

The Music Collection of Christ Church Oxford

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

Compiled by Professor Roger Bray,
University of Lancaster



Harvester Microform

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THE MUSIC COLLECTION
OF CHRIST CHURCH, OXFORD.

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GENERAL PREFACE

Harvester Microform are proud to be publishing the third in their series Unpublished Music Manuscripts from the Great English Collections. The aim is to make available, for the first time, to scholars and practical musicians large collections of rich manuscript material in the great British Libraries. The series is under the general direction of Professor Roger Bray of the University of Lancaster.

Series One consists of sixteenth and seventeenth century manuscripts of the Oxford Music School, housed at the Bodleian Library of the University of Oxford. Series Two contains the magnificent collection of St. Michael's College, Tenbury, also housed at the Bodleian Library, Oxford.

Series Three is the extensive Music Collection of Christ Church, Oxford. Part One consists of Unpublished Music Manuscripts of the 16th and 17th Centuries, and includes all the established English Masters of that period such as Sheppard, Taverner, Tallis, Byrd, the Laves Brothers, the Gibbons Family, the Commonwealth Oxford Group, Jenkins, Locke, Blow and the Purcell Brothers. The collection is particularly rich in masses, motets, madrigals and anthems and is a compliment to its collectors, the 17th century polymath Aldrich and the 18th century composer Goodson.

Further parts of the Christ Church collection will complete the reproduction of English music manuscripts and the reproduction of manuscripts of Continental music.

This printed listing of the items which appear in Part One accompanies the microfilm. The individual manuscript listings which appear at the beginning of each volume have been collected together and reproduced in full on the first reel.

A.E.

CONTENTS OF REELS

The Manuscripts included in Part One have been filmed in numerical order with two exceptions. Volume 1080 is a Part Book which accompanies Volumes 417 and 418 and has been filmed after Volume 418. Volume 432 will be included in Part Two and filmed with Volumes 612 and 613.

Reel One	Complete Manuscript Listing of Part One. Manuscripts 2, 5 and 6.
Reel Two	Manuscripts 8, 9, 11, 12, 14 and 15.
Reel Three	Manuscripts 16, 18, 19, 21 and 22.
Reel Four	Manuscripts 23, 32, 33, and 34-36.
Reel Five	Manuscripts 37, 38, 39, 40, 41 and 42.
Reel Six	Manuscripts, 43, 44, 45, 46, 47, 48, 49 and 50.
Reel Seven	Manuscripts 56-60.
Reel Eight	Manuscripts 61-66, 67 and 68-75.
Reel Nine	Manuscripts 76 and 78-82.
Reel Ten	Manuscripts 87, 88, 89, 90-91, 92, 94, 96 and 337.
Reel Eleven	Manuscripts 350, 353-356, 358, 359, 360, 361, 362 and 363.
Reel Twelve	Manuscripts 364, 365, 366, 367-370 and 371.

Reel Thirteen	Manuscripts 372-376, 378, 379-381, 382-384 and 389.
Reel Fourteen	Manuscripts 391-396, 397-400 and 401-402.
Reel Fifteen	Manuscripts 403-408.
Reel Sixteen	Manuscripts 409-410, 411-413, 414-416, 417-418 & 1080 and 419-422.
Reel Seventeen	Manuscripts 423-428, 430, 431, 433, 434, 435 and 436.
Reel Eighteen	Manuscripts 437, 438, 439, 440, 459-462 and 463-467.
Reel Nineteen	Manuscripts 468-472.
Reel Twenty	Manuscripts 473-478.
Reel Twenty One	Manuscripts 479-483B and 517-520.

INTRODUCTION

This is the first part of the third programme of Harvester's new series of microfilm publications in music. It consists of the music holdings of the Library of Christ Church, Oxford. Since its receipt in 1712 of Dean Aldrich's library, supplemented by the additions of Richard Goodson a few years later, this Library has been a treasure-trove of music both vocal and instrumental, much of it still not published in a modern edition, and an apparently endless source of material for the scholar. It is anticipated that the Library's major music holdings will be published in three parts, the first two of which will consist of English music, the last consisting of the remainder of Continental works.

As part of this microform publication we include the Catalogue made and published by Arkwright in 1915. Valuable though this is, it is actually more of an Index than a Catalogue. There is no modern catalogue of the collection, and so I have had to use, as an interim measure, the manuscript listing which has been included at the beginning of each manuscript, incorporating where possible the improved information by more recent scholars. Some of this latter is anonymous, and so I take this opportunity of thanking all those who communicated information relating to these manuscripts to the Library, whence it has been incorporated into this Listing and Guide.

Invitation to Scholars

Making this material available on microfilm is intended to be of great help to scholars who wish to edit, study, and perform individual pieces. It is also to be hoped that it will be a spur to scholars to move towards a proper catalogue. To this end, I am happy to issue this invitation to scholars to help in assembling such a catalogue. Publication will, no doubt, be in the fairly distant future, but I should expect that scholars have between them a wealth of information relating to

whole manuscripts, or perhaps only portions, which will contribute to what could be a new and interesting method of catalogue preparation. If therefore any scholar reading this invitation has any information superior to that of either this Listing and Guide or any published index or inventory, I should be delighted to collate the information for a future catalogue. Full acknowledgement will of course be given. Please address your letters to Roger Bray, Music Department, University of Lancaster, LA1 4YW, UK.

Introduction to the Collection

Arkwright's preface and introduction require very little amplification. We today are, if anything, even more aware of our good fortune, and our debt to Aldrich and Goodson, because modern scholarship has gradually realised what must have been lost of the sixteenth and seventeenth century sources, and the material which the two collectors saved is therefore all the more appreciated. Arkwright rightly mentions the famous Dow part-books (MSS 984-8), though he might also have singled out the even more important Baldwin part-books (979-83); he mentions the manuscript said by Rogers to be in the hand of Orlando Gibbons (21), and might have stressed that there are also autographs by Locke, Blow, and Rogers himself; he mentions the major keyboard source (1113), and might have gone on to place due emphasis on the various important organ sources (6, 47, 67, 88, 437, 438, 1001). Yet it is only since his day that we have realised that, for example, the Baldwin part-books provide the unique source of a great amount of polyphony from the last days of the pre-Anglican period, or that the organ sources provide us with important evidence of the pitch of early Anglican music.

Arkwright was cautious in assessing some of the manuscripts, noting that many are simply scored versions of printed material, while others contain either the music of Aldrich, who is perhaps not of the first rank as a composer, or his adaptations of Italian music some of which is of much earlier date, a practice which is not looked upon with much favour today. However, in the present publication,

hardly anything has been left out, because we are anxious to show the material as the collections of their eighteenth century owners, showing as they do the repertoire and taste of the period. Quite apart from this, the collection provides useful evidence of the spread of Italian music to England, and of what England did to the music when it arrived. It also provides a useful picture of Oxford music in the years following the period covered by the early manuscripts of the Music School collection at the Bodleian Library. The extensive amount of church music from this period will prove useful to scholars who are now turning their attention increasingly towards it.

* * *

This Listing and Guide is based on the handwritten lists which appear at the front of each manuscript, supplemented where possible by more recent information. It is fully realised that this is very far from accurate, and indeed many will be bound to agree with the anonymous hand writing in some exasperation against the index to MS 361: "this list is hopelessly inadequate." Nevertheless it is the first time that this material has been conveniently brought together and it is offered in the hope that it will more easily direct scholars to the music so that in due course they can help to compile a definitive catalogue. As a further aid the individual manuscript listings, which appear at the beginning of each volume, have been collected together and reproduced in full on the first reel.

In this Listing composers' names have been spelt as in Grove 6, and English titles have been modernised except where there is doubt as to the word intended. More difficulty was experienced with the Italian titles, which have been left as in the handwritten lists, and it is appreciated the level of errors may be greater. It should be noted that the handwritten lists have many entries stating simply "instrumental piece", and the more precise definition of a work as a fantasia, air, suite, etc. will have to await further study, although

in some cases I have tried to decide what a piece might be.

The page or folio reference precedes the entry to which it refers. Where a composer's name is underlined, it is understood that the following works are by the same composer until a different composer's name appears. For typographical reasons, ordinary brackets () are used throughout to indicate editorial additions, where square brackets would normally be expected. All manuscripts have the prefix: Christ Church, Oxford, Music MS.

* * *

Music Scholars everywhere will be grateful to The Governing Body of Christ Church, Oxford for granting permission for this microfilm edition of their rich and extensive collection of music manuscripts, and I would like to acknowledge the care and patience of the Librarian, Dr. J.F.A. Mason, in ensuring that this ambitious project became possible.

In particular I would like to acknowledge the help of Mr. H.J.R. Wing, Assistant Librarian, not only for assisting us in the compilation of the project and answering specific queries, but also for collating the additional information provided from time to time by scholars. In some cases this additional information is anonymous, but in other cases in which I have been able to improve upon the original entry, the scholars can be identified. Those whose additional information has been used in MSS included in this part of our project are Peter Holman (MS 5), Gordon Dodd (44), Andrew Ashbee (379-81), Richard Andrewes. (401-2), John Steele (423-8), Norman Josephs (433), Richard Newton (435), and J. Bunker Clark (6, 47 (part), 67, 88, 437, 438). It is very much to be hoped that when the new catalogue is prepared this list will be very substantially longer. Finally, thanks are due to Rosalie Warburton for her patience and tolerance in keeping the Lancaster end of the operation working smoothly.

Lancaster, May 1981.

R.B.

LISTING OF MANUSCRIPTS INCLUDED IN PART ONE

MS. 2. ff. 50, Coprario, 8 Fantasias; 54, Lupo, 22 Fantasias; Mico: 64v, Fantasia; 66, Fantasia; 67, Fantasia; 68, Fantasia; O. Gibbons: 69, Fantasia; 70, Fantasia; 71, Fantasia; 72, Fantasia; 73, Fantasia. 74, Anon, (Bull), Fantasia; 75, A. Ferrabosco, 23 Fantasias; 94, Ward, Fantasia; 98, Jenkins, Fantasias; 102, Coprario, 6 Fantasias; Marenzio: 108, Arda pur; 109, Rimanti in pace; 109, Onde di morte; 110, Caro dolce; 110, Che sei tu. 111, Monteverdi, Latral, Parte prima; 111, Mico, Latral, Parte seconda; Monteverdi: 112, Souca tenere herbette; 113, O come gran Martire. 113, Vecchi, Clorinda; 114, W. White, Diapente; 115, J. Ward, Cor mio; 116, Palavicino, Era l'anima; Marenzio: 117, A mi Tyrsi; 117, Deh poi ch'era. 118, Palavicino, Come vivro; Marenzio: 118, Quell' augellin; 119, Magridiran; Lupo: 119, Miserere; 120, O vos omnes. 120, Marenzio, O doloroso; Coprario: 121, Crudel Perche; 121, Io son ferito; 122, Per far una; 123, Rapiua; 124, Fantasia; 125, Luci beate; 126, Lucretia mia; 127, Fantasia. 128, Ward, Fantasias; 138, Anon, (Ward), Fantasia; A. Ferrabosco: 139, Fantasia; 140, Fantasia; 141, Pavan; 141, Pavan; 142, Pavan; 142, Fantasia. 143, Anon, (Jenkins), Fantasia; 144, Jenkins, Fantasia; Anon, (Jenkins): 145, Fantasia; 146, Fantasia; 147, Fantasia (D minor); 148, Fantasia (D minor); 149, Fantasia (G major). 150, O. Gibbons, Fantasia, (in nomine); 151, W. White, Fantasia; 164, Coprario, 38 Fantasias; 175, Anon, (Coprario), Fantasias; Lupo: 201, Fantasias; 214, Fantasias. 230, Ward, Fantasias; 240, Ferrabosco, 11 Fantasias; 255, W. White, Fantasias; 265, Coleman, Fantasias; O. Gibbons: 271, Fantasia; 280, Pavan. 283, Coprario, Fantasia.

MS. 5. Harp book. ff. 1, (W. Lawes), 5 Harp Consorts; 5, Anon, Harp Consort; Anon (probably W. Lawes): 5v, Harp Consort in F; 21, Harp Consort in G; 23, Harp Consort in A minor; 25, Harp Consort in C; 27, Harp Consort (unfinished Fantasia only).

MS. 6. Organ book. ff. 1, Tallis, Short Service, Venite, Te Deum, Benedictus, Communion, Credo, Offertory 'Not every', Magnificat, Nunc Dimittis; 4v, (W.) Mundy, O Lord the maker of all thing; 5, W. Parsons, Almighty God whose kingdom; Deane: 5v, Short Service, Te Deum, Benedictus, Commandments, Credo, Magnificat, Nunc Dimittis; 9, Lord in thy wrath. 9v, O. Gibbons, Short Service, Te Deum; 10, Tallis, If ye love me; 10v, O. Gibbons, Short Service, Benedictus, Kyrie, Credo, Magnificat, Nunc Dimittis; 12v, Tye, Blessed are all they; 13, (Sheppard), Haste thee O God; 13v, (Tye), Save me O God; 14, Sheppard, O God be merciful; 14v, Stogers, Short Service, Te Deum, Benedictus, Commandments, Credo, Magnificat, Nunc Dimittis; 18v, Tye, O God be merciful; 19, T. Boyce, If ye love me; 19v, Luge, Short Service, Te Deum, Benedictus, Commandments, Credo, Magnificat, Nunc Dimittis; Tallis: 23, Out from the deep; 43, I call and cry. 43v, (W.) Mundy, O Lord I bow the knees; 44, Hooper, Behold it is Christ; 44v, Morley, Out of the deep; 45, Tomkins, Thou art my King O God; 46v, Farrant, When as we sat in Babylon; Byrd: 47, Hear my prayer; 47v, Thou God that guidest; 48, Teach me O Lord; Amner: 48v, The King shall rejoice; 49v, O magnify the Lord; 50, Lord in thy wrath; 51, My shepherd is the living Lord. 51v, Morley, Out of the deep; 52v, Gibbons, Glorious and powerful God; 53v, Tomkins, Thou art my King O God; 54v, Ward, Let God arise; 55, (J.) Mundy, (O Lord our Governor); 55v, East, When Israel came out; 56, Deane, Blessed are those; 56v, Batten, O Lord thou hast searched me out; 57v, R. Parsons, How many hired servants.

MS. 8. ff. C. Gibbons: 1, 1st Fantasia; 3, 2nd part; 3, 3rd part, 4, 2nd Fantasia; 7, 3rd Fantasia; 17, 1st Fantasia; 20, 2nd Fantasia; 28, 5th Fantasia; 34, 7 Airs; M. Locke: 41, Pavan; 43, Air; 43, Corant; 44, Pavan; 45, Air; 45, Galliard; 53, Saraband; 56, Air; 57, Galliard; Anon: 61, Vidi Angelum; 62, O Gloriosa; Rovetta: 65, Dulcis Christe; 69, Regina Coeli; 73, Surgamus ergo; 78, Confitemine Domino; 82, Ego sum; 86, Alma Redemptoris; 89, Domine in virtute; 94, O Gloriosa; 99, Ego sum; 104, Ave Regina; Palestrina: 109, Figlio immortal; 111, E se mai voci; 112, Hortu sol; 114, Dammi scala; 115, E se fur; 116, Dammi vermiglia; 118, E se 'l pensier; 119, Eletta Mirra; 120, Cedro gentil; 122, Fa che con l'acque; 123, Se amarissimo; 124, Horto che sei; 125, E se nel foco; 126, Vincitrice de l'empia; 127, Citta di Dio; 128, Santo Altare; 129, Tu di fortezza; 131, Specchio che fosti; 132, Vello di Gedeon; 133, Novella aurora; 135, E questo Spirto; 136, E dal letto; 137, Et arda ogn'hor; 138, E tua merce; 140, E quella certa; 141, Anzi se foco; 142, E con i raggi; 143, Regina de la vergini; 145, Alfin madre; 146, E tu Signor.

MS. 9. ff. Tallis: 1, Preces; 2, Psalm-tune; 2, Responses; 3, Litany; 6, Te Deum; Anon: 7, Ecce nos reliquimus; 10, Euge bone. 11, Jacobi Pseudo-Corissimi, Si linguis hominum; End of volume; Tallis, I give thanks (unfinished).

MS. 11. pp. 1, Tallis, All people; Aldrich-Palestrina: 3, We have heard with our ears; 8, Why art thou so vexed; 11, My heart is fixed; 14, The eye of the Lord; 17, O God the King; 20, Hold not thy tongue. 23, Henry VIII or Mundy, O Lord maker of all things; 25, Farrant, Hide not thy face; 29, Aldrich, By the waters of Babylon; 33, Farrant, Call to remembrance; 38, Child, Praise the Lord; 40, Rogers, O Pray for the Peace; Aldrich: 43, Out of the deep; 46, O praise the Lord; 48, Give ear O Lord; Tallis: 52, I call and cry; 56, With all our hearts; 60, I look for the Lord. 64, Anon, I will magnify thee; 68, White-Husbands, O Lord rebuke me not.

MS. 12. pp. 1, (C.) Gibbons, Behold thou has made; 7, Cooke, Turn thou us; 11, Aldrich, Blessed is the man; C. Gibbons: 17, Sing unto the Lord; 22, How long; 26, O praise the Lord. 28, Aldrich, Oh how amiable; 34, Blow, Lord how are they increased; 40, Carissimi-Aldrich, Haste thee O Lord; 45, Aldrich, God is our refuge; 50, Wise, The Lord is my shepherd; 54, Aldrich, O Lord I will praise thee; 61, Carissimi, For Sion's sake; Carissimi-Aldrich: 67, O pray for the peace; 74, I am well pleased. 83, Wise, Thy beauty O Israel; 90, W. Locke; O give thanks; 95, (C.) Gibbons, The Lord said; M. Wise: 99, Awake up my Glory; 102, Awake put on thy strength; 109, Open me ye gates. 117, Child, Thou are my King O God; 118, P. Humfrey, O be joyful; 124, O Gibbons, Sing unto the Lord; 132, W. Lawes, The Lord is my light; 140, C. Gibbons, God be merciful; 145, Humfrey, Like as the hart; 150, Child, Behold how good and joyful; 156, Blow, Behold in heaven.

MS. 14. ff. Blow: 1, Turn ye unto me; 3, How doth the city; 6, Lord I have sinned. 9, Locke, When death shall part us; Blow: 12, How art thou fallen; 13, Jesus seeing the multitudes; (C.) Gibbons: 17, Sing unto the Lord; 20, The Lord said unto my Lord; 23, Teach me O Lord; 26, God be merciful. 29, Child, O bone Jesu; (C.) Gibbons: 31, Ah my soul; 32, Above the stars; 36, Laudate Dominum; 39, O bone Jesu. 40, Blow, Gloria patri et filio; 41, (C.) Gibbons, O praise the Lord; 42, Wise, Awake up my glory; Blow: 44, I will cry unto thee; 46, Sing we merrily unto God. 31, Giovanni Rovetta, Io mi fento; 33, Alessandro Vincenti, Vano e il desio; 56, Anon, Ah non si pus; 59, Rovetta, Chi vaol haver felice; 62, Anon, Vanne mesto sospiro; ? (Monteverdi), Tu dormi; 67, Rovetta, Udite amante; (Monteverdi): 70, Allume dele stelle; 72, Non e di gentil; 75, Parlo misero; Anon: 77, Ancor non saper; 80, Perche non mi; 84, Ite rose felice. 88, Rovetta, Credetel voi che non; 91, Locke, All things their certain periods; Carissimi: 94, Amanti chedite; 96, Il mondo tace. 97, Anon, Lontani del core; 100, (Savioni): Sospiri che fate; 101, Anon, (?Carissimi), Tronchi si pensiri 'il; Blow:

104, Post haec audiui; 107, In lectulo meo; 108, Paratum cor meum; 110, Cantate Domino. 111, Anon, Corete amante; Blow: 113, Quam diligo legam; 115, Laudate nomen Domini. 117, Anon, Confitebor tibi; Blow: 122, Salvator mundi; 124, Gloria patri. 129, Cecchelli, Dicite laudem; 131, (Locke), A Hymn: O God; 134, Locke, O give thanks unto the Lord; 136, Blow, As on Euphrates shady banks; 139, Cooke, Turn thou us; 141, Locke, How doth the city sit. This MS is in Blow's autograph.

MS. 15. ff. Anon, (C. Gibbons): 1, Fragment of instrumental piece; 2, Fragment of instrumental piece; 3, Fragment of instrumental piece; Aldrich: 4, Te Deum in G; 7, Out of the deep; 8, Unto thee O Lord; 11, I waited patiently; 14, Kyrie & Credo; 16, Magnificat; 17, Magnificat; 18, Nunc Dimittis; 19, Praise the Lord; 22, O God thou art my God; 26, O praise the Lord; 27, O sing unto the Lord; 29, God be merciful unto us; 31, For thou O Lord (end of "O God thou art my God" f.22); 32, Give the King thy Judgments; 34, Unto thee O Lord (same as f.8); Coprario (Coperario): 37, Fantasia 5; 38, Galliard; 38, Almain; 39, Fantasia 4; 41, Fantasia 3; 42, Fantasia 2; 43, Fantasia 1. 44, Tallis, I call & cry; 45, Byrd, Bow thine ear; 46, (O.) Gibbons, (Hosanna to the Son of David) fragment; 85, John Price, Voluntary; O. Gibbons: 86, Fantasia; 87, Fantasia; C. Gibbons: 89, Fantasia; 89, Fantasia.

MS. 16. pp. 1, Tallis, All people that on earth do dwell; 3, Bull, O Lord my God I will exalt thee; Farrant: 9, Hide not thou thy face; 12, By the waters of Babylon; Anon: 16, Blessed is the Man; 21, God is our refuge. 27, Humfrey, O praise the Lord; 33, Blow, I was in the Spirit; 40, Wise, Thy beauty O Israel; 46, Tallis, All People; Gibbons: 48, Behold thou hast made my days; 52, Give sentence with me O God; Carissimi-Aldrich: 55, Oh how amiable are thy dwellings; 59, It is a good thing to give thanks; 63, For Sion's sake; 69, O pray for the peace of Jerusalem; Carissimi: 76, O Lord I will praise thee (alter'd); 82, Haste thee O Lord my God.

88, Blow, Behold in heaven; 92, Carissimi, I am well pleas'd; Farrant: 101, Call to remembrance O Lord; 103, Hold not thy tongue; H(enricus) R(ex) or Mundy: 105, O Lord the Maker of all things; 107, O God the King of Glory; 109, Hold not thy tongue (alter'd). 112, Palestrina, We have heard with our ears O Lord; Adapted from Palestrina: 115, Why art thou so vexed; 118, The eye of the Lord (alter'd). 121, Aldrich-Palestrina, My heart is fixed; 123, Adapted from Palestrina, The eye of the Lord (alter'd); 133, Tallis, I look for the Lord.

MS. 18. pp. 1, Carissimi, Amanti sentiti; 1, Anon, Pensieri quietate; 5, (Mazzochi), Occhi belli; 7, Anon, O misera Dorinda; 11, C. Gibbons, Celebrate Dominum; 13, (Jeffreys), With notes that are both loud; 18, Carissimi, Care salve beate; 21, W. Lawes, Let God arise; 23, Carissimi, Lucifer caelestis; 26, Blow, Turn thee unto me; 29, O. Gibbons, Behold thou hast made; 32, C. Gibbons, How long wilt thou forget; Anon: 35, Ave maris stella; 37, Cur sic ploras. 39, Jeffreys, Heu me miseram; 43, Anon, O quam gloriosus; 48, Ramsey, In guilty night; 52, O. Gibbons, Sing unto ye Lord; 57, J. Aldrich, Salvator mundi; 64, Jeffreys, Erit gloria; Anon: 66, Tu dulcis, 68, Et ingrediar; 70, Quid timidi; 74, O Quam suave. 76, Wise, I charge you; Aldrich: 77, I come into my garden; 81, O Lord; 83, O bone Jesu.

MS. 19. pp. Aldrich in G: 1, Te Deum; 5, Jubilate, 7, Kyrie; 8, Credo; 12, Magnificat; 15, Nunc Dimittis; Aldrich in A: 17, Te Deum; 23, Jubilate; 26, Kyrie; 26, Credo; 30, Cantate; 34, Deus Misereatur; Aldrich in F: 37, Te Deum; 46, Jubilate; 51, Jubilate; 57, Kyrie; 65, Magnificat; 73, Nunc Dimittis; 76, Benedicite (unfinished); 101, O Lord our Governor; 103, The Lord is King; 109, I waited patiently; 118, Priase the Lord; 122, O God that art my God; 127, Have mercy upon me; 133, Give the King thy judgments; 139, O Lord I have heard thy voice; 147, I will love thee; 154, O Sing unto the Lord; 157, I will exalt thee; 163, *If the Lord himself; 168, Unto thee

0 Lord; 174, Who's this that comes from Edom; 184, Comfort ye my people; 191, We have a strong city; 199, Out of the deep; 201, O Praise the Lord; 204, Sing unto the Lord; 207, Give ear O Lord; 210, Gloria in excelsis; 213, God is our hope; 218, Behold now praise; 223, O give thanks.
* (? Dr. Child).

MS. 21. pp. O. Gibbons: Fantasias, 2, I; 4, II; 6, III; 8, IV; 10, V; 12, VI; 14, VII; 16, VIII; 20, IX. 44, C. Gibbons, Fantasia; O. Gibbons: 57, The Silver Swan; 58, O that the learned Poets; 62, Fantasia "I weigh not..."; 66, I tremble not; 70, I see ambition; 74, I fain not friendship; 78, How art thou thral'd; 82, Farewell all joys; 86, Dainty fine Bird; 88, Fair Ladies that to Love; 92, Mongst thousands good; 96, Now each flowry bank; 100, Lais now old; 105, What is our life?; 111, Ah dear heart; 112, Fair is the Rose; 117, Nay let me weep; 122, Yet if that age; 126, Ne'er let the Sun; 130, Trust not too much. 136, Anon, Awake my soul; Coprario: Instrumental pieces, 142, I; 146, II; 150, III "Fuggi"; 154, IV; 158, V; 162, VI; Rogers: 166, Bow down; 171, I beheld; O. Gibbons: 176, See see the word is incarnate; 190, Sing unto ye Lord; 200, This is the record of John; 210, Thanksgiving for the King's recovery; 218, We praise ye O father; 230, Great King of Gods; 242, Glorious and powerful God; 255, Lord grant grace; 272, Behold thou hast made; 282, O Lord in thee is all my trust; Pomponio Nenna: 294, Alma offlitta; 296, Tu mi lassi; 298, Merce grido; 300, Occhi belli; Monteverdi: 302, La piaga; 304, Cor mio mentre; 306, Volgea l'anima. 310, Principe de Venosa (Gesualdo), Belta poi Che; Rogers: 314, Magnificat; 317, Nunc Dimittis; 319, Oh that the Salvation; 320, Te Deum. 321, Farmeloe, Fragment - bass only; 322, Wilbye, Softly drop mine eyes; 328, Petri Filippi (?Philips), Salve Regina; Missino: 331, Anima, anima; 325, Ite caldi sospiri; 328, Oh se vedesti; 341, Se'l miser cor; 342, Arda pur sempre; 348, S'io vivo; 350, Ma se da voi; 350, Se l'alme'; 352, Occhi per me;

354, Occhi belli; 356, Occhi lumi; 360, Filli dolce ben;
 362, Tirsi dolce ben; Tarquinio M: 366, La mia Clari;
 368, Immortal Margarita (unfinished).

MS. 22. pp. 1, Blow, O Lord I have sinned; 7, (C.)
 Gibbons, The Lord said; 12, Locke, Who shall separate us;
Blow: 17, Lord how are they increased; 22, Te Deum; 27,
 Te Deum in A; 45, How doth the city. 50, C. Gibbons,
 Teach me O Lord; Blow: 53, Gloria patri; 55, I will cry
 unto thee; 59, Jesus seeing the multitudes; 66, Cooke,
 Turn thou us; 69, Blow, Turn ye unto me; 73, Purcell,
 Man that is born; 80, Humfrey, Like as the hart; 88,
 Anon, They prevented me; Aldrich: 89, O Lord I have
 heard; 97, I will love thee. 105, Purcell, My song
 shall be alway; Aldrich: 115, Oh how amiable; 120,
 The Lord is King. 123, Locke, Not unto us O Lord;
 133, Goodson, Blessed is he; 159, Child, Magnificat;
 161, Greene, Praise the Lord; 171, Anon, The Lord is
 King; 178, Stanley, My strength; Blow: 180, O be joyful;
 185, Cantate; 193, Deus misereatur.

MS. 23. ff. 3, Carissimi, Lucifer coelestis; Blow:
 4, Awake, awake my lyre; 7, Fair nymph. 11, Purcell,
 Alas how barbarous; 12, Blow, Go perjur'd man; 14, Rob.
 Smith, O time thy wings; 17, Lully, Cadmus et Hermionne;
Anon: 32, Amants ayez; 33, Gueris-toy. 34, Blow,
 Symphony My trembling Song; Bassani: 45, Quid Arma,
 quid Bella; 50, In hoc mundo; 54, In caligne.
 62, Purcell, Celebrate this festival; 71, Anon, Intiger
 Vitae; Purcell: 71, Thou & thy son (In guilty night);
 76, Thou & thy son (In guilty night); 72, Kindly treat
 Maria's day. 79, Carissimi, Sanctus, from a Mass;
Croft: 80, Te Deum; 88, Jubilate; 91, Lord what love
 have I. 95, Goldwin, O Lord how glorious; 96v, Anon,
 How long; Carissimi: 107, Credo, from a Mass a 3 Voc
 (see f.79); 112, Gloria, from a Mass a 3 Voc; 115, Kyrie,
 from a Mass a 3 Voc. 119, Banister, The Bread is all
 baked.

MS. 32. pp. Purcell: 1, The Mask in Oedipus; 14, Timon of Athens; 22, Bonduca; 30, The Indian Queen; 49, St. Cecilia's Song; Anon: 89, Kyrie, a 5 voc; 109, Credo, a 5 voc (unfinished); 146, O Tubae.

MS. 33. ff. 1, Jean Macque, My sweet Lais; 2, Stefano Venturi, As Mopsus went; 2, Orazio Vecchi, Do not tremble; 3, Anon, Thirsis on his fair Phyllis; 3, Vecchi, The white delightful Swan; 4, Croce, Cynthia the song; (A.) Ferrabosco (I): 5, Lady my flame; 7, Sweet Lord; Marenzio: 7, Farewell cruel & unkind; 7, Zephyrus breathing; 7, Fair shepherds queen; 8, Entry singing bird; 8, When I behold; 9, Sweet heart arise; 9, How long with vague complaining; 10, Sweet singing Amaryllis. 10, Anon, Miscellaneous vocal pieces; 13, Weelkes, Madrigals; 18, Michael East, Hence stars you dazzle; 19, Norcome, With Angel's face; 20, (J.) Mundy, Lightly she; 21, Ellis Gibbons, Long live fair Oriana; 21, Benet, All Creatures; 22, Hilton, Fair Oriana; Weelkes: 24, Cold winter's Ice; 24, Now let us make; 24, Take here my heart; 25, O care thou wilt; 25, Hence care; 26, See where the maids; 26, Why are you Ladies; 26, Hark, hark, I hear; 27, Lady the birds; 27, As wanton birds; Wilbye: 28, Where must my thoughts; 29, Despiteful thus; 29, Ah cannot sighs; 30, Draw on sweet night; 30, Stay Coridon; 31, Long have I made; 32, Sweet honey sucking bees; 33, Yet sweet take heed; 34, All pleasure; 35, Oft have I vowed; 36, Down in a valley; 36, Hard destinies; Weelkes: 38, Give me my heart; 38, Say dainty dames; 38, Phyllis go take thy pleasure; 39, In pride of May; 39, Now is the Bridals; 40, Sing shepherds after me; 40, Lady your eye; 41, We shepherds sing; 41, I love, & have my love; 41, Come clap thy hands; 42, Phyllis hath sworn; 42, Farewell my joy; 43, Now is my Cloris; 44, Unto our flocks.

<u>MSS. 34-36.</u>	Anonymous instrumental pieces unless noted otherwise	34 f.	35 f.	36 f.
	In C minor	1	1	1
	In C minor	2	2	2
	In C minor	3	3	3
	In C minor	4	4	4
	In A	5	5	5
	In C	6	6	6
	In A	7	7	7
	In A	8	8	8
	In A	8	8	8
	In A	9	9	9
	In F	9	9	9
	Rondeau in G minor	10	10	10
	In C minor	10	10	10
	In C minor	11	11	11
	In C minor	11	11	11
	In C minor	12	12	12
	In C	13	13	14
	In C	13	13	14
	In C	14	14	15
	In E flat	15	15	15
	In D	16	16	16
	In D	18	18	18
	In B minor	19	19	19
	In B minor	20	20	20
	In B minor	21	21	20
	In D	22	23	22
	In D	23	23	23
	In D	23	24	23
	In D	24	-	24

MS. 37. pp. 1, Carissimi, Jephtha:Oratorio; 25, Anon, (Goodson?), Overture Festo quid potius; Nenna: 59, S'io taccio; 60, La mia doglia; 61, Madonna; 63, Ahi dispietata; 64, O mia luce; 66, Se gl'occhi; 68, Sospir che dal; 69, Asciugate i belli occhi; 71, Ripiglia Ergasto; 73, Aure liete; Byrd (Short Service): 75, Te Deum; 80, Benedictus; 84, Kyrie; 84, Credo; 89, Magnificat; 92, Nunc Dimittis; 94, O Lord make thy servants. 99, Blow, Venus and Adonis.

MS. 38. pp. Purcell in B flat: 1, Te Deum, 10, Blessed be the Lord; 17, Kyrie; 18, The father Almighty; 25, Magnificat; 32, Nunc Dimittis; 34, Benedicite; 46, O be joyful; 59, God be merciful.

MS. 39. pp. Purcell (Trio) Sonatas: 1, No. 1; 7, No. 2; 15, No. 3; 23, No. 4; 30, No. 5; 36, No. 6; 43, No. 7; 50, No. 8; 57, No. 9; 64, No. 10; 70, No. 11; 76, No. 12.

MS. 40. pp. Priest: 1, Te Deum; 25, Jubilate; 36, Magnificat; 48, Nunc Dimittis; Croft: 59, Te Deum; 92, Jubilate; Creighton: 106, Te Deum; 120, Jubilate; 127, Magnificat; 135, Nunc Dimittis; Croft in A: 140, Te Deum; 163, Jubilate; 175, Kyrie; 177, Credo; Croft in E flat: 193, Te Deum; 222, Jubilate; 233, Cantate; 253, Deus Misereatur.

MS. 41. pp. Kelway in A minor: 1, Magnificat; 9, Nunc Dimittis; Kelway in B minor: 13, Magnificat; 23, Nunc Dimittis; Patrick in G minor: 28, Te Deum; 42, Benedictus; 54, Kyrie; 56, Credo; 66, Magnificat; 74, Nunc Dimittis; Aloock in E minor: 79, Te Deum; 98, Jubilate; 107, Kyrie; 108, Credo; 122, Magnificat; 133, Nunc Dimittis; Rogers in D: 140, Te Deum; 154, Jubilate; 160, Kyrie; 161, Credo; 172, Magnificat; 180, Nunc Dimittis.

MS. 42. pp. Hall, Hine and Hayes in E flat: 1, Te Deum (Hall); 17, Jubilate (Hine); 31, Sanctus; 35, Credo; 58, Cantate; 79, Deus Misereatur; Bishop in D: 92, Te Deum; 110, Benedictus; 128, Kyrie; 129, Credo; 144, Cantate; 156, Deus Misereatur; Bevin in the Dorian Mode: 165, Te Deum; 183, Benedictus; 200, Kyrie; 201, Credo; 218, Magnificat; 230, Nunc Dimittis.

MS. 43. ff. 2, Humfrey, How well does this harmonious; 2, Reggio, Miserere; 7, Monferrato; Salve Regina; Carissimi: 10, Anima Mea; 12, Audite Sancti; Sances: 15, Audite me; 17, Dulcis amor Jesu; 18, Laetamini in Domino; 19, Ardet cor meum; 20, Deus in adjutorium. 23, Locke, A voice came out; 24, Anon, O Amantissime; 24, Edw(ard) Gibbons, Awake & arise; 25, C. Gibbons, Gloria Patri.

MS. 44. ff. 1, Anon, Fantasia (fragment, cf. f.1v); 1, Jenkins, Air in C minor (part): (4-part version of a piece found elsewhere - Och MS 1005 p.72 - in only 2 parts); 1, (Jenkins), Air in C minor (part): remainder at f.133v and f.133 (4-part version of a piece found elsewhere - Och MS 1005 p.64 - in only 2 parts); Lupo: 1v, Fantasia a5 (M5); 4, Fantasia a5 (M 11); 8, Fantasia a5 (M 14); 11, Fantasia a5 (M 12); Ward: 13v, Fantasia a5 (M3); 17v, Fantasia a5 (M9); Coprario: 21v, Fantasia a5 "Per far una", (M 20); 24v, Fantasia a5 "Fuggi", (M 11); 27v, Fantasia a5 ("Gittene Ninfe") (M3); 30v, Fantasia a5 "Io Piango", (M4); W. White: 34, Fantasia a5 (Second "Diapente"), (M3); 37v, Fantasia a5 (M2); Ward: 43, Fantasia a5 (M2), 40v, Fantasia a5 (M5). 45v, Marenzio, O disaventurosa; 47v, Monteverdi, Luci serene; 49v, Marenzio, Allume della Stelle; 51v, Milton, If ye love me; (ff.53-105 blank); 105v, W. White, Pavan a6 in C minor, (VdGS 2); Ward: 107v, Fantasia a6 (M3); 110v, Fantasia a6 (M7). 113v, (Lupo), Fantasia a6 (M1); (ff.116v-123 blank); (Jenkins): 124v, Air in G minor; 125 and 123v-124, Air a4 in G minor (beginning of piece found elsewhere in 2 or 3 parts); 125v, Cosyn, Praise God in his holiness; 130v, Anon, O yes if any man

can tell; 131v, B. C(osyn) and another, A Mask; 132, Anon, Two Masque tunes; 132v, B. C(osyn), The Gipsies Mask; 133, Anon, Masque tune in F (part); 133, (Jenkins), Air (cf. f.1); 133v, Anon, Praise ye the Lord (part); 133v, (Jenkins), Air (cf. f.1).

Note: f.1 is partly in the hand of Thomas Myriell, and partly in the hand of Benjamin Cosyn. Ff. 1v-116 are in Myriell's hand, and ff. 123v to the end are in Cosyn's. References to VdGS and M numbers are to the lists of the Viola da Gamba Society (VdGS) or those by Meyer (M). MB refers to Musica Britannica.

Index based on the provisional index by Gordon Dodd to be found at the beginning of the MS.

MS. 45. No. 1, Anon, * Speciosa facta es; White: 2, O vos omnes; 3, Veniant mihi; 4, Sicut ablactatus; 5, Domine non exaltatum; 6, Sicut locutus est; 7, Sicut locutus est. 8, (W.) Mundy, Sicut locutus est; 9, Sheppard, Sicut locutus est; Parsons: 9, Sicut erat; 10, Sicut locutus est. 11, White, Sicut erat; Taverner: 12, Et semini ejus; 13, Esurientes implevit. 14, (W.) Mundy, Quia fecit mihi; 16, Sheppard, Quia fecit mihi; 16, Tye, Quia fecit mihi; 17, White, Quia fecit mihi; 18, Taverner, Quia fecit mihi; 20, Tye, Unde Nostris; 20, Parsons, O quam glorifica; 21, Byrd, Alleluia Confitemini; 22, Taverner, Traditum militibus; White: 23, Manus Tue; 24, Peccatum Peccavit. 25, Tye, Ave caput; 26, Tallis, Gaude gloriosa; 28, Tye, Tellus flumina; 28, Byrd, Sanctus; Taverner: 29, Sicut locutus; 30, Sicut erat. 31, Parsons, Quia fecit mihi; 32, (W.) Mundy, Et sanctum; 33, Stogers, Esurientes; 34, Sheppard, Sicut erat; 35, White, Et sanctum; 36, Anon, Et sanctum; 37, Byrd, Infelix ego; 38, Sheppard, Laudes deo; 39, Stogers, Sicut locutus; 40, Anon, Ego sum. * These commence at end of Volume.

MS. 46. ff. Rogers in D: 1, Te Deum; 5, Kyrie. 5, Lambe, Comandente (?scil. Responses to the Ten Commandments)

in E flat; Rogers in D: 6, Jubilate; 8, Magnificat; 10, Nunc Dimittis; Anon: 11, Chants; 12, Prelude. 13, Carissimi, O Vulucra Doloris; 15, O. Gibbons, Behold thou hast made; 18, H. Lawes, My song shall be; 21, Loosemore, O that mine eyes; End of Volume:- (MS reversed) 59, Barrett, Corant; Clarke: 59v, Serenade; 60, An Air. 60v, Anon, A lute tune; 61, Pigitt, A Gigg; 62 and 61v, Anon, The Base Minuitt; Purcell: 62v, Britons strike home; 64, 63v and 63r, A ground in gamut. 64v, Pigitt, March; 65, Purcell, Saraband; 66 and 65v, (J-B. Lully), Instrumental piece; 67 and 66v, (J. Eccles), Instrumental piece; 67v, Anon, Instrumental piece; Reggio: 70 to 68, The Swallow; 72 to 70, Gold. 73 to 72, Hart, Sound the trumpet. 74 to 73v, R. King, Almand; 75, Anon, Come Cloris.

MS. 47. pp. 1, Tallis, I call and cry; O. Gibbons: 3, Hosanna; 5, Lift up your (heads). 7, Hooper, Behold it is Christ; Byrd: 8, Sing joyfully; 10, O Lord make thy servant. 12, (Tallis), With all our hearts; 14, O. Gibbons, Almighty and everlasting God; 15, Byrd, O Lord turn thy wrath; 18, Dr. Bull, Almighty God; 25, O. Gibbons, Organ Voluntary; 26, Anon, Organ Voluntary; 29, C. Gibbons, Organ Voluntary; O. Gibbons: 32, Organ Voluntary; 34, Organ Voluntary. 36, Blow, Organ Voluntary; 38, Hingeston, Organ Voluntary; 41, Anon, Organ Voluntary; 43, O. Gibbons, Prelude; 46, (O. Gibbons), A ground, (Whoppe doe me no harme), see 431 f2v; O. Gibbons: 48, The Queen's Command; 51, A running Fantasia. 53, Anon, Upon ye bells; Blow: 56, Organ piece (Harpsichord piece); 59, Organ piece (Harpsichord piece); Anon: 64, Organ piece; 71, Organ piece; 75, Organ piece; 95, Organ piece; 97, Vouchsafe O Lord; 97-end, Miscellaneous fragments.

MS. 48. pp. Bassani: 1, Pulchra es; 10, Gaude caelum; 20, O splendida; 26, Esurientes; 34, Advolate

fideles; Sances: 42, Laetamini; 47, Ardet cor meum; 51, Audite me; 56, Dulcis amor. 58, Reggio, Miserere me; 68, Anon, O Amantissime; 70, Stradella, Sopra un' escelsa; 79, Locke, A voice came out; 83, Edward Gibbons, Awake and arise; 84, C. Gibbons, Gloria patri; J. Clarke: 86, The Lord is my strength; 100, I will love thee. 122, Gratiani, They that go down; 126, Fiocco, Caeli dapes; 136, India, In principio; 140, Anon, incomplete piece; 144, Stradella, Concerto grosso; 150, H. Lawes and Farrant, Not unto us; 153, Palestrina (adapted), O Lord God of our salvation; 160, Hooper, I will magnify thee; 165, Tye, I will exalt thee; 167, Blow, * The Lord hear thee; 170, Tallis, Litany; 181-end, (Various composers), Proper tunes.

* In the hand of John Church.

MS. 49. pp. Corissimi: 3, Kyrie; 9, Gloria; 20, Credo; 32, Sanctus; 36, Benedictus; 36, Agnus Dei. 44, Turner, O come let us... (16 Single chants); Sances: 50, O quam speciosa; 54, Quemadmodum; 58, Solvatur lingua; 61, Conditor caeli. 66, Norris, In Jewry is God known; Purcell: 72, O let my mouth be filled; 79, My God look upon me. 88, Portman, Rejoice in the Lord; 91, Humfrey, Wilt thou forgive; 94, Wilkinson, Hear my prayer; 96, Humfrey, Lord I have sinned; 99, Blow, Dialogue between two penitents; 108, Humfrey, O the sad day; Cooke: 111, The morning hymn; 113, The evening hymn. 115, Hart, Where would coy Aminta run; 117, Wilson, Stay lovely boy; 120, Wilson (?), The Answer; 122, Locke, Dialogue between Thirsis and Dorinda; 128, Blow, David's song to Michol; 133, Hall, Dialogue between Oliver and Charon; 141, Cooke, As on a river's side; 145, Anon, If I live to be old; 148, Wise, Old

Chiron; Sances: 152, Ardet cor meum; 160, Judica Deus; 165, Domine ne meminiris; 169, Tota pulchra es; 175, Deus in adjutorium; 179, Laudemus viros; 184, Laetamini in Domino. 190, Carissimi, Amante sentite; 192, O. Gibbons, Behold thou hast made; Lugge: 201, Miserere; 203, Gloria tibi Trinitas (I); 205, Gloria tibi Trinitas (II); 207, Gloria tibi Trinitas (III); 209, Gloria tibi Trinitas (IV); 211, Gloria tibi Trinitas (V); 213, Christe qui lux; 217, Gloria tibi Trinitas; 219, (In) Nomine; 226, Ut, re, mi, fa, sol, la; 233, 2 Voluntaries in 3 parts; 240, 1 Voluntary in 3 and 4 parts.

MS. 50. pp. Aldrich in G: 1, Te Deum; 8, Jubilate; 11, Kyrie; 12, Credo; 17, Sanctus; 18, Gloria; 22, Magnificat; 26, Nunc Dimittis; Aldrich in A: 28, Te Deum; 37, Jubilate; 42, Kyrie; 42, Credo; 50, Cantate; 57, Deus Misereatur; Aldrich in E minor: 61, Benedicite; 71, Jubilate; 74, Kyrie; 75, Credo.

MSS. 56-60.

		56	57	58	59	60
		p.	p.	p.	p.	p.
Hooper:	The Blessed Lamb	1	1	-	1	1
Wilkinson:	Preserve me O Lord	4	4	-	4	4
Amner:	I am for peace	6	6	-	6	6
Parsons:	Deliver me from mine enemies	8	8	-	8	8
Warrock:	O God of my salvation	9	9	-	9	9
Byrd:	Save me O God	10	10	-	10	10
Jones:	Sing joyfully unto the Lord	12	12	-	12	12
Weelkes:	Alleluia, I heard a voice	14	14	-	14	14
Mundy:	Oh give thanks	16	16	-	16	16
Lupo:	Have mercy upon me	18	18	-	18	18

LISTING OF MANUSCRIPTS

31

		56	57	58	59	60
		p.	p.	p.	p.	p.
Lupo:	Out of the deep	20	20	-	20	20
Lupo:	Hear my prayer	21	21	-	21	21
Ward:	How Long	22	22	-	22	22
Ward:	Down, captive wretch 1st part	24	24	-	24	24
Ward:	Down, captive wretch 2nd part	26	-	-	-	-
Simmes:	Rise oh my soul	28	28	-	28	28
Ravenscroft:	Oh let me hear	31	31	-	31	31
Ravenscroft:	This is the day	34	34	-	34	34
Ravenscroft:	In thee oh Lord	36	36	-	36	36
Warrock:	I lift mine eyes	38	38	-	38	38
Ravenscroft:	Oh woeful ruins of Jerusalem	40	40	-	40	40
Corkine:	Praise the Lord	41	41	-	41	41
Anon:	A sea nymph sat	42	42	-	42	42
Anon:	Sweet Violets	43	43	-	43	43
Ward:	Down in a dale	44	44	-	44	44
Ward:	My breast I'll set	46	46	-	46	46
Ward:	Cruel, unkind	47	47	-	47	47
Bull:	How joyful	48	48	-	48	48
Daman:	Oh heavenly God	51	51	-	51	51
Dering:	The City cries	52	52	-	52	52
Stubbs:	Father of Love	86	68	-	74	84
Peerson:	Oh Lord in thee	88	70	-	76	86
W. Mundy:	Oh Lord I bow the knees	90	72	-	78	88
Tye:	I lift my heart	92	74	-	80	90
White:	Oh Lord deliver me	94	76	-	82	92
O. Gibbons:	See the word	95	77	-	83	93
Amner:	Consider all ye passers by	98	80	-	96	96

		56	57	58	59	60
		p.	p.	p.	p.	p.
Jeffries:	My love is crucified	100	82	-	88	98
Weelkes:	Lord to thee I make	102	84	-	90	100
Tye:	To Father, Son and Holy Ghost	103	85	-	91	101
Wilkinson:	Hear my prayer	104	86	-	92	102
Wilkinson:	Put me not to rebuke	106	88	-	94	104
Anon:	Wounded with sin	108	90	-	96	106
Bull:	The Star Anthem	110	92	-	98	108
Bennet:	Oh God of Gods	113	95	-	101	111
Ward:	Let God arise	116	98	-	104	114
Lupo:	Ay, we can love	123	105	1	111	121
Ward:	Well sounding pipes	124	106	2	112	122
Ward:	No object dearer	126	108	4	114	124
Ford:	Tis now dead night	128	110	6	116	126
Cranforth:	Weep, weep Britons	130	112	8	118	128
Dering:	If sorrow might	132	114	10	120	130
Ward:	This is a joyful	133	115	12	121	131
Cranforth:	Woods, rocks and mountains	136	118	14	124	134
Cranforth:	My sinful soul	138	120	16	126	136
Ferrabosco:	Oh remember not	141	123	19	129	139
Jeffries:	Lord remember David	142	124	20	130	140
Jeffries:	Sing we merrily	144	126	22	132	142
Jeffries:	Out of the deep	146	128	24	134	144
Jeffries:	If the Lord Himself	148	130	26	136	146
Weelkes:	When David heard	150	132	27	138	148
Weelkes:	Oh, oh Jonathan	151	134	30	140	150
Ford:	Miserere my maker	151	135	31	141	151

		56	57	58	59	60
		p.	p.	p.	p.	p.
Ford:	Music divine	152	136	32	142	152
Ward:	If heaven's just wrath	153	138	34	144	154
Weelkes:	Gloria in excelsis	155	140	36	146	156
Simmes:	Awake fond thoughts	157	142	38	148	158
East:	Sing we merrily	209	202	98	196	214
Hooper:	Hearken ye nations	211	204	100	198	216
Weelkes:	Hosanna to the son of David	214	207	103	201	219
Ford:	Still shall my hopes	215	208	104	202	220
Phillips:	Bow down	217	210	106	204	222
Ward:	Praise the Lord	219	212	108	206	224
Ford:	Oh stay awhile	223	217	112	210	228
Tye:	Christ rising again	225	218	114	212	230
Ford:	Let us with loud	227	221	116	214	232

MSS. 61-66.

O. Gibbons:	8 Fantasias	61	62	63	64	65	66
Ward:	Praise the Lord	f. 1-5	f. -	f. -	f. 1-5	f. -	f. 1-5
Anon (Ward):	Have mercy upon me	13	-	-	13	-	13
Anon (Ward):	Behold I was shapen	16	-	-	16	-	16
Anon (Ward):	Turn thy face	16	-	-	16	-	16
Anon (Ward):	Deliver me from blood guiltiness	17	-	-	17	-	17
Coprario:	Leno	17	-	-	17	-	17
Coprario:	Luci beate	34	1	14	34	-	34
Coprario:	Lucretia mia	35	2	15	35	-	35
Coprario:	(Fantasia)	35	2	15	35	-	35
Coprario:	Cresce in voi	35v	-	-	-	-	-
Coprario:	Crudel perche	36	3	16	36	-	36
Coprario:	Io son ferito	37	4	17	37	-	37
Coprario:	Voi caro	37	4	17	37	-	37
Coprario:	Fuga dunque	38	5	18	38	-	38
Coprario:	O sonno	38	5	18	38	-	38
Coprario:		39	6	19	39	-	39

Coprario:	Dolce ben mio	61	62	63	64	65	66
		f.	f.	f.	f.	f.	f.
Ward:	Let God arise	39	6	19	39	-	39
Anon: (?)	My heart with grief	49	15	29	49	-	49, 52
Will Pising:	The Lord hear thee	53	19	33	53	-	53
Tomkins:	It is my well-beloved voice	53v	-	-	-	-	-
		-	21	-	-	-	-
Anon (P. Philips):	When wilt thou	55	23	35	55	-	55
Anon (P. Philips):	O sweet Jesus	56	24	36	56	-	56
Anon (P. Philips):	Hear my prayer	57	25	37	57	-	56
Anon (P. Philips):	Mount up my soul	63	26	41	61	-	61
Anon:	Vota per solvam	69	31	47	67	2	67
Anon (Peerson):	I will magnify thee	-	-	49	-	-	69
Anon:	Lord bend thy righteous ears	70	32	48	68	3	68

Anon:	Fond love thou play'st	61	62	63	64	65	66
		f.	f.	f.	f.	f.	f.
Ward:	No object dearer	72	35	51	71	6	71
Tomkins:	Dear Lord of Life	72	35	51	71	6	71
		73	36	52	72	7	72
Tomkins:	Know you not	74v	-	-	-	-	-
Ferrabosco:	1 Instrumental piece	76	44	53	73	8	73
White:	2 Instrumental pieces	77	45	54	74	9	74
Coprario:	1 Instrumental piece	78	46	55	75	10	75
Coleman:	5 Instrumental pieces	78-80	46-48	55-57	75-77	10-12	75-77
Ferrabosco:	2 Instrumental pieces (In Nomine)	81	49	58	78	13	78
Simon Ives:	1 Instrumental piece	82	50	59	79	14	79

MS. 67. Organ book. ff. (Ward): 0v, Praise the Lord O my soul; 1v, The Lord executeth righteousness; 2v, For look how high; 3v, The days of man; 4v, The Lord hath prepared; 5v, Have mercy upon me; 6v, Behold I was shapen. 7v, (Ferrabosco), (Fantasia), incomplete; 11v, Lupo, (Fantasia); Anon: 13, (Fantasia?); 17v, When wilt thou O Lord; 18v, O sweet Jesus; 19v, Hear my prayer. 20v, (Marenzio), I must depart; Monteverdi: 23v, On dei di morte; 24v, Latral sangue; 25v, O com'e gian martire; 26v, Soura tenere. 27v, Coprario, (Fantasia?); 28v, W. White, Fantasia; 29v, Ward, Cor mio; 30v, Palavicino, Cor mio; 31v, Vecchi, Clorinda; Marenzio: 32, On dei di morte; 32v, Deh poi ch'era; 33, Udite lagrimosi; 34, Che sei tu. 34v, Palavicino, Come vinco; 35v, Marenzio, O caro dulce; 36v, J. Lupo, Alte parole; Simmes: 37v, Fantasia; 38, Fantasia. 52, O. Gibbons, The cry; 55, Bennet, O God of Gods; 58, Ward, Let God arise; Croce: 64v, Shew mercy; 66v, Lord in thine anger; 67v, My strength even fails. 72v, (Ward), Hoc obiect: On Prince Henry's death.

MSS. 68-75.

Croft:	With noise of cannon	68	69	70	71	72	73	74	75
		p.	p.	p.	p.	p.	p.	p.	p.
		1	-	18	17	-	10	-	-
Handel:	Te Deum	6	39	-	-	45	-	-	-
Handel:	Jubilate	13	47	-	-	-	-	-	-
Anon: ?	Fragment	26	-	-	-	-	-	-	-
Borri:	Mass: Kyrie	-	3	-	-	-	-	-	-
Borri:	Mass: Gloria	-	5	-	-	-	-	-	-
Borri:	Mass	-	-	-	27	-	30	-	-
Handel:	O praise the Lord with one consent	-	11	-	-	-	-	-	-
Croft:	Burial Service	-	19	-	-	-	-	-	-
Handel:	Let thy hand	-	23	-	-	-	-	-	-
Handel:	The King shall rejoice	-	25	-	-	-	-	-	-
Handel:	The Lord is my light	-	29	-	-	-	-	-	-
Bononcini:	When Saul was King	-	37	-	-	5	-	-	-
Handel:	As pants the hart	-	51	8	9	14	1	1	5
Handel:	Oh sing unto the Lord	-	-	22	23	-	23	9	13
Handel:	I will magnify thee	-	-	28	33	-	43	13	20

Volumes reversed.
Numbering from the back:

Pepusch:	68	69	70	71	72	73	74	75
	p.	p.	p.	p.	p.	p.	p.	p.
How pleasant	-	-	43	45	48	-	-	44
Ah sweet Adonis	-	-	43	45	-	-	-	44
Cease your vain	-	-	42	43	48	-	-	43
Cupid bend the bow	-	-	-	42	48	-	-	42
With her alone	-	-	42	43	-	-	-	43
Wealth is but a slave	-	-	41	42	-	-	-	42
Chirping warblers	-	-	40	-	47	-	-	40
Beauty now	-	-	-	-	-	-	-	41
Pretty warblers	-	-	-	41	-	-	-	-
Thus the brave	-	-	39	-	47	-	-	39
On love	-	-	39	41	47	-	-	39
Fragrant Flora	-	-	38	-	-	-	-	-
Miranda	-	-	37	-	-	-	-	-
De Venerabile	-	-	-	5	9	-	-	-
A Teneri affetti (Duetti in Otho)	-	-	-	8v	-	-	-	-
Milton- Galliard:	-	-	-	-	-	14	-	-
The Hymn of Adam and Eve	-	-	-	-	-	-	-	-

68	p.	69	p.	70	p.	71	p.	72	p.	73	p.	74	p.	75	p.
	-	-	-	-	-	-	-	-	-	22	-	-	-	-	-
	-	-	-	-	-	-	-	-	-	-	-	-	-	11	11
	-	-	-	-	-	-	-	-	-	-	-	-	-	11	11

Milton-
 Galliard: Hail universal Lord
 Carissimi: Sicut erat
 Carissimi: Amante che dite

MS. 76. 4ff. Music Common Place Book.

MSS. 78-82.

Anon:	Da pacem	78	f.	2	2	79	f.	2	2	80	f.	2	2	81	f.	2	2	82	f.	2
Ferrabosco:	Mirabile			3	3			3	3			3	3			3	3			3
Anon:	Peccata mea			4	4			4	4			4	4			4	4			4
Ferrabosco:	Ad Dominum			5	5			5	5			5	5			5	5			5
Ferrabosco:	Ingemuit Susanna			6	6			6	6			6	6			6	6			5v
Ferrabosco:	Cantate Dominum			7	7			7	7			7	7			7	7			6
Anon:	Laboravi in genitu			9	9			9	9			9	9			9	9			8
Ferrabosco:	Benedic anima mea			10	10			10	10			10	10			10	10			9

Ferrabosco:	Miserere nostri	78	79	80	81	82
Ferrabosco:	Heu mihi Domini	f.	f.	f.	f.	f.
Ferrabosco:	Tribulationem et dolorem	20	20	20	20	19
Ferrabosco:	Judica me	23	23	23	23	22
Ferrabosco:	Conserva me	24	24	24	24	23
Anon:	Sana me Domine	25	25	25	25	24
Ferrabosco:	Musica leta	27	27	27	27	26
Anon:	Ad te levavi	29	29	29	29	28
Ferrabosco:	Surge propera	31	31	31	31	30
Ferrabosco:	Peccatem me	32	32	32	32	31
Anon:	Benedic animam meam	33	33	33	33	32
Anon:	Aurora Diem	35	35	35	35	34
Anon:	Ecce jam noctis	36	36	36	36	35
Anon:	Domine in virtute	37	37	37	37	36
Ferrabosco:	Nuntium vobis	38	38	38	38	37
(Marenzio):	Che se tu	39	39	39	39	38
Anon:	Incipit lamentatio	41	41	41	41	40
Ferrabosco:	De lamentatione	42	42	42	42	41
(Ferrabosco):	Poi che lasso	45	45	45	45	42
		47	47	47	46	44
		55	56	56	54	54

Anon:	Indi per alto	78	79	80	81	82
Anon:	In un boschetto	f.	f.	f.	f.	f.
Anon:	Chiara fontana	70	72	73	70	70
Anon:	Una strania	71	73	74	71	71
Anon:	Al fin vedio	72	74	75	72	72
Anon:	Hor che la notte	73	75	76	72	73
Anon:	Se pur e ver	74	76	77	73	74
Ferrabosco:	Mentre ti fui	75	77	78	74	75
Ferrabosco:	Vorrei lagnarmi	76	78	79	75	76
Ferrabosco:	Perle rubini	76	78	79	75	76
Ferrabosco:	O dolcissimo baccio	82	81	82	79	80
Ferrabosco:	Gia fu mia	84	82	83	-	81
Ferrabosco:	Voi volete	85	83	84	81	81
Ferrabosco:	Cara la vita	86	84	84	81	82
Ferrabosco:	Quanto io son	87	85	85	82	82
Ferrabosco:	Godea Tirsi	88	86	86	83	83
Ferrabosco:	Chi ha cor	89	87	87	84	84
Ferrabosco:	O crude pene	90	88	87	85	84
Ferrabosco:	Non fingo	91	89	88	85	85
		92	89	-	86	85
		93	90	89	87	86

MS. 87. ff. 1, Anon, (Mr. Balls), Cloris sighed and sang; 2, Campion, Come you pretty false; 2, Anon, If when I die; 3, Wilkinson (rather varied), Hear my prayer; Anon: 4, Drop golden showers; 5, Have you seen the white lily grow; 6, Care charming sleep; 7, Cease this hum. 8, (Wilson), Go happy hart; 9, Anon: Sleep though grief; 10, Eyes gaze no more; 10, Away good night. 11, (Wilson), Weep fair virgin; 11, Johnson, Woods, rocks and mountains; 12, Anon, (H. Laves), Like to the damask rose; Anon: 13, I prithee leave; 14, Music, thou soul; 15, Gently, prithee time; 16, O let sweet slumber; 17, To those whose bosoms; 18, Apollo once a year; 19, Express thy much imperfect skill (words only).

MS. 88. Organ book. pp. 1, (Holmes), Preserve me O God; 6, (Bull), Deliver me O God; 8, (Weelkes); All laud and praise; 11, Byrd, Short Service, Magnificat, Nunc Dimittis; 14, Anon, O praise the Lord; 15, (J.) Farrant, Short Service, Kyrie, Credo; 17, (Holmes), O how happy a thing; 19, (Weelkes), An earthly tree; 21, Tomkins, Magnificat and Nunc Dimittis; 24, (Tallis), (Litany); 25, O. Gibbons, (Short Service, Magnificat), fragment; 28, (Tallis), (Litany), continued; 29, Weelkes, First Service, Kyrie, Credo; 31, (J.) Farrant, Te Deum, Short Service; 35, (Silver), Lord thou art become; 36, Byrd, Te Deum, Short Service; 39, (Giles), O Hear my prayer; 42, (Tallis), (Sanctus), incomplete; 43, (J. Mundy), O give thanks; 45, (R.) Farrant, Service, Benedicite, Magnificat, Nunc Dimittis; 50, (Weelkes), Rejoice in the Lord; 51, (J. Mundy), (O give thanks); 53, Tye, Give alms; 54, (Tallis), (Litany), conclusion; 55, Anon, Have mercy on us; 57, Tallis, Service, Te Deum, Commandments, Credo; 63, Weelkes, First Service, Magnificat; 67, (Morley), Out of the deep; 69, (W. Mundy), O Lord the maker of all thing; 73, (Tallis), I call and cry; 75, Parsons, (Deliver me from mine enemies); 77, Byrd, Answers; 78, (Holmes), Preserve me O God; 79, Tallis, (Magnificat and Nunc Dimittis); 82, Holmes, (Magnificat) in Gamut; 87, (Holmes?), O all ye works; 89, (R. White), O how glorious art thou; 95, (Sheppard), Haste thee O God; 98, (Holmes), O Lord of

whom; 100, (Holmes?), (O all ye works of the Lord);
103, Byrd, Answers; 106, (Weelkes), Rejoice.

MS. 89. pp. 1, (? Byrd), Non nobis Domine; 1, Anon, (Bruno), Toccata; Anon: 5, Mass; 7, Mass; 16, Missa: 'Beatae Virginis'; 17, Prelude; 18, Mass; 22, Veni creator; 28, Kyrie; 39, Missa Duplex; 47, Missa Dominicalis; 57, Missa Beatae Virginis; 59, Mass; 65, Mass; 69, Hymnus in Nomine Domini; 74, In festo Cathedrae; 76, Ave maris stella; 79, Ad Caena; 82, In ascensionem Domini; 84, Vexilla Regis; 86, Veni Creator; 89, O lux beata Trinitas; 90, Pange Lingua; 96, In festo SS. Petri et Pauli; 97, In festo S. Mariae Magdalene; 99, In Transfig: Domini; 101, In festo Omnium Sanctorum; 103, In coi Apostolorum; 108, Lucis Creator optime; 110, Iste Confessor; 114, Fantasia; 115, Fantasia; 118, Fantasia; 119, Fantasia; 121, Magnificat: 1 Tone; 125, Magnificat: 2 Tone; 129, Magnificat: 3 Tone; 132, Magnificat: 4 Tone; 134, Magnificat: 5 Tone; 138, Magnificat: 6 Tone; 141, Magnificat: 7 Tone; 144, Magnificat: 8 Tone; 148, Salve Regina; 150, Alma Redemptoris; 152, Regina Coeli; 155, Ave Regina; 157, Fantasia: 2 Tone; 160, Fantasia: 3 Tone; 163, Fantasia: 4 Tone; 166, Fantasia: 6 Tone; 170, Fantasia: 7 Tone; 173, Fantasia: 8 Tone; 176, Fantasia Cromatica; 181, Salve Regina; 184, Eia ergo; 192, Fantasia; 200, Toccata; 213, Magnificat: 1 Tone; 218, Magnificat: 2 Tone; 223, Magnificat: 3 Tone; 228, Magnificat: 4 Tone; 234, Magnificat: 5 Tone; 240, Magnificat: 6 Tone; 245, Magnificat: 7 Tone; 251, Magnificat: 8 Tone; 259, Fantasia: 1 Tone; 263, Fantasia: 2 Tone; 267, Fantasia: 3 Tone; 270, Fantasia: 4 Tone; 275, Fantasia: 5 Tone; 279, Fantasia: 6 Tone; 283, Fantasia: 7 Tone; 288, Fantasia: 8 Tone; 292, Fantasia; 295, Magnificat: 6 Tone; 300, Fantasia; 301, Fantasia: 2 Tone; 302, Fantasia: 3 Tone. 304, O. Gibbons, Praeludium; Anon: 314, Tempore Paschali; 316, Veni Sancte Spiritus; 318, In festo Corporis Christi; 326, Regina Coeli; P. Cornet: 334, Fantasia; 336, Fantasia.

MS. 90. ff. Dowdon: 1, Instrumental piece; 4, Instrumental piece. 5, Pike, Instrumental piece; 5, Smith, Instrumental piece; 8, Judd, Instrumental piece; Aldrich: 9, Instrumental piece; 10, Instrumental piece; 11, Instrumental piece. 12, Dowdon, Instrumental piece; 13, Withy, Instrumental piece; Aldrich: 15, Instrumental piece; 16, Instrumental piece; Picket: 22, Dialogue between Love etc; 23, Saul and ye Witch. 31, Spencer, Come every Demon.

MS. 91. ff. 1-4, Dowdon, Instrumental pieces; 4-5, Pike, Instrumental pieces; 5, Smith, Instrumental piece; 6, Judd, Instrumental piece; 9-10, Aldrich, Instrumental piece; 10, Dowdon, Instrumental piece; 11, Aldrich, Instrumental piece; 12, Dowdon, Instrumental piece; 13, Withy, Instrumental piece; 15-16, Aldrich, Instrumental piece; 23, Picket, Dialogue between Love etc; 27-30, Spencer, Four Songs.

MS. 92. ff. Anon: 1, The ewe and the lambs; 1v, A fig for Care; 2, A Toy; 3, Green Sleeves; 4, The Prince's Mask; 5, No boys Play; 5v, Primrose Hill; 6, The Lord Souches Mistress; 6v, The Mock Nightingale; 7, Blue Cap for me; 7, Untitled; 8, Do then; 10, Tapp up all your strong Beer; 10v, (no title). 11, Holmes, Pudding; Anon: 11v, The Amazons; 12, Hyde Park; 12v, Untitled; 13, Catching of Birds tomorrow. 14, Holmes, Sarabrand; 15, Anon, The Witches; 16, S.C., Countess of Portland's Delight; 17, Anon, Courant; 19, ? C. Gibbons, Above the Stars; Anon: 22, A Sarabrand; 23-22v, (for the virginal); 25-24v, (No titles); 25v-27v, (Jottings, 2 pieces with titles omitted).

MS. 94. pp. Goldwin in F: 1, Te Deum; 8, Jubilate; 11, Trisagium; 12, Creed; 17, Magnificat; 22, Nunc Dimittis. Volume reversed. Numbering from the back: Goldwin: 1, I will dwell; 5, O Lord my God; 9, I am

well pleased; 13, Lord thou hast been; 19, O Lord God of hosts hear; 25, Praise the Lord ye servants; 31, Give the King the Judgments; 38, O praise the Lord; 44, Unto thee have I cried; 49, Thy way O God is holy; 57, Ascribe unto ye Lord; 63, Ponder my words; 73, O give thanks; 78, I will give thanks; 87, I will magnify thee; 95, Behold I bring you glad tidings; 105, Praise the Lord O my soul; 112, Bow down thine ear; 115, Hear me O God; 120, O Lord God of hosts who is like; 125, Libera me Deus.

MS. 96. Handel: Fra le spine; Conosco che mi.

MS. 337. 'Compendium of Practical Musick' by Christopher Simpson, 1667, including manuscript notes by Francis Withy.

MS. 350. pp. 1, Anon, What madness it is; 2, Lawes, At dead low ebb of night; 5, Humfrey, How well does this; Anon: 8, Troppe e ver; 9, Embarquons nous. 10, Humfrey, O the sad day; 12, Hall, Fill ye bowl; Gratiani: 14, Anima mea; 22, O dulcis Jesu; 28, Per asperos mundi; Anon: 36, Hor ch'il core; 38, Potrei non amar. 40, Carissimi, Vittoria; 42, Rossi, A chi lasso; Anon: 44, Beneath this gloomy shade; 45, Port in front. 46, Turner, Thus mortals must submit; Anon: 49, Con lusinge di serena; 52, Pensieri quietate. 53, Carissimi, Amanti sentite; 58, Anon, Mortali che fate; 60, Wise, Poor Galley slaves; 64, Anon, (J. Hilton), Hence all ye vain delights; 68, Desgranges, Usquequo Domine; 70, Lully, Scocca pur tutti; 73, Vincentio, Voglio amarvi; 78, Desgranges, Domine quid; 82, Anon, La peine d'aimer; 83, Lully, Cessez de vous plaindre; 84, Rossi, Anime voi che; 90, Blow, How I have served; Banister: 93, From lasting...day; 98, Proud monument; 100, Ascend the Throne; 101, Then after all the blood. 102, Blow, Peaceful is he; 107, Banister, Begone all fruitless joys; 109, Purcell, Urge me no more; Humfrey: 114, Wilt thou forgive; 118, Lord I have sinned. 121,

Purcell, From silent shades; Blow: 128, Come poetry;
 136, Arise my darken'd soul; 142, Why weep Asteria;
 148, When from the old chaos.

MSS. 353-356.

		353	354	355	356
		f.	f.	f.	f.
Coleman:	45 Instrumental pieces	1-23	1-23	1-23	1-23
Mico:	17 fantasias	24-39	24-39	24-39	24-39

MS. 358. A note-book containing jottings and fragments which may be rough notes for compositions and examples of harmony. The only identifiable work in this volume is the round 'O Follow me Tom, John, and Wilcock' by John Maynard on folio 6.

MS. 359. ff. Anon: 2, Bouree and Passepied; 3, La Bretagne and Lamariee; 5, Instrumental piece; 7, Minuet; 22, Psalm Tunes; 23-26, Psalm Tunes; 28-29, Psalm Tunes.

MS. 360. Volume reversed. Numbering from the back:
 ff. 2, Anon, (Eccles), A soldier and a sailor; 3, Anon, What shall I do; 4, Purcell, They tell us; 5, D. Purcell, Shepherds tune your pipes; 6, Anon, When Cynthia;
Purcell: 7, Genius of England; 9, From rosy bowers.
 1, Anon, Wit and face you still.

MS. 361. ff. 1-2, Banister, 1 Air; 2-3, Dowdon, Instrumental pieces; 3, Smith, 1 Tune; 4, Banister, 1 Tune; 5, Dowdon, 2 Tunes; 6-7, Banister, 2 Tunes; 8, Staggs, 2 Tunes; 9, Banister, 2 Tunes; 10, Dowdon, 1 Tune; 10, Farmer, 1 Tune; 11, Banister, 1 Tune; 12, Smith, 1 Tune; 13-15, Dowdon, 4 Tunes; 15, Smith, 1 Tune; 16-17, Banister, 2 Tunes; 17-18, Dowdon, 2 Tunes; 19, Hall, 2 Tunes; 20, Dowdon, 1 Tune; 20, Smith, 1 Tune; 21, Dowdon, 1 Tune; 21, Farmer, 1 Tune; 23, Hall, 1 Tune.

MS. 362. ff. 2, Smith, 2 Tunes; 2, Grabu, 1 Tune; 2, Staggin, 1 Tune; 3, Kelly, 1 Tune; 3, Smith, Tune; 4, Elworth, 2 Tunes; 6-7, Banister, 2 Tunes; 8, Farmer, 1 Tune; 9, Smith, 1 Tune; 9, Hall, 1 Tune; 10, Dowdon, 1 Tune; 11, Smith, 1 Tune; Dowdon: 12, 1 Tune; 15, 1 Tune. 21, Elworth, 1 Tune; 23, Banister, 1 Tune; 23, Spencer, 1 Tune; 26, Forcil, 1 Tune; 27, Smith, 1 Tune; 27, King, 1 Tune; 28-30, Farmer, 2 Tunes; 31, Banister, 1 Tune; 33, Loyd, 1 Tune; 33, Baptist, 1 Tune.

MS. 363. ff. Anon: 1, When my cause; 4, I heard a voice. 6, Anon, (Jeremiah Clarke), Instrumental piece; 7, Purcell, Seek not to know; Anon: 12, A Tune; 13, Whilst gazing Strephon; 17, Phillis when your; 19, At dead of night; Purcell: 21, Sound a parley; 23, Oh let me weep; Anon: 27, The young Martillo; 29, No longer Damon; 31, See, mortal, see; 34-98, Rough sketches of Latin Odes, etc; 105, Ianthe the lovely; Purcell: 106, Britons strike home; 108, Air from 'Abdelazer'; 109, Hornpipe; 110, Hornpipe; 111, Country Dance; 112, Come Shepherds; 88, Piece for "Two Trumpets".

MS. 364. ff. Anon: 3-22, Psalms in 4 parts: psalms 1, 3, 6, 14, 18, 21, 30, 38, 41, 44, 50, 51, 52, 59, 61, 68, 69, 71, 78, 81, 97, 104, 111, 112, 113, 119, 120, 121, 122, 124, 125, 126, 130, 132, 136, 137, 141, 145, 148; 22, Benedictus; 23, Lamentations; 23, Veni Creator; 25, Lord's Prayer; 25, Anon, (J. Weldon), O Praise God.

MS. 365. ff. Anon, (H. Laves): 1, That man is truly blest; 2, How are the gentiles; 2, My God, how are; 3, Thou Guardian; 3, To hear me Lord; 4, O thou art; 4, Lord how illustrious; 5, Thee will I praise; 5, Withdraw not my God; 6, Help Lord; 6, How long Lord; 7, The fool hath said; 7, Who shall in thy tent; 8, My God why hast thou; 9, Who trusts in thee; 10, The Lord I will forever; 11, I said I will; 11, God is our

refuge; 12, Let all in sweet accord; 12, The King Jehovah;
 13, My soul; 13, The bounty of Jehovah; Anon: 14, My
 days are full; 15, There's no grief; 15, Twas mortal
 sin; 16, Poor soul; 16, A broken contrite spirit; 17,
 The faith that's firmly; 17, Lord rebuke not; 18, My
 sin in sorrow; 18, Ay me sin hath; 19, Give me O Lord;
 19, These prayers; 20, My soul with love; 20, My tears
 and my petition; 21, Now dangers; 21, My soul with
 sin; 22, The pleasant plains; 22, Alas how comes; 23,
 Lord what is man; 24, Thou badst me; 24, To sing her
 Maker's praise; 25, If thou O Lord; 25, Thy sweet
 mercy; 26, I know my God; 26, Lord I come; 27, Holy
 Lord; 27, My soul why art thou; 28, See God my soul;
 28, Fly away; 29, Still as my wounds; 29, Cheer up;
S.C.: 30, Turn in my Lord; 30, Unfold thy face.

MSS. 366. ff. Anon, (H. Lawes): 1, That man is truly;
 2a, How are the gentiles; 2b, My God; 3a, Thou Guardian;
 3b, To hear me; 4a, On thou; 4b, Lord how illustrious;
 5a, Thee will I; 5b, Withdraw not; 6a, Help Lord; 6b,
 How long; 7a, The fool; 7b, Who shall; 8a, My God;
 8b, You that are; 9a, Who trusts; 9b, Blest thrice;
 10a, The Lord I will; 10b, I said; 11a, God is our
 refuge; 11b, Let all; 12a, The King; 12b, My soul;
Anon: 13a, The bounty; 13b, O God; 14a, O pray for
 the peace; 16, Why do the heathen; 17, O come let us
 sing. 18, Wilson, When Troy town; 19, C.S., O God
 wherefore; (O.) Gibbons: 20a, Now shall; 20b, Sing
 praises; 21a, Now in the Lord; 21b, Thy beauty; 22a,
 Come kiss me; 22b, Oh my love; 23a, Arise thou; 23b,
 Who's this; 24a, Lord I will; 24b, Lord of hosts; 25a,
 How sad; 25b, Lord thy answer; 26, Oh all ye creatures;
 27, Come holy Ghost; 27, A song of joy; 28, When one
 among; Anon: 28-29, Psalm 100 and Psalm 148; 29-43,
 15 Psalms (in French). 45, Lawes, While I listen;
Jenkins: 46, Victorious time; 47, Welcome pure thought.
 48, S.C., Arise shine; Anon: 49, They know not; 51,
 Cheer up; S.C.: 51, Turn in, my Lord; 52, My soul why
 art thou; 53, Thy sweet mercy; 54, Lord what is man;
 55, My soul; 56, These prayers O Lord; 57, Lord rebuke
 not; Coprario: 57, Twas mortal sin; 58, When pale
 famine; 59, So parted you; 60, Tis now dead night; 61,
 O grief.

MSS. 367-370. Nos. (same in each book). Jenkins: Instrumental pieces, 1, 3, 4, 6, 8-29, 32-36, 39, 42, 47, 49-52, 54-55, 57, 62, 63-69; Anon: Instrumental pieces, 2 (attrib. Coleman), 5 (Jenkins), 7, 31, 44; Webster: Instrumental pieces, 30, 53, 59, 61, 70; Coleman: Instrumental pieces, 37, 38, 48, 56, 60; Johnson: Instrumental pieces, 40, 41; W. Lawes: Instrumental pieces, 43, 45, 46; S. Ives: Instrumental pieces, 71, 72.

MS. 371. ff. 1, Tye, Madona; 3-5, Anon, Organ pieces; 6, Tallis, Organ pieces; 7, Taverner, In Nomine; 9, Anon, Fair lady; 10, White, Ut re mi fa sol; 10, Wodson, Miserere; Anon: 11, A piece; 13, Christe qui lux; 13, Vexilla regis. 14, Tallis, Gloria tibi Trinitas; 15, Anon, (Redford), Miserere; 15, Byrd, Miserere; Redford: 16, Miserere; 17, Agnus; 18, Angulare fundamentum; 19, Miserere; 20, Veni Redemptor; Stogers: 21, Ut re mi, etc; 23, In Nomine; 25, In Nomine.

MS. 372. Nos. Diomede: 1, 2, Instrumental pieces; 4-6, Tirsi morir. 3, 7, Rore, Two Fantasias.

MSS. 373-376. Nos. (same in each book). Merulo: Instrumental pieces, 1, 3, 8; Mason: Instrumental pieces, 2; Diomede: Instrumental pieces, 4, 5-7, 9, 11-16; Rore: Instrumental pieces, 10, 17.

MS. 378. ff. 1, Anon, (O. Gibbons). Instrumental piece; Anon, (La Barr): 4, Corant; 5, Almaine; Anon: 6, Instrumental piece; 9, Instrumental piece; 10, Instrumental piece; 11, Instrumental piece; 12, Instrumental piece; 13, Instrumental piece; 15, Instrumental piece; 21, Instrumental piece; 25, Instrumental piece.

MSS. 379-381. Nos. (same in each book). Jenkins: Instrumental pieces, 1, 6, 11, 12, 14; Anon: Instrumental pieces, 2, 8, 19 (Jenkins), 22 (Ives), 23 (Ives), 52-58, 59-62 (Coleman), 63-66; Coleman: Instrumental pieces, 3, 4, 5, 7, 10, 13, 15-17; Johnson: Instrumental pieces, 21; Ferrabosco: Instrumental pieces, 9; Cormack: Instrumental pieces, 40; Cranford: Instrumental pieces, 18; Cobb: Instrumental pieces, 36-38; Coprario: Instrumental pieces, 20; Ives: Instrumental pieces, 24-27; W. Lawes: Instrumental pieces, 28; Lanier: Instrumental pieces, 29, 30; Ford: Instrumental pieces, 31; Holmes: Instrumental pieces, 32; Webster: Instrumental pieces, 33-35; W.D.: Instrumental pieces, 41-51.

MSS. 382-384. Nos. (same in each book). Anon: Instrumental pieces, 1-18; Air and Rant, 19, 20; Corant and Saraband, 21, 22; Country Dance and Hornpipe, 23, 24; Instrumental pieces, 31-36.

MS. 389. pp. 1, Anon, Let the graces; Purcell: 2, I attempt from love's; 4, Dialogue "Oroonoko". 10, Leveridge, Tell me; 13, Anon, Thus you may be as happy; 14, Blow, Philander do not; 16, Leveridge, Tho' over all mankind; 18, Anon, Dorinda now; 20, Purcell, Who can behold; 24, Eccles, Belinda's pretty pleasing; 26, Bassani, Aligeri amores; 34, D. Purcell, In a grove's forsaken; 38, Weldon, The wakeful nightingale; 40, Anon, Stop ye waves; 50, Hall, Hast Cheron; Anon: 8, The desperate lowly; 9, The nymph that undoes me; 21, Foolish love begone; 36, Cloe brisk and gay; 12, She that likes and not loves.

MSS. 391-396.

	391	392	393	394	395	396
	Treble	Treble	Theorbo	Theorbo	Bass	Bass
	Viol.I	Viol.II	I	II	Viol.I	Viol.II
	p.	p.	p.	p.	p.	p.
W.Lawes: Suite in A minor	1-7	1-7	1-7	1-7	1-7	1-7
W.Lawes: Suite in C major	8-12	8-12	8-12	8-12	8-13	8-12
W.Lawes: Suite in F major	13-20	13-20	13-20	13-20	14-20	13-20
W.Lawes: Suite in B flat major	21-25	21-25	21-25	21-25	21-26	21-25
W.Lawes: 3(?) Suites in D minor	26-44	26-44	26-44	26-44	27-44	26-44
W.Lawes: 3(?) Suites in D major	45-63	45-63	45-63	45-63	45-63	45-63

MSS. 397-400.

		397	398	399	400
		f.	f.	f.	f.
Anon (Bull):	Fantasia	1	1	1	1
Ferrabosco:	23 Fantasias	2-24	2-24	2-25	2-24
Ward:	6 Fantasias	25-30	25-30	26-31	25-30
Jenkins:	4 Fantasias	31-34	31-34	32-35	31-34
Coprario:	6 Fantasias	35-40	35-40	36-41	35-40

MSS. 401-402. 3-part Fantasias: 1st Viol. book missing. Folios (same in each book). Coprario: 8 Fantasias, 1-8; Lupo: 21 Fantasias, 9-27; Mico: 7 Fantasias, 28-34; O. Gibbons: 9 Fantasias, 35-42; Lupo: 4 Pavans, 43-44.

MSS. 403-408.

No.		403 f.	404 f.	405 f.	406 f.	407 f.	408 f.
1	Marenzio: Arda pur	-	1	1	1	1	1
2	Marenzio: Rimanti in pace	-	2	-	-	-	-
3	Marenzio: Ond'ei di	-	3	2-3	2-3	2-3	2-3
4	Marenzio: Caro dolce	-	3	3	3	3	3
5	Marenzio: Che sei tu	-	3	3	3	3	3
6	Monteverdi: La tra'il	-	4	4	4	4	4
7	Monteverdi: Sovra tenere	-	5	5	5	5	5
8	Monteverdi: O come gran	-	5	5	5	5	5
9	Vecchi: Clorinda	-	6	6	6	6	6
10	(W.) White: Diapente	-	6	6	6	6	6
11	Ward: Cor mio	-	7	7	7	7	7
12	Palavicino: Era l'anima	-	7	7	7	7	7
13	Marenzio: A mi Tyrsi	-	8	8	8	8	8
14	Marenzio: Deh poi	-	8	8	8	8	8

No.		403 f.	404 f.	405 f.	406 f.	407 f.	408 f.
15	Palavicino: Come vivo	-	9	9	9	9	9
16	Marenzio: Quell angellin	-	9	9	9	9	9
17	Marenzio: Magdiran	-	10	10	10	10	10
18	Lupo: Miserere	-	10	10	10	10	10
19	Lupo: O vos omnes	-	11	11	11	11	11
20	Marenzio: O doloroso	-	11	11	11	11	11
21	Monteverdi: Voi pur: Luci	-	12	12	12	12	12
22	Ferrabosco: Dovehouse Pavan	-	13	13	13	13	13
23-24	Mico: 2 Fantasias	-	13-14	13-14	13-14	13-14	13-14
24-25	Anon: 2 Fantasias	-	14-15	15-16	14-15	15	14-15
26	Mico: Fantasia	-	16	16	16	16	16
27-29	Ferrabosco: 3 In Nomines	-	17-19	17-19	17-19	17-19	17-19
30-52	Coprario: 23 Instrumental pieces	-	20-38	20-38	20-38	20-38	20-38
53-62	Lupo: 10 Instrumental pieces	-	39-46	39-46	39-46	39-46	39-47
63-72	Ward: 10 Instrumental pieces	-	47-56	47-56	47-56	47-56	48-58
72-77	Ferrabosco: 6 Fantasias	-	58-61	58-61	58-61	58-61	59-62
78	Jenkins: Fantasia	-	63	63	63	63	64

No.		403 f.	404 f.	405 f.	406 f.	407 f.	408 f.
79-83	Anon (Jenkins):	-	64-68	64-68	64-68	64-68	65-69
84	(O.) Gibbons: In Nomine	-	69	69	69	69	70
85-86	White:	-	70-71	70-71	70-71	70-71	71-72
87	Anon:	-	73	72	72	72	73
88-97	Lupo:	1-10	39-46	73-82	75-84	78-87	77-86
98-105	Ward:						
	6 Fantasias and 2 In Nomines						
106-109	Ferrabosco:	11-18	87-94	83-90	85-92	88-95	87-94
	3 Fantasias and 1 In Nomine						
110-116	(Ferrabosco): 7 Fantasias	19-22	95-98	91-94	93-96	96-99	95-98
117-122	White:	23-29	99-105	95-101	97-103	100-106	99-105
123	Coprario:	30-35	106-111	102-107	104-108	107-112	106-111
124-126	Coleman:	36	112	108	109	113	112
127	Gibbons:	37-39	112-114	109-111	110-112	114-116	113-115
128-136	Anon:	41	-	-	-	-	-
	9 Fantasias	42-end	116-end	112-121	113-122	116-126	116-125

MSS. 409-410. Nos. (same in each book). Locke:
 5 pieces in G minor, 1-5; 3 pieces in G major, 6-8;
 6 pieces in B flat major, 9-14; 4 pieces in D minor,
 15-18; 2 pieces in D major, 19-20; 3 pieces in A
 major, 21-23; 3 pieces in A minor; 24-26; 6 pieces
 in F major, 27-32; 5 pieces in C minor, 33-37;
 3 pieces in C major, 38-40; 6 pieces in E minor,
 41-46.

MSS. 411-413. Coprario: Fourteen sets of 3 pieces
 (Fantasia, Alman and Air) for Violin (MS. 412), Bass
 (MS. 413), and Organ (MS. 411).

MSS. 414-416.

	414 Violin f.	415 Violin f.	416 Bass f.
Coprario: 8 sets of 3 pieces (Fantasia, Almaine, Galliard)	1-17	1-17	1-17
C. Gibbons: 6 sets of 3 pieces (Fantasia, Almaine, Galliard)	19-30	18-27	18-26
C. Gibbons: 4 sets of 3 pieces	-	29-38	28-36
C. Gibbons: 7 Airs	32	39-40	37-38

MSS. 417-418, 1080.

	417 f.	418 f.	1080 f.
(Lupo): (4 Pavans)	1-2v	1-2v	1-2v
Lupo: Fantasia	3	3	3
Gibbons: 9 Fantasias	3v-12	3v-12	3v-12
Mico: 5 Fantasias	12v-17	12v-17	12v-17
Coprario: 8 Fantasias	17v-25	17v-25	17v-25
G. Jeffreys: 6 Fantasias	25v-31	25v-31	-

		417 f.	418 f.	1080 f.
Bull:	Fantasia	33	33	33
Ferrabosco:	21 Fantasias	33v-54	33v-54	33v-51
Ward:	6 Fantasias	54v-7	54v-60	-
Anon:	Absalom my Son	-	-	59v

MSS. 419-421.

		419 f.	420 f.	421 f.
O. Gibbons:	4 Fantasias	1-4	1-4	1-4
O. Gibbons:	2 Fantasias	4-6	4-6	4-6
Coprario:	6 Fantasias	-	8-12	7-12
Coprario:	6 Fantasias and 4 sets of Almans and Galliards	-	16-20	16-19

MS. 422. Coprario, Fantasia.

MSS. 423-428.

Lupo:	14 Fantasias	423 f.	424 f.	425 f.	426 f.	427 f.	428 f.
Anon (?Lupo):	3 Pavans and 1 piece	1-7	-	1-8	-	-	1-8
Anon (?Lupo):	3 pieces	8-9	-	8-9	-	-	8-9
Lupo:	7 Fantasias	65	-	61	-	-	-
Coprario:	6 Fantasias	33-36	1-4	25-28	-	-	25-29
T.C.:	Fantasia	37-39	5-7	29-31	-	-	29-31
Ferrabosco:	3 Fantasias	40	8	32	-	-	32
Dering:	Pavan for 2 Trebles	40-41	8-9	32-33	-	-	32-33
Ferrabosco:	3 Fantasias	42	10	34	-	-	34
Ward:	Fantasia	42-44	10-12	35-36	-	-	34-36
Ferrabosco:	2 Fantasias	45	13	37	-	-	37
Lupo:	8 Fantasias	45-46	13-14	37-38	-	-	37-38
Milton:	3 Fantasias	53-57	27-31	49-53	1-5	-	45-49
Ferrabosco:	3 In Nomines	57-58	31-32	53-54	5-6	-	49-50
Cranford:	In Nomine	59-60	33-34	55-56	7-8	-	51-52
Coleman:	Fantasia	60	34	56	8	-	52
Dering:	Fantasia	61	35	57	9	-	53
Ward:	Fantasia "Cor Mio"	61	35	57	9	-	53
		62	36	58	10	-	54

Coprario:	Fantasia	423 f.	424 f.	425 f.	426 f.	427 f.	428 f.
Dering:	Fantasia	62	36	58	10	-	54
Ives:	Fantasia	62	37	59	11	-	55
White:	Fantasia	63	37	59	11	-	55
Wheelkes or Morley:	Fantasia	64	38	60	12	-	56
Mico:	Pavan "Sacred End"	64	38	60	12	-	56
Ferrabosco:	Pavan	64	38	60	12	-	56
Ferrabosco:	2 Almans, 6 Pavans, "Dovehouse" "Hear me"	65-66	39-40	61-62	13-14	-	57-58
Ferrabosco:	3 Pavans	66	40	62	-	-	-
Farrant:	Pavan upon 4 Notes	67	41	63	15	-	59
Ferrabosco:	Pavan and Almaine	67	41	63	15	-	59
Dering:	Almaine and Pavan	67	41-42	63-64	15-16	-	59-60
Jenkins:	2 Pavans	68-69	42-43	64-65	16-17	-	60-61
Dering:	Fantasia	69	43	65	17	-	61
Coprario:	Instrumental piece "Cresce in voi"	70	44	66	18	-	62
O. Gibbons:	2 In Nomines	70-71	45-46	66-67	18-19	-	62-63
White:	2 Pavans and 4 Fantasias	83-85	55-57	82-84	34-36	1-3	65-67
Ward:	6 Fantasias and 2 In Nomines	85-89	57-61	84-87	36-40	3-7	67-71

P. Phillips:	Pavan "Deo Gratias"	423 f.	424 f.	425 f.	426 f.	427 f.	428 f.
Peerson:	4 Fantasias	89-90	61-62	88-89	40-41	7-8	71-72
Coprario:	Fantasia	90-92	62-64	89-91	41-43	8-10	72-74
Milton:	In Nomine and Fantasia	92	64	91	43	10	74
Jenkins:	2 Fantasias	93	65	92	44	11	75
Coprario:	2 Fantasias	94-95	66-67	93-94	45-46	12-13	76-77
Ferrabosco:	Fantasia	95-96	67-68	94-95	46-47	13-14	77-78
Ward:	2 Fantasias	96	68	95	47	14	78
Lupo:	Fantasia	97	69	96	48	15	79
Ferrabosco:	2 Fantasias	98	70	97	49	16	80
Lupo:	Fantasia	98-99	70-71	97-98	49-50	16-17	80-81
Ward:	4 Fantasias	99	71	98	50	17	81
Jenkins:	2 Fantasias	100	72	99	51	18	82
White:	Fantasia	100-102	72-74	99-101	51-53	18-20	82-84
White:	2 Pavans	102-103	74-75	101-102	53-54	20-21	84-85
		103	75	102	54	21	85
		104	-	-	-	-	-

MS. 430. ff. W. Lawes: 1-29, 8 sets a3 of Instrumental pieces of Fantasia, Almaine, Air; 30-35, 8 sets a4 as above.

MS. 431. ff. Anon: 1, Almaine, 2, Instrumental piece; 2, Instrumental piece. 3, O. Gibbons, Whoope doe me; Anon: 4, Instrumental piece; 4, A mask; 5, The Buildings; 5, Mr. Lugg's Jigg; 6, A mask. 6, Bull, The Dutches Delight; 6v, Byrd, Instrumental piece; Anon, 2 Instrumental pieces; 7, Bull, Prelude; 8,9, Anon, 2 Instrumental pieces; Byrd: 11, Mr. Bird's Battle (unfinished); 19, If my complaints; Anon: 20, A Jigg; 20, Fortune my foe.

MS. 433. ff. 1-12, D.M. (Mell?), 12 suites for solo violin; Anon: 14, Instrumental piece; 15, 2 Instrumental pieces; 16, 1 Instrumental piece; 31, When the King enjoys; 35, A new Minuet. 36, D.M. (Mell?), Suite.

MS. 434. ff. Wilson: 1, Take those lips away; 2, O Fair content; 3, Not roses couched; 4, Come constant heart. Volume reversed. Numbering from the back: 1-9, C. Gibbons, 4 suites, Alman and 2 other pieces.

MS. 435. ff. Anon (R. Dering): 1, Vergine bella; 2, Donna mentrei; 3, Così dunque; 4, Omici giorno; 5, O donna troppo; 6, O durezza; 7, Legasti anima mia; 8, T'amo mia; 9, Crudelissimi doglia; 10, Alme d'amor; 11, Ho visto 'al mio; 12, Felice chi; 13, Che veggio; 14, Al fonte; 15, Pargoletto; 16, Lungi dal vostro; 17, Lasso ch'io; 18, O dolce mio. Volume reversed. Numbering from the back: J. Wilson: 1, Exurgat deus; 2, Surge amica; 3, Usque quo.

MS. 436. ff. 1, Anon, (Bull), Instrumental piece; 2-24, A. Ferrabosco, 23 Instrumental pieces (Fantasias); 25-30, Ward, 6 Instrumental pieces (Fantasias); 31-34, Jenkins, 4 Instrumental pieces (Fantasias); 35-40, Coprario, 6 Instrumental pieces (Fantasias); Marenzio: 49, Arda pur; 50, Rimanti... Onde di; 51, Caro dolce; Che sei tu. 52, Monteverdi, Latral; 52, Mico, Latral; Monteverdi: 53, Souca tenere; 54, O come gran. 54, Vecchi, Clorinda; 55, (W.) White, Diopente; 56, Ward, Cor mio; 57, Palavicino, Era l'anima; Marenzio: 57, A mi Tyrsi; 58, Deh poi ch'ere. 58, Palavicino, Come vivo; 59, Marenzio, Quell'angellin: Ma grideran; 60, Lupo, Miserere: Ovos omnes; 61, Marenzio, O doloroso; Monteverdi: 62, Voi pur; 63, Luci. 63, A. Ferrabosco, Dovehouse pavan; 64-67, Mico, 3 Instrumental pieces; 68-70, Ferrabosco, 3 Instrumental pieces; 71-91, Coprario, 23 Instrumental pieces; 92-101, Lupo, 10 Instrumental pieces; 102-112, Ward, 10 Instrumental pieces; 115-116, Ferrabosco, 4 Instrumental pieces; 124, O. Gibbons, 1 Instrumental piece; 126, Anon, 1 Instrumental piece; Lupo: 148, 1 Instrumental piece; 150, 1 Instrumental piece. 156-157, Ward, 2 Instrumental pieces; 158, Ferrabosco, 1 Instrumental piece; 159, Ward, 1 Instrumental piece; 160-162, Ferrabosco, 3 Instrumental pieces; 163-168, Anon, 4 Instrumental pieces; 169-171, Coleman, 3 Instrumental pieces; 172-177, Anon, 6 Instrumental pieces.

cf. MSS. 403-408 (part-books containing many of the works found here), and MS. 2.

MS. 437. ff. (original f. numbers are given in brackets). Recto side. 1, (Original index); 1v, instructional material etc; 2 (3), Anon, Mall Syms; 2v, (Farrant), Lord for thy tender mercy (sake); 2v, Mr. Isaac, unidentified music; 3 (4), Anon, Spanish Pavan; 3, Tallis, (Dorian Service, Sanctus); 3v, Ellis, O Lord our governor; 4 (5), Anon, keyboard piece "See the buildings"; 4, Anon, fragment of unidentified accompaniment; 4v, (H. Lawes), Zadok the priest; 4v, B. Isaac, O come; 5 (6), Anon, Graismond

Maske (=The fairest nymphs); 5v, Lugge, I am the resurrection; 6 (7), Anon, Sellebrand; 6v, (Farrant), Call to remembrance; 7 (10), Anon, Mad Tom, or Forth from my sad and darksome cell; 7v, (Farrant), Hide not thou thy face; Anon: 8 (14), Upon a summer's day; 8, Keyboard fragment; 8v, Umbers carrere. 8v, Ellis, Holy holy; Anon: 9 (17), Spaniarde; 9, (Anglican Chant, "Imperial Tune"). 9v, Batten, Lord we beseech thee; Anon: 10 (18), Paul's wharf; 10, Keyboard fragment. 10v, (Dowland), If my complaint (fragment of a keyboard version); 10v, O. Gibbons, Welcome home; 11 (22), (Dowland), Lachrimae (incomplete keyboard version); Anon: 11, Keyboard fragment; 11v, French Almaine; 11v, Keyboard fragment; 12 (35), Almaine; 12, Preces fragment; 12v, What ye will; 12v-13 (36), Preces and Responses. 13v, Weelkes, Seventh Service, Te Deum and Jubilate; 16 (39), Ro: Matton, Anglican chant; 16v, Tallis, Dorian Service Te Deum; 18 (41), Batten, O praise the Lord; 18v, Tallis, Dorian Service, Benedictus; 22v (45v), Ellis, O Lord our govenor; 23 (46), Batten, Hide not thou thy face; 23v, Byrd, Short Service (Te Deum, Benedictus, Commandments, Credo, Magnificat, Nunc Dimittis); 29 (52), Matton, Anglican chant; 30 (53), King, O be joyful; 30v, Batten, Service, Te Deum, Jubilate, Commandments, Credo, Magnificat, Nunc Dimittis; 36v (59v), Lugge, Short Service, Te Deum, Jubilate, Credo, Magnificat, Nunc Dimittis; 41v (65v), Tomkins, Short Service, Te Deum, Benedictus, Magnificat, Nunc Dimittis, Kyrie, Credo; 48v (72v), King, The Lord is King.

Verso side.

50 (74), H. Lawes, My song shall be; 50v, (Isaac), Anglican chant; 50v, (Batten), When the Lord turned; 51 (76), (Farrant), Hide not thou thy face; 52 (77), Lugge, Let my complaint; 52v, Batten, Haste thee O God (incomplete).

MS. 438. ff. 1, Wilson, Fairest Theina; 1v, Anon, Come away 'tis night; 1v, (Wilson), Greedy Lover; 3, Anon, Hark Cecilia; 4v, (Byrd), (Short Service), Te Deum (incomplete); 4v, Batten, Te Deum; 6v, Tallis, (Dorian Service), Credo; 8, Byrd, (Short Service),

Credo; 9v, Batten, Credo; 10v, (Batten), Responses to the Commandments; 11, (Bevin), (First Service, Te Deum); 13v, Batten, Benedictus; 14v, (Bevin), Benedictus; 16v, Batten, Magnificat and Nunc Dimittis; 18v, Byrd, (Short Service), Te Deum, Benedictus, Magnificat, Nunc Dimittis, Kyrie; 23v, Tallis, (Dorian Service), Te Deum, Kyrie; 25, Farrant, Hide not thou thy face; 25v, Tallis, (Dorian Service), Benedicite, Magnificat, Nunc Dimittis; 28v, Child, Praise the Lord O my soul; 29v, Batten, Haste ye O God; 30v, (Batten), O praise the Lord; 31, (Farrant), Call to remembrance; 31v, (Batten), Deliver us O Lord.

MS. 439. pp. 1, Anon, (Morley), Sleep slumbering eyes; 3, Anon (? Campion), Tarry sweet love; 5, R. Jones, Fie what a coil; 6, Dowland, Flow my tears (Lachrymae); 9, Weelkes, Fower armes; 9, Anon, O mortal man; 9, R. Taylor, I never lay me down; 10, Rosseter, Sweet come again; 11, Campion, Though you are young; Anon: 12, There was a frog; 15, My mistress loves; 16, John you're my husband's man; 17, R. Taylor, Go my flock; 18, Anon, (Woodson), The marigold; 20, Anon, Dear my dear; 21, Ferrabosco, Faine I would; 22, Anon, (Lupo?), Daphnis; Anon: 23, Go thou my soul; 24, Shepherd in faith. 25, Ferrabosco, With what new thoughts; 26, (Campion), Though your sadness; Anon: 27, Hark all you ladies; 28, Intruding hopes; 28, Mistaking joy; 29, (Campion), I am a lover; 30, Anon, Aye, me can love. 31, Ferrabosco, Come away; Anon: 32, Farewell dear infant; 34, Sitting down; 35, Now what is love; 36, (Campion?), Art thou that; 37, (Morley), With my love; 38, (?Ben Jonson), O the joys; Anon: 39, Here's none; 42, This merry; 44, If I seek; Dowland: 45, Now O now; 46, Sleep wayward; 47, Come you heavy stars of night; Weelkes: 48, Late in my rash; 49, Ha ha this world; 50, The nightingale. 51, Giles, Hay nonny no; 53, Dowland, If my complaint; 55, Byrd, In fields abroad; 56, Anon, Come lusty ladies; 58, Byrd, Constant Penelope; 61, Ferrabosco, Why stays the bridegroom; 62, Anon, I must complain; 64, Giles, O hear my prayer;

Anon: 66, Sweet wanton; 67, What if I speed.
 68, Mrs. Hampden (recte Campion?), I must complain;
 70, Cavendish, Every bush; 72, Anon, Eyes lies awake;
 73, Jones, Dreams and imaginations; Anon: 74, Hold
 lingel hold; 76, You that have that dainty ear; 78,
 (Ferrabosco), O eyes O mortal stars; 80, (Morley),
 Will you buy a fine dog; Byrd: 82, Lullaby, 84, Lord
 in thy wrath; Ferrabosco: 86, Young and simple; 88,
 Drown not; 90, Sing the nobles; 91, Shall I seek; 92,
 Fly from the world; 93, If all these cupids; 94, It was
 no policy; 95, If all the ages; 96, Yes we are the
 loves. 97, Anon, Bass fragments; 100, Jones, Arise
 arise my thoughts; 101, Ferrabosco, Unconstant love;
 102, Byrd, My mind to me; 103, Bennet, Venus bird;
Byrd: 104, My soul oppressed; 105, Though Amaryllis;
 106, O Lord how long. 108, Alison, My prime of youth;
 111, Anon, The stately stag; 115, Anon, (Richard Alison),
 What if a day.

Note: There are fragments of bass parts at pp. 97-98,
 112, 117, and of tablatures at pp. 27, 46, 59, 100, 107,
 112, 113, 114, 116, 118, 119, 120.

MS. 440. ff. Tallis: 1, Te Deum; 3, Benedictus;
 4, Commandments and Creed; 6,7, Magnificat, Nunc Dimittis.
 7,8, Portman, Magnificat, Nunc Dimittis; 9,10, Child,
 Magnificat, Nunc Dimittis; Rogers: 10,12, Te Deum,
 Jubilate; 13, Creed. 16,25, Purcell, Te Deum,
 Jubilate; 37, King, Psalm 130; 40, Tallis, Holy Lord
 God of Hosts; 40, Farrant, Call to remembrance.

MSS. 459-462.

		459	460	461	462
		f.	f.	f.	f.
Lupo:	Fantasia	1	-	1	1
O. Gibbons:	2 Fantasias	2-3	-	2-3	2-3
Lupo:	2 Fantasias	4-5	-	4-5	4-5
O. Gibbons:	2 Fantasias	5-6	-	6-7	6-7
Lupo:	Fantasia	7	-	8	8

		459 f.	460 f.	461 f.	462 f.
Jeffries:	4 Fantasias	8-11	-	9-12	9-12
Mico:	2 Fantasias	16-17	-	17-18	17-18
Mico:	2 Fantasias (2nd unfinished)	18-19	-	-	-
Ward:	6 Fantasias	24-29	1-6	25-30	25-30
Anon:	Fantasia	30	7	31	31

MSS. 463-467.

		463 f.	464 f.	465 f.	466 f.	467 f.
Anon:	Incipit lamentatio	1	1	1	1	1
Ferrabosco:	De lamentatione.	2	2	2	2	2
Ferrabosco:	Heu mihi	3	3	3	3	3
Anon:	Sana me Domine	4	4	4	4	4
Anon:	Ne derelinquas	4	4	4	4	4
Ferrabosco:	Conserva me : Vias tuas	5	5	5	5	5
Ferrabosco:	Peccantem me : Musica leta	6	6	6	6	6
Ferrabosco:	Cantabo Domino	7	7	7	7	7
Anon:	Magna est gloria	7	7	7	7	7
Ferrabosco:	Mirabile mysterium	8	8	8	8	10
Ferrabosco:	Ingemuit Susanna	8	8	8	8	10
Anon:	Da pacem	9	9	9	9	11
Anon:	Laboravi in gemitu	9	9	9	9	11
Ferrabosco:	Posuisti tenebras	10	10	10	10	12
Ferrabosco:	Ad Dominum	10	10	10	10	12
Ferrabosco:	In Nomine	11	11	11	11	13
Ferrabosco:	Laboravi in gemitu	12	12	12	12	14
Ferrabosco:	Fuerunt mihi	-	12	12	12	14

		463 f.	464 f.	465 f.	466 f.	467 f.
Anon:	Felices Britones	12	13	13	13	15
Ferrabosco:	Surge propra (2 parts)	14	14	14	14	18
Anon:	Qui consolabitur	15	15	15	15	19
Ferrabosco:	Deh non ponete	15	15	15	15	19
Ferrabosco:	Hor pien: Hor un laccio	24	26	26	16	23
Ferrabosco:	Vorrei lagnarmi: Sist'accio	25	27	27	17	24
Ferrabosco:	Se pur e ver: Donna l'ardente	26	28	28	18	25
Ferrabosco:	Signor la vostra	27	29	29	19	26
Ferrabosco:	Dolce mentre'il	28	30	30	20	27
Anon:	Stando m'un giorno (6 parts)	29	31	31	21	28

Note: Works ascribed to Ferrabosco are by Alfonso I,
except for Laboravi in gemitu which may be by Alfonso II.

MSS. 468-472.

Jeffreys:	6 Fantasias	468 f.	469 f.	470 f.	471 f.	472 f.
		1-6	1-6	-	-	1-6
Ferrabosco:	20 Fantasias	8-27	8-26	1-20	-	7-25
Jenkins:	12 Fantasias	30-41	29-40	22-33	-	28-39
Ward:	11 Fantasias	45-55	43-53	36-46	1-11	42-52
Anon (C. Gibbons):	The Lord sware	-	-	35	-	-
Anon:	I am the Resurrection	-	56	-	26	-
Purcell:	Raise the voice	-	-	49	-	-
Purcell:	Seek not to know	-	57	50	-	-
Purcell:	O let me weep	-	58	51	-	-
Ferrabosco:	Instrumental piece	60	58	52	19	58
Ferrabosco:	2 In Nomines	61-62	59-60	53-54	17-19	59-60
Purcell:	Celebrate	-	-	56	-	-
Purcell:	Dioclesian: Trumpet parts	64	61	57	-	-
Anon:	Part of a Litany (Latin)	65	61	58	27	64

MSS. 473-478. Foliation standard throughout in all volumes. MS. 475 starts at f. 26, MS. 476 starts at f. 51, MS. 477 starts at f. 76, the remainder start at f. 2. Works up to f. 25 are in 3 parts, f. 26-50 in 4 parts, f. 51-75 in 5 parts, f. 76 to end in 6 parts.

2-7, O. Gibbons, 6 Fantasias; 8-12, Jenkins, 5 Fantasias; 13-16, Coprario, 5 Fantasias; Lupo: 17-20, 4 Fantasias, 26-29, 4 Fantasias. 30-31, Coprario, 2 Fantasias; 32-33, Ward, 2 Fantasias; 34-39, Ferrabosco, 6 Fantasias; 40-44, Jenkins, 5 Fantasias; 45, Withy, Fantasia; 46, Jenkins, Fantasia; 51, Withy, In Nomine; 52, Ferrabosco, In Nomine; 53, Ives, In Nomine; 54, Gill, In Nomine; 55-57, W. White, 3 Fantasias; 58-59, Ward, 2 Fantasias: "Cor mio"; 60-61, Lupo, 2 Fantasias; 62-65, Jenkins, 4 Fantasias; 66-67, Mico, 2 Fantasias; 68, Coleman, Fantasia; 69-70, Lupo, 2 Fantasias; 71-72, J.B., 3 Instrumental pieces; 76-77, Coleman, 2 Fantasias; 78-81, Lupo, 4 Fantasias; 82-87, White, 6 Fantasias; 88-90, Ferrabosco, 3 Fantasias; 91, Ward, Fantasia; 92, Gill, Fantasia; 93-95, Jenkins, 3 Fantasias.

MSS. 479-483.

	479	480	481	482	483A	483B
	Treble Viol. I f.	Treble Viol. II f.	Bass Viol. I f.	Bass Viol. II f.	Theorbo f.	Theorbo
W. Laves:	1-5	1-5	1-4	1-4	1-5	1-5
W. Laves:	6-9	6-9	4-8	4-8	5-9	5-9
W. Laves:	10-11	10-11	9-10	9-10	10-11	9-11
W. Laves:	11-12	11-12	10-11	10-11	11-12	11-12
W. Laves:	12-13	12-14	12-13	11-13	12-14	12, 14
Anon:	-	-	-	-	-	14
W. Laves:	13-15	14-15	13-14	13-14	14-15	14-15
W. Laves:	-	-	-	-	15	-
Weldon:	15-17	15-17	-	15-16	-	-
H. Purcell:	-	-	-	16-17	-	-

3(?) suites
in D minor

3(?) suites
in D major

Suite in F
major

Suite in B
flat major

Suite in A
minor

1 Pavin

Suite in C
major

Instrumental
piece in D minor

Suite in D
minor

Overture and 9
tunes "Timon
of Athens"

	479	480	481	482	483A	483B
	Treble Viol. I f.	Treble Viol. II f.	Bass Viol. I f.	Bass Viol. II f.	Theorbo	Theorbo
W. Lawes: Airs	37, 40, 43, 47	38, 41 44, 48	-	-	37, 39, 42, 46	-
Anon: Airs	-	-	33, 35, 38, 42	35, 38 41, 45	-	30, 33, 36, 40
W. Lawes: Fantasias	38-40, 42, 44, 45, 48	39-41, 43, 45, 46, 49	-	-	38, 38B, 39, 41, 43-44, 47	-
W. Lawes: In Nomines	41, 46	42, 47	-	-	40, 45	-
Anon: In Nomines	-	-	36, 41	39, 44	-	34, 39
Anon: Fantasias	-	-	34, 34B, 35, 37, 39-40	36-38, 40, 42, 43, 46	-	31-33, 35, 37, 38, 41
W. Lawes: Pavin	49	50	-	47	48	42

MSS. 517-520. (The foliation is standard in all volumes). ff. 1-22, Ferrabosco,
 22 Fantasias; 23-41, Mico, 17 Fantasias; 42-44, Ward, 3 Fantasias; 45-50,
 Jenkins, 10 Airs.