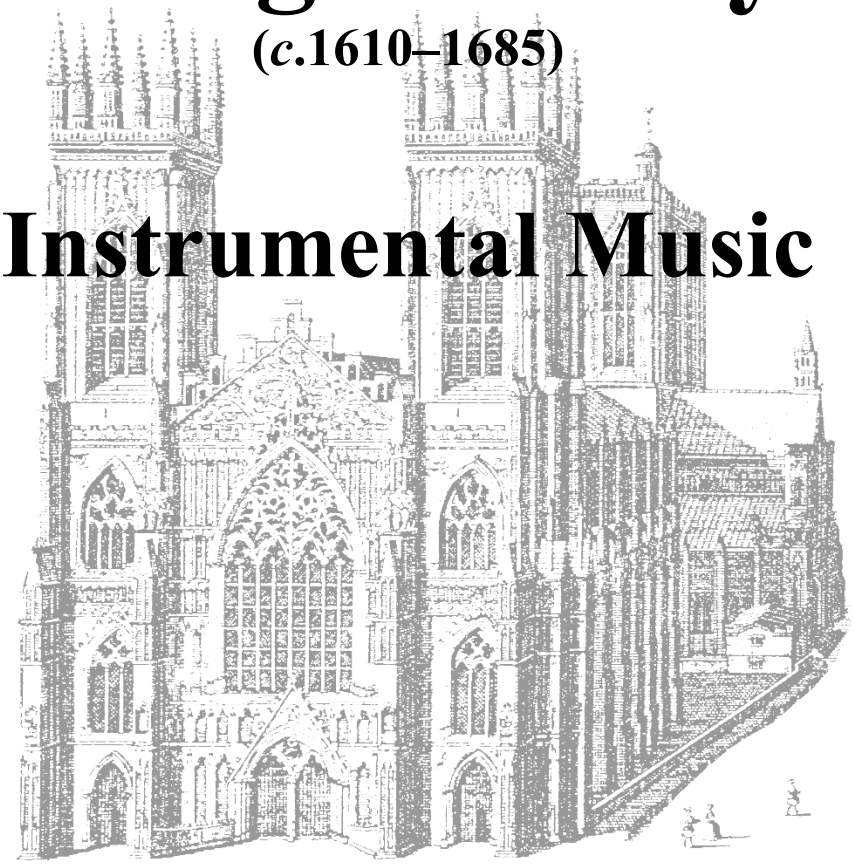
YORK EARLY MUSIC PRESS

George Jeffreys

(*c*.1610–1685)

Instrumental Music



Edited by Jonathan P. Wainwright

In association with

THE UNIVERSITY *of York*

George Jeffreys (*c*.1610–1685)

INSTRUMENTAL MUSIC

Edited by Jonathan P. Wainwright

		Page
Introduction		iii
Editorial Notes		xi
Acknowledgements		xi

_____

	Fantasies of 3. Parts for ye Violls and the Virginall	
1	Fantasia *a* 3 No. 1	1
2	Fantasia *a* 3 No. 2	5
3	Fantasia *a* 3 No. 3	9
4	Fantasia *a* 3 No. 4	13
5	Fantasia *a* 3 No. 5	17
6	Fantasia *a* 3 No. 6	22
7	*Fantazia of 2 p[ar]ts to the Organ For the Violin*	27

Sources		35
Textual Commentary		36

York Early Music Press
In association with Department of Music, University of York
at
Department of Music
University of York
York
YO10 5DD

E-mail: jo.wainwright@york.ac.uk
https://www.york.ac.uk/music/about/music-presses/yemp/
Phone: 01904 434748

© 2020 York Early Music Press

INTRODUCTION

GEORGE JEFFREYS (*c.*1610–1685)[1]

No information is currently available concerning George Jeffreys' life before 1631. The Oxford historian Anthony Wood, in his 'Notes on the Lives of Musicians' (*c.*1688 with later additions),[2] states that he was descended from the family of Matthew Jeffries (*fl. c.*1590) a Vicar Choral at Wells Cathedral, but in a marginal note adds 'Dr Rogers thinks he was born in Northamptonshire about Weldon'.[3] George Jeffreys is known to have been associated with the village of Weldon throughout his life and therefore Rogers' suggestion would seem to be likely.[4] It is probable that Jeffreys spent time in Cambridge in the 1630s for annotations in his handwriting have recently been identified in a fascicle of the Peterhouse 'Caroline Partbooks' that were compiled in the 1630s.[5] In Cambridge Jeffreys would have had contact with the Hatton family – an influential Northamptonshire family for whom Jeffreys was to work for most of his life.[6] In 1631 he set verses by Richard (later Sir Richard) Hatton (b. *c.*1608) who was a cousin of Christopher Hatton III (1605–1670), an important sponsor of the arts who was to become Jeffreys' patron.[7] Both Richard and Christopher Hatton were students at Cambridge, but there is no record that Jeffreys attended the University himself.

---

1 See also Peter Aston, 'George Jeffreys', *Musical Times*, 110 (1969), 772–6; *idem*, 'George Jeffreys and the English Baroque' (D.Phil. thesis, University of York, 1970); *idem*, 'Tradition and Experiment in the Devotional Music of George Jeffreys', *Proceedings of the Royal Musical Association*, 99 (1972–3), 105–15; Kenneth Edwin Bergdolt, 'The Sacred Music of George Jeffreys' (Ph.D. thesis, University of Cincinnati, 1976); Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), 115–77 and *passim*; and Andrew J. Cheetham, 'The Baroque Concertato in England, 1625–*c.*1660' (Ph.D. thesis, University of Huddersfield, 2014), *passim*. George Jeffreys' complete works are published as follows: *English Secular Vocal Music*, *Italian Secular Vocal Music*, and *Instrumental Music* (York Early Music Press, all 2020); and *English Sacred Music*, and *Latin Sacred Music* (Musica Britannica, forthcoming), all edited by Jonathan Wainwright. See too, George Jeffreys, *16 Motets for One, Two or Three Voices*, ed. Peter Aston (York Early Music Press, 2010), available at <https://www.york.ac. uk/media/music/yemp/pdfs/Jeffreys--Motets-16-ed-Aston.pdf>.

2 H. Watkins Shaw, 'Extracts from Anthony à Wood's *Notes on the Lives of Musicians* Hitherto Unpublished', *Music & Letters*, 15 (1934), 157–62; and J. D. Shute, 'Anthony à Wood and his Manuscript Wood D.19(4) at the Bodleian Library, Oxford' (Ph.D. thesis, International Institute of Advanced Studies, Clayton, Missouri, 1979).

3 Oxford, Bodleian Library MS Wood D.19(4), f. 72$^{r–v}$; ff. 111–12 are a letter to Wood from Benjamin Rogers (dated 9 April 1695) which includes information about Jeffreys.

4 The Weldon Parish records are incomplete for the period *c.*1610. Peter Aston has speculated that Jeffreys was descended from the Jefferies of Holme Castle, Worcestershire who had connections with another distinguished Worcestershire family, the Salweys of Stanford. Aston further notes that George Jeffreys' wife was the daughter of Elizabeth Salwey and that Elizabeth's brother, Thomas Salwey, left a substantial amount of property to Jeffreys describing him in his will as 'my cousin'; see Aston, 'George Jeffreys and the English Baroque', iv, 57–8.

5 Cambridge, Peterhouse MSS 47 [475] ff. 95–7; 39 [476] ff. 105–7; 38 [478] ff. 101b–103; 34 [479] ff. 94–6; 49 [480] ff. 91–4; and 33 [481] ff. 95–7. See Jonathan P. Wainwright, 'Widening the Cambridge Circle: Further High Church Musical Connections', in *Music, Politics, and Religion in Early Seventeenth-Century Cambridge: The Peterhouse Partbooks in Context***,** ed. Scott Mandelbrote (Woodbridge and Rochester NY, forthcoming).

6 As Weldon is close to Kirby Hall, the Hatton family seat, it is possible that Jeffreys had links with the Hatton family before he moved to Cambridge sometime in the 1630s.

7 See Victor Slater, 'Hatton, Christopher, first Baron Hatton' (bap. 1605, d.1670)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxv, 823–4; and see Wainwright, *Musical Patronage*, *passim*.

Jeffreys was certainly working for Christopher Hatton in some capacity by 1633, as a manuscript in the Northamptonshire Archives, in Jeffreys' hand, is headed 'A Cattalogue of some Manuscripts of my Masters taken at Moulton Parke Aprill 15th. 1633' (Moulton Park was one of the Hatton estates).[8] Jeffreys worked for the Hatton family for the rest of his life, and correspondence exists, preserved in either the Northamptonshire Archives or the British Library, between Jeffreys and various members of the Hatton family until the 1680s. During the Civil War Jeffreys, no doubt due to the patronage of Christopher Hatton III, became Charles I's organist at Oxford during the period when the court was based in the city; this was Jeffreys' only professional musical appointment.[9] One suspects that, rather as Hatton had made the best of the circumstances of the Civil War to advance his own position,[10] Jeffreys—a musician with no previous record as a Court musician[11]—also took advantage of the unique situation to gain an appointment which in peacetime would have been inconceivable.[12] We should note, however, that during the war-time court, with the normal system of court appointments and payments in disarray, any musical post or title would probably be regarded as temporary and somewhat unofficial. This confused state of affairs is reflected in Hawkins' comment that Jeffreys 'was succeeded in the king's chapel by Edward Low'.[13] When did Lowe replace Jeffreys as the king's organist? Lowe had been organist at Christ Church since 1631 and, as far as is known, was present in Oxford throughout the Civil War and Commonwealth periods.[14] It is possible that Lowe and Jeffreys both played the organ in Christ Church when the Court was based there; perhaps Lowe played for the public services in the cathedral and Jeffreys for the King's private devotions in his chambers?

Jeffreys' duties in Oxford were not solely musical; he continued to work for Baron Hatton in a secretarial capacity[15] and he was one of eleven servants who attended him in his office of joint commissioner for the King at the Uxbridge conference in 1645.[16] After the capitulation of Oxford and Baron Hatton's move to France in November 1646, Jeffreys returned to his family in the village of Weldon near Kirby Hall, and continued to serve Lady Hatton who had remained in England. It seems that he spent most of his time in Northamptonshire and only occasionally

---

8 Northamptonshire Archives Finch-Hatton MS 4016.

9 Both Anthony Wood and Sir John Hawkins report that Jeffreys was Charles I's 'organist at Oxford'; Andrew Clark, *The Life and Times of Anthony Wood* (Oxford, 1891), i, 274; Anthony à Wood, *Athenae Oxonienses* (London, 1691; 3rd edn, with additions by Philip Bliss (London, 1813–21), repr. New York and London, 1967), i, pp. xxxiv–xxxv; and John Hawkins, *A General History of the Science and Practice of Music* (London, 1776), iv, 56, 64 and 323. Jeffreys confirms that his presence in Oxford was due to Hatton in a letter of 1665 to Lady Hatton (British Library Add. MS 29550, f. 236^{v}): he reports that, when asked if he had been at the Oxford Court, he replied 'I was, being sent for by my Lord and Master [i.e. Hatton]'.

10 Wainwright, *Musical Patronage*, 6–22.

11 Hawkins' claim that Jeffreys had been one of 'the gentlemen of king Charles the First's chapel' (*A General History*, iv, 56) is almost certainly erroneous; Jeffreys' name does not appear in any of the surviving court records concerning music; see Andrew Ashbee, *Records of English Court Music*, iii (Snodland, 1988).

12 Jeffreys did, however, have some reputation as a musician before the outbreak of war: he is listed as ninth out of the ten 'most excellent Artists in musicke in our dayes sub anno 1640' in Sir Peter Leycester's 'Booke of Miscellany Collections', dated 1659; see Hermione Abbey, 'Sir Peter Leycester's Book on Music', *Journal of the Viola da Gamba Society of America*, 21 (1984), 28–44.

13 Hawkins, *A General History*, iv, 64.

14 Robert Thompson, 'Lowe, Edward (*c*.1610–1682)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxxiv, 561–2.

15 Jeffreys often recopied Hatton's draft letters; e.g. British Library Add. MS 29570, ff. 37–8 is a letter dated 14–15 August 1645 recopied from Hatton's draft at ff. 34–5.

16 C. H. Firth and R. S. Rait, *Acts and Ordinances of the Interregnum, 1642–1660* (London, 1911), i, 609 and 612; and David Pinto, 'The Music of the Hattons', *Royal Musical Association Research Chronicle*, 23 (1990), 79–108 (at 86).

visited London, where the Hattons maintained a house, in Ely Place, Holborn. In 1637 Jeffreys had married Mary Peirs, the widowed daughter of Elizabeth (née Salwey) and Thomas Mainwaring (the rector of Weldon and Dene from 1614 to 1663).[17] By this marriage Jeffreys had two children: Christopher and Mary. Christopher (*c*.1642–1693) was educated at Westminster School and Christ Church, Oxford (B.A. 1663, M.A. 1666)[18] and obviously inherited his father's gift for music as he was described by Anthony Wood as having 'an Excellent hand on the Organ'.[19] Christopher Jeffreys married Anna Brydges, the sister of James, Lord Chandos, and one of their four children was the poet George Jeffreys (1678–1755) an associate of Pope and Handel.[20] Mary Jeffreys' marriage was not so propitious: to the distress of her father she secretly married a local Weldon man, William Goode.[21] George Jeffreys strongly disapproved of Goode but nevertheless used his influence to gain him employment at Kirby Hall.[22] Jeffreys spent the rest of his life serving the Hatton family, not as a musician but as an administrator and secretary. David Pinto has pointed out that after 1646 Jeffreys dealt mostly with Lady Hatton and Christopher Hatton IV and notes that in the 1660s, as Baron Hatton became more irresponsible and temperamental, there was alienation between Jeffreys and his patron.[23] By the time of the Restoration Jeffreys had acquired some land of his own in Weldon, and he was obviously no longer dependent solely on the employment and patronage of Baron Hatton. Nevertheless, he continued to serve Christopher Hatton IV after the death of the First Baron in July 1670 and, as part of the attempts to repair the family's finances, Jeffreys may even have been involved in the negotiations concerning the dispersal of the Hatton music collection.[24]

George Jeffreys died at Weldon on 1 July 1685 and his music manuscripts presumably passed to his immediate descendants before being gradually dispersed.[25] The majority of his manuscripts eventually found their way to the British Library, the Royal College of Music, or the Library of St Michael's College, Tenbury (now in the Bodleian Library, Oxford). Jeffreys' scorebook (now British Library Add. MS 10338) became part of the collection of Edmund Warren (later Warren-Horne, *c*.1730–1794) and subsequently belonged to Thomas Oliphant (1799–1873) who presented the manuscript to the British Library. Oliphant also presented a bass partbook, now Add. MS 17816, to the British Library 'as proof that the handwriting in Add. MS 10338 is that of George Jeffreys'; Oliphant was also the owner of two more of Jeffreys' sets of partbooks: Royal College of Music MSS 920 and 920A. Part of Jeffreys' collection of Italian motets (now British Library Add. MS 31479), along with many others, was

---

17 Joseph Foster, *Alumni Oxonienses: The Members of the University of Oxford, 1500–1714* (Oxford, 1891–2), iii, 960.

18 Ibid., 805; and see Jonathan P. Wainwright, 'Christopher Jeffreys (*c*.1642–1693)' *sub* 'Jeffreys, George (*c*.1610–1685)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxix, 881–2.

19 Oxford, Bodleian Library Wood MS D.19(4), f. 72^{v}. See also Clark, *The Life and Times of Anthony Wood*, i, 274.

20 Matthew Steggle, 'Jeffreys, George (1678–1755)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxix, 890–91.

21 British Library Add. MS 29552, f. 213.

22 British Library Add. MS 29552, f. 223.

23 Pinto, 'Music of the Hattons', 86–7 and notes 37–8. Examples of the antagonism between Jeffreys and Hatton III can be found in the following letters from Jeffreys to Hatton IV: British Library Add. MS 29551, f. 35, Jeffreys states that if he does not receive payment from Hatton III he will be arrested (13 April 1663); British Library Add. MS 29552, f. 7, Jeffreys complains of 'their usage of me at Kirby' (10 January 1669); and British Library Add. MS 29552, f. 302, Jeffreys mentions an unexpected visit from Hatton III and states the he 'was resolved not to stirr a foot towards him'.

24 Wainwright *Musical Patronage*, 42, footnote 40.

25 Jeffreys' manuscripts are not mentioned in his will which survives in Northamptonshire Archives. For a transcription of the will see Aston, 'George Jeffreys and the English Baroque', iv, 224–8.

offered to the then British Museum in 1879 by the collector Julian Marshall (1836–1903).[26] Marshall had obtained a number of manuscripts from the collection of Joseph Warren (1804–81).[27] Some of Warren's other manuscripts had passed to Sir Frederick Ouseley, the son of Sir Frederick Arthur Gore Ouseley, the founder of St Michael's College, Tenbury and this may explain the presence of various of Jeffreys' manuscripts in the Tenbury collection (today in the Bodleian Library, Oxford).[28]

THE MANUSCRIPT SOURCES

The primary source for George Jeffreys' instrumental music is his autograph scorebook, British Library Add. MSS 10338. This manuscript, which contains 126 pieces (all but thirteen of Jeffreys' total number of works), has been described as 'a well organised, retrospective, fair-copy collection'.[29] This is true to some extent. The manuscript was certainly well organized in that it was divided up into sections of different types of music: instrumental pieces, Italian madrigals, English secular songs, and sacred music for one, two, three, four and five parts (in Latin and English), but the system faltered due to insufficient space having been allowed for the three- and four-part music; certain pieces in the scorebook were copied retrospectively some years after composition, but others were added in chronological order as they were composed; and some were indeed 'fair copies', but others are obviously 'working-copies' as they contain various alterations and marginal notes. The texts were invariably added after the notes had been entered and a number of pieces include revisions, some of which provided the basis for 'fair copies' in his other partbooks. A comprehensive examination of the scorebook's contents, dates, annotations, paper-types, rastrum-rulings and gatherings, in relation to events in Jeffreys' life, is given elsewhere[30] and the following paragraph—after some general comments—is concerned primarily with the fascicles that contain Jeffreys' instrumental music.

British Library Add. MS 10338 consists of thirty-five gatherings of thirteen different types of paper. The great variety of paper used by Jeffreys indicates that the collection did not start life as a single volume but was collected together at a later date. A system of binder's marks is present in the manuscript which appear to relate to a binding during Jeffreys' lifetime rather than subsequent ones (the present binding probably dates from about 1849 when Thomas Oliphant presented the manuscript to the British Museum). The seventeenth-century binder numbered the first and last folios of each gathering (1–2, 3–4, etc.) to ensure the correct ordering of the pieces;[31] that the binder felt that this was necessary probably indicates that a considerable amount of music had already been copied. Jeffreys also appears to have instructed

---

26 The Marshall collection was classified as British Library Add. MSS 31384–31823; see Arthur Searle, 'Julian Marshall and the British Museum: Music Collecting in the Late Nineteenth Century', *British Library Journal*, 11 (1985), 67–87.

27 Concerning Joseph Warren, see Alex Hyatt King, *Some British Collectors of Music c.1600–1960* (Cambridge, 1963), 56–8 and *passim*.

28 For full details of Jeffreys' manuscripts, see Wainwright, *Musical Patronage*, *passim*.

29 Peter Holman, 'George Jeffries and the *Great Dooble Base*', *Chelys*, 5 (1973–4), 79. Until Robert Thompson's work ('English Music Manuscripts and the Fine Paper Trade, 1648–1688' (Ph.D. thesis, University of London, 1988), 172–220, and 'George Jeffreys and the "Stile Nuovo" in English Sacred Music: A New Date for his Autograph Score, British Library Add. MS 10338', *Music & Letters*, 70 (1989), 317–41), British Library Add. MS 10338 was assumed to have originated as a single bound volume into which Jeffreys copied his works. Thomas Oliphant (a one-time owner of the manuscript) read the last date in the score as 1669 (*recte* 1662) and this date was accepted as the date of copying by subsequent commentators without question.

30 See Thompson, 'English Music Manuscripts and the Fine Paper Trade', 172–220; *idem*, 'George Jeffreys and the "Stile Nuovo"'; and Wainwright, *Musical Patronage*, 132–54 and 217–32.

31 There is an error in the binder's markings at the gathering 11–[12] as the final number is also marked 11: the sequence of odd and even numbers thereafter is reversed (12–13, 14–15, etc.).

the binder to incorporate gatherings of unused ruled paper in certain places so that further copies could be added in a systematic way.[32] Only one gathering in the manuscript (the one beginning on f. 171 and extending to f. 176b) does not contain the binder's marks. This gathering, which consists of paper with a Pot GRO watermark, was inserted between the binder's marks 43 and 44 and provides evidence of the date of the original binding. The gathering contains the four-voice anthem 'Turn thou us O good Lord' (ff. 172–6) which is dated '[16]55'; if the manuscript had been bound after this date the gathering would have been incorporated into the binder's scheme. The paper used in this added gathering was not the usual ready-ruled paper: the stave lines were ruled individually by hand and, as Robert Thompson has noted, the same paper appears in Jeffreys' letters to Lady Hatton of 1649.[33] Therefore the score was probably bound around 1650.[34] The first fifty-six folios of the manuscript contain Jeffreys' earliest surviving compositions: his seven instrumental fantasias, thirteen Italian madrigals, and songs for stage plays (such as Thomas Randolph's *The Maskque of Vices* and Peter Hausted's *The Rivall Friends*). The fantasias and the English songs, which most likely date from the 1630s, show that Jeffreys was well versed in the native English musical tradition. The first two gatherings of the scorebook, which contain the six 'Fantasies of 3. Parts for ye Violls and the Virginall', the 'Fantazia of 2 p[ar]ts to the Organ For the Violin', and nine three-part Italian madrigals (without basso continuo), are made up of paper with a watermark of Pillars lettered ID.[35] Robert Thompson noted that the two gatherings probably once formed a separate volume as a worm bore passes through the gatherings from folio 4 to 18, but does not extend into the paper on either side;[36] he has also demonstrated that the Pillars ID watermark can be dated as *circa* 1640.[37]

The three-part fantasias in British Library Add. MS 10338 are concordant with a number of other manuscripts. The first four fantasias also appear, as later additions, in Christ Church Mus. 459–62, a set of four books copied in part by Thomas Myriell. The first stage of copying in these partbooks must have taken place between 1616 and 1625,[38] and the four Jeffreys fantasias were probably added in the early 1630s (by an unidentified scribe using an old-fashioned heavy black diamond-shaped notation). The readings of the four three-part fantasias in the Myriell partbooks differ in a number of details from those in the autograph scorebook. The Christ Church partbooks appear to contain the earliest versions and the British Library scorebook copies represent later revisions. Perhaps in the late 1630s, Jeffreys had a renewed

---

[32] It is noteworthy that, with the exception of 'Mottects of 2. pts' (f. 73^{v}), the section-headings of the sacred music are on the first folio of a gathering: 'Mottects a 1 voc' (f. 60), 'Mottects of 3 parts English and Lattyn' (f. 106^{v}), 'Songs of 4. Parts For the Church' (f. 177), and 'Songs Mottects of 5. Parts' (f. 226). Perhaps there were four separate volumes of pieces for one and two voices, three voices, four voices, and five and six voices before they were all bound together to form the present scorebook.

[33] British Library Add. MS 29550, ff. 91–93^{v}; see Thompson, 'English Music Manuscripts and the Fine Paper Trade', 206; and *idem*, 'George Jeffreys and the "Stile Nuovo"', 324.

[34] Jeffreys' copies of pieces dated 1651 and after are more untidy than those copied before binding; this was perhaps due to the difficulties of writing in a large newly (and tightly?) bound volume.

[35] The Pillars watermark can also be found in the last section of Christ Church Mus. 880: basso continuo parts to Gesualdo's Madrigal Books I, II and IV copied by Jeffreys' colleague Stephen Bing; see Wainwright, *Musical Patronage*, 168–9 and 405–14.

[36] Thompson, 'George Jeffreys and the "Stile Nuovo"', 319.

[37] Thompson, 'English Music Manuscripts and the Fine Paper Trade', 220; Thompson notes that similar Pot and Pillars watermarks appear in British Library Add. MSS 18940–44 which contain music for Shirley's masque *The Triumph of Time* performed in 1634.

[38] See Pamela Willetts, 'Musical Connections of Thomas Myriell', *Music & Letters*, 49 (1968), 36-42; *eadem*, 'The Identity of Thomas Myriell', *Music & Letters*, 53 (1972), 431–3; Craig Monson, 'Thomas Myriell's Manuscript Collection: One View of Musical Taste in Jacobean London', *Journal of the American Musicological Society*, 30 (1977), 419–65; and *idem*, *Voice and Viols in England, 1600-1650* (Ann Arbor, 1982), 5–69.

burst of interest in instrumental music and revised his four existing three-part fantasias, composed two more plus one for violin, bass viol and organ (an instrumental combination closely associated with the Court), and then copied them all into his manuscript reserved for consort music (which was later to become ff. 4–18^{v} of his composite scorebook). The instrumental pieces in British Library Add. MS 10338 are followed by a number of blank pages which probably indicate that Jeffreys intended to compose more fantasias. That this was not realized was perhaps a result of his patron's changing interests, in the late 1630s, from instrumental music towards Italianate vocal music (which was also to be of practical use at Court). Jeffreys' nine three-part Italian madrigals, copied at the end of the instrumental gatherings (ff. 14^{v}–18^{v}), are perhaps the first examples of his Italianate compositions. Another fact should be noted which further links Jeffreys with the court-related instrumental repertoire of the 1630s: Jeffreys and his colleague Stephen Bing (1610–81)[39] collaborated in copying Coprario's eight fantasia-suites (a specifically court repertoire) for two violins, bass viol and organ (Rochester, Eastman School of Music, Sibley Music Library MS ML96 L814f, fascicle 3).[40] It was Stephen Bing who copied Jeffreys' six three-part fantasias in Christ Church, Oxford Mus. 417–18 and 1080.[41]

Two other manuscript sources contain Jeffreys' six three-part fantasias: Dublin, Marsh's Library MS Z3.4.13, folios 47–59^{v}, and Christ Church, Oxford Mus. 468–72. The Marsh's Library fascicle is an autograph score bound with miscellaneous other fascicles and loose papers.[42] Its presence in Ireland is undoubtedly due to Narcissus Marsh (1638–1713), Archbishop of Armagh, who founded his library in 1704.[43] Marsh lived in Oxford from 1655–78 and we know, from his diary, that he was keenly interested in consort music and, from 1666, organized weekly music meetings.[44] Many of the manuscripts of consort music in Dublin were collected by Marsh during his Oxford years for use at his musical gatherings. MS Z3.4.13, folios 47–59^{v} could have been obtained through Christopher Jeffreys, who was a student at Christ Church from about 1658 to 1666[45] and is therefore likely to have known Marsh and may even have participated in his earliest music meetings. Jeffreys copied his fantasias stratigraphically across the inside openings of MS Z3.4.13 folios 47–59^{v} on paper with a grapes watermark. The paper is consistent with a copying date of the 1630s and thus may be contemporary with the first section of British Library Add. MS 10338; unfortunately a comparison of readings does not offer any further information concerning the chronology or

---

39 For details of Stephen Bing career and copying activities, see S. Boyer and J. Wainwright, 'From Barnard to Purcell: the Copying Activities of Stephen Bing', *Early Music* 23 (1995), 620-48; and Wainwright, *Musical Patronage*, 52–114 and 160–77.

40 See Christopher D. S. Field, 'Stephen Bing's Copies of Coprario Fantasia-Suites', *Early Music*, 27 (1999), 311–17.

41 See Jonathan P. Wainwright, 'The Christ Church Viol-Consort Manuscripts Reconsidered: Christ Church, Oxford, Music Manuscripts 2, 397–408 and 436; 417–418 and 1080; and 432 and 612–613' in *John Jenkins and his Time: Studies in English Consort Music*, ed. Andrew Ashbee and Peter Holman (Oxford, 1996), 189-241; and *idem*, *Musical Patronage*, 66–84 and 384–6.

42 See R. Charteris, 'Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *Royal Musical Association Research Chronicle*, 13 (1976), 31–2, 38 and 40–1; and *idem*, *A Catalogue of the Printed Books on Music, and Music Manuscripts in Archbishop Marsh's Library, Dublin* (Clifden, 1982), 112–18.

43 See Muriel McCarthy, 'Marsh, Narcissus (1638–1713)', *Oxford Dictionary of National Biography* (Oxford, 2004), xxxvi, 803–6.

44 See page 9 of Marsh's diary (Dublin, Marsh's Library Z2.2.3a; Z2.2.3b is a typescript transcription); cited in Charteris, 'Consort Music Manuscripts', 33 and 35.

45 Christopher Jeffreys matriculated at Christ Church on 9 December 1659 (Foster, *Alumni Oxoniensis*, ii, 805) although Anthony Wood described him as the fifteenth new member of William Ellis' music meetings in Oxford in 1658: A. Wood, *Athenae Oxoniensis: An Exact History of All the Writers and Bishops who have had their Education in the University of Oxford. To which are added the Fasti, or Annals, of the said University* (London, 1691), vol. 1, xxxiv–xxxv.

links between the two scores.[46] The other manuscript source which contains Jeffreys' six three-part fantasias, Christ Church, Oxford Mus. 468–72, was copied in Oxford by William Ellis (1620–79)[47] and appears to date from the mid 1660s.[48] The first folio of the second partbook (Mus. 469) contains the perplexing annotation 'Geore Jeffreys 1729' [*sic*] and this has led to the dating of Jeffreys' fantasias to 1629;[49] no explanation can presently be offered for the annotation.[50]

THE MUSIC

Jeffreys' 'Fantasies of 3. Parts for ye Violls and the Virginall' (**1–6**) are, in effect, fantasias of three equal contrapuntal lines, although the designation 'and the Virginall' (or organ, as specified in the fifth fantasia) suggests the performance practice of adding a basso continuo to the lowest instrumental line. These are early works where Jeffreys' reveals his training in the English polyphonic mode of composition. The fantasias are pervasively contrapuntal with just occasional sections of homophony (enlivened by the frequent use of the augmented fifth chord) and are stylistically similar to those of composers such as John Coprario (*c*.1570–1626) and Orlando Gibbons (1583–1625). The first four fantasias (in C) are linked in that their imitation points are related: the opening point of the second fantasia is close in melodic shape to the first fantasia, and the first two bars of the fourth is an exact inversion of the opening point of the third fantasia.

The 'Fantazia of 2 p[ar]ts to the Organ For the Violin' (**7**) is, perhaps, more successful and interesting than the three-part fantasias. It aligns closely to the 'progressive' consort music being produced at Court in the 1620s under the patronage of Charles I. Charles, when still Prince of Wales, had employed four of the most eminent composers of consort music—Alfonso Ferrabosco the younger (*c*.1575–1628), John Coprario, Orlando Gibbons and Thomas Lupo (1571–1627)—and together they were responsible for extending the range of scorings employed in the English fantasia idiom and for the introduction of the violin into contrapuntal music. Charles was himself a skilled performer on the bass viol (having been taught by Alfonso Ferrabosco) and, according to John Playford, 'could play his part exactly well on the Bass-Viol, especially of those Incomparable Fancies of Mr. Coperario to the Organ.'[51] Coprario was one of the first composers to use the violin in contrapuntal consort music. Although the violin had first appeared at the English court in 1540, it had been used almost exclusively for dance music

---

[46] Dublin, Marsh's Library Z3.4.13, ff. 47–59^{v} have a few 'ornaments' squeezed in—in Jeffreys' handwriting—at a later date than the original copying.

[47] See Robert Thompson, 'A Further Look at the Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *Chelys*, 24 (1995), 3–18 (where Ellis is copyist 'Q').

[48] The paper contains the watermark of a fleur-de-lys with a countermark IHS and is typical of Angoumois papers of the period *c*.1657–62; see Thompson, 'English Music Manuscripts and the Fine Paper Trade', 260–5 and 276–7. A comparison of readings suggests that Christ Church, Oxford Mus. 468–72 may have been copied from Dublin, Marsh's Library Z3.4.13, ff. 47–59^{v}.

[49] Aston, 'George Jeffreys and the English Baroque', 772 and 775; and *idem*, 'Tradition and Experiment in the Devotional Music of George Jeffreys', 107.

[50] Jeffreys' grandson, the poet George Jeffreys (1678–1755), could possibly have been responsible for the annotation but, as David Pinto has noted (in correspondence with the writer), he was educated at Trinity College, Cambridge and had no connections with Oxford.

[51] J. Playford, *An Introduction to the Skill of Musick* (London, 10/1683). This is the first edition to make reference to the king's performing ability; previous editions which contain the section, are concerned only with the king's musical preference: 'And for Instrumental Musick none pleased him like those incomparable Fantazies for one Violin and Basses Viol, to the organ, Composed by Mr. Coprario' (4th–7th editions; 1664, 1666, 1667 and 1670). All editions subsequent to 1683 repeat the version of the tenth edition.

until about 1620.[52] In 1622 Prince Charles formed a violin and viol ensemble[53]—'Coperario's Musique'—which consisted of Lupo, John Woodington and Adam Vallet (violins), Ferrabosco II and Coprario (viols) and Gibbons (keyboard).[54] Once the violin had become established as an instrument for 'serious' contrapuntal chamber music, court composers began experimenting with new forms and scorings using mixed groups of violins and viols with keyboard (usually organ) and/or theorbo continuo. It is from this tradition that Jeffreys' 'Fantazia of 2 p[ar]ts to the Organ For the Violin' emanated.

UNIVERSITY OF YORK JONATHAN P. WAINWRIGHT
FEBRUARY 2020

[52] See P. Holman, 'The English Royal Violin Consort in the Sixteenth Century', *Proceedings of the Royal Musical Association*, 109 (1982–3), 39–59, and *idem, Four and Twenty Fiddlers: The Violin at the English Court 1540-1690* (Oxford, 1993), *passim*.

[53] Dated from John Woodington's petition to Charles I (12 May 1625) in which he states that he had been a member of 'Coperario[']s musique 3 yeres' (British Library Add. MS 64883 f. 57).

[54] See Andrew Ashbee, *Records of English Court Music* (Snodland, 1991), iv, 217–30.

EDITORIAL NOTES

PREFATORY STAVES

Original clefs and forms of signatures are given on the prefatory staves.

NOTE-VALUES

Original note-values are retained with the exception of final notes. The values of final notes of compositions have been tacitly regularised, with added *fermate* where necessary, in accordance with the prevailing barring.

BARRING AND TIME-SIGNATURES

Barring has been regularised throughout.

ACCIDENTALS

Sharps and flats used as naturals are modernised (i.e., replaced by naturals). Accidentals added editorially are printed in small type; these include those necessitated by added bar-lines, cancellations within the bar, and those suggested by *musica ficta* considerations. (The context will invariably make it clear to which of these categories any one editorial accidental belongs.) Editorial accidentals are effective to the end of the bar in which they occur, and source accidentals are regarded as applying also to immediate repetitions. Accidentals that are redundant in a modern barred edition have been omitted without comment.

ACKNOWLEDGEMENTS

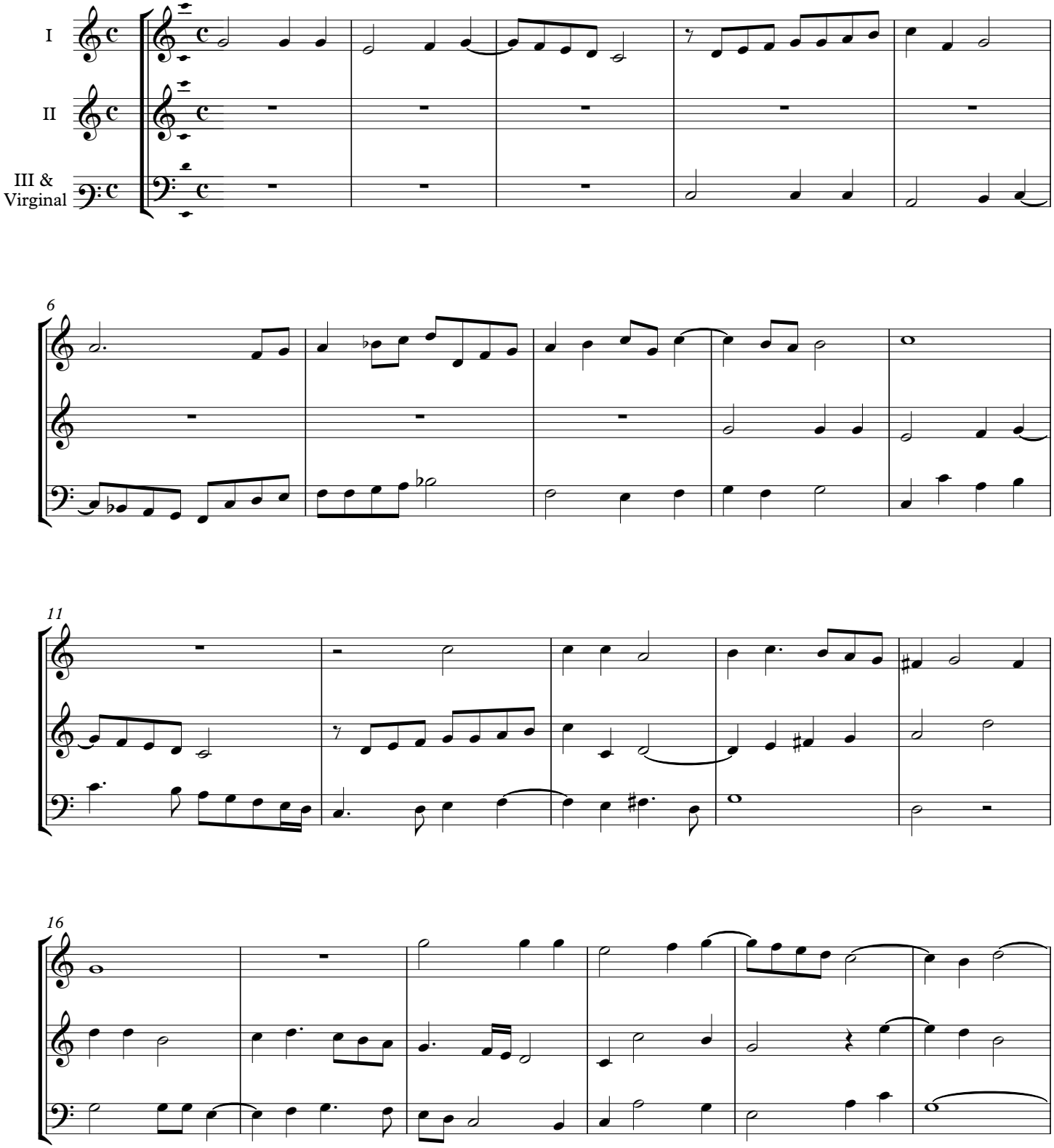
The Editor wishes to thank the British Library, Christ Church, Oxford, and Marsh's Library, Dublin, for the facilities offered in consulting the source used in the preparation of this volume. Individual thanks are due to Dr David Griffiths and Dr Robert Thompson for their help and advice.

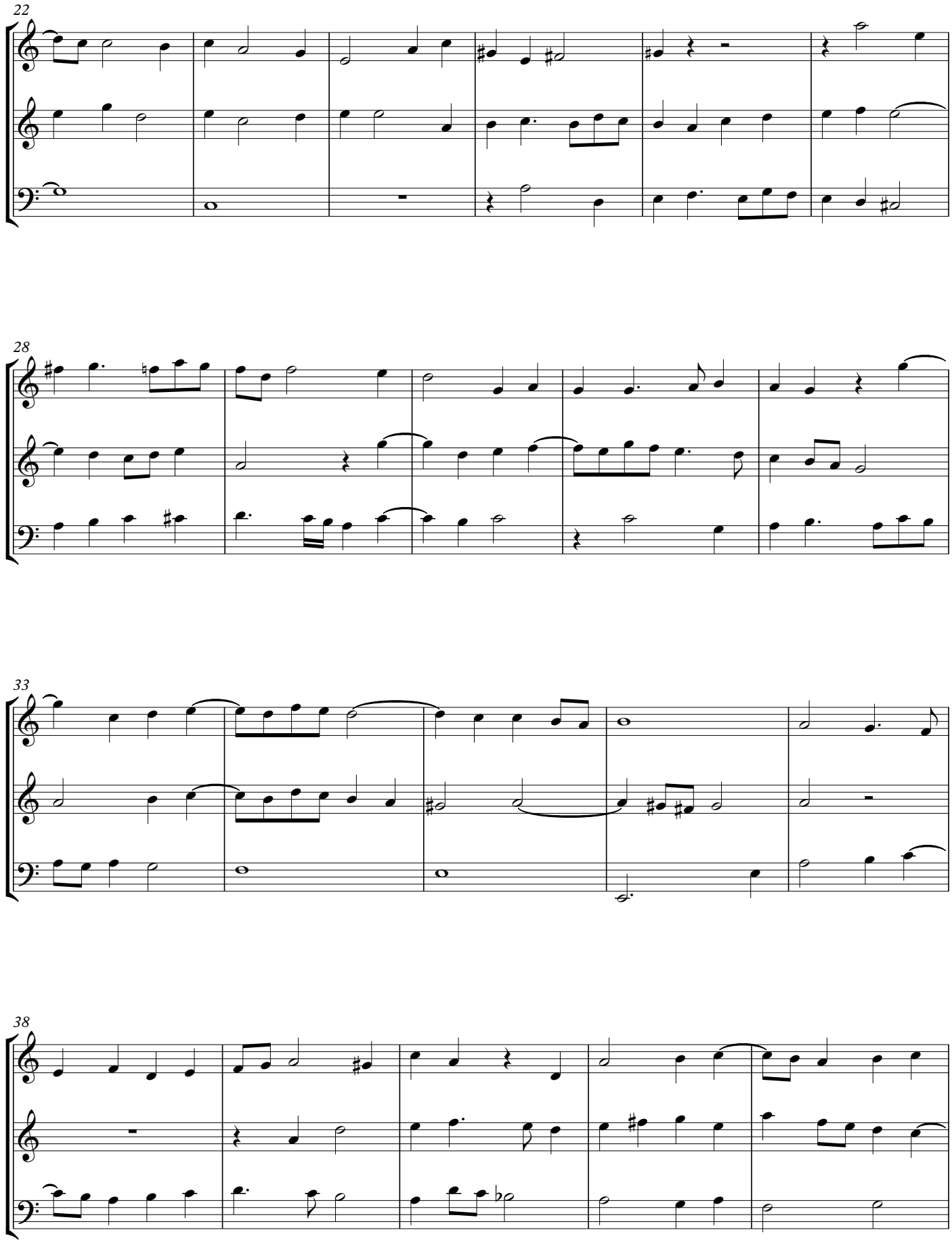
Fantasies of 3. Parts for ye Violls and the Virginall

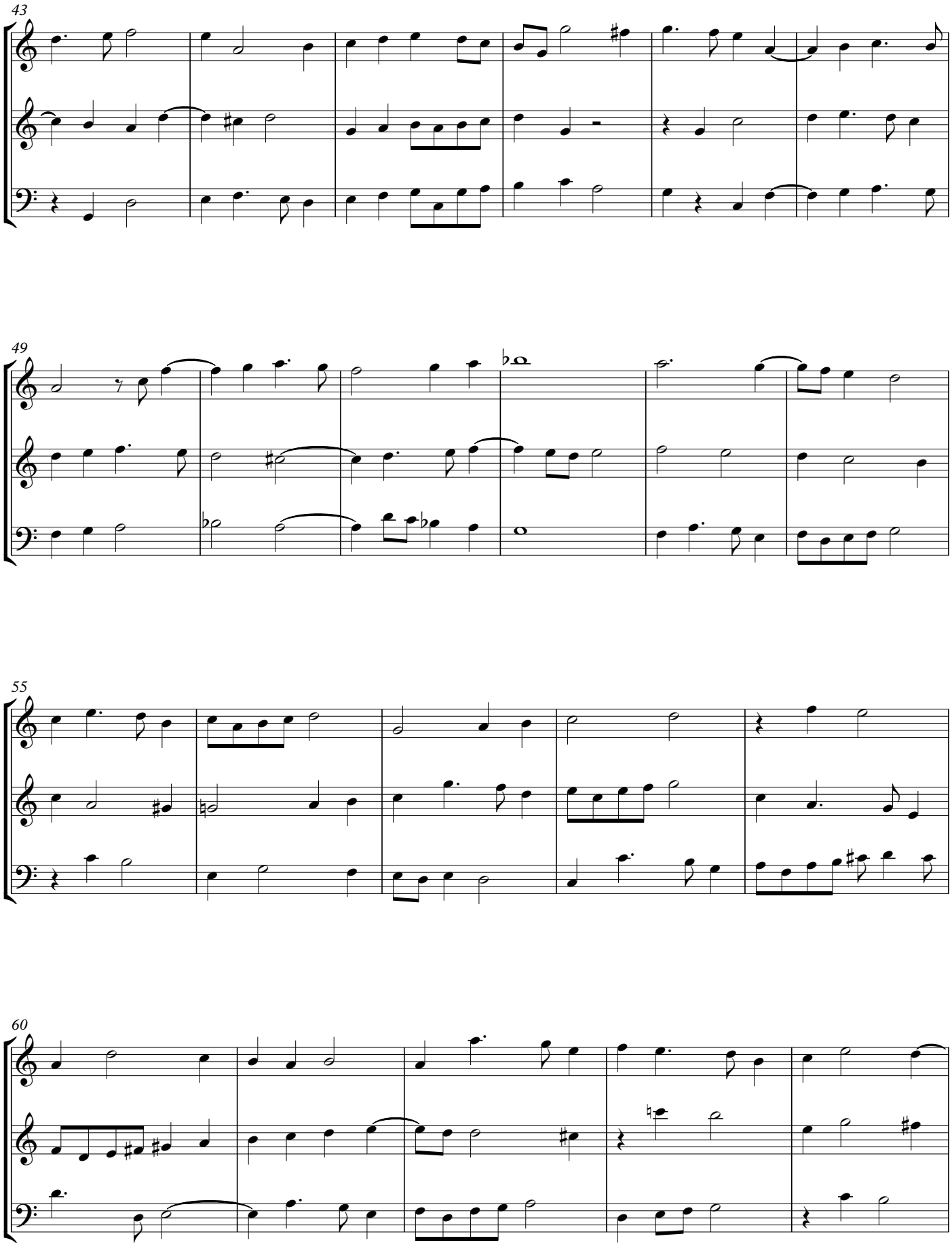
1

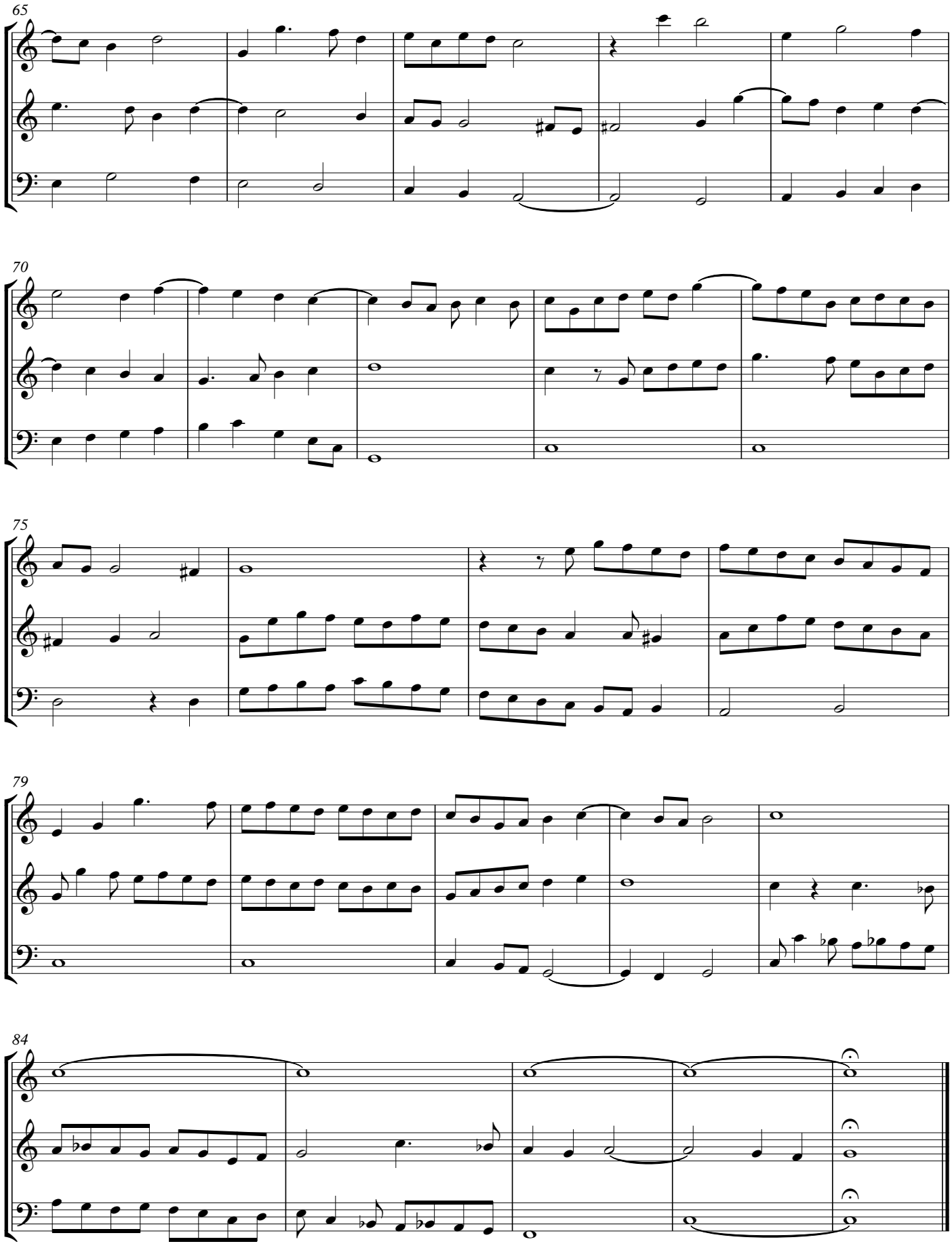
Fantasia No. 1

GEORGE JEFFREYS
Edited by Jonathan Wainwright




22
28
33
38

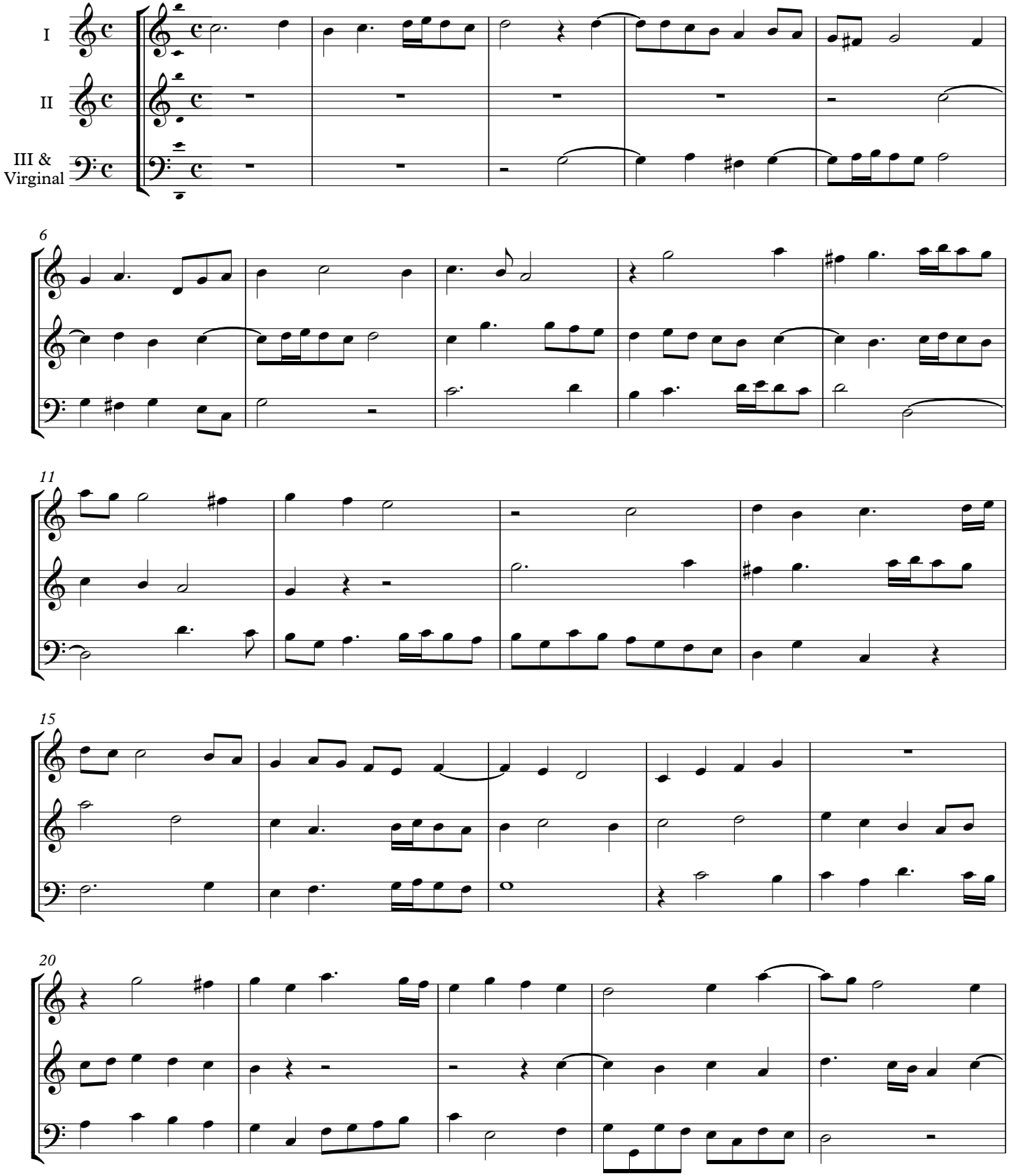

43
49
55
60

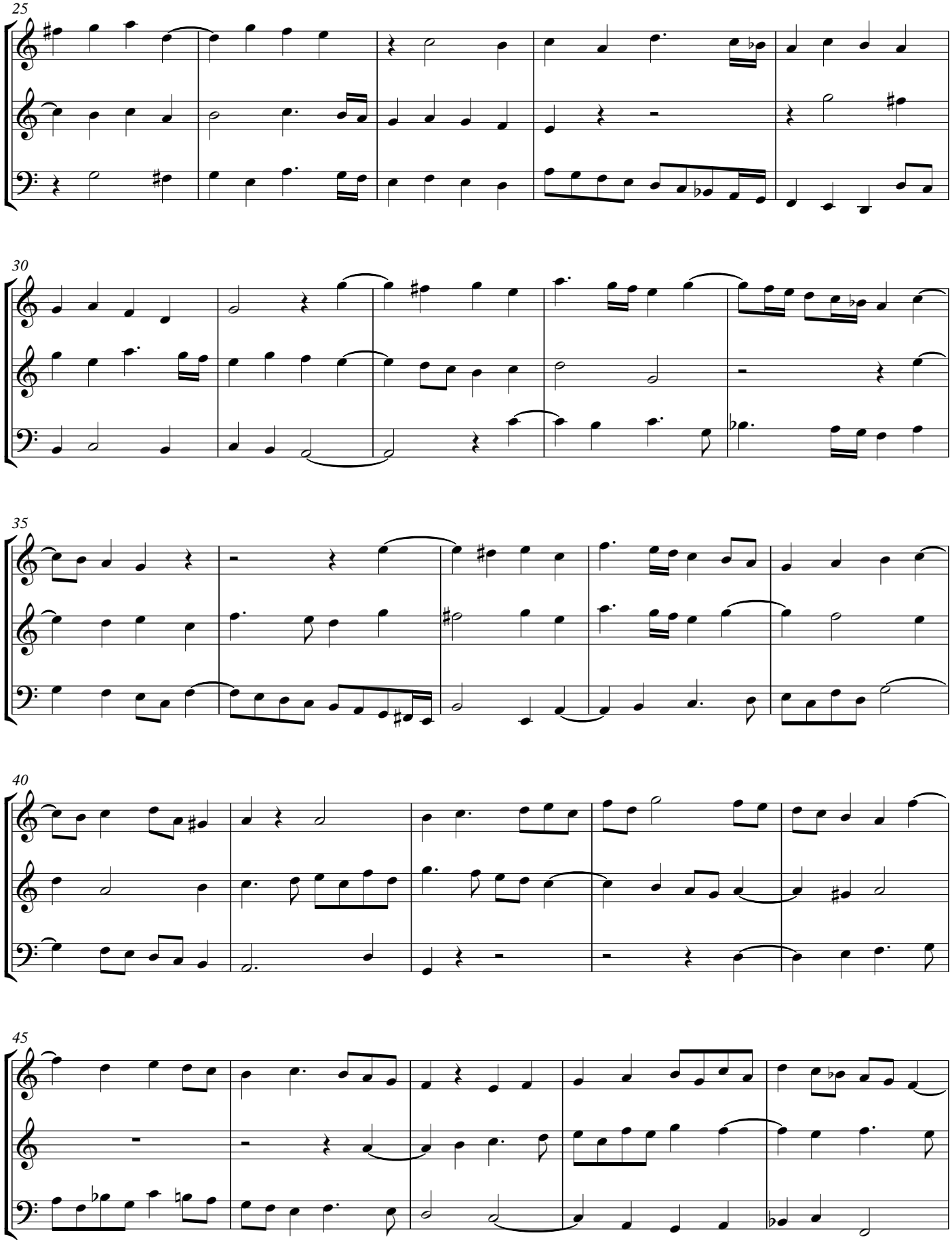

65
70
75
79
84

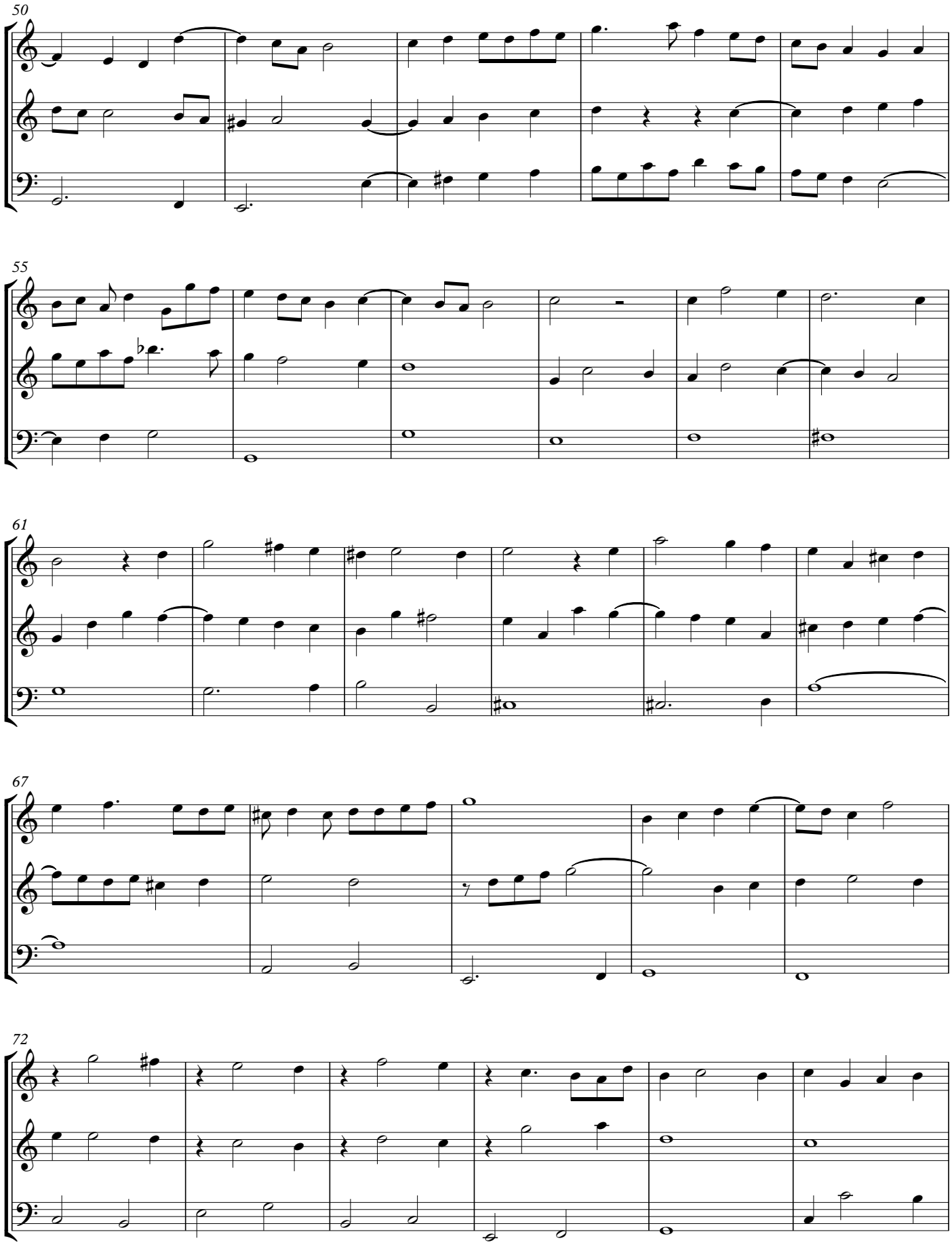
2

Fantasia No. 2

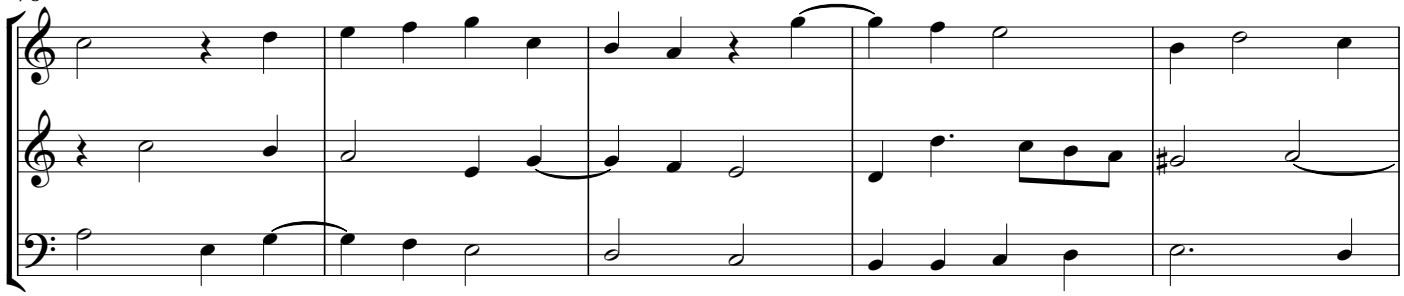
GEORGE JEFFREYS
Edited by Jonathan Wainwright



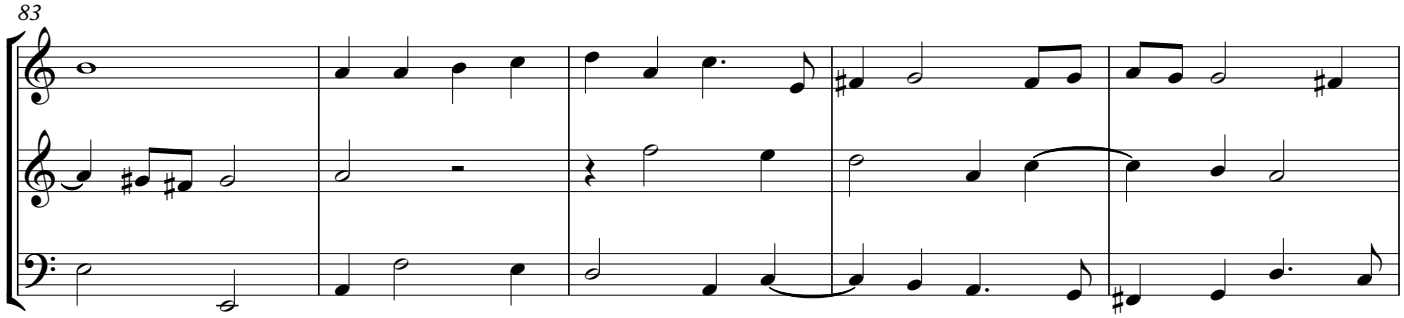

25
30
35
40
45


50
55
61
67
72

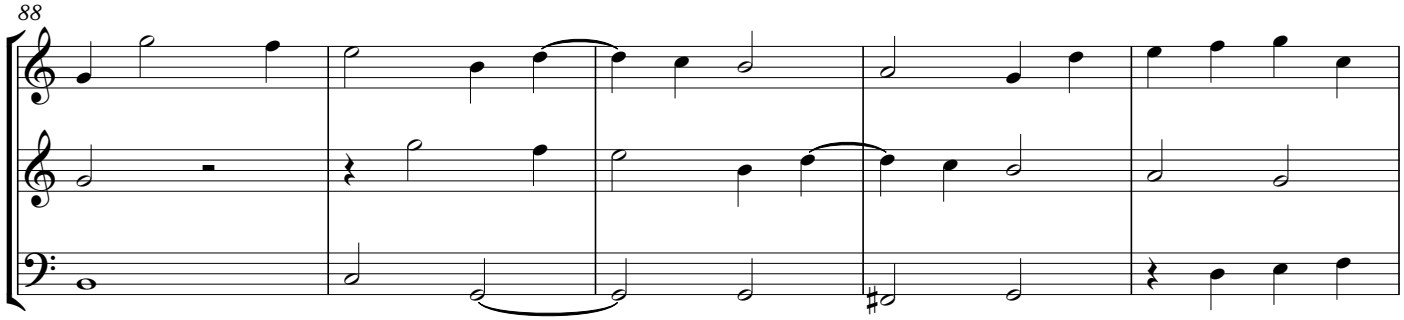
78



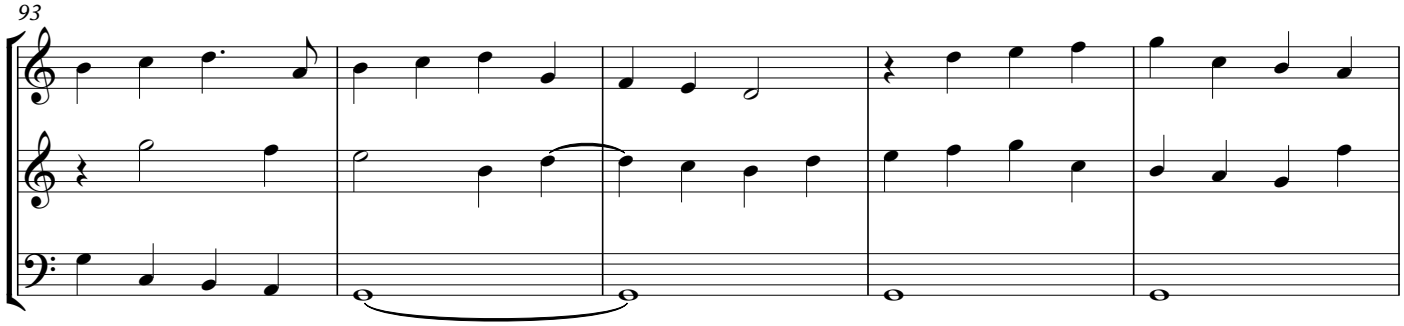
83



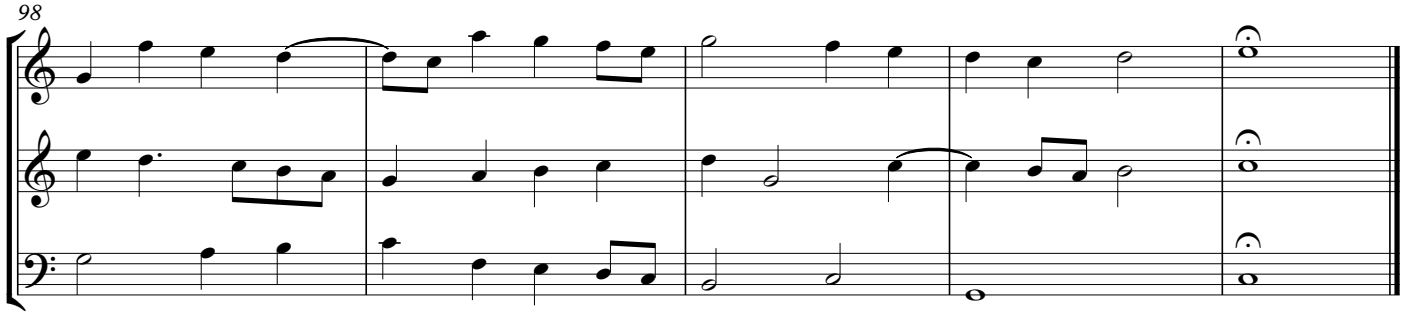
88



93



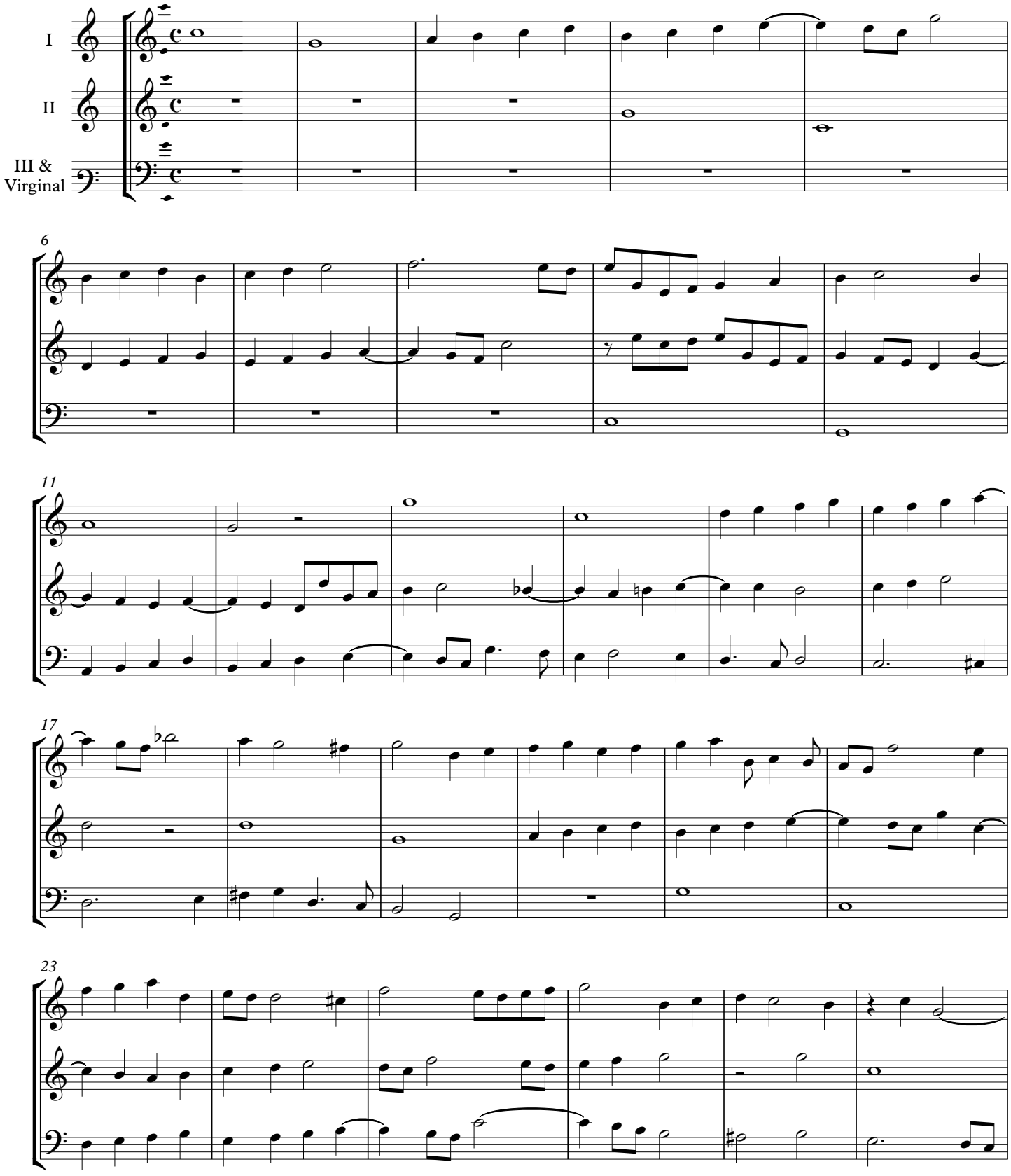
98

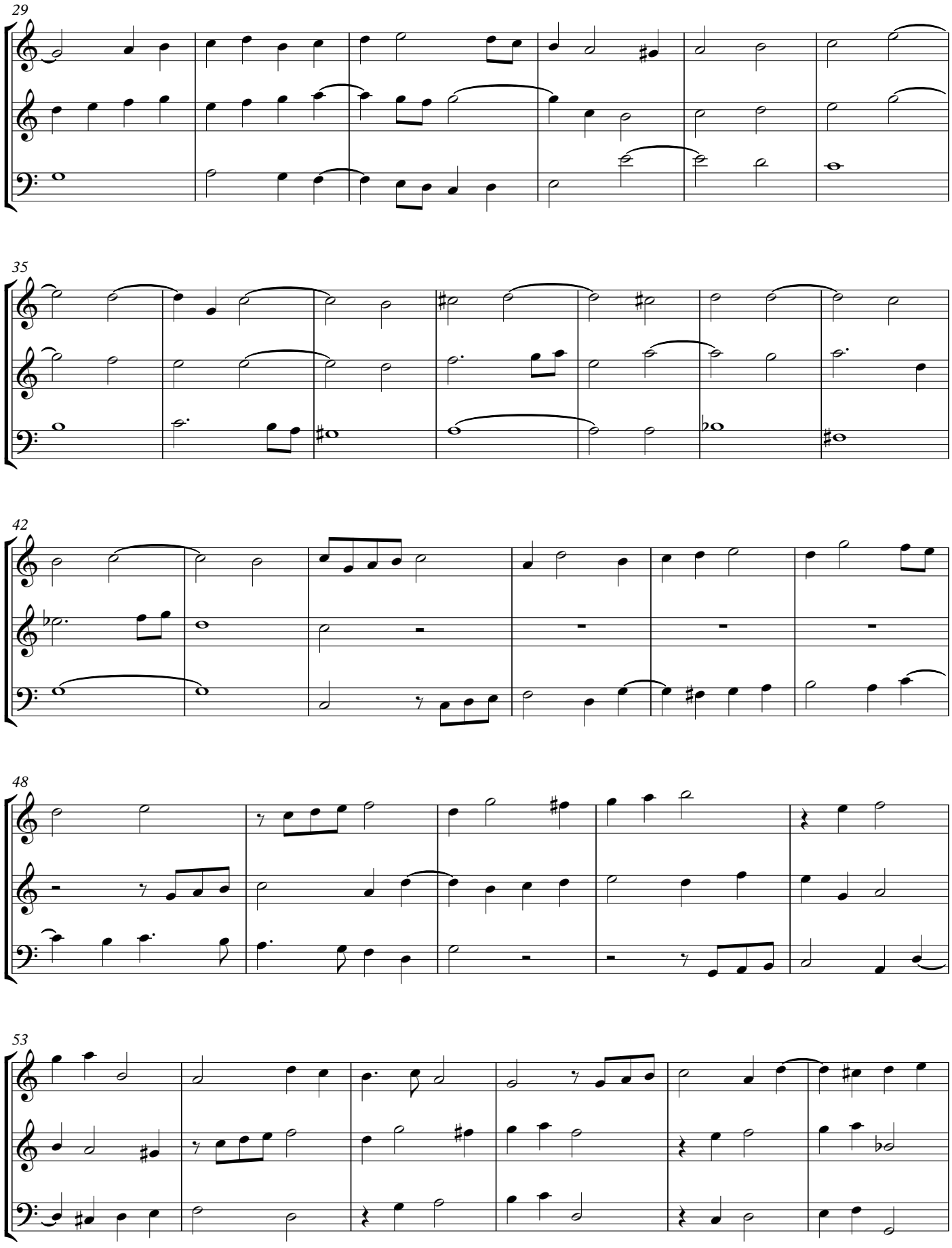


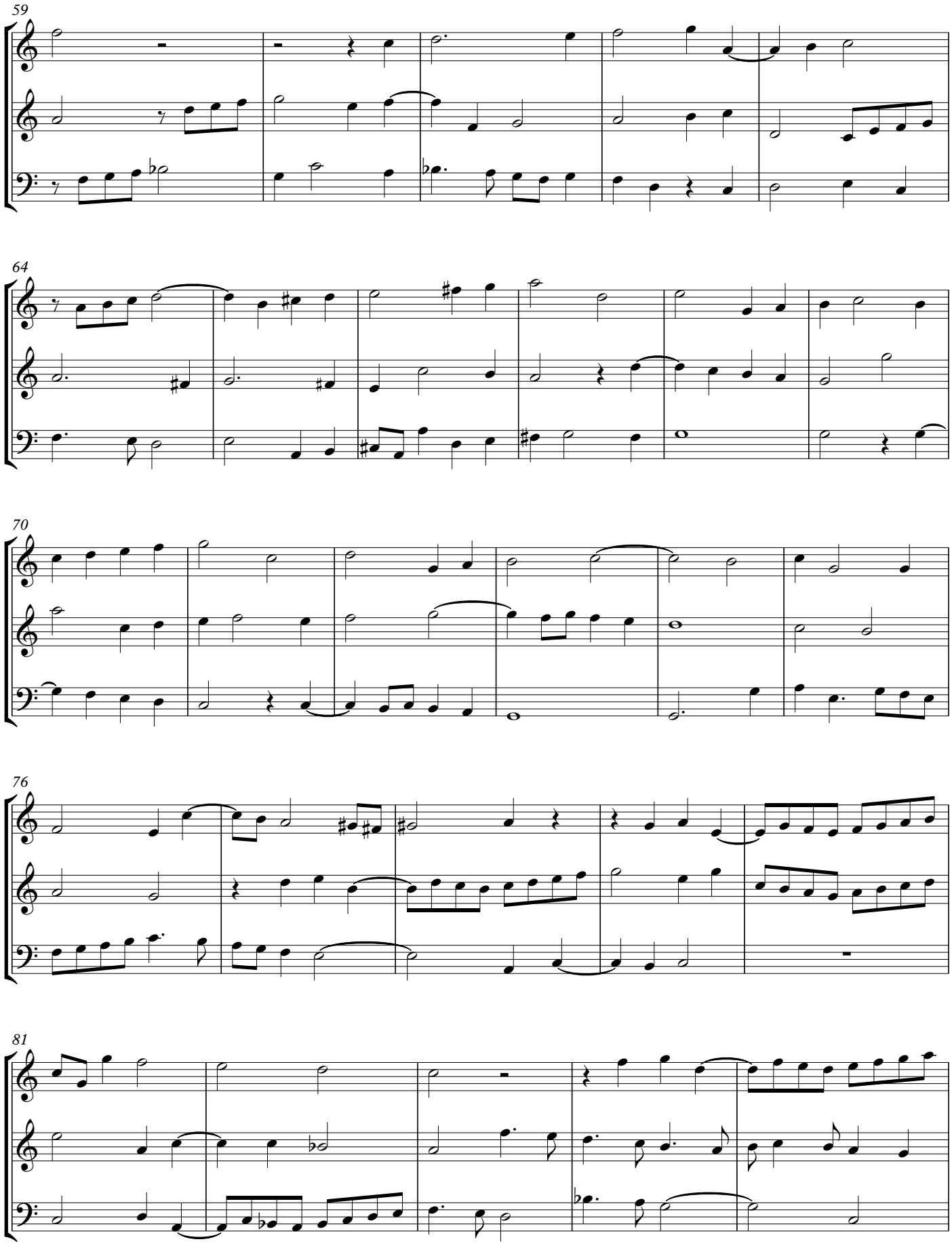
3

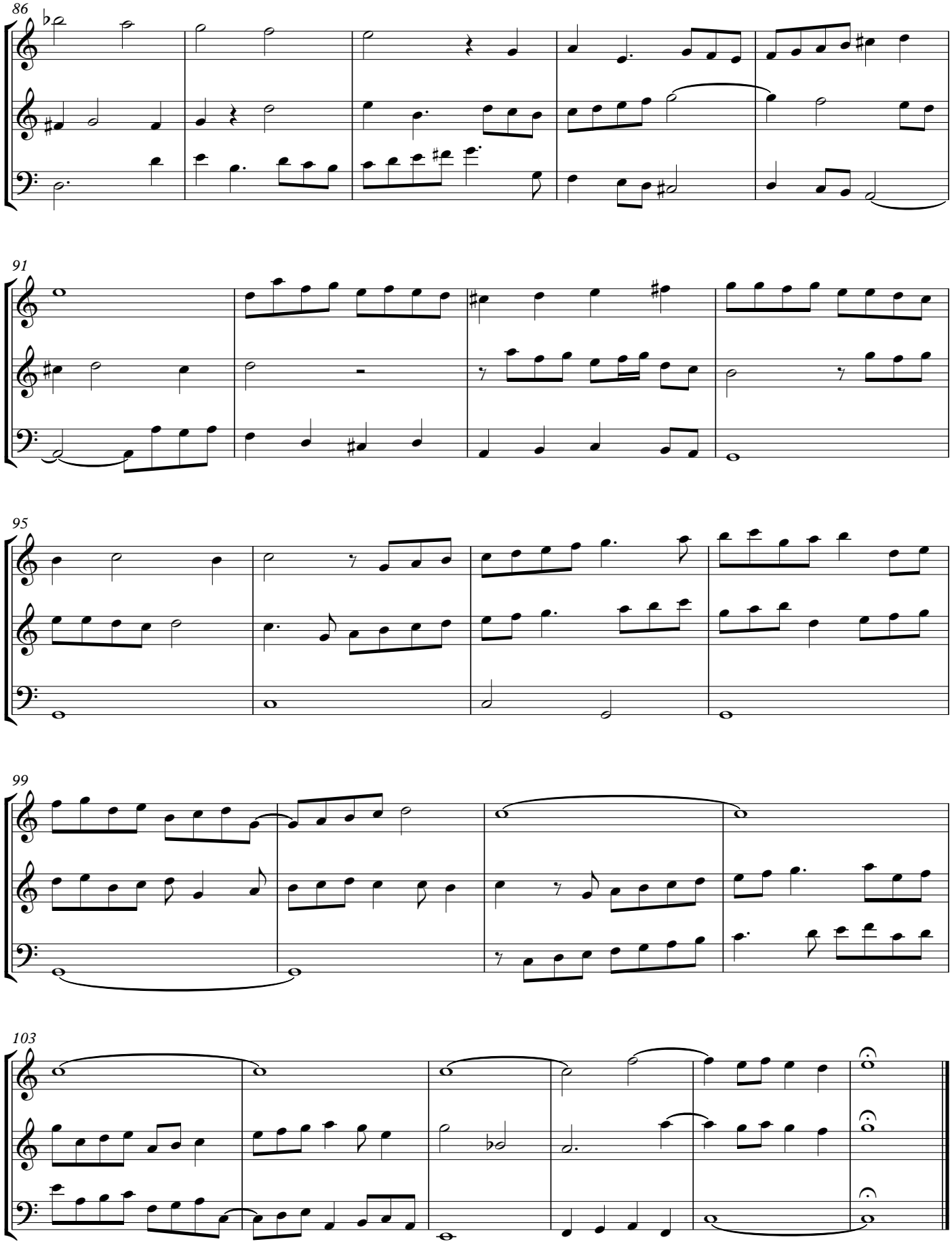
Fantasia No. 3

GEORGE JEFFREYS
Edited by Jonathan Wainwright




29
35
42
48
53

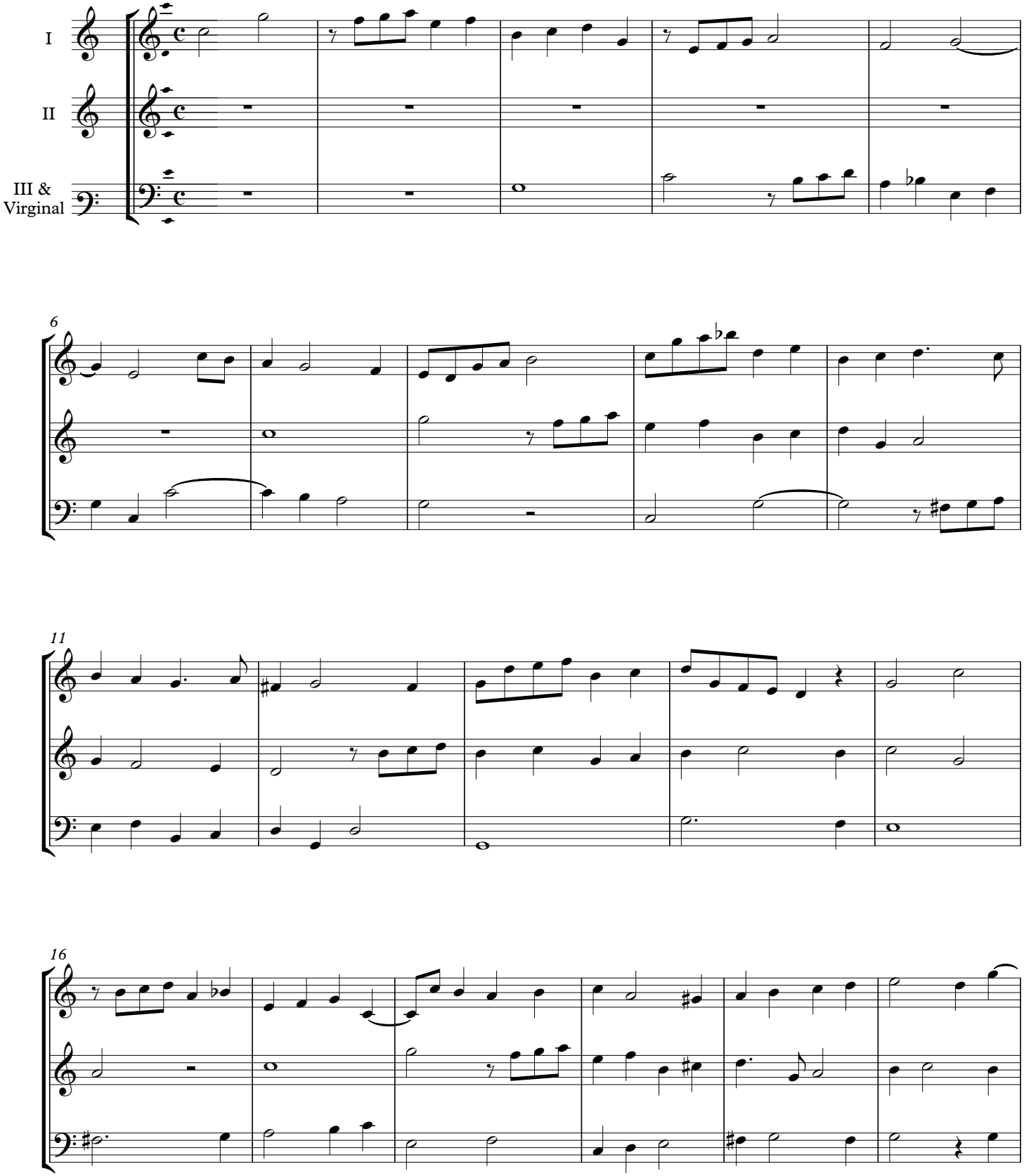

59
64
70
76
81

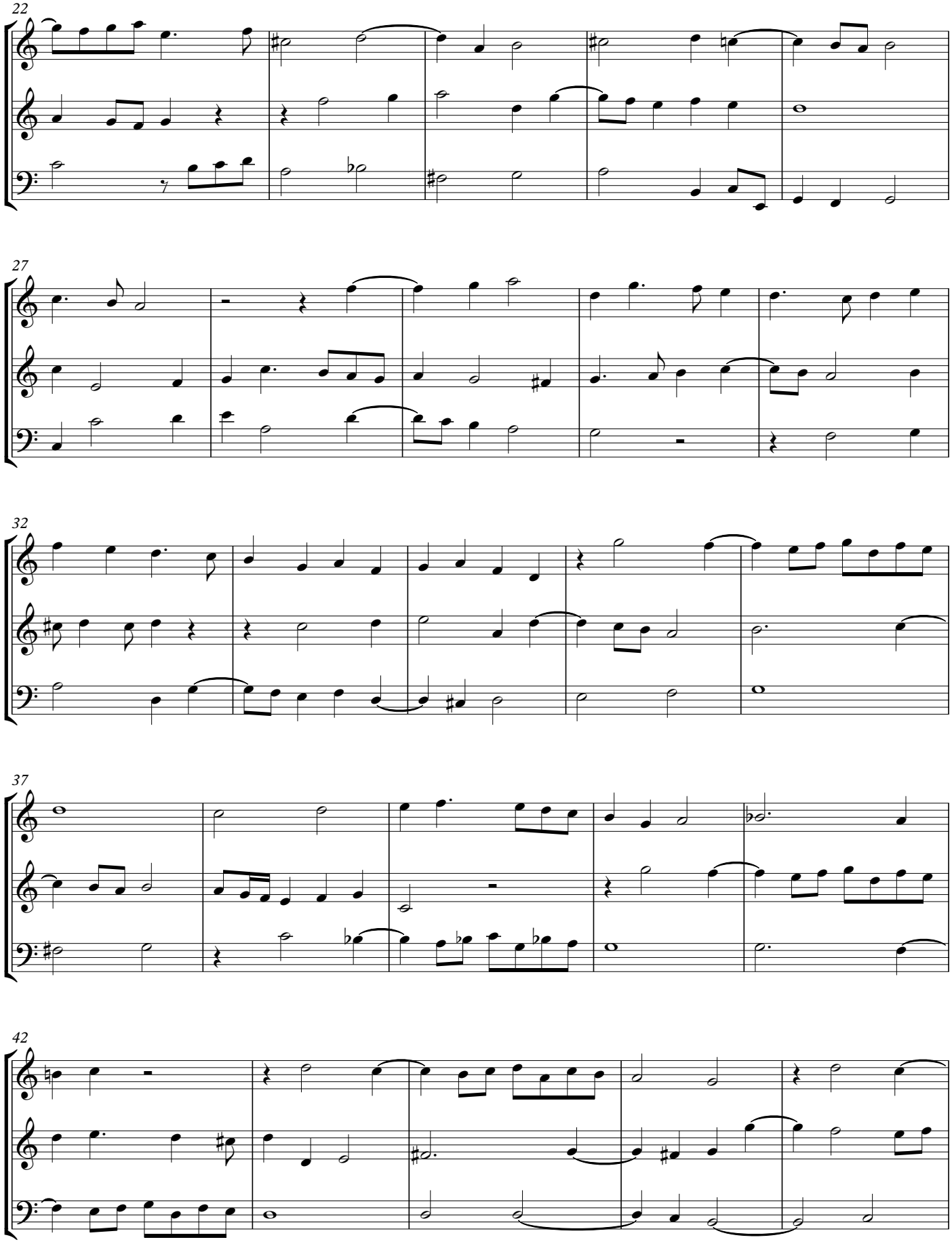

86
91
95
99
103

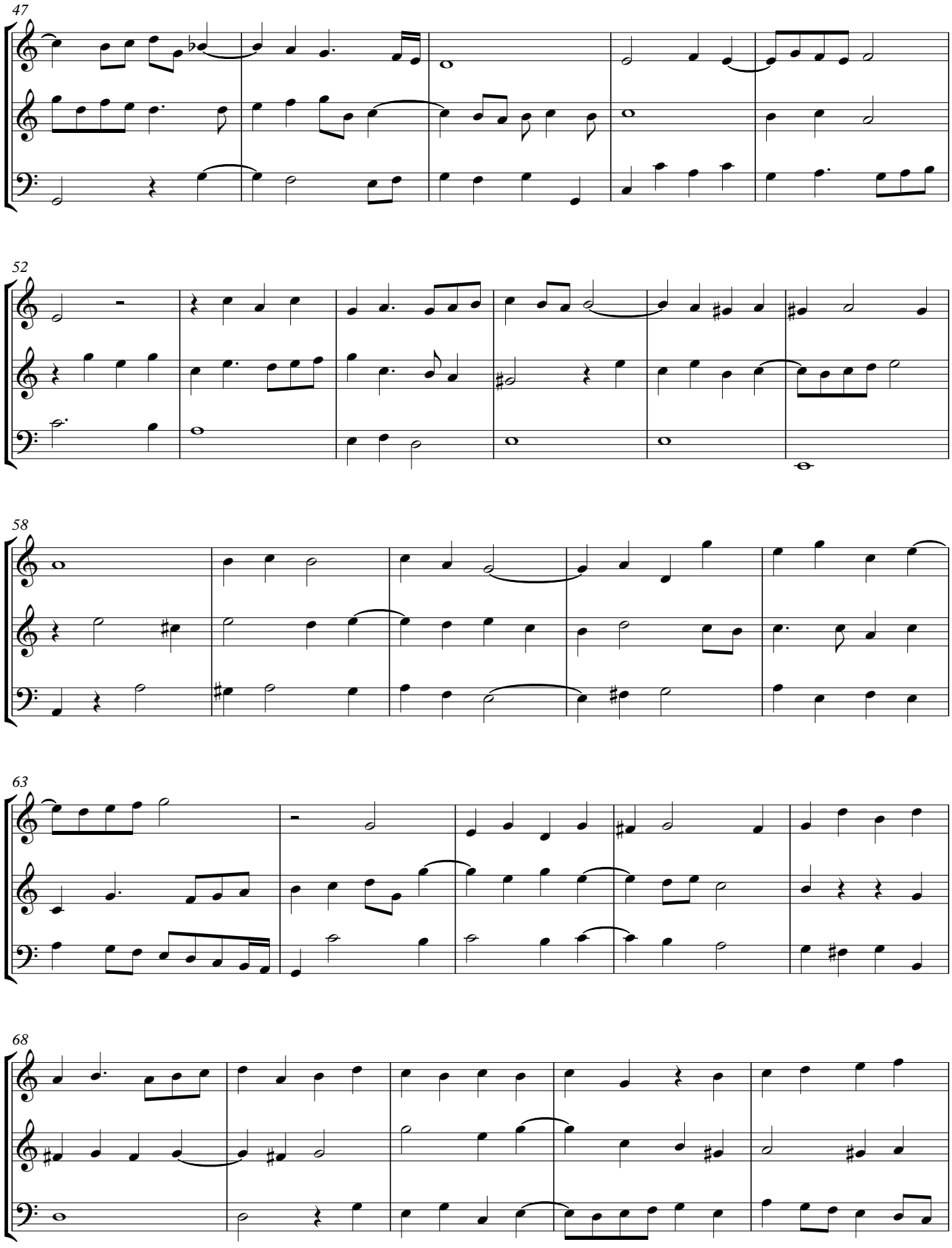
4

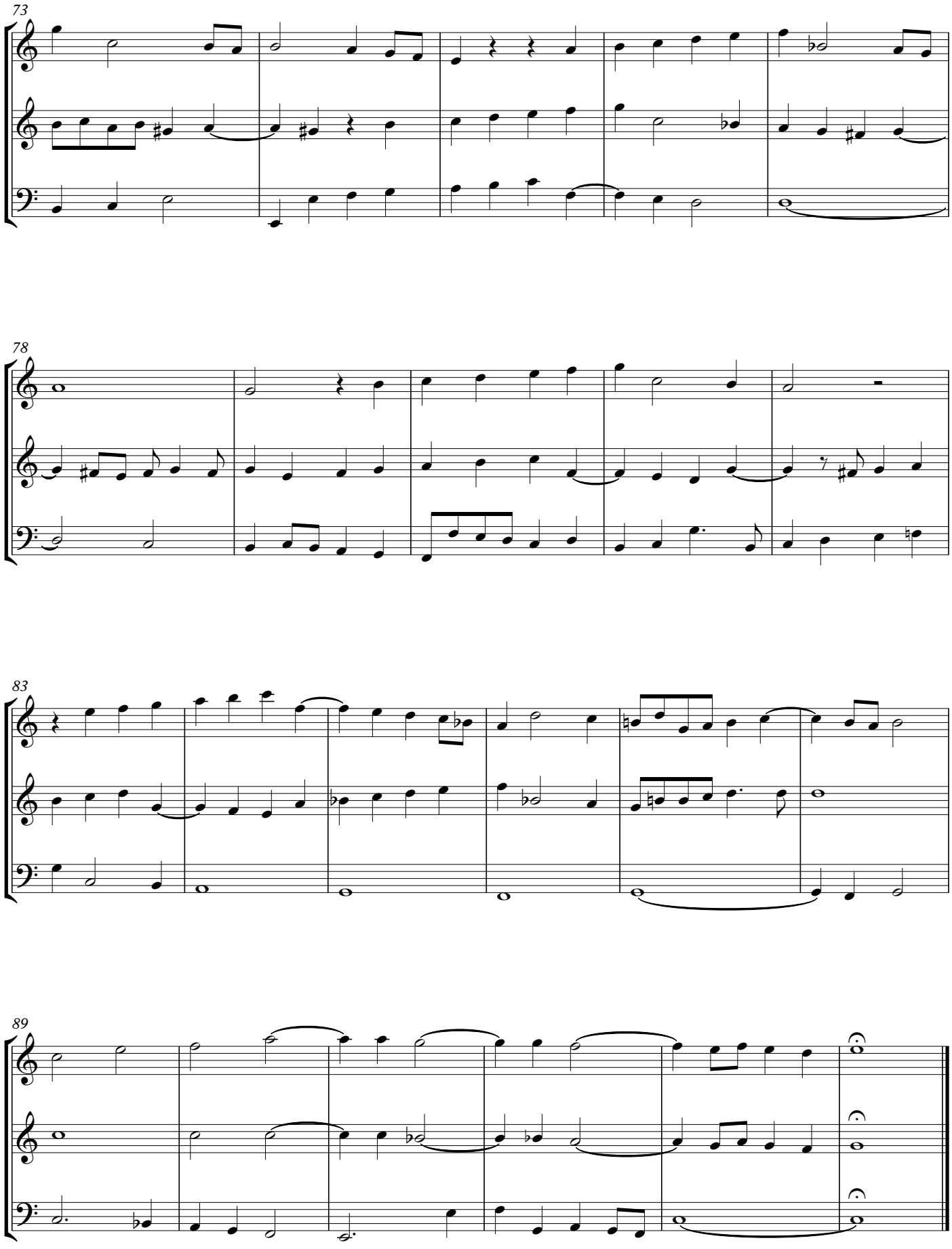
Fantasia No. 4

GEORGE JEFFREYS
Edited by Jonathan Wainwright




22
27
32
37
42

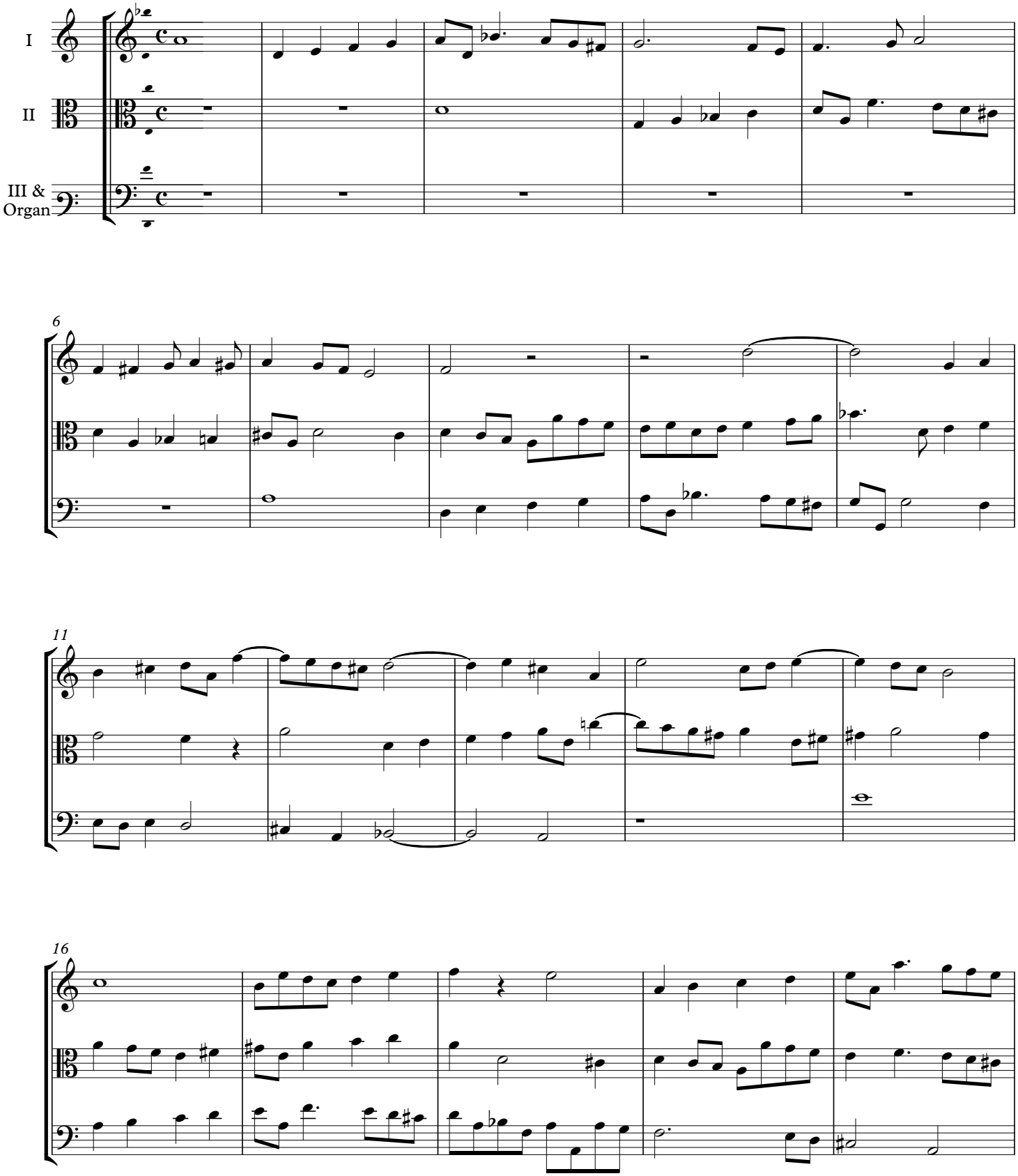

47
52
58
63
68

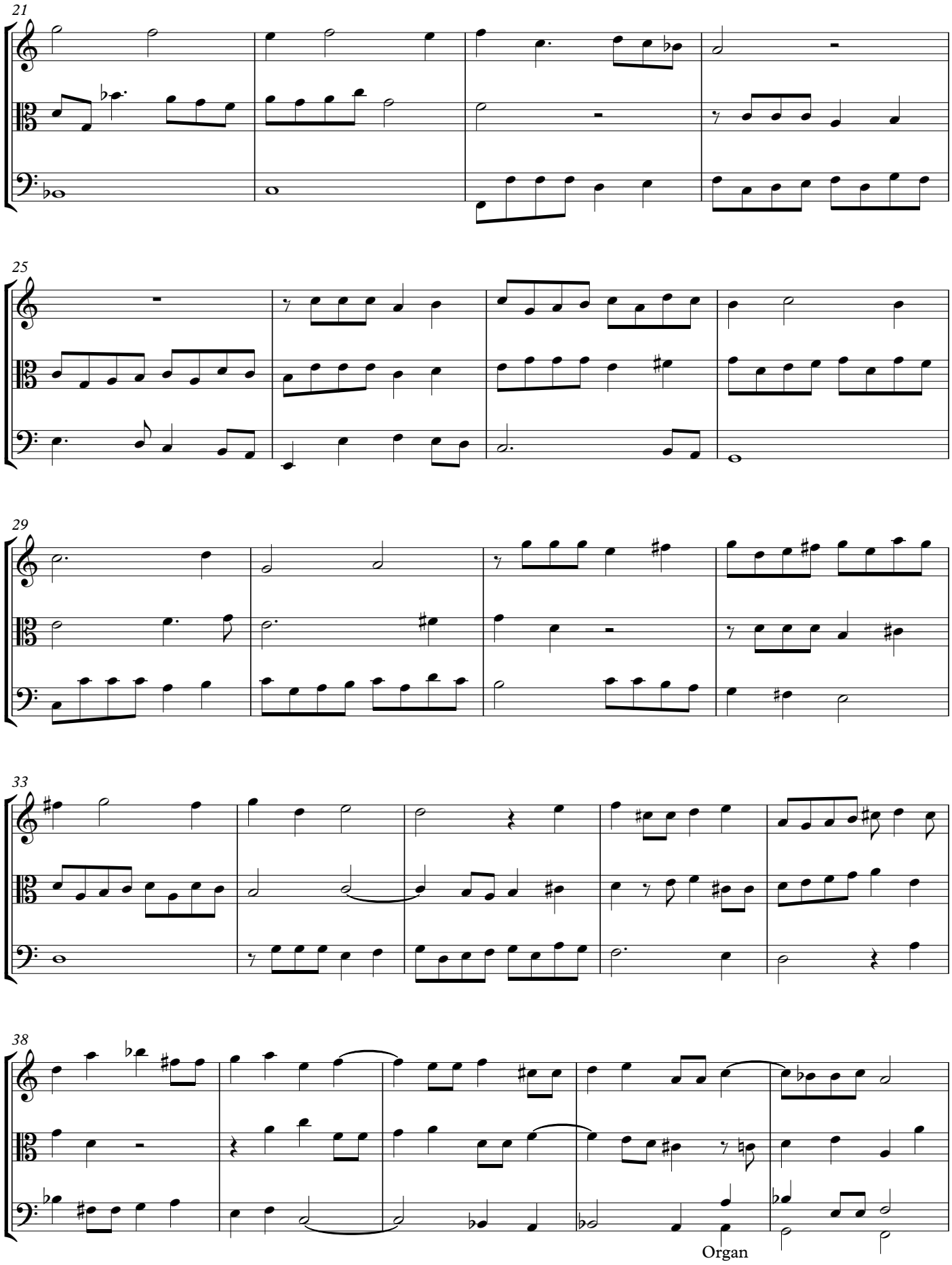

73
78
83
89

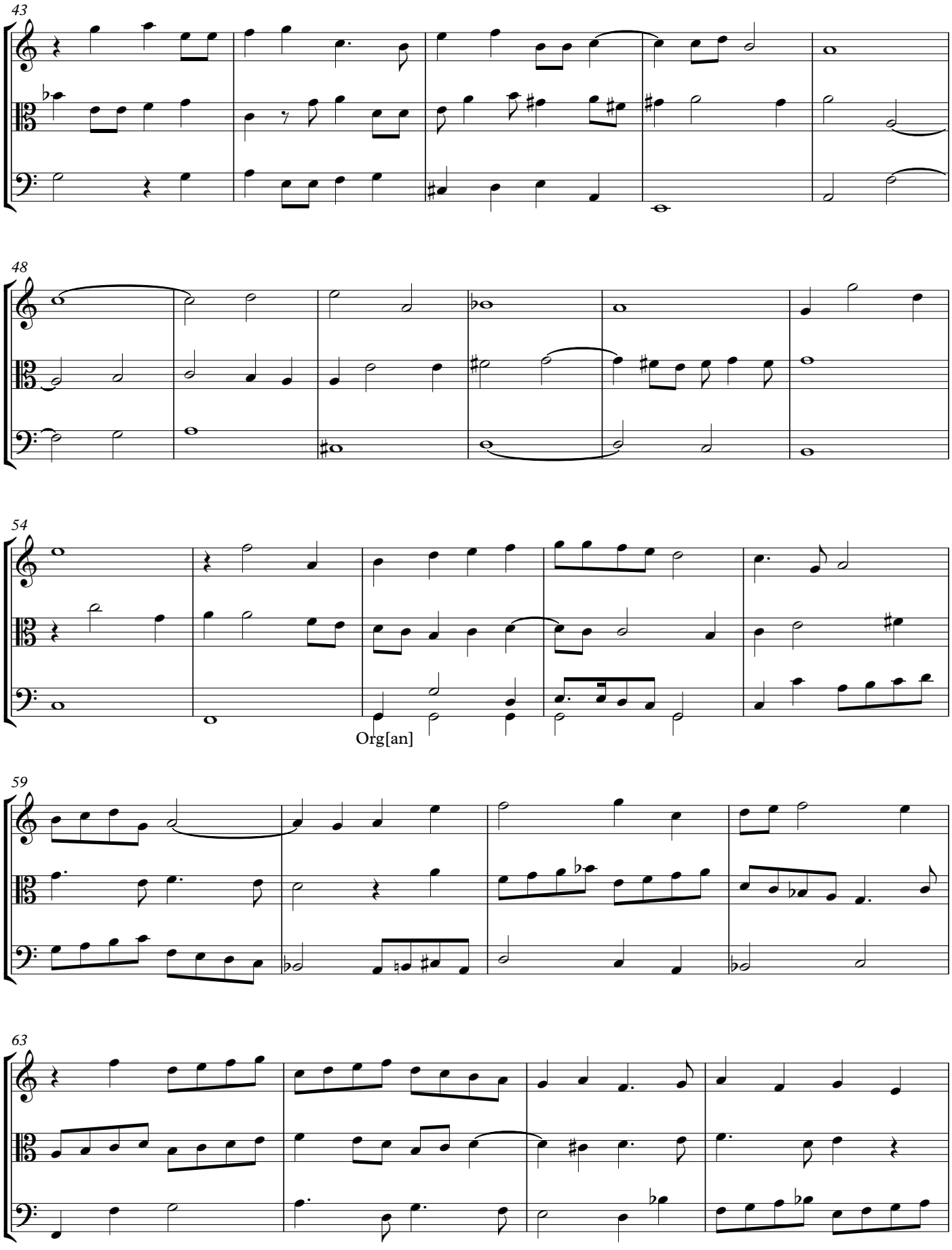
5

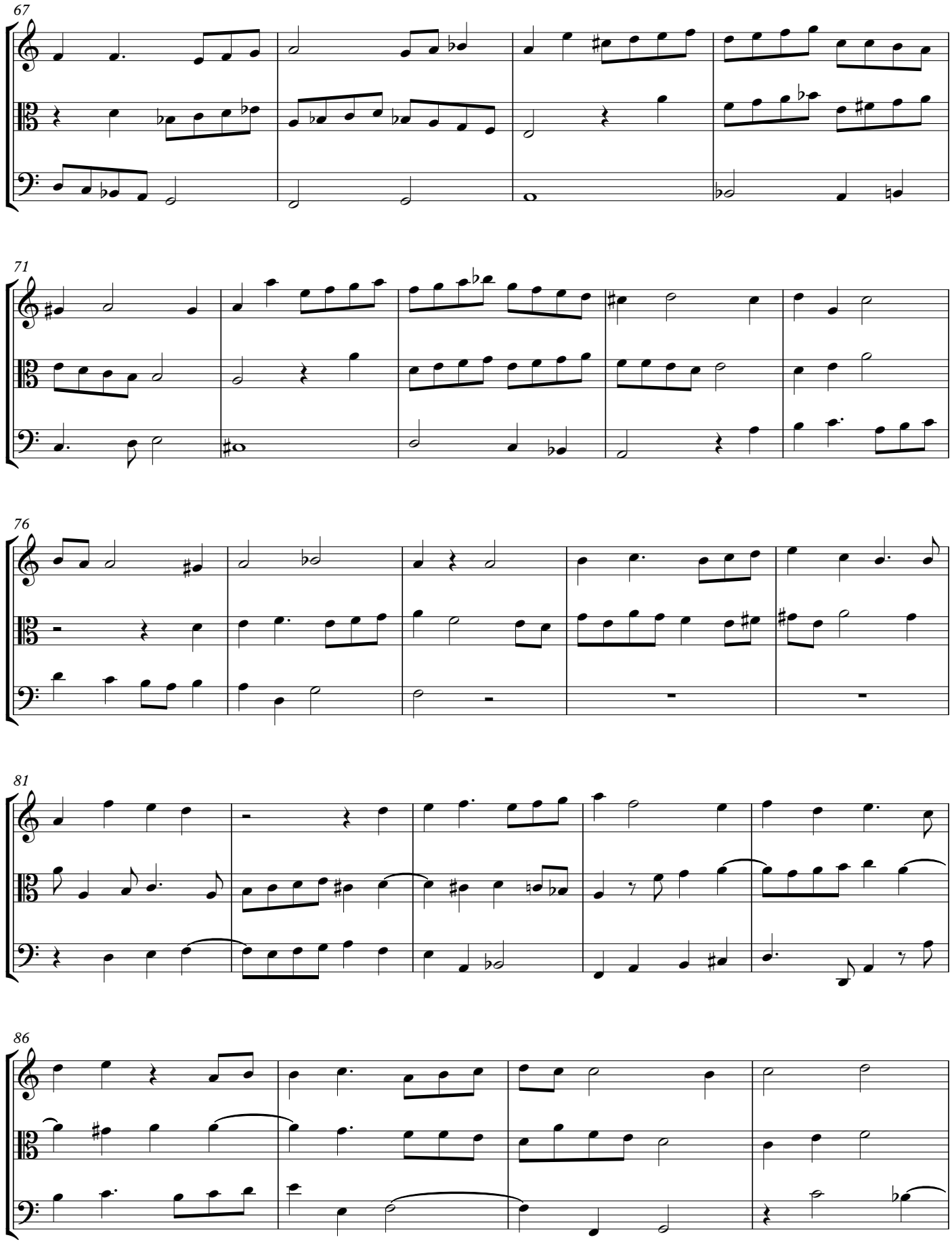
Fantasia No. 5

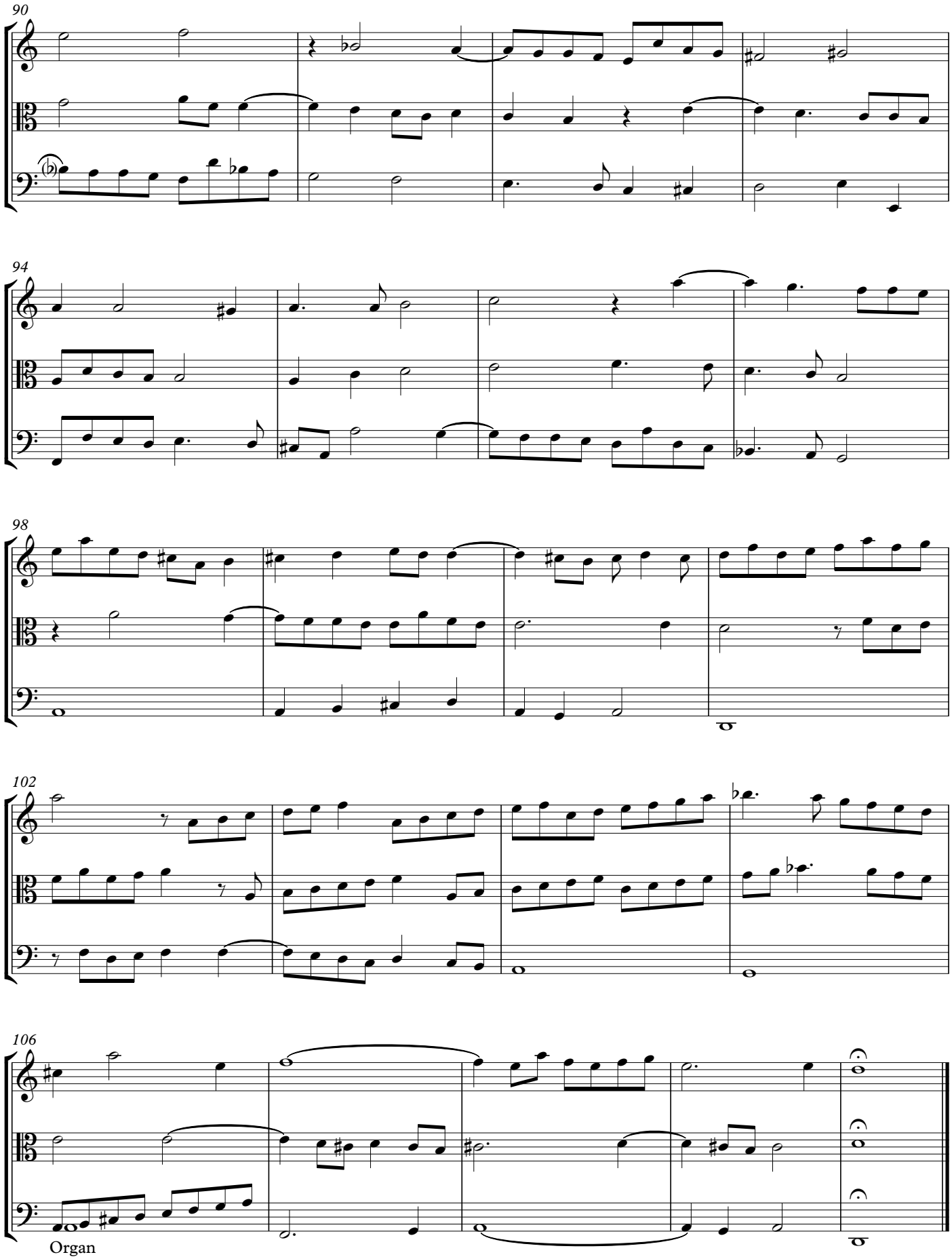
GEORGE JEFFREYS
Edited by Jonathan Wainwright




21
25
29
33
38
Organ


43
48
54
Org[an]
59
63

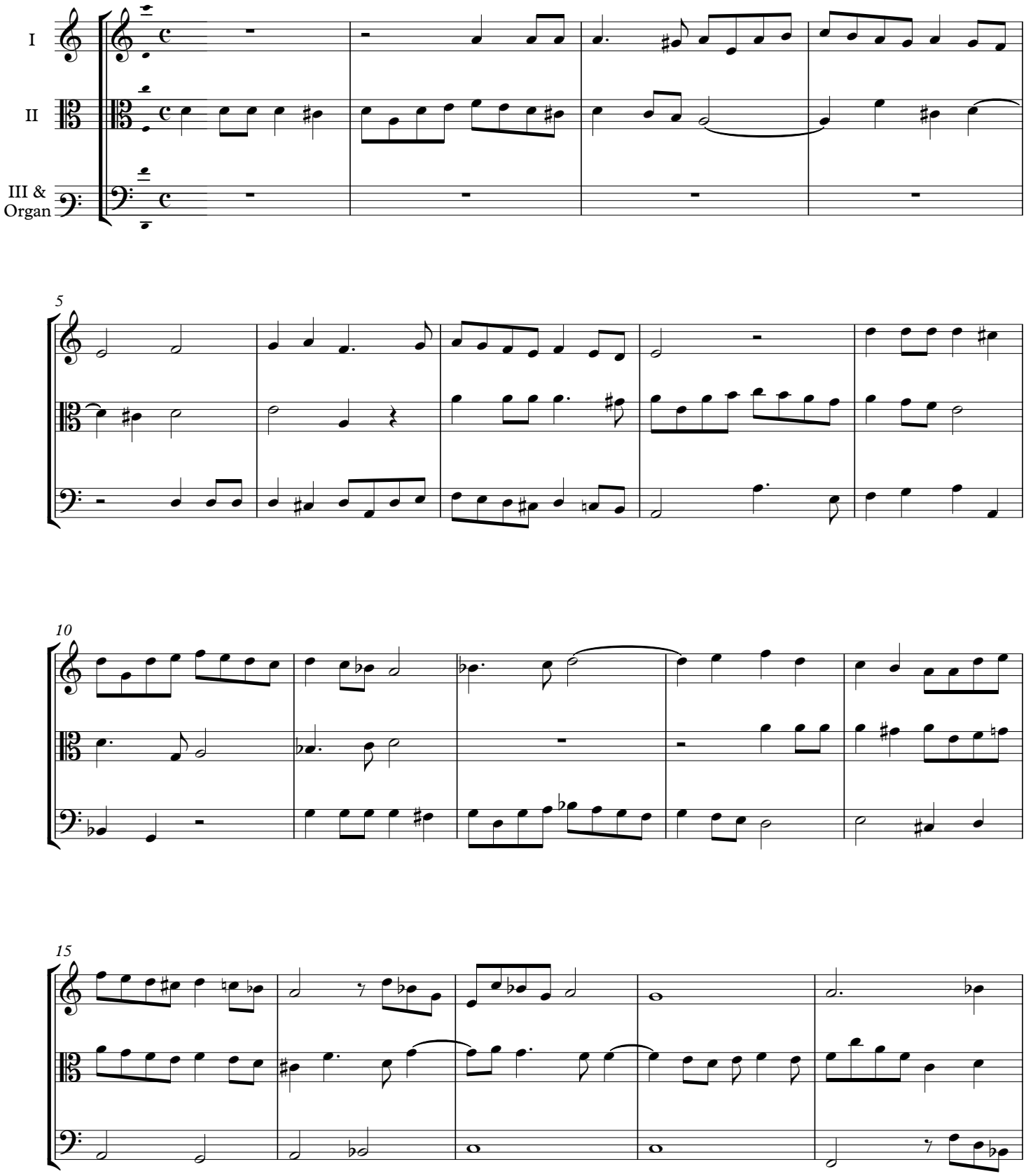

67
71
76
81
86


90
94
98
102
106
Organ

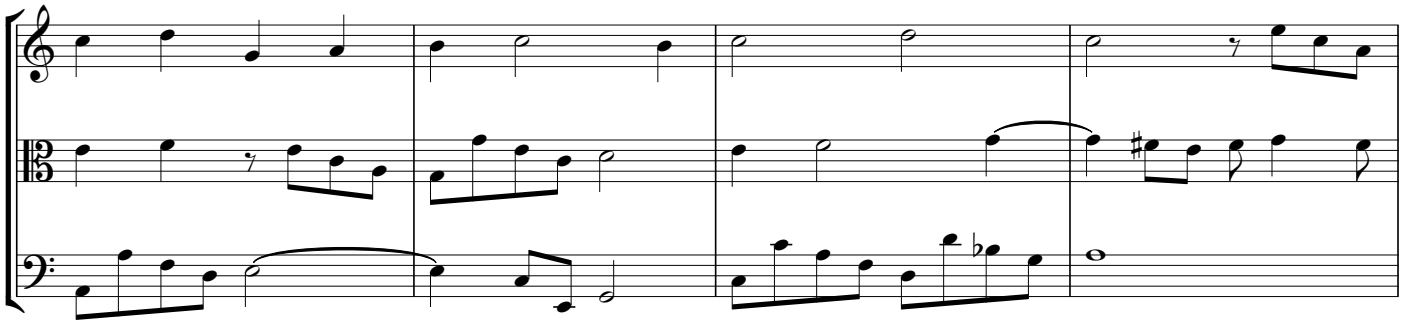
6

Fantasia No. 6

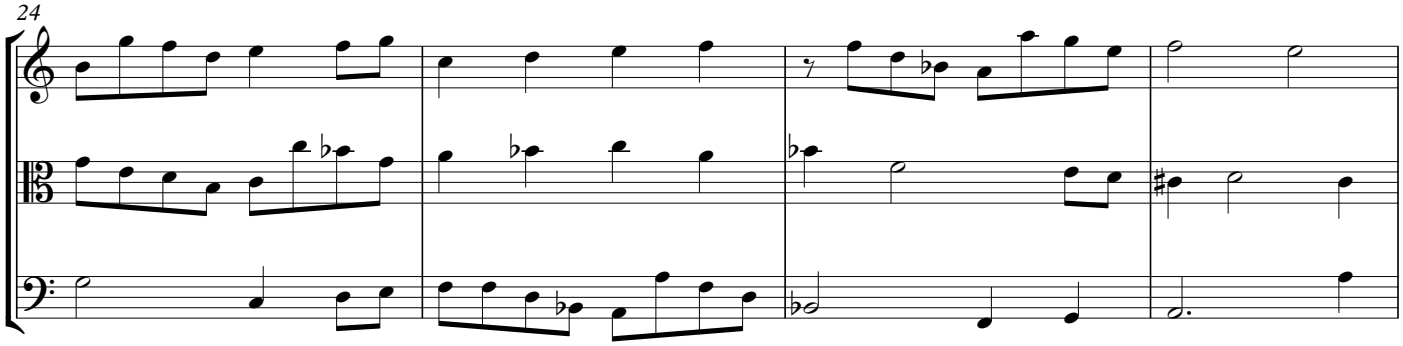
GEORGE JEFFREYS
Edited by Jonathan Wainwright



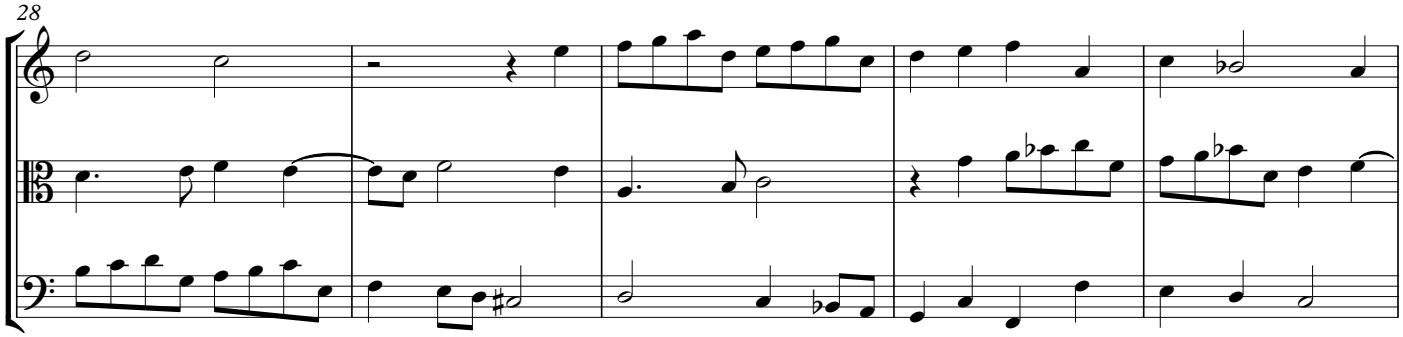
20



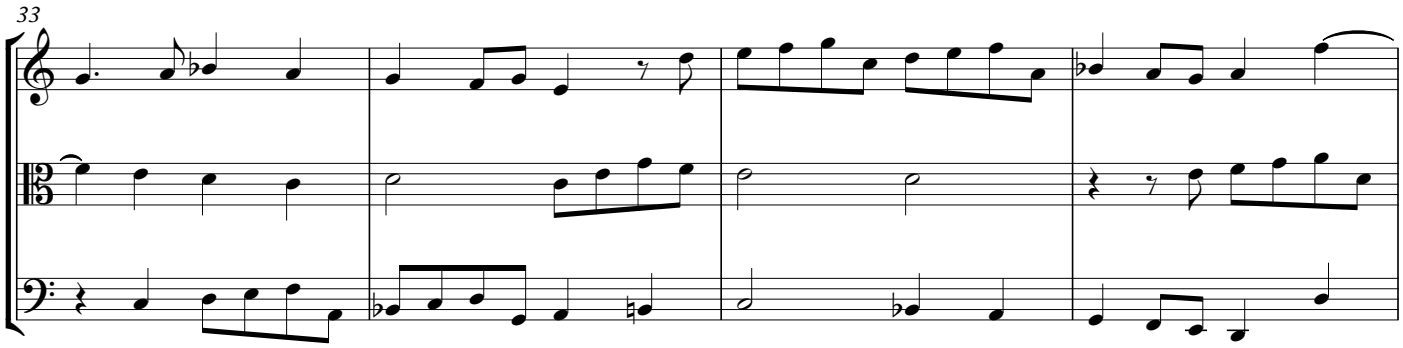
24

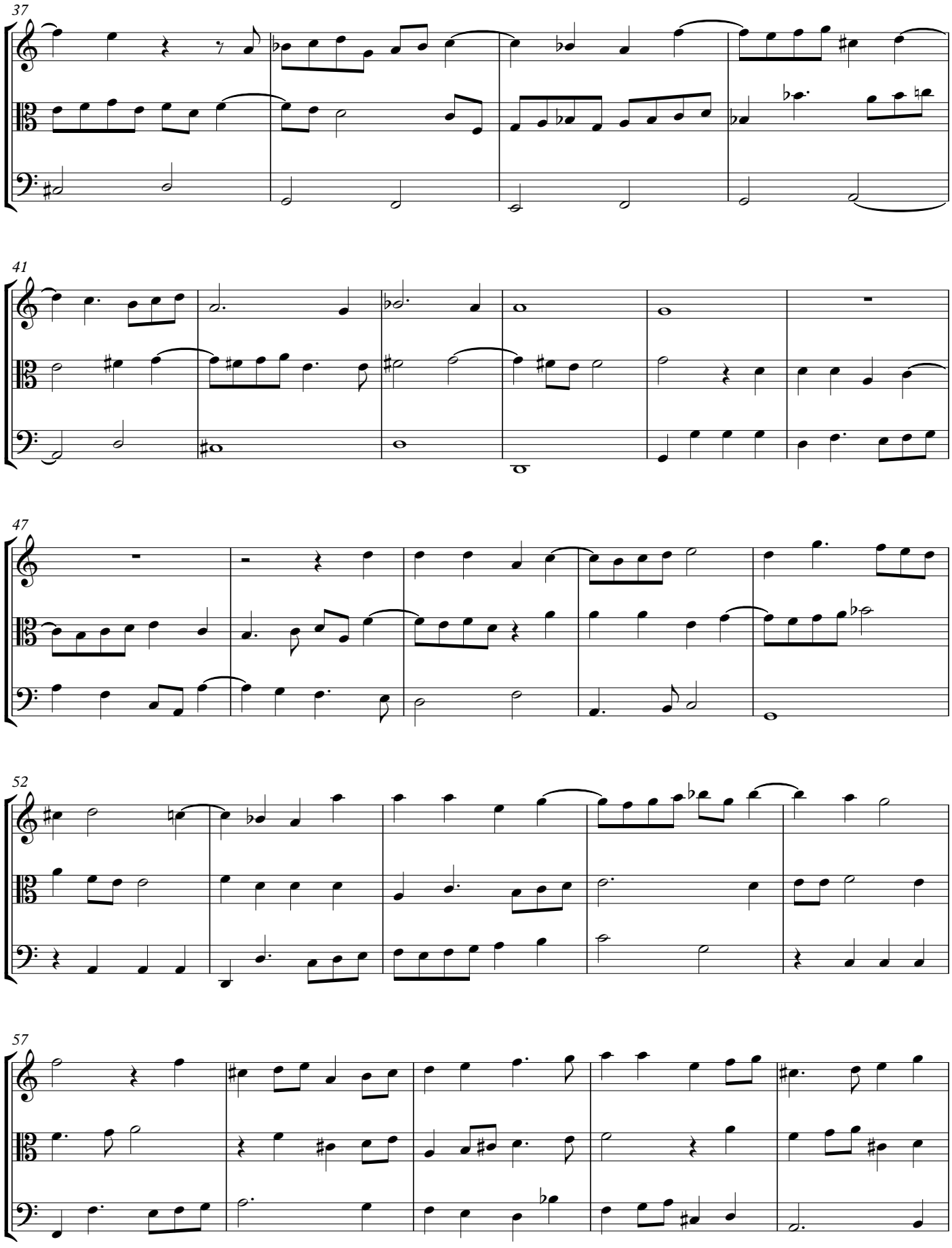


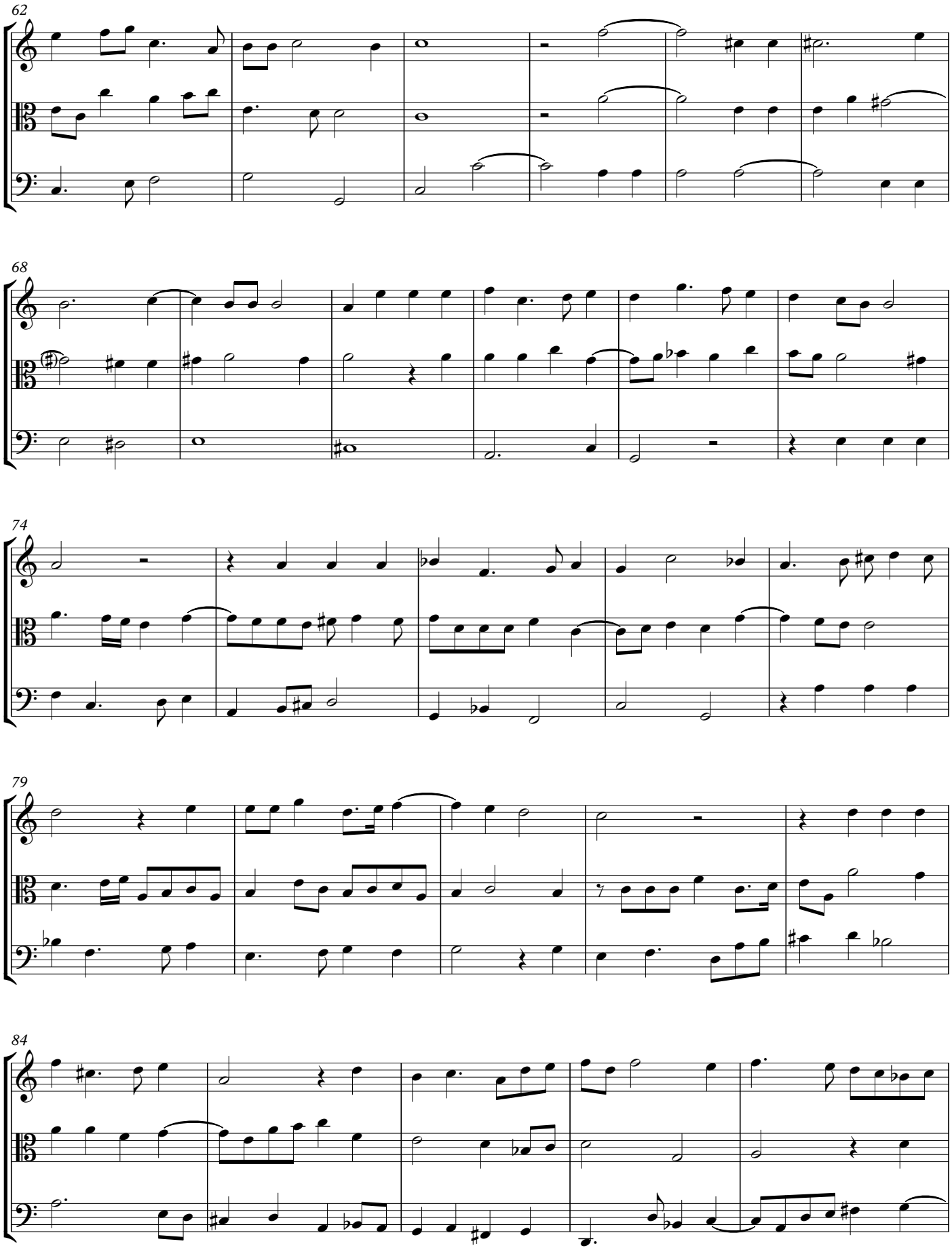
28

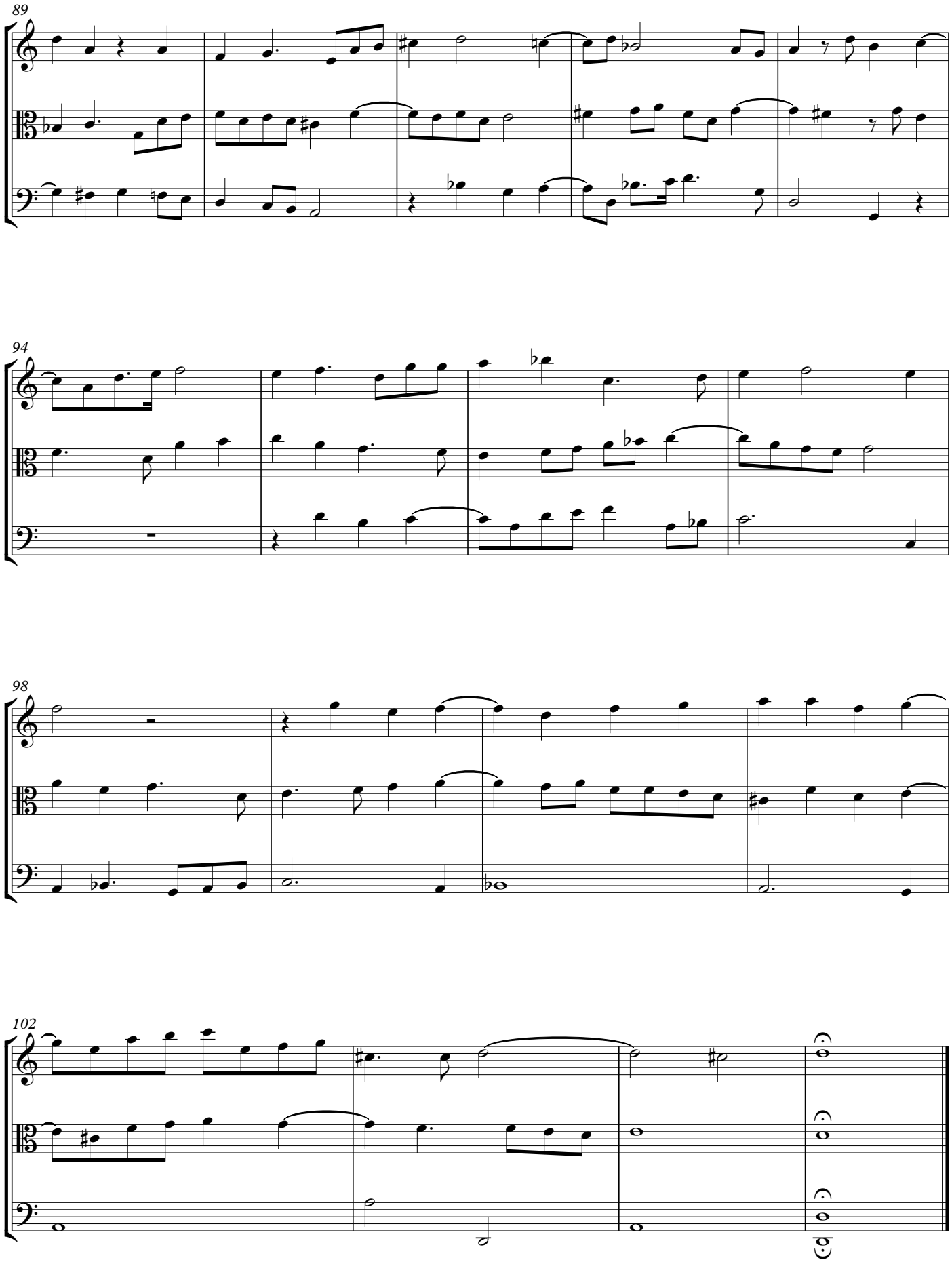


33



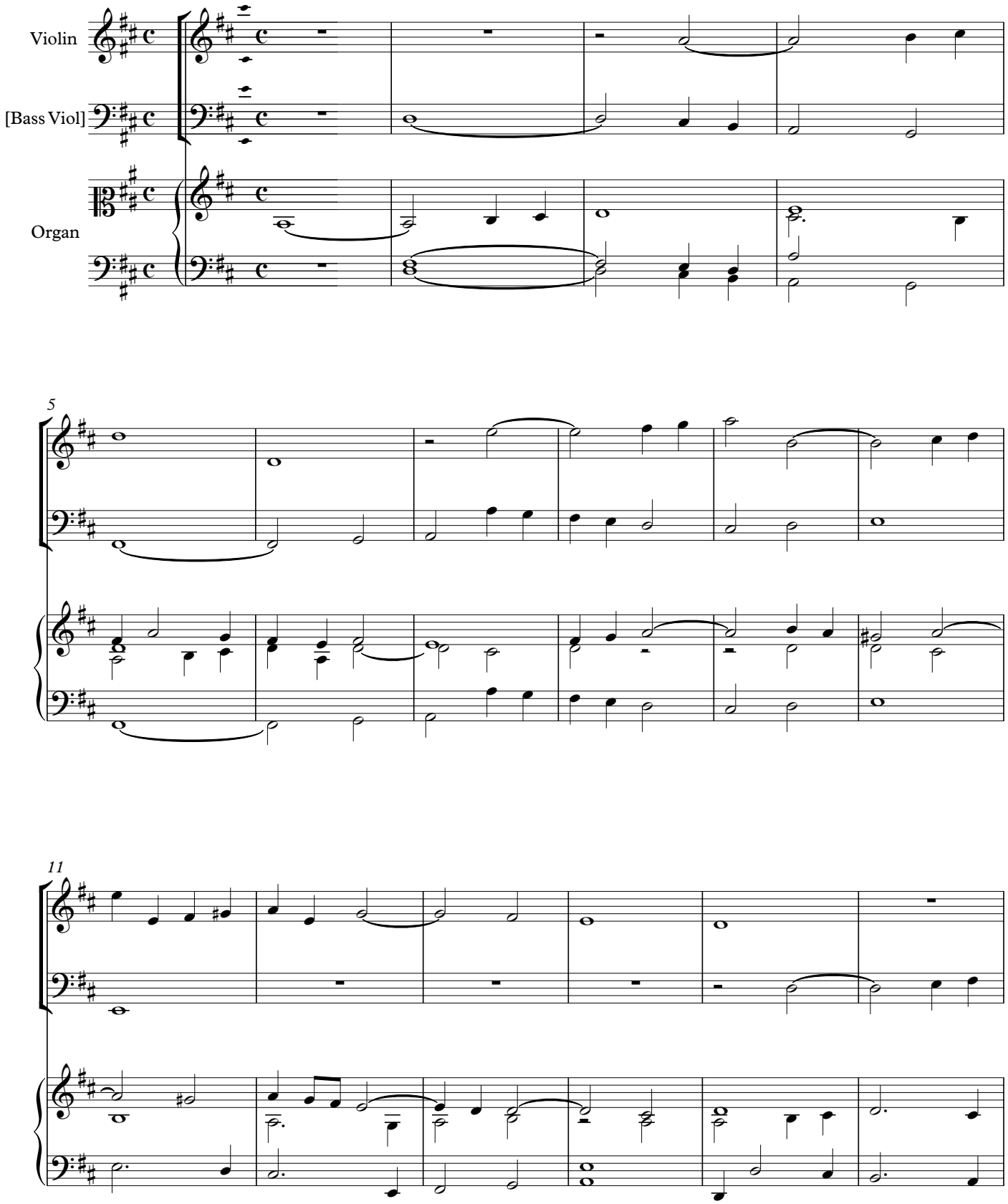

37
41
47
52
57


62
68
74
79
84

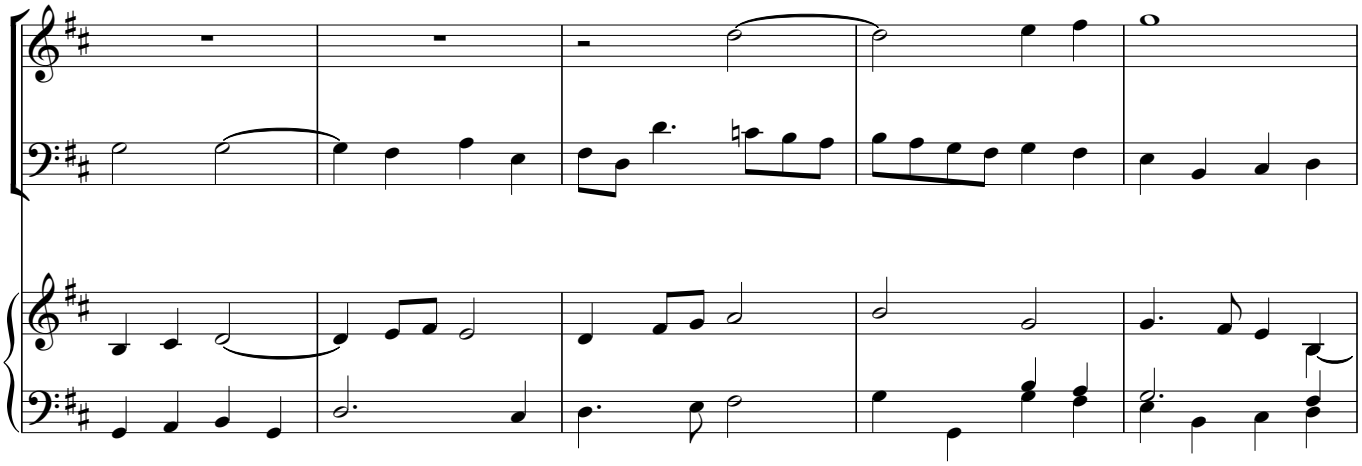

89
94
98
102

7 *Fantazia of 2 p[ar]ts to the Organ For the Violin*

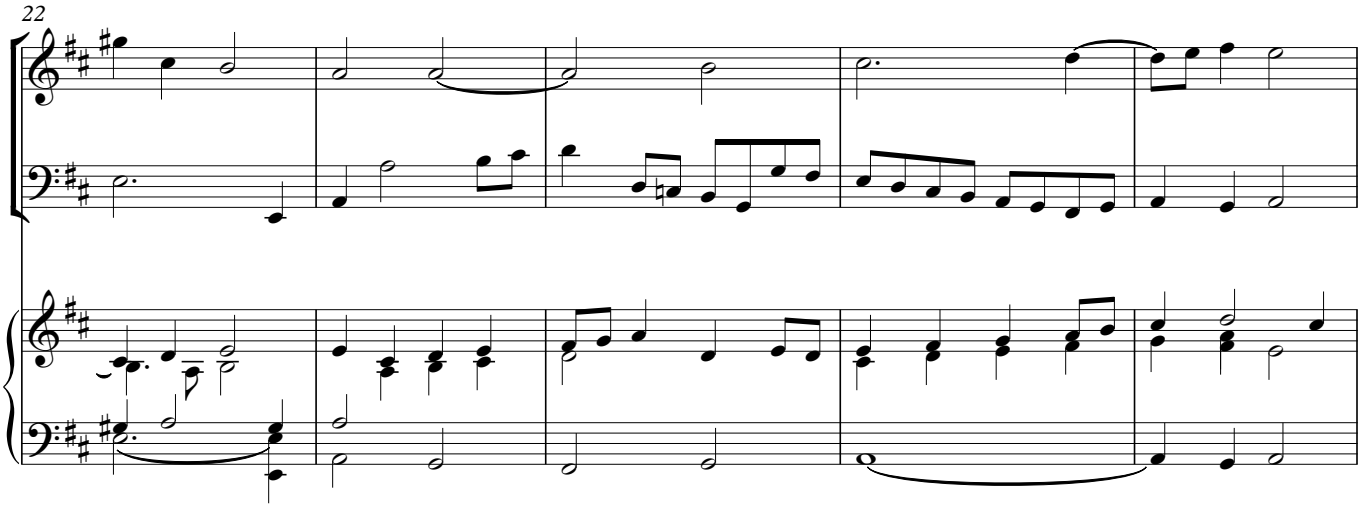
GEORGE JEFFREYS
Edited by Jonathan Wainwright



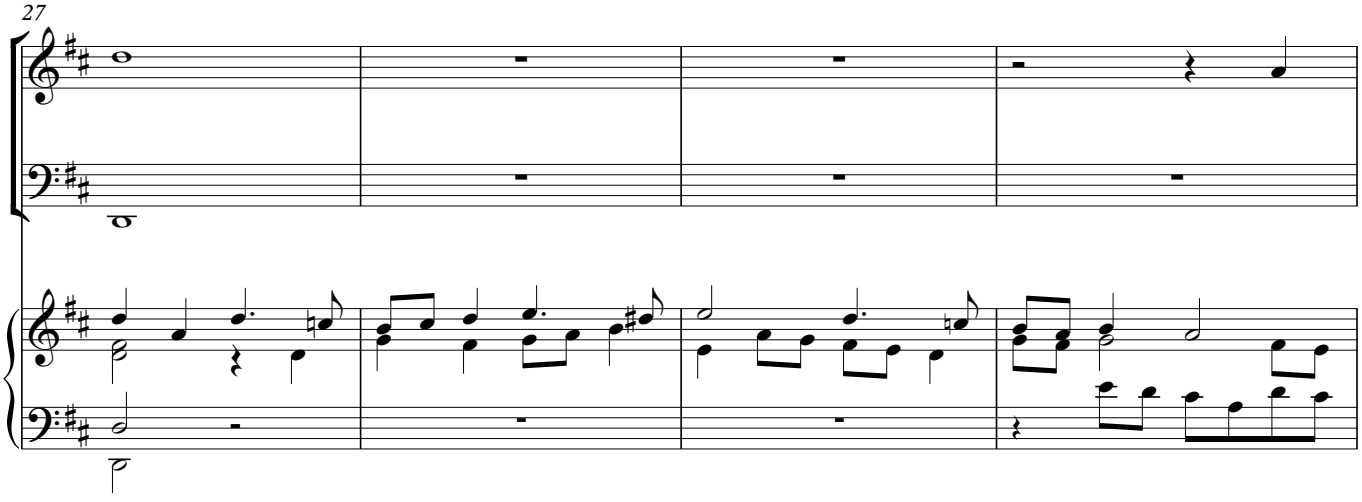
17

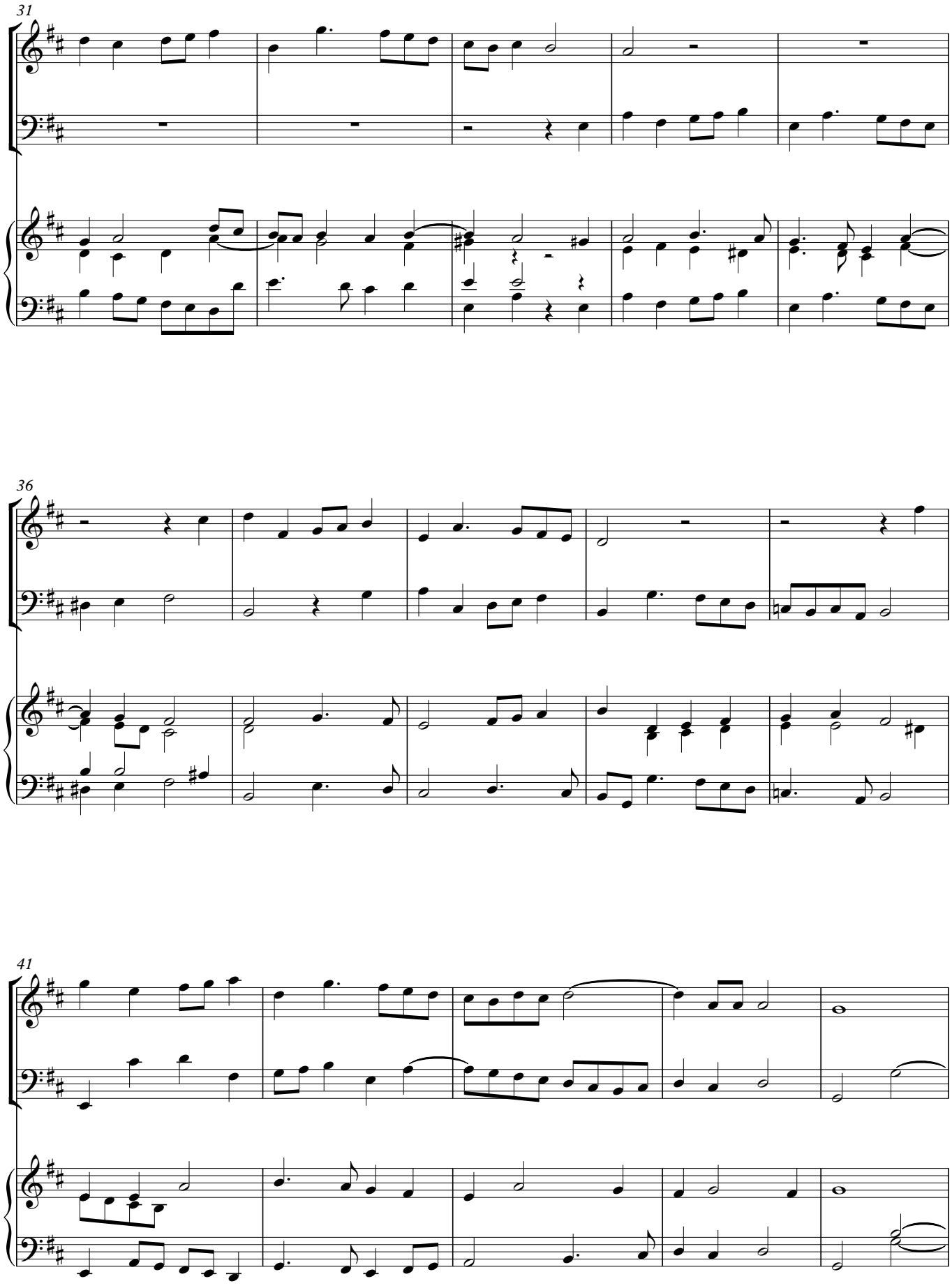


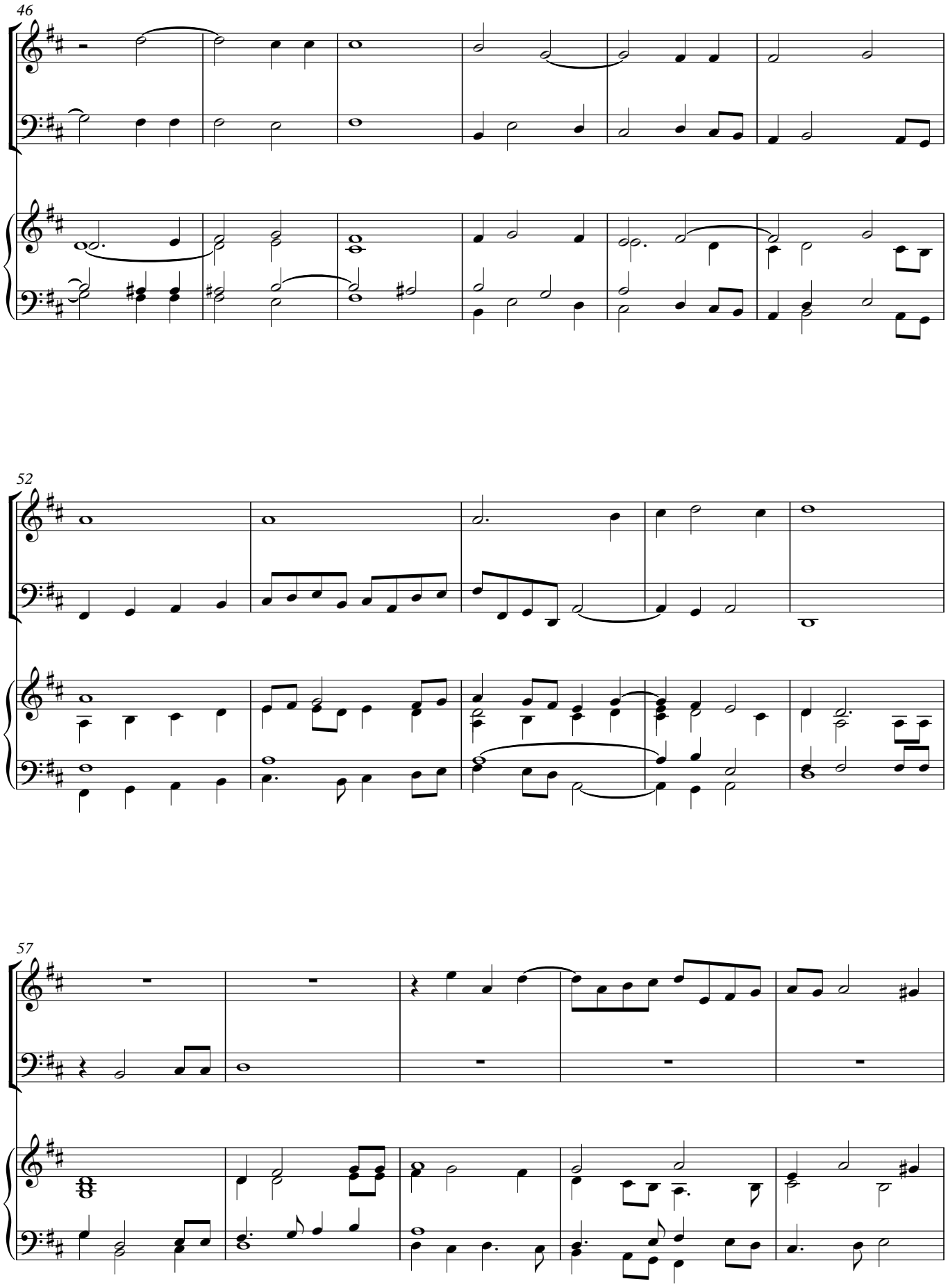
22



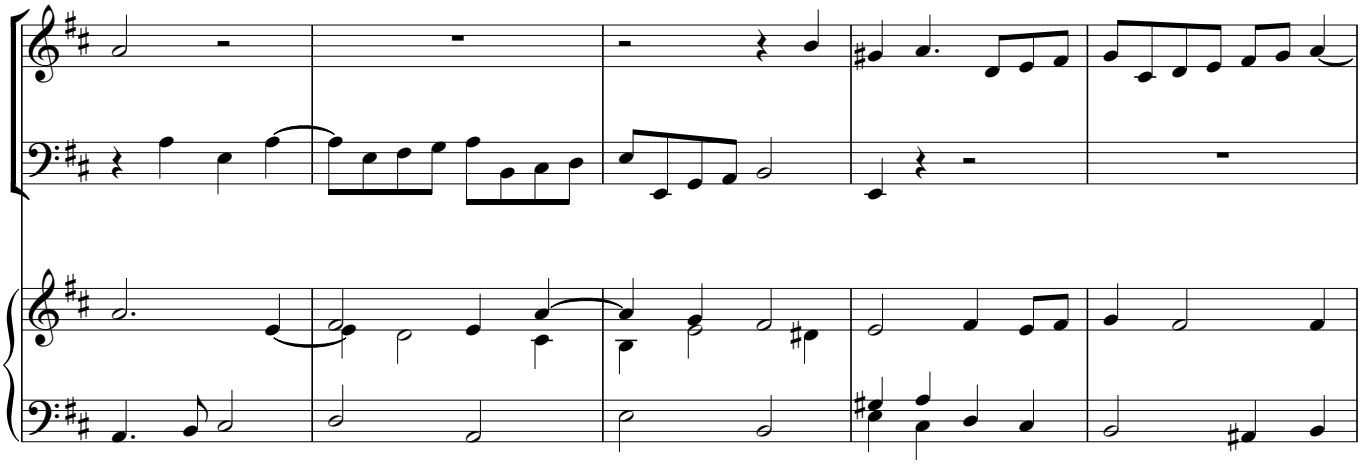
27



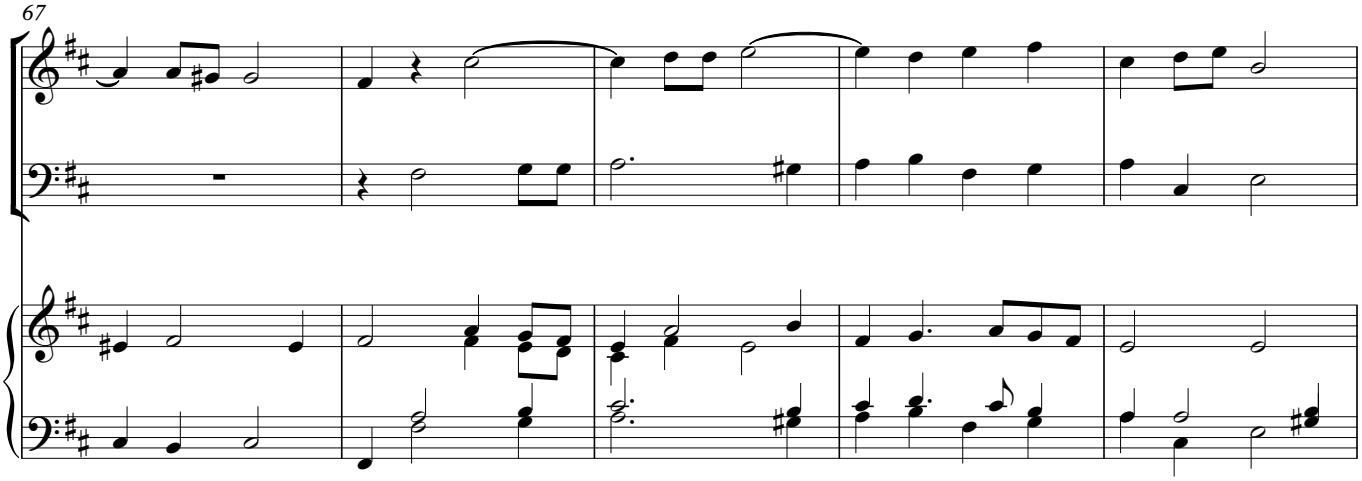

31
36
41


46
52
57

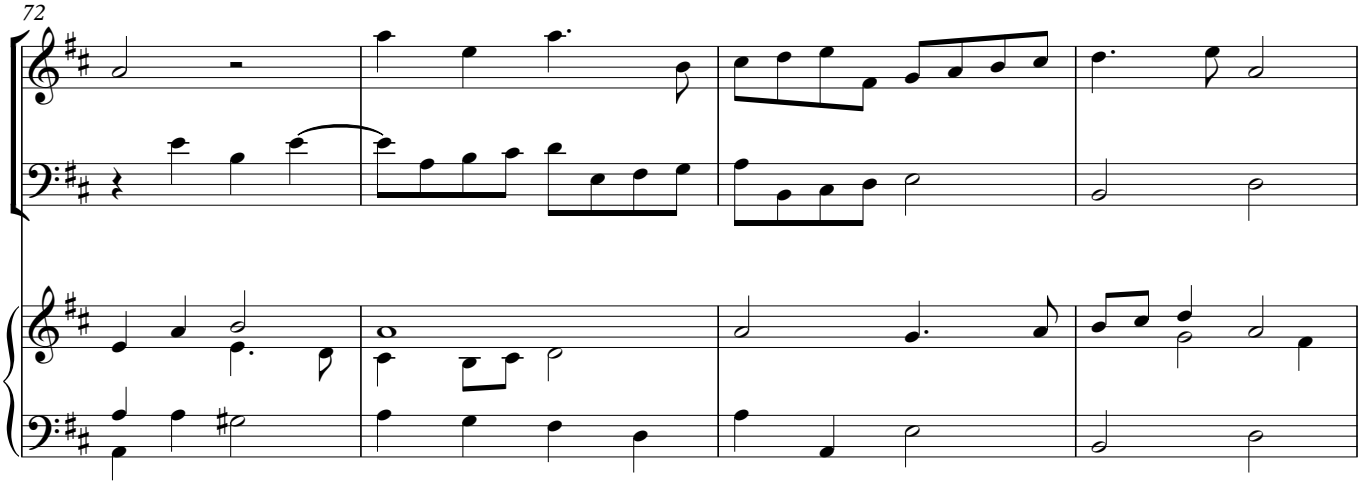
62

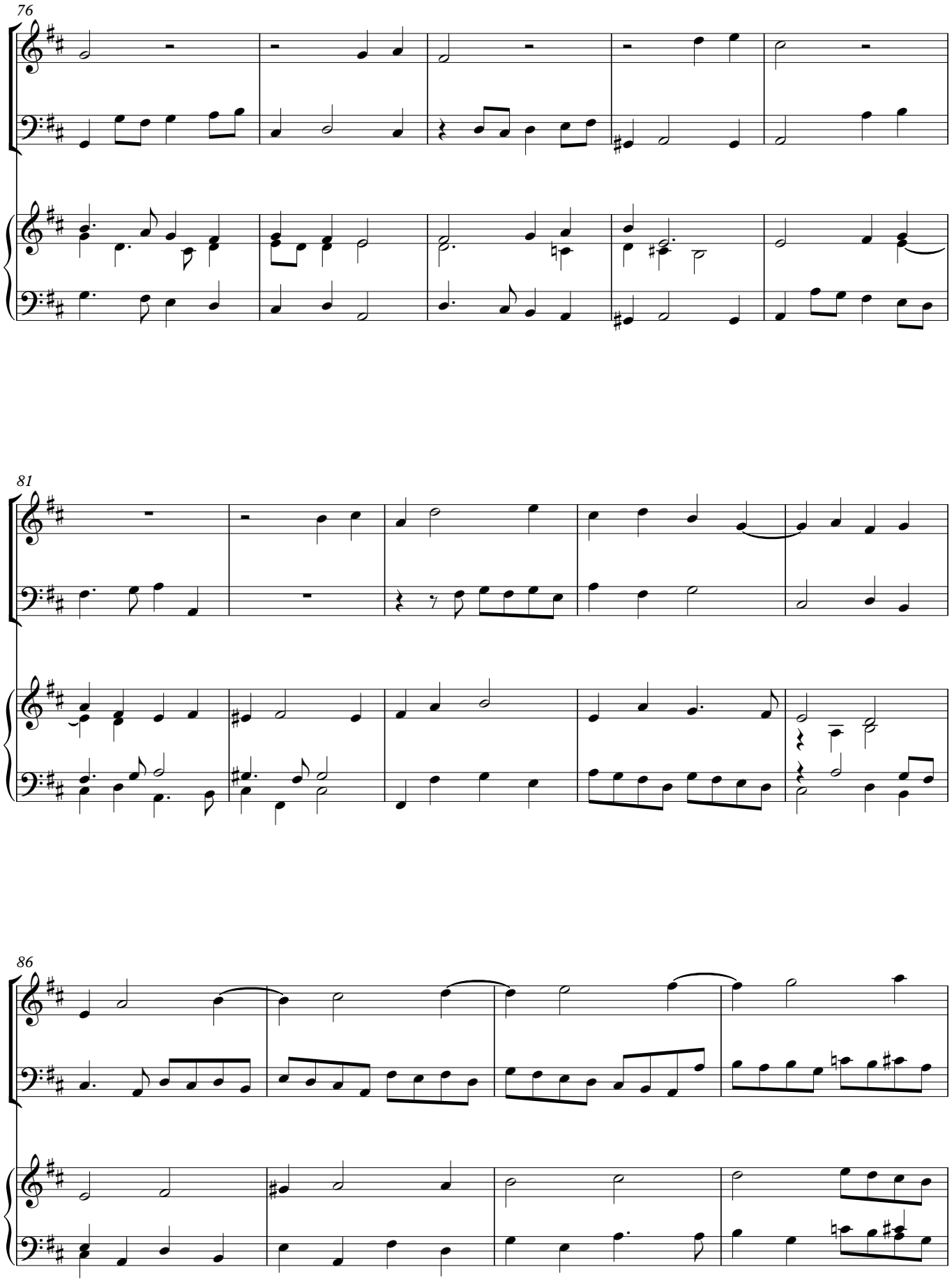


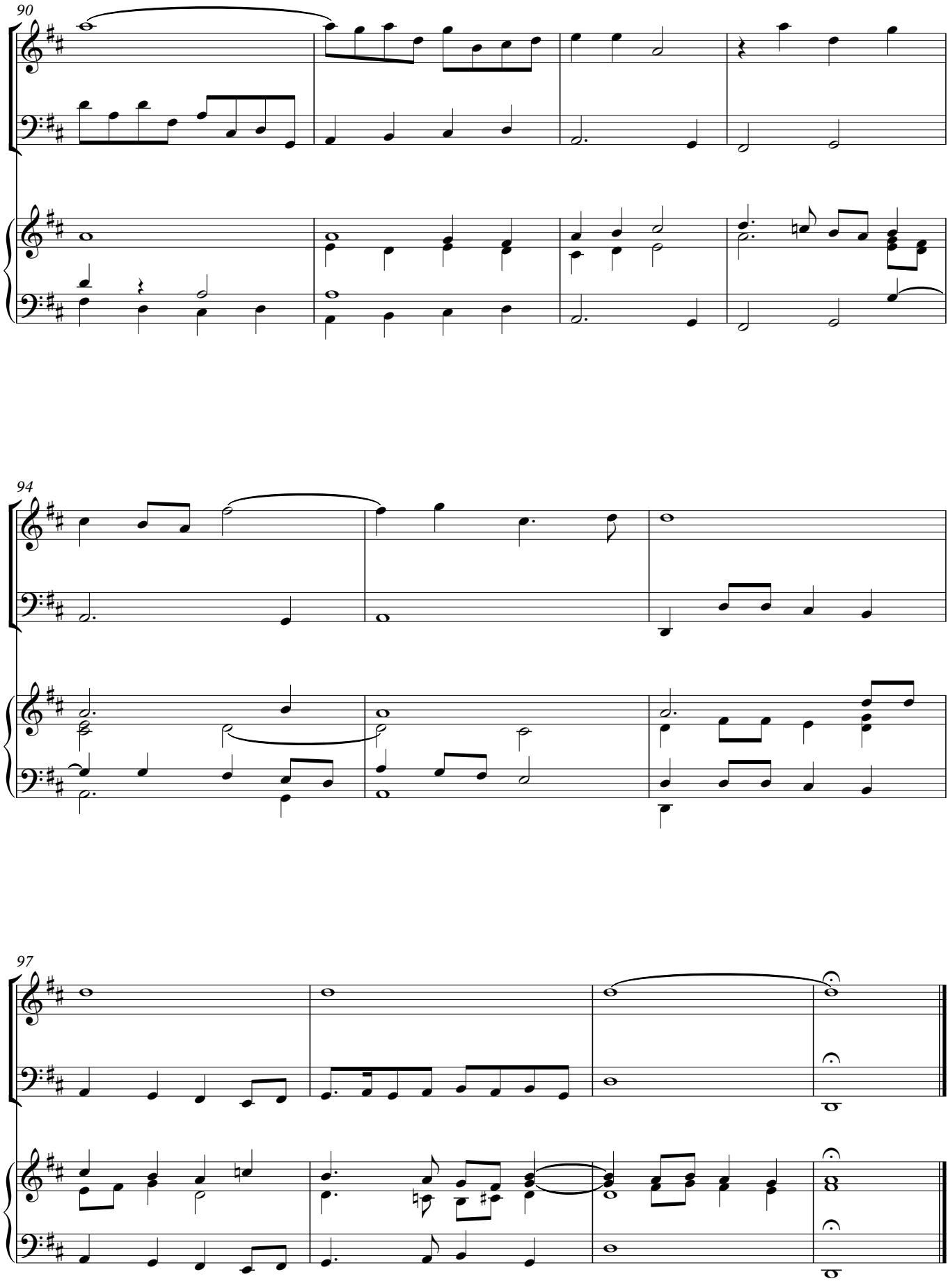
67



72




76
81
86


90
94
97

SOURCES

London, British Library (*GB-Lbl*) Add. MS 10338

George Jeffreys' autograph scorebook of his own compositions: instrumental music; English songs *a* 2–5; Italian madrigals *a* 3; Latin motets *a* 1–6; services, English anthems and devotional songs *a* 1–5. Copied in various layers *c*.1640–65. See Robert Thompson, 'George Jeffreys and the "Stile Nuove" in English Sacred Music: A New Date for his Autograph Score, British Library Add. MS 10338', *Music & Letters*, 70 (1989), 317–41; and Jonathan P. Wainwright, *Musical Patronage in Seventeenth-Century England: Christopher, First Baron Hatton (1605–1670)* (Aldershot, 1997), 132–54 and 217–32. Contains **1–7**.

Dublin, Marsh's Library (*EIRE-Dm*) MS Z3.4.13, ff. 47–59^{v}

An autograph fascicle, containing scores of George Jeffreys' six three-part fantasias probably copied in the late 1630s, bound with miscellaneous other fascicles and loose papers. See R. Charteris, 'Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *Royal Musical Association Research Chronicle*, 13 (1976), 31–2, 38 and 40–1; *idem*, *A Catalogue of the Printed Books on Music, Printed Music and Music Manuscripts in Archbishop Marsh's Library, Dublin* (Clifden, 1982), 112–18; and Wainwright, *Musical Patronage*, 422. Contains **1–6**.

Oxford, Christ Church (*GB-Och*) Mus. 417–18 and 1080

Three manuscript partbooks copied by Stephen Bing (lacking the tenor book for the four-part works) of English instrumental music *a* 3–4, probably copied in the mid–late 1630s. See Jonathan P. Wainwright, 'The Christ Church Viol-Consort Manuscripts Reconsidered: Christ Church, Oxford, Music Manuscripts 2, 397–408, and 436; 417–418 and 1080; and 432 and 612–613' in *John Jenkins and his Time: Studies in English Consort Music*, ed. Andrew Ashbee and Peter Holman (Oxford, 1996), 189-241; *idem*, *Musical Patronage*, 66–84 and 384–6; and John Milsom, *Christ Church Library Music Catalogue* <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+417--18%2C+Mus.+1080>. Contains **1–6**.

Oxford, Christ Church (*GB-Och*) Mus. 459–62

Four partbooks containing instrumental music *a* 3–4 copied in part by Thomas Myriell between *c*.1616 and 1625. Jeffreys' four fantasias were probably added in the early 1630s by an unidentified scribe using an old-fashioned heavy black diamond-shaped notation. See Pamela Willetts, 'Musical Connections of Thomas Myriell', *Music & Letters*, 49 (1968), 36-42; *eadem*, 'The Identity of Thomas Myriell', *Music & Letters*, 53 (1972), 431–3; Craig Monson, 'Thomas Myriell's Manuscript Collection: One View of Musical Taste in Jacobean London', *Journal of the American Musicological Society*, 30 (1977), 419–65; and *idem*, *Voices and Viols in England, 1600-1650: the Sources and the Music* (Ann Arbor, 1982), 5–69; Wainwright, *Musical Patronage*, 64–6 and 188–9; John Milsom, *Christ Church Library Music Catalogue* <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+459--62>. Contains **1–4**.

Oxford, Christ Church (*GB-Och*) Mus. 468–72

Five partbooks containing instrumental music *a* 3–5, the first layer of which was copied by William Ellis in the mid-1660s (probably in part from scores in Archbishop Marsh's Library, Dublin). See Robert Thompson, 'A Further Look at the Consort Music Manuscripts in Archbishop Marsh's Library, Dublin', *Chelys*, 24 (1995), 3–18 (where Ellis is copyist 'Q'); and John Milsom, *Christ Church Library Music Catalogue* <http://library.chch.ox.ac.uk/music/page.php?set=Mus.+468--72>. Contains **1–6**.

TEXTUAL COMMENTARY

All departures from the primary source are recorded. The following abbreviations are used in the Textual Commentary:

PART NAMES	I–III	viols 1–3
CLEF	f3	F clef on 3rd line
NOTE VALUES	*b*	breve
	s	semibreve
	s.	dotted semibreve (etc.)
	s-rest	semibreve rest (etc.)
	m	minim
	c	crotchet
	q	quaver
	sq	semi-quaver
PITCH	Pitch names are given in the Helmholtz system: C–B, c–b, c′–b′, c″–b″ (c′ = middle C).	
	♯, ♭: if functioning as a natural, are shown in the Commentary as ♮.	
OTHERS	b.vl	bass viol
	fig	figured
	o	no accidental(s) in source
	om	omitted
	org	organ
	t-s	time-signature

SYSTEM OF REFERENCE

References take the form: bar number, number of symbol (note or rest) within the bar indicated as a superscript arabic numeral (a note tied across from the previous bar counts as ^{1} in the new bar), the part name, and the error or variant. Thus:

'78^{6} II: o' indicates that the accidental is omitted on the sixth note of bar 78 of the second viol part in the source; and

'$4^{3–4}$ I: *m*b♭' *c*-rest' indicates that the third and fourth symbol of the fourth bar of the first viol part is a minim b' flat followed by a crotchet rest.

FANTASIES OF 3. PARTS FOR YE VIOLLS AND THE VIRGINALL

1 FANTASIA IN THREE PARTS NO. 1

SOURCES

A *GB-Lbl* Add. 10338 (autograph), ‘Fantazies of 3. Parts for the Violls and the Virginall’: pp. 1–2 / f. $4^{r–v}$

B *EIRE-Dm* Z3.4.13 (autograph): ff. 47^{v}–49

C *GB-Och* Mus. 417: ff. 25^{v}–26 (I), Mus. 418: ff. 25^{v}–26 (III), Mus. 1080: ff. 25^{v}–26 (II): unattrib

D *GB-Och* Mus. 459: ff. 7^{v}–8 (II), Mus. 461: ff. 8^{v}–9 (I), Mus. 462: ff. 8^{v}–9 (III); attrib. ‘Geo: Jefferies’

E *GB-Och* Mus. 468: ff. 0^{v}–1 (II), Mus. 469: f. 1 (I inc. lacking bb. $1–48^{2}$), Mus. 472: ff. 0^{v}–1 (III); attrib. ‘Geo. Jeffreys’

VARIANTS

t-s: 𝄵 (CDE)

10^{1} III: *c*-rest appears above *c*c (A)

$13^{3–4}$ III: *m*f♯ (CD) and *q*f♯ *q*d *q*e *q*f♯ (B [later ornamentation added by Jeffreys] E)

15^{2} II: *m*e" (E)

21^{3}–22^{1} I: *q*d" *q*g' *c*.d" (later ornamentation added by Jeffreys) (B)

52^{1} I: *m*.b♭" *c*b♭" (E)

55^{1} III: *c*c (BCDE)

60^{1} II: ♯ (E)

64^{1} II: *c*d" (E)

68^{1} II: ♯ (BD)

80^{1}–81^{1} III are tied (E)

84^{1}–85^{1} I: lack tie (E)

87^{1}–88^{1} I: lack tie (BE)

87^{1}–88^{1} III: *b*e (B)

2 FANTASIA IN THREE PARTS NO. 2

SOURCES

A *GB-Lbl* Add. 10338 (autograph), ‘Fantazia the 2^{d} of 3 pts’: pp. 3–5 / ff. 5–6

B *EIRE-Dm* Z3.4.13 (autograph): ff. 49^{v}–51

C *GB-Och* Mus. 417: ff. 26^{v}–27 (II), Mus. 418: ff. 26^{v}–27 (III), Mus. 1080: ff. 26^{v}–27 (I): unattrib

D *GB-Och* Mus. 459: ff. 8ᵛ–9 (I), Mus. 461: ff. 9ᵛ–10 (II), Mus. 462: ff. 9ᵛ–10 (III); attrib. ‘Geo: Jefferies’

E *GB-Och* Mus. 468: ff. 1ᵛ–2 (I), Mus. 469: ff. 1ᵛ–2 (II), Mus. 472: ff. 1ᵛ–2 (III); attrib. ‘Geo. Jeffreys’

VARIANTS

t-s: ¢ (CDE)

III: f3 clef (E)

$14^{2–4}$ III: *c*G *m*-rest (A)

$23^{1–8}$ III: *m*g *c*c *c*f (BCDE)

$28^{1–2}$ II: *m*e' (CD)

$28^{1–5}$ III: *c*c *c*.d (BCDE)

$33^{3–4}$ III: *c*c' *c*g (BCD)

$36^{5–9}$ III: *c*B *c*G (BCDE)

$38^{4–5}$ I: *q*a" *q*c" (A)

$40^{5–6}$ I: *c*a' *q*g♯' (BE)

$42^{1–4}$ II: *m*g" *c*e" (BCDE)

48^{2} III: *c*B (E)

48^{4} II: *q*d' (E)

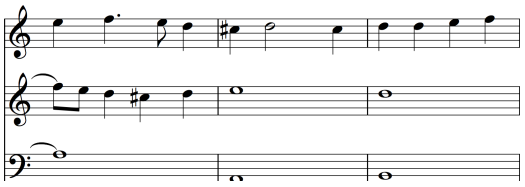
$50^{1–2}$ III: *m*G *c*.G *q*F (BCDE)

52^{2} III: o (BE)

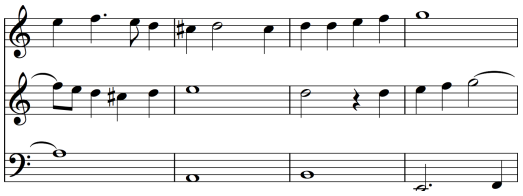
$61^{1–2}$ I: *m*.b' (BCDE)

63^{3} I: o (A)

67–68: C is as follows:



67–69: BDE are as follows:



68^{3} I: o (A)

$69^{2–4}$ II: *c*d" *c*e" *c*f" (C)

$86^{3–4}$ III: *c*B *q*A *q*G (E)

$87^{3–4}$ III: *m*d (BCDE)

96^{1}–97^{1} III are tied (E)

3 FANTASIA IN THREE PARTS NO. 3

SOURCES

A *GB-Lbl* Add. 10338 (autograph), ‘3ᵈ Fantazia’: pp. 5–7 / ff. 6–7

B *EIRE-Dm* Z3.4.13 (autograph): ff. 51ᵛ–53

C *GB-Och* Mus. 417: ff. 27ᵛ–28 (II), Mus. 418: ff. 27ᵛ–28 (III), Mus. 1080: ff. 27ᵛ–28 (I): unattrib

D *GB-Och* Mus. 459: ff. 9ᵛ–10 (I), Mus. 461: ff. 10ᵛ–11 (II), Mus. 462: ff. 10ᵛ–11 (III); attrib. ‘Geo: Jefferies’

E *GB-Och* Mus. 468: ff. 2ᵛ–3 (I), Mus. 469: ff. 2ᵛ–3 (II), Mus. 472: ff. 2ᵛ–3 (III); attrib. ‘Geo. Jeffreys’

VARIANTS

t-s: 𝄵 (CDE)
$10^{2–3}$ II: *c*e' (BCDE)
14^{3} II: ♮ (BCD)
$15^{1–2}$ III: *c*d *c*c (BCDE)
$16^{1–2}$ III: *s*c (BCDE)
$22^{1–2}$ I: *c*a' (C)
$31^{4–5}$ III: *m*c (BCDE)
$41^{1–2}$ II: *sa*" (BCDE)
42^{1} III: fig 6 (B)
42^{1}–43^{1} III: lacks tie (BE)
$56^{1–2}$ II: *c*.g" *q*a" (B)
63^{1} II: *m*f' (E)
$84^{1–2}$ II: *c*d" *c*c' (CD)
86^{3} II: o (A)
$88^{5–6}$ III: *c*g' *c*g (BCDE)
90^{4}–91^{1} III: lacks tie (C)
$91^{1–2}$ III: lacks tie (B)
98^{1}–99^{1} III are tied (BE)
$105^{1–2}$ II: *c*g" *m*c' *c*b♭' (D)
107^{1}–108^{1} III: lacks tie (E)

4 FANTASIA IN THREE PARTS NO. 4

SOURCES

A *GB-Lbl* Add. 10338 (autograph), ‘Fantazia 4th’: pp. 8–9 / ff. 7ᵛ–8
B *EIRE-Dm* Z3.4.13 (autograph): ff. 53ᵛ–55
C *GB-Och* Mus. 417: ff. 28ᵛ–29 (II), Mus. 418: ff. 28ᵛ–29 (III), Mus. 1080: 28ᵛ–29 (I): unattrib
D *GB-Och* Mus. 459: ff. 10ᵛ–11 (I), Mus. 461: ff. 11ᵛ–12 (II), Mus. 462: ff. 11ᵛ–12 (III); attrib. ‘Geo: Jefferies’
E *GB-Och* Mus. 468: ff. 3ᵛ–4 (II), Mus. 469: ff. 3ᵛ–4 (I), Mus. 472: ff. 3ᵛ–4 (III); attrib. ‘Geo. Jeffreyes’

VARIANTS

t-s: 𝄵 (CDE)
5^{2}–6^{1} I: *c*g' *q*f' *q*e' *c*d' (BE)
12^{3} I: o (A)
$20^{1–2}$ II: *c*d" *c*g' (BCDE)
$24^{1–2}$ II: *c*a" *m*d" (CD)
25^{1} I: o (E)
32^{3} II: o (A)
$38^{1–3}$ II: *c*c" (D)
39^{3} III: ♭ (E)
42^{2}–43^{1} II: *c*.c" *q*b' *q*a' *q*g' *c*f♯' (D)

43^{1}–44^{1} III are tied (BE)

$47^{1–2}$ III: *m.*G (BCDE)

$47^{5–6}$ II: *c*d" *c*d" (BCDE)

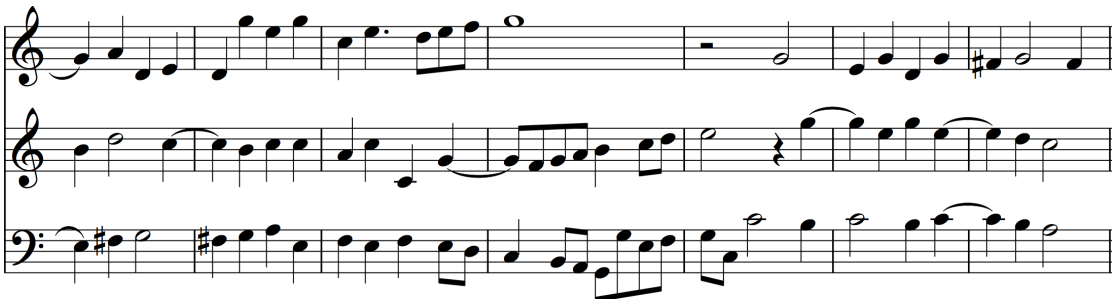
50^{3}–51^{2} I: *c*e' *c*g' (BCDE)

56^{4}–57^{1} II: *c.*e' (D)

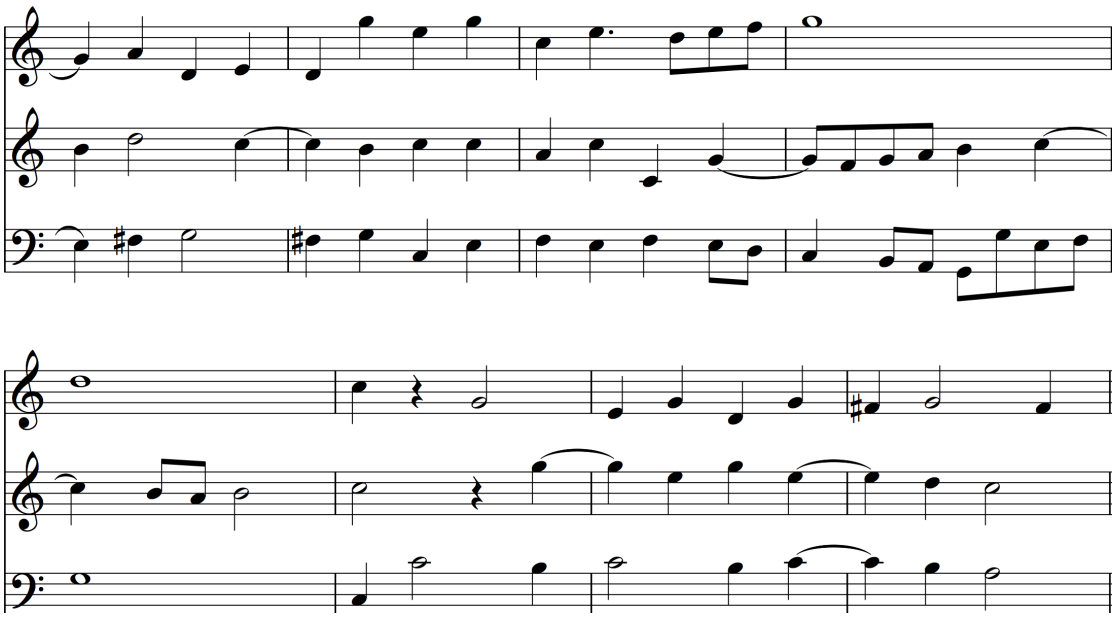
57^{3} I: o (AD)

$60^{2–3}$ II: notes om (E)

61–66: BCE are as follows:



D is as follows:



66^{3} I: o (A)

73^{3}–74^{1} III: *m.*e (BCD)

74^{1} III: *c*e (E)

78^{6} II: o (A)

87^{1}–88^{1} III: lacks tie (BE)

5 FANTASIA IN THREE PARTS NO. 5

SOURCES

A *GB-Lbl* Add. 10338 (autograph), 'Fantazia 5[t]': pp. 10–12 / ff. 8[v]–9[v]

B *EIRE-Dm* Z3.4.13 (autograph): ff. 55[v]–57

C *GB-Och* Mus. 417: ff. 30[v]–31 (I), Mus. 418: ff. 30[v]–31 (III), Mus. 1080: ff. 30[v]–31 (II): unattrib

D *GB-Och* Mus. 468: ff. 5[v]–6 (II), Mus. 469: ff. 5[v]–6 (I), Mus. 472: ff. 5[v]–6 (III); attrib. 'Geo: Jeffreys'

VARIANTS

t-s: 𝄵 (CD)

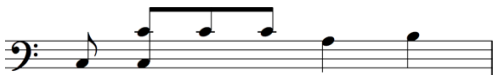
3^{6} I: o (D)

$7^{1–2}$ II: *c*c♯' (BCD)

15^{1} II: *q*g♯' *q*e' (D)

$16^{1–3}$ II: *m*a' (BCD)

29 III is as follows in A:



32^{4} I: o (BCD)

33^{1} I: *q*f♯" *q*a" *q*d" *q*e" *c*f♯" (BCD)

33^{1} III: *m*d *s*d (C) and *s*d *m*d (BD)

33^{3} I: o (A)

33^{8} II: *sq*c' *sq*b *m*a (CD)

$36^{2–3}$ I: ♯ ♯ (BCD)

37^{2} III: *m*A *c*-rest (BCD)

$37^{5–7}$ I: *q*c" *q*a' *m*d" *c*c♯" (BCD)

37^{6}–38^{2} II: *q*f ' *q*g' *m*e' *m*d' (BCD)

41^{3}–42 III: upper notes only (CD)

56–7 III: upper notes only (CD)

56–7 III lower notes: *s*G *m*G *m*G (B)

$57^{1–2}$ III: *q*e *q*e (D)

$58^{1–2}$ I: *c*c" *c*g' (BCD)

60^{3} III: ♮ (BD)

$60^{3–4}$ I: *c*.a' *q*e" (BC)

$63^{1–2}$ III: *c*.F *q*f (BD)

63^{5} II: ♭ (BCD)

68^{2} II: ♭ (D)

70^{2}–71^{3} III: *q*A *q*a *q*g *q*f *s*e (BCD);
(B) also includes *m*A, for the organ, below $70^{2–3}$

$74^{1–2}$ III: *m*.A (BCD)

$81^{1–2}$ III: *m*d (C)

$85^{3–4}$ III: *c*.A (D)

89^{1} III: *c*c (BCD)

$94^{5–6}$ III: *m*e (BCD)

98^{1} II: *c*a (C) and *q*c' *q*a (BD)

99^{3} III: o (D)

100^{6} I: o (A)

102^{5} III: *q*f *q*F (BD)

106 III: upper notes only (CD)

110^{1} III: D and d (BCD)

6 FANTASIA IN THREE PARTS NO. 6

SOURCES

A *GB-Lbl* Add. 10338 (autograph), 'Fantazia 6th': pp. 13–15 / ff. 10–11

B *EIRE-Dm* Z3.4.13 (autograph): ff. 57v–59: attrib. 'G: Jeffreys'

C *GB-Och* Mus. 417: ff. 29v–30 (I), Mus. 418: ff. 29v–30 (III), Mus. 1080: ff. 29v–30 (II): unattrib

D *GB-Och* Mus. 468: ff. 4v–5 (II), Mus. 469: ff. 4v–5 (I), Mus. 472: ff. 4v–5 (III); attrib. 'Mr George Jeffreys'

VARIANTS

t-s: 𝄵 (CD)

2^{1} I: om (A)

22^{3}–23^{1} II: *c*.g' *q*g' (D)

23^{6} II: o (A) and ♯ (CD)

27^{3} II: o (A) and ♯ (CD)

36^{1} III: *q*G (D)

40^{4} II: o (A) and ♭ (CD)

58^{6} I: o (ABC)

61^{2} III: B♭ (BCD)

61^{4} I: b♭" (BCD)

61^{4} II: o (BD)

69^{3} II: o (A) and ♯ (CD)

$74^{1–3}$ II: *c*a' *c*c" (C)

74^{4} II: *q*e' *q*f' (D)

78^{5} I: o (A)

$79^{1–3}$ II: *c*d' *c*f' (C)

$79^{2–3}$ II: *sq*c' *sq*b (BD)

81^{2} III: *c*G (BCD)

97^{2} II: *sq*b♭' *sq*a' (D)

98^{5} III: o (A)

105^{1} III: lower note only (D)

7 *FANTAZIA OF 2 P[AR]TS TO THE ORGAN FOR THE VIOLIN*

SOURCE

GB-Lbl Add. 10338 (autograph), 'Fantazia of 2 p[ar]ts to the Organ | For the Violin': pp. 20–22 / ff. 12v–13v

VARIANTS

$33^{1–2}$ org lh has *c*-rest *c*e *c*a *c*-rest below *c*e' *m*e'

79^{3} b.vl: o

82^{3} org lh upper note: o

93^{2} org rh lower note: *m* (i.e. lacks dot)

98^{5} org rh lower note: *m*