

Introduction

The manuscript ND VI 3193 now at the Staats- und Universitätsbibliothek, Hamburg, originally belonged to Sir Gabriel Roberts (1629–1715).¹ He was the third child and eldest son of Lewes Roberts (1596–1640), who was the author of three books for merchants involved in trading overseas. The most important of these was *The Merchants Mappe of Commerce ...* (1638). Gabriel too became a successful business man, eventually serving as Deputy Governor of the Levant Company, Deputy Governor and Sub-Governor of the Royal African Company and as a director of the East India Company. He was knighted in 1678.

Two incomplete sets of Gabriel's music books have come down to us, showing his interest in music. His father was a London vintner, so Gabriel would have had easy access to tuition and musicians alongside his commercial upbringing. In 1659 he took as an apprentice John Verney, a son of Sir Ralph Verney of the aristocratic Buckinghamshire family. John was said to play the bass viol very well and he also took a lyra viol with him to Aleppo, where he was sent in 1662 to work in Gabriel Roberts' 'factory'. It must also be significant that Dudley North (1641–1691) was another apprentice who became part of the trade in Aleppo at the same time.² The North family were all devoted to music and in the 1650s and 1660s the composer John Jenkins lived and taught at Kirtling, the family home. Their music books are now largely in the Bodleian Library, Oxford, and contain pieces which also found their way into those owned by Sir Gabriel Roberts.

British Library, Add, MS 31431 "Consorts of 3 parts, viz^t 2 trebles & 1 Bass, with a Bas. Contin. [...]" now consists of two separately bound part-books from an original set of five copied in or shortly before 1680 and containing a varied repertory of English and Italian music mostly for two trebles, bass and continuo. There are 208 pieces by

William Lawes, Matthew Locke, Charles Coleman (misattributed to Jenkins), Christopher Gibbons, '22 Italian Sonatas', some by Vitali, Cazzati, Blackwell, Colista and Legrenzi, ending with 20 otherwise unknown pieces for lyra viol, treble, bass and harpsichord by John Jenkins.

The Hamburg collection is for four parts and continuo and is missing one book which, for the pieces in this edition, comprises the First Bass. No other source is known, so the part has had to be reconstructed. This collection is dated '1683' in three books and '1684' in the other. The contents suggest that the two Roberts sources are neat copies of works acquired over many years and which Sir Gabriel decided to bring together into these collections. The earliest music in the Hamburg books includes five pieces associated with the 'old' version of William Lawes's Royal Consort (nos. 96–100)³ and the 32 Ayres by Jenkins for two trebles, two basses and organ (nos. 101–132). The latter were apparently composed in the 1640s when the composer was living with the Derham and L'Estrange families.⁴ These pieces continued to circulate and were later included among the North family manuscripts⁵ and also in copies at Court made by the violinist John Atkins/Atkinson.⁶ The fantasia-suite had run its course by the time the Hamburg books were compiled, and the collection contains only the Group VIII series by Jenkins for three violins, bass and organ. It is likely that he wrote that set to be played at Court in the 1660s, when he was friends with the famous Swedish violinist Thomas Baltzar.⁷ Most of the pieces are suites by Christopher Simpson (nos. 1–20), Jenkins (nos. 21–36) and Benjamin Roberts (nos. 37–95), which begin with a pavan and often end with the whole or part of a triple-time corant or saraband. The style of the Jenkins pieces indicates that they were composed late in his career, perhaps during the 1660s when he was living with

¹ See Richard Charteris, 'A rediscovered manuscript source with some previously unknown works by John Jenkins, William Lawes and Benjamin Rogers', *Chelys*, 22 (1993), 3–29. Much of this introduction comes from Robert Perry Thompson: *English Music Manuscripts and the Fine Paper Trade*, (Ph.D. dissertation, London, 1988, repeated in Andrew Ashbee, Robert Thompson and Jonathan Wainwright: *The Viola da Gamba Society Index of Manuscripts containing Consort Music* (Aldershot, vol. II (2008), online at www.vdgs.org.uk/indexmss/).

² See Richard Grassby, *The English Gentleman in Trade. The Life and Works of Sir Dudley North 1641-1691*, (Oxford, 1994), especially Chapter 1 (17–37).

³ See John Cunningham, *The Consort Music of William Lawes*, (Woodbridge, 2010), 203–6.

⁴ See Andrew Ashbee, *The Harmonious Musick of John Jenkins*, London, vol. 2 (2020), pp.97–102 and *Musica Britannica* XXVI, 1–77.

⁵ Oxford, Bodleian Library, MS Mus. Sch. C.99a–b.

⁶ Paris, Bibliothèque Nationale, MS Rés F.770.

⁷ See Ashbee, *Harmonious Musick*, I (1992), pp. 80–83 and II (2020), pp. 78–84, 102–105.

the North family. The treble parts are often lively and seem to favour violin rather than viol. The basses are often less active and some of them might even have been added, as Roger North once suggested, ‘to fill the music of a private meeting’. In all his works requiring two basses Jenkins ensures that each takes its turn playing the lowest part. Stylistically the pieces are varied and are grouped in threes (1–3, 4–6) or twos (the remainder). All the pavans have two strains only. Three of the airs (Nos. 3, 11 and 16) incorporate a third strain tripla. One feature which sometimes appears is the apparent use of dynamics and echo effects (although no dynamic marks are present).

The manuscript was acquired by Friedrich Chrysander (1826–1901), presumably on one of his visits to England, and was among that part of Chrysander’s library bought by the Staatsbibliothek, Hamburg, in 1875. In his article (see note 1) Richard

Charteris traces its later history: ‘Before the end of the second World War the part-books were removed for safe keeping to a location in what eventually became East Germany. At an unknown point after the end of the war, they were sent to Leningrad where they were housed in the Archive of Manuscript and Early Printed Materials of the Leningradskiy Gosudarstvenniy Institut Teatra, Muziki i Kinematografii; the latter institution has added its stamp and a book number to f. 2r in each part-book. The part-books remained in Leningrad until they were returned to Hamburg in May 1991, and, only very recently, following their restoration, have they become available for study.’

Andrew Ashbee
Snodland, Kent, July 2023

Our Edition

The source citation for the original for this edition reads:

Staats- und Universitätsbibliothek Hamburg,
shelf mark ND VI 3193,
[https://resolver.sub.uni-hamburg.de/
kitodo/HANShm299](https://resolver.sub.uni-hamburg.de/kitodo/HANShm299)

This is an extensive collective manuscript in four unmarked books containing parts for pieces by various composers. From the musical context, one can conclude that the collection originally included Treble 1, Treble 2, Bass 1, Bass 2 and Basso Continuo, and that Bass 1 is missing today. The pieces are numbered from 1 to 153. No. 21 is marked “Mr Jenkins” at the beginning and no. 36 is marked “Finis Mr Jenkins” at the end. Nos. 21–36 are the 16 pieces presented here. In our edition they are in the original order, but we name them nos. 1–16.

With the exception of Bass 1, which has been reconstructed, our edition follows the easily readable sources very closely. As is customary today, our accidentals apply to the whole bar, and the key signatures are valid in all octaves. Accidentals that we suggest deviating from the source are in brackets. Our other changes are listed in the Critical Report.

The basso continuo in these pieces is always also played by one of the basses. In our bass parts, all these continuo passages are notated in bass clef, while the independent passages are in alto clef. This is also the case in the original, but not throughout. In this way, the bass players can better identify their present role.

Günter von Zadow
Heidelberg, July 2023