

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPT 10,444

Masque and other music in two parts, treble and bass, copied c.1625.

The guardbook Lbl, Add. MS 10,444 and its companion Add. MS 10,445 contain five distinct collections, mainly consisting of two partbooks, in modern British Library bindings. Continuous pencil pagination has been applied to each volume.

Contents	I	II
1. Masque music, etc.	10444 ff. 1-55	10444 ff. 56-104/iii
2. Locke: Consort for Several Friends, suites 1-3, 6-8	10444 ff. 105-117/x	10444 ff. 118-129/ix
3. Lawes: The Royal Consort, nos 2-25, 30, 38	10445 ff. 1-25 (both violin parts)	10445 ff. 26-39 (one 'Breaking Base' part)
4. Lawes: fancies, ayres and corants for viol, bass viol and organ Jenkins: 16 two-part ayres Locke: Consort for Several Friends suites 4-5	10445 ff. 40-67	10445 ff. 68-93
5. Coprario: fantasias for two bass viols and organ Lully: instrumental music from <i>Les amants magnifiques</i> and <i>Psyché</i>	10445 ff. 94-116	10445 ff. 68-93

In the eighteenth century the two volumes belonged to Charles Burney, a comment in whose hand appears on f. 40 of Add. 10,445 and were acquired by the British Museum in 1836. Attempts have sometimes been made to establish a related origin for the whole collection, and some of the later material, copied between 1660 and 1680, is undoubtedly linked by hand and repertory, but there is no evidence that the much earlier masque music section, or for that matter the incomplete set of Royal Consort parts, were not simply bundled together with the rest by Burney or another owner. Although the two-part masque collection represents only an outline scoring of the music, it is nevertheless a source of the first importance.

Treble (ff. 1-55): [cover] + 54. No music copied on ff. 9v, 10r, 55v.

Bass (ff. 56-104/iii): [cover] + 52. No music copied on ff. 104v-104/iii.

Scribes:

Masque music: Treble: Sir Nicholas le Strange	(see Plate 3a)
Masque music: Bass: unidentified.	(see Plate 1a)
Locke	(see Plates 1b and 1c)

British Library, Add. MS 10,444

Inscriptions: f. 1, 'Masques, & other Tunes/TREBLE'; f. 56, 'Bassus'

Format and dimensions: Oblong quarto, 154 mm x 197 mm

Watermarks:

Pot I/5 except for the following folios: ff. 52, 55, 104
and 104/iii, Pot 1/6 ff. 28-29, Pot 1/7

The upper segment of a further pot mark with points instead of curves decorating the top appears on f. 104/i.

Rastrology:

All folios have five staves ruled with a five-stave rastrum.

ff. 2-47, 56-99: C: 119; D: 12.5(14)12(14.5)12(15)12(15)12 ff. 48-55, 100-
104/iii: C: 116; D: 13(11.5)14(12)13(11.5)13.5(13)13.5

Left and right marginal rulings

(The rastrum change does not appear to coincide with the introduction of different paper types at the end of each partbook.)

Collations: uncertain

Bindings: original vellum covers to each partbook

Bibliography:

COPRARIO C2; LE STRANGE W2; LOCKE H; LOCKE Th; MASQUE K;
MASQUE S; MASQUE W; VIOLIN H2

Contents of Add. MS 10,444

<i>No. Title</i>		<i>Treble</i>	<i>Bass</i>
1	The two merry Lassies	2r	57r
2	The merry yong Man	2v	57v
3	The merry Batchelor	2v-3r	57v
4	The humming Batchelor	3r	58r
5	The merry Clerke	3v	58v
6	The merry old woman	3v-4r	58v
7	The merry old man	[VB 781 ¹]	59r
8	The Battell of Harloe	4v	59v
9	The Bee	4v	59v
10	Robarts Allmaine	5r	60r
11	The silver Swanne	[Orlando Gibbons]	60r

¹ VB numbers refer to Virginia Brookes, *British Keyboard Music To c.1600: Sources and Thematic Index*, Oxford, 1996.

No.	Title		Treble	Bass
12	Batemans Almaine	[Robert Bateman]	5v	60v
13	Lakes Almaine		5v	60v
14	Gibbons his Almaine		6r	6Ir
15	Maynards Almaine	[John Maynard]	6r	6Ir
16	Doulands Allmaine	[John? Dowland]	6v	61v
17	An Allmaine [G major]		6v	61v
18	An Allmaine [D minor]		7r	62r
19	Ca me, ca thee		7r	62r
20	An Allmaine [C major]		7v	62v
21	Stephen Thomas	[Stephen Thomas ²]	7v-8r	62v
22	An Allmaine [C major]		8r	63r
23	An Allmaine [G major]		8v	63v
24	Bull's Toye	[John Bull]	8v	63v
25	Stephen Thomas his 2[nd]	[Stephen Thomas]	9r	64r
26	An Almaine [blank]	[John Dowland]	9r	64r
			9v-10r	64v
1	The Queenes Masque. the first [blank]		10v-11r	65r
2	The Queenes Maske. the second		11v-12r	67r
3	The Queenes third Masque		12v-13r	65r
4	Broxboom berry Maske	[John Adson]	13r	67v
5	Broxboom berry Maske	[John Adson]	13r	67v
6	The Temple Anticke		13v-14r	68r
7	The Temple Anticke 2		14v	69v ³
8	Are Masque		15r	70r
9	Adsonns Masque	[John Adson]	15v	70v
10	The Prince's Masque		16r	70v-71r
11	The Princes 2 Masque		16v	71r
12	The Princes third Masque		16v-17r	71r
13	The Hay-makers Masque	[VB 763]	17r	71v
14	The Ladies masque. I		17v	71v-72r
15	The Ladyes second Masque		17v-18r	72r
16	The Ladyes third Masque		18r	72v
17	Batemans Masque	[Robert Bateman]	18v	72v
18	The Turkes Dances		18v-19r	73r
19	The Beares Dance	[VB 381]	19r	73r
20	The Birds Dance		19v	73v
21	A Masque at Fryers		19v-20r	73v
22	The First of the Lords		20r	74r
23	The Second of the Lordes		20v	74r
24	The Third of the Lords		21r	74v
25	The First Witches Dance	[Robert Johnson]	21r	74v
26	The Second Witches Dance	[Robert Johnson]	21v	75r
27	The Babboons Dance		21v-22r	75r
28	A Masque		22r	75v
29	Pearce his Maske		22v	75v
30	S ^r Jerome Pool's Masque		22v-23r	75v-76r

² By Robert Bateman in BRADE 1617

³ Crossed through in pencil on 68v and re-copied on 69v; 69r blank.

<i>No. Title</i>		<i>Treble</i>	<i>Bass</i>
31 Hampton Court masque		3r	76r
32 The Cadua	[Robert Bateman]	23v	76v
33 The Old Anticke Masque		23v	76v
34 A Masque		24r	76v
35 A Masque		24r	77r
36 A Masque in Flowers		24v	77r
37 Johnsons flatt Masque		24v-25r	77v
38 A Masque		25r	77v
39 The First of the Temple		25v	78r
40 The Second of the Temple		25v-26r	78r
41 The Third of the Temple		26r	78v
42 The First of the Lords		26v	78v
43 The Second of the Lords		26v	78v
44 The Third of the Temple		26v-27r	79r
45 A Masque		27r	79r
46 A Masque	[VB 351]	27v	79v
47 The Sayler's Masque		27v-28r	79v
48 Sr Francis Bacons Masque. 1		28r	80r
49 Sr Francis Bacons Second Masque		28r	80r
50 Cuperaree or Graysin	[John Coprario]	28v-29r	80v
51 The Second	[John Coprario]	29r	80v
52 The Fooles Masque		29v	81r
53 The Nympthes dance		30r	81v
54 The Lord Hays his Masque		30r	81v
55 The Nobleman	[Robert Johnson]	30v	82r
56 The Satyres Masque	[Robert Johnson]	31r	82v
57 The Fairey Masque		31v	83r
58 The Pages Masque		32r	83v
59 A Masque		32v	83v
60 The Gypsies masque		32v	83v-84r
61 Blacke Fryars Masque	[?Robert Johnson]	32v-33r	84r
[un-named piece: 'This Masque wants the Base']		33r	-
62 The Tempest		33v	84v
63 A Masque		33v-34r	84v
64 Van-weelly		34r	85r
65 A Masque		34v	85r
66 The Sheapheards Masque		34v	85v
67 Durance Masque		35r	85v
68 The Lord Hayes his first Masque		35r	86r
69 The Second		35r	86r
70 The Third	[VB 690]	-	86r
70 The May-pole		35v	86v
71 The Amazonians Masque		35v-36r	86v-87r
72 The Furies		36r	87r
73 The Cuckolds Masque		36v	87v
74 The first of the Ladyes, after the Cuckolds		36v-37r	87v-88r
75 The Second		37r	88r
76 The Third		37r	88r
77 The Fourth		37v	88v
78 A Masque		37v-38r	88v

No.	Title		Treble	Bass
79	Good Words for your Mony		38r	88v-89r
80	The Second		38v	89r
81	The Bull Masque	[John Adson]	38v-39r	89v
82	The Lady Lucies Masque		39r	89v
83	Mr Adsons Masque	[John Adson]	39v	90r
84	Adsons Masque	[John Adson]	39v-40r	90r
85	The Diuell's dance	[John Adson]	40r	90v
86	Mary Maudling Masque		40v	90v
87	The First of the Temple		40v	90v-91r
88	The Second of the Temple		40v-41r	91r
89	The Third of the Temple		41r	91r
90	The French Morris		41v	91v
91	Graysin Anticke Masque		41v-42r	91v-92r
92	Essex Anticke Masque	[John Adson]	42r	92r
93	The First of my Lord of Essex	[John Adson]	42v	92r
94	The Second	[John Adson]	42v	92v
95	The Third	[John Adson]	42v-43r	92v
96	Fly Foul Soul		43r	93r
97	A Masque		43v	93r
98	The Antick Masque at Court		43v-44r	93v
99	Graysinne Masque	[VB 762]	44r	93v-94r
100	York House Masque		44v	94r
101	The Mountebanks Dance at Grayes Inn		44v	94v
102	The Standing Masque		45r	94v
103	The May-pole Dance at Grayes Inne	[VB 760]	45r	95r
104	The Goates Masque		45v	95r
105	The First of the Princes Masques		45v-46r	95v
106	The Second		46r	95v
107	The Third		46r	95v-96r
108	The Kings Mistresse		46v	96r
109	Wilsons Loue		46v-47r	96v
110	Williams his Loue	[VB 1086]	47r	96v
111	Waters his Loue		47v	97r
112	Broxboom Berry Masque		47v-48r	97v
113	The New Yeares Gift		48r	97v-98r
114	Bateman's Masque	[Robert Bateman]	48v	98r
115	Squiers Masque		48v	98v
116	The First of the Temple	[VB 768]	49r	98v
117	The Second	[VB 752]	49r	98v-99r
118	The Third		49v	99r
119	The First of Sr John Paggingtons		49v-50r	99v
120	The Second		50r	99v
121	The Third		50v	99v-100r
122	The First of the Temple Anticke	[John Adson]	50v	100r
123	The Second	[John Adson]	51r	100r
124	The First of the Temple Masques		51r	100v
125	The Second		51v	100v
126	The Third		51v	100v
127	The First of the Prince his Masque		51v	101r

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<i>No.</i>	<i>Title</i>		<i>Treble</i>	<i>Bass</i>
128	The Second		52r	101r
129	The Third		52r	101v
130	LincoInes Inne Masque		52v	101v-102r
131	The Prince his Masque		52v-53r	102r
132	The Apes Dance at the Temple		53r	102v
133	Grayes Inne Masque		53v	102v-103r
134	Grayes Inne Masque		53v-54r	103r
135	The First of the Prince his [masque]	[Robert Johnson]	54r	103v
136	The Second	[Robert Johnson]	54r	103v
137	[The Third]	[Robert Johnson]	54v-55r	104r
138	[no title]		54v	104r

2 pts Mr [Matthew] Locke ['For Several Friends']

<i>No.</i>	<i>Title</i>	<i>Key</i>	<i>VdGS No.</i>	<i>Treble</i>	<i>Bass</i>
1	Fantasia	g	1	105r	118r
2	[Pavan]	g	2	105v	118v
3	[Ayre]	g	3	105v-106r	118v-119r
4	[Corant]	g	4	106r	119r
5	[Saraband]	g	5	106r	119r
6	Jigge	g	6	106v	119v
7	[Ayre]	G	7	106v	119v
8	[Saraband]	G	9	106v-107r	119v
9	Pavan	d	17	107r	120r
10	Fancy	d	16	107v	120v
11	Ayre	d	18	108r	121r
12	Corant	d	19	108r	121r
13	Pavan	d	51	108v	121v
14	[Ayre]	d	52	109r	121v-122r
15	[Corant]	d	53	109r	122r
16	[Saraband]	d	54	109v	122r
17	Aire	D	20	109v	122v
18	Corant	D	21	110r	122v-123r
19	Sarab	D	22	110r	123r
20	[Fantazia]	Bb	10	110v	123v
21	[Pavan]	Bb	11	111r	124r
22	Aire	Bb	12	111v	124r
23	Corant	Bb	13	111v	124v
24	Sarab	Bb	14	112r	124v
25	[Jig]	Bb	15	112r	125r
26	Pavan	a	36	112v	125v
27	[Ayre]	a	37	113r	126r
28	[Corant]	a	38	113r	126r
29	Fancy	A	39	113v	126v
30	Ayre	A	40	114r	127r
31	Corant	A	41	114r	127r
32	Jig	A	42	114v	127r
33	Fancy	c	43	115r	127v
34	Pavan	c	44	115v	128r

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No	Title	Key	VdGS No.	Treble	Bass
35	Ayre	c	45	116r	128v
36	[Corant]	c	46	116r	128v
37	[Saraband]	c	47	116v	129r
38	Aire	C	48	116v	129r
39	[Corant]	C	49	117r	129r
40	[Saraband]	C	50	117r	129v

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPTS 17,792-6

Five of a set of six partbooks

Copied c.1625-c.1635 by John Merro of Gloucester, with later annotations and additions in the hand of Dr Matthew Hutton (1638-1711). Each partbook is in a separate British Library binding.

Add. 17,792 'CANTUS': *v + i + 190 + i + iv*. Original ink foliation 1- 175bis (=f. 163); modern pencil foliation 1 - 177 disregarding unwritten folios. No music copied ff. 1r, 16v, 16/i - 16/v, 21v, 21/i-21/iii, 89r, 159v, 159/i -159/v

Add. 17,793 'ALTUS': *iv + i+ 216 + ii + iv*. Original ink foliation 1 - 214 (133 and 134 are repeated); modern pencil foliation 1 - 183 including first rear flyleaf. No music copied ff. 1r, 18v, 18/i - 18/ii, 23v, 23/i - 23/iii, 24r, 162v, 162/i - 162/v, 182v, and subsequent unnumbered folios

Add. 17,794 'TENNOR': *iv + i + 188 + i + iv*. Original ink foliation 1 189 including original final flyleaf (no original numbering applied to modern f. 65 and original f. 120 omitted); modern pencil foliation 1 - 181 including original final flyleaf. No music copied ff. 1r, 18v, 18/i - 18/ii, 23v, 24r, 25v, 25/i, 26r, 64v, 65r, 162v, 162/i - 162/v, 180v

Add. 17,795 'QUINTUS': *iv + i + 190 + i + iii*. Original ink foliation 1 192 including original fmal flyleaf (original ff. 59 and 178 removed); modern pencil foliation 1 - 170 excluding original fmal flyleaf. No music copied ff. 1r, 17/i - 17/x, 25v, 26r, 36/i, 37r, 38v, 38/i - 38/v, 57v, 58r, 152v, 152/i - 152/iv, 169r, 170v

Add. 17,796 'BASSUS': *iv + i + 184 + i + iv*. Original ink foliation 1 174; modern pencil foliation 1 - 172 including front flyleaf. No music copied ff. 1r, 16v, 16/i - 16/vi, 21v, 21/i - 21/iii, 65v, 66r, 156v, 156/i 156/iv, 172v

Scribes:

John Merro. For material added by Matthew Hutton see table of contents below.

Inscriptions:

Add. 17,792 and Add. 17,795 are incorrectly labelled 'Quintus' and Bassus respectively on f. 1 r. Annotations by Hutton appear throughout the

British Library, Add MSS 17,792-6

partbooks: he compared at least one piece with EIRE-Dm, Z3.4.1-6, at that time in the possession of Narcissus Marsh in Oxford.

Format and dimensions: Oblong quarto, c. 145 mm x 195 mm

Watermarks: Pillars I/2

Rastrology: A 5; B 5; C 119; D 13(14)12.5(15)12.5(13.5)12(13.5)12

Collations:

17,792, A-Z⁸, Aa⁶; 17,793, A-Dd⁸; 17,794, A-L⁸, M⁴, N-Aa⁸; 17,795, AAa⁸, H and Y each lacking one; 17,796, A-Z⁸

Binding:

Contemporary gold-tooled sheep: centre piece with flower and leaf motifs, thistles at corners, the name of the book ('TENNOR' etc) and initials 'I. M.' [= John Merro] (pasted inside modern binding).

Provenance:

Merro died in 1639. The books came into the hands of Dr Matthew Hutton (1638-1711) when he was in Oxford in the 1660s and 1670s. Purchased for the British Museum at a sale of Puttick and Simpson's on 25 June 1849 (lot 519).

Bibliography:

MERRO A; MERRO W; VOICE/VIOL M; VOICE/VIOL M2; TOMKINS I3

Contents of Add. MSS 17,992-6

No.	Composer	Title	Folios						Lost [Sextus]	VdGS No.	Printed Source	Concordances ¹	
			17792	17793	17794	17795	17796					4180-5	D 245-7
1	Tomkins	In Nomine	1v	-	-	-	1r	+	1				p.134
2	Tomkins	In Nomine	2v	-	-	-	1v	+	2				p.135-6
3	Tomkins	Fantasia	3v	-	-	-	2v	+	3				p.136
4	Tomkins	Fantasia	4v	-	-	-	3v	+	4				p.137
5	Tomkins	Fantasia	5v	-	-	-	4v	+	5				p.138
6	Tomkins	Fantasia	6v	-	-	-	5v	+	6				p.139
7	Tomkins	Fantasia	7v	-	-	-	6v	+	7				p.140
8	Tomkins	Fantasia	8v	-	-	-	7v	+	8				p.141
9	Tomkins	Fantasia	9v	-	-	-	8v	+	9				p.142
10	Tomkins	Fantasia	10v	-	-	-	9v	+	10				p.143
11	Tomkins	Fantasia	11v	-	-	-	10v	+	11				p.144
12	Tomkins	Fantasia	12v	-	-	-	11v	+	12				p.145
13	Tomkins	Fantasia	13v	-	-	-	12v	+	13				p.146
14	Tomkins	Fantasia	14v	-	-	-	13v	+	14				p.147
15	Tomkins	Fantasia	15v	-	-	-	14v	+	15				p.148
1	O. Gibbons	Fantasia	-	1v	1v	1v	-	-	1	G1998	[174v]		p.95
2	O. Gibbons	Fantasia	-	2v	2v	2v	-	-	2	G1998	[175v]		p.96
3	O. Gibbons	Fantasia	-	3v	3v	3v	-	-	3	G1998	[176v]		p.97
4	O. Gibbons	Fantasia	-	4v	4v	4v	-	-	4	G1998	[177v]		p.98
5	O. Gibbons	Fantasia	-	5v	5v	5v	-	-	5	G1998	[178v]		p.99
6	O. Gibbons	Fantasia	-	6v	6v	6v	-	-	6	G1998	[179r]		p.100
7	O. Gibbons	Fantasia	-	7v	7v	7v	-	-	7	G1998	[179v]		p.101
8	O. Gibbons	Fantasia	-	8v	8v	8v	-	-	8	G1998	[180v]		p.102

¹ Folio/page references are taken from the smallest-numbered book in the set to contain the pieces.

No.	Composer	Title	Folios						Lost	VdGS	Printed	Concordances	
			17792	17793	17794	17795	17796	[Sextusj]				Sources	4180-5
9	O. Gibbons	Fantasia	-	9v	9v	9v	-	-	9	G1998	[181v]	p.103	
10	Coprario	Fantasia	-	10v	10v	10v	-	-	10			p.172	
11	Tomkins	Fantasia	-	11v	11v	11v	-	-	16			p.173	
12	[Lupo]	Fantasia	-	12v	12v	12v	-	-	2			p.174	
13	[Lupo]	Fantasia	-	13r	12v	12v	-	-	3			p.174-5	
14	[Lupo]	Fantasia	-	13v	13v	13v	-	-	4			p.175	
15	[Lupo]	Fantasia	-	14v	14v	14v	-	-	8			p.176	
1	Jenkins	Almain	-	I5v	I5v	15v	-	-	A/4/19			p.178-9	
2	[Jenkins]	Almain	-	15v	15v	15v	-	-	A/4/18			p.179	
3	Jenkins	Almain	-	16r	16r	16r	-	-	A/4/20			p.179	
4	Ives	Almain	-	16v	16v	16v	-	-	[none]			p.180	
5	[Jenkins]	Almain	-	17r	17r	16v	-	-	A/4/34			p.180	
6	[W. Lawes]	Almain	-	17r	17	17r	-	-	320			p.181	
7	Jenkins]	Almain	-	17v	17v	17r	-	-	A/4/4			p.181	
8	[Jenkins]	Almain	-	18r	18r	17v	-	-	A/3/68			p.180	
Amner	Amner	Sainte Marie now	22r	21r	21r	-	22r	-					
		At length to Christe	22v	21v	21v	-	22v	-					
		But he the God	23r	22r	22r	-	23r	-					
		Sweet are the thoughts	23v	22v	22v	-	23v	-					
		Come letes reioyce	24v	24v	24v	-	24v	-					
[B. Donato]	[B. Donato]	O grief, if yet	25v	23v	23v	-	25v	-					
		Fantasia	30r	29v	29v	-	30r	-	5				
		Fantasia	30v	30v	30v	-	30v	-	6				
		Fantasia	31v	31v	3Iv	-	31v	-	4				
		Fantasia	32v	32v	32v	-	32v	-	1				
		Fantasia	33v	33v	33v	-	33v	-	13				
6	A. Ferrabosco II	Fantasia	34v	34v	34v	-	34v	-	2				

No.	Composer	Title		Folios			Lost	VdGS	Printed Concordances
			17792	17793	17794	17795	17796	[Sextus]	No. Sources 4180-5 D.245-7
7	A. Ferrabosco II	Fantasia	35v	35v	35v	-	35v	-	3
8	A. Ferrabosco II	Fantasia	36v	36v	36v	-	36v	-	12
9	A. Ferrabosco II	Fantasia	37v	37v	37v	-	37v	-	7
10	A. Ferrabosco II	Fantasia	38v	38v	38v	-	38v	-	8
11	A. Ferrabosco II	Fantasia	39v	39v	39v	-	39v	-	9
12	A. Ferrabosco II	Fantasia	40v	40v	40v	-	40v	-	20
13	A. Ferrabosco II	Fantasia	41v	41v	41v	-	41v	-	17
14	A. Ferrabosco II	Fantasia	42v	42v	42v	-	42v	-	19
15	A. Ferrabosco II	Fantasia	43v	43v	43v	-	43v	-	23
16	A. Ferrabosco II	Fantasia	44v	44v	44v	-	44v	-	14
17	A. Ferrabosco II	Fantasia	45v	45v	45v	-	45v	-	18
18	A. Ferrabosco II	Fantasia	46v	46v	46v	-	46v	-	16
19	S. Ives ²	Fantasia	47v	47v	47v	-	47v	-	2
20	S. Ives	Fantasia	48v	48v	48v	-	48v	-	1
21	Jenkins	Fantasia	49v	49v	49v	-	49v	-	5
22	Jenkins	Fantasia	50v	50v	50v	-	50v	-	6
23	S. Ives	Fantasia	51v	51v	51v	-	51v	-	4
24	S. Ives	Fantasia	52v	52v	52v	-	52v	-	3
25	A. Ferrabosco II	Fantasia	53v	53v	53v	-	53v	-	15
	J.Lugge	Come let us sing	54v	54v	54v	-	54v	-	
	J. Lugge	We knowledge thee	55v	55v	55v	-	55v	-	
	J. Lugge	My soul doth mag-							
		nify the Lord	57r	57r	57r	-	57r	-	
	J. Lugge	Lord now lettest	58r	58r	58r	-	58r	-	
	[Byrd]	Preludium	58r	58v	58r	28r	58v/72v	-	E108

² The attributions for fantasias 19-24 are in the hand of Dr Matthew Hutton.

No.	Composer	Title	Folios						Lost [Sextus]	VdGS No.	Concordance 4180-5
			17792	17793	17794	17795	17796				
	[W. Mundy]	Sermone Blando	59v	59v	59v	29v	59v	-	E369	80r	
1	T. Tomkins	Pavin	60r	60r	60r	30r	60r	-		1	
2	T. Tomkins	Pavin	60v	60v	60v	30v	60v	-		7	
3	T. Tomkins	Pavin	61r	61r	61r	31r	61r	-		8	
4	A. Ferrabosco II	Pavin	61v	61v	61v	31v	61v	-		1	
5	A. Ferrabosco II	Pavin	62r	62r	62r	32r	62r	-		4	
6	A. Ferrabosco II	Pavin	62v	62v	62v	32v	62v	-		2	
7	A. Ferrabosco II	Pavin	63r	63r	63r	33r	63r	-		3	
8	Weelkes	Pavin	63v	63v	63v	33v	63v	-		4	
9	Mico	Pavin	64r	64r	64r	34r	64r	-		2	
10	Mico	Pavin	64v	64v	64v	34v	64v	-		1	
11	Mico	Pavin	65r	65r	65r	35r	65r	-		3	
12	-	Pavin	65v	65v	65v	35v	65v	-		1611	
13	-	Pavin	66r	66r	66r	36r	66r	-		1612	
14	-	Pavin	66v	66v	66v	36v	66v	-		1613	
15	-	Pavin	67r	67r	67r	37r	67r	-		1614	
16	R. Carlton	Pavin	67v	67v	67v	37v	67v	-		none	
17	T. Tomkins	Pavin	68r	68r	68r	38r	68r	-		6	
	[Holborne]	The funeralls	68v	68v	68v	38v	68v	-		31	
	-	My heart doth pant	68v	69r	69r	39r	68v	-			
	Byrd	Why do I use	69r	69r	69v	39v	69r	-		26	
	Byrd ³	Methought of late	69v	69v	70r	40r	69r	-		43	
	Byrd	Thou Amaryllis	69v	70r	70v	40r	69v	-		12	
	Byrd	When I was otherwise	70r	70v	71r	40v	69v	-			
	Byrd	Susanna fair	71r	71r	71v	41r	70r	-		22	

3 Attribution doubtful

No.	Composer	Title	Folios 17792	Lost 17793	VdGS 17794	17795	17796	[Sextus]	VdGS No.	Printed Sources	Concordances D.245-7
	Byrd	My mind to me	71v	71v	71v	41v	70r				
	[Morley]	Vezzouette* ⁴	71v	72r	72r	42r	70v				
	[Morley]	Pia cher*	72r	72v	72v	42v	70v				
	[Byrd]	Browning	72v	73r	72v	43r	71r				
[This section appears in 17795 only, with a second part in the missing sextus book] Tablature tuning											
		[Air]	-			44v		+	642		p.224
	[Ferrabosco II]	[Almain]	ffeff/h			47v		+	193		p.52
	[Byrd]	Ne Irascaris [I]	ffeff/h			54v		+	-		p.1
	[Byrd]	Ne Irascaris [II]	ffeff/h			55v		+	-		p.2
		Mall Simmes [2 BV]	ffefh			56v		+	6571		p.3
	Galliard [2 BV]	ffefh				57v		+	9166b		p.47
	[Galliard]	ffefh				58v		+	9167a		p.48
	[Galliard]	ffefh			59 cut; stub remains				9168a		p.49
						60v		+			
							for 3 bass violls'				
1	[Ferrabosco II]	[Fantasia]	fhfhf			61v		+	201	1609/32	p.59
2	[Ferrabosco II]	[Pavan]	fhfhf			62r		+	155	1609/33	p.60
							for 3 bas violls leero set'				
3	[Ferrabosco II]	[Almain]	fefhf			62v		+	121		p.61

4 * = textless

No.	Composer	Title	Tuning	17795	[Lost] Sextus	VdGS No.	Concordances D.245-7
4	[Ferrabosco II]	[Pavan]	fefhf	63r	+	122	p.62
5	[Ferrabosco II]	[Corant]	fefhf	63v	+	123	p.63
6	[Ferrabosco II]	[Corant]	fefhf	64r	+	124	p.64

'Almains and Ayers for the Base and Treble Viols'

1	[Jenkins]	[Air]		64v	+	A/2/16	p.184
2	[Jenkins]	[Air]		64v	+	A/2/12	p.185
3	[Ferrabosco II]	[Pavan]		65v	+	2 [a5]	p.186
4	[Ferrabosco II]	[Almain]		65v	+	1 [a5]	p.186
5	[Coleman]	[Almain]		66v	+	258	p.186
6	[Coleman]	[Almain]		66v	+	259	p.187
7	[Coleman]	[Almain]		67v	+	313	p.187
8	[Coleman]	[Almain]		67v	+	314	p.187
9	[Coleman]	[Almain]		68v	+	315	p.188
10	[Jenkins]	[Corant]		68v	+	A/2/93	p.189
11	[Jenkins]	[Saraband]		69v	+	A/2/91	p.188
12	[Jenkins]	[Pavan]		70v	+	A/2/44	p.189
13	[Coleman]	[Air]		70v	+	208	p.189
14	[Jenkins]	[Almain]		71v	+	A/2/82	p.190
15	[Coleman]	[Almain]		71v	+	1	p.190
15 ⁵	[Jenkins]	[Almain]		72v	+	A/2/84	p.190

		17792	17793	17794	17795	17796	VdGS No.
1	Wm. White	Fantazia for 2 basses	74v	74v 7	4v	74v	74v
2	[T. Ford]	Fantazia	75v	75v	75v	75v	1

⁵ Sic

No.	Composer	Title	Folio		Lost [Sextus]	VdGS No.	Concordances		
			17792	17793			Printed Sources	4180-5	D.245-7
3	[T. Ford]	Fantazia	76v	76v	76v	76v	76v		2
4	[T. Ford]	Fantazia	77v	77v	77v	77v	77v		3
5	[T. Ford]	Fantazia	78v	78v	78v	78v	78v		4
6	[T. Ford]	Fantazia	79v	79v	79v	79v	79v		5
7	-	Fantazia	81v	80v	80v	80v	80v	1615	
8	-	Fantazia	82v	81v	81r	81v	81r	1616	
9	[Coprario]	Fantazia	83r	82r	81v	82r	81v		49
10	[Coprario]	Fantazia	83v	82v	82v	-82v	82v		8
11	Dering	Fantazia 1	84v	83v	83v	83v	83v		6
12	Dering	Fantazia 2	85v	84v	84v	84v	84v		1
13	Dering	Fantazia 3	86v	85v	85v	85v	85v		2
14	Dering	Fantazia 4	87v	86v	86v	86v	86v		4
15	Dering	Fantazia 5	s38v	87v	87v	87v	87v		7
16	Dering	Fantazia 6	89r	88v	88v	88v	88v		3
17	Lupo	Fantazia 1	89v	89v	89v	89v	89v		5
18	Lupo	Fantazia 2	89v	89v	89r	89r	89r		11
19	Lupo	Fantazia 3	90v	90v	90v	90v	90v		14
20	Lupo	Fantazia 4	91v	91v	91v	91v	91v		12
21	Lupu	Fantazia 5	92v	92v	92v	92v	92v		13
22	Lupo	Fantazia 6	93v	93v	26v ⁶	93v	93v		1
23	Dering	Fantazia 7	94v	94v	93v	94v	94v		8
24	Ward	Fantazia 1	95v	95v	94v	95v	95v		1
25	Ives	In Nomine	196v	96v	95v	96v	96v		1
26	Ferrabosco II	In Nomine	297v	97v	96v	97v	97v		1
27	Ferrabosco II	In Nomine	398v	98r	97v	98v	98v		2
28	White	Fantazia 1	99v	98v	98v	99v	99v		1

6 This part added by Dr Matthew Hutton

No.	Composer	Title	Folios						Lost	VdGS	Printed	Concordances		
			17792	17793	17794	17795	17796	[Sextus]				No.	Sources	4180-5
29	Oker	Fantazia 2	100v	99v	99v	100v	100v					7		
[six-part pieces, one bass part missing in lost sextus book]														
1	White	Fantazia	101v	100v	100v	101v	101v		+			1		
2	White	Fantazia	102v	101v	101v	102v	102v		+			2		
3	White	Fantazia	103v	102v	102v	103v	103v		+			3		
4	White	Fantazia	104v	103v	103v	104v	104v		+			4		
5	White	Fantazia	105v	104v	104v	105v	105v		+			5		
6	White	Fantazia	106v	105v	105v	106v	106v		+			6		
7	Ward	Fantazia 1	107v	106v	106v	107v	107v		+			2		
8	Ward	Fantazia 2	108v	107v	107v	108v	107v		+			3		
9	Ward	Fantazia 3	109v	108v	108v	109v	108v		+			5		
10	Ward	Fantazia 4	110v	109v	109v	110v	109v		+			6		
11	Ward	Fantazia 5	111v	110v	110v	111v	110v		+			4		
12	Ward	Fantazia 6	112v	lily	111v	112v	lily		+			7		
13	‘Ward’ ⁷	Fantazia 7	113v	112v	112v	113v	112r		+			1		
	[Dering]	The Country Cry	114v	113v	113v	114v	112v		+				107v	
	[O. Gibbons]	The first London Crie	117v	116v	116r	117v	114v						109v	
	[O. Gibbons]	The second London crye	119v	119v	118r	120v	117r						112v	
	East	When Israeli came	120v	121r	121r	121v	118r						34r	
	[W. Simmes] ⁸	Rise, O my soule	122v	122v	122v	123r	119v						35v	
	East	Sing wee merrilee	124v	124v	124r	125r	121r						57v	

7 Recte William Cranford.

8 Here attributed to Michael East

No.	Composer	Title	Folios					Lost [Sextus]	VdGS No.	Printed Sources	Concordances	
			17792	17793	17794	17795	17796				4180-5	D.245-7
Tho. Tomkins	Rejoice, rejoice	126r	126v	125v	126v	122v					-	
Birde	O Lorde turn thy wrath	128r	128v	127v	128v	124					84r	
[Pearson] ⁹	O goe not from me	129v	130r	129r	130r	125v					-	
-	Deliver us 0 Lorde	131v	132v	130v	131v	126v					-	
Tomkins	Almighty God	132v	131v	131v	132v	127v					31r	
Hooper	Behold it is Christ	133v	133v	132v	133v	128v					99r	
-	Stine up	134v	134v	133v	134v	129v					-	
[Byrd]	How longe	135r	133[a]v	134v	135v	130v					67v	
[Tanis]	Wipe awaie	136v	134[a]v	135v	136v	131v					26v	
[Tallis]	Blessed be	138r	136r	155r	138r	133r					30r	
[N. Giles]	O geeve thanks	138v	136v	155v	138v	133v					98r	
[H. Davies]	Rejoice in the Lord	139v	137v	156v	139v	134v					100r	
[Parsons]	Holy, Lord God	140v	138v	157v	140v	135v					82v	
Amner	Remember not	141v	139v	158v	141v	136v					-	
[W. Mundy]	O Lord I bowe	142r	140v	159r	142v	137v					25	
[Tallis]	With all our hearts	143v	141v	160r	143v	139r					-	
[Amner]	I will sing	144v	142v	160v	144v	139v					32r	
[Amner]	He that descended	145r	143r	161r	145r	140r					33r	
Birde	O God whom our offences	145v	143v	161v	145v	140v					101v	
[Weelkes]	All people clap	146r	144v	137r	146v	141v					104r	
	O Lord rebuke	147v	145v	137v	147v	142v					105r	
[E. Tucker]	Christ rising	148v	146v	138v	155r	143v					106r	
[T. Tomkins]	Lord enter not	149v	147v	139v	149v	145v					166r	

⁹ Here attributed to 'Mr Palmer'

No	Composer	Title	Folios	17792	17793	17794	17795	17796	VdGS [Sextus]	Printed Sources	Concordances
											4180-5 D.245-7
[Ford]		Let God arise		150v	148v	140v	150v	146v			123v
[?Byrd]		Out of the deepe		151v	149v	141v	151v	147v			85v
-		Blessed art thou		152v	150v	142v	152v	148v			78r
-		Hear my crying		153v	151v	143v	153v	149v			102v
									[six and seven parts, one/two in lost sextus book]		
[J. Mundy]		O give thanks		155r	153r	145r	156v	151v			163r
[W. Randall]		Give sentence		156v	154v	146v	157v	152v			122[a]v
[Byrd]		Sing joyfully		158r	155v	147v	158v	153v			64v
		With Angells		158v	158v	148v	159v	154v			-
Tomkins		Woe is me		159v	156v	149v	160v	155v			137v
Tomkins		Tume unto the Lord		160r	157r	150r	161r	156r			138r
[H. Davies]		Awake up my glory		160v	157v	150v	161v	156v			164v
Weelkes		O Lord arise		161v	159v	151v	162v	157v			167v
[Amner]		O sing unto the Lord		162v	160v	152v	163r	158v			158v
M. Jeffreys		Rejoice in the Lord		163v	161v	153v	164v	159v			162r
T. Bateson		Holy Lord God		164v	162v	154v	165v	160v			160r
Birde		Te Deum									-
		[Great Service]		165r	163v	162v	166v	162r			
Birde		In resurrectione		173r	172r	171r	173r	164/169			71v
`Tallis'		Dum transisset		173v	172v	171v	173v	169v			76v
[Nicolson]		Cantate domino		174r	173v	172v	174v	170v			77v
[Lassus]		Veni in hortum		175r	174v	174v	175v	171v			79r
[Lassus]		Angelus ad pastores		175v	175v	174v	175v	171v			79v
[Shepherd]		Deus misereatur		175[a]r	176v	175r	176r	172r			69v

Composer	Title	Folios						Lost	VdGS	Printed	Concordances	
		17792	17793	17794	17795	17796	[Sextus]				4180-5	D.245-7
[R. White]	Deus misereatur	164v ¹⁰	178r	176v	177v	173v					71r	
[W. Mundy]	Adolescentus	166r	179v	178v	180r	174v					72r	
[Byrd]	Laudate pueri	167r	180v	179v	181r	163v ¹⁰					68r	
[W. Mundy]	Domine non	168r	181v	180v	182r	164v					72v	
-	Jerusalem plantabis	168v	182v	181v	183r	165v					73r	
Tallis	Lamentations	169r	183r	182r	183v	166r					70r	
R. White	Heth, etc*	170v	184v	183v	184v	167v						
Byrd	O quam gloriosum	173v	187r	186r	187v	170v						
Byrd	Tristitia	174v	188v	187r	188v	171r						
Dering	Fantazia ¹¹	176v	190v	164v	190v		+			1		

10 modern folio numbers from this point

11 Copied by Matthew Hutton.

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPT 23,779

Organ part for both sets of Fantasia-Suites by Coprario, with a compressed score of the set with two trebles.

Bound in modern British Library binding: *iii* + i + 102 + i + *iii*. Original ink pagination 1 - 167 and modern pencil foliation 1 (front flyleaf) - 104, omitting unwritten folios but including inserted material as follows:

ff. 35-36 table of contents

ff. 64-65 queries and comments about the musical text

No music copied on pp. 1(=f. 2r), [66] (=f. 34v), 87-9 (=ff. 62v-63/iii), 90 (=f. 65r) and [168] (=f. 104v). The original pagination between pp. 76 (=f. 41v) and 89 (=f. 63/iii verso) is in an unusual sequence:

76, 76A, 76B, 76C, 77 ... 85, 85A, 85B, 85C, 86, 86A, 87, 87A, 87B, 88, 88A, 88B, 89.

This pagination, which occurs in the section containing Coprario's works for two trebles, bass and organ, suggests that copying of the subsequent quires beginning at p. 90 had already been started when it was realised that not enough space had been allocated between pp. 76 and 90.

Scribes:¹

B: unknown (see Plate 3e)

C: Sir Nicholas Le Strange

D: John Jenkins (see Plate 4a)

Format and dimensions: Oblong quarto, 207 mm x 278 mm

Watermarks:

Obscure, but closely similar to Bend 1/1 and Bend 1/2.² Paper with the mark resembling Bend I/1 forms pp. 73-89 (=ff. 40-62/iii) and is not found elsewhere in the manuscript. The table of contents, ff. 35 and 36, consists of two sheets of Foolscap III paper pasted together to match the thickness of the main paper: the presence of a seven-pointed foolscap watermark

¹ The letters are those used by Pamela Willetts in LE STRANGE WI.

² What appear to be watermarks in many folios in fact mirror heavy features of notation such as decorative terminations.

suggests that the manuscript was not completed before c.1655-1660, though all or some of the music copying may have been carried out earlier.

Rastrology:

Six 6-lined staves per page, ruled with two-stave rastra

Bend I/1(?) paper: C: 44.5 D: 15.5(14)15

Bend I/2(?) paper: C: 47 D: 17(13)17

Collation:

A-K⁴, L⁶, M-Bb⁴ (disregarding material added at ff. 35-36 and 64-65)

Binding:

A contemporary vellum cover, not incorporated in the modern binding, had the following inscriptions on the front cover: 'ORGAN 1 / GIOVANNI COPERARIO 1 BASE 2 TREB. ORG. IN SCORE / I BASE 2 TREBLES ORGAN / 1 BASE I TREBLE ORGAN'; '3.4.5.' (a catalogue/library shelf number ?). Front and rear flyleaves are respectively marked with a five-pointed Angoumois foolscap and the initials 'PR'; these leaves bear no inscriptions and there is no proof that they are integral to the original manuscript.

Provenance:

Made for and owned by Sir Nicholas Le Strange (1603-1655). At one time belonged to Sir George Smart (signature on f. 2r) and acquired for the British Museum at his sale at Puttick and Simpson's 28-29 June 1860, lot 103, for £1 13s. 0d.

Bibliography:

CONSORTS F; COPRARIO C2; LE STRANGE A; LE STRANGE F; LE STRANGE W1

British Library, Add. MS 23,779

Contents of Add. MS 23,779

<i>Title</i>	<i>Page'</i>	<i>Scribe</i>	<i>VdGS No.</i>
[Compressed score of] 'Giovanni Coperario. 1. Bas: 2. Treb.' [ff. 2v-34r]			
Fancy 1	2-5	B C: examin: p: origin: mr Ligons	1a
Almane I	6-7	B C: examin: p: origin: mr Ligons	I b
Galliard 1	8-9	B C: examin: p: origin: mr Ligons	1c
Fancy 2	10-13	B C: examin: p: origin: mr Ligons	2a
Almane 2	14-15	B C: examin: p: origin: mr Ligons	2b
Galliard 2	16-17	B C: examin: p: origin: mr Ligons	2c
Fancy 3	18-21	B C: examin: p: origin: mr Ligons	3a
Almane 3	22-23	B C: examin: p: origin: mr Ligons	3b
Galliard 3	24-25	B C: examin: p: origin: mr Ligons	3c
Fancy 4	26-29	B C: examin: p: origin: mr Ligons	5a
Almane 4	30-31	B C: examin: p: origin: mr Ligons	5b
Galliard 4	32-33	B C: examin: p: origin: mr Ligons	5c
Fancy 5	34-37	B C: examin: p: origin: mr Ligons	6a
Almane 5	38-39	B C: examin: p: origin: mr Ligons	6b
Galliard 5	40-41	B C: examin: p: origin: mr Ligons	6c
Fancy 6	42-45	B C: examin: p: origin: mr Ligons	7a
Almane 6	46-47	B C: examin: p: origin: mr Ligons	7b

³ Original page numbers. Those within square brackets are unnumbered and are inserted to show the sequence.

<i>Title</i>	<i>Page</i>	<i>Scribe</i>	<i>VdGS No.</i>
Galliard 6	48-49	C: examin: p: origin: mr Ligons B	7c
Fancy 7	50-53	C: examin: p: origin: mr Ligons B	8a
Almane 7	54-55	C: examin: p: origin: mr Ligons B	8b
Galliard 7	56-57	C: examin: p: origin: mr Ligons B	8c
Fancy 8	58-61	C: examin: p: origin: mr Ligons B	4a
Almane 8	62-63	C: examin: p: origin: mr Ligons B	4b
Galliard 8	64-65	C: examin: p: origin: mr Ligons B	4c
[blank]	[66-67]	C: examin: p: origin: mr Ligons	
[bound in]: ff.63v-64r C: [annotations, including musical illustrations of 'False and Doubtful Places, betwixt mr Derhams and my organ Booke']			
	[68-69]	D: [Index] [ff. 35v-36r]	
[blank]	[70]	[Organ part for the above]	
Fancy 1	67-70	D	1a
Almane 1	70-71	D	1b
Galliard 1	72	D	1c
Fancy 2	73-75	D	2a
Almane 2	76	D	2b
Galliard 2	76A	D	2c
Fancy 3	76B&C-77&77A	D	3a
Almane 3	77B-77C	D	3b
Galliard	77C-78	D	3c
Fancy 4	78A,B,C-79	D	5a
Almane 4	79A-79B	D	5b
Galliard 4	79B-79C	D	5c
Fancy 5	80,A,B-80C	D	6a
Almane 5	80C-81	D	6b

<i>Title</i>	<i>Page</i>	<i>Scribe</i>	<i>VdGS No.</i>
Galliard 5	8IA	D	6c
Fancy 6	81B,C,82-82A	D	7a
Almane 6	82A-82B	D	1b
Galliard 6	82C-83	D	7c
Fancy 7	83,A,B,C-84	D	8a
Almane 7	84-84A	D	8b
Galliard 7	84B-84C	D	8c
Fancy 8	85,A,B-85C	D	4a
Almane 8	85C-86	D	4b
Galliard 8	86A	D	4c
[blank]	[ff. 62v-65r]		

[Organ part of] `Gio: Coperario. 1. Bas. 1.Treb:'

Fancy 1	90-91	B C: exam: by Barnards Score:B: mr Derhams Bo: Pag:1:&:	1a
Almane 1	92	B C: exam: by Barnards Score:B: mr Derhams Bo: Pag:3.	1b
Galliard 1	93	B C: exam: by Barnards Score:B: mr Derhams Bo: Pag:4	1c
Fancy 2	94-95	B C: exam: by Barnards Score:B: mr Derhams Bo: Pag: 5:&:	2a
Almane 2	96	B C: exam: by Barnards Score: Boo: mr Derhams Bo: Pag: 7.	2b
Galliard 2	97	B C: exam: by Barnards score: B: mr Derhams Bo: Pag: 8:	2c
Fancy 3	98-99	B C: exam: by Barnards Scor:B: mr Derhams Bo: Pag: 9.&:	3a
Almane 3	100	B C: exam: by Bantscor: Boo: mr Derhams Bo: Pag: 11.	3b
Galliard 3	100-101	B C: exam: by Bamards:Score:B:	3c

<i>Title</i>	<i>Page</i>	<i>Scribe</i>	<i>VdGS No.</i>
		mr Derhams. Bo: Pag:12	
Fancy 4	102-104	D C: exam p: Derh: B: Pag: 13 &	9a
Almane 4	105	D C: exam: p: Der: Bo: Pag:15:&c	9b
Galliard 4	106	D C: exam: p: Derh: Bo: Pag: 16.	9c
Fancy 5	107-109	D C: exam: p: Derh: Bo: Pag:17&:	10a
Almane 5	110	D C: exam: p: Derh: Bo: Pag: 19.	10b
Galliard 5	111-112	D C: exam: p: Derh: Bo: Pag: 20.	10c
Fancy 6	112-114	D C; exam: p: Derh: Bo: Pag:21&:	1 la
Almane 6	115	D C: exam: p: Derh: Bo: Pag: 23	1 lb
Galliard 6	116	D C: exam: p: Derh: Bo: Pag: 24	1 lc
Fancy 7	117-119	D C: exam: p: Derh: Bo: Pag:25:&:	12a
Almane 7	120	D C: exam: p: Derh: Bo: Pag: 27	12b
Galliard 7	121-122	D C: exam: p: Derh: Bo: Pag: 28	12c
Fancy 8	123-125	D C: exam: p: Derh: Bo: Pag:29.&:	13a
Almane 8	126	D C: exam: p: Derh: Bo: Pag:31.	13b
Galliard 8	127-128	D C: exam: p: Derh: Bo: Pag:32.	13c
Fancy 9	128-130	D C: exam: p: Derh: Bo: Pag: 33.&:	14a
Ahnane 9	131	D C: exam: p: Derh: Bo: Pag: 35.	14b
Galliard 9	132	D C: exam: p: Derh: Bo: Pag: 36.	14c
Fancy 10	133-135	D C: exam: p: Derh: Bo: Pag: 37.&:	15a

<i>Title</i>	<i>Page</i>	<i>Scribe</i>	<i>VdGS No.</i>
Almane 10	136	D C: exam: p: Derh: Bo: Pag: 39.	15b
Galliard 10	137-138	D C: exam: p: Derh: Bo: Pag: 40.	15c
Fancy 11	139-141	D	4a
Almane 11	141-142	D	4b
Galliard 11	142-143	D	4c
Fancy 12	144-146	D	8a
Almane 12	146-147	D	8b
Galliard 12	148-149	D	8c
Fancy 13	149-151	D	7a
Almane 13	152	D	7b
Galliard 13	153	D	7c
Fancy 14	154-156	D	6a
Almane 14	156-157	D	6b
Galliard 14	157-158	D	6c
Fancy 15	158-160	D	5a
Almane 15	161	D	5b
Galliard 15	162	D	5c
Fancy 16	163-165	D	16a
Almane 16	165-166	D	16b
Galliard 16	166-167	D	16c
[blank]	[168]		

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPTS 27,550-4

A set of five partbooks containing Fantasia-Ayre Suites for two treble viols, bass viol and basso continuo and Fantasia-Ayre-Corant Suites for two treble viols, two bass viols and basso continuo by John Jenkins.

Add. 27,550 'First Treble': *iii + i* (original vellum cover) + 69 + *iii*. Modern pencil foliation: ff. 1-15, one unnumbered folio [15a], 16-26, followed by 42 unnumbered folios. No music entered on ff. 15v-[15a]v, 16, nor on any of the unnumbered folios.

Add. 27,551 'Second Treble': *iii + i* (original vellum cover) + 70 + *iii*. Modern pencil foliation: ff. 1-11, one unnumbered folio [11a], 12-19, followed by 50 unnumbered folios. No music entered on ff. 11v-[11a]v, 12, 19v, nor on any of the unnumbered folios.

Add. 27,552 'First Base': *iii + i* (original vellum cover) + 68 + *iii*. Modern pencil foliation: ff. 1-15, one unnumbered folio [15a], 16-24, followed by 43 unnumbered folios. No music entered on ff. 15v-[15a]v, 16, 24v, nor on any of the unnumbered folios.

Add. 27,553 'Second Base': *i + i* (original vellum cover) + 72 + *ii*. Modern pencil foliation: ff. 1-8, followed by 64 unnumbered folios. No music entered on ff. 15v-[15a]v, 16, 24v, nor on any of the unnumbered folios.

Add. 27,554 'Organ' (figured bass): *iii + i* (original vellum cover) + 60 + *i*. Original ink foliation: ff. 1-7, modern pencil foliation: ff. 8-13, one unnumbered folio [13a], modern pencil foliation: ff. 14-18, followed by 41 unnumbered folios. No music entered on ff. 9v-10, [13a]r-v, 18v-end. ff. 1-11v have an extra line added to each stave by hand.

Scribes:

- A: John Lilly (see Plate 6f)
- B: unidentified (see Plate 9a)
- C: Stephen Bing (see Plate 5d)
- D: unidentified (see Plate 9b)
- E: unidentified (see Plate 9c)
- F: unidentified (also copied Lbl Add. MS 17,784) (see Plate 9d)

Add. 27,550: ff. 1-14: A; ff. 14v-26v: B

Add. 27,551: C

Add. 27,552: ff. 1-15: D; ff. 16v-24: B

Add. 27,553: E

British Library, Add. MSS 27,550-4

Add. 27,554: ff. 1-7: F; ff. 7-18: E (hand changes halfway through f. 7).

Inscriptions:

on original front covers 'Mr Jenkins / 3 & 4. Parts. / First Treble' [etc]. Add. 27,550 only: front cover [in red]: 'I 53'; f. 1: '1674'

Format and dimensions: folio, 310 x 205

Watermarks: Foolscap III/1

Rastrology: A 12; B 4; C 80; D 10.5 (12) 11.5 (12) 11.5 (12) 10.5

Collations:

Add. 27,550: not possible due to tightness of binding (originally gatherings of 12?); ff. 19 and 23 are inserted slips of paper

Add. 27,551: not possible due to tightness of binding (originally gatherings of 12?)

Add. 27,552: not possible due to tightness of binding (originally gatherings of 12?)

Add. 27,553: A-F¹²

Add. 27,554: A¹⁴(A¹ removed) B¹² C^{1°} D¹⁴(D¹⁴ removed) E²

Bindings: modern, but the original vellum front covers survive

Provenance: the set was acquired by the British Museum in 1866

Bibliography: HATTON W, LILLY W1 & W2

British Library, Add. MSS 27,550-4

Contents of Add. MSS 27,550-4
Jenkins' Three-Part Fantasia-Ayre Suites

No. Title	Folios					VdGS No.
	27550	27551	27552	27553	27554	
1 Ayre	1	1	1	-	1	7a
2 Ayre	1	1	1	-	1	7b
3 Fantasie or Fancy	1	1	1v	-	1	1
4 Ayre	1v	1v	2	-	1v	1
5 Fantasia or Phansy or Fancy	2	1v	2v	-	1v	2
6 Ayre	2v	2	2v	-	1v	2
7 Fantasie or Phansy or Fancy	2v	2v	3	-	2	3
8 Ayre	3	3v	3v	-	2	3
9 Fancy	3v	3 ¹	4	-	2v	4
10 Ayre	4	3v	4v	-	2v	4
11 Fansie or Fansy or Fancy	4v	3v	4v	-	3	5
12 Ayre	5	4	5	-	3	5
13 Fantasie or Fancy	5v	4v	5v	-	3v	6
14 Ayre	6	4v	6	-	3v	6
15 Fancy	7	5	6v	-	4	7
16 Ayre	7v	5v	7	-	4	7
17 Fancie or Fancy	8	5v	7v	-	4v	8
18 Ayre	8v	6	8	-	4v	8
19 Fancy	8v	6	8v	-	5	9
20 Ayre	9	6v	9	-	5	9
21 Phansi or Phansy	9v	7	9v	-	5v	10
22 Ayre	10	7v	10	-	5v	10
23 Fancy or Phansy	10v	7v	10v	-	6	11
24 Ayre	11	8	11	-	6v	11
25 Phansi or Phansy	11v	8v	11v	-	6v	12
26 Ayre	12	9	12	-	7	12
27 Phansi or Phansie	12v	9	12v	-	7v	13
28 Ayre	13	9v	13	-	7v	13
29 Fancie or Phansy	13v	9v	13v	-	8	14
30 Ayre	14	10	14	-	8v	14
31 Fancy	14v	10v	14v	-	8v	15
32 Ayre ²	15	11	15	-	9	15

Jenkins' Four-Part Fantasia-Ayre-Corant Suites

I Fancy	16v	12v	16v	1	10v	I
2 Ayre	17	12v	17	1v	11	1
3 Coranto	17v	13	17	1v	11	1
4 Fancy	17v	13v	17v	2	11v	2
5 Ayre	18	14	18	2v	12	2
6 Coranto	18v	14v	18	2v	12	2
7 Fancy	18v	14v	18v	3	12v	3

1 *Sic*: out of sequence.

2 'Almain' in Add. 27,552.

British Library, Add MSS 27,550-4

<i>No. Title</i>	<i>Folios</i>					<i>VdGS No.</i>
	27550	27551	27552	27553	27554	
8 Alman or Almaine	20	15	19	3v	13	3
9 Corant or Coranto	20v	15v	19	3v	13	3
10 Fancy	20v	15v	19v	4	13v	4
11 Ayre	21	15v	20	4v	14	4
12 Coranto	21v	16	20	4v	14	4
13 Fancy	21v	16	20v	5	14v	5
14 Ayre ³	22v	16v	21	5v	15	5
15 Coranto	22v	16v	21	5v	15	5
16 Fancy or Fantasy	24	17	21v	6	15v	6
17 Ayre	24v	17v	22	6v	16	6
18 Coranto	24v	17v	22v	6v	16	6
19 Fancy or Fantasy	25	18	22v	7	16v	7
20 Ayre	25v	18	23	7v	17	7
21 Coranto	25v	18v	23	7v	17	7
22 Fancy or Fantasy	26	18v	23v	8	17v	8
23 Ayre	26v	19	24	8v	18	8
24 Coranto or Corant	26v	19	24	8v	18	8

³'Alman' in Add. 27,552.

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPT 29,290

An organ book for consorts by Jenkins, William Lawes and Mico.

Bound in modern British Library binding: ii ["original covers] + ii + 112 + *iii*. Pencil foliation i - iv, 1 - 112 including unused folio 66*
No music copied on ff. 1r-2r, 28r, 62r, 66v, 66*, 67r, 104v, 105r, 112v No music
on ff. 1r-2r, 28r, 62r, 66[b]r-67r, 104v-105r

Scribes:

- A: ff. 104v-112r (reversed) [Mico] (see Plate 8j)
- B: ff. 71v-104r (reversed) and ff. 3r-27v [Lawes and Jenkins *a5*] (see Plate 8k)
- C: ff. 28v-40v: John Jenkins [Ayres 1-20] (see Plate 4d)
- D: ff. 41r-43r and 47v-59r: George Loosemore [Ayres and Nos. 1-9 a6 by Jenkins]
(see Plate 81)
- E: ff. 43v-47r, 59v-66r, 67v-71r (reversed) [Ayres, the remaining pieces a6 and two
Fantasia-Suites by Jenkins] (see Plate 8n)

Inscriptions:

f. *iii* verso: 'Joseph Warren Feb 11th 1864 from the Library of the late Professor
Edward Taylor my old & dear friend;¹ f. iv: list of contents [by Taylor?]

Format and dimensions: folio, 358 mm x 253 mm

Watermarks:

ff. 1-75: Flag watermark lettered 'CB3' resembling Heawood 1380 (dated 1636); ff.
76-112: Peacock 1/2. The Flag watermark in particular is extremely faint.

Rastrology: (6 lines)

'Flag' paper: A 12: B 4: C 91: D 13(13)12.5(13)13(12.5)12.5 'Peacock'
paper: A 12: B 2: C 39.5: D 14(12)13.5

Collation: uncertain.

1. Edward Taylor (1784-1863) was Gresham Professor of Music from 1837; his substantial private library was sold by Puttick and Simpson on 30 November 1863.

Binding:

Contemporary gold-tooled vellum preserved as ff. i and ii, 356 x 244. The spine is pasted inside the rear cover as f. ii recto and bears a partly defaced label reading 'THE ORGAN PART OF [—] J JENKINS WILL LAWES & MICOS FANTASIAS AIRS PAVANS & ALLEMANDS 1630-1660'.

Provenance: It seems likely that this manuscript originated in the household of the North family of Kirtling, Cambridgeshire. Both John Jenkins (Scribe 'C') and George Loosemore (Scribe 'D') are known to have worked for the family. The manuscript appears as part of lot 485 in Edward Jones' second sale on 7 February 1825, when it was sold to Thorp for five shillings. It was acquired by Joseph Warren on 11 February 1864, who wrote the inscription noted above. The manuscript was bought by the British Museum from a sale of part of Warren's library in 1872.

Bibliography: JENKINS Al; JENKINS PW

Contents of Add. MS 29,290

No.	Composer	Title	folio	VdGS No.
`The Organ p ^t to M ^r Jenkins 5 p ^c Fancies'				
1	Mr Jenkins	[Fantasia]	2v-3v	1
2	Mr Jenkins	Fantasia	4r-5r	2
3	Mr Jenkins	Fantasia	5v-6v	3
4	Mr Jenkins	Fantasia	7r-8r	4
5	Mr Jenkins	Fantasia	8v-9v	5
6	Mr Jenkins	Fantasia	10r-11r	6
7	Mr Jenkins	Fantasia	11v-13r	7
8	Mr Jenkins	Fantasia	13v-14v	8
9	Mr Jenkins	Fantasia	15r-16r	9
10	Mr Jenkins	Fantasia	16v-18r	10
11	[Jenkins]	Fantasia	18v-20r	11
12	[Jenkins]	Fantasia	20v-21v	12
13	Mr Jenkins	Fantasia	22r-23r	13
14	Mr Jenkins	Fantasia	23v-24v	14
15	[Jenkins]	Fantasia	25r-26r	15
16	Finis Mr John Jenkins	Fantasia	26v-27v	16
`Ayres 4 pts John Jenkins' [TrTrBBOrg]				
1	John Jenkins	[Air]	28v	2
2	Jo: Jenkins	[Air]	29r	I
3	Jo: Jenkins	[Air]	29v	3
4	Io: Jenkins	[Air]	30r-30v	4

No.	Composer	Title	folio	VdGS No.
5	Io: lenk:	[Air]	31r	5
6	Jo: Jenkins	[Air]	31v	6
7	Jo: Jenkins	[Air]	32r	7
8	Jo: Jenkins	[Air]	32v-33r	8
9	Jo: Jenkins	[Air]	33v-34r	9
10	Jo: Jenkins	[Air]	34v	10
11	Jo: Jenkins	[Air]	35r	11
12	Jo: Jenkins	[Air]	35v	12
13	Jo: Jenkins	[Air]	36r	17
14	Jo: Jenkins	[Air]	36v	18
15	Jo: Jenkins	[Air]	37r	13
16	Jo: Jenkins	[Air]	37v	14
17	John Jenkins	[Air]	38r	21
18	Jo: Jenkins	[Air]	38v-39r	22
19	Jo: Jenkins	Nuwark Seidge	39v-40r	23
20	Jo: Jenkins	Ayre	40v	24
21	Mr Jenkins	Ayre	41r-41v	15
22	Mr Jenkins	Ayre	42r	16
23	Mr Jenkins	Ayre	42v	19
24	Mr Jenkins	Ayre	43r	20
25	Mr Jenkins	Pauin	43v-44r	29
26	Mr Jenkins	Ayre	44v	30
27	Mr Jenkins	Fantasia ²	45r	26
29	Mr Jenkins	Pavana	45v	27
30	Mr Jenkins	Ayer	45v-46r	28
28	Mr Jenkins	Ayre	46r	25
31	Mr Jenkins	Fantasia	46v-47r	31
32	Mr Jenkins	Ayre	47r	32
1	Mr Jenkins	Fantasia 6 pts	47v-48v	I
2	Mr Jenkins	Fant: 6 pts	49r-50r	2
3	Mr Jenkins	[Fantasia] 6 pts	50v-51r	3
4	Mr Jenkins	[Fantasia] 6 pts	51v-52r	4
5	Mr Jenkins	[Fantasia] 6 pts	52v-53v	5
6	Mr Jenkins	[Fantasia] 6 pts	54r-55r	6
7	Mr Jenkins	[Fantasia] 6 pts	55v-56v	7
8	Mr Jenkins	[Fantasia] 6 pts	57r-57v	8
9	Mr Jenkins	[Fantasia] 6 pts	58r-59r	9
10	Mr Jenkins	In nomine 6 pts	59v-60r	I
11	Mr Jenkins	In nomine 6 pts	60v-61v	2
12	Mr Jenkins	[Fantasia] 6 pts	62v-63r	11
13	Mr Jenkins	Fantasia 6 pts	63v-64r	10
14	Mr Jenkins	The Bell pauin 6 pts	64v-65r	1
15	Mr Jenkins	Pauin 6 pts	65v-66[a]r	2

² Heading: 'Two Treble 2 base'.

REVERSE END
`Micos 3 pts' [TrBBOrg]

No.	Composer	Title	folio	VdGS No.
1	Mico	Fancy 1	112r-111v	1
2	Mico	Fancy 2	111r-110v	2
3	Mico	Fancy 3	110r-109v	3
4	Mico	Fancy 4	109r-108v	4
5	Mico	Fancy 5	108r-107v	5
6	Mico	Fancy 6	107r-106v	6
7	Mico	Fancy 7	106r-105	7

'3 parts: For the Organ Base viole and Treble'

1	Mr Will: Lawes	Fancy 1	104r-103v	1
2	W. L.	Almaine 1	103r	1
3	W. L.	Aire 1	102v	1
4	W.L.	Fancy 2	102r-101v	2
5	W. L.	Almaine 2	101r	2
6	W. Lawes	Aire 2	100v	2
7	W. Lawes	Fancy 3	100r-99v	3
8	W. Lawes	Almaine 3	99r	3
9	W. Lawes	Aire 3	98v	3
10	W.Lawes	Fancy 4	98r-97v	4
11	W. Lawes	Almaine 4	97r	4
12	W. Lawes	Aire 4	96v	4
13	Mr W. Lawes	Fancy 5	96r-95v	5
14	W. Lawes	Almaine 5	95r	5
15	W. Lawes	Aire 5	94v	5
16	W. Lawes	Fancy 6	94r-93v	6
17	W. Lawes	Almaine 6	93r	6
18	W. Lawes	Aire 6	92v	6
19	W. Lawes	Fancy 7	92r-91v	7
20	W. Lawes	Almaine 7	91r	7
21	W. Lawes	Aire 7	90v	7
22	W. Lawes	Fancy 8	90r-88v	8
23	W. Lawes	Almaine 8	88r	8
24	Mr. W. Lawes	Aire 8	87v	8

'For The Organ Basse Viole and 2 Treables'

1	Mr. Will. Lawes	Fancy 1	87r-86v	1
2	W. Lawes	Almaine 1	86r	1
3	W. Lawes	Aire 1	85v	1
4	W. Lawes	Fancy 2	85r-84v	3
5	Wi. Lawes	Almaine 2	84r	3
6	Mr Will. Lawes	Aire 2	83v	3
7	Mr Lawes	Fancy 3	83r-82v	2
8	Mr Lawes	Almaine 3	82r	2
9	Mr Lawes	Aire 3	81v	2
10	Mr Lawes	Fancy 4	81r-80v	4
11	Mr Lawes	Almaine 4	80r	4

British Library, Add. MS 29,290

No.	Composer	Title	folio	VdGS No.
12	Mr W. Lawes	Aire 4	79v	4
13	Mr Will. Lawes	Fancy 5	79r-78v	5
14	Mr Lawes	Almaine 5	78r	5
15	Mr Lawes	Ayre 5	77v	5
16	Mr Lawes	Fancy 6	77r-76v	7
17	Mr Lawes	Almaine 6	76r	7
18	Mr Lawes	Ayre 6	75v	7
19	Mr Lawes	Fancy 7	75r-74v	6
20	Mr Lawes	Almain 7	74r	6
21	Mr Lawes	Ayre 7	73v	6
22	Mr Lawes	Fancy 8	73r-72v	8
23	Mr Lawes	Almaine 8	72r	8
24	Mr Will. Lawes	Ayre 8	71v	8

2 Trebles One base [VdGS Group II]

25	Mr John Jenkins	Fantasia	71r-70v	9
26	Mr John Jenkins	Alman	70r	9
27	Mr John Jenkins	Ayer	69v	9
28	Mr John Jenkins	Fantasia	69r-68v	10
29	Mr John Jenkins	Alman	68r	10
30	Mr John Jenkins	Ayer	67v	10

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPTS 30,488-90

A set of three partbooks in the hand of Matthew Hutton, containing the 21 fantasias for two trebles and a bass by John Jenkins, in modern bindings with one modern flyleaf at the front and several at the back to fill out the binding. Each volume has modern pencil foliation, 1 - 20.

Add. MS 30,488 'First Treble'. No music on ff. 19v, 20v

Add. MS 30,489 'Second Treble'. No music on ff. 17r, 18r, 19r, 20r

Add. MS 30,490 'Bassus'. No music on ff. 11r, 17r, 18r, 19r, 20r

Scribe: Matthew Hutton

Inscriptions:

Add. 30,488 f. 20r: 'Jan 27 66; Add. 30,489 f. 12v: 'Jan 24 1665/6; Add. 304,89 f. 20v: 'ex. 'Jan 27 1665/6; Add. 30,490 f. 12r: 'ex. fin Dec. 18. 1661'; f. 12v: 'Jan 24 1665/6'. Source nos 1 - 12 were evidently copied some time before nos 13 - 21.

Format and dimensions: folio, 311 x 212

Watermarks:

1. Amsterdam I/6
2. Posthorn I/1
3. Amsterdam I, very obscure
4. Foolscap III, too obscure to measure
5. Pascal Lamb I/1
6. Amsterdam I/7

Rastrology:

Paper types:

- 1, 2 A 10: B 5: C 121.5: D 12(14.5)12(15)12.5(15)12.5(15)12
- 3 A 12: B 4: C 81: D 11(12.5)11(12.5)11.5(11.5)10.5
- 4 A 12: B 4: C 80.5: D 10(13)10.5(13)11(12.5)10.5
- 5 A 10: B 5: C 119: D 12.5(13.5)13(15)13(13.5)13(13.5)12.5
- 6 A 10: B 5: C 111.5: D 12.5(12)12.5(13)12.5(13)12(12)12

Distribution of paper types

<i>Folios</i>	<i>30488</i>	<i>30489</i>	<i>30490</i>
1-4	1	1	1
5	1	1	1
6	2	1	1
7	2	1	1
8	1	1	1
9-14	1	1	1
15	4	1	1
16	4	3	1
17	4	3	5
18	4	3	5
19	4	4	6
20	4	4	6

Collations:

Add. 30,488/9: probably A-C⁴ D-G²; Add. 30,490: A-D⁴ E-F²

Provenance:

Compiled by Matthew Hutton in the 1660s when he was at Oxford. A contemporary score of the same works in his hand is GB-Y, MS M20(S) [*q.v.*]. Add. 30488-90 were acquired by the British Museum in 1877.

Bibliography: HUTTON C; HUTTON I; MERRO W

British Library, Add. MSS 30,488-90

Contents of Add. MSS 30488-30490

No.	Title	Key	Tr1	Tr2	B	VdGS No.
[1]	[Fantasia]	c	1r	1r	1r	13
2	[Fantasia]	c	1v-2r	1v-2r	1v-2r	15
3	[Fantasia]	c	2v-3r	2v-3r	2v-3r	14
4	[Fantasia]	d	3v-4r	3v-4r	3v-4r	4
5	[Fantasia]	d	4v-5r	4v-5r	4v-5r	5
6	[Fantasia]	d	5v-6r	5v-6r	5v-6r	6
7	[Fantasia]	g	6v-7r	6v-7r	6v-7r	1
8	[Fantasia]	g	7v-8r	7v-8r	7v-8r	2
9	[Fantasia]	g	8v-9r	8v-9r	8v-9r	3
10	[Fantasia]	a	9v-10r	9v-10r	9v-10r	7
11	[Fantasia]	e	10v-11r	10v-11r	10v-11r	11
12	[Fantasia] ¹	e	11v-12r	11v-12r	11v-12r	12
13	[Fantasia] ²	e	12v-13r	12v-13r	12v-13r	10
14	[Fantasia]	a	13v-14r	13v-14r	13v-14r	8
15	[Fantasia]	a	14v-15r	14v-15r	14v-15r	9
16	[Fantasia]	F	15v-16r	15v-16r	15v-16r	18
17	[Fantasia]	F	16v-17r	16v-17r	16v-17r	17
18	[Fantasia]	F	17v	17v	17v	16
19	[Fantasia]	Bb	18r	18v	18v	21
	[Blank]		18v	19r	19r	
20	[Fantasia]	Bb	19r	19v	19v	19
	[Blank]		19v	20r	20r	
21	[Fantasia] ³	Bb	20r	20v	20v	20
	[Blank]		20v			

¹ Copying date: 'Finis Dec. 18 1661'.

² Copying date: '2 Jan 1666'.

³ Copying date: '21 Jan 1666'.

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPT 31,428

A score of the twenty-one fantasias for two trebles and a bass by John Jenkins.

ii + 36 + i. No music copied on four unnumbered folios at the front (quire A) and three unnumbered folios at the back: pencil pagination 1-59 beginning at first copied music page, current pencil foliation 1 (= second front flyleaf), 2-30.

Owner: Sir Nicholas Le Strange? (1603-1655)

Scribe: John Jenkins (calligraphic hand)

Format and dimensions: upright quarto, 360 x 254

Watermark.

Fleur-de-Lys II. No measurements taken because of the format of the book and the opacity and fragility of the paper.

Rastrology:

Quire A: A 12: B 2: C 33: D 11(11)11

Quires B-J: A 12: B 3: C 56: D 11(11)11(12)11. These pages were also pre-ruled with bar lines.

Collation: A-J⁴

Binding: vellum-covered boards, 368 x 255, with contemporary spine probably dating from the early nineteenth century, the apparent date of the second front and the rear flyleaves of wove paper and conjunct pastedowns. The first front flyleaf appears modern.

Provenance: It is almost certain that this manuscript belonged to Sir Nicholas Le Strange, since it matches Jenkins' work in Add. 23,779, GBLcm 921, GB-Och Mus. 1005 and the associated partbooks US-Cn, Case MS VM.1.A.18.J.52c, all of which were part of Sir Nicholas's library. Pamela Willetts has traced its later history: 'Together with another manuscript now in the British Museum [now British Library] (Add. 29,290) this volume was lot 485 in Edward Jones' posthumous sale at

British Library, Add. MS 31,428

Sotheby's on 7 February 1825, when it was acquired by Thorpe for 5s. The inaccurate note on f. 1 about Jenkins and the Le Strange family is in Jones' handwriting. It subsequently belonged to John Lodge Ellerton, was acquired at his sale at Puttick and Simpson's on 1 December 1873, lot 38, by Robinson (for 14s.).¹ It was among the portion of Julian Marshall's music library purchased by the British Museum in 1881. There are bookplates of both Ellerton and Marshall on the first flyleaf.

Bibliography: LE STRANGE A; LE STRANGE W1

Contents of Add. 31,428

'John Jenkins' or 'Io: Jenk' at head of each page

<i>Title</i>	<i>Key</i>	<i>Folio</i>	<i>VdGS No.</i>
Fancy 1	g	2r-3r	1
Fancy 2	g	3r-4r	2
Fancy 3	g	4r-5v	3
Fancy 4	d	5v-7r	4
Fancy 5	d	7r-8r	5
Fancy 6	d	8v-9v	6
Fancy 7	a	10r-11r	7
Fancy 8	a	11r-12v	8
Fancy 9	a	12v-14r	9
Fancy 10	e	14r-15r	10
Fancy 11	e	15v-16v	11
Fancy 12	e	16v-17v	12
Fancy 13	c	18r-19r	13
Fancy 14	c	19r-20v	14
Fancy 15	c	20v-22r	15
Fancy 16	F	22r-23r	16
Fancy 17	F	23v-24v	17
Fancy 18	F	25r-26v	18
Fancy 19	Bb	27r-28r	19
Fancy 20	Bb	28r-29r	20
Fancy 21	Bb	29v-30v	21

1 LE STRANGE W1, p. 43.

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPTS 39,550-4

Five partbooks from a set of six (the Sextus is missing) containing viol consorts of five and six parts. A companion source is GB-Lcm, MS 1145 (*q.v.*).

Add. MS 39,550 ('1st TREBLE'): [Original cover] + ii + 93 + *iii*. The original cover is preceded by other matter including lists of contents, notices and reports of early twentieth century performances of viol music, and accounts of lectures. Original ink pagination 1 — 185. Modern pencil foliation i — xvi including prefatory matter, original cover (= xiii) and two original flyleaves (= xiv and xvi; xv is a cutting from T. Jones's sale catalogue); 1 — 88. No music on the majority of versos, some of which were used to enter variant readings from other sources, or on ff. 47/i, 58/i, 58/ii, 88/i and 88/ii.

Add. MS 39,551 [*treble 2*]. *ii* + ii + 93 + *iii*. No music on most versos (as above) or on fr. 29* recto, 46/i, 58/i, 80/i and 80/ii. Original pagination 1 — 185; pencil foliation 1 — 88 (including f. 29*, which is not in the ink pagination scheme).

Add. MS 39,552 [*altus*]. *ii* + 95 + *ii*. No music on most versos (as above) or on ff. 31*, 47/i, 58/i, 58/ii, 80/i, 80/ii and 88/i. Original pagination 1 — 188; pencil foliation 1 — 88 (including f. 31*, which is not in the ink pagination scheme).

Add. MS 39,553 [*tenor*]. *ii* + i + 93 + *iii*. No music on most versos (as above) or on ff. 47/i, 58/i, 58/ii, 80/i and 80/ii. Original pagination 1 — 186; pencil foliation 1 — 88.

Add. MS 39,554 [*bassus*]. *ii* + 94 + *iii* + *iii*. No music on most versos (as above) or on ff. 47/i, 58/i, 58/ii, 80/i, 80/ii and 88/i. Original pagination 1 — 186; pencil foliation I — 88, 89-91 (= original end flyleaves).

Owner: Sir Nicholas Le Strange (1603-1655)

Compiled c.1630-1640

Scribes:

- | | |
|----------------------------|-------------------|
| A: unknown | (see Plates 3b-d) |
| B: unknown | (see Plates 3f-h) |
| C: Sir Nicholas Le Strange | |

British Library, Add. MSS 39,550-4

Format and dimensions: folio, 302 x 196

Watermarks:

Pillars II/1 (principal music paper mark also found in several flyleaves) Pot 1/8: found in substitute paper type used to replace f. 88 in all books. Pillars FI/2 (Add. 39,554 f. 89)

Rastrology:

Main paper: A 10: B 2: C 37: D 12(13)12

Pot paper: A 10: B 5: C 119.5: D 12(14)12.5(14)13(14)12.5(14)12.5

Collations:

Some of the collation is obviously artificial. Each book probably consisted originally of quires of ten, twelve and fourteen folios.

Binding: Original grey paper cover to Add. 39,550

Lbl Add. MSS 39,550-54 are notable not only as an extensive source of consort music but also because the parts were checked and collated with a number of other manuscripts identified as follows:

1. Couzens; 2: Sheppy; 3: Pettus; 4: Drury; 5: Dunn; 6: Donne 2d; 7: Holland; 8: Harman; 9: Couzens Score: B:; 10: Pettus: 2d copy; 11: Gibbs; 12: Francklin; 13: Staersmore; 14: Fowler; 15: Ives; 16: Rampley; 17: Barnard score: B:; 18: Mr Fanshaw Score: b:; 19: Bromall; 20: Mr Collins; 21: Mr Coleman

Suggested order of compilation:

(1) Scribe B copies the Ward five-part fantasias (numbered 1-11) on pp. 1-11 and the six-part Ward pieces (numbered 1-6) on pp. 140-145.

(2) Scribe A continues the sections begun by B:

(a) The five-part fantasias by Ward (numbered 12-13) on pp. 13 and 15 and by White (numbered 1-3) on pp. 17, 19, and 21.

(b) The six-part works by Ward (numbered 7-8) on pp. 147 and 149 and by White (numbered 1-7) on pp. 151-163—alternate (odd-numbered) pages only.

(c) The music by Dering (numbered 1-8) on pp. 41-55—alternate (odd-numbered) pages only—and by Ferrabosco I (numbered 9-10) on pp. 57 and 59. He checks Ward and White pieces with 'Couzens' and 'Sheppy'.

(3) Two six-part pavans by Cranford on pp. 124-127 may have been copied at this time; both have notes referring to 'the first copy' so could have been transferred from other Le Strange books.

(4) Scribe B copies works from 'Pettus':

(a) Five-part works by Anon. (p. 23), Ravenscroft (numbered 1-4) on pp. 25, 27, 29 and 31, Cranford (numbered 1-2) on pp. 33 and 35 and Ferrabosco II (numbered 1-2) on pp. 37 and 39. This fills in the gap between two sections copied by A (pp. 13-21 and 41-59).

(b) Five-part fantasias by Coprario (numbered 1-16) on pp. 61-91—alternate (odd-numbered) pages only.

(c) Coprario's 'Su quella Labra' on p. 71.

(d) The six-part fantasias by Lupo (numbered 1-10) on pp. 98-9 and 101-115—alternate (odd-numbered) pages only. If the principle of copying works on alternate pages only was to be maintained, the only part of the books with sufficient room for these ten pieces was between the five-part Coprario fantasias (ending on p. 91) and the six-part Cranford pavans (beginning on p. 124). These works were thus placed more or less centrally in the available gap.

(5) Checks are made with 'Drury', 'Dunn'/'Donne 2d', 'Holland', 'Harman', 'Pettus: 2d: copy' and 'Couzens Score: B:', but no new pieces are added from these sources.

(6) Scribes B and C check with 'Gibbs' and take from this source the following:

(a) Five-part works by Byrd on pp. 56 and 60 and by Ferrabosco I on p. 58. These are inserted between works copied by A, including the two Ferrabosco I pieces, thus keeping this composer's works together.

(b) No. 11 of the six-part fantasias by Lupo (p. 117).

(c) Six-part works by Cranford (numbered 1-5) which fit nicely between the two pavans on pp. 124-127 and the Ward fantasias beginning on p. 140.

(d) The anonymous six-part fantasia on p. 165.

(7) Some of Ward's five-part fantasias are checked with 'Francklin'.

(8) Scribes B and C check with 'Staersmore' and take from this source:

(a) the five-part In Nomine by Cranford on p. 93

(b) six-part fantasias by Ferrabosco II (numbered 1-2) on pp. 173-174.

(9) Checks are made with 'Fowler', 'Ives', 'Rampley' and 'Ward'.

(10) Scribes B and C check with 'Barnard score: B:' and add more six-part works by Ferrabosco II (numbered 3-11) on pp. 175-184. Space available required that they be copied on adjacent pages. This series was

completed with an In Nomine (numbered 12) on p. 186 marked by B as 'Ex: by Mr Couzens'. It appears to be a rather hurriedly copied addition.

(11) Checks were made with 'Mr Fanshaw Score: b:', 'Bromall', 'Mr Collins' and 'Mr Coleman'.

Provenance:

Presented to Charles Burney by Nicholas Styleman (son of Armine, widow of Nicholas Styleman and sister of Roger Le Strange, the last baronet), perhaps c.1751-1760 when Burney was organist at King's Lynn. Acquired by Thomas Jones at the sale of Burney's books (Lot 453) on 8-15 Aug 1814: Lot 296 of Jones' sale on 13 Feb 1826. Subsequently acquired by Richard Clark, lay vicar of Westminster Abbey: Lot 503 in his sale at Puttick and Simpson's on 25, 27-28 June 1853 and acquired then by Joseph Warren. Later offered for sale in Puttick and Simpson's catalogue of 20 Dec 1872, lot 103, but seem to have been bought in by Warren for £5. Dr. Thomas Lea Southgate bequeathed them to the British Library in 1917, stating that they were presented to him by the Rev. Sir Frederick Arthur Gore Ouseley, who presumably acquired them from Warren some time between Dec 1872 and Warren's death in March 1881.

Bibliography: LE STRANGE A; LE STRANGE W1

Contents of Add. MSS 39,550-4

[Five-part compositions].

No.	Composer	Title	39550	39551	39552	39553	39554	Scribe	VdGS No.
1	John Warde	Fancy	1	1	1	1	1	B; [checked with 2,17]	13
2	Jo: Warde	Fancy	2	2	2	2	2	B; [checked with 2,4,11,12,13,17,18]	10
3	Jo: Warde	Fancy	3	3	3	3	3	B; [checked with 2,4,11,6,17,18]	12
4	Jo: Warde	Fancy	4	4	4	4	4	B; [checked with 1,2,4,5,6,17,18]	1
5	Jo: Warde	Fancy	5	5	5	5	5	B; [checked with 1,2,4,5,12,11,13,17,18]	2
6	Jo: Warde	Fancy	6	6	6	6	6	B; [checked with 1,2,4,11,12,13,17,18]	3
7	Jo: Warde	Fancy	7	7	7	7	7	B; [checked with 2,4,5,13,17; crossed out: 'exd by mr Drury's bookes']	8
8	Jo: Warde	Fancy	8	8	8	8	8	B; [checked with 2,4,5,13,17; a note '... in my first copy']	7
9	Jo: Warde	Fancy	9	9	9	9	9	B; [checked with 1,4,5,12,13,17]	6
10	Jo: Warde	Fancy	10	10	10	10	10	B; [checked with 2,1,4,5,12,13,17,18]	5
11	Jo: Warde	Fancy	11	11	11	11	11	B; [checked with 1,4,12,13,17]	4
	[blank] ¹		12	12	12	12	12		
12	Jo: Warde	Fancy	13	13	13	13	13	A; [checked with 4,11,13,17,18]	9
	[blank]		14	14	14	14	14		
13	John Warde	Fancy	15	15	15	15	15	A; [checked with 4,13,17]]	14
	[blank]		16	16	16	16	16		
1	Will White	Fancy	17	17	17	17	17	A; C: [checked with 4,11,13,17]	1
	[blank]		18	18	18	18	18		
2	Will White	Fancy	19	19	19	19	19	A; C: [checked with 11,13,17]	3
	[blank]		20	20	20	20	20		

1. Many of the blank pages have variants from adjacent pieces added to them by Sir Nicholas Le Strange.

No.	Composer	Title	Page					Scribe	VdGS No.
			39550	39551	39552	39553	39554		
3	Will White	Fancy	21	21	21	21	21	A; C: [checked with 11,13,17]	2
			[blank]	22	22	22	22		
-	Anonymous	Fancy	23	23	23	23	23	B; C: [checked with 3]	1625
			[blank]	24	24	24	24		
1	Tho. Ravenscroft	Fancy	25	25	25	25	25	B; C: [checked with 3]	1
			[blank]	26	26	26	26		
2	Tho. Ravenscroft	Fancy	27	27	27	27	27	B; C: [checked with 3,19]	2
			[blank]	28	28	28	28		
3	Tho. Ravenscroft	Fancy	29	29	29	29	29	B; C: [checked with 3,19]	3
			[blank]	30	30	30	30		
4	Tho. Ravenscroft	Fancy	31	31	31	31		31	B; C: [checked with 3,19]
			[blank]	32	32	32	32		
1	William Cranforde	Fancy	33	33	33	33	33	B; C: [checked with 3,19]	1
			[blank]	34	34	34	34		
2	Will: Cranforde	Fancy	35	35	35	35	35	B; C: [checked with 3]	2
			[blank]	36	36	36	36		
1	Alfonso Ferabosco (Junior DRU B)	Innomyne	37	372	37	37	37	B; C: [checked with 4,3,7,10,13,15,16,17]	2
			[blank]	38	38	38	38		
2	Alfonso Ferabosco (Junior DRU B)	Innomyne	39	39	39	39	39	B; C: [checked with 4,3,7,10,13,15,16,17]	1
			[blank]	40	40	40	40		
1	Rich: Dereing	Fancy	41	41	41	41	41	A; C: [checked with 3,8,13,14,17,?10]	3
			[blank]	42	42	42	42		
2	Rich: Deereing	Fancy	43	43	43	43	43	A; C: [checked with 3,8,13,14,17]	4
			[blank]	44	44	44	44		

² Pages 37-39 are all written on page 37.

No.	Composer	Title	Page					Scribe	VdGS
			39550	39551	39552	39553	39554		
<i>No.</i>									
3	Rich: Deereinge [blank]	Fancy	45	45	45	45	45	A; C: [checked with 3,13,14,17]	7
4	Rich: Deereinge [blank]	Fancy	47	47	47	47	47	A; C: [checked with 8]	5
5	Rich: Deereinge [blank]	Fancy	49	49	49	49	49	A; C: [checked with 3,8,11,13,14,17]	6
6	Rich: Deereinge [blank]	Fancy	51	51	51	51	51	A; C: [checked with 3,8,11,13,14,17]	1
7	Rich: Deereinge [blank]	Fancy	53	53	53	53	53	A; C: [checked with 3,8,13,14,17]	2
8	Rich: Deereinge Will Bird	Fancy	55	55	55	55	55	A; C; [checked with 3,8,11,13,14,17]	8
	Will Bird	In Nomine	56	56	56	56	56	C: [checked with 11]	5
9	Alfonso Seignior	Inomine	57	57	57	57	57	A; C: [checked with 11]	3
	Alfonso Seignior	In nomine	58	58	58	58	58	B; C: [checked with 11]	2
10	Alfonso Seignior	Innomine	59	59	59	59	59	A; C: [checked with 11]	1
	Will: Birde	In Nomine	60	60	60	60	60	B; C: [checked with 11]	2
1	Giovanni Coperario	Fancy	61	61	61	61	61	B; C: [checked with 3,8,17]	36
	[blank]		62	62	62	62	62		
2	Gio: Coprario	Fancy	63	63	63	63	63	B; C: [checked with 3,7,8,10,14,17]	34
	[blank]		64	64	64	64	64		
3	Gio: Coprario	Fancy	65	65	65	65	65	B; C: [checked with 3,8,17]	4
	[blank]		66	66	66	66	66		
4	Gio: Coprario	Fancy	67	67	67	67	67	B; C: [checked with 3,8,11,17]	3
	[blank]		68	68	68	68	68		
5	Gio: Coprario	Fancy	69	69	69	69	69	B; C: [checked with 3,8,17,18]	12
	[blank]		70	70	70	70	70		
6	Gio: Coprario	Fancy	71	71	71	71	71	B; C: [checked with 3,8,17,18]	20
	[blank]		72	72	72	72	72		

No.	Composer	Title	Page					Scribe	VdGS No.
			39550	39551	39552	39553	39554		
7	Gio: Coprario	Fancy	73	73	73	73	73	B; C: [checked with 3,8,17,18]	21
	[blank]		74	74	74	74	74		
8	Gio: Coprario	Fancy	75	75	75	75	75	B; C: [checked with 3,8,17,18]	1
	[blank]		76	76	76	76	76		
9	Gio: Coprario	Fancy	77	77	77	77	77	B; C: [checked with 3,8,11,14,17]	18
	[blank]		78	78	78	78	78		
10	Gio: Coprario	Fancy	79	79	79	79	79	B; C: [checked with 3,8,10,11,14,17]	9
	[blank]		80	80	80	80	80		
11	Gio: Coprario	Fancy	81	81	81	81	81	B; C: [checked with 3,8,17,18]	5
	[blank]		82	82	82	82	82		
12	Gio: Coprario	Fancy	83	83	83	83	83	B; C: [checked with 3,8,17]	6
	[blank]		84	84	84	84	84		
13	Gio: Coprario	Fancy	85	85	85	85	85	B; C: [checked with 3,8,17,18]	10
	[blank]		86	86	86	86	86		
14	Gio: Coprario	Fancy	87	87	87	87	87	B; C: [checked with 3,8,17,18]	11
	[blank]		88	88	88	88	88		
15	Gio: Coprario	Fancy	89	89	89	89	89	B; C: [checked with 3,8,10,11,14,17]	8
	[blank]		90	90	90	90	90		
16	Gio: Coprario	Fancy	91	91	91	91	91	B; C: [checked with 3,8,10,11,14,17]	7
	[blank]		92	92	92	92	92		
-	Will: Cranforde	In Nomine	93	93	93	93	93	B; C: [checked with 13]	
	[blank]		94-97	94-97	94-97	94-97	94-97		
			[six-part music: one partbook missing]						
1	Tho: Lupo	Fancy	98	98	98	98	98	B; C: [checked with 3,7,8,13,17,19]	1
2	Tho: Lupo	Fancy	99	99	99	99	99	B; C: [checked with 3,7,8,13,17,19]	5
	[blank]		100	100	100	100	100		
3	Tho: Lupo	Fancy	101	101	101	101	101	B; C: [checked with 3,7,8,13,17,19]	4

No.	Composer	Title	Page						VdGS No.
			39550	39551	39552	39553	39554	Scribe	
	[blank]		102	102	102	102	102		
4	Tho: Lupo	Fancy	103	103	103	103	103	B; C: [checked with 3,7,8,13,17,19]	2
	[blank]		104	104	104	104	104		
5	Tho: Lupo	Fancy	105	105	105	105	105	B; C: [checked with 3,7,8,17,19]	8
	[blank]		106	106	106	106	106		
6	Tho: Lupo	Fancy	107	107	107	107	107	B; C: [checked with 3,7,8,13,17,19]	3
	[blank]		108	108	108	108	108		
7	Tho: Lupo	Fancy	109	109	109	109	109	B; C: [checked with 3,7,8,13,17,19]	6
	[blank]		110	110	110	110	110		
8	Tho: Lupo	Fancy	111	111	111	111	111	B; C: [checked with 3,7,8,17,19]	7
	[blank]		112	112	112	112	112		
9	Tho: Lupo	Fancy	113	113	113	113	113	B; C: [checked with 3,8,17,19]	9
	[blank]		114	114	114	114	114		
10	Tho: Lupo	Fancy	115	115	115	115	115	B; C: [checked with 3,8,17,19]	10
	[blank]		116	116	116	116	116		
11	Tho: Lupo	Fancy	117	117	117	117	117	B; C: [checked with 11]	11
	[blank]		118-123	118-123	118-123	118-123	118-123		
	Will: Cranforde	Quadrant Pavan	124-5	124-5	124-5	124-5	124-5	B; C: 'Exam'; notes 'in the first copy'	
	Will: Cranforde	Passant measurs							
		Pauin	126-7	126-7	126-7	126-7	126-7	B; C: 'Exam'; notes 'in the first copy'	
	[blank]		128	128	128	128	128		
1	Will: Cranforde	Fancy	129	129	129	129	129	B; C: [checked with 11,13]	1
	[blank]		130	130	130	130	130		
2	Will: Cranforde	Fancy	131	131	131	131	131	B; C: [checked with 11]	2
	[blank]		132	132	132	132	132		
3	Will: Cranforde	Fancy	133	133	133	133	133	B; C: [checked with 11,13]	3
	[blank]		134	134	134	134	134		
4	Will: Cranforde	Fancy	135	135	135	135	135	B; C: [checked with 11]	4

No.	Composer	Title	Page					Scribe	VdGS No.
			39550	39551	39552	39553	39554		
	[blank]		136	136	136	136	136		
5	Will: Cranforde	Fancy	137	137	137	137	137	B; C: [checked with 11]	5
	[blank]		138-9	138-9	138-9	138-9	138-9		
1	John Warde	Fancy	140	140	140	140	140	B; C: [checked with 3,1,2,17,7,8,13,15,18]	2
2	Jo: Warde	Fancy	141	141	141	141	141	B; C: [checked with 3,1,2,17,7,8,13,18]	3
3	Jo: Warde	Fancy	142	142	142	142	142	B; C: [checked with 3,1,2,17,7,8,13,15,18]	4
4	Jo: Warde	Fancy	143	143	143	143	143	B; C: [checked with 3,1,2,17,7,8,13,15,18]	5
5	Jo: Warde	Fancy	144	144	144	144	144	B; C: [checked with 3,1,2,17,7,8,13,15,18]	6
6	Jo: Warde	Fancy	145	145	145	145	145	B; C: [checked with 3,1,2,17,7,8,13,15,18]	7
	[blank]		146	146	146	146	146		
7	Jo: Warde	In Nomine	147	147	147	147	147	A; C: [checked with 7,17,19]	1
	[blank]		148	148	148	148	148		
8	Jo: Warde	In Nomine	149	149	149	149	149	A; C: [checked with 7,17,19]	2
	[blank]		150	150	150	150	150		
1	White	Fancy	151	151	151	151	151	A; C: [checked with 1,17]	4
	[blank]		152	152	152	152	152		
2	White	Fancy	153	153	153	153	153	A; C: [checked with 1,17]	3
	[blank]		154	154	154	154	154		
3	White	Fancy	155	155	155	155	155	A; C: [checked with 1,17]	1
	[blank]		156	156	156	156	156		
4	White	Fancy	157	157	157	157	157	A; C: [checked with 1,17]	2
	[blank]		158	158	158	158	158		
5	White	Fancy	159	159	159	159	159	A; C: [checked with 1,17]	6
	[blank]		160	160	160	160	160		
6	White	Fancy	161	161	161	161	161	A; C: [checked with 17]	5
	[blank]		162	162	162	162	162		
7	White	Pauana 1	163	163	163	163	163	A	1
-	White	Pauana 2	163	163	163	163	163	A; [checked with 7]	2

No.	Composer	Title	Page					Scribe	VdGS No.
			39550	39551	39552	39553	39554		
		[blank]	164	164	164	164	164		
	Anonymous	Fancy	165	165	165	165	165	B; C: [checked with 11]	3005
		[blank]	166-170	166-170	166-170	166-170	166-170		
	Gio: Coprario	Su quella labra	171	171	171	171	171	B; [checked with 3,14]	7
		[blank]	172	172	172	172	172		
1	Alfon: Ferra: IVN	Fancy	173	173	173	173	173	B; [checked with 13,17,21]	1
2	Alfon: Ferra: IVN	Fancy	174	174	174	174	174	B; [checked with 13,17,21]	2
3	AF Jun:	Fancy	175	175	175	175	175	B; [checked with 17,21]	3
4	AF Jun:	In Nomine	176	176	176	176	176'	B; [checked with 17,21]	1
5	AF Jun:	Fancy	177	177	177	177	177	B; [checked with 17,21]	4
6	AF Jun:	Fancy	178	178	178	178	178	B; [checked with 17,21]	5
7	AF Jun:	Fancy	179	179	179	179	179	B; [checked with 17,21]	6
8	AF Jun:	In nomine, through all pts	180-1	180-1	180-1	180-1	180-1	B; [checked with 17,21]	8
9	AF Jun:	Fancy	182	182	182	182	182	B; [checked with 17,21]	9
10	AF Jun:	Fancy	183	183	183	183	183	B; [checked with 17,21]	10
11	AF Jun:	Fancy	184	184	184	184	184	B; [checked with 17,21]	11
12	AF Jun:	In Nomine	185	185	185	185	185	B; [checked with 1]	2

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPTS 40,657-61

The 'Shirley Partbooks'¹ of consort music of two to six parts which include a number of untexted five-part Italian madrigals.

Copied c.1630-45.

Five partbooks from a set of six (lacking *Sextus*: first bass):

Add. 40,657 'Cantus': *i + iv + 109 + i + i*. Modern pencil foliation: ff. 150 (the first flyleaf is numbered); unnumbered folios: two between ff. 15 and 16, ten between ff. 30 and 31, twenty-three between ff. 44 and 45, and twenty-five after f. 50. No music entered on ff. 15v, 29v, 44v, nor on any of the unnumbered folios.

Add. 40,658 'Altus': *i + iv + 100 + iii + i*. Modern pencil foliation: ff. 150 (the first flyleaf is numbered); unnumbered folios: one between ff. 15 and 16, eleven between ff. 30 and 31, twenty-two between ff. 44 and 45, and seventeen after f. 50. No music entered on ff. 15v, 44v, nor on any of the unnumbered folios.

Add. 40,659 'Tenor': *i + iii + 68 + i*. Modern pencil foliation: ff. 1-35 (the first flyleaf is numbered); unnumbered folios: ten between ff. 16 and 17, twenty-four between ff. 30 and 31. No music entered on e. 30v, nor on any of the unnumbered folios.

Add. 40,660 'Liassus': *i + iii + 103 + i*. Modern pencil foliation: ff. 1-50 (the first flyleaf is numbered); unnumbered folios: two between ff. 15 and 16, eight between ff. 30 and 31, twenty-one between ff. 44 and 45, and twenty-three after f. 50. No music entered on ff. 15v, 44v, nor on any of the unnumbered folios.

Add. 40,661 'Quintus': *i + iv + 64 + iii + i*. Modern pencil foliation: ff. 135 (the first flyleaf is numbered); unnumbered folios: one between ff. 21 and 22, seven between ff. 24 and 25, and twenty-two between ff. 30 and 31. No music entered on ff. 15v-16, 21v, 22, 24v, 31v, nor on any of the unnumbered folios.

1. So-called because the bindings contain the coat of arms of the Shirley family; no other link between Lawes and the Shirley family is known (see LAWES P2).

British Library, Add. MSS 60,657-61

Scribes: (see inventory below)

- A1: William Lawes (early hand; see Plates 10a-c)²
- A2: William Lawes (later hand; see Plates 10d-f)
- B: unidentified (also contributed to US-SM EL 25 A 46-51; see Plates 10g-i)
- C: unidentified (18th-century addition)

Format and dimensions: 295 x 195-200 mm

Watermarks: France and Navarre I/2

Rastrology: A 10; B 5; C 119; D 13(13)13(13)14(13)13.5(13)13.5

Collations: not possible due to tightness of bindings

Bindings: brown calf with ties; gold tooling with central coat of arms of the Shirley family of Staunton Harrold, Leicestershire

Provenance: The books were acquired by the British Museum in 1922. They had previously belonged to Baroness Burdett-Coutts (sale catalogue 16 May 1922, lot 366).

Bibliography: HATTON W: i, 106-9; HUNTINGDON C; LAWES P2.

² David Pinto (LAWES P2, 13 and note 5) suggests that Lawes' earliest copies pre-date the death of Sir Henry Shirley, second baronet, in February 1633.

Composer	No.	Title	Scoring	Hand	Folios					VdGS No.
					-57	-58	-59	-60	-61	
Tho: Lupo	1	[Fantasia]	A 3 voc:	Al	2	2	-	2	-	2
[Lupo]	2	[Fantasia]	A 3	Al	2v	2v	-	2v	-	3
[Lupo]	3	[Fantasia]	A 3	Al	3	3	-	3	-	10
[Lupo]	4	[Fantasia]	A 3	Al	3v	3v	-	3v	-	13
Mr Chetwoode	5	[Fantasia]	A 3 voc:	Al	4	4	-	4	-	1
[Chetwoode]	6	[Fantasia]	A 3	Al	4v	4v	-	4v	-	2
[Chetwoode]	7	[Fantasia]	A 3	Al	4v	4v	-	4v	-	3
[Chetwoode]	8	[Fantasia]	A 3	Al	5	5	-	5	-	4
Will: Lawes	9	Ayres	a 3	Al	5v	5v	-	5v	-	320
[W. Lawes]	10	[Air]	A 3	Al	5v	5v	-	5v	-	321
[W. Lawes]	11	[Air]	A 3	Al	6	6	-	6	-	75
[W. Lawes]	12	[Air]	A 3	Al	6	6	-	6	-	226
[W. Lawes]	13	[Air]	A 3	Al	6v	6v	-	6v	-	83
[W. Lawes]	14	[Air]	A 3	Al	7	7	-	7	-	206
Tho: Holmes	15	Ayres	a 3 voc:	Al	7v	7v	-	7v	-	1
[Holmes]	16	[Air]	A 3	Al	8	8	-	8	-	2
[Holmes]	17	[Air]	A 3	Al	8	8	-	8	-	3
Jo: Coprario	18	[Fantasia]	A 3 voc:	Al	8v	8v	-	8v	-	1
[Coprario]	19	[Fantasia]	A 3	Al	9	9	-	9	-	2
[Coprario]	20	[Fantasia]	A 3	Al	9v	9v	-	9v	-	3
[Coprario]	21	[Fantasia]	A 3	Al	10	10	-	10	-	4
[Coprario]	22	[Fantasia]	A 3	Al	10v	10v	-	10v	-	5
[Coprario]	23	[Fantasia]	A 3	Al	11	11	-	11	-	6
[Coprario]	24	[Fantasia]	A 3	Al	11v	11v	-	11v	-	7
[Coprario]	25	[Fantasia]	A 3	Al	12	12	-	12	-	8
[Coprario]	26	[Fantasia]	A 3	Al	12v	12v	-	12v	-	9
[Coprario]	27	[Fantasia]	A 3	Al	13	13	-	13	-	10

<i>Composer</i>	<i>No.</i>	<i>Title</i>	<i>Scoring</i>	<i>Hand</i>	<i>Folios</i>		<i>VdGS Concordances</i>			
					-57	-58	-59	-60	-61	<i>No.</i>
Tho: Holmes	28	Pavan	A 3	Al	13v	13v	-	13v	-	4
Tho: Holmes	29	Almaine	A 3	Al	13v	13v	-	13v	-	5
Nich: Guy	30	[Fantasia]	A 3	Al	14	14	-	14	-	
W. Lawes	-	[Air]	A 3	Al	14v	14v	-	14v	-	227
W. Lawes	-	[Air]	[a 3]	Al	14v	14v	-	14v	-	207
[W. Lawes]	-	[Air]	[a 3]	A2	15	15	-	15	-	342
Wj. Lawes	-	[Air]	[a 3]	A2	15	15	-	15	-	208
John Warde	1	[Fantasia]	A 4 voc:	Al	16	16	2	16	-	1
[Ward]	2	[Fantasia]	A 4	Al	16v	16v	2v	16v	-	2
[Ward]	3	[Fantasia]	A 4	Al	17	17	3	17	-	4
[Ward]	4	[Fantasia]	A 4	Al	17v	17v	3v	17v	-	5
[Ward]	5	[Fantasia]	A 4	Al	18	18	4	18	-	3
[Ward]	6	[Fantasia]	A 4	Al	18v	18v	4v	18v	-	6
Tho: Lupo	7	[Fantasia]	A 4 Voc:	Al	19	19	5	19	-	8
Tho: Ford	8	[Fantasia]	A 4 Voc:	Al	19v	19v	5v	19v	-	-
[Sandrin]	9	Dulcis Memorim ³	A 4:	Al	20	20	6	20	-	-
Sym: Ive[s]:	10	[Fantasia]	A 4:	Al	20v	20v	6v ⁴	20v	-	4
[Ives]	11	[Fantasia]	A 4	Al	21v	21v	7v	21v	-	3
Jo: Coperario	12	[Fantasia]	A 4:	Al	22v	22v	8v	22v	-	1
[Coprario]	13	[Fantasia]	A 4:	Al	23	23	9	23	-	2
[Coprario]	14	[Fantasia]	[a 4]	Al	23v	23v	9v	23v	-	3
[Coprario]	15	[Fantasia]	[a 4]	Al	24	24	10	24	-	4
[Coprario]	16	[Fantasia]	[a 4]	Al	24v	24v	10v	24v	-	5

³ Textless chanson by Sandrin *alias* Pierre Regnault; see F. Dobbins, "Doulce Memoire": A Study of the Parody Chanson', PRMA, xcvi (196970), 85-102.

⁴ The bass part of the first of William Lawes' four-part Ayres was copied in error at the foot of folio 7 of Add. 40,659 and was then crossed out.

<i>Composer</i>	<i>No.</i>	<i>Title</i>	<i>Scoring</i>	<i>Hand</i>	<i>Folios</i>				<i>VdGS</i>	<i>Concordances</i>
[Coprario]	17	[Fantasia]	[a 4]	A1	-57	-58	-59	-60	-61	No.
Alfonso:	18	[Fantasia]	A 4	A1	25	25	11	25	-	6
[Ferrabosco II]	19	[Fantasia]	[a 4]	A1	25v	25v	11v	25v	-	13
Doc: Bull	20	[Fantasia]	[a 4]	B	26	26	12	26	-	15
Wi: Lawes	21	Aire	a.4	A2	27	27	13	27	-	110
Wi: Lawes	22	Aires	A 4	A2	27v	27v	13v	27v	-	306
Wi: Lawes	25 ⁵	Aire	a 4	A2	28	28	14	28	-	336
Wj: Lawes	26	Aire	a 4	A2	28v	28v	14v	28v	-	109
W. Lawes	27	Aire	a 4	A2	29	29	15	29	-	318
Wj. Lawes	-	Aire	a 4	A2	-	29v	15v	29v	-	319
Wj. L[awes]	-	[Air]	[a 4]	A2	30	30	16	30	-	337
Wj. Lawes	-	[Air]	[a 4]	A2	30	30	16	30	-	103
[W. Lawes]	-	[Corant]	[a 4]	A2	30v	30v	16v	30v	-	339
Tho: Lupo	1	[Fantasia]	A 5	B	31	31	17	31	2	11
[Lupo]	2	[Fantasia: 'Il vago'] ⁶	[a 5]	B	31v	31v	17v	31v	2v	5
[Lupo]	3	[Fantasia]	[a 5]	B	32	32	18	32	3	12
[Lupo]	4	[Fantasia]	[a 5]	B	32v	32v	18v	32v	3v	13
[Lupo]	5	[Fantasia]	[a 5]	B	33	33	19	33	4	1
[Lupo]	6	[Fantasia]	[a 5]	B	33v	33v	19v	33v	4v	2
Cla: Monteverdie	7	[O com'e gran martire] ⁷	[a 5]	A1	34	34	20	34	5	-
[Monteverdi]	8	[La tra'l sangue e le morti egro]	[a 5]	A1	34	34	20	34	5	M3459
Jo: Coprario	9	[Dove it liquido argento or Fuggendo mi strugge] ^{8&9}	A 5	A1	34v	34v	20v	34v	5v	45

⁵ *Sic.*⁶ Fantasia of madrigalian origin; title from Lbl, Egerton MS 3665.⁷ Textless madrigal.⁸ Fantasia of madrigalian origin; see COPRARIO C4, COPRARIO C5, and FANTASY P, p. 2.

Composer	No Title	Scoring	Hand		Folios		VdGS Concordances			
				-57	-58	-59	-60	-61	No.	
[Coprario]	10 [Occhi miei con viva speme] ⁸ [a 5]	A1	35	35	21	35	6		46	
[Coprario]	11 [Io piango] ⁸ [a 5]	A1	35v	35v	21v	35v	6v		5	
[Coprario]	12 [Ohime la gioia e breve] ⁸ [a 5]	A1	36	36	22	36	7		35	
[Coprario]	13 [Fantasia] ¹⁰ [a 5]	A1	36v	36v	22v	36v	7v		49	
[Coprario]	14 [O voi the sospirate] ^{8&11} [a 5]	A1	37	37	23	37	8		48	
Jo: Ward	15 [Fantasia]	A 5	A1	37v	37v	23v	37v	8v	2	
[Ward]	16 [Fantasia]	[a 5]	A1	38	38	24	38	9	4	
[Ward]	17 [Fantasia] Cor Mio	[a 5]	B	38v	38v	24v	38v	9v	-	
Will: White	18 [Fantasia]	A 5	B	39	39	25	39	10	1	
Luca Marenzio	19 Arda pur: [sempre o mora] ⁷	A 5	A1	39v	39v	25v	39v	10v	-	M560
[Marenzio]	20 Rimanti in pace ⁷	A 5	A1	39v	39v	25v	39v	10v	-	M557
[Marenzio]	21 Ond'ei di mortie ⁷ [recte morte]	A 5	A1	40	40	26	40	11	-	M557
[Marenzio]	22 Caro dolce [mio ben]	A 5	A1	40	40	26	40	11	-	M546
[Marenzio]	23 Che se[~]tu [se'l cor mio] ⁷	A 5	AI	40v	40v	26v	40v	11v	-	M557
Horatio Vecchi	24 Clorind'hai vinto ⁷	A 5	A1	40v	40v	26v	40v	11v	-	V1043
Monteverdio	25 Saura [recte Sovra] tenere herbette ⁷	A5	A1	41	41	27	41	12	-	M3459
[Marenzio]	26 Deh poi ch;eral ⁷	A 5	A1	41v	41v	27v	41v	12v	-	M560
Be: Pallavicino	27 Com'viuro ⁷	A 5	A1	41v	41v	27v	41v	12v	-	P793
Luca Marenzio	28 Quell[laugellin] ⁷ [Textless] ¹²	A5	A1	42	42	28	42	13	-	M560
-			A1	42	-	-	-	-	-	

⁹ Entitled 'Dove it liquido argento' in Lbl, Egerton 3665 and EIRE-Dm, Z3.4.12; and Fuggendo mi strugge' in US-Sm, EL 25 A 46-51.

¹⁰ Untitled in all sources.

¹¹ A parody of Marenzio's 'O voi the sospirate' first published in II a 5 (1581); see MADRIGAL K, 44, note 1.

¹² Textless cantus part only. Thomas Lupo: Miserere Mei Domine.

Composer	No.	Title	Scoring	Hand	Folios					VdGS Concordances No.
					-57	-58	-59	-60	-61	
Alfonso Fero-										
bosco [sic, II]	29	Paven	A5	A1	42v	42v	28v	42v	13v	1
Luca Marenzio	-	[Solo e pensoso] ⁷	A5	A1	43	43	29	43	14	M567
Wj. Lawes		[Fantasia]	A5	A1	43v	43v	29v	43v	14v	68
Wj. Lawes		In nomine	A5	A1	44	44	30	44	15	69
.....				
[Primo & Secondo violin parts to dances, songs, and psalms]					C	-	-	-	16v	-
.....				
Tho. Lupo	1	[Fantasia]	A6	A1	45	45	31	45	25	1
Alfonso:										
[Ferrabosco II]	2	[Fantasia]	A6	A1	45v	45v	31v	45v	25v	2
Will: White	3	[Fantasia]	A6	A1	46	46	32	46	26	3
[W. White]	4	[Fantasia]	[a 6]	A1	46v	46v	32v	46v	26v	4
Jo: Warde	5	In nomine	A6	A1	47	47	33	47	27	2
Alfonso										
[Ferrabosco II]	6	[Fantasia]	A6	A1/B ¹³	47v	47v	33v	47v	27v	3
Alfonso										
[Ferrabosco II]	7	In nomine	A6	A1/B ¹³	48	48	34	48	28	1
Will. White	8	[Fantasia]	A6	A1/B ¹³	48v	48v	34v	48v	28v	1
[W. White]	9	[Fantasia]	[a 6]	A1/B ¹³	49	49	35	49	29	2
[W. White]	10	[Fantasia]	[a 6]	A1	49v	49v	35v	49v	29v	6

¹³ Copied by Scribe A1 in Add. MSS 40,657 & 40,660-1; and by Scribe B in Add. MSS 40,658-9.

<i>Composer</i>	<i>No.</i>	<i>Title</i>	<i>Scoring</i>	<i>Hand</i>	-	-	<i>Folios</i>	-	<i>VdGS Concordances</i>
					-57	-58	-59	-60	<i>No.</i>
[W. White]	11	[Fantasia]	[a 6]	A1	50	50		50	30
Jo Coperario	12	[Fantasia]	A 6	A1	50v	50v		50v	30v
<hr/>									
-	-	[Fragment] ¹⁴		C				31rev	-
<hr/>									
[Coprario]		[Fantasia]	[a 2]	A1	-	-	-	-	32rev
[Coprario]	-	[Fantasia]	[a 2]	A1	-	-	-	-	32vrev
[Coprario]	-	[Fantasia]	[a 2]	A1	-	-	-	-	33rev
[Coprario]	-	[Fantasia]	[a 2]	A1	-	-	-	-	33vrev
[Coprario]	-	[Fantasia]	[a 2]	A1	-	-	-	-	34rev
[Coprario]	3	[Fantasia]	A 2	A1	-	-	-	-	34vrev
[Coprario]	2	[Fantasia]	A 2	A1	-	-	-	-	35rev
Jo: Coprario	1	Duo	[a 2]	A1	-	-	-	-	35vrev

¹⁴ Melody instrument: fragment only.

LONDON, BRITISH LIBRARY,
ADDITIONAL MANUSCRIPT 59,869

'The Cartwright Lyra Viol Manuscript': a manuscript section added to the back (reversed) of Christopher Simpson's *The Division-Violist: / OR / AN INTRODUCTION / To the PLAYING upon a GROUND: / Divided into Two PARTS* (W. Godbid, London, 1659).

Copied c.1659?

ii + 46 + 39 (printed matter) + iii. Modern pencil foliation: ff. 1-34, eight unnumbered folios [34i - 34/viii], 35-77. No music entered on ff. 34/i 34/viii, 35r and 38v.

Scribes:

- A: ff. 1r-14v; 15r-31r: unidentified scribe (Cartwright?) (see Plate 11a)
- B: ff. 14v-15r (see Plate 1 lb)
- C: ff.31v-34v (see Plate 11c)
- D: John Lilly: ff. 35v rev - 38r rev (see Plate 6e)¹

Inscriptions:

f. is 'Wm[?] Cartwright', J. E. Cartwright' (two signatures crossed out) followed by a table of ornaments, and 'Mutata, mutantur, & mores./ Dictum Socratis (Plutone & Cicerone laudatum'; inscription on slip pasted to f. iv (with modern foliation iii): 'Mr Jo. Wray of Brant Broughton/ Violist'.

Format and dimensions: folio, 303 x 198

Watermarks:

Amsterdam I/8 [obscure paper, only one mark identifiable]; Grapes FI/1

Rastrology:

A 12: B 4: C 84: D 12(12)11/5(13)11(12.5)11.5. Five-line staves: a sixth freehand line has been added to each stave on ff. 1 - 34

Collation: A-G⁶ H⁴ (manuscript section)

¹ LYRA N groups Scribes C and D as a single hand.

Binding:

Gold-tooled sheep; original spine, with inscription: SIMPSON'S / VIOLIST

Provenance:

Signatures of 'J. E. Cartwright' and (beneath) 'Wm. Cartwright', possibly of Ossington, Nottinghamshire, owners around third quarter of seventeenth century. Later acquired by 'Mr Jo[hn] Wray of Brant Broughton', Lincolnshire (*d.* 9 December 1711). Lot 227 in Sotheby's sale of 11/12 May 1977, acquired by the British Library.

Bibliography: HATTON W2; LYRA N

Contents of Add. MS 59,869
Music for Lyra Viol

Folio No.	Title	Composer	Scribe	VdGS No
1	[Bass part]	Jo Banister	A	
1	[Fragment of bass part]			
lv	A Prelude [in D]			8510
lv	Almain [in D]	M ^r Jenkins		322
2	A division to the precendent Almain			
2v	1. Alphonso way [in a]			9124
2v	2. [Alman in A]			9125
3	3. Allmane			
	Another Almane [in A]			9127
3v	An Almane			
3v	Coranto [in A]			9195
4	Corant [in a]			9129
4	Coranto [in a]			9130
4v-5	[Prelude in G]	[Ives]		32
5	A Mock Echo [in G]	[Ives] ²		57
5v	An Almane [in G]	[Ives]		33
6	Ayre [Corant in G]	[Ives]		47
6	[Saraband in G]	[Ives]		48
6	[Saraband in G]	[Ives]		44
6v	[Alman in G]			7301
6v	Corant [in G]			7302
6v	Sarabrand [in G]			7303
7	An Aire [in G]			7304
7	A Corant [in G]	[Hudson]		117
7	A Sarabrand [in G]			7305
7v	Almaine [in G]			7306
7v	Sarabrand [in G]			7307
7v	Sarabrand [in G]			7308

² Attributed by virtue of its position in the manuscript.

<i>Folio No.</i>	<i>Title</i>	<i>Composer</i>	<i>Scribe</i>	<i>VdGS No.</i>
8	An Aire [in G]	M ^r Lawes [<i>recce Ives</i>]		50
8	Corant [in G]	M ^r Lawes		429
8v	Almaine [in G]	M ^r Lawes		430
9	Corant [in G]	Mr Lawes		431
9v	[Saraband in G]	[W. Lawes] ²		432
9v	Sarabrand [in G]	M ^r Lawes		433
10	Almaine [in G]	Jo: Lilly		1
10	Corant [in G]	J: Lilly		2
10v	Sarabrand [in G]	J: Lillie		3
10v	A Jigge [in G]			7309
11	Prelude [in G]			7310
11	Prelude [in G]	J: Grome		1
11v	[Prelude in G]			7311
11v	[Alman in G]	Mr Mace		6
12	[Alman in G]	[Mace] ²		7
I2v	[Corant in G]	M ^r Mace		8
12v	[Alman in G]		7312, 7332,	7435
13	[Corant in G]			7313
13	[Saraband in G]	[Ives]	A	31
13v	[Ayre in G]		A	7314
13v	The Duke of Loraines March [in G]			7315
13v	The Apes Dance at the 2 ¹ Opera [in G]			7037
14	Bon jure	Sir Ed. Golding		7
	[set] by R[obert] W[adham]			
14	The Glory of the Vale.	Sir Edw. Golding		8
	Set by M ^r Wadham			
14v	[Toll, toll, gentle bell in G]		A	7029
14v	Jigg [in G]		B	7207
14v	Jigg [in G]			7316
15	Scotch-Tune [in G]		B	7053
15	Othe bonny Christ Church Bells [in G]		A	7042
15v-16	The Canaries [in G]			7411
16	Sawmy was tal etc. [in G]			7041
16	A Scottish Tune [in G]			7317
16	Pig in G]			7221
16v	The Ground to Sweet Jane [in G]			7318
16v	Sweet Jane [in G]			7054
17	1. A Prelude Flat harp Tuning	J: G[rome]		2
17	2. An Almane [in g]	[Young]		72
17v	3. [Alman in g]	[Esto]		22
17v	4. [Saraband in g]	[Esto]		23
18	5. An Almane [in g]	M ^r John Esato		38
18	6. Corant [in g]	M ^r J. E[sto]		39
18	7. Sarabrand [in g]	M ^r J: Easto		40
18v	8. [Alman in g]	M ^r Lilly		8
18v	9. Sarabrand [in g]			
19	10. [Alman in g]			7921
19v	11. [Alman in g]	M. W. Lawes		462
19v	12. [Alman in g]			7922

British Library, Add MS 59,869

<i>Folio No.</i>	<i>Title</i>	<i>Composer</i>	<i>Scribe</i>	<i>VdGS No.</i>
20 13.	[Alman in g]	[Esto]		21
20 14.	[Prelude in g]			7923
20v 15.	[Prelude in g]			7924
20v 16.	[Corant in g]			7925
20v 17.	[Corant in g]	[Esto]		19
21 18.	[Alman]	[Coleman]		462
21 19.	[Saraband]	[Coleman]		464
21v 20.	Coranto	Coleman		474
21v 21.	Almain [in g]			7926
22 22.	Sarabrand [in g]			7927
22 23.	The Queenes Sarabrand [in g]			7928
22 24.	[Saraband in g]	[Lilly]		9
22v 25.	The Eccho [in g]	M ^r John Jenkins		250
23 26.	[Alman in g]			7929
23 27.	Terwet Gibsons wife	Sir Edw. Golding		9
23 28.	Stantons Jig [in g]			7930
23v 29.	[Alman in g]	Mr Wm Lawes		463
23v 30.	Almane	Mr Rob Wadham		
24 31.	[The clean contrary way in g]			7895
24	A Health to Bety [in g]			7931
24v	Almain	[Steffkens]	A	8
24v	Corant [in d]		A	8835
25	Saraband	[Steffkens]		102
25	[Alman]	[Steffkens]		56
25	[Saraband]	M ^r Steofkins		58
25v	Almain	M ^r Steofkins		107
25v	Almain	[Steffkens] ²		108
25v	Corant	M ^r Steofkins		109
26	Almain	fvf Steofkins		94
26	Saraband	[Steffkens]		96
26v	Præludium [in B flat]	[Jenkins]		491
26v-27	Almain	[Steffkens]		121
27	Corant	[Steffkens]		122
27	Saraband [in B flat]			9691
27	Prelude [in D]	W: Young [<i>recte</i> Lilly 16]		
27v	Almain	W: Young [<i>or.</i> Steffkens 54]		
27v	Coranto	Drue [<i>or</i> Steffkens 57]		
28	Corant [in D]	J: Lilly		17
28v-29	[Saraband in D]	[Lilly] ³		18
29v	[Corant in D]	[Lilly] ³		19
29v-30	[Corant in D]	[Lilly] ³		20
30	[Corant in D]	[Lilly] ³		21
30v	Almaine [in D]	Jo: Lilly		22
31	Sarabrand [in D]	Jo: Lilly	A	23
31v	Hunsdon House [in C]		C	6535
31v	Oxford [in C]			6536
31v	New Mutarre [in G]			7065

³ Attributed to Lilly in Ob, Mus. Sch. F 575, f.82v rev.

British Library, Add MS 59,869

<i>Folio No.</i>	<i>Title</i>	<i>Composer</i>	<i>Scribe VdGS No.</i>
32	Queens Country dance [in g]		6537
32	Bellony [in g]		6538
32	Petite Boree [in d]		6539
32	Grand Boree [in g]		6540, 6296
32v	Galliard Artois [in d]		6541
32v	Sir Rich. Haughtons Rant [in G]		6542
32v	The Sword tune [in d]		6543
32v	Little boy go with me [in G]		6544
33	Bone jure	Sir Ed. Golding	4
33	The Sarabrand to my Lady Williams her bonjure	[Golding] ²	5
33	A Jig	Sr Edw. Golding	3
33	Lanes County Dance [in e]		6545
33v	The new Vagary [in B flat]		7809
33v	[Corant in g]		6546
33v	The Cricket [in G]		6547
34	Byrons Hornpipe [in C]		6548
34	Duke of Monmouths Jig [in G]		6549
34	Hum, Drum [in F]		6550
34v	Mack beth [<i>sic</i> ; in G]		7022
34v	Hearts ease [in F]		6551
34v	Mardike [in G]		7059
<hr/>			
38-37v rev	[Divisions for bass viol]	[Polewheele]	4
37-35v	[Divisions for bass viol]	[Jenkins]	58

LONDON, BRITISH LIBRARY,
EGERTON MANUSCRIPT 2485

An organ score containing accompaniments to five-part consort music by Coprario, Ferrabosco II, Orlando Gibbons, Lupo, Mico, Ward and William White, and madrigals by Marenzio and Monteverdi.

Copied in the late-1640s or 1650s?

ii + 45 + i + i. Modern pencil foliation: one unnumbered folio [a], ff. 1-43, followed by an unnumbered folio. No music entered on ff. [a]r-v, [44]r-v.

Scribe: John Lilly (see Plate 6d)

Inscription:

on f.1: 'Heare begins Mr Coperario his Fanceys of 5 parts' (Lilly)

Format and dimensions:

'oblong folio', each folio consisting of half a sheet of paper, with chain lines horizontal, stitched along what was originally the top or bottom of the sheet. 280 x 415 mm.

Rastrology: A 8 (six-line); B 2; C 39; D 12.5(13.5)12.5

Watermarks: Bend II/1

Collation:

There are no gatherings in the normal sense, as any fold made in the original assembly of the book would have been along the chain-line direction in the middle of the sheet on what is now the top or bottom edge of the volume. It seems more likely that the sheets were cut in half before binding and each folio sewn individually. No relationship can be established between watermark and countermark folios, although two distinct countermark sides can be identified by measuring the distances between the tranchefile line and the next two chain lines inwards: f. 11, 14/23/25; f. 12, 19/23/26

Binding: modern

Bibliography: LILLY WI and W2; HATTON W

Contents of Egerton MS 2485

Folio	Composer	Title	VdGS No.
	[Coprario]	Io son feritta [<i>recte</i> ferito] amore ¹	2
Iv	Giova[n]ni Coprario	Occhi [miei con viva speme]	46
2	Giova[n]ni Coprario	Per far una [leggiadre vendetta]	31
2v	Giova[n]ni Coprario	Crude) perchi [<i>recte</i> percher	1
3v	Giova[n]ni Coprario	Lucretia mia	12
4v	Giova[n]ni Coprario	Lume tuo fugace	4
5v	Giova[n]ni Coprario	Rapina l'alma	3
6v	Giova[n]ni Coprario	Luci beate [e care]	9
7v	Giova[n]ni Coprario	Dolci [<i>recte</i> Dolce] mia vita	14
8	Giova[n]ni Coprario	Ohime [la gioia e breve]	35
8v	Giova[n]ni Coprario	Ninnfa crudeli [<i>recte</i> crudele]	29
9	Giova[n]ni Coprario	Passa madon[n]a	15
9v	Giovan[n]i Coprario	Quail vaghezza ³	23
10v	[Coprario]	[Fantasia] ⁴	49
11	[Coprario]	Cresce in voy	16
11v	Mr Richard Mico	Paven	2
12	Mr Richard Mico	Paven	1
12v	Giovan[n]i Coprario	Gittene Ninfe ²	34
I3v	[Coprario]	[O sonno, della mia morte <i>or</i> Deh preg'Amore] ⁵	21
14	[Coprario]	[Deh cara anima mia] ⁶	32
14v	[Coprario]	[Io piango]	5
15v	[Coprario]	[In voi moro]	8
16v	[Coprario]	[In to mio novo sole]	6
17v	[Coprario]	[Del mio cibo amoroso]	7
18v	[Coprario]	[Al primo giomo <i>or</i> in un boschetto] ⁷	10
19v	[Coprario]	[Chi pue miravi <i>or</i> Non posso piu soffrire] ⁸	11
20v	[Ferrabosco II]	[In Nomine]	3
21v	[Ferrabosco II]	[In Nomine]	1

¹ Fantasies of madrigalian origin; see COPRARIO C4, COPRARIO C5, and FANTASY P, 25.

² Entitled 'Crude' perche' in Lbl, Egerton 3665, Och, Mus. 61-6 and US-Wc, M990 C66F4; 'Correa' or 'Corisca' in Och, Mus. 527-30 & 1024; and both titles are included in Lbl, Add. 39,550-4.

³ Incomplete.

⁴ Untitled in all sources.

⁵ Entitled 'O sonno' in Lbl, Egerton 3665, Och, Mus. 61-6 and Us-Wc, M990 C66F4; and 'Deh preg' Amore' in EIRE-Dm, Z3.4.1-6.

⁶ Another copy appears on f. 37v. (Fully texted in Ob, Tenbury 940-4 and US-SM EL 25 A 46-51.)

⁷ Entitled 'Al primo giomo' in Lbl, Egerton 3665 and US-Wc M990 C66F4; and 'In un boschetto' in Mad. Soc. G.37-42.

⁸ Entitled 'Chi pue mirarvi' in Lbl, Egerton 3665 and US-Wc M990 C66F4; and 'Non posso piu soffrire' in Mad. Soc. G 37-42 (although it is possible that this is the text of the entry at the 44th semibreve).

British Library, Egerton MS 2485

<i>Folio</i>	<i>Composer</i>	<i>Title</i>	<i>VdGS No.</i>
22v	[Ferrabosco II]	[In Nomine]	2
23v	[Mico]	[In Nomine]	-
24v	[Ferrabosco II]	[Pavan]	3
25	[Ferrabosco II]	[Pavan] ⁹	4
25v	[Ferrabosco II]	[Pavan] ¹⁰	9
26	[Ferrabosco II]	[Alman] ¹⁰	4
26v	[O. Gibbons]	[In Nomine]	2
27v	[Ferrabosco II]	Pavan] ¹¹	1
28	[Coprario]	[Leno]	47
28v	[Monteverdi]	Voi pur dame da m partite ¹²	-
29	[Monteverdi]	[Luci seren'e chiare] ¹²	-
29v	[Lupo]	[Fantasia]	4
30v	[Lupo]	[Fantasia]	2
31v	[Lupo]	[Fantasia]	1
32v	[Lupo]	[Fantasia]	3
33v	[Lupo]	[Fantasia]	11
34v	[Lupo]	[Fantasia]	12
35v	[Lupo]	[Fantasia]	13
36v	[Lupo]	[Fantasia]	14
37v	[Coprario]	[Deh cara anima mia] ¹³	32
37v	[Ward]	[Fantasia <i>Cor Mio</i>]	12
38v	[Lupo]	[Alte parole] ¹⁴	9
39v	[W. White]	[Diapente' Fantasia]	1
40v	[Ward]	[Leggiadre sei]	13
41v	[Ward]	[Dolce languir]	1
42v	[Monteverdi]	[Latral Parte Prima] ¹⁵	-
43	[Mico]	[Parte Seconda]	-
43v	[Marenzio]	[Arda pur sempre o mora] ¹⁶	-

⁹ The so-called 'Four Notes Pavan' is underlaid with Ben Jonson's text 'Hear me, O God' in the following sources: Lbl, Add. 29,372-7, Lbl, Egerton 2013, Lbl, Egerton 3665, Ob, Tenbury 1018 and Och, Mus. 423-8.

¹⁰ Begins imperfectly.

¹¹ The 'Dovehouse Pavan'; begins imperfectly.

¹² Textless madrigal, first published in *Il Quarto Libro de Madrigali a Cinque Voci* (Venice, 1603).

¹³ Another copy appears on f. 14, see above.

¹⁴ Fantasia of madrigalian origin; title from Lbl, Egerton 3665.

¹⁵ 'Latral' is a textless version of 'La tra'l sangue e le morti egro', the second section of a three-section madrigal from Monteverdi's *Il Terzo Libro de Madrigali a Cinque Voci* (Venice, 1592) ('Vattene pur crudel', 'La tra'l sangue' and 'Poi ch'ella', text by Tasso). Mico's 'Parte Seconda' is attached in two other sources (Ob, Mus. Sch. E.415-I8, and Och, Mus. 2, 404-8 & 436). 'Latral' contains a central chromatic fugato on a falling subject and Mico's piece contains a fugato on a rising subject; no other connection between the two is known and no explanation of Mico's contribution can presently be offered.

¹⁶ Textless madrigal, first published in *II Settimo Libro de Madrigali a Cinque Voci* (Venice, 1595).

LONDON, ROYAL COLLEGE OF MUSIC,
MANUSCRIPT 921

A single part book from the library of Sir Nicholas Le Strange (1603-1655) containing music by John Jenkins: the second *bass* of pieces for two bass viols and organ, and the treble part of pieces for treble, bass and organ. The latter group includes the two fantasia-suites [VdGS Group IV]. An early flyleaf separates the bass and treble sections.

By the late 1950s the manuscript was in an extremely fragile condition and extensive conservation work was carried out by the Wigmore Bindery under the direction of Pamela J. Willetts, whose detailed instructions are preserved in a pocket inside the back cover. Many features of the previous collation have inevitably been lost, but it is evident that the volume was a composite manuscript made up of varied material. Up to f. 30 music is copied on one side of the paper only, sometimes with pasted extensions the size of a complete folio: titles and rubrics often appear on the otherwise unused outsides of apparent bifolia, and these pages may initially have been intended as unbound playing parts, only later being incorporated in a book. From f. 31 to f. 58 the paper is generally copied on both sides, and all pages are discoloured to the point of illegibility, and the paper appears to have been increasingly chemically unstable towards the end of the volume, where the last few pages are fragmentary. The present f. 59 is a collection of isolated fragments impossible to replace in their proper position. The manuscript was copied in the 1640s and 1650s.

ii + 40 + i + 13 + [folio of fragments mounted in gauze] + ii. Four folios, now ff. 12, 17, 26 and 29, have full-page pasted extensions, making an opening equivalent to three foolscap folios: the extensions are numbered as separate folios in the original pagination as well as the current foliation. Original ink pagination 1-93, which up to f. 30 is generally applied to one side of each sheet only, including pasted extensions: exceptionally, ff. 29v and 30v are original pp. 31 and 32, perhaps because it was belatedly realised that the versos of extended sheets provided enough space to copy a complete movement. Original pages 61-67 are missing, either to conform with a lost partbook or because folios have been removed. Post-conservation pencil foliation 1-59, replaces an earlier pencil foliation. No music originally entered on IT. 1r, 2v, 3r, 4v, 5r, 6v, 7r, 8v, 9r, 10v, 11r, 12v, 13v, 14r, 15v, 16r, 17v, 18v, 19r, 20v, 21r, 22v, 23r, 24v, 25r, 26v, 27v, 28r, 29v, 30v, 31r, 36r, notation, in places concerning collations with other sources, has been added to 12v, 13v, 19r and 20v.

Royal College of Music, MS 921

Scribes:

One unknown ['B'] (as Plates 3b, f-h); ff. 1-13 Annotations by Sir Nicholas Le Strange ['C'] throughout John Jenkins ['D'] (as Plates 4a-c); ff. 14-58v

Format and dimensions: folio, 298 x 192

Watermarks:

(from f. 31 onwards most of the paper is extremely obscure)

1. Pot 1/6 ff. 1-13 (i.e. the section copied by scribe 'B'''V)
 2. Pot 11/7 main paper type of ff.14-30
 3. Pillars 11/2 ff. 21-24
 4. Pillars I ff. 19-20
 5. Pot 11/8 probably ff. 31-42 (the first section of obscure paper)
 6. Pot II ff. 43-44
 7. Foolscap I,
with
countermark
'P(?)' ff. 46-51
 8. Pot 11/9 ff. 52 onwards
- f. 45 is an early flyleaf with the double-wire countermark 'IC'.

Rastrology and Paper:

1. A 10: B 5: C 119: D 12(14)12.5(14.5)13(14)12.5(14.5)12.5
2. A 10: B 5: C 116: D 13(12)13.5(12.5)12.5(13)13(13)12.5
3. A 10: B 5: C 120: D 13.5(13.5)13(13)13.5(12)13.5(13)14
4. A 10: B 5: C 118: D 13.5(13)13(13)12.5(13)13(13)13
5. A 10: B 5: C 105.5: D 10.5(14)10.5(13)10.5(13.5)10(13)10 in two separate blocks of five, normally with an eleventh stave drawn between them
6. A 10: B 5: C 109: D 11.5(12)11.5(13)11.5(11.5)12(13.5)12 in two separate blocks of five with an eleventh stave drawn between them
- 7, 8 A 10: B 5: C 107.5: D 11.5(12.5)11.5(12.5)11.5(12)11.5(12.5)12

Collation: no longer possible due to disintegration of paper before modern restoration. (See LE STRANGE W1). However, the distribution of watermarks strongly suggests that much of the volume was copied in separate bifolia and consequently consisted of two-folio quires.

Binding: modern (1959)

Royal College of Music, MS 921

Provenance: No. 115 in the 'Catalogue of the Library of the Sacred Harmonic Society' (1853), which passed to the Royal College of Music in 1883.

Bibliography: LE STRANGE A; LE STRANGE W1

Contents of Lcm 921:

<i>No.</i>	<i>Hand</i>	<i>Title</i>	<i>Annotation</i>	<i>Folio</i>	<i>VdGS No.</i>
			[A] '2: divis: BAses. aNd ORGAN' 'BAS: 2vs [1-1' in pencil]	lr	
1	B	Aire	J.Jenkins Ex by Mr Jacob	1v-2r	45
	C		Bo: and Mr Derhams Bo: num: 3		
2	B	Aire	J.Jenkins Ex by Jacob's	3v-4r	46
	C		Bo & Mr Derhams Bo: num: 4		
3	B	Aire	J.Jenkins Ex by Mr Jacobb's	5v-6r	38
	C		Bo & Mr Derhams Bo: num: 1		
	C		music variants	6v	
4	B	Aire	J.Jenkins Ex by Mr Jacob's	7v-8r	37
	C		Bo & Mr Derhams Bo: num: 2		
	C		music variants	8v	
5	B	Aire	J.Jenkins Ex by Mr Jacob	9v-10r	[63]
	C		and Mr Derhams Bo: num: 5		
	C		music variants	10v	
6	B	Aire	J.Jenkins Ex by Mr Jacob	11v-13r	44
	C		and Mr Derhams Bo: num. 6		
	C		music variants	13v	
7	D	Aire		14v-15r	14
	C		Mr Jenkins exam p: origin: num 10		
8	D	Aire		16v-18r	15
	C		Mr Jenkins exam p: origin: num 13		
9	D	Aire		19v-20r	11
	C		Mr Jenkins exam p Mr Derhams Bo: num: 7		
10	D	A Ground		21v-22r	12
	C		exam p Mr Derhams Bo: num: 8		
11	D	A Ground		23v-24r	13
	C		exam p Mr Derhams Bo: num: 9		

Royal College of Music, MS 921

No.	Hand	Title	Annotation	Folio	VdGS No.
12	D	Aire		25v-27r	17
	C		exam p origin num 12		
13	D	Aire		28v-30r	16
	C		exam p origin num 11		
14	D	Fancy		31v-32v	48
	C		exam p origin num 1		
15	D	Fancy		33r-34r	42
	C		exam p origin num 2		
16	D	Pavan		34r-35v	50
	C		exam p origin num 3		
17	D	Aire		37r-38r	47
	C		exam p origin num 5		
18	D	A Ground		38v-40r	43
	C		exam p origin num 4		
19	D	Aire		40v-41r	41
	C		exam p origin num 6		
20	D	Pavan		41r-42v	49
	C		exam p origin num 7		
21	D	A Ground		43r-44r	[62]
	C		exam p origin num 8		
[B] 'Bass Treb: Org. Divis.'					
1	D	[Aire]		46r	d/11
	C		ex. p. orig: num: 3		
2	D	Aire		46v	9
	C		ex: p: orig: num: 4		
3	D	Allmane.3		47r	5
	C		ex: p. orig: num: 5 FAKENHAM MUSICK: Num: 8		
4	D	Coranto		47v	6
	C		ex: p: orig: num: 6 FAKENHAM MUSICK: Num: 9		
5	D	Saraband		48r	7
	C		ex: p: orig: num: 7 FAKENHAM MUSICK: Num: 10		
6	D	Aire. The Pleasing Slumber		48v	8
	C		ex: p: orig: num: 10[?] FAKENHAM MUSICK: Num: 2[?]		
7	D	Aire		49r	10
	C		ex: p: orig: num: 11		

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No.	Hand	Title	Annotation	Folio	VdGS No.
8	D C	Almane		49v	D/2
			ex: p: orig: num: 12 FAKENHAM MUSICK: Num: 11		
9	D C	Almane		50r	3
			ex: p: orig: num: 13 FAKENHAM MUSICK: Num: 13		
10	D C	Coranto		50v	4
			ex: p: orig: num: 14 FAKENHAM MUSICK: Num: 14		
11	D C	Saraband		51r-51v	5
			ex: p: orig: num: 14 FAKENHAM MUSICK: Num: 14		
12	D C	Fancy		52r-53r	IV/1
			ex: p: orig: num: 4		
13	D C	Almane		53v-54r	IV/1
			ex: p: orig: num: 5		
14	D C	Corant		54v-55r	IV/1
			ex: p: orig: num: 6		
15	D C	Fancy		56r-57v	IV/2
			ex: p: orig: num: [1?]		
16	D C	Aire		57r-58r	IV/2
			ex: p: orig: num: 2		
17	D C	Corant		58v	IV/2
			ex: p: orig: num: 3		

[The MS is imperfect] What appears to be a letter P may be the end of a name countermark in a frame.

LONDON, ROYAL COLLEGE OF MUSIC,
MANUSCRIPT 1145

Three of a set of five partbooks of viol consorts, *Cantus*, *Altus*, *Tenor*, now bound together in one volume with two new flyleaves at either end. A companion set is GB-Lbl, Add. MSS 39550-4 (*q.v.*) Owned by Sir Nicholas Le Strange; copied c.1630-1640.

Cantus: [original cover] + i + 56 + [original cover]

Altus: [original cover] + i + 56 + [original cover]

Tenor: [original cover] + i + 58 + i + [original cover]

Original ink pagination 1-124 in each volume: modern pencil foliation, including flyleaves and ignoring breaks in the original pagination, 1-57 (Cantus and Altus), 1-60 (Tenor). The following pages, included in the original pagination, have been removed from each book: 49-56 (numbered stubs visible in Cantus); 107-108; 115-118 (stubs visible in Cantus, pages present but blank in Tenor). Two folios of new paper were added in each volume, now ff.25-26, and numbered 46b, 46c, 47a and 47b. The existing p. 46 became 46a.

Scribes:

A: unknown (as Plates 3b-d)

B: unknown (as Plates 3f-h)

C: Sir Nicholas Le Strange

Inscriptions:

Cantus: 'H Cantus Fancies' on front cover; 'H :I: TREBLE' on back cover.

Front flyleaf inscribed by Charles Burney:

Fancies by English Masters of the early part of the 17th Century/Treble, Altus, Tenor & Base. A Quintus Part [hence?] wanting. C.B.

Altus: 'H Altus ' on front cover; 'H CONT; TENOR' on back cover.

Tenor: 'Tenor' on front cover'; 'H TENOR' on back cover.

Format and dimensions: folio, 300 x 195

Watermarks:

Pot III/a-d Main paper type of each book up to f. 51

Pot I/7 ff. 27-30 and f. 52 onwards in each book

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Grapes I/2 ff. 25 and 26 in each book

Rastrology:

Pot I, Pot III: A 10: B 5: C 119: D 12.5(13.5)13(14)13(13.5)13(14)12.5

Grapes: A 10: B 5: C 117: D 14(11)14(12)13(12)13.5(12.5)14

Collation:

Not always apparent, although many quires were clearly of eight folios and ff. 25-26 in each book were an added bifolium.

Binding: original grey paper covers. Original flyleaves at front of each book and also at the back of the tenor book: watermark Pillars FI/3

Provenance:

Possibly given to Charles Burney by Nicholas Styleman (son of Armine, widow of Nicholas Styleman and sister of Roger Le Strange, the last baronet) (as occurred with the related source GB-Lbl, Add. MSS 39550-4). A bass volume has disappeared since Burney's time. Lot 355 in Burney's sale (8-15 Aug 1814), acquired by Thomas Jones. Jones's sale (details unknown) was on 13 Feb 1826. Between 1849 and 1853 the set came into the Library of the Sacred Harmonic Society and passed to the Royal College of Music in 1883.

Collation of text with other sources:¹ 8: Harman; 9: Couzens Score: B:; 13: Staersmore; 16: Rampley; 17: Barnard Score: B:; 19: Mr Collins

Compilation probably took place in the following order.

(1) Scribe A copied all the music for which he was responsible:

- (a) Dering on pp. 1, 3, 4, 7-9 and 11 and Nicholson and Brade pavans on pp. 13 and 15.
- (b) Jenkins fantasias (numbered 1-15) on pp. 17-45: alternate (odd number) pages only.
- (c) Coprario fantasias (numbered 1-21) on pp. 65-105: alternate (odd number) pages only.

(2) Scribes B and C checked with 'Couzens' Score: B:' and 'Harman' the Coprario fantasias previously copied by A. From 'Harman' B also copied additional Coprario fantasias on pp. 66, 68, 70, 72 (this one in error since Sir Nicholas notes 'This was mistaken and prickt twice. pag. 91: in the

1 These numbers correspond with those adopted in the description of GB-Lbl, Add. MSS 39550-4.

Royal College of Music, MS 1145

- Quintus Bo'). From the same source B adds the six fantasias by Ford on pp. 119-124.
- (3) Scribes B and C copied from `Staersmore': B the three Ferrabosco II pieces on pp.58-63, and C the four Bassano pieces on pp. 110-113.
- (4) Scribe B checked with `Rampley' the pavan by Nicholson copied by A on p. 13 and added from the same source the pavan by Boys on p. 14 and possibly the `Solus cum cola' pavan on p. 12, although this is only marked `exam'.
- (5) Scribes B and C checked with 'Barnard score: B:'. From this source B adds the Jenkins pavan on p. 16 and the remaining Coprario fantasias on pp. 78, 80, 82, 84, 86, 88, 90, 92, 94 and 96. Sir Nicholas [C] writes in full Barnard's version of two more of these fantasias (previously copied by A on pp. 67 and 83 and numbered 2 and 10) because the readings differed from his. The misattribution of two of the three pieces by East to Coprario also occurs in US-Wc, MSS M990.C66F4, thought to be partbooks which once belonged to John Barnard (see WASHINGTON D).
- (6) Scribe B checked with 'Mr Collins' and added the last two Jenkins fantasias (numbered 16-17). The curious pagination 46a, 46b, 46c, 47a, 47b (as elsewhere in Le Strange manuscripts) was so as not to upset page numbers already entered, although some have subsequently been removed.

Bibliography: LE STRANGE A; LE STRANGE W1

No.	Composer	Title	'Contents of MS 1145'		
			original page numbers	Scribe	VdGS No.
1	Mr Deereinge {Rich Deering} ²	Pavana	1	A	1
	[blank]	Almaine	1	A	1
			2		
2	Mr Deereinge {Rich Deering}	Pavana	3	A	2
	[blank]	Almaine	3	A	2
			4		
3	Mr Deereinge [blank]	Pavana	5	A	3
			6		
4	Mr Deereinge	Pavana	7	A	4
4	Mr Deereinge	Almaine	8	A	4
5	Mr Deereinge {Rich Deering}	Pavana	9	A	5
	[blank]	Pavana	9	A	7
			10		
6	Mr Deereinge {Rich Deering}	Gallyard	11	A	6
			11	A	6
1		Solus cum sola Pavin	12	B; 'exam'	1628
7	Mr Nicholson	Pavana	13	A	2
	Will: Boys	Paven	14	B	[none]
8	Mr Brade	Pavana ³	15	A	
	Mr Jenkins	Pavin	16	B: [checked with 17] ⁴	1
1	Mr Jenkins	{Fancy}	17	A: [checked with 17,19]	8
2	Mr Jenkins	{Fancy}	19	A: [checked with 19]	7
3	Mr Jenkins	{Fancy}	21	A: [checked with 17,19]	10

² Text within {} was added by Sir Nicholas Le Strange.

³ From the 1609 print: the Paduana of No. VI.

⁴ To B's 'Exam: by Barnard' Sir Nicholas Le Strange adds 'Score: B:' throughout.

No.	Composer	Title	original page numbers	Scribe	VdGS No.
4	Mr Jenkins	{Fancy}	23	A: [checked with 19]	15
5	Mr Jenkins	{Fancy}	25	A: [checked with 19]	16
6	Mr Jenkins	{Fancy}	27	A: [checked with 17,19]	9
7	Mr Jenkins	{Fancy}	29	A: [checked with 17,19]	11
8	Mr Jenkins	{Fancy}	31	A: [checked with 19]	2
9	Mr Jenkins	{Fancy}	33	A: [checked with 19]	3
10	Mr Jenkins	{Fancy}	35	A: [checked with 17,19]	12
11	Mr Jenkins	{Fancy}	37	A: [checked with 19]	13
12	Mr Jenkins	{Fancy}	39	A: [checked with 19]	1
13	Mr Jenkins	{Fancy}	41	A: [checked with 19]	17
14	Mr Jenkins	{Fancy}	43	A: [checked with 17,19]	14
15	Mr Jenkins	{Fancy}	45	A: [checked with 19]	4
		[blank]	46		
16	J. Jenkins	{Fancy}	46b	B: [checked with 19]	6
		[blank]	46c		
17	J. Jenkins	{Fancy}	47a	B: [checked with 19]	5
		[blank]	47b		
				[pages removed]	
	Alfon: Fera: {Jun}	Ut re me fa sol la	58-59	B: [checked with 13,17]	[none]
	Alfon: Fera: {Jun}	La sol fa me re ut	60-61	B: [checked with 13,17]	[none]
	Alfon: Fera: {Jun}	In nomine	62-63	B: [checked with 13,17]	3
		[blank]	64		
1	{Gio}: Coprario	{Fancy}	65	A: [checked with 17]	22
	{Gio} : Coprario	{Fancy}	66	B: [checked with 8, 17]	2
2	{Gio: Coperario}	{Fancy}	67	A: [checked with 17]	37
	Coprario	{Fancy}	68	B: [checked with 8,17]	10
3	{Gio} Coprario	{Fancy}	69	A: [checked with 8,9,17]	21
	{Gio} Coprario	{Fancy}	70	B: [checked with 8,17]	24

No.	Composer	Title	original page numbers	Scribe	VdGS No.
4	{Gio Coprario}	(Fancy)	71	A: [checked with 17]	39
	(Gio): Coprario	{Fancy} ⁴	72	B: [checked with 8]	19
5	(Gio Coprario)	{Fancy}	73	A: [checked with 17]	40
	(Gio) Coprario	{Fancy}	74	B: [checked with 8,17]	15
6	{Gio} Coprario	{Fancy}	75	A: [checked with 17]	41
	{Gio} Coprario	(Fancy)	76	B: [checked with 17]	16
7	{Gio} Coprario	{Fancy}	77	A: [checked with 17]	42
	Gio Coprario	(Fancy)	78	B: [checked with 17]	34
8	{Gio Coprario}	(Fancy)	79	A: [checked with 17]	35
	Gio Coprario	{Fancy}	80	B: [checked with 17]	43
9	{Gio Coprario}	{Fancy}	81	A: [checked with 17]	44
	Gio Coprario	{Fancy}	82	B: [checked with 17]	45
10	(Gio) Coprario	{Fancy}	83	A: [checked with 17]	46
	Gio Coprario	{Fancy}	84	B: [checked with 17]	47
11	(Gio) Coprario	{Fancy}	85	A: [checked with 17]	50
	Gio Coprario	{Fancy}	86	B: [checked with 17]	52
12	{Gio: Coperario}	{Fancy}	87	A: [checked with 17]	54
	Gio Copario	{Fancy}	88	B: [checked with 17]	31
13	{Gio: Coperario}	{Fancy}	89	A: [checked with 17]	56
	Gio Copario	{Fancy}	90	B: [checked with 17]	18
14	{Gio} Coprario	{Fancy}	91	A: [checked with 8,17]	19
	Gio Copario	{Fancy} ⁵	92	B: [checked with 17]	4
15	{Gio} Coprario	(Fancy)	93	A: [checked with 17]	53
	Gio Copario	{Fancy} ⁶	94	B: [checked with 17]	5

⁴ Sir Nicholas Le Strange: 'This was mistaken and prickt twice. Pag. 91: in the Quintus Bo'.

⁵ By Michael East: *Penitet*.

⁶ By Michael East: *Credidi*.

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No.	Composer	Title	original page numbers	Scribe	VdGS No.
16	{Gio: Coperario}	{Fancy}	95	A: [checked with 8,9,17]	13
	Gio Copario	{Fancy} ⁷	96	B: [checked with 17]	6
17	{Gio: Coperario}	{Fancy}	97	A: [checked with 17]	49
	[blank]		98		
18	{Gio} Coprario	{Fancy}	99	A: [checked with 8,9,17]	11
	[blank]		100		
19	{Gio} Coprario	{Fancy}	101	A: [checked with 17]	20
	[blank]		102		
20	{Gio: Coperario}	{Fancy}	103	A: [checked with 17]	1
	[blank]		104		
21	{Gio: Coperario}	{Fancy}	105	A: [checked with 17]	23
	[blank]		106		
	[removed]		107-108		
	[blank]		109		
1	{Hieron: Bassano}	{Fancy}	110	C: [checked with 13]	1
2	{Hieron: Bassano}	{Fancy}	111	C: [checked with 13]	2
3	{Hieron Bassano}	{Fancy}	112	C: [checked with 13]	3
4	{Hieron Bassano}	{Fancy}	113	C: [checked with 13]	4
	[i,:ank]		114		
	[removed]		115-118		
1	Tho: Forde	{Fancy}	119	B: [checked with 8,17]	1
2	Tho: Forde	{Fancy}	120	B: [checked with 8,17]	2
3	Tho: Forde	{Fancy}	121	B: [checked with 8,17]	3
4	Tho: Forde	{Fancy}	122	B: [checked with 8,17]	4
5	Tho: Forde	{Fancy}	123	B: [checked with 8]	5
6	Tho: Forde	{Fancy}	124	B: [checked with 8]	6

⁷ By Michael East: *Vixi*.

LONDON, GUILDHALL LIBRARY,
GRESHAM COLLEGE MANUSCRIPTS 469-71

Three partbooks in the hand of Stephen Bing, in rather fragile condition. The unusual octavo format of the set enables high-quality, large paper to be used in small books.

Lgc 469 'Treble' ii + 17 + i + 24 + ii. Modern pencil foliation 1-42 (including intermediate flyleaf): no music copied on f. 18 or from f. 37v to the end.

Lgc 470 'Altus' i + 38 + i. Modern pencil foliation 1-38: no music copied on f. 18 or from f. 30v to the end.

Lgc 471 'Bassus' i + 40 + i. Modern pencil foliation 1-40: no music copied on f. 18 or from f. 33v to the end.

Scribe: Stephen Bing

Inscriptions: The front cover of each volume bears a title such as

Lenkins' s
The Treble of M^r Lock's Fantazias and Aires
Will^m Youngs

and the reverse the words 'Treble', 'Altus' and 'Bassus'. Lgc 469 also has a decorative pen pattern in the lower right-hand corner of the front cover and on f. 42v a modern pencil instruction 're bind in original covers'.

Format and dimensions: Upright octavo

Lgc 469, 218 x 147

Lgc 470, 271 x 144

Lgc 471, 217 x 147

Watermarks: Bend II. No measurements taken because of the format and fragility of the books.

Rastrology: A 9; B 3; C 51; D 10(10)10.5(10)10.5

Collation: mostly in quires of four folios. Two folios removed from Lgc 469, after f. 3. Binder's marks 'h 1' at foot of f. 27 of Lgc 470, h2' (or H.2.) at foot of f. 28 of both Lgc 469 and 470: these suggest not only that the set was substantially copied before binding, but also that the paper was

Gresham College MSS 469-71

heavily cropped, removing such marks from other pages. On ff. 25v-26r of Lgc 469 headings and some musical text have also been lost.

Bindings:

Lgc 469: contemporary white limp vellum, 220 x 145, made from an indenture concerning one Nightingale Kyme and a 'deane & chapter', presumably of St Paul's Cathedral.

Lgc 470 and 471: contemporary boards covered in white vellum, 223 x 149, 222 x 149. Text visible inside detached spine of Lgc suggests that the vellum came from a legal document, as in Lgc 469.

The intermediate flyleaf in Lgc 469 (f. 18), separating the Jenkins and Locke sequences, consists of early paper, as do the pastedowns and flyleaves of Lgc 470 and 471, which contain a fleur-de-lys watermark. The fact that the two lower parts have contemporary flyleaves but the treble does not suggests that the difference in their respective bindings is original.

Bibliography: BING W

Contents of Lgc 469-471

No.	Title	Tr 1	Tr 2	B	Key	VdGS No.
Mr Joh: Jenkins's Fansies of 3 parts						
1	[Fantasia]	1r	1r	1r	c	13
2	[Fantasia]	1v-2r	1v-2r	1v-2r	c	15
3	[Fantasia]	2v-3r	2v-3r	2v-3r	c	14
4	[Fantasia]	3v-4r	3v-4r	3v-4r	d	4
5	[Fantasia]	4v-5r	4v-5r	4v-5r	d	5
6	[Fantasia]	5v-6r	6v-7r	5v-6r	d	6
7	[Fantasia]	6v-7r	7v-8r	6v-7r	g	I
8	[Fantasia]	7v-8r	8v-9r	7v-8r	g	2
9	[Fantasia]	8v-9r	9v-10r	8v-9r	g	3
10	[Fantasia]	9v-10r	10v-11r	9v-10r	a	7
11	[Fantasia]	10v	11v	10v	e	11
12	[Fantasia]	10v-11r	12r	10v-11r	e	12
13	[Fantasia]	11v-12r	12v-13r	11 v-12r	e	10
14	[Fantasia]	12v	13v	12v	a	8
15	[Fantasia]	12v-13r	14r	12v-13ra	9	
16	[Fantasia]	13v-14r	14v-15r	13v-14r	F	16
17	[Fantasia]	14v-15r	15v-16r	14v-15r	F	17
18	[Fantasia]	15v-16r	5v-6r	15v-16r	F	18
19	[Fantasia]	16v	16v	16v	Bb	19
20	[Fantasia]	17r	17r	17r	Bb	20
21	[Fantasia]	17v	17v	17v	Bb	21
	[blank]	18r-18v	18r-18v	18r-18v		

Gresham College MSS 469-71

Mr Math: Locks Consorts of 3 Parts'

No.	Title	Tr1	Tr2	B	Key	VdGS No.
1	Fantazia	19r	19r	19r	c	1
2	Courant	19r	19r	19r	c	2
3	Fantazie	19v	19v	19v	c	3
4	Saraband	19v	19v	19v	c	4
5	Fantazia	20r	20r	20r	c	5
6	A Jigg	20r	20r	20r	c	6
7	Fantazie	20v	20v	20v	Bb	7
8	Courant	20v	20v	20v	Bb	8
9	Fantazie	21r	21r	21r	Bb	9
10	Saraband	21r	21r	21r	Bb	10
11	Fantazie	21v	21v	21v	Bb	11
12	A Jigg	21v	21v	21v	Bb	12
13	Fantazie	22r	22r	22r	d	13
14	Courante	22r	22r	22r	d	14
15	Fantazia	22v-23r	22v-23r	22v	d	15
16	[Saraband]	23r	23r	22v	d	16
17	Fantazie	23v	23v	23r	Bb	17
18	Courante	23v	23v	23r	Bb	18
19	Fantazie	24r	24r	23v	Bb	19
20	A Jigg	24r	24r	23v	Bb	20b
21	Fantazie	24v	24v	24r	a	21
22	Courante	24v	24v	24r	a	22
23	Fantazie	25r	25r	24v	a	23
24	Saraband	25r	25r	24v	a	24

Mr Will: Youngs Fansies a 3 parts

1	(1 ¹ Fansie)	25v	25v	25r	g	1
2	Fantasie	25v-26r	26r	25v-26r	g	2
3	Fantazia	26v-27r	26v	26v-27r	g	3
4	Fantazia	27v-28r	27r	27v-28r	G	4
5	Fantazia	28v-29r	27v	28v-29r	c	5
6	Fantazia	29v-30r	28r	29v-30r	C	6
7	Fantazia	30v-31r	28v	30v-31r	d	7
8	Fantazia	31v-32r	29r	31v-32r	d	8
9	Fantazia	32v-33r	29v-30r	32v-33r	C	9

Sonata's, Almands, Courants &c: By Sieterich Beckron [Dietrich Becker]²

[1]	Sonata	33v-34r	7	Almand	35v
2	Almand	34v	8	Courant	35v-36r
3	Courant	34v	9	Saraband	36r
4	Saraband	34v	10	Jigg	36r
5	Jigg	34v	11	[Sonata]	36r-37r
6	Sonata	35r-35v			

1 = 'The Flatt Consort for my Cousin Kemble'.

2. The Becker pieces comprise the second violin parts to Nos. 1-11 in his *Erster Theil ... Sonaten und Suiten* (Hamburg, 1674).