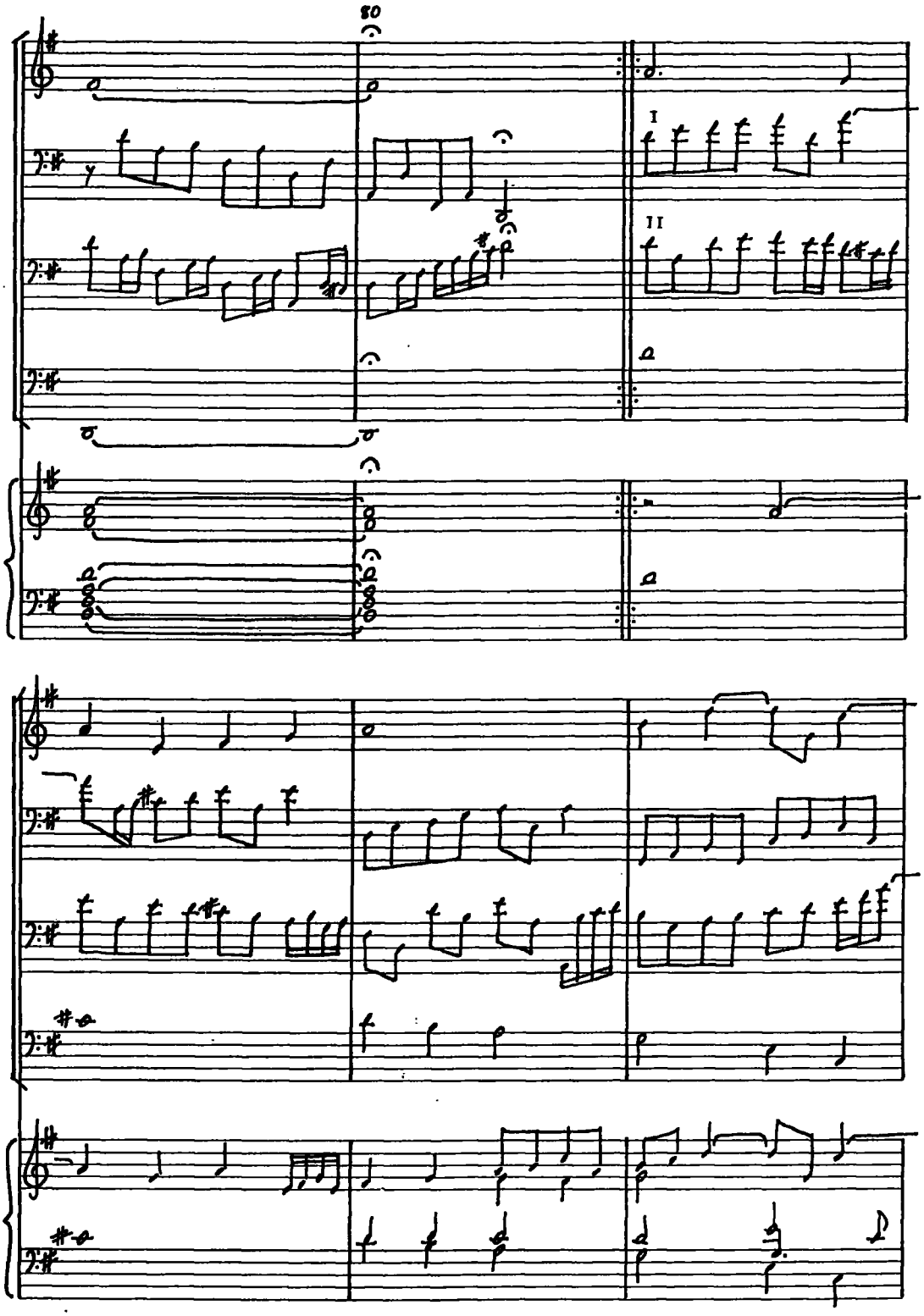
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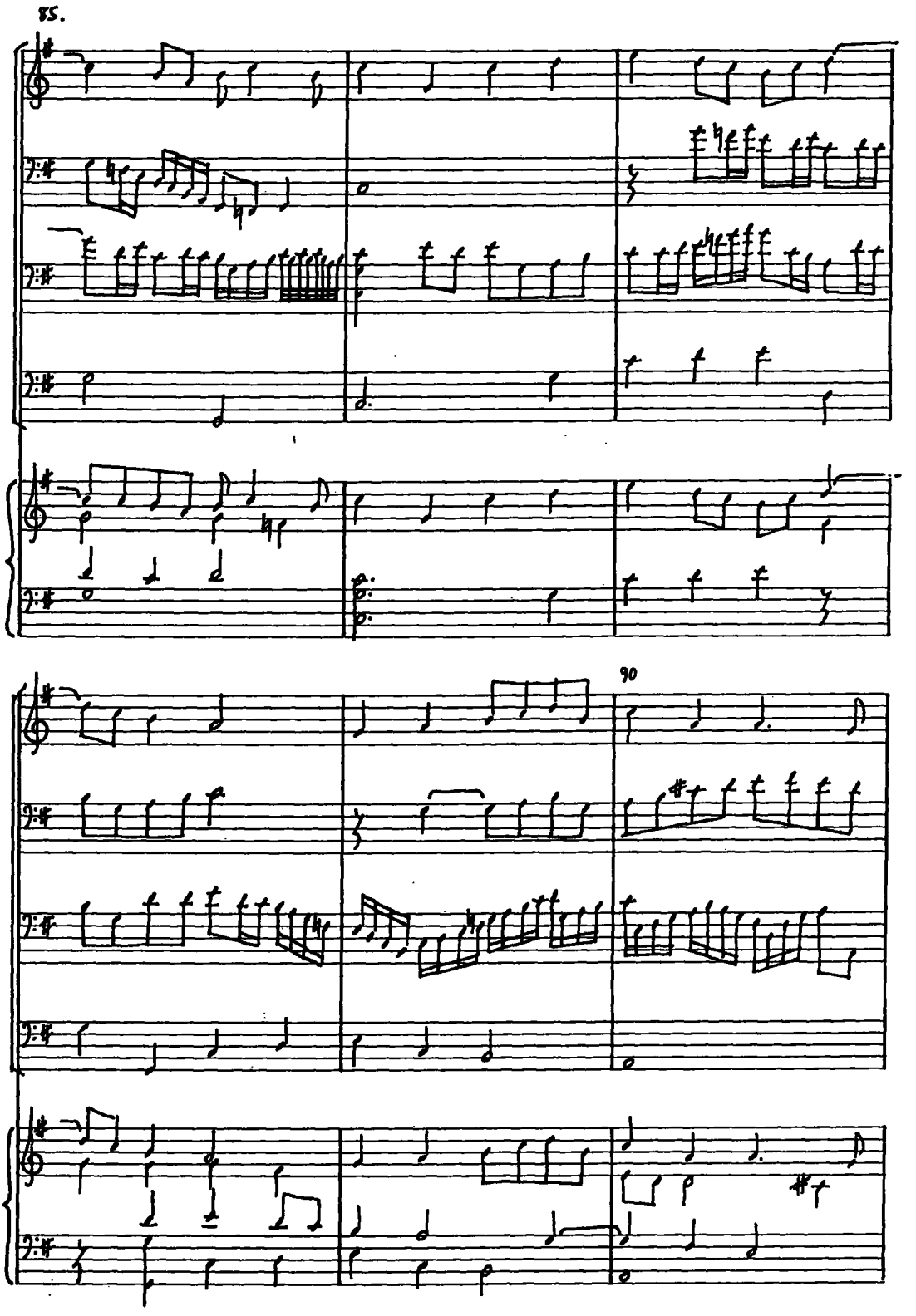
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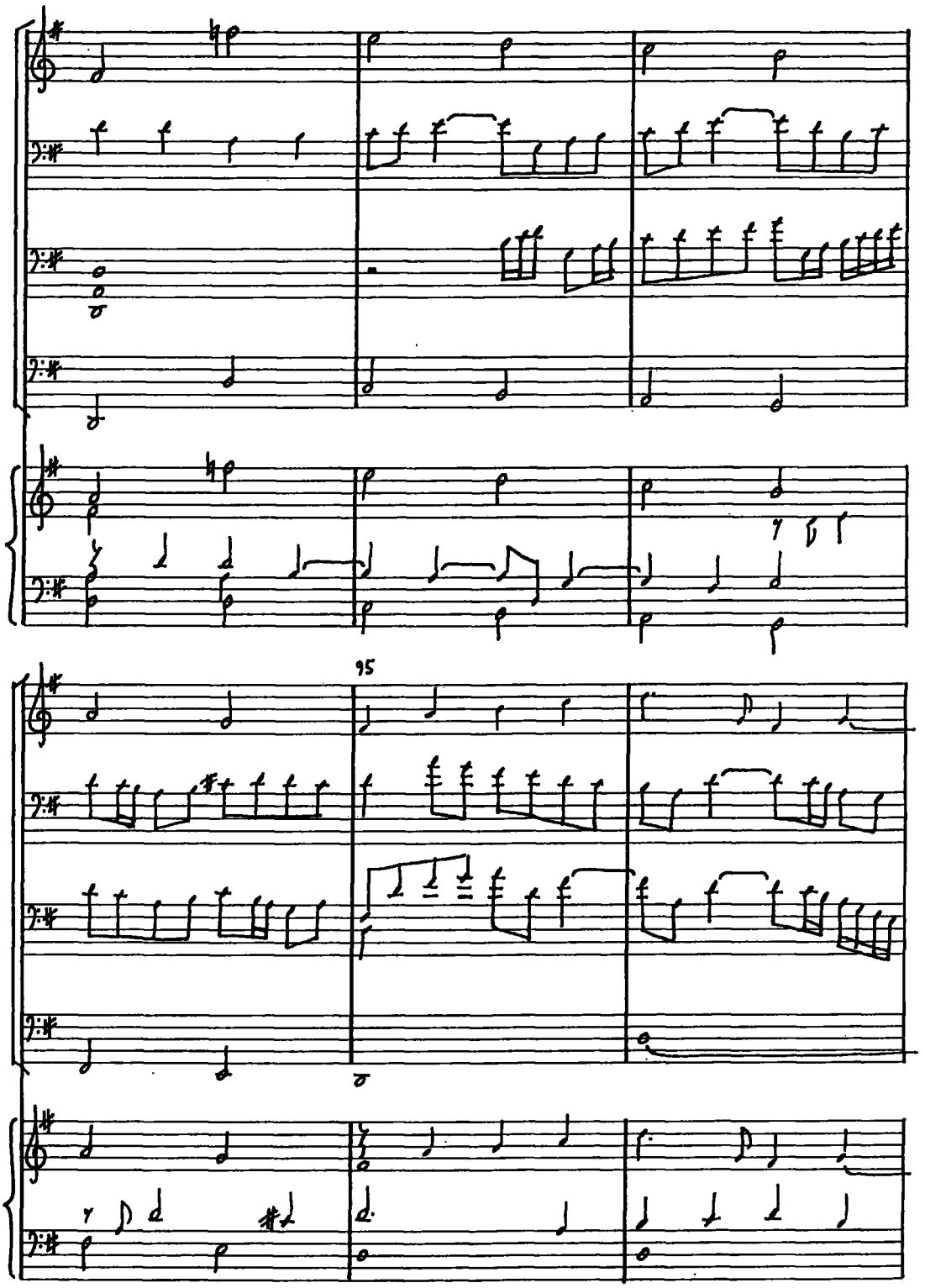
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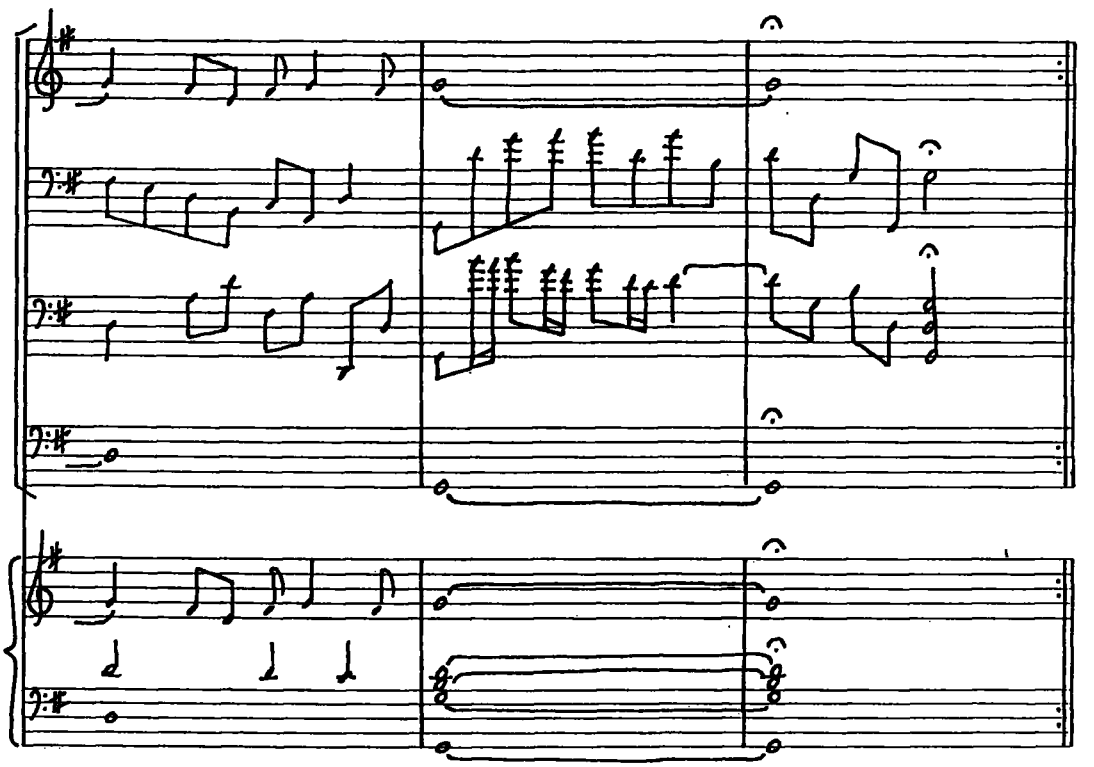
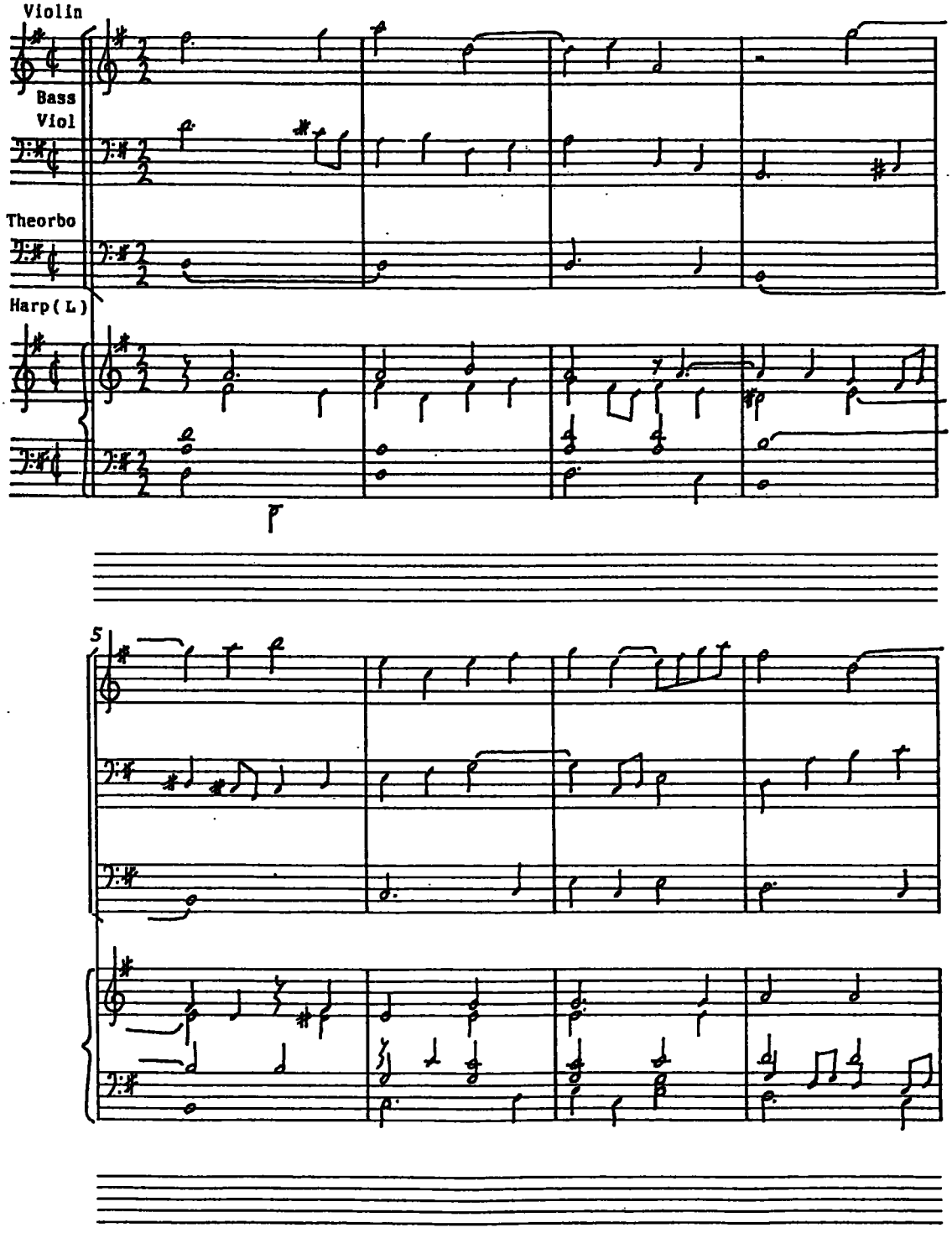
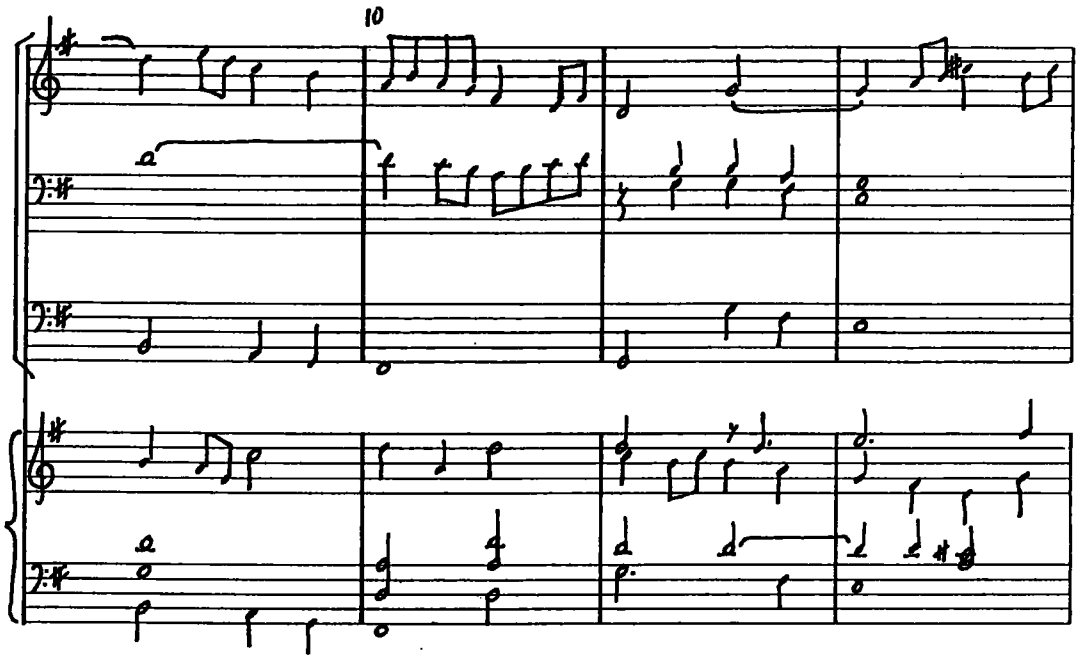


William Lawes

Harp Consort IX

Consort IX
Movement 28 'Paven' on a theme by Cormacke

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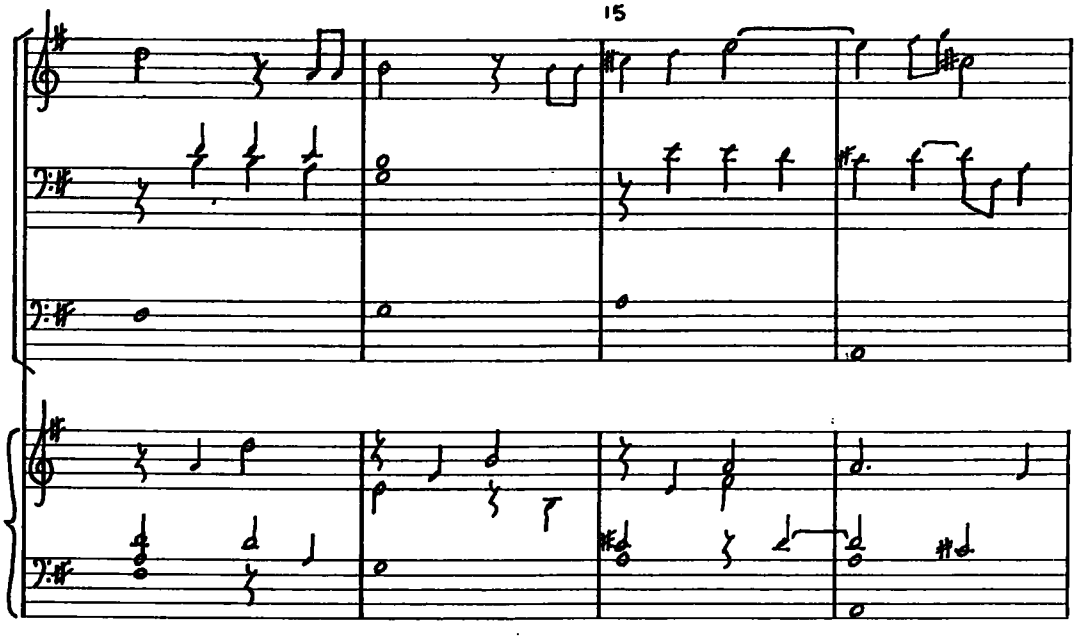
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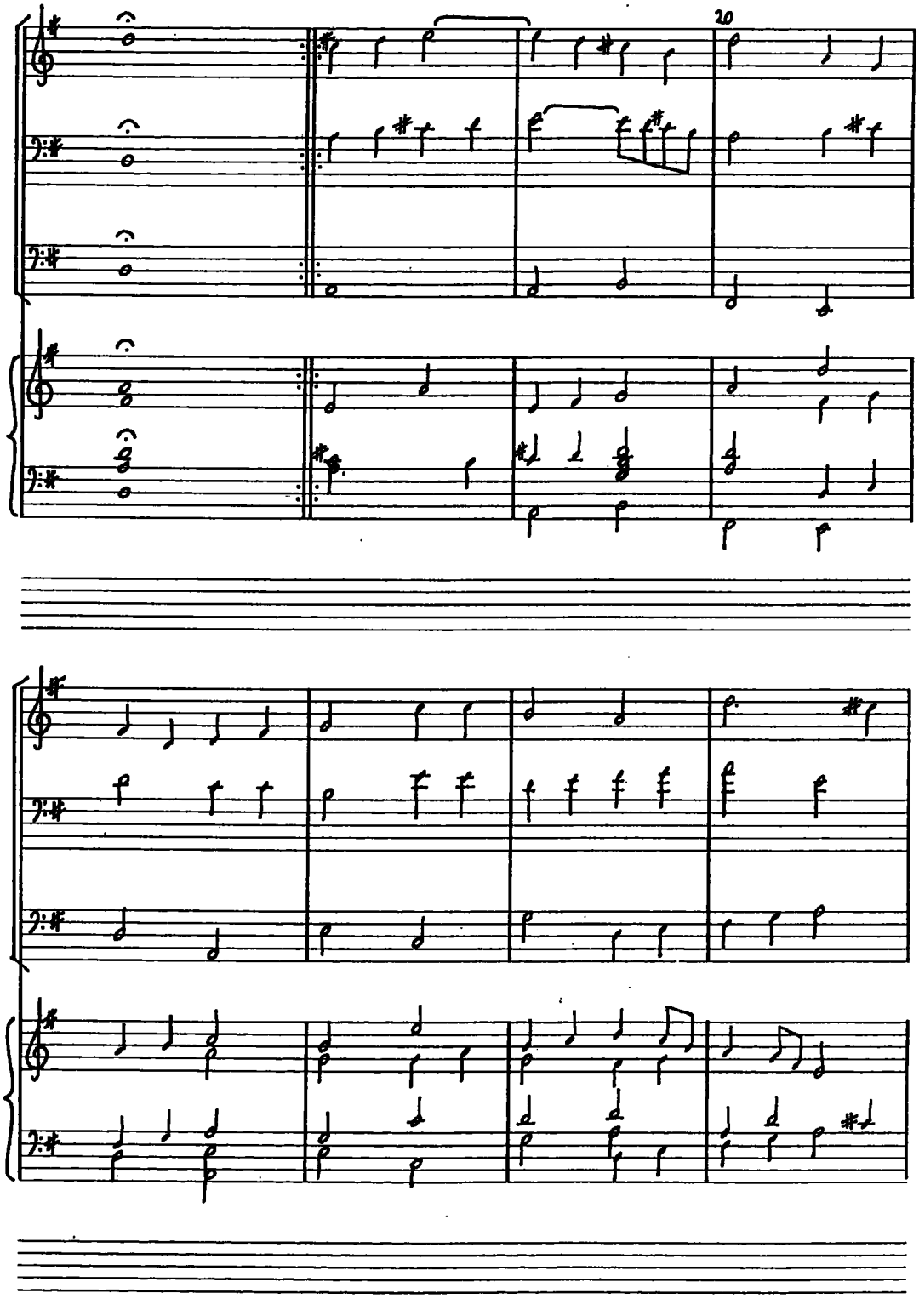
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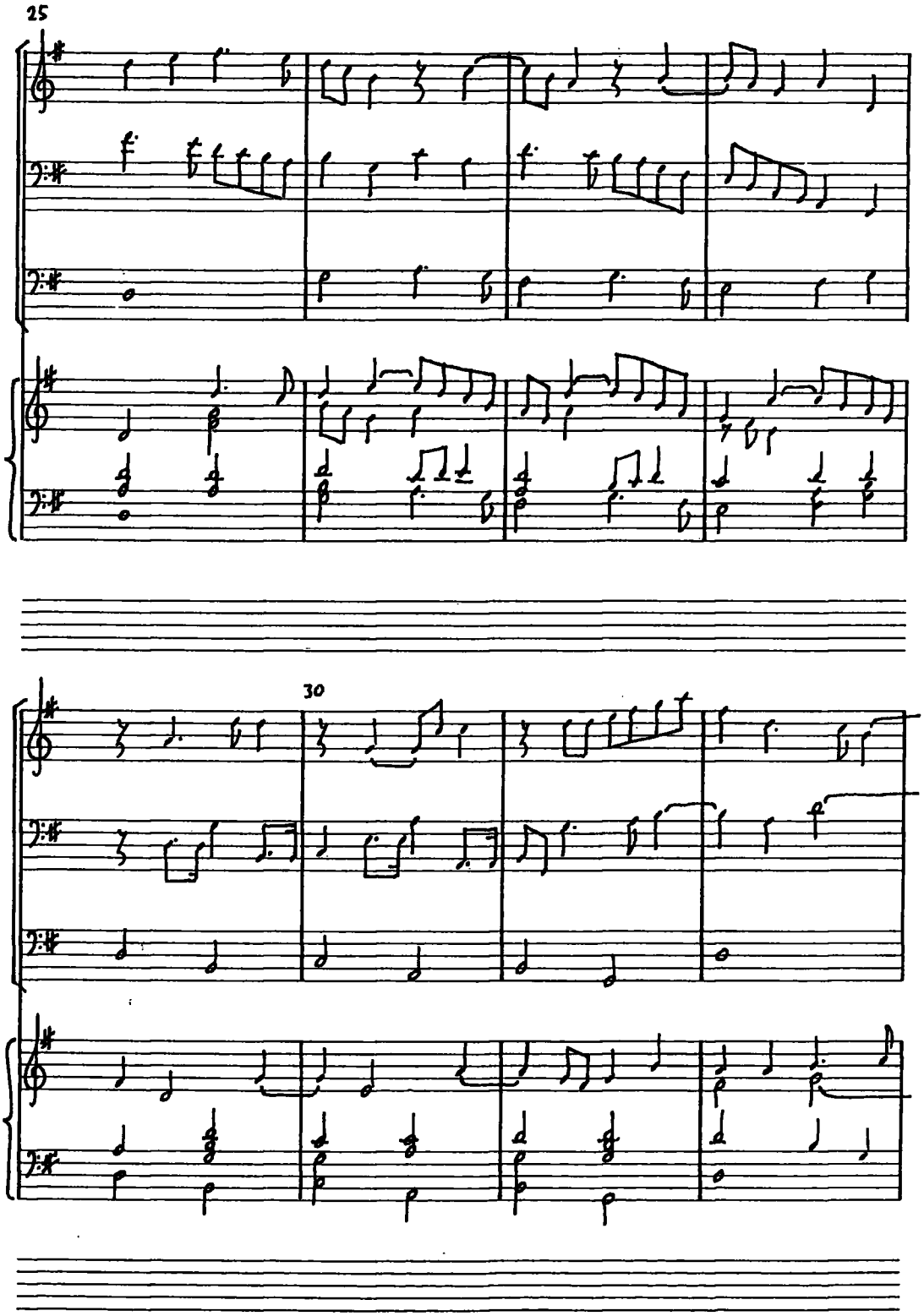
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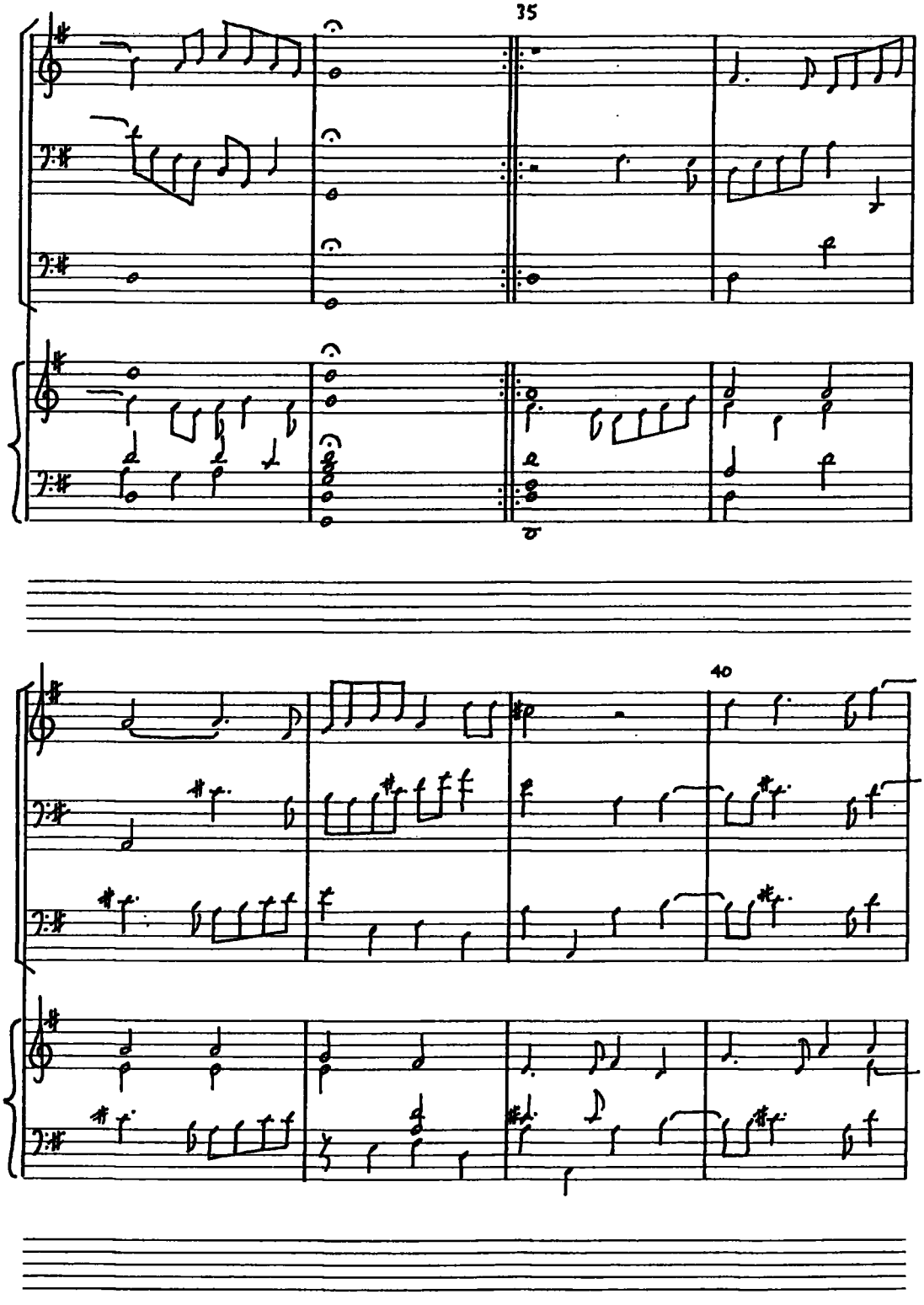
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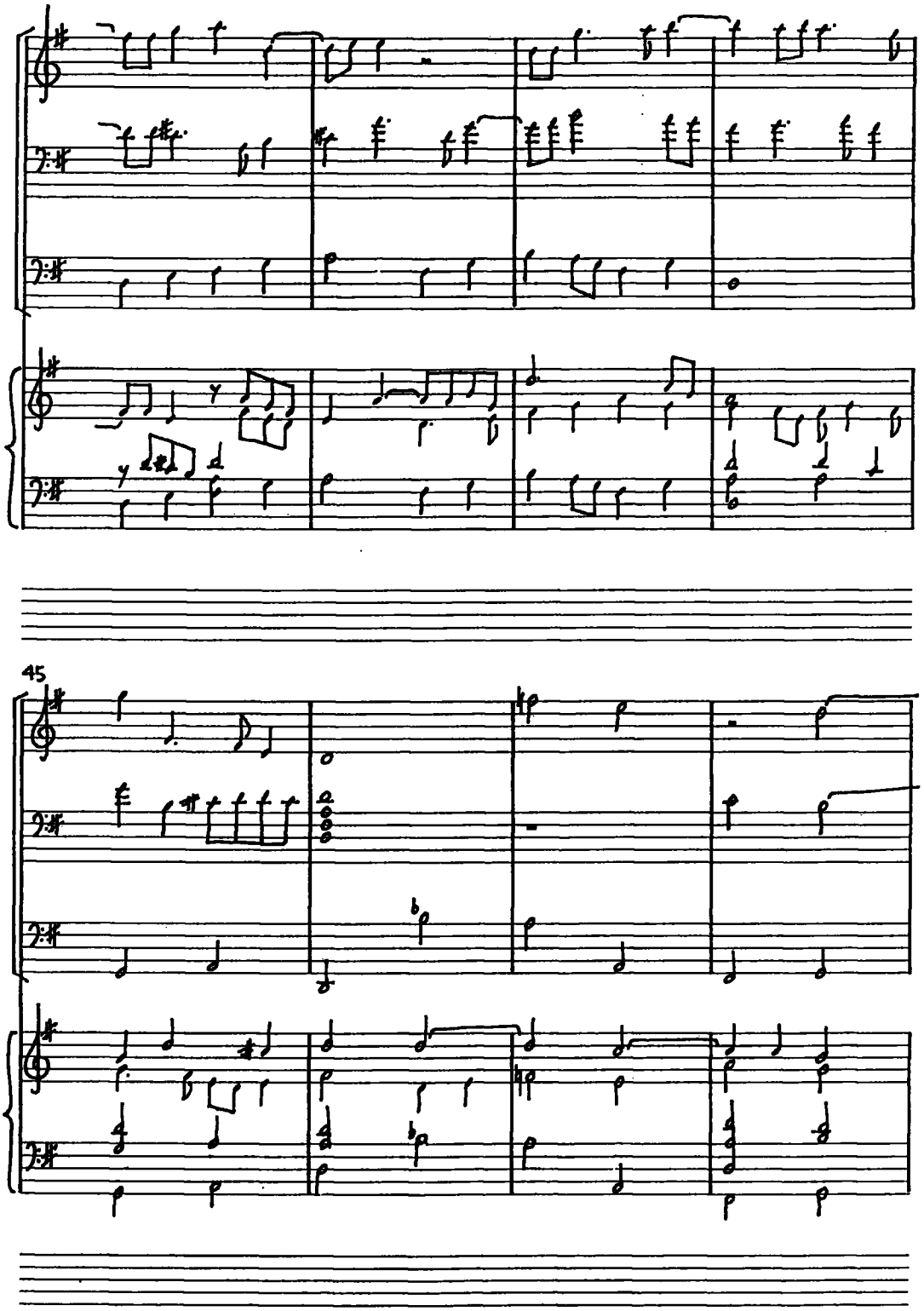
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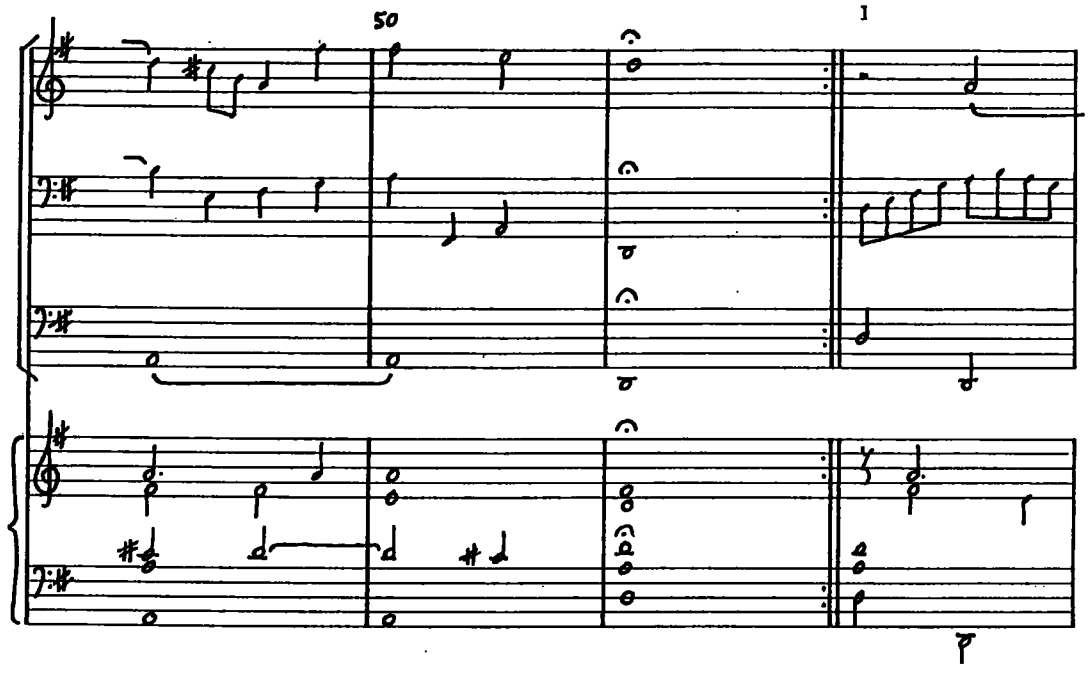
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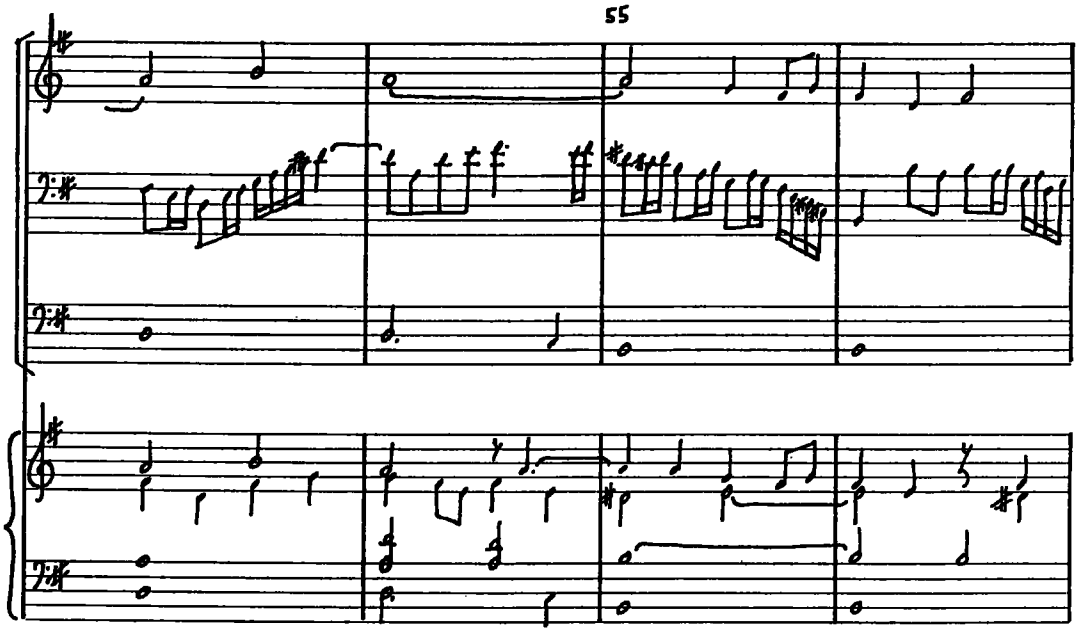
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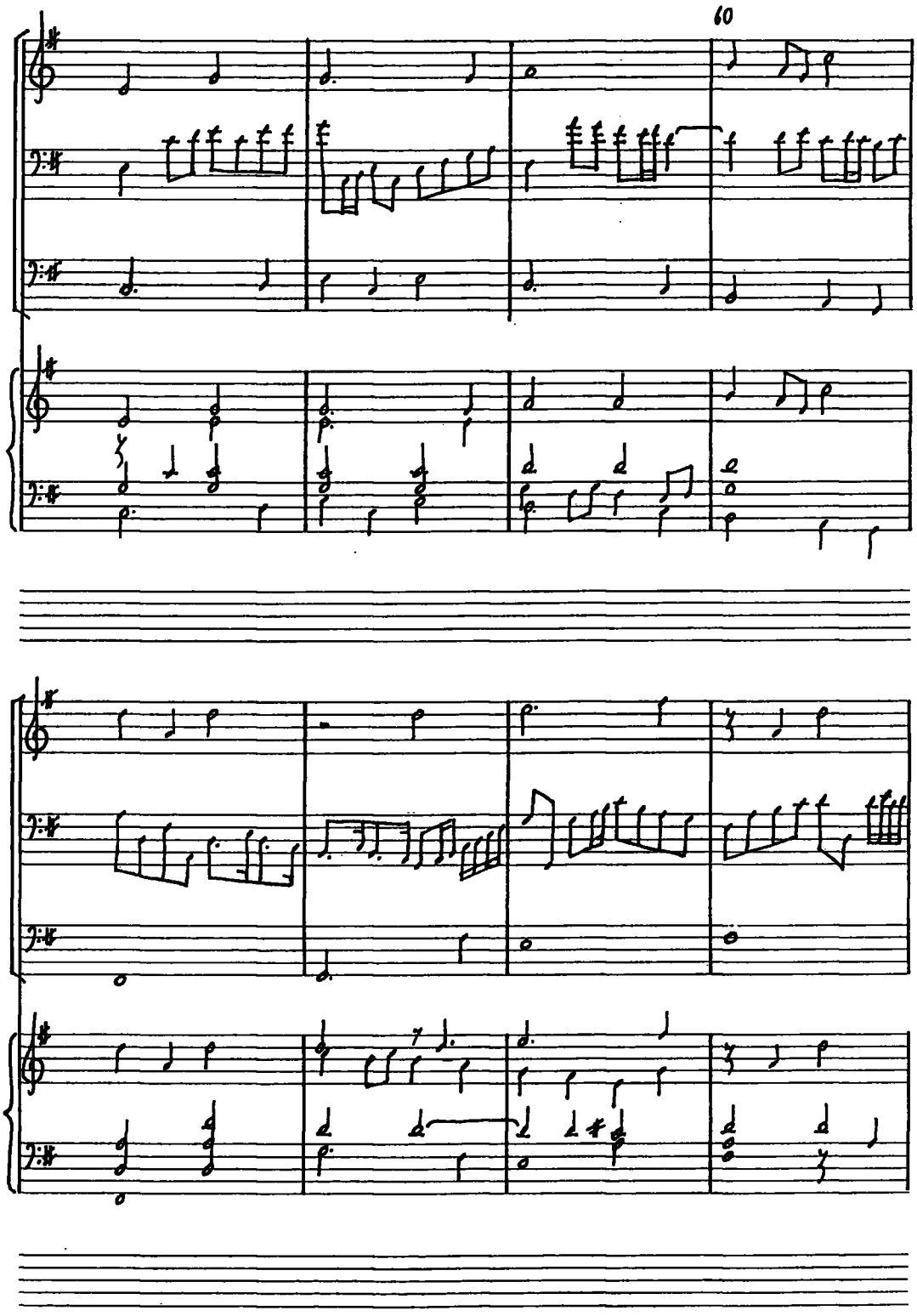
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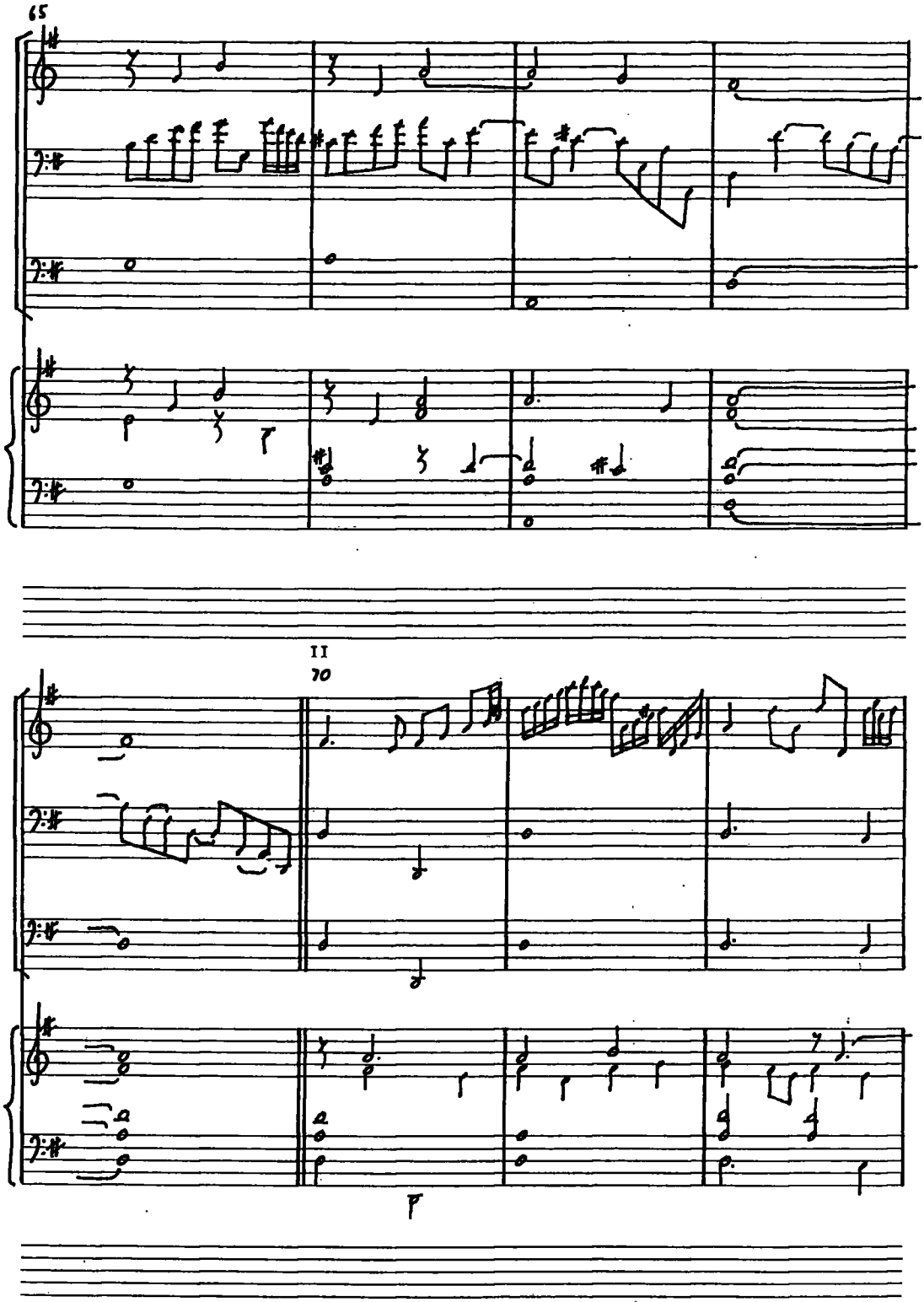
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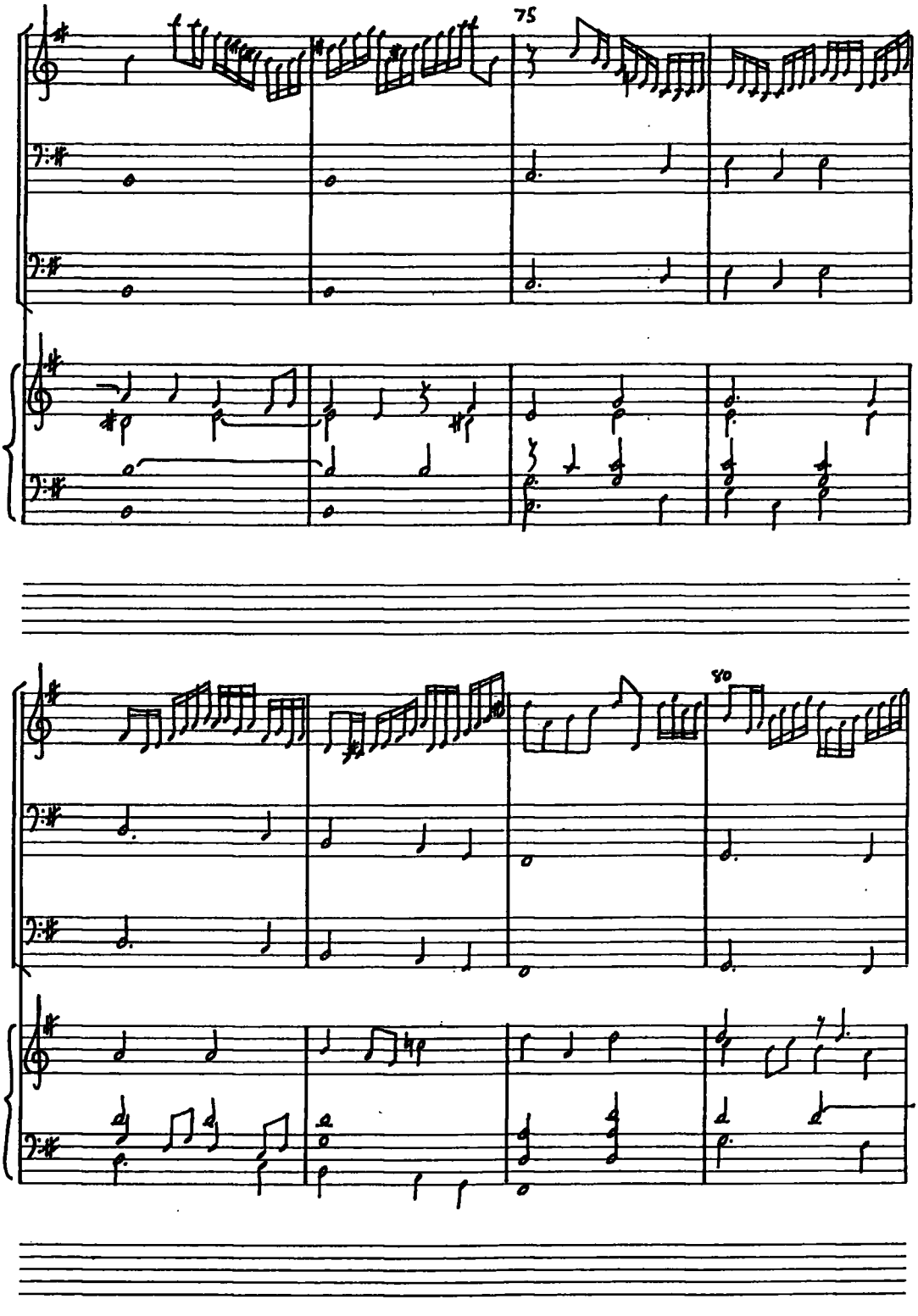
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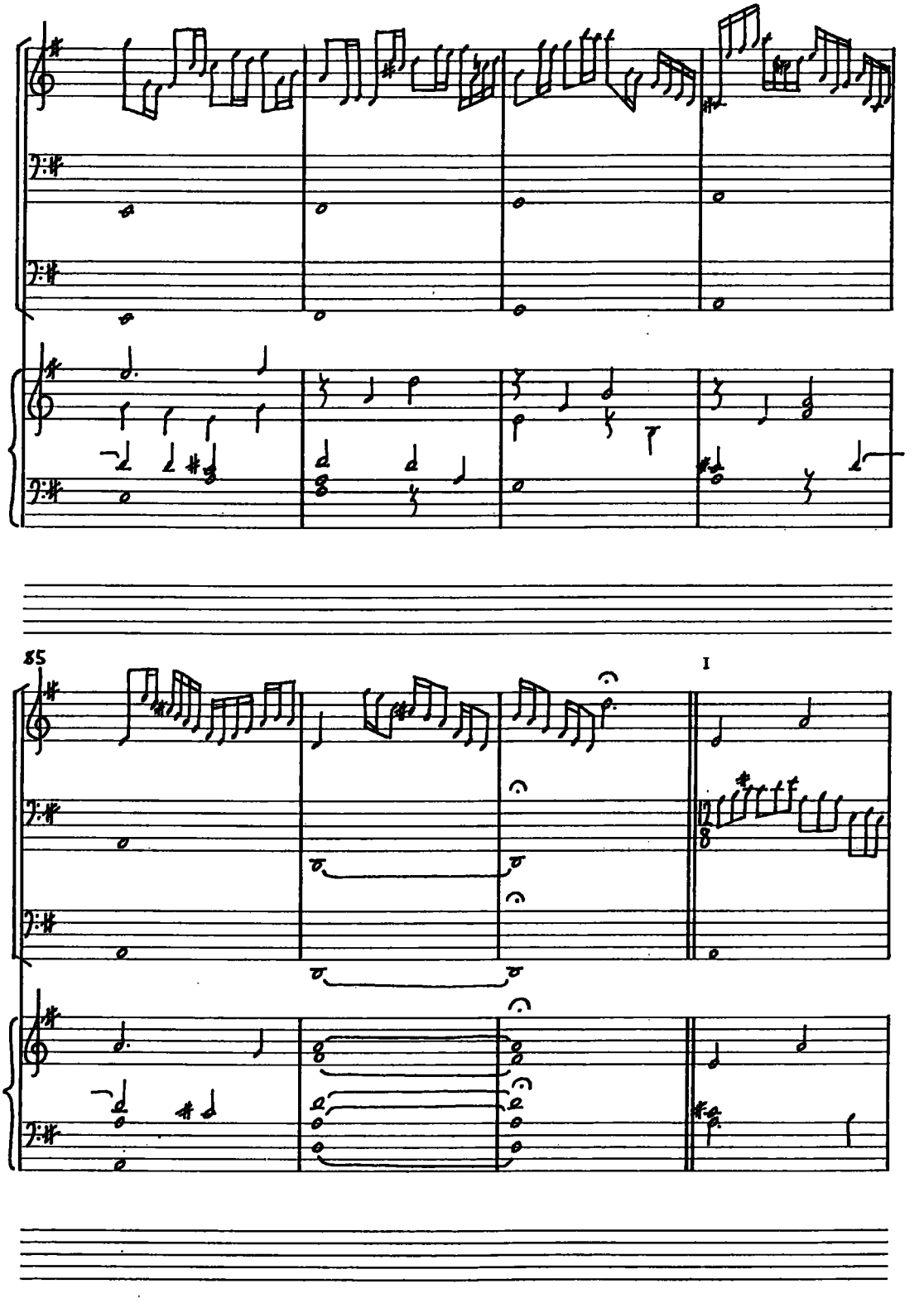
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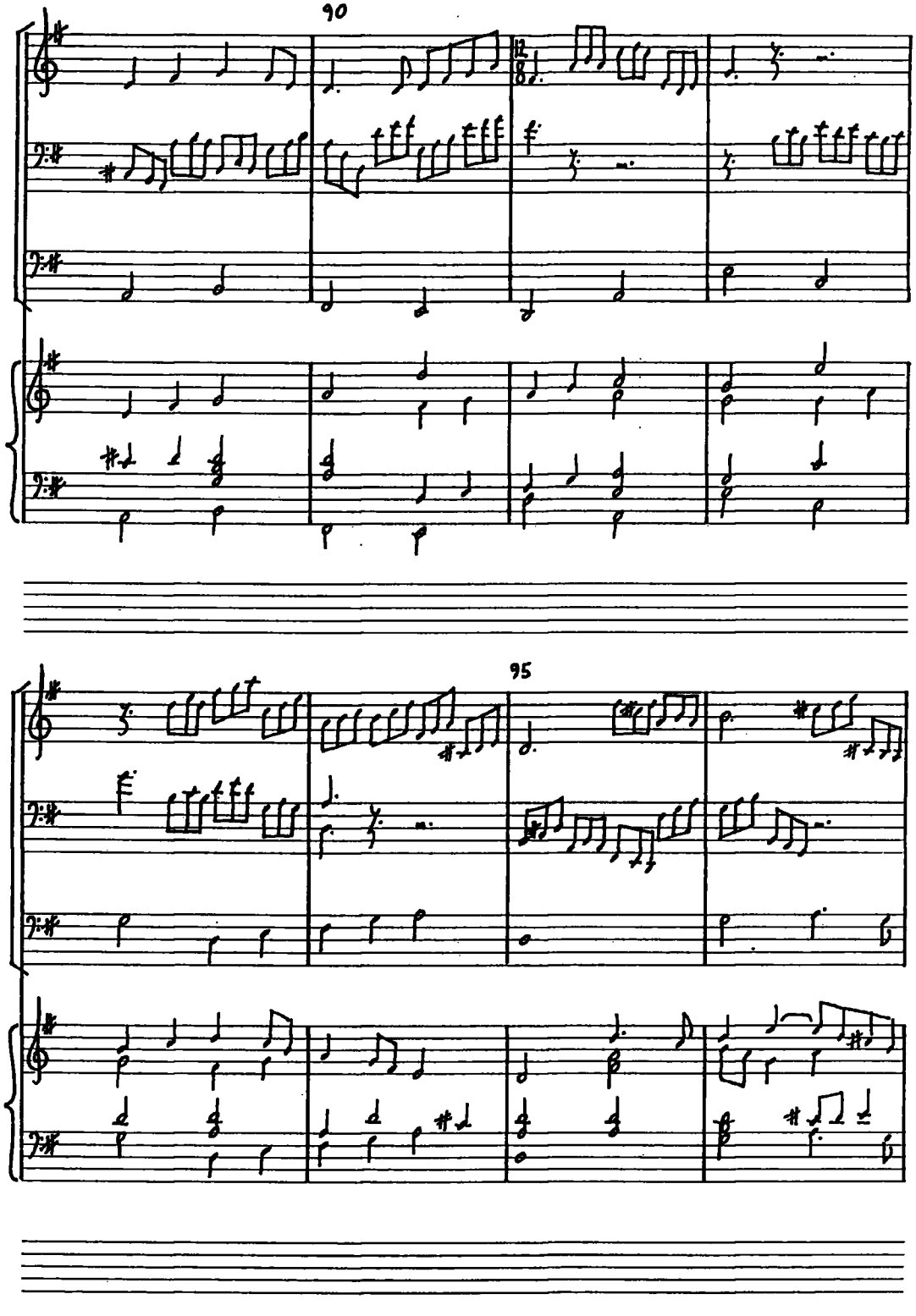
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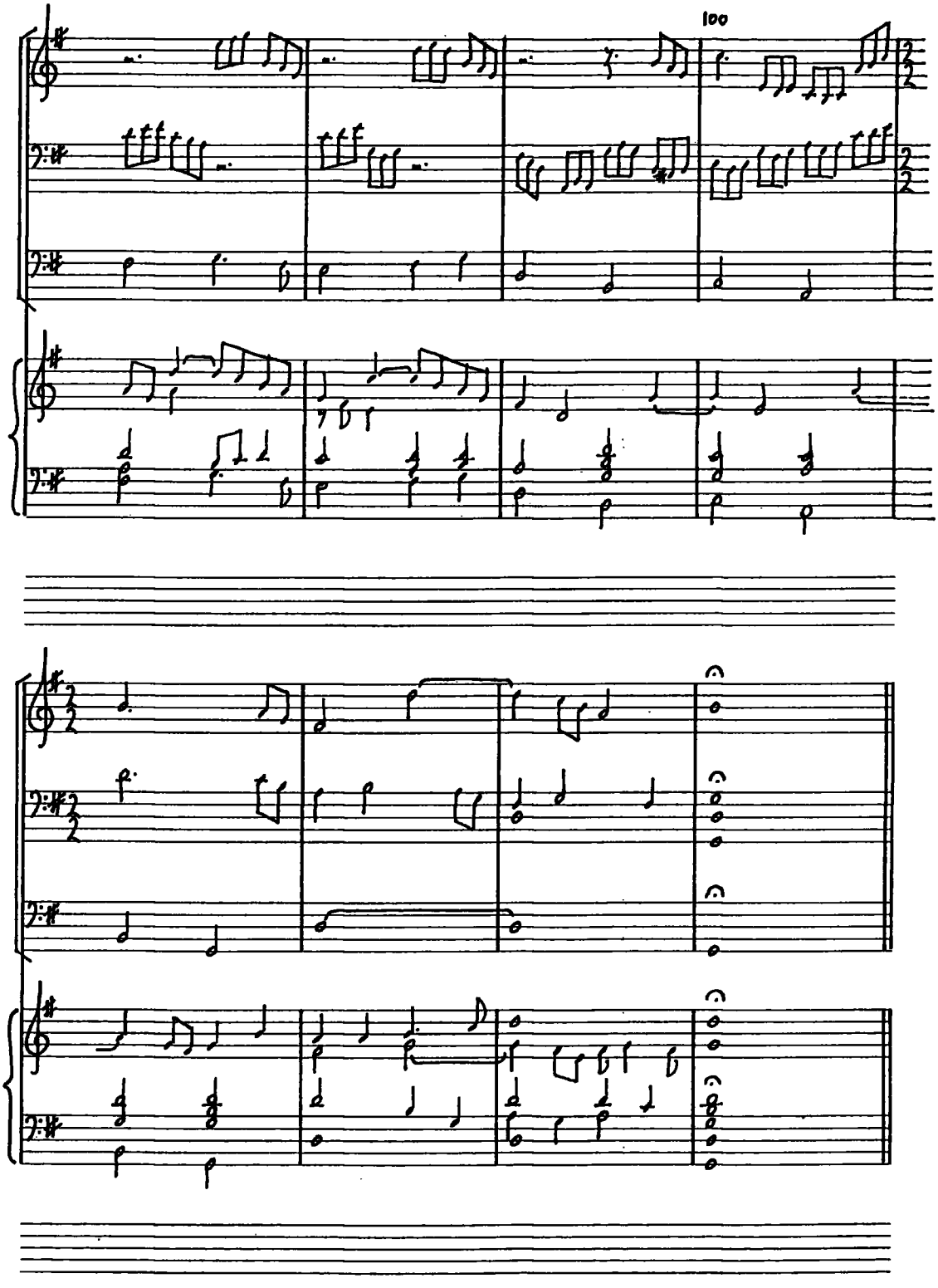
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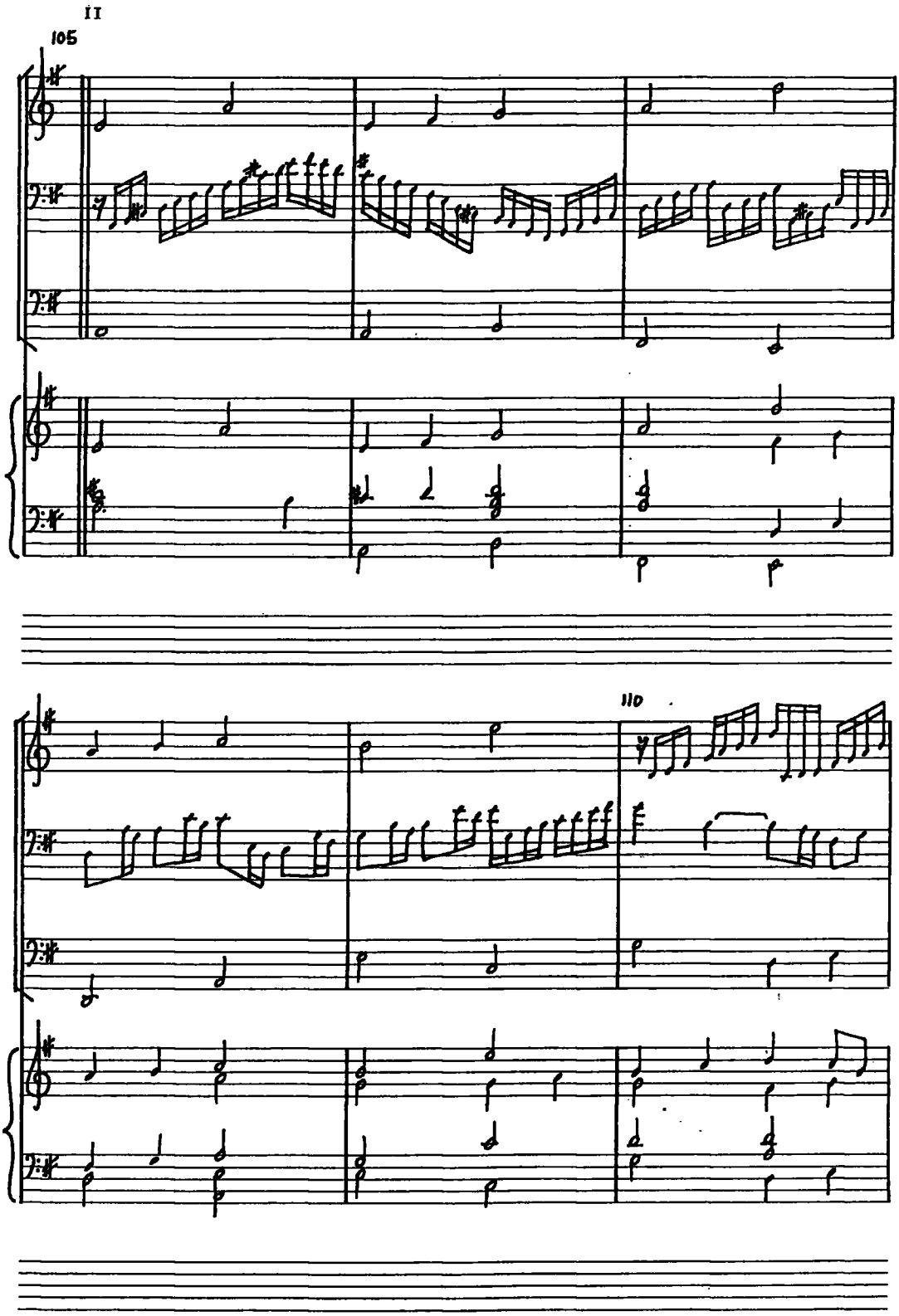
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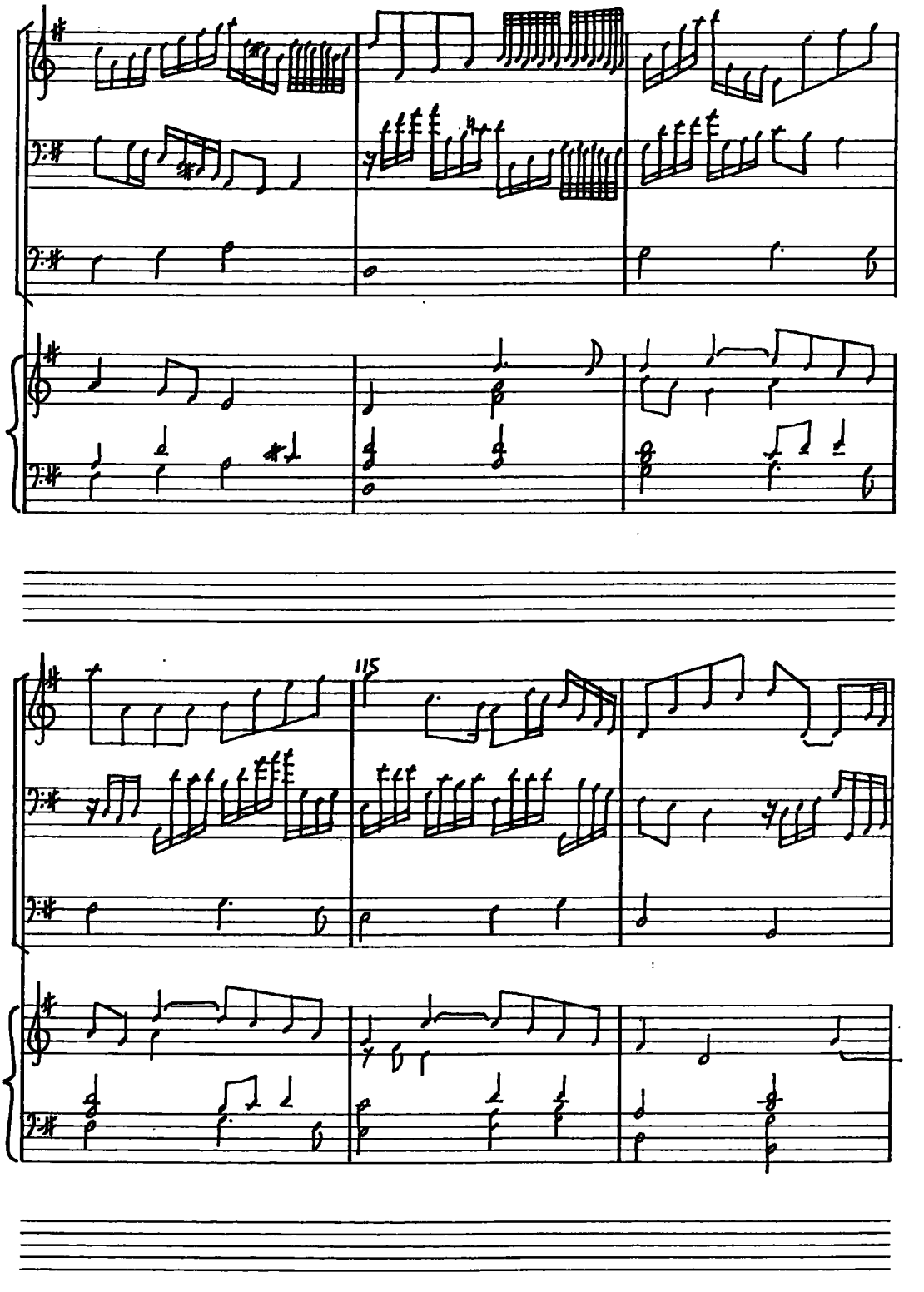
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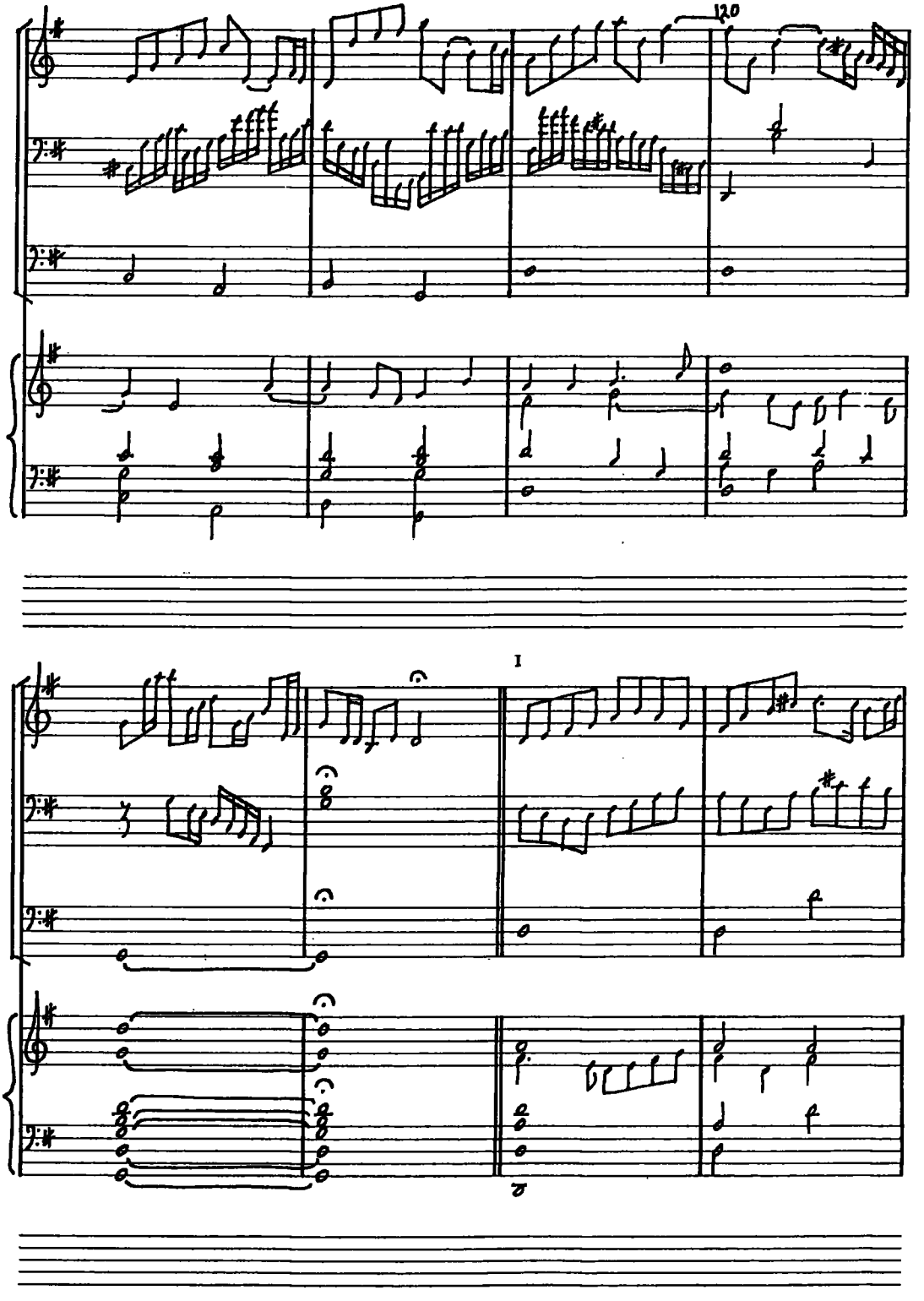
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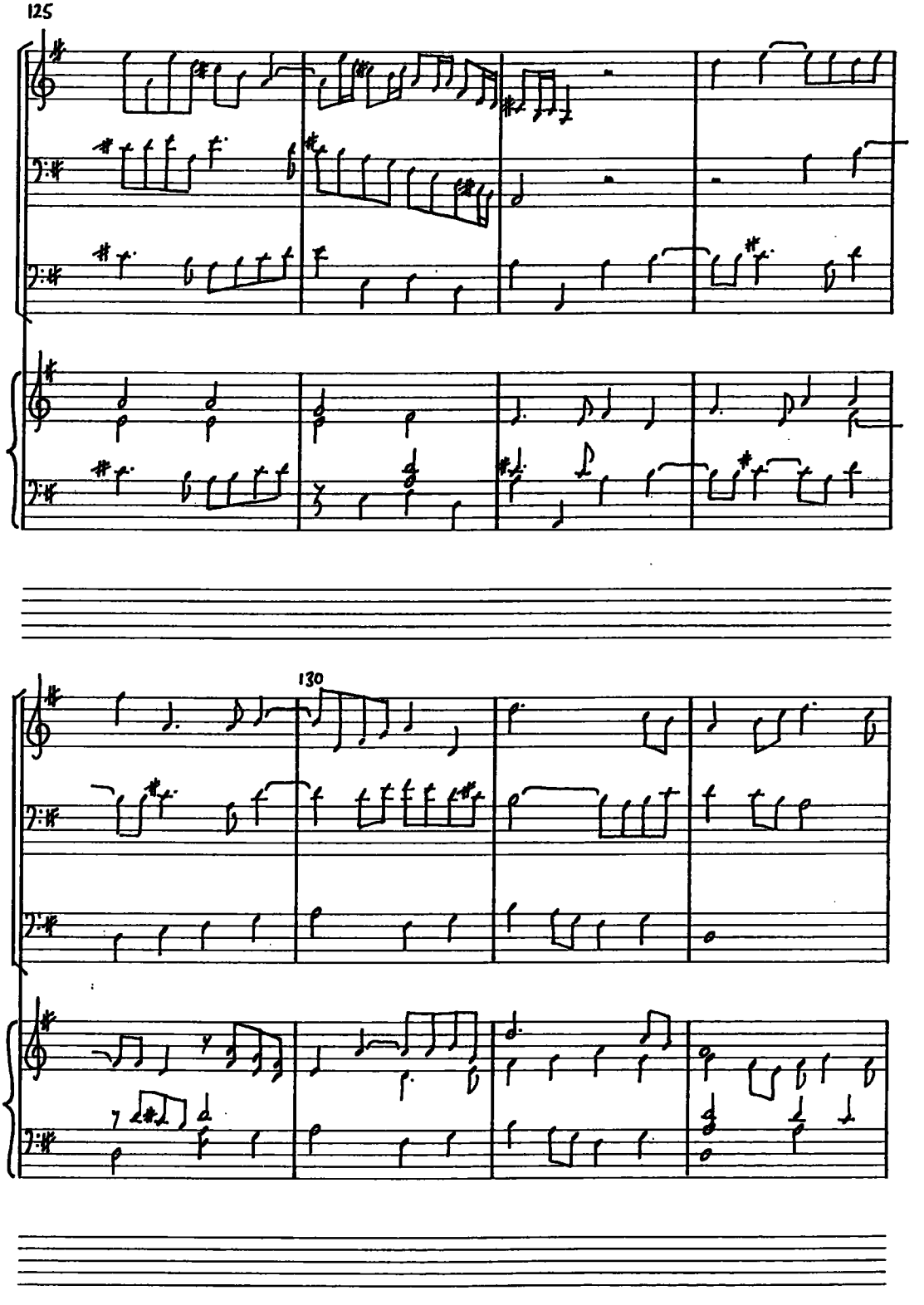
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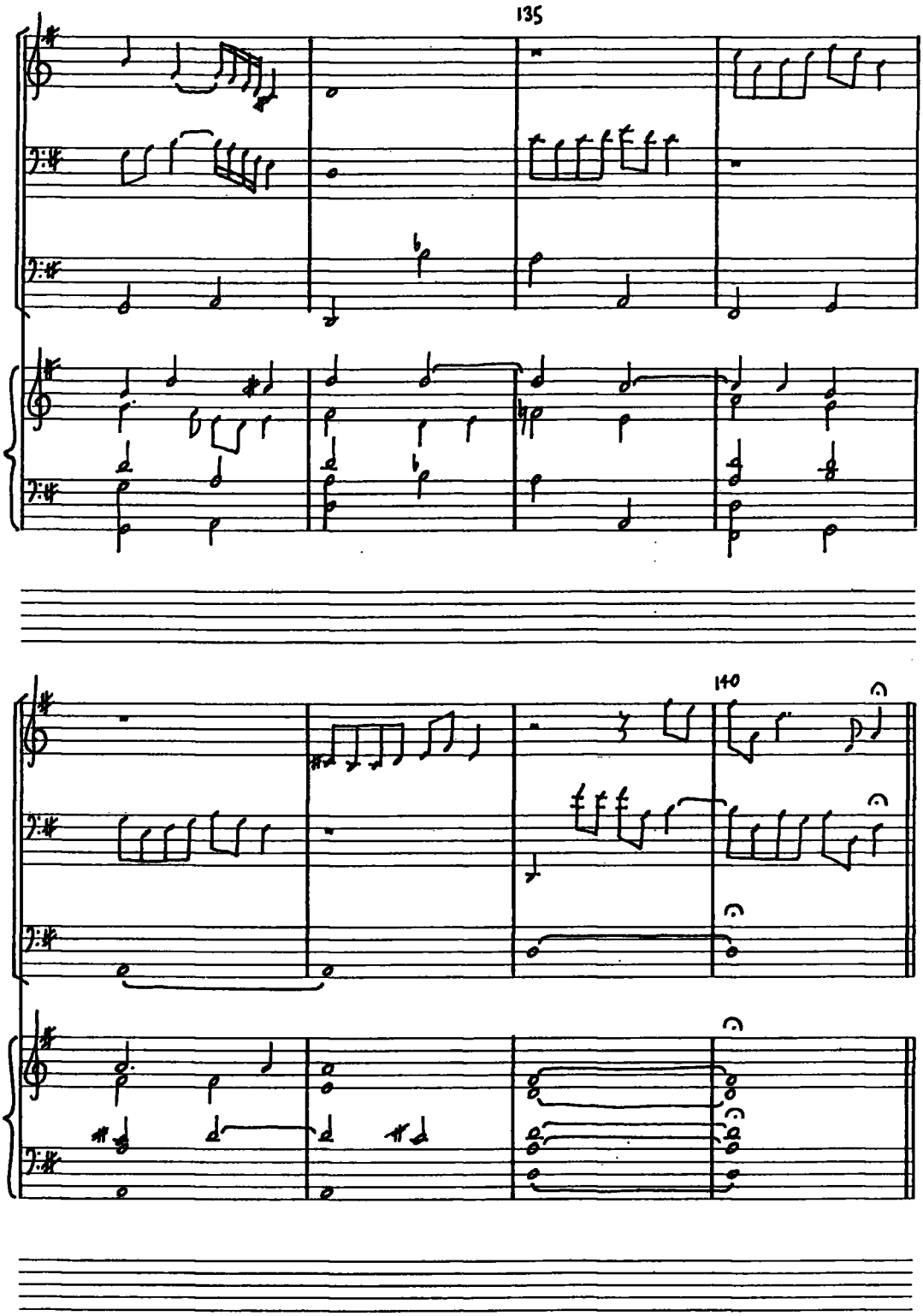
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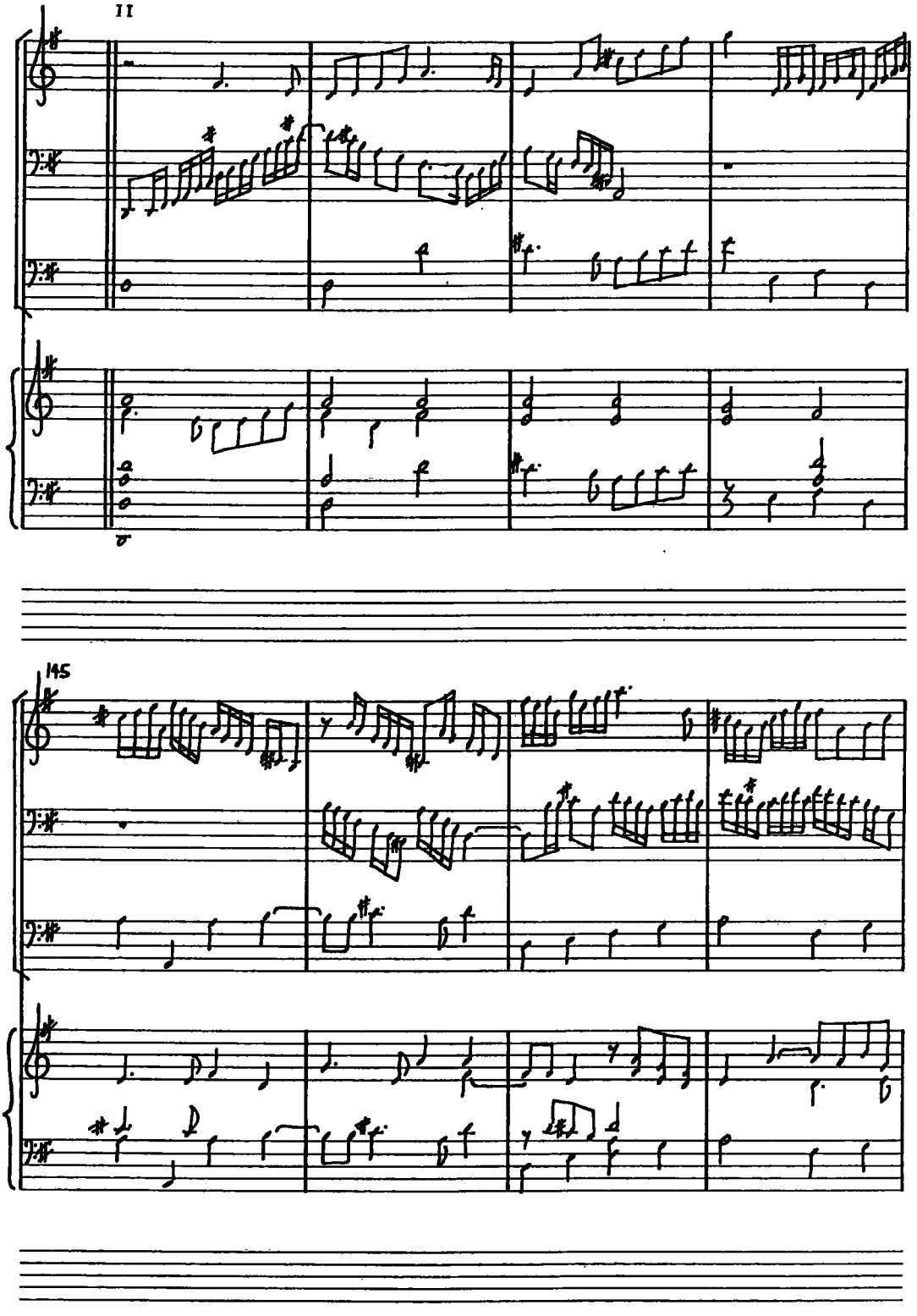
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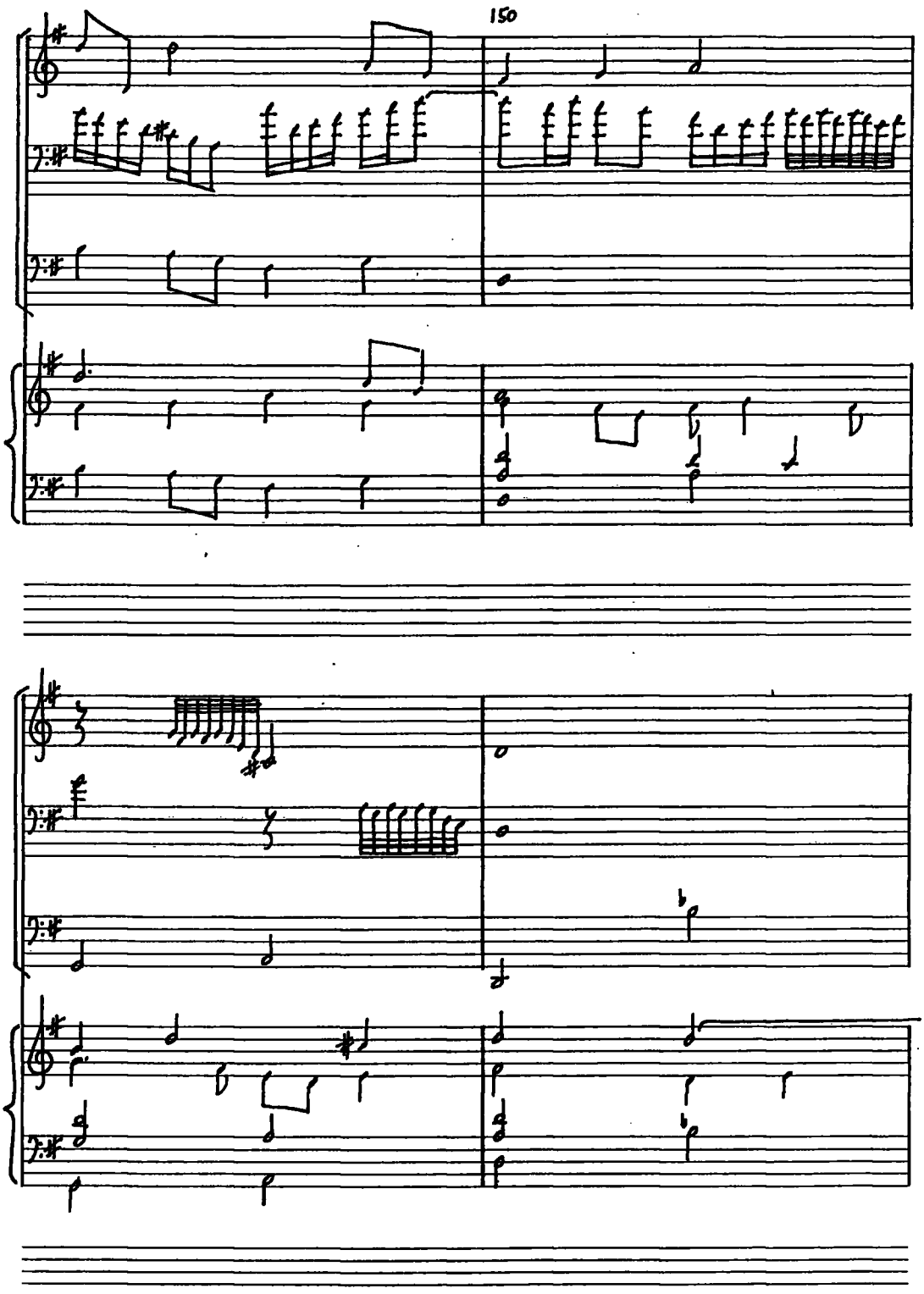
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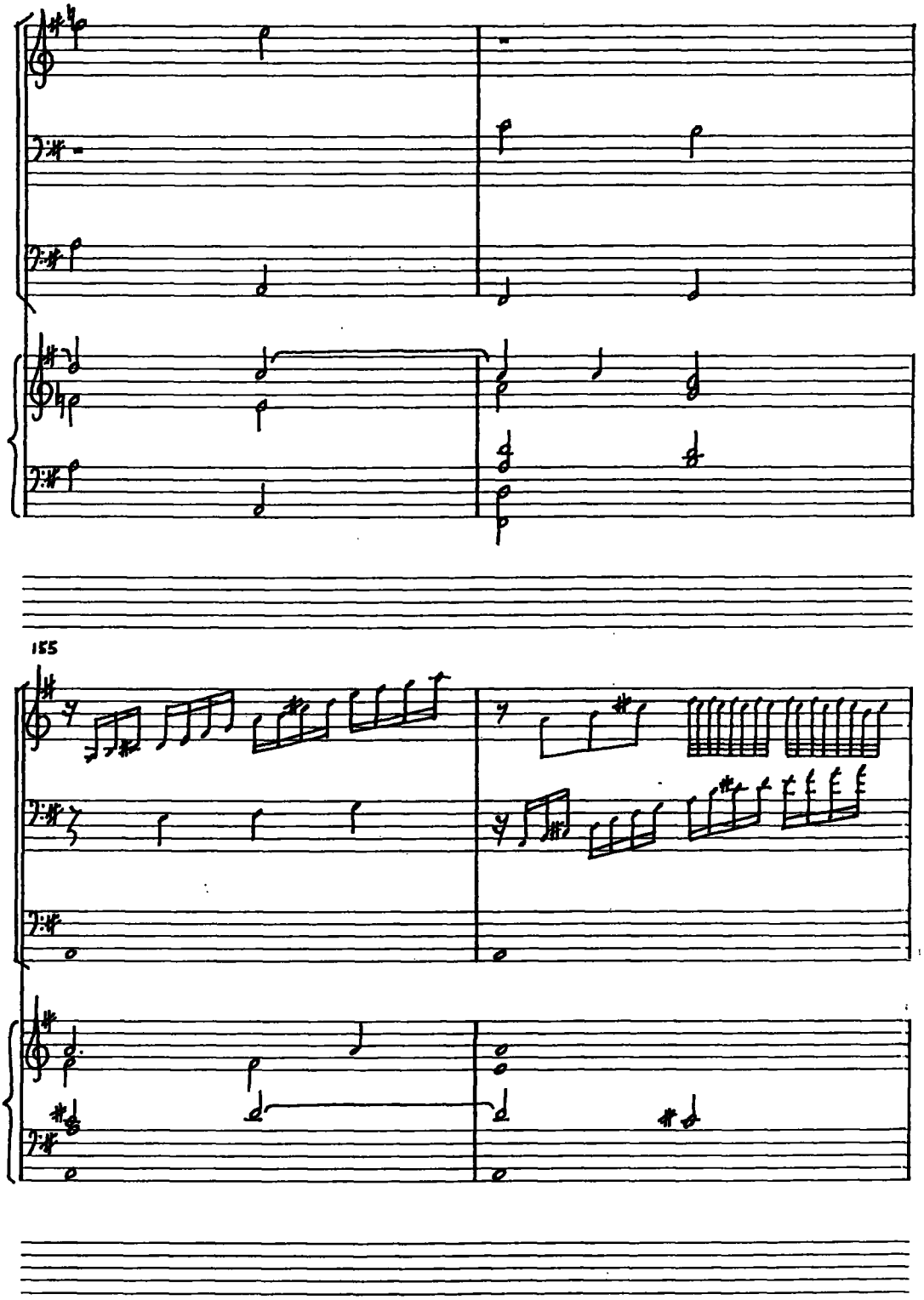
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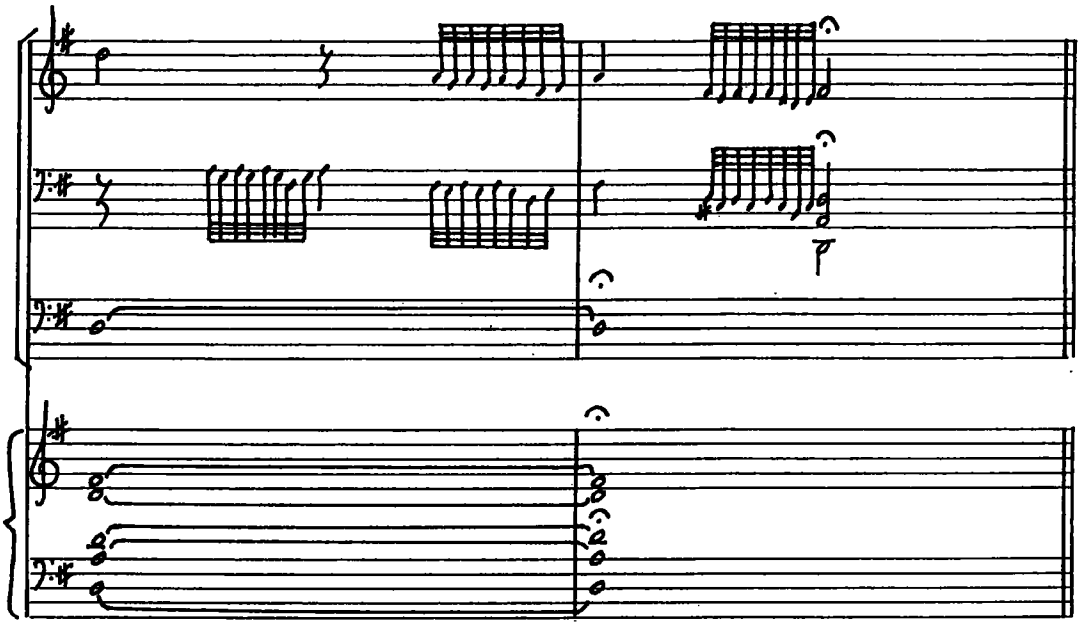
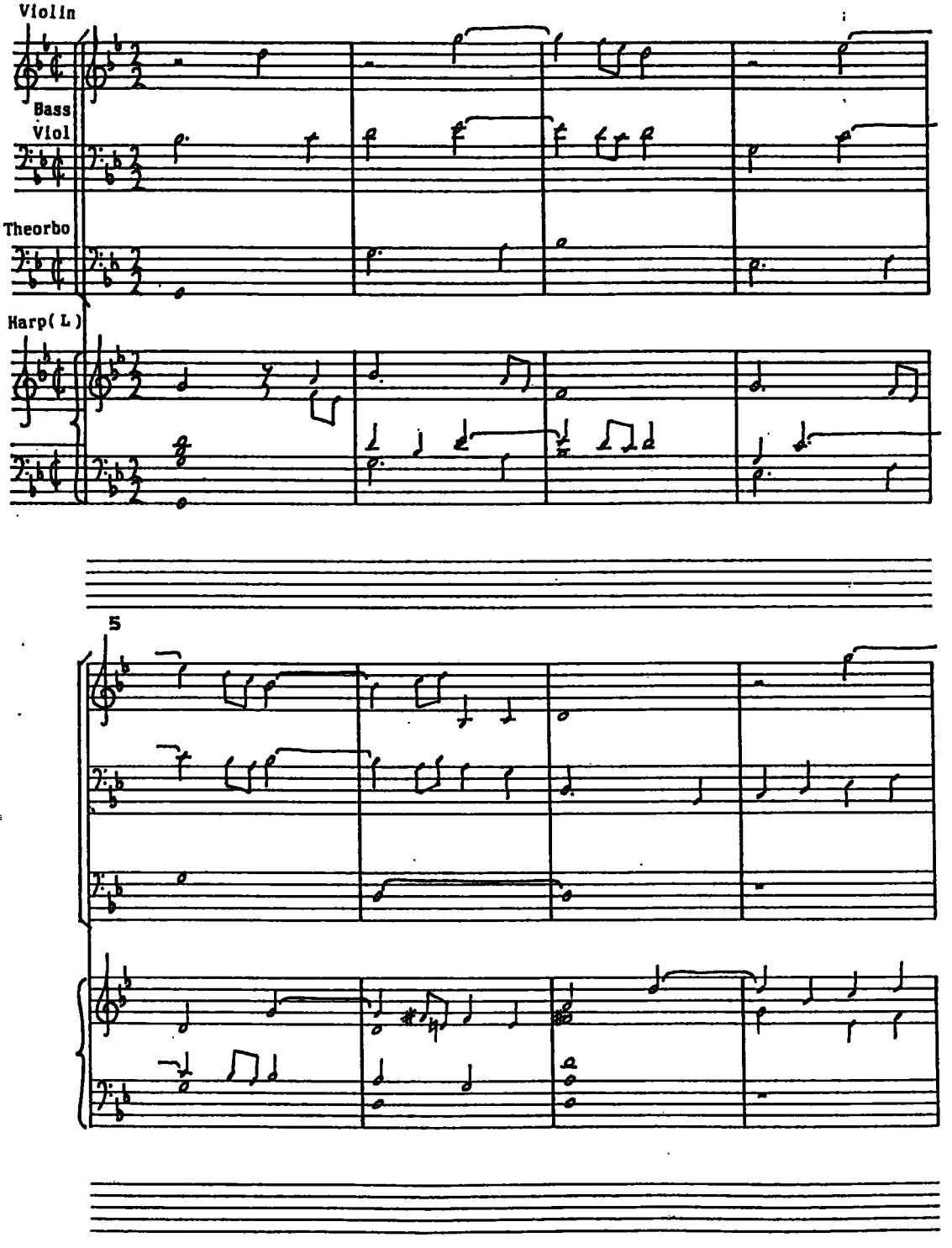
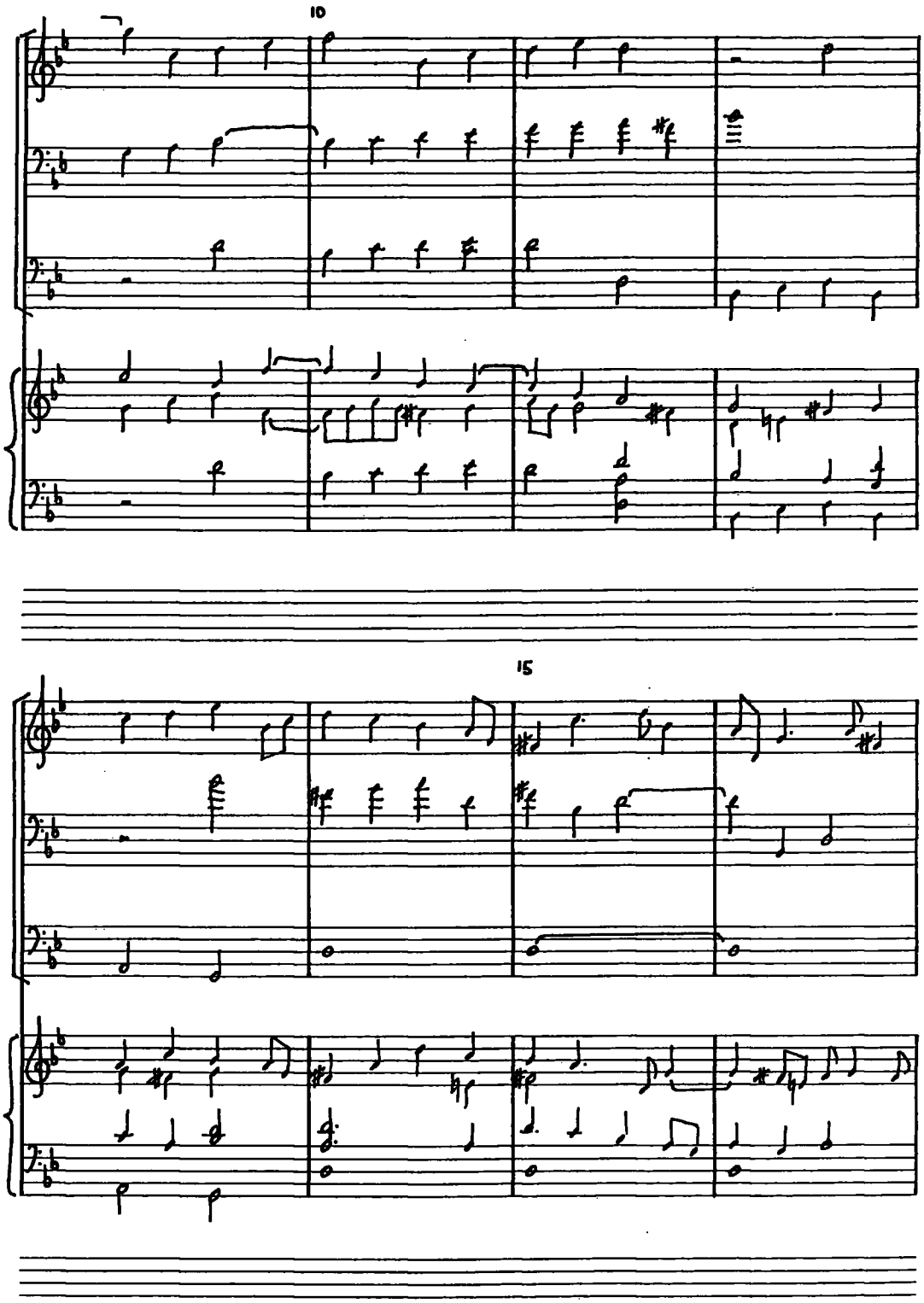


William Lawes

Harp Consort X

Consort X
Movement 29 'Paven' on a theme by Coperario

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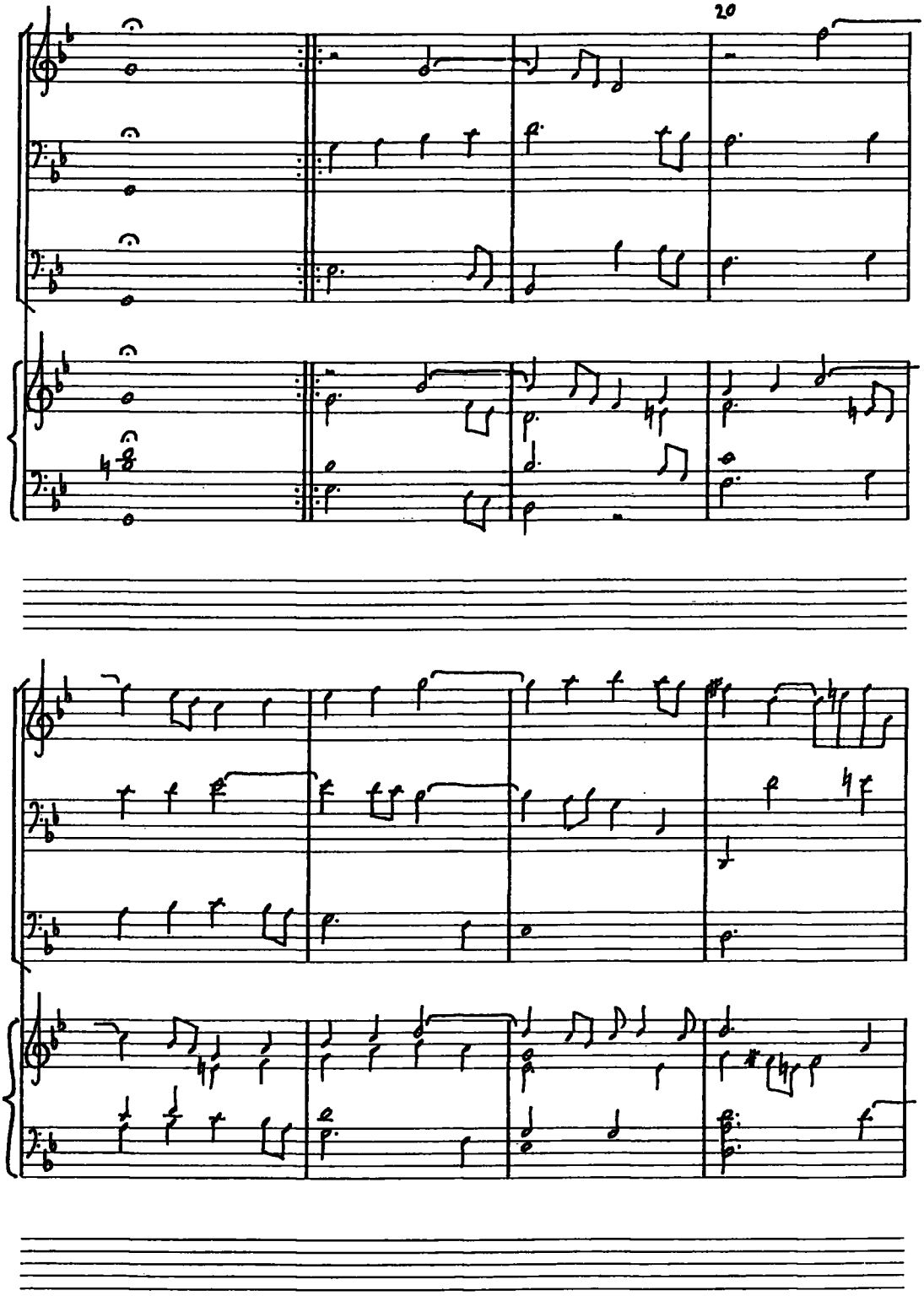
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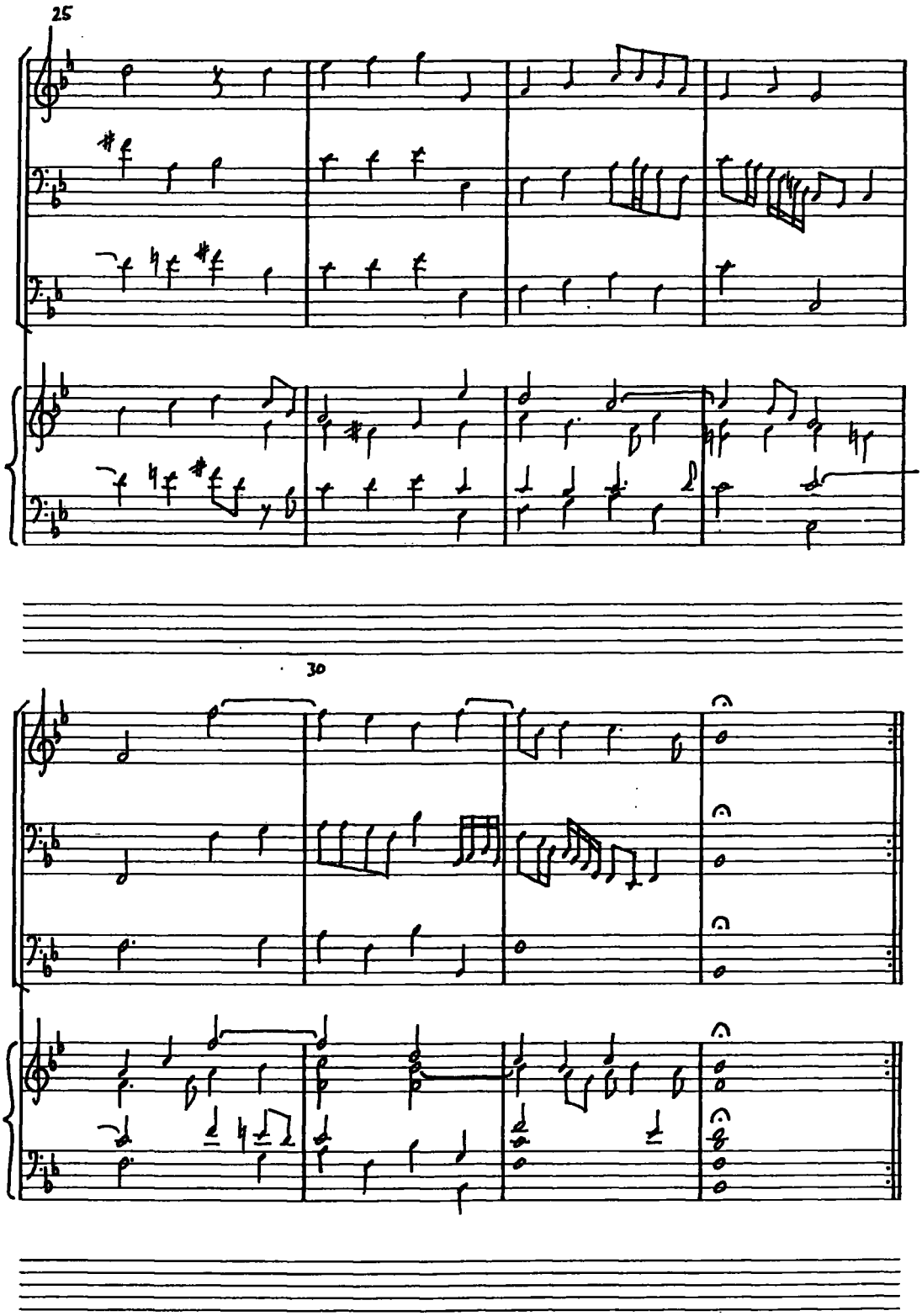
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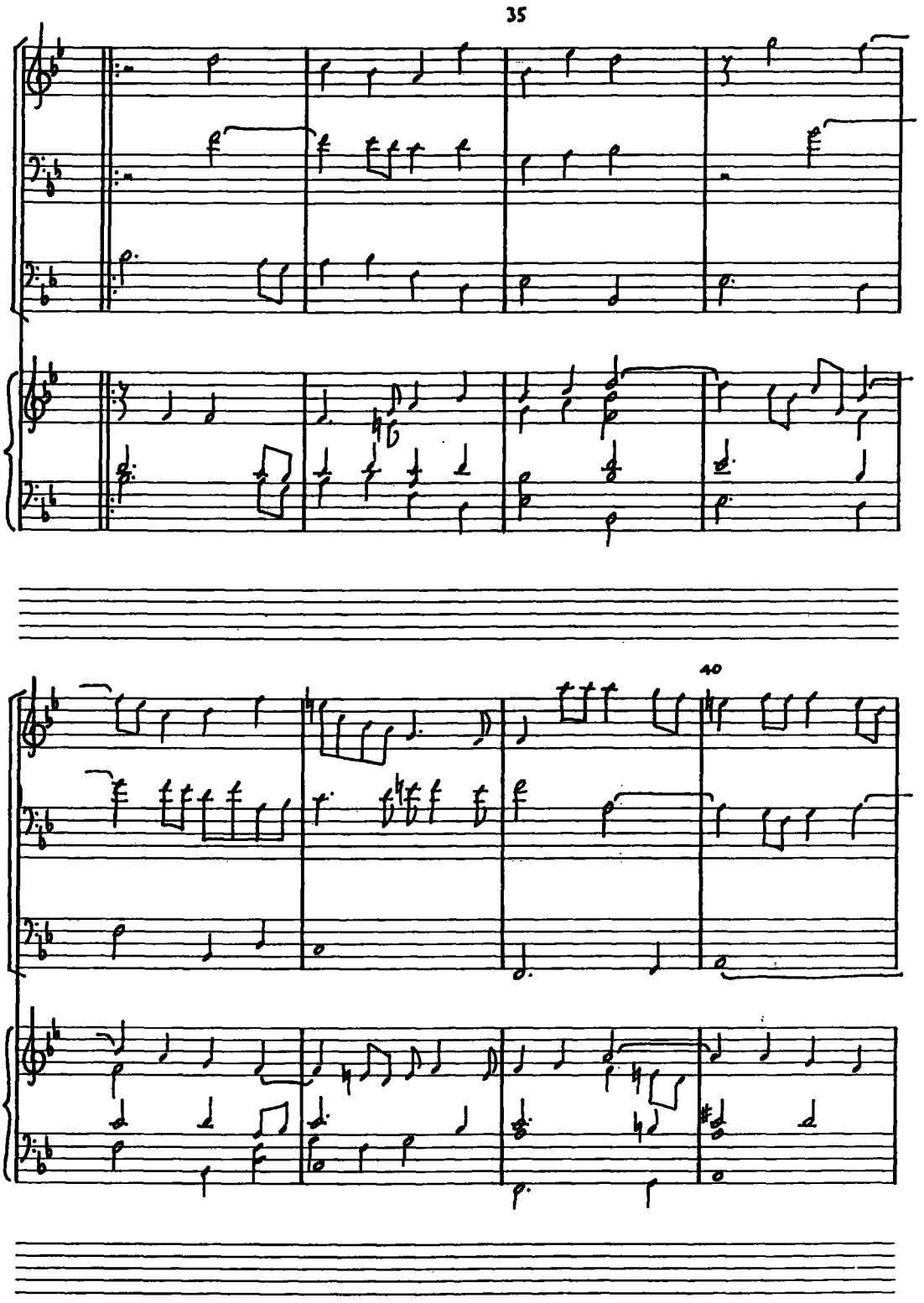
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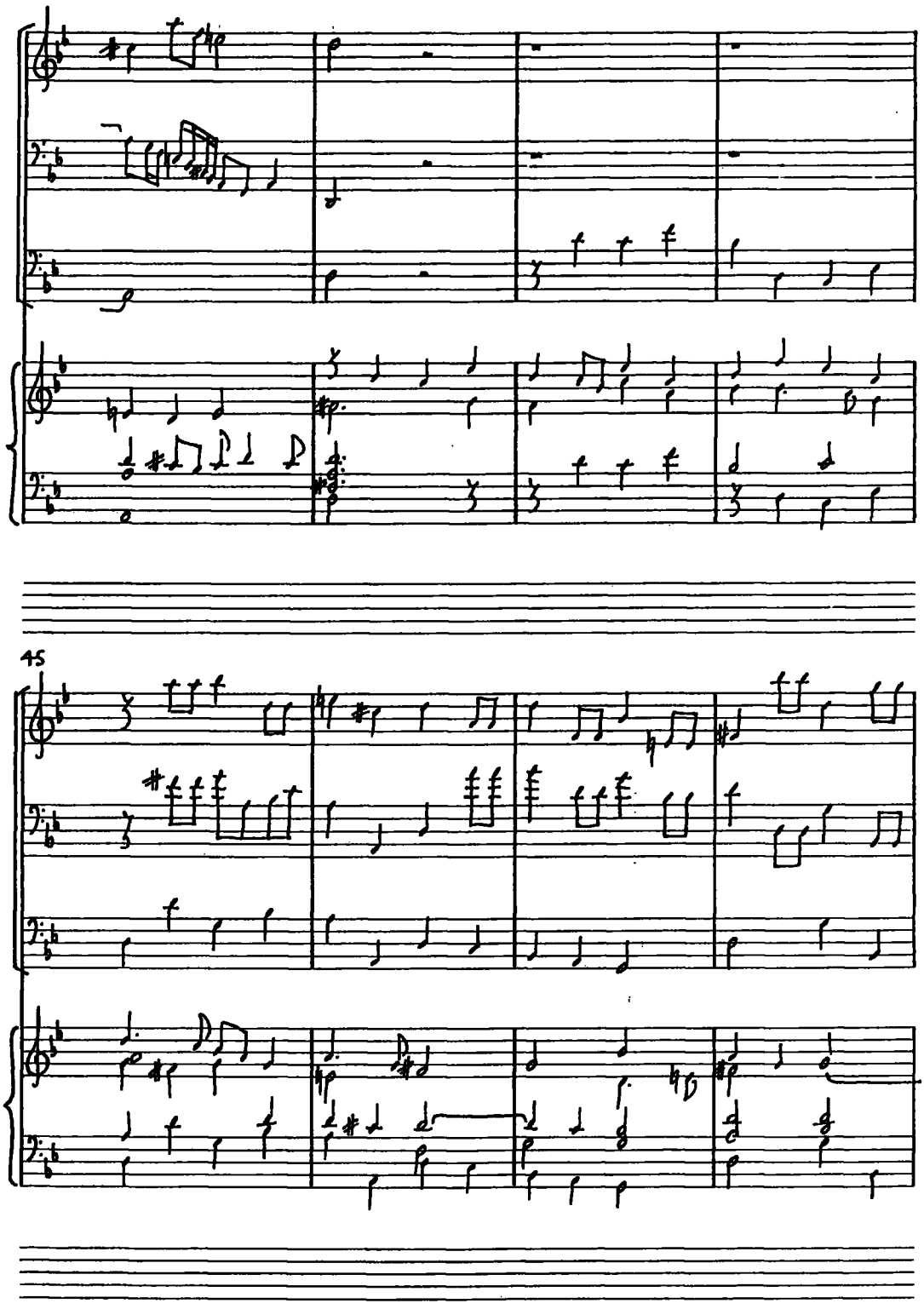
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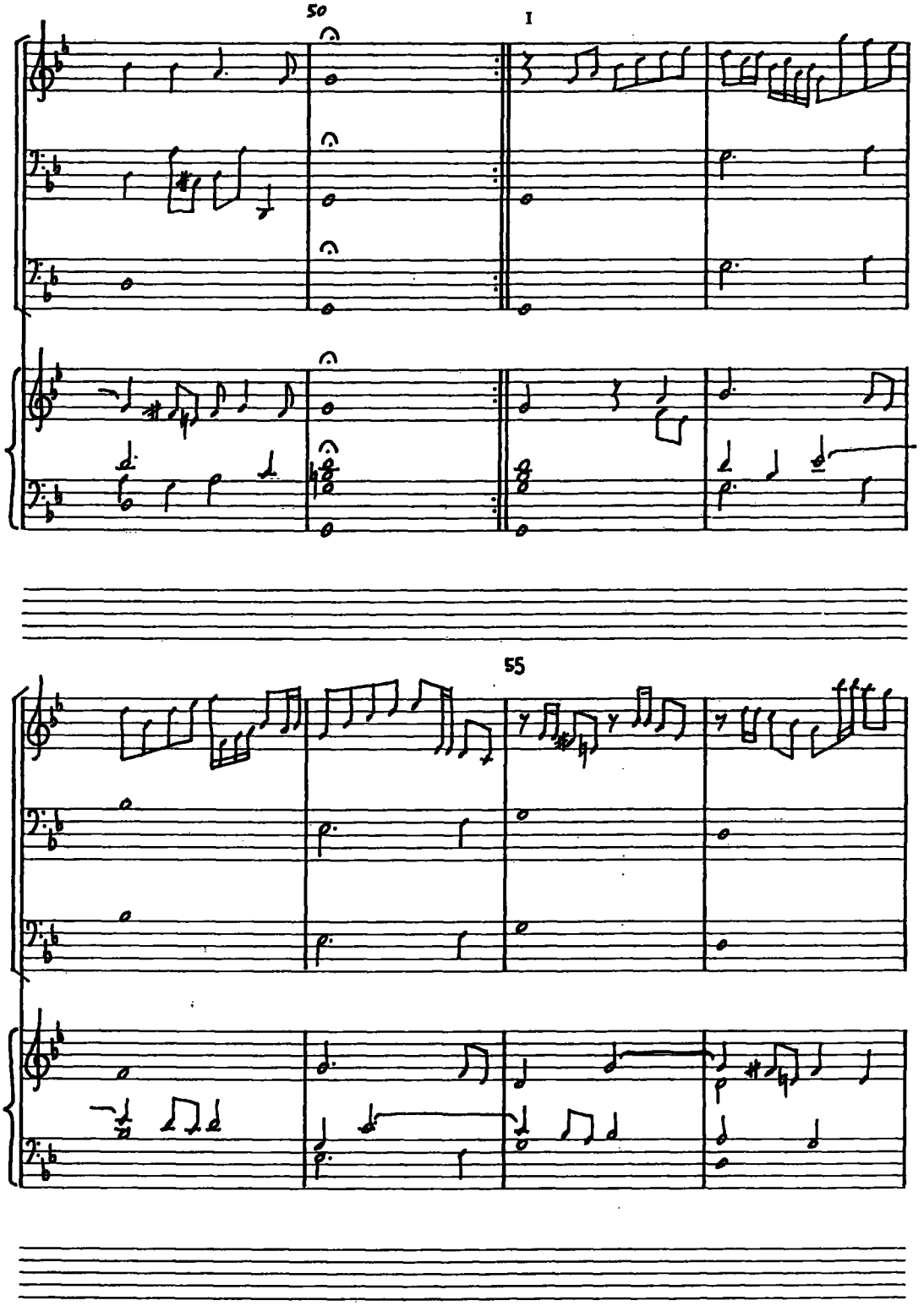
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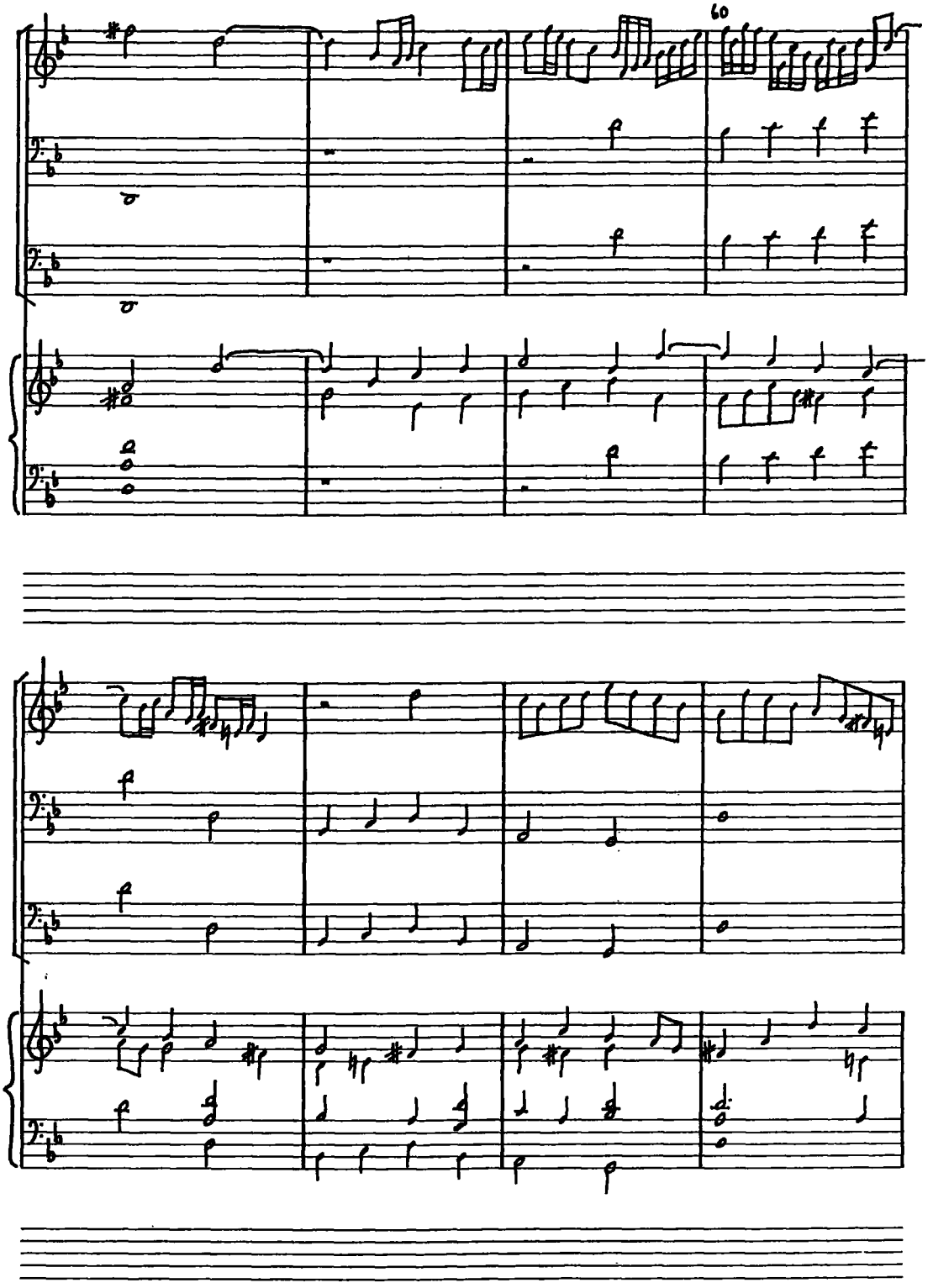
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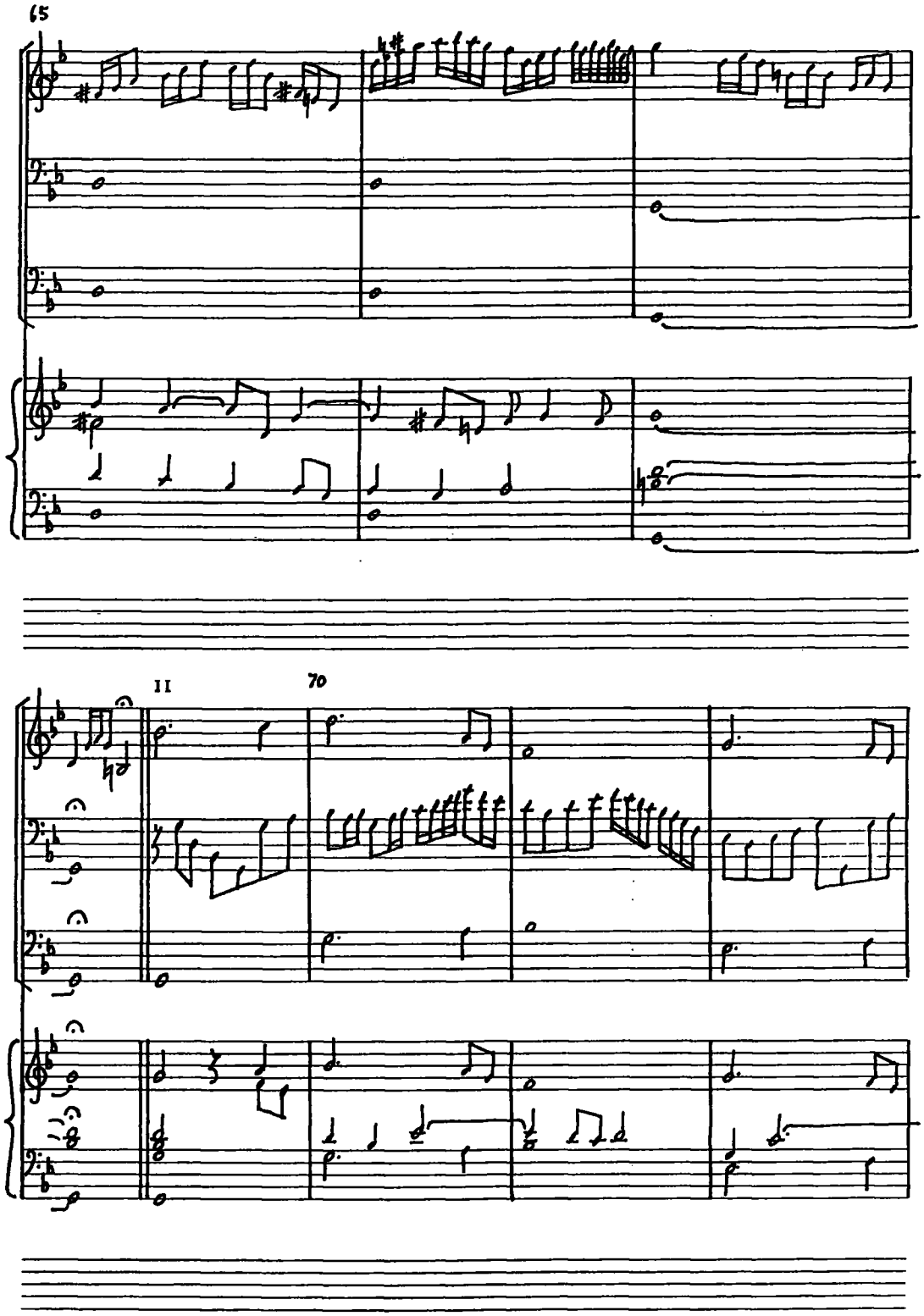
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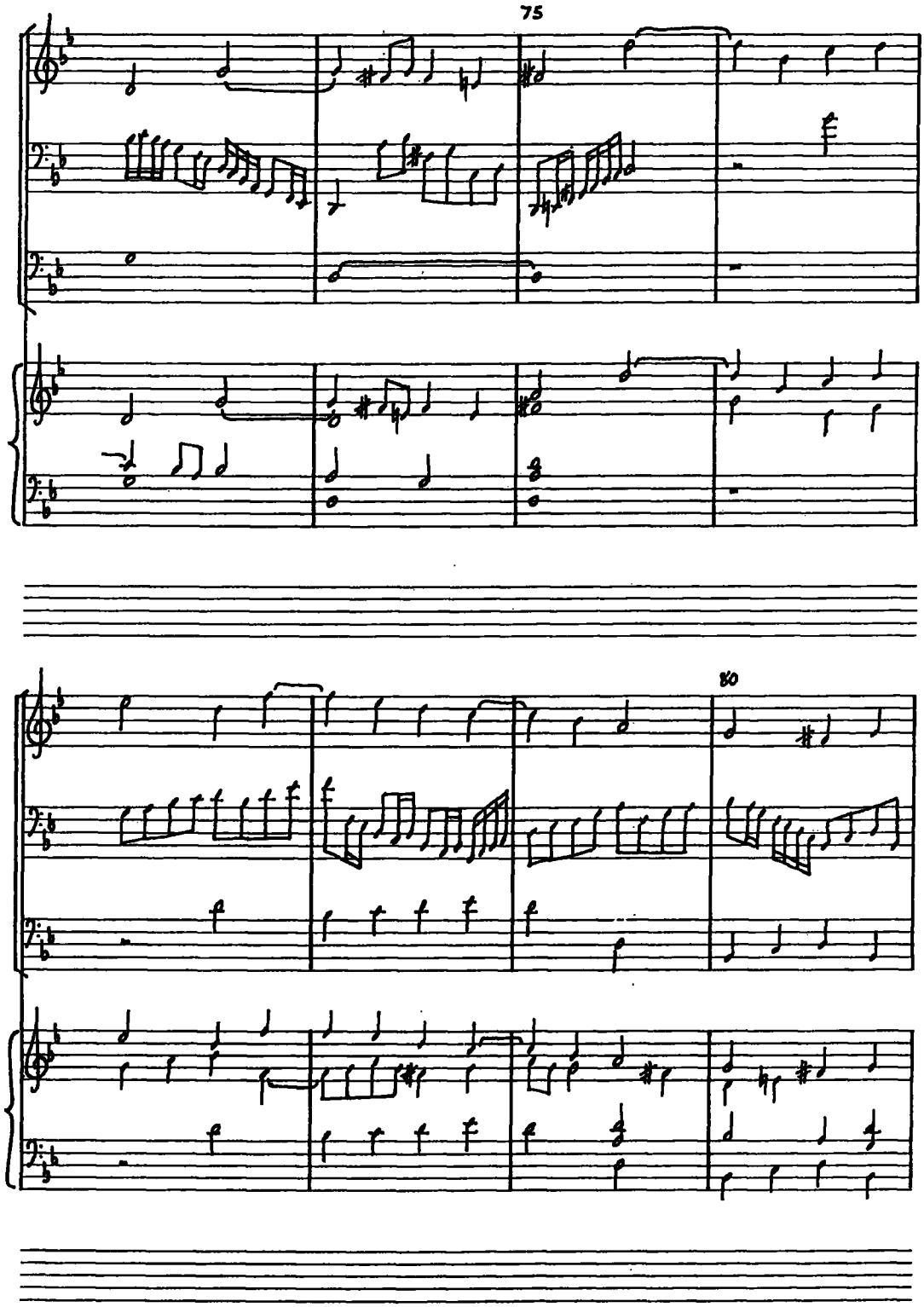
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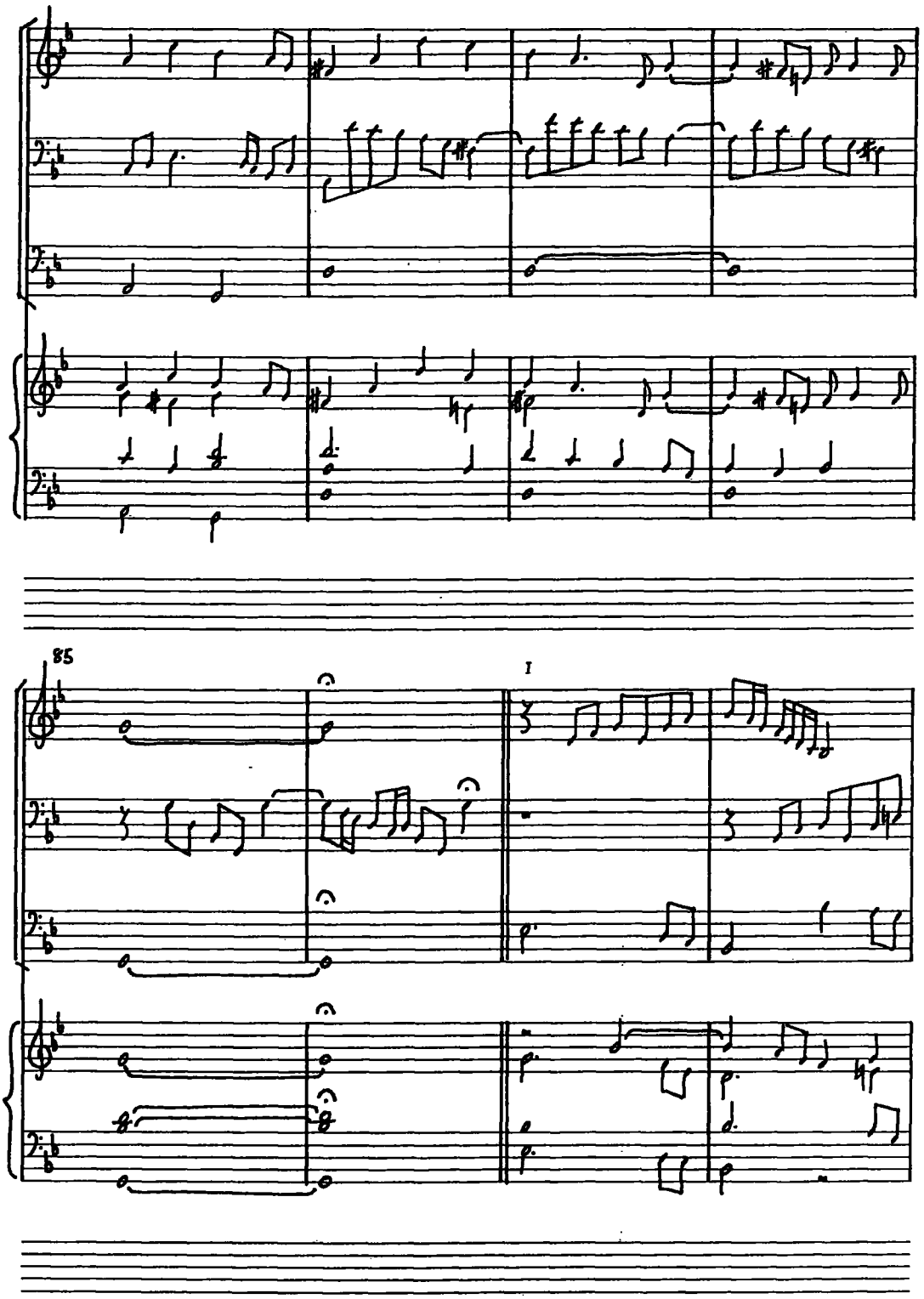
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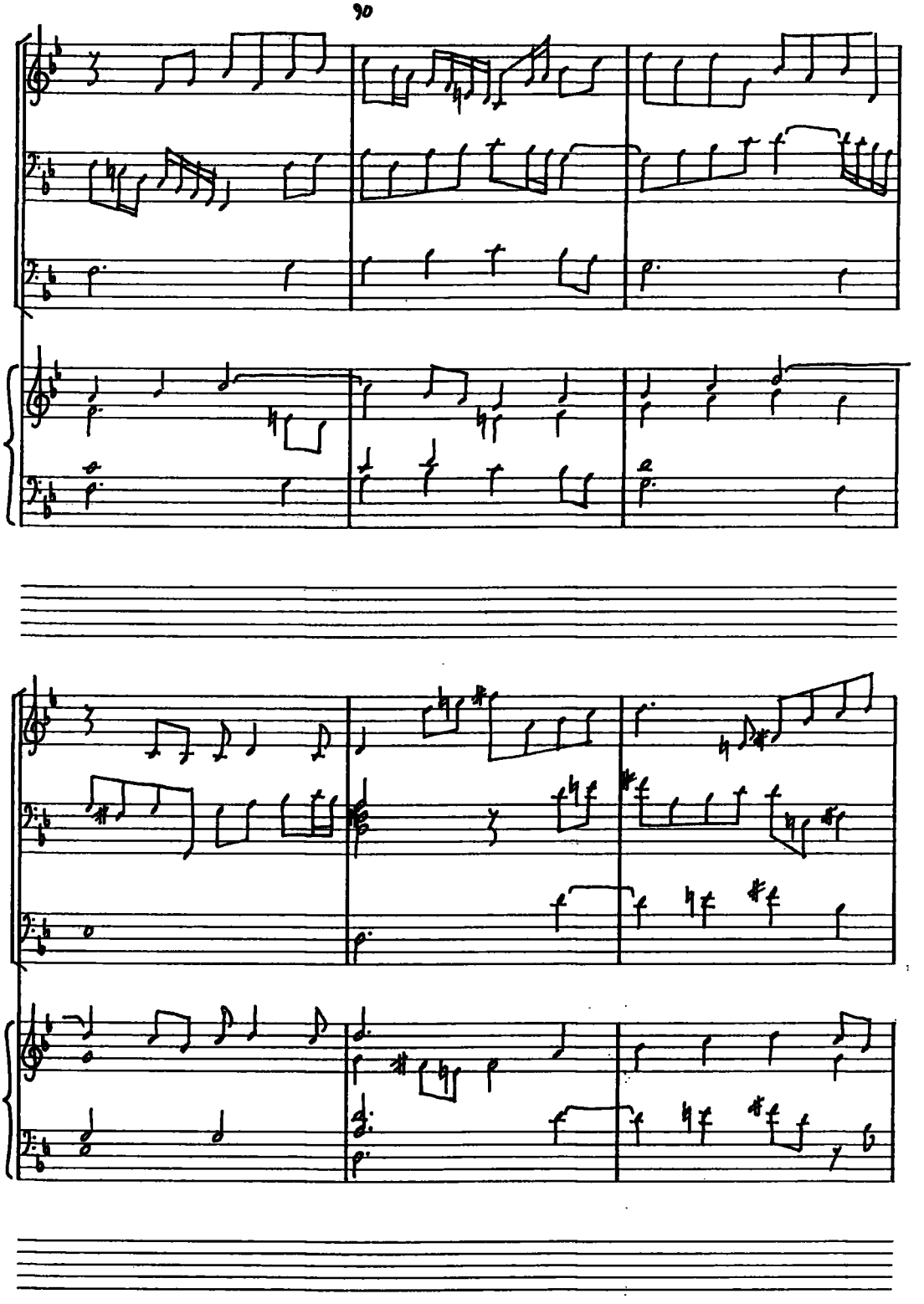

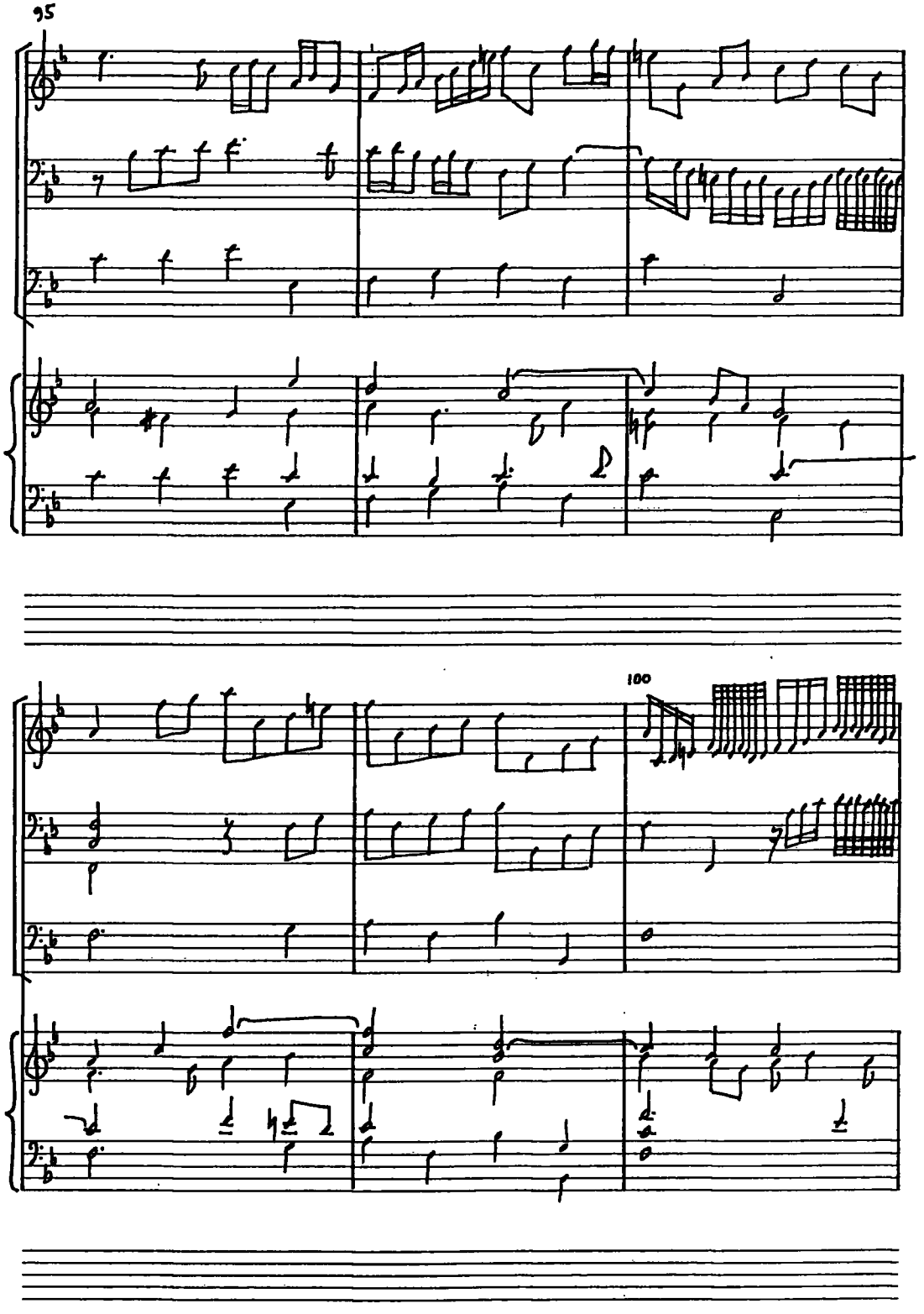
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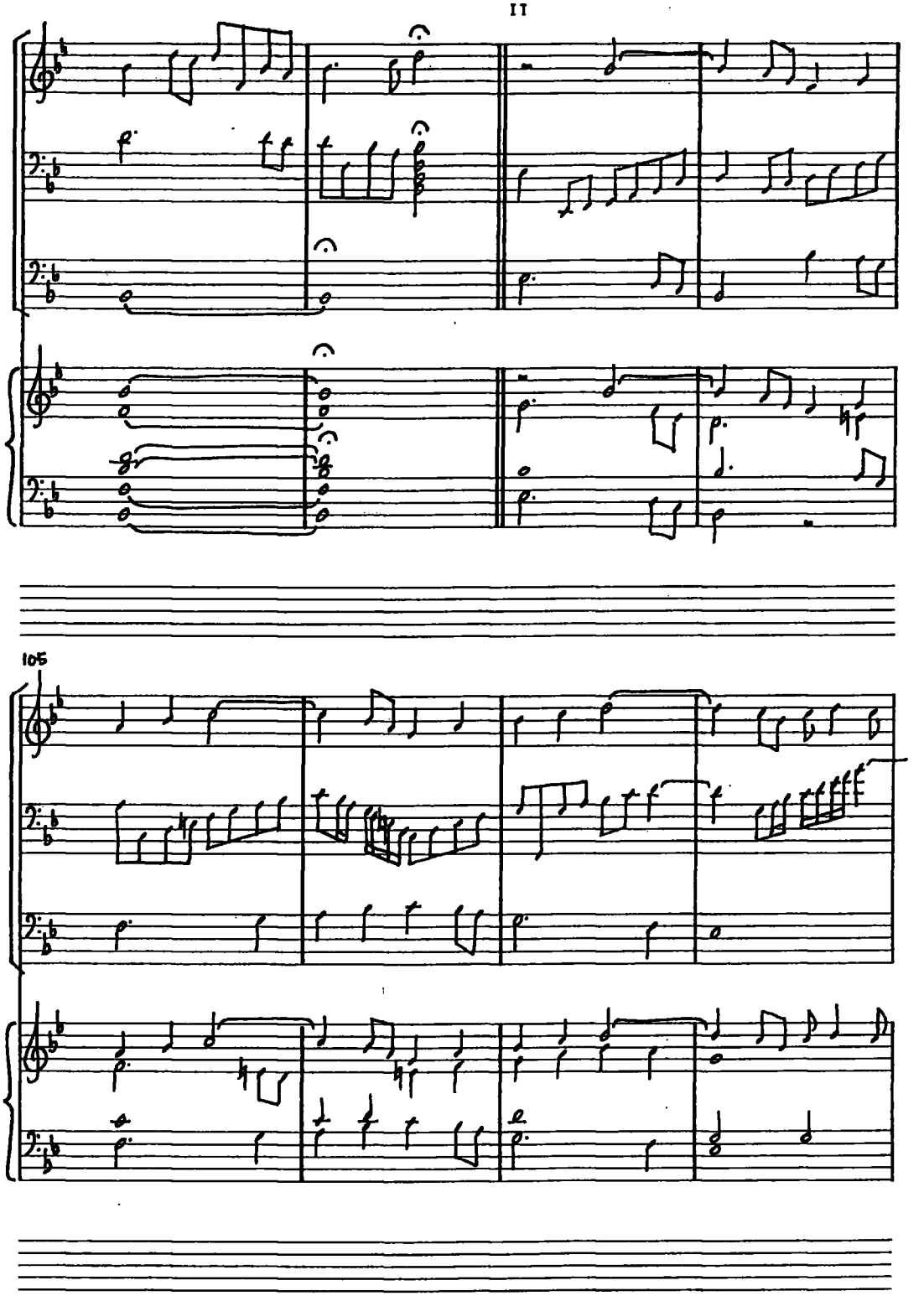
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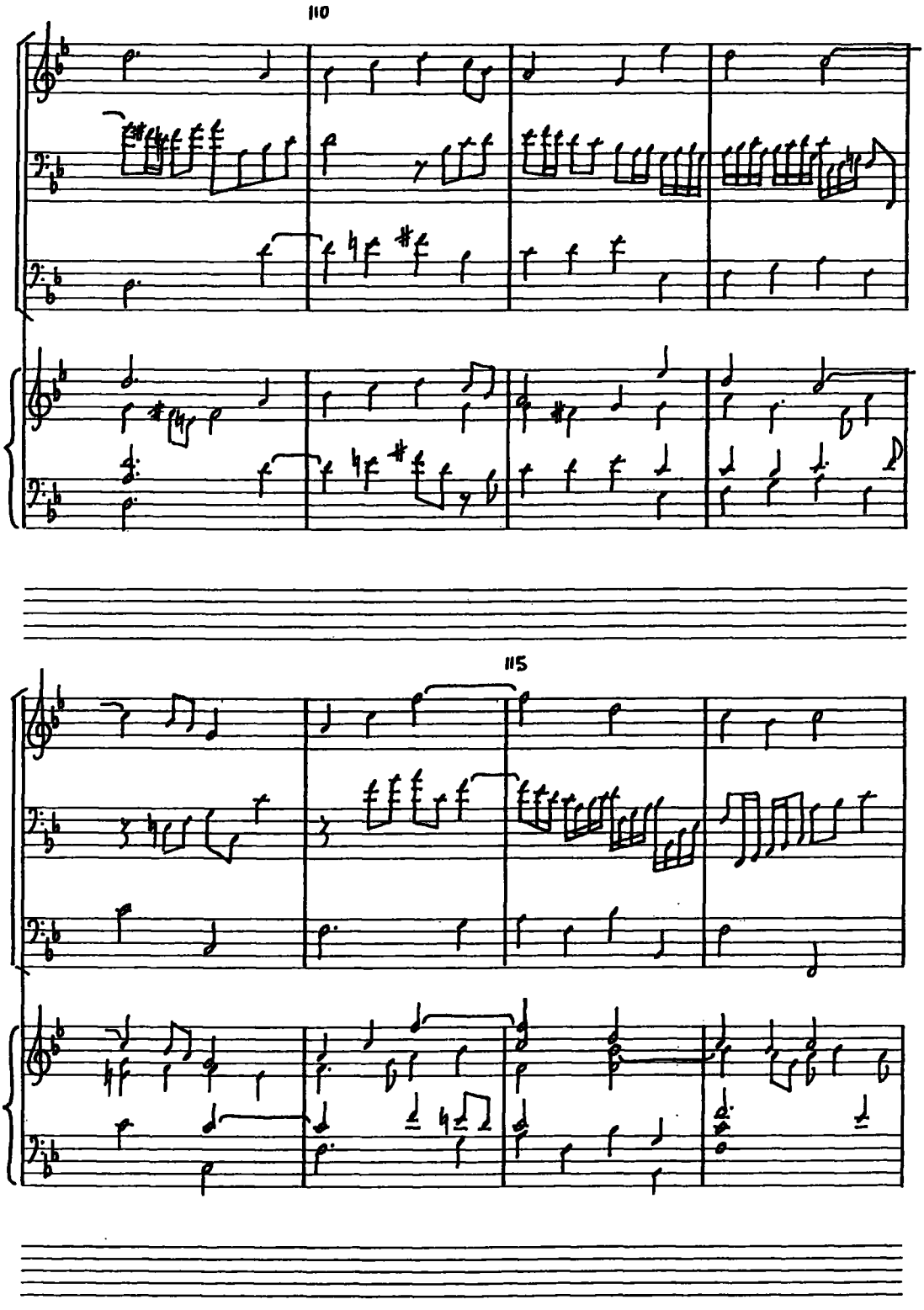
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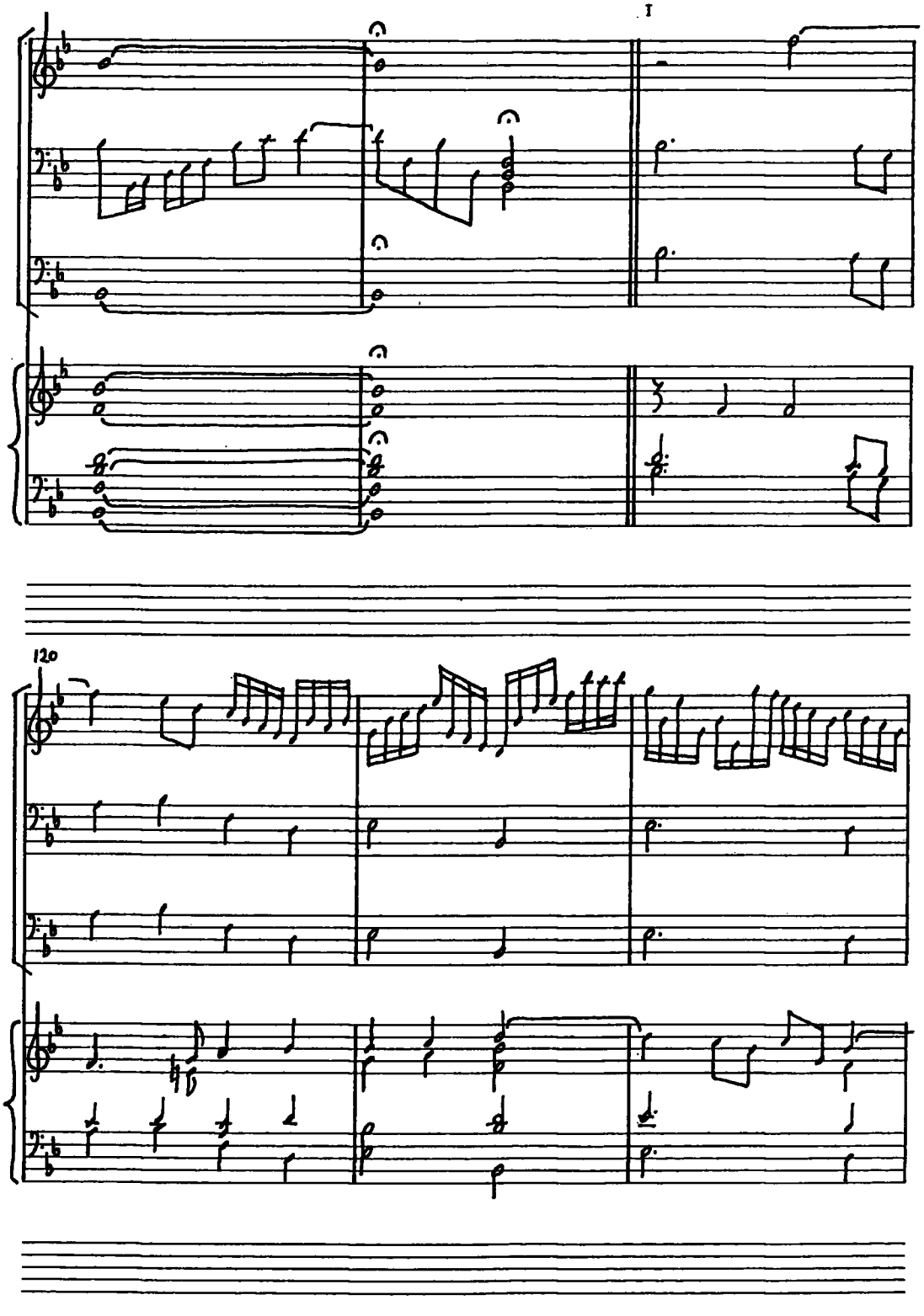
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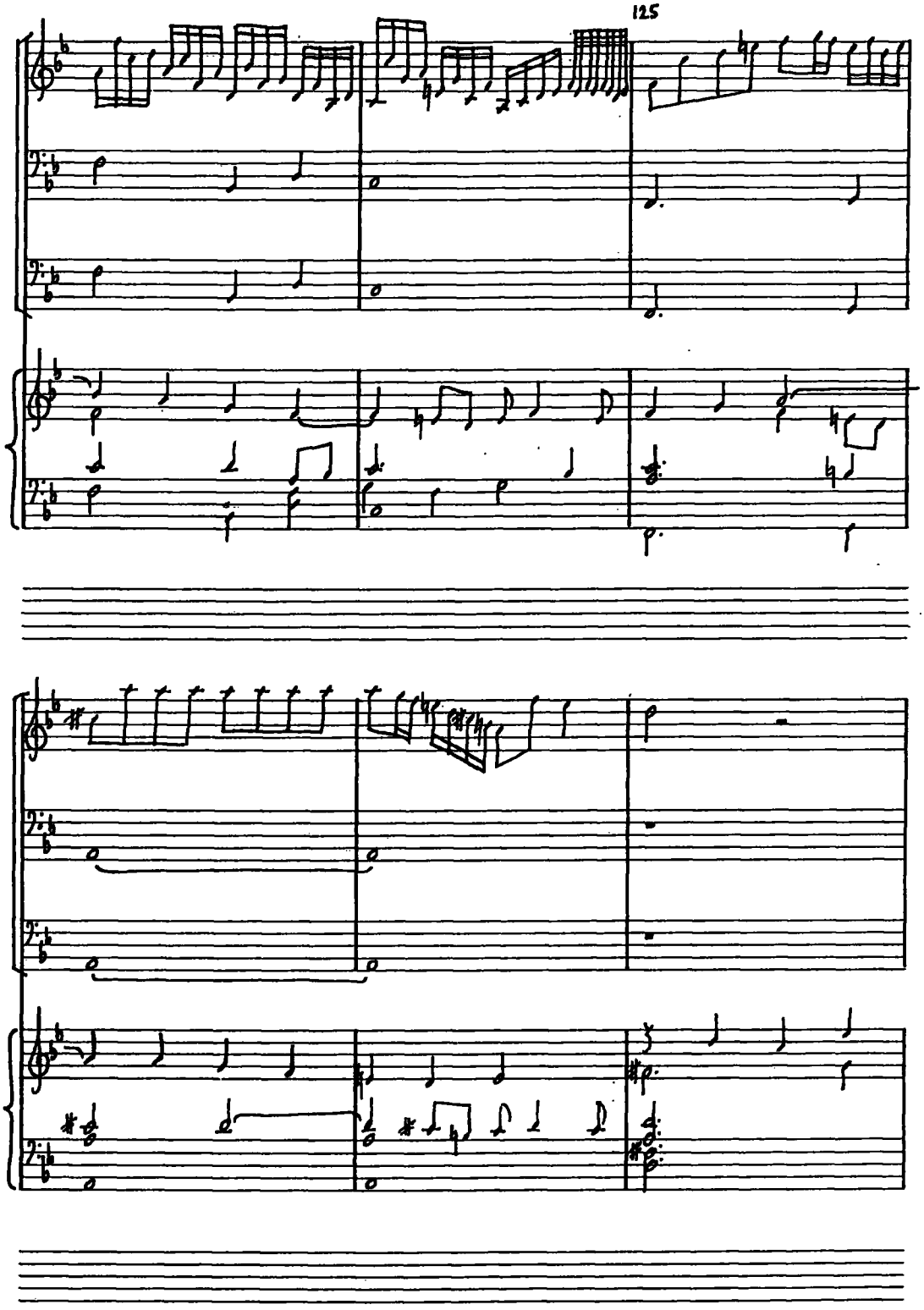
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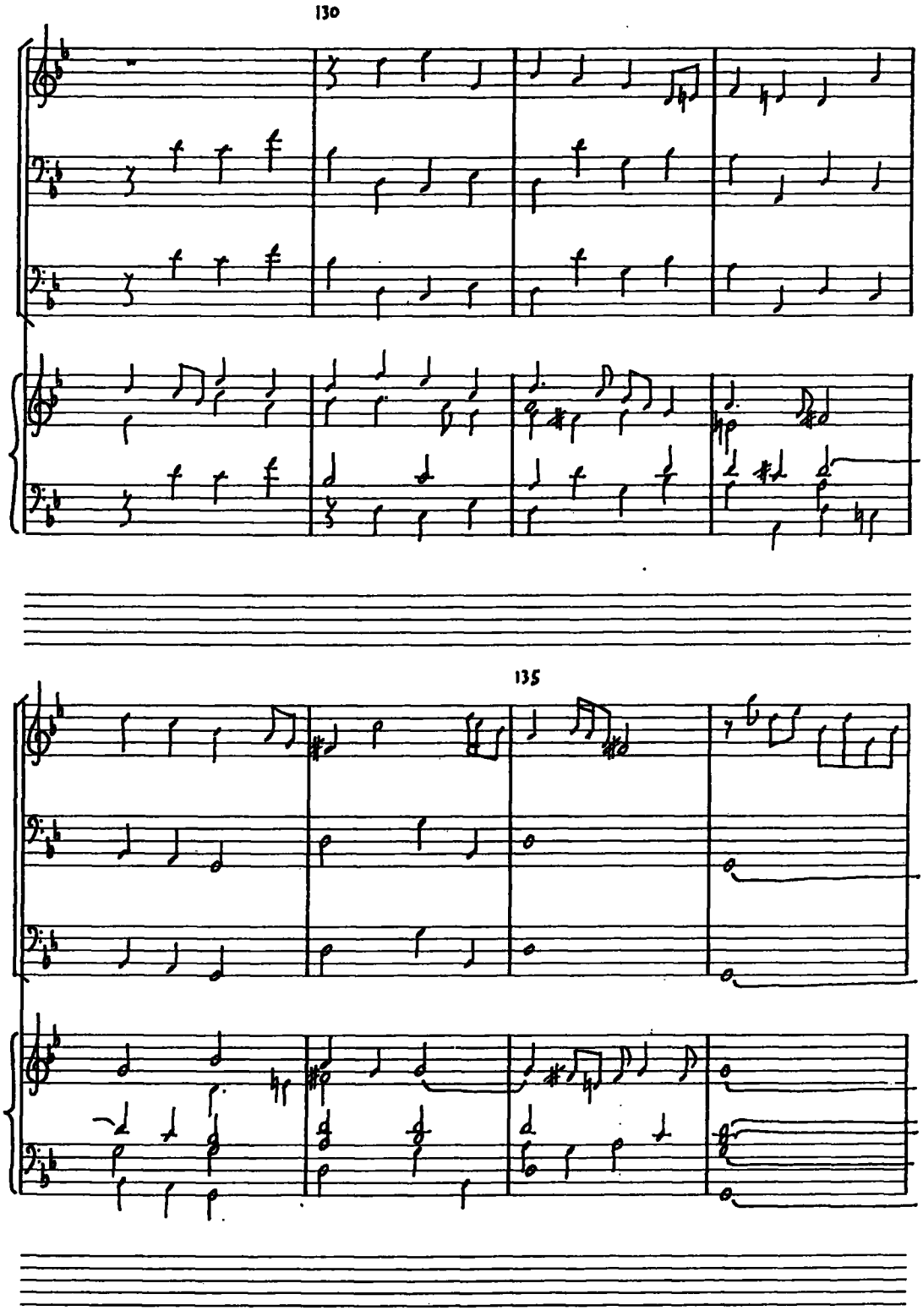
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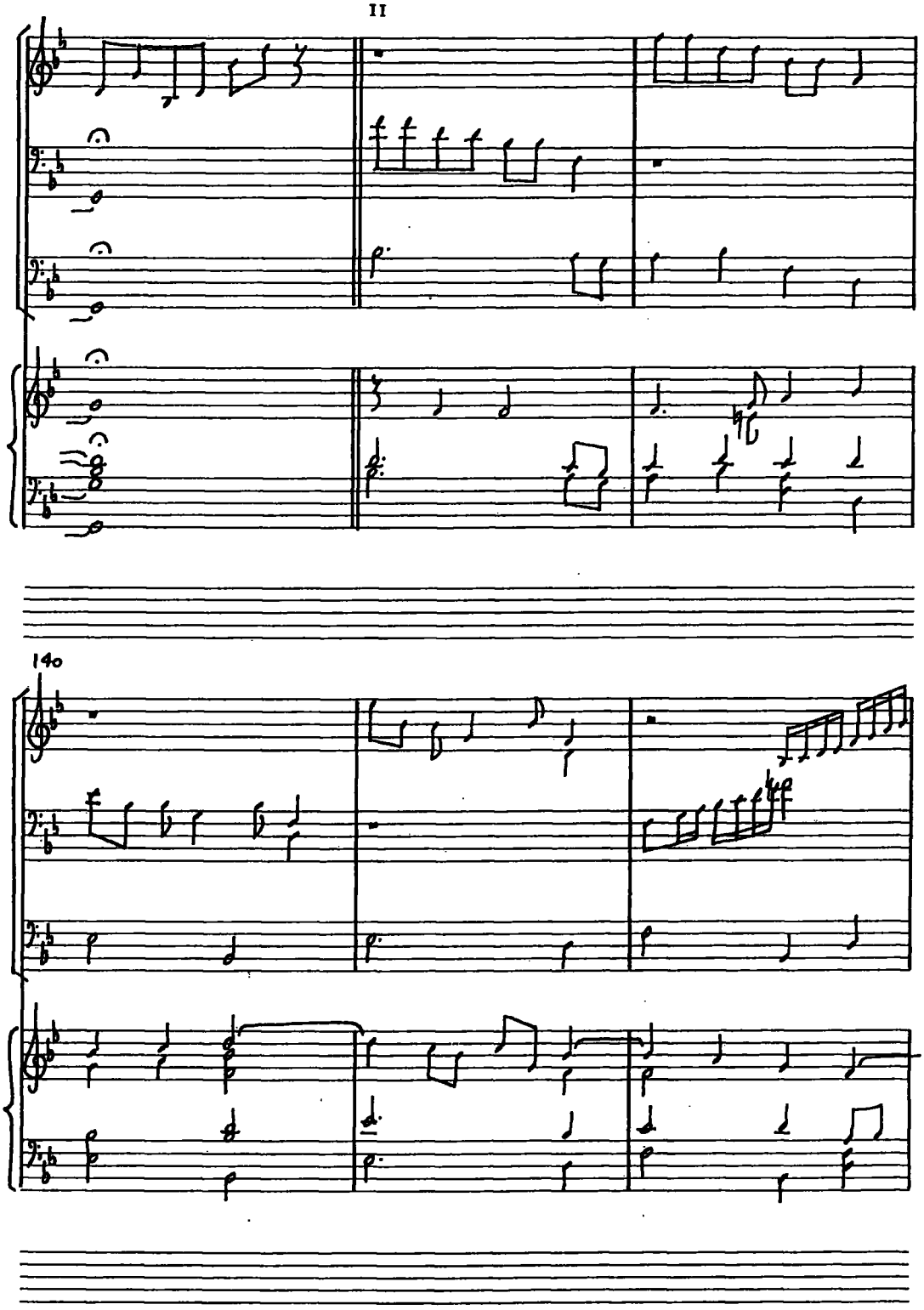
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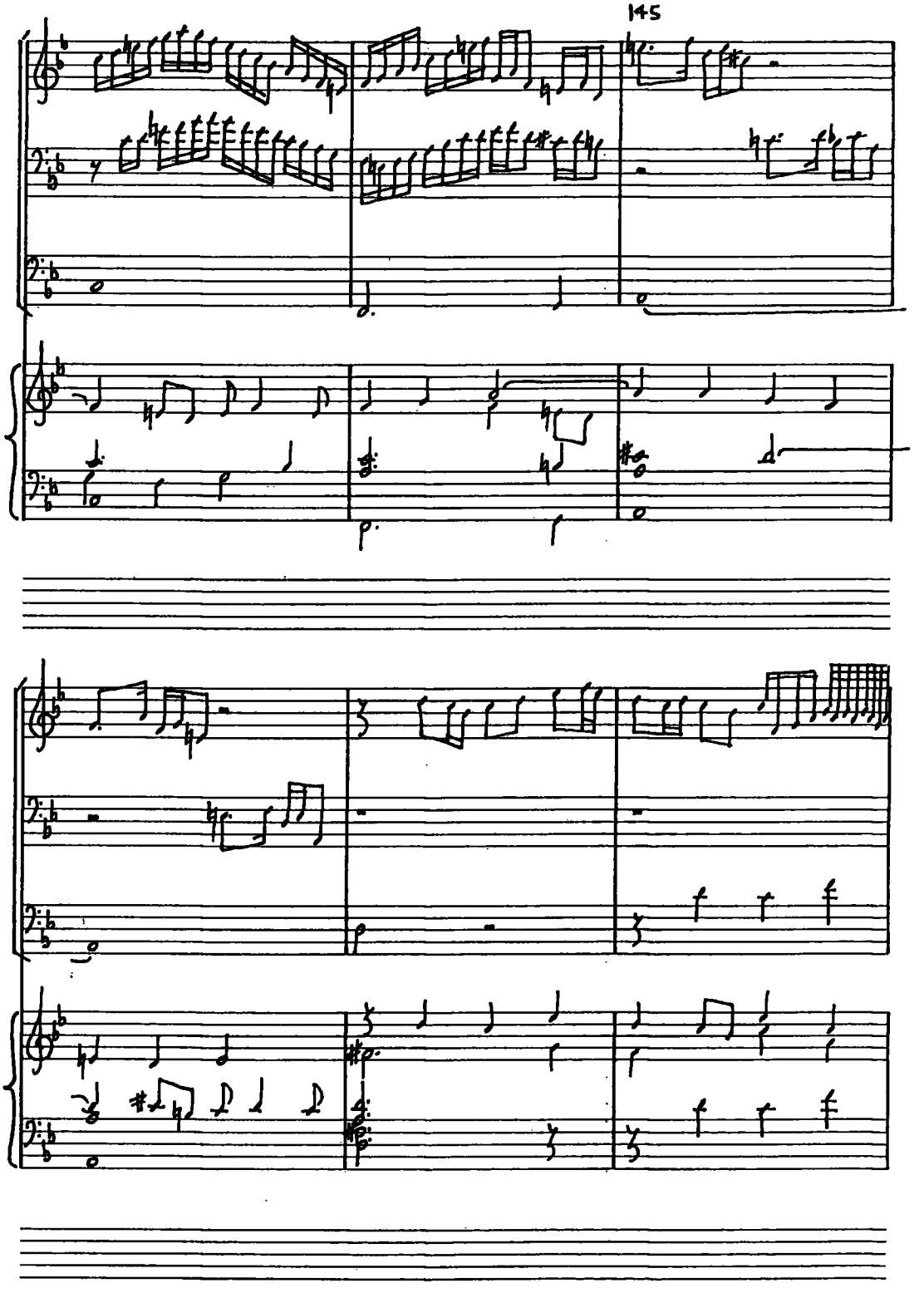
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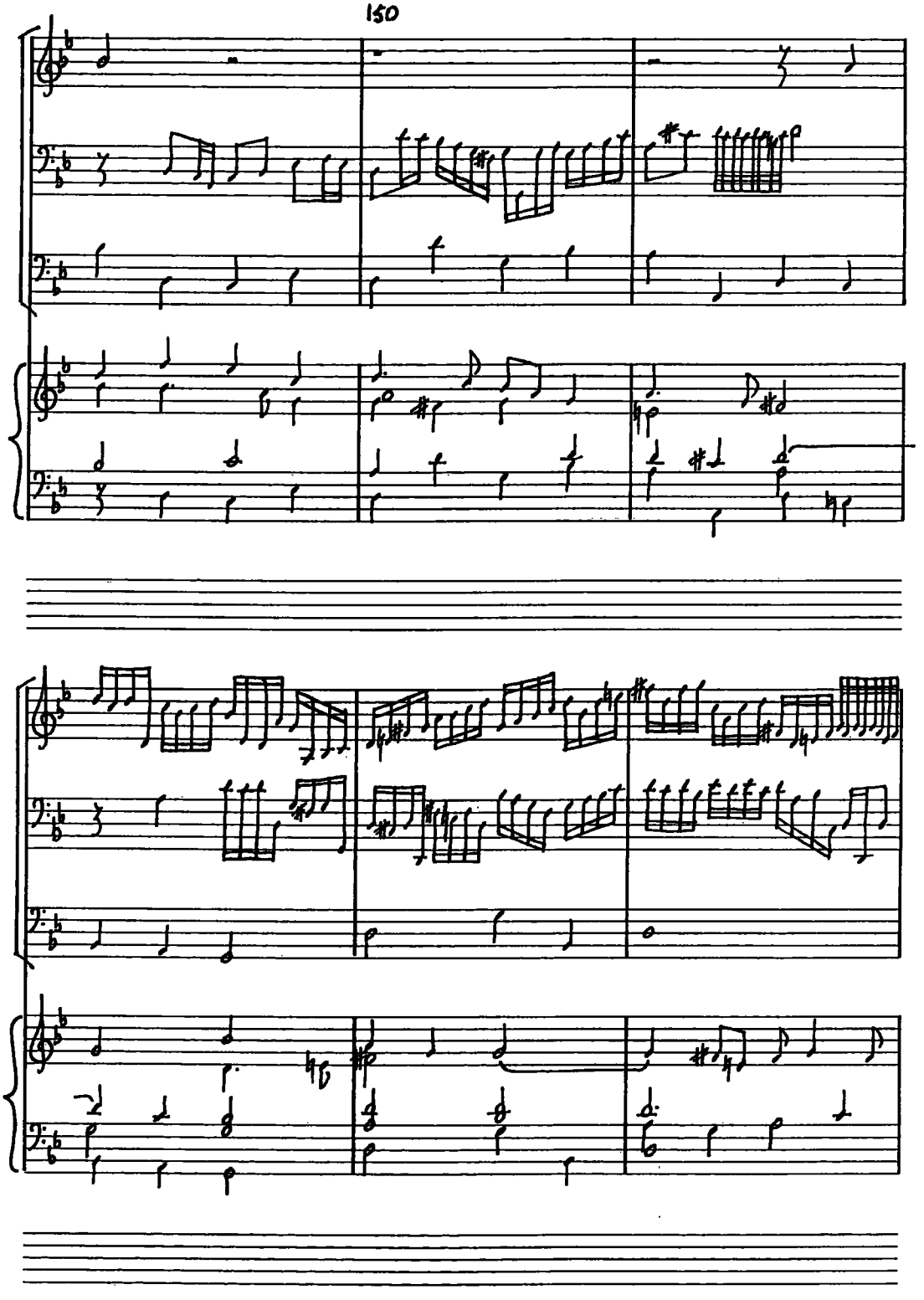

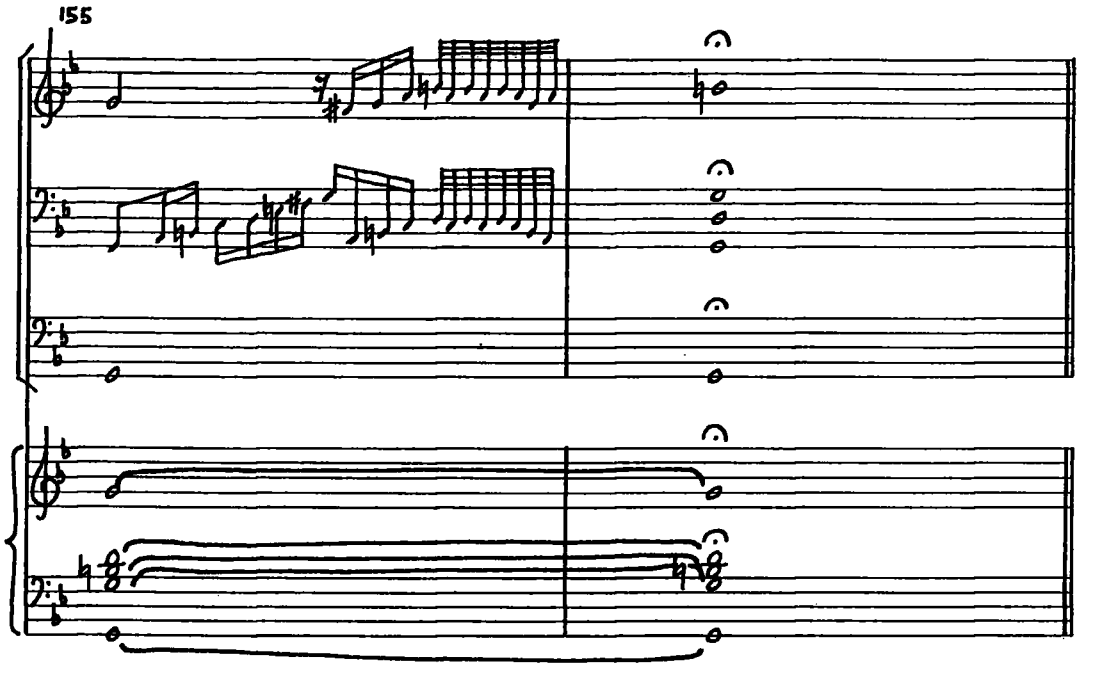
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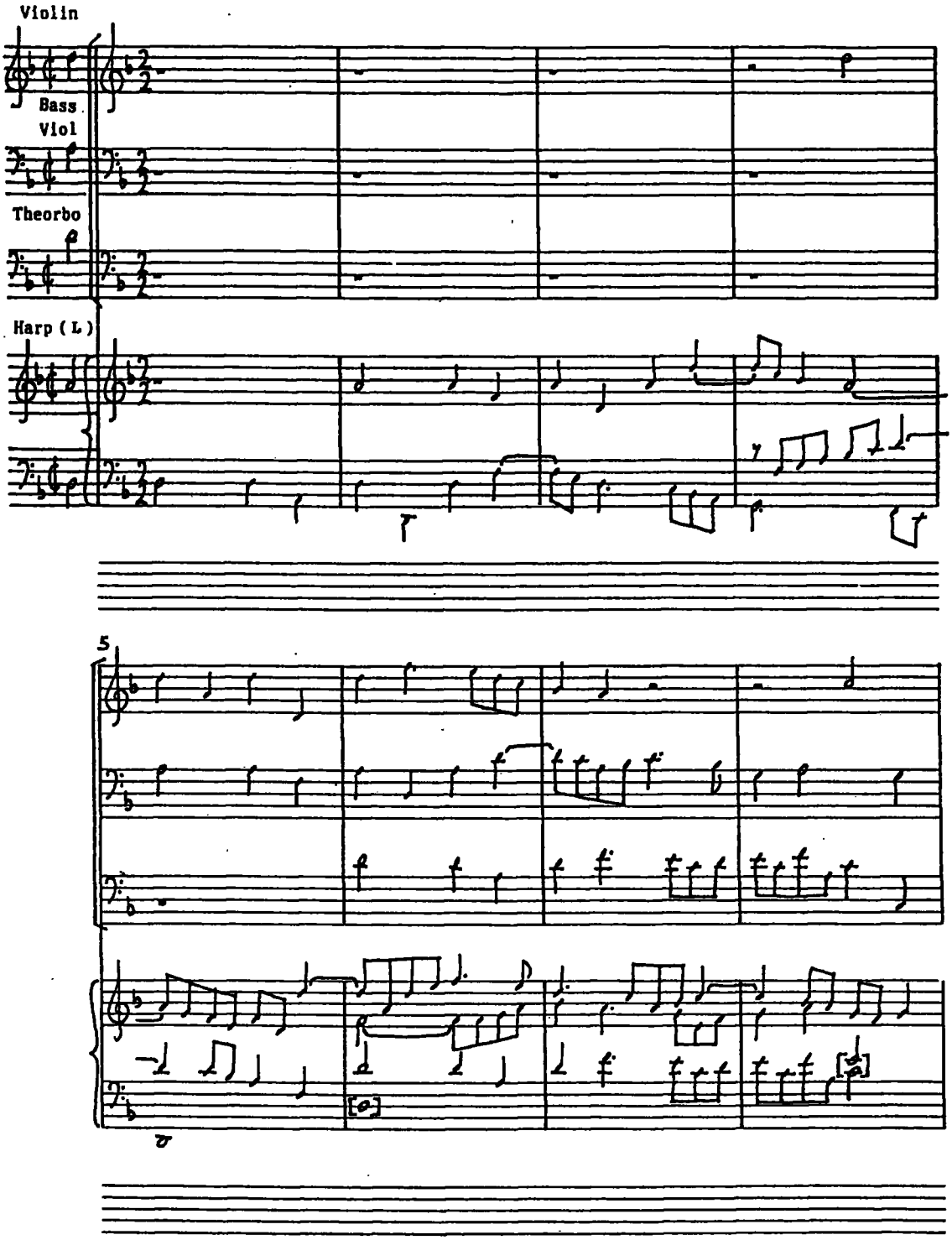
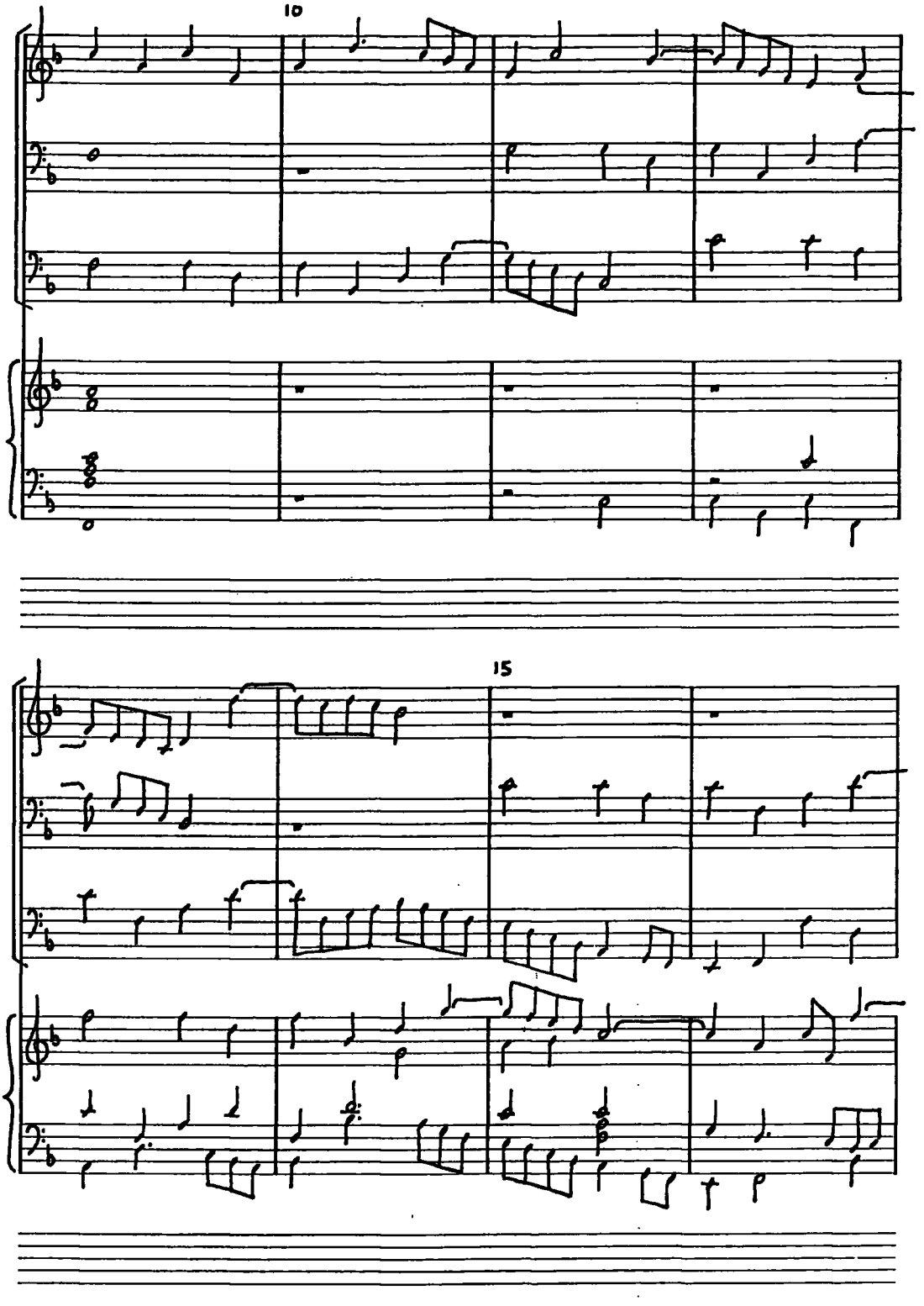
William Lawes

Harp Consort XI

Consort XI
Movement 30 'Pantazy'

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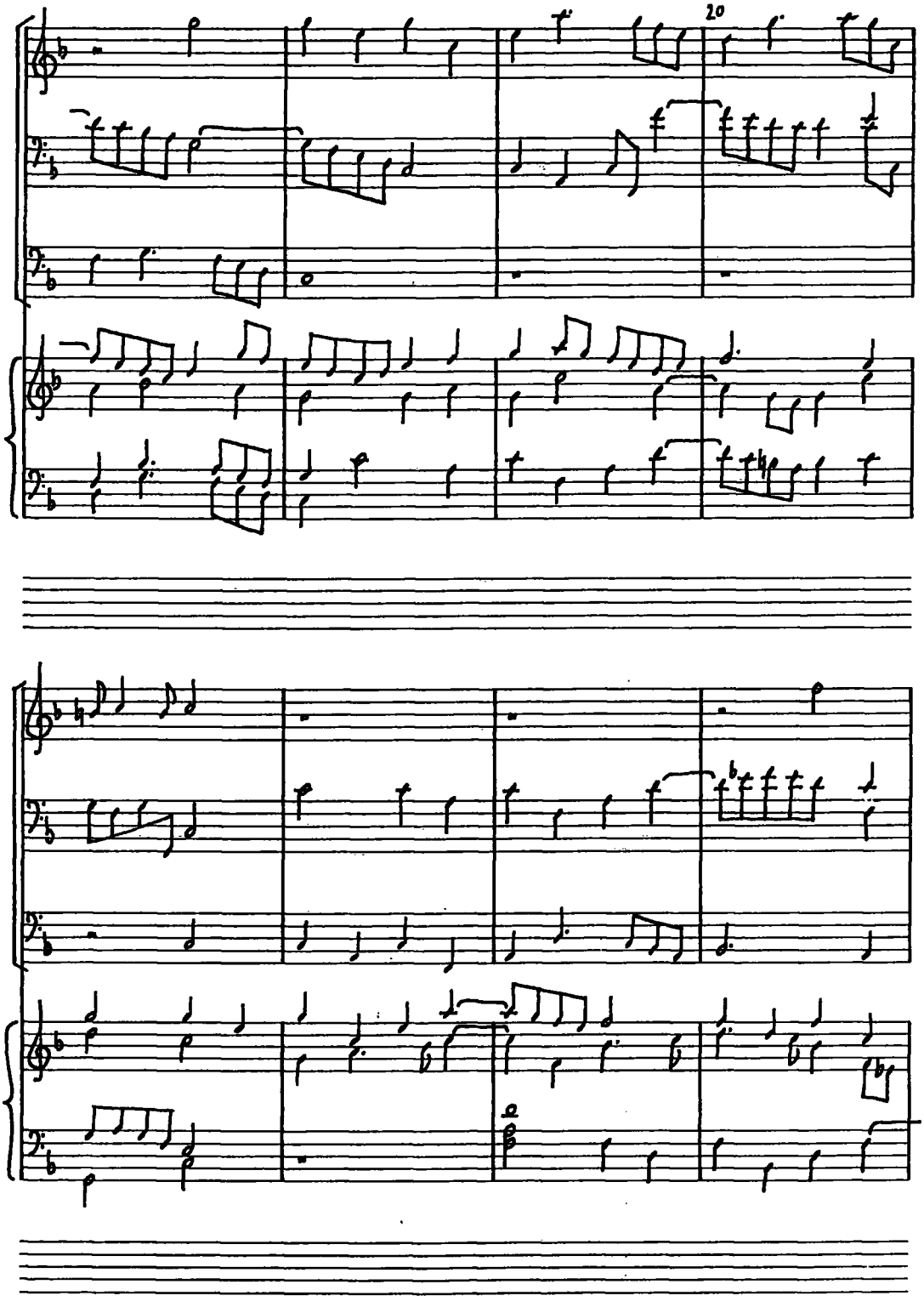
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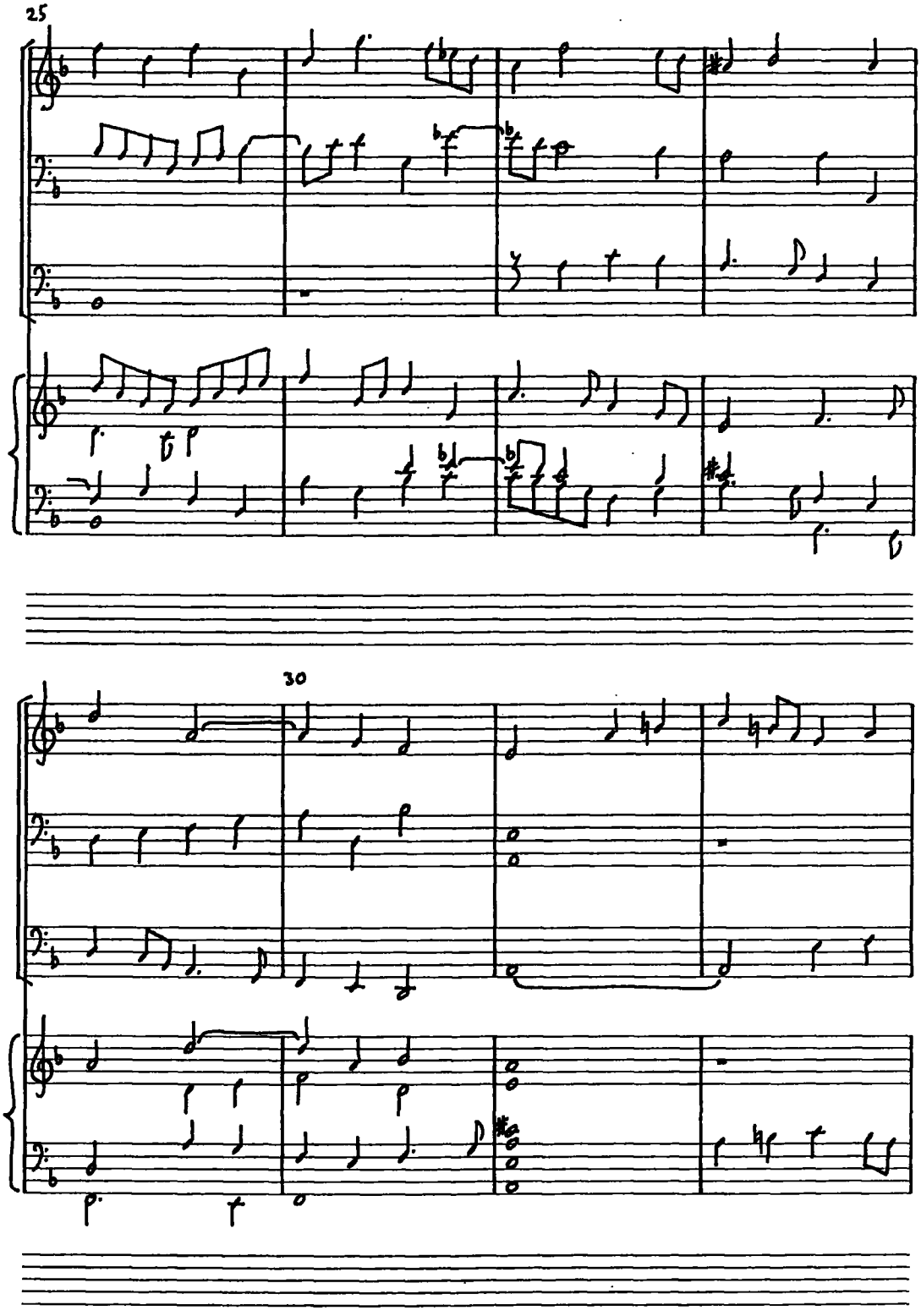
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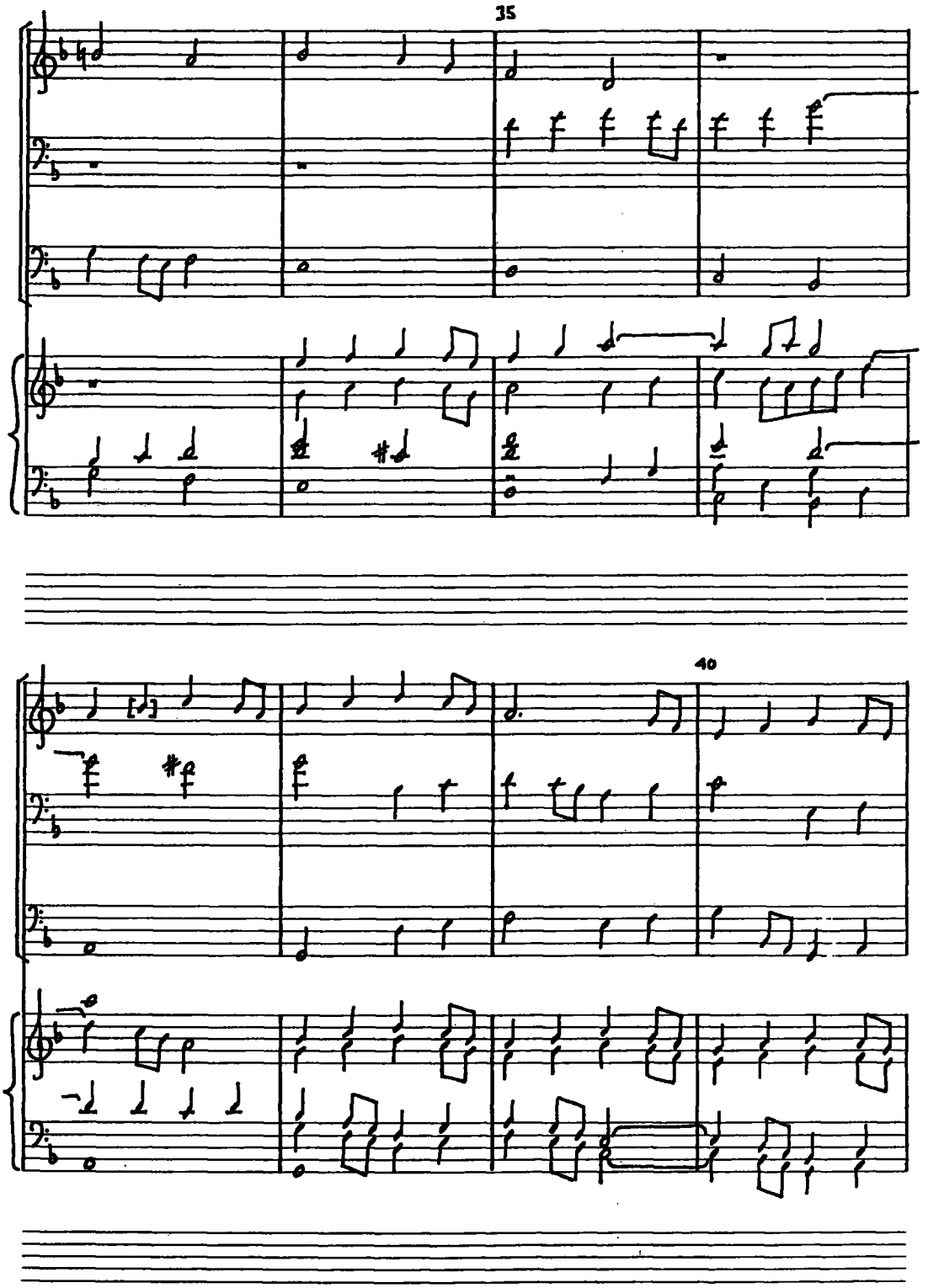
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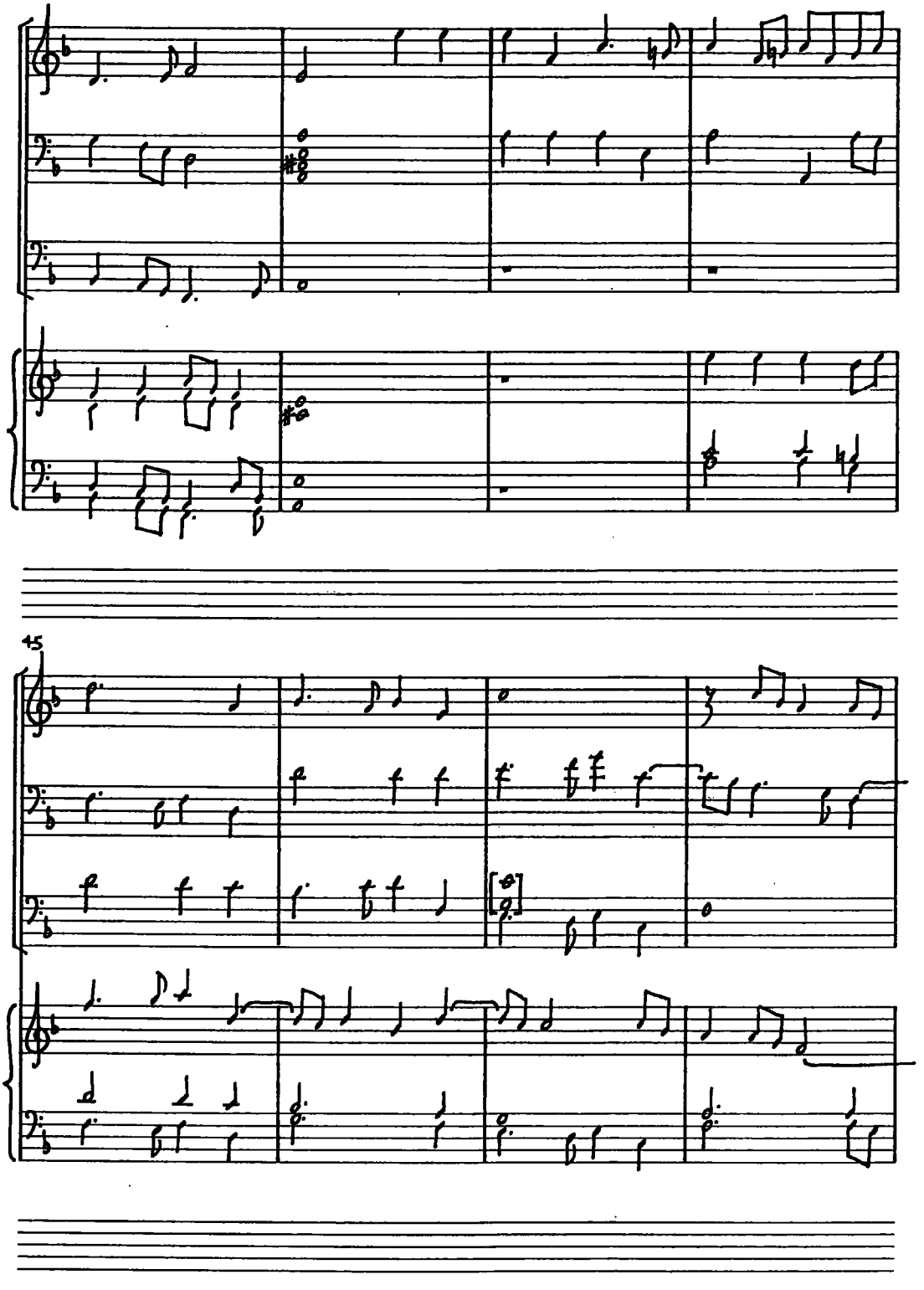
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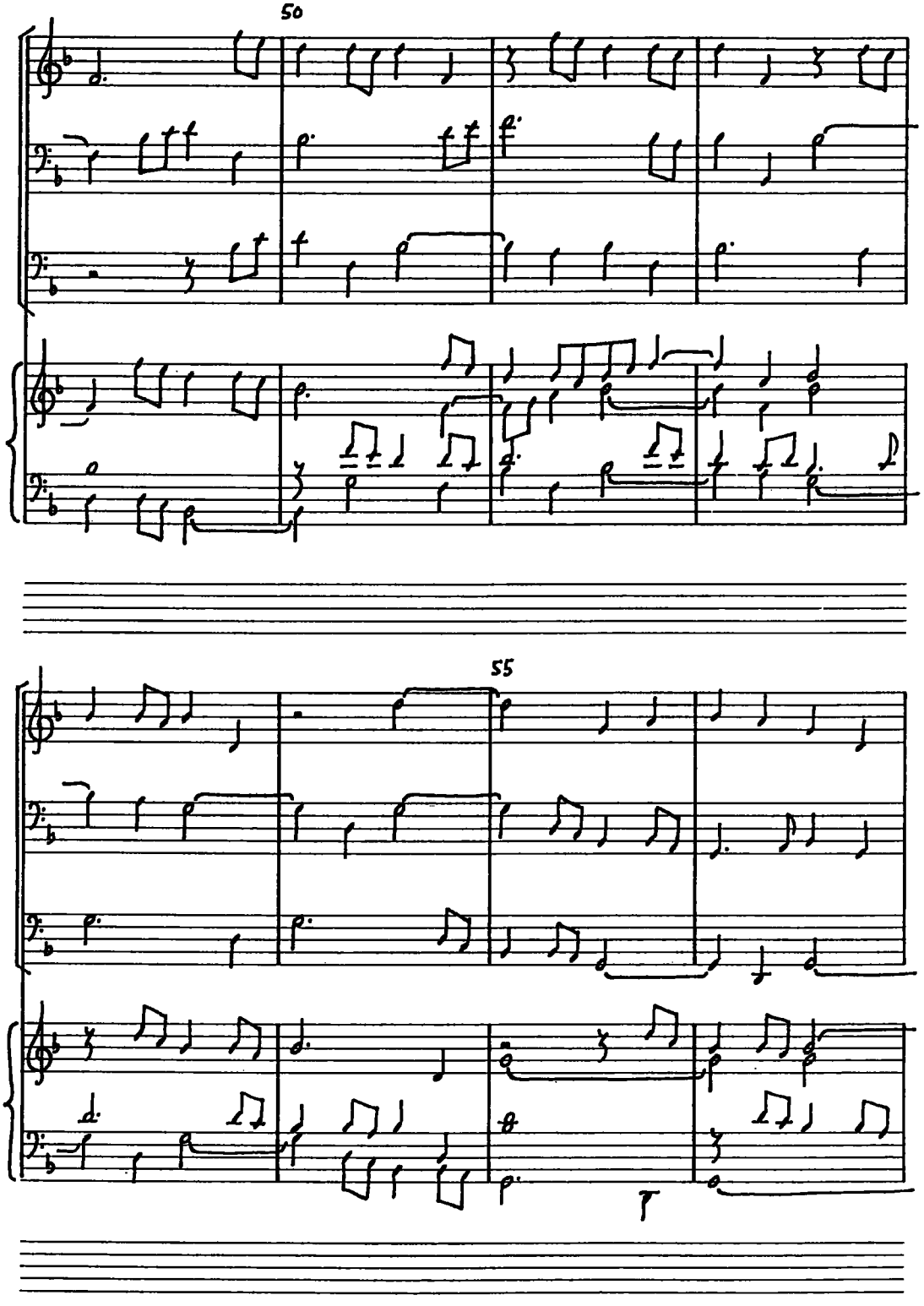
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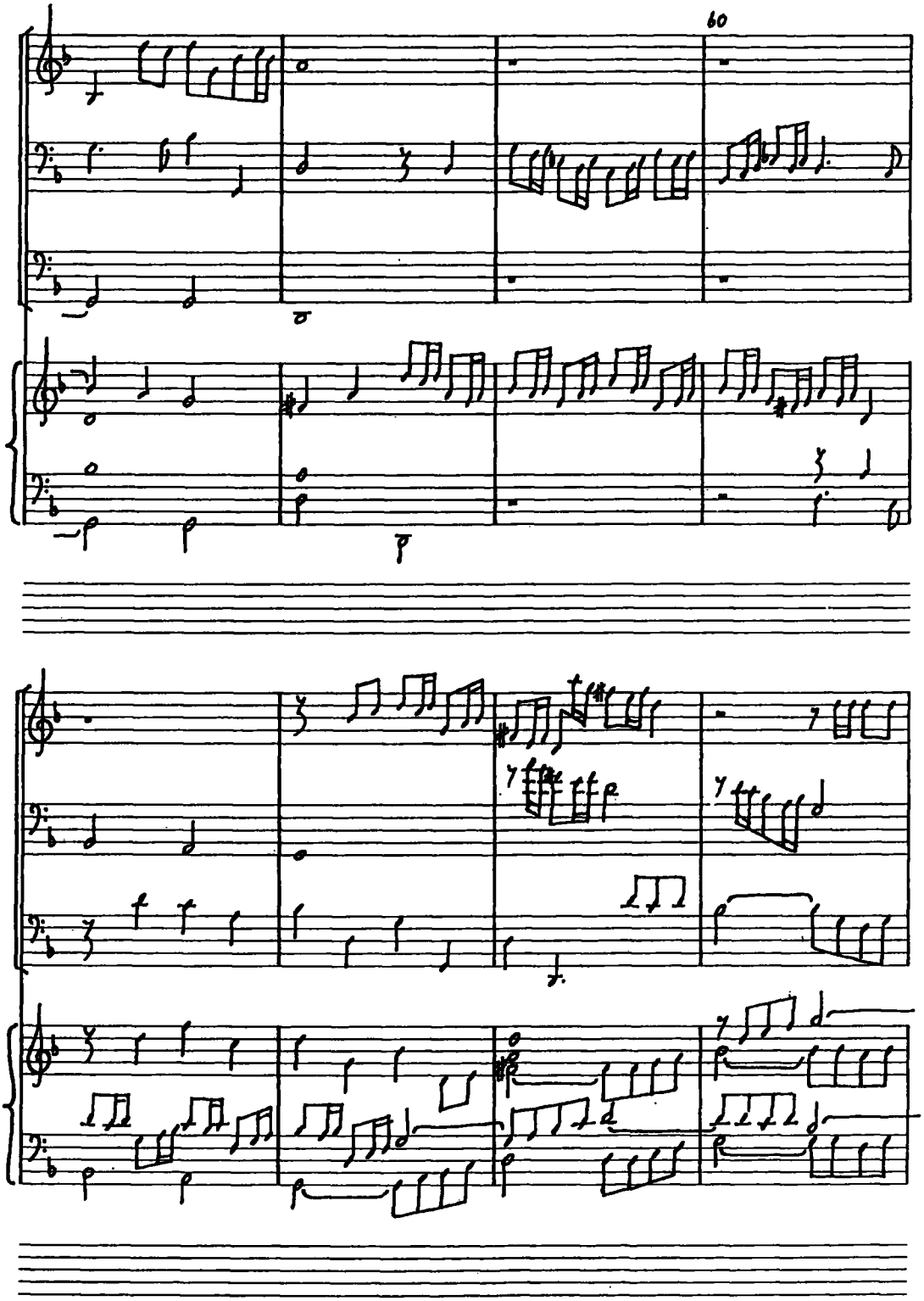
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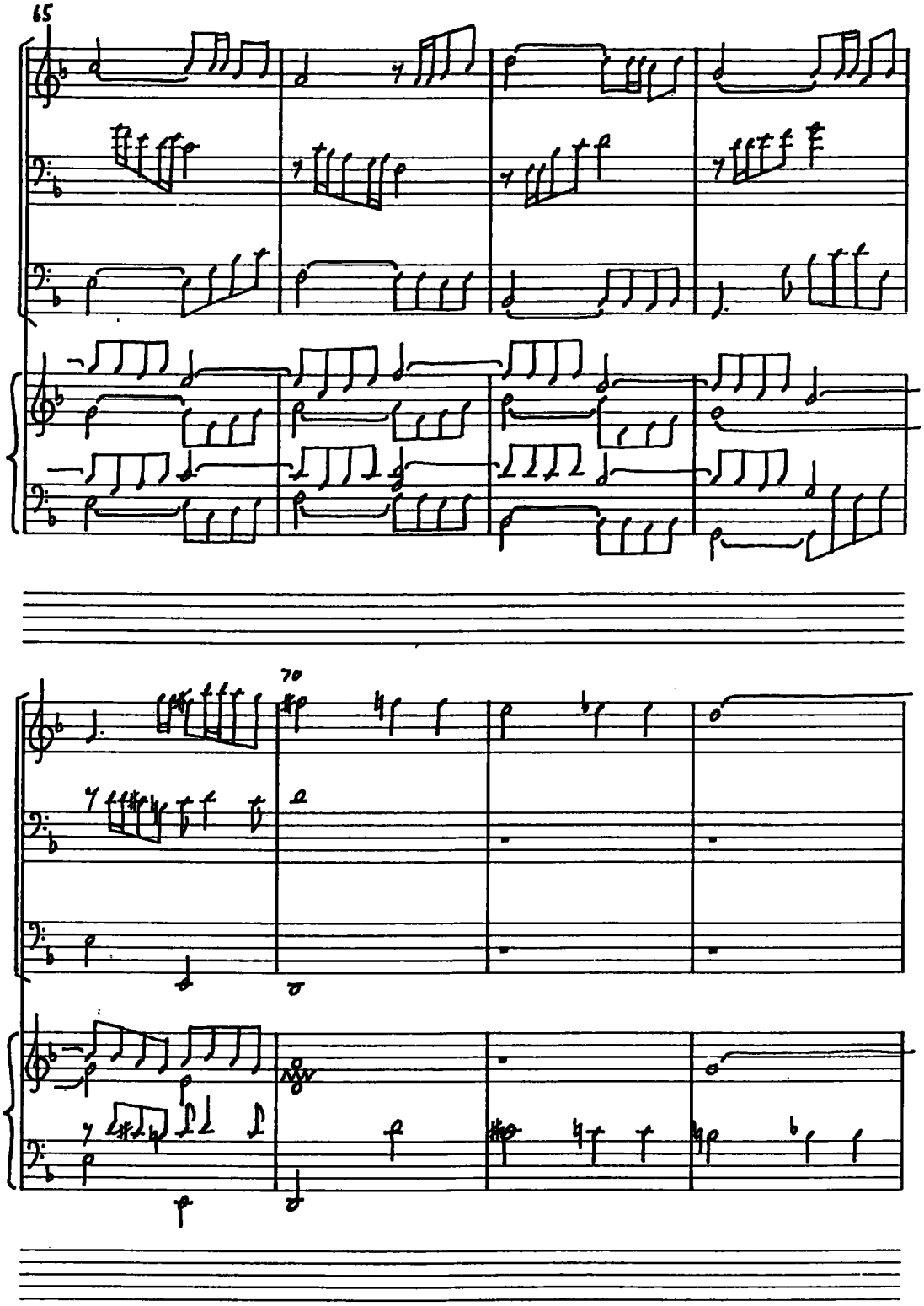
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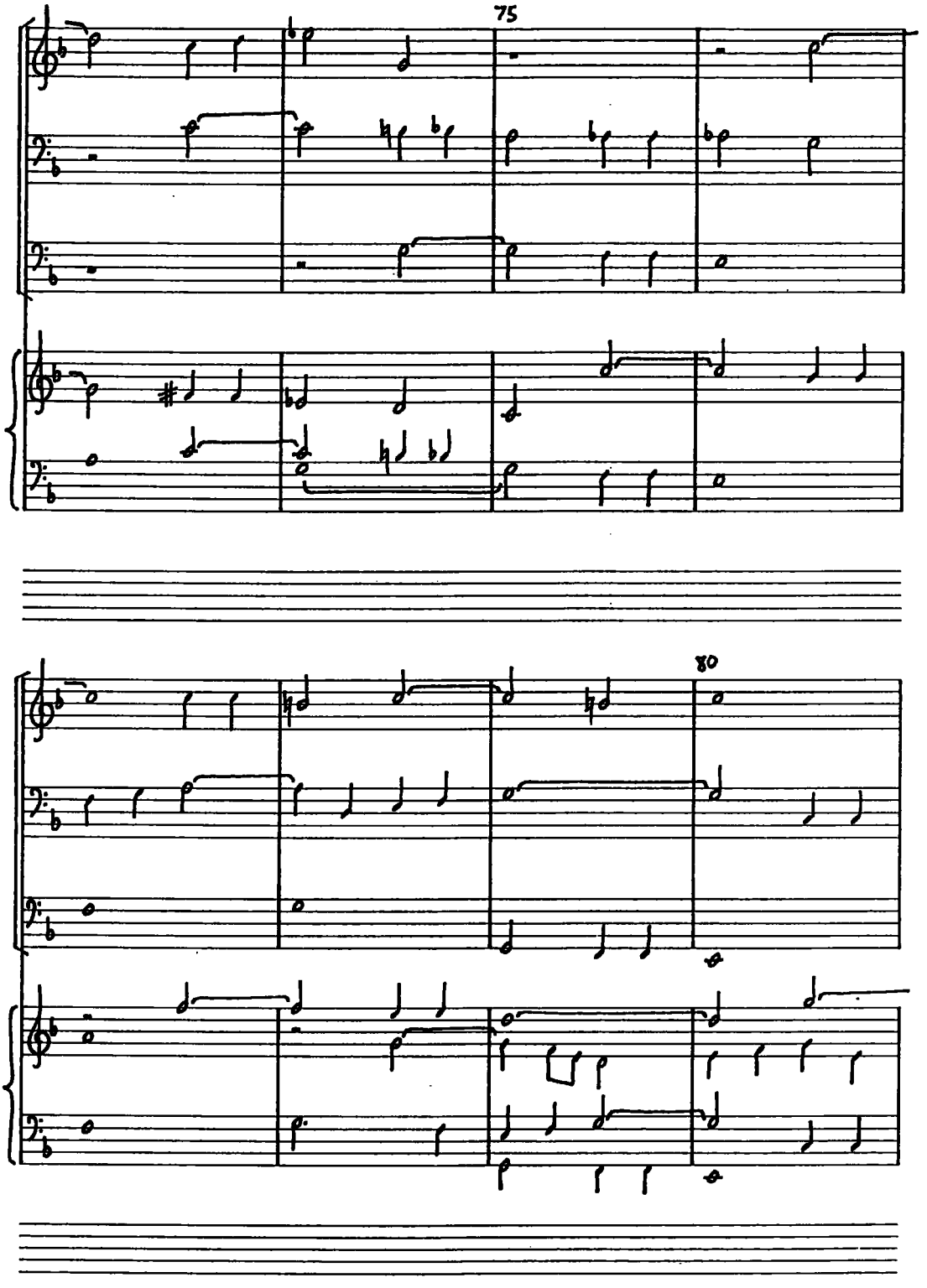
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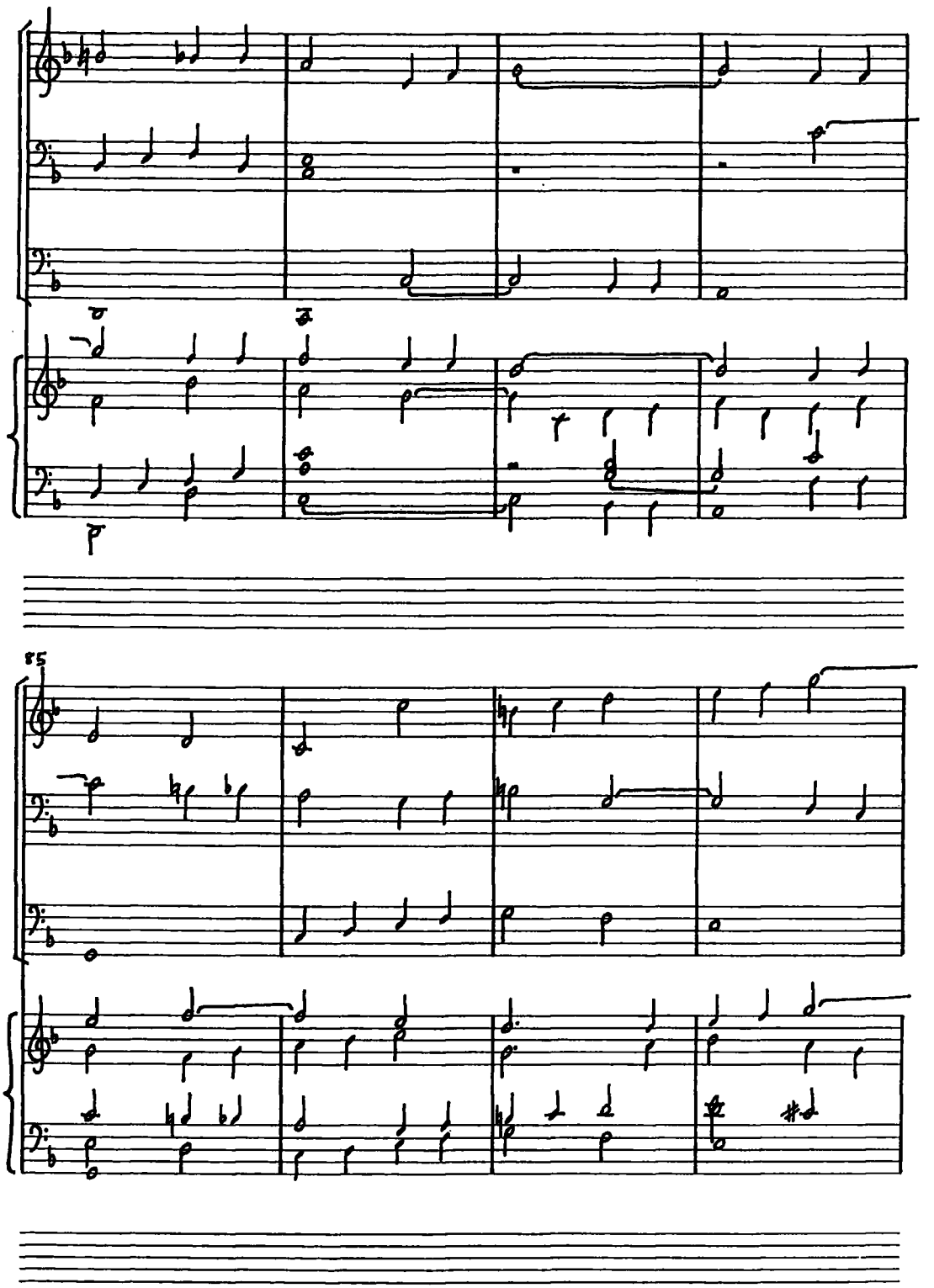
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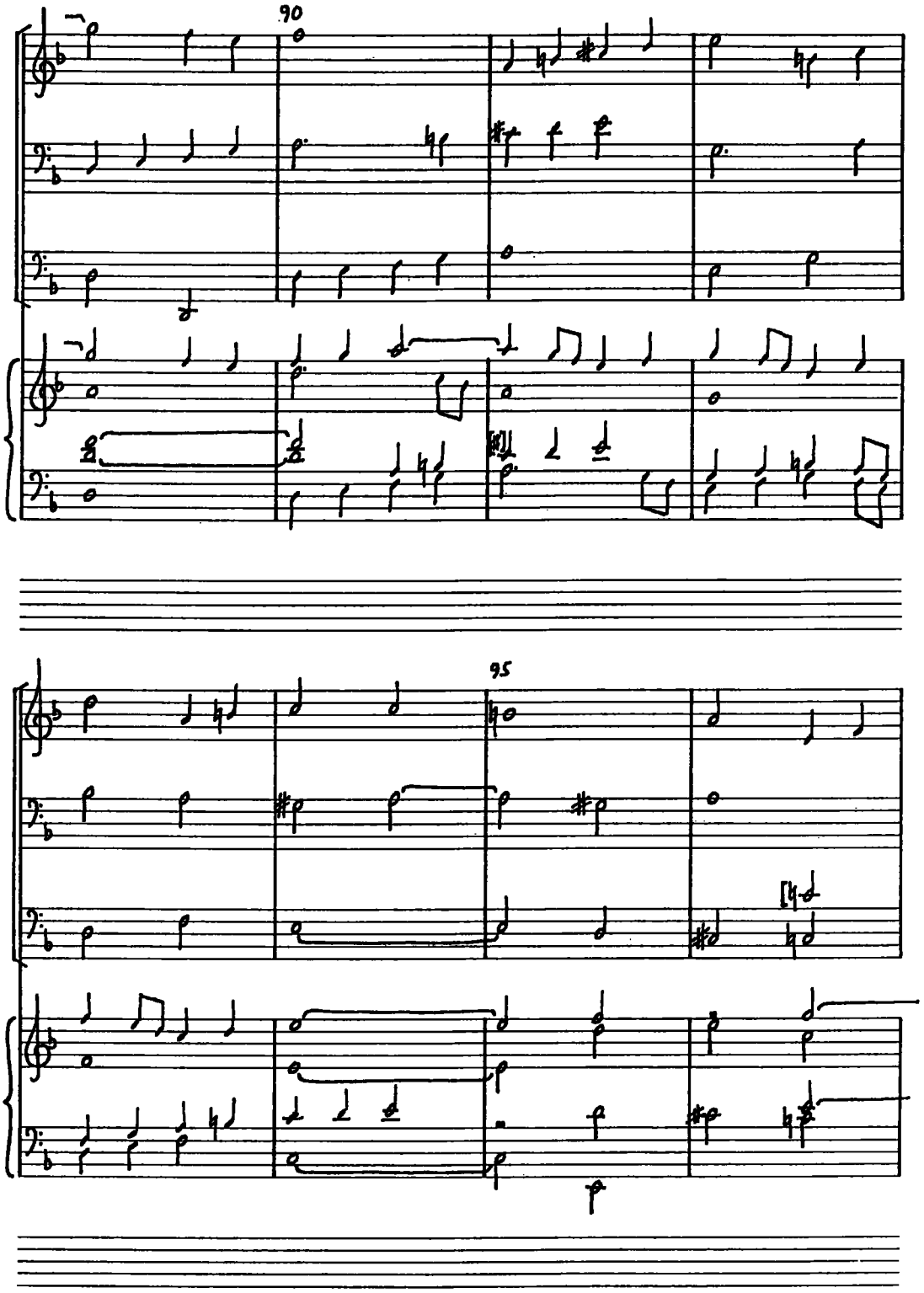
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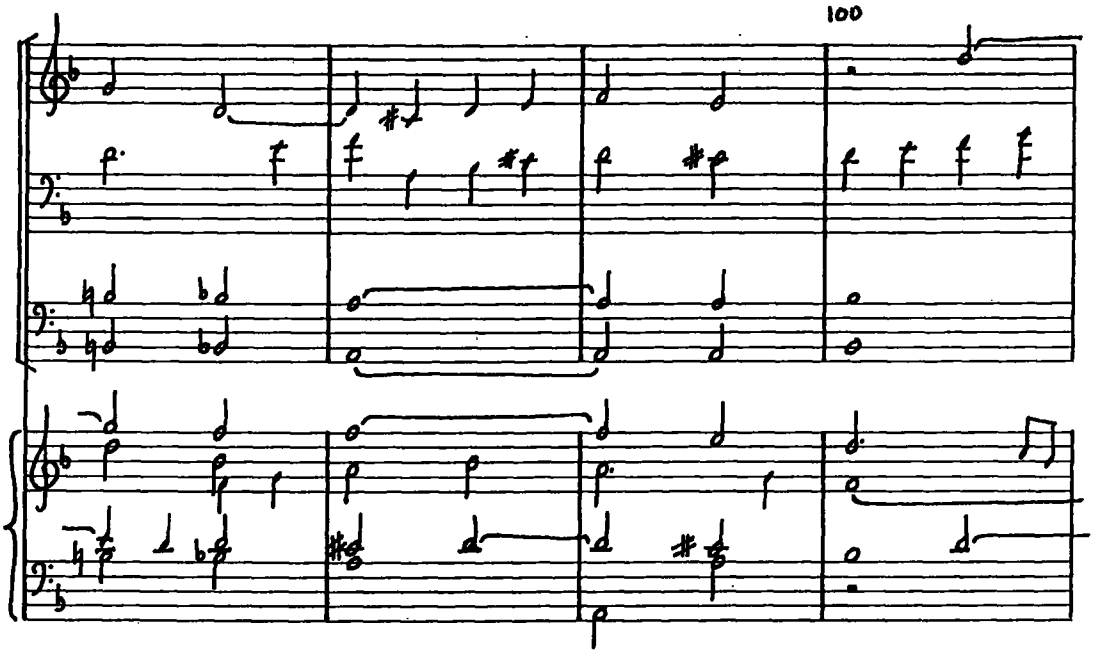
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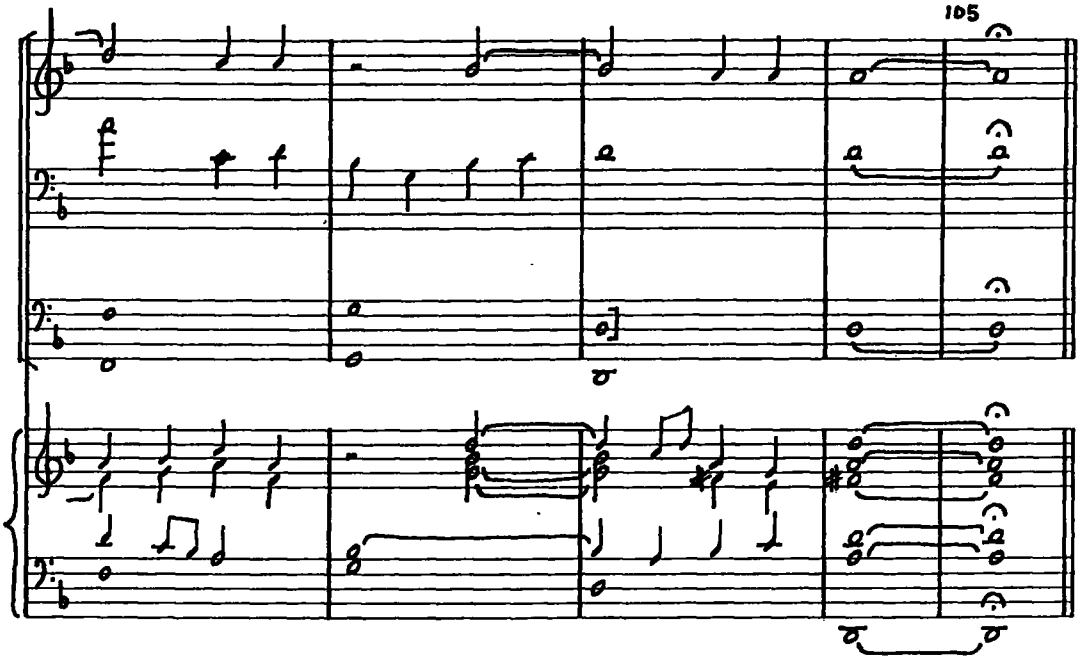
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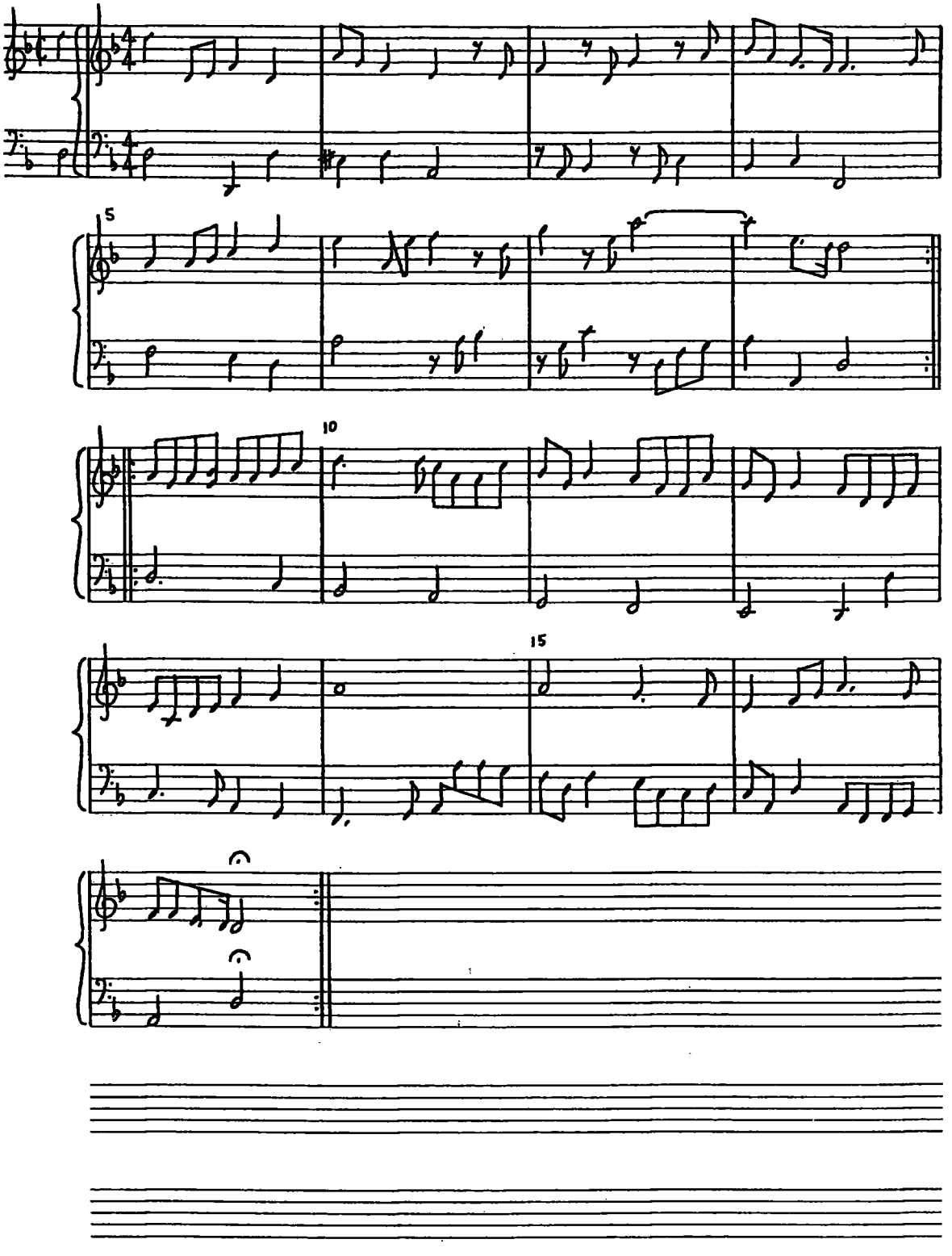
Mus MS 5

Anonymous Harp Part no 21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Appendix A
William Lawes' 'Harpe' Consorts
Editorial Notes

1 'Almane'

D229

2 DV 4 o / 2 Th 4 o / 2 HL LS 4 o

MS5

2 HW LS 7 o / 14 HW US 4 o / 15 HW US 6 o

2 'Corant'

MS5

2 HW US 3 o / 2 HW LS 3 (f) / 3 HW US 3 o / 7 HW US 1 o /

7 HW US 3 o / 10 HW LS 3 o / 13 HW US 7 o

3 'Corant'

MS5

11 HW US 2 o

4 'Saraband'

MS5

4 HW LS 2 o / 5 HW US 4 o / 10 HW US 2 o / 11 HW US 2 o /

11 HW US 4 o

5 'Aire'

MS5

9 HW US 3-7 (b^{b}'' b^{b}'' c''' a#'' b^{b}'') / 10 HW US 1 (b^{b}'') /

11 HW US 4 o / 14 HW US 5 o / 17 HW US 8 (e^{b}') / 18 HW US 1 o /

20 HW LS 7 o

6 'Corant'

MS5

2 HW US 5 m. / 2 HW US 7 o

7 'Corant'

MS5

1 HW US 3 (a'' & b^{b}'') c / 1 HW US 4 c / 6 HW US 3 o /

7 HW US 5 o

8 'Saraband'

MS5

4 HW US 1 o / 11 HW LS 1 accidental # in MS /

12 HW LS 1 accidental # in MS / 16 HW US & LS m

10 'Corant'

MS5

2 HW US 2-4 (e'' d'' c'')

11 'Corant'

MS5

1 HW US & LS ts om / 13 HW US 3 (c#''') / 13 HW LS 3 (a#)

12 'Saraband'

MS5

1 HW US & LS ts om / 5 HW UP 5 o / 12 HW LS 1 om /

19 HW LS 1 (g#)

13 'Aire'

MS5

21 HW LS 4 o / 25 HW LS 1 om

14 'Aire'

MS5

2 HW LS 3 o / 10 HW LS 2 o / 10 HW LS 7 o

15 'Corant'

D229

20 DV 7 o

16 'Saraband' *O My Clarissa*

MS5

14 HW LS 2 (g)

17 'Almane'

D229

12 DV 2 o

MS5

13 HW LS 4 o

18 'Corant'

D239

11 Th 4 m.

MS5

7 HW US 1 o / 10 HW US 3 ib

25 'Saraband'

D229

25 DV 4-7 sq. dsq dsq q / 26 DV 3-8 sq sq sq. dsq dsq q /

27 DV 3-8 sq sq sq. dsq dsq q

26 'Aire'

B3

8 V 4 (b'')

D 240

8 V 4 (d'')

27 'Paven'

D240

5 V 1-3 c(b) c(a) q(b)

30 'Fantazy'

B3

6 HL LS 1 (F) / 8 HL LS 5 c / 13 HL LS 3-5 ib /

70 HL US 1 unusual sign / 91 HL LS 1 o /

91-103 Th (at 8ve lower than in D239)

D239

47 Th 1 om

APPENDIX B

Works attributed to Cormack MacDermott

Apendix B
Works attributed to Cormack MacDermott
Textual Commentary

The sources for the parts attributed to Cormack MacDermott have already been discussed in Chapter 5. The order of these consort pieces follows that given by Peter Holman, 'The harp in Stuart England', *Early Music*, XV (1987) p.191.

Nos 6 and 7 are copies of the dances as transcribed and edited by Bernard Thomas (W.Brade, *Neue Ausserlesene liebliche Branden* [Hamburg, 1617, reprinted in London, 1972], no 40: 'Schoch.a.torum Cormacke' and no 48: 'Cormacke'). No 8, the theorbo part to Lawes' Harp Consort no 9 (Ob MS Mus.Sch.D 238, f.42v) is edited by Murray Lefkowitz (*William Lawes: Select Consort Music*, Musica Britanica, 21 [London, 1960] 75-82).

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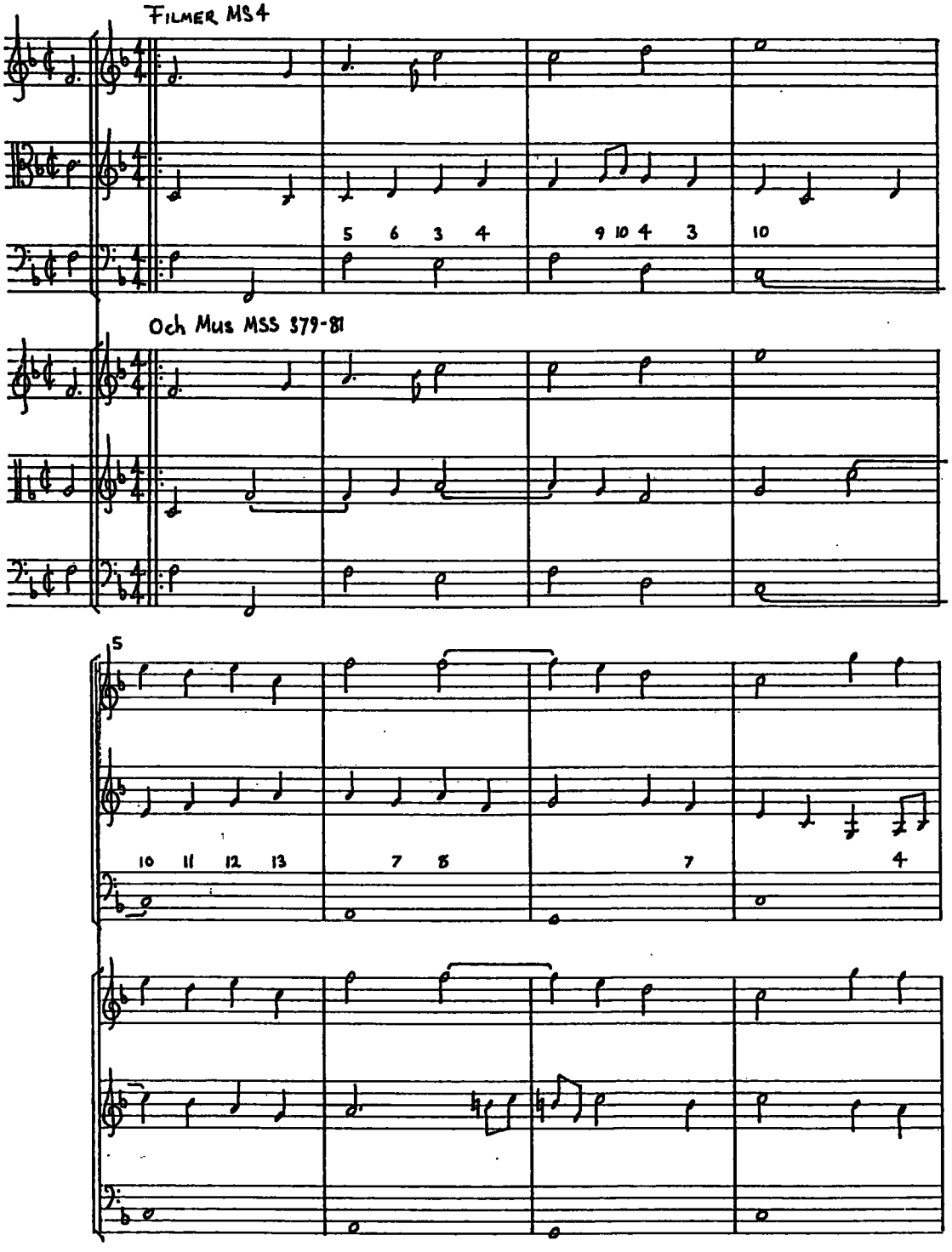
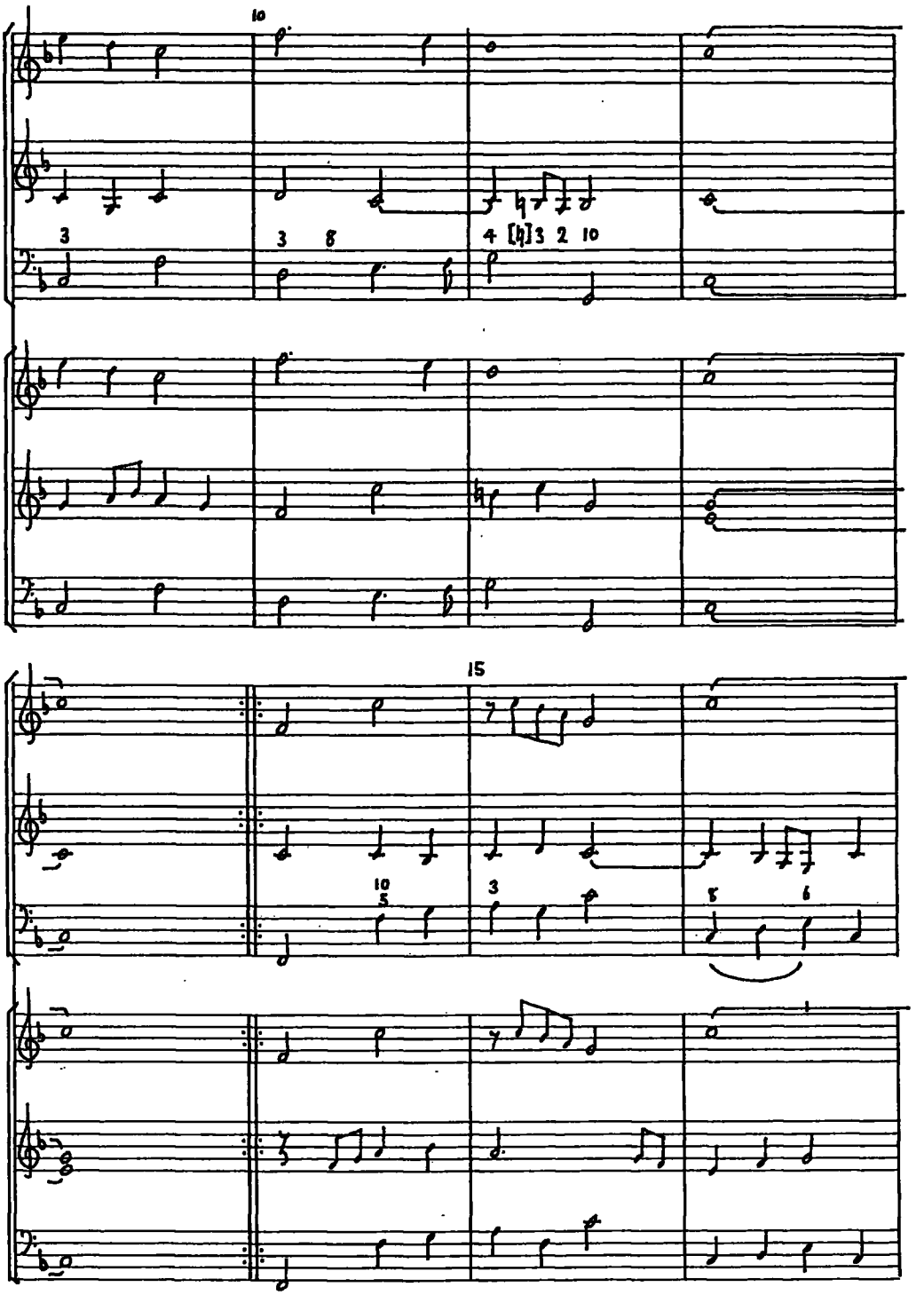
'Sr John Paitons pauan by mr Cormake'

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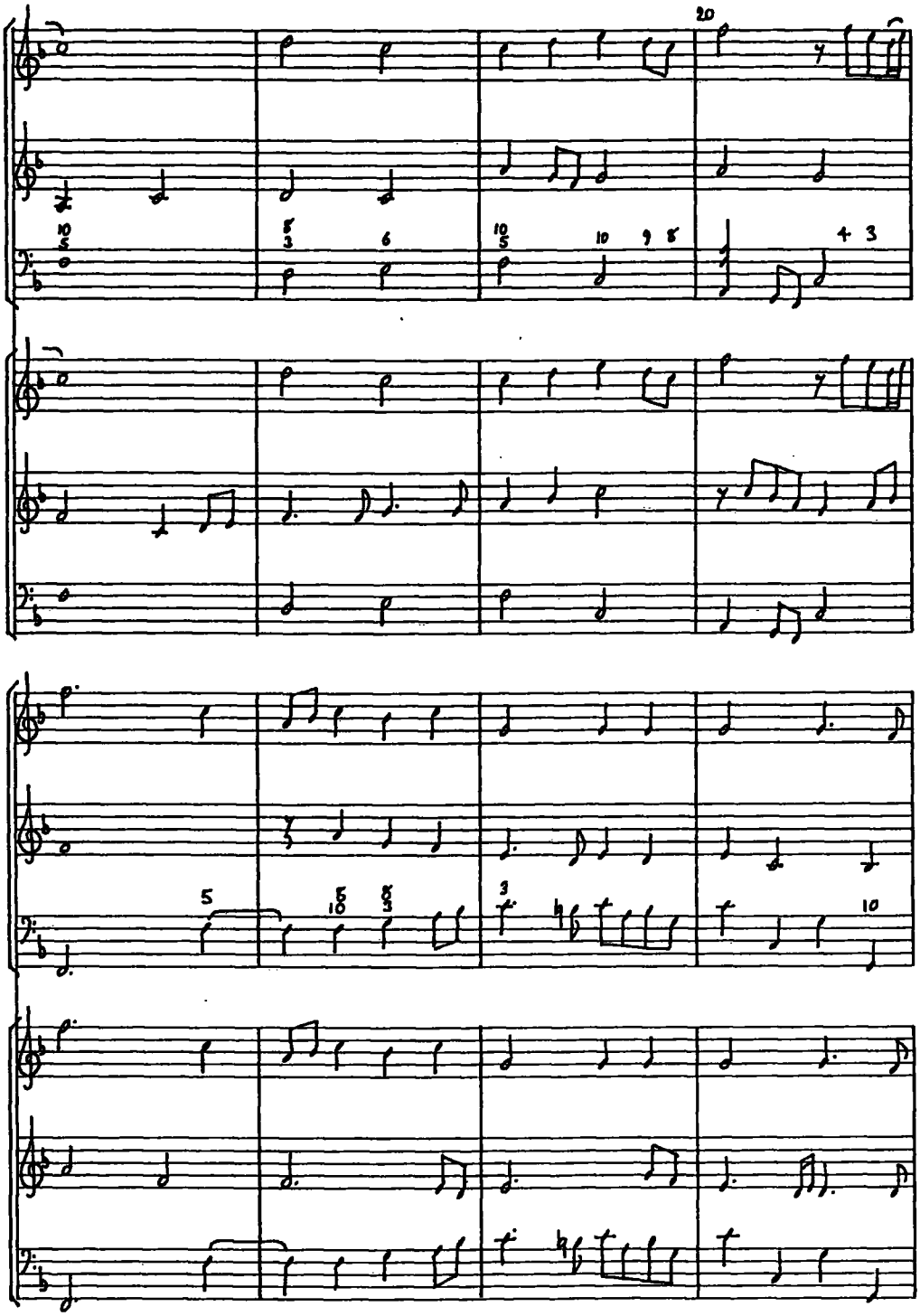

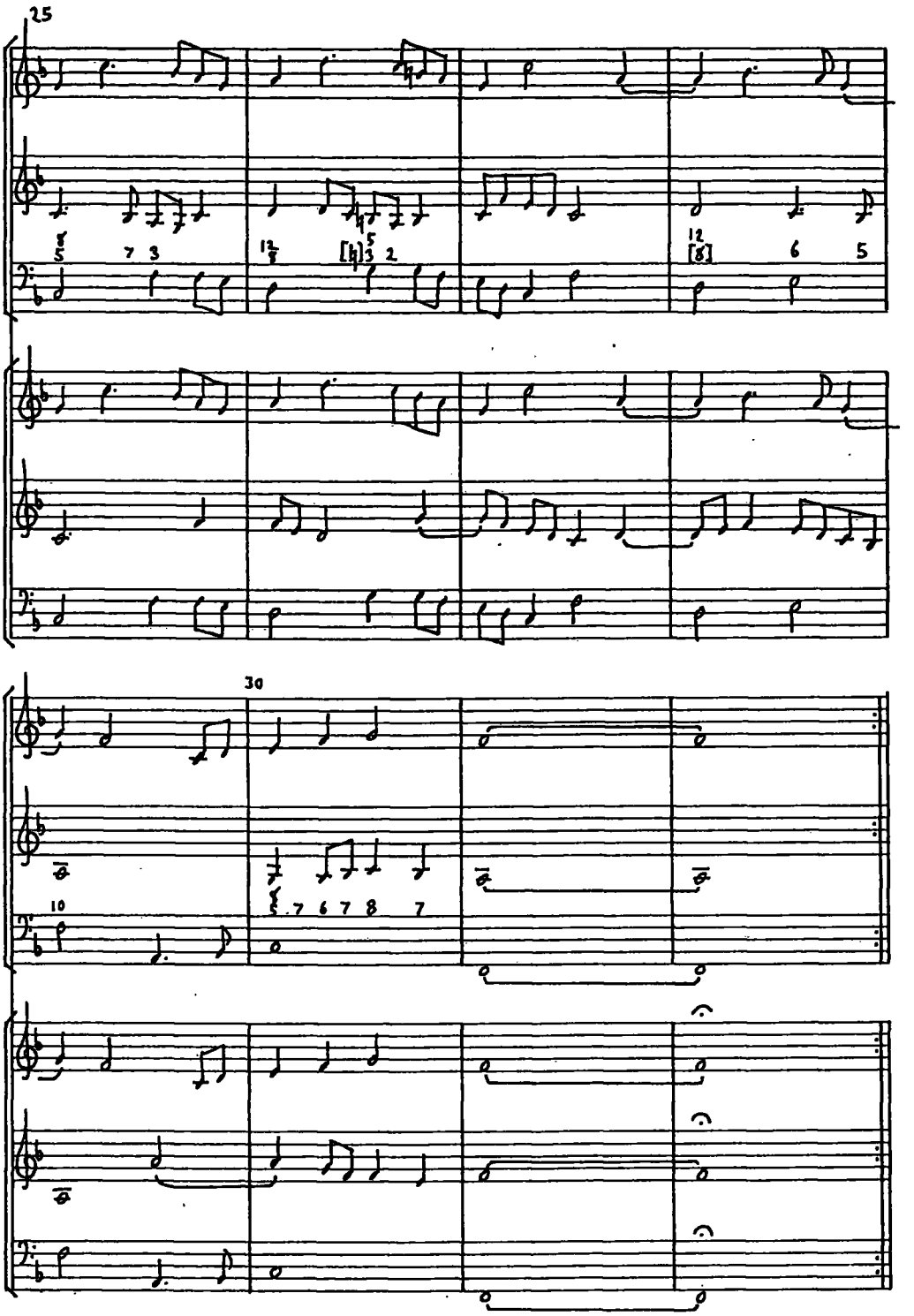
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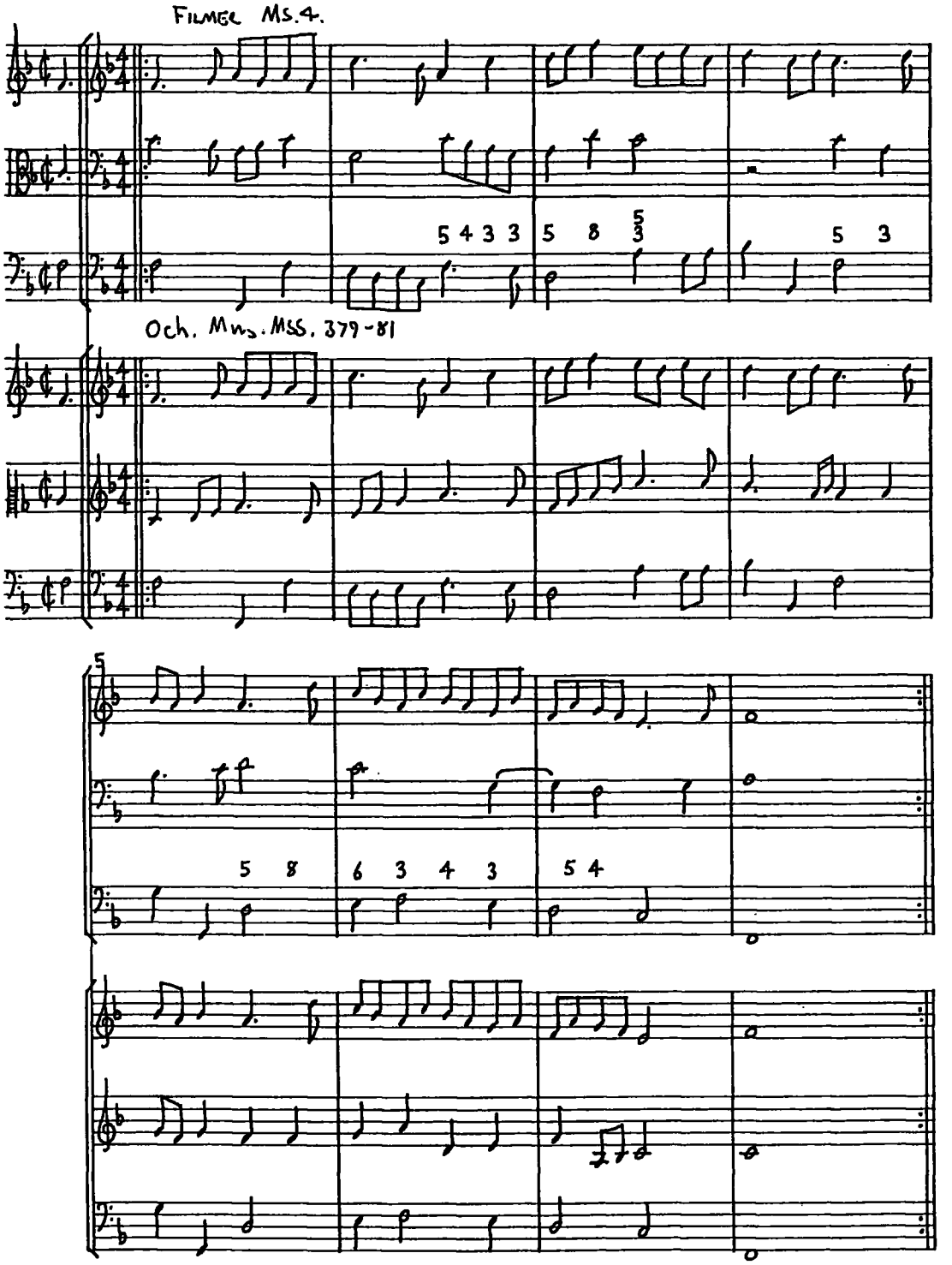
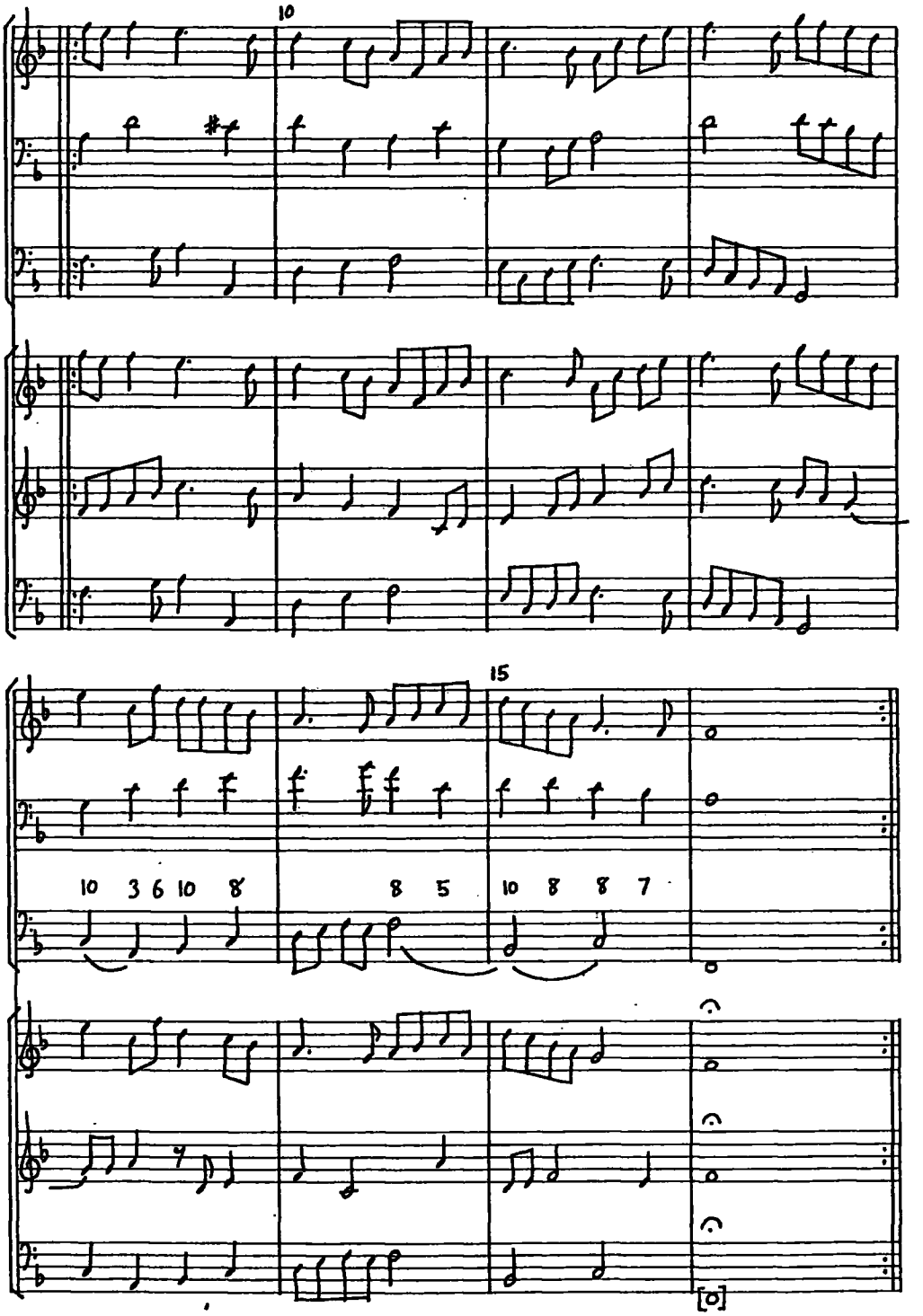
'Allmane Mr: Cormake'
'Almaine a 3 WD'

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8 5
10 8 8 7
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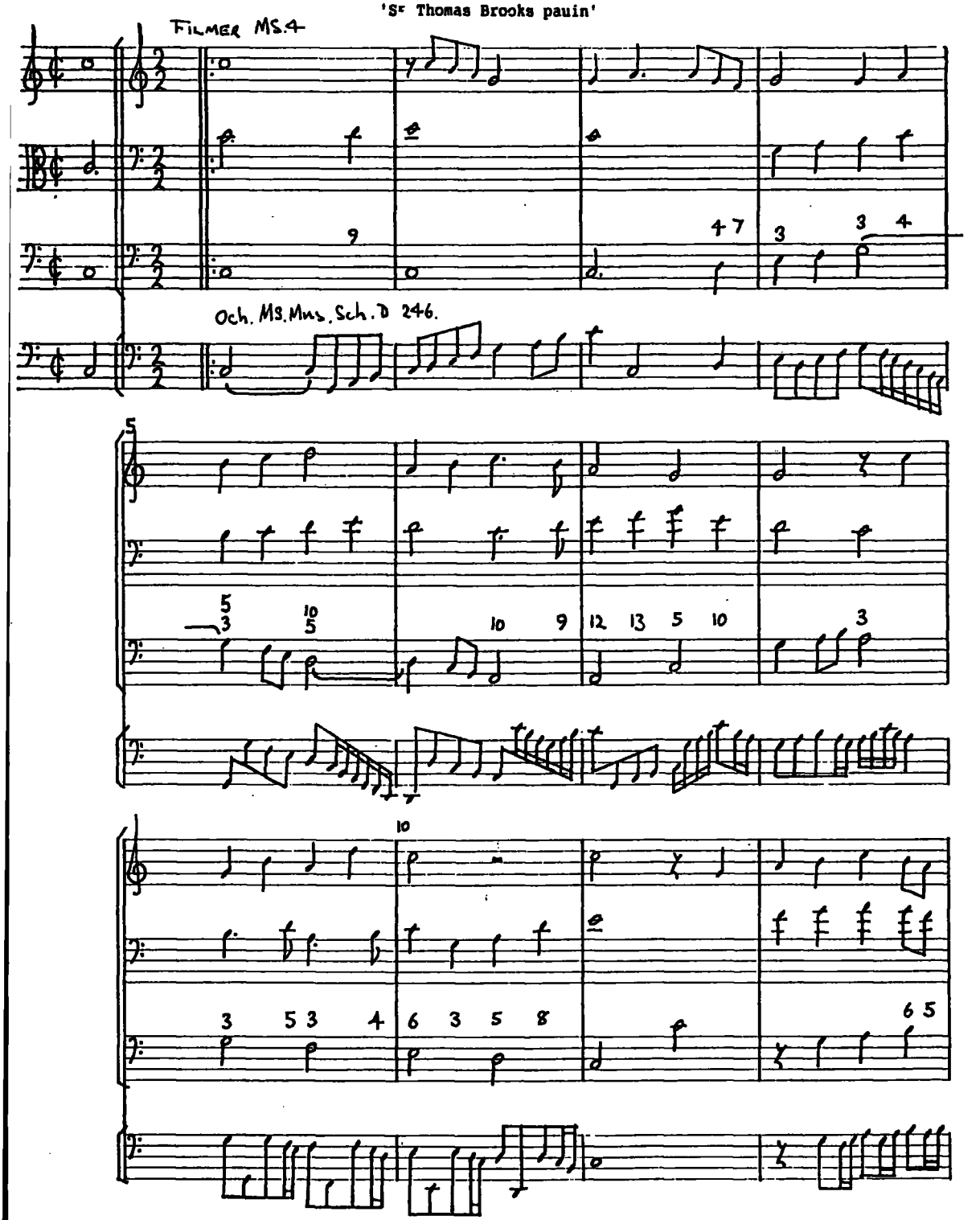
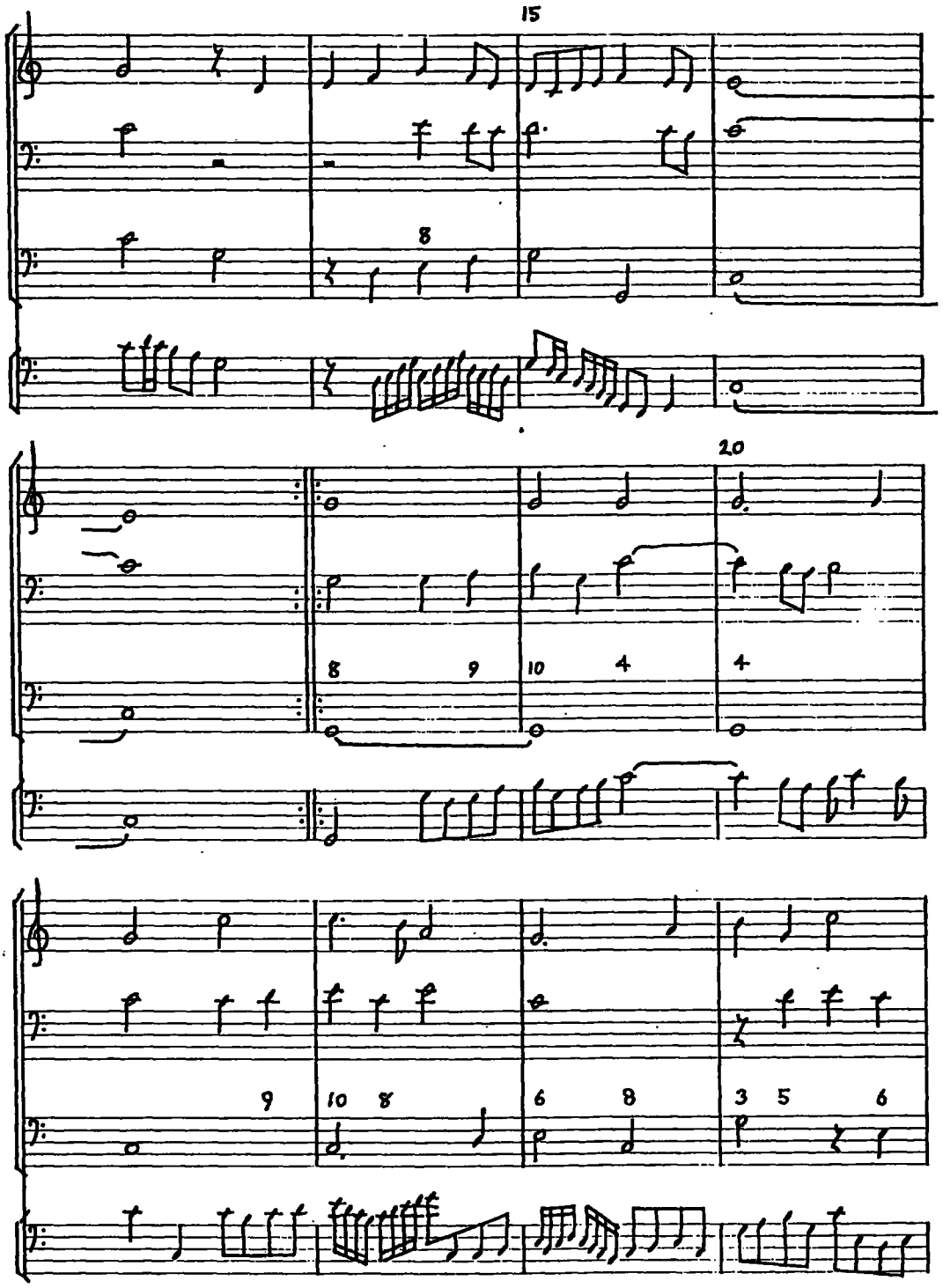
'Mr: Cormake'
'Sr Thomas Brooks pauin'

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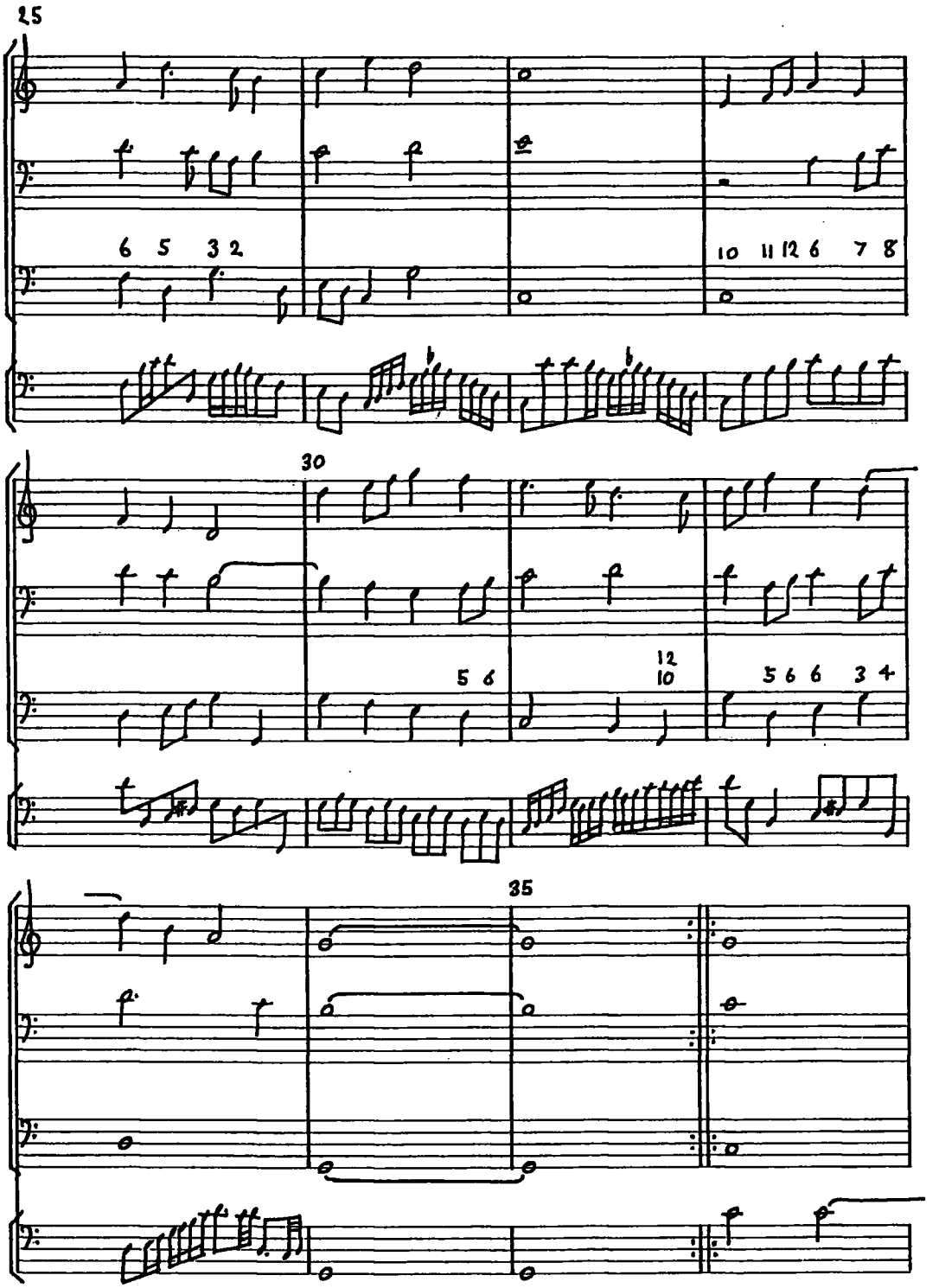
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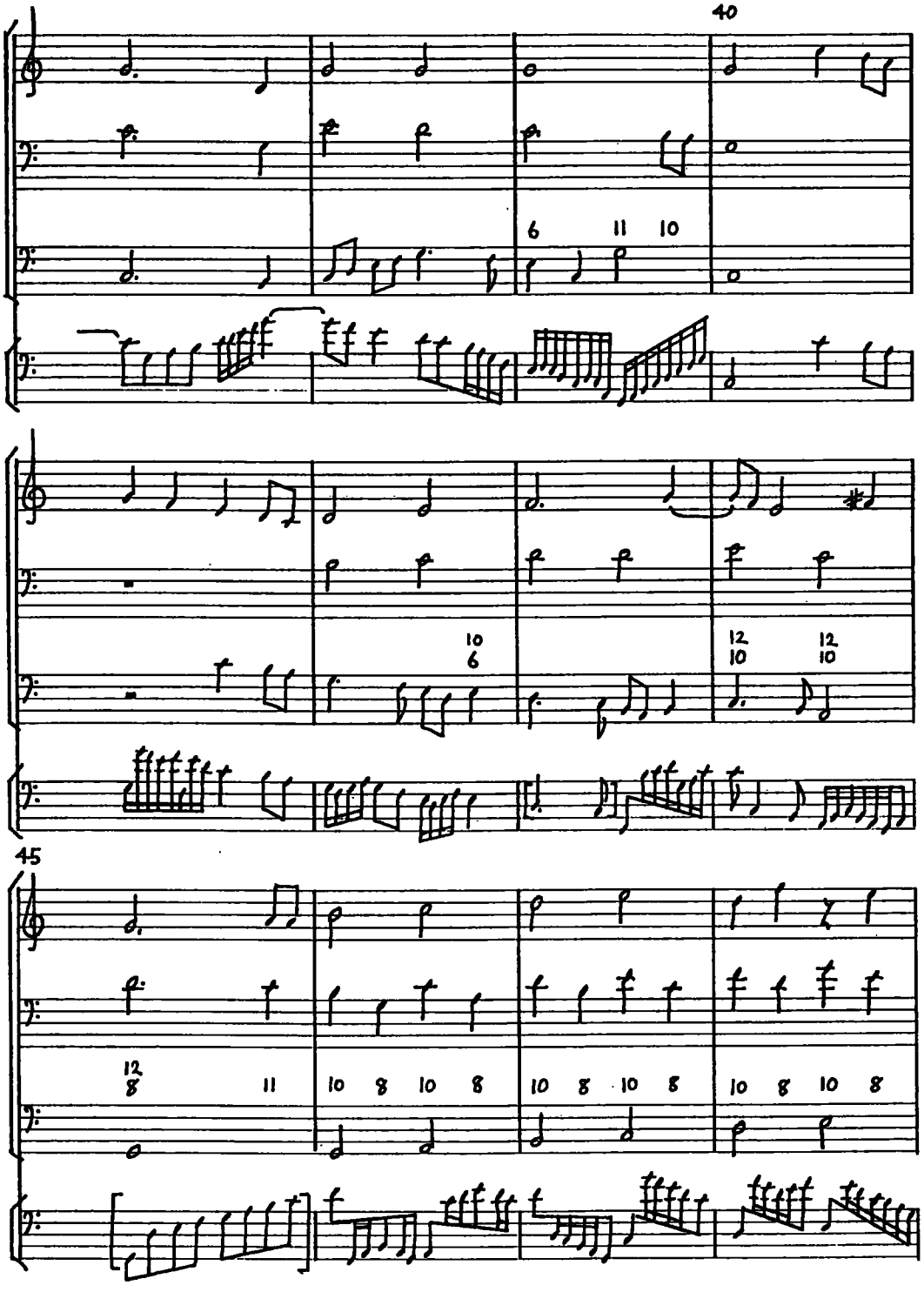
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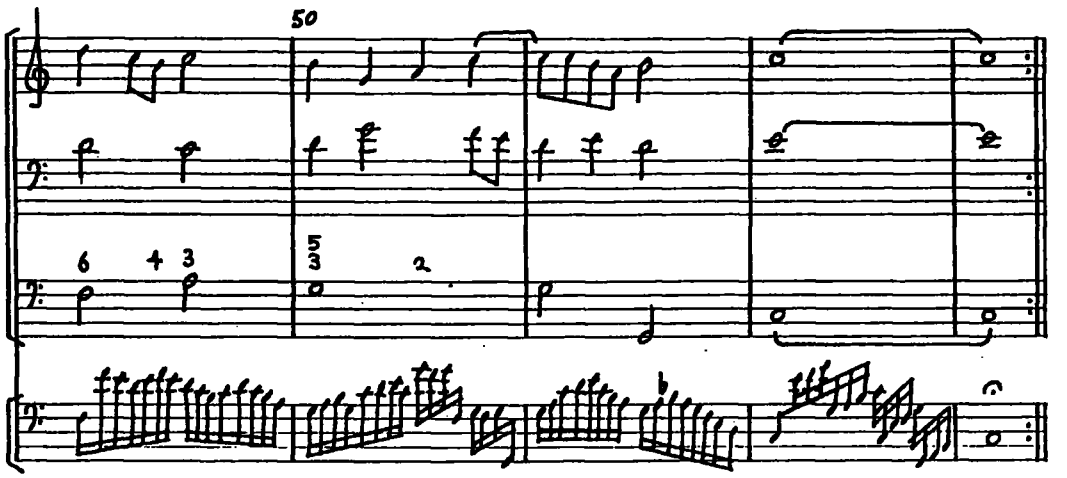
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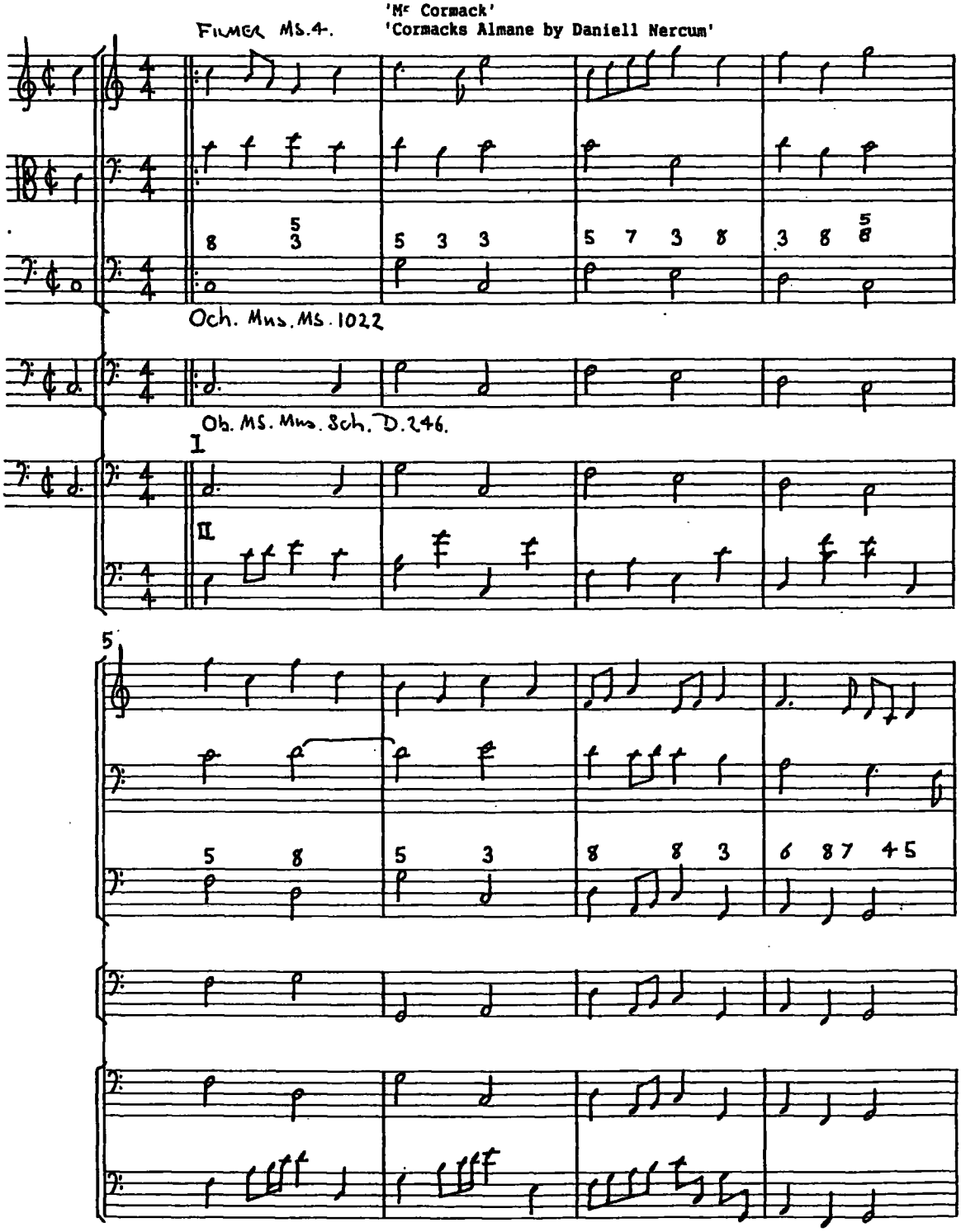
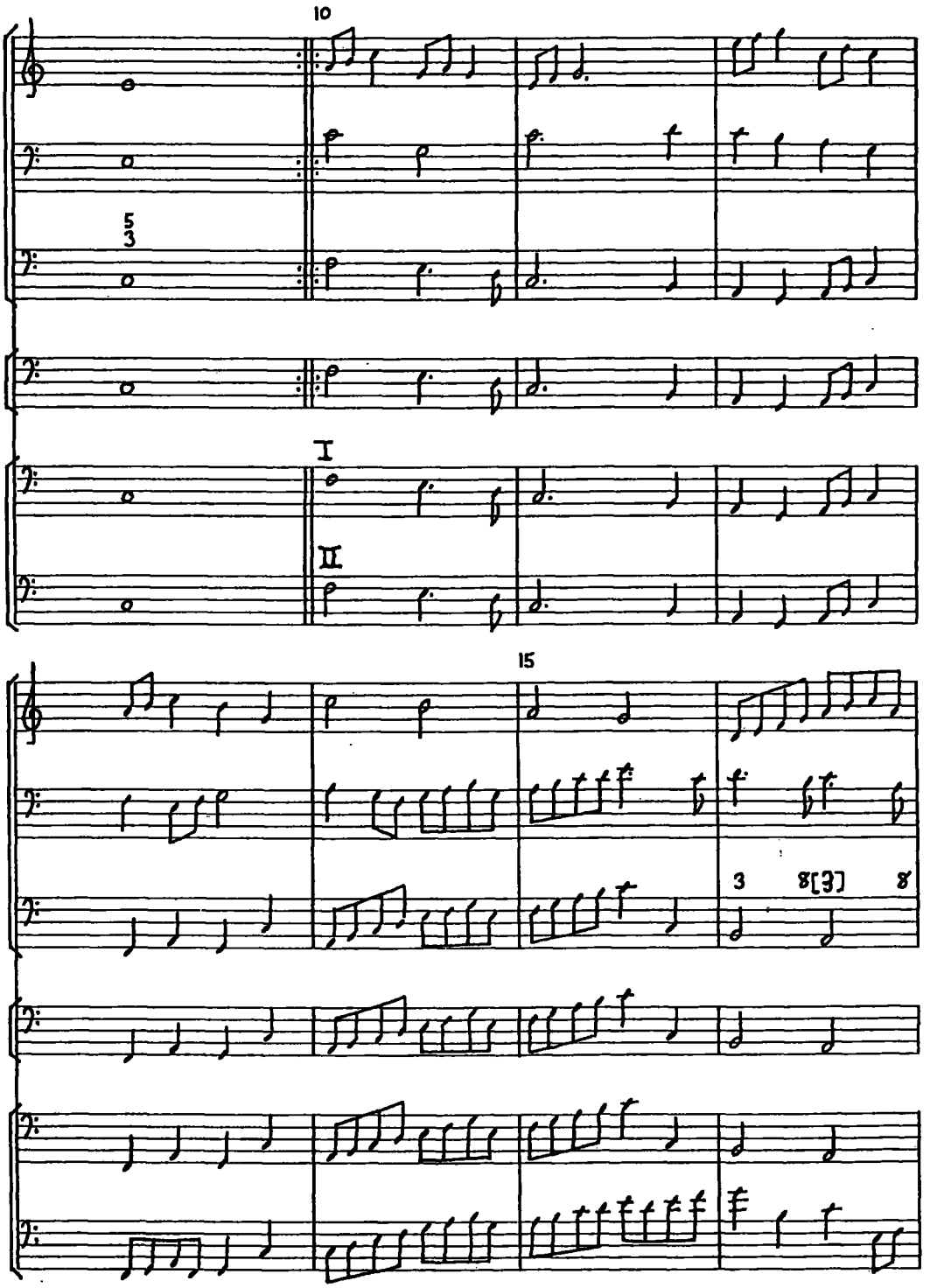
'Mr Cormack'
'Cormacks Almane by Daniell Nercum'

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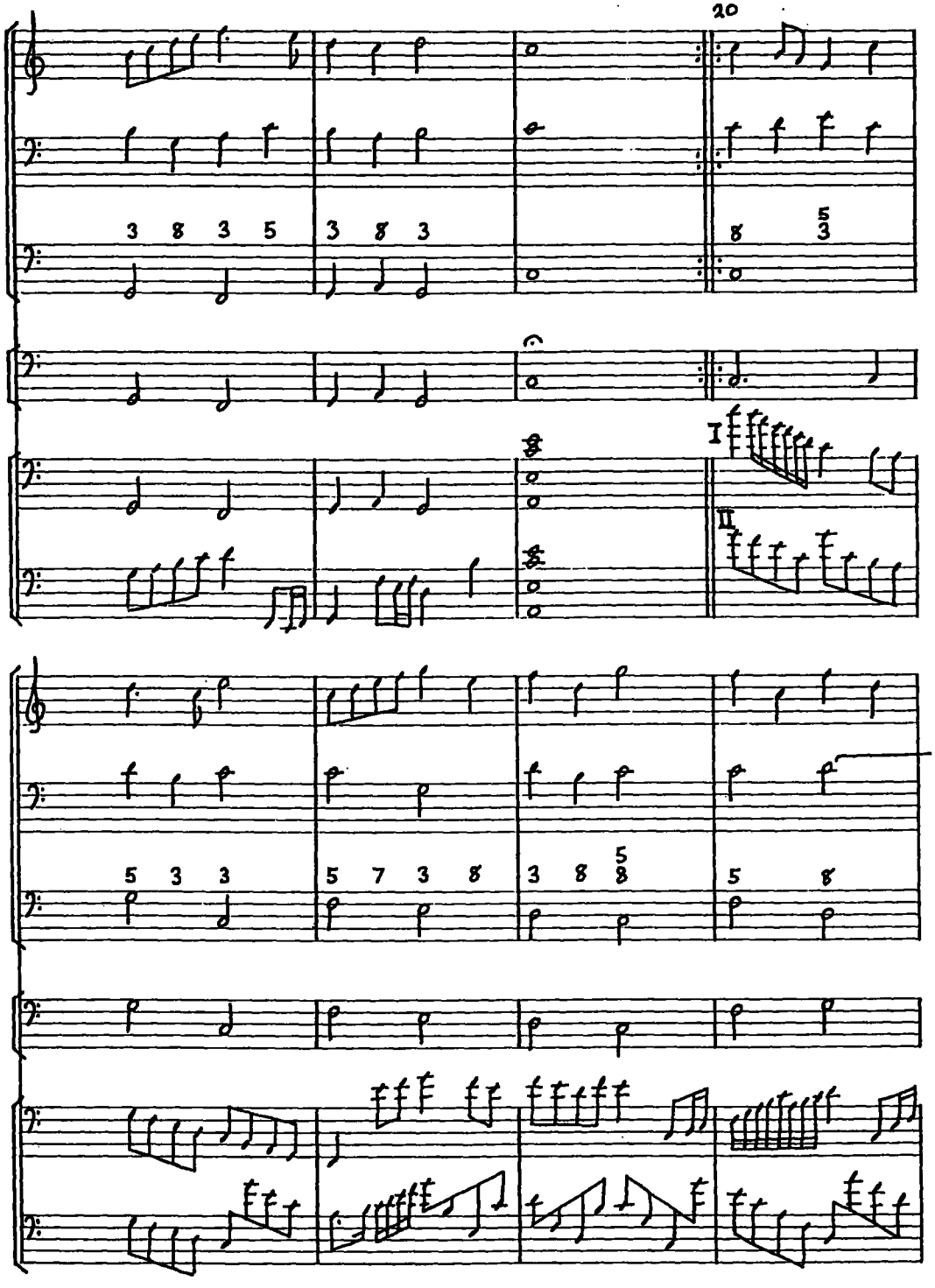
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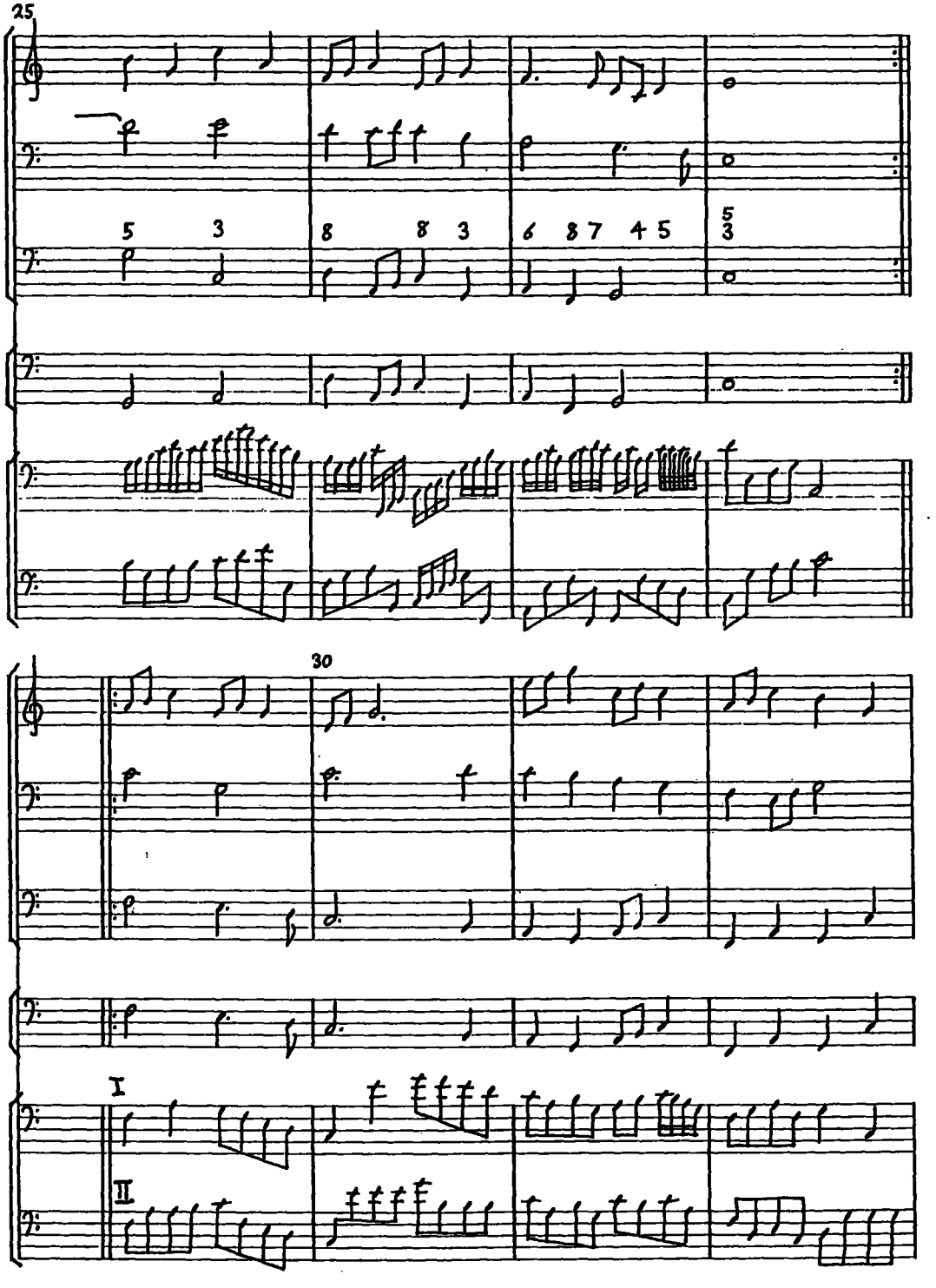
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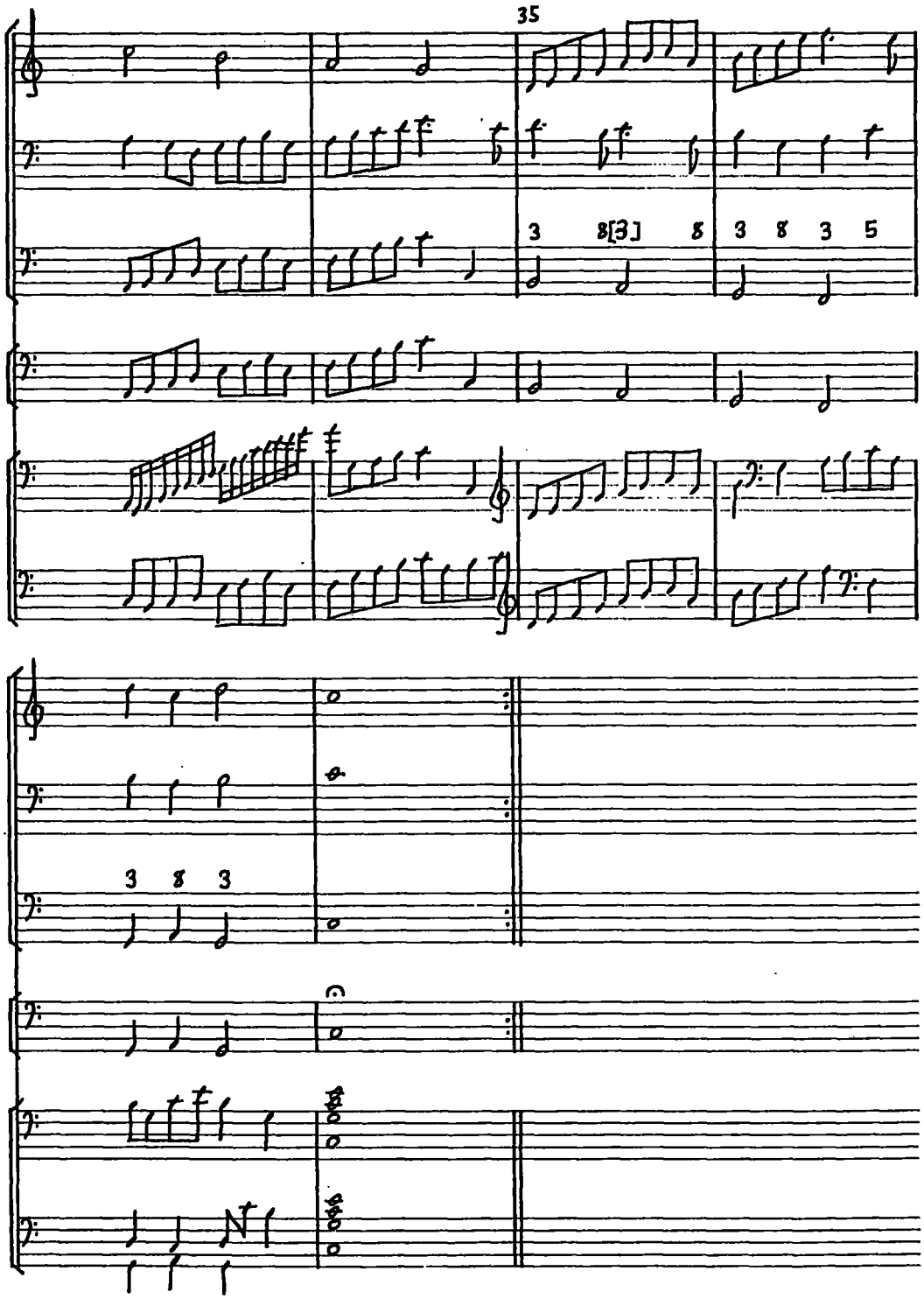
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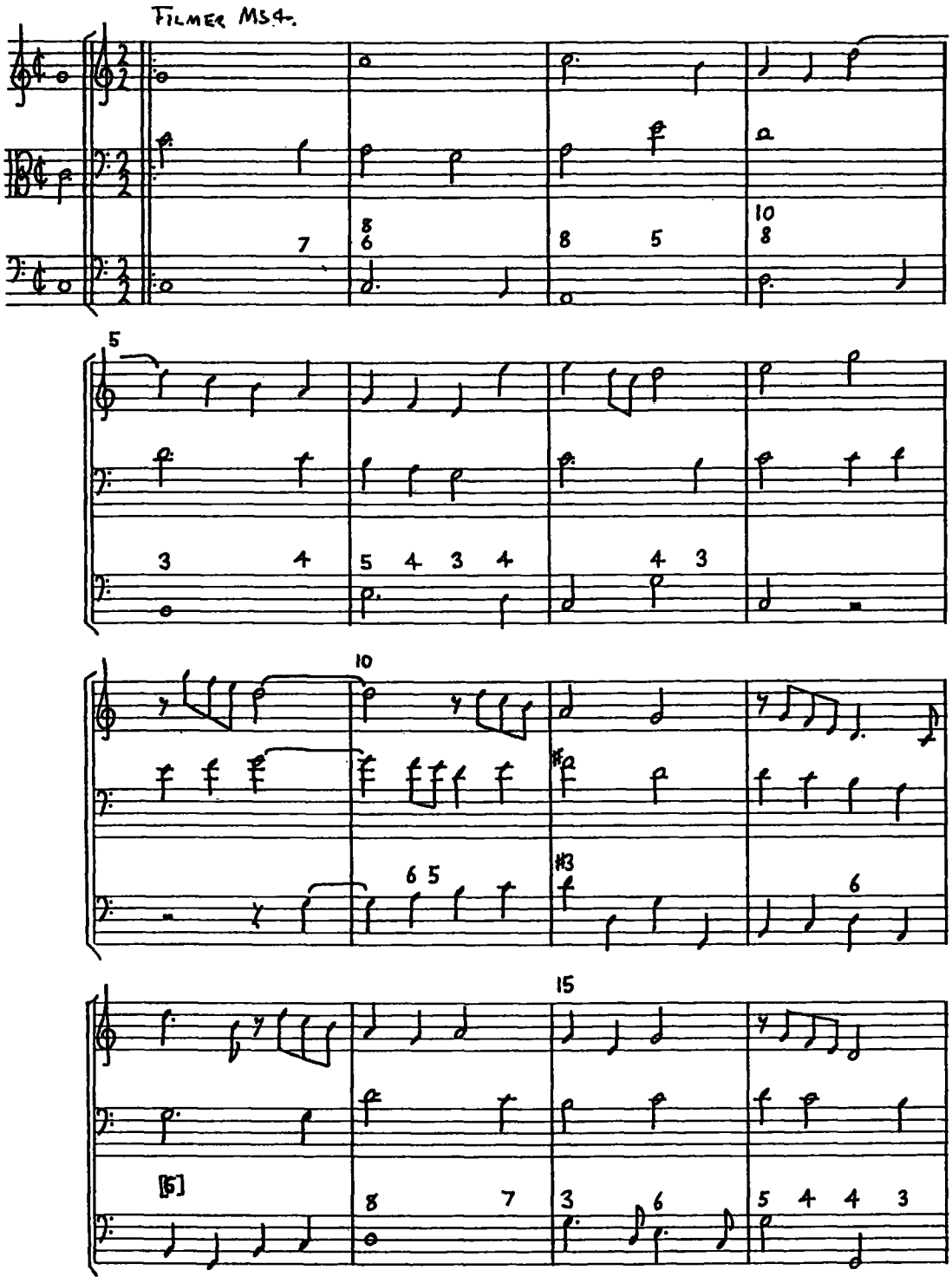
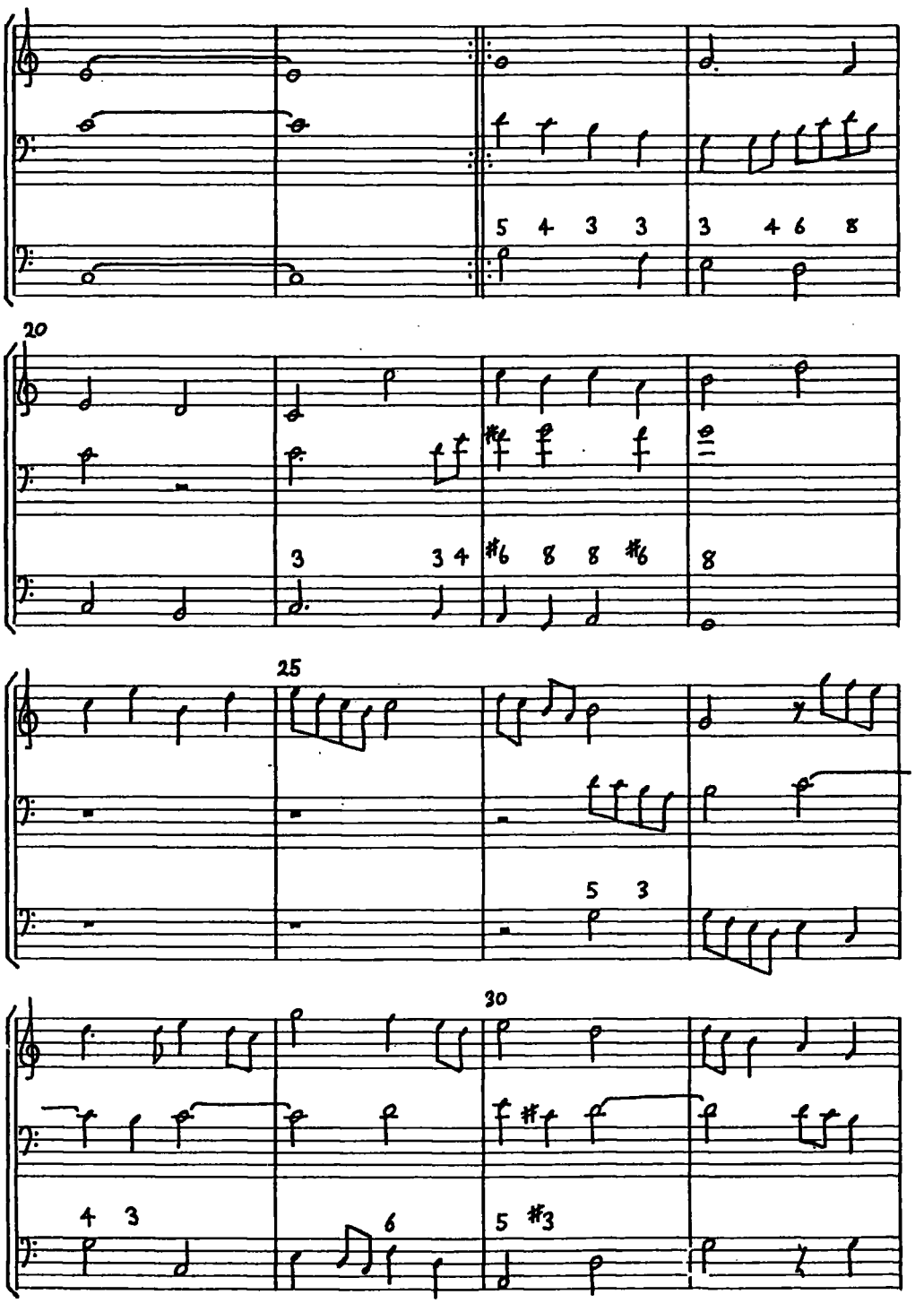
'The Lor: Sheffelds pauin Mr: Cormake'

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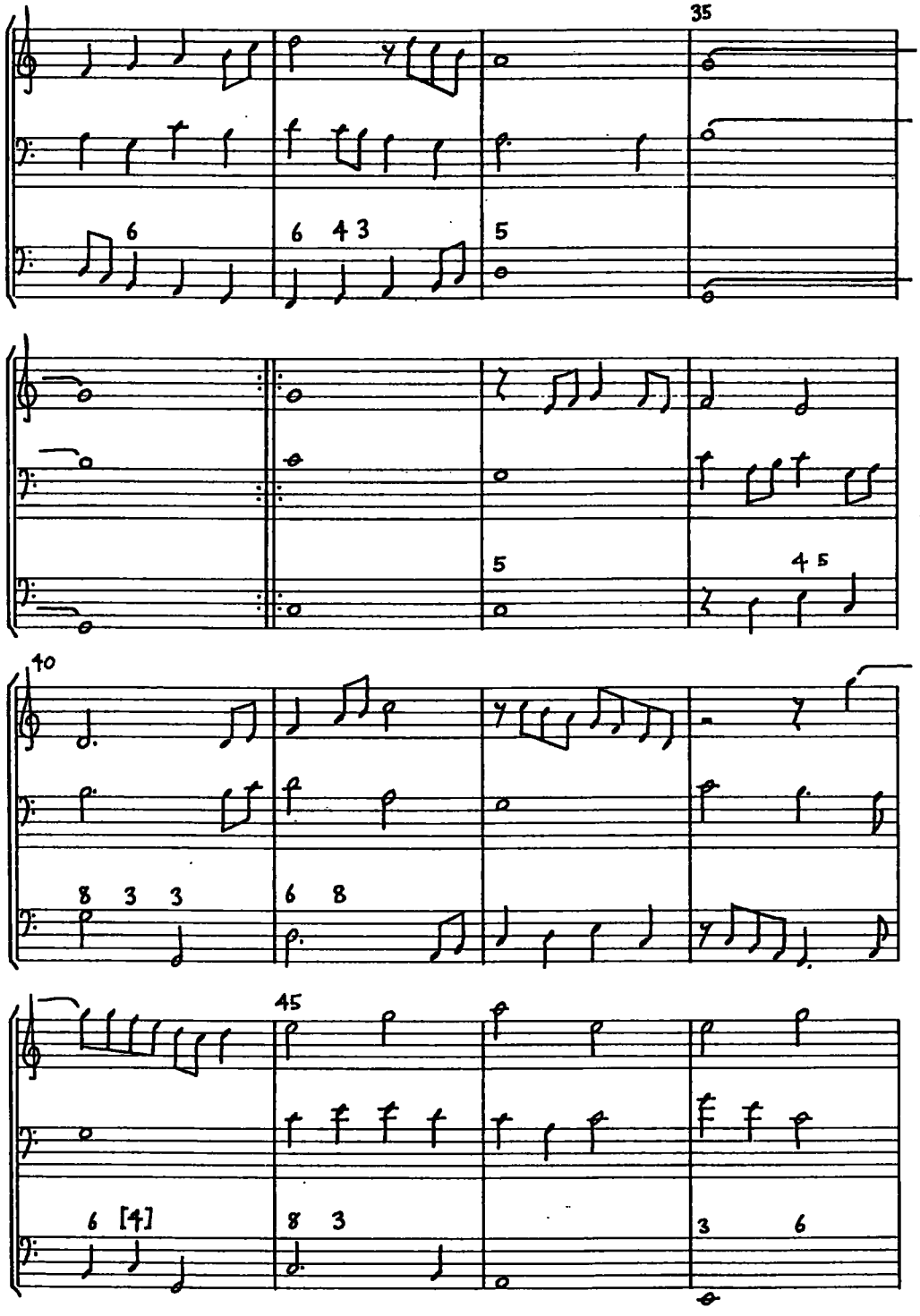
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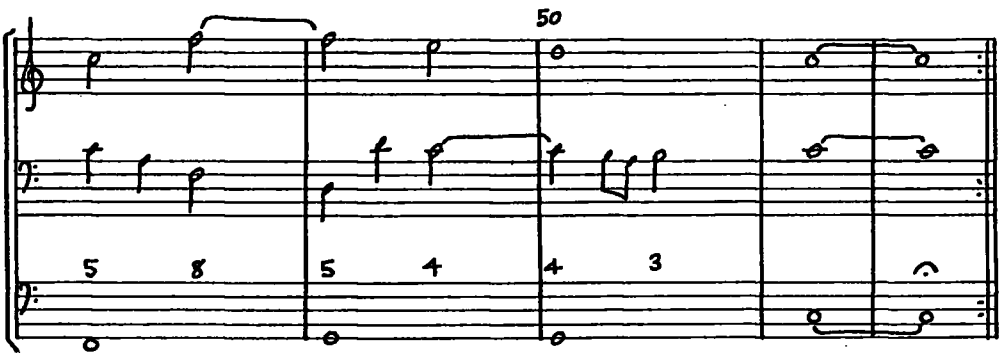
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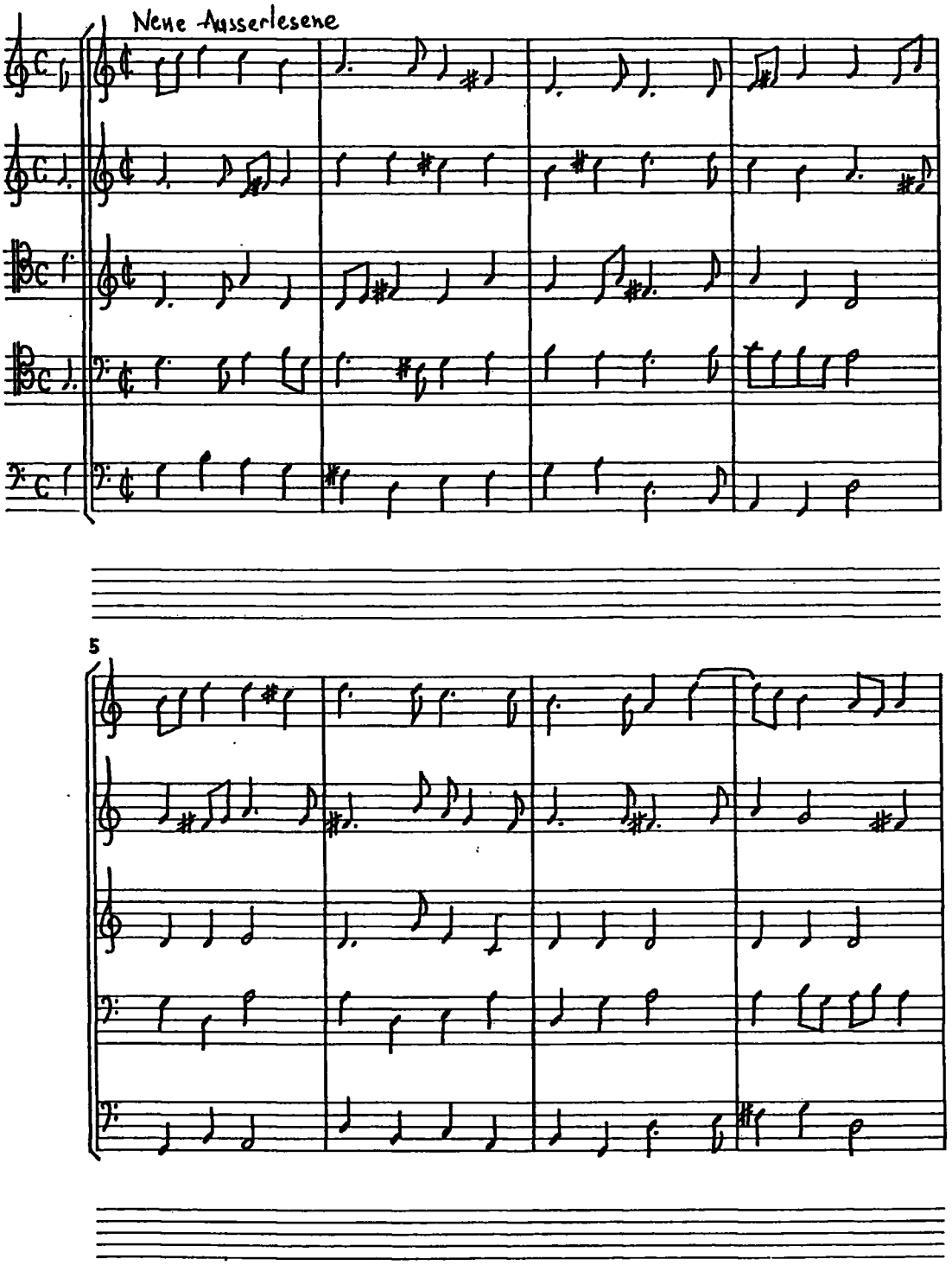

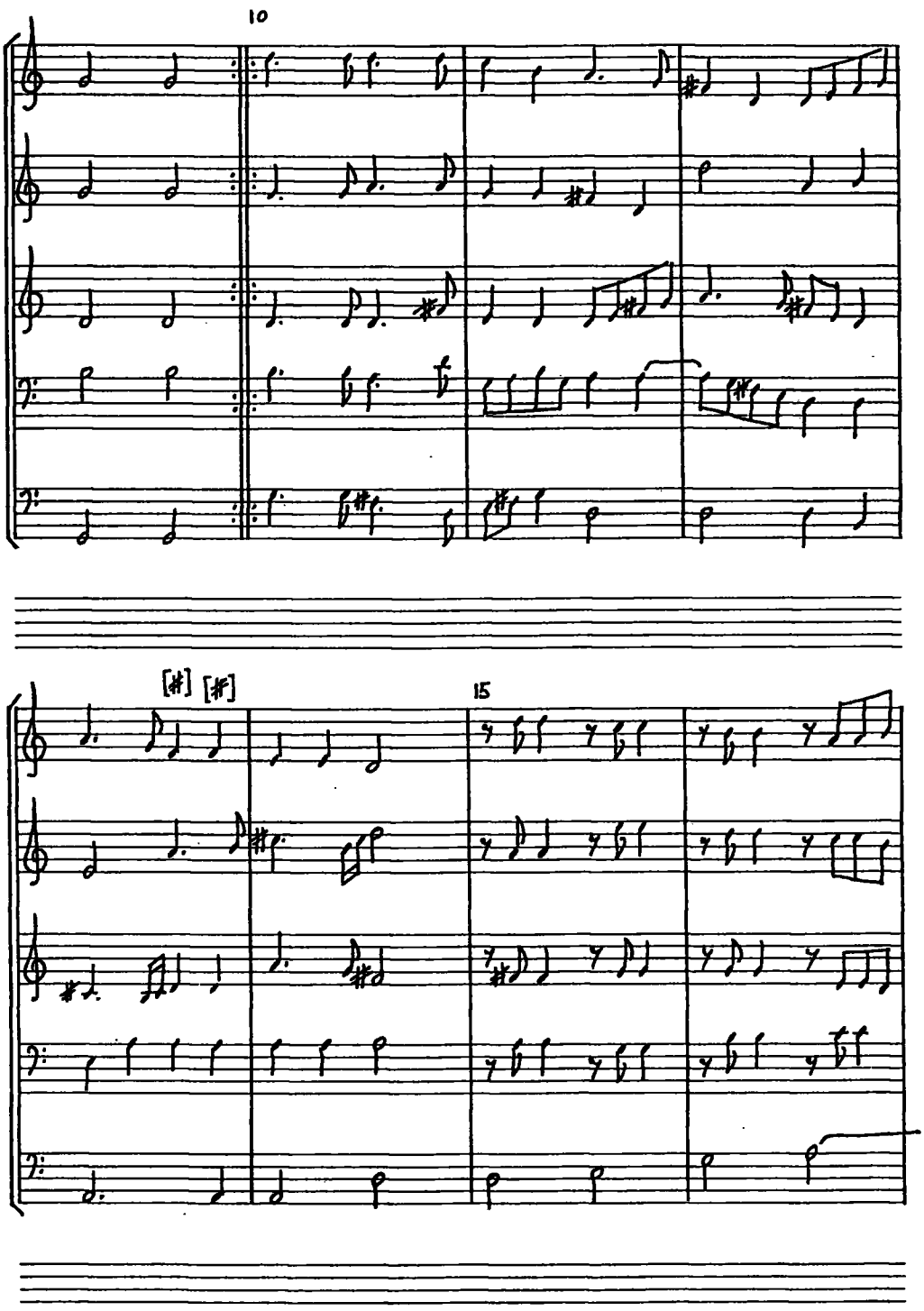
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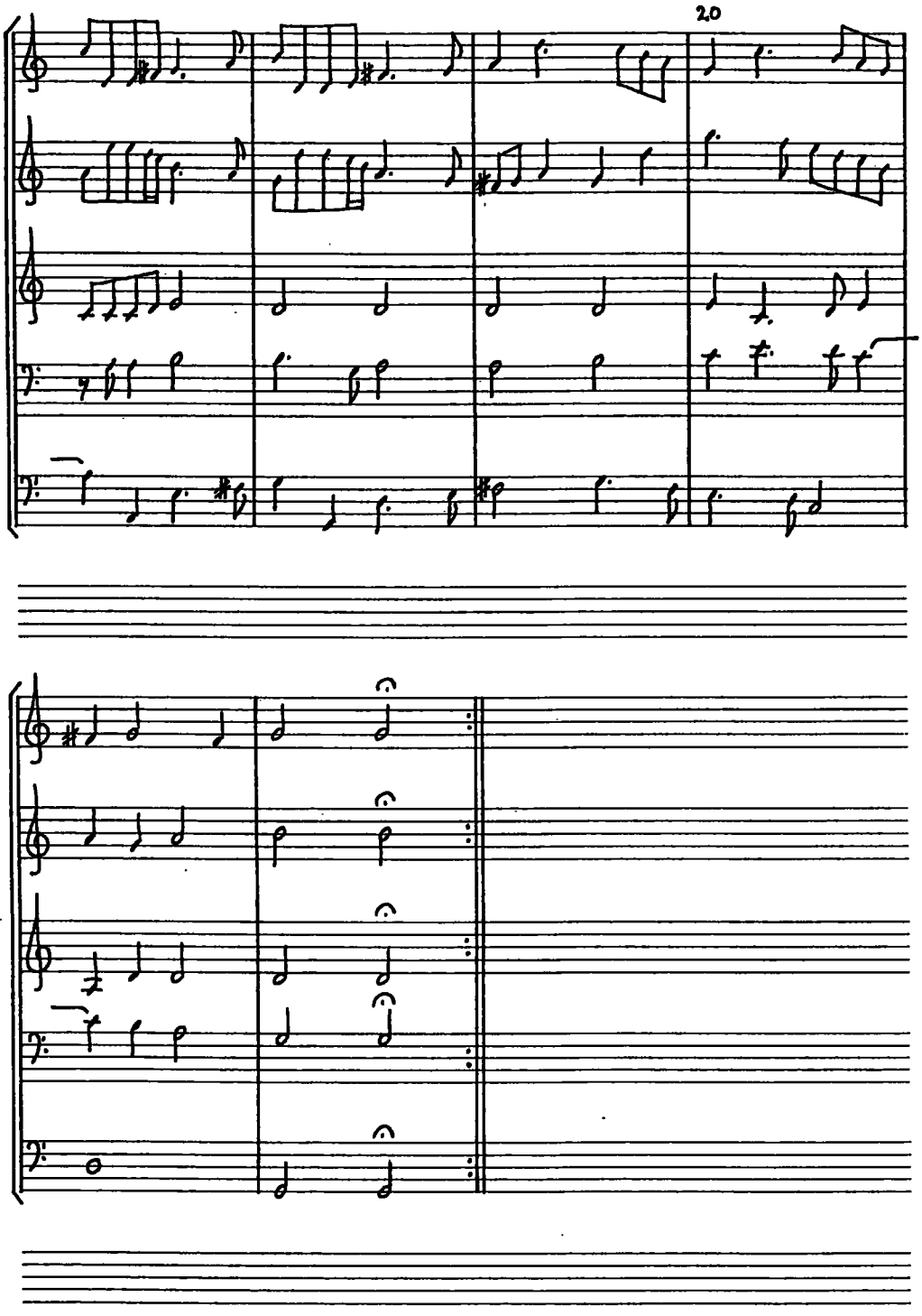
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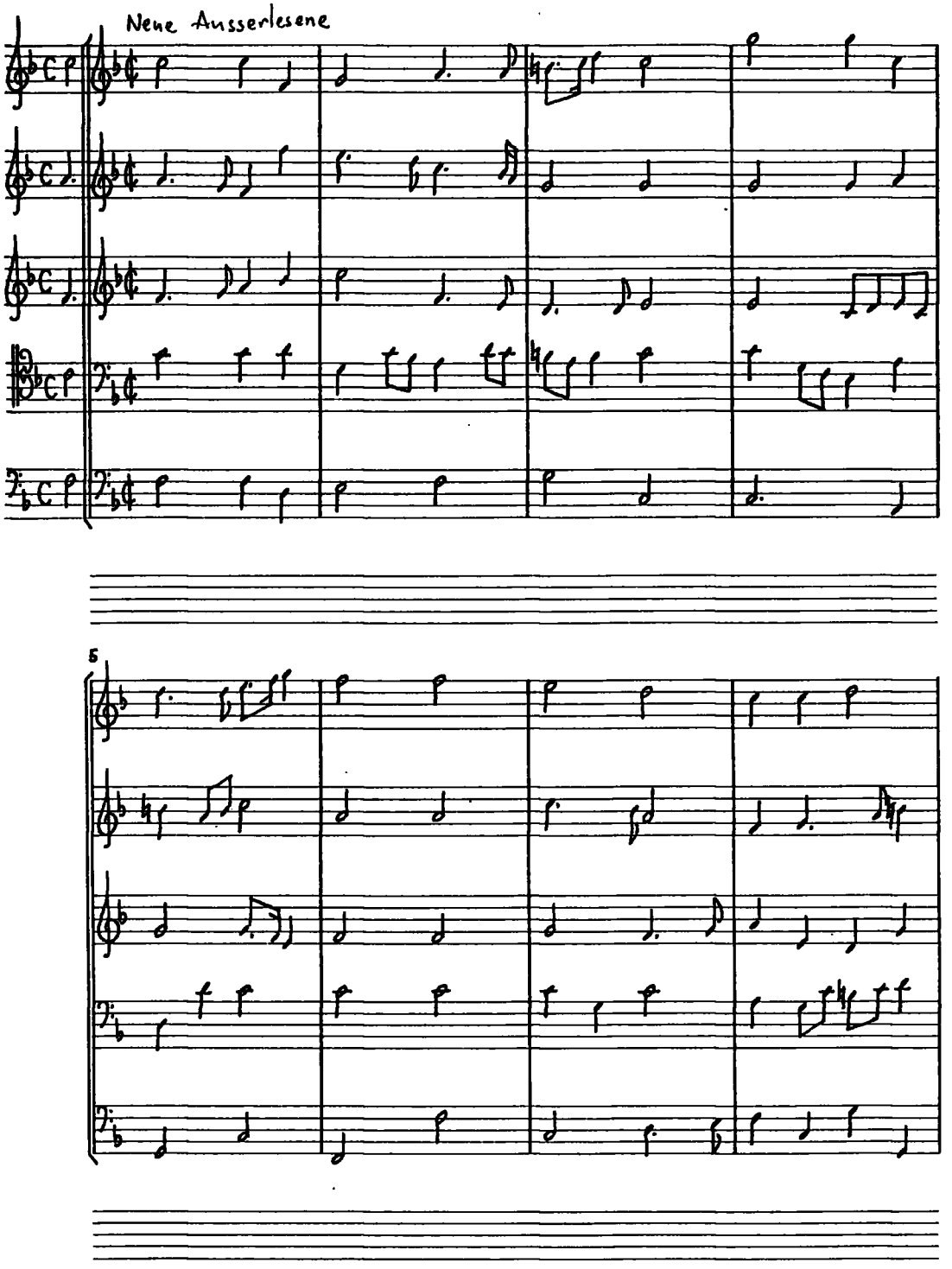

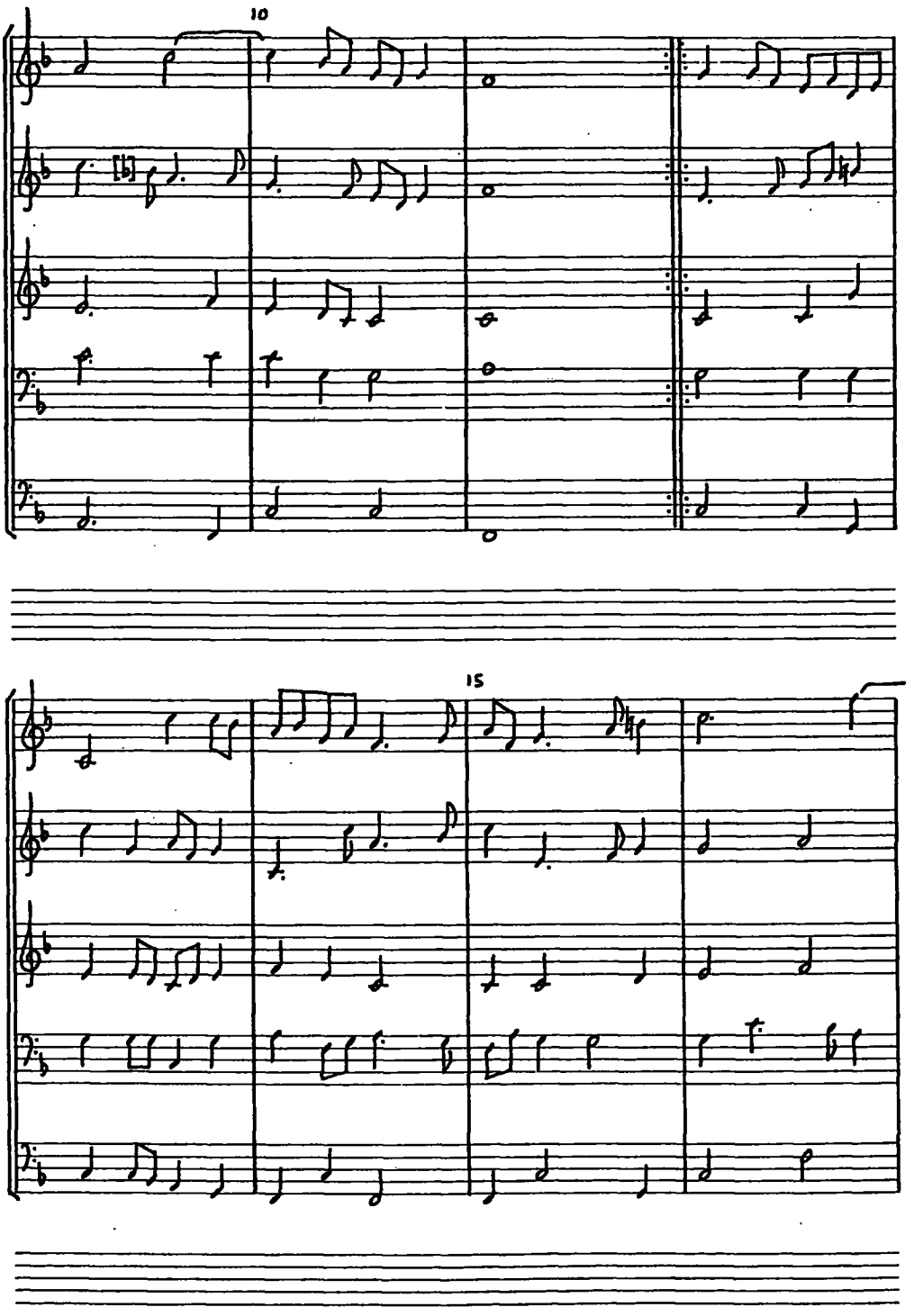
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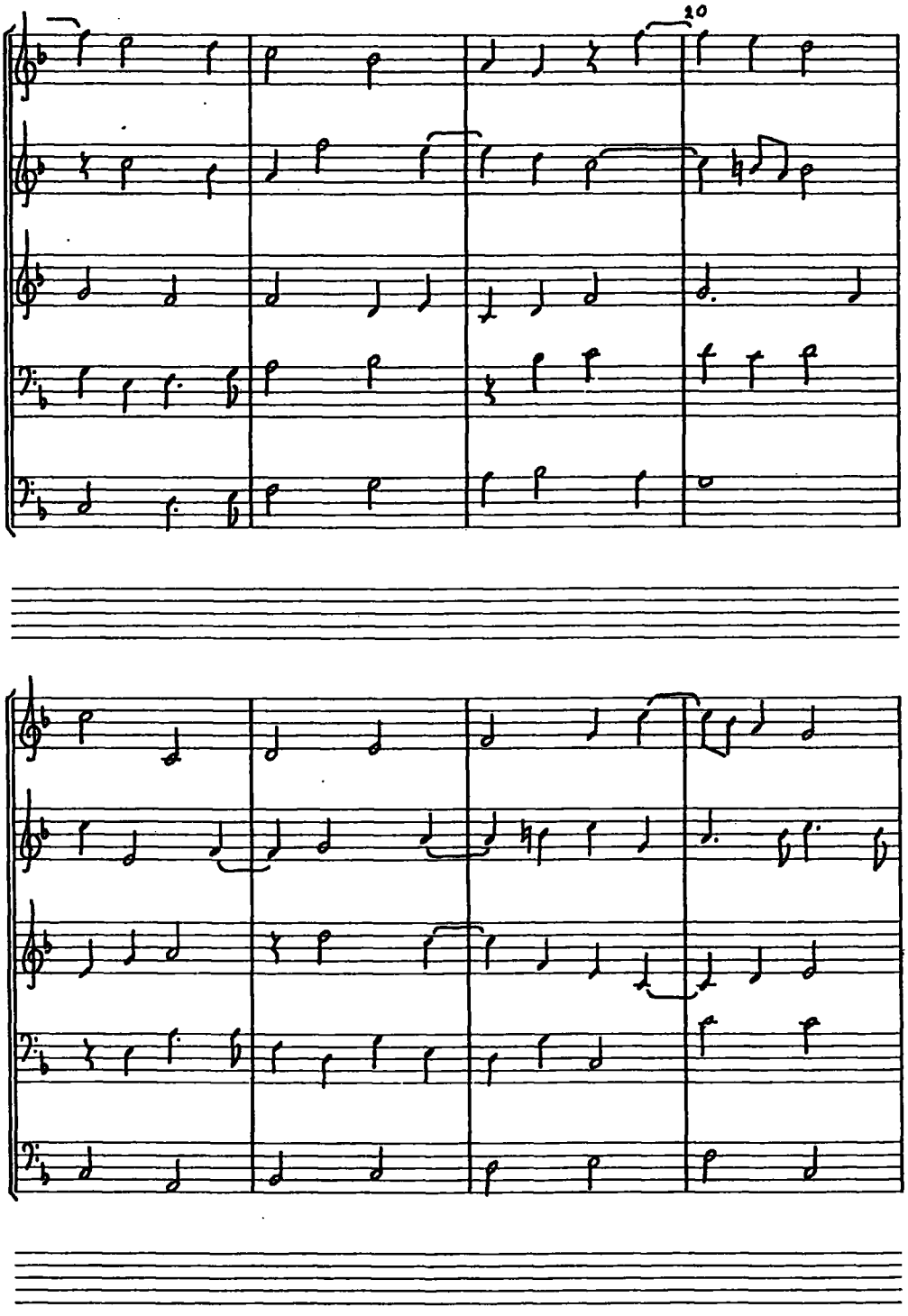
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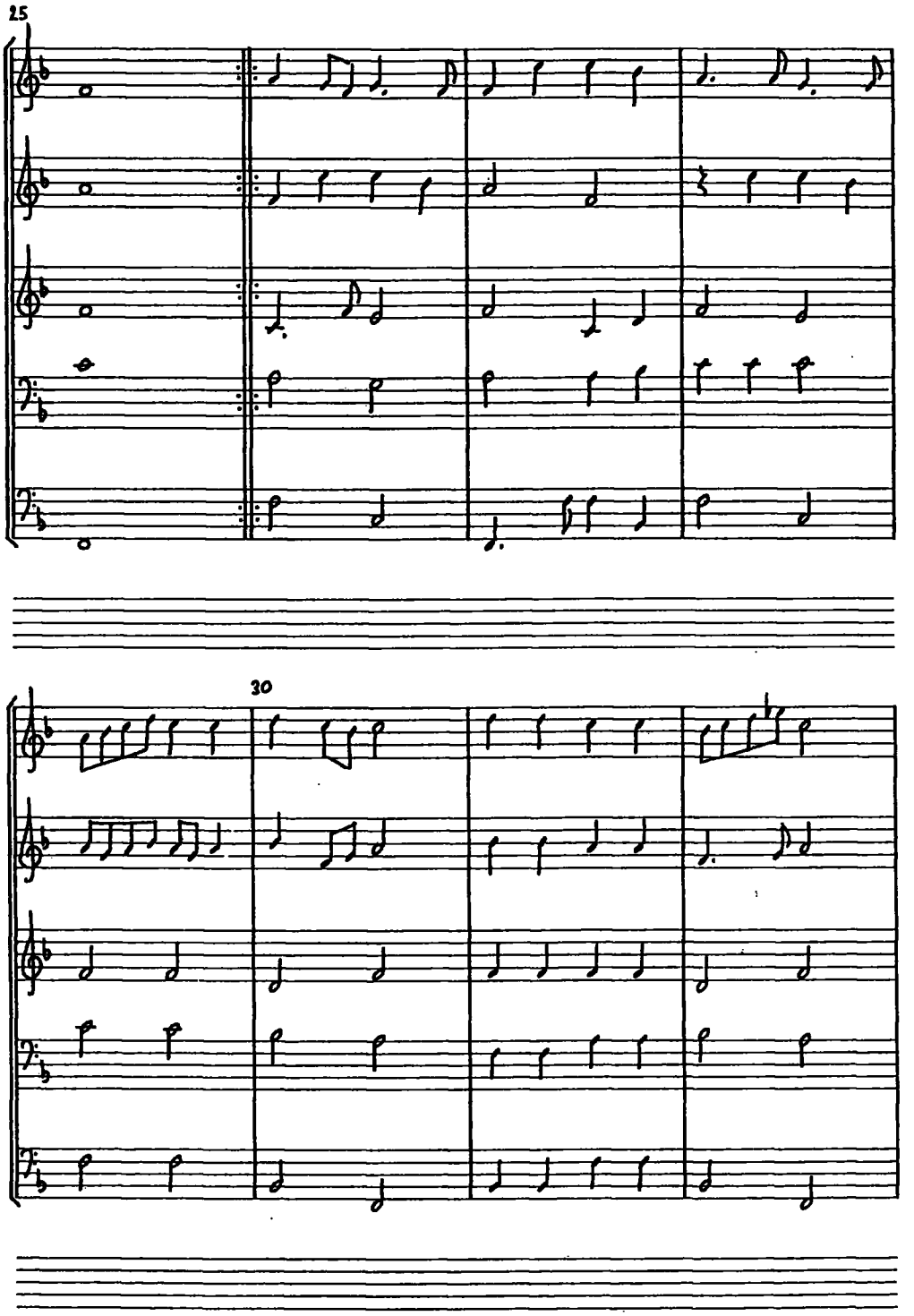
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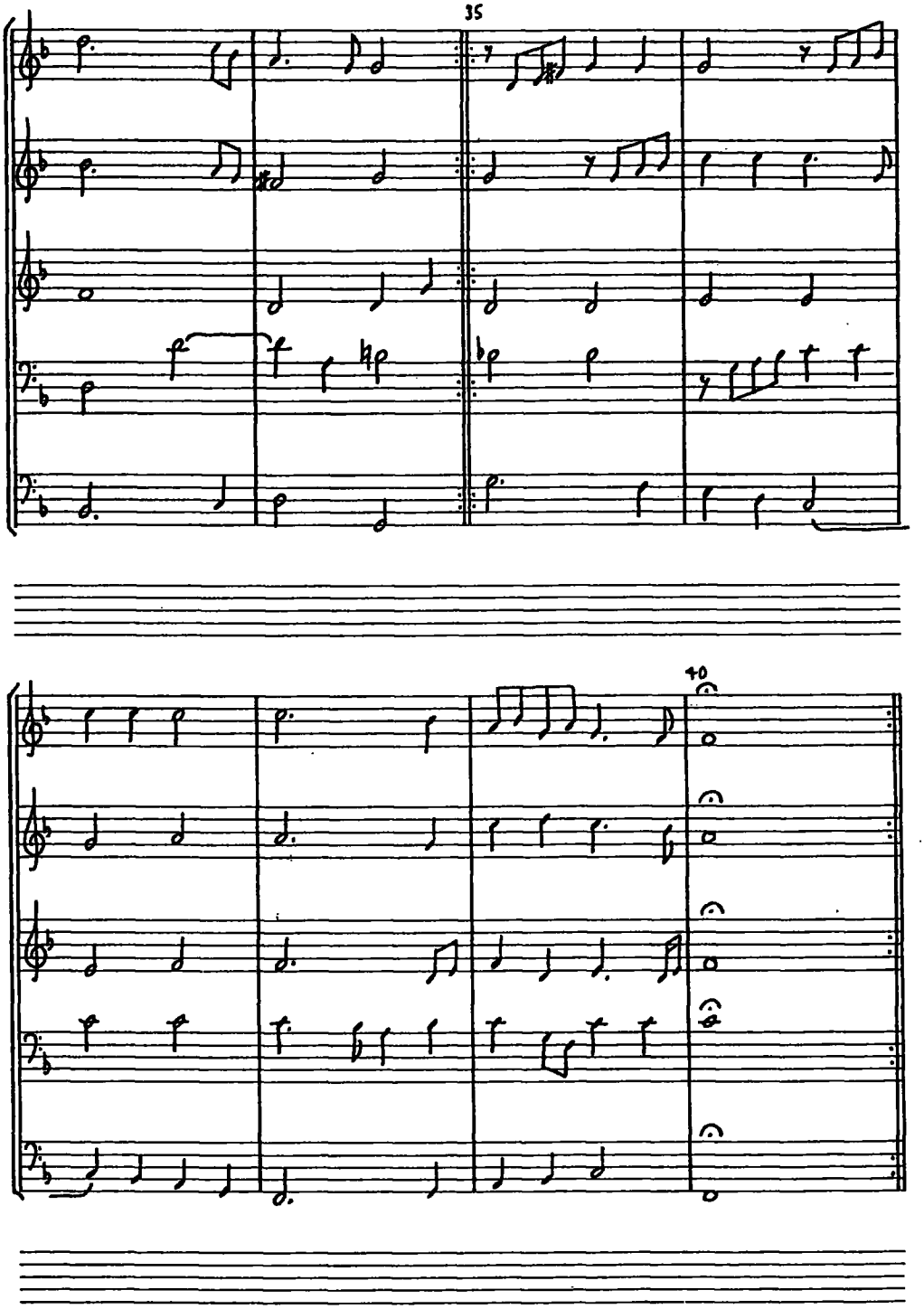
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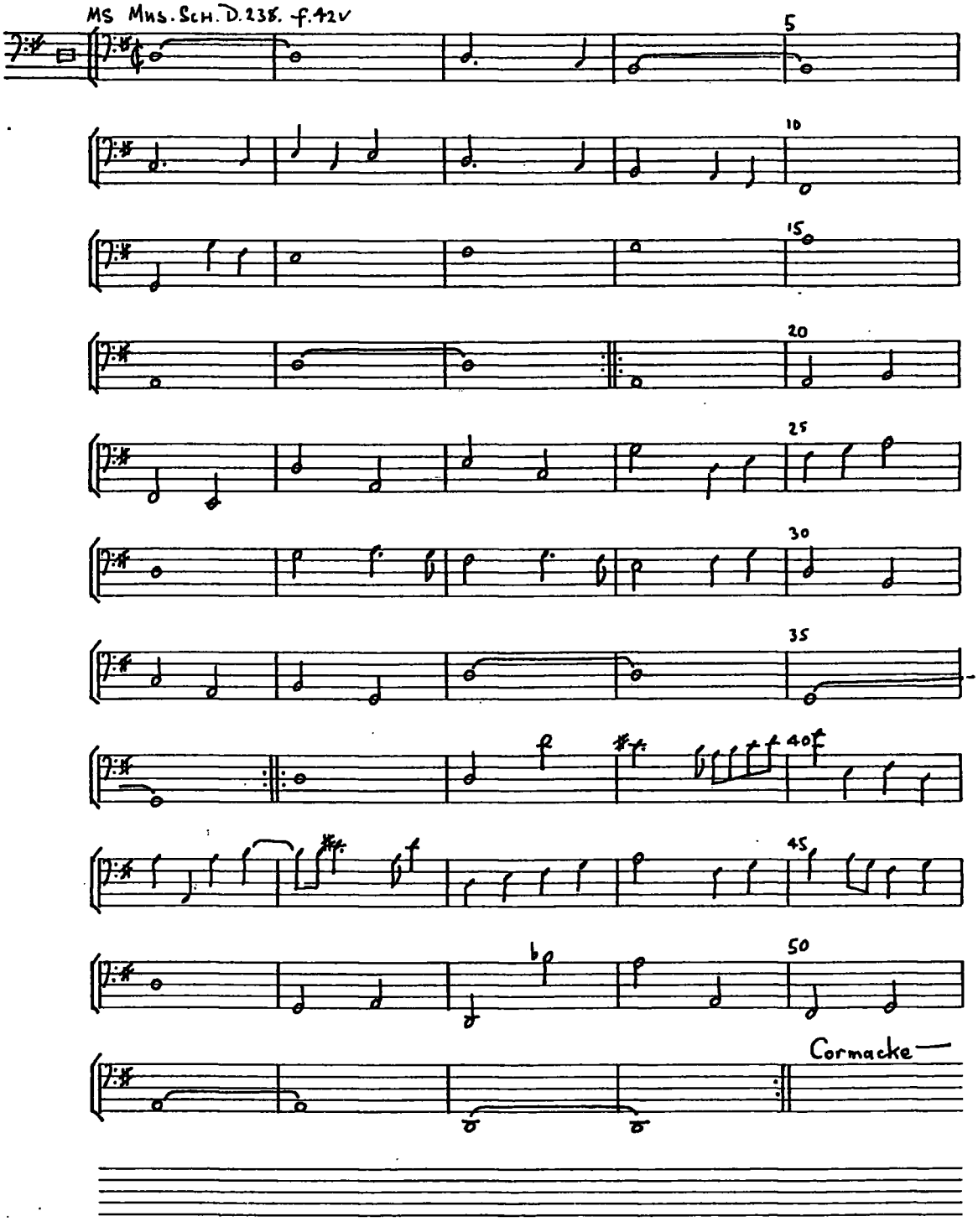
'Paven' / 'Cormacke' [Theorbo part] 'Wi Lawes'

MS Mus. Sch. D.238. f.42v



Apendix B
Works attributed to Cormack MacDermott
Editorial Notes

1 'Sr: Joh: Packintons Pauin Mr Cormake'

F4

11 B 1 (f3) o / 26 B 2 (f3) o / 28 B 1 (f7)

2 'Allmane Mr: Cormake'

MSS 379-81

16 B 1 b

3 'Mr: Cormake' ['pauin' in bass]

D.246

43 BV 1 q. / 43 BV 2 sq / 45 BV 1-8 sq

4 'Mr: Cormake Allman'

F4

16 B 2 (f4) / 35 B 2 (f4)

5 'The Lor: Sheffelds pauin Mr Cormake'

F4

13 B 1 (f5) / 44 B 2 (f5)

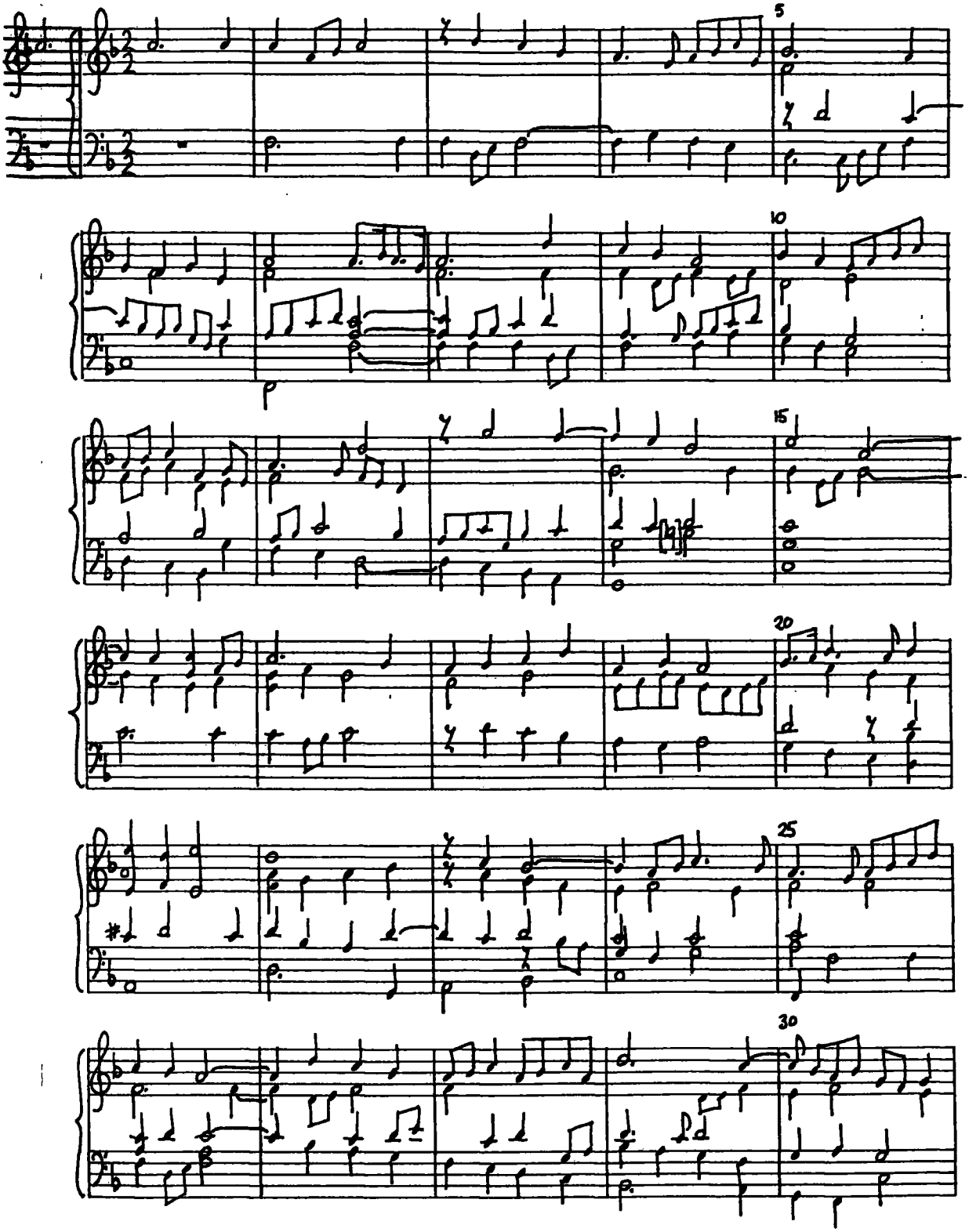
APPENDIX C

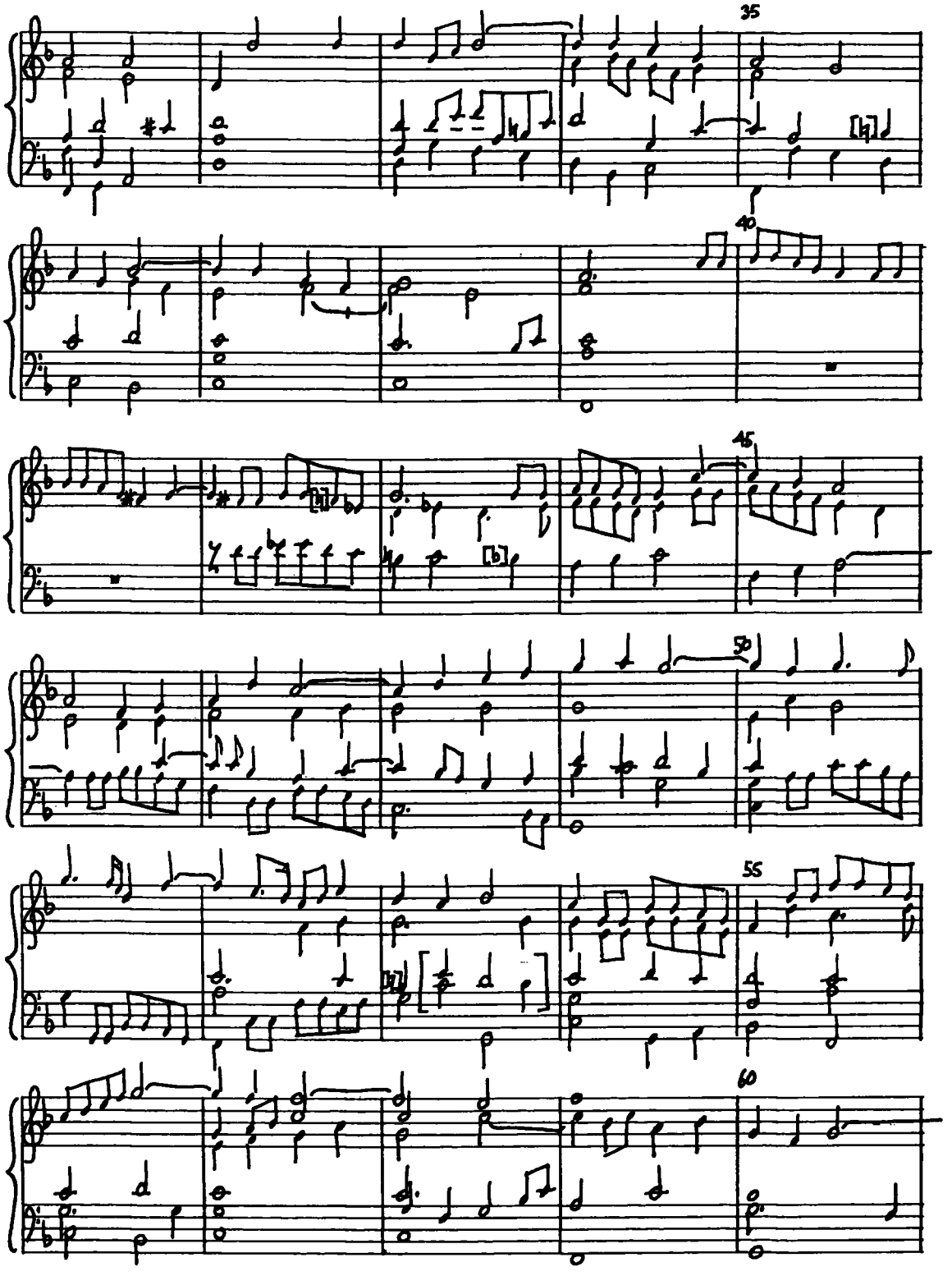
Anonymous Harp Parts (Och Mus MS 5)

Appendix C
Anonymous Harp Parts (Och Mus MS 5)
Textual Commentary

The source for the anonymous harp parts in Och Mus MS 5 has been discussed in Chapter 5.

'Fantazia' ff.6v - 7r (no A1)

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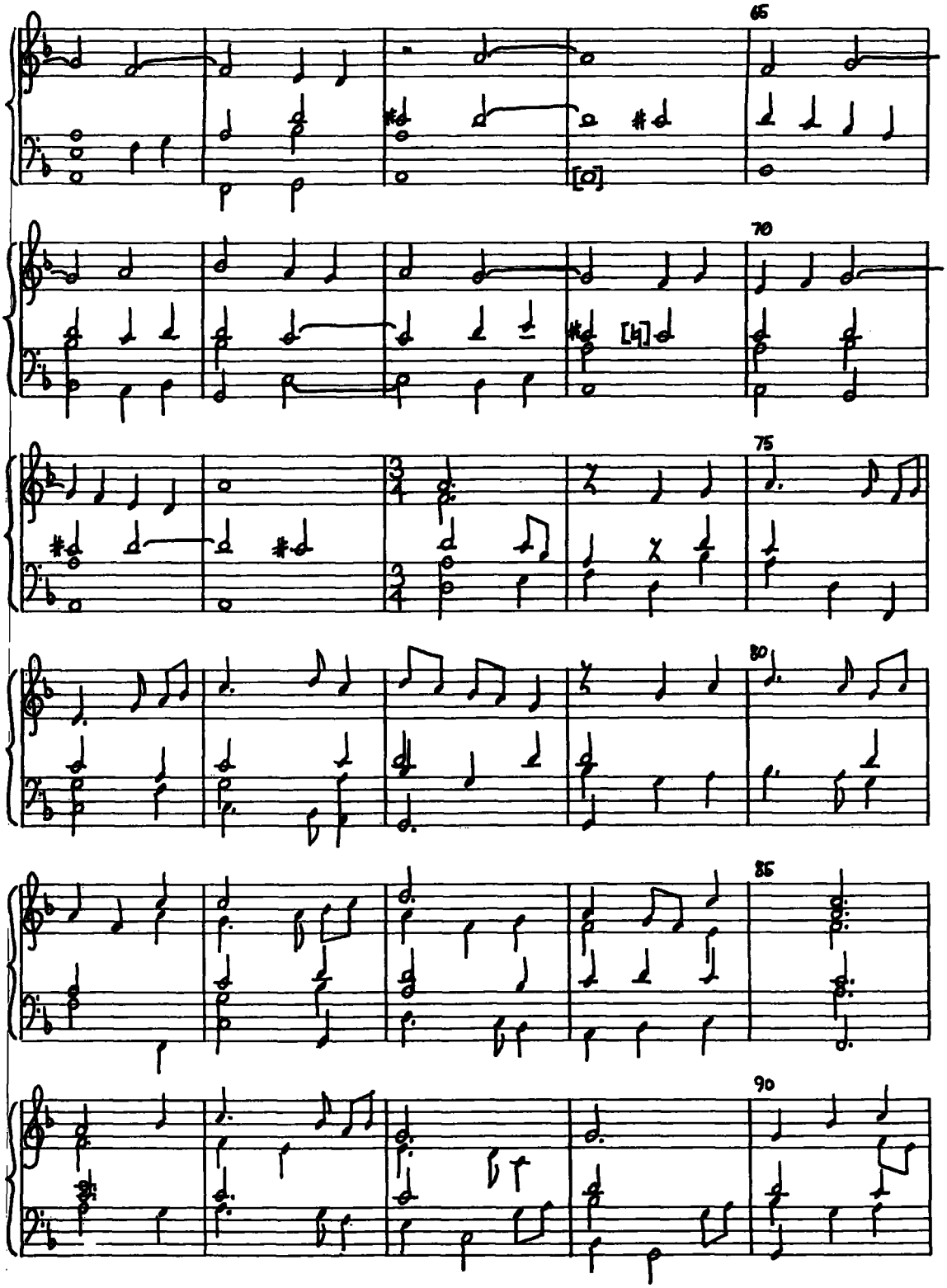
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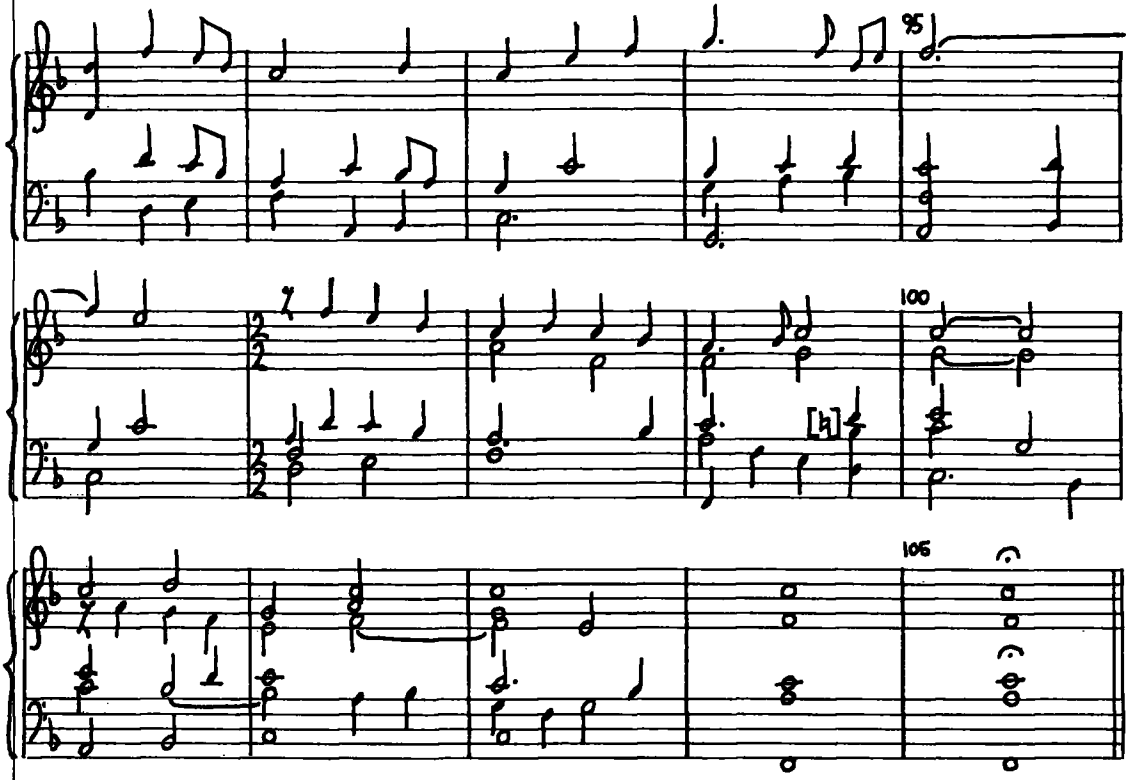
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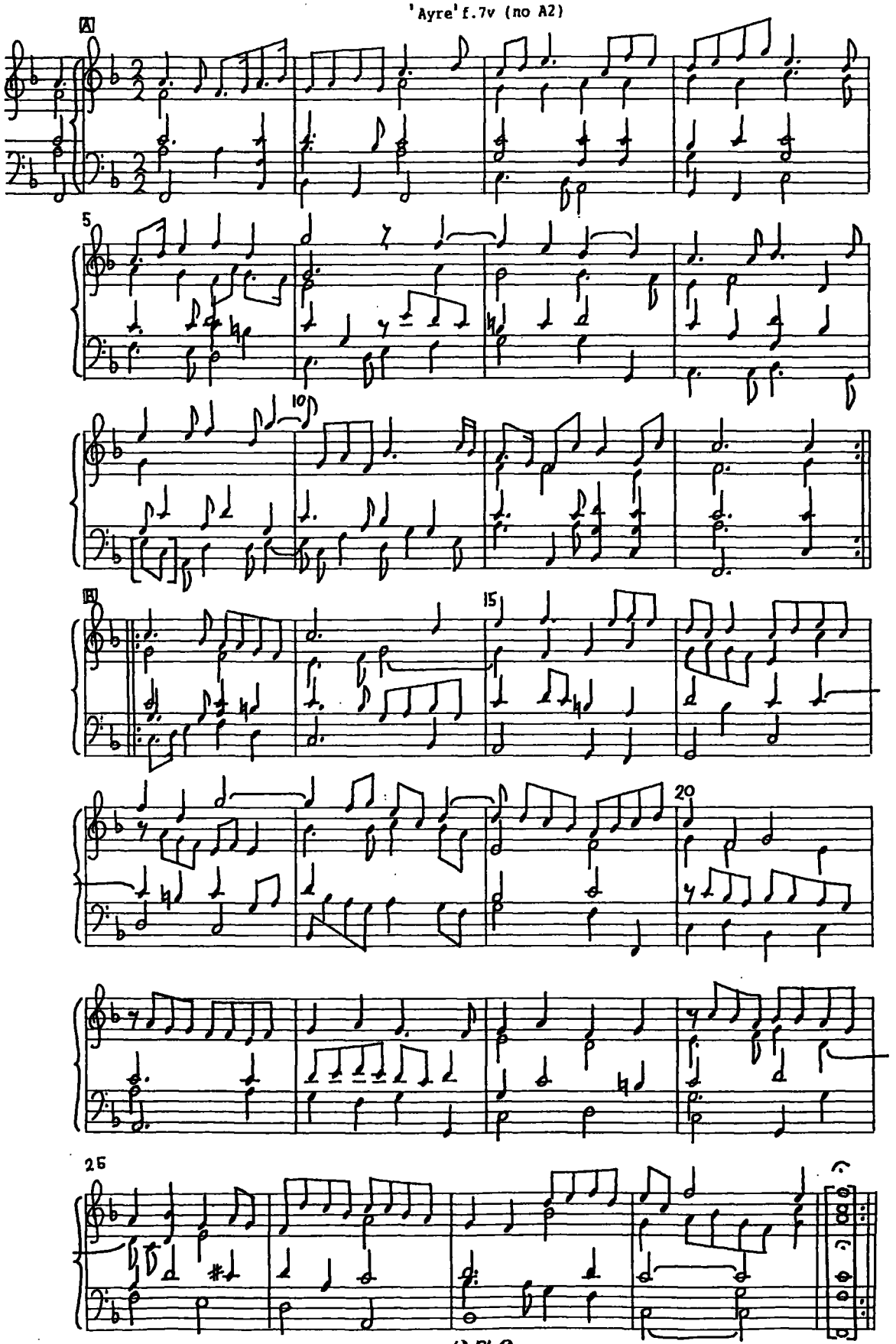
'Ayre' f.7v (no A2)
A
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B
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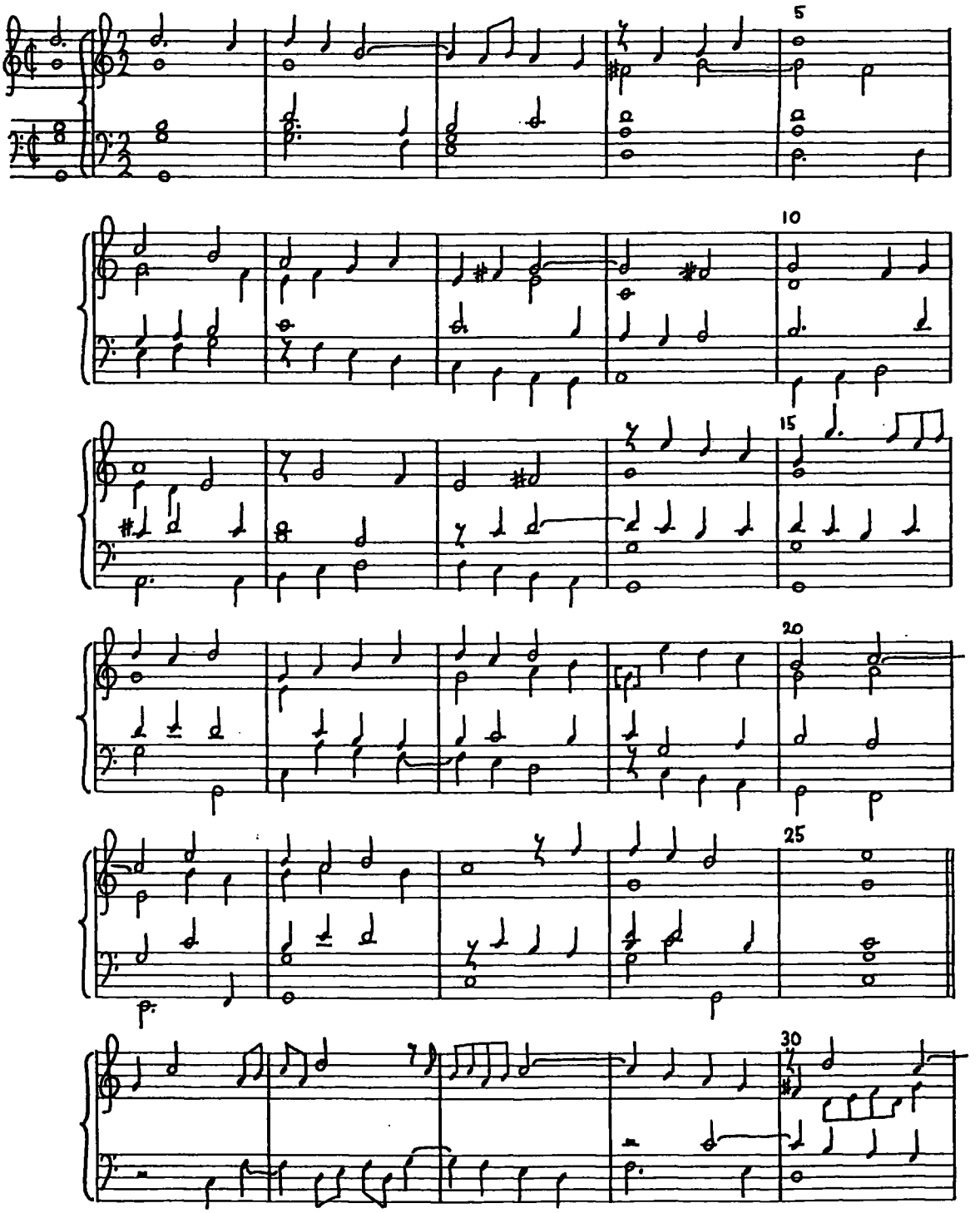
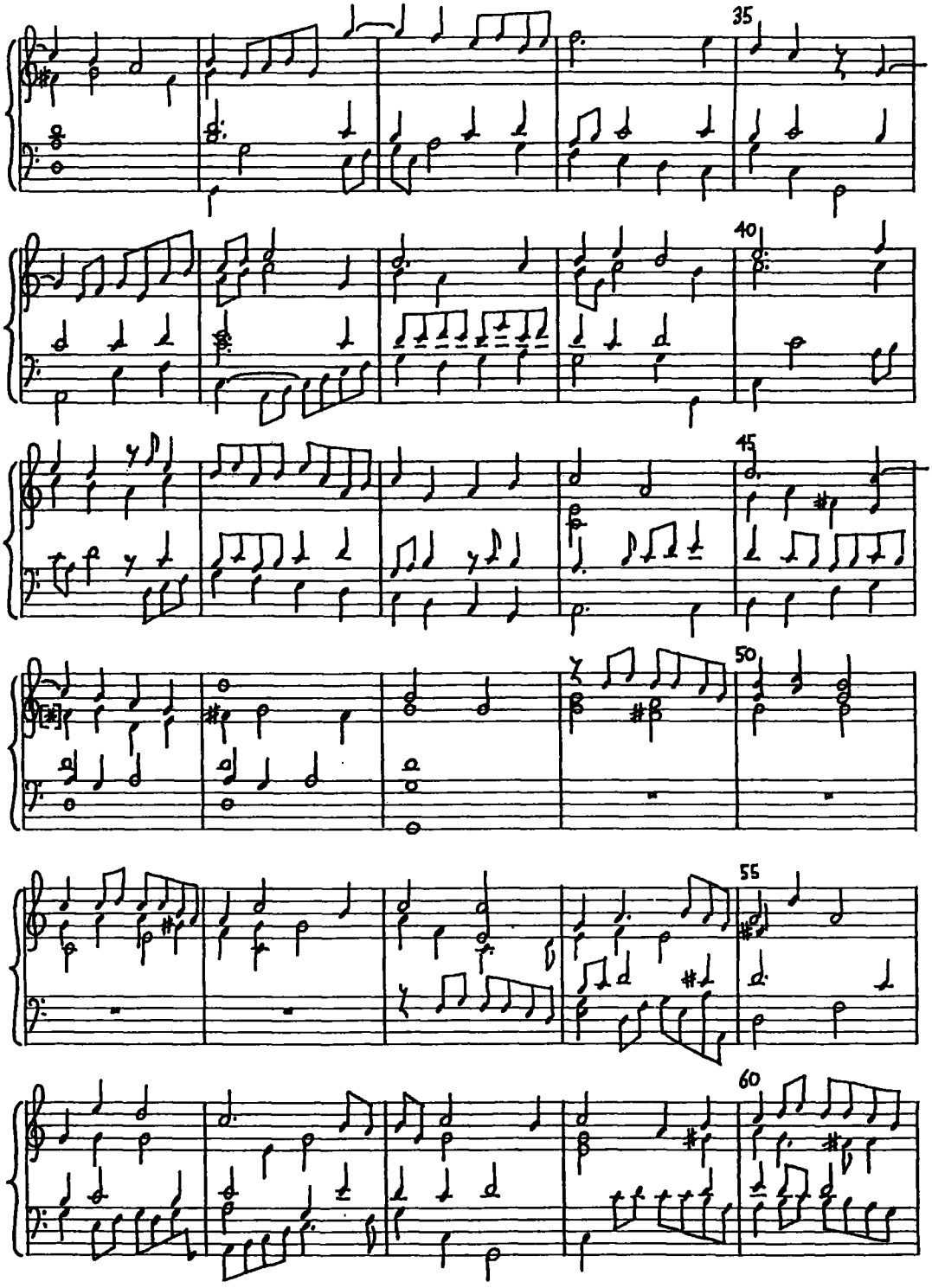
25

'Fantazia' ff.20v - 21r (no 1)

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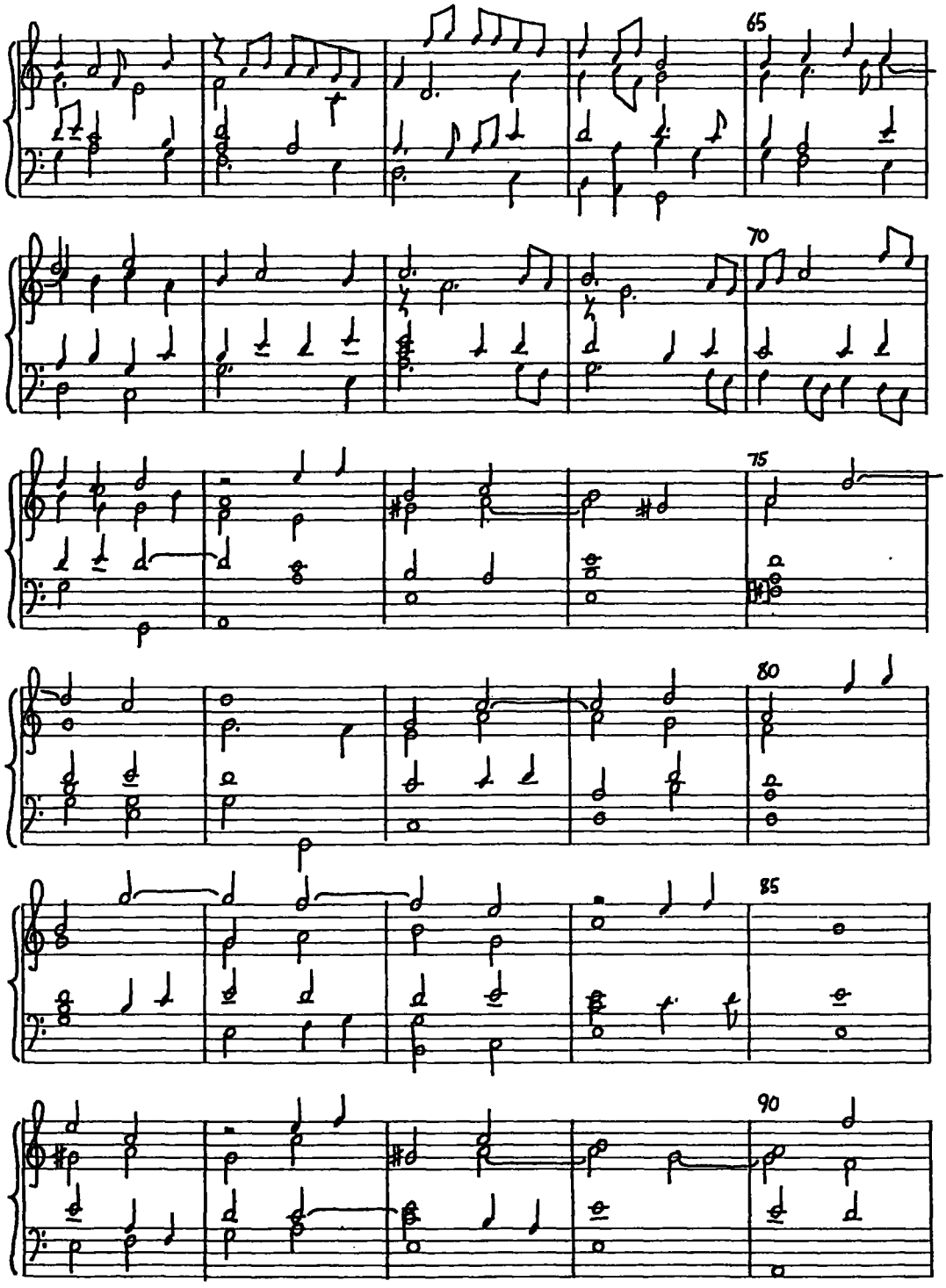
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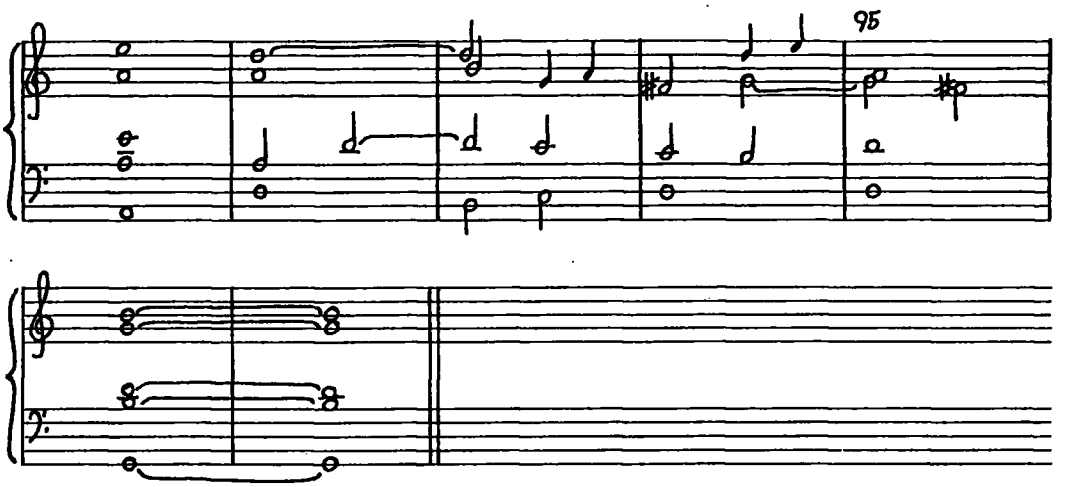
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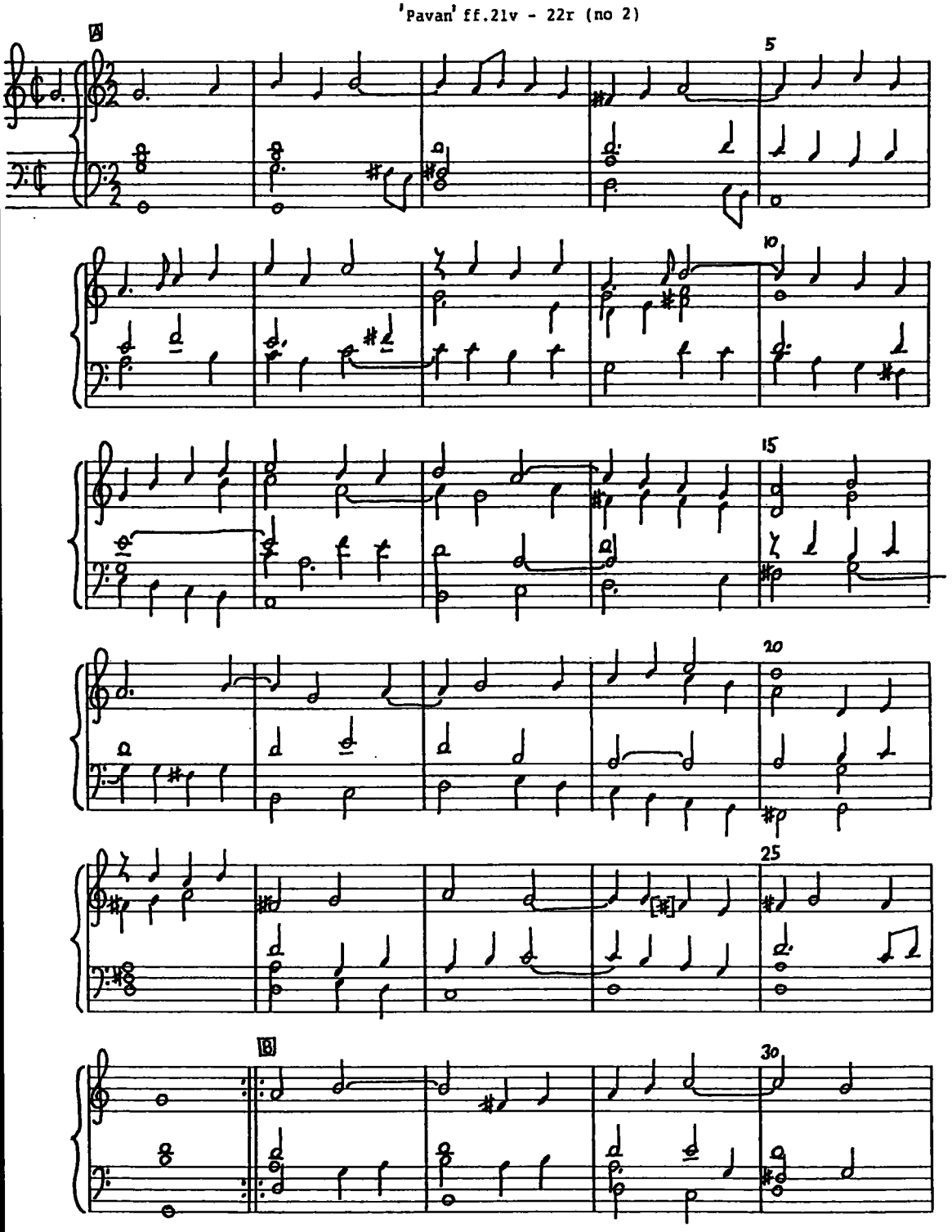
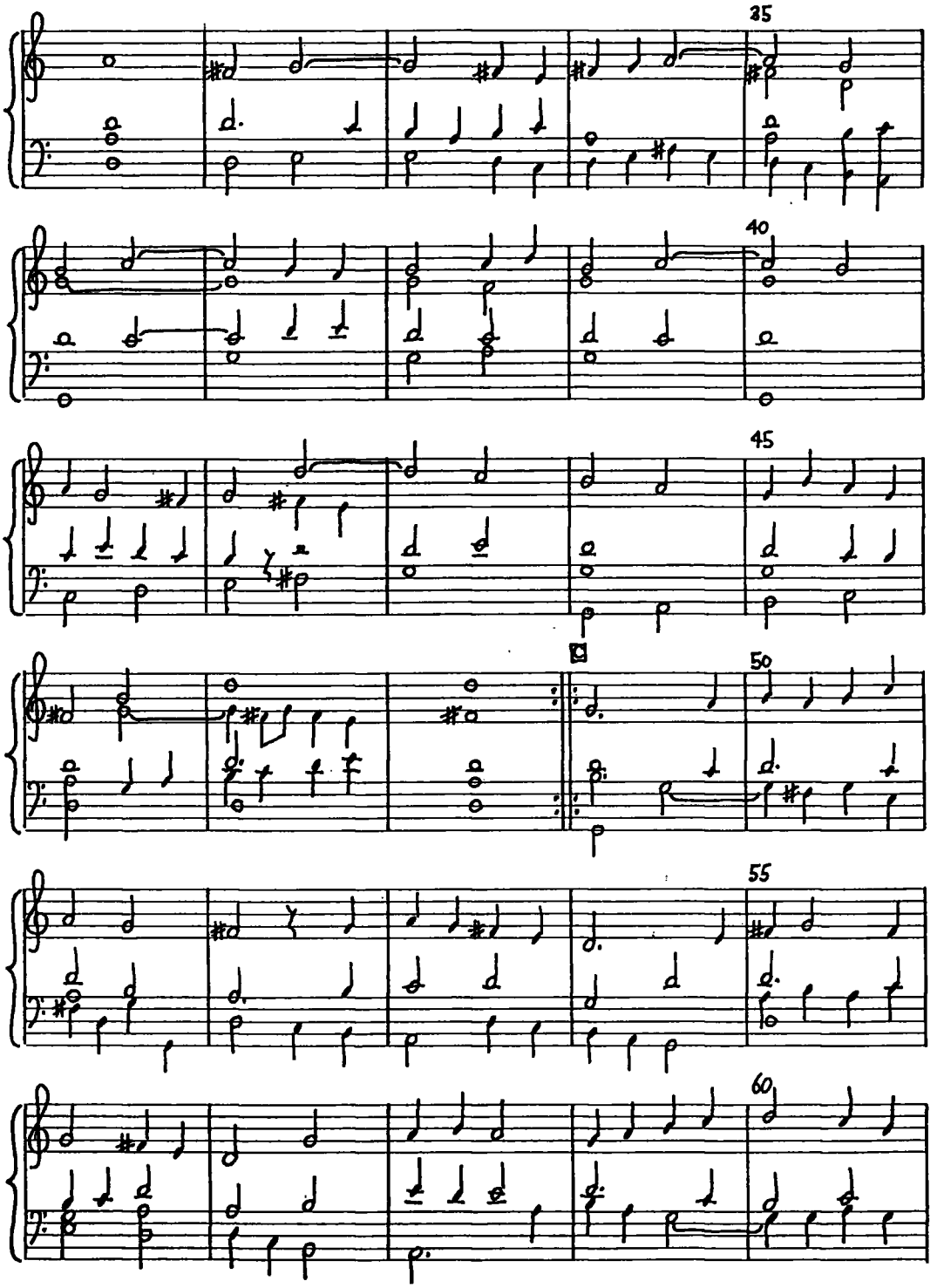
'Pavan' ff.21v - 22r (no 2)

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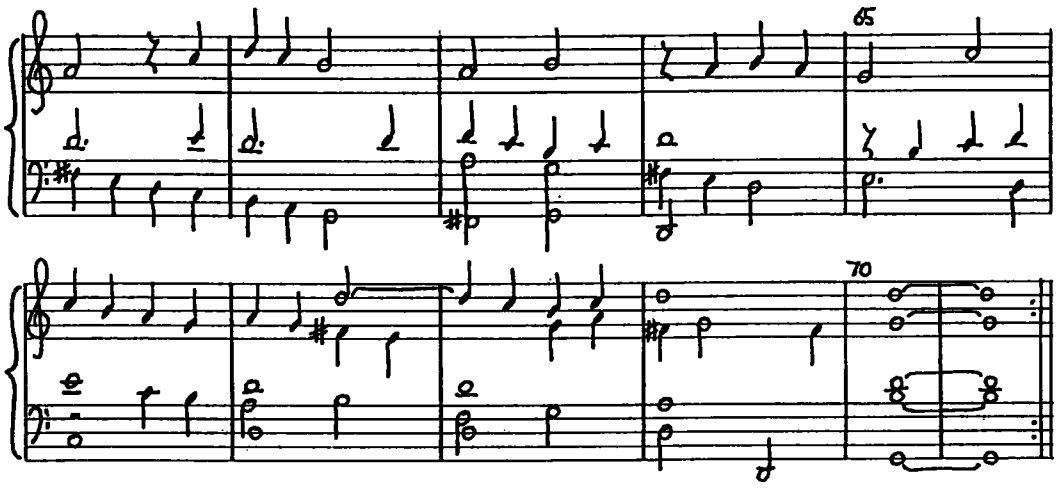
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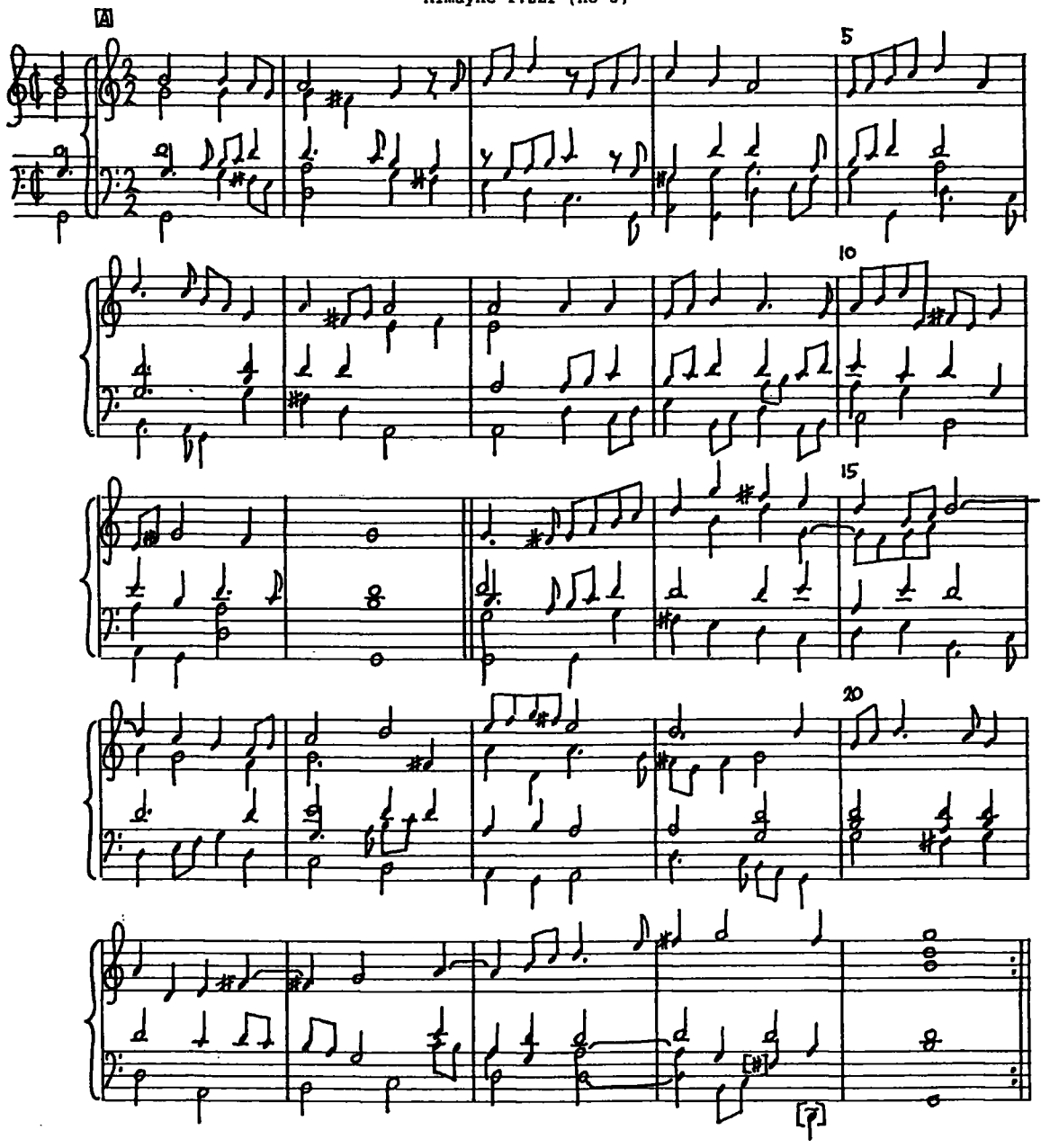
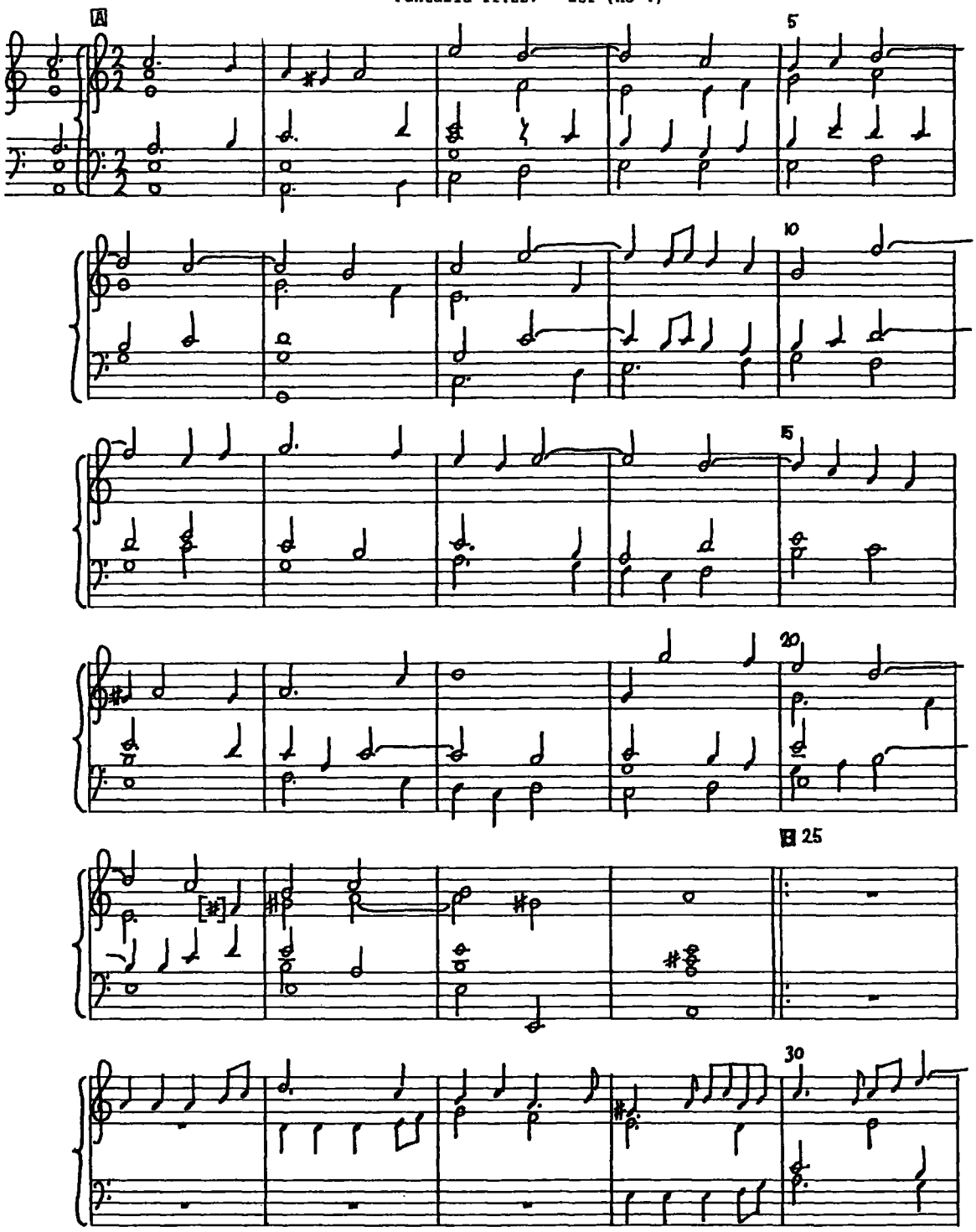
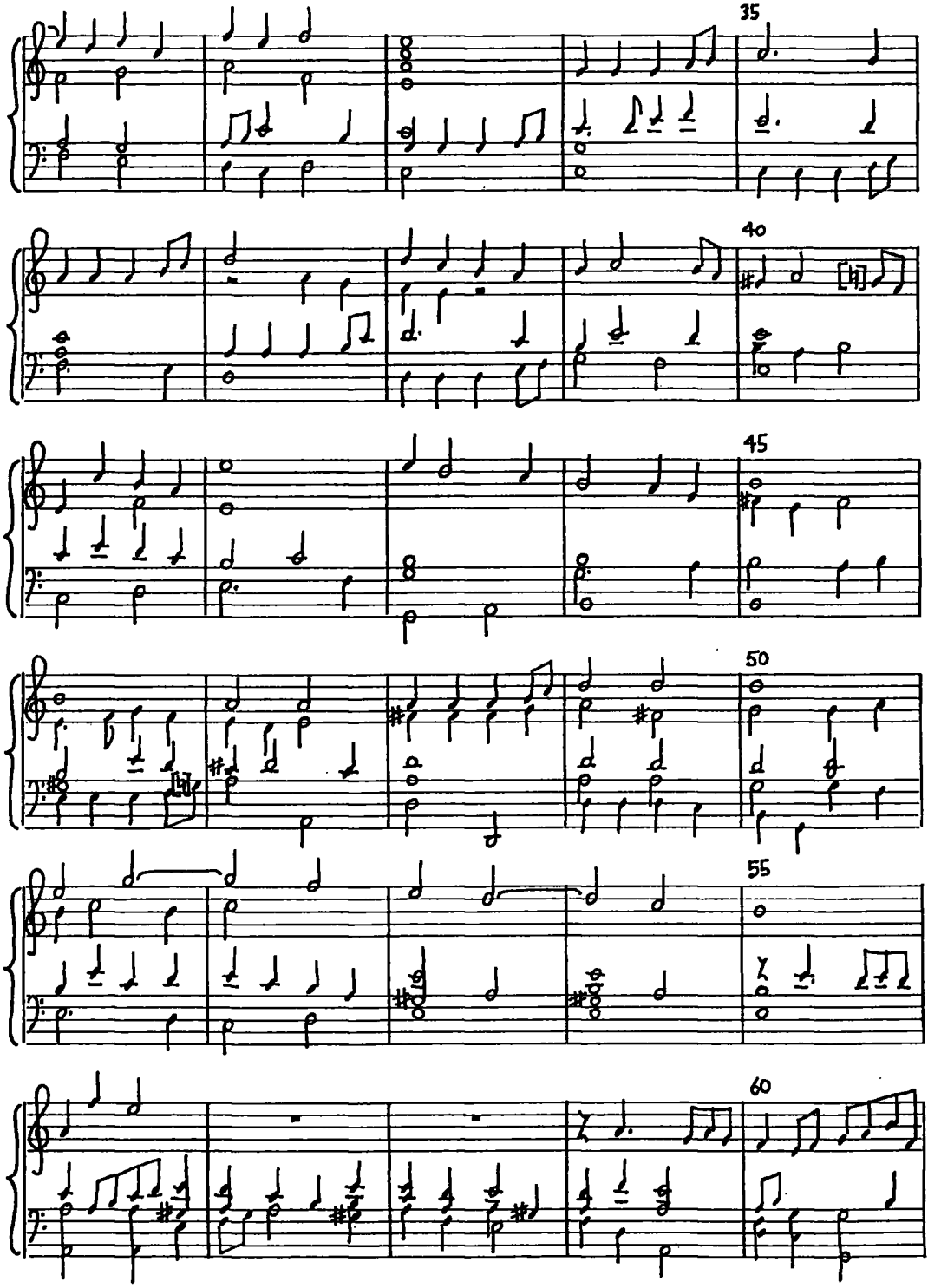
'Almayne' f.22r (no 3)



'Fantazia' ff.22v - 23r (no 4)

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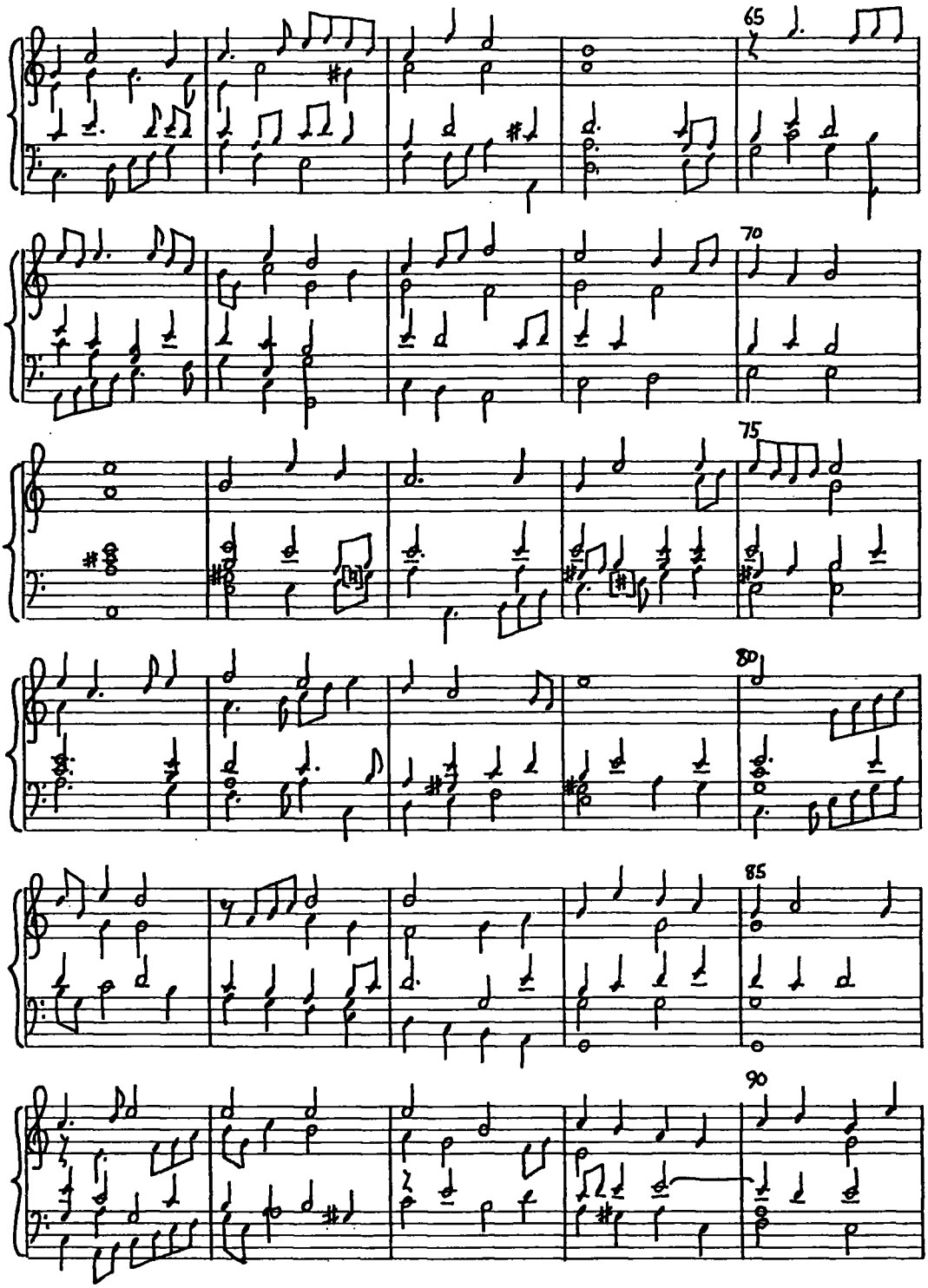
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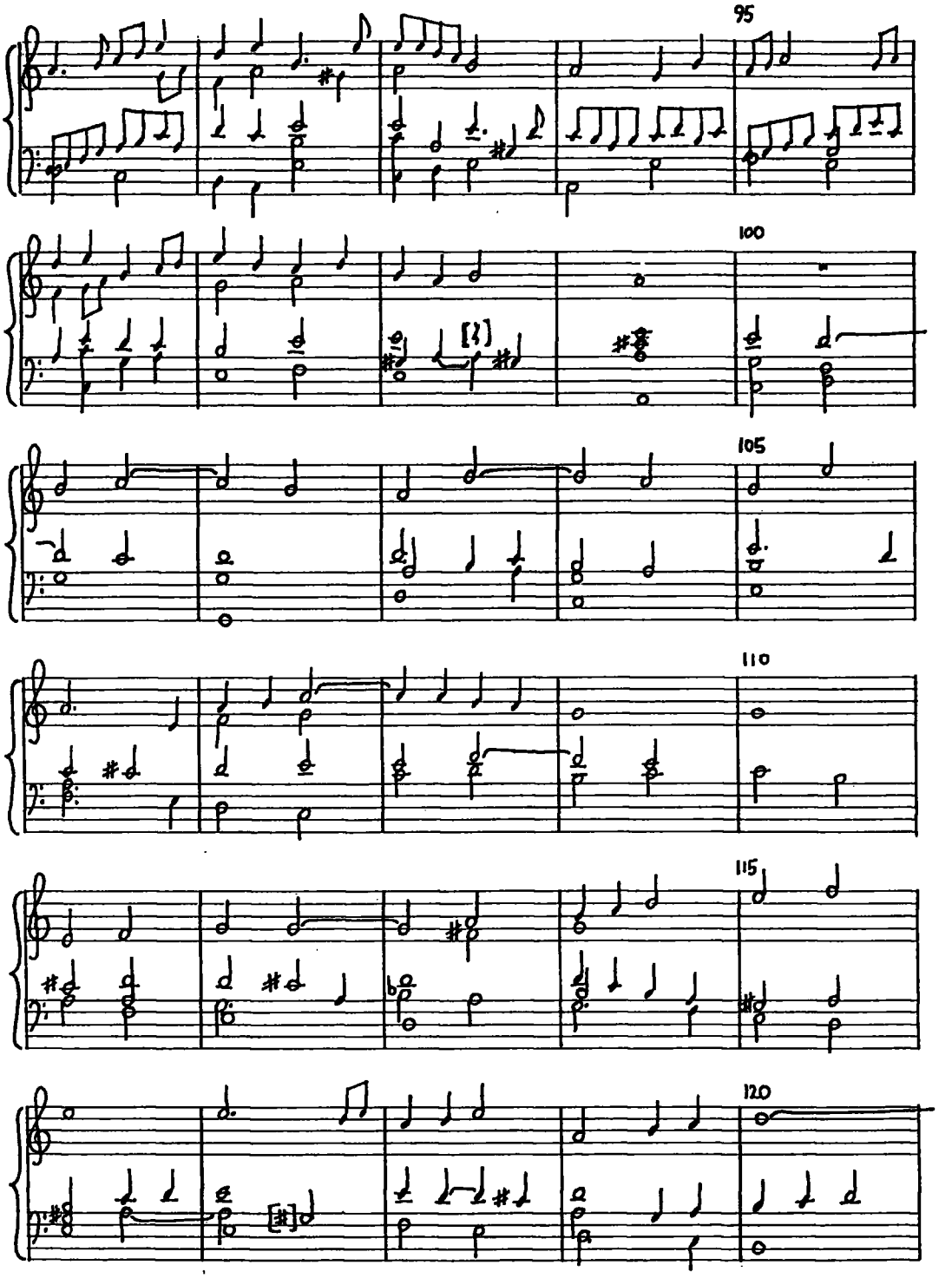
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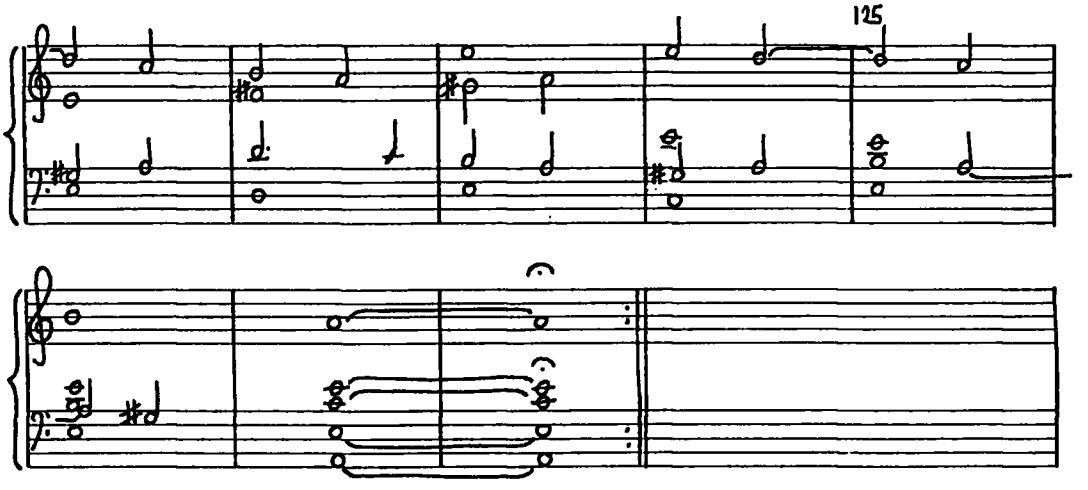
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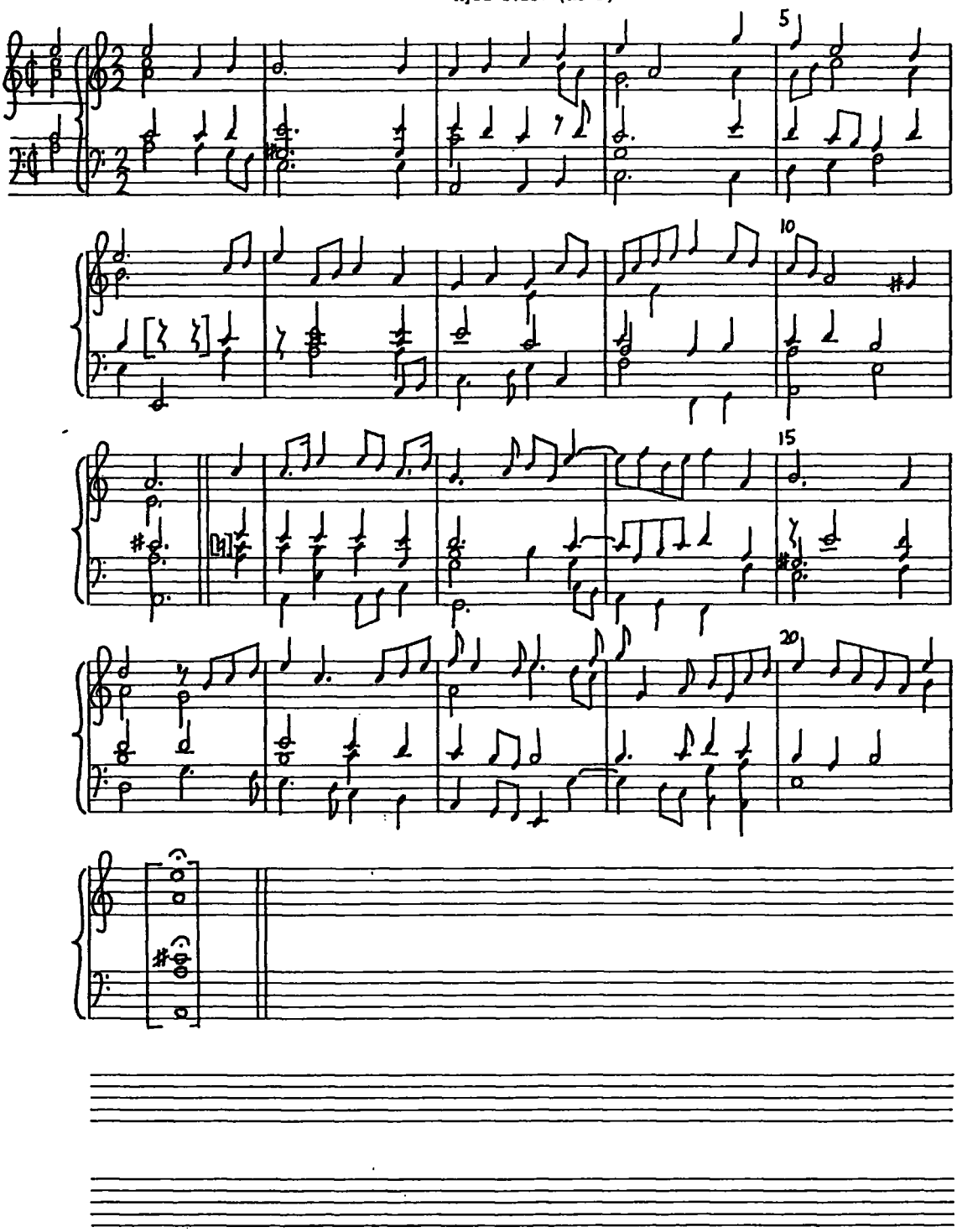
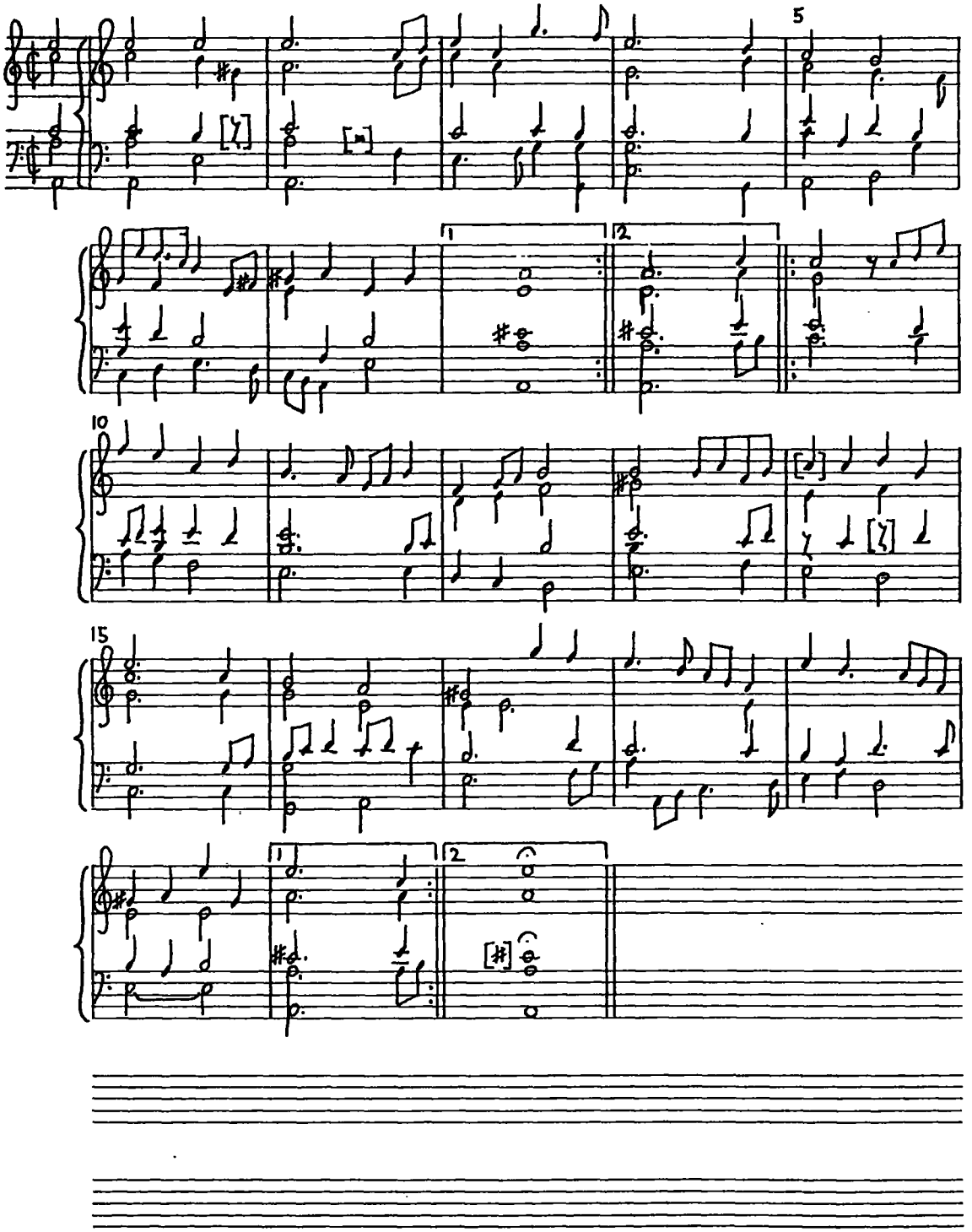
'Ayre' f.23v (no 5)



'Ayre' f.23v (no 6)



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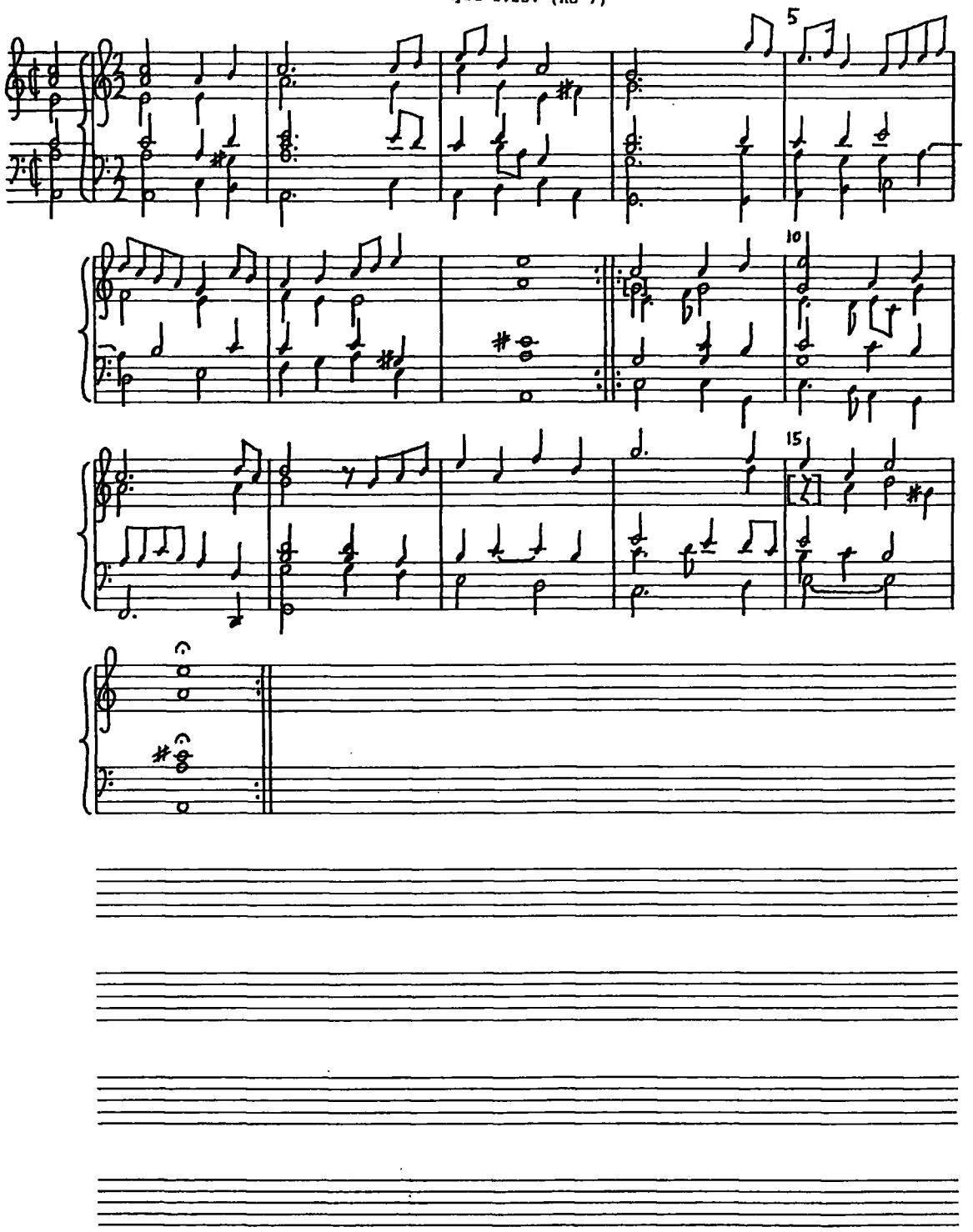
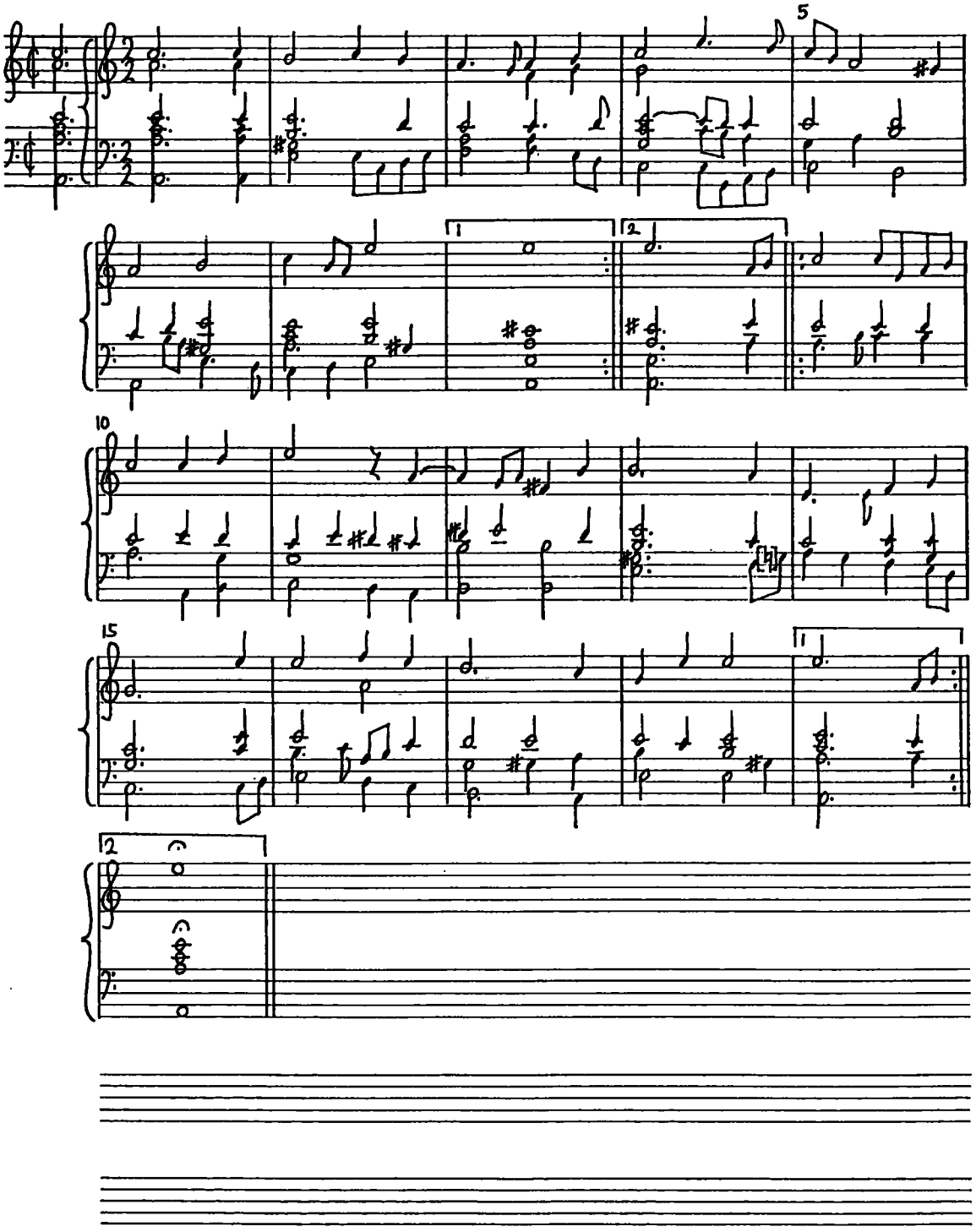
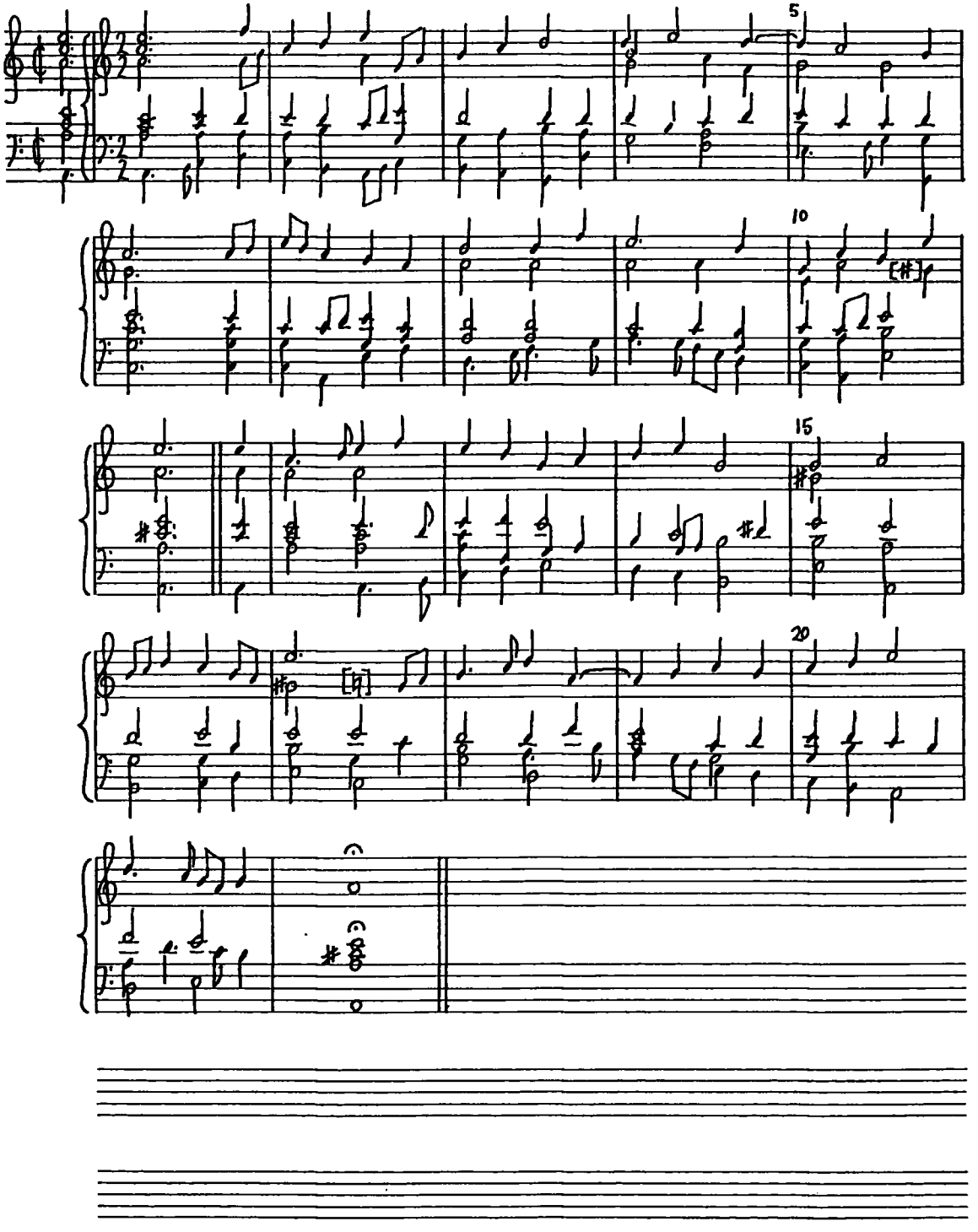


'Ayre' f.24r (no 8)



'Ayre' f.24r (no 9)



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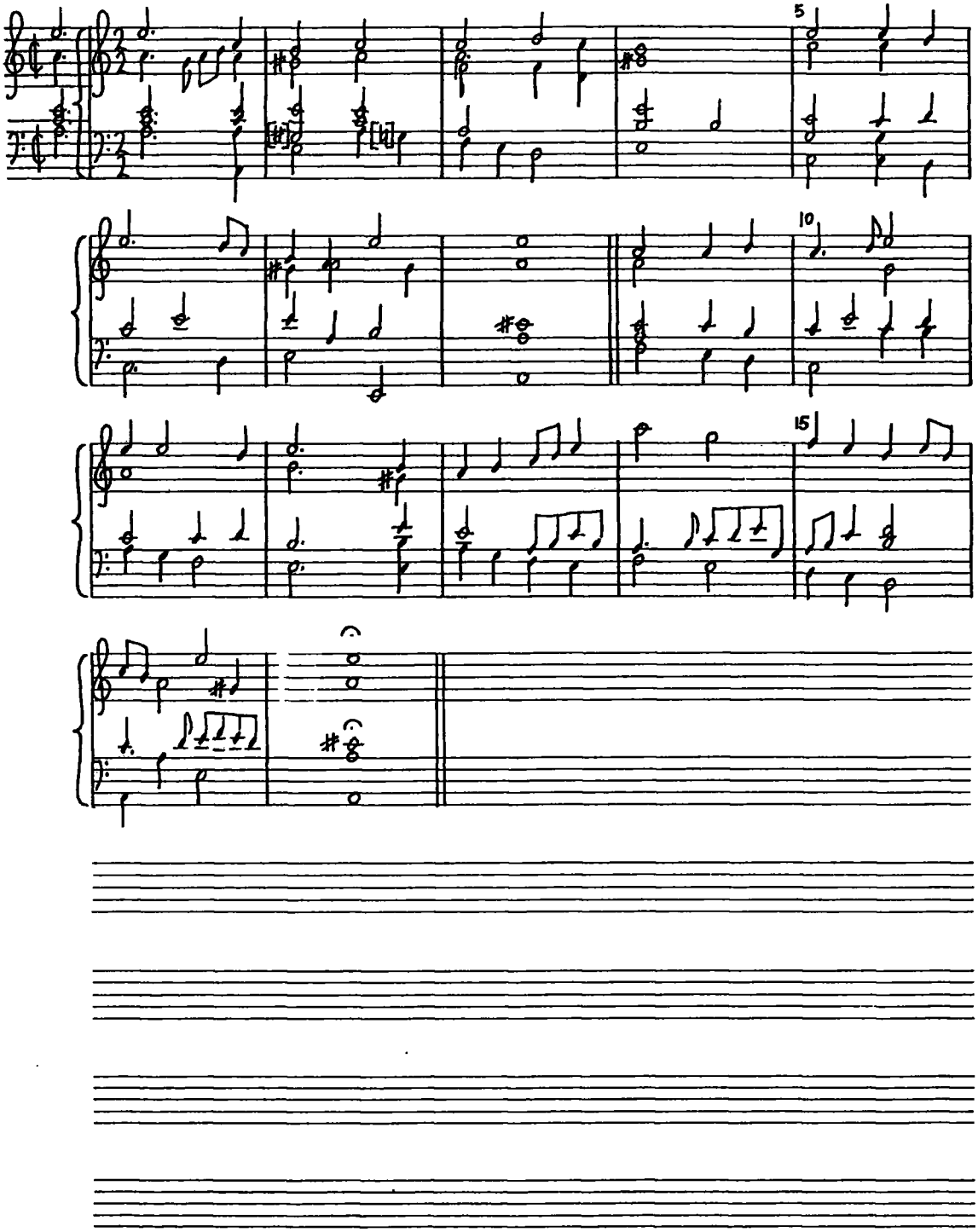
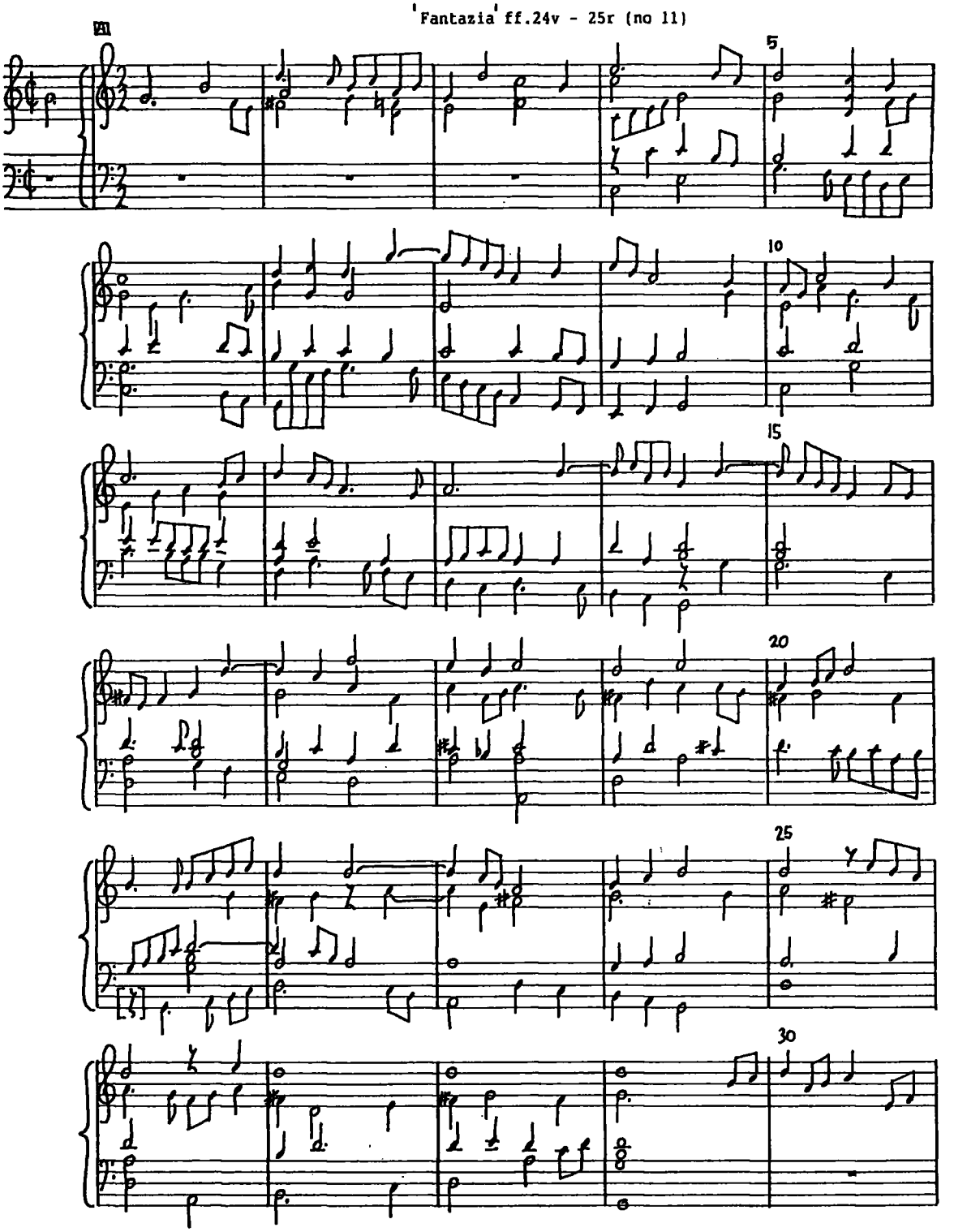
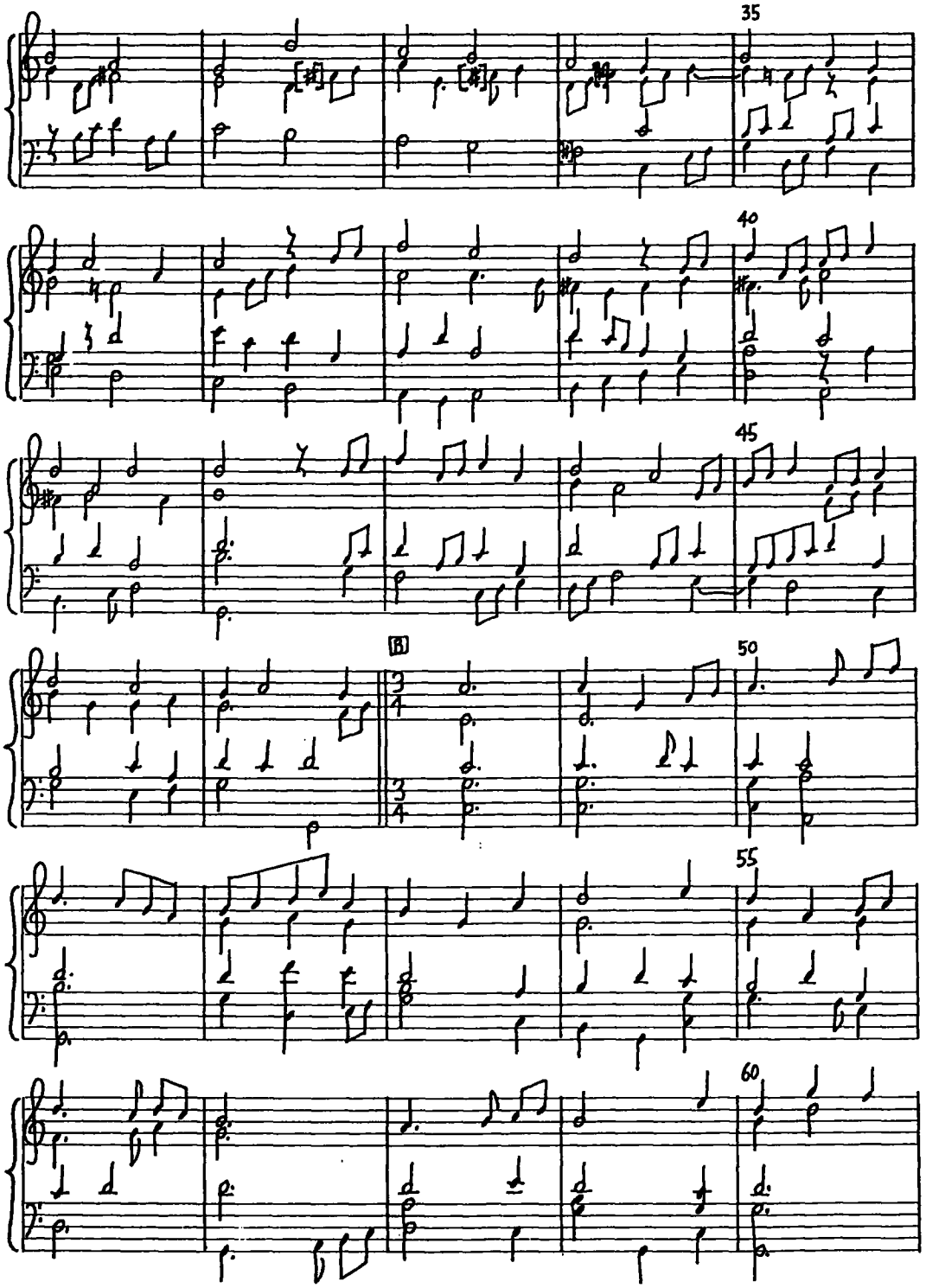


'Fantazia' ff.24v - 25r (no 11)

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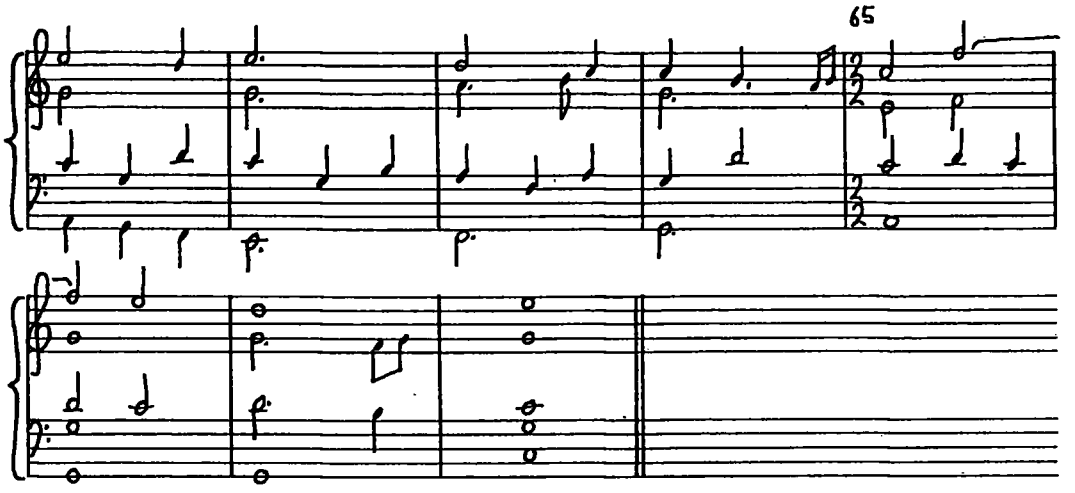
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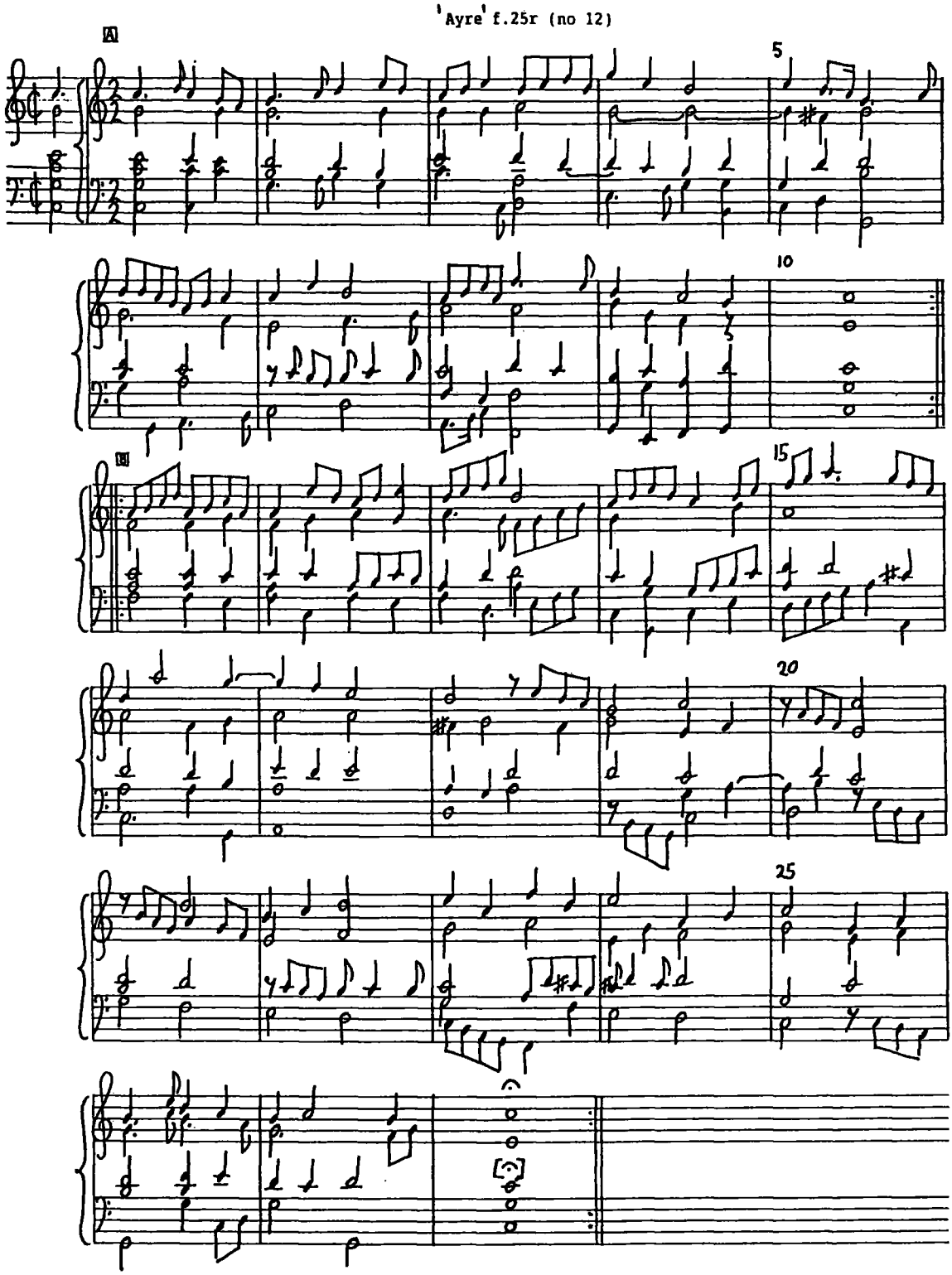
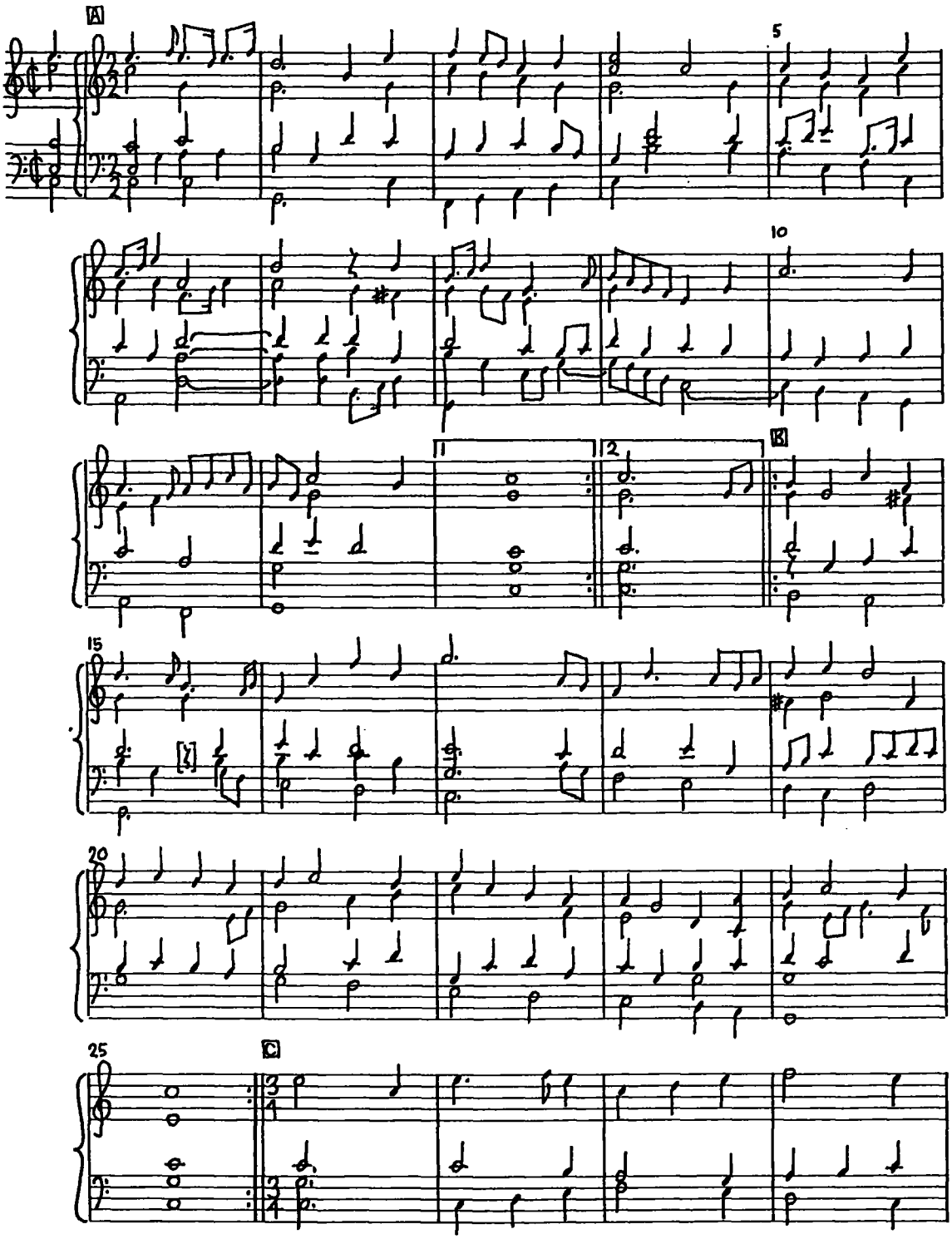
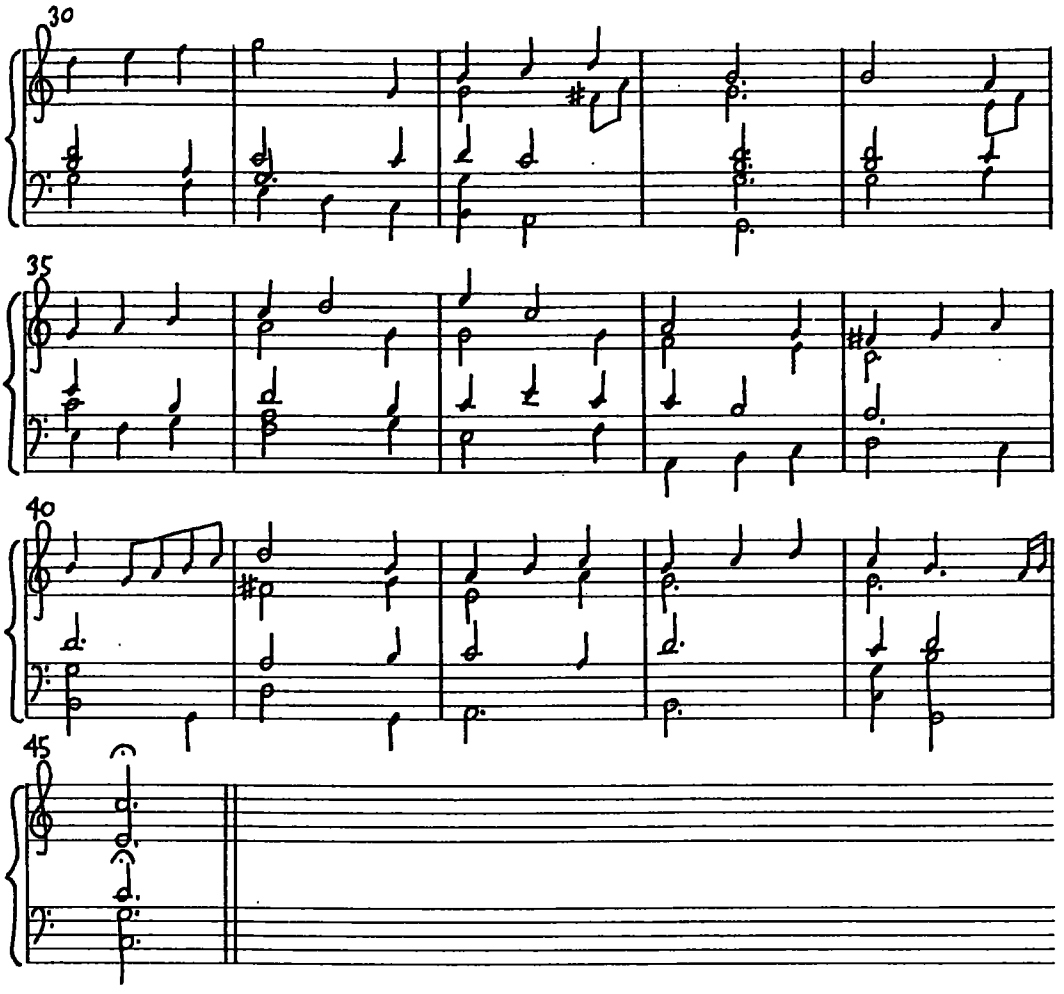
'Ayre' f.25r (no 12)



'Ayre' f.25v (no 13)

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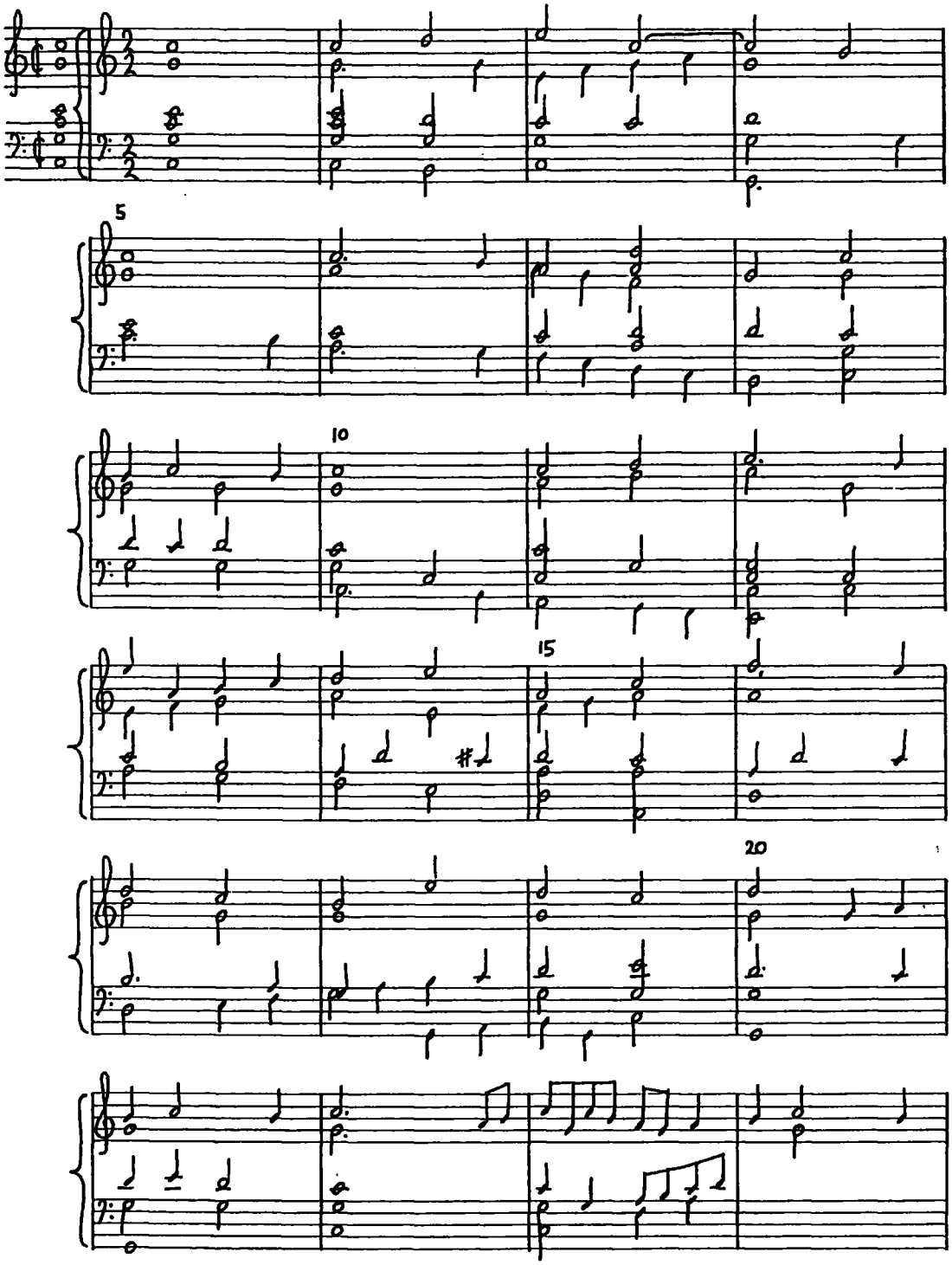
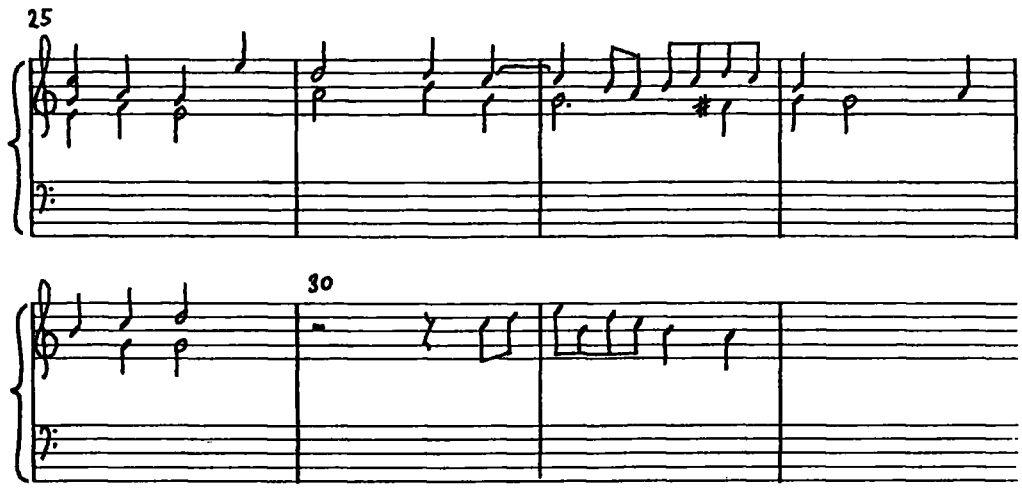
'Ayre' (unfinished) f.26r (no 14)




25
30

Appendix C
Anonymous Harp Parts (Och Mus MS 5)
Editorial Notes

(A1) 'Fantazia' ff.6v-7r

14 LS 3 o / 37 US 3 om / 64 LS 1 om

(A2) 'Ayre' f.7v

9 LS 1 c / 9 LS 2 c / 29 US 1 m / 29 LS 1 m

(1) 'Fantazia' ff.20v-21r

19 US 1 (b') / 46 US 1 o / 75 LS 1 o

(2) 'Pavan' ff.21v-22r

24 US 3 o /

(3) 'Almayne' f.22r

24 LS 4 o / 24 LS 5 (E)

(4) 'Fantazia' ff.22v-23r

21 US 3 o / 40 US 3 o / 46 LS 5 o / 98 LS 3 om / 117 LS 2 o

(5) 'Ayre' f.23v

6 LS 2 om / 6 LS 3 om / 11 LS 2 o / 21 US 1 m / 21 LS 1 m

(6) 'Ayre' f.23v

1 LS 3 c r om / 2 LS 2 m r om / 14 US 1 m / 14 LS 3 om /

21 LS 1 o

(7) 'Ayre' f.23v

9 US 1 g' sb / 15 US 1 om

(8) 'Ayre' f.24r

13 LS 3 o

(9) 'Ayre' f.24r

10 US 4 o / 17 US 2 o

(10) 'Ayre' f.24r

2 LS 1 o / 2 LS 3 o

(11) 'Fantazia' ff.24v-25r

21 LS 1 c r om / 32 US 3 o / 33 US 4 o / 34 US 3 o / 34 LS 1 o

(12) 'Ayre' f.25r

28 LS 1 om

(13) 'Ayre' f.25v

15 LS 3 om

APPENDIX D

'Man dreame no more'

Martin Peerson, *'Mottects or Grave Chamber Music'* (1630)

Appendix D

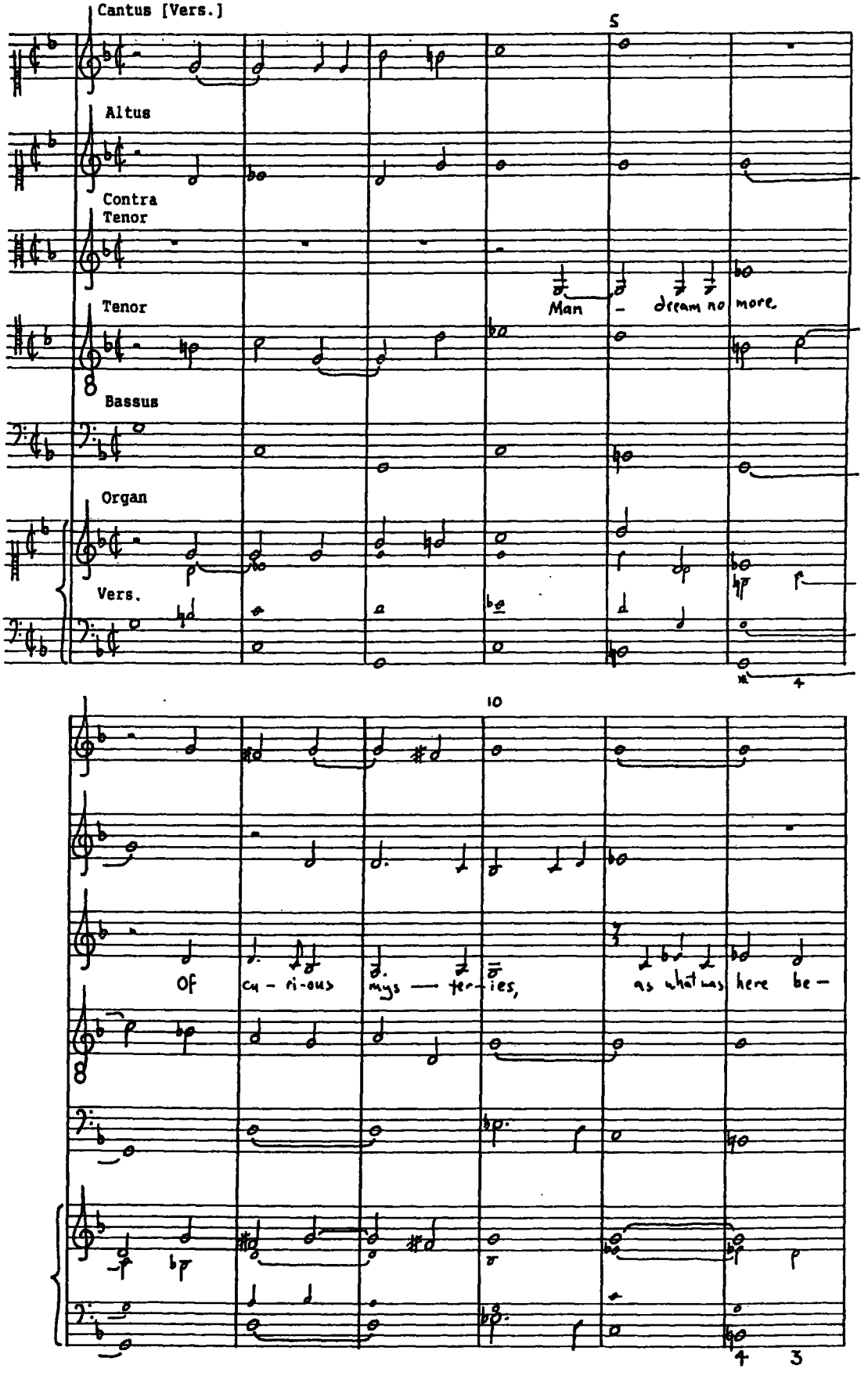
'Man dreame no more'

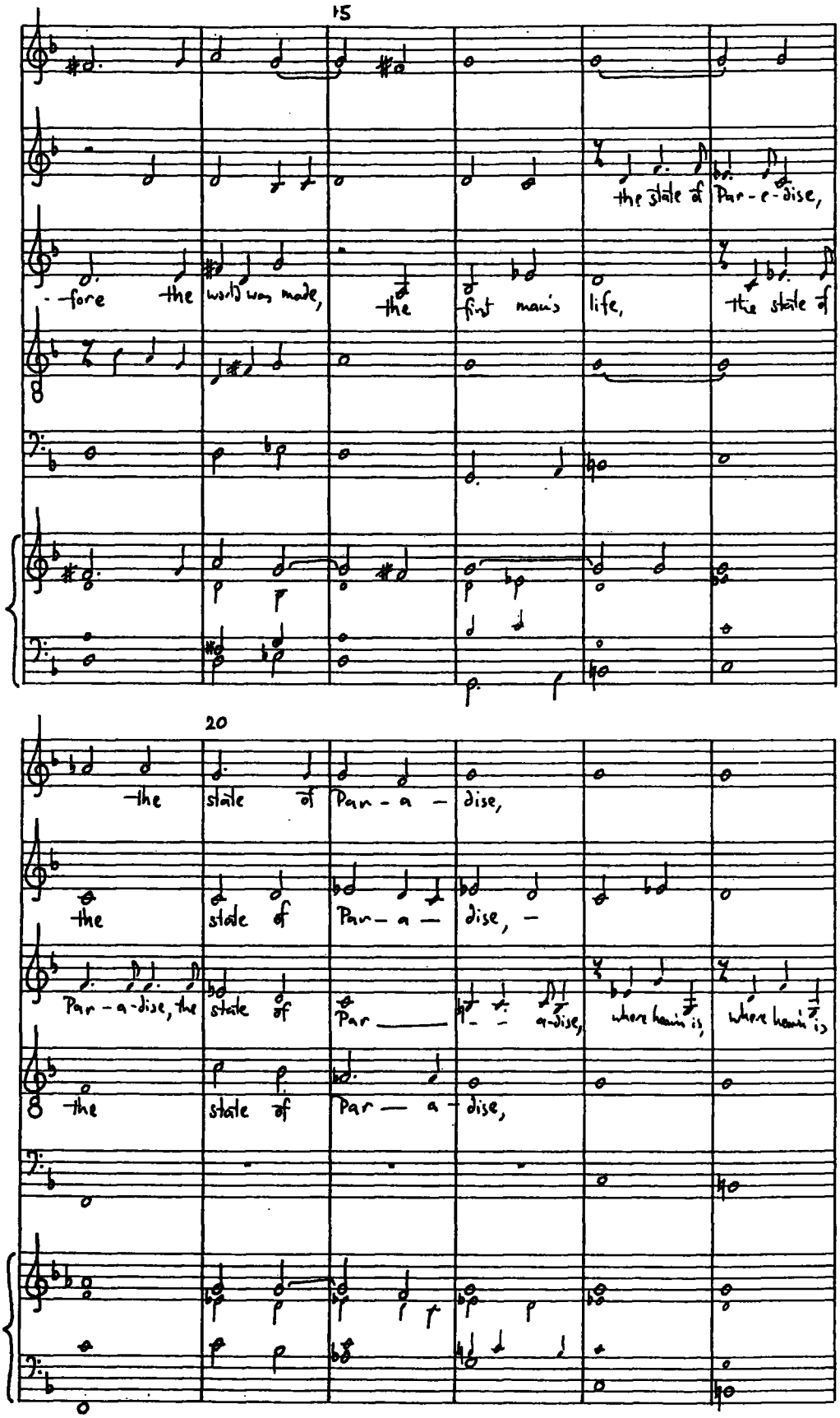
Martin Peerson, 'Mottects or Grave Chamber Music' (1630)
Textual Commentary

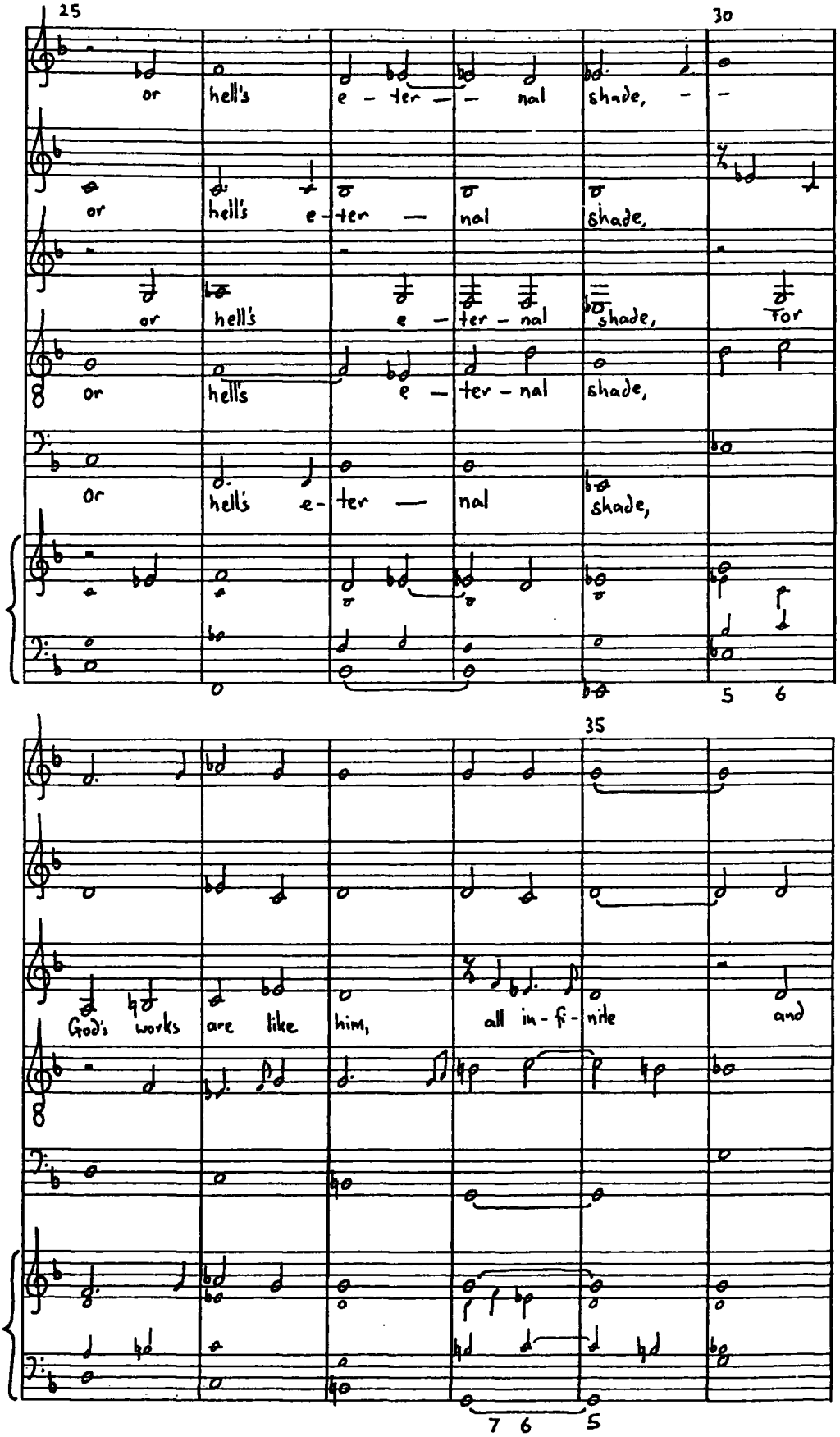
I have not included editorial notes for this composition as the transcription is copied from Robert Baxter, Martin Peerson's *'Mottects or Grave Chamber Music'* (1630) (diss., Catholic University., Washington, DC, 1970) pp.202-206. It is presented in this thesis as an example of Peerson's work. A complete set of transcriptions of Peerson's 'Mottects' is included in Robert Baxter's thesis.

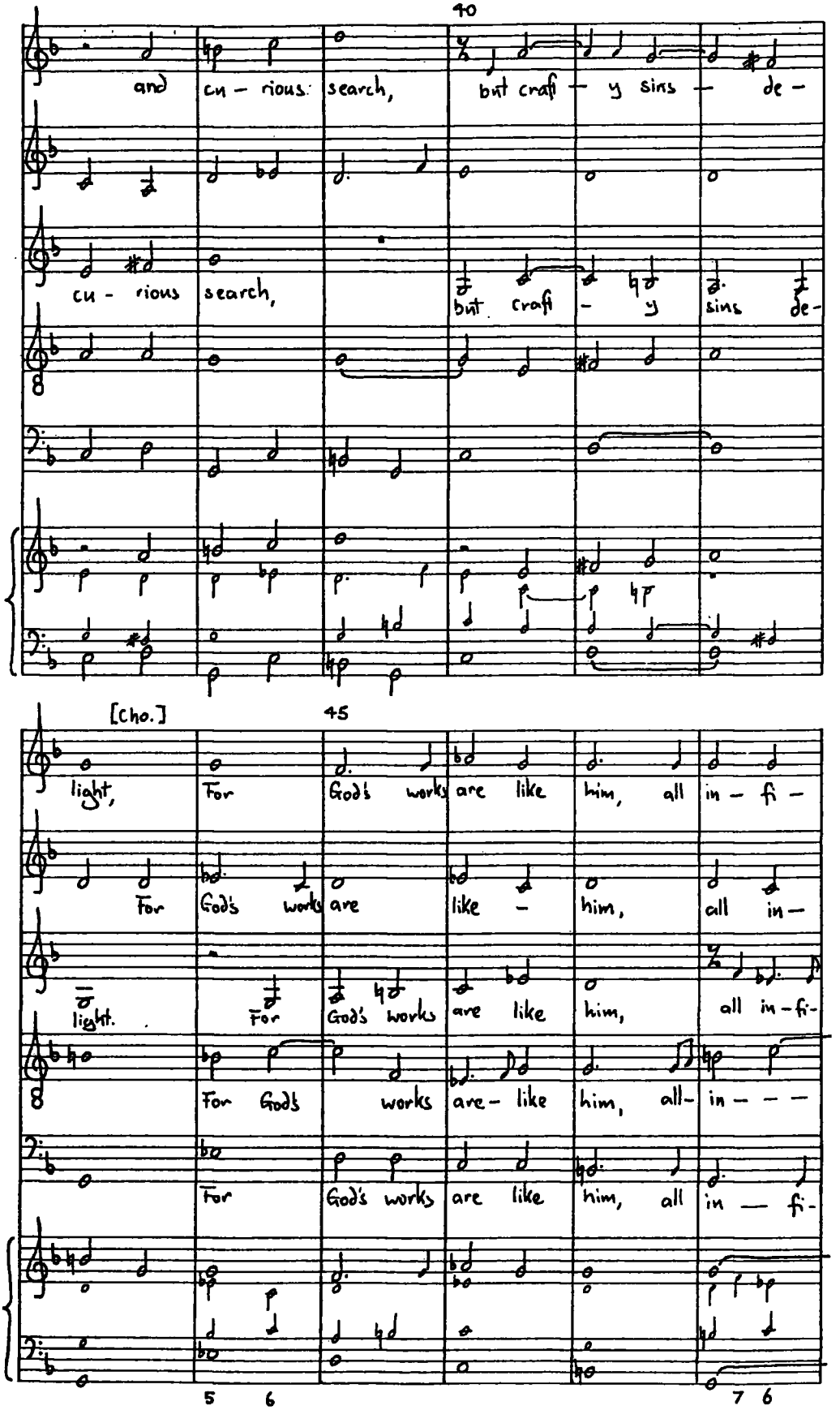
Man Dream No More
(The First Part)

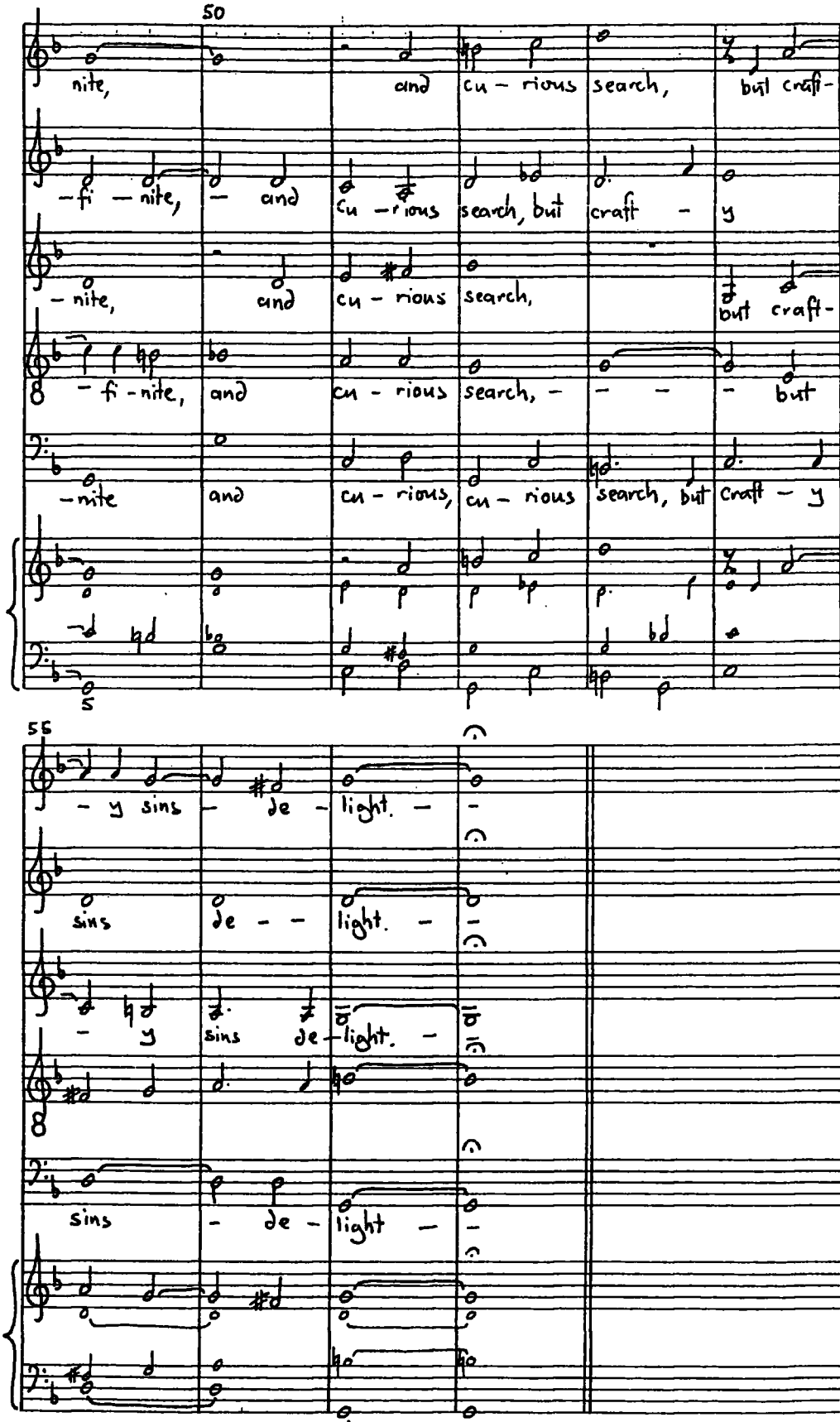
Transcription by Robert Baxter




15
-fore the world was made, the first man's life, the state of
the state of Par-a-dise,
20
the state of Par-a-dise,
the state of Par-a-dise, -
Par-a-dise, the state of Par a-dise, where heav'n is, where heav'n is
the state of Par-a-dise,


25
30
or hell's e - ter - - nal shade, - -
or hell's e - ter - nal shade,
or hell's e - ter - nal shade, for
or hell's e - ter - nal shade,
Or hell's e - ter - nal shade,
5 6
35
God's works are like him, all in - fi - nite and
7 6 5


40
and cu - rious search, but craft - y sins de -
cu - rious search, but craft - y sins de -
[Cho.]
45
light, For God's works are like him, all in - fi -
For God's works are like - him, all in -
light. For God's works are like him, all in - fi -
For God's works are - like him, all - in - - -
For God's works are like him, all in - fi -
5 6
7 6


50
nite,
and
cu - rious
search,
but craft-
-fi - nite,
and
cu - rious
search, but
craft -
y
- nite,
and
cu - rious
search,
but craft-
- fi - nite,
and
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- but
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- y sins
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light -

APPENDIX E

'Lessons by Sundry Authors for the Treble Bass Viol and Harp'

A Compendium of Practical Music (1687)

Appendix E
"Lessons by Sundry Authors for the Treble Bass Viol and Harp"
A Compendium of Practical Music (1687)
Textual Commentary

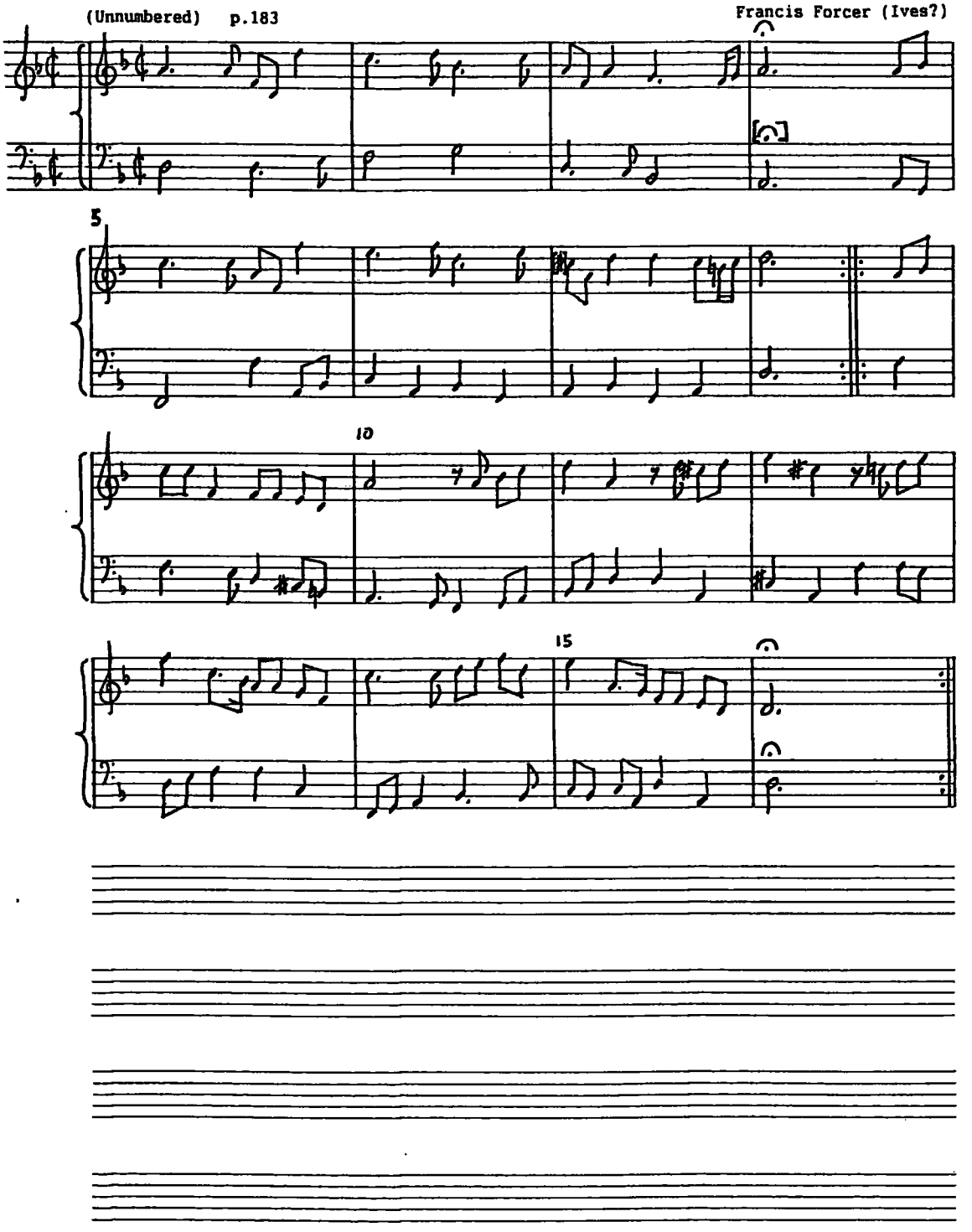
I have not included editorial notes for this collection as it has already been edited by Peter Lord (Oxford, 1970). I have therefore presented a copy of Lord's edition here for reference purposes. Having checked this edition against the original held at Manchester Public Library, I found only one significant variant and that is as follows:

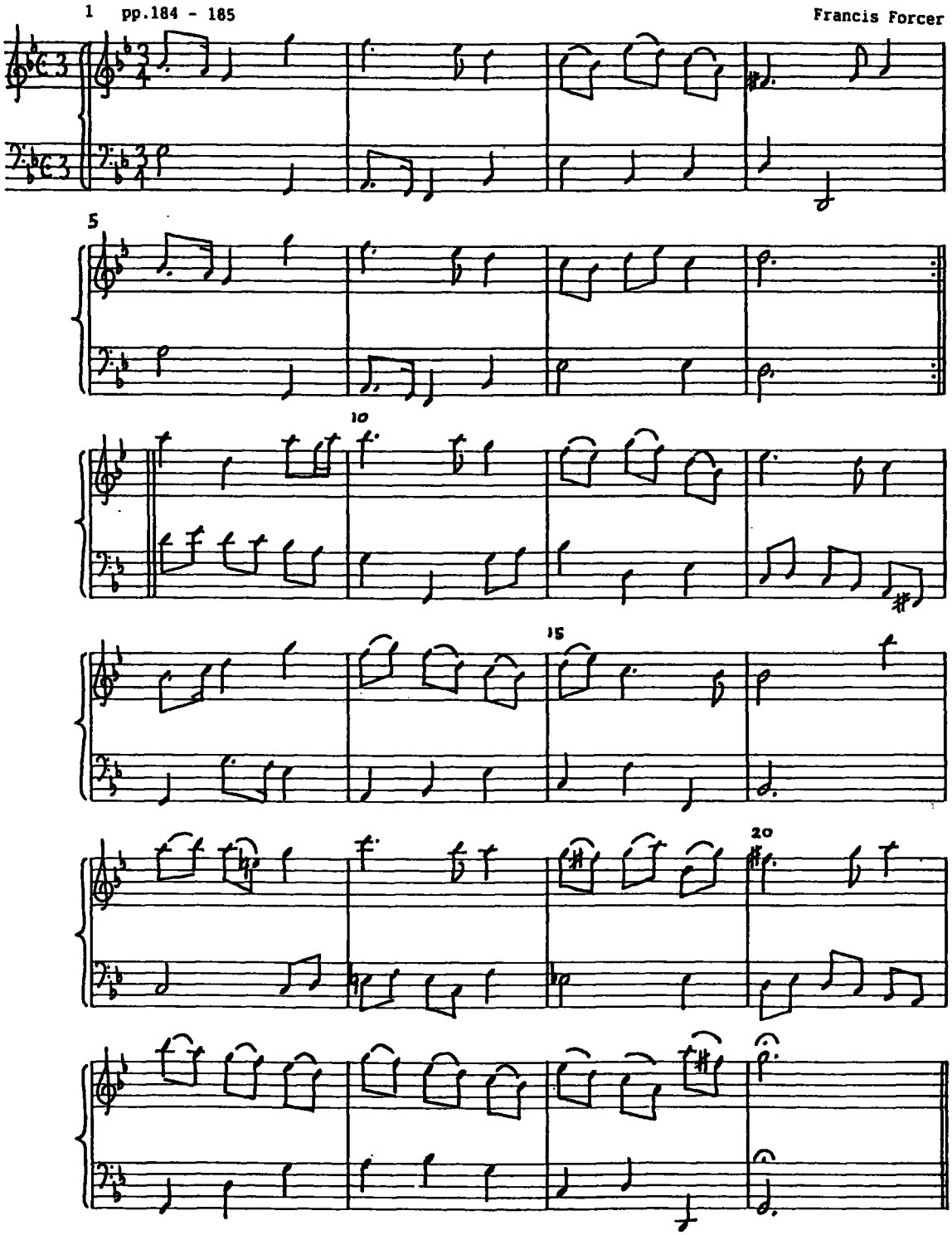
No.3 pp.186-187

Those phrases in brackets appear in Lord's edition as a quaver followed by two semiquavers. I have presented them in their original form.

(Unnumbered) p.183

Francis Forcer (Ives?)




1 pp.184 - 185
Francis Forcer
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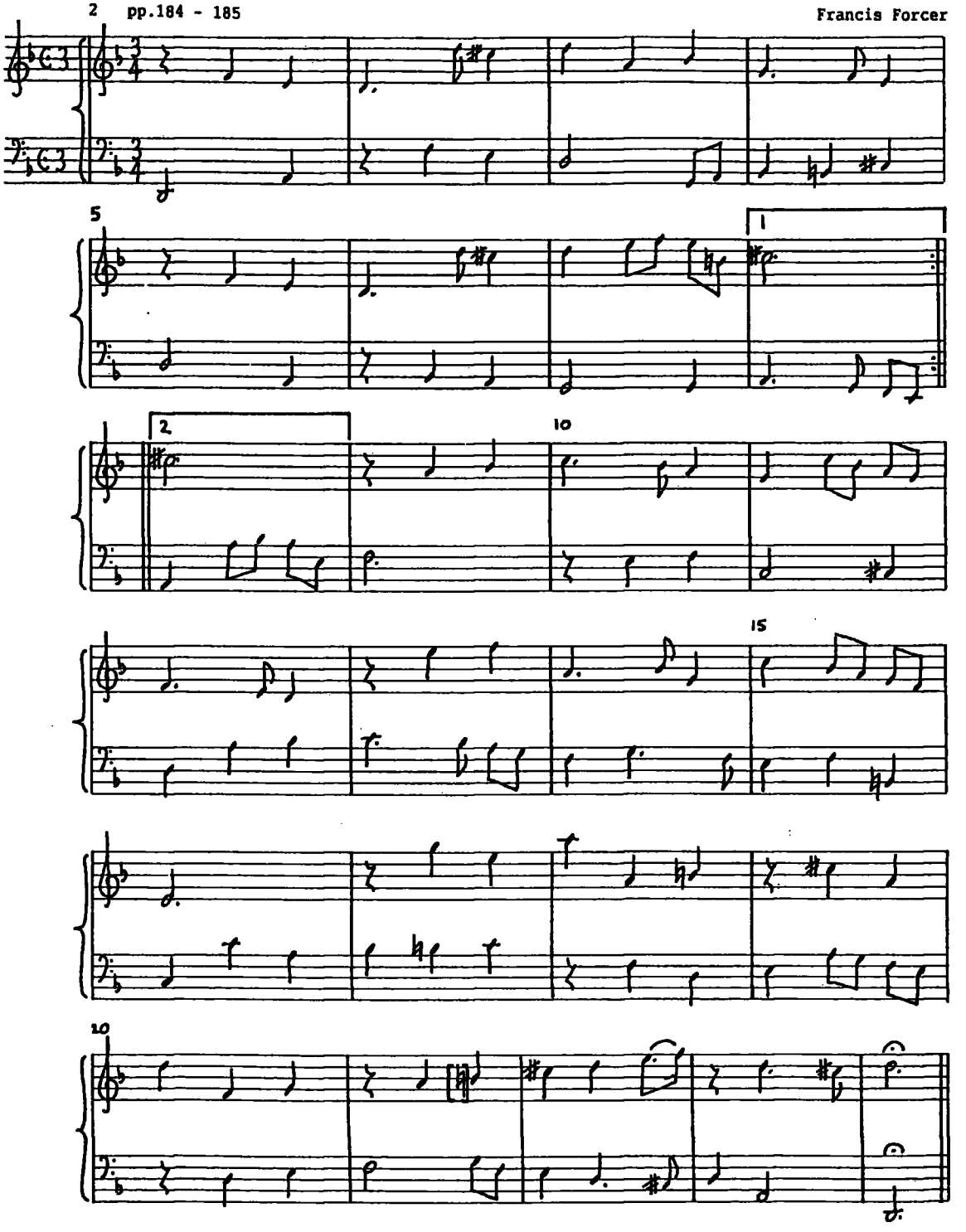
2 pp.184 - 185
Francis Forcer
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2
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15
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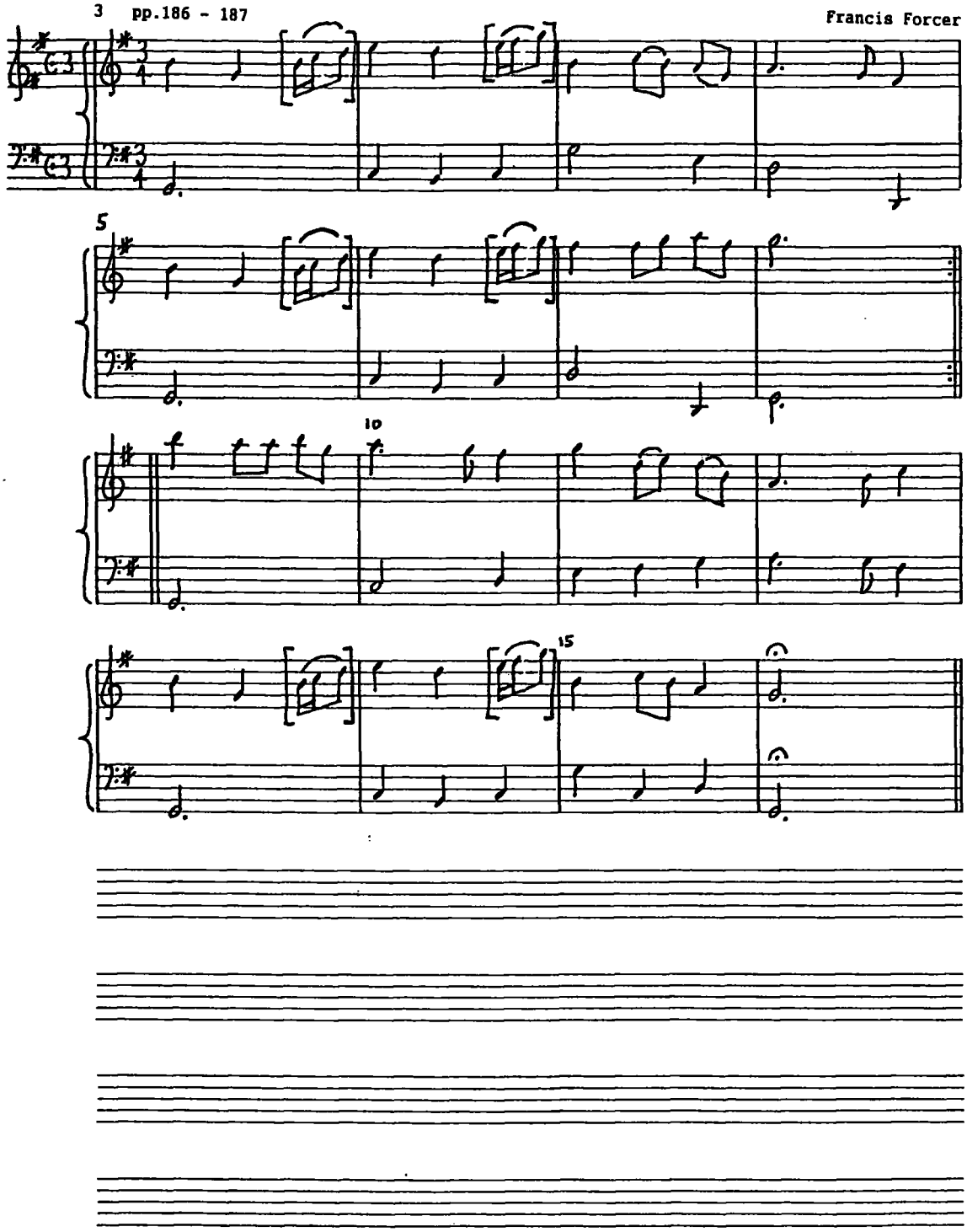

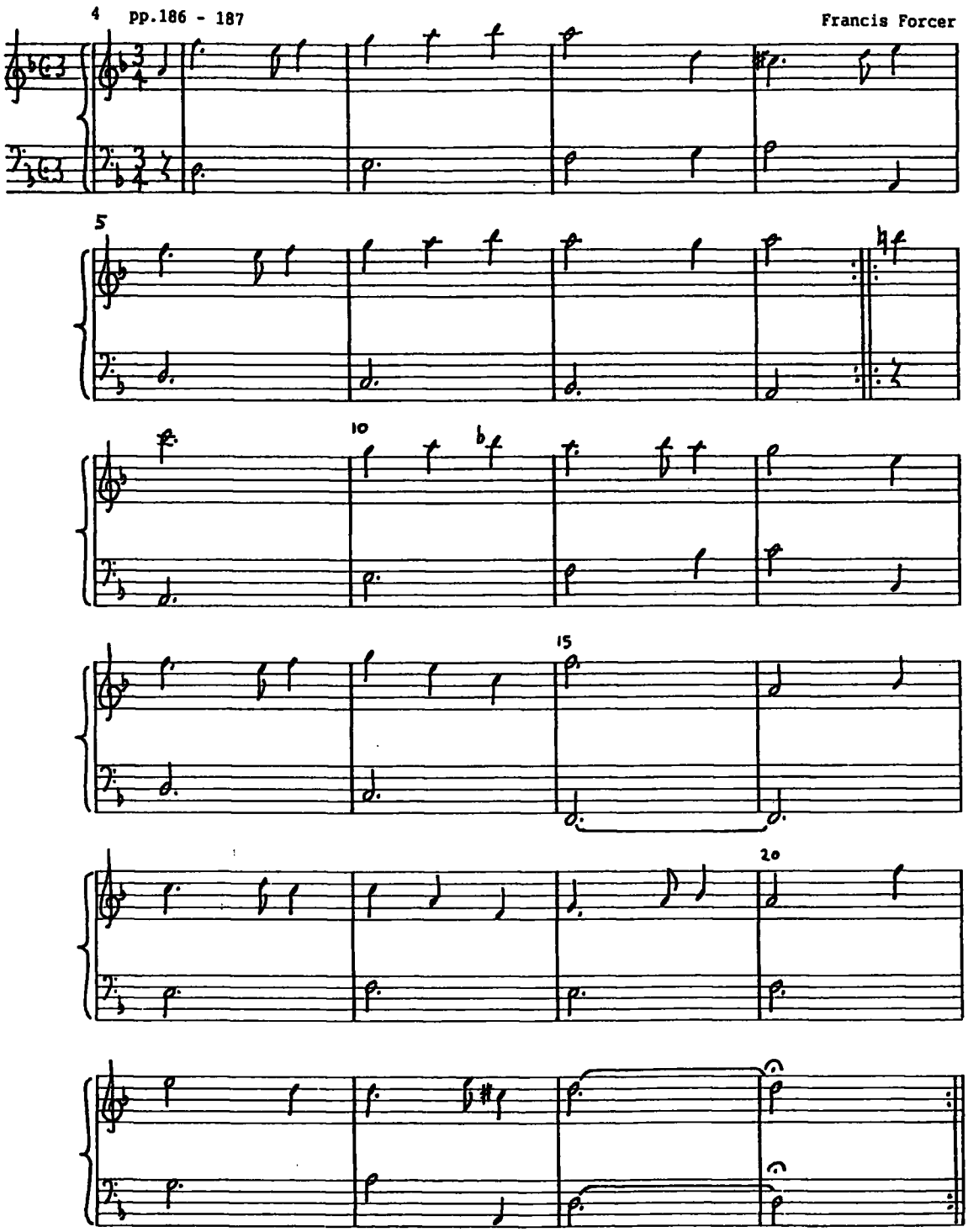
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pp.186 - 187
Francis Forcer
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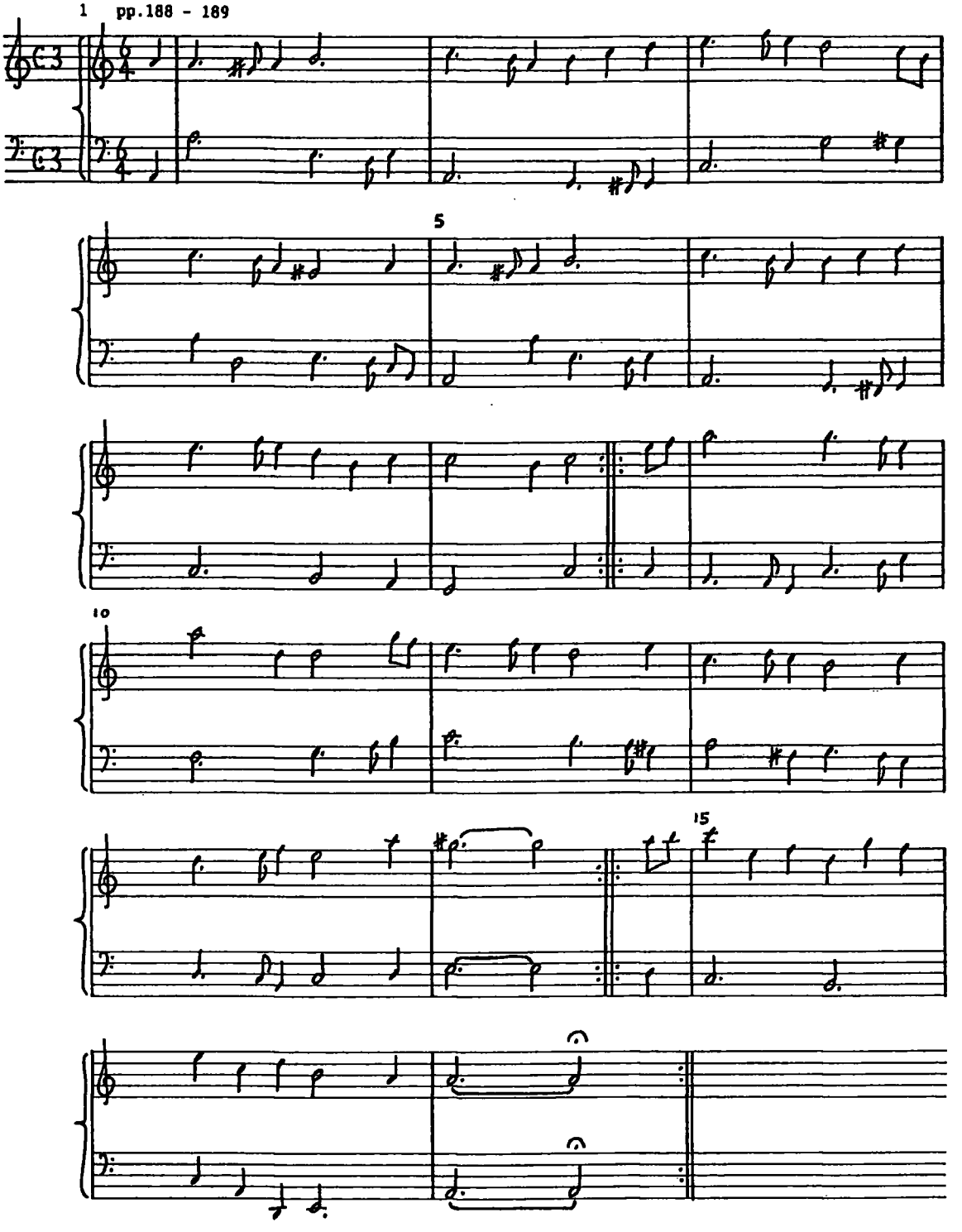
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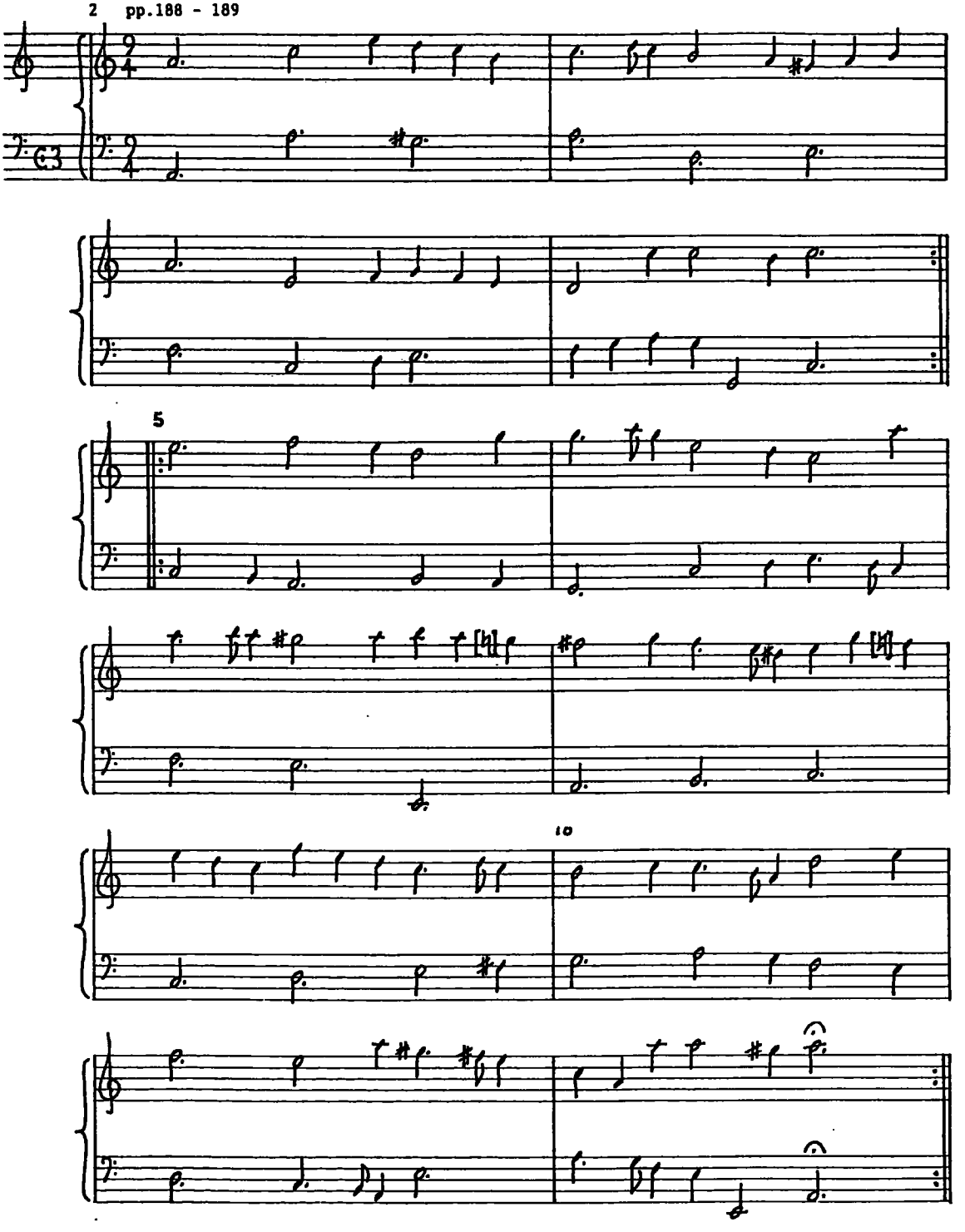
2 pp.188 - 189
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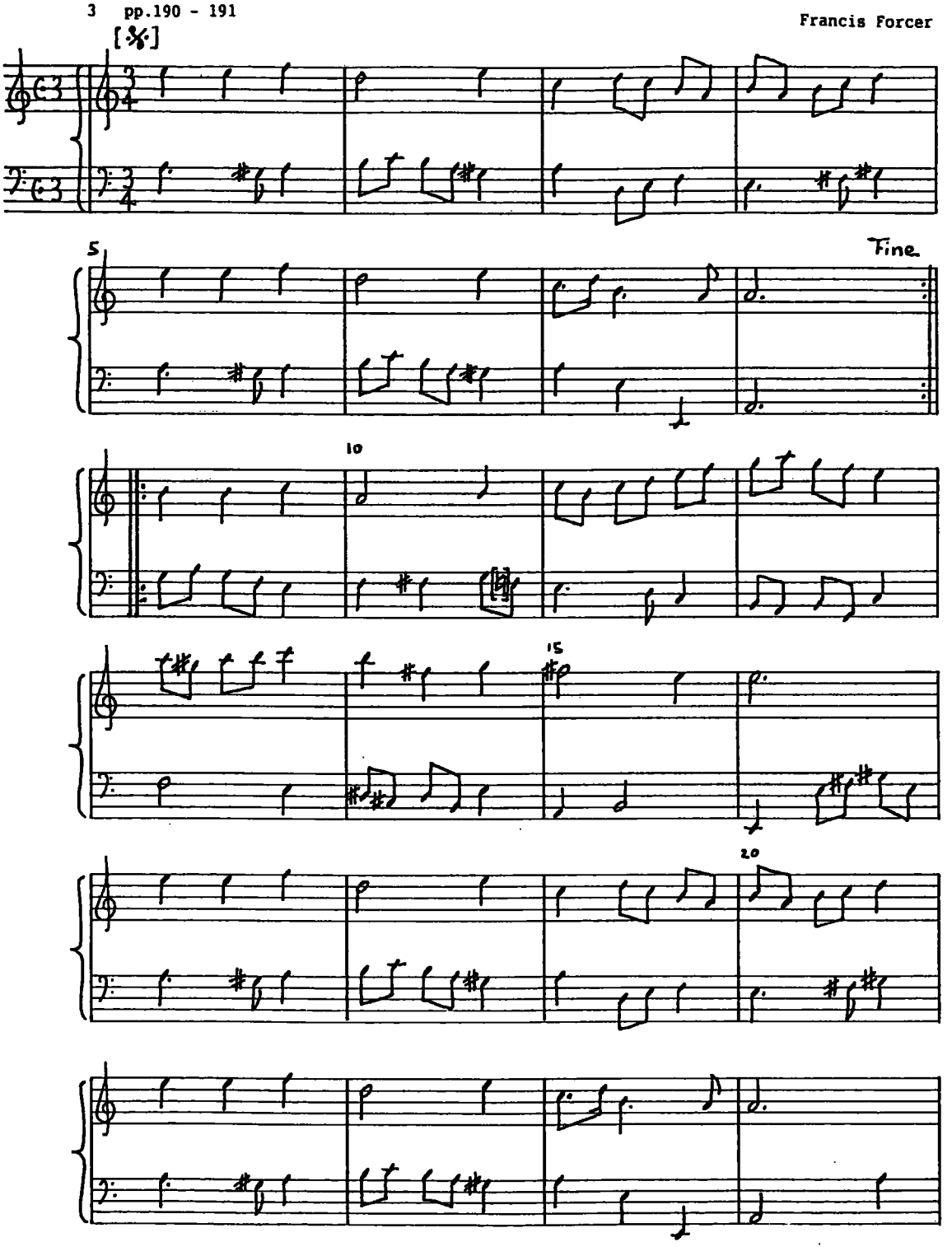
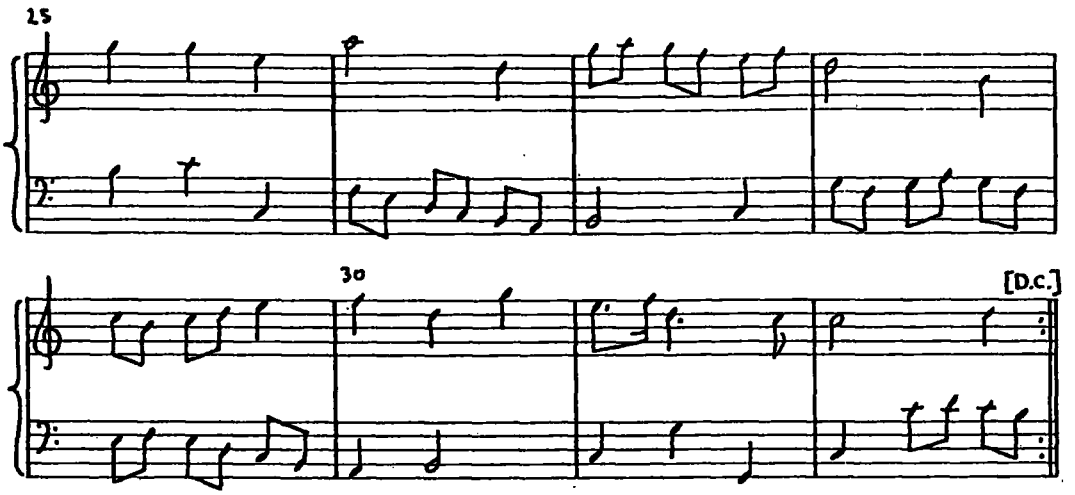
3 pp.190 - 191

Francis Forcer

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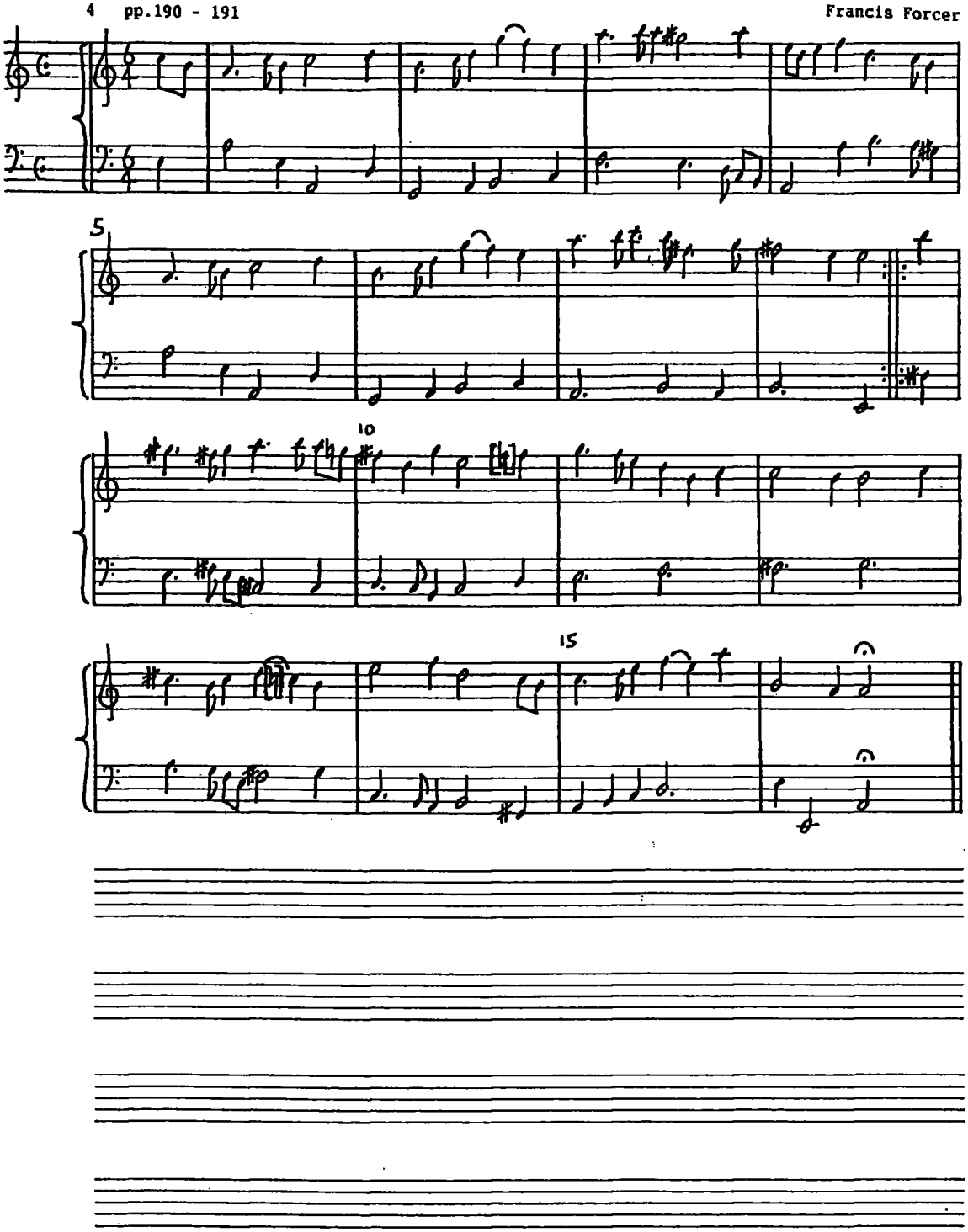

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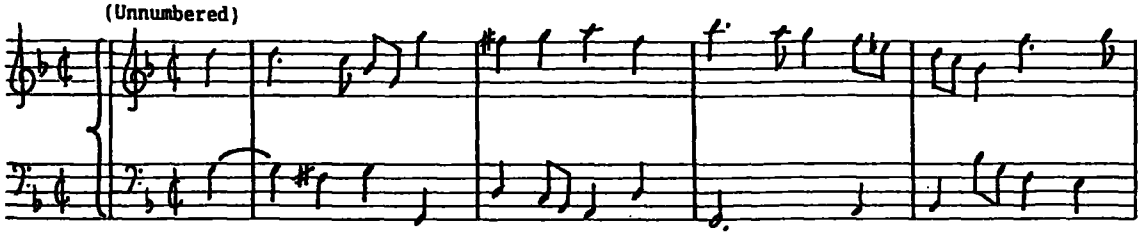

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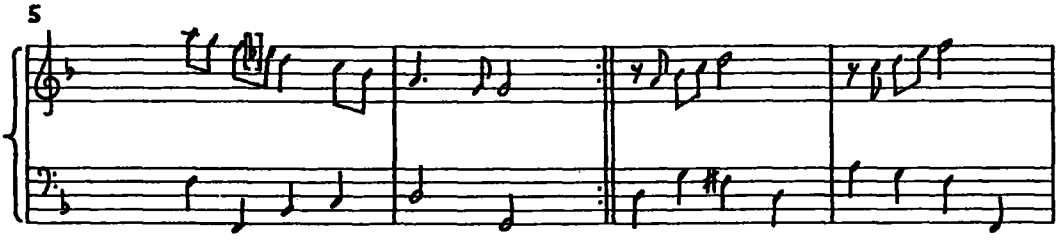

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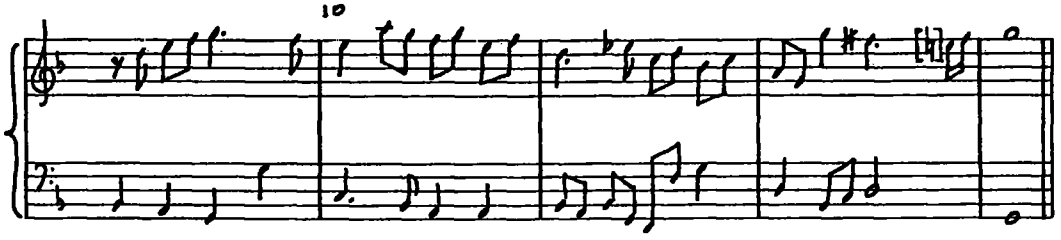

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