

Musical Creativity in Restoration England

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Appendix: Catalogue of Restoration Music Manuscripts

The following catalogue is an appendix of the music manuscripts that formed the main corpus of research materials used for the book *Musical Creativity in Restoration England* (Cambridge: Cambridge University Press, 2013). While it has primarily been designed to provide context for the book's investigation of musical creativity, it is also intended to be an ongoing research tool for scholars and editors working in the field. Thus, although the majority of the sources included here have been consulted for the study, the catalogue has been broadened to include manuscripts peripheral to the project in order to make it a more useful resource for future research.

Defining the boundaries for inclusion in any catalogue of this sort is fraught with difficulties, and it is rarely possible to ensure complete consistency. Broadly speaking, the year 1660 has been set as the starting point. For some genres of music this year marked a clear watershed: court music was re-established with the Restoration of the monarchy, the theatres were reopened, choral services were restarted, and Charles II established the use of instruments at the Chapel Royal, which resulted in the invention of the symphony anthem. While there is good reason to reach back into the 1650s to consider a few important manuscripts containing music in these genres – such as Locke's score of the 1659 performance of *Cupid and Death* – such exceptions are relatively few and are easily defined. The situation is very different, however, for more informal types of music-making that took place in the home, tavern or at music meetings. These activities were relatively little affected by the tumultuous political events of that year, and there is no distinctive change detectable in sources for these genres of music around 1660. The situation is worsened by the fact that many manuscripts cannot be dated precisely. It is much harder, therefore, to establish consistent criteria for inclusion or exclusion of sources of instrumental consort music, secular and devotional song, and keyboard music than for other types of music included in the catalogue.

In order to try to be as systematic as possible, the following principles have been adopted:

1. Music by composers who were still alive at the Restoration, but whose compositional activity predominantly pre-dates it is generally excluded, except where it is copied in sources also including Restoration compositions. Thus Matthew Locke's music is included, but Henry Lawes's (d. 1662) is not. Probably the most controversial member of the excluded group is John Jenkins (1592–1678), whose lengthy career included involvement in the Caroline masque *The Triumph of Peace*, but who was still teaching the North children in the 1660s. Most of Jenkins's vast output is copied in sources dating from before the Restoration and they have therefore not been considered central to this study.
2. Where provenance can be detected, precedence is given to manuscripts associated with London and Oxford institutions and with composers based in these places. While many provincial sources are also included, there is no attempt comprehensively to record the surviving manuscripts of provincial cathedrals, in particular.
3. Manuscripts copied over lengthy periods, but predominantly completed before the Restoration, are generally excluded.
4. Manuscripts containing only music by non-English composers, other than those resident in England during the Restoration, are generally excluded even where copied by English scribes, except where they contribute to larger collections, such as that of the Oxford Music School.

The *terminus ad quem* for the catalogue has been set at approximately 1705, but this is of course a largely arbitrary date, which cannot be applied consistently since many sources cannot be dated with precision. For manuscripts clearly copied after *c.* 1700, the overriding criterion for inclusion has been evidence of continuity with Restoration repertory, approaches and functions. Later sources that do not show this kind of continuity have been excluded. Thus GB-Ob Mus.Sch.e.425 and e.426 – a

pair of manuscripts begun *c.* 1710, containing songs and keyboard settings of music by Handel, Haym and others, partly copied by the German musician Andreas Rorer and apparently pedagogical in origin – are not considered, since they include very little Restoration repertory. However, GB-AY D/DR 10/6a – another pedagogical manuscript including keyboard settings of theatre music, copied up to *c.* 1706 – is used, because it contains music predominantly composed in the Restoration period. In general, composers are included if they made a significant contribution to English musical life in the period *c.* 1660 to *c.* 1705, but the catalogue extends somewhat further – in particular to include autographs and supervised copying of music by Croft – in order to facilitate comparison with sources that form the core of the catalogue.

Each entry in the catalogue follows the same format. Explanations of the abbreviations used, including RISM sigla, are given in the accompanying document ‘Appendix Abbreviations’, and full citations for the items in the bibliography are given in the document ‘Appendix Bibliography’. The bibliography includes four main types of reference: it provides references and links to relevant manuscript catalogues and RISM citations (giving precedence to www.rism.org.uk over RISM Series A/II identity numbers where possible, since the former records are more detailed); it lists source-study literature specifically focusing on the manuscripts in question; it includes references to the sources as they appear in the thematic catalogues of relevant composers (primarily Clarke, Locke and Henry Purcell); and it cites selected scholarly editions in which the sources are used, in order to provide information on the availability of modern editions of the works in question.

Comments on, corrections and potential additions to the catalogue are very welcome and can be emailed to rebecca.herissone@manchester.ac.uk.

Catalogue of Restoration Music Manuscripts

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
B-Bc 1035.g	Devotional settings, anthems and songs	Blow, Francis Bragge, Peter Isaac, Locke, H. Purcell, Wise	Unknown scribes (one main hand, first two songs in another hand)	After 1689	Score	Pieces originally entered from both ends. Locke pieces attributed to Silas Taylor in GB-Cfm 163. Some songs notated with melody only, with blank bass staves	Harding, <i>A Thematic Catalogue</i> , 30–4; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvi; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xix; H. Purcell, <i>Symphony Songs</i> , ed. Wood, p. xviii, p. xxi; RISM, Series A/II, ID/AN 702.002.406; Shay and Thompson, <i>Purcell Manuscripts</i> , 261–2
B-Bc 15139	Harpsichord music	Blow, Jean Cort Camp, Jean Casper, Clarke, Croft, Johann Philipp Krieger, H. Purcell	Unknown scribe, Chapel Royal style	c. 1695–1705	Score	Oblong quarto manuscript. Blow Chaconne dated 'June ye 3d 1687'; Klakowich takes this to be the date of composition, but Holman disagrees	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 115; Hodge, 'English Harpsichord Repertoire', vol. III, 29–30; Holman, 'A New Source'; RISM, Series A/II, ID/AN 702.001.169; Woolley, 'English Keyboard Sources', 228
B-Bc 15418	Keyboard music	Blow, Fischer, Froberger, Strungk	Blow, Elizabeth Edgeworth?	After 1698	Score	Oblong manuscript. Inscription on front flyleaf: 'Elizabeth Edgeworth' (Blow's daughter)	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 115; Dart, 'Elizabeth Edgeworth's Keyboard Book'; Herissone, 'The Theory and Practice of Composition', 230; RISM, Series A/II, ID/AN 702.001.219; Woolley, 'English Keyboard Sources', 121–2, 228
D-DS Mus 1227	Theatre suites	Various (anonymous)	Unknown scribe	Early 18th C	Score	Contains four-part anonymous suites arranged by key. Many concordances with GB-Cmc F.4.35 (1–5)	Herissone, 'The Origins and Contents'; RISM, Series A/II, ID/AN 450.028.034
D-Hs ND VI 3101	Odes and theatre music	H. Purcell	William Saunders	1702–7	Score	Oxford provenance. Partly copied from GB-Lbl Add. 31453. Signed 'J. Dolben. XtChurch', with some titles in Dolben's hand. Omits songs that had been published in <i>Orpheus Britannicus</i>	Charteris, 'Newly Discovered Sources'; H. Purcell, <i>The Indian Queen</i> , ed. Laurie and Pinnock, p. xxvii; RISM, Series A/II, ID/AN 452.011.722; Shay and Thompson, <i>Purcell Manuscripts</i> , 255
D-Hs ND VI 3103	Odes and theatre music	H. Purcell	Unknown scribe	1702–21	Score	Copied from GB-Lbl Add. 5333. Outer pages missing. Omits songs that had been published in <i>Orpheus Britannicus</i>	Charteris, 'Newly Discovered Sources'; RISM, Series A/II, ID/AN 451.513.490; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 249
D-Hs ND VI 3193	Sets of instrumental dance suites	Jenkins, W. Lawes, Rogers, Simpson	Anon A	1683–4	Four partbooks	Inscribed 'Sr Gabriel Roberts 1684'. Same copyist as GB-Lbl Add. 31431	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 15–23; Charteris, 'A Rediscovered Manuscript Source'; RISM, Series A/II, ID/AN 451.513.336

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F-Pc Rés 770	Instrumental consort music, including <i>The First Part of the Broken Consort</i>	Locke	Unknown scribe	Late 17th C	Score		Harding, <i>A Thematic Catalogue</i> , Tables IV and V; Holman, <i>Four and Twenty Fiddlers</i> , 275–6
F-Pc Rés 1186 bis Part 1	Keyboard music	Blow, Croft, O. Gibbons, R. King, Lebègue, H. Purcell	John Reading sr (first layer), unknown hand (second layer)	c. 1680 (first layer); 1690s (second layer)	Score	Upright folio manuscript. Hand of Reading identified by Alan Howard. Likely Winchester provenance	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 120–1; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 115; Brookes, <i>British Keyboard Music</i> , 112; Gustafson, <i>French Harpsichord Music</i> , vol. II, 144–8; Hodge, ‘English Harpsichord Repertoire’, vol. III, 100; Shay and Thompson, <i>Purcell Manuscripts</i> , 287; Woolley, ‘English Keyboard Sources’, 229; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 471
F-Pc Rés F. 202	<i>King Arthur</i>	H. Purcell	Unknown scribe	c. 1700–10	Score	Readings may be ‘improved’, since they are not consistent with other known sources.	H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xi; Shay and Thompson, <i>Purcell Manuscripts</i> , 257, 259; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 471
F-Pn Rés 2489	Secular songs	Humfrey, Ives, H. Lawes, J. Playford, Wilson, Turner and others	<i>J. Playford</i>	1660s	Score		Cutts, ‘Seventeenth-Century Songs and Lyrics’, <i>English Songs</i> , ed. Spink, 189; Spink, <i>English Song</i> , 273
GB-AY D/DR 10/6a	Keyboard music and settings of theatre tunes, inc. from Clayton’s <i>Arsinoe</i>	Clarke, R. King, H. Purcell and others	<i>Robert King</i> ; annotations by Montague Drake	c. 1703–6	Score	Oblong quarto manuscript. Probably owned by Montague Garrard Drake (1692–1728). Includes pedagogical instructions	Hodge, ‘English Harpsichord Repertoire’, vol. III, 108–9; http://www.rism.org.uk/manuscripts/164112 ; Taylor, <i>Thematic Catalog</i> , 104; Woolley, ‘English Keyboard Sources’, 68–74, 229

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GB-Bu 5001	Symphony anthems, liturgical music and court odes	Blow, Cooke, Humfrey, H. Purcell, Turner	<i>Blow, Cooke, Humfrey, H. Purcell, Turner</i>	1660–85	Score	Guardbook; all individual items were originally unbound leaves. Shaw suggests they may have been rescued from the Whitehall fire in 1698	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; Herissone, ‘The Theory and Practice of Composition’, 167–8; http://www.rism.org.uk/manuscripts/164758 ; Shaw, ‘A Collection of Music Manuscripts’; Shay and Thompson, <i>Purcell Manuscripts</i> , 142–3; Thompson, ‘Sources and Transmission’, 13–14; Wollston, ‘The Instrumentation of English Violin-Band Music’, 183–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 442
GB-Bu 5001, fols. 6–10	Ode, <i>Good Morrow to the Year</i>	Cooke	<i>Cooke</i>	1666	Score	Loose-leaf score. New Year ode	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/124225 ; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 11–14	Ode, <i>Rise, thou Best and Brightest Morning</i>	Cooke	<i>Cooke</i>	Before mid-1672	Score	Loose-leaf score. Probably a birthday ode	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/148381 ; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 15–20	Ode, <i>Come we Shepherds</i>	Cooke	<i>Cooke</i>	Before mid-1672	Score	Loose-leaf score. Probably a birthday ode	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/118323 ; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 21–31	Ode, <i>Dread Sir, Father Janus</i>	Blow	<i>Blow</i>	1683	Score	Loose-leaf score. New Year ode	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/120754 ; Shaw, ‘The Autographs of John Blow’, 90; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 32–40	Ode, <i>Arise, great Monarch</i>	Blow	<i>Blow</i>	1682	Score	Loose-leaf score. New Year ode	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/112625 ; Shaw, ‘The Autographs of John Blow’, 90; Shaw, ‘A Collection of Music Manuscripts’

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GB-Bu 5001, fols. 44–51	Ode, <i>Great Sir, the Joy of all our Hearts</i>	Blow	<i>Blow</i>	1681	Score	Loose-leaf score. New Year ode	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/124372 ; Shaw, 'The Autographs of John Blow', 90; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 52–9	Symphony anthem, <i>O give Thanks</i>	Cooke	<i>Cooke</i>	1660–72	Score	Loose-leaf score with detached prelude	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/140249 ; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 60–3	Anthem, <i>Thou, O God, art Praised in Sion</i>	Cooke	<i>Cooke</i>	1660–72	Score	Loose-leaf score	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/159260 ; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 66–9	Symphony anthem, <i>Behold, O God, our Defender</i>	Cooke	<i>Cooke</i>	1661	Score	Loose-leaf score, probably with detached symphony. Inner parts for Alleluia are blank. Composed for the coronation of Charles II.	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/114504 ; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 70–2	Symphony anthem, <i>Christ Rising Again from the Dead</i>	Cooke	<i>Cooke</i>	1660–72	Score	Loose-leaf score. Fols. 127–8 comprise a blank leaf with a title; fol. 128 includes the title 'Prelude' (so is detached from the rest of the score)	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/164758 ; http://www.rism.org.uk/manuscripts/117765 ; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 74–7	Funeral sentences	Cooke	<i>Cooke</i>	1660–72	Score	Loose-leaf score	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/150067 ; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 77–9	Symphony anthem, <i>We have Sinned</i>	Cooke	<i>Cooke</i>	1660–72	Score	Loose-leaf score with detached prelude	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/162425 ; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 80–5	Symphony anthem, <i>The King shall Rejoice</i>	Cooke	<i>Cooke</i>	1660–72	Score	Loose-leaf score	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/133072 ; Shaw, 'A Collection of Music Manuscripts'

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Bu 5001, fols. 89–90, 85–8	Symphony anthem, <i>The Lord Hear Thee</i>	Cooke	<i>Cooke</i>	1660–72	Score	Loose-leaf score. The prelude, in Humfrey's hand, is misbound with <i>We will Rejoice</i> , which is actually the second half of <i>The Lord Hear Thee</i> . Humfrey's copying has minor alterations but it is not clear if he was the prelude's composer	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/134633 ; http://www.rism.org.uk/manuscripts/162510 ; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 91–6	Symphony anthem, <i>Come Let us Pray</i>	Cooke	<i>Cooke</i>	1660–72	Score	Loose-leaf score. 'Hither numerous tribes' on fol. 93 is incorrectly listed as a separate piece in Fenlon's catalogue.	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/118222 ; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 97–9	Symphony anthem, <i>Almighty God, who Mad'st thy Blessed Son</i>	Humfrey	<i>Humfrey</i>	Mid-1660s?	Score	Loose-leaf score. Wood refers to this piece as 'undoubtedly a childhood composition'	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; Humfrey, <i>Complete Church Music: I</i> , ed. Dennison, p. xviii; http://www.rism.org.uk/manuscripts/111993 ; Shaw, 'A Collection of Music Manuscripts'; Wood, 'Humfrey [Humphrey, Humphrys], Pelham'
GB-Bu 5001, fols. 100–9	Symphony Anthem, <i>O Sing unto the Lord...Let the Congregation</i>	Blow	<i>Blow</i>	Late 17th C	Score	Loose-leaf score	Blow, <i>Anthems II</i> , ed. Wood, 174; Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/143920 ; Shaw, 'The Autographs of John Blow', 90; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 110–12	Symphony anthem, <i>Lift up your Heads</i>	Blow	<i>Blow</i>	Late 17th C	Score	Loose-leaf score. Dirty outer leaves	Blow, <i>Anthems IV</i> , ed. Wood, 203; Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/134030 ; Shaw, 'The Autographs of John Blow', 90; Shaw, 'A Collection of Music Manuscripts'
GB-Bu 5001, fols. 113–19	Symphony anthem, <i>The Lord is King...Glorious Apparel</i>	Blow	<i>Blow</i>	Late 17th C	Score	Loose-leaf score. Version in A minor	Blow, <i>Anthems IV</i> , ed. Wood, 203; Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/135005 ; Shaw, 'The Autographs of John Blow', 90; Shaw, 'A Collection of Music Manuscripts'

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GB-Bu 5001, fols. 120–7	Symphony anthem, <i>The Lord is King...Glorious Apparel</i>	Blow	<i>Blow</i>	Late 17th C	Score	Loose-leaf score. Version in G minor	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/135006 ; Shaw, ‘The Autographs of John Blow’, 90; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 128–33	Symphony anthem, <i>Blessed is the Man that bath not Walked</i>	Blow	<i>Blow</i>	Late 17th C	Score	Loose-leaf score. Dirty outer covers	Blow, <i>Anthems II</i> , ed. Wood, 174; Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/115395 ; Shaw, ‘The Autographs of John Blow’, 90; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 134–9	Symphony anthem, <i>I will Hearken</i>	Blow	<i>Blow</i>	Late 17th C	Score	Loose-leaf score. Dirty back leaf	Blow, <i>Anthems III</i> , ed. Wood, 173; Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/128103 ; Shaw, ‘The Autographs of John Blow’, 90; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 142–5	Anthems, <i>Let thy Hand be Strengthened</i> and <i>Behold O God our Defender</i>	Blow	<i>Blow</i>	1685	Score	Loose-leaf score. Respectively entitled ‘Anthem ye 2d’ and ‘Anthem ye 5th’; written for James II’s coronation. Dirty outer covers and signs of folding	Blow, <i>Coronation Anthems</i> , ed. Lewis and Shaw, p. xvi; Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/133888 ; http://www.rism.org.uk/manuscripts/114505 ; Shaw, ‘The Autographs of John Blow’, 90; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 146–51	Symphony anthem, <i>The Lord is my Light</i>	H. Purcell	<i>H. Purcell</i>	c. 1682–3	Score	Loose-leaf score. A later copy of the same piece was copied in Purcell’s autograph in GB-Lbl R.M. 20.h.8	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; Herissone, “‘Fowle Originalls’”, 580–4; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xiii; http://www.rism.org.uk/manuscripts/135139 ; Shaw, ‘A Collection of Music Manuscripts’; Shay and Thompson, <i>Purcell Manuscripts</i> , 142–3

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GB-Bu 5001, fols. 154–9	Symphony anthem, <i>I was Glad</i>	H. Purcell	<i>H. Purcell</i>	c. 1682–3	Score	Loose-leaf score. A later copy of the same piece was copied in Purcell's autograph in GB-Lbl R.M. 20.h.8	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; Herissone, “‘Fowle Originalls’”, 580–1, 584; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xiii; http://www.rism.org.uk/manuscripts/127650 ; Shaw, ‘A Collection of Music Manuscripts’; Shay and Thompson, <i>Purcell Manuscripts</i> , 142–3
GB-Bu 5001, fols. 162–7	Symphony anthem, <i>My Heart is Fixed</i>	H. Purcell	<i>H. Purcell</i>	c. 1682–3	Score	Loose-leaf score. A later copy of the same piece was copied in Purcell's autograph in GB-Lbl R.M. 20.h.8	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; Herissone, “‘Fowle Originalls’”, 580–1; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xiii; http://www.rism.org.uk/manuscripts/138337 ; Shaw, ‘A Collection of Music Manuscripts’; Shay and Thompson, <i>Purcell Manuscripts</i> , 142–3
GB-Bu 5001, fols. 168–71	Symphony anthem, <i>God Standeth in the Congregation</i>	Turner	<i>Turner</i>	c. 1680	Score	Loose-leaf score including non-autograph inscription ‘Lioncoln [sic] Carriar att ye red Lion in aldersgate Streat’, which suggests transmission. Dirty outer covers	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; http://www.rism.org.uk/manuscripts/124171 ; Shaw, ‘A Collection of Music Manuscripts’
GB-Bu 5001, fols. 172–4	Devotional song, <i>Plung'd in the Confines of Despair</i>	H. Purcell	<i>H. Purcell</i>	c. 1678–9	Score	Loose-leaf score	Fenlon, <i>Catalogue of the Printed Music and Music Manuscripts</i> , 113–14; H. Purcell, <i>Sacred Music, Part VI</i> , ed. Lewis and Fortune, p. x; http://www.rism.org.uk/manuscripts/145916 ; Shaw, ‘A Collection of Music Manuscripts’; Shay and Thompson, <i>Purcell Manuscripts</i> , 142–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 442
GB-Bu 5002	Italian and English devotional and secular song; anthems	Blow, Goodson sr, Humfrey, Ralph Palmer, H. Purcell, Italian composers	<i>Goodson sr</i> , Edward Hull and three unknown copyists	Late 1670s–1680s	Score	May consist of previously separate books bound together. Oxford provenance	Blow, <i>Anthems III</i> , ed. Wood, 173; Harding, <i>A Thematic Catalogue</i> , 7, 26; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvi; H. Purcell, <i>Sacred Music, Part VI</i> , ed. Lewis and Fortune, p. x; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xviii; H. Purcell, <i>Symphony Songs</i> , ed. Wood, p. xvii, p. xx; http://www.rism.org.uk/manuscripts/164759 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 266–9; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 442

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GB-Cfm 87	Theatre music (H. Purcell, <i>Circe</i> ; Leveridge, <i>Macbeth</i> ; D. Purcell and Finger, <i>The Rival Queens</i> , Finger, <i>The Virgin Prophetess</i> ; D. Purcell, <i>The Judgement of Paris</i>)	Finger, Leveridge, D. Purcell, H. Purcell	London E	c. 1696–1702	Score	Purcell's <i>Circe</i> misattributed to Banister. The <i>Macbeth</i> music includes singers' names; it was thought in the 18th C to be by Locke	Fiske, 'The "Macbeth" Music'; Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 36; Harding, <i>A Thematic Catalogue</i> , 67–80; <i>Music for Macbeth</i> , ed. Winkler, 99; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xli; Shay and Thompson, <i>Purcell Manuscripts</i> , 241
GB-Cfm 88	Liturgical and symphony anthems, funeral sentences	Blow, Humfrey, Locke, H. Purcell, pre-Commonwealth composers	<i>Blow, H. Purcell</i> , one unknown scribe	c. 1678–85	Score	Pre-bound scorebook. Pre-Commonwealth material taken from Barnard.	Blow, <i>Anthems II</i> , ed. Wood, 174; Blow, <i>Anthems III</i> , ed. Wood, 173; Blow, <i>Anthems IV</i> , ed. Wood, 203; Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 37–8; Herissone, "'Fowle Originalls'", 573, 578, 592–604, 617; Herissone, 'The Theory and Practice of Composition', 168; Holman, <i>Henry Purcell</i> , 9–10, 113–14, 127–9; Humfrey, <i>Complete Church Music: I</i> , ed. Dennison, p. xix; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; Shay, 'Purcell as Collector'; Shay and Thompson, <i>Purcell Manuscripts</i> , 33–46; Thompson, 'Sources and Transmission', 38–40; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 443
GB-Cfm 116	Anthems and service settings	Aldrich, Batten, Blow, Child, Farrant, Weldon and others	<i>Blow, Croft, Weldon</i> , two unknown scribes	To c. 1707	Keyboard score	Missing pp. 1–48; p. 235 dated 1707 by Blow. Evidence of use in practice	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 59–62; Herissone, 'The Theory and Practice of Composition', 169; Herissone, <i>To Fill, Forbear or Adorne</i> , 12–13; Shaw, 'The Autographs of John Blow', 86–7; Spink, <i>Restoration Cathedral Music</i> , 135

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Cfm 117	Liturgical and symphony anthems; service settings	Many, from Tudor to Restoration periods	William Isaack	c. 1677–84	Score	Windsor provenance. Anthems and services copied at opposite ends. Some copies made from GB-Cfm 88; others from Barnard, <i>Select Church Musick</i>	Blow, <i>Anthems III</i> , ed. Wood, 173; Blow, <i>Anthems IV</i> , ed. Wood, 203; Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 62–70; Holman, ‘Bartholomew Isaack and “Mr Isaack” of Eton’; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xv; Shaw, ‘The Autographs of John Blow’, 93–4; Shay and Thompson, <i>Purcell Manuscripts</i> , 47–64; Spink, <i>Restoration Cathedral Music</i> , 81–2; Wood, ‘A Note on Two Cambridge Manuscripts’; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 443
GB-Cfm 118	Secular songs and catches	Many, including Aldrich, Blackwell, Blow, Forcer, Henstridge, Isaack, H. Purcell, John Vanderheighden	<i>Henstridge</i> ; one unknown scribe	c. 1680–5	Score	Bound with printed songbooks (H. Lawes, <i>Select Ayres and Dialogues</i> (1669), <i>Choice Ayres</i> (1675 and 1679)); annotated by the anonymous scribe. Likely Rochester provenance	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 70–2; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvi; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xix; Shay and Thompson, <i>Purcell Manuscripts</i> , 276; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 443
GB-Cfm 119	Odes and theatre music	H. Purcell	London F	After 1706?	Score		Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 73; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxiv; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xi; H. Purcell, <i>Royal Welcome Songs, Part II</i> , ed. Wood, p. xxi, p. xxiii; H. Purcell, <i>A Song for the Duke of Gloucester’s Birthday</i> , ed. Spink, p. ix; H. Purcell, <i>Three Occasional Odes</i> , ed. Wood, p. xviii; Shay and Thompson, <i>Purcell Manuscripts</i> , 252–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 443

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Cfm 152, fols. 1–5	Service music and anthems (inc. H. Purcell <i>O give Thanks</i>)	Blow, O. Gibbons, H. Purcell	Braddock, <i>H. Purcell</i> , Church	c. 1693	Keyboard score	Purcell's <i>O give Thanks</i> completed by John Church on a replacement leaf. Anthem dated 1693 by Gostling in US-AUS HRC 85. One of six fragments in a guardbook that Shay and Thompson suggest may have been compiled as an attempt to gather together composers' autographs. Likely Chapel Royal provenance	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 93; Herissone, 'The Theory and Practice of Composition', 170; Herissone, <i>To Fill, Forbear or Adorne</i> ', 13; Laurie, 'The Chapel Royal Partbooks', 38–9 and n. 20; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xiv; Shaw, 'A Cambridge Manuscript'; Shay and Thompson, <i>Purcell Manuscripts</i> , 190–2; Thompson, 'Sources and Transmission', 36–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 443
GB-Cfm 152, fols. 6–9r	Evening service in E minor, Credo in E minor	Humfrey	<i>Humfrey</i> , unknown scribe	Early 1670s	Keyboard score	Anthems listed in the 1676 Chapel Royal catalogue of services and anthems. One of six fragments in a guardbook that Shay and Thompson suggest may have been compiled as an attempt to gather together composers' autographs. Likely Chapel Royal provenance	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 93; Herissone, 'The Theory and Practice of Composition', 170; Herissone, <i>To Fill, Forbear or Adorne</i> ', 13; Humfrey, <i>Complete Church Music: I</i> , ed. Dennison, p. xix; Laurie, 'The Chapel Royal Partbooks', 38–9 and n. 20; Shaw, 'A Cambridge Manuscript'; Shay and Thompson, <i>Purcell Manuscripts</i> , 190–2
GB-Cfm 152, fols. 9v–11	Three anthems	Batten, Child, Tucker	Tucker, two unknown scribes	Early 1670s	Keyboard score	Anthems listed in the 1676 Chapel Royal catalogue of services and anthems. One of six fragments in a guardbook that Shay and Thompson suggest may have been compiled as an attempt to gather together composers' autographs. Likely Chapel Royal provenance	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 93; Herissone, <i>To Fill, Forbear or Adorne</i> ', 13; Laurie, 'The Chapel Royal Partbooks', 38–9 and n. 20; Shaw, 'A Cambridge Manuscript'; Shay and Thompson, <i>Purcell Manuscripts</i> , 190–2
GB-Cfm 152, fols. 12–15	Anthems and service music	Clarke, Croft	Church, <i>Croft</i>	c. 1705	Keyboard score	Dated by Shay and Thompson on the basis of Clarke's <i>I will Love Thee</i> , composed in 1705. One of six fragments in a guardbook that Shay and Thompson suggest may have been compiled as an attempt to gather together composers' autographs. Likely Chapel Royal provenance	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 93; Herissone, 'The Theory and Practice of Composition', 170; Herissone, <i>To Fill, Forbear or Adorne</i> ', 13; Laurie, 'The Chapel Royal Partbooks', 38–9 and n. 20; Shaw, 'A Cambridge Manuscript'; Shay and Thompson, <i>Purcell Manuscripts</i> , 190–2; Taylor, <i>Thematic Catalog</i> , 104

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Cfm 152, fols. 16–19	Four anthems (two incomplete)	Blow, Tucker	<i>Blow, Tucker</i>	Early 1670s	Keyboard score	Anthems listed in the 1676 Chapel Royal catalogue of services and anthems. One of six fragments in a guardbook that Shay and Thompson suggest may have been compiled as an attempt to gather together composers' autographs. Likely Chapel Royal provenance	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 93; Herissone, 'The Theory and Practice of Composition', 170; Herissone, <i>To Fill, Forbear or Adorne</i> , 13; Laurie, 'The Chapel Royal Partbooks', 38–9 and n. 20; Shaw, 'The Autographs of John Blow', 91; Shaw, 'A Cambridge Manuscript'; Shay and Thompson, <i>Purcell Manuscripts</i> , 190–2
GB-Cfm 152, fols. 20–1	Three anthems (one incomplete)	Aldrich, Clarke, Croft	Church, <i>Croft</i>	c. 1705	Keyboard score	Dated by Shay and Thompson on the basis of similarities of paper and ruling with fragment 4. One of six fragments in a guardbook that Shay and Thompson suggest may have been compiled as an attempt to gather together composers' autographs. Likely Chapel Royal provenance	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 93; Herissone, 'The Theory and Practice of Composition', 170; Herissone, <i>To Fill, Forbear or Adorne</i> , 13; Laurie, 'The Chapel Royal Partbooks', 38–9 and n. 20; Shaw, 'A Cambridge Manuscript'; Shay and Thompson, <i>Purcell Manuscripts</i> , 190–2; Taylor, <i>Thematic Catalog</i> , 104
GB-Cfm 163, fols. 46–73	Devotional songs	Silas Taylor?	Unknown scribe	Late 17th C	Score	Section of a guardbook. Twelve of the songs are attributed to Locke in B-Bc 1035.g	Fuller-Maitland and Mann, <i>Catalogue of the Music in the Fitzwilliam Museum</i> , 100–1; Harding, <i>A Thematic Catalogue</i> , 31–4
GB-Cfm 240, fols. 1–8	Anthem, <i>Blessed be the Lord my Strength</i>	Blow	<i>Blow</i>	Late 17th C	Score	Loose-leaf score. Taken from a two-volume guardbook connected with <i>Cathedral Music</i> .	Griffin, <i>An Account of Two Volumes</i> ; Herissone, 'The Theory and Practice of Composition', 170; Shaw, 'The Autographs of John Blow', 91
GB-Cfm 240, fols. 9–19	Anthem, <i>Awake, awake, utter a Song</i>	Blow	<i>Blow</i>	c. 1704	Score	Loose-leaf score. Composed on the victory at Blenheim, 1704. Taken from a two-volume guardbook connected with <i>Cathedral Music</i> .	Griffin, <i>An Account of Two Volumes</i> ; Herissone, 'The Theory and Practice of Composition', 170; Shaw, 'The Autographs of John Blow', 91
GB-Cfm 240, fols. 21–9	Anthem, <i>Let the Righteous be Glad</i>	Blow	<i>Blow</i>	Late 17th C	Score	Loose-leaf score. Taken from a two-volume guardbook connected with <i>Cathedral Music</i> .	Griffin, <i>An Account of Two Volumes</i> ; Herissone, 'The Theory and Practice of Composition', 170; Shaw, 'The Autographs of John Blow', 91
GB-Cfm 652	Keyboard music (front end); trio sonatas (reverse end)	Blow, R. Courteville, Draghi, Frescobaldi and others (front end); Corelli, H. Purcell (reverse end)	Renatus Harris jr? and John Harris	c. 1702	Score	Oblong quarto manuscript. Annotations on second flyleaf including 'John Harris his Book' and 'This Book was given me by my brother Renatus for some other things which I gave for it'. Hand previously associated with Draghi	Blow, <i>Complete Organ Works</i> , ed. Cooper, 82; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Herissone, 'The Theory and Practice of Composition', 170–1; H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, p. xix; Woolley, 'English Keyboard Sources', 154–6, 230

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Cfm 653	Keyboard music and settings of theatre tunes	Blow, Clarke, Croft, H. Purcell and others	James Kent	c. 1715	Score	Oblong quarto manuscript. Apparently a gift to 'Pretty Miss Carr without blemish or marr'. Hand identified by Alan Howard	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 115–16; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Hodge, 'English Harpsichord Repertoire', vol. III, 34–6; Shay and Thompson, <i>Purcell Manuscripts</i> , 285–6; Taylor, <i>Thematic Catalog</i> , 105; Woolley, 'English Keyboard Sources', 75, 230–1
GB-Cfm 669	Anthems	Various	Gostling	By 1699	Keyboard score	Mainly 18th C, but including fragments of early book belonging with partbooks GB-Lsp A2. Gostling received payment for copying the set in 1699	Herissone, <i>To Fill, Forbear or Adorne</i> , 13; Shay and Thompson, <i>Purcell Manuscripts</i> , 206–7; Taylor, <i>Thematic Catalog</i> , 105
GB-Cfm 683	Ode (<i>Of Old, when Heroes</i>); theatre music (<i>Amphitryon</i>)	H. Purcell	Anon B	c. 1690–1	Score	Belongs with GB-Ob T 785 as the 'Cambury' MS, copied by a single scribe. Instrumental and vocal music in performing order	Laurie, 'The "Cambury" Purcell Manuscript'; Shay and Thompson, <i>Purcell Manuscripts</i> , 255–6, 258–9
GB-Cfm 684	Ode (<i>Who can from Joy Refrain?</i>)	H. Purcell	William Isaack	c. 1695	Score	Loose-leaf score copied stratigraphically. Performers named. Windsor provenance	H. Purcell, <i>A Song for the Duke of Gloucester's Birthday</i> , ed. Spink, p. ix; Shay and Thompson, <i>Purcell Manuscripts</i> , 172; Thompson, 'Sources and Transmission', 40, 46
GB-Cfm 734	Instrumental consort music for wind instruments	Early 17th C composers; later additions of Lanier, Charles and 'John' Coleman, Locke	Three unidentified early 17th-C scribes; later additions by John Gamble	Early 17th c (first layer); 1660s? (second layer)	Five partbooks	Five surviving books from a set of six. Apparently originated as royal wind music books from time of James I.	Dart, 'The Repertory of the Royal Wind Music'; Harding, <i>A Thematic Catalogue</i> , 88; Holman, <i>Four and Twenty Fiddlers</i> , 147–8, 189–91
GB-CH Cap. VI/I/I	Court-related songs; later additions of miscellaneous Restoration repertoire	Blow, H. Purcell; later additions of Bassani, Blow, Croft, Finger, Goldwin, Hall, Merula, H. Purcell, Tudway, Wise	John Walter; two unknown scribes	c. 1677–80 (Walter); late 1680s (other copyists)	Score	Pre-bound book associated with London and Winchester or Chichester. Two labels 'Jo: Walter Ano 1630' and 'Jo Walter: His Book Anno Domini 1680' attached inside front cover, but not clearly linked to this book	Blow, <i>Anthems II</i> , ed. Wood, 174; Draghi, <i>Ode for St Cecilia's Day</i> , ed. White, p. xviii; Holman, <i>Four and Twenty Fiddlers</i> , 426; H. Purcell, <i>Sacred Music, Part VI</i> , ed. Lewis and Fortune, pp. x–xi; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xix; http://www.rism.org.uk/manuscripts/164131 ; H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, pp. xix–xx; Shay and Thompson, <i>Purcell Manuscripts</i> , 121–3
GB-CHog M1090	Keyboard settings	Barrett, Clarke, Croft, Dieupart, Keller, R. King, D. Purcell, H. Purcell, Weldon and others	Two unknown scribes; later additions	Early 18th C	Score	Oblong quarto manuscript. Includes dated accounts. Music entered at both ends of the book. Formerly Lady Susi Jeans MS 2	Hodge, 'English Harpsichord Repertoire', iii. 83–4; Woolley, 'English Keyboard Sources', 41–5, 230

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Cjc Chapel Box of Fragments Envelope 2	Motets	Dering, Jeffreys, Alessandro Grandi	J. Playford	1650s (before 1662)	Two partbooks	Two unbound and fragmentary vocal partbooks; apparently scribal publications	Wainwright, 'Richard Dering's Few-Voice "Concertato" Motets', 169, 191
GB-Ckc 22	Sacred music; later addition of three odes (Blow, <i>Arise, great Monarch, Dread Sir, Father Janus, My Trembling Song</i>), one song and Italian cantatas.	Blow, Lawes, Locke, Tomkins, Turner, Ward; later additions of Blow and Italian composers	John Walter	After 1684	Score	Bound book; initial copying comprised sacred music, with secular repertory added later	Blow, <i>Anthems II</i> , ed. Wood, 174; Blow, <i>Anthems III</i> , ed. Wood, 173; Blow, <i>Anthems IV</i> , ed. Wood, 203; Harding, <i>A Thematic Catalogue</i> , 13; Spink, <i>Restoration Cathedral Music</i> , 82; Wood, 'A Note on Two Cambridge Manuscripts', 308–12
GB-Cmc 2591	Songs arranged for bass voice, guitar and figured bass	Various, including Morelli	<i>Cesare Morelli</i>	c. 1679–93	Score	Arranged for Samuel Pepys. Dated 1693 on cover. Guitar parts in tablature	Emslie, 'Pepys, Samuel'; Emslie, 'Pepys's Songs and Songbooks', 242 n. 2, 243 n. 1, 246; http://www.rism.org.uk/manuscripts/118092
GB-Cmc 2803	Songs arranged for bass voice, guitar and figured bass	Reggio, Lully, and Pepys with Hingeston	Cesare Morelli	c. 1680	Score	'Songs. & Operas. of Sig. ^r Pietro. & Sig. ^r Baptist.'. Arranged for Samuel Pepys. Guitar parts in tablature. Bound with Reggio's <i>Songs</i> (1680)	Emslie, 'Pepys's Songs and Songbooks', 246–7; http://www.rism.org.uk/manuscripts/136098 ; G. Rose, 'Pietro Reggio: A Wandering Musician', 211–12; Gustafson, <i>French Harpsichord Music</i> , vol. I, 70–1; Herissone, 'The Origins and Contents'; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xli; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvii; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xii; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 444
GB-Cmc F.4.35 (1–5)	Sixty theatre suites in four and five parts	Various (most unattributed)	Charles Babel	c. 1705	Five partbooks	'The Magdalene College Part Books'. Arranged by key. Probably copied to order because of unusual inclusion of trumpet part. Dating based on latest repertory. Owned by Ferrar family in 18th C	

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-DRc A25, C27–8, C33, C34	Liturgical music	Various Restoration composers	William Greggs, Matthew Owen	c. 1690–1700	Keyboard scores, bass partbooks	Durham Cathedral books; A 25 and C33 are organbooks	Crosby, <i>A Catalogue of Durham Cathedral Music Manuscripts</i> , 20, 48, 50–1; Harding, <i>A Thematic Catalogue</i> , 15; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xxvi; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, pp. xv, xviii; http://www.rism.org.uk/manuscripts/164572 ; http://www.rism.org.uk/manuscripts/164597 ; http://www.rism.org.uk/manuscripts/164601 ; http://www.rism.org.uk/manuscripts/164602 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 230; Spink, <i>Restoration Cathedral Music</i> , 232; Taylor, <i>Thematic Catalog</i> , 106, 108; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 448, 449
GB-DRc D2	Instrumental consort music and sonatas in three parts	Jenkins, William Young, Henry Butler and European composers	Unknown scribe	1670s	Three partbooks	Inscribed 'for the honourable Sir John St Barbe Bart neare Romsey in Hampshire'. One piece dated 1678	Ashbee, Thompson and Wainwright, <i>The Viola da Gamba Society Index</i> , vol. II, 54–9; Crosby, <i>A Catalogue of Durham Cathedral Music Manuscripts</i> , 51–2; <i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, p. xxiii; http://www.rism.org.uk/manuscripts/165219
GB-EL 2	Anthems and services	Various Restoration and early 18th-C composers	<i>James Hawkins sr</i>	Early 18th C	Keyboard score	Ely provenance. Five-line staves. Evidence of considerable wear through use.	Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 6; Herissone, 'The Theory and Practice of Composition', 172; Taylor, <i>Thematic Catalog</i> , 108; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450
GB-EL 3	Anthems and services	Various 17th-C and early 18th-C composers	<i>James Hawkins sr</i>	Early 18th C	Keyboard score	Ely provenance	Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450
GB-EL 4	Anthems and services	Various, mainly 16th- and early 17th-C composers	John Ferrabosco, Thomas Bullis jr, James Hawkins	From early 1660s	Keyboard score	Ely provenance	Cheverton, 'English Church Music', 449, 452–3; Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 6; Herissone, 'The Theory and Practice of Composition', 172–3

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-EL 5	Anthems and services	Various composers from 16th to early 18th C, most associated with Ely	James Hawkins sr	Late 1680s?	Score		Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 7; Spink, <i>Restoration Cathedral Music</i> , 84; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450
GB-EL 6	Anthems	Various Restoration composers, from London, Windsor, Oxford, Ely and Cambridge	<i>James Hawkins sr</i>	c. 1705–13	Score	Dated by Spink on the basis of Tudway's and Croft's titles	Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 7; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xx; Shay and Thompson, <i>Purcell Manuscripts</i> , 228; Spink, <i>Restoration Cathedral Music</i> , 84–5; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450
GB-EL 7	Anthems and services	James Hawkins sr	<i>James Hawkins sr</i>	After 1714	Score	Dated by Spink on the basis of inclusion of Hawkins's <i>O Lord, grant the King a Long Life</i>	Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 7; Herissone, 'The Theory and Practice of Composition', 173–5; Spink, <i>Restoration Cathedral Music</i> , 85
GB-EL 9	Anthems and services	Blow, Hawkins sr, Henman, Humfrey, Lawes, Travers, Turner	Mainly <i>James Hawkins sr</i>	After 1714	Score; keyboard score	Dated on the basis of Croft's title. Organbook was originally separate but was bound with the score during Hawkins's lifetime and shows signs of use.	Blow, <i>Anthems III</i> , ed. Wood, 173; Blow, <i>Anthems IV</i> , ed. Wood, 203; Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 8; Spink <i>Restoration Cathedral Music</i> , 85; Herissone, 'The Theory and Practice of Composition', 175–6; Taylor, <i>Thematic Catalog</i> , 108; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450
GB-EL 10	Anthems and services	Croft, Golding, Hawkins jr, Hawkins sr	<i>James Hawkins sr</i>	After 1714	Score	Dated on the basis of reference to James Hawkins jr as organist of Peterborough	Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 8; Herissone, 'The Theory and Practice of Composition', 176–7; Spink, <i>Restoration Cathedral Music</i> , 85
GB-EL 12	Anthems and Utrecht Te Deum and Jubilate	Blow, Croft, Handel, Hawkins sr, Humfrey, H. Purcell, Turner and others	<i>James Hawkins sr</i>	After 1713	Score	Dated on the basis of the inclusion of Handel's Utrecht Te Deum and Jubilate	Blow, <i>Anthems IV</i> , ed. Wood, 203; Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 8; Herissone, 'The Theory and Practice of Composition', 177; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xvii; Shay and Thompson, <i>Purcell Manuscripts</i> , 227–8; Spink, <i>Restoration Cathedral Music</i> , 86; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-EL 16	Anthems and services	Clarke, Goodson sr, Holmes (of Lincoln), Nalson (of York), H. Purcell, Weldon	James Hawkins sr	Early 18th C	Score		Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 9; Spink, <i>Restoration Cathedral Music</i> , 86; Taylor, <i>Thematic Catalog</i> , 108; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450
GB-EL 17	Anthems, mainly comprising adaptations by Aldrich	Aldrich, Hawkins sr, Hart	<i>Henry Aldrich, James Hawkins, sr</i> , two unknown scribes	Early 18th C	Score	Guardbook. Contains inscription 'James Hawkins Jnr 1726'	Blow, <i>Anthems II</i> , ed. Wood, 174; Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 9; Herissone, 'The Theory and Practice of Composition', 177–8; Spink, <i>Restoration Cathedral Music</i> , 86; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450
GB-EL 18	Anthems and services	J. Ferrabosco, Hawkins sr, Locke and others, dating back to Tudor period	<i>James Hawkins sr</i> , Lamb, three other unknown scribes	Early 18th C	Score	Guardbook. Contains inscription 'James Hawkins Jnr 1726'	Blow, <i>Anthems II</i> , ed. Wood, 174; Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 9; Herissone, 'The Theory and Practice of Composition', 178; Spink, <i>Restoration Cathedral Music</i> , 86
GB-EL 19	Anthems and services	Clarke, Croft, Hawkins sr, Norris (of Lincoln), H. Purcell, Tudway, Turner	<i>James Hawkins sr</i>	1718	Score	Guardbook in three sections. End of volume dated '6 Oct 1718'. Contains inscription 'James Hawkins Jnr 1726'	Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 10; Herissone, 'The Theory and Practice of Composition', 178–9; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xvii; Shay and Thompson, <i>Purcell Manuscripts</i> , 227–8; Spink, <i>Restoration Cathedral Music</i> , 86; Taylor, <i>Thematic Catalog</i> , 108; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450
GB-EL 20	Anthems	Restoration and early 18th-C composers	<i>James Hawkins sr</i>	After 1705	Score		Blow, <i>Anthems IV</i> , ed. Wood, 203; Blow, <i>Coronation Anthems</i> , ed. Lewis and Shaw, p. xvi; Dickson, <i>A Catalogue of Ancient Choral Services and Anthems</i> , 10; Herissone, 'The Theory and Practice of Composition', 179; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xvii; Shay and Thompson, <i>Purcell Manuscripts</i> , 227–8; Spink, <i>Restoration Cathedral Music</i> , 86; Taylor, <i>Thematic Catalog</i> , 108; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 450

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-En Inglis 94 MS 3343	Keyboard music and settings	Blow, Draghi, Philip Hart, Lully, H. Purcell and others	<i>Philip Hart</i>	c. 1695	Score	Oblong quarto manuscript. Inscribed 'Essex Deane 1695' and 'Diana Gostlins Musick Book 1719 Given me by Sr Anthony Dean'.	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 49; Beechey, 'A New Source'; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 116; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Hodge, 'English Harpsichord Repertoire', 39; Shay and Thompson, <i>Purcell Manuscripts</i> , 287, 290; Woolley, 'English Keyboard Sources', 60–8, 234
GB-Ge R.d. 58–61	Secular partsongs and catches	Mainly early and mid-17th-C English composers including Coleman, Dering, Lanier, H. and W. Lawes, Locke, J. Playford, Webb and Wilson	<i>J. Playford</i>	c. 1659–62	Four partbooks	Set of four books with initials 'I. P.' on the vellum covers. Inscription in Cantus secundus reads 'Decemi. 30.1674. Note that I James Clifford bought this sett of musick books of Mr Rich. Price's widow Mrs Dorothy Price for 7s.-6d.'	<i>English Songs</i> , ed. Spink, 189; http://special.lib.gla.ac.uk/manuscripts/search/results_ca.cfm?ID=45833 ; Harding, <i>A Thematic Catalogue</i> , 4, 37; Spink, Ian, 'The Old Jewry "Music-Society"'
GB-HADolmetsch II.e.17	Songs and keyboard music	Commonwealth composers, including H. and W. Lawes (first layer); Hart, R. King, H. Purcell and Tudway (songs in second layer); Blow, Locke, Benjamin Sandley and O. Gibbons (keyboard music in second layer)	Two main unidentified scribes, copying in two layers; third scribe	c. 1650–60 (first layer); c. 1680–90 (second layer)	Score	Copy of <i>Select Musical Ayres and Dialogues</i> (1652) to which ruled manuscript was added at an early date. Blank leaves suggest manuscript was bound before all the music was copied. Songs in first layer in tablebook format. Pedagogical material	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 119; Woolley, 'English Keyboard Sources', 124–5, 234–5
GB-Lam 3	<i>The Fairy Queen</i>	H. Purcell	<i>H. Purcell</i> , FQ1–4	1692–3?	Score	Bound manuscript. Some music incomplete. Complex copying relationships	Herissonne, 'The Theory and Practice of Composition', 200–1; Holman, <i>Henry Purcell</i> , 209–10; Price, <i>Henry Purcell and the London Stage</i> , 330; H. Purcell, <i>The Fairy Queen</i> , ed. Wood and Pinnock, p. xxxv; <i>Royal Academy of Music Library Catalogue</i> ; Shay and Thompson, <i>Purcell Manuscripts</i> , 234–240; Wood and Pinnock, 'The Fairy Queen'; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 458
GB-Lam 21	<i>King Arthur</i>	H. Purcell	London E	Early 1699 (dated 1698/9)	Score	'The Booke of John Townsend Junr'. No opening instrumental music or act tunes included	H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xi; <i>Royal Academy of Music Library Catalogue</i> ; Shay and Thompson, <i>Purcell Manuscripts</i> , 241–5; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 458

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lam 24	Cantatas and theatre music (H. Purcell, <i>Bonduca</i> , <i>Oedipus</i> , <i>Timon of Athens</i>)	Stradella, H. Purcell	London E	c. 1696–1702	Score	Compiled from six separate groups of leaves. No instrumental opening music included	H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xli; <i>Royal Academy of Music Library Catalogue</i> ; Shay and Thompson, <i>Purcell Manuscripts</i> , 242
GB-Lbl Add. 5333	<i>King Arthur</i> , <i>The Libertine</i> , <i>Of Old, when Heroes</i>	H. Purcell	Croft, London F	End 17th C?	Score	Bound scorebook compiled from loose leaves	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xi; H. Purcell, <i>Three Occasional Odes</i> , ed. Wood, p. xix; http://www.rism.org.uk/manuscripts/165175 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 249, 251; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 454
GB-Lbl Add. 5337, fols. 2–21	Masque in <i>Timon of Athens</i>	H. Purcell	London E	c. 1696–1702	Score	Part of a guardbook	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164822 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 231; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 454
GB-Lbl Add. 5337, fols. 27–42	<i>Bonduca</i>	H. Purcell	Unknown	c. 1695	Score	Part of a guardbook. Dated on the basis of Shay and Thompson's paper analysis	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xli; http://www.rism.org.uk/manuscripts/164822 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 255–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 454
GB-Lbl Add. 10338	Fantazias, Italian and English part songs, motets and anthems, theatre music	Jeffreys	<i>Jeffreys</i>	c. 1640–62	Score	Evidently not pre-bound since there are binder's marks; bound in order of genre, then (for motets) number of parts. Slips of paper used for corrections. Reference made to another personal source: 'This Altered in my other Booke' (fol. 67v).	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; <i>English Songs</i> , ed. Spink, 189; http://www.rism.org.uk/manuscripts/164826 ; Thompson, 'English Music Manuscripts', 165–220; Wainwright, <i>Musical Patronage</i> , 217–32
GB-Lbl Add. 10444, fols. 105–29, and Lbl Add. 10445, fols. 40–93	Five related sets of parts of instrumental consort music (including Locke's <i>For Several Friends</i>)	Coperario, Jenkins, W. Lawes, Locke, Lully	Unknown	Early 1670s	Two partbooks	Dated on the basis of inclusion in same hand of music from Lully's <i>Psyché</i> ; set associated with the Le Strange family.	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 17; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , Table I; Thompson, 'English Music Manuscripts', 340–67

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 11608	Songs and catches	Alfonso Balls, Thomas Brewer, Carissimi, Coleman, Dering, Ford, Hilton, Robert Johnson, Lanier, H. and W. Lawes, Robert Ramsey, Wilson	<i>John Hilton</i> and two unknown scribes	1640s–c. 1660	Score	Dates 1641 and 1656 given on fol. 64r and 1659 on fol. 74r. Third hand adds ornamentation to some songs	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Baruch, ‘Seventeenth-Century English Vocal Music’; Chan, ‘John Hilton’s Manuscript’; <i>English Songs</i> , ed. Spink, 190; http://www.rism.org.uk/manuscripts/164893
GB-Lbl Add. 12219	<i>Macbeth</i>	J. Eccles	<i>J. Eccles</i>	c. 1694–6	Score	Performers’ names included (two sets, second in pencil)	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; <i>Music for Macbeth</i> , ed. Winkler, 98–9; http://www.rism.org.uk/manuscripts/136231
GB-Lbl Add. 14399	Secular and devotional songs, mainly for soprano, with some dialogues for soprano and bass	Blow, Cook, Gregory, Humfrey, Lanier, H. Lawes and Locke	<i>Locke</i> and one unknown scribe	1670s?	Score	Notational rudiments included at front of manuscript	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 28, 34–5; Herissone, ‘The Theory and Practice of Composition’, 180–1; http://www.rism.org.uk/manuscripts/164838
GB-Lbl Add. 15318	<i>The Island Princess</i>	Clarke, Leveridge, D. Purcell	London A (music); unknown scribe (text)	c. 1699	Score	Score includes both text and music, copied by separate scribes.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; <i>The Island Princess</i> , ed. Price and Hume; http://www.rism.org.uk/manuscripts/132453 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 253; Taylor, <i>Thematic Catalog</i> , 109
GB-Lbl Add. 17799	<i>Cupid and Death</i>	C. Gibbons, Locke	Locke	1659	Score	Entitled ‘The Instrumentall and vocall Musique in the Morall representation att the Millitary Ground, in Lescester ffeilds 1659’. Some inner parts not included	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 40–1; Herissone, ‘The Theory and Practice of Composition’, 181; Locke and Gibbons, <i>Cupid and Death</i> , ed. Dent; http://www.rism.org.uk/manuscripts/119518

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 17801	Consort music; incomplete copy of 'Musick for his Majesty's Sackbutts and Cornetts'; two canons 4 in 2	Locke	<i>Locke</i>	Early 1670s?	Score	Compiled as a single collection, but original copying carried out when manuscript was unbound	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 88–103, 120, 132, Tables I–V, plates V and XIII; Herissone, 'The Theory and Practice of Composition', 181–3; Holman, <i>Four and Twenty Fiddlers</i> , 275–6; Locke, <i>Chamber Music: I</i> , ed. Tilmouth, pp. xiv–xv, pp. xxii–xxiii; Locke, <i>Chamber Music: II</i> , ed. Tilmouth, pp. xxi–xxii; Thompson, 'English Music Manuscripts', 524–8
GB-Lbl Add. 17835, fols. 2–48	Italian motets	Bassani, Carissimi, Stradella, other Italian composers	Charles Husbands (Oxford A), William Saunders, Francis Smith and two unknown scribes	Late 17th C	Score	Oxford provenance	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164386 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 150, 309, 313–14
GB-Lbl Add. 17835, fols. 87–141	Sacred music (Blow Te Deum) and odes (H. Purcell, <i>Celebrate this Festival</i> and Tudway, <i>Hail, Happy Day</i>)	Blow, H. Purcell, Tudway	William Saunders, unknown scribe	Late 17th C to early 18th C	Score	Oxford provenance. Tudway ode (in unknown hand) was composed in 1706	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; McGuinness, <i>English Court Odes</i> , 25, 234; http://www.rism.org.uk/manuscripts/164386 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 150, 309, 313–14; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 455
GB-Lbl Add. 17840	Services and anthems (including some symphony anthems)	Various Restoration composers	Charles Husbands, William Saunders, Francis Smith	From late 1680s or 1690s	Score	Oxford Christ Church provenance. Dating on the basis of paper	Aldrich, <i>Selected Anthems</i> , ed. Shay, 117; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 10; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xiv; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xvii; http://www.rism.org.uk/manuscripts/164711 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 150–3; Spink, <i>Restoration Cathedral Music</i> , 282; Taylor, <i>Thematic Catalog</i> , 110; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 455
GB-Lbl Add. 17841, fols. 30–43	Extracts from anthems	Croft	James Kent	Early 18th C	Score	Part of a guardbook compiled in the 18th C	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164388

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 17841, fols. 81–6	Anthem, <i>Hear my Prayer, O Lord</i>	D. Purcell	<i>D. Purcell</i>	Early 18th C	Score	Loose-leaf score folded in two with a horizontal fold. Part of a guardbook compiled in the 18th C	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, ‘The Theory and Practice of Composition’, 183; http://www.rism.org.uk/manuscripts/164388 ; Spink, <i>Restoration Cathedral Music</i> , 325
GB-Lbl Add. 17845	Te Deum and Jubilate	Croft	James Kent, <i>Croft</i>	c. 1709	Score	Performers’ names included. Notation demonstrates that Kent copied from an incomplete source and that Croft added material after this initial copying	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/151514
GB-Lbl Add. 17846	Anthem, <i>O give Thanks</i>	Croft	James Kent	c. 1715	Score	Anthem for the thanksgiving on the defeat of the 1715 uprising	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/140308
GB-Lbl Add. 17847, fols. 85–8	Anthems	Croft	James Kent, <i>Croft</i>	Early 18th C	Score	Guardbook, mostly copied by Kent, but with corrections and annotations by Croft. End of anthem <i>Teach me, O Lord</i> on fols. 85–8 has been removed, probably in connection with later revision copied in GB-Ob Mus.c.1	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164391
GB-Lbl Add. 17848	Anthems	Croft	James Kent, <i>Croft</i>	Early 18th C	Score, keyboard score	Guardbook, mostly copied by Kent, but with corrections, annotations and additions to the organ part of <i>Preserve me O God</i> by Croft.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164392
GB-Lbl Add. 17853	Violin solos (front end); keyboard music and settings (reverse end); anthems (later addition)	John Barrett, Clarke, Croft, George Holmes, Lully, H. Purcell and others	Three unknown scribes	From 1694	Score	Belonged to William and Martin Blakeston, apparently young pupils. Has been altered in rebinding. Anthems added later in 18th C. Likely to have originated in northeast England. Dated ‘Sept. 27th: 94’ (fol. 34v)	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Hodge, ‘English Harpsichord Repertoire’, vol. III, 45; http://www.rism.org.uk/manuscripts/164395 ; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; Taylor, <i>Thematic Catalog</i> , 110; Woolley, ‘English Keyboard Sources’, 238–9; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 455

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 19759	Secular songs	Banister, Cambert, J. Hart, Ives, R. King, Simon Pack, Paisible, H. Purcell, Reggio, Staggins, Turner	Charles Campelman	c. 1681–5	Single part	Inscribed 'Charles Campelman his Book June ye 9 1681' on fol. 1r. Songs lack bass parts. Three songs added in a later 18th-C hand.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 39; Holman, <i>Four and Twenty Fiddlers</i> , 369; H. Purcell, <i>Sacred Music, Part VI</i> , ed. Lewis and Fortune, p. x; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xviii; http://www.rism.org.uk/manuscripts/164401 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 275; Taylor, <i>Thematic Catalog</i> , 110; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 455
GB-Lbl Add. 22099	Keyboard music; extracts of Italian operas and songs; solo verses from anthems, operas and odes; anthems	Aldrich, Bassani, Clarke, R. Courteville, Croft, Draghi, J. Eccles, H. Purcell and others	One unknown scribe	Before 1713	Score	Dating derives from Croft's title, which is given as 'Mr' throughout; Zimmerman dates c. 1704–7	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 116; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Harding, <i>A Thematic Catalogue</i> , 83; Hodge, 'English Harpsichord Repertoire', vol. III, 46–8; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xii; H. Purcell, <i>Twelve Sonatas of Three Parts</i> , ed. Tilmouth, p. xvi; http://www.rism.org.uk/manuscripts/164403 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 272 n.18; Taylor, <i>Thematic Catalog</i> , 110; Woolley, 'English Keyboard Sources', 239; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 455

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 22100	Songs and symphony songs; odes (Purcell, <i>Welcome Vicegerent</i> ; Blow, <i>Great Sir the joy; Awake my Lyre</i>); Blow's <i>Venus and Adonis</i>	Blow, Carissimi, C. Gibbons, Henry Hall, J. Hart, Lanier, Locke, Lully, H. Purcell, Turner, Walter	<i>John Walter</i>	c. 1681–2	Score	Inscribed 'Mr Dolbins Book Anno Domini 1682/1' on fol. 151v. Dated c. 1683 by Wood. Performers' names included in Blow's <i>Venus and Adonis</i>	Blow, <i>Venus and Adonis</i> , ed. Wood, p. xiii; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 18, 35; Holman, <i>Four and Twenty Fiddlers</i> , 271, 276; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; H. Purcell, <i>Royal Welcome Songs, Part I</i> , ed. Wood, p. xviii; H. Purcell, <i>Symphony Songs</i> , ed. Wood, p. xvi; http://www.rism.org.uk/manuscripts/165206 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 169–70; Spink, <i>Restoration Cathedral Music</i> , 389; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 455
GB-Lbl Add. 24889	Theatre suites; concerto (by Corelli)	Thomas Chilcot, Corelli, Draghi, Eccles, Farmer, Finger, Gillier, Lenton, Lully, Matteis, H. Purcell, Tollett and others	Thomas Britton	Early 18th C	Three partbooks	Entitled 'Playhouse Tunes by Divers Authors'. Associated with Thomas Britton by Rimbault in a note in the MS; hand authenticated by Price	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Price, 'The Small-Coal Cult'; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xli; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; http://www.rism.org.uk/ ; Wollston, 'The Instrumentation of English Violin-Band Music', 172–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 455
GB-Lbl Add. 29283–5	Instrumental consort music (including Locke, <i>Little Consort</i>); theatre tunes	S. Eccles, Thomas Farmer, Grabu, Locke and others	Unknown scribe	Dated material 1682–4	Three partbooks	Inscribed 'Thomas Fuller, 1682'	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , Table II; Holman, <i>Four and Twenty Fiddlers</i> , 313, 385; Thompson, 'English Music Manuscripts', 304–16
GB-Lbl Add. 29378	Theatre music (including Eccles, <i>Rinaldo and Armida; Macbeth</i> ; D. Purcell, masque in <i>The Pilgrim</i>)	Eccles, D. Purcell	Two unknown scribes	Early 18th C	Score		<i>British Library: Search our Catalogue – Archives and Manuscripts; Music for Macbeth</i> , ed. Winkler, 98; http://www.rism.org.uk/manuscripts/164843 ;
GB-Lbl Add. 29396	Secular songs	Early and mid-17th-C composers, including Banister, Coleman, Humfrey, Lanier, H. and W. Lawes, Locke, Reggio, Wilson	<i>Lowe</i>	c. 1636–late 1670s	Score	Lowe signed one front flyleaf. Apparently a commonplace book, copied over many years	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Chan, 'Edward Lowe's Manuscript'; <i>English Song 1600–1675...Add. Ms. 29396</i> , ed. Jorgens; <i>English Songs</i> , ed. Spink, 190; http://www.rism.org.uk/manuscripts/164496

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 29397	Secular songs and catches	Mid- and late-17th-C composers, including Aldrich, Blow, Carissimi, R. Courteville, James Hart, Henstridge, Locke, Henry Pack, H. Purcell, Reggio, Turner, Wise, Charles Wren	<i>Henstridge</i>	c. 1682–8	Score	Oblong duodecimo manuscript. Likely Rochester provenance	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 36; Herissone, ‘Daniel Henstridge and the Transmission of Music’; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xli; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xviii; http://www.rism.org.uk/manuscripts/155701 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 275–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 455
GB-Lbl Add. 29481	Secular songs and instrumental pieces; anthems and secular songs (later additions)	Early 17th-C English composers, including Campion, Dowland, Robert Johnson; mid- and late-17th-C English composers including Hall, Humfrey, W. King, Rogers, H. Purcell, Wise	Several unknown hands	Begun in early 17th C; later additions	Score	Apparently a pre-bound book, first belonging to one ‘A. B.’, whose initials are pasted at both ends inside modern binding, then ‘Richard Elliotts his Booke’ (inscription dated 1655). Cheverton identifies Elliot as a lay clerk at Gloucester Cathedral from 1660	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Cheverton, ‘English Church Music’, 492–3; <i>English Songs</i> , ed. Spink, 189; http://www.rism.org.uk/manuscripts/165272
GB-Lbl Add. 30382	Secular and devotional songs in English and Latin	Blow, Bowman, Carissimi, Casati, Dering, W. Lawes, Marini, Monferrato, Rovetta, H. Purcell, Sances, Silvestro, Wise	<i>Bowman</i>	c. 1682	Score	Separate gatherings not originally bound together. Oxford provenance. Some compositional revisions in Bowman autographs	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; http://www.rism.org.uk/manuscripts/113549 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 270–1; Wainwright, <i>Musical Patronage</i> , 239–42; Woolley, ‘English Keyboard Sources’, 239; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30488–90	Instrumental consort music (fantazias)	Jenkins	Matthew Hutton	1661–6	Three partbooks	Dates of copying included in all three partbooks. Oxford provenance	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 53–5; <i>British Library: Search our Catalogue – Archives and Manuscripts</i>
GB-Lbl Add. 30860	Anthem, <i>Unto thee will I cry</i>	James Hesletine	<i>James Hesletine</i>	1707	Score	Dated ‘17 Sept 1707’, at which point James Heseltine – who became organist of Durham Cathedral in 1711 – was still a chorister at the Chapel Royal	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/161023

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 30930	Devotional songs (front end); fantazias, sonatas and other instrumental music (reverse end)	H. Purcell	<i>H. Purcell</i>	c. 1678–83	Score	Complex binding history; music copied both before and after binding. Flyleaf inscription: 'The Work's of Hen: Purcell Anno Dom. 1680'	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, "Fowle Originalls", 573, 590–1; Herissone, 'Purcell's Revisions', 58–61, 69–70; Herissone, 'The Theory and Practice of Composition', 183–5; Holman, <i>Henry Purcell</i> , 9–10, 65–8, 73–7; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>Fantazias and Miscellaneous Instrumental Music</i> , ed. Tilmouth, p. xi; H. Purcell, <i>Royal Welcome Songs, Part II</i> , ed. Wood, p. xxii; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; H. Purcell, <i>Sacred Music, Part VI</i> , ed. Lewis and Fortune, p. x; H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, pp. xii–xv, pp. xx–xxi; http://www.rism.org.uk/ ; Shay and Thompson, <i>Purcell Manuscripts</i> , 84–100; Thompson, 'English Music Manuscripts', 288–9; Thompson, 'Sources and Transmission', 38–40; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30931	Anthems and service settings	Aldrich, Boyce, Blow, Bryne, Bull, Clarke, Croft, Green, Hall, Humfrey, H. Purcell, Raylton, Tallis, Weldon	<i>Aldrich</i> , Flackton, Henstridge, <i>H. Purcell</i> , Raylton, and several unidentified scribes	From 1670s to late 18th C	Scores and keyboard scores	Guardbook containing a large number of loose-leaf scores associated with Canterbury; collected together by William Flackton; autograph items listed separately below	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/ ; Shay and Thompson, <i>Purcell Manuscripts</i> , 139; Spink, <i>Restoration Cathedral Music</i> , 148, 208; Taylor, <i>Thematic Catalog</i> , 110; Thompson, 'Sources and Transmission', 14–15; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30931, fols. 61–6	Anthem, <i>Blessed are they that Fear the Lord</i>	H. Purcell	<i>H. Purcell</i>	1688	Score	Copied on successive loose bifolia and folded in half horizontally	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 185–6; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; http://www.rism.org.uk/manuscripts/115016 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 143; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 30931, fols. 67–70	Anthem, <i>Out of the Deep</i>	H. Purcell	<i>H. Purcell</i>	c. 1685	Score	Leaves now guarded in separately. Large stain on outer cover.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, ‘The Theory and Practice of Composition’, 185–6; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; http://www.rism.org.uk/manuscripts/145092 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 83, 216–17; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30931, fols. 81–4	Funeral Sentences, <i>In the Midst of Life, Thou Knowest, Lord</i>	H. Purcell	<i>H. Purcell</i>	Before end 1677	Score	Leaves now guarded in separately. Chorus of ‘Yet, O Lord’ left uncopied	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Ford, ‘Purcell as his own Editor’; Herissone, ‘“Fowle Originalls”’, 587–8; Herissone, ‘Purcell’s Revisions’, 66–9; Herissone, ‘The Theory and Practice of Composition’, 185–6; Manning, ‘Revisions and Reworkings’, 30–1; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; http://www.rism.org.uk/manuscripts/154291 ; Shay, ‘Purcell’s Revisions’; Shay and Thompson, <i>Purcell Manuscripts</i> , 213, 216; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30931, fol. 161	Aldrich, <i>Give Ear, O Lord</i>	Farrant, arr. Aldrich	<i>Aldrich</i>	late 17th C	Score	Arranged from Farrant’s <i>Hide not thy Face</i>	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/123478
GB-Lbl Add. 30932	Anthems and devotional songs	Aldrich, Blow, Clarke, Henman, Henstridge, Humfrey, Norris, H. Purcell, Rogers, John Sargenson, Tallis, Tudway, Turner, Wise, and others from late 17th C and 18th C	<i>Blow, Henman, Henstridge, Edward Jackson, H. Purcell, Raylton, John Sargenson</i> , and several unidentified hands	From 1670s to late 18th C	Scores and keyboard scores	Guardbook containing a large number of loose-leaf scores associated with Canterbury; collected together by William Flackton; autograph and other significant items listed separately below. Humfrey’s <i>Hane Mercy upon me, O God</i> erroneously stated by Flackton to be autograph	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Holman, <i>Henry Purcell</i> , 130–1; http://www.rism.org.uk/ ; Spink, <i>Restoration Cathedral Music</i> , 208; Taylor, <i>Thematic Catalog</i> , 110; Thompson, ‘Sources and Transmission’, 14–15; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 30932, fols. 52–4	Anthem, <i>By the Waters of Babylon</i>	Humfrey, arr. H. Purcell	<i>H. Purcell</i>	Before end 1677	Score	Organ arrangement of symphony anthem; Shay and Thompson suggest that it may date from when Humfrey was ‘Purcell’s primary composition instructor’	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, “‘Fowle Originals’”, 590; http://www.rism.org.uk/manuscripts/116121 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 2–3, 216–17; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30932, fols. 56–9	Anthem, <i>Have Mercy upon me, O God</i>	Richard Henman	<i>Richard Henman</i>	1682–92	Score	Modelled on Pelham Humfrey’s anthem of the same name	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Ford, ‘Henman, Humfrey, and “Have Mercy”’; Franklin, Review of Humfrey, <i>Complete Church Music</i> , ed. Dennison; Herissone, ‘The Theory and Practice of Composition’, 228; http://www.rism.org.uk/manuscripts/124960
GB-Lbl Add. 30932, fols. 70–1	Anthems, <i>O Lord our Governor and The Lord is King</i>	G. King	Edward Jackson	c. 1673	Score	Includes letter addressed to Henstridge and Henstridge’s address; transmission manuscript	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/135029 ; http://www.rism.org.uk/manuscripts/142536 ; Thompson, ‘Sources and Transmission’, 41–2
GB-Lbl Add. 30932, fols. 77–8	Anthem, <i>O God, the Strength of All of them</i>	John Sargenson	<i>John Sargenson</i>	Before 1684	Score	Text given as incipits only. John Sargenson was a minor canon at Canterbury from 1663–84.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/140859 ; Spink, <i>Restoration Cathedral Music</i> , 208–9
GB-Lbl Add. 30932, fols. 79–83	Anthem, <i>Give Ear, O ye Heavens</i>	Nicholas Wootton	<i>Nicholas Wootton</i>	Before 1698	Score	Nicholas Wootton was organist at Canterbury from 1692–8	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/123485 ; Spink, <i>Restoration Cathedral Music</i> , 210

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 30932, fols. 87–93	Symphony anthem, <i>My Beloved Spake</i>	H. Purcell	<i>H. Purcell</i>	1677	Score	Described by Philip Hayes as Purcell's 'Original score' (fol. 87r); note in Hayes's hand at end, 'See a fair Copy of this in Catalogue No 72' implies additional autograph was once included in Flackton collection	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 186; Howard 'Understanding Creativity', 70–3, 78–81, 85–91, 94, 98, 105–9; Manning, 'Revisions and Reworkings', 32–3; http://www.rism.org.uk/manuscripts/138200 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 2, 26–7, 64, 139; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30932, fols. 94–8	Anthem, <i>Who hath Believed our Report?</i>	H. Purcell	<i>H. Purcell</i>	Before end 1677	Score	Unusually high volume of inner-part text omitted	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 186; http://www.rism.org.uk/manuscripts/163376 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 2, 26, 213, 215; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30932, fols. 121–5	Anthem, <i>Behold now Praise the Lord</i>	H. Purcell	<i>H. Purcell</i>	c. 1678–9	Score	Slip of paper covers first three staves to allow symphony to be copied; further slip added at end of fol. 121 apparently to replace one on which end of symphony was originally copied by Purcell	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 186; http://www.rism.org.uk/manuscripts/114473 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 141–2; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30932, fols. 128–9	Anthem, <i>My God, my God</i>	Blow	<i>Blow</i>	1697	Score	Annotated 'at Aspinden Hall Sep. the 6th 1697'. Copied stratigraphically on two small bifolia; six-line staves	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 186; http://www.rism.org.uk/manuscripts/138272 ; Shaw, 'The Autographs of John Blow', 91
GB-Lbl Add. 30932, fols. 130–1	Anthem, <i>Let thy Merciful Ears</i>	John Sargenson	<i>John Sargenson</i>	Before 1684	Score	Alteration in opening section suggests this is fowle original. Text incomplete. John Sargenson was a minor canon at Canterbury from 1663–84.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/133897 ; Spink, <i>Restoration Cathedral Music</i> , 208–9
GB-Lbl Add. 30932, fols. 136–7	Anthem, <i>O that mine Eyes</i>	G. or H. Loosemoore	<i>G. or H. Loosemore</i>	Before 1682	Score	Likely autograph because of compositional alterations in final chorus; unclear whether George or Henry Loosemore	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/144192

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 30932, fols. 152–3	Devotional songs, <i>To God the Father</i>	Henstridge	<i>Henstridge</i>	After 1682	Score	Dated on the basis of copying in Henstridge's later hand, but likely to date after 1698 when he took up post as organist of Canterbury.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/159247 ; Spink, <i>Restoration Cathedral Music</i> , 210–11
GB-Lbl Add. 30932, fols. 154–5	Anthem, <i>Hear me when I call</i>	Henstridge	<i>Henstridge</i>	After 1682	Score	Dated on the basis of copying in Henstridge's later hand, but likely to date after 1698 when he took up post as organist of Canterbury.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/125185 ; Spink, <i>Restoration Cathedral Music</i> , 210–11
GB-Lbl Add. 30933	Anthems and service settings	Blow, Byrd, Child, O. Gibbons, Greene, Henstridge, Hilton, W. King, Locke, Nalson, Robert Parsons, H. Purcell, Tallis, Anthony Walkleley, Wise	<i>Henstridge, Flackton, Raylton and several unidentified scribes</i>	From late 1670s to late 18th C	Scores and keyboard scores	Guardbook containing a large number of loose-leaf scores associated with Canterbury; collected together by William Flackton; autograph and other significant items listed separately below	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 26–30; http://www.rism.org.uk/ ; Spink, <i>Restoration Cathedral Music</i> , 208; Thompson, 'Sources and Transmission', 14–15; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30933, fols. 117–20	Morning Service in D minor	Henstridge	<i>Henstridge</i>	After 1682	Score	Dated on the basis of copying in Henstridge's later hand, but likely to date after 1698 when he took up post as organist of Canterbury.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/151612 ; Spink, <i>Restoration Cathedral Music</i> , 210–11
GB-Lbl Add. 30933, fol. 120	Anthem, <i>The Lord is King</i>	Henstridge	<i>Henstridge</i>	After 1682	Keyboard score	Dated on the basis of copying in Henstridge's later hand, but likely to date after 1698 when he took up post as organist of Canterbury.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/135030 ; Spink, <i>Restoration Cathedral Music</i> , 210–11
GB-Lbl Add. 30933, fol. 127	Gloria (incomplete)	Henstridge	<i>Henstridge</i>	Before 1682	Score	Three unfinished holograph canons. Dated on the basis of copying in Henstridge's earlier hand	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/123796
GB-Lbl Add. 30934, fols. 2–34	Ode, <i>Come, come Along with a Dance and a Song</i>	Clarke	<i>Clarke?</i>	c. 1695	Score	Ode on the Death of Henry Purcell. Originally loose-leaf score, now bound into guardbook. Singers' names included. Identification of manuscript as autograph unconfirmed: attributed to London A by Shay and Thompson	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/118100 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 134, 161; Taylor, <i>Thematic Catalog</i> , 110

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 30934, fols. 37–57	Ode, <i>Again the Welcome</i>	D. Purcell	<i>D. Purcell</i> , London E	1700	Score	Birthday ode for Ann of Denmark. Originally loose-leaf score, now bound into guardbook. Two sets of singers' names included.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 186–7; http://www.rism.org.uk/manuscripts/110626 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 161
GB-Lbl Add. 30934, fols. 58–78	Ode, <i>Begin and Strike the Harmonious Lyre</i>	D. Purcell	<i>D. Purcell</i>	1693	Score	Ode for St Cecilia's Day celebration in Oxford. Originally loose-leaf score, now bound into guardbook.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 186–7; http://www.rism.org.uk/manuscripts/114023 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 161
GB-Lbl Add. 30934, fols. 79–93	Ode, <i>Who can from Joy Refrain?</i>	H. Purcell	<i>H. Purcell</i>	1695	Score	Birthday ode for the Duke of Gloucester. Originally loose-leaf score, now bound into guardbook. Singers' names included	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, "'Fowle Originalls'", 605–7, 611; Herissone, 'The Theory and Practice of Composition', 186–7; H. Purcell, <i>A Song for the Duke of Gloucester's Birthday</i> , ed. Spink, p. ix; http://www.rism.org.uk/manuscripts/163354 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 26, 29, 161–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 30934, fols. 94–104	Ode, <i>The Loud Tongu'd War</i>	D. Purcell	<i>D. Purcell</i> , London A	1697	Score	Welcome song for 1697. Originally loose-leaf score, now bound into guardbook. Singers' names included	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 186–7; http://www.rism.org.uk/manuscripts/135969 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 161

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31403	Harpsichord music and organ voluntaries, with pedagogical materials	Edward Bevin, Elway Bevin, John Blitheman, Blow, Bull, Byrd, Corelli, Croft, Francis Forcer, Frescobaldi, O. Gibbons, Locke, Soncino, Tallis	<i>Edward Bevin</i> , Henstridge, Raylton, later 18th-C additions	c. 1633 (first layer); 1680s–c. 1713 (second layer)	Score	Large upright folio volume ruled with six-line staves. Associated with Canterbury. Pedagogical materials in first-layer and in later 18th-C additions (extracts from Morley's <i>Plaine and Easie Introduction</i>)	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 58–61; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 116; Blow, <i>Complete Organ Works</i> , ed. Cooper, 82; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Brookes, <i>British Keyboard Music</i> , 41–2; Ford, 'Bevins, Father and Son'; Harding, <i>A Thematic Catalogue</i> , 80; Hodge, 'English Harpsichord Repertoire', vol. III, 49–50; http://www.rism.org.uk/manuscripts/164718 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 287; Woolley, 'English Keyboard Sources', 143–8, 240
GB-Lbl Add. 31405	Anthems, odes and selected movements from odes	Aldrich, Blow, Bull, Byrd, Croft, J. Eccles, J. Fiocco, P. Fiocco, O. Gibbons, Hooper, Morley, Mundy, D. Purcell, H. Purcell. C. Shode, Turner, Weldon	Several unknown scribes, mainly Chapel Royal style	From late 17th C to late 18th C	Score	Guardbook of miscellaneous loose-leaf items in multiple sections. Significant groups of items are listed separately below	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164691 ; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 31405, fols. 1–33	Anthems	Aldrich, Blow, Bull, Byrd, O. Gibbons, Hooper, Morley, Mundy, H. Purcell	Unknown scribe	Late 17th C	Score	Last item (by Mundy) is completed by a second, unidentified scribe on an inserted sheet	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk ; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 31405, fols. 134–43	Extracts from odes (<i>Welcome to all the Pleasures</i> ; <i>Shepherds, Tune your Pipes</i>) and theatre music (Act IV of <i>The Libertine</i>)	D. and H. Purcell	Unknown scribe, Chapel Royal style	Late 17th or early 18th C	Score	Music from <i>The Libertine</i> headed 'Ball song' and from <i>Shepherds, Tune your Pipes</i> headed 'Ball song No: ye 7th'. Evidence of attempts to rearrange some of the music. Several singers identified by initials	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk ; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 31405, fols. 144–52	Songs, mainly arranged from odes	J. Eccles	Unknown scribe, Chapel Royal style	Early 18th C	Score	Begins with fragment, so some music lost	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk
GB-Lbl Add. 31405, fols. 153–8	Ode, <i>Bring Shepherds, Bring the Kids</i>	Blow	Unknown scribe, Chapel Royal style	c. 1700	Score	Loose-leaf score, now bound into guardbook. Labelled '2d song'	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/115905
GB-Lbl Add. 31416	Instrumental consort music (fantazias)	Coperario	North family scribe	Early 1660s?	Keyboard score	Organ part. Belongs with set preserved in GB-Ob Mus.Sch.c.91	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 126–7

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31423, fols. 1–75, 76–123, 124–53, 154–71, 172–215 and 216–63	Six sets of partbooks, (some incomplete) containing instrumental consort music	A. Ferrabosco II, Thomas Brewer, Child, Mico, Withey (set 1); Jenkins (sets 2–4); and mid-17th-C English and north European composers (sets 5–6)	Anon C, Anon D; one unknown co-copyist	c. 1675–85	Partbooks	The two co-copyists, who have distinctive clefs, worked closely alongside Anon C, but always on discrete pieces. Anon C also copied music in GB-Lbl Add. 31424, 31430, 31435, 31436 and GB-Lcm 870. Anon D also copied music in GB-Lbl Add. 31436	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14, 77–94; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Holman, <i>Four and Twenty Fiddlers</i> , 277, 280; Holman, ‘Suites by Jenkins’; http://www.rism.org.uk/manuscripts/164683 ; Thompson, ‘English Music Manuscripts’, 325–39; Willetts, ‘Autograph Music’
GB-Lbl Add. 31424, fols. 1–24, 25–40, 41–4, 45–84 and 85–169	Five sets of instrumental consort music, including Locke’s <i>For Several Friends</i>	Michael East, Miguel Ferreira, Ives, Locke, Jean de la Volée, Ward	Anon C	c. 1675–85	Partbooks	Fols. 85–169 once thought (by Harding) to be Locke’s autograph copies of his own dances, but now considered to be by Jean de la Volée, the initials ‘L.V’ appearing after 41 of the 65 pieces in this section. Scribe also copied music in GB-Lbl Add. 31423, 31430, 31435, 31436 and GB-Lcm 870	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14, 95–103; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 130, 134–8; http://www.rism.org.uk/manuscripts/164684 ; Thompson, ‘The Sources of Locke’s Consort’; Willetts, ‘Autograph Music’
GB-Lbl Add. 31426	Instrumental consort music for two trebles and one bass viol	Charles Coleman, Jenkins, Locke	Unknown scribes	Late 17th C	Three partbooks	Version of <i>Little Consort</i> pre-dates alterations made in GB-Lbl Add. 17801	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , Table II; http://www.rism.org.uk/manuscripts/164685 ; Thompson, ‘English Music Manuscripts’, 524–9
GB-Lbl Add. 31430, fols. 1–13	Instrumental consort music	Jenkins, Nicolai	Anon C	Late 17th C	Two partbooks	Surviving parts are first bass and continuo from a set of three. Headed ‘for 3. Base viols by Mr Jenkins’, but Ashbee, Thompson and Wainwright identify some as probably by J. M. Nicolai. Scribe misidentified as Jenkins in RISM. Scribe also copied music in GB-Lbl Add. 31423, 31424, 31435, 31436 and GB-Lcm 870	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164687 ; Willetts, ‘Autograph Music’
GB-Lbl Add. 31430, fols. 14–119	Instrumental consort music	William Gregory, Jenkins, Locke	John Playford	Mid 1670s	Three partbooks	Dated on the basis of Thompson’s analysis; identified as likely manuscript publication.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , Table II; http://www.rism.org.uk/manuscripts/164687 ; Thompson, ‘Manuscript Music’, 607, 615–16

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31431	Instrumental consort music (including Locke's <i>The First Part of the Broken Consort</i> and <i>For Several Friends</i>) and Italian sonatas	Isaac Blackwell, Cazzati, Colista, C. Gibbons, Jenkins, W. Lawes, Legrenzi, Locke, Vitali	Anon A	c. 1680	Two partbooks	Two surviving books. Inscribed 'Sr Gabriel Roberts 1680'. Scribe also copied music in D-Hs ND VI 3193	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14, 104–11; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> 119, Tables I–IV; <i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, p. xxiii; http://www.rism.org.uk/manuscripts/164725 ; Thompson, 'English Music Manuscripts', 367–80, 436–43
GB-Lbl Add. 31435, fols. 1–68 and 69–110	Two sets of parts, containing instrumental consort music (including Locke's <i>Broken Consort</i> and Fantazias from the <i>Consort of Four Parts</i> and Purcell's <i>Fantazia 2</i>)	G. Gibbons, Locke, H. Purcell	Unknown main scribe and unknown annotator	c. 1675–85	Four partbooks	Annotations in a separate hand: 'All the Fanta: in this book of Mr: Locks I Exa by Mr Purcells Score Book'; similar inscriptions relating to all Locke's music in the set, and alterations in parts indicate that the music was checked against GB-Lbl Add. 17801. Same hand also annotated GB-Lcm 2090. Main hand misidentified as Anon C in Ashbee, Thompson and Wainwright	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14, 112–16; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , Table IV; Holman, <i>Henry Purcell</i> , 75–7; Holman, 'Suites by Jenkins'; H. Purcell, <i>Fantazias and Miscellaneous Instrumental Music</i> , ed. Tilmouth, p. xi; http://www.rism.org.uk/manuscripts/164727 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 112; Willetts, 'Autograph Music'; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 31435, fol. 111–22	Unascribed bass parts to sonatas	Colista, William Young	Anon C	c. 1675–85	Partbook	Treble and chordal continuo part missing. Scribe also copied music in GB-Lbl Add. 31423, 31424, 31430, 31436 and GB-Lcm 870	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14, 116; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164727
GB-Lbl Add. 31436, fols. 1–12	Sections of the <i>Broken Consort</i>	Locke	Unknown scribe	Late 17th C	Three partbooks	Hand misidentified as Anon C in Ashbee, Thompson and Wainwright	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14, 117–24; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , Table IV; http://www.rism.org.uk/manuscripts/164728

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31436, fols. 13–100 and 150–210	Two sets of instrumental consort music (including Simpson's <i>The Months</i> and <i>The Seasons</i>) and Italian sonatas	C. Simpson, Vitali, Silvani	Anon C, Anon D	c. 1675–85	Three partbooks	Anon C also copied music in GB-Lbl Add. 31423, 31424, 31430, 31435 and GB-Lcm 870. Anon D also copied music in GB-Lbl Add. 31423. Vitali set copied from the Venice print of that year. Anon C and Anon D worked closely on Simpson's set.	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14, 117–24; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Holman, 'Suites by Jenkins'; http://www.rism.org.uk/manuscripts/164728 ; Willetts, 'Autograph Music'
GB-Lbl Add. 31436, fols. 101–117	Instrumental consort music for bass viols	Hingeston	Unknown scribe	Late 17th C	Three partbooks		Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 13–14, 117–24; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164728
GB-Lbl Add. 31437, fols. 1–19, 20–8 and 29–43	Devotional songs for men's voices in English; devotional songs in Latin; Italian motets	Costanzo da Cosenza, Locke, Rovetta, Sabbatini	<i>Locke</i>	Before 1677 (first and second layers); c. 1648 (third layer)	Score	In three originally separate sections. Locke's collection of Italian motets is annotated 'when I was in the Low = Countreys 1648'. Possibly donated to Oxford Music School	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 3–6, 20–5; Herissone, 'The Theory and Practice of Composition', 187–8; http://www.rism.org.uk/manuscripts/164690 ; Thompson, 'English Music Manuscripts', 387–93
GB-Lbl Add. 31439	Songs	J. Courteville	<i>J. Courteville</i>	c. 1691	Score	Dedicated to 'the Honor[a]ble Bennett Sherard Esq', John Courteville's patron	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 189; http://www.rism.org.uk/manuscripts/165189
GB-Lbl Add. 31444	Anthems	Aldrich, Blow, Hall, Norris, H. Purcell, Tudway, Wise	James Hawkins sr	c. 1698	Score	Manuscript addition to a printed copy of Purcell's <i>Te Deum</i> . Shay and Thompson date the manuscript c. 1700–5, but Spink notes that the last item is Blow's <i>Lord, Remember David</i> , written for the Banqueting Hall's opening in 1698; the inscribed date here is given only as 'December the 9th', perhaps suggesting it was copied in 1698 itself. In any case copied before 1705, on the basis of Tudway's title.	Blow, <i>Anthems II</i> , ed. Wood, 174; Blow, <i>Anthems III</i> , ed. Wood, 174; Blow, <i>Anthems IV</i> , ed. Wood, 204; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/164689 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 226–7; Spink, <i>Restoration Cathedral Music</i> , 86–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31445	Service setting and anthems (some symphony, one arranged)	Blow, Philip Hart, Hawkins, Humfrey, Norris, D. Purcell, H. Purcell, Tudway, Turner	<i>James Hawkins sr, Tudway</i>	c. 1696–7	Score	Ely Provenance. Dated on the basis of paper and inscribed date of 1697 given for Blow's <i>I was Glad</i> near the end of the manuscript	Blow, <i>Anthems II</i> , ed. Wood, 174; Blow, <i>Coronation Anthems</i> , ed. Lewis and Shaw, p. xvi; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xvi; H. Purcell, <i>Sacred Music, Part III</i> , ed. Fortune, p. xv; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xvii; http://www.rism.org.uk/manuscripts/164731 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 150–1, 227; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 31446	Organ toccatas and voluntaries; service setting	Blow, C. Gibbons, H. Purcell, Rossi, Tallis	George Holmes	1698	Score and keyboard score	Oblong quarto manuscript. Formerly inscribed 'George Holmes, his Book, 1698 at my Lord Bishop of Durham's'. Holmes was a chorister and then organist at Durham from 1688 before moving to Lincoln in 1705	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 62; Blow, <i>Complete Organ Works</i> , ed. Cooper, 82; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Brookes, <i>British Keyboard Music</i> , 42; Cox, <i>Organ Music in Restoration England</i> , 77–9, 495; http://www.rism.org.uk/manuscripts/164894 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 290–1; Spink, <i>Restoration Cathedral Music</i> , 67–8; Woolley, 'English Keyboard Sources', 240; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31447	First section: <i>Oedipus, Timon of Athens, Bonduca, King Arthur, Circe, The Indian Queen, Hail! Bright Cecilia, Of Old, when Heroes, Who can from Joy Refrain?, Sound the Trumpet, Celebrate this Festival;</i> Second section: <i>Welcome, Vicegerent, Welcome Glorious Morn, Arise my Muse, Love's Goddess Sure was Blind, Great Parent, Hail, The Libertine</i>	H. Purcell	FQ4	After 1695 (first section); mid-1690s? (second section)	Score	Compressed score, compiled from two smaller unbound sections; instructions about part-copying included, so related to production of performance parts	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Birthday Odes...Part I</i> , ed. Wood, pp. xiv–xv; H. Purcell, <i>Birthday Odes...Part II</i> , ed. Wood, pp. xiv–xv; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvi; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xi; H. Purcell, <i>Royal Welcome Songs, Part I</i> , ed. Wood, p. xviii; H. Purcell, <i>Royal Welcome Songs, Part II</i> , ed. Wood, p. xxiii; H. Purcell, <i>Three Occasional Odes</i> , ed. Wood, p. xviii; http://www.rism.org.uk/manuscripts/165159 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 173–5, 244–5, 247–8; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 456
GB-Lbl Add. 31449	<i>The Indian Queen</i>	H. Purcell	London A and unknown scribe (text only)	c. 1698	Score (text and music)	Separate paper used for text and music; some instrumental music possibly corrupt; associated with 'Mr Bowen'	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/129727 ; Pinnock, 'Play into Opera'; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 253–4; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457
GB-Lbl Add. 31452	Odes and theatre music (Purcell's <i>Timon of Athens, Who can from Joy Refrain?, Bonduca, Oedipus</i> , Blow's <i>Welcome Every Guest, The Nymphs of the Wells, Bring Shepherds, Hail, thou Infant Year</i> and Clarke's Barbadoes Song)	Blow, Clarke, H. Purcell	London F, Croft, London A	c. 1696–1704	Score	Dating based on Shay and Thompson's association of London A with Francis Pigott	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvi; H. Purcell, <i>A Song for the Duke of Gloucester's Birthday</i> , ed. Spink, p. ix; http://www.rism.org.uk/manuscripts/164735 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 249–50; Taylor, <i>Thematic Catalog</i> , 110; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31453, fols. 1–38	<i>Hail! Bright Cecilia</i>	H. Purcell	William Isaack	1692–1703	Score	Loose-leaf score. Stratigraphic copying. Names of performers given. Windsor provenance	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/124525 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 254–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457
GB-Lbl Add. 31453, fols. 39–83	<i>The Indian Queen</i>	H. Purcell	Oxford B	Before c. 1702–7	Score	Music in Act V entitled (not by Oxford B) on fol. 69r ‘Additional Act by Mr Daniel Purcel (Mr Henery Purcell being dead)’	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxiv; http://www.rism.org.uk/manuscripts/129728 ; http://www.rism.org.uk/manuscripts/129706 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 254–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457
GB-Lbl Add. 31453, fols. 150–1 and 169–91	‘All things seem dead’, from <i>The Pretenders</i> (first section); collection of songs, mainly extracted from odes and theatre music (second section)	J. Eccles (first section); Clarke, R. Courteville, Hall, James Hart, Benjamin Lamb, H. Purcell,	One unknown scribe	After 1698	Score		<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xviii; http://www.rism.org.uk/manuscripts/164736 ; Taylor, <i>Thematic Catalog</i> , 110; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457
Lbl Add. 31453, fols. 152–68	<i>Venus and Adonis</i>	Blow	John Walter, with annotations in two unknown hands	1680s	Score	Lacks final chorus and music after Adonis’s death; begins in Walter’s earliest hand. Seems to have been copied originally at time of original performance, but subsequently altered for a second performance. Windsor provenance	Blow, <i>Venus and Adonis</i> , ed. Wood, p. xiii; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/161286 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 254–6
GB-Lbl Add. 31456	<i>Inspire us, Genius</i>	J. Eccles	<i>J. Eccles</i>	c. 1703	Score	Loose-leaf manuscript. Dated according to recorded performance as birthday ode for 1703; ‘Anna’ and ‘Queen’ altered to ‘William’ and ‘King’; Murphy argues that original composition date was 1701. Singers’ names included in additional hand	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Murphy, ‘The Fashioning of a Nation’, vol. I, 308–32, vol. II, 143–222; http://www.rism.org.uk/manuscripts/129787

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31457, fols. 1–10	<i>Welcome Every Guest</i>	Blow	<i>Blow</i>	c. 1695–1700	Score	Loose-leaf score	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/162642 ; Shaw, ‘The Autographs of John Blow’, 91
GB- Lbl Add. 31457, fols. 11–25	<i>Welcome Genial Day</i>	Leveridge	<i>Leveridge</i>	1701	Score	Loose-leaf score. Composed for performance in Dublin. Incomplete score. Misattributed to Blow in British Library catalogue and RISM	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/162644
GB- Lbl Add. 31457, fols. 26–44	<i>Welcome Happy Day</i>	Leveridge	<i>Leveridge</i>	1699–1702	Score	Loose-leaf score. Probably composed for performance in Dublin. Misattributed to Blow in British Library catalogue and RISM	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/162647
GB-Lbl Add. 31457, fols. 45–75 and 76–84	Morning service in D (attributed to Blow); Evening Service in B flat	Blow(?) and unknown	Two unknown scribes, Chapel Royal style	Late 17th C	Score	Both sets share the same 18th-C pagination, although they are on different paper, so were bound together before the creation of this guardbook. Names of singers given for Service in D. Morning Service formerly identified as Blow autograph. Evening Service in B flat identified as Tudway autograph in RISM	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, ‘The Theory and Practice of Composition’, 189–90; http://www.rism.org.uk/manuscripts/151661 ; http://www.rism.org.uk/manuscripts/151662
GB-Lbl Add. 31458, fols. 1–5	<i>Anthem, O Sing unto the Lord...for He hath done Marvellous Things</i>	Blow	<i>Blow</i>	1670s?	Score	Shay and Thompson argue that this copy precedes the one in GB-Cfm 88, but the compositional alterations suggest this is possibly a fowle originall	Blow, <i>Anthems III</i> , ed. Wood, 174; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, ‘The Theory and Practice of Composition’, 190; http://www.rism.org.uk/manuscripts/143988 ; Shaw, ‘The Autographs of John Blow’, 91; Shay and Thompson, <i>Purcell Manuscripts</i> , 37–8
GB-Lbl Add. 31460	Latin devotional songs by Italian and French composers; English devotional songs by English composers	Aldrich, Blow, Carissimi, Cooke, Desgranges, Fischietti, O. Gibbons, Graziani, W. Lawes, Locke, H. Purcell, Sances, Wise	Simon Child, Bowman, Hull, Goodson sr, William Husbands, Charles Husbands (Oxford A)	Before 1678–1690s	Score	Oxford provenance. Dating based on death of Bowman in 1685 and likely use of <i>Harmonia Sacra</i> (1688) as a source for some songs. Shay and Thompson suggest a date of before 1678 for Bowman’s copying, before 1693 for William Husbands’s copying and before 1692 for copying that may be by Charles Husbands	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Cheverton, ‘English Church Music’, 495; Harding, <i>A Thematic Catalogue</i> , 18; http://www.rism.org.uk/manuscripts/165205 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 271–2; Wainwright, <i>Musical Patronage</i> , 244–51; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 31461	Solo anthems (by D. Purcell); secular song in English and Italian	Croft, Casati, D. Purcell, H. Purcell	<i>D. Purcell</i> , London E, unknown scribe, James Kent	Before 1717	Score	Guardbook brought together by Kent. Some of the D. Purcell anthems have compositional changes and later addition of closing choruses (one copied by London E), or closing pages left blank. One solo anthem was copied by the unknown scribe but signed by D. Purcell, so they clearly worked together	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, ‘The Theory and Practice of Composition’, 190–1; http://www.rism.org.uk/manuscripts/164740 ; Spink, <i>Restoration Cathedral Music</i> , 325; Zimmerman, Henry Purcell... <i>An Analytical Catalogue</i> , 457
GB-Lbl Add. 31465	Excerpts copied from <i>Melothesia</i> ; keyboard music	John Barrett, Blow, Bryne, Croft, Philip Hart, George Holmes, Locke, H. Purcell	Nicholas Harrison	c. 1704	Score	Oblong quarto manuscript. Possibly a study book. Mainly copied from printed sources. Nicholas Harrison was a musician from the northeast of England, fl. 1709. Dating from Woolley, based on inclusion of music from Philip Hart’s 1704 publication	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 116; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Brookes, <i>British Keyboard Music</i> , 42; Harding, <i>A Thematic Catalogue</i> , 1, 81; Hodge, ‘English Harpsichord Repertoire’, vol. III, 51; http://www.rism.org.uk/manuscripts/165083 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 291–2; Taylor, <i>Thematic Catalog</i> , 111; Woolley, ‘English Keyboard Sources’, 240; Zimmerman, Henry Purcell... <i>An Analytical Catalogue</i> , 457
GB-Lbl Add. 31468	Keyboard music for organ and harpsichord	Blow, Croft, William Davis?, C. Gibbons, H. Purcell	<i>William Davis</i>	Early 18th C	Score	Oblong quarto manuscript. Inscribed ‘Will Davis Ejus Liber’, indicating ownership by Worcester musician William Davis. Reverse end contains probable fowle originalls of compositions by Davis himself	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 116; Blow, <i>Complete Organ Works</i> , ed. Cooper, 82–3; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Brookes, <i>British Keyboard Music</i> , 43; Hodge, ‘English Harpsichord Repertoire’, vol. III, 53; http://www.rism.org.uk/manuscripts/164693 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 290–1; Spink, <i>Restoration Cathedral Music</i> , 68; Woolley, ‘English Keyboard Sources’, 241; Zimmerman, Henry Purcell... <i>An Analytical Catalogue</i> , 457
GB-Lbl Add. 31540	Ode, <i>Awake, Celestial Harmony</i>	Philip Hart	Unknown	c. 1703	Score	Entitled ‘Ode in Praise of Musick’	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Dawes, ‘The Music of Philip Hart’; http://www.rism.org.uk/manuscripts/113393

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 33234	Anthems and devotional and secular songs	English, French and Italian 17th-C composers, including Aldrich, Blow, Carisimi, Casati, Cooke, Draghi, Hall, Locke, Lully, Merula, Monferrato, H. Purcell, Reggio, Sances, Stradella, Wise	Charles Morgan, one unknown scribe	c. 1680–91	Score	Inscription on front cover: 'Liber Caroli Morgan è Coll. Magd: Dec:mo 6:to Die 7:bris Anno Domini 1682'. Oxford provenance.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Cheverton, 'English Church Music', 495–6; Harding, <i>A Thematic Catalogue</i> , 39; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xviii; H. Purcell, <i>Symphony Songs</i> , ed. Wood, p. xvi; http://www.rism.org.uk ; Shay and Thompson, <i>Purcell Manuscripts</i> , 267, 271; Thompson, 'English Music Manuscripts', 293–303; Wainwright, <i>Musical Patronage</i> , 260–4; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457
GB-Lbl Add. 33235	Anthems; devotional and secular songs	English, French and Italian 17th-C composers, including Blow, Carissimi, Casati, Child, C. Gibbons, Graziani, Humfrey, Lully, Monferrato, H. Purcell, Rovetta, Sances, Stradella, Turner	William Husbands, Simon Child	c. 1690–3	Score	Wainwright describes the main hand as that of Goodson sr, but Shay and Thompson identify Child from his signatures in the Christ Church disbursement books. Oxford provenance	Blow, <i>Anthems IV</i> , ed. Wood, 204; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , 9; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; H. Purcell, <i>Symphony Songs</i> , ed. Wood, p. xvii, p. xx; http://www.rism.org.uk ; Shay and Thompson, <i>Purcell Manuscripts</i> , 271; Wainwright, <i>Musical Patronage</i> , 264–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457
GB-Lbl Add. 33236	Instrumental consort music (including Locke's <i>For Several Friends and Little Consort</i> , Purcell fantasias and pavans); Italian and English sonatas; secular and devotional songs (Purcell and Lanier)	Blow, Locke, Colista, Corelli, Draghi, Lanier, H. Purcell, Ruggiero	Unknown; one main scribe	c. 1683; later additions in 1690s	Score	Pages now guarded separately, but originally one book divided into three sections with different rulings for each repertory.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Harding, <i>A Thematic Catalogue</i> , Table II; H. Purcell, <i>Fantazias and Miscellaneous Instrumental Music</i> , ed. Tilmouth, p. xi; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xviii; H. Purcell, <i>Symphony Songs</i> , ed. Wood, p. xvii; <i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, p. xxiii; http://www.rism.org.uk ; Shay and Thompson, <i>Purcell Manuscripts</i> , 109–12; Thompson, 'English Music Manuscripts', 444–53; Thompson, 'The Sources of Locke's Consort'; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 33287	Symphony songs (first section); odes and welcome songs (second section)	Blow, Pepusch, H. Purcell, Turner (first section); Blow, Draghi, Humfrey, H. Purcell, Turner (second section)	London D, with additions by four later scribes	1685–6; later additions	Score	Bound scorebook; originally two separate books; most copied before binding	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Draghi, <i>Ode for St Cecilia's Day</i> , ed. White, p. xx; Herissone, “Fowle Originalls”, 612–16; Holman, <i>Henry Purcell</i> , 150–1; H. Purcell, <i>Royal Welcome Songs, Part I</i> , ed. Wood, pp. xviii–xix; H. Purcell, <i>Royal Welcome Songs, Part II</i> , ed. Wood, pp. xxi–xxiii; H. Purcell, <i>Symphony Songs</i> , ed. Wood, pp. xvi–xix; H. Purcell, <i>Three Occasional Odes</i> , ed. Wood, p. xvii; H. Purcell, <i>Three Odes for St Cecilia's Day</i> , ed. Wood, p. xii; http://www.rism.org.uk ; Shay and Thompson, <i>Purcell Manuscripts</i> , 164–8; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457
GB-Lbl Add. 34695	Harpsichord music and organ voluntaries	Blow, Bryne, R. Courteville, Croft, C. Gibbons, Philip Hart, H. Purcell	Nicholas Harrison	Early 18th C	Score	Oblong quarto manuscript. Organ works mainly copied from GB-Lbl Add. 31446. Nicholas Harrison was a musician from the northeast of England, fl. 1709	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 116–17; Blow, <i>Complete Organ Works</i> , ed. Cooper, 83; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Brookes, <i>British Keyboard Music</i> , 43; Cox, <i>Organ Music in Restoration England</i> , 100–1; Hodge, ‘English Harpsichord Repertoire’, vol. III, 54; http://www.rism.org.uk ; Shay and Thompson, <i>Purcell Manuscripts</i> , 291–2; Spink, <i>Restoration Cathedral Music</i> , 68; Woolley, ‘English Keyboard Sources’, 242; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 457
GB-Lbl Add. 35043	Overtures, dance tunes and songs from odes and theatre music of 1690s, mainly arranged as single melodic lines for recorder	Late 17th-C and early 18th-C English composers including Blow, Clarke, J. Eccles, Finger, R. King, W. Lawes, Lenton, Morgan, Paisible, D. and H. Purcell, Tollett	John Channing	1694–7	Score (mainly single lines)	‘John Channing, 1694’ inscribed on original spine. Begins with printed edition, <i>Dialogue in the last Opera, call'd the Fairy Queen of 1692</i> . Includes ‘Rules for Gracing on the Flutes’	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvi; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxv; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xviii; http://www.rism.org.uk ; Taylor, <i>Thematic Catalog</i> , 111; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 458

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 38668	Morning and Evening Service in E flat	Croft	<i>Croft</i>	1719	Score		<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/151526 ; Spink, <i>Restoration Cathedral Music</i> , 178
GB-Lbl Add. 39569	Keyboard music and settings	Wide range of French, English, Italian and German 17th-C keyboard composers, including Clarke, Croft, Dieupart, Draghi, Keller, R. King, Lully, H. Purcell; possibly some anonymous German repertory	Charles Babel	1702	Score	Folio volume containing 294 pieces. Copied for his son, William: 'Receuil de Pieces Choisies Pour le Clauessin 1702 William Babel'	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 117; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Gustafson, <i>French Harpsichord Music</i> , vol. II, 187–221; Hodge, 'English Harpsichord Repertoire', vol. III, 57–66; Taylor, <i>Thematic Catalog</i> , 111; Woolley, 'English Keyboard Sources', 198–221, 242; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 458
GB-Lbl Add. 40139	Keyboard music and settings	Bononcini, Croft, J. Eccles, J. E. Galliard, Handel, Pepusch, H. Purcell, George Spencer	Unknown	c. 1714	Score	Oblong quarto. Contains pedagogical material at front of book. According to Woolley appears to be copied by pupil rather than teacher. George Spencer was organist of Holy Trinity Church, Coventry from 1695–1731	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Hodge, 'English Harpsichord Repertoire', vol. III, 67; http://www.rism.org.uk/manuscripts/164492 ; Woolley, 'English Keyboard Sources', 242–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 458
GB-Lbl Add. 41205	Keyboard music and settings	Barrett, Blow, Corelli, Croft, J. Eccles, Finger, R. King, Loeillet, H. Purcell and others	John Barrett?	c. 1715	Score	Oblong quarto.	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 117; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Hodge, 'English Harpsichord Repertoire', vol. III, 68–9; http://www.rism.org.uk/manuscripts/165215 ; Woolley, 'English Keyboard Sources', 192–5, 243–4; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 458
GB-Lbl Add. 42065	Four verse anthems	Vaughan Richardson	<i>Vaughan Richardson</i>	After 1692	Score	Winchester provenance. Foliation from 67–82 indicates that this was once part of a larger volume, to which GB-Lbl Add. 63490 also belonged	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, 'The Theory and Practice of Composition', 193; http://www.rism.org.uk/manuscripts/164418 ; Spink, <i>Restoration Cathedral Music</i> , 366

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 47845	Service music, anthems (mainly symphony) and canons	Blow, Byrd, C. Gibbons, William Gregory, Humfrey, Locke, H. Purcell, Tucker, Turner	Reading sr, Roseingrave, four unknown scribes	c. 1675–1690s	Score	Winchester provenance. Originally separate leaves, probably bound in early 18th C, but most in Reading's hand. Shay and Thompson link the symphony anthems with Charles II's Winchester visits in 1682–4, when London musicians were present, but GB-Lbl R.M. 20.h.8 was apparently not the exemplar	Blow, <i>Anthems II</i> , ed. Wood, 174; Blow, <i>Anthems III</i> , ed. Wood, 174; Blow, <i>Anthems IV</i> , ed. Wood, 204; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xx; http://www.rism.org.uk/manuscripts/165113 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 144–50; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 458
GB-Lbl Add. 47846	Keyboard pieces and settings (front end); theatre songs (reverse end)	Barrett, Clarke, H. Purcell and anonymous settings (front end); J. Eccles, Weldon (reverse end)	Unknown scribe	c. 1700–5	Score	Prebound upright quarto book, most leaves empty. Professional musician's hand, but no indication of function. Repertory suggests manuscript was copied for a patron.	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Hodge, 'English Harpsichord Repertoire', vol. III, 70; http://www.rism.org.uk/manuscripts/165114 ; Taylor, <i>Thematic Catalog</i> , 112; Woolley, 'English Keyboard Sources', 244
GB-Lbl Add. 50860	Anthems (including symphony anthems)	Blow, Humfrey, Locke, H. Purcell, Tudway, Turner	Tucker	Before end 1677	Partbook	Bass partbook surviving from an otherwise lost set. Belongs with J-Tn N-5/10 within a Chapel Royal set of 15 books, separate from GB-Lbl R.M. 27.a.1–8	Blow, <i>Anthems III</i> , ed. Wood, 174; Blow, <i>Anthems IV</i> , ed. Wood, 203; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Cheverton, 'English Church Music', 362–4; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; http://www.rism.org.uk/manuscripts/164437 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 144, 146–7; Spink, <i>Restoration Cathedral Music</i> , 77
GB-Lbl Add. 52363	Keyboard pieces and settings	Barrett, Blow, Bononcini, Clarke, R. Courteville, Croft, Dieupart, Draghi, J. Eccles, Forcer, R. King, François de la Croix, Locke, Lully, Francis Pigott, H. Purcell	Elizabeth Batt	1704–7	Score	Inscribed 'Elizabeth Batt 1704'. Many pieces copied from printed sources	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 117; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Hodge, 'English Harpsichord Repertoire', vol. III, 71–4; http://www.rism.org.uk/manuscripts/164865 ; Taylor, <i>Thematic Catalog</i> , 112; Woolley, 'English Keyboard Sources', 139–42, 244–5

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Add. 62671, fols. 4–37	<i>The Fairy Queen</i>	H. Purcell	Unknown scribe	Early 18th C	Score	Mainly derived from printed material, but overture is independent; Shay and Thompson suggest the MS represents an attempt to collect material once GB-Lam 3 had been lost (after 1693)	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Price, <i>Henry Purcell and the London Stage</i> , 331–6; H. Purcell, <i>The Fairy Queen</i> , ed. Wood and Pinnock, p. xxxvi; http://www.rism.org.uk/manuscripts/121859 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 240
GB-Lbl Add. 63490	Verse anthem, <i>O God, Thou art my God</i>	Vaughan Richardson	<i>Vaughan Richardson</i>	After 1692	Score	Apparently belonged with GB-Lbl Add. 42065, since it contains part of same foliation (fols. 124–6)	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/140896 ; Spink, <i>Restoration Cathedral Music</i> , 366
GB-Lbl Add. 63626	Anthems (front end); devotional and secular songs (reverse end)	Aldrich, Child (front end); Blow, Carissimi, R. Courteville, J. Eccles, Philip Hart, Humfrey, D. and H. Purcell, Reading sr, Reggio	One main unknown scribe; three later additions dated 1702 and 1709	c. 1680–1700; later additions 1702–1709	Score	‘The Song book’ (then added below) ‘of Mr Monriot’; pre-bound scorebook, with many unused leaves. Discovered in the Chapel Organ Loft of Stoneleigh Abbey in late 1950s. Songs mostly arranged for bass voice or treble and bass	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Cutts, ‘An Unpublished Purcell Setting’; Fortune, ‘An “Unpublished” Purcell Setting’; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; H. Purcell, <i>Sacred Music, Part VI</i> , ed. Lewis and Fortune, p. x (listed as ‘Stoneleigh MS’); http://www.rism.org.uk/manuscripts/164456 ; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 471 (listed under ‘Stoneleigh Abbey Library’)
GB-Lbl Add. 63627	Sonatas; treble parts for anthem (by Child); ayres (by Hilton); songs (by Reggio and H. Purcell)	Bassani, Child, Corelli, Sampson Estwick, Hilton, H. Purcell, Reggio	Unknown scribe	c. 1686–1707	Partbook	Headed ‘The First Treble Booke 1686’, so surviving first violin-part of a set. One anonymous sonata dated 1693 and ‘A resting Minuett’ by ‘T.A.’ dated 1707	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; <i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, pp. xxiii–xxiv; http://www.rism.org.uk/manuscripts/164457 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 113
GB-Lbl Egerton 2013	Devotional and secular songs	Campion, Dering, Hilton, Lanier, H. and W. Lawes, Lenton, Wilson	Two unknown scribes; one later scribe	After 1669	Score	Shorthand notation of texts and partial transcription of continuo part suggest some music copied from memory	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Chan, ‘A Mid-Seventeenth-Century Music Meeting’, 233–8; <i>English Songs</i> , ed. Spink, 190; http://www.rism.org.uk

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GB-Lbl Egerton 2956	Ode, <i>Of Old, when Heroes</i>	H. Purcell	<i>H. Purcell</i>	1690	Score	Loose-leaf score, copied on successive loose bifolia	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, ‘‘Fowle Originalls’’, 605–8; Herissone, ‘The Theory and Practice of Composition’, 193–4; H. Purcell, <i>Three Occasional Odes</i> , ed. Wood, p. xvii; Shay and Thompson, <i>Purcell Manuscripts</i> , 143, 158, 163; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 454
GB-Lbl Egerton 2957	<i>Macbeth</i> ; ‘Now I go’ from <i>Macbeth</i> (recopied, with autograph transmission letter)	Leveridge	Unknown scribe, <i>Leveridge</i>	<i>c.</i> 1702	Score	Hand for ‘Now I go’ corresponds with Leveridge’s signature in inscription on fol. 14. Incomplete instrumental parts in sections of <i>Macbeth</i> music copied in other hand. Music misattributed to Locke in eighteenth century	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Fiske, ‘The ‘‘Macbeth’’ Music’, 121–2; Harding, <i>A Thematic Catalogue</i> , 71, 75, 77–8; <i>Music for Macbeth</i> , ed. Winkler, 99–100; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 454
GB-Lbl Egerton 2959	Harpsichord music and settings; organ voluntaries (by Blow)	Blow, Croft, Froberger, R. King, H. Purcell	London F	<i>c.</i> 1700	Score	Pre-bound folio manuscript, with many empty leaves. Inscribed ‘Liber Jo: Gostling Ecclesia Sch Pauli apud Londonienses Subdecani. Ex dono famine excellentissimae Dno Townsend de Highgate’	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 67–8; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 117; Blow, <i>Complete Organ Works</i> , ed. Cooper, 82; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Ford, ‘Minor Canons at Canterbury Cathedral’, 491–2; Hodge, ‘English Harpsichord Repertoire’, vol. III, 75; H. Purcell, <i>Royal Welcome Songs, Part II</i> , ed. Wood, p. xxii; Woolley, ‘English Keyboard Sources’, 118–22, 247; Woolley, ‘An Unknown Autograph’, 150–1; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 454
GB-Lbl Egerton 2965	Anthem, <i>Rejoice in the Lord, O ye Righteous</i>	Croft	<i>Croft</i>	<i>c.</i> 1720	Score	Composed for a thanksgiving celebration on 13 November 1720	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; http://www.rism.org.uk/manuscripts/148023
GB-Lbl Harley 1501	Italian secular songs	Albrici, Carissimi, Cassati, Cavalli, Cesti, Gratiani, Lucio, Reggio, Rossi, Barbara Strozzi, Ziani	<i>Reggio</i>	1681	Score	Inscription on the final page: ‘Scritto a richesta di Monsieur Didie In Londra. Anno Domini. 1681 Pietro Reggio’; thus a presentation manuscript	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, ‘The Theory and Practice of Composition’, 194; Rose, ‘Pietro Reggio: A Wandering Musician’, 212–13; Willetts, ‘A Neglected Source’, 329–30

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl Hirsch III.472	Keyboard settings	H. Purcell	Unknown	c. 1710	Score	30 oblong quarto leaves bound at the end of a copy of Purcell's <i>A Choice Collection of Lessons</i> (1696)	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Woolley, 'English Keyboard Sources', 248
GB-Lbl K.1.c.5	Keyboard music	H. Purcell, Thomas Morgan (?)	Unknown	c. 1700	Score	7 oblong quarto leaves bound at the end of a copy of Purcell's <i>A Choice Collection of Lessons</i> (1696). Although all five pieces are attributed to Purcell, Woolley states that one is probably by Morgan	Woolley, 'English Keyboard Sources', 124
GB-Lbl K.9.b.9(5)	Anthems, <i>O Lord God of my Salvation, My God, my Soul is Vexed, Jesus, Seeing the Multitudes, O God, Wherefore art Thou Absent</i> ; Service in G, Service in A	Blow	<i>Blow</i> , unknown copyist	Late 1680s	Score	Bound with printed music by Lassus, but no known connection. Mostly calligraphic copying; headings and clefs for Service in G and <i>O Lord God of my Salvation</i> (left uncopied) entered by unknown scribe. Dating based on similarities with GB-Lcm 1097, where the same scribe also set up Blow's copying	Herissone, 'The Theory and Practice of Composition', 199–200; Wood, 'John Blow's Anthems with Orchestra', vol. V, 417
GB-Lbl Mus. 1	Keyboard music and settings	Draghi, O. Gibbons, H. Purcell and probably other anonymous composers	<i>Draghi, H. Purcell</i>	1690s?	Score	Oblong quarto manuscript; pre-bound book. Some graded pieces and elementary material with fingerings at Purcell end; musical 'address' copied by Draghi	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 68; Banks, 'British Library Ms. Mus.1'; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Hogwood, 'A New English Keyboard Manuscript'; Holman, <i>Henry Purcell</i> , 94–6; Klakowich, 'Seventeenth-Century English Keyboard Autographs'; Price, 'Newly Discovered Autograph Keyboard Music'; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, pp. xlvi–xlvii; Shay and Thompson, <i>Purcell Manuscripts</i> , 278–82; Thompson, 'Sources and Transmission', 47, 49–51; Woolley, 'English Keyboard Sources', 53–60, 247
GB-Lbl Mus. 1625	Keyboard music	Barrett, Blow, Clarke, Croft, R. Courteville, R. King, D. and H. Purcell, Snow	Henstridge	c. 1705	Score	Canterbury provenance. Some settings apparently copied from <i>A Collection of Lessons and Aires</i> (1702) and <i>The Ladys Banquet</i> (1704)	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Johnstone, 'A New Source of Late-Seventeenth and Early Eighteenth-Century English Harpsichord Music'; Woolley, 'English Keyboard Sources', 248

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl R.M. 20.h.8	Symphony anthems (front end); court odes and symphony songs (reverse end)	Blow (one piece), Cazzati (one piece), H. Purcell	H. Purcell, London A, London B, London C	1680–90	Score	Pre-bound scorebook. Purcell's autograph copying ceases c. 1685	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Herissone, “Fowle Originals”, 573, 577–8, 580–3, 605, 611–17; Herissone, ‘The Theory and Practice of Composition’, 196–9; Holman, <i>Henry Purcell</i> , 9–10, 45–6, 130, 132–6, 150, 155, 158, 161, 164; H. Purcell, <i>Birthday Odes...Part I</i> , ed. Wood, p. xiv; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; H. Purcell, <i>Royal Welcome Songs, Part I</i> , ed. Wood, pp. xviii–xix; H. Purcell, <i>Royal Welcome Songs, Part II</i> , ed. Wood, pp. xxi–xxiii; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, pp. xii–xiii; H. Purcell, <i>Sacred Music, Part III</i> , ed. Fortune, p. xv; H. Purcell, <i>Sacred Music, Part VI</i> , ed. Lewis and Fortune, p. xi; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xix; H. Purcell, <i>Symphony Songs</i> , ed. Wood, pp. xvi–xx; H. Purcell, <i>Three Occasional Odes</i> , ed. Wood, pp. xvii–xviii; H. Purcell, <i>Three Odes for St Cecilia's Day</i> , ed. Wood, p. xii; Shay and Thompson, <i>Purcell Manuscripts</i> , 126–39; Thompson, ‘Sources and Transmission’, 38–40; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 461
GB-Lbl R.M. 20.h.9	Sonatas, canons, court instrumental music, sacred music	Blow, H. Purcell, Roseingrave, Vivaldi, William Young	John Reading sr	c. 1682–5	Score	Bound scorebook	<i>Blow, Anthems II</i> , ed. Wood, 174; Blow, <i>Anthems IV</i> , ed. Wood, 204; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Holman, ‘Compositional Choices’, 251–3; Holman, <i>Four and Twenty Fiddlers</i> , 300–2; Holman, <i>Henry Purcell</i> , 65–6; H. Purcell, <i>Fantazias and Miscellaneous Instrumental Music</i> , ed. Tilmouth, p. xi; H. Purcell, <i>Royal Welcome Songs, Part I</i> , ed. Wood, p. xviii; H. Purcell, <i>Twelve Sonatas of Three Parts</i> , ed. Tilmouth, p. xvi; <i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, p. xxiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 125, 295–8; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 461

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl R.M. 21.d.8, fols. 65–6	Organ voluntary	Benjamin Rogers	<i>Benjamin Rogers</i>	1664	Score	Copied on two loose leaves (originally a bifolio?) bound amongst a series of instrumental parts to 18th-C opera overtures. The sheets were originally folded in half twice horizontally, and the words ‘For Mr Dugdales Lady these’ written at one end of the resulting parcel (now visible on the verso of fol. 66)	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 69; <i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Rogers, <i>Complete Keyboard Works</i> , ed. Rastall; Woolley, ‘English Keyboard Sources’, 109, 249; Woolley, ‘An Unknown Autograph’, 156–7
GB-Lbl R.M. 24.d.5	Ode, <i>Prepare ye Sons of Art</i>	Croft	Unknown	?1713	Score	Birthday ode for Queen Anne	<i>British Library: Search our Catalogue – Archives and Manuscripts</i>
GB-Lbl R.M. 24.d.6	Ode, <i>O Harmony, to thee we Sing</i>	J. Eccles	<i>Eccles?</i>	1701	Score	Ode for St Cecilia’s Day, 1701; loose-leaf score	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; RISM Series A/II, 800.250.414
GB-Lbl R.M. 24.e.4	Ode, <i>Celebrate this Festival</i>	H. Purcell	William Isaack	c. 1699	Score	Loose-leaf score. Performers’ names included. Related to GB-Ob Mus.c.28	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Birthday Odes...Part II</i> , ed. Wood, p. xv; Shay and Thompson, <i>Purcell Manuscripts</i> , 172; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 461
GB-Lbl R.M. 24.e.5, fols. 1–9	Ode, <i>Raise, raise the Voice</i>	H. Purcell	London D	Late 17th C	Score	Loose-leaf score. Performer’s name (‘Bowen’) included, but not in the hand of London D	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Three Odes for St Cecilia’s Day</i> , ed. Wood, p. xii; Shay and Thompson, <i>Purcell Manuscripts</i> , 168, 317; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 461
GB-Lbl R.M. 24.e.5, fols. 10–21	Ode, <i>Who can from Joy Refrain?</i>	H. Purcell	Unknown	Late 17th C	Score	Loose-leaf score	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>A Song for the Duke of Gloucester’s Birthday</i> , ed. Spink, p. ix; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 461
GB-Lbl R.M. 24.e.6	Songs and duets, mainly extracted from odes and theatre works	H. Purcell	Unknown	Early 18th C	Score	Has an engraved frontispiece taken from a printed volume, with the title cut out and ‘Purcell’s songs’ inserted. Some pieces are transcribed including their attached instrumental sections and choruses	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxv; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 462

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lbl R.M. 24.e.13, pp. 62–110	Masque in <i>Timon of Athens</i>	H. Purcell	London A	Late 17th or early 18th C	Score, one performing part	Bound amongst, but not connected to, 18th-C incomplete copies of extracts from Purcell's theatre music. Internal pagination given as pp. 1–49. London A copies bass part to 'Come let us agree' on fol. 101 with heading 'Lev:?' (i.e. Richard Leveridge)	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Shay and Thompson, <i>Purcell Manuscripts</i> , 254; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 462
GB-Lbl R.M. 27.a.1–8	Service settings, symphony, verse and full anthems	Various Restoration and earlier composers	Tucker (to 1677), Braddock (c. 1681–2 and 1690s), Church (from c. 1697), some assistant copyists	From early Restoration to early 18th C	Eight partbooks	Chapel Royal partbooks, containing remnants of earlier sets together with make-good and other copying by Church. Copied on vellum; bound c. 1705. Books a.1–3 and 5–6 belong together and are men's books; a.4 is a treble book containing Braddock's copying, but not within same set; a.7 is entirely in Tucker's hand, has bass chorus parts only, and is a fragment. GB-Lbl Add. 50860 and J-Tn N–5/10 form part of a separate set of Chapel Royal books	<i>British Library: Search our Catalogue – Archives and Manuscripts</i> ; Cheverton, 'English Church Music', 370–4; Herissone, 'To Fill, Forbear or Adorne', 14; Laurie, 'The Chapel Royal Partbooks', 28–37; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xvi; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xiii; Shaw, 'A Contemporary Source of English Music'; Shay and Thompson, <i>Purcell Manuscripts</i> , 177–90; Spink, <i>Restoration Cathedral Music</i> , 77, 78–9; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 460–1
GB-Lcm 183	<i>Semele</i>	J. Eccles	<i>J. Eccles</i>	c. 1707	Score	Oblong format. Neatly copied, but with notational alterations; apparently copied for a production, but none occurred. Copy is incomplete	J. Eccles, <i>Semele</i> , ed. Platt; http://www.libcat.rcm.ac.uk/uhtbin/cgisirsi.exe/?ps=4qefwYdIPh/0/162920005/9
GB-Lcm 776	Ode, <i>Appear in all thy Pomp</i>	Blow	<i>Blow</i>	c. 1700	Score	Loose-leaf manuscript. New Year ode	Herissone, 'The Theory and Practice of Composition', 201; Shaw, 'The Autographs of John Blow', 92
GB-Lcm 839	Anthems	Croft	<i>Croft</i> , James Kent	1720s	Score	Copied by Kent, but checked and annotated by Croft	
GB-Lcm 862	<i>The Virgin Prophetess</i>	Finger	London A (music); unknown scribe (text)	c. 1701	Score	Score includes both text and music, copied by separate scribes	http://www.rism.org.uk/manuscripts/161487 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 253
GB-Lcm 870	Fantazia suites	C. Gibbons	Anon C	1680s?	Three partbooks	Three surviving books: organ part missing. Anon C also copied music in GB-Lbl Add. 31423, 31424, 31430, 31435 and 31436	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 31–3
GB-Lcm 871	Four fantazia suites	C. Gibbons	John Playford	1662	Three partbooks	Treble title page dated 1662. Hand identified by Rebecca Herissone	http://www.rism.org.uk/manuscripts/164222

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lcm 910	Anthem, <i>Behold, O God, our Defender</i>	James Hawkins	<i>James Hawkins</i>	Early 18th C	Score	Dedicated to ‘The Very Rev. Mr. Tomlinson and the rest of the Great, Good and Just Nonjurors of St. John’s College in Cambridge’	Herissone, ‘The Theory and Practice of Composition’, 210; http://www.rism.org.uk/manuscripts/114513
GB-Lcm 920	Latin and English motets	George Jeffreys	<i>George Jeffreys</i>	Late 1650s or early 1660s	Four partbooks	Dated on the basis of alterations made to GB-Lbl Add. 10338 after this set was copied	http://www.rism.org.uk/manuscripts/164232 ; Wainwright, <i>Musical Patronage</i> , 286–8
GB-Lcm 920a	Anthems, motets and service settings	George Jeffreys	<i>George Jeffries</i>	Late 1660s–1675	Four partbooks	Autograph inscriptions ‘Finis / 75’ on fol. 63 and ‘Finis / Dec: 75’ on fol. 77v	Cheverton, ‘English Church Music’, 497–9; http://www.rism.org.uk/manuscripts/164231 ; Wainwright, <i>Musical Patronage</i> , 288–90
GB-Lcm 939	Instrumental consort music (<i>Consort of Four Parts</i>)	Locke	<i>Locke</i>	Before 1677	Score	Loose-leaf score copied stratigraphically	Harding, <i>A Thematic Catalogue</i> , 166, Table V, Plate IV; Herissone, ‘The Theory and Practice of Composition’, 201–2; http://www.rism.org.uk/manuscripts/164228 ; Tilmouth, ‘Revisions in the Chamber Music’, 96–7
GB-Lcm 989	Ode, <i>Welcome Glorious Day</i>	D. Purcell	<i>D. Purcell</i>	1698	Score	Manuscript publication dedicated to Princess Anne. Hand misidentified as that of London E by Shay and Thompson	Herissone, ‘The Theory and Practice of Composition’, 202; Shay and Thompson, <i>Purcell Manuscripts</i> , 245
GB-Lcm 1089, fols. 8391	Anthem, <i>O Sing unto God</i>	Blow	Unknown	Late 17th C	Score	Bound with a printed copy of <i>Melopeia Sacra</i> (1721). Once thought to be in Blow’s hand	Herissone, ‘The Theory and Practice of Composition’, 228–9; Shaw, ‘The Autographs of John Blow’, 94
GB-Lcm 1097, fols. 85a–112a	Ode, <i>From Harmony, from Heavenly Harmony</i>	Draghi	Blow	After 1687	Score	Loose-leaf score. Hand identified by Bruce Wood	Draghi, <i>Ode for St Cecilia’s Day</i> , ed. White, p. xix; Wood, “‘Only Purcell e’re shall Equal Blow’” 134 n. 49
GB-Lcm 1097, fols. 125–34	Ode, <i>Triumphant Fame</i>	Blow	FQ4	c. 1700	Score	Loose-leaf score with compressed notation, as in GB-Lbl Add. 31447	Shay and Thompson, <i>Purcell Manuscripts</i> , 316; Wood, ‘John Blow’s Anthems with Orchestra’, vol. V, 419–21
GB-Lcm 1097, fols. 135–50	Ode, <i>Hail Monarch, Sprung of Race Divine</i>	Blow	<i>Blow</i> , unknown scribe	1685	Score	Loose-leaf score possibly intended for single-composer file manuscript. Dated 21 Dec. 1685	Blow, <i>Jesus, Seeing the Multitudes</i> , ed. Howard, Introduction, p. vi; Wood, ‘John Blow’s Anthems with Orchestra’, vol. V, 419–21
GB-Lcm 1097, fols. 151–68	Ode, <i>Is it a Dream?</i>	Blow	<i>Blow</i> , unknown scribe	c. 1687	Score	Loose-leaf score possibly intended for single-composer file manuscript	Blow, <i>Jesus, Seeing the Multitudes</i> , ed. Howard, Introduction, p. vi; Wood, ‘John Blow’s Anthems with Orchestra’, vol. V, 419–21

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lcm 1097, fols. 169–88	Ode, <i>Ye Sons of Phoebus</i>	Blow	<i>Blow</i> , unknown scribe	c. 1688	Score	Loose-leaf score possibly intended for single-composer file manuscript	Blow, <i>Jesus, Seeing the Multitudes</i> , ed. Howard, Introduction, p. vi; Wood, 'John Blow's Anthems with Orchestra', vol. V, 419–21
GB-Lcm 1097, fols. 189–204	Ode, <i>With Cheerful Hearts</i>	Blow	<i>Blow</i> , unknown scribe	c. 1690	Score	Loose-leaf score possibly intended for single-composer file manuscript	Blow, <i>Jesus, Seeing the Multitudes</i> , ed. Howard, Introduction, p. vi; Wood, 'John Blow's Anthems with Orchestra', vol. V, 419–21
GB-Lcm 1097, fols. 205–14	Symphony anthem <i>The Lord God is a Sun and Shield</i> ; anthems <i>Behold, O God, our Defender</i> and <i>Let my Prayer come up</i>	Blow	<i>Blow</i>	Late 1680s	Score	Anthems copied continuously. All written for coronation of William and Mary in 1689. Possibly intended for single-composer file manuscript	Blow, <i>Anthems IV</i> , ed. Wood, 204; Blow, <i>Coronation Anthems</i> , ed. Lewis and Shaw, p. xvi; Wood, 'John Blow's Anthems with Orchestra', vol. V, 419–21
GB-Lcm 1097a, fols. 116–19r	Ode, <i>Smile, Smile Again</i>	Humfrey	Anon E, Chapel Royal style	Early 1670s	Score	Loose-leaf score. Originally paginated 254–9 and probably from institutional file copy therefore. Dating of ode unclear (Wood states it was written as the birthday ode for Charles II in 1671, but gives no details to support this assertion; Holman suggests 29 May 1673, but again without further explanation)	Holman, <i>Henry Purcell</i> , 145; Wood, 'Humfrey, Pelham'; Wood, 'John Blow's Anthems with Orchestra', vol. V, 419–21
GB-Lcm 1097a, fols. 119v–49	Ode, <i>Arise, great Monarch</i>	Blow	Anon E, Chapel Royal style	c. 1682	Score	Loose-leaf score. Originally paginated 240–8 and probably from institutional file copy therefore	Wood, 'John Blow's Anthems with Orchestra', vol. V, 419–21
GB-Lcm 1106, fols. 1–28	Barbadoes Song	Clarke	London A	Early 18th C	Score	Loose-leaf score. Identified as Clarke autograph in Taylor's catalogue	Shay and Thompson, <i>Purcell Manuscripts</i> , 249 n. 38, 279; Taylor, <i>Thematic Catalog</i> , 112
GB-Lcm 1106, fols. 29–74	<i>From Harmony, from Heavenly Harmony</i>	Draghi	Renatus Harris, jr?	1690s	Score	Loose-leaf score. Includes singers' names, connected with second performance	Draghi, <i>Ode for St Cecilia's Day</i> , ed. White, pp. xviii–xix

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lcm 1119	Songs and catches; dance tunes.	Aldrich, Blow, Damascene, Draghi, Farmer, P. or J. Hart, R. King, Thomas Pack, H. Purcell and others	Unknown scribe	c. 1683–92	Score	Dance descriptions precede the music at the beginning of the manuscript, and are described in an inscription in the hand of Butler Buggins as ‘The old Measures of the Inner Temple London’; Buggins was Master of the Revels there from 1672–5. Most of the songs are copied as single-line melodies only, with several copied in as text above which no music was ever added	H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xx; Shay and Thompson, <i>Purcell Manuscripts</i> , 272–5; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 460
GB-Lcm 1144	Theatre suites	Barrett, S. Eccles, Finger, Grabu, Lenton, D. and H. Purcell, Tollett,	Several unknown scribes	c. 1695–1700	Two partbooks	Two surviving parts of a set of four (first treble and bass). Music arranged by key; originally copied on loose sheets. Dated on the basis of repertory. ‘Elizabeth Sharp’ annotated on fol. 22v of bass part	H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvii; H. Purcell, <i>The Fairy Queen</i> , ed. Wood and Pinnock, p. xxxvi; Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxv; Shay and Thompson, <i>Purcell Manuscripts</i> , 298–9; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 460
GB-Lcm 1172	Theatre suites	Lord Byron, Clarke, J. and S. Eccles, Farmer, Finger, Lenton, Lully, Morgan, Orme, Paisible, D. and H. Purcell	London A, unknown scribe (last folio only)	c. 1700	Score	Plays often identified in titles; productions date from 1690–9. Apparently just the G minor section of a larger collection	<i>Instrumental Music for London Theatres</i> , ed. Price, pp. vii–viii; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxvi; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvii; H. Purcell, <i>The Fairy Queen</i> , ed. Wood and Pinnock, p. xxxvii; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xii; Shay and Thompson, <i>Purcell Manuscripts</i> , 298–302; Taylor, <i>Thematic Catalog</i> , 112; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 460
GB-Lcm 2011	Symphony anthems	H. Purcell	London D and two other scribes, FQ4	c. 1679– 85 (first vol.); c. 1685–7 (second vol.)	Score	Associated with Chapel Royal. Originally in two volumes. <i>Behold now praise the Lord</i> copied c. 1685 from GB-Lbl Add. 30932; some others copied from GB-Lbl R.M. 20.h.8, but not all common works taken from that manuscript. Linked by scribes to GB-Lbl Add. 33287	H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xii; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, pp. xiv–xv; H. Purcell, <i>Sacred Music, Part III</i> , ed. Fortune, p. xv; Shay and Thompson, <i>Purcell Manuscripts</i> , 151–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 460

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lcm 2090	Instrumental consort music (<i>The Little Consort; The Second Part of the Broken Consort</i>)	Locke	Unknown main scribe and unknown annotator	Early 18th C	Three partbooks	<i>The Little Consort</i> was copied from the Playford print of 1656. Alterations in parts indicate that the music was checked against GB-Lbl Add. 17801. Same hand also annotated GB-Lbl Add. 31435	Harding, <i>A Thematic Catalogue</i> , Table II; Howard, 'Manuscript Publishing in the Commonwealth', 58 n. 84; Tilmouth, 'Revisions in the Chamber Music', 93
GB-Lcm 2093	Keyboard pieces, mainly preludes (front end) and voluntaries (reverse end)	Blow, Bull, Byrd, O. Gibbons, Locke, John Maynard, Rogers, Weelkes, Abiell Wichello	Unknown scribe	1660s–70s	Score	Includes fingerings and figured bass exercises, suggesting pedagogical function	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 70–1; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 117; Brookes, <i>British Keyboard Music</i> , 53–4; Woolley, 'English Keyboard Sources', 255–6
GB-Lcm 2230	Te Deum and Jubilate and <i>Great Quire of Heaven</i> (Blow); <i>The Indian Queen</i> , Acts II and V (H. Purcell)	Blow, H. Purcell	London F, Croft	By end 1700	Score	Inscribed 'Wm Croft's Booke 1700'. In five sections, with different paper, bound together, but with one section left blank	H. Purcell, <i>The Indian Queen</i> , ed. Laurie, pp. xxiv–xxv; Shay and Thompson, <i>Purcell Manuscripts</i> , 251–2; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 460
GB-Lg GMus 452	Odes <i>Great Quire of Heaven, The Glorious Day is Come, Bring Shepherds, Hail thou Infant Year, Welcome Every Guest, The Nymphs of the Wells</i> ; Te Deum and Jubilate in D; anthems <i>I was Glad, I Waited Patiently, Bring unto the Lord</i>	Blow	London F	Late 1690s	Score	Bound scorebook; may originally have comprised two separate books. The scribe was named as William Isaack by Wood; identification of London F by Howard. Sacred items associated with St Paul's Cathedral. A further Blow ode (<i>Appear in all thy Pomp</i>) was added in a much later hand at the end of the manuscript	Blow, <i>Anthems II</i> , ed. Wood, 175; Herissone, 'The Theory and Practice of Composition', 229
GB-Lg GMus 458	<i>Begin the Noble Song</i>	D. Purcell?	London E	c. 1698	Score	Loose-leaf score. Entitled 'St Caecilia's Song For the Yeare 1698 By Mr Dan: Purcell', but not a work otherwise attributed to Daniel Purcell. (cf. ode of the same title attributed to William Norris's ode in GB-Ob Mus.c.28, fols. 48–63)	http://prism.talis.com/cityoflondon/items/1206256 ; D. Purcell, <i>Ode for St Cecilia's Day</i> , ed. Charteris

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ig GMus 469–71	Instrumental consort music: fantazias; 'sonatas' and dances (by Dietrich Becker)	Dietrich Becker, Jenkins, Locke, William Young	Stephen Bing	Late Commonwealth	Three partbooks	Upright octavo format. Contemporary binding survives. Becker pieces were a later addition	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 97–9; Harding, <i>A Thematic Catalogue</i> , Table III; http://prism.talis.com/cityoflondon/items/1071028 ; http://prism.talis.com/cityoflondon/items/1071036 ; http://prism.talis.com/cityoflondon/items/1068497 ; Wainwright, <i>Musical Patronage</i> , 102
GB-Ig Safe 3	Songs arranged from odes and theatre music	H. Purcell	<i>H. Purcell</i> , D. Purcell	c. 1692–5	Score	Pre-bound book. Possibly connected to informal performances at court	Herissone, 'The Theory and Practice of Composition', 202–4; Holman, <i>Henry Purcell</i> , 58; H. Purcell, <i>Birthday Odes...Part II</i> , ed. Wood, pp. xv–xvi; H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxvi; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvii; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xvii; H. Purcell, <i>The Fairy Queen</i> , ed. Wood and Pinnock, p. xxxv; H. Purcell, <i>The Gresham Autograph</i> , ed. Laurie and Thompson; H. Purcell, <i>Secular Songs</i> , ed. Laurie, pp. xix–xx; http://www.rism.org.uk/manuscripts/165168 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 263–6; Squire, 'An Unknown Autograph'; Thompson, 'Sources and Transmission', 47–9; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 461
GB-Ll 1040	Keyboard pieces and settings	Ayleward, Bryne, W. Lawes, John Mercure, Etienne(?) Moulinié, Jonas Trespure	<i>Bryne</i> , two unknown scribes	1660s	Score	Upright quarto. Initials 'AL' on cover. Hand identified by Woolley. Evidence of teaching use, including much fingering; Woolley suggests one unidentified hand is probably that of the student	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 71–2; Brookes, <i>British Keyboard Music</i> , 55; Harley, 'An Early Source'; http://www.rism.org.uk/manuscripts/164238 ; Woolley, 'English Keyboard Sources', 164–9, 253–4

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lsp 43.D	Psalm chants and service settings	Batten, Blow, Bryne, Child, O. Gibbons, Humfrey, H. and T. Purcell, Rogers, Tallis, Tucker, Turner	Bing? Several unknown scribes	c. 1677–81	Partbook	Associated with St Paul's Cathedral. Inscribed 'For Mr Short Twenty Morning & Evening Services now performed in ye Cathedral. church of Pauls London?'. Boyer and Wainwright suggest the book was compiled for Short as a congregation member to follow services. Begins with printed psalter	Boyer and Wainwright, 'From Barnard to Purcell', 635–8; Shay and Thompson, <i>Purcell Manuscripts</i> , 211 n. 51
GB-Lsp A1	Service settings	Restoration and earlier composers	Bing, Gostling	Before 1677 to late 1690s	Two partbooks	Surviving countertenor and tenor decani partbooks from St Paul's Cathedral. Completed by Gostling around the time of the re-opening of the Cathedral	Boyer and Wainwright, 'From Barnard to Purcell', 638; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xviii; Shay and Thompson, <i>Purcell Manuscripts</i> , 207; Wainwright, <i>Musical Patronage</i> , 108
GB-Lsp A2	Anthems and service settings	Restoration and earlier composers	Gostling	By 1699	Four partbooks	Surviving countertenor, tenor and bass decani and bass cantoris books from St Paul's Cathedral. Fragments of related organbook survive in GB-Cfm 669. Gostling received payment for copying the set in 1699	Harding, <i>A Thematic Catalogue</i> , 11, 15; Herissone, 'To Fill, Forbear or Adorne', 13; Shay and Thompson, <i>Purcell Manuscripts</i> , 206–7; Spink, <i>Restoration Cathedral Music</i> , 298, 301
GB-Lsp Case B.13	Symphony anthem, <i>Blessed is the Man that Feareth the Lord</i>	Blow	<i>Blow</i>	1698	Score	For Festival of the Sons of the Clergy, 1698. Contains singers' names	Blow, <i>Anthems IV</i> , ed. Wood, 204; Herissone, 'The Theory and Practice of Composition', 204; Shaw, 'The Autographs of John Blow', 92
GB-Lwa C.J.3 (1)	<i>Venus and Adonis</i>	Blow	William Isaack	1680s?	Score	Copied after corrections were made in GB-Lbl Add. 31453, but from different source. Possibly a 'twin' file copy connected with second performance	Blow, <i>Venus and Adonis</i> , ed. Wood, pp. xiii–xxiv
GB-Lwa C.J.3 (2)	<i>Dioclesian</i>	H. Purcell	William Isaack	1701	Score	Dated 1701 in copy. Appears to be copied from an uncorrected printed score. Some compressed scoring suggests it was made for personal study	http://www.rism.org.uk/manuscripts/120288 ; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 463
GB-Lwa Triforium Set I	Service settings and anthems	Aldrich, Batten, Blow, Child, Farrant, A. Ferrabosco II, C. Gibbons, Humfrey, H. Purcell, Rogers, Tomkins, Tucker, Tudway, Turner, Wise; later additions	<i>Tucker</i> (and two assistants for texts), Bing, Braddock and assistants; later scribes inc. Chelsum and Church	Mainly before 1677; later copying into 19th C on added paper	Two partbooks	Surviving alto and tenor cantoris books from Westminster Abbey. Purcell corrected Tucker's copy of <i>Let God Arise</i> in alto partbook, fol. 58v	Blow, <i>Anthems IV</i> , ed. Wood, 204; Boyer and Wainwright, 'From Barnard to Purcell', 635; Cheverton, 'English Church Music', 386–90; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, pp. xv–xvi; Shay and Thompson, <i>Purcell Manuscripts</i> , 193–201; Spink, <i>Restoration Cathedral Music</i> , 77, 147, 292

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Lwa Triforium Set II	Service settings and anthems	Aldrich, Batten, Blow, Bryne, Byrd, Child, Farrant, O. Gibbons, Hooper, Humfrey, Locke, Mundy, Portman, H. Purcell, Rogers, Tallis, Turner, Tye, Wise	Bing, scribe from Braddock's circle; later additions by Church	Early 1670s–80s, later copying	Partbook	Surviving tenor decani book from Westminster Abbey. Cannibalized by Church in 18th C from earlier set	Boyer and Wainwright, 'From Barnard to Purcell', 635; Cheverton, 'English Church Music', 386, 391–3; Shay and Thompson, <i>Purcell Manuscripts</i> , 200–1
GB-Mch Mun. A.2.6	Instrumental consort music (including part of Locke's <i>For Several Friends</i>)	Coperario, Jenkins, W. Lawes, Locke, Mell, Singleton	Unknown scribe	Late 1650s or early 1660s	Partbook	Single surviving bass partbook from a two-part set. Not ruled professionally, and bound with manuscript text of proverbs in English, French and Latin, suggesting private source	Charteris, 'Chetham's Library, Manchester'; Thompson, 'The Sources of Locke's Consort', 20
GB-Mp 130 HD4 v.235	Te Deum and Jubilate; <i>O Give Thanks unto the Lord</i> and <i>O Lord the Very Heavens</i> (symphony anthems)	Turner	Unknown scribe	1696	Score	Precise dates attached to all three pieces, and Jubilate includes soloist names. Poor-quality paper, but generous usage and neat copying. No evidence of usage	http://www.rism.org.uk/manuscripts/164293 ; Spink, <i>Restoration Cathedral Music</i> , 138
GB-Mp BRm 370.Bp.35	Anthems and arrangements of symphony anthems	Blow, H. Purcell	Blow	Late 1690s	Keyboard score	Copied stratigraphically on large sheets that were once folded together. Several pieces dated in late 1690s in US-AUS HRC 85; Shay and Thompson suggest it was possibly copied for the re-opening of St Paul's in 1697, and Thompson indicates a likely file purpose due to the format. Used as an exemplar by Gostling in GB-Ob T 1176–82	Blow, <i>Anthems II</i> , ed. Wood, 175; Blow, <i>Anthems III</i> , ed. Wood, 174; Herissone, 'The Theory and Practice of Composition', 204; Herissone, 'To Fill, Forbear or Adorne', 14–15; Pike, 'Alternative Versions', 273–5; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xiii; H. Purcell, <i>Sacred Music, Part III</i> , ed. Fortune, p. xvi; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xiv; http://www.rism.org.uk/manuscripts/164299 ; Shaw, 'The Autographs of John Blow', 87; Shay and Thompson, <i>Purcell Manuscripts</i> , 209–11; Thompson, 'Sources and Transmission', 29, 41; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 465
GB-Mp BRm 370.Bp.36	Anthem, <i>Bring unto the Lord</i>	Blow	Unknown scribe, Chapel Royal style	Late 17th C	Score	Despite Shaw's comments to the contrary, Wood lists this score as in Blow's autograph. Details of the textual hand and C clef suggest a different copyist with Chapel Royal training.	http://www.rism.org.uk/manuscripts/115914 ; Shaw, 'The Autographs of John Blow', 94; Wood, 'Blow, John', works list

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Mp BRm 370.Cp.21	Union anthem <i>(Behold how Good and Joyful)</i>	Blow, Clarke and Croft	Unknown scribe	c. 1707	Keyboard score	Copied stratigraphically; score has been folded horizontally and vertically. Hand resembles that of Clarke, but has secretary e so is more likely to be a Chapel Royal trained scribe; also inscribed 'The Union Anthem May 1st 1707 Mr Clark'	http://www.rism.org.uk/manuscripts/135014 ; Taylor, <i>Thematic Catalog</i> , 114
GB-Mp BRm 370.Gp.21	Anthem, <i>Thy way, O God, is Holy</i>	Goldwin	<i>Goldwin</i>	After 1685	Score	Presumably Windsor provenance	http://www.rism.org.uk/manuscripts/159552 ; Spink, 'Goldwin [Golding], John', works list
GB-Mp BRm 370.Hc.31	Anthem, <i>O Lord, Rebuke me not</i>	Hall	Unknown	Late 17th C	Score		http://www.rism.org.uk/manuscripts/142693
GB-Mp BRm 370.Lu.31	Devotional songs for men's voices: <i>When I was in Tribulation</i> and <i>O Lord, our Lord</i>	Locke	Unknown	Early 18th C	Score	Inexpert scribe apparently copying from parts; errors due to inaccurate synchronization of parts	Harding, <i>A Thematic Catalogue</i> , 4; http://www.rism.org.uk/manuscripts/142107
GB-Mp BRm 630.85.Go.42	Instrumental consort music, including part of Locke's <i>Little Consort</i>	Edward Golding, Locke	J. Playford?	c. 1651–60	Three partbooks	Hand identification suggested by Alan Howard. Price on first page of each part	Howard, 'Manuscript Publishing in the Commonwealth'
GB-NO PwV23, fols. 2–3	Theatre songs: two from <i>The Triumphant Widow</i> and one from <i>Albumazar</i>	Locke	<i>Locke</i>	1670s?	Score	From 1668 production of <i>Albumazar</i> and 1674 production of <i>The Triumphant Widow</i> . Both sheets have been folded (separately)	Herissone, 'The Theory and Practice of Composition', 205; Hulse, 'Matthew Locke'
GB-Ob Don.c.19	Anthems	Croft	Unknown	Early 18th C	Score	Guardbook; taken from a two-volume set connected with <i>Cathedral Music</i> ; connected to GB-Cfm 240	Griffin, <i>An Account of Two Volumes</i>
GB-Ob Mus.a.1	Benedicite from Service in B flat	H. Purcell	<i>H. Purcell</i>	c. 1682	Score	Single bifolio copied stratigraphically; paper revision slip includes extract from <i>Cruda Amarilli</i> on reverse	Herissone, "'Fowle Originals'", 590–2; Herissone, 'Purcell's Revisions', 62–3, 80–1; Herissone, 'The Theory and Practice of Composition', 205; Shay and Thompson, <i>Purcell Manuscripts</i> , 211; Zimmerman, 'Purcell and Monteverdi', 466
GB-Ob Mus.b.15, fols. 30–31	Anthem, <i>The Lord hath Appeared for us</i>	Croft	<i>Croft</i>	c. 1706	Score	Written for a thanksgiving on battle of Ramillies, 12 May 1706. Copied stratigraphically on a single bifolium with signs of horizontal and vertical folding so could be for transmission	Shaw and Beeks, 'Croft [Crofts], William'

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.b.15, fols. 32–41	Anthem, <i>Praise God in his Sanctuary</i>	Croft	<i>Croft</i> , James Kent	<i>c.</i> 1717	Score	Composed for the opening of the organ at Finedon, Northamptonshire, in 1717. Mainly copied by Croft, with final section in hand of Kent with autograph corrections and text. Performers' names and organ registrations given. Apparently incomplete, with two sections of the psalm not connected	Shaw and Beeks, 'Croft [Crofts], William'
GB-Ob Mus.c.1, fols. 1–15	Anthems, <i>Teach me, O Lord</i> and <i>Thou, O God, art Praised in Sion</i>	Croft	Barker, <i>Croft</i>	1723	Score	Holograph final chorus of <i>Teach me, O Lord</i> signed 'Wm Croft Winton, septr ye 11th 1723'; copied by Barker, but checked and annotated by Croft; final chorus also copied by Croft. There is an earlier incomplete version of <i>Teach me, O Lord</i> in GB-Lbl Add. 17847, from which this version takes sections	Shaw and Beeks, 'Croft [Crofts], William'
GB-Ob Mus.c.1, fols. 92–101	Anthem, <i>O give Thanks</i>	[Vaughan Richardson]	<i>Vaughan Richardson</i>	After 1688	Score	Winchester provenance. No attribution, but the hand is the same as that in GB-Ob Mus.c.6, from fol. 53 to end, and GB-Lbl Add. 42065, a known Richardson autograph. Separate slips are used for instrumental passages	
GB-Ob Mus.c.6, fols. 2–22	Ode, <i>O Harmony, where's now thy Power?</i>	Clarke	Unknown scribe, Chapel Royal style	Early 18th C	Score	New Year ode for 1706. Loose-leaf score	McGuinness, <i>English Court Odes</i> , 23, 232; Taylor, <i>Thematic Catalog</i> , 115
GB-Ob Mus.c.6, fols. 23–40	Ode, <i>Let the shrill Trumpet's Loud Alarms</i>	William Morley	<i>William Morley</i>	1713?	Score	Holman indicates that this ode is likely to have been written for Morley's BMus degree ceremony on 17 July 1713	Holman, 'Original Sets of Parts', 10; McGuinness, <i>English Court Odes</i> , 23, 232
GB-Ob Mus.c.6, fols. 41–51	Ode, <i>Come, bring the Song</i>	Blow	Unknown scribe, Chapel Royal style	<i>c.</i> 1700	Score	Birthday ode for 1700. Loose-leaf score	McGuinness, <i>English Court Odes</i> , 23, 232
GB-Ob Mus.c.6, fols. 53–69	Ode, <i>From Sounds Celestial</i>	[Vaughan Richardson]	<i>Vaughan Richardson</i>	Early 18th C	Score	Loose-leaf score. Winchester provenance. Cecilian ode. The hand of Richardson was identified by Wanless	McGuinness, <i>English Court Odes</i> , 23, 232; Wanless, 'The Odes of John Eccles', 69–83
GB-Ob Mus.c.6, fols. 70–80	Ode, <i>O Welcome to the Choir</i>	[Vaughan Richardson]	<i>Vaughan Richardson</i>	Early 18th C	Score	Loose-leaf score. Winchester provenance. Cecilian ode. The hand of Richardson was identified by Wanless	McGuinness, <i>English Court Odes</i> , 23, 232; Wanless, 'The Odes of John Eccles', 69–83

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.c.6, fols. 81–end	Ode, <i>This is that Glorious Day</i>	[Vaughan Richardson]	<i>Vaughan Richardson</i>	c. 1700	Score	Loose-leaf score. Winchester provenance. Cecilian ode. The hand of Richardson was identified by Wanless	McGuinness, <i>English Court Odes</i> , 23, 232; Wanless, ‘The Odes of John Eccles’, 69–83
GB-Ob Mus.c.23, fols. 1–9	Anthem, <i>O Clap your Hands together</i>	Locke?	Unknown scribe, Oxford style	Late 17th C	Score	Late 18th-C attribution; associated with Maurice Greene	Harding, <i>A Thematic Catalogue</i> , 27
GB-Ob Mus.c.23, fols. 11–24	Latin motets, <i>Audi Domine</i> and <i>Super flumina Babylonis</i>	Locke	<i>Locke</i>	Late 1660s?	Score	Both anthems copied stratigraphically, with an outer sheet (fol. 10) that originally contained the titles in Locke’s hand. Probably written for Oxford Music School	Harding, <i>A Thematic Catalogue</i> , 23, 25, 27, Table IV, Plate VII; Herissone, ‘The Theory and Practice of Composition’, 205–6
GB-Ob Mus.c.23, fols. 25–33	Symphony anthem, <i>Be Thou Exalted</i>	Locke	<i>Locke</i>	1666	Score	Entitled ‘A song of Thanksgiveing for his Majestys Victory over the Dutch on St James his Day 1666. And Perform’d before his Majesty on the 14th of August following’	Harding, <i>A Thematic Catalogue</i> , 15–16; Herissone, ‘The Theory and Practice of Composition’, 205–6; Holman, <i>Four and Twenty Fiddlers</i> , 403–4
GB-Ob Mus.c.23, fol. 34	Responses to Commandments and part of Nicene Creed	Locke	<i>Locke</i>	c. 1666	Score	Copied on one leaf, with free-hand staves. End of Creed missing, so presumably one page has been lost	Harding, <i>A Thematic Catalogue</i> , 19; Herissone, ‘The Theory and Practice of Composition’, 205–6
GB-Ob Mus.c.26, fols. 2–3	End of unknown anthem; anthem, <i>Lord, what is Man?</i>	H. Purcell	Unknown scribe	Late 17th-C	Score	Unidentified ‘Hallelujah’ on fols. 2r, with <i>Lord, what is Man?</i> on fol. 2v.	
GB-Ob Mus.c.26, fols. 4–9	Anthem, <i>Let mine Eyes Run Down with Tears</i>	H. Purcell	<i>H. Purcell</i>	c. 1682	Score	Loose-leaf score, copied stratigraphically. Extensively revised using paper slips. Sketches for part of the anthem included on reverse of revision slips	Herissone, ‘“Fowle Originals”’, 585, 590–2; Herissone, ‘Purcell’s Revisions’, 63–5, 70–80; Herissone, ‘The Theory and Practice of Composition’, 206; Shay and Thompson, <i>Purcell Manuscripts</i> , 143, 216–17; Thompson, ‘Sources and Transmission’, 33–5; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466
GB-Ob Mus.c.26, fols. 10–17	Symphony anthem, <i>In Thee, O Lord</i>	H. Purcell	<i>H. Purcell</i>	c. 1682–3	Score	Loose-leaf score	Herissone, ‘“Fowle Originals”’, 580–1; Herissone, ‘The Theory and Practice of Composition’, 206; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xiii; Shay and Thompson, <i>Purcell Manuscripts</i> , 142–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.c.26, fols. 21–69	Ode, <i>Hail! Bright Cecilia</i>	H. Purcell	<i>H. Purcell</i> , FQ4, two unknown scribes	1692	Score	Loose-leaf score in which outer leaf has been replaced; fol. 21 in first unidentified hand; fols. 67–8 hand of FQ1; fol. 69 in second unidentified hand. Two sets of singers' names included	Herissone, "Fowle Originals", 605–11; Herissone, 'The Theory and Practice of Composition', 206; Holman, <i>Henry Purcell</i> , 181–2; H. Purcell, <i>Ode on St Cecilia's Day</i> , ed. Dennison, pp. ix–xi; Shay and Thompson, <i>Purcell Manuscripts</i> , 143, 158, 161, 163; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466
GB-Ob Mus.c.26, fols. 71–94	Ode, <i>Arise my Muse</i>	H. Purcell	London A	Late 17th C	Score	Loose-leaf score. Possibly connected to Winchester due to annotation 'Richardson book'; four singers named	H. Purcell, <i>Birthday Odes...Part I</i> , ed. Wood, p. xiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 172–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466
GB-Ob Mus.c.26, fols. 96–114	Odes (H. Purcell, <i>Welcome to all the Pleasures</i> (inc.), Blow <i>Begin the Song</i> (inc.); anthem, <i>I will Love Thee, O Lord</i>	Blow, H. Purcell, unknown	Unknown scribe, Chapel Royal style	Late 17th C	Score	Loose-leaf score. First ode begins partway through 'Here the deities approve'. Anthem is incomplete and appears to be a fowle original	H. Purcell, <i>Three Odes for St Cecilia's Day</i> , ed. Wood, p. xii; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466
GB-Ob Mus.c.26, fols. 115–133	Odes, <i>Dread Sir, the Prince</i> (inc.), <i>The New Year is Begun, Up Shepherds, up, My Trembling Song</i> (inc.)	Blow	Two unknown scribes	Late 17th-C	Score	Loose-leaf score. First three odes have no instrumental parts. Hand changes at fol. 130	
GB-Ob Mus.c.27, fols. 33–6	<i>Theodosius</i> , Act I, Ritual Scene	H. Purcell	Unknown scribe	c. 1680	Score	Headed 'Songs in Theodosia by Mr Hen: Purcell'. Dated on the basis of paper type, by Shay and Thompson	H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvii; Shay and Thompson, <i>Purcell Manuscripts</i> , 255–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466
GB-Ob Mus.c.27*	Ode, <i>Who can from Joy Refrain?</i>	H. Purcell	William Isaack and John Walter	c. 1695	Score	Fols. 27–32 of GB-Ob Mus.c.27. Loose-leaf score copied stratigraphically. Performers' names given	H. Purcell, <i>A Song for the Duke of Gloucester's Birthday</i> , ed. Spink, p. ix; Shay and Thompson, <i>Purcell Manuscripts</i> , 161, 172; Thompson, 'Sources and Transmission', 40, 46; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466
GB-Ob Mus.c.28, fols. 3–18	Songs from <i>Don Quixote</i>	H. Purcell	John Walter	By 1708	Score	Loose-leaf score	H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; Shay and Thompson, <i>Purcell Manuscripts</i> , 104–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.c.28, fols. 19–63	Odes (H. Purcell, <i>Now does the Glorious Day Appear</i> ; Norris, <i>Begin the Noble Song</i>)	William Norris, H. Purcell	Unknown scribe	Late 17th C	Score	Loose-leaf score	H. Purcell, <i>Birthday Odes...Part I</i> , ed. Wood, p. xiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 104–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467
GB-Ob Mus.c.28, fols. 64–77	Songs from <i>Bonduca</i>	H. Purcell	Unknown scribe	Late 17th C	Score	Loose-leaf score	H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; Shay and Thompson, <i>Purcell Manuscripts</i> , 104–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467
GB-Ob Mus.c.28, fols. 78–99	Ode, <i>Celebrate this Festival</i>	H. Purcell	John Walter with William Isaack	By 1703	Score	Loose-leaf score. Performers' names and instructions for copying parts included	H. Purcell, <i>Birthday Odes...Part II</i> , ed. Wood, pp. xiv–xv; Shay and Thompson, <i>Purcell Manuscripts</i> , 104–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467
GB-Ob Mus.c.28, fols. 100–24	Devotional songs	H. Purcell	John Walter	c. 1680?	Score	Not fully texted	H. Purcell, <i>Sacred Music, Part VI</i> , ed. Lewis and Fortune, p. x; H. Purcell, <i>Symphony Songs</i> , ed. Wood, p. xx; Shay and Thompson, <i>Purcell Manuscripts</i> , 104–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467
GB-Ob Mus.c.48	Anthems and service settings in two layers	Various 16th- and 17th-C English composers, including Aldrich, Batten, Blow, Byrd, Child, Farrant, O. Gibbons, W. King, Mundy, H. Purcell, Rogers, Tallis, Wise	Unknown early 17th-C scribe (first layer); <i>W. King</i> , Goodson sr (second layer)	Early 17th C (first layer); 1670s (second layer)	Partbook	Thoroughbass partbook from New College, Oxford, compiled by William King and incorporating some earlier fragmentary bass parts. Some copying in the second layer postdates Blow's doctorate of 1677	Cheverton, 'English Church Music', 400–2; Herissone, 'The Theory and Practice of Composition', 207; Spink, <i>Restoration Cathedral Music</i> , 329
GB-Ob Mus.c.49	Anthems and service settings	Blow, Bryne, J. Ferrabosco, Wise	Unknown scribe	Late 1670s	Partbook	Bass decani partbook from New College, Oxford	Cheverton, 'English Church Music', 402–3; Spink, <i>Restoration Cathedral Music</i> , 341
GB-Ob Mus.c.226	Solo anthems	D. Purcell	James Kent, <i>D. Purcell</i>	Before 1717	Score	Volume likely to have been pre-bound. Mostly copied by Kent, using GB-Lbl Add. 34161 as an exemplar. D. Purcell added 'organ alone' annotation on p. 11, and copied an organ prelude on a spare verso at start of <i>My God, my God</i> ; this prelude does not occur in GB-Lbl Add. 31461	Herissone, 'The Theory and Practice of Composition', 207–8; Spink, <i>Restoration Cathedral Music</i> , 325 n. 28 (where MS is misidentified as Mus.c.22b)

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.d.162	Anthems and service settings	Various 16th- and 17th-C English composers, including Batten, Byrd, Child, William Ellis, O. Gibbons, Hooper, W. King, Rogers, Tallis, Tomkins	Unknown scribe	Early 17th C (first layer)	Partbook	Bass decani partbook from New College, Oxford	Cheverton, 'English Church Music', 397–9
GB-Ob Mus.d.173	Anthems	Croft	James Kent	Early 18th C	Score		
GB-Ob Mus.d.263	Ode, <i>Some Say their Sire's the First Made Man</i>	Croft	<i>Croft</i>	c. 1725	Score	'An Ode to the Grand Khaiber'	Shaw and Beeks, 'Croft [Crofts], William'
GB-Ob Mus.e.22	Service settings	Various 16th- and 17th-C English composers, including Aldrich, Batten, Byrd, Child, O. Gibbons, Rogers, Wise	Goodson sr	Before end 17th C	Partbook	From New College, Oxford	Cheverton, 'English Church Music', 399
GB-Ob Mus.e.23–5	Service settings	Various 16th- and 17th-C English composers, including Byrd, Child, Farrant, O. Gibbons, Hall, W. King, Morley, Rogers, Tallis, Weelkes	Morgan Cove, Goodson sr., <i>W. King</i> ; unknown scribes	Pre-1660 (first layer); 1660–9 (2nd layer); 18th C (4th layer)	Three partbooks	Countertenor, tenor and bass partbooks from New College, Oxford. Music entered in several layers. The first post-Restoration additions were apparently made before Benjamin Rogers was awarded his doctorate in 1669	Cheverton, 'English Church Music', 397 n. 149; Herissone, 'The Theory and Practice of Composition', 208;
GB-Ob Mus.Sch.c.10	Motets	Sances	Charles Husbands sr	1670s?	Five partbooks	Manuscript copy of Sances's <i>Motetti</i> (1638). Inscribed 'The Gift of Mr Lowe late Professour' and included in 1682 inventory of Oxford Music School manuscripts	Crum, 'Early Lists'; Wainwright, <i>Musical Patronage</i> , 300–2
GB-Ob Mus.Sch.c.11	Sacred and secular vocal music	Albrici, Cazzatti, Deering, A. Ferrabosco II, Jeffreys, Lanier, Lowe, Merula, Rovetta	<i>Lowe</i>	Late 1660s?	Score	Inscribed 'The Gift of Mr Lowe late Professour' and included in 1682 inventory of Oxford Music School manuscripts	Crum, 'Early Lists'; Wainwright, <i>Musical Patronage</i> , 302–4

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.c.12–19	Sacred and secular vocal music	English and Italian composers, including Blow, Carissimi, Casati, Cazzatti, C. Gibbons, Locke, Marini, Monferrato, Rovetta, Sances, Wilson	Lowe; later additions by Goodson sr and Goodson jr	1660s–80s	Eight partbooks	Included in 1682 inventory of Oxford Music School manuscripts	Crum, 'Early Lists'; Wainwright, <i>Musical Patronage</i> , 304–13
GB-Ob Mus.Sch.c.24–7	Motets	Italian composers including Aloisi, Faccho, Marini, Monferrato, Phillippi, Sances	Charles Husbands sr, Matthew Hutton, Lowe, Goodson sr, unknown scribe	From late 1670s	Four partbooks	Inscribed 'The Gift of Mr Lowe late Professour' and included in 1682 inventory of Oxford Music School manuscripts	Crum, 'Early Lists'; Wainwright, <i>Musical Patronage</i> , 314–15
GB-Ob Mus.Sch.c.32–7	Devotional songs	Child	Unknown scribe	By 1682	Six partbooks	Inscribed 'The Gift of Mr Lowe late Professour' and included in 1682 inventory of Oxford Music School manuscripts	Crum, 'Early Lists'
GB-Ob Mus.Sch.c.38–40	Anthems and service settings	Various Restoration composers, including Blow, Locke, H. Purcell	Charles Badham	Early 18th C	Score	Possibly associated with St Paul's, where Badham was minor canon. Inaccurate copyist, however, so may be unlikely that he was retained as a paid copyist	Blow, <i>Anthems II</i> , ed. Wood, 175; Blow, <i>Anthems III</i> , ed. Wood, 174; Blow, <i>Anthems IV</i> , ed. Wood, 204; Cheverton, 'English Church Music', 499–502; Harding, <i>A Thematic Catalogue</i> , 10, 14; Shay and Thompson, <i>Purcell Manuscripts</i> , 229, 305; Spink, <i>Restoration Cathedral Music</i> , 84; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466
GB-Ob Mus.Sch.c.42	Four service settings	Blow, W. King, Weldon	<i>Blow</i> , unknown scribes	Late 17th C	Partbook	Countertenor decani part	Shaw, 'The Autographs of John Blow', 92
GB-Ob Mus.Sch.c.44, set D1	<i>Ad te levavi</i> and two instrumental pieces	Locke	<i>Locke</i> (score, parts), Lowe (keyboard score, parts),	1665	Score, keyboard score and parts	Oxford provenance. Annotation by Lowe relates to Music School meeting on Thursday 16 November 1665	Harding, <i>A Thematic Catalogue</i> , 22–3; Herissone, 'The Theory and Practice of Composition', 208; Locke, <i>Anthems and Motets</i> , ed. Tilmouth, pp. xxii–xxvi, 153
GB-Ob Mus.Sch.c.44, set D21	Prelude and <i>Gloria Patri</i>	Locke	<i>Locke</i>	1665	Score	Oxford provenance. Annotation by Lowe relates to meeting on Thursday 9 November [1665]. Parts preserved in GB-Ob Mus.Sch.c.138, fols. 1–4	Harding, <i>A Thematic Catalogue</i> , 21; Herissone, 'The Theory and Practice of Composition', 208; Locke, <i>Anthems and Motets</i> , ed. le Huray, 150;
Ob Mus.Sch.c.44, sets D25 and D31	Instrumental consort music (two four-part fantazias)	C. Gibbons	<i>C. Gibbons</i>	Before 1676	Score	Loose-leaf score	Herissone, 'The Theory and Practice of Composition', 208

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.c.53	Instrumental consort music (ayres)	C. Gibbons	<i>C. Gibbons</i>	Before 1676	Four partbooks	Oxford provenance. Inscribed 'The Gift of Mr Lowe late Professour' and included in 1682 inventory of Oxford Music School manuscripts	Crum, 'Early Lists'
GB-Ob Mus.Sch.c.54–7	Instrumental consort music (<i>The Months</i> and <i>The Seasons</i>)	Christopher Simpson	John Lilly, unknown scribe	1668	Four partbooks	Included in 1682 inventory of Oxford Music School manuscripts	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 100–2; Crum, 'Early Lists'; Wainwright, <i>Musical Patronage</i> , 316–18; Thompson, 'English Music Manuscripts', 276–7
GB-Ob Mus.Sch.c.58	Instrumental consort music (<i>The Seasons</i>)	Christopher Simpson	Matthew Hutton	Before 1674	Score	Inscribed 'The Gift of Mr Lowe late Professour' and included in 1682 inventory of Oxford Music School manuscripts. Given by Hutton to Lowe in 1674	Crum, 'Early Lists'
GB-Ob Mus.Sch.c.59–60	Instrumental consort music for bass viol	Coperario, Jenkins, Christopher Simpson, Ward, John Withey	Francis Withey	?1690s	Two partbooks	Oxford provenance. Not included in 1682 inventory of Music School manuscripts	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 133–7
GB-Ob Mus.Sch.c.61	Grounds, division, sonatas and other instrumental consort music; one keyboard piece (by Blow); two songs (by Purcell); symphony anthem (H. Purcell, <i>My Song shall be Alway</i>); extracts from Mace's <i>Musick's Monument</i> ,	Blow, Colista, Corelli, Finger, Jenkins, R. King, Lully, Matteis, D. and H. Purcell, Christopher Simpson, Francis and John Withey, Peter Young	<i>Francis Withey</i>	c. 1688–1700	Score	Oxford provenance. Personal scorebook with notes, according to the annotation at the front of the manuscript, this was 'The gift of his loving Scholler Hen: Knight A:B: è Coll Wad-ham] A:D: 1687'	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 138–43; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 117; Hodge, 'English Harpsichord Repertoire', vol. III, 81; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xix; Shay and Thompson, <i>Purcell Manuscripts</i> , 153–5; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466
GB-Ob Mus.Sch.c.71	Instrumental consort music for bass viol	Henry Butler, John Daniel, Hugh Facy, Francis Farmeloe, Jenkins, H. Lawes, Daniel Norcombe, Christopher Simpson, Anthony Poole, Francis and John Withey	William Noble, <i>Francis Withey</i>	1671–8	Score	Included in 1682 inventory of Oxford Music School manuscripts. Dates included on several pages. Bound with a copy of Simpson's <i>Compendium</i> (1667)	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 155–8; Crum, 'Early Lists'
GB-Ob Mus.Sch.c.77	Instrumental consort music (duets for bass viol)	Jenkins, Christopher Simpson	Anon F	c. 1685–8	Two partbooks	Same copyist as US-Cu 959. Possible links with Jesuits and the court of James II	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 159–60

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.c.81	Instrumental consort music (fantazia suites)	Jenkins	North family scribe	1656	Three partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 103–5; Crum, 'The Consort Music from Kirtling', 6, 7, 8; Crum, 'Early Lists'; Holman, <i>Four and Twenty Fiddlers</i> , 272
GB-Ob Mus.Sch.c.82	Instrumental consort music (fantazia suites)	Jenkins	North family scribe	c. 1656–1660s	Four partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 106–7; Crum, 'The Consort Music from Kirtling', 7–8; Crum, 'Early Lists'; Holman, <i>Four and Twenty Fiddlers</i> , 272
GB-Ob Mus.Sch.c.83	Instrumental consort music (fantazia suites)	Jenkins	North family scribe	c. 1656–1660s	Seven partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 108–10; Crum, 'The Consort Music from Kirtling', 5–6, 8; Crum, 'Early Lists'
GB-Ob Mus.Sch.c.84	Instrumental consort music (dance suites)	Jenkins	North family scribe	c. 1656–1660s	Four partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 111–12; Crum, 'The Consort Music from Kirtling', 8; Crum, 'Early Lists'; Holman, <i>Four and Twenty Fiddlers</i> , 272
GB-Ob Mus.Sch.c.85	Instrumental consort music (lyra viol consorts)	Jenkins	North family scribe	Early 1660s?	Four partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 113–14; Crum, 'The Consort Music from Kirtling', 8; Crum, 'Early Lists'; Holman, <i>Four and Twenty Fiddlers</i> , 272
GB-Ob Mus.Sch.c.86	Instrumental consort music (fancy-air sets)	Jenkins	Unknown scribe	Early 1660s?	Three partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 115–16; Crum, 'The Consort Music from Kirtling', 8; Crum, 'Early Lists'; Holman, <i>Four and Twenty Fiddlers</i> , 272
GB-Ob Mus.Sch.c.87	Instrumental consort music (fantazias)	Jenkins	Bing(?), an unknown scribe and an annotator	c. 1656–1660s	Three partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 117–19; Crum, 'The Consort Music from Kirtling', 5, 8–9; Crum, 'Early Lists'; Wainwright, <i>Musical Patronage</i> , 319–20
GB-Ob Mus.Sch.c.88	Instrumental consort music (airs)	Jenkins	North family scribe, <i>Jenkins</i>	Early 1660s?	Four partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 120–21; Crum, 'The Consort Music from Kirtling', 8, 9; Crum, 'Early Lists'; Holman, <i>Four and Twenty Fiddlers</i> , 272

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.c.89	Instrumental consort music (fantazia suites)	W. Lawes	North family scribe, unknown scribe	c. 1656–1660s	Four partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 122–3; Crum, 'The Consort Music from Kirtling', 4, 6, 7, 8; Crum, 'Early Lists'
GB-Ob Mus.Sch.c.90	Instrumental consort music (fantazia suites)	W. Lawes	North family scribe, unknown scribe	c. 1656–1660s	Three partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 124–5; Crum, 'The Consort Music from Kirtling', 4, 7, 8; Crum, 'Early Lists'
GB-Ob Mus.Sch.c.91	Instrumental consort music (fantazias)	Coperario	North family scribe	Early 1660s?	Two partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667. Accompanying organ part preserved in GB-Lbl Add. 31416	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 126–7; Crum, 'The Consort Music from Kirtling', 8; Crum, 'Early Lists'
GB-Ob Mus.Sch.c.93, fols. 61–6	Organ voluntaries	Blow	Unknown scribe	Late 17th C	Score	Once thought (by Cox) to be an autograph	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 81; Blow, <i>Complete Organ Works</i> , ed. Cooper, 83; Brookes, <i>British Keyboard Music</i> , 72; Cox, <i>Organ Music in Restoration England</i> , 99; Woolley, 'English Keyboard Sources', 257
GB-Ob Mus.Sch.c.96	Secular and devotional songs	Blow, Locke, H. Purcell and others	Unknown scribe	Late 17th C	Score	Pre-bound score with 48 folios ruled for music and 12 ruled with six vertical rules in pairs of two on the left, middle and right of the page. This is clearly intended for an index, which the copyist began on fol. 49 by entering the first item. However, music has only been entered on 10 pages and the rest of the book is empty apart from an extract from the text of Old Tom of Bedlam (the first item copied in the music)	Harding, <i>A Thematic Catalogue</i> , 36; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467
GB-Ob Mus.Sch.c.98	Instrumental consort music (ayres)	Jenkins	North family scribe	Late 1650s?	Five partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 128–30; Crum, 'The Consort Music from Kirtling', 7, 8; Crum, 'Early Lists'
GB-Ob Mus.Sch.c.99	Instrumental consort music (fantazias and pavans)	Jenkins	North family scribe	Late 1650s?	Five partbooks	Acquired for Oxford Music School from 'Mr Wood' in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 131–3; Crum, 'The Consort Music from Kirtling', 4, 6–7, 8; Crum, 'Early Lists'

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.c.100	Instrumental consort music (fantazias)	Thomas Brewer	Unknown scribe	c. 1656–1660s	Five partbooks	Acquired for Oxford Music School from ‘Mr Wood’ in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 134–5; Crum, ‘The Consort Music from Kirtling’, 7, 8; Crum, ‘Early Lists’
GB-Ob Mus.Sch.c.101	Instrumental consort music (fantazia suites)	Coperario	North family scribe and unknown scribe	c. 1656–1660s	Three partbooks	Acquired for Oxford Music School from ‘Mr Wood’ in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 136–8; Crum, ‘The Consort Music from Kirtling’, 4–5, 7, 8; Crum, ‘Early Lists’; Holman, <i>Four and Twenty Fiddlers</i> , 272–3
GB-Ob Mus.Sch.c.102	Instrumental consort music (fantazia suites)	Thomas Baltzar, C. Gibbons	Lowe, unknown scribes	1659–62	Four partbooks	Included in 1682 inventory of Oxford Music School manuscripts. Possibly the set for which £5 was paid according to 1675 list	Crum, ‘Early Lists’; Holman, <i>Four and Twenty Fiddlers</i> , 273–5
GB-Ob Mus.Sch.c.120	Act song, <i>My Lesbia, let us Live and Love</i>	Bowman	<i>Bowman</i> (score), Lowe (parts)	c. 1680	Score and parts	Loose-leaf score. Annotation by Lowe: ‘English songe for Saturday. 10 papers. Not performd: Goe perjur’d man was sunge in the roome of [it] July 1680’	Holman, ‘Original Sets of Parts’, 266
GB-Ob Mus.Sch.c.121	Act song, <i>Dum mosa torpet</i>	Sampson Estwick	<i>Sampson Estwick</i> , Oxford A and Charles Husbands jr	1693	Parts	Authorship unclear, and Holman ascribes it as a possible Carissimi arrangement by Aldrich. Annotation in unknown hand: ‘Act Song for. 93: Britannia. By Mr Alsop’ (text author). Related score in GB-Och 619, fols. 20–7	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+16--19%29 ; Holman, ‘Original Sets of Parts’, 266 (ascribed Aldrich); Trowles, ‘The Musical Ode in Britain’, vol. II, 13
GB-Ob Mus.Sch.c.122	Act song, <i>Awake my Lyre</i>	Blow	<i>Blow</i> , Lowe	c. 1676	Parts	Possibly written in memory of Christopher Gibbons, who died 20 October 1676. Score preserved in GB-Och 23, fols. 4–6	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+23 ; Holman, ‘Original Sets of Parts’, 13, 19, 266
GB-Ob Mus.Sch.c.123	Act song, <i>Eia eruditam</i>	Lowe	<i>Lowe</i>	1671	Score and parts	Loose-leaf score is an incomplete fowle originall. Annotation by Lowe: ‘Thes are the Wordes of the songe I composd for the Theatre, with Instrumentall music, which was performd the 7th of July beinge fryday. 1671’	Holman, ‘Original Sets of Parts’, 11–12, 14, 266
GB-Ob Mus.Sch.c.124	Instrumental parts to unknown Act song	Locke, Rogers	Lowe	Before 1677	Parts	Identified as belonging to an Act song by Holman due to Lowe’s annotations and instructions	Harding, <i>A Thematic Catalogue</i> , 106–7, 129–30, Tables IV and VI; Holman, ‘Original Sets of Parts’, 266

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GB-Ob Mus.Sch.c.125	Act song, <i>Jam satis somno</i>	Aldrich	<i>Aldrich</i> , Lowe	1679	Parts	Score preserved in GB-Och 619, fols. 6–11	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+6--11%29 ; Holman, ‘Original Sets of Parts’, 267; Trowles, ‘The Musical Ode in Britain’, vol. II, 11
GB-Ob Mus.Sch.c.126	Act songs, <i>Io triumphe</i> and <i>Julio festas</i>	Sampson Estwick	Unknown scribe	Before 1685	Parts	Holman suggests may have been written for Estwick’s BA degree in 1677. Score of <i>Julio festas</i> preserved in GB-Och 619, fols. 31–2	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+31--2%29 ; Holman, ‘Original Sets of Parts’, 267; Trowles, ‘The Musical Ode in Britain’, vol. II, p. 71
GB-Ob Mus.Sch.c.127	Oxford victory ode, <i>O qui potenti</i>	Goodson sr	Unknown scribe	c. 1702	Parts	Score preserved in GB-Och 617, fols. 1–28, where an annotation describes it as ‘Musick composed on account of some early successes in Queen Anne’s reign for the Theatre in Oxon’	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+617 ; Holman, ‘Original Sets of Parts’, 11, 12, 267; Trowles, ‘The Musical Ode in Britain’, vol. II, 75
GB-Ob Mus.Sch.c.128	Ode for anniversary of University of Frankfurt, <i>Carminum praeses</i>	Aldrich, from Lowe and Goodson sr	Oxford C and unknown scribe	1705–6	Parts	Score preserved in GB-Och 618, fols. 36–42. Adapted from two earlier versions of same ode, by Lowe and by Goodson sr	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+36--42%29 ; Herissone, ‘The Theory and Practice of Composition’, 209; Herissone, “‘To Entitle Himself to ye Composition’”; Holman, ‘Original Sets of Parts’, 267; Trowles, ‘The Musical Ode in Britain’, vol. II, 13–14
GB-Ob Mus.Sch.c.129	Act song, <i>Carminum praeses</i>	Lowe (first version); Goodson sr (second version)	<i>Lowe</i> , <i>Goodson sr</i> , unknown scribe	before mid-1682 (first version); c. 1695 (second version)	Parts	Parts are incomplete and reflect two different versions of the ode, respectively dated before 1682 (composed by Lowe) and c. 1695 (with alterations and additions by Goodson sr). Scores preserved in GB-Och 618, fols. 43–50 and GB-Och 621, fols. 13v–19v. Later version adapted from same ode by Aldrich in GB-Ob Mus.Sch.c.128 and GB-Och 618, fols. 36–42	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+43--50%29 ; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+621+%28ff.+1--41%29 ; Herissone, “‘To Entitle Himself to ye Composition’”; Holman, ‘Original Sets of Parts’, 267; Trowles, ‘The Musical Ode in Britain’, vol. II, 13–14
GB-Ob Mus.Sch.c.130	Act song, <i>O cura divum</i>	Goodson sr	<i>Goodson sr</i>	Early 18th C?	Parts	Score preserved in GB-Och 618, fols. 18–25	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+18--25%29 ; Holman, ‘Original Sets of Parts’, 268
GB-Ob Mus.Sch.c.131	Ode, <i>Let the Shrill Trumpet’s Loud Alarms</i>	William Morley	<i>William Morley</i> , unknown scribe	1713?	Parts	According to Holman probably written for Morley’s BMus award on 17 July 1713. Score preserved in GB-Ob Mus.c.6, fols. 23–40	Holman, ‘Original Sets of Parts’, 10, 11, 17–18, 268; Trowles, ‘The Musical Ode in Britain’, vol. II, 106–7

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GB-Ob Mus.Sch.c.132	Act song, <i>O Maria, O diva</i>	Sampson Estwick	Unknown scribe	c. 1692	Parts	Dating based on inscription 'Ode to the Queen By Dr Hannes' (text author). Score preserved in GB-Och 619, fols. 28–30	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+28--30%29 ; Holman, 'Original Sets of Parts', 268; Trowles, 'The Musical Ode in Britain', vol. II, 70–1 Holman, 'Original Sets of Parts', 268
GB-Ob Mus.Sch.c.133	Act song, <i>Io Britannum</i>	Unknown	Lowe	Before mid-1682; rev. 1689–1702	Parts	Anonymous ode. Dating unknown, but references to Charles II are later revised to William III, indicating that ode was re-used	
GB-Ob Mus.Sch.c.134	Act song, <i>Quis efficaci carmine</i>	Goodson sr	<i>Goodson sr, Bowman(?)</i>	1685–1702	Parts	Text relates to reign of William III. Score preserved in GB-Och 618, fols. 9–16	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+9--17%29 ; Holman, 'Original Sets of Parts', 17, 268; Trowles, 'The Musical Ode in Britain', vol. II, 76
GB-Ob Mus.Sch.c.135	Ode, <i>Janus, Did Ever to thy Sight</i>	Goodson sr	<i>Goodson sr</i> , three other unknown scribes	1705	Parts	Annotated 'Musick compos'd for the Theatre Oxon After the Victory at Blenheim'; victory was celebrated in Oxford in January 1705. Completed score in GB-Och 618, fols. 26–35; Incomplete score including sketches in GB-Och 616, 1–3v and 23v–21r	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+616 ; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+26--35%29 ; Herissone, 'Richard Goodson the Elder's Ode'; Herissone, 'The Theory and Practice of Composition', 209–10; Holman, 'Original Sets of Parts', 16, 268; Trowles, 'The Musical Ode in Britain', vol. II, 78
GB-Ob Mus.Sch.c.136	Act songs, <i>Sacra musarum</i> and <i>Io triumphe</i>	Goodson sr	<i>Goodson sr</i> , Lowe	Before mid-1682	Parts	Score for <i>Sacra musarum</i> preserved in GB-Och 618, fols. 1–4	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+1--4%29 ; Holman, 'Original Sets of Parts', 268–9; Trowles, 'The Musical Ode in Britain', vol. II, 75
GB-Ob Mus.Sch.c.137	Act song, <i>Revixit io Carolus</i>	Aldrich	Lowe	Before mid-1682	Parts	Score preserved in GB-Och 619, fols. 12–15	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+12--15%29 ; Holman, 'Original Sets of Parts', 12, 13, 269; Trowles, 'The Musical Ode in Britain', vol. II, 13
GB-Ob Mus.Sch.c.138, fols. 1–4	Prelude and <i>Gloria Patri</i>	Locke	<i>Locke</i>	1665	Parts	Oxford provenance. Annotation by Lowe relates to meeting on Thursday 9 November [1665]. Score preserved in GB-Ob Mus.Sch.c.44, Set D21	Harding, <i>A Thematic Catalogue</i> , 21; Herissone, 'The Theory and Practice of Composition', 208, 210; Locke, <i>Anthems and Motets</i> , ed. le Huray, 150
GB-Ob Mus.Sch.c.140	Ode, <i>O Tuneful God</i>	John Isham	<i>John Isham</i>	1713?	Parts	According to Holman, probably written for Isham's BMus on 17 July 1713. Score is preserved in GB-Ob Mus.Sch.d.341	Holman, 'Original Sets of Parts', 269; Trowles, 'The Musical Ode in Britain', vol. II, 102

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.c.141	Act song, <i>Nunc est canendum</i>	Lowe	<i>Lowe</i>	Before mid-1682	Parts	Some compositional materials preserved with parts	Holman, 'Original Sets of Parts', 15, 16, 269
GB-Ob Mus.Sch.c.142	Act song(?), <i>Come, with our Voice let us War</i>	Unknown	Lowe and unknown scribe	Before mid-1682	Parts	First violin part annotated 'Violin to play with the voices in ye dialogue at the Schooles Saturday'	Holman, 'Original Sets of Parts', 269–70
GB-Ob Mus.Sch.c.143	Act song, <i>Festo quid potius die Neptuni</i>	Goodson sr	<i>Goodson sr</i>	Unknown	Parts	Score preserved in GB-Och 37, fols. 25–56	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+37+%28pp.+25--58%29 ; Holman, 'Original Sets of Parts', 270
GB-Ob Mus.Sch.c.144	Act song, <i>Diva quo tendis</i>	Blow	<i>Blow</i> (score), Lowe (parts)	1678–9	Score and parts	Loose-leaf score of vocal sections in Blow's hand. Annotation by Lowe reads 'The Score & partes Instrumentall & vocall of a peice of a Songe Composed by Dr Blow designed for the Act 1678 but that Act being putt off. it was not finish: [until] the next year 1679. [I]t was transcribed & performd as a 2d Songe in the Theatre. on Fryday the 11 of July: with the addition onely of a Prelude of Mr Banisters in the same key. to bring the Songe in'	Herissone, 'The Theory and Practice of Composition', 210; Holman, 'Original Sets of Parts', 270; Shaw, 'The Autographs of John Blow', 92
GB-Ob Mus.Sch.c.146	Act song, <i>Non usitata ac tenuis ferar</i>	Bowman	Lowe	Before mid-1682	Parts	Lowe annotates the score 'Latin songe for Saturday Mr Bowman'	Holman, 'Original Sets of Parts', 270
GB-Ob Mus.Sch.c.147	Act song, <i>Woman is Nothing</i>	Wilson	Lowe	1671?	Parts	Lowe annotates the score 'Englishe songe for Mr Woodson on Saturday'. Date is added in pencil	Holman, 'Original Sets of Parts', 270
GB-Ob Mus.Sch.d.205–11	Instrumental consort music (fantazia suites)	John Hingeston	Lowe, <i>John Hingeston</i> (keyboard score)	Before 1682	Six partbooks and keyboard score	Included in 1682 inventory of Oxford Music School manuscripts. Front of each part book contains a dedication to the Oxford Music School in Hingeston's hand	Crum, 'Early Lists'; Herissone, 'The Theory and Practice of Composition', 211–13; Herissone, 'The Theory and Practice of Composition', 211–13; Holman, <i>Four and Twenty Fiddlers</i> , 267; Hulse, 'John Hingeston'
GB-Ob Mus.Sch.d.212–16	Instrumental consort music (In Nomines)	Early 17th-C English composers	Unknown scribe	Before 1682	Five partbooks	Included in 1682 inventory of Oxford Music School manuscripts	Crum, 'Early Lists'

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.d.219	Keyboard pieces (by Bryne) and settings	Banister, Bryne, W. Lawes, Locke	<i>Bryne?</i>	c. 1660s	Score	Pre-bound folio book, with many unused leaves. Hand identified as likely Bryne autograph by Klakowich	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 82–3; Brookes, <i>British Keyboard Music</i> , 73; Harding, <i>A Thematic Catalogue</i> , 83; Hodge, ‘English Harpsichord Repertoire’, vol. III, 81; Klakowich, ‘Keyboard Sources’, 30–2; <i>Late-Seventeenth-Century English Keyboard Music</i> , ed. Bailey; Woolley, ‘English Keyboard Sources’, 164–7, 257 Crum, ‘Early Lists’
GB-Ob Mus.Sch.d.231	Instrumental consort music	C. Gibbons	Unknown scribe	Before 1682	Seven partbooks	Included in 1682 inventory of Oxford Music School manuscripts	Crum, ‘Early Lists’; Harding, <i>A Thematic Catalogue</i> , 106, 129, Tables III, IV, VI; Holman, <i>Four and Twenty Fiddlers</i> , 244, 260
GB-Ob Mus.Sch.d.233–6	Early 17th-century vocal music (first layer); vocal music (by Dering) and instrumental consort music (second layer)	Early 17th-C composers; Blundeville, Coleman, Dering, Jenkins, W. Lawes, Locke	Unknown scribe (early 17th C, first layer); Lowe (second layer)	Before 1682	Four partbooks	Included in 1682 inventory of Oxford Music School manuscripts. Originally a set of six books bought by Lowe (so already containing the early 17th-century music), of which two are now lost	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 161–74; Crum, ‘Early Lists’; Harding, <i>A Thematic Catalogue</i> , 129–30; Holman, <i>Four and Twenty Fiddlers</i> , 277–9
GB-Ob Mus.Sch.d.241–4	Instrumental consort music	Thomas Baltzar, Bowman, Jenkins, W. Lawes, Rogers,	Anon G, Matthew Hutton, Lowe	1660s–70s	Four partbooks	Included in 1682 inventory of Oxford Music School manuscripts. Inscription by Lowe: ‘given mee by Mr Colbius Organist of Exeter’ (i.e. Theodore Colby). Same copyist as in GB-Ob Mus.Sch.d.261, fols. 39–76	Shay and Thompson, <i>Purcell Manuscripts</i> , 114; Tilmouth and Thompson, ‘Sherard [Sharwood], James [Giacomo]’
GB-Ob Mus.Sch.d.252	Trio sonatas	James Sherard	Anon H	Early 18th C	Four partbooks	Parts for Sherard’s Op.2, printed in 1711. Autograph annotations identified by Margaret Crum. Anonymous scribe was also responsible for GB-Ob Mus.Sch.e.400–3, J-Tn N2/15 and US-NH Filmer 17	<i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, p. xxiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 114; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.d.261, fols. 39–76	Instrumental consort music	Jenkins	Anon G, Lowe	1660s–70s	Keyboard score	Included in 1682 inventory of Oxford Music School manuscripts. Same copyist as was responsible for inserting headings into GB-Ob Mus.Sch.d.241–4. Lowe adds headings here and also the inscription ‘Organ Parts to Mr Jenkins fancies Division for 3 partes. Prckt in the Bookes with vellum covers. & given me by Mr Colbius Organist of Exeter’ (i.e. GB-Ob Mus.Sch.d.241–4)	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 175–7; Crum, ‘Early Lists’
GB-Ob Mus.Sch.e.382	Instrumental consort music	John Hingeston	<i>John Hingeston</i>	Before 1683	Keyboard score	Overlaps in content with organ part GB-Ob Mus.Sch.d.211, but unrelated order of pieces	Herissone, ‘The Theory and Practice of Composition’, 213–14; Holman, <i>Four and Twenty Fiddlers</i> , 267; Hulse, ‘John Hingeston’
GB-Ob Mus.Sch.e.397	Keyboard pieces and settings	Barrett, Lord Byron, Clarke, R. Courteville, Dieupart, Eccles, Lully, Thomas Morgan, H. Purcell	Unknown scribe (C. Collett?)	c. 1705	Score	Oblong quarto manuscript. Tallies and pedagogical material, plus annotation ‘this Acc[oun]t. Set Down in ye little book and pd. C. Collett’; therefore associated with teaching. Some settings include original texts of songs	Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Hodge, ‘English Harpsichord Repertoire’, vol. III, 83–4; Taylor, <i>Thematic Catalog</i> , 115; Woolley, ‘English Keyboard Sources’, 15, 36–7, 257–8; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467
GB-Ob Mus.Sch.e.399	Keyboard pieces and settings	Blow, Farmer, Forcer, Lenton, Robert Smith	<i>Francis Forcer</i> , several unknown scribes	c. 1681	Score	Oblong quarto manuscript. Inscribed ‘Elizabeth Nodes Her Book august 8th 1681’. The ‘Mrs Beety Nodes’ who signed the book in 1682 is surely the same person. Pedagogical material	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 83–4; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 117; Hodge, ‘English Harpsichord Repertoire’, vol. III, 85; Shay and Thompson, <i>Purcell Manuscripts</i> , 277; Woolley, ‘English Keyboard Sources’, 49–1 and 258
GB-Ob Mus.Sch.e.400–3	Trio sonatas	Bassani, Antonio Biffi, Colista, Lonati, Corelli, Matteis, H. Purcell	Anon H, one other unknown scribe	From mid 1680s	Four partbooks	Same scribe as was responsible for GB-Ob Mus.Sch.d.252, J-Tn N2/15 and US-NH Filmer 17; scribe connected with James Sherard	H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, p. xxi; <i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, p. xxiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 114–17; Thompson, ‘English Music Manuscripts’, 458–61; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.e.406–9	Instrumental consort music (fantazias)	Richard Cooke, Jenkins	North family scribe	1654	Four partbook	Acquired for Oxford Music School from ‘Mr Wood’ in 1667	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 167–8; Crum, ‘The Consort Music from Kirtling’, 6, 8; Crum, ‘Early Lists’; Thompson, ‘English Music Manuscripts’, 227–9
GB-Ob Mus.Sch.e.410–14	Instrumental consort music for violin, lyra viol, bass and continuo	Various 17th-C English composers	Unknown scribe	c. 1660	Five partbooks	Inscribed ‘Ri:[chard] Rhodes ex Aede Christi Oxon Sep 7 1660’. Included in 1682 inventory of Oxford Music School manuscripts	Crum, ‘Early Lists’; Thompson, ‘English Music Manuscripts’, 262–5
GB-Ob Mus.Sch.e.428	Instrumental consort music for bass viols	Benjamin Hely, Marin Marais	Francis Withey	c. 1670s–90s	Two partbooks	Not included in 1682 inventory of Oxford Music School manuscripts	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 182–3
GB-Ob Mus.Sch.e.429	Instrumental consort music (pavans and ayres)	Sylvanus Taylor	<i>Sylvanus Taylor</i>	By 1682	Five partbooks	Included in 1682 inventory of Oxford Music School manuscripts	Crum, ‘Early Lists’
GB-Ob Mus.Sch.e.430	Instrumental consort music (<i>Little Consort</i>)	Christopher Simpson	Francis Withey	c. 1670	Four partbooks	Included in 1682 inventory of Oxford Music School manuscripts. Presented to Lowe in 1673	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 184–6; Crum, ‘Early Lists’
GB-Ob Mus.Sch.e.431–6	Instrumental consort music (airs)	Thomas Brewer, John Carwarden, Charles Coleman, Jenkins, W. Lawes, Rogers, Christopher Simpson	Thomas Jackson?, Lowe	Late 1650s	Six partbooks	Oxford provenance. Crum suggests this was the set of books for which Jackson was paid in 1656; they do not appear in 1682 inventory of Oxford Music School manuscripts	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 187–97; Crum, ‘Early Lists’, 27; Holman, <i>Four and Twenty Fiddlers</i> , 260–1, 270
GB-Ob Mus.Sch.e.443–6	Instrumental consort music	Various 17th-C English composers	Lowe and unknown scribes	By 1682	Four partbooks	Included in 1682 inventory of Oxford Music School manuscripts. Labelled ‘New Consort Books’	Crum, ‘Early Lists’; <i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, p. xxiv
GB-Ob Mus.Sch.e.447–9	Instrumental consort music (airs)	Aldrich?, Banister, Stephen Crespion, Sampson Estwick, Goodson sr, Jenkins, W. King, William Marsh, Arthur Phillips, Christopher Simpson, William Young; some German airs	Francis Withey	1681–2	Three partbooks	Not included in 1682 inventory of Oxford Music School manuscripts	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 207–11

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob Mus.Sch.e.451	Vocal and instrumental consort music	Thomas Baltzar, Bowman, Dering, C. Gibbons, Hudson, Ives, Jeffreys, H. and W. Lawes, Locke, Lowe, Mell, Rogers, Wilson and others	<i>Lowe</i>	c. 1636–82	Score	Probably Lowe’s personal scorebook but contents are cross-referenced to Oxford Music School parts	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 212–24; Harding, <i>A Thematic Catalogue</i> , 106–7, 129–30, Tables IV and VI; Holman, <i>Four and Twenty Fiddlers</i> , 244, 274–5, 277–9; Wainwright, <i>Musical Patronage</i> , 326–36
GB-Ob Mus.Sch.e.452	Act Song, <i>Stay</i> , <i>Shepherd</i> , <i>Stay</i>	Bowman	Lowe, <i>Bowman</i>	c. 1677	Parts	Annotation in the hand of Lowe: ‘Englishe songe for Act Saturday’. Score published, without tenor part, in Bowman’s <i>Songs for 1, 2 & 3 Voyces</i> (Oxford, 1677)	Holman, ‘Original Sets of Parts’, 270
GB-Ob Mus.Sch.f.568–9	Instrumental consort music (fantazias)	A. Ferrabosco II	John Wilson, William Ellis	By 1679	Two partbooks	Two surviving partbooks of an original set of four. Attribution of hands made by Bellingham. Ferrabosco pieces erroneously ascribed to Coperario	Bellingham, ‘The Musical Circle of Anthony Wood’, 69–70; Holman, <i>Four and Twenty Fiddlers</i> , 260
GB-Ob Mus.Sch.g.612	Instrumental consort music (ayres)	Oldis and others	Unknown scribe	By 1659	Four partbooks	Included in 1682 inventory of Oxford Music School manuscripts. Given to Lowe by Valentine Oldis in March 1659	Crum, ‘Early Lists’
GB-Ob T 296–9	Instrumental consort music (<i>The Seasons</i>)	Christopher Simpson	Unknown scribe	Late 17th C	Four partbooks	Stated in the second edition of the Tenbury Library catalogue as autograph, but a note by Margaret Urquhart in the Bodleian Library copy of the catalogue states that they are not, and there is no resemblance to Simpson’s autograph in GB-Ob T 390.	Fellowes, <i>The Catalogue of the Manuscripts</i> , 46; Herissone, ‘The Theory and Practice of Composition’, 230
GB-Ob T 785	Theatre music: <i>Amphitryon</i> (end), <i>Distress’d Innocence</i> , <i>The Gordian Knot</i> <i>Uny’d</i> , <i>Sir Anthony Love</i> , <i>King Arthur</i> (Act I, inc.) (first layer); miscellaneous instrumental theatre music (second layer)	H. Purcell	Anon B (first layer); one later scribe (second layer)	c. 1690–1	Score	Belongs with GB-Cfm 683 as the ‘Cambury’ MS. Instrumental and vocal music is copied in performing order.	Fellowes, <i>The Catalogue of the Manuscripts</i> , 157; Laurie, ‘The “Cambury” Purcell Manuscript’; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxvi; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvii; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xii; Shay and Thompson, <i>Purcell Manuscripts</i> , 255–6, 258–9; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 472

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob T 789	Anthems	Clarke, James Hawkins jr, H. Purcell, other Restoration composers	Unknown scribe	c. 1715	Score	According to an annotation the score was 'Bought of Mr John Brown one of the Lay Clerks' at Peterborough in 1725; thus associated with Peterborough Cathedral. Forty-seven anthems included	Fellowes, <i>The Catalogue of the Manuscripts</i> , 158–9; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xvii; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xv; Shay and Thompson, <i>Purcell Manuscripts</i> , 230; Spink, <i>Restoration Cathedral Music</i> , 333; Taylor, <i>Thematic Catalog</i> , 116; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 472
GB-Ob T 797–803	Anthems and service settings	Early 18th-C English composers; some Restoration composers	John Gostling	c. 1710–15	Seven partbooks	Described by Shay and Thompson as 'Gostling's second set of file copies'	Blow, <i>Anthems IV</i> , ed. Wood, 205; Fellowes, <i>The Catalogue of the Manuscripts</i> , 165–7; Shay and Thompson, <i>Purcell Manuscripts</i> , 206–9; Spink, <i>Restoration Cathedral Music</i> , 78; Taylor, <i>Thematic Catalog</i> , 116; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 472
GB-Ob T 897, fols. 1–13	Symphony anthem, <i>When Israel Came out of Egypt</i>	Blow	Unknown scribe, Oxford style	Early 18th C	Score	Hand has characteristics of an Oxford scribe, so possible Oxford provenance. Some natural signs suggest 18th-C copying	Blow, <i>Anthems III</i> , ed. Wood, 174; Fellowes, <i>The Catalogue of the Manuscripts</i> , 186
GB-Ob T 1008	Symphony anthem, <i>God Spake sometime in Visions</i>	Blow	<i>Blow</i>	c. 1685	Score	Copied stratigraphically. Entitled 'An anthem compos'd for the Coronation of King James the 2d: in the year 1685'. According to Joyce (reported in Shaw), Sir Frederick Gore Ouseley rescued the manuscript 'from wrapping up cheese and bought it for ninepence from a Windsor grocer in 1854'; this possibly suggests Windsor provenance	Blow, <i>Coronation Anthems</i> , ed. Lewis and Shaw, p. xvi; Fellowes, <i>The Catalogue of the Manuscripts</i> , 210; Herissone, 'The Theory and Practice of Composition', 227; Joyce, <i>The Life of Rev. Sir F. A. G. Ouseley</i> , 150; Shaw, 'The Autographs of John Blow', 93
GB-Ob T 1011	Trio sonatas (Sonatas 1, 2 and 9 from 1683 <i>Sonnata's of III Parts</i>)	H. Purcell	George Jeffreys	1683–5	Score	Stratigraphic copying and originally unbound	Fellowes, <i>The Catalogue of the Manuscripts</i> , 211; H. Purcell, <i>Twelve Sonatas of Three Parts</i> , ed. Tilmouth, p. xvi; Shay and Thompson, <i>Purcell Manuscripts</i> , 125; Wainwright, <i>Musical Patronage</i> , 341–2; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 472

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob T 1031	Services and anthems	Croft, H. Purcell and various Restoration composers	Charles Badham	c. 1705	Score	Possibly associated with St Paul's, where Badham was a minor canon. Inaccurate copyist, however, so unlikely that he was retained as a paid copyist and this is more likely a personal book	Fellowes, <i>The Catalogue of the Manuscripts</i> , 220–1; Howard, 'Understanding Creativity', 85–91; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xiii; Shay and Thompson, <i>Purcell Manuscripts</i> , 62, 139 n. 23, 229, 305; Spink, <i>Restoration Cathedral Music</i> , 84; Taylor, <i>Thematic Catalog</i> , 117; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 472
GB-Ob T 1175, fols. 1–79	Ode (D. Purcell, <i>Appear, Apollo's Darling</i>); theatre music (including final-act music from <i>The Indian Queen</i> , 'Arise great dead' from <i>The Funeral</i> in D. Purcell's autograph, and D. Purcell's music for <i>Pausanias and Cynthia and Endymion</i>)	D. Purcell	London E, D. Purcell; later additions, inc. by Thomas Barrow	c. 1696–1702; later 18th-C additions	Score	Bound scorebook compiled from loose leaves; later 18th C additions, including some in the hand of Thomas Barrow, not listed here. Some of the music by D. Purcell was wrongly attributed to H. Purcell by one of the 18th-C hands, and the ode was entitled 'Duke of Gloucester's Birthday Music', whereas it was in fact for the Installation of the Duke of Gloucester on 22 February 1695/6	Fellowes, <i>The Catalogue of the Manuscripts</i> , 252–3; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxv; Shay and Thompson, <i>Purcell Manuscripts</i> , 241, 243; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 473
GB-Ob T 1176–82	Anthems and service settings	Wide range of Restoration composers	John Gostling	c. 1705–15	Four partbooks, seven organbooks	Described by Shay and Thompson as 'fair copies' and personal books, with material collected retrospectively from Gostling's other sets. Personal ownership implied because the set was sold as part of William Gostling's collection. However, overlaps of content with the set in GB-LSp A2 are avoided, suggesting some connection with Gostling's copying for St Paul's	Blow, <i>Anthems II</i> , ed. Wood, 175; Blow, <i>Anthems III</i> , ed. Wood, 175; Blow, <i>Anthems IV</i> , ed. Wood, 205; Fellowes, <i>The Catalogue of the Manuscripts</i> , 254–7; Harding, <i>A Thematic Catalogue</i> , 12; Herissonne, <i>To Fill, Forbear or Adorne</i> , 15; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xiii; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, pp. xiii–xiv; H. Purcell, <i>Sacred Music, Part III</i> , ed. Fortune, p. xvi; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 206–9; Spink, <i>Restoration Cathedral Music</i> , 78; Taylor, <i>Thematic Catalog</i> , 117–18; Thompson, 'Sources and Transmission', 41–2; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 473

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob T 1226	Odes (Draghi, <i>From Harmony, from Heavenly Harmony</i> , H. Purcell, <i>Of Old, when Heroes</i> , Blow, <i>Triumphant Fame</i> , Clarke, <i>Song on the Assumption</i>); motet (Carissimi, <i>Surgamus eamus properamus</i>)	Blow, Carissimi, Clarke, Draghi, H. Purcell	John Reading sr (first two odes); unknown scribe (third ode); Clarke (fourth ode); unknown scribe (motet)	Before 1692 (first two odes), <i>c.</i> 1693 (fourth ode)	Score	Originally separate loose-leaf scores; items apparently bound together in early 18th C. Hand of John Reading sr identified by Alan Howard	Draghi, <i>Ode for St Cecilia's Day</i> , ed. White, p. xx; Fellowes, <i>The Catalogue of the Manuscripts</i> , 268; H. Purcell, <i>Three Occasional Odes</i> , ed. Wood, p. xviii; Shay and Thompson, <i>Purcell Manuscripts</i> , 135; Taylor, <i>Thematic Catalog</i> , 118; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 473
GB-Ob T 1232	Songs; odes (Hall, <i>Yes, my Aminta</i> , Clarke, <i>Pay your Thanks, Tell the World</i> , Barbadoes Song, <i>Now Albion Raise</i> ; coronation anthem (Clarke, <i>Praise the Lord, O Jerusalem</i>)	Clarke, Croft, Hall	London A, with annotations by Croft; clefs added by several unknown scribes	Early 18th C	Score	Items apparently brought together by Croft in early 18th C; two separate paper types present. Hand of London A identified by Shay and Thompson	Fellowes, <i>The Catalogue of the Manuscripts</i> , 270; Shay and Thompson, <i>Purcell Manuscripts</i> , 134; Taylor, <i>Thematic Catalog</i> , 118
GB-Ob T 1278	Sections of <i>The Indian Queen</i>	H. Purcell	Unknown scribe	Before 1698	Part	Bass part copied for Leveridge; includes solo and chorus sections but not the part of Ismeron taken by Leveridge in the production of <i>c.</i> 1698–1700	Fellowes, <i>The Catalogue of the Manuscripts</i> , 282; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxv; Shay and Thompson, <i>Purcell Manuscripts</i> , 257; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 473
GB-Ob T 1503	Anthems	Aldrich, Blow, Croft, O. Gibbons, Godfry?, Humfrey, H. Purcell, Tucker, Wise	John Phipps	<i>c.</i> 1715	Score	John Phipps His Score Book January the 6 1714:15'. Probably copied over a long period due to changes in hand. Phipps was vicar choral at St Patrick's Cathedral Dublin, and entered music into the partbooks of Christ Church, Dublin	H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xxiv; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xv; Shay and Thompson, <i>Purcell Manuscripts</i> , 157–9; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 473
GB-Ob T 1504	Sacred music	Various 17th-C and early 18th-C English composers	James Hawkins	Early 18th C	Score		Shay and Thompson, <i>Purcell Manuscripts</i> , 227, 230; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 473

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Ob T 1508	Keyboard suites	Various keyboard composers, mainly English and French, including Clarke, Croft, Dieupart, R. King, Lully, H. Purcell	Charles Babel	1701	Score	Oblong quarto manuscript. First and last leaves apparently lost. Inscribed 'Ce Liure Arpartient a gm. Babel 1701 London'. Many pieces anonymous	Brookes, <i>British Keyboard Music</i> , 117; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Gustafson, <i>French Harpsichord Music</i> , vol. II, 174–86; Hodge, 'English Harpsichord Repertoire', vol. III, 101–2; Taylor, <i>Thematic Catalog</i> , 118; Woolley, 'English Keyboard Sources', 198–221, 260; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 473
GB-Och 3, fols. 39–70	Trio sonatas (Bassani, Op. 5, No. 1; H. Purcell, Sonatas 7, 8 and 9 from <i>Sonatas of Four Parts</i>) (first layer); instrumental theatre music (second layer)	Bassani, H. Purcell (first layer); Clarke, Lully, H. Purcell (second layer)	Goodson sr, Goodson jr	After 1683 (first layer); early 18th C (second layer)	Score	Loose leaves left unbound until late 18th C, but Goodson sr left blank leaves later filled by his son, suggesting the group formed a discrete unit. Purcell sonatas copied from GB-Lbl Add. 30930 according to Shay and Thompson	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+3+%28ff.+39--70%29 ; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxvi; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xii; H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, p. xxi; Shay and Thompson, <i>Purcell Manuscripts</i> , 118; Taylor, <i>Thematic Catalog</i> , 115; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467
GB-Och 8, fols. 1–14 and 17–39	Instrumental consort music (fantazia suites)	C. Gibbons	Francis Withey	1680s	Score	First two sections of a guardbook, each with its own pagination. Dating based on watermark evidence given by Ashbee, Thompson and Wainwright	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 225–32; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+8
GB-Och 8, fols. 41–58	Instrumental consort music (<i>The Second Part of the Broken Consort</i>)	Locke	Francis Withey	1680s	Score	Third section of a guardbook, with its own pagination. Dating based on watermark evidence given by Ashbee, Thompson and Wainwright	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 225–32; Harding, <i>A Thematic Catalogue</i> , 106–7, 119, Tables IV and VI; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+8
GB-Och 8, fols. 61–106	Motets	Rovetta and unknown	Francis Withey	1680s	Score	Fourth section of a guardbook, with its own pagination. According to Milsom, the Rovetta motets were probably copied from the printed copy of <i>Gemma musicalis...Liber Quartus</i> (1649) held in Christ Church (now GB-Och 887–92). Dating based on watermark evidence given by Ashbee, Thompson and Wainwright	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 225–32; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+8

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 8, fols. 109–47	Madrigals	Palestrina	Goodson sr, Aldrich	1680s	Score	Copied without text, although full text of first item provided by Aldrich. Milsom notes that the madrigals are from <i>Delle madrigali spirituali a cinque voci...libro secondo</i> (Rome, 1594). Dating based on watermark evidence given by Ashbee, Thompson and Wainwright	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 225–32; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+8
GB-Och 11	Anthems and anthem arrangements (contrafacta)	Aldrich (inc. arrangements of Farrant, Palestrina, Tallis), Child, Mundy, Rogers, Tallis, Robert White	Charles Husbands (Oxford A)	c. 1690	Score	Husbands was paid for copying at Christ Church in 1691, but Shay and Thompson have linked this payment with entries in the cathedral partbooks, and this manuscript (together with GB-Och 12) belonged in Aldrich's private library	Aldrich, <i>Selected Anthems</i> , ed. Shay, 117; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+11 ; Herissone, 'The Theory and Practice of Composition', 214–15; Shay and Thompson, <i>Purcell Manuscripts</i> , 150, 309–10
GB-Och 12	Anthems and anthem arrangements (contrafacta)	Aldrich (inc. arrangements of Carissimi, O. Gibbons, Wise), Blow, Child, Cooke, C. and O. Gibbons, Humfrey, W. Lawes, Locke, Wise	Charles Husbands (Oxford A)	c. 1690	Score	Partner book to GB-Och 11, containing later repertory and requiring organ accompaniment. As with GB-Och 11, this formed part of Aldrich's personal collection	Aldrich, <i>Selected Anthems</i> , ed. Shay, 117; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+12 ; Harding, <i>A Thematic Catalogue</i> , 6–7; Herissone, 'The Theory and Practice of Composition', 215; Shay and Thompson, <i>Purcell Manuscripts</i> , 150, 309–10
GB-Och 14	Miscellaneous contents, mainly comprising anthems (inc. symphony anthems), Italian songs, English devotional songs	Blow, Carissimi, Cecchelli, Child, Cooke, Crivelli, C. Gibbons, Locke, Monteverdi, Pesenti, Rovetta, Savioni, Stradella, Wise	Blow	Before end 1677	Score	Shaw notes characteristics of Blow's early hand; contents also suggest apprentice copying, including music by Cooke, C. Gibbons (his teachers) and Locke	Blow, <i>Anthems IV</i> , ed. Wood, 205; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+14 ; Harding, <i>A Thematic Catalogue</i> , 5–7, 9, 39; Herissone, 'The Theory and Practice of Composition', 215–16; Shaw, 'The Autographs of John Blow', 88–90; Wainwright, <i>Musical Patronage</i> , 366–8
GB-Och 15, fols. 1–43	Anthems and service settings, canons (by Morley), fantasy (by C. Gibbons), fantazia suites (by Coperario)	Aldrich, Coperario, C. Gibbons, Thomas Morley	Aldrich, Goodson sr	Late 17th C	Score, keyboard score	Goodson sr copied Aldrich's <i>I Waited Patiently</i> . Some incomplete, sketched and reworked material. Milsom indicates that the canons were almost certainly copied from GB-Och 47. Coperario fantazia suites in keyboard score	Aldrich, <i>Selected Anthems</i> , ed. Shay, 117; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+15+%28ff.+1--43%29 ; Herissone, 'The Theory and Practice of Composition', 216–17; Shay, '“Naturalizing” Palestrina and Carissimi', 382–3

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 15, fols. 44–89	Keyboard music, inc. voluntaries; keyboard parts to anthems and instrumental consort music	Byrd, C. and O. Gibbons, John Price, Tallis	Aldrich	Between <i>c.</i> 1662 and 1682	Keyboard score	Book probably belonged to Sampson Estwick due to pen trial, ‘Samul Estwck His Book’	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 84–5; Brookes, <i>British Keyboard Music</i> , 74; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+15+%28ff.+44--89%29 ; Herissone, ‘The Theory and Practice of Composition’, 216–17; Shay, ‘“Naturalizing” Palestrina and Carissimi’, 382–3; Woolley, ‘English Keyboard Sources’, 260
GB-Och 16	Anthems and anthem arrangements (contrafacta)	Aldrich (inc. arrangements of Bull, Carissimi, Farrant, O. Gibbons, Humfrey, Palestrina, Tallis, Wise) Byrd, O. Gibbons, Mundy,	<i>Aldrich</i>	<i>c.</i> 1685–1702	Score	Assembled by Aldrich from loose numbered gatherings; bound in early 18th C	Aldrich, <i>Selected Anthems</i> , ed. Shay, 117; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+16 ; Herissone, ‘The Theory and Practice of Composition’, 217–18; Shay, ‘“Naturalizing” Palestrina and Carissimi’, 382–3
GB-Och 17	English, French and Italian secular song	Albrici, Aldrich, Carissimi, Graziani, Roger Hill, Jeffreys, Jenkins, Lanier, W. Lawes, Lowe, Lully, Reggio, Rossi, Savioni, Wilson and others (mostly unidentified)	<i>Aldrich</i> , Goodson sr	Late 17th C	Score	Goodson added six songs by Graziani at the end of the manuscript	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+17 ; Herissone, ‘The Theory and Practice of Composition’, 218; Shay, ‘“Naturalizing” Palestrina and Carissimi’, 382–3
GB-Och 18	Italian and English secular and devotional song; Latin motets; anthems	Aldrich, Blow, Carissimi, Facchi, C. and O. Gibbons, Grandi, Jeffreys, W. Lawes, Marazzoli, Ramsey, Turini, Wise	<i>Aldrich</i>	<i>c.</i> 1670 (before 1677)	Score	Dating from Wainwright, and attribution to ‘Mr Blow’	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+18 ; Herissone, ‘The Theory and Practice of Composition’, 218; Shay, ‘“Naturalizing” Palestrina and Carissimi’, 382–3; Wainwright, <i>Musical Patronage</i> , 368–70
GB-Och 19	Anthems and service	Aldrich	<i>Aldrich</i>	1680s–90s	Score	Copied in three layers, separating services, verse anthems and full anthems	Aldrich, <i>Selected Anthems</i> , ed. Shay, 117; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+19 ; Herissone, ‘The Theory and Practice of Composition’, 219; Shay, ‘“Naturalizing” Palestrina and Carissimi’, 382–3; Spink, <i>Restoration Cathedral Music</i> , 317

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 21	Instrumental consort music (fantazias), anthems (first layer); untexted Italian and English madrigals and English instrumental consort music (second layer); three anthems, short service and Te Deum (third layer)	Coperario, O. Gibbons (first layer); Farmelo, Gesualdo, C. Gibbons, Nenna, Merula, Missino, Monteverdi, Philips, Wilbye (second layer); Rogers (third layer)	Two unknown scribes (first two layers); <i>Rogers</i> (third layer)	c. 1620s (first layer); c. 1630s (second layer); c. 1673–85 (third layer)	Score	Inscribed 'Ben: Rogers his book. Aug[us]t 18 1673 and presented me by Mr John Playford stationer in the Temple London. This Score book was done formerly by that rare Musition, Mr Orlando Gibbons and this book is of great value to a Composer'. Rogers filled in gaps left by the other two copyists. Items dated (between 1677 and 1685)	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 190–4; Cheverton, 'English Church Music', 502–3; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+21 ; Harper, 'Orlando Gibbons'; Herissone, <i>To Fill, Forbear or Adorne</i> , 102–8; Spink, <i>Restoration Cathedral Music</i> , 323–4; Wainwright, <i>Musical Patronage</i> , 370–4
GB-Och 22	Anthems and service settings	Aldrich, Blow, Cooke, C. Gibbons, Locke, Purcell	Goodson sr, Goodson jr	Before 1677 (first layer); from c. 1677 to c. 1690 (second layer); early 18th C (later additions)	Score	Composite score, with later copying by Goodson jr from fol. 133. Goodson sr's copying is in two layers: the first contains his early hand (with similarities to Lowe); later copying suggests some haste, and pages were left blank for Purcell's <i>I will love thee</i> , for which only the chorus was copied	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+22 ; Harding, <i>A Thematic Catalogue</i> , 7, 14; Herissone, 'The Theory and Practice of Composition', 220; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xiii; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 219–21; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 467
GB-Och 23	Secular and devotional song; Act song (Blow, <i>Awake my Lyre</i>); odes (H. Purcell, <i>Celebrate this Festival</i> and Blow, <i>My Trembling Song</i>); extracts from Lully's <i>Cadmus et Hermione</i> ; motets, anthems and services	Bassani, Blow, Carissimi, Clarke, Croft, Edward Golding, Lully, H. Purcell, Robert Smith	Goodson sr, Lowe, Goodson jr, and two unknown scribes	Late 17th C with early 18th C additions	Score	Mainly in the hand of Goodson sr, but Lowe copied Blow's <i>Awake my Lyre</i> on fols. 4–6; this score corresponds with the parts in GB-Ob Mus.Sch.c.122. Later additions by Goodson jr	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+23 ; H. Purcell, <i>Duets, Dialogues and Trios</i> , ed. Spink, p. xviii; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 32	Theatre music from <i>Oedipus</i> , <i>Timon of Athens</i> , <i>Bonduca</i> , <i>The Indian Queen</i> ; ode, <i>Hail! Bright Cecilia</i>	H. Purcell	Goodson jr	Early 18th C	Score	Copied from D-Hs ND VI 3101. An anonymous Mass in D and ode added later by Goodson jr	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+32 ; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxvii; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 34–6	Instrumental suites	Unknown	Unknown scribe	Early 18th C	Three partbooks	Probably preserves the repertory of the Oxford Waits. Milsom suggests the music may be autograph, and has recorded in detail the related scores and parts preserved elsewhere in the Christ Church collection	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+34--6
GB-Och 37, pp. 99–138	<i>Venus and Adonis</i>	Blow	Goodson sr	Early 1680s	Score	Wood suggests that the readings in this score preserve an interim stage between the first and second versions of the work	Blow, <i>Venus and Adonis</i> , ed. Wood, p. xxiii; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+37+%28pp.+99--138%29 ; Shaw, 'John Blow and Oxford', 142
GB-Och 38	Service in B flat	H. Purcell	John Walter	c. 1700	Score	According to Shay and Thompson may have been copied from GB-Cfm 117, to which Walter makes some annotations, although Isaack's copy has incomplete text and barring	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+38 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 213–14; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 39	<i>Sonnata's of III Parts</i>	H. Purcell	Edward Hull	Late 1680s?	Score	Bound score with calligraphic appearance. Some variants in relation to printed parts	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+39 ; H. Purcell, <i>Twelve Sonatas of Three Parts</i> , ed. Tilmouth, p. xvi; Shay and Thompson, <i>Purcell Manuscripts</i> , 124–5; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 43	Devotional music mainly by Italian composers; a secular song (Humfrey, 'How well doth this harmonious meeting')	Carissimi, C. and E. Gibbons, Humfrey, Lanier, Locke, Monferrato, Reggio, Sances, Trabattone	Aldrich, Bowman, unknown scribe	c. 1680–1700	Score	Bowman copied Humfrey's 'How well doth this harmonious meeting'. Incomplete material on fol. 1r by unknown scribe, tentatively identified as Aldrich by Milsom	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+43 ; Harding, <i>A Thematic Catalogue</i> , 3; Shay, "'Naturalizing" Palestrina and Carissimi', 382–3; Wainwright, <i>Musical Patronage</i> , 374–5
GB-Och 46	Organ parts for service music (front end); keyboard music and settings (reverse end)	Barrett, Carissimi, Clarke, J. Eccles, O. Gibbons, P. Hart, R. King, Benjamin Lambe, H. Lawes, H. Loosemore, Lully, Francis Pigott, H. Purcell, Reggio, Rogers	R. King, four unknown scribes	c. 1700	Keyboard score	Upright folio volume	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 84–5; Hodge, 'English Harpsichord Repertoire', vol. III, 90; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+46 ; Taylor, <i>Thematic Catalog</i> , 115; Woolley, 'English Keyboard Sources', 15–16, 260–1

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 47	Organ parts for anthems (first layer); keyboard music (second layer); keyboard music (third layer); compositional sketches and fragments (fourth layer)	Byrd, Bull, O. Gibbons, Hooper, Tallis (first layer); Blow, C. and O. Gibbons, Hingeston (second layer); Blow (third layer); Aldrich (fourth layer)	Unknown scribe (first two layers); <i>Aldrich</i> (third and fourth layers)	c. 1660–before 1677 (first two layers); third and fourth layers begun before 1677	Keyboard score	Upright folio volume; pp. 69–70 originally belonged in another volume and contain canons based on a cantus firmus used by Morley.	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 86; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 118; Blow, <i>Complete Organ Works</i> , ed. Cooper, 83; Brookes, <i>British Keyboard Music</i> , 75–6; Cox, <i>Organ Music in Restoration England</i> , 79; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+47 ; Spink, <i>Restoration Cathedral Music</i> , 67; Woolley, ‘English Keyboard Sources’, 261
GB-Och 48	Two-part motets (first layer); Italian solo vocal music (second layer); English and Italian devotional music (third layer); anthems, anthem arrangements and psalm chants (fourth layer); anthem (fifth layer)	Bassani, Colonna (first layer); Sances (second layer); Clarke, Fiocco, C. and E. Gibbons, Graziani, d’India, Lanier, Locke, Reggio, Stradella (third layer); Aldrich, Hooper, Palestrina, Tallis, Tye (fourth layer); Blow (fifth layer)	Goodson sr (first layer); unknown scribe (second layer); unknown scribe (third layer); <i>Aldrich</i> (fourth layer); John Church (fifth layer)	c. 1670–1710	Score	Wainwright indicates there is one unidentified scribe, responsible for layers 2 and 3; Shay and Thompson identify two separate scribes, of whom they suggest the first is Francis Smith; Milsom disagrees with this identification, so indicates two unidentified copyists	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+48 ; Harding, <i>A Thematic Catalogue</i> , 3; Herissone, ‘The Theory and Practice of Composition’, 220; Shay, ‘“Naturalizing” Palestrina and Carissimi’, 382–3; Shay and Thompson, <i>Purcell Manuscripts</i> , 313; Taylor, <i>Thematic Catalog</i> , 115; Wainwright, <i>Musical Patronage</i> , 376–8; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 49, pp. 44–7	Psalm chants	Turner	<i>Turner</i>	Late 17th C	Score	Part of a guardbook assembled in the late 18th C. Single bifolium that has been folded, so could have been sent to Oxford as a transmission manuscript	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+49+%28pp.+44--7%29 ; Spink, <i>Restoration Cathedral Music</i> , 15; Wainwright, <i>Musical Patronage</i> , 378–82
GB-Och 49, pp. 66–87	Anthems	William Norris, D. Purcell	Unknown scribe	Early 18th C	Score	Part of a guardbook assembled in the late 18th C. Originally paginated 1–19 by the copyist	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+49+%28pp.+66--87%29 ; Wainwright, <i>Musical Patronage</i> , 378–82
GB-Och 49, pp. 88–151	Secular and devotional songs and partsongs	Blow, Cooke, Hall, James Hart, Humfrey, Locke, Portman, Thomas Wilkinson, Wilson, Wise	Unknown scribe	Late 17th C	Score	Part of a guardbook assembled in the late 18th C	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+49+%28pp.+88--151%29 ; Harding, <i>A Thematic Catalogue</i> , 36; Wainwright, <i>Musical Patronage</i> , 378–82

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 88	Anthems and service settings	Bull, Byrd, Farrant, O. Gibbons, Giles, John Holmes, Morley, Mundy, Robert Parsons, Sheppard, John Silver, Tallis, Tomkins, Tye, Weelkes, Robert White	C. Gibbons, <i>John Silver?</i> , several unknown scribes	From late 1630s?	Keyboard score	Organbook begun at Winchester, probably before the Civil War, but transferred to New College. This was apparently a personal rather than institutional organbook, since there is evidence of William King's personal ownership, but it probably went to Goodson sr afterwards, as his successor at New College. Early repertory, but compositional materials added by a later unknown scribe	Cheverton, 'English Church Music', 466–7; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+88
GB-Och 92	Simple keyboard music and pedagogical materials (first layer); compositional sketches (second layer); dances (third layer)	O. Gibbons, Thomas Holmes, Robert Johnson, W. Lawes, Thomas Warwick, and unidentified composers (first layer); C. Gibbons (second layer); unknown (third layer)	Mary Kercher (?) and unknown scribes (first layer); <i>C. Gibbons</i> (second layer); W. King? (third layer)	mid-17th C	Keyboard score	Probably of Winchester provenance. According to Bailey, formerly included an annotation reading 'This book belonged to the Honourable Mis- Mary Kircher 1643', but this annotation is no longer legible; another annotation, 'Emanuel Miles', occurs on fol. 26v. Mary Kercher married Christopher Gibbons in 1646 and the book passed into Gibbons's ownership: he added autograph compositional materials	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 87–9; Brookes, <i>British Keyboard Music</i> , 85–6; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+92
GB-Och 94	Service setting and anthems	John Golding	William Isaack	Late 17th C	Score	Belonged to the Aldrich collection at Christ Church, and contains Golding's earliest pieces, five of which also occur in GB-Cfm 117, where they were copied <i>c.</i> 1684. Likely to have been transmission manuscript for Oxford	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+94 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 61; Spink, <i>Restoration Cathedral Music</i> , 346, 381

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 337	Commonplace book containing extracts copied from theory books and related exercises	Bevin, Birchensha, Locke, Matteis, Morley, H. Purcell, C. Simpson	Francis Withey	c. 1670–1695	Score	Bound with Withey's copy of Simpson's <i>Compendium of Practical Musick</i> . Inscribed 'Francis Withey His Book Octobre 12 1667'. Extracts are from Bevin, <i>A Briefe and Short Instruction in the Arte of Musicke</i> ; notes by Birchensha; Locke, <i>Melothesia</i> ; Matteis, <i>Ayrs for the Violin</i> ; Morley, <i>A Plaine and Easie Introduction</i> ; H. Purcell's edition of Playford, <i>Introduction to the Skill of Musick</i> ; C. Simpson, <i>A Compendium of Practical Musick</i>	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+337 ; Thompson, "Francis Withie of Oxon"
GB-Och 350	Secular and devotional songs and motets	Albrici, Banister, Blow, Carissimi, Desgranges, Graziani, Hall, Humfrey, H. Lawes, Lully, Marazzoli, D? and H. Purcell, Rossi, Turner, Wise	Goodson sr, unknown scribe	Mainly before end 1677	Score	Dated by Milsom on the basis of attribution to 'Mr Blow' in item 36 of the 43 copied pieces. Probably a pre-bound manuscript, due to unused ruled staves, especially at the end. Last two items added in a different hand	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+350 ; Holman, <i>Henry Purcell</i> , 8; H. Purcell, <i>Secular Songs</i> , ed. Laurie, p. xix; Shay and Thompson, <i>Purcell Manuscripts</i> , 267; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 389	Secular song (treble line only)	Bassani, Blow, Eccles, Hall, Leveridge, D. and H. Purcell, Weldon	Begun by Goodson sr, unknown scribes	From c. 1697	Score	Probably a pre-bound book due to unused ruled pages; likely pedagogical function; includes musical rudiments at the reverse end in the hand of Goodson sr. 'William Shadwell' written on outside cover. Inside cover includes date 'Oc[to]b[er] 19 [16]97'	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+389 ; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 409–10	Instrumental consort music (<i>For Several Friends</i>)	Locke	Francis Withey	After 1670?	Two partbooks	Withey's readings preserve significant variants in relation to Locke's autograph in GB-Lbl Add. 17801, including differences of suite order and movement order within suites, and absent movements	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. II, 245–7; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+409--10 ; Harding, <i>Thematic Catalogue</i> , Table I; Thompson, 'The Sources of Locke's Consort', 16–43
GB-Och 433	Solo violin suites (first layer)	Davis Mell (first layer); Banister, Handel (later additions)	<i>Davis Mell</i> (first layer); James Talbot and Goodson jr (later additions)	Before 1662 (first layer); early 18th C (later additions)	Score	Contemporary binding and additions in space left blank by Mell suggest this was a pre-bound book. Rudiments copied by Goodson jr, suggesting the book developed a teaching function	Holman, <i>Four and Twenty Fiddlers</i> , 244, 268–9; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+433

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 438	Secular song (voice part only) (first layer); organ accompaniments to service settings and anthems (second layer)	Wilson, unknown (first layer); Batten, Bevin, Byrd, Child, Farrant, Tallis (second layer)	Lowe	1645–late 1660s	Score, keyboard score	Inscribed ‘Mrs Anne Bailey’ and dated 1645; Lowe may have begun the book for her before the book’s change of function. Organ parts include some overlap with repertory copied in Christ Church partbooks, but apparently Lowe’s own book, including some personal jottings	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+438
GB-Och 468–72	Instrumental consort music (fantazias) (first layer); extracts from odes and theatre music (H. Purcell, <i>Celebrate this Festival, Dioclesian, The Fairy Queen, The Indian Queen, Raise, raise the Voice</i>), an anthem (second layer)	A. Ferrabosco II, Jeffreys, Jenkins, Ward, William White (first layer); C. Gibbons and H. Purcell (second layer)	William Ellis (first layer); Goodson sr (second layer)	mid-1660s (first layer); 1690s or later (second layer)	Five partbooks	First layer probably copied from Archbishop Marsh’s manuscripts, according to Milsom. The parts for Purcell’s <i>Raise, raise the Voice</i> were copied from GB-Och 1145 and contain added dances, possibly by Goodson sr	Ashbee, ‘The Transmission of Consort Music’, 269; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+468—72 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 175; Thompson, ‘A Further Look’; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 510–14	Italian madrigals (‘Tregian’ layer); arrangements of anthems and service music (Aldrich layer)	Fontanelli, da Gagliano, Gesualdo, Pecci, Quintiani (‘Tregian’ layer); Tallis, arranged by Aldrich (Aldrich layer)	Francis Tregian? (‘Tregian’ layer); <i>Aldrich</i> (Aldrich layer)	c. 1620 (‘Tregian’ layer); late 17th C (Aldrich layer)	Five partbooks	Italian madrigals in ‘Tregian’ layer copied from printed sources; Aldrich layer added at front of set	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+510--14 ; Herissone, ‘The Theory and Practice of Composition’, 221; Shay, ‘“Naturalizing” Palestrina and Carissimi’, 382–3; Wainwright, <i>Musical Patronage</i> , 389–91
GB-Och 521–4	Motets (front end); anthems and motet arrangements (reverse end)	Palestrina (front end); Aldrich, Palestrina arranged by Aldrich (reverse end)	<i>Aldrich</i>	Late 17th C	Four partbooks		Aldrich, <i>Selected Anthems</i> , ed. Shay, 118; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+521--4 ; Shay, ‘“Naturalizing” Palestrina and Carissimi’, 382–3
GB-Och 554, fol. 3	Anthem, <i>God is our Hope and Strength</i>	Blow	H. Purcell	Before end 1677	Keyboard score	Copied stratigraphically on a single sheet. Shay and Thompson suggest it may possibly be linked to Westminster Abbey	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+554+%28f.+3%29 ; Herissone, ‘ <i>To Fill, Forbear or Adorne</i> ’, 15; Shay and Thompson, <i>Purcell Manuscripts</i> , 2, 11–12, 26, 201, 216–18
GB-Och 554, fols. 4–9	Service in E minor	Blow	Lowe	Before end 1677	Score		http://library.chch.ox.ac.uk/music/page.php?set=Mus.+554+%28ff.+4--9%29

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 580	Secular songs mainly from theatre works (front end); keyboard music and settings (reverse end)	Samuel Akeroyde, John Bowman, J. Eccles, Philip Hart, D. and H. Purcell (front end); Samuel Akeroyde, Blow, D. and H. Purcell (reverse end)	Goodson sr	c. 1696–1700?	Score	Ruled with five-line staves at front end and six-line staves at reverse end. Inside cover includes inscription 'Catherine Brooks, her Book'. Notational rudiments included at the beginning of both ends of the book; pedagogical manuscript. Some songs also included in the settings at the keyboard end of the book	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 118; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+580 ; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxvi; H. Purcell, <i>Royal Welcome Songs, Part II</i> , ed. Wood, p. xxi; Woolley, 'English Keyboard Sources', 94–5, 262–3; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 616, fols. 1–3 and 23–21	Parts of ode, <i>Janus, Did Ever to thy Sight</i>	Goodson sr	<i>Goodson sr</i>	1705	Score	Loose-leaf score fragments (outline drafts and second drafts). Relates to completed score in GB-Och 618, and parts in GB-Ob Mus.Sch.c.135. Composed for celebration to mark victory at Blenheim, January 1705	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+616 ; Herissone, 'Richard Goodson the Elder's Ode'; Herissone, 'The Theory and Practice of Composition', 221; Trowles, 'The Musical Ode in Britain', vol. II, 78
GB-Och 616, fols. 4–17	Te Deum and Jubilate in C	Goodson sr	<i>Goodson sr,</i> <i>Goodson jr</i>	Late 17th C	Score	Goodson jr copied alternative Gloria for Jubilate	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+616
GB-Och 617, pp. 1–28	Ode, <i>O qui potenti</i>	Goodson sr	<i>Goodson sr</i>	Early 18th C	Score	Loose-leaf score used as copy text for parts in GB-Ob Mus.Sch.c.127. Annotation describes it as 'Musick composed on account of some early successes in Queen Anne's reign for the Theatre in Oxon'	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+617 ; Herissone, 'The Theory and Practice of Composition', 221–2; Holman, 'Original Sets of Parts', 267; Trowles, 'The Musical Ode in Britain', vol. II, 75
GB-Och 617, pp. 32–54	Ode, <i>Ormond's Glory</i>	Goodson sr	<i>Goodson sr</i>	Early 18th C	Score	Loose-leaf score. Composed c. 1702 to celebrate a military victory	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+617 ; Herissone, 'The Theory and Practice of Composition', 221–2; Trowles, 'The Musical Ode in Britain', vol. II, 76
GB-Och 618, fols. 1–4	Act song, <i>Sacra musarum</i>	Goodson sr	<i>Goodson sr</i>	Before mid-1682	Score	Loose-leaf score including drafts; used as copy text for parts in GB-Ob Mus.Sch.c.136	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+1--4%29 ; Herissone, 'The Theory and Practice of Composition', 222; Holman, 'Original Sets of Parts', 268–9; Trowles, 'The Musical Ode in Britain', vol. II, 75
GB-Och 618, fols. 5–8	Act song, <i>Iam resurgit divus</i>	Goodson sr	<i>Goodson sr</i>	Late 17th C or early 18th C	Score	Loose-leaf score including drafts	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+5--8%29 ; Herissone, 'The Theory and Practice of Composition', 222; Trowles, 'The Musical Ode in Britain', vol. II, 75

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 618, fols. 9–17	Act song, <i>Qui efficaci carmine</i>	Goodson sr	<i>Goodson sr</i>	Between 1685 and 1702	Score	Loose-leaf score used as copy text for parts in GB-Ob Mus.Sch.c.134	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+9--17%29 ; Herissone, ‘The Theory and Practice of Composition’, 222; Holman, ‘Original Sets of Parts’, 268; Trowles, ‘The Musical Ode in Britain’, vol. II, 76
GB-Och 618, fols. 18–25	Act song, <i>O cura divum</i>	Goodson sr	<i>Goodson sr</i>	Unknown	Score	Loose-leaf score used as copy text for parts in GB-Ob Mus.Sch.c.130	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+18--25%29 ; Herissone, ‘The Theory and Practice of Composition’, 222; Holman, ‘Original Sets of Parts’, 268; Trowles, ‘The Musical Ode in Britain’, vol. II, 76
GB-Och 618, fols. 26–35	Ode, <i>Janus, Did Ever to thy Sight</i>	Goodson sr	<i>Goodson sr</i>	1705	Score	Relates to incomplete drafts in GB-Och 616, fols. 1–3 and 23–21, and parts in GB-Ob Mus.Sch.c.135. Composed for celebration to mark victory at Blenheim, January 1705	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+26--35%29 ; Herissone, ‘Richard Goodson the Elder’s Ode’; Herissone, ‘The Theory and Practice of Composition’, 222; Trowles, ‘The Musical Ode in Britain’, vol. II, 78
GB-Och 618, fols. 36–42	Ode, <i>Carminum praeses</i>	Aldrich, from Lowe and Goodson sr	<i>Aldrich</i>	1705–6	Score	Loose-leaf score. Relates to parts preserved in GB-Ob Mus.Sch.c.128. Adapted from two earlier versions of same ode, by Lowe and by Goodson sr	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+36--42%29 ; Herissone, “‘To Entitle Himself to ye Composition’”; Holman, ‘Original Sets of Parts’, 267; Shay, “‘Naturalizing’ Palestrina and Carissimi”, 382–3; Trowles, ‘The Musical Ode in Britain’, vol. II, 13–14; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+43--50%29 ; Herissone, “‘To Entitle Himself to ye Composition’”; Holman, ‘Original Sets of Parts’, 267; Trowles, ‘The Musical Ode in Britain’, vol. II, 13–14
GB-Och 618, fols. 43–50	Ode, <i>Carminum praeses</i>	Goodson sr, from Lowe	<i>Goodson sr</i>	c. 1695	Score	Loose-leaf score. Relates to parts preserved in GB-Ob Mus.Sch.c.129. Adds to earlier version of the same ode, by Lowe	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28ff.+43--50%29 ; Herissone, “‘To Entitle Himself to ye Composition’”; Holman, ‘Original Sets of Parts’, 267; Trowles, ‘The Musical Ode in Britain’, vol. II, 13–14
GB-Och 618, fol. 51	Overture to Act Song	Goodson sr	<i>Goodson sr</i>	Unknown	Score	Loose-leaf score. Annotation identifies it as the overture to an Act song by Sampson Estwick, but this has not been identified	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+618+%28f.+51%2; Trowles, ‘The Musical Ode in Britain’, vol. II, 78

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 619, fols. 1–5	Act song, <i>Consurge tandem</i>	Aldrich	<i>Aldrich</i>	c. 1692	Score	Loose-leaf score	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+1--5%29 ; Herissone, 'The Theory and Practice of Composition', 222–3; Shay, "Naturalizing" Palestrina and Carissimi', 382–3; Trowles, 'The Musical Ode in Britain', vol. II, 12
GB-Och 619, fols. 6–11	Act song, <i>Jam satis somno</i>	Aldrich	<i>Aldrich</i>	1679	Score	Loose-leaf score. Relates to parts preserved in GB-Ob Mus.Sch.c.125	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+6--11%29 ; Herissone, 'The Theory and Practice of Composition', 222–3; Holman, 'Original Sets of Parts', 267; Shay, "Naturalizing" Palestrina and Carissimi', 382–3; Trowles, 'The Musical Ode in Britain', vol. II, 11
GB-Och 619, fols. 12–15	Act song, <i>Revixit io Carolus</i>	Aldrich	<i>Aldrich</i>	Before mid. 1682	Score	Loose-leaf score. Relates to parts preserved in GB-Ob Mus.Sch.c.137	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+12--15%29 ; Herissone, 'The Theory and Practice of Composition', 222–3; Holman, 'Original Sets of Parts', 269; Shay, "Naturalizing" Palestrina and Carissimi', 382–3; Trowles, 'The Musical Ode in Britain', vol. II, 13
GB-Och 619, fols. 16–19	Act song, <i>Descende caelo</i>	Locke	Lowe	1673	Score	Loose-leaf score	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+16--19%29 ; Harding, <i>A Thematic Catalogue</i> , 39; Trowles, 'The Musical Ode in Britain', vol. II, 106
GB-Och 619, fols. 20–7	Act song, <i>Dum mosa torpet</i>	Sampson Estwick?	<i>Sampson Estwick</i>	1693	Score	Loose-leaf score. Relates to parts preserved in GB-Ob Mus.Sch.c.121. Authorship unclear, and Holman identifies the piece as a possible Carissimi arrangement by Aldrich	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+20--27%29 ; Holman, 'Original Sets of Parts', 266 (ascribed Aldrich); Trowles, 'The Musical Ode in Britain', vol. II, 13
GB-Och 619, fols. 28–30	Act song, <i>O Maria, O diva</i>	Sampson Estwick	<i>Sampson Estwick</i> , additions by Goodson sr and others	c. 1692	Score	Loose-leaf score. Relates to parts preserved in GB-Ob Mus.Sch.c.132	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+28--30%29 ; Holman, 'Original Sets of Parts', 268; Trowles, 'The Musical Ode in Britain', vol. II, 70–1
GB-Och 619, fols. 31–2	Act song, <i>Julio festas</i>	Sampson Estwick	<i>Sampson Estwick</i>	Before 1685	Score	Loose-leaf score. Relates to parts preserved in GB-Ob Mus.Sch.c.126. Holman suggests may have been written for Estwick's BA degree in 1677	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+619+%28ff.+31--2%29 ; Holman, 'Original Sets of Parts', 267; Trowles, 'The Musical Ode in Britain', vol. II, p. 71

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 620, pp. 1–101	Theatre-suite movements copied from <i>Ayres for the Theatre</i> (first layer); sonatas and other instrumental music (second layer)	H. Purcell (first layer); Clark, Corelli, Croft, H. Purcell (second layer)	William Dingley? (first layer), Goodson jr (second layer)	c. 1702	Score	Original contents presented as a gift to Goodson jr from William Dingley	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+620+%28pp.+1--101%29 ; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxvi; H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xii; H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, p. xxi; Shay and Thompson, <i>Purcell Manuscripts</i> , 113; Taylor, <i>Thematic Catalog</i> , 115; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 620, pp. 102–33	Instrumental consort music (fantazia suites; Fantazia upon one Note)	C. Gibbons, H. Purcell	Goodson sr	Late 17th C	Score	Bound with pp. 1–101 in late 18th century	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+620+%28pp.+102--133%29 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 113, 283; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 620, pp. 134–61	Instrumental consort music (fantazia suites)	Coperario	Goodson sr	Late 17th C	Score	Bound with pp. 1–101 in late 18th century	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+620+%28pp.+134--161%29 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 113
GB-Och 621, fols. 1–41	Italian and English devotional music, anthems and motets; ode <i>Carminum praeses</i>	Blow, Casati, C. Gibbons, Humfrey, Locke, Lowe, Monferrato, Rovetta, Trabattone	<i>Love</i>	Before 1677	Score	Score of <i>Carminum praeses</i> relates to parts preserved in GB-Ob Mus.Sch.c.129	Cheverton, ‘English Church Music’, 504–5; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+621+%28ff.+1--41%29 ; Harding, <i>A Thematic Catalogue</i> , 36; Herissone, “‘To Entitle Himself to ye Composition’”; Holman, ‘Original Sets of Parts’, 267; Trowles, ‘The Musical Ode in Britain’, vol. II, 13–14; Wainwright, <i>Musical Patronage</i> , 391–3
GB-Och 621, fols. 42–6	Anthem, <i>How Long wilt Thou Forget me, O Lord?</i>	Henry Bowman?	<i>Henry Bowman</i>	c. 1670–85	Score	Authorship unconfirmed	Cheverton, ‘English Church Music’, 504–5; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+621+%28ff.+42--6%29
GB-Och 623–6	Italian and English secular and devotional music	Blow, Henry Bowman, Carissimi, Casati, Child, Facchi, Filippi, Lowe, C. and O. Gibbons, Monferrato, Rogers, Rovetta, Sances, Trabattone, Wise and others	<i>Henry Bowman</i>	c. 1670–85	Four partbooks		http://library.chch.ox.ac.uk/music/page.php?set=Mus.+623--6 ; Harding, <i>A Thematic Catalogue</i> , 24; Wainwright, <i>Musical Patronage</i> , 393–6

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GB-Och 628	Symphony anthems, devotional songs	Blow, Humfrey, H. Purcell	<i>Blow</i>	<i>c.</i> 1677	Score	Probably bound after copying.	Blow, <i>Anthems III</i> , ed. Wood, 174; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+628 ; Herissone, 'The Theory and Practice of Composition', 223; Humfrey, <i>Complete Church Music: II</i> , ed. Dennison, p. xviii; Shaw, 'The Autographs of John Blow', 89–90; Shay and Thompson, <i>Purcell Manuscripts</i> , 4, 100–1, 103; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468
GB-Och 685	Act song, <i>Dum pulsa strident timpana</i>	Blow	<i>Blow</i>	<i>c.</i> 1695	Score	Loose-leaf score showing evidence of transmission through annotation on fol. 8v: 'For ye Reved Dr Aldridge Dean of Xt Church In Oxford'. Annotated '2d song'. Related parts in GB-Och 1141b, fols. 101–10 and GB-Och 1142b, fols 52–3	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+685--6 ; Herissone, 'The Theory and Practice of Composition', 223; Shaw, 'The Autographs of John Blow', 92–3
GB-Och 686	Act song, <i>Non arma regum</i>	Blow	<i>Blow</i>	<i>c.</i> 1695	Score	Loose-leaf score showing evidence of transmission through annotation by Blow: 'For the Revd. Dr. Aldridg Dean of Xt church In Oxford'. Annotated '1st Song'. Related parts in GB-Och 1141b, fols. 101–10 and GB-Och 1142b, fols 52–3	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+685--6 ; Herissone, 'The Theory and Practice of Composition', 223; Shaw, 'The Autographs of John Blow', 92–3
GB-Och 692	Adaptation of vocal music from Acts II and IV of <i>The Empress of Morocco</i>	Locke	Unknown scribe	1670s	Score		http://library.chch.ox.ac.uk/music/page.php?set=Mus.+692 ; Harding, <i>A Thematic Catalogue</i> , 49–50
GB-Och 747–9	Motets, anthems, devotional songs	Child, Dering, Grandi, Jeffreys, Locke	John Playford; two other unknown scribes	Begun in <i>c.</i> 1650s	Three partbooks	Three surviving books from an original set of four (continuo partbook is lost)	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+747--9 ; Harding, <i>A Thematic Catalogue</i> , 24; Wainwright, <i>Musical Patronage</i> , 183–4, 401–2
GB-Och 761	Short service	Nathaniel Patrick	Blow	Late 17th C	Score	Shaw states that the text of this piece had 'become much debased' when Blow copied it. Loose nested bifolios	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+761 ; Shaw, 'The Autographs of John Blow', 93
GB-Och 766	Symphony anthem, <i>My Song shall be Alway</i>	H. Purcell	Unknown scribe	1690s?	Score	Likely Oxford provenance	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+766 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 153, 156–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 468

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 772–6	Instrumental consort music (<i>The First Part of the Broken Consort</i>)	Locke	<i>Locke</i> , Lowe, two unknown scribes	Before 1677	Five partbooks	Second violin part missing. Part names added by Lowe, leading Milsom to suggest that the parts may have been used at Oxford Music School meetings. Milsom indicates incorrectly that GB-Och 776 (bass partbook) does not contain Locke's autograph; it may have been a later addition to the set, since it does not use the movement numbering system present in the other parts. Readings contain variants in relation to Locke's score in GB-Lbl Add. 17801	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+772--6 ; Harding, <i>A Thematic Catalogue</i> , Table IV; Herissone, 'The Theory and Practice of Composition', 224; Holman, <i>Four and Twenty Fiddlers</i> , 276
GB-Och 780	Service in G	Blow	<i>Blow</i>	By late 1680s	Score	Dating based on readings apparently earlier than those in GB-Lbl K.9.b.9(5)	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+780 ; Shaw, 'The Autographs of John Blow', 93
GB-Och 784	Devotional song, <i>Miserere mei Deus</i>	Henry Bowman	<i>Henry Bowman</i>	Before 1685	Score		http://library.chch.ox.ac.uk/music/page.php?set=Mus.+784
GB-Och 794	Funeral sentence, <i>Thou Knowest, Lord</i> (for Funeral of Queen Mary)	H. Purcell	Unknown scribe	c. 1700	Score, keyboard score	Includes full scores of funeral sentence and the funeral march, and a separate organ part, bound between printed copies of Purcell's <i>Te Deum and Jubilate</i> and <i>Harmonia Sacra</i> , Books I and II. Shay and Thompson link the manuscript to Christ Church because it belonged in the Goodson bequest and a part for the piece exists in GB-Och 1246 (Christ Church tenor part book), but this is transposed so not necessarily directly linked to this source	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+794 ; Shay and Thompson, <i>Purcell Manuscripts</i> , 226–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469
GB-Och 865, Section A	Devotional part-song, <i>Ye Mighty Heavens</i>	F. Pigott?	<i>F. Pigott?</i>	Late 17th C	Vocal and continuo parts	Anonymous piece, associated with Pigott by Milsom. Instrumental interludes for the same work (not appearing in the score) are preserved in the part books GB-Och 1118 and 1121	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+865%28A%29
GB-Och 865, Section C	Song, 'Wake, sleeping ones'	Reggio	Unknown scribe	Late 17th C	Score		http://library.chch.ox.ac.uk/music/page.php?set=Mus.+865%28C%29

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 865, Section D	Anthem, <i>Hosanna, Peace in Heaven</i>	Unknown	Unknown scribe	Early 18th C	Keyboard score (short score)	Apparently a solo anthem to which an unknown scribe has added annotations in preparation for making an arrangement for larger forces	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+865%28D%29
GB-Och 1003	Harpsichord music	Bull, Frescobaldi, O. Gibbons, Peter Philips, Sweelinck (first layer); Aldrich, Banister, Blow, Bowman, Draghi, C. Gibbons, H. and W. Lawes, Locke, Jeremy Savile, Robert Smith, William Thatcher, Wilson (second and third layers); H. Purcell and unknown (fourth layer)	Unknown scribe (first layer); <i>Henry Bowman</i> , Charles Morgan (second and third layers); Goodson sr, Goodson jr (fourth layer)	1640– 50s? (first layer); <i>c.</i> 1664–77 (second and third layers); <i>c.</i> 1700 (fourth layer)	Score	Oblong quarto manuscript. Annotated 'C: Morgan: his Book', 'John Morgan', 'S Nordin'. Material in the first layer copied from GB-Och 1113; includes a Bowman sketch later worked out in full. Goodson used the manuscript for pedagogical purposes; some early copying by Goodson jr included	Bailey, <i>Seventeenth-Century Keyboard Sources</i> , 93–6; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 118; Brookes, <i>British Keyboard Music</i> , 89–90; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1003 ; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Hodge, 'English Harpsichord Repertoire', vol. III, 91–2; Woolley, 'English Keyboard Sources', 133–6, 263–4
GB-Och 1066	Instrumental consort music (dance suites and theatre tunes)	Philip Beckett, Locke, Lully, Jean de la Volée	Three unknown scribes	<i>c.</i> 1670	Partbook	Treble partbook, probably originally from a set of four. Associated with the court band of twenty-four violins by Holman; Philip Beckett was a member of the group	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1066 ; Harding, <i>A Thematic Catalogue</i> , 105–6, 119, 130–2, 134–8; Holman, <i>Four and Twenty Fiddlers</i> , 314, 319–21; Wollston, 'The Instrumentation of English Violin-Band Music', 144–50
GB-Och 1109	Anthem, <i>O give Thanks</i>	H. Purcell	FQ4	<i>c.</i> 1700	Score	Loose-leaf score	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1109 ; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 1114	Secular songs (first layer); ornamented instrumental parts (second layer); Goodson's arrangement of <i>Venus and Adonis</i> , anthems, songs, and miscellaneous materials (third layer)	Banister?, H. Lawes (first layer); unknown (second layer); Samuel Akeroyde, Aldrich, Blow, O. Gibbons, Hilton, Ives, H. Purcell, unknown (third layer)	Unknown scribe (first layer); three unknown scribes (second layer); Goodson sr, Goodson jr, several unknown scribes, possibly Christ Church choristers (third layer)	From mid-17th C to early 18th C	Score (and partbook?)	Music entered from both ends of manuscript. Used for multiple purposes over considerable period: originally a songbook, then used as a partbook for instrumental music, then used for further vocal music and pedagogical purposes, partly by Goodson sr. Fols. 6–10 comprise fragments of treble and alto parts for <i>Venus and Adonis</i> , arranged and transposed for high voices by Goodson sr; these parts are related to the fragmentary full score in GB-Och 1142, fol. 21. Wood states that GB-Och 37 was the copy text for the score and parts	Blow, <i>Venus and Adonis</i> , ed. Wood, p. xxiv; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1114 ; Shaw, 'John Blow and Oxford', 142; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469
GB-Och 1118	Instrumental dances; interludes to partsong, <i>Ye Mighty Heavens</i>	Lully, Francis Pigott?	Unknown scribe	Late 17th C	Partbook	Second treble partbook. Includes instrumental interludes for piece partially preserved in GB-Och 865	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1118%2C+Mus.+1121
GB-Och 1121	Instrumental dances; interludes to partsong <i>Ye Mighty Heavens</i>	Lully, Francis Pigott?	Unknown scribe	Late 17th C	Partbook	Bass partbook. Includes instrumental interludes for piece partially preserved in GB-Och 865	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1118%2C+Mus.+1121
GB-Och 1127	Act songs, <i>Conveniunt doctae sorores</i> and <i>Hic sede Carolus</i>	Aldrich	Lowe, unknown scribe	1682	Parts	Vocal and instrumental parts for '1st' and '2nd' songs, and concluding suite of dances. Performed on 7 July 1682 according to Holman	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1127 ; Holman, 'Original Sets of Parts', 12, 271; Trowles, 'The Musical Ode in Britain', vol. II, 12
GB-Och 1141a, fols. 6–7	Seven keyboard pieces, some arranged from theatre music	Croft	<i>Croft</i>	c. 1702	Score	Single upright bifolio	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141a+%28ff.+6--7%29 ; Woolley, 'English Keyboard Sources', 75–7, 264; Woolley, 'An Unknown Autograph'
GB-Och 1141a, fols. 12–14	Three instrumental suites	Unknown	Unknown scribe	Early 18th C	Three partbooks	Probably part of the repertory of the Oxford Waits; therefore related to GB-Och 34–6	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141a+%28ff.+12--14%29
GB-Och 1141a, fols. 20–46 and 49	Sonata	Unknown	London A	c. 1700	Parts	Complete set of parts for orchestral 'sonata', including string, trumpet and oboe parts	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141a+%28ff.+20--49%29

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 1141a, fol. 47	Fragment of ode, <i>Bless Albion</i>	Hall	<i>Hall</i>	c. 1702–7	Score	Loose-leaf score containing inserted tune for the ode; eight sections of the opening are preserved in GB-Och 1142a, fols. 34–7, and the overture and end section is preserved in GB-Och 1212(A). Written for Queen Anne; no clear indication of Oxford provenance	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141a+%28f.+47%29
GB-Och 1141a, fols. 50–1	Theatre suites	H. Purcell	James Talbot	c. 1700	Part	First violin part. Material possibly copied from <i>Ayres for the Theatre</i>	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141a+%28ff.+50--51%29 ; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxv;
GB-Och 1141a, fols. 52–3	Instrumental music	Unknown	Unknown scribe	Early 18th C	Score	Two three-part movements.	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141a+%28ff.+52--3%29
GB-Och 1141a, fols. 66–9	Instrumental music	Unknown	Unknown scribe	Early 18th C	Score	Some composing materials apparently included. Probably part of the repertory of the Oxford Waits; therefore related to GB-Och 34–6	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141a+%28ff.+66--9%29
GB-Och 1141a, fols. 70–7	Instrumental theatre music	Hall, Lully	<i>Hall</i> , James Talbot	Late 17th C	Score	Hall autograph copied collaboratively with Talbot	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141a+%28ff.+70--77%29
GB-Och 1141b, fols. 86–9	Instrumental suites	Unknown	Unknown scribe	Early 18th C	Score	Probably part of the repertory of the Oxford Waits; therefore related to GB-Och 34–6	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141b+%28ff.+86--9%29
GB-Och 1141b, fols. 101–4, 105–10	Act songs, <i>Dum pulsa strident timpana</i> and <i>Non arma regum</i>	Blow	Unknown scribe (fols. 101–4), Goodson sr (fols. 105–10)	c. 1695	Parts, keyboard score	Fragmentary instrumental parts. Related scores in GB-Och 685 and 686. Fols. 101–4 (first and second violin parts) in unknown hand	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141b+%28ff.+101--4%29 ; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141b+%28ff.+105--10%29
GB-Och 1141b, fols. 111–13	Keyboard suites	Unknown	Lowe	Before mid-1682	Score	Milsom notes that Aldrich copied the same pieces in GB-Och 378	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 99; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1141b+%28ff.+111--13%29 ; Woolley, ‘English Keyboard Sources’, 264

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GB-Och 1142a, fol. 21r	Adaptation of <i>Venus and Adonis</i>	Blow	Goodson sr	Early 1680s	Score	Fragments of a full score containing the same adaptation of parts of <i>Venus and Adonis</i> as are found in the treble and alto parts on fols. 6–10 of GB-Och 1114. Wood states that GB-Och 37 was the copy text for the score and parts	Blow, <i>Venus and Adonis</i> , ed. Wood, p. xxiv; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142a+%28ff.+21--2%29 ; Shaw, 'Blow and Oxford', 142
GB-Och 1142a, fols. 21v–2	Act song, <i>Laurus cruentas</i>	Goodson sr	<i>Goodson sr</i>	Late 17th C or early 18th C	Score	Loose-leaf score containing outline draft; paginated 12–15, implying existence of sketchbook	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142a+%28ff.+21--2%29
GB-Och 1142a, fols. 23–4, 27	Unidentified ode fragments	Goodson sr	<i>Goodson sr</i>	Late 17th C or early 18th C	Score	Outline drafts and second drafts	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142a+%28ff.+23--8%29
GB-Och 1142a, fols. 25–26, 28v	Oxford victory ode, <i>O qui potenti</i>	Goodson sr	<i>Goodson sr</i>	<i>c.</i> 1702	Score	Outline drafts and second drafts relating to the completed full score in GB-Och 617 and corresponding parts in GB-Ob Mus.Sch.c.127	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142a+%28ff.+23--8%29 ; Holman, 'Original Sets of Parts', 11, 12, 267; Trowles, 'The Musical Ode in Britain', vol. II, 75
GB-Och 1142a, fols. 32–3	Ode, <i>With Eager Haste</i> ; secular song, 'A shepherd charm'd'	Goodson sr	<i>Goodson sr</i> , Goodson jr	Early 18th C	Parts	Unfigured bass and bass chorus part to ode; unfigured bass part to song, relating to score in GB-Och 1154, section L	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142a+%28ff.+32--3%29
GB-Och 1142a, fols. 34–7	Fragment of ode, <i>Bless Albion</i>	Hall	<i>Hall</i>	<i>c.</i> 1702–7	Score	Loose-leaf score containing eight sections of opening of the ode. An inserted tune for the same ode is preserved in GB-Och 1141a, fol. 47, and the overture and end section is preserved in GB-Och 1212(A). Written for Queen Anne; no clear indication of Oxford provenance	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142a+%28ff.+34--7%29
GB-Och 1142a, fols. 40–1	Keyboard suite	Henry Thornowitz	<i>Henry Thornowitz</i>	Early 18th C	Score	Annotated 'Allemande for the Harpsichord Henry Thornowitz to your Honours desire to which I am Extraordinary plased'	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142a+%28ff.+40--41%29 ; Hodge, 'English Harpsichord Repertoire', vol. III, 114; Woolley, 'English Keyboard Sources', 109, 264–5
GB-Och 1142b, fol. 51	Act song, <i>Nunc iuvat doctas</i>	Sampson Estwick	<i>Sampson Estwick</i>	Late 17th C	Score	Loose-leaf, incomplete score	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142b+%28ff.+51%29
GB-Och 1142b, fols. 52–3	Act songs, <i>Dum pulsa strident timpana</i> and <i>Non arma regum</i>	Blow	Goodson sr	<i>c.</i> 1695	Part	Soprano part. Related scores in GB-Och 685 and 686	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142b+%28ff.+52--3%29

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GB-Och 1142b, fols. 56–7	Ode, <i>With Eager Haste</i>	Goodson sr	<i>Goodson sr</i>	Early 18th C	Score	Fragmentary loose-leaf score. Text refers to reign of Queen Anne. Relates to parts copied by Goodson jr in Och 1142a, fols 32–3	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1142b+%28ff.+56--7%29
GB-Och 1142b, fols. 62–3	Anthem, <i>I will Exalt Thee</i>	Aldrich	Unknown scribe	Late 17th C	Part	First-violin part. Copied in score by Aldrich in GB-Och 19	Shay, “Naturalizing” Palestrina and Carissimi?, 382–3
GB-Och 1145	Ode, <i>Raise, raise the Voice</i>	H. Purcell	Unknown	1690s or later	Score	Loose-leaf score. Copyist uses eccentric spelling. The parts for this ode entered by Goodson sr in GB-Och 470 were copied from this score, but contain added dances	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1145; H. Purcell, <i>Three Odes for St Cecilia's Day</i>, ed. Wood, p. xii; Shay and Thompson, <i>Purcell Manuscripts</i>, 175; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i>, 469
GB-Och 1150	Song, ‘In a deep vision’s intellectual scene’	H. Purcell	Unknown	<i>c.</i> 1700	Score	Unbound leaves	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1150; H. Purcell, <i>Symphony Songs</i>, ed. Wood, p. xx
GB-Och 1154, Section A	Partsong, <i>Crucior in hac flamma</i> ; keyboard minuet in G	Cazzati, Turner	Unknown, <i>Turner</i>	Late 17th C	Score	Turner autograph is a later addition	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1154%28A%29
GB-Och 1154, Section B	Song, ‘Whilst health and blooming youth’	James Talbot?	<i>James Talbot</i> and unknown scribe	Late 17th C	Score, short score	Loose-leaf score without attribution. Copied twice: in the first (incomplete) version the bass voice and continuo share a stave. The second is on three staves.	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1154%28B%29
GB-Och 1154, Section G	Secular partsong, <i>All Things are Hushed</i>	Goodson sr?	<i>Goodson sr</i>	Late 17th C	Score	Loose-leaf score without attribution; Milsom suggests it could be a ‘composing score’	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1154%28G%29
GB-Och 1154, Section K	Song, ‘Bright Phoebus just had now’	Unknown	William Husbands	1670s–80s	Score	Loose-leaf score	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1154%28K%29
GB-Och 1154, Section L	Secular song, ‘A shepherd charm’d’	Goodson sr	<i>Goodson sr</i>	Early 18th C	Score	Loose-leaf score without attribution. Related to parts in GB-Och 1142a, fols. 32–3	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1154%28L%29
GB-Och 1174	<i>Sonnata's of III Parts</i>	H. Purcell	Goodson sr	After 1683	Score	Originally in thick wrappers. Hand is identified by Milsom. Although Shay and Thompson note that the manuscript is ‘in the same hand as the final section of Och 8’, they do not name Goodson	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1174; H. Purcell, <i>Twelve Sonatas of Three Parts</i>, ed. Tilmouth, p. xvi; Shay and Thompson, <i>Purcell Manuscripts</i>, 124; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i>, 469

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GB-Och 1175	Keyboard music and settings	Giles Farnaby, Ives, Jenkins, W. Lawes, Robert Wintersall	<i>Robert Wintersall</i>	1650s	Score	Mainly containing works by Wintersall himself	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 101–3; Brookes, <i>British Keyboard Music</i> , 94–5; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1175 ; Woolley, ‘English Keyboard Sources’, 114
GB-Och 1176	Organ voluntaries, fantazias and preludes; keyboard suites	Blow, C. and O. Gibbons, Hingeston, John Price, H. Purcell	Lowe, Goodson sr	Late 1670s onwards	Score	Upright folio volume; partner to GB-Och 1177. First eight of nine pieces in Lowe’s hand were copied from GB-Och 47; Goodson’s copying is a later addition	Bailey, ‘Keyboard Music in the Hands of Edward Lowe and Richard Goodson I’, 120–6; Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 103–4; Blow, <i>Complete Organ Works</i> , ed. Cooper, 83; Brookes, <i>British Keyboard Music</i> , 95–6; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1176 ; Hodge, ‘English Harpsichord Repertoire’, vol. III, 93; <i>Late-Seventeenth-Century English Keyboard Music</i> , ed. Bailey; Shay and Thompson, <i>Purcell Manuscripts</i> , 285; Woolley, ‘English Keyboard Sources’, 184–5, 265–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469
GB-Och 1177	Keyboard music (dances, airs and suites for harpsichord)	La Barre, Bryne, Richard Gibbs, Lowe, Portman (Lowe’s copying); Blow, Bryne, Diesener, Draghi, Locke, Lully, Christopher Preston, H. Purcell, John Roberts and unknown (Goodson sr’s copying)	Lowe, Goodson sr	1660s–early 1670s (Lowe’s copying); 1670–90s (Goodson’s copying)	Score	Upright folio volume; partner to GB-Och 1176. Goodson’s copying apparently carried out over a long period, due to changes in character of hand	Bailey, ‘Keyboard Music in the Hands of Edward Lowe and Richard Goodson I’, 120–6; Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 104–6; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 118; Blow, <i>Complete Organ Works</i> , ed. Cooper, 84; Brookes, <i>British Keyboard Music</i> , 96–7; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1177 ; Gustafson, <i>French Harpsichord Music</i> , vol. II, 149–54; Harding, <i>A Thematic Catalogue</i> , 80; Hodge, ‘English Harpsichord Repertoire’, 94–5; <i>Late-Seventeenth-Century English Keyboard Music</i> , ed. Bailey; Shay and Thompson, <i>Purcell Manuscripts</i> , 282–6; Woolley, ‘English Keyboard Sources’, 184–5, 265–6; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469

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GB-Och 1179	Dance music for keyboard (first layer); keyboard music (dances, airs and suites for harpsichord) (second layer)	Unknown (first layer); Blow, Frescobaldi, C. Gibbons, Lebègue, H. Purcell (second layer)	Martha Long? (first layer); FQ4 (second layer)	Before 1662 (first layer); c. 1680–90 (second layer)	Score	Upright folio manuscript. Evidence of ownership by Martha and Sarah Long, and by Martha Long's son, George Lluellen, who dated the manuscript 1690 on its last leaf. The link between Martha Long and George Lluellen was made by Milsom, but is not noted by Bailey, Shay and Thompson or Woolley	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 106–7; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 118; Brookes, <i>British Keyboard Music</i> , 97; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1179 ; Hodge, 'English Harpsichord Repertoire', vol. III, 96; Shay and Thompson, <i>Purcell Manuscripts</i> , 285, 292 n. 52; Woolley, 'English Keyboard Sources', 111–18, 266; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469
GB-Och 1183	Twenty-one sets of instrumental music	Banister, Michael Farinel, Thomas Farmer, Christopher Simpson, Robert Smith, George and Thomas Tollett, John Twist and others	Mainly two unknown scribes; <i>Christopher Simpson</i>	1660s–70s	Parts	Originally unbound collections, many folded in the middle. Associated with the Oxford Waits by Holman, Milsom and Wollston. Set 6 (fols. 28–9) comprises bass parts for two sets of divisions for treble and bass in the autograph of Christopher Simpson	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1183 ; Herissone, 'The Theory and Practice of Composition', 224; Holman, <i>Four and Twenty Fiddlers</i> , 321–3; Wollston, 'The Instrumentation of English Violin-Band Music', 125–43, 146–50; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469
GB-Och 1188–9, fols. 1–6	Jubilate	Locke	<i>Locke</i>	1665–6?	Score	Score related to vocal and instrumental parts on fols. 7–10 of GB-Och 1188–9. Possibly for performance in Oxford during Locke's visit in 1665–6. Locke's score has an outer paper cover and is copied on a pair of bifolios with hand-drawn staves (no rastrum, but straight edge used)	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28ff.+1-6%29 ; Harding, <i>A Thematic Catalogue</i> , 7–8; Herissone, 'The Theory and Practice of Composition', 224–6; Holman, <i>Four and Twenty Fiddlers</i> , 406; Locke, <i>Anthems and Motets</i> , ed. le Huray, 157; Holman, 'Original Sets of Parts', 271
GB-Och 1188–9, fols. 7–14	Jubilate	Locke	Lowe	1665–6?	Parts	Vocal and instrumental performing parts related to Locke's autograph score on fols. 1–6 of GB-Och 1188–9. Possibly for performance in Oxford during Locke's visit in 1665–6. Liturgical use is implied by Lowe's annotation 'verse for a Boy alone' in the countertenor viol part, so it may have been sung at Christ Church	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28ff.+7-14%29 ; Harding, <i>A Thematic Catalogue</i> , 7–8; Holman, <i>Four and Twenty Fiddlers</i> , 406; Locke, <i>Anthems and Motets</i> , ed. le Huray, 157; Holman, 'Original Sets of Parts', 271

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 1188–9, fols. 15–19, 32–5, 39–40	Fragments of preliminary materials for arrangements by Aldrich, mainly anthems	Aldrich	<i>Aldrich</i>	Late 17th C	Score	Fol. 18 comprises the remainder of the sheet preserved at GB-Och Mus. 1215, Section 2	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28f.+15%29; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28f.+16%29; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28f.+17%29; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28f.+18%29; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28f.+19%29; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28ff.+32--5%29; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28ff.+39--40%29; Herissone, 'The Theory and Practice of Composition', 24–6 http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28ff.+20--27%29;
GB-Och 1188–9, fols. 20–7	Service in F (Aldrich); <i>God is our Refuge and Strength</i> (unknown)	Aldrich, unknown	<i>Aldrich</i> , Lowe	Before mid-1682	Partbooks	Two separate partbook fragments. Aldrich's copying mainly comprises supply of text underlay but there are also paste-downs and deletions. Not recorded as Christ Church books, but not clearly part of Aldrich's personal collection	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28ff.+20--27%29;
GB-Och 1188–9, fols. 28–31	Te Deum and Jubilate	Unknown	Lowe	Before mid-1682	Partbooks	Two separate partbook fragments. Not recorded as Christ Church books, but not clearly part of Aldrich's personal collection	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28ff.+28--31%29
GB-Och 1188–9, fol. 38	<i>O give Thanks</i>	Locke	Lowe, unknown scribe	Before mid-1682	Score	Opening copied by Lowe	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28f.+38%29; Harding, <i>A Thematic Catalogue</i> , 6–7, Plate V

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 1188–9, fols. 42–5	Symphony anthem, <i>My Song shall be Always</i>	H. Purcell	Oxford B, <i>H. Purcell</i> , unknown hand	1690s	Parts	Four string parts with Oxford provenance. Most of the symphony was copied by Oxford B, but Purcell added the <i>petite reprise</i> and independent chorus string parts. First treble probably a replacement part	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1188--9+%28ff.+42--5%29 ; Herissone, ‘The Theory and Practice of Composition’, 224–6; Shay and Thompson, <i>Purcell Manuscripts</i> , 153, 157; Wood, ‘A Newly Identified Purcell Autograph’; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469
GB-Och 1205, Section A	Song, ‘Sleep, downy sleep’	Cooke	Goodson sr	Late 17th C	Score	Includes inscription in Goodson sr’s hand: ‘I desire you to set the like figures in the new Bass you intend to make, as are in former’	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1205%28A%29
GB-Och 1205, Section C	Anthem adaptations	Aldrich (arrangements of anthems by Robert White and Tallis)	Aldrich	Late 17th C	Score	Includes some sketching of an ‘Amen’ on fol. 1r, and ending of unidentified piece	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1205%28C%29 ; Shay, “‘Naturalizing’ Palestrina and Carissimi”, 382–3
GB-Och 1212, Section A	Fragment of ode, <i>Bless Albion</i>	Hall	<i>Hall</i>	c. 1702–7	Score	Loose-leaf score containing overture and later sections of the ode; eight sections from the opening are preserved in GB-Och 1142a, fols. 34–7, and an inserted tune in GB-Och 1141a, fol. 47. Written for Queen Anne; no clear indication of Oxford provenance	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1212%28A%29 ; Herissone, ‘The Theory and Practice of Composition’, 226
GB-Och 1212, Section B	Ode, <i>Yes, my Aminta</i>	Hall	<i>Hall</i>	c. 1698	Score	Ode on the Death of Henry Purcell. Incomplete	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1212%28B%29 ; Herissone, ‘The Theory and Practice of Composition’, 226
GB-Och 1215, Section 1	Anthem, <i>Lord, Thou art become Gracious</i>	Daniel Roseingrave	H. Purcell. <i>Daniel Roseingrave</i>	c. 1682	Score	Roseingrave added the title and text incipits, plus an unidentified five-bar cadential passage at the end. Holman suggests the source was copied for transmission, but Shay and Thompson note that the copying may have taken place between 1682 and 1684 when Charles II was in Winchester annually	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1215%281%29 ; Herissone, “‘Fowle Originalls’”, 589–90; Holman, <i>Henry Purcell</i> , 10–11; Holman, ‘Purcell and Roseingrave’; Shay and Thompson, <i>Purcell Manuscripts</i> , 218; Thompson, ‘Sources and Transmission’, 44

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 1215, Section 2	Two-part canon, 'No, Lucinda I swear'	Blow	<i>Blow</i>	c. 1680	Score	Written on the reverse of a printed single-sheet advertisement. It is torn and incomplete at the end, the remainder being preserved as GB-Och 1188–9, fol. 18	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1215%282%29 ; Herissone, 'The Theory and Practice of Composition', 230
GB-Och 1215, Section 10	Song, 'Hi jinko brisco alphonzo'	Goodson sr	<i>Goodson sr</i>	Late 17th C	Score	Nonsense song on a ground bass	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1215%2810%29
GB-Och 1215, Section 11	Song, 'In spite of despair, the young and the fair'	D. Purcell	London A	Late 17th C	Score	Three single sheets, paginated 1–6	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1215%2811%29
GB-Och 1219, Section B	Fragments of three songs	Unknown	Unknown scribe	Late 17th C	Score	Linked to Locke in Havergal's summary of Christ Church manuscripts in 1846, but not attributed	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1219%28B%29
GB-Och 1219, Section D	Anthem, <i>How doth the City sit Solitary</i>	Locke	<i>Locke</i>	c. 1665–6	Keyboard score	Copied stratigraphically. For transposing organ so probably for Oxford	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1219%28D%29 ; Harding, <i>A Thematic Catalogue</i> , 9; Herissone, 'The Theory and Practice of Composition', 226–7; Herissone, 'To Fill, Forbear, or Adorne', 76–110
GB-Och 1219, Section F	Song (Hall, 'To arms'); three catches (Langdon)	Hall, Tobias Langdon	<i>Tobias Langdon</i>	c. 1703	Score	Catches refer to Admiral Rooke. Fol. 1r includes a note to Aldrich identifying this as a transmission manuscript for Goodson sr	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1219%28F%29
GB-Och 1219, Section G	Anthem, <i>I am well pleased</i>	Goodson sr	<i>Goodson sr</i>	1680s?	Short score	Dated on the basis of Goodson's use of his early treble clef form. Chorus sections written on two staves, with inner parts added in last chorus	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1219%28G%29
GB-Och 1219, Section H, Section U	Anthem, <i>Not unto us, O Lord</i>	Goodson sr	<i>Goodson sr</i>	1680s?	Score	Annotation by Philip Hayes identifies this as an early Goodson composition, but the newer clef form is used. Section H contains the completed score, while Section U comprises preliminary compositional materials including some for this anthem	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1219%28H%29 ; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1219%28U%29 ; Herissone, 'The Theory and Practice of Composition', 226–7

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 1219, Section I	Anthem, <i>Rejoice in the Lord</i>	Goodson sr	<i>Goodson sr</i>	c. 1713?	Score	Annotation by Philip Hayes suggests that this was composed for the 1713 Act, but no evidence given and '13' is written over an erasure. Sections J–T comprise parts for the anthem, copied by Goodson jr	http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1219%28I--T%29 ; Herissone, 'The Theory and Practice of Composition', 226–7
GB-Och 1220–4	Anthems and service settings	Bevin, Byrd, Child, Farrant, Giles, O. Gibbons, Lowe, Morley, Mundy, Tallis, Tomkins and others (first layer); Aldrich, Batten, Child, Farrant, C. Gibbons, H. and W. Lawes, Lowe, Mundy, Wise and others (second layer); Aldrich (inc. adaptations), Blow, Bryne, Locke, H. Purcell, Wise and others (third layer); John Bishop, Croft, C. King, W. Hayes, Nathaniel Priest, H. Purcell and others (fourth layer)	Zacharie Irishe (first layer), <i>Love</i> (second layer), <i>Aldrich</i> , Goodson sr, Hull, C. and W. Husbands, Francis Smith, Withy and others (third layer); Hewis Kelway, Thomas Hudson and others (fourth layer)	c. 1643–4 (first layer); 1660s (second layer); late 17th C (third layer); c. 1710 onwards (fourth layer)	Five partbooks	Christ Church cathedral partbooks. Five of the original eight books in the set survive	Aldrich, <i>Selected Anthems</i> , ed. Shay, 118; Cheverton, 'English Church Music', 414–20; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1220--4 ; Dexter, 'Unmasking "Thomas Tudway"'; Harding, <i>A Thematic Catalogue</i> , 7, 10; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xxiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 150, 309, 313; Spink, <i>Restoration Cathedral Music</i> , 315; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469
GB-Och 1230	Anthems and service settings	Aldrich (inc. arrangements), Blow, Byrd, Child, Croft, Farrant, O. Gibbons, Golding, Mundy, H. Purcell, Rogers, Tallis, Weldon and others	Goodson sr, later additions by Goodson jr	Early 18th C	Keyboard score	Organbook copied for Christ Church. Some of the contents match the Christ Church partbooks	Aldrich, <i>Selected Anthems</i> , ed. Shay, 118; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1230 ; Shay, "Naturalizing" Palestrina and Carissimi?; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 469

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Och 1236	Keyboard music (French and English dances)	Bryne, Chambonnières, François Dufaut, William Ellis, John Ferrabosco, Thomas Holmes, La Barre, W. Lawes, Jean Mercure, John Roberts, Rogers, Jonas Tresor and others	<i>William Ellis</i>	1650s–60s	Score		Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 108–16; Bailey, ‘William Ellis’; Brookes, <i>British Keyboard Music</i> , 98–100; http://library.chch.ox.ac.uk/music/page.php?set=Mus.+1236 ; Gustafson, <i>French Harpsichord Music</i> , vol. II, 123–32; Hodge, ‘English Harpsichord Repertoire’, vol. III, 97–9; Woolley, ‘English Keyboard Sources’, 266–7
GB-Omc 347	Service settings	Blow, Byrd, Child, O. Gibbons, Nathaniel Patrick, Rogers, Tallis	Unknown scribe	After 1682	Keyboard score	Magdalen College organbook. Dated on the basis of Aldrich’s title. Includes an ornamented part for O. Gibbons’s Short Service	Knights, ‘Magdalen College MS 347’; http://www.rism.org.uk/
GB-Ooc Ua 34	<i>Oedipus</i> , masque in <i>Timon of Athens</i> , <i>Bonduca</i>	H. Purcell	London E	Early 18th C	Score		H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvi; Shay and Thompson, <i>Purcell Manuscripts</i> , 241–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 470
GB-Ooc Ua 35	<i>King Arthur</i>	H. Purcell	London E	Early 18th C	Score	No opening instrumental or act music	H. Purcell, <i>King Arthur</i> , ed. Laurie, p. xi; Shay and Thompson, <i>Purcell Manuscripts</i> , 241–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 470
GB-Ooc Ua 36	<i>Circe</i> , <i>The Indian Queen</i>	H. Purcell	London E	Early 18th C	Score	No opening instrumental or act music	H. Purcell, <i>Dramatic Music...Part I</i> , ed. Laurie, p. xlii; H. Purcell, <i>The Indian Queen</i> , ed. Laurie, p. xxiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 241–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 470
GB-Ooc Ua 37	Odes, <i>Of Old, when Heroes and Who can from Joy Refrain?</i>	H. Purcell	London E	Early 18th C	Score	Bound score compiled from loose leaves	H. Purcell, <i>A Song for the Duke of Gloucester’s Birthday</i> , ed. Spink, p. ix; H. Purcell, <i>Three Occasional Odes</i> , ed. Wood, p. xviii; Shay and Thompson, <i>Purcell Manuscripts</i> , 241–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 470

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-WO A.3.1–5	Anthems and service settings	English composers including Aldrich, John Badger, Blow, Richard Browne, Child, Richard Davis, C. Gibbons, Hall, Hawkins, Humfrey, W. King, H. and W. Lawes, Locke, H. Purcell, Rogers, Tucker, Tudway, Turner, Wise	Unknown scribe	From late 1670s	Five partbooks	Treble partbook missing from set. Worcester Cathedral partbooks	Cheverton, 'English Church Music', 429–39; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xviii; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xviii; Shay and Thompson, <i>Purcell Manuscripts</i> , 230; Taylor, <i>Thematic Catalog</i> , 119; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 476
GB-WOKhc LM/1083/91/35	Instrumental pieces for solo lyra viol (front end); keyboard music (reverse end)	Forcer, John Moss and unknown (front end); Diesener and unknown (reverse end)	One main hand	After mid-1687	Score	Unbound manuscript, using tablature and staff notation. Titles of pieces added in several different hands, and practice signatures may indicate names of owners of the manuscript. Dating based on inclusion of 'Siface's farewell', as 'c fachis far wel' (Siface came to England in 1687, leaving in June)	Cunningham and Woolley, 'A Little-Known Source'
GB-Y M1(S)	Anthems and service settings	Batten, Blow, Bryne, Bull, Byrd, Child, Dering, Farrant, C. and O. Gibbons, Hall, Humfrey, Jeffreys, Mundy, Robert Parsons, Nathaniel Patrick, H. Purcell, Rogers, Silas Taylor, J. and T. Tomkins, Tucker, Tudway, Turner, Wise and others	Stephen Bing, Gostling	To <i>c.</i> 1679 (Bing); from 1690s (Gostling)	Eight partbooks	The 'Bing-Gostling' partbooks, containing some 300 pieces. The manuscript was not pre-bound. Shay and Thompson consider this 'a file-copy set not intended for use in performance', implying that this was Bing's personal set, since it clearly travelled with him from St Paul's to Lincoln and back to London. The books later belonged to John Gostling personally (they were sold with William Gostling's collection) and were used by him as exemplars for several of his other sets	Cheverton, 'English Church Music', 507–16; Griffiths, <i>A Catalogue of the Music Manuscripts</i> , 1–20; Harding, <i>A Thematic Catalogue</i> , 10, 12, 14; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xiii; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xvii; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xx; http://www.rism.org.uk ; Shay and Thompson, <i>Purcell Manuscripts</i> , 201–6; Shaw, <i>The Bing-Gostling Part-books</i> ; Spink, <i>Restoration Cathedral Music</i> , 78; Thompson, 'Sources and Transmission', 41; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 477–8

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
GB-Y M3/1–4(S)	Instrumental consort music (fantazias)	Jenkins, A. Ferrabosco II, Ward, Tomkins	Matthew Hutton	1667	Four partbooks	Dated by Hutton. Partly copied from IRL-Dm Z3.4.1–6	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 229–30; Charteris, ‘Matthew Hutton’; Griffiths, <i>A Catalogue of the Music Manuscripts</i> ; Irving, ‘Matthew Hutton and York Minster’; http://www.rism.org.uk
GB-Y M8(S)	Anthems	Blow, Croft, Golding, James Hawkins, Humfrey, H. Purcell, Tudway, Wise and others	John Cooper	From c. 1715	Score	York Minster provenance. John Cooper was Vicar Choral at York Minster from 1715 to 1728	Griffiths, <i>A Catalogue of the Music Manuscripts</i> ; http://www.rism.org.uk ; Shay and Thompson, <i>Purcell Manuscripts</i> , 229–30; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 478 (incorrect shelfmark)
GB-Y M14/2(S)	Service settings	Blow, Bryne, Byrd, Child, Edward Finch, O. Gibbons, Golding, C. King, Nathaniel Patrick, H. Purcell, Rogers, Tallis, Tudway, Wise and others	John Cooper	From c. 1715	Score	York Minster provenance. John Cooper was Vicar Choral at York Minster from 1715 to 1728	Griffiths, <i>A Catalogue of the Music Manuscripts</i> ; http://www.rism.org.uk ; Shay and Thompson, <i>Purcell Manuscripts</i> , 229–30; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 478 (incorrect shelfmark)
GB-Y M20(S)	Instrumental consort music (fantazias)	Jenkins	Matthew Hutton	1667/8	Score	Annotation on back cover in the hand of Edward Lowe: ‘11 Octo: 1671. This score I borrowed of Mr Hutton of Brazennose. Who bidd mee keepe it ’till hee calld for it. Ed: Lowe’	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 231–2; Charteris, ‘Matthew Hutton’; Griffiths, <i>A Catalogue of the Music Manuscripts</i> ; http://www.rism.org.uk
GB-Y M56(S)	Instrumental consort music (<i>The Seasons</i>)	Christopher Simpson	Matthew Hutton	1674	Score	Dated on fol. 60r, ‘Feb. 20. 1673/4’	Ashbee, Thompson and Wainwright, <i>Viola da Gamba Society Index</i> , vol. I, 233–4; Charteris, ‘Matthew Hutton’; Griffiths, <i>A Catalogue of the Music Manuscripts</i> ; http://www.rism.org.uk
GB-Y M57/1–4(S)	Instrumental consort music (trio sonatas)	Bassani, Corelli, H. Purcell	Matthew Hutton	c. 1690–1700?	Four partbooks	Folio manuscripts. Copying postdates Hutton’s activities in Oxford	Charteris, ‘Matthew Hutton’; Griffiths, <i>A Catalogue of the Music Manuscripts</i> ; H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, p. xxii; Shay and Thompson, <i>Purcell Manuscripts</i> , 118, 123–4; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 479

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
IRL-Dm Z.2.1.12	Instrumental consort music (three- and four-part fancies)	A. Ferrabosco II, Thomas Lupo	Anon I, two other unknown scribes, Narcissus Marsh	c. 1666–78	Scores	Guardbook of unbound scores. Anon I also contributed to IRL-Dm Z3.4.7–12 and, according to Thompson, may be Richard Mico. One of the other unknown scribes also copied GB-Och 517–20, which has similar repertory, but was copied earlier. Associated with Narcissus Marsh's music meetings in Oxford	Charteris, 'Consort Music Manuscripts', 27–8, 36, 42–3; http://www.rism.org.uk/manuscripts/164347 ; Thompson, 'A Further Look'
IRL-Dm Z2.1.13	Instrumental consort music	Coperario, C. and O. Gibbons, Jenkins, W. King and unknown	Narcissus Marsh, <i>W. King</i> , Unknown scribe	c. 1666–78	Score	Guardbook including stratigraphic copying. Associated with Narcissus Marsh's music meetings in Oxford. Some uncertainty over attributions	Charteris, 'Consort Music Manuscripts', 28–9, 36–7, 43–4; Herissone, 'The Theory and Practice of Composition', 227–8; http://www.rism.org.uk/manuscripts/164348?peek=1&wheel=mnskrpt_yj ; Thompson, 'A Further Look'
IRL-Dm Z3.4.1–6	Instrumental consort music in three to six parts	Coleman, Coperario, Dering, A. Ferrabosco II, R. and O. Gibbons, Hilton, Simon Ives, Jenkins, Lupo, Martin Peerson, Ravenscroft, Tomkins, Ward, William White	Anon J, two other unknown scribes, Narcissus Marsh	Begun in 1640s?	Six partbooks	This set was cross-referenced against IRL-Dm Z3.4.7–12. Scribes (including Marsh) worked closely together; Anon J contributed to both sets and also to GB-Ob Mus.Sch.c.64–9. Associated with Narcissus Marsh's music meetings in Oxford	Charteris, 'Consort Music Manuscripts', 29–30, 37, 44–9; Irving, <i>The Instrumental Music of Thomas Tomkins</i> , 149; http://www.rism.org.uk/manuscripts/164350 ; Thompson, 'A Further Look'
IRL-Dm Z3.4.7–12	Instrumental consort music in three to six parts	Brewer, Coperario, Cranford, A. Ferrabosco II, Ford, Jenkins, Lupo, Mico, Tomkins, Ward and others	Anon I, Anon J, Anon K, four other unknown scribes	Begun in 1640s?	Six partbooks	This set was cross-referenced against IRL-Dm Z3.4.1–6 and contains complementary repertory as well as sharing one scribe (Anon J). Anon I also contributed to IRL-Dm Z2.1.12 and, according to Thompson, may be Richard Mico; Anon K also contributed to IRL-Dm Z3.4.13 and Z4.2.16; according to Thompson this is the same scribe as the copyist of GB-Ob Mus.Sch.e.431–6, whom Crum suggests may be Thomas Jackson. Associated with Narcissus Marsh's music meetings in Oxford	Charteris, 'Consort Music Manuscripts', 30–1, 37–8, 49–53; Irving, <i>The Instrumental Music of Thomas Tomkins</i> , 149; Thompson, 'A Further Look'

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
IRL-Dm Z3.4.13	Instrumental consort music	Coperario, Dering, A. Ferrabosco II, Ives, Jeffreys, Jenkins, Rogers, C. Simpson, Ward and others	Anon K, William Ellis, Rogers, Jeffreys, Narcissus Marsh, two unknown scribes	c. 1666–78	Parts, keyboard score	Guardbook principally containing bass parts and continuo parts. Hand of Ellis identified by Robert Thompson. Anon K also contributed to IRL Dm Z3.4.7–12 and Z4.2.16; according to Thompson this is the same scribe as the copyist of GB-Ob Mus.Sch.e.431–6, whom Crum suggests may be Thomas Jackson. Associated with Narcissus Marsh's music meetings in Oxford	Charteris, 'Consort Music Manuscripts', 31–2, 38, 54–6; Thompson, 'A Further Look'; Wainwright, <i>Musical Patronage</i> , 422; Woolley, 'English Keyboard Sources', 269
IRL-Dm Z3.5.13	Instrumental consort music for lyra viol	Mid-17th-C composers	Archbishop Marsh, one unknown scribe	1666	Tablature book	Dated by Marsh on front and back flyleaves	Charteris, <i>A Catalogue of the Printed Books on Music</i> , 118–21; Thompson, 'A Further Look'
IRL-Dm Z4.2.16	Instrumental consort music (dance suites and fantazias)	Cranford, C. Gibbons, Lupo, William White	Anon K, Narcissus Marsh, one unknown scribe	c. 1666–78	Partbook	Anon K also contributed to IRL Dm Z3.4.7–12 and Z4.2.16. Associated with Narcissus Marsh's music meetings in Oxford	Charteris, 'Consort Music Manuscripts', 32–3, 38–9, 56–7; Woolley, 'English Keyboard Sources', 269
J-Tn 0–1–54	Secular and devotional songs	H. Purcell and others	Edward Hull	1680s–90s?	Score	Oxford provenance	Shay and Thompson, <i>Purcell Manuscripts</i> , 100, 272; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 481
J-Tn N2/15	Instrumental consort music (sonatas)	Blow, Colista, Corelli, Draghi, Lonati, Matteis, H. Purcell, Ruggiero, Vitali	Anon H, one other unknown scribe	Early 1680s	Two partbooks	Surviving second violin and bass partbooks from set of four. Bound with printed parts for Purcell's 1683 <i>Sonnata's of III Parts</i> , probably before copying. Anonymous scribe was also responsible for GB-Ob Mus.Sch.d.252, and e.400–3, and US-NH Filmer 17	H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, pp. xxi–xxii; <i>Restoration Trio Sonatas</i> , ed. Holman and Cunningham, p. xxiv; Shay and Thompson, <i>Purcell Manuscripts</i> , 114–17; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 481 (item 546)

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
J-Tn N3/35	Keyboard music and settings; accompaniments for instrumental music	Bryne, Bull, unknown (first layer); Barrett, Blow, Bononcini, Clarke, R. Courteville, Croft, O. Gibbons, Hall, Handel, R. King, H. Purcell, Raylton?, Weldon (second layer)	Unknown (first layer); <i>Raylton</i> (second layer)	mid-17th C (first layer); <i>c.</i> 1707–30s (second layer)	Score, keyboard score	Folio volume. Includes inscription ‘William Raylton his Book g[iven] b[y] y[e] M.C. March ye 3i 170[?]’	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 122; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 118; Blow, <i>Complete Organ Works</i> , ed. Cooper, 83; Brookes, <i>British Keyboard Music</i> , 117–18; Hodge, ‘English Harpsichord Repertoire’, vol. III, 103–4; McLean, ‘Blow and Purcell in Japan’, 704; H. Purcell, <i>Ten Sonatas of Four Parts</i> , ed. Tilmouth, p. xxii; Woolley, ‘English Keyboard Sources’, 148–54, 268–9; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 481 (item 545)
J-Tn N5/10	Anthems (including symphony anthems)	Blow, Humfrey, Locke, H. Purcell, Tallis	Tucker, <i>H. Purcell</i> , four other unidentified copyists	Before end 1677 (Tucker); <i>c.</i> 1687 (Purcell)	Partbook	Bass partbook, belonging with GB-Lbl Add. 50860 within a Chapel Royal set of fifteen books, separate from GB-Lbl R.M. 27.a.1–8. The chorus of <i>Sing unto God</i> is in Purcell’s autograph	Blow, <i>Anthems III</i> , ed. Wood, 174; Blow, <i>Anthems IV</i> , ed. Wood, 205; McLean, ‘Blow and Purcell in Japan’, 702, 704; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xiii; Shay and Thompson, <i>Purcell Manuscripts</i> , 144, 146–7; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 481 (item 540)
J-Tn p2 (Ohki 69)	Last 2.5 bars of Blow, <i>My Trembling Song</i>	Blow	<i>Blow</i>	1683	Score	Fragment pasted onto inside front cover. Dated 15 December 1683; for 1684 New Year ode	Herissone, ‘The Theory and Practice of Composition’, 231; McLean, ‘Blow and Purcell in Japan’, 705; Shaw, ‘The Autographs of John Blow’, 93; Shaw, ‘Blow and Purcell in Japan’; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 481 (item 542)

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-AUS HRC 85	Anthems and symphony anthems	Aldrich (arrangements), Blow, Child, Clarke, Croft, Humfrey, Locke, Francis Pigott, H. Purcell, Tudway, Turner	John Gostling	c. 1679–1705	Score	Formerly US-AUS Pre-1700 85. Originally copied unbound. Reflects Chapel Royal repertory, and includes dates and descriptions relating to first performances. Some material copied from composer autographs in GB-Bu 5001, GB-Cfm 88 and GB-Lbl Add. 30931. Remained within Gostling family and was sold at William Gostling's auction, so probably a personal copy	Blow, <i>Anthems II</i> , ed. Wood, 174; Blow, <i>Anthems III</i> , ed. Wood, 173; Harding, <i>A Thematic Catalogue</i> , 10, 14; Holman, <i>Henry Purcell</i> , 137–8; <i>The Gostling Manuscript</i> , ed. Zimmerman; H. Purcell, <i>Sacred Music, Part I</i> , ed. Dennison, p. xiii; H. Purcell, <i>Sacred Music, Part II</i> , ed. Pike, p. xiii; H. Purcell, <i>Sacred Music, Part III</i> , ed. Fortune, p. xv; H. Purcell, <i>Sacred Music, Part V</i> , ed. Thompson, p. xiii; RISM, Series A/II, ID/AN 109.180; Shay and Thompson, <i>Purcell Manuscripts</i> , 64–78; Spink, <i>Restoration Cathedral Music</i> , 83, 162–70; Taylor, <i>Thematic Catalog</i> , 120; Thompson, 'Sources and Transmission', 45; Zimmerman, 'Anthems of Purcell and Contemporaries'; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 480 (listed as 'William Kennedy Gostling Manuscript')
US-Cn Case 7A/2	Anthems, symphony anthems and service settings	Blow, Church, Clarke, Croft, Golding, Greene, Palestrina, Weldon, Wise	John Gostling	c. 1705–15	Score	Described by Shay and Thompson as Gostling's 'second scorebook' (in relation to US-AUS Pre-1700 85); likely to have been another personally owned book	Boyer and Wainwright, 'From Barnard to Purcell', 632; Ford, 'Minor Canons at Canterbury Cathedral', 288–94, 893–9; RISM, Series A/II, ID/AN 117.830; Shay and Thompson, <i>Purcell Manuscripts</i> , 65, 207–9; Spink, <i>Restoration Cathedral Music</i> , 83–4
US-Cn Case VM 3.1 P985	Theatre suites and other instrumental music	Barrett, Bassani, Clarke, J. and S. Eccles, Finger, Lenton, Paisible, Thomas Pickmore, J. Ravenscroft, D. and H. Purcell	Nicholas Harrison and several unknown scribes	Early 18th C	Three partbooks	Three surviving instrumental partbooks from a set of four (the continuo partbook is missing). Bound as manuscript additions to a set of H. Purcell's <i>Ayres for the Theatre</i> ; the title pages of the printed set are inscribed 'J. Bridgeman's Book 1697'. Hand of Nicholas Harrison on fols. 21v–22 identified by Andrew Woolley	Charteris, 'Some Manuscript Discoveries', 8–10

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-Cn Case VMT 252 P72/1	Keyboard music and settings, including of psalm tunes	'Mr Ardoyne', Blow, Bryne, H. and W. Lawes, Alphonso Marsh, H. Purcell and others	Unknown scribe	c. 1680	Score	Oblong quarto manuscript, comprising manuscript additions bound after Playford's <i>Musick's Handmaid</i> (1678). Woolley suggests the manuscript portion may have been copied by a scribe working within Playford's scriptorium	Charteris, 'Some Manuscript Discoveries', 10–11; Hodge, 'English Harpsichord Repertoire', vol. III, 110; Woolley, 'English Keyboard Sources', 123–30, 270
US-Cn Case Vn 350 B113t	Theatre suites by many composers	Lully, H. Purcell, Steffani, unknown	Charles Babel	Early 18th C	Two partbooks	Two surviving books from a set of three. Arranged by key. Many concordances with GB-Cmc F.4.35 (1–5)	Herissone, 'The Origins and Contents'; RISM, Series A/II, ID/AN 135.210
US-Cu 959	Instrumental consort music (sonatas)	Bassani, Bocaletti, Colista, Corelli, Finger, Kruger, Legrenzi, Lonati, Mannelli, Anthony Poole, H. Purcell, Vitali	Anon F, six other unknown scribes	Late 1680s?	Four partbooks	Shay and Thompson suggest possible links with Jesuits and the court of James II, both in London and in exile after 1689. Same copyist as GB-Ob Mus.Sch.c.77	Shay and Thompson, <i>Purcell Manuscripts</i> , 118–21; RISM, Series A/II, ID/AN 110.050
US-Eu M.A. 24.1	Ode, <i>Arise, great Monarch</i>	Blow	Unknown scribe	1683	Score	Loose-leaf score. Claimed as an autograph by Nathan van Patten, but this disputed by Shaw	RISM, Series A/II, ID/AN 102.338; Shaw, 'The Autographs of John Blow', 95
US-Hw Quartz M1490.P96.07 1706	Ode, <i>Strike the Lyre, your Voices Raise</i>	Croft	Unknown scribe	c. 1706	Score	Loose-leaf score bound with a copy of the 1706 <i>Orpheus Britannicus</i> . Inscription identifies the piece as an ode 'in Honour of D.r Windebank's Club'	RISM, Series A/II, ID/AN 100.003
US-LAuc B217 M4 S948 1690 Bound	Theatre suites and instrumental music	Banister, Finger, Morgan, Paisible, H. Purcell (first layer); Banister, Barrett, Clarke, R. King, Paisible, H. Purcell, Finger (second layer)	Two unknown scribes	After 1697	Four partbooks	Now reclassified as US-LAuc 1970.001. 'John' written inside front flyleaf of first-violin book, but cover label is in French: 'Suittes d'airs et ouvertures du Sieur Banister, a.4 parties'. Thomas Finney suggested this book was once owned by Thomas Britton. Purcell pieces mainly copied from <i>Ayres for the Theatre</i>	Charteris, 'A Checklist of the Manuscript Sources', 408–10; H. Purcell, <i>Dramatic Music, Part II</i> , ed. Spink, p. xxxvi; RISM, Series A/II, ID/AN 136.709

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-LAuc D173 M4 H295 1690	Keyboard music	Draghi, H. Purcell	Two unknown scribes	c. 1700?	Score	Now reclassified as US-LAuc 1970.003. Oblong volume. Inscribed 'Att Mr Shaws At ye Second House in Wild Court in Wild Street'	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 72–3; Charteris, 'A Checklist of the Manuscript Sources', 412–13; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Hodge, 'English Harpsichord Repertoire', vol. III, 43; Klakowich, 'Harpsichord Music by Purcell'; Woolley, 'English Keyboard Sources', 270
US-LAuc fC6966 M4 A627 1700	Anthems, chants (front end); anthems, instrumental works (reverse end)	Aldrich, Blow, Child, Church, Draghi, Henstridge, Humfrey, H. Purcell, Tudway, Turner, Wise, Nicolas Wootton	<i>Daniel Henstridge</i> , two items added by unknown scribes	After 1677–c. 1708; layers both before and after 1682	Score	Both the fact that material was added over a long time (over several of Henstridge's appointments) and the inclusion of some non-liturgical items suggest this was a personal book. Came into the possession of W. Gostling after Henstridge's death	Repertory and Chapel-Royal character of hand strongly suggest institutional origin
US-LAuc fC6997 M4 A627 1696 Bound	Symphony anthems	Blow, Humfrey, Turner	Unknown scribe (Chapel Royal style)	1670s–early 1680s	Score	Now reclassified as US-LAuc 1970.008. Oblong volume. Inscribed 'Mary Frederick'. Presence of tally marks and fingering suggests the book was used for teaching. No attributions included	Charteris, 'A Checklist of the Manuscript Sources', 413–14; Hodge, 'English Harpsichord Repertoire', vol. III, 44; Klakowich, 'Harpsichord Music by Purcell'; Taylor, <i>Thematic Catalog</i> , 120; Woolley, 'English Keyboard Sources', 97, 271
US-LAuc M678 M4 H295 1710	Keyboard music and settings	Lord Byron, Clarke, R. King, Lully, D. and H. Purcell	Unknown scribe	c. 1700	Score	Large folio manuscript. Hand identified by Andrew Woolley (personal correspondence). Contents are organized by key and, according to Woolley, largely copied from <i>Ayres for the Theatre</i>	Charteris, 'A Checklist of the Manuscript Sources', 41417
US-LAuc P985 M4 C697	Instrumental theatre music (theatre airs)	H. Purcell	FQ4	After 1697	Score	First treble book includes inscription 'Rob: Filmer'. Holman suggests the repertory is a chronological collection of incidental music for plays from 1682	Ford, 'The Filmer Manuscripts', 818; Holman, <i>Four and Twenty Fiddlers</i> , 355; RISM, Series A/II, ID/AN 105.746; Wollston, 'The Instrumentation of English Violin-Band Music', 179–82

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-NH Filmer 7	Instrumental theatre music	Banister, J. Eccles, Farmer, Forcer, King, Locke, Lully, Pack, Paisible, Turner	Anon L, R. Filmer, several unknown scribes	c. 1671–7	Partbook	Bass partbook. Includes note on flyleaf: ‘all Mr Banisters things that were made for the new house; & Mr Smiths things in gamut only’. Holman notes the ‘new house’ was Dorset Garden, so dates based on repertory and its opening date of 1671. Anon L also contributed to US-NH Osborn 515	Ford, ‘The Filmer Manuscripts’, 818; Holman, <i>Four and Twenty Fiddlers</i> , 313, 337–9; Wollston, ‘The Instrumentation of English Violin-Band Music’, 85–93, 179–82
US-NH Filmer 8	Instrumental theatre music	Lully, H. Purcell, Smith, and others	Several unknown scribes	Late 1670s and early 1680s	Partbook	Bass partbook. Dated (by Ford) on the basis of the repertory	Ford, ‘The Filmer Manuscripts’, 818; Shay and Thompson, <i>Purcell Manuscripts</i> , 295–8; Wollston, ‘The Instrumentation of English Violin-Band Music’, 179–82
US-NH Filmer 9	Instrumental theatre music	Ackroyd, Bullamore, Compton, J. and S. Eccles, Farmer, Finger, Forcer, Grabu, Paisible, Tollett and others	Anon M, four other unknown scribes	1682–1700	Three partbooks	Dated on the basis of the plays with which the music is associated. Anon M was also responsible for US-NH Filmer 10–13 and contributed to US-NH Filmer 14	Ford, ‘The Filmer Manuscripts’, 819; Wollston, ‘The Instrumentation of English Violin-Band Music’, 179–82
US-NH Filmer 10	Instrumental music	Torelli?	Anon M	Late 17th C	Two parts	Loose leaves described as ‘Senior Torellos Airs’. Ford notes that these are not identified works of Torelli. Anon M was also responsible for US-NH Filmer 11–13 and contributed to US-NH Filmer 9 and 14	Ford, ‘The Filmer Manuscripts’, 819
US-NH Filmer 11	Instrumental theatre music (seven theatre tunes)	R? King	Anon M	c. 1684–92	Two parts	Surviving first and second treble parts only. Loose leaves. Dating based on King’s known contributions to United Company plays. Anon M was also responsible for US-NH Filmer 10 and 12–13 and contributed to US-NH Filmer 9 and 14	Ford, ‘The Filmer Manuscripts’, 819
US-NH Filmer 12	Instrumental theatre music	John Lenton	Anon M	Late 17th C	Three parts	Single bifolium. Anon M was also responsible for US-NH Filmer 10–11 and 13 and contributed to US-NH Filmer 9 and 14	Ford, ‘The Filmer Manuscripts’, 819

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-NH Filmer 13	Instrumental theatre music	H. Purcell	Anon M	Mid 1690s?	Two parts	Surviving second treble and bass parts. Anon M was also responsible for US-NH Filmer 10–12 and contributed to US-NH Filmer 9 and 14	Ford, 'The Filmer Manuscripts', 819
US-NH Filmer 14	Instrumental theatre music; ballad opera tunes	Unknown	Anon M and unknown scribe	Late 17th C; later 18th-C additions	Part	Surviving treble part. Single bifolium. Anon M was also responsible for US-NH Filmer 10–13 and contributed to US-NH Filmer 9	Ford, 'The Filmer Manuscripts', 819–20
US-NH Filmer 15	Keyboard music	Blow, Francis Forcer, H. Purcell, Turner	<i>Francis Forcer</i>	c. 1678–80	Score	Oblong manuscript. Inscribed 'Amy Filmer Her Booke 1677/8'; includes pedagogical material	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 73; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 118–19; Ford, 'The Filmer Manuscripts', 820; Hodge, 'English Harpsichord Repertoire', vol. III, 111; Shay and Thompson, <i>Purcell Manuscripts</i> , 277, 306; Woolley, 'English Keyboard Sources', 46–52, 271
US-NH Filmer 16	Instrumental suites, mainly from theatre music	Lully and others	Francis Forcer, several unknown scribes	From mid 1680s	Two parts	Surviving second treble and bass parts. Music entered over a long period, including eighteenth-century additions	Ford, 'The Filmer Manuscripts', 820;
US-NH Filmer 17	Keyboard music; solo anthems (by Turner and H. Purcell); treble parts of songs, some from theatre works	Handel, H. Purcell, Turner, and others	Forcer, Henstridge, Turner, Anon H, Anon N many unknown scribes	c. 1700–13	Score	One song copied by Turner from Handel's <i>Teseo</i> (1713). Anon H was also responsible for GB-Ob Mus.Sch.d.252, GB-Ob Mus.Sch.e.400–3 and J-Tn N2/15. Anon N was responsible for US-NH Filmer 22 and 23	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 73–4; Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 119; Ford, 'The Filmer Manuscripts', 820–1; Hodge, 'English Harpsichord Repertoire', vol. III, 112; Shay and Thompson, <i>Purcell Manuscripts</i> , 277, 306; Woolley, 'English Keyboard Sources', 48–9, 271–2
US-NH Filmer 18	Instrumental music (suite)	Turner?	<i>Turner</i>	Late 17th or early 18th C	Score	Three pieces for treble and figured bass	Ford, 'The Filmer Manuscripts', 821;
US-NH Filmer 19	Keyboard suite	Turner?	<i>Turner</i>	Late 17th or early 18th C	Score	Unscribed suite of three dances	Ford, 'The Filmer Manuscripts', 821; Hodge, 'English Harpsichord Repertoire', vol. III, 113; Woolley, 'English Keyboard Sources', 49, 272
US-NH Filmer 20	Devotional song 'When Israel was from bondage led'; instrumental consort piece	'J. R.', Turner?	<i>Turner</i> , unknown hand	Late 17th or early 18th C	Score	Single folio, containing score of song on one side, in Turner's hand, and treble part to the instrumental music on the reverse	Ford, 'The Filmer Manuscripts', 821

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-NH Filmer 21	Anthems	Aldrich, H. Purcell	Daniel Henstridge	1698 or later	Partbook	Bifolium from countertenor partbook. Likely Canterbury provenance	Ford, 'The Filmer Manuscripts', 821; Shay and Thompson, <i>Purcell Manuscripts</i> , 221, 224, 230
US-NH Filmer 22	Songs 'Long from the force of beauty's charm's' and 'When Delia on the plain'	Unknown	Anon N	Early 18th C	Score	Single sheet. Anon N also copied music into US-NH Filmer 17 and 23	Ford, 'The Filmer Manuscripts', 821
US-NH Filmer 23	'Graces from Camilla', for arias from <i>Il Trionfo di Camilla</i> (1706)	From Bononcini	Anon N	Early 18th C	Part	Single sheet. Anon N also copied music into US-NH Filmer 17 and 22	Ford, 'The Filmer Manuscripts', 821–2
US-NH Filmer 24	Keyboard music and settings	Barrett, Blow, H. Purcell	Unknown scribe	By 1710	Score	Oblong manuscript. Inscribed 'Elizabeth Filmer'. Includes pedagogical materials	Blow, <i>Complete Harpsichord Music</i> , ed. Klakowich, 119; Ford, 'The Filmer Manuscripts', 822; Hodge, 'English Harpsichord Repertoire', vol. III, 113; Woolley, 'English Keyboard Sources', 272
US-NH Filmer 25	Secular and devotional songs in English, French, Italian and Latin	Boesset, le Camus, Corelli, Geminiani, Rossi and others	Unknown scribe	Begun in 1660s?	Score	Owned by a 'Miss Wallis' and probably entered Filmer family by marriage. Includes lute accompaniments written in tablature	Ford, 'The Filmer Manuscripts', 822
US-NH Filmer 26	Songs and instrumental pieces	Various, including H. Purcell	Unknown scribe	Late 1670s?	Single part	Melody lines only to songs also included in Playford's <i>Choice Ayres</i> (1676), and treble parts to popular instrumental pieces. Ford describes this as a 'commonplace book' and suggests it entered the Filmer household by marriage	Ford, 'The Filmer Manuscripts', 822
US-NH Filmer 27	Songs in English, French and Italian	Lully, Rossi, and others	Unknown scribe	c. 1679	Single part	Melody lines only. Inscribed 'Elizabeth Beversham, her Booke, July the 11the, 1679'	Ford, 'The Filmer Manuscripts', 822
US-NH Filmer 32	Metrical psalms	Various	Robert Filmer?	Late 17th C	Single part	Duodecimo format. Inscribed 'Robert Filmer His Booke: of psalmes'	Ford, 'The Filmer Manuscripts', 823
US-NH Filmer 33	Instrumental music (ballet music extracts)	Dieupart, Grabu, de la Grange, Lebègue, Lully	<i>Dieupart</i> , other unknown scribes	1680	Three partbooks	Inscribed 'Livre de triôts appartenants à Dieupart, Fluste et Cròmorne ordinaire de la chambre du Roy. 1680'	Ford, 'The Filmer Manuscripts', 824
US-NH Filmer 34	Instrumental music (<i>Aires in Three Parts</i>)	Matteis	Unknown scribe	Early 18th C	Part	Second violin part entitled 'Secondo Violino del Libro di Nichola Matteis'. Probably copied from print publication (London, 1703)	Ford, 'The Filmer Manuscripts', 824

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-NH Osborn 515	Instrumental theatre music; music for bass viol, gamba, or bass violin	Locke, D. and H. Purcell, R. Wren (theatre music); Becker, Kircher, Jenkins, W. Lawes, Matteis, Poole, H. Purcell (consort music)	Anon L, <i>Wren</i> , London E, <i>H. Purcell</i> , two unknown scribes	1674–1700	Partbook	Guardbook of bass parts; single surviving copy from a set of (probably) five. Bound as a collection <i>c.</i> 1700. Anon L also contributed to US-NH Filmer 7	Browning, ‘Purcell’s “Stairre Case Overture”’; Ford, ‘Osborn MS 515’; Herissone, ‘The Theory and Practice of Composition’, 231; Holman, <i>Henry Purcell</i> , 63–5, 73, 76; H. Purcell, <i>Fantazias and Miscellaneous Instrumental Music</i> , ed. Tilmouth, pp. xiv–xv; G. Rose, ‘A New Purcell Sources’; Shay and Thompson, <i>Purcell Manuscripts</i> , 2, 213, 292–4; Wollston, ‘The Instrumentation of English Violin-Band Music’, 94–7
US-NYp Drexel 3849	Instrumental music (theatre suites and court-related pieces)	Banister, Locke, Jenkins, Smith, Staggins and others	John Banister, Thomas Britton	1670s–80s	Three partbooks	Organized by key. Begun by Birchensha but later owned and added to by Britton; inscribed ‘Thomas Britton his book 1680’	Harding, <i>A Thematic Catalogue</i> , 116–17; Holman, <i>Four and Twenty Fiddlers</i> , 323–5, 369–73; Wollston, ‘The Instrumentation of English Violin-Band Music’, 151–65
US-NYp Drexel 3976	Instrumental music (theatre suites)	Locke	Anon O	1680s?	Score	Entitled ‘The Rare Theatrical, & other Compositions’. Organized by key; possibly three missing sections. Holman relates the repertory to court dances as well as the theatre. There are some variations of hand, which leads Harding to identify two separate copyists, but these variations occur within pieces. The scribe, who also copied US-NYp Drexel 5061, was possibly connected to the Isaack family according to Holman	Harding, <i>A Thematic Catalogue</i> , 118–28; Holman, <i>Four and Twenty Fiddlers</i> , 314–19, 338–42; Locke, <i>Dramatic Music</i> , ed. Tilmouth, pp. xx–xxi; Locke, <i>The Rare Theatrical</i> , ed. Holman; RISM, Series A/II, ID/AN 102.435; Shay and Thompson, <i>Purcell Manuscripts</i> , 108; Wollston, ‘The Instrumentation of English Violin-Band Music’, 99–109, 117–23
US-NYp Drexel 4257	Songs	John Atkins, Thomas Brewer, Thomas Campion, Coleman, Gamble, Robert Johnson, Lanier, H. and W. Lawes, William Webb, Wilson, Withey, and others	<i>John Gamble</i>	1659	Score	More than 300 songs. Inscribed ‘His booke, amen 1659’	<i>English Songs</i> , ed. Spink, 190; Jorgens (ed.), <i>New York Public Library Manuscripts Part II</i> ; RISM, Series A/II, ID/AN 102.621
US-NYp Drexel 4285.6	<i>Oedipus</i>	H. Purcell	London A	<i>c.</i> 1700	Score	‘Carelessly copied’ according to Laurie	H. Purcell, <i>Dramatic Music...Part III</i> , ed. Laurie, p. xlvii; Shay and Thompson, <i>Purcell Manuscripts</i> , 254; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 466

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-NYp Drexel 5061	Instrumental consort music (including H. Purcell, Fantazias and In Nomines); some sacred music	Francis Forcer, Benjamin Isaack, Locke, H. Purcell, R. Smith, and unknown (sacred music)	Anon O	Begun in 1670s	Score	In several once-independent sections according to pagination. Possibly related to Isaack family. The scribe, who also copied US-NYp Drexel 3976, was possibly connected to the Isaack family according to Holman. Holman also suggests the opening section (movements in G minor) may transmit part of the lost 'Gamut' section of US-NYp Drexel 3976 Folio keyboard book. Scribe identified by Bailey; Heardson was organist at Ludlow parish church before the Commonwealth. Some of Heardson's copying may have been corrected by Bryne	Harding, <i>A Thematic Catalogue</i> , 117, Table II; Holman, <i>Four and Twenty Fiddlers</i> , 318; Holman, <i>Henry Purcell</i> , 65; H. Purcell, <i>Fantazias and Miscellaneous Instrumental Music</i> , ed. Tilmouth, p. xii; RISM, Series A/II, ID/AN 103.321, 103.327–9, 103.331–6, 103.348, 103.357; Shay and Thompson, <i>Purcell Manuscripts</i> , 106–9, 306, 310–11; Wollston, 'The Instrumentation of English Violin-Band Music', 109–17 Bailey, 'New York Public Library Drexel MS 5611'; Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 74–9; Brookes, <i>British Keyboard Music</i> , 65–7; Gustafson, <i>French Harpsichord Music</i> , vol. II, 133–40; Hodge, 'English Harpsichord Repertoire', vol. III, 80; RISM, Series A/II, ID/AN 104.325; Woolley, 'English Keyboard Sources', 273
US-NYp Drexel 5611	Keyboard music	La Barre, Bull, John Cobb, Benjamin Cosyn, Hugh Facy, C. and O. Gibbons, Richard Gibbs?, Heardson, W. Lawes, John Mercure, Arthur Phillips?, Rogers, Tomkins, Jonas Trespure	<i>Thomas Heardson</i> , with additions by two other scribes, one probably Bryne	Late 1650s or early 1660s	Score		RISM, Series A/II, ID/AN 130.400, Shay and Thompson, <i>Purcell Manuscripts</i> , 78–83; Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 471
US-R M2040/A628/Folio	Anthem (including symphony anthems)	Blow, C. and O. Gibbons, Humfrey, H. Purcell	London A, John Playford	c. 1685	Score	Unbound, possibly until 19th century; discoloured outer leaves. Earlier pagination suggests once part of larger volume. Final piece (Humfrey anthem) on different paper and in the hand of Playford. Twelve of the fifteen works were copied from GB-Cfm 88 and <i>Out of the Deep</i> probably from GB-Lbl Add. 30931. Shay and Thompson suggest the manuscript preserves apprentice copying by London A Annotated on fol. 8: 'The End of Mr Locks 3 pts. Fancies & Ayrs. I. A. 1661 Octo. 11th'. Probably copied from an autograph source, since scribe often includes initials 'ML', which Locke included on each page of his manuscripts	
US-R Vault ML.96.L814f	Instrumental consort music (<i>The First Part of the Broken Consort</i>)	Locke	Unknown scribe ('I.A.')	1661	Score	Loose-leaf score. Erroneously described in RISM as an autograph anthem	Harding, <i>A Thematic Catalogue</i> , Table IV; Holman, <i>Four and Twenty Fiddlers</i> , 275–6; RISM, Series A/II, ID/AN 131.770
US-STu MLM 107	Ode, <i>My Trembling Song</i>	Blow	Unknown scribe	After 1684	Score		RISM, Series A/II, ID/AN 112.205; Shaw, 'The Autographs of John Blow', 94

MANUSCRIPT	CONTENTS	COMPOSERS INCLUDED	COPYISTS	DATE OF COPYING	FORMAT	COMMENTS	BIBLIOGRAPHY
US-STu MLM 850	Te Deum and Jubilate	H. Purcell	John Walter, William Issack	c. 1694	Score	Some singers named ('Tur[ner]', 'Ho[well]', 'Will[iams]', 'Wood', all London singers). Copying carried out by Walter and Isaack jointly, an in their copy of Purcell's <i>Celebrate this Festival</i> in GB-Ob Mus.c.28	RISM, Series A/II, ID/AN 111.322, Zimmerman, <i>Henry Purcell...An Analytical Catalogue</i> , 471 (item 701)
US-Su M782.8 C874t	Odes, <i>With Noise of Cannon</i> and <i>Laurus cruentas (Musicus apparatus academicus)</i>	Croft	James Kent, Croft	c. 1713	Score	Checked, with some corrections by Croft. Composed for Croft's DMus at Oxford. Given to John Dolben by Croft in 1713 according to its inscription	Johnstone, 'Music and Drama'; RISM, Series A/II, ID/AN 101.751
US-Wc M21/M185/Case	Keyboard music	Draghi, Fontana, Francis Forcer, Kuhnau, Pasquini, H. Purcell and others	London A	c. 1700–1710	Score	Oblong manuscript	Bailey, <i>Seventeenth-Century British Keyboard Sources</i> , 123; Draghi, <i>Harpsichord Music</i> , ed. Klakowich, pp. ix–xi; Hodge, 'English Harpsichord Repertoire', vol. III, 106; Shay and Thompson, <i>Purcell Manuscripts</i> , 134, 290; Woolley, 'English Keyboard Sources', 275
US-Wc ML96 C638	Te Deum and Jubilate in B minor, anthem, <i>Hear my Prayer</i>	Croft	<i>Croft</i> , unknown	Before 1714	Score	Described as an 'autograph fair copy' in RISM A/II. <i>Hear my Prayer</i> , described as 'copyist's' score with autograph annotations	RISM, Series A/II, ID/AN 110.634