

The Bodleian Library Music Collection

A Listing and Guide to Part Six of
the Harvester Microfilm Collection

Compiled by Professor Roger Bray,
University of Lancaster



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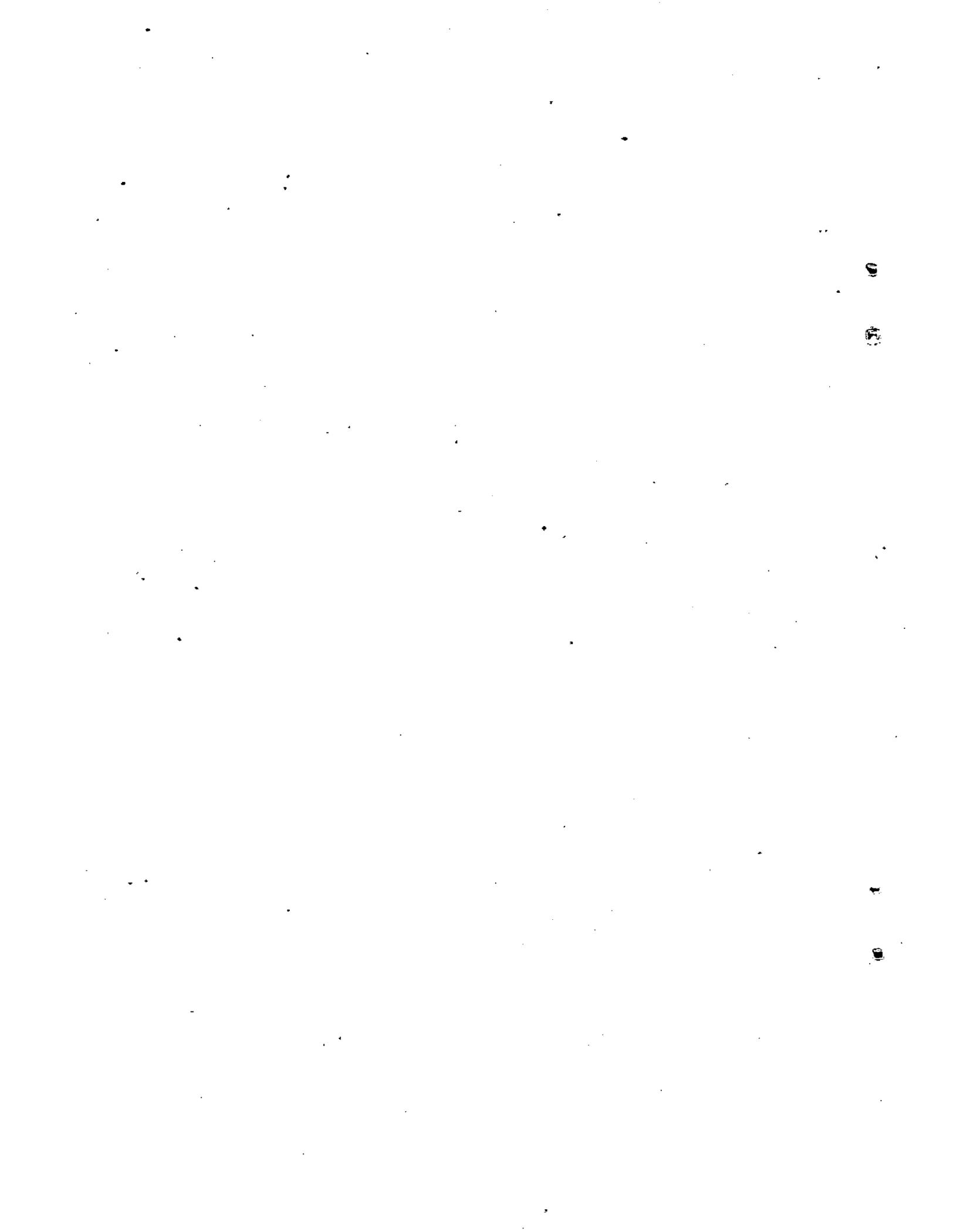
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THE MUSIC MANUSCRIPT COLLECTION
OF THE BODLEIAN LIBRARY, OXFORD

A Listing and Guide to Part Six
of the Harvester Microform Edition



CONTENTS

	Page
General Preface	7
Contents of Reels in Part Six	9
Introduction by Roger Bray	13
Listing of Manuscripts in Part 6	17
Index of Names and Composers in Part 6	25
Index of Names and Composers in Parts 1-6	29
Numerical Index of Manuscripts in Parts 1-6	49
Complete List of Part Titles in Parts 1-6	55

10

11

12

13

GENERAL PREFACE

Harvester Microform are proud to continue their publication of music manuscript collections with Part Six of Series One, which presents the outstanding collection of the Bodleian Library, Oxford.

Already published are Parts One to Five of Series One, which contains four centuries of English music manuscripts. Series Two contains the collection of St. Michael's College, Tenbury, which is also housed at the Bodleian Library, and Series Three contains the collection of Christ Church, Oxford. Series Four comes from the British Library, London, and Series Five from the Royal College of Music, London. Series Six consists of collections in Cambridge libraries and museums.

Part Six of the Bodleian Collection consists of Continental music manuscripts of the 16th, 17th and 18th centuries. There is some German music, but it is mainly Italian and French. Not only is the music important in its own right, but the nature of the material reflects the changing musical tastes and preoccupations in England from around 1600 to 1800.

This Guide gives the Reel Contents, a Detailed Listing of Manuscripts and an Index of Names and Composers included in Part Six. On the first reel of this part there is a listing of manuscripts and a reproduction of the relevant entries from the Bodleian Summary Catalogue and the unpublished Bodleian Typescript Catalogue.

Also included is a Complete Index of Names and Composers as well as a Listing of the Manuscripts appearing in all six parts of the series.

The series is under the editorial direction of Professor Roger Bray of the University of Lancaster. Under his watchful eye we must also acknowledge the care and attention of Mavis Thomas at all stages in the preparation of this Listing and Guide.

William Pidduck
Editorial Director

01

12

1

10

THE MUSIC MANUSCRIPT COLLECTION
OF THE BODLEIAN LIBRARY, OXFORD

PART SIX: Unpublished Continental Music
Manuscripts of the 16th, 17th and 18th
Centuries

CONTENTS OF REELS

Part 6 contains manuscripts selected from both the MS.
Music and MS.Mus.Sch. Collections.

REEL ONE

MS.Mus.Sch. c.10 a
MS.Mus.Sch. c.10 b
MS.Mus.Sch. c.10 c
MS.Mus.Sch. c.10 d
MS.Mus.Sch. c.10 e
MS.Mus.Sch. c.24
MS.Mus.Sch. c.25
MS.Mus.Sch. c.26
MS.Mus.Sch. c.27
MS.Mus.Sch. c.28
MS.Mus.Sch. c.29
MS.Mus.Sch. c.30
MS.Mus.Sch. c.31

REEL TWO

MS.Mus.Sch. c.43
MS.Mus.Sch. c.51
MS.Mus.Sch. c.52
MS.Mus.Sch. c.62
MS.Mus.Sch. c.63
MS.Mus.Sch. c.74

REEL THREE

MS.Mus.Sch. c.76
MS.Mus.Sch. c.80
MS.Mus.Sch. c.94
MS.Mus.Sch. c.103
MS.Mus.Sch. d.218
MS.Mus.Sch. d.222
MS.Mus.Sch. d.223

REEL FOUR

MS.Mus.Sch. d.226
MS.Mus.Sch. d.227
MS.Mus.Sch. d.228
MS.Mus.Sch. d.232
MS.Mus.Sch. d.237
MS.Mus.Sch. d.248
MS.Mus.Sch. d.250
MS.Mus.Sch. d.253
MS.Mus.Sch. d.254
MS.Mus.Sch. d.255
MS.Mus.Sch. d.256

REEL FIVE

MS.Mus.Sch. d.257
MS.Mus.Sch. d.258
MS.Mus.Sch. d.259
MS.Mus.Sch. d.260
MS.Mus.Sch. e.383
MS.Mus.Sch. e.384
MS.Mus.Sch. e.385
MS.Mus.Sch. e.386
MS.Mus.Sch. e.387

REEL SIX

MS.Mus.Sch. e.388
MS.Mus.Sch. e.389
MS.Mus.Sch. e.390
MS.Mus.Sch. e.391

REEL SEVEN

MS.Mus.Sch. e.392
MS.Mus.Sch. e.393
MS.Mus.Sch. e.394
MS.Mus.Sch. e.395
MS.Mus.Sch. e.398

REEL EIGHT

MS.Mus.Sch. e.404
MS.Mus.Sch. e.405
MS.Mus.Sch. e.424
MS.Mus.Sch. e.425
MS.Mus.Sch. e.426
MS.Mus.Sch. e.427
MS.Mus.Sch. e.563***
MS.Mus.Sch. f.576
MS.Mus.Sch. f.577
MS.Mus.Sch. f.578
MS.Mus.Sch. f.579

REEL NINE

MS.Mus.Sch. g.606
MS.Mus.Sch. g.607
MS.Mus.Sch. g.608
MS.Mus.Sch. g.609
MS.Mus.Sch. g.613
MS.Mus.Sch. g.616
MS.Mus.Sch. g.617
MS.Mus.Sch. g.618

REEL TEN

MS.Mus. b.2a
MS.Mus. b.2b
MS.Mus. b.4
MS.Mus. b.8
MS.Mus. b.11
MS.Mus. b.12
MS.Mus. c.9
MS.Mus. c.10
MS.Mus. c.24

REEL ELEVEN

MS.Mus. c.29
MS.Mus. c.30
MS.Mus. d.4
MS.Mus. d.5
MS.Mus. d.6
MS.Mus. d.7

REEL TWELVE

MS.Mus. d.9
MS.Mus. d.15
MS.Mus. d.16
MS.Mus. d.19
MS.Mus. d.20
MS.Mus. d.21
MS.Mus. d.22
MS.Mus. d.25
MS.Mus. d.26

REEL THIRTEEN

MS.Mus. d.63
MS.Mus. d.83
MS.Mus. d.84
MS.Mus. d.85
MS.Mus. d.89
MS.Mus. d.90
MS.Mus. d.91
MS.Mus. d.92

REEL FOURTEEN

MS.Mus. d.93
MS.Mus. d.94
MS.Mus. d.95
MS.Mus. d.96
MS.Mus. d.97
MS.Mus. d.98
MS.Mus. d.99
MS.Mus. d.100
MS.Mus. d.102

REEL FIFTEEN

MS.Mus. e.6
MS.Mus. e.7
MS.Mus. e.8
MS.Mus. e.9
MS.Mus. e.10
MS.Mus. e.11
MS.Mus. e.13
MS.Mus. e.14
MS.Mus. e.15
MS.Mus. g.1

INTRODUCTION

Part Six of our series of microfilms of manuscripts in the Bodleian Library consists of those manuscripts which contain Continental Music (mainly Italian and French, with a little German), and completes our visit to the remarkable Bodleian collection. The only manuscripts which we have not included are their medieval manuscripts, many of which are published in facsimile already (J. Stainer, Early Bodleian Music). In addition, a very small number of manuscripts have been excluded owing to their being rather late sources for the music they contain.

The present selection, especially those manuscripts from the Music School collection (Mus.Sch.), shows how quickly the Italian style spread to England around 1700, and how wholeheartedly English musicians embraced it. Margaret Crum in her Introduction to the first Guide to our Harvester Bodleian series related the early history of the Music School collection. One or two observations may be added now that we have completed its filming. William Heather's original bequest consisted of the Forrest-Heather partbooks (Mus.Sch.e.376-381, in part 4 of our films) and a very large number of printed books, including not only what would have been regarded at the time (1627) as the standard printed English repertoire, such as the madrigal and consort song collections of Byrd (1588, 1589, and 1591), East (Books 1, 2, 3 and 6), Gibbons (1612), Ward (1613), Weelkes (1598), the Transalpine anthologies (1588 and Watson 1590), and Tomkins (1622), to name only a few, but also printed sacred music by Byrd and Tallis, Italian madrigals, and some books which must have been rare in this country, such as Viadana's Sinfonie Musicale (1610). Although his intention seems to have been that instrumental as well as vocal music should be practised, the books he presented are almost exclusively vocal (or at least those that survive are; we shall see later that some must have become lost).. For this reason the choice of the first Professor, Richard Nicolson, was appropriate, for Nicolson was Master of the Choristers at Magdalen. Indeed there is strong circumstantial evidence that Nicolson was the second choice, and that the original candidate was an even more appropriate person, Orlando Gibbons. When in 1622 William Camden instituted a Chair of History the occasion was further celebrated by the award of the degree of Doctor of Music to Heather (a friend of Camden's) and Gibbons. Camden was himself an amateur musician, having been a chorister at Magdalen, Heather was a Gentleman of the Chapel Royal, and Gibbons was of course organist of the

Chapel Royal. The exercise to accompany the award of both the doctorates of Music (Heather being no composer himself) is thought by many scholars to have been Gibbons's 'O clap your hands', a suitably brilliant piece of eight-part counterpoint. It seems that Gibbons was being prepared for greater things, but his sudden death in 1625 made it necessary to look elsewhere. Gibbons was of course an excellent organist ('the best finger of that age', according to a near-contemporary) and a composer of consort music as well as vocal, and would have filled the post with great distinction. Nicolson is not in the same class, but he was at least of the same type.

Over the next 30 years or so the collection of consort music which we filmed as Part 1 of our series was compiled, as related by Miss Crum, and the Professors (especially John Wilson) accumulated extra sources, mainly of English consort music suitable for the carrying out of Heather's intention. We find very soon that there is evidence of the spread of Italian music, and in this sixth part we find many such sources the majority of which were collected by Edward Lowe (Professor, 1661-1682).

We find sources copied in England and collected in Oxford (e.g. Mus.Sch. c.24-27) from the earlier period, while in Part 6 we find several manuscripts of Italian and French music copied in England (e.g. Mus.Sch. c.10, c.63, c.76 perhaps, c.94, c.203, and d.232) and several which seem to have found their way very soon to England (e.g. Mus. Sch. c.51, c.62, d.255, e.405, and e.425-426). The need for Lowe's efforts arose because "all the old instruments and bookes left by the founder [had been] either lost, broken, or imbeasled in the time of rebellion and usurpation". (This quotation from a document of 1675 still stuck to the Music School door in the 1770s was recorded by Hawkins in his History of the Science and Practice of Music (1776), who also gives a great deal of detail, quoted from Anthony Wood, of the musical activities in Oxford in the Commonwealth and early Restoration periods. Fortunately it is a slight exaggeration, although it is certain that some of Heather's books were lost).

It seems that around the middle of the 18th century the collection took on the extra function of being a collection of record and not merely a performing collection, with the acquisition of the Boyce Court Odes, and it had already preserved the Oxford Act Songs dating from the 1670s. The gradual growth of the collection shows, therefore, the taste and musical preoccupations of the period from about 1600 (when Heather must have started his own collection) to about 1800 in this important musical centre. Some of the Act Songs had been written

as the equivalent of the exercise required of candidates for the degrees of B.Mus. or D.Mus., but from about 1750 they began to be collected in a different category (Music School Exercises, Mus.Sch.Ex.) and we have not tapped this source in our films. Most of the exercises are for B.Mus., and may be taken as relatively youthful works of an appropriately formal academic nature, though it should be stated that students of the period after 1750 will find interest in this category (the composers include Alcock, Norris, Burney, Dupuis, Ayleward, Crotch, Callcott, Pring, Elvey, Ouseley, Stainer, Parry, Varley, Roberts, Mann, Parratt, and Harwood).

The basis of this listing is the Summary Catalogue (F. Madan, Summary Catalogue of Western Manuscripts in the Bodleian Library, Oxford, 1895-1953) which is, however, rather sketchy in its detail of some of these Continental manuscripts. It is particularly hoped therefore that the availability on microfilm will permit further study. As usual, I have attempted to direct users of the films towards the major forms and types of work in each manuscript and to include the names of all the composers whose works are found therein. In addition to the Index of composers found in this part we add an Index of composers found in the whole of the collection and also an Index of Manuscripts which indicates in which part of our microfilm series each manuscript falls.

My thanks are due to Julie, my wife, for her patience and tolerance of the time I have spent incommunicado while preparing these Guides, and to Rosalie Warburton for keeping the Lancaster end of the operation working smoothly.

Professor Roger Bray,
University of Lancaster,
February 1986

2

35

12

13

LISTING OF MANUSCRIPTS IN PART SIX

Part Six contains manuscripts selected from both the MS. Music School and MS. Music Collections.

MS.Mus.Sch. c.10a-e F. Sances, "Latine Songs"; 17th century English copy; five part-books.

MS.Mus.Sch. c.24-27 "Latine Songs" by various composers, J. Baptista, G. Carissimi, A. Faccho, G. Filippi and F. Sances; 17th century English copy owned by E. Lowe and therefore before 1682; four part-books.

MS.Mus.Sch. c.28-31 Motets etc. by S. Bockshorn, G.Knüpfer, S.Knüpfer, J. Rosenmuller, J. Schelling; 1680 etc.; four part-books.

MS.Mus.Sch. c.43 Sacred music, anonymous and by G. Kaiser; 18th century.

MS.Mus.Sch. c.51 Italian songs etc.; in England by second half of 17th century.

MS.Mus.Sch. c.52 Extracts from French operas; c.1700.

MS.Mus.Sch. c.62 Second violin part of trio sonatas by G.B. Bassani, A. Corelli, G. Finger; in England by c.1700.

MS.Mus.Sch. c.63 Instrumental music by R. de Capua, A. Corelli and A. Vivaldi; arias from J. Appiani's opera Il Demetrio in Reggio; copied in England c.1740.

MS.Mus.Sch. c.74 Music for violin; c.1700.

MS.Mus.Sch. c.76 A. Corelli, trio sonatas Op.2 and an anonymous trio sonata; c.1700 (? copied in England).

- MS.Mus.Sch. c.80 Trio sonatas etc., by A. Bertali (? and others); late 17th century.
- MS.Mus.Sch. c.94 Guitar music, mainly French; copied 1680-1684; ?in England by c.1700.
- MS.Mus.Sch. c.103 C. Pallavicino, extracts from Elmiro Re di Corinto; an anonymous S. Giovanni Crisostomo, and two other operas; c.1700.
- MS.Mus.Sch. d.218 French songs and instrumental music; second half of 17th century.
- MS.Mus.Sch. d.222 Italian and French songs; last quarter of 17th century.
- MS.Mus.Sch. d.223 Cantatas, G.M. Bononcini, A. Caldara, A. Scarlatti; early 18th century (bound 1711).
- MS.Mus.Sch. d.226 Anonymous, Il Flavio Cuniberto; 1696 (instrumental parts).
- MS.Mus.Sch. d.227 "Coreleys First Aires", viz trio sonatas Op.2 by A. Corelli; (two of the instrumental parts only); late 17th century.
- MS.Mus.Sch. d.228 Trio sonatas, M.A. Ziani (? and others); 1698.
- MS.Mus.Sch. d.232 G.B. Borri, Mass; copied in Oxford by T. Ford; c.1720.
- MS.Mus.Sch. d.237 C. Tessier, vocal music; late 16th century.
- MS.Mus.Sch. d.248 J. Rosenmuller, trio sonatas; second half of 17th century.
- MS.Mus.Sch. d.250 G. Bononcini, ?sonatas and vocal music; 18th century.

- MS.Mus.Sch. d.253 P. Grech, Fantasias; c.1700.
- MS.Mus.Sch. d.254 Anonymous trio sonatas; early 18th century.
- MS.Mus.Sch. d.255 Trio sonatas, A. Corelli (? and others); second half of 17th century, in England by 1700.
- MS.Mus.Sch. d.256 L. Colista, trio sonatas; second half of 17th century.
- MS.Mus.Sch. d.257 G.B. Vitali, trio sonatas (two violin parts only); second half of 17th century.
- MS.Mus.Sch. d.258 G. Frescobaldi; Canzoni a4; 1677-1678.
- MS.Mus.Sch. d.259 P. Marchitelli, instrumental music; c.1700.
- MS.Mus.Sch. d.260 Sinfonie, anonymous and by A. Melani and G. Torelli; c.1700.
- MS.Mus.Sch. e.383 F. Gasparini, Holofernes and Judith (oratorio); first half of 18th century.
- MS.Mus.Sch. e.384 French songs, psalms and opera extracts; first half of 18th century.
- MS.Mus.Sch. e.385-387 L'Ascanio, possibly by A.G.B.?; first half of 18th century..
- MS.Mus.Sch. e.388-389 Opera extracts, M. Capranica, G.A. Perti, B. Sabadini, A. Scarlatti; first half of 18th century.
- MS.Mus.Sch. e.390-391 Opera extracts, M. Agostini, M. Capranica, D. Pasquini, G.A. Perti; early 18th century.
- MS.Mus.Sch. e.392 G.D. Partenio, Il Flavio Cuniberto; ?1696.

- MS.Mus.Sch. e.393 Arias etc., G. Carissimi, P.A. Fiocco,
A. Steffani; 1700, owned and copied by C. Babel.
- MS.Mus.Sch. e.394 A. Scarlatti, arias; first half of
18th century.
- MS.Mus.Sch. e.395 Arias, anonymous, and by "Signor
Campeggi" and M. Fini; 18th century.
- MS.Mus.Sch. e.398 J.B. Lully, instrumental excerpts from
operas; c.1700.
- MS.Mus.Sch. e.404 Flute sonatas; 17th century.
- MS.Mus.Sch. e.405 Trio sonatas (bass part only); early
18th century, ?in Oxford by 1742.
- MS.Mus.Sch. e.424 Songs and arias, G.A. Aldovrando, A.M.
Fiore, G.A. Perti, F. Pollarolo and B. Sabadini; c.
1700.
- MS.Mus.Sch. e.425-426 French vocal and instrumental music;
first half of 18th century, in England by 1732.
- MS.Mus.Sch. e.427 G. Avitrano, trio sonatas; ?c.1700.
- MS.Mus.Sch. e.563*** Italian song; 18th century.
- MS.Mus.Sch. f.576 Music for lute or keyboard, some with
French or English words, D. Gautier, J. Mouton and
anonymous; second half of 17th century.
- MS.Mus.Sch. f.577 Keyboard music; c.1700.
- MS.Mus.Sch. f.578 Music for ?lute; late 17th century.
- MS.Mus.Sch. f.579 Instrumental (?mainly lute) music,
French; second half of 17th century.

MS.Mus.Sch. g.606 Songs and arias, B. Pasquini and A. Scarlatti; c.1700.

MS.Mus.Sch. g.607 Vocal music, G. Veneziano; 17th century.

MS.Mus.Sch. g.608 French psalms and songs (voice part only); late quarter of 17th century.

MS.Mus.Sch. g.609 French psalms; second half of 17th century.

MS.Mus.Sch. g.613 Second violin part of music by N. Matteis; 1680-1690.

MS.Mus.Sch. g.616-618 French lute music; early 18th century.

MS.Mus. b.2a-b G.B. Bassani, motets; mid-18th century.

MS.Mus. b.4 G. Bononcini, Mass (Kyrie and Gloria), signed; first half of 18th century.

MS.Mus. b.8 A. Lotti, Mass (Kyrie and Gloria); first half of 18th century.

MS.Mus. b.11 G.B. Pergolesi, trio ('Se il foco'), autograph; and copy of a Mass (Kyrie and Gloria); 18th century.

MS.Mus. b.12 F. Scarlatti (partly autograph), Mass (Kyrie and Gloria) and Dixit Dominus; 1702-1703

MS.Mus. c.9 G.B. Bassani, motets; 1749, copied by J. Awbery.

MS.Mus. c.10 G.B. Bassani, motets; 18th century.

MS.Mus. c.24 D. Perez, Mass (Kyrie and Gloria), G. Carissimi, In te Domine Speravi; 18th century.

- MS.Mus. c.29 F. Scarlatti, extracts from various works;
copied in 1786 in England from MS.Mus. b.12.
- MS.Mus. c.30 A. Steffani, Il Figlio delle Selve (opera);
18th century.
- MS.Mus. d.4 Cantatas, G.B. Bassani, G. Bononcini, G.
Pergolesi and L. Vinci; 18th century.
- MS.Mus. d.5 Cantatas, T. Albinoni, A. Ariosti, P. Bencini,
G. Bononcini, A. Caldara, F. Conti, N. Fago, Lignani,
A. Lotti, F. Mancini, G. Martini, C. Monari, "Sari"
(=D.N. Sarro?), F. Scarlatti, P. Torri and P.F. Tosi;
18th century.
- MS.Mus. d.6 Concerti, anonymous; 1751.
- MS.Mus. d.7 Vocal music, E. Bernabei; F. Feroci, A.
Steffani and P. Torri; 18th century.
- MS.Mus. d.9 Vocal music, T. Albinoni, A. Caldara, C.F.
Pollarolo and G.M. Ruggeri; early 18th century.
- MS.Mus. d.15 Trio sonatas, anonymous; 18th century.
- MS.Mus. d.16 G.B. Bassani, motets; 18th century.
- MS.Mus. d.19 G.B. Borri, Mass (Kyrie and Gloria); E.
d'Astorga, Stabat Mater; 18th century.
- MS.Mus. d.20-22 G. Bononcini, Cantatas; 18th century.
- MS.Mus. d.25-26 Motets, A. Caldara and "Sarri" (=D.N. Sarro?);
cantatas, G. Carissimi; 18th century.
- MS.Mus. d.63 J.A. Hasse, Miserere and Tu voi ch'io
(duet); 18th century.
- MS.Mus. d.83 C.G. Lidarti, De Profundis, Miserere;
1774, copied in England.

- MS.Mus. d.84 B. Marcello, duets; second half of 18th century..
- MS.Mus. d.85 B. Marcello, Canzoni; second half of 18th century.
- MS.Mus. d.89 Anonymous, Onorio (opera); first half of 18th century; autograph.
- MS.Mus. d.90 D. Perez, Mass; 18th century, (?autograph).
- MS.Mus. d.91 J.A. Hasse, Miserere; A.. Puppi, Gloria; and other motets; 18th century, at least partly copied in England in 1774.
- MS.Mus. d.92 A. Steffani, motets; 18th century, owned by J. Awbery by 1767.
- MS.Mus. d.93-99 A. Steffani, duets; also C. Grua, duets; 18th century.
- MS.Mus. d.100 A. Steffani, duets; 18th century, owned by P. Hayes.
- MS.Mus. d.102 A. Steffani and P. Torri, duets; 18th century.
- MS.Mus. e.6-11 Cantatas and other vocal music by G. Jacomelli, B. Marcello and M.A. Simonelli (MS.Mus. e.6); by G.B. Costanzi, M. Gabelone (or Caballoni), J.A. Hasse, G. Jacomelli, B. (or M?) dell'Oubue, N. Porpora, G. Porta and L. Vinci (MS.Mus. e.7); F. Feo, L. Leo, N. Porpora and L. Vinci (MS.Mus. e.8); M. Caballoni, G.B. Costanzi and A. Scarlatti (MS.Mus. e.9); G. Jacomelli; J.A. Hasse and L. Vinci (MS.Mus. e.10); and E. Duni, F. Feo, J.A. Hasse, N. Propora and L. Vinci (MS.Mus. e.11); 18th century.
- MS.Mus. e.13 Originally five MSS, viz: A. 7 anonymous motets; 17th century; B. 5 anonymous motets; early 18th century; C. an anonymous Mass; 18th century; D. an anonymous Kyrie; 18th century; E. an arrangement of W. Byrd, Non nobis Domine, and five anonymous motets; 18th century.

MS.Mus. e.14 18th century copy of motets by Josquin.

MS.Mus. e.15 G. Carissimi, Daniele (oratorio); c.1700.

MS.Mus. g.1 Italian songs; copied in England, second
half of 17th century.

INDEX OF NAMES AND COMPOSERS IN PART 6

- Agostini, M., Mus.Sch. e.390-391
- Albinoni, T., Mus. d.5, d.9
- Aldovrando, G.A., Mus.Sch. e.424
- Appiani, J., Mus.Sch. c.63
- Ariosti, A., Mus. d.5
- Astorga, E.d', Mus. d.19
- Avitrano, G., Mus.Sch. e.427
- Awbery, J., Mus. d.92
- B., A.G., Mus.Sch. e.385-387
- Babel, C., Mus.Sch. e.393
- Baptista, J., Mus.Sch. c.24-27
- Bassani, G.B., Mus.Sch. c.62, Mus. b.2, c.9, c.10, d.4;
d.16
- Bencini, P., Mus. d.5
- Bernabei, E., Mus. d.7
- Bertali, A., Mus.Sch. c.80
- Bockshorn, S., Mus.Sch. c.28-31
- Bononcini, G., Mus.Sch. d.250, Mus. b.4, d.4, d.5, d.20-22
- Bononcini, G.M., Mus.Sch. d.223
- Borri, G.B., Mus.Sch. d.232, Mus. d.19
- Caballoni, Mus. e.6-11 (see also Gabelone, M.)
- Caldara, A., Mus.Sch. d.223, Mus. d.5, d.9, d.25-26
- Campeggi, --, Mus.Sch. e.395
- Capranica, M., Mus.Sch. e.388-389, e.390-391

Capua, R. de, Mus.Sch. c.63

Carissimi, G., Mus.Sch. c.24-27, e.393, Mus. c.24, d.25-26,
e.15

Colista, L., Mus.Sch. d.256

Conti, F., Mus. d.5

Corelli, A., Mus.Sch. c.62, c.63, c.76, d.227, d.255

Costanzi, G.B., Mus. e.6-11

dell'Oubue, B. (or M?), Mus. e.6-11

Duni, E., Mus. e.6-11

Faccho, A., Mus.Sch. c.24-27

Fago, N., Mus. d.5

Feo, F., Mus. e.6-11

Feroci, F., Mus. d.7

Filippi, G., Mus.Sch. c.24-27

Finger, G., Mus.Sch. c.62

Fini, M., Mus.Sch. e.395

Fiocco, P.A., Mus.Sch. e.393

Fiore, A.M., Mus.Sch. e.424

Frescobaldi, G., Mus.Sch. d.258

Gabelone, M. (or Caballoni), Mus. e.6-11

Gasparini, F., Mus.Sch. e.383

Gautier, D., Mus.Sch. f.576

Grech, P., Mus.Sch. d.253

Grua, C., Mus. d.93-99

Hasse, J.A., Mus. d.63, d.91, e.6-11

Hayes, P., Mus. d.100

Jacomelli, G., Mus. e.6-11

- Josquin des Pres, Mus. e.14
Kaiser, G., Mus.Sch. c.43
Knüpfer, G., Mus.Sch. c.28-31
Knüpfer, S., Mus.Sch. c.28-31
Leo, L., Mus. e.6-11
Lidarti, C.G., Mus. d.83
Lignani, -, Mus. d.5
Lotti, A., Mus. b.8, d.5
Lowe, E., Mus.Sch. c.24-27
Lully, J.B., Mus.Sch. e.398
Mancini, F., Mus. d.5
Marcello, B., Mus. d.84, d.85, e.6-11
Marchitelli, P., Mus.Sch. d.259
Martini, G., Mus. d.5
Matteis, N., Mus.Sch. g.613
Melani, A., Mus.Sch. d.260
Monari, C., Mus. d.5
Mouton, J., Mus.Sch. f.576
Pallavicino, C., Mus.Sch. c.103
Partenio, G.D., Mus.Sch. e.392
Pasquini, D., Mus.Sch. e.390-391, g.606
Perez, D., Mus. c.24, d.90
Pergolesi, G.B., Mus. b.11, d.4
Perti, G.A., Mus.Sch. e.388-389, e.390-391, e.424
Pollarolo, F., Mus.Sch. e.424, Mus. d.9
Porpora, N., Mus. e.6-11
Porta, G. della, Mus. e.6-11

- Puppi, A., Mus. d.91
- Rosenmüller, J., Mus.Sch. c.28-31, d.248
- Ruggeri, G.M., Mus. d.9
- Sabadini, B., Mus.Sch. e.388-389, e.424
- Sances, F., Mus.Sch. c.10, c.24-27
- Sari, --, Mus. d.5
- Sarri, --, Mus. d.25-26
- Sarro, D.N., Mus. d.5, d.25-26
- Scarlatti, A., Mus.Sch. d.223, e.388-389, e.394, g.606,
Mus. e.6-11,
- Scarlatti, F., Mus. b.12, c.29, d.5
- Schelling, J., Mus.Sch. c.28-31
- Simonelli, M.A., Mus. e.6-11
- Steffani, A., Mus.Sch. e.393, Mus. c.30, d.7, d.92, d.93-99,
d.100, d.102
- Tessier, C., Mus.Sch. d.237
- Torelli, G., Mus.Sch. d.260
- Torri, P., Mus. d.5, d.7, d.102
- Tosi, P.F., Mus. d.5
- Veneziano, G., Mus.Sch. g.607
- Vinci, L., Mus. d.4, e.6-11
- Vitali, G.B., Mus.Sch. d.257
- Vivaldi, A., Mus.Sch. c.63
- Ziani, M.A., Mus.Sch. d.228

INDEX OF NAMES AND COMPOSERS IN PARTS 1-6

This Index contains all the names and composers included in the six parts of the Harvester Microform Edition of The Music Manuscript Collection of the Bodleian Library, Oxford. All references are to Music School (Mus.Sch.) or Music Collection (Mus.) Manuscripts unless otherwise stated.

For easy location of any manuscript in the film edition refer to the Complete Numerical Index of Manuscripts on Page 49.

- Agostini, M., Mus.Sch. e.390-391
- Akeroyd, S., Mus.Sch. c.95
- Albinoni, T., Mus. d.5., d.9
- Alcock, J., Mus.Sch. c.108, c.109, c.149, d.265, Mus.
c.33-34, c.46-47, c.50, d.104-112, d.140-141
- Aldovrando, G.A., see Aldrovandini
- Aldrich, H., Mus.Sch. c.38-40, c.41, c.125, d.217, Mus.
c.46-47, c.50, c.58, d.151-152, e.22
- Aldrovandini, G.A., Mus.Sch. e.424
- Alison, R., Mus.Sch. d.212-216
- Appiani, J., Mus.Sch. c.63
- Alsop, -, Mus.Sch. c.121
- Alwood, R., Mus.Sch. e.376-381
- Amner, J., Mus. f.20-24
- Antonelli, ?A., Mus.Sch. c.204
- Ariosti, A., Mus. d.5
- Arnald, King of Denmark's Gentleman, Mus.Sch. c.61
- Arne, T., Mus.Sch. b.8
- Arnold, S., Mus. c.2, d.2, d.146

- Ashwell, T., Mus.Sch. e.376-381
- Aston, H., Mus.Sch. e.376-381
- Astorga, E. d'., Mus. d.19
- Avitrano, G., Mus.Sch. e.427
- Awbery, J., Mus. c.2, c.36, c.46-47, d.2, d.92
- Babel, C., Mus.Sch. e.393
- Bacon, R., Mus. d.174
- Baldacini, --, Mus.Sch. c.70
- Baltzar, T., Mus.Sch. c.102, d.241-244, e.450, e.451, f.573
- Banister, H.J., Mus.Sch. d.219
- Banister, J., Mus.Sch. c.44, c.95, e.447-449
- Baptista, J., Mus.Sch. c.24-27
- Barnwell, --, Mus. f.16-19
- Bartani, --, Mus. f.20-24
- Bassani, G.B., Mus.Sch. c.9, c.62, c.93, d.217, e.400-403,
Mus. b.2, c.9, c.10, d.2, d.4, d.16
- Bateson, T., Mus. f.16-19, f.20-24
- Batten, A., Mus. c.46-47, c.48, d.155, d.156, d.157, d.158,
d.160, d.161, d.162, d.163, d.165, d.166, e.23-25,
Eng.Lit. c.4
- Battishill, J., Mus. d.155, d.157, d.160, d.163, d.165, d.174
- Baudringer, D.A., Mus.Sch. d.249
- Beeland, A., Mus.Sch. d.220
- Bencini, P., Mus. d.5
- Bennett, J., Mus. d.17
- Benedetti, --, Mus.Sch. c.44
- Bernabei, E., Mus. d.7
- Bertali, A., Mus.Sch. c.80

- Bevin, E., Mus.Sch. d.212-216
- Biffi, A., Mus.Sch. e.400-403
- Birchensha, J., Mus.Sch. c.44, e.410-414
- Bishop, H., Mus. b.3, d.146
- Bishop, J., Mus. c.26, c.46-47, c.50, d.2, d.18, d.164,
d.174
- Blake, E., Mus. d.174
- Blow, J., Mus.Sch. c.12-19, c.38-40, c.41, c.42, c.61,
c.96, c.122, c.144, d.217, e.400-403, e.443-446, e.450,
Mus. c.2, c.26, c.46-47, c.48, c.49, c.50, c.58,
d.149, d.151-152, d.154, d.162, e.23-25, Eng.Lit. c.4
- Blunderville, J., Mus.Sch. c.44, d.233-236
- Bockshorn, S., Mus.Sch. c.28-31
- Bona, V., Mus. f.1-6
- Bononcini, G., Mus.Sch. c.9, d.250, Mus. b.4, d.4, d.5,
d.20-22
- Bononcini, G.M., Mus.Sch. d.223
- Borri, G.B., Mus.Sch. d.232, Mus. d.19
- Bosley, J., Mus.Sch. d.245-247
- Bowman, H., Mus.Sch. c.12-19, c.20-23, c.145, c.146, c.203,
d.241-244, e.451
- Boyce, T., Mus. c.48, d.162, e.23-25, Eng.Lit. c.4
- Boyce, W., Mus.Sch. c.105-107, c.110-119, d.230, d.264,
d.266, d.267, d.268-297, d.298-340, Mus. b.9, c.3,
c.11-12, c.13, c.33-34, c.35, c.50, d.2, d.11, d.13,
d.14, d.23, d.24, d.52, d.79-80, d.104-112, d.125-126,
d.127-128, d.140-141, d.150, d.153, d.174, Don. e.136
- Brewer, T., Mus.Sch. c.100, e.431-436, f.568-569, Mus.
f.16-19
- Britton, T., Mus.Sch. c.75
- Browne, R., Mus.Sch. e.415-418
- Bruster, --, Mus.Sch. d.212-216

- Bryne, A., Mus.Sch. d.219, Mus. c.49, Eng.Lit. c.4
- Buche, J., Mus.Sch. d.212-216
- Bull, J., Mus.Sch. d.212-216, f.568-569, Mus. c.48, d.162,
e.23-25
- Burton, A., Mus.Sch. e.376-381
- Buswell, J., Mus. c.7
- Butler, H., Mus.Sch. c.71
- Buxtehude, D., Mus.Sch. d.249
- Byrd, W., Mus.Sch. c.41, c.45-50, c.64-69, d.212-216,
d.233-236, d.245-247, Mus. c.2, c.46-47, c.48, d.151-152,
d.162, e.1-5, e.22, e.23-25, e.40, f.1-6, f.11-15,
f.16-19, f.20-24, f.25-28, Eng.Lit. c.4
- Caballoni, M., (see also Gabelone), Mus. e.6-11
- Caldara, A., Mus.Sch. d.223, Mus. c.3, d.5, d.9, d.25-26
- Callcott, A.W., Mus. d.144
- Campeggi, --, Mus.Sch. e.395
- Capranica, M., Mus.Sch. e.388-389, e.390-391
- Capua, R. de, Mus.Sch. c.63
- Carastini, --, Mus.Sch. b.8
- Carissimi, G., Mus.Sch. c.9, c.11, c.12-19, c.20-23,
c.24-27, c.125, c.128, c.204, e.393, e.443-446, f.570,
Mus. c.24, d.25-26, e.15
- Carwarden, J., Mus.Sch. e.431-436
- Casati, G., Mus.Sch. c.9, c.12-19, c.20-23, e.451
- Cazzati, M., Mus.Sch. c.11, c.12-19
- Child, W., Mus.Sch. c.32-37, c.38-40, c.41, c.204, e.451,
Mus. c.46-47, c.48, c.50, c.58, d.151-152, d.162, e.22,
e.23-25, Eng.Lit. c.4
- Cibell, --, Mus.Sch. c.73
- Clarke, J., Mus. c.6, c.50, c.58, d.8, d.149, d.151-152,
d.154

- Clarke, ?J., Mus.Sch. c.73
- Clarke-Whitfield, J., Mus.Sch. d.146
- Cobb, R., Mus.Sch. c.44, c.102
- Coche, A., Mus.Sch. d.212-216
- Colbey, T., Mus.Sch. d.241-244, d.261
- Coleman, C., Mus.Sch. c.64-69, d.233-236, d.245-247,
e.410-414, e.431-436, f.573
- Coleman, H., Mus.Sch. d.220
- Colista, L., Mus.Sch. d.256, e.400-403
- Colledy, E., Mus.Sch. d.245-247
- Collins, -, Mus.Sch. e.419
- Coleman, S., Mus. e.23-25
- Conti, F., Mus. d.5
- Conversi, G., Mus. f.20-24
- Cooke, B., Mus. d.2
- Cooke, H., Mus.Sch. d.220
- Cooke, R., Mus.Sch. e.406-409, e.410-414, e.451, f.568-569
- Coprario, J., Mus.Sch. b.2-3, c.45-50, c.59-60, c.64-69,
c.91, c.92, c.101, d.245-247, e.437-442, f.568-569
- Corelli, A., Mus.Sch. c.61, c.62, c.63, c.75, c.76, d.227,
d.255, e.400-403
- Cormacke, -, Mus.Sch. b.2-3
- Costanzi, G.B., Mus. e.6-11
- Couperin, F., Mus.Sch. e.419
- Court, R., Mus.Sch. c.41
- Cove, M., New College part-books, passim
- Cox, H., Mus. c.2
- Cramford or Cramforth, W., Mus.Sch. d.245-247

- Cranford, W., Mus.Sch. c.64-69
- Crespion, S., Mus.Sch. e.447-449
- Creyghton, R., Mus. c.7
- Croce, G., Mus. f.1-6
- Croft, W., Mus.Sch. b.7, c.44, Mus. c.1, c.14, c.46-47, c.48, c.50, c.58, c.399, d.27-31, d.149, d.151-152, d.162, d.164, d.173-174, e.23-25
- Crotch, W., Mus. b.5, c.15, c.41, d.155, d.157, d.160, d.163, d.165
- Cuttinge, --, Mus.Sch. d.245-247
- Cutts, J., Eng.Lit. c.4
- Daniell, J., Mus.Sch. c.71
- Davis, W., Mus. c.16
- Dea, --, Mus.Sch. e.447
- de la Barre, --, Mus.Sch. e.419
- dell'Oubue, B. (or M.), Mus. e.6-11
- Denby, --, Eng.Lit. c.4
- Dering, R., Mus.Sch. c.11, c.64-69, d.233-236, d.245-247, e.451, Mus. d.10, f.16-19
- Dibden, C., Mus. d.146
- Dowland, J., Mus. f.7-10
- Drax, --, Mus.Sch. g.615
- Drew, W., Mus.Sch. f.575
- Duni, E., Mus. e.6-11
- Dupuis, T.S., Mus. c.2, d.174
- East, M., Mus.Sch. d.245-247, Mus. d.8, f.16-19, f.20-24
- Eccles, J., Mus.Sch. c.72
- Eccles, S., Mus.Sch. g.614

- Eglestone, J., Mus.Sch. d.212-216
- Elvey, Sir G.J., Mus. d.156, d.158, d.161, d.166
- Elvey, S., Mus. d.156, d.158, d.161, d.166
- Esto, J., Mus.Sch. f.575
- Estwick, S., Mus.Sch. c.126, e.447-449
- Fabritio, C., Mus. f.1-6
- Faccho, A., Mus.Sch. c.12-19, c.24-27
- Facy, H., Mus.Sch. c.71
- Fago, N., Mus. d.5
- Farinelli, G., Mus.Sch. b.8
- Farmelo, F., Mus.Sch. c.71
- Farmer, J., Mus. d.8, f.25-28
- Farmer, T., Mus.Sch. c.95
- Farrant, J., Mus. c.48
- Farrant, R., Mus.Sch. c.38-40, Mus. c.46-47, c.48, c.50,
d.151-152, d.162, e.22, e.23-25, Eng.Lit. c.4
- Fayrfax, R., Mus.Sch. e.376-381
- Felis, S., Mus. f.1-6, f.20-24
- Feo, F., Mus. e.6-11
- Feroci, F., Mus. d.7
- Ferrabosco, A. (I), Mus.Sch. c.45-50, Mus. e.1-5, f.1-6
- Ferrabosco, A. (II), Mus.Sch. b.2-3, c.11, c.64-69, d.212-
216, d.245-247, e.415-418, e.437-442, f.568-569
- Ferrabosco, J., Mus. c.48, c.49
- Ferretti, G., Mus. f.1-6, f.16-19
- Filippi, G., Mus.Sch. c.24-27
- Finger, G., Mus.Sch. c.61, c.62, c.72, d.249
- Fiocco, P.A., Mus. c.58

- Ford, S., Mus. d.8
- Ford, T., Mus.Sch. c.59-60, c.64-69, d.245-247
- Fini, M., Mus.Sch. e.395
- Fiocco, P.A., Mus.Sch. e.393
- Fiore, A.M., Mus.Sch. e.424
- Franco, J.W., Mus.Sch. c.148
- Frescobaldi, G., Mus.Sch. d.258
- Fussell, P., Mus. c.7, d.13, d.155, d.157, d.160, d.163,
d.167, d.174
- Gabelone, M., (see also Caballoni), Mus. e.6-11
- Galliard, J.E., Mus. c.2, d.8, d.142
- Gamble, J., Mus.Sch. d.220
- Gascon, A., Mus.Sch. c.44
- Gasparini, F., Mus.Sch. e.383, Mus. c.3
- Gastoldi, F., Mus. f.1-6
- Gates, B., Mus. d.155, d.157, d.160, d.163, d.165
- Gautier, D., Mus.Sch. f.576
- Gaveaux, P., Mus. d.146
- Geminiani, F., Mus.Sch. c.41
- Gerdla, M., Mus.Sch. e.447-449
- German (Pierre Germain?), Mus.Sch. e.447-449
- Gibbons, C., Mus.Sch. c.9, c.12-19, c.41, c.44, c.53, c.102,
c.138, c.139, d.231, e.443-446, e.451, Mus. c.46-47,
c.48, d.10, d.162, e.23-25
- Gibbons, E., Mus.Sch. d.212-216
- Gibbons, O., Mus.Sch. c.38-40, c.64-69, d.212-216, d.245-
247, e.437-442, Mus. c.2, c.50, d.151-152, e.22, f.11-15,
f.20-24, Eng.Lit. c.4
- Gibbons, R., Mus.Sch. c.64-69

- Gibbs, J., Mus.Sch. d.212-216
- Giles, N., Mus. f.11-15
- Gill, G., Mus.Sch. c.64-69
- Goldwin, J., Mus. c.50, d.151-152
- Goodson, R., Mus.Sch. b.7, c.44, c.127, c.128, c.130,
c.137, e.443-446, e.447-449, f.570, Mus. c.46-47,
c.48, e.23-25
- Gosling, W., Mus. d.2
- Grabu, L., Mus.Sch. c.44, e.443-446
- Grandi, A., Mus.Sch. e.451
- Grano, G.B., Mus.Sch. b.8*
- Grech, P., Mus.Sch. d.253
- Greene, M., Mus. c.2, c.17, c.18, c.19, c.25, c.50,
d.33-34, d.35, d.36, d.37-40, d.41-55, d.149,
d.151-152, d.154, d.164, d.174, e.16
- Gregory, W., Mus.Sch. d.221, f.575
- Grua, C., Mus. d.93-99
- Hacquart, P., Mus.Sch. f.573, f.574
- Hake, E., Mus.Sch. d.212-216
- Hall, H., Mus.Sch. e.443-446, Mus. c.7, c.46-47,
d.151-152, e.22, e.23-25
- Hall, W., Mus.Sch. c.44, e.443-446
- Hamond, T., Mus.Sch. f.1-6, f.7-10, f.11-15, f.16-19,
f.20-24, f.25-28
- Handel, G.F., Mus.Sch. b.8*, c.41, Mus. c.25, c.50, d.146,
d.150, d.153, d.155, d.156, d.157, d.158, d.160, d.161,
d.163, d.165, d.166
- Hanns, E., Mus.Sch. c.132
- Hartwell, --, Mus.Sch. d.245-247
- Hasse, J.A., Mus. d.63, d.91, e.6-11
- Hawes, W., Mus. d.146

- Hawkins, J., Senior, Mus. d.151-152, d.174
- Haydn, F.J., Mus. d.155, d.157, d.160, d.163, d.165
- Hayes, P., Mus. b.9, c.7, c.46-47, d.13, d.18, d.64-65, d.66, d.67, d.68, d.69, d.74-76, d.77, d.78, d.100, d.122-124, d.132-133, d.134-136, d.137-139, d.155, d.157, d.160, d.163, d.165, d.225
- Hayes, W., Mus. b.6, c.4, c.20, c.21-22, c.46-47, c.50, d.70, d.71-73, d.81, d.82, d.113-115, d.116-117, d.118-119, d.120-121, d.122-124, d.129-131, d.155, d.157, d.160, d.163, d.165, d.178
- Heardson, T., Mus. f.16-19
- Heardson, --, Mus.Sch. e.451
- Heath, J., Mus.Sch. e.423
- Heath, --, Mus.Sch. e.420-422
- Heathcote, G., Mus. c.58, d.150, d.153, d.156, d.158, d.161, d.166
- Hely, B., Mus.Sch. c.78, d.251, e.428
- Herwick, C., Mus.Sch. f.573
- Hilton, J., Mus.Sch. d.212-216, Mus. c.48, d.162, e.23-25, f.25-28
- Hinde, R., Mus.Sch. d.212-216
- Hine, W., Mus. c.7, c.46-47, d.151-152, e.22, e.23-25
- Hingeston, J., Mus.Sch. d.205-210, d.211, e.382
- Hinton, J., Mus.Sch. e.443-446
- Hooper, E., Mus. c.48, d.162, e.23-25, f.20-24
- Howard, S., Mus. c.2
- Hudson, G., Mus.Sch. d.233-236, e.451
- Hudson, ?R., Mus.Sch. d.220, f.575
- Hume, T., Mus.Sch. d.245-247
- Humfrey, P., Mus.Sch. c.38-40, Mus. c.58

- Husbands, --, Mus. d.164
- Hutchinson, J., Eng.Lit. c.4
- Isham, J., Mus.Sch. c.140, d.341
- Ives, S., Mus.Sch. c.64-69, d.245-247, e.451, f.575, Mus.d.8
- Jackson, J., Mus. d.10
- Jacomelli, G., Mus. e.6-11
- Jeffreys, G., Mus.Sch. c.11, Mus. d.10
- Jeffries, G., Mus.Sch. e.451
- Jenkins, J., Mus.Sch. c.59-60, c.61, c.64-69, c.71, c.77, c.81, c.82, c.83, c.84, c.85, c.86, c.87, c.88, c.98, c.99, d.220, d.221, d.233-236, d.241-244, d.245-247, d.261, e.406-409, e.431-436, e.437-442, e.447-449, e.451, f.564-567, f.568-569, f.573, f.575, Mus. d.8, f.16-19, 184.c.8, MS.North e.37
- Johnson, R., Mus.Sch. e.420-422
- Johnson, --, Mus.Sch. d.212-216, d.245-247
- Jones, C., Mus. c.46-47, e.22, e.23-25
- Jones, R., Mus. f.25-28
- Josquin, des Pres, Mus. e.14
- Kaiser, G., Mus.Sch. c.43
- Keller, J.G., Mus.Sch. c.44, e.443-446, f.570
- Kelway, E., Mus. c.46-47, e.23-25
- Kent, J., Mus. d.149, d.154, d.155, d.156, d.157, d.158, d.160, d.161, d.163, d.165, d.166, d.174
- Kiallmark, G., Mus. d.146
- King, C., Mus.Sch. b.7, c.42, d.249, Mus. c.1, c.46-47, c.50, d.155, d.157, d.160, d.163, d.165, d.174
- King, W., Mus.Sch. c.44, c.102, e.447-449, e. 451, Mus. c.48, d.162, e.22, e.23-25
- King, --, Mus.Sch. e.443-446
- Kirbye, G., Mus. f.1-6, f.16-19, f.20-24

- Knight, ?T., Mus.Sch. e.420-422
- Knüpfer, G., Mus.Sch. c.28-31, c.93
- Knüpfer, S., Mus.Sch. c.28-31
- Koche, A., Mus.Sch. d.146
- Lanciari, A., Mus.Sch. e.450
- Lanier, N., Mus.Sch. d.247
- Lartigue, -., Mus.Sch. f.574
- Lassus, O. de, Mus. f.16-19
- Lawes, H., Mus.Sch. c.38-40, c.71, d.233-236, e.451,
Mus. c.48, d.162, e.23-25
- Lawes, W., Mus.Sch. b.2-3, c.89, c.90, d.220, d.229,
d.233-236, d.238-240, d.241-244, d.245-247, e.410-414,
e.431-436, e.451, f.568-569, f.575, Mus. c.5
- Lenton, J., Mus.Sch. c.72
- Leo, L., Mus. e.6-11
- Lidarti, C.G., Mus. d.83
- Lignani, -., Mus. d.5
- Lilly, J., Mus.Sch. f.575
- Llewellyn, G., Mus.Sch. c.61
- Locke, M., Mus.Sch. c.12-19, c.44, c.69, c.96, d.219,
d.233-236, e.451, Mus. c.23, d.10
- Loosemore, G., Mus. c.58, MS.North e.37
- Lotti, A., Mus. b.8, d.5, d.8
- Lowe, E., Mus.Sch. c.24-27, c.79, d.233-236, e.451, Mus.
c.48, d.162, e.23-25
- Lugg, R., Mus. c.48, d.162, e.23-25
- Lugg, -., Mus.Sch. c.64-69
- Lully, J.B., Mus.Sch. c.44, c.95, d.263, e.398, e.431-436,
e.443-446, f.570

- Lupo, T., Mus.Sch. c.45-50, c.64-69, c.70, d.220,
d.245-247, e.437-442, Mus. f.1-6
- Mancini, F., Mus. d.5
- Marcello, B., Mus. d.84, d.85, e.6-11
- Marchitelli, P., Mus.Sch. d.249, d.259
- Marenzio, L., Mus.Sch. c.45-50, Mus. f.1-6, f.20-24
- Marshall, -, Mus.Sch. e.450
- Marshe, W., Mus.Sch. e.447-449
- Marson, G., Mus. f.16-19
- Martini, G., Mus. d.5
- Massaini, T., Mus. f.1-6
- Matteis, N., Mus.Sch. c.72, c.95, e.400-403, g.613
- Maynard, J., Mus.Sch. d.245-247
- Mazzinghi, J., Mus. d.146
- Mel, R. del, Mus. f.1-6
- Melani, A., Mus.Sch. d.260
- Mell, D., Mus.Sch: d.220, e.451
- Mericocke, T., Mus.Sch. d.212-216
- Merro, J., Mus.Sch. d.245-247
- Merula, T., Mus.Sch. c.11, c.12-19, e.451
- Mico, R., Mus.Sch. c.64-69, e.415-418
- Milano, F. da, Mus.Sch. f.572
- Mitternacht, J.J., Mus.Sch. c.44, e.443-446
- Monari, C., Mus. d.5
- Monte, P. de, Mus. f.1-6
- Monteverdi, C., Mus.Sch. e.415-418
- Morley, T., Mus.Sch. c.45-50, d.245-247, d.249, Mus. c.48,
d.162, e.23-25, f.1-6, f.11-15, f.16-19, f.25-28

- Morley, W., Mus.Sch. c.131, Mus. c.6
- Moss, J., Mus.Sch. f.572
- Mouton, J., Mus.Sch. f.576
- Mozart, W.A., Mus. d.146, d.150, d.153, d.155, d.157,
d.160, d.163, d.165
- Mudd, H., Mus.Sch. d.212-216
- Mudd, T., Mus. c.48, Eng.Lit. c.4
- Mundy, J., Mus.Sch. d.212-216, Mus. f.11-15, Eng.Lit. c.4
- Mundy, W., Mus.Sch. d.212-216, e.420-422, Mus. c.48,
Eng.Lit. c.4
- Nares, J., Mus. d.150, d.153, d.174
- Nicolson, R., Mus.Sch. d.212-216, e.415-418
- Nicola, -, Mus.Sch. c.72
- Norcome, D., Mus.Sch. c.71, d.245-247
- Norman, J., Mus.Sch. e.376-381
- Norris, T., Mus. c.28, d.174
- North, F., MS.North e.37
- Okeland, R., Mus.Sch. e.420-422
- Oker, J., Mus.Sch. d.245-247
- Oldys, V., Mus.Sch. c.44, g.612
- Otterman, -, Mus.Sch. f.574
- Ouseley, F., Mus. c.40
- Paisible, J., Mus.Sch. g.614
- Palestrina, G.P. da, Mus. c.9
- Pallavicino, C., Mus.Sch. c.103
- Paradiso, R., Mus. f.1-6
- Parsley, O., Mus.Sch. d.212-216
- Parsons, R., Mus.Sch. d.212-216, e.423, Mus. e.1-5

- Partenio, G.D., Mus.Sch. e.392
- Pasquini, D., Mus.Sch. e.390-391, g.606
- Patrick, N., Mus. c.46-47, c.48, d.151-152, d.162, e.22,
e.23-25, Eng.Lit. c.4
- Peerson, M., Mus.Sch. d.212-216, Mus. f.11-15, f.16-19
- Percy, J., Mus. d.146
- Perez, D., Mus. c.24, d.90
- Pergolesi, G.B., Mus. b.11, d.4
- Perti, G.A., Mus.Sch. e.388-389, e.390-391, e.424
- Pevernage, A., Mus. f.1-6
- Pewkin, L., Mus.Sch. c.44
- Philips, P., Mus.Sch. e.437-442, Mus. f.1-6
- Phillips, A., Mus.Sch. c.44, e.447-449
- Pickaver, R., Mus. c.48, d.162, e.23-25
- Pilkington, T., Mus. d.8, f.7-10
- Pinelle, --, Mus.Sch. f.573
- Playford, W., Mus. c.5, d.8, d.10
- Pollarolo, F., Mus.Sch. e.424, Mus. d.9
- Poole, A., Mus.Sch. c.71
- Poole, --, Mus.Sch. e.443-446
- Popley, W., Eng.Lit. c.4
- Porpora, N., Mus. e.6-11
- Porta, G. della, Mus. e.6-11
- Portman, R., Mus. c.48, d.162, e.22, e.23-25
- Poyntz, --, Mus.Sch. d.212-216
- Pratt, T., Mus.Sch. d.220
- Preston, T., Mus.Sch. d.212-216, Eng.Lit. c.4

- Priest, N., Mus. c.46-47, e.23-25
- Puppi, A., Mus. d.91
- Purcell, D., Mus.Sch. c.61
- Purcell, H., Mus.Sch. c.38-40, c.61, c.72, c.73, c.96, d.217,
e.397, e.400-403, e.563***, Mus. b.9, b.10, c.25, c.26,
c.27, c.28, c.48, c.50, d.3, d.14, d.15, d.151-152,
d.162, d.164, e.23-25
- Radack, M., Mus.Sch. d.249
- Ramsey, R., Mus. f.20-24, f.25-28
- Randall, W., Mus.Sch. d.212-216
- Rasar, W., Mus.Sch. e.376-381
- Ratti, B., Mus. f.25-28
- Ravenscroft, T., Mus.Sch. c.64-69, Mus. f.11-15, f.16-19,
f.20-24
- Raylton, W., Mus. d.150, d.153, d.156, d.158, d.161, d.166
- Reding, --, Mus.Sch. c.95
- Reeve, W., Mus. d.146
- Reggio, P., Mus.Sch. e.451
- Reynolds, J., Mus. d.174
- Richardson, V., Mus. c.50
- Rogers, B., Mus.Sch. c.41, c.44, d.241-244, e.431-436, e.451,
f.568-569, f.572, Mus. c.46-47, c.48, c.50, c.58, d.10,
d.149, d.151-152, d.154, d.155, d.156, d.157, d.158,
d.160, d.161, d.162, d.163, d.164, d.165, d.166, e.22,
e.23-25, Eng.Lit. c.4
- Roseingrave, D., Mus. c.1
- Rosenmüller, J., Mus.Sch. c.28-31, d.248
- Ross, J., Mus. d.146
- Rovetta, G., Mus.Sch. e.451
- Ruggeri, G.M., Mus. d.9
- Ruggiero, C., Mus.Sch. e.400-403

- Sabadini, B., Mus.Sch. e.388-389, e.424
- Sances, F., Mus.Sch. c.9, c.10, c.12-19, c.24-27, d.217
- Sanderson, J., Mus. d.146
- Sari, --, Mus. d.5
- Sarri, --, Mus. d.25-26
- Sarro, D.N., Mus. d.5, d.25-26
- Scarlatti, A., Mus.Sch. d.223, e.388-389, e.394, g.606,
Mus. c.3, e.6-11
- Scarlatti, F., Mus. b.12, c.29, d.5
- Schelling, J., Mus.Sch. c.28-31
- Schenck, J., Mus.Sch. d.249
- Schickard, J.C., Mus. 184.c.8
- Schmelzer, H., Mus.Sch. c.44
- Schmidt, ?J.C., Mus.Sch. d.263
- Seedo, J., Mus.Sch. b.8*
- Shenton, R., Mus. c.46-47
- Sheppard, J., Mus.Sch. c.376-381, e.420-422, e.423
- Sherard, G., Mus.Sch. d.252
- Sherley, J., Mus.Sch. d.245-247
- Shield, W., Mus. d.146
- Silvestro, A., Mus.Sch. c.20-23
- Simonelli, M.A., Mus. e.6-11
- Simpson, C., Mus.Sch. c.54-57, c.58, c.59-60, c.61, c.71,
c.77, e.430, e.431-436, e.447-449, f.568-569, f.573,
MS.North e.37
- Spontini, G., Mus. d.146
- Stabile, A., Mus. f.1-6
- Stanley, J., Mus.Sch. d.263, Mus. c.1

- Steffani, A., Mus.Sch. e.393, Mus. c.30, d.2, d.7, d.92,
d.93-99, d.100, d.102
- Steffkins, ?D., Mus.Sch. f.573
- Stevenson, A., Mus. d.155, d.157, d.160, d.163, d.165
- Stevenson, J., Mus. d.146
- Stone, R., Mus.Sch. e.420-422
- Stoninge, H., Mus.Sch. d.212-216
- Striggio, A., Mus.Sch. c.45-50
- Strogers, N., Mus.Sch. d.212-216, Eng.Lit. c.4
- Stroud, C., Mus. c.2, c.50
- Tabaldi, --, Mus.Sch. c.93
- Tallis, T., Mus.Sch. c.41, d.212-216, d.245-247, e.420-422,
e.423, Mus. c.46-47, c.48, c.50, d.151-152, d.162, e.1-5,
e.23-25, e.40, f.20-24, Eng.Lit. c.4
- Tanner, E., Mus.Sch. f.575
- Tanner, --, Mus.Sch. c.38
- Taverner, J., Mus.Sch. d.212-216, e.376-381, Mus. e.1-5
- Tayler, D., Mus. d.8
- Taylor, R., Mus.Sch. d.247
- Taylor, S., Mus.Sch. e.429, Mus. d.8
- Taylor, --, Mus. f.20-24
- Tessier, C., Mus.Sch. d.237
- Thorne, J., Mus.Sch. d.212-216
- Tibbetts, D., Mus. e.18
- Tollet, T., Mus.Sch. c.72
- Tomkins, J., Mus.Sch. c.59-60
- Tomkins, T., Mus.Sch. c.64-69, d.212-216, d.245-247,
e.415-418, Mus. c.48, d.162, e.23-25, e.40, f.16-19,
f.20-24, Eng.Lit. c.4

- Torelli, G., Mus.Sch. c.44, d.260
- Torri, P., Mus. d.5, d.7, d.102
- Tosi, P.F., Mus. d.5
- Tucker, W., Mus. d.151-152
- Tudway, T., Mus.Sch. c.41, c.46-47, c.58
- Turner, W., Mus.Sch. b.7, Mus. c.48, d.162, e.23-25
- Tye, C., Mus.Sch. c.38-40, d.212-216, e.40, e.376-381,
Mus. d.149, d.154, d.155, d.157, d.160, d.163, d.165
- Valentine, R., Mus.Sch. g.615
- Valentini, --, Mus.Sch. e.419
- Vecchi, O., Mus. e.1-5, f.1-6
- Veneziano, G., Mus.Sch. g.607
- Victoria, T.L. da, Mus. f.1-6
- Vinci, L., Mus. d.4, e.6-11
- Violante, G.F., Mus. f.1-6
- Vitali, G.B., Mus.Sch. d.257
- Vivaldi, A., Mus.Sch. c.63
- Walfardt, --, Mus.Sch. f.573
- Walkley, E., Mus. c.1, d.151-152, d.174
- Walond, W., Mus. d.149, d.154
- Wanless, T., Eng.Lit. c.4
- Ward, J., Mus.Sch. c.45-50, c.59-60, c.64-69, d.245-247,
e.437-442, f.568-569, Mus. f.16-19, f.20-24
- Weelkes, T., Mus.Sch. c.64-69, d.212-216, Mus. d.8,
e.23-25, f.7-10, f.20-24, Eng.Lit. c.4
- Weldon, J., Mus.Sch. c.42, Mus. c.48, c.50, d.2, d.149,
d.151-152, d.154, d.162, d.164, e.23-25
- Welsh, T., Mus. d.146
- Wesley, S., Mus. c.31

- Whitaker, J., Mus. d.146
- Whitbroke, W., Mus. Sch. e.420-422
- White, R., Mus.Sch. d.212-216, Mus. e.1-5, f.11-15
- White, W., Mus.Sch. c.64-69, e.437-442
- Whytbrooke, W., Mus.Sch. d.212-216
- Wigthorpe, W., Mus. e.23-25
- Wilbye, J., Mus.Sch. d.233-236, Mus. d.8, f.1-6, f.16-19,
f.20-24
- Wilkinson, T., Mus. d.162
- Williams, W., Mus.Sch. c.72
- Wilson, J., Mus.Sch. c.12-19, c.147, e.451, Mus. b.1,
c.5, d.8
- Wise, M., Mus. c.46-47, c.48, c.49, c.50, c.58, d.10,
d.151-152, d.174
- Withy, F., Mus.Sch. c.61, c.71
- Withy, J., Mus.Sch. c.59-60, c.61, c.71, d.245-246
- Wood, --, Mus.Sch. c.95
- Woodcocke, C., Mus.Sch. d.212-216
- Woodeson, L., Mus.Sch. d.212-216
- Woodington, --, Mus.Sch. d.245-247
- Woodson, --, Mus.Sch. c.147
- Young, P., Mus.Sch. c.61
- Young, W., Mus.Sch. d.233-236, e.447-449, e.451, f.573
- Younge, --, Mus.Sch. e.415-418
- Ziani, M.A., Mus.Sch. d.228

COMPLETE NUMERICAL INDEX OF MANUSCRIPTS IN PARTS 1-6

This complete numerical index of manuscripts in Parts 1-6 gives both the part number and the reel number. Together with the Complete Composer and Name Index it allows easy access to any manuscript or composer included in the Harvester Microform edition.

Manuscripts from the Music School (Mus.Sch.) and the Music (Mus.) Collection are listed separately.

Music School Collection

b.2(Part 1/Reel 1)	c.79(Part 1/Reel 4)
b.3(Part 1/Reel 1)	c.80(Part 6/Reel 3)
b.7(Part 4/Reel 1)	c.81-88(Part 1/Reel 5)
b.8*(Part 4/Reel 1)	c.89-91(Part 1/Reel 6)
c.9(Part 4/Reel 1)	c.92(Part 1/Reel 7)
c.10(Part 6/Reel 1)	c.93(Part 4/Reel 5)
c.11(Part 4/Reel 1)	c.94(Part 6/Reel 3)
c.12-19(Part 4/Reel 2)	c.95(Part 1/Reel 7)
c.20-23(Part 4/Reel 2)	c.96(Part 4/Reel 5)
c.24-27(Part 6/Reel 1)	c.97(Part 4/Reel 5)
c.28-31(Part 6/Reel 1)	c.98-100(Part 1/Reel 6)
c.32-37(Part 4/Reel 3)	c.101(Part 1/Reel 7)
c.38-40(Part 4/Reel 3)	c.102(Part 1/Reel 7)
c.41(Part 4/Reel 4)	c.103(Part 6/Reel 3)
c.42(Part 4/Reel 4)	c.105(Part 3/Reel 1)
c.43(Part 6/Reel 2)	c.106(Part 3/Reel 1)
c.44(Part 1/Reel 2)	c.107(Part 3/Reel 1)
c.45-50(Part 4/Reel 4)	c.108(Part 4/Reel 5)
c.51(Part 6/Reel 2)	c.109(Part 4/Reel 6)
c.52(Part 6/Reel 2)	c.110(Part 3/Reel 1)
c.53(Part 1/Reel 2)	c.111(Part 3/Reel 2)
c.54-58(Part 1/Reel 2)	c.112(Part 3/Reel 2)
c.59-60(Part 1/Reel 2)	c.113(Part 3/Reel 3)
c.61(Part 1/Reel 2)	c.114(Part 3/Reel 3)
c.62(Part 6/Reel 2)	c.115(Part 3/Reel 4)
c.63(Part 6/Reel 2)	c.116(Part 3/Reel 5)
c.64-69(Part 1/Reel 3)	c.117(Part 3/Reel 6)
c.70(Part 4/Reel 4)	c.118(Part 3/Reel 7)
c.71(Part 1/Reel 4)	c.119(Part 3/Reel 8)
c.72-73(Part 1/Reel 4)	c.120(Part 4/Reel 6)
c.74(Part 6/Reel 2)	c.121(Part 4/Reel 6)
c.75(Part 4/Reel 5)	c.122(Part 4/Reel 6)
c.76(Part 6/Reel 3)	c.123(Part 4/Reel 6)
c.77(Part 1/Reel 4)	c.124(Part 4/Reel 6)
c.78(Part 1/Reel 4)	c.125(Part 4/Reel 6)

Music School Collection (cont.)

- | | |
|---------------------------|---------------------------|
| c.126(Part 4/Reel 6) | d.250(Part 6/Reel 4) |
| c.127(Part 4/Reel 6) | d.251(Part 1/Reel 4) |
| c.128(Part 4/Reel 6) | d.252(Part 4/Reel 8-9) |
| c.129(Part 4/Reel 6) | d.253(Part 6/Reel 4) |
| c.130(Part 4/Reel 6) | d.254(Part 6/Reel 4) |
| c.131(Part 4/Reel 6) | d.255(Part 6/Reel 4) |
| c.132(Part 4/Reel 6) | d.256(Part 6/Reel 4) |
| c.133(Part 4/Reel 6) | d.257(Part 6/Reel 5) |
| c.134(Part 4/Reel 6) | d.258(Part 6/Reel 5) |
| c.135(Part 4/Reel 6) | d.259(Part 6/Reel 5) |
| c.136(Part 4/Reel 6) | d.260(Part 6/Reel 5) |
| c.137(Part 4/Reel 6) | d.261(Part 1/Reel 11) |
| c.138(Part 4/Reel 7) | d.262(Part 4/Reel 8-9) |
| c.139(Part 4/Reel 7) | d.263(Part 4/Reel 8-9) |
| c.140(Part 4/Reel 7) | d.264(Part 3/Reel 9) |
| c.141(Part 4/Reel 7) | d.265(Part 4/Reel 8-9) |
| c.142(Part 4/Reel 7) | d.266(Part 3/Reel 9) |
| c.143(Part 4/Reel 7) | d.267(Part 3/Reel 10) |
| c.144(Part 4/Reel 7) | d.268-297(Part 3/Reel 10) |
| c.145(Part 4/Reel 7) | d.298(Part 2/Reel 1) |
| c.146(Part 4/Reel 7) | d.299(Part 2/Reel 1) |
| c.147(Part 4/Reel 7) | d.300(Part 2/Reel 1) |
| c.148(Part 4/Reel 7) | d.301(Part 2/Reel 1) |
| c.149(Part 4/Reel 7) | d.302(Part 2/Reel 2) |
| c.203(Part 4/Reel 7) | d.303(Part 2/Reel 2) |
| c.204(Part 4/Reel 7) | d.304(Part 2/Reel 3) |
| d.205-211(Part 1/Reel 8) | d.305(Part 2/Reel 3) |
| d.212-216(Part 1/Reel 9) | d.306(Part 2/Reel 3) |
| d.217(Part 4/Reel 8-9) | d.307(Part 2/Reel 4) |
| d.218(Part 6/Reel 3) | d.308(Part 2/Reel 4) |
| d.219(Part 4/Reel 8-9) | d.309(Part 2/Reel 5) |
| d.220(Part 4/Reel 8-9) | d.310(Part 2/Reel 5) |
| d.221(Part 4/Reel 8-9) | d.311(Part 2/Reel 6) |
| d.222(Part 6/Reel 3) | d.312(Part 2/Reel 6) |
| d.223(Part 6/Reel 3) | d.313(Part 2/Reel 7) |
| d.224(Part 4/Reel 8-9) | d.314(Part 2/Reel 7) |
| d.225(Part 4/Reel 8-9) | d.315(Part 2/Reel 8) |
| d.226(Part 6/Reel 4) | d.316(Part 2/Reel 8) |
| d.227(Part 6/Reel 4) | d.317(Part 2/Reel 9) |
| d.228(Part 6/Reel 4) | d.318(Part 2/Reel 9) |
| d.229(Part 1/Reel 1) | d.319(Part 2/Reel 10) |
| d.230(Part 3/Reel 8) | d.320(Part 2/Reel 10) |
| d.231(Part 1/Reel 9) | d.321(Part 2/Reel 11) |
| d.232(Part 6/Reel 4) | d.322(Part 2/Reel 11) |
| d.233-236(Part 1/Reel 10) | d.323(Part 2/Reel 12) |
| d.237(Part 6/Reel 4) | d.324(Part 2/Reel 12) |
| d.238-240(Part 1/Reel 1) | d.325(Part 2/Reel 13) |
| d.241-244(Part 1/Reel 10) | d.326(Part 2/Reel 13) |
| d.245-247(Part 1/Reel 11) | d.327(Part 2/Reel 14) |
| d.248(Part 6/Reel 4) | d.328(Part 2/Reel 14) |
| d.249(Part 4/Reel 8-9) | d.329(Part 2/Reel 15) |

Music School Collection (cont.)

- | | |
|---------------------------|---------------------------|
| d.330(Part 2/Reel 15) | e.605*(Part 4/Reel 13) |
| d.331(Part 2/Reel 16) | f.564-567(Part 1/Reel 18) |
| d.332(Part 2/Reel 16) | f.568-569(Part 1/Reel 18) |
| d.333(Part 2/Reel 17) | f.570(Part 1/Reel 16) |
| d.334(Part 2/Reel 17) | f.572(Part 4/Reel 13) |
| d.335(Part 2/Reel 18) | f.573-574(Part 1/Reel 19) |
| d.336(Part 2/Reel 18) | f.575(Part 4/Reel 13) |
| d.337(Part 2/Reel 19) | f.576(Part 6/Reel 8) |
| d.338(Part 2/Reel 19) | f.577(Part 6/Reel 8) |
| d.339(Part 2/Reel 20) | f.578(Part 6/Reel 8) |
| d.340(Part 2/Reel 20) | f.579(Part 6/Reel 8) |
| d.341(Part 4/Reel 7) | g.606(Part 6/Reel 9) |
| e.376-382(Part 4/Reel 10) | g.607(Part 6/Reel 9) |
| e.382(Part 1/Reel 9) | g.608(Part 6/Reel 9) |
| e.383(Part 6/Reel 5) | g.609(Part 6/Reel 9) |
| e.384(Part 6/Reel 5) | g.610(Part 4/Reel 13) |
| e.385-387(Part 6/Reel 5) | g.612(Part 1/Reel 19) |
| e.388-389(Part 6/Reel 6) | g.613(Part 6/Reel 9) |
| e.390-391(Part 6/Reel 6) | g.614(Part 4/Reel 13) |
| e.392(Part 6/Reel 7) | g.615(Part 4/Reel 13) |
| e.393(Part 6/Reel 7) | g.616-618(Part 6/Reel 9) |
| e.394(Part 6/Reel 7) | g.619-620(Part 4/Reel 14) |
| e.395(Part 6/Reel 7) | g.632-635(Part 4/Reel 14) |
| e.397(Part 4/Reel 11) | g.636(Part 4/Reel 14) |
| e.398(Part 6/Reel 7) | g.637(Part 4/Reel 14) |
| e.400-403(Part 4/Reel 11) | g.638(Part 4/Reel 14) |
| e.404(Part 6/Reel 8) | g.639-640(Part 4/Reel 14) |
| e.405(Part 6/Reel 8) | |
| e.406-409(Part 1/Reel 7) | <u>Music Collection</u> |
| e.410-414(Part 1/Reel 12) | a.1(Part 5/Reel 20) |
| e.415-418(Part 1/Reel 12) | b.1(Part 5/Reel 20) |
| e.419(Part 4/Reel 11) | b.2(Part 6/Reel 10) |
| e.420-422(Part 4/Reel 12) | b.3(Part 5/Reel 20) |
| e.423(Part 4/Reel 12) | b.4(Part 6/Reel 10) |
| e.424(Part 6/Reel 8) | b.5(Part 5/Reel 20) |
| e.425-426(Part 6/Reel 8) | b.6(Part 5/Reel 20) |
| e.427(Part 6/Reel 8) | b.7(Part 5/Reel 20) |
| e.428(Part 1/Reel 4) | b.8(Part 6/Reel 10) |
| e.429(Part 1/Reel 12) | b.9(Part 3/Reel 11) |
| e.430(Part 1/Reel 13) | b.10(Part 5/Reel 21) |
| e.431-433(Part 1/Reel 13) | b.11(Part 6/Reel 10) |
| e.434-436(Part 1/Reel 14) | b.12(Part 6/Reel 10) |
| e.437-442(Part 1/Reel 15) | c.1(Part 5/Reel 21) |
| e.443-446(Part 1/Reel 16) | c.2(Part 5/Reel 21) |
| e.447-449(Part 1/Reel 17) | c.3(Part 3/Reel 11) |
| e.450(Part 4/Reel 13) | c.4(Part 5/Reel 21) |
| e.451(Part 1/Reel 17) | c.5(Part 5/Reel 22) |
| e.452(Part 4/Reel 13) | c.6(Part 5/Reel 22) |
| e.563*(Part 4/Reel 13) | c.7(Part 5/Reel 22) |
| e.563**(Part 4/Reel 13) | c.8(Part 5/Reel 22) |
| e.563***(Part 6/Reel 8) | |

Music Collection (cont.)

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|-------------------------|---------------------------|
| c.9(Part 6/Reel 10) | d.17(Part 5/Reel 26) |
| c.10(Part 6/Reel 10) | d.18(Part 5/Reel 26) |
| c.11-12(Part 3/Reel 11) | d.19(Part 6/Reel 12) |
| c.13(Part 3/Reel 11) | d.20-22(Part 6/Reel 12) |
| c.14(Part 5/Reel 22) | d.23(Part 3/Reel 12) |
| c.15(Part 5/Reel 22) | d.24(Part 3/Reel 12) |
| c.16(Part 5/Reel 22) | d.25-26(Part 6/Reel 12) |
| c.17(Part 3/Reel 14) | d.27-29(Part 5/Reel 26) |
| c.18(Part 3/Reel 14) | d.30-31(Part 5/Reel 27) |
| c.19(Part 3/Reel 14) | d.33-34(Part 3/Reel 14) |
| c.20(Part 5/Reel 22) | d.35(Part 3/Reel 14) |
| c.21-22(Part 5/Reel 23) | d.36(Part 3/Reel 14) |
| c.23(Part 5/Reel 23) | d.37-40(Part 3/Reel 14) |
| c.24(Part 6/Reel 10) | d.41-47(Part 3/Reel 15) |
| c.25(Part 5/Reel 23) | d.48-51(Part 3/Reel 16) |
| c.26(Part 5/Reel 23) | d.52-55(Part 3/Reel 17) |
| c.27(Part 5/Reel 23) | d.63(Part 6/Reel 13) |
| c.28(Part 5/Reel 23) | d.64-65(Part 5/Reel 27) |
| c.29(Part 6/Reel 11) | d.66(Part 5/Reel 28) |
| c.30(Part 6/Reel 11) | d.67(Part 5/Reel 28) |
| c.31(Part 5/Reel 23) | d.68(Part 5/Reel 28) |
| c.33-34(Part 5/Reel 24) | d.69(Part 5/Reel 28) |
| c.35(Part 3/Reel 11) | d.70(Part 5/Reel 28) |
| c.36(Part 5/Reel 24) | d.71-73(Part 5/Reel 29) |
| c.37(Part 5/Reel 24) | d.74-76(Part 5/Reel 31) |
| c.38(Part 4/Reel 15) | d.77(Part 5/Reel 33) |
| c.39(Part 1/Reel 19) | d.78(Part 5/Reel 34) |
| c.40(Part 5/Reel 25) | d.79(Part 3/Reel 12) |
| c.41(Part 5/Reel 25) | d.80(Part 3/Reel 12) |
| c.45(Part 5/Reel 25) | d.81(Part 5/Reel 35) |
| c.46-47(Part 5/Reel 39) | d.82(Part 5/Reel 36) |
| c.48(Part 5/Reel 38) | d.83(Part 6/Reel 13) |
| c.49(Part 5/Reel 38) | d.84(Part 6/Reel 13) |
| c.50(Part 5/Reel 39) | d.85(Part 6/Reel 13) |
| c.58(Part 5/Reel 25) | d.89(Part 6/Reel 13) |
| c.399(Part 5/Reel 25) | d.90(Part 6/Reel 13) |
| d.1(Part 5/Reel 26) | d.91(Part 6/Reel 13) |
| d.2(Part 3/Reel 12) | d.92(Part 6/Reel 13) |
| d.3(Part 5/Reel 26) | d.93-99(Part 6/Reel 14) |
| d.4(Part 6/Reel 11) | d.100(Part 6/Reel 14) |
| d.5(Part 6/Reel 11) | d.102(Part 6/Reel 14) |
| d.6(Part 6/Reel 11) | d.104-112(Part 5/Reel 24) |
| d.7(Part 6/Reel 11) | d.113-115(Part 5/Reel 35) |
| d.8(Part 5/Reel 26) | d.116-117(Part 5/Reel 36) |
| d.9(Part 6/Reel 12) | d.118-119(Part 5/Reel 22) |
| d.10(Part 5/Reel 26) | d.120-121(Part 5/Reel 36) |
| d.11(Part 3/Reel 12) | d.122(Part 5/Reel 31) |
| d.13(Part 3/Reel 12) | d.123-124(Part 5/Reel 32) |
| d.14(Part 3/Reel 12) | d.125-126(Part 3/Reel 13) |
| d.15(Part 6/Reel 12) | d.127-128(Part 3/Reel 13) |
| d.16(Part 6/Reel 12) | d.129(Part 5/Reel 29) |

Music Collection (cont.)

d.130-131(Part 5/Reel 30)
d.132-133(Part 5/Reel 27)
d.134-135(Part 5/Reel 34)
d.136(Part 5/Reel 35)
d.137-139(Part 5/Reel 33)
d.140-141(Part 5/Reel 24)
d.142(Part 5/Reel 36)
d.144(Part 5/Reel 36)
d.146(Part 5/Reel 36)
d.149(Part 5/Reel 41)
d.150(Part 5/Reel 41)
d.151-152(Part 5/Reel 39)
d.153(Part 5/Reel 41)
d.154(Part 5/Reel 41)
d.155(Part 5/Reel 42)
d.156(Part 5/Reel 40)
d.157(Part 5/Reel 42)
d.158(Part 5/Reel 40)
d.159(Part 5/Reel 41)
d.160(Part 5/Reel 42)
d.161(Part 5/Reel 40)
d.162(Part 5/Reel 38)
d.163(Part 5/Reel 42)
d.164(Part 5/Reel 41)
d.165(Part 5/Reel 42)
d.166(Part 5/Reel 40)
d.173(Part 5/Reel 37)
d.174(Part 5/Reel 37)
d.178(Part 5/Reel 37)
d.225(Part 5/Reel 37)
e.1-5(Part 4/Reel 15)
e.6-11(Part 6/Reel 15)
e.12(Part 5/Reel 37)
e.13(Part 6/Reel 15)
e.14(Part 6/Reel 15)
e.15(Part 6/Reel 15)
e.16(Part 3/Reel 17)
e.17(Part 5/Reel 37)
e.18(Part 5/Reel 37)
e.22(Part 5/Reel 38)
e.23-25(Part 5/Reel 38)
e.40(Part 4/Reel 15)
f.1-6(Part 4/Reel 16)
f.7-10(Part 4/Reel 17)
f.11-15(Part 4/Reel 17)
f.16-19(Part 4/Reel 18)
f.20-24(Part 4/Reel 19)
f.25-28(Part 4/Reel 19)
f.29(Part 5/Reel 37)
g.1(Part 6/Reel 15)

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