

OXFORD, CHRIST CHURCH,
MUSIC MANUSCRIPTS 2, 397-408 AND 436

The 'Great Set' of consort music of three to six parts (score, partbooks and organbook) which includes a number of untexted five-part madrigals and motets.

Copied in the mid to late 1630s?

Mus 2: score to three- four- five- and six-part works.

Mus 397-400: partbooks to four-part works.

Mus 401-2: two lower parts of three-part works (lacks treble-viol book).¹

Mus 403-8: partbooks to five- and six-part works.

Mus 436: organbook for four- five- and six-part works.'

Mus. 2

i + 303 + ii. Modern pencil foliation: ff. 1-290, followed by 13 unnumbered folios.

Scribe: Stephen Bing

Inscriptions: titles, attributions and numbering added by Henry Aldrich to ff. 108-20.
Various pencil attributions (by G.E.P. Arkwright), early 20th century).

Format and dimensions: paper: 420 x 275 mm. Marginal rulings on left and right.

Watermarks: Bend II/1

Rastrology: two rastra used throughout in various combinations to produce distinct systems of 2-6 staves, all barred in advance with eight bars per system.

Rastrum 1: B 2; C 26.5; D 9(8)9; Rastrum 2: B 3; C 45.5; D 9(10)9(9)9

ff. 1-47v: 16 staves per page ruled with Rastrum 1 in blocks of twos;

ff. 48-73v: 18 staves per page ruled with Rastrum 2 in blocks of threes;

ff. 74-107v: 20 staves per page ruled with Rastrum 1 in blocks of fours;

ff. 108-213v and [301]-[302]v: 20 staves per page ruled with Rastra 1 and 2 in blocks of fives;

ff. 21443001v and [303]r-v: 18 ruled with Rastrum 2 in blocks of sixes.

¹ See also Och: Mus. 417-18/1080 and Mus. 432/612-13.

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No music entered on ff. 1-49v, 73-73v, 107v, 153-162v, 195-200v, 205v-213v, 284v-290v, nor on any of the unnumbered folios (but barred throughout with eight bars per system).

Collation: ff. 1-47v: A-G⁶ H⁶(H⁶ removed)
ff. 48-73v: J⁶(J¹³ & J⁶ removed) K-N⁶
ff. 74-107v: O⁶(O⁴ removed) P⁴ Q⁶ R⁴ S⁸ T⁶ V²(V² removed)
ff. 108-213v: X-Y⁶Z⁸Aa⁶Bb⁶(Bb⁶ removed)Cc-N⁶Oo⁸(O⁸ removed)
ff. 214-[303]v: Pp-Qq⁶Rr⁴(Rr³ removed) Ss-Fff Ggg⁴(Ggg¹ removed)

Binding: modern. (Johann Baptist Malchair's catalogue of the Christ Church music collections (1787) - now Lcm MS 2125 - describes the binding of Mus 2 as 'rugh calf .')

Mus. 397-400

Och 397: iii + 42 + i. Modern pencil foliation: ff. 1-41, followed by one unnumbered folio. No music entered on ff. 11, 12, 40, 41-[42]v.

Och 398: i + 42 + i. Modern pencil foliation: ff. 1-40, followed by two unnumbered folios. No music entered on ff. 41v-[42]v.

Och 399: i + 44 + i. Modern pencil foliation: ff. 1-41, followed by three unnumbered folios. No music entered on ff. I lv-12, 41v-[44]v.

Och 400: iii + 41 + i. Modern pencil foliation: ff. 1-40, followed by one unnumbered folio. No music entered on ff. 40v-[41]v.

Scribe: John Lilly (see Plates 6a-c).

Inscriptions: various pencil attributions (by G.E.P. Arkwright?, early 20th century).

Format and dimensions: paper: 265 x 210 mm. Marginal rulings on left and right.

Watermarks: Bend I/1

Rastrology: A 8; B 2; C 40; D 12.5(15)12

Collation:

- 397: A-G⁶.
398: A-G⁶
399: A-B⁶C²D-H⁶
400: A⁶(A⁶ removed) B-G⁶.

Binding: late 17th-century, typical Oxford/Aldrich bindings: speckled brown leather with blind-tooled motif of three pointed buds; spine inscription in gold lettering: FANT[asia] G 4.B [ooks]'

Mus. 401-2

Och 401: iii + 48 + i. Modern pencil foliation: two unnumbered folios [alp], ff. 1-40, 40a, 41-4, followed by one unnumbered folio. No music entered on ff. [a]-[b]r, 34, 44v-[45]v.

Och 402: ii + 50 + i. Modern pencil foliation: two unnumbered folios [a14 ff. 1-45, followed by three unnumbered folios. No music entered on ff. [a]-[b]v, 34, 45v-[48]v.

Scribe: John Lilly

Inscriptions: Mus. 401, f. i: 'In these Bookes. the first seven are Mr Coperario's / the next. 21 Mr Lupo's / the next seven Mr Mico's. / the last nine. Mr Orl. Gibbons's.' (Henry Aldrich). Various pencil attributions (by G.E.P. Arkwright?, early 20th century).

Format and dimensions: paper: 263 x 216 mm. Marginal rulings on left and right.

Watermarks: Bend I/1

Rastrology: A 8; B 2; C 40; D 12.5(15)12

Collation:

- 401: A²B⁸C⁸(C⁷⁴ removed)D-G⁸.
402: A²B-G⁸.

Binding: late 17th-century, typical Oxford/Aldrich bindings: speckled brown leather with blind-tooled motif of three pointed buds; spine

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inscription in gold lettering: 'FANT[asia] F 4.B[ooks]' (sic: first viol book and keyboard book(?) missing).

Mus. 403-8

Och 403: iii + 52 + iii. Modern pencil foliation: one unnumbered folio [a], ff. 1-50, followed by one unnumbered folio (Mus. 403 contains the sixth part of the six-part works). No music entered on ff. [a]r, 47, 49-[51]v.

Och 404: i + 126 + i. Modern pencil foliation: ff. 1-125, followed by one unnumbered folio. No music entered on ff. 73-6 (74-5: unruled), 94, 123, 125-[126]v.

Och 405: i + 121 + iii. Modern pencil foliation: ff. 1-121. No music entered on ff. 16, 119, 121-121v.

Och 406: i + 125 + iii. Modern pencil foliation: ff. 1-46, 46[a]-104, 104a123. No music entered on ff. 72-4 (72-3: unruled), 120, 122-123v.

Och 407: i + 128 + iii. Modern pencil foliation: ff. 1-54, 54a-126, followed by one unnumbered folio. No music entered on ff. 19, 72-7 (756: unruled), 94, 99, 124, 126-[127]v.

Och 408: iii + 124 + iii. Modern pencil foliation: ff. 1-124. No music entered on ff. 17, 18, 59, 60, 70, 73-6 (74-5: unruled), 123.

Scribe: John Lilly

Inscriptions: titles, attributions and numbering added by Henry Aldrich to ff. 1-12v of Mus. 404-8. Various pencil attributions (by G.E.P. Arkwright?, early 20th century).

Format and dimensions: paper: 263 x 214 mm. Marginal rulings on left and right.

Watermarks: Bend I/1

Rastrology: A 8; B 2; C 40; D 12.5(15)12

Collation:

403: A-B⁶C-D⁴E-H⁶J-K⁴

404: A-C⁶D⁶(D⁶ removed) E-H⁶J²K-N⁶0²P-V⁶X⁶(X⁴ removed)Y⁶(Y³ & Y⁶ removed)Z6

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- 405: A⁶(A⁵ removed) B⁴C⁴(C⁴ removed) D⁴E⁶(E⁶ removed) F-G⁴H-Y⁶Z²
406: A⁶(A⁵ removed) B⁶C⁴D⁶E⁶(E¹ removed) F⁶G²H-K⁶L⁶(L⁶ removed) M⁶
N⁴(N¹ removed) P⁶Q⁶(Q⁶ removed) R⁴S-V⁶X⁶(X⁵ removed) Y⁶Z⁶(Z⁶
removed) Aa⁴Bb⁴
407: A⁶B⁶(B⁵ removed) C⁶D⁶(D⁴ removed) E⁶(E⁶ removed) F-N⁶O²P-V⁶X⁶(X⁴
removed) Y⁶Z⁴
408: A⁶B⁴C⁶D⁶(D⁵ removed) E⁶F⁴G-J⁶K⁴L-N⁶O-P²Q-Z⁶Aa²(Aa² removed)

Binding: late 17th-century, typical Oxford/Aldrich bindings: speckled brown leather with blind-tooled motif of three pointed buds; spine inscription in gold lettering: 'FANT[asia] H VI.B[ooks]'.

Mus. 436

i + i + 389 + i. Modern pencil foliation: ff. 1-125, [125a], 126-78, followed by ten unnumbered folios.

Scribe: Stephen Bing

Inscriptions: titles and attributions added by Henry Aldrich to ff. 49-63. Various pencil attributions (by G.E.P. Arkwright?, early 20th century).

Format and dimensions: paper: 268 x 405 mm. Marginal rulings on left and right.

Watermarks: Bend I/1 and Bend I/2

Rastrology: A: 8 (six-line); B 2; C 41; D 14(13)14. No music entered on ff. 40v-48v, 64v-66, 112v-114, 116v-123, 124v-125a, 126-147, 148v-149, 150v-155, 166v-167, 177v-1881v

Collation: not possible due to tightness of binding

Binding: late 17th-century, typical Oxford/Aldrich bindings: speckled brown leather with blind-tooled motif of three pointed buds (no inscription on spine).

Bibliography: BING W; HATTON P; HATTON W: i, 60-114; LILLY W1; LILLY W2

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Composer	Title	[Three-Part Works] ²			VdGS No.
		2	401	402	
[Coprario]	[Fantasia]	50	[b]v	by	10
[Coprario]	[Fantasia]	50v	1v	lv	1
[Coprario]	[Fantasia]	51	2v	2v	2
[Coprario]	[Fantasia]	51v	3v	3v	4
[Coprario]	[Fantasia]	52r	4v	4v	3
[Coprario]	[Fantasia]	52v	5v	5v	9
[Coprario]	[Fantasia]	53	6v	6v	5
[Coprario]	[Fantasia]	53v	7v	7v	6
[Lupo]	[Fantasia]	54	8v	8v	2
[Lupo]	[Fantasia]	54v	9v	9v	3
[Lupo]	[Fantasia]	55	10v	10v	4
[Lupo]	[Fantasia]	55v	11v	11v	5
[Lupo]	[Fantasia]	56	12v	12v	6
[Lupo]	[Air]	56v	13v	13v	7
[Lupo]	[Fantasia]	57	14v	14v	8
[Lupo]	[Fantasia]	57v	15v	15v	9
[Lupo]	[Fantasia]	58	16v	16v	10
[Lupo]	[Fantasia]	58v	17v	17v	11
[Lupo]	[Fantasia]	59	18v	18v	12
[Lupo]	[Fantasia]	59v	19v	19v	13
[Lupo]	[Fantasia]	60	20v	20v	14
[Lupo]	[Fantasia]	60v	21	21	15
[Lupo]	[Air]	61	21v	21v	20
[Lupo]	[Fantasia]	61v	22v	22v	16
[Lupo]	[Fantasia]	62	23	23	19
[Lupo]	[Fantasia]	62v	23v	23v	17
[Lupo]	[Air]	63	24v	24v	18
[Lupo]	[Air]	63v	25v	25v	21
[Lupo]	[Air]	64	26v	26v	23
[Mico]	[Fantasia]	64v	27v	27v	1
[Mico]	[Fantasia]	65	28v	28v	2
[Mico]	[Fantasia]	65v	29v	29v	3
[Mico]	[Fantasia]	66	30v	30v	4
[Mico]	[Fantasia]	66v	31v	31v	5
[Mico]	[Fantasia]	67v	32v	32v	6
[Mico]	[Fantasia]	68	33v	33v	7
[O. Gibbons]	[Fantasia]	68v	34v	34v	1
[O. Gibbons]	[Fantasia]	69	35v	35v	2
[O. Gibbons]	[Fantasia]	69v	36v	36v	3
[O. Gibbons]	[Fantasia]	70	37v	37v	4
[O. Gibbons]	[Fantasia]	70v	38v	38v	5
[O. Gibbons]	[Fantasia]	71	39v	39v	6
[O. Gibbons]	[Fantasia]	71v	40v	40v	7
[O. Gibbons]	[Fantasia]	72	40av	41y	8
[O. Gibbons]	[Fantasia]	72v	41v	42v	9

² Lacking the treble-viol partbook.

<i>Composer</i>	<i>Title</i>		<i>Folios</i>		<i>VdGS No.</i>
[Lupo]	[Pavan]	2	401	402	
[Lupo]	[Pavan]	-	42v	43v	4
[Lupo]	[Pavan]	-	43	44	3
[Lupo]	[Pavan]	-	43v	44v	1
[Lupo]	[Pavan]	-	44	45	2

[Four-Part Works]

<i>Composer</i>	<i>Title</i>		<i>Folios</i>		<i>VdGS</i>	
		2	397	398	400	436
[Bull] ³	[Fantasia]	74	1	1	1	1
[Ferrabosco II]	[Fantasia]	74v	lv	lv	lv	lv
[Ferrabosco II]	[Fantasia]	75v	2v	2v	2v	2v
[Ferrabosco II]	[Fantasia]	76v	3v	3v	3v	3v
[Ferrabosco II]	[Fantasia]	77v	4v	4v	4v	4v
[Ferrabosco II]	[Fantasia]	78	5v	5v	5v	5v
[Ferrabosco II]	[Fantasia]	78v	6v	6v	6v	6v
[Ferrabosco II]	[Fantasia]	79	7v	7v	7v	7v
[Ferrabosco II]	[Fantasia]	79v	8v	8v	8v	8v
[Ferrabosco II]	[Fantasia]	80	9v	9v	9v	9v
[Ferrabosco II]	[Fantasia] ⁴	80v	10v	10v	10v	10v
[Ferrabosco II]	[Fantasia]	81v	llv	llv	11v	llv
[Ferrabosco II]	[Fantasia]	82v	12v	12v	12v	12v
[Ferrabosco II]	[Fantasia]	83v	13v	13v	13v	13v
[Ferrabosco II]	[Fantasia]	83v	14v	14v	14v	14v
[Ferrabosco II]	[Fantasia]	84v	15v	15v	15v	15v
[Ferrabosco II]	[Fantasia]	85v	16v	16v	16v	16v
[Ferrabosco II]	[Fantasia]	86v	17v	17v	17v	17v
[Ferrabosco II]	[Fantasia]	87v	18v	18v	18v	18v
[Ferrabosco II]	[Fantasia]	88v	19v	I9v	19v	I9v
[Ferrabosco II]	[Fantasia]	89v	20v	20v	20v	20v
[Ferrabosco II]	[Fantasia]	90v	21v	21v	21v	21v
[Ferrabosco II]	[Fantasia]	91v	22v	22v	22v	22v
[Ferrabosco II]	[Fantasia]	92v	23v	23v	23v	23v
[Ward]	[Fantasia]	93v	24v	24v	24v	24v
[Ward]	[Fantasia]	94v	25v	25v	25v	25v
[Ward]	[Fantasia]	95	26v	26v	26v	26v
[Ward]	[Fantasia]	95v	27v	27v	27v	27v
[Ward]	[Fantasia]	96v	28v	28v	28v	28v
[Ward]	[Fantasia]	97	29v	29v	29v	29v
[Jenkins]	[Fantasia]	97v	30v	30v	30v	30v
[Jenkins]	[Fantasia]	98v	31v	31v	31v	31v

³ The pencil attribution to Coprario in the score (Mus. 2) is incorrect and was probably taken from the misattribution in Ob Mus. Sch. F 568-9 (see BULL D).

⁴ Parts 1 and 2 of a four-part version of the 'Hexachord' Fantasia a 5 (see below); Part 1: ut-re-mi and Part 2: la-sol-fa. Edward Lowinsky attributed the piece to Alfonso dalla Viola (c.1508-c.1573) on uncertain grounds (see FERRABOSCO II L).

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Composer	Title	Folios						VdGS No.
		2	397	398	399	400	436	
[Jenkins]	[Fantasia]	99v	32v	32v	33v	32v	32v	4
[Jenkins]	[Fantasia]	100v	33v	33v	34v	33v	33v	3
[Coprario]	[Fantasia]	101v	34v	34v	35v	34v	34v	1
[Coprario]	[Fantasia]	102v	35v	35v	36v	35v	35v	2
[Coprario]	[Fantasia]	103v	36v	36v	37v	36v	36v	3
[Coprario]	[Fantasia]	104v	37v	37v	38v	37v	37v	4
[Coprario]	[Fantasia]	105v	38v	38v	39v	38v	38v	5
[Coprario]	[Fantasia]	106v	39v	39v	40v	39v	39v	7

Composer	No.	Title ⁵	[Five-part works]									Printed source
			2	403	404	Folios 405	406	407	408	436	VdGS	
Luca Marenzio	1	Arda pur [sempre o moral	108	-	1	1	1	1	1	49		M560
L. Marenzio	2	Rimanti in pace	108v	-	1v	1v	1v	1v	1v	49v		M557
L. Marenzio	3	Ond[~]ei di morte	109	-	2	2	2	2	2	50		M557
L. Marenzio	4	Caro dolce [mio ben]	109v	-	2v	2v	2v	2v	2v	50v		M546
L. Marenzio	5	Che sei to [se'l cor mio]	110	-	3	3	3	3	3	51		M557
Claudio Monteverde	6	Latral Parte prima ⁶	110v	-	3v	3v	3v	3v	3v	51v		M3459
Ric. Mico	7	Parte Seconda	111	-	4	4	4	4	4	52		
Claudio Monteverde	8	Sovra tenere										
Monteverde		herbette	111v	-	4v	4v	4v	4v	4v	52v		M3459
Cl: Monteverde	9	O com[‘]e gran martire	112v	-	5	5	5	5	5	53v		M3459
Horatio Vecchi	10	Clorinda [hai vinto]	113	-	5v	5v	5v	5v	5v	54		V1043
Mr Wm White	11	Diapente [Pt I] ⁷	113v	-	6	6	6	6	6	54v		
Mr John Ward	12	Cor mio [deh non languire] ⁸	114v	-	6v	6v	6v	6v	6v	55v		

⁵ The madrigals and motets in this section are all without text; attributions, titles and numbers were added by Henry Aldrich.

⁶ '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 III a 5 (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. '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.

⁷ VdGS No. 1. (For Part 2, see below.)

⁸ Fully texted in Lbl, Egerton 3665 only.

Composer	No.	Title	2	403	404	405	406	407	408	436	VdGS No.	Printed Source
Benedetto Pal[l]avicino	13	Era l'anima [mia]	115v	-	7	7	7	7	7	56v		F793
L.Marenzio	14	Ami Tyrsi [e mei neigh]	116v	-	7v	7v	7v	7v	7v	57		M560
L. Marenzio	15	Deh poi ch'era	117	-	8	8	8	8	8	57v		M560
Benedetto Pal[l]avicino	16	Come vivro	117v	-	8v	8v	8v	8v	8v	58		P793
L. Marenzio	17	Quell'augellin	118	-	9	9	9	9	9	58v		M560
L. Marenzio	18	Ma gridiron [<i>recte</i> Grideran per me] ⁹	118v	-	9v	9v	9v	9v	9v	59		M560
Th: Lupo	19	Miserere [mei Domine]	119	-	10	10	10	10	10	59v		
Th: Lupo	20	O vos omnes	119v	-	10v	10v	10v	10v	10v	60		
Marenzio	21	O doloroso [<i>recte</i> [<i>recte</i> Pallavicino] ¹⁰ dolorosa morte]	120	-	11	11	11	11	11	60v		P796
Cl: Monteverde	22	Voi pur [da me partite]	-	-	11v	11v	11v	11v	11v	61v		M3467
Cl; Monteverde	23	Luci [seren'e chiare]	-	-	12	12	12	12	12	62v		M3467
Alfonso Ferrabosco [II]	24	Dovehouse Pavan	-	-	12v	12v	12v	12v	12v	63	1	
[Mico]		[Pavan]	-	-	13	13	13	13	13	63v	1	
[Mico]		[Pavan]	-	-	13v	13v	13v	13v	13v	64	2	
[Mico]		[Pavan]	-	-	14	14	14	14	14	-	3	
[Mico?]		[Fantasia]	-	-	14v	14v	14v	14v	14v	-	3	

9 Second section of 'Cruda Amarilli'.

10 Aldrich mistakenly attributes 'O doloroso' to 'Marenzio'.

11 Attributed to Mico on grounds of position in source and style; see Dodd ed. (1980-), MICO-1 & 4.

Composer	Title	Folios								VdGS No.
		2	403	404	405	406	407	408	436	
[Mico?] ¹⁰	[Fantasia]	-	-	15	15	15	15	-		4
[Mico]	[In Nomine]	-	-	15v	15v	15v	15v	66v		
[Ferrabosco II]	[In Nomine]	-	-	16v	16v	16v	16v	67v	3	
[Ferrabosco II]	[In Nomine]	-	-	17v	17v	17v	17v	68v	1	
[Ferrabosco II]	[In Nomine]	-	-	18v	18v	18v	18v	69v	2	
[Ward]	[Dolce languir] ¹¹	127v	-	47v	47v	46av	47v	47v	101v	1
[Ward]	[La rondinella] ¹¹	128v	-	48v	48v	47v	48v	48v	102v	2
[Ward]	[Fantasia]	129v	-	49v	49v	48v	49v	49v	103v	3
[Ward]	[Fantasia]	130v	-	50v	50v	49v	50v	50v	104v	4
[Ward]	[Fantasia]	131v	-	51v	51v	50v	51v	51v	105v	5
[Ward]	[Fantasia]	132v	-	52v	52v	51v	51v	52v	106v	6
[Ward]	[Fantasia]	133v	-	53v	53v	52v	52v	53v	107v	7
[Ward]	[Fantasia]	134v	-	54v	54v	53v	53v	54v	108v	8
[Ward]	[Fantasia]	135v	-	55v	55v	54v	54v	55v	109v	9
[Ward]	[Fantasia]	136v	-	56v	56v	55v	55v	56v	110v	10
[Ward]	[Non fu senza] ¹	137v	-	57v	57v	56v	56v	57v	111v	14
[Ferrabosco II]	[Fantasia] ¹⁰	138v	-	58v	58v	57v	57v	58v	-	-
[Ferrabosco II]	[Fantasia] ¹²	139v	-	59v	59v	58v	58v	59v	-	-
[Ferrabosco II]	[Pavan]	140v	-	60v	60v	59v	59v	60v	114v	9
[Ferrabosco II]	[Pavan]	141	-	61	61	60	60	61	115	4
[Ferrabosco II]	[Pavan]	141v	-	61v	61v	60v	60v	61v	115v	3
[Ferrabosco II]	[Ahnan]	142	-	62	62	61	62	62	116	4
[Jenkins]	[Fantasia]	142v	-	62v	62v	61v	61v	62v	-	8

¹² Fantasia of madrigalian origin; title from Lbl Egerton 3665.

¹³ Parts 1 and 2 of the 'Hexachord' Fantasia; Part 1: ut-re-mi and Part 2: la-sol-fa (for a four-part version, see above). Edward Lowinsky attributed the piece to Alfonso dalla Viola (c.1508-c.1573) on uncertain grounds (see FERRABOSCO II L).

Composer	Title	Folios								VdGS No.
		2	403	404	405	406	407	408	436	
[Jenkins]	[Fantasia]	143v	-	63v	63v	62v	62v	63v	-	9
[Jenkins]	[Fantasia]	144v	-	64v	64v	63v	63v	64v	-	11
[Jenkins]	[Fantasia]	145v	-	65v	65v	64v	64v	65v	-	12
[Jenkins]	[Fantasia]	146v	-	66v	66v	65v	65v	66v	-	14
[Jenkins]	[Fantasia]	147v	-	67v	67v	66v	66v	67v	-	10
[Jenkins]	[Pavan]	148v	-	68v	68v	67v	67v	68v	-	1
[O. Gibbons]	[In Nomine]	149v	-	69v	69v	68v	68v	69v	123v	2
[W. White]	[Fantasia]	150v	-	70v	70v	69v	69v	70v	-	2
[W. White]	[Fantasia] ¹⁴	152	-	71v	71v	70v	70v	71v	-	3
[Pallavicino]	[Cor mio deh non languire] ¹⁵	-	-	72v	72v	71v	71v	72v	125[a]v	
[Coprario]	[Leno] ¹⁶	-	-	19v	19v	19v	19v	19v	70v	47
[Coprario]	[Cresce in voi]	163+	-	20	20	20	20	20	71v	16
[Coprario]	[Deh cara anima mia] ¹⁷	-	-	20v	20v	20v	20v	20v	72	32
[Coprario]	[Crudel perche or Corsea/Corisca] ¹⁸	120v	-	21	21	21	21	21	72v	1
[Coprario]	[Io son ferito amore]	121	-	21v	21v	21v	21v	21v	73v	2
[Coprario]	[O voi che sospirate] ¹⁹	163v	-	22	22	22	22	22	74v	48

¹⁴ Part 2 of 'Diapente', see above.

¹⁵ Textless madrigal

¹⁶ Fantasias of madrigalian origin; see COPRARIO C4, COPRARIO C5 and FANTASY P.

¹⁷ Fully texted in T 940-4 and US-SM EL 25 A 46-51.

¹⁸ Entitled 'Crudel perche' in Lbl Egerton 2485, Lbl Egerton 3665, Och Mus. 61-6 and US-Wc M990 C66F4; 'Corsea' or 'Corisca' in Och Mus. 527-30 and 1024; and Lbl Add. 39,550-4 contain both titles.

¹⁹ A parody of Marenzio's 'O voi che sospirate' published in II a 5 (1581); MADRIGAL K, 44, note 1.

Composer	Title	Folios								VdGS No.
		2	403	404	405	406	407	408	436	
[Coprario]	[Per far una leggiadra vendetta]	121v	-	22v	22v	22v	22v	22v	75v	31
[Coprario]	[Gittene Ninfe]	164v	-	23v	23v	23v	23v	23v	76v	34
[Coprario]	[Rapina Palma]	122v	-	24v	24v	24v	24v	24v	77v	3
[Coprario]	[Lume tuo fugace]	123v	-	25v	25v	25v	25v	25v	78v	4
[Coprario]	[Io piango]	165v	-	26v	26v	26v	26v	26v	79v	5
[Coprario]	[Luci beate e care]	124v	-	27v	27v	27v	27v	27v	80v	9
[Coprario]	[In voi moro]	166v	-	28v	28v	28v	28v	28v	81v	8
[Coprario]	[In to mio nove sole]	167v	-	29v	29v	29v	29v	29v	82v	6
[Coprario]	[Del mio cibo amoroso]	168v	-	30v	30v	30v	30v	30v	83v	7
[Coprario]	[Al primo giomo or In un boschetto] ²⁰	169v	-	31v	31v	31v	31v	31v	84v	10
[Coprario]	[Chi pue mirarvi or Non posso piu soffrire] ²¹	170v	-	32v	32v	32v	32v	32v	85v	11
[Coprario]	[Lucretia mia]	125v	-	33v	33v	33v	33v	33v	86v	12
[Coprario]	[Fantasia] ²²	171v	-	34v	34v	34v	34v	34v	87v	49
[Coprario]	[Fuggi se sai fuggire]	172v	-	35v	35v	35v	35v	35v	88v	38
[Coprario]	[Occhi miei con viva speme]	126v	-	36v	36v	36v	36v	36v	89v	46
[Pallavicino]	[O come vaneggiate donna] ²³	-	-	37r	37r	37r	37r	37r	90r	-

²⁰ Entitled 'Al primo giomo' in Lbl Egerton 3665 and US-Wc M990 C66F4; and 'In un boschetto' in Mad. Soc. G 37-42.

²¹ 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).

²² Untitled in all sources.

Textless madrigal; printed source: VI a 5 (1600).

Composer	Title	Folios								VdGS No.
		2	403	404	405	406	407	408	436	
[Coprario]	[O sonno, della mia morte or Deh preg'imore] ²⁴	174v	-	37v	37v	37v	37v	37v	90v	21
[Lupo]	[Fantasia]	-	-	38v	38v	38v	38v	38v	91v	4
[Lupo]	[Il vago] ²⁵	-	-	39v	39v	39v	39v	39v	92v	5
[Lupo]	[Io moriro] ²⁴	-	-	40r	40r	40r	40r	40r	93v	18
[Lupo]	[Fantasia]	-	-	40v	40v	40v	40v	40v	94v	2
[Lupo]	[Fantasia]	-	-	41v	41v	41v	41v	41v	95v	11
[Lupo]	[Fantasia]	201 ²⁶	-	42v	42v	42v	42v	42	96v	12
[Lupo]	[Fantasia]	201v	-	43v	43v	43v	43v	43v	97v	13
[Lupo]	[Fantasia]	202v	-	44v	44v	44v	44v	44v	98v	14
[Lupo]	[Fantasia]	203v	-	45v	45v	45v	45v	45v	99v	1
[Lupo]	[Fantasia]	204v	-	46v	46v	46v	46v	46v	100v	3
[Coprario]	[Dolce mia vita] ²⁷	173v	-	-	-	-	-	-	-	14
[Coprario]	[Passa madonna]	175	-	-	-	-	-	-	-	15
[Coprario]	[Illicita cosa]	175v	-	-	-	-	-	-	-	13
[Coprario]	[Caggia fuoco dal cielo]	176v	-	-	-	-	-	-	-	19
[Coprario]	[Ite leggiadre rime]	177v	-	-	-	-	-	-	-	25
[Coprario]	[De la mia cruda sorte]	178v	-	-	-	-	-	-	-	26
[Coprario]	[D'un si bel fuoco]	179	-	-	-	-	-	-	-	37
[Coprario]	[Dove it liquido argento or Fuggendo mi strugge] ²⁵	179v	-	-	-	-	-	-	-	45

²⁴ Fantasia of madrigalian origin entitled 'O sonno' in Lbl Egerton 3665, Och Mus. 61-6 and US-Wc M990 C66F4; and Deli preg'Amore' in EIRE-Dm Z3.4.1-6.

²⁵ Fantasia of madrigalian origin; title from Lbl Egerton 3665.

²⁶ Incomplete.

²⁷ Fantasies of madrigalian origin.

Composer	Title	Folios									VdGS No.
		2	403	404	405	406	407	408	436		
[Coprario]	[Voi caro it mio contento]	180v	-	-	-	-	-	-	-	17	
[Coprario]	[Alma mia to mi dicesti]	181v	-	-	-	-	-	-	-	18	
[Coprario]	[Fugga dunque la luce]	182v	-	-	-	-	-	-	-	20	
[Coprario]	[Dolce ben mio]	183v	-	-	-	-	-	-	-	22	
[Coprario]	[Qual vaghezza]	184v	-	-	-	-	-	-	-	23	
[Coprario]	[Credemi]	185v	-	-	-	-	-	-	-	24	
[Coprario]	[Dammi o vita mia soccorso]	186v	-	-	-	-	-	-	-	27	
[Coprario]	[Sia maledetto amore]	187v	-	-	-	-	-	-	-	28	
[Coprario]	[Ninfa crudele]	188	-	-	-	-	-	-	-	29	
[Coprario]	[Nel sen della mia Margherita]	188v	-	-	-	-	-	-	-	30	
[Coprario]	[Ohime la gioia e breve]	189	-	-	-	-	-	-	-	35	
[Coprario]	[O misero mio core]	189v	-	-	-	-	-	-	-	33	
[Coprario]	[Lieti cantiamo]	190v	-	-	-	-	-	-	-	43	
[Coprario]	[Dolce tormento]	191	-	-	-	-	-	-	-	40	
[Coprario]	[Quando la vaga flori]	191v	-	-	-	-	-	-	-	42	
[Coprario]	[Ingiustitia d'Amore] ²⁹	192	-	-	-	-	-	-	-	41	
[Coprario]	[La Primavera]	192v	-	-	-	-	-	-	-	39	
[Coprario]	[Se mi volete morto]	193v	-	-	-	-	-	-	-	36	
[Coprario]	[Io vivo in amoroso fuoco]	194v ³⁰	-	-	-	-	-	-	-	44	

⁸ Entitled 'Dove it liquido argento' in Lbl, Egerton 3665 and EIRE-Dm Z3.4.13; and 'Tuggendo mi strugge' in US-SM, EL. 25 A 46-51.

⁹ Bass part lacking.

⁰ First 31 breves only.

[Six-Part Works]

Composer	Title	Folios									VdGS No.
		2	403	404	405	406	407	408	436		
[Lupo]	[Fantasia]	214	[av]	76v	72v	74v	77v	76v	-	1	
[Lupo]	[Fantasia]	215v	1v	77v	73v	75v	78v	77v	-	2	
[Lupo]	[Fantasia]	217	2v	78v	74v	76v	79v	78v	-	3	
[Lupo]	[Fantasia]	218	3v	79v	75v	77v	80v	79v	-	4	
[Lupo]	[Fantasia]	219v	4v	80v	76v	78v	81v	80v	-	5	
[Lupo]	[Fantasia]	221	5v	81v	77v	79v	82v	81v	147v	6	
[Lupo]	[Fantasia]	222	6v	82v	78v	80v	83v	82v	-	7	
[Lupo]	[Fantasia]	223v	7v	83v	79v	81v	84v	83v	149v	8	
[Lupo]	[Fantasia]	225	8v	84v	80v	82v	85v	84v	-	9	
[Lupo]	[Fantasia]	227v	9v	85v	81v	83v	86v	85v	-	10	
[Ward]	[Fantasia]	229	10v	86v	82v	84v	87v	86v	-	2	
[Ward]	[Fantasia]	230	1 lv	87v	83v	85v	88v	87v	-	3	
[Ward]	[Fantasia]	231	12v	88v	84v	86v	89v	88v	-	4	
[Ward]	[Fantasia]	232v	13v	89v	85v	87v	90v	89v	-	5	
[Ward]	Fantasia	233v	14v	90v	86v	88v	91v	90v	-	6	
[Ward]	[Fantasia]	235	15v	91v	87v	89v	92v	91v	155v	7	
[Ward]	[In Nomine]	236v	16v	92v	88v	90v	93v	92v	156v	1	
[Ward]	[In Nomine]	238	17v	93v	89v	91v	94v	93v	158v	2	
[Ferrabosco II]	[Fantasia]	239v	18v	94v	90v	92v	95v	94v	157v	1	
[Ferrabosco II]	[Fantasia]	241	19v	95v	91v	93v	96v	95v	159v	2	
[Ferrabosco II]	[Fantasia]	242v	20v	96v	92v	94v	97v	96v	160v	3	
[Ferrabosco II]	[In Nomine]	244	21v	97v	93v	95v	98v	97v	161v	1	
[Ferrabosco II]	[Fantasia]	245v	22v	98v	94v	96v	99v	98v	-	4	
[Ferrabosco II]	[Fantasia]	247	23v	99v	95v	97v	100v	99v	-	5	
[Ferrabosco II]	[Fantasia]	248v	24v	100v	96v	98v	101v	100v	162v	7	

Composer	Title	Folios								VdGS No.
		2	403	404	405	406	407	408	436	
[Ferrabosco II]	[Fantasia]	250v	25v	101v	97v	99v	102v	101v	163v	6
[Ferrabosco II]	[Fantasia]	251v	26v	102v	98v	100v	103v	102v	164v	8
[Ferrabosco II]	[Fantasia]	252v	27v	103v	99v	101v	104v	103v	165v	9
[Ferrabosco II]	[Fantasia]	253v	28v	104v	100v	102v	105v	104v-		10
[W. White]	[Fantasia]	255	29v	105v	101v	103v	106v	105v		1
[W. White]	[Fantasia]	256v	30v	106v	102v	104v	107v	106v		2
[W. White]	[Fantasia]	258v	31v	107v	103v	104av	108v	107v		3
[W. White]	[Fantasia]	260	32v	108v	104v	105v	109v	108v		4
[W. White]	[Fantasia]	261v	33v	109v	105v	106v	110v	109v		5
[W. White]	[Fantasia]	262v	34v	110v	106v	107v	111v	110v		6
[Coprario]	[Fantasia]	283	35v	111v	107v	108v	112v	111v	167v	2
[Coleman]	[Fantasia]	268	36v	112v	108v	109v	113v	112v	168v	3
[Coleman]	[Fantasia]	265	37v	113v	109v	110v	114v	113v	169v	2
[Coleman]	[Fantasia]	266v	38v	114v	110v	lily	115v	114v	170v	1
[O. Gibbons] ³¹	[Fantasia]	269v	39v	115v	111v	112v	116v	115v	171v	1
[O. Gibbons]	[Fantasia]	271	40v	116v	112v	113v	117v	116v	172v	2
[O. Gibbons] ^{3°}	[Fantasia]	272v	41v	117v	113v	114v	118v	117v	173v	3
[O. Gibbons] ^{3°}	[Fantasia]	274	42v	118v	114v	115v	119v	118v	174v	4
[O. Gibbons] ^{3°}	[Fantasia]	275v	43v	119v	115v	116v	120v	189v	175v	5
[O. Gibbons] ^{3°}	[Fantasia]	277	44v	120v	116v	117v	121v	120v	176v	6
[O. Gibbons] ^{3°}	[Variations on 'Go from my window']	278v	45v	121v	117v	118v	122v	121v	-	-

³¹ Anonymous in all sources but, since the works of other composers in the 'Great Set' are placed together (except in the five-part works with vocal origins), it seems reasonable to assign the whole group to Gibbons; stylistically there is nothing to argue against this suggestion (see GIBBONS N and GIBBONS H pp. v-xviii).

Christ Church, Mus. 2, 397-408 and 436

<i>Composer</i>	<i>Title</i>									<i>Folios</i>						<i>VdGS</i>	
		2	403	404	405	406	407	408	436	No.							
[O. Gibbons]	[Pavan]	280v	47v	123v	119v	120v	124v	123v	-	-							
[O. Gibbons]	[Galliard]	281v	48v	124v	120v	121v	125v	124v	-	-							

OXFORD, CHRIST CHURCH, MUSIC MANUSCRIPT 21

A score of English madrigals, anthems and fantasies, and Italian madrigals.

The music by Orlando Gibbons and Coprario was copied in the 1620s; the other music - both English and Italian - was added in the 1630s?; and Benjamin Rogers interpolated copies of his own compositions and added various ascriptions and annotations c.1673-85.¹

ii + 184. Paginated: pp. 1-372 (probably in the 1680s) by Johann Baptist Malchair who also supplied the index on ff. i^r and 2'. The music on the following pages is copied stratigraphically (i.e. copied across the whole width of the opening, verso to recto): pp. 2-17, 19-41, 57-165, 176-292, 294-313, 322-5, 328-69. No music entered on pp. 1, 18, 42-3, 293, 309, 326-7.

Scribes (see inventory below):

A: unidentified (1620s)

B: unidentified (1630s?)

Benjamin Rogers

Format and dimensions: folio, 355 x 220 mm

Watermarks: Arms of France and Navarre I/1

Rastrology: pp. 1-56, 321-72: A 12; B 3; C 66; D 12.5 (15) 12 (14.5) 12; pp. 57-320: A 10; B 5; C 135; D 12.5(18)13(17)13.5(17)13(16.5)13.5. Marginal rulings on left and right

Collation: not possible due to the tightness of binding.

Inscription pasted to p. 1: 'Ben: Rogers his booke Aug[us]t 18. 1673 / and p[re]sented me, by Mr John Playford Stationer / in the Temple London. / This Score booke was done formerly, / by that rare Musition, Mr. Orlando

See GIBBONS H3.

Christ Church, Mus 21

Gibbons / and this book is of great value to a Composer² (Benjamin Rogers). (For other inscriptions see the inventory below.)

Binding: brown leather with floral tooling and the inscription 'ORL. GIBBONS / & / B. ROGERS / &.C' on the spine.

Bibliography: GIBBONS F pp. 63-4; GIBBONS H 3.

<i>Page</i>	<i>Composer</i>	<i>Title & Inscription' VdGS</i>	<i>Scribe No.</i>	<i>Printed Concordances</i>
2	Orlando Gibbons	[Fantasia a 3] 1 (Fantazies of 3 parts by Orlando Gibbons)	A	G1998, 1648 ⁷
4	[O. Gibbons]	[Fantasia a 3] 2	A	G1998, 1648 ⁷
6	(Orlando Gibbons)	[Fantasia] 3 parts 4	A	G1998, 1648 ⁷
8	[O. Gibbons]	[Fantasia a 3] 5	A	G1998, 1648 ⁷
10	[O. Gibbons]	[Fantasia a 3] 7	A	G1998, 1648 ⁷
12	[O. Gibbons]	[Fantasia a 3] 6	A	G1998, 1648 ⁷
14	(Orlando Gibbons)	(Fantazie 3 pts.) 8	A	G1998, 1648 ⁷
16	(Orlando Gibbons)	(Fantazie 3 parts) 9	A	G1998, 1648 ⁷
17				'The end of Mr / Gibbons 3 parts / for ye viols'
18	[No music entered; barred for three parts] [Pages missing]		
19	[O. Gibbons] ^o	[Variations 'Go from my window' a 6T	A	
20	[O. Gibbons]	[Fantasia a 6] ³ -	A	
26	[O. Gibbons]	[Fantasia a' 6] ³	A	
28		(Fantazie 6 parts')		
30	Orlando Gibbons	Fancy 6 pts ⁶	A	
42	[No music entered; barred for six parts]			
43	Pomponio Nen[n]a S'io vivo: Anima mia 2da Parte	B		
		'4th Lib: 4' [title and clefs only]		
44	(Dr [C.] Gibbons)	Fant[as]ie 39	B	
		'2 trebbels and a base'		
48	[C. Gibbons]	2d Fantazie 40	B	
52	(Dr [C.] Gibbons)	3d Fantazi[e] ('3 parts') 41	B	

2 The inscription gave rise to the idea that the manuscript was copied by Orlando Gibbons (see GIBBONS F pp. 63-4); the actual connection with Gibbons is unclear, but the authoritative inscriptions in the Gibbons-verse-anthem section suggest that the manuscript was closely connected with Gibbons or his circle.

3 The ascriptions and inscriptions in round brackets were added to the manuscript by Benjamin Rogers; ascriptions and inscriptions not in brackets are in the hand of the relevant scribe.

4 Anonymous in all sources, but its appearance with other music by Gibbons in Och, Mus. 2, 403-8 and 436 (where works by the same composer are always grouped together makes it reasonable to assign the work to Gibbons; stylistically there is nothing to argue against this suggestion. See GIBBONS N, GIBBONS H and GIBBONS H2.

5 Concluding section only.

6 Possibly untexted vocal pieces (a section of the third six-part fantasia on p. 33 is labelled 'Choi; see GIBBONS H pp. xviii and 123.

<i>Page</i>	<i>Composer³</i>	<i>Title & Inscription</i>	<i>VdGS No.</i>	<i>Scribe</i>	<i>Printed Conc.</i>
57	Mr Orlando Gibbons	The Silver Swan ⁷ [incomplete] ‘Mr Orlando Gib[b]ons his Songes of 5 Partes’ ⁸	A		G1994
58	Mr Orlando Gibbons	2d O that the learned Poetes ⁷	A		G1994
62	(Mr Ferrabosco)	(Fantazie 5 Parts)	A		G1994
	[<i>Recte</i>) O Gibbons]	[<i>recte</i> I weigh not Fortunes Frowne nor smile] ⁷			
66	[O. Gibbons]	[I tremble not at noyse of warre]	A		G1994
70	[O. Gibbons]	[I see Ambition never pleased] ⁷	A		G1994
72		(‘Fantazie 5 part’)			
74	[O. Gibbons]	[I faine not friendship where I hate] ⁷	A		G1994
78	[O. Gibbons]	[How art thou thrald, O poore Despised creature?] ⁷	A		G1994
82	[O. Gibbons]	[Farewell all Joyes] ⁷ (‘Fantasie 5 parts’)	A		G1994
86	[O. Gibbons]	[Daintie fine Bird which art incaged] ⁷	A		G1994
88	[O. Gibbons]	[Faire Ladies that to Love captive are] ⁷	A		G1994
92	[O. Gibbons]	[Mongst thousand good] ⁷	A		G1994
96	[O. Gibbons]	[Now each flowry bancke of May] ⁷	A		G1994
100	[O. Gibbons]	[Lais now old, that erst attempting Lasse] ⁷	A		G1994
105	[O. Gibbons]	[What is our Life?] ⁷	A		G1994
111	[O. Gibbons]	[Ah deere Hart, why doe you rise?] ⁷	A		G1994
112	[O. Gibbons]	[Faire is the Rose] ⁷	A		G1994
117	[O. Gibbons]	[Nay, let mee weepe] ⁷	A		G1994
122	[O. Gibbons]	[Yet if that age had frosted or his head] ⁷	A		G1994
126	[O. Gibbons]	[Nere let the Sunne with his Deceiving light] ⁷	A		G1994
130	[O. Gibbons]	[Trust not too much faire youth] ⁷	A		G1994
136		(Awake my soule)	A		G1994
142	[Coprario] ⁹	[Fantasia a 5 ‘O voi che sospirate] ¹⁰	48	A	
146	[Coprario]	[Fantasia a 5] ¹¹	49	A	
150	[Coprario]	[Fantasia a 5 ‘Fuggi se sai Fuggire’]	38	A	
154	[Coprario]	[Fantasia a 5 ‘In te mio novo sole’]	6	A	
158	[Coprario]	[Fantasia a 5 ‘Al primo giorno’ Or ‘In un boschetto’] ¹²	10	A	

7 Textless except for opening incipit

8 *The First Set of Madrigals and Mottets of 5. Parts: apt for Viols and Voyces* (London, 1612) with important variants; see GIBBONS H 3 pp. 769-70.

9 Fantasias of madrigalian origin; see COPRARIO C4, COPRARIO C5 and FANTASY P p.25.

10 A parody of Marenzio’s ‘O voi che sospirate’ published in II a 5 (1581); see MADRIGAL K, 44, note 1.

11 Untitled in all sources.

12 Entitled ‘Al primo giorno’ in GB-Lbl, Egerton 3665 and US-Wc M990 C66F4; and ‘In un boschetto’ in GB-Lbl, Mad. Soc. G37-42.

<i>Page Composer³</i>	<i>Title & Inscription³</i>	<i>VdGS Scribe Printed</i>
		<i>No. Concordances</i>
162 [Coprario]	[Fantasia a 5 'Chi pue mirarvi' or 11 'Non posso piu soffrire'] ¹³	A
166 Dr. Ben: Rogers Bow down thine eare 0 L[or]d '1677'		
171 Dr: Ben: Rogers I beheld and lo 'Hymnus Apocalipticus 1678'		
176 (O. Gibbons)	See the Word is Incarnate [These] words were made by Doctor goodman De[an] of Rochester'	A
190 (O. Gibbons)	Sing unto the Lord ¹⁴ 'Psalme 30: Anthem of 5 voc: was made for Do[cto]r: Marshall'	A
200 (O. Gibbons)	This is the Record of John ¹⁴ 'For St John Baptists day / This Anthem was made for Dr Laud presedent of Saint Johns (Oxford)'	A
210 [O. Gibbons]	Oh all true faithful! h[e]arts ¹⁴ 'A thanks giving forye kings happie reeoverie from a great dangerous illness'	A
218 [O. Gibbons]	We praise [thee] O Father ¹⁴	A
230 [O. Gibbons]	Great Kinge of gods" 'This anthem was made for the King's being in Scotland' [1617]	A
242 [O. Gibbons]	Glorious & powerful! god ¹⁴	A
254 [O. Gibbons]	Lord graunt grace 'An Anthem for all Saints day'	A
262 [O. Gibbons]	Blessed are they* 'A Wedding Anthem first made for my Lord of Summersett'	A
272 (Mr Orlando Gibbons)	Behold thou hast made my days ¹⁴ 'This Anthem was made at the entretie of Doctor Maxcie Deane of Windsor the same day ye night before his death'	A 1641 ⁵
282 [O. Gibbons]	O Lord in thee ¹⁴ 'The Lamentation[?]: A full Anthem'	A
293 [No music entered; barred for five parts]		
294 Pomponio nenna	Alm'Aflitta the fai ¹⁵	B N386
296 Pomponio nenna	Tu mi lasci crudele ¹⁵	B N386
298 Pomponio nenna	merce grido piangende	B N386
300 Pomponio nenna	Occhi belli ¹⁵	B N386
302 Claud: monteverde	La piaga ch'o nel core ¹⁵	B M3467
304 monteverde	Car mio mentre ¹⁵	B M3467
306 monteverde	Volgea l'anima mia ¹⁵ [incomplete]	B M3467
308 Claudio Monteverdi	Cor mio non mon ¹⁵ [1° 3 bars only]	B M3467

¹³ Entitled 'Chi pue mirarvi in Lbl Egerton 3665 and US-We 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).

¹⁴ Verse anthem.

¹⁵ Textless five-part madrigal (opening text incipit only). A number of the Italian madrigals were annotated 'Ittalian' or 'Ittalian Compos[er]' by Rogers.

<i>Page</i>	<i>Composer¹⁶</i>	<i>Title & Inscription³</i>	<i>VdGS No.</i>	<i>Scribe Printed Concordances</i>
		[Pages missing]		
309		[No music entered; unbarred staves]		
310	Prencipe de venosa [Gesualdo]	Balta [recte Belta] poiche ¹⁵ 'Lib sesto'	B	G1471
314	D[r] Rogers	[Magnificat in a minor] 'Evening Short Service altogether in A re key. 1684'	C	
317	B. R[ogers]	[Nunc Dimittis in a minor]	C	
319	Dr: Rogers	Oh that the Salvation '1684'	C	
320	Ben Rogers	Te Deum patrem colimus ¹⁷ 'This Hymn is / Sung every day, in / Magdalen College Hall, Oxon, / Dinner, and Supper; / throught the year / for the after Grace, / by the Chaplains / Clarkes and Choristers / [illegible] / Composed by Benjamin / Rogers, Doctor of / Musique of the Univer[sit]y / of Oxon. / 1685.'	C	
		[Pages missing]		
321	francis farmelow	[Concluding bars of piece for bass viol] ¹⁸	B	
322	[Wilbye]	Softly [O softly] ¹⁹	B	W1066
326-7	[No music entered; unbarred staves]			
328	petri philippi	Salve Regina mater misericordia ²⁰ [incomplete]	B	
		[Pages missing]		
331	missino	anima anima [del cor mio] 8th ²¹ [lacks opening]	B	M2897
332	[Missino]	Lungi da te ben mio ¹⁹ 9 th	B	M2897
335	[Missino]	Ite caldi Sospiri ¹⁹ 10th	B	M2897
338	missino	O se vedeste un poco ¹⁹ 11th	B	M2897
341	missino	Se'l miser cor avam[pa] ¹⁹ 12th	B	M2897
342	[Missino]	arpa pur Sempre ¹⁹ 13th	B	M2897
345	[Missino]	O Donna troppo cruda prima parte ¹⁹ 14th	B	M2897
348	[Missino]	S'io vivo seconda parte ¹⁹ 15th	B	M2897
350	[Missino]	Ma se da voi Terza parte ¹⁹ 16th	B	M2897
350	[Missino]	Se l'alm'e [in me smarrita] ¹⁹ 17th	B	M2897
352	[Missino]	Occhi per me [crudeli] ¹⁹ 18th	B	M2897
354	[Missino]	Occhi belli ¹⁹ 19th	B	M2897
356	[Missino]	Occhi lumi del cielo ¹⁹ 20th [incomplete]	B	M2897
360	[Missino]	Filli filli dolce ben [mio] preposta ¹⁹ 21th	B	M2897
362	[Missino]	Tirsi dolce ben mio Reposta ¹⁹ 22th	B	M2897
366	Tarquinio Merula	La mia clor'e [brunetta] ²² 'il primo libro'	B	M2346
368	[Merula]	Immortal margarita ²⁰ [incomplete]	B	M2346
371		[Textless fragment]	B	

¹⁶ The ascriptions and inscriptions in round brackets were added to the manuscript by Benjamin Rogers; ascriptions and inscriptions not in brackets are in the hand of the relevant scribe.

¹⁷ Now used as the Magdalen Tower Hymn.

¹⁸ VdGS No. 'RT 79'.

¹⁹ Textless six-part madrigal (opening text incipit only).

²⁰ Textless six-part motet (opening incipit only).

²¹ Textless five-part madrigal (opening text incipit only).

²² Textless four-voice madrigal (opening text incipit only).

OXFORD, CHRIST CHURCH,
MUSIC MANUSCRIPTS 417-418 AND 1080

Three of a set of four partbooks of viol-consort music for three and four parts.¹

Copied in the mid to late 1630s?

Och 417: v + 61 + i. Modern pencil foliation: ff. 1-58, followed by three unnumbered folios [59[]]-[61]. No music entered on ff. 31v-32v, 57v-[61]v.

Och 418: iv + 60 + i. Modern pencil foliation: ff. 1-60. No music entered on fr. 31v-32v, 60v.

Och 1080: v + 59 + i. Modern pencil foliation: ff. 1-60 (end-page numbered). No music entered on ff. 31v-32v, 51r-v.

Scribe:

Stephen Bing (except Mus. 1080 f. 59vrev which was copied by an unidentified scribe)

Format and dimensions: 251 x 192 mm. Marginal rulings on left and right.

Watermarks:

MS 417: Bend I/1; MS 418: A-F, H, K, N, O: Bend I/2; G, J, L, M, P: Bend I/1;
MS 1080: Bend I/1 except for flyleaves ii-iii and gatherings B, F, G, and J

Rastrology: A 8; B 2; C 38; D 12(14)12

Collation:

417: A-O⁴?P⁶(1 removed)

418: A-P⁴. Pencil inscription on f. 'This book to be bound as it is'.

1080: A-O⁴P⁴(P³ removed)

Bindings: late 17th-century, typical Oxford/Aldrich bindings: speckled brown leather with blind-tooled motif of three pointed buds; spine

¹ Och Mus. 2 and Mus. 436 provide a score and organbook and, with the exception of Jeffreys' six three-part fantasies, the contents of Mus. 417-18 and 1080 are duplicated in the partbooks of the 'Great Set' (Och, Mus. 397-402).

Christ Church, Mus. 417-418 and 1080

inscription in gold lettering: FANT[asia] D 3.B[ooks]² (Och 417-18 only, lacking on Och 1080).

Bibliography: BING W; HATTON P; HATTON W: i, 60-114; LILLY WI; LILLY W2.

[Three-Part Works]

<i>Composer</i>		<i>Folios</i>		<i>VdGS</i>	
		417	418	1080	No.
[Lupo]	[Pavan]	1	1	1	4
[Lupo]	[Pavan]	1v	1v	1v	3
[Lupo]	[Pavan]	2	2	2	1
[Lupo]	[Pavan]	2v	2v	2v	2
[Lupo]	[Fantasia]	3	3	3	14
[O. Gibbons]	[Fantasia]	3v	3v	3v	1
[O. Gibbons]	[Fantasia]	4v	4v	4v	2
[O. Gibbons]	[Fantasia]	5v	5v	5v	3
[O. Gibbons]	[Fantasia]	6v	6v	6v	4
[O. Gibbons]	[Fantasia]	7v	7v	7v	5
[O. Gibbons]	[Fantasia]	8v	8v	8v	6
[O. Gibbons]	[Fantasia]	9v	9v	9v	7
[O. Gibbons]	[Fantasia]	10v	10v	10v	8
[O. Gibbons]	[Fantasia]	I Iv	I Iv	I 1 v	9
[Mico]	[Fantasia]	12v	12v	12v	I
[Mico]	[Fantasia]	13v	13v	13v	2
[Mico]	[Fantasia]	14v	14v	14v	3
[Mico]	[Fantasia]	15v	15v	15v	4
[Mico]	[Fantasia]	16v	16v	16v	6
[Coprario]	[Fantasia]	17v	17v	17v	10
[Coprario]	[Fantasia]	18v	18v	I 8v	1
[Coprario]	[Fantasia]	19v	19v	19v	2
[Coprario]	[Fantasia]	20v	20v	20v	4
[Coprario]	[Fantasia]	21v	21v	I 1v	3
[Coprario]	[Fantasia]	22v	22v	22v	9
[Coprario]	[Fantasia]	23v	23v	23v	5
[Coprario]	[Fantasia]	24v	24v	24v	6
[Jeffreys]	[Fantasia]	25v	25v	25v	1
[Jeffreys]	[Fantasia]	26v	26v	26v	2
[Jeffreys]	[Fantasia]	27v	27v	27v	3
[Jeffreys]	[Fantasia]	28v	28v	28v	4
[Jeffreys]	[Fantasia]	29v	29v	29v	6
[Jeffreys]	[Fantasia]	30v	30v	30v	5

² The fourth partbook was obviously missing before Aldrich had the set bound (c.1670-80).

Christ Church, Mus. 417-418 and 1080

[Four-Part Works]

Composer	Title	Folios			VdGS No.
		417	418	1080	
[Bull]	[Fantasia]	33	33	33	
[Ferrabosco II]	[Fantasia]	31v	33v	33v	1
[Ferrabosco II]	[Fantasia]	34v	34v	34v	2
[Ferrabosco II]	[Fantasia]	35v	35v	35v	3
[Ferrabosco II]	[Fantasia]	36v	36v	36v	4
[Ferrabosco II]	[Fantasia]	38v	38v	38v	6
[Ferrabosco II]	[Fantasia]	39v	39v	39v	7
[Ferrabosco II]	[Fantasia]	40v	40v	40v	8
[Ferrabosco II]	[Fantasia]	41v	41v	41v	9
[Ferrabosco II]	[Fantasia]	42v	42v	42v	12
[Ferrabosco II]	[Fantasia]	43v	43v	43v	13
[Ferrabosco II]	[Fantasia]	44v	44v	44v	23
[Ferrabosco II]	[Fantasia]	45v	45v	45v	14
[Ferrabosco II]	[Fantasia]	46v	46v	46v	15
[Ferrabosco II]	[Fantasia]	47v	47v	47v	16
[Ferrabosco II]	[Fantasia]	48v	48v	48v	17
[Ferrabosco II]	[Fantasia]	49v	49v	49v	18
[Ferrabosco II]	[Fantasia]	50v	50v	50v	19
[Ferrabosco II]	[Fantasia]	51v	51v	-	20
[Ferrabosco II]	[Fantasia]	52v	52v	-	21
[Ferrabosco II]	[Fantasia]	53v	53v		22
[Ward]	[Fantasia]	54v	54v		1
[Ward]	[Fantasia]	55v	55v		2
[Ward]	[Fantasia]	56v	56v		3
[Ward]	[Fantasia]	-	57v		4
[Ward]	[Fantasia]		58v		5
[Ward]	[Fantasia]		59v		6

Absalom my son-
[a 6 round at the unison]

59vrev

OXFORD, CHRIST CHURCH,
MUSIC MANUSCRIPTS 432 AND 612-613

Two partbooks and organbook to fantasies and ayres for two bass viols and organ by Coprario, Jenkins and Ward (the organbook also contains Mico's three-part fantasies).

Copied in the mid to late 1630s.

Och 432 *Organ*: ii + 138 + iv. Modern pencil foliation: one unnumbered folio [a], ff. 1-110 (numbered every ten folios only between ff. 20 and 100), followed by twenty-seven unnumbered folios [111]-[137]. No music entered on ff. [a]r, 11v-102v, 109v-[137]v.

Scribes: ff. [a]v-11: John Lilly; ff. 103rev - 109rev: Stephen Bing (apparently copied after binding).

Format and dimensions: oblong folio, 255 x 409 mm

Watermarks: Bend I/1 (first flyleaf at front and back, Bend I/2)

Rastrology: A 8; B 2 (six lines); C 40.5; D 13.5(13)14 Marginal rulings on left and right.

Collation: each folio consists of half a sheet of paper with horizontal chain lines, so the fold would have been at the top or bottom edge. There are therefore no gatherings in the normal sense.

Och 612 *Bass Viol I*: ff. iv + 48 + iv. Modern pencil foliation: fr. 1-2, 3a, 315, followed by thirty-two unnumbered folios [16]-[47]. No music entered on ff. 8, 15-[47]v.

Och 613 *Bass Viol II*: ff. iv + 48 + iv. Modern pencil foliation: ff. 1-16, followed by thirty-two unnumbered folios. No music entered on ff. 9, 16-[48]v.

Scribe: John Lilly

Format and dimensions: folio, 340 x 225 mm

Watermarks: Peacock I/1

Rastrology: A 10; B 2; C 39; D 12(14.5)12.5

Collation: A-H⁶

Bindings:

(of all three books): dark-blue morocco, richly gilt and containing the full Hatton coat of arms (azure, a chevron between three garbs or) flanked with the inscription THR:HATTON DEO:ET PATRIZE and encircled by a riband from which hangs the ensign medallion of the Order of the Bath.

Bibliography: BING W; HATTON P; HATTON W: i, 60-114; LILLY W1; LILLY W2.

Contents of Och Mus. 432 & 612-13:

Composer	Title	Folios			VdGS No.
		612	613	432	
[Coprario]	[Fantasia]	1	1	[a]v	1
[Coprario]	[Fantasia]	1v	1v	1	2
[Coprario]	[Fantasia]	2	2	1v	3
[Coprario]	[Fantasia]	2v	2v	2	4
[Coprario]	[Fantasia]	3a	3	2v	5
[Coprario]	[Fantasia]	3a ^v	3v	3	6
[Coprario]	[Fantasia]	3	4	3v	7
[Coprario]	[Fantasia]	3v	4v	4	8
[Coprario]	[Fantasia]	4	5	4v	9
[Coprario]	[Fantasia]	4v	5v	5	10
[Ward]	[Ayre]	5	6	5v	1
[Ward]	[Ayre]	5v	6v	6	2
[Ward]	[Ayre]	6	7	6v	3
[Ward]	[Ayre]	6v	7v	7	4
[Ward]	[Ayre]	7	8	7v	5
[Ward]	[Ayre]	7v	8v	8	6
[Jenkins]	[Ayre]	8v	9v	8v	38
[Jenkins]	[Ayre]	9v	10v	9	37
[Jenkins]	[Ayre]	10v	11v	9v	45
[Jenkins]	[Ayre]	11v	12v	10	46
[Jenkins]'	[Ayre]	12v	13v	10v	63
[Jenkins]	[Ayre]	13v	14v	11	44
[Mico]	[Fantasia]			109 rev	1
[Mico]	[Fantasia] ²			108 rev	2
[Mico]	[Fantasia] ²			107 rev	3
[Mico]	[Fantasia] ²			106 rev	4
[Mico]	[Fantasia] ²			105 rev	5
[Mico]	[Fantasia] ²			104 rev	6
[Mico]	[Fantasia] ²			103 rev	7

¹ Attributed to William Young in GB-DRc, MS D.4, but to Jenkins on the strength of the attribution in GB-Lcm, MS 921; see JENKINS PW.

² Three-part fantasia for treble, two bass viols and organ; score and parts in GB-Och, Mus. 2 and 401-2, *q.v.*

OXFORD, CHRIST CHURCH,
MUSIC MANUSCRIPTS 732-5
AND BRITISH LIBRARY,
ROYAL MUSIC LIBRARY MANUSCRIPT
24.k.3

A set of four partbooks and a companion organbook containing John Coprario's Fantasia-Suites for violin, bass viol and organ, and Fantasia-Suites for two violins, bass viol and organ; and Orlando Gibbons' Fantasies for treble viol, bass viol and 'great Dooble Basse', and Fantasies for two treble viols, bass viol and 'great Dooble Basse'.

Copied in the early to mid 1630s.

Och, Mus. 732-5

Och 732 'Canto' [I]: *ii + 34 + ii*. Modern pencil foliation: ff. 0-34 (the back cover is foliated). No music entered on ff. 0, (24r-v), 25, 29v-31, 32v-33, (34r-v).

Och 733 'Canto secundoe': *iii + ii + 14 + ii + iii*. Modern pencil foliation: ff. 0-11, followed by two unnumbered folios [12]-[13]. No music entered on ff. 0, 8v-9, 11v-[13]v.

Och 734 'Basso': *iii + i + 28 + i + iii*. Modern pencil foliation: ff. 1-29 (the endpaper is numbered). No music entered on f. 1.

Och 735 'The great Dooble Basse': *iii + i + 6 + ii*. Modern pencil foliation: ff. 1-6. No music entered on ff. 1, 5, 6.

Scribes:

A: unidentified¹ (See Plates 5f-g,j)

1 Most of the pieces copied by Scribe A are annotated 'exd'. The scribe, who appears to have been an associate copyist of John Barnard's, also contributed to the copying of Lcm, 1045-51 and Ob, Tenbury 302; see BARNARD W. Willetts, *ibid.*, 35, has suggested that scribe 'A' (=Willetts's scribe '13') may be John Tomkins (1586-1638), a court musician and also colleague of Bing's and Woodington's at St Paul's Cathedral. The circumstantial evidence makes this an attractive proposition. See also CATH MUS M, 244-304. Mention should also be made of two other 'sightings' of scribe 'A': T. Dart & W. Coates eds., MB 9, 288, considered that Lbl, R.M. 24.k.3 was copied by Coprario; and D. Pinto ed., MB 60 p. xvi, considered the same manuscript to be 'in the youthful hand of [William] Lawes dating from the mid-1620s' (see also LAWES P 4, 15-16). The editors are not in

- B: unidentified (see Plates 5h-i)
- C: Stephen Bing
- D: unidentified (see Plate 5k)

Scribe	Och 732 ff.	Och 733 ff.	Och 734 ff.	Och 735 ff.
A	Ov-8r	Ov-8r	1v-9r, 16v-28v	
B	8v-23r, 25v-29r, 31v-32r	10v-11r	15v-16r	1v-4v, 5v
C	33v	9v-10r		6v
D			9v-15r	

Inscriptions:

Och 732: front cover recto: 'Coperario his .2. & .3. pts / to the / Organ. / Orlando Gibbons his musique / for the Double / Base.'; front cover verso: 'John Wodenton'; f. 15v: 'Here beginneth the Songs for two viollins'.

Och 733: front cover: 'Coperario his 2. & 3 pts / to the / Organ. / Orlando Gibbons his musique / for the Double / Base'.

Och 734: front cover: 'Coperario. his .2. pts & .3. pts. / to the / Organ. / Orlando Gibbons his musique / for the Double / Base.'; back cover: 'Woodington' (autograph?); f. 16v: 'For two Treble Violins one Base violl & ye Organ'.

Och 735: front cover: 'Orlando for the Double Base'.²

Format and dimensions:

Folio. Och 732: 295 x 190 mm; Och 733, 734: 295 x 195 mm; Och 735: 290 x 190 nun

Watermarks:

Paper type		Och 732 ff.	Och 733 ff.	Och 734 ff.	Och 735 ff.
1	Pot I/1	0-23, 31, 32	0-[13]	1-28	1-6
2	Pillars I/1	25-30			
3	Grapes I/2 ³	33			

agreement with either identification, but Pinto's suggestion that scribe 'A' is William Lawes, and the 'knock-on' implications, needs careful consideration.

² The editors do not agree with Richard Charteris COPRARIO C3, 43-4, that the title—'The great Dooble Basse'—on the front cover of Och, Mus. 735 is 'almost certainly in Woodington's hand', and that scribes 'El' and 'C' (Bing) contributed to the titles and inscriptions on the paper covers of Och, Mus. 732-4.

Rastrology:

Paper type

- 1 A 10; B 5; C 119; D 12(15)12(14.5)12(14)12(15)12
- 2 A 10; B 5; C 117; D 14(12.5)13.5(13)13(11)13(13)14
- 3 A 10; B 2; C 38.5; D 12.5(13.5)12.5

Marginal rulings on left and right.

Collation: Och 732: A² B-C² i D⁶ E² F¹; Och 733: a gathering of 12 of which ff. 5 and 6 are the centre with an extra bifolio (ff. 9 and 10) inserted between ff. 8 and 11; Och 734: A^m B⁸; Och 735: A-C²

Lbl, R.M. 24.k.3

Organ: iii + 96 + iii. Modern pencil foliation: ff. 1-47, followed by 49 unnumbered folios [48]-[96]. No music entered on ff. 1, 47v-[96]v (most of the unused pages are barred in two-stave groupings with ten bars per line).

Scribe: scribe A of Och 732-5

Inscription on f. 31v: 'Heare beginngth for 2 treble viollins ye basse violl. & ye Organ'.

Format and dimensions: oblong folio, 245 x 380 mm

Watermarks: Peacock I/2

Rastrology: A 8; B 2 (six-line); C 38.5; D 12.5(13.5)12.5

Collation: A-Q⁶. The natural fold in this format would have been at the top or bottom edge, and an artificial fold has been formed by pasting narrow strips of paper along the binding edge.

Binding: contemporary gilt-tooled black morocco, 254 x 378. The elaborate decoration on front and back includes the arms of Charles 1.⁴ The spine appears to be original.

³ The same grapes watermark appears in Och, Mus. 878-80 (as Watermark No. 4; see HATTON W, 405-9.

⁴ In common with the following MSS:Cfm, Mu 734; Lbl, Add. 17,801 (Locke autograph); and Ob, Mus. Sch. B.2 & 3 (W. Lawes autograph).

Bibliography: HATTON W: i, 80-3; BARNARD W.

Contents of Och, Mus. 732-735 and Lbl, MS R.M. 24.k.3
 [Three-Part Fantasia-Suites by Coprario]

No.	Title	Folios					VdGS No.
		732	733	734	735	24.K.3	
1	Fantaziæ	0v	-	1v	-	1v	1
	Allmand/Almaine	1	-	2	-	2v	
	Galliard	1	-	2	-	3	
2	Fantaziæ	1v	-	2v	-	3v	2
	Allmand/Almaine	2	-	3	-	4v	
	Galliard	2	-	3	-	5	
3	Fantaziæ	2v	-	3v	-	5v	3
	Alhnand/Almaine	3	-	4	-	6v	
	Galliard	3	-	4	-	7	
4	Fantaziæ	3v	-	4v	-	7v	4
	Allmand/Almaine	4	-	5	-	8v	
	Galliard	4	-	5	-	9	
5	Fantaziæ	4v	-	5v	-	9v	5
	Almaine	5	-	6	-	10v	
	Galliard	5	-	6	-	11	
6	Fantaziæ	5v	-	6v	-	11v	6
	Almaine	6	-	7	-	12v	
	Galliard	6	-	7	-	13	
7	Fantaziæ	6v	-	7v	-	13v	7
	Almaine	7	-	8	-	14v	
	Galliard	7	-	8	-	15	
8	Fantaziæ	7v	-	8v	-	15v	8
	Allmand/Almaine	8	-	9	-	16v	
	Galliard	8	-	9	-	17	
1 ⁵	Fantaziæ	8v	-	9v	-	17v	9
	Almaine	9	-	10	-	18v	
	Galliard	9	-	10	-	19	
2	Fantaziæ	9v	-	10v	-	19v	10
	Allmand/Almaine	10	-	11	-	20v	
	Galliard	10	-	11	-	21	
3	Fantaziæ	10v	-	11v	-	21v	11
	Allmand/Almaine	11	-	12	-	22v	
	Galliard	11	-	12	-	23	
4	Fantaziæ	11v	-	12v	-	23v	12
	Almaine	12	-	13	-	24v	
	Galliard	12	-	13	-	25	
5	Fantaziæ	12v	-	13v	-	25v	13
	Almaine	13	-	14	-	26v	
	Galliard	13	-	14	-	27	
6	Fantaziæ	13v	-	14v	-	27v	14

5 Coprario's pieces are numbered 1-23 in R.M. 24.k.3.

No.	Title	Folios			VdGS No.		
		732	733	734			
7	Almaine	14	-	15	-	28v	
	Galliard	14	-	15	-	29	
	Fantaziae	14v	-	15v	-	29v	
	Almaine	15	-	16	-	30v	
	Galliard	15	-	16	-	31	
[Four-Part Fantasia-Suites by Coprario]							
1/1	Fantasie	15v	0v	16v	-	31v	
2	Almaine	16	1	17	-	32v	
3	Galliard	16	1	17	-	33	
2/4	Fantazie	16v	Iv	17v	-	33v	
5	Almaine	17	2	18	-	34v	
6	Galliard	17	2	18	-	35	
3/7	Fantasie	17v	2v	18v	-	35v	
8	Almaine	18	3	19	-	36v	
9	Galliard	18	3	19	-	37	
4/10	Fantasie	18v	3v	19v	-	37v	
11	Almaine	19	4	20	-	38v	
12	Galliard	19	4	20	-	39	
5/13	Fantasia	19v	4v	20v	-	39v	
14	Almaine	20	5	21	-	40v	
15	Galliard	20	5	21	-	41	
6/16	Fantasie	20v	5v	21v	-	41v	
17	Almaine	21	6	22	-	42v	
18	Galliard	21	6	22	-	43	
7/19	Fantasie	21v	6v	22v	-	43v	
20	Almaine	22	7	23	-	44v	
21	Galliard	22	7	23	-	45	
8/22	Fantasie	22v	7v	23v	-	45v	
23	Almaine	23	8	24	-	46v	
24	Galliard	23	8	24	-	47	
[Three-Part 'Dooble Base' Fantasies by Orlando Gibbons]							
1	Fantasie	25v	-	24v	3v	-	1
2	Fantasie	26v	-	25	4	-	2
3	Fantasie	27v	-	25v	1v	-	3
4	Fantasie	28v	-	26v	2v	-	4
[Four-Part 'Dooble Base' Fantasies by Orlando Gibbons]							
5	Fantasie	31v	9v	27v	5v	-	1
6	Fantasie	33v	10v	28v	6v	-	2

OXFORD, CHRIST CHURCH,
MUSIC MANUSCRIPTS 754-9

A set of six partbooks containing William Lawes's *The Royall Consort* (new version) for two violins, two bass viols and two theorbos.¹

Copied c.1653

Six unbound partbooks: Och 754: *Violin 1*; Och 755: *2 Violin part*; Och 756: *1 o Theorbo*; Och 757: *2o Theorbo*; Och 758: *10 Base Vyoll*; and Och 759: *2o Base*

Each partbook consists of 18 folios without pagination/foliation; pieces numbered: 1-66. No music entered on the versos of the final folios of each partbook.

Scribe: Stephen Bing (see Plates 5b-c)

Inscriptions in the hand of Bing: Och 755: after no. 21, 'The end of the first Sett.'; after no. 40, 'The end of the second sett.'; after piece 66, 'Finis Mr William Lawes / His Consort / for .2. Violins / for .2. Base Violles / & for .2. Theorboes'. Och 756: after piece 40, 'Finis / Mr Will[ia]m Lawes .2. Sett in .d. sol re / for .2. Violins. .2. Theorboes. and .2. / Base Violls. The Royall Consort.';* after piece 66, 'Finis Mr William Lawes. / His Consort. / for .2. Violins / for .2. Base Violles / and .2 Theorboes.' Och 757: after piece 40, 'Finis Mr. Wm Lawes. / The Royal! Consort.'² Och 759: after piece 66, 'Finis Mr William Lawes / His Consort / for .2. Violins. / for .2. Base Violles / & for .2. Theorboes.' George Holmes added the annotation 'Mr William Lawes his / Royall Consort' above the first piece in partbook Och 759.

Format and dimensions: 305 x 205 mm

Watermarks: Pot II/1 [= Rastrum 1]; Pot II/2 [= Rastrum 2]

¹ The sources of *The Royall Consort* divide into those with distinct tenor and bass lines (the 'old' version) and those in which the two lower parts have been transformed into 'two breakeinge Bases' (the 'new' version); the versions in Och Mus. 754-9 apparently represent Lawes's latest reworkings (see LAWES LI pp. 68-87 and LAWES D).

² Stephen Bing considered that the *Royall Consort* consisted only of the D minor and D major sets.

Rastrology:

Each page has ten staves ruled with either Rastrum 1: B 5; C 119; D 13 (13.5)13(14)13(13.5)12(14)12.5 or Rastrum 2: B 5; C 109; D 12(13)13 (11)12(12)12(12)12, with hand-drawn stave occasionally added at the foot of a page. Marginal rulings on left and right.

Collations: Mus. 754: ^{A¹⁰}B⁸; Mus. 755-9: _A¹²_B⁶

Bindings: no original bindings (modern folder)

Bibliography: BING W; HATTON W; HATTON W2

Contents of Och, Mus. 754 - 759

[The Royall Consort (New Version) By William Lawes]

	<i>No.</i>	<i>Title</i>	<i>VdGS No.</i>
[Set in D minor]	1	Allmain	19
	2	Fantasy	1
	3	Aire [Corant]	11
	4	Allmain [Air]	9
	5	Allmain [Air]	10
	6	Corant	12
	7	Sarabrand	13
	8	Pavan	18
	9	Corant	17
	10	Saraband	14
	11	Aire	15
	12	Allmain [Air]	16
	13	Corant	18
	14	Corant	20
	15	Sarabrand	21
	16	Allmain [Air]	2
	17	Allmain	3
	18	Corant	4
	19	Corant	5
	20	Sarabrand	6
	21	Ecco	7
[Set in D]	22	Fantasy	36
	23	Allmain	38
	24	Ayre	30
	25	Corant	26
	26	Sarabrand	27
	27	Pavan	22
	28	Aire	23
	29	Ayre	24
	30	Aire	25

Christ Church, Mus. 754-9

<i>No.</i>	<i>Title</i>	<i>VdGS No.</i>
31	Morrisse	41
32	Eccho	40
33	Ayre	29
34	Ayre	37
35	Allmain	31
36	Corant	33
37	Ayre	32
38	Corant	39
39	Ayre	34
40	Sarabrand	35
[Set in A minor]		
41	Ayre	43
42	Allmain [Air]	44
43	Allmain	45
44	Ayre	46
45	Corant	47
46	Saraband	48
[Set in C]		
47	Pavan	49
48	Ayre	50
49	Allmain	51
50	Ayre	52
51	Corant	53
52	Sarabrand	54
[Set in F]		
53	Pavan	55
54	Ayre	56
55	Allmain	57
56	Corant	58
57	Allmain	59
58	Corant	60
59	Sarabrand	61
[Pavan in A minor]		
60	Pavan	42
[Set in B flat]		
61	Pavan	62
62	Allmain	63
63	Corant	64
64	Allmain	65
65	Corant	66
66	Sarabrand	67

OXFORD, CHRIST CHURCH,
MUSIC MANUSCRIPTS 777 and 779

The string treble and bass parts of four fantasia and dance sets by John Jenkins. Och 778 is the organ part to some treble, bass and organ sets by Christopher Gibbons and was probably misplaced with the Jenkins string parts many years ago, as all three books show similar signs of water damage. They are now bound in modern card covers and kept in a folder. Copied in the 1650s?

Och 777 (treble): [original paper cover] + 12 + [original paper cover]. No music on fol. [1r] or on the final six folios.

Och 779 (bass)): [original paper cover] + 6 + [original paper cover]. No music on fol. [1r] or [6v]. No foliation or pagination in either book.

Scribe: John Jenkins (see Plate 4e)

Inscriptions: 'Fancies For The Organ base Viol and Treble by Mr Jenkins'

Format and dimensions: folio, 307 x 203

Watermarks: Foolscap II/4

Rastrology: ten staves on each page drawn with two rastra:

1. B 3: C 67: D 12.5(14.5)13(15)12
2. single-stave rastrum of 12.5 mm

Collation: each partbook is a single quire of twelve and six folios respectively.

Binding: original paper covers, 307 x 203 *Watermarks:* Pot FI/1

Christ Church, Mus. 777 and 779

Contents of Och, Mus. 777 and 779

<i>Key</i>	<i>Source no.</i>	<i>VdGS no.</i>	<i>Title in Och 777</i>	<i>777 fol. *</i>	<i>779 fol. *</i>
F	1	1/1	Fantasia†	1v-2r	1v-2r
	2	1/2	Alman	2r	2r
	3	1/3	Ayre	2v	2v
a	4	5/1	Fancy†	2v-3r	2v-3r
	5	5/2	Alman	3r	3r
	6	5/3	Ayre	3v	3v
C	7	10/1	Fancy†	4r	3v-4r
	8	10/2	Alman	4v	4r
	9	10/3	Ayre	5r	4v
e	10	16/1	Phantasia	5v-6r	4v-5r
	11	16/2	Alman	6r	5v
	[12]	16/3	Ayre	6v	6r

The name 'John Jenkins' is written at the top left of each opening, and sometimes on the top right as well. A few movements in Och 777 also have terminal ascriptions.

No original or modern foliation actually exists in the partbooks.

†Title 'Phantasia' in Och 779.

**OXFORD, CHRIST CHURCH, MUS. 1005 AND CHICAGO,
NEWBERRY LIBRARY, CASE MS VM.1.A.18.J.52c**

GB-Och, Mus. 1005 is a score of 122 two-part and 84 three-part airs by John Jenkins. The Newberry MS has two of the three partbooks for the three-part series. Owned by Sir Nicholas Le Strange (1603-1655).

Copied c.1644-5

Och Mus. 1005: ii + 64 + iii + 86 + ii. Original ink pagination series for each section 1-114, [0]-[151]. Additional material incorporated in the original binding and consisting of the main paper type was numbered with reference to this initial scheme, e.g. 14a-14h: many of these additional numbers were omitted, and a few were added in pencil.

Pagination of two-part section: 1-14, 14a-14h, 15-31, 30a, 3 1 a [sic], 32-34, 34a-34f, 35-114.

No music on pages 35, 59, 82-83, 96-97, 108-114.

Pagination of three-part section: 0-4, 4B-4G, 5-41, 41a-41h, 42-113, 113B-113G, 114-[151].

Copied c.1644-5 *Scribe:* John Jenkins

Inscriptions: inside front cover. 'R. Goodson' [junior]; early shelf-mark 'G.16'; 'Ex dono domini Hutchins Olim prxcentor Aedes Christ'. (Henry Hutchin was a chaplain of Christ Church from 1702 to 1713.)

Format and dimensions: oblong quarto, 191 x 252. Coloured edges

Watermarks: Peacock I/2

Rastrology: A 6¹ B 2 C 39; D 12.5(14.5)12

Collation: uncertain due to tightness of binding

Binding: contemporary blind-tooled calf, 197 x 259. Inlaid central panel with gilt lettering: 'IENKINS FANCY'S IN SCORE'.

NEWBERRY LIBRARY, Case MS VM.1.A.18.J.52c

Treble 1: ii + 52 (counting as one folio any pages glued together) + Original pagination/numbering: pp. 1, one unnumbered page [la], 1B, 2-7, 7B, 8, 8B, 9-11, one unnumbered page [1 la], 12-14, 14[a] (i.e. two pp. '14'), one unnumbered page [14b], 14B, 14B[a], 14C, 15-41, one unnumbered page [41a], 41B, 42-43, 43B-D, 44, 44B, 45, 45B, 45B[a], 4648, 48B-E, 49, 49B, 50, 50B, 51-55, 55B, 56, 56B, 57, 57B, one unnumbered page (=58), 59 numbered '58 59', 59B, 60, one unnumbered page [60a], 60B, 61, 61B, 62, 62B, 63, one unnumbered page [63a], 63B, 64-68, 68B, 69, 69B-C.

No music on pp. [la], 6-7, [11a], [14b], 15, [41a], 48B, 49, 54, [58], [60a], 62B, [63a]

Annotations throughout (see inventory below); ff. [i]v-[ii] contain indices and comments; a slip of paper containing comments is pasted to f. [i]v.

Bassus: iii + 82 (counting as one folio any pages glued together) + ii. Original pagination/numbering: 1, one unnumbered page [la], 1B, 2-7, 7B, 8, 8B, 9-11, one unnumbered page [11a], 12-13, 13[b], 14, 14[a] (i.e. two pp. '13' and '14'), one unnumbered page [14b], 14B, 14B[a], 14C, 15-41, one unnumbered page [41a], 41B, 42-43, 43B-D, 44, 44B, 45, 45B, 45B[b], 46-48, 48B-E, 49, 49B, 50, 50B, 51-54, one unnumbered page [54a], 54[b], 55, 55B, 56, 56B, 57, one unnumbered page (=58), 59 numbered '58 59', 59B, 60, one unnumbered page [60a], 60B, 61, 61B, 62, 62B, 63, one unnumbered page [63a], 63B, 64-68, 68B, 69, 69B-D, 70-85 with two unnumbered folios after each odd-numbered page, p. 85 is followed by 13 unnumbered pages, 17-13rev, 7-1rev.

No music entered on pp. [la], 6-7, [11a], [14b], 15, 40, [41a], 48B, 49, [54a]-[54b], [58], [60a], 62B, [63a], 69D-85, nor on the 13 unnumbered pages, 5-7rev.

Annotations throughout (see inventory below); ff. [i]-[iii] contain indices and numerous comments on the ordering, including: 'ALL of M^r IENKINS his new / composing in 1644 ^{and} 45 ^{&c} have a Pricke / of Redd inke set against them in / the cATalogue'. (f. [ii]r); 'After my score Booke was Bound, M^r Jenk: at the importunitie of M^r. Derham, made these new ones / following ...' (f. [ii]r).

Scribes: (X) unknown (see Plates 3i-j)

(Y)

(Z)

- (C) Sir Nicholas Le Strange (see Plates 3k-1)
(D) John Jenkins (see Plates 4b-c)

Format and dimensions. 150 mm x 200 mm (edges uncut). The pages of each partbook were intended to be glued in pairs throughout, but as the copying progressed and corrections and additions had to be made, the scheme faltered; however, numerous pages are still glued together in pairs (but apparently ruled throughout). Marginal rulings on left and right.

Watermarks: a variety of papers are present in the partbooks; the most common mark appears to be a pot with letters PC; the flyleaves contain a grapes watermark.

Pot lettered PC details; A not possible as only half the watermark is ever present; B 8; C 6.5; D 3; E 7; F 20; G 1.5-; H 2+; J 8. Distance between chain lines: 19 mm.

Grapes details: letters DVL attached to stem; A 9?; B 6; C not possible; D 26; E 1.5; F 4. Distance between chain lines: 20 mm.

Rastrology: A 5; B 5; C 118; D 13 (14) 13 (12) 13.5 (13) 13.5 (12) 14. (Some of the added pages include different rastrum rulings.)

Collations: not possible due to the fragile nature of the manuscripts; each partbook has numerous added pages.

Binding: original paper covers

Contents of Christ Church, Mus. 1005

No. ¹	Title	Page ^l	Key	VdGS	No.
`1. Bass: Io: Jenkins. I. Treble' [Two-part airs]					
15	Aire	1	g		1
15B	Corant	1	g		2
16	Aire	2	g		3
17	Corant	2-3	g		4
18	Saraband	3	g		5
19	Aire	4	g		6
20B	Corant	4-5	g		7
20	Aire	5-6	g		8
21	Aire	6-7	g		9
22	Corant	7	g		10

¹ By analogy with the extant partbooks for the three-part series, these numbers must refer to missing partbooks for the two-part works.

² Original page numbers. Square brackets show sequences of unnumbered pages.

No.	Title	Page	Key	VdGS No.
23	Saraband	8	g	11
9	Aire	8-9	g	12
11	Corant	9	g	13
7	Aire	10	g	14
7B	Corant	11	g	15
8	Aire	12	g	16
8B	Corant	13	g	17
12	Almane	14	g	18
12	Corant	14-[15]	g	19
12B	Corant	[15-16]	g	20
I2C	Aire	[16]	g	21
124	Corant	[17]	g	22
12D	Saraband	[17-18]	g	23
[‐]	Aire	[18]	g	24
13B	Corant	[19]	g	25
-	Aire	[19-20]	g	26
134.	Saraband	[20]	g	27
13C	Corant	[21]	g	28
13	Saraband	[22]	g	29
1	Aire	15	G	30
2	Corant	16	G	31
3	Aire	17	G	32
3B	Saraband	18	G	33
4	Aire	18-19	G.	34
4B	Corant	19	G	35
5	Aire	20	G	36
6	Corant	21	G	37
31	Aire	22	d	38
31B	Corant	22-23	d	39
32	Aire	23	d	40
33	Aire	24	d	41
34	Saraband	25	d	42
35	Aire	26	d	43
36	Saraband	27	d	44
37	Aire	28	d	45
37B	Corant	29	d	46
38	Aire	30	d	47
39	Saraband	31	d	48
27	[Air] ³	[32]	D	54
-	[Air: fragment] ⁴	[33]	Bb	115
25	Aire	32-33	d	49
26	Saraband	34	d/D	50
40B	Aire	[35-36]	d	51
40D	Coranto	[37-38]	d	52
40	Aire	[39-40]	D	53

³ Repeated later on p 36.

⁴ Complete on p.99.

Christ Church, Mus. 1005 and Newberry, Case MS VM 1 .A.18..1.52c

No.	Title	Page	Key	VdGS No.
	[blank]	35		
27	Aire	36	D	54
27B	Corant	37	D	55
28	Aire	38	D	56
29	Corant	38-39	D	57
30	Saraband	39	D	58
44	Aire	40	a	59
44B	Corant	40-41	a	60
45	Aire	41	a	61
46	Corant	42	a	62
47	Saraband	43	a	63
41	Aire	44-45	a	64
41B	Aire	46	a	65
42	Corant	47	a	66
43	Saraband	48	a	67
51	Aire	49	e	68
52	Saraband	50	e	69
53	Aire	51	e	70
54	Saraband	52	e	71
48	Aire	53	e	72
48B	Corant	54	e	73
49B	Aire	55	e	74
49	Ayre	56-57	e	75
50	Aire	57	e	76
50B	Saraband	58	e	77
	[blank]	59		
69B	Aire	60-61	c	78
69C	Corant	61	c	79
58	Aire	62	c	80
59	Corant	63	c	81
68	Aire	64	c	82
69	Corant	65	c	83
70	Aire	66	c	84
71	Corant	67	c	85
60	Aire	68	c	86
60B	Saraband	68-69	c	87
61	Aire	69	c	88
62	Corant	70	c	89
63	Saraband	71	c	90
65	Aire	72	c	91
66	Corant	73	c	92
64	Aire	74	c	93
64B	Saraband	75	c	94
67	Aire	76	c	95
67B	Corant	77	c	96
56	Aire	78	C	97
57	Corant	79	C	98
55	Aire	80	C	99

Christ Church, Mus. 1005 and Newberry, Case MS VM 1.A. 18..1.52c

No.	Title	Page	Key	VdGS No.
55B	Corant	81	C	100
	[blank]	82-83		
77	Aire	84-85	F	101
72	Aire	86-87	F	102
72B	Corant	87	F	103
78	Aire	88	F	104
76	Corant	88-89	F	105
79	Saraband	89	F	106
74	Aire	90	F	107
73	Corant	91	F	108
75	Aire	92	F	109
75B	Saraband	92-93	F	110
80	Aire	94	F	111
81	Saraband	95	F	112
	[blank]	96-97		
85	Aire	98	Bb	113
85B	Corant	98-99	Bb	114
86	Aire	99	Bb	115
87	Corant	100	Bb	116
88	Saraband	101	Bb	117
904	Aire	102-103	Bb	118
93	Corant	104	Bb	119
92	Aire	105	Bb	120
94	Corant	106	Bb	121
95	Saraband	107	Bb	122
	[blank]	108-109		

Three-part airs: score (Och 1005) and parts (Newberry)

<i>Title</i>	<i>Och 1005 Page</i>	<i>Key</i>	<i>Newberry Tr/B Page⁵</i>	<i>Scribe⁶</i>	<i>VdGS No.</i>
Almane	7	G	1	X: Mr Jenkins C: All exam: also p: mr Derhams Blew Fol: Bookes / num: 7: exam: p: origin: / 7. Red: B: / 7 Blew. Fol: Bo:	1
<i>Coranto⁷</i>	8	G	IB	D C: mr Jenkins: exam: p: origin: num: 11	2
Aire	9-10	G	2	X: Mr Jenkins C: num: 8: exam: p: origin: / 8: Red. B. / 8: Blew. Fol: Bo:	3
Coranto	10-11	G	3	X: Mr Jenkins C: num: I: exam: p: origin: / 1. Red B. / 1 Blew Fol: Bo:	4
Saraband	11-12	G	4	X: (Mr Jenkins) C: 2. Red B num: / mr Jen[kins] / exam: p: origin. / 2. Blew Fol: Bo	5
Aire	13-14	G	5	D ?Y: (Mr Jenkins) [Treble book] C: mr Jenkins / exam: p: my owne B: Book: num: 31	6
[Air] ⁸	[4B]	g		D D?: CHA: COLEMAN.	313

⁵ No folio numbers are shown in either partbook.

⁶ Annotations are taken from the bass partbook.

⁷ Airs shown in italics are those of 'Mr Jenkins his new composing in 1644 and 45 &c'.

⁸ Crossed out. No '14' at end.

<i>Title</i>	<i>Och 1005</i>	<i>Page</i>	<i>Key</i>	<i>Newberry</i>	<i>Tr/B Page</i>	<i>Scribe</i>	<i>VdGS</i>	<i>No.</i>
Aire ⁹	4C-4D		g	D	7B	C: mr Jenkins / exam: p: origin: /num: 37.		7
Coranto	4E		g	D	8	C: mr Jenkins / exam: p: origin: num: 38.		8
Saraband	4F-[4G]		g	D	8B	C: mr Jenkins / exam: p: origin: num: 39.		9
Aire	1		g	X: Mr Jenkins	9	C: exam: p: origin: /num: 14: / 14 Blew Fol: Bo:		10
Aire	3		g	X:	10	Y: Mr Jenkins		11
				C: num: 15. Exam: p: origin: / 15 Blew Fol Book				
Coranto	2		g	X: Mr Jenkins	11	C: num: 16: exam: p: origin: / 16. Blew Fol: Bo:		12
Aire	5		g	D	12	C: exam: p: origin: /num: 35. / mr Jenkins		13
Pavin			g	D	12[a]-13 ¹⁰	C: mr Jenkins / exam:p: my owne / B: Booke: num: 12. / set for 5 parts	50 a4	

⁹ The six airs shown bold are those described by Sir Nicholas Le Strange: 'After my score Booke was Bound, mr Jenk: at the importunitie of mr Derham made these new ones following ...'.

¹⁰ In the First Treble Book the Pavin is visible below page 13; this page had been intentionally pasted over the original p. 13 for the piece is 'set for 5 parts' and therefore out of place in these partbooks. The piece gives second treble and bass of Jenkins's pavan VdGS No. 50 a4.

<i>Title</i>	<i>Och 1005</i>		<i>Newberry</i>		<i>VdCS</i>
	<i>Page</i>	<i>Key</i>	<i>Tr/B Page</i>	<i>Scribe</i>	<i>No.</i>
<i>Saraband</i>	6	g	13	D C: exam: p: origin: /num: 36: / mr Jenkins	14
<i>Aire</i> ¹¹	41	d	14	D C: mr Jenkins. / exam: p: origin: num: 43.	15
<i>Ayre</i> ¹²	[4B] ¹³	g	14[a]	D D?: CHA. COLEMAN C: Mr Jenkins: ¹⁴ / exam: p: my owne B: Bo: num: 22	313
<i>Echo-Aire</i>	[42-46] ¹⁵	d/D	14B-14B[a]	D C: mr Jenkins / exam: p: origin: /num: 44:	16
<i>Saraband</i>	[47-48]	D	14C	D C: mr Jenkins / exam: p: origin: /num: 45:	17
<i>The Eccho</i> ¹⁶	45-48	D	16-17	X: Mr Jenkins C: num: 13: exam: p: origin: / 13. Red: B: / 13 Blew. Fol: Bo: / LYR: Pag: 160&:	19
<i>Ahnane</i> ¹²	49-50	D	18	X: Mr Jenkins C: 14: Red: B: / num: 19: / exam: p: origin: / 19 Blew Fol:	20

¹¹ The six airs shown underlined were the last added to the collection: 'And afterwards for 2T:2B&: butReduc'd into 1 Ba: 2 TR ...'.

¹² Piece crossed out.

¹³ No '14' at end.

¹⁴ Crossed out in First Treble Book.

¹⁵ Unnumbered sequence following p. 41.

¹⁶ Headed 'LYRA' by Sir Nicholas Le Strange. A fly-leaf note explains: 'TheLyra pt. For those Pag: 16.18.19.24.25.26.27. is forced, and was only made for filling the Musicke at a private Meeting, for they were originally composd for 1 Ba: 2 TR: and are compleate without the Lyra pt'.

<i>Title</i>	<i>Och 1005 Page</i>	<i>Key</i>	<i>Newberry Tr/B Page</i>	<i>Scribe</i>	<i>VdGS No.</i>
Coranto ¹²	51-52	D	19	Bo: / LYR: PAG: 162. X: Mr Jenkins C: num: 20: / 15 Red: B. / exam: p: origin: / 20 Blew Fol: Bo: / LYR: PAG: 163.	21
Almane	42-44	D	20-21	C: Mr Jenkins. / exam: 21 mr Derhams / Blew Fol: Bo: num: 21	18
Aire	24-25	d	22	X C: exam: p: origin: / mr Jenkins / num: 17: / 17 Blew Fol: Bo:	22
Coranto	25-26	d	23	X: Mr Jenkins C: exam: p: origin: / num: 18 / 18. Blew Fol: Bo:	23
Air ¹²	16	d	24	X: Mr Jenkins C: num: 9: exam: p: origin / 9 Red: B / 9 Blew Fol: Bo: / LYR:PAG:164	24
Coranto ¹²	17-18	d	25	X: Mr Jenkins C: num: 12: exam: p: origin: / 12. Red. B / 12 BlewFol: B./ LYR:PAG:165	25
Aire ¹²	27-28	d	26	X: Mr Jenkins C: num: 10: exam: p: origin: / 10: Red: B. / 10 Blew Fol: Bo: / LYR:PAG:166	26
Ayre ¹²	29-30	d	27	X: Mr Jenkins C: num: 11: exam: p: origin: / 11 Red: B. / 11 BlewFol: Bo: / LYR:PAG:167	27

<i>Title</i>	<i>Och 1005</i>	<i>Page</i>	<i>Key</i>	<i>Newberry</i>	<i>Tr/B Page</i>	<i>Scribe</i>	<i>VdGS</i>	<i>No.</i>
Almane	21-22		d	X: Mr Jenkins C: num: 6 exam: p: origin: / 6: Red. B. / 6 Blew Fol: B.	28		28	
Coranto	23		d	D C: mr Jenkins. exam: p: origin: num: 14.	29		29	
Aire	31-34		d/D	C: exam p: mr Derham / Blew Fol: Bo: num: 22 Y: Jo: Jenkins	30-31		30	
Saraband	35-36		d	C: mr Jenkins / exam: p: mrDerh: / Blew Fol: Bo: / num: 23:	32		31	
Aire	19-21		d	C: mr Jenkins / exam: p: mr Derhams / Blew. Fol: Bo: num: 24.	32-33		32	
Aire	37-39		d	C: mr Jenkins / exam: p: /mr Derhams / Blew: Fol: Bo: / num: 25	34 ¹⁷		33	
Coranto	40		d	C: mr Jenkins / exam: p: mr Derhams / Blew Fol: Bo: num: 26	35		34	
Aire	65-66		a	D C: mr Jenkins. / exam: p: origin: /num: 24	36		35	
Saraband	67-68		a	D C: mr Jenkins / exam: p: origin: num: 25.	37		36	
Aire	61		a	D C: mr Jenkins / exam. p: origin: num: 21.	38		37	
Aire	62-64		a	D C: mr Jenkins / exam: p: origin: num: 20.	39-40		38	
Almane	55-56		a	X: Mr Jenkins C: num: 3: exam: p: origin / 3: Red: B. / 3 Blew: Fol: Bo:	41		39	

¹⁷ pp. 34-35 in First Treble Book.

<i>Och 1005</i>				
<i>Title</i>	<i>Page</i>	<i>Key Newberry Tr/B Page</i>	<i>Scribe</i>	<i>VdGSNo.</i>
<i>Coranto</i>	57	a	41B D C: mr Jenkins. / exam: p: origin: num: 13.	40
<i>Aire</i>	58-59	a	42 X: Mr Jenkins C: num: 4: exam: p: origin / 4: Red: B. / 4 Blew Fol: Bo:	41
<i>Coranto</i>	60	a	43 X C: exam: p: origin: / mr Jenkins / num: 5: / 5 red: B. / 5 Blew Fol: Bo:	42
<i>Aire</i>	69-71	a	43B D C: mr Jenkins / exam: p: origin: num: 28	43
<i>Saraband</i>	71-72	a	43C D C: mr Jenkins exam: p: origin: /num: 29.	44
<i>Aire</i>	81-82	e	43D D C: mr Jenkins. exam: p: origin: num: 30.	45
<i>Aire</i>	83-84	e	44 D C: mr Jenkins. / exam: p: origin: /num: 31	46
<i>Saraband</i>	85-86	e	44B D C: mr Jenkins exam: p: origin: num: 32:	47
<i>Aire</i>	74-75	e	45 C: mr Jenkins / exam: p: mr Derhams. Blew Fol: Bo: num: 27:	48
<i>Passionetta.</i>	-	e	45B D C: mr Jenkins / exam: p: origin: num: 12.	[49]
<i>Ayre</i> ¹⁸				

¹⁸ A note: 'The 45B: is very Passionate and Graue, more sutable to a galliard measure and might haue beeene prickt in that Moode' is deleted, with a further comment: Alterd since, and prickt in that Moode'. The 'Passionetta Ayre' is thus the second copy.

	<i>Och 1005</i>		<i>Newberry</i>		<i>VdGS</i>
<i>Title</i>	<i>Page</i>	<i>Key</i>	<i>Tr/B Page</i>	<i>Scribe</i>	<i>No.</i>
<i>Cor:</i>	76	e	45B[a]	D: C: mr Jenkins. / exam: p: origin: num: 12.	49
<i>Passionetta</i>					
<i>Aire</i>	77-78	e	46	C: mr Jenkins. / exam: p: mr Derhams. / Blew Folio Bo: num: 28.	50
<i>Coranto</i>	79	e	47	C: mr Jenkins / exam: p: mr Derhams Blew Fol: Bo: num: 29.	51
<i>Saraband</i>	80	e	48	C: mr Jenkins / exam: p: mr Derhams. Blew Fol: Bo: num: 30.	52
<i>Aire</i>	113-113B	C	48C	D C: mr Jenkins / exam: p: origin: /num: 40.	53
Coranto	113C-113D	C	48D	D C: mr Jenkins / exam: p: origin: /num: 41.	54
Saraband	113E-113F	C	48E	D C: mr Jenkins / exam: p: origin: num: 42.	55
<i>Aire</i>	110-111	C	49B	D C: mr Jenkins. / exam: p: origin: num: 33.	56
<i>Corant</i>	111-112	C	50	D C: mr Jenkins. exam: p: origin: /num: 34.	57
<i>Coranto</i>	107-108	C	50B	D C: mr Jenkins. / exam: p: origin: /num: 26 This corant is to the afire following.	59
<i>Aire</i>	105-106	C	51	D C: mr Jenkins. / exam: p: my B: book: num: 14: / Origin: / num: 17.	58
<i>Aire</i>	103-104	c	52	D	60

<i>Title</i>	<i>Och 1005 Page</i>	<i>Key</i>	<i>Newberry Tr/B Page</i>	<i>Scribe</i>	<i>VdGS No.</i>
<i>Aire</i>	100-102	c	53	C: mr Jenkins. / exam: p: my B: / Book: num: 15. / p: origin: num: 18: D	61
<i>Pavin</i>	?	c	54 ¹⁹	C: mr Jenkins. / exam: p: my: B: Bo: /num: 16: / p: origin: num: 19: D	7 ²⁰
<i>Aire</i>	88-90	c	55	C: mr Jenkins. / exam: p: my B: / Book: num 19 D	62
<i>Aire</i>	91-92	c	55B	C: mr Jenkins. exam: p: origin: num: I. D	63
				C: mr Jenkins. / exam: p: origin: /num: 2:	
<i>Ayre</i>	93-94	c	56	D C: mr Jenkins / exam: p: origin: /num: 4.	64
<i>Aire</i>	95-96	c	56B	D C: mr Jenkins. / exam: p: / origin: num: 3.	65
<i>Coranto</i>	97-98	c	57	D C: mr Jenkins. / exam: p: origin: /num: 5	66
<i>Saraband</i>	99	c	57B	D C: mr Jenkins. exam: p: origin: num: 6.	67
<i>Pauan</i>	114-116	F	58-59	D	68

¹⁹ In the First Treble Book the Pavin is clearly visible below the blank page 54; this blank page has been pasted over the original p. 54.

²⁰ No. 7 of the three-part airs for treble, tenor and bass.

<i>Title</i>	<i>Och 1005 Page</i>	<i>Key</i>	<i>Newberry Tr/B Page</i>	<i>Scribe</i>	<i>VdGS No.</i>
Aire	117-118	F	59B	C: mr Jenkins. /exam: p: my / B: bo: num: 35 D C: mr Jenkins. / exam: p: my: / B: bo: num: 36.	69
Ayre	119-120	F	60	D C: mr Jenkins: / exam: p: origin /num: 16.	70
<i>Aire</i>	121-122	F	60B	D C: mr Jenkins. exam: p: origin: num: 7	71
<i>Coranto</i>	123-124	F	61	D C: mr Jenkins. /exam: p: origin: num: 9.	72
<i>Aire</i>	125-126	F	61B	D C: mr Jenkins. exam: p: origin: num: 8.	73
<i>Saraband</i>	127-128	F	62	D C: mr Jenlcins. exam: p: origin: num: 10.	74
Almane	130-131	Bb	63	C: mr Jenkins. / exam: p: mr Derhams Blew Fol: Bo: num: 31	75
<i>Saraband</i>	132	Bb	63B	D C: mr Jenkins. exam: p: origin: num: 15.	76
Aire	133-134	Bb	64	C: mr Jenkins. / exam: p: mr Derhams. / Blew Fol: Bo: num: 32	77
Coranto	135-136	Bb	65	C: mr Jenkins. / exam:,p: mr Derhams. / Blew Fol: Bo: num: 33.	78
<i>Saraband</i>	142-144	Bb	66	D C: mr Jenkins: / exam: p: origin: /num: 27.	79
<i>Aire</i>	140-141	Bb	67	D	80

<i>Title</i>	<i>Och 1005 Page</i>	<i>Key</i>	<i>Newberry Tr/B Page</i>	<i>Scribe</i>	<i>VdGS No.</i>
				C: mr Jenkins. / exam: p: origin: num: 23.	
Aire	137-139	Bb	68	D	81
				C: mr Jenkins. / exam: p: origin: num: 22.	
<u>Echo-Corant</u>	147-[149]	Bb	69	D	83
				C: mr Jenkins. / exam: p: origin: /num: 47.	
<u>Saraband</u>	[150]	Bb	69B	D	84
				C: mr Jenkins. /exam: p: origin: /num: 48:	
Aire	145-147	Bb	69C	D	82
				C: mr Jenkins. / exam: p: origin: /num: 46: [Treble book]: This Aire is to the Precedent CORANTO. Pag: 69. [=Echo-Corant]	
				[Reverse end of Bass book.]	
<i>Title</i>	<i>Key</i>	<i>No.</i>	<i>Folio</i>	<i>Scribe</i>	
Almane	d	1	lrev	D ²¹ : IOH: IENK: / Ex: p: DeR: BOOK: NVM: 84.	
Coranto	d	2	lrev	D: IOH: IENK: / Ex: p: DeR: BOOK: NVM: 85	
Coranto	d	3	2rev	D: 10H: IENK: / Ex: p: DeR: BOOK: / NVM: 86.	
Saraband	d	4	2rev	D: IOH: IENK: / Ex: p: DeR: BOOK: NVM: 87.	
Almane	D	5	3rev	D: IOH: IENK: / Ex: p: DeR: BOOK: NVM: 88.	
Coranto	D	6	4rev	D: I: IENK: Ex: p: / DeR: BO: / NVM: 89.	

²¹ It is uncertain whether these annotations were written by Sir Nicholas Le Strange or by Jenkins.

<i>Title</i>	<i>Key</i>	<i>No.</i>	<i>Folio</i>	<i>Scribe</i>
Saraband	D	7	4rev	D: IOH: IENK: / Ex: p: DeR: BOOK: NVM: 90.
[blank]			5-7rev	pp. 5-7 [ff. 75v-76v]
Aire	g	13	13rev	D: IOH: IENK: / Ex: p: ORIG:
Coranto	g	13B	13rev	D: IOH: IENK: / Ex: p: ORIG:
Saraband	g	14	14rev	D: IOH: IENK: Ex: p: ORIG:
Aire	g	15	15rev	D: IOH: IENK: / Ex: p: ORIG:
Coranto	g	15B	15-16rev	D: IOH: IENK: / Ex: p: ORIG:
Saraband	C	16	16rev	D: IOH: IENK: / Ex: p: ORIG:
Aire	C	17	17rev	D: IOH: IENK: / Ex: p: ORIG: C: The SARAB: to this Aire Precedes.

OXFORD, CHRIST CHURCH,
MUSIC MANUSCRIPT 1185

An organbook containing John Coprario's Fantasia-Suites for violin, bass viol and organ: ii + 84 + ii. Modern pencil foliation: 1-31, [32]-[81], 82, [83]-[84]. No music entered on ff. I, 31v-[81], [84]v; the top half of f. [55] has been cut out. Copied in the mid seventeenth century.

Scribes: ff. 1v-31: Stephen Bing (see Plate 5e); ff. 84-81vrev: Richard Goodson ii

Inscription on f. 1: 'R. Goodson' (autograph: Richard Goodson ii?)

Format and dimensions: oblong quarto, 210 x 325 mm

Watermarks: Fleur-de-Lys II/1

Rastrology: A 6 (six-line); B 3; C 76.5; D 15(15)15(16)16

Collation: A⁴ B-E⁸ F⁶ G⁴ H⁸ J⁸ (J¹⁻² removed) K-M⁸

Binding: contemporary sheep with gold floral tooling and remnants of green and red ties: 216 x 326.

Bibliography: HATTON W; HATTON W2

Contents of Och, Mus. 1185

[Coprario's Fantasia-Suites]

Folio	No.	Title	VdGS No.
1 v	1	Fancy	1
2v	1	Aire	
3	1	Galliard	
3v	2	Fancy	2
4v	2	Aire	
5	2	Galliard	
5v	3	Fancy	3
6v	3	Aire	
7	3	Galliard	
7v	4	Fancy	4
8v	4	Aire	

Christ Church, Mus. 1185

<i>Folio</i>	<i>No.</i>	<i>Title</i>	<i>VdGS</i>
			<i>No.</i>
8v	4	Galliard	
9v	5	Fancy	12
10v	5	Aire	
11	5	Galliard	
11v	6	Fancy	13
12v	6	Aire	
13	6	Galliard	
13v	7	Fancy	14
14v	7	Aire	
15	7	Galliard	
15v	8	Fancy	15
16v	8	Aire	
17	8	Galliard	
17v	9	Fancy	8
18v	9	Aire	
19	9	Galliard	
19v	10	Fancy	7
20v	10	Aire	
21	10	Galliard	
21v	11	Fancy	6
22v	11	Aire	
23	11	Galliard	
23v	12	Fancy	11
24v	12	Aire	
25	12	Galliard	
25v	13	Fancy	10
26v	13	Aire	
27	13	Galliard	
27v	14	Fancy	9
28v	14	Aire	
29	14	Galliard	
29v	15	Fancy	5
30v	15	Aire	
31	15	Galliard	
.....			
84-81v		Fuga Del: Sr G: F: Hendel ¹	

1 Incomplete; Allegro from Suite in E Minor.