

Instrumental consort:

- The Royall Consort (N° 1–67), ‘old version’, 2 treble, tiorba, b insts, bc (2 theorbos):
 - Suite N° 1 in D minor
 - Suite N° 2 in D minor
 - Suite N° 3 in D minor
 - Suite N° 4 in D Major
 - Suite N° 5 in D Major
 - Suite N° 6 in D Major
 - Suite N° 7 in A minor
 - Suite N° 8 in C Major
 - Suite N° 9 in F Major
 - Suite N° 10 in B Flat Major

- The Royall Consort (N° 1–67), ‘new version’, 2 violins, 2 b viols, bc (2 theorbos):
 - Suite N° 1 in D minor
 - **Suite N° 2 in D minor:**
 - **Paven**
 - **Aire I**
 - **Aire II**
 - **Galliard**
 - **Corant**
 - **Sarabande**
 - Suite N° 3 in D minor
 - Suite N° 4 in D Major
 - Suite N° 5 in D Major
 - Suite N° 6 in D Major
 - Suite N° 7 in A minor
 - Suite N° 8 in C Major

- Suite N° 9 in F Major
- Suite N° 10 in B Flat Major
- Arr. treble, b: N° 54, 58, 61, 1655; N° 41, 1662
- Consort setts (N° 68–83), 2 treble, a/tiorba, tiorba, b viols, org:
 - Sett N° 1, g, 2 movts (N° 68–9), [2 treble, tiorba, b insts, see other instrumental ensemble: Other suites];
 - Sett N° 2, a, 1 movt (N° 73), version in g, treble, b insts, [see also keyboard, ‘Mr Laws flat tune’]
 - Sett N° 3, c, 1 movt (N° 75), 2 treble, b insts), 1 movt, d (N° 76), 2 treble, tiorba, b insts, 1 movt (N° 77, as sym. in anthem attrib. H. Lawes), treble, b insts
 - Sett N° 4, F, 1 movt (N° 79), 2 treble, ?2 b insts, G, [2 treble, tiorba, b insts, see other instrumental ensemble: Other suites]
 - Sett N° 5, C, 1 movt (N° 83), 2 treble, b insts
- Consort setts (N° 84–100), 2 treble, a/tiorba, tiorba, 2 b viols, org:
 - Sett N° 1, g, 2 movts (N° 85–6)
 - Sett N° 2, C
 - Sett N° 3, F
 - Sett N° 4, B^b, 1 movt (N° 96)
 - Sett N° 5, c

Other instrumental ensemble:

- Setts for division viols (N° 101–7), 2 b viols, org:
 - Sett N° 1, g; 2 movts (N° 101, 103), 2 treble, tiorba, b insts, bc, [see other instrumental ensemble: Other suites], 1 movt (N° 102), treble, b insts, 1655
 - Sett N° 2, C, N° 104–5, ‘Paven and Almane of Alfonso’ Ferrabosco (ii), N° 106 inc., N° 107 resetting of Royall Consort N° 33
- Setts ‘For the Violls’ (N° 108–113), 2 treble, 2 b viols:
 - Sett N° 1, c, 1 movt (N° 109), 1 movt (N° 110), d
 - Sett N° 2, C,
- Fantasia-suites (N° 114–37), violin, b viol, org, L. Ring’s private collection, Hexham, Northumberland:

- Sett N° 1, g
 - Sett N° 2, G, 1 movt (N° 118) 1655, 2 treble, 2 b insts
 - Sett N° 3, a;
 - Sett N° 4, C;
 - Sett N° 5, d
 - Sett N° 6, D;
 - Sett N° 7, d
 - Sett N° 8, D
- Fantasia-suites (N° 138–61), 2 violins, b viol, org, L. Ring's private collection, Hexham, Northumberland:
- Sett N° 1, g
 - Sett N° 2, G
 - Sett N° 3, a, 1 movt (N° 144)
 - Sett N° 4, C
 - Sett N° 5, d
 - Sett N° 6, D
 - Sett N° 7, d
 - Sett N° 8, D, 1 movt (N° 159)
- Harpe consorts (N° 162–91), violin, b viol, harp, bc (theorbo):
- Harpe Consort N° 1 in G minor
 - Harpe Consort N° 2 in G minor
 - Harpe Consort N° 3 in G Major
 - Harpe Consort N° 4 in D minor
 - Harpe Consort N° 5 in D Major
 - Harpe Consort N° 6 in D Major
 - Harpe Consort N° 7 in G Major
 - Harpe Consort N° 8 in G major
 - Harpe Consort N° 9 in D Major
 - Harpe Consort N° 10 in G minor
 - Harpe Consort N° 11 in D minor
- Other suites, 2 treble, tiorba, b insts, bc; ed. D. Pinto, William Lawes: *The Royall Consort* (old version) (London, 1995):

- Sett N° 1, g (N° 101, 103, 338, 70, 339, 337); 2 movts (N° 101, 103), 2 division b viols, org, [see also keyboard: Consort setts and instrumental consort]
- Sett N° 2, G (N° 79, 320, 80, 322–3), 2 movts
- Airs in d (N° 78, 260, 264)
- Symphonies, mainly from masques The Triumph of Peace, 1634 [TP], The Triumphs of the Prince d'Amour, 1636, Britannia triumphans, 1638:
 - in C: N° 200, 1649
 - in c: N° 231, 1655
 - in G: N° 311–12, (treble, a, b insts), 1655
 - in g: N° 343, (treble, a, b insts), 1651
 - in a: N° 380, 1678
- Aires and dances, treble, b insts unless otherwise stated, 1651, 1655, 1662, 1666 (cittern), 1672, 1678:
 - in C: N° 200–15 [N° 205, arr. as 'Come lovely Cloris': see secular vocal];
 - in c: N° 221–39
 - in D: N° 246–51
 - in d: N° 256–88
 - in e: N° 296–300
 - in F, N° 306–7
 - in G: N° 311–28
 - in g: N° 336–70 [N° 346, arr. as 'Clorinda when I goe away': see secular vocal]
 - in a: N° 380–87
 - in B \flat : N° 391–8
- Fantasies, preludes, dances, 1–3 lyra viols (by tuning):
 - Harpway sharp: N° 421–35, 441–51, 1652
 - Harpway flat: N° 461–7, 471–81, R. Spencer's private collection, Woodford Green, Essex, 1661
 - High harpway sharp: N° 491, 496–9
 - High harpway flat: N° 511–14, 521–7, 1661

- Eights [A'-D-A-d-a-d']: N° 541-6, 555-79
- French set: N° 591, R. Spencer's private collection, Woodford Green, Essex

Keyboard (all for virginals/harpsichord):

- Suite (based with variants on alman by O. Gibbons), a, 1 movt in S.R. Lancelyn Green's private collection, Bebington, Wirral, Merseyside, 1651
- Symphony, Saraband, a (N° 343, 345 in g: see other instrumental ensemble: Aires and dances), 1663
- 'The Golden Grove' alman and suite, a (N° 361-3 in g), 1663; treble, b insts (N° 361-4), g, 1662; cittern (N° 361-2), 1666
- Saraband, a, 1663; (following 'Golden Grove', N° 361-2)
- Country Dance, a, addn to 'Golden Grove'
- 'Mr Laws flat tune', g [cognate of N° 73
- Alman, Corant (N° 162-3), g, with anon. Saraband
- Alman, Corant (N° 170-71), 1663
- Saraband, G, 1663 (in suite with N° 170-71 from Harpe Consort N° 3)
- Alman (N° 182 from Harpe Consort N° 6)
- Jig (N° 251); treble, b insts, 1662
- Symphonies, C (N° 200-01), Huntingdon, Cromwell Museum
- Saraband (N° 264), d; 2 treble, tiorba, b insts; lute, R. Mathew: The Lutes Apology (1652); lyra, Cu; tr viol, The English Dancing Master, ed. J. Playford (1651)
- Jigg, G (N° 313), arr. B. Cosyn as 'Coranto', treble, b insts, 1655; violin, The Dancing Master (4/1670) as 'The Lord Chamberlins Delight'
- Coranto, g (N° 339a, see other instrumental ensemble: Other suites), arr. B. Cosyn
- Symphony, a (N° 380), Huntingdon, Cromwell Museum
- See also other instrumental ensemble: Harpe consorts

Plucked strings:

- Suite: alman (arr. from R. Mesangeau, 16387), 2 corantos, 2 lutes
- Alman, 2 corantos, cittern (incl. N° 396), 1666, see keyboard: 'The Golden Grove' suite

Secular vocal:

- A hall, a hall, to welcome our freind (J. Suckling: *The Tragedy of Brennoralt*, 1639), 3 voices
- Ah cruell love (To Pansies) (R. Herrick: *Hesperides*, 1648), 1 voice,
- A health to the northerne lasse (Suckling: *The Goblins*, 1638), 3 voices
- A knot of good fellows, catch, 3 voices, 1667
- All these lye howling (J. Fletcher: *The Mad Lover*, revived 1639), glee, 2 voices
- Amarilis, teare thy haire, 1 voice, 1669 (adaptation, attrib. H. Lawes)
- And may your language be of force (W. Davenant: *The Triumphs of the Prince d'Amour*, 1636), madrigal, 3 voices, chorus 4 voices
- A pox on our gaoler (W. Cartwright: *The Royal Slave*, 1636), catch, 4 voices, 1667
- A round, a round, boys (R. Brome: *A Jovial Crew*, 1641), catch, 3 voices, 1667
- Aske me noe more where Jove bestowes (T. Carew), 1 voice, 1678
- Behold how this conjunction thrives (Davenant: *The Triumphs of the Prince d'Amour*, 1636), 1 voice, chorus 4 voices
- Beliza, shade your shining eyes, 1 voice
- Be not proud, pretty one (*Love's Affection*), 1 voice, (a 3), 16695 [also with text: I can love for an hour, Eu (inc.)]
- Bess black as a charcole, catch, 3 voices, 1667
- Brisk clarett and sherry, catch, 3 voices (only incipit texted)
- Britanocles the great and good appears (Davenant: *Britannia triumphans*, 1638), 5 voices
- Call for the ale, catch, 4 voices, 1652
- Can bewtye's spring admitt, 1 voice
- Cease, warring thoughts (J. Shirley: *The Triumph of Beautie*, before 1645), madrigal, 3 voices
- Charon, O Charon, hear a wretch opprest (Charon and Amintor), dialogue, 2 voices, 1669
- Charon, O gentle Charon, let me woove thee (Charon and Phylomel), dialogue (Herrick: *Hesperides*, 1648)

- Clorinda, when I goe away ('Elizium': see other instrumental ensemble: Aires and dances), 1 voice
- Cloris, I wish that Envy were as just, 1 voice
- Come, Adonis, come away (J. Tatham: Ostella, 1650), 1 voice,
- Come, Amarillis, now let us be merry, catch, 4 voices, 1667
- Come away, see the dawning of the day (Shirley: The Triumph of Peace, 1634), ?4 voices
- Come, Cloris, hie wee to the bower (H. Reynolds), 3 voices
- Come follow me brave hearts, catch, 3 voices, 1667
- Come, heavy hart, whose sighs thy sorrowes shew, dialogue, 2 voices
- Come, let us cast the dice (Shirley, or W. Cavendish: The Country Captain, 1640), catch, 3 voices, 1651
- Come, let us have a merry heart, catch, 3 voices, 1667
- Come lovely Cloris, 3 voices, 1672 [see also other instrumental ensemble: Aires and dances]
- Come, my Daphne, come away (Strephon and Daphne) (Shirley: The Cardinal, 1641), dialogue
- Come, my lads, catch, 6 voices, (only incipit texted)
- Come, quaffe apace this brisk Canary wine, catch, 3 voices, 1652
- Com, shepherds, com, com away (Beaumont and Fletcher: The Faithful Shepherdess, 1607)
- Come, take a carouse, 3 voices
- Corinna false! it cannot be, 1 voice, 1678 [attrib. H. Lawes; see instrumental consort: Consort setts, N° 73]
- Cupids wearie of the court, 1 voice, 1678
- Dainty fine aniseed water, catch, 3 voices, 1652
- Damon, good morrowe, may the morning queene, ?3 voices
- Deere, leave thy home and come with me (A Sonnet) (W. Herbert), madrigal, 4 voices
- Deerest, all faire is in your browne, 1 voice
- Doris, see the am'rous flame, 1 voice
- Dost see how unregarded now (Sonnet) (Suckling: Fragmenta aurea, 1646), 1 voice
- Drink tonight of the moonshine bright, catch, 3 voices, Lcm, 165210; R

- Erly in the morne, 1 voice
- Fair as unshaded light (To the Queene, entertained ... by the Countesse of Anglesey) (Davenant: Madagascar, 1638), 1 voice, 1678
- Faith, be noe longer coy (A Motive to Love) (Wit's Interpreter, 1655), 1 voice
- Far well, faire saint (On his mistress crossing the sea) (T. Cary, in R. Fanshawe: Il pastor fido, 1647), 1 voice
- Feare not, deere love (Secresie Protested) (T. Carew, 1640), madrigal, 5 voices
- Fill, fill the bowele, glee, 2 voices
- Gather ye rosebuds while ye may (Herrick: Hesperides, 1648), 1 voice
- Gather ye rosebuds while ye may (Herrick: Hesperides, 1648), 3 voices
- God of winds, when thou art growne brethles, 1 voice
- Goe, bleeding hart, before thou die, madrigal, 3 voices
- Good morrow unto her (Shirley), 3 voices
- Goose law'd with Goose for cousin Gander's land, catch, 3 voices, 1652
- Had you but herd her sing, 1 voice, 1678
- Hang sorrow and cast away care, catch, 3 voices, 1652
- Harke, harke, how in every grove (Cupid's Call) (Shirley, 1646), 1 voice
- Harke, jolly lads, catch, 3 voices, GB-Ob* (only incipit texted)
- Hast you, nimphs, make hast away (Nimph and Shepherd), dialogue, 2 voices, 1669
- Ha we to the other world, catch, 4 voices, 1652
- Heark, faire one (R. Lovelace: Lucasta, 1649) (text only)
- Hence, flatt'ring hopes, 1 voice
- Hence, ye prophane, far hence away (Shirley: The Triumph of Peace, 1634), 1 voice, chorus 4 voices
- Here's a jolly couple, 1 voice
- He that will not love (Not to Love) (Herrick: Hesperides, 1648), 1 voice
- I burne, and beg of you to quench or cool me (To the Dewes) (Herrick: Hesperides, 1648), 1 voice
- I can love for an hour (Love's Flattery) (Wit's Interpreter, 1655), 1 voice
- I can love for an hour (Love's Flattery) (Wit's Interpreter, 1655), 1 voice
- I doe confesse, catch, 3 voices, (only incipit texted)

- If you a wrinkle on the sea have seene, 1 voice
- If you will drink Canary, catch, 3 voices, 1652
- I keepe my horse, I keepe my whore (The Cuttpurse Song) (T. Middleton: The Widow), 1 voice
- Ile tell you of a matter, catch, 3 voices, 1652
- I'm sick of love (To the Sycamore) (Herrick: Hesperides, 1648), 1 voice
- In envye of the night (Shirley: The Triumph of Peace, 1634), 1 voice
- It is folly to be jolly, catch, 3 voices, 1658
- It tis hir voice, 1 voice
- I would the god of love would dye (Shirley, 1646), 1 voice
- Lets cast away care, catch, 3 voices, 1651
- Listen near to the ground, catch, 3 voices, 1658
- Love, I obey, shoot home thy dart, 1 voice, 1678
- Love is lost and gone astray, glee, 2 voices, in J. Playford: A Brief Introduction to the Skill of Musick (London, 4/1662)
- Lovers rejoice, your paines shall be rewarded (Beaumont and Fletcher: Cupid's Revenge, revived 1637), 1 voice
- Love's a child and ought to be won with smyles (H. Glapthorne: Poems and Argalus and Parthenia, 1639), 1 voice, 1678
- Love throws more dangerous darts, 3 voices
- May our three gods so long conjoyne (Davenant: The Triumphs of the Prince d'Amour, 1636), 4 voices
- Music, the master of thy art is dead (On the memory of my friend, John Tomkins) (? W. Lawes), madrigal, 3 voices, 1638
- Never let a man take heavily, catch, 3 voices, 1652
- Noe, noe, faire heriticke (Suckling: Aglaura, 1638), 1 voice [also attrib. H. Lawes]
- Now in the sad declension of thy time, 1 voice
- Now, my lads, now let's be merry (catch), 3 voices, 1667
- Now that the spring hath fill'd our veins (W. Browne in Merry Drollery, 1661), glee, 2 voices
- Now the sun is fled downe, dialogue (Cartwright: The Royal Slave, 1636), 2 voices, chorus 5 voices [also attrib. H. Lawes]
- O draw your curtaynes and apeere (Davenant: Love and Honour, 1634), lv

- O let me still and silentt lye, 1 voice
- O love, are all those arrowes gone, 1 voice
- O my Clarissa, thou cruel faire, 1 voice, 1652
- O my Clarissa, thou cruel faire, 3 voices, 1653
- On, on, compassion shall never enter heere, 1 voice, chorus 3 voices
- Orpheus, O Orpheus, gently touch thy Lesbian lyre (Triologue between Alecto, Orpheus and Euridice), 3 voices, 1678
- O tell me, Damon, canst thou prove (Wit's Interpreter, 1655), 1 voice, 1652 [probably by W. Webb]
- O the fickle state of lovers (F. Quarles), glee, 2 voices, 1653 [also attrib. H. Lawes]
- O thinke not Phoebe cause a cloud (Shirley, 1646), 1 voice
- Perfect and endles circles are, 1 voice
- Pleasures, bewty, youth attend yee (Love in the Spring) (J. Ford: The Lady's Trial, 1638), 1 voice
- Renounce this humour and attend, 1 voice
- Sacred love whose vertues power, dialogue, 2 voices
- See how Cawoods dragon looks, catch, 3 voices, 1658
- See how in gathering of their may, catch, 3 voices, 1652
- Singe, singe his praises that do keep our flocks (Fletcher: The Faithful Shepherdess, revived 1634), 3 voices
- Sing out pent soules (Lovelace: Lucasta, 1649) (text only)
- Soe well Britanocles o're seas doth raigne (Song of Galatea) (Davenant: Britannia triumphans, 1638), 1 voice, choruses 3, 5 voices
- Some drink boy, some drink (Suckling: The Goblins, 1638), catch, 3 voices, 1667
- Somnus, the 'umble god (J. Denham: The Sophy, 1641), 1 voice
- Stand still and listen, catch, 3 voices, 1652
- Stay, Phoebus, stay (Songe) (E. Waller), 1 voice
- Still to bee neate, still to bee dresst (B. Jonson: Epicoene, or The Silent Woman, 1609), 1 voice
- Sullen care, why dost thou keepe, 1 voice
- Suppose her fair, suppose I know itt, 1 voice, 1678 [also attrib. A. Coates]

- Tell me noe more her eyes (H. Moody in Wit's Interpreter, 1655), 1 voice, 1652
- That flame is born of earthly fire (Love's Constancy), 1 voice, 1669
- The angry steed, the phyph and drum (Davenant: The Triumphs of the Prince d'Amour, 1636), 1 voice, chorus 4 voices
- The balmes rich swet, the myrrhs sweet teares (Davenant: The Triumphs of the Prince d'Amour, 1636), 2 voices, chorus 4 voices
- The cattis as other creatures doe, 3 voices
- The larke now leaves his wattry nest (Davenant), dialogue, 2 voices
- The pot, the pipe, the quart, the can, catch, 4 voices, 1658
- There can bee noe glad man (Wit and Drollery, 1661), 1 voice, chorus 3 voices
- The wise men were but seven, catch, 3 voices, 1652, 1666 [for cittern, with text added]
- Thinke not I could absent myself this night (Shirley: The Triumph of Peace, 1634), 2 voices, chorus 4 voices
- Those lovers only hapye are, 1 voice
- Though I am not Bachus preist, catch, 3 voices, (only incipit texted)
- Thou that excellest, 1 voice
- Tis no shame to yeild to beauty, 1 voice, chorus 3 voices
- Tis not, boy, thy amorous looke, dialogue, 2 voices
- To bed, to bed (Davenant: Britannia triumphans, 1638), 5 voices
- Tom, Ned and Jack, catch, 3 voices, (only incipit texted)
- To whome shall I complaine, 1 voice, 1678
- Upp, ladies, upp, prepare your taking faces (Cupid's Progress), 1 voice, 1669
- Virgins, as I advise, forbear, 1 voice, 1678
- Vulcan, O vulcan, my love (Venus and Vulcan), dialogue, 2 voices, 1653
- Warrs are our delight, catch, 6 voices, 1652
- Wee shoe noe monstrous crockadell (J. Mayne: The City Match, 1637), 1 voice
- What hoe, wee come to bee merry (Ford: The Lady's Trial, 1638), 3 voices
- What if I die for love of thee, dialogue, 2 voices

- What should my mistresse doe with haire (One that loved none but deformed women) (Shirley, ? intended for *The Duke's Mistress*, 1636), glee, 1 voice, chorus, 2 voices
- What softer sounds are these (Joy and Delight) (Jonson: *Entertainment at Welbeck*, 1633), dialogue, 2 voices
- When by thy scorne foule murderess (The Apparition) (J. Donne, 1633), madrigal, 3 voices
- When death shall snatch us from these kidds (Thirsis and Dorinda) (text: A. Marvell, 1681), dialogue, 2 voices
- When each lynes a faithfull drinker, 3 voices
- When I by thy faire shape (Lovelace: *Lucasta*, 1649), 1 voice
- Wher did you borrow that last sigh (W. Berkeley: *The Lost Lady*, 1638), 1 voice
- Wherefore do my sisters stay? (Shirley: *The Triumph of Peace*, 1634), madrigal, 1 voice, chorus 3 voices
- Whieles I this standing lake swathed up with ewe (*Justiciae Sacrum*) (Cartwright, 1651)
- White though yee bee (On the Lillyes) (Herrick: *Hesperides*, 1648), 1 voice, 1669
- Whither goe yee?, catch, 3 voices
- Why doe you dwell soe longe in clouds (Shirley: *The Triumph of Peace*, 1634), 3 voices
- Why move these princes of his traine so slow? (Davenant: *Britannia triumphans*, 1638), 1 voice, choruses 2, 4, 5 voices
- Why should fond man be led about, 3 voices
- Why should great bewty vertuous fame desire (Davenant), 1 voice, in H. Lawes: *Second Book of Ayres and Dialogues*, 1–3 voices (London, 1655)
- Why soe pall and wan, fond lover (Suckling: *Aglaura*, 1637), 1 voice, Carlisle, Bishop Smith's Partbooks
- Wise nature that the dew of sleep prepares (Davenant: *Britannia triumphans*, 1638), 1 voice, chorus 3 voices
- Yee feinds and furies, come along (Davenant: *The Unfortunate Lovers*, 1638), 1 voice

- Your love, if vertuous, will shew forth (T. Jordan: A Royal Arbor, 1664)
(text only)

Sacred vocal:

Anthems:

- All people that on earth doe dwell, verse, 3 voices
- All yee tht feare him, praise the Lord, verse, 3 voices
- Before the mountains were brought forth, (text only)
- Behold how good and joyful a thing it is, 3 voices, 1648
- Cast mee not, Lord, out from thy face, verse, 3 voices
- Come sing the great Jehovah's praise, 3 voices, (inc.), 1648
- Gloria Patri et Filio, 3 voices, 1648
- Have mercy on us, Lord, verse, 3 voices
- How hath Jehovah's wrath, 3 voices, 1648
- How like a widow, 3 voices, 1648
- How long wilt thou forget me, (inc.), 1648
- I am weary of my groaning, 3 voices, 1648
- In resurrectione, 3 voices, 1648
- In the subtraction of my yeares, 3 voices, 1648
- I to thy wing for refuge fly, 3 voices
- Judah in exile wanders, 3 voices, 1648
- Let all in sweet accord clap hands, 3 voices, 1648
- Let God arise, verse, 1 voice
- Let God, the God of battell, rise, 3 voices, 1648
- Lord, as the hart imbost with heat, 3 voices, 1648
- Lord, in thy wrath reprove mee not, verse, 3 voices
- Lord, thy deserved wrath asswage, 3 voices, 1648
- Memento, memento, Domine, 3 voices, 1648
- My God, my rock, regard my cry, 3 voices, 1648
- My God, O why hast thou forsook, 3 voices, 1648
- Ne irascaris, Domine, 3 voices, 1648
- Oft from my early youth, 3 voices, 1648
- O God, my God, wherefore doest thou forsake me, verse, 3 voices
- O God, my strength and fortitude, verse, 3 voices

- O Lord, consider my distresse, verse, 3 voices
- O Lord, depart not now from mee, verse, 3 voices
- O Lord, in yee is all my trust (The Lamentation), verse, 3 voices
- O Lord, of whom I doe depend (Humble Suite of a Sinner), verse, 3 voices
- O Lord, turne not away thy face (The Lamentation of a Sinner), verse, 3 voices
- O sing unto the Lord a new song, 3 voices, 1648
- Out of the horrour of the deep, 3 voices, 1648
- Praise the Lord entron'd on high, 3 voices, 1648
- Sing to the king of kings, 3 voices, 1648
- The Lord is my light, verse, 4 voices, Y. W. Boyce, Cathedral Music (London, 1760–78),
- They that go down into sea in ships,
- They who the Lord their fortresse make, 3 voices, 1648
- Thou mover of the rowling spheres, 3 voices, 1648
- Thou that art inthron'd above, 3 voices, 1648
- To thee I cry, Lord, hear my cries, 3 voices, 1648
- To thee, O God, my God, 3 voices, 648
- To the God whom we adore, 3 voices, 1648
- When man for sinne thy judgment feeles, verse, 1 voice
- Who is this that cometh out of the wilderness, (text only)
- Yee nations of the earth, 3 voices, 1648

Canons:

- Gloria in excelsis Deo, 3 voices, 1648
- Happy sons of Israel, 3 voices, 1648
- Jesus is harmonious, 3 voices, 1648
- Lord, thou hast been favourable, 3 voices, 1648
- Regi, regis, regum (2 versions), 4 voices, 1648
- Re, me, re, ut, sol, 3 voices
- She weepeth sore in the night, 4 voices, 1648
- These salt rivers of mine eyes, 3 voices, 1648
- Tis joy to see, 3 voices, 1648
- Why weepst thou, Mary? 3 voices, 1648