

The Music Collection of St Michael's College, Tenbury

A Listing and Guide
to Parts One to Five
of the Harvester Microfilm Collection

Compiled by Professor Roger Bray,
University of Lancaster



Harvester Microform
A Member of the Harvester Press Publishing Group

HARVESTER PRESS MICROFORM PUBLICATIONS LTD
(Publisher: John Spiers)
17 Ship Street, Brighton,
Sussex, England

This Listing and Guide is issued with Parts 1-5
of the Harvester Microform edition of
The Music Collection of St. Michael's
College, Tenbury

First published in 1986 by
Harvester Press Microform Publications Ltd

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ISBN: 0 86257 038 7

Printed in Great Britain by
Datapro Ltd., Brighton, England

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THE MUSIC COLLECTION OF
ST MICHAEL'S COLLEGE, TENBURY

A Listing and Guide to Parts One to Five
of the Harvester Microform Edition



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GENERAL PREFACE

Harvester Microform are proud to continue their publication of music manuscript collections with Series Two, which presents the magnificent collection of St. Michael's College, Tenbury.

Already published is Series One, which is based on the music collection in the Bodleian Library, Oxford. Series Three contains the collection of Christ Church, Oxford; Series Four contains that of the British Library, London; Series Five comes from the Royal College of Music, London; and Series Six represents collections in the Cambridge Libraries.

The collection of St. Michael's College, Tenbury, now housed at the Bodleian Library, was gathered by the great 19th century collector, the Rev. Sir Frederick Ouseley. It has been divided into five parts. Part One consists of English and Continental music manuscripts before 1650, Part Two of English music manuscripts, 1650-1800, Parts Three and Four of Continental music manuscripts of the 17th, 18th and 19th centuries, and Part Five contains English music manuscripts of the 19th century.

The Catalogue of Manuscripts in the Library of St. Michael's College, compiled by E.H. Fellowes and first published in 1934, has been reproduced in full on the first reel, with the relevant sections of the catalogue appearing again on subsequent reels. It has been completely revised and is itself a major new contribution to music scholarship.

Under the watchful eye of Roger Bray we must again acknowledge the care and attention of Mavis Thomas at all stages in the preparation of this Listing and Guide.

William Pidduck
Editorial Director

1986

MUSIC MANUSCRIPTS OF
THE GREAT ENGLISH COLLECTIONS

SERIES TWO

The Music Collection
of St. Michael's College, Tenbury

Part One: Unpublished English and Continental
Music Manuscripts before 1650

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MUSIC MANUSCRIPTS OF
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SERIES TWO

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The Music Collection
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MUSIC MANUSCRIPTS OF
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INTRODUCTION

The manuscript collection of St. Michael's College, Tenbury was almost entirely the achievement of one man, the founder of St. Michael's, the Rev. Professor Sir Frederick Gore Ouseley, Bart. Ouseley is himself a major figure in Victorian music, as composer, bibliophile, scholar, and practical musician. He was Professor of Music at Oxford from 1855 until his death in 1889, and founded St. Michael's College in 1854 as a collegiate society maintaining a regular chapel choir, in the hope that the standards of church music would be improved and restored following the decline which musicians such as S.S. Wesley had done much to identify. The collection of manuscripts which Ouseley managed to acquire, and which he placed in the library, reflects not only his own musical taste, but also the continuing interest which English musicians showed for the music of previous generations, particularly church music, a notable feature also of Dean Aldrich's library at Christ Church, Oxford, which dates from the beginning of the previous century. In each case the later musicians were interested to transcribe and study the earlier music, though it does seem that the habit common in Aldrich's time of arranging and adapting music had become much less noticeable by the time of Ouseley. Certainly these collectors served their generation (and ours) very well by preserving large numbers of manuscripts.

The collection is in three main parts: English music of the 16th, 17th, and 18th centuries, especially church music; Continental music (mainly Italian) of (mainly) the 18th century; and music of Ouseley's own time, including much by him.

There are some extremely important manuscripts in the first group, notably the Batten organ-book (MS 791), several sets of part-books made in England by Catholic recusants in the late Tudor and early Stuart periods (e.g. MSS 341-344, 354-358, 389 for predominantly English music, some of it from the mid-16th century, and MSS 349-353, 359-363, 369-373, 374-378 and 379-384 for Continental motets, though music by Byrd seems to have been a sine qua non in such anthologies) and also some secular music of the same period (e.g. MSS 364-368, 940-944, 1016, 1019. Ouseley's original collection was supplemented by the discriminating skill of E.H. Fellowes who added MSS 1464, 1469-1471 and 1486. English music of the 17th and 18th centuries includes important sources of

instrumental music (MSS 296-299, 390, 302) and church music (e.g. MSS 310, 620, 621, 651, 680, 702, 737, 787, 789, 797-803 etc.), including some reputable Handel sources in the hand of his amanuensis J.C. Smith (e.g. Messiah, MSS 346-347, and several Chandos Anthems, MSS 614-617 and 881-883, and other works MSS 884, 885), and Blow's Coronation Anthems (MS 1008), Purcell's Dido and Aeneas (MS 1266) and Arne's Judith (MS 985).

Manuscripts of particular note in the Italian group include a large number of Paisiello operas, and also operas, oratorios, and church music by many of the leading Italian composers of the 18th century including Alessandro Scarlatti, J.C. Bach, Hasse, Cimarosa, Pergolesi, Marcello, Perez, and Jommelli. The presence of such works in this collection (as in other collections ranging from Aldrich's, mentioned above, to those of later collectors now housed in the British Library or the Royal College of Music), is a clear indication of the continuing influence of Italian music and the ubiquity of manuscripts from the Italian manuscript-copying-houses.

Music of the Victorian period is represented by a large collection of Ouseley's own works, and of his transcriptions of earlier music, a task undertaken partly out of sheer interest, but partly as an aid to the preparation of the lectures which he gave as Professor at Oxford. There are also important sources for Crotch (his oratorios The Captivity of Judah and Palestine) and various others such as Vincent Novello, S.S. Wesley, Stainer, Prout, and Sterndale Bennett.

The Tenbury collection includes autograph material by Arnold, Boyce, Blow, Croft, Cooke, Burney, P. Hayes, Simpson, Travers, and S. Wesley, and possibly Purcell, in addition to autograph annotations by Handel in the copy of Myessiah. Amongst the Continental manuscripts are autographs by Pachelbel, Dumont, Galuppi, Contumacci, possibly Pergolesi and Colonna, and several sources copied by Abbe Santini. In the 19th century group we find autographs by Bishop, Spofforth, Prout, Pratt, Stainer, Jebb, and of course Ouseley himself.

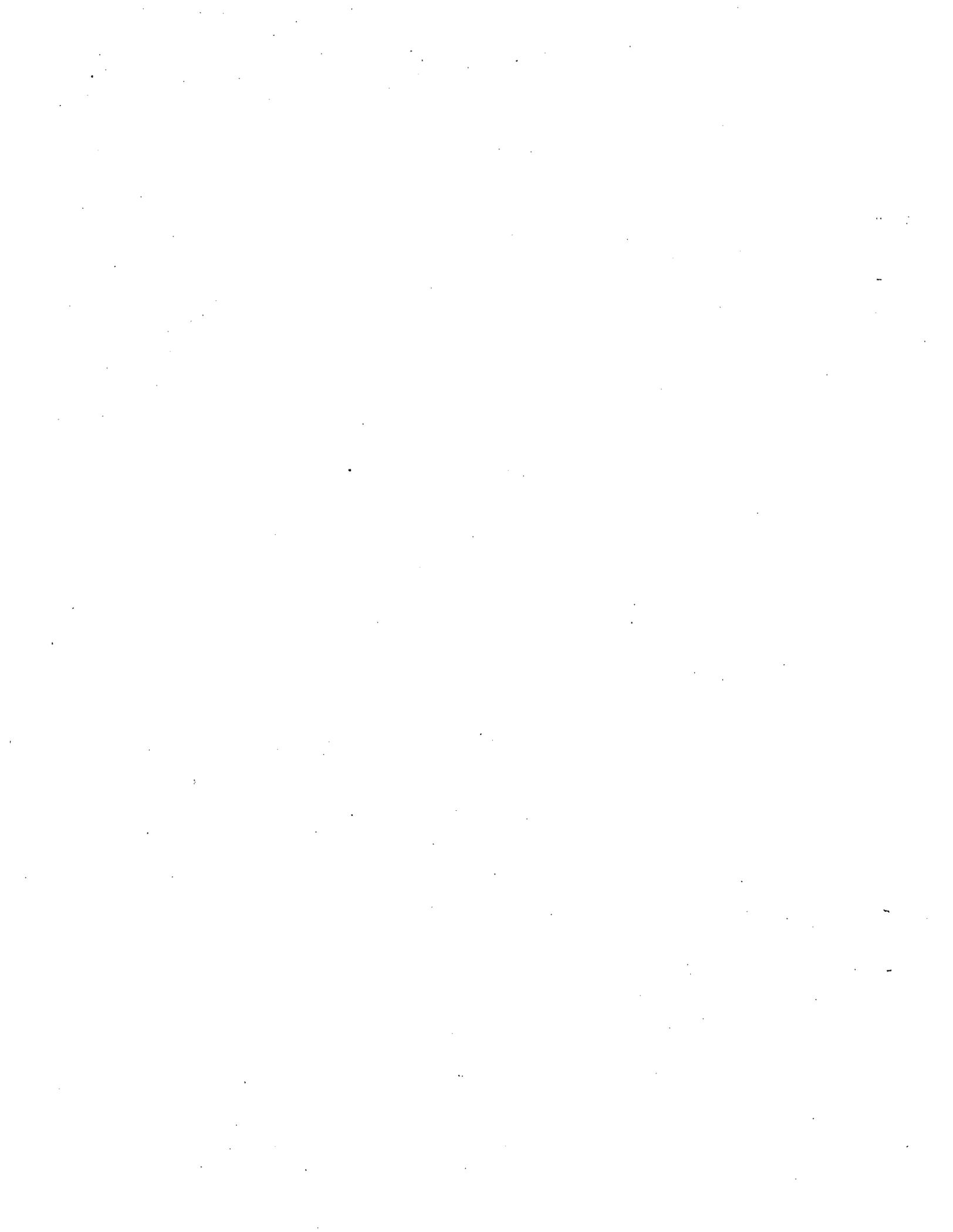
Most of the Tenbury manuscripts are now housed at the Bodleian Library, Oxford.

I should like to acknowledge the advice and wisdom of the Honorary Librarian of St. Michael's, Dr. Watkins Shaw, in the selection of manuscripts to be filmed. Thanks are due once again to Rosalie Warburton for keeping the Lancaster end of the operation working smoothly. This Guide is largely the work of Mavis Thomas of the Harvester

Office whose work I also acknowledge with warm appreciation.

Roger Bray,
Lancaster

January 1986



LISTING OF MANUSCRIPTS IN PART ONE

MS 302. A collection of Instrumental Fancies and In Nomines etc. in Score by early seventeenth century composers, Bull, Coprario, Cranford, East, Gibbons, Ives, W. Lawes, Lupo, Marenzio; c.1630-1640.

MS 309. Three voice parts (2 Medius and 1 & 2 Bassus) of Hosanna by T. Weelkes; c.1620.

MS 340. A collection of masses and motets in lute tablature, chiefly by foreign composers, Baccusi, Bassani, du Buissons, Byrd, Clemens non Papa, Crecquillon, Ferrabosco, G. Gabrieli, Gombert, Guami, Ingegneri, Lassus, Lechner, Meiland, Massianus, Merulo, de Monte, Palestrina, Rivolo, Vaet and Victoria; c.1600 owned at an early date by E. Paston.

MSS 341-344. Four of five part-books (Superius; Quinta and Sexta bound together; Contratenor, Tenor, lacking Bassus) of Latin motets etc. by Byrd, Clemens non Papa, Fayrfax, Ferrabosco, Johnson, Lassus, Meiland, Parsley, Roose, Sheppard, Tallis, Taverner, Vaet, White and Wood; late 16th century, prepared for the household of E. Paston.

MSS 349-353. A set of five part-books containing Latin motets by Byrd and anonymous composers (probably continental); early 17th century.

MSS 354-358. A set of five part-books containing Latin motets and extracts from longer works by Bull, Byrd, Fayrfax, Johnson, Parsons, Sheppard, Tallis, Taverner, White and Wood; late 16th century.

MSS 359-363. A set of five part-books containing Latin motets by Agazzari, du Buissons, Byrd, Clemens non Papa, Palestrina, M. Praetorius, Regnart, Vecchi, Viancardo and Victoria; early 17th century.

- MSS 364-368. A set of five part-books containing Italian madrigals by Aichinger, Anerio, Baccusi, Colombano, Croce, Eremita, Hassler, Pallavicino, Preti and Verdonck; early 17th century.
- MSS 369-373. A set of five part-books containing Latin motets, mostly by Byrd (though unasccribed); late 16th century.
- MSS 374-378. A set of five part-books containing Latin motets. No composers are named, but they include Agazzari, du Buissons, Byrd, H. Praetorius, Palestrina, Regnart, Viancardo and Victoria; early 17th century
- MSS 379-384. A set of six part-books containing Latin motets; early 17th century.
- MSS 385-388. A set of four part-books containing Latin motets by Netherlands composers. Late 16th century. Also a single Discantus part-book of Latin motets and a few secular pieces; c.1600.
- MS 389. Discantus part-book of Latin motets and a few secular pieces, by Blankes, Brewster, Byrd, Douglas, Ferrabosco (senior), Hawkes, R. Johnson (16th century), Lassus, de Monte, Morley, Parsons, Philips, Redford, Sheppard, Strogers, Tallis, Taverner and White; c.1600.
- MS 786. Four part-books bound together, containing Mr. Tho: Hunt his short service of fower Parts; c.1600, perhaps autograph.
- MS 790. Cristofero Caresamo, Mass a 8, O. Benevoli, Laudate Pueri a 9, Missa dicta Paradisi portas, Tiburtius Massianus, Audivi vocem, Salvator noster, Joanelus, Pater peccavi; early to mid-17th century.
- MS 791. The Batten Organ-book. An organ-book containing a large collection of English anthems and services by composers of the Elizabethan and early Jacobean school viz: Anthems by Amner, Bath, Batten, Browne, Bull, Byrd, Cheyney, Child, Cranford, Davies, Dering, East, Gibbons, Gibbs, Giles, R. Farrant, Ferrabosco (?junior),

- MS 791 (cont.). Fido, Heath, Hilton, J. Holmes, T. Holmes, Hooper, M. Jefferies, Juxon, Morley, J. Mundy, W. Mundy, J. Parsons, Pisinge, Portman, Sheppard, E. Smith, Stonard, Stubbs, Tallis, R. Tomkins, T. Tomkins, Tozer, Tucker, Wanless, Ward, Weelkes, Wigthorpe, Wilkinson, L. Woodson and Services by Amner, Byrd, Cranford, J. Farrant, Gibbons, Gibbs, Giles, Heath, Hilton, J. Holmes, Hooper, Morley, R. Parsons, Sheppard, Stubbs, T. Tomkins, Ward and Weelkes; c.1630-1640.
- MSS 807-811. A set of five part-books containing motets and anthems by Bull, Byrd, M. Jefferies, R. Johnson (16th century), Kirbye, R. Parsons, W. Parsons, Sheppard, Tallis, Taverner, Tye, Weelkes and White; and a madrigal by R. Paradiso; c.1610.
- MS 859. Thomas Morley, The Burial Service; c.1700.
- MS 861. John Hilton, Short Service in Gamut 4 parts; 1814.
- MSS 940-944. A set of five part-books containing a collection of 150 Italian madrigals for five voices, by Anerio, Belli, Bonnini, Croce, Eremita, Felis, Feretti, Ferrabosco (senior), Fiorino, Giovanelli, Isnardi, Marenzio, de Monte, Monteverdi, Mosto, Nanino, Nicoletti, Orologio, Pallavicino, Parma, Quintiani, Sabino, Stabile, Vecchi, Venturi, Virchi and Wert; c.1600.
- MS 1005. A collection of Italian madrigals in Score by Bernardi, Marenzio and Monteverdi; early 17th century.
- MS 1006. W. Wedeman, Concerto in B minor for strings. Full Score; mid 18th century.
- MS 1007. R. Creyghton, Morning, Communion and Evening Service in E Flat. The same in C, and I will arise; mid 18th century.
- MS 1008. John Blow, God spake some time in visions, anthem composed for the Coronation of King James II. Full Score; 1685.

MS 1009. A collection of English and Italian madrigals in Score by Bernabei and Gesualdo, with several anonymous; c.1610.

MS 1010. Anon., With notes that are both loud and sweet; late 17th century.

MS 1011. H. Purcell, Three Sonatas. Score; c.1700

MS 1012. Giovanni Rovetta, Udite amanti, Credetel voi che, Anime Pellegrine, madrigals; late 17th century.

MS 1013. Alessandro Grandi, Mass a 4; mid 17th century.

MS 1014. Anon., Io mio sento morir, Versan quest'occhi pianto, Hic est vera fraternitas; c.1700.

MS 1015. Pomponio Nenna, madrigals and motets, adapted to English words, in Score; mid 17th century.

MS 1016. Richard Dering, madrigals. In Score; early 17th century.

MS 1017. Claudio Merula, Nominativus hic et hec et hoc, Nominativo quis vel qui que quod, madrigals; early 17th century.

MS 1018. A collection of madrigals, motets and songs in Score. Many anonymous, and by Caccini, Dowland, Ferrabosco (junior) and R. Johnson (17th century); early 17th century.

MS 1019. A collection of songs with lute accompaniment in tablature mainly anonymous, but one each by Caccini and Coprario; early 17th century.

MSS 1162-1167. A set of six part-books containing madrigals and anthems by Bennet, Bicci, Converso, Croce, Dering, East, Eremita, Faignient, Feretti, Marenzio, Morley, Norcome, Peerson, Ramsey, Sims, Vecchi, Weelkes and Wilbye; early 17th century.

MS 1270. Thomas Tallis, Sing and Glorify; an 18th century version of Spem in alium. Full Score; mid 18th century.

MS 1273. A single part-book containing the basso continuo of Italian vocal compositions, all anonymous; mid 17th century.

MS 1285b. Anon., In the midst of life, What praise can reach thy clemency; mid 17th century.

MS 1382. A tenor cantoris part-book of anthems by Alison, Bull, Butler, Byrd, Carlton, R. Farrant, Fido, Giles, Hooper, Morley, W. Mundy, Nicolson, Parsons, Patrick, Randall, Strogers, Tallis, Tomkins, Tye, Weelkes and White; 1617.

MS 1442. A single Bass part-book containing Church Services and anthems of the Tudor period and later. Composers include Amner, Batten, Bryne, Bull, Byrd, Child, Cranford, J. Farrant, R. Farrant, Ferrabosco, Fido, Gibbons, Giles, J. Holmes, Hooper, Jewett, Lowe, Morley, Mudd, W. Mundy, Oker, Patrick, Parsons, Philips, Portman, B. Rogers, Sheppard, Silver, Strogers, Tallis, Tozer, Tucker, Tye, E. Weelkes and Wise; early 17th century and later.

MS 1464. A Bass part-book of masses by Tallis and Taverner, motets etc. and sections of longer Latin works by Crequillon, Fayrfax, Gombert, R. Johnson (16th century), de Monte, Parsley, Parsons, Sheppard, Tallis, Taverner, Tye and White. Masses by Tallis and Taverner, consort music by Byrd, Parsley, Tye and White; and Latin music, anonymous and by Cobbold in a later hand; c.1575 with later additions.

MSS 1469-1471. A set of three part-books, in the same hand as MSS 354-358, of music probably intended for instrumental or informal vocal performance (since very little text is included) by Byrd, Fayrfax, Johnson (16th century), Lassus, Parsons, Tallis, Taverner and White; c.1600.

MS 1486. A single part-book containing motets. In the hand of John Sadler; 1591.



LISTING OF MANUSCRIPTS IN PART TWO

MSS 296-299. Christopher Simpson's Fancies for strings upon the four seasons of the year. Autograph; c. 1650-1660.

MS 310. A collection of anthems in score, in three or four different hands by Blow, Byrd, Carissimi, Clarke, Croft, Dumont, Humfrey, C. King, H. Lawes, Locke, D. Purcell, H. Purcell, Turner and Wise; c.1730-1740.

MS 338. Henry Purcell, King Arthur, Ode on St. Cecilia's Day, The Indian Queen, Masque in Oedipus, King of Thebes, Masque in Timon of Athens, Bonduca, The Libertine, The Yorkshire Feast. Full Score, in the hand of J. Travers; c.1735-1750.

MSS 346-347. G.F. Handel, Messiah; 1742, mainly in the hand of J.C. Smith, but with sections, annotations, and corrections in Handel's autograph, being the copy used by Handel for the first performance, Dublin, April 13, 1742.

MS 390. Christopher Simpson, A Compendium of Practicall Musick. Autograph; c.1660.

MS 586. Samuel Webbe, Requiem Mass; late 18th century.

MSS 598-600. The compositions of the Harmonic Society of Oxford, in three volumes, consisting of glees, canons and anthems; 1796 etc.

MS 614. Handel, I will magnify thee (1st chandos anthem). Full Score, in the hand of J.C. Smith; mid 18th century.

MS 615. Handel, My song shall be alway (7th chandos anthem). Full Score, in the hand of J.C. Smith; mid 18th century.

- MS 616. Handel, The Lord is my light (9th chandos anthem). Full Score, in the hand of J.C. Smith; mid 18th century.
- MS 617. Handel, In the Lord I put my trust (10th chandos anthem). Full Score, in the hand of J.C. Smith; mid 18th century.
- MS 618. Handel, Sing unto God and Blessed are all they. Full Score; mid 18th century.
- MS 620. Handel, I will magnify (song), I will magnify (anthem), Anon., Halleluiah, Time is supreme, Thy wife shall be, Blessed be the Lord God, How great the glory, J.C. Pepusch, O give thanks, O sing unto the Lord, N. Fago, Gloria (from Dixit Dominus), F. di Porta, Gloria (from Dixit Dominus); mid 18th century.
- MS 621. S. Wesley, O Lord God most holy, J. Travers, Keep, we beseech thee, J. Battishill, O Lord look down, Anon., Unto thee lift I up, Save me, O God, Thompson, Ye servants of the eternal King, C. Wesley, Throned in thy celestial glory; 1803.
- MS 650. S. Grannuci, Fughe a 5, G.F. Anerio, Messe pour les Defoncts, O Catalani, Beatus vir, Pietro Bonomi, Comedite Gentes, G.P. Colonna, Confitebor, Laudate Dominum, motets, in Full Score; c.1800.
- MS 651. John Bishop, Holy, Holy, Holy, Blessed are all they. Bow down thine ear, M. Wise, Thy beauty O Israel, W. Turner, Lord thou hast been, M. Wise, Awake, Awake, H. Aldrich, I am well pleased, W. Boyce, By the waters of Babylon, Richard Langdon, Not unto us, O Lord; c.1760.
- MS 667. John Travers, A large collection of canons, etc. Autograph; 1731.
- MS 669. Thomas Tallis, Hear the voice and prayer; early 18th century, in the hand of J. Alcock.
- MS 670. A. Walkley, Te Deum and Jubilate in A, Michael Wise, Christ rising again; mid 18th century.

- MS 671. James Nares, Kyrie and Creed in F; early 19th century.
- MS 672. Anon., Sing unto the Lord; mid 18th century.
- MS 673. R. Banks, Sing praises unto the Lord; late 18th century.
- MS 674. Anon., Hear me, O God; late 18th century.
- MS 675. Anon., If that a sinner's sighs; mid 18th century.
- MS 676. John Bishop, Holy Lord God Almighty; late 18th century.
- MS 677. Ralph Banks, O Lord, how glorius; late 18th century.
- MS 678. John Weldon, Who can tell how oft?; late 18th century, in the hand of S. Arnold.
- MS 679. William Croft, My soul be joyful; mid 18th century.
- MS 680. William Boyce, By the waters of Babylon.
Partly autograph, the rest in the hand of S. Arnold;
mid 18th century.
- MS 681. Thomas Tallis, Wipe away my sins, Anon., Lord hear my prayer; early 18th century.
- MS 682. H. Hall, Cantate Domino and Deus misereatur
in B flat; late 18th century.
- MS 683. Samuel Porter, two chants; late 18th century.
- MS 684. Richard Woodward, O praise God in his holiness;
mid 18th century, in the hand of W. Boyce.

- MS 685. William Croft, O be joyful in God; mid 18th century.
- MS 686. Maurice Greene (William Croft?), Sanctus and Gloria, from service in C; mid 18th century.
- MS 687. James Hesletine, O let my mouth; mid 18th century.
- MS 688. Philip Hayes, O how amiable. Autograph; 1768.
- MS 689. Samuel Arnold, God in the great assembly. Autograph; mid 18th century.
- MS 690. Maurice Greene, Sing unto the Lord, Lord, let me know, O Lord, thou art my God; mid 18th century.
- MS 691. Anon., Consummatum est; late 18th century.
- MS 692. Sternhold and Hopkins, Psalm 100; mid 18th century.
- MS 693. Edmund Hooper, Teach me thy way; early 18th century.
- MS 694. William Hayes, O Lord God of hosts; mid 18th century.
- MS 695. Domenico Zanatta, Magnificat a 8; mid 18th century.
- MS 696. J.S. Bach, Fuga a 4 voci a 3 Sogetti; mid 18th century.
- MS 697. Edmund Ayrton, Audite gentes, Six Hymns. Full Score; mid 18th century, said to be autograph.
- MS 698. Christopher Tye, Music to the 14 chapters of the Acts of the Apostles. In Vocal Score; mid 19th century.

- MS 699. William Byrd, The "short" Service. (On the last page are added 9 Anglican chants); mid 18th century.
- MS 700. James Hesletine, O let my mouth, Forsake me not, J. Nares, A single and a double chant, Te Deum and Jubilate in C, The souls of the righteous; mid 18th century.
- MS 701. T. Bennett, Te Deum and Jubilate in G; late 18th century.
- MS 702. W. Croft, A collection of anthems. Full Score; early 18th century.
- MS 703. Maurice Greene, Like as the Hart, B. Marcello, O Lord our Governour, Give ear unto me, P. Henly, The Lord is my Shepherd; mid 18th century.
- MS 704. T. Carter, Hear my prayer, W. Tucker, O clap your hands; c.1800.
- MS 705. Jeremiah Clarke, O Lord rebuke me not, I will love thee, William Croft, Hear my crying, Orlando Gibbons, Behold thou hast Made, anthems. In Score; early 19th century.
- MS 706. For full entry see Part Five.
- MS 707. For full entry see Part Five.
- MS 719. G.F. Handel, Blessed are they that considereth. Full Score; late 18th century.
- MS 720. T. Merula, Nominativo hic et hec et hoc. Full Score; c.1800.
- MS 721. Sabbatini, Dixit Dominus. Full Score; late 18th century.

- MS 722. Thomas Tallis, The Vicar's Amen and Grace at Wells, Versicles and Responses; late 18th century.
- MS 723. Anon., Hear my prayer. Score; late 18th century.
- MS 724. John Wilbye, Flow O my tears, Thomas Morley, O sleep Fond Fancy; mid 18th century.
- MS 725. Prosa in die Nativitatis domini, Adeste fideles; late 18th century.
- MS 726. William Hawes, By the waters of Babylon; 1778.
- MS 727. C. Piazzzi, Agnus dei, a canon for 8 voices; late 18th century.
- MS 728. A collection of anthems, motets and secular music in score, by Borghi, Carissimi, Croft, W. Ellis, Fioravanti, Gigli, Giorgi, Hayes and Pitoni; 1833.
- MS 729. Cimarosa, Kyrie, Winter, Requiem. Full Score; c.1800.
- MS 734. A collection of Laudate a 3 Voci by various composers. Full Score; late 18th century.
- MS 735. Francesco Durante, Magnificat a 4, G.B. Casali, Magnificat Ideale a 4. Full Score; late 18th century.
- MS 736. For full entry see Part Five.
- MS 737. A collection of anthems by Aldrich, Barns, Bellows, Boyce, Couzings, Fitch, Greene, Kent, Smith, Stephenson, Wanless and anonymous composers; late 18th century.
- MS 738. Alessandro Scarlatti, Memento, Domine, David. Full Score; mid 18th century.
- MS 739. Carissimi, Igridimini coelestis curia. Full Score; early 19th century.

- MS 740. G. Allegri, Miserere, Salvatorem expecto, T.L. Victoria, Benedictus, G.P. da Palestrina, Benedictus (3), De lamentatione; late 18th century.
- MS 741. An organ book containing anthems and services etc. by Aldrich, Arnold, Barrow, Blow, Bryne, Dupuis, Ebdon, Kent, Nares and Travers; early 19th century.
- MS 742. An organ book containing anthems, services and extracts from oratorios etc. by Aldrich, Attwood, Batten, Boyce, Bull, Burton, Child, Croft, Dupuis, Hall, Handel, Hayes, Hine, W. King, T. Linley (junior), Nares, Patrick and Travers; mid 18th century.
- MS 743. An organ book containing works by J.C. Bach and Bartholemon; 1788.
- MS 765. John Eccles, Birthday Ode to Queen Anne. Autograph. Full Score; 1703 or 1704.
- MS 785. A collection of extracts from the works of Henry Purcell; c.1700.
- MS 787. John Parsons, Funeral service; 1685.
- MS 788. A collection of anthems in Score by Croft, Weldon and Whitbroke; early 18th century.
- MS 789. A collection of 48 anthems in Score by Aldrich (from Carissimi), Blow, Bullis, Clarke, Croft, Greene, Hall, Hawkins, Humfrey, Lawes, Norris, H. Purcell, Tudway and Wise; c.1700.
- MS 796. A collection of 42 anthems by Alcock, Aldrich, Alison, Bryne, Creighton, Greene, Hawkins, Hilton, Hooper, Kelway, Locke, G. Loosemore, Marenzio, W. Mundy, Pratt, Rogers, Tallis, Tucker, Tudway, Tye, Weelkes, Weldon, R. White and W. White; mid 19th century.
- MSS 797-803. A set of seven part-books containing anthems, full and verse by Blow, Church, Clarke, Croft, Goldwin,

MSS 797-803 (cont.). Handel, Harris, Isham, C. King, W. King, H. Purcell, Skeats, Tudway, Turner, Tye and Walters; c.1715.

MS 812. William Croft, My soul be joyful in the Lord; late 18th century.

MS 813. H. Hall, O be joyful in God, Blessed be the Lord my strength and a fragment of O Lord, grant the King/Queen, by H. Aldrich; early 18th century.

MS 814. H. Purcell, Be merciful unto me, Behold I bring you glad tidings, and Anon, Hear the right O Lord; early 18th century.

MS 815. Henry Purcell, They that go down to the sea; mid 18th century.

MS 816. H. Purcell, O give thanks, Blessed is he that considereth, Be merciful unto me, William Webb, O that my head were waters; c.1700.

MS 817. H. Purcell, O God thou art my God; mid 18th century.

MS 818. H. Purcell, My song shall be alway; late 18th century.

MS 819. Benjamin Cooke, Wherewithal shall a young man; late 18th century.

MS 820. Robert Creighton, Praise the Lord, O my soul, John Weldon, Let God arise; late 18th century.

MS 821. James Hesletine, Praise the Lord; mid 18th century.

MS 822. Anon., The Lord hear thee, William Croft, O praise the Lord, James Hesletine, The Lord is King, Michael Wise, Awake up my glory; mid 18th century.

- MS 823. Tallis and Child, The psalms for the 24th day of the Month at Evening Prayer; early 18th century.
- MS 824. L. Marenzio (adapted from), Save Lord and hear us; late 18th century.
- MS 825. Thomas Kelway, Unto thee O Lord will I lift up; mid 18th century.
- MS 826. John Weldon, Hear my crying; early 18th century.
- MS 827. Anon., Behold now praise the Lord; John Church, Righteous art thou; mid 18th century.
- MS 828. Anon., Have mercy upon me; late 18th century.
- MS 829. Anon., Lift up your heads, The Lord is King; mid 18th century.
- MS 830. William Croft, O praise God in his holiness; early 18th century.
- MS 831. Anon., In thee O Lord is my hope; c.1800.
- MS 832. Anon., I will magnify thee, Michael Wise, I will sing a new song; mid 18th century.
- MS 833. Pelham Humfrey, Haste thee, O God; mid 18th century.
- MS 834. Pelham Humfrey, Thou art my King, Michael Wise, Awake up my glory; early 18th century.
- MS 835. L. Victoria, Thou hast proved us (from O sacrum convivium); c.1800.
- MS 836. Thomas Tallis, All people that on earth do dwell; mid 18th century.

- MS 837. J. Alcock, O praise our God; late 18th century.
- MS 838. Anon., Behold I bring you glad tidings; mid 18th century.
- MS 839. Dr. Croft, O give thanks, anthem composed on occasion of the victory at Preston, 1715; early 18th century.
- MS 840. Anon., O be joyful in God, J. Hesletine, Praise the Lord; mid 18th century.
- MS 855. William Croft, Services in E flat and in A; late 18th century.
- MS 856. W. Boyce, Be thou my judge, Give the King thy judgements, The Lord is my light, If we believe, Bacon, The Lord is King, Morning Service, Walkley, O Lord thou hast searched, Stephens, Evening Service; late 18th century.
- MS 879. William Croft, A collection of church music; mid 18th century.
- MS 880. Thomas Norris, Two anthems, in Full Score; 1765-1767.
- MSS 881-883. Three volumes of anthems by Handel comprising chandos anthems nos. 4, 5, 6, 7, 8, and 11. Full Score, in the hand of J.C. Smith; mid 18th century.
- MS 884. G.F. Handel, Amadis, opera. Full Score, in the hand of J.C. Smith; mid 18th century.
- MS 885. G.F. Handel, Acis and Galatea. In the hand of J.C. Smith. Full Score; mid 18th century.
- MS 894. W. Croft, The earth is the Lord's. Full Score; early 18th century.

- MS 895. W. Croft, I waited patiently; G.B. Bassani,
O sing unto the Lord; mid 18th century.
- MS 896. G. Holmes, Arise, shine, O daughter of Zion.
Full Score; early 18th century.
- MS 897. John Blow, When Israel came out of Egypt,
and W. Croft, O praise ye the Lord. Full Score, both
said to be in autograph; c.1700.
- MSS 968-970. Three instrumental part-books containing
a collection of concertos and sonatas, by Geminiani,
Hebden, Lampugnani and Thicknesse; late 18th century.
- MS 971. A collection of cantatas and selections from
secular works, anonymous, and by Arne, P. Hayes, Howard
and St. Germain; mid 18th century.
- MS 985. Thomas Arne, Judith, an oratorio in three acts.
Full Score; 1826.
- MS 1020. A collection of English services and anthems in
Score by G.B. Bononcini, Byrd, T. Carter, W. Carter,
Child, Clarke, Croft, Davies, Evans, Galliard, Greene,
Hall, Jackson, C. King, W. Lawes, H. Purcell, Tallis,
Tudway and Tye. In various hands and of various dates;
mid 18th to early 19th century.
- MS 1021. A collection of English anthems and services
in Score by Aldrich, Blow, Byrd, Clarke, Croft, R.
Farrant, Goldwin, Ford, Hearson, Hilton, G. Holmes,
T. Holmes, Hooper, W. Hutchinson, G. Loosemore, Morley,
H. Purcell, P. Rogers, Spencer, Tallis, Thomas,
Tomkins, Tye, Webb and Wise; late 18th century.
- MS 1023. A collection of English church music in Score
by Aldrich, Batten, Blow, Byrd, Child, R. Farrant,
O. Gibbons, Goldwin, Handel, Hooper, J. Mundy, W. Mundy,
Tallis and Tucker; late 17th century.
- MS 1024. Valentine Nalson, Services, in Score; early
18th century.

MS 1025. Maurice Greene, I will seek unto God; early 19th century.

MS 1027. Carissimi, arr. H. Aldrich, O Lord I will praise thee, arr. J.J. Harris, Except the Lord build the house, M. Greene, Lord let me know mine end, Kyrie, O God, thou art my God, L. Stefani, I will give thanks, Soavissime Catene (duet), By the waters of Babylon; early 18th century.

MS 1028. A collection of English anthems in Score by Alcock, Boyce, Brown, Dean, O. Gibbons, Hawkins, Kent, Richardson and Tudway; c.1800.

MS 1029. A collection of anthems in Score by Aldrich, Blow, Croft, Greene, Hall, Humfrey, H. Purcell, Tucker, Tudway, Weldon and Wise; mid 18th century.

MS 1031. A collection of English church music in Score by Aldrich, Blow, Byrd, J. Carpeno, Clarke, Croft, R. Farrant, Hall, Humfrey, Isham, C. King, Morley, H. Purcell, Tallis, Tucker, Turner and Wise; early 18th century.

MS 1155. Philip Hayes, Ode to British Harmony. Full Score; late 18th century.

MS 1156. Philip Hayes, Ode to the Haymakers, Ode on Lyric Poetry. Full Score; late 18th century.

MS 1157a. Philip Hayes, Ode to the Creator, mainly autograph. Full Score; late 18th century.

MS 1157b. Philip Hayes, Ode beginning Attend ye Princes and ye Kings give ear. Full Score. (The song of Deborah and Barak, by M. Greene); late 18th century.

MS 1158. A collection of sacred and secular vocal music, mainly English, by Attwood, Boyce, Callcott, B. Cooke, Danby, Dyne, Giardini, Harrington, March, Paxton, Russell, J.S. Smith, Webbe and Worgan. In Score; late 18th century.

- MS 1175. A large collection of vocal music including many of Purcell's works in Full Score and also several anonymous motets, and music by Campra, Clarke, Lockenburgno, Nasco, Palestrina, Pepusch, Roselli, Weldon and Willaert; 1700-1720.
- MS 1176-1182. A set of four part-books together with the corresponding organ book (in 3 volumes) containing English anthems of the Restoration period by Aldrich, Blow, Child, Church, Clarke, Croft, C. Gibbons, O. Gibbons, Golding, Goldwin, Hawkins, Humfrey, Isham, C. King, Locke, G. Loosemore, Pigott, H. Purcell, Rogers, Tallis, Tomkins, Tudway, Turner, Walters, Wise, C. Wren and R. Wren; c.1710.
- MS 1183. A collection of anthems by Aldrich, Blow, Boyce, Clarke, Croft, O. Gibbons, Goldwin, Humfrey, Locke, H. Purcell, Tallis, Turner and Wise. Full Score; before 1731.
- MS 1205. W. Boyce, Musick rules the world above, Pindaric Ode, Full Score; mid 18th century.
- MS 1212. Charles Burney, Ode to Fancy, I will love thee. Autograph, Full Score; mid 18th century.
- MS 1221. W. Croft, Ode to Peace: With noise of cannon. Full Score, Autograph; mid 18th century.
- MS 1226. A collection of Odes in Full Score by Blow, Carissimi, Clarke (autograph), Draghi and H. Purcell; late 17th-early 18th century.
- MS 1227a. D. Bonifatio Gratiani, Partitura il Primo Libro de Motetti a voce sola, (1661); late 17th century.
- MS 1227b. A collection of anthems, by Goldwin, H. Purcell and Pickering; also Pickering adaptations of Carissimi and Gregori; early 18th century.
- MS 1227c. Anon., Magna opera Domini, motet; late 17th century.

- MS 1231. W. Croft, With noise of cannon, Laurus cruentas,
also Thomyris, opera by Pepusch with adaptations by
Pepusch (and Croft?) from G.M. Bononcini and A.
Scarlatti. Full Score; early 18th century, in the
hand of Croft.
- MS 1232. A collection of vocal compositions in Score.
Composers anonymous and Croft, Hall and Clarke; early
18th century.
- MS 1246. S. Wesley, Songs and motets in Score. Autograph;
c.1780.
- MS 1266. Five compositions by Henry Purcell including
Dido and Aeneas. Full Score; early 18th century.
- MS 1275. J. Blow, I beheld and lo, anthem. Bass part only;
early 18th century.
- MS 1279. T. Tudway, Celia the wonder of her sex, song;
early 18th century.
- MS 1281. Four odes and songs by Blow, Croft, W. Davis and
Weldon; early 18th century.
- MS 1283. W. Boyce, Cantata, "Long with undistinguished
flame". Full Score; mid 18th century.
- MS 1286. W. Croft, Softly breathing, solemn airs, duet;
mid 18th century.
- MS 1308. W. Croft, Laurus Cruentas. Full Score,
imperfect - all missing after p.24; late 18th century.
- MS 1309. H. Purcell, Ode for St. Cecilia's Day (1692).
Complete set of voice and instrumental parts; c.1700.
- MS 1310. Thomas Deane, Service in B flat; mid 18th
century.

- MS 1314. Daniel Purcell(?), Sonatas. Flute part only; early 18th century.
- MS 1315. W. Croft, O Lord grant the King a long life. Voice and organ parts; mid 18th century.
- MSS 1321-1341. Smith, J.S., cantatas, odes, glees, catches, canzonets and songs. Autograph; c.1780.
- MS 1344. B. Cooke, Musical Conjectures, a treatise in the author's hand; 1769.
- MS 1485. Handel, Blessed is the man whose strength. Full Score. Although ascribed to Handel may be work of Maurice Greene. In the hand of W. Boyce; mid 18th century.
- MS 1498. Four odes and songs, by Bassani, Croft, Mancini and Scarlatti; early 18th century.
- MS 1503. English anthems in Score by Aldrich, Blow, Carissimi, Croft, Godfrey, O. Gibbons, Humfrey, H. Purcell, R. Parsons, Tucker and Wise; c.1714.
- MS 1505. Three part-books (Contratenor, Tenor, Bassus) of English Church Music, by Blow, Hawkins, Humfrey, Norris and H. Purcell; late 17th century.
- MS 1506. John Stanley, variations for harpsichord; second half of 18th century.
- MS 1508. Keyboard music transcribed by Babel, by Barrett, Begae, Chambonnières, Clarke, Colasse, Dieupart, J. Eccles, S. Eccles, Finger, Forcer, Handel, Keller, R. King, Lully, Morgan, Ossu, D. Purcell, H. Purcell, L. Rossi, Shors, Stephani and Valois; 1701.

LISTING OF MANUSCRIPTS IN PART THREE

- MS 335. A collection of motets by Italian composers, including Bernabei, G.B. Bassani, Carissimi, Antonio Fiocco, P. Reggio and F. Sances; early 18th century sometime owned by P. Hayes.
- MS 336. G.B. Pergolesi, Dixit Dominus. Full Score, possibly autograph; mid 18th century.
- MS 339. A collection of motets and masses in Score, by O. Benevoli and Paolo Petti (autograph); partly 18th century and partly 1675.
- MSS 393-394. N. Jommelli, Isacco Figura del Redentore, oratorio for 5 voices. Full Score; late 18th century.
- MS 396. N. Jommelli, Requiem Mass. Full Score; late 18th century.
- MS 400. A collection of works, chiefly sacred, by C. Angiolini, G. Aprile, M.N. Bondi, Ciampi, F. Durante, G. Mosca, G.B. Pergolesi, A. Sacchini, M. Santucci, L.Zanetti and anonymous. Full Score; late 18th century.
- MS 401. A collection of works, chiefly sacred, by A. Accorim-Boni, V. Fantacci, G. Giordanello, D. Malevolti, C. Marchionni, Mazzoni, Rauzzini, A.F. Renzini and anonymous. Full Score; late 18th century.
- MS 402. A collection of works, chiefly sacred, by G.B. Borghi, V. Martini and anonymous. Full Score; late 18th century.
- MS 403. A collection of works, chiefly sacred, by G.G. Brunetti and anonymous. Full Score; late 18th century.

MS 404. A collection of works, chiefly sacred, by Marcello da Capua, F. Durante and L. Leo. Full Score; late 18th century.

MS 407. Giov. Gualberto Brunetti, Messa solenne da Morti; late 18th century.

MSS 450-452. Giovanni Paisiello, L'Achille in Sciro, opera. Full Score in 3 vols.; c.1800.

MSS 453-455. Giovanni Paisiello, Nitteti, opera. Full Score in 3 vols.; c.1800.

MSS 456-457. Giovanni Paisiello, Lucinda e Armidoro, opera. Full Score in 2 vols.; c.1800.

MS 459. Giovanni Paisiello, Alcide, opera. Full score; c.1800.

MS 460. Giovanni Paisiello, Gli Astrologi Immaginari, opera buffa. Full Score; c.1800.

MS 461. Giovanni Paisiello, La Passione di Gesù Cristo. Full Score; c.1800.

MSS 462-463. Giovanni Paisiello, Catone in Utica, opera. Full Score in 2 vols.; c.1800.

MSS 464-465. Giovanni Paisiello, Gli Giochi Agrigenti, opera. Full Score in 2 vols.; c.1800.

MSS 466-467. Giovanni Paisiello, Federa, opera Full Score in 2 vols.; c.1800.

MSS 468-469. Giovanni Paisiello, La Grotto di Trofonio. Full Score in 2 vols.; c.1800.

MSS 470-471. Giovanni Paisiello, Il Barbiere di Siviglia, opera buffa. Full Score in 2 vols.; c.1800.

- MSS 472-473. Giovanni Paisiello, Elfrida, opera.
Full Score in 2 vols.; c.1800.
- MSS 474-475. Giovanni Paisiello, La Modista Raggiatrice,
opera. Full Score in 2 vols.; c.1800. This MS
belonged formerly to "the Russian Ambassador at London
Le Compte de Worontzow."
- MSS 476-478. Giovanni Paisiello, Nina ossia La Pazza per
Amore, opera. Full Score in 3 vols.; c.1800.
- MSS 479-480. Giovanni Paisiello, I Zingari in Fiera,
opera. Full Score in 2 vols.; c.1800.
- MS 481. Giovanni Paisiello, Il Ritorno di Perseo,
cantata for three voices. Full Score; c.1800.
This MS has a book-plate with the arms of Augustus
Frederick, Duke of Sussex.
- MSS 482-484. Giovanni Paisiello, Olimpiade, opera.
Full Score in 3 vols. (rebound in 2 vols.); c.1800.
Each volume has a book-plate with the arms of Augustus
Frederick, Duke of Sussex.
- MSS 485-487. Giovanni Paisiello, Socrate Immaginario,
opera. Full Score in 3 vols. (rebound in 2 vols.);
c.1800.
- MSS 488-489. Eight Concertos for Cembalo or Pianoforte
by Giovanni Paisiello. Full Score in 2 vols. (rebound
in 3 vols.); c.1800.
- MSS 500-501. Gioacchino Rossini, Tancredi, opera.
Full Score; mid 19th century.
- MS 502. E. d'Astorga, Stabat Mater. Full Score; mid
18th century.
- MS 503. Giovanni Biordi, Lauda Sion. Full Score;
early 18th century.
- MS 504. Giov. Battista Borghi, Laudate pueri. Full
Score; late 18th century.

- MS 505. G.B. Borri, various sacred compositions. Full Score; mid 18th century.
- MS 506. Francois Xavier Bixi, Mass in C. Full Score; mid 18th century.
- MS 507. Antonio Caldara, Mass in C. Full Score; mid 18th century.
- MS 508. G. Carissimi, Daniele Profeta, oratorio, Siam tre miseri, Sospiro che dici, Amor difeso, Le ferite d'un cor, G. Moreri, En agnus dei; mid 18th century, some-time owned by P. Hayes.
- MS 510. A collection of sacred works by Gaetano Carpani, many in the composer's hand; mid 18th century.
- MS 511. Guiseppe Corso Celano, Mass for 8 voices. Full Score; early 18th century.
- MS 512. G.P. Colonna, Confitebor. Full Score; mid 18th century.
- MS 513. Francesco Durante, Magnificat a quattro concertata. Full Score; late 18th century.
- MS 514. Francesco Durante, three litanies, Magnificat and Credo in Full Score; late 18th century.
- MS 517. Niccoló Fago, Magnificat, Laetatus sum, Beatus vir. Full Score; mid 18th century.
- MS 518. N. Fago, Il Faraone sommerso, oratorio. Full Score; mid 18th century.
- MS 519. N. Fago, motets. Full Score; mid 18th century.
- MSS 520-521. Pietro Guglielmi, Debora a Sisara, oratorio. Full Score; late 18th century.

MS 522. , Pietro Guglielmi, selections from Debora e Sisara
and Oloferne. Full Score; early 19th century.

MS 526. J.A. Hasse, Sanctus Petrus et Maria Magdalena,
oratorio; Miserere. Full Score; mid 18th century.

MS 527. J.A. Hasse, Il Pellegrino, oratorio. Full
Score; mid 18th century.

MS 528. J.A. Hasse, La Caduta di Jerico, oratorio.
Full Score; mid 18th century, formerly belonged to
Charles Hatchett.

MS 529. J.A. Hasse, Sub tuum praesidium, Salve Regina.
Full Score; mid 18th century.

MSS 539-540. Leonardo Leo, Mass for 5 voices, Dixit
Dominus, Miserere (2 settings). Full Score; late
18th century.

MS 542. Le Marquis Eugène de Ligneville, Dixit Dominus
for 4 voices. Full Score; mid 18th century,
sometime owned by Burney.

MS 543. Paolo Lorenzani, Regina coeli. Full Score;
early 18th century.

MSS 544-545. Vincenzo Martini, Philistaei a Jonatha
dispersi, actio sacra. Full Score; 1784.

MS 546. G.B. Martini, Credo, Lorenzo da Gaeta, Mass for
3 voices. Full Score; mid 18th century.

MS 558. Giovanni Paisiello, Christus factus est.
Full Score; late 18th century.

MS 560. David Perez, Solimano, oratorio. Full Score;
late 18th century.

MS 562. F. Durante Mass, Magnificat. Full Score;
late 18th century.

MS 563. Pasquale Errichelli, Mass for 4 voices. Full
Score; late 18th century.

LISTING OF MANUSCRIPTS IN PART FOUR

- MS 567. Niccolò Sala, Mass for 4 voices. Full Score;
late 18th century.
- MS 568. Niccolò Sala, Miserere a 2 cori. Full Score;
late 18th century.
- MS 569. Giuseppe Sarti, Mass. Full Score; late 18th
century.
- MS 571. Alessandro Scarlatti, Memento domine, for 4 solo
voices, Tu es Petrus, Antifona a due chori. Full
Score; early 19th century.
- MSS 579-580. Alessandro Stradella, Oratorio di S. Giovanni
Battista for 5 with violins. Full Score in 2 vols.;
c.1700.
- MS 582. Giuseppe Tartini, Miserere. Full Score; 1770.
- MS 583. Giacomo Tritto, Mass in G. Full Score; late
18th century.
- MS 584. Francesco Antonio Valotti, Miserere. Full
Score; late 18th century.
- MSS 587-588. Niccolò Zingarelli, Oratorio della Passione.
Full Score in 2 vols.; c.1800.
- MS 589. N. Zingarelli, Strofe alle tre ore dell'Agonia.
Full Score; c.1800.
- MS 608. Carlo Contumacci, Magnificat (autograph);
P. Perti, Credo for 4 voices; N. Porpora, In exitu
Israel; mid 18th century.

MS 619. A collection of masses and motets. Chiefly of the Italian School. Full Score; mid 18th century.

MS 626. A. Scarlatti, Mass for 4 voices in canon, Mass for 4; G. Corsi, Mass; Luna piena; Pietro Herredia Missa Noni toni, Missa pro defunctis. Masses in Full Score; c.1830.

MS 627. A collection of masses in Full Score, by Fux, Antonio Caldara, Palestrina and B. Marcello; c.1830.

MSS 635-648. Anon., Oratorio per il S.S. Natale, Nisi dominus, Ad mensam celestam, motetto a due, Canto e Alto, Pace in un laccio più lena, Che grave pena, aria, Con un guardo mio sdegnato, aria, Lontananza crudel, cantata with bass solo, Se tu solo o Gesù mio, Delmira e Fileno, Caro Gesù mio bene, Un'alma innamorata, cantatas; Andrea Fiore, Vuoi restar fra le catene, vocal trio, Giuseppe San Martini, Tantum ergo, Filippo Amadei, Ove fuggi, ove vai, mio daliso, cantata, Anon., Qual serpe del suo nido, In Luoco di ben che chienga. Full Score; early or mid 18th century.

MS 650. For full entry see Part Two.

MSS 652-655. Gaetano Andreozzi, La morte de Saulle, oratorio in 2 vols., Il trionfo d'Alessandro, opera in 2 vols. Full Score; c.1790.

MS 657. D. Giuseppe Aprile, Duettini per divertimento; c.1800.

MS 662. Nicolò Jommelli, Oratorio della Beatissima Vergine. Full Score; late 18th century.

MS 663. Nicolò Jommelli, Te Deum and Mass in D. Full Score; early 19th century.

MSS 665-666. Alessandro Scarlatti, Missa Clementina, Nisi dominus. Full Score; early to mid 19th century.

- MS 668. Agostino Steffani, Beatus vir. Full Score;
c.1800.
- MS 708. Giacomo Antonio Perti, Dixit dominus. Full
Score; early 18th century.
- MSS 709-710. Nicolò Jommelli, Domine ne in furore;
1745; Missa de Requiem. Full Score; mid 18th
century.
- MS 718. A collection of motets etc. in single parts.
No composers' names are given in the MS; 1662.
- MS 730. C. Giordano, Credo, 5 voices. Full Score;
mid 18th century.
- MS 731. A collection of motets in Score, by P. Cannicciari,
Gio. B. Casali, G. Corsi, A. Fontemaggi, F. Grassi, G.
Santini, C. Zaccari; mid 18th century.
- MS 732. G.C.M. Clari, Stabat Mater a 4. Full Score;
early 18th century.
- MS 733. Pietro Paolo Bencini, Jesu redemptor. Full
Score; mid 18th century.
- MS 734. For full entry see Part Two.
- MS 735. For full entry see Part Two.
- MS 738. For full entry see Part Two.
- MS 739. For full entry see Part Two.
- MS 740. For full entry see Part Two.
- MS 745. 24 solos for violin and bass and 24 duets for
violin and violincello, by various composers. In the
hand of, or owned by "Pembroke 1777"; 1777.

- MS 746. A collection of motets etc. in Score by Antonio Caldara, G. Carissimi, F. Durante, G. Gabrieli, G. Giacobbi, Nicolò Jommelli, Leonardo Leo, Antonio Lotti, G.P. da Palestrina and N. Porpora; late 18th century.
- MS 747. A collection of motets by Pompeo Cannicciari and David Perez. Full Score; mid 18th century.
- MS 748. P. Anfossi, Salve regina, G.B. Pergolesi, Salve regina, Laudate pueri, N. Jommelli, Veni sancte spiritus, Victime Paschali, Confirma hoc deus; late 18th century.
- MS 749. Giovanni Disma Zelenka, Missa Paschalis. Full Score; mid 18th century.
- MS 750. Francesco Durante, a set of 11 part-books (voices and strings complete) containing a Magnificat; mid 18th century.
- MS 751. G. Battista Martini, Sonates d'intavolatura per l'Organo e'l Cembalo; 1766.
- MS 784. A collection of harpsichord lessons and solos by various composers; mid 18th century.
- MS 851. Gio. Paisiello, La Libertà, o Palinodia a Nice. Canzonette for 2 voices and Cembalo; late 18th century.
- MSS 852-853. Augustus Frederic Christopher Kollmann, The Praise of God, sacred oratorio in two Acts. Full Score; 1817, in the composer's hand.
- MS 886. Leonardo Leo, Dixit dominus. Full Score; early 18th century.
- MS 899. Henri Dumont, A collection of Latin motets, apparently autograph; 1688.
- MS 900. A collection of cantatas and motets etc. in Score, copied apparently from a MS at Christ Church, Oxford; late 18th century.

- MSS 901-904. Alessandro Scarlatti, Magnificat for 5 voices, Domine refugium for 5 voices, Dixit dominus for 5 voices, Salve regina for 4 voices. Full Score; 1859.
- MS 907. Leonardo Leo, Kyrie and Gloria for 5 voices. Full Score; mid 18th century.
- MS 920. Eleven works by Bassani, in Score, and ten anonymous works, chiefly glees; mid 18th century, and later.
- MS 923. J.A. Hasse, Conversione di St. Agostino, I Pellegrini a'l Sepolcro di nostro Salvatore, oratorios. Full Score; 1773.
- MS 925. Pergolesi, Mass in F. Full Score; mid 18th century.
- MS 929. Francesco Durante, Messa da Morto. Full Score; late 18th century.
- MS 932. G.P. Colonna, Domine ad adjuvandum, probably autograph. Full Score; c.1700.
- MSS 933-934. G.B. Bassani, motets, in Score, 2 vols; late 18th century.
- MS 935. Carissimi, Beatus vir. Full Score; late 18th century, belonged formerly to "Vincent Novello. The gift of Stephen Groombridge 1828."
- MS 936. A collection of motets in Score, attributed to Carissimi but in fact by J.H. Wilderer, Amo te (Affectus Amoris erga Deum), Quando Jesus adest (De Nomine Jesu), Laetamini canendo, Ah, quid obdormis (Actus Poenitentiae), Quid gloriaris (Aulae descriptio de vanitati mundi), Ah, Deus (Suspiria sancti Xaverij), Audite peccatores (Imploratio Misericordiae Divinae), Ah, vide Domine, Qui vult post me venire, A Anima festina; early to mid 18th century, belonged formerly to Joseph Warren.

- MS 938. Francesco Durante, Mass in G minor, Credo, Mass;
mid 18th century.
- MS 939. Baldassare Galuppi, Miserere a due Cori. Full
Score; 1771.
- MS 980. Johann Baptist Wanhall, Mass in C. Full Score;
early 19th century.
- MS 981. Giovanni Battista Pescetti, Gloria in excelsis.
Full Score; late 18th century.
- MS 982. Anon., Kyrie a 4 with orchestra. Full Score;
late 18th century.
- MS 983. Mozart, Jesu Christe domine qui de coelo. Full
Score; early 19th century.
- MS 1036. Tomaso Albinoni, A collection of 27 arias.
Full Score; mid 18th century.
- MS 1037. A collection of operatic songs, in different
hands, including the work of F. Albertini, B. Asioli,
A. Bianchi, S. Nasolini, G. Paisiello, V. Righini,
A.M.G. Sacchini, N.A. Zingarelli; mid 18th century
to mid 19th century.
- MS 1038. G. Paisiello, Volto bellissimo. Terzo Buffo
from L'Inganno Felice; late 18th century.
- MSS 1041-1042. Francesco Bianchi, Merope. Opera. Full
Score in 2 vols.; late 18th century.
- MSS 1043-1044. Francesco Bianchi, La Vendetta di Nino.
Opera. Full Score in 2 vols.; late 18th century.
- MS 1047. Domenico Cimarosa, Two Sestets for strings,
bassoon and pianoforte. Full Score; late 18th century.

- MS 1059. Francesco Bianchi, Daliso e Delmita. Opera.
Full Score; late 18th century.
- MSS 1060-1062. Baldassar Galuppi, Siroè, dramma.
Full Score in 3 vols.; mid 18th century.
- MSS 1064-1065. Domenico Cimarosa, Il Matrimonio
Segreto. Opera. Full Score in 2 vols.; c.1800.
- MSS 1070-1071. Nicolò Jommelli, Armida abbandonata.
Opera. Full Score in 3 Acts bound into 2 vols.;
late 18th century.
- MSS 1072-1073. G. Paisiello, L'Inganno Felice. Opera.
Full Score in 2 vols.; late 18th century.
- MS 1085. David Perez, Demofonte. Opera. Full Score;
late 18th century.
- MS 1086. J. Adolf Hasse, Tigrane. Opera. Full Score;
late 18th century.
- MSS 1088-1089. Giovanni Liverati, I Selvaggi. Opera.
Full Score in 2 vols.; early 19th century.
- MSS 1104-1105. Alessio Prati, La Vendetta di Nino.
Opera. Full Score in 2 vols.; c.1800.
- MS 1160. Gesualdo, attributed A. Stradella, a set of 31
madrigals for five voices. In Score; mid 18th
century.
- MS 1198. G.D. Zelenka, Cum sancto spiritu, for chorus
and orchestra. Full Score; mid 18th century.
- MS 1199. Anon., Aurae quae placidae. Full Score;
early 19th century.
- MSS 1200-1201. Henry Stoezel, Mass in E flat, Two Masses
(in B flat and E flat). Full Score; early 19th
century.

- MS 1202. Gio. Batt. Pescetti, Credo, for voices and orchestra. Full Score; late 18th century.
- MS 1203. Giacomo Carissimi, Magnificat a 8; late 18th century.
- MSS 1208-1209. Two volumes of the works of Johann Pachelbel. Said to be in the composer's hand. Full Score; 17th century, sometime owned by Boyce.
- MSS 1214-1215. G.P. Colonna, Mass a otto concertato con instrumenti, Magnificat, a otto concertato con due cori d'Instrumenti. Full Score; mid 18th century.
- MSS 1216-1217. G.P. Colonna, Beatus vir (a 8), Laudate dominum; Beatus vir (a 5). Full Score; mid 18th century.
- MS 1247. G. Sarti, Two Sinfonie, Gius. Gazzaniga, Litanie for 4 voices; late 18th century.
- MS 1248. A. Hasse, La Passione del Redentore. Full Score. Miserere. Full Score; mid 18th century.
- MS 1252. A collection of motets by Italian composers, including works by G. Allegri, T. Bai, Fr. Basili, G.C.M. Clari, F. Durante, F. Gasparini, N. Jommelli, B. Marcello, G.P. da Palestrina, N. Porpora and A. Scarlatti. In Score; mid 18th century.
- MS 1255. A. Caldara, Salve Regina. Full Score; late 18th century.
- MS 1268. Giacomo Carissimi, Mass in G. Full Score; early 18th century.
- MS 1292. Carlo Contumacci, Fratres qui gloriatur in Domino. Antifonia a 4. In the composer's hand; mid 18th century.

- MS 1294. J.A. Hasse, Puer natus est: sonis musicis expressum. Full Score; late 18th century.
- MSS 1295-1296. A.M.G. Sacchini, In te domine speravi, for 5 voices, Cum invocarem, for 5 voices. Full Score; late 18th century.
- MS 1299. Pietro Guglielmi, Gratias agimus tibi. Full Score; c.1800.
- MS 1307. Giovanni Prioli, Mass a 8 voci in solennitate S. Benedicti. Voice parts complete with organ book; mid 17th century.
- MS 1311. Johann Pachelbel, Magnificat a 5, autograph. Full Score; late 17th century.
- MS 1346. G.B. Pergolesi, Se cerca, se dice. Aria. Full Score; mid 18th century.
- MS 1347. Antonio Caldara, L'Olimpia. Cantata. Full Score; mid 18th century.
- MS 1356. Johann Pachelbel, Magnificat in D, said to be in the composer's hand. Full Score; mid 18th century.

LISTING OF MANUSCRIPTS IN PART FIVE

- MS 313. J.W. Callcott, Go idle boy. Prize glee;
early 19th century.
- MS 314. W. Crotch, an autograph letter to Woosnam,
mentioning Handel's plagiarisms from Graun's motets;
24 April 1822.
- MS 319. L. Spohr, Die Jahreszeiten. Sinfonie für grosses
Orchester in zwei Abtheilungen. Full Score in the
composer's autograph; 1849.
- MS 325. E. Prout, Symphony in F, Op.22. Full Score in
the composer's autograph; 1885.
- MSS 326-329. J. Calkin, String Quartet in D minor.
Instrumental parts; c.1860.
- MS 330. W. Crotch, The Captivity of Judah. Oratorio.
Full Score in the hand of J.C. Büdinger; c.1834-1840.
- MS 331. F.A.G. Ouseley, Hagar. Oratorio. Full Score
in the composer's autograph; 1873.
- MS 332. F.A.G. Ouseley, Orchestral pieces. Full Score
in the composer's autograph; c.1870-1880.
- MS 509. W.H. Callcott, Psalms, hymns, and chant settings
of Canticles. In the composer's autograph; Early
19th century.
- MS 561. W. Carnaby, Ten Collects, Domine Jesu Christ,
Sanctus dominus. Motets and Collects. Full Score;
1829.

- MS 664. A collection of church music by William Russell. In the composer's autograph with the exception of the exercise for B. Mus. degree, which is in the hand of Vincent Novello; early 19th century.
- MS 706. Kellow J. Pye, Lead me in thy truth. In the composer's autograph; mid 19th century.
- MS 707. Seven short anthems by Philip Armes. In the composer's autograph; c.1870.
- MS 736. Vincent Novello, Te lucis, Tantum ergo; 1813.
- MS 774. W. Sterndale Bennett, Overture to Die Waldnyphe. Full Score; mid 19th century.
- MS 842. A collection of church music. Much of the latter part is in the hand of F.A.G. Ouseley; chiefly mid 19th century.
- MS 866. Edward J. Ottley, For the word of the Lord is true; Rejoice in the Lord. In the composer's autograph; 1865.
- MS 867. Anon., Blessed are the people; 1859.
- MS 868. The Commination Service. In the hand of John Jebb; c.1860.
- MS 869. Henry Hiles, O how amiable. In the composer's autograph; c.1860.
- MS 870. A.H.D. Prendergast, The sacrifice of God. In the composer's autograph; c.1870.
- MS 871. Walter Parratt, Hear me when I call. In the composer's autograph; c.1870.
- MS 872. George Hargreaves, The curse of Cain; mid 19th century.

MS 876. V. Novello, Cum sancto spiritu, for double choir. In the composer's hand; early 19th century.

MS 877. S.S. Wesley, O Lord thou art my God, The wilderness, To my request and earnest cry. In the hand of Thomas Buckley of York; 1846.

MS 891. A series of chants for the daily psalms compiled by F.A.G. Ouseley; 1881.

MSS 945-954. A set of ten part-books containing a miscellaneous collection of church music, madrigals, etc., by A. Alexander, J. Battishill, W.A. Barrett, G.B. Bassani, W. Beale, John Bennet, B.C. Bertie, W. Claxton, L. Colborne, G. Converso, G. Cooper, W. Crotch, J. Dowland, R. Edwards, G.J. Elvey, C. Festa, Franco Foggia, J. Hampton, J.L. Hatton, E.J. Hopkins, W. Horsley, T. Linley, R. Mann, L. Marenzio, Mendelssohn, T. Morley, Mozart, F.A.G. Ouseley, R.L. de Pearsall, H. Purcell, C.F. Richter, H. Smart, J. Stainer, J. Ward, H. Werner, S. Wesley and John Wilbye. Mostly in Ouseley's hand; c.1865.

MS 959. A collection of madrigals, part-songs and glees by F.A.G. Ouseley. In the composer's autograph; c.1870.

MS 961. W. Claxton, Druids' song. Cantata. Full Score; c.1880.

MS 979. B.C. Bertie, Morning, Communion and Evening Service in A; 1849.

MS 986. F.J. Archer, See the shadows. Glee; 1863.

MS 987. H.S. Oakeley, The glow-worm. Part-song; c.1875.

MS 988. R. Hacking, Love's souvenir. Song with orchestral accompaniment. In the composer's autograph. Full Score; c.1870.

MS 992. F.A.G. Ouseley, The Lord is the true God.
Sacred cantata. Full Score; 1850.

MS 994. John William Atkinson, Dormi Jesu. Set as a
four-part song. In the hand of William Spark; 1857.

MS 995. Anon., Laudate dominum for 3 voices; c.1800.

MS 996. John Stainer, For a small moment. Anthem;
c.1860.

MS 1022. A collection of anthems and other church music
by William Horsley. In the composer's hand; mid
19th century, this MS belonged formerly to William H.
Callcott.

MS 1145. Songs by F.A.G. Ouseley. In the composer's
hand; mid 19th century.

MS 1146. Early compositions, chiefly songs and duets by
F.A.G. Ouseley. In the hand of Lady Ouseley or Mary
Jane Ouseley; 1834-1844.

MS 1154. GleeS by F.A.G. Ouseley. In the composer's
hand. In Score; mid 19th century.

MS 1173. A collection of madrigals and gleeS in Score,
by W. Beale, R. Cooke, J. Dowland, M. East,
Haydn, W. Horsley, J. Jolly, W. Knyvett, T. Linley,
T. Morley, Earl of Mornington, V. Novello, Reading,
W. Shield, R.J.S. Stevens, S. Webbe, T. Weelkes,
J. Wilbye. In the hand of J. Milbourne; early 19th
century.

MS 1185. F.A.G. Ouseley, Venite, Te Deum, Benedicite,
Jubilate, Kyrie, Creed, Sanctus, Gloria, Magnificat,
Cantate, Nunc Dimittis, Deus Misereatur, for eight
voices in the key of C. In the hand of J. Archer,
Oxford; 1863.

MS 1186. F.A.G. Ouseley, The Te Deum and Benedictus
for eight-part chorus and solo voices with

MS 1186 (cont.). accompaniments for full orchestra and organ. In the composer's hand; 1880.

MS 1187. Nine anthems for voices, orchestra and organ by F.A.G. Ouseley. In the composer's hand; 1881.

MS 1188. Six anthems in Score by F.A.G. Ouseley. In the composer's hand; 1880.

MS 1189. Orchestral works by F.A.G. Ouseley. Full Score; c.1870-1880.

MS 1191. F.A.G. Ouseley, Let us now praise famous men, Hath the strife ceased? Ode. Full Score; c.1856.

MS 1192. A complete service for the Holy Communion for double choir and full orchestra in F major, by F.A.G. Ouseley. In the composer's hand; 1873.

MS 1193. W. Crotch, When these are days of old. Ode. Full Score. In the hand of F.A.G. Ouseley; mid 19th century.

MS 1207. W. Crotch, Palestine. Full Score. In the hand of J.C. Būdinger; early 19th century.

MSS 1219-1220. Two volumes in duplicate containing GleeS composed by F.A.G. Ouseley. In MS 1219 Nos. 11 and 12 have been cut out and are missing; and between Nos. 9 and 10 two catches: Eggs and Bells, are inserted. MS 1220 is in the hand of Mary Jane Ouseley; 1844

MS 1228. S. Elvey, Great is the Lord. Full Score; mid 19th century.

MS 1229. W. Claxton, Song of the Druid. Cantata for male voices. Full Score; c.1880.

MS 1236. H.R. Bishop, The seventh day. Cantata. Full Score. In the composer's hand; 1833, formerly belonged to Sir George Smart.

- MS 1237. H.R. Bishop, As when a Mother. Ode. Full Score; mid 19th century.
- MS 1342. J.W. Callcott, Haec Dicit dominus; c.1800.
- MS 1343. R. Spofforth, Almighty and everlasting. Collect for Good Friday. In the composer's hand; 14 March 1819.
- MS 1351. C. Wesley, Te Deum and Jubilate in C. In the composer's hand; 1821.
- MS 1352. J. Stainer, I saw the Lord. Anthem. In the composer's hand; c.1870.
- MS 1353. C. Steggall, He was as the morning star. Anthem. In the composer's hand; c.1870-1880.
- MS 1354. S.S. Greatheed, Blessed is the man. Anthem. In the composer's hand; c.1870.
- MS 1358. F.A.G. Ouseley, Full Morning, Communion and Evening Service in A. In the composer's hand; mid 19th century.
- MS 1359. F.A.G. Ouseley, Evening Service in A minor. In the composer's hand; 1845.
- MS 1360. F.A.G. Ouseley, Magnificat and Nunc Dimittis in E flat for men's voices; 1919.
- MS 1361. F.A.G. Ouseley, Fugue for eight voices. In the composer's hand; mid 19th century.
- MS 1362. F.A.G. Ouseley, They that wait upon the Lord. Anthem; mid 19th century.
- MS 1363. F.A.G. Ouseley, My song shall be alway. Anthem; mid 19th century.

- MS 1364. F.A.G. Ouseley, Sing O daughter of Zion.
Anthem. In the composer's hand. The first page
is missing; mid 19th century.
- MS 1365. F.A.G. Ouseley, I saw the souls. Anthem.
In the composer's hand; 1856.
- MS 1366. F.A.G. Ouseley, And there was a pure river.
Anthem. In the composer's hand; mid 19th century.
- MS 1367. F.A.G. Ouseley, Who shall ascend? Anthem.
in the composer's hand; mid 19th century.
- MS 1368. F.A.G. Ouseley, Gem of the crimson-coloured even.
Glee. In the composer's hand; mid 19th century.
- MS 1369. F.A.G. Ouseley, Prelude and Fugue in F minor for
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- MSS 1370-1373. F.A.G. Ouseley, Various small compositions
written at an early age; c.1833-1843.
- MS 1374. F.A.G. Ouseley, Overture in D. Full Score.
In the composer's hand; mid 19th century.
- MS 1375. F.A.G. Ouseley, Overture in C. Full Score.
In the composer's hand; mid 19th century.
- MS 1376. F.A.G. Ouseley, Overture in F. Full Score;
mid 19th century.
- MS 1377. F.A.G. Ouseley, Overture in D minor. Full
Score. In the composer's hand; c.1887.
- MS 1378. F.A.G. Ouseley, Overture in D. Arranged as a
pianoforte duet. In the composer's hand; 1887.
- MS 1379. F.A.G. Ouseley, Overture in D. Instrumental
parts; c.1887.

- MS 1380. F.A.G. Ouseley, Concert March in D. Arranged for two pianofortes; c.1880.
- MS 1381. F.A.G. Ouseley, Concert March in D. Instrumental parts; c.1880.
- MS 1385. F.A.G. Ouseley, Nocturne in E flat. In the hand of Charles Plummer; 1870.
- MS 1386. F.A.G. Ouseley, Nocturne in C minor; c.1870.
- MS 1468a-b. F.A.G. Ouseley, Opera and compositions written at an early age. In the hand of Lady Ouseley; c.1833.
- MS 1475. J.H. Mee, Horatius, ballad for men's voices and orchestra. Full Score; 1891.
- MS 1476. J.H. Mee, Missa Solennis in B flat for solo voices and double chorus for orchestra and organ. Full Score. In the composer's autograph; 1887.
- MS 1477. J.H. Mee, Delphi. A legend of Hellas. Ballad for men's voices and orchestra; 1894.
- MS 1478. J.H. Mee, Missa Solennis in B flat. Full Score; 1887.
- MS 1495. Sacred music in Score transcribed by Sir Frederick Ouseley. Bound at the beginning of the volume is a lithographed copy (hand unknown) of the Evening Service Cantate Domino, Deus misereatur in C major by F.A.G. Ouseley, composed for the re-opening of Hereford Cathedral, 1863, by P. Fernandez and F.A.G. Ouseley; late 19th century.
- MS 1496. Anthems by F.A.G. Ouseley. In the composer's hand; late 19th century.
- MS 1499. A collection of English church music, 16th-19th centuries, by H. Aldrich, A. Batten, J. Bull, W. Byrd, L. Colborne, G.J. Elvey, S. Elvey, N. Giles, E. Hooper, M. Jefferies, G. Kirbye, T. Morley, W. Mundy, H.S.

- MS 1499 (cont.). Oakeley, D. Ouseley, F.A.G. Ouseley, R. Parsons, A.H.D. Prendergast, B. Rogers, J. Sheppard, T. Tallis, C. Tye, J. Ward, T. Weelkes and R. White. Partly in the hand of F.A.G. Ouseley and partly that of J.C. Būdinger; c.1870-1880.
- MS 1500. F.A.G. Ouseley, Is it nothing to you, anthem for Good Friday. Endorsed in the hand of J.S. Bumpus. 'Autograph of F.A.G.O. 1859', Why standest thou so far off?, anthem for 4-part choir, full with verse, and organ accompaniment. In the composer's hand; second half of 19th century.
- MS 1501. F.A.G. Ouseley, Communion Service (Kyrie, Credo, Gloria in excelsis, Sanctus) in F for double choir and orchestra. In the copyist's hand, with annotations in red ink in the hand of the composer; 1873.
- MS 1507. F.A.G. Ouseley, Hagar, oratorio. Full Score. In the hand of J.C. Būdinger with some few headings etc. in the composer's hand; 1873.
- MS 1511. F.A.G. Ouseley, Te Deum and Benedictus in F for 8-part choir and verses, with accompaniment for orchestra and organ. Full Score. In the composer's hand; 1880.
- MS 1512. F.A.G. Ouseley, Let all the world in every corner sing, anthem with organ accompaniment. In the composer's hand; 1886.
- MS 1513. F.A.G. Ouseley, Service in F (Benedicite, Benedictus, Kyrie, Credo, Gloria, Sanctus, Magnificat, Nunc Dimittis) for 4 and 8-part choir and verses with organ accompaniment. In the composer's hand, 1867, Great is the Lord, anthem (full with verse), composed for the re-opening of the organ in St. Michael's Church, Tenbury, 8th December 1868. In a copyist's hand, endorsed by the composer, 'Sepr.1868'; 1867-1868.



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| 1364 (Part 5/Reel 84) | |
| 1365 (Part 5/Reel 84) | |
| 1366 (Part 5/Reel 84) | |
| 1367 (Part 5/Reel 84) | |
| 1368 (Part 5/Reel 84) | |
| 1369 (Part 5/Reel 84) | |
| 1370 (Part 5/Reel 84) | |
| 1372 (Part 5/Reel 84) | |
| 1373 (Part 5/Reel 84) | |
| 1374 (Part 5/Reel 84) | |
| 1375 (Part 5/Reel 84) | |
| 1376 (Part 5/Reel 84) | |
| 1377 (Part 5/Reel 84) | |
| 1378 (Part 5/Reel 84) | |
| 1379 (Part 5/Reel 84) | |
| 1380 (Part 5/Reel 85) | |
| 1381 (Part 5/Reel 85) | |
| 1382 (Part 1/Reel 14) | |
| 1385 (Part 5/Reel 85) | |
| 1386 (Part 5/Reel 85) | |
| 1442 (Part 1/Reel 14) | |
| 1464 (Part 1/Reel 14) | |
| 1468a-b (Part 5/Reel 85) | |
| 1469-1471 (Part 1/Reel 14) | |
| 1475 (Part 5/Reel 85) | |
| 1476 (Part 5/Reel 85) | |
| 1477 (Part 5/Reel 86) | |
| 1478 (Part 5/Reel 86) | |
| 1485 (Part 2/Reel 33) | |
| 1486 (Part 1/Reel 14) | |
| 1495 (Part 5/Reel 86) | |
| 1496 (Part 5/Reel 86) | |
| 1498 (Part 2/Reel 33) | |
| 1499 (Part 5/Reel 87) | |

THE MUSIC COLLECTION OF
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Part 1: Unpublished English and Continental Music
Manuscripts before 1650

Part 2: Unpublished English Music Manuscripts, 1650-1800

Part 3: Unpublished Continental Music Manuscripts of the
17th, 18th and 19th Centuries, Section A

Part 4: Unpublished Continental Music Manuscripts of the
17th, 18th and 19th Centuries, Section B

Part 5: Unpublished English Music Manuscripts of the
19th Century

