

*Biographical Notes:* John Merro was a singing man at Gloucester Cathedral, mentioned in a visitation of 1609 and in subsequent years. He died on 23 March 1639 (although the early transcripts of his lost memorial give '1636'). In this Browne Willis<sup>2</sup> was probably the first culprit, copied by later writers. Another error records the death of Merro's wife Elizabeth as 13 November 1615 instead of 1645; perhaps the '4' had already been worn on the stone. On 19 Feb 1627 a deposition was made by Elizabeth, wife of John Merrowe of the precincts of the College of the Cathedral of Gloucester, in which she states she was born in Gloucester and was then aged 50.<sup>3</sup> John Merro witnessed the will of Ann Tomkins on 29 November 1627. She was the wife of Thomas, minor canon at Gloucester Cathedral, step-mother of the more famous composer, Thomas Tomkins, and mother of seven children including the musicians John, Robert and Giles. The Cathedral accounts of 1628/9 have: 'Repayed to John Merro for a Roome which he rented of John Beames to teache the Children to playe upon the Vials ... 10s'.

A John Merro and Elizabeth Hiam were married at St Aldate's, Gloucester, on 26 April 1627 and the registers also record three children: John, baptised 4 May 1628; Anne, baptised 18 Feb 1628/9 and buried two days later; Richard, baptised and buried in 1631. This appears to be a younger John and Elizabeth than the scribe and his wife and none of the St Aldate's family is mentioned in their two wills.

John Merro 'one of the Lay-singeing Men of the Cathedrall Church in Glouc.' made his will on 10 December 1638, with bequests of £10 each to his brothers Thomas the elder, Thomas the younger (or his children), and William, 5s each to his sister Mary and all his godchildren, £5 each to the four children of his brother-in-law Robert Cugley, deceased, and the residue to his wife Elizabeth. The will was proved on 20 April 1639.

After John's death Elizabeth was required to move: in 1640 the accounts of the Dean and Chapter record 'To M'ris Merroe att her departure for wainescott glasse cubbard shelves &c ... £1. 00.10'.

Elizabeth Merro's will is dated 9 September 1645. She asks to be buried next to her husband John 'in the Cathedrall Church of Glouc<sup>r</sup>' and that the bequests in his will be duly paid. She herself makes bequests of a few shillings each to her sister-in-law Margery Cugley and her four children, her 'godson' Henry Wheeler of Shrewsbury and his brother Edward, the

poor of the Gloucester parishes of St Mary and St John, and her 'Cosen' Mr Ja[mes?] Stephens (appointed executor). The will was proved in December 1645; the Act book records that her goods were valued at £100.

Sketchy though the above records are, they are sufficient to give some context for the three surviving music sets copied and used by Merro. US-NYp, Drexel MSS 4180-5 is the earliest, with an estimated copying span within the years 1615-1625. This collection is largely of vocal music, with a few instrumental items added mostly at the end. The latter are duplicated (together with some of the vocal music) among a greater preponderance of instrumental works in GB-Lbl, Add. MSS 17792-6. It seems highly probable that this collection, along with GB-Ob, D 245-7, was used by Merro in the late 1620s and early 1630s when he was instructing the choirboys in playing the viol. Duplicates would have been useful in this situation. A flyleaf annotation in Merro's hand on the back of D 245 comments on Samuel Hoard's *God's love to Mankind*, published in 1633. GB-Lbl, Add. MSS 17,792-6 later came into the possession of Matthew Hutton (*q.v.*), while GB-Ob, MSS Mus. Sch. D 245-7 were presented to Dr Fell of Christ Church 'for ye vse of the publicke musick scoole in Oxford' by one William Isles in 1673.

#### Music copied by John Merro:

GB-Lbl, Add. MSS 17,792-6. Five partbooks from a set of six containing vocal music and instrumental consorts. The set came into the possession of Matthew Hutton (*q.v.*).

GB-Ob, MSS Mus. Sch. D.245-7. Three partbooks containing instrumental music of one, two and three parts, some for lute viols in tablature. The set was in Oxford by 1673. At some time the last group of 25 pieces was added by another hand, perhaps that of John Withy.

US-N NYp, Drexel MSS 4180-5. Six partbooks containing vocal music and instrumental consorts.

*Bibliography:* LYRA S; MERRO W; VOICE/VIOL M2; correspondence with the Gloucester City Archivist.

<sup>2</sup> Browne Willis, *A survey of the Cathedrals of York, Durham, Carlisle, Chester, Man, Lichfield, Hereford, Worcester, Gloucester [etc] ...*, 3 vols. (London, 1742).

<sup>3</sup> Matthews and Matthews, *Abstracts of Probate Acts in the Prerogative Court of Canterbury, 1639*, 107.

## Contents of MS Mus. Sch. C.101

No.	Title <sup>1</sup>	Treble	Bass	Organ	PAGS No.
1	Fancy 1 Almaine 1	37v-38r 38v	83v-84r 84v	3v-4r 4v	1
2	Fancy [1] Fancy 2 Almayne 2 Aire 2	39r 39v-40r 40v 41r	85r 85v-86r 86v 87r	5r 5v-6r 6v 7r	2
3	Fancy 3 Almaine 3 Aire 3 Fancy 4 Almaine 4 Aire 4	41v-42r 42v 43r 43v-44r 44v 45r	87v-88r 88v 89r 89v-90r 90v 91r	7v-8r 8v 9r 9v-10r 10v 11r	3
4	Fancy 5 Almaine 5 Aire 5 Fancy 6 Almayne 6 Aire 6 Fancy 7 Almaine 7 Aire 7	45v-46r 46v 47r 47v-48r 48v 49r 49v-50r 50v 51r	91v-92r 92v 93r 93v-94r 94v 95r 95v-96r 96v 97r	11v-12r 12v 13r 13v-14r 14v 15r 15v-16r 16v 17r	10
5	Fancy 8 Almaine 8 Aire 8 Fancy 9 Almaine 9 Aire 9 Fancy 10 Almaine 10 Aire 10	51v-52r 52v 53r 53v-54r 54v 55r 55v-56r 56v 57r	97v-98r 98v 99r 99v-100r 100v 101r 101v-102r 102v 103r	17v-18r 18v 19r 19v-20r 20v 21r 21v-22r 22v 23r	13
6	Fanzaia: 11 <sup>th</sup> Almaine: 11 <sup>th</sup> Galliard: 11 <sup>th</sup> Almaine: 12 <sup>th</sup> Galliard: 12 <sup>th</sup> Almaine: 13 <sup>th</sup> Almayne: 13 <sup>th</sup> Galliard: 13 <sup>th</sup> Almaine: 14 <sup>th</sup> Galliard: 14 <sup>th</sup>	57v-58r 58v 59r 59v-60r 60v 61r 61v-62r 62v 63r 63v-64r 64v 65r	103v-104r 104v 105r 105v-106r 106v 107r 107v-108r 108v 109r 109v-110r 110v 111r	23v-24r 24v 25r 25v-26r 26v 27r 27v-28r 28v 29r 29v-30r 30v 31r	5
7	Fanzaia: 11 <sup>th</sup> Almaine: 11 <sup>th</sup> Galliard: 11 <sup>th</sup> Almaine: 12 <sup>th</sup> Galliard: 12 <sup>th</sup> Almaine: 13 <sup>th</sup> Almayne: 13 <sup>th</sup> Galliard: 13 <sup>th</sup> Almaine: 14 <sup>th</sup> Galliard: 14 <sup>th</sup>	57v-58r 58v 59r 59v-60r 60v 61r 61v-62r 62v 63r 63v-64r 64v 65r	103v-104r 104v 105r 105v-106r 106v 107r 107v-108r 108v 109r 109v-110r 110v 111r	23v-24r 24v 25r 25v-26r 26v 27r 27v-28r 28v 29r 29v-30r 30v 31r	15

<sup>1</sup> Titles as in C.101a. The movements are entitled 'Fantazia', 'Almaine' and 'Galliard' throughout C.101b.

## OXFORD, BODLEIAN LIBRARY, MUSIC SCHOOL MANUSCRIPTS D.245-7

Three part-books containing instrumental music, much in tablature for lute or viola, copied by John Merro of Gloucester (d.1639). The last group of 25 airs is in another hand, perhaps that of John Withy.

D.245: iii + 144 + ii. Pagination in pencil on second and third front flyleaves, i-iv; original ink pagination 1-93 continued in pencil 94-288 followed by one unnumbered flyleaf. No music copied on pp. 12, 58, 105, 217, 240-288.

D.246: ii + 145 + i. Pencil pagination i - iv; ink 1-92 (p. 73 repeated) continued in pencil to 289 followed by one unnumbered flyleaf. No music copied on pp. 12, 106, 263, 272-289.

D.247: iv + 98 + ii. Pencil foliation from second flyleaf, 1-100, 101-2 [end flyleaves]. No music copied on ff. 7r-7v, 61r, 71v, 77r-99r, 100r-100v.

*Scribes:* John Merro (see Plates 2a-d)<sup>1</sup>

John Withy? (see Plates 14a-b)

*Inscriptions:*

D.245: 'John Merro / his booke' on p. 287

D.246: p.iii: '1673: / There is 6: bookes in parts of one sorte of Binding / And 4: more of Seuerall Sortes: In all 10: bookes.'

On front flyleaf of each book:

'Mr William Isles sent these ten / Bookes to Dr Fell Deane of Ch: Ch: / in Oxford for ye use of ye publicke Musicke / Scoole whereof 5 of them are of one sort / & 5 of another, they are markt with / ye 10 first figures at the topp of this page / that soe it may be discovered which is / wantinge.'

The numbers are: '9' (D.245); '8' (D.246; '10' (D.247). GB-Ob, MS Mus. Sch. F 575 is the only other book to be identified from the group of ten.

*Format and dimensions:*

Upright quarto. D.245 223 x 167; D.246 221 x 165; D.247 210 x 170

<sup>1</sup> Facsimiles of Merro's hand from Add. 17.792-6 and Drexel 4180-5 are shown in VOICE/VIOL M2—Monson notes a more formal style there which he believes is 'early'.

*Watermarks:* unidentified coat of arms

*Rasirology:*

Staves ruled as required. Some pages have no ruling at all, some only marginal rulings.

*Collations:*

All ruled pages apparently in alternate quires of 10 and 6 folios.

*Bindings:*

Gilt-tooled calf with central stamp front and back; D.245 and D.247 rebaked.

D.245 231 x 174; D.246 230 x 175; D.247 228 x 175.

*Bibliography:* LYRA S; MERRO W; VOICE/VIOL M; VOICE/VIOL M2

Contents of MSS Mus. Sch. D.245-7

No.	Title <sup>2</sup>	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
[Pieces in tablature for two lyra viols]								
1	Ne irascaris first parte	[Byrd]	1	1	-	ffefh	-	
[2]	[second part]	[Byrd]	2	2	-	ffefh	-	
3	Mall Simes	-	3	3	-	ffefh	6571	
2	[Fantasia]	-	4	4	-	ffefh	6572	
3	[Corant]	-	4	4	-	ffefh	6573	
4	[Variations]	-	5	5	-	ffefh	6574	
5	[Fantasia]	-	6	6	-	ffefh	6575	
6	[Corant]	-	7	7	-	ffefh	6576	
7	[Fantasia]	-	8	8	-	ffefh	6577	
8	[Fantasia]	-	9	9	-	ffefh	6578	
9	[Fantasia]	-	10	10	-	ffefh	6579	
10	[Fantasia]	-	11	11	-	ffefh	6580	
	[blank]	-	12	12	-			
For 2 Bass viols [Staff notation]								
	[Fantasia]	-	13	13	-		455	
	[Fantasia]	[Coprario]	14	14	-		5	
	[Air]	[Ward]	15	15	-		1	
	[Air]	[Ward]	16	16	-		2	
	[Corant]	-	16	16	-		456	

<sup>2</sup> Titles and composers' names derive from D 245 in the first instance, with some additions supplied from the other part-books as appropriate.

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No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
1	[Corant]	-	16	16	-		457	
2	[Almain]	-	17	17	-		458	
3	[Galliard]	-	17	17	-		459	
4	[Almain]	-	18	18	-		460	
5	[Pavan]	-	18	18	-		461	
6	[Almain]	-	19	19	-		462	
7	[Corant]	-	19	19	-		463	
8	[Pavan]	-	20	20	-		464	
9	[Galliard]	-	20	20	-		465	
10	[Air]	-	21	21	-		466	
11	[Galliard]	-	21	21	-		467	
12	[Pavan]	-	22	22	-		468	
13	[Galliard]	-	22	22	-		469	

## These be Leero sett for tow Base violls [tablature]

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
1	[Almain]	[Ferrabosco II]	23	23	-	fehf	115	1609 p.26:1
2	[Galliard]	[Ferrabosco II]	24	24	-	fehf	117	p.27:1
3	Alman	A. F[errabosco].	25	25	-	fehf	118	p.28:1
4	[Galliard]	[Ferrabosco II]	26	26	-	fehf	119	p.29:1
	Coranto	[Ferrabosco II]	27	27	-	fehf	116	p.26:2
	Coranto	A. F[errabosco].	27	27	-	ffhfh	151	p.27:2
	Coranto	A. F[errabosco].	28	28	-	ffhfh	152	p.28:2
	Coranto	A. F[errabosco].	28	28	-	fehf	120	p.29:2
	Pauin	Michaell Easte	29	29	-	fehf	[1]	
	Galliarde	[Ford]	30	30	-	fehf	V	1607

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No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	Almaine	[Ford]	31	31	-	fehf	VIII	1607
	whip it and trip it	[Ford]	32	32	-	fehf	XV	1607
	Change of Ayre	[Ford]	32	32	-	fehf	XIV	1607
	Galliarde	[Ford]	33	33	-	fehf	II	1607
	Alman:	[Ford]	34	34	-	fehf	III	1607
	A snach and away	[Ford]	34	34	-	fehf	XVII	1607
	A pill to purge mellancholy	[Ford]	34	34	-	fehf	XVIII	1607
	Forget me not	[Ford]	35	35	-	fehf	VI	1607
	And if you do touch ile Cry	[Ford]	35	35	-	fehf	XI	1607
	The Queenes Jedge	[Ford]	36	36	-	fehf	XVI	1607
	Pavine	[Ford]	38	38	-	fehf	I	1607
	s <sup>r</sup> Charles Howards Delight	[Ford]	39	39	-	fehf	XII	1607
	whi not heare	[Ford]	39	39	-	fehf	XIII	1607
	The wildgoose Chase	[Ford]	40	40	-	fehf	IX	1607

## [Pieces for 2 bass violls; staff notation]

[Pavan]	-	41	41	-	470
[Galliard]	-	41	41	-	471
[Almain]	-	42	42	-	472
[Almain]	-	42	42	-	473

## for 2 violls Alfonso sett [tablature]

Coranto	-	43	43	-	ffhfh	9196
Almaine	-	43	43	-	ffhfh	9161

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	Coranto	Jo: Sherley	44	44	-	ffhfh	20	
	[Air]	-	44	44	-	ffhfh	9162	
	[Almain]	-	45	45	-	ffhfh	9163	
	[Corant]	-	45	45	-	ffhfh	9164	
	Pauin	-	46	46	-	ffhfh	9165	
	Galliard	-	47	47	-	ffhfh	9166	
	[Galliard]	-	48	48	-	ffhfh	9167	
	[Galliard]	-	49	49	-	ffhfh	9168	
	[Toy]	-	50	50	-	ffhfh	9169	
	[Air]	-	50	-	-	ffhfh	9161b <sup>3</sup>	
	[Air]	-	50	-	-	ffhfh	9197a <sup>2</sup>	
	[Corant]	Simon Ivy	50	58	-	ffhfh	111 <sup>4</sup>	

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These be set 8ts for twoe Base violles [tablature]

1609

1	Almaine	[Ferrabosco II]	51	51	-	fhfhf	195	-
2	Almaine	[Ferrabosco II]	52	52	-	fhfhf	193	p.31:1
3	Galliarde	[Ferrabosco II]	53	53	-	fhfhf	191 <sup>5</sup>	p.30:1
4	Pavin	[Ferrabosco II]	54	54	-	fhfhf	196 <sup>6</sup>	-
5	Galliard:	[Ferrabosco II]	55	55	-	fhfhf	197 <sup>7</sup>	-

<sup>3</sup> This does not constitute a genuine duet, and its parts belong elsewhere: D 245, p. 43/1 and p. 168/1.<sup>4</sup> Also at D.245, p.168, No. 2.<sup>5</sup> Also at D.245, p. 57.<sup>6</sup> Also at D.245, p. 166, No. 2.<sup>7</sup> Also at D.245, p. 166, No. 1.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
6	Coranto:	[Ferrabosco II]	55	55	-	fhfhf	198	-
7	Pauin [Almain]	[Ferrabosco II]	56	56	-	fhfhf	199	-
8	Almaine	[T. Gregory]	56	56	-	fhfhf	52 <sup>8</sup>	-
9	Galliarde	[Ferrabosco II]	57	57	-	fhfhf	191 <sup>9</sup>	-
		[blank]		58				

These be for 3 Basse violles [tablature]

1609

	[Fantasia]	[Ferrabosco II]	59	59	4	fhfhf	201	p.32
	Pauin	A. F[errabosco]	60	60	4v	ffhfh	155	p.33
	[Almain]	[Ferrabosco II?]	61	61	5	fehfh	121	-
	[Pavan]	[Ferrabosco II?]	62	62	5v	fehfh	122	-
	[Corant]	[Ferrabosco II?]	63	63	6	fehfh	123	-
	[Corant]	[Ferrabosco II?]	64	64	6v	fehfh	124	-

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For 3 Base violles [staff notation]

	[blank]				7 & 7v			
1	[Fantasia]	-	65	65	8		495	
2	[Fantasia]	-	66	66	8v <sup>10</sup>		496	

<sup>8</sup> Also at D.245, p.153, No. 2 and D.247, p. 179, No. 1.<sup>9</sup> Also at D.245, p. 53.<sup>10</sup> Two parts only, as the same music appears in D.246 and D.247.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
For 2 base violls								
1	Fantasia	-	66	67	-		474	
2	[Fantasia]	-	67	68	-		475	
3	[Fantasia]	-	68	69	-		476	
4	[Fantasia]	-	69	70	-		477	
5	[Fantasia]	-	69	71	-		478	
6	[Go ye my canzonets]	[Morley]	70	72	-		-	1595/1

For 3 basse violls [tablature]

	What greater griefe	[Tobias Hume]	71	73	9	ffeff	13	1607/13
	Cease Leden slumber	[Hume]	71	73	9	ffeff	1	1607/1
	Pembrooks galliard	[Hume]	72	73	9v	ffeff	19	1607/19
	The State of Gamboe	[Hume]	73	74	10	ffeff	15	1607/15
	Southamptons favoure	[Hume]	74	75 <sup>11</sup>	10v	ffeff	18	1607/18
	A Maske	[Hume]	75	76	10v	ffeff	10	1607/10
	The Ladie hattons delight	[Hume]	76	77	11	ffeff	5	1607/5
	The virgins muse	[Hume]	77	78	11	ffeff	16	1607/16
	Denmarks helthe	[Hume]	78	79	11v	ffeff	23	1607/23
	A merrie Conceipte	[Hume]	79	80	12	ffeff	3	1607/3
	The pashion of Musick	[Hume]	80	81	-	ffeff	22	1607/22
	The Ducks delight	[Hume]	81	82	11v	ffeff	9	1607/9
	Almaine delight	[Hume]	81	82	12	ffeff	8	1607/8
	Salsburies favoure	[Hume]	82	83	12v	ffeff	14	1607/14

<sup>11</sup> 'plaie the first and seconde strain but once apeece'.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
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Mr. Morley his songs for 3 base violls [textless; staff notation]

1	See see myne owne sweet Juell	Morley	83	84	13		1	1593/1
2	Joy doth soe arise	Morley	84	85	13v		2	1593/2
3	Ladie those eyes	Morley	85	86	14		3	1593/3
4	Cruell	Morley	86	87	14v		4	1593/4
5	Houlde out my harte	Morley	87	88	15		5	1593/5
6	Go[o]d morrowe	Morley	88	89	15v		6	1593/6
7	Whether away soe faste	Morley	89	90	16		7	1593/7
8	Cease mine eyes	Morley	90	91	16v		8	1593/8
9	Thirsis	Morley	91	92	17		9	1593/9

92-3 [7 pieces listed later]

	Fantasia	Jo Oker	94	93	17v		7	
	Fantasia	M <sup>r</sup> Jo: Okar	94 <sup>12</sup>	93	17v		8	
1	Fantasia	[Coprario]	149	94	18		1	
2	Fantasia	[Coprario]	149	94	18		2	
3	Fantasia	[Coprario]	150	95	18v		4	
1	Fantasia	M <sup>r</sup> Gibbins	95	96	19		1	G1998
2	Fantasia	[Gibbons]	96	97	19v		2	G1998
3	Fantasia	[Gibbons]	97	98	20		3	G1998
4	Fantasia	[Gibbons]	98	99	20v		4	G1998
5	Fantasia	[Gibbons]	99	100	21		5	G1998
6	Fantasia	[Gibbons]	100	101	21v		6	G1998
7	Fantasia	[Gibbons]	101	102	22		7	G1998

<sup>12</sup> 'The three songs that should follow in this booke are Imediately following M<sup>r</sup> Tomkins fansies' [= pp.149-150].

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS	Print No.
8	Fantasia	[Gibbons]	102	103	22v		8	G1998
9	Fantasia	[Gibbons]	103	104	23		9	G1998
10	[Fantasia a 4] <sup>13</sup> [blank]	M <sup>r</sup> Birde	104 105	105 106	23v		1	

## [Pieces for solo lyra viol; tablature]

[Prelude]	-		106	-	-	ffhfh	9171	
[Prelude]	-		107	-	-	ffhfh	9172	
[Preludium]	[John Sherlie]		108	-	-	ffhfh	11	
[Prelude]	-		108	-	-	ffhfh	9173	
[Prelude]	-		109	-	-	ffhfh	9174	
[Fantasia]	-		110-1	-	-	ffhfh	9175	
[Prelude]	[Wm. Corkine]		112	-	-	ffhfh	15	
Pavin	J: She[r]lie		113	-	-	ffhfh	12	
M <sup>r</sup> Sherlie's Pavin:	[John Sherlie]		114	-	-	ffhfh	13	
M <sup>r</sup> Sherlie's Galliard to the Pauin	[John Sherlie]		115	-	-	ffhfh	14	
[Pavan]	[Daniel Farrant]		116	-	-	ffhfh	3	
[Pavan]	[Daniel Farrant]		117	-	-	ffhfh	4	
[Pavan]	[Sherlie]		118-9	-	-	ffhfh	15	
Almaine	Jo: she[r]lie		120-1	-	-	ffhfh	16	
Galliarde	Jo she[r]lie		122-3	-	-	ffhfh	17	
-	-		124-5	-	-	ffhfh	9140	
[Variations]	-		126-7	-	-	ffhfh	9177	
[Variations]	-		128-9	-	-	ffhfh	9178	

<sup>13</sup> Lacking tenor part.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	[Variations]	-	130-1	-	-	ffhfh	9179	
	[Coranto]	-	131	-	-	ffhfh	9180	
	[Prelude]	-	132	-	-	ffhfh	9181	
	Harp sett.							
	A saraband <sup>14</sup> by	Ed: Colledge	132	-	-	edfhf	1	
	[Robin]	-	133	-	-	ffhfh	6505	

## [Pieces for solo viol in bastarda style; staff notation]

-	-		-	107-8	-		361	
-	-		-	108-9	-		362	
-	-		-	110-2	-		363	
-	-		-	113-4	-		364	
-	-		-	115-6	-		365	
-	-		-	117-8	-		366	

## [Pieces in tablature]

Preludium	-		-	119	-	ffeff	6585	
[Prelude]	-		-	120	-	ffeff	6586	
[Prelude]	-		-	121	-	ffeff	6587	
[Prelude]	-		-	121	-	ffeff	6588	
[Prelude]	-		-	122	-	ffeff	6589	
[Divisions]	-		-	123-5	-	ffeff	6590	
[Fantasia]	-		-	126	-	ffeff	6591	
[Divisions] <sup>15</sup>	-		-	127-8	-	ffeff	6592	

<sup>14</sup> Also at D.245, p. 200, No. 3.<sup>15</sup> Bass in staff notation.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	[Divisions]	-	-	129-30	-	ffeff	6593	
			[Divisions, etc.; staff notation]					
	[Divisions on hexachord] <sup>16</sup>	Jo. Withy	-	131-2	-		24	
	[Divisions on The grownd by Sound out my voice]	Daniell Nercum [Palestrina, arr Ferrabosco II]	-	133-4	-		13	
	-	-	-	135-7	-		367	
	-	-	-	138-9	-		368	
1	Pavin serves for the firste grownd	-	92	140-3	-		71	
[1]	The galliard	-	92	144-5	-		72	
2	[Pavan]	-	92	146-9	-		73	
3	Pavin	-	93	149-51	-		74	
[3]	Galliard	-	93	152	-		75	
4	Pavin	-	93	152-5	-		76	
[4]	Galliard to the Pavin <sup>17</sup>	-	93	156-7	-		77	
5	Pavin	-	-	157-9	-		78	
[5]	Galliard	-	-	159-60	-		79	
6	[Pavin]	-	-	160-1	-		80	

[Pieces for solo lyra viol in D.247]

Pavin	M <sup>r</sup> Alfonso	-	-	24	ffhf	146	1609
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<sup>16</sup> Also at p. 194 of D.245. First division only is in tablature.<sup>17</sup> Same ground as No. 1 in the group.

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No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	[Prelude]	[Ferrabosco II]	-	-	24v	fhfhf	179	-
	[Prelude]	[Ferrabosco II]	-	-	24v	fhfhf	180	p.34:1
	[Prelude]	[Ferrabosco II]	-	-	25	fhfhf	181	p.34:2
	[Prelude]	[Ferrabosco II]	-	-	25	fhfhf	182	p.34:3
	[Lachrimae]	[Dowland; arr.]	-	-	25v-6	fhfhf	9441	
	[Galliard]	D. N[orcombe].	-	-	26v-7	fhfhf	41	
	[Pavin]	D. N[orcombe].	-	-	27v-8	fhfhf	42	
	[Corant] <sup>18</sup>	-	-	-	28v	fhfhf	9442	
	[Air]	-	-	-	28v	fhfhf	9443	
	[Almain]	[Crosbey]	-	-	29	fhfhf	1	
	[Air]	-	-	-	29	fhfhf	9444	
	[Air]	-	-	-	29v	fhfhf	9445	
	[Air]	-	-	-	29v	fhfhf	9446	
	[Air]	S.I[ves].	-	-	30	fhfhf	116a	
	[Corant]	-	-	-	30	fhfhf	9447	
	Allman	S.I[ves] <sup>19</sup>	-	-	30v	fhfhf	34	
	[Corant]	-	-	-	31	fhfhf	9448	
	[Almain]	[Ferrabosco II]	-	-	31v	fhfhf	167	p.20:1
	[Corant]	[Ferrabosco II]	-	-	31v	fhfhf	162	p.17:2
	Pavin	R. T[aylor]	-	-	32	fhfhf	31	
	[Air]	[Taylor]	-	-	32	fhfhf	32	
	[Corant]	[Taylor]	-	-	32v	fhfhf	33	
	[Rice Davies Maske] <sup>20</sup>	[T. Gregorie]	-	-	32v	fhfhf	11	

<sup>18</sup> Also at D.247, f.35v, No. 2.<sup>19</sup> By Thomas Gregorie; also at f.44, No. 1<sup>20</sup> Also at D.245, p. 151, No. 1.

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No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	[Almain]	R. T[aylor] <sup>21</sup>	-	-	33	fhfhf	9	
	[Corant] <sup>22</sup>	[T. Gregorie]	-	-	33	fhfhf	39	
	[Air]	[T. Gregorie]	-	-	33v	fhfhf	22	
	[Air]	[T. Gregorie]	-	-	33v	fhfhf	35	
	[Williams his Maske]	[T. Gregorie]	-	-	34	fhfhf	59	
	Preludiu	[T. Gregorie]	-	-	34	fhfhf	60	
	[Air]	[T. Gregorie]	-	-	34v	fhfhf	10	
	[Air] <sup>23</sup>	[T. Gregorie]	-	-	34v	fhfhf	48	
	[The Chiscake]	[T. Gregorie]	-	-	35	fhfhf	23	
	[Air]	[T. Gregorie]	-	-	35	fhfhf	21	
	[Air]	[T. Gregorie]	-	-	35v	fhfhf	40	
	[Corant] <sup>24</sup>	-	-	-	35v	fhfhf	9442	

## Mr Tho. Tomkins 3 Parts [staff notation]

1	In Nomine	M <sup>r</sup> Tho. Tomkins	134	161	36v		1
2	In Nomine	M <sup>r</sup> Tho. Tomkins	135-6	162-1	37		2
3	Fantasia	M <sup>r</sup> Tho. Tomkins	136	163	37v		3
4	Fantasia	M <sup>r</sup> Tho. Tomkins	137	164	38		4
5	Fantasia	M <sup>r</sup> Tho. Tomkins	138	165	38v		5
6	Fantasia	M <sup>r</sup> Tho. Tomkins	139	166	36 <sup>25</sup>		6
7	Fantasia	M <sup>r</sup> Tho. Tomkins	140	167	39		7

<sup>21</sup> By Thomas Gregorie; indexed under his name.<sup>22</sup> Also at D.245, p. 153, No. 10.<sup>23</sup> Also at D.245, p. 152, No. 2 and p. 153, No. 1, with the parts reversed.<sup>24</sup> Also at D.247, f.28v, No. 1.<sup>25</sup> 'This shoulde have bin placed for the 6 songe'

152

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
8	Fantasia	M <sup>r</sup> Tho. Tomkins	141	168	39v		8	
9	Fantasia	M <sup>r</sup> Tho. Tomkins	142	169	40		9	
10	Fantasia	M <sup>r</sup> Tho. Tomkins	143	170	40v		10	
11	Fantasia	M <sup>r</sup> Tho. Tomkins	144	171	41		11	
12	Fantasia	M <sup>r</sup> Tho. Tomkins	145	172 <sup>26</sup>	41v		12	
13	Fantasia <sup>27</sup>	M <sup>r</sup> Tho. Tomkins	146	173	42		13	
14	Fantasia <sup>28</sup>	M <sup>r</sup> Tho. Tomkins	147	174	42v		14	
15	Fantasia <sup>27</sup>	M <sup>r</sup> Tho. Tomkins	148	175	43		15	

[for D.245, pp. 149-150: see under D.246, pp. 94-5]

## [Pieces for two bass viols in tablature]

A,1	[Rice Davies Maske] <sup>29</sup>	[T. Gregorie]	151	176	-	fhfhf	11	
B,2	Fantasia	[Ward]	151	176	-	fhfhf	2	
C,3	[Coranto]	-	150	176	-	fhfhf	9451	
D,4	[Air]	[T. Gregorie]	152	177	-	fhfhf	7	
E,5	[Air]	[T. Gregorie]	152	177	-	fhfhf	48	
F,6	[the same as E,5; parts reversed]		153	177	-	fhfhf	48	
G,7	[Almain] <sup>30</sup>	[T. Gregorie]	153	178	-	fhfhf	52	
H,8	[Corant] <sup>31</sup>	[T. Gregorie]	153	178	-	fhfhf	39	

<sup>26</sup> 'The former p. is 3 parts in one' [actually this piece].<sup>27</sup> '2 Bases and a Treble'.<sup>28</sup> '2 Bases'.<sup>29</sup> Also at D.247, f.32v, No. 2.<sup>30</sup> Also fits D.245, p.56, No. 2 and its duplicate at D.247, f.179, No. 1.<sup>31</sup> Also at D.247, f.33, No. 2.

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154

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
J,9	See the buildinge	[S. Ives]	154	178	-	fhfhf	119	
K,10	Coranto <sup>32</sup>	[S. Ives]	154	180	-	fhfhf	111	
L,11	Humor	Sy. Ive	154-5	179-80	-	fhfhf	129	
M,12	An Ayr by	Sy Ive	155	179	-	fhfhf	112	
				& 180 [the latter copy is crossed out]				
-	[Almain] <sup>33</sup>	[T. Gregorie]	-	179	-	fhfhf	52	
N,13	[Corant]	M <sup>r</sup> Cramforde	156	181	-	ffhfh	1	
O,14	[Galliard]	J. M[aynarde]	156	181-2	-	ffhfh	4	
P,15	[Pavan]	Jo: Maynard	157	182	-	ffhfh	5	
Q,16	A Toy	-	157	182	-	ffhfh	9184	
R,17	Trumpets	-	158	183	-	ffhfh	9185	
S,18	[Air]	-	158	183	-	ffhfh	9186	
T,19	[Air]	-	159	184	-	ffhfh	9187	
U,20	[Air]	M Cramforth	159	184	-	ffhfh	2	
21	Pavin	-	160	185 <sup>34</sup>	-	ffhfh	9188	
22	[Air]	Jo. Bosley	161	186	-	ffhfh	1	
23	[Air]	Jo. Bosley	161	186	-	ffhfh	2	
24	[Corant]	W. C[ranford].	161	186	-	ffhfh	3	
25	[Galliard]	-	162	187	-	ffhfh	9189	
26	[Air]	Woodington	162	187	-	ffhfh	1	
27	[Corant]	[Woodington?]	163	187	-	ffhfh	2	
[28]	[Coranto]	-	163	188	-	ffhfh	9190	

<sup>32</sup> Also at D.245, p.50, No. 3.<sup>33</sup> Also at D. 245, p.56, No. 2 and fits D.245, p.153, No. 2.<sup>34</sup> 'yo' must begin this pavin at the mood in the midle of this side & play til you com to ye bottom and then look up to the top wher you shall find a crosse ther go one till you com to a Close.'

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No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
29	[Air]	-	163	188	-	ffhfh	9191	
30	[Almain]	-	163	188	-	ffeff	6598	
31	Dulce auditu[m] to Bass viols	-	164	189	-	ffeff	6599	
32	Galliard	[Rede]	164	190	-	ffeff	-	
33	Rede's pavin to ye galliard going before	[Rede]	165	189	-	ffeff	-	
34	[Corant]	-	165	190	-	ffhfh	9192	
35	[Air]	Besley	165	190	-	ffhfh	3	
36	A Galliard <sup>35</sup>	[Ferrabosco II]	166	191	-	fhfhf	197	
37	Pavin to ye Galliard going before <sup>36</sup>	[Ferrabosco II]	166	191	-	fhfhf	196	
38	[Corant]	-	167	192	-	ffhfh	9193	
39	[Corant]	-	167	192	-	ffhfh	9194	
40	[Corant]	-	167	192	-	ffhfh	9195	
41	[Corant]	-	168	193	-	ffhfh	9196	
42	[Air] <sup>37</sup>	-	168	193	-	ffhfh	9197	
43	[Toy]	-	168	193	-	ffhfh	9198	
44	[Corant]	-	169	194	-	ffhfh	9199	
45	[Almain]	-	169	194	-	ffhfh	9200	
46	[Air]	-	170	195	-	ffhfh	9201	
[47]	[Air]	S. Ives	170-1	195-6	-	fhfhf	161	

<sup>35</sup> Also at D.245, p. 55, No. 1.<sup>36</sup> Also at D.245, p. 54<sup>37</sup> Also at D.246, p. 50, No. 2.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
[Pieces for solo lyra viol, in D.247]								
	[Air] <sup>38</sup>	[T. Gregorie]	-	-	43v	fhfhf	37	
	[Air]	-	-	-	43v	fhfhf	9455	
	[Almain] <sup>39</sup>	[T. Gregorie]	-	-	44	fhfhf	34	
	Westley's Galliard	[Westley?]	-	-	44	ffhfh	1	
	[Air]	-	-	-	44v	ffhfh	9205	
	[Air]	-	-	-	44v	ffhfh	9206	
	[Galliard]	-	-	-	45	ffeff	6603	
	[Prelude]	-	-	-	45v	ffhfh	9456	
	[Corant] <sup>40</sup>	-	-	-	45v	ffeff	6604	
	[Corant]	-	-	-	46	ffhfh	9207	
	[Saraband]	-	-	-	46	ffeff	6605	
	[Air]	-	-	-	46v	ffhfh	9208	
	[Jig/variations]	-	-	-	46v	ffhfh	9457	
	Robin Hood	-	-	-	47	ffeff	6606	
	[Corant] <sup>41</sup>	-	-	-	47	efhfh	9458	
	[Galliard]	J. She[rrie]	-	-	47v-8	ffeff	1	
	[Variations]	-	-	-	48	ffeff	6607	
	[Corant] <sup>42</sup>	-	-	-	48	ffeff	6604	
	[Galliard]	-	-	-	48v	ffeff	6608	

<sup>38</sup> '81' in green = no. in Mus. Sch. MS D.221.

<sup>39</sup> Also at D.247, f.30v, attributed there to Simon Ives.

<sup>40</sup> Also at D.247, f.48, No. 2.

<sup>41</sup> One strain of this piece is at D.247, f.49, No. 2.

<sup>42</sup> Also at D.247, f.45v, No. 2.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	
	[Pavan]	-	-	-	49	ffhfh	9209	
	[Corant] <sup>43</sup>	-	-	-	49	ffhfh	9458	
[Three-part pieces in staff notation]								
1	Fantasia	Coperario	172	197	49v		10	
2	Fantasia	M <sup>r</sup> Tho. Tomkins	173	198	50		16	
3	Fantasia	[Lupo]	174	199	50v		2	
4	Fantasia	[Lupo]	174-5	199-200	50v-1		3	
5	Fantasia	[Lupo]	175	200	51		4	
6	Fantasia	[Lupo]	176	201	51v		5	
7	Fantasia	[Lupo]	177	202	52		14	
8	Fantasia	[Lupo]	177	202	52		15	
9	Fantasia	[Lupo]	178	203	52v		8	
1	Almaine	M <sup>r</sup> Jenkins	178-9	204	52v		A/4/19	
2	Almane	M <sup>r</sup> John Jenkins	179	204	53		A/4/18	
3	[part of duplicate bass to No. 4]	-	-	204	-			
3	Alman	M <sup>r</sup> Jenkins	179	205	53		A/4/20	
4	Pavan	[Jenkins]	180	205	53v		A/3/68	
5	Almaine	Symon Ivy	180	206	53v		No num.	
6	Alman	M <sup>r</sup> Jenkins	180	206	53v		A/4/34	
7	Alman	[W. Lawes]	181	206	54		320	
8	Alman	[Jenkins]	181	206	54		A/4/4	
-	[Coranto]	-	181	208	54		932	

<sup>43</sup> One strain only. Complete at D.247, f.47, No. 2

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.
[Songs to unfigured bass]							
	O heare my prairer, Lorde -		-	-	54v		
	Fier, Fier, Lo						
	here I burn -		-	-	55v		
	Greev'd with my paine -		-	-	55bisA		
[Continuation of three-part pieces]							
	A Fansie for 3 Base violls	[Lupo]	182	207	55vbis		15
	For 3 Treble Violls <sup>44</sup>	[Lupo]	183	208	[52] <sup>45</sup>		[26]
[Pieces for solo lyra viol in tablature]							
	Almain <sup>46</sup>	[Jenkins]	184	-	-	fhfhf	447
	Coranto <sup>47</sup>	M <sup>r</sup> Lawes	185	-	-	fhfhf	545
[Divisions in staff notation]							
	[Divisions] <sup>48</sup>	Daniell Nercoome	-	209-10	-		4

<sup>44</sup> Also at D.245, p. 177, No. 2.

<sup>45</sup> The fansie for 3 Trebles is prickt 5 leaves backward' [= f.52].

<sup>46</sup> Also at D 246, p. 217, No. 1.

<sup>47</sup> Also at D 246, p. 217, No. 2.

<sup>48</sup> Also at D 245, p. 192.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
Almans and Ayres for the Base and Treble Viols								
1	[Almain]	M <sup>r</sup> Jenkins	184	210	-		A/2/16	
2	[Air]	John Jenkins	185	211	-		A/2/12	
3	[Pavan]	Alfonso [II]	186	211	-		2 [a 5]	
4	[Almain]	Alfonso [II]	186	211	-		1 [a 5]	
5	[Almain]	M <sup>r</sup> Charles Coleman	186	212	-		258	
6	[Almain]	M <sup>r</sup> Charles Coleman	187	212	-		259	
7	[Almain]	C[harles] C[oleman]	187	212	-		313	
8	[Almain]	C[harles] C[oleman]	187	212	-		314	
9	[Almain]	C. C[oleman].	188	213	-		315	
10	[Air]	M <sup>r</sup> John Jenkins	188	213	-		A/2/91	
11	[Pavan]	John Jenkins	189	213	-		A/2/144	
12	[Air]	Cha[rle]s Coleman	189	214	-		208	
13	[Air]	John Jenkins	189	214	-		A/2/93	
14	[Air]	John Jenkins	190	214	-		A/2/82	
15	[Almain]	Charles Cole[man]	190	215	-		1	
16	[Air]	John Jenkins	190	215	-		A/2/84	
17	-	-	191	225	-		709	
18	-	-	191	225	-		710	
19	-	-	191	225	-		711	
[Pieces for solo lyra viol in tablature]								
	[Almain]	Sy Ives	-	215	-	fhfhf	155	
	The widdow	Simon Ives	-	216	-	fhfhf	159	
	M <sup>r</sup> whitlocks Coranto	Simon Ives	-	216	-	fhfhf	162	

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	[Almain] <sup>49</sup>	M <sup>r</sup> Jenkins	-	217	-	fhfhf	447	
	[Coranto] <sup>50</sup>	M <sup>r</sup> Lawes	-	217	-	fhfhf	545	
	[Coranto]	[W. Lawes]	-	218	-	fhfhf	546	

## [Divisions in tablature for bass viol]

	[Divisions] <sup>51</sup>	M <sup>r</sup> Da: Nercu	192-3	-	-		4	
	[Divisions] <sup>52</sup>	John Withy	194-5	-	-		24	
1	Fantasia	M <sup>r</sup> Okar	196	219	56		1	
2	Fantasia	M <sup>r</sup> Okar	196	219	56v		2	
3	Fantasia	M <sup>r</sup> Okar	196	219	56v		3	
4	Fantasia	M <sup>r</sup> Okar	197	220	57		4	
5	Fantasia	M <sup>r</sup> Okar	197	220	57		5	
6	Fantasia	M <sup>r</sup> Okar	198	221	57v		6	
7	Fantasia <sup>53</sup>	M <sup>r</sup> Okar	198	221	58		7	
8	Fantasia <sup>54</sup>	M <sup>r</sup> Okar	199	222	58		8	
9	Fantasia	M <sup>r</sup> Okar	199	222	58v		9	
10	Fantasia	M <sup>r</sup> Okar	-	223	58v-9		10	

<sup>49</sup> Also at D.245, p. 184, No. 1.<sup>50</sup> Also at D.245, p. 184, No. 1.<sup>51</sup> Also at D.246, p. 209; ground in staff notation.<sup>52</sup> Also at D.246, p. 131; ground in staff notation.<sup>53</sup> Also at D.245, p. 94, No. 1.<sup>54</sup> Also at D.245, p. 94, No. 2.

160

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
[Pieces for solo lyra viol in tablature]								
	[Ayre] Harpe way	-	200	-	-	edfhf	7961	
	[Corant] Harpe way	-	200	-	-	edfhf	7962	
	[Saraband] <sup>55</sup>	[Colledge]	200	-	-	edfhf	1	
	The Echoes 8ts	-	201	-	-	fhfhf	9461	
	[Pavan]	-	201	-	-	edfhf	9462	
	[Almain] harpe	[Jenkins]	202	-	-	edfhf	234	
	[Corant] harpe	-	202-3	-	-	edfhf	7963	
	[Corant] harpe	[Jenkins]	203	-	-	edfhf	235	
	[Galliard] harpe	-	204	-	-	edfhf	7964	
	[Air] harpe	-	204	-	-	defhf	7325	
	[Corant] harpe	-	205	-	-	defhh	7326	
	[Corant]	[Jenkins]	205	-	-	fedfh	398	
	Sarabrand	-	206	-	-	fedfh	8841	
	[Corant]	-	206-7	-	-	edeff	9945	
	[Galliard]	-	207	-	-	edfhf	7965	
	[Air]	-	207	-	-	edfhf	7966	

## [Pieces for two bass viols in staff notation]

	Duo, 2 pts	[Herwich]	-	223-4	59v		[Ex anon 641]	
	Duo, 2 pts	-	-	224	60		642	
	-	-	-	225 <sup>56</sup>	-			

<sup>55</sup> Also at D.245, p. 132, No. 2.<sup>56</sup> Parts for three pieces: see above: D.245, p. 191. Numbered 17,18,19.

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No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
[Two-part pieces in staff notation]								
1	[Almain]	[Jenkins]	208	226	-		A/2/1	
2	[Corant]	[Jenkins]	208	226	-		A/4/43	
3	[Almain]	[Jenkins]	208	226	-		A/4/49	
4	[Coranto]	[Jenkins]	209	226	-		A/2/168	
5	[Almain]	[Jenkins]	209	227	-		A/4/33	
6	[Coranto]	[Jenkins]	209-10	227	-		A/4/44	
7	[Saraband]	[Jenkins] <sup>57</sup>	210	228	-		A/4/52	
8	-	M <sup>r</sup> Hartwell	210	228	-		712	
9	[Symphony]	[C. Coleman] <sup>56</sup>	211	228	-		13	
10	[Symphony]	[W. Lawes] <sup>56</sup>	211	228	-		201	
-----								
1	[Air]	Simon Ives	211	229	-		1	
2	[Symphony]	Simon Ives	211	229	-		2	
3	[Air]	Simon Ives <sup>58</sup>	211	229	-		3	
4	[Air]	Simon Ives	212	229	-		4	
5	[Air]	Simon Ives	212	229	-		5	
6	[Tripla]	M <sup>r</sup> Ives <sup>57</sup>	212	230	-		6	
-----								
[Two-part pieces for tenor viol (tablature) and bass (staff notation)]								
	For the tenor violl	M <sup>r</sup> Cutinge	212-3	230	-			

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<sup>57</sup> Nos. 7-10 are all ascribed to 'Mr. Hartwell'.  
<sup>58</sup> Also indexed by the Viola da Gamba Society under Coleman, No. 222; No. 6 here being the tripla at the end of No. 3.

			245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	For the tenor violl	M <sup>r</sup> Johnson	213	230 <sup>59</sup>	-			
-----								
[Three-part pieces in staff notation]								
1	Almaine	M <sup>r</sup> Jenkins	214	231	60v		A/3/61	
2	The wagge	M <sup>r</sup> Ives	214	231	60v		25 a 4	
-----								
[Two-part pieces in staff notation]								
3	Almaine	-	215	231	-		713	
4	Almaine	-	215	232	-		714	
5	Almaine	-	215	232	-		715	
-----								
'For the lute set and leero viol' [solo in tablature; bass in staff notation]								
	-	-	216	232	-		8283	
	[blank]	-	217					
-----								
[Pieces in tablature for three lyra viols]								
	A Fansie for 3 violls	Coperario	218-9	233-4	61v-2	fhfhf	1	
	Fansi	Coperario	220-1	235-6	62v-3	fhfhf	2	
	[Fantasia]	[Coprario]	222-3	237-8	63v-4	fhfhf	3	
	Almaine	Coperario	224	239	64v	fehfh	4	
	[Almain]	[Coprario]	224-5	239-40	65	fehfh	5	

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<sup>59</sup> 'These two last ar for the Tenor and Violle'.

No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
	[Almain]	Coperario	225	240	65v-6	fehf	6	
	[Almain]	Coperario	226	241	66	fefh	7	
	[Almain]	[Coprario]	226-7	241-2	66v	fefh	8	
	[Almain]	Coperario	227	242	66v-7	fefh	9	
	[Almain]	Coperario	228	243	67	fefh	10	
	[Coranto]	Coperario	228-9	244	67v	fehf	11	
[Pieces for solo bass viol]								
	-	-	-	245	-	-	369 <sup>60</sup>	
	Vidi pianger Madonna <sup>61</sup>	-	-	247	-	-	370	MT1588
	[Air]	-	-	249	-	-	313	
	Cormacks Almane	Daniell Norcum	-	251	-	-	5	
	Sir Thomas Brook's	-	-	-	-	-	314	
	Pavan	-	-	252	-	-	-	
	[Galliard] <sup>62</sup>	-	-	253	-	-	-	
	O Sacrum Convivium <sup>63</sup>	-	-	253	-	-	371	
	-	Alfonso <sup>64</sup>	-	256-8	-	-	372	
	Galliard	Cutting	-	259-62	-	-	1	

<sup>60</sup> Formerly indexed as Anon., No. 312.

<sup>61</sup> On Ferrabosco I: 'I saw my lady weep'.

<sup>62</sup> For treble and bass, in score.

<sup>63</sup> Also in tablature at D 247, f. 69v.

<sup>64</sup> Also in tablature at D 247, f. 67v.

	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
[In tablature]							
-	[Alfonso]	-	-	67v-9	ffefh	372	
O Sacrum Convivium	-	-	-	69v-71	ffeff	371	

[Three-part airs for two trebles and bass; staff notation]

	[blank]		-	263	71v		
1	Ayre	M <sup>r</sup> John Jenkins	230	264	72	A/3/85	
2	[Air]	J. J[enkins]	230	264	72	A/3/11	
3	Coranto	M <sup>r</sup> John Jenkins	231	264	72v	A/3/12	
4	Ayre	J. J[enkins]	231	264	72v	A/3/10	
5	Coranto	J. J[enkins]	231	265	72v	A/3/86	
6	Sarabrand	J. J[enkins]	232	265	72v	A/3/87	
7	Antiq. Maske	J. J[enkins]	232	265	73	A/3/89	
8	Corant	J. J[enkins]	232	265-6	73	A/3/90	
9	Saraband	J. J[enkins]	233	266	73v	A/3/88	
10	[Air]	J. J[enkins]	233	266	73v	A/3/32	
11	Ayre	M <sup>r</sup> John Jenkins	233	266	73v-4	A/3/22	
12	Cor[anto]	J. J[enkins]	234	267	74	A/3/92	
13	[Almain]	M <sup>r</sup> John Jenkins	234	267	74	A/3/30	
14	Coranto	J. J[enkins]	234	267	74v	A/3/23	
15	[Air]	J. J[enkins]	235	267-8	74v	A/3/93	
16	[Coranto]	J. J[enkins]	235	268	74v-5	A/3/94	
17	[Air]	J. J[enkins]	236	268	75	A/3/95	
18	Al[main]	J. J[enkins]	236	269	75	A/3/96	
19	Cor[anto]	J. J[enkins]	236	269	75	A/3/97	

From page 2

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No.	Title	Composer	245 page	246 page	247 fol.	Tuning	VdGS No.	Print
20	[Air]	J. J[enkins]	236	269	75v		A/3/98	
21	Ayer	J. J[enkins]	237	269	75v		A/3/99	
22	Ayer	J. J[enkins]	237	270	75v		A/3/100	
23	Sarabrand	M <sup>r</sup> John Jenkins	237	270	75v		A/3/101	
24	[Almain]	J. J[enkins]	238	270	76		A/3/102	
25	[Air]	John Jenkins	238	271	76		A/3/103	
	[Almain]	M <sup>r</sup> Dearinge	239	271	76v		No num.	
[incomplete solo]			-	-	99v	[bagpipe?]	No num.	

## OXFORD, BODLEIAN LIBRARY, MUSIC SCHOOL MANUSCRIPTS E.406-9

Fantazias and one pavan for treble, two basses and organ by John Jenkins and Richard Cooke.

E.406 (*organ part*): iii + [original cover] + i + 36 + [original cover] + iii. Modern pencil foliation, i-iii, 1a [cover], 1b [flyleaf] 2-18a, 18b-36, 37[cover], 38-40 [modern flyleaves]. No music copied on ff. 2r, 33v-36v.

E.407 (*treble*), E.408 (*first bass*), E.409 (*second bass*): i + [original cover] + i + i + 48 + i + [original cover] + i. Modern pencil foliation in E.407: i [original flyleaf], 1-50 inclusive of original end flyleaf and cover, i [modern flyleaf]. No music copied on ff. 1r, 29v-30r, 34v-48v. Modern pencil foliation in E.408-409, 1 [original flyleaf], 2-51 inclusive of original end flyleaf and cover, i [modern flyleaf]. No music copied on ff. 2r, 30v-31r, 35v-49v.

*Scribes*: North family calligraphic scribe

*Inscriptions*: 'Mr Jenkins Fantazias For two Basses And one Treble' on front flyleaf of each partbook. Cover of E.406 dated '1654'

*Format and dimensions*:

- E.406: large oblong quarto, 230 x 337
- E.407: upright quarto, 207 x 155
- E.408-9: upright quarto, 204 x 156

*Watermarks*:

- E.406: Fleur-de-Lys II/2
- E.407-9: Foolscap III/3

*Astronomy*:

- E.406: A 8; B 4; C 83; D 12(12)12(12)12(12)11.5 (six-line staves)
- E.407-9: A 8; B 4; C 76; D 11(11)11(11)10.5(11)11

Left and right marginal rulings.

*Calliations*:

- E.406: A-S<sup>2</sup>