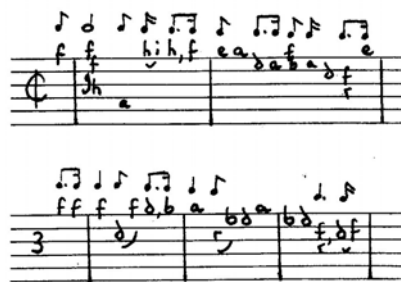


‘W’

A[llemande]



A-ETGöess C, (seq.) 31

ffeff C[orant]

A-ETGöess C, (seq.) 32

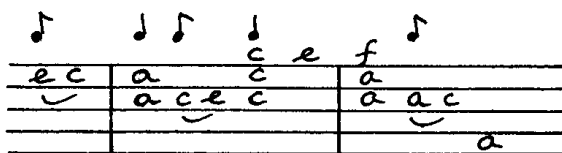
ffeff

Rob.

WADHAM

Almane

e d f h f



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

See also Golding, VdGS Nos. 7, 8.

WADHAM-1

WALFARDT		From GB-Ob MS Mus Sch F. 573.	
Incomplete duos for bass viol : one part only.		Nos. 1-4 in BASS-R as 'Anon'	
VdGS No.	F. 573		F. 573
Aria a2 1 RT 121	1, 69 Ap	5	5, 70' Ap
2 RT 305	2, 69' Ap	6	6, 71' Ap
3 RT 304	3, 70 : 1 Ap	7	7, 72
4 RT 832	4, 70 : 2 Ap		

JOHN WARD

(1571-1638)

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

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

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

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

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

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

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

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

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

JOHN WARD 5-part Fantasies and In Nomine				QB- Cke MSS	Ob MSS Mus. Sch.		Och MSS					
VdQS (Meyer)				Rowe 114-7	C. 64-9	D. 212-6	2	403-8	436	44	67	423-8
* Meyer 11 = White a5, Meyer 1 Meyer 12 = Ward madrigal 'Cor Mio' 12 is re-instated: see p.3b				no.	no.	no.	f.	f.	f.	f.	f.	no.
1.					22		127 A	47' A	101' A			
2.					16		128' A	48' A	102' A	54* 40'		
3.					24		129' A	49' A	103' A	58* 13'		
4.					17		130' A	50' A	104' A			
5.					18		131' A	51' A	105' A	56* 43'		
6.				4 parts out of 5	19		132' A	52' A	106' A	* numbers from 'The Great Bookes'		
7.					20		103' A	53' A	107' A			
8.					21		134' A	54' A	108' A			
9.					26		135' A	54' A	109' A	60* 17'		
10.				10	25		136' A	55' A	110' A		13 A	
13.				4	'George Stratford 1641'							
14.							137' A	56' A	111' A			
IN NOMINE				John Browne part books	6 Ward	II/6 A	score	John Lillie part books	organ	Thomas Myriell score	Thomas Myriell organ book	21 lives
												John Browne part books.

WARD a5 Vags (Meyer) No.	Och MSS			Lbl Add. MSS					Lbl. Eg. MS		Lms MSS	W Vicars Choral MS Mus 4	IRL Dm MSS	US-Cl Wt f.35v	St Aubyn MS	Publications		
	Seq.	no.	no.	f.	no.	no.	no.	no.	f.	no. f.						no.	no.	no.
1.	(7)					24	4		41' A	101, 180 P	22		9	CAB parts only	10		40	
2.	(1) f.42, of 469						5	15		104, 182' P	21		3		9		6	
3.	(9)				55		6			105, 183	20	8	11		50	8		105
4.	(2)				53		11	16		97, 178		6	4				76	
5.	(3)						10			96, 176' P	17		5				115	
6.	(4)				52		9			98, 178' P		5	6	13			54	
7.	(5)						8			99, 179	18		7		12		57	
8.	(6)				54		7			100, 179' P	19	7	8				120	
9.	(11) f.42, of 468						12			103, 181' P			12 A				48	
10.	(10)	9					2			102, 181' P	9		13 A				47	
13.	seq. no.(8) is White a 5, Meyer no. 1, here attrib. to Ward John Browne part books 5 lives Dr. Burney's score John Merro part books Lestrangle part books Lawes/Shirley part books John Lillie organ books Tregian score. att. Deering				42'		1		40' A	106, 183' P	2				7		95	
14.							13 P							25				
In Nom.															42 Ward		bass part only	

JOHN WARD: 'Cor Mio' (Meyer 12)



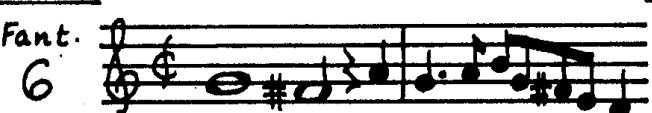
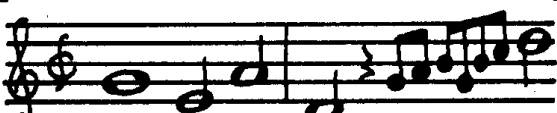
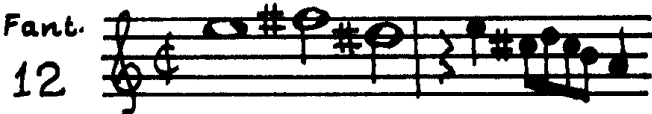
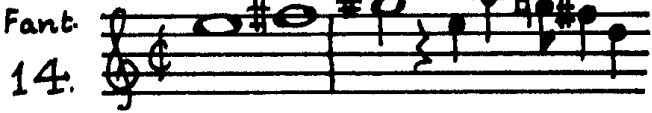
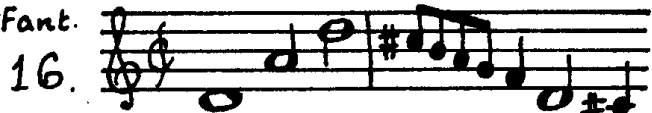
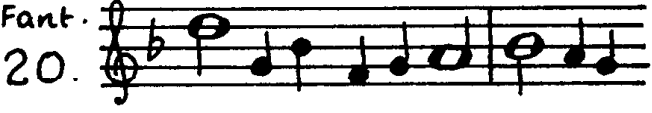
The opportunity is taken here to re-instate this piece, which, although strictly a madrigal, belongs with Ward's other five-part consorts and is a companion to them in the following sources:

GB-Lbl, Add. MSS 39550-4:	p. 3, no. 2 [and sub-sources Barnard, Drury, Donne, Fanshawe, Gibbs, Sheppy]
GB-Lbl, Add. MSS 40657-61:	f. 38v, no. 17
GB-Lbl, Egerton MS 2485:	f. 37v [organ]
GB-Lbl, Egerton MS 3665:	f. 465 (p. 919), no. 640
GB-Lbl, Madrigal Society G.37-42:	f. 71v, no. 23
GB-Och, Mus. 2:	f. 114, no. 12 <i>a5</i>
GB-Och, Mus. 403-8:	f. 6v, no. 12 <i>a5</i>
GB-Och, Mus. 436:	f. 55v, no. 12 <i>a5</i> [organ]
GB-Och, Mus. 67:	f. 29v [organ]
GB-Och, Mus. 423-8:	f. 9v, no. 18 <i>a5</i>
GB-Och, Mus. 473-8:	no. 8 <i>a5</i>
US-CLwr, MS f.35v:	no. 42 [CAB parts only]
St Aubyn MS	no. 11 <i>a5</i> [bass only]

JOHN WARD - THE 4-PART WORKS

All published in MB 83

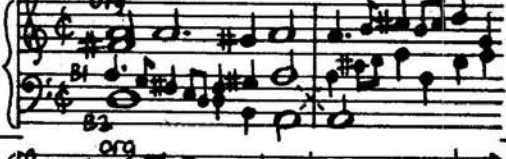
Vols 5 IN NOMINES, 15 FANTASIES IN PARIS

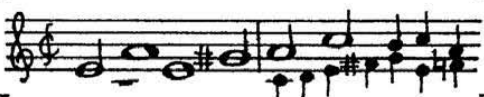
Vols 5 No. In Nom. 1. 	In Nom. 2. 
In Nom. 3. 	In Nom. 4. 
In Nom. 5. 	Fant. 6. 
Fant. 7. 	Fant. 8. 
Fant. 9. 	Fant. 10. 
Fant. 11. 	Fant. 12. 
Fant. 13. 	Fant. 14. 
Fant. 15. 	Fant. 16. 
Fant. 17. 	Fant. 18. 
Fant. 19. 	Fant. 20. 

THE SIX FANTASIES

21 	22 
23 	24 
25 	26 

WARD	QB-Ob			Och MSS										Lbl	Y	IRL -			F. Pc MS	S. U. MS	all pub. MB 83
	MSS	Mus	Sch													Dm MSS					
a4																					
Vdqs	C.64-9	E.437-42	F.568-9	2	397-400	436	417-8	423-8	459-62	468-72	473-8	517-20	Ad2 MSS 40657-61	MSS M3/1-4(s)	Z3.4.1-6	Z3.4.7-12	Z3.4.13	Res. F.770	Caps. 64-5	St Aubyn MS	
No.	no.	na	no.	f.	f.	f.	f.	no.	seq.	no.	no.	no.	no.	no.	no.	seq.	no.	no.	no.		
FANTASIES																					
21	21	25	93'	24'	24'	54'		(1)		7		1			35		21	1	2		
		A	A	A	A	A									A						
22	32	22	26	94'	25'	25'	55'	(2)		8	44	2	II/5	5		(2)	22		1		
		A	A	A	A	A	A									A					
23	24	25	27	95	26'	26'	56'	(5)	25		42	5	II/4	6	34	(3)	25	5	3		
		A	A	A	A	A	A									A		A			
24	30	23	28	95'	27'	27'	57'	(3)				3			47		23		4		
		A	A	A	A	A	A														
25	29	24	29	96'	28'	28'	58'	(4)			43	4	I/6	7		(4)	24	2	5		
		A	A	A	A	A	A									A					
26	31	26	30	97	29'	29'	59'	24	(6)			6	II/3	4		(1)	26		6		
		A	A	A	A	A	A									A					
5 IN NOMINES, 15 FANTASIES																					
IN NOMINES																		1 score	parts		
1.																					
2.																		2			
3.																		3			
4.																		4			
5.																		5			
FANTASIES																					
6.																		6			
7.																		7			
8.																		8			
9.																		9			
10.																		10			
11.																		11			
12.																		12			
13.																		13			
14.																		14			
15.																		15			
16.																		16			
17.																		17			
18.																		18			
19.																		19			
20.																		20			
'Geo. Stratford 1641' All 5 works attr. Jenkins.																					
F. Withy a late owner																					
Altus and tenor parts only																					
Lillie associate score																					
John Lillie part books																					
Lillie associate organ book.																					
Lillie part books: 418 has Tr for Nos. 1-3; 417 has bass for nos. 1-6.																					
John Browne, part books																					
John Browne, part books																					
Lawes/Shirley part books																					
Dr. Matthew Hutton, part books																					

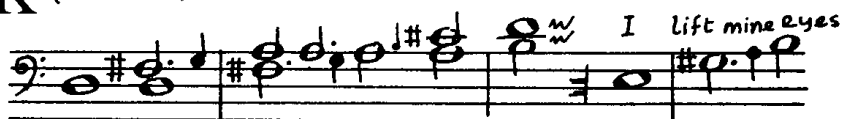
JOHN WARD Ayres for 2 Bass Viols and Organ		QB- Ckc MSS	Ob MSS Mus. Sch.				Och MSS		Lbl Add. MS	IRL- Dm MS						
VaQS (Richards) No.		Rowe 112-3	C.59-60	D.245-6	D.245-6	F.575	612-3	432	31424	Z3.4.13	Anne Crom- well V.B.			MUS BRITT 9	Dovehouse Ed.	
		no.	P.P.	P.P.	P.P.	f.	f.	f.	no.	no.	no.			no.	no.	
1.		29		15, 15 A	151, 176 A		5, 6 A	5' A	12 A						5	+ ffhfh this version in MB 83 Appendix 1
2.		30		16, 16 A			5', 6' A	6 A	13 A					*	5	* editorial organ part
3.		31		9, 9			6, 7 A	6', A	14 A						5	
4.		32					6, 7 A	7 A	15 A						5	Notes on Ayre 5:- # 'Mr. Jo. Ward's Tune for 2 viols S.I.' (fhfhf)
5.		33					7', 8 A	7' A	16 A	# 19, 16'	*				5	♭ 'Almaine Simon Ives' (defhf): See also Ives a4, no. 18: (I.W.).
6.		34					7', 8 A	8 A	17 A						5	* 'Mr Ward's Masque'.

JOHN WARD 6-part Fantasies and In Nomines		GB-Ob MSS Mus Sch.			Och MSS					Lbl Add MSS			Lms MSS	IRL Dm MSS			Publ.	
v&S (Meyer) No.		C.45-50	C.64-9	E.437-42	2	403-8	436	44	423-8	473-8	17792-6	39550-4	40657-61	G.37-42	Z3.4.1-6	St Aubyn MS	v&S SP	MB 9
Fantasies		P.	no.	no.	f.	f.	f.	no. *	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.
1.		63* C.47			score	John Lillie	organ									bass part only	51	
2.		final item in all 6 books	21	5	229' A	87' A			6 and 28		1	1		1	13	1		81
3.			22	6	230' A	88' A		164, 107'	7		2	2		17	14	2		82
4.			25	7	231' A	89' A		* numbers 'in the great books'	10	John Browne part books	5	3		8	16	5		
5.			23	8 [†]	232' A	90' A			11 and 34		3	4	John Messo part books Sir Nicholas Lestrange part books	7	15	6		126
6.			26	9	233' A	91' A			8		4	5		2	17	3		121
7.			27	10	235' A	92' A	155' A	168, 110'	9 and 29		6	6		3	18	4		
In Nomines		†: 'playe the 10th fancie next & then the 9th'																
1.			28	11	236' A	93' A	156' A	Thomas Myriell Score	12	John Browne	John Messo part books	7	[5]	6	19	7		64
2.			29	12	238' A	94' A	158' A		13					5	20	8		86

Peter WARNER		GB-Mp MS		GB-CHEr MS	
Airs for solo lyra viol from the Manchester lyra viol book.		832 Vu 51		Airs for solo lyra viol from Sir Peter Leycester's lyra viol book	
VdGS No. <i>f e d f h :</i>				VdGS No. <i>f h f h f :</i>	
Alm 1 d		Tun, no; P. XIV, 5; 155		Cor 7 d	
Cor 2 d		XIV, 6; 156 :1		Alm 8 d	
Sar 3 d		XIV, 7; 156 :2		* 9 D	
Cor 4 d		XIV, 13; 160 :2		* A Short Thumpe	

Thomas **WARWICK** (Warrock) Verse anthem

V I lift mine eyes
a5 up to the hills



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

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

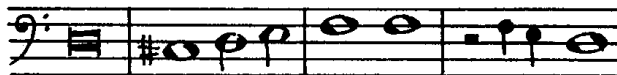
WARWICK-1

R. WATKINS

Incomplete airs a4,
bass part only.

Pavin

1



'R.W.'

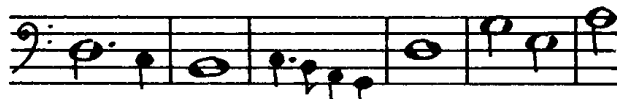
GB-Lcm MS

2059

f. 14

[Alman]

2



'R. Watkins

Mr. **WEBB**

Air or song a5 , cantus, altus , bassus only

I wish no more,
thou shouldst love me



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

Maurice (Maarit)		WEBSTER		SIMPSON T 1621		GB- DRc MS	Lb1 Add MSS				Och MSS		US- NYp MS			
Divisions for solo bass viol, and Airs a3 and 4.																
VdGS No.				no.		P.	no. f.	no. f.	f.	no. p.	no.	no.	no. p.			
Div 1 a1													11, 40	ground only in GB-Och 1019, sig. 1/1		
Div. 2 a1						98										
Gall. 5 a3							2, 1'	* similar to No.17, p.32, of BOCQUET SR (lute)								
Alm. 6 a3 or 4							3, 2 a3	Tr, B only			70 a4					
[Air] 7 a3							4, 2'									
Pav. 8 [a3?]					14, 175' φ	φ The pavan attr. to Webster at No.12 is the Deering pavan a3.										
Echo 11 a3								Bc part in tablature			53	33 *				
Echo 12 a3						* 'An echo for 2 Trebles'						34 *				
Echo 13 a3												35 *				
Pav. 16 a4											30					
Alm. 17 a4									42 a3	4, 3'	59 a4					
Alm. 18 a3						attrib. Deering (q.v.) in GB-Ob, Mus. Sch. D.245-7 (last piece)					61					
Masc. 21 a4				13												
Paduan 22 a4				33												
Gall 23 a4				34												
Cour 24 a4				42												

* Galliard 5 is Webster's arrangement of the piece by Bocquet

THOMAS WEEBKES

(1576 - 1623)

Consort Works

VdGS No.:

In Nom.

a 4

In Noms
a 5:

1

2

Pavans
a 5:

1

2

3

4

5

6

Fantasy
a 6

Cries
of
London

New Oysters

GB-Lbl Add MS

Lcm
MSS

Ob MSS
Mus Sch

Och
MSS

US-
NYp
MS

Publications

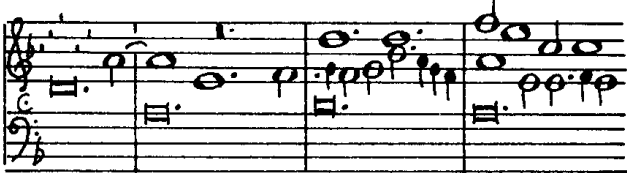
17786-91	17792-6	18936-9	29427	30480-4	30826-8	37402-6	2039	2049	C. 64-9	D. 212-6	423-8	Drexel 5612	MB 9	MB 45	MB 22	Northwood Music	VdGS SP	RENAISS- ANCE R	WEEKES G	ECS
no.	no.	f.	f.	f.	no.	f.	no. f.	f.	no.	no.	no.	P.	no.	no.	no.	no. TW-	no.	P.	P.	no.
	Merro		Myriell	Hamond	Pavans 1 & 2 (I) (III) (v) only		(I) (II) (v) only			5 a 4	Browne	keyboard		136		2	198			
									11 a 5	1/35 a 5			53			2				
									12 a 5	1/39 a 5				186		2				
																1	72			
									12		23 a 5 A					1	72			12
																1				
									17							1				
36 a 5	8 a 5				Pavan 3 (I) (II) (v) only								75			1				
																1			6	
6 a 6													11			3		✓		
		55	39			84'								66						

Hitherto Anon. No. 1635

(I?) & (III?) lacking →

names: 'Sacred Ende', 'Morley',
'Danyell'

WEEKES - 1

WHITBROOKE		GB- Em MS	Oct MS	OB MSS Mus Sch	Publications		
Four-part works		Panmure 10	979-83	D.212-6	MB44		
		f.	no.	no.	no.		
Hugh Ashton's Maske a4 (E 107)		165 ¹ A	163				
	In Nomine a4 (E 242)	(I),(II),(IV)	(I),(II),(III), Mr Whytbrooke	I/ 23 a4	31		

WESTLEY

'Westley's Galliard'
for solo lyra viol

ffhfz

ffhfz

GB-Ob MS
Mus Sch
D. 247
f. 44:2

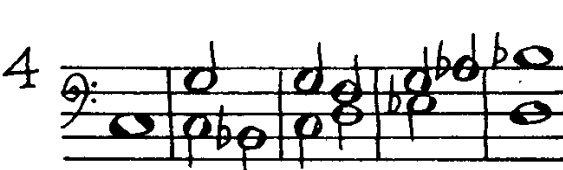
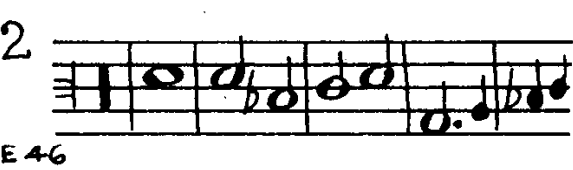
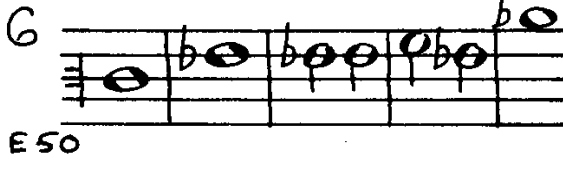
WESTLEY-1

ROBERT WHITE

(c.1538 - 1574)

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

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

ROBERT WHITE Fantasies a4 (lacking cantus)					The surviving part is in GB-1b1 Add MS 29246, a lute accompaniment in Italian tablature, based on the three lower parts.				
VdGS No. (Edwards No.)		Add. 29246	WHITE RS1	MUS BRIT 44			Add. 29246	WHITE RS1	MUS BRIT 44
		f.	P.	no.			f.	P.	no.
1 E45		38'	34	6 (I)	4 E48		42'	48	9 (IV)
2 E46		39'	39	7 (II)	5 E49		42'	51	10 (V)
3 E47		40'	44	8 (III)	6 E50		43'	56	11 (VI)

ROBERT WHITE Works a4-7 concluded		GB-CF MSS		Lb1 Add. MSS									Ob MSS Mus Sch	Och MSS			T MSS		Publications					
				D/DF Z6/1	D/DF Z6/2	11586	18936-9	22597	29246	29401-5	30513	31390		32377	34049	D. 212-6	56-60	371	984-8	354-8	1464	MB 45	TUDOR CM	MUS BRIT 1
		f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	f.	no.		no.	seq.	f.	f.		P.	no.	no.	no.	P.
VdGS No. (Edwards No.)	For Paston MSS see PASTON B																							
In Nomines a4																								
1 E238						54'	53		85'				6 a4		11 ?		18'				87	27 I.N. I	2	72
2 E239						55 #							* White # Parsons	9* 14#								28 I.N. II		75
3 E240													16 a4									29 I.N. III		79
4 E241			1				54										17					30 I.N. IV		
Christe qui lux a4																			2					61
1 E209							44'																	
2 E210					25		44'													101, vol V				63
In Nomine a5		60' A		33'			56	53'			11'	46' A	I/24 a5	✓		(90)	43'	12				63 I.N. V		83
E308																								
Mr. Whyte his Song a5		Petrie/Paston	Petrie/Paston	Burney							119													
E76							Paston/Corbett	Paston	Mulliner															
In Nomine a7											10'	Paston				Dow	Paston							
E328																								

R. WHITE-2

WILLIAM WHITE

(fl. c.1620)

William White was named among Thomas Mace's 'Best Authors', and his works are well spread among the main sources. He must have been well liked in his time, yet there is practically no information about him, and consequently no thesis to quote. All the string music known to us is presented here.

White's consort music appears in sources compiled by Myriell (d.1625), but not in the score-book of Tregian (d.1619). The likelihood is that much of the music dates from the 1620's; this is supported by resemblances between the first *Diapente* fantasy, Lawes's five-part Fantasy 71, and Martin Peerson's six-part *Beauty*.

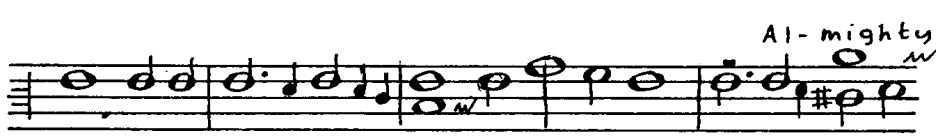
From the source-lists of the two *Diapente* fantasies it may be deduced that the second, although almost a mirror image of the first, may have been composed later.

One point of interest in the six-part list is the complete absence of organ sources. As some players remember to their embarrassment, Fantasy 2 incorporates long stretches of exposed duets for trebles, tenors, basses. When the same happens in Lawes (Fantasy 85), the organ, as Pinto reminded us in LAWES P1, accompanies the duets and carries the greater part of the musical interest, the strings being auxiliary. The composition of an organ part to the white fantasies, on the lines of the Lawes, would make a useful and charitable exercise.

VERSE ANTHEM

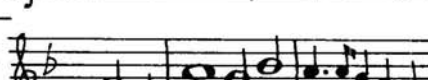
a6

Almighty God whose love -- - i



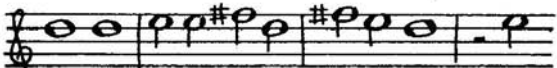
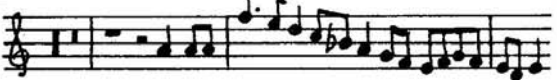
Bend down -- - - - ii

GB-1b1 MSS 29372-7 (Myriell), f.157'

WILLIAM WHITE		GB-0b MSS Mus. Sch.		Och MSS						Lbl Add. MSS			Lms MSS	IRL - Dm MSS	US-NH MSS Filmer	Publications		
6-part works		C. 64-9	E. 437-42	2	403-8	44	61-6	423-8	473-8	17792-6	39550-4	40657-61	G. 37-42	Z3.4.1-6	1. (olim A. 11 a-e)			
VdGS (Meyer) No.	Fantasies	no.	no.	f.	f. of 407	no.†	seq.	no.	no.	no.	no.	no.	no.	no.	f.			
1.		11		255 A	106' A			4	10	1	3	[8]	13	7				✓
2.		12	3	256' A	107' A			5	11	2	4	[9]	14	9			83	✓
3.		10	2	258' A	108' A			3	9	3	2	3		11				✓
4.		9	1	260 A	109' A			2	8	4	1	[4]		10				✓
5.		14	all attr. Lupo	261' A	110' A		(1)	41 ⊗	7	5	6	[11]		12			92	✓
6.		13		262' A	111' A		(2)		12	6	5	[10]		8				✓
VdGS No.	Parans																	
1.								1 (1)		one bass part lacking		7 (1)		35	9'			
2.						156		1 (2)		one bass part lacking		7 (2)		36	10'		93	
† No. "in the Great Bookes" ⊗ attr. Ward in 2 books																		

WICHEL, Philipp van (c.1610-1675)		<i>Fasciculus Dulcedinis</i> (Antwerp, 1678)	GB-Lbl, Add. 31423	GB-Cu, Add. MS 10357	GB-DRc, D2	<i>Exercitium Musicum</i> (Frankfurt, 1660)	
	vln/vln/bc	no.	f.	no.	no.	no.	
Sonata	A 	2		8			
Sonata	D 	3		28	6	6	
Sonata	d 	4	219v	33			
June 2022						WICHEL-1	

William WIGTHORPE		Consort Songs		DOWLAND MB 1610	GB-Lbl Add MSS		Publ.		
					17786 -91	24665	MB 22	ES I	
				no.	no.	f.		no.	no.
Come hither a6 voice + 5 viols					21	Giles Earle			
Smiths are good fellows, a5 2 voices + 3 viols					23			57	
Were I made juror a5 voice + 4 viols					24			56	10
To plead my faith a5				7	26	48'			
I am not I a5 voice + 4 viols					29			55	

John WILBYE		GB-Lbl Add MSS				IRL-Dm MSS	Publications		
Consort song a5 Fantasy a6 Altus part only, of 3 Fantasies à 4		18936-9	29366-8	29372-7	29427	23.4.7-12	MB 9	MB 22	
Ne re-mi-ni-sca-ris Do-mi-ne de-		f.	f.	f.	no. f.	no.	no.	no.	
cs a5		66	5	14'	altus only			45	
Fantasy a6		lacking (II) (I), (III), (V) only			altus only	9 a6	84		
Fantasy 1 a4					11, 9				
Fantasy 2 a4					12, 9'				
Fantasy 3 a4					13, 10				

WILBYE-1

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

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

Fantasia con pause e senza pause. (a 4)

Il medesimo Senza pause :-



GB-LbL
Eg. MS
3665

f
29;
P. 57
of
Vol. I

Thomas WILKINSON

(fl. 1579-96?)

Verse anthems for voice and viols,
mostly incomplete

Parans a5 (3 parts only)

GB-Ob Add MSS

Och
MSS

CAMBRIDGE P

29366-8

29372-7

30826-8

37402-6

56-60

f.

f.

no.

f.

P.

no.

Hear my prayer, O Lord

Hear my prayer...

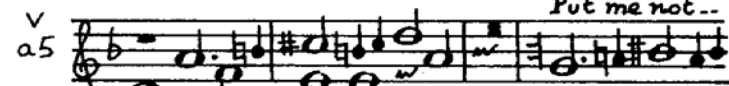


82'

104

Put me not to rebuke

Put me not...



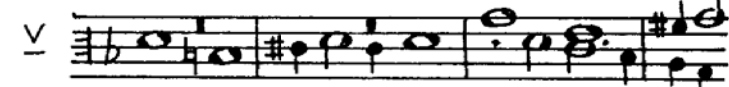
6'

104'

91

106

Help, Lord, for there is not one



7'

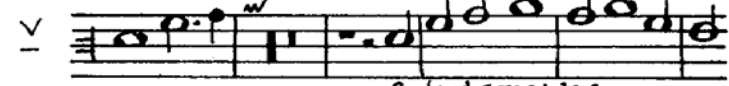
O Lord, my God, in thee I have put



8'

O Lord my God...

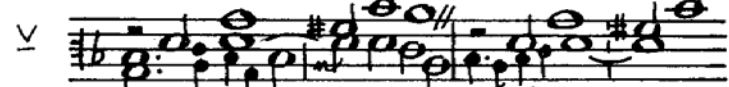
O Lord, consider my distress



9'

O Lord consider...

Preserve me, O Lord, from those



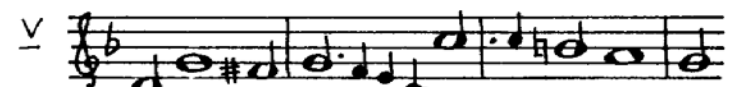
10'

103'

4

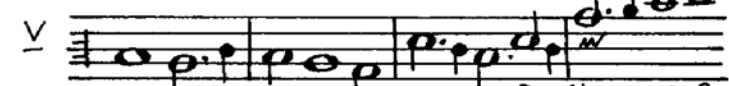
Preserve me,...

Lord, how are they increased



26'

Deliver me, O Lord, from lying lips

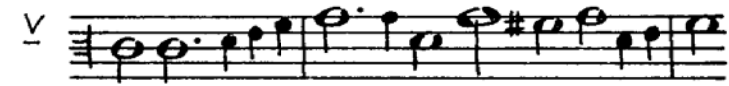


27

De-liver me, O

I am the resurrection

1

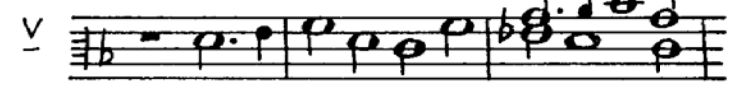


32:1

I know that my Redeemer liveth

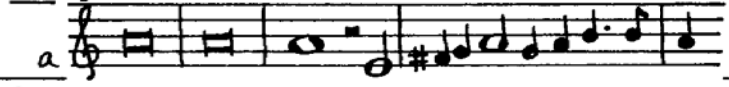
11

Praise the Lord, o ye servants



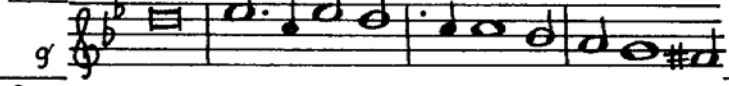
41'

1st parin



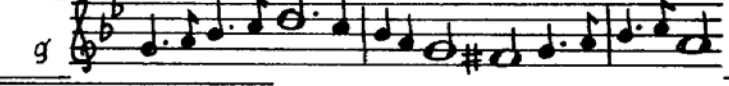
3 parts only

2nd. parin



3 parts only

3rd. parin



3 parts only

3 parts only

bassus lacking

11

12

13

WILSON

GB-Cu MS
Dd 6.48 f.9 ♣

♣ Coranto

* A short saraband



GB-WOhe MS
LM1083/91/35

P.3 A *

WILSON ?

'Wilson's
fantasy'



GB-Lbl Add MS 36484 no.97 (IV)

Eu MS La III 488 f.43. (I)

En MS Panmure II, f.4, 20 (I, II)

IRL- Dtc Press B.1.32 (I)

Publ: MB 15 no. 85

'M^r Willson' Treble (violin?) part only in

GB-W, Vicars Choral MS 9 [reverse end]

1. [Almain]



p./
seq.
160
/1

9. Almain



p./
seq.
152
/9

2. Air



159
/2

10. Air



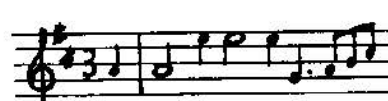
151
/10

3. Cor.



158
/3

11. Cor.



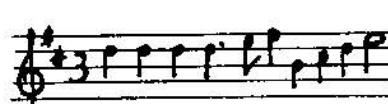
150
/11

4. Sar.



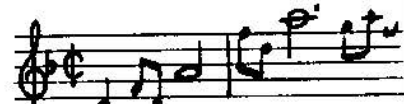
157
/4

12. Sar.



149
/12

5. Alm.



156
/5

13. Alm.



148
/13

6. Air



155
/6

14. Air



147
/14

7. Cor.



154
/7

15. Cor.



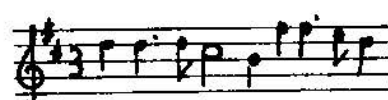
146
/15

8. Sar.

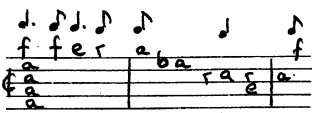
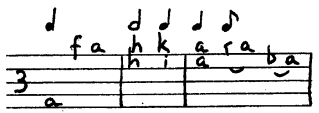
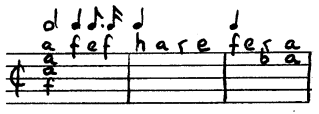
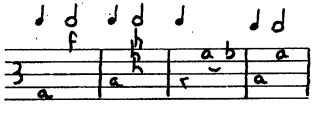


153
/8

16. Sar.



145
/16

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

WITHIE

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

VdGS		MS		VdGS		MS		VdGS		MS	
No.		No.		No.		No.		No.		No.	
1	C	37	a	43	G	49					
2	C	38	a	44	G	50					
3	C	39	a	45	a	51					
4	C	40	G	46	F	52					
5	a	41	G	47	F	53					
6	a	42	G	48							

WITHY, Edward

The Trumpett ①
or
Mr. Withy's
Trumpett Tune ②

RT 67



GB - Cfm MU MS 647 pp. 1 (①) and 8 (②).
Ob MS Mus Sch C.61 p.1 (anon.) first 16 varn's only.
Published : VdGS SP 86.

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

found by Krogstad-Heiman in PLAYFORD CS 1674 U.



3. Saraband



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

4. Air



f. 20r

5. Courant



f. 20v

6. Air



f. 20v

7. Air

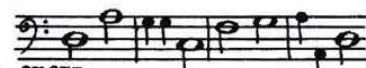


f. 21r

8. [Air]



f.21r Ap

FRANCIS WITHY		Divisions for Solo bass viol		Ob MSS Mus Sch		
		C.61	C.71	E.446		
Vol QS (Richards) No. Ground 1st. Division		P.	P.			
1	 RC1 RT 272	8				
2	 RC2 RT 761	10		206		
3	 RC3 RT 361		144			
4	 RC4 RT 377	14				
5	 RC5 RT 5 = RT 23	25			* 2 div. on 1st. strain by Simpson (RC9), then 2 divs. on both strains, by F.W., all in score	
6	 - 1st half of RT 274	37			* among violin music.	
	 - etc. for 1 1/2 strains.					
7. [Air]		US-NYp, JOG 72-50, f. 19v				
8. Air		f. 19v				
9. Jigg		f. 19v [all attrib. 'F. W.']				
May 2020 WITHY, F-1						

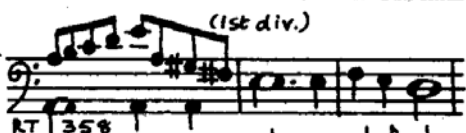
JOHN WITTHY			Och MSS	Ob MSS Mus Sch			Note on Och MSS 728-30: the duet parts are in 728 and 729; 730 has an unfigured Bc part marked for organ			Och MSS	Ob MSS Mus Sch		
VdGS (Richards) No.	Theme No.	all published Dovehouse edn.	728 -30	C.59 -60				728 -30	C.59 -60	C61			
(RC)	(RT)		no.	P, P			(RC)	(RT)		no.	P, P	f.	
1 d	744 742 (Bc=743)		1				12 G	257 258 (Bc=254)		12			
2 d	600 574		2	22, 22			13 G	248 252 (Bc=251)		13			
3 d	826 836		3	23, 23			14 G	356 352 (Bc=351)		14			
4 d	568 575		4	20, 20			15 G	268 266 (Bc=267)		15			
5 d	838 822		5	21, 21			16 G	354 349 (Bc=353)		16			
6 F	196 190		6				17 G	260 259 (Bc=256)		17			
7 F	194 189		7	17, 17			18 G	355 350 (Bc=348)		18			
8 F	326 331		8	19, 19			19	747 746 (Bc=745)		19			
9 F	191 199		9	14, 14			20 d	578 606			12, 12		
10	197 168		10	18, 18			21 g	590 608			12, 13	2 Inv. A	
11 F	332 329		11	15, 15			22 d	635 587			16, 16		

JOHN WITHEY
Miscellaneous Works
a 1 - 5

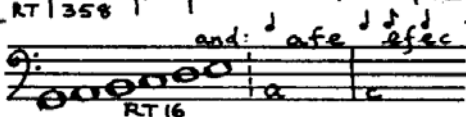
Ob MS Mus	Ob MSS Mus Sch	Och MSS	US-R	Och Mus.	VdGS SP
C.39	C.71	D.245-7	728-30	1022	
f.	P.	P.	no.	no.	no.

Och MSS	US- LA CC	NH MS	R
473-8	C6968. M4	Filmer 3	↓
P.	P.	f.	no.

SOLO BASS VIOL:
VdGS (Richards) No. 1
Divisions 23



Divisions 24
[on hexachord,
up & down]



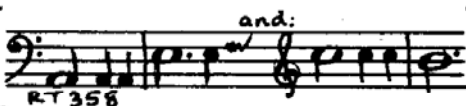
Prelude 25



Divisions 26

RT 371: "Mr Withey"; transferred to F. WITHEY

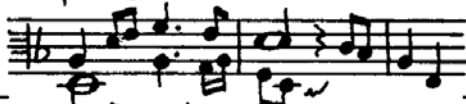
TREBLE & BASS:-
Divisions



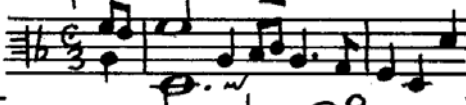
3- PART, VdGS
[Tr], BB No. 1
Allman



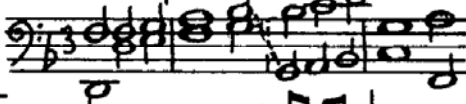
An Ayre 2



Corranto 3



[Galliard] 4



[Air] 5



[Cor.] 6



32'						
	194 of D245	131 of D246				
	136	"Prelude J.W. March 19, 1672 2/3"				
	140		this part autograph	Bass only	94	
			20			
				1	86	
				2		
				3		
				4		
				5		
				6		

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

Metro

3- PART VdGS
FANTASIES No. 1
[Tr] Tr. B.



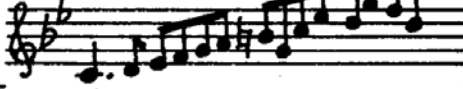
2



3



4



5



The Bell
Fantasia 6



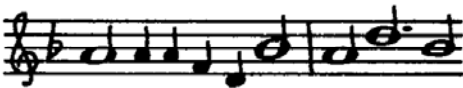
AIRES, Tr & B
An Aire 1



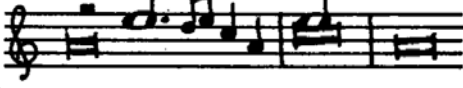
A Maske 2



FANTASY
a 4



IN NOMINE
a 5



P.	P.	f.	no.
			14
			2
			3
			4
			5
			6
John Browne	11 rev	solo lura no2	
	12 rev.	16'	
45			
51			

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

Airs for solo lyra viol

$e\partial fhf:$

Prel.		no.	Ion. No.	P.
31	g	203		
Alm.	g	201		
32	g	193		
Alm.	g	221		
33	g	129		
Rant	g	212		
34	g	72	XIII, 13	146 :2
Sar.	g	1	XIII, 1	139 :1
35	g			
fdefh:	D			
Ayr	D			
41	D			
Sar	D			
42	D			
Sar.	D			
43	D			

sequence in MRLV 1661

sequence in MRLV 1669

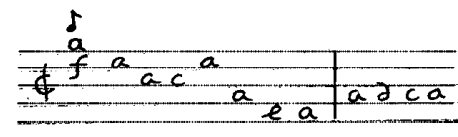
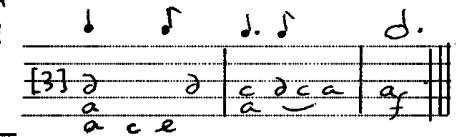
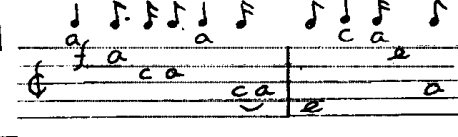
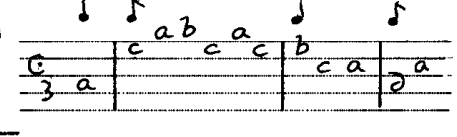
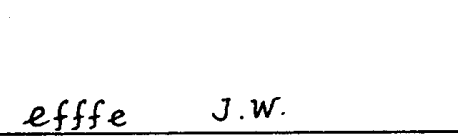
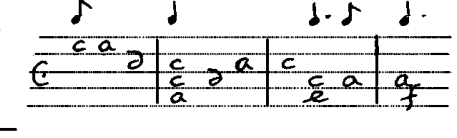
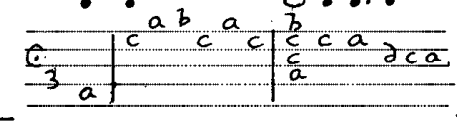
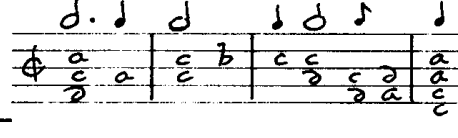
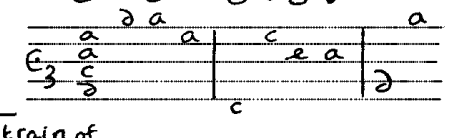
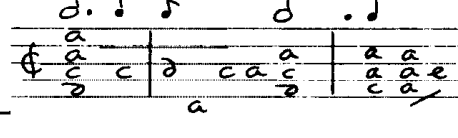
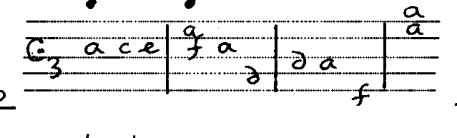
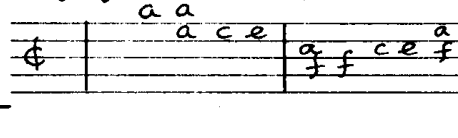
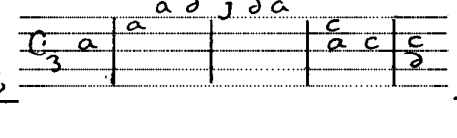
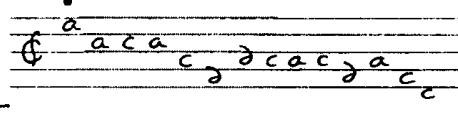
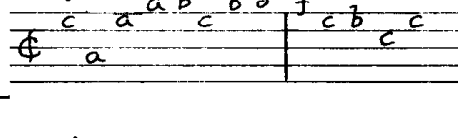
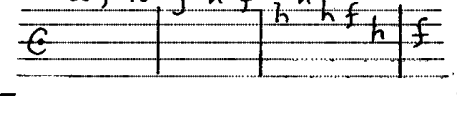
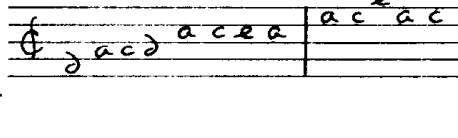
cf. D. Steffkens Sar 58

fdefh:

Sar.		no.	P.	No., P.	no. f	J. W.
44				XIII, 11 145 :2		GB Lb2 Add Ms 63852 f.
45				XIII, 18 150 :1	3, 60 A	
51		267				
52		224				98 inv. :1 A
53		156		XIV, 17, 163		
54		57				
55		sequence in MRLV 1661, 1669	164 :2 J.W.	XIV, 22 166 :2 *		John Browne Bandora & Lyra viol book Griffiths Boynston MS 1984, rev. 1989

* Mr John Withie

* Mr John Withie

J[ohn] W[ithie] Airs for 1 or 2 lyra viols: feɔfh, efffe, eɔfed tunings Vdqs No.	GB -CU MS Hen. Dep 77(1)	N.B. Our presumption, that 'J. W' in the Hengrave Hall MS, is John Withie, is supported by the Man- chester concordance on page J. WITHY - 3 Vdqs No.	GB- CU MS Hen. Dep 77(1) 832 VU 51
feɔfh J.W. Prel. 56 d  1, 164	No., P.	efffe End of [Cor] 68 c  [21], 209 :1 F	No., P.
[Alm] 57 d  3, 165 :1	No., P.	[Cor] 69 c  22, 209 :2	No., P.
efffe J.W. [Cor] 61 Bb  2, 26	No., P.	[Cor] 70 c  23, 209 :3	No., P.
[Cor] 61 Bb  2, 26	No., P.	[Cor] 71 c  24, 210 :1	No., P.
Pav. 62 Bb  3, 27 :1	No., P.	[Jig] 72 Bb  25, 210 :2	No., P.
Alm. 63 Bb  4, 27 :2	No., P.	First strain of [Cor] 73 Bb  26 210 :3	No., P.
[Alm] 64 Bb  5, 28	No., P.	Blew Capp 74 Bb  46 214 :2	No., P.
Prel. 65 Bb  6, 192 :1	No., P.	eɔfed Mr. John Withie	No., P.
Prel. 66 c  4, 206 :1	No., P.	Sar. 81 g  XX, 2 198 :2	No., P.
Prel. 67 Bb  5 206 :2	No., P.		
J. WITHY - 4			

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

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

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



Divisions 27 (from JWithy-2). Divisions 26 is by "Mr Withey" and
 has been re-allocated to Francis in the light of this new piece.



D-F, Mus Hs 337, no. 8 (on Polewheel's Ground)

WOLFF

Airs for solo bass viol

ffeff tuning

A-ET
goëss
MSS

VaQS
No.

A

C

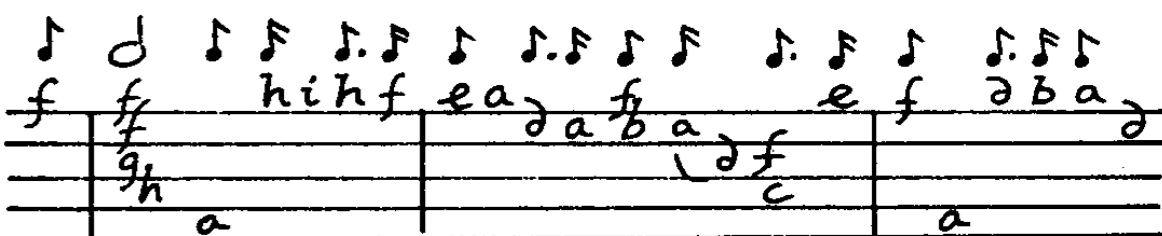
Seq.

Seq.

A[llemande]

1

g



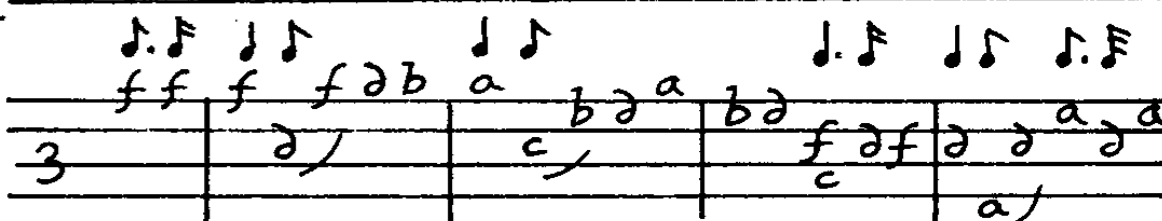
(31)

'A.W.'

C[ourante]

2

g



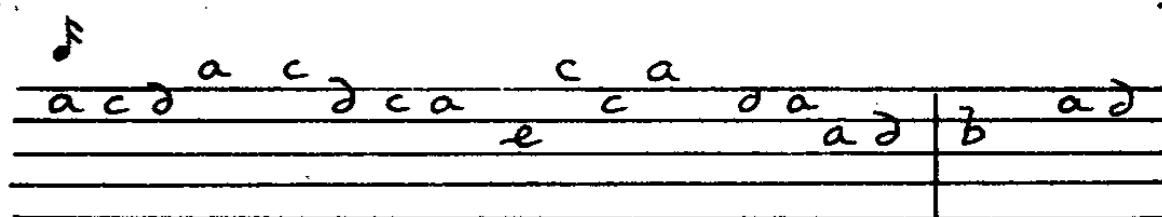
(32)

'C.W.'

Prelude

3

a

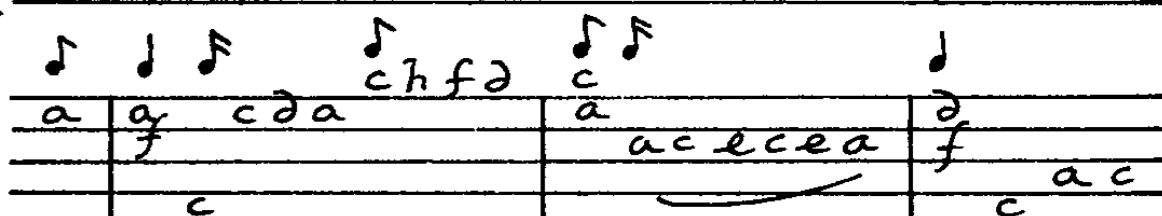


(119)

Allemande

4

a

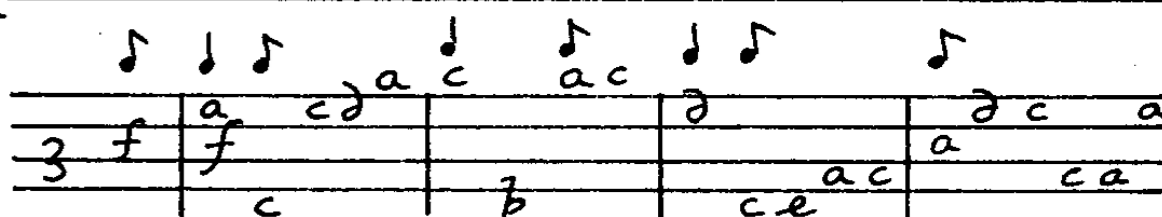


(121)

Courante

5

a

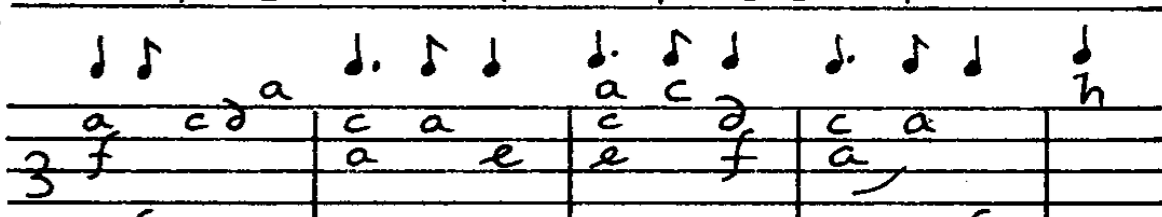


(122)

[Saraband
+double]

6

a



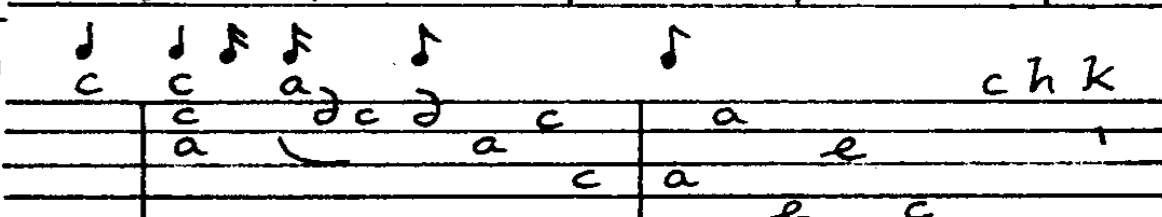
(123)

Ap

A[llemande]

7

a



(124)

VdGS No.

Add. 31429

Add. 41205

f.

fol.

1.



27v

2.



28v

3.



29r

4.



29v

5.



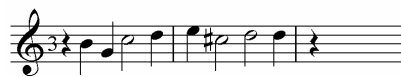
30r

6.



30r

7.



30v

8.



30v

9.



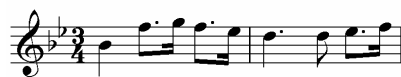
31r

10.



31v

11.



31v

12.



32r

13.

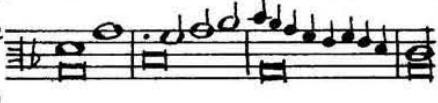
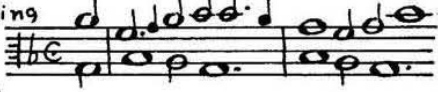


33v

(Keyboard)

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

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

Clement WOODCOCK (fl. c. 1575) 5-part works V&QS (Meyer) No. (Edwards No.)		GB- Lbl Add MS	Ob MSS Mus Sch	Och MSS	IRL - Dtc	US- NH MS	Publications			
		31390	D.212-6	984-8	Press B.1.32	Filmer 1	V&QS SP	MB 44	Curwen	MB 45
		f.	no.	seq.	sig.	forp	no.	no.		no.
In Nominer 1 (E309)			1/ 36 a5	(92)				64		
In Nominer 2 (E310)		99						65		
In Nominer 3 (E311)		100						66		
Hackney (E77)		97v- 98r						38	✓	
Browning my dere (E114)		102		[74]	E.2' A		74	41		

WOODCOCK-1

Thomas WOODINGTON <i>Airs for lyra viols</i>		Ob MSS Mus Sch	Mp MS				
		D. 245-6 ↓	BrM 832 Vu 51 tuning, no, P.				
[Almain] 1 ffhfh a2		D245 P. 162					
		No. 26 D246 P. 187 : 2					
[Coranto] 2 ffhfh a2		D245 P. 162 A					
		No. 27 D246 P. 187 : 3 A					
Coranto efffe a1			XXI, 2; 206:1				

WOODSON

(? 1565-1641).

5-part In Nomines

VdGS (meyer) No.
(Edwards No.)

Ob
MSS
Mus
Sch

D.212-6

no.

US-
NH
MS

Filmer 1

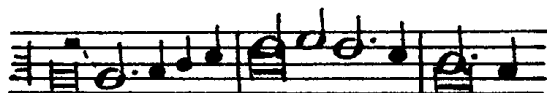
for p

Publications

5-73W

44

1



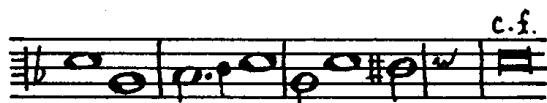
(E 312)

$$\frac{1}{3}$$

32
or
60

18

2

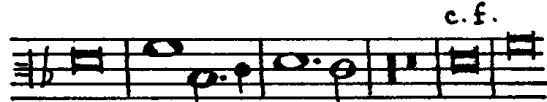


(E 313)

I/26
a5

183

3

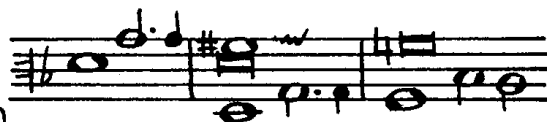


(E 314)

1/28
a5

189

4



(E315)

$$\frac{1}{30}$$

25

200

L. WOODSON-1

Thomas

WOODSON

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

ut-re-mee fa

a3

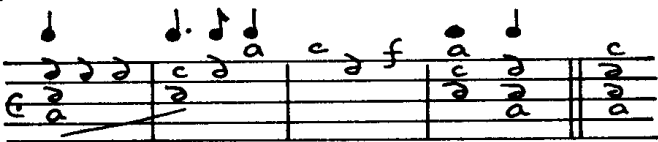
(E386)



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

Sara-
band

ffeff



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

MARMADUKE WRIGHT

Appointed as City of London wait in 1641

VdGS

No.

1 Air d



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

[Bass only]:

2 Almaine F



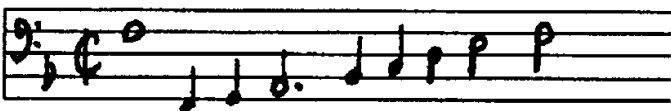
GB-Ob, MS Mus. Sch.
D.220, p.154, no. 9

3 Corant F



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

4 Saraband F



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