SECTION B

Dance music for unspecified groups of instruments

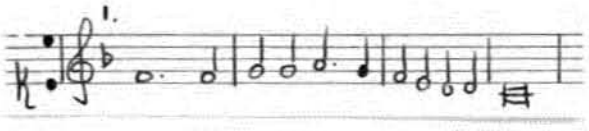
Duple time: major

401. [BLANKES, Edward?]

488 f. 27' (1)

Possibly by the Scottish composer John Black, and therefore outside the scope of this catalogue.

Blankes pavane: a 4



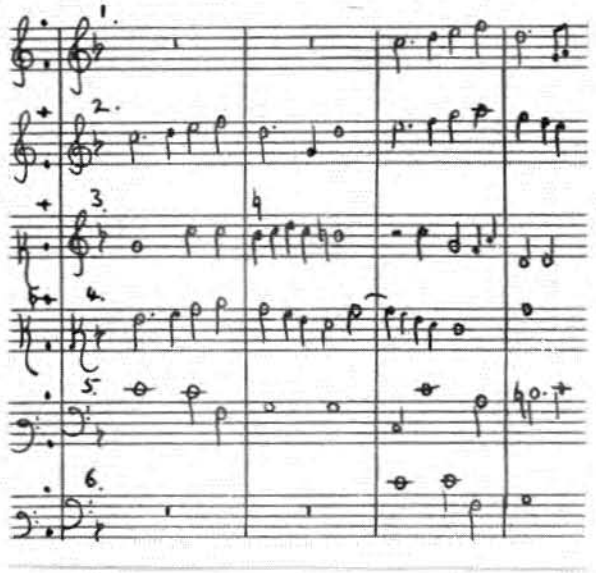
402. BYRD, [William]

64 f. 203' (1)
65 f. 152' (2)
66 f. 75' (3)
67 f. 140' (4)
68 f. 212' *(5)
69 f. 4' (6)

EDITION: ByrdW', xvij, 75

Cf. galliard (TC 501).

Pavin: a 6

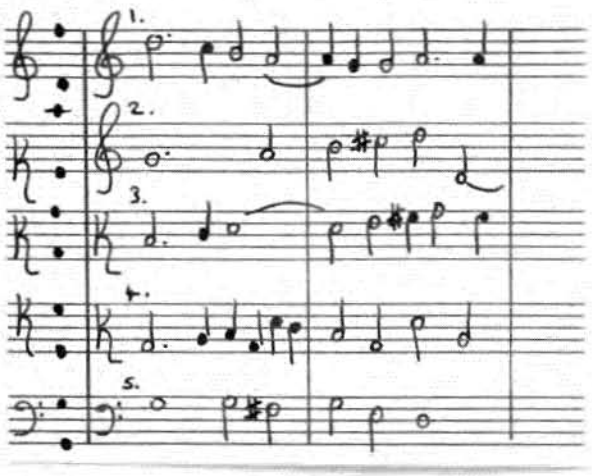


403. HOLBORNE, Antony

HolborneP no. 3

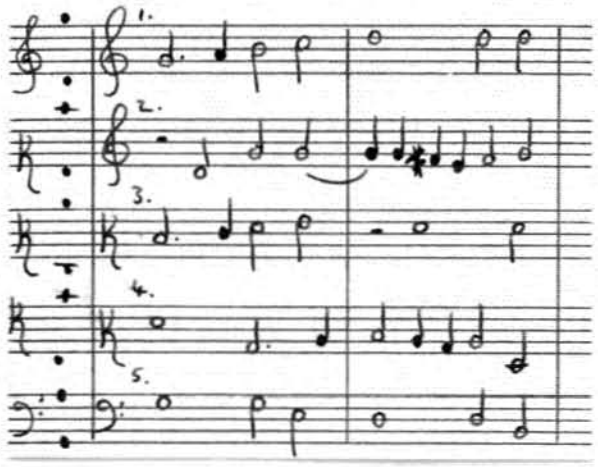
EDITION: HolborneP'

Pavan: a 5



404. HOLBORNE, Antony

The Cradle: a 5



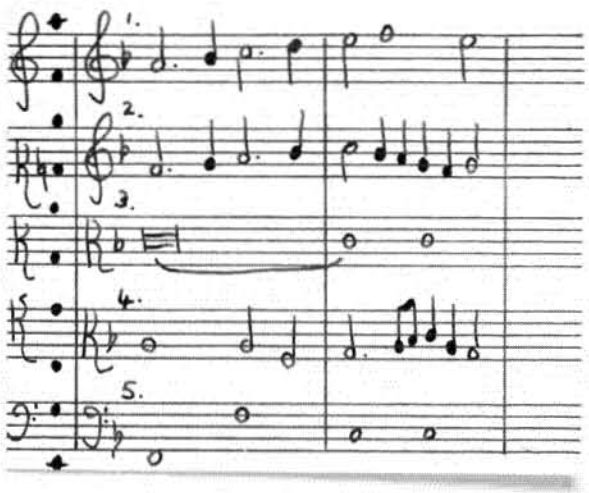
HolborneP no. 5

EDITIONS: HolborneP'; HolborneTQ

A version for solo lute a fifth lower is in Cfm Music 689 f. 53' (entitled 'Pavana') and Cu Dd.2.11 f. 51' (anonymous and entitled 'Cradle'). Two further arrangements for solo lute which depart considerably from the consort version are in (1) Cu Add. 3056 f. 1' ('Anthony Holbornes cradle of conceites') and Dd.2.11 f. 45' (no title), (2) Dd.2.11 f. 61 (entitled 'Cradle paven'). The three versions are printed in HolborneW, j, 80, 45 and 213, respectively. Cf. JefferyH, 177.

405. HOLBORNE, Antony

Pavan: a 5



HolborneP no. 13

EDITIONS: HolborneP'; HolborneTPG

Cu Dd.2.11 f. 37 is an anonymous untitled version for solo bandora.

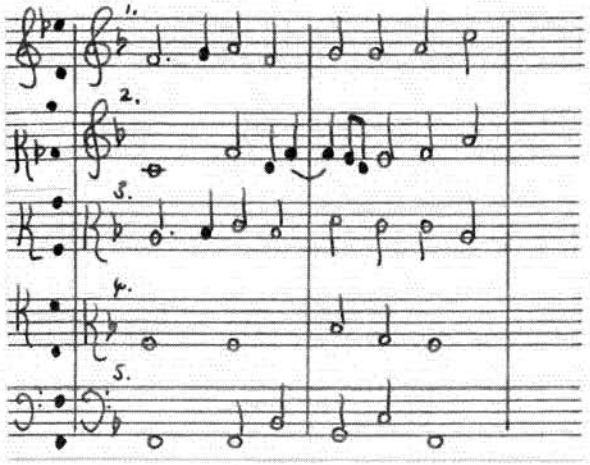
406. HOLBORNE, Antony

Pavan: a 5

HolborneP no. 15

EDITIONS: HolborneP'; HolborneTPG

HoveD f. 38 is a version for solo lute (printed in HolborneW, j, 94).



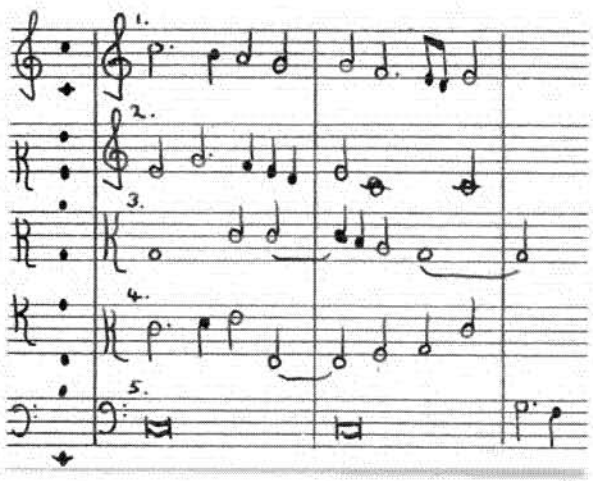
407. HOLBORNE, Antony

Paradizo: a 5

HolborneP no. 17

EDITIONS: HolborneFS; HolborneP'

A version for solo lute is in Cu Dd.9.33 f. 70 (anonymous and entitled 'Countesse of penbrookes paradice') and Weld f. 9' (printed in HolborneW, j, 83).



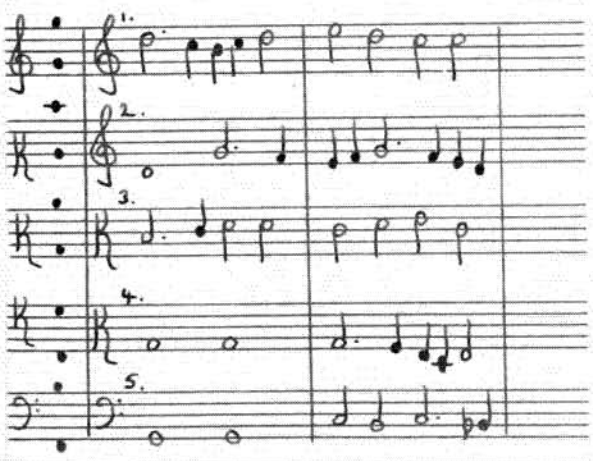
408. HOLBORNE, Antony

Sedet sola: a 5

HolborneP no. 19

EDITIONS: HolborneFS; HolborneP'

Cu Dd.2.11 f. 43' is a version for solo lute a fourth lower (printed in HolborneW, j, 40).



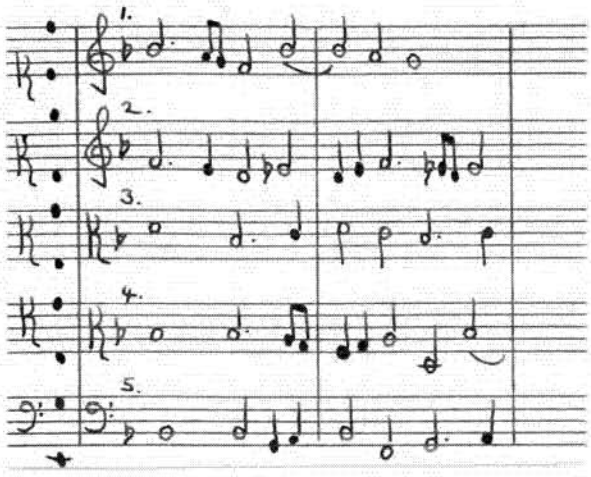
409. HOLBORNE, Antony

HolborneP no. 21

EDITION: HolborneP'

TC 616 is a version for mixed consort. A version for solo lute (printed in HolborneW, j, 75) is in Cu Dd.5.78.3 f. 12' ('A.H.I.') and Ge R.d.43 f. 22' (anonymous and untitled).

Infernum: a 5



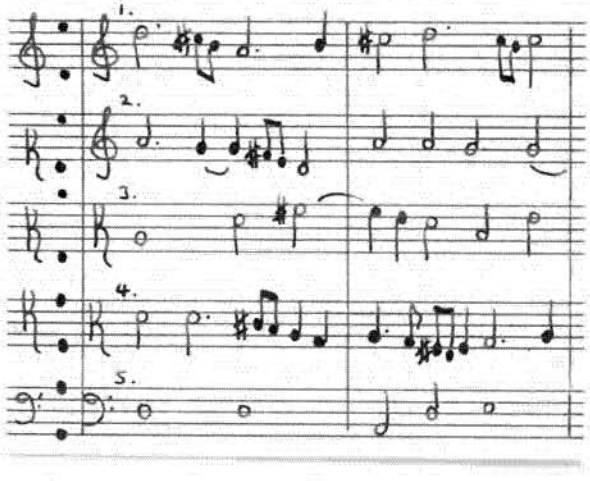
410. HOLBORNE, Antony

HolborneP no. 27
FullsackA no. 16

EDITIONS: EngelkeM, 105; HolborneP'

An anonymous version for solo lute a tone lower (printed in HolborneW, j, 85) is in Cu Dd.9.33 f. 71' and Ge R.d.43 f. 40' (no title).

The image of Melancholly: a 5



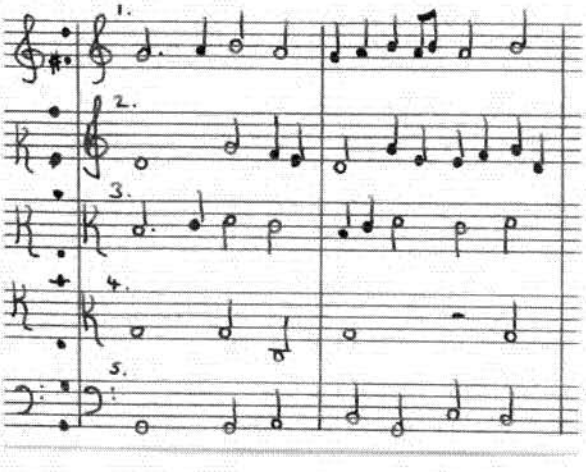
411. HOLBORNE, Antony

HolborneP no. 37

EDITION: HolborneP'

TC 619 is a version for cittern and bass viol.

Pavan: a 5

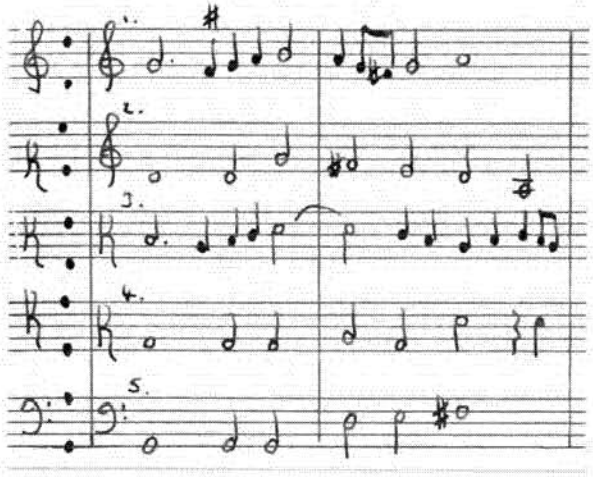


412. HOLBORNE, Antony

HolborneP no. 39

EDITIONS: HolborneP'; HolborneSF

Pavan: a 5

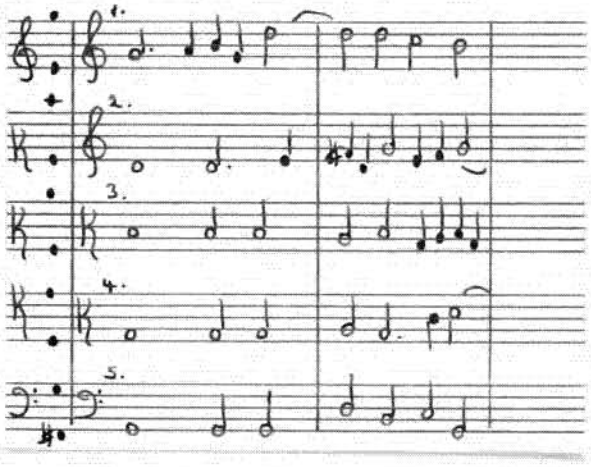


413. HOLBORNE, Antony

HolborneP no. 41

EDITION: HolborneP'

Pavan: a 5



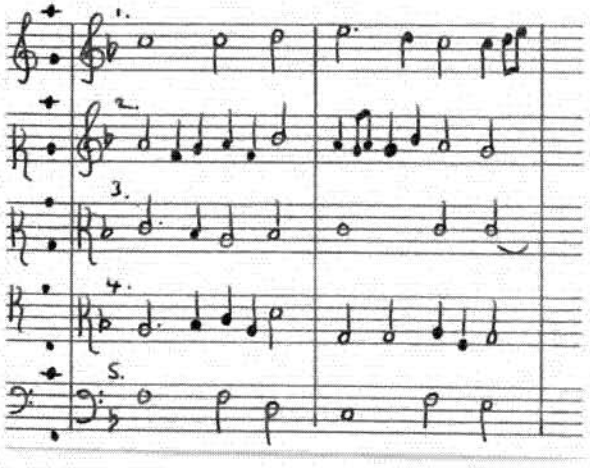
414. HOLBORNE, Antony

HolborneP no. 45

EDITION: HolborneP'

Cu Dd.2.11 f. 37' is an untitled version for solo bandora a third lower (printed in HolborneW, I, 174).

Pavan: a 5

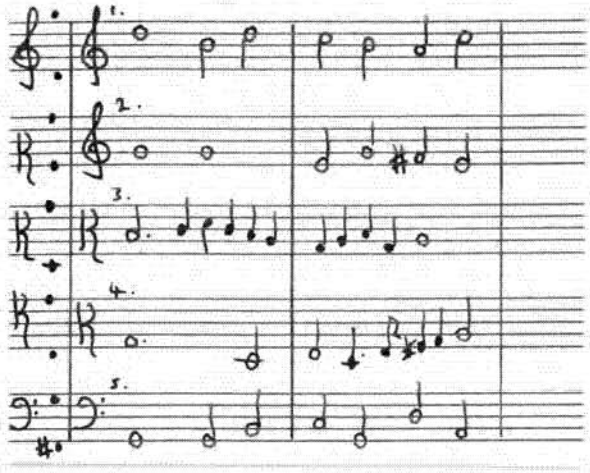


415. HOLBORNE, Antony

HolborneP no. 56

EDITION: HolborneP'

Almayne: a 5



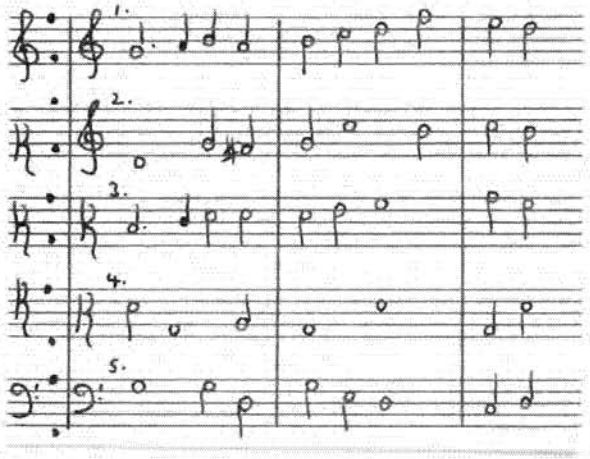
416. HOLBORNE, Antony

HolborneP no. 57

EDITIONS: HolborneP'; HolborneSS

TC 621 is a version for cittern and bass viol. Cu Dd.4.23 f. 13 is a version for solo cittern.

Almaine: a 5



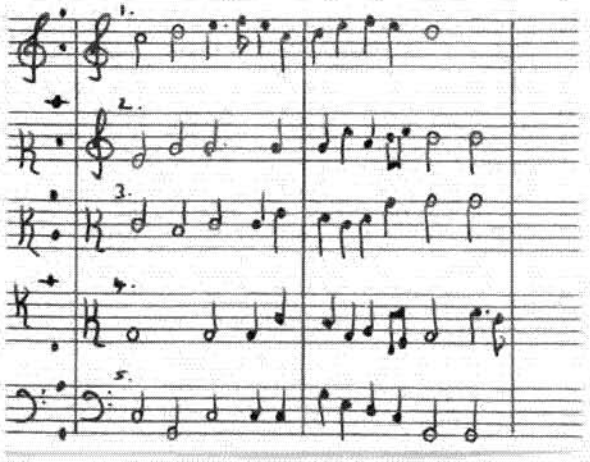
417. HOLBORNE, Antony

HolborneP no. 60

EDITIONS: HolborneSF; HolborneP'; MB, ix, 107

TC 622 is a version for cittern and bass viol a fourth lower. Both settings are versions of the popular tune 'Hearts ease' which is found for solo lute in Cu Dd.2.11 f. 44 (printed in HolborneW, j, 134 and JefferyE, 13; see also SimpsB, 301-2).

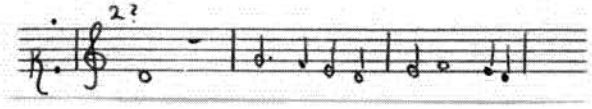
The Honie-suckle: a 5



418. JACKSON

316 f. 32 (2?)

Pavan: a ?



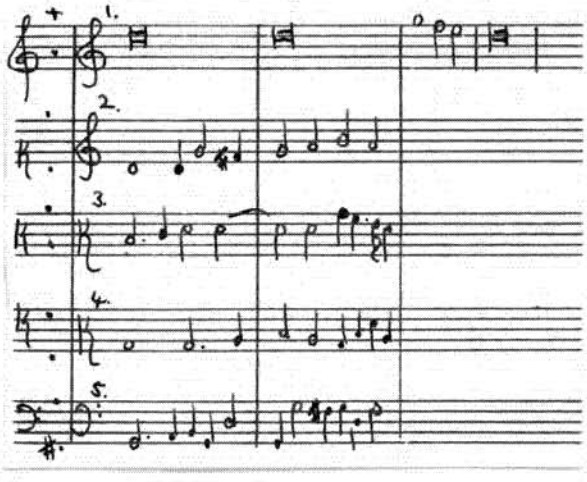
419. JOHNSON, Edward

FullsackA no. 21

EDITION: EngelkeM, 118

This may be a Continental arrangement of a dance not originally for consort.

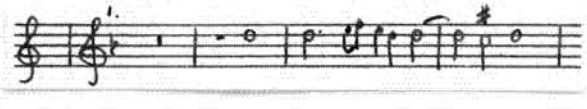
Paduana: a 5



420. [PHILIPS, Peter?]

32 I sig. G1 (1)

Ph[i]llips pavin: a ?

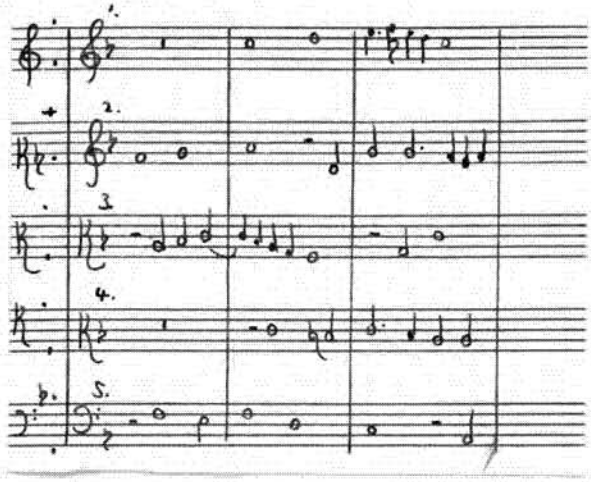


This pavan is described in the Fitzwilliam Virginal Book no. 85 as 'the first one Philips made' and is dated 1580. It appears to have been the most popular; there are numerous arrangements for keyboard, lute, cittern, voices and mixed consort (see MorleyCL', 187 and TC 630). This is the only surviving source for what looks like a consort version for unspecified instruments. It could conceivably be Philips's original version. The quasi-imitative effect of the entrance of this upper part is weakened in the keyboard version and obliterated in the mixed consort version. Cf. Volume One, pp. 18-9.

421. PHILIPS, [Peter]

Pavana: a 5

3665 f. 517'

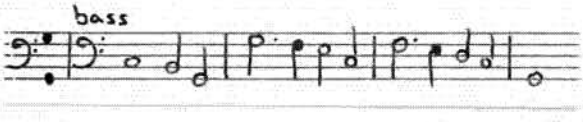


A version of this pavan and its companion galliard (TC 517) occurs in the following keyboard sources a fourth lower with the title 'dolorosa': Cfm 32.G.29 no. 80, 81; D-B [40316] f. 6, 8; D-B Lübbenau, Count zu Lynar's MS A1 p. 226, 231; S-Uu Instr. mus. MS 408 f. 11', 17'. FuhrmannT, 181 is an anonymous setting of the keyboard pavan for solo lute. A different and anonymous lute version, also a fourth lower, is in Cu Dd.9.33 f. 14', 15 (called 'Chromatica pavana' and 'The galliarde') and Dd.5.78.3 f. 65' (no title, pavan only). This version is printed in LumsdenA, 14, 15. For a discussion of the relationship between these versions (including a transcription of the consort pavan) see Volume One, pp. 19–26.

422. [anon.]

[Pavan?]: a ?

74 f. 35' (bass)

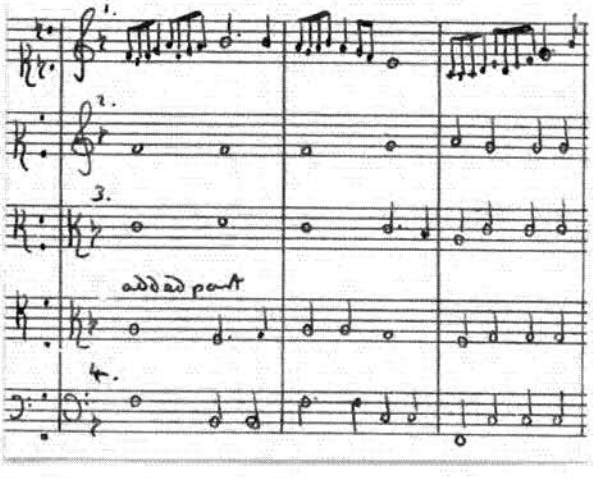


Possibly the last eight-bar section only.

423. [anon.]

[no title]: a 4

74 f. 51 rev

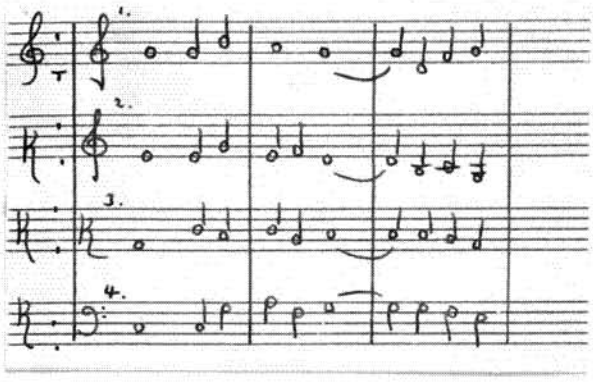


Struck through in the source.

424. [anon.]

74 f. 49' rev
74 f. 43' rev

[no title]: a 4

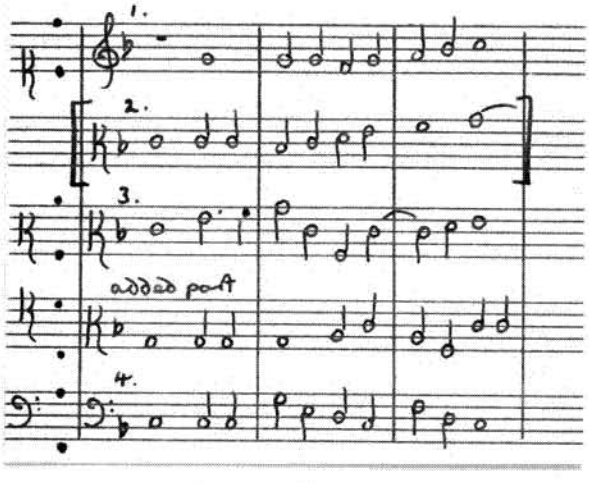


425. [anon.]

74 f. 47' rev

Part no. 2 is supplied in canon according to the direction of the title.

Canon aliud: a 4



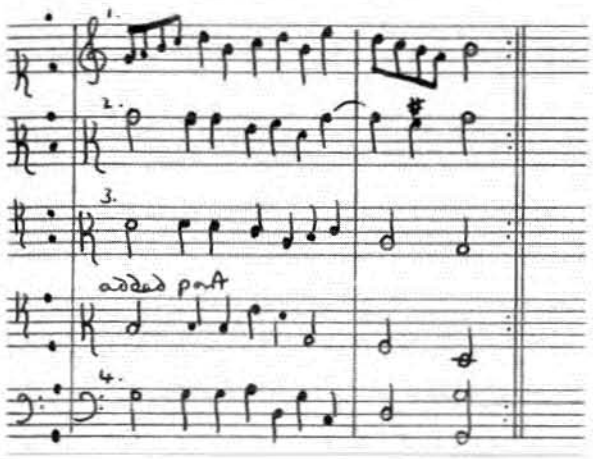
426. Vacant

427. [anon.]

74 f. 44' rev

Cf. companion piece in triple time, 'Brandeberges' (TC 562).

La represa: a 4

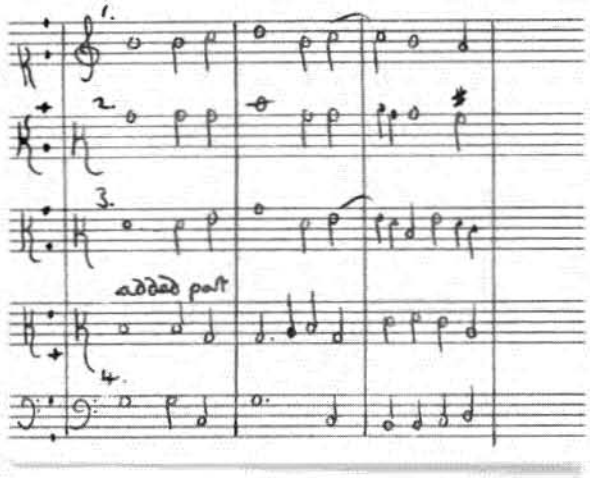


428. [anon.]

74 f. 43 rev

EDITION: CannellF, 2

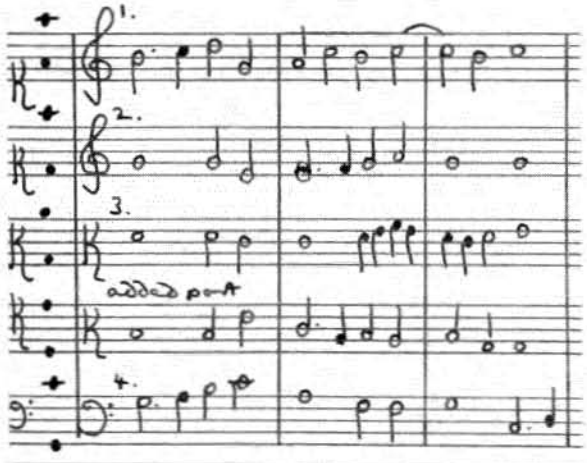
Pavan: a 4



429. [anon.]

74 f. 36' rev

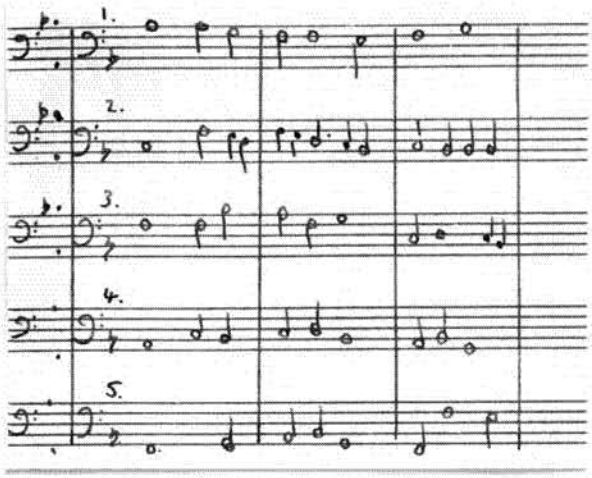
[Almain?]: a 4



430. [anon.]

75 f. 35'

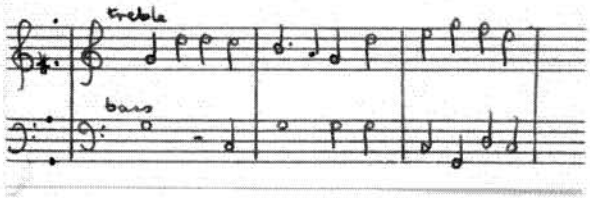
[no title]: a 5



431. [anon.]

76 f. 24

[no title]: a 2

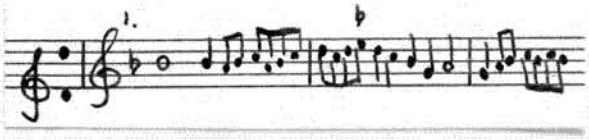


The piece falls into three short sections of which the second and third are like a pavan and galliard pair. I am grateful to O. W. Neighbour for pointing out that the tune of the first section is in Ravenscroft's Pammelia (1609) no. 7 to words beginning 'Now God bee with old Simeon'. Mr. Neighbour also noticed that the tune is used by Byrd in 'The hunt's up' for keyboard (printed in MB, xxvij, 143).

432. [anon.]

76 f. 48 rev (1)

Pe [sc. Pied?] de cheval: a ?

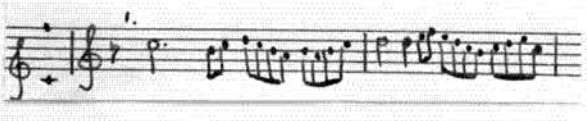


No relationship with the almain entitled 'Le pied de cheval' in Continental sources and in EIR-Dtc D.3.30/II. See WardD, 50-1.

433. [anon.]

76 f. 47 rev (1)

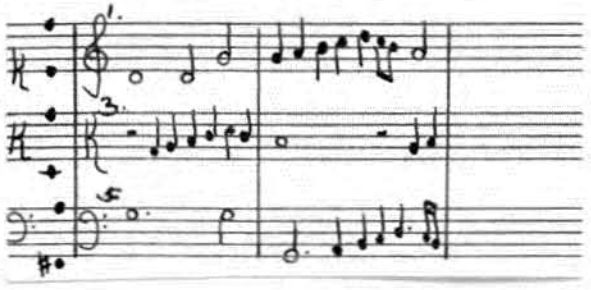
Pavana: a ?



434. [anon.]

Trinitye Colledge pavan: a 5

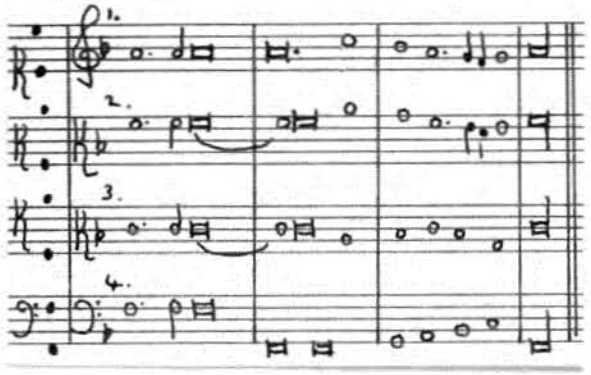
30826 f. 7' (1)
30827 f. 6' (3)
30828 f. 6' (5)



435. [anon.]

Prince Edwards paven: a 4

TWC p. 186 (1)
TWA f. 80 (2)
TWT p. 175 (3)
TWB p. 181 (4)
TWC' p. 175 (1)



EDITION: MB, xv, 192

Though this setting may be Scottish the tune itself is probably English in origin (cf. note to TC 491 and Volume One, p. 266). In another Scottish source, En Panmure 10 f. 125', the tune is set for keyboard under the title 'The queine of Inglands lessoune' (printed in ElliottE, 11). A version for five-part consort entitled 'Pavane d'Angleterre' is published together with a companion 'gaillarde' in Gervaise's Sixième livre de danceries (Paris, 1555) and reprinted in ExpertM, xxiij, 18 and HAM, j, 148. The same setting, but without the galliard and anonymous and untitled, is in Paul and Bartholomeus Hessen's Viel feiner lieblicher Stucklein (Breslau, 1555), sig. C2 (see BrownI, 166). The piece seems to have originated as a setting of Sir Thomas Wyatt's poem 'Hevyn and erth and all that here me plain'. A version for solo lute is in Lbm Roy. app. 58 ff. 52 and 55' (printed in WardLM, 120) and Tollemache f. 4, both sources being entitled 'Heaven and earth'. The same title is given to a setting for keyboard by 'Fre' (Francis Tregian?) in the Fitzwilliam Virginal Book no. [105], an arrangement for solo bass viol in Cu Dd.5.20 f. 18 and a bandora part (TC 671). A further setting for solo lute entitled 'The Kinges pavane' (King Edward?) is in US-Ws V.a.159 f. 1'. Cf. WardHP, 179.

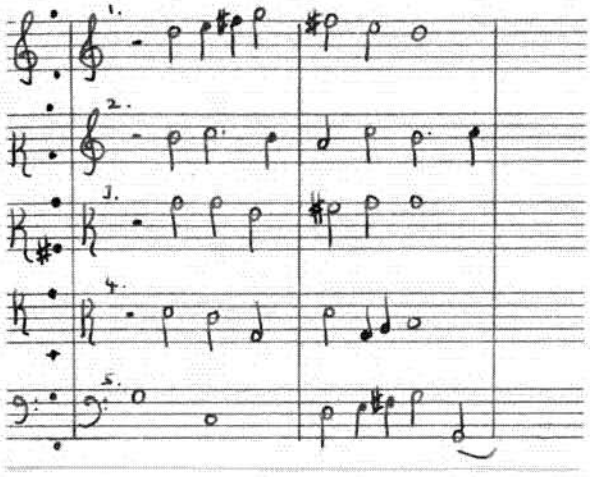
436. HOLBORNE, Antony

HolborneP no. 55

EDITIONS: HolborneP'; HolborneSF

TC 677 is a version for cittern and bass viol. Weld f. 6' is a version for solo lute a fifth lower entitled 'Almaine' (printed in HolborneW, j, 137). Cu Dd.4.23 f. 9 is a version for solo cittern entitled 'Allmayne'. Cu Dd.2.11 f. 36 is an anonymous untitled version for solo bandora (printed in HolborneW, j, 190).

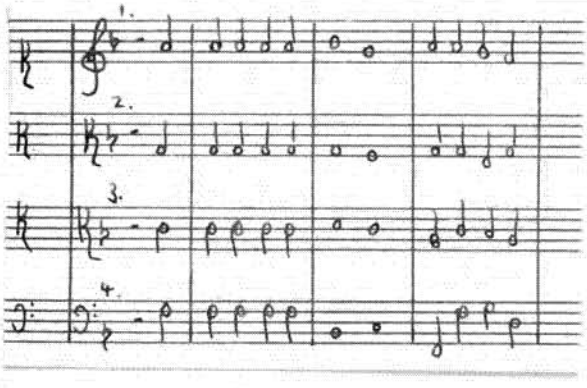
The night watch: a 5



437. [anon.]

74 f. 42 rev

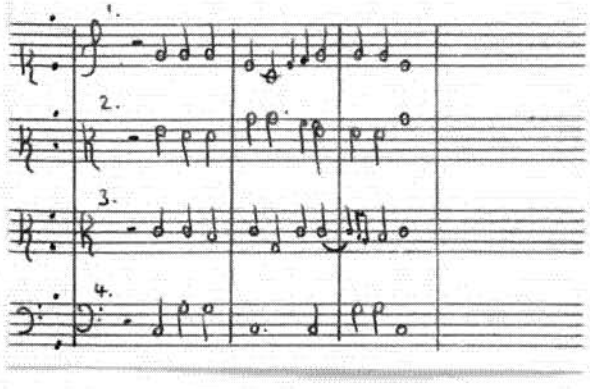
[fragment]: a 4



438. [anon.]

75 f. 35

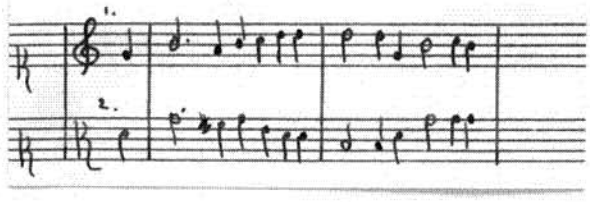
[no title]: a 4



439. [anon.]

76 f. 43' (1,2)

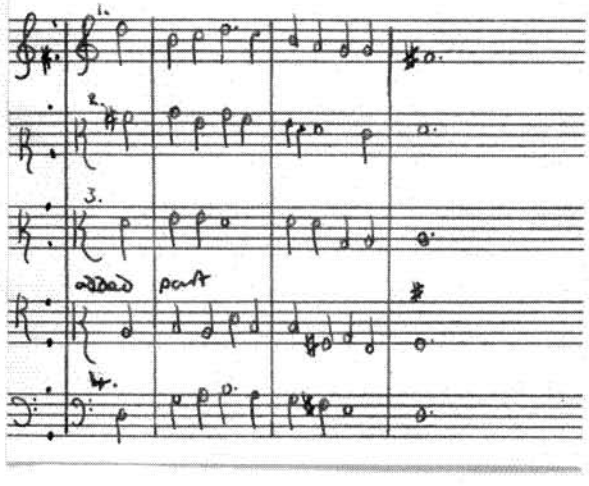
[fragment]: a ?



440. [anon.]

76 f. 45'

[no title]: a 4



Duple time: minor

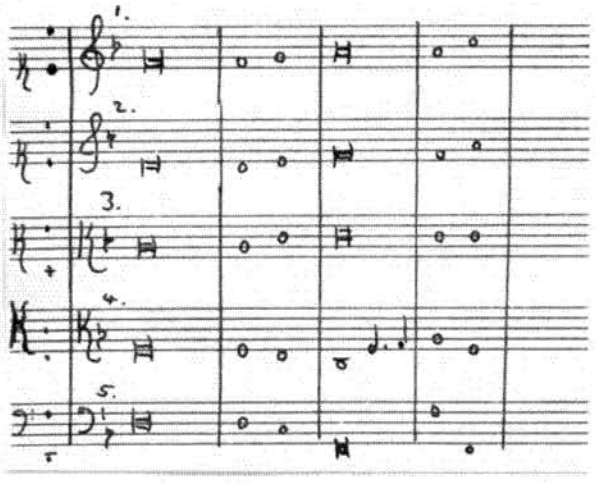
441. [ALBERTI, Innocenzio?]

74 f. 41 rev

EDITION: MorrowFS, 1

This piece and its companion galliard (TC 541) circulated in Continental sources under the title 'Si je m'en vois', but this arrangement is quite distinct from any of those listed in BrownI. For further discussion of the possible composer (Albert de Venice is an alternative suggestion) see Volume One, pp. 250 and 251.

Pavin of Albarti: a 5

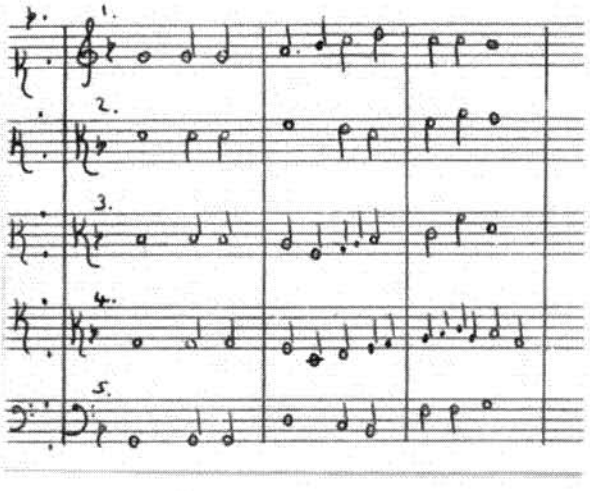


442. BASSANO, Augustin

3665 f. 520'

A version for solo lute a tone lower entitled 'Augustines pavan' is in Trumbull f. 8'. Cf. galliard (TC 542).

Pavana: a 5

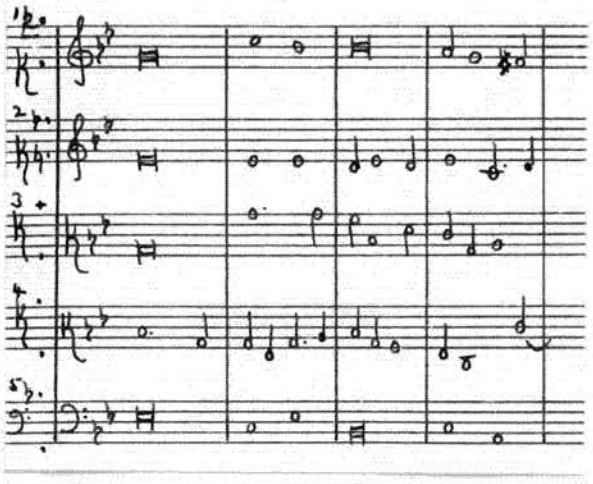


443. BASSANO, Augustin

3665 f. 520'

Cf. galliard (TC 543).

Pavana: a 5

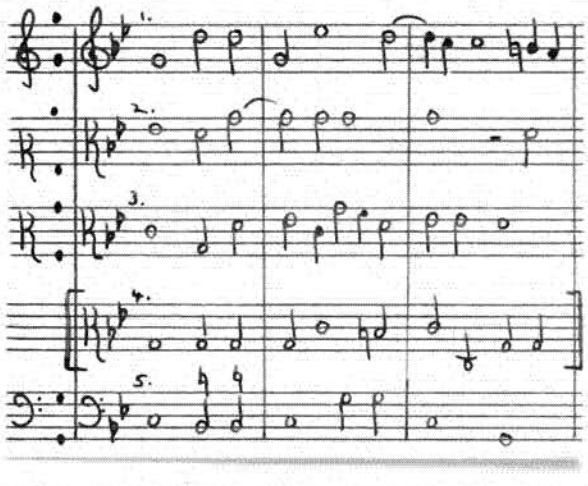


444. [BYRD, William]

37402 f. 98' (1)
37403 f. 91' (3)
37405 f. 89' (2)
37406 f. 86' (5)

EDITION: ByrdW', xvij, 73

Pavinge: a 5

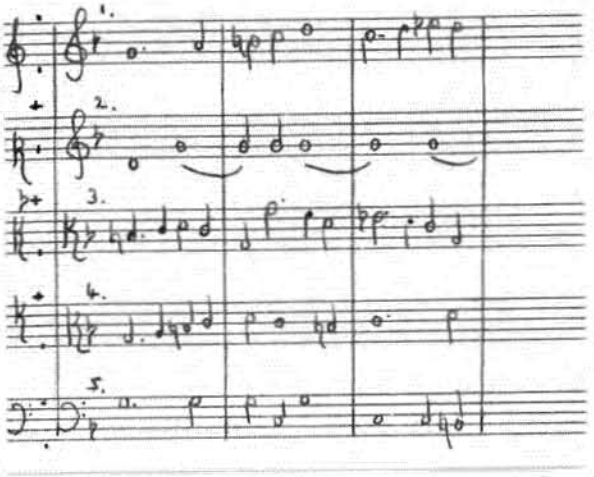


This is a consort version of the keyboard pavan of Byrd described in the Fitzwilliam Virginal Book as 'the first t<hat> ever hee m<ade>' (printed in MB, xxvij, 100). In Volume One, pp. 16-7, it is argued that the consort version precedes the keyboard arrangement. There is no corresponding version of the companion galliard extant, but a later setting of it for cittern and bass viol is catalogued as TC 844.

445. FERRABOSCO, Alfonso I

3665 f. 521'

Pavana: a 5



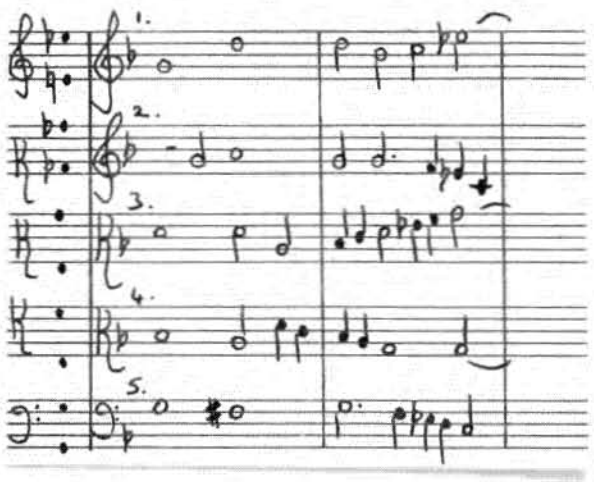
446. HOLBORNE, Antony

HolborneP no. 1

EDITION: HolborneP'

Cu Dd.2.11 f. 11 is an anonymous untitled version for solo lute (printed in HolborneW, j, 50).

Bona speranza: a 5

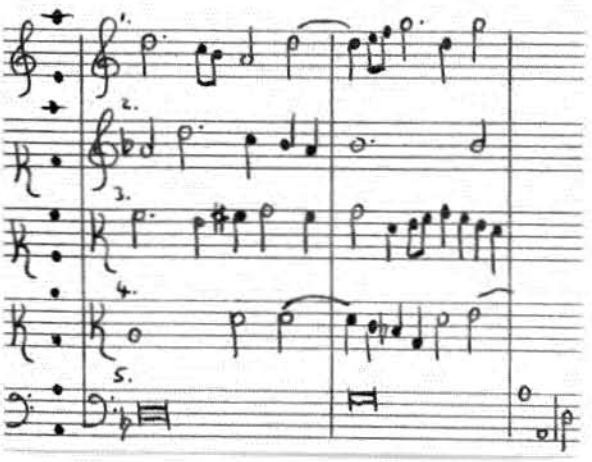


447. HOLBORNE, Antony

HolborneP no. 7

EDITIONS: HolborneP'; HolborneTHQ

Pavan: a 5



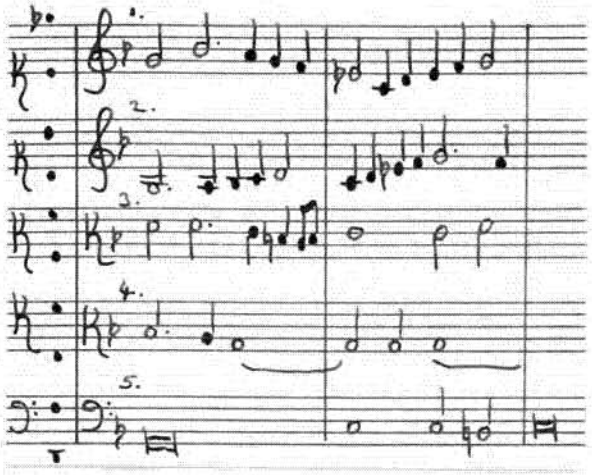
448. HOLBORNE, Antony

HolborneP no. 9

EDITION: HolborneP'

· Cu Dd.5.78.3 f. 23' is an untitled version for solo lute (printed in HolborneW, j, 65).

Pavan: a 5

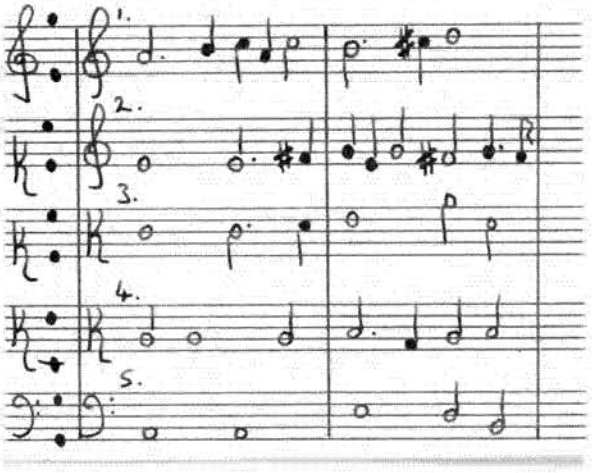


449. HOLBORNE, Antony

HolborneP no. 11

EDITIONS: HolborneP'; HolborneSS

Pavan: a 5



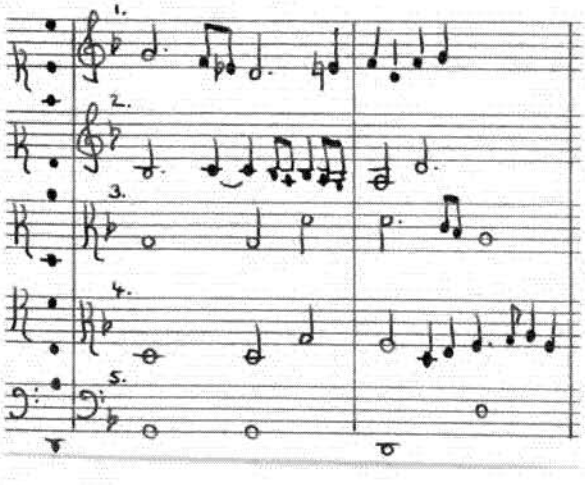
450. HOLBORNE, Antony

HolborneP no. 23

EDITION: HolborneP'

TC 710 is a version for mixed consort a fifth higher.

Spero: a 5



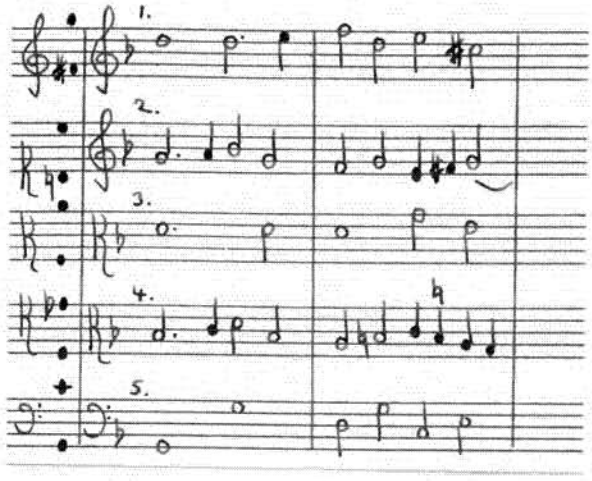
451. HOLBORNE, Antony

HolborneP no. 25
FüllsackA no. 19

EDITIONS: EngelkeM, 113; HolborneFP; HolborneP'; HolbornePG

An anonymous version for solo lute a fourth lower (printed in HolborneW, j, 87) is in Cu Dd.2.11 f. 83 (no title), Ge R.d.43 f. 39' (no title) and RudeF, ij no. 84 (entitled 'Pavana').

Patiencia: a 5



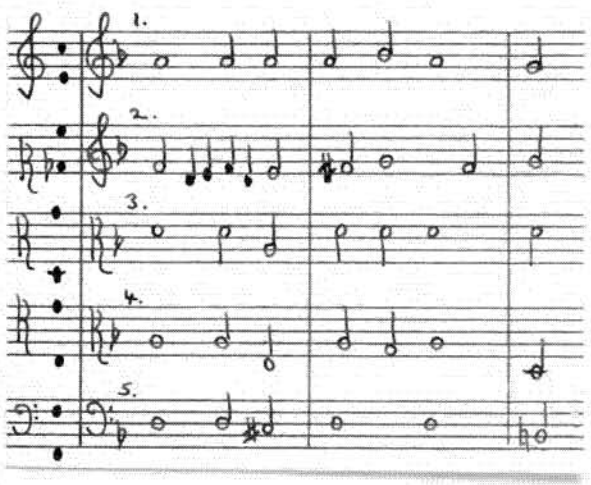
452. HOLBORNE, Antony

HolborneP no. 29

EDITION: HolborneP'

TC 714 is a version for cittern and bass viol. Cu Dd.5.78.3 f. 57' is an untitled version for solo lute (printed in HolborneW, j, 92).

Mens innovata: a 5



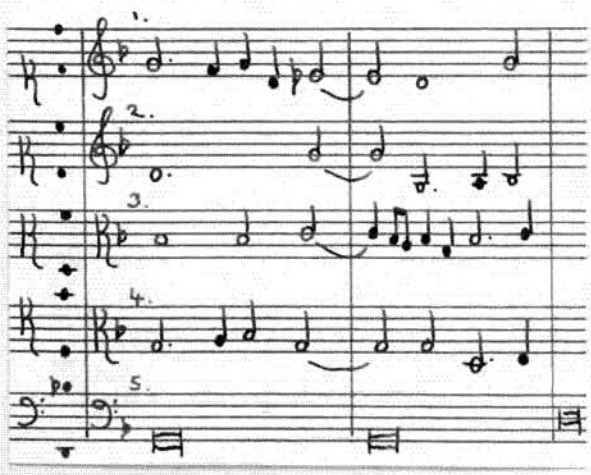
453. HOLBORNE, Antony

17792 f. 60' *(1)
17793 f. 63' *(3)
17794 f. 66' *(4)
17795 f. 29' *(2)
17796 f. 60' *(5)
HolborneP no. 31

EDITIONS: HolborneP'; MB, ix, 106

A version for solo lute (printed in HolborneW, j, 61) is in Cfm Music 689 f. 6' ('Pavana by Anthony Holborne. Countesse of

The funerals: a 5



Pembrooks funeralls'), Cu Dd.5.78.3 f. 11' ('A.H.F.'), Ge R.d.43 f. 18 (anonymous and untitled) and Lbm Eg. 2046 f. 34 ('The Countiss of Pembruth fineralle by Anthony Holborne').

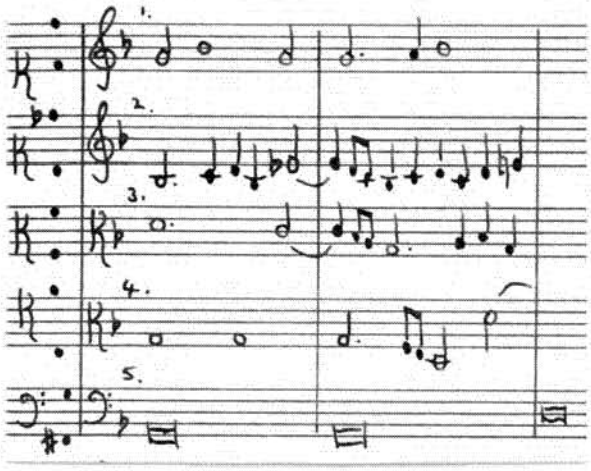
454. HOLBORNE, Antony

HolborneP no. 33

EDITION: HolborneP'

A version for solo lute (printed in DowlaV' and HolborneW, j, 67) is in Cfm Music 689 f. 8 ('Pavana del medesimo' [i.e. Holborne]), Cu Dd.5.78.3 f. 66' (no title), Ge R.d.43 f. 19 (anonymous and untitled) and DowlaV f. 17' ('Pavin 2 Composed by the most famous and perfect Artist Anthonie Holborne, Gentleman Usher to the most Sacred Elizabeth, late Queene of England').

Heres paternus: a 5



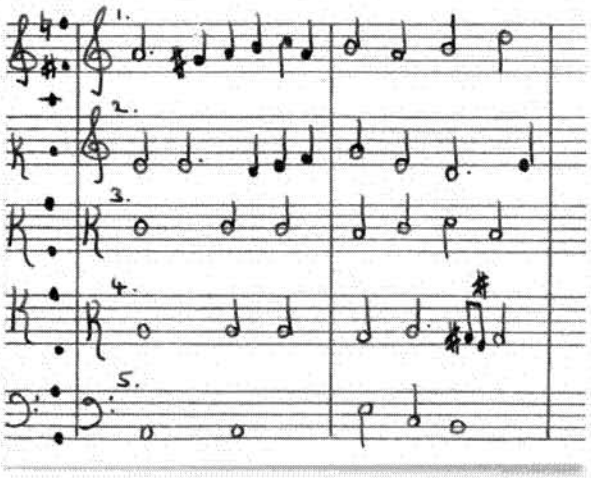
455. HOLBORNE, Antony

HolborneP no. 35

EDITION: HolborneP'

A version for solo lute a tone lower (printed in HolborneW, j, 52) is in Cfm Music 689 f. 7' ('Pavana del medesimo [i.e. Holborne] Decrevi'), Cu Dd.2.11 f. 49' (anonymous), Ge R.d.43 (anonymous and untitled) and RudeF, ij nos. 80 and 88 (anonymous and entitled 'Pavana' and 'Padoana' respectively). A keyboard arrangement, erroneously attributed to Byrd, is in Cfm 32.G.29 no. [174].

Decrevi: a 5



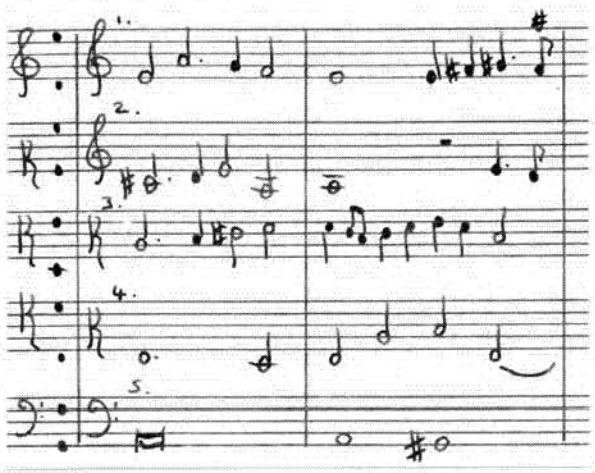
456. HOLBORNE, Antony

HolborneP no. 43

EDITION: HolborneP'

TC 713 is a version for cittern and bass viol.

Amoretta: a 5



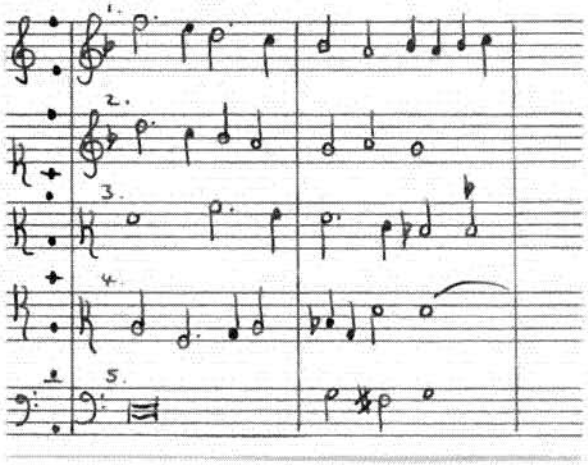
457. HOLBORNE, Antony

HolborneP no. 47

EDITION: HolborneP'

Cu Dd.2.11 f. 36 is an anonymous untitled version for solo bandora.

Pavan: a 5



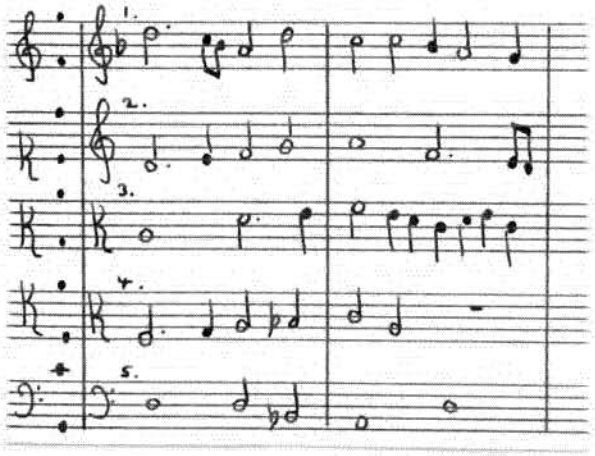
458. HOLBORNE, Antony

HolborneP no. 49

EDITIONS: HolborneP'; HolborneSS

Cu Dd.2.11 f. 10 is a version for solo lute a fourth lower (printed in HolborneW, j, 73).

Pavan Ploravit: a 5



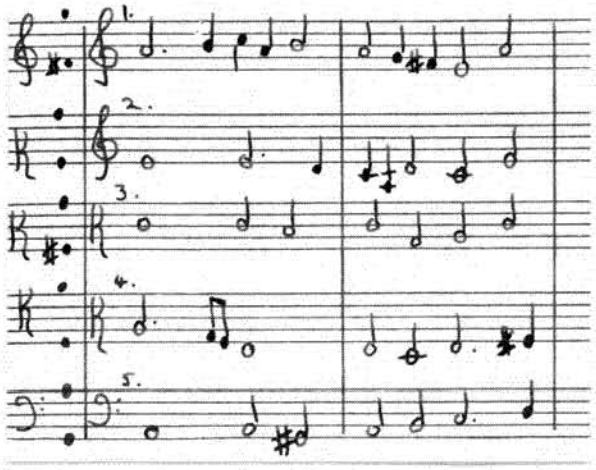
459. HOLBORNE, Antony

HolborneP no. 51

EDITION: HolborneP'

Ge R.d.43 f. 41 is an anonymous untitled version for solo lute a major third lower (printed in HolborneW, j, 96).

Posthuma: a 5



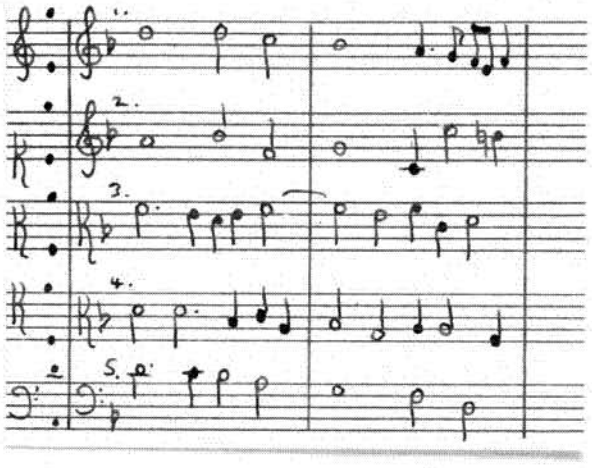
460. HOLBORNE, Antony

HolborneP no. 53

EDITIONS: HolborneFP; HolborneP'; HolborneTS

A version for solo lute a fifth lower (printed in HolborneW, j, 55) is in Cu Dd.2.11 f. 57' (anonymous and untitled), Ge R.d.43 f. 32 (anonymous and untitled), Lbm Add. 38539 f. 13' and Lbm Hirsch M.1353 f. 7' (anonymous and untitled). Dd.2.11 f. 32 is a version for solo bandora a second lower (printed in HolborneW, j, 172).

Last will and testament: a 5



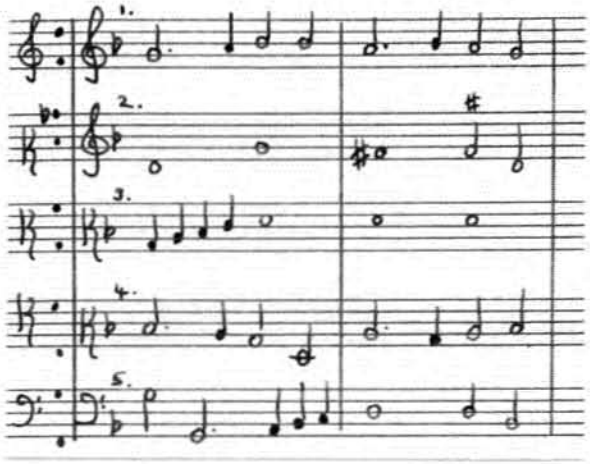
461. HOLBORNE, Antony

HolborneP no. 58

EDITIONS: HolborneP'; HolborneSE; HolborneTP

TC 715 is a version for cittern and bass viol.

The fruit of love: a 5



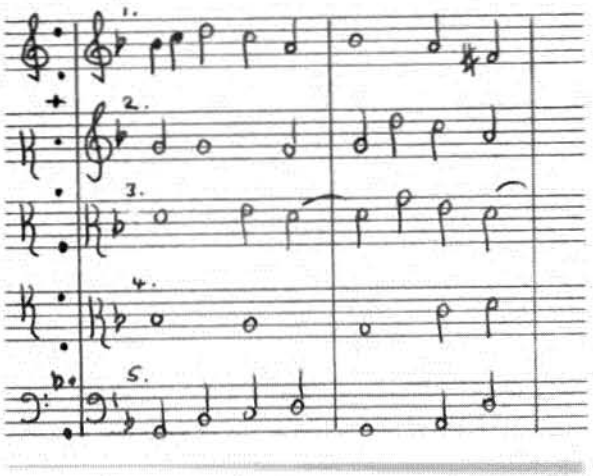
462. HOLBORNE, Antony

HolborneP no. 59

EDITIONS: HolborneFP; HolborneFS; HolborneP'; HolborneSE

Cu Dd.2.11 f. 45 is an untitled version for solo lute (printed in HolborneW, j, 135).

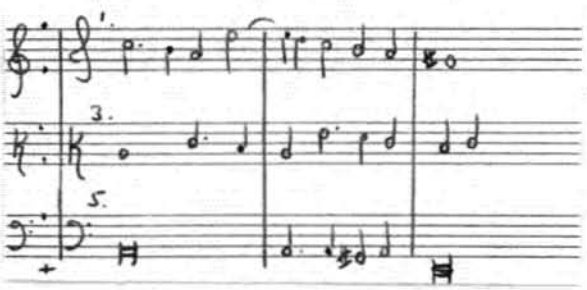
The Choise: a 5



463. JACKSON

30826 f. 8' (1)
30827 f. 7' (3)
30828 f. 8 (5)

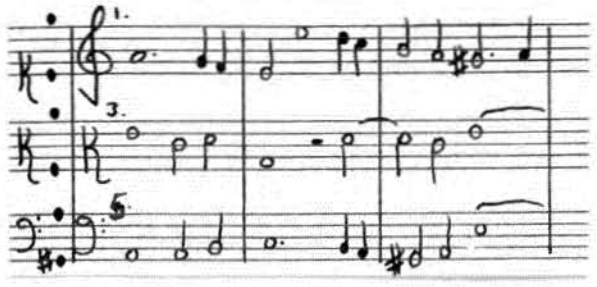
Pavin: a 5



464. KIRBYE, [George?]

30826 f. 8' (1)
30827 f. 7' (3)
30828 f. 7' (5)

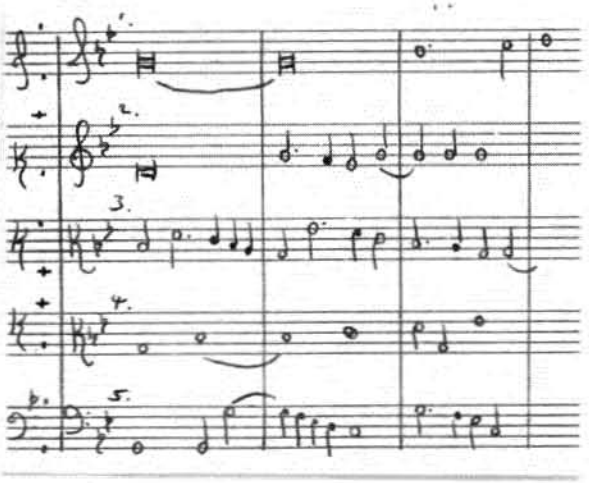
Pavan: a 5



465. LUPO, Joseph

3665 f. 521'

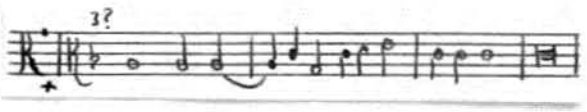
Pavana: a 5



466. NOTT

316 f. 51 (3?)

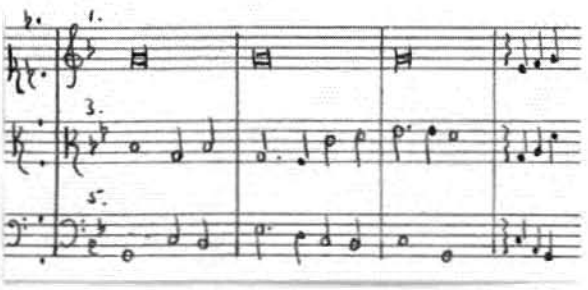
[Pavan?]: a ?



467. STROGERS, [Nicholas?]

30826 f. 9 (1)
30827 f. 8 (3)
30828 f. 7' (5)

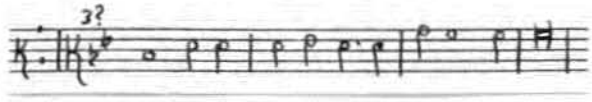
Pavin: a 5



468. [anon.]

316 f. 84 (3?)

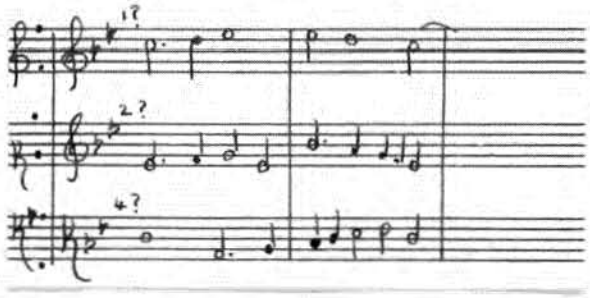
[no title]: a ?



469. [anon.]

32 I sig. F3 (1?)
32 II sig. F3 +(2?)
32 IV sig. H1 (4?)

La[dy?] Morleys pavin: a ?

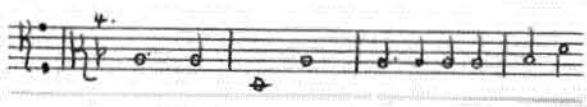


The dedicatee is possibly Gertrude Arundel, the second wife of Edward Parker who became Lord Morley in 1577. Lord Morley's first wife, Lady Monteagle, died in 1585. Gertrude Arundel was living in 1593/4 (see The Complete Peerage, ed. H. A. Doubleday and Lord Howard de Walden, ix, 226). The same lady may also be honoured in the ambiguous dedication 'La volto. L. Morley' by Byrd in the Fitzwilliam Virginal Book no. [159]. Cf. galliard (TC 560).

470. [anon.]

32 I sig. F4 (4)

Dowlands Lachrimae: a 5



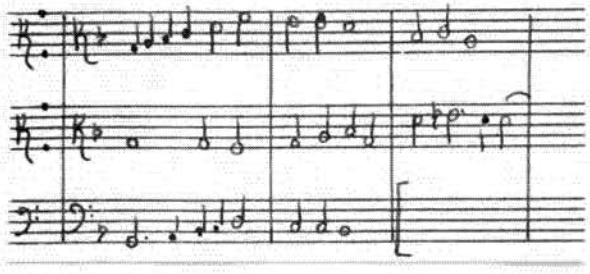
Dowland's famous 'Lachrimae' tune was first published in BarleyNL (1596) for solo lute without Dowland's approval as the preface to his First booke of songes (1597) makes clear ('There have bin divers Lute-lessons of mine lately printed without my knowledge, falce and unperfect'). LumsdenA, 5 is a modern edition of Dowland's own version for solo lute as far as this can be ascertained from manuscript sources. The tune appeared in DowlandS (1600) with the words 'Flow my tears' and in DowlandL (1604?) for five-part consort with lute. Another post-Elizabethan five-part consort setting is in 17786-91 f. 14. Fragmentary Scottish consort settings exist in Lbm Add. 36484 f. 22 (bass only) and in Thomas Wode's part-books (Eu La. III.483 [tenor p. 184 and bassus p. 202] and Lbm Add. 33933 f. 86). Cf. TC 736, a setting for mixed consort. For a complete list of sources, including the numerous arrangements by other composers for various instruments, see PoultonD, 481 and 495.

471. [anon.]

[Pavan?]: a ?

74 f. 34' (lowest 3 parts)

The first two breves only of the bass part are given.

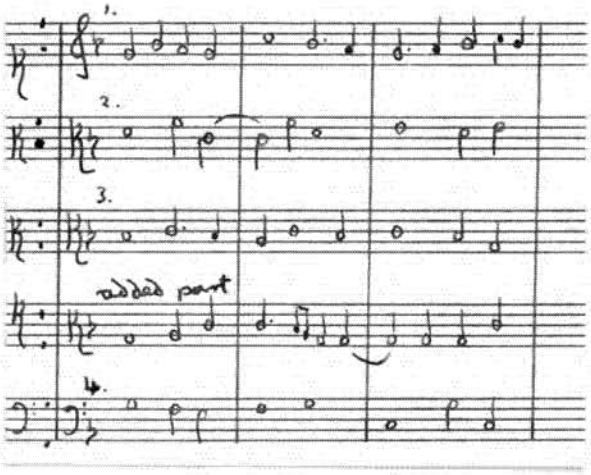


472. [anon.]

Allemande: a 4

74 f. 52'

EDITION: CannellF, 4

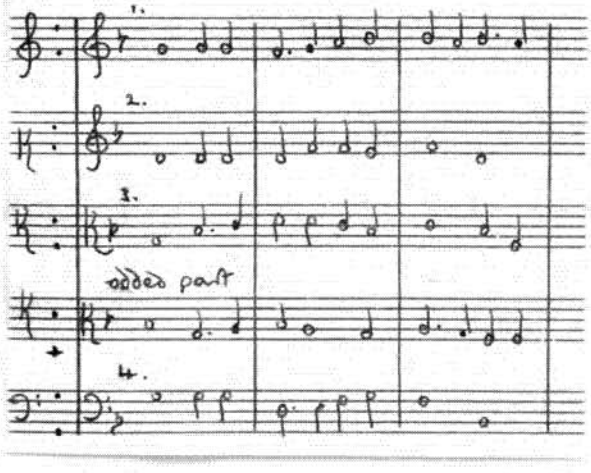


473. [anon.]

Galliarde: a 4

74 f. 51' rev

EDITION: MorrowFS, 6

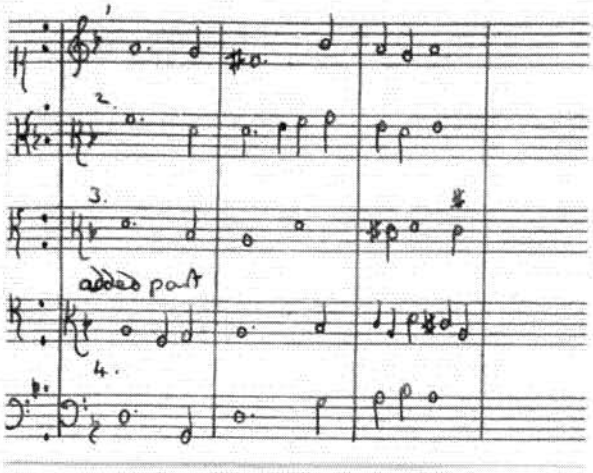


474. [anon.]

74 f. 50' rev

See note to TC 479.

Seconda desperada: a 4

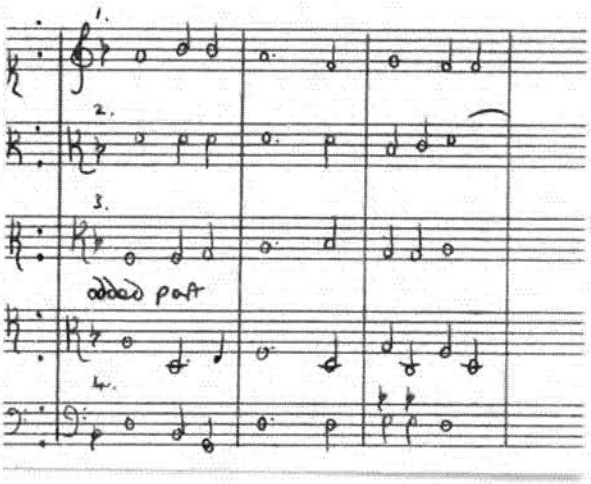


475. [anon.]

74 f. 50 rev

See note to TC 479.

Terza desperada: a 4

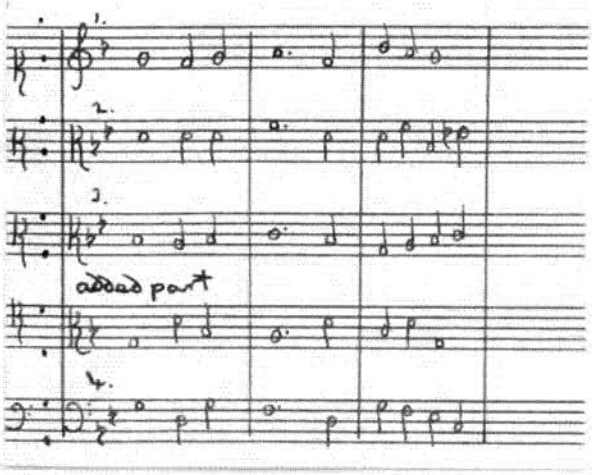


476. [anon.]

74 f. 49 rev

EDITION: CannellF, 5

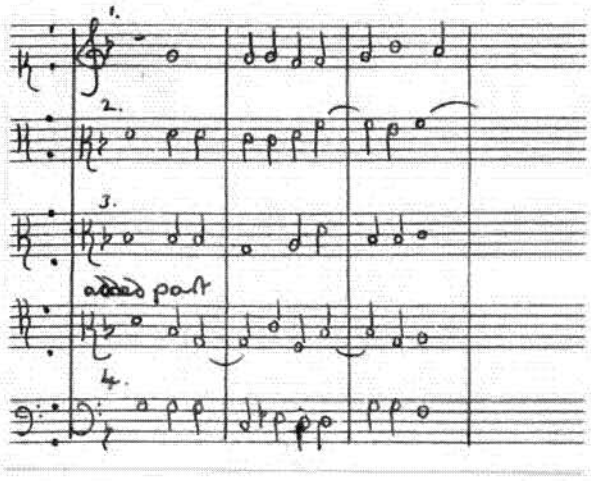
[no title]: a 4



477. [anon.]

74 f. 48' rev

Pavane canon in subdiatessarum: a 4

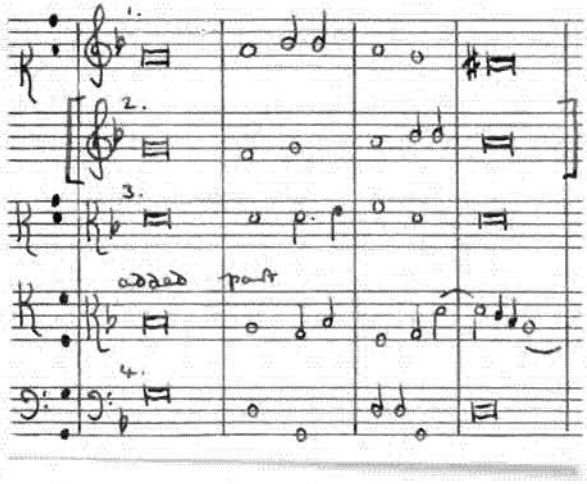


478. [anon.]

74 f. 48 rev

Part number 2 is part number 1 in reverse as directed in the canon title.

Pavane canon per alium viam reversi sunt in regionem suam: a 4

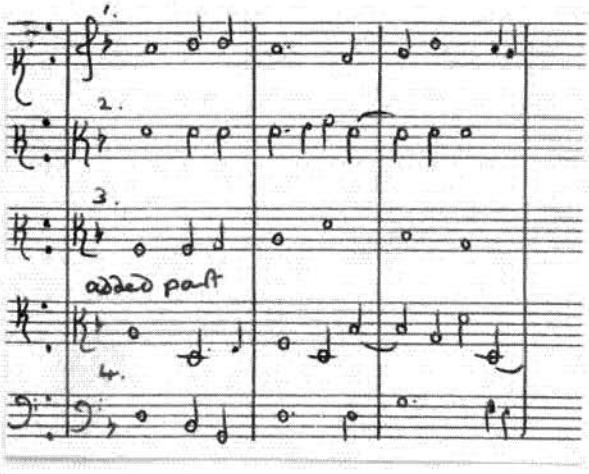


479. [anon.]

74 f. 47 rev

There is no connection between the 'Desperada' pieces in 74 (see also TC 474-5) and 'Fortuna desperata' (see ReeseMR, 971). Neither is there any relationship with pieces listed in BrownI with the following titles: 'La disperata', 'Pass e mezo Desperata', 'Padoana Desperata' and 'Pavana desperata'.

Desperada: a 4

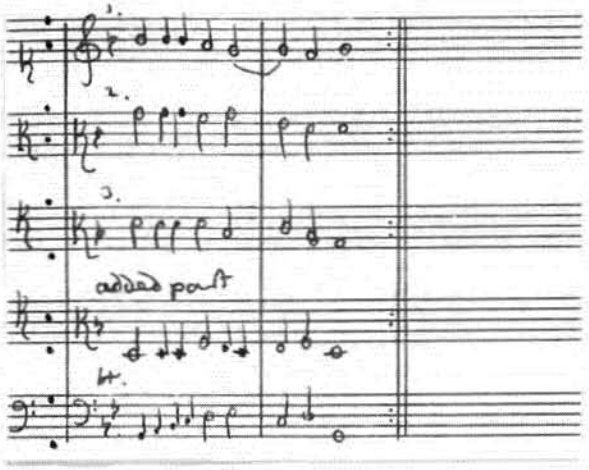


480. [anon.]

74 f. 46 rev

'Ronde' and 'Runden danz' are synonyms for 'Branle', hundreds of examples of which circulated in 16th-century printed and manuscript sources. This piece and its 'represa' (TC 561) are not amongst those entitled 'Ronde' in BrownI.

Ronda: a 4

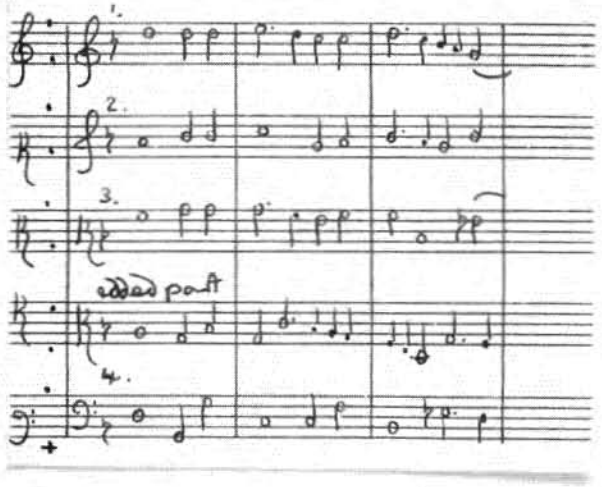


481. [anon.]

74 f. 42' rev

EDITIONS: CannellF, 3; DolmetschTS, 2

Pavana: a 4

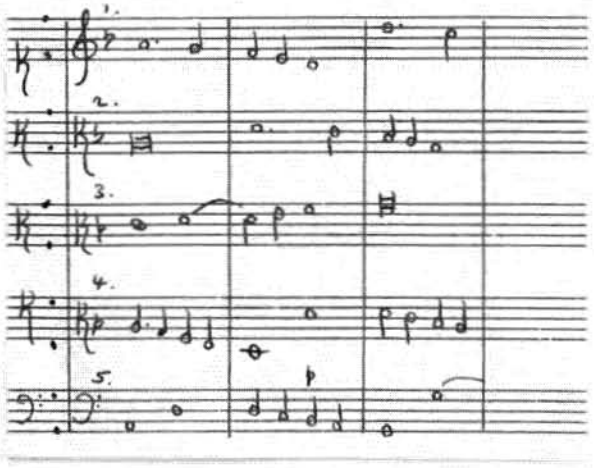


482. [anon.]

74 f. 39' rev

EDITION: DolmetschTS, 6

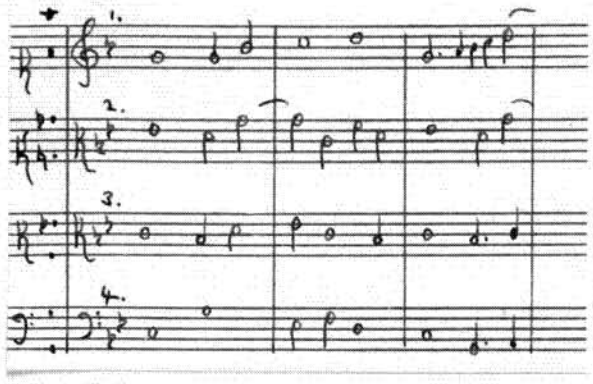
Pavin: a 5



483. [anon.]

74 f. 38' rev

[Pavan?]: a 4

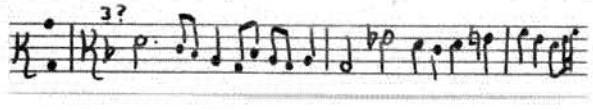


484. [anon.]

74 f. 37 rev (3?)

Cf. galliard (TC 564).

Pavana Smythes: a ?

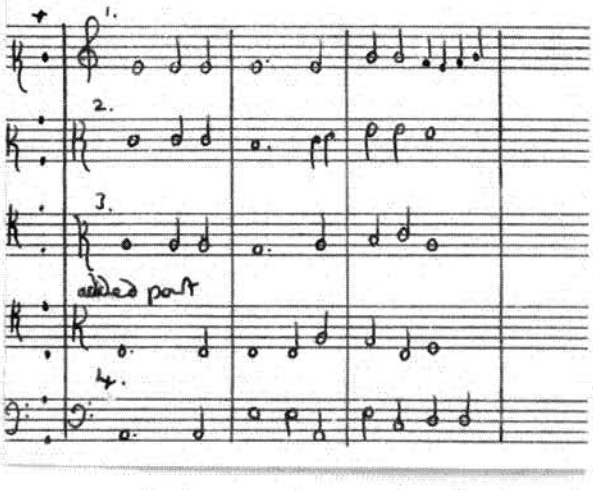


485. [anon.]

75 f. 36

EDITION: MorrowFS, 4

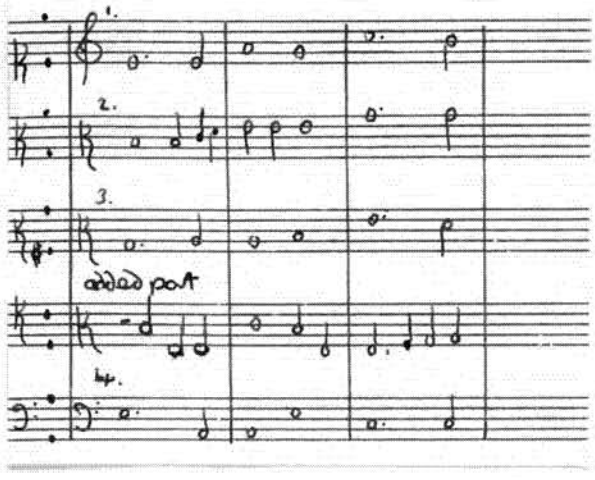
[Pavan?]: a 4



486. [anon.]

75 f. 36'

[Pavan?]: a 4

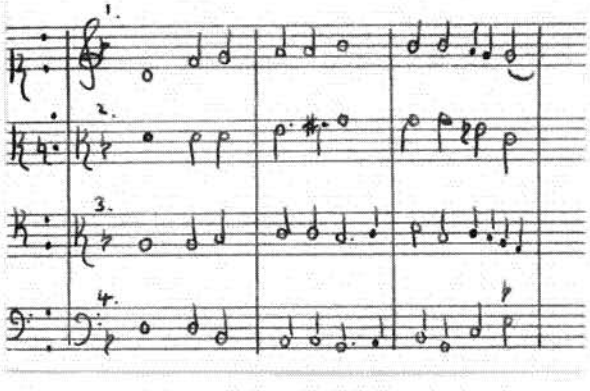


487. [anon.]

76 f. 44

Cf. galliard (TC 567).

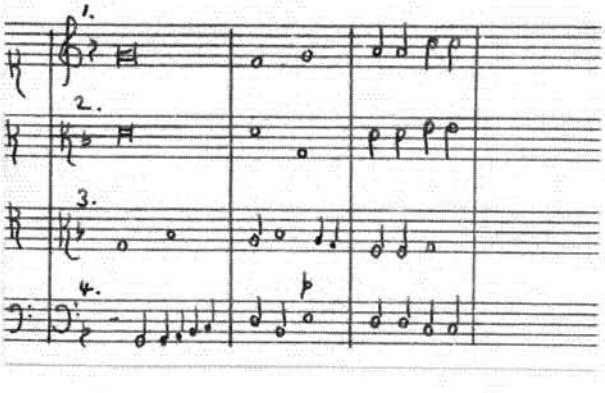
[Pavan?]: a 4



488. [anon.]

76 f. 44'

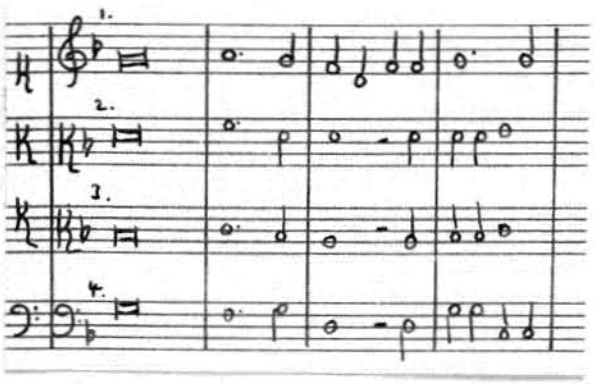
[fragment]: a 4



489. [anon.]

76 f. 50' rev

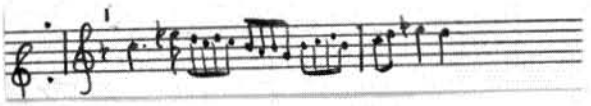
[fragment]: a 4



490. [anon.]

76 f. 46 rev (1)

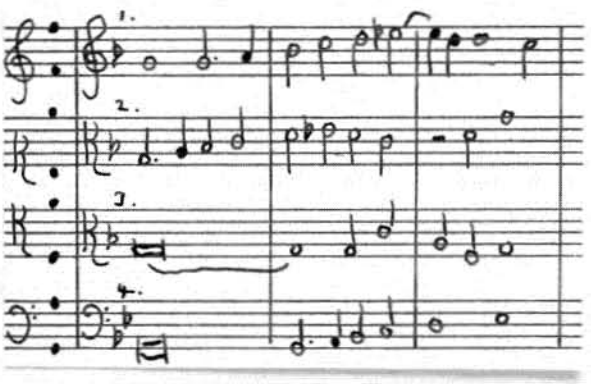
Pavana: a ?



491. [anon.]

TWC p. 188 (1)
TWA f. 81 (2)
TWT p. 176 (3)
TWB p. 182 (4)
TWC' p. 177 (1)

Paven: a 4



EDITION: MB, xv, 193

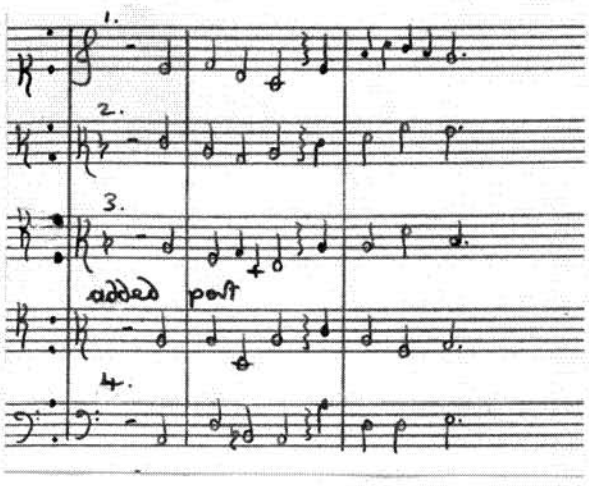
The parts are entitled 'Ane uther paven verray gude', following after TC 435 and 571 (cf. note to the former, and Volume One, p. 266). EIR-Dtc D.3.30/II f. 22 is an untitled keyboard version printed in WardD, 22.

492. [anon.]

74 f. 44 rev

For a list of Continental settings of this tune, both printed and manuscript, see CurtisD p. xxix. None of the printed sources resemble the present setting.

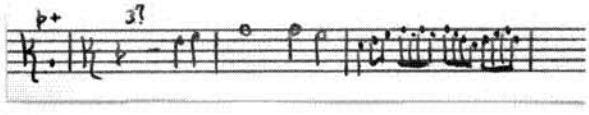
Allemana d'amor: a 4



493. [anon.]

74 f. 38 rev (3?)

Pasemesures paven: a ?



494 - 500. Vacant

Triple time: major

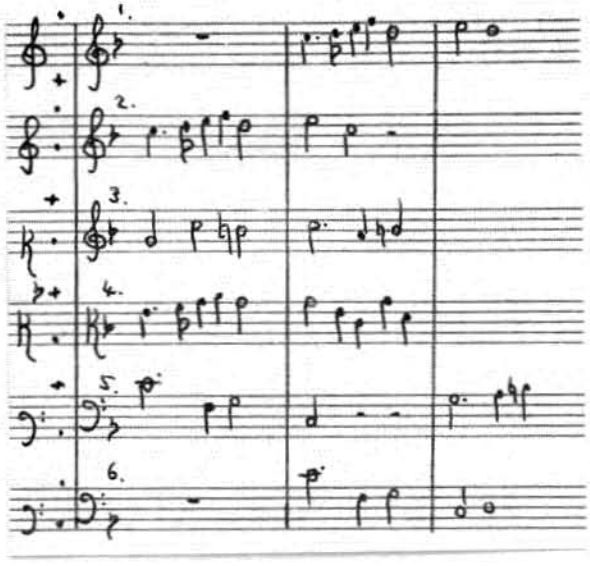
501. BYRD, [William]

64 f. 203' (1)
65 f. 152' (2)
66 f. 75' (3)
67 f. 140' (4)
68 f. 212' (5)
69 f. 4' (6)

EDITION: ByrdW', xvij, 78

Cf. pavan (TC 402).

Galliard: a 6



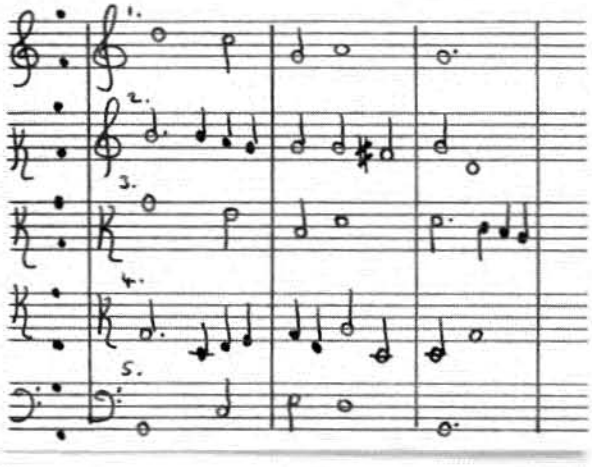
502. HOLBORNE, Antony

HolborneP no. 4

EDITION: HolborneP'

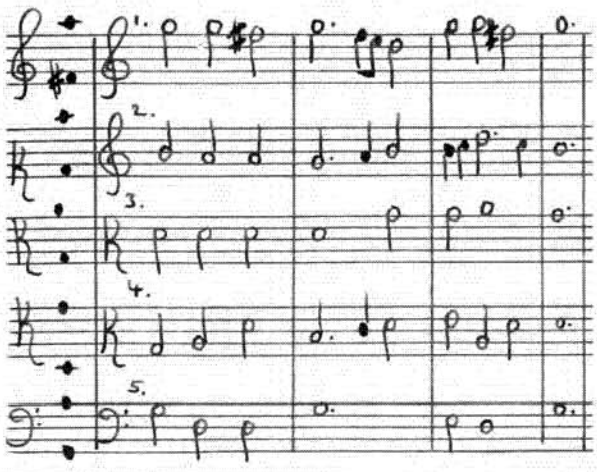
TC 811 is a version for cittern and bass viol. NL-Lt 1666 f. 400' is a corrupt anonymous version for solo lute. Cu Dd.4.23 f. 8' is an anonymous version for solo cittern. Cu Dd.2.11 f. 65 is an anonymous version for solo bandora (printed in HolborneW, j, 184).

Lullabie: a 5



503. HOLBORNE, Antony

The New-Yeeres gift: a 5



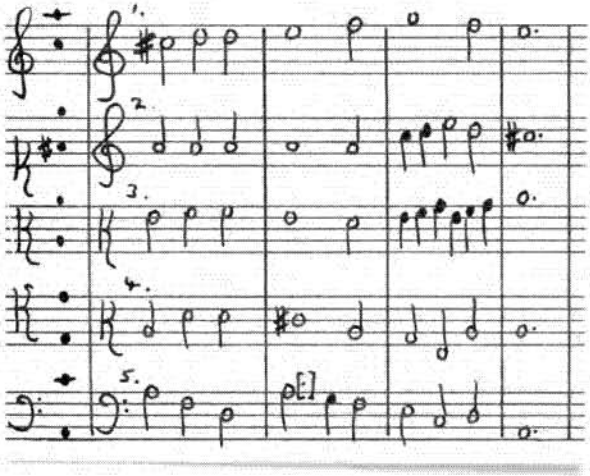
HolborneP no. 6

EDITIONS: HolborneFP; HolborneP'; HolborneTQ

Anonymous untitled versions for solo lute are in Cu Dd.2.11 f. 54' (major sixth lower) and ElR-Dm Z.3.2.13 p. 118 (printed in HolborneW, j, 104). Dd.2.11 f. 62 is an anonymous untitled version a fifth lower for solo bandora (printed in HolborneW, j, 188). An anonymous keyboard version in Lbm Add. 30485 f. 45' is entitled 'The queenes new years gifte'. This is possibly a setting by Holborne of a pre-existent piece. See also JefferyH, 193-4.

504. HOLBORNE, Antony

The Marie-golde: a 5



HolborneP no. 8

EDITIONS: HolborneFP; HolborneP'; HolborneTHQ

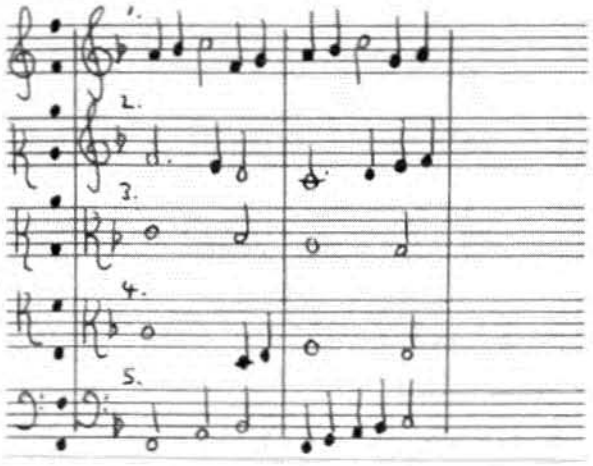
Board f. 26' is a version for solo lute a major sixth lower. There is no connection with 'The marygolde' by 'Ellis Lawrey' in Cu Dd.3.18 f. 23 for lute duet or 'Marigold galliard' in Dd.4.23 f. 1' for solo cittern. Cf. another consort arrangement, TC 846.

505. HOLBORNE, Antony

HolborneP no. 14

EDITIONS: HolborneP'; HolborneTPG

Galliard: a 5

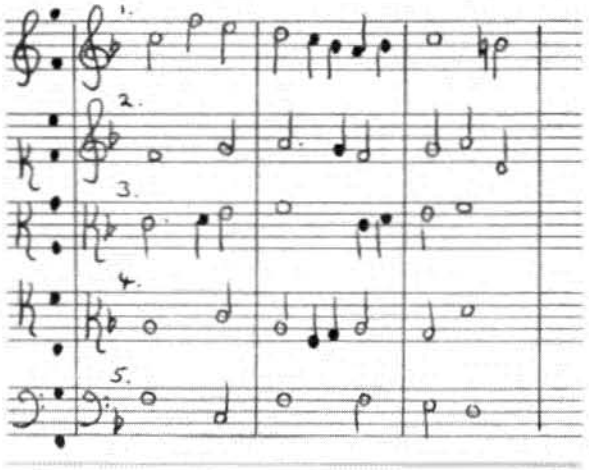


506. HOLBORNE, Antony

HolborneP no. 16

EDITIONS: HolborneP'; HolborneTPG

Galliard: a 5

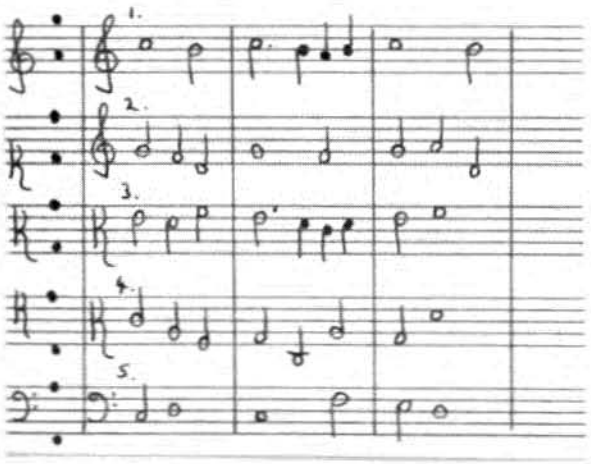


507. HOLBORNE, Antony

HolborneP no. 18

EDITIONS: HolborneFS; HolborneP'

The Sighes: a 5



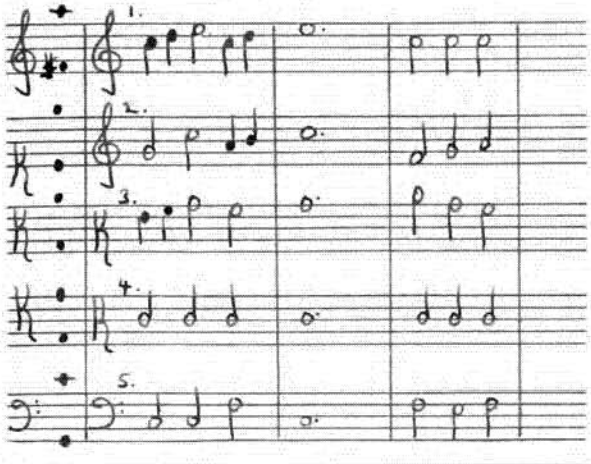
508. HOLBORNE, Antony

HolborneP no. 20

EDITIONS: HolborneFS; HolborneP'

AdriansenN f. 61' is an anonymous version for solo lute (a fifth lower) accompanied by treble and bass parts in staff notation (at pitch). 3665 f. 520 is a different five-part consort setting by Peter Philips.

Galliard: a 5

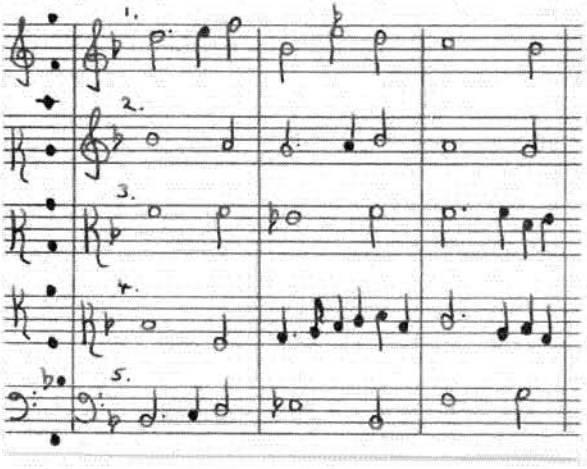


509. HOLBORNE, Antony

HolborneP no. 22

EDITIONS: HolborneP'; HolborneTS

Galliard: a 5

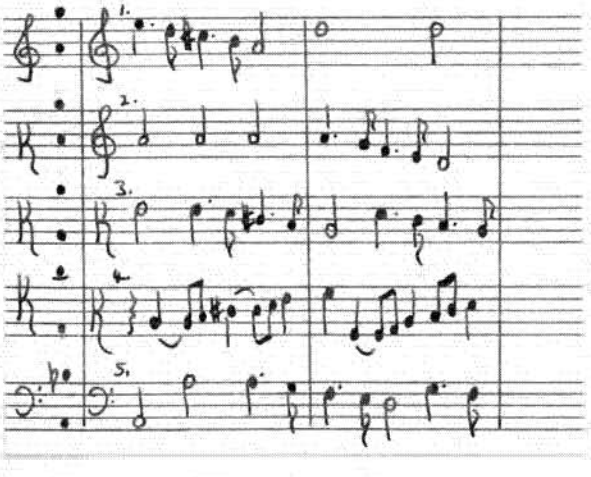


510. HOLBORNE, Antony

HolborneP no. 28
FWllsackA no. 16

EDITIONS: EngelkeM, 107; HolborneP'

Ecce quam bonum: a 5



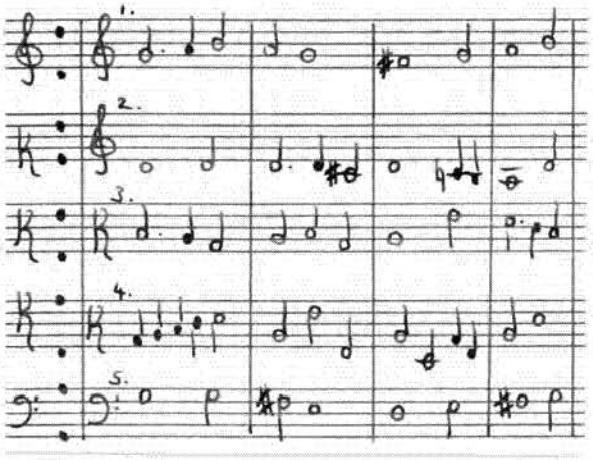
511. HOLBORNE, Antony

HolborneP no. 38

EDITION: HolborneP'

TC 806 is a version for cittern and bass viol. Cu Dd.2.11 f. 52 is an anonymous untitled version for solo lute a tone lower (printed in HolborneW, j, 131).

Galliard: a 5



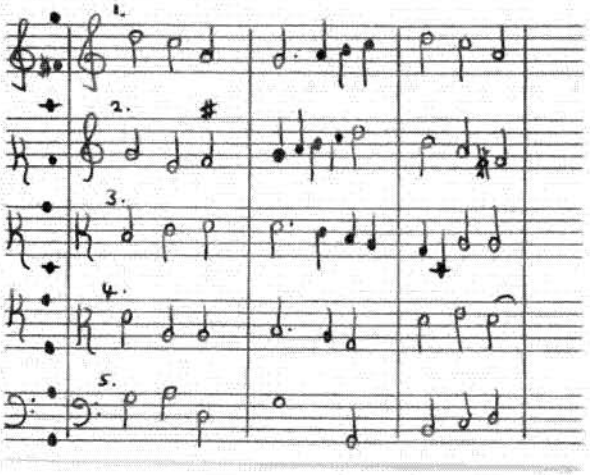
512. HOLBORNE, Antony

HolborneP no. 40

EDITIONS: HolborneP'; HolborneSF; MB, ix, 107

3665 f. 521' is a different five-part consort setting by Philips ('Nowels galiard P.P.'). TC 832 is a bandora part from another consort setting. The Fitzwilliam Virginal Book no. [244] is an anonymous setting for keyboard entitled 'Nowels galliard'. Cu Dd.4.23 f. 8 is an anonymous untitled setting for solo cittern.

Galliard: a 5

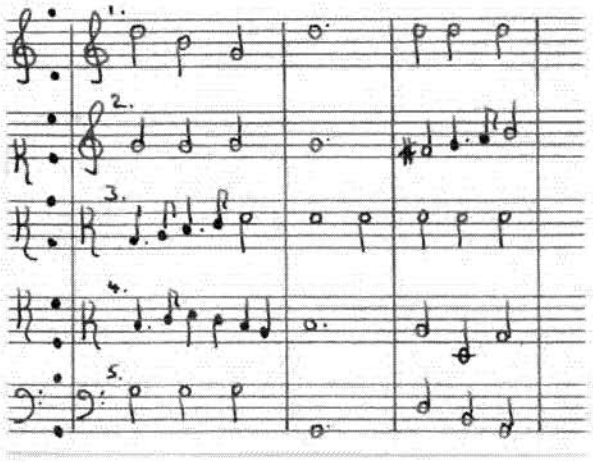


513. HOLBORNE, Antony

HolborneP no. 42

EDITIONS: HolborneP'; HolborneSF

Galliard: a 5

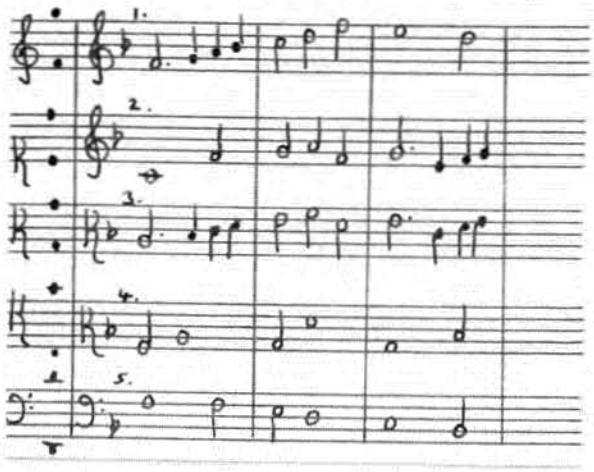


514. HOLBORNE, Antony

HolborneP no. 46

EDITIONS: HolborneP'; HolborneSE

Galliard: a 5



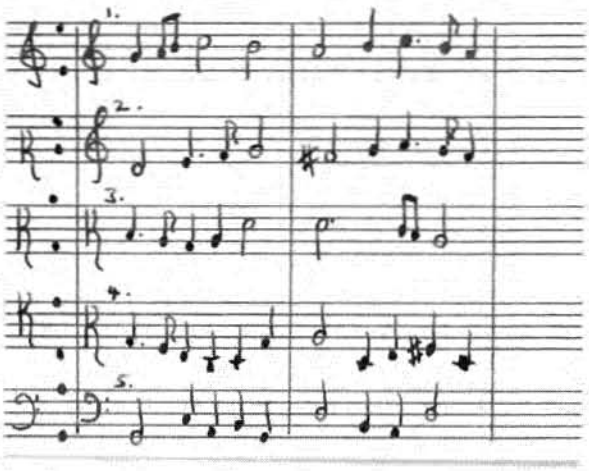
515. HOLBORNE, Antony

HolborneP no. 62

EDITIONS: BainesW, 255; HolborneP'; HolborneTS

No connection with Bachiler's piece of the same title (TC 614).

The widowes myte: a 5



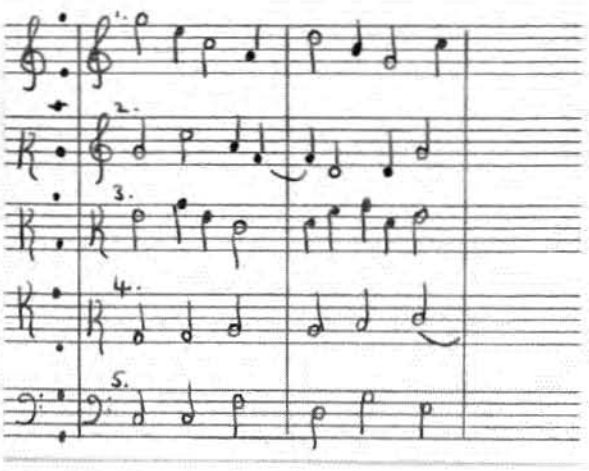
516. HOLBORNE, Antony

HolborneP no. 63

EDITIONS: HolborneP'; HolborneSE; HolborneSS

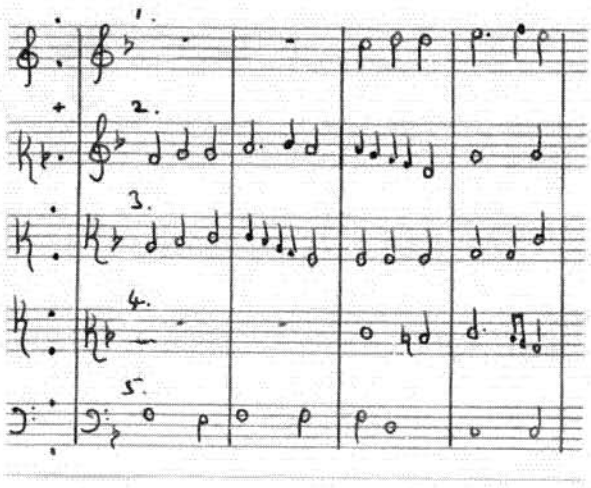
An anonymous version for solo lute a fourth lower (printed in HolborneW, j, 98) is in Cu Dd.5.78.3 f. 47 and 68' (untitled and entitled 'Galliarde' respectively) and Dd.9.33 f. 62.

The Fairie-round: a 5



517. PHILIPS, [Peter]

Galiarda: a 5

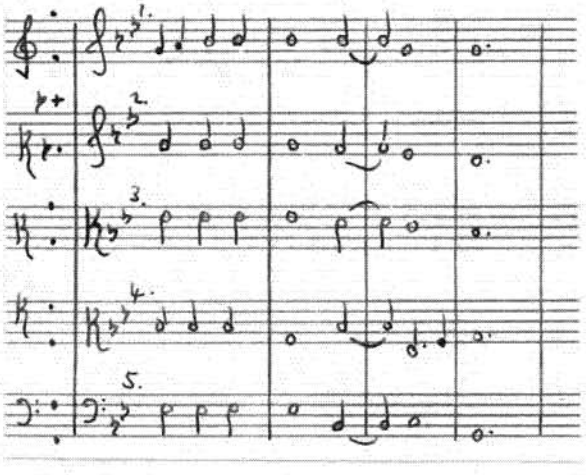


3665 f. 517'

See note to companion pavan (TC 421).

518. [anon.]

A galliard: a 5



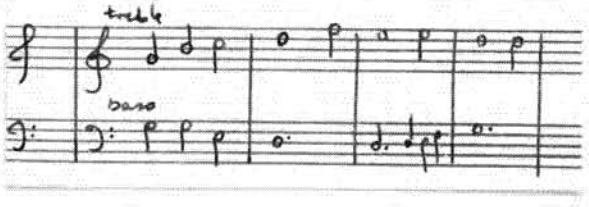
30480 f. 70 (1)
30481 f. 74' +(3)
30482 f. 70' +(4)
30483 f. 72 +(5)
30484 f. 11' (2)

EDITIONS: MeyerE, 98; ParsonsG

The editors of both editions apparently mistook the attribution at the end of the previous piece in 30480 for this one. There is nothing to suggest the piece is by Parsons.

519. [anon.]

[Galliard?]: a ?



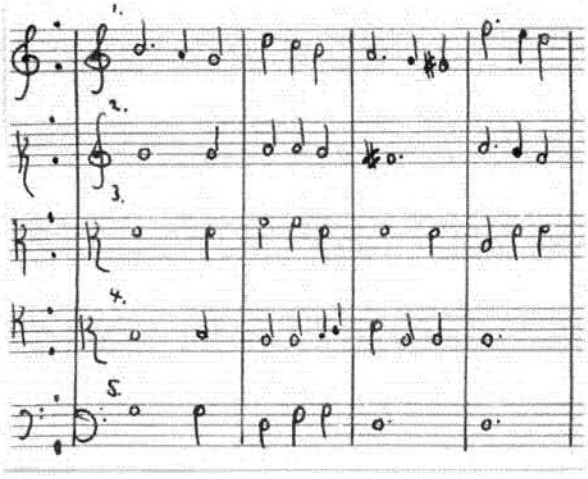
74 f. 34' (treble and bass)

Both parts are fragments.

520. [anon.]

74 f. 35

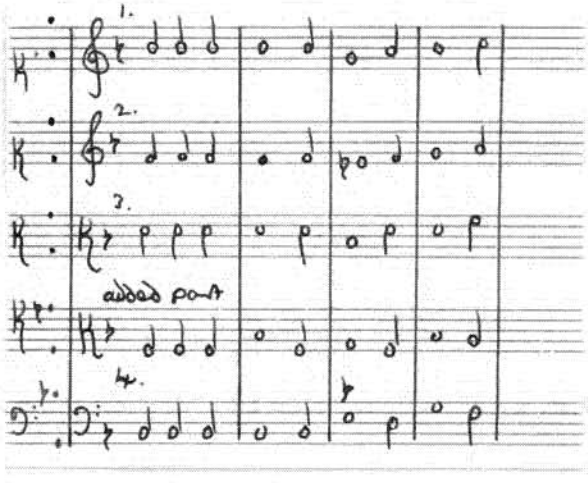
[Galliard?]: a 5



521. [anon.]

74 f. 52 rev

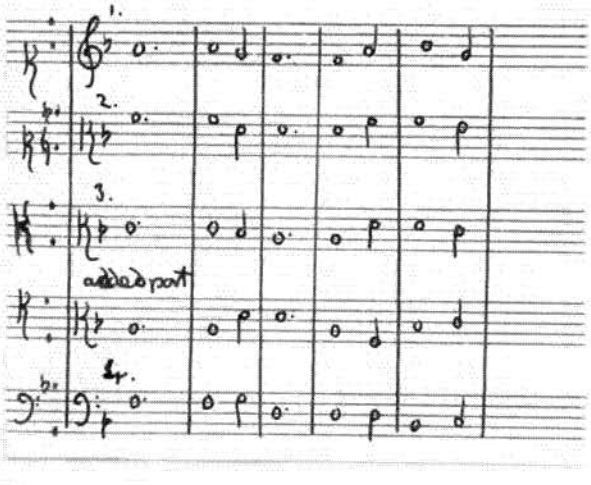
[no title]: a 4



522. [anon.]

74 f. 52 rev

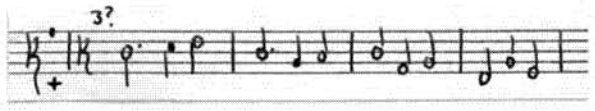
[no title]: a 4



523. [anon.]

74 f. 43' rev (3?)

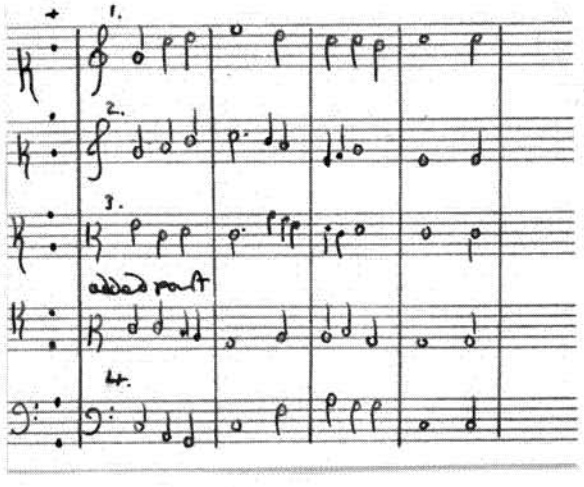
[no title]: a ?



524. [anon.]

74 f. 40 rev

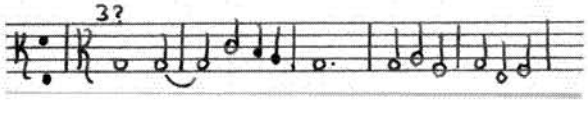
Galliard: a 4



525. [anon.]

74 f. 37 rev (3?)

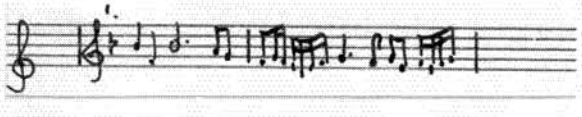
[Galliard?]: a ?



526. [anon.]

76 f. 49' rev (1)

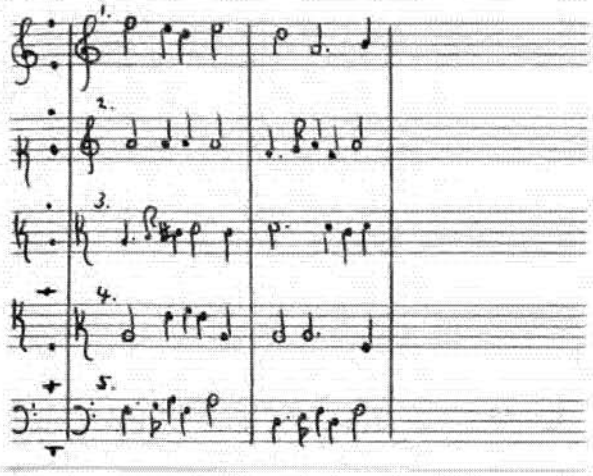
Galiarda: a ?



This page in the manuscript is torn away so that no more than the quoted incipit of this piece survives.

527. [anon.]

James Hardings galliard: a 5



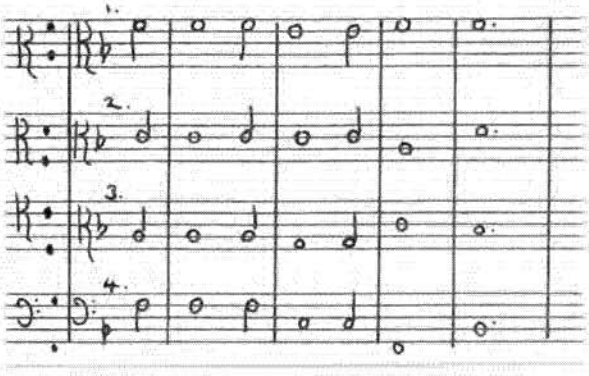
FüllsackA no. 14
30826 f. 8 (1)
30827 f. 7 (3)
30828 f. 7 (5)

EDITION: EngelkeM, 101

Füllsack entitles the piece 'Gaillard' and attributes it to 'Jacobus Harding Engl.' It is preceded by a matching pavan by Johann Sommer. The treble part of this popular galliard appears in many different shapes and it is not known for which one, if any, James Harding was responsible. The bass line however is much more consistent. It occurs alone in the solo bass viol portion of Dd.5.20 f. 30 ('Mr. Harding his galliard') and on ff. 16 and 27 with written out divisions for the repeats ('James his galliard'). There is also a bass part with divisions in Och Mus. 439 f. 97 (anonymous and untitled). TC 823 is a version for mixed consort. Post-Elizabethan consort settings are in Lbm Add. 15118 f. 11' (treble and bass only, no title) and Add. 17786-91 f. 14' (five parts, entitled 'James his galliard' and printed in FellowesES, 2). The piece appears in different guises as a lute solo in Cfm Music 689 f. 9' (a fifth lower, entitled 'Gagliarda by Mr. Jeames'), Cu Dd.5.78.3 f. 25 (a tone lower, described as 'J.G.') and f. 45 (a fifth lower, no title), and Weld f. 9' (a tone lower, entitled 'Galiard' and ascribed to Bachiler). Byrd's keyboard setting is printed in MB, xxviij, 25. Anonymous keyboard settings are in F-Pc Rés. 1185 p. 112 and US-NYp Drexel 5612 p. 188.

528. PYTTYNS, Rychard

Ruger: a 4



74 f. 46' rev

EDITION: WardHP, 172

According to Ward (WardHP, 170-3) this piece is a setting of the stanza from Ariosto's Orlando Furioso beginning 'Ruggier, qual sempre fui tal esser voglio'. It could be the 'Venetian galliard' to which Ariosto's words are to be sung in Gascoigne's The Adventures of Master F. J. (but cf. WardHP footnote 72). The music is unrelated to the famous Italian ruggiero bass (cf. TC 678). See also Volume One, p. 246, regarding the authenticity of the ascription to Pyttyns.

529 - 540. Vacant.

Triple time: minor

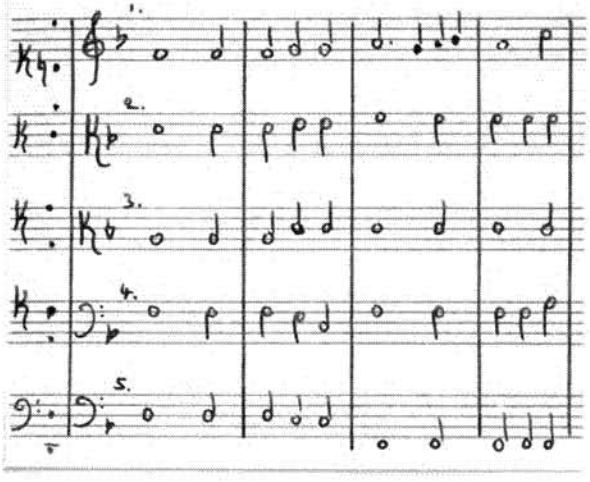
541. [ALBERTI, Innocenzio?]

74 f. 40' rev

EDITION: MorrowFS, 2

See note to companion pavan (TC 441).

Galliard [to the pavin of Albarti]: a 5

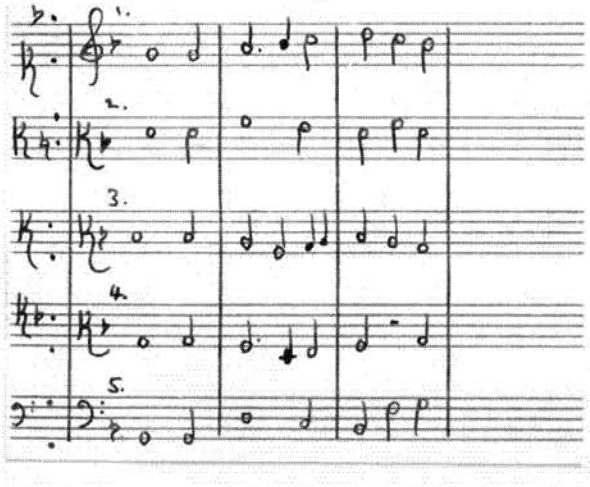


542. BASSANO, Augustin

3665 f. 520'

Cf. pavan (TC 442).

Galiarda: a 5

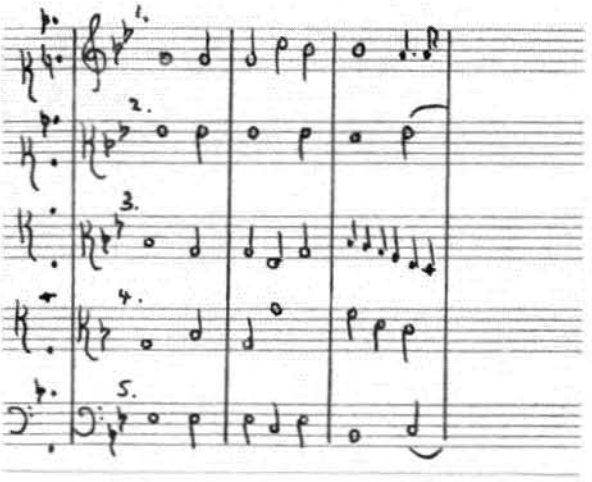


543. BASSANO, Augustin

3665 f. 520'

Cf. pavan (TC 443).

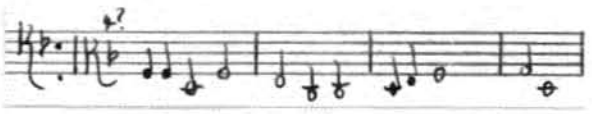
Galiarda: a 5



544. [BRADLEY?]

32 I sig. F4 (4?)

Bradleys galy[ard]: a ?



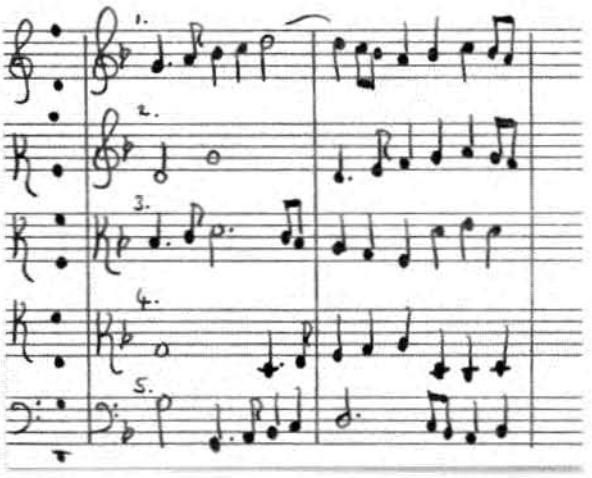
545. HOLBORNE, Antony

HolborneP no. 2

EDITION: HolborneP'

A version for solo lute a tone lower (printed in HolborneW, j, 132) is in Cfm Music 689 f. 21', Cu Dd.5.78.3 f. 17 (no title) and Ge R.d.43 f. 40' (anonymous and untitled).

The teares of the Muses: a 5

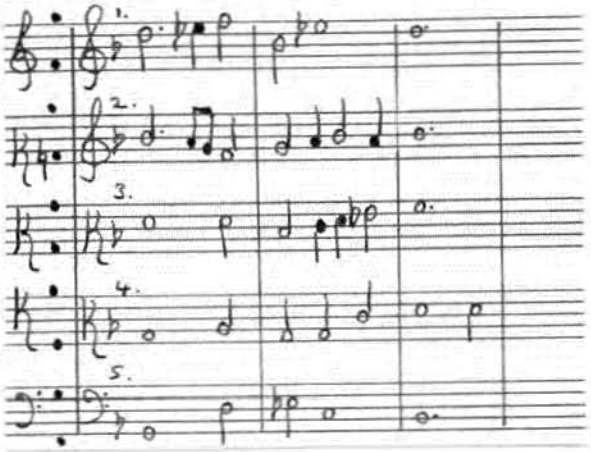


546. HOLBORNE, Antony

HolborneP no. 10

EDITIONS: HolborneP'; HolborneTHQ

Galliard: a 5



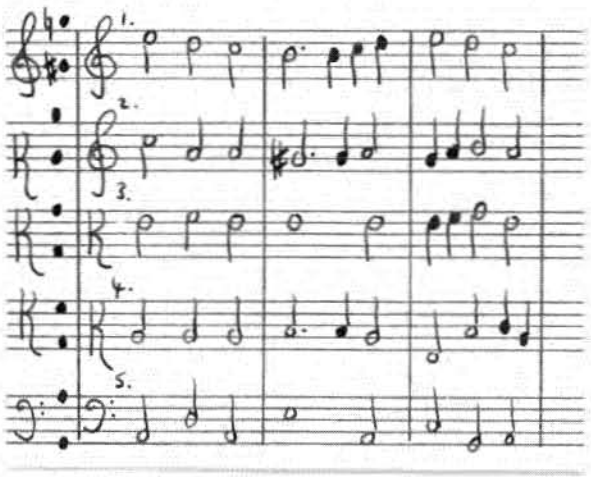
547. HOLBORNE, Antony

HolborneP no. 12

EDITIONS: HolborneP'; HolborneTS

Versions for solo lute are in Lbm Hirsch M.1353 f. 5 (anonymous and untitled) and Cu Dd.9.33 f. 17 ('Hasellwoods galliard Jo. Dowland'). The attribution in the latter is doubtful; see PoultonD, 179-80.

Galliard: a 5



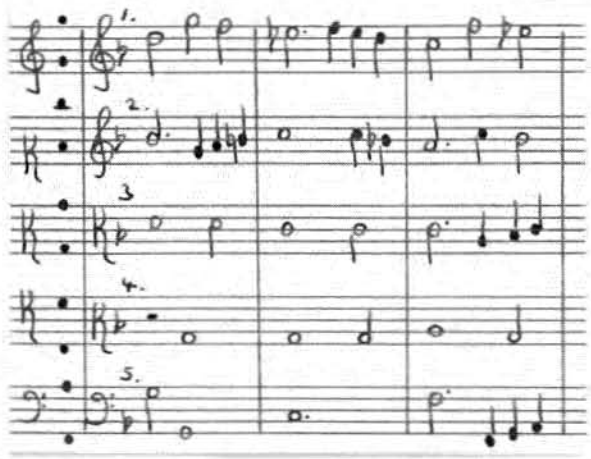
548. HOLBORNE, Antony

HolborneP no. 26
FHilsackA no. 19

EDITIONS: EngelkeM, 114; HolborneP'; HolbornePG

A version for solo lute a fifth lower (printed in HolborneW, j, 119) is in EIR-Dtc D.1.21 p. 16 (anonymous and untitled), Cu Dd.5.78.3 f. 22 (no title) and Cu Dd.9.33 f. 84 (anonymous and entitled 'Mr. Southcotes galliarde'). On the identity of

Hermoza: a 5



Mr. Southcote see JefferyH, 203.

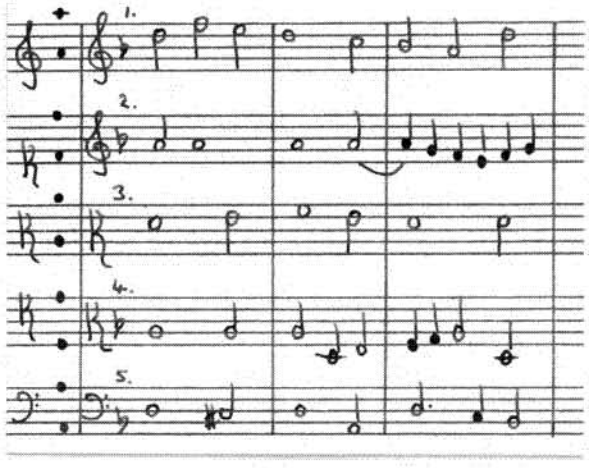
549. HOLBORNE, Antony

HolborneP no. 30

EDITION: HolborneP'

An untitled version for solo lute a fifth lower (printed in HolborneW, j, 108) is in Cu Dd.5.78.3 f. 9 and Ge R.d.43 f. 36 (anonymous).

Galliard: a 5



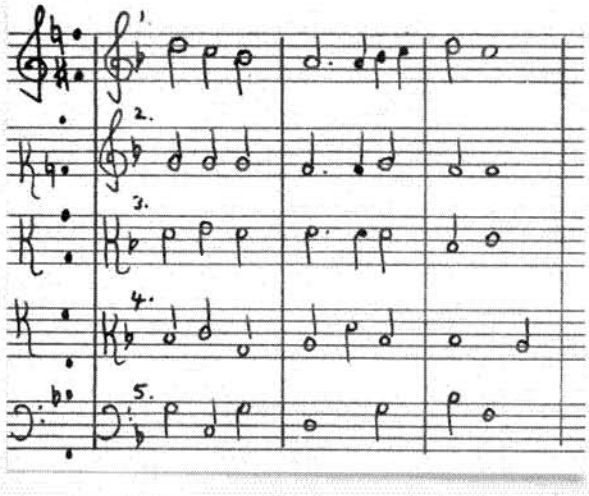
550. HOLBORNE, Antony

HolborneP no. 32

EDITION: HolborneP'

TC 848 is a version for cittern and bass viol.

Galliard: a 5



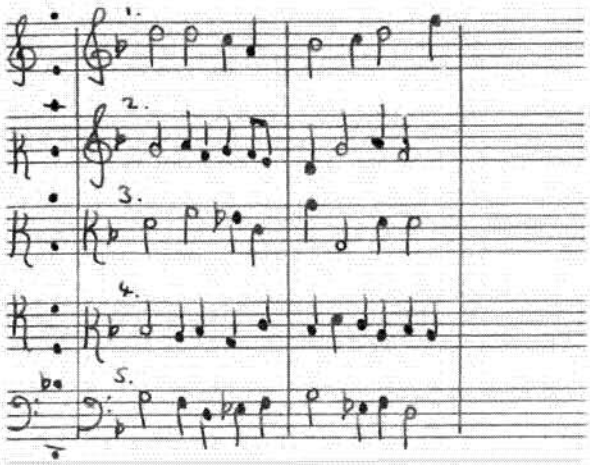
551. HOLBORNE, Antony

HolborneP no. 34

EDITIONS: HolborneP'; HolborneTS

Cu Dd.5.78.3 f. 34' is an untitled version for solo lute a fifth lower (printed in HolborneW, j, 123).

Muy linda: a 5



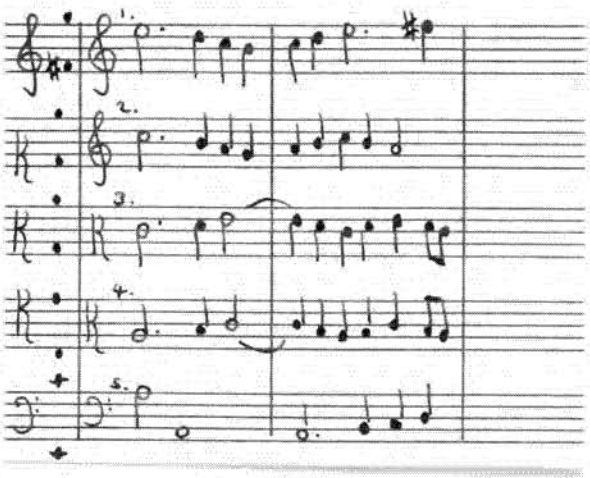
552. HOLBORNE, Antony

HolborneP no. 36

EDITION: HolborneP'

Cu Dd.5.78.3 f. 2 is an anonymous untitled version for solo lute a fifth lower (printed in HolborneW, j, 125).

My selfe: a 5



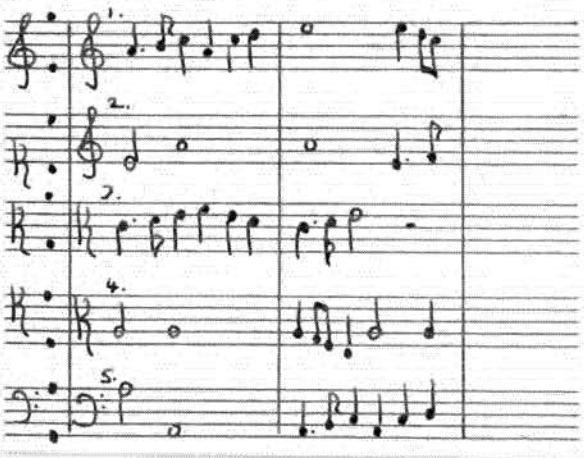
553. HOLBORNE, Antony

HolborneP no. 44

EDITION: HolborneP'

An anonymous version for solo lute a tone lower (printed in HolborneW, j, 106) is in Cu Dd.5.78.3 f. 5' (entitled 'Mr. D. Bonds galliarde') and Ge R.d.43 f. 30 (no title).

Nec invideo: a 5

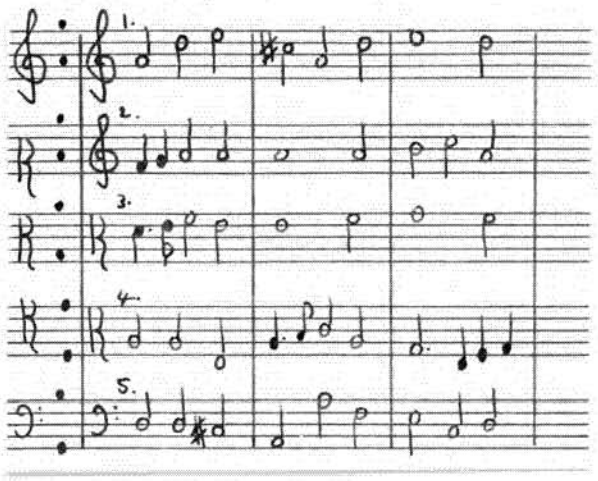


554. HOLBORNE, Antony

HolborneP no. 48

EDITION: HolborneP'

Galliard: a 5

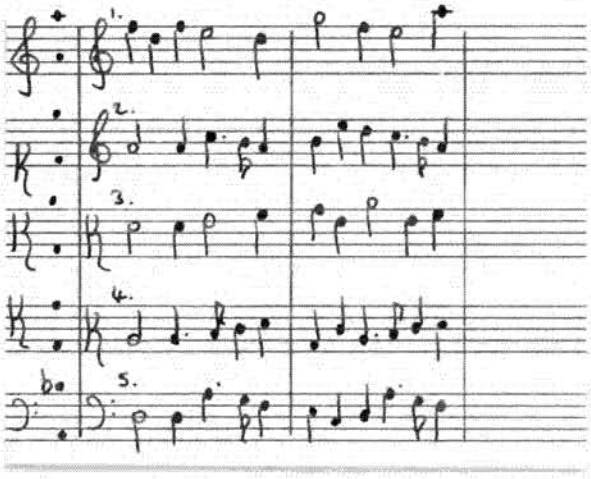


555. HOLBORNE, Antony

HolborneP no. 50

EDITIONS: HolborneP'; HolborneSS

Galliard Sic semper soleo: a 5

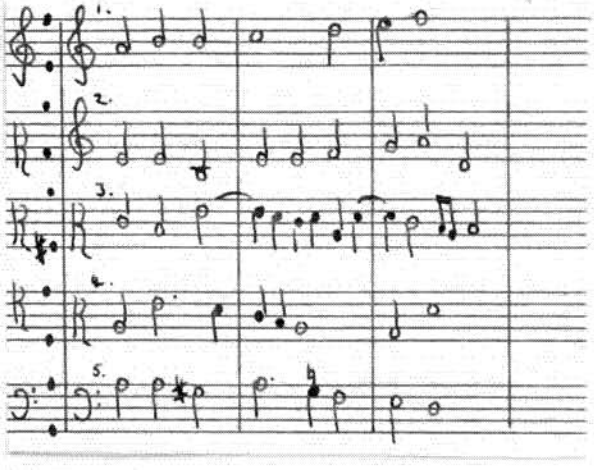


556. HOLBORNE, Antony

HolborneP no. 52

EDITION: HolborneP'

Galliard: a 5

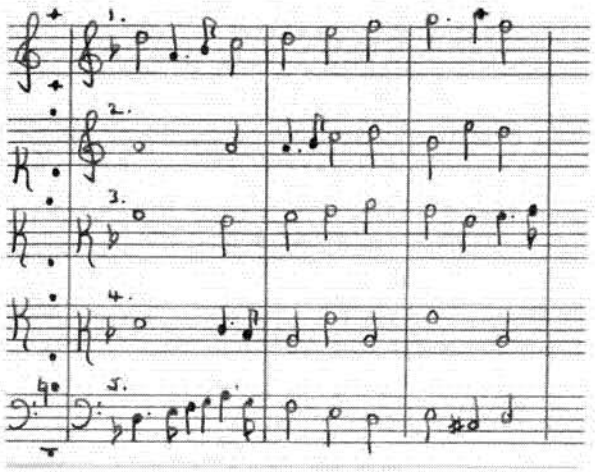


557. HOLBORNE, Antony

HolborneP no. 54

EDITION: HolborneP'

Galiard: a 5



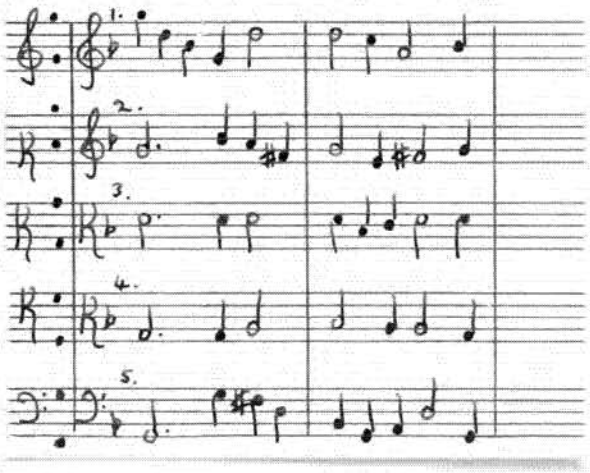
558. HOLBORNE, Antony

HolborneP no. 64

EDITIONS: HolborneP'; HolborneSE

Cu Dd.5.78.3 f. 5' is an anonymous version for solo lute a fifth lower. It is printed in HolborneW, j, 141 together with a note on p. 223 about the title of the piece and that of TC 559. See also SimpsB, 398-400.

As it fell on a holie Eve: a 5



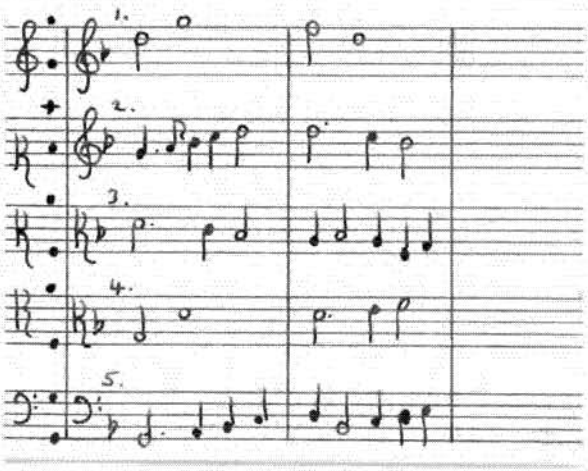
559. HOLBORNE, Antony

HolborneP no. 65

EDITIONS: HolborneP'; HolborneSF; HolborneTP; MB, ix, 108

A version for solo lute a fifth lower (printed in HolborneW, j, 122) is in Cu Dd.5.78.3 f. 34' (no title) and Weld f. 6' (entitled 'Galliard'). See note on TC 558.

Heigh ho holiday: a 5

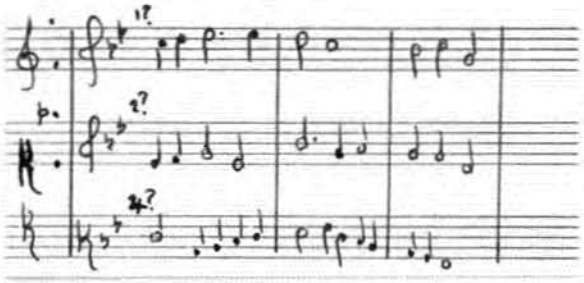


560. [anon.]

The galy[ard to Lady(?) Morley's pavin]: a ?

32 I sig. F3 (1?)
32 II sig. F3 (2?)
32 IV sig. H1 (4?)

Part number 4 is fragmentary. Cf. pavan (TC 469) and the accompanying note on the dedicatee.

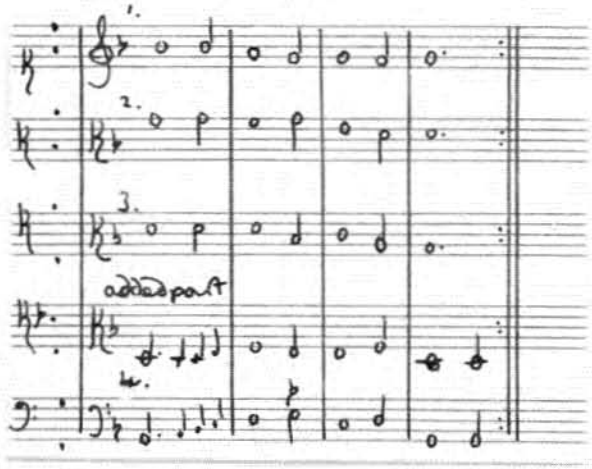


561. [anon.]

La represa: a 4

74 f. 45' rev

Cf. companion piece in duple time, 'Ronda' (TC 480).

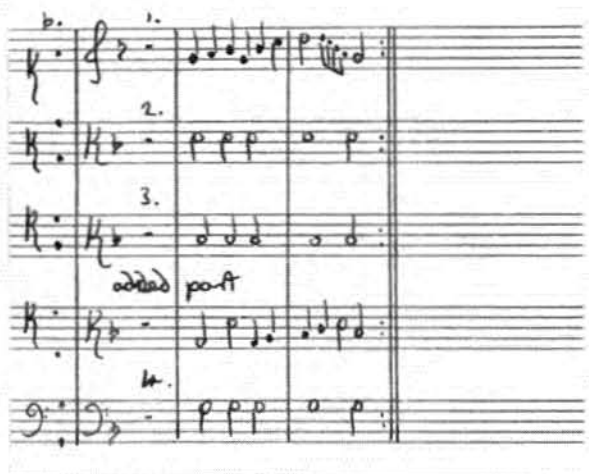


562. [anon.]

Brandeberges: a 4

74 f. 45 rev

No connection with pieces entitled 'Branle de Berghes', 'Branle des Bergers' and 'Branle de la Bergere' in BrownI. Cf. companion piece in duple time, 'La represa' (TC 427).

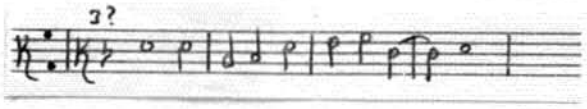


563. [anon.]

74 f. 39 rev (3?)

The composer may be Innocenzio Alberti or Innocent de Come. See Volume One, pp. 250 and 251.

Galliard Innocents: a ?

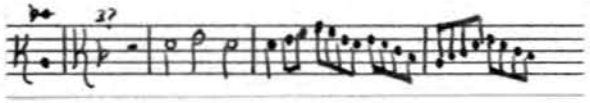


564. [anon.]

74 f. 37 rev (3?)

Cf. pavan (TC 484).

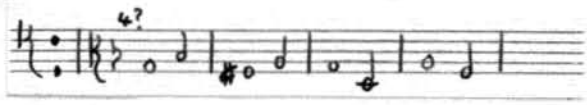
Gallyard Smythes: a ?



565. [anon.]

76 f. 46 rev (4?)

[no title]: a 5



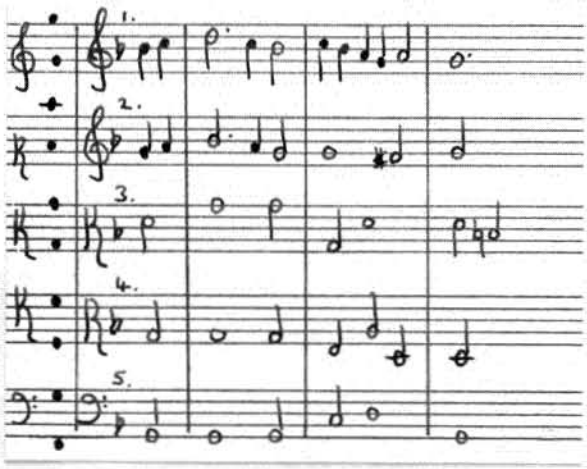
566. HOLBORNE, Antony

HolborneP no. 24

EDITION: HolborneP'

TC 875 is a version for cittern and bass viol a fourth lower.

Galliard: a 5

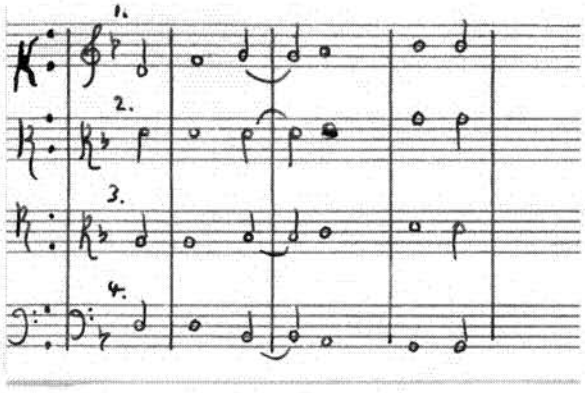


567. [anon.]

76 f. 43' (1,4)
76 f. 48' rev

Cf. pavan (TC 487).

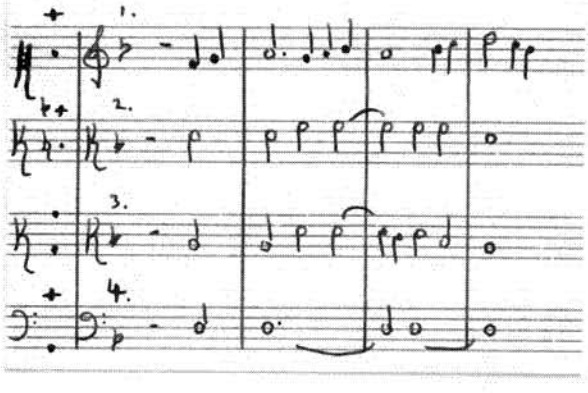
[Galliard?]: a 4



568. [anon.]

74 f. 42 rev +(1,4)
74 f. 41' rev

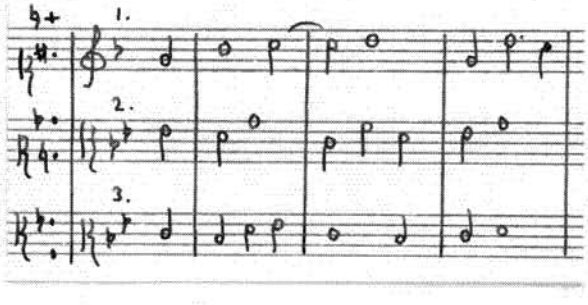
Gallyard: a 4



569. [anon.]

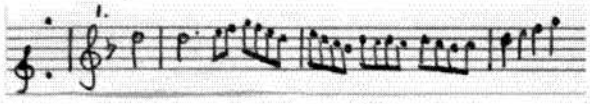
74 f. 39 rev (1-3)

Gallyard: a 4?



570. [anon.]

Mi Lord Markes galiarde: a ?

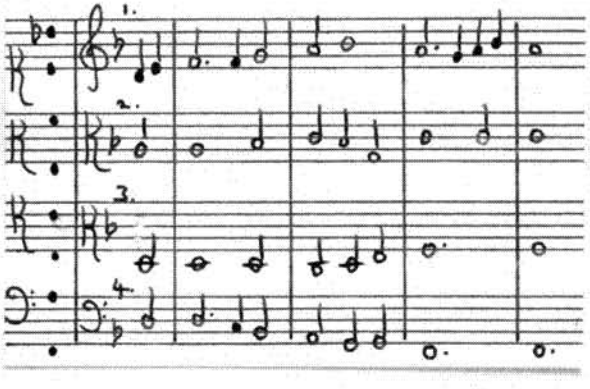


76 f. 47' rev (1)

The initials 'W.S.' appear at the end of the piece. The tune of which this is a decorated version is almost certainly that required for William Elderton's 'A proper newe Ballad sheweing that philosophers learnynges are full of good warnynges' to the tune of 'my Lorde Marques Galyarde, or the firste traces of Que passa' licensed in 1568-9. The beginning is as follows: 'Philosophers learnings are ful of good warnings, In memorye yet left to scoole us' (reprinted in CSBBB, 138-40).

571. [anon.]

The Queine of Inglands paven: a 4



TWC p. 187 (1)
TWA f. 80' (2)
TWT p. 176 (3)
TWB p. 182 (4)
TWC' p. 176 (1)

EDITION: MB, xv, 192

Cf. note to TC 435, and Volume One, p. 266.

572 - 580. Vacant

Compound time: major

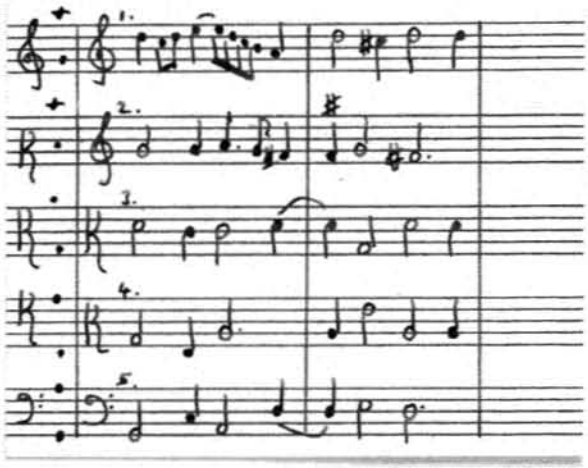
581. HOLBORNE, Antony

HolborneP no. 61

EDITIONS: HolborneFS; HolborneP'

A version for solo lute a fifth lower (printed in HolborneW, j, 144) is in Cu Dd.5.78.3 f. 49' (entitled 'Playfelloe') and Dd.9.33 f. 67.

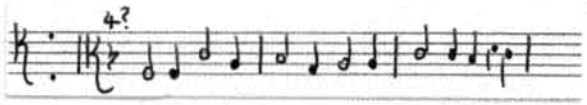
Wanton: a 5



582. [anon.]

22597 f. 46' (4?)

Retorne: a ?



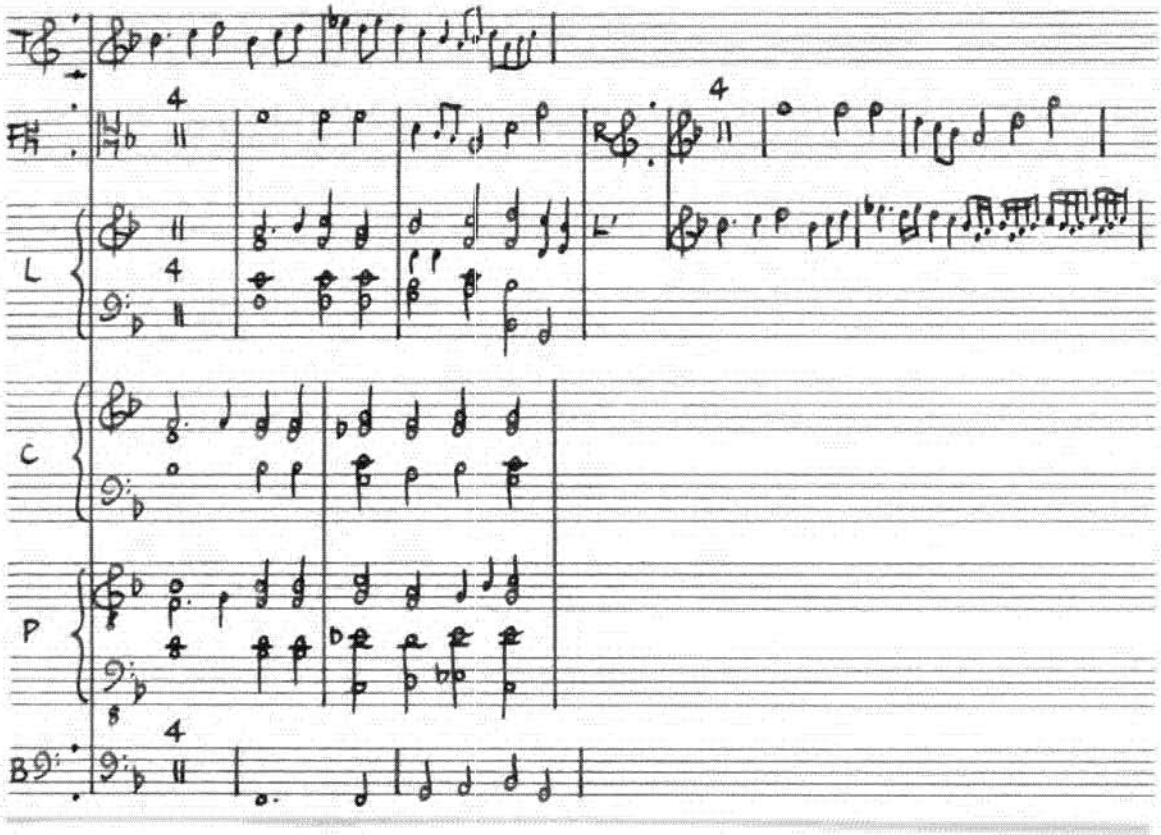
583 - 600. Vacant

SECTION C

Music for mixed consort

Duple time: major

601. ALISON, Richard De la tromba pavin



Walsingham no. 1	(F,C,B)	Dd.3.18 f. 45'	*(L')
MorleyCL no. 3	*(T,F,C,P,B)	Dd.14.24 f. 17'	*(C)
Dd.5.21 f. 5	*(R)	Dd.5.20 f. 5	*(B)
Dd.3.18 f. 40	*(L)	Braye f. 18	*(P)

EDITION: MorleyCL', 57

In Walsingham the piece is entitled 'The Lady Frances Sidneys goodmorowe'. L' is marked '2 treble' and is a decorated version of T. An anonymous version for two lutes is in AB Brogyntyn 27 p. 26 (lower part only), Lbm Eg. 2046 f. 6' and Tollemache f. 10' (lower part only). Cu Dd.2.11 f. 82' is an anonymous version for solo bandora. Cf. galliard (TC 802).

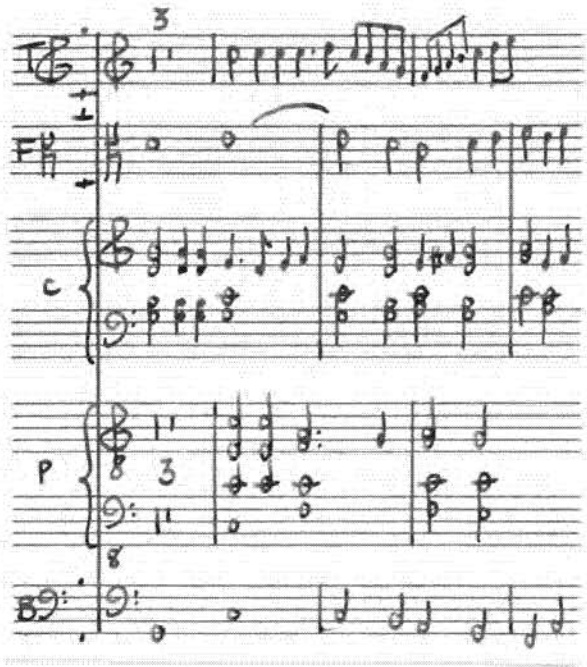
602. ALISON, Richard

Walsingham no. 4 (T,F,C,B)
MorleyCL no. 25 *(T,F,P)
Braye f. 90 *(P)

EDITION: MorleyCL', 170

In Walsingham the piece is entitled 'The Lady Frances Sidneys goodnight'. C is attributed to Daniel Bachiler. The piece was printed in the second edition only of Morley's Consort Lessons (1611).

Responce pavin

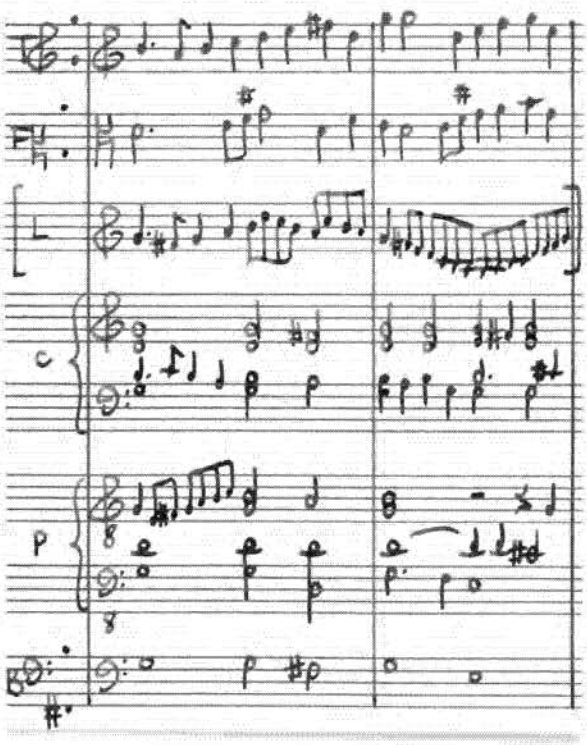


603. ALISON, Richard

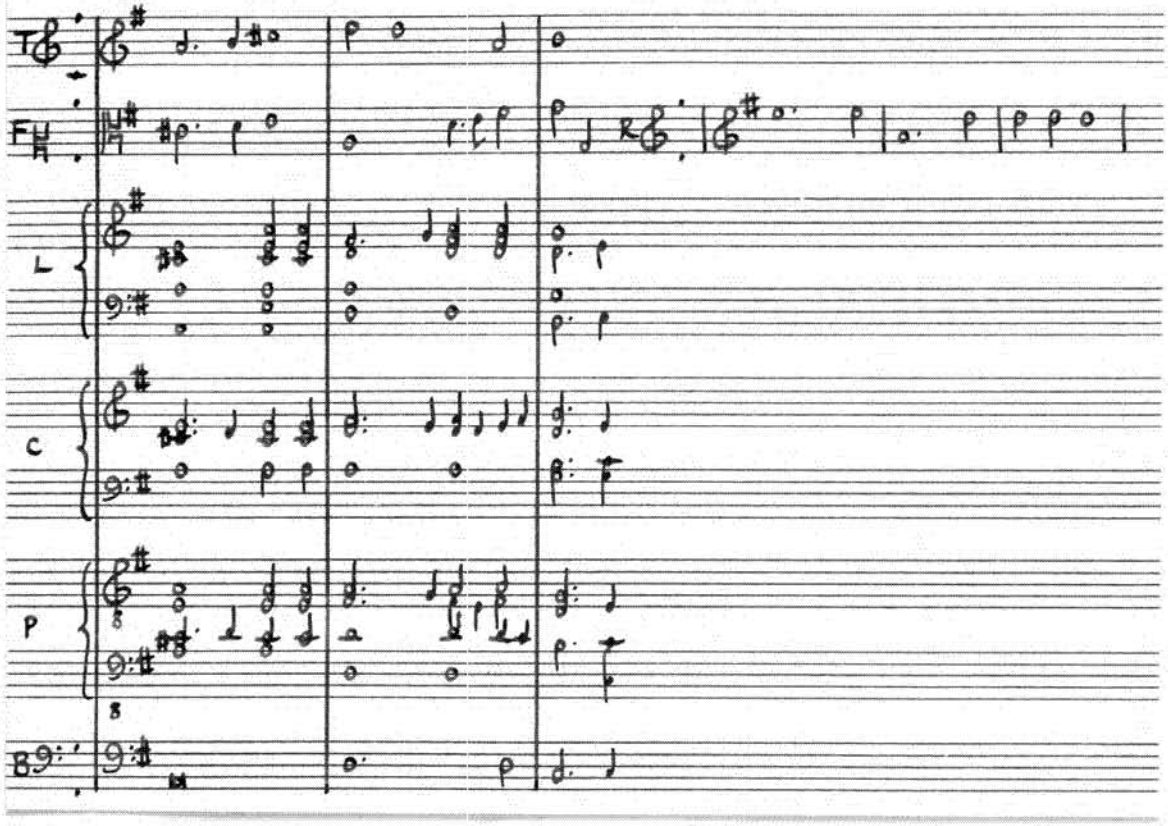
Walsingham no. 6 (T,F,C,B)
Braye f. 15' (P)

Versions for solo lute are in Lbm Hirsch M.1353 f. 4' (anonymous and untitled) and f. 63' (a tone lower and entitled 'Pavana'), Add. 31392 f. 32' (a fifth lower) and FuhrmannT, 59 (attributed to 'M. Aloiis' and entitled 'Pavana'). A version for two lutes is in Lbm Eg. 2046 f. 11', Add. 38539 f. 5' (anonymous, treble only), US-Ws V.b.280 f. 17' (treble only) and Trumbull f. 18 (anonymous, ground only). The missing consort lute part is probably identical with the treble of the lute duet which retains the tune while the treble viol has a specially added part.

The sharp pavan



604. ALISON, Richard Alisons knell



Walsingham no. 12 (T,F,C,B)
MorleyCL no. 11 *(T,F,C,P,B)
Dd.5.21 f. 10 *(R)
Dd.3.18 f. 31' *(L)
Dd.5.20 f. 3 *(B)
Braye f. 89' *(P)

EDITIONS: DartTC, 2; MorleyCL', 106

Cf. companion galliard (TC 841).

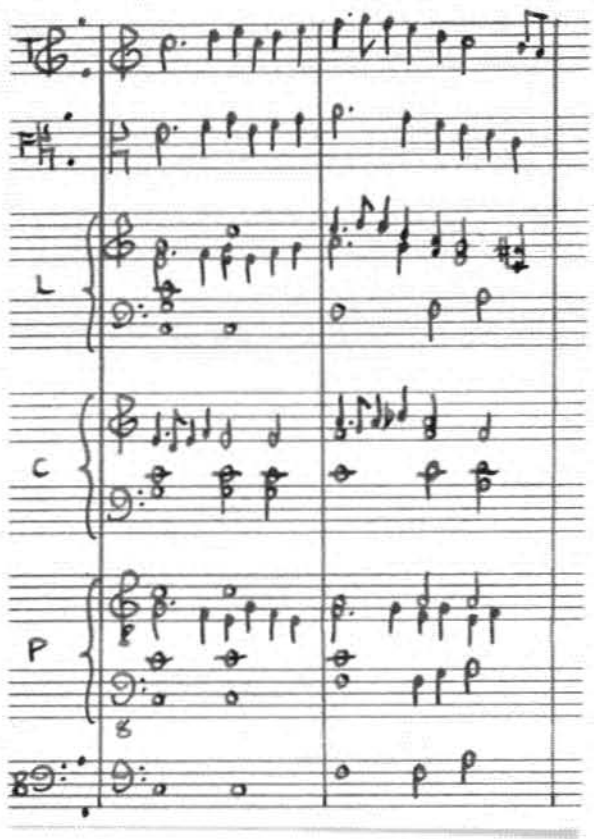
605. ALISON, Richard

Walsingham no. 13 (T,F,C,B)
MorleyCL no. 24 *(T,F,P)
Dd.3.18 f. 44' (L)
Dd.5.20 f. 2' (B)

EDITION: MorleyCL', 161

This piece appeared in the second edition only of Morley's Consort Lessons (1611).

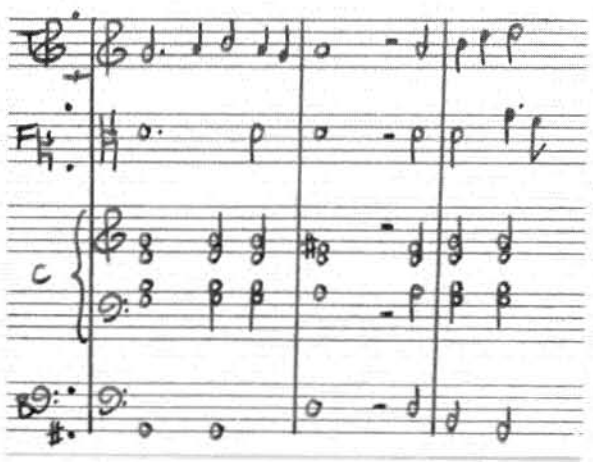
The Bachilers delight



606. ALISON, Richard

Walsingham no. 18 (T,F,C,B)

The Lady Frances Sidneys almayne



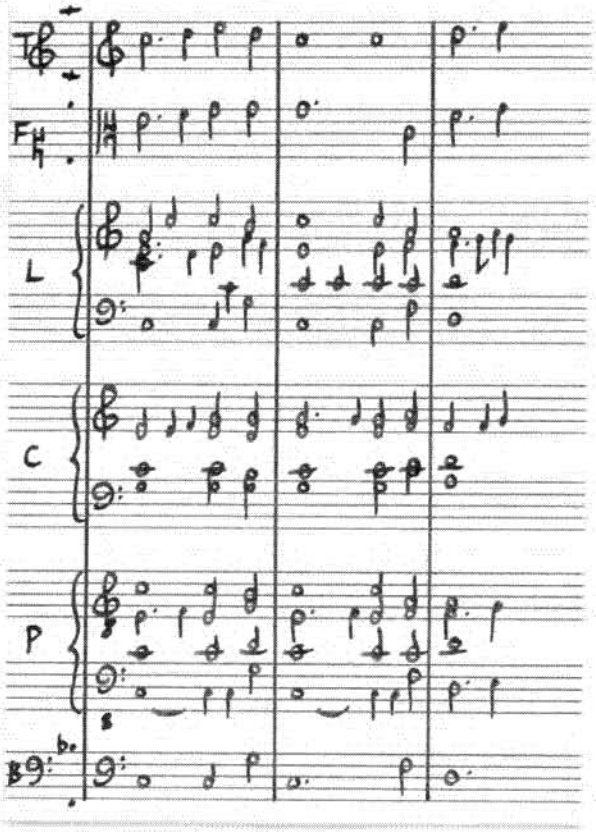
607. ALISON, Richard

Walsingham no. 33 (T,F,C,B)
MorleyCL no. 12 *(T,F,C,P,B)
Dd.5.21 f. 12' *+(F)
Dd.3.18 f. 34' (L)

EDITIONS: DartTC, 8; MorleyCL', 117

This setting of the tune 'Go from my window' is only one of many for the lute, orpharion, cittern, keyboard and six-part consort by various composers at home and abroad. Edward Collard's setting for solo lute (Cu Dd.9.33 f. 31') is printed in JefferyE, 8. For full details and comment on the ballad texts with which the title and tune were associated see SimpsB, 257-9.

Go from my window

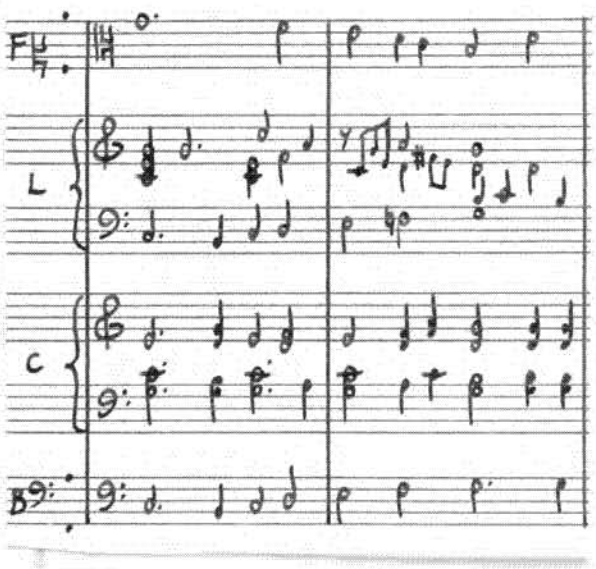


608. ALISON, Richard

RosseterL no. 12 (F,C)
Dd.3.18 f. 57' (L)
Dd.5.20 f. 10' (B)

Cf. galliard (TC 801).

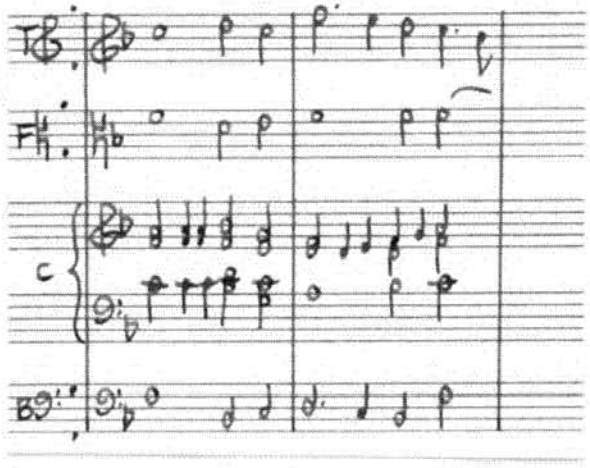
Mrs. Millicents pavan



609. BACHILER, Daniel

Walsingham no. 2 (T,F,C,B)

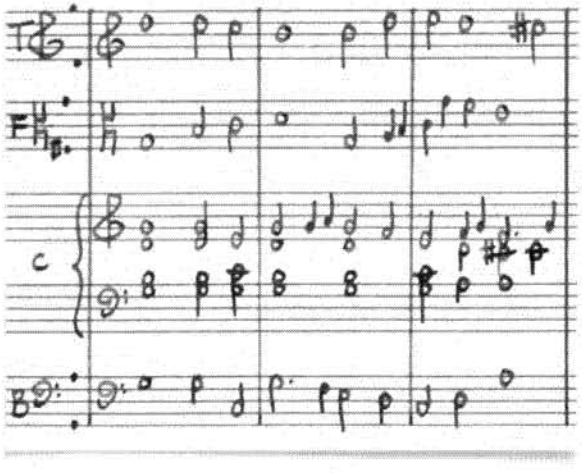
Sir Frances Walsinghams goodnight



610. BACHILER, Daniel

Walsingham no. 5 (T,F,C,B)

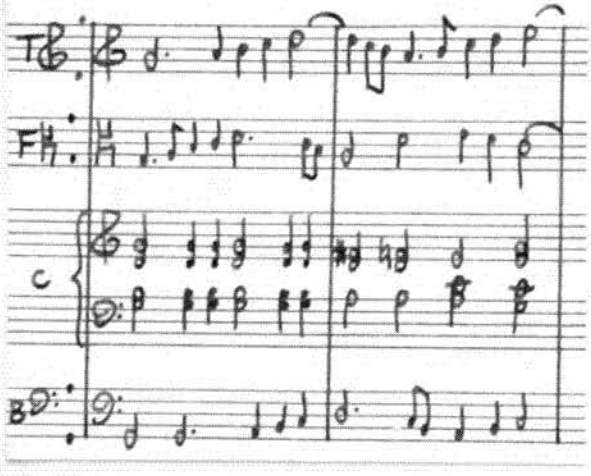
The Lady Frances Sidneys felicitye



611. BACHILER, Daniel

Walsingham no. 8 (T,F,C,B)

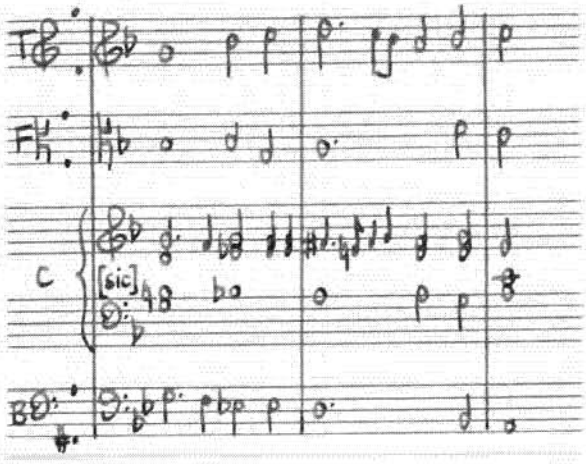
The Lady Walsinghams conceits



612. BACHILER, Daniel

Daniells triall

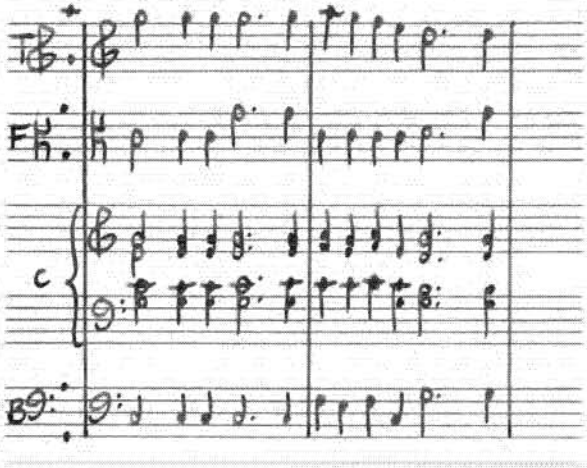
Walsingham no. 10 (T,F,C,B)



613. BACHILER, Daniel

Daniells almayne

Walsingham no. 14 (T,F,C,B)

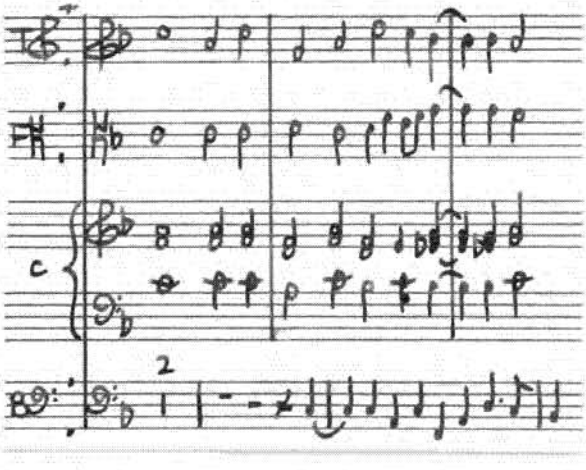


614. BACHILER, Daniel

The widows mite

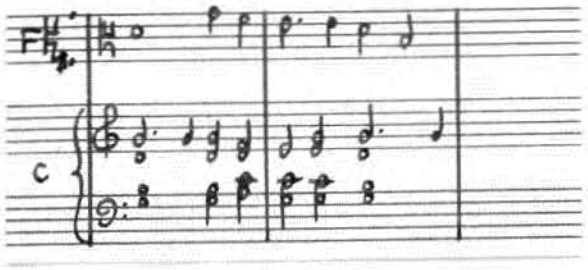
Walsingham no. 15 (T,F,C,B)

No connection with Holborne's piece with the same title (TC 515).



615. FARMER, John

Cedipa pavin

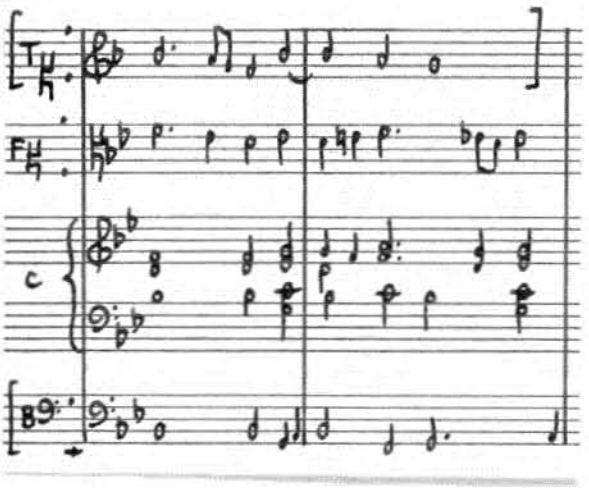


RosseterL no. 14 (F,C)

A lute book which was in the possession of Lord Braye at Stanford Hall, Rugby contained a 'Cydippe pav[an] per Ro[bert] Spr[ignell]' (see Historical Manuscripts Commission, series xv, 10th report, appendix pt. VI (1887), pp. 108-9). 'Sprignals paven' for cittern in Cu Dd.4.23 f. 2 is unrelated. Cf. galliard (TC 805).

616. HOLBORNE, Antony

Infernum

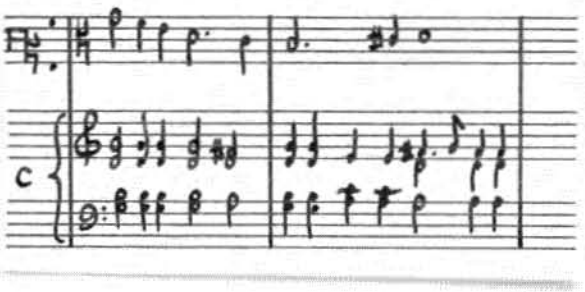


RosseterL no. 10 (F,C)

See note to TC 409, a version for five-part consort.

617. HOLBORNE, Antony

The Queenes pavin



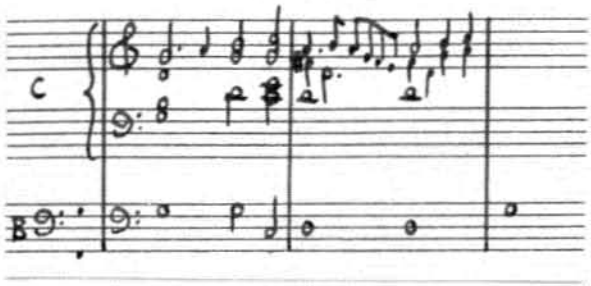
RosseterL no. 19 (F,C)

618. HOLBORNE, Antony

Maister [Walter] Earles pavane

HolborneC sig. H1' (C,B)

An anonymous version for cittern solo is in Cu Dd.4.23 f. 2. Cf. Giles Farnaby's setting for keyboard, printed in MB, xxiv, 57.

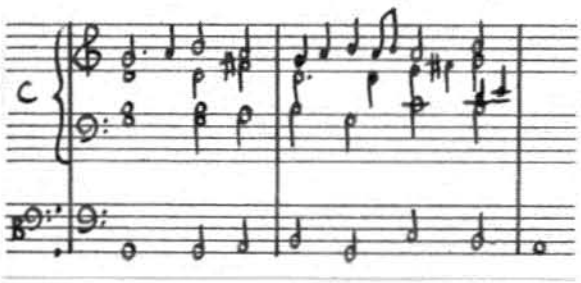


619. HOLBORNE, Antony

Pavane

HolborneC sig. H2' (C,B)

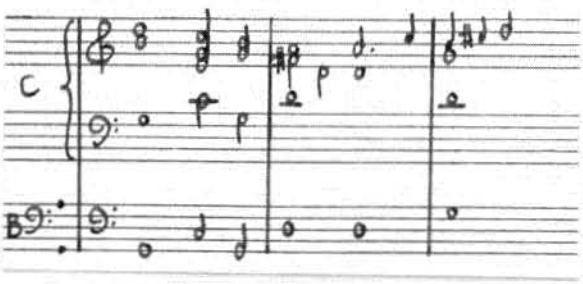
TC 411 is a version for five-part consort.



620. HOLBORNE, Antony

Almaine

HolborneC sig. I1' (C,B)

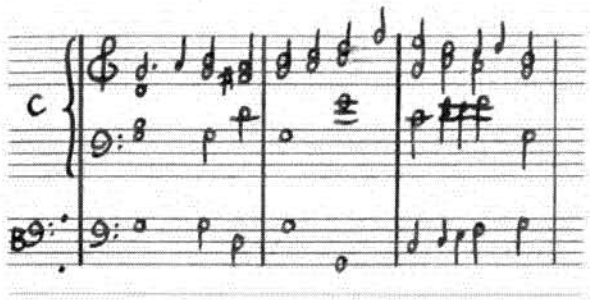


621. HOLBORNE, Antony

HolborneC sig. L4' (C,B)

See note to TC 416, a version for five-part consort.

Almayne

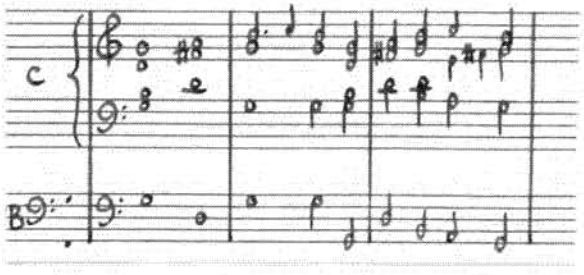


622. HOLBORNE, Antony

HolborneC sig. M1' (C,B)

See note to TC 417, a version for five-part consort a fourth higher entitled 'The Honie-suckle'.

Almayne

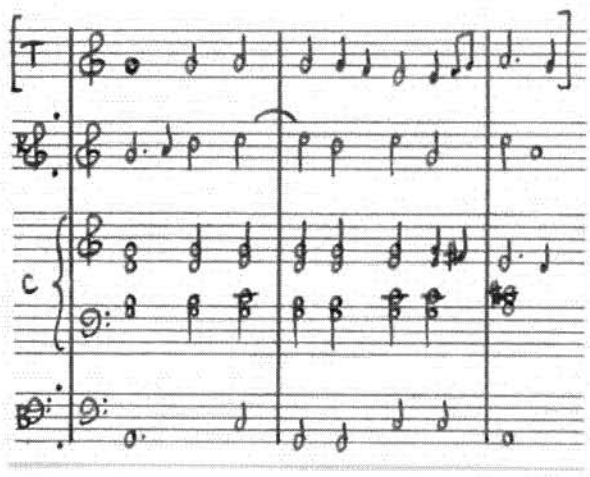


623. JOHNSON, John

Dd.5.21 f. 4 *(R)
Dd.14.24 f. 19' (C)
Dd.5.20 f. 4 *(B)

A version for solo lute is in Cu Dd.2.11 f. 47', EIR-Dtc D.1.21 p. 99 and US-NH Wickhambrook lute book f. 17' (printed in StephensW, 105).

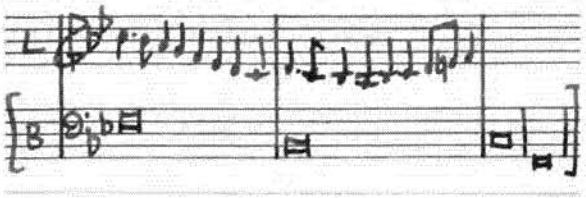
Longe paven



624. JOHNSON, John

A dump

Dd.3.18 f. 4 (L)

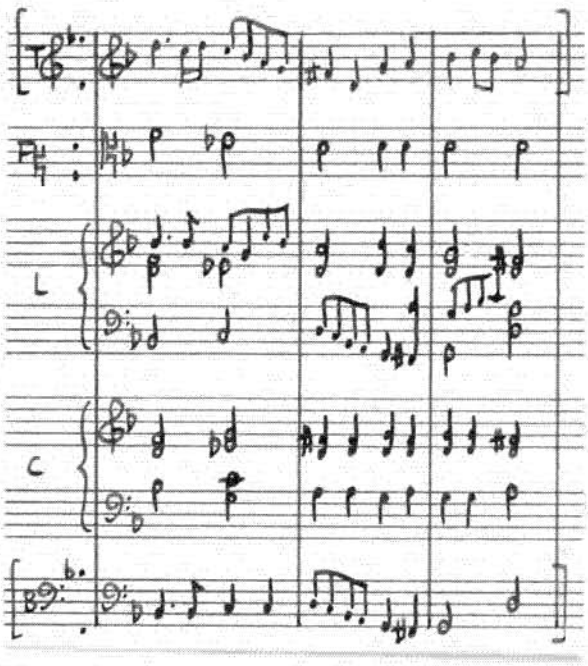


The same lute treble is found anonymously in Lbm Add. 38539 f. 4' ('a treable') and, together with a ground, in Lbm Eg. 2046 f. 8' ('a treble' and 'the ground') and US-Ws V.b.280 f. 6' ('The Queenes treble' and 'the grownd'). The bergamasca ground occurs on its own in AB Brogyntyn 27 p. 7 entitled 'The grounde to a treble sett by Mr. John Johnson'. For information on this and other 'dumps' (including TC 849) see WardDD. Cf. other bergamasca settings, TC 629 and 666.

625. LUPO, Thomas

[Dance]

RosseterL no. 8 (F,L,C)



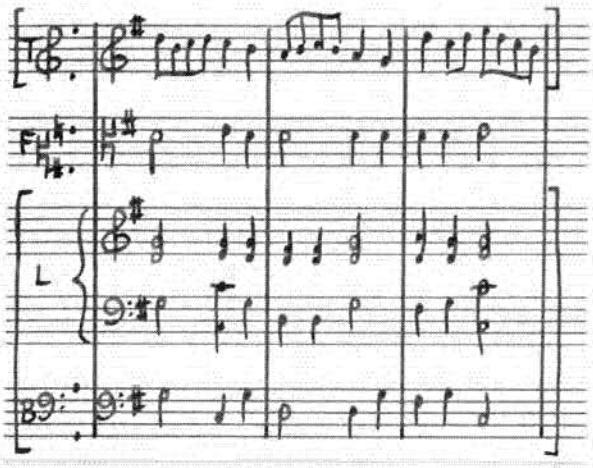
This and the following dance were used in the mask given in honour of Lord Hayes and his bride in 1607. CampionD contains arrangements of the dances for treble voice, lute and bass (this one is on sig. D4'-E1) and it is explained on sig. E3' that though these 'Ayres were devised onely for dauncing, yet they are here set forth with words that they may be sung to the Lute or Violl.' The arrangement of this dance begins with the words 'Shewes & nightly revels'.

626. LUPO, Thomas

RosseterL no. 22 (F)

See note to the previous piece. This dance was adapted in CampionD sig. E2'-E3 for use with the words 'Time that leads'. The editorial lute part comes from CampionD, but was designed as a lute song accompaniment rather than a consort part.

[Dance]

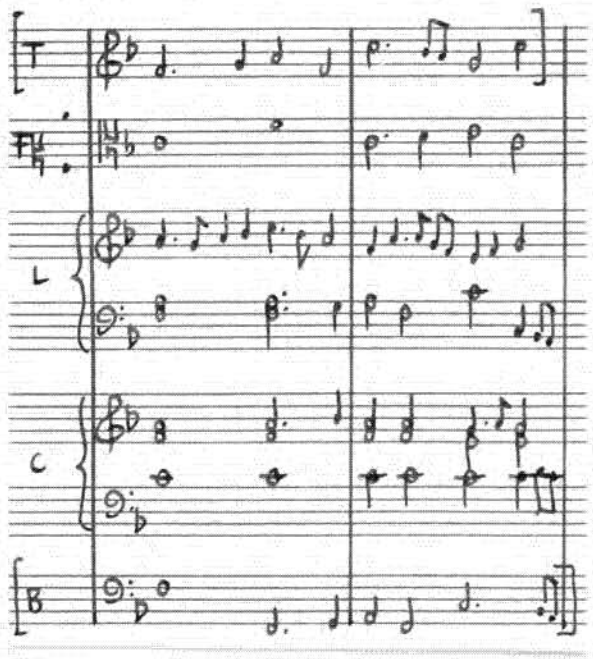


627. MORLEY, Thomas

RosseterL no. 9 (F,L,C)

The lute part is fragmentary. Cfm 32.G.29 no. [169] is a keyboard version entitled 'Pavana' (printed in MorleyK, j, 2). The same piece is in US-NYp Drexel 5612 p. 220 wrongly attributed to 'Mr. Bird' (the previous piece in the manuscript is Byrd's 'Ph. Tr.' pavan ascribed in error to 'Mr. Morlie'; see MB, xxviij, 195 and 203). A further keyboard setting by Giles Farnaby entitled 'Pavana' is printed (a tone higher) in MB, xxiv, 53. Contrary to Dart's statement (MorleyK, j) the piece in Dd.9.33 f. 11' entitled 'A paven Mr. Birde set to lute by Fr. Cutting' is not a version of the present pavan but of another piece by Morley, printed in MorleyK, j, 16.

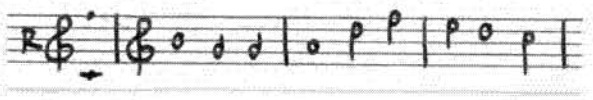
Southernes pavin



628. NICHOLSON, [Richard]

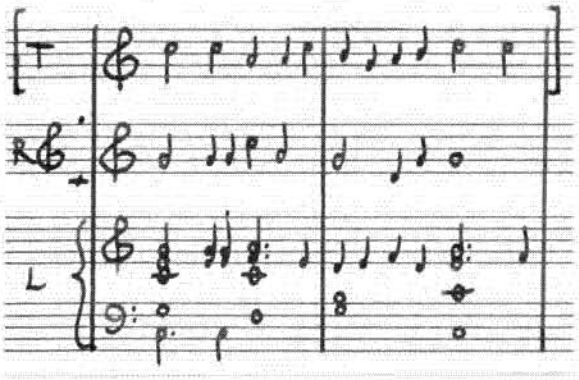
Dd.5.21 f. 11' (R)

Allmaine



629. NICHOLSON, Richard

The Jewes dawnce

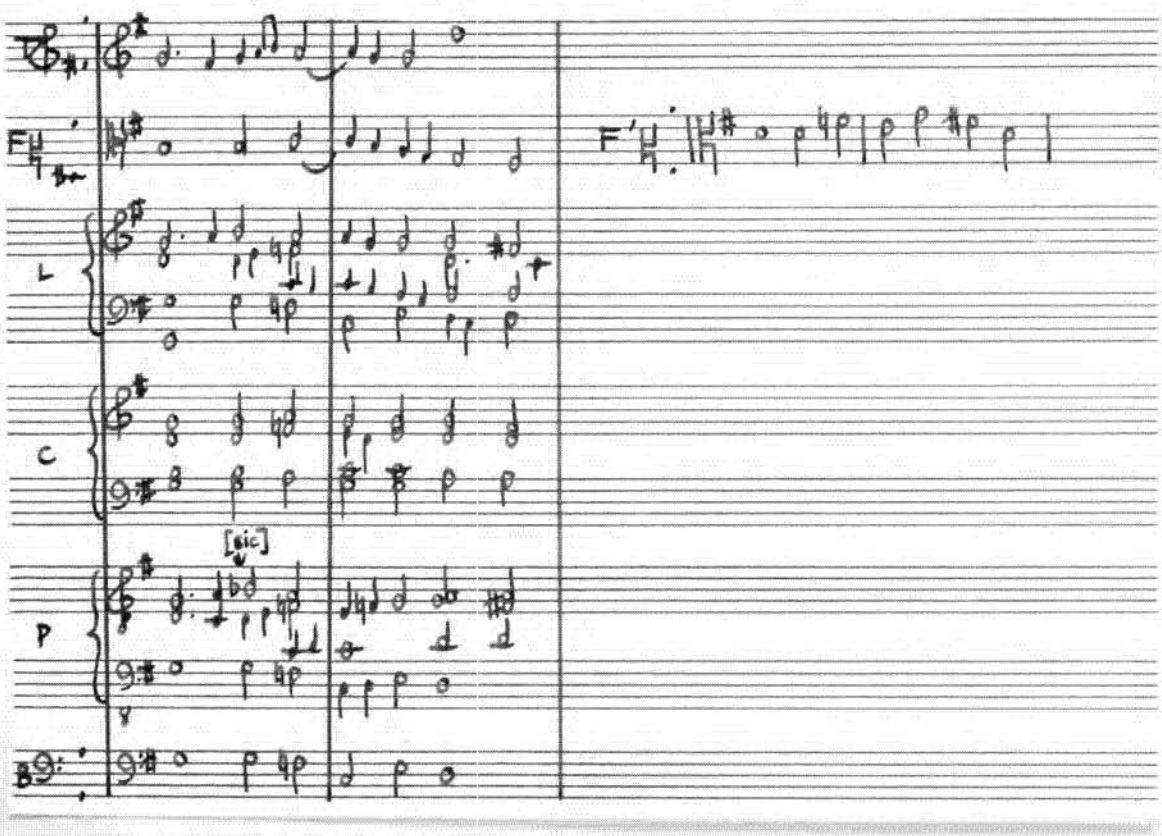


Dd.5.21 f. 12 *(R)
Dd.3.18 f. 48 (L)

The editorial treble part is taken from a lute solo in Cu Dd.9.33 f. 38 after which is written 'de Jerr a mort'. NL-Lt 1666 f. 419 is a version for solo lute entitled 'Schotsen dans' (see LandLT, iij, 57). F-Pc Rés. 1186 f. 100' is an arrangement for keyboard entitled 'The rich Jew'. The anonymous piece as found in these three sources consists of three two-breve sections (plus varied reprises in Dd.9.33). The bass throughout is that of the bergamasca (cf. TC 624 and 666), which in the present piece is repeated twenty times, the last eight in 6/4 time. For further information see WardAB, 31-3. Ward shows that this is 'The Jewish dance' tune required in George Attowell's Frauncis new Jigge (first licensed for publication in 1595).

630. PHILIPS, Peter

Philips pavan

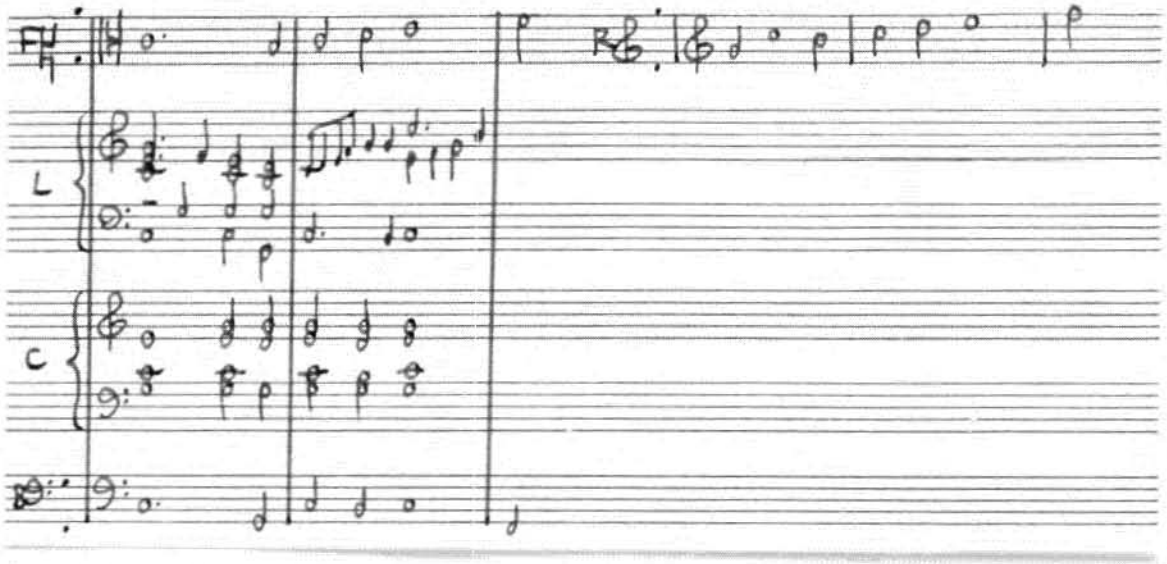


Walsingham no. 7 (T,F',C,B)
MorleyCL no. 8 *(T,F,C,P,B)
Dd.5.21 f. 2' *(T)
Dd.3.18 f. 18' *(L)
Dd.14.24 f. 9' *(C)
Dd.5.20 f. 2 *(B)
Braye f. 14 *(P)
36526A f. 5 *+(B)

EDITION: MorleyCL', 89

See note to TC 420, another consort version. Cf. galliard (TC 817).

631. READE, [Richard] First paven

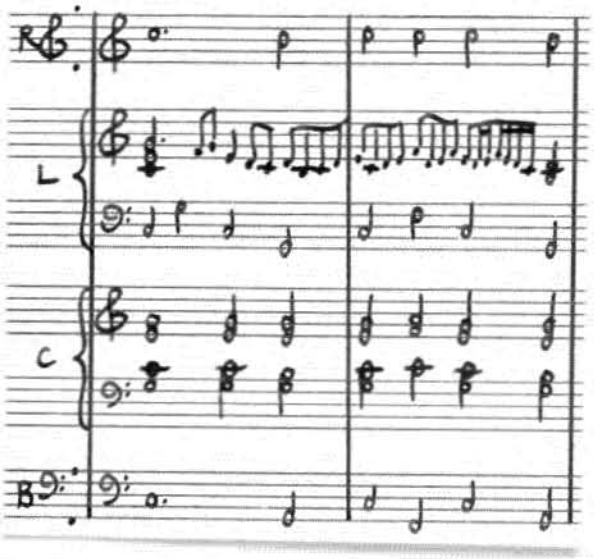


Dd.5.21 f. 3' (F)
Dd.5.21 f. 4 (R)
Dd.3.18 f. 37 (L)
Dd.14.24 f. 9 (C)
Dd.5.20 f. 4 (B)

632. READE, [Richard] 2 paven

Dd.5.21 f. 4 (R)
Dd.3.18 f. 37' (L)
Dd.14.24 f. 20' (C)
Dd.5.20 f. 4 (B)

The bass part is also in the solo bass viol portion of Dd.5.20 f. 29', a fourth higher, anonymous and entitled 'Paven 4'.

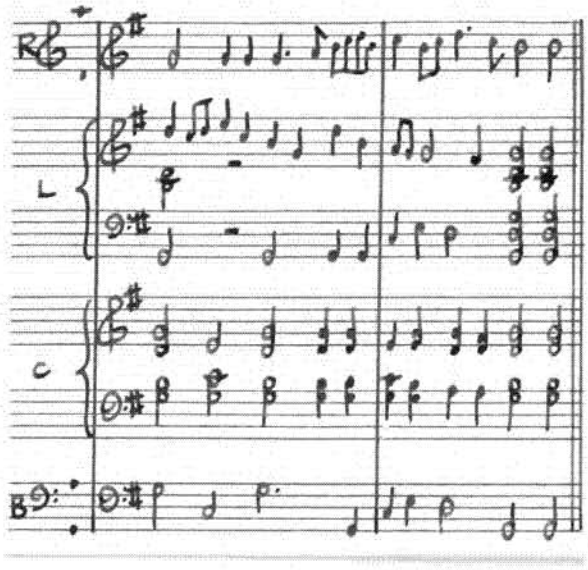


633. READE, [Richard]

Dd.5.21 f. 4'	(R)
Dd.5.21 f. 8	(R)
Dd.3.18 f. 24	(L)
Dd.14.24 f. 24	(C)
Dd.5.20 f. 4	(B)

The part in Dd.5.21 f. 4' is garbled and struck through in the manuscript.

La volta

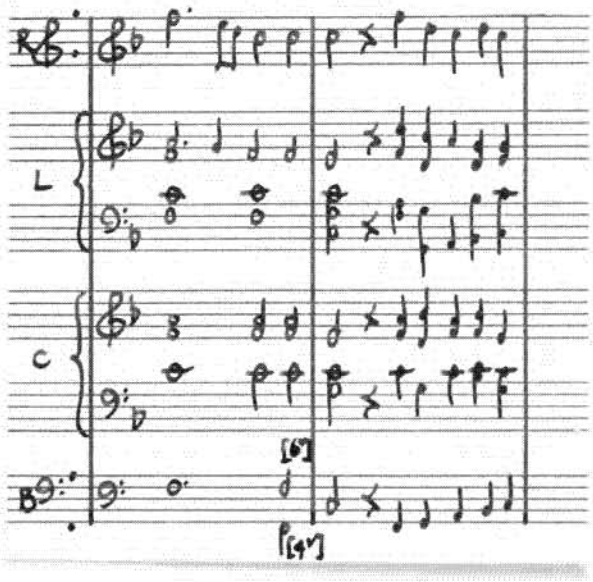


634. READE, [Richard]

Dd.5.21 f. 4'	(R)
Dd.3.18 f. 39'	(L)
Dd.14.24 f. 22'	(C)
Dd.5.20 f. 4'	(B)
Dd.5.20 f. 6'	*+(B)

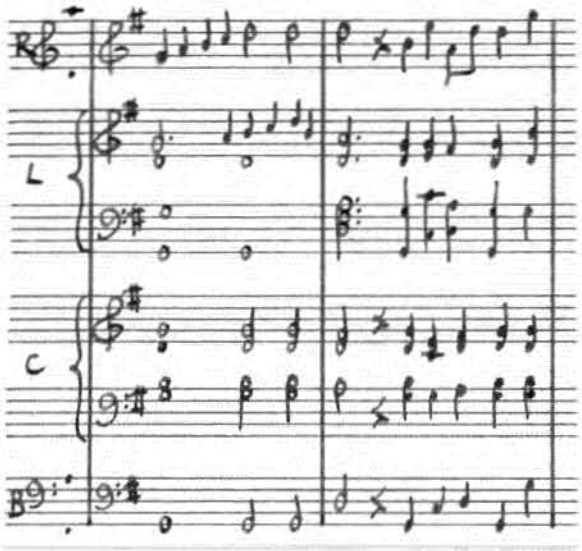
The bass part is also in the solo bass viol portion of Dd.5.20 f. 29', anonymous and entitled 'Paven 5'.

4 paven



635. READE, Richard

Mr. Doctor James his paven

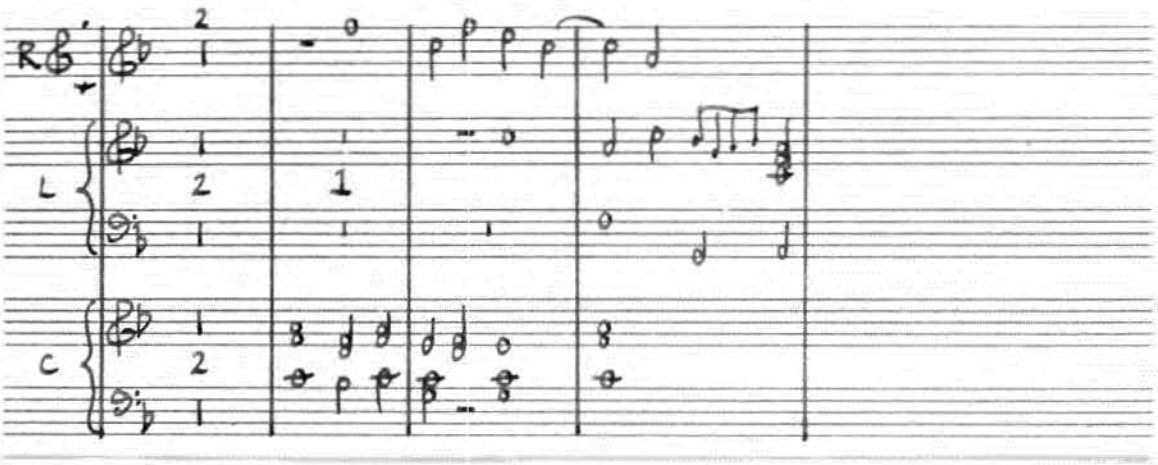


Dd.5.21 f. 6' (R)
Dd.3.18 f. 12 (L)
Dd.3.18 f. 28' (L)
Dd.14.24 f. 30 (C)
Dd.5.20 f. 7 (B)

The two lute parts are similar, but the first of them is entitled 'Mr. Doctor Jame‹s› Deane of Chri‹st› Churchs paven made by Mr. R. Read'. Dd.3.18 f. 28' and Dd.14.24 are entitled simply '7 paven'. For information on Dr. James see Volume One, pp. 299-301.

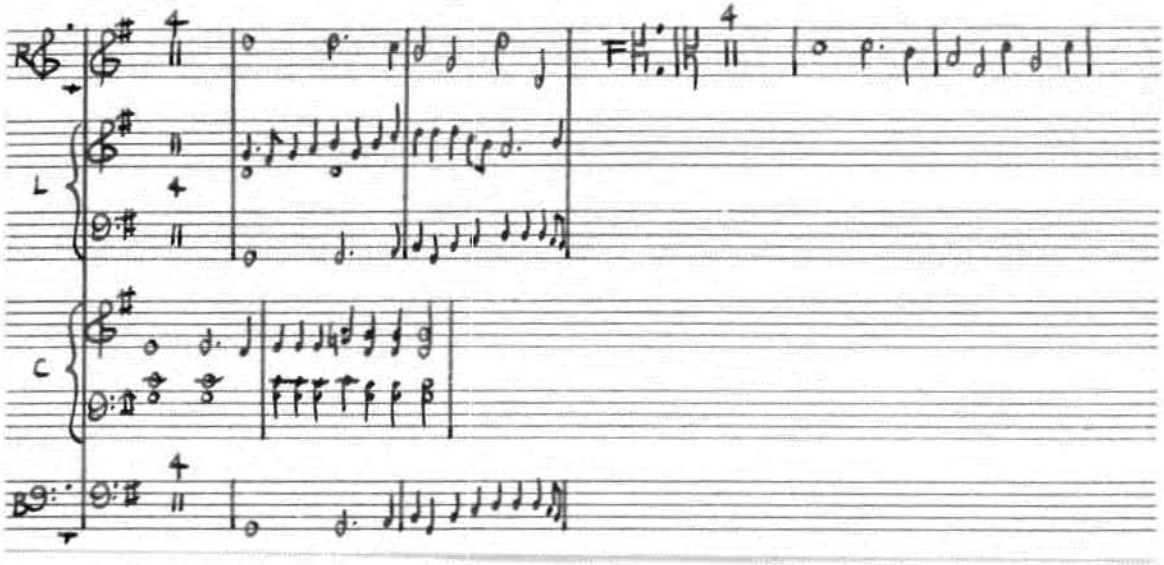
636. READE, Richard

Fancy



Dd.5.21 f. 7' (R)
Dd.3.18 f. 33' (L)
Dd.14.24 f. 37' (C)

637. READE, [Richard] 9 paven



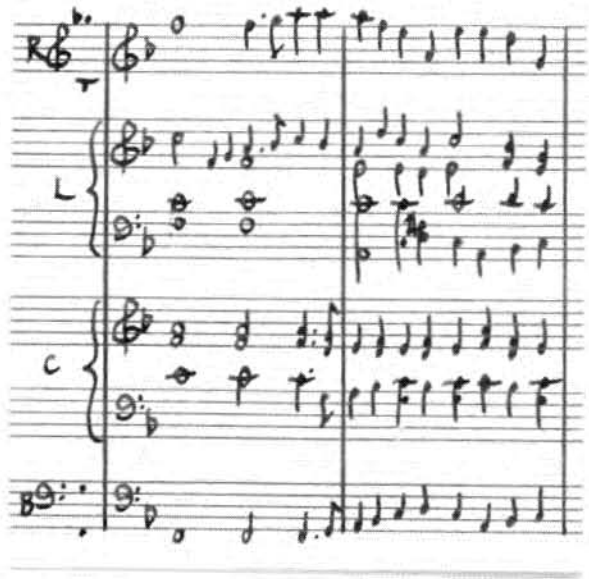
Dd.5.21 f. 8' (F)
Dd.5.21 f. 9 (R)
Dd.3.18 f. 30' (L)
Dd.14.24 f. 47' +(C)
Dd.5.20 f. 9 (B)

638. READE, Richard

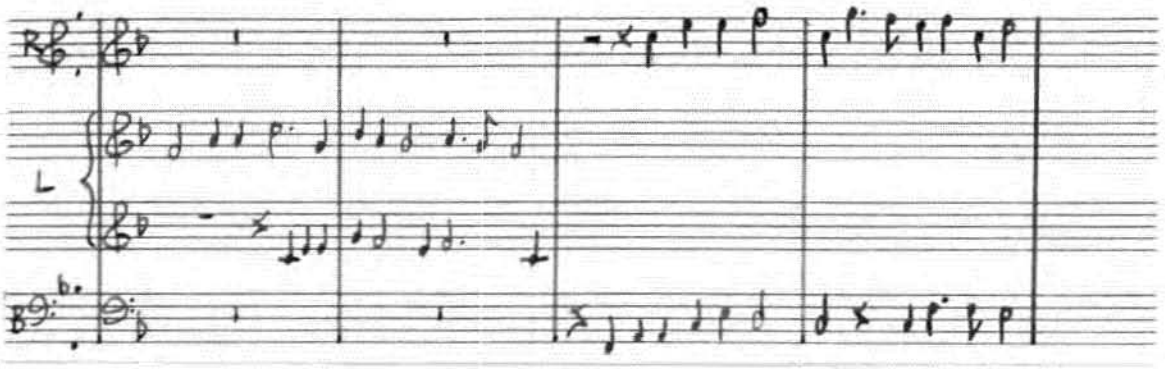
Dd.5.21 f. 9 (R)
Dd.3.18 f. 27' (L)
Dd.14.24 f. 29 (C)
Dd.5.20 f. 9 (B)

The bass part is also in the solo bass viol portion of Dd.5.20 f. 30', anonymous and entitled 'Pavin primo'.

5 paven



639. READE, Richard When Phebus first

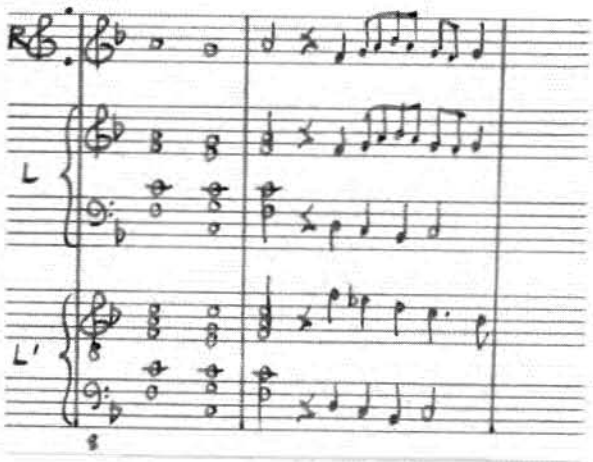


Dd.5.21 f. 11 (R)
Dd.3.18 f. 29 (L)
Dd.5.20 f. 9' (B)

The music does not resemble either Dowland's (DowlandT no. 6) or Byrd's (Lbm Add. 31992 f. 15) settings of these words.

640. READE, Richard W.Q.V.[?]

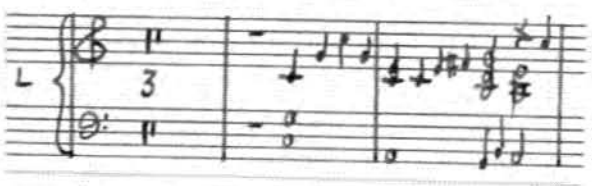
Dd.5.21 f. 11 +(R)
Dd.3.18 f. 55 (L)
Dd.3.18 f. 54' +(L')



The recorder part is followed by 'for iij wiers' suggesting that this piece is for three wire strung instruments. L is probably an orpharion part, while L' is written for an instrument pitched a fifth lower than the normal lute tuning. Could this be a wire strung instrument half way between the orpharion and the bandora - a bass orpharion? The third 'wire' is probably the bandora whose part is missing from the Cambridge books. The recorder part is the same as the top of L throughout and may not be part of the original instrumentation.

641. READE, Richard Battell

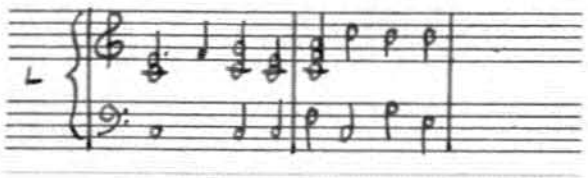
Dd.3.18 f. 31 (L)



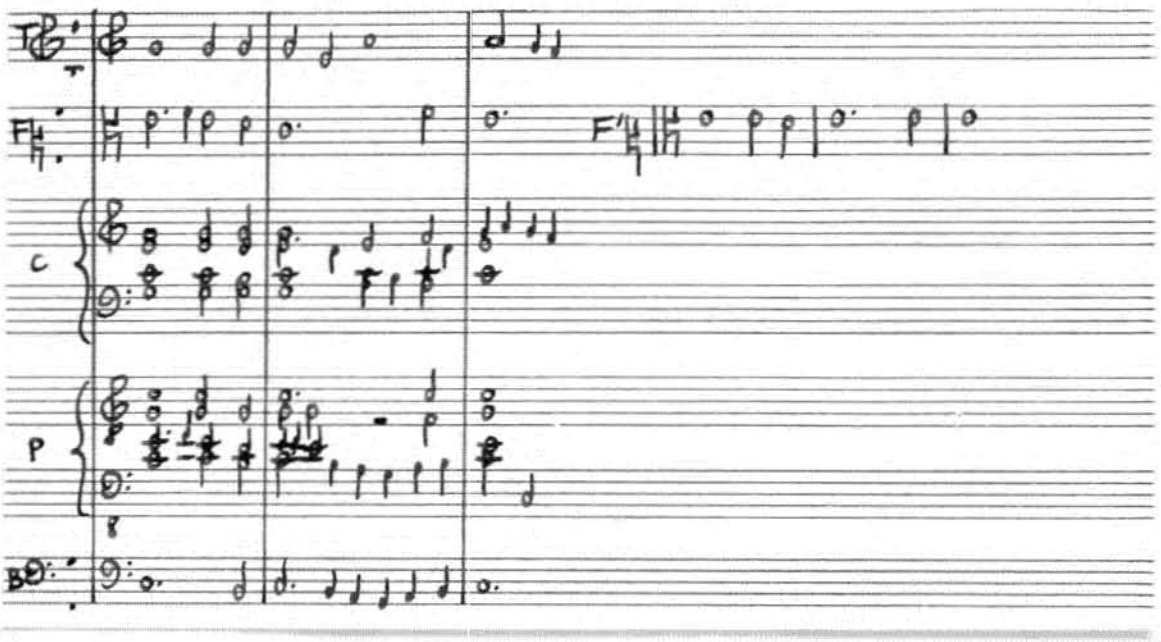
There is no connection with the anonymous 'Battell paven' listed as TC 646. Neither is there any connection with any of the other 'Battell' works listed there.

642. READE, [Richard] 11 paven

Dd.3.18 f. 56' (L)



643. [STROGERS, Nicholas?] In nomine pavin



MorleyCL no. 13 (T,F,C,P,B)
Dd.5.21 f. 3' (F')
Dd.14.24 f. 25' (c)
Dd.5.20 f. 3' (B)
Braye f. 15 (P)

EDITION: MorleyCL', 127

A 'basso' part for bass lute in EIR-Dtc D.3.30 p. 81 is attributed to 'Strogers'. Beck in his edition suggests that Strogers was responsible for this arrangement on the grounds of the Dublin manuscript and the fact that the Cambridge part-books contain a 'Crochet paven' by 'Strogers' (TC 644). Since then a version for solo lute attributed to Strogers has come to light in Trumbull f. 17'. The same piece is also in Lbm Hirsch M.1353 f. 2' (not f. 26 as given by Beck; anonymous and untitled). Cf. galliard (TC 816).

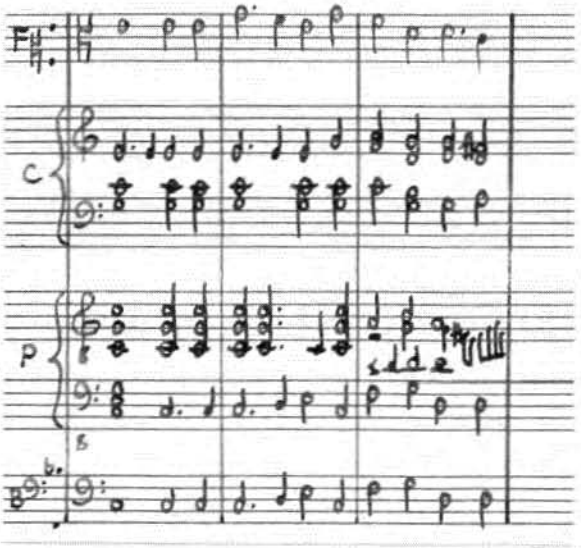
644. STROGERS, [Nicholas?]

Dd.5.21 f. 10' *(F)
Dd.14.24 f. 3 (C)
Dd.5.20 f. 7' (B)
Dd.5.20 f. 9' *(B)
Braye f. 14' *(P)

EDITION: NaylorSM, 55 (cittern only)

Cf. galliards (TC 820 = 'Mr. Knolles galliard'; TC 838).

Crochet paven

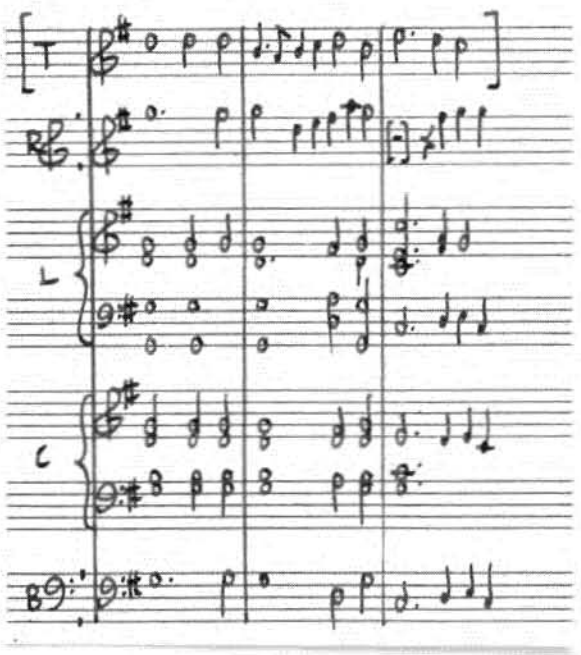


645. [anon.]

5214 f. 24 (T) tone lower
Walsingham no. 28 (B) tone lower
Dd.5.21 f. 5' (R)
Dd.3.18 f. 32' (L)
Dd.14.24 f. 35' (C)
Dd.5.20 f. 2' (B)

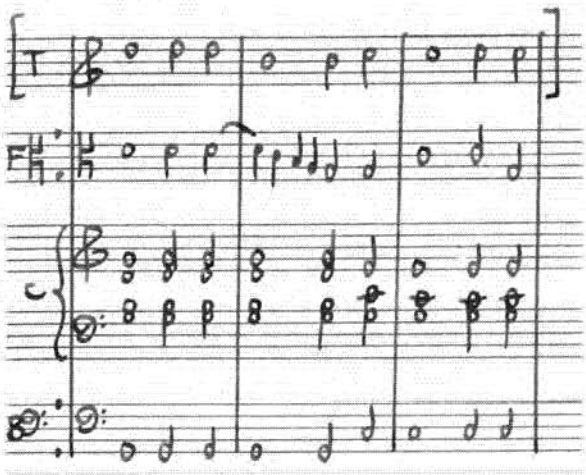
Cu Dd.2.11 f. 87' is a version for solo lute a tone lower. Dd.4.23 f. 19' is a version for solo cittern. Two keyboard settings exist, both a tone lower: Lbm Add. 29485 f. 25' is entitled 'Pavane prymera' (printed in CurtisD, 53); The Fitzwilliam Virginal Book no. [173] is entitled 'A medley' and doubtfully attributed to Byrd (incipit only printed in MB, xxviij, 189). There is however no connection between this and lute pieces entitled 'old' or 'new medley'.

Primiero



646. [anon.]

The battell paven

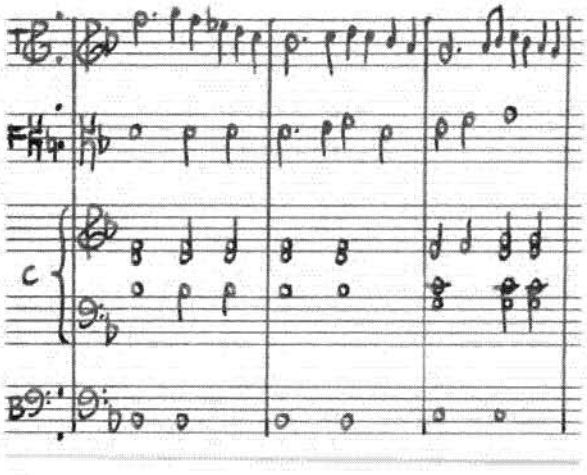


Walsingham no. 20 (F,C,B)

This piece is related to, but nevertheless distinct from, 'Pavane de la bataille' for lute in EIR-Dtc D.3.30 pp. 68, 97, 128, 238, 239 and 240 (cf. WardLBD), which derives from Jannequin's chanson 'La guerre'. There is apparently no connection with Reade's 'Battell' (TC 641) or with 'the battelle' for lute duet in Lbm Eg. 2046 f. 52'. Two anonymous lute solos are also unrelated: 'The battell' in Cu Dd.2.11 f. 29', Lbm Add. 38539 f. 23', EIR-Dtc D.3.30 p. 60, US-Ws V.b.280 f. 19', and 'Battel of Harlow' in Eu La. III.487 p. 30.

647. [anon.]

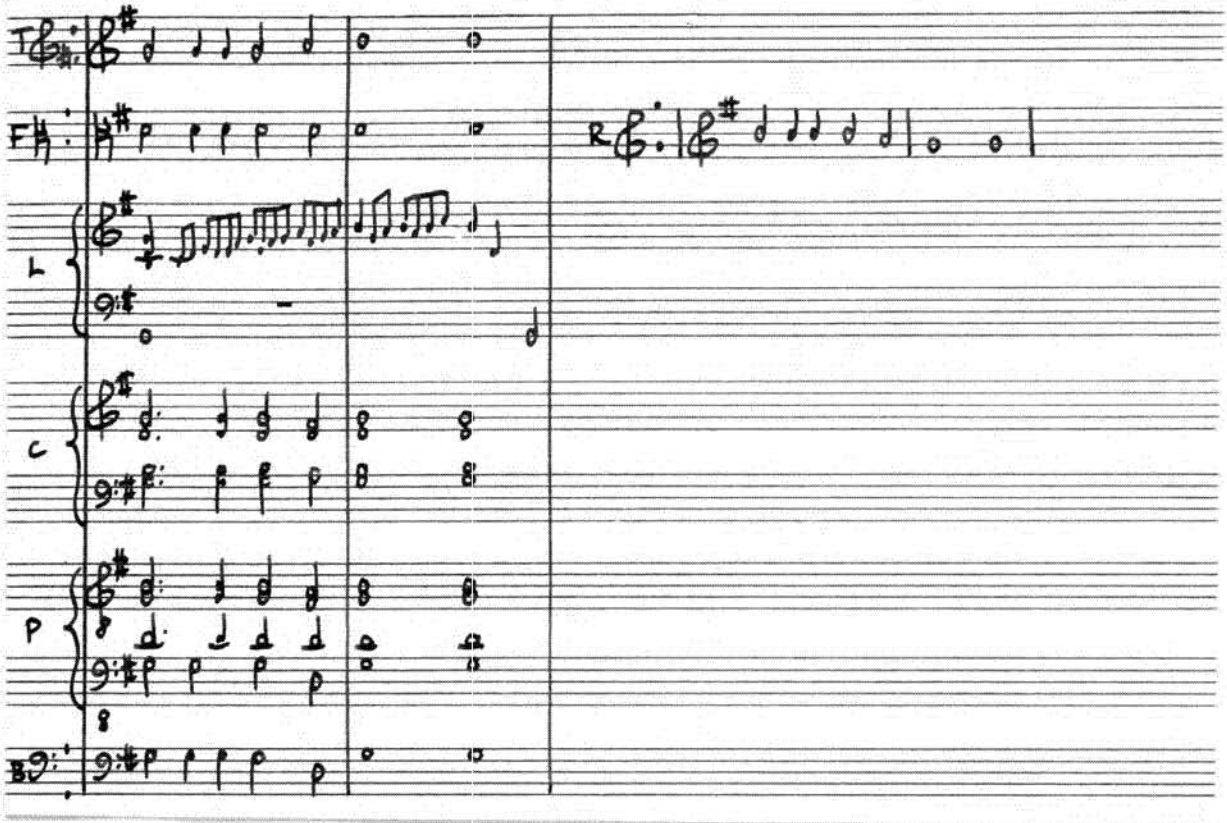
The voyce



Walsingham no. 27 (T,F,C,B)

TC 654 is another setting for mixed consort of the same tune. Versions for solo lute are in EIR-Dtc D.1.21 p. 113 ('The voice of the earth') and US-Ws V.b.280 f. 7' ('The voice'). HolborneC sig. C1 is a version for solo cittern. A keyboard version by Byrd entitled 'The ghoste' is printed in MB, xxviij, 110.

648. [anon.] My Lord of Oxenfords maske

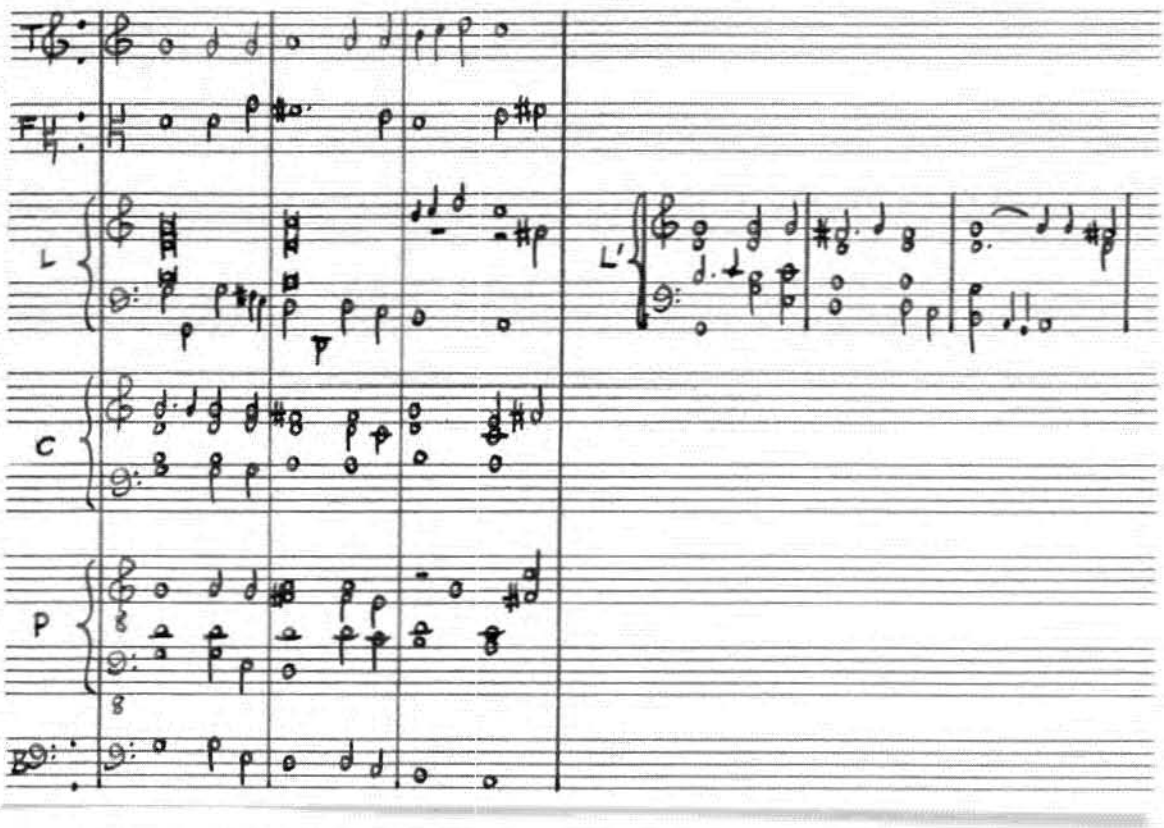


MorleyCL no. 14 (T,F,C,P,B) Dd.5.21 f. 10 (R)
Dd.5.21 f. 2' (T) Dd.3.18 f. 20 (L)

EDITION: MorleyCL', 134

The Cambridge parts are entitled 'The Erle of Oxefordes march' or, in the case of the recorder part, simply 'The march'. A summary of some of the alternative versions is in MorleyCL', 190. One of these is a keyboard setting by Byrd, but there is no reason to suppose, along with Beck, that Byrd was responsible for the consort version.

649. [anon.] Mounsiers almaine



MorleyCL no. 15	(T,F,C,P,B)	Dd.5.20 f. 2	(B)
Dd.5.21 f. 2'	(T)	Dd.9.33 f. 53'	+(L)
Dd.3.18 f. 35'	+(L')	Braye f. 14	(P)
Dd.14.24 f. 11	(C)		

EDITION: MorleyCL', 137

Details of settings for keyboard, lute, cittern and viol may be found in SimpsB, 495, WardAB, 58 and StephensW, 124. Another setting in D-Hs $M\frac{B}{2768}$ appears to be for solo lute except that the repeats have divisions for treble only. According to Beck in MorleyCL', 190 the Cambridge consort books have a version which bears little resemblance to that in Morley's publication. There are also substantial differences between the printed and manuscript bandora parts. Dd.9.33 was overlooked by Beck and first brought to light by Robert Spencer in SpencerTM where it is suggested that this is Morley's missing part.

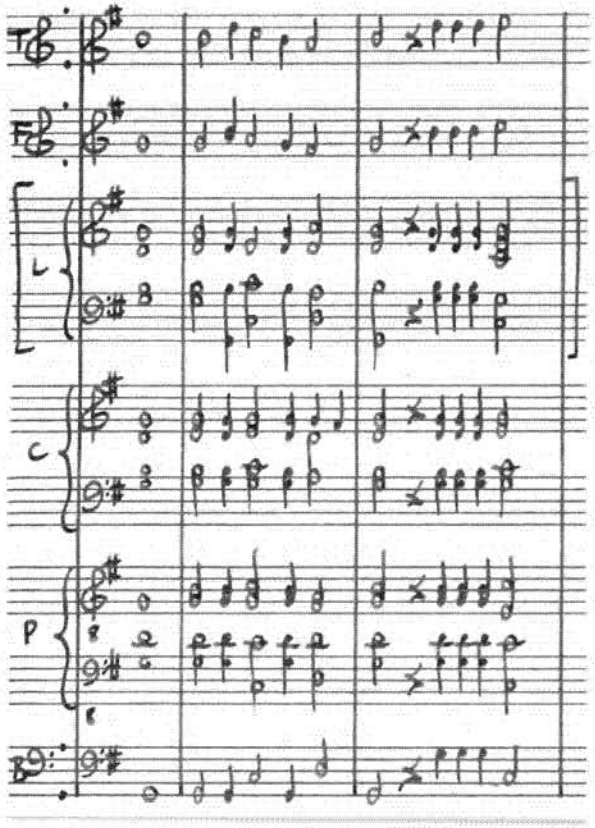
650. [anon.]

Joyne hands

MorleyCL no. 17 (T,F,C,P,B)

EDITION: MorleyCL', 143

A version for consort of Morley's 'See, mine own sweet jewel', no. 1 in MorleyCLS. Beck in MorleyCL', 191-2 explains how a probable copy of the printed consort lute part came to be used as a song accompaniment in Ckc 2 f. 11'.



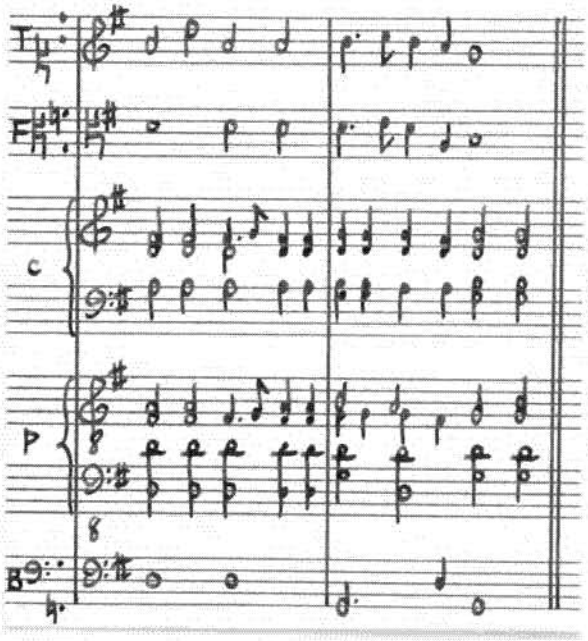
651. [anon.]

Balowe

MorleyCL no. 18 (T,F,C,P,B)
36526A f. 5 (B)

EDITION: MorleyCL', 146

Versions for lute solo are in EIR-Dtc D.1.21 p. 111 and Cu Dd.5.78.3 f. 18 (no title). For discussion of the various 'Balow' tunes and their associated ballads see SimpsB, 31-4 and WardAB, 29.



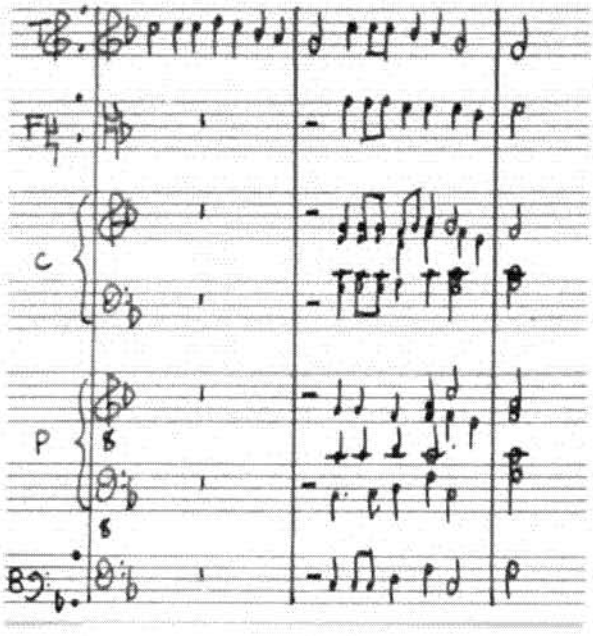
652. [anon.]

Sola soletta

MorleyCL no. 20 (T,F,C,P,B)

EDITION: MorleyCL', 150

This is a setting of an Italian madrigal by Girolamo Conversi first published in his Canzoni alla Napolitana a 5 voci in Venice in 1572. In 1590 it appeared in WatsonF no. 11 with English words beginning 'When al alone my bony love was playing'.



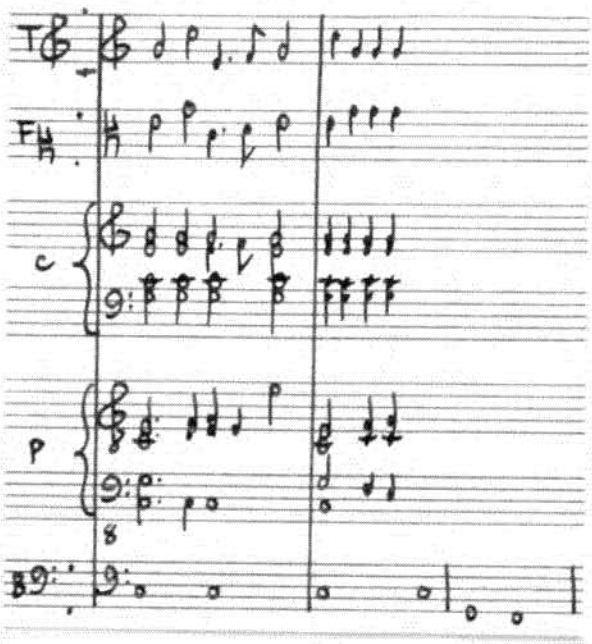
653. [anon.]

The Lord Sowches maske

MorleyCL no. 23 (T,F,C,P,B)
36526A f. 5 (B)

EDITION: MorleyCL', 158

The manuscript bass part is entitled 'Lo: Souches martche' as is the solo lute source US-Ws V.b.280 f. 8. Two other lute sources, Lbm Add. 38539 f. 7' and Mynshall f. 7' give 'Maske' while Cu Dd.4.22 f. 3' and Dd.9.33 f. 88 have no title. MorleyCL', 193 contains a brief summary of other versions of this piece.

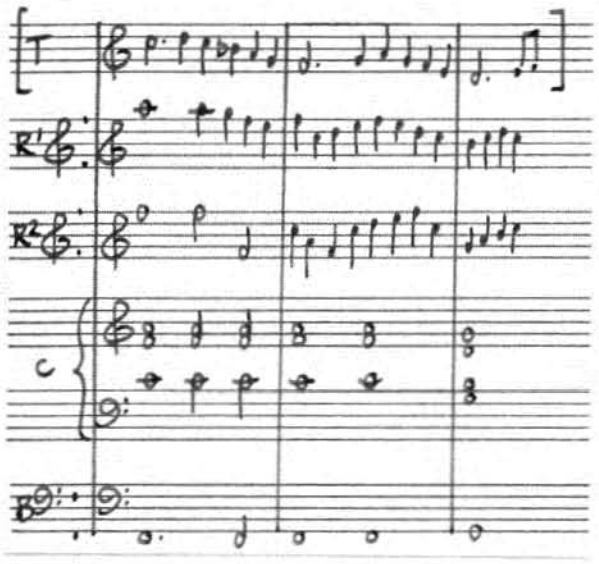


654. [anon.]

The sprytes tune

Dd.5.21 f. 3 (R1,R2)
Dd.14.24 f. 9' (C)
Dd.5.20 f. 3 (B)

In Dd.5.21 the title is 'The sprytes songe'. See note to TC 647, another setting for consort of the same tune.

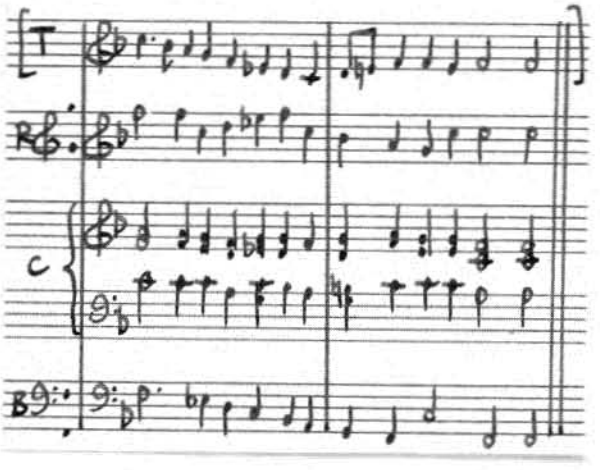


655. [anon.]

The French Kings maske

Dd.5.21 f. 4' (R)
Dd.14.24 f. 23 (C)
Dd.5.20 f. 4 (B)

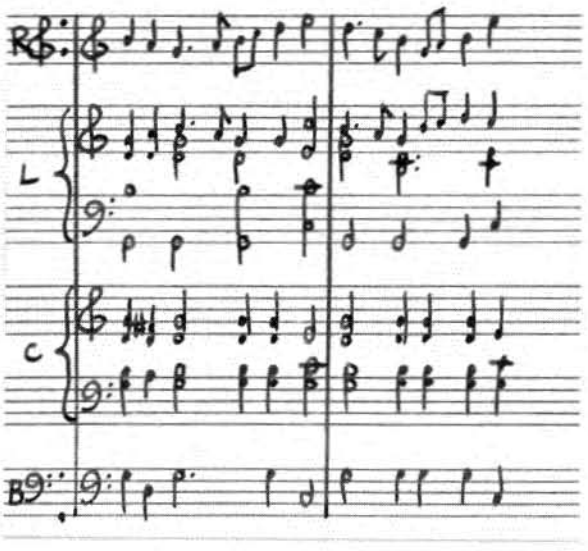
Versions for solo lute are in Cu Dd.2.11 f. 61' ('Kings maske'), EIR-Dtc D.1.21 p. 111 ('The Earle of Darbys coraunta') and Board f. 8. There is no connection with 'The kyngs marke' for keyboard in Lbm Roy. app. 58 f. 49.



656. [anon.]

The French volta

Dd.5.21 f. 5 (R)
Dd.3.18 f. 8 (L)
Dd.14.24 f. 24 (C)
Dd.5.20 f. 4' (B)

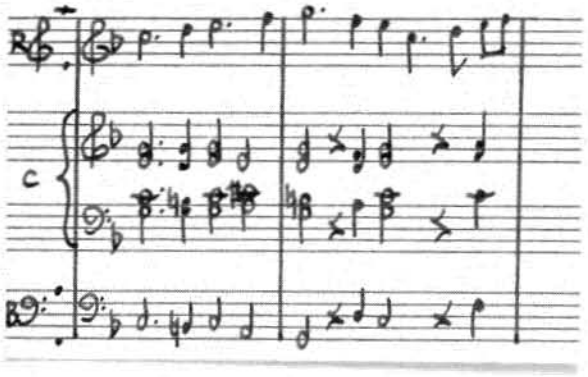


An untitled solo lute version similar to the consort part in Dd.3.18 is in Ge R.d.43 f. 23'. For further information about the Levalto and the relationship between this example and others of its kind see SimpsB, 237-8 and WardAB, 41-3.

657. [anon.]

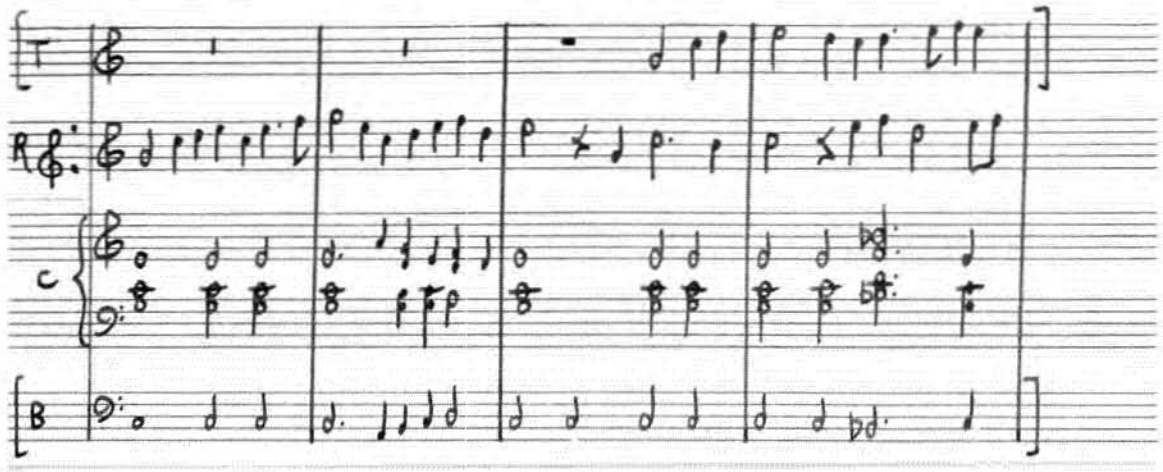
My Lord Chaunc[ellor's] paven

Dd.5.21 f. 6 (R)
Dd.14.24 f. 18' (C)
Dd.5.20 f. 5' (B)



Cf. galliard (TC 820 = 'Mr. Knolles galliard').

658. [anon.] Where fancy fonde

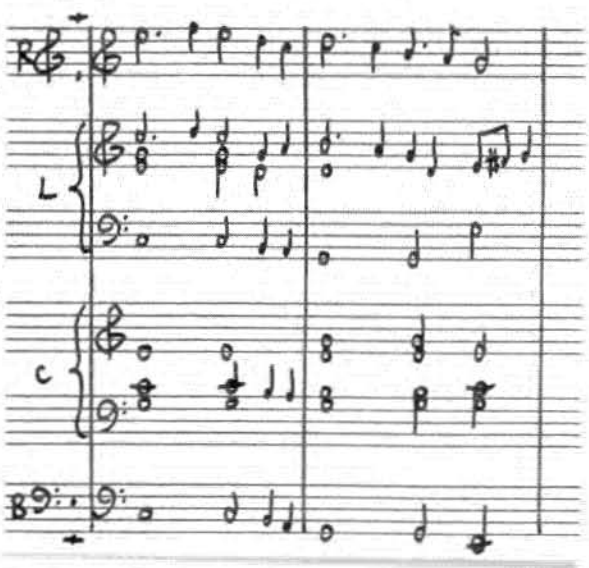


Dd.5.21 f. 7 (R) Dd.14.24 f. 36' (C)

This is an arrangement of the fifteenth song in ByrdP. The recorder part is an addition to Byrd's five-part composition. The treble and bass parts may presumably be reconstructed from the top and bottom parts of the song.

659. [anon.] Nuttmigs and ginger

Dd.5.21 f. 7 (R)
Dd.3.18 f. 33 (L)
Dd.14.24 f. 37 (C)
Dd.5.20 f. 7' (B)



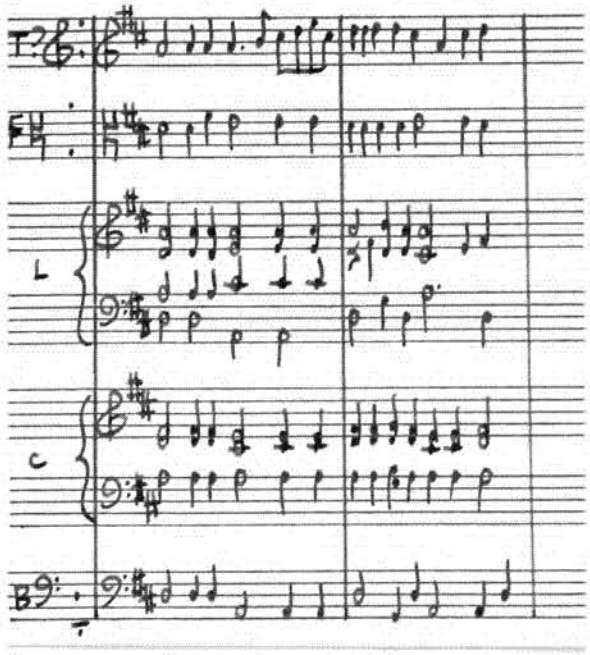
EDITIONS: SimpsB, 529 (L only); WardAB, 61 (R only)

Versions for solo lute are in Cu Dd.2.11 f. 99 (entitled 'Kemps jigge'), NL-Lt 1666 f. 486' (entitled 'Quyns almand', see LandLT, j, 294) and US-Ws V.b.280 f. 4' (entitled 'The parlement' and printed in WardAB, 61). F-Pc Rés. 1186 f. 108 is a keyboard arrangement by 'R[obert] Cr[eighton]'. Following the consort lute source are a further five breves of music corresponding to the first five breves of the second strain. This variation could be used in the repeat of that section. The ballads with which this tune was associated are discussed with the editions listed above.

660. [anon.]

Nightingale

Dd.5.21 f. 9 (T?)
Dd.5.21 f. 9 (F)
Dd.3.18 f. 22' (L)
Dd.14.24 f. 19 (C)
Dd.5.20 f. 9' (B)

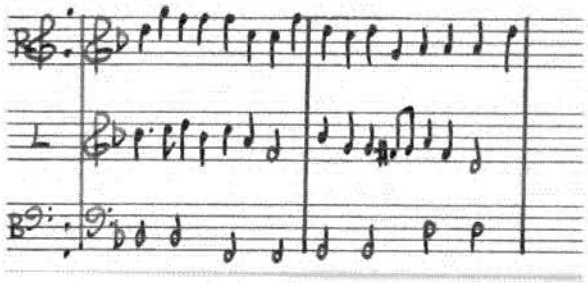


Though Simpson cites the above cittern part as one of many sources of the 'Nightingale' ballad tune (SimpsB, 511-3), this is in fact an entirely different piece of music which appears to be exclusive to these part-books.

661. [anon.]

Green sleeves

Dd.5.21 f. 10 (R)
Dd.3.18 f. 8' (L)
Dd.5.20 f. 6 (B)

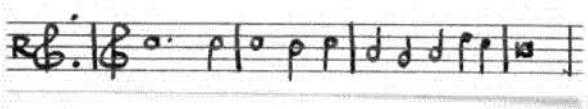


The lute has the principal part, a series of divisions, while the recorder and bass repeat. Extensive information on 'Green sleeves' is in SimpsB, 268 and WardAB, 44. Cf. two settings for solo lute in 6/4 time printed in JefferyE, 11 and 12 (EIR-Dtc D.1.21 p. 104 and Lbm Add. 31392 f. 29, respectively, the latter by Cutting) and the note in JefferyE, 35.

662. [anon.]

[Pavan?]

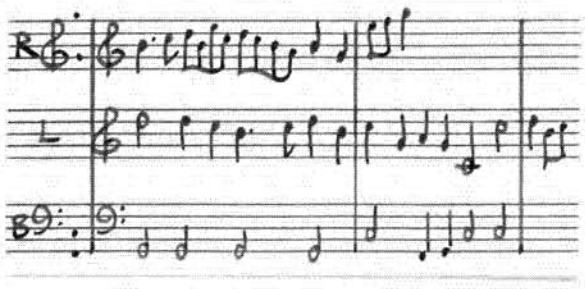
Dd.5.21 f. 10' (R)



663. [anon.]

Greene garters

Dd.5.21 f. 10' (R)
Dd.3.18 f. 23' (L)
Dd.5.20 f. 6 (B)

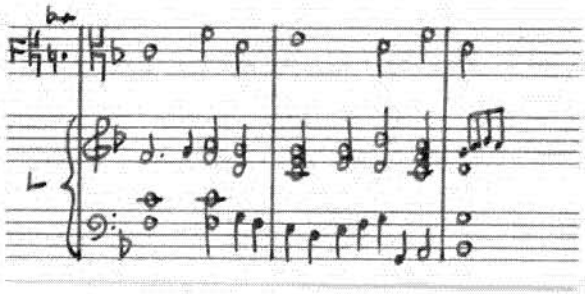


The ballad 'The Longing Shepherdesse or Laddy lye neere me' may be sung to the tune of 'Laddy lye neere me: or The Green Garter' (see SimpsB, 424). Simpson, however, considers the lute divisions in Dd.3.18 contain thematic material too brief to fit the words. He also draws attention to the tune 'Blew Petticoats or Green Garters' in The Dancing Master, 4th edn., 1670, p. 96 which he says is rhythmically unsuited to the ballad. It has no connection with the present piece.

664. [anon.]

Mr. Porters paven

Dd.5.21 f. 11 (F)
Dd.3.18 f. 48' +(L)

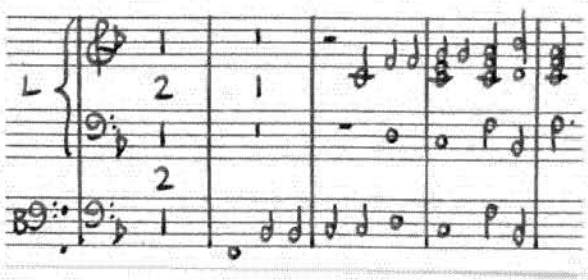


Not the same as 'E. Porters paven - Cutting' in Cu Dd.2.11 f. 73. Cf. galliard (TC 825).

665. [anon.]

All night in Venus courte

Dd.3.18 f. 53 (L)
Dd.5.20 f. 10' (B)

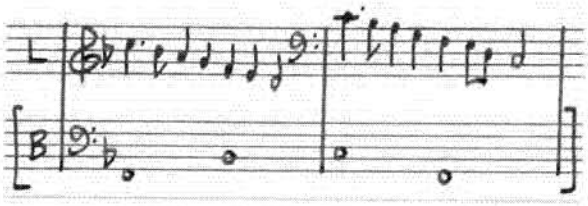


666. [anon.]

[Variations]

Dd.3.18 f. 71' (L)

The same treble, based on the bergamasca ground, is in EIR-Dm Z.3.2.13 p. 150 anonymous and untitled.

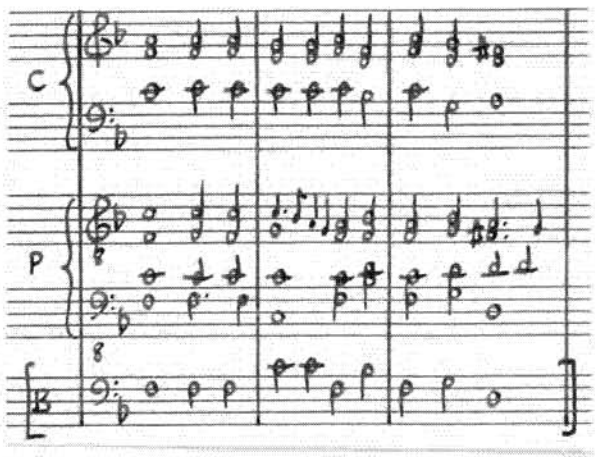


667. [anon.]

Alpha pavin

Dd.14.24 f. 26 (C)
Braye f. 16' (P)

AB Brogyntyn 27 p. 13 is the lower part of a version for two lutes a fifth lower. The spelling of 'Alpha' is the same in all three sources except that the final a is cropped off by the binder in the lute manuscript. It is unlikely to be an abbreviation for Alfonso Ferrabosco.

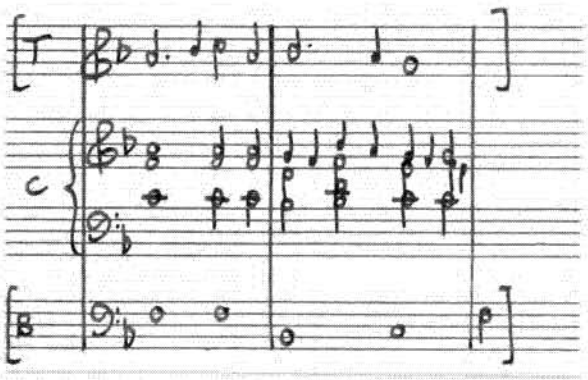


668. [anon.]

Solus cum sola

Dd.14.24 f. 27 (C)

The original version for solo lute by John Dowland is in Cu Dd.2.11 f. 58', Ge R.d.43 f. 27' (anonymous and untitled) and Lbm Add. 31392 f. 14'. BarleyNO sig. B3' is for solo orpharion, also attributed to Dowland. Anonymous seventeenth-century arrangements for consort are in Ckc 321 f. 2 (Bassus only) and Lcm 1145 f. 7' (Cantus, altus and tenor parts from a five-part setting). US-NYp Drexel 5612 p. 222 is an anonymous keyboard arrangement. An anonymous arrangement for lyra-viol is in Mp Richard Sumarte lyra-viol manuscript no. 11 (copy in Lbm Add. 39556). For information on the title see PoultonD, 120.

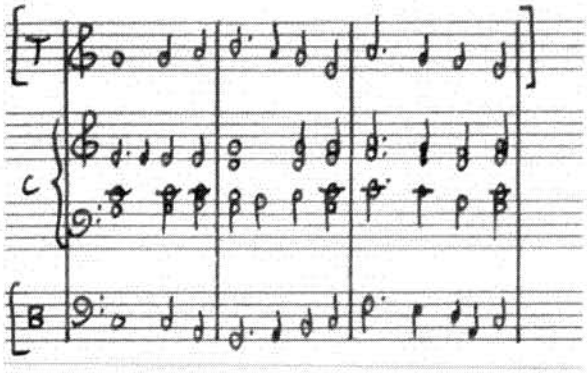


669. [anon.]

The new medley

Dd.14.24 f. 27' (C)

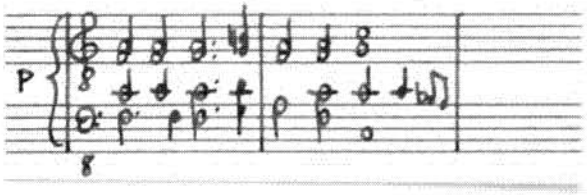
This tune is quite different from 'the old medley'. A version for solo lute is in Lbm Eg. 2046 f. 34' (entitled 'The medley') and Trumbull f. 6'.



670. [anon.]

Wallisis pavin

Braye f. 17 (P)

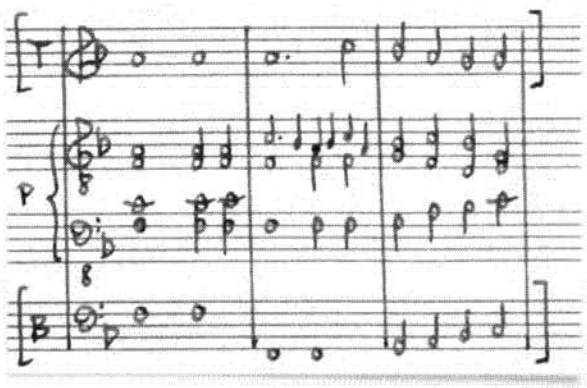


671. [anon.]

Heaven and earth

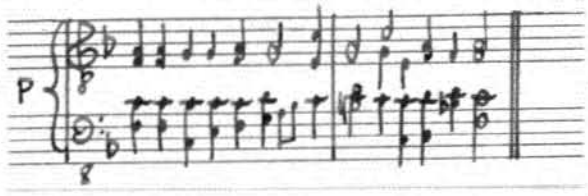
Braye f. 88' (P)

See note to TC 435.



672. [anon.] The cobler of Burdeaux

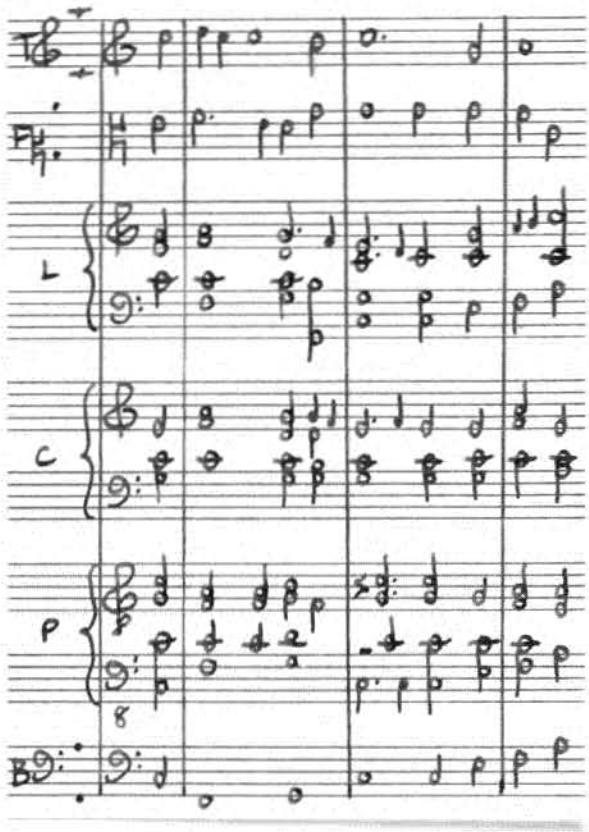
Braye f. 89 (P)



For a list of settings of this tune entitled 'The cobbler' or 'The cobbler's jigg' see WooldridgeO, j, 279 and JefferyE, 34. None of these sources resemble the present setting, nor do they mention Bordeaux.

673. ALISON, Richard Mr. Allisons almayne

Walsingham no. 16 (T,F,C,B)
Tollemache f. 10 (L)
Braye f. 15' (P)

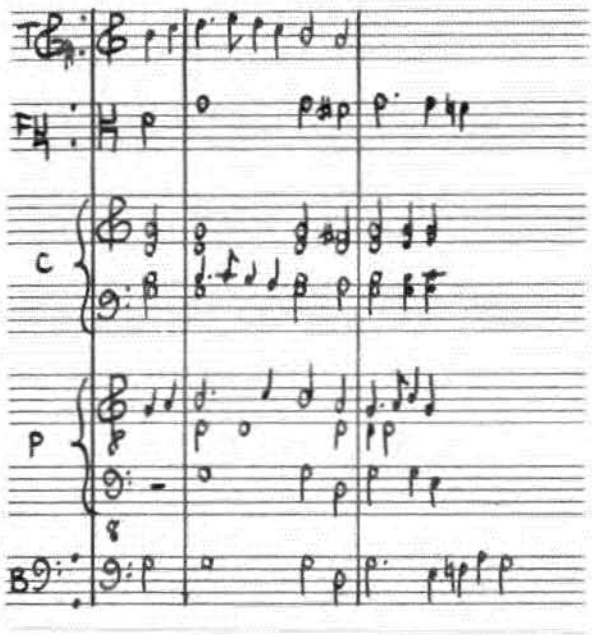


674. ALISON, Richard

The quadro pavin

Walsingham no. 29 (T,F,C,B)
MorleyCL no. 1 *(T,F,C,P,B)

EDITION: MorleyCL', 43

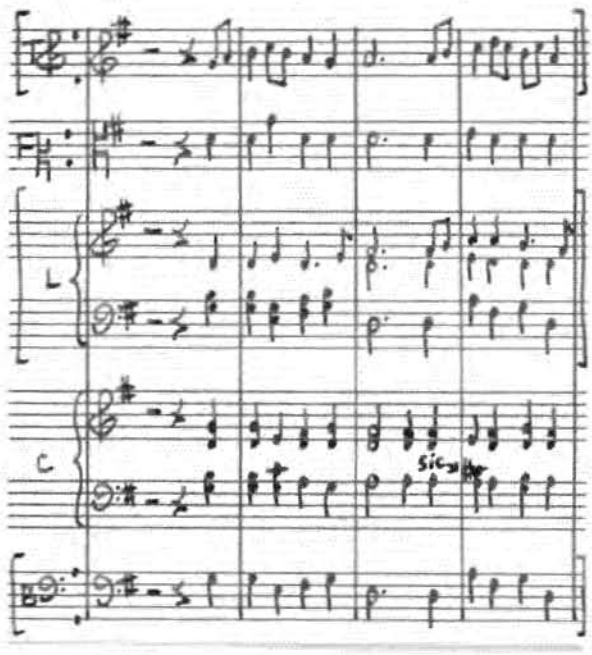


According to Beck (MorleyCL, 182) an arrangement of this pavan for five-part consort in SimpsonN has treble and bass parts identical with those in the Consort Lessons. Cu Dd.4.22 f. 4' is a version by Alison for solo lute (printed in LumsdenA, 25). Cf. galliard (TC 833).

675. CAMPION, Thomas

Move now [with measured sound]

RosseterL no. 20 (F,C)

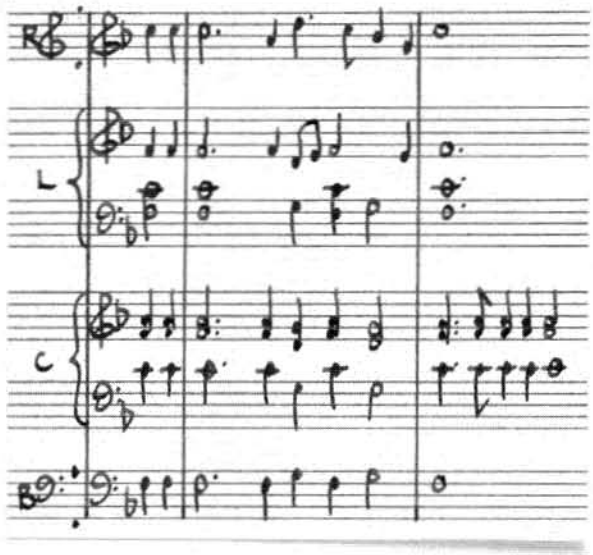


CampionD sig. C2-C2' is an account of the performance of this 'dancing soung' at the mask in honour of Lord Hayes and his bride in 1607. According to this 'the foure Silvans played on their instruments [given on sig. B2 as two 'meane Lutes, the third a base Lute, and the fourth a deepe Bandora'] the first straine of this song ... & at the repetition thereof the voices fell in with the instrumentes which were thus devided, a treble and a base were placed neere his Majestie, and an other treble and base neere the grove, that the words of the song might be heard of all, because the trees of gould instantly at the first sound of their voices began to move, and dance according to the measure of the time which the musitians kept in singing, and the nature of the wordes which they delivered.' The present version is evidently a subsequent arrangement for the more standard consort of Rosseter's Lessons. Another arrangement, to 'be sung to the Lute or Violl' is set out in the back of CampionD (sig. D3'-D4) as the second of five songs used in the mask (cf. TC 625-6). Its three parts, tune, bass and lute

accompaniment, are used here to reconstruct Rosseter's opening. Yet another arrangement, with small modifications, was used by Campion in his Second book of airs (c1613) using a text beginning, 'The peaceful western wind'.

676. [FERRABOSCO, Alfonso I?] Alfonsoes paven

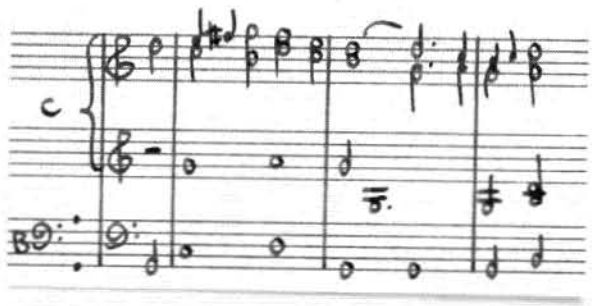
Dd.5.21 f. 4 (R)
Dd.3.18 f. 36' (L)
Dd.14.24 f. 22 (C)
Dd.5.20 f. 4 (B)



677. HOLBORNE, Antony Almain

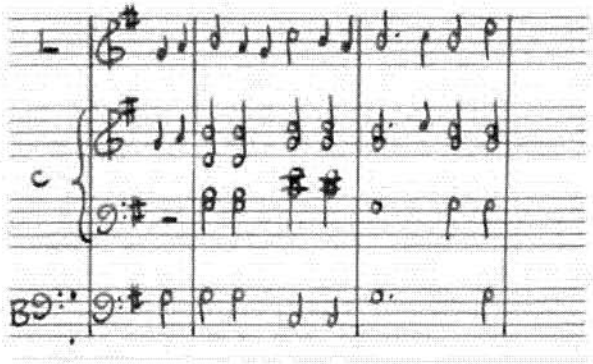
HolborneC sig. L1' (C,B)

See note to TC 436, a setting for five-part consort entitled 'The night watch'.



678. JOHNSON, John

Rogero



Dd.3.18 f. 1 (L)
Dd.14.24 f. 1 *(C)
Dd.5.20 f. 2 *(B)

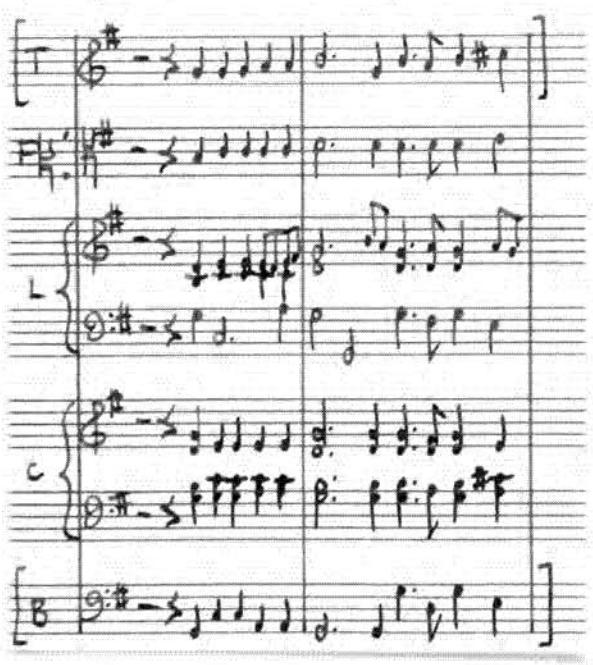
EDITION: wardHP, 173 (B, and the first strain of C)

Concerning 'Rogero' Ward writes (wardAB, 70-1), 'This is a tune type whose general characteristics are determined by a bass pattern and the harmonies defined by that bass pattern.' From the quotation he gives (Cu Dd.4.23 f. 23' for solo cittern plus the bass part given above) it is evident that both the harmonies and the bass may vary in small details. The latter is descended from the Italian ruggiero bass. Ward's parts both consist of one strain of eight breves, but the consort cittern part has three such strains, each following a slightly different harmonic pattern. The lute part has five strains which appear to follow a more consistent harmonic plan. It is not entirely clear how these consort parts are intended to fit together. Possibly the lute part is the only one for which Johnson can take credit.

Further 'Rogero' settings, according to Simpson (SimpsB, 612-4) and Ward are in EIR-Dtc D.3.30 pp. 20 and 21, EIR-Dm Z.3.2.13 pp. 38, 39 and 305 and Tollemache f. 3'; all for solo lute. D.3.30 p. 223 is a version for bandora. It fits the consort bass perfectly. For this reason it could well be used as a consort bandora part, though it is self sufficient. Cf. note to TC 528.

679. MORLEY, Thomas

Now is the moneth of May



RosseterL no. 5 (F,L,C)

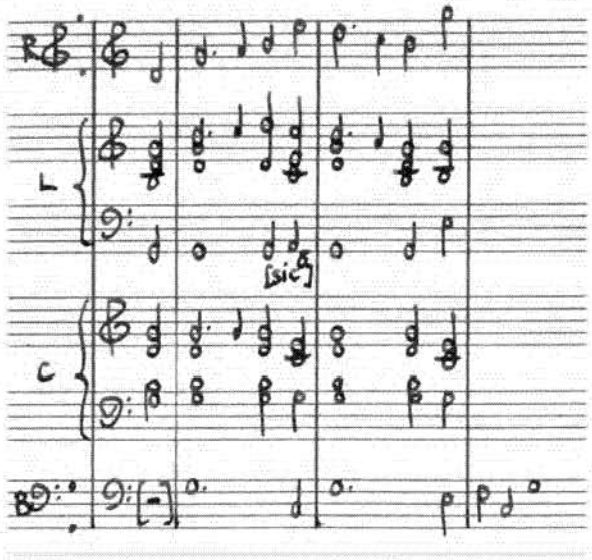
An arrangement of Morley's ballet in MorleyBF no. 3. The lute part is fragmentary.

680. READE, [Richard]

Dd.5.21 f. 4' (R)
Dd.3.18 f. 19 (L)
Dd.14.24 f. 23 (C)
Dd.5.20 f. 4' (B)

The lute part appears to be complete in itself in the first statement of each section and is similar to a version for solo lute attributed to 'A. Holb[orne]' in Cu Dd.2.11 f. 70 (printed in HolborneW, j, 139). This source is a tone lower and lacks the elaborate divisions for consort lute in the repeat sections of Dd.3.18. The present piece may be Reade's setting for consort of an almain by Holborne.

Allmaine

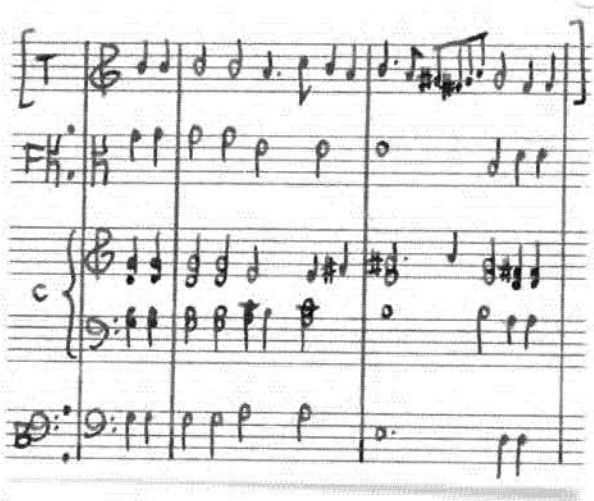


681. [anon.]

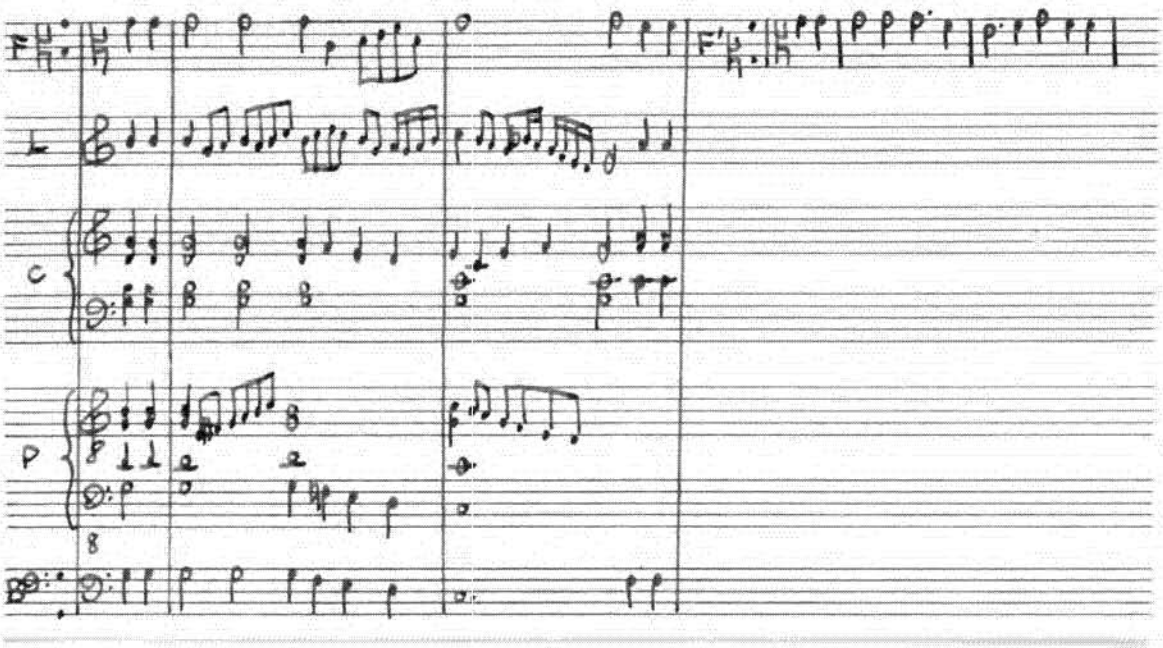
Walsingham no. 21 (F,C,B)

Trumbull f. 22' is a version for solo lute.

Proveribus



682. [anon.] La vecchia paven



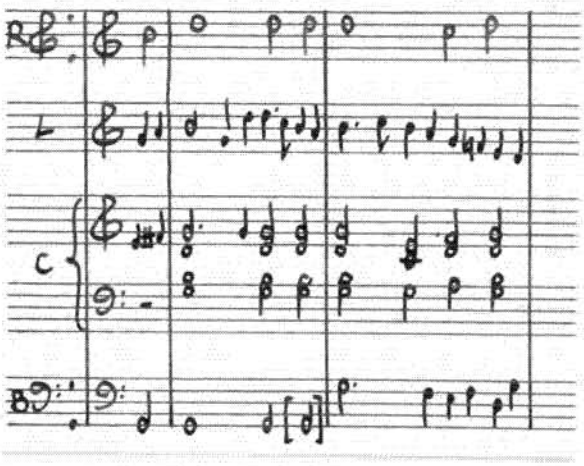
Walsingham no. 23 (F,C,B)
Dd.5.21 f. 10' (F')
Dd.3.18 f. 61' (L)
Braye f. 12' (P)

The 'leveche' pavans are all built on the same harmonic ground, and the resulting similarity of the different settings makes it difficult to identify this one with any other existing version. Of the four settings for solo lute given by Lumsden (LumsdenSEL, ij, nos. 93-6) that in EIR-Dtc D.3.30 p. 85 (a fifth lower) is most similar to the present piece. The bandora part is attributed to 'W. S.'

683. [anon.] Quadro paven

Dd.5.21 f. 2 (R)
Dd.3.18 f. 5' (L)
Dd.14.24 f. 1' (C)
Dd.5.20 f. 6 (B)

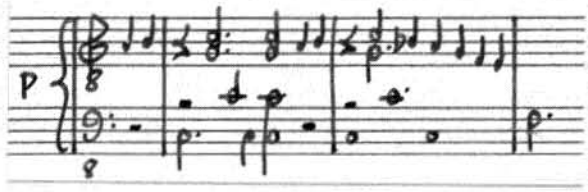
Cf. galliard (TC 836).



684. [anon.]

Braye f. 7' (P)

[Quadro pavan]

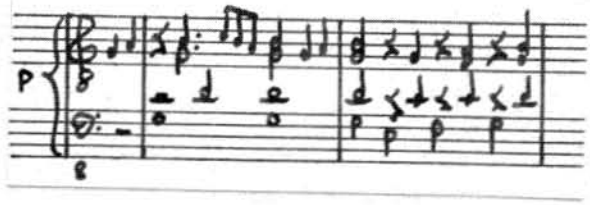


685. [anon.]

Braye f. 12 (P)

Cf. galliard (TC 839).

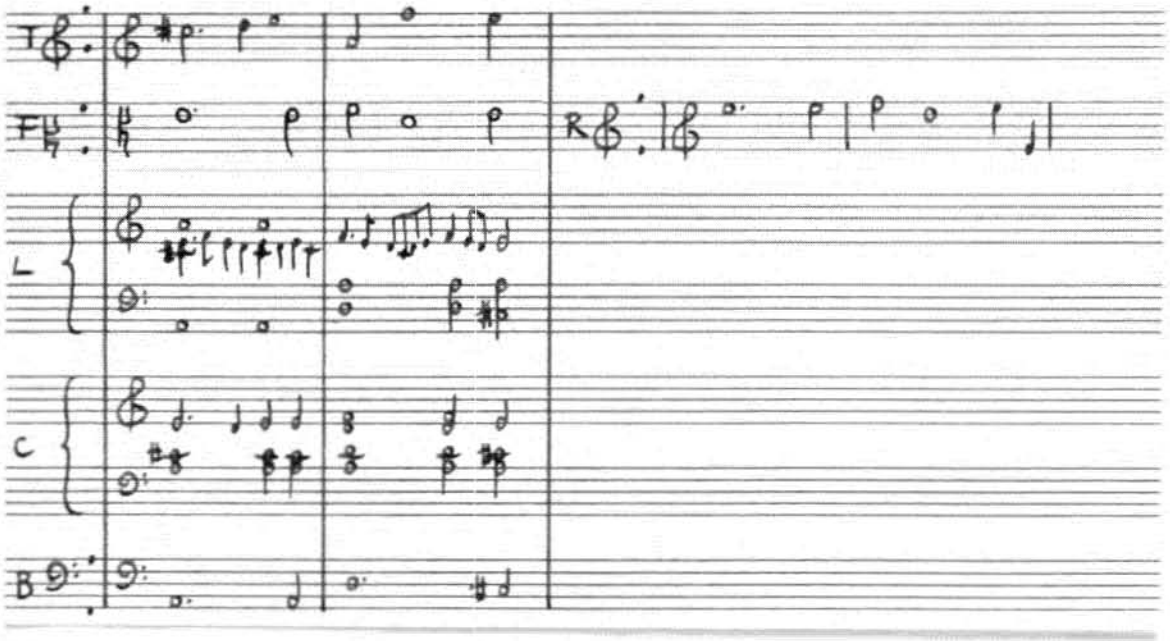
Quadron pavin



686 - 700. Vacant

Duple time: minor

701. ALISON, Richard — Paven dolorosa



Walsingham no. 11 (T,F,C,B) — Dd.3.18 f. 46' (L)
Dd.5.21 f. 7' *(R) — Dd.5.20 f. 7' *(B)

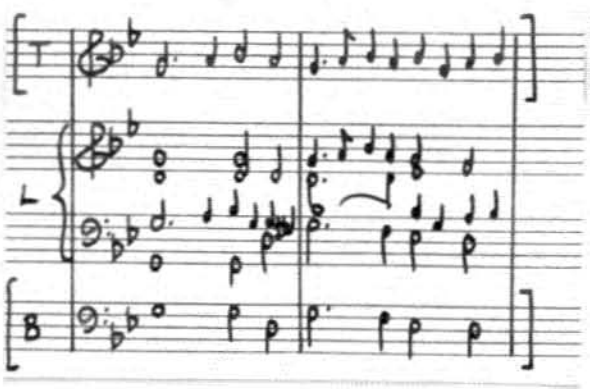
A version for solo lute a fifth lower is in Cu Dd.2.11 f. 4' and Dd.5.78.3 f. 32' (no title). There is no connection with Philips's pavan of the same name (see TC 421).

702. ALISON, [Richard]

Dd.3.18 f. 19' (L)

A version for solo lute a fourth higher is in Cu Dd.2.11 f. 71, Dd.5.78.3 f. 33 (no title), Lbm Hirsch M.1353 f. 3' (anonymous and untitled) and Add. 31392 f. 30'.

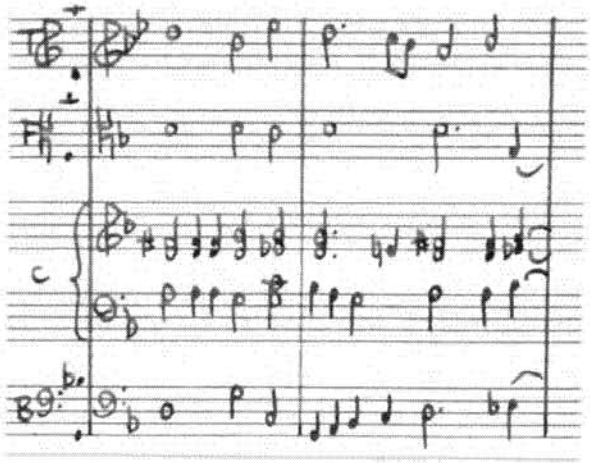
Paven



703. BACHILER, Daniel

Walsingham no. 3 (T,F,C,B)

Sir Frances Walsinghams goodmorowe

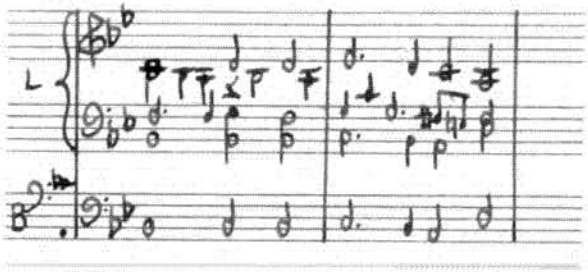


704. BYRD, William

Weld f. 7' (L,B)

An arrangement of Byrd's keyboard pavan printed in MB, xxvij, 81. In the above incipit the lute is assumed to be tuned in D. A facsimile of both parts is in SpencerWL plate II.

Pavane

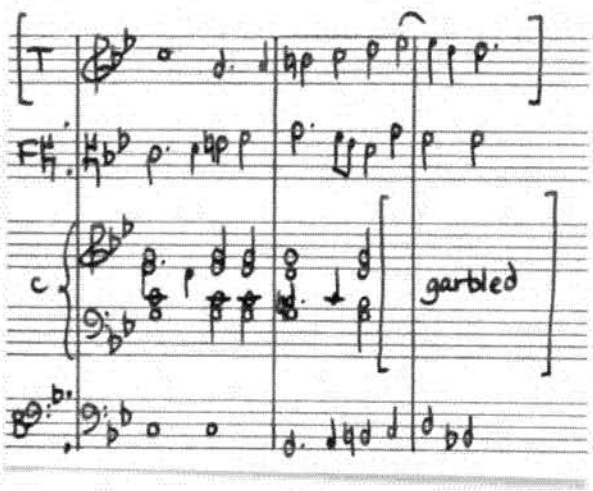


705. B[?], R[?]

Walsingham no. 34 (F,C,B)

This is an arrangement of 'the fifte pavian' by Byrd for keyboard in Nevell f. 75' (printed in MB, xxvij, 109). An arrangement for solo lute is in Cu Dd.9.33 f. 35'. R.B. is a mystery: a galliard for lute by one of the same initials is in Cu Dd.2.11 f. 67.

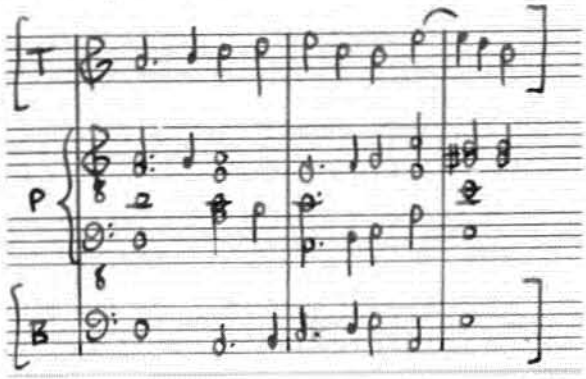
A paven of Mr. Byrds



706. [CUTTING, Francis?] Cuttings pavan

Braye f. 19

A version for solo lute a tone lower (printed in CuttingS, 24) is in Cu Dd.9.33 f. 34' (entitled 'Groninge[?] paven') and Lbm Hirsch M.1353 f. 12 (anonymous and untitled). The title in Dd.9.33 is difficult to read and might refer to Groningen in Holland. Cf. NewtonFC, 45.

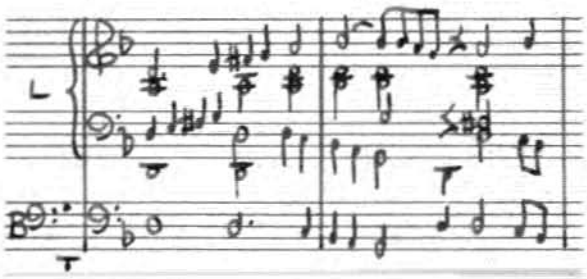


707. DOWLAND, John Dowlands adew for Master Oliver Cromwell

DowlandS sig. N1' (L,B)

EDITION: DowlandLM, 30 (lute part only)

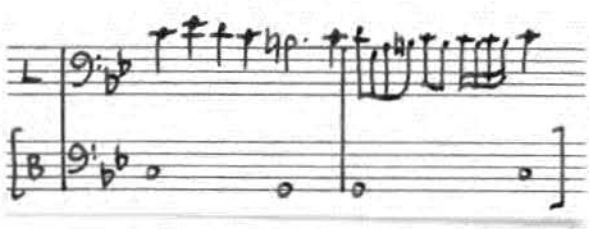
The lute part is complete in itself and is found without the bass viol accompaniment in Cu Nn.6.36 f. 18 (anonymous and entitled 'Resolucion'). An arrangement by Thomas Simpson for four-part consort is in SimpsonO no. 5



708. [FERRABOSCO, Alfonso I?] The Spannish paven

Dd.3.18 f. 14' (L)

The same treble is found with a ground for second lute in Lbm Eg. 2046 f. 10' entitled 'The Spanish pavinge by Alfonces'. According to Ward (WardAB, 75) the Spanish pavan is a harmonic pattern of Italian origin with which certain tunes became associated. Bull's 'Spanish pavan' (printed in MB, xix, 31) is an example of the tune which became familiar in England. For a list of Spanish pavans see PoultonNS. Cf. TC 738, part of another consort setting. There is no connection with 'The Spanish measure' (TC 873).

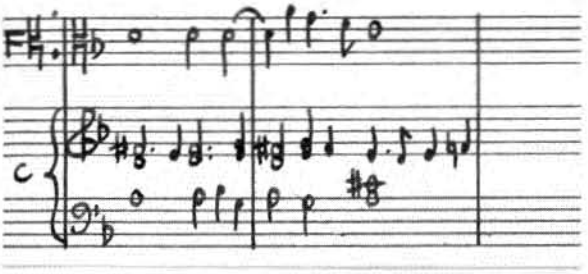


709. HOLBORNE, Antony

RosseterL no. 3 (F,C)

Cf. galliard (TC 842).

Prannels pavin

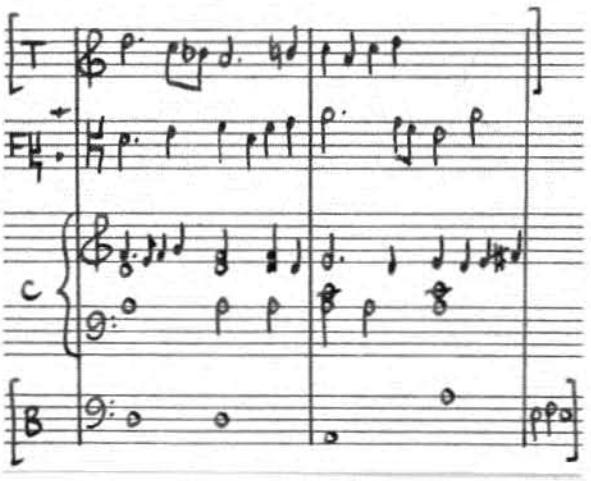


710. HOLBORNE, Antony

RosseterL no. 11 (F,C)

TC 450 is a version for five-part consort a fifth lower.

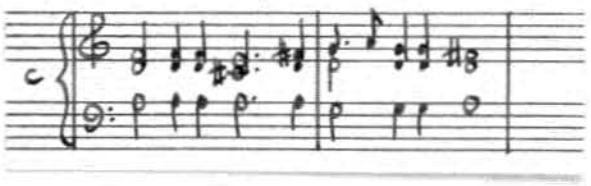
Spero



711. H[OLBORNE?], A[ntony]

Dd.14.24 f. 28 (C)

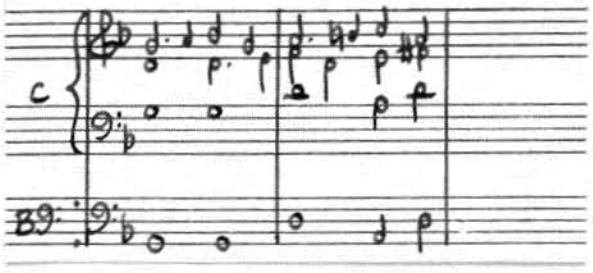
Thought



712. HOLBORNE, Antony

HolborneC sig. G4' (C,B)

Pavane

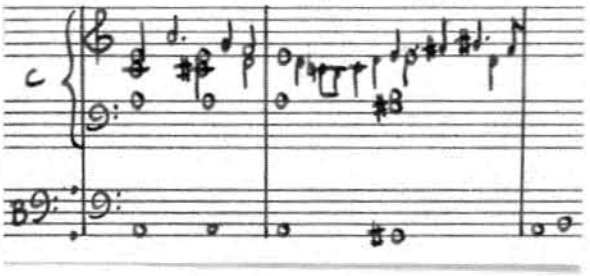


713. HOLBORNE, Antony

HolborneC sig. H3' (C,B)

TC 456 is a version for five-part consort entitled 'Amoretta'.

Pavane

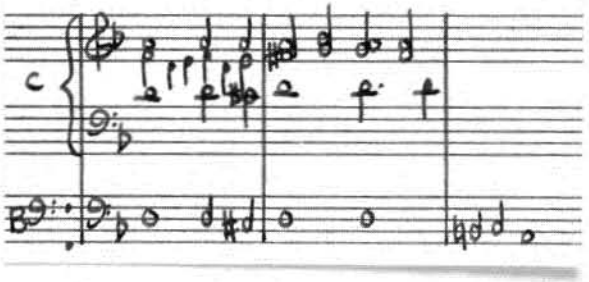


714. HOLBORNE, Antony

HolborneC sig. H4' (C,B)

See note to TC 452, a version for five-part consort entitled 'Mens innovata'.

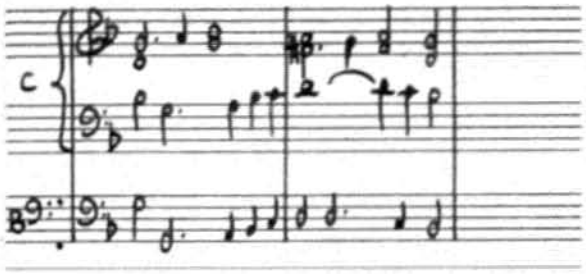
Pavan



715. HOLBORNE, Antony

Almaine

HolborneC sig. M3' (C,B)

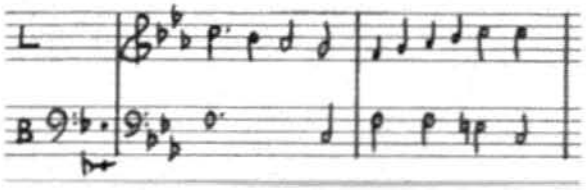


TC 461 is a version for five-part consort entitled 'The fruit of love'.

716. [JOHNSON?]

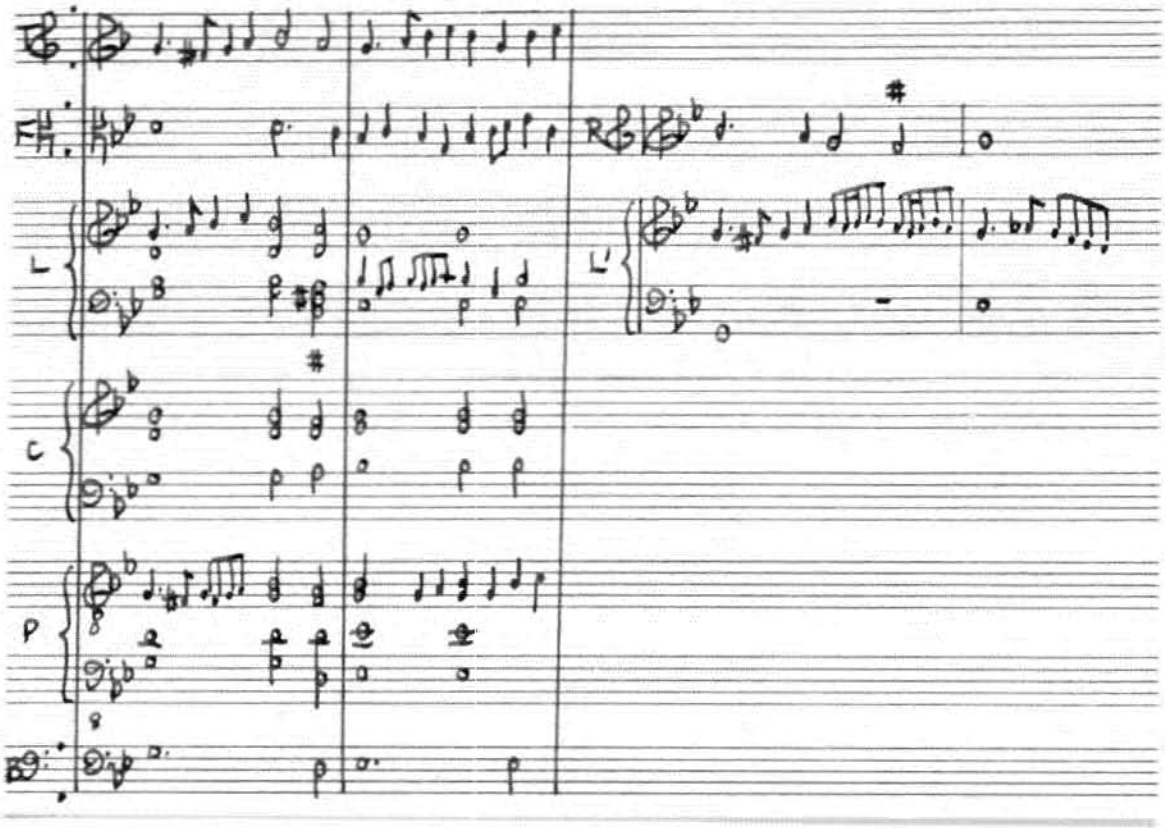
The flatt paven

Dd.3.18 f. 21' (L)
Dd.5.20 f. 2 (B) 4th lower



The same lute treble is anonymous, untitled and a tone higher in Trumbull f. 18'. A similar version for two lutes, each alternating between treble and accompaniment, is in Lbm Eg. 2046 f. 4' attributed to 'Johnson'. One of these parts is also in Trumbull f. 16 (anonymous and untitled). Trumbull f. 10 is yet another lute duet part (entitled 'The flat pavan') a tone higher. Two keyboard arrangements a tone higher (Lbm Add. 30485 f. 54' and Add. 36661 f. 56) are attributed to Johnson. TC 733 is another setting for mixed consort, anonymous and a tone higher. Giles Farnaby's 'The flatt pavan' (MB, xxiv, 47) for keyboard follows a similar, though not identical, harmonic scheme, but is not the same piece. Reade's 'Flatt paven' is unrelated. Cf. galliard (TC 850).

717. JOHNSON, John — Delight pavan



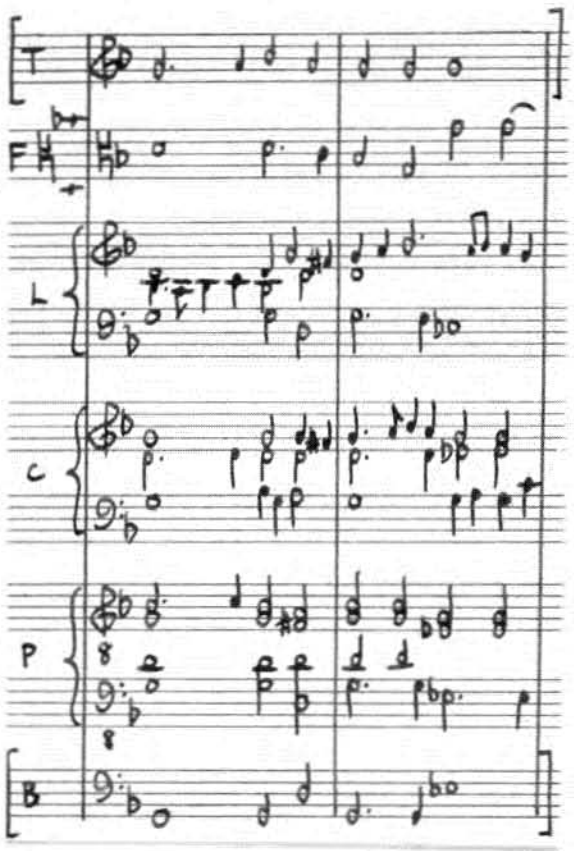
Walsingham no. 9	(T,F,C,B)	Dd.14.24 f. 10	*(C)
Dd.5.21 f. 10'	*(R)	Dd.5.20 f. 2	*(B)
Dd.3.18 f. 20'	(L)	Board f. 14'	(L')
Dd.3.18 f. 59'	*(L')	Braye f. 16	(P)

The composer is given as 'Mr. Richard Jhonson [sic]' in the Walsingham cittern part. In Dd.3.18 f. 20' the piece is described merely as 'Johnsons delight'. In Board it is entitled 'Delyghte pavin for consorte'. The piece was evidently popular as a lute solo a fifth lower called 'A paven to delight' by John Johnson (printed in LumsdenA, 21 with a list of sources). AB Brogyntyn 27 p. 13 is the lower part of a version for two lutes a fourth higher. The tune was also set for keyboard by Byrd (MB, xxvij, 19), and probably by Duncan Burnett in En Panmure 10 ('Jhonstounis delyt', printed in ElliottE, 2). There is apparently no connection with the anonymous 'Delitious pavin' in D-Kl MSS 4° Mus 72 no. 74 (cf. Volume One, p. 244.

718. MORLEY, Thomas — The sacred end pavin

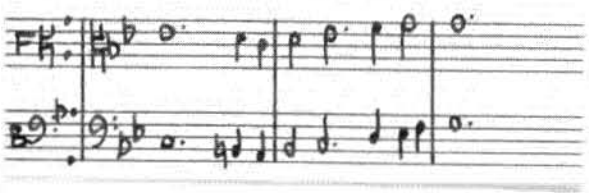
RosseterL no. 6 (F,L,C)
Braye f. 90 *(P)

The lute part is fragmentary but nearly complete. Versions for solo lute are in NL-Lt 1666 f. 148 (anonymous, treble part printed in LandLT, iij, 56) and Trumbull f. 2' (tone lower, anonymous and untitled). The words 'Sacred ende' and 'Morley' were added by a later hand to the cantus part of an otherwise anonymous five-part 'Pavine' in Och Mus. 423-8 (f. 64 etc.). This piece has no connection with the present composition by Morley but is identical with a pavan attributed to Weelkes in Lbm Add. 30826-8. A different five-part setting of this pavan is in Lcm 2049 (f. 12 etc.). Neither the Christ Church source nor the existence of two versions is noted in BrowW, 136.



719. N[ICHOLSON, Richard?] — Paven

Dd.5.21 f. 11' *(F)
Dd.5.20 f. 10 (B)



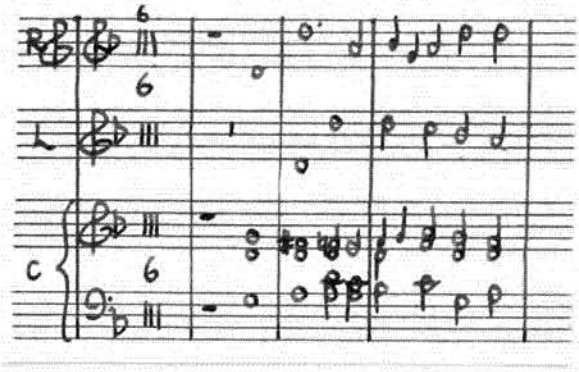
Nicholson is probably the composer as nearby in the manuscripts are pieces attributed to 'Nic' (TC 628) and 'R. Nicolson' (TC 629). Matthew Holmes, the writer of the manuscripts, was an Oxford man and probably knew Richard Nicholson (see HarwoodOC). Cf. galliard (TC 851).

720. [PARSONS, Robert?]

Dd.5.21 f. 9' (R)
Dd.3.18 f. 47' (L)
Dd.14.24 f. 48' (C)

For the original five-part version of this piece see TC 70. In this incomplete arrangement for mixed consort R is an entirely new part which finishes a few bars prematurely, L has an embellished version of part number 1 of the original.

De la courte: 1a pars

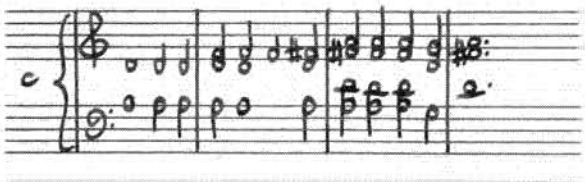


721. PARSONS, [Robert]

Dd.4.23 f. 24' (C)

For the original five-part version of this piece, and other arrangements, see TC 277.

In nomine for consorte

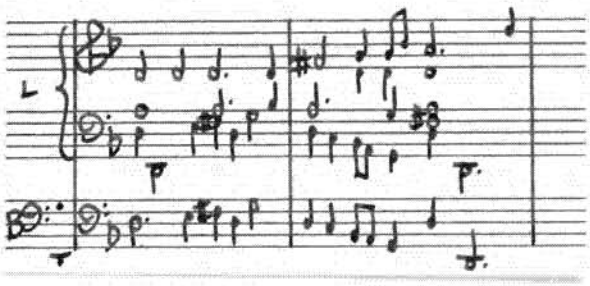


722. PILKINGTON, Francis

PilkingtonF sig. M2' (L,B)

EDITION: PilkingtonC, 4

A Pavin for the Lute and Base Violl

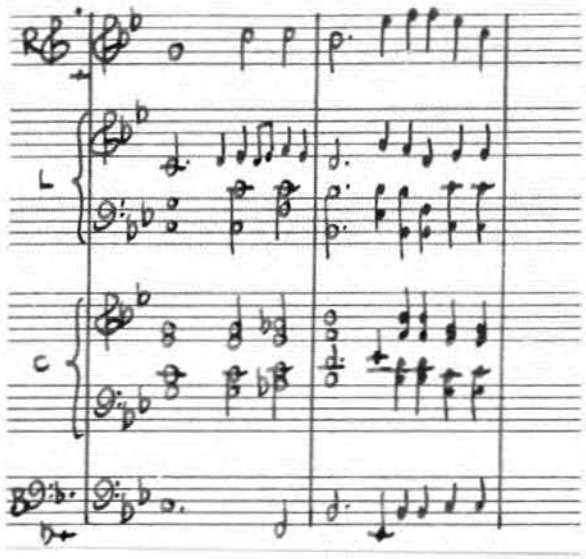


723. READE, [Richard]

Flatt paven

Dd.5.21 f. 4' (R)
Dd.3.18 f. 39 (L)
Dd.14.24 f. 21 (C)struck through
Dd.14.24 f. 23' (C)
Dd.5.20 f. 4 (B)

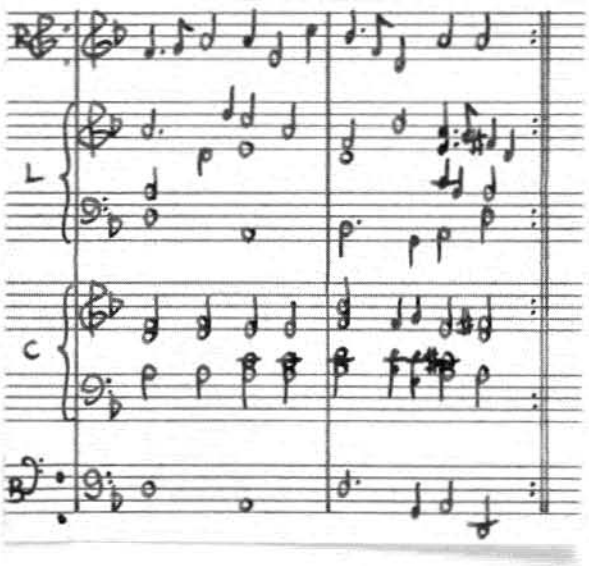
There is no connection with TC 716 and 733 which bear the same title.



724. READE, Richard

Sweet bryer: a northern jigg

Dd.5.21 f. 7' *(R)
Dd.3.18 f. 32 (L)
Dd.14.24 f. 33 *(C)
Dd.5.20 f. 8 *(B)

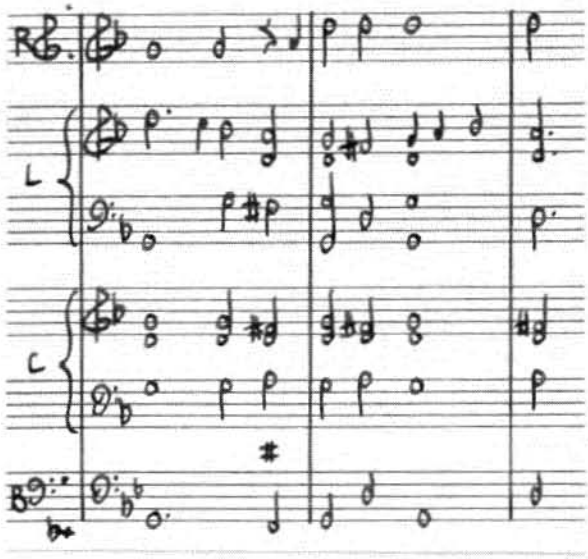


725. READE, [Richard]

Dd.5.21 f. 8 (R)
Dd.3.18 f. 28 (L)
Dd.14.24 f. 29' (C)
Dd.5.20 f. 8' (B)

The bass part is also in the solo bass viol portion of Dd.5.20 f. 30', a tone higher, anonymous and entitled 'Pavin secundo'. Cf. galliard (TC 853).

6 paven

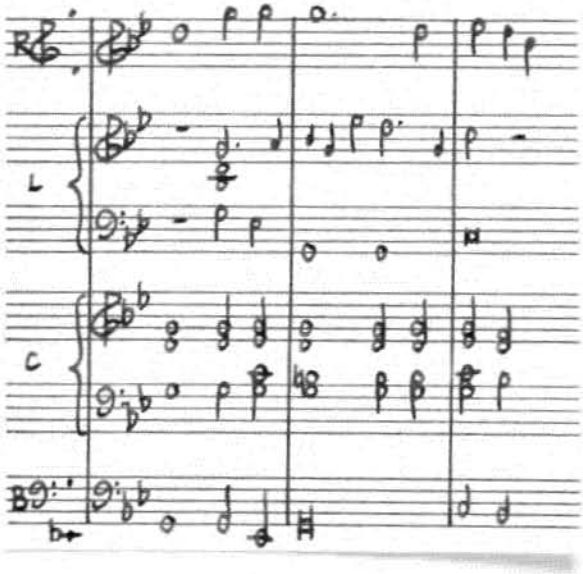


726. READE, [Richard]

Dd.5.21 f. 8' (R)
Dd.3.18 f. 29' (L)
Dd.14.24 f. 30' (C)
Dd.5.20 f. 8' (B)

Cf. galliard (TC 852).

8 paven

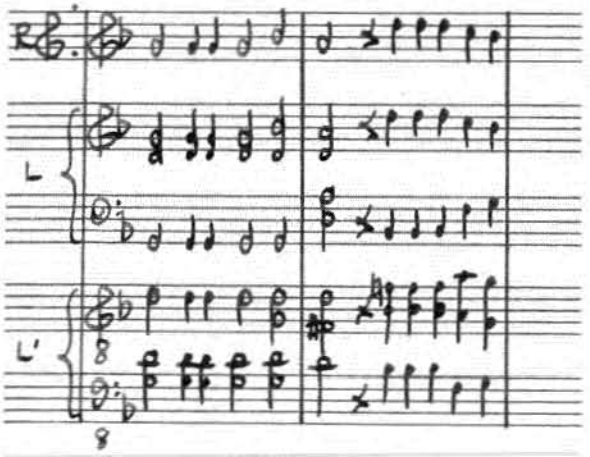


727. READE, Richard

T. Orpharion

Dd.5.21 f. 12 (R)
Dd.3.18 f. 55 *+(L)
Dd.3.18 f. 54' +(L')

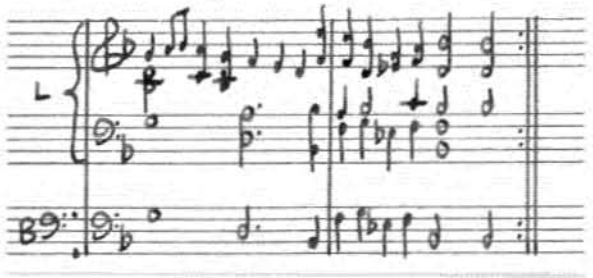
The meaning of the title is not clear, but the high positions used in L, especially on the bass course, certainly indicate a part for orpharion and not for lute (cf. Volume One, pp. 69-70).



728. READE, Richard

A jigg

Dd.3.18 f. 31 (L)
Dd.5.20 f. 6' +(B)

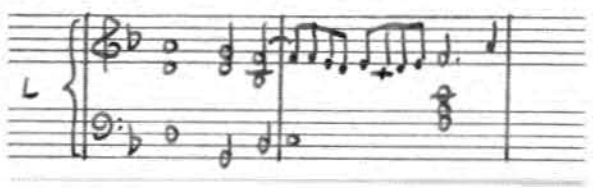


729. READE, [Richard]

10 paven

Dd.3.18 f. 55' (L)

The absence of any supporting harmonies later on in the piece suggests that this is not a lute solo.

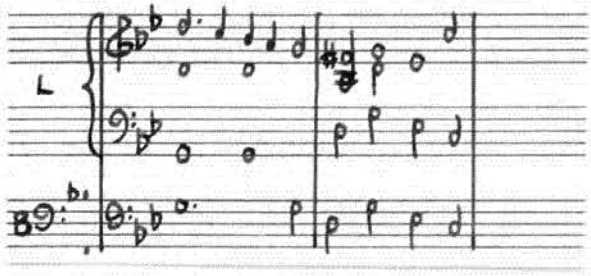


730. READE, [Richard]

Dd.3.18 f. 56 *+(L)
Dd.5.20 f. 10' (B)

The title is the best I can make of the enigmatic scribbles which accompany the bass viol part. L is an orpharion part, not a lute part (cf. note on TC 727), and may be complete in itself.

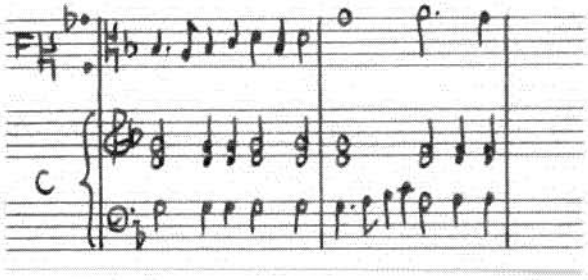
For m[?] v[iol?] & 3 v orph[arions]



731. ROSSETER, Philip

RosseterL no. 2 (F,C)

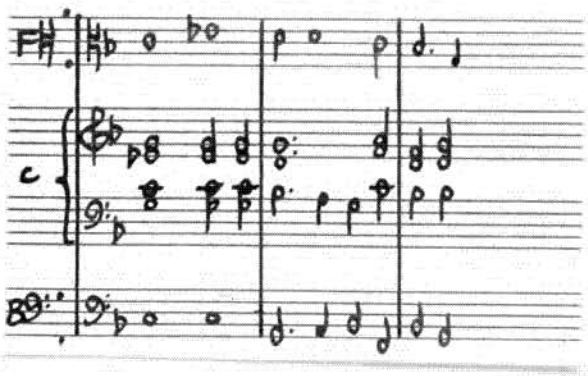
Pavin



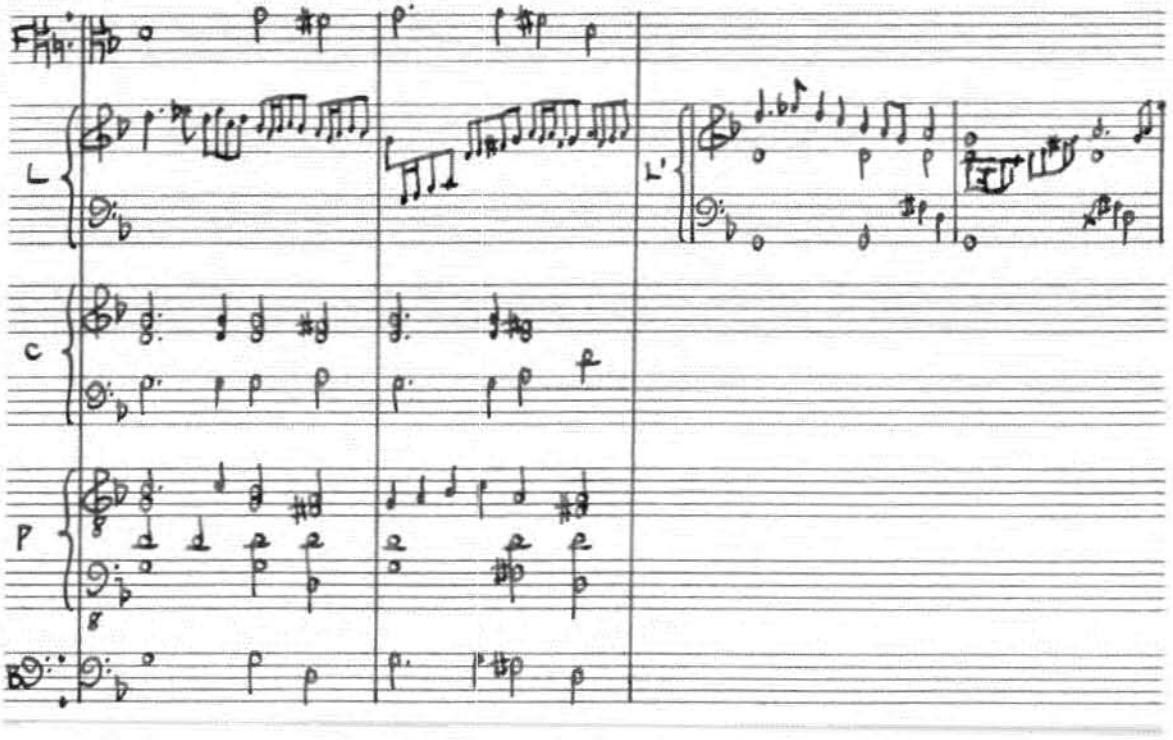
732. [anon.]

Walsingham no. 19 (F,C,B)

The Queenes daunce



733. [anon.] The flatt paven



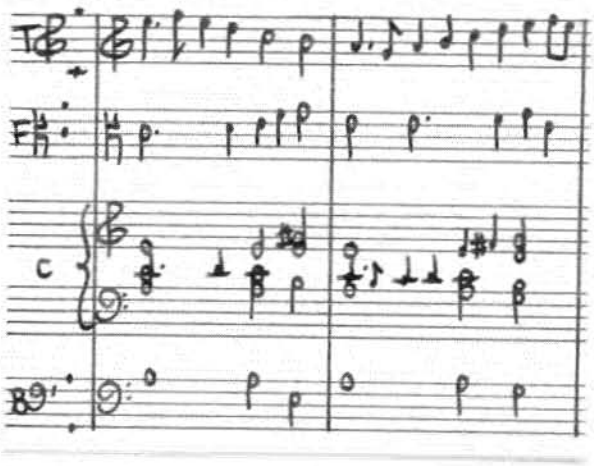
Walsingham no. 24 (F,C,B)
Dd.3.18 f. 60' (L)
Dd.14.24 f. 3' (C)
280 f. 10 (L')
Braye f. 13' (P)

See note to TC 716, a setting for lute treble and accompaniment a tone lower which may be by Johnson. The two lute parts appear to be alternatives, L' being specially designated 'for consorte'.

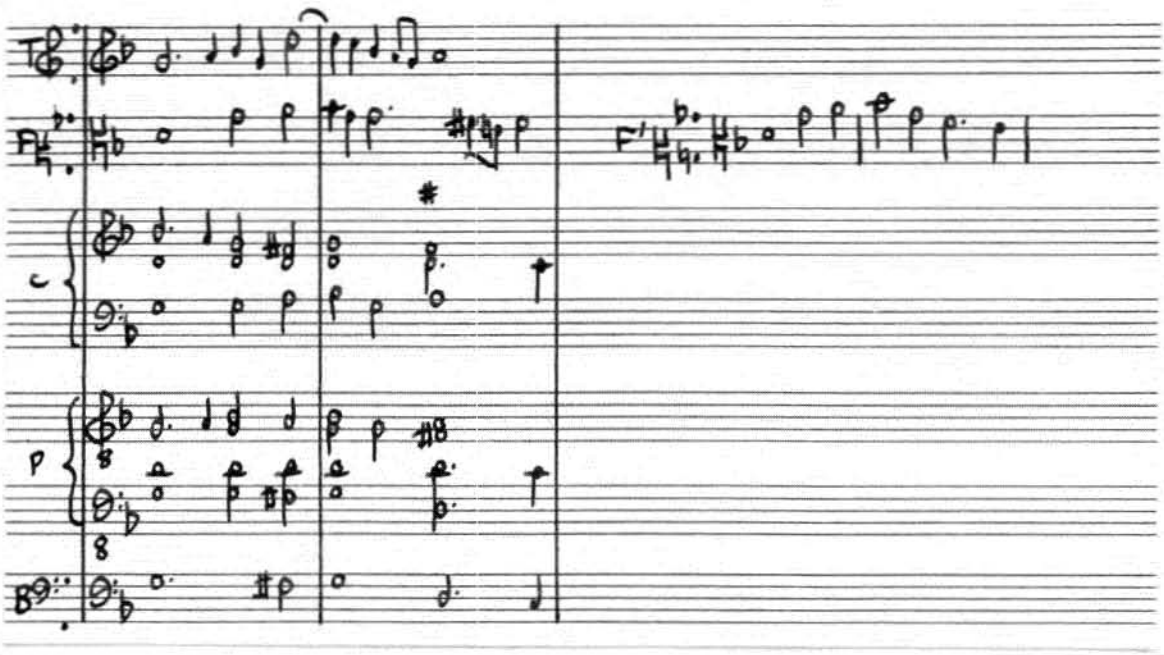
734. [anon.] Mr. Marchants paven

Walsingham no. 31 (T,F,C,B)

No connection with the keyboard pavan and galliard by 'Mr. Marchant' in Lbm Add. 30485 ff. 20' and 21.



735. [anon.] Captain Pipers pavin

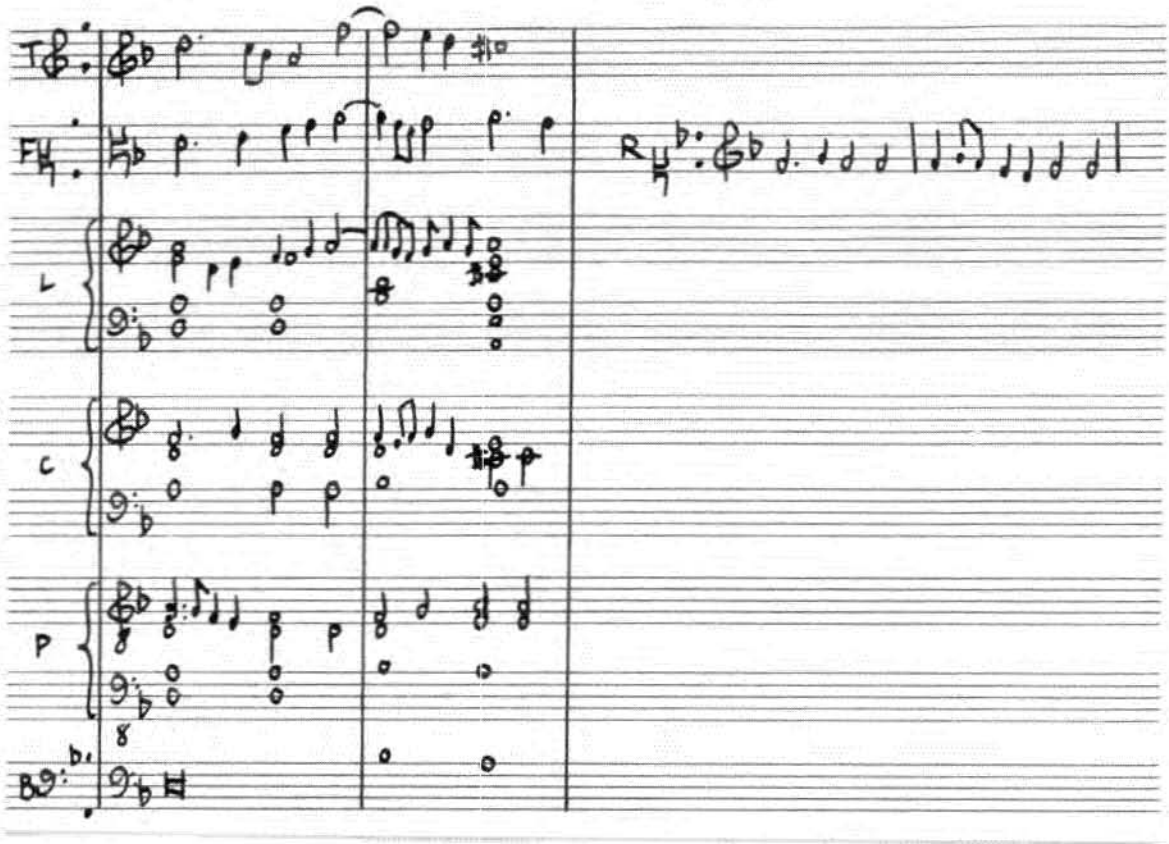


MorleyCL no. 4 (T,F,C,P,B)
Dd.5.21 f. 3' (F')
Dd.14.24 f. 32' (C)
Dd.5.20 f. 3' (B)
Braye f. 89 (P)

EDITION: MorleyCL', 64

An arrangement of Dowland's composition for solo lute (printed in LumsdenA, 16). As a consort pavan it appears in four-part settings in the Scottish sources Eu La. III.488 f. 27' (top part only) and Lbm Add. 36484 f. 22' (bass only). For a complete list of sources, including numerous arrangements by other composers for various instruments, see PoultonD, 480. Cf. galliard (TC 857).

736. [anon.] Lachrime pavin



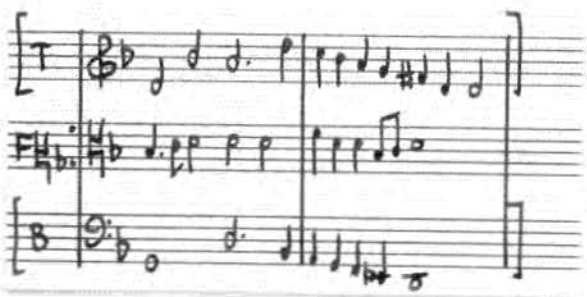
MorleyCL no. 7 (T,F,C,P,B)
Dd.5.21 f. 3' (R)
Dd.3.18 f. 16' (L)
Dd.14.24 f. 25 (C)
Dd.5.20 f. 3' (B)
Dd.5.20 f. 6' (B)
Braye f. 17' +(P)
Braye f. 92 (P)

EDITION: MorleyCL', 81

Braye f. 17' contains only the first 18 bars struck through. Cf. five-part consort version (TC 470) and the accompanying note.

737. [anon.] Mall Simmes

RosseterL no. 25 (F)



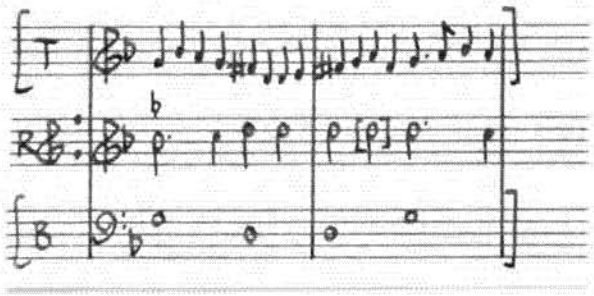
Despite the fact that no surviving broadside ballad calls for this tune its great popularity suggests it very likely was a ballad tune. It is not mentioned at all in SimpsB but Ward discusses its relationship with 'Wanton Season' in WardAB, 62-3. Other sources include six for solo lute listed by Lumsden (LumsdenSEL, ij, no. 767). One of them (Lbm Add. 6402 f. 2) is entitled 'Dumesai'. Lbm Add. 30486 f. 21 is a keyboard source. A keyboard setting by Giles Farnaby is printed in MB, xxiv, 94. An anonymous setting for two lyra-viols is in Lbm Add. 17795 f. 41' (one part only) and Ob Mus. Sch. D.245-6 p. 3.

738. [anon.]

Spannish paven

Dd.5.21 f. 2 (R)

Cf. TC 708, another setting of the Spanish pavan, and the accompanying note.

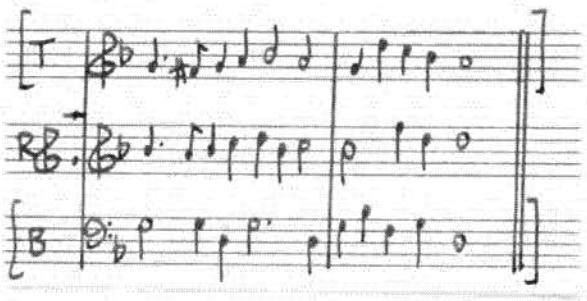


739. [anon.]

Fortune

Dd.5.21 f. 2 (R)

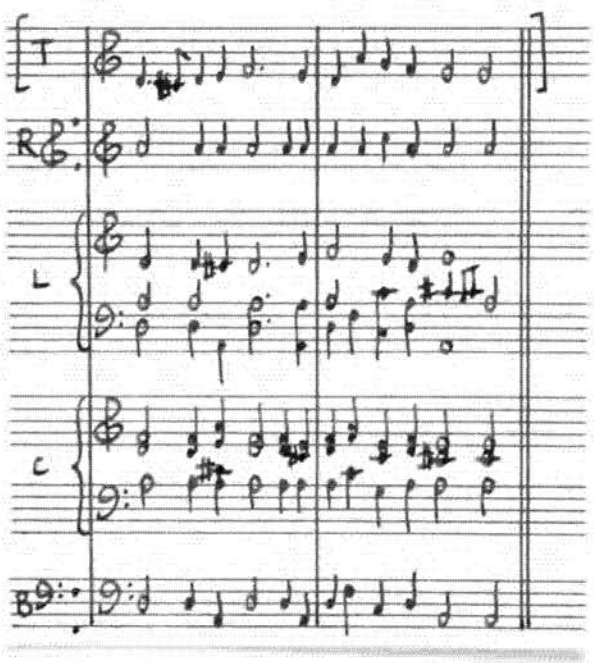
Cf. TC 740, another setting, and the accompanying note.



740. [anon.]

Fortune my foe to the consort

Dd.5.21 f. 5 (R)
Dd.14.24 f. 21' (C)
Dd.5.20 f. 5 (B)
D.1.21 p. 14 (L)



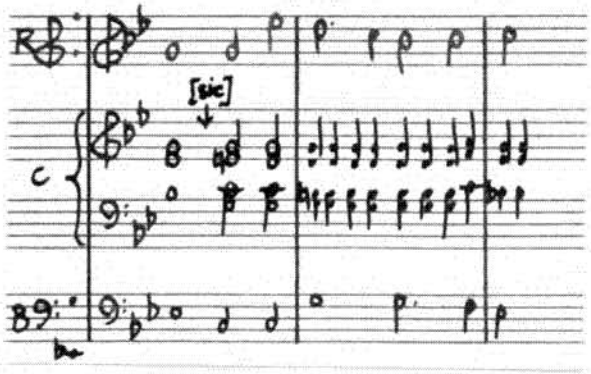
The title comes from D.1.21. Dd.5.20-1 call the piece 'Complainte' while Dd.14.24 has 'Complainte ali[ud] fortunde'. A list of settings of the well known 'Fortune' tune is given in SimpsB, 225 and WardAB, 41. The present reconstructed treble is taken from a version for solo lute in D.1.21 p. 111 with the rhythm of the fifth and sixth notes modified. A number of lute sources are similar to the consort lute part and are attributed to John Dowland. JefferyE, 6 is a modern edition which takes into account Cu Dd.4.22 f. 11', Mynshall f. 9', Weld f. 2 and BarleyNL sig. F3 (facsimile given) as well as the present lute part. However these sources are by no means

identical either rhythmically or harmonically and only L fits the Cambridge part-books. There are further differences in two other lute sources: Cu Dd.2.11 f. 56 (a fourth higher) and Ge R.d.43 f. 27 (anonymous and untitled). Cf. TC 739, part of another consort setting.

741. [anon.]

Dd.5.21 f. 5' (R)
Dd.14.24 f. 46' (C)
Dd.5.20 f. 5' (B)

Tremento



742. [anon.]

Dd.3.18 f. 42' (L)

See note to TC 753. Cf. also companion galliard (TC 865).

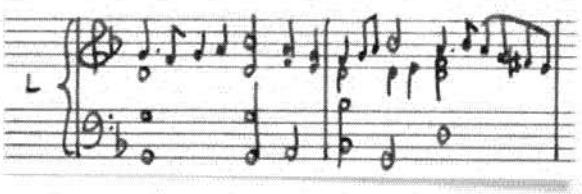
The passemeazures paven

743. [anon.]

Dd.3.18 f. 53' (L)

No connection with TC 421 and 701.

Paven doleres

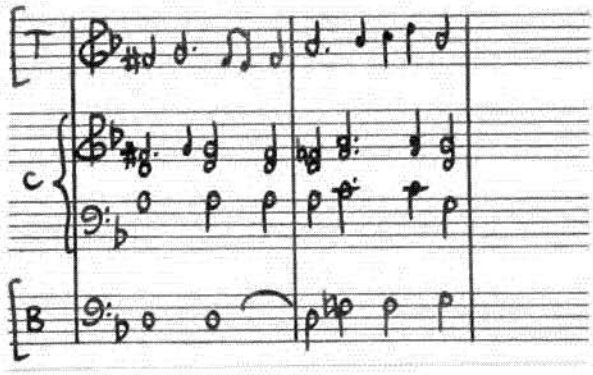


744. [anon.]

My Lady Leightons paven

Dd.14.24 f. 26' (C)

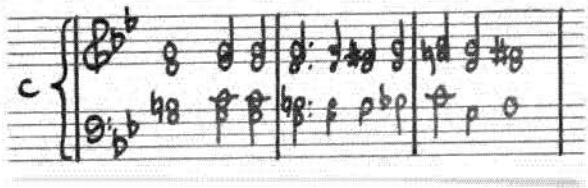
A version for solo lute is in Cu Dd.2.11 f. 48 (entitled 'A dream') and Lbm Hirsch M.1353 f. 3 (no title). Dowland's authorship of this version is argued in PoultonD, 176-7.



745. [anon.]

[no title]

Dd.14.24 f. 33 (C)

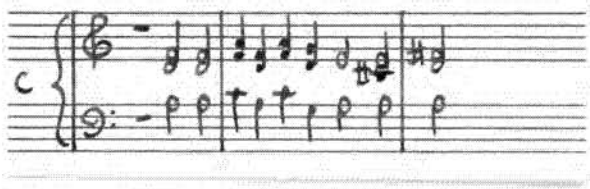


746. [anon.]

La bergera

Dd.14.24 f. 35 (C)

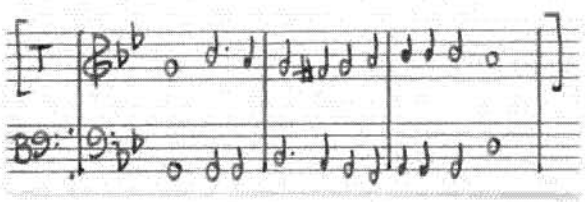
Cf. the related pieces TC 855 and 862.



747. [anon.]

How can the tree

Dd.5.20 f. 2 (B)



The editorial treble part is taken from the modern edition of this piece as a song accompanied by four viols (MB, xxij, 34). The bass part supplied by Dd.5.20 may well be part of an arrangement for voice, lute or bandora and bass viol and thus outside the scope of this catalogue. Amongst the sources listed by Brett on p. 179 of the above edition are AB Brogyntyn 27 p. 125 for lute accompaniment and BarleyNB sig. C3' for voice and bandora accompaniment.

746. [anon.] La bergera

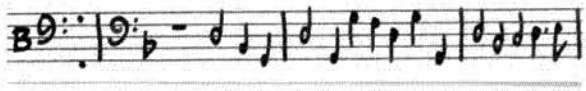
Dd.14.24 f. 35 (C)

The music is a harmonization of the bass part of Gallus's chanson 'Le bergier et la bergiere' printed in RISM $[1543]_{15}$. Cf. the textless copies of this chanson in 32377 f. 5' and 2049 f. 18' etc. (see Volume One, pp. 134 and 209). Cf. also the related pieces TC 855 and 862.

Add 4 breves' rest in [ ] to beginning of incipit

748. [anon.] [no title]

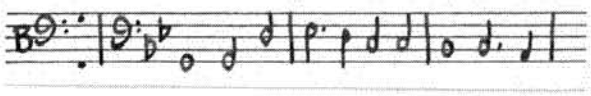
Dd.5.20 f. 6' (B)



749. [anon.] [Pavan?]

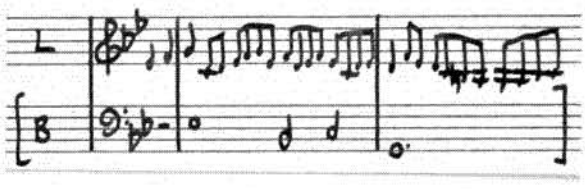
Dd.5.20 f. 7' (B)

Cf. galliard (TC 869).



750. CUTTING, Francis [Variations]

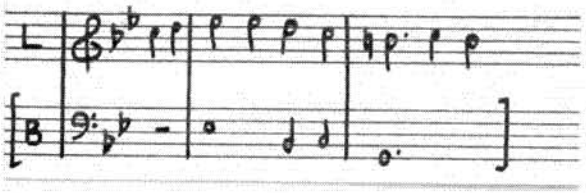
Dd.3.18 f. 59 (L)



For further lute trebles on this tune see TC 751 and 752. Cu Dd.2.11 f. 59' is an untitled set of variations on the same tune for solo lute by Holborne (printed in HolborneW, j, 146 and JefferyE, 29). Board f. 21' is an anonymous set of variations for solo lute entitled 'Il nodo di gordio'. Cu Dd.4.23 f. 20' is an anonymous setting of the tune for solo cittern entitled 'Tinternell' (for information on this title see JefferyE, 38). Dd.4.23 f. 24 is another anonymous setting for solo cittern entitled 'My Lo[rd] Oxfords short allmayne' (cf. the title of TC 752).

751. JOHNSON, John [Variations]

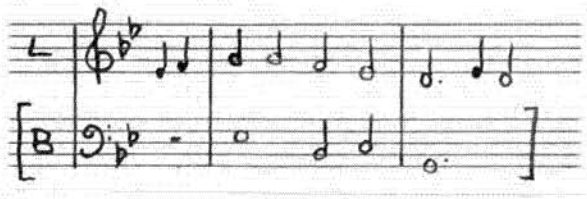
Dd.3.18 f. 9' (L)



See also TC 750 and 752 with notes on other settings of this tune.

752. [JOHNSON, John]

Short allmain

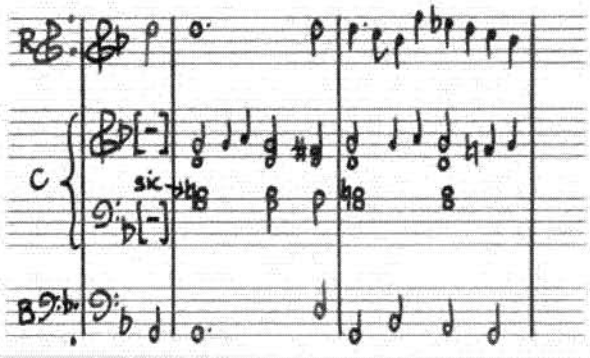


Dd.3.18 f. 10' (L)

Lbm Eg. 2046 f. 13' is a version for two lutes in which the same treble is entitled 'A treble by Mr. Johnson' and is accompanied by 'The grownd to the treble'. See also TC 750 (with a note on other settings of this tune) and TC 751.

753. [anon.]

Passemeasures paven

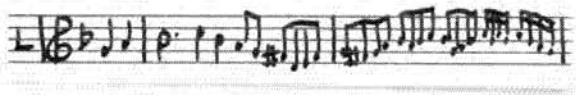


Dd.5.21 f. 2 (R)
Dd.14.24 f. 2' (C)
Dd.5.20 f. 2 (B)

It is far from clear how the numerous passamezzo pavans and galliards in the Cambridge consort books are related to each other. The above three sources seem to match (cf. galliard TC 877) after allowing for a considerable degree of garbling, especially in the cittern part (not unusual throughout this collection). The remaining passamezzo pavans which appear to be for consort are given separate entries (TC 742 and 754).

754. [anon.]

Passemeasures paven

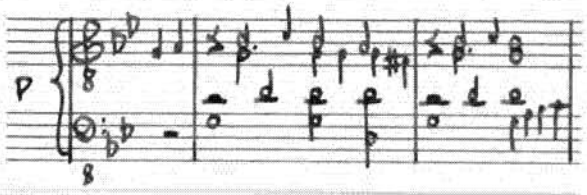


Dd.3.18 f. 1' (L)

See note to TC 753. Cf. also the companion galliard (TC 863).

755. [anon.]

Passemesurs pavin



Braye f. 11' (P)

Cf. galliard (TC 879).

756 - 800. Vacant

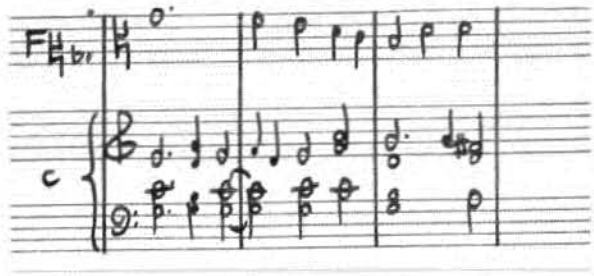
Triple time: major

801. ALISON, Richard

RosseterL no. 13 (F,C)

Cf. pavan (TC 608).

Millicent galliard

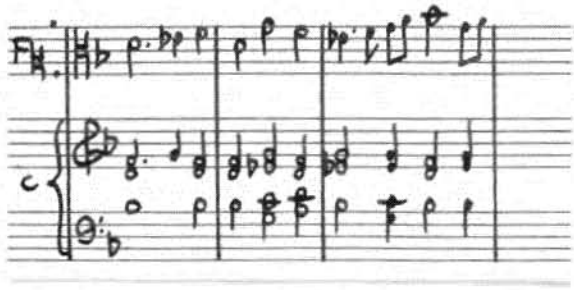


802. ALISON, Richard

RosseterL no. 17 (F,C)

Cf. pavan (TC 601). An anonymous lute duet part in AB Brogyntyn 27 p. 27 entitled 'Del' tromba galliard' is an entirely different piece.

Galliard to de la tromba

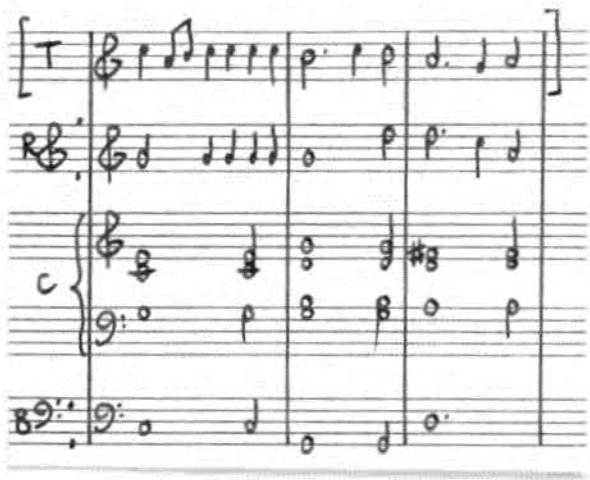


803. DOWLAND, [John]

Dd.5.21 f. 5' (R)
Dd.14.24 f. 36' (C)
Dd.5.20 f. 5 (B)

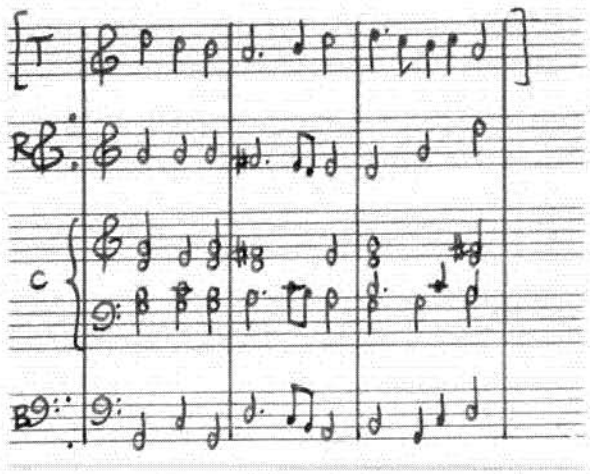
A version for solo lute is in US-Ws V.b.280 f. 6.

Round battell galliarde



804. DOWLAND, [John] [Katherine Darcyes] galliard

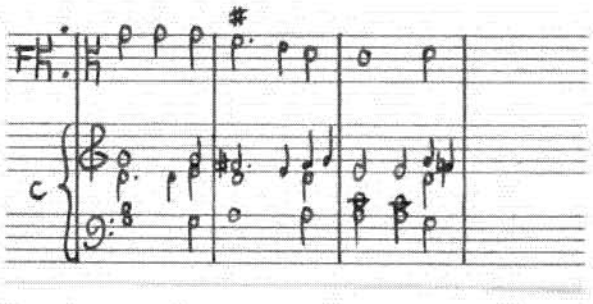
Dd.5.21 f. 6 (R) 4th higher
Dd.14.24 f. 20 (C)
Dd.5.20 f. 5' (B)



Cu Dd.2.11 f. 59 is an anonymous version for solo lute entitled 'K. Darcyes galliard'. A later version incorporating slight changes is attributed to John Dowland in DowlaV sig. M1' and entitled 'The most sacred Queene Elizabeth, her Galliard'. The title 'Do. Re. Ha. gallia<rd>' in Dd.14.24 is probably a misreading for 'Do. Ka. Da. galliard', the error being similarly perpetrated in Dd.5.20 and resulting in the misleading expansion to 'Dowl. Reads H. galliard' in Dd.5.21 (see PoultonD, 151).

805. FARMER, John Cedipa galliard

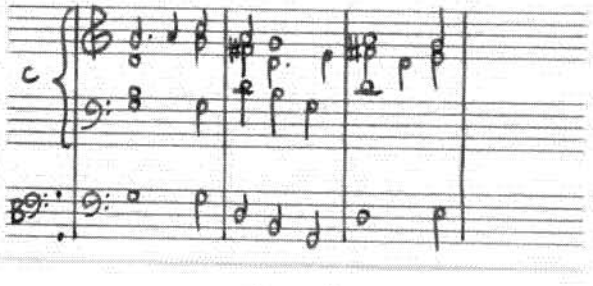
RosseterL no. 15 (F,C)



Cf. pavan (TC 615).

806. HOLBORNE, Antony Galliarde

HolborneC sig. I2' (C,B)

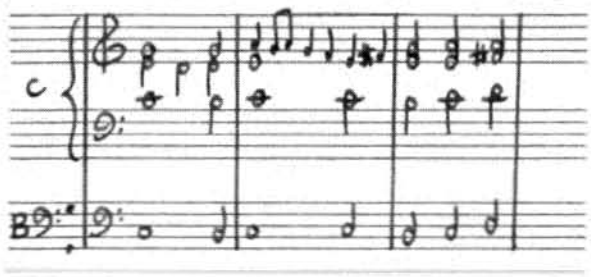


See note to TC 511, a version for five-part consort.

807. HOLBORNE, Antony

HolborneC sig. K2' (C,B)

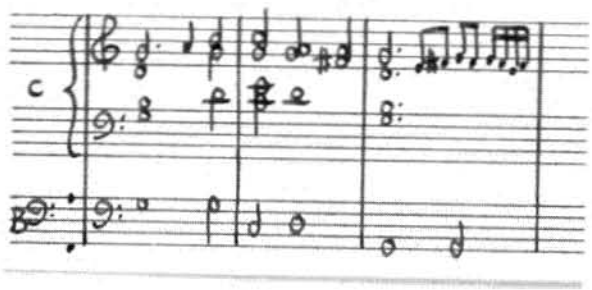
Galliard



808. HOLBORNE, Antony

HolborneC sig. L2' (C,B)

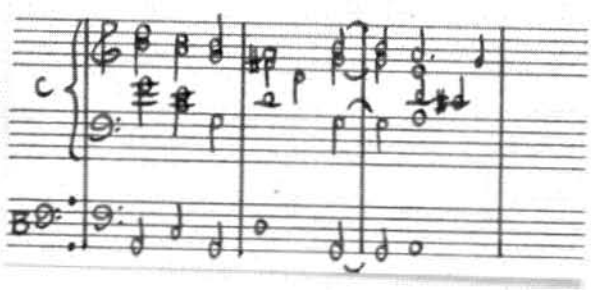
Galliard



809. HOLBORNE, Antony

HolborneC sig. L3' (C,B)

Galliarde

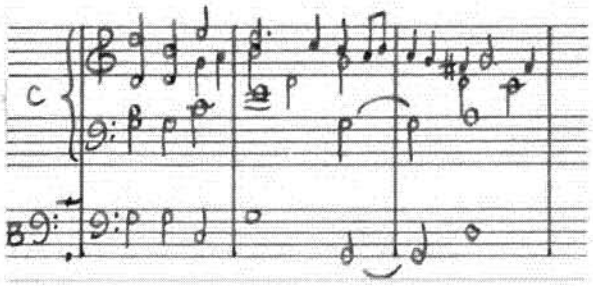


810. HOLBORNE, Antony

Galliard

HolborneC sig. M2' (C,B)

Cu Dd.2.11 f. 4 is an untitled setting for solo lute a tone lower (printed in Holbornew, j, 127).

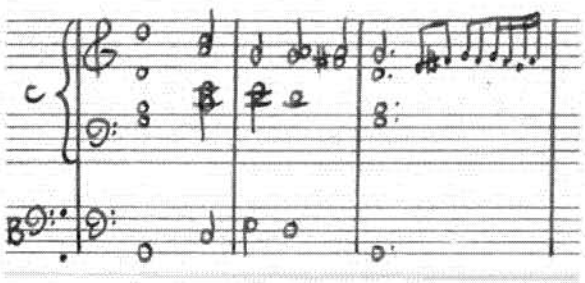


811. HOLBORNE, Antony

The lullaby

HolborneC sig. N1' (C,B)

See note to TC 502, a version for five-part consort.

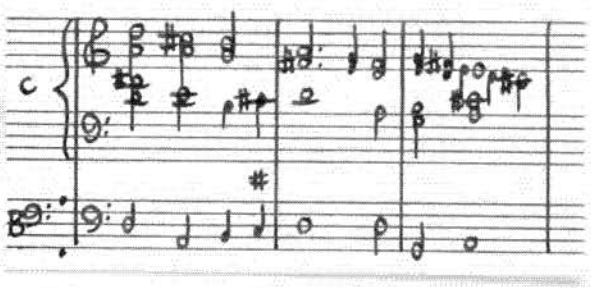


812. HOLBORNE, Antony

The farewell

HolborneC sig. P2' (C,B)

TC 821 is a version for mixed consort. Cu Dd.2.11 f. 63' is a version for solo lute a tone lower entitled 'Holburns farewell' (printed in HolborneW, j, 113).

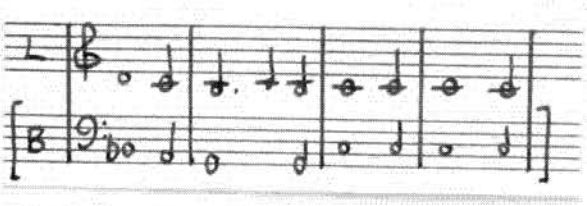


813. JOHNSON, John

Wakefield on a green

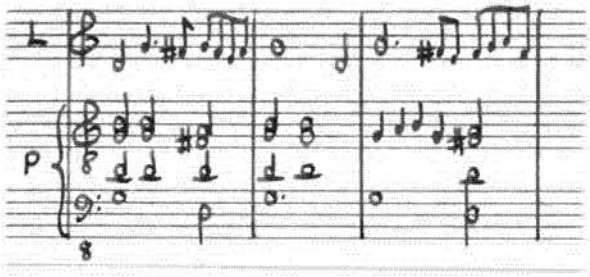
Dd.3.18 f. 11' (L)

The same treble is in EIR-Dm Z.3.2.13 p. 146 (anonymous and untitled) and is a set of variations on a four-bar ground. Lbm Add. 30485 f. 56 is an anonymous set of keyboard variations on the same ground a tone higher.



814. JOHNSON, John — The new hunt is up

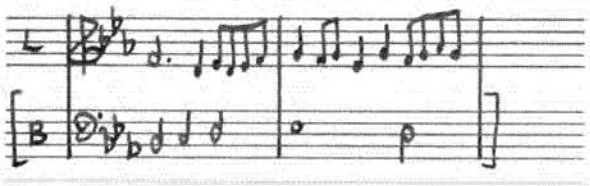
Dd.3.18 f. 13' (L)
Braye f. 13 *(P)



The same lute treble, anonymous and untitled, is in EIR-Dm Z.3.2.13 p. 183 (followed by the ground on p. 186) and Weld f. 13. TC 826 is a different setting of the same tune. The tune is related to, but distinct from, 'The hunt is up' about which extensive information is given in SimpsB, 323.

815. JOHNSON, John — Goodnight

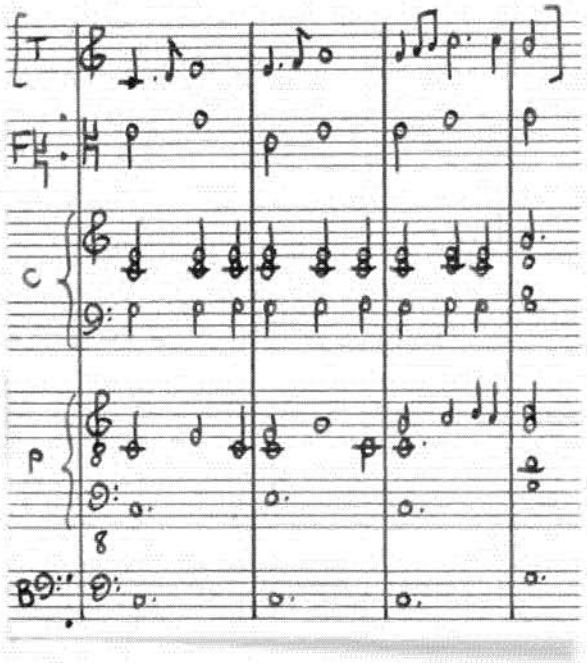
Dd.3.18 f. 15' (L)



The same lute treble is in N Willoughby MS f. 3' (followed by the ground on f. 5') and EIR-Dm Z.3.2.13 pp. 26 and 158 (treble only anonymous and untitled). For information on 'Goodnight' settings see note to TC 108 and WardD, 44.

816. [STROGERS, Nicholas?] — In nomine galliard

Dd.5.21 f. 3' (F)
Dd.14.24 f. 25' (C)
Dd.5.20 f. 3' (B)
Braye f. 15 (P)



The grounds for attributing this piece to Strogers are similar to those for the 'In nomine pavin' (TC 643). In this case a version for two lutes in EIR-Dtc D.3.30 p. 93 is attributed to Strogers as well as a version for solo lute in Lbm Eg. 2046 f. 17. The latter is also found anonymously in Cu Dd.9.33 f. 60' (no title), Lbm Hirsch M.1353 f. 3 (no title) and Trumbull f. 6.

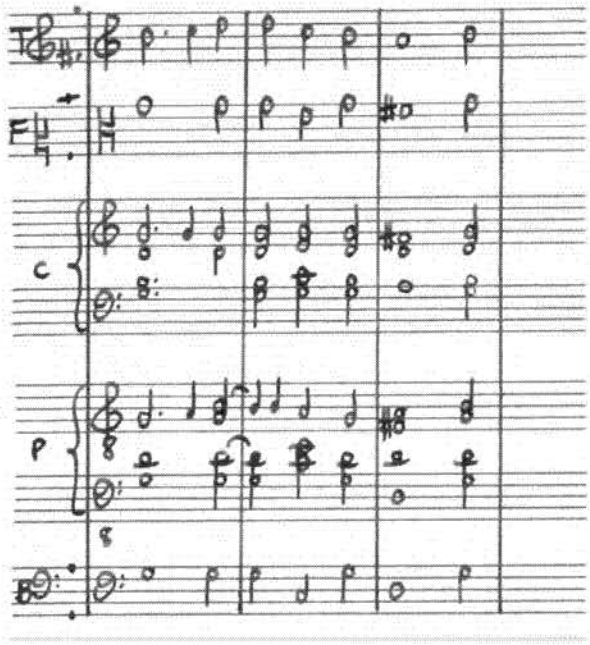
817. [anon.]

Galliard to Phillips pavin

MorleyCL no. 9 (T,F,C,P,B)
Braye f. 10 (P)

EDITION: MorleyCL', 96

Cf. pavan (TC 630).



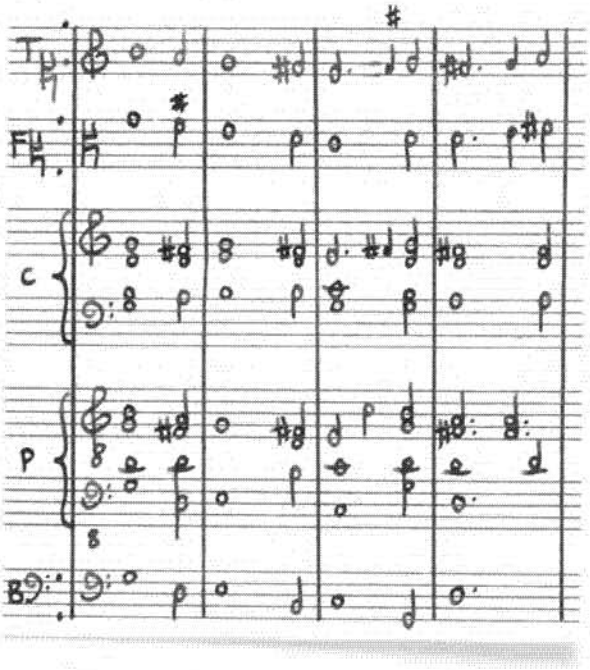
818. [anon.]

The frogge galliard

MorleyCL no. 10 (T,F,C,P,B)

EDITION: MorleyCL', 100

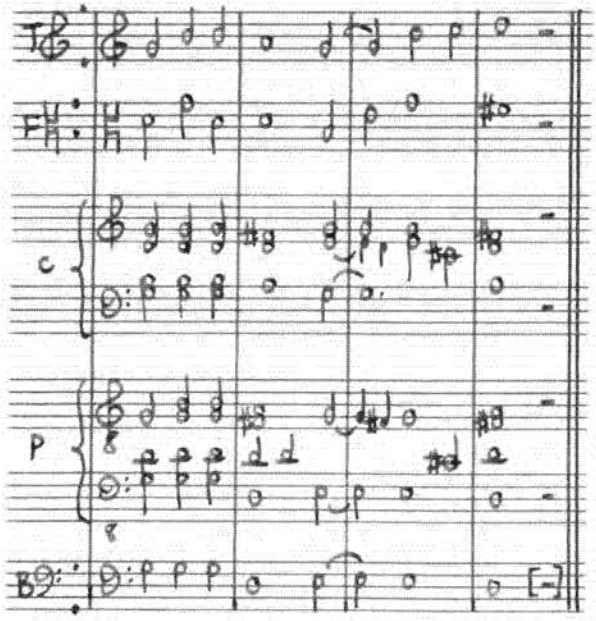
The 'Frog galliard' tune is called for by two broadside ballads. A full account of the various musical sources is in SimpsB, 242. One of the lute solo sources (US-Ws V.b.280 f. 12') attributes the piece to John Dowland. This does not necessarily mean that Dowland was responsible for the tune. He may merely have set it for lute. He also adapted it to the words 'Now O now I needs must part' in DowlandF no. 6.



819. [anon.] O mistresse mine

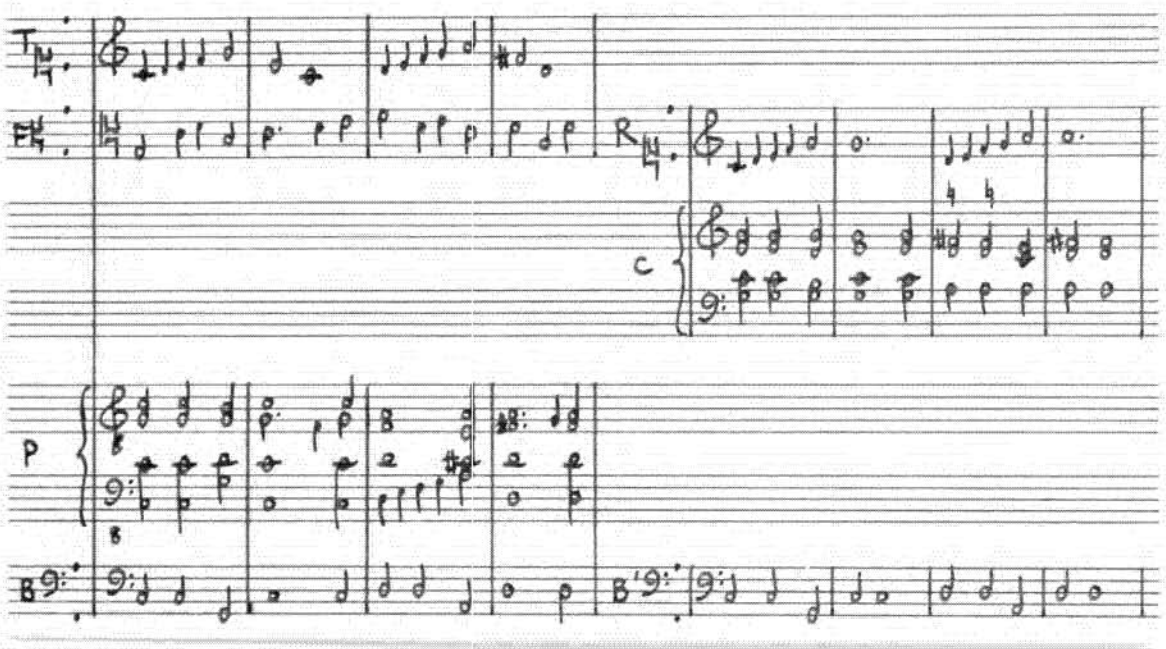
MorleyCL no. 19 (T,F,C,P,B)

EDITION: MorleyCL', 148



On the relationship between this piece and Shakespeare's famous song in Twelfth Night see BeckCO and DucklesNL. The latter draws attention to a version of this tune in US-NYp Drexel 4257 no. 118 used to set Thomas Campion's words 'Long have mine eyes gazed with delight'. Byrd's keyboard setting of the tune is printed in MB, xxviij, 130. Tomkins's index of keyboard music in his possession refers to 'Mr. Birdes ... o mistris myne I must' (see MB, v, 158) which further casts doubt on its relationship with Shakespeare's lyric.

820. [anon.] Mr. Knowles galliard



Dd.5.21 f. 2' (T)
Dd.5.21 f. 6 (R)
Dd.5.21 f. 10' (F)
Dd.14.24 f. 19 (C)
Dd.5.20 f. 5' (B')
Dd.5.20 f. 8 (B)
Braye f. 11 (P)

Essentially the same piece is here preserved in three slightly different versions with three titles. The title given above is that of

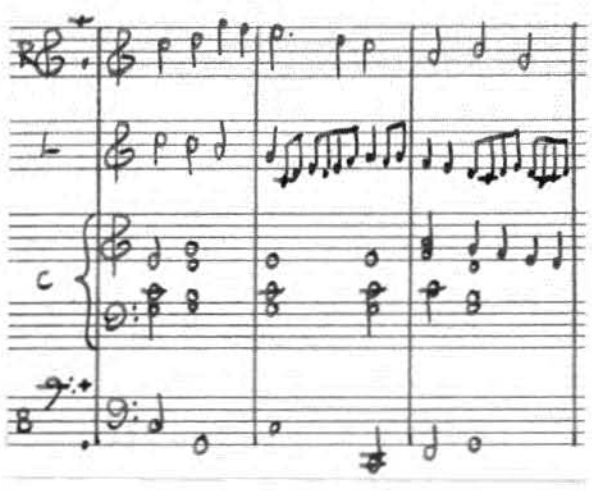
the treble and bandora parts, and of a version for solo lute in US-NH Wickhambrook lute book f. 17 (printed in StephensW, 103). Parts F and B are entitled 'Crochet galliard' (cf. pavan by Strogers TC 644). Parts R, C and B' are entitled 'The galliard' and are clearly designed to form a companion piece to 'My Lord Chaunc[ellor's] paven' (TC 657). Another version for solo lute is untitled (EIR-Dm Z.3.2.13 p. 319).

821. [anon.]

Holburnes farwell

Dd.5.21 f. 3 (R)
Dd.3.18 f. 18 (L)
Dd.14.24 f. 10' (C)
Dd.5.20 f. 6 (B)

See note to TC 812.

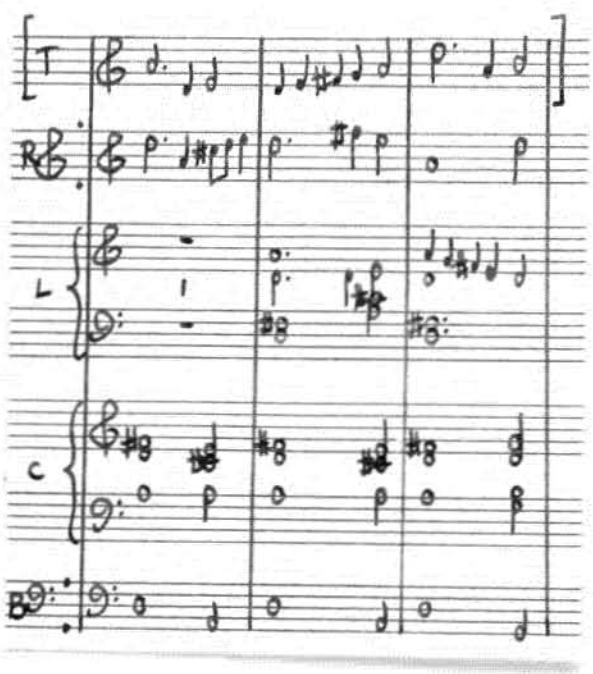


822. [anon.]

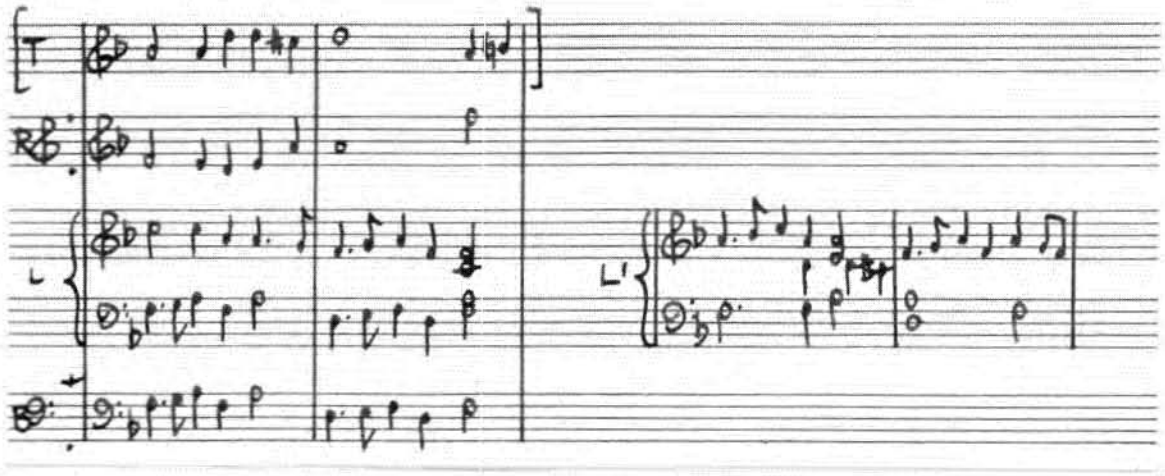
Duncombs galliarde

Dd.5.21 f. 5 (R)
Dd.3.18 f. 17 (L)
Dd.14.24 f. 17 (C)
Dd.5.20 f. 5 (B)

Tollemache f. 12 is part of a version for two lutes from which the missing consort treble part may be reconstructed.



823. [anon.] James [Harding] his galliard

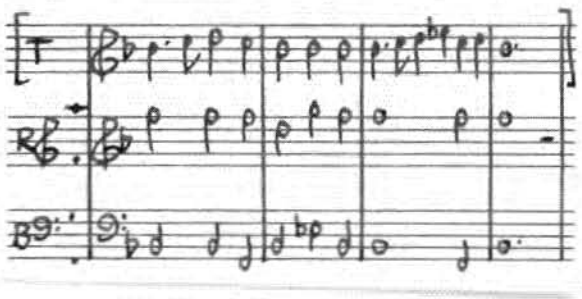


Dd.5.21 f. 7 (R)
Dd.3.18 f. 34 (L)
Dd.3.18 f. 58' (L')
Dd.5.20 f. 8 (B)

See note to TC 527 about the numerous versions of this galliard. The treble part has been reconstructed from Cu Dd.5.78.3 f. 25 for want of any better source. The tune of this solo lute version will not however fit this setting all the way. The two consort lute parts appear to be alternatives. L' is the more advanced and has elaborate divisions for the repeats of each section.

824. [anon.] Walsingham gall[iard]

Dd.5.21 f. 10 (R)
Dd.5.20 f. 6' +(B)



This is a three strain galliard whose first strain only contains the well known 'Walsingham' tune. The best source of information on 'Walsingham' settings is WardAB, 79. Ward lists 35 sources containing 21 settings of the tune of which two are galliards. The present two sources bring the total to 37, for though this setting is amongst those isolated by Ward (no. 12 in the list) he only gives two solo lute sources: Cu Dd.2.11 f. 29 (no title) and US-NH Wickhambrook lute book f. 17 (entitled 'As I wente to Walsinghame'; printed in StephensW, 101).

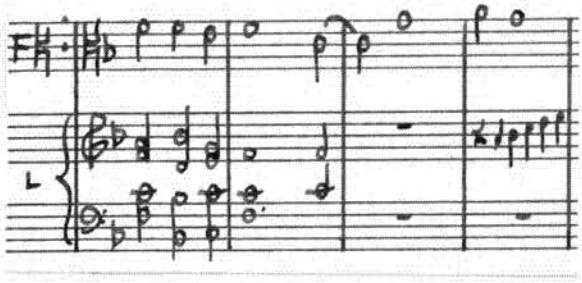
Two features point to this piece originating as a consort work. Both the lute sources are for a six string instrument so that low F̲s in the bass viol part have had to be transposed up an octave, sometimes to the detriment of the music. In Dd.2.11 (used for the reconstructed treble part) the sixth and seventh notes of the melody are b♭'s, the usual g' and f' of the Walsingham melody being tucked inside. This subtlety is more effective in consort where the g' and f' are taken over by the recorder part.

825. [anon.]

Mr. Porters galliard

Dd.5.21 f. 11 (R)
Dd.3.18 f. 49 (L)

Cf. pavan (TC 664).

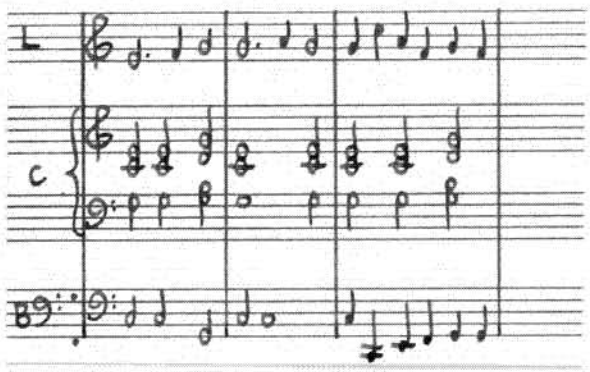


826. [anon.]

The new hunt is up

Dd.3.18 f. 4' (L)
Dd.14.24 f. 11 (C)
Dd.5.20 f. 6 (B) 4th higher

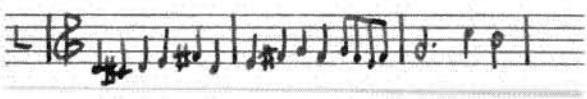
The same lute treble, together with ground, is in Board f. 2' (entitled 'Huntes up') and Trumbull f. 1' (no title). See also note to TC 814, a different setting of the same tune.



827. [anon.]

[no title]

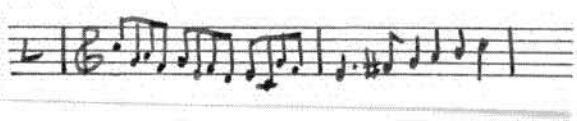
Dd.3.18 f. 6 (L)



828. [anon.]

The bodkin

Dd.3.18 f. 44 (L)

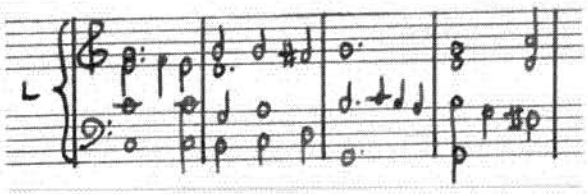


829. [anon.]

My La[dy] Harecourts galliarde

Dd.3.18 f. 52' (L)

No connection with 'Mrs. Anne Harcourte galiarde' by 'Fr[ancis] Pilk[ington]' in Cu Dd.2.11 f. 85.

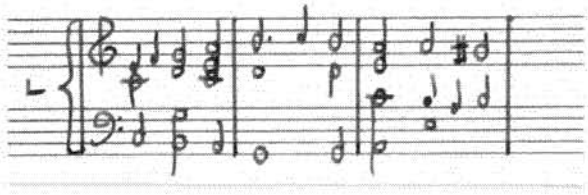


830. [anon.]

La dolce nenne

Dd.3.18 f. 53 (L)

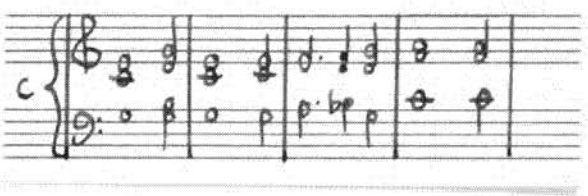
The divisions later on in the piece suggest this is not a lute solo.



831. [anon.]

H. devon [?]

Dd.14.24 f. 20 (C)

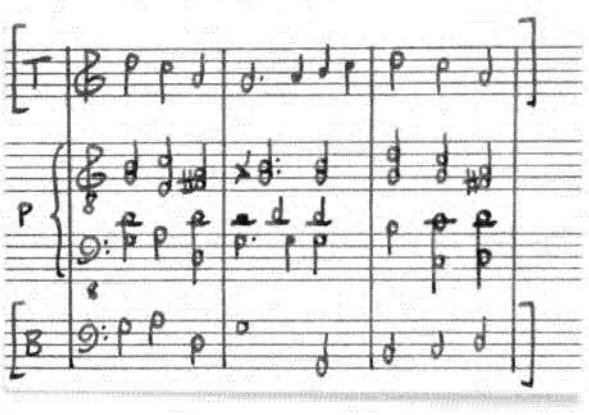


832. [anon.]

Mr. Nowells galliard

Braye f. 10' (P)

See note to TC 512, a five-part consort setting by Holborne.



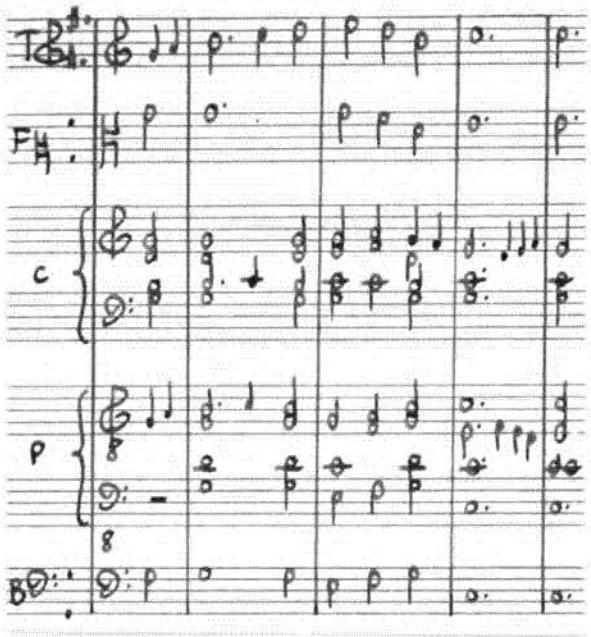
833. ALISON, Richard

The galliard to the quadro pavan

Walsingham no. 30 (T,F,C,B)
MorleyCL no. 2 *(T,F,C,P,B)

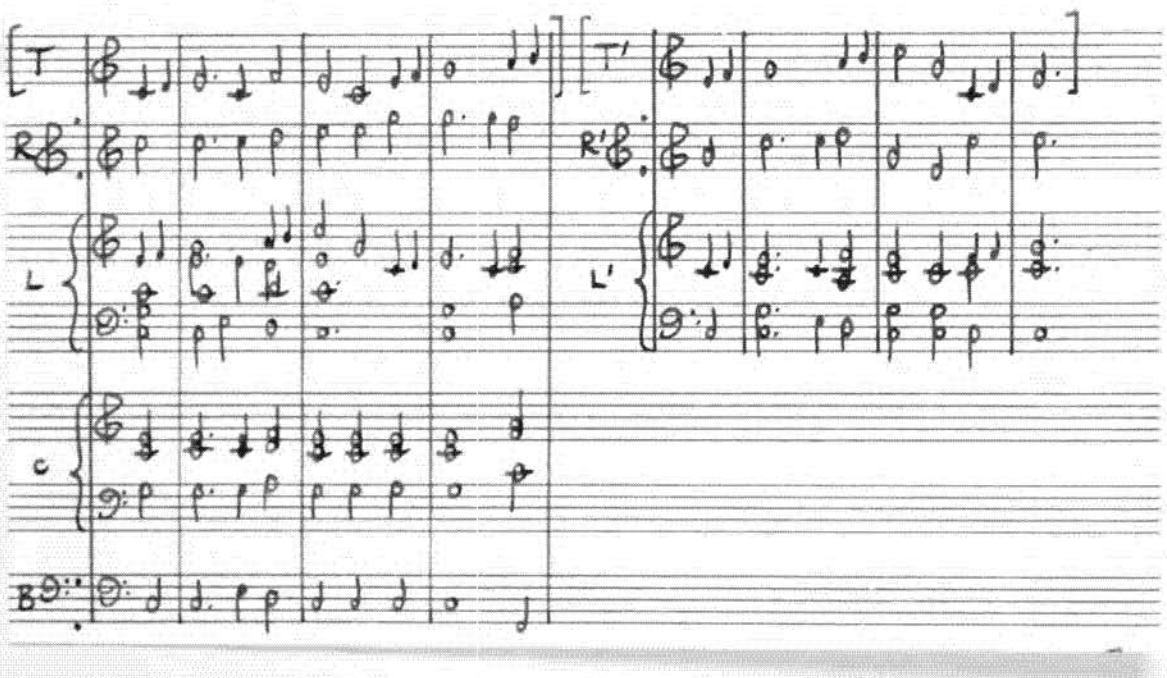
EDITION: MorleyCL', 52

Cf. pavan (TC 674).



834. READE, [Richard]

Galliarde

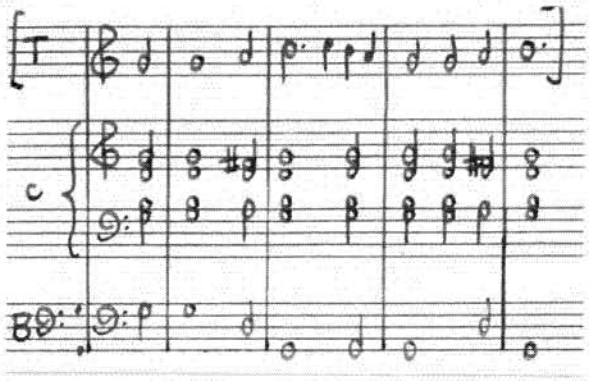


Dd.5.21 f. 4 (R)
Dd.5.21 f. 7 (R')
Dd.3.18 f. 22' (L)
Dd.3.18 f. 38' (L')
Dd.14.24 f. 21 (C)
Dd.5.20 f. 4 (B)

R' and L' appear to be from an alternative arrangement. The two lute parts between them supply the missing treble openings.

835. [anon.]

In pescod tyme

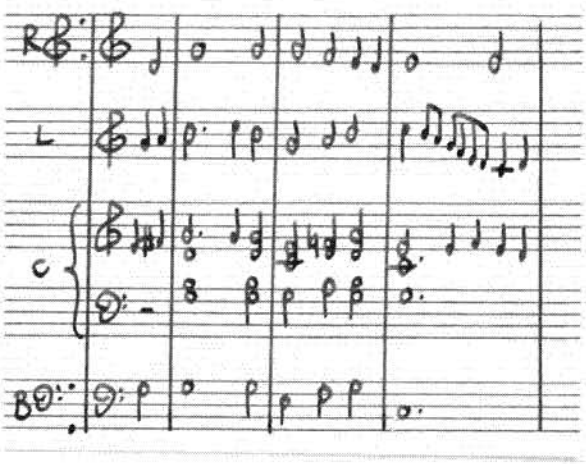


Walsingham no. 32 (C,B)

Information about this tune and its various settings may be found in SimpsB, 368. The reconstructed treble part is from a solo cittern setting in HolborneC sig. C2 with an upbeat added.

836. [anon.]

Quadro galliard

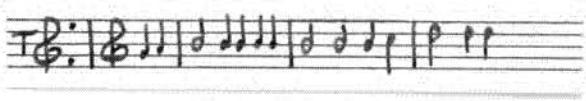


Dd.5.21 f. 2 (R) 5th higher
Dd.3.18 f. 6' (L)
Dd.14.24 f. 2 (C)
Dd.5.20 f. 6 (B)

Cf. pavan (TC 683).

837. [anon.]

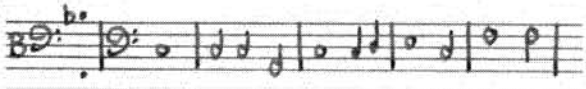
Tanto bravo



Dd.5.21 f. 2' (T)

838. [anon.]

[Galliard to the crochet pavan?]

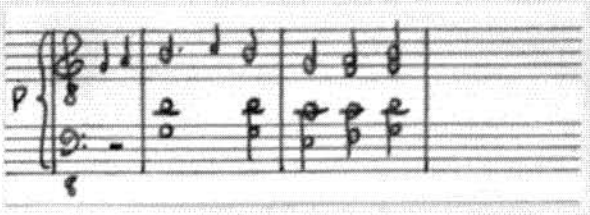


Dd.5.20 f. 9' (B)

The unusual rhythm is clearly intentional in view of the conpensating minim at the end of the first section. The melodic and harmonic outline is the same as that of the 'Crochet paven' by Strogers (TC 644).

839. [anon.]

Quadron galliard



Braye f. 12 (P)

Similar to TC 833 but not identical. Cf. pavan (TC 685).

840. Vacant

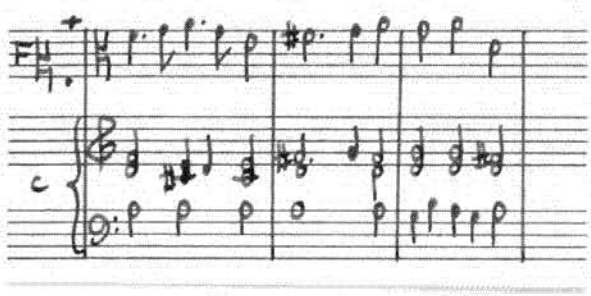
Triple time: minor

841. ALISON, Richard

RosseterL no. 21 (F,C)

Cf. 'Alisons knell' (TC 604).

Galliard to the knell

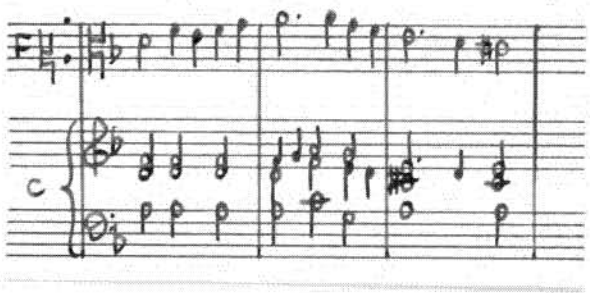


842. BAXTER, John

RosseterL no. 4 (F,C)

Not the same as 'Prannels galiarde' in EIR-Dtc D.1.21 p. 111. Cf. pavan (TC 709).

Galliard to Prannels pavin

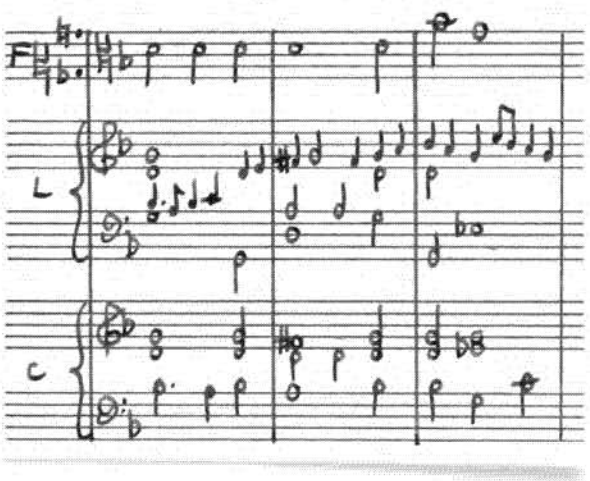


843. BAXTER, John

RosseterL no. 7 (F,L,C)

The lute part is fragmentary but nearly complete. Cf. pavan (TC 718).

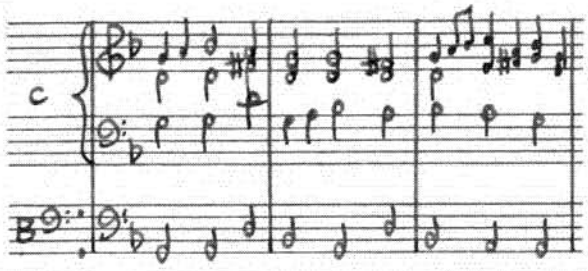
Galliard to the sacred end



844. HOLBORNE, Antony

Maister Birds galliard

HolborneC sig. I3' (C,B)

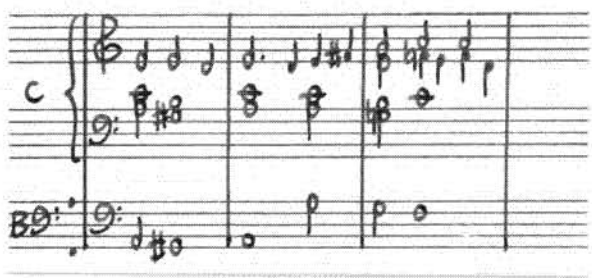


The bass viol part is transposed up a fourth in the source. This is an arrangement of the galliard to Byrd's first keyboard pavan (cf. TC 444) printed a fourth higher in MB, xxvij, 103. An arrangement for solo lute is in Cu Dd.2.11 f. 101'. A further arrangement for solo lute a tone lower is untitled and anonymous in Cu Dd.9.33 f. 59' (the text is close to Nevell f. 61', one of the keyboard sources). Yet another lute arrangement, also a tone lower, is in Lbm Hirsch M.1353 f. 2 (anonymous and untitled) and Weld f. 8. Another cittern setting is in Cu Dd.4.23 f. 1'.

845. HOLBORNE, Antony

Galliard

HolborneC sig. I4' (C,B)

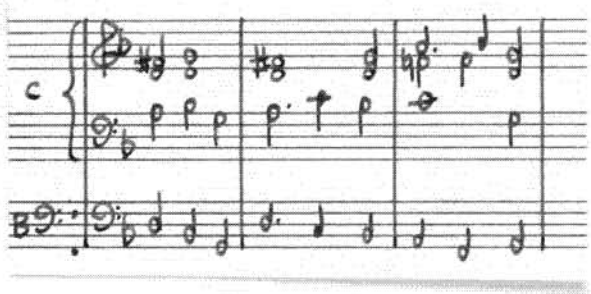


Cu Dd.4.23 f. 12 is a version for solo cittern.

846. HOLBORNE, Antony

Galliarde

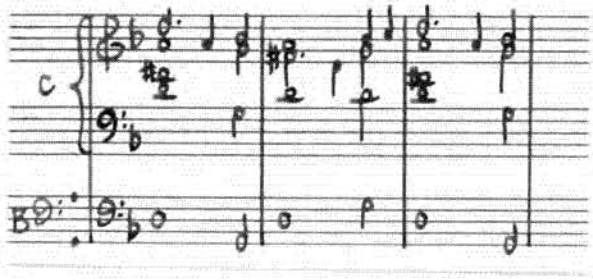
HolborneC sig. K1' (C,B)



See note to TC 504, a version for five-part consort entitled 'The Marie-golde'.

847. HOLBORNE, Antony

Galliard

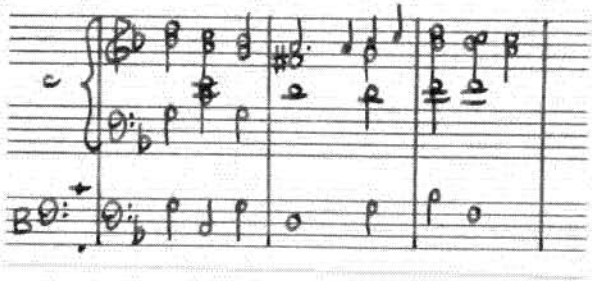


HolborneC sig. K4' (C,B)

Cu Dd.4.23 f. 8 is an anonymous untitled version for solo cittern.

848. HOLBORNE, Antony

Galliard

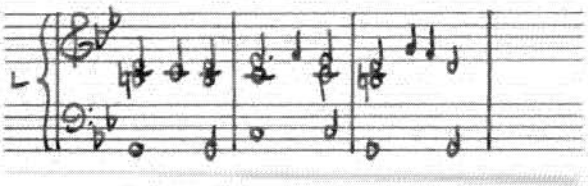


HolborneC sig. M4' (C,B)

TC 550 is a version for five-part consort.

849. JOHNSON, John

A dump

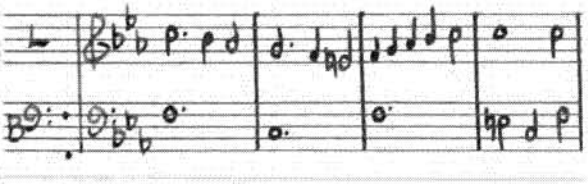


Dd.3.18 f. 3' (L)

The bass part, a dominant-tonic ground, ceases after four bars. The same lute treble is in EIR-Dm Z.3.2.13 p. 144 (anonymous and untitled). TC 624 is another dump by John Johnson.

850. [JOHNSON]

Galliard to the flatt paven



Dd.3.18 f. 22 (L)
Dd.5.20 f. 2 (B) 4th lower

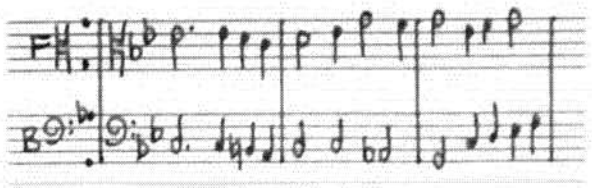
Lbm Eg. 2046 f. 5' is a version for two lutes including the same treble attributed to 'Johnson'. An anonymous version for solo lute a fourth lower is in Cu Dd.2.11 f. 1', Dd.9.33 f. 92', EIR-Dtc D.1.21 p. 19 and Mynshall f. 5. Cf. pavan (TC 716).

851. N[ICHOLSON, Richard?]

Dd.5.21 f. 11' (R)
Dd.5.20 f. 10 (B)

Cf. pavan (TC 719) and the accompanying note supporting Nicholson's claim to being the composer.

Galliarde

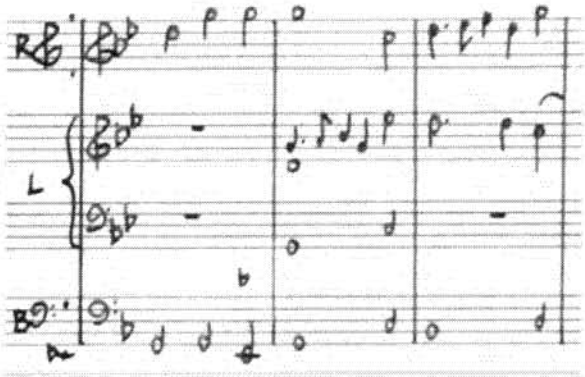


852. [READE, Richard?]

Dd.5.21 f. 8' (R)
Dd.3.18 f. 30 (L)
Dd.5.20 f. 9 (B)

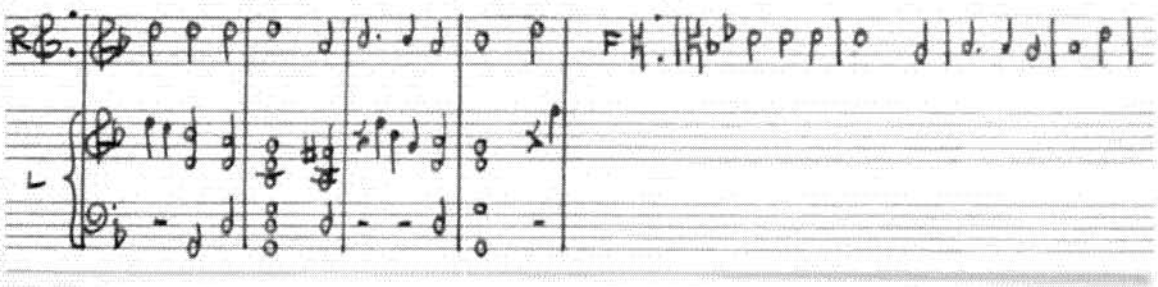
Cf. pavan (TC 726)

Galliard to the 8 paven



853. READE, [Richard]

Galliard to the 6 paven



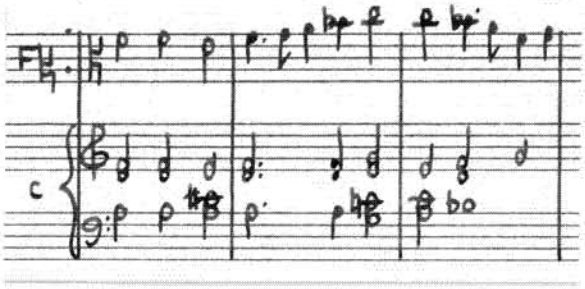
Dd.5.21 f. 9' (R)
Dd.5.21 f. 9' (F)
Dd.3.18 f. 27 (L)

Cf. pavan (TC 725).

854. ROSSETER, Philip

RosseterL no. 1 (F,C)

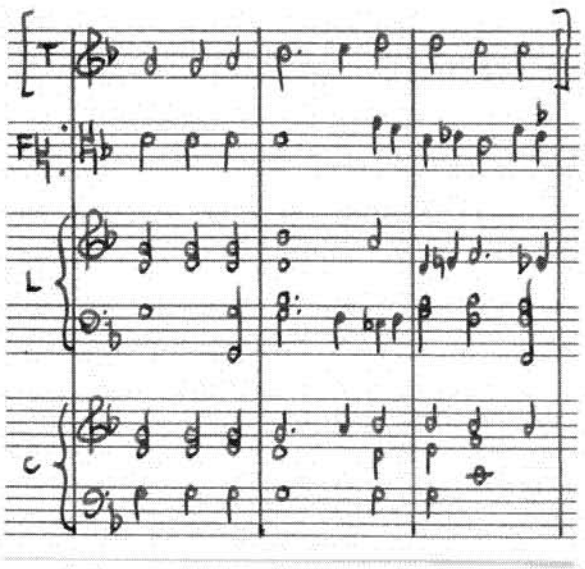
Captaine Lesters galliard



855. ROSSETER, [Philip]

RosseterL no. 18 *(F,C)
Dd.9.33 f. 46 +(L)

Labergere



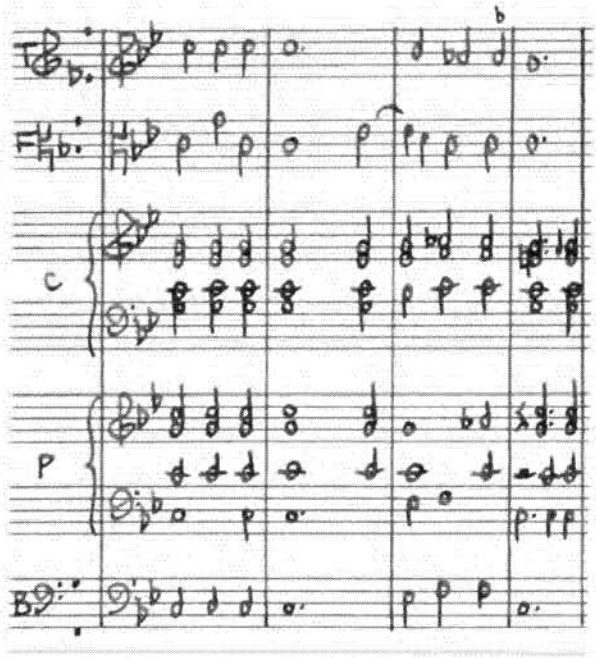
The melody and versions for lute and cittern solo are found in Adriaen Valerius, Nederlandtsche Gedenk-Clanck, 1626, p. 86, called 'Quand la bergere'. When Rosseter labelled the piece 'Incertus' he was presumably referring to the original tune. The consort part in Dd.9.33 clearly suggests he was responsible for this arrangement. Cf. the related pieces, TC 746 and 862.

856. [anon.]

Squiers galliard

Walsingham no. 17 (T,F,C,B)
Braye f. 14' (P)

See note to TC 861, another version for mixed consort a fourth lower.



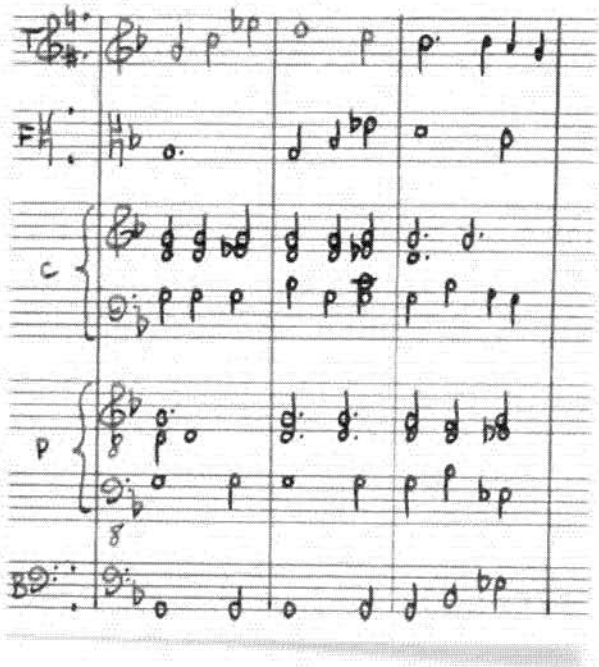
857. [anon.]

Captayne Pipers galliard

MorleyCL no. 5 (T,F,C,P,B)
Braye f. 89 (P)

EDITION: MorleyCL', 72

This popular tune by John Dowland was published in DowlandF with the words 'If my complaints could passions move'. As a consort galliard it appears in DowlandL in a five-part setting and in the Scottish source Lbm Add. 36484 f. 22' in an anonymous four-part setting (bass only). LumsdenA, 19 is a modern edition of Dowland's own version for solo lute. For a complete list of sources, including those of numerous arrangements by other composers for various instruments, see PoultonD, 482. Cf. pavan (TC 735).



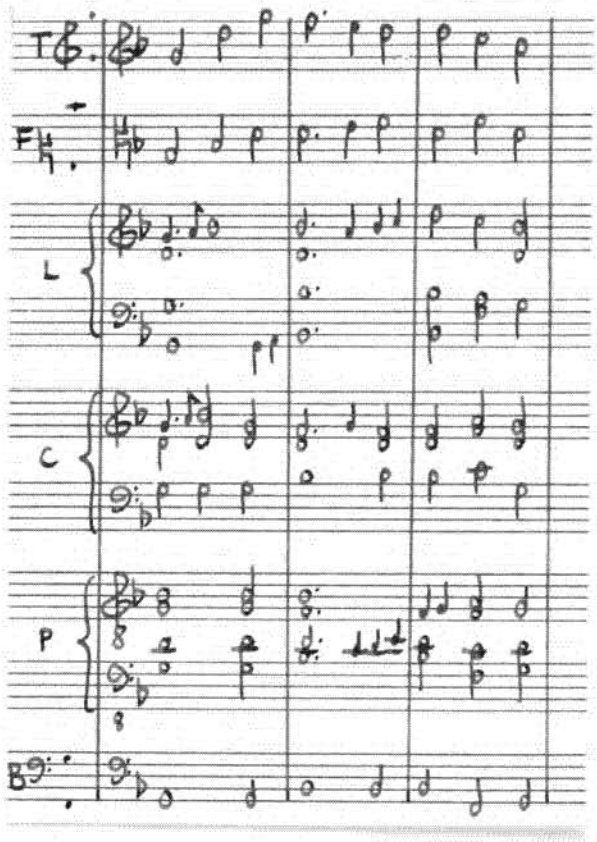
858. [anon.]

Galliard, can she excuse

MorleyCL no. 6 (T,F,C,P,B)
Nn.6.36 f. 34 +(L)

EDITION: MorleyCL', 76

The title is that of Dowland's song in DowlandF no. 5. As an instrumental piece it is more often known as the 'Earl of Essex galliard'. For a complete list of known sources of both versions see PoultonD, 483-4 and 488.

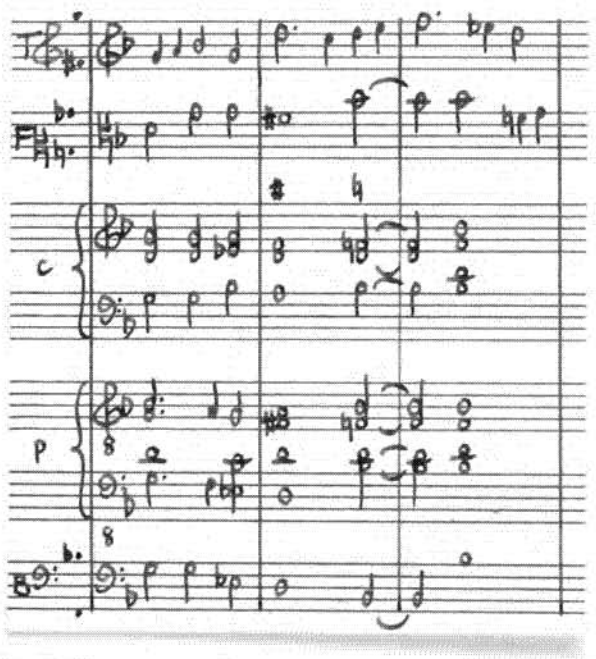


859. [anon.]

Michels galliard

MorleyCL no. 16 (T,F,C,P,B)

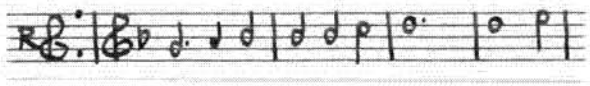
EDITION: MorleyCL', 141



860. [anon.]

Dd.5.21 f. 3 (R)

Harrisons galliarde

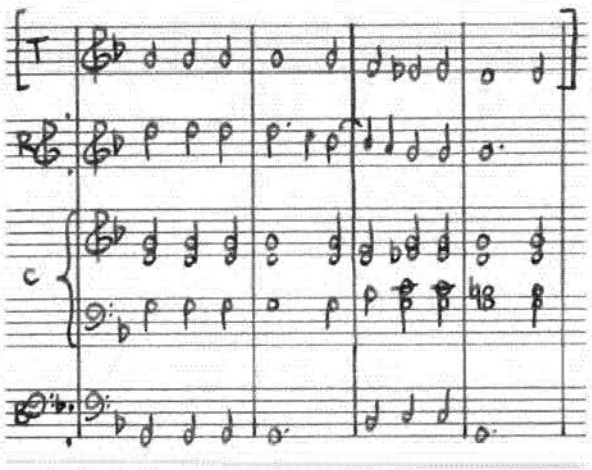


861. [anon.]

Dd.5.21 f. 4' (R)
Dd.14.24 f. 21' (C)
Dd.5.20 f. 4' (B)

TC 856 is another version for mixed consort a fourth higher. Versions for solo lute (none of them identical with each other) are in Cu Dd.2.11 ff. 49' and 71' (the former a tone lower), EIR-Dtc D.1.21 p. 15, NL-Lt 1666 f. 27' (see LandLT, ij, 346) and US-NH Wickhambrook lute book f. 10 (entitled 'My Lord Strange his galiarde'; printed in StephensW, 11).

Squiers galliard

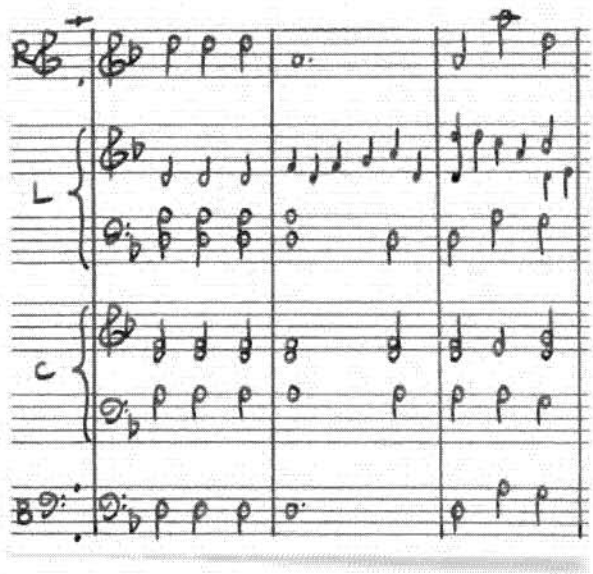


862. [anon.]

Dd.5.21 f. 5' (R)
Dd.3.18 f. 41 (L)
Dd.14.24 f. 18 (C)
Dd.5.20 f. 3 (B)

The lute part is also in Board f. 23 without the divisions in the repeats and entitled 'The Prince of Portingall his gallyard'. Cf. the related pieces, TC 746 and 855.

La bergera galliard

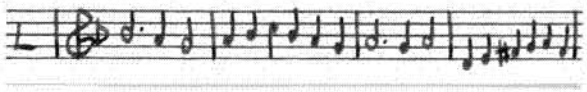


863. [anon.]

Dd.3.18 f. 2' (L)

Cf. pavan (TC 754). See also notes to TC 753 and 877.

Galliard to the passemeasures



864. [anon.]

Dd.3.18 f. 41' (L)

See notes to TC 753 and 877.

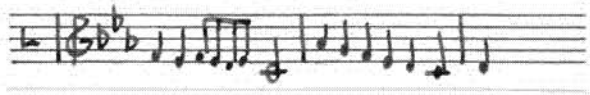
Galliard to the passemeaz[ures]

865. [anon.]

Dd.3.18 f. 43' (L)

Cf. pavan (TC 742). See also notes to TC 753 and 877.

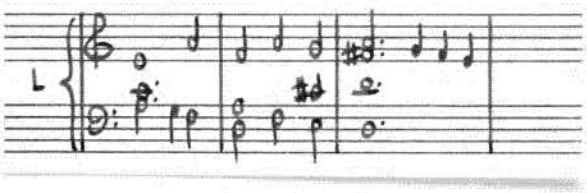
The [passameasures] galliard



866. [anon.]

Dd.3.18 f. 52' (L)

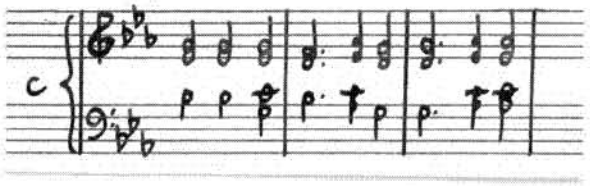
Emeraulde galliarde



867. [anon.]

Dd.14.24 f. 47 (C)

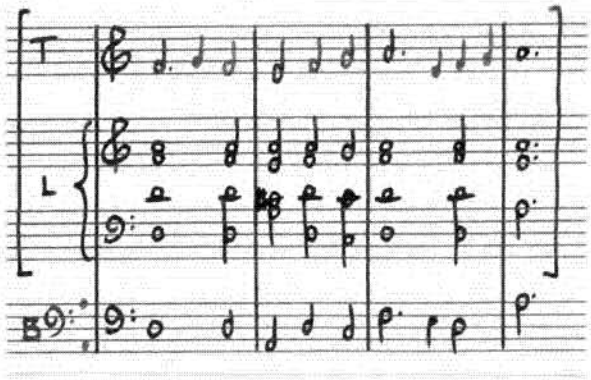
[no title]



868. [anon.]

Wigmoors galliarde

Dd.5.20 f. 6 (B)

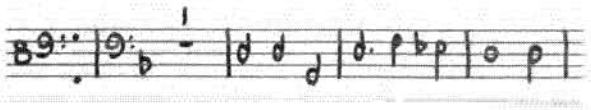


A setting for solo lute a tone lower is in EIR-Dtc D.3.30 p. 36 (no title) and p. 47 (first strain only). Another lute setting which provides the editorial treble part is in EIR-Dtc D.1.21 p. 112 (tone lower). The editorial lute part is taken from D.3.30 p. 20 (tone lower), probably a ground in simple chordal style to another lute, with the title 'wugorns gayliarde'. For further information about this ballad tune see SimpsB, 783 and WardAB, 85.

869. [anon.]

[Galliard?]

Dd.5.20 f. 7' (B)

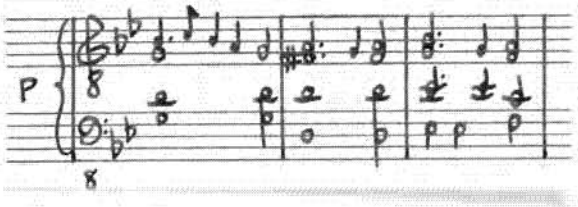


Cf. pavan (TC 749).

870. [anon.]

Paggintons galliard

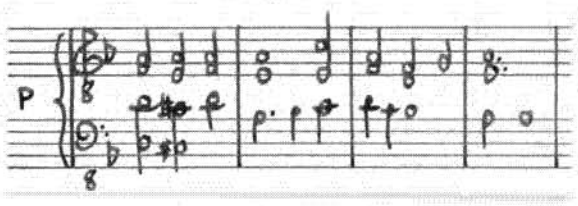
Braye f. 13' (P)



871. [anon.]

Lachrimae galliard

Braye f. 18' (P)



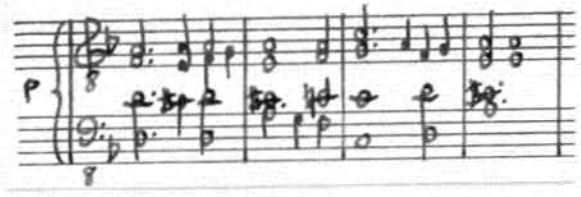
The harmonies derive from Dowland's 'Lachrimae pavan' (TC 470 and 736), but there is otherwise no connection with Dowland's 'Galliard to Lachrimae' for solo lute in DowlandP no. 22 (in G minor) and Ben Cosyn's 'The galliard to itt [Lachrimae]' in Lbm RM 23.1.4 p. 12 (in A minor).

872. [anon.]

Braye f. 88' (P)

No connection with 'Southwells galliarde' in Cu Dd.2.11 f. 68.

Southwells galliard

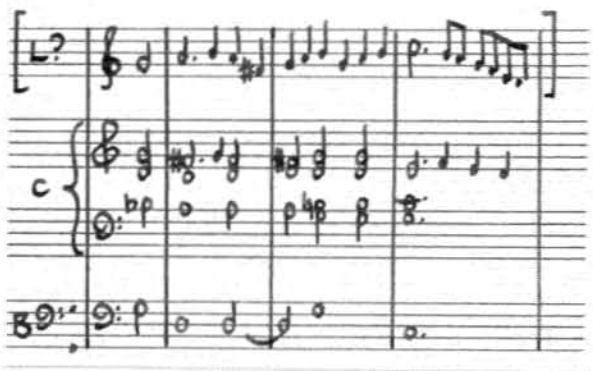


873. ALISON, Richard

Walsingham no. 22 (C,B)

The consort lute part may be the same as a lute treble, accompanied by a ground, in Board f. 4'. There is no connection with the 'Spannish paven' (TC 708 and 738).

The Spanish measure

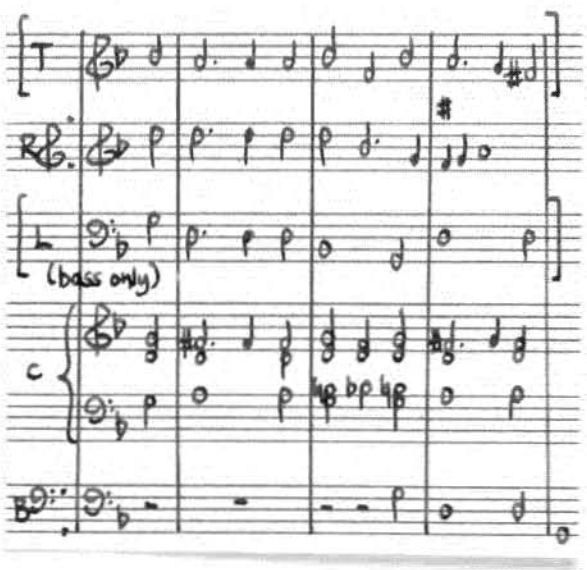


874. DOWLAND, [John]

Dd.5.21 f. 5 (R)
Dd.14.24 f. 34' (C)
Dd.5.20 f. 5 (B)

A version for solo lute is in Cu Dd.2.11 ff. 56, 60 and 95, Ge R.d.43 f. 23 (anonymous and untitled) and Board f. 22' (anonymous).

First galliarde

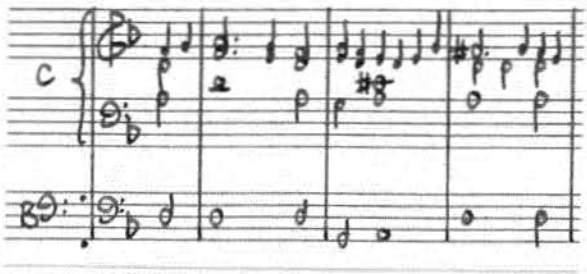


875. HOLBORNE, Antony

Galliarde

HolborneC sig. K3' (C,B)

TC 566 is a version for five-part consort.

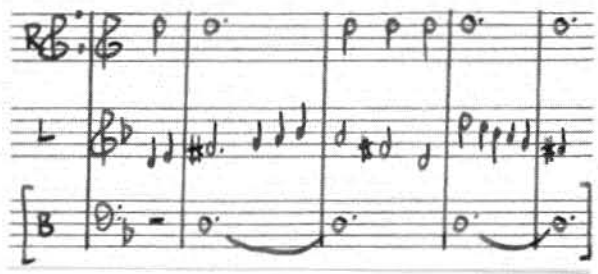


876. JOHNSON, John

Chi passa

Dd.5.21 f. 2 *(R)
Dd.3.18 f. 7' (L)

For information on 'Chi passa' see SimpsB, 101 and WardAB, 34. The lute treble is also in EIR-Dm Z.3.2.13 p. 151 (anonymous and untitled).

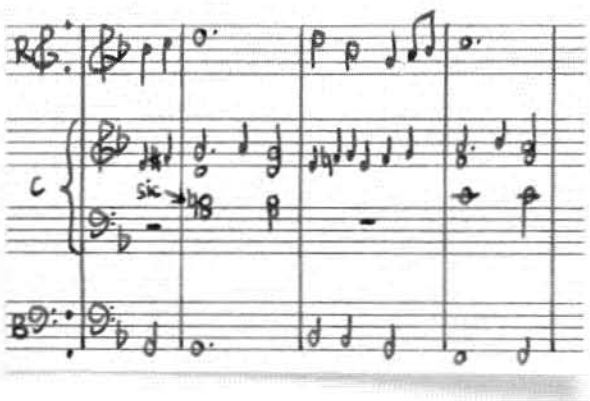


877. [anon.]

Passemeasures galliard

Dd.5.21 f. 2 (R)
Dd.14.24 f. 3 (C)
Dd.5.20 f. 6 (B)

Cf. pavan (TC 753) and accompanying note. Other passamezzo galliards in the Cambridge consort manuscripts are entered as TC 863-5. An untitled passamezzo galliard by John Daniel in Dd.3.18 f. 62 is complete with 'The ground' on f. 63 for two lutes.

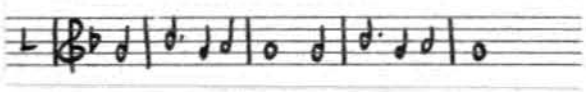


878. [anon.]

The nutts be browne

Dd.3.18 f. 17' (L)

The same lute treble is in Cu Dd.9.33 f. 63' (no title) and,



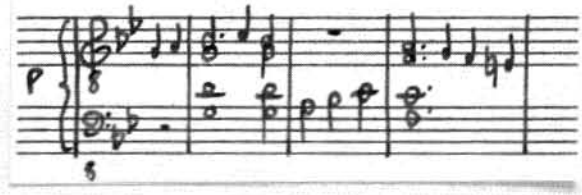
together with a ground, in Lbm Eg. 2046 f. 14' (untitled in both sources). Cf. Volume One pp. 8-9 for information on 'Brownings'.

879. [anon.]

Braye f. 11' (P)

Cf. pavan (TC 755).

Passemesurs galliard



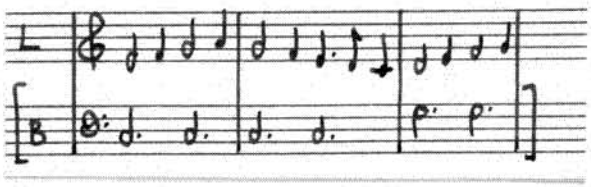
880. Vacant

Compound time: major

881. JOHNSON, John

Trenchmoore

Dd.3.18 f. 12' (L)

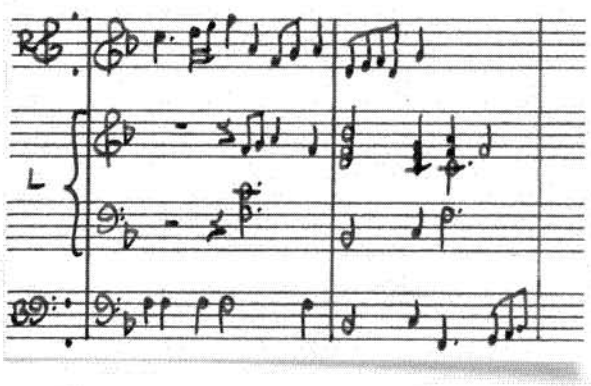


See SimpsB, 716 and WardAB, 77 on sources of the 'Trenchmore' dance. According to Ward this is a tune type on a four measure tonic-dominant ground. The ground to these 29 divisions (which also occur in EIR-Dm Z.3.2.13 p. 139 and Weld f. 11') could be played on another lute, or perhaps in the present case improvised by instruments of the consort.

882. READE, Richard

2 jigge

Dd.5.21 f. 8 (R)
Dd.3.18 f. 15 (L)
Dd.5.20 f. 8 +(B)

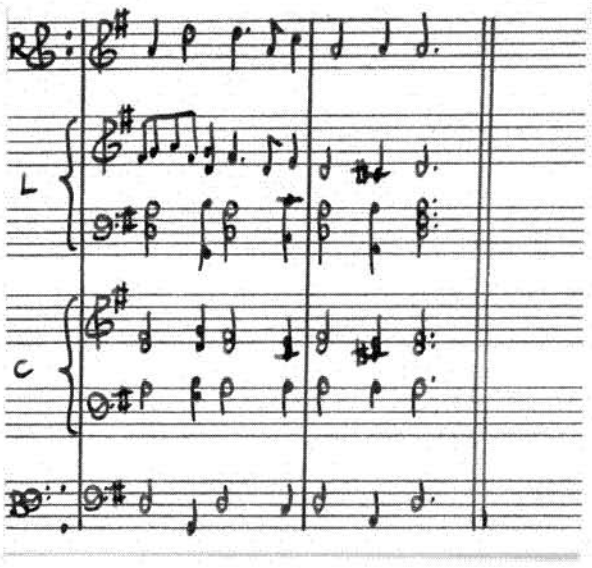


883. READE, Richard

A jigg Eglantine

Dd.5.21 f. 8 (R)
Dd.3.18 f. 34 *(L)
Dd.14.24 f. 38 (C)
Dd.5.20 f. 3 (B)

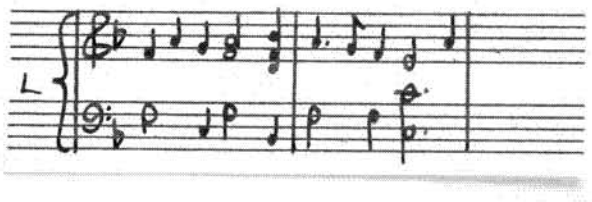
Dd.5.20 is entitled 'Wostock', but the same title is crossed out in Dd.5.21 and Dd.3.18.



884. READE, [Richard]

3 jigge

Dd.3.18 f. 57 (L)

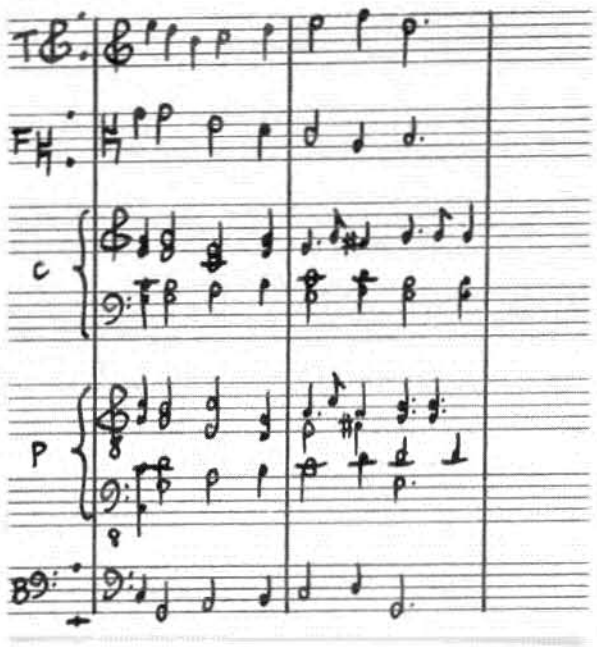


885. [anon.]

MorleyCL no. 17 (T,F,C,P,B)

EDITION: MorleyCL', 153

La volto

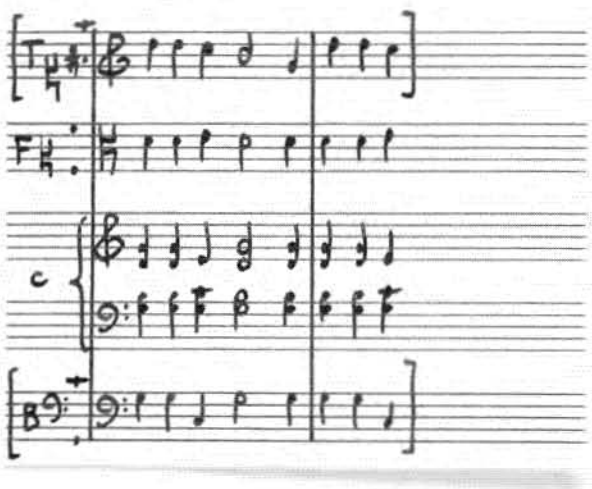


886. [anon.]

RosseterL no. 16 (F,C)

This piece is an adaptation of Gastoldi's 'A lieta vita' from his Balletti a 5, first published in Venice in 1591.

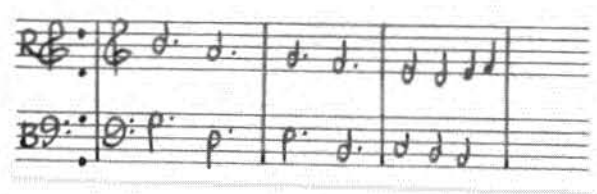
Alieta vita



887. [anon.]

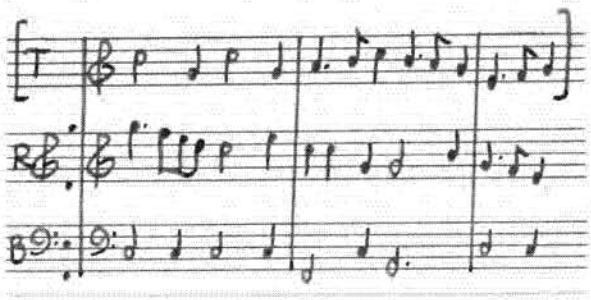
Dd.5.21 f. 6 (R)
Dd.5.20 f. 5' (B)

A jigge



888. [anon.]

Grimstone

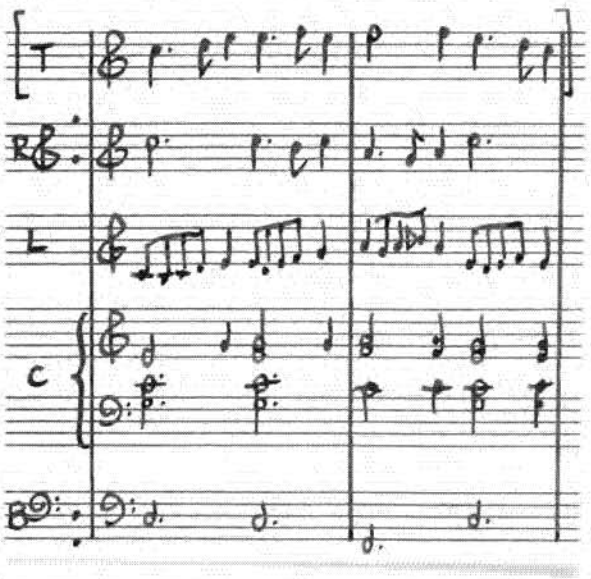


Dd.5.21 f. 8 (R)
Dd.5.20 f. 8 (R,B)

The editorial treble part is from Cu Dd.5.78.3 f. 75', an untitled version for solo lute. Dd.4.23 f. 6 (a fourth lower) and Dd.9.33 f. 81' are respectively cittern and bandora solos entitled 'Grimstock'. Lbm Add. 15118 f. 30' is a bass part with the same title. A later version of the tune, also entitled 'Grimstock' is in The English Dancing Master (1651) no. 14.

889. [anon.]

Callinoe [casturame]

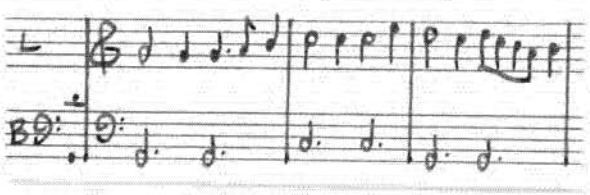


Dd.5.21 f. 10 (R)
Dd.3.18 f. 3 (L)
Dd.14.24 f. 9 (C)
Dd.5.20 f. 3 (B)
Dd.5.20 f. 5 (B)
Dd.5.20 f. 6 (B)

Dd.5.20 f. 3 is transposed partly down a fourth and partly up a fifth. The editorial treble is taken from a setting for solo cittern by '[Thomas] Robinson' in Cu Dd.4.23 f. 19. Other versions of the tune are possible, i.e. EIR-Dtc D.1.21 p. 85 and Byrd's keyboard setting (printed in MB, xxvij, 126 with a list of sources). Dd.4.23 f. 23' is an anonymous cittern version similar to the consort cittern part. The title is of Irish origin (see SimpsB, 79 and WardAB, 33).

890. [anon.]

Sellengers rounde



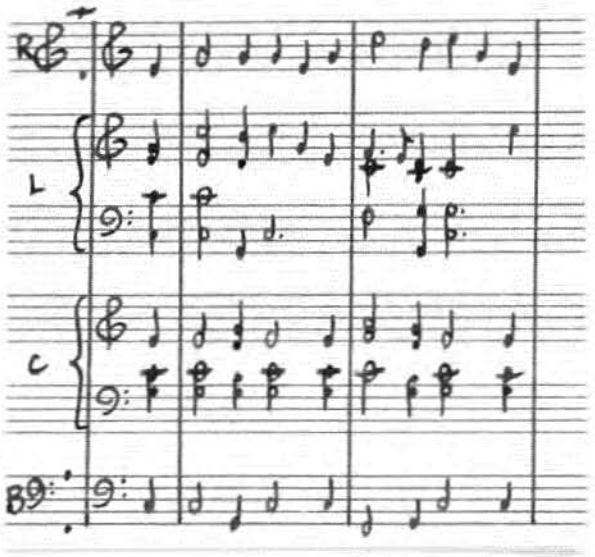
Dd.3.18 f. 5 (L)
Dd.5.20 f. 6 (B) tone higher

The lute treble is also in EIR-Dm Z.3.2.13 p. 182. For numerous other settings see SimpsB, 643 and WardAB, 72.

891. READE, Richard

First jigge

Dd.5.21 f. 7 (R)
Dd.3.18 f. 24 (L)
Dd.14.24 f. 37 (C)
Dd.5.20 f. 7' (B)

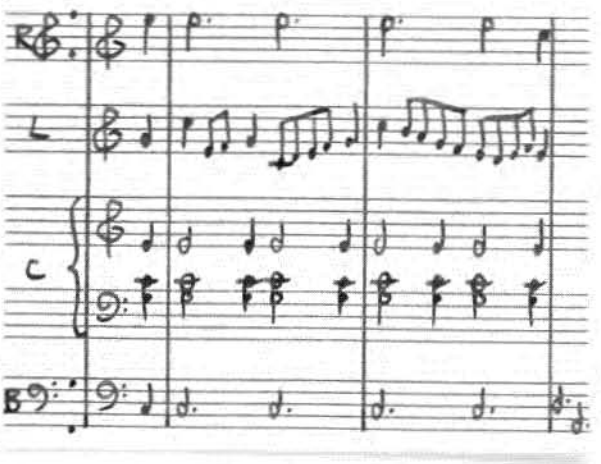


892. [anon.]

Go merely wheele

Dd.5.21 f. 5 (R)
Dd.3.18 f. 40' (L)
Dd.14.24 f. 22 (C)
Dd.5.20 f. 4' (B)

Cu Dd.2.11 f. 64 is a version for solo lute from which it is apparent that the present consort lute part is a decorated version of the tune.

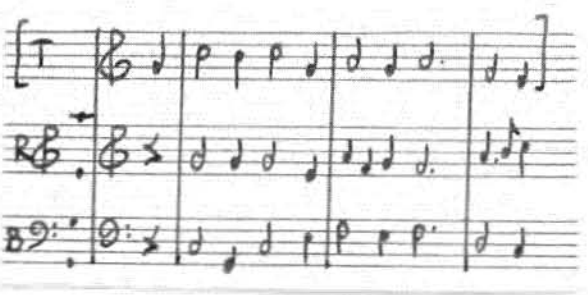


893. [anon.]

Mother B. A.

Dd.5.21 f. 6' (R)
Dd.5.20 f. 7 (B)

The contemporary index to Dd.5.21 on f. 13 identifies this piece as 'Mother W[atkins] Ale', a ballad tune which is dealt with in SimpsB, 745. The treble part may be reconstructed with slight modifications from a keyboard



version in Lbm RM 24.d.3 p. 460 and the Fitzwilliam Virginal Book no. [180]. Versions for solo lute are in Weld f. 8 and Lbm Add. 41498 f. 38.

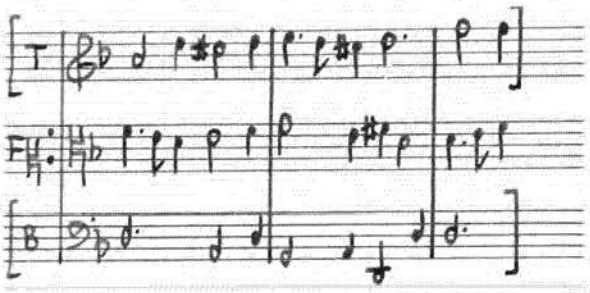
Compound time: minor

894. KETE, Edmund

RosseterL no. 23 (F)

A list of settings of this ballad tune is in SimpsB, 34 and WardAB, 29. The editorial treble and bass parts come from a setting for solo lute a fifth lower in Lbm Eg. 2046 f. 24.

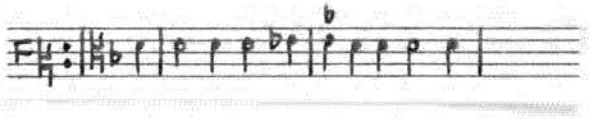
Barrow Faustus dreame



895. ROSSETER, Philip

RosseterL no. 24 (F)

A jigge



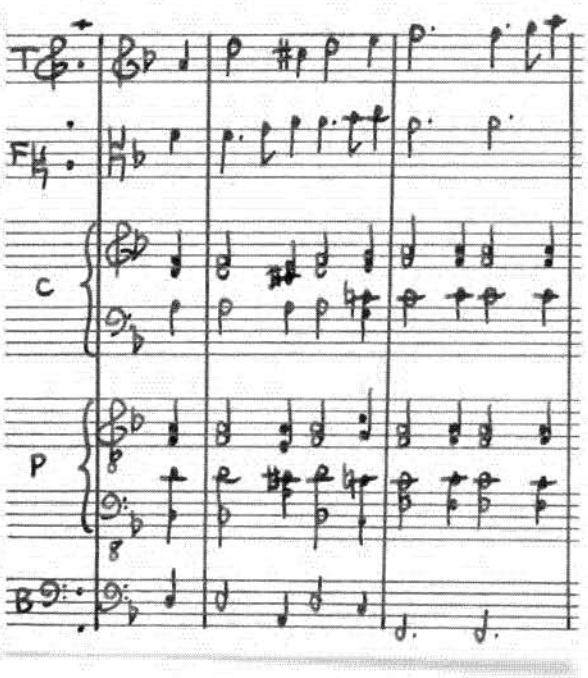
896. [anon.]

MorleyCL no. 22 (T,F,C,P,B)

EDITION: MorleyCL', 155

The melody is related to 'Belle qui tiens ma vie' from Arbeau's Orchésographie (1589), f. 30. The same piece, a fourth lower, was set by Byrd and is printed in MB, xxvij, 78. In Lbm RM 24.d.3 it is the first of three 'French corantos' set by Byrd (pp. 14, 16 and 18). A different setting of the three corantos (anonymous, untitled and a fifth lower) is in Lbm Hirsch M.1353 for solo lute.

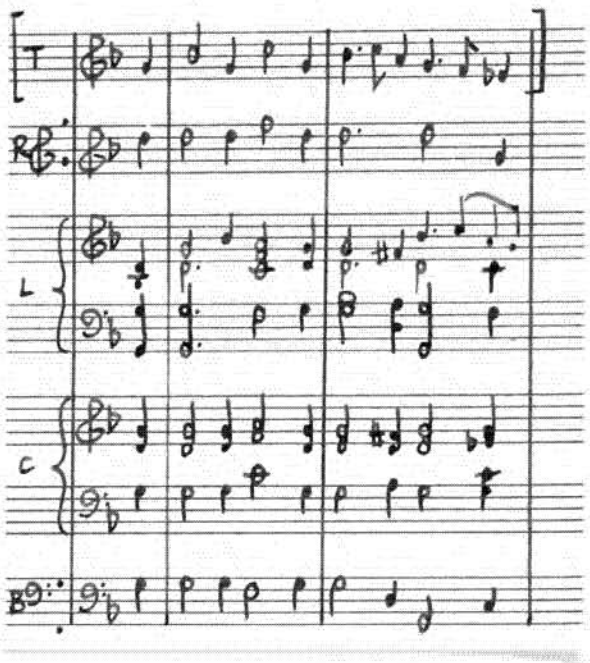
La coranta



897. [anon.]

Tarletons jigge

Dd.5.21 f. 5 (R)
Dd.3.18 f. 53 (L)
Dd.14.24 f. 17 (C)
Dd.5.20 f. 5 (B)

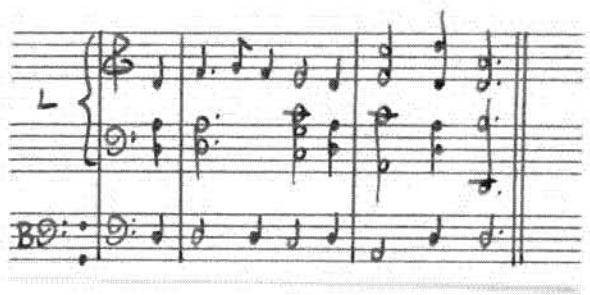


Cu Dd.2.11 f. 56 is an anonymous untitled version for solo lute which according to PoultonD, 178-9 may be by Dowland. It supplies the editorial treble part although it is harmonized quite differently. Dd.4.23 f. 25 is an anonymous version for solo cittern, entitled 'Tarletons willy', whose harmonies correspond with those of the consort version.

898. [anon.]

Robin is to the greenwood gone

Dd.3.18 f. 11 (L)
Dd.5.20 f. 3 (B)



L begins like a solo lute part, but later becomes a consort part with rapid divisions. For full consideration of the 'Bonny sweet Robin' tune see SimpsB, 59, WardAB, 31 and SternfeldM, 68-78.