

The Viola da Gamba Society Index of Manuscripts Containing Consort Music

Volume II

Compiled by
**Andrew Ashbee
Robert Thompson
Jonathan Wainwright**



THE
VIOLA DA GAMBA SOCIETY
INDEX OF MANUSCRIPTS
CONTAINING CONSORT MUSIC

VOLUME II

The Viola da Gamba Society Thematic Index of Music for Viols (ed. Gordon Dodd), 1980–1992 (and continuing), is composer-based. The present volume is the second in a series to catalogue manuscripts containing consort music. The editors are all highly experienced in the field and have newly examined all sources. Volume II features forty-five manuscripts, whose scribes and owners include Stephen Bing, John Browne, Philip Falle, Gabriel Roberts, John St Barbe, and the Withy family. The work of a prominent but still anonymous scribe is added. As well as a detailed inventory of every book (with anonymous work identified where possible), the descriptions include information on date, size, binding, paper, rastra, watermarks, collations, scripts, inscriptions and provenance, together with bibliographical references. Brief notes on the owners and copyists are provided. Of particular importance is the inclusion of facsimiles of all hands. Also included is a comprehensive study and illustration of watermarks by Robert Thompson (serving for the whole series). In spite of welcome innovations such as the new on-line catalogue of Christ Church music manuscripts compiled by John Milsom, some printed catalogues, such as that of the British Library, are outdated. This new and comprehensive study will be an invaluable tool for future research.



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Compiled by

ANDREW ASHBEE, ROBERT THOMPSON
and
JONATHAN WAINWRIGHT

Volume II

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Preface

This Index of Manuscripts Containing Music for Viols is intended to complement the Viola da Gamba Society's *Thematic Index of Music for Viols*, the first six instalments of which were compiled by Gordon Dodd and published by the Society between 1980 and 1992. Work on the Thematic Index continues and a completely revised 'Second Edition' on CD-ROM was published in 2004. This too is updated from time to time.

Our aim here is to present a comprehensive survey of each manuscript which will not only list the contents, but also provide as much information as we can glean on the provenance and make-up of the volumes. Subject to approval by the relevant libraries, it is planned to include facsimiles of scribal hands and appropriate diagrams and measurements of watermarks.

Acknowledgements

We are very grateful to all the libraries and their staff for their ever ready help and to the following for permissions to reproduce facsimiles:

The British Library Board

The Curators of the Bodleian Library, Oxford

The Governing Body of Christ Church Library, Oxford

The Royal Academy of Music, from the Robert Spencer Collection

Durham Cathedral

Jeanne Dolmetsch, for the Dolmetsch Library, Haslemere

The Sibley Music Library, Eastman School of Music, University of Rochester,
New York

Virtually all originals of the manuscripts here described have been consulted, since much of the information cannot be gleaned from microfilms or photographs alone. Robert Thompson was awarded a research grant from the Leverhulme Trust to study the paper and physical make-up of music manuscripts, including those from Oxford which appear in this volume. Jonathan Wainwright was awarded an Arts and Humanities Research Board Grant in 1999 to study relevant viol manuscripts now in America; and in 2003, he was awarded an AHRB Research Leave Award to enable work towards this volume. The late Gordon Dodd was very helpful in the early stages of setting up this Index with advice, suggestions and lists of contents; our debt to him is great. Many colleagues have offered material and information along the way and to them we tender our warmest thanks.

Layout of Each Entry

The following descriptive form is used for each manuscript:

Brief descriptive sentence.

Detailed description using the following formula:¹

- a) Approximate date.
- b) Number of leaves: Roman numerals are used to indicate flyleaves (modern flyleaves are indicated by italics); pastedowns are noted only if they have been lifted so as to become, in effect, flyleaves.
- b) Foliation/pagination.
- c) Blank music pages.
- d) Script: the division of scribal labour is detailed; facsimiles of the main hands are given in a separate section. To avoid confusion, we have retained the descriptions of previous researchers whose identifications of ‘Hand A’, ‘Hand B’, etc. will be found in the relevant bibliography of each manuscript.
- e) Inscriptions: unless stated (in round brackets at the end of the inscription) the hand is unidentified; line ends are indicated thus: / (Other inscriptions are given at the relevant point in the inventory, see below.)
- f) Format and dimensions. Paper dimensions: given in millimetres, height first and width second (these figures are often approximations, since the size of the leaves usually varies slightly).
- g) Watermarks: the general type of each watermark is identified: in most cases further details and precise measurements are given in Appendix A.
- g) Rastrology. Number of staves per page and rastrum details:

A: number of staves on a page (with a note of the layout, e.g. ‘in blocks of threes’).

¹ The order in which the information is presented is occasionally altered in the interests of clarity.

B: number of staves in the rastrum.

C: the span of the rastrum.

D: profile of the rastrum, i.e. the width of the individual staves and the distance between them; measurements are given as from the top stave down and the distances between the staves are given in brackets, e.g. the profile of a four-stave rastrum might be:² 11(15.5)12(14.5)11(14)10.5

All measurements are given in millimetres.³

- j) Collation: given where possible (the tightness of bindings often precludes a detailed examination of the gatherings) using the formula A-Z (no I, U or W) and thereafter Aa-Zz and Aaa-Zzz, with the number of leaves in a gathering indicated by a superscript number;⁴ end-papers are not included in the collations; signatures are editorial unless stated.
- k) Binding and decorations
- l) Provenance; and
- m) Bibliography (cross-reference to Bibliography of G. Dodd and Andrew Ashbee (eds.), *Thematic Index of Music for Viols* (1980 -)

Manuscript inventory giving the following information:

- 1) Composers as given in the source;⁵ square brackets are used when the composer is ascribed from another source, and for comments on the ascription.
- 2) Original numbering systems (where they exist).
- 3) Title or first line; original capitalisation (or non-capitalisation) and orthography are retained. Where there are variants between part-books, headings are taken from the highest-pitched part; any additional material deriving from other part-books is enclosed within round brackets.

² The rastrum profile may of course appear either way up on the page.

³ Up to a millimetre should be allowed as a 'variation factor' for the individual staves, and perhaps even more than a millimetre for the total span of a rastrum (particularly for multiple rastra); such variations in the measurements could be the result of differing pressure on the rastrum causing varying amounts of 'spreading', fluctuating viscosity of ink or irregular ink supply, and slight expansion as the rastrum ages.

⁴ A singleton is indicated as superscript '1' (thus breaking with the bibliographical convention that 'the superior figure must always be an even number') unless it is obvious which leaf of the bifolio has been removed (e.g. a bifolio with the first leaf removed would be indicated: 'A2(A1 removed)').

⁵ In the inventories of manuscript partbooks the composer and title are taken from the first book in numerical sequence to contain the piece in question (usually the Cantus book). Any expansions from other books in the set are enclosed within round brackets.

- 4) Inscriptions are given in inverted commas; unless stated (in round brackets at the end of the inscription) the hand is that of the main scribe; line ends are indicated thus: / .
- 5) Scoring.
- 6) Folios/pages; a folio number alone indicates recto.
- 7) Viola da Gamba Society Thematic Index number. 'None' signifies that the work is listed, but without a specific number (usually because it is unique in its class, or because it is one of only two or three examples); '-' indicates that the work has not yet been allocated a VdGS number. An 'A' number is in the anonymous section. Where a piece is ascribed in the sources to two or more composers the initials of one or other of them are sometimes added before the numbering to clarify where the piece is listed in the Thematic Index.
- 8) References to printed sources are derived from *RISM: Répertoire Internationale des Sources Musicales: Einzeldrucke vor 1800*, Series A/I (Kassel, 1971-) and *Recueils Imprimés, XVIe-XVIIe Siècles: Listes Chronologique*, B/I/1, ed. F. Lesure (Munich & Duisburg, 1960)

Manuscripts of solo lyra viol music will not be included, except where they seem related to known scribes or owners of the consort books described in this series.

Abbreviations

S	soprano (g2 clef)
C	cantus (c1 clef)
M	mean (c2 clef)
A	alto (c3 clef)
T	tenor (c4 clef)
B	bass (F4 clef)
CI, CII, etc.	first cantus, second cantus, etc.
bc	basso continuo
tr.vl	treble viol
b.vl	bass viol
org	organ
vl	viol
vln	violin
vla	viola
lv	lyra viol
hpd	harpsichord
thbo	theorbo



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Notes on Owners and Copyists

STEPHEN BING (See Volume I, pp. 1-3)

Additional manuscript:

US-NYp, Drexel MS 5624: An unfinished and incomplete score of Coprario's fantasia-suites for two violins, bass viol and organ.

JOHN BROWNE (1608-1691) [Owner and Copyist]

Biographical Notes. A summary of Browne's life appears in BROWNE FF and gives further references to material compiled by Mary Edmond now in the House of Lords Record Office. He was the son of Thomas, a grocer residing in London, but his baptism c.1608 has not been traced. Thomas died in 1621 and was buried at St Alphage, London Wall. In a forthcoming article¹ David Pinto traces John's subsequent upbringing to the household of his merchant-taylor uncle, also John (1578-1627), where he undertook copying of largely duplicate copies of vocal music for him and for his mercer partner Richard Fishbourne (d. 1625). Perhaps the instrumental music re-used as fly-leaves of GB-Och, Mus. 423-8 was part of a similar duplicate collection. John was admitted to the Middle Temple on 28 October 1628. Around 1630 he married Temperance, third daughter and sixth child of Sir Thomas Crewe, Speaker of the House of Commons. She died childless on 22 September 1634, aged 25, and her memorial in the Steane Chapel, Northants describes her as 'a constant lover of the best, of a disposition amiable and chearful and a wit high and pleasant ...' On 23 January 1636 at St Stephen, Walbrook, Browne married Elizabeth Packer, daughter of John and Philippa Packer of Groombridge Place, Kent. In March 1638 Browne was appointed as Clerk to the Parliaments. The House of Lords was abolished on 19 March 1649 and Browne ceased to act as Clerk. He was re-instated in the post on 25 April 1660. His daughter and heir, Martha, married Sir Roger Cave on 26 March 1676, which may be the reason why many of Browne's papers and manuscripts came to be at Stanford Hall. A quantity of these was sold at various times in the twentieth century, including at least three music manuscripts. Browne was buried at Eydon, Northamptonshire, on 8 June 1691, aged 83, to be followed by his wife five days later.

Evidence from the repertory and from copyists hands suggests that the bulk if not all of Browne's music collection was compiled by the time of the Civil War.

¹ David Pinto, 'Pious pleasures in Early Stuart London', *RMA Research Chronicle* (forthcoming).

There are other manuscripts with tentative links to him, but these are more likely to have been associated with the Cave or Packer families.

Instrumental manuscripts owned by John Browne

GB-Ckc, Rowe 112-113. Two partbooks of two-part music. Organ parts to many of the pieces are in GB-Ckc, Rowe 113A, but some were probably copied into a missing organ book.

GB-Ckc, Rowe 113A. An organ book containing pieces from GB-Ckc, Rowe 112-113 and GB-Och, Mus. 423-8.

GB-Ckc, Rowe 114-117. Four partbooks of a set of five containing consorts in from three to five parts.

GB-Lam, MS 600. A bandora and lyra viol manuscript, perhaps inherited by John Browne from his father. The bandora music comprises the early layer and the lyra viol music was copied once John had the book.

GB-Och, Mus. 353-356. Four partbooks of music by Coleman *a3* and Mico *a4*.

GB-Och, Mus. 367-370. Four partbooks of dances in four parts.

GB-Och, Mus. 379-381. Three partbooks of dances in three parts

GB-Och, Mus. 423-8. Six partbooks of consorts in from three to six parts, probably begun before they came into the possession of John Browne.

GB-Och, Mus. 1004. An organ book containing parts for music from GB-Ckc, Rowe 114-117, GB-Och, Mus. 423-8 and, apparently, GB-Och, Mus. 473-8.

GB-Och, Mus. 473-8. Six partbooks which seem to have come into Browne's possession.

Privately owned: Franklin Zimmerman. Five partbooks of consorts by William Lawes.

Instrumental manuscripts possibly connected with John Browne

GB-Och, Mus. 430. An organ book with headings in John Browne's hand of fantasia-suites by William Lawes. The end-paper is endorsed 'This for Robert Packer Esq^r at Shellingford' - Packer was Browne's brother-in-law.

GB-Och, Mus. 716-720. Five partbooks which include four consorts by Lupo in the hand of one of the copyists employed by Browne.

Privately owned: Layton Ring. A violin book associated with GB-Och, Mus. 430.

PHILIP FALLE (1656-1742) [Owner]

Biographical Notes. Falle receives an entry in the *Oxford Dictionary of National Biography* and *A Biographical Dictionary of Jersey*, and his adult life is summarized in FALLE U. He studied in Oxford between 1670 and 1676, where his tutor was Dr. Narcissus Marsh, who also organized weekly music meetings. He then moved to the diocese of Chichester when he may have made the acquaintance of Sir John St Barbe (*q.v.*). In 1681 he returned to Jersey, his birthplace, but also visited France and from 1687 spent two years as tutor to Thomas Jermyn at Rushbrook, near Bury St Edmunds. He was rector of Trinity, Jersey, and from 1690 of St Saviour's. In 1694 he was appointed Chaplain in Ordinary to the King, which involved him in various embassies to France and Holland until the King's death in 1702. These provided him with opportunities to acquire some of the manuscript and printed music which formed part of his library. Falle held the parish of Shenley, diocese of Lincoln, from 1699 and was installed as a prebend at Durham Cathedral in 1700, but did not take up the position until 1703. In 1722 Falle decided to leave his music books to the Cathedral Library at Durham and they were brought there in 1739. Margaret Urquhart states 'There are one hundred and eighty items in all, covering an interesting range of English, French, Italian, Flemish and Dutch music, but remarkably little German.' DRc MSS Mus. A27, Mus. 2, Mus. D4, Mus. D5 and Mus. D10 are all part of Falle's bequest.

Falle's catalogue of the music collection he intended to leave to the library, now DRc Add. MS 154, is divided into four main sections, with section IV ('Instrumental Musick') subdivided according to instrument:

- | | |
|-----|---|
| I | Books featuring Musick as a Science or Art etc. |
| II | Sacred Vocal Musick |
| III | Profane Vocal Musick |
| IV | Instrumental Musick |
| | 1. For the Harpsichord |
| | 2. For the Lute |
| | 3. For the Viol |
| | 4. For the Flute |
| | 5. For the Violin, whether solo or in concert |

Whereas Falle's printed music can easily be related to modern shelfmarks, his descriptions of instrumental music manuscripts coincide less exactly with the extant material. Two manuscripts appear at the end of the section 'For the Viol', which is

listed here in full, and two more in the section 'For the Violin'; these sources are identified below as [1]–[4]:

'For the Viol'

Chelys minoritium—*The Division Viol*, by Christopher Simpson, Lond. 1677 [*sic*],
Fol.º (B12)

Traité de la viole, par Rousseau, à Paris, 8º. (A31)

Pièces à une et à deux Violes, par Mr Marais. The Paris Edition in 2 volumes (C82,
83)

Pièces de Viole, composées par Mr Marais, the Amsterdam Edition (C85)

XV sonatas for one Viol and a Thorough-Bass, by John Schenk, being his opera 2da.
Fol.º (C86)

Scherzi Musicali per la Viola di Gamba con Basso Continuo, da Giovanni Schenk,
being his opera 6a. Fol.º (C87)

Le Nymphe di Rheno per Viole di Gamba Sole, da Giovanni Schenk, being his opera
8a. Fol.º (C88)

L'Echo du Danube, contenant six sonatas pour la viole, par Jean Schenk. Opera 9a.
Fol.º (C89)

X Sonates a 2 Violes de Gambe et une basse continue, par Monsr. Carolo. Fol.º
(C90)

Sonates à une Viole de Gambe et une Basse Cont. par Jean Snep. Fol.º. (C91)

Caroli Hacquart Chelys. 4to. (C92)

Airs and Symphonies for the viol out of the Late Operas, printed at London by Walsh.
(C93)

Collection of new airs for two Bass-Viols, by Will. Gorton. London. 1701. (C94)

The Compleat Violist: with some lessons for that Instrumt., by Mr. Benj. Hely. 4to
(C95)

[1] *Fantasies for 2 Viols with the Thorough Bass* - by Young, Jenkins, Butler, Pool,
etc. MSS. fol.º

[2] *A MSS Collection of Sonatas and Divisions to Grounds*, by several Masters.

'For the Violin'

[3] *Mss Collection of Sonatas for 2 Violin and a Viol Idem for 2 viols*; by Butler,
Jenkins, &c.

[4] *Another Mss Collection of ye same kind by diverse Masters*.

Musick's Recreation of the Viol, Lyra-way. Lond. 1682. (C96)

No. [3], in the 'Violin' section of the catalogue, probably refers to Mus. D5 and no. [4] to Mus. D2. In the 'Viol' section, item [1], specified as 'fol[io]', cannot refer to Mus. A27 or Mus. D10; presumably Mus. D4 is meant, although it contains no music ascribed to Butler. Item [2] could be either Mus. A27 or Mus. D10: as it is possible that A27 was unfinished in 1722, when Falle compiled his catalogue, D10 is the stronger candidate.² Nor, considering its inclusion of a large number of French suite movements, is A27 likely to have been described as a 'Collection of Sonatas and Divisions to Grounds', though it does also contain works of those kinds.

SIR GABRIEL ROBERTS (1629-1715)³ [Owner]

Biographical Notes. Baptized at St Stephen, Coleman Street on 10 December 1629, Gabriel was the third child and eldest son of Lewes Roberts and his wife Anne. Lewes was the author of *The Merchants Mappe of Commerce* (1638), a comprehensive and frequently-reprinted handbook for merchants trading overseas, and Gabriel in turn became a successful businessman, eventually serving as Deputy Governor of the Levant Company, as Deputy Governor and Sub-Governor of the Royal African Company, and as a director of the East India Company. His diligence in these responsibilities is shown by the fact that he was absent from only two out of 290 meetings of the court of the African Company between 1685 and 1690, and the worldly rewards of his industry can be seen in his will (Lpro: PROB 11/545, ff. 140v-141v, proved on 15 March 1715), where he was able to bequeath more than £12,000 in cash as well as a coach and horses and unspecified plate and other property, all this after he had 'disposed of' most of his children. In terms of ready money Roberts was probably the wealthiest individual to feature in this Index, and it is sad to reflect that he owed much of his fortune to the West African slave trade.⁴ He was knighted on 14 January 1678.

Gabriel Roberts' music books are not the only evidence suggesting that he took a serious interest in music. In 1659 he took John Verney, a son of Sir Ralph Verney of the aristocratic Buckinghamshire family, as an apprentice: John Verney was an enthusiast for the bass viol, which in 1656 he was said to play very well 'for his time' and took a lyra viol with him to Aleppo, where he was sent in 1662 to work in Gabriel Roberts' 'factory'. After his return in 1674 he remained on friendly terms with Roberts, and the inclusion of a lyra viol consort in Add. 31,431 is possibly due to him. Gabriel Roberts' willingness to take Verney as an apprentice when other

² Brian Crosby, DURHAM C, 21 states that A27 is not listed in DRc Add. MS 154.

³ Much of this text is derived from PAPER T, where sources are fully described.

⁴ The extent of Roberts' involvement in the slave trade is apparent in The National Archives' online exhibition 'Black Presence: Asian and Black History in Britain, 1550-1800', which illustrates extracts from documents relating to the Royal African Company (<http://www.nationalarchives.gov.uk/pathways/blackhistory>).

merchants apparently would not, and Sir Ralph's readiness to let his son go to him, could mean that in this case music eased communication between social classes.

Roberts appears to have been a hard-headed businessman who would not buy expensive music books to ornament a bookshelf, but if music formed an important part of his life the contents of his collection all fall into place. As a youth he would have grown up with the *Royal Consort* and through his business he was well placed to obtain Italian prints and manuscript copies: he is described in John's indenture as 'one of ye merchants of London trading to ye Levant seas' and ships engaged in that trade naturally put in at Italian ports. The *Dover*, in which John sailed to the Levant, stayed at Leghorn long enough for him to visit Pisa and Florence. Other works in Add. 31,431, by Locke, Gibbons and Blackwell, are by musicians who were active in London. The collection seems to reflect Roberts' interest in music over many years, and could well have been copied from older books belonging to him. By the 1680s some of these could have been twenty or thirty years old, and the decision to transfer his favourite pieces to carefully copied and finely bound sets of parts would have been a businesslike and sensible one. The contents of Add. 31,431 and Hamburg ND VI 3193 can therefore be seen as cumulative, organic collections rather than chance combinations of varied music.

JOHN ST BARBE (1655-1723) [Owner]

Biographical Notes. A full biography of John St Barbe is given in ST BARBE U. He was a son of Sir John St Barbe and Grissell Pynsent, married at St James, Clerkenwell on 25 February 1652/3. No baptism record has been discovered, but documents indicate his birth took place some time between June and December 1655. Both his parents died three years later of the 'sweating sickness' and he was brought up in the household of his grandfather John Pynsent (1598-1668) at Bartlett's Court, St Andrew's Holborn, and probably at times at Combe Manor, near Croydon or other country houses belonging to Pynsent. His tutor was John Rawlett, a Cambridge graduate and later Chaplain to the Bishop of Chester (see *ODNB*). By 1665 John St Barbe was being taught music by Christopher Simpson. The composer issued *The Principles of Practical Music* ... that year and dedicated it to John, 'part of it being framed for your instruction'. No doubt the introduction of Simpson to John St Barbe was through his uncle Sir John Bolles, a principal patron of the composer, who had married Pynsent's daughter Elizabeth. *The Principles of Practical Music* also included an appendix of short pieces for beginners and five others, more advanced and in tablature 'For John St Barbe, Baronet'. Between September 1671 and March 1673/4 Sir John was at Magdalene College, Cambridge and then was admitted to the Inner Temple. However, towards the end of 1674 he set out for a European journey with his brother Edward (who died almost immediately) and Thomas Herbert as guardian. The tour lasted until 1678 and took in France and Italy and perhaps Germany. He settled at Broadlands, Romsey, Hampshire and in 1681 became a Gentleman of the Privy Chamber at the English Court. He served until the end of James II's reign, but was heavily involved in affairs in Hampshire for the rest

of his life. He married twice: first to Honor Norton, on 4 December 1682 at St James, Whitechapel and second, Honor having died in 1710, to Alice Horne *née* Fiennes in 1712. John St Barbe died on 7 September 1723 and was buried at the family grave in Ashington, Devon.

Manuscript owned by John St Barbe

One partbook of GB-DRc, MS Mus. D.2 has ‘for the honourable Sir John St Barbe Bart neare Romsey in Hampshire’ inscribed on a fly-leaf. The manuscript contains much music with a difficult part for St Barbe’s instrument, the bass viol. It came into the collection of Philip Falle, who had been a clergyman in the Diocese of Chichester 1676-1681. St Barbe’s home at Broadlands was in this Diocese.

THE WITBY FAMILY [Owners and Copyists]

WITHIE T contains a mainly accurate but now somewhat incomplete history of that part of the Witby family which included musicians. Corrections and additions to this article are noted below.⁵

1. Humphrey Witby, the first member of the Witby family known to have been a professional musician, served as a choirboy and lay clerk at Worcester Cathedral, where he is first recorded in 1607-8.⁶ He can probably be identified with a Humphrey Witby, son of a father of the same name, baptized on 4 September 1596 at Claines, a village just outside Worcester. In due course he held a variety of musical and other posts at the cathedral, including those of verger, sub-treasurer and surveyor; in the last capacity he initiated the post-Civil War repair of the cathedral in August 1660.⁷ He appears to have been friendly with Thomas Tomkins, who dedicated the madrigal ‘Sure there is no god of Love’ in his 1622 publication to ‘Mr. Humfrey Witby’, and the two are linked by an annotation on f.31v of GB-Ob, MS Mus. Sch. E.417 reading ‘Mr Tho: Tomkins/ Mr Humphrey Witby 1642’. At some time before 1638 Humphrey seems to have married Elizabeth, widow of the Worcester Cathedral chapter clerk, Stephen Maylard

⁵ Material held by Worcestershire Record Office has been moved to different locations since 1991. In the following notes ‘WRO’ = Worcestershire Record Office, County Hall, Worcester; ‘WHC’ = Worcestershire Library and History Centre, Trinity Street, Worcester. All original documents are now held at WRO; parish registers, marriage licences and most probate documents, however, are more easily consulted on microfilm at WHC.

⁶ In a stray cathedral Treasurer’s Book now at WRO: BA 1442, ref. 705:240, pp. 20-21. Humphrey must by then have been in the choir for some time as he is ranked third in seniority out of ten boys.

⁷ WOc Fabric Repair Book A. 73, pp. 39-45. See also TOMKINS B, p. 118, for Humphrey Witby’s stewardship of St Oswald’s Hospital, Worcester.

(d. 1622),⁸ through whom he acquired the leases of two properties;⁹ at his death, however, Humphrey was married to Joane, with whom he had at least three children.¹⁰ He was buried at St Michael-in-Bedwardine, adjacent to Worcester Cathedral, on 11 December 1661 leaving an estate valued at £572 9s 11d; Joane, who survived her husband by almost 30 years, was buried at the same church on 24 January 1691. Two children of her marriage to Humphrey are identified in her will.¹¹

2. John Withy (I) appears in a list of choirboys at Worcester Cathedral in 1619,¹² and is identified as the brother of the musician Humphrey in his petition to be admitted as a lay clerk (7 February 1621).¹³ No record of his baptism survives, but it probably took place at St Peter's, Worcester, where the elder Humphrey of Claines apparently moved at some time after 1595. In 1624 John Withy resigned his post at the cathedral,¹⁴ and thereafter no definite trace of him is found in Worcester until the county hearth tax returns of 1662-65, in which he occupied a four-hearth house in the parish of St Michael's-in-Bedwardine. Towards the end of this period he acquired a house at the southern end of Worcester High Street. According to Francis Withy (see (4) below) 'Jhon Withie my Dear F. died Janu. 3d. 85' (GB-Och, Mus. 337, p. [1]) and he was buried at St Helen's, Worcester, on 5 January 1685.¹⁵ 'Dorothy Withy Widdow', buried there on 7 March 1693, was John's wife.

John and Dorothy seem to have spent some time in London where their son John was born (see (3) below). The elder John wrote the music for a song in Richard

⁸ See T. Cave and R. A. Wilson (eds), *The Parliamentary Survey of the Lands and Possessions of the Dean and Chapter of Worcester made in or about the year 1649* (Worcester, 1929), pp. 187, 214; Humphrey's wife at that time is identified as Elizabeth. The history of Withy's tenancies in cathedral documents (e.g. Act Book A. 75, f. 134) reveals that he held Maylard's former properties in the right of his 'now wife'.

⁹ Maylard's administration and inventory are on microfilm at WHC (1622 9b and 166a); one of the compilers of the inventory was Thomas Tomkins. Humphrey Withy's inventory is at WRO: BA 3585, ref. 008.7, Parcel 807, no. 1843.

¹⁰ Joane is named as Humphrey's wife in a concord of fine dated 8 September 1659 (in Lpro CP24/4/15) whereby the lease of one of Humphrey's houses is assigned to William Harewell.

¹¹ Humphrey (buried at St Michael's-in-Bedwardine 11 May 1691) and Anne, who married James Tinker of Kidderminster at St Andrew's, Worcester, on 13 October 1685; in the register copy of the allegation presented on the same day, Anne is said to be 'aged about 24 years' (WRO: BA 2453 (iii), ref. 797, f. 168v; WHC). A third child, George, was buried at St Michael's on 16 June 1662.

¹² WOC Treasurer's Book A. 26.

¹³ WOC Admission Book A. 65, f. 23.

¹⁴ *Ibid.*, f. 23v.

¹⁵ Francis's unusual new-style date is confirmed both by the parish register and by the churchwardens' accounts approved on 24 April 1685. WRO: BA 2335, ref. b850, Parcel 12b (v), unpaginated.

Brome's *The English Moore*, performed in 1637 or 1638 by Queen Henrietta's Company at the Salisbury Court Theatre, and a two-part instrumental piece entitled 'A Maske' (US-LAuc C6968 M4, p. 12; US-NH, MS Filmer 3, f.16v) may be another example of similar work by him. Anthony Wood (GB-Ob, MS Wood D.19(4), f.136r), however, associates him firmly with the West Midlands, describing him thus: 'sometime a teacher of music in the city of Worcester. Father of Francis Withie of Oxon, composed several things for 2 violins'. Wood further states that John Withy was 'excellent for the lyra-viol and improved the way of playing thereon much', while John Playford names him in the 1669 edition of *Musick's Recreation on the Viol, Lyra-way* as a 'famous master' of the lyra viol.

John Withy and some of his immediate family were Roman Catholics (see also (5) Edward Withy below); he is described as such by Wood, and appears as a 'popish recusant' in churchwardens' presentments from 1675 onwards.¹⁶ In 1679, 1682 and 1684 he is joined by his wife and an unnamed daughter. Another daughter may have been Lucy Withy (buried at St Helen's 13 August 1705), whose son James Atkinson was admitted to the English College in Rome in 1703;¹⁷ she had married George Atkinson by 23 November 1680, when their first child was baptised at St Helen's.

3. 'John Withy, son of John Withy gent and of Dorotheie his wife borne the 8 Day of July 1639 in Mr Covetts house in Baldwins Garden neere Leather Lane and baptised in the said house as they said and recorded the 4th day of August 1639'.¹⁸ The clandestine 'as they said' supports the idea that the Withys were already Roman Catholics at this time. In 1678-80 'John Withy Junior' was living next door to John Withy (I), assessed at two hearths, and it was probably he who was admitted to the freedom of Worcester on 9 January 1660 as apprentice to the shoemaker William Wylde;¹⁹ in a marriage licence allegation dated 17 June 1696, 'John Withey of St Helen's Worc. Shoemaker', widower, stated that he was aged 'about 58 years', which matches reasonably closely with the date of birth given above.²⁰ From no later than 1687 until his death he held the office of Searcher and

¹⁶ St Helen's, Worcester, Churchwardens' Presentments. WRO: BA 2289, ref. 807, Parcel 24/viii.

¹⁷ H. Foley, *Records of the English Province of the Society of Jesus*, VI (London, 1880), 455. James was baptised at St Helen's, Worcester, 21 November 1687. It was not unusual for children of Catholics to be baptised in the Church of England, as the parish registers at that time provided the only formal registration of identity. Lucy Withy may be the recusant identified as 'George Atkins his wife' in the St Helen's presentment of 14 November 1684.

¹⁸ Registers of St Andrew's, Holborn; London, Guildhall Library, MS 6667/2.

¹⁹ Worcester City Council, Court Book 1659-60 (WRO), p. [1]. William Wilde of Worcester, 'shoomaker', died in 1671; see his nuncupative will, Lpro PROB 11/336 ff.241v-242.

²⁰ WRO: BA 2036, ref. 797, Parcel 16; WHC. He was to marry Elizabeth Gregory, widow, in the cathedral, but the registers do not record this event. In 1703, however, Thomas Oliver married 'Eliz. Withy of St Swithun's' in the cathedral.

Sealer of Leather.²¹ He was buried at St Swithin's, Worcester, on May 2 1701. His one recorded presentment on 14 May 1678 (see above, n. 15) was for 'not coming to ye sacrament' rather than being a 'popish recusant', and there is no evidence that he was ever a professional musician; a chorister named 'Withee' who appears at Christ Church, Oxford in 1674-80 may perhaps have been one of his children.

4. Francis Withy, son of (2) John was born between 1640 and c.1652. A copy of Christopher Simpson's *Compendium* in GB-Och, Mus. 337 is inscribed 'Francis Withy His Booke Octobre 12 1667' and was 'baght at Mr Jons in Worcester', but from June 1670 to his death in December 1727 he was a singing-man at Christ Church, Oxford, and was also active as a string player, teacher and copyist. Rate books and other documents show that from 1680 to 1705, and again from 1710 to 1713, he continuously occupied a property in the parish of St Peter-le-Bailey; his disappearances from the rate books coincide with the end of his two marriages, first to Mary, buried at St Peter-le-Bailey on 25 April 1705 and second to Catherine Shury, widow, whom he married on 15 September 1710 at the same church. She was buried there on 12 March 1713, as was Francis on 14 December 1727, when he was described as 'of St Mickels'. His daughter Dorothy (1670-1739)²² and her husband Charles Adkins lived in St Michael's parish from 1710 to 1724 and Francis may well have lived with them during this period; Adkins sometimes collected Francis's payments at Christ Church, particularly in his last years when he must have lived in retirement.

5. Edward Withy, composer of an ambitious set of divisions in US-U, q763 P699c and of 'Mr Withy's Trumpet Tune',²³ was almost certainly 'Edward Withye, gentleman' of Buckland, Berkshire, who was married to Elizabeth Eyston (d. 13 June 1676), a member of a staunchly Catholic family from East Hendred in the same county. Proof of this marriage comes from the administration bond for Elizabeth's estate, signed on 19 February 1677 by Edward and 'Franciscum Withye, of the Parish of St Aldate's, Oxon singingman'.²⁴ On 6 October 1671 Edward witnessed

²¹ Worcester City Council, Chamber Order Book 1669-1721 (WRO); paginated in separate sections. John Withy is named as one of the two Searchers and Sealers of Leather in a list of officers dated 10 October 1687, p. 23 of the section commencing in February 1685.

²² Dorothy's baptism is recorded at St Mary Magdalen, Oxford, in Francis's own hand; it is dated 2 April 1670, but appears to have been added between the year heading and the first entry made by the parish clerk on 9 April.

²³ Two copies in GB-Cfm MU MS 647, pp. 1-3 and 9-11, in each case with following movements, not identical; the first copy is ascribed 'E^d Wythie' and might possibly be autograph. An incomplete copy of the 'Trumpet Tune' only in Francis Withy's hand is in GB-Ob MS Mus. Sch. C.61.

²⁴ Berks RO, D/A1/222/147; this administration establishes that Elizabeth was a daughter of Martin and Mary Eyston, and a grandchild of Thomas Eyston and his wife Mary. C. J. Eyston, *Pedigree of The Family of Eyston of East Hendred* (London, 1875, for private circulation) unfortunately gives no more information than that Martin Eyston had five

the will of Sir Charles Yate (Lpro PROB 11/364 ff. 101-2), whose mother Mary endowed a Catholic chaplaincy at Buckland in 1675,²⁵ and the will of the antiquary Charles Eyston of East Hendred (d. 1721; Lpro PROB 11/583 ff. 184v-187) refers to property in East Hendred 'late in the possession of one Edward Withy',²⁶ which may have been acquired through Elizabeth's family.

Edward Withy's Catholic faith, and Francis's signature in Elizabeth's administration bond, suggest that Edward was another son of John (I). He may have remarried after Elizabeth's death; a John Withy, son of Edward, was baptised at St Helen's Worcester on 30 January 1685 and it would be a remarkable coincidence if the Jesuit Edward Withy, apparently born in Cambridgeshire in 1689, was not related to the Catholic Edward Withy of Buckland.²⁷

Music manuscripts copied, owned or annotated by Francis Withy²⁸

- (1) GB-Ob, MS Mus. Sch. C.44: ff. 100-103, anonymous treble parts; ff. 113-123v, annotations to treble and bass parts of two suites by Lully; ff. 136-141, parts for Locke's 'The Second Part of the broken Consort', VdGS Nos. 1a-c; ff. 156-7, the treble part of anonymous four-part airs inscribed 'Mr Withy', although not in his hand.
- (2) GB-Ob, MSS Mus. Sch. C.59-60: music for two bass viols by Coprario, Jenkins, John Withy and others.
- (3) GB-Ob, MS Mus. Sch. C.61: score with music by Henry Purcell, Daniel Purcell, John Withy and others, including works ascribed to Corelli and Colista. Many annotations.
- (4) GB-Ob, MS Mus. Sch. C.71: an inserted sheet (pp. 137-8) on which is copied a set of divisions by Christopher Simpson in Francis Withy's hand. The manuscript was owned and otherwise copied by William Noble, a singing-man at Christ Church, and contains bass viol parts for two solos and a single part of duets.

daughters (copy in Berks RO, ref. D/EX 283/20). The wills of Thomas Eyston (Lpro PROB 11/330 ff. 298v-299v; 11 July 1668) and Elizabeth's grandmother Mary (Lpro PROB 11/344 348v-349v; 23 August 1671) respectively refer only to five and four unnamed daughters of Martin Eyston, none of whom had either reached the age of 21 or married in 1671.

²⁵ Like the Withy family, Mary Yate came from Worcestershire; she was a daughter of the Catholic Humphrey Packington of Chaddesley Corbett and inherited Harvington Hall, Worcestershire, in 1631.

²⁶ See A. L. Humphreys, *East Hendred* (London, 1923), 342.

²⁷ Geoffrey Holt, *The English Jesuits, 1650-1829* (Catholic Record Society 70, 1984), 269.

²⁸ This list includes Francis Withy's personal commonplace books and surviving sets of consort music owned or copied by him. His hand also appears in a wide range of other manuscripts, such as Och 7, 49, 1220-4 and 1246; see OCH-OL.

- (5) *GB-Ob, MS Mus. Sch. D.217: a book ruled with six-line staves and acquired by Withy with some music already copied. It contains a number of complete movements in score and the string bass parts of some anthems; composers represented include Blow, Aldrich, Tallis, Bartholomew Isaack and Sances.*
- (6) *GB-Ob, MSS Mus. Sch. E.415-418: Worcester instrumental partbooks dating from c.1640: probably the property of Francis's older relatives and later annotated by him.*
- (7) *GB-Ob, MS Mus. Sch. E.428: music for two bass viols by Benjamin Hely and others.*
- (8) *GB-Ob, MS Mus. Sch. E.430: parts of Simpson's 'Little Consort' presented to Edward Lowe in 1673.*
- (9) *GB-Ob, MSS Mus. Sch. E.437-442: an early seventeenth-century set of parts bought by Francis for six shillings; corrections and some music added by him.*
- (10) *GB-Ob, MSS Mus. Sch. E.447-449: three partbooks containing airs for two trebles and bass by various composers, including several associated with Oxford.*
- (11) *GB-Och, Mus. 8: a score containing Christopher Gibbons's Fantasias, Almains and Galliards for one and two trebles, bass and organ and a few other works by him: Locke's 'Second Part of the Broken Consort' and vocal music, mainly from Rovetta op. 3. A further section by Palestrina is not in Withy's hand.*
- (12) *GB-Och, Mus. 337: a commonplace book incorporating extracts from theoretical works and extracts of musical compositions to illustrate cadences and other technical features by both English and continental composers.*
- (13) *GB-Och, Mus. 409-410: parts for Locke's consort 'for seaverall freinds.*
- (14) *GB-Och, Mus. 1183: parts containing instrumental music by Robert Smith, Banister, George and Thomas Tollett and others, not all in Withy's hand.*
- (15) *US-U, q763 P699c: manuscript additions to Playford's Cantica Sacra (1674) on sheets of normal English music paper bound at the back of each volume. Not all the manuscript material is in Francis's hand; his contributions include 'Polewhee's Ground' and a series of works for two bass viols by Jenkins.*

Manuscripts owned or copied by John Withy

GB-Ob, MSS Mus. Sch. D.245-7: final series of 25 airs possibly copied by John Withy (see Vol. I, p. 139 and Plates 14a-b).

GB-Ob, MSS Mus. Sch. E.415-418: final piece in each volume copied by John Withy.

GB-Och, Mus. 728-730: autograph set of nineteen airs for two bass viols by John Withy.

US-R Sibley Music Library, MS Vault M350.F216: 'Jo: Wythie his Booke': incomplete sets of parts of music by Facy, O. Gibbons, Jenkins and John Withy

ANONYMOUS [H]

An unknown scribe with access to both continental and English music, working towards the end of the seventeenth century. Many of his sets of parts have been gathered together into guard-books. The following have been identified:

GB-Lbl, Add. MS 31,422

f. 1: Frescobaldi: 'Toccata Quarta per l'Elevazione' (from Il Secondo Libro di Toccate [...]) (1616); f. 2v: A figured bass, apparently for organ, by Lotti; ff. 3-18: parts for music for three violins and bass and for 'Violino, Leuto, Spinetta e Organo' by 'Babt. Ferini' [presumably Giovanni Battista Ferrini].

GB-Lbl, Add. MS 31,423, set 1 (ff. 1-75)

Three of a set of four partbooks containing fantasias and other movements including works by Alfonso Ferrabosco the younger, Thomas Brewer, Richard Mico, William Child and John Withy.

GB-Lbl, Add. MS 31,423, set 2 (ff. 76-123)

Fantasias and dances for three trebles, bass and basso continuo by John Jenkins, substantially in the hands of the two assistant copyists.

GB-Lbl, Add. MS 31,423, set 3 (ff. 124-153)

Fantasias and dances for violin, bass and organ by John Jenkins.

GB-Lbl, Add. MS 31,423, set 4 (ff. 154-171)

Fantasias and dances for two trebles, bass and organ by John Jenkins. One treble part and bass part only.

GB-Lbl, Add. MS 31,423, set 5 (ff. 172-215)

Treble and bass parts of ayres and dances by various composers, numbered in four separate series:

- (a) airs by Coleman, Dering, Ives, Jenkins, Taylor and Webster
- (b) airs by Jenkins
- (c) anonymous airs
- (d) anonymous airs, some with initials 'M.C.', 'L.N' or 'L.K.'.

GB-Lbl, Add. MS 31,423, set 6 (ff. 216-263)

Three parts containing sonatas and other works by north and central European composers and two works by John Jenkins.

GB-Lbl, Add. MS 31,424, set 1 (ff. 1-24)

Bass viol duets by Anon., Ives and Ward.

GB-Lbl, Add. MS 31,424, set 2 (ff. 25-40)

One part of bass viol duets by Anon. and Michael East.

GB-Lbl, Add. MS 31,424, set 3 (ff. 41-44)

Treble and bass duets by Anon. and Matthew Locke.

GB-Lbl, Add. MS 31,424, set 4 (ff. 45-169)

Two sequences of pieces for two trebles, bass and continuo:

- (a) suites of movements labelled 'balletto', 'corrente', 'sarabanda', 'giga', etc. [apparently continental].
- (b) suites by 'L.V.' [Jean de la Vollee]

GB-Lbl, Add. MS 31,430 (ff. 1-13)

An incomplete set of parts comprising first bass and continuo of music headed 'for. 3. Base viols by Mr Jenkins', but some at least seems to be by J. M. Nicolai.

GB-Lbl, Add. MS 31,436 (ff. 13-100)

A set of parts for Christopher Simpson's 'The Months' and 'The Seasons'.

GB-Lbl, Add. MS 31,436 (ff. 150-210)

Parts of trio sonatas copied from two printed sets:

- (a) *Giovanni Battista Vitali, Op. 9 (Venice, 1684)*
- (b) *Marino Silvani (ed.), Scielta della Suonate (Bologna, 1680)*

GB-Lcm, MS 870

Three partbooks containing the string parts of fantasia and dance sets by Christopher Gibbons for two trebles, bass and organ.

Hamburg, Staats- und Universitätsbibliothek, MS ND VI 3193

Four separately-bound partbooks of a set of five copied in 1683-4 containing English music for four stringed instruments and basso continuo.¹

- i. (Treble I), ii. (Treble II), iii. (Bass II): ii + 80 + ii. Modern pencil foliation 1-83, beginning at second front flyleaf; ff. 82-3 are end flyleaves.
iv. (Basso continuo): ii + 80 + i. Modern pencil foliation 1-82, beginning at second front flyleaf; f. 81 is the single end flyleaf.

Scribes: Unidentified copyist shared with GB-Lbl Add. 31,431. (see Plate 12)

Inscriptions:

i. f. 1r: 'S^r Gabriel Roberts 1684' [in hand of music copyist]; f. 1v: 'Consorts of 4 parts 2 Bass: 2 Trebles. with a Bass: contin: composed by

Mr Christopher Simpson — 20 — from n^o. 1 to n^o. 20

Mr John Jenkins—16—from n^o. 21 to n^o. 36

d^r Benja: Rogers—59—from n^o. 37 to n^o. 95

Mr Wm Lawes—5— from n^o. 96 to n^o. 100

Mr John Jenkins—32—from n^o. 101 to n^o. 132

Mr Jenkins 3 trebles & 1 Bas from n^o. 133 to n^o. [153]'

Other parts contain closely similar inscriptions, although the year given after Gabriel Roberts' name in parts ii-iv is 1683.

Format and dimensions:

Upright quarto: 222 x 180.

Watermarks: fleur-de-lys I countermarked IHS/IP.

¹ Source details from R. Charteris, 'A rediscovered source with some previously unknown works by John Jenkins, William Lawes and Benjamin Rogers', *Chelys* 22 (1993), 3-29.

Rastrology:

Eight staves drawn with a four stave rastrum.

Collation:

Watermark patterns strongly suggest quiring in fours.

Binding: modern, 230 x 190

Provenance: owned by Sir Gabriel Roberts (1629-1715). The manuscript was acquired by Friedrich Chrysander (1826-1901), presumably on one of his visits to England, and was among that part of Chrysander's library bought by the Staatsbibliothek, Hamburg, in 1875. Listed in handwritten catalogue of Hamburg Staatsbibliothek (now Staats- und Universitäts-bibliothek) in the 1870s and located there in R. Eitner, *Quellen-Lexikon* (1900-1904). During the Second World War it was removed for safe keeping to East Europe and then to Leningrad and was returned to Hamburg in May 1991.

Bibliography: HAMBURG C; JENKINS AH

<i>No.</i>	<i>Title</i>	<i>Key</i>	<i>Tr1</i>	<i>Tr2</i>	<i>B2</i>	<i>bc</i>	<i>VDS No.</i>
Mr Christopher Simpson [Airs for 2 trebles, 2 basses and continuo]							
1	Pavan	C	2r	2r	2r	2r	1
2	[Air]	C	2v	2v	2v	2v	2
3	[Saraband]	C	2v-3r	2v-3r	2v-3r	2v-3r	3
4	[Pavan]	B \flat	3r	3r	3r	3r	4
5	[Galliard]	B \flat	3v	3v	3v	3v	5
6	[Air]	B \flat	3v-4r	3v	3v	3v	6
7	[Saraband]	B \flat	4r	4r	4r	4r	7
8	[Pavan]	D	4r	4r	4r	4r	8
9	[Air]	D	4v	4v	4v	4v	9
10	[Corant]	D	4v	4v	4v	4v	10
11	[Air]	D	5r	5r	5r	5r	11
12	[Air]	D	5r	5r	5r	5r	12
13	[Saraband]	D	5v	5v	5v	5v	13
14	[Pavan]	d	6r	6r	6r	6r	14
15	[Galliard]	d	6v	6v	6v	6v	15
16	[Air]	d	7r	7r	7r	7r	16
17	[Pavan]	g	7v-8r	7v-8r	7v	7v	17
18	[Galliard]	g	8r	8r	8r	8r	18
19	[Air]	g	8v	8v	8v	8v	19
20	[Saraband]	g	8v-9r	8v-9r	8v-9r	8v-9r	20
Mr John Jenkins [Airs for 2 trebles, 2 basses and bc]							
21	[Air]	g	9v	9v	9v	9v	1
22	Air	g	9v	9v-10r	9v-10r	9v-10r	2
23	[Air]	g	10r	10r	10r	10r	3
24	[Air]	C	10v	10v	10v	10v	4

No.	Title	Key	Tr-1	Tr-2	B2	bc	VDS No.
25	[Air]	C	11r	11r	11r	11r	5
26	[Air]	C	11v	11v	11v	11v	6
27	[Air]	a	11v-12r	11v-12r	11v-12r	11v-12r	7
28	Corant	a	12r	12r	12r	12r	8
29	Pavan	A	12v	12v	12v	12v	9
30	[Air]	A	12v-13r	12v-13r	12v-13r	12v-13r	10
31	[Air]	G	13r	13r	13r	13r	11
32	Pavan	G	13v	13v	13v	13v	12
33	[Air]	b	13v-14r	13v-14r	13v-14r	13v-14r	13
34	[Corant]	b	14r	14r	14r	14r	14
35	Pavan	F	14v	14v	14v	14v	15
36	[Air]	F	14v-15r	14v-15r	15r	15r	16
Mr Benjamin Rogers							
37	Pavan	g	15v	15v	15v	15v	176
38	Almaine	g	15v	15v	15v	15v	177 ²
39	Corant	g	16r	16r	16r	16r	153
40	Almaine	g	16r	16r	16r	16r	111
41	Almaine	F	16v	16v	16v	16v	112
42	Corant	F	16v	16v	16v	16v	113
43	Aire	F	17r	17r	17r	17r	114
44	Corant	F	17r	17r	17r	17r	115
45	Saraband	F	17r	17r	17r	17r	116
46	Pavan	B ^b	17v	17v	17v	17v	101

² Also no. 71: transposed to A minor.

<i>No.</i>	<i>Title</i>	<i>Key</i>	<i>Tr-1</i>	<i>Tr-2</i>	<i>B2</i>	<i>bc</i>	<i>VDGS No.</i>
47	Aire	Bb	18r	18r	18r	18r	102
48	Corant	Bb	18r	18r	18r	18r	103
49	Aire	Bb	18v	18v	18v	18v	104
50	Aire	Bb	18v-19r	18v-19r	18v-19r	18v-19r	105
51	Corant	Bb	19r	19r	19r	19r	106
52	Saraband	Bb	19r	19r	19r	19r	107
53	Pavan	e	19v	19v	19v	19v	91
54	Almaine	e	19v-20r	19v-20r	19v-20r	19v-20r	92
55	Aire	e	20r	20r	20r	20r	93
56	Corant	e	20v	20v	20v	20v	94
57	Aire	e	20v-21r	20v-21r	20v-21r	20v-21r	95
58	[Corant]	e	21r	21r	21r	21r	97
59	Saraband	e	21r	21r	21r	21r	98
60	Prelude	e	21v	21v	21v	21v	161
61	Aire	e	21v-22r	21v-22r	21v-22r	21v-22r	162
62	Galliard	e	22r	22r	22r	22r	163
63	Aire	e	22v	22v	22v	22v	165
64	Saraband	e	22v	22v	22v	22v	166
65	Jigg Almaine	e	23r	23r	23r	23r	168
66	Corant	e	23r	23r	23r	23r	164
67	Saraband	e	23v	23v	23v	23v	167
68	Pavan	a	23v-24r	23v-24r	23v-24r ³	23v-24r	154
69	Almaine	a	24r	24r	24r	24r	156
70	Saraband	a	24r	24r	24r	24r	157

³ Figured bass.

No.	Title	Key	Tr-I	Tr-2	B2	bc	VDGS No.
71	Aire	a	24v	24v	24v	24v	177
72	Corant	a	24v	24v	24v	24v	153
73	Prelude	A	25r	25r	25r	25r	81
74	Aire	A	25r	25r	25r	25r	82
75	Aire	A	25v	25v	25v	25v	83
76	Corant	A	25v	25v	25v	25v	84
77	Saraband	A	26r	26r	26r	26r	85
78	Jigg	A	26r	26r	26r	26r	86
79	Pavan	D	26v	26v	26v	26v	122
80	Almaine	D	27r	27r	27r	27r	128
81	Aire	D	27v	27v	27v	27v	129
82	Corant	D	27v-28r	27v-28r	27v-28r	27v	131
83	Saraband	D	28r	28r	28r	28r	132
84	Aire	D	28r	28r	28r	28r	123
85	Aire	D	28v	28v	28v	28v	124
86	Saraband	D	28v	28v	28v	28v	125
87	Aire	D	29r	29r	29r	29r	126
88	Aire	D	29r	29r	29r	29r	130
89	Corant	D	29v	29v	29v	29v	133
90	Pavan	G	29v-30r	29v-30r	29v-30r	29v-30r	141
91	[Air]	G	30r	30r	30r	30r	142
92	[Air]	G	30v	30v	30v	30v	143
93	[Almaine]	G	30v	30v	30v	30v	144
94	Almaine	G	31r	31r	31r	31r	146
95	[Corant]	G	31r	31r	31r	31r	145

No.	Title	Key	Tr-1	Tr-2	B2	bc	VDGS No.
Mr William Lawes							
96	[Pavan]	G	31v-32r	31v-32r	31v-32r	31v-32r	79
97	[Air]	G	32r	32r	32r	32r	320
98	[Air]	G	32v	32v	32v	32v	399
99	[Air]	G	32v-33r	32v-33r	32v-33r	32v-33r	118
100	[Air]	G	33r	33r	33r	33r	400
Mr John Jenkins [32 'Ayres' for 2 trebles, 2 basses and continuo ⁴]							
101	Fantazia	g	33v-34r	33v-34r	33v-34r	33v-34r	4
102	Fantazia	g	34v-35r	34v-35r	34v-35r	34v-35r	1
103	Fantazia	g	35v	35v	35v	35v	2
104	Fantazia	g	36r	36r	36r	36r	3
105	Fantazia	d	36v	36v	36v	36v	7
106	Almaine	d	37r	37r	37r	37r	5
107	Fantazia	d	37v-38r	37v-38r	37v-38r	37v-38r	6
108	Fantazia	d	38v-39r	38v-39r	38v-39r	38v-39r	8
109	Almaine	D	39v	39v	39v	39v	21
110	Fantazia	D	40r	40r	40r	40r	22
111	Newarke Seige	D	40v-41r	40v-41r	40v-41r	40v-41r	23
112	Aire	D	41v	41v	41v	41v	24
113	Fantazia	F	42r	42r	42r	42r	11
114	Almaine	F	42v	42v	42v	42v	12
115	Fantazia	F	43r	43r	43r	43r	10
116	Pavan	F	43v-44r	43v-44r	43v-44r	43v-44r	9

⁴ Figured bass only, not the full organ part as given in other sources.

<i>No.</i>	<i>Title</i>	<i>Key</i>	<i>Tr-1</i>	<i>Tr-2</i>	<i>B2</i>	<i>bc</i>	<i>VDS No.</i>
117	Fantasia	C	44v	44v	44v	44v	13
118	Fantasia	C	45r	45r	45r	45r	14
119	Fantasia	e	45v	45v	45v	45v	17
120	Fantasia	e	46r	46r	46r	46r	18
121	[Air]	e	46v	46v	46v	46v	19
122	[Air]	e	46v-47r	46v-47r	47r	47r	20
123	[Fantasia]	a	47v-48r	47v-48r	47v-48r	47v-48r	26
124	[Air]	a	48v	48v	48v	48v	25
125	[Pavan]	a	48v-49r	48v-49r	48v-49r	48v-49r	27
126	[Air]	a	49v	49v	49v	49v	28
127	[Air]	C	50v-51r	50v-51r	50r	50r	16
128	[Fantasia]	C	50r	50r	50v-51r	50v-51r	15
129	[Fantasia]	Bb	51v-52r	51v-52r	51v-52r	51v-52r	31
130	[Air]	Bb	52v-53r	52v-53r	52v-53r	52v-53r	32
131	[Pavan]	Bb	53v-54r	53v-54r	53v-54r	53v-54r	29
132	[Air]	Bb	54v	54v	54v	54v	30
‘Mr John Jenkins 3 trebles & 2 basses’ ⁵							
133	[Fantasia]	D	55r	55r	55r	55r	1
134	[Almaine]	D	55v	55v	55v	55v	
135	[Corant]	D	56r	56r	56r	56r	
136	[Fantasia]	d	56v-57r	56v-57r	56v-57r	56v-57r	2
137	[Almaine]	d	57r	57r	57r	57r	
138	[Corant]	d	57v	57v	57v	57v	

⁵ For three trebles, bass and bc.

<i>No.</i>	<i>Title</i>	<i>Key</i>	<i>Tr-1</i>	<i>Tr-2</i>	<i>B2</i>	<i>bc</i>	<i>VDGS No.</i>
139	[Fantasia]	g	57v-58r	57v-58r	57v-58r	57v-58r	3
140	[Almaine]	g	58v	58v-59r	58v	58v	
141	[Corant]	g	59r	59r	59r	59r	
142	[Fantasia]	F	59v-60r	59v-60r	59v-60r	59v-60r	6
143	[Almaine]	F	60r	60r	60r	60r	
144	[Corant]	F	60v	60v	60v	60v	
145	[Fantasia]	a	60v-61r	60v-61r	60v-61r	60v-61r	4
146	[Almaine]	a	61v	61v	61v	61v	
147	[Corant]	a	62r	62r	62r	62r	
148	[Fantasia]	B b	62v-63r	62v-63r	62v-63r	62v-63r	7
149	[Almaine]	B b	63r	63r	63r	63r	
150	[Corant]	B b	63v	63v	63v	63v	
151	[Fantasia]	c	63v-64r	63v-64r	63v-64r	63v-64r	9
152	[Almaine]	c	64v	64v	64v	64v	
153	[Corant]	c	65r	65r	65r	65r	
	[<i>blank</i>]		65v-80r	65v-80r	65v-80r	65v-80r	
			Mr Birchensha				
[154]	Threnodia ⁶ [<i>blank</i>]	F	80v-81r 81v	80v-81r 81v	80v-81r 81v	80v-81r 81v	none

⁶ Continuous with the following sections: Prelude; Passing bell; Entrance; Knell; Solemnly; Returne.

Cambridge, King's College, Rowe Music Library, Manuscripts 112-113

Partbooks of fantasias and dances for two stringed instruments, copied probably in the 1620s.

Ckc Rowe MS 112 'Altus 2 Parts': ii + 42 + iii. Modern pencil foliation i-ii, 1-42, iii-v. No music copied f. 42v.

Ckc Rowe MS 113: iii + 42 + ii. Modern pencil foliation i-iii, 1-42, iv-v.

Owner: John Browne

Scribes: Browne collection scribes 'A'; 'B' (John Browne); 'D' (as Plates 2, 3 and 6)

Inscriptions:

Front pastedowns inscribed 'given by Mr. J. M. Keynes'.

Format and dimensions:

Upright quarto: Rowe 112, 275.5 x 213; Rowe 113, 275 x 209; edges cut and coloured.

Watermarks:

Paper types in ruled pages:

	Ckc 112ff.	Ckc 113 ff.
Austria and Burgundy I/1	13-21, 22-33	13, 16-19, 22, 24-31, 32, 22, 42, 43
Austria and Burgundy I/2	34-41	
Austria and Burgundy I/3	17-18	
Bend III/1	1-12, 35-40	1-12, 34-41
Bend III/2		14, 15, 20, 21

Cambridge, King's College, Rowe MSS 112-113

Identifiable unruled papers:

Ckc 112 front flyleaf f. ii, rear flyleaf f. iii; Ckc 113 front flyleaves ff. i-ii: Austria and Burgundy I/1/a.

Rastrology:

A 9; B 3; C 66; D 12.5(14)12.5(14.5)12 (as in Rowe 114-117). Marginal rulings on left and right.

Collation:

Ckc 112: A¹² B¹⁰⁻¹ C¹² D¹⁰⁻¹ (f. 42 tipped in to first rear flyleaf).

Ckc 113: A¹² B¹⁰ C¹⁰ -1 D¹² -1 (recto side of first end flyleaf ruled with rastrum to compensate)

Binding:

Contemporary boards covered in blind-tooled white vellum, decorated with a red wreath drawn in ink front and back. Remains of two tapes on each volume. Ckc 112, 283 x 215, lettered 'Altus: 2 Parts'; Ckc 113, 283 x 213, lettered 'Bassus: 2 Parts'.

Provenance:

Owned by John Browne (1608-1691) and apparently compiled before the Commonwealth under his supervision. The manuscripts seem to have remained with Browne's descendants at Stanford Hall, Leicestershire, until the 1930s, when there is evidence that John Maynard Keynes bought them, along with Rowe 114-17 and the Turpyn Lute Book, from the booksellers Lowe Bros. of Birmingham: see BROWNE FF, 161 and n. 9. Presented to King's College by Keynes in March 1939. The manuscripts may have been sold after the death in 1928 of Alfred Verney-Cave, whose ancestor Sir Roger Cave married Browne's daughter Martha in 1676.

Bibliography:

BROWNE A; BROWNE FF

No.	Ascription in 112	Title	Contents		113	113A page	Scribe	VdGS No.
			Scoring	112				
1	Mr. Rich. Micho ¹	Fantazia	Tr/B	1r	1r	76-77 ²	A	1
2	Mr. Rich. Micho	Fantazia	Tr/B	1v	1v		A	2
3	Mr. Rich. Micho	Fantazia	Tr/B	2r	2r		A	3
4	Mr. Rich. Micho	Fantazia	Tr/B	2v	2v		A	4
5	Giovanni Coperario	[Fantazia]	Tr/T	3r	3r		A	2
6	Giovanni Coperario	[Fantazia]	Tr/T	3v	3v		A	3
7	Giovanni Coperario	[Fantazia]	Tr/T	4r	4r		A	6
8	Giovanni Coperario	Fantazia	Tr/T	4v	4v		A	5
9	Giovanni Coperario	Fantazia	Tr/T	5r	5r		A	1
10	Giovanni Coperario	Fantazia	Tr/T	5v	5v		A	4
11	William Whyte	Fantazia	B/B	6r	6r		A	1
12	William Whyte	Fantazia	B/B	6v	6v		A	2
13	Orlando Gibbons	Fantazia	Tr/Tr	7r	7r		A	1
14	Orlando Gibbons	Fantazia	Tr/Tr	7v	7v		A	2
15	[Anon]	Fantazia	Tr/Tr	8r	8r		B	625
16	Mr Jo: Jenkins	Pauan	B/B	8v	8v		A	1
17	Mr Jo: Jenkins	Fantazia	B/B	9r	9r		A	2
18	Mr Jo: Jenkins	Fantazia	B/B	9v	9v		A	38
19	Mr John Jenkins	Fantazia	B/B	10v	10v		A	37
20	Gio: Cop.[rario]	Fantazia	B/B	11v	11v	5	A	1
21	Jo: Cop.[rario]	Fantazia	B/B	12r	12r	6	A	2

¹ Ascriptions to nos. 1-4 and 13-14 added by scribe B.

² Incomplete: in Browne's own hand.

No.	Ascription in 112	Title	Scoring	112	113	113A page	Scribe	VdGS No.
22	Jo: Coprario	Fantazia	B/B	12v	12v	7	A	3
23	Jo: Cop [rario]	Fantazia	B/B	13r	13r	8	A	5
24	Jo: Cop [rario]	Fantazia	B/B	13v	13v		A	6
25	Jo: Cop [rario]	Fantazia	B/B	14r	14r		A	7
26	Jo: Cop [rario]	Fantazia	B/B	14v	14v		A	8
27	Jo: Cop [rario]	Fantazia	B/B	15r	15r		A	9
28	Jo: Coperario	Fantazia	B/B	15v	15v		A	10
29	Mr Jo: Warde	An Ayre	B/B	16r	16r		A	1
30	Mr John Warde	An Ayre	B/B	16v	16v		A	2
31	Mr John Warde	An Ayre	B/B	17r	17r		A	3
32	Mr J. W[arde]	An Ayre	B/B	17v	17v		A	4
33	Mr J. Warde	An Ayre	B/B	18r	18r		A	5
34	Mr J. Warde	An Ayre	B/B	18v	18v		A	6
35	[Anon]	-	Tr/B	19r	19r		B	not in index
36	Mr Charles Coleman	Fantazia	B/B	19v	19v		A	1
37	Mr Orlando Gibbons ³	Fantazia	Tr/Tr	20v	20v		B	3
38	Mr Orlando Gibbons	Fantazia	Tr/Tr	21r	21r		B	4
39	Mr Orlando Gibbons	Fantazia	Tr/Tr	21v	21v		B	5
40	Mr Orlando Gibbons	Fantazia	Tr/Tr	22v	22v		A	6
41	J. Coperario	Fantazia	Tr/B	23v	23r	1	D	9
42		Allman		24r	23v	4	D	
43		Ayre		24r	23v	5	D	
44	J. Coperario	Fantazia	Tr/B	24v	24r	6	D	10

³ Titles to nos. 37-39 by scribe A