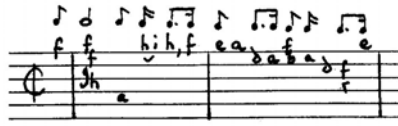


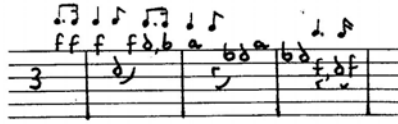
'W'

A[llemande]
ffeff



A-ETGöess C, (seq.) 31

C[orant]
ffeff



A-ETGöess C, (seq.) 32

Rob.

WADHAM

Almane

edfhf

Musical notation for the piece 'WADHAM'. It consists of three staves. The top staff shows a sequence of notes: e, c, a, c, e, f, a. The middle staff shows a sequence of notes: a, c, e, c, a, a, c. The bottom staff shows a sequence of notes: a. The notes are grouped into measures by vertical bar lines. Above the notes are musical symbols: a quarter note above 'e', a quarter note above 'c', a quarter note above 'a', a quarter note above 'c', a quarter note above 'e', a quarter note above 'f', and a quarter note above 'a'. There are also some handwritten markings like checkmarks and underlines.

GB-161
Add MS
59869
f. 23': 2

See also Golding, VdGS Nos. 7, 8.

WADHAM-1

WALFARDT

Incomplete duos for bass
viol : one part only.

VdGS No.

F. 573

From GB-Ob MS Mus Sch F. 573.

Nos. 1-4 in BASS-R as 'Anon'

F. 573

Aria

a2

1

RT 121

^{no}f

1,

69

Ap

5

^{no}f

5,

70'

Ap

2

RT 305

2,

69'

Ap

6

6,

71'

Ap

3

RT 304

3,

70

:1

Ap

7

7,

72

4

RT 832

4,

70

:2

Ap

JOHN WARD

(1571-1638)

All the string music of John Ward that is known to us is presented in the following pages. The principal work done on the repertoire is that by Strover (see WARD S) and Richards (see BASS R).

The five-part fantasies were the only consort works of Ward's to have been included in Tregian's score; they must be dated before 1619, but are more likely to have been composed c.1610-13.

Two six-part fantasies were copied by Thomas Myriell (d.1625) in GB-Och MS 44; the six-part works may be tentatively placed in the early 1620's.

Affinities between the two C-minor In Nomines, in five and six parts, are strong enough to tip the balance of attribution of the five-part one, as between Ward and Ives, in Ward's favour.

The Ward—Ives relationship revealed in the list of bass-viol works is likely to belong to the 1620's. If Ives was arranging Ward's music, he may well have worked from topical models, i.e., the Six Ayres may also belong to the 1620's.

None of the four-part works appears in Tregian. Five of the uncontroversial 'six' fantasies are attributed to Jenkins in Ob MSS Mus. Sch. C.64-9; this plausible misattribution has misled at least one musicologist, and may well lead to the conclusion that the pieces also have the flavour of the 1620's when Jenkins was making his mark.

The twenty 'Paris' fantasies and In Nomines present a curious problem, since they do not occur in the regular 'Ward' sources. Some call them immature, and unlike the Ward whom they profess to know. Yet all 26 works, the suspect 20 followed without a break by the accepted 6, each one marked 'J. Ward', appear in the Paris scorebook. Could there have been a composer John Ward the Son? See WARD B, WARD F, WARD P1 and P2 for further discussion of this matter.

A glance at the five- and six-part incipits suggests that many of the fantasies may have been conceived in pairs. Many permutations can be made of the first nine five-part fantasies in A minor; Tregian's sequence of Nos. 5 and 4, 6 and 7, 8 and 1, 2 and 3 may be an original one, even though he thought that some of them were by Deering. However, No. 1's ending, which sounds like a half close, may indicate that this one should be the first of a pair. Six-part fantasies Nos. 1 and 2, 4 and 5, and 6 and 7 may also be intended pairs.

See FANSHAWE-A for a discussion by Aplin of Sir Henry Fanshawe, patron of Ward.

JOHN WARD
5-part Fantasies
and In Nomine

VdQS (Meyer) * Meyer 11 = White a 5, Meyer 1
Meyer 12 = Ward madrigal 'Cor Mio'
12 is re-instated: see p.3b

No. *

VdQS (Meyer) No. *	QB-Cke MSS	Ob MSS Mus. Sch.		Och MSS						
		Rowe 114-7	C. 64-9	D. 212-6	2	403-8	436	44	67	423-8
	no.	no.	no.	f.	f.	f.	f.	f.	f.	no.
1. <i>Dolce Lanquir</i>		22		127 A	47' A	101' A				
2. <i>La Rondinella</i>		16		128' A	48' A	102' A	54* 40'			
3.		24		129' A	49' A	103' A	58* 13'			
4.		17		130' A	50' A	104' A				
5.		18		131' A	51' A	105' A	56* 43.			
6.	4 parts out of 5	19		132' A	52' A	106' A				
7.		20		103' A	53' A	107' A				
8.		21		134' A	54' A	108' A				
9.		26		135' A	54' A	109' A	60* 17'			
10.	10	25		136' A	55' A	110' A		13 A		
13. <i>Leggiadra Sei</i>	4									
14. <i>Non fu senza</i>	John Browne part books			137' A	56' A	111' A				
IN NOMINE	John Browne part books	6	II/6	score	John Lillie part books	organ	Thomas Myriell score	Thomas Myriell organ book		21 Ves

* numbers from 'The Great Books'

John Browne part books.

JOHN WARD - THE 4-PART WORKS

All published in MB 83

Vdqs No. 5 IN NOMINES, 15 FANTASIES IN PARIS

In Nom. 1.	In Nom. 2.
In Nom. 3.	In Nom. 4.
In Nom. 5.	Fant. 6.
Fant. 7.	Fant. 8.
Fant. 9.	Fant. 10.
Fant. 11.	Fant. 12.
Fant. 13.	Fant. 14.
Fant. 15.	Fant. 16.
Fant. 17.	Fant. 18.
Fant. 19.	Fant. 20.

THE SIX FANTASIES

21	22
23	24
25	26

JOHN WARD
Ayres for
2 Bass Viols
and Organ

All published in MB 83

VaGS
(Richards)

No.

GB-
Ckc
MSS

Rowe
112-3

no.

Ob MSS Mus. Sch.

C.59-60

D.245-6

D.245-6

F.575

Och
MSS

612-3

432

Lbl
Add.
MS

31424

FIRE
Dm
MS

Z3.4.13

Anne Crom-
well V.B.

MUS BRITT 9

Dovehouse
Ed.

P.P.

P.P.

P.P.

F.

f.

f.

no.

no.

no.

no.

no.

1.

29

15,
15
A

15,[†]
176
A

5, 6
A

5'
A

12
A

5

† ffhfh
this version in MB 83
Appendix 1

2.

30

16,
16
A

tablature for
lyra viols

5', 6'
A

6
A

13
A

*
6

5

* editorial
organ part

3.

31

9, 9

Staff
notation

tablature for
lyra viols

6,
7
A

6'
A

14
A

5

4.

32

F. Withy part books

John Merro part books,
Staff notation

John Merro part books,
tablature for
lyra viols

In William Isles set, with D.245-7
etc., but not by John Merro

6,
7
A

7
A

15
A

5

Notes on Ayre 5:
‡ 'Mr. Jo. Ward's
Tune for 2 viols S.I.'
(fhfhf)
∅ 'Almaine Simon
Ives' (defhf):
See also Ives a4,
no. 18:
('I.W.').

5.

33

F. Withy part books

John Merro part books,
Staff notation

John Merro part books,
tablature for
lyra viols

∅

7,
8
A

7'
A

16
A

‡

19,
16'

*
13

5

∅ 'Almaine Simon
Ives' (defhf):
See also Ives a4,
no. 18:
('I.W.').

6.

34

F. Withy part books

John Merro part books,
Staff notation

John Merro part books,
tablature for
lyra viols

lyra
viols

7,
8
A

8
A

17
A

lyra
viols

keyboard

5

* 'Mr Ward's
Masque'

JOHN WARD
6-part
Fantasies and
In Nomines

V&GS
(Meyer)
No.

GB-Ob
MSS Mus Sch.

Och MSS

Lbl Add MSS

Lms
MSS

EIRE
Dm
MSS

St Aubyn MS

Publ.

C.45-50

C.64-9

E.437-42

2

403-8

436

44

423-8

473-8

17792-6

39550-4

40657-61

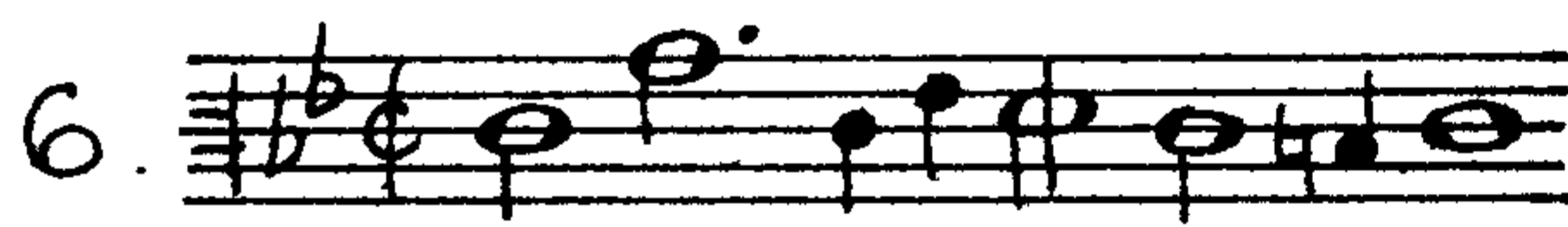
G.37-42

Z3.4.1-6

V&GS SP

MB9

Fantasies



In Nomines



P.

no.

no.

f.

f.

f.

no. *
f. *

no.

no.

no.

no.

no.

no.

no.

no.
bass part
only

no.

no.

63*
C.47

score

John
Lillie

organ

* final item in all 6 books

21

5

229'
A

87'
A

6
and
28

1

1

1

13

1

81

22

6

230'
A

88'
A

164*
107'

7

2

2

17

14

2

82

25

7

231'
A

89'
A

* numbers 'in
the great bookes'

10

John Browne part books

5

3

8

16

5

* final item in all 6 books

23

8[#]

232'
A

90'
A

* numbers 'in
the great bookes'

11
and
34

3

4

Sir Nicholas Lestrage part books

Lawes/Shirley part books

7

15

6

126

26

9

233'
A

91'
A

* numbers 'in
the great bookes'

8

4

5

2

17

3

121

27

10

235'
A

92'
A

155'
A

168*
110'

9
and
29

6

6

3

18

4

#: 'play the 10th fancie
next & then the 9th'

28

11

236'
A

93'
A

156'
A

Thomas Myriell
score

12

John Browne

John Merro
part books

7

6

19

7

64

29

12

238'
A

94'
A

158'
A

Thomas Myriell
score

13

John Browne

16

John Merro
part books

8

Sir Nicholas Lestrage part books

[5]

5

20

8

86

JOHN WARD
Verse anthems
for voices and viols

GB-Lbl
Add MSS

Och MSS

GB-Lbl
MS

29372-7

29427

56-60

61-6

67

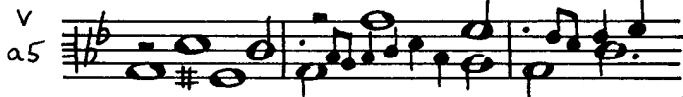
RM 24.d.3

Down, caitiff wretch

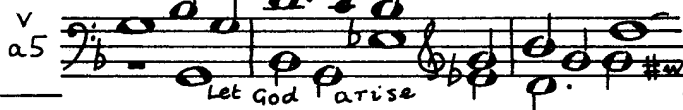


Prayer is an endless chain

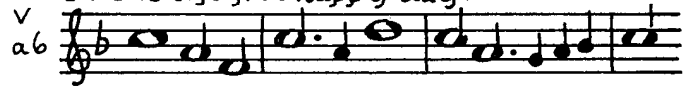
How long wilt thou forget



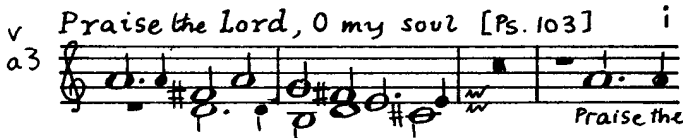
Let God arise



This is a joyful happy day.



Praise the Lord, O my soul



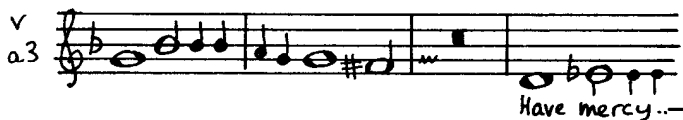
The Lord executeth righteousness

For look how high

The days of man

The Lord hath prepared

Have mercy upon me [Ps 57]

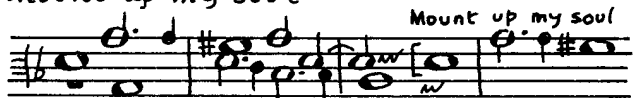


Behold I was shapen

Turn thy face

Deliver me

Mount up my soul



f.

f.

P.

f.

f.

66'

35'

24

67'

65'

26

68'

37'

22

117'

116

58

Myriell, parts

Myriell, altus part

133

219

iv'
A

77'
to

2'
13

1'
A

3'
14

2'
A

4'
14

3'
A

5'
15

4'
A

6'
15

5'
A

85'

7'
16

6'
A

8'
16

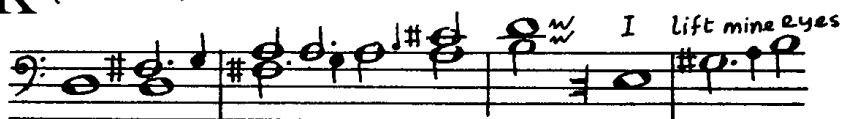
9'
17

62'
A

Peter WARNER Airs for solo lyra viol from the Manchester lyra viol book. VdGS No. <i>feðfh:</i>		GB- Mp MS 832 Vu 51	Peter WARNER Airs for solo lyra viol from Sir Peter Leycester's lyra viol book VdGS No. <i>fhfhf:</i>		GB- CHE, MS LT/8 A 31
Alm 1 	XIV, 5; 155	Cor 7 	f. 90 :3		
Cor 2 	XIV, 6; 156 :1	Alm 8 	93 :2		
Sar 3 	XIV, 7; 156 :2	* 9 	95		
Cor 4 	XIV, 13; 160 :2	* A Short Thumpe			

Thomas **WARWICK** (Warrock) Verse anthem

V I lift mine eyes
a5 up to the hills



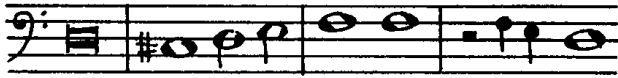
QB-Dch MSS 56-60, p.38 ('Warrock': 'mine eyes')

QB-Lbl MSS 29366-8, f.22 ('my heart'), 3 parts only

WARWICK-1

R. WATKINS

Incomplete airs a4,
bass part only.

Pavin 1 

'R.W.'

GB-Lcm MS

2059

f. 14

[Alman] 2 

'R. Watkins

Mr. **WEBB**

Air or song a 5 , cantus, altus, bassus only

I wish no more,
thou shouldst love me



Playford: 'Treasury of Musick' (1669) as 3-part glee
GB-Lbl MSS 30826-8 , end of Cantus book

WEBB-1

THOMAS WEELKES

(1576 - 1623)

Consort Works

VdGS No.:
In Nom. a 4

In Noms a 5:
1

2

Pavans a 5:
1

2

3

4

5

6

Fantasy a 6

Cries of London

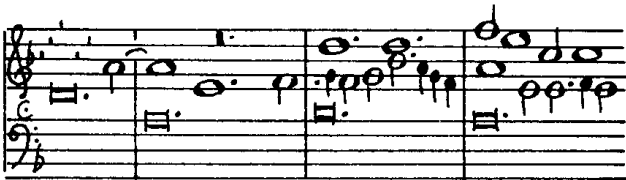

New Oysters

GB-Lbl Add MS							Lcm MSS		Ob MSS Mus Sch		Och MSS	US-NYp MS	Publications									
17786-91	17792-6	18936-9	29427	30480-4	30826-8	37402-6	2039	2049	C.64-9	D.212-6	423-8	Drexel 5612	MB 9	MB 45	MB 22	Northwood Music	VdGS SP	RENAISSANCE R	WEELKES G	ECS		
no.	no.	f.	f.	f.	no.	f.	no. f.	f.	no.	no.	no.	P.	no.	no.	no.	no.	no.	P.	P.	no.		
	Merro		Myriell	Hamond	Pavans 1 & 2 (I)(III) (v) only		(I)(II)(v) only			5 a 4	Browne	keyboard		136		2	198					
							(I)(II) Lacking		11 a 5	1/35 a 5			53			2						
							(III) Lacking		12 a 5	1/39 a 5			186			2						
					* 'Mr Weelkes his Lachrimae' 62'	14 *										1	72					
					†: 'Mr Weelkes his 2 ^d Pavin' (see WEELKES D)	15 †:			12			23 a 5 A				1	72			12		
					*: 'Mr Weelkes his 3 pavin'	16 *:										1						
																1						
	36 a 5	8 a 5			Pavan 3 (I)(II) (v) only											1						
			Lacking (II)	(II) only												1						
																1						
	6 a 6															1				6		
																3		✓				
			55	39		84'										66						
							hitherto Anon. No. 1635				names: 'Sacred Ende', 'Morley', 'Danyell'											
							(I?) & (III?) Lacking →															

WEELKES - I

WHITBROOKE

Four-part works

		CB- MS	Och MS	OBMS MusSch	Publications		
					MB44		
		Panmure 10	979-83	D.212-6			
		f.	no.	no.			
Hugh Ashton's Maske a4 (E 107) 		165' A	163				
In Nomine a4 (E242) 		(I),(II),(IV)	(I),(II),(III), Mr Whytbrooke	I/ 23 a4		31	

WHITBROOKE-1

ROBERT WHITE

(c.1538 - 1574)

The main study of White is by Spector (WHITE RS), supplemented by publication (WHITE RS1) of a selection of the works.

White is also covered by Edwards (see CONSORTS E1) and Doe (see MUS BRIT 44). Where attributions differ, Edwards has been followed.

ROBERT WHITE Fantasies a4 (lacking cantus)		Add. 29246	WHITE RS1	MUS BRIT 44	The surviving part is in GB-162 Add MS 29246, a lute accompaniment in Italian tablature, based on the three lower parts.	Add 29246	WHITE RS1	MUS BRIT 44
VdGS No. (Edwards No.)		f.	P.	no.		f.	P.	no.
1 E45		38'	34	6 (I)	4 E48	42'	48	9 (IV)
2 E46		39'	39	7 (II)	5 E49	42'	51	10 (V)
3 E47		40'	44	8 (III)	6 E50	43'	56	11 (VI)

ROBERT WHITE Works a 4-7 concluded		QB-CF MSS		Lbl Add. MSS								Ob MSS Mus Sch	Och MSS			T MSS		Publications						
		D/DF Z6/1	D/DP Z6/2	11586	18936-9	22597	29246	29401-5	30513	31390	32377		34049	D. 212-6	56-60	371	984-8	354-8	1464	MB 45	TUDOR CM	MUS BRIT 1	MUS BRIT 44	Bärenreiter Hort. Mus. 134
VdGS No. For Paston MSS (Edwards No.) see PASTON B		f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	no.		no.	seq.	f.	f.							
In Nomines a 4																								
1						54'	53		85'			6		11		18'								
E238												a4												
2						55						9*												
E239						#::						14:†												
3												16												
E240												a4												
4																17								
E241			1																					
Christe qui lux a 4																								
1																								
E209																								
2																								
E210																								
In Nomine a 5																								
1																								
E308																								
2																								
E210																								
Mr. Whyte his Song a 5																								
1																								
E76																								
In Nomine a 7																								
1																								
E328																								

WILLIAM WHITE
2, 3 and 5-part works

Fantasies for 2 Bass Viols

V&GS
(Richards)
No.

1. 

2. 

3-part Fantasy (Tr-B)



V&GS
(Meyer)
No.

1. Diapente* 

2. 

3. [Diapente pt. 2] 

no.	no.	no.	f.	f. of 407	f.	†	f.	no.	no.	no.	no.	no.	Lbl			Lms MSS	EIRE-Dm MSS		Publications				
													Add MSS				Eg. Ms	no.	f.	no.	f.	no.	no.
													no.	no.	no.								
11			Score		organ	Score	organ		organ				17792-6	39550-4	40657-61	2485	Q.37-42	Z3.4.1-6	Z2.4.16	Peters Ed.	MUS BRIT 9		
12			George Stratford 1641		Lillie associate	John Lillie	Lillie associate	Thomas Myriell	Myriell	Browne	Browne										5		
		34											John Merio	Sir N. Lestrangle	Wm Lawes	Lillie						14	
	John Browne		23	113'	6	54'	28	22	1	(8)	5	33	28	1	18	39'	16	10			7/6 8		
	Browne		36	150'	69'	-	27				7		1	3				25	60			49	
				152	70'	-	26		2		6	52	2					24	61			7/6 8	

* attr. Ward,

† no. "in the Great Bookes"

WILLIAM WHITE

6-part works




VdGS
(Meyer)
No.

Fantasies

VdGS
No. Parans

QB-Ob MSS Mus. Sch.	Och MSS							Lbl Add. MSS			Lms MSS	EIRE- Dm MSS	US-NH MSS Filmer	Publications		
	C.64-9	E.437-42	2	403-8	44	61-6	423-8	473-8	17792-6	39550-4				40657-61	G.37-42	Z3.A.1-6
no.	no.	f.	f. of 407	no. †	seq.	no.	no.	no.	no.	no.	no.	no.	f.	no.	no.	
		255	106'			4	10	1	3	[8]	13	7				✓
	3	256'	107'			5	11	2	4	[9]	14	9		83		✓
	2	258'	108'			3	9	3	2	3		11				✓
	1	260	109'			2	8	4	1	[4]		10				✓
	14	261'	110'		(1)	41	7	5	6	[11]		12		92		✓
		262'	111'		(2)		12	6	5	[10]		8				✓
	all attr. Lupo					1			7			35	9'			
							(1)			(1)						
				156		1			7			36	10'	93		
						(2)			(2)							

† No. "in the Great Bookes" ⊗ attr. Ward in 2 books

WICHEL, Philipp van (c.1610-1675)		<i>Fasciculus Dulcedinis</i> (Antwerp, 1678)	GB-Lbl, Add. 31423	GB-HAdolmetsch, II. c.25	GB-DRc, D2	<i>Exercitium Musicum</i> (Frankfurt, 1660)
	vln/vln/bc	no.	f.	no.	no.	no.
Sonata	A 	2		8		
Sonata	D 	3		28	6	6
Sonata	d vln/b/bc 	4	219v	33		

William

WIGTHORPE

Consort Songs

		DOWLAND MB 1610	GB- Lbl Add MSS		Publ.	
			no.	f.	no.	no.
Come hither a6 voice + 5 viols			21			
Smiths are good fellows, a5 2 voices + 3 viols			23	Giles Earle	57	
Were I made juror a5 voice + 4 viols			24		56	10
To plead my faith a5		7	26	48'		
I am not I a5 voice + 4 viols			29		55	

John WILBYE		GB-Lbl Add MSS				EIRE-Dm MSS	Publications		
		18936-9	29366-8	29372-7	29427		73.4.7-12	MB 9	MB 22
Consort song a5 Fantasy a6 Altus part only, of 3 Fantasies à 4		f.	f.	f.	no. f.	no.	no.	no.	
cs a5		66	5	14'	altus only			45	
Fantasy a6		lacking (II)			altus only	9 a6	84		
Fantasy 1 a4					II, 9				
Fantasy 2 a4			(I), (III), (V) only		12, 9'				
Fantasy 3 a4					13, 10				

WILBYE-1

Philip van **WILDER** (c. 1500-53)

'Maestro Philippo di Fiandra chi visse circa il anno
1520 in Inghilterra: musico del Re. H.VIII.'

Fantasia con pause e senza pause. (a 4)

Il medesimo Senza pause :-

The image shows two systems of musical notation. The first system is titled 'Fantasia con pause e senza pause. (a 4)' and consists of two staves (treble and bass clefs) with a key signature of one flat (B-flat). The music features a mix of whole, half, and quarter notes, with some rests. The second system is titled 'Il medesimo Senza pause :-' and also consists of two staves with the same key signature. This version of the piece is continuous, without the rests seen in the first system. The notation is in a historical style, likely from a manuscript.

GB-Lbl
Eg. MS
3665

f
29;
P. 57
of
Vol. I

WILDER-1

Thomas WILKINSON

(fl. 1579 - 96?)

Verse anthems for voice and viols,
mostly incomplete

Pavans a5 (3 parts only)

GB-06 Add MSS

Och
MSS

CAMBRIDGE P

	29366-8	29372-7	30826-8	37402-6	56-60				
Hear my prayer, O Lord V a5 	f.	f.	no.	f.	P.				no.
Put me not to rebuke V a5 	6'	104'		91	106				
Help, Lord, for there is not one V 	7'								
O Lord, my God, in thee I have put V 	8'								
O Lord, consider my distress V 	9'								
Preserve me, O Lord, from those V 	10'	103'			4				
Lord, how are they increased V 	26'								
Deliver me, O Lord, from lying lips V 	27								
I am the resurrection V 	32:1								
I know that my Redeemer liveth V 	32:2								
Praise the Lord, o ye servants V 	41'								
1st pavin a 									11
2nd. pavin g 									12
3rd. pavin g 									13

WILSON

♩ Coranto

* A short saraband

Handwritten musical notation on a five-line staff. The notes are: *f f* (quarter), *e a* (quarter), *b c c* (quarter), *a* (quarter), *a* (quarter), *b b* (quarter), *a b a* (quarter). Below the staff are the letters *a*, *c*, *b b*, *a b a*. At the bottom of the staff are the letters *a e f h f*.

GB-Cu MS
Dol 6.48 f.9 ♩
GUm MS
LM 1083/91/35
P.3 A *

WILSON ?

'Wilson's
fantasy'

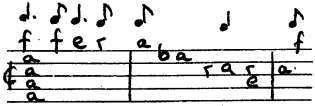
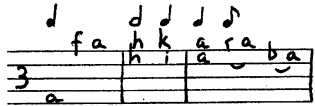
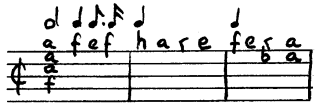
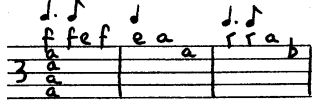
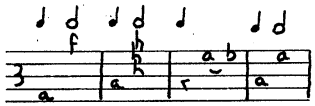
Handwritten musical notation on a five-line staff, showing a treble clef and a bass clef. The notes are: *d d d d* (quarter), *e e e e* (quarter), *f f f f* (quarter), *g g g g* (quarter), *a a a a* (quarter), *b b b b* (quarter), *c c c c* (quarter), *d d d d* (quarter).

GB-Lbl Add MS 36484 no.97 (IV)
Eu MS La III 488 f.43. (I)
En MS Panmure 11, f.4, 20 (I, II)
EIRE-Dtc Press B.1.32 (I)

Publ: MB 15 no. 85

'M^r Willson' Treble (violin?) part only in GB-W, Vicars Choral MS 9 [reverse end]

	p./ seq.		p./ seq.
1. [Almain]	160 /1	9. Almain	152 /9
2. Air	159 /2	10. Air	151 /10
3. Cor.	158 /3	11. Cor.	150 /11
4. Sar.	157 /4	12. Sar.	149 /12
5. Alm.	156 /5	13. Alm.	148 /13
6. Air	155 /6	14. Air	147 /14
7. Cor.	154 /7	15. Cor.	146 /15
8. Sar.	153 /8	16. Sar.	145 /16

WING , William (fl. 1660)	GB-SA, 38470/2	
<p>tuning: defhf</p> <p>1. An Allmaine</p>  <p>2. A Corant</p>  <p>3. An Almaine</p>  <p>4. A Corant</p>  <p>5. Sarrabrand</p> 	<p>f.</p> <p>7v</p> <p>7v</p> <p>8v</p> <p>8v</p> <p>9r</p>	
May 2007		WING-1

WITHIE

Airs a3 for Tr Tr B
GB-Lbl. Add MSS 29283-5

VdGS No.	MS No.	VdGS No.	MS No.	VdGS No.	MS No.
1 C	37	7 a	43	13 G	49
2 C	38	8 a	44	14 g	50
3 C	39	9 a	45	15 d	51
4 C	40	10 G	46	16 F	52
5 a	41	11 G	47	17 F	53
6 a	42	12 G	48		

WITHY, Edward

<p>The Trumpett ① or Mr. Withy's Trumpett Tune ②</p>	<p>RT 67</p>	<p>GB-Cfm MUMS 647 pp 1 (①) and 8 (②). Ob MS Mus Sch C.61 p.1 (anon.) first 16 var'n's only. Published : VdGS SP 86.</p>
--	--------------	--

Divisions [on a ground also used by
Bannister (PLAYFORD DIV VLN 1685 , No 19, etc)].

found by Krogstad-Heiman in PLAYFORD CS 1674 U.

1st division

3rd Ground

3. Saraband

US-NYp:
MS JOG 72-50, f.19r

4. Air

f. 20r

5. Courant

f. 20v

6. Air

f. 20v

7. Air

f. 21r

8. [Air]

f.21r Ap

FRANCIS WITHY

Divisions
for
Solo bass viol

Ob MSS Mus Sch			
C.61	C.71		
P.	P.		
8 'F.W.'			
10 'F.W.'			
	144 'F.W.'		
14 'F.W.'			
25 'F.W.' *	* 2 div. on 1st. strain by Simpson (RC9), then 2 divs. on both strains, by F.W., all in score		
37 'F.W.' ‡	‡ among violin music.		

VdGS (Richards) No. 1

Ground **1st. Division**

RC1 RT 272

RC2 RT 761

RC3 RT 361

RC4 RT 377

RC5 RT 5 = RT 23

6
- \triangle 1st half of RT 274

unfinished treble divisions

- etc., for 1 1/2 strains.

7. [Air] US-NYp, JOG 72-50, f. 19v

8. Air f. 19v

9. Jigg f. 19v [all attrib. 'F. W.']

JOHN WITHY

Airs for 2 Bass Viols
and Bc

all published Dovehouse edn.

Och
MSS

Ob
MSS
Mus
Sch

728
-30

C.59
-60

Note on Och MSS 728-30, the
duet parts are in 728 and 729;
730 has an unfigured Bc part
marked for organ

Och
MSS

Ob MSS
Mus Sch

728
-30

C.59
-60

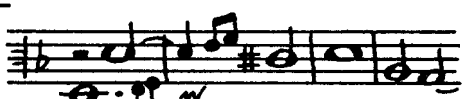
C61

J. WITHY

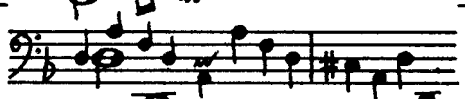
VdGS
(Richards)
No. Theme
No.

(RC) (RT)


1 d (Bc=743)
744
742




2 d
600
574




3 d
826
836



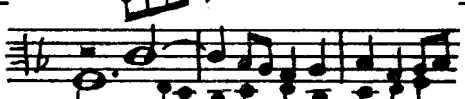
4 d
568
575




5 d
838
822




6 F
196
190



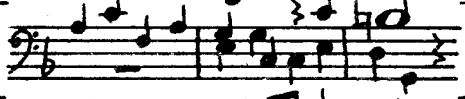
7 F
194
189




8 F
326
331




9 F
191
199



10
197
168



11 F
332
329



no. P, P

1

2 22,
22

3 23,
23

4 20,
20

5 21,
21

6

7 17,
17

8 19,
19


9 14,
14

10 18,
18


11 15,
15

(RC) (RT)


12 G (Bc=254)
257
258




13 G (Bc=251)
248
252




14 G (Bc=351)
356
352




15 G (Bc=267)
268
266



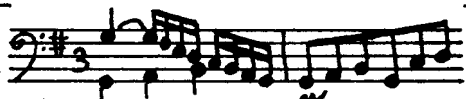
16 G (Bc=353)
354
349




17 G (Bc=256)
260
259



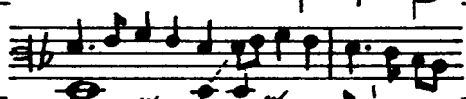
18 G (Bc=348)
355
350



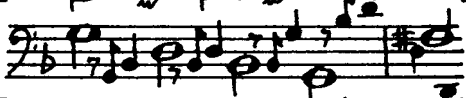
19 (Bc=745)
747
746




20 d
578
606



21 g
590
608



22 d
635
587



no. P, P. f.

12

13

14

15

16

17

18


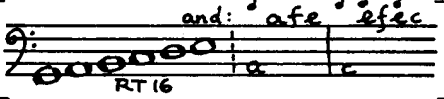

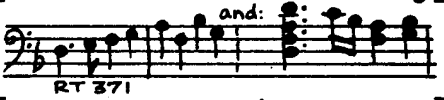
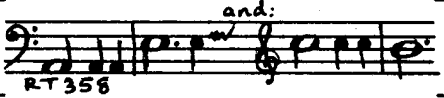


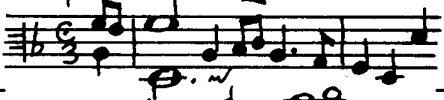
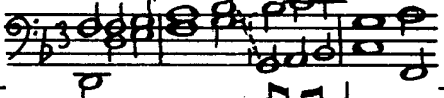
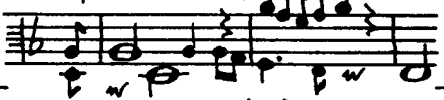
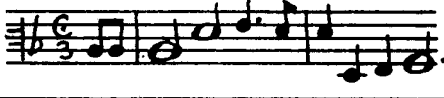


19

12,
12

12,
13

16,
16

2
Inv.
A

JOHN WITHY Miscellaneous Works a 1 - 5		Ob	Ob MSS		Och	US-	Och	V&GS SP			Och	US-		
		MS Mus	Mus	Sch	MSS	R	Mus.				MSS	LA	NI	R
		C.39	C.71	D.245-7	728-30	↓	1022				473-8	C6968. M4	Filmer 3	↓
SOLO BASS VIOL: V&GS (Richards) No.:		f.	P.	P.	no.	no.	no.	no.	3-PART V&GS FANTASIES	No. 1	P.	P.	f.	no.
Divisions 23		32'							[Tr.] Tr. B.	1				14
Divisions 24 [on hexachord, up & down]			194 of D245 131 of D246							2				2
Prelude 25			136	"Prelude J.W. March 19, 167 2/3"						3				3
Divisions 26			140							4				4
TREBLE & BASS:- Divisions					20			Chris part autograph	Bass only	5				5
3-PART, V&GS [Tr.], BB No.										6	John Browne			6
Allman 1									The Bell Fantasia	6				
An Ayre 2									AIRES, Tr & B	1	John rev	11	solo Ayra viol	
Corranto 3									An Aire	1		12 rev.	16'	
[Galliard] 4									A Maske	2				
[Air] 5									FANTASY a 5	-	45			
[Cor.] 6									IN NOMINE a 5	-	51			

The 19 works for 2 BV (RC 1-19) and this set, are the entire contents of 728-30

Tr. lacking

Mesto

'Jo. Wythie his Booke' (autograph) one Tr-part lacking

JOHN WITHY

Airs for solo lyra viol

PLAYFORD T

GB-Mp
MS
832
Vu 51

Tun.
No. P.

no.

203

201

193

221

129

212

72

1

sequence in MRLV 1661

sequence in MRLV 1669

XIII, 13 :146 :2

XIII, 1 :139 :1

fdefh:

Sar

44

Cor

45

fedfh:

Alm.

51

Alm.

52

Cor.

53

Sar.

54

Cor.

55

PLAYFORD T

GB-Cu MS
Hen. Def.
77(i)

Mp MS
832
Vu 51

Browne

J. WITHY - 3

no.

267

224

156

57

sequence in MRLV 1661, 1669

XIII, 11 :145 :2

XIII, 18 :150 :1

XIV, 17, 163

164 :2 J.W

Tun. No. P.

3, 60 A

XIV, 22, 166 :2 *

XIV, 22, 166 :2 *

no.

f

f

98 inv. :1 A

John Browne bandora & lyra viol book

Griffith Bourn MS

1984, rev. 1989

GB

L62

Add

Ms

63852

f.

cf. D. Steffkens Sar 58

* Mr John Withie

J[ohn] W[ithie]
Airs for 1 or 2 Lyra viols:
feɔfh, efffe, eɔfed tunings

Vdqs
No.

GB-
CU
MS
Hen. Dep 77(1)

N.B. Our presumption, that 'J. W'
in the Hengrave Hall MS, is John
Withie, is supported by the Man-
chester concordance on page
J. WITHY - 3

GB-
CU
MS
Hen. Dep 77(1)
832 VU 51

feɔfh J.W.

Prel. 56 d
1. 164

[Alm] 57 d
3, 165 :1

efffe J.W.

[Cor.] 61 Bb
2, 26

Pav. 62 Bb
3, 27 :1

Alm. 63 Bb
4, 27 :2

[Alm] 64 Bb
5, 28

Prel. 65 Bb
6, 192 :1

Prel. 66 c
4, 206 :1

Prel. 67 Bb
5, 206 :2

efffe

End of [Cor] 68 c
[21], 209 :1 F

[Cor] 69 c
22, 209 :2

[Cor] 70 c
23, 209 :3

[Cor] 71 c
24, 210 :1

[Jig] 72 Bb
25, 210 :2









First strain of [Cor] 73 Bb
26, 210 :3

Blew Capp 74 Bb
46, 214 :2

eɔfed Mr. John Withie

Sar. 81 g
XX, 2, 198 :2

JOHN WITHY - incomplete airs a4 (cantus missing), from
 GB-Lbl Add MS 31423 . Folios quoted are those of Tr2 or A.

Vol. Gs No. Par. 1 F		f. 13 :1	Par. 5 e		f. 13' :3
Alm 2 F		13 :2	Alm 6 e		14 :1
Ayre 3 F		13' :1	Ayre 7 e		14 :2
Cour. 4 F		13' :2	Cour. 8 e		14 :3

Almain a 2, bass only, from
 GB-Och MS 1022, No. 86





























E[dward] WITHY Divisions [on a ground also used by
 Bannister (PLAYFORD DIVVLN 1685, No 19, etc)].




found by Krogstad-Heiman in PLAYFORD CS 1674 U.

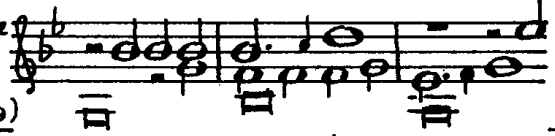
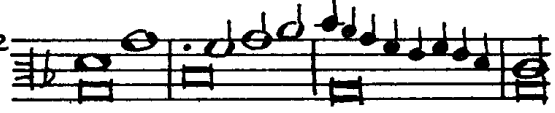

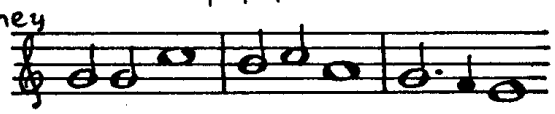
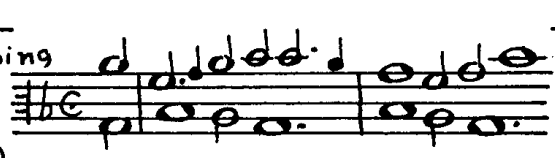


See also page E.WITHY-1

WOOD, Mr [not Anthony Wood] fl. c.1680. Airs [Theatre suites?] for tr tr b VdGS No.		GB-Lbl	
		Add. 31429	Add. 41205
		f.	fol.
1.		27v	
2.		28v	
3.		29r	
4.		29v	
5.		30r	
6.		30r	
7.		30v	
8.		30v	
9.		31r	
10.		31v	
11.		31v	
12.		32r	
13.		33v	(Keyboard)

<p>WOOD, Mr [not Anthony Wood] fl. c.1680.</p> <p>Airs [Theatre suites?] for tr tr b</p> <p>VdGS No.</p>	<p>Lbl, Add. 29283-5</p>	
<p>14. </p> <p>15. </p> <p>16. </p> <p>17. </p> <p>18. </p> <p>19. </p> <p>20. </p> <p>21. </p> <p>22. </p> <p>23. </p> <p>24. </p> <p>25. </p> <p>26. </p>	<p>f.10v-/ no.</p> <p>/1</p> <p>/2</p> <p>/3</p> <p>/4</p> <p>/5</p> <p>/6</p> <p>/7</p> <p>/8</p> <p>/9</p> <p>/10</p> <p>/11</p> <p>/12</p> <p>/13</p>	<p>'June 1682'</p>

<p>WOOD, Mr [not Anthony Wood] fl. c.1680.</p> <p>Airs [Theatre suites?] for tr tr b</p> <p>VdGS No.</p>	<p>Lbl, Add. 29283-5</p>	
<p>27. </p> <p>28. </p> <p>29. </p>	<p>f.10v-/ no.</p> <p>/14</p> <p>/15</p> <p>/16</p>	

Clement WOODCOCK (fl. c. 1575) 5-part works VdGS (Meyer) No. (Edwards No.)	GB- Lbl Add MS	Ob MSS Mus Sch	Och MSS	EIRE- Dtc	US- NH MS	Publications			
	31390	D.212-6	984-8	Press B.1.32	Filmer 1	VdGS SP	MB 44	Curwen	MB 4-5
	f.	no.	seq.	sig.	forp.	no.	no.		no.
In Nominen 1 (E309) 		1/ 36 25	(92)				64		
In Nominen 2 (E310) 		99					65		
In Nominen 3 (E311) 		100					66		
Hackney (E77) 							38	✓	
Browning my dere (E114) 		102	[74]	E.2/ A		74	41		

Thomas **WOODINGTON**

Airs for lyra viols

Ob
MSS
Mus
Sch

Mp
MS

D. 245-6
↓

BrM 832
Vu 51
tuning,
no.,
P.

D245
P.
162

No.
26

D246
P.
187
: 2

D245
P.
162
A

No.
27

D246
P.
187
: 3
A

XXI,
2;

206:1

[Almain]

1

ffhfh

a2

[Coranto]

2

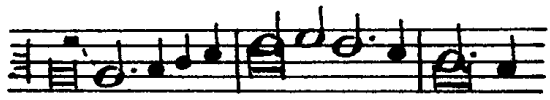
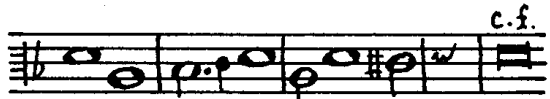

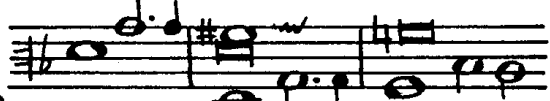
ffhfh

a2

Coranto

efffe

a1

<p>Leonard WOODSON (? 1565-1641). 5-part In Nomines</p> <p>VdQS (Meyer) No. (Edwards No.)</p>		Ob MSS Mus Sch			US- NH MS Filmer 1	Publications			
		D.212-6			for p				MB45 No.
<p>1 (E 312)</p> 		$\frac{1}{3}$ a5		32 or 60				187	
<p>2 (E 313)</p>  <p>c.f.</p>		$\frac{1}{26}$ a5						188	
<p>3 (E 314)</p>  <p>c.f.</p>		$\frac{1}{28}$ a5						189	
<p>4 (E 315)</p> 		$\frac{1}{30}$ a5						200	

Thomas

WOODSON

Possibly two men: the elder d.1608, which seems too early for the lra viol piece.

ut-re-mee fa

a3

(E386)



GB-Lbl, MS RM 24 d 2, f. 101'

Sara-
band

ffeff



GB-Mp, MS BrM 832 Vu 51: I, 27; 31:2

T. WOODSON-1

MARMADUKE WRIGHT

Appointed as City of London wait in 1641

VdGS

No.

1 Air

d



US-NH, Filmer 3, f.76v
(tr and b only)

[Bass only]:

2 Almaine

F



GB-Ob, MS Mus. Sch.
D.220, p.154, no. 9

3 Corant

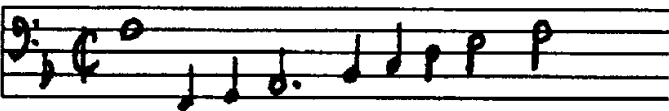
F



GB-Ob, MS Mus. Sch.
D.220, pp.154-5, no. 10

4 Saraband

F



GB-Ob, MS Mus. Sch.
D.220, p.155, no. 11