

## APPENDIX 1

### Inventories of sources of English solo lute music

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## Editorial Policy

**Contents:** Appendix 1 lists the solo lute contents of the sources of solo lute music in *vieil ton* that were compiled in England, or compiled by an English scribe outside England. Each piece is listed by folio or page number. When more than one piece appears on a folio, this number is followed by an oblique stroke and the (editorial) number of that piece on the page. Column 2 gives the precise reading of the original ascription exactly as it appears in the original source in italic type. Any editorial additions are given in square brackets. Editorial realisations of common abbreviations are given in italic type in square brackets. The title of the piece in standardised spelling (including any other titles by which the piece is known) and the composer are then listed in columns 3-4, followed by any concordances or cognates in v.t. lute sources in column 5. Some additional concordances are listed from keyboard and German and Italian tablature sources. A brief description of the source and its contents is given for each manuscript, but not for printed sources. Each manuscript inventory is followed by reproductions of one folios of the work of each of the scribes active.

**Ascription:** Where the music is ascribed to different composers or given different titles in various sources, all names are listed in the relevant column, separated by an oblique stroke. Numbers in square brackets following composers' names refer to the number of the piece in the collected edition of that composer's works.

**Related pieces:** Since no two pieces in this repertory are exactly concordant, with the exception of some concordances between *Euing* and the Holmes books, the definition of this term has been broadened to include any music that is basically the same piece, even if transposed. Cognates are pieces with the same name but which are substantially or even completely different. This includes pieces that start the same and then diverge, versions for different instruments or combinations of instruments, duet versions of solo music (and vice versa) etc. As some duet or consort versions may be very similar to solo versions, these are listed as concordances. If the duet or consort part is not recognisably similar, it is listed as a cognate.

**Measurements:** Since some sources are not bound, and some have been re-bound since copying, only page measurements are given, with the vertical measurement listed first. Depending on the state of the source, these measurements may be accurate for all pages or only some, therefore some pages may diverge from the given dimensions by as much as 3-4 mm. In every case, a representative page has been selected from the used part of the book, and measured across the centre point.

Abbreviations: All text abbreviations used are listed in the glossary in Vol I.

Facsimiles: In order to allow easy comparison of scribal hands with sources not included in this study, all reproductions of original folios are given at full size. However, many sources are too large to allow a full folio to be reproduced at A4 size. Rather than reducing the size of some facsimiles, these reproductions have therefore been allowed to extend to the outermost margins of the page, thus giving a reasonable quantity of the scribe's hand while retaining same the size-relationship between all the scribes illustrated.

Sources: Concordant and cognate lute sources are listed in full with the exception of the sources for John Dowland 'Lachrimae'. As this list is particularly long, it is reproduced only once, below. Concordances with non-lute sources are only listed if they are newly discovered or have not been listed in previous published inventories.

Sources of John Dowland 'Lachrimae'

2764(2) 5v-6/1  
 31392 35v-36  
 6402 1/1  
 Barley 1596 (Lute) 33-36 (E1-E2v)  
 Besard 1603 16v-17/1  
*Board* 11v-12/1  
*Cosens* 4v-5, 36v-37  
*Dd.2.11* 75v-77/1, 81v, 84v/2  
*Dd.3.18* 16v-17/1  
*Dd.5.78.3* 9v-9a [21]  
*Dolmetsch* 225v-227v  
*Euing* 25v-26/1  
*Folger* 18v-19  
 Fuhrmann 1615 60-61/1  
*Herbert* 8v-9  
*Herhold* 24/2-27/1  
*Hirsch* 11v/3  
 Hove 1601 94/2-95/1  
*ML* 22v/2-23  
*Montbuysson* 5/1-5v, 55v-56/1  
*Mynshall* 11/2  
*Pickeringe* 16v-17/1  
*Stobaeus* 21v-22v/1  
*Thysius* 388v  
 Valerius 1626 217-218  
*Vilnius* 24v/1  
*Weld* 4v

Cognates (solo):

Hove 1601 95/2  
*Schele* 17-19/1  
 Hove 1612 2v  
*Thysius* 389v

Cognates (lyra viol)

*Ballet* 42-3

Cognates (consort of lutes):

Besard 1617 7/1 & 8/1, 7/2 & 8/2, 7/3 [inv] & 8/3 [inv]

**EIRE-Dublin, Trinity College Library, Ms.408/2**(NB: As this manuscript is bound with *Ballet* they have sometimes been treated as a single source.)

DATE: c1605

Page measurements: 265 x 180 mm

Pedagogical book in upright folio format. The book was bound by the library with *Ballet*; the pagination was added after they were bound together, and follows on from the numbering in the previous manuscript. Thus folio 1 of 408/2 is page 76. The MS is completely unrelated to *Ballet*. Preservation work in 1982 destroyed the original gatherings in order to interleave the pages with new paper to prevent the spread of mould. Blank ruled pages were retained, and probably there was no further disturbance to the book as the conservator found it. However, it seems clear that there is a folio missing between pages 90 and 91, as those pages show the beginning and end respectively of two different pieces. The page was missing when Lumsden examined the MS and, as the pagination is consecutive, has probably been missing since the 18th century. There are two scribes: the first appears to be concordant with that of 6402 and both seem to have completed their copying within a short time-span.

Lumsden believed 'Omnino galliard' on p.90 to be by Robert Johnson, but despite this did not place the MS after 1600 as he suggested this would imply. In fact, the piece is by John Johnson, and concordances with earlier sources support the attribution. Ward suggests that the music by Robinson, if it was taken from Robinson 1603, implies that the scribe was still at work on the book in 1603. The majority of the music, though, is at least ten years earlier in date, and includes several ground bass pieces on the passamezzo that were beginning to lose popularity by 1605. Despite the absence of duets, the retrospective date of the repertory, and the preponderance of short simple pieces in the opening pages suggests that this is a pedagogical book. The missing binding and endpapers would undoubtedly have provided some further clue as to ownership, but the pedagogical purpose seems more likely than that the book was a personal anthology, as it does not show any of the major characteristics of this type of book. The second scribe does not appear to have been related to the first, but may have been his teacher, as is the case in *Sampson*. The watermark is unhelpful in dating as it is not similar to any of those currently catalogued. It is smaller than most, and may be English as it is not related to the numerous foreign designs.

Bibliography: Chappell: *A Collection of National English Aires* i (London, 1838-40), 115  
 H. Fitzgibbon: 'Lute-books of Ballet and Dallis' *M&L* xi (1930), 71  
 Ward 1968  
 Fenlon/Milsom 1984

page	original ascription	title	composer	cons. & cogs.
76-77		[lute song]		
83/1	<i>a scotis. gig</i>	Scottish Jig		
83/2	<i>the owld man</i>	P.M.		
83/3	<i>lusty gallant</i>	Lusty Gallant		
83/4	<i>farle become</i>	Farle Become		
84/1	<i>hit</i>	Hit it and take it?		
84/2	<i>the blacsmitchth</i>	The Blacksmith		
84/3	<i>the woodes so wild</i>	Will Ye Walk the Woods So Wild	Charles Jackson	<i>Euing</i> 33v-34v <i>Lodge</i> 3
84/4	<i>hearing by</i>	Hearing		
84/5	<i>the shakinge of the sheetes</i>	The Shaking of the Sheets		
84/6	<i>the hun</i> [obscure]	The Hunt's Up		
85/1	<i>calleno</i>	Galliard/Calleno Casturame	?Busnois arr.	Hove 1601 97/1 <i>Dallis</i> 79/2 Phalèse 1568 85v/2
85/2	<i>ye ground to passing measures pavin</i>	P.A. Pavan, duet ground	John Johnson	<i>Lvov</i> 100-101v/1 cf tr.: <i>Mynshall</i> 2v-3/1 <i>Marsh</i> 142-144/1 <i>Dd.3.18</i> 1v-2

85/3-86/1	<i>a treble</i>	Goodnight, duet treble	John Johnson	<i>Brogynryn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 and 86/2 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 26-27, 158-160, 362-363 (dt) and 397/2 <i>Willoughby</i> 3v-5 and 5v (dt)
86/2	<i>a pavin</i>	P.A. Pavan		<i>Thistlethwaite</i> 3v-5v <i>Stowe</i> 389 123
86/3-87	<i>qui passa</i>	Chi Passa		
88	<i>The quadran paven</i>	Quadran Pavan	Clement Cotton	<i>Marsh</i> 228/1 <i>Dallis</i> 24-26/1
89	<i>The quadran galliard</i>	Clark's Galliard/ Quadran Galliard/ Jest	Anthony Holborne	<i>Ballet</i> 10-11/1 <i>Dd.2.11</i> 60v/2 and 72v/1 <i>Hirsch</i> 7v/1 <i>Wickhambrook</i> 11/2 <i>Trumbull</i> 4/2 <i>Nn.6.36</i> 14v/1
90/1	<i>omnino galliard</i>	Omnino Galliard	John Johnson	<i>Marsh</i> 287 <i>Brogynryn</i> 21/3 <i>Dallis</i> 31/1 and 95/2 <i>Lodge</i> 12/3
90/2		In Crete When Daedalus First Began		<i>Mynshall</i> 8/1 <i>Lodge</i> 19v-20/1
91/1	<i>Rogero qd Jo Jonsonn</i>	Ruggiero	John Johnson	cf: <i>Board</i> 2/1 <i>Sampson</i> 3v/1 <i>Dallis</i> 20/1, 21 (dvns), 92/2 (dt pt) and 223/2 (band.) <i>Dd.3.18</i> 1 (dt pt) <i>Marsh</i> 38, 39 (dt pts) and 305 <i>Mynshall</i> 3v/2 (dt pt) <i>Thysius</i> 383/1 <i>Trumbull</i> 25v/1 and 25v/2 (dt pts)
91/2	<i>Turkeylony</i>	Turkeylony		
91/3	<i>staynes moris</i>	Stanes Morris		
92-94/1	<i>delight pavin Jo Jonson</i>	Delight Pavan	John Johnson	<i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v-]10/1 <i>Welde</i> 3v-4/1 <i>Waisel</i> 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 and 14v-15 (dt) <i>Brogynryn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
94/2-95/1	<i>the quenes galliard E perse</i>	Queen's Galliard	Edward Pierce	
95/2	<i>the sinckapace galliarde</i>	Sinckapace Galliard/ Church's Galliard		<i>Marsh</i> 126 cf: <i>Vilnius</i> 58/1 408/2 95/2 <i>Willoughby</i> 90v <i>Dlugoraj</i> 189 kbd: <i>Mulliner</i> 126v-127

95/3	<i>a march</i>	The Earl of Oxford's March		2764(2) 7v/2-8/1 Dd.3.18 20/2 (cnst) Mynshall 7/3 Thysius 373v
96		[n.t.]		
97	<i>a galliard caled e lume alta</i>	E Lume Alta Galliard		Willoughby 20v-21/1 Marsh 79
98-99/1	<i>a gallyard Edward perse</i>	Galliard	Edward Pierce	
99/2	<i>a pauin of John Jhonsons</i>	Long Pavan	John Johnson	Dd.2.11 47v-48/1 and 64v (band.) Wickhambrook 17v/1
100/1	<i>a pauin of Jhon Jhonsons</i>	Pavan	John Johnson	
100/2	<i>mounsters galliard</i>	Mounsieur's Galliard		
100/3-101/1	<i>Robinsons toye</i>	Toy	Thomas Robinson	Dd.5.78.3 11/2 Robinson 1603 15v
101/2	<i>Mary thornyes galliard</i>	Mary Thorny's Galliard		
101/3-102 & 105/1	<i>a pauin</i>	Pavan		Marsh 187-186/3
103/1	<i>sellingers rownde</i>	Sellenger's Round/ Est-ce Mars/The French Tune		Schele 59/2 Montbuysson 30/2 & 94/2 ML 16/3 Trinity 128/2 Dd.3.18 5 (dt) Board 25/1 and 12/2 Andrea 2/4 Vilnius 58/3 and 68/3 Folger 87v/4 and 87v/5 Brahe 10v/1 Vallet 1615 70 Marsh 42-43 and 182 Thysius 442 (dt) Valerius 1626 164-5 Vallet 1616 34/1-35/2 (cnst pts) Hove 1612 61v/1 cf: FWVB no.148 Vallet 1615 63-64/1 & 70/2
103/2	<i>lighttie loue ladyes</i>	Light of Love/The Countess of Ormond's Galliard		Adriansen 1584 92v/3 and 1592 78v Dallis 171 Dd.2.11 74v/2 Thysius 371v Board 5/3
103/3	<i>larouse</i>	Larousse		
103/4	<i>all floures in brome</i>	All Flowers of the Broom		
104/1	<i>greene sleues</i>	Greensleeves	Francis Cutting	31392 29/2 Hove 1601 107v/2

104/2		Robin Hood/Toy		<i>Dd.2.11</i> 80/2 cf: <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (1.v.) <i>Lodge</i> 5 JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v
104/3	<i>trike my whele</i>	The Hunt's Up, Go Merrily While		<i>Vilnius</i> 15/4 <i>Thysius</i> 472/1
104/4	<i>Buffons</i>	Buffoons, Bergamasca Setting		cf: <i>Thysius</i> 373/2 <i>Straloch</i> 1/1 <i>Dallis</i> 3/2 <i>Brahe</i> 10/2 and 18/2 <i>Thysius</i> 397 <i>Vilnius</i> 64v/3 G. B. Domenico <i>Dolmetsch</i> 228-231 Fuhrmann 1615 182/2- 184/1 <i>Herhold</i> 28/2-31v/1 Hove 1612 54v-55 <i>Schele</i> 10/2-11 <i>Stobaeus</i> 68-69/1, 69/2, 69/3 and 69/4-69v/1 Vallet 1615 41-42 <i>Vilnius</i> 4/3 [deleted] & 68v
104/5	<i>the nigites</i>	[n.t.]		
104/6	<i>welad[y]</i>	Welladay, duet ground		
105/2	<i>a galliard</i>	Galliard		<i>Marsh</i> 62-63 <i>Willoughby</i> 78-80/1
106-107/1	<i>a galliard caled nusquam</i>	Nusquam Galliard		<i>Marsh</i> 35 <i>Willoughby</i> 80/2
107/2- 108/1	<i>a pauin</i>	Pavan		<i>Marsh</i> 82-83 <i>Thistlethwaite</i> 8v-9v/1
108/2-109	<i>a galliard caled phillida</i>	Philida Galliard/ Conde Claro	Guillaume Morlaye	<i>Willoughby</i> 38-39v <i>Marsh</i> 61/2 and 232-233 <i>Dd.5.78.3</i> 73v-74
110	<i>mr numans pauin</i>	Pavan	Newman	<i>Dallis</i> 194 and 196-198/1

111/1	<i>Fortune</i>	Fortune My Foe		<p><i>Stobaeus</i> 79v  <i>Vilnius</i> 20v/2 and 27v  <i>Folger</i> 57v [inv]  <i>Beckmann</i> 13v/2  <i>Brahe</i> 14/2  Vallet 1616 8/1  Valerius 1626 132-133  cf: <i>Thysius</i> 387v  Barley 1596 45-46  <i>Dd.4.22</i> 11v  <i>Euing</i> 27/2  <i>Mynshall</i> 9v/1  <i>Vilnius</i> 7v/1  <i>Weld</i> 2/2 (cnst)  <i>Ballet</i> 14 (cnst)  <i>Dd.9.33</i> 89 (dt tr.)  <i>Dd.2.11</i> 56/2 (dt pt)  <i>Nn.6.36</i> 15/3 (l.v.)  <i>Thysius</i> 185v/2  <i>Vilnius</i> 60/1  <i>Herhold</i> 18v/2-21/1  <i>Dallis</i> 49/2-50/1  <i>Dallis</i> 71/2 (dvns)  <i>Schele</i> 20-24/1 (dvns)  Hove 1601 106v/1 (dvns)  <i>Eijsertt</i> 33 and 37  <i>Richard</i> 22  FWVB no.65 (Byrd)</p>
111/2	<i>Orlando</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	<p><i>Board</i> 1/3  <i>Dd.2.11</i> 55v/3  <i>Mynshall</i> 5v/3  <i>Montbuysson</i> 23v/2 &amp; 38  Fuhrmann 1615 47/2  <i>Bautzen</i> 50/1 and 50/2  Hove 1601 106/2  <i>Thysius</i> 399/1  <i>Schmall</i> 22v  cf: <i>Vilnius</i> 1/1 (dt)  <i>Vilnius</i> 1/2 (band.)</p>
111/3		[n.t.]		
111/4	<i>Prannels galiarde.</i>	Prannel's Galliard		
111/5	<i>Baloo</i>	Baloo		
111/6	<i>The Earle of Darbyes Caraunta</i>	Earl of Derby's Courant/French King's Maske		<p><i>Dd.2.11</i> 61v/2  <i>Board</i> 8/2  <i>Montbuysson</i> 3v/1  <i>Vilnius</i> 57v/3  <i>Bautzen</i> 69/2</p>
111/7		[n.t.]		



112/1	<i>The spanishe Pauin</i>	Spanish Pavan	Francis Pilkington	31392 25v Sampson 3v/2 Welde 1 Dallis 162 Dd.4.22 3 Dd.9.33 82v-83 Dd.2.11 66v/2 Nn.6.36 23v Dallis 162 Robinson 1603 22v-23 Mynshall 5/2-5v/1 Wemyss 23/3-24/1 Wickhambrook 14v-15/1 Cosens 20v-21 Folger 1v-2 (frgmt) Pickeringe 11/2 & 11v-12 (dt pts) Dd.3.18 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 <i>Vilnius</i> 27
112/2	<i>Wilsons Wile</i>	Wilson's Wild		Dd.2.11 68v/2 Sampson 4/2 Folger 3/1
112/3	<i>Wigmores galiarde.</i>	Wigmores Galliard		
112/4	<i>Wil&lt;sor&gt; Soane</i>	Wilson's Son		
113/1	<i>The Voice of the Earthe.</i>	The Voice of the Earth/The Ghost		<i>Montbuysson</i> 24/2 [frgmt] Folger 7v-8/1 <i>Bautzen</i> 85/2
113/2	<i>Robin hood is to the greenwood gone.</i>	Robin is to the Greenwood Gone/Bonny Sweet Robin/Robin Hood	John Dowland [70]	JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 Dd.9.3329v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 ?JD: <i>Mynshall</i> 8/4 Dd.2.11 53/2 and 66/3 Folger 16v Dd.3.18 11 and 18 31392 25 <i>Montbuysson</i> 3v cf: <i>Ballet</i> 27 408/2 113/2 and 104/2 <i>Euing</i> 46v-47 Robinson 160318v/1 Dd.2.11 80/2 Nn.6.36 19v-20/1 (l.v.) 2764(2) 12/3 <i>Lodge</i> 5

**GB-Cambridge University Library, Add.2764(2)**

DATE: c1585-90

Page measurements: 132 x 174 mm

Pedagogical book in oblong quarto format. The book exists only as fragments in the form of a series of half-pages which had been used by a 17th-century binder as waste endpapers between the clean endpaper and the binding board. Some of the pages have been reconstructed sufficiently that the original dimensions of a few of the folios are visible. The following description is taken from Spencer's notes on the fragments.

The neat tablature is written for a six-course lute and shows a fair number of ornament signs. The lack of material makes it difficult to assign a date, but the general appearance and absence of diapasons suggest the book was probably among the earliest to contain pieces by Dowland. Six fragments were removed from three books of the "star" class in Cambridge University Library of size (F) in 1915 and 1942. Spencer examined other books of the same class in the library and discovered a further 12 fragments in six books which were extracted and photographed. The 18 half-pages were mounted up as a book in 1972 by the library's conservator, into a form that probably resembles the original book, folios [1]-[6v] and [7]-[8v] forming consecutive sequences, while the remaining fragments do not suggest any recognisable order. Some of the repair tissue has obscured some previously visible notes, but on the whole has generally improved legibility of the original by removing the old binder's glue. It is similar in size to *Dallis*, which originated in Cambridge in 1583. The books from which the fragments were recovered are likely to have come from the library of Richard Holdsworth (1590-1649). The latest dated volume so far found containing lute fragments is dated 1628. Holdsworth became Master of Emanuel in 1637, and it is likely that the binding of his books dates from this time. His library of 10,000 books was bought by the University in 1664.

Bibliography: Lumsden 1953  
Robert Spencer: 'The Cambridge Lute Manuscripts: a Postscript' *LSJ* vi (1964), 29  
Poulton 1982

folio	original ascription	title	composer	cons. & cogs.
1-2	<i>Queene Maries Dumpe</i>	Queen Mary's Dump [P.A.]		<i>Ballet</i> 4-5/1 cf: <i>RA58</i> 54v/1 <i>Folger</i> 1/2 <i>Dallis</i> 192-193
2v-3	<i>M[r] Pagonto[n] his Galyarde</i>	Packington's Galliard, first part of duet		<i>Marsh</i> 268 <i>Brogynntyn</i> 19/3 <i>Mynshall</i> 9 <i>Sampson</i> 9/1 cf: <i>Brogynntyn</i> 19/2 [2nd pt]
3v-5/1		The Old Medley	John Johnson	<i>31392</i> 18v-19v/1 <i>Marsh</i> 270-271 and 272 Adriansen 1584 <i>Brogynntyn</i> 16-17/1 <i>Dallis</i> 53 <i>Dd.2.11</i> 88v-89/1 <i>Thysius</i> 192-193 Valerius 1626 99-100 Waisel 1591 L2v <i>Welde</i> 8v-9/1
5/2	[The Earl of] <i>Oxfordes G[alliard]</i>	The Earl of Oxford's Galliard		<i>Folger</i> 4v/1 and 5v/1 <i>Dallis</i> 89
5v-6/1	[D]owlandes <i>Lacrimæ</i>	Lachrimæ Pavan	John Dowland [15]	see separate list
6/2		Mrs White's Choice/Thing	John Dowland [50]	<i>ML</i> 2/1 <i>Sampson</i> 7/1 and 7/2 <i>Wickhambrook</i> 15/2 <i>Pickeringe</i> 19/4 <i>Dd.2.11</i> 63v/2 <i>Dd.4.23</i> 31v
6v/1	<i>Capit[aine] Candishe his Galya[rde]</i>	Captain Candish's Galliard	John Dowland [21]	<i>Dd.2.11</i> 56/1 <i>Hirsch</i> 11v/2 <i>Mynshall</i> 1/3
6v/2		[n.t.]		

7/1		Galliard	Francis Cutting	<i>Dd.2.11</i> 71v/2 <i>Euing</i> 29 31392 34/2 <i>Marsh</i> 386/1 <i>Thysius</i> 33
7/2		Toy	Francis Cutting	<i>Dd.2.11</i> 80v/3
7v/1		[n.t.]		
7v/2-8/1		The Earl of Oxford's March		408/2 95/3 <i>Dd.3.18</i> 20/2 (cnst) <i>Mynshall</i> 7/3 <i>Thysius</i> 373v
8/2		Canticle: Veni Creator—Come Holy Ghost		
8v/1	<i>where righteousness etc.</i>	Psalm: Where Righteousness		<i>Marsh</i> 429
8v/2	<i>When as we sat in Babilon</i>	Psalm: When As We Sat in Babylon		
8v/3		Psalm: O God My Strength and Fortitude [inc.]		
9/1		Galliard		
9v		Go From My Window, second part of duet/consort part	Richard Allison	<i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 <i>Dd.3.18</i> 34v-35 (cnst) cf Collard: <i>Dd.9.33</i> 31v-32 <i>Pilkington</i> : 31392 26v-27 JD: <i>Euing</i> 17v-18/1 <i>Barley</i> 1596 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 <i>Robinson</i> : <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 <i>Robinson</i> 1603 29
10		Sir John Smith's Almain	John Dowland [47a]	<i>Dowland</i> 1610B 30v/2-31 2764(2) 10 <i>Marsh</i> 384 <i>ML</i> 8v/1 <i>Folger</i> 13v-14/1 <i>Ballet</i> 7/1 (?dt) <i>Schele</i> 148/2 (cnst) <i>Brahe</i> 16v-17/1 <i>Thysius</i> 503
10v		Lady Laiton's Almain	John Dowland [48]	<i>Schele</i> 145/2-146/1 <i>Dd.2.11</i> 48/3 <i>Welde</i> 5/3 <i>Mynshall</i> 10/1 <i>Besard</i> 1603 139v <i>Thysius</i> 492/1 <i>Folger</i> 11v <i>Wickhambrook</i> 17/3 <i>Fuhrmann</i> 1615 80/2 <i>Hove</i> 1612 59/2 <i>Richard</i> 59v/2-60 cf: <i>Vilnius</i> 66v/2 <i>Dlugoraj</i> 367 <i>Eijsertt</i> 27 <i>Cologne</i> 59v-60
11-11v/1	<i>Quadro Pavin Treble</i>	Quadran Pavan, duet treble	John Johnson	<i>Dd.3.18</i> 26v-27/1
11v/2-12/1		Psalm?		
12/2	<i>Lo[e?] what it is to loue</i>	O What it is to Love		<i>Dallis</i> 17/1

12/3	[Robin] <Hoode>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	John Dowland [70]	JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v cf: <i>Ballet</i> 27 408/2 113/2 and 104/2 <i>Euing</i> 46v-47 <i>Dd.2.11</i> 80/2 <i>Nn.6.36</i> 19v-20/1 (l.v.) Robinson 160318v/1 <i>Lodge</i> 5
12v/1	<i>Chy passa</i>	Chi Passa	Cotton	<i>Marsh</i> 30/2
12v/2		Mounseur's Almain, second part of duet/cnst part	Daniel Bachelier	<i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 Dowland 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 Valerius 1626 286-287 cf: <i>GB-Lbl</i> Add.Ms.30342 31v different settings: <i>Cosens</i> 15v-17 and 44v-46 <i>Dd.2.11</i> 33v-34/1 Hove 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1

**GB-London, British Library, Add.4900**

DATE: c1605

Page measurements: 300 x 190 mm<sup>1</sup>

Lute song source in large upright folio format. The lute songs are notated in table layout, with the melody and words in oblong format on the page facing the lute accompaniment which is in upright format. The contents are discussed in some detail in Ward 1992 (Vol.I, 33-36) with concordances to non-lute sources.

Bibliography: John Stevens: *Music and Poetry in the Early Tudor Court* Cambridge Studies in Music (Cambridge, 1961 repr. 1979)  
Ward 1992

folio	original ascription	title	composer	cons. & cogs.
58/1	<i>SSynce thowe are false to mee:</i>	Since Thou Art False		
58/2	<i>Thestilis a seely man.</i>	Thestis a Seely Man		
58/3	<i>Ane have I hope</i>	And Have I Hope		
59/1	<i>What harte can thincke or tonge expresse: / mr heywood</i>	What Heart can Think		
59/2	<i>AAlleluya: of mr Taverner. / Descendit Bassus. / mr Taverner.</i>	Alleuia	Taverner arr.	
60/1	<i>I gieur O Jhesu: mr shep[ar]de: / Sheparde</i>	I Give O Jesu	Shepard arr.	
60/2	<i>And shall my faithe have this refuse.</i>	And Shall My Faith		
61	<i>Benedicam. / Qd mr Johnson</i>	Benedicam	John? Johnson	
62	<i>Jefil[e] / Jefile Geophile</i>	Chanson: Je File	Philip van Wilder arr.	<i>Osborn 17v-18/1 Brogyntyn 14</i>
63/1	<i>My litell pretie one.</i>	My Little Pretty One		
63/2	<i>What cause have I for to reioyce.</i>	What Cause Have I to Rejoice		
63/3	<i>I lothe that I did love</i>	I Loathe that I did Love		
64	<i>For he yt is myghtie. Etc.</i>	For He That is Mighty		
65	<i>What man ...</i>	[n.t.]		
66	<i>Madona. / Madonna. / Will Jennings / mr Edward</i>	Madonna	William Jennings/ Mr Edward	

<sup>1</sup> I am most grateful to Mr Conway, the Superintendent of the Manuscript Students Room in the British Library, for confirming these measurements.

**GB-London, British Library, Add.6402**

DATE: c1605

Page measurements: approx. 278 x 191 mm

Teaching fragment in upright folio format. A loose sheet and a bifolium from a collection of copies of inscriptions on miscellaneous loose papers in various hands donated to the British Library by the Reverend William Cole in 1783. Of the two leaves of the bifolium only the first contains music, the second is ruled but otherwise unused. The inscription is written in an apparently different hand from the tablature. One bar on the outer edge of f.1 is faded to illegibility. This is the most instantly readable of all the fragmentary sources, reasonably carefully copied out. Despite there being only four pieces in all, the scribe still managed to find a place for Dowland's ubiquitous 'Lachrimae'.

The lute is fairly old-fashioned for c1605, but not unusually so. The scribe, whose hand is not wholly regular, appears to be concordant with the first scribe of 408/2.

Bibliography: Lumsden 1957A  
Craig 1992

folio	original ascription	title	composer	cons. & cogs.
1/1	<i>Lacrame</i>	Lachrimae Pavan	John Dowland [15]	see separate list
1/2	<i>a coranto</i>	Courant		<i>Dd.2.11</i> 81/2
2/1	<i>Dumesai</i>	Mall Sims	Johan Leo Hassler	<i>Pickeringe</i> 26v-27 <i>Cosens</i> 43/2 <i>Dd.9.33</i> 62v/2-63 <i>ML</i> 9v/2-10/1 <i>Vilnius</i> 35 and 41v Hove 1612 59/1 [59] Valerius 1626 206-8 Vallet 1615 92 cf: <i>Folger</i> 15v <i>Mynshall</i> 11v <i>Vilnius</i> 54v/1 <i>Dlugoraj</i> 97 and 483 <i>Stobaeus</i> 76v and 77v.
2/2	<i>My lady hunssdons puff Doulland</i>	Lady Hunsdon's Puff	John Dowland [54]	<i>Dd.5.78.3</i> 7 <i>Dd.9.33</i> 38/1 <i>Folger</i> 22v

**GB-London, British Library, Add.31392**

DATE: c1605

Page measurements: approx. 193 x 262 mm—some pages remounted at gutter.

Household or personal anthology in oblong folio format. Although the format is unusual (but similar to *Dd.3.18*, the contents are fairly unexceptional for the time. The fact that the three hands do not appear to overlap in any way is slightly more unusual, but not wholly exceptional. They are all extremely regular and highly legible hands, and some of the ascriptions for Francis Pilkington are written in such a way as to suggest a signature such as that found in *Folger* for John Johnson. However, the known practices surrounding lute books and professional musicians make it less likely that this is the case.

Bibliography: Poulton 1975A  
Lumsden 1957A  
Newton 1959B

folio	original ascription	title	composer	cons. & cogs.
13v-14v/1	<i>A fantasie. / maister Dowland</i>	Fantasia	John Dowland [1]	Dowland 1610B 15-16 <i>Cosens</i> 8v-9 31392 24 <i>ML</i> 14v-15 <i>Pickeringe</i> 24v-25/1 Besard 1603 170v-171v/1 <i>Euing</i> 16v-17 Mertel 1615 226/2-228/1 <i>Brahe</i> 27v-31
14v/2-15	<i>Solus cu[m] sola / Dowland</i>	Solus cum Sola	John Dowland [10]	<i>Dd.2.11</i> 58v/1 <i>Euing</i> 27v-28/1 <i>Board</i> 10v-11/1 Barley 1596 60-61 (orph.)
15v-16v/1	<i>passing measures pavin.</i>	Passamezzo Pavan		
16v/2-17	<i>Militis dumpe.</i>	Militis Dump [Bergamasca]		<i>Marsh</i> 359 <i>Lodge</i> 14-15v/1
17v-18	<i>A pavyn mr Holborne</i>	Pavan	Anthony Holborne	<i>Trumbull</i> 12v-13/1 <i>Welde</i> 1v-2/1 <i>Dd.2.11</i> 41v-42/1 <i>Euing</i> 36v-37
18v-19v/1	<i>medley</i>	The Old Medley	John Johnson	<i>Marsh</i> 270-271 and 272 Adriansen 1584 <i>Brogynntyn</i> 16-17/1 <i>Dallis</i> 53 2764(2) 3v-5/1 <i>Dd.2.11</i> 88v-89/1 <i>Thysius</i> 192-193 Valerius 1626 99-100 Waissel 1591 L2v <i>Welde</i> 8v-9/1
19v/2-20	<i>A pavin / mr Lodwick</i>	Pavan	Lodovico Bassano	<i>Dd.2.11</i> 43 <i>ML</i> 29v/2-30/1
20v-21v/1	<i>A Quadrant pavyn</i>	Quadran Pavan		
21v/2-22	<i>Galiard.</i>	Quadran Galliard	?John Johnson	<i>Dd.3.18</i> 26/2 <i>Mynshall</i> 4
22v/1	<i>A treble</i>	duet treble		
22v/2	<i>the ground to the treble befor</i>	First Dump, duet ground	John Johnson	<i>Marsh</i> 144/2
22v/3-23/1	<i>mrs marie Oldfeilds galliard by ffra: Pilkington Bachi: of Musick./</i>	Mrs Mary Oldfield's Galliard	Francis Pilkington	
23/2	<i>mrs winters Jumpp</i>	Mrs Winter's Jump	John Dowland [55]	<i>Euing</i> 24v/2 <i>Folger</i> 5v/2 Barley 1596 71 (orph.)
23v	<i>A pauen by ffra Pilk: Ba: of musick</i>	Pavan	Francis Pilkington	

24		Fantasia	John Dowland [74]	cf opening: Dowland 1610B 15-16 <i>Cosens</i> 8v-9 31392 13v-14v/1 <i>ML</i> 14v-15 <i>Pickeringe</i> 24v-25/1 Besard 1603 170v-171v/1 <i>Euing</i> 16v-17 Mertel 1615 226/2-228/1 <i>Brahe</i> 27v-31
24v	<i>A pauen by ffra: Pilk Bachiller of musick</i>	Pavan	Francis Pilkington	
25	<i>Jolly Robbin</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	?John Dowland [70]	?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 cf: <i>Ballet</i> 27 408/2 113/2 and 104/2 <i>Euing</i> 46v-47 Robinson 160318v/1 <i>Dd.2.11</i> 80/2 <i>Nn.6.36</i> 19v-20/1 (l.v.) 2764(2) 12/3 <i>Lodge</i> 5
25v	<i>the spanish Paven set out by Fra: Pilkington Ba: of Musick</i>	Spanish Pavan	Francis Pilkington	<i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 Robinson 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v-15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius1626 258-260 Vallet1615 57 Vallet1616 6/2 <i>Vilnius</i> 27
26	<i>an Almayne by maister Cuttinge</i>	Almain	Francis Cutting	Barley 1596 (Lute) 42-44 <i>Dd.5.78.3</i> 31/2 <i>Dd.2.11</i> 100/1 <i>Pickeringe</i> 31v/2-32/1



26v-27	<i>goe from my wyndowe by maister Frauncis Pilkinton, Bachelor of Mus:</i>	Go From My Window	Francis Pilkington	cf Collard: <i>Dd.9.33</i> 31v-32 JD: <i>Euing</i> 17v-18/1 Barley1596 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 Allison: <i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 2764(2) 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst) Robinson: <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 Robinson 1603 29
27v-28	<i>maister pypers pavyn by mayster Dowland.</i>	Captain Digorie Piper's Pavan	John Dowland [8]	Barley 1596 37-41 <i>Cosens</i> 2v-3 <i>Dd.2.11</i> 46v/2-47/1, 82/2 (band.) <i>Pickeringe</i> 19v-20 <i>Euing</i> 29v/1 Hove 1612 37v <i>Montbuysson</i> 70v-71/1
28v-29/1	<i>maister Pypers galiard. by maister Dowland</i>	Captain Digorie Piper's Galliard	John Dowland [19]	<i>Euing</i> 28v <i>Dd.2.11</i> 53/1 <i>Dd.5.78.3</i> 9av [21v]-10/1 <i>Hirsch</i> 11/3 <i>Board</i> 21v/1 <i>Cosens</i> 3v-4 <i>Dd.9.33</i> 73v <i>Dolmetsch</i> 92v-93 Besard 1603 107v/2 cf: <i>Montbuysson</i> 70v-71/1
29/2	<i>Greenesleeues by maister Cuttinge</i>	Greensleeves	Francis Cutting	408/2 104/1 Hove 1601 107v/2
29v-30	<i>a Pavyn by maister Cuttinge</i>	Pavan	Francis Cutting	<i>Dd.5.78.3</i> 14v-15 Barley 26-29/1 <i>Hirsch</i> 10
30v-31	<i>a Pavyn by maister Allison</i>	Pavan	Richard Allison	<i>Hirsch</i> 3v-4/1 <i>Dd.2.11</i> 71 <i>Dd.5.78.3</i> 33/1
31v-32	<i>a pavyn by maister Richard Allison:</i>	Pavan	Richard Allison	<i>Dd.2.11</i> 97v
32v-33	<i>a pavyn by maister Rich: Allison.</i>	Sharp Pavan	Richard Allison	Fuhrmann 1615 59 <i>Hirsch</i> 4v-5/1 and 63v 31392 32v-33 cf: <i>Herhold</i> 35v-37/1 [corrupt] dt: <i>Pickeringe</i> 11v-12 <i>Folger</i> 17-18 <i>ML</i> 5v-6 <i>Trumbull</i> 17 (gr.)
33v-34/1	<i>a pavyn by maister Richard Allison.</i>	Pavan	Richard Allison	
34/2	<i>a galiard by mr Cuttinge.</i>	Galliard	Francis Cutting	<i>Dd.2.11</i> 71v/2 <i>Euing</i> 29 2764(2) 7/1 <i>Marsh</i> 386/1 <i>Thysius</i> 33
34v-35	<i>a pavyn by Alfonso Ferebasco:</i>	Pavan	Alfonso Ferrabosco	
35v-36	<i>Dowlands Lachrima. / Lachrima of maister Dowland.</i>	Lachrimae Pavan	John Dowland [15]	see separate list

36v-37	<i>a pavyn</i>	Mrs Anne Markham's Pavan	Francis Cutting	<i>ML</i> 28v-29/1 <i>Cosens</i> 48v-49 <i>Pickeringe</i> 21v-22/1 <i>Dd.9.33</i> 32v-33 <i>Euing</i> 33/2
37v-38		Mrs Anne Markham's Galliard	Francis Cutting	
39v-44		[bandora solos]		

**GB-London, British Library, Add.41498**

DATE: c1590

Page measurements: 285 x 194 mm

Fragment in upright folio format. Written on two hand-drawn staves on the recto of the last opening of the final gathering of a play written in English using a Secretary hand. The quires were originally unbound, but have been collected together by the library. The music and text hands seem to be unrelated. The music has been identified by Stewart McCoy as *Watkin's Ale*. It has no rhythm signs, but the repetitive melodic patterns make it easy to reconstruct. The appearance of the music suggests that it was not intended to survive long, as it is simply an *aide memoire* for the scribe—music that a player or scribe wished to preserve rarely looks quite so slapdash, and were it not for the fact that it is attached to a more substantial work it is unlikely that it would have survived so long.

Bibliography: Stewart McCoy: 'Mystery Tune' *Lute Society Newsletter* iv (April 1987), 7  
Craig 1992

folio	original ascription	title	composer	cons. & cogs.
38		Watkin's Ale		Welde 8/2

**GB-London, British Library, Add.60577**

DATE: c1540

Page measurements: 211 x 144 mm

Fragment in upright format, slightly smaller than folio. The scribe does not seem to be the same as any of those in the immediately adjacent pages, though differences between text and tablature hands may account for this discrepancy. Lacks rhythm signs and all but a few bar-lines, probably marking phrase ends. A single leaf in a very large manuscript, folio 190 and its verso. These are probably the earliest fragments of English lute music known to us, and they are rudimentary to say the least. The tablature is French, but the music lacks any indication of rhythm, either in the form of flags or of bar-lines. Ward realised and transcribed both the pieces,<sup>2</sup> though as his readers will see, he has not used the spacing of the notes as any guide to rhythmic interpretation. Utilising the spacing implies a duple time-signature for the first piece, and not Ward's compound metre, also giving considerably more short notes and a bass line that follows the first half of the P.A. pattern.<sup>3</sup> His version of *The six vysages* is more believable, though he has had to add four bars to make the strains equal in length. There are, of course, many other possible and equally plausible solutions.

The Winchester manuscript is a literary collection relating to the Bishops of Winchester (hence its title) which also contains two pieces for (apparently) the lute, and—in a later section of the book—a group of songs or chansons. The two lute pieces are copied using the scribe's original dry-point rulings for the stave, scratching out every seventh line to separate the six-line staves from each other. Although the copying lacks bar lines and rhythm signs and the spacing does not indicate relative note-lengths either, the music hand is relatively neat and uniform. The music was probably intended only as an *aide memoire* rather than a comprehensive account of the music. They are both probably dance pieces, though the title of 'The Six Visages' may relate to a masque or play. It is likely that the music would fall into regular four-bar phrases to match the meter and set patterns of dance music.

The book is composed of both parchment leaves and paper gatherings of various sizes. The principal scribe surrounding the lute music is William Way, but he does not appear to be the lute scribe. Way was one of the 'XII laye men to singe and serue in the Quere daylly' at Winchester. His name appears in the Cathedral 'Boke of Portyons' between 1541 and 1563. Way's copying dates from after 1559.<sup>4</sup> The earliest music hand dates from 1487, and is responsible for seven songs on folios 116v and 115v. It appears that Way was responsible for most of the later section of music. The music copied by him falls into three sections. The copying appears amateur,<sup>5</sup> but the texts themselves are interesting. There are three sections to this part of the copying. The first, 204v-208, is polyphonic music in score, possibly for organ as there seem to be two more-or-less equally moving upper parts, and one lower part notated in black dotted 'longs'. This comprises an incomplete set of variations on the ground bass 'Hugh Aston's Maske', dating from the mid 16th century.<sup>6</sup> The ground was also used by William Byrd, and this may represent Way's rather inadequate attempts to intabulate from the keyboard from consort parts. Way followed 'Hugh Aston's Maske' with a sequence of dance music (ff.209v-214) mostly also in three parts. One piece is headed 'Galiard', and it seems likely that most of these short pieces are pavan and galliard pairs. The final section, ff.221-2 is a sequence of songs, 5 of which are canons.

Nothing so far has come to light to illuminate the origins of the lute pieces on folios 190-190v. Fenlon, in the music part of the introduction to the facsimile makes no useful comment about the lute music, mistaking the deletion of every seventh line for 'rudimentary rhythm signs'. If they were copied by Way, which seems highly unlikely after comparison of this music with his other copying, then they must date from c1560. However the style of the music and copying would seem to imply a considerably earlier date. The music is in a substantially earlier state of evolution than that in RA58, though that may have more to do with the scribe than the date. The title *La galantyne* has not provided any clues either, unless it is a corruption of Eglantine, the name given to the white rose, emblem of Elizabeth I (1558-1603). If this is the case, then 1560 would not be unreasonable, though comparison of these pieces and their copying with contemporary and earlier sources does imply a date closer to 1550 or even before, particularly as we know that music was being added to this collection of papers as early as 1487.

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<sup>2</sup> Ward 1992, Vol II p.57.

<sup>3</sup> My thanks to John Caldwell for drawing this to my attention.

<sup>4</sup> It makes reference to John White as the late bishop of Winchester. He was deprived of his see on 12 January 1560.

<sup>5</sup> Fenlon (op.cit.) took Way's use of the dry-point ruling as evidence pointing towards this, though any scribe when provided with a ready-ruled page would probably have used the neat and straight lines made available rather than taking the time and trouble to re-rule.

<sup>6</sup> Aston was born in the 1480s or early 1490s.

Bibliography: Edward Wilson and Iain Fenlon: Introduction to 'The Winchester Manuscript'  
 [Facsimile] (Cambridge, 1981)  
 Craig 1992  
 Ward 1992

folio	original ascription	title	composer	cons. & cogs.
190	<i>la galantyne</i>	La Galantyne		
190v	<i>The six vysages</i>	The Six Visages		

**US-New Jersey, Private library of Michael d'Andrea**

DATE: c1570

Page measurements: original size unobtainable due to cropping.

Teaching fragments in oblong format between quarto and folio in size. The sheets were discovered bound into the centre of an 18th-century book which was disbound to retrieve the music and then sold. No record was kept of the book, but it is unlikely to have been related to the lute leaves in any way. There is an unusual version of Sellenger's round which, although the tune was registered in 1567, is almost exclusively to be found in sources from 1615 on. However, this may simply be the earliest version of the tune, and the variant metre may be an earlier version than was hitherto known. The layout was originally in large oblong format, but was folded and stitched down the centre to incorporate it into the book. There is no sign that it have been bound before, but heavy cropping of all the edges has destroyed any evidence there may have been. The most likely explanation for this type of source is that the leaves were loose, and placed into a bound book to protect them. When the book was bound or re-bound, the contents were not examined closely, and the music was simply caught in with the original quires.

Ward identifies 2/6 as probably music for the poem 'The scoffe of a Ladie' from the *Handefull of pleasant delites* from the 1560s and 70s, and begins with the words 'Attend thee, go play thee', but has no tune named.

Bibliography: Ward 1992 (footnotes only)  
Craig 1994

folio	original ascription	title	composer	cons. & cogs.
1	<i>Pa[ssamezzo] Pa[van]</i>	Passamezzo Pavan		
2/1		[n.t.]		
2/2	<i>Light of Love</i>	Light of Love		
2/3	<i>Jocundarie</i>	Jocundarie		
2/4	<i>Seleng[er]s Rounde</i>	Sellenger's Round/ Est-ce Mars/The French Tune		cf: <i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>ML</i> 16/3 <i>Trinity</i> 128/2 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 25/1 and 12/2 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/4 and 87v/5 <i>Brahe</i> 10v/1 <i>Vallet</i> 1615 70 <i>Marsh</i> 42-43 and 182 <i>408/2</i> 103/1 <i>Thysius</i> 442 (dt) <i>Valerius</i> 1626 164-5 <i>Vallet</i> 1616 34/1-35/2 (cnst pts) <i>Hove</i> 1612 61v/1 <i>FWVB</i> no.148 <i>Vallet</i> 1615 63-64/1 & 70/2
2/5	<i>[...]es [t]he [Lutes]</i>	[n.t.]		
2/6	<i>Attende the [...]</i>	Attend the ...	?John Johnson	
3-4	<i>asmes</i>	Galliard		

**EIRE-Dublin, Trinity College Library, Ms.408/1**

DATE: c1595 and c1610

Page measurements: 282 x 190 mm

Household or personal anthology in upright folio format. Bound with 408/2 though the sources are completely unrelated. Lumsden dismissed the possibility that 'Squire's Galliard' may have come from Squire's Maske (26 Dec 1613), and its presence in *Dd.2.11* seems to confirm this. Though similar gothic hands to that used by Scribe A do occur apparently anachronistically in sources such as 31392 and *Euimg*, both after 1600, the 6-course lute and other features of the notation of Scribe A suggest that this is a layered compilation, that of scribe A dating from c1595 and the remainder copied by a group of scribes c1610 or 1615. Bachelor was born in 1572, and was certainly writing quite complex music by 1588, at the age of 16, so the earliest layer probably dates from any time after about c1590. The watermark is very similar to one dated 1594, and it is this which principally suggests the date of inception.

The viol music and other works added by the later scribes seem to date unequivocally from the second decade of the 17th century, but it is possible that all the music was copied early in the 17th century, but the layout and compilation suggests that Scribe A wrote independently in the book and the other scribes made use of it at some later date. As well as the lute music, there are a few pieces for lute and some music in staff-notation. Ward made a fairly comprehensive study of the book from a microfilm, and listed the scribes in detail. Only those writing in tablature are reproduced here.

Bibliography: Chappell: *A Collection of National English Aires* i (London, 1838-40), 115  
 H. Fitzgibbon: 'Lute-books of Ballet and Dallis' *ML* xi (1930), 71  
 Ward 1968

page	original ascription	title	composer	cons. & cogs.
3/1		[n.t.]		
3/2	<i>Robart</i>	[frgmt]		
4-5/1	<i>Queene Mariees Dump.</i>	Queen Mary's Dump [P.A.]		2764(2) 1-2 cf: RA58 54v/1 <i>Folger</i> 1/2 <i>Dallis</i> 192-193
5/2	<i>passing measuers Pavin</i>	P.A. Pavan		
5/3		[frgmt]		
6	<i>Master Mathias his Galiard</i>	Master Mathias's Galliard	Anthony Holborne/Mathias Mason	<i>Dd.9.33</i> 66v-67/1 <i>Dd.2.11</i> 89/2 <i>Marsh</i> 386/2-387 <i>Dd.5.78.3</i> 19v/1
7/1		Sir John Smith's Almain, second part of duet?	John Dowland [47]	Dowland 1610B 30v/2-31 2764(2) 10 <i>Marsh</i> 384 <i>ML</i> 8v/1 <i>Folger</i> 13v-14/1 <i>Schele</i> 148/2 (cnst) <i>Brahe</i> 16v-17/1 <i>Thysius</i> 503
7/2		Peg a Ramsey [frgmt]		<i>Ballet</i> 26/2
8-9	<i>the quadren Pauen</i>	Quadran Pavan	John Johnson	<i>Dallis</i> 56-59/1 <i>Mynshall</i> 1v-2/1 <i>Sampson</i> 8 <i>Marsh</i> 120-121 <i>Dd.2.11</i> 31v-32/1 <i>Wickhambrook</i> 10v-11/1
10-11/1	<i>the galyard to the quadren paven</i>	Clark's Galliard/ Quadran Galliard/ Jest	Anthony Holborne	408/2 89 <i>Dd.2.11</i> 60v/2 and 72v/1 <i>Hirsch</i> 7v/1 <i>Wickhambrook</i> 11/2 <i>Trumbull</i> 4/2 <i>Nn.6.36</i> 14v/1
11/2	<i>Lost is my lyberty</i>	Galliard, Lost is my Liberty		<i>Dd.2.11</i> 40v/3
12-13/1	<i>the Horne Pipe</i>	Hornpipe		<i>Dd.2.11</i> 81/1

13/2		Scale [frgmt]		
14	<i>fortune my foe to the consort</i>	Fortune My Foe, cnst part	John Dowland [62]	cf: <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 Vallet 1616 8/1 Valerius 1626 132-133 <i>Thysius</i> 387v Barley 1596 45-46 <i>Dd.4.22</i> 11v <i>Euing</i> 27/2 <i>Mynshall</i> 9v/1 <i>Vilnius</i> 7v/1 <i>Weld</i> 2/2 (cnst) 408/2 111/1 <i>Dd.9.33</i> 89 (dt tr.) <i>Dd.2.11</i> 56/2 (dt pt) <i>Nn.6.36</i> 15/3 (1.v.) <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Dallis</i> 49/2-50/1 <i>Dallis</i> 71/2 (dvns) <i>Schele</i> 20-24/1 (dvns) Hove 1601 106v/1 (dvns) <i>Eijsertt</i> 33 and 37 <i>Richard</i> 22 FWVB no.65 (Byrd)
15	<i>Squires Galliard</i>	Squire's Galliard		<i>Dd.2.11</i> 49v-50/1 & 71v/1 <i>Stobaeus</i> 44v-45 <i>Thysius</i> 27v <i>Sampson</i> 12v/2-13 cf: <i>Vilnius</i> 23v <i>Eijsertt</i> 93v-94, 94v/1 and 94v/2
16/1		Mr Southcote's Galliard	Anthony Holborne	<i>Dd.5.78.3</i> 22/2 <i>Dd.9.33</i> 84/3
16/2		[frgmt]		
17	<i>A Galliard by Daniell Batcheler/</i>	To Plead My Faith Galliard	Daniel Batcheler	<i>ML</i> 15v/1 <i>Euing</i> 21/2 <i>Dd.9.33</i> 4 <i>Welde</i> 7v/1 <i>Board</i> 16/1 <i>Dd.2.11</i> 99v/1 Besard 1603 120v <i>Dd.4.22</i> 6v-7 <i>Dolmetsch</i> 95v-96 <i>Nürnberg</i> 16
18	<i>The flat Paven</i>	Flat Pavan	John Johnson	<i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (vc) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3



19	<i>The flat Paven Galliard</i>	Flat Galliard	John Johnson	<i>Dd.9.33</i> 92v/2 <i>Mynshall</i> 5/1 <i>Dd.2.11</i> 1v/2 <i>Dd.3.18</i> 22 (dt) <i>Pickeringe</i> 5v/1 and 5v/2-6/1 (dt pts)
26/1		Scale [frgmt]		
26/2	<i>pegaramsey:-</i>	Peg a Ramsey		<i>Ballet</i> 7/2
26/3	<i>Robin Reddocke:-</i>	Robin Redbreast		<i>Pickeringe</i> 33v/3
27	<i>Bonny Sweet Robin</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood		408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Nn.6.36</i> 19v-20/1 (l.v.) <i>Lodge</i> 5 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) <i>Fuhrmann</i> 1615 114-115/1
29/1	<i>Barrow fosters dreame</i>	Bara Faustus's Dream [l.v.]		cf: Vallet 1615 93 <i>Stobaeus</i> 76 <i>Dlugoraj</i> 453 <i>Vilnius</i> 42/1, 59/3 and 66v/1 Valerius 1626 111 <i>Nn.6.36</i> 20/2 <i>Pickeringe</i> 24/4 <i>Ballet</i> 29/1 (l.v.)
29/2	<i>a Toy allfonsoe</i>	Toy [l.v.]	? Ferrabosco	
30	<i>Allfonsoe way.</i>	[l.v.]		
31/1	<i>Allfonsoe</i>	[l.v.]		
31/2	<i>Allfonsoe.</i>	[l.v.]		
32/1	<i>Allfonsoe way</i>	Courant [l.v.]	Alfonso Ferrabosco	<i>GB-Cu Dd.5.20</i> 24v <i>Alfonsoes Curranta</i>
32/2	<i>a gig Allfonsoe way</i>	Jig [l.v.]		
33/1	<i>the high way Allfonsoe</i>	The Highway [l.v.]		
33/2-31/3	<i>Killken Leerow</i>	Killken [l.v.]		
34/1	<i>A pauen M Sherly Allfonsoe way</i>	Pavan [l.v.]	Joseph Sherly	
34/2-35/1	<i>The galliard to the pauen Allfonsoe way</i>	Galliard [l.v.]	Joseph Sherly	
35/2	<i>Allfonsoe way</i>	[l.v.]		
36/1	<i>A pauen Leerow way</i>	Pavan [l.v.]		
36/2-37/1	<i>A galliard Lute way</i>	Earl of Essex's Galliard/Can she Excuse [l.v.]	John Dowland	
37/2	<i>my Ladie richis galliard</i>	Lady Rich's Galliard/Dowland's Bells [l.v.]	John Dowland	

38/1	<i>The to hier strings violl way the rest in 8th to them.</i>	[l.v.]		
38/2	<i>A Toye</i>	Toy [l.v.]		
39	<i>Leerow lessons</i>	Dump [l.v.]	Richard Martin	<i>Nn.6.36 15v</i>
40	<i>for the Leerowe violle</i>	Toy [l.v.]		
42-43	<i>Lachrima by mr dowland in eyghte</i>	Lachrimae [l.v.]	John Dowland	see separate list
44		[s.n.] Thou Sentst to me a Hart was Crowned		
45 [inv]	<i>Laveche for two Lutes</i>	Lavecchia Pavan, second part of duet	John Johnson	<i>Brogynntyn 28/2-29/1 (dt) Wickhambrook 15v/2 [inv] (dt) Pickeringe 4/1 (dt) cf: Dd.3.18 61v (cnst) ML 7 (solo) Mynshall 12 (solo) Sampson 9v (solo) Weld 2v/1 (solo) Dallis 85/2 (solo) Vilnius 7 and 40/1 (solo) Wickhambrook 15v/1 (dt) John Johnson Wickhambrook 14/2 Folger 12 Schele 143-144/1 Dd.2.11 36v-37/1 (band.)</i>
46	<i>A galliard for two Lutes after Laueche</i>	Lavecchia Galliard, first part of duet		<i>cf: Ballet 47 [inv] (dt) Brogynntyn 29/2 (dt) Pickeringe 4/2 (dt) Wickhambrook 16/2 [inv] (dt) Marsh 264 (solo) Pickeringe 4v/1 (dt) Wickhambrook 16/1 (dt)</i>
47 [inv]	<i>A Galliard for two Lutes after Laveche</i>	Lavecchia Galliard, second part of duet		<i>cf: Ballet 46 (dt) Brogynntyn 29/2 (dt) Pickeringe 4/2 (dt) Wickhambrook 16/2 [inv] (dt) Marsh 264 (solo) Pickeringe 4v/1 (dt) Wickhambrook 16/1 (dt)</i>
48	<i>A Fancey for two Lutes</i>	Drewry's Accords, first part of duet		<i>Pickeringe 6/2 Brogynntyn 30</i>
49/1 [inv]	<i>A Fancy for two Lutes.</i>	Drewry's Accords, second part of duet		<i>Pickeringe 6v/1</i>
49/2 [inv]		[frgmt]		
51		[s.n.] For a Loving Constant Heart		
54-55 [inv]		[n.t.]		
56-74		[n.t.]		

**William Barley *A New Booke of Tabliture for the Lute and Orpharion***

YEAR OF PUBLICATION: 1596

Bibliography: Wilburn W. Newcomb: *Lute Music of Shakespeare's Time. William Barley: A New Booke of Tabliture, 1596* (Pennsylvania, 1966)

page (Sig.)	original ascription	title	composer	cons. & cogs.
LUTE				
17 (C1)	<i>The x Commandements.</i>	The Ten Commandments		Le Roy 1568 7
22-23 (C3v-C4)		Study		Le Roy 1568 11-12
26-29/1 (D1v-D3/1)	<i>A Pauan for the Lute / F.C</i>	Pavan	Francis Cutting	<i>Dd.5.78.3</i> 14v-15 31392 29v-30 <i>Hirsch</i> 10
29/2-32 (D3/2-D4v)	<i>A Pauan for the Lute. / pauin by F.C.</i>	Pavan	Francis Cutting	<i>Dd.2.11</i> 57/1-56v/3 <i>Dd.5.78.3</i> 10v-10a <i>Hirsch</i> 9v
33-36 (E1-E2v)	<i>Lacrime by I.D.</i>	Lachrimae Pavan	John Dowland [15]	see separate list
37-41 (E3-F1)	<i>A Pauen for the Lute, / Pipers Pauin By I.D</i>	Captain Digorie Piper's Pavan	John Dowland [8]	31392 27v-28 <i>Cosens</i> 2v-3 <i>Dd.2.11</i> 46v/2-47/1, 82/2 (band.) <i>Pickeringe</i> 19v-20 <i>Euing</i> 29v/1 Hove 1612 37v <i>Montbuysson</i> 70v-71/1
42-44 (F1v-F2v)	<i>A Pauin for the Lute. / an Almaine by. F.C.</i>	Almain	Francis Cutting	<i>Dd.5.78.3</i> 31/2 31392 26 <i>Dd.2.11</i> 100/1 <i>Pickeringe</i> 31v/2-32/1
45-46 (F3-F3v)	<i>Fortune by I D</i>	Fortune My Foe	John Dowland [62]	<i>Thysius</i> 387v <i>Dd.4.22</i> 11v <i>Euing</i> 27/2 <i>Mynshall</i> 9v/1 <i>Vilnius</i> 7v/1 408/2 111/1 cf: <i>Ballet</i> 14 (cnst) <i>Weld</i> 2/2 (cnst) <i>Dd.9.33</i> 89 (dt tr.) <i>Dd.2.11</i> 56/2 (dt pt) <i>Nn.6.36</i> 15/3 (l.v.) <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 Vallet 1616 8/1 Valerius 1626 132-133 <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Dallis</i> 49/2-50/1 <i>Dallis</i> 71/2 (dvns) <i>Schele</i> 20-24/1 (dvns) Hove 1601 106v/1 (dvns) <i>Eijsertt</i> 33 and 37 <i>Richard</i> 22 FWVB no.65 (Byrd)
47-49 (F4-F5)	<i>A Pauin for rhe [sic] Lute. / A Galliarde by.Fr.C.</i>	Pavan and Galliard	Francis Cutting	<i>Euing</i> 46/2
ORPHARION				

55-56 (B1-B1v)	<i>The Countesse of Sussex Galliard. P: R.</i>	Countess of Sussex's Galliard (1)	Philip Rosseter	
57-58 (B2-B2v)	<i>Another galliard of the Countesse of Sussex. / P P</i>	Countess of Sussex's Galliard (2)	Philip Rosseter	
59 (B3)	<i>Another galliard of the Countesse of Sussex / P.R.</i>	Countess of Sussex's Galliard (3)	Philip Rosseter	<i>Herbert</i> 21v/1
60-61 (B3v-B4)	<i>Solus com Sola made by I.D. / Solus Cum Sola by I.D.</i>	Solus cum Sola	John Dowland [10]	<i>Dd.2.11</i> 58v/1 <i>Euing</i> 27v-28/1 31392 14v/2-15 <i>Board</i> 10v-11/1
62 (B4v)	<i>A Galliard made by I.D. / A Galliarde by I.D.</i>	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	<i>Montbuysson</i> 2/1 and 56v/2-57/1 Dowland 1610B 24 <i>Dd.2.11</i> 40v/1 and 62v/1 <i>Euing</i> 24/1 <i>Folger</i> 16 <i>Hirsch</i> 11v/1 <i>Herbert</i> 55/2 <i>Nn.6.36</i> 37 <i>Cosens</i> 48 Fuhrmann 1615 121/2-122 <i>Bautzen</i> 31/1 <i>Thysius</i> 22v/1 Vallet 1615 36-40 <i>Vilnius</i> 58v/2
63 (C1)	<i>A Galliard made by F.C. / A Galliarde by Fr.C.</i>	Galliard	Francis Cutting	<i>Dd.5.78.3</i> 30v-31/1
64 (C1v)	<i>A galliard made by Ed.I. / E.I.</i>	Galliard	Edward Johnson	
65 (C2)	<i>An Almaine by Frances Cuting. / Allmaine by Fr.C.</i>	Almain	Francis Cutting	<i>Dd.9.33</i> 8v
66-69 (C2v-C4)	<i>Go from my Windowe made by I.D. / Goe from my windowe by I.D.</i>	Go From My Window	John Dowland [64]	<i>Euing</i> 17v-18/1 <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 cf Collard: <i>Dd.9.33</i> 31v-32 Pilkington: 31392 26v-27 Allison: <i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 2764(2) 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst) Robinson: <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 Robinson 1603 29
69 (C4v)	<i>Bockingtons Pound by Fr. C. / Bockington Pound by Fr. C.</i>	Packington's Pound	Francis Cutting	<i>Nn.6.36</i> 21/3 <i>Mynshall</i> 8v/2 (corrupt) <i>Thysius</i> 401v
71 (D1)	<i>Mistris Winters Iumpe made by I.D. / Mrs Winters Jump by J.D.</i>	Mrs Winter's Jump	John Dowland [55]	<i>Euing</i> 24v/2 31392 23/2 <i>Folger</i> 5v/2
72 (D1v)	<i>Cuttings comfort. / by Fr.C</i>	Cutting Comfort	Francis Cutting	

73-75 (D2-D3)	<i>Walsingam made by Francis Cutting / Walsingame by Fr. C.</i>	Walsingham	Francis Cutting	<i>Dd.2.11 96 Dd.5.78.3 50v-51/1 Euing 43v-44/1 cf ?JD: Bautzen 35/1 Vilnius 24 Wickhambrook 17/4 Nn.6.36 19 (l.v.) and 20v-21/1 (l.v.) JD [31]: Dd.5.78.3 37/2 Dd.2.11 82v/1 (band.) Anthony Holborne: Dd.5.78.3 12/2 Edward Collard: Cosens 9v Dd.2.11 96v-97/1 Weld 9v/3-10 JD [67]: Dd.9.33 67v-68 John Johnson: Dd.2.11 98/1 Marchant: Dd.9.33 26v- 28/1 Dd.2.11 29/2 Dd.9.33 21</i>
76-78 (D3v-D4v)	<i>Master Birds Pauan set by Francis Cutting. / A pauan by Mr Byrde</i>	Bray Pavan	William Byrd arr. Francis Cutting	<i>Dd.9.33 12v-13</i>

### GB-Private Library of Robert Spencer, Margaret Board Lute Book

DATE: c1620 and 1635

Page measurements: 341 x 207 mm

Pedagogical book in upright folio format. Full information about provenance, ownership and physical details are to be found in Spencer 1976. Some of the information is summarized below. The initials MB on the covers and three names written in the book—Margaret Board, Margret Bowrne and Mary Jordan—suggest that the original owner was a Margaret Board who was baptised at Lindfield, Sussex, on 19 November 1600. Between 1623 and 1631 she became Margaret Borne, the name written on f.32v of the lute book. The registration of the wills from which this information was drawn suggests that the Boards had a London residence as well as their property in Lindfield, and it was probably in London that Margaret received her lessons from John Dowland. Her whereabouts after her marriage are unknown, as is the subsequent ownership of the book until it was offered to Maggs, the antiquarian booksellers, in 1970 by Lt. Col. P. Tindal-Carill-Worsley. It was bought from Maggs in July 1973 by Robert Spencer.

It is difficult to put a precise date to the book. The watermarks of the music paper suggest that it was made in France towards the end of the 16th century. The end-paper watermarks suggest English manufacture around 1620. It may have been bound up and sold as a blank lute book in London about 1620. Dowland is called Doctor Dowland on f.30 so that piece at least, and probably all the music up to 30v, and the two pieces on 83v, date from about 1621, when his doctorate is first mentioned. Dowland wrote out music on 12v and 83v, and the theoretical tables on the front endpaper, so these date from before his death in 1626. The music from 31 to 45v was written later, employing transitional tunings, and dates from about 1630-35.

Bibliography: Spencer 1975A  
 Spencer 1976C  
 Poulton 1975A  
 Poulton 1975B  
 Craig 1990

folio	original ascription	title	composer	cons. & cogs.
1/1	<i>A Treble / A treble</i>	Duet treble		<i>ML 5/2</i>
1/2	<i>The ground to ye treble before</i>	Duet ground		
1/3	<i>Orlando</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	<i>Dd.2.11 55v/3</i> <i>Mynshall 5v/3</i> <i>Montbuysson 23v/2 &amp; 38</i> <i>Fuhrmann 1615 47/2</i> <i>Bautzen 50/1 and 50/2</i> <i>Vilnius 1/1 (dt) &amp; 1/2</i> (band.) <i>Hove 1601 106/2</i> <i>408/2 111/2</i> <i>Thysius 399/1</i> <i>Schmall 22v</i>
1v/1	<i>Delacourt pauin / Delacourt pauin</i>	Delacourt Pavan		<i>Dd.2.11 2v/1</i>
1v/2	<i>Mark=antony Gall. / Mark antonyes Gallyard</i>	Galliard	Marc Antoine	
2/1	<i>Rogero / Rogero</i>	Ruggiero		<i>Sampson 3v/1</i> cf: <i>408/2 91/1</i> <i>Dallis 20/1, 21 (dvns), 92/2 (dt pt) and 223/2</i> (band.) <i>Dd.3.18 1 (dt pt)</i> <i>Marsh 38, 39 (dt pts) and 305</i> <i>Mynshall 3v/2 (dt pt)</i> <i>Thysius 383/1</i> <i>Trumbull 25v/1 and 25v/2</i> (dt pts)
2/2	<i>A pavin / A pavin</i>	Pavan		

2v/1	<i>Flatt pavin / Flatt Pavin Mr Johnso[n]</i>	Flat Pavan	John Johnson	<i>Ballet 18 Dallis 92/1, 264 (vc) Dd.2.11 87/1 Dd.3.18 21v (dt) and 60v-61 (cnst) Dd.9.33 90v-91 Euing 8v Folger 10 (cnst) Lodge 6v/2-7/1 Mynshall 4v Pickeringe 4v/2-5/1 and 5/2 (dt pts) Trumbull 10 (cnst), 15/1 and 17v-19/1 (dt pts) Vilnius 55/3</i>
2v/2-3/1	<i>Treble Hunts vp / Hunttes vpe / Hunttes vp treble</i>	The New Hunt's Up, duet treble	John Johnson	<i>Dd.3.18 4v Folger 3v-4/1 Trumbull 1v-2/1</i>
3/2	<i>The grounde to the treble before</i>	The Hunt's Up, duet ground	John Johnson	<i>Trumbull 2/2</i>
3v/1	<i>Ambroses pauin / Ambroses Pauin</i>	Pavan	Ambrose	
3v/2		Study		<i>Dd.5.78.3 6 cf: Montbuysson 25/2 [b.1-3]</i>
4/1	<i>Amb [G]all: / The Gallyard to the Pauin before</i>	Galliard	Ambrose	
4/2	<i>A Maske / A Maske</i>	Maske		
4v-5/1	<i>Spanysh Measurs Treble / The Spanish Measures treble [M]R: Ally:</i>	Spanish Measure, duet treble	Richard Allison	
5/2	<i>The [g]round / The grounde to the treble before By mr Allysonn</i>	Spanish Measure, duet ground	Richard Allison	
5/3	<i>Lichte of loue</i>	Light of Love/The Countess of Ormond's Galliard		<i>Adriansen 1584 92v/3 Adriansen 1600 78v Dallis 171 408/2 103/2 Dd.2.11 74v/2 Thysius 371v</i>
5/4	<i>The Scouldinge Woman</i>	The Scolding Woman		
5/5	<i>Prelude</i>	Prelude		
5v-6/1	<i>Philipes pavan / Philipes Pavan</i>	Pavan	Peter Phillips	<i>Wickhambrook 12/1 Dd.2.11 98v-99/1 Welde 2v/2-3 Dallis 254-255 Hove 1601 92-92v Valerius 1626 137-138 Montbuysson 79v-80 Eijsertt 10 Dlugoraj no.80-82 Bautzen 39 cf: Dallis 82, 83/1 and 124-125 FWVB no.85</i>
6/2	<i>For [t]wo [l]utes / An Almand for two lutes</i>	La Rossignol Almain, first part of duet		<i>Pickeringe 8v/1</i>
6/3		Toy/Ballad Tune		

6v-7/1	<i>Delyght pavan / Delyght Pauin Mr Jo: Johnsonn</i>	Delight Pavan	John Johnson	408/2 92-94/1 Marsh 164-165/1 Dallis 84-85/1 Mynshall 7v/1 Wickhambrook [9v-]10/1 Welde 3v-4/1 Waissel 1591 L4/1 Thysius 147v Willoughby 25v-27v Folger 14v-15 (dt) Board 14v-15 (dt) Brogyntyn 13/1 (dt) Dallis 84-85/1 (gr) Dd.3.18 20v-21 and 59v-60 (cnst) Trumbull 4v-5 (cnst) Vilnius 62v-63/1 (cnst)
7/2	<i>Corant / A Corranto</i>	Courant		
7v/1	<i>Delyght Gally / Delig[ht] Gall[y:]</i>	Delight Galliard	John Johnson	Welde 4/2 Vilnius 61 Marsh 166 Pickeringe 32/2 Willoughby 28-29/1 Wickhambrook 10/2 cf: Naples 365
7v/2	<i>Lothe to Depart / Lothe to Departe</i>	Loth To Depart Galliard	John Dowland [46]	Dd.2.11 9/2 Euing 28/2 and 31/3 Dd.9.33 68v-69v Pickeringe 33/2
8/1	<i>[C]orranta / Coranto</i>	Lord Hay's Courant		Sampson 6/1 ML 2v/2-3/1 cf: Herhold 7v/2-8/1 Folger 24v/1
8/2	<i>Maske / The french kinges Maske</i>	Earl of Derby's Courant/French King's Maske		Dd.2.11 61v/2 Montbuysson 3v/1 Vilnius 57v/3 408/2 111/5 Bautzen 69/2
8v-9/1	<i>Passeme Pavan R: A: / Passemesu Pavan By Mr Rich: Allysonn</i>	Passamezzo Pavan	Richard Allison	Board 2v/1
9/2		Singer's Jig	Jo Singer	Nn.6.36 3/2 cf: Dd.9.33 81v (band.)
9v-10/1	<i>Passemesu Gally R: A: / The Gallyard to the pauan before by Mr Ri. Allysonn</i>	Passamezzo Galliard	Richard Allison	
10/2	<i>[A]lma / Almand Mr Sturte / The La: Banning her Almand Mad By Mr Sturte</i>	Lady Banning's Almain	John Sturt	Krakow 2v



10/3	[G]oe fro [m]y / <i>When will my loue come Howme / Goe from my wyndowe By mr Ri: Allysonn</i>	Go From My Window	Richard Allison	<i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 2764(2) 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst) cf Collard: <i>Dd.9.33</i> 31v- 32 <i>Pilkington: 31392</i> 26v- 27 JD: <i>Euing</i> 17v-18/1 <i>Barley1596</i> 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 Robinson: <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 Robinson 1603 29
10v-11/1	<i>Solus com sola J: D:</i> <i>/ Solus cum sola /</i> <i>Solus com sola</i> By Mr Dowland <i>Bachelor of Musick</i>	Solus cum Sola	John Dowland [10]	<i>Barley</i> 1596 (Orpharion) 60-61 <i>Dd.2.11</i> 58v/1 <i>Euing</i> 27v-28/1 <i>31392</i> 14v/2-15
11/2	<i>Markett is done /</i> <i>Howm againe</i> <i>Markget is done</i>	Home Again, Market is Done, ballad tune		
11/3	<i>My wyfe at howme /</i> <i>I Can not keepe my</i> <i>wyfe at howme</i>	I Cannot Keep My Wife at Home		
11v-12/1	<i>Lachremae J: D: /</i> <i>Lachrymae Made By</i> Mr Jo: Dowland: <i>Bachelor of Musique</i>	Lachrimae Pavan	John Dowland [15]	see separate list
12/2	<i>Sellengers Rownd /</i> <i>Sellengers Rownde</i>	Sellenger's Round/ Est-ce Mars/The French Tune		<i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>ML</i> 16/3 <i>Trinity</i> 128/2 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 25/1 <i>Andrea</i> 2/4 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/4 and 87v/5 <i>Brahe</i> 10v/1 <i>Vallet</i> 1615 70 <i>Marsh</i> 42-43 and 182 <i>408/2</i> 103/1 <i>Thysius</i> 442 (dt) <i>Valerius</i> 1626 164-5 <i>Vallet</i> 1616 34/1-35/2 (cnst pts) <i>Hove</i> 1612 61v/1 cf: FWVB no.148 <i>Vallet</i> 1615 63-64/1 & 70/2
12v/1	<i>Almande R: D: /</i> <i>Almande Ro:</i> <i>Dowlande / Or play</i> <i>the last devision of</i> <i>the last strayne</i> <i>thus.</i>	Almain	Robert Dowland	

12v/2	<i>Bony Sweete Robin / Bony Sweete Robyn</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	John Dowland [70]	JD: <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) <i>Fuhrmann</i> 1615 114-115/1 cf: <i>Ballet</i> 27 408/2 113/2 and 104/2 <i>Euing</i> 46v-47 <i>Robinson</i> 160318v/1 2764(2) 12/3 <i>Dd.2.11</i> 80/2 <i>Nn.6.36</i> 19v-20/1 (l.v.) <i>Lodge</i> 5 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v
13/1	[A] <i>may D: / Almande / An Almand By mar Jo: Dowland Bachelor of musique</i>	Almain	John Dowland [96]	
13/2	<i>Lauolta / Lavolta</i>	La Volta Courant	William Byrd arr.	<i>Board</i> 13/2 <i>Werl</i> 7 <i>Thysius</i> 372/1 <i>Aegidius</i> 25v/1 <i>Rowallan</i> 1/1 and 6-7 <i>Schele</i> 91 <i>Fuhrmann</i> 1615 140/1 <i>Dd.2.11</i> 73/1 and 75/3 All versions of the same piece.
13v-14/1	<i>Premero Ri: Ally / Premero / Premero</i>	Primero	Richard Allison	cf: <i>Dd.2.11</i> 87v
14/2	<i>Flowe forthe / Flowe fourthe abundant teares</i>	Flow Forth Abundant Tears		
14v-15	<i>Delyghte Treble / Delight treble / Delyghte Pavin for Consorte Jo: Johnson</i>	Delight Pavan, duet treble	John Johnson	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v-]10/1 <i>Welde</i> 3v-4/1 <i>Waissel</i> 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 <i>Brogyntyn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
15v/1		Study		<i>Schele</i> 140
15v/2	<i>Corranto</i>	Courant		

16/1	[G]ally: / Gallyard / A Gall: of Mr Danyell Bachelers	To Plead My Faith Galliard	Daniel Bacheler	ML 15v/1 Euing 21/2 Ballet 17 Dd.9.33 4 Welde 7v/1 Dd.2.11 99v/1 Besard 1603 120v Dd.4.22 6v-7 Dolmetsch 95v-96 Nürnberg 16
16/2	<i>The prince his Almayne</i>	The Prince's Almain	Robert Johnson	Dd.4.22 10/2 Nn.6.36 15v/3 ML 17/2 Trinity 115/2 Mathew 1652 30-32 Krakow 3/1 Herbert 70v/2 Valerius 1626 213
16v-17/1	<i>Gallyard D: B: / A Gallyard By Mr Jo: Dowland Bacheler of Museque</i>	Galliard on a Galliard of Daniel Bachleler	John Dowland [28]	Montbuysson 94v-95 Herbert 54v-55/1 Dd.5.78.3 35v-36/1 Euing 20v-21/1 ML 15v/2-16/1 Fuhrmann 1615 108/2- 110/1
17/2	<i>My Mris farwell</i>	My Mistress Farewell		
17/3	<i>The Lady Phillyes Mask</i>	The Lady Phyllis's Maske		
17v-18	<i>The kinge of Denma his gall / the kinge of Denm / Mr Dowland his Battle gally</i>	Battle Galliard/ King of Denmark's Galliard/Mr Mildmay's Galliard	John Dowland [40]	Dowland 1610B 22v-23 Dd.9.33 23 & 94v ML 12v-13/1 Pickeringe 17v-18/1 Welde 5v Sampson 7v Folger 10v-11 Vilnius 22v/2 and 22v/3- 23/1 Fuhrmann 1615 112-113/1 Brahe 33
18v/1		Almain	?Anthony Holborne	Pickeringe 29/2
18v/2	<i>Corrant / Mrs Lettise Riche her Corranto</i>	Mrs Lettice Rich's Courant	Julien Perrichon	Dowland 1610B 31v/2 Besard 1603 18v/2
18v/3	<i>Lavolta / A lavalta Mrs Lettis Rich</i>	Mrs Lettice Rich's Lavolta	?Julien Perrichon	
18v/4	<i>Corrant / Coranto</i>	Courant		
19/1	<i>A Gallya Mr Allyson / A Gallyard</i>	Galliard	Robert Johnson	Euing 49/2 Pickeringe 36/2 ML 20v/2-21/1 Dd.9.33 45v/2-46/1 & 74v
19/2	<i>Corranto / A Corranto</i>	Courant		
19v-20	<i>Quadran Pavin / Quadran Pavin</i>	Quadran Pavan	Richard Allison	Dd.4.22 4v-5v
20v/1	<i>A Gall: / A Gallyard</i>	Galliard Heigh Ho Holiday	Anthony Holborne	Dd.5.78.3 34v/1 Welde 6v/3
20v/2-21/1	<i>A Dreame</i>	Dream		
21/2	<i>The lo: Bourrowes Gallyard</i>	Lord Burgh's Galliard/Johnson's Jewel Galliard	Johnson	Dd.2.11 99/2 Welde 14/2 Thysius 32v cf: Dd.4.23 5 and 18 (citt.)
21/3	<i>Mr Lushers Almayne</i>	Almain	Lusher	Mynshall 10v/2-11

21v/1	<i>Yf my Complaynts Jo: Dowla B: M / yf my complan</i>	Captain Digorie Piper's Galliard	John Dowland [19]	<i>Euing</i> 28v <i>Dd.2.11</i> 53/1 <i>Dd.5.78.3</i> 9av [21v]-10/1 31392 28v-29/1 <i>Hirsch</i> 11/3 <i>Cosens</i> 3v-4 <i>Dd.9.33</i> 73v <i>Dolmetsch</i> 92v-93 Besard 1603 107v/2 cf: <i>Montbuysson</i> 70v- 71/1
21v/2-22	<i>Il nodo digordio / Il Nodo de gordio / Il nodo digordio By Mr Holborne</i>	The Gordian Knot	Anthony Holborne	<i>Dd.2.11</i> 59v <i>Dd.9.33</i> 52v-53/3 cf: <i>Pickeringe</i> 13v-14 (dt) <i>Dd.3.18</i> 9v-10/1, 10v and 59 (dt) <i>Dd.4.23</i> 20v-21 (citt.)
22v/1	<i>A Gallyard / A Gallyard</i>	Dowland's First Galliard	John Dowland [22]	<i>Dd.2.11</i> 56/5, 60/3 & 95/1 <i>Euing</i> 23/2 cf: <i>Dd.4.23</i> 28 (citt.)
22v/2	<i>Corranto / Corranto</i>	Courant		<i>Dd.2.11</i> 72v/3
22v/3	<i>Corran / Corrant</i>	Courant/Branle		<i>Dd.5.78.3</i> 68v/1 <i>Thysius</i> 371v/2
23/1	<i>the prince of Portingall gall / The Prince of Portingall his gallyard</i>	The Prince of Portugal's Galliard/La Bergera Galliard	Philip Rosseter	<i>Valerius</i> 1626 86 cf: <i>Dd.3.18</i> 41/2 (dt)
23/2	<i>Poore Tome / Poore Tome</i>	Poor Tom of Bedlam		<i>Board</i> 44/2 <i>ML</i> 14/2
23/3	<i>Brawale / Brale delatroche</i>	Branle de la Torche		
23v/1	<i>Gallyard R. A / A Gall: Mr Allysson</i>	Sir Walter Raleigh's Galliard	Francis Cutting/William Bradbury/Richard Allison	<i>Dd.2.11</i> 79v/1 <i>Dd.5.78.3</i> 46 & 45v <i>Euing</i> 40 cf: <i>Dolmetsch</i> 99v-100 <i>Aegidius</i> 150v-151 Besard 1603 111/2 <i>Nürnberg</i> 3v-4 and 16v
23v/2	<i>Fayre my[ni]sters disdayne me not though hard fauored I be ... [etc]</i>	Fair Ministers Disdain Me Not		
24/1	<i>Coranto / Corranto</i>	Courant		
24/2	<i>Queenes Gall / The Queenes gall: By Mr Dowland Bachelor of Musique</i>	Queen's Galliard	John Dowland [97]	<i>Dd.5.78.3</i> 26/2 <i>Dd.2.11</i> 62/1
24v		Maske Tune?		

25/1	<i>The french tune</i>	Sellenger's Round/ Est-ce Mars/The French Tune	Pierre Guedron	<i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>ML</i> 16/3 <i>Trinity</i> 128/2 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 12/2 <i>Andrea</i> 2/4 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/4 and 87v/5 <i>Brahe</i> 10v/1 Vallet 1615 70 <i>Marsh</i> 42-43 and 182 <i>408/2</i> 103/1 <i>Thysius</i> 442 (dt) Valerius 1626 164-5 Vallet 1616 34/1-35/2 (cnst pts) Hove 1612 61v/1 cf: FWVB no.148 Vallet 1615 63-64/1 & 70/2
25/2	<i>Coranto</i>	Courant		
25/3	<i>The Eglantine Branche</i>	The Eglantine Branch		
25v/1	<i>The wood Bynde</i>	The Wood Bind		
25v/2	<i>The Gillyflower</i>	The Gillyflower		
25v/3	<i>Almayn[e]</i>	More Palatino/En Me Revenant	Daniel Bacheler	<i>Herbert</i> 44/2 <i>Board</i> 25v/3 <i>Pickeringe</i> 28v/1 Fuhrmann 1615 158-159 <i>ML</i> 8v/2-9 <i>Herdringen</i> 9829 9v-10 <i>Brahe</i> 35v/2-36 and 37 Besard 1617 no.9 <i>Cosens</i> 43v-44 <i>Trinity</i> 138 Phalèse 1547 6-6b/1 <i>Stobaeus</i> 65-65v/1
26/1	<i>The witches Daunce</i>	The Witches Dance from the Maske of Queens		<i>Ballet</i> 65 Dowland 1610B 30v/1 <i>ML</i> 4/2 cf: <i>GB-Lbl</i> Add.10444 21 Brade 1617 no.49 <i>GB-Lbl</i> Add.17786-91 no.6
26/2	<i>The Gatheringe of pescodes</i>	Gathering Peascods	John Johnson	<i>Dd.9.33</i> 28/2 <i>Dd.2.11</i> 20v/2 and 56/4 cf: <i>Dd.9.33</i> 82 (band.)
26/3		Almain?		
26/4		Ballad tune/Toy		
26v/1	<i>Marygoud gould</i>	Marigold Galliard		<i>Dd.4.23</i> 1v (citt.)
26v/2	<i>Mr Dowlands Midnight</i>	Midnight	John Dowland [99]	cf: <i>Dd.9.33</i> 90
27/1	<i>The Prince his Cornt Ro John / The prince his Corranto</i>	The Prince's Courant	Robert Johnson	Brade 1617 no.36
27/2	<i>Joane to the may powle / Joane to the may pole</i>	The May Pole/The King's Morisck		<i>Folger</i> 35v and 57 [inv]
27v/1	<i>The Hunters Carreere</i>	Hunter's Carrier		<i>Straloch</i> 16/2-17/1
27v/2		Ballad Tune		
27v/3	<i>Antiq Masque p[er] mr Confesso set by mr Taylor</i>	First Tune of the Lord's Maske	Robert Taylor	<i>ML</i> 30v/2
28/1	<i>The Princis Masque</i>	The Prince's Maske	?Robert Johnson	<i>Krakow</i> 1/2 <i>Board</i> 30v/2

28/2	<i>Almayne / Almayne Ro Johnso</i>	Almain	Robert Johnson	<i>Board</i> 44v/3 <i>Trinity</i> 131
28v/1	<i>An Almayne Philip Rosseter</i>	Almain	Philip Rosseter	
28v/2		Almain		<i>Board</i> 42v/2 <i>ML</i> 19v/2
29/1	<i>Corranto</i>	Volt/Courant	Julien Perrichon(/Mathias Mason)	<i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Aegidius</i> 33v-34 and 36v cf same first strain: <i>Vilnius</i> 1v/1 and 2/2 <i>Swarland</i> 2v/1 <i>Dd.9.33</i> 75 <i>Fuhrmann</i> 1615 171/1 <i>Herbert</i> 27/1 <i>Dresden</i> 92 <i>Bautzen</i> 18/1 <i>de Bellis</i> no.24
29/2	<i>Preludium By mr Dowland</i>	Prelude	John Dowland [98]	
29v	<i>A Phantazie</i>	Fantasia	Alfonso Ferrabosco/Richard Allison	<i>Dd.5.78.3</i> 58v-59/1 <i>Mertel</i> 1615 219/2-220 <i>Mylius</i> 1622 38/2-39 cf: 31392 40v-41 (band.) <i>Dd.2.11</i> 28v (band.)
30/1	<i>Corranto By Docter Dowland</i>	Courant	John Dowland [100]	
30/2	<i>Alman[e] Mr Johnson</i>	Almain	Johnson	
30/3	<i>An Almayne mr Johnsonne</i>	Ballet/Almain	Robert Johnson	<i>Board</i> 40/4-40v/1 & 30/3 <i>Stobaeus</i> 30/1 <i>Vallet</i> 1616 1/1 and 30-31 <i>Krakow</i> 1/1 <i>Dolmetsch</i> 130v
30v/1	<i>An Almayne mr Jeningi</i>	Almain	Jenning	
30v/2	<i>The La: Elyza: her masque</i>	The Prince's Maske/Lady Elizabeth's Maske	?Robert Johnson	<i>Board</i> 28/1 <i>Krakow</i> 1/2
30v/3		Mall Peatly		<i>Board</i> 41v <i>Mansell</i> 25
31	<i>Bell Almayne</i>	Bell Almain		
31v/1		Gray's Inn Maske/ Mad Tom of Bedlam		<i>Trinity</i> 137 <i>ML</i> 29/2 <i>Board</i> 44/4-44v/1 <i>Wemyss</i> 18v-19 cf: <i>GB-Lbl</i> Add.10444 44
31v/2		Toy		
31v/3		Toy		
31v/4		Toy		
32/1		Toy		
32/2		Almain		
32v/1		The Bells		
32v/2	<i>harpway saraband</i>	Saraband		<i>Basle</i> 20
32v/3-33/1	<i>sarband</i>	Saraband		<i>Werl</i> 1v and 6v
33/2	<i>an almand</i>	Almain		<i>Wemyss</i> 28
33/3	<i>saraband</i>	Saraband		
33/4	<i>Corant</i>	Courant		<i>Bern</i> 1/2-1v/1
33/5-33v/1	<i>Corant</i>	Courant		
33v/2	<i>the merie mercht</i>	The Merry Merchant		
33v/3-34/1	<i>Corant</i>	Courant	Gauthier	<i>Wemyss</i> 47-47v/1
34/2	<i>sarband</i>	Buckingham's Saraband		<i>Trinity</i> 113/2 <i>Reymes</i> 18 <i>Sibley</i> 68/2-69/1

34/3	<i>Corant</i>	Courant	Gauthier	<i>Trinity</i> 114 <i>Wemyss</i> 26
34/4	<i>Coranto</i>	Patientia Courant		<i>Thynne</i> 3v and 69v <i>Panmure</i> 5 6v <i>Pickeringe</i> 51v/1 <i>Sibley</i> 65/1 <i>Trinity</i> 110 <i>Werl</i> 2/2, 13v/1, 87v/1 and 87v/2 (dvns)
34/5-34v/1	<i>Saraband</i>	Saraband		
34v/2	<i>Corant</i>	Courant/Almain		<i>Trinity</i> 112
34v/3	<i>Corant</i>	Courant		
35/1	<i>an almand</i>	Almain		
35/2	<i>an almand</i>	Almain		
35/3-35v/1	<i>an almand</i>	Almain/Courant	John Lawrence	<i>Pickeringe</i> 43/1
35v/2	<i>Corant</i>	Courant		
35v/3	<i>an alman</i>	Almain	Gauthier	<i>Werl</i> 78 and 78v
35v/4-36/1	<i>Corant</i>	Courant		
36/2	<i>Corant</i>	Courant		
36/3	<i>Corant</i>	Courant		
36/4	<i>Corant</i>	Courant		
36/5-36v/1	<i>an alman</i>	Almain		<i>Sibley</i> 72
36v/2	<i>Saraband</i>	Saraband		<i>Trinity</i> 107/2
36v/3	<i>Corant</i>	Courant		
36v/4-37/1	<i>an alman</i>	Almain		
37/2	<i>Corant</i>	Volt/Courant		<i>Trinity</i> 2/1 <i>Dd.4.22</i> 9v <i>ML</i> 3/2 <i>Dolmetsch</i> 105v-106 <i>Bautzen</i> 21/1 <i>Montbuysson</i> 77v <i>Nürnberg</i> 71v
37/3	<i>Corant</i>	Courant	Charles de L'Espine	<i>Pickeringe</i> 37v-38 <i>Board</i> 43v/2-44/1 <i>Nürnberg</i> no.22
37v/1	<i>Corant</i>	Courant		
37v/2	<i>almaine</i>	Almain		
38/1	<i>half hannikin</i>	Half Hannikin		
38/2	<i>Canares</i>	Canaries		
38/3	<i>hemp and flax or tedro:</i>	The Hemp-Dresser		
38/4	<i>the soulders life</i>	The Soldier's Life		
38/5	<i>have at thie coate old wom.</i>	Have at Thy Coat Old Woman		
38/6	<i>saterday night</i>	Saturday Night and Sunday Morn		
38v/1	<i>love will will find out the way</i>	Love Will Find the Way/Over the Mountains		<i>Trinity</i> 135/1
38v/2	<i>grays Inn mask</i>	Gray's Inn Maske		<i>ML</i> 30/2 and 32/2
38v/3	<i>the Gipsies dance</i>	The Gipsy's Maske/Duke of Buckingham's Maske		
38v/4-39/1		Courant		<i>ML</i> 31
39/2		Maske/Almain		
39v/1	<i>the beares danc.</i>	The Bear's Dance		
39v/2		Maske Tune		
39v/3	<i>the Custard</i>	The Custard		
39v/4		Pavan		
39v/5-40/1		From the Lord's Maske	John Coprario	<i>Board</i> 45v <i>Trinity</i> 132
40/2		Daphne and Corridon	John Whitfield	<i>Pickeringe</i> 35v-36/1
40/3		Courant		<i>Pickeringe</i> 39

40/4-40v/1		Ballet/Almain	Robert Johnson	<i>Board</i> 40/4-40v/1 & 30/3 <i>Stobaeus</i> 30/1 Vallet 1616 1/1 and 30-31 <i>Krakow</i> 1/1 <i>Dolmetsch</i> 130v
40v/2		From the Maske of Augurs		
40v/3-41/1		Maske or Ballad Tune		
41/2		Almain		
41/3		Last Almain of the Queen's Maske?		<i>Dowland</i> 1610B 30/2
41/4-41v/1		Hit it and Take it Almain	Robert Johnson	<i>ML</i> 20v/1 <i>Krakow</i> 9v/2-10/1 <i>Apology</i> 34-5
41v/2		Courant		<i>Montbuysson</i> 81v-82/1 <i>Aegidius</i> 73v/2-74v/1 <i>Werl</i> 91v <i>Schele</i> 66/2
41v/3		Mall Peatly		<i>Board</i> 30v/3 <i>Mansell</i> 25
42/1		Courant		
42/2		[n.t.]		
42/3-42v/1		Almain	Daniel Bacheler	<i>Herbert</i> 26
42v/2		Almain		<i>Board</i> 28v/2 <i>ML</i> 19v/2
42v/3-43/1		Courant		
43/2		Ballet des Folles		cf: <i>ML</i> 20/2 <i>Dd.9.33</i> 57v/3-58/1 <i>Dolmetsch</i> 137 <i>Besard</i> 1603 151/2
43/3	<i>Courant</i>	French Courant		<i>Trinity</i> 118/1
43/4		Ground		
43v/1		Courant	Mercure d'Orléans	<i>Board</i> 43v/1 <i>St Petersburg</i> 40 <i>Schele</i> 48/2 and 87/3 <i>Nn.6.36</i> 25v/1 <i>ML</i> 17v/2 <i>Werl</i> 73v <i>Dresden</i> 113
43v/2-44/1		Courant	Charles de L'Espine	<i>Pickeringe</i> 37v-38 <i>Board</i> 37/3 <i>Nürnberg</i> no.22
44/2		Poor Tom of Bedlam		<i>Board</i> 23/2 <i>ML</i> 14/2
44/3		Prelude	John Sturt	<i>ML</i> 22/3
44/4-44v/1		Gray's Inn Maske/ Mad Tom of Bedlam		<i>Trinity</i> 137 <i>ML</i> 29/2 <i>Board</i> 31v/1 <i>Wemyss</i> 18v-19 <i>GB-Lbl</i> Add.10444 44
44v/2		Courant		
44v/3		Almain	Robert Johnson	<i>Board</i> 28/2 <i>Trinity</i> 131
44v/4-45/1	<i>What you will</i>	What You Will		
45/2		Ballet		
45/3		Ballet		
45v	<i>the turtle doue</i>	The Turtle Dove/ Maske	John Coprario	<i>Trinity</i> 132/2 <i>Board</i> 39v/5-40/1
83v/1		Prelude		
83v/2	<i>Dulcyna</i>	Dulciana/Dance		



## GB-Aberystwyth, National Library of Wales, Brogyntyn Ms.27

DATE: c1600

Page measurements: 167 x 213 mm

Household or personal anthology in oblong quarto format. Details of the book and its provenance are provided in Spencer/Alexander 1978. The date 1596 occurs on page 190 but the ink is dark and it is certainly a retrospective entry. Poems, elegies and legal drafts take up much of the book and are the only contents other than the music.

Spencer suggests that the date of the watermark implies the manuscript was for some decades simply a blank book. Pilkington's BMus (11 July 1595) is mentioned in the ascriptions.

Of the 49 pieces of music, eight are solos, 15 are for lute duet, one is for lute trio, and 25 are intabulations of consort songs. Of the last, 23 lack the singing part. Nearly half of the song accompaniments are completely unbarred. Most of the titles originally utilised a cypher alphabet, but many have been erased, disguised with elaborate patterns, and transliterated. A key to those that remain has been provided by Robert Spencer in his introduction to the facsimile.

Bibliography: Lumsden 1957A  
Spencer/Alexander 1978

page	original ascription	title	composer	cons. & cogs.
7/1		The Queen's Dump/Johnson's Second Dump, duet ground	John Johnson	<i>Vilnius</i> 62/2 <i>Pickeringe</i> 9/2
7/2	<i>The grounde to A treble sett by Mr. John Johnson</i>	The Queen's Dump/Johnson's Second Dump, duet ground	John Johnson	<i>Folger</i> 7/2
7/3		duet ground		
7/4		duet ground		
7/5	<i>good night</i>	Goodnight, duet ground	John Johnson	408/2 85/3-86/1 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 and 86/2 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 26-27, 158-160, 362-363 (dt) and 397/2 <i>Willoughby</i> 3v-5 and 5v (dt)
13/1	<i>Deligh[t] Pauen</i>	Delight Pavan, second part of duet	John Johnson	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v]-10/1 <i>Welde</i> 3v-4/1 <i>Waissel</i> 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 and 14v-15 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
13/2	<i>Alph Paue</i>	Alpha Pavan, second part of duet		
14	<i>Jefile</i>	Chanson: Je File	Philip van Wilder arr.	<i>Osborn</i> 17v-18/1 4900 62
15	<i>Mr Mer: chant</i>	Fancy, first part of duet	Marchant	

16-17/1	<i>Med=ley J: J</i>	The Old Medley	John Johnson	31392 18v-19v/1 Marsh 270-271 and 272 Adriansen 1584 Dallis 53 2764(2) 3v-5/1 Dd.2.11 88v-89/1 Thysius 192-193 Valerius 1626 99-100 Waissel 1591 L2v Welde 8v-9/1
17/2	<i>Galliard J: John:</i>	Galliard	John Johnson	
18-19/1	<i>Replete for three Luts.</i>	Replete for three lutes		
19/2	<i>Pag: Gal:</i>	Packington's Galliard, second part of duet		
19/3	<i>Pag: Gal:</i>	Packington's Galliard		Marsh 266 2764(2) 2v-3 Mynshall 9 Sampson 9/1
20-21/1	<i>Passemesurs: pauen:</i>	Passamezzo Pavan		Dallis 18
21/2	<i>(passmesurs pauen) [coded]</i>	Passamezzo Pavan		
21/3	<i>(omn[i]n[o] galiard) [coded]</i>	Omnino Galliard	John Johnson	Marsh 287 408/2 90/1 Lodge 12/3 Dallis 31/1 and 95/2
22-23	<i>Passmesurs: pauen.</i>	Passamezzo Pavan		Marsh 10-12
24-25/1	<i>Quadron pauen:</i>	Quadran Pavan	John Johnson	Dallis 86-88/1 Dd.9.33 93v-94
25/2		Ground to the Quadran Pavan		
26-27/1	<i>Pauen Del' tromba.</i>	De la Tromba, second part of duet		Pickeringe 6v/2-7 Sampson 10v-11/1
27/1-28/1	<i>Del' tromba Galliard</i>	De la Tromba Galliard, second part of duet		
28/2-29/1	<i>Leueche pauen</i>	Lavecchia Pavan, second part of duet	John Johnson	Ballet 45 [inv] (dt) Wickhambrook 15v/2 [inv] Pickeringe 4/1 (dt) cf: Dd.3.18 61v (cnst) ML 7 (solo) Mynshall 12 (solo) Sampson 9v (solo) Weld 2v/1 (solo) Dallis 85/2 (solo) Vilnius 7 and 40/1 (solo) Wickhambrook 15v/1 (dt) John Johnson Wickhambrook 14/2 Folger 12 Schele 143-144/1 Dd.2.11 36v-37/1 (band.)
29/2	<i>The Galliard to Leueche</i>	Lavecchia Galliard, second part of duet	John Johnson	Pickeringe 4/2 Wickhambrook 16/2 [inv] cf: Ballet 47 [inv] (dt) Ballet 46 (dt) Pickeringe 4/2 (dt) Wickhambrook 16/2 [inv] (dt) Marsh 264 (solo)

30	<i>Mr Drewries accord. for 2 luts</i>	Drewry's Accords, second part of duet		<i>Pickeringe 6/2 Ballet 48</i>
31	<i>Eccho for 2 luts by Mr Fra: Pilk: Bach: of Musicke</i>	Echo Almain, second part of duet	Francis Pilkington/ Marchant	cf: first part <i>Sampson</i> 11v/1
125/1	<i>How can ye tree</i>	How can the tree but waste and wither away, voice and band.		
125/2	<i>The sanct I serue</i>	The saint I serve, accompt only		
125/3	<i>(Where gripinge griefe the hare[t] woulde) [coded]</i>	Where griping grief the heart would, accompt only	Richard Edwards	
125/4	<i>(If all the gods) [coded]</i>	If all the Gods, accompt only		
126/1	<i>The gripinge griefe that</i>	The Griping Grief		
126/2-127/1	<i>secunda part: Ah ah alasse</i>	Ah alas you salt sea gods, accompt only	Richard Farrant/ Robert Parsons	
127/2	<i>Ah dolor es maestro</i>	Dolor es maestro		
128/1	<i>To winne renowne</i>	To win renown		
128/2	<i>Alasse alacke (alas alack) [coded]</i>	Alas alack, my heart is woe, accompt only		
129/1	<i>In terrors trappe</i>	In terror's trapped, cnst song arr.		
129/2	<i>(What time ulis) [coded]</i>	What time Ulysses		
129/3	<i>When Woemen first dame Nature Wroght</i>	When women first dame nature wrought, cnst song arr.	Richard Edwards	
130/1	<i>yfrandles faith</i>	If friendless faith, cnst song arr.		
130/2	<i>Mistrust misdeems amisse</i>	Mistrust misdeems amiss, accompt only		
130/3	<i>I sighe to see</i>	I sigh to see		
131/1	<i>A doulfull deadlie pange</i>	A Doleful Deadly Pang, accompt only	Nicholas Stogers	
131/2-132/1	<i>Com treade the pathes</i>	Come tread the paths, accompt only		
132/2-133/1	<i>(not shee) [coded]</i>	Not she, cnst song arr.		
133/2	<i>Wing'd wth desire</i>	Winged with desire		
133/3	<i>(The bitter sweete) [coded]</i>	The bitter sweet, cnst song arr.		
134/1	<i>(mingo) [coded]</i>	Mingo		
134/2	<i>The flames of fyre (the flames of fire) [coded]</i>	The flames of fire, cnst song arr.		
135/1	<i>A While longe while</i>	A While Long While		
135/2	<i>Though straunge I seeme</i>	Though strange I seem		

**GB-Cambridge University Library, Add.3056**

DATE: c1610

Page measurements: 295 x 200 mm

Professional book in upright folio format. Lumsden cited several factors that should have led him to date the book c1610, but he followed his impressions rather than the available evidence. The owner of the book is almost certainly the 'C.K.' who appears frequently at the end of pieces otherwise known to be by a different composer. We know from Henry Sampson's version of 'Mrs White's Choice' that writing one's own divisions was considered sufficient reason to place one's name at the end of a piece. Diana Poulton notes that the scribe exhibits a certain 'independence of mind',<sup>7</sup> as he preferred his own divisions to those already composed, also supporting the probability that this player was not an amateur. The binding is of a type found as late as 1617, and the presence of 'Mrs Anne Greene her leaves be green' with its idiosyncratic tuning in an otherwise entirely v.t. source links the book inextricably with Danyel 1606.

Some folios are missing from the beginning, and the foliation begins at f.2, presumably because of the missing sheets.

The bookplate inside the front cover bearing the motto *Sub Robore Virtus* belonged to Frederick William Cosens, of The Shelleys, Lewes, who almost certainly owned the book before it was known to have been sold in 1866. It was presented to Cambridge University Library in 1891 by Francis Jenkinson, the librarian. The Manuscript was lot 174 in a sale of Puttick and Simpson on 2 March 1866, and was bought by Bernard Quaritch Ltd, who have no records of its subsequent buyer. Jenkinson may have bought the book from Quaritch at this time, but it seems unlikely that he was the only owner for the 25 years between the Puttick and Simpson sale, and his donation of the manuscript to Cambridge University Library. The combination of the names of Francis Jenkinson and F W Cosens written on the bookplate may have led Lumsden to the name Francis Cozens, an error which has been perpetuated for some years.

Bibliography: Fenlon/Milsom 1984  
Lumsden 1957A

folio	original ascription	title	composer	cons. & cogs.
1		[n.t.]		
1v-2	<i>Anthony Holbornes Cradle of conceites.</i>	Cradle of Conceits Pavan	Anthony Holborne	<i>Herbert</i> 53v <i>Dd.2.11</i> 45v, 51v/1 and 61/1
2v-3	<i>Pipers pauan. by John Dowlande B.M.</i>	Captain Digorie Piper's Pavan	John Dowland [8]	<i>31392</i> 27v-28 <i>Barley</i> 1596 37-41 <i>Dd.2.11</i> 46v/2-47/1, 82/2 (band.) <i>Pickeringe</i> 19v-20 <i>Euing</i> 29v/1 <i>Hove</i> 1612 37v <i>Montbuysson</i> 70v-71/1
3v-4	<i>The galliard to the pauan before.</i>	Captain Digorie Piper's Galliard	?John Dowland [88]	<i>Euing</i> 28v <i>Dd.2.11</i> 53/1 <i>Dd.5.78.3</i> 9av [21v]-10/1 <i>31392</i> 28v-29/1 <i>Hirsch</i> 11/3 <i>Board</i> 21v/1 <i>Dd.9.33</i> 73v <i>Dolmetsch</i> 92v-93 <i>Besard</i> 1603 107v/2 cf: <i>Montbuysson</i> 70v-71/1
4v-5	<i>Lacrimae by MR Dowlande. B.M.</i>	Lachrimae Pavan	John Dowland [15]	see separate list
5v-6	<i>A Pauan by John Dowlande</i>	Lady Russell's Pavan	John Dowland [17]	<i>Dd.5.78.3</i> 64v-65 <i>Dd.9.33</i> 5v-6 <i>Euing</i> 37v-38/1
6v-7	<i>John Blundcuills last farewell by W. Hollis.</i>	John Bluncuilles Last Farewell Pavan	William Hollis	

<sup>7</sup> Poulton 1982, 100-101.

7v-8	<i>A Fancy by MR Dowlande BM.</i>	Fantasia	John Dowland [6]	<i>Herbert</i> 73v Mertel 1615 208/2-210/1 Mylius 1622 30-31 <i>Lvov</i> 39v-41
8v-9	<i>John Dowlande BM.</i>	Fantasia	John Dowland [1]	Dowland 1610B 15-16 31392 13v-14v/1 and 24 <i>ML</i> 14v-15 <i>Pickeringe</i> 24v-25/1 Besard 1603 170v-171v/1 <i>Euing</i> 16v-17 Mertel 1615 226/2-228/1 <i>Brahe</i> 27v-31
9v		Walsingham	Edward Collard	<i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 cf ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v-21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Francis Cutting: Barley 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
10v		[n.t.]		
11	<i>MR Candish his galliard.</i>	Galliard	Cavendish	<i>Cosens</i> 42/2 <i>Dd.5.78.3</i> 46v/2 <i>Euing</i> 30/1
11v/1		[n.t.]		
11v/2-12	<i>A Fancie a Fansie.</i>	Fancy		
12v-14	<i>An answare to Cookow C.K.</i>	An Answer to Cuckoo	C K	
14v-15		Pavan		
15v-17	<i>Mounsiers Almayne by John Daniell.</i>	Mounsieur's Almain	Daniel Bacheler, set by John Danyel	<i>Cosens</i> 44v-46 <i>Dd.2.11</i> 33v-34/1 cf different settings: Hove 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1 <i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 Dowland 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 Valerius 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) 2764(2) 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl Add.Ms.30342</i> 31v
17v-18	<i>J. Dowland.</i>	Fantasia	John Dowland [5]	<i>Cosens</i> 33v/2
18v-19	<i>Rosa. Jo. Daniell.</i>	Rosamund	John Danyel	<i>Dd.9.33</i> 48v-49

19v-20		Pavan	S	<i>Dd.5.78.3</i> 29/2 <i>Euing</i> 23v/1
20v-21	<i>Tho. Robins</i> <i>Spanish pau[an]</i>	Spanish Pavan	Thomas Robinson	<i>31392</i> 25v <i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 Robinson 1603 22v-23 <i>408/2</i> 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v-15/1 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v- 26 Valerius1626 258-260 Vallet1615 57 Vallet1616 6/2 <i>Vilnius</i> 27
21v	<i>Fantasia Laurincini</i>	Fantasia	Laurencini	Besard 1603 14
22v	<i>Preludium.</i>	Prelude		
23	<i>Preludium.</i>	Prelude		
23v-24	<i>Preludium.</i>	Prelude		
24v	<i>Preludium.</i>	Prelude		
25	<i>Preludium.</i>	Prelude		
25v	<i>Preludium.</i>	Prelude		
26/1	<i>Preludium.</i>	Prelude	Laurencini	Besard 1603 2/2 <i>Dolmetsch</i> 262
26/2	<i>Preludium.</i>	Prelude		Besard 1603 34/2
26v	<i>preludium.</i>	Prelude		
27	<i>Preludium</i>	Prelude		
27v	<i>Preludium.</i>	Prelude		
28/1	<i>Preludium</i>	Prelude	Valentin Srobel	<i>Schele</i> 5 Fuhrmann 1615 8
28/2	<i>Preludium.</i>	Prelude		Fuhrmann 1615 10/1 <i>Richard</i> 30 <i>Hainhofer</i> III no.1
28v-29	<i>Preludium.</i>	Prelude	Laurencini	Besard 1603 7v <i>Montbuysson</i> 38v-39
29v-30/1	<i>Exercitiu[m]</i> <i>Equitis Romani.</i>	Exercise	Laurencini	Besard 1603 10v-11/1 <i>Hainhofer</i> III No.4
30/2	<i>Exercitium</i>	Prelude	Laurencini	prob. miscopied from Besard 1603 11/2
30v-31	<i>w h / Exercitium.</i>	Exercise	WH	
31v	<i>A Fansye.</i>	Fantasia	Laurencini	Besard 1603 8 Mertel 1615 46/3-47/1 <i>Montbuysson</i> 19v-20
32		Prelude	Charles Bocquet	Besard 1603 6

32v	<i>Robin galliard.</i>	Robin is to the Greenwood Gone/Bonny Sweet Robin/Robin Hood	John Dowland [70]	JD: <i>Board</i> 12v/2 <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 cf: <i>Ballet</i> 27 408/2 113/2 and 104/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Dd.2.11</i> 80/2 <i>Nn.6.36</i> 19v-20/1 (l.v.) <i>Lodge</i> 5 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v
33	<i>Galliard</i>	Galliard		
33v/1	<i>Galliard J.D.</i>	Galliard	John Dowland [24]/Francis Cutting	<i>Dd.2.11</i> 58/3 <i>Dd.5.78.3</i> 63/2
33v/2	<i>This before</i>	Incipit to Fantasia 17v-18	John Dowland [5]	<i>Cosens</i> 17v-18
33v/3	<i>Galliard</i>	French Galliard	John Johnson/ (Francesco da Milano)	<i>Dd.2.11</i> 41/2 <i>Dd.5.78.3</i> 41/2 cf: <i>Dallis</i> 40-41/1 (dvns) <i>Lodge</i> 16v/2-17v <i>Marsh</i> 46-48 <i>Och1280</i> 3-4 <i>Thysius</i> 24v/1 Valerius 1626 189 <i>Marsh</i> 148/3-149 (dt pt) <i>Thysius</i> 16v, 20/2, 19v and 20v (cnst pts)
34		[n.t.]		<i>Cosens</i> 35v
34v	<i>Pauan .T.S.</i>	Pavan	Thomas Smyth	
35/1	<i>Galliard .T.S.</i>	Galliard	Thomas Smyth	
35/2	<i>T.S.</i>	Galliard	Thomas Smyth	
35v		[n.t.]		<i>Cosens</i> 34
36v-37	<i>Lacrimæ C.K.</i>	Lachrimae Pavan	John Dowland [15] dvns by C.K.	see separate list
37v-38v	<i>A fancie.</i>	Fantasia	Francesco da Milano	Mertel 1615 206/2-208/1 Mylius 1622 35-36
39-40	<i>A fancy. C K.</i>	Fancy	C K	Mertel 1615 185-187/1
40v-42/1	<i>Fantasia Newsadlers</i>	Fantasia	Neusidler	
42/2		Galliard	Cavendish	<i>Cosens</i> 11 <i>Dd.5.78.3</i> 46v/2 <i>Euing</i> 30/1
42v-43/1	<i>Frogg galliard.</i>	Frog Galliard/Now O Now	?John Dowland [90]	<i>Schele</i> 144/2-145/1 <i>Dd.2.11</i> 40v/2 and 93/2 <i>Euing</i> 26v-27/1 <i>Folger</i> 12v <i>Thysius</i> 28v cf: <i>Vilnius</i> 21/1 and 22v/1 (dts)

43/2	<i>Mall Symms</i>	Mall Sims	Johan Leo Hassler	<i>Pickeringe</i> 26v-27 <i>Dd.9.33</i> 62v/2-63 <i>ML</i> 9v/2-10/1 <i>Vilnius</i> 35 and 41v Hove 1612 59/1 [59] Valerius 1626 206-8 Vallet 1615 92 6402 2/1 cf: <i>Folger</i> 15v <i>Mynshall</i> 11v <i>Vilnius</i> 54v/1 <i>Dlugoraj</i> 97 and 483 <i>Stobaeus</i> 76v and 77v.
43v-44		More Palatino/En Me Revenant	Daniel Bacheler	<i>Board</i> 25v/3 <i>Herbert</i> 44/2 <i>Board</i> 25v/3 <i>Pickeringe</i> 28v/1 Fuhrmann 1615 158-159 <i>ML</i> 8v/2-9 <i>Herdringen</i> 9829 9v-10 <i>Brahe</i> 35v/2-36 and 37 Besard 1617 no.9 <i>Trinity</i> 138 Phalèse 1547 6-6b/1 <i>Stobaeus</i> 65-65v/1
44v-46	<i>Mounsiers</i> <i>Almayne D. B.</i>	Monsieur's Almain	Daniel Bacheler set by John Danyel	<i>Cosens</i> 15v-17 <i>Dd.2.11</i> 33v-34/1 cf different settings: Hove 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1 <i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 Dowland 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 Valerius 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) 2764(2) 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v
46v		Lady North's Galliard		<i>Dd.5.78.3</i> 36/2 and 62v-63/1
47	<i>Tho. Smyth</i> <i>galliard.</i>	Galliard	Thomas Smyth	
47v	<i>Almaine T. Vauter.</i>	Almain	Thomas Vautor	
48		Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	Barley 1596 62 (orph.) <i>Montbuysson</i> 2/1 and 56v/2-57/1 Dowland 1610B 24 <i>Dd.2.11</i> 40v/1 and 62v/1 <i>Euing</i> 24/1 <i>Folger</i> 16 <i>Hirsch</i> 11v/1 <i>Herbert</i> 55/2 <i>Nn.6.36</i> 37 Fuhrmann 1615 121/2-122 <i>Bautzen</i> 31/1 <i>Thysius</i> 22v/1 Vallet 1615 36-40 <i>Vilnius</i> 58v/2



48v-49	<i>A. Pauan.</i>	Mrs Anne Markham's Pavan	Francis Cutting	<i>ML</i> 28v-29/1 <i>31392</i> 36v-37 <i>Pickeringe</i> 21v-22/1 <i>Dd.9.33</i> 32v-33 <i>Euing</i> 33/2
50	<i>Mr G.T.</i>	Galliard	GT	
60-61v		Mrs Anne Green Her Leaves Be Green	John Danyel	[not v.t.] Danyel 1606 Sig L1v-L2v
63v		Pavan		Fuhrmann 1615 51-52 Mylius 1622 50-51
69v-70v		John Come Kiss Me Now		<i>ML</i> 11v-12 <i>Welde</i> 10v-11 (dt)
80v-81	<i>D. Batcheler.</i>	Pavan	Daniel Bacheler	<i>Herbert</i> 4v-5 <i>Dd.9.33</i> 70v-71v/1
82v	<i>Ga: to the pauan before.</i>	Galliard	Daniel Bacheler	<i>Dd.5.78.3</i> 58 <i>Nn.6.36</i> 7v

**EIRE-Dublin, Trinity College Library, Ms.410/1**

DATE: 1583-5

Page measurements: 139 x 187 mm

Pedagogical book in oblong quarto format. The book actually belonged to a pupil of Dallis, though it has long been known as the Dallis lute book. It is inscribed *Incepe Nonis Augusti praeceptore Mro Thoma Dallis Cantabrigiae Anno 1583 Semp[er] pr[imus] in basso sup[er]iori sit nota digito impresso Agenoes (?) est bassus* (p.12). John Ward's article in 1967 first brought the discrepancy to light in print, and the ownership and Dallis's relationship to the owner has not been disputed since. Some music is marked as being set by H.R. (e.g. p.130-131), and this may be Dallis's pupil.

The study of the manuscript by John Ward and a class of graduate students revealed a large number of concordances with European prints of the early and mid sixteenth century. This led Ward to conclude that the manuscript had not been started at the date suggested by the inscription on page 12, although there were also concordances with Adriansen 1584. The unquestionable purpose of the source as a pedagogical book easily accounts for the old-fashioned repertory it contains, and Dallis's private collection of lute books and that of his college library may also account for the use of old prints which would not have been discarded. The repertory does clearly span the period 1565-80, but it is highly unlikely that a scribe should state clearly that it was begun at a date when it had already been in use for twenty years. The handwriting and layout also suggest a considerably shorter time-span for the copying, and it would seem sensible here to rely on the scribe's date and the music from Adriansen 1594 to define the chronological parameters of the copying.

Bibliography: H. Fitzgibbon: 'Lute-books of Ballet and Dallis' *M&L* xi (1930), 71  
Lumsden 1957A  
Ward 1967B  
John Stevens: *Music and Poetry in the Early Tudor Court* Cambridge Studies in Music (Cambridge, 1961 repr. 1979)  
Fenlon/Milsom 1984

page	original ascription	title	composer	cons. & cogs.
1	[obscure]	Chi Passa Galliard		<i>Willoughby</i> 83v-84
2/1		[frgmt]		
2/2	n.t.	Leve le Coeur		cf: <i>Dallis</i> 35/4, 36/2, 37/1, 37/3, 69/2, 119/2, 120/1, 195, 217/3 and 222/2
3/1	<i>gal. Chi passa.</i>	Chi Passa		
3/2	<i>boufons</i>	Buffoons, Bergamasca Setting		cf: 408/2 104/4 <i>Thysius</i> 373/2 <i>Straloch</i> 1/1 <i>Brahe</i> 10/2 and 18/2 <i>Thysius</i> 397 <i>Vilnius</i> 64v/3 G. B. Domenico <i>Dolmetsch</i> 228-231 Fuhrmann 1615 182/2-184/1 <i>Herhold</i> 28/2-31v/1 Hove 1612 54v-55 <i>Schele</i> 10/2-11 <i>Stobaeus</i> 68-69/1, 69/2, 69/3 and 69/4-69v/1 Vallet 1615 41-42 <i>Vilnius</i> 4/3 [deleted] & 68v
4/1	n.t.	[n.t.]		
4/2	n.t.	[n.t.]		
5/1	<i>de Lofsack ngine</i>	Magnificat: Belle que tient ma vie		
5/2	<i>Onse Vad</i>	Unser Vader in Himmelreich		Vallet 1616 48-50 <i>Thysius</i> 315/1
7	<i>Pas. Gauloys</i>	French Passamezzo Pavan		<i>Dallis</i> 39/2
14	<i>bandalashote galyarde.</i>	Labandalashot Galliard		<i>Marsh</i> 103 and 368 <i>Mynshall</i> 6v/3 <i>Willoughby</i> 22v/2-23

16/1	<i>GROVNDE.</i>	Goodnight, duet ground	John Johnson	408/2 85/3-86/1 (dt) Brogyntyn 7/5 (dt) Dd.2.11 8v-9/1 and 86/2 (dt) Dd.3.18 15v-16 (dt) Marsh 26-27, 158-160, 362-363 (dt) and 397/2 Willoughby 3v-5 and 5v (dt)
16/2	<i>Pauan</i>	Pavan		
17/1	<i>O what it is to loue</i>	O What it is to Love		2764(2) 12/2
17/2	<i>quadra pauin gailiard</i>	Quadran Galliard		
18	<i>Le passe Meze de pauana</i>	Passamezzo Pavan		Brogyntyn 20-21/1
19/1	<i>THE passa Meze gailiard.</i>	Passamezzo Galliard		Folger 2/2 Mynshall 8v/1 Trumbull 4/1 Dolmetsch 168v-169 Vallet 1616 24 cf: Dallis 136/2-137/1
19/2		[frgmt]		
20/1	<i>ROGERO.</i>	Ruggiero		cf: Board 2/1 Sampson 3v/1 408/2 91/1 Dallis 21 (dvns), 92/2 (dt) and 223/2 (band.) Dd.3.18 1 (dt) Marsh 38, 39 (dt) and 305 Mynshall 3v/2 (dt) Thysius 383/1 Trumbull 25v/1 & 25v/2 (dt)
20/2	<i>Wigorns gayliarde.</i>	Wighorn's Galliard		
21	<i>the Division of RoGero before.</i>	Ruggiero Divisions		cf: Board 2/1 Sampson 3v/1 408/2 91/1 Dallis 20/1, 92/2 (dt) and 223/2 (band.) Dd.3.18 1 (dt) Marsh 38, 39 (dt) and 305 Mynshall 3v/2 (dt) Thysius 383/1 Trumbull 25v/1 and 25v/2 (dt)
22-23		Weston's Pavan		Dallis 96-97/1 Lodge 20v-21 ML 10v-11/1 Marsh 50-54/1 and 188 Och1280 1-2
24-26/1	<i>quadro pauane</i>	Quadran Pavan	Clement Cotton	Marsh 228/1 408/2 88
26/2	<i>gailiard / all a greane Willowe / Mr T. Dallis</i>	All of a Green Willow Galliard	Thomas Dallis	Lodge 19/2
27	<i>M. T. Dallis fansye</i>	Fancy	Thomas Dallis	
28-29	<i>quadran F C.</i>	Quadran Pavan	Francis Cutting	
30/1		Si pur ti guardo		
30/2	<i>Souuiene toÿ</i>	Toy		
31/1	<i>o[mn]i[n]jo Jhonsins</i>	Omnino Galliard	John Johnson	Marsh 287 Brogyntyn 21/3 408/2 90/1 Dallis 95/1 Lodge 12/3
31/2	<i>Soubs esperance.</i>	Sans Esperance		
32-34/2	<i>O passi Sparsi</i>	O Passi sparsi o pesier Vaghi, lute song	Costanzo Festa	
34/1	<i>Best op</i>	[n.t.]		

35/1	<i>mensura</i>	[n.t.]		
35/2		Wilhelmuslied/ Prince's Almain		
35/3		[n.t.]		
35/4		Leve le Coeur		cf: <i>Dallis</i> 2/2, 36/2, 37/1, 37/3, 69/2, 119/2, 120/1, 195, 217/3 and 222/2
36/1	<i>a gailliard</i>	Galliard		<i>Marsh</i> 420-422 <i>Dallis</i> 47/2
36/2		Leve le Coeur		cf: <i>Dallis</i> 2/2, 35/4, 37/1, 37/3, 69/2, 119/2, 120/1, 195, 217/3 and 222/2
37/1	<i>Leue Le coeur.</i>	Leve le Coeur		cf: <i>Dallis</i> 2/2, 35/4, 36/2, 37/3, 69/2, 119/2, 120/1, 195, 217/3 and 222/2
37/2		[n.t.]		
37/3		Leve le Coeur		<i>Dallis</i> 69/2 cf: <i>Dallis</i> 2/2, 35/4, 36/2, 37/1, 119/2, 120/1, 195, 217/3 and 222/2
38-39/1	<i>A pavin</i>	Pavan		
39/2	<i>Pass dital. b dur sup M dauid</i>	Passamezzo Pavan		<i>Dallis</i> 7
40-41/1	<i>NB / The diuision of the frenche gayliarde by Jhonson</i>	French Galliard Divisions	John Johnson/ (Francesco da Milano)	<i>Och</i> 1280 3-4 <i>Marsh</i> 46-48 <i>Lodge</i> 16v/2-17v cf: <i>Cosens</i> 33v/3 <i>Dd.2.11</i> 41/2 <i>Dd.5.78.3</i> 41/2 <i>Thysius</i> 24v/1 Valerius 1626 189 <i>Marsh</i> 148/3-149 (dt) <i>Thysius</i> 16v, 20/2, 19v and 20v (cnst pts)
41/2	<i>the schothe gayliarde.</i>	Scottish Galliard		<i>Dallis</i> 44-45 <i>Marsh</i> 99 and 117/1 <i>Dd.2.11</i> 86/1
42	<i>a gayliarde.</i>	Galliard		<i>Willoughby</i> 19v-20
43	<i>Melyne gayliarde</i>	Galliard	?Francesco da Milano	<i>Dallis</i> 74-75 cf: <i>Marsh</i> 25/2
44-45	<i>scothe gayliarde</i>	Scottish Galliard		<i>Dallis</i> 41/2 <i>Marsh</i> 99 and 117/1 <i>Dd.2.11</i> 86/1
46-47/1		P.A. Pavan		
47/2	<i>Le Br[i]de ale (?)</i>	Galliard		<i>Marsh</i> 420-422 <i>Dallis</i> 36/1
47/3	<i>the queenes almayne.</i>	Queen's Almain		
48-49/1		P.A. Pavan		

49/2-50/1	<i>fortune is now my fo.</i>	Fortune My Foe		cf: <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 Vallet 1616 8/1 Valerius 1626 132-133 408/2 111/1 <i>Thysius</i> 387v Barley 1596 45-46 <i>Dd.4.22</i> 11v <i>Euing</i> 27/2 <i>Mynshall</i> 9v/1 <i>Vilnius</i> 7v/1 <i>Weld</i> 2/2 (cnst) <i>Ballet</i> 14 (cnst) <i>Dd.9.33</i> 89 (dt tr.) <i>Dd.2.11</i> 56/2 (dt) <i>Nn.6.36</i> 15/3 (l.v.) <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Dallis</i> 71/2 (dvns) <i>Schele</i> 20-24/1 (dvns) Hove 1601 106v/1 (dvns) <i>Eijsertt</i> 33 and 37 <i>Richard</i> 22 FWVB no.65 (Byrd)
50/2-51	<i>mÿ pore porse.</i>	Ma Pauvre Bourse	Philip van Wilder	<i>Dd.2.11</i> 17/2 <i>Wickhambrook</i> 12v
52/1		Psalm: Where Righteousness		
52/2		?Psalm		
53	<i>medlÿe</i>	The Old Medley	John Johnson	31392 18v-19v/1 <i>Marsh</i> 270-271 and 272 Adriansen 1584 <i>Brogyntyn</i> 16-17/1 2764(2) 3v-5/1 <i>Dd.2.11</i> 88v-89/1 <i>Thysius</i> 192-193 Valerius 1626 99-100 Waissel 1591 L2v <i>Welde</i> 8v-9/1
54-55	<i>quadran pau</i>	Quadran Pavan		<i>Dallis</i> 59/2
56-59/1	<i>the quadren pauion</i>	Quadran Pavan	John Johnson	<i>Mynshall</i> 1v-2/1 <i>Sampson</i> 8 <i>Marsh</i> 120-121 <i>Dd.2.11</i> 31v-32/1 <i>Wickhambrook</i> 10v-11/1 <i>Ballet</i> 8-9
59/2	<i>quadr[o] the gailiarde ande fol 2</i>	Quadran Pavan		<i>Dallis</i> 54-55
60-67	<i>batel / pauen</i>	Battle Pavan		<i>ML</i> 23v-25/1 <i>Folger</i> 19v-21v/1 <i>Dd.2.11</i> 29v-31/1 cf: <i>Pickeringe</i> 52v-54 (dt)
68-69/1	<i>Pauane de la bataille</i>	Battle Pavan		cf: <i>Dallis</i> 97/2-98/1, 128-129, 238-239/1, 239/2-240/1 and 240/2-242 Phalèse 1568 60v & 61 [inv] <i>Thysius</i> 144-144v/1
69/2		Leve le Coeur		<i>Dallis</i> 37/3 cf: <i>Dallis</i> 2/2, 35/4, 36/2, 37/1, 119/2, 120/1, 195, 217/3 and 222/2
70/1	<i>passemezo La douce</i>	Passamezzo Pavan La Douce		
70/2	<i>reprinse</i>	Reprise of above		

71/1	<i>pass'emezo d'angleterre</i>	Passamezzo Pavan d'Angleterre		<i>Osborn</i> 12
71/2	<i>reprinse</i>	Reprise of above, cf: Fortune my Foe		cf: <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 <i>Vallet</i> 1616 8/1 <i>Valerius</i> 1626 132-133 408/2 111/1 <i>Thysius</i> 387v <i>Barley</i> 1596 45-46 <i>Dd.4.22</i> 11v <i>Euing</i> 27/2 <i>Mynshall</i> 9v/1 <i>Vilnius</i> 7v/1 <i>Weld</i> 2/2 (cnst) <i>Ballet</i> 14 (cnst) <i>Dd.9.33</i> 89 (dt tr.) <i>Dd.2.11</i> 56/2 (dt) <i>Nn.6.36</i> 15/3 (l.v.) <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Schele</i> 20-24/1 (dvns) <i>Hove</i> 1601 106v/1 (dvns) <i>Dallis</i> 49/2-50/1 <i>Eijsertt</i> 33 and 37 <i>Richard</i> 22 FWVB no.65 (Byrd)
72-73/1	<i>the quadro pauion</i>	Quadran Pavan		
73/2	<i>pass b dur M dauid</i>	P.M. Pavan		
74-75	<i>Milanezo gaiiarde</i>	Galliard	?Francesco da Milano	<i>Dallis</i> 43 cf: <i>Marsh</i> 25/2
76-77/1	<i>Si porti guardo</i>	Si Pochi Guardo	Thomas Dallis	<i>Dallis</i> 105
77/2	<i>the hay</i>	The Hay		
78-79/1	<i>on me peulte Orlande a 4</i>	On Me Peut à 4	Lassus arr.	
79/2	<i>busons nous</i>	Galliard/Calleno Casturame	?Busnois arr.	<i>Hove</i> 1601 97/1 408/2 85/1 <i>Phalèse</i> 1568 85v/2
80/1	<i>pass. Daudid</i>	P.M. Pavan		
80/2	<i>pass. Daudid</i>	P.M. Pavan		
81	<i>In no[m]i[n]e pauan Stogers basso</i>	In Nomine Pavan, duet bass	Nicholas Stogers	cf: <i>Hirsch</i> 2v <i>Trumbull</i> 16v-17/1 <i>Bautzen</i> 72/2
82	<i>Philips pauin treble</i>	Pavan, duet treble	Peter Phillips	cf: <i>Wickhambrook</i> 12/1 <i>Dd.2.11</i> 98v-99/1 <i>Welde</i> 2v/2-3 <i>Board</i> 5v-6/1 <i>Dallis</i> 254-255 <i>Hove</i> 1601 92-92v <i>Valerius</i> 1626 137-138 <i>Montbuysson</i> 79v-80 <i>Eijsertt</i> 10 <i>Dlugoraj</i> no.80-82 <i>Bautzen</i> 39 <i>Dallis</i> 83/1 and 124-125 FWVB no.85

83/1	<i>bassus philips pau</i>	Pavan, duet ground	Peter Phillips	<i>Montbuysson</i> 79v-80 <i>Dallis</i> 124-125 cf: <i>Wickhambrook</i> 12/1 <i>Dd.2.11</i> 98v-99/1 <i>Welde</i> 2v/2-3 <i>Board</i> 5v-6/1 <i>Dallis</i> 254-255 Hove 1601 92-92v Valerius 1626 137-138 <i>Eijsertt</i> 10 <i>Dlugoraj</i> no.80-82 <i>Bautzen</i> 39 <i>Dallis</i> 82 FWVB no.85
83/2	<i>Eradi mag Co[n]tra tenor.</i>	Eradi Maggio, contratenor		cf: <i>Dallis</i> 85/3, 88/2, 88/3 and 174/2
84-85/1	<i>deligt pauane J Jhonson Il Basso</i>	Delight Pavan, duet ground	John Johnson	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v]- 10/1 <i>Welde</i> 3v-4/1 <i>Waissel</i> 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 & 14v-15 (dt) <i>Brogynryn</i> 13/1 (dt) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
85/2	<i>Laueche pauan</i>	Lavecchia Pavan		<i>ML</i> 7 <i>Mynshall</i> 12 <i>Sampson</i> 9v <i>Weld</i> 2v/1 cf: <i>Dd.3.18</i> 61v (cnst) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (dt) John Johnson <i>Ballet</i> 45 [inv] (dt) <i>Brogynryn</i> 28/2-29/1 (dt) <i>Pickeringe</i> 4/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Wickhambrook</i> 14/2 <i>Folger</i> 12 <i>Schele</i> 143-144/1 <i>Dd.2.11</i> 36v-37/1 (band.)
85/3	<i>Eradi magio ten</i>	Eradi Maggio Tenor		cf: <i>Dallis</i> 83/2, 88/2, 88/3 and 174/2
86-88/1	<i>quadro pauane J Jhonson.</i>	Quadran Pavan	John Johnson	<i>Dd.9.33</i> 93v-94 <i>Brogynryn</i> 24-25/1
88/2	<i>Eradi maggio</i>	Eradi Maggio		cf: <i>Dallis</i> 83/2, 85/3, 88/3 and 174/2
88/3	<i>Sup</i>	Eradi Maggio, superius		cf: <i>Dallis</i> 83/2, 85/3, 88/2 and 174/2
89	<i>the earle of oxfordes gailiard</i>	The Earl of Oxford's Galliard		2764(2) 5/2 cf: <i>Folger</i> 4v/1 and 5v/1
90-91	<i>mr Wiliam Birde pauane</i>	Pavan	William Byrd arr.	

92/1	<i>Jhonsons Flatt pauin / NB grounde</i>	Flat Pavan	John Johnson	<i>Ballet 18 Board 2v/1 Dallis 264 (vc) Dd.2.11 87/1 Dd.3.18 21v (dt) and 60v-61 (cnst) Dd.9.33 90v-91 Euing 8v Folger 10 (cnst) Lodge 6v/2-7/1 Mynshall 4v Pickeringe 4v/2-5/1 and 5/2 (dt pts) Trumbull 10 (cnst), 15/1 and 17v-19/1 (dt pts) Vilnius 55/3</i>
92/2	<i>Rog[er]o to the grounde</i>	Ruggiero, duet ground		<i>cf: Board 2/1 Sampson 3v/1 408/2 91/1 Dallis 20/1, 21 (dvns) and 223/2 (band.) Dd.3.18 1 (dt) Marsh 38, 39 (dt) and 305 Mynshall 3v/2 (dt) Thysius 383/1 Trumbull 25v/1 &amp; 25v/2 (dt)</i>
93	<i>Stogers in nomine gailiard</i>	In Nomine Galliard, duet treble	Nicholas Stogers	<i>Trumbull 6/2 Dd.9.33 60v Hirsch 3/1 Pickeringe 17/2 cf: Dd.2.11 95v/2</i>
94/1	<i>In no[m]i[n]e gailiard Bassus</i>	In Nomine Galliard, duet ground	Nicholas Stogers	
94/2-95/2	<i>Pass. tenor B dur Dauid.</i>	P.M. Pavan, tenor		
95/1	<i>gal. o[mn]i[n]o. Jhonsins.</i>	Omnino Galliard	John Johnson	<i>Marsh 287 Brogyntyn 21/3 408/2 90/1 Dallis 31/1 Lodge 12/3</i>
96-97/1	<i>a pauing</i>	Weston's Pavan	Weston	<i>Dallis 22-23 Lodge 20v-21 ML 10v-11/1 Marsh 50-54/1 and 188 Och1280 1-2</i>
97/2-98/1	<i>B Pauan bataille</i>	Battle Pavan		<i>cf: Dallis 68-69/1, 128-129, 238-239/1, 239/2-240/1 and 240/2-242 Phalèse 1568 60v &amp; 61 [inv] Thysius 144-144v/1</i>
98/2-99/2		Quadran Pavan		
99/1	<i>fantasia</i>	Fantasia	Francesco da Milano	
100-101	<i>Susanne</i>	Suzanne Un Jour	Lassus arr.	<i>Dallis 138-139/1 Dd.2.11 23v-24/1 Herbert 67v Thistlethwaite 37v-39 Thysius 169v/2-181 (cnst pts) Wickhambrook 13v-14/1</i>
102-103/1	<i>Recercare</i>	Recordare	Francesco Spinacino	
103/2	<i>Pass Zorzy</i>	Passamezzo		
104	<i>a pauan of Breuusters Makinge</i>	Pavan	Brewster	<i>Willoughby 10v/2-11</i>
105	<i>Sipurti guardo mr E</i>	Si Pochi Guardo	Thomas Dallis	<i>Dallis 76-77/1</i>



106-107/1	<i>co[n]tent est riche</i>	Le Content est Riche	Claudin de Sermisy arr.	<i>Dd.2.11 25/2</i>
107/2	<i>Pass dauid</i>	Passamezzo Pavan		
107/3-109/1	<i>Fantasye of M. Antonio.</i>	Fantasia	Marc Antoine	
109/2	<i>PassDauid</i>	Passamezzo Pavan		
110-111	<i>dousce memoire</i>	Douce Memoire	Pierre Sandrin arr.	
112-113/1	<i>Je suisdesherite</i>	Chanson, Je Suis Desheritée	Cadéac/Lupus arr. Alberto da Rippe	<i>Marsh 74/1</i>
113/2	<i>PassDauid</i>	Passamezzo Pavan		
114-115	<i>quando io pense al martire</i>	Quando io pense al Martire	Jacques Arcadelt	
116-117/1	<i>mi sid ate</i>	Mi Sfidade guerriera		
117/2	<i>Pass dauid</i>	Passamezzo Pavan		
118-119/1	<i>pass'e mezo deto il Gorzanis / Seconda p[ar]te</i>	Passamezzo Pavan, second part	Gorzanis	
119/2	<i>Leue Le coeur</i>	Leve le Coeur		<i>Dallis 36/2, 37/1, 120/1 and 217/3</i> cf: <i>Dallis 2/2, 35/4, 37/3, 69/2, 195 and 222/2</i>
120/1	<i>Leve le coeur ou vre</i>	Leve le Coeur		<i>Dallis 36/2, 37/1, 119/2 and 217/3</i> cf: <i>Dallis 2/2, 35/4, 37/3, 69/2, 195 and 222/2</i>
121-120/2	<i>ps.4.</i>	Psalm 4		
122-123		Quadran Pavan		
124-125	<i>Phillips p.</i>	Pavan	Peter Phillips	<i>Montbuysson 79v-80</i> <i>Dallis 83/1</i> cf: <i>Wickhambrook 12/1</i> <i>Dd.2.11 98v-99/1</i> <i>Welde 2v/2-3</i> <i>Board 5v-6/1</i> <i>Dallis 254-255</i> <i>Hove 1601 92-92v</i> <i>Valerius 1626 137-138</i> <i>Eijsertt 10</i> <i>Dlugoraj no.80-82</i> <i>Bautzen 39</i> <i>Dallis 82</i> <i>FWVB no.85</i>
126-127	<i>Passe philips gailiard per Thomas Wudd</i>	Galliard to Philip's pavan	Thomas Wudd	
128-129	<i>BITT26. ad secunda[m]</i>	Battle Pavan		cf: <i>Dallis 68-69/1, 97/2-98/1, 238-239/1, 239/2-240/1 and 240/2-242</i> <i>Phalèse 1568 60v &amp;61 [inv]</i> <i>Thysius 144-144v/1</i>
130-131	<i>parsons in no[m]i[n]e set forth by HR</i>	In Nomine	Robert Parsons arr. H R	<i>Marsh 136-137 and 274</i> <i>Dd.2.11 73v/1</i>
132	<i>passamezo a[n]tico sul quarto ton / Secu[n]da p[ar]te</i>	P.A. Pavan		
133/1	<i>Pauan si vous</i>	Pavan Si Vous Voulez, cnst part		cf: <i>Dallis 133/2, 133/3, 133/4 and 133/5</i>
133/2	<i>Sup.</i>	Pavan Si Vous Voulez, cnst superius		cf: <i>Dallis 133/1, 133/2, 133/3, 133/4 and 133/5</i>
133/3	<i>Ten</i>	Pavan Si Vous Voulez, cnst tenor		cf: <i>Dallis 133/1, 133/2, 133/4 and 133/5</i>
133/4	<i>Bass.</i>	Pavan Si Vous Voulez, cnst bassus		cf: <i>Dallis 133/1, 133/2, 133/3 and 133/5</i>

133/5	<i>In 5 Parte</i>	Pavan Si Vous Voulez, cnst part		cf: Dallis 133/1, 133/2, 133/3 and 133/4
134/1		P.M.		
134/2-135/1	<i>pazamezo b dur</i>	Passamezzo		
135/2		P.A. Pavan		
136/1		P.A. Pavan		
136/2-137/2	<i>galiarde to pass sup.</i>	Passamezzo Galliard, cnst superius		cf: Dallis 19/1 Folger 2/2 Mynshall 8v/1 Trumbull 4/1 Dolmetsch 168v-169 Vallet 1616 24
137/1	<i>pass.</i>	Passamezzo Pavan		
138-139/1	<i>Susanne Ung iour / Susan ung iour damour solicite e</i>	Suzanne Un Jour	Lassus arr.	Dallis 100-101 Dd.2.11 23v-24/1 Herbert 67v Thistlethwaite 37v-39 Thysius 169v/2-181 (cnst pts) Wickhambrook 13v-14/1
139/2	<i>Pass dauid</i>	Passamezzo Pavan		
140-141	<i>Quadro pauane</i>	Quadran Pavan		
142-147	<i>pass. mor / passmes. pauan.</i>	Passamezzo Pavan		
148-149	<i>Pauana / pauana</i>	Quadran Pavan		
150/1		P.M.		
150/2		Pavan		
151	<i>passomezo bellissimo Di Gorzanis</i>	Passamezzo Pavan	Gorzanis	
152	<i>Ga. Batall</i>	Battle Galliard		
153	<i>passa mezo Sopra il Soprani Di Gorzanis</i>	Passamezzo on the tune by Gorzanis		
154-155		P.A. Pavan	Gorzanis	
156	<i>p. 23</i>	Psalm 23		
157	<i>p 27</i>	Psalm 27		
158/1		Psalm 15 [frgmt]		
158/2		Psalm 15		
159/1	<i>Psal 15</i>	Psalm 15		
159/2		Psalm 15		
160	<i>Psal.5. Aux p[ar]oles que ie veux dire</i>	Psalm 5		
161	<i>passamezo Antico p[er] Gorzaneni.</i>	P.A. Pavan	Gorzanis	

162	<i>Pauin hisp. NB</i>	Spanish Pavan	Francis Pilkington	31392 25v Sampson 3v/2 Welde 1 Dd.4.22 3 Dd.9.33 82v-83 Dd.2.11 66v/2 Nn.6.36 23v Dallis 162 Robinson 1603 22v-23 408/2 112/1 Mynshall 5/2-5v/1 Wemyss 23/3-24/1 Wickhambrook 14v-15/1 Cosens 20v-21 Folger 1v-2 (frgmt) Pickeringe 11/2 & 11v-12 (dt pts) Dd.3.18 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius1626 258-260 Vallet1615 57 Vallet1616 6/2 <i>Vilnius</i> 27
163	<i>passa mezo mod[er]no</i>	P.M. Pavan	Gorzanis	
164	<i>Psal.42 Als een hert bred / Als een hert ge iasht o heere</i>	Psalm 42		
165/1	<i>bred psal.81. Singt den heere bly / singt den heerre bly</i>	Psalm 81: Singt den Herrn		<i>Dallis</i> 221/2 cf: <i>Dallis</i> 165/2
165/2		Psalm 81: Singt den Herrn		cf: <i>Dallis</i> 221/2 and 165/1
166-167	<i>Psal.113 belg.bef. Languir me fais NB</i>	Psalm 113 on chanson Languir me Fais	Claudin de Sermisy arr.	<i>Thysius</i> 165-165v
168-169	<i>Coment peult auoir ioye p[er] Francesca Spinakino</i>	Comment peut avoir Roye	Josquin des Pres arr. Francesco Spinacino	
170/1	<i>Canson englesa</i>	Lusty Gallant		Adriansen 1584 92v/1 <i>Thysius</i> 393v cf: 408/2 84 <i>Dallis</i> 170/2 Adriansen 1584 92v/2
170/2	<i>Altra canson Englesa</i>	Lusty Gallant		Adriansen 1584 92v/2 cf: 408/2 84 <i>Dallis</i> 170/1 <i>Thysius</i> 393v Adriansen 1584 92v/1
171	<i>Saltarello Englesa</i>	Light of Love/The Countess of Ormond's Galliard		Adriansen 1584 92v/3 and 1600 78v 408/2 103/2 Dd.2.11 74v/2 <i>Thysius</i> 371v <i>Board</i> 5/3
172-173	<i>my swete babi</i>	My Sweet Babe, unaccompanied voice part	William Byrd arr.	
174/1		My Sweet Babe [frgmt]		
174/2	<i>Eradi magio.</i>	Eradi Maggio		cf: <i>Dallis</i> 83/2, 85/3, 88/2 and 88/3

175/1	<i>Caracosa</i>	Caracosa		Le Roy 1568 33v-34 cf: <i>Dallis</i> 175/2
175/2	<i>Caracosa.</i>	Caracosa		cf: <i>Dallis</i> 175/1
176	<i>Chi in donna. giacomo Gorzani Sup. / canzone</i>	Chi Mi Donna, vocal part	Gorzani	
177	<i>PSALMVS ANGLICVS 128. / Blessed &amp;c.</i>	English Psalm 128, vocal part		
178-179	<i>Per TD</i>	[n.t.] vocal part	Thomas Dallis	
180-181/1		[n.t.] vocal part		
181/2	<i>Pass dauid</i>	Passamezzo Pavan		
182-183/1		[n.t.] vocal part		
183/2	<i>Pass in b mol sup Dauid</i>	Passamezzo Pavan		
184		[n.t.] vocal part		
185-186/1		[n.t.] vocal part		
186/2-187		[n.t.] vocal part		
188/1	<i>o Sio potessa</i>	O s'io Posessa, vilanella		
188/2-189/2	<i>Pass</i>	P.A. Pavan		
189/1	<i>The passe MEze pauin</i>	Passamezzo Pavan		
190-191		P.A. Pavan		
192-193		Queen Mary's Dump [P.A.]		<i>Ballet</i> 4-5/1 2764(2) 1-2 cf: RA58 54v/1 <i>Folger</i> 1/2
194 (deleted)		Pavan	Newman	<i>Dallis</i> 196-198/1 408/2 110
195		Leve le Coeur		cf: <i>Dallis</i> 2/2, 35/4, 36/2, 37/1, 37/3, 69/2, 119/2, 120/1, 195, 217/3 and 222/2
196-198/1	<pauane> of newman	Pavan	Newman	<i>Dallis</i> 194 408/2 110
198/2-199/1		P.A. Pavan		
199/2		P.A. Pavan		
200-201	<i>galarde of newman</i>	Galliard	Newman	
202-203/1	<i>O heuenly god</i>	Heavenly God/The Earl of Essex's Dump, vocal part	William Hewes	<i>Dallis</i> 212 <i>Mynshall</i> 6v/2 <i>Lodge</i> 13v
203/2	<i>Pass aud</i>	Passamezzo Pavan		
204-207/1	<i>In youthfull yares / C d Mr Parsons.</i>	In Youthful years, vocal part	Parsons	
207/2		[frgmt]		
208	<i>The man is blest...</i>	The Man Is Blest, vocal part		
209	<i>fortune ys fickle...</i>	Fortune is Fickle, vocal part		
210	<i>Cur mund[us]</i>	Cor Mundus, vocal part		
211	<i>Cur mundus militat</i>	Lady Mary's Galliard		<i>Mynshall</i> 9v/2
212	<i>O heavenly god</i>	Heavenly God/The Earl of Essex's Dump, vocal part	William Hewes	<i>Dallis</i> 202-203/1 <i>Mynshall</i> 6v/2 <i>Lodge</i> 13v
213/1	<i>the kinge of Africa</i>	The King of Africa		
213/2	<i>g[a]gliard</i>	Galliard		<i>Marsh</i> 76/1
214/1	<i>gali.</i>	Galliard		<i>Marsh</i> 36/1
214/2	<i>Psal.73 veturs wadro wetghn ower lasen. / Waero[m] wilt ghy ons v[er]lass[en]</i>	Psalm 73		

215/1	<i>Psalmus 5 / Mr Dallis</i>	Psalm 5	Thomas Dallis	
215/2	<i>5 Mr Dallis.</i>	Psalm 6	Thomas Dallis	
216		Voila Pensier, vocal part		
217/1		Wilhelmuslied/ Prince's Almain		<i>Dallis</i> 220/2-221/1 Adriansen 1584 84v <i>Thysius</i> 351-352 Valerius 1626 46-47 Vallet 1616 26-29
217/2		Psalm 81 [frgmt]		
217/3	<i>Leve Le cour</i>	Leve le Coeur		<i>Dallis</i> 36/2, 37/1, 119/2 and 120/1 cf: <i>Dallis</i> 2/2, 35/4, 37/3, 69/2, and 222/2
218/1	<i>Almande .1.</i>	Demande, First Almain		cf: <i>Vilnius</i> 12/4 Phalèse & Bellère 1574 78v Newsidler 1574 K1v <i>Thysius</i> 337 <i>Hainhofer</i> IV 33 <i>Naclerus</i> 94 <i>Fabritius</i> 177
218/2	2	Second Almain		
218/3	<i>quatre brawles</i>	Quatre branles		
219/1	<i>1 brawles</i>	First Branle		
219/2	2.	Second Branle		
219/3	3	Third Branle		
219/4	4	Fourth Branle		
220/1	<i>Almande prince</i>	Wilhelmuslied/ Prince's Almain		
220/2-221/1		Almain Slaepen gaen		<i>Dallis</i> 217/1 Adriansen 1584 84v <i>Thysius</i> 351-352 Valerius 1626 46-47 Vallet 1616 26-29
221/2	<i>Ps 81. Singt</i>	Psalm 81: Singt den Herrn		<i>Dallis</i> 165/1 cf: <i>Dallis</i> 165/2
221/3				
222/1		[frgmt]		
222/2	<i>Leue le coeur</i>	Leve le Coeur		cf: <i>Dallis</i> 2/2, 35/4, 36/2, 37/1, 37/3, 69/2, 119/2, 120/1, 195, 217/3 and 222/2
222/3		[frgmt]		
222/4		[frgmt]		
223/1	<i>Tintnel</i>	Tinternel (band.)		
223/2	<i>Rog[er]o</i>	Ruggiero (band.)		cf: <i>Boord</i> 2/1 <i>Sampson</i> 3v/1 408/2 91/1 <i>Dallis</i> 20/1, 21 (dvns) and 92/2 (dt) <i>Dd.3.18</i> 1 (dt) <i>Marsh</i> 38, 39 (dt) and 305 <i>Mynshall</i> 3v/2 (dt) <i>Thysius</i> 383/1 <i>Trunbull</i> 25v/1 & 25v/2 (dt)
223/3	<i>quenes almande</i>	Queen's Almain (band.)		
224	<i>quadr pavion. pandore</i>	Quadran Pavan (band.)		
225	<i>Quadro gail. pand</i>	Quadran Galliard (band.)		
226	<i>Passemeasurs pavan. pandore</i>	Passamezzo Pavan (band.)		
227/1	<i>passames gail. pand</i>	Passamezzo Galliard (band.)		

227/2	<i>qui passa. pandore</i>	Chi passa (band.)		
228-229/1		P.A. Pavan		
229/2		Prelude		
230/1		[frgmt]		
230/2	<i>Pt Strahoutil</i>	[frgmt]		
230/3-231/1	[obscure]	[frgmt]		
231/2		Ut Re Mi Fa Sol [fragments]		
232/1		[frgmt]		
232/2		Prelude [frgmt]	Joachim van den Hove	<i>Schele</i> 2/3
232/3		[frgmt]		
233/1		[frgmt]		
233/2		[frgmt]		
233/3		[frgmt]		
233/4		[frgmt]		
233/5		[frgmt]		
234/1		[frgmt]		
234/2		[frgmt]		
235		Nunc dimittis		
236-237		Prelude		
238-239/1	<i>Bataille. / de la Bataille sup[er]ius</i>	Battle Pavan, first part of duet		cf: <i>Dallis</i> 68-69/1, 97/2-98/1, 128-129, 239/2-240/1 and 240/2-242 <i>Phalèse</i> 1568 60v & 61 [inv] <i>Thysius</i> 144-144v/1
239/2-240/1	<i>La bataille bassus / batail Bas.</i>	Battle Pavan, second part of duet		cf: <i>Dallis</i> 68-69/1, 97/2-98/1, 128-129, 238-239/1 and 240/2-242 <i>Phalèse</i> 1568 60v & 61 [inv] <i>Thysius</i> 144-144v/1
240/2-242	<i>pass. de bataille</i>	Battle Pavan		<i>Dallis</i> 68-69/1, 97/2-98/1, 128-129 and 238-239/1 <i>Phalèse</i> 1568 60v & 61 [inv] <i>Thysius</i> 144-144v/1
244-245/1	<i>Ad secundam passze / passm super .I. pars</i>	P.M. Pavan, first part of duet		
245/2	<i>Bassus / bassus qui convenit et respondet superiori</i>	P.M. Pavan, second part of duet		<i>Phalèse</i> 1568 62 [inv]
246-247/1	<i>Si mon traueil</i>	Response	Pierre Sandrin arr.	
247/2	<i>La response Le deuil yssu.</i>	[n.t.]	Villiers arr.	
248-249	<i>Vn gay bergier</i>	Un Gay Berger	Thomas Crequillon	
250-251/1	<i>Pass. de la Rocha el fuso</i>	Passamezzo La Rocha el Fuso		
251/2-253	<i>Adier</i>	Adieu		
254-255	<i>Pauana del Petro Philippe</i>	Pavan	Peter Phillips	<i>Wickhambrook</i> 12/1 <i>Dd.2.11</i> 98v-99/1 <i>Welde</i> 2v/2-3 <i>Board</i> 5v-6/1 Hove 1601 92-92v Valerius 1626 137-138 <i>Montbuysson</i> 79v-80 <i>Eijsertt</i> 10 <i>Dlugoraj</i> no.80-82 <i>Bautzen</i> 39 cf: <i>Dallis</i> 82, 83/1 and 124-125 <i>FWVB</i> no.85
258/1		Branle (citt.)		
258/2		Magnificat (citt.)		

259/1		Fa Mi Fa Mi Re [frgmts]		
259/2		[frgmt]		
262/1		[frgmt]		
262/2		[frgmt]		
262/3		[frgmt]		
263/1		[frgmt]		
263/2		[frgmt] (citt.)		
263/3		[frgmt]		
264		Flat Pavan, two parts, staff notation	John Johnson	cf lute: <i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1 <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3

**John Danyel *Songs for the Lute, viol and voice***

YEAR OF PUBLICATION: 1606

Bibliography: [Facsimile] ed. David Greer (Scolar Press, Menston, 1970)

Sig.	<i>original ascription</i>	title	composer	cons. & cogs.
L1v-L2v	<i>Mrs Anne Grene her leaues bee greene.</i>	Mrs Anne Green Her Leaves be Green	John Danyel	<i>Cosens 60-61v</i>



## GB-Cambridge University Library, Ms.Dd.2.11

DATE: c1585-c1595

Page measurements: 339 x 218 mm

Professional book in large upright folio format. There are various inscriptions: *Musica mentis medicina maetae* (f.0v) *Vinco, flecto rego, cantu dulcedine plectro / Dirā, cruenta, feros, tantara mostra viros / Languentes releao, morituros excito, maestos / Erigo, pallentes murio, vinco Deos* (f.1)

*Dd.2.11* is certainly the earliest of the Holmes lute books, though possibly it was not started before 1588 since in one instance Dowland is given his MusB, and Edward Pierce is described as 'Regie Capellæ' (f.56v). Nevertheless Dowland's name, either in full or reduced to initials, occurs without the degree no less than 18 times. Moreover the MusB is attached to a piece that has been used as a fill-up at the bottom of a page, and could have been copied in after the rest of the MS was finished. Richard Newton believes the likely year of its completion to have been 1595, but a substantial part was, in all probability, written before 1591. Katherine Darcy married Gervase Clifton in that year and all her pieces in this volume carry her maiden name. It is virtually certain, in any case, to have been completed by 1600, the year in which Edward Pierce left the Chapel Royal to go to St. Paul's. This is a large, closely written book, and contains about 310 pieces, 54 of which are for bandora.

Although *Dd.5.78.3* appears to be the second in chronological order it is possible that the process of copying was partly contemporary with that of *Dd.2.11*.

Bibliography: Lumsden 1957A  
Harwood 1963  
Nordstrom 1972  
Nordstrom 1992

folio	original ascription	title	composer	cons. & cogs.
1/1		Galliard		
1/2	<i>Preludiu[m]</i>	Prelude		
1/3	<i>francesco</i>	Fantasia?	Francesco da Milano	
1v/1	<i>Alfonso</i>	Pavan	Alfonso Ferrabosco	
1v/2	<i>Galliard to the flatt pauen</i>	Flat Galliard	John Johnson	<i>Ballet 19</i> <i>Dd.9.33 92v/2</i> <i>Mynshall 5/1</i> <i>Dd.3.18 22 (dt)</i> <i>Pickeringe 5v/1 and 5v/2-6/1 (dt pts)</i>
2/1		Pavan		
2/2		Galliard		
2/3		P.A.		
2v/1	<i>De La Courte</i>	Delacourt Pavan		<i>Board 1v/1</i>
2v/2	<i>My Hart is surely sett</i>	My Heart is surely set		<i>Thysius 369v/2</i>
3/1	<i>Go fro[m] my windoe go</i>	Go From My Window	Thomas Robinson	<i>Dd.5.78.3 40v</i> <i>Folger 17</i> Robinson 1603 29 cf Collard: <i>Dd.9.33 31v-32</i> Pilkington: <i>31392 26v-27</i> JD: <i>Euing 17v-18/1</i> Barley 1596 66-69 (orph.) <i>Dd.5.78.3 39v-40</i> <i>Pickeringe 29v</i> <i>Thysius 395/2</i> Allison: <i>Board 10/3</i> <i>Euing 48v-49/1</i> <i>Montbuysson 1/1</i> <i>2764(2) 9v (dt/cnst)</i> <i>Dd.3.18 34v-35 (cnst)</i>
3/12		[n.t. bandora]		
3v/1	<i>Duke of Millanes Dump</i>	Duke of Milan's dump		
3v/2	<i>Band / A Ground A Holb[orne]</i>	Ground [bandora]	Anthony Holborne	

3v/3	<i>Curranta for Mrs E. murcott. F Pilkington</i>	Courant for Mrs Elizabeth Murcott	Francis Pilkington	
4/1	<i>A Holburn</i>	[n.t. bandora]	Anthony Holborne	
4/2	<i>Mrs E. Murcot's Delight. fr Pilkington</i>	Mrs Elizabeth Murcott's Delight	Francis Pilkington	
4/3	<i>A Holburne</i>	Galliard ?	Anthony Holborne	
4v-5/1	<i>Pauen Dolorosa Ri: Allison</i>	Dolorosa Pavan	Richard Allison	<i>Dd.3.18</i> 46v-47 and 53v (cnst pts) <i>Dd.5.78.3</i> 32v/1
5/2	<i>Mrs. Elizabeth Murcotes fr Pilkington</i>	Mrs Elizabeth Murcott	Francis Pilkington	
5v/1	<i>Mr Ti. Wagstaff his Content of Desier. F Pilk</i>	Mr Timothy Wagstaff's Content of Desire	Francis Pilkington	
5v/2	<i>The L Hastings God morow fr Pilking</i>	The Lord Hastings' Good Morrow	Francis Pilkington	
6/1	<i>Georg Pilkingtons funerall made by Fr Pilkington</i>	George Pilkington's Funeral	Francis Pilkington	
6/2-5v/3	<i>Galliarde</i>	Galliard		
6v	<i>Pauen Fr Cutti[ng]</i>	Pavan	Francis Cutting	
7v/1	<i>Pavan Helena. Lo.</i>	Pavan Helena Lo		
7v/2		[n.t.]		
7v/3	<i>Dowlands Galliarde</i>	Dowland's Galliard	John Dowland [20]	<i>Sampson</i> 6v/2 <i>Dd.2.11</i> 67v/2 <i>Thysius</i> 22 cf: <i>Osborn</i> 10v (band.)
8/1	<i>Dargesson</i>	Dargesson		
8/2	<i>A galliard</i>	Galliard		
8v-9/1		Goodnight, duet ground	John Johnson	<i>408/2</i> 85/3-86/1 (dt) <i>Brogyntyn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 86/2 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 26-27, 158-160, 362-363 (dt) and 397/2 <i>Willoughby</i> 3v-5 and 5v (dt)
9/2	<i>Lothe to departe</i>	Loth To Depart Galliard	John Dowland [46]	<i>Euing</i> 28/2 and 31/3 <i>Board</i> 7v/2 <i>Dd.9.33</i> 68v-69v <i>Pickeringe</i> 33/2
9v-10/4		[n.t.]		
10/1	<i>ploravit / An[thony] Hol[borne]</i>	Ploravit	Anthony Holborne	
10/2	<i>Lushier</i>	[n.t.]	Lusher	
10/3	<i>Mr. Strangs Gregory hitts. J. Whitfield</i>	Mr Strang's Gregory Hitts	John Whitfield	
10v		Pavan		
11/1		Pavan		
11/2		Pavan		<i>Dd.5.78.3</i> 66/2
11v-12/1	<i>fr Cuttinge</i>	Pavan	Francis Cutting	<i>Dd.5.78.3</i> 17v
12/2	<i>Dowl. Mellancoly Galliard</i>	Melancholy Galliard	John Dowland [25]	<i>Euing</i> 24v/1
12v-13/1		[n.t.]		
13/2		The Hunt's Up [bandora]		
13v/1	<i>La Sol La</i>	La Sol La		
14-13v/2	<i>A Pauen fr. Pilkinto[n]</i>	Pavan	Francis Pilkington	

14v/1		Lord Willoughby's Welcome Home/ Roland [bandora]	John Dowland [66]	cf: <i>Dd.5.78.3</i> 28v <i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 <i>Folger</i> 9v/1 (dt) Hove1601 107v/3 Robinson1603 40-41 <i>Thysius</i> 389/1 Valerius1626 83 Vallet1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 Besard1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 58v/2 <i>Sampson</i> 11v/2 (dt/cnst)
14v/2		[n.t. bandora]		
14v/3	<i>Do.: Cases Pauen. J. Dowland</i>	Doctor Case's Pavan	John Dowland [12]	
16/1	<i>Fantasia Fran de Milan</i>	Fantasia	Francesco da Milano	<i>Dd.2.11</i> 18/2 <i>Hirsch</i> 65v/1 Mertel 1615 222/2-223/1
16/2	<i>Fantasia Fra. de Mylan</i>	Fantasia	Francesco da Milano	
16v-17/1	<i>Fantasia Alfon: Ferab</i>	Fantasia	Alfonso Ferrabosco	<i>Welde</i> 12v-13/1 <i>Hirsch</i> 13v-14/1
17/2	<i>Ma poure bourse Mr. Phs</i>	Ma Pauvre Bourse	Philip van Wilder	<i>Dallis</i> 50/2-51 <i>Wickhambrook</i> 12v
17v-18/1		[n.t.]		
18/2	<i>Fantazyja</i>	Fantasia	Francesco da Milano	<i>Hirsch</i> 65v/1 Mertel 1615 222/2-223/1 <i>Dd.2.11</i> 16/1
18v-19/1	<i>Fantazia Alfonso: ferabosco</i>	Fantasia	Alfonso Ferrabosco	
19/2	<i>Tauerners In no[m]i[n]e</i>	In Nomine	John Taverner arr. Nicholas Strogers [?]	<i>Dd.9.33</i> 61 <i>Marsh</i> 426/1 <i>Mynshall</i> 10v/1 cf: <i>Mulliner</i> 41v
19v-20/1		[n.t.]		
20/2	<i>Avecques vous Orlando</i>	Avec vous	Lassus arr.	
20v/1	<i>Ung Jour passe</i>	Un Jour Passe	Lassus arr.	
20v/2	<i>Johnsons Toy</i>	Gathering Peascods	John Johnson	<i>Dd.9.33</i> 28/2 and 82 (band.) <i>Dd.2.11</i> 56/4 <i>Board</i> 26/2
21		Fancy		
21v	<i>Fantazia Alfonso ferabo[sco]</i>	Fantasia	Alfonso Ferrabosco	<i>Herbert</i> 44v <i>Hirsch</i> 8v-9/1 Dowland 1610B 13/2-13v cf: Besard 1603 32
22/1		Fantasia	Emanuel Adriansen	<i>Hirsch</i> 20/2 Adriansen 1584 5
22/2	<i>Mrs. Whites Nothings. Jo Dowlande, Bachelor of Musicke</i>	Mrs White's Nothing	John Dowland [56]	
22v-23/1	<i>Miserere Alfonso</i>	Miserere	Alfonso Ferrabosco	
23/2	<i>fantasia</i>	Fantasia		

23v-24/1	<i>Susanna orlando</i>	Suzanne Un Jour	Lassus arr.	<i>Dallis</i> 100-101 and 138-139/1 <i>Herbert</i> 67v <i>Thistlethwaite</i> 37v-39 <i>Thysius</i> 169v/2-181 (cnst pts) <i>Wickhambrook</i> 13v-14/1
24/2		Jig	John Bull arr.	
24v-25/1	<i>Si Vous Voulez</i>	Si Vous Voulez		<i>Wickhambrook</i> 13
25/2		Le Content est Riche	Claudin de Sermisy arr.	<i>Dallis</i> 106-107/1
25v		Fantasia		<i>Thistlethwaite</i> 73v-74v
26		Fantasia [bandora]	Anthony Holborne	
26v-27/1	<i>Fantazia Anth. Holb</i>	Fantasia [bandora]	Anthony Holborne	
27/2	<i>Jour desire</i>	Jour desire [bandora]		
27v-28/1		Fantasia [bandora]	Alfonso Ferrabosco	
28/2	<i>fantazia Anth. Holburn</i>	Fantasia [bandora]	Anthony Holborne [3]	cf lute: <i>Hirsch</i> 65 <i>Mertel</i> 1615 191 <i>Trumbull</i> 1
28v	<i>fantaz[ia] Ri: Ali</i>	Fantasia [bandora]	Richard Allison	31392 40v-41 cf solo: <i>Dd.5.78.3</i> 58v-59/1 <i>Board</i> 29v <i>Mertel</i> 1615 219/2-220 <i>Mylius</i> 1622 38/2-39
29/1	<i>J'attend secours Dirick Gerard</i>	J'attend secours	Dirick Gerard	
29/2		Walsingham	John Marchant	<i>Dd.9.33</i> 26v-28/1 <i>Dd.9.33</i> 21 cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v-21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1
29v-31/1		Battle Pavan		<i>ML</i> 23v-25/1 <i>Folger</i> 19v-21v/1 <i>Dallis</i> 60-67 cf dt: <i>Pickeringe</i> 52v-54
31/2		[n.t. bandora]	Anthony Holborne	
31/3		Fantasia [bandora]		
31v-32/1	<i>Quadro pauen</i>	Quadran Pavan	John Johnson	<i>Dallis</i> 56-59/1 <i>Mynshall</i> 1v-2/1 <i>Sampson</i> 8 <i>Marsh</i> 120-121 <i>Wickhambrook</i> 10v-11/1 <i>Ballet</i> 8-9

32/2	<i>Holburns last will and Testament</i>	Last Will and Testament [band.]	Anthony Holborne	<i>Euing</i> 32/2 <i>ML</i> 13v-14/1 <i>Hirsch</i> 7v/2-8 <i>Dd.2.11</i> 57v-58/1
32v/1		Quadran Galliard		
32v/2-33/2	<i>h play feloe</i>	Playfellow [band.]	Anthony Holborne	<i>Dd.2.11</i> 32v/1-33/2 (band.) and 66/4 <i>Welde</i> 6v/4 <i>Dd.5.78.3</i> 51/2 cf: <i>Dd.9.33</i> 67/2 <i>Dd.5.78.3</i> 49v/2
33/1	<i>Galliarde Jo Johnson</i>	Galliard	John Johnson	
33v-34/1		Mounsieur's Almain	Daniel Bacheler set by John Danyel	<i>Cosens</i> 15v-17 and 44v-46 cf: <i>Hove</i> 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1 <i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 <i>Dowland</i> 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 <i>Valerius</i> 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>2764(2)</i> 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v
34/2	<i>Sleight conceipt</i>	Slight conceit		
34v		Pavan [bandora]	Alfonso Ferrabosco	
35/1		Fantasia [bandora]		
35/2		[n.t. bandora]		
35v-36/1	<i>Tres choses A. Holburn</i>	Three Things [bandora]	Anthony Holborne	
36/2		Pavan [bandora]		
36/3		[n.t. bandora]		
36v-37/1		Lavecchia [band.]	John Johnson	cf: <i>Dd.3.18</i> 61v (cnst) <i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (dt) John Johnson <i>Ballet</i> 45 [inv] (dt) <i>Brogyntyn</i> 28/2-29/1 (dt) <i>Pickeringe</i> 4/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Wickhambrook</i> 14/2 <i>Folger</i> 12 <i>Schele</i> 143-144/1
37/2		Pavan [bandora]	Anthony Holborne	
37/3		Prelude [bandora]		
37v/1		[n.t. bandora]		<i>Hirsch</i> 13/2 <i>Mertel</i> 1615 146/2-147/1 <i>Herhold</i> 13v-14 <i>GB-Lbl</i> Add.Ms.40032 203 cf: <i>Hove</i> 1601 3v

37v/2	<i>Antho: Holburne</i>	Pavan [bandora]	Anthony Holborne	
37v/3	<i>A Toy</i>	Toy [bandora]	Anthony Holborne	
38/1		Pavan [bandora]	Anthony Holborne	
38/2		Galliard		
38/3	<i>Jo Dowlande</i>	Almain	John Dowland [49]	<i>Dd.2.11 47/2</i>
38v/1	<i>Pauen</i>	Pavan		
38v/2-39/1		Galliard		
39/2		Galliard		
39v	<i>An: Holburn</i>	Fantasia	Anthony Holborne	
40		Fantasia		<i>Hirsch 16v-17</i>
40v/1		Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	<i>Barley 1596 62 (orph.) Montbuisson 2/1 and 56v/2- 57/1 Dowland 1610B 24 Dd.2.11 62v/1 Euing 24/1 Folger 16 Hirsch 11v/1 Herbert 55/2 Nn.6.36 37 Cosens 48 Fuhrmann 1615 121/2-122 Bautzen 31/1 Thysius 22v/1 Vallet 1615 36-40 Vilnius 58v/2</i>
40v/2		Frog Galliard/Now O Now	John Dowland [23]	<i>Schele 144/2-145/1 Dd.2.11 93/2 Euing 26v-27/1 Folger 12v Cosens 42v-43/1 Thysius 28v Vilnius 21/1 and 22v/1 (dts)</i>
40v/3		Galliard, Lost is my Liberty		<i>Ballet 11/2</i>
41/1	<i>My L of Dehims Lamentacion</i>	My Lord of Dehims Lamentation		
41/2	<i>fr. Galliard</i>	French Galliard	John Johnson/ (Francesco da Milano)	<i>Cosens 33v/3 Dd.5.78.3 41/2 cf: Dallis 40-41/1 (dvns) Lodge 16v/2-17v Marsh 46-48 Och1280 3-4 Thysius 24v/1 Valerius 1626 189 Marsh 148/3-149 (dt pt) Thysius 16v, 20/2, 19v and 20v (cnst pts)</i>
41/3		Galliard	John Dowland [104]	<i>Hirsch 7/2 Dd.2.11 44/1</i>
41/4	<i>Hunting of the Mouse</i>	Hunting of the Mouse		
41v-42/1	<i>Anth Holburne</i>	Pavan	Anthony Holborne	<i>Trumbull 12v-13/1 31392 17v-18 Welde 1v-2/1 Euing 36v-37</i>
42/2	<i>Galliard to the same</i>	Galliard	Anthony Holborne	<i>Trumbull 14v</i>
42v/1		Galliard		
42v/2	<i>Clements Squirill</i>	Clement's Squirrel		
43	<i>Pauen: 4 leaves turne backe for the galliard</i>	Pavan	Lodovico Bassano	<i>ML 29v/2-30/1 31392 19v/2-20</i>
43v	<i>Sedit sola A Holburne</i>	Sedit Sola Pavan	Anthony Holborne	

44/1		Galliard [bandora]	John Dowland [104]	<i>Hirsch</i> 7/2 <i>Dd.2.11</i> 41/3
44/2	<i>Hartes ease</i>	Heart's Ease	Anthony Holborne	
44/3	<i>Preludiu[m]</i>	Prelude		
44/4	<i>Mr. Chidley's farewell</i>	Mistress Chidley's Farewell		<i>Mynshall</i> 7v/3
44v	<i>A pauen Jo Johns[on]</i>	Pavan	John Johnson	
45/1	<i>Galliard Jo Johnson</i>	Galliard	John Johnson	
45/2	<i>A: Holburne</i>	Pavan	Anthony Holborne	
45v	<i>A: Holburne</i>	Cradle of Conceits Pavan	Anthony Holborne	<i>Herbert</i> 53v <i>Dd.2.11</i> 51v/1 and 61/1 <i>Cosens</i> 1v-2
46	<i>Pauen Jo. Johnson</i>	Pavan	John Johnson	
46v/1	<i>Galliard to the Pauen last before Jo: Johnson</i>	Long Galliard	John Johnson	<i>Wickhambrook</i> 17v/2
46v/2-47/1	<i>Pauen J.D.</i>	Captain Digorie Piper's Pavan	John Dowland [8]	31392 27v-28 Barley 1596 37-41 <i>Dd.2.11</i> 82/2 (band.) <i>Cosens</i> 2v-3 <i>Pickeringe</i> 19v-20 <i>Euing</i> 29v/1 Hove 1612 37v <i>Montbuysson</i> 70v-71/1
47/2	<i>J.D.</i>	Almain	John Dowland [49]	<i>Dd.2.11</i> 38/3
47v-48/1	<i>The long Pauen Jo. Johnson</i>	Long Pavan	John Johnson	<i>Dd.2.11</i> 64v (band.) <i>Wickhambrook</i> 17v/1 408/2 99/2
48/2	<i>A Dreame</i>	Lady Laiton's Pavan/Dream	?John Dowland [75]	<i>Hirsch</i> 3/2 cf: <i>Dd.14.24</i> (cnst citt.)
48/3	<i>Allmaine J Dowland</i>	Lady Laiton's Almain	John Dowland [48]	<i>Schele</i> 145/2-146/1 2764(2) 10v <i>Welde</i> 5/3 <i>Mynshall</i> 10/1 Besard 1603 139v <i>Thysius</i> 492/1 <i>Folger</i> 11v <i>Wickhambrook</i> 17/3 Fuhrmann 1615 80/2 Hove 1612 59/2 <i>Richard</i> 59v/2-60 cf: <i>Vilnius</i> 66v/2 <i>Dlugoraj</i> 367 <i>Eijsertt</i> 27 <i>Cologne</i> 59v-60
48/4		Galliard/Jig [fragment]		
48v	<i>A Pauen</i>	Pavan		
49/1		Galliard		
49/2	<i>Progresse</i>	Progress		
49v/1	<i>Decreui</i>	Decreui Pavan	Anthony Holborne	<i>Herbert</i> 7v <i>Euing</i> 38v
49v/2-50/1	<i>Squiers Galliard</i>	Squire's Galliard		<i>Dd.2.11</i> 71v/1 <i>Ballet</i> 15 <i>Stobaeus</i> 44v-45 <i>Eijsertt</i> 93v-94, 94v/1 and 94v/2 <i>Thysius</i> 27v <i>Sampson</i> 12v/2-13 cf: <i>Vilnius</i> 23v
50/2	<i>Galliard</i>	Galliard		
50v/1	<i>Catins Orlando</i>	Catin	Lassus arr.	
50v/2-51	<i>Fantazy Renaldo Paradiso</i>	Fantasia	Renaldo Paradiso	<i>Hirsch</i> 17v

51v/1	<i>Cradle</i>	Cradle of Conceits Pavan	Anthony Holborne	<i>Herbert</i> 53v <i>Dd.2.11</i> 45v and 61/1 <i>Cosens</i> 1v-2
51v/2		Galliard		
51v/3		[n.t.]		
52/1	<i>Susanna Galliard</i>	Viscount Lisle's Galliard/Susanna Galliard	John Dowland [38]	Dowland 1610A 2
52/2		Galliard		
52/3		Galliard [bandora]		
52/4	<i>Band</i>	Galliard [bandora]		
52v/1	<i>Ban</i>	[n.t. bandora]		
52v/2		[n.t.]		
53/1		Captain Digorie Piper's Galliard	John Dowland [19]	<i>Euing</i> 28v <i>Dd.5.78.3</i> 9av [21v]-10/1 31392 28v-29/1 <i>Hirsch</i> 11/3 <i>Board</i> 21v/1 <i>Cosens</i> 3v-4 <i>Dd.9.33</i> 73v <i>Dolmetsch</i> 92v-93 Besard 1603 107v/2 cf: <i>Montbuysson</i> 70v-71/1
53/2	<i>Robin</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	?John Dowland [70]	?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (1.v.) JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 <i>Lodge</i> 5
53v/1		Galliard	Francis Cutting	<i>Dd.5.78.3</i> 22v-23/1 <i>Euing</i> 48/2
53v/2	<i>F.C.</i>	Galliard	Francis Cutting	
54-53v/3		[n.t.]		
54v/1		Fantasia Ut Re Mi Fa Sol La	Alfonso Ferrabosco	<i>Hirsch</i> 64v/1
54v/2		[n.t.]		
54v/3		The New Year's Gift	Anthony Holborne	
55	<i>My La. P. Pauen</i>	My Lady P. Pavan		<i>Trumbull</i> 13v-14
55v/1		Galliard		
55v/2		[n.t.]		



55v/3	<i>Orlando Sleepeth J. D:</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	<i>Board</i> 1/3 <i>Mynshall</i> 5v/3 <i>Montbuysson</i> 23v/2 and 38 <i>Fuhrmann</i> 1615 47/2 <i>Bautzen</i> 50/1 and 50/2 <i>Vilnius</i> 1/1 (dt) and 1/2 (band.) <i>Hove</i> 1601 106/2 408/2 111/2 <i>Thysius</i> 399/1 <i>Schmall</i> 22v
56/1	<i>J Dowl</i>	Captain Candish's Galliard	John Dowland [21]	<i>Hirsch</i> 11v/2 <i>Mynshall</i> 1/3 2764(2) 6v/1
56/2	<i>Complaint J.D.</i>	Fortune My Foe/ Complaint, duet part	John Dowland [63]	<i>Thysius</i> 387v <i>Barley</i> 1596 45-46 <i>Dd.4.22</i> 11v <i>Euing</i> 27/2 <i>Mynshall</i> 9v/1 <i>Vilnius</i> 7v/1 <i>Weld</i> 2/2 <i>Ballet</i> 14 (cnst) <i>Dd.9.33</i> 89 (dt tr.) <i>Nn.6.36</i> 15/3 (1.v.) cf: <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 <i>Vallet</i> 1616 8/1 <i>Valerius</i> 1626 132-133 408/2 111/1 <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Dallis</i> 71/2 (dvns) <i>Schele</i> 20-24/1 (dvns) <i>Hove</i> 1601 106v/1 (dvns) <i>Dallis</i> 49/2-50/1 <i>Eijsertt</i> 33 and 37 <i>Richard</i> 22 FWVB no.65 (Byrd)
56/3		Tarleton's Jig	?John Dowland [81]	cf: <i>Dd.3.18</i> 53/2
56/4	<i>Allmaine Jo Johnson</i>	Gathering Peascods	John Johnson	<i>Dd.9.33</i> 28/2 <i>Dd.2.11</i> 20v/2 <i>Board</i> 26/2 cf: <i>Dd.9.33</i> 82 (band.)
56/5		Dowland's First Galliard	John Dowland [22]	<i>Dd.2.11</i> 60/3 and 95/1 <i>Board</i> 22v/1 <i>Euing</i> 23/2 cf: <i>Dd.4.23</i> 28 (citt.)
56v/1		Pavan [bandora]		
56v/2	<i>Edw:Pierce Regie Capellae</i>	Galliard	Edward Pierce	
57/1 & 56v/3		Pavan	Francis Cutting	<i>Barley</i> 1596 29/1-32 <i>Dd.5.78.3</i> 10v-10a <i>Hirsch</i> 9v
57/2		Pavan [bandora]		
57v-58/1		Last Will and Testament Pavan	Anthony Holborne	<i>Euing</i> 32/2 <i>ML</i> 13v-14/1 <i>Hirsch</i> 7v/2-8 cf: <i>Dd.2.11</i> 32 (band.)
58/2	<i>K. Darcies Spirite J: Dowl</i>	Lady Clifton's Spirit/K D'Arcy's Spirit	John Dowland [45]	<i>Dowland</i> 1610B 25v-26/1

58/3	<i>fr: Dac: Galliard</i>	Galliard	John Dowland [24]/ Francis Cutting	<i>Cosens</i> 33v/1 <i>Dd.5.78.3</i> 63/2
58/4	<i>Lord Strangs March JD</i>	Lord Strang's March	John Dowland [65]	
58v/1	<i>Solus cu[m] sola J: Dowl</i>	Solus cum Sola	John Dowland [10]	Barley 1596 60-61 (orph.) <i>Euing</i> 27v-28/1 31392 14v/2-15 <i>Board</i> 10v-11/1
58v/2	<i>My L Willioghby Tune JD</i>	Lord Willoughby's Welcome Home/ Roland	John Dowland [66]	<i>Sampson</i> 11v/2 (dt/cnst) cf: <i>Dd.5.78.3</i> 28v <i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 <i>Folger</i> 9v/1 (dt) Hove1601 107v/3 Robinson1603 40-41 <i>Thysius</i> 389/1 Valerius1626 83 Vallet1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 Besard1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 14v/1 (band.)
59/1	<i>K. Darcies Galliard</i>	Queen Elizabeth's Galliard	John Dowland [41]	Dowland 1610B 23v
59/2	<i>Blankes Allmaine</i>	Almain	Blanks	
59v	<i>A: Holb[urn]</i>	The Gordian Knot	Anthony Holborne	<i>Board</i> 21v/2-22 <i>Dd.9.33</i> 52v-53/3 cf: <i>Pickeringe</i> 13v-14 (dt) <i>Dd.3.18</i> 9v-10/1, 10v and 59 (dt) <i>Dd.4.23</i> 20v-21 (citt.)
60/1		[n.t.]		
60/2		[n.t.]		
60/3	<i>Dow: galliard</i>	Dowland's First Galliard	John Dowland [22]	<i>Dd.2.11</i> 56/5 and 95/1 <i>Board</i> 22v/1 <i>Euing</i> 23/2 <i>Dd.4.23</i> 28 (citt.)
60/4	<i>The Welsh Allmaine : farwell All</i>	The Welsh Almain		
60v/1	<i>Lushers Allmaine</i>	Lusher's Almain	Lusher	<i>Dd.5.78.3</i> 75 <i>Euing</i> 20 <i>Vilnius</i> 59v/2
60v/2	<i>Holburne Jest</i>	Clark's Galliard/ Quadran Galliard/ Jest	Anthony Holborne	408/2 89 <i>Ballet</i> 10-11/1 <i>Dd.2.11</i> 72v/1 <i>Hirsch</i> 7v/1 <i>Wickhambrook</i> 11/2 <i>Trumbull</i> 4/2 <i>Nn.6.36</i> 14v/1
61/1	<i>Cradle pauen</i>	Cradle of Conceits Pavan	Anthony Holborne	<i>Herbert</i> 53v <i>Dd.2.11</i> 45v and 51v/1 <i>Cosens</i> 1v-2
61/2	<i>hillary March</i>	Hillary March		
61/3	<i>Pauen Alfonso</i>	Pavan	Alfonso Ferrabosco	<i>Euing</i> 22/2
61v/1	<i>Au ioly bois</i>	Au Jolie Bois		

61v/2	<i>King's Maske</i>	Earl of Derby's Courant/French King's Maske		<i>Board</i> 8/2 <i>Montbuysson</i> 3v/1 <i>Vilnius</i> 57v/3 408/2 111/5 <i>Bautzen</i> 69/2
62/1	<i>Galliard</i>	Queen's Galliard	John Dowland [97]	<i>Dd.5.78.3</i> 26/2 <i>Board</i> 24/2
62/2		Galliard [bandora]		
62/3		Galliard New Year's Gift [bandora]	Anthony Holborne	cf: <i>Marsh</i> 118/1
62v/1		Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	<i>Barley</i> 1596 62 (orph.) <i>Montbuysson</i> 2/1 and 56v/2-57/1 <i>Dowland</i> 1610B 24 <i>Dd.2.11</i> 40v/1 <i>Euing</i> 24/1 <i>Folger</i> 16 <i>Hirsch</i> 11v/1 <i>Herbert</i> 55/2 <i>Nn.6.36</i> 37 <i>Cosens</i> 48 <i>Fuhrmann</i> 1615 121/2-122 <i>Bautzen</i> 31/1 <i>Thysius</i> 22v/1 <i>Vallet</i> 1615 36-40 <i>Vilnius</i> 58v/2
62v/2	<i>J: John</i> [son]	[n.t.]	John Johnson	<i>Dd.2.11</i> 74v/1
63/1	<i>A pauen</i>	Pavan [bandora]		
63/2	<i>Galliard</i>	Galliard		
63/3	<i>Archadelt</i>	[n.t.]	Jacques Arcadelt	
63v/1	<i>Allmaine</i>	Almain		
63v/2	<i>W. Thinge</i>	Mrs White's Choice/Thing	John Dowland [50]	<i>ML</i> 2/1 <i>Sampson</i> 7/1 and 7/2 <i>Wickhambrook</i> 15/2 2764(2) 6/2 <i>Pickeringe</i> 19/4 <i>Dd.4.23</i> 31v
63v/3	<i>Holburns farewell</i>	Farewell	Anthony Holborne	cf: <i>Dd.3.18</i> 18 (cnst pt)
64/1		[n.t. bandora]		
64/2	<i>Galliard fr. Cutting</i>	Galliard [bandora]	Francis Cutting	
64/3	<i>Go merely wheele</i>	Go Merrily		
64v	<i>Ban: / Long Pauen</i>	Long Pavan [bandora]		<i>Dd.2.11</i> 47v-48/1 <i>Wickhambrook</i> 17v/1 408/2 99/2
65/1		Fantasia [bandora]	Anthony Holborne [2]	lute: <i>Mertel</i> 1615 223/2-224/1 <i>Dd.9.33</i> 84v-85/1 <i>Hirsch</i> 64
65/2	<i>Lullaby</i>	Lullaby [bandora]		
65v-66/1	<i>Passm Pauen</i>	Passamezzo Pavan [bandora]		
66/2	<i>Bonny sweete Boy</i>	Bonny Sweet Boy	Thomas Robinson	<i>Robinson</i> 1603 24/2

66/3	<i>Robin</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	?John Dowland [70]	<i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (l.v.) JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 <i>Lodge</i> 5
66/4	<i>A Jigge</i>	Playfellow Jig	Anthony Holborne	<i>Dd.2.11</i> 32v/1-33/2 (band.) <i>Welde</i> 6v/4 <i>Dd.5.78.3</i> 51/2 cf: <i>Dd.9.33</i> 67/2 <i>Dd.5.78.3</i> 49v/2
66v/1	<i>To me I muste</i>	Galliard to Westminster/To Me I Must		<i>Marsh</i> 364 cf: Hove 1612 61/2 <i>Thysius</i> 444
66v/2	<i>Spannish pauen</i>	Spanish Pavan	Francis Pilkington	31392 25v <i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 Robinson 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v-15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 <i>Vilnius</i> 27
67/1		[n.t.]		
67/2	<i>Galliard R B</i>	Galliard	?Robert Baker	<i>Trumbull</i> 19/3 <i>Dd.2.11</i> 80/3
67v/1	<i>A fansie</i>	Fancy [bandora]		
67v/2		Dowland's Galliard	John Dowland [20]	<i>Dd.2.11</i> 7v/3 <i>Sampson</i> 6v/2 <i>Thysius</i> 22 cf: <i>Osborn</i> 10v (band.)
68/1	<i>Southwells Galliarde</i>	Galliard	Robert Southwell	
68/2	<i>Tressyll</i>	Tressyll		

68v/1	<i>Pauen</i>	Pavan		
68v/2	<i>Willsons Wylde</i>	Wilson's Wild		<i>Sampson</i> 4/2 <i>Folger</i> 3/1 408/2 112/2
69/1	<i>Pauen A: Holburn</i>	Pavan [bandora]	Anthony Holborne	
69/2	<i>Currante</i>	Volt/Courant		<i>Aegidius</i> 34v <i>Dolmetsch</i> 123 <i>Dd.5.78.3</i> 68v/2
69v/1	<i>Quadro pauen</i>	Quadran Pavan [bandora]		
69v/2-70/1	<i>Galliard to the same</i>	Quadran Galliard [bandora]		
70/2	<i>Downright Squyre</i>	Downright Squire		
70/3	<i>Allmaine A. Holb</i>	Reade's Almain	Anthony Holborne/ Richard Reade	<i>Dd.3.18</i> 19/2
70v	<i>Quadro pauen Anth: Holburne</i>	Quadran Pavan [bandora]	Anthony Holborne	
71	<i>Pauen Ri: Allison</i>	Pavan	Richard Allison	<i>Hirsch</i> 3v-4/1 31392 30v-31 <i>Dd.5.78.3</i> 33/1
71v/1	<i>Squiers Galliard</i>	Squire's Galliard		<i>Dd.2.11</i> 49v-50/1 <i>Ballet</i> 15 <i>Stobaeus</i> 44v-45 <i>Eijsertt</i> 93v-94, 94v/1 and 94v/2 <i>Thysius</i> 27v <i>Sampson</i> 12v/2-13 cf: <i>Vilnius</i> 23v
71v/2	<i>Cuttings galliard</i>	Galliard	Francis Cutting	<i>Euing</i> 29 31392 34/2 2764(2) 7/1 <i>Marsh</i> 386/1 <i>Thysius</i> 33
72	<i>Pauen Cutting</i>	Pavan	Francis Cutting	<i>Hirsch</i> 12v-13/1
72v/1	<i>Galliard</i>	Clark's Galliard/ Quadran Galliard/ Jest	Anthony Holborne	408/2 89 <i>Ballet</i> 10-11/1 <i>Dd.2.11</i> 60v/2 <i>Hirsch</i> 7v/1 <i>Wickhambrook</i> 11/2 <i>Trumbull</i> 4/2 <i>Nn.6.36</i> 14v/1
72v/2	<i>Sr Ro Sidneys Galliard</i>	Sir Robert Sidney's Galliard		
72v/3	<i>Currant</i>	Courant		<i>Board</i> 22v/2
73/1		La Volta Courant	William Byrd arr.	<i>Board</i> 13/2 <i>Werl</i> 7 <i>Thysius</i> 372/1 <i>Aegidius</i> 25v/1 <i>Rowallan</i> 1/1 and 6-7 <i>Schele</i> 91 <i>Fuhrmann</i> 1615 140/1 <i>Dd.2.11</i> 73/1 and 75/3 [All versions of the same piece]
73/2	<i>Cutting E. Porters Pauen</i>	Edward Porter's Pavan	Francis Cutting	
73v/1	<i>In no[m]i[n]e Parsons</i>	In Nomine	Robert Parsons arr. H R	<i>Marsh</i> 136-137 and 274 <i>Pickeringe</i> 34/3
73v/2-74/2	<i>Phs galliarde</i>	Galliard	Francis Cutting	<i>Dd.5.78.3</i> 14/2
74/1	<i>John petie John</i>	John Petit John		
74v/1	<i>Jo Johnson</i>	[n.t.]	John Johnson	<i>Dd.2.11</i> 62v/2

74v/2	<i>The Countes of Ormonils Galliarde</i>	Light of Love/ The Countess of Ormond's Galliard		Adriansen 1584 92v/3 Adriansen 1600 78v <i>Dallis</i> 171 408/2 103/2 <i>Thysius</i> 371v <i>Board</i> 5/3
75/1		Galliard		
75/2	<i>Allmaine R. Alison</i>	Almain	Richard Allison	
75/3	<i>Curranta</i>	La Volta Courant	William Byrd arr.	<i>Board</i> 13/2 <i>Werl</i> 7 <i>Thysius</i> 372/1 <i>Aegidius</i> 25v/1 <i>Rowallan</i> 1/1 and 6-7 <i>Schele</i> 91 Fuhrmann 1615 140/1 <i>Dd.2.11</i> 73/1 and 75/3 [All versions of the same piece]
75v-77/1	<i>Lachrima Jo. Dowl</i>	Lachrimae Pavan	John Dowland [15]	see separate list
77/2	<i>Mignarde</i>	Mignarda	John Dowland [34]	<i>Dd.5.78.3</i> 31v/1 <i>Dd.9.33</i> 29 cf: <i>Trinity</i> 123
77/3	<i>Pauan Alfonso</i>	Pavan	Alfonso Ferrabosco	
77/4	<i>The Squirrills Toy fr Cutting</i>	The Squirrel's Toy	Francis Cutting	
77v	<i>Pauen Alfonso Ferrabosco</i>	Pavan	Alfonso Ferrabosco	<i>Euing</i> 45v-46/1
79/1		Chow Bente		<i>Pickeringe</i> 32v/1
79/2	<i>A songe</i>	Song		
79v/1	<i>Sir Walter Rawley f. Cutting Galliarde W: Bradbery</i>	Sir Walter Raleigh's Galliard	Francis Cutting/ William Bradbury/ Richard Allison	<i>Dd.5.78.3</i> 46 & 45v <i>Euing</i> 40 <i>Board</i> 23v/1 cf: <i>Dolmetsch</i> 99v-100 <i>Aegidius</i> 150v-151 Besard 1603 111/2 <i>Nürnberg</i> 3v-4 and 16v
79v/2-80/1	<i>A fancy</i>	Fantasia	Fabrizio Dentice	Besard 1603 14v-15
80/2	<i>Toy</i>	Robin Hood/Toy		408/2 104/2
80/3	<i>A Galliard</i>	Galliard	?Robert Baker	<i>Trumbull</i> 19/3 <i>Dd.2.11</i> 67/2
80/4	<i>Askewes galliarde</i>	Galliard	R Ascue	
80v/1	<i>A fancy</i>	Fancy		
80v/2	<i>Over the Broome Bessy</i>	Over the Broom Bessy		<i>Welde</i> 6
80v/3	<i>f. Cuttings Toy</i>	Toy	Francis Cutting	2764(2) 7/2
81/1		Hornpipe		<i>Ballet</i> 12-13/1
81/2	<i>Currant</i>	Courant		6402 1/2
81v		Lachrimae Pavan	John Dowland [15]	see separate list
82/1	<i>Buggle borne</i>	Buggle Borne		
82/2	<i>Pipers Pauen</i>	Captain Digorie Piper's Pavan [bandora]	John Dowland [88]	31392 27v-28 Barley 1596 37-41 <i>Cosens</i> 2v-3 <i>Dd.2.11</i> 46v/2-47/1 <i>Pickeringe</i> 19v-20 <i>Euing</i> 29v/1 Hove 1612 37v <i>Montbuysson</i> 70v-71/1

82v/1		Galliard on Walsingham [bandora]	John Dowland [31]	<i>Dd.5.78.3</i> 37/2 cf ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v-21/1 (l.v.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
82v/2	<i>De la Tromba pauen to the Bandora</i>	Pavan, De La Tromba [bandora]		
83/1		Patience Pavan	Anthony Holborne	<i>Euing</i> 39v
83/2-82v/3	<i>Holburns passion</i>	Passion Galliard	Anthony Holborne /Francis Cutting	<i>Trumbull</i> 19/2
83v	<i>Passemezures</i>	P.A. Pavan [band.]		
84	<i>Passemezures</i>	P.A. Pavan [band.]		
84v/1	<i>Sans per Cuttinge</i>	Sans Per Pavan	Francis Cutting	<i>Dd.5.78.3</i> 13v-14 <i>Pickeringe</i> 18v-19/1 <i>Euing</i> 32v-33/1
84v/2	<i>Lachrimae J. D.</i>	Lachrimae Pavan [bandora]	John Dowland [15]	see separate list
85/1	<i>Fantasia Mr. Phs</i>	Fantasia	Peter Philips	
85/2	<i>Mrs Anne Harecourte Galliarde fr Pilk:</i>	Mrs Anne Harcourte's Galliarde	Francis Pilkington	
85v/1	<i>ban: /fantazia</i>	Fantasia [bandora]	Alfonso Ferrabosco	
85v/2	<i>Sir Phillip Sidneys Lamentacion</i>	Sir Philip Sidney's Lamentation		
86/1	<i>Scottishe Galliard</i>	Scottish Galliard		<i>Dallis</i> 41/2 and 44-45 <i>Marsh</i> 99 and 117/1
86/2	<i>Good night and good rest</i>	Goodnight, duet ground	John Johnson	<i>408/2</i> 85/3-86/1 (dt) <i>Brogynntyn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 26-27, 158-160, 362-363 (dt) and 397/2 <i>Willoughby</i> 3v-5 and 5v (dt)
86v	<i>Greenes Pauen</i>	Pavan	?Richard Greene	

87/1	<i>The flatt pauen Jo Johnson</i>	Flat Pavan	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
87/2	<i>Anth Holburne</i>	Galliard	Anthony Holborne	
87v	<i>Primero</i>	Primero	Richard Allison	cf: <i>Board</i> 13v-14/1 (in C)
88	<i>A pauen A Holburn</i>	Pavan	Anthony Holborne	<i>Dd.5.78.3</i> 19/2
88v-89/1	<i>Olde Meddley Jo John[son]</i>	The Old Medley	John Johnson	<i>31392</i> 18v-19v/1 <i>Marsh</i> 270-271 and 272 <i>Adriansen</i> 1584 <i>Brogyntyn</i> 16-17/1 <i>Dallis</i> 53 <i>2764(2)</i> 3v-5/1 <i>Thysius</i> 192-193 <i>Valerius</i> 1626 99-100 <i>Waissel</i> 1591 L2v <i>Welde</i> 8v-9/1
89/2	<i>Galliard to the pauen last before Ant Holburne</i>	Master Mathias's Galliard	Anthony Holborne	<i>Dd.9.33</i> 66v-67/1 <i>Ballet</i> 6 <i>Marsh</i> 386/2-387 <i>Dd.5.78.3</i> 19v/1
89v-90/1	<i>Pauan passemeaz</i>	Passamezzo Pavan		
90v-91-90/2	[91] <i>turn ouer backward</i>	Passamezzo Galliard		
91v-93/1	<i>Quadro</i>	Quadran Pavan		
93/2	<i>The frogg Galliard</i>	Frog Galliard/ Now O Now	John Dowland [23]	<i>Schele</i> 144/2-145/1 <i>Dd.2.11</i> 40v/2 <i>Euing</i> 26v-27/1 <i>Folger</i> 12v <i>Cosens</i> 42v-43/1 <i>Thysius</i> 28v <i>Vilnius</i> 21/1 and 22v/1 (dt)
93v-94/1	<i>Galliard to the Quadro</i>	Quadran Galliard		
94/2	<i>A Downe</i>	Ground, A Down		<i>Thistlethwaite</i> 70v-71
94v	<i>A fansie</i>	Fancy		
95/1	<i>Dowlands Galliarde</i>	Dowland's First Galliard	John Dowland [22]	<i>Dd.2.11</i> 56/5 and 60/3 <i>Board</i> 22v/1 <i>Euing</i> 23/2 cf: <i>Dd.4.23</i> 28(citt.)
95/2	<i>Galliard Candish</i>	Galliard	Cavendish	
95v/1	<i>Hamburgh March</i>	Hamburg March		
95v/2	<i>A Galliard</i>	In Nomine Galliard		in d: <i>Dd.9.33</i> 60v <i>Dallis</i> 93 <i>Trumbull</i> 6/2 <i>Hirsch</i> 3/1 <i>Pickeringe</i> 17/2



96	<i>Fr Cutting</i>	Walsingham	Francis Cutting	Barley 1596 73-75 (orph.) <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v-21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
96v-97/1	<i>Collard</i>	Walsingham	Edward Collard	<i>Cosens</i> 9v <i>Weld</i> 9v/3-10 cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v-21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Francis Cutting: Barley 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
97/2	<i>Preludiu[m]</i>	Prelude		
97/3		[n.t.]		
97/4		[n.t.]		
97/5	<i>D. B.</i>	Galliard	Daniel Bacheler	<i>Dd.9.33</i> 3v <i>Dd.5.78.3</i> 52v
97v	[Pavyn Maister?] <i>R: Allison</i>	Pavan	Richard Allison	31392 31v-32

98/1	<i>Jo Johnson</i>	Walsingham	John Johnson	cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v-21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
98/2	<i>A Jigg fr Cutting</i>	Jig	Francis Cutting	
98v-99/1	<i>Phillips Pauen</i>	Pavan	Peter Philips	<i>Wickhambrook</i> 12/1 <i>Welde</i> 2v/2-3 <i>Board</i> 5v-6/1 <i>Dallis</i> 254-255 Hove 1601 92-92v Valerius 1626 137-138 <i>Montbuysson</i> 79v-80 <i>Eijsertt</i> 10 <i>Dlugoraj</i> no.80-82 <i>Bautzen</i> 39 cf: <i>Dallis</i> 82, 83/1 and 124-5 FWVB no.85
99/2	<i>Johnsons Jewell</i>	Lord Burgh's Galliard/ Johnson's Jewel Galliard	Johnson	<i>Board</i> 21/2 <i>Welde</i> 14/2 <i>Thysius</i> 32v cf: <i>Dd.4.23</i> 5 and 18 (citt.)
99/3	<i>Galliard to the Hamburgh marche</i>	Galliard to the Hamburg March		
99v/1		To Plead My Faith Galliard	Daniel Bachelier	<i>ML</i> 15v/1 <i>Euing</i> 21/2 <i>Ballet</i> 17 <i>Dd.9.33</i> 4 <i>Welde</i> 7v/1 <i>Board</i> 16/1 Besard 1603 120v <i>Dd.4.22</i> 6v-7 <i>Dolmetsch</i> 95v-96 <i>Nürnberg</i> 16
99v/2	<i>Kemps Jigge</i>	Kemp's Jig/ Parliament		<i>Folger</i> 4v/4 <i>Thysius</i> 486v <i>Richard</i> 63v/1
100/1	<i>Allmaine fr. Cutting</i>	Almain	Francis Cutting	<i>Barley</i> 1596 42-44 <i>Dd.5.78.3</i> 31/2 31392 26 <i>Pickeringe</i> 31v/2-32/1
100/2	<i>A Gigg R. Askue</i>	Jig	R Ascue	<i>Dd.5.78.3</i> 33/2-32v/2
100v/1	<i>Marchant</i>	Pavan?	Marchant	
100v/2		Mrs Nichols' Almain	John Dowland [52]	<i>Euing</i> 24/2 <i>Richard</i> 60v/1
100v/3		[n.t.]		
101- 101v/1	[101]/ <i>Turne ouer/</i>	Tregians Ground?		
101v/2	<i>Mr. Birdes</i>	Galliard	William Byrd arr.	<i>Hirsch</i> 2/2 <i>Welde</i> 8/1 <i>Dd.9.33</i> 59v-60/1
101v/3		[n.t. bandora]		

## GB-Cambridge University Library, Ms.Dd.3.18

DATE: c1585-1600

Page measurements: approx. 184 x 256 mm

Professional book in oblong quarto format. The binding dates from the early 18th century. *Dd.3.18* is part of Holmes's set of consort books, but also contains a large repertory of lute duet music. Holmes appears to have divided his music to the extent that he tried not to include duet parts with the solo music, even though the solo sources do contain music for other instrument of the plucked or fretted string family. *Dd.9.33* is the only solo book to contain any significant number of consort and duet music. *Dd.3.18* was begun as a duet book c1585 and was still being added to by about 1605, by which time Holmes had extended its original purpose to become a consort book. Between them, Harwood and Nordstrom have been able to reconstruct a great deal of Holmes's life and particularly his copying practices. It is advisable to ignore Lumsden's inventory for the MS, as he was unable to distinguish between consort, duet or solo music. He also seems to have been unaware of the other consort books in the set. Nordstrom 1972 has provided most of the information known about the consort book.

Many of the pieces in the book are difficult to categorise as either consort parts or duet parts, particularly when the second (or other) parts are missing. Nordstrom defines the difference between the consort-lesson division and a duet-treble division in simple terms as a duet treble being more often an ornamentation of the tune, while the consort part is an ornamentation of the lute melody which is usually the alto line in the texture. In broken consort music the melody is almost always carried by the treble viol.

Because the book contains the earliest and latest styles of Holmes's handwriting, Nordstrom believed that its copying was probably contemporary with the compilation of all the solo book except, possibly, *Nn.6.36*, and its compilation therefore spanned a considerable period. At the time he was writing, Nordstrom believed that *Marsh*, which shares seven concordances, dated from 1580, whereas it was certainly copied later than that, and most probably c1595. This suggests that, in fact, *Dd.3.18* was begun later than Nordstrom believed (1580), and is more likely to have been directly connected with the compilation of the solo books. *Dd.2.11* was begun c1585, and it would seem unlikely that Holmes began copying duet trebles five years before he started collecting solo music, even though the handwriting in *Dd.3.18* appears clearer than in *Dd.2.11*. The disparity may relate to the quality of the papers in the two books, or the speed at which Holmes was copying at the time. *Dd.3.18* was certainly begun before 1592 when Richard Reade, a fellow singingman of Holmes's at Christ Church Oxford, was admitted to his BMus, and was probably completed by 1600, when Holmes began copying duet music among his solo music, in *Dd.9.33*.

Bibliography: Lumsden 1957A  
Harwood 1963  
Nordstrom 1972  
Nordstrom 1992

folio	original ascription	title	composer	cons. & cogs.
1	<i>Rogero Jo: Johnson</i> [index:] <i>Rogero.</i>	Ruggiero, duet treble	John Johnson	<i>408/2</i> 91/1 <i>Dallis</i> 20/1, 21 (dvns), 92/2 (dt) & 223/2 (band.) <i>Marsh</i> 38, 39 (dt) and 305 <i>Mynshall</i> 3v/2 (dt) <i>Thysius</i> 383/1 <i>Trumbull</i> 25v/1 & 25v/2 (dt) cf: <i>Trumbull</i> 25v/2 <i>Mynshall</i> 3v/2 <i>Board</i> 2/1 <i>Sampson</i> 3v/1
1v-2	<i>Passemeasures Pauen</i> [index:] <i>Passemeaz</i> <i>paueno</i>	Passamezzo Pavan, duet treble	John Johnson	<i>Marsh</i> 142-144/1 <i>Mynshall</i> 2v-3/1
2v	<i>Galliard to the</i> <i>Passemeasures</i> [index:] <i>and the galliarde</i>	Passamezzo Galliard, duet treble		<i>Dd.3.18</i> 41v-42
3	<i>Callinoe</i> [index:] <i>Callinoe ./</i>	Callinoe, duet treble		

3v/1	<i>A Dump</i> [index:] <i>J: Johnsons i Dump ./</i>	First Dump, duet ground	John Johnson	<i>Marsh</i> 144-5
3v/2	<i>A dum[p]</i> [index:] <i>J: Johnsons 2. Dump ./</i>	First Dump, duet treble	John Johnson	
4-3v/3		The Queen's Dump, duet treble [Bergamasca gr.]	John Johnson	<i>Schele</i> 138-139 <i>Pickeringe</i> 8v/2-9/1 <i>Folger</i> 6v-7/1 <i>Vilnius</i> 61v-62/1
4v	<i>The new Hunt is vp</i> [index:] <i>The new Hunt is up./</i>	The New Hunt's Up, duet treble	John Johnson	<i>Board</i> 2v/2-3/1 <i>Folger</i> 3v-4/1 <i>Trumbull</i> 1v-2/1
5	<i>Sellenger's Rounde</i> [index:] <i>Sellengers rounde.</i>	Sellenger's Round, duet treble		<i>Marsh</i> 182 <i>Thysius</i> 442/3 cf: <i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>ML</i> 16/3 <i>Trinity</i> 128/2 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 25/1 and 12/2 <i>Andrea</i> 2/4 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/4 and 87v/5 <i>Brahe</i> 10v/1 <i>Vallet</i> 1615 70 <i>Marsh</i> 42-43 408/2 103/1 <i>Valerius</i> 1626 164-5 <i>Vallet</i> 1616 34/1-35/2 (cnst pts) <i>Hove</i> 1612 61v/1 cf: FWVB no.148 <i>Vallet</i> 1615 63-64/1 & 70/2
5v-6/1	[index:] <i>Quadro pauen</i>	Quadran Pavan, duet treble		
6v-7/1, 6/2, 7/2	[index:] <i>and the galliard</i>	Quadran Galliard, duet treble		<i>Trumbull</i> 11v-12 <i>Pickeringe</i> 12v-13/1
7v-8/1	<i>Chi passa Jo Johnson.</i> [index:] <i>Chi passa.</i>	Chi Passa, duet treble	John Johnson	
8/2	<i>french Volta</i> [index:] <i>The french volta.</i>	French Volt, consort part		<i>Euing</i> 23v/2
8v-9	<i>Green Sleeues.</i> [index:] <i>Green sleeues.</i>	Greensleeves, duet treble		
9v-10/1	<i>Jo. Johnson</i>	Short Almain 1, duet treble	John Johnson	<i>Pickeringe</i> 13v-14 <i>Dd.3.18</i> 10v and 59 cf: <i>Board</i> 21v/2-22 (solo) <i>Dd.2.11</i> 59v (solo) <i>Dd.9.33</i> 52v-53/3 (solo) <i>Dd.4.23</i> 20v-21 (citt.)
10/2		[frgmt]	John Johnson	
10v	<i>Short Allmain</i> [index:] <i>short Allmain</i>	Short Almain 2, duet treble	John Johnson	<i>Pickeringe</i> 13v-14 <i>Dd.3.18</i> 9v-10/1 and 59 <i>Board</i> 21v/2-22 (solo) <i>Dd.2.11</i> 59v (solo) <i>Dd.9.33</i> 52v-53/3 (solo) <i>Dd.4.23</i> 20v-21 (citt.)

11	<i>Robin is to the Greenwood gone</i> [index:] <i>Robin is the greenwood.</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood (duet treble)	?John Dowland [70]	<i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (l.v.) <i>Lodge</i> 5 JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) <i>Fuhrmann</i> 1615 114- 115/1
11v- 12/1	<i>Jo: Johnson Wakefilde on a green</i> [index:] <i>Wakefeld on a green./</i>	Wakefield on a Green, duet treble	John Johnson	<i>Marsh</i> 146-148/1
12/2	<i>Mr Doctor Jame[s] Deane of Chris[t] churchs pauen made by mr. R. Reade</i> [index:] <i>Doctor James Deane of Chr. pauen.</i>	Dr James, Dean of Christ Church's Pavan/Seventh Pavan, consort part	Richard Reade	<i>Dd.3.18</i> 28v-29/1
12v-13	<i>Trenchmoore Jo: Johnson</i> [index:] <i>Trenchmoore.</i>	Trenchmore, duet treble	John Johnson	<i>Lodge</i> 10/2-10v/1 (dt) and 12/1 <i>Marsh</i> 139/1 (dt) and 139/2-141 (dt) <i>Nn.6.36</i> 33v-34 (dt) <i>Pickeringe</i> 51v/3 <88v> [inv.] <i>Welde</i> 11v/1 and 11v/2-12 (dt)
13v-14	<i>The New Hunt is upp Jo Johnson</i> [index:] <i>The New Hunt is up./</i>	The New Hunt's Up, duet treble	John Johnson	<i>Marsh</i> 183-186/1 <i>Trumbull</i> 15v-16 <i>Dd.3.18</i> 13v-14 <i>Welde</i> 13/2-14

14v-15/1	<i>The spanish Pauen</i> [index:] <i>The spanish pauen.</i> /	Spanish Pavan, duet treble	Alfonso Ferrabosco	31392 25v <i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 <i>Robinson</i> 1603 22v-23 <i>408/2</i> 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v-15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 <i>Valerius</i> 1626 258-260 <i>Vallet</i> 1615 57 <i>Vallet</i> 1616 6/2 <i>Vilnius</i> 27
15/2	<i>Reades 2 Jigge.</i> [index:] <i>Reads 2. Jigge.</i>	Second Jig, consort part	Richard Reade	
15v-16	<i>Jo: Johnson</i> [index:] <i>goodnight.</i> /	Good Night, duet treble	John Johnson	<i>408/2</i> 85/3-86/1 (dt) <i>Brogynryn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 and 86/2 (dt) <i>Marsh</i> 26-27, 158-160, 362-363 (dt) and 397/2 <i>Willoughby</i> 3v-5 and 5v (dt)
16v-17/1	<i>Lachrimae</i> [index:] <i>Lachrimae.</i> /	Lachrimae, consort part	John Dowland [15]	see separate list
17/2	<i>Duncombs galliarde</i> [index:] <i>Duncombs galliarde.</i> /	Duncome's Galliard, consort pt		cf: <i>Sampson</i> 12/1
17v	<i>The Nutts be Browne</i> [index:] <i>Nuttes be browne.</i>	The Leaves be Green the Nuts be Brown, duet treble	John Johnson	<i>Dd.9.33</i> 63v-64
18	<i>Holburns farwell</i> [index:] <i>Holburns farwell.</i> /	Farewell, consort part	Anthony Holborne	cf: <i>Dd.2.11</i> 63v/3 (solo)
18v-19/1	<i>Phillips Pauen / Philip]s Pauen</i> [index:] <i>Phillips Pauen.</i>	Pavan, consort part	Peter Phillips	
19/2	<i>Reads Allmaine</i> [index:] <i>Reads Allmaine.</i>	Reade's Almain, first pt of dt & cnst	Anthony Holborne/ Richard Reade	<i>Dd.2.11</i> 70/3
19v-20/1	<i>Alysons Pauen / Alisons Pauen</i> [index:] <i>Alisons Pauen.</i>	Allison's Pavan, consort part	Richard Allison	
20/2	<i>The March / The Erle of Oxforde[s] Marche</i> [index:] <i>E of Oxf. Marche.</i>	The Earl of Oxford's March, consort part		solo: 2764(2) 7v/2-8/1 <i>408/2</i> 95/3 <i>Mynshall</i> 7/3 <i>Thysius</i> 373v

20v-21	<i>Johnsons Delight</i> [index:] <i>Johnsons Delight</i> .	Delight Pavan, consort part	John Johnson	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v]-10/1 <i>Welde</i> 3v-4/1 <i>Waissel</i> 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 and 14v-15 (dt) <i>Brogyntyn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
21v	<i>The flatt Pauen</i> [index:] <i>flatt pauen</i>	Flat Pavan, duet treble	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
22	<i>Galliard to the flatt Pauen</i> [index:] and <i>galliard</i>	Flat Galliard, duet treble	John Johnson	<i>Ballet</i> 19 <i>Dd.9.33</i> 92v/2 <i>Mynshall</i> 5/1 <i>Dd.2.11</i> 1v/2 <i>Pickeringe</i> 5v/1 and 5v/2-6/1 (dt pts)
22v/1	<i>Reads Galliarde</i> [index:] <i>Reads Galliard</i>	Reade's Galliard, consort part	Richard Reade	
22v/2	<i>Nighingale</i> [index:] <i>Nightingale</i> .	Nightingale, first part of duet	Gaultier	cf: <i>Pickeringe</i> 48-47v/2 <85-85v> [inv] <i>Trinity</i> 130 <i>Richard</i> 63 and 54/2
23/1	<i>The Marygolde Ellis Lawrey</i> [index:] <i>The Marigolde</i>	The Marigold, duet treble	Ellis Lawrey	
23/2	<i>The ground to the same</i> .	The Marigold, duet ground	Ellis Lawrey	
23v-24/1	<i>Greene Garters</i> [index:] <i>Green Garters</i> .	Green Garters, duet treble		
24/2	<i>A Jigge R: Reade ye firste</i> [index:] <i>Reads i Jigge</i>	First Jig, consort part	Richard Reade	
24v-25	<i>Passemeaz Pauen. Mr Jo: Johnson</i> [index:] <i>Passemeaz Pauen</i>	Passamezzo Pavan	John Johnson	<i>Wickhambrook</i> 16v-17/1
25v-26/1	<i>Passemeaz Galliard</i> [index:] and <i>gall</i>	Passamezzo Galliard		
26/2	<i>Quadro Galliarde./</i>	Quadran Galliard	?John Johnson	<i>Mynshall</i> 4 31392 21v/2-22
26v-27/1	<i>The Quadro Pauen Mr Jo: Johnson</i> .	Quadran Pavan	John Johnson	2764(2) 11-11v/1
27/2	<i>Reads Galliard to the 6 Pauen</i> [index:] <i>Galliard to the 6 paven</i> .	Galliard to the Sixth Pavan, consort part	Richard Reade	

27v	<i>R: Reade. .5./paven</i> [index:] <i>Reads 5 paven</i>	Fifth Pavan, consort part	Richard Reade	
28	<i>Reades. 6.pauen./</i> [index:] <i>Reades 6</i> <i>pauen.</i>	Sixth Pavan, consort part	Richard Reade	
28v- 29/1	<i>Reades 7 Paven</i> [index:] <i>Reades 7 paven</i>	Dr James Dean of Christ Church's Pavan/Seventh Pavan, consort part	Richard Reade	<i>Dd.3.18 12/2</i>
29/2	<i>When Phebus first. Ri</i> <i>Reade./</i>	When Phoebus First Dame Nature Sought, consort part	Richard Reade	
29v	<i>Reades 8 Paven</i> [index:] <i>Reades 8 paven</i>	Eighth Pavan, consort part	Richard Reade	
30	<i>Galliard to the same</i> [index:] <i>and galliard</i>	Eighth Galliard, consort part	Richard Reade	
30v	<i>Reades 9 Paven</i> [index:] <i>Reads 9 paven</i>	Ninth Pavan, consort part	Richard Reade	
31/1	<i>Battell. R Reade</i> [index:] <i>Reads Battell.</i>	Battle, consort part	Richard Reade	
31/2	<i>A Jigg R Read/</i> [index:] <i>A Jigg. R Read.</i>	Jig, duet part	Richard Reade	
31v- 32/1	<i>Allisons Knell</i> [index:] <i>Allisons Knell.</i>	Allison's Knell, consort part	Richard Reade/ ?Richard Allison	
32/2	<i>Sweet Bryer. A</i> <i>Northern Jigge. R:R</i> [index:] <i>Sweet Bryer.</i>	Sweet Briar: A Northern Jig, consort part	Richard Reade	
32v- 33/1	<i>Primero</i> [index:] <i>Primero</i>	Primero, consort part		
33/2	<i>Nutmigs and Ginger.</i> [index:] <i>Nutmigs and</i> <i>Ginger.</i>	Nutmigs and Ginger, consort part		
33/3		reprise of last section of Nutmigs and Ginger f.33/2		
33v- 34/1	<i>Reades fancy</i> [index:] <i>Reades fancy.</i>	Fancy, consort part	Richard Reade	
34/2	<i>A Jigg &lt;Wostock&gt;</i> <i>Eglantine.</i> [index:] <i>&lt;Woodstock a&gt; [?]</i> <i>Eglantine. Jigg.</i>	Eglantine Jig, consort part	Richard Reade	
34/3	<i>James Galliarde.</i> [index:] <i>James.</i> <i>Galliard.</i>	Dr James's Galliard consort part	Richard Reade	<i>Dd.3.18 58v</i> <i>Dd.5.78.3 25/2 and 45/2</i>
34v-35	<i>Go from my Window.</i> <i>Ri: Alison</i>	Go From My Window, consort part	Richard Allison	<i>Board 10/3</i> <i>Euing 48v-49/1</i> <i>Montbuysson 1/1</i> <i>2764(2) 9v (dt/cnst)</i> <i>Collard: Dd.9.33 31v-32</i> <i>Pilkington: 31392 26v-</i> <i>27</i> <i>JD: Euing 17v-18/1</i> <i>Barley 1596 66-69</i> <i>(orph.)</i> <i>Dd.5.78.3 39v-40</i> <i>Pickeringe 29v</i> <i>Thysius 395/2</i> <i>Robinson: Dd.2.11 3</i> <i>Dd.5.78.3 40v</i> <i>Folger 17</i> <i>Robinson 1603 29</i>



35v		Monsieur's Almain, first part of duet	John Dowland	<i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 and 53v <i>Genoa</i> 139v-140 <i>Dowland</i> 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 <i>Valerius</i> 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) 2764(2) 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) cf: <i>Cosens</i> 15v-17 and 44v-46 <i>Dd.2.11</i> 33v-34/1 <i>Hove</i> 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1 <i>GB-Lbl</i> Add.Ms.30342 31v
36v	[index:] <i>Alfonsoes pauen</i>	Alfonso's Pavan, consort part	Augustine Bassano	
37-36v	<i>Reades i Pauen</i> [index:] <i>Reads first pauen</i>	First Pavan, consort part	Richard Reade	
37v-38/1	<i>Reads 2 pauen / Reads 2. Pauen</i> [index:] <i>Reads 2 pauen</i>	Second Pavan, consort part	Richard Reade	
38/2	<i>Reads La volta. /</i> [index:] <i>Reads volta.</i>	La Volta, consort part	Richard Reade	
38v/1	<i>Reads Galliard</i> [index:] <i>Reads Galliard</i>	Reade's Galliard, second part of duet or consort part	Richard Reade	
39-38v/2	<i>Reads flatt Pauen / Reads flatt Pauen</i> [index:] <i>Reads 3, or flat pauen.</i>	Third, or Flat Pavan, consort part	Richard Reade	
39v	<i>Reades. 4 Pauen</i> [index:] <i>Reads 4 Pauen</i>	Fourth Pavan, consort part	Richard Reade	
40	<i>De la Tromba. Pauen</i> [index:] <i>De la tromba pauen.</i>	De La Tromba Pavan, consort part	Thomas Morley	
40v-41/1	<i>Go merely wheele</i> [index:] <i>Go merely wheele.</i>	Go Merrily Wheele, duet treble or consort part		
41/2	<i>La Bergera Galliard.</i> [index:] <i>La bergera Galliarde.</i>	Prince of Portugal's Galliard/La Bergera Galliard, first part of dt or consort pt	Philip Rosseter	<i>Board</i> 23/1 <i>Valerius</i> 1626 86
41v-42	<i>Galliard to the Passemeaz</i> [index:] <i>Passemez Galliard</i>	Passamezzo Galliard, duet treble		<i>Dd.3.18</i> 2v
42v-43v/1	<i>The Passemeazures Pauen</i> [index:] <i>Passemeaz pauen</i>	Passamezzo Pavan, duet treble		
43v/2-44/1	<i>The Galliard</i> [index:] <i>and gall</i>	Passamezzo Galliard, duet treble		
44/2-44v/1	<i>The Bodkin</i>	The Bodkin, duet treble		
44v/2-45	<i>Bachelers Delight Ri: Alison</i> [index:] <i>Bachelers Delight</i>	Bachelor's Delight, consort part	Richard Allison	

45v-46	<i>De La Tromba . 2. treble</i> [index:] 2 <i>p[ar]t</i>	De la Tromba Pavan, consort part		<i>Pickeringe</i> 7v-8/1
46v-47	<i>Dolorosa Pauen. Ri</i> <i>Allison</i> [index:] <i>Dolorosa pauen.</i>	Dolorosa Pavan, consort part	Richard Allison	<i>Dd.2.11</i> 4v-5/1 <i>Dd.3.18</i> 53v (cnst pt) <i>Dd.5.78.3</i> 32v/1
47v-48/1	<i>DelaCourt 1 p[ar]te</i> [index:] <i>De la Court j</i> <i>p[ar]te</i>	De La Court, consort part, first section		
48/2	<i>The Jewes Dawnce. R</i> <i>Nicolson</i> [index:] <i>Jewes</i> <i>Dawnce.</i>	The Jew's Dance, consort part	Richard Nicholson	
48v-49/1		Porter's Pavan, consort part	?Walter Porter	
49/2	<i>Porters galliard</i>	Porter's Galliard, consort part	?Walter Porter	
52v/1	<i>Emeraulde Galliarde</i> [index:] <i>Emerald gall.</i>	Emerald Galliard, consort part		
52v/2	<i>My La. Harecourts</i> <i>Galliarde./</i> [index:] <i>La.</i> <i>Harcourts gall.</i>	Lady Harcourt's Galliard, consort part		
53/1	<i>La Dolce Nenne</i> [index:] <i>La dolce Nenne</i>	La Dolce Nenne Galliard, consort part		
53/2	<i>Tarlton Jigg</i> [index:] <i>Tarletons Jigge</i>	Tarleton's Jig, consort part	?John Dowland [81]	cf: <i>Dd.2.11</i> 56/3 (solo)
53/3	<i>All night in V Courte</i> [index:] <i>All night in</i> <i>Ven[us] Court</i>	All Night in Venus' Court, consort part		
53v	<i>Pauen Doleres./</i> [index:] <i>paven Dolores.</i>	Dolorosa Pavan, consort part		<i>Dd.2.11</i> 4v-5/1 <i>Dd.3.18</i> 46v-47 (cnst pt) <i>Dd.5.78.3</i> 32v/1

The Orpharion music is for a consort of (probably) 3 orpharions and 3 viols

54/1	<i>Pauan orphar./R Reade.</i>	Pavan	Richard Reade	<i>Dd.3.18</i> 54/2, 54v/3-55/1
54/2	<cadene> <i>The Same</i>	Pavan	Richard Reade	<i>Dd.3.18</i> 54/1, 54v/3-55/1
54v/1	<i>Ri Reade</i>	Pavan, second part of duet	Richard Reade	
54v/2	<i>RReade</i>	Pavan, second part of duet	Richard Reade	
54v/3-55/1		Pavan	Richard Reade	<i>Dd.3.18</i> 54/1 and 54/2
55/2		Pavan, first part of duet	Richard Reade	
55/3	<i>W Q V R Reade</i>	W & V Pavan, first part of duet	Richard Reade	
55v-56/1	<i>Reades 10 pauen</i> [index:] <i>Reads 10 pauen</i>	Tenth Pavan, consort part	Richard Reade	
56/2		Pavan, consort pt		
56v-57/1	<i>Reades 11 Paven</i> [index:] <i>Reads 11</i> <i>pauen.</i>	Eleventh Pavan, consort part	Richard Reade	
57/2	<i>3 Jigge Mr Reade</i>	Third Jig, first part of duet	Richard Reade	
57v-58	<i>Mrs Millicents Paven</i> <i>Ri Alison</i>	Mrs Millicent's Pavan, consort part	Richard Allison	
58v	<i>James his Galliard</i>	James's Galliard, consort part	James Harding	<i>Dd.3.18</i> 34/3 <i>Dd.5.78.3</i> 25/2 and 45/2
59	<i>fr Cutting</i>	Short Almain 3, duet treble	John Johnson	<i>Pickeringe</i> 13v-14 <i>Dd.3.18</i> 9v-10/1 and 10v cf: <i>Board</i> 21v/2-22 (solo) <i>Dd.2.11</i> 59v (solo) <i>Dd.9.33</i> 52v-53/3 (solo) <i>Dd.4.23</i> 20v-21 (citt.)

59v-60	<i>Delight Pauen</i>	Delight Pavan, consort part	John Johnson (?)	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v]- 10/1 <i>Welde</i> 3v-4/1 Waissel 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 and 14v-15 (dt) <i>Brogyntyn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
60v-61	<i>flatt Pauen.</i>	Flat Pavan, consort part	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
61v	<i>Laveccio</i>	Lavecchia Pavan, Mrs Lee, consort part		cf: <i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (dt) John Johnson <i>Ballet</i> 45 [inv] (dt) <i>Brogyntyn</i> 28/2-29/1 (dt) <i>Pickeringe</i> 4/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Dd.2.11</i> 36v-37/1 (band.) <i>Wickhambrook</i> 14/2 <i>Folger</i> 12 <i>Schele</i> 143-144/1
62-63/1	<i>Jo Daniell</i>	Passamezzo Galliard, dt treble	John Danyel	
63/2	<i>The ground</i>	Passamezzo Galliard, duet ground	John Danyel	
71v-72		Dump, duet treble		<i>Dd.3.18</i> 71v-72 <i>Schele</i> 16/3 <i>Marsh</i> 150-151/1 <i>Thistlethwaite</i> 2-3/1
72v	<i>De la Courte j p[ar]te</i>	[s.n.] De La Court, consort part, first section		

**GB-Cambridge University Library, Ms.Dd.4.22**

DATE: c1615

Page measurements: approx. 241 x 178 mm

Pedagogical book in upright folio format. It was bound in the late 17th century with Ms.Dd.4.21. Despite the presence of music by Robert Johnson and John Sturt, Lumsden dated the book c1600, as he felt that the notational features supported that date. Poulton pointed out that the 'Noble Men's Maske Tune' probably came from Cyril Tournour's lost tragi-comedy, *The Nobleman*, which was played at Court in 1613, and is known to have contained a maske, and dated the book 'after 1613'. c1615 is therefore the most likely date for this small collection which was almost certainly written over a very short time, perhaps only a matter of days or weeks. The first scribe appears to have been the pupil of the second, who may have been Richard Allison, and is discussed in Chapter 7.

Bibliography: Thurston Dart: 'New sources of virginal music' *ML* xxxv/2 (1954)  
 Lumsden 1957A  
 Harwood 1963  
 Nordstrom 1972  
 Poulton 1982

folio	original ascription	title	composer	cons. & cogs.
2/1		Almain lorraine, first part of duet		<i>Folger</i> 2v/1 <i>Sampson</i> 3/1
2/2		Jig		<i>Dd.9.33</i> 84/2
2v/1		P.A. Galliard		<i>Marsh</i> 419/1
2v/2		Passamezzo Galliard		
3		Spanish Pavan	Francis Pilkington	31392 25v <i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 Robinson 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v-15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 & 25v-26 Valerius1626 258-260 Vallet1615 57 Vallet1616 6/2 <i>Vilnius</i> 27
3v		Lord Zouche's Maske		<i>Montbuysson</i> 24/1 <i>ML</i> 7v/2-8/1 <i>Dd.9.33</i> 88/1 <i>Mynshall</i> 7v/2 <i>Folger</i> 8/2 <i>Vilnius</i> 56v/2 Vallet 1615 91 Hove 1601 106v/2 <i>Nürnberg</i> 38 <i>Dolmetsch</i> 148v-149 cf: Vallet 1616 n.o86 <i>Schermar</i> [82] <i>Dlugoraj</i> 295 and 395

4v-5v	<i>the quadren pavine by mr Richard Allisoun</i>	Quadran Pavan	Richard Allison	<i>Board</i> 19v-20
6		Quadran Galliard	?Richard Allison	
6v-7/1	<i>a galiard Dani: Batchi:</i>	To Plead My Faith Galliard	Daniel Bacheler	<i>Ballet</i> 17 <i>ML</i> 15v/1 <i>Euing</i> 21/2 <i>Dd.9.33</i> 4 <i>Welde</i> 7v/1 <i>Board</i> 16/1 <i>Dd.2.11</i> 99v/1 Besard 1603 120v <i>Nürnberg</i> 16
7/2	<i>preludium</i>	Prelude		
7/3		[n.t.]		
7v/1	<i>preludiume</i>	Prelude		
7v/2-8/1	<i>Carrante mr D: B:</i>	Courant	Daniel Bacheler	<i>Herbert</i> 28v
8/2	<i>preludium</i>	Prelude		
8v-9/1	<i>the noble menes mask tune</i>	The Noble Men's Maske		<i>ML</i> 19/2
9/2	<i>a gig</i>	Jig		
9v	<i>Currant</i>	Volt/Courant		<i>Trinity</i> 2/1 <i>Board</i> 37/2 <i>ML</i> 3/2 <i>Dolmetsch</i> 105v-106 <i>Bautzen</i> 21/1 <i>Montbuysson</i> 77v <i>Nürnberg</i> 71v
10/1	<i>an alman Rob: Jho:</i>	Almain	Robert Johnson	
10/2	<i>an allman by mr Robart Jhonson</i>	The Prince's Almain	Robert Johnson	<i>Nn.6.36</i> 15v/3 <i>ML</i> 17/2 <i>Board</i> 16/2 <i>Trinity</i> 115/2 Mathew 1652 30-32 <i>Krakow</i> 3/1 <i>Herbert</i> 70v/2 Valerius 1626 213
10v/1		Mrs Mary Hoffman's Almain	John Sturt	<i>Krakow</i> 1v/1 <i>ML</i> 2v/1 Valerius 1626 267-8
10v/2		Courant		<i>Trinity</i> 116/1
11/1		Pavan		
11/2	<i>A Coranta</i>	Courant		<i>Trinity</i> 115/1

11v	<i>fortune by Jo: Dowland</i>	Fortune My Foe	John Dowland [62]	<p><i>Thysius</i> 387v  <i>Barley</i> 1596 45-46  <i>Euing</i> 27/2  <i>Mynshall</i> 9v/1  <i>Vilnius</i> 7v/1  <i>Weld</i> 2/2  <i>Ballet</i> 14 (cnst)  <i>Dd.9.33</i> 89 (dt treble)  <i>Dd.2.11</i> 56/2 (dt part)  <i>Nn.6.36</i> 15/3 (l.v.)  cf: <i>Stobaeus</i> 79v  <i>Vilnius</i> 20v/2 and 27v  <i>Folger</i> 57v [inv]  <i>Beckmann</i> 13v/2  <i>Brahe</i> 14/2  <i>Vallet</i> 1616 8/1  <i>Valerius</i> 1626 132-133  408/2 111/1  <i>Thysius</i> 185v/2  <i>Vilnius</i> 60/1  <i>Herhold</i> 18v/2-21/1  <i>Dallis</i> 71/2 (dvns)  <i>Schele</i> 20-24/1 (dvns)  <i>Hove</i> 1601 106v/1 (dvns)  <i>Dallis</i> 49/2-50/1  <i>Eijsertt</i> 33 and 37  <i>Richard</i> 22  FWVB no.65 (Byrd)</p>
12	<i>Mounseirs Almayne</i>	Mounsieur's Almain	John Dowland	<p><i>Wickhambrook</i> 17/2  <i>Folger</i> 13  <i>Dd.9.33</i> 38v-40, 47 &amp; 53v  <i>Genoa</i> 139v-140  Dowland 1610B 27-28v  <i>Marsh</i> 18  <i>Thysius</i> 484  <i>Valerius</i> 1626 286-287  <i>Dd.3.18</i> 35v (dt)  <i>Euing</i> 19v (dt)  <i>Mynshall</i> 10/2 (dt)  <i>Welde</i> 14v/2-15 (dt)  2764(2) 12v/2 (dt/cnst)  <i>Schele</i> 147/2-148/1 (cnst)  <i>Vilnius</i> 1/3 (cnst band.)  cf: <i>Cosens</i> 15v-17 and 44v-46  <i>Dd.2.11</i> 33v-34/1  <i>Hove</i> 1601 99v and 108v  <i>Dd.5.78.3</i> 70v/2-71/1  <i>GB-Lbl</i> Add.Ms.30342 31v</p>

**GB-Cambridge University Library, Ms.Dd.5.78.3**

DATE: c1595-1600

Page measurements: approx. 170 x 227 mm

Professional book in oblong quarto format. The book was re-bound (or bound?) in 1893, resulting in the displacement of a number of folios and the loss of others. The book appears to have been intended as a viol book as the first page is marked 'viol' (probably lyra-viol). This marking has led the book to be bound and described as 'viol music' despite the fact that it contains only one piece for the instruments. Harwood's research places this book second in Holmes's solo lute collection, and was probably started in Oxford and completed after Holmes's move to London in 1597.

Poulton believed that Dowland must have handled *Dd.5.78.3* at some point, since he added the title and his own name at the end of the copy of 'Farewell' on f.44, apart from that there is no evidence to connect him with the Holmes books. Although *Dd.5.78.3* is certainly the second in chronological order, it is possible that the process of copying was partly contemporary with *Dd.2.11* and the early part of *Dd.3.18*. The handwriting and rhythmic notation is similar to that found in the earlier books and does not show the gradual degeneration and differing rhythmic indications which are apparent in *Dd.9.33*. Titles for the pieces are almost invariably omitted from this MS even in cases when Holmes noted them in *Dd.2.11*. Composers' names are generally reduced to initials as are, occasionally, the titles. Judging from the titles represented (almost none of which actually appear in the book), Lumsden's suggested date of c1600 seems to be the most accurate. However, the lack of ascriptions in this MS make dating by repertory inadvisable, as the pieces may have existed before they were named.

Bibliography: Lumsden 1957A  
 Harwood 1963  
 Nordstrom 1972  
 Poulton 1982

folio	original ascription	title	composer	cons. & cogs.
1	<i>viol</i>	[l.v.]		
1v-2		Pavan	Anthony Holborne	<i>Euing</i> 44v/2-45
2v-3		Mr John Langton's Pavan	John Dowland [14]	Dowland 1610B 19v-20v/1 Mylius 1622 48-49 Fuhrmann 1615 53-55/1
3v-4/1	<i>Mr D B</i>	Galliard	Daniel Bacheler	
4/2	<i>A Jigge</i>	Jig		
4v-5	<i>Edw Coll Paven</i>	Pavan	Edward Collard	
5v/1		As it Fall on a Holiday	Anthony Holborne	
5v/2	<i>Mr D Bond [...]</i> <i>Galliarde</i>	Mr D. Bond's Galliard	Anthony Holborne	<i>Euing</i> 30/2
6		Study		<i>Board</i> 3v/2 cf: <i>Montbuysson</i> 25/2
6v/1		The Shoemaker's Wife, A Toy	John Dowland [58]	
6v/2	<i>Allmaine</i>	Almain		
7		Lady Hunsdon's Puff	John Dowland [54]	<i>Dd.9.33</i> 38/1 6402 2/2 <i>Folger</i> 22v
7v	<i>Mrs Ellnar</i> <i>Staffords Galliard</i> <i>Ro Kennerley</i>	Mrs Eleanor Stafford's Galliard	Robert Kennerley	<i>Dd.5.78.3</i> 72/2
8	<i>Mrs fr. Taylers</i> <i>Galliard Ro Kenn</i>	Mrs Francis Taylor's Galliard	Robert Kennerley	
8v/1	<i>Staffords</i>	Mrs Eleanor Stafford's Galliard	Robert Kennerley	
8v/2		[n.t.]		

9/1	<i>J. D.</i>	Lady Rich's Galliard/Dowland's Bells	John Dowland [43]	<i>Dlugoraj</i> 147 <i>Vilnius</i> 21/3 (dt), 21v/2 and 56v/4 Dowland 1610B 25 <i>Schele</i> 146/2-147/1 <i>Marsh</i> 190 <i>Dd.9.33</i> 91v <i>Pickeringe</i> 18/2 <i>Welde</i> 5/1 <i>Mynshall</i> 8/3 <i>Brahe</i> 25v-26/1 <i>Thysius</i> 21v/1 and 392v cf: <i>Vilnius</i> 21/2 <i>Marsh</i> 381 <i>Nürnberg</i> 2
9/2	<i>A. H.</i>	Galliard	Anthony Holborne	<i>Euing</i> 36/2
9av [21v]- 10/1		Captain Digorie Piper's Galliard	John Dowland [19]	<i>Euing</i> 28v <i>31392</i> 28v-29/1 <i>Hirsch</i> 11/3 <i>Board</i> 21v/1 <i>Cosens</i> 3v-4 <i>Dd.9.33</i> 73v <i>Dolmetsch</i> 92v-93 Besard 1603 107v/2 <i>Dd.2.11</i> 53/1 cf: <i>Montbuysson</i> 70v-71/1
9v-9a [21] 10/2	<i>J. D.</i>	Lachrimae Pavan [n.t.]	John Dowland [15]	see separate list
10av [20v]- 11/1		Galliard		
10v-10a [20]		Pavan	Francis Cutting	Barley 1596 29/1-32 <i>Dd.2.11</i> 57/1-56v/3 <i>Hirsch</i> 9v
11/2		Toy	Thomas Robinson	408/2 100/3-101/1 Robinson 1603 15v
11/3		Galliard		
11v-12/1	<i>A H F</i>	Pavan, The Count- ess of Pembroke's Funerals	Anthony Holborne	<i>Herbert</i> 6v <i>Euing</i> 18/2 <i>Pickeringe</i> 34/1
12/2	<i>A. H.</i>	Walsingham	Anthony Holborne	cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v- 21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: Barley 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21 and 26v-28/1
12v-13	<i>A: H. J.</i>	Infernum	Anthony Holborne	<i>Euing</i> 22v-23/1
13v-14/1	<i>F C</i>	Sans Per Pavan	Francis Cutting	<i>Dd.2.11</i> 84v/1 <i>Pickeringe</i> 18v-19/1 <i>Euing</i> 32v-33/1
14/2	<i>F: C</i>	Galliard	Francis Cutting	<i>Dd.2.11</i> 73v/2-74/2
14v-15	<i>F. C.</i>	Pavan	Francis Cutting	<i>31392</i> 29v-30 Barley 26-29/1 <i>Hirsch</i> 10



15v	<i>F. C.</i>	Galliard	Francis Cutting	<i>Dd.5.78.3</i> 29v-30/1 <i>Euing</i> 39 <i>Hirsch</i> 6v/2-7/1
16	<i>F. C.</i>	Galliard	Francis Cutting	
16v-17/1	<i>J.D.</i>	Giles Hoby's Galliard	John Dowland [29]	
17/2	<i>A: H</i>	Tears of the Muses Galliard	Anthony Holborne	<i>Herbert</i> 21v/2 <i>Euing</i> 40v/2-41/1
17v	<i>F. C</i>	Pavan	Francis Cutting	<i>Dd.2.11</i> 11v-12/1
18/1	<i>L</i>	[n.t.]	?Lusher	
18/2		Ballo		
18v/1	<i>M</i>	Galliard	M	
18v/2-19/1	<i>Mr vaus galliard</i>	Mrs Vaux's Galliard	John Dowland [32]	<i>Dd.9.33</i> 20 Fuhrmann 1615 108/1
19/2	<i>A H</i>	Pavan	Anthony Holborne	<i>Dd.2.11</i> 88
19v/1	<i>A. H</i>	Master Mathias's Galliard	Anthony Holborne	<i>Dd.9.33</i> 66v-67/1 <i>Ballet</i> 6 <i>Dd.2.11</i> 89/2 <i>Marsh</i> 386/2-387
19v/2-22/1	<i>F C</i>	Galliard	Francis Cutting	
22/2	<i>A. H</i>	Mr Southcote's Galliard	Anthony Holborne	<i>Ballet</i> 16/1 <i>Dd.9.33</i> 84/3
22v-23/1	<i>F C</i>	Galliard	Francis Cutting	<i>Dd.2.11</i> 53v/1 <i>Euing</i> 48/2
23/2	<i>Fr Cutting</i>	Galliard	Francis Cutting	
23v	<i>A: H</i>	Pavan	Anthony Holborne	
24		Galliard		
24v-25/1	<i>fr Cutting</i>	Galliard	Francis Cutting	
25/2	<i>J: G</i>	James's Galliard	James Harding	<i>Dd.5.78.3</i> 45/2 <i>Dd.3.18</i> 34/3 and 58v (both cnst)
25v-26/1		Galliard	John Dowland [30]	
26/2	<i>J: D.</i>	Sir John Zouch's Galliard	John Dowland [26]	<i>Dd.2.11</i> 62/1 <i>Board</i> 24/2
26v-27	<i>Pl.</i>	Fantasia?	?Peter Phillips	
27v-28/1	<i>A F</i>	Volt?	Alfonso Ferrabosco	
28/2	<i>A. H.</i>	Galliard	Anthony Holborne	
28v	<i>F: C</i>	Lord Willoughby's Welcome Home/ Roland	John Dowland [66]	<i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 cf: <i>Folger</i> 9v/1 (dt) Hove1601 107v/3 Robinson1603 40-41 <i>Thysius</i> 389/1 <i>Valerius</i> 1626 83 <i>Vallet</i> 1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 Besard1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 58v/2 <i>Sampson</i> 11v/2 (dt/cnst) <i>Dd.2.11</i> 14v/1 (band.)
29/1	<i>L</i>	[n.t.]	L	
29/2	<i>S</i>	Pavan	S	<i>Cosens</i> 19v-20 <i>Euing</i> 23v/1
29v-30/1	<i>F C</i>	Galliard	Francis Cutting	<i>Dd.5.78.3</i> 15v <i>Euing</i> 39 <i>Hirsch</i> 6v/2-7/1
30/2	<i>D B</i>	Galliard	Daniel Bacheler	
30/3		[n.t.]		

30v-31/1	<i>F: C.</i>	Galliard	Francis Cutting	Barley 1596 63 (orph.)
31/2	<i>F C</i>	Almain	Francis Cutting	Barley 1596 42-44 31392 26 <i>Dd.2.11</i> 100/1 <i>Pickeringe</i> 31v/2-32/1
31v/1	<i>J D.</i>	Mignarda	John Dowland [34]	<i>Dd.9.33</i> 29 <i>Dd.2.11</i> 77/2 cf: <i>Trinity</i> 123
31v/2-32/1	<i>L</i>	Galliard	L	
32/2	<i>J: D.</i>	Almain	?John Dowland	
32v/1	<i>R: A</i>	Dolorosa Pavan	Richard Allison	<i>Dd.2.11</i> 4v-5/1 <i>Dd.3.18</i> 46v-47 and 53v (cnst pts)
33/1	<i>R: A.</i>	Pavan	Richard Allison	<i>Hirsch</i> 3v-4/1 31392 30v-31 <i>Dd.2.11</i> 71
33/2-32v/2		Jig	R Ascue	<i>Dd.2.11</i> 100/2
33v/1	<i>Collard</i>	May Galliard	Edward Collard	<i>Welde</i> 9/2
33v/2-34	<i>F.C.</i>	Galliard	Francis Cutting	
34v/1	<i>A.H.</i>	Galliard Heigh Ho Holiday	Anthony Holborne	<i>Welde</i> 6v/3 <i>Board</i> 20v/1
34v/2	<i>A: H</i>	Galliard	Anthony Holborne	
35	<i>A: F</i>	Galliard	Alfonso Ferrabosco	
35v-36/1	<i>J. D.</i>	Galliard on a Galliard of Daniel Bachleler	John Dowland [28]	<i>Board</i> 16v-17/1 <i>Montbuysson</i> 94v-95 <i>Herbert</i> 54v-55/1 <i>Euing</i> 20v-21/1 <i>ML</i> 15v/2-16/1 <i>Fuhrmann</i> 1615 108/2- 110/1
36/2		Lady North's Galliard		<i>Cosens</i> 46v <i>Dd.5.78.3</i> 62v-63/1
36v-37/1	<i>A. F</i>	Pavan	Alfonso Ferrabosco	Dowland 1610B 20v/2-21 <i>Euing</i> 30v-31/1
37/2	<i>J: D.</i>	Galliard on Walsingham	John Dowland [31]	<i>Dd.2.11</i> 82v/1 (band.) cf ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v- 21/1 (l.v.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: Barley 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v- 28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
37v-38/1	<i>F C</i>	Galliard	Francis Cutting	
38/2	<i>J D</i>	Earl of Derby's Galliard	John Dowland [44]	<i>Schele</i> 142 Dowland 1610B 24v <i>Euing</i> 21/3 <i>Welde</i> 7/3 <i>Sampson</i> 13v <i>Nn.6.36</i> 1 and 2 <i>Herhold</i> 39v/2-40v
38v-39/1	<i>J D.</i>	Aloe	John Dowland [68]	<i>Trumbull</i> 25/2 <i>Euing</i> 21v-22/1

39/2		The Sick Tune		<i>Dd.9.33</i> 73-72v/2 <i>Welde</i> 5/2
39v-40	<i>J D</i>	Go From My Window	John Dowland [64]	<i>Euing</i> 17v-18/1 Barley1596 66-69 (orph.) <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 cf Collard: <i>Dd.9.33</i> 31v-32 Pilkington: 31392 26v-27 Allison: <i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 2764(2) 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst) Robinson: <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 Robinson 1603 29
40v	<i>T R.</i>	Go From My Window	Thomas Robinson	<i>Dd.2.11</i> 3 <i>Folger</i> 17 Robinson 1603 29 cf Collard: <i>Dd.9.33</i> 31v-32 Pilkington: 31392 26v-27 JD: <i>Euing</i> 17v-18/1 Barley1596 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 Allison: <i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 2764(2) 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst)
41/1	<i>C G</i>	Galliard	Francis Cutting	<i>Dd.9.33</i> 74
41/2		French Galliard	John Johnson/ (Francesco da Milano)	<i>Cosens</i> 33v/3 <i>Dd.2.11</i> 41/2 cf: <i>Dallis</i> 40-41/1 (dvns) <i>Lodge</i> 16v/2-17v <i>Marsh</i> 46-48 <i>Och</i> 1280 3-4 <i>Thysius</i> 24v/1 Valerius 1626 189 <i>Marsh</i> 148/3-149 (dt) <i>Thysius</i> 16v, 20/2, 19v and 20v (cnst pts)
41v-42v	<i>Collard</i>	Ground	Edward Collard	
43/1	<i>Jo: Johnson</i>	Galliard	John Johnson	
43/2	<i>N</i>	Pavan	Francis Cutting	
43v-44	<i>farwell Jo: dowlande</i>	Farewell Fancy	John Dowland [3]	<i>Euing</i> 41v-42/1 Mylius 1622 1-2 Fuhrmann 1615 18-19 <i>Lvov</i> 41v-43
44v/1	<i>Lushiers Allmaine</i>	Almain	Lusher	
44v/2	<i>The Bowres Daunce</i>	The Boar's Dance		<i>Nn.6.36</i> 3/4 <i>Nn.6.36</i> 3/3
45/1	<i>A H</i>	Galliard	Anthony Holborne	
45/2		James's Galliard	James Harding	<i>Dd.5.78.3</i> 25/2 <i>Dd.3.18</i> 34/3 and 58v (both cnst)
45v	<i>F. C</i>	Pavan	Francis Cutting	<i>Dd.5.78.3</i> 60v-61
46 & 45v	<i>F C.</i>	Sir Walter Raleigh's Galliard	Francis Cutting/ William Bradbury/ Richard Allison	<i>Dd.2.11</i> 79v/1 <i>Euing</i> 40 <i>Board</i> 23v/1 cf: <i>Dolmetsch</i> 99v-100 <i>Aegidius</i> 150v-151 Besard 1603 111/2 <i>Nürnberg</i> 3v-4 and 16v
46v/1		Galliard		

46v/2	<i>Candish</i>	Galliard	Cavendish	<i>Cosens</i> 11 and 42/2 <i>Euing</i> 30/1
47/1	<i>Greeves</i>	Galliard	Greaves	
47/2		Fairy Round Galliard	Anthony Holborne	<i>Dd.5.78.3</i> 68v/3 <i>Dd.9.33</i> 62/2
47v-48	<i>J: Dowlande.</i>	Pavan	John Dowland [16]	
48v-49/1	<i>Carmans Whistle</i>	Carman's Whistle	John Johnson	<i>Pickeringe</i> 32v/2-33/1
49/2	<i>Jewell</i>	Jewel		
49v/1	<i>J: D</i>	Galliard	John Dowland [27]	
49v/2	<i>A Holb. playfelloe</i>	Wanton Playfellow	Anthony Holborne	<i>Dd.9.33</i> 67/2 cf: <i>Welde</i> 6v/4 <i>Dd.2.11</i> 32v/2-33/2 (band.) and 66/4 <i>Dd.5.78.3</i> 51/2
50		Pavan		
50v-51/1	<i>F: C</i>	Walsingham	Francis Cutting	Barley 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Euing</i> 43v-44/1 cf ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v- 21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v- 28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
51/2	<i>Playfelloe</i>	Playfellow Jig	Anthony Holborne	<i>Dd.2.11</i> 32v/1-33/2 (band.) and 66/4 <i>Welde</i> 6v/4 cf: <i>Dd.9.33</i> 67/2 <i>Dd.5.78.3</i> 49v/2
51v-52	<i>JD</i>	Pavan	John Dowland [18]	<i>Dd.9.33</i> 1v-2
52v	<i>D.B.</i>	Galliard	Daniel Bacheler	<i>Dd.9.33</i> 3v <i>Dd.2.11</i> 97/5
53/1	<i>W.B.</i>	Galliard	William Byrd arr.	
53/2	<i>W.B.</i>	Galliard	William Byrd arr.	
53v-54v/1	<i>Mr Ant Mildmaies Paven. Ed: Collard</i>	Mr Anthony Mildmay's Pavan	Edward Collard	
54v/2-55/1	<i>The Galliard E. C.</i>	Mr Anthony Mildmay's Galliard	Edward Collard	
55/2	<i>A Gall. Fr Cutting</i>	Galliard	Francis Cutting	
55v-56/1	<i>D.B.</i>	Galliard	Daniel Bacheler	
56/2	<i>Mr Knights galliard Jo Dowland</i>	Mr Knight's Galliard	John Dowland [36]	<i>Dd.9.33</i> 19v/1
56v-57	<i>D.B.</i>	Galliard	Daniel Bacheler	
57v	<i>A: Holburn</i>	Pavan	Anthony Holborne	
58	<i>D.B. turn 4 leaues for ye Paven</i>	Galliard	Daniel Bacheler	<i>Cosens</i> 82v <i>Nn.6.36</i> 7v
58v-59/1		Fantasia	Alfonso Ferrabosco /Richard Allison	<i>Boord</i> 29v Mertel 1615 219/2-220 Mylius 1622 38/2-39 <i>Dd.2.11</i> 28v cf: 31392 40v-41 (band.)
59/2	<i>Jigg</i>	Jig		

59/3	<i>Jigge</i>	Jig		
59v-60		Pavan		
60v-61	<i>A Pauen fr. Cutting</i>	Pavan	Francis Cutting	<i>Dd.5.78.3</i> 45v
61v-62	<i>D B.</i>	Pavan	Daniel Bacheler [5]	<i>Herbert</i> 3v-4 <i>Pickeringe</i> 27v Mylius 1622 46-47 Fuhrmann 1615 49-50
62v-63/1	<i>My lady Norths gall</i>	Lady North's Galliard		<i>Cosens</i> 46v <i>Dd.5.78.3</i> 36/2
63/2	<i>A Galliarde fr Cuttinge</i>	Galliard	John Dowland [24]/ Francis Cutting	<i>Cosens</i> 33v/1 <i>Dd.2.11</i> 58/3
63v-64	<i>D: Bach</i>	Pavan	Daniel Bacheler	
64v-65	<i>My Lady Russells pauen</i>	Lady Russell's Pavan	John Dowland [17]	<i>Dd.9.33</i> 5v-6 <i>Cosens</i> 5v-6 <i>Euing</i> 37v-38/1
65v-66/1		Chromatic Pavan	Peter Phillips	<i>Schele</i> 97-98/1 <i>Dd.9.33</i> 14v-15/1 Fuhrmann 1615 181-182/1
66/2		Pavan		<i>Dd.2.11</i> 11/2
66v [alt. ending 68/3]	<i>A H</i>	Pavan	Anthony Holborne	Dowland 1610B 17v <i>Herbert</i> 8 <i>Euing</i> 19/1
67		[n.t.]		<i>Euing</i> 44/3
67v-68/1	<i>D B</i>	Galliard	Daniel Bacheler	
68/2		Study		
68v/1	<i>Bralle</i>	Courant/Branle		<i>Board</i> 22v/3 <i>Thysius</i> 371v/2
68v/2	<i>Volta</i>	Volt/Courant		<i>Aegidius</i> 34v <i>Dd.2.11</i> 69/2 <i>Dolmetsch</i> 123
68v/3	<i>Galliarde</i>	Fairy Round Galliard	Anthony Holborne	<i>Dd.5.78.3</i> 47/2 <i>Dd.9.33</i> 62/2
69/1	<i>E Pierce</i>	Galliard	Edward Pierce	<i>Hirsch</i> 11/1
69/2	<i>Daniells Jigge</i>	Jig	John Danyel/ Daniel Bacheler	
69v-70	<i>Dan Bacheler</i>	Pavan	Daniel Bacheler	
70v/1	<i>The Countesse of Bedfords H: Porter</i>	Countess of Bedford's Galliard	H Porter	
70v/2-71/1		Mounsieur's Almain	Daniel Bacheler	cf: <i>Cosens</i> 15v-17 and 44v-46 <i>Dd.2.11</i> 33v-34/1 Hove 1601 99v and 108v <i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 Dowland 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 Valerius 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) 2764(2) 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v
71/2	<i>Allmande de Duc de parma.</i>	Almain de Duc de Parma		Valerius 1626 115
71v-72/1	<i>Dan farrant</i>	Pavan	Daniel Farrant	
72/2		Mrs Eleanor Stafford's Galliard	Robert Kennerley	<i>Dd.5.78.3</i> 7v
72/3	<i>A Jigge</i>	Jig		

72v-73	<i>Daniell Bacheler</i>	Pavan	Daniel Bacheler	<i>Dd.9.33</i> 40v-41 <i>Nn.6.36</i> 41v-42
73v-74		Conde Claro by Guillaume Morlaye/ Hornpipe		<i>Willoughby</i> 38-39v <i>Marsh</i> 61/2 and 232-233 408/2 108/2-109
74v/1	<i>Curranta</i>	Brett's Courant		<i>Dd.9.33</i> 42v/1 and 58/3 <i>Trinity</i> 126-125/1 <i>Rowallan</i> 3 Besard 1603 153v/2 [first strain only] <i>Montbuysson</i> 25v Fuhrmann 1615 174/1 <i>Beckmann</i> 3v-4 <i>Wemyss</i> 19v <i>Dusiacki</i> 4v <i>Dolmetsch</i> 22v-23 <i>Werl</i> 91v <i>de Bellis</i> 39 <i>ML</i> 3v/1 Valerius 1626 52-53
74v/2		Maske tune/Almain		<i>Dd.9.33</i> 67/3 <i>ML</i> 32v
75	<i>Lushiers Allmaine</i>	Lusher's Almain	Lusher	<i>Dd.2.11</i> 60v/1 <i>Euing</i> 20 <i>Vilnius</i> 59v/2
75v/1		Grimstock		<i>Bautzen</i> 86/1
75v/2		[n.t.]		
75v/3		Galliard		

**GB-Cambridge University Library, Ms.Dd.9.33**

DATE: c1600-1605

Page measurements: 312 x 213 mm

Professional book in upright folio format. The binding dates from c1940 and the book contains printed paper by Thomas East. Two prayers were copied out in Holmes' secretary hand, both requests for prayers for the sick, the first dated *Feb.28th.1600* (96v—back flyleaf, i.e. 1601 in new style dating), and both for men with Westminster associations. This implies that Holmes was carrying the book around with him in 1600, and it may have been started slightly before that. Repertorial dating and Harwood's investigation of the origins of the sources support this date.

Holmes's handwriting in this MS has deteriorated noticeably from its style in the early pages of *Dd.3.18* and *Dd.2.11*. This is the first of the solo books to include duet music and is also the first to use mensural rhythm signs. In *Dd.5.78.3* Holmes used personal abbreviations for the ascriptions of the music, in this source he employs personal shorthand rhythm signs, and it is evident from these two practices that, even if he had intended to sell the books originally, by this time he had abandoned the idea and was copying entirely for himself. Why he should have adopted such a cryptic style of notating ascriptions in *Dd.5.78.3* is not known, and he abandoned the practice for *Dd.9.33*, returning to the practices he had employed in the earlier books. Katherine Darcy married Gervase Clifton after 1591, but this copy probably pre-dates Darcy's knighthood in 1597. Fulke Greville was made a Knight of the Bath in 1603, so the copying could not have been completed before then. Almost all the music is English, but it is notable that there are several courants and volts, and one ballet that appear to be French in origin.

Bibliography: Lumsden 1957A  
Harwood 1963  
Nordstrom 1972  
Poulton 1982  
Fenlon/Milsom 1984  
Nordstrom 1992

folio	original ascription	title	composer	cons. & cogs.
1v-2	<i>JD. B of Musick</i>	Pavan	John Dowland [18]	<i>Dd.5.78.3</i> 51v-52
2v-3		Pavan		
3v	<i>D.B.</i>	Galliard	Daniel Bacheler	<i>Dd.5.78.3</i> 52v <i>Dd.2.11</i> 97/5
4	<i>D. B.</i>	To Plead My Faith Galliard	Daniel Bacheler	<i>ML</i> 15v/1 <i>Euing</i> 21/2 <i>Ballet</i> 17 <i>Welde</i> 7v/1 <i>Boord</i> 16/1 <i>Dd.2.11</i> 99v/1 Besard 1603 120v <i>Dd.4.22</i> 6v-7 <i>Dolmetsch</i> 95v-96 <i>Nürnberg</i> 16
4v-5/1	<i>Mr Birde Lullaby set by fr. Cutting./</i>	Lullaby	William Byrd arr. Francis Cutting	
5/2	<i>Only ioye</i>	Only Joy		
5v-6	<i>My Lady Russells paven</i>	Lady Russell's Pavan	John Dowland [17]	<i>Dd.5.78.3</i> 64v-65 <i>Cosens</i> 5v-6 <i>Euing</i> 37v-38/1
6v-7v	<i>A fancy Jo Dow</i>	Fantasia	John Dowland [7]	<i>Euing</i> 35-36/1
8	<i>A Galliarde fr: pilkington</i>	Galliard	Francis Pilkington	
8v	<i>An Allmaine./</i>	Almain	Francis Cutting	Barley 1596 65 (orph.)
9	<i>An Allmaine fr. Cutting</i>	Almain	Francis Cutting	
9v-10/1	<i>Paven fr Cutting</i>	Pavan	Francis Cutting	
10/2	<i>Currante</i>	Courant		
10v	<i>Galliarde fr. Cutting</i>	Galliard	Francis Cutting	
11	<i>Galliard [cropped]</i>	Galliard		

11v-12	<i>A Pauen Mr Birde set to lute by fr. Cutting</i>	Pavan	William Byrd arr. Francis Cutting	
12v-13	<i>Pauan fr Cutting</i>	Bray Pavan	William Byrd arr. Francis Cutting	Barley 1596 76-78 (orph.)
13v-14	<i>A Pauen Lushier</i>	Pavan	Lusher	
14v-15/1	<i>Cromaticca pauana</i>	Chromatic Pavan	Peter Phillips	<i>Schele</i> 97-98/1 <i>Dd.5.78.3</i> 65v-66/1 Fuhrmann 1615 181-182/1
15/2	<i>The Galliarde</i>	Chromatic Galliard	Peter Phillips	
15v	<i>Daniell Bacheler</i>	Galliard	Daniel Bacheler	
16	<i>Lushier</i>	Pavan	Lusher	<i>Herbert</i> 54
16v-17/1	<i>forlorne Hope fancye./ Mr Dowland Bach of Musicke</i>	Forlorn Hope Fancy	John Dowland [2]	Mylius 1622 37-38/1 Mertel 1615 210/2-211/1 <i>Lvov</i> 54v-56
17/2	<i>Hasellwoods Galliard Jo Dowland</i>	Hasselwood's Galliard	Anthony Holborne arr. JD	<i>Hirsch</i> 5/2
17v-18/1	<i>Mr Langtons galliard Mr Dow. Bach of Mus</i>	Mr John Langton's Galliard	John Dowland [33]	<i>Euing</i> 18v
18/2	<i>Scottish Jigge</i>	Scottish Jig		
18v-19	<i>Sr fooke Greviles pauen. fr. Cuttinge</i>	Sir Fulke Greville's Pavan	Francis Cutting	
19v/1	<i>Mr Knights Galliard J Dowla</i>	Mr Knight's Galliard	John Dowland [36]	<i>Dd.5.78.3</i> 56/2
19v/2	<i>A Galliard. W: Th.</i>	Galliard	John Dowland [76]	<i>Euing</i> 42/2
20	<i>Mrs vaux Galliarde Jo Dowland Bacheler of Musicke.</i>	Mrs Vaux's Galliard	John Dowland [32]	<i>Dd.5.78.3</i> 18v/2-19/1 Fuhrmann 1615 108/1
20v	<i>Mrs vauxes Gigge Jo Dowland Bacheler of Musicke</i>	A Coy Toy/Mrs Vaux's Jig	John Dowland [57]	<i>Mynshall</i> 7/1
21	<i>Walsingham</i>	Walsingham	John Marchant	<i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v-21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1
21v/1	<i>The Shomakers wife. A Toy J Dowland</i>	The Shoemaker's Wife, A Toy	John Dowland [58]	
22-21v/2	<i>Dowland F. Cutting</i>	Galliard	John Dowland [82] arr. Francis Cutting	
22v		Pavan	Mathias Mason	<i>Pickeringe</i> 14/3 <i>Marsh</i> 385 <i>Welde</i> 16v-17



23 & 94v	[23] <i>Mr Mildmays Galliard J.D. / [94v] Dowlande plus in prima parte</i>	Battle Galliard/ King of Denmark's Galliard/Mr Mildmay's Galliard [see (f.94v) for more]	John Dowland [40]	Dowland 1610B 22v-23 <i>ML</i> 12v-13/1 <i>Pickeringe</i> 17v-18/1 <i>Welde</i> 5v <i>Board</i> 17v-18 <i>Sampson</i> 7v <i>Folger</i> 10v-11 <i>Vilnius</i> 22v/2 and 22v/3- 23/1 Fuhrmann 1615 112-113/1 <i>Brahe</i> 33
23v-24/1		Pavan	Barick Bulman	
24/2	<i>A Jig</i>	Jig		
24v-25		Pavan		
25v-26		The Sacred End Pavan	Thomas Morley	<i>Trumbull</i> 2v-3
26v-28/1	<i>Walsingham Marchannt</i>	Walsingham	John Marchant	<i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21 cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v- 21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1
28/2	<i>Allins Jigg</i>	Gathering Peascods	John Johnson	<i>Dd.2.11</i> 20v/2 and 56/4 <i>Board</i> 26/2 <i>Dd.9.33</i> (band.) 82
28v	<i>Mrs Cliftons Allmaine Jo Dowlande</i>	Mrs Clifton's Almain	John Dowland [53]	
29	<i>Mignarda Jo Dowlande</i>	Mignarda	John Dowland [34]	<i>Dd.5.78.3</i> 31v/1 <i>Dd.2.11</i> 77/2 cf: <i>Trinity</i> 123
29v-30	<i>Robin Jo Dowland</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	John Dowland [70]	JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 81v/4 (band.) Fuhrmann 1615 114-115/1 cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (l.v.) <i>Lodge</i> 5 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v

30v-31		Ground		
31v-32	<i>Collarde.</i>	Go From My Window	Edward Collard	cf Pilkington: 31392 26v-27 JD: <i>Euing</i> 17v-18/1 Barley1596 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 Allison: <i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 2764(2) 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst) Robinson: <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 Robinson 1603 29
32v-33	<i>Mrs Anne Markh[a]ms Paven fr Cuttinge</i>	Mrs Anne Markham's Pavan	Francis Cutting	<i>ML</i> 28v-29/1 <i>Cosens</i> 48v-49 31392 36v-37 <i>Pickeringe</i> 21v-22/1 <i>Euing</i> 33/2
33v-34	<i>Mrs Brigide fleetwoods pauen [...] Solus sine sola Jo Dowlande</i>	Mrs Brigid Fleetwood's Pavan/ Solus Sine Sola	John Dowland [11]	
34v-35	<i>Groninge Paven f C</i>	Groninge's Pavan	Francis Cutting	<i>Hirsch</i> 12
35v-36	<i>Mr Birds</i>	Pavan	William Byrd arr.	
36v	<i>fr Cutting</i>	Galliard	Francis Cutting	
37/1	<i>Susanna Jigge</i>	Susanna Jig		
37/2 & 37/4	<i>Whip of Dunbain</i>	Whip of Dunbain		<i>Dd.9.33</i> 72v/1
37/3	<i>The Clarke</i>	The Clerk		
37v	<i>Galliard J Dowlande</i>	Galliard	John Dowland [35]	
38/1	<i>J Dowla[n]de</i>	Lady Hunsdon's Puff	John Dowland [54]	<i>Dd.5.78.3</i> 7 6402 2/2 <i>Folger</i> 22v
38/2	<i>de Jerr a mort</i>	De Guerre, A Mort		
38v-40		Mounsieur's Almain	Daniel Bacheler	<i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 47 and 53v <i>Genoa</i> 139v-140 Dowland 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 Valerius 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) 2764(2) 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v cf: <i>Cosens</i> 15v-17 & 44v-46 <i>Dd.2.11</i> 33v-34/1 Hove 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1
40v-41	<i>D Bac</i>	Pavan	Daniel Bacheler	<i>Dd.5.78.3</i> 72v-73 <i>Nn.6.36</i> 41v-42
41v-42	<i>farwell Jo Dowlande</i>	Fortune Farewell Fantasia	John Dowland [4]	<i>Dd.9.33</i> 50v-51

42v/1	<i>Curranta</i>	Brett's Courant		<i>Dd.5.78.3</i> 74v/1 <i>Dd.9.33</i> 58/3 <i>Trinity</i> 126-125/1 <i>Rowallan</i> 3 Besard 1603 153v/2 [first strain only] <i>Montbuysson</i> 25v Fuhrmann 1615 174/1 <i>Beckmann</i> 3v-4 <i>Wemyss</i> 19v <i>Dusiacki</i> 4v <i>Dolmetsch</i> 22v-23 <i>Werl</i> 91v <i>de Bellis</i> 39 <i>ML</i> 3v/1 Valerius 1626 52-53
42v/2	<i>My la strangs Ro Johnson</i>	My Lady Strang's Almain	Robert Johnson	
43		Courant de la Reine	Robert Ballard	<i>Dd.9.33</i> 43 and 87/2 <i>Schele</i> 57/1 <i>Herbert</i> 64/1 Ballard 1611 40-41 Besard 1617 2/2-3/1 Minkoff 148 Fuhrmann 1615 164/2 <i>Dolmetsch</i> 213v-214
43v-44		Fantasia	John Dowland [6]	<i>Nn.6.36</i> 32v-33/1
44v-45v/1		Fancy	?John Dowland [73]	
45v/2-46/1	<i>Ro Johnson</i>	Galliard	Robert Johnson	<i>Euing</i> 49/2 <i>Board</i> 19/1 <i>Pickeringe</i> 36/2 <i>ML</i> 20v/2-21/1 <i>Dd.9.33</i> 74v
46/2-46v	<i>Rosseter</i>	Galliard	Philip Rosseter	
47		Mounsieur's Almain	Daniel Bachelier	<i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40 and 53v <i>Genoa</i> 139v-140 Dowland 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 Valerius 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) 2764(2) 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v cf: <i>Cosens</i> 15v-17 & 44v-46 <i>Dd.2.11</i> 33v-34/1 Hove 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1
47v-48		Galliard	Philip Rosseter	<i>Pickeringe</i> 26/2
48v-49	<i>Rosamund</i> [cropped]	Rosamund	John Danyel	<i>Cosens</i> 18v-19
49v-50	<i>Jo Da</i>	Pavan	John Danyel	
50v-51	<i>fortune</i>	Fortune Farewell Fantasia	John Dowland [4]	<i>Dd.9.33</i> 41v-42
51v-52/1	<i>Responce. A Holburne.</i>	Response	Anthony Holborne	
52/2	<i>Butts./</i>	Butts		

52v-53/3		The Gordian Knot	Anthony Holborne	<i>Board</i> 21v/2-22 <i>Dd.2.11</i> 59v cf: <i>Pickeringe</i> 13v-14 (dt) <i>Dd.3.18</i> 9v-10/1, 10v and 59 (dt) <i>Dd.4.23</i> 20v-21 (citt.)
53/1	<i>Curranta</i>	Courant		
53/2	<i>Curranta</i>	Courant		
53v		Monsieur's Almain	Daniel Bachelier	<i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40 and 47 <i>Genoa</i> 139v-140 <i>Dowland</i> 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 <i>Valerius</i> 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>2764(2)</i> 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v cf: <i>Cosens</i> 15v-17 & 44v-46 <i>Dd.2.11</i> 33v-34/1 <i>Hove</i> 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1
54		duet treble		
54v	<i>Curranta</i>	Courant		
55/1	<i>Curranta</i>	Courant		
55/2	<i>A Toy</i>	Toy		
55v	<i>Volte</i>	Volt		
56		[n.t.]		
56v/1	<i>Currant</i>	Courant Le Testament	Julien Perrichon [18]	<i>ML</i> 26v/2-27/1 <i>Herbert</i> 30/2 <i>Dolmetsch</i> 178v-179 <i>Vilnius</i> 4v/1 <i>Besard</i> 1603 156/2 <i>Dd.9.33</i> 56v/1 <i>Nürnberg</i> 20 and 27 <i>Moy</i> 1631 10 cf same first strain: <i>Ballard</i> 1614 33/2-35 <i>Herbert</i> 33/1-33/2 (Besard) 4th down: <i>Besard</i> 1617 26/2 <i>Dolmetsch</i> 18v-19 <i>Vilnius</i> 4v/2 <i>Aegidius</i> 106
56v/2-57/1	<i>Currant</i>	Courant		<i>Vilnius</i> 67/1 <i>Herbert</i> 29/1
57/2	<i>Curranta</i>	Courant/Volt	Charles Bocquet	<i>Herbert</i> 29/3 <i>Fuhrmann</i> 1615 180/1
57v/1		Courant		<i>Fuhrmann</i> 1615 127/2 <i>Herhold</i> 5v cf: <i>Dolmetsch</i> 52v-53
57v/2		?Pastoral		? <i>Thysius</i> 374v/1
57v/3-58/1	<i>la ballet des folles</i>	Ballet des Folles		cf: <i>ML</i> 20/2 <i>Dolmetsch</i> 137 <i>Board</i> 43/2 <i>Besard</i> 1603 151/2
58/2	<i>Currant</i>	Courant		

58/3	<i>Volta</i>	Brett's Courant		<i>Dd.5.78.3</i> 74v/1 <i>Dd.9.33</i> 42v/1 <i>Trinity</i> 126-125/1 <i>Rowallan</i> 3 Besard 1603 153v/2 [first strain only] <i>Montbuysson</i> 25v Fuhrmann 1615 174/1 <i>Beckmann</i> 3v-4 <i>Wemyss</i> 19v <i>Dusiacki</i> 4v <i>Dolmetsch</i> 22v-23 <i>Werl</i> 91v <i>de Bellis</i> 39 <i>ML</i> 3v/1
58v	<i>Volte</i>	Volt		
59	<i>Currant</i>	Courant		
59v-60/1		Galliard	William Byrd arr.	<i>Hirsch</i> 2/2 <i>Dd.2.11</i> 101v/2 <i>Welde</i> 8/1
60/2		Galliard		
60v		In Nomine Galliard	Nicholas Strogers	<i>Dallis</i> 93 <i>Trumbull</i> 6/2 <i>Hirsch</i> 3/1 <i>Pickeringe</i> 17/2 cf: <i>Dd.2.11</i> 95v/2
61	<i>Tauerners In n[o]mi[n]e</i>	In Nomine	John Taverner arr. Nicholas Strogers [?]	<i>Dd.2.11</i> 19/2 <i>Marsh</i> 426/1 <i>Mynshall</i> 10v/1 cf: <i>Mulliner</i> 41v
61v-62/1		Galliard		
62/2	<i>The fairy rownde</i>	Fairy Round Galliard	Anthony Holborne	<i>Dd.5.78.3</i> 47/2 and 68v/3
62v/1		What if a Day or a Month or a Year	?John Dowland [79]	<i>Basle</i> 19/2 <i>Folger</i> 23 and 87/1 <i>Pickeringe</i> 19/5 <i>Trumbull</i> 2/3 <i>Valerius</i> 1626 248
62v/2-63	<i>Mall Sims</i>	Mall Sims	Johan Leo Hassler	<i>6402</i> 2/1 <i>Cosens</i> 43/2 <i>Hove</i> 1612 59/1 <i>ML</i> 9v/2-10/1 <i>Pickeringe</i> 26v-27 <i>Vallet</i> 1615 92 <i>Vilnius</i> 35 and 41v cf: <i>Mynshall</i> 11v <i>Folger</i> 15v <i>Vilnius</i> 6/1 and 54v/1 <i>Montbuysson</i> 4/2 <i>Valerius</i> 1626 207-208 <i>Dlugoraj</i> 97 and 483 <i>Stobaeus</i> 76v and 77v
63v-64		The Leaves be Green the Nuts be Brown, duet treble	John Johnson	<i>Dd.3.18</i> 17v
64v/1	<i>Currant</i>	Courant		
64v/2		Courant		<i>Schele</i> 56/2 <i>Dd.9.33</i> 64v/2 <i>Ballard</i> 1611 76/2-77/1 (with dvns)
65/1		Courant		<i>Folger</i> 25/1
65/2		[n.t.]		
65v-66	<i>Edw: Collarde</i>	Pavan	Edward Collard	
66v-67/1	<i>Galliarde A Holburne</i>	Master Mathias's Galliard	Anthony Holborne	<i>Ballet</i> 6 <i>Dd.2.11</i> 89/2 <i>Marsh</i> 386/2-387 <i>Dd.5.78.3</i> 19v/1

67/2	<i>Wanton. A H/</i>	Wanton Playfellow	Anthony Holborne	<i>Dd.5.78.3</i> 49v/2 cf: <i>Welde</i> 6v/4 <i>Dd.2.11</i> 32v/2-33/2 (band.) and 66/4 <i>Dd.5.78.3</i> 51/2
67/3	<i>G[...]</i>	Jig?		<i>Dd.5.78.3</i> 74v/2 <i>ML</i> 32v
67v-68	<i>Wallsingham Jo Dowland</i>	Walsingham	John Dowland [67]	cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (1.v.) and 20v-21/1 (1.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: Barley 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
68v-69v	<i>L[o]th to d[epar]te [Jo Dow]land</i>	Loth To Depart Galliard	John Dowland [69]	<i>Dd.2.11</i> 9/2 <i>Euing</i> 28/2 and 31/3 <i>Board</i> 7v/2 <i>Pickeringe</i> 33/2
70	<i>Countesse of Penbrookes Paradiçe</i>	Countess of Pembroke's Paradise Pavan	Anthony Holborne	<i>Welde</i> 9v/1
70v-71v/1	<i>Dan Bach</i>	Pavan	Daniel Bacheler	<i>Herbert</i> 4v-5 <i>Cosens</i> 80v-81
71v/2-72	<i>Image of Melancholly</i>	Image of Melancholy Pavan	Anthony Holborne	<i>Euing</i> 40v/1
72v/1		Whip of Dunbain		<i>Dd.9.33</i> 37/2 & 37/4
73-72v/2		The Sick Tune		<i>Dd.5.78.3</i> 39/2 <i>Welde</i> 5/2
73v		Captain Digorie Piper's Galliard	?John Dowland [88]	<i>Euing</i> 28v <i>Dd.2.11</i> 53/1 <i>Dd.5.78.3</i> 9av [21v]-10/1 31392 28v-29/1 <i>Hirsch</i> 11/3 <i>Board</i> 21v/1 <i>Cosens</i> 3v-4 <i>Dolmetsch</i> 92v-93 Besard 1603 107v/2 cf: <i>Montbuysson</i> 70v-71/1
74	<i>fr Cutting</i>	Galliard	Francis Cutting	<i>Dd.5.78.3</i> 41/1
74v	<i>R Johnson</i>	Galliard	Robert Johnson	<i>Euing</i> 49/2 <i>Board</i> 19/1 <i>Pickeringe</i> 36/2 <i>ML</i> 20v/2-21/1 <i>Dd.9.33</i> 45v/2-46/1

75	<i>Mathias</i>	Volt/Courant	Julien Perrichon /(Mathias Mason)	<i>Vilnius</i> 1v/1 and 2/2 <i>Swarland</i> 2v/1 Fuhrmann 1615 171/1 <i>Herbert</i> 27/1 <i>Dresden</i> 92 <i>Bautzen</i> 18/1 <i>de Bellis</i> no.24 <i>Beckmann</i> 9v-10 cf same first strain: <i>Board</i> 29/1 <i>Dolmetsch</i> 12v-13 <i>Aegidius</i> 33v-34 and 36v <i>Dlugoraj</i> 253v
75v	<i>Mr Mathias</i>	Courant	Mathias Mason	<i>Vilnius</i> 4/1 and 5v/1 <i>Dowland</i> 1610B 33v/1
76/1	<i>Jeremy Chamb[er]layne</i>	Almain	Jeremy Chamberlayne	
76/2	<i>Jer Chamb[er]laine</i>	[n.t.]	Jeremy Chamberlayne	
76v-77/1	<i>fantazia</i>	Fantasia		
77/2	<i>Jiggy Joggy</i>	<i>Jiggy Joggy</i>		
77v	<i>Mr Tallis his Offetory</i>	Offertory (Prelude)	Thomas Tallis arr.	
78-81		Offertory	Thomas Tallis arr.	
81v/1	<i>Jo Singer</i>	Singer's Jig [band.]	Jo Singer	<i>Board</i> 9/2 <i>Nn.6.36</i> 3/2
81v/2	<i>Grimstock</i>	Grimstock [band.]		
81v/3	<i>The shepherd</i>	The Shepherd [band.]		
81v/4	<i>Robin houd</i>	Robin Hood [band.]	John Dowland	408/2 104/2 <i>Dd.2.11</i> 80/2 cf: <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (l.v.) <i>Lodge</i> 5 JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 Fuhrmann 1615 114-115/1 <i>Lodge</i> 5 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v
82/1	<i>Jo Johnsons Allmaine</i>	Gathering Peascods [bandora]	John Johnson	cf lute: <i>Dd.9.33</i> 28/2 <i>Dd.2.11</i> 20v/2 and 56/4 <i>Board</i> 26/2
82/2	<i>Bony sneet</i> [sic] <i>boy</i>	Bonny Sweet Boy [bandora]		

82v-83	<i>The Spanish Paven</i>	Spanish Pavan	Francis Pilkington	31392 25v Sampson 3v/2 Welde 1 Dallis 162 Dd.4.22 3 Dd.2.11 66v/2 Nn.6.36 23v Dallis 162 Robinson 1603 22v-23 408/2 112/1 Mynshall 5/2-5v/1 Wemyss 23/3-24/1 Wickhambrook 14v-15/1 Cosens 20v-21 Folger 1v-2 (frgmt) Pickeringe 11/2 & 11v-12 (dt pts) Dd.3.18 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 <i>Vilnius</i> 27
83v/1		Almain The Lark		cf: <i>Vilnius</i> 57v/1 <i>Danzig</i> 26v <i>Dlugoraj</i> 369 <i>Naclerus</i> 46 <i>Montbuysson</i> 2v/1 Dd.4.23 6v FWVB no.14
83v/2-84/1		Almain		
84/2	<i>A Jigge</i>	Jig		Dd.4.22 2/2
84/3	<i>Mr Southcote Galliarde</i>	Mr Southcote's Galliard	?Anthony Holborne	Dd.5.78.3 22/2 Ballet 16/1
84v-85/1	<i>Fantazia</i>	Fantasia	Anthony Holborne [2]	Mertel 1615 223/2-224/1 <i>Hirsch</i> 64 cf: Dd.2.11 65/1 (band.)
85/2	<i>Jigg</i>	Jig		
85v	<i>Division to Ja Gall:</i>	Division to James' Galliard	Francis Cutting	
86v-87/1	<i>fancy / fancy</i>	Fantasia		<i>Hirsch</i> 18
87/2		Courant de la Reine [frgmt]	Robert Ballard	Dd.9.33 43 and 87/2 <i>Schele</i> 57/1 <i>Herbert</i> 64/1 Ballard 1611 40-41 Besard 1617 2/2-3/1 Fuhrmann 1615 164/2 <i>Dolmetsch</i> 213v-214
87v/1		Almain Robinson's May	Thomas Robinson	Dd.9.33 92/2
87v/2		Almain		<i>Mynshall</i> 7/2
88/1		Lord Zouche's Maske		<i>Montbuysson</i> 24/1 ML 7v/2-8/1 Dd.4.22 3v <i>Mynshall</i> 7v/2 <i>Folger</i> 8/2 <i>Vilnius</i> 56v/2 Vallet 1615 91 Hove 1601 106v/2 <i>Nürnberg</i> 38 <i>Dolmetsch</i> 148v-149 cf: Vallet 1616 no.86 <i>Schermar</i> [82] <i>Dlugoraj</i> 295 and 395



88/2		Almain		
88v	<i>R. Askue</i>	Galliard, duet treble	R Ascue	
89	<i>fortune</i>	Fortune My Foe, duet treble	John Dowland [62]	<i>Thysius</i> 387v <i>Barley</i> 1596 45-46 <i>Dd.4.22</i> 11v <i>Euing</i> 27/2 <i>Mynshall</i> 9v/1 <i>Vilnius</i> 7v/1 <i>Weld</i> 2/2 <i>Ballet</i> 14 (cnst) <i>Dd.9.33</i> 89 (dt treble) <i>Dd.2.11</i> 56/2 (dt part) <i>Nn.6.36</i> 15/3 (l.v.) cf: <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 <i>Vallet</i> 1616 8/1 <i>Valerius</i> 1626 132-133 408/2 111/1 <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Dallis</i> 71/2 (dvns) <i>Schele</i> 20-24/1 (dvns) <i>Hove</i> 1601 106v/1 (dvns) <i>Dallis</i> 49/2-50/1 <i>Eijsertr</i> 33 and 37 <i>Richard</i> 22 FWVB no.65 (Byrd)
89v		Malt's Come Down, duet treble		
90/1		Almain		
90/2		My Lord Chamberlain's Galliard, for two to play on one lute, treble	John Dowland [37]	Dowland 1597 L2v/1
90v-91	<i>flatt pauen</i>	Flat Pavan, cnst pt	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
91v		Lady Rich's Galliard/Dowland's Bells	John Dowland [43]	<i>Dlugoraj</i> 147 <i>Vilnius</i> 21/3, 21v/2 & 56v/4 Dowland 1610B 25 <i>Schele</i> 146/2-147/1 <i>Marsh</i> 190 <i>Dd.5.78.3</i> 9/1 <i>Pickeringe</i> 18/2 <i>Welde</i> 5/1 <i>Mynshall</i> 8/3 <i>Brahe</i> 25v-26/1 <i>Thysius</i> 21v/1 and 392v cf: <i>Vilnius</i> 21/2 <i>Marsh</i> 381 <i>Nürnberg</i> 2

92/1		[n.t., not v.t.]		
92/2	<i>Robinsons May</i>	Almain Robinson's May	Thomas Robinson	<i>Dd.9.33 87v/1</i>
92v/1		[frgmt]		
92v/2		Flat Galliard [inc.]	John Johnson	<i>Ballet 19 Mynshall 5/1 Dd.2.11 1v/2 Dd.3.18 22 (dt) Pickeringe 5v/1 and 5v/2- 6/1 (dt pts)</i>
93v-94	<i>Jo Johnson</i>	Quadran Pavan	John Johnson	<i>Dallis 86-88/1 Brogyntyn 24-25/1</i>
95v/1		[n.t.]		
95v/2		Up Tails All		<i>Nn.6.36 Pickeringe 34/2</i>

**John Dowland *First Booke of Songs or Aires***

YEAR OF PUBLICATION: 1597

Bibliography: [Facsimile] ed. Diana Poulton (Scolar Press, Menston, 1968)

Sig.	original ascription	title	composer	cons. & cogs.
L2v/1	<i>My Lord Chamberlaine his Galliard. CANTVS.</i>	My Lord Chamberlain's Galliard, for two to play on one lute, treble	John Dowland [37]	<i>Dd.9.33</i> 90/2
L2v/2	<i>BASSVS.</i>	My Lord Chamberlain's Galliard, for two to play on one lute, ground	John Dowland [37]	
N1v	<i>Dowlands adew for Master Oliuer Cromwell.</i>	Dowland's Adieu for Master Oliver Cromwell/Resolution	John Dowland [13]	<i>Nn.6.36</i> 18/2-18v/1

**Robert Dowland *A Muscicall Banquet***

YEAR OF PUBLICATION: 1610

Bibliography: [Facsimile] ed. Diana Poulton (Scolar Press, Menston, 1969)

page	original ascription	title	composer	cons. & cogs.
2	<i>The Right Honourable the Lord Viscount Lisle, Lord Chamberlaine to the Queenes most excellent Maiestie, his Galliard / Iohn Doulard Batchelar of Musick</i>	Viscount Lisle's Galliard/Susanna Galliard	John Dowland [91]	<i>Dd.2.11</i> 52/1

**Robert Dowland *Varietie of Lute Lessons***

YEAR OF PUBLICATION: 1610

Bibliography: [Facsimile] (London, 1958)

folio	original ascription	title	composer	cons. & cogs.
10v-11	<i>Composed by the most famous Diomedes of Venice: Lutenist to the high and mightie Sigismundus, 2°. King of Poland. Fantasie. 1</i>	Fantasia	Diomedes Cato	Fuhrmann 1615 15-16/1 Mertel 1615 270-271/1
11v-12/1	<i>Composed by the most famous, the KNIGHT of the Lute. Fantasie. 2</i>	Fantasia	Laurencini	<i>Herbert</i> 14v-15/1 cf: Besard 1603 27v
12/2-12v/1	<i>Composed by the most famous Iacobus Reis of Augusta: Lutenist to the most mightie and victorious Henricus 4. French King. Fantasie. 3</i>	Fantasia	Jacob Reys	
12v/2-13/1	<i>Composed by the most famous and diuine Laurencini of Rome. Fantasie. 4</i>	Fantasia	Laurencini	Besard 1603 26v-27/1 Galilei 1620 116 <i>Como</i> 46v
13/2-13v	<i>Composed by the most Artificiall and famous, Alfonso Ferrabosco of Bologna. Fantasie. 5</i>	Fantasia	Alfonso Ferrabosco	<i>Herbert</i> 44v <i>Hirsch</i> 8v-9/1 <i>Dd.2.11</i> 21v cf: Besard 1603 32
14-14v	<i>Composed by the most famous Gregorio Huwet of Antwerpe: Lutenist to the most high and mightie Henericus Iulius, Duke of Brunswicke, &amp;c. Fantasie. 5</i>	Fantasia	Gregory Huwet	Denss 1594 68v-69
15-16	<i>Composed by Iohn Douland, Batchelar of Musicke. Fantasie. 7/ Here endeth the Fantasies.</i>	Fantasia	John Dowland [1]	<i>Cosens</i> 8v-9 31392 13v-14v/1 and 24 <i>ML</i> 14v-15 <i>Pickeringe</i> 24v-25/1 Besard 1603 170v-171v/1 <i>Euing</i> 16v-17 Mertel 1615 226/2-228/1 <i>Brahe</i> 27v-31
16v-17	<i>Here beginnith the Pauins: .... Mauritius Landgraiius Hessia fecit in honorem Ioanni Doulandi Anglorum Orphei. Pavin. 1</i>	Pavan	Mauritius, Landgrave of Hessen	
17v	<i>Composed by the most famous and perfect Artist Anthonie Holborne, Gentleman Vsher to the most Sacred Elizabeth, late Queene of England, &amp;c. Pavin. 2</i>	Pavan	Anthony Holborne	<i>Herbert</i> 8 <i>Dd.5.78.3</i> 66v <i>Euing</i> 19/1
18	<i>Composed by the excellent Musition Thomas Morley Batcheler of Musicke, and Organist in the Chappell of the most Sacred Elizabeth, late Queene of England, &amp;c. Pavin. 3</i>	Pavan	Thomas Morley	
18v-19	<i>Composed by the right perfect Musition Daniell Batchelar: one of the Groomes of her Maiesties Priuie Chamber. Pavin. 4</i>	Pavan	Daniel Bacheler	<i>Nn.6.36</i> 11v-12
19v-20v/1	<i>Composed by Iohn Douland Batcheler of Musicke. Pavin. 5 Sir Iohn Langton his Pavin.</i>	Sir John Langton's Pavan	John Dowland [14a]	<i>Dd.5.78.3</i> 2v-3 Mylius 1622 48-49 Fuhrmann 1615 53-55/1

20v/2-21	<i>Composed by the most Artificiall and famous Alfonso Ferrabosco of Bologna. Pauin. 6</i>	Pavan	Alfonso Ferrabosco	<i>Dd.5.78.3 36v-37/1</i> <i>Euing 30v-31/1</i>
21v-22	<i>Composed by Robert Douland. Pauin. 7 Sir Tho. Monson his Pauin. / Here endeth the Pauins.</i>	Sir Thomas Monson's Pavan	Robert Dowland	
22v-23	<i>Here beginneth the Galliards: the first whereof is commonly knowne by the name of the most high and mightie Christianus the fourth King of Denmarke, his Galliard. Galliard. 1 / Iohn Dowland, Batcheler of Musick.</i>	Battle Galliard/ King of Denmark's Galliard/Mr Mildmay's Galliard	John Dowland [40]	<i>Dd.9.33 23 &amp;94v</i> <i>ML 12v-13/1</i> <i>Pickeringe 17v-18/1</i> <i>Welde 5v</i> <i>Board 17v-18</i> <i>Sampson 7v</i> <i>Folger 10v-11</i> <i>Vilnius 22v/2 and 22v/3-23/1</i> <i>Fuhrmann 1615 112-113/1</i> <i>Brahe 33</i>
23v	<i>The most sacred Queene Elizabeth, her Galliard. Galliard. 2 / Iohn Dowland, Batcheler of Musick.</i>	Queen Elizabeth's Galliard	John Dowland [41]	<i>Dd.2.11 59/1</i>
24	<i>The Right Honourable Robert Earle of Essex, high Marshall of England, his Galliard. Galliard 3 / Iohn Dowland, Batcheler of Musick.</i>	Earl of Essex's Galliard/ Can She Excuse	John Dowland [42]	<i>Barley 1596 62 (orph.)</i> <i>Montbuysson 2/1 and 56v/2-57/1</i> <i>Dd.2.11 40v/1 and 62v/1</i> <i>Euing 24/1</i> <i>Folger 16</i> <i>Hirsch 11v/1</i> <i>Herbert 55/2</i> <i>Nn.6.36 37</i> <i>Cosens 48</i> <i>Fuhrmann 1615 121/2-122</i> <i>Bautzen 31/1</i> <i>Thysius 22v/1</i> <i>Vallet 1615 36-40</i> <i>Vilnius 58v/2</i>
24v	<i>The Right Honourable Ferdinando Earle of Darby, his Galliard. Galliard. 4 / Iohn Dowland, Batcheler of Musick.</i>	Earl of Derby's Galliard	John Dowland [44a]	<i>Schele 142</i> <i>Dd.5.78.3 38/2</i> <i>Euing 21/3</i> <i>Welde 7/3</i> <i>Sampson 13v</i> <i>Nn.6.36 1 and 2</i> <i>Herhold 39v/2-40v</i>
25	<i>The Right Honourable the Lady Rich, her Galliard. Galliard. 5 / Iohn Dowland, Batcheler of Musick.</i>	Lady Rich's Galliard/ Dowland's Bells	John Dowland [43a]	<i>Dlugoraj 147</i> <i>Vilnius 21/3, 21v/2 and 56v/4</i> <i>Schele 146/2-147/1</i> <i>Marsh 190</i> <i>Dd.5.78.3 9/1</i> <i>Dd.9.33 91v</i> <i>Pickeringe 18/2</i> <i>Welde 5/1</i> <i>Mynshall 8/3</i> <i>Thysius 21v/1 and 392v</i> cf: <i>Vilnius 21/2</i> <i>Marsh 381</i> <i>Nürnberg 2</i>
25v-26/1	<i>The Right Honorable the Lady Cliftons Spirit. Galliard. 6 / Robert Douland.</i>	Lady Clifton's Spirit/K D'Arcy's Spirit	John Dowland [45]	<i>Dd.2.11 58/2</i>

26/2-26v	<i>Sir Thomas Monson his Galliard. Galliard. 7 / Here endeth the Galliards.</i>	Sir Thomas Monson's Galliard	Robert Dowland	
27-28v	<i>Here beginneth the Almaines: the first whereof is commonly knowne by the name of Mounsiers Almaine. Almaine. 1 / Daniell Bacheler.</i>	Mounsieur's Almain	Daniel Bacheler	<i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 <i>Marsh</i> 18 <i>Thysius</i> 484 <i>Valerius</i> 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>2764(2)</i> 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl Add.Ms.30342</i> 31v cf: <i>Dd.9.33</i> 38v-40 <i>Cosens</i> 15v-17 and 44v-46 <i>Dd.2.11</i> 33v-34/1 <i>Hove</i> 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1
29	<i>Sir Henry Guilforde his Almaine.</i>	Sir Henry Guildford's Almain		
29v/1	<i>The first of the Queens Maskes.</i>	First Almain of the Queen's Maske		
29v/2-30/1	<i>The second of the Queenes Maskes.</i>	Second Almain of the Queen's Maske		
30/2	<i>The last of the Queenes Maskes.</i>	Last Almain of the Queen's Maske		<i>Board</i> 41/3
30v/1	<i>The Witches daunce in the Queenes Maske.</i>	The Witch's Dance from the Queen's Maske		<i>Board</i> 26/1 <i>Ballet</i> 65 <i>ML</i> 4/2 10444 21 <i>Brade</i> 1617 no.49 <i>GB-Lbl Add.Ms.17786-91</i> no.6
30v/2-31	<i>Sir Iohn Smith his Almaine. / Here endeth the Almaines.</i>	Sir John Smith's Almain	John Dowland [47]	<i>Marsh</i> 384 <i>ML</i> 8v/1 <i>Folger</i> 13v-14/1 <i>2764(2)</i> 10 <i>Ballet</i> 7/1 (?dt) <i>Schele</i> 148/2 (cnst) <i>Brahe</i> 16v-17/1 <i>Thysius</i> 503
31v/1	<i>Here beginneth the Corantoes: the first whereof is commonly knowne by the name of Mounsier Ballard his Coranto. Coranto. 1</i>	Ballard's Courant	Robert Ballard	<i>Herbert</i> 36v/2 <i>Schele</i> 88/1
31v/2	<i>Iohn Perrichon his Coranto. Coranto. 2</i>	Mrs Lettice Rich's Courant	Julien Perrichon	<i>Board</i> 18v/2 <i>Besard</i> 1603 152v/2
32	<i>Coranto. 3</i>	Courant		<i>Brade</i> 1617 no.29

32v	<i>Mounsier Saman his Coranto. Coranto. 4</i>	Courant	Mercure d'Orléans/René Saman	<i>Schele</i> 64/1 and 87 <i>ML</i> 25/2 Dowland 1610B 32v <i>Herbert</i> 65/1 Fuhrmann 1615 162/2 <i>Werl</i> 91 <i>Basle</i> 11-12 Moy 1631 31v <i>Aegidius</i> 122v-123
33	<i>Mounsier Saman. Coranto. 5</i>	Courant	René Saman/ Robert Ballard	cf: Ballard 1611 62/2-64/1
33v/1	<i>Coranto. 6</i>	Courant	Mathias Mason	<i>Vilnius</i> 4/1 and 5v/1 <i>Dd.9.33</i> 75v
33v/2	<i>Coranto. 7 / Here endeth the Corantoes.</i>	Courant	Saman	<i>Herbert</i> 66v/1
34	<i>Here beginneth the Voltes. Volt. 1</i>	Volt		Besard 1603 164/2 <i>Dolmetsch</i> 121v-122
34v	<i>Volt 2</i>	Volt/ Courant	Robert Ballard	Ballard 1611 84/2-86/1 <i>St Petersburg</i> 25v-26
35	<i>Volt. 3</i>	Volt/ Courant	Gauthier	<i>Herbert</i> 72/3
35v/1	<i>Volt. 4</i>	Volt	Gauthier	<i>Herbert</i> 49v/1
35v/2-36/1	<i>Volt. 5</i>	Volt		
36/2	<i>Volt. 6</i>	Volt	Julien Perrichon	<i>Herbert</i> 74/2
36v	<i>Volt 7 / FINIS.</i>	Volt		



**John Dowland *Pilgrimes Solace***

YEAR OF PUBLICATION: 1612

Bibliography: [Facsimile] ed. Diana Poulton (Scolar Press, Menston, 1970)

Sig.	original ascription	title	composer	cons. & cogs.
N2v	<i>Galliard to Lachrimæ.</i>	Lachrimæ Galliard	John Dowland [46]	<i>Stobæus</i> 44v

**GB-Oxford, St Edmund Hall Library, EE.12**

DATE: c1635

Page measurements: Although fairly heavily cropped, some of the edges look to be original, and the sheet probably measured 282 x 192 mm

Teaching fragment in upright folio format. The fragment is *in situ* at the back of the binding of Hugonis Grotius *Annotationes in libros Evangeliorum* (Amsterdam, 1641), and was originally a paste-down which has now been lifted. It is a bifolium of what appears to have been a sheet folded in upright folio format, and appears to have been ruled with a double-stave rastrum. The outer and lower edges are cropped, and the top edge has been folded over to form the guard that would have attached the larger part of the sheet to the rest of the book. Thus the outermost edges of the paper have been lost, and the lower edge of folio 2v shows the top of some pen-strokes that indicate a loss from that lower edge, though it seems unlikely that as much as a stave is missing. All but three of the 32 staves are used for tablature. Although the leaves have been lifted they are still attached to the binding along the top fold, and nearly a whole stave is thus hidden in the gutter. Some notes and lines from the missing stave are visible; the binding is fairly loose and bar numbering of pieces on each side of the sheet indicate that not more is lost.

Treating the sheet as a bifolium, the folios have been numbered 1 and 2 by the present writer. Folios 1v and 2 (the inner face) are unlikely to have been in the centre of a gathering, and the centre fold of the bifolium does not appear to have been stitched, so this may be a fragment that originally came from a teacher's loose-leaf collection, though it is impossible to reach any definite conclusion on this matter. Three of the pieces are numbered: the inner face has two pieces numbered 3 and 4 on the recto side. On the reverse, the second piece is numbered '2', and any numbering of the first was cropped, if it existed. There is a brief snatch of mensural notation at the end of the last piece.

There is an excellent undamaged crowned pot watermark with the initials I.B. similar to one noted by Heawood,<sup>8</sup> though his sources give dates in the first half of the sixteenth century, and so are unlikely to be closely related to this mark. The paste-down at the front of the book (also lifted) seems to come from a printed report of the Scots Commissioners Proposition from 24th June 1641, and appears to bear no relation to the lute music. The main book must have been bound some time after its publication, as it seems unlikely that the front paste-down sheet would have been used very soon after publication, unless it was a reject sheet. The music is for a lute with at least twelve courses in a transitional tuning, and though time-signatures survive, ascriptions do not.

Bibliography: Craig 1993

folio	original ascription	title	composer	cons. & cogs.
1	2	[not v.t.]		
1v		[not v.t.]		
2/1	3	[not v.t.]		
2/2	4	?Galliard [not v.t.]		
2v		[not v.t.]		

<sup>8</sup> Edward Heawood: 'Sources of early English paper supply' *The Library* Series 4, vol.x (1929-30), 427: mark number 170.

**GB-Glasgow University Library, Ms Euing 25 (olim R.d.43)**

DATE: c1610 with a later layer c1650  
Page measurements: approx. 182 x 234 mm

Household or personal anthology in oblong folio format. Poulton noted that the contents of this MS and Matthew Holmes's solo lute books appear to be closely related. It seems that the scribe of *Euing* even re-copied some errors in Holmes's copying. The copying is in two layers, the first in a slightly archaic hand is contemporary with all but *Nn.6.36* of the Holmes lute books. The later hand is unrelated to the early layer and includes instructions for realising figured bass on the Theorbo. This part of the book probably dates from the mid 17th century, and is in transitional tunings. The early layer has been dated c1600 despite the presence of music by Robert Johnson. The consistency of the writing suggests that the first layer of the book was copied in a short period of time, and since it shares some of the music in *Dd.9.33*, it was probably copied some time during the end of Holmes's work on this book, or even later. It is unlikely that Holmes was copying from *Euing*, as the *Euing* scribe has (not very successfully) adapted some of Holmes's 7-course music to his old-fashioned 6-course lute. Finally, the binding is stamped with the royal arms of James I (VI), indicating that it is more likely to be contemporary with *Pickeringe* than *Dd.9.33*. A date later than 1600 is therefore implied, and c1610 seems a more reasonable suggestion for is the earliest date at which the book is likely to have been begun.

Bibliography: Lumsden 1957A  
Poulton 1982

folio	orig. ascr.	title	composer	cons. & cogs.
8v		Flat Pavan	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
16		Pavan		
16v-17		Fantasia	John Dowland [1]	Dowland 1610B 15-16 <i>Cosens</i> 8v-9 <i>31392</i> 13v-14v/1 and 24 <i>ML</i> 14v-15 <i>Pickeringe</i> 24v-25/1 Besard 1603 170v-171v/1 Mertel 1615 226/2-228/1 <i>Brahe</i> 27v-31
17v-18/1		Go From My Window	John Dowland [64]	Barley1596 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 Collard: <i>Dd.9.33</i> 31v-32 Pilkington: <i>31392</i> 26v-27 Allison: <i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 <i>2764(2)</i> 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst) Robinson: <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 Robinson 1603 29

18/2		Pavan, The Countess of Pembroke's Funerals	Anthony Holborne	<i>Dd.5.78.3</i> 11v-12/1 <i>Herbert</i> 6v <i>Pickeringe</i> 34/1
18v		Mr John Langton's Galliard	John Dowland [33]	<i>Dd.9.33</i> 17v-18/1
19/1		Pavan	Anthony Holborne	Dowland 1610B 17v <i>Herbert</i> 8 <i>Dd.5.78.3</i> 66v
19/2		Jig/Toy		
19v		Monsieur's Almain, duet part		<i>Dd.3.18</i> 35v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>2764(2)</i> 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 Dowland 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 Valerius 1626 286-287 cf: <i>GB-Lbl</i> Add.Ms.30342 31v <i>Mynshall</i> 10/2 <i>Cosens</i> 15v-17 and 44v-46 <i>Dd.2.11</i> 33v-34/1 Hove 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1
20		Lusher's Almain	Lusher	<i>Dd.2.11</i> 60v/1 <i>Dd.5.78.3</i> 75 <i>Vilnius</i> 59v/2
20v-21/1		Galliard on a Galliard of Daniel Bachleler	John Dowland [28]	<i>Board</i> 16v-17/1 <i>Montbuysson</i> 94v-95 <i>Herbert</i> 54v-55/1 <i>Dd.5.78.3</i> 35v-36/1 <i>ML</i> 15v/2-16/1 <i>Fuhrmann</i> 1615 108/2-110/1
21/2		To Plead My Faith Galliard	Daniel Bacheler	<i>ML</i> 15v/1 <i>Ballet</i> 17 <i>Dd.9.33</i> 4 <i>Welde</i> 7v/1 <i>Board</i> 16/1 <i>Dd.2.11</i> 99v/1 Besard 1603 120v <i>Dd.4.22</i> 6v-7 <i>Dolmetsch</i> 95v-96 <i>Nürnberg</i> 16
21/3		Earl of Derby's Galliard	John Dowland [44]	<i>Schele</i> 142 Dowland 1610B 24v <i>Dd.5.78.3</i> 38/2 <i>Welde</i> 7/3 <i>Sampson</i> 13v <i>Nn.6.36</i> 1 and 2 <i>Herhold</i> 39v/2-40v
21v-22/1		Aloe	John Dowland [68]	<i>Dd.5.78.3</i> 38v-39/1 <i>Trumbull</i> 25/2
22/2		Pavan	Alfonso Ferrabosco	<i>Dd.2.11</i> 61/3
22v-23/1		Infernum	Anthony Holborne	<i>Dd.5.78.3</i> 12v-13
23/2		Dowland's First Galliard	John Dowland [22]	<i>Dd.2.11</i> 56/5, 60/3 & 95/1 <i>Board</i> 22v/1 cf: <i>Dd.4.23</i> 28 (citt.)
23v/1		Pavan	S	<i>Cosens</i> 19v-20 <i>Dd.5.78.3</i> 29/2
23v/2		French Volt		<i>Dd.3.18</i> 8/2 (cnst)

24/1		Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	Barley 1596 62 (orph.) <i>Montbuysson</i> 2/1 and 56v/2-57/1 Dowland 1610B 24 <i>Dd.2.11</i> 40v/1 and 62v/1 <i>Folger</i> 16 <i>Hirsch</i> 11v/1 <i>Herbert</i> 55/2 <i>Nn.6.36</i> 37 <i>Cosens</i> 48 Fuhrmann 1615 121/2-122 <i>Bautzen</i> 31/1 <i>Thysius</i> 22v/1 Vallet 1615 36-40 <i>Vilnius</i> 58v/2
24/2		Mrs Nichols' Almain	John Dowland [52]	<i>Dd.2.11</i> 100v/2 <i>Richard</i> 60v/1
24v/1		Melancholy Galliard	John Dowland [25]	<i>Dd.2.11</i> 12/2
24v/2		Mrs Winter's Jump	John Dowland [55]	31392 23/2 <i>Folger</i> 5v/2 Barley 1596 71 (orph.)
25		Semper Dowland Semper Dolens	John Dowland [9]	<i>Pickeringe</i> 31v/1 <i>Welde</i> 14v/1 Hove 1612 39v
25v-26/1		Lachrimae Pavan	John Dowland [15]	see separate list
26/2		Jig/Toy	?John Dowland [78]	
26v-27/1		Frog Galliard/Now O Now	John Dowland [23]	<i>Schele</i> 144/2-145/1 <i>Dd.2.11</i> 40v/2 and 93/2 <i>Folger</i> 12v <i>Cosens</i> 42v-43/1 <i>Thysius</i> 28v <i>Vilnius</i> 21/1 and 22v/1 (dts)
27/2		Fortune My Foe	John Dowland [62]	<i>Thysius</i> 387v Barley 1596 45-46 <i>Dd.4.22</i> 11v <i>Mynshall</i> 9v/1 <i>Vilnius</i> 7v/1 <i>Weld</i> 2/2 <i>Ballet</i> 14 (cnst) <i>Dd.9.33</i> 89 (dt tr.) <i>Dd.2.11</i> 56/2 (dt pt) <i>Nn.6.36</i> 15/3 (1.v.) cf: <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 Vallet 1616 8/1 Valerius 1626 132-133 408/2 111/1 <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Dallis</i> 71/2 (dvns) <i>Schele</i> 20-24/1 (dvns) Hove 1601 106v/1 (dvns) <i>Dallis</i> 49/2-50/1 <i>Eijsertt</i> 33 and 37 <i>Richard</i> 22 FWVB no.65 (Byrd)
27v-28/1		Solus cum Sola	John Dowland [10]	<i>Dd.2.11</i> 58v/1 31392 14v/2-15 <i>Board</i> 10v-11/1 Barley 1596 60-61 (orph.)

28/2		Loth To Depart Galliard	John Dowland [46]	<i>Dd.2.11</i> 9/2 <i>Euing</i> 31/3 <i>Board</i> 7v/2 <i>Dd.9.33</i> 68v-69v <i>Pickeringe</i> 33/2
28v		Captain Digorie Piper's Galliard	John Dowland [19]	<i>Dd.2.11</i> 53/1 <i>Dd.5.78.3</i> 9av [21v]-10/1 31392 28v-29/1 <i>Hirsch</i> 11/3 <i>Board</i> 21v/1 <i>Cosens</i> 3v-4 <i>Dd.9.33</i> 73v <i>Dolmetsch</i> 92v-93 Besard 1603 107v/2 cf: <i>Montbuysson</i> 70v-71/1
29		Galliard	Francis Cutting	<i>Dd.2.11</i> 71v/2 31392 34/2 2764(2) 7/1 <i>Marsh</i> 386/1 <i>Thysius</i> 33
29v/1		Captain Digorie Piper's Pavan	John Dowland [8]	31392 27v-28 Barley 1596 37-41 <i>Cosens</i> 2v-3 <i>Dd.2.11</i> 46v/2-47/1, 82/2 (band.) <i>Pickeringe</i> 19v-20 Hove 1612 37v <i>Montbuysson</i> 70v-71/1
29v/2		Toy	Thomas Robinson	Robinson 1603 18
30/1		Galliard	Cavendish	<i>Cosens</i> 11 and 42/2 <i>Dd.5.78.3</i> 46v/2
30/2		Mr D. Bond's Galliard	Anthony Holborne	<i>Dd.5.78.3</i> 5v/2
30v-31/1		Pavan	Alfonso Ferrabosco	<i>Dd.5.78.3</i> 36v-37/1 Dowland 1610B 20v/2-21
31/2		Robin is to the Greenwood Gone/ Bonny Sweet Robin /Robin Hood	John Dowland [70]	<i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (1.v.) <i>Lodge</i> 5 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v
31/3		Loth To Depart Galliard	John Dowland [69?]	<i>Dd.2.11</i> 9/2 <i>Euing</i> 28/2 <i>Board</i> 7v/2 <i>Dd.9.33</i> 68v-69v <i>Pickeringe</i> 33/2
31v-32/1		Variations		
32/2		Last Will and Testament Pavan	Anthony Holborne	<i>Dd.2.11</i> 57v-58/1 <i>ML</i> 13v-14/1 <i>Hirsch</i> 7v/2-8 cf: <i>Dd.2.11</i> 32 (band.)
32v-33/1		Sans Per Pavan	Francis Cutting	<i>Dd.2.11</i> 84v/1 <i>Dd.5.78.3</i> 13v-14 <i>Pickeringe</i> 18v-19/1

33/2		Mrs Anne Markham's Pavan	Francis Cutting	<i>ML</i> 28v-29/1 <i>Cosens</i> 48v-49 31392 36v-37 <i>Pickeringe</i> 21v-22/1 <i>Dd.9.33</i> 32v-33
33v-34v		Will Ye Walk the Woods So Wild	Charles Jackson	408/2 84/3 <i>Lodge</i> 3
35-36/1		Fantasia	John Dowland [7]	<i>Dd.9.33</i> 6v-7v
36/2		Galliard	Anthony Holborne	<i>Dd.5.78.3</i> 9/2
36v-37		Pavan	Anthony Holborne	<i>Trumbull</i> 12v-13/1 31392 17v-18 <i>Welde</i> 1v-2/1 <i>Dd.2.11</i> 41v-42/1
37v-38/1		Lady Russell's Pavan	John Dowland [17]	<i>Dd.5.78.3</i> 64v-65 <i>Dd.9.33</i> 5v-6 <i>Cosens</i> 5v-6
38/2		Lord Willoughby's Welcome Home/ Roland	John Dowland [66]	<i>Dd.5.78.3</i> 28v <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 cf: <i>Folger</i> 9v/1 (dt) Hove1601 107v/3 Robinson1603 40-41 <i>Thysius</i> 389/1 Valerius1626 83 Vallet1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 Besard1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 58v/2 <i>Sampson</i> 11v/2 (dt/cnst) <i>Dd.2.11</i> 14v/1 (band.)
38v		Decrevi Pavan	Anthony Holborne	<i>Herbert</i> 7v <i>Dd.2.11</i> 49v/1
39		Galliard	Francis Cutting	<i>Dd.5.78.3</i> 15v & 29v-30/1 <i>Hirsch</i> 6v/2-7/1
39v		Patience Pavan	Anthony Holborne	<i>Dd.2.11</i> 83/1
40		Sir Walter Raleigh's Galliard	Francis Cutting/ William Bradbury/ Richard Allison	<i>Dd.2.11</i> 79v/1 <i>Dd.5.78.3</i> 46 & 45v <i>Board</i> 23v/1 cf: <i>Dolmetsch</i> 99v-100 <i>Aegidius</i> 150v-151 Besard 1603 111/2 <i>Nürnberg</i> 3v-4 and 16v
40v/1		Image of Melancholy Pavan	Anthony Holborne	<i>Dd.9.33</i> 71v/2-72
40v/2-41/1		Tears of the Muses Galliard	Anthony Holborne	<i>Herbert</i> 21v/2 <i>Dd.5.78.3</i> 17/2
41/2		Posthuma Pavan	Anthony Holborne	
41v-42/1		Farewell Fancy	John Dowland [3]	<i>Mylius</i> 1622 1-2 <i>Dd.5.78.3</i> 43v-44 <i>Fuhrmann</i> 1615 18-19 <i>Lvov</i> 41v-43
42/2		Galliard	John Dowland [76]	<i>Dd.9.33</i> 19v/2
42v-43		Fantasia	?John Dowland [72]	

43v-44/1		Walsingham	Francis Cutting	Barley 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 cf ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (l.v.) and 20v-21/1 (l.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
44/2		Mrs Clifton's Almain	John Dowland [53]	
44/3		[n.t.]		<i>Dd.5.78.3</i> 67
44v/1		Galliard		
44v/2-45		Pavan	Anthony Holborne	<i>Dd.5.78.3</i> 1v-2
45v-46/1		Pavan	Alfonso Ferrabosco	<i>Dd.2.11</i> 77v
46/2		Galliard	Francis Cutting	Barley 1596 47-49
46v-47	<i>Robin hoode p[er] Mr Ascue</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin /Robin Hood	Robert Ascue	<i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (l.v.) cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Lodge</i> 5 JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v
47v-48/1	<i>A Pauen by Mr Bulman</i>	Pavan	Barick Bulman	
48/2	<i>A Galliarde by Mr Cuttinge</i>	Galliard	Francis Cutting	<i>Dd.5.78.3</i> 22v-23/1 <i>Dd.2.11</i> 53v/1



48v-49/1		Go From My Window	Richard Allison	<i>Board</i> 10/3 <i>Montbuysson</i> 1/1 2764(2) 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst) Collard: <i>Dd.9.33</i> 31v-32 Pilkington: 31392 26v-27 JD: <i>Euing</i> 17v-18/1 Barley1596 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 Robinson: <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 Robinson 1603 29
49/2		Galliard	Robert Johnson	<i>Board</i> 19/1 <i>Pickeringe</i> 36/2 <i>ML</i> 20v/2-21/1 <i>Dd.9.33</i> 45v/2-46/1 and 74v

**US-Washington Folger-Shakespeare Library, Ms.V.b.280 (*olim* 1610.1)**

DATE: c1590

Page measurements: 291 x 196 mm<sup>9</sup>

Pedagogical book in upright folio format. The manuscript is not in the best condition, some leaves at the beginning and end are torn out, and others are slightly tattered. Enough remains of the first stub to suggest that there was at least one missing sheet before it. Its connection with John Dowland was mainly due to the appearance of his signature appended to several of his compositions, and the fact that a later owner seems to have been a descendant of John Dowland. Ward 1976 dismissed the possibility that the book had any connection with the 16th and 17th-century Dowlands. John Johnson also signed two pieces, and his autograph indicates that the book must have been copied before his death in 1594. It also suggests that the owner of the book may have had some connection with the lute circles in which Dowland and Johnson moved; both may have given lessons to the owner(s) of the book, though the 'autographs' suggest that some of the music was signed after rather than during its copying period.

The original calf binding has gold trade-tooling and catch-plates for two clasps (rather than ties) but did not have the initials of the owner stamped on. At first glance, it seems that the original owner did not make any notation within the book that would identify him, but the back flyleaf has the name Thomas Bothby written in a pure secretary hand at the top of the sheet that appears to match that in the titles written after the music copied by Scribe D. Several scribes of very varying skills use the book, but since Dowland corrects some of the work, adding hold signs, and copies some music himself, just as he does in *Board*, it is likely that the purpose of this book matches that of *Board*. The number of scribes active together and their varying standards of handwriting from the childish fragments in two hands that may belong to the same scribe and lacking rhythmic indication, to the mature and elegant formation of Scribe D suggests the possibility of a family of children of varying ages, all being taught together, and using the same lute book. This would certainly not have been unusual, as the presence of a lute master would have been exploited to the full, and the youngest children, though perhaps not literate enough to contribute seriously to the contents of the book, would nevertheless have been encouraged to learn with their older siblings. None of the scribes use hold signs, but Dowland has added them to music by both Scribes A and D, the more mature of the original group.

As with many pedagogical books, later scribes have made additions and there are large numbers of ruled but otherwise unused folios towards the end of the book. Many of the later additions are in the form of tablature jottings, and though the hands are different from the original scribes, all but one make no further significant musical contribution.

Bibliography: Newton 1939  
Lumsden 1957A  
Poulton 1975A  
Ward 1976B  
Kevin O'Malley: 'Solo lute passamezzi of England ca.1550-ca.1640.' MA diss.  
Oakland U., Michigan (1988)

folio	original ascription	title	composer	cons. & cogs.
1/1		[frgmt]		
1/2	<i>queene Marias dumpe</i>	Queen Mary's Dump [P.A., fragment]		<i>Ballet</i> 4-5/1 2764(2) 1-2 cf: RA58 54v/1 <i>Dallis</i> 192-193
1v/1		[frgmt]		

<sup>9</sup> I am indebted to Laetitia Yeandle of the Folger Shakespeare Library for supplying me with these measurements and a description of the binding of the book and its collation.

1v/2	<i>Spanesh pauine</i>	Spanish Pavan [frgmt]	?Francis Pilkington	31392 25v Sampson 3v/2 Welde 1 Dallis 162 Dd.4.22 3 Dd.9.33 82v-83 Dd.2.11 66v/2 Nn.6.36 23v Dallis 162 Robinson 1603 22v-23 408/2 112/1 Mynshall 5/2-5v/1 Wemyss 23/3-24/1 Wickhambrook 14v-15/1 Cosens 20v-21 Pickeringe 11/2 & 11v-12 (dt pts) Dd.3.18 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v- 26 Valerius1626 258-260 Vallet1615 57 Vallet1616 6/2 <i>Vilnius</i> 27
2/1	<i>passinmesers pauin</i>	Passamezzo Pavan		
2/2	<i>passinmesers galiard</i>	Passamezzo Galiard		Dallis 19 and 136/2-137/1 Mynshall 8v/1 Trumbull 4/1 Dolmetsch 168v-169 Vallet 1616 24
2v/1		Almain, first part of duet		Sampson 3/1 Dd.4.22 2/1
2v/2	<i>tw lesons to be plaid with tw lowtes</i>	Almain, second part of duet		Sampson 3/2
3/1	<i>willsons wilde</i>	Wilson's Wild		Dd.2.11 68v/2 Sampson 4/2 408/2 112/2
3/2		[n.t.]		Folger 6/2
3v-4/1	<i>the honsok The treble</i>	The New Hunt's Up, duet treble	John Johnson	Dd.3.18 4v Board 2v/2-3/1 Trumbull 1v-2/1
4/2	<i>the honsok ground</i>	The Hunt's Up, duet ground		
4v/1		The Earl of Oxford's Galiard [frgmt]		2764(2) 5/2 Folger 5v/1 Dallis 89
4v/2		Paul's Wharf		
4v/3	<i>the coranto</i>	Courant		
4v/4	<i>the parlement</i>	Kemp's Jig/Parliament		Dd.2.11 99v/2 <i>Thysius</i> 486v Richard 63v/1
5/1	<i>the the terble to grien sliuis</i>	Greensleeves, duet treble	Henry VIII	Mynshall 3/2-3v/1
5/2	<i>the ground to grien sliuis</i>	Greensleeves, duet ground	Henry VIII	
5v/1	<i>my lord of oxfardes galiard</i>	The Earl of Oxford's Galiard		2764(2) 5/2 Folger 5v/1 Dallis 89
5v/2	<i>winter gomps</i>	Mrs Winter's Jump	John Dowland [55]	Euing 24v/2 31392 23/2 Barley 1596 71 (orph.)
6/1	<i>Doulands rounde battell galyarde</i>	Round Battle Galiard	John Dowland [39]	
6/2		[frgmt]		Folger 3/2

6/3		[frgmt]		
6/4		[frgmt]		
6v-7/1	<i>The Queenes Treble</i>	The Queen's Dump, duet treble [Bergamasca gr.]	John Johnson	<i>Schele</i> 138-139 <i>Dd.3.18</i> 4-3v/2 <i>Pickeringe</i> 8v/2-9/1 <i>Vilnius</i> 61v-62/1
7/2	<i>The Grownd</i>	The Queen's Ground, duet ground	?John Johnson	
7v-8/1	<i>the voice</i>	The Voice of the Earth/The Ghost		<i>Montbuysson</i> 24/2 (frgmt) <i>Bautzen</i> 85/2 408/2 113/1
8/2	<i>Zouch his march</i>	Lord Zouche's Maske		<i>Montbuysson</i> 24/1 <i>ML</i> 7v/2-8/1 <i>Dd.4.22</i> 3v <i>Dd.9.33</i> 88/1 <i>Mynshall</i> 7v/2 <i>Vilnius</i> 56v/2 Vallet 1615 91 Hove 1601 106v/2 <i>Nürnberg</i> 38 <i>Dolmetsch</i> 148v-149 cf: Vallet 1616 n.86 <i>Schermar</i> [82] <i>Dlugoraj</i> 295 and 395
8v-9/1	<i>Newmans pauan</i>	Pavan	Newman	
9/2	<i>the Cobler</i>	The Cobbler		<i>ML</i> 7v/1
9v/1	<i>Jo dow=lande</i>	Lord Willoughby's Welcome Home/Roland, first part of duet	John Dowland [66a]	solo: <i>Dd.5.78.3</i> 28v <i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 cf: Hove1601 107v/3 Robinson1603 40-41 <i>Thysius</i> 389/1 Valerius1626 83 Vallet1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 Besard1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 58v/2 <i>Sampson</i> 11v/2 (dt/cnst) <i>Dd.2.11</i> 14v/1 (band.)
9v/2		Volt		
10	<i>the Flatt pavin for Consorte</i>	Flat Pavan, consort part	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3

10v-11	<i>the Battell gallyard mr Dowland</i>	Battle Galliard/ King of Denmark's Galliard/Mr Mildmay's Galliard	John Dowland [40]	Dowland 1610B 22v-23 <i>Dd.9.33</i> 23 & 94v <i>ML</i> 12v-13/1 <i>Pickeringe</i> 17v-18/1 <i>Welde</i> 5v <i>Board</i> 17v-18 <i>Sampson</i> 7v <i>Vilnius</i> 22v/2 and 22v/3- 23/1 Fuhrmann 1615 112-113/1 <i>Brahe</i> 33
11v	<i>the Lady Laitons Almane Jo doulande</i>	Lady Laiton's Almain	John Dowland [48a]	<i>Schele</i> 145/2-146/1 <i>2764(2)</i> 10v <i>Dd.2.11</i> 48/3 <i>Welde</i> 5/3 <i>Mynshall</i> 10/1 Besard 1603 139v <i>Thysius</i> 492/1 <i>Wickhambrook</i> 17/3 Fuhrmann 1615 80/2 Hove 1612 59/2 <i>Richard</i> 59v/2-60 cf: <i>Vilnius</i> 66v/2 <i>Dlugoraj</i> 367 <i>Eijsertt</i> 27 <i>Cologne</i> 59v-60
12	<i>Leuecha pavin mr Johnson</i>	Lavecchia Pavan, first part of duet	John Johnson	<i>Ballet</i> 45 [inv] (dt) <i>Brogynryn</i> 28/2-29/1 (dt) <i>Pickeringe</i> 4/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Wickhambrook</i> 15v/1 (dt) cf: <i>Dd.3.18</i> 61v (cnst) <i>Dd.2.11</i> 36v-37/1 (band.) <i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) <i>Dallis</i> 85/2 (solo) <i>Wickhambrook</i> 14/2 <i>Vilnius</i> 7 and 40/1 (solo) <i>Schele</i> 143-144/1
12v	<i>frog Galliard Jo: dowlande</i>	Frog Galliard/Now O Now	John Dowland [23]	<i>Schele</i> 144/2-145/1 <i>Dd.2.11</i> 40v/2 and 93/2 <i>Euing</i> 26v-27/1 <i>Cosens</i> 42v-43/1 <i>Thysius</i> 28v <i>Vilnius</i> 21/1 and 22v/1 (dts)
13	<i>mouns[iers] Alma[ine]</i>	Mounsiour's Almain	John Dowland	<i>Wickhambrook</i> 17/2 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 Dowland 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 Valerius 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>2764(2)</i> 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v cf: <i>Dd.2.11</i> 33v-34/1 <i>Cosens</i> 15v-17 and 44v-46 Hove 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1

13v-14/1	<i>mr Smythes Allman Jo: dowlande</i>	Sir John Smith's Almain	John Dowland [47]	Dowland 1610B 30v/2-31 <i>Marsh</i> 384 <i>ML</i> 8v/1 2764(2) 10 <i>Ballet</i> 7/1 (?dt) <i>Schele</i> 148/2 (cnst) <i>Brahe</i> 16v-17/1 <i>Thysius</i> 503
14/2	<i>A french Coranto</i>	French Courant		
14v-15	<i>Delight pavin Jo: Johnsonn</i>	Delight Pavan, first part of duet	John Johnson	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v]- 10/1 <i>Welde</i> 3v-4/1 Waissel 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Board</i> 6v-7/1 & 14v-15 (dt) <i>Brogyntyn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
15v	<i>Mall: Symes</i>	Mall Sims	Johan Leo Hassler	<i>Mynshall</i> 11v cf: 6402 2/1 <i>Cosens</i> 43/2 <i>Dd.9.33</i> 62v/2-63 Hove1612 59/1 <i>ML</i> 9v/2-10/1 <i>Pickeringe</i> 26v-27 Vallet1615 92 <i>Vilnius</i> 35 and 41v <i>Vilnius</i> 6/1 and 54v/1 <i>Montbuysson</i> 4/2 Valerius1626 207-208 <i>Dlugoraj</i> 97 and 483 <i>Stobaeus</i> 76v and 77v
16	<i>Can she excuse Jo: doulande</i>	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	Barley 1596 62 (orph.) <i>Montbuysson</i> 2/1 and 56v/2-57/1 Dowland 1610B 24 <i>Dd.2.11</i> 40v/1 and 62v/1 <i>Euing</i> 24/1 <i>Hirsch</i> 11v/1 <i>Herbert</i> 55/2 <i>Nn.6.36</i> 37 <i>Cosens</i> 48 Fuhrmann 1615 121/2-122 <i>Bautzen</i> 31/1 <i>Thysius</i> 22v/1 Vallet 1615 36-40 <i>Vilnius</i> 58v/2

16v	<i>Robin is to the Greene wood Gone</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	?John Dowland	<i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (1.v.) <i>Lodge</i> 5 JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1
17	<i>Go from my windo</i>	Go From My Window	Thomas Robinson	<i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v Robinson 1603 29 cf Collard: <i>Dd.9.33</i> 31v-32 Pilkington: 31392 26v-27 JD: <i>Euing</i> 17v-18/1 Barley1596 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Pickeringe</i> 29v <i>Thysius</i> 395/2 Allison: <i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 2764(2) 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst)
17v-18	<i>the Sharp pavin mr Allisonn</i>	Sharp Pavan, duet treble	Richard Allison	<i>ML</i> 5v-6/1 <i>Pickeringe</i> 11v-12/1
18v-19	<i>Lachrame mr Dowland</i>	Lachrimae Pavan	John Dowland [15]	see separate list
19v-21v/1	<i>the Battle</i>	Battle Pavan		<i>ML</i> 23v-25/1 <i>Dd.2.11</i> 29v-31/1 <i>Dallis</i> 60-67 cf: <i>Pickeringe</i> 52v-54 (dt)
21v/2	<i>Corranto</i>	Courant		
22	<i>Johnson gallyard</i>	Galliard, My Lady Mildmay's Delight	Robert Johnson	<i>Nn.6.36</i> 11 <i>Mynshall</i> 12v <i>ML</i> 16v/1 <i>Welde</i> 15v/2-16 <i>Vilnius</i> 20v/1 cf: <i>Nürnberg</i> 11
22v	<i>My Lady Hunsdons Allmande Jo: dowlande Bachelor of musick</i>	Lady Hunsdon's Puff	John Dowland [54]	<i>Dd.5.78.3</i> 7 <i>Dd.9.33</i> 38/1 6402 2/2
23		What if a Day or a Month or a Year	?John Dowland [79]	<i>Basle</i> 19/2 <i>Dd.9.33</i> 62v/1 <i>Folger</i> 87/1 <i>Pickeringe</i> 19/5 <i>Trumbull</i> 2/3 Valerius 1626 248
23v		Mrs Clifton's Almain	John Dowland [53]	
24v/1	<i>Corranto</i>	Lord Hay's Courant		<i>Herhold</i> 7v/2-8/1 cf: <i>Sampson</i> 6/1 <i>Board</i> 8/1 <i>ML</i> 2v/2-3/1

24v/2	<i>Corranto</i>	Courant		
25/1	<i>Corranto</i>	Courant		<i>Folger 25/1</i>
25/2	<i>Corranto</i>	Courant		
35v		The May Pole/The King's Morris [frgmt]		<i>Board 27/2</i> <i>Folger 57 [inv]</i>
57 [inv]		The May Pole/The King's Morris [frgmt]		<i>Folger 35v</i> <i>Board 27/2</i>
57v [inv]		Fortune My Foe		<i>Stobaeus 79v</i> <i>Vilnius 20v/2 and 27v</i> <i>Beckmann 13v/2</i> <i>Brahe 14/2</i> <i>Vallet 1616 8/1</i> <i>Valerius 1626 132-133</i> <i>408/2 111/1</i> <i>cf: Thysius 387v</i> <i>Barley 1596 45-46</i> <i>Dd.4.22 11v</i> <i>Euing 27/2</i> <i>Mynshall 9v/1</i> <i>Vilnius 7v/1</i> <i>Weld 2/2</i> <i>Ballet 14 (cnst)</i> <i>Dd.9.33 89 (dt tre.)</i> <i>Dd.2.11 56/2 (dt pt)</i> <i>Nn.6.36 15/3 (l.v.)</i> <i>Thysius 185v/2</i> <i>Vilnius 60/1</i> <i>Herhold 18v/2-21/1</i> <i>Dallis 71/2 (dvns)</i> <i>Schele 20-24/1 (dvns)</i> <i>Hove 1601 106v/1 (dvns)</i> <i>Dallis 49/2-50/1</i> <i>Eijsertt 33 and 37</i> <i>Richard 22</i> <i>FWVB no.65 (Byrd)</i>
83v [inv]		[frgmt]		
84v/1		[frgmt]		
84v/2		[frgmt]		
85v		[frgmt]		
86		[frgmt]		
86v		[frgmt]		
87/1	<i>what If day or a mjinte or a yere</i>	What if a Day or a Month or a Year	?John Dowland [79]	<i>Basle 19/2</i> <i>Dd.9.33 62v/1</i> <i>Folger 23</i> <i>Pickeringe 19/5</i> <i>Trumbull 2/3</i> <i>Valerius 1626 248</i>
87/2		[frgmt]		
87/3		[n.t.]		
87/4		[frgmt]		
87v/1		[fragment ?of Dowland's Bells]		
87v/2		[frgmts]		
87v/3	<i>Jam[ie] is [lost] his dige[r]</i>	Jamie has lost his Digger		



87v/4		Selleger's Round/ Est-ce Mars/The French Tune		<i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>ML</i> 16/3 <i>Trinity</i> 128/2 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 25/1 and 12/2 <i>Andrea</i> 2/4 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/5 <i>Brahe</i> 10v/1 <i>Vallet</i> 1615 70 <i>Marsh</i> 42-43 and 182 <i>408/2</i> 103/1 <i>Thysius</i> 442 (dt) <i>Valerius</i> 1626 164-5 <i>Vallet</i> 1616 34/1-35/2 (cnst pts) <i>Hove</i> 1612 61v/1 cf: FWVB no.148 <i>Vallet</i> 1615 63-64/1 & 70/2
87v/5		Selleger's Round/ Est-ce Mars/The French Tune		<i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>ML</i> 16/3 <i>Trinity</i> 128/2 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 25/1 and 12/2 <i>Andrea</i> 2/4 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/4 <i>Brahe</i> 10v/1 <i>Vallet</i> 1615 70 <i>Marsh</i> 42-43 and 182 <i>408/2</i> 103/1 <i>Thysius</i> 442 (dt) <i>Valerius</i> 1626 164-5 <i>Vallet</i> 1616 34/1-35/2 (cnst pts) <i>Hove</i> 1612 61v/1 cf: FWVB no.148 <i>Vallet</i> 1615 63-64/1 & 70/2

**I-Genoa Biblioteca Universitaria, M.VIII.24, Manuscript additions to Besard 1603**

DATE: c1605

MS fragments written on the staves used as furniture to fill up pages of tablature in a copy of Besard 1603, and on some additional staves hand-ruled in blank spaces. The hand-ruled lines are considerably closer spaced than the printed furniture. The music is English according to the ascriptions, but the scribe himself does not appear to have been.

Bibliography:

folio	original ascription	title	composer	cons. & cogs.
119v-120	<i>Gagliard. Angl.</i>	Galliard		no concordance in any key
140-139v	<i>Almande Monsieur Johan. Douland. Angl.</i>	Monsieur's Almain	John Dowland	<i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 <i>Dowland</i> 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 <i>Valerius</i> 1626 286-287 <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>2764(2)</i> 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v cf: <i>Dd.2.11</i> 33v-34/1 <i>Cosens</i> 15v-17 and 44v-46 <i>Hove</i> 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1

**GB-Cambridge, Fitzwilliam Museum, Ms.Mus.689**

DATE: c1630 and 1640

Page measurements: 331 x 218 mm

Household or personal anthology in upright folio format. The book is described and discussed in detail in Craig 1991. The inscriptions read *The Lutebooke of Edward Lord Herbert, of Cherbury and Castle Island, containing diverse selected Lessons of excellent Authores in severall Cuntreys. Wherin also are some few of my owne Composition* Herbert (f.ii); *Diligitur nemo nisi cui fortuna secunda est.* (f.90:) *Pavan of the Composition of mee Herbert of Cherbury and Castle Island. 1640.* (f.90v:) *A Pauan composed by mee Herbert of Cherbury and Castle Island; 1639.* (f.1); *Virtus laudatur et alget. / Fortuna<sup>m</sup> reverenter habe quicunq<sup>ue</sup> repente / Dives ab exili progrediere loco.* (f.iv) and their relation to Herbert's life is examined by Dart. The significant dates in Herbert's life are summarized below:

- 1583: Born 3 March.  
 1596: Became a gentleman commoner of University College, Oxford.  
 1598 approx.: Married Mary, daughter of Sir William Herbert.  
 1600: First appearance at court.  
 1603: Made Knight of the Bath on the accession of James I (VI), and then spent some time at his castle in Montgomery, where he learned to play on the Lute "with very little or almost no teaching".<sup>9</sup>  
 1608: Visited France with Aurelian Townsend, where he was received at the courts of Henry IV and Queen Margaret.  
 1609: Returned to England in February.  
 1610: Became officer in the army of Lord Chandos and travelled abroad again.  
 1614: Joined the army of the Prince of Orange as a volunteer, later visiting the Rhine and the principal cities of Italy, staying in the English college in Rome, and with the Duke of Savoy. Marched from Languedoc to Piedmont to fight with the Savoyards against the Spaniards. Visited the Prince of Orange in the Netherlands on his way home.  
 1617: Returned to London and became part of a literary circle that included Ben Jonson, Henry Carew and John Donne.  
 1619: Offered post of Ambassador to the French court by the Duke of Buckingham. Left for Paris on 13 May.  
 1624: Opposed some of the clauses attached to the forthcoming marriage between Prince Charles and Henrietta Maria, dismissed from his embassy and recalled to England, Irish peerage of Castle Island conferred on him.  
 1628: Permitted to return to Montgomery Castle.  
 1629: Elevated to English peerage as Lord Herbert of Cherbury.  
 1632: Granted apartments at Richmond in order to begin his work on the life and times of Henry VIII.  
 1648: Died.

Bibliography: Lumsden 1957A  
 Dart 1957  
 Price 1969  
 Spring 1987A  
 Craig 1991

folio	original ascription	title	composer	cons. & cogs.
1	<i>Prelude des preludes. par il Sr Diomedes</i>	Prelude	Diomedes Cato	Besard 1603 4v
1v	<i>Prelude. Perichon.</i>	Prelude	Julien Perrichon	
2/1	<i>Prelude. Jacob.</i>	Prelude	Jacob Reys	Mertel 1615 111/2-112/1
2/2	<i>Prelude.</i>	Prelude		
2v-3	<i>Vt re mi fa sol la Fantasia dell' ecc[elentissimo] Sr: Diomede</i>	Fantasia Ut Re Mi Fa Sol La	Diomedes Cato	<i>Swarland</i> 8v-9

<sup>9</sup> From Herbert's autobiography, cited in Dart 1957.

3v-4	<i>Pauana del Sr Danielle Inglese.</i>	Pavan	Daniel Bacheler [5]	<i>Pickeringe</i> 27v <i>Dd.5.78.3</i> 61v-62 Mylius 1622 46-47 Fuhrmann 1615 49-50
4v-5	<i>Pauana del medesimo.</i>	Pavan	Anthony Holborne	<i>Cosens</i> 80v-81 <i>Dd.9.33</i> 70v-71v/1
5v-6	<i>Pauana del medesimo</i>	Pavan	Anthony Holborne	
6v	<i>Pauana. by Anthony. Holborne. Countesse of Pembrookes Funerals.</i>	Pavan, The Countess of Pembroke's Funerals	Anthony Holborne	<i>Dd.5.78.3</i> 11v-12/1 <i>Euing</i> 18/2 <i>Pickeringe</i> 34/1
7	<i>Pauana del medesimo.</i>	Pavan	Anthony Holborne	
7v	<i>Pauana del medesimo. Decreui.</i>	Decreui Pavan	Anthony Holborne	<i>Dd.2.11</i> 49v/1 <i>Euing</i> 38v
8	<i>Pauana del medesimo</i>	Pavan	Anthony Holborne	Dowland 1610B 17v <i>Dd.5.78.3</i> 66v <i>Euing</i> 19/1
8v-9	<i>Pauana. by J: Doulande Lachrimæ</i>	Lachrimæ Pavan	John Dowland [15]	see separate list
9v	<i>Gagliarda. by mr Jeames.</i>	Galliard	James Harding	<i>Nn.6.36</i> 1v
10/1	<i>Gagliarda. J: Doulande.</i>	Giles Hoby's Galliard, cnst pt	John Dowland [29]	Hove 1612 52v/2 [531]
10/2	<i>Prelude. P: Rosseter.</i>	Prelude	Philip Rosseter	
10v/1	<i>Courante. du Poulonois</i>	Courant	Jacques Polonois	<i>Aegidius</i> 37v-38 Fuhrmann 1615 166/1 <i>Nürnberg</i> 15-15v cf: <i>Herbert</i> 10v/1 Hove 1612 62 - first strain only: <i>Montbuysson</i> 24v & 66/2 <i>Dolmetsch</i> 216v-217
10v/2	<i>Courante de Belleuille:</i>	Courant	Jacques Belleville	
11/1	<i>Courante del medes[imo].</i>	Courant	Diomedes Cato/ ?Anthony Holborne	
11/2	<i>Courante</i>	Courant		
11/3	<i>Courante. Perrichon. / Perrichon.</i>	Volt/Courant	Julien Perrichon	Besard 1603 166/2
11v/1	<i>Courante. Desponde</i>	Courant	Despond	
11v/2	<i>Courante Belleuille.</i>	Courant	Jacques Belleville	
12	<i>Fantasia Battaille</i>	Fantasia	Gabriel Battaille	
12v	<i>Courante Ballard.</i>	Courant	Robert Ballard	Ballard 1611 82/2-84/1
13	<i>Prelude Jacob:</i>	Prelude	Jacob Reys	
13v/1	<i>fantasia Diomedes.</i>	Fantasia	Diomedes Cato	Mertel 1615 268/2
13v/2	<i>Pavan of my owne Composition 3 martij 1626 Herbert</i>	Pavan	Edward Herbert	
14	<i>Fantasia: Jacob:</i>	Fantasia	Jacob Reys	
14v-15/1	<i>Fantasia Lorenzino.</i>	Fantasia	Laurencini	Besard 1603 27v Dowland 1610B 11v-12/1
15/2	<i>Courante Bocquet</i>	Courant	Charles Bocquet	
15v/1	<i>Courante Despont:</i>	Courant	Despond	
15v/2	<i>Courante EH:</i>	Courant	Edward Herbert	
15v/3	<i>Prelude.</i>	Prelude		
16	<i>Fantasia R: Jhonson:</i>	Fantasia	Robert Johnson	
16v-17	<i>Fantasia Sr Diomede.</i>	Fantasia	Diomedes Cato	
17v-18	<i>fantasia Jacob:</i>	Fantasia	Jacob Reys	
18v/1	<i>Prelude: Jacob.</i>	Prelude	Jacob Reys	
18v/2	<i>Balet: Jacob:</i>	Ballet	Jacob Reys	
19/1	<i>Prelude Polonois</i>	Prelude	Jacques Polonois	
19/2	<i>Prelude Battaille.</i>	Prelude	Gabriel Battaille	

19v-20	<i>Pauana. mr Daniel. Bachelor</i>	Pavan	Daniel Bacheler	<i>Herbert</i> 19v-20 <i>Pickeringe</i> 20v-21/1 Mylius 1622 57-58 Fuhrmann 1615 56-58/1
20v	<i>Pauana mr Daniel. Bachelor.</i>	Pavan	Daniel Bacheler	<i>Nn.6.36</i> 2v-3/6
21	<i>Pauana. Ph: Rosseter.</i>	Countess of Sussex's Pavan	Philip Rosseter	
21v/1	<i>Gagliarda della Pauana.</i>	Countess of Sussex's Galliard (3)	Philip Rosseter	cf: Barley 1596 59 (orph.)
21v/2	<i>The Teares of the Muses Antho: Holb:</i>	Tears of the Muses Galliard	Anthony Holborne	<i>Euing</i> 40v/2-41/1 <i>Dd.5.78.3</i> 17/2
22/1	<i>Gagliarda</i>	Galliard		
22/2	<i>Gagliarda</i>	Galliard		
22v-23	<i>Pauana. Ro: Jhonson.</i>	Pavan	Robert Johnson	<i>ML</i> 9v/1
23v-25	<i>La ieune fillette mr Daniel.</i>	Une Jeune Fillette/ Nonette	John Dowland [93]/Daniel Bacheler	Adriaenssen 1584 88/2 <i>Bautzen</i> 18/2 Besard 1603 131v-132 Besard 1617 4/1-6/3 Hove 1612 55v-56v/1-57 <i>Montbuysson</i> 11v-12 Phalèse 1563 88/1 <i>Pickeringe</i> 30v-31/1 <i>Richard</i> 25 and 35v-37v/1 <i>Schele</i> 25-28/1 <i>Thysius</i> 380 and 509 Valerius 1626 180-181 Vallet 1615 43-44 <i>Vilnius</i> 2v/1 cf: <i>Richard</i> 35
25v/1	<i>Courante mr Daniel.</i>	Courant	Daniel Bacheler	
25v/2	<i>Courante</i>	Volt/Courant		<i>Como</i> 40v <i>Montbuysson</i> 16/2 Besard 1603 162v/2
26/1	<i>Courante</i>	Courant		
26/2	<i>Almaine Daniel &lt;Courante mr Daniel.&gt;</i>	Almain	Daniel Bacheler	<i>Board</i> 42/2-42v/1
26v/1	<i>Courante mr Daniel:</i>	Volt/Courant	Daniel Bacheler	<i>Nn.6.36</i> 8/1
26v/2	<i>Courante.</i>	Courant		
27/1	<i>Courante Perrichon.</i>	Volt/Courant	Julien Perrichon/ (Mathias Mason)	<i>Vilnius</i> 1v/1 and 2/2 <i>Swarland</i> 2v/1 Fuhrmann 1615 171/1 <i>Dd.9.33</i> 75 <i>Dresden</i> 92 <i>Bautzen</i> 18/1 <i>de Bellis</i> #24 <i>Beckmann</i> 9v-10 cf—same first strain: <i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Board</i> 29/1 <i>Aegidius</i> 33v-34 and 36v
27/2	<i>Courante.</i>	Courant		
27v/1	<i>Mr Daniell.</i>	Courant	Daniel Bacheler	
27v/2	<i>Courante</i>	Courant		cf: <i>Dolmetsch</i> 11v-12
28/1	<i>Courante.</i>	Courant	?Daniel Bacheler	<i>Nn.6.36</i> 8/2
28/2	<i>Courante</i>	Courant		
28v	<i>Mr Daniel.</i>	Courant	Daniel Bacheler	<i>Dd.4.22</i> 7v/2-8/1
29/1	<i>Courante.</i>	Courant		<i>Vilnius</i> 67/1 <i>Dd.9.33</i> 56v/2-57/1
29/2	<i>Courante.</i>	Courant		<i>ML</i> 19v/3 <i>Nn.6.36</i> 16/2
29/3	<i>Courante.</i>	Courant/Volt	Charles Bocquet	<i>Dd.9.33</i> 57/2 Fuhrmann 1615 180/1
29v/1	<i>Courante.</i>	Courant		

29v/2	<i>Courante.</i>	Courant		
29v/3	<i>Reprise</i>	Reprise		
30/1	<i>Prelude Perrichon.</i>	Prelude	Julien Perrichon	<i>Nn.6.36</i> 33/2 Mertel 1615 153/2
30/2	<i>Courante du mesme.</i>	Courant Le Testament	Julien Perrichon [18]	<i>ML</i> 26v/2-27/1 <i>Herbert</i> 30/2 <i>Dolmetsch</i> 178v-179 <i>Vilnius</i> 4v/1 Besard 1603 156/2 <i>Dd.9.33</i> 56v/1 <i>Nürnberg</i> 20 and 27 Moy 1631 10 cf—same first strain: Ballard 1614 33/2-35 <i>Herbert</i> 33/1-33/2 cf—4th down: <i>Vilnius</i> 4v/2 Besard 1617 26/2 <i>Dolmetsch</i> 18v-19 <i>Aegidius</i> 106
30v/1	<i>Prelude. Desponde:</i>	Prelude	Despond	
30v/2	<i>Courante. du mesme D.</i>	Courant	Despond	
31/1	<i>Courante du mesme Desponde</i>	Courant	Despond	
31/2	<i>En me reuenant</i>	More Palatino/En Me Revenant	Daniel Bacheler	<i>Board</i> 25v/3 <i>Board</i> 25v/3 <i>Pickeringe</i> 28v/1 Fuhrmann 1615 158-159 <i>ML</i> 8v/2-9 <i>Herdringen</i> 9829 9v-10 <i>Brahe</i> 35v/2-36 and 37 Besard 1617 no.9 <i>Cosens</i> 43v-44 <i>Trinity</i> 138 Phalèse 1547 6-6b/1 <i>Stobaeus</i> 65-65v/1
31v/1	<i>Prelude. Perrichon.</i>	Prelude	Julien Perrichon	Mertel 1615 152/2-153/1
31v/2	<i>Courante &lt;Ballarde&gt; Saman.</i>	Courante	René Saman	
32	<i>Fantasia Polloinois.</i>	Fantasia	Jacques Polonois	
32v	<i>Fantasia du Gast gentilhom[m]e Provençal:</i>	Fantasia	du Gast	
33/1-33/2		Courant	Johan Baptiste Besard	cf same opening: Ballard 1614 33/2-35 See also <i>Herbert</i> 30/2
33v & 34/1	<i>Fantasia de du Gat.</i>	Fantasia	du Gast	
34/2	<i>Une Pseaume:</i>	Psalm		
34v	<i>Fantasia de du Gat.</i>	Fantasia	du Gast	Mertel 1615 156/2-157/1
35	<i>Fantasia de du Gat</i>	Fantasia	du Gast	
35v	<i>Fantasia.</i>	Fantasia		
36	<i>Fantasia. du. Gast</i>	Fantasia with solo part	du Gast	
36v/1	<i>Fantasia Jacob: Prelude.</i>	Fantasia Prelude	Jacob Reys	
36v/2	<i>Sur le Courante de Perrichon Jacob:</i>	Courant on the Courant of Julien Perrichon	Jacob Reys	Dowland 1610B 31v/1 <i>Schele</i> 88/1
37/1	<i>Courante Gauthier.</i>	Courant	Gautier	
37/2	<i>Volte. Pietreson.</i>	Volt	Pietreson	
37v/1	<i>Volte Pietreson.</i>	Volt	Pietreson	
37v/2	<i>Prelude.</i>	Prelude		
38/1	<i>Fantasia Diomedes</i>	Fantasia	Diomedes Cato	
38/2	<i>Prelude mr Dan. Bach:</i>	Prelude	Daniel Bacheler	
38v	<i>Fantasia. Jacob:</i>	Fantasia	Jacob Reys	
39/1	<i>Courante Jacob:</i>	Courant	Jacob Reys	

39/2	<i>Fantasia de du Gast</i>	Fantasia	du Gast	Mertel 1615 200/2-201/1
39v/1	<i>Cadence. Bataille</i>	Cadence	Bataille	
39v/2	<i>Fantasia du Gast:</i>	Fantasia	du Gast	
40/1	<i>Courante</i>	Courant		
40/2	<i>Courante</i>	Courant		
40v/1	<i>Courante Gauthier.</i>	Courant	Gauthier	
40v/2	<i>Courante du mesme.</i>	Courant	Gauthier	
40v/3-41/1	<i>Courante</i>	Courant		
41/2	<i>Courante Saman.</i>	Courant	René Saman	
41/3	<i>Courante Heart:</i>	Courant	Heart	
41v-42/1	<i>Filou. Despond</i>	Fileu	Despond	
42/2	<i>Cloches Mr. Gauthier</i>	The Bells of Paris [first 21 bars only]	Gauthier	Besard 1603 47/2
42v/1	<i>Prelude mr Daniel:</i>	Prelude	Daniel Bacheler	
42v/2	<i>Volte. Gauthier:</i>	Volt	Gauthier	
43/1	<i>Entree:</i>	Entrée		
43/2	<i>Angelica de Ballard:</i>	Angelica Volt	Robert Ballard	<i>Schele</i> 94/2 Ballard 1611 64/2-66
43v	<i>Fantasia du Cauroy</i>	Fantasia	Cauroy	
44/1	<i>Prelude Desponde.</i>	Prelude	Despond	
44/2	<i>En me reuenant. Etc.</i>	More Palatino/En Me Revenant	Daniel Bacheler	<i>Board</i> 25v/3 <i>Pickeringe</i> 28v/1 Fuhrmann 1615 158-159 <i>ML</i> 8v/2-9 <i>Herdringen</i> 9829 9v-10 <i>Brahe</i> 35v/2-36 and 37 Besard 1617 no.9 <i>Cosens</i> 43v-44 <i>Trinity</i> 138 Phalèse 1547 6-6b/1 <i>Stobaeus</i> 65-65v/1
44v	<i>Fantasia. Alphonso Ferrabosco.</i>	Fantasia	Alfonso Ferrabosco	<i>Hirsch</i> 8v-9/1 Dowland 1610B 13/2-13v <i>Dd.2.11</i> 21v cf: Besard 1603 32
45	<i>Prelude Jacob.</i>	Prelude	Jacob Reys	
45v	<i>Fantasia du Gast. gentilhom[m]je Prouençal.</i>	Fantasia	du Gast	
46	<i>Gagliarda. Jacob.</i>	Galliard	Jacob Reys	
46v/1	<i>Courante Gauthier</i>	Courant	Jacques Gauthier [probably]	<i>ML</i> 22/2 <i>St Petersburg</i> 73v-74
46v/2	<i>Courante. Gauthier</i>	Courant	Gauthier	
47/1	<i>Courante Saman.</i>	Courant	René Saman	
47/2	<i>Chacogne</i>	Chaconne		
47v-48/1	<i>Courante.</i>	Courant		
48/2	<i>Fantasia de du Gat.</i>	Fantasia	du Gast	
48v/1	<i>Fantasia Polonois</i>	Fantasia	Jacques Polonois	
48v/2-49	<i>Fantasia du mesme Jacob</i>	Fantasia	Jacob Reys	
49v/1	<i>Volte Gauthier:</i>	Volt	Gauthier	Dowland 1610B 35v/1
49v/2	<i>Courante. Gauthier. son Adieu</i>	Gautier's Adieu Courant	Gauthier	<i>Schele</i> 89/3
49v/3	<i>La. Redouble</i>	La Redouble		
50/1	<i>Courante. Gauthier</i>	Courant	Gauthier	
50/2	<i>Courante; Gauthier; sur J'astois brise mes fers:</i>	Courant on J'astois brise mes fers	Gauthier	
50/3		Courant		
50v/1	<i>Courante L'espine</i>	Courant	Charles de L'Espine	<i>Aegidius</i> 153v-154 <i>Herbert</i> 51/1 <i>Dolmetsch</i> 274v-275
50v/2	<i>Prelude Herbert</i>	Prelude	Edward Herbert	<i>Herbert</i> 51/2

51/1		Courant [frgmt]	Charles de L'Espine	<i>Aegidius</i> 153v-154 <i>Herbert</i> 50v/1 <i>Dolmetsch</i> 274v-275
51/2	<i>Prelude of my owne making. H</i>	Prelude	Edward Herbert	<i>Herbert</i> 50v/2
52/1	<i>Prelude Polonois</i>	Prelude	Jacques Polonois	
52/2	<i>Prelude Jacob:</i>	Prelude	Jacob Reys	
52v/1- 53/1- 52v/2- 53/3	<i>Pauana. mr Daniel.</i>	Pavan	Daniel Bacheler	
53/2	<i>Gall: Polonois</i>	Galliard	Jacques Polonois	
53v	<i>Pauana. Anth: Holborne.</i>	Cradle of Conceits Pavan	Anthony Holborne	<i>Dd.2.11</i> 45v 51v/1 and 61/1 <i>Cosens</i> 1v-2
54	<i>Pauana.</i>	Pavan	Lusher	<i>Dd.9.33</i> 16
54v-55/1	<i>Galliarda: J: D:</i>	Galliard on a Galliard of Daniel Bacheler	John Dowland [28]	<i>Board</i> 16v-17/1 <i>Montbuysson</i> 94v-95 <i>Dd.5.78.3</i> 35v-36/1 <i>Euing</i> 20v-21/1 <i>ML</i> 15v/2-16/1 <i>Fuhrmann</i> 1615 108/2- 110/1
55/2	<i>Gall: mr. D: B:</i>	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	<i>Barley</i> 1596 62 (orph.) <i>Montbuysson</i> 2/1 and 56v/2-57/1 <i>Dowland</i> 1610B 24 <i>Dd.2.11</i> 40v/1 and 62v/1 <i>Euing</i> 24/1 <i>Folger</i> 16 <i>Hirsch</i> 11v/1 <i>Nn.6.36</i> 37 <i>Cosens</i> 48 <i>Fuhrmann</i> 1615 121/2- 122 <i>Bautzen</i> 31/1 <i>Thysius</i> 22v/1 <i>Vallet</i> 1615 36-40 <i>Vilnius</i> 58v/2
55v-56/1	<i>Pauana. R: Jhonson</i>	Pavan	Robert Johnson	<i>ML</i> 31v-32/1
56/2	<i>Prelude mr Daniel.</i>	Prelude	Daniel Bacheler	<i>Herbert</i> 58/2
56v- 57/2- 57/1	<i>Fantasie. mr Dan. Bacheler.</i>	Fantasia	Daniel Bacheler	
57v	<i>Fantasie. Polonois.</i>	Fantasia	Jacques Polonois	
58/1		[n.t.]		
58/2	<i>Prelude mr D. B:</i>	Prelude	Daniel Bacheler	<i>Herbert</i> 56/2
58v/1	<i>Toccata. Lorenzino</i>	Toccata	Laurencini	
58v/2	<i>Prelude mr Daniel Bacheler.</i>	Prelude	Daniel Bacheler	
59	<i>Prelude. Cauroy:</i>	Prelude	Cauroy	
59v-60/1	<i>Fantasie. Diomedes.</i>	Fantasia	Diomedes Cato	
60/2	<i>Fantasie. Diomedes.</i>	Fantasia	Diomedes Cato	
60v/1	<i>Pauan Ro: Jhonson:</i>	Pavan	Robert Johnson	<i>ML</i> 22v/1 <i>Aegidius</i> 75v
60v/2	<i>Prelude;</i>	Prelude		<i>Herbert</i> 64/2
61/1	<i>Prelude Perrichon.</i>	Prelude	Julien Perrichon	<i>Mertel</i> 1615 2/2
61/2	<i>Prelude Perrichon.</i>	Prelude	Julien Perrichon	<i>Mertel</i> 1615 5/2
61v/1	<i>Courante Gauthier</i>	Courant	Gauthier	
61v/2- 61v/4- 62/2- 62/4	<i>Le passage</i>	Divisions for courante following		
61v/3	<i>Courante. Saman.</i>	Courant	Saman	
62/1	<i>Courante. Gauthier</i>	Courant	Gauthier	



62/3	<i>Courante Gauthier.</i>	Courant	Gauthier	<i>Schele</i> 82/2-83/1 Moy 1631 12
62v-63/1	<i>Courante. Heart:</i>	Courant	Robert Ballard/Heart	Ballard 1614 28-29/1 <i>Dolmetsch</i> 58v-59 Herbert 62v-63/1 Fuhrmann 1615 168/1
63/2	<i>Courante Heart.</i>	Courant	Heart	
63/3	<i>Courante Heart</i>	Courant	Heart	
63v/1	<i>Courante Saman.</i>	Courant	Heart	
63v/2	<i>Courante Despond.</i>	Courant	Despond	<i>St Petersburg</i> 34v
63v/3	<i>Volte du mesme.</i>	Volt	Despond	
64/1	<i>Courante. Ballarde</i>	Courant de la Reine	Robert Ballard	<i>Dd.9.33</i> 43 and 87/2 <i>Schele</i> 57/1 Herbert 64/1 Ballard 1611 40-41 Besard 1617 2/2-3/1 Fuhrmann 1615 164/2 <i>Dolmetsch</i> 213v-214
64/2	<i>Prelude;</i>	Prelude		60v/2
64v/1	<i>Courante. Lanclos</i>	Courant	Lanclos	
64v/2	<i>Courante. Ballarde.</i>	Courant	Ballard	
64v/3	<i>Prelude. Coperario.</i>	Prelude	John Coprario	
65/1	<i>Courante. Saman.</i>	Courant	Mercure d'Orléans /René Saman	<i>Schele</i> 64/1 Herbert 87 <i>ML</i> 25/2 Dowland 1610B 32v Herbert 65/1 Fuhrmann 1615 162/2 Werl 91 <i>Basle</i> 11-12 Moy 1631 31v Aegidius 122v-123 <i>Turin</i> 5v-6
65/2	<i>Courante. Gauthier.</i>	Courant	Gauthier	
65/3	<i>Courante</i>	Courant		
65v/1	<i>Courante. Gauthier.</i>	Courant	Gauthier	
65v/2	<i>Courante. Belleuille</i>	Courant	Belleville	
66/1	<i>Courante Belleuille</i>	Courant	Belleville	
66/2	<i>Courante: Pietreson.</i>	Courant	Pietreson/ Robert Ballard	cf: Fuhrmann 1615 162/1 <i>Nürnberg</i> 42v <i>Dolmetsch</i> 212v/2-213
66v/1	<i>Courante. Samant.</i>	Courant	Saman	Dowland 1610B 33v/2
66v/2-67	<i>Fantasia Jacob:</i>	Fantasia	Jacob Reys	
67v	<i>Susanne un jour: de Jacob:</i>	Suzanne un Jour	Jacob Reys	cf: <i>Dallis</i> 100-101 and 138-139/1 <i>Dd.2.11</i> 23v-24/1 <i>Thistlethwaite</i> 37v-39 <i>Thysius</i> 169v/2-181 (cnst pts) <i>Wickhambrook</i> 13v-14/1
68/1	<i>Prelude. H:</i>	Prelude	Edward Herbert	
68/2	<i>Volte Jacob:</i>	Volt	Jacob Reys	cf: <i>St Petersburg</i> 29v-30/1
68/3	<i>Volte: Belleuille:</i>	Volt	Belleville	
68v	<i>Volte. x Pietreson</i>	Volt	Pietreson	
69/1	<i>Volte. Jacob:</i>	Volt	Jacob Reys	<i>Como</i> 8 Besard 1603 164/1 <i>Dolmetsch</i> 106v-107
69/2	<i>Courante Despont</i>	Courant	Despond	
69v/1	<i>Courante: Belleuille sur Bien qu'un cruel martire</i>	Courant on Bien Qu'un Cruel Martire	Belleville	<i>St Petersburg</i> 36 [without dvns]
69v/2	<i>Courante Battaille</i>	Courant	Gabriel Battaille	
70/1	<i>Courante Samant:</i>	Courant	Saman	
70/2	<i>Volte. Belleuille.</i>	Volt	Belleville	
70v/1	<i>Volte. Gauthier.</i>	Volt	Gauthier	

70v/2	<i>Almaine R: Jhonson:</i>	The Prince's Almain	Robert Johnson	<i>Dd.4.22</i> 10/2 <i>Nn.6.36</i> 15v/3 <i>ML</i> 17/2 <i>Board</i> 16/2 <i>Trinity</i> 115/2 Mathew 1652 30-32 <i>Krakow</i> 3/1 Valerius 1626 213
70v/3	<i>Volte:</i>	Volt		
71/1	<i>Courante:</i>	Courant		
71/2	<i>Prelude; mr Daniel;</i>	Prelude	Daniel Bacheler	
71/3	<i>Ballard Premier couple Polonois le 2d;</i>	Premier Couplet	Jacques Polonois	
71v/1	<i>Pauan. Gauthier.</i>	Pavan	Gauthier	
71v/2-72/1	<i>Courante. Gauthier;</i>	Courant	Gauthier	
72/2	<i>Fugue</i>	Fugue		
72/3	<i>Courante Gauthier / 20</i>	Volt/Courant	Gauthier	Dowland 1610B 35
72v-73	<i>Fantasia. del Sr. Diomedes</i>	Fantasia	Diomedes Cato	
73v	<i>Fantasie Jacob:</i>	Fantasia	Jacob Reys	cf: <i>Cosens</i> 7v-8 Mertel 1615 208/2-210/1 Mylius 1622 30-31 <i>Lvov</i> 39v-41
74/1	<i>Prelude. Polonois.</i>	Prelude	Jacques Polonois	
74/2	<i>Volte. Perrichon;</i>	Volt	Julien Perrichon	Dowland 1610B 36/2
74v-75	<i>Fantasie Diomedes.</i>	Fantasia	Diomedes Cato	<i>Schele</i> 42-43/1
75v	<i>Fantasia Cauallier du Luth.</i>	Fantasia	Laurencini	
76	<i>Fantasia Diomedes</i>	Fantasia	Diomedes Cato	
76v-77/1	<i>Fantasia.</i>	Fantasia		
77/2	<i>Fantasie Jacob.</i>	Fantasia	Jacob Reys	
77v	<i>Fantasie Jacob:</i>	Fantasia	Jacob Reys	
78/1	<i>Courante: Jacob:</i>	Courant	Jacob Reys	
78/2	<i>Courante of my owne composition at Montgomery Castle Aug.10 1628. Herbert</i>	Courant	Edward Herbert	
78v-79/1	<i>Fantasia. Cauallier du Luth.</i>	Fantasia	Laurencini	
79/2	<i>Pavan of my owne composition 3 Martij 16[27]</i>	Pavan	Edward Herbert	cf: <i>Herbert</i> 82/2
79v/1	<i>Prelude. Jacob:</i>	Prelude	Jacob Reys	
79v/2	<i>Volte. Jacob:</i>	Volt	Jacob Reys	
80/1	<i>Volte. Jacob:</i>	Volt	Jacob Reys	
80/2	<i>Fantasia Sr Diomede.</i>	Fantasia	Diomedes Cato	
80v	<i>Fantasia con' lo credo del Snr Diomede;</i>	Fantasia Con Io Credo	Diomedes Cato	
81	<i>Fantasie de du Gast</i>	Fantasia	du Gast	
81v	<i>Hely</i>	[n.t.]	Cuthbert Hely	
82/1	<i>Prelude. Hely:</i>	Prelude	Cuthbert Hely	
82/2	<i>Pavan of the Composition of mee Edward Lord Herbert 1627 3.to Martij; die scilicet natalitio;</i>	Pavan	Edward Herbert	cf: <i>Herbert</i> 79/2
82v	<i>Fantasia Hely</i>	Fantasia	Cuthbert Hely	
83v	<i>Prelude. Jacob:</i>	Prelude	Jacob Reys	
84	<i>Fantasie. Jacob.</i>	Fantasia	Jacob Reys	Mertel 1615 197/2-198/1
84v-85/1	<i>Sarabande Jacob.</i>	Sarabande	Jacob Reys	
85/2	<i>Fantasie Jacob:</i>	Fantasia	Jacob Reys	
85v-86	<i>Fantasia:</i>	Fantasia		
86v/1	<i>Volte. Jacob:</i>	Volt	Jacob Reys	
86v/2	<i>Volte. Jacob:</i>	Volt	Jacob Reys	

87/1	<i>Volte. Jacob:</i>	Volt	Jacob Reys	
87/2	<i>Les Larmes de Gautier</i>	Les Larmes	Gauthier	
87v-88/1	<i>Fantasia: Cuth: Hely</i>	Fantasia	Cuthbert Hely	
88/2	<i>Sarebrand / Cut: Hely:</i>	Saraband	Cuthbert Hely	
88v/1	<i>Prelude. Hely.</i>	Prelude	Cuthbert Hely	
88v/2-89	<i>Fantasia: Hely:</i>	Fantasia	Cuthbert Hely	
89v	<i>Prelude. p[er] Hely:</i>	Prelude	Cuthbert Hely	
90	<i>Pavan of the Composition of mee Herbert of Cherbury and Castle Island. 1640.</i>	Pavan	Edward Herbert	
90v	<i>A Pauan composed by mee Herbert of Cherbury and Castle Island; 1639.</i>	Pavan	Edward Herbert	

**GB-London, British Library, Ms.Hirsch.M.1353**

DATE: c1620

Page measurements: 341 x 217 mm

Professional book in large upright folio format. The initials H.O. on the cover have not been traced and the end-papers are spectacularly lacking in marginalia or pen-trials. All other books with initials stamped on the covers have at least the first name of the writer written inside, but none of these other MSS are professional books. Although the date of this book is controversial, its purpose is not. Most of the repertory dates from c1595, and the book was previously given this date. The fantasia by William Byrd on f.21v is known to have existed as early as 1590, but the version intabulated here is that published in 1611 with some errors. Lumsden believed the arrangements of 'If my complaints' and 'Can she excuse' came from Dowland's first book of songs (1597) and Poulton remarked that the three French courants were slightly surprising in a volume of this date. If the book were written out in 1595 it would not be unreasonable to expect to see more passamezzo and ground bass settings which are conspicuously absent from the volume. Robert Johnson, popular in the 1620s is, however, also conspicuously absent, but if the repertory being copied is much older than the copying date this would not be surprising. The whole collection has the appearance that an old repertory was being sorted through and copied out neatly, and music that had gone out of fashion may easily have been deliberately excluded. Spencer's dating is discussed with the physical description of the MS in Spencer 1982, and the dating of c1620 given above is dealt with in Chapter 7.

Bibliography: Spencer 1982  
Poulton 1982  
Fenlon/Milsom 1984  
Craig 1990

folio	orig.ascription	title	composer	cons. & cogs.
1v-2/1 [f.1 missing]		Pavan [end only]	John? Johnson	<i>Pickeringe</i> 23 cf: Ruden 1600 II 85 <i>Paduana</i>
2/2		Galliard	William Byrd arr.	<i>Dd.2.11</i> 101v/2 <i>Welde</i> 8/1 <i>Dd.9.33</i> 59v-60/1
2v		In Nomine Pavan, first part of duet	Nicholas Stogers	<i>Trumbull</i> 16v-17/1 cf: <i>Bautzen</i> 72/2
3/1		In Nomine Galliard, first part of duet	Nicholas Stogers	<i>Dallis</i> 93 <i>Trumbull</i> 6/2 <i>Dd.9.33</i> 60v <i>Pickeringe</i> 17/2 cf: <i>Dd.2.11</i> 95v/2
3/2		Lady Laiton's Pavan /Dream	?John Dowland [75]	<i>Dd.2.11</i> 48/2 cf: <i>Dd.14.24</i> (cnst citt.)
3v-4/1		Pavan	Richard Allison	<i>31392</i> 30v-31 <i>Dd.2.11</i> 71 <i>Dd.5.78.3</i> 33/1
4/2		Galliard		
4v-5/1		Sharp Pavan	Richard Allison	Fuhrmann 1615 59 Hirsch 63v <i>31392</i> 32v-33 cf: <i>Pickeringe</i> 11v-12 (dt) <i>Folger</i> 17-18 (dt) <i>ML</i> 5v-6 (dt) <i>Trumbull</i> 17 (dt) <i>Herhold</i> 35v-37/1 [corrupt]
5/2		Hasselwood's Galliard	Anthony Holborne arr. JD	<i>Dd.9.33</i> 17/2
5v-6/1		Pavan	Ambrose Lupo/John Ambrose	<i>Marsh</i> 247-246/2
6/2		Galliard		
6v/1		Fantasia, duet pt	Marchant	
6v/2-7/1		Galliard	Francis Cutting	<i>Dd.5.78.3</i> 15v and 29v-30/1 <i>Euing</i> 39
7/2		Galliard	John Dowland [104]	<i>Dd.2.11</i> 41/3 & 44/1 (band.)

7v/1		Clark's Galliard/ Quadran Galliard/ Jest	Anthony Holborne	408/2 89 <i>Ballet</i> 10-11/1 <i>Dd.2.11</i> 60v/2 and 72v/1 <i>Wickhambrook</i> 11/2 <i>Trumbull</i> 4/2 <i>Nn.6.36</i> 14v/1
7v/2-8		Last Will and Testament Pavan	Anthony Holborne	<i>Dd.2.11</i> 57v-58/1 <i>Euing</i> 32/2 <i>ML</i> 13v-14/1 cf: <i>Dd.2.11</i> 32 (band.)
8v-9/1		Fantasia	Alfonso Ferrabosco	<i>Herbert</i> 44v <i>Dowland</i> 1610B 13/2-13v <i>Dd.2.11</i> 21v cf: <i>Besard</i> 1603 32
9/2	<i>a galiarde</i> <i>Richard Aleson</i>	Galliard	Richard Allison	
9v		Pavan	Francis Cutting	<i>Barley</i> 1596 29/1-32 <i>Dd.2.11</i> 57/1-56v/3 <i>Dd.5.78.3</i> 10v-10a
10		Pavan	Francis Cutting	<i>Dd.5.78.3</i> 14v-15 31392 29v-30 <i>Barley</i> 26-29/1
10v/1		Ground		
10v/2		Three French Courants		
11/1		Galliard	Edward Pierce	<i>Dd.5.78.3</i> 69/1
11/2		Galliard		
11/3		Captain Digorie Piper's Galliard	John Dowland [19]	<i>Euing</i> 28v <i>Dd.2.11</i> 53/1 <i>Dd.5.78.3</i> 9av [21v]-10/1 31392 28v-29/1 <i>Board</i> 21v/1 <i>Cosens</i> 3v-4 <i>Dd.9.33</i> 73v <i>Dolmetsch</i> 92v-93 <i>Besard</i> 1603 107v/2 cf: <i>Montbuysson</i> 70v-71/1
11v/1		Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	<i>Barley</i> 1596 62 (orph.) <i>Montbuysson</i> 2/1 and 56v/2-57/1 <i>Dowland</i> 1610B 24 <i>Dd.2.11</i> 40v/1 and 62v/1 <i>Euing</i> 24/1 <i>Folger</i> 16 <i>Herbert</i> 55/2 <i>Nn.6.36</i> 37 <i>Cosens</i> 48 <i>Fuhrmann</i> 1615 121/2-122 <i>Bautzen</i> 31/1 <i>Thysius</i> 22v/1 <i>Vallet</i> 1615 36-40 <i>Vilnius</i> 58v/2
11v/2		Captain Candish's Galliard	John Dowland [21]	<i>Dd.2.11</i> 56/1 <i>Mynshall</i> 1/3 2764(2) 6v/1
11v/3		Lachrimae Pavan	John Dowland [15]	see separate list
12		Groninge's Pavan	Francis Cutting	<i>Dd.9.33</i> 34v-35
12v-13/1		Pavan	Francis Cutting	<i>Dd.2.11</i> 72
13/2		Fantasia		<i>Dd.2.11</i> 37v/1 <i>Mertel</i> 1615 146/2-147/1 <i>Herhold</i> 13v-14 <i>GB-Lbl</i> Add.Ms.40032 203 cf: <i>Hove</i> 1601 3v
13v-14/1		Fantasia	Alfonso Ferrabosco	<i>Dd.2.11</i> 16v-17/1 <i>Welde</i> 12v-13/1
14/2		Fantasia	Alfonso Ferrabosco	
14v-15/1		Fantasia		

15/2		Prelude		
15v		Fantasia		
16		Fantasia		
16v-17		Fantasia		<i>Dd.2.11</i> 40
17v		Fantasia	Renaldo Paradiso	<i>Dd.2.11</i> 50v/2-51
18		Fantasia		<i>Dd.9.33</i> 86v-87/1
18v-19		Ultimi Miei Sospiri	Philippe Verdelot arr. Alfonso Ferrabosco	<i>Schele</i> 52-55/1
19v-20/1		Fantasia		
20/2		Fantasia 5	Emmanuel Adriansen	Adriansen 1584 5 <i>Dd.2.11</i> 22/1 cf: <i>Dd.2.11</i> 52v (band.)
21v		Fantasia	William Byrd arr.	
63v	<i>pauana Sr RA</i>	Sharp Pavan	Richard Allison	Fuhrmann 1615 59 Hirsch 4v-5/1 <i>31392</i> 32v-33 cf: <i>Pickeringe</i> 11v-12 (dt) <i>Folger</i> 17-18 (dt) <i>ML</i> 5v-6 (dt) <i>Trumbull</i> 17 (dt) <i>Herhold</i> 35v-37/1 [corrupt]
64	<i>fantasia An holborne</i>	Fantasia	Anthony Holborne	Mertel 1615 223/2-224/1 <i>Dd.9.33</i> 84v-85/1 cf: <i>Dd.2.11</i> 65/1 (band.)
64v/1	<i>vt re mi fa sol</i>	Fantasia Ut Re Mi Fa Sol La	Alfonso Ferrabosco	<i>Dd.2.11</i> 54v/1
64v/2		Fantasia	Francesco da Milano	
65		Fantasia	Anthony Holborne [3]	Mertel 1615 191 <i>Trumbull</i> 1 cf: <i>Dd.2.11</i> 28/2 (band.)
65v/1		Fantasia	Francesco da Milano	<i>Dd.2.11</i> 16/1 and 18/2 Mertel 1615 222/2-223/1
65v/2-66		Fantasia		
66v-67		Fantasia		
67v/1		Fantasia		
67v/2-68		Fantasia		cf: Mertel 1615 148/2-149 [same subject]
68v/1		Fantasia		
68v/2-69		Fantasia		

**PL-Krakow, Biblioteka Jagiellonska, Berlin Mus.Ms.40641**

DATE: c1615

Page measurements: 296 x 197 mm

Household or personal anthology in upright folio format. It was originally housed in the Preussischer Staatsbibliothek Musikabteilung, Berlin and a shelf mark can be seen on f.1r: M 1932.650, dating from this time. The binding appears to date from 1936. The date is based mostly on concordances with *ML* and Vallet 1615 among others. It is supported by the other concordances and the large proportion of maske music which is typical of sources dating from c1620. The manuscript was examined by Robert Spencer in 1985, and his provisional notes include a diagram of the gatherings of which there are four; the first three of four and the fourth of three bifolia. The outer end-papers are modern except for the second end-paper at the front, which was presumably preserved because it has a watercolour on it.

Bibliography:

folio	orig. ascr.	title	composer	cons. & cogs.
1/1	<i>1 Ball</i> [et]	Ballet/Almain	Robert Johnson	<i>Board</i> 40/4-40v/1 and 30/3 <i>Stobaeus</i> 30/1 Vallet 1616 1/1 and 30-31 <i>Krakow</i> 1/1 <i>Dolmetsch</i> 130v
1/2	2	The Prince's Maske	?Robert Johnson	<i>Board</i> 28/1 and 30v/2
1v/1	<i>3 Ballet</i>	Mrs Mary Hoffman's Almain	John Sturt	<i>ML</i> 2v/1 <i>Dd.4.22</i> 10v/1 Valerius 1626 267-8
1v/2-2/1	<i>Ballet</i>	The Second of the Prince's Masque	Robert Johnson	
2/2	<i>4 &lt;5&gt; Ballet</i>	The Third of the Prince's Masque	?Robert Johnson	<i>Nn.6.36</i> 18v/2 <i>Montbuysson</i> 78/1
2v	<i>5 Ballet</i>	Lady Banning's Almain	John Sturt	<i>Board</i> 10/2
3/1	<i>5 Ballet</i>	The Prince's Almain	Robert Johnson	<i>Dd.4.22</i> 10/2 <i>Nn.6.36</i> 15v/3 <i>ML</i> 17/2 <i>Board</i> 16/2 <i>Trinity</i> 115/2 Mathew 1652 30-32 <i>Herbert</i> 70v/2 Valerius 1626 213
3/2		variant of Prince's Almain above		
3v-4	<i>Passameze</i>	Quadran Pavan		
4v-5	<i>fantazia</i>	Fantasia		
5v	<i>Courante</i>	Courante La Rosignoll		<i>Krakow</i> 5v Philidor I 10 <i>Drexel</i> 110 Moy 1631 23v Vallet 1615 79 <i>Aegidius</i> 132v/1 (without dvns) <i>St Petersburg</i> 32v-33/1
6	<i>Volte John Sturte</i>	Volt	John Sturt	<i>Nn.6.36</i> 27/1 <i>ML</i> 21v/1
6v-7/1	<i>Ballet</i>	Ballet		
7/2	<i>Courant</i>	Courante		
7v-8	<i>Galliard</i>	Galliard	Charles Bocquet	<i>ML</i> 21 Besard 1603 128v <i>Aegidius</i> 29v-30 [It. tabl.] <i>Dolmetsch</i> 76v-78 and 253v-254 Vallet 1615 78
8v-9/1	<i>Courant</i>	Courante		<i>Nn.6.36</i> 26v <i>ML</i> 26v/1
9/2	<i>Ballet</i>	Ballet		
9v/1	<i>6 / Ballet</i>	Almain	Robert Johnson	<i>ML</i> 16/2

9v/2-10/1	7 / <i>Ballet</i>	Hit it and Take it Almain	Robert Johnson	<i>Board</i> 41/4-41v/1 <i>ML</i> 20v/1 Mathew 1652 34-5
10/2	<i>Courant</i>	Courante		
10/3		[frgmt]		
10v/1	<i>Courant</i>	Courante		
10v/2-11	<i>Courant</i>	Courante		
11v-12	<i>Courant Jo: Sturt</i>	Courante	John Sturt	<i>Nn.</i> 6.36 27v <i>Swarland</i> 2v/2 <i>ML</i> 21v/2-22/1
12v/1	<i>la Duchesse</i>	Courante La Duchesse		
12v/2-13/1	<i>la Dauphine</i>	Courante La Dauphine		
13/2	<i>la Princesse</i>	Courant La Princesse de Condé		<i>Montbuysson</i> 58/1 <i>Fuhrmann</i> 1615 163/2-164/1 <i>Vallet</i> 1615 81 <i>Moy</i> 1631 26 <i>Ballard</i> 1614 19/2-21/1 <i>Danzig</i> 9v <i>Krakow</i> 13/2
13v	<i>Ballet des Jardiniers</i>	Ballet des Jardiniers		



**Adrian Le Roy *A briefe and easye instruction to learne the tableture...***

YEAR OF PUBLICATION: 1568

Bibliography:

folio	original ascription	title	composer	cons. & cogs.
7	<i>The.x.Commaundement es.</i>	The Ten Commandments		Barley 1596 17
7v-8/1	<i>Je ne veux plus a mon mal contentir</i>	Chanson: Je ne veux Plus	Lassus arr. Le Roy ?	
8/2		Study		
11-12		Study		Barley 1596 22-23
12v-13	<i>Ce n'est bien ne plaisir.</i>	Chanson: Ce N'est Bien		
16-16v	<i>Petite fantasia dessus l'accord du Leut.</i>	Fantasia		
17		Study		
17v-18	<i>Passameze.</i>	Passamezzo Pavan		
18v-19	<i>Passameze more shorter.</i>	Passamezzo Pavan		[shorter version of 17v-18]
19v-20	<i>The Paduane. / Otherwise</i>	Paduan Galliard [with dvns]		
20v	<i>Passe velours.</i>	Passe Velours		
21	<i>La tintalore.</i>	Tintalore		
21v-22	<i>La souris.</i>	La Souris		
22v	<i>La tirantine.</i>	La Tirantine		
23	<i>Le petit gentilhomme.</i>	Le Petit Gentilhomme		
23v-24	<i>La volte de Prouence.</i>	Volt of Provence		
24v-25	<i>First branle of Malte. / Otherwise</i>	First Branle of Malta [with dvns]		
25v-26	<i>The seconde Branle of Malte. / Otherwise.</i>	Second Branle of Malta [with dvns]		
26v-27	<i>The third Branle of Malte.</i>	Third Branle of Malta		
27v-28	<i>The fowerth Branle of Malte.</i>	Fourth Branle of Malta		
28v-30	<i>Pauane si ie m'en voy. / Shorter tyme.</i>	Pavan Si Je M'Envoie [with dvns]		
30v-31	<i>Gaillarde of the precedent Pauane.</i>	Galliard Si Je M'Envoie		
31v-32	<i>Gaillarde Romanesque. / Otherwise</i>	Romanesca Galliard		
32v-33	<i>Fredon sur la Romanesque.</i>	Fredon on the Romanesca		
33v-34	<i>J'ay meroye mieux dor.</i>	J'ai Me Roi Mieux D'Or		<i>Dallis 175</i>
34v-35	<i>The first Gaillarde Milanoise.</i>	First Galliard	Francesco da Milano	
35v-36	<i>The seconde Milanoise.</i>	Second Galliard	Francesco da Milano	
36v-37	<i>The thirde Milanoise.</i>	Third Galliard	Francesco da Milano	
37v-38	<i>Fowerth Milano.</i>	Fourth Galliard	Francesco da Milano	
38v-39	<i>The fift Milanoise.</i>	Fifth Galliard/In Winter's just return	?Francesco da Milano	<i>RA58 52/2</i>
39v	<i>Branle de Poictou.</i>	Branle de Pouctou		

**Adrian Le Roy A briefe and plaine Instruction...**

YEAR OF PUBLICATION: 1574

Bibliography:

folio	original ascription	title	composer	cons. & cogs.
10v-12	<i>Quand mon mary.</i>	Quand Mon Mari [first setting]	Lassus arr.	
12v-13v	<i>The former song finely handeled. / Quand mon mary.</i>	Quand Mon Mari [second setting]	Lassus arr.	
19-20		Si Le Bien Lui [first setting]	Lassus arr.	
20v-22	<i>More finely handled. / SY Ie bien bui to plus grand bien.</i>	Si Le Bien Lui [second setting]	Lassus arr.	
26v-27v	<i>The ioynnyng of fower partes together.</i>	Je L'Aime Bien [first setting]	Lassus arr.	
28-29	<i>[Ie l'ayme bien] (cropped)</i>	Je L'Aime Bien [second setting]	Lassus arr.	
34-35	<i>vn deux Nennin</i>	Un Doux Henay [first setting]	Lassus arr.	
35v-37	<i>VN doux nennin.</i>	Un Doux Henay [second setting]	Lassus arr.	
38v-39/1	<i>ENespoirvy</i>	En Espoir Vis [first setting]	Lassus arr.	
39/2-40	<i>More finelier handeled. / EN espoir vy.</i>	En Espoir Vis [second setting]	Lassus arr.	
41-41v/1	<i>DV corps absent.</i>	Du Corps Absent [first setting]	Lassus arr.	
41v/2-42v	<i>DV corps absent.</i>	Du Corps Absent [second setting]	Lassus arr.	
43v-44/1	<i>TRop endurer.</i>	Trop Endurer [first setting]	Lassus arr.	
44/2-45	<i>TRop endurer.</i>	Trop Endurer [second setting]	Lassus arr.	
46-46v/1	<i>VRay dieu disoit.</i>	Vrai-Dieu Disoit [first setting]	Lassus arr.	Denss 1594 93v-94/1 <i>Thysius 197v-198 Richard 65v</i>
46v/2-47v	<i>Vray-dieu disoit More finelier handeled.</i>	Courant Vrai Dieu Disoit [second setting]	Lassus arr. Le Roy	Denss 1594 93v-94/1 <i>Thysius 197v-198 Richard 65v</i>
49-49v	<i>EN vn lieu.</i>	En Un Lieu [first setting]	Lassus arr.	
50-51	<i>EN vn lieu.</i>	En Un Lieu [second setting]	Lassus arr.	
52-52v	<i>IE ne veux rien.</i>	Je Ne Veux Rien [first setting]	Lassus arr.	
53-54v	<i>Ie ne veux rien. More finelier handled.</i>	Je Ne Veux Rien [second setting]	Lassus arr.	
55-55v/1	<i>CE faux amour.</i>	Ce Faux Amour [first setting]	Lassus arr.	
55v/2-56v	<i>CE faux amour. More finelier handled.</i>	Ce Faux Amour [second setting]	Lassus arr.	
58-58v	<i>LAs voulez vous.</i>	Las Voulez Vous [first setting]	Lassus arr.	
59-60	<i>Las voules vous,</i>	Las Voulez Vous [second setting]	Lassus arr.	
66v	<i>The .x. Commaundementes</i>	The ten commandments		
67	<i>Ie ne veux plus a mon mal consentir.</i>	Je ne veux plus		
67v				

70-70v				
71	<i>Ce n'est bien ne plaisir</i>	Ce n'est bien		
74-74v	<i>A little fantasie for the tunyng of the Lute.</i>	Fantasia		
76 [64]	<i>LE ciel qui fuit.</i>	Le Ciel qui Fuit		
76v [64v]	<i>QVand ce beau.</i>	Quand ce Beau		
77 [65]	<i>LAs que nous.</i>	Las que Nous		
77v [65v]	<i>QVand j'esto.</i>	Quand J'Esto		
78 [66]	<i>MAis voyez.</i>	Mais Voyez		
78v [66v]	<i>QVand le.</i>	Quand Le		
79 [67]	<i>OR voy-je bien.</i>	Or Voy-Je Bien		
79v [67v]	<i>HAs-tu</i>	Has-Tu		
80 [68]	<i>LA terre.</i>	La Terre		
80v [68v]	<i>AH dieu,</i>	Ah Dieu		
81 [69]	<i>LAs je neusse.</i>	Las Je Neusse		
81v [69v]	<i>AVtant qu'on void.</i>	Autant Qu'On Void		
82 [70]	<i>TAnt que j'estoys.</i>	Tant Que J'Estoys		
82v [70v]	<i>DEmandes tu.</i>	Demandes-Tu	Philippe da Monte	
83 [71]	<i>DOuce maitresse touche.</i>	Douce Maitresse Touche		
83v [71v]	<i>I'Estoys. / Otherwise</i>	L'Estoys [with divisions]		
84 [72]	<i>I'Ay bien mal choisi.</i>	J'Ai Bien Mal Choisi		
84v [72v]	<i>CE n'est point.</i>	Ce n'est Point		
85 [73]	<i>D'Vn grosier</i>	D'un Grosier		
85v [73v]	<i>I Truste in God.</i>	I Trust In God		
86 [74]	<i>O Lorde giue eare to.</i>	O Lord Give Ear		
86v [74v]	<i>I Lift my harte to thee.</i>	Psalm 25: I Lift My Heart to Thee		
87 [75]	<i>THE wicked with his.</i>	The Wicked with His		
87v [75v]	<i>Glue thanks</i>	Give Thanks		
88 [76]	<i>LOrde to thee.</i>	Psalm 130: Lord to Thee		
88v [76v]	<i>MON cœur.</i>	Mon Coeur		
89 [77]	<i>HArte opprest.</i>	Heart Oppressed		<i>Mynshall 2/2</i>
89v [77v]	<i>PRaise ye the lorde.</i>	Praise Ye the Lord		
90 [78]	<i>WHen as we sat in Babilon.</i>	Ps. 137: When as we Sat in Babylon [inc.]		

**US-Washington, Folger-Shakespeare Library, Ms.V.a.159 (*olim* 448.16)**

DATE: 1559-c1575

Page measurements: 99 x 148 mm<sup>10</sup>

Household or personal anthology in oblong octavo format. Lumsden described the binding as 'well preserved' but probably did not realise that the binding dated from the 19th century, and is too tight to determine the collation. The book is described in detail in Ward 1992, who describes the repertory in the hands of Scribes A and B as more likely to date from 1559 than 1570, but points out that one of the poems in the hand of Scribe C is dated 1571. Lumsden and Poulton both dated the book c1575, but most household or personal anthologies were compiled over a considerably longer period than most other types of book, and a period of 15 years for the compilation of this book would not be unlikely. A note on f.1v indicates that the book was still being used in 1591, but by then the music was no longer being added. Ward comments on the rather crude state of the early tablatures, but allows that the scribe could probably play better than he could notate and used the tablature simply to remind him of music that he had more-or-less committed to memory. He suggests that the cruder music was written by the scribe and compares it to a considerably more polished P.A. pavan that was probably not set by the scribe, but copied from another source.

- Bibliography: Giles E. Dawson: *July and Julian* (Malone Society, 1955)  
 John Stevens: *Music and Poetry in the Early Tudor Court* Cambridge Studies in Music (Cambridge, 1961 repr. 1979)  
 Charles F. Hauser: 'Folger Shakespeare Library Ms.V.a.159' PhD diss., U. of North Carolina at Chapel Hill (1976)  
 Kevin O'Malley: 'Solo lute passamezzi of England ca.1550-ca.1640.' MA diss. Oakland U., Michigan (1988)  
 Ward 1992

folio	original ascription	title	composer	cons. & cogs.
3	<i>Will ye go walke the woode so wilde / Cha: Jackson</i>	Will Ye Walk the Woods So Wild	Charles Jackson	<i>Euing</i> 33v-34v 408/2 84/3
4/1	<i>Pretye Shivall / Petye &lt;shyvall&gt;</i>	Petit Cheval		<i>Thysius</i> 490v
4/2-4v/1	<i>I a[m] my lord greis man</i>	I Am My Lord Gray's Man		
4v/2	<i>Blame not my lute</i>	Blame Not My Lute		

<sup>10</sup> I am indebted to Laetitia Yeandle of the Folger Shakespeare Library for supplying me with these measurements and a description of the binding of the book and its collation.

5	<i>Robin hoode.</i>	Robin Hood		cf ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 &66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) <i>Fuhrmann</i> 1615 114-115/1 other: <i>Ballet</i> 27 <i>408/2</i> 113/2 <i>Euing</i> 46v-47 <i>Robinson</i> 1603 18v/1 <i>2764(2)</i> 12/3 <i>Nn.6.36</i> 19v-20/1 (l.v.) <i>408/2</i> 104/2 <i>Dd.2.11</i> 80/2
5v/1	<i>A galiard:</i>	Galiard		
5v/2-6/1	<i>Passa mesurs galiarde:</i>	P.A. Galiard		
6/2	<i>Hyght mystris Whiller</i>	Hight Mistress Whiller		<i>Lodge</i> 12/2
6v/1	<i>The motlye.</i>	The Motley		
6v/2-7/1	<i>A flatte pavione</i>	Flat Pavan	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 & 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
7/2-7v/1	<i>The Antycke</i>	The Antick		
7v/2	<i>Alebon galiarde</i>	La Rocha el Fuso		
8-8v/1	<i>Reportes / J.ff.</i>	Reports		
8v/2-9/1	<i>A pavion:</i>	Pavan		
9/2	<i>The bagpipes</i>	The Bagpipes		
9/3	<i>A horne pippe</i>	Hornpipe		
9v-10/1	<i>The passe a mesures pavion</i>	P.A. Pavan		
10/2-10v/1	<i>Trenche more</i>	Trenchmore, duet treble	John Johnson	<i>Dd.3.18</i> 12v-13 (dt) <i>Lodge</i> 12/1 <i>Marsh</i> 139/1 (dt) and 139/2-141 (dt) <i>Nn.6.36</i> 33v-34 (dt) <i>Pickeringe</i> 51v/3 <88v> [inv.] <i>Welde</i> 11v/1 and 11v/2-12 (dt)
10v/2-11/1	<i>A Round:</i>	Round		

11/2-11v/1	<i>Initiu[m]</i> [index:] <i>Initium et finis</i>	Initium et Finis		
11v/2	<i>Of love to learne to skylle</i>	Of Love to Learn The Skill		
12/1	[index:] <i>Trenchmore</i>	Trenchmore	John Johnson	<i>Dd.3.18</i> 12v-13 (dt) <i>Lodge</i> 10/2-10v/1 (dt) <i>Marsh</i> 139/1 and 139/2-141 (dts) <i>Nn.6.36</i> 33v-34 (dt) <i>Pickeringe</i> 51v/3 <88v> [inv.] <i>Welde</i> 11v/1 and 11v/2-12 (dt)
12/2	<i>The hu[n]te yis vppe</i>	The Hunt's Up		<i>Lodge</i> 6/2
12/3	<i>Pauls galiarde.</i>	Omnino Galliard		<i>Marsh</i> 287 <i>Brogynryn</i> 21/3 408/2 90/1 <i>Dallis</i> 31/1 and 95/2
12v/1	<i>Labeckae:</i>	Lavecchia?		?cf: <i>Dd.3.18</i> 61v (cnst) <i>Dd.2.11</i> 36v-37/1 (band.) <i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (duet) John Johnson <i>Ballet</i> 45 [inv] (duet) <i>Brogynryn</i> 28/2-29/1 (duet) <i>Pickeringe</i> 4/1 (duet) <i>Wickhambrook</i> 15v/2 [inv] (duet) <i>Wickhambrook</i> 14/2 <i>Folger</i> 12 <i>Schele</i> 143-144/1
12v/2	<i>Hanc tua Penelope</i>	Hanc Tua Penelope		
13	<i>In win=ters iuste retorne / vell sic</i>	In Winter's Just Return		
13v	<i>O heave[n]ly god. my L. of Essex songe / qth Wm. hewese/.</i>	Heavenly God/The Earl of Essex's Dump	William Hewes	<i>Dallis</i> 212 <i>Mynshall</i> 6v/2 <i>Dallis</i> 202-3/1
14-15v/1	<i>A Dumpe</i>	Militis Dump [Bergamasca Ground]		<i>Marsh</i> 359 31392 16v/2-17
15v/2-16v/1	<i>Quarter brawles</i>	Branle	FG	

16v/2-17v	<i>F. G. /The Frenche galiarde.</i>	French Galliard	John Johnson/ (Francesco da Milano)	<i>Dallis</i> 40-41/1 (dvns) <i>Och1280</i> 3-4 <i>Marsh</i> 46-48 cf: <i>Cosens</i> 33v/3 <i>Dd.2.11</i> 41/2 <i>Dd.5.78.3</i> 41/2 <i>Lodge</i> 16v/2-17v <i>Thysius</i> 24v/1 Valerius 1626 189 <i>Marsh</i> 148/3-149 (dt pt) <i>Thysius</i> 16v, 20/2, 19v and 20v (cnst pts)
18	<i>Almaine</i>	Almain		
18v/1	<i>Vaine is worldlye pleasiar/</i>	Vain is Worldly Pleasure		
18v/2-19/1	<i>The Vprighte esquiere</i>	Upright Squire		
19/2	<i>All of grene willowe</i>	All of a Green Willow Galliard	Thomas Dallis	<i>Dallis</i> 26/2
19v-20/1	<i>In Crete dissend Bassu[s]:</i>	In Crete When Daedalus First Began		<i>Mynshall</i> 8/1 408/2 90/2
20/2	<i>Measure</i>	Measure		
20v-21	<i>Westones pauion.</i>	Weston's Pavan	Weston	<i>ML</i> 10v-11/1 cf: <i>Dallis</i> 22-23 and 96-97/1 <i>Marsh</i> 50-54/1 and 188 <i>Och1280</i> 1-2

**GB-London, British Library, Add.38539**

DATE: c1620 and one piece c1630-40

Page measurements: 411 x 274 mm

Pedagogical book in upright format, larger than folio but smaller than foolscap: the largest of all the sources. The foliation of 1913 covers only those leaves that were written, and ignores 57 ruled but otherwise unused folios between 33v and 34; these were later numbered 33/1 to 33/56 (33/12\* being used for the folio initially overlooked between 33/12 and 33/13). A single bifolium was inserted in 1914 between folios 52 and 53. As it has no lute music on it and has no relation to the manuscript, it is not listed.

Since its acquisition, the British Library has suggested at least two names for the book, neither of which seems to have been substantiated by currently available evidence. It is possible that subsequent conservation etc. may have caused the documentation leading to these identities to be lost, though current evidence does not suggest that likelihood. The original owner was Margaret L., whose initials are stamped on the cover, and whose name is included in some doggerel on the front endpaper. An unusually large number of scribes were active in this book, only a few of them involved in the music, and not all of the music is for lute. The provenance of the book and a detailed physical description is given in Spencer 1985B.

Bibliography: Spencer 1985B  
Lumsden 1957A  
Poulton 1975A  
Morgan 1982

folio	original ascription	title	composer	cons. & cogs.
2/1	<i>Mrs Whites Choyse</i>	Mrs White's Choice /Thing	John Dowland [50]	<i>Sampson</i> 7/1 and 7/2 <i>Wickhambrook</i> 15/2 2764(2) 6/2 <i>Pickeringe</i> 19/4 <i>Dd.2.11</i> 63v/2 <i>Dd.4.23</i> 31v
2/2	<i>A Prelude</i>	Prelude		
2v/1	<i>Allmayne p:[er] John Sturt</i>	Mrs Mary Hoffman's Almain	John Sturt	<i>Krakow</i> 1v/1 <i>Dd.4.22</i> 10v/1 <i>Valerius</i> 1626 267-8
2v/2-3/1	<i>the Lord hayes coran[t]</i>	Lord Hay's Courant		<i>Sampson</i> 6/1 <i>Board</i> 8/1 cf: <i>Herhold</i> 7v/2-8/1 <i>Folger</i> 24v/1
3/2	<i>Volte</i>	Volt/Courant		<i>Trinity</i> 2/1 <i>Board</i> 37/2 <i>Dd.4.22</i> 9v <i>Dolmetsch</i> 105v-106 <i>Bautzen</i> 21/1 <i>Montbuysson</i> 77v
3/3		Almain		
3v/1	<i>Brettes Corante</i>	Brett's Courant		<i>Dd.5.78.3</i> 74v/1 <i>Dd.9.3342v/1</i> and 58/3 <i>Trinity</i> 126-125/1 <i>Rowallan</i> 3 <i>Besard</i> 1603 153v/2 [first strain only] <i>Montbuysson</i> 25v <i>Fuhrmann</i> 1615 174/1 <i>Beckmann</i> 3v-4 <i>Wemyss</i> 19v <i>Dusiacki</i> 4v <i>Dolmetsch</i> 22v-23 <i>Werl</i> 91v <i>de Bellis</i> 39 <i>Valerius</i> 1626 52-53
3v/2	<i>A Masking tune</i>	Maske		<i>GB-Lbl</i> Add.Ms.10444 24



4/1	<i>Allmayne by Robert Kindersley</i>	Almain	Robert Kindersley	
4/2	<i>the wiches Daunce</i>	The Witches Dance from the Maske of Queens		<i>Board</i> 26/1 <i>Ballet</i> 65 Dowland 1610B 30v/1 <i>GB-Lbl</i> Add.Ms.10444 21 Brade no.49 <i>GB-Lbl</i> Add.Ms.17786-91 no.6
4v-5/1	<i>A treable</i>	The Queen's Dump, duet treble [Bergamasca Ground]	John Johnson	<i>Schele</i> 138-139 <i>Dd.3.18</i> 4-3v/2 <i>Pickeringe</i> 8v/2-9/1 <i>Folger</i> 6v-7/1 <i>Vilnius</i> 61v-62/1
5/2	<i>A treable</i>	Duet Treble		<i>Board</i> 1/1
5v-6/1	<i>the Sharpe Pauin treable</i>	Sharp Pavan, duet treble	Richard Allison	<i>Folger</i> 17v-18 <i>Pickeringe</i> 11v-12/1
6/2	<i>A Corant</i>	Courant		<i>Schele</i> 85/2-86/1 <i>ML</i> 6/2 <i>St Petersburg</i> 33v-34 <i>Montbuysson</i> 78v <i>Aegidius</i> 91/2 cf: Ballard 1614 16/2-18/1
6v	<i>A treable</i>	Duet treble		
7	<i>Leuecho Pauin</i>	Lavecchia Pavan		<i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) cf: <i>Dd.3.18</i> 61v (cnst) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (dt) John Johnson <i>Ballet</i> 45 [inv] (dt) <i>Brogyntyn</i> 28/2-29/1 (dt) <i>Pickeringe</i> 4/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Wickhambrook</i> 14/2 <i>Folger</i> 12 <i>Schele</i> 143-144/1 <i>Dd.2.11</i> 36v-37/1 (band.)
7v/1	<i>the Cobler</i>	The Cobbler		<i>Folger</i> 9/2 <i>Thysius</i> 393
7v/2-8/1	<i>the Lord Souches Maske</i>	Lord Zouche's Maske		<i>Montbuysson</i> 24/1 <i>Dd.4.22</i> 3v <i>Dd.9.33</i> 88/1 <i>Mynshall</i> 7v/2 <i>Folger</i> 8/2 <i>Vilnius</i> 56v/2 Vallet 1615 91 Hove 1601 106v/2 <i>Nürnberg</i> 38 <i>Dolmetsch</i> 148v-149 cf: Vallet 1616 n.86 <i>Schermar</i> [82] <i>Dlugoraj</i> 295 and 395
8/2	<i>A Corant</i>	Courant		
8v/1	<i>Smythes Allmayne</i>	Sir John Smith's Almain	John Dowland [47a]	Dowland 1610B 30v/2-31 <i>Marsh</i> 384 <i>Folger</i> 13v-14/1 2764(2) 10 <i>Ballet</i> 7/1 (?dt) <i>Schele</i> 148/2 (cnst) <i>Brahe</i> 16v-17/1 <i>Thysius</i> 503

8v/2-9	<i>Allmayne</i>	More Palatino/En Me Revenant	Daniel Bacheler	<i>Board</i> 25v/3 <i>Herbert</i> 44/2 <i>Board</i> 25v/3 <i>Pickeringe</i> 28v/1 Fuhrmann 1615 158-159 <i>Herdringen</i> 9829 9v-10 <i>Brahe</i> 35v/2-36 and 37 Besard 1617 no.9 <i>Cosens</i> 43v-44 <i>Trinity</i> 138 Phalèse 1547 6-6b/1 <i>Stobaeus</i> 65-65v/1
9v/1	<i>A Pauin by Mrs [sic] Robert Johnson</i>	Pavan	Robert Johnson	<i>Herbert</i> 22v-23
9v/2-10/1	<i>Mall Simmes</i>	Mall Sims	Johan Leo Hassler	6402 2/1 <i>Cosens</i> 43/2 <i>Dd.9.33</i> 62v/2-63 Hove1612 59/1 <i>ML</i> 9v/2-10/1 <i>Pickeringe</i> 26v-27 Vallet1615 92 <i>Vilnius</i> 35 and 41v cf: <i>Mynshall</i> 11v <i>Folger</i> 15v <i>Vilnius</i> 6/1 and 54v/1 <i>Montbuysson</i> 4/2 Valerius1626 207-208 <i>Dlugoraj</i> 97 and 483 <i>Stobaeus</i> 76v and 77v
10/2	<i>the fayris Daunce</i>	The Fairy's Dance		<i>Nn.6.36</i> 24v/1 <i>GB-Lbl</i> Add.Ms.10444 31v
10v-11/1	<i>the Passameasures Pauin</i>	Passamezzo Pavan/ Weston's Pavan	Weston	<i>Lodge</i> 20v-21 cf: <i>Dallis</i> 22-23 & 96-97/1 <i>Marsh</i> 50-54/1 and 188 <i>Och1280</i> 1-2
11/2	<i>A Corant</i>	Courant		<i>Trinity</i> 116/2
11v-12	<i>John com Kisse mee Now</i>	John Come Kiss Me Now		<i>Cosens</i> 69v-70v <i>Welde</i> 10v-11 (dt)
12v-13/1	<i>the Battle galliard by mr Dowland</i>	Battle Galliard/ King of Denmark's Galliard/Mr Mildmay's Galliard	John Dowland [40]	Dowland 1610B 22v-23 <i>Dd.9.33</i> 23 & 94v <i>Pickeringe</i> 17v-18/1 <i>Welde</i> 5v <i>Board</i> 17v-18 <i>Sampson</i> 7v <i>Folger</i> 10v-11 <i>Vilnius</i> 22v/2 and 22v/3- 23/1 Fuhrmann 1615 112- 113/1 <i>Brahe</i> 33
13/2	<i>A gallyard by Robert Kindersley</i>	Galliard	Robert Kindersley	
13v-14/1	<i>Mr Holborns Last will and testament</i>	Last Will and Testament Pavan	Anthony Holborne	<i>Dd.2.11</i> 57v-58/1 <i>Euing</i> 32/2 <i>Hirsch</i> 7v/2-8 cf: <i>Dd.2.11</i> 32 (band.)
14/2	<i>Tom of Bedlam</i>	Poor Tom of Bedlam		<i>Board</i> 23/2 and 44/2
14v-15		Fantasia	John Dowland [1]	Dowland 1610B 15-16 <i>Cosens</i> 8v-9 31392 13v-14v/1 and 24 <i>Pickeringe</i> 24v-25/1 Besard 1603 170v-171v/1 <i>Euing</i> 16v-17 Mertel 1615 226/2-228/1 <i>Brahe</i> 27v-31

15v/1	<i>A gallyard by mr Dan: Bacheler</i>	To Plead My Faith Galliard	Daniel Bacheler	<i>Euing</i> 21/2 <i>Ballet</i> 17 <i>Dd.9.33</i> 4 <i>Welde</i> 7v/1 <i>Board</i> 16/1 <i>Dd.2.11</i> 99v/1 <i>Dd.4.22</i> 6v-7 Besard 1603 120v <i>Dolmetsch</i> 95v-96 <i>Nürnberg</i> 16
15v/2-16/1	<i>A gallyard vpon the gallyard before by Mr. Dowland</i>	Galliard on a Galliard of Daniel Bacheler	John Dowland [28]	<i>Board</i> 16v-17/1 <i>Montbuysson</i> 94v-95 <i>Herbert</i> 54v-55/1 <i>Dd.5.78.3</i> 35v-36/1 <i>Euing</i> 20v-21/1 Fuhrmann 1615 108/2-110/1
16/2	<i>Allmayne by mr Ro:Johnson</i>	Almain	Robert Johnson	<i>Krakow</i> 9v/1
16/3		Sellenger's Round/ Est-ce Mars/The French Tune		<i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>Trinity</i> 128/2 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 25/1 and 12/2 <i>Andrea</i> 2/4 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/4 and 87v/5 <i>Brahe</i> 10v/1 Vallet 1615 70 <i>Marsh</i> 42-43 and 182 408/2 103/1 <i>Thysius</i> 442 (dt) Valerius 1626 164-5 Vallet 1616 34/1-35/2 (cnst pts) Hove 1612 61v/1 cf: FWVB no.148 Vallet 1615 63-64/1 & 70/2
16v/1	<i>Mr Johnsons gallyard</i>	Galliard, My Lady Mildmay's Delight	Robert Johnson	<i>Nn.6.36</i> 11 <i>Mynshall</i> 12v <i>Folger</i> 22 <i>Welde</i> 15v/2-16 <i>Vilnius</i> 20v/1 cf: <i>Nürnberg</i> 11
16v/2-17/1	<i>the flyinge Horse</i>	The Flying Horse		
17/2	<i>Allmayne by Mr Robert Johnson</i>	The Prince's Almain	Robert Johnson	<i>Dd.4.22</i> 10/2 <i>Nn.6.36</i> 15v/3 <i>Board</i> 16/2 <i>Trinity</i> 115/2 Mathew 1652 30-32 <i>Krakow</i> 3/1 <i>Herbert</i> 70v/2 Valerius 1626 213
17v/1	<i>Corant</i>	Courant		
17v/2	<i>A Volte</i>	Courant	Mercure d'Orléans	<i>Board</i> 43v/1 <i>St Petersburg</i> 40 <i>Schele</i> 48/2 and 87/3 <i>Nn.6.36</i> 25v/1 <i>ML</i> 17v/2 <i>Werl</i> 73v <i>Dresden</i> 113
18/1	<i>A Volte by John Sturt</i>	Volt	John Sturt	<i>Nn.6.36</i> 26/1
18/2	<i>Corante</i>	Courant		
18v/1	<i>Corant</i>	Courant		<i>Nn.6.36</i> 26/2-25v/3

18v/2-19/1	<i>Corant</i>	Courant de la Durette	Robert Ballard	<i>Aegidius</i> 102 Ballard 1611 45 Valerius 1626 20 Moy 1631 22v-23 Vallet 1615 82 <i>Montbuysson</i> 65v/1
19/2	<i>the Noble Man</i>	The Noble Men's Maske		<i>Dd.4.22</i> 8v-9/1
19/3	<i>A Volte</i>	Volt		
19v/1	<i>Allmayne by John Sturt</i>	Almain	John Sturt	
19v/2	<i>Allmayne</i>	Almain		<i>Board</i> 28v/2 and 42v/2
19v/3	<i>Corant</i>	Courant		<i>Herbert</i> 29/2 <i>Nn.6.36</i> 16/2
19v/4-20/1	<i>A Volte</i>	Volt		
20/2	<i>Ballet</i>	Ballet des Folles		cf: <i>Dd.9.33</i> 57v/3-58/1 <i>Dolmetsch</i> 137v <i>Board</i> 43/2 Besard 1603 151/2
20/3	<i>A Volte</i>	Volt	Mercure d'Orléans	Besard 1603 161v/3-162/1
20v/1	<i>Allmayne by mr Robert Johnson</i>	Hit it and Take it Almain	Robert Johnson	<i>Board</i> 41/4-41v/1 <i>Krakow</i> 9v/2-10/1 Mathew 1652 34-5
20v/2-21/1	<i>A gallyard</i>	Galliard	Robert Johnson	<i>Euing</i> 49/2 <i>Board</i> 19/1 <i>Pickeringe</i> 36/2 <i>Dd.9.33</i> 45v/2-46/1 and 74v
21/2	<i>A gallyard</i>	Galliard	Charles Bocquet	Besard 1603 128v <i>Krakow</i> 7v-8 Vallet 1615 78 <i>Aegidius</i> 29v-30 [It. tabl.] <i>Dolmetsch</i> 76v-78 and 253v-254
21v/1	<i>Volte John Sturt</i>	Volt	John Sturt	<i>Nn.6.36</i> 27/1 <i>Krakow</i> 6
21v/2-22/1	<i>Corant John Sturt</i>	Courant	John Sturt	<i>Nn.6.36</i> 27v <i>Swarland</i> 2v/2 <i>Krakow</i> 11v-12
22/2	<i>Corant</i>	Courant	Jacques Gauthier [probably]	<i>Herbert</i> 46v/1 <i>St Petersburg</i> 73v-74
22/3	<i>A Prelude John Sturt</i>	Prelude	John Sturt	<i>Board</i> 44/3
22v/1	<i>A Pauin by Mr Robert Johnson</i>	Pavan	Robert Johnson	<i>Herbert</i> 60v/1 <i>Aegidius</i> 75v
22v/2-23	<i>Lacrine Pauin by mr John Dowland</i>	Lachrimae Pavan	John Dowland [15]	see separate list
23v-25/1	<i>the Battle</i>	Battle Pavan		<i>Folger</i> 19v-21v/1 <i>Dd.2.11</i> 29v-31/1 <i>Dallis</i> 60-67 cf: <i>Pickeringe</i> 52v-54 (dt)
25/2	<i>Corant</i>	Courant	Mercure d'Orléans/ René Saman	<i>Schele</i> 64/1 and 87 <i>ML</i> 25/2 Dowland 1610B 32v <i>Herbert</i> 65/1 Fuhrmann 1615 162/2 <i>Werl</i> 91 <i>Basle</i> 11-12 Moy 1631 31v <i>Aegidius</i> 122v-123

25v/1	<i>Courante</i>	Courant La Bontade	Robert Ballard	<i>ML</i> 25v/1 Ballard 1611 47-9 <i>Dolmetsch</i> 189v-190 <i>Werl</i> 74 and 150 Moy 1631 16 Fuhrmann 1615 163/1 cf: <i>Dolmetsch</i> 60v-61
25v/2-26/1		Galliard		
26/2	<i>A Corant in [?] p[ar]tes</i>	Courant de la Reine	Robert Ballard	<i>Schele</i> 56/1 Ballard 1611 50/2-52 <i>ML</i> 26/2
26/3	<i>the Canaris</i>	Canaries		cf: Fuhrmann 1615 146/2
26v/1	<i>Corant</i>	Courant		<i>Nn.6.36</i> 26v <i>Krakow</i> 8v-9/1
26v/2-27/1	<i>Corant</i>	Courant Le Testament	Julien Perrichon [18]	<i>ML</i> 26v/2-27/1 <i>Herbert</i> 30/2 <i>Dolmetsch</i> 178v-179 <i>Vilnius</i> 4v/1 Besard 1603 156/2 <i>Dd.9.33</i> 56v/1 <i>Nürnberg</i> 20 and 27 Moy 1631 10 cf same first strain: Ballard1611B 33/2-35 <i>Herbert</i> 33/1-33/2 4th down: <i>Vilnius</i> 4v/2 Besard 1617 26/2 <i>Dolmetsch</i> 18v-19 <i>Aegidius</i> 106
27/2	<i>A Corant</i>	Courant		
27/3	<i>An Almayne</i>	Almain		
27v/1	<i>A galyard</i>	Galliard		
27v/2-28/1	<i>A Corant</i>	Courant		<i>Vilnius</i> 56/1
28/2	<i>An Almayne</i>	Almain		FWVB no.147
28/3	<i>An Almayne</i>	Almain		
28v-29/1	<i>a pauin</i>	Mrs Anne Markham's Pavan	Francis Cutting	<i>Cosens</i> 48v-49 31392 36v-37 <i>Pickeringe</i> 21v-22/1 <i>Dd.9.33</i> 32v-33 <i>Euing</i> 33/2
29/2	<i>Mad Tom of Bedlam</i>	Gray's Inn Maske/ Mad Tom of Bedlam		<i>Trinity</i> 137 <i>Board</i> 31v/1 and 44/4-44v/1 <i>Wemyss</i> 18v-19 <i>GB-Lbl</i> Add.Ms.10444 44
29v/1		La Courant Sarabande	?Robert Ballard	<i>St Petersburg</i> 37/2 <i>Pickeringe</i> 42 <i>Schele</i> 63/1 Ballard 1611 57/2-58/1 Ballard 1614 37/2-39/1 Valerius 1626 239 <i>Aegidius</i> 33 <i>Dolmetsch</i> 20v-21 <i>Stobaeus</i> 53v and 54/2-54v/1 <i>de Bellis</i> 68 Vallet 1615 83 cf: Moy 1631 24v
29v/2-30/1	<i>A Pauin</i>	Pavan	Lodovico Bassano	<i>Dd.2.11</i> 43 31392 19v/2-20
30/2	<i>graysin maske</i>	Gray's Inn Maske		<i>Board</i> 38v/2 <i>ML</i> 32/2
30v/1		The Devil's Dance		
30v/2	<i>the first tune of the lordes maske</i>	First Tune of the Lord's Maske		<i>Board</i> 27v
30v/3	<i>second tune of the Lordes maske</i>	Second Tune of the Lord's Maske		

31	<i>a Corant</i>	Courant		<i>Board 38v-39</i>
31v-32/1	<i>a pavin of mr Robert Johnson</i>	Pavan	Robert Johnson	<i>Herbert 55v-56/1</i>
32/2		Gray's Inn Maske		<i>Board 38v/2 ML 30/2</i>
32v		Maske tune/Almain		<i>Dd.5.78.3 74v/2 Dd.9.33 67/3</i>
33v/1		Almain, first part of duet		
33v/2		Almain, second part of duet		

**GB-Oxford, Magdalen College Library, Ms.265 [guard book] ff.61-62v**

DATE: c1605

Page measurements: Original dimensions are unobtainable due to cropping; f.61 now measures 218-9 x 186 mm; and f.62 measures 222-7 x 188-91 mm.

Teaching fragments, probably originally in upright folio format, though they may have been oblong folio if they were ever bound, as in 31392. Two sheets, perhaps originally about twice their present size, and possibly from a larger manuscript source rather than only existing as single sheets. The reasoning behind this proposition is the fact that the music does not seem to be consecutive either between the sheets, or between sides of the same sheet, and also that the music was not all copied in the same hand. The fragments were removed from the binding of a copy of *Opuscula Medica* (1639) where they were serving as endpapers, and are now bound up in a guard book. No other books in the library seem to contain other sheets that match these ones, leaving them tantalizingly difficult to assess. They could have originated as loose sheets, or may have been part of a larger book that was disbound for use as rough paper.

Two of the fragments are clearly marked as fantasias, one by 'Alfonso'—almost certainly Ferrabosco—but it has not yet been located among the known works of either of the two Ferraboscis. The music on 62-62v only requires a 6-course lute, but that on 61-61v is written for seven courses (the seventh unstopped), implying that it probably dates from before 1610. The presence of rests in the bottom line of the music on f.61 suggests that this was a duet or consort part. It is not certain that the other music is also not for a solo instrument. The handwriting suggests the period 1580-1610, having similarities with scribes that appear in complete lute manuscripts from that time. However, as this type of hand also appears in sources from the early part of the seventeenth century, some time around 1605 may be the most reasonable date to propose given the paucity of other information. Fantasias were most common in the latter part of the sixteenth century in English sources, but nevertheless continue to appear throughout the seventeenth century. The hand on folios 61, 61v and 62v has several features in common with Richard Mynshall or one of the scribes in the Swarland book of lute songs, though they do not seem to be the same scribe. As the first notes of the pieces have been cropped it has been impossible to compare an incipit with those of other fantasias. The lines were probably hand ruled, as each sheet shows slightly variable spacing.

The numbers written in the system on folio 62 are in a different hand and ink from those seen on the other sheets, and appear to have been added at a later date; their meaning is unknown.

Bibliography: Craig 1993

folio	original ascription	title	composer	cons. & cogs.
61		[n.t.]		
61v	<i>fantasia</i>	Fantasia		
62	<i>Alpho[n]so fantas.</i>	Fantasia	Alfonso Ferrabosco	
62v		[n.t.]		

**US-Los Angeles, California, William Andrews Clark Memorial Library, M286M4  
L992 1650 Bound (Mansell Lyra Viol MS)**

DATE: c1600?

Page measurements: 140 x 185 mm

Fragment in oblong quarto format. The piece appears in a book of lyra viol music, in an apparently different hand from that of the rest of the music. The manuscript came from the collection of Prof Theodore M Finney, who referred to it as Finney no.24.

Bibliography: Frank A Traficante: 'The Mansell lyra viol tablature', PhD diss. U. of Pittsburgh (1965)  
Craig 1994

folio	original ascription	title	composer	cons. & cogs.
24v		[n.t.]		



**EIRE-Dublin, Library of Archbishop Narcissus Marsh, Ms.Z3.2.13**

DATE: c1595

Page measurements: 297 x 202 mm

Professional book in large upright folio format. The first scribe uses a rounded italic hand which is remarkable for its exceptional consistency and legibility. There are some mistakes that were probably due to the speed at which the book was copied—whole chords are misplaced by one tablature line and no corrections are made, though this does not mean that the book was not used to play from. An old-style six-course lute is used and since the consistency of the copying and the hand suggests a very short copying period. The second scribe uses a hand more archaic in appearance, but this hand has added the newer music, some of it dating from c1610, Scribe B used and corrected A's music (*see* the last chord on p.429). Although between them Ward (1969) and Spencer have described the book quite fully, some details can be added.

The binding dates wholly from the 19th century, when the original covers were laid down as doublures on the outside of the new ones. This binding is now disintegrating quite badly, the back has fallen away altogether and some of the stitching is disintegrating, leaving some leaves loose. The watermarks are in a considerably better state than the drawings provided by John Hewitt in the facsimile suggest. Some of the marks are the clearest and best preserved to be seen in any of the lute sources. The stub printed in the facsimile between pages 58 and 59 should probably be between 60 and 61, as the leaf with pages 59-60 is loose and was probably misplaced during photography.

Ward notes that the scribe clearly had some pre-determined order in mind, as the unused pages were not prepared for copying as the used ones were, by having the printed staves enclosed by upright rules and, in the case of one of the papers, having an extra stave hand-ruled in the middle of the page. The book is interspersed with hand-ruled pages, and all of these were bound after they were written. That there was an intended order is indisputable, but it has not been possible to see the reasoning behind it. It is most likely that it had something to do with the exemplars the scribe was using rather than keys, genres, etc.

Bibliography: Lumsden 1957A  
Ward 1957  
Ward 1969  
Spencer 1981  
Fenlon/Milsom 1984

page	original ascription	title	composer	cons. & cogs.
10-12/1		P.A. Pavan		<i>Brogyntyn</i> 22-23
12/2-13		P.A. Galliard		
14-17		P.A. Variations		Phalèse 1568 64v-65/1
18	<i>Mownser.</i>	Mounsieur's Almain	Daniel Bacheler	<i>Wickhambrook</i> 17/2 <i>Dd.3.18</i> 35v (dt) <i>Folger</i> 13 <i>2764(2)</i> 12v/2 (dt/cnst) <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 <i>Dowland</i> 1610B 27-28v <i>Valerius</i> 1626 286-287 <i>Thysius</i> 484 cf: <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v different settings: <i>Dd.2.11</i> 33v-34/1 <i>Cosens</i> 15v-17 and 44v-46 <i>Hove</i> 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1
25/1	<i>Almayne</i>	Almain		
25/2	<i>L. Hyryfords</i> <i>Gallyard</i>	Lord Hereford's Galliard		cf: <i>Dallis</i> 43 and 74-5

26-27		Goodnight, duet treble	John Johnson	408/2 85/3-86/1 (dt) <i>Brogynryn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 and 86/2 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 158-160, 362-363 (dt) and 397/2 <i>Willoughby</i> 3v-5 and 5v (dt)
28-29		Fantasia	Alberto da Rippe	
30/1		Chi Passa		
30/2	<i>Cottonns.</i>	Chi Passa	Cotton	2764(2) 12v/1
35		Nusquam Galliard [inc.]		cf: <i>Willoughby</i> 80/2 408/2 106-107/1
36/1		Galliard		<i>Dallis</i> 214/1
37/1		Round		
37/2-36/2	<i>Incip: Galli:</i>	Galliard		
38		Ruggiero		408/2 91/1 <i>Dallis</i> 20/1, 21 (dvns), 92/2 (dt) & 223/2 (band.) <i>Dd.3.18</i> 1 (dt) <i>Marsh</i> 39 (dt) and 305 <i>Mynshall</i> 3v/2 (dt) <i>Thysius</i> 383/1 <i>Trumbull</i> 25v/1 & 25v/2 (dt) cf: <i>Board</i> 2/1 <i>Sampson</i> 3v/1
39		Ruggiero, duet treble		408/2 91/1 <i>Dallis</i> 20/1, 21 (dvns), 92/2 (dt) & 223/2 (band.) <i>Dd.3.18</i> 1 (dt) <i>Marsh</i> 38 and 305 <i>Mynshall</i> 3v/2 (dt) <i>Thysius</i> 383/1 <i>Trumbull</i> 25v/1 & 25v/2 (dt) cf: <i>Board</i> 2/1 <i>Sampson</i> 3v/1
40-41		Downright Squire		
42-43		Sellenger's Round/ Est-ce Mars/The French Tune		<i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>ML</i> 16/3 <i>Trinity</i> 128/2 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 25/1 and 12/2 <i>Andrea</i> 2/4 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/4 and 87v/5 <i>Brahe</i> 10v/1 <i>Vallet</i> 1615 70 <i>Marsh</i> 182 408/2 103/1 <i>Thysius</i> 442 (dt) <i>Valerius</i> 1626 164-5 <i>Vallet</i> 1616 34/1-35/2 (cnst pts) <i>Hove</i> 1612 61v/1 cf: FWVB no.148 <i>Vallet</i> 1615 63-64/1 & 70/2
44-45		Pepper is Black		

46-48		French Galliard	John Johnson/ (Francesco da Milano)	<i>Dallis</i> 40-41/1 (dvns) <i>Och1280</i> 3-4 <i>Lodge</i> 16v/2-17v cf: <i>Cosens</i> 33v/3 <i>Dd.2.11</i> 41/2 <i>Dd.5.78.3</i> 41/2 <i>Marsh</i> 46-48 <i>Thysius</i> 24v/1 Valerius 1626 189 <i>Marsh</i> 148/3-149 (dt pt) <i>Thysius</i> 16v, 20/2, 19v and 20v (cnst pts)
49/1		Part song arrangement?		
49/2	<i>Fansy Newm</i>	Fancy	Newman	<i>Marsh</i> 230-231
50-54/1	[Inci]pit [Wes]tons <i>pau:[an]</i> / <i>West:</i> <i>pau:</i>	Weston's Pavan	Weston	<i>Dallis</i> 22-23 and 96-97/1 <i>Lodge</i> 20v-21 <i>ML</i> 10v-11/1 <i>Marsh</i> 188 <i>Och1280</i> 1-2
54/2-55		Cantus Firmus setting?		
56		Galliard		
57		Galliard		<i>Thistlethwaite</i> 6v-7
58/1	<i>of A Gall:</i>	Galliard		
58/2-59	<i>of A gall: Lychfy</i>	Galliard	Henry Lichfield	<i>Thistlethwaite</i> 35v-36
60		Lesson		
61/1		Lusty Gallant		
61/2	<i>Gally: Queen Scottes</i>	Queen of Scots Galliard/Conde Claro	Guillaume Morlaye	<i>Willoughby</i> 38-39v <i>Marsh</i> 232-233 <i>Dd.5.78.3</i> 73v-74 408/2 108/2-109
62-63		Galliard		408/2 105/2 <i>Willoughby</i> 78-80/1
64	<i>Quel bein [sic] parler</i>	Quel Bien Parler	Pierre Sandrin arr. Alberto da Rippe	
71-72		Almain		<i>Marsh</i> 295
73		Chi Passa		
74/1	<i>Je suis desheritee. Chanson.</i>	Chanson, Je Suis Desheritée	Cadéac/Lupus arr. Alberto da Rippe	<i>Dallis</i> 112-113/1
74/2-75	<i>Si comme.</i>	Si Comme Espoir	Jean Maillard arr. Alberto da Rippe	
76/1		Galliard		<i>Dallis</i> 213/2 cf: <i>Marsh</i> 76/2
76/2		Galliard		cf: <i>Marsh</i> 76/1
79		E Lume Alta Galliard		<i>Willoughby</i> 20v-21/1 408/2 97
80-81		Galliard		<i>Willoughby</i> 41v
82-83		Pavan		408/2 107/2-108/1 <i>Thistlethwaite</i> 8v-9v/1
84		Galliard		
89		Galliard		<i>Willoughby</i> 32-32v/1
90		Galliard	John Johnson	cf: <i>Marsh</i> 91
91		Galliard	John Johnson	<i>Marsh</i> 365 <i>Willoughby</i> 31-31v cf: <i>Marsh</i> 90
92		Galliard		
94	<i>fansy by franc Mylla.</i>	Fantasia	Francesco da Milano	<i>Osborn</i> 16/2-17 <i>Willoughby</i> 8-9/1
99		Scottish Galliard		<i>Dallis</i> 41/2 and 44-45 <i>Marsh</i> 117/1 <i>Dd.2.11</i> 86/1 cf: <i>Marsh</i> 117
102		Galliard		

103		Labandalashot Galliard		<i>Dallis</i> 14 <i>Marsh</i> 368 <i>Mynshall</i> 6v/3 <i>Willoughby</i> 22v/2-23
107	<i>Downe viencella</i>	Dont Vient Cela	arr.	
115		Galliard		
116-117/2		Galliard		
117/1		Scottish Galliard		<i>Dallis</i> 41/2 and 44-45 <i>Marsh</i> 99 <i>Dd.2.11</i> 86/1 cf: <i>Marsh</i> 99
118/1		New Year's Gift Galliard	Anthony Holborne	cf: <i>Dd.2.11</i> 62/3 (band.)
118/2		Galliard		
120-121		Quadran Pavan	John Johnson	<i>Dallis</i> 56-59/1 <i>Mynshall</i> 1v-2/1 <i>Sampson</i> 8 <i>Dd.2.11</i> 31v-32/1 <i>Wickhambrook</i> 10v-11/1 <i>Ballet</i> 8-9
123		Almain	Richard Greene	<i>Willoughby</i> 17v-19/1
124-125		Galliard		<i>Willoughby</i> 21/2
126		Sinkapace Galliard/ Church's Galliard		408/2 95/2 cf: <i>Vilnius</i> 58/1 <i>Mulliner</i> 126v-127 <i>Marsh</i> 126 <i>Willoughby</i> 90v <i>Dlugoraj</i> 189
129		Fantasia	Francesco da Milano	
130-131		P.A. Variations		
132		Fancy		
133	<i>Fernyers</i>	Fancy	Fernyers	
134-135		Fantasia	Alberto da Rippe	
136-137		In Nomine	Robert Parsons arr. HR	<i>Dd.2.11</i> 73v/1 <i>Marsh</i> 274 <i>Pickeringe</i> 34/3
138		Fantasia	Francesco da Milano	
139/1		Trenchmore, duet ground	John Johnson	<i>Dd.3.18</i> 12v-13 (dt) <i>Lodge</i> 10/2-10v/1 (dt) and 12/1 <i>Marsh</i> 139/2-141 (dt) <i>Nn.6.36</i> 33v-34 (dt) <i>Pickeringe</i> 51v/3 <88v> [inv.] <i>Welde</i> 11v/1 and 11v/2-12 (dt)
139/2-141		Trenchmore, duet treble	John Johnson	<i>Dd.3.18</i> 12v-13 (dt) <i>Lodge</i> 10/2-10v/1 (dt) and 12/1 <i>Marsh</i> 139/1 (dt) <i>Nn.6.36</i> 33v-34 (dt) <i>Pickeringe</i> 51v/3 <88v> [inv.] <i>Welde</i> 11v/1 and 11v/2-12 (dt)
142-144/1		Passamezzo Pavan, duet treble	John Johnson	<i>Mynshall</i> 2v-3/1 <i>Dd.3.18</i> 1v-2
144/2		First Dump, duet ground	John Johnson	31392 22v/2
144/3-145		First Dump, duet treble	John Johnson	
146-148/1		Wakefield on a Green, duet treble	John Johnson	<i>Dd.3.18</i> 11v-12/1
148/2		Wakefield on a Green, duet ground		

148/3-149		French Galliard, duet treble	John Johnson/ (Francesco da Milano)	cf: <i>Cosens</i> 33v/3 <i>Dd.2.11</i> 41/2 <i>Dd.5.78.3</i> 41/2 <i>Dallis</i> 40-41/1 (dvns) <i>Lodge</i> 16v/2-17v <i>Marsh</i> 46-48 <i>Och1280</i> 3-4 <i>Thysius</i> 24v/1 <i>Valerius</i> 1626 189 <i>Thysius</i> 16v, 20/2, 19v and 20v (cnst pts)
150-151/1		Dump, duet treble		<i>Dd.3.18</i> 71v-72 <i>Schele</i> 16/3 <i>Thistlethwaite</i> 2-3/1
151/2		Dump, duet ground		
151/3-153		Chi Passa, duet treble	John Johnson	
154/1		P.M. Variations, duet ground		
154/2-156/1		P.M. Variations, duet treble		
156/2-157		duet treble		
158-160		Goodnight, duet treble	John Johnson	<i>408/2</i> 85/3-86/1 (dt) <i>Brogynryn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 and 86/2 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 26-27, 362-363 (dt) and 397/2 <i>Willoughby</i> 3v-5 and 5v (dt)
162-163, 165/2		Folia ground Variations, duet treble		
164-165/1		Delight Pavan	John Johnson	<i>408/2</i> 92-94/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v]- 10/1 <i>Welde</i> 3v-4/1 <i>Waissel</i> 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 and 14v-15 (dt) <i>Brogynryn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
166		Delight Galliard	John Johnson	<i>Welde</i> 4/2 <i>Board</i> 7v/1 <i>Vilnius</i> 61 <i>Pickeringe</i> 32/2 <i>Willoughby</i> 28-29/1 <i>Wickhambrook</i> 10/2 cf: <i>Naples</i> 365
168-169/1		Quadran Pavan		
169/2-171		Quadran Pavan		
173-175/1		Fantasia	Francesco da Milano	<i>Phalèse</i> 1568 7v-8
175/2-176		Arthur's Dump	Philip van Wilder	<i>Marsh</i> 426/2-428 <i>Osborn</i> 9v-10/1

182		Sellenger's Round, duet treble		<i>Dd.3.18 5</i> <i>Thysius 442/3</i> cf: <i>Schele 59/2</i> <i>Montbuysson 30/2 &amp; 94/2</i> <i>ML 16/3</i> <i>Trinity 128/2</i> <i>Board 25/1 and 12/2</i> <i>Andrea 2/4</i> <i>Vilnius 58/3 and 68/3</i> <i>Folger 87v/4 and 87v/5</i> <i>Brahe 10v/1</i> Vallet 1615 70 <i>Marsh 42-43 and 182</i> <i>408/2 103/1</i> Valerius 1626 164-5 Vallet 1616 34/1-35/2 (cnst pts) Hove 1612 61v/1 FWVB no.148 Vallet 1615 63-64/1 & 70/2
183-186/1		The New Hunt's Up, duet treble	John Johnson	<i>Trumbull 15v-16</i> <i>Dd.3.18 13v-14</i> <i>Welde 13/2-14</i>
186/2		The New Hunt's Up, duet groun	John Johnson	
187-186/3		Pavan		<i>408/2 101/3-102 &amp; 105/1</i>
188		Weston's Pavan	Weston	<i>Dallis 22-23 and 96-97/1</i> <i>Lodge 20v-21</i> <i>Och1280 1-2</i> cf: <i>ML 10v-11/1</i> <i>Marsh 50-54/1</i>
190		Lady Rich's Galliard/Dowland's Bells [first 6 bars]	John Dowland [43]	<i>Dlugoraj 147</i> <i>Vilnius 21/3, 21v/2 and</i> <i>56v/4</i> Dowland 1610B 25 <i>Schele 146/2-147/1</i> <i>Dd.5.78.3 9/1</i> <i>Dd.9.33 91v</i> <i>Pickeringe 18/2</i> <i>Welde 5/1</i> <i>Mynshall 8/3</i> <i>Brahe 25v-26/1</i> <i>Thysius 21v/1 and 392v</i> cf: <i>Vilnius 21/2</i> <i>Marsh 381</i>
225		Quadran Pavan		<i>Willoughby 34-35/1</i>
227-228/1	<i>Quadro Cotton</i>	Quadran Pavan	Clement Cotton	<i>408/2 88</i> <i>Dallis 24-26/1</i>
228/2-229		Fantasia	Francesco da Milano	
230-231		Fancy	Newman	<i>Marsh 49/2</i>
232-233		Conde Claro/ Hornpipe	Guillaume Morlaye	<i>Willoughby 38-39v</i> <i>Marsh 61/2</i> <i>Dd.5.78.3 73v-74</i> <i>408/2 108/2-109</i>
234		Fancy		
235	<i>fansye</i>	Fancy		
236/1	<i>Fansie / M</i>	Galliard		
236/2-238		Fantasia	Francesco da Milano	<i>Thistlethwaite 29v-31v</i>
239		Part-song arrangement?		
243	<i>A Doomp e.e.</i>	Dump	E. E.	
244-246/1		Galliard Rondo		
247-246/2	<i>.paven. Ambrose</i>	Pavan	Ambrose Lupo/ John Ambrose	<i>Hirsch 5v-6/1</i>

248-251/1		Variations		
251/2	<i>M</i>	Chi Passa		
257	<i>haat</i> [?]	Galliard		
263		Quadran Pavan [inc.]		
264		Lavecchia Galliard		cf: <i>Wickhambrook</i> 16/1 <i>Pickeringe</i> 4v/1 <i>Ballet</i> 46 (duet) <i>Ballet</i> 47 [inv] (duet) <i>Brogyntyn</i> 29/2 (duet) <i>Pickeringe</i> 4/2 (duet) <i>Wickhambrook</i> 16/2 [inv] (duet) <i>Marsh</i> 264 (solo)
268 (not 266)		Packington's Galliard, first part of duet		<i>Brogyntyn</i> 19/3 2764(2) 2v-3 <i>Mynshall</i> 9 <i>Sampson</i> 9/1
270-271		The Old Medley	John Johnson	31392 18v-19v/1 <i>Marsh</i> 272 Adriansen 1584 <i>Brogyntyn</i> 16-17/1 <i>Dallis</i> 53 2764(2) 3v-5/1 <i>Dd.2.11</i> 88v-89/1 <i>Thysius</i> 192-193 Valerius 1626 99-100 Waissel 1591 L2v <i>Welde</i> 8v-9/1
272		The Old Medley	John Johnson	31392 18v-19v/1 <i>Marsh</i> 270-271 Adriansen 1584 <i>Brogyntyn</i> 16-17/1 <i>Dallis</i> 53 2764(2) 3v-5/1 <i>Dd.2.11</i> 88v-89/1 <i>Thysius</i> 192-193 Valerius 1626 99-100 Waissel 1591 L2v <i>Welde</i> 8v-9/1
273		Part-song arrangement?		
274		In Nomine	Robert Parsons arr. H R	<i>Dd.2.11</i> 73v/1 <i>Marsh</i> 136-137 <i>Pickeringe</i> 34/3
279		Galliard		
280-282		Dump ?		
287		Omnino Galliard	John Johnson	<i>Brogyntyn</i> 21/3 408/2 90/1 <i>Dallis</i> 31/1 and 95/2 <i>Lodge</i> 12/3
289		Quadran Galliard		<i>Sampson</i> 8v [identical except for bar 2]
295		Almain		<i>Marsh</i> 71-72
305		Ruggiero		408/2 91/1 <i>Dallis</i> 20/1, 21 (dvns), 92/2 (dt) & 223/2 (band.) <i>Dd.3.18</i> 1 (dt) <i>Marsh</i> 38 and 39 (dt) <i>Mynshall</i> 3v/2 (dt) <i>Thysius</i> 383/1 <i>Trumbull</i> 25v/1 & 25v/2 (dt) cf: <i>Board</i> 2/1 <i>Sampson</i> 3v/1

319	<i>Knolles. Gall.</i>	Knole's Galliard	Knowles	<i>Wickhambrook</i> 17/5 <i>Trumbull</i> 8/2
328-329		Lesson?		
330		Fancy		
357/1	<i>gall. Lord Stra: / L</i>	Lord Strange's Galliard		
357/2	<i>galli / of a galli</i>	Galliard		
358		Quadran Galliard		<i>Willoughby</i> 37-37v
359	[D]ump / A Dump.	Militis Dump [Bergamasca Ground]		31392 16v/2-17 <i>Lodge</i> 14-15v/1
360-361	<i>Quipass:</i>	Chi Passa		
362-363	<i>Cotton.</i>	Goodnight, duet treble	Clement Cotton	cf: 408/2 85/3-86/1 (dt) <i>Brogynlyn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 and 86/2 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 26-27, 158-160 (dt) and 397/2 <i>Willoughby</i> 3v-5 and 5v (dt)
364		Galliard to Westminster/To Me I Must		<i>Dd.2.11</i> 66v/1 cf: <i>Hove</i> 1612 61/2 <i>Thysius</i> 444
365		Galliard	John Johnson	<i>Marsh</i> 91 <i>Willoughby</i> 31-31v
366-367	[L'o]eil [gr]at.	Chanson L'Oeil Gracieux	arr. Alberto da Rippe	
368		Labandalashot Galliard		<i>Dallis</i> 14 <i>Marsh</i> 368 <i>Mynshall</i> 6v/3 <i>Willoughby</i> 22v/2-23
369-375/1		P.A. Pavan, duet treble	Marc Antoine	<i>Phalèse</i> 1568 72v-75v
375/2	<i>The grownd.</i>	P.A.Pavan, duet ground for bass lute		<i>Phalèse</i> 1568 65/2 [inv]
376-378		Pavan		
379/1		Quadran Pavan		
379/2		Quadran Galliard		
380/1		Chi Passa		
380/2		Chi Passa		
380/3	<i>chayng thy minde</i>	Change Thy Mind	Richard Martin	
381	<i>My ladie Richis galliard</i>	Lady Rich's Galliard/Dowland's Bells	John Dowland [43]	cf: <i>Vilnius</i> 21/2, 21/3, 21v/2 and 56v/4 <i>Dowland</i> 1610B 25 <i>Schele</i> 146/2-147/1 <i>Marsh</i> 190 <i>Dd.5.78.3</i> 9/1 <i>Dd.9.33</i> 91v <i>Pickeringe</i> 18/2 <i>Welde</i> 5/1 <i>Mynshall</i> 8/3 <i>Brahe</i> 25v-26/1 <i>Dlugoraj</i> 147 <i>Thysius</i> 21v/1 and 392v
382/1	<i>Mystris Norrishis delight</i>	Mistress Norrish's Delight	?John Dowland [77]	
382/2- 383/1	<i>The Em=perer[e]s Allmayne</i>	The Emperor's Almain/Alliance Almain		<i>Denss</i> 1594 87/1
383/2	<i>The droke of pames Almayne</i>	The Duke of Parma's Almain		
383/3	<i>O deare lyfe...dg:</i>	O Dear Life when shall it be		



384	<i>An almayne douland</i>	Sir John Smith's Almain	John Dowland [47]	Dowland 1610B 30v/2-31 ML 8v/1 Folger 13v-14/1 2764(2) 10 Ballet 7/1 (?dt) Schele 148/2 (cnst) Brahe 16v-17/1 Thysius 503
385	<i>A pavion by Mr Mathas</i>	Pavan	Mathias Mason	Pickeringe 14/3 Dd.9.33 22v Welde 16v-17
386/1	<i>galliard Alfonsus</i>	Galliard	Alfonso Ferrabosco /John Dowland/ Francis Cutting/ Robert Hales	Dd.2.11 71v/2 Euing 29 31392 34/2 2764(2) 7/1 Thysius 33
386/2-387	<i>A galliard holborne</i>	Galliard	Anthony Holborne	Dd.9.33 66v-67/1 Ballet 6 Dd.2.11 89/2 Dd.5.78.3 19v/1
397/1		frgmt		
397/2		Goodnight	John Johnson	408/2 85/3-86/1 (dt) Brogyntyn 7/5 (dt) Dallis 16/1 (dt) Dd.2.11 8v-9/1 and 86/2 (dt) Dd.3.18 15v-16 (dt) Marsh 26-27, 158-160 and 362-363 (dt) Willoughby 3v-5 and 5v (dt)
397/3		frgmt		
397/4		The Hunt's Up		
398/1		P.A.		
398/2	<i>Expectate.</i>	Expectare Pavan		
399	<i>Expect: Gally.</i>	Expectare Pavan		
400-401	<i>Dordo</i>	Madrigal: Dormendo un Giorno	Philippe Verdelot arr.	
419/1	<i>the grownd</i>	P.A. Galliard		Dd.4.22 2v/1
419/2		P.A.		
419/3		Chi Passa		
419/4		duet ground		
419/5	<i>A grow[nd]</i>	duet ground		
420-422		Galliard Variations		Dallis 36/1 and 47/2
423-424/1		Bergamasca Variations		
424/2		P.A. Variations		
425		[frgmt]		
426/1	<i>nom:t:</i>	In Nomine	John Taverner arr. Nicholas Strogers [?]	Dd.9.33 61 Dd.2.11 19/2 Mynshall 10v/1 cf: Mulliner 41v
426/2-428	<i>[inci]pit [D]ump / Dump philli</i>	Arthur's Dump	Philip van Wilder	Marsh 175/2-176 Osborn 9v-10/1
429		Psalm: Where Righteousness, two settings		2764(2) 8v/1

**Richard Mathew *The Lute's Apology for her Excellency***

YEAR OF PUBLICATION: 1652

Bibliography: G. Hayes: 'Music in the Boteler Muniments' *GSI*, viii (1955), 43  
 Simpson 1966A  
 Simpson 1966B  
 François-Pierre Goy: Richard Mathew's Prefatory Epistle and the Contents of *The Lutes Apology*' *LSJ*, xxxi (1991), 2

page	original ascription	title	composer	cons. & cogs.
1/2	1 / <i>Jigg</i> . [index:] <i>A Jigg</i> .	Jig	Richard Mathew	
2	2 / <i>Halloo my Fancy</i> . [index:] <i>Halloo my Fancy</i> .	Halloo My Fancy	Richard Mathew	
3-5	3 / <i>Mathews Delight</i> . [index:] <i>Mathews Delight</i> .	Mathew's Delight	Richard Mathew	
6	4 / <i>West</i> . [index:] <i>West</i> .	West	Richard Mathew	
7-8	5 / <i>Mathews Dream</i> . <i>This is to be playd as it were sleeping, and at the rests ought to nod</i> . [index:] <i>Mathews Dreame</i> . <i>This is to be playd as it were sleeping, and at the rests ought to nod</i> .	Mathew's Dream	Richard Mathew	
9	6 / <i>Rant</i> . [index:] <i>A Rant</i> .	Rant	Richard Mathew	
10	7 / <i>Saraband</i> . [index:] <i>A Saraband</i> .	Saraband	Richard Mathew	
11	8 / <i>New rant</i> . [index:] <i>A New Rant</i> .	New Rant	Richard Mathew	
12	9 / <i>New Saraband</i> . [index:] <i>A New Saraband</i> .	New Saraband	Richard Mathew	
13	10 / <i>Saraband</i> . [index:] <i>A Saraband</i> .	Saraband	Richard Mathew	
14	11 / <i>What you will</i> . [index:] <i>What you will</i> .	What You Will	Richard Mathew	
15	12 / <i>Gerrards Mistresse</i> . [index:] <i>Gerrards Mistresse</i> .	Gerrard's Mistress	Richard Mathew	
16	13 / <i>Ayre</i> . [index:] <i>An Ayre</i> .	Ayre	Richard Mathew	
17	14 / <i>Scotch</i> . [index:] <i>Scotch</i> .	Scotch	Richard Mathew	
18	15 / <i>Hone</i> . [index:] <i>Hone</i> .	Hone	Richard Mathew	
19	16 / <i>North</i> . [index:] <i>North</i>	North	Richard Mathew	
20	17 / <i>Bow bells</i> . [index:] <i>Bow Bels</i> .	Bow Bells	Richard Mathew	
21	18 / <i>Simphony</i> . [index:] <i>A Simphony</i> .	Sinfonia	Richard Mathew	
22	19 / <i>Sheffield</i> . [index:] <i>Sheffield</i> .	Sheffield	Richard Mathew	
23-24	20 / <i>Tantara</i> . [index:] <i>Tantara</i> .	Tantara	Richard Mathew	
25	21 / <i>Simphony</i> . [index:] <i>A Simphony</i> .	Sinfonia	Richard Mathew	
26-27 [missing]	22 [index:] <i>Choyce</i> .	Choice	Richard Mathew	
28	23 / <i>Almane</i> . [index:] <i>An Almane</i> .	Almain	Richard Mathew	
29	24 / <i>Corant to the Almane</i> . [index:] <i>A Corant to the Almane</i> .	Courant to the Almain [?]	Richard Mathew	

30 [missing]- 32	25 / <i>Almane</i> . [index:] <i>An Almane</i> .	Almain	Robert Johnson	<i>Dd.4.22</i> 10/2 <i>Nn.6.36</i> 15v/3 <i>ML</i> 17/2 <i>Board</i> 16/2 <i>Trinity</i> 115/2 <i>Krakow</i> 3/1 <i>Herbert</i> 70v/2 <i>Valerius</i> 1626 213
33	26 / <i>Preludium</i> . [index:] <i>A Preludium</i> .	Prelude	Richard Mathew	
34-35	27 / <i>Almane</i> , <i>hit it and take it</i> . [index:] <i>An Almane</i> , <i>hit it and take it</i> .	Hit it and Take it Almain	Robert Johnson	<i>Board</i> 41/4-41v/1 <i>Krakow</i> 9v/2-10/1 <i>ML</i> 20v/1
36-38	28 / <i>Mathews melancholy good night</i> . [index:] <i>Mathews melancholy good night</i> .	Mathew's Melancholy Good Night	Richard Mathew	
39/1	29 / <i>Preludium</i> . [index:] <i>A Preludium</i> .	Prelude	Richard Mathew	
39/2	<i>Prel</i> . [index:] <i>A Preludium</i> .	Prelude	Richard Mathew	
40-41	31 / <i>Preludium</i> . <i>The unwinding of a pin, and the winding it up again</i> . [index:] <i>A Preludium</i> . <i>The unwinding of a pin, and the winding it up again</i>	Prelude, The Unwinding of a Pin and the winding it up again	Richard Mathew	
42-43	32 / <i>Preludium</i> [index:] <i>A Preludium</i> .	Prelude	Richard Mathew	

**John Maynard *The XII Wonders of the World***

YEAR OF PUBLICATION: 1611

Bibliography: Harwood 1962  
 Traficante 1966  
 [Facsimile] ed. Ian Harwood (Scolar Press, Menston, 1970)

Sig.	original ascription	title	composer	cons. & cogs.
G2v-H1	<i>XIII A Pauin.</i> [index:] <i>A Pauin.</i>	Pavan	John Maynard	
H1v	<i>XIII A Galliard to the Pauin.</i> [index:] <i>A Galliard to the Pauin.</i>	Galliard	John Maynard	
H2	<i>AN Almond to both.</i>	Almain	John Maynard	
H2v-J1	<i>XV A Pauin.</i> [index:] <i>A Pauin.</i>	Pavan	John Maynard	
J1v-J2	<i>XVI THE Galliard to the Pauin before.</i> [index:] <i>A Galliard to the Pauin before.</i>	Galliard	John Maynard	
J2v	<i>XVII ADew. / Here endeth the Lessons for the Lute and Base Violl.</i> [index:] <i>Adew.</i>	Adieu	John Maynard	

### GB-Private Library of Robert Spencer, Richard Mynshall Lute Book

DATE: 1597-1600

Page measurements: 303-7 x 184-91 mm

Pedagogical book in upright folio format. This is one of the two lute books to have a Royal coat of arms stamped in gilt on the covers, and is also unusual in having originally had clasps rather than ties. Mynshall scratched his initials on either side of the centre-stamp on the front cover and inked them on the back cover. The marginalia includes the inscriptions *Raphe Wilbraham / his Booke / from his Brother Minshull. / Esto amicus unius & Inimicus nullius / Bee frend to one & enemie to non one [per] me / Richard Mynshall finis / Hughe Allen / Thomas Crockett* etc. and many other verses and these names repeated many times in many hands on f.1; the name *Anne Burges* appears on f.2 and the date 1597 on f.5v. A charm for toothache and a copy of a letter from Essex to Elizabeth dated 30th August 1599 appear on f.98v. The date of the book is unassailable with the relative battery of evidence provided by the binding, watermarks and by Mynshall himself. Lumsden took the Essex letter (1599) as a terminal date, but did not seem to allow for the fact that the letter is a copy of the original (or a draft) and was written separately from the music. The three pieces in later hands probably do not date from much later than Mynshall's pedagogical period, and he may have begun to use the MS as a commonplace book shortly after he finished taking lessons. Mynshall seems to have owned an unusual number of books for a merchant at this time, and he seems to have valued them more than his lute and viola da gamba, as he left them to his brother-in-law at his death in Nantwich in 1638. Little is known of Mynshall's life, but he may have been the Captain Mynshall who was present at the battle of Kinsale at the end of 1602.

Bibliography: Lumsden 1957A  
 Spencer 1975A  
 Spencer 1975C  
 Poulton 1975B

folio	original ascription	title	composer	cons. & cogs.
1/1	<i>prludume</i> [index:] <i>Preludum</i>	Prelude		
1/2	<i>Mmy lord wilobie</i> [index:] <i>my lord</i> <i>wilobies welcom home</i>	Lord Willoughby's Welcome Home/ Roland	John Dowland [66]	<i>Dd.5.78.3</i> 28v <i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 cf: <i>Folger</i> 9v/1 (dt) <i>Hove</i> 1601 107v/3 <i>Robinson</i> 1603 40-41 <i>Thysius</i> 389/1 <i>Valerius</i> 1626 83 <i>Vallet</i> 1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 <i>Besard</i> 1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 58v/2 <i>Sampson</i> 11v/2 (dt/cnst) <i>Dd.2.11</i> 14v/1 (band.)
1/3	<i>John Dowlands</i> <i>Galliarde</i> [index:] A <i>galliard p[er] dowland</i>	Captain Candish's Galliard	John Dowland [21]	<i>Dd.2.11</i> 56/1 <i>Hirsch</i> 11v/2 <i>2764(2)</i> 6v/1
1v-2/1	<i>Quadren pauian</i> [index:] <i>The quadron</i> <i>pauione</i>	Quadran Pavan	John Johnson	<i>Dallis</i> 56-59/1 <i>Sampson</i> 8 <i>Marsh</i> 120-121 <i>Dd.2.11</i> 31v-32/1 <i>Wickhambrook</i> 10v-11/1 <i>Ballet</i> 8-9

2/2	<i>the harte opreste</i> [index:] <i>The hart opprest trebble</i>	the Heart Opressed, duet treble		Le Roy 1574 89 [77]
2v-3/1	<i>passingmesures pauian</i> [index:] <i>Passingmesurs pauion</i>	P.A. Pavan, duet treble	John Johnson	<i>Mynshall</i> 2v-3/1 <i>Marsh</i> 142-144/1 <i>Dd.3.18</i> 1v-2 cf gr.: <i>Lvov</i> 100-101v/1 <i>08/2</i> 85/2
3/2-3v/1	<i>greeneslueus</i> [index:] <i>Greene sleues trebble</i>	Greensleeves, duet treble	Henry VIII	<i>Folger</i> 5/1
3v/2	<i>The heare trebble of Rogeroe</i> [index:] <i>The heier trebble of Rogero</i>	Ruggiero, duet treble	John Johnson	<i>408/2</i> 91/1 <i>Dallis</i> 20/1, 21 (dvns), 92/2 (dt) & 223/2 (band.) <i>Dd.3.18</i> 1 (dt) <i>Marsh</i> 38, 39 (dt) and 305 <i>Mynshall</i> 3v/2 (dt) <i>Thysius</i> 383/1 <i>Trumbull</i> 25v/1 & 25v/2 (dt) cf: <i>Board</i> 2/1 <i>Sampson</i> 3v/1
4	<i>the galliard to the quadorn pauion</i> [index:] <i>The quadrone galliard</i>	Quadran Galliard	?John Johnson	<i>Dd.3.18</i> 26/2 <i>31392</i> 21v/2-22
4v	<i>the flate pauiane</i> [index:] <i>The flatt pauion</i>	Flat Pavan	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
5/1	<i>the galliard to the flat pau</i> [index:] <i>The galliard to the same</i>	Flat Galliard	John Johnson	<i>Ballet</i> 19 <i>Dd.9.33</i> 92v/2 <i>Dd.2.11</i> 1v/2 <i>Dd.3.18</i> 22 (dt) <i>Pickeringe</i> 5v/1 and 5v/2-6/1 (dt pts)

5/2-5v/1	<i>Spanish pauian</i> [index:] <i>The Spainishe pauion</i>	Spanish Pavan	Francis Pilkington	31392 25v Sampson 3v/2 Welde 1 Dallis 162 Dd.4.22 3 Dd.9.33 82v-83 Dd.2.11 66v/2 Nn.6.36 23v Dallis 162 Robinson 1603 22v-23 408/2 112/1 Wemyss 23/3-24/1 Wickhambrook 14v-15/1 Cosens 20v-21 Folger 1v-2 (frgmt) Pickeringe 11/2 & 11v-12 (dt pts) Dd.3.18 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 <i>Vilnius</i> 27
5v/2	<i>the Scoth Huntessupe</i> [index:] <i>The Scothe huntsup</i>	The Scottish Hunt's Up	John Johnson	cf: <i>Pickeringe</i> 15v-16
5v/3	<i>1597 orlando furiosoe</i> [index:] <i>Orlando furiosoe</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	Dd.2.11 55v/3 Board 1/3 Montbuysson 23v/2 & 38 Fuhrmann 1615 47/2 Bautzen 50/1 and 50/2 Vilnius 1/1 (dt) and 1/2 (band.) Hove 1601 106/2 408/2 111/2 <i>Thysius</i> 399/1 <i>Schmall</i> 22v
6	<i>the Galliarde to the quadron pauiane</i> [index:] <i>The quadron galliard</i>	Galliard to the Quadran Pavan		
6v/1	<i>Mrs Jane Leightons choyse</i> [index:] <i>Mrs Jane Leaghtons choyse</i>	Mrs Jane Laiton's Choice	?John Dowland	
6v/2	<i>the Earle of Essikes dumpte</i> [index:] <i>The Erle Essix dumpe</i>	Heavenly God/The Earl of Essex's Dump	William Hewes	<i>Lodge</i> 13v Dallis 202-3/1 and 212
6v/3	<i>labandelay shote</i> [index:] <i>Labanddola shott</i>	Labandalashot Galliard		Dallis 14 Marsh 103 and 368 Willoughby 22v/2-23
7/1	<i>a Coye Toye</i> [index:] <i>A coy Toy</i>	A Coy Toy/Mrs Vaux's Jig	?John Dowland [80]	Dd.9.33 20v
7/2	<i>A Allman</i> [index:] <i>A Allman</i>	Almain		Dd.9.33 87v/2
7/3	<i>my lorde of Oxfordes Marche</i> [index:] <i>my lord of oxfords marche</i>	The Earl of Oxford's March		2764(2) 7v/2-8/1 Dd.3.18 20/2 (cnst) 408/2 95/3 <i>Thysius</i> 373v

7v/1	<i>Jonesons delite pauian</i> [index:] <i>Jonesons delitte pauion</i>	Delight Pavan	John Johnson	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Wickhambrook</i> [9v]- 10/1 <i>Welde</i> 3v-4/1 <i>Waissel</i> 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 and 14v-15 (dt) <i>Brogyntyn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
7v/2	<i>my lord Southes maske</i> [index:] <i>my lord souches maske</i>	Lord Zouche's Maske	?John Johnson	<i>Montbuysson</i> 24/1 <i>ML</i> 7v/2-8/1 <i>Dd.4.22</i> 3v <i>Dd.9.33</i> 88/1 <i>Folger</i> 8/2 <i>Vilnius</i> 56v/2 <i>Vallet</i> 1615 91 <i>Hove</i> 1601 106v/2 <i>Nürnberg</i> 38 <i>Dolmetsch</i> 148v-149 cf: <i>Vallet</i> 1616 no.86 <i>Schermar</i> [82] <i>Dlugoraj</i> 295 and 395
7v/3	<i>Mistris Chidleais Farewell</i> [index:] <i>Mrs Chidles Farewell</i>	Mistress Chidley's Farewell		<i>Dd.2.11</i> 44/4
8/1	<i>In creete when dadulus first began</i> [index:] [I]n Creete when dedalus	In Crete When Daedalus First Began		408/2 90/2 <i>Lodge</i> 19v-20/1
8/2	<i>the moris</i> [index:] [T]he morris	The Morris		
8/3	<i>Doulands Bells</i> [index:] <i>Dowlands bells</i>	Lady Rich's Galliard/Dowland's Bells	John Dowland [43]	<i>Dlugoraj</i> 147 <i>Vilnius</i> 21/3, 21v/2 and 56v/4 <i>Dowland</i> 1610B 25 <i>Schele</i> 146/2-147/1 <i>Marsh</i> 190 <i>Dd.5.78.3</i> 9/1 <i>Dd.9.33</i> 91v <i>Pickeringe</i> 18/2 <i>Welde</i> 5/1 <i>Brahe</i> 25v-26/1 <i>Nürnberg</i> 2 <i>Thysius</i> 21v/1 and 392v cf: <i>Vilnius</i> 21/2 <i>Marsh</i> 381



8/4	<i>Bonny sweete Robin</i> [index:] <i>Bony sweete Robin</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	?John Dowland [70]	<i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v cf JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) <i>Fuhrmann</i> 1615 114- 115/1 other: <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 <i>Robinson</i> 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (l.v.) 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Lodge</i> 5
8v/1	<i>the Passingmessures Galliarde</i> [index:] <i>Passingmesures galliard</i>	P.A. Galliard		<i>Dallis</i> 19 & 136/2-137/1 <i>Folger</i> 2/2 <i>Trumbull</i> 4/1 <i>Dolmetsch</i> 168v-169 <i>Vallet</i> 1616 24
8v/2	<i>packintons compounds</i> [index:] <i>Pactkintons componds</i>	Packington's Pound	Francis Cutting	[this version very corrupt] <i>Nn.6.36</i> 21/3 <i>Thysius</i> 401v cf: <i>Barley</i> 1596 69 (orph.)
9	<i>pactkintonns galliard</i> [index:] <i>Pactkintons galliard</i>	Packington's Galliard, first part of duet		<i>Marsh</i> 266 <i>Brogyntyn</i> 19/3 2764(2) 2v-3 <i>Sampson</i> 9/1
9v/1	<i>Fortune p[er] Dowland /fortune</i> [index:] <i>Fortune p[er] Dowland</i>	Fortune My Foe	John Dowland [62]	<i>Thysius</i> 387v <i>Barley</i> 1596 45-46 <i>Dd.4.22</i> 11v <i>Euing</i> 27/2 <i>Vilnius</i> 7v/1 <i>Weld</i> 2/2 <i>Ballet</i> 14 (cnst) <i>Dd.9.33</i> 89 (dt tr.) <i>Dd.2.11</i> 56/2 (dt pt) <i>Nn.6.36</i> 15/3 (l.v.) cf: <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 <i>Vallet</i> 1616 8/1 <i>Valerius</i> 1626 132-133 408/2 111/1 <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Dallis</i> 71/2 (dvns) <i>Schele</i> 20-24/1 (dvns) <i>Hove</i> 1601 106v/1 (dvns) <i>Dallis</i> 49/2-50/1 <i>Eijsertt</i> 33 and 37 <i>Richard</i> 22 FWVB no.65 (Byrd)
9v/2	<i>Ladies Maries galliard</i> [index:] <i>Ladie Maries galliard</i>	Lady Mary's Galliard		<i>Dallis</i> 211

10/1	<i>The Sedreppetis Lamentation / Dowlands allman</i> [index:] <i>Dowlands allman</i>	Lady Laiton's Almain	John Dowland [48]	<i>Schele</i> 145/2-146/1 2764(2) 10v <i>Dd.2.11</i> 48/3 <i>Welde</i> 5/3 Besard 1603 139v <i>Thysius</i> 492/1 <i>Folger</i> 11v <i>Wickhambrook</i> 17/3 Fuhrmann 1615 80/2 Hove 1612 59/2 <i>Richard</i> 59v/2-60 cf: <i>Vilnius</i> 66v/2 <i>Dlugoraj</i> 367 <i>Eijsertt</i> 27 <i>Cologne</i> 59v-60
10/2	<i>Mounsiers Allman</i> [index:] <i>Mounsiers allmen</i>	Monsieur's Almain, duet part		<i>Euing</i> 19v
10v/1	<i>tauerners Innomine / Tauerners Innomina</i> [index:] <i>Tauerners inomine</i>	In Nomine	John Taverner arr. Nicholas Strogers [?]	<i>Dd.9.33</i> 61 <i>Dd.2.11</i> 19/2 <i>Marsh</i> 426/1 cf: <i>Mulliner</i> 41v
10v/2-11	<i>Mr Lusher</i> [index:] <i>Mr Lusher</i>	Almain	Lusher	<i>Board</i> 21/3
11/2		Lachrimae Pavan (frgmt)	John Dowland [15]	see separate list
11v	[index:] <i>Mall Symes</i>	Mall Sims	Johan Leo Hassler	<i>Folger</i> 15v cf: 6402 2/1 <i>Cosens</i> 43/2 <i>Dd.9.33</i> 62v/2-63 Hove1612 59/1 <i>ML</i> 9v/2-10/1 <i>Pickeringe</i> 26v-27 Vallet1615 92 <i>Vilnius</i> 35 and 41v <i>Vilnius</i> 6/1 and 54v/1 <i>Montbuysson</i> 4/2 Valerius1626 207-208 <i>Dlugoraj</i> 97 and 483 <i>Stobaeus</i> 76v and 77v
12	<i>Leueche pavin</i> [index:] <i>Leuecho pavin</i>	Lavecchia Pavan		<i>ML</i> 7 <i>Sampson</i> 9v <i>Weld</i> 2v/1 cf: <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (dt) <i>Dd.3.18</i> 61v (cnst) John Johnson <i>Ballet</i> 45 [inv] (dt) <i>Brogyntyn</i> 28/2-29/1 (dt) <i>Pickeringe</i> 4/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Wickhambrook</i> 14/2 <i>Folger</i> 12 <i>Schele</i> 143-144/1 <i>Dd.2.11</i> 36v-37/1 (band.)
12v	<i>Dowlands galliard</i>	Galliard, My Lady Mildmay's Delight	Robert Johnson	<i>Nn.6.36</i> 11 <i>Folger</i> 22 <i>ML</i> 16v/1 <i>Welde</i> 15v/2-16 <i>Vilnius</i> 20v/1 cf: <i>Nürnberg</i> 11

## GB-Cambridge University Library, Nn.6.36

DATE: c1610-15

Page measurements: 344 x 220 mm

Professional book in upright folio format. This is the latest of the Holmes books, and was written entirely in London, where Holmes was a singingman at Westminster Cathedral, where he had headed the choir since at least 1603. (See Harwood 1963 for details regarding the compilation of all the Holmes books.) The original parchment wrapper was removed in 1913 when the book was re-bound in three-quarter leather, but it was preserved in the University Library as Doc.38 as it was made from a slightly cropped indenture dated 'the fourth day of April in the xxxivth yere of ... our soueraign Lady Elizabeth' (1597). It concerns an unsigned lease of a tenement by 'Peter Pory of the Universitie of Oxford gent' to 'Mathew Holmes of Christchurch in the same Universitie Singingman'. Some of the foliation has conflicting numbers since the original folios 28, 30 and 31 have been cut away. Lumsden comments that the tuning of the last two pieces is 'symptomatic of the break-up of the older English school and suggests a date after about 1615'. However, apart from these pieces, the only evidence of the impact of transitional tunings or the repertory associated with them in Holmes's books is in the final group of pieces in this book, where a small group of French composers are represented.

Both the notation and the contents of this book begin to diversify from that seen in the earlier lute sources. Holmes used three kinds of rhythmic indication—continuous, rhythm-change and, for the first time, mensural flagging; all three types being interspersed throughout the folios. A few of the pieces are for the viol.

Bibliography: Lumsden 1957A  
Harwood 1963  
Nordstrom 1972  
Sutton 1981

folio	original ascription	title	composer	cons. & cogs.
1		Earl of Derby's Galliard	John Dowland [44]	<i>Schele</i> 142 Dowland 1610B 24v <i>Dd.5.78.3</i> 38/2 <i>Euing</i> 21/3 <i>Welde</i> 7/3 <i>Sampson</i> 13v <i>Nn.6.36</i> 2 <i>Herhold</i> 39v/2-40v
1v		Galliard	James Harding	<i>Herbert</i> 9v
2	<i>The Erle of Darbies Galliard by Mr Jo Dowland</i>	Earl of Derby's Galliard	John Dowland [44]	<i>Schele</i> 142 Dowland 1610B 24v <i>Dd.5.78.3</i> 38/2 <i>Euing</i> 21/3 <i>Welde</i> 7/3 <i>Sampson</i> 13v <i>Nn.6.36</i> 1 <i>Herhold</i> 39v/2-40v
2v-3/6	<i>Pauana. DB</i>	Pavan	Daniel Bacheler	<i>Herbert</i> 20v
3/1	<i>woodduck</i> [?]	Woodcock		
3/2	<i>Singers Jigge</i>	Singer's Jig	Jo Singer	<i>Board</i> 9/2 <i>Dd.9.33</i> 81v (band.)
3/3	<i>The Boores Dawnce</i>	The Boar's Dance		<i>Nn.6.36</i> 3/4 <i>Dd.5.78.3</i> 44v/2
3/4	<i>llantiero</i>	The Boar's Dance		<i>Dd.5.78.3</i> 44v/2 <i>Nn.6.36</i> 3/3
3/5	<i>Canaries</i>	Canaries		
3v		Galliard		
4	<i>Mr D B</i>	Galliard	Daniel Bacheler	
4v-5	<i>Pauan Mr D.B.</i>	Pavan	Daniel Bacheler	
5v	<i>Mr D B</i>	Galliard	Daniel Bacheler	
6	<i>Mr D B.</i>	Galliard	Daniel Bacheler	
6v-7	<i>Mr D B.</i>	Galliard	Daniel Bacheler	
7v	<i>Mr D B.</i>	Galliard	Daniel Bacheler	<i>Cosens</i> 82v <i>Dd.5.78.3</i> 58

8/1	<i>Volta</i>	Volt/Courant	Daniel Bacheler	<i>Herbert</i> 26v/1
8/2	<i>Curranta</i>	Courant	?Daniel Bacheler	<i>Herbert</i> 28/1
8v-9/1	<i>Pavana D Bacheler</i>	Pavan	Daniel Bacheler	
9/2	<i>A french toy</i>	French Toy/Ballet		Besard 1603 43 Fuhrmann 1615 148/2 Mylius 1622 89/1 Besard 1617 43/2 <i>Sibley</i> 36/1 <i>de Bellis</i> no.30 <i>Thysius</i> 381v Vallet 1616 1/3
9v-10	<i>Pavana Mr D B</i>	Pavan	Daniel Bacheler	
10v		Up Tails All		<i>Pickeringe</i> 34/2 <i>Dd.9.33</i> 95v/2
11	<i>Galliard Ro Johnson</i>	Galliard, My Lady Mildmay's Delight	Robert Johnson	<i>Mynshall</i> 12v <i>Folger</i> 22 <i>ML</i> 16v/1 <i>Welde</i> 15v/2-16 <i>Vilnius</i> 20v/1 cf: <i>Nürnberg</i> 11
11v-12	<i>Mr D B. pavana</i>	Pavan	Daniel Bacheler	Dowland 1610B 18v-19
12v-13	<i>Mr D B</i>	Pavan	Daniel Bacheler	
13v-14		Pavan		
14v/1	<i>Clarks Galliard</i>	Clark's Galliard/ Quadran Galliard/ Jest	Anthony Holborne	408/2 89 <i>Ballet</i> 10-11/1 <i>Dd.2.11</i> 60v/2 and 72v/1 <i>Hirsch</i> 7v/1 <i>Wickhambrook</i> 11/2 <i>Trumbull</i> 4/2
15/1-14v/2	<i>Allmain</i>	Almain [l.v.]		
15/2		[l.v.]		
15/3	<i>fortune</i>	Fortune My Foe [l.v.]	?John Dowland	cf: 408/2 111/1 <i>Stobaeus</i> 79v <i>Vilnius</i> 20v/2 and 27v <i>Folger</i> 57v [inv] <i>Beckmann</i> 13v/2 <i>Brahe</i> 14/2 Vallet 1616 8/1 <i>Valerius</i> 1626 132-133 <i>Thysius</i> 387v <i>Barley</i> 1596 45-46 <i>Dd.4.22</i> 11v <i>Euing</i> 27/2 <i>Mynshall</i> 9v/1 <i>Vilnius</i> 7v/1 <i>Weld</i> 2/2 (cnst) <i>Ballet</i> 14 (cnst) <i>Dd.9.33</i> 89 (dt tr.) <i>Dd.2.11</i> 56/2 (dt) <i>Thysius</i> 185v/2 <i>Vilnius</i> 60/1 <i>Herhold</i> 18v/2-21/1 <i>Dallis</i> 49/2-50/1 <i>Dallis</i> 71/2 (dvns) <i>Schele</i> 20-24/1 (dvns) <i>Hove</i> 1601 106v/1 (dvns) <i>Richard</i> 22 <i>Eijsertt</i> 33 and 37 FWVB no.65 (Byrd)
15/4	<i>Allmaine</i>	Almain [l.v.]		
15/5	<i>A Toy g k.</i>	Toy [l.v.]		
15v/1		Dump [l.v.]	Richard Martin	<i>Ballet</i> 39 (l.v.)
15v/2		[l.v.]		

15v/3	<i>The pr: Allm,</i>	The Prince's Almain	Robert Johnson	<i>Dd.4.22</i> 10/2 <i>ML</i> 17/2 <i>Board</i> 16/2 <i>Trinity</i> 115/2 Mathew 1652 30-32 <i>Krakow</i> 3/1 <i>Herbert</i> 70v/2 Valerius 1626 213
16/1		Galliard [not v.t.]		
16/2	<i>Corranta</i>	Courant		<i>Herbert</i> 29/2 <i>ML</i> 19v/3
16v/1	<i>Curranta</i>	Courant		
16v/2		Galliard	James Harding	
17	<i>Mrs E B teares</i>	Almain Mrs E. B. Tears		
17v-18/1	<i>Teares</i>	Dowland's Adieu	John Dowland?	
18/2- 18v/1	<i>resoluc[i]on</i>	Dowland's Adieu for Master Oliver Cromwell/ Resolution	John Dowland [13]	Dowland 1600 Sig.N1v
18v/2	<i>Maske</i>	The Third of the Prince's Masque	?Robert Johnson	<i>Krakow</i> 2/2 <i>Montbuysson</i> 78/1
18v/3	<i>Maske</i>	Maske		
19		Walsingham [l.v.]		<i>Nn.6.36</i> 20v-21/1 (l.v.) cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
19v-20/1		Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood [l.v.]	?John Dowland	cf (solo): <i>Ballet</i> 27 408/2 104/2 and 113/2 <i>Dd.2.11</i> 80/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Lodge</i> 5 JD: <i>Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 22v and 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v

20/2		Bara Faustus's Dream		cf: Vallet 1615 93 <i>Stobaeus</i> 76 <i>Dlugoraj</i> 453 <i>Vilnius</i> 42/1, 59/3 and 66v/1 Valerius 1626 111 <i>Pickeringe</i> 24/4 <i>Ballet</i> 29/1 (l.v.)
20v-21/1		Walsingham [l.v.]		<i>Nn.6.36</i> 19 (l.v.) cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v-28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
21/2	<i>A Jigg</i>	Jig		
21/3	<i>Pack. Pound.</i>	Packington's Pound	Francis Cutting	<i>Mynshall</i> 8v/2 (corrupt) <i>Thysius</i> 401v cf: <i>Barley</i> 1596 69 (orph.)
21v/1	<i>A Jigg</i>	Jig		
21v/2	<i>Come away</i>	Come Again, Sweet Love Doth Now Invite	John Dowland [60]	<i>Montbuysson</i> 1v/1 and 64v/1 <i>Nn.6.36</i> 21v/2 Valerius 1626 167
22		Galliard		
22v-23	<i>Sims</i>	Sims Pavan		
23v		Spanish Pavan	Francis Pilkington	31392 25v <i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Dallis</i> 162 Robinson 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v-15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v- 26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 <i>Vilnius</i> 27
24/1	<i>Mrs An Rogers Choice</i>	Mrs Ann Roger's choice		
24/2	<i>Allmaine</i>	Almain		
24v/1		The Fairy's Dance		<i>ML</i> 10/2

24v/2	<i>Currant</i>	Courant		
25		Galliard		
25v/1	<i>Currante</i>	Courant	Mercure d'Orléans	<i>Board</i> 43v/1 <i>St Petersburg</i> 40 <i>Schele</i> 48/2 and 87/3 <i>Nn.6.36</i> 25v/1 <i>ML</i> 17v/2 <i>Werl</i> 73v <i>Dresden</i> 113
25v/2	<i>Currant</i>	Courant	Mercure d'Orléans	<i>Schele</i> 16/2
26/1	<i>Currant Jo sturt</i>	Courant	John Sturt	<i>ML</i> 18/1
26/2- 25v/3	<i>Currant</i>	Courant		<i>ML</i> 18v/1
26v	<i>Currante</i>	Courant		<i>ML</i> 26v/1 <i>Krakow</i> 8v-9/1
27/1	<i>Volte Jo St.</i>	Volt	John Sturt	<i>ML</i> 21v/1 <i>Krakow</i> 6
27/2	<i>Ballet</i>	Ballet	Charles de l'Espine?	first strain: <i>Aegidius</i> 130v-131 cf: <i>Werl</i> 152 <i>Dolmetsch</i> 34v-35v
27/3				
27v	<i>Currante Jo St</i>	Courant	John Sturt	<i>ML</i> 21v/2-22/1 <i>Swarland</i> 2v/2 <i>Krakow</i> 11v-12
29		Passamezzo Pavan [s.n.]		
29v		Quadran Pavan treble [inc., s.n.]		
32	<i>Sims</i>	Sims Galliard		
32v-33/1		Fantasia	John Dowland [6]	<i>Dd.9.33</i> 43v-44
33/2	<i>A fancy</i>	Fantasia	?Julien Perrichon	<i>Herbert</i> 30/1 <i>Mertel</i> 1615 153/2
33v-34		Trenchmore, duet ground	John Johnson	<i>Dd.3.18</i> 12v-13 (dt) <i>Lodge</i> 10/2-10v/1 (dt) and 12/1 <i>Marsh</i> 139/1 (dt) and 139/2-141 (dt) <i>Pickeringe</i> 51v/3 <88v> [inv.] <i>Welde</i> 11v/1 and 11v/2-12 (dt)
34v	<i>Jos: shirly</i>	Galliard [l.v.]	Joseph Shirley	
35	<i>An: Marks</i>		Andrew Marks	
35v-36	<i>Jamy</i>	[l.v.]	?Joseph Shirley	
36v	<i>Coranto Confes</i>	Courant	Charles de L'Espine	
37		Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	<i>Barley</i> 1596 62 (orph.) <i>Montbuysson</i> 2/1 and 56v/2-57/1 <i>Dowland</i> 1610B 24 <i>Dd.2.11</i> 40v/1 and 62v/1 <i>Euing</i> 24/1 <i>Folger</i> 16 <i>Hirsch</i> 11v/1 <i>Herbert</i> 55/2 <i>Cosens</i> 48 <i>Fuhrmann</i> 1615 121/2-122 <i>Bautzen</i> 31/1 <i>Thysius</i> 22v/1 <i>Vallet</i> 1615 36-40 <i>Vilnius</i> 58v/2
37v-38/1	<i>Mr D B</i>	Pavan	Daniel Bacheler	
38/2	<i>preludiu[m] Deus misereatur nostri</i>	Prelude		
38v	<i>Mr D B.</i>	Galliard	Daniel Bacheler	
39	<i>Mr D B</i>	Galliard	Daniel Bacheler	

39v/1				
39v/2-40	<i>Mr D B.</i>	Pavan	Daniel Bacheler	
40v	<i>Mr D B</i>	Galliard	Daniel Bacheler	<i>Pickeringe 30/1</i>
41/1	<i>volta</i>	Volt		
41/2	<i>Preludiu[m]</i>	Prelude		
41v-42	<i>Mr D B</i>	Pavan	Daniel Bacheler	<i>Dd.9.33 40v-41</i> <i>Dd.5.78.3 72v-73</i>
42v-43	<i>Mr D B</i>	Pavan	Daniel Bacheler	
43v-44	<i>Mr D B</i>	Pavan	Daniel Bacheler	
44v-45		Pavan [not v.t.]		
45v		Galliard [not v.t.]		



**GB-Northamptonshire Public Record Office, FH.3431.c**DATE: *c1625?*

Fragments of irregular-sized paper probably originally enclosed a letter (the papers show folds). The music is written on hand-drawn lines and shows time signatures consistent with the rise in their use *c1630*. The writing itself suggests about this date, but the use of v.t. would be unusual. Courants are not rare in English sources, but the time-signatures would be anachronistic in much earlier music. *c1625* would seem the best compromise without concordances or watermarks to offer further evidence. It is interesting that a courant and a jig are paired in both these fragments and in *Occ254*.

Bibliography: Craig 1994

frgmt	original ascription	title	composer	cons. & cogs.
1	<i>Courante</i>	Courant		
2	<i>Gigue</i>	Jig		

**GB-Oxford, Corpus Christi Library, Ms.254 fragments**

DATE: c1610

Page measurements: 297 x 188 mm

Fragment in upright folio format. The sheet has been mounted on a guard and bound into a collection of loose papers that do not seem to be related to the music. The writing on both sides extends right to the edges of the paper, and it may have been cropped. Only on the verso is some text lost, but this is mainly due to the mounting on the guard. This may have been a letter fragment, as the sheet was folded in half at one time. The music is written on three and a half hand-ruled lines that are just sufficient for the music. On the recto face are instructions in a close-written secretary hand for working out a horoscope, but these are general in nature and have no evidence of a specific date. The script on the recto and the use of a secretary 'e' in the tablature suggest a date near 1600, but the style of writing has much in common with 6402. There are pieces described as 'French Courant' in sources dating from 1595 to about 1630. There is no watermark, and the most reasonable compromise date that can be reached is given above.

Bibliography: Craig 1993

folio	original ascription	title	composer	cons. & cogs.
144v/1	<i>Hogys Jigge.</i>	Hogys Jig		
144v/2	<i>the french Lacoronto.</i>	French Courant		cf: <i>Board</i> 43/3 <i>Folger</i> 14/2 <i>Trinity</i> 118/1 <i>Valerius</i> 1626

**GB-Oxford, Christ Church Library, Mus.1280 fragments**

DATE: c1580

Page measurements: Original size unobtainable due to cropping. The size of the sheet that remains (after joining the two fragments) is 236-8 x 200 mm

Teaching fragments, probably in oblong folio format similar to 31392. Since the music extends right to the edges of the remaining width, it seems most likely that the original sheet was used in oblong format. The fragments were removed from the lining of a late 16th or early 17th century deed-box. Reconstruction shows that these were two pieces of the same sheet, but no other fragments are extant. The cropping has destroyed a large part of the music, but since concordances are available, effectively nothing has been lost. The music seems to require only a 6-course lute, suggesting an early date, although the majority of the concordances were copied after 1600. The extensive cropping has removed any clues as to the origins of the sheet, and it is as likely to have been part of a larger book as to have been loose. The paper has the appearance of having been folded, but the creases may simply have been caused by the paper having been used in the corners of the deed-box. The paper is carefully hand-ruled.

Bibliography: Craig 1993

face	original ascription	title	composer	cons. & cogs.
recto		Weston's Pavan	Weston	cf: <i>Dallis</i> 22-23 and 96-97/1 <i>Lodge</i> 20v-21 <i>ML</i> 10v-11/1 <i>Marsh</i> 50-54/1 and 188
verso	<i>the frenche gallyard</i>	French Galliard	John Johnson/ (Francesco da Milano)	cf: <i>Cosens</i> 33v/3 <i>Dd.2.11</i> 41/2 <i>Dd.5.78.3</i> 41/2 <i>Dallis</i> 40-41/1 (dvns) <i>Lodge</i> 16v/2-17v <i>Marsh</i> 46-48 <i>Thysius</i> 24v/1 <i>Valerius</i> 1626 189 <i>Marsh</i> 148/3-149 (dt) <i>Thysius</i> 16v, 20/2, 19v and 20v (cnst pts)

**US-New Haven, Yale, Beinecke Rare Book and Manuscript Library, Music Ms.13**  
(olim Box 22 No.10)

DATE: c1560

Page measurements: 160 x 230 mm

Household or personal anthology in oblong quarto format. Ward suggests that what are now the first and last leaves were probably originally used as a wrapper, and he identifies three scribes. The MS is discussed in detail in Ward 1992.

The watermarks appear to date from the 1540s to 1550, and the mixing of the paper suggests that it was originally a collection of loose leaves, though original foliation suggests that they are in the original order. Francesco da Milano is the only composer mentioned, but concordances between both early and slightly later sources provide some others, all supporting this approximate date.

Bibliography: Lumsden 1957A  
Ward 1992

folio	original ascription	title	composer	cons. & cogs.
1/1	<i>A songe</i>	Lute Song [in tabl. and s.n.]		
1/2	<i>The tender love that dredethe losse</i>	Lute Song: The Tender Love [in tabl. and s.n.]		
1v-2v/1	<i>the kinges Pavane</i>	Heaven and Earth/ King's Pavan		<i>RA58 52/4 &amp; 55v</i> <i>Sampson 4/1</i> <i>Thistlethwaite 87v-89</i>
2v/2-3v/1	<i>A pavane</i>	Pavan		
3v/2-4/1		Galliard	Luys de Narváez	
4/2-4v	<i>Holloy=ne p[ar]dye</i>	Passamezzo		<i>Osborn 31v/1</i>
5/1		[n.t.]		
5/2-6/1	<i>the olde p[ar]dye</i>	P.A.		
6/2	<i>Sithene I have yow sene</i>	Sithen I Have You Seen		
6v/1	<i>A galliarde</i>	Galliard		
6v/2-7/1	<i>pavana</i>	Passamezzo Pavan		
7v/2-9/1	<i>A fancye of Francys myllayne</i>	Fantasia	Francesco da Milano	<i>Willoughby 6v-7v</i>
9/2	<i>O god yt art my ryghtuusnes</i>	Psalm 4: O God That Art My Righteousness		
9v-10/1	<i>Artheres du[m]pe</i>	Arthur's Dump	Philip van Wilder	<i>Marsh 175/2-176 and 426/2-428</i> <i>Osborn 9v-10/1</i>
10/2-11v/1	<i>the base of spayne</i>	Variations on a Spanish Ground		
11v/2		[n.t.]		
12	<i>paxy measure</i>	Passamezzo Pavan d'Angleterre		<i>Dallis 71/1</i>
12v	<i>begin all Agayne A gallyard</i>	Romanesca Galliard		
13-14v/1	<i>A fancye</i>	Fancy		
14v/2-16/1		Fancy		
16/2-17	<i>A fantazia frauncis de myllayne</i>	Fantasia	Francesco da Milano	<i>Osborn 16/2-17</i> <i>Marsh 94</i> <i>Willoughby 8-9/1</i>
17v-18/1		Chanson: Je File	Philip van Wilder arr.	<i>Brogyntyn 14 4900 62</i>
18/2-18v/1		Chanson: C'est a Grand Tort	Claudin de Sermisy arr.	
18v/2-19/1	<i>A pauin</i>	Pavan		
19/2-19v/1	<i>traditore galliarde yow must sett downe the greate basse to ye cownterTennor in bothe ye pavin &amp; galliard</i>	Traditore Galliard		

19v/2	<i>Marke Antonys gallyarde</i>	Galliard	Marc Antoine	
20-31		Poetry, recipes and remedies		
31v/1	<i>Pardye I sayde not soe</i>	[n.t.]		<i>Osborn 4/2-4v</i>
31v/2	<i>A point</i>	Fancy [guitar]		
32/1	<i>Care who so wyll</i>	Care Who So Will [guitar]		
32/2	<i>Philips Songe</i>	Song [guitar]	Philip van Wilder	
32v/1	<i>yf care Do cawse men crye</i>	If Care Do Cause Men Cry [guitar]		<i>RA58 52/3 Stowe389 120/2</i>
32v/2	<i>to tune the l[a]wt bye thes stopes</i>	Tuning Table		
33-39v		Poetry		
40-44		[guitar]		
44v-57v		Poetry		

## GB-London, British Library, Eg.2046

DATE: 1616 and c1630-50

Page measurements: 296-7 x 200 mm

Pedagogical book in upright folio format. The covers have been laid down as doublures on new covers shortly after 1868. They show the Royal coat of arms of James I, indicating that it was originally bound up during his reign, possibly for one of his musicians or a member of his household, though the arms block is not one that appears on bindings from the Old Royal Library. James came to the throne in 1603, and Jane Pickeringe signs f.1v with her name and the date 1616, so the book was bound up some time between these two dates. The initials I.P. are stamped on the cover. The British Museum attempted unsuccessfully to link Jane Pickeringe to Sir John Puckering (or Pickeringe), and to Sir Thomas Puckering, but both of these connections proved to be flawed, and had to be discarded. So far, Jane Pickeringe's family remains unidentified. The manuscript also contains the names *Mrs Manwareringe* and *Naomi Hopwood*, who were probably later 18th and 19th century owners of the book. The Yorkshire Protestant family of Sir William Pickeringe (1516-75), a gentleman and diplomat, may also be candidates for Jane's ancestors. However, he fell out of favour during the reign of Mary and his family may not have re-established their original ties to the monarchy. Love mentions a William Pickeringe who, after the assassination of the Duke of Buckingham in 1628, came under suspicion because of his friendship with Alexander Gill who had expressed sympathy with the killing. A search of Pickeringe's chambers and person revealed notes from Gill relating to Buckingham. This close connection with the court may furnish another candidate for Jane's family, possibly from the same Yorkshire family, who do not seem to have been strangers to political intrigue.<sup>11</sup>

Physical details and information regarding provenance are given in Spencer 1985A.

Bibliography: Lumsden 1957A  
Spencer 1985A

folio	original ascription	title	composer	cons. & cogs.
4/1	<i>the paucheo for ii lutes Johnstone</i>	Lavecchia Pavan, first part of duet	John Johnson	<i>Ballet</i> 45 [inv] (dt) <i>Brogyntyn</i> 28/2-29/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Wickhambrook</i> 14/2 (inc.) <i>Folger</i> 12 <i>Schele</i> 143-144/1 cf: <i>Dd.3.18</i> 61v (cnst) <i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (dt) <i>Dd.2.11</i> 36v-37/1 (band.)
4/2	<i>Lauecheo gallyerde for ii lutes by Johnstone</i>	Lavecchia Galliard, second part of duet	John Johnson	<i>Brogyntyn</i> 29/2 <i>Wickhambrook</i> 16/2 [inv] cf: <i>Ballet</i> 47 [inv] (dt) <i>Ballet</i> 46 (dt) <i>Marsh</i> 264 (solo) <i>Pickeringe</i> 4v/1 (dt) <i>Wickhambrook</i> 16/1 (dt)

<sup>11</sup> Love 1993, 237.

4v/1	<i>Lauecheo gallyerde for ii lutes by Johnstone</i>	Lavecchia Galliard, first part of duet	John Johnson	<i>Wickhambrook</i> 16/1 cf: <i>Ballet</i> 47 [inv] (dt) <i>Ballet</i> 46 (dt) <i>Brogyntyn</i> 29/2 (dt) <i>Pickeringe</i> 4/2 (dt) <i>Wickhambrook</i> 16/2 [inv] (dt) <i>Marsh</i> 264 (solo) <i>Wickhambrook</i> 16/1 (dt)
4v/2-5/1	<i>the flatt pauion for ii lutttes by Johnstone</i>	Flat Pavan, first part of duet	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 5/2 (dt) <i>Trumbull</i> 10 (cnst), 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
5/2	<i>the flatt pauion for ii lutttes by Johnstone</i>	Flat Pavan, second part of duet	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 (dt) and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
5v/1	<i>the galyerd to the flatt pauion for ii lutttes by Johnson</i>	Flat Galliard, first part of duet	John Johnson	<i>Ballet</i> 19 <i>Dd.9.33</i> 92v/2 <i>Mynshall</i> 5/1 <i>Dd.2.11</i> 1v/2 <i>Dd.3.18</i> 22 (dt) <i>Pickeringe</i> 5v/2-6/1 (dt)
5v/2-6/1	<i>the galyerd to the flatt pauion for ii lutttes by Johnstone</i>	Flat Galliard, second part of duet	John Johnson	<i>Ballet</i> 19 <i>Dd.9.33</i> 92v/2 <i>Mynshall</i> 5/1 <i>Dd.2.11</i> 1v/2 <i>Dd.3.18</i> 22 (dt) <i>Pickeringe</i> 5v/1 (dt)
6/2	<i>Drewries accordes</i>	Drewry's Accords, second part of duet		<i>Brogyntyn</i> 30 <i>Ballet</i> 48
6v/1	<i>drewries accordes</i>	Drewry's Accords, first part of duet		<i>Ballet</i> 49/1 [inv] cf: <i>Brogyntyn</i> 31
6v/2-7	<i>delatrumba for ii lutttes</i>	De la Tromba, second part of duet		<i>Brogyntyn</i> 26-27/1 <i>Sampson</i> 10v-11/1
7v-8/1	<i>delatrumba for ii lutttes</i>	De la Tromba Pavan, first part of duet		<i>Dd.3.18</i> 45v-46
8/2	<i>Larosignall for ij lutttes</i>	La Rossignol, first part of duet		
8/3	<i>the ground to the quadro galyerd to the treble</i>	Quadran Galliard, duet ground		<i>Pickeringe</i> 13/2

8v/1	<i>Larolignoll</i> [sic]	La Rossignol Almain, second part of duet		<i>Board</i> 6/2
8v/2-9/1	<i>A Treble</i>	The Queen's Dump, duet treble	John Johnson	<i>Schele</i> 138-139 <i>Dd.3.18</i> 4-3v/2 <i>Folger</i> 6v-7/1 <i>Vilnius</i> 61v-62/1
9/2	<i>the grounde to the treble be fore</i>	The Queen's Dump/Johnson's Second Dump, duet ground	John Johnson	<i>Brogyntyn</i> 7/1 <i>Vilnius</i> 62/2
9v-10/1	<i>the quadro pauing</i>	Quadran Pavan, duet treble		<i>Trumbull</i> 10v-11 <i>Dd.3.18</i> 5v-6/1
10/2	<i>the gronud</i> [sic] <i>to the quadro pauing treble</i>	Quadran Pavan, duet ground		
10v-11/1	<i>the treble to the spanish Pauinge by Alfonces</i>	Spanish Pavan, duet treble	Alfonso Ferrabosco	<i>Dd.3.18</i> 14v-15/1 cf see below.
11/2	<i>the ground to the treble</i>	Spanish Pavan, duet ground	Alfonso Ferrabosco	cf: <i>31392</i> 25v <i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 Robinson 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v- 15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 <i>Vilnius</i> 27
11v-12	<i>the treble to the pauinge of allasons</i>	Sharp Pavan, duet treble	Richard Allison	<i>ML</i> 5v-6/1 <i>Folger</i> 17v-18
12/2	<i>the ground to the treble</i>	Sharp Pavan, duet ground	Richard Allison	<i>Trumbull</i> 17/2
12v-13/1	<i>the treble to the quadro galyer</i> [d]	Quadran Galliard, duet treble		<i>Trumbull</i> 11v-12 <i>Dd.3.18</i> 6v-7/2
13/2	<i>the ground to the treble</i>	Quadran Galliard, duet ground		<i>Pickeringe</i> 8/3
13v-14/1	<i>A treble by Mr Johnson</i>	Short Almain 2, duet treble	John Johnson	<i>Dd.3.18</i> 9v-10/1, 10v and 59 cf solo: <i>Board</i> 21v/2-22 <i>Dd.2.11</i> 59v <i>Dd.9.33</i> 52v-53/3 <i>Dd.4.23</i> 20v-21 (citt.)
14/2	<i>the grownd to the treble</i>	Short Almain, duet ground for 1 & 2	John Johnson	
14/3	<i>A pauing</i>	Pavan	Mathias Mason	<i>Dd.9.33</i> 22v <i>Marsh</i> 385 <i>Welde</i> 16v-17
14v-15/1	<i>A treble</i>	The Leaves be Green the Nuts be Brown, duet treble	John Johnson	<i>Dd.3.18</i> 17v <i>Dd.9.33</i> 63v-64



15/2	<i>the grownd to the treble before</i>	The Leaves be Green the Nuts be Brown, duet ground	?John Johnson	
15/3		Toy		
15/4		Toy		
15v-16	<i>the scottish Huntsupe</i>	The Scottish Hunt's Up	John Johnson	cf: <i>Mynshall</i> 5v/2
16v-17/1	<i>Lacrima by dowlande</i>	Lachrimae Pavan	John Dowland [15]	see separate list
17/2	<i>Strogers galyerd</i>	In Nomine Galliard	Nicholas Strogers	<i>Dallis</i> 93 <i>Trumbull</i> 6/2 <i>Dd.9.33</i> 60v <i>Hirsch</i> 3/1 cf: <i>Dd.2.11</i> 95v/2
17v-18/1	<i>the battell galyerd by mr. dowlande</i>	Battle Galliard/ King of Denmark's Galliard/Mr Mildmay's Galliard	John Dowland [40]	Dowland 1610B 22v-23 <i>Dd.9.33</i> 23 & 94v <i>ML</i> 12v-13/1 <i>Welde</i> 5v <i>Board</i> 17v-18 <i>Sampson</i> 7v <i>Folger</i> 10v-11 <i>Vilnius</i> 22v/2 and 22v/3-23/1 Fuhrmann 1615 112-113/1 <i>Brahe</i> 33
18/2	<i>My Ladie Riches galyerd</i>	Lady Rich's Galliard/ Dowland's Bells	John Dowland [43]	<i>Dlugoraj</i> 147 <i>Vilnius</i> 21/3 21v/2 and 56v/4 Dowland 1610B 25 <i>Schele</i> 146/2-147/1 <i>Marsh</i> 190 <i>Dd.5.78.3</i> 9/1 <i>Dd.9.33</i> 91v <i>Welde</i> 5/1 <i>Mynshall</i> 8/3 <i>Brahe</i> 25v-26/1 <i>Thysius</i> 21v/1 and 392v cf: <i>Vilnius</i> 21/2 <i>Marsh</i> 381
18v-19/1	<i>A Pauine by Francis Cuttinge</i>	Sans Per Pavan	Francis Cutting	<i>Dd.2.11</i> 84v/1 <i>Dd.5.78.3</i> 13v-14 <i>Euing</i> 32v-33/1
19/2		Toy		
19/3		Toy		
19/4		Mrs White's Choice/Thing	John Dowland [50]	<i>ML</i> 2/1 <i>Sampson</i> 7/1 and 7/2 <i>Wickhambrook</i> 15/2 2764(2) 6/2 <i>Dd.2.11</i> 63v/2 <i>Dd.4.23</i> 31v
19/5		What if a Day or a Month or a Year	?John Dowland [79]	<i>Basle</i> 19/2 <i>Dd.9.33</i> 62v/1 <i>Folger</i> 23 and 87/1 <i>Trumbull</i> 2/3 <i>Valerius</i> 1626 248
19v-20	<i>Pipers Pauinge by Mr dowlande</i>	Captain Digorie Piper's Pavan	John Dowland [8]	31392 27v-28 Barley 1596 37-41 <i>Cosens</i> 2v-3 <i>Dd.2.11</i> 46v/2-47/1, 82/2 (band.) <i>Euing</i> 29v/1 Hove 1612 37v <i>Montbuysson</i> 70v-71/1
20v-21/1	<i>A pauine by daniell Bachler</i>	Pavan	Daniel Bacheler	<i>Herbert</i> 19v-20 <i>Mylius</i> 1622 57-58 Fuhrmann 1615 56-58/1

21/2	<i>A Toye</i>	Toy		
21v-22/1	<i>A pavine by Franncs Cuttinge</i>	Mrs Anne Markham's Pavan	Francis Cutting	<i>ML</i> 28v-29/1 <i>Cosens</i> 48v-49 31392 36v-37 <i>Dd.9.33</i> 32v-33 <i>Euing</i> 33/2
22/2	<i>A Toye</i>	Toy		
22/3		Toy		
22/4	<i>A Toye</i>	Toy		
22v	<i>Sweet Robyne</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	John Dowland [70]	<i>JD: Board</i> 12v/2 <i>Cosens</i> 32v <i>Euing</i> 31/2 <i>Pickeringe</i> 35/2 <i>Vilnius</i> 6v/1 <i>Dd.9.33</i> 29v-30 and 81v/4 (band.) Fuhrmann 1615 114-115/1 cf: 408/2 104/2 <i>Dd.2.11</i> 80/2 <i>Ballet</i> 27 408/2 113/2 <i>Euing</i> 46v-47 Robinson 160318v/1 2764(2) 12/3 <i>Nn.6.36</i> 19v-20/1 (l.v.) <i>Lodge</i> 5 ?JD: <i>Mynshall</i> 8/4 <i>Dd.2.11</i> 53/2 and 66/3 <i>Folger</i> 16v <i>Dd.3.18</i> 11 and 18 31392 25 <i>Montbuysson</i> 3v
23	<i>A pavin by mr Johnsonn</i>	Pavan	John? Johnson	<i>Hirsch</i> 1v-2/1 [f.1 missing]
23v-24/1	<i>A Fantasia</i>	Fantasia	?John Dowland [71]	<i>Mylius</i> 1622 28-29
24/2	<i>A Toye</i>	Toy		
24/3	<i>A Toye</i>	Toy		
24/4	<i>A Toye</i>	Bara Faustus's Dream		cf: <i>Vallet</i> 1615 93 <i>Stobaeus</i> 76 <i>Dlugoraj</i> 453 <i>Vilnius</i> 42/1, 59/3 and 66v/1 <i>Valerius</i> 1626 111 <i>Nn.6.36</i> 20/2 <i>Ballet</i> 29/1 (l.v.)
24v-25/1	<i>A Fantasi</i>	Fantasia	John Dowland [1]	<i>Dowland</i> 1610B 15-16 <i>Cosens</i> 8v-9 31392 13v-14v/1 and 24 <i>ML</i> 14v-15 <i>Besard</i> 1603 170v-171v/1 <i>Euing</i> 16v-17 <i>Mertel</i> 1615 226/2-228/1 <i>Brahe</i> 27v-31
25/2	<i>god be with the Francs</i>	God be with the Franks		

25/3	<i>My lord willobes wellcome home by John dowland</i>	Lord Willoughby's Welcome Home/ Roland	John Dowland [66]	<i>Dd.5.78.3</i> 28v <i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 <i>Folger</i> 9v/1 (dt) cf: Hove1601 107v/3 Robinson1603 40-41 <i>Thysius</i> 389/1 Valerius1626 83 Vallet1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 Besard1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 58v/2 <i>Sampson</i> 11v/2 (dt/cnst) <i>Dd.2.11</i> 14v/1 (band.)
25v-26/1	<i>A Pavin by Rossetters</i>	Pavan	Philip Rosseter	
26/2	<i>A galyerd by Rosseters</i>	Galliard	Philip Rosseter	<i>Dd.9.33</i> 47v-48
26v-27	<i>Mall Symes</i>	Mall Sims	Johan Leo Hassler	6402 2/1 <i>Cosens</i> 43/2 <i>Dd.9.33</i> 62v/2-63 Hove1612 59/1 <i>ML</i> 9v/2-10/1 Vallet1615 92 <i>Vilnius</i> 35 and 41v cf: <i>Mynshall</i> 11v <i>Folger</i> 15v <i>Vilnius</i> 6/1 and 54v/1 <i>Montbuysson</i> 4/2 Valerius1626 207-208 <i>Dlugoraj</i> 97 and 483 <i>Stobaeus</i> 76v and 77v
27v	<i>A pavin by Mr Daniell Bachler</i>	Pavan	Daniel Bacheler [5]	<i>Herbert</i> 3v-4 <i>Dd.5.78.3</i> 61v-62 Mylius 1622 46-47 Fuhrmann 1615 49-50
28/1	<i>A Galyard by Mr Edmond Collarde</i>	Galliard	Edmund Collard	
28/2		Toy		
28/3	<i>drawe neare me and lowe me</i>	Draw near to me and love me		
28v/1	<i>A Carranta</i>	More Palatino/En Me Revenant	Daniel Bacheler	<i>Board</i> 25v/3 <i>Herbert</i> 44/2 <i>Board</i> 25v/3 Fuhrmann 1615 158-159 <i>ML</i> 8v/2-9 <i>Herdringen</i> 9829 9v-10 <i>Brahe</i> 35v/2-36 and 37 Besard 1617 no.9 <i>Cosens</i> 43v-44 <i>Trinity</i> 138 Phalèse 1547 6-6b/1 <i>Stobaeus</i> 65-65v/1
28v/2-29/4	<i>A Toy</i>	Toy		
29/1	<i>A Crananto</i>	Courant		
29/2	<i>A H J</i>	Almain	?Anthony Holborne	cf: <i>Board</i> 18v/1
29/3	<i>A Toy</i>	Toy		

29v	<i>Go from my window by Mr Dowland</i>	Go From My Window	John Dowland [64]	<i>Euing</i> 17v-18/1 Barley 1596 66-69 (orph.) <i>Dd.5.78.3</i> 39v-40 <i>Thysius</i> 395/2 cf Collard: <i>Dd.9.33</i> 31v-32 Pilkington: <i>31392</i> 26v-27 Allison: <i>Board</i> 10/3 <i>Euing</i> 48v-49/1 <i>Montbuysson</i> 1/1 <i>2764(2)</i> 9v (dt/cnst) <i>Dd.3.18</i> 34v-35 (cnst) Robinson: <i>Dd.2.11</i> 3 <i>Dd.5.78.3</i> 40v <i>Folger</i> 17 Robinson 1603 29
30/1	<i>A Galyard by Mr Daniell Bachler</i>	Galiard	Daniel Bacheler	<i>Nn.6.36</i> 40v
30/2	<i>The Maids in Constrate</i>	The Maids in Constrate (?Constraint)		
30v-31/1		Une Jeune Fillette /Nonette	John Dowland [93]/Daniel Bacheler	Adriaenssen 1584 88/2 <i>Bautzen</i> 18/2 Besard 1603 131v-132 Besard 1617 4/1-6/3 <i>Herbert</i> 23v-25 Hove 1612 55v-56v/1-57 <i>Montbuysson</i> 11v-12 Phalèse 1563 88/1 <i>Richard</i> 25 and 35v-37v/1 <i>Schele</i> 25-28/1 <i>Thysius</i> 380 and 509 Valerius 1626 180-181 Vallet 1615 43-44 <i>Vilnius</i> 2v/1 cf: <i>Richard</i> 35
31/2	<i>A Toye</i>	Toy		
31v/1	<i>Dowlandes Lamentation Semp dolent</i>	Semper Dowland Semper Dolens	John Dowland [9]	<i>Euing</i> 25 <i>Welde</i> 14v/1 Hove 1612 39v [39I]
31v/2-32/1	<i>Almaine by frauncis Cuttinge</i>	Almain	Francis Cutting	Barley 1596 42-44 <i>Dd.5.78.3</i> 31/2 <i>31392</i> 26 <i>Dd.2.11</i> 100/1
32/2	<i>Delight galyerd by Mr Johnsonn</i>	Delight Galiard	John Johnson	<i>Welde</i> 4/2 <i>Board</i> 7v/1 <i>Vilnius</i> 61 <i>Marsh</i> 166 <i>Willoughby</i> 28-29/1 <i>Wickhambrook</i> 10/2 cf: <i>Naples</i> 365
32/3	<i>The English Huntsuppe by John Whitfelde</i>	The English Hunt's Up	John Whitfield	
32v/1	<i>Chow bente</i>	Chow Bente		<i>Dd.2.11</i> 79/1
32v/2-33/1	<i>Carmans whistile by Mr Johnsonne</i>	Carman's Whistle	John Johnson	<i>Dd.5.78.3</i> 48v-49/1
33/2		Loth to Depart	John Dowland [46]	<i>Dd.2.11</i> 9/2 <i>Euing</i> 28/2 and 31/3 <i>Board</i> 7v/2 <i>Dd.9.33</i> 68v-69v

33v/1	<i>My lord willoughbies welcom home by Mr byrde</i>	Lord Willoughby's Welcome Home/ Roland	William Byrd arr. ?John Dowland [66]	<i>Dd.5.78.3 28v Euing 38/2 Mynshall 1/2 Pickeringe 25/3 Vilnius 57/3 Wickhambrook 12/2 cf: Hove1601 107v/3 Robinson1603 40-41 Thysius 389/1 Valerius1626 83 Vallet1615 47-48 Vilnius 14v/1 Dlugoraj 372 Cologne 24 Fabritius no.9 Hainhofer IV 36 Besard1603 134v/2 Richard 24 Dd.2.11 58v/2 Sampson 11v/2 (dt/cnst) Folger 9v/1 (dt) Dd.2.11 14v/1 (band.)</i>
33v/2	<i>A Toye</i>	Toy		
33v/3	<i>A Toye</i>	Robin Redbreast		<i>Ballet 26/3</i>
34/1	<i>The Countiss of pembruth fineralle by anthouy [sic] holborne</i>	Pavan, The Countess of Pembroke's Funerals	Anthony Holborne	<i>Dd.5.78.3 11v-12/1 Herbert 6v Euing 18/2</i>
34/2	<i>A Toye</i>	Up Tails All		<i>Nn.6.36 Dd.9.33 95v/2</i>
34/3	<i>A Toye</i>	The Friar and the Nun/The New Medley		
34v-35/1	<i>The Madlay</i>	The New Medley	John Johnson	<i>Trumbull 6v-7 Waissel 1591 L3v</i>
35/2	<i>Sweet Robyhn</i>	Robin is to the Greenwood Gone/Bonny Sweet Robin/ Robin Hood	John Dowland [70]	<i>JD: Board 12v/2 Cosens 32v Euing 31/2 Pickeringe 22v Vilnius 6v/1 Dd.9.33 29v-30 and 81v/4 (band.) Fuhrmann 1615 114- 115/1 cf: Ballet 27 408/2 104/2 and 113/2 Dd.2.11 80/2 Euing 46v-47 Robinson 160318v/1 2764(2) 12/3 Nn.6.36 19v-20/1 (l.v.) Lodge 5 ?JD: Mynshall 8/4 Dd.2.11 53/2 and 66/3 Folger 16v Dd.3.18 11 and 18 31392 25 Montbuysson 3v</i>
35v-36/1	<i>Daphney and Corridon by John Whitfeild</i>	Daphne and Corridon	John Whitfield	<i>Board 40/2</i>
36/2	<i>A Galyerd</i>	Galliard	Robert Johnson	<i>Euing 49/2 Board 19/1 ML 20v/2-21/1 Dd.9.33 45v/2-46/1 and 74v</i>

37v-38		Courant	Charles de L'Espine	<i>Pickeringe</i> 37v-38 <i>Board</i> 37/3 and 43v/2-44/1 <i>Nürnberg</i> no.22
39		Courant		<i>Board</i> 40/3
40v-41		Almain		
42		La Courant Sarabande	?Robert Ballard	<i>ML</i> 29v/1 <i>St Petersburg</i> 37/2 <i>Schele</i> 63/1 Ballard 1611 57/2-58/1 Ballard 1614 37/2-39/1 Valerius 1626 239 <i>Aegidius</i> 33 <i>Dolmetsch</i> 20v-21 <i>Stobaeus</i> 53v and 54/2-54v/1 <i>de Bellis</i> 68 Vallet 1615 83 cf: Moy 1631 24v
43/1	<i>Coranto Jo: Lawrence (Harpe way)</i>	Courant	John Lawrence	<i>Board</i> 35/3-35v/1
43/2	<i>A Ballat Jo: Lawrence</i>	Ballet	John Lawrence	
44/1	<i>Gautier</i>	Courante	Gaultier	
44/2	<i>Sarabrnde Jo: Lawrence</i>	Sarabande	John Lawrence	
44v/1	<i>Coranto Gautier</i>	Courant	Gaultier	
44v/2-45		Courant		
45v/1		Almain?		
45v/2	<i>out</i>	Almain?		
46/1 <83> [inv.]		Almain		
46/2 <83> [inv.]	<i>Sarabande</i>	Saraband		
46v/2 <83v> [inv.]	<i>Le Sarabande</i>	Saraband	Pinel	
46v/3 <83v> [inv.]		Prelude		
47/1 <84> [inv.]	<i>Mademoiselle de beau</i>	Branle de Metz		
47/2-46v/1 <84> [inv.]	<i>The king's March</i>	The King's March		
47v/1 <84v> [inv.]		Bouree		Vallet 1615 56
48-47v/2 <85-85v> [inv.]		The Nightingale	Gaultier	cf: <i>Dd.3.18</i> 22v/2 (dt) <i>Trinity</i> 130 <i>Richard</i> 63 and 54/2
48v/1 <85v> [inv.]	<i>Sarabande</i>	Saraband		
48v/2 <85v> [inv.]	<i>le Sarabande.</i>	Saraband		
48v/3		Prelude?		
48v/4-49/2 <85v-86> [inv.]		Saraband		
49/1 [inv.]	<i>Prelude</i>	Prelude		
49v <86v> [inv.]		Jig?		
50v/1 <87v> [inv.]	<i>Gauter tuninge</i>	Country Dance?		
50v/2 <87v> [inv.]	<i>Galliarde. Gautier tuneinge.</i>	Galliard		
50v/3 <87v> [inv.]		[frgmt]		
51 <88> [inv.]	<i>Gauteir: Tuneinge Hornspipe</i>	Hornpipe		
51v/1 <88v> [inv.]	<i>a Corranto Gau:</i>	Patientia Courant		<i>Thynne</i> 3v and 69v <i>Panmure</i> 5 6v <i>Board</i> 34/4 <i>Sibley</i> 65/1 <i>Trinity</i> 110
51v/2 <88v> [inv.]	<i>Besse Bell Gau.</i>	Besse Bell		

51v/3 <88v> [inv.]	<i>Trenshmoore Gau:</i>	Trenchmore		<i>Dd.3.18</i> 12v-13 (dt) <i>Lodge</i> 10/2-10v/1 (dt) and 12/1 <i>Marsh</i> 139/1 (dt) and 139/2-141 (dt) <i>Nn.6.36</i> 33v-34 (dt) <i>Welde</i> 11v/1 and 11v/2- 12 (dt)
52v-53	<i>the battelle</i>	The Battle, duet part		cf solo: <i>ML</i> 23v-25/1 <i>Folger</i> 19v-21v/1 <i>Dd.2.11</i> 29v-31/1 <i>Dallis</i> 60-67
53v-54	<i>the battell for ij lutes</i>	The Battle, duet part		cf solo: <i>ML</i> 23v-25/1 <i>Folger</i> 19v-21v/1 <i>Dd.2.11</i> 29v-31/1 <i>Dallis</i> 60-67

**Francis Pilkington *First Book of Songs or Aires***

Year of publication: 1605

Bibliography: [Facsimile] ed. David Greer (Scolar Press, Menston, 1970)

No.	original ascription	title	composer	cons. & cogs.
XXII		Pavan	Francis Pilkington	



**Francis Pilkington *Second Set of Madrigals* (Altus partbook)**

YEAR OF PUBLICATION: 1624

One piece for solo lute.

Bibliography:

No.	original ascription	title	composer	cons. & cogs.
XXVII		Pavan	William, Earl of Derby	

## GB-London, British Library, Royal Appendix 58

DATE: c1530

Page measurements: 150 x 205 mm<sup>12</sup>

Household or personal anthology in oblong quarto (or octavo?) format. John Ward dates the lute music in the book c1540, apparently solely on the title of the Duke of Somerset's Dump. However, an unpublished study by Dietrich Helms<sup>13</sup> exposes many anomalies in the dating proposed by Ward: firstly, there are in fact two music manuscripts that became bound together as the single source, Royal Appendix 58, one inserted inside the other some considerable time after their respective compilations—possibly at the time they became part of the Royal collection in the British Museum. The outer portions of RA58, the part of the MS containing the lute music, was written throughout by the same scribe, though it is difficult to see this as the tablature section has little text with which to compare the other music, and the manuscript is suffering badly from the effects of fading. This section of the MS is a collection of tenor voice parts, and the original parchment cover was marked 'Tenor' by its owner. The inserted book was a collection of medius and contratenor parts, indicated by its scribe writing 'medius' at the top of the first page.

Apart from the clearly differentiated state of wear of the two parts of the MS, the watermarks also show them to be unrelated. It appears that the point where the second MS was inserted into the first was chosen arbitrarily where the original MS fell open—perhaps to protect it until the two could be properly bound, subsequently leading the two sources to be bound together.

The non-lute music can be dated before 1515 or even as early as 1503. This dating can be confirmed by concordances of four songs with *GB-Lbl* Add.31922 (which Helms dates c1515), by the lifetime of the composers and by the wedding song for Margaret Tudor who married James IV of Scotland in 1503. The single tenor voices in RA58 seem to be earlier than their concordant polyphonic songs in Add.31922. John Ward's dating of the lute music according to the title of the Duke of Somerset's dump is around 1550, but a compilation span of 35-50 years for a manuscript of this type in this period seems far more unlikely than that the dating may be inaccurate.

'Pastime' was copied into *GB-Lbl* Add.31922 about 1515, into *GB-Lbl* Add.5665 perhaps even earlier—c1510. 'Warda mut' appears for the first time in England in mensural notation in Add.31922 and on the continent in the Brussels/Tournai partbooks around 1511. The first 16 bars of 'The duke of Somerset's Dump', a series of variations, can be found in Vincenzo Capirola's Lute Book (c1517). Simple grounds like the P.A. or romanesca were known in England before 1520, and the style of the remaining lute pieces is not unlikely for the 1530s.

There was another, earlier Duke of Somerset: Henry Fitzroy, natural son of Henry VIII, who was created Duke of Richmond and Somerset in 1525 and died in 1536. This Duke was a friend of Henry Howard, Earl of Surrey, whose poems gave the titles to two of the lute pieces. They lived together for some time, and stayed in Paris until September 1533. The remaining pieces are all concordant with sources in the first two decades of the century, and were still being copied into sources at the end of the 1500s, so they may all have been current enough to be copied into this source in about 1530.

However, Henry Fitzroy was usually referred to as Richmond and he signed his letters with this name (at least while he lived at Sheriff Hutton, Yorkshire). Although the Duke of Somerset was one of his titles, references to him making use of it are as yet unknown. If this was Fitzroy—and equally, if a Dump is a mourning piece—then there are several occasions in his life that might have occasioned the writing of a dump: His leaving the court for Sheriff Hutton, for example. However, Fitzroy died in 1536 at the age of 17, reason enough to play a 'Duke of Somerset's Dump' 15 years before Ward's suggested date.

Despite his conclusions regarding the dating, Ward does state (in Ward 1960) that the style of the rhythmical notation coincides with the Attaignant prints issued around 1530. He also describes the book (in Ward 1992) as 'the commonplace-book of a professional musician with court connections' although he also suggests that the tablature is 'clearly the work of amateurs'.

- Bibliography: John Stevens: 'Early Tudor Songbooks' PhD diss. U. of Cambridge (1953), 222-6  
Lumsden 1957A  
Ward 1960  
John Stevens: *Music and Poetry in the Early Tudor Court* Cambridge Studies in Music (Cambridge, 1961 repr. 1979)  
Ward 1992

<sup>12</sup> I am most grateful to Mr Conway, the Superintendent of the Manuscript Students Room in the British Library, for confirming these measurements.

<sup>13</sup> I am most grateful to Dr Helms for allowing me to include his unpublished research here.

folio	original ascription	title	composer	cons. & cogs.
51v-52/1	<i>The duke of Somersetts Dompe</i>	The Duke of Somerset's Dump		
52/2	<i>In wynters just returne</i>	Fifth Galliard/In Winter's just return	?Francesco da Milano	Le Roy 1568 38v-39
52/3	<i>If care cause men to crye</i>	If Care Do Cause Men Cry		Stowe389 120/2
52/4 & 55v	<i>Heven &amp; earth</i>	Heaven and Earth/King's Pavan		<i>Sampson</i> 4/1 <i>Osborn</i> 1v-2v/1 <i>Thistlethwaite</i> 87v-89
54v/1		Queen Mary's Dump [P.A.]		cf: <i>Ballet</i> 4-5/1 <i>2764(2)</i> 1-2 <i>Folger</i> 1/2 <i>Dallis</i> 192-193
54v/2		Ough Warder Mout		
55/1	<i>Pastyme</i>	Pastime		
55/2	[obscure]	Poor Man's Dump		

**PL-Biblioteca Jagiellonska, Berlin.Mus.Ms.40143**

DATE: 1600-1603

Page measurements: unverifiable at the time of writing, approx. 185 x 240 mm

Foreign source written by an English scribe, in oblong quarto format. No other details are available about this recently re-discovered source, but it includes the inscription *Modus tendendi neruos testudinis D Richardi Angliis natione* (f.20). The language of the ascriptions and many jottings throughout the book suggests that it was compiled in the Netherlands or Germany. There are various dates throughout the MS, ranging from 1600 to 1603 (new style), but the hand responsible for these notes does not appear to be concordant with the tablature hand. However, since this scribe employs various types of script, including a round-hand engrossing script for some titles, they may have been written by the scribe of the lute music. The first part of the book contains keyboard music in mensural notation. It is written on printed paper that does not match any of those found in the English books but this would not be surprising if the book was written abroad as the repertory, the language of the titles and other marginalia implies. Most of the concordances are with Besard 1603 and various other continental prints and MSS, and compilation may have continued after 1603, though it would seem likely that the scribe would have noted later dates if this was the case.

Bibliography:

folio	original ascription	title	composer	cons. & cogs.
20	<i>Principium.</i>	Principium		
20v	<i>Passamezo</i> [Haubois?]	Passamezzo		
21	<i>Alm. de son Alteze</i>	Altezze/Prince of Parma's Almain		Adriansen 1592 81 <i>Thysius</i> 475 cf: <i>Thysius</i> 475v/2
21v	<i>24. Augusti Brand od: vonde[m] Bel.</i>	Branle		cf: Besard 1617 46
22	<i>29. Aug Alm. Fortune</i>	Fortune Alas Almain		<i>Eijsertt</i> 33 and 37 cf: Adriansen 87 <i>Thysius</i> 477/1 and 477v-478/1 Vallet 1615 49-50 <i>Richard</i> 62
22v-23	<i>A. M. Rich. Ang. Passem: / passo.</i>	Passamezzo	D Richard	<i>Thysius</i> 77
23v	<i>commance Le: 12 de Octobre 1600. / gaillarde De M. Besard. gallus a</i> [obscure]	Galliard	Johan Baptiste Besard	
24	<i>Roland / Vel sic variatus. Quo furor et rabies; vana est sine viribus ire.</i>	Lord Willoughby's Welcome Home/Roland	Thomas Robinson/John Dowland [66]	Hove1601 107v/3 Robinson1603 40-41 <i>Thysius</i> 389/1 Valerius1626 83 Vallet1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 Besard1603 134v/2 cf: <i>Dd.5.78.3</i> 28v <i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 <i>Folger</i> 9v/1 (dt) <i>Dd.2.11</i> 58v/2 <i>Sampson</i> 11v/2 (dt/cnst) <i>Dd.2.11</i> 14v/1 (band.)
24v	<i>cui mira gli occhi tuoj.</i>	Qui mira gli occhi		

25	<i>Vne jeune fillette</i>	Une Jeune Fillette/ Nonette	Daniel Bacheler/ John Dowland [93]	cf: Adriaenssen 1584 88/2 <i>Bautzen</i> 18/2 Besard 1603 131v-132 Besard 1617 4/1-6/3 <i>Herbert</i> 23v-25 Hove 1612 55v-56v/1-57 <i>Montbuysson</i> 11v-12 Phalèse 1563 88/1 <i>Pickeringe</i> 30v-31/1 <i>Richard</i> 35v-37v/1 <i>Schele</i> 25-28/1 <i>Thysius</i> 380 and 509 Valerius 1626 180-181 Vallet 1615 43-44 <i>Vilnius</i> 2v/1 <i>Richard</i> 35
25v	<i>2 entree de. Lhuttmascarade</i>	Masque entrée		
26	<i>1</i>	[n.t.]		
26v	<i>la fille d'un bon Shom[m]e</i>	La fille d'un bon Somme		
27-28	<i>Decembr. Passionata.</i>	Galliard Passionata	Robert Ballard	<i>Aegidius</i> 12v-14 (It. tabl.) <i>Dolmetsch</i> 201v-203 Besard 1603 113v-114/1
28v-29/1	<i>Ao 1601. 11 January Passameze</i>	Passamezzo		
29/2	<i>1. a gaillarde</i>	Galliard		
29v	<i>Volte / Quant la bergere va aux chams</i>	Volt, Quand la Bergere		
30	<i>Preamb[ulum]</i>	Prelude		<i>Cosens</i> 28/2 <i>Hainhofer</i> III no.1 Fuhrmann 1615 10/1
30v	<i>A• 1601 29 Januarij Allem. oldan mein reii</i>	Almain		
31	<i>Ult Janu. Alm de son [obscure]</i>	Almain		
31v-32	<i>gaillarde</i>	Galliard		
32v	<i>14 Febr u. Mentre io campai contents</i>	Ment'io Campai Contento		<i>Aegidius</i> 11v-112 <i>Dolmetsch</i> 160v-161 Besard 1603 42/2
33	<i>gaillarde</i>	Galliard	Elias Mertel	Besard 1603 120/1
33v-34/1	<i>Fuga equitis Romanj</i>	Fantasia	Laurencini	
34/2-34v	<i>[...] Mertij gauotte</i>	Gavotte		
35	<i>16 Mertij 1601 Courr. sur la voix de la jeune fitte</i>	Courant on Une Jeune Fillette		cf: Adriaenssen 1584 88/2 <i>Bautzen</i> 18/2 Besard 1603 131v-132 Besard 1617 4/1-6/3 <i>Herbert</i> 23v-25 Hove 1612 55v-56v/1-57 <i>Montbuysson</i> 11v-12 Phalèse 1563 88/1 <i>Pickeringe</i> 30v-31/1 <i>Richard</i> 35v-37v/1 <i>Schele</i> 25-28/1 <i>Thysius</i> 380 and 509 Valerius 1626 180-181 Vallet 1615 43-44 <i>Vilnius</i> 2v/1

35v-37v/1	<i>Vne Jeune Fillette</i>	Une Jeune Fillette/ Nonette	Daniel Bacheler/ John Dowland [93]	cf: Adriaenssen 1584 88/2 <i>Bautzen</i> 18/2 Besard 1603 131v-132 Besard 1617 4/1-6/3 <i>Herbert</i> 23v-25 Hove 1612 55v-56v/1-57 <i>Montbuysson</i> 11v-12 Phalèse 1563 88/1 <i>Pickeringe</i> 25 <i>Richard</i> 35v-37v/1 <i>Schele</i> 25-28/1 <i>Thysius</i> 380 and 509 Valerius 1626 180-181 Vallet 1615 43-44 <i>Vilnius</i> 2v/1 <i>Richard</i> 35
37v/2- 38v/1	<i>Prelude</i>	Prelude		
38v/2- 39/1	<i>Allemande</i>	Almain		Besard 1603 133/2
39/2	<i>Eijn mution</i> [?]			
39v-40v/1	<i>Fantasia equitis Romani excellentissima</i>	Prelude/Fantasia	Laurencini	Besard 1603 3v-4/1
40v/2-41	<i>Courante</i>	Courant		
41v-42	<i>Fantasia excellens Dommi Bocgueti galli</i>	Fantasia	Charles Bocquet	Besard 1603 24
42v	[Cou]rante [cropped]	Courant		
43	<i>Auetie Allemande</i>	Almain		
43v	<i>Volta</i>	Volt		
44	<i>Augtie Vo Cte</i>	Volt	Charles Bocquet	Besard 1603 166/3
44v	<i>Passemeze excellente du sog... Bocquet</i>	Passamezzo	Charles Bocquet	Besard 1603 100-101
45-45v/1	<i>secunda pars.</i>	[second part]	Charles Bocquet	
45v/2-46	<i>Troisiesme Partie</i>	[third part]	Charles Bocquet	
46v-47	<i>Quarte Partie</i>	[fourth part]	Charles Bocquet	
47v-48/1	<i>Allemande du Mesme auteur</i>	Almain	Charles Bocquet	Besard 1603 136/2 <i>Dolmetsch</i> 198v-199
48/2	<i>Prelude</i>	Prelude	Johan Baptiste Besard	Besard 1603 5/3
48v-49	<i>Coarante</i>	Courant		
49v-50/1	<i>Volte</i>	Volt		
50/2	<i>Courante.</i>	Courant		
50v	<i>Courante</i>	Courant		
51	<i>1601 14 Febra. Passa meso</i>	Passamezzo		
51v-52/1	<i>A• 1601 26 Augusti Psalmus 24 Compositione J. B. Besardi / Antidotum vitæ Patientia.</i>	Psalm 24	Johan Baptiste Besard	
52/2-53/1	<i>les dix commandemens De Dieu. compositione Bezardi</i>	[Psalms]		
53/2	<i>Gaillarde</i>	Galliard		
53v-54/1		[Psalm]		
54/2	<i>Die Nachtgale Intwilde</i>	The Nightingale	Gaultier	cf: <i>Dd.3.18</i> 22v/2 (dt) <i>Pickeringe</i> 48-47v/2 <85- 85v> [inv] <i>Trinity</i> 130 <i>Richard</i> 63
54v-56v		[Psalms]		

57	A• 1601 ult. Decemb. Guillemette	Guillemette		cf: Besard 168/2 and 168v/2 Vallet 1615 58 Thysius 510v Aegidius 158v-159 Dolmetsch 284-284v/1
57v-58	A• 1601 4 Novemb. Den Lüstigen Mey			
58v-59/1	Dolorata Bezarica compositione.	Dolorosa Pavan	Pomponi Buononcini	Besard 1603 109v/1
59/2	1602 19 Janü. Volte	Volt		
59v/1	1602 20 Janu. Bäüren Dantz.	Boars Dance		
59v/2-60	1602 21 Martij Allemande Inglese	Lady Laiton's Almain	John Dowland [No.48]	Schele 145/2-146/1 2764(2) 10v Dd.2.11 48/3 Welde 5/3 Mynshall 10/1 Besard 1603 139v Thysius 492/1 Folger 11v Wickhambrook 17/3 Fuhrmann 1615 80/2 Hove 1612 59/2 cf: Vilnius 66v/2 Dlugoraj 367 Eijsertt 27 Cologne 59v-60
60v/1	Chanson Inglese.	Mrs Nichols' Almain	John Dowland [No.52]	Dd.2.11 100v/2 Euing 24/2
60v/2-61	A• 1602 qbris Ballet	Ballet		Besard1603 149/3
61v	1603 A di 7 Decemb. Loffang Mariæ			
62	Allemande fortuna	Fortune Alas Almain [dt/cnst?]	?John Dowland	Adriansen 1584 87 Thysius 477/1 and 477v- 478/1 Vallet 1615 49-50 Richard 22 cf: Eijsertt 33 and 37
62v	A• 1603 A di 23 Decembr. Allem:	Almain		
63	A• 1603 23 Decembr. De Nachtegael IntWilde	The Nightingale		cf: Dd.3.18 (dt) Pickeringe 48-47v/2 <85- 85v> [inv] Trinity 130 Richard 54/2
63v/1	A• 1603 In. Decemb.	Kemp's Jig/Parliament		Folger 4v/4 Dd.2.11 99v/2 Thysius 486v
63v/2	Wy hebbes In Confeslans de d			
63v/3- 64/1	La Gauotte	Gavotte		
64/2	Allemande Braüins megd:	Almain		
64v-65		[Psalm]		
65v	Il et vray de le confesse.	Vrai Dieu Disoit	Lassus arr.	Denss 1594 93v-94/1 LeRoy 1574 46-46v/1 and 46v/2-47v Thysius 197v-198

**Thomas Robinson *The Schoole of Musicke***

YEAR OF PUBLICATION: 1603

Bibliography: [facsimile] ed. CNRS (Paris, 1971)

folio	original ascription	title	composer	cons. & cogs.
13/1	<i>The Queenes good Night.</i>	Queen's Goodnight, duet treble	Thomas Robinson	
13/2	<i>Heere followeth the Ground.</i>	Queen's Goodnight, duet ground	Thomas Robinson	
14/1	<i>TWenty waies vpon the bels</i>	The Bells, duet treble	Thomas Robinson	
14/2	<i>Heere followeth the ground.</i>	The Bells, duet ground	Thomas Robinson	
15	<i>ROw well you Marriners.</i>	Row Well You Mariners	Thomas Robinson	
16	<i>A Galliard</i>	Galliard	Thomas Robinson	
17	<i>A Galliard</i>	Galliard	Thomas Robinson	
18	<i>A Plaine song for two Lutes.</i>	Plainsong, first part of duet	Thomas Robinson	
19 [inv]	<i>A Plaine song for two Lutes.</i>	Plainsong, second part of duet	Thomas Robinson	
20	<i>GRiffe his delight</i>	Griffe's Delight	Thomas Robinson	
21/1	<i>PASsemezo galyard.</i>	Passamezzo Galliard, duet treble	Thomas Robinson	
21/2	<i>Heere followeth the ground to this Treble.</i>	Passamezzo Galliard, duet ground	Thomas Robinson	
22	<i>A Fantasie for two Lutes. All in Vnisons.</i>	Fantasia, first part of duet	Thomas Robinson	
23 [inv]	<i>A Fantasie for two Lutes. All in Vnisons.</i>	Fantasia, second part of duet	Thomas Robinson	
24	<i>A GALLIARD.</i>	Galliard	Thomas Robinson	
25	<i>MErry Melancholie.</i>	Merry Melancholy	Thomas Robinson	
26	<i>A Toy for two Lutes.</i>	Toy, first part of duet	Thomas Robinson	
27 [inv]	<i>A Toy for two Lutes.</i>	Toy, second part of duet	Thomas Robinson	
28	<i>ROBINSONS Riddle</i>	Robinson's Riddle	Thomas Robinson	
29	<i>GOe from my Window.</i>	Go From My Window	Thomas Robinson	<i>Dd.2.11 3</i> <i>Dd.5.78.3 40v</i> <i>Folger 17</i> <i>cf Collard: Dd.9.33 31v-32</i> <i>Pilkington: 31392 26v-27</i> <i>JD: Euing 17v-18/1</i> <i>Barley1596 66-69 (orph.)</i> <i>Dd.5.78.3 39v-40</i> <i>Pickeringe 29v</i> <i>Thysius 395/2</i> <i>Allison: Board 10/3</i> <i>Euing 48v-49/1</i> <i>Montbuysson 1/1</i> <i>2764(2) 9v (dt/cnst)</i> <i>Dd.3.18 34v-35 (cnst)</i>
30	<i>A TOY.</i>	Toy	Thomas Robinson	<i>Dd.5.78.3 11/2</i> <i>408/2 100/3-101/1</i>
31	<i>A GIGVE.</i>	Jig, Rosa Solis	Thomas Robinson	
32	<i>A TOY.</i>	Toy	Thomas Robinson	
33	<i>A TOY.</i>	Toy	Thomas Robinson	<i>Euing 29v/2</i>
34	<i>AN ALMAIGNE.</i>	Almain	Thomas Robinson	
35	<i>AN ALMAIGNE.</i>	Almain	Thomas Robinson	



36/1	<i>RObin is to the greenwood gone.</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/ Robin Hood	Thomas Robinson	<i>Ballet 27</i> <i>408/2 113/2</i> <i>Euing 46v-47</i> <i>2764(2) 12/3</i> <i>cf: 408/2 104/2</i> <i>Dd.2.11 80/2</i> <i>Nn.6.36 19v-20/1 (1.v.)</i> <i>Lodge 5</i> <i>JD: Board 12v/2</i> <i>Cosens 32v</i> <i>Euing 31/2</i> <i>Pickeringe 22v and 35/2</i> <i>Vilnius 6v/1</i> <i>Dd.9.33 29v-30 and 81v/4</i> <i>(band.)</i> <i>Fuhrmann 1615 114-115/1</i> <i>?JD: Mynshall 8/4</i> <i>Dd.2.11 53/2 and 66/3</i> <i>Folger 16v</i> <i>Dd.3.18 11 and 18</i> <i>31392 25</i> <i>Montbuysson 3v</i>
36/2	<i>A TOY.</i>	Toy	Thomas Robinson	
37	<i>The Queenes Gigue.</i>	Queen's Jig	Thomas Robinson	
38-39	<i>VT Re Mi Fa Sol La</i> <i>9 sundry waies:for</i> <i>one Lute.</i>	Fantasia Ut Re Mi Fa Sol La	Thomas Robinson	
40-41	<i>MY Lord Willobies</i> <i>welcome home.</i>	Lord Willoughby's Welcome Home/Roland	Thomas Robinson	<i>Hove1601 107v/3</i> <i>Thysius 389/1</i> <i>Valerius1626 83</i> <i>Vallet1615 47-48</i> <i>Vilnius 14v/1</i> <i>Dlugoraj 372</i> <i>Cologne 24</i> <i>Fabritius no.9</i> <i>Hainhofer IV 36</i> <i>cf: Dd.5.78.3 28v</i> <i>Euing 38/2</i> <i>Mynshall 1/2</i> <i>Pickeringe 25/3 and 33v/1</i> <i>Vilnius 57/3</i> <i>Wickhambrook 12/2</i> <i>Folger 9v/1 (dt)</i> <i>Besard1603 134v/2</i> <i>Richard 24</i> <i>Dd.2.11 58v/2</i> <i>Sampson 11v/2 (dt/cnst)</i> <i>Dd.2.11 14v/1 (band.)</i>
42-43	<i>BELLVEDERE.</i>	Belvedere	Thomas Robinson	

44-45	<i>The Spanish Pavin.</i>	Spanish Pavan	Francis Pilkington	31392 25v Sampson 3v/2 Welde 1 Dallis 162 Dd.4.22 3 Dd.9.33 82v-83 Dd.2.11 66v/2 Nn.6.36 23v Dallis 162 408/2 112/1 Mynshall 5/2-5v/1 Wemyss 23/3-24/1 Wickhambrook 14v-15/1 Cosens 20v-21 Folger 1v-2 (frgmt) Pickeringe 11/2 & 11v-12 (dt pts) Dd.3.18 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius1626 258-260 Vallet1615 57 Vallet1616 6/2 <i>Vilnius</i> 27
46/1	<i>A GIGVE.</i>	Jig	Thomas Robinson	
46/2	<i>A GIGVE.</i>	Jig	Thomas Robinson	
47/1	<i>Walking in a country towne.</i>	Walking in a Country Town	Thomas Robinson	
47/2	<i>BOny sweet boy.</i>	Bonny Sweet Boy	Thomas Robinson	<i>Dd.2.11</i> 66/2
48/1	<i>A GIGVE.</i>	Jig	Thomas Robinson	
48/2	<i>LANTERO.</i>	L'Entrelu	Thomas Robinson	
48/3	<i>THree parts in one vpon an old ground. / Heere endeth the Tabliture for the Lute.</i>	Old Ground	Thomas Robinson	
55/1	<i>SWeet IESV who shall lend mee wings.</i>	Sweet Jesu Who Shall Lend Me Wings	Thomas Robinson	
55/2	<i>A Psalme.</i>	Psalm	Thomas Robinson	
56/1	<i>O Lord of whom I doe depend.</i>	O Lord of Whom I Do Depend	Thomas Robinson	
56/2	<i>O Lord that art my righteousnesse.</i>	O Lord That Art My Righteousness	Thomas Robinson	

## GB-Edinburgh, University Library, Ms.La.III.487

DATE: c1605-8 and c1615-20  
Page measurements: 138 x 184 mm

Pedagogical book in oblong octavo format. This is one of the sources that suffers from a very wide range of proposed dates. Lumsden suggested 'c1620', Poulton 'c1631' and Spring 'before 1608'. Spring's study concentrated on the Scottish sources far more than any previous work, and his dating relies on two inscriptions: *godes grant, gode grant Anna Hay* (f.v) and *My lade bekluch her book* (f.vi). He identified Anna Hay as the eldest daughter of the eighth Earl of Errol. She married the Earl of Wintoun in 1609, and her sister, Mary Hay, married the Earl of Buccleuch in 1616 and died in 1631. Some of the music was also signed by Sir William Mure of Rowallan, and Spring suggests the Sir William born in 1594 (d1657—there were two others) as the one responsible for the music in his hand.

Lumsden suggests that Scotland's separation from English cultural life at the time would imply an early date, but it is more likely that the original purpose of the book would account for its chronologically anachronistic repertory. When it came into Sir William's hands the book was immediately transformed into the sort of commonplace book frequently found among the household or personal anthologies. He was responsible for several arrangements of tunes and divisions, as were many other books of this sort. Mure undoubtedly used the book for many years, and his activity is impossible to date. It probably came into his hands c1615 and he continued to add poetry etc. to it, perhaps for much of his life, but certainly for several years. The volume is described in detail in Spring 1987A.

Bibliography: H. G. Farmer: *A History of Music in Scotland* (London, 1947/R1970)  
H. M. Shire: *Song, Dance and Poetry of the Court of Scotland under King James VI* (Cambridge, 1969)  
Lumsden 1957A  
Spring 1987A

page	original ascription	title	composer	cons. & cogs.
1/1	<i>Wolt</i>	La Volta Courant	William Byrd arr.	<i>Board</i> 13/2 <i>Werl</i> 7 <i>Thysius</i> 372/1 <i>Aegidius</i> 25v/1 <i>Rowallan</i> 6-7 <i>Schele</i> 91 <i>Fuhrmann</i> 1615 140/1 <i>Dd.2.11</i> 73/1 and 75/3 (All versions of the same piece)
2	<i>Spynelet / fnes codsumbedr</i>	Spynelet		
3	<i>Curent</i>	Brett's Courant		<i>Dd.5.78.3</i> 74v/1 <i>Dd.9.3342v/1</i> and 58/3 <i>Trinity</i> 126-125/1 <i>Besard</i> 1603 153v/2 (first strain only) <i>Montbuysson</i> 25v <i>Fuhrmann</i> 1615 174/1 <i>Beckmann</i> 3v-4 <i>Wemyss</i> 19v <i>Dusiacki</i> 4v <i>Dolmetsch</i> 22v-23 <i>Werl</i> 91v <i>de Bellis</i> 39 <i>ML</i> 3v/1 <i>Valerius</i> 1626 52-53
4	<i>Gavot</i>	Gavotte		
5		[n.t.]		

6-7	<i>Curnte</i>	La Volta Courant	William Byrd arr.	<i>Board</i> 13/2 <i>Werl</i> 7 <i>Thysius</i> 372/1 <i>Aegidius</i> 25v/1 <i>Rowallan</i> 1/1 <i>Schele</i> 91 Fuhrmann 1615 140/1 <i>Dd.2.11</i> 73/1 and 75/3 (All versions of the same piece)
8-9/1	<i>Swit Sant nikcola</i>	Sivit Saint Nicholas		
9/2		[n.t.]		
10-11		[n.t.]		
12		Before the Greeks Durst Enterprise		
13	<i>La voicy</i>	La Voici/Parson's Farewell	Robert Parsons?	cf: <i>Stobaeus</i> 81/2 Praetorius 1612 no.23 Playford 1651 9 <i>Vilnius</i> 16/4
14	<i>Spyenelit reforme</i>	Spynelet Reformed		
15		[n.t.]		
16	<i>Ye</i>	[n.t.]		
17		[n.t.]		
18-19	<i>Ane Scottis Dance</i> [added 19th c] <i>Ane Scottis dance</i> [original]	Scottish Dance		
20-21	<i>Curent</i>	Courant		
22-23	<i>Curent</i>	Courant		
24	<i>Sr William Mure</i>	[n.t.]	William Mure of Rowallan	
25	<i>for kissing for Clapping for Loving for proveng set to ye Lute be Mr Mure</i>	For Kissing, for Clapping, for Loving, for Proving	William Mure of Rowallan	
26-27		[n.t.]		
28- 29/1	<i>Mary Betonns Row</i> [added 19th c]	Mary Beaton's Row		
29/2	<i>Corn gaird[es]</i>	Scottish Jig		
30	<i>Battel of harlaw</i>	Battle of Harlaw		
31-32	<i>Maggie Ramsay</i>	Maggie Ramsay		
33	<i>Cum[m]er tried</i> [original] <i>Cummer tried</i> [added 19th c]	Cummer Tried		
34-35	<i>Ouer the dek davie</i>	Over the Deck Davy		
36/1		[n.t.]		
36/2		[frgmt]		
37		[n.t.]		
38	<i>for kising for clapping for loveing &amp; proving</i>	For Kissing, for Clapping, for Loving, for Proving		
39-41		Scottish Hunt's Up		
42-43	<i>In ane inch I warnt</i>	In An Inch I Warrant You		
44/1		[n.t.]		
44/2		[n.t.]		
45/1		[n.t.]		
45/2		[n.t.]		
46-48	<i>Gypsies Lilt</i> [added 19th c]	Gipsy's Lilt		
49-50	<i>Kathrein Bairdie</i> [?added 19th c]	Katherine Bairdie		

## GB-Private Library of Robert Spencer, Henry Sampson Lute Book

DATE: c1610

Page measurements: 296 x 186 mm

Pedagogical book in upright folio format. Very little is known of the provenance of the Sampson Lute Book. Its history can be traced back only as far as 1957 with some certainty, but prior to that date, its origins become obscure. It was bought at Sotheby's by Robert Spencer in 1965, having been offered for sale by Lord Tollemache of Helmingham Hall, Stowmarket, Suffolk and was, at that time, known as the Tollemache Lute Book. By the time of the publication of the facsimile in 1974, the contents had been examined, and the name of Henry Sampson was discovered, under a deletion on line 10 of folio 7r, (brackets thus: <> indicate deleted material):

*Mrs Whites choyce <per Henricum Sampson scriptorem libri>*

[i.e. "Mrs Whites Choice by Henry Sampson writer of this book"]

From the time of the facsimile publication (1975) onwards, the book has therefore been known as 'The Sampson Lute Book'. There are two library shelf marks written on the inside front cover: L.J.i.14 (cancelled) and L.J.V., both in pencil. It seems probable that both of these marks refer to positions in the Helmingham Hall Library. The mark L.J.V. is found in a catalogue of the library made by Messrs William Robinson of 16 Pall Mall, London, in 1957, when they also re-arranged the books. The entry, on page 207 of this catalogue reads:

*Music*

*Ruled music book, on eight leaves of which is transcribed music (? for the lute), including galliards, etc., by Dowland and others.*

*Folio, old calf. English 16th-17th Century.*

*L.J.V.*

This seems to be the only extant reference to the book—Four other sources were examined without offering any further information: The Brief Catalogue of the Manuscripts at Helmingham in the Library of John Tollemache Esq. (paper watermark 1871), the Sotheby 1908 list of valuable books, and the manuscript quarto catalogues of c.1910. The earliest library catalogue—a manuscript of 1762—mentions on p.8 only: "Music Tunes: a part unfinish'd" which seems unlikely to refer to the Sampson Book.

Tracing the name of the only known scribe—Henry Sampson—similarly provides no real evidence of the occupation or residence of the scribe or of the ownership of the book. The secondary scribe, on the other hand, may be Richard Allison, which implies that at least part of its compilation took place in or near London, where Allison was resident. It has been suggested that Sampson, whose signature appears on f.7r, may have been related to Thomas Sampson, Gentleman of the Chapel Royal, 1560-1615, and this London connection would certainly be likely if Sampson was taught by Allison. Spencer traced the lineage of a Samuel Sampson (from a signature dated 1693) b1670: son of John Sampson (b1654), son of John Sampson (b1626), son of Henry Sampson of Bruton, Somerset. This last would have been about the right age for the scribe in the lute book, but there is no evidence to identify him as such. Further details about the book are to be found in Spencer 1974.

Bibliography: Spencer 1965  
Spencer 1974  
Poulton 1975A  
Spencer 1975B  
Poulton 1975B

folio	original ascription	title	composer	cons. & cogs.
3/1	<i>An Almane.</i>	Almain, first part of duet		<i>Folger 2v/1</i> <i>Dd.4.22 2/1</i> <i>Thysius 501</i>
3/2	<i>the praecedent Almane after the treble waye</i>	Almain, second part of duet		<i>Folger 2v/2</i>

3v/1	<i>Rogero</i>	Ruggiero		<i>Board</i> 2/1 cf: 408/2 91/1 <i>Dallis</i> 20/1, 21 (dvns), 92/2 (dt) and 223/2 (band.) <i>Dd.3.18</i> 1 (dt) <i>Marsh</i> 38, 39 (dt) and 305 <i>Mynshall</i> 3v/2 (dt) <i>Thysius</i> 383/1 <i>Trumbull</i> 25v/1 and 25v/2 (dt)
3v/2	<i>The Spanish pavin</i>	Spanish Pavan	Francis Pilkington	31392 25v <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 Robinson 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v-15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius1626 258-260 Vallet1615 57 Vallet1616 6/2 <i>Vilnius</i> 27
4/1	<i>Heaven and earth.</i>	Heaven and Earth/ King's Pavan		RA58 52/4 & 55v <i>Osborn</i> 1v-2v/1 <i>Thistlethwaite</i> 87v-89
4/2		Wilson's Wild		<i>Dd.2.11</i> 68v/2 <i>Folger</i> 3/1 408/2 112/2
6/1		Lord Hay's Courant		<i>Board</i> 8/1 <i>ML</i> 2v/2-3/1 cf: <i>Herhold</i> 7v/2-8/1 <i>Folger</i> 24v/1
6/2		Volt?		
6v/1	<i>A pavin</i>	Pavan		
6v/2	<i>A Galliard by Dowla:</i>	Dowland's Galliard	John Dowland [20]	<i>Dd.2.11</i> 7v/3 and 67v/2 <i>Thysius</i> 22 cf: <i>Osborn</i> 10v (band.)
7/1	<i>Mrs Whites choice</i>	Mrs White's Choice/ Thing	John Dowland [50]	<i>ML</i> 2/1 <i>Sampson</i> 7/2 <i>Wickhambrook</i> 15/2 2764(2) 6/2 <i>Pickeringe</i> 19/4 <i>Dd.2.11</i> 63v/2 <i>Dd.4.23</i> 31v
7/2	<i>Mrs Whites choyce</i>	Mrs White's Choice/ Thing	John Dowland [50]	<i>ML</i> 2/1 <i>Sampson</i> 7/1 <i>Wickhambrook</i> 15/2 2764(2) 6/2 <i>Pickeringe</i> 19/4 <i>Dd.2.11</i> 63v/2 <i>Dd.4.23</i> 31v

7v	<i>The battaile Galliarde by Johnson</i>	Battle Galliard/King of Denmark's Galliard/ Mr Mildmay's Galliard	John Dowland [40]	Dowland 1610B 22v-23 <i>Dd.9.33</i> 23 &94v <i>ML</i> 12v-13/1 <i>Pickeringe</i> 17v-18/1 <i>Welde</i> 5v <i>Board</i> 17v-18 <i>Folger</i> 10v-11 <i>Vilnius</i> 22v/2 and 22v/3-23/1 Fuhrmann 1615 112-113/1 <i>Brahe</i> 33
8	<i>The Quadran pavin</i>	Quadran Pavan	John Johnson	<i>Dallis</i> 56-59/1 <i>Mynshall</i> 1v-2/1 <i>Marsh</i> 120-121 <i>Dd.2.11</i> 31v-32/1 <i>Wickhambrook</i> 10v-11/1 <i>Ballet</i> 8-9
8v	<i>The Galliard to the Quadran pavin</i>	Quadran Galliard		<i>Marsh</i> 289 (identical exc. bar 2)
9/1	<i>Packingtoune galiarde</i>	Packington's Galliard, duet		<i>Marsh</i> 266 <i>Brogyntyn</i> 19/3 <i>2764(2)</i> 2v-3 <i>Mynshall</i> 9
9/2	<i>preludiume</i>	Prelude		
9v	<i>Leueche pavinn[e]</i>	Lavecchia Pavan		<i>Welde</i> 2v/1 <i>ML</i> 7 <i>Mynshall</i> 12 cf: <i>Dallis</i> 85/2 <i>Vilnius</i> 7 and 40/1 <i>Dd.3.18</i> 61v (cnst) <i>Wickhambrook</i> 15v/1 (dt) John Johnson <i>Folger</i> 12 <i>Schele</i> 143-144/1 <i>Wickhambrook</i> 14/2 (inc.) <i>Ballet</i> 45 [inv] (dt) <i>Brogyntyn</i> 28/2-29/1 (dt) <i>Pickeringe</i> 4/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Dd.2.11</i> 36v-37/1 (band.)
10	<i>a allmayne by R Alisoune</i>	Almain	Richard Allison	
10v-11/1	<i>delatrumba</i>	De la Tromba, second part of duet		<i>Brogyntyn</i> 26-27/1 <i>Pickeringe</i> 6v/2-7
11/2	<i>i / a fancy for ii lutes by Jhon Danniell</i>	Fancy, duet part	John Danyel	
11v/1	<i>ii / an allman for ii lutes mr Marchant</i>	Echo Almain, first part of duet	Marchant/ Pilkington	cf: <i>Brogyntyn</i> 31 (2nd pt)

11v/2	<i>3 lo: wi=lobies welcom hom. / by Jho Dowland</i>	Lord Willoughby's Welcome Home/ Roland, duet/consort part	John Dowland [66a]	cf: <i>Dd.5.78.3</i> 28v <i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 <i>Wickhambrook</i> 12/2 <i>Folger</i> 9v/1 (dt) Hove1601 107v/3 Robinson1603 40-41 <i>Thysius</i> 389/1 Valerius1626 83 Vallet1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 Besard1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 58v/2 <i>Dd.2.11</i> 14v/1 (band.)
12/1	<i>duncomes galiarde for 2 lutes</i>	Duncome's galliard, duet part		cf: <i>Dd.3.18</i> 17/2
12/2	<i>a mery moode for 2 lutes</i>	A Merry Mood, duet part		
12v/1	<i>bo peep / &lt;bo peep&gt; for 2 lutes an allmane</i>	Bo Peep/A Toy, duet part	Thomas Robinson	
12v/2-13	<i>for ii lutes 5 / a galiard for ii lutes</i>	Squire's Galliard, duet part		cf: <i>Dd.2.11</i> 49v-50/1 & 71v/1 <i>Ballet</i> 15 <i>Stobaeus</i> 44v-45 <i>Eijsertt</i> 93v-94, 94v/1 and 94v/2 <i>Thysius</i> 27v <i>Vilnius</i> 23v
13v	<i>a galiarde by mr Dowland</i>	Earl of Derby's Galliard	John Dowland [44]	<i>Schele</i> 142 Dowland 1610B 24v <i>Dd.5.78.3</i> 38/2 <i>Euing</i> 21/3 <i>Welde</i> 7/3 <i>Nn.6.36</i> 1 and 2 <i>Herhold</i> 39v/2-40v



**GB-London, British Library, Stowe.389**

DATE: 1558

Page measurements: 235 x 170 mm<sup>14</sup>

Pedagogical book in oblong octavo format. The music in the book is to be found at the beginning and end of a volume of Statutes from Henry IV-VI. It is inscribed *The xvij daie of maye the same / writtin by one Raphe bowle to learne / to playe on his Lutte in / anno 1558* (f.120), providing the date for the music as well as the name of the scribe and his purpose in writing. The contents seem to be almost entirely arrangements of songs, often notated rather crudely.

Bibliography: Lumsden 1957A  
 John Stevens: *Music and Poetry in the Early Tudor Court* Cambridge Studies in Music (Cambridge, 1961 repr.1979)  
 Ward 1992

folio	original ascription	title	composer	cons. & cogs.
1		[band.]		
120/1	<i>my hearte ys leied on the londe</i>	My heart is laid on the land		
120/2	<i>yf care doe cause men[n] crie</i>	If Care Do Cause Men Cry		RA58 52/3
120v/1		[n.t.]		
120v/2	<i>G.R.I.T.</i>	GRIT		
121/1		[n.t.]		
121/2		[n.t.]		
121v/1-121/3	<i>a galliard uppon the same above at th other side the Leffe playe fyrste / This is the begynnyng of the same behinde</i>	Galliard		
121v/2	<i>de tout La galliarde[s] Et recommenchiez toutes</i>	Galliard		
121v/3-122	<i>the kynges pavvion</i>	The King's Pavan		
122/2-122v	<i>the princis pavion</i>	The Prince's Pavan		
123	<i>e. e.</i> [obscure]	P.A. Pavan		408/2 86/2 Thistlethwaite 3v-5v

<sup>14</sup> I am most grateful to Mr Conway, the Superintendent of the Manuscript Students Room in the British Library, for confirming these measurements.

## GB-Edinburgh, National Library of Scotland, Ms.Adv.5.2.18

DATE: Copy made in 1847 of an original dated 1627-9

*This MS is respectfully presented to the Faculty of Advocates Edinburgh by their obedient servant George Farquhar Graham, 25th November 1847 (p.[1]) Extracts from Sir Robert Gordon of Straloch's MS Lute-book, 1627-29 (p.[2])*

Household or personal anthology. The original book from which Graham made his copy is lost, and his index to its contents shows that he copied only about half the original contents. The manuscript was passed around among a surprising number of musical worthies in the 18th century, including Dr Burney, and its peregrinations at this time are reasonably well documented. Graham lent his copy to a friend, who lost it, and the original was returned to the owner, Mr Chalmers. The book was sold after Chalmers' death to an anonymous buyer and, despite some interest in it in the 19th century, was never recovered. It may yet come to light.

Bibliography: Lumsden 1957A  
Spring 1987A

folio	original ascription	title	composer	cons. & cogs.
1/1	<i>The buffens</i> [index:] <i>The buffens.</i>	Buffoons, Bergamasca Setting		cf: <i>Ballet</i> 104/4 <i>Thysius</i> 373/2 <i>Dallis</i> 3/2 <i>Brahe</i> 10/2 and 18/2 <i>Thysius</i> 397 <i>Vilnius</i> 64v/3 G. B. Domenico <i>Dolmetsch</i> 228-231 <i>Fuhrmann</i> 1615 182/2-184/1 <i>Herhold</i> 28/2-31v/1 <i>Hove</i> 1612 54v-55 <i>Schele</i> 10/2-11 <i>Stobaeus</i> 68-69/1, 69/2, 69/3 and 69/4-69v/1 <i>Vallet</i> 1615 41-42 <i>Vilnius</i> 4/3 [del.] and 68v
1/2	<i>Sheepheard saw thou not.</i> [index:] <i>Sheepheard was thou not.</i>	Shepherd Saw Thou Not		<i>Wemyss</i> 21/2-21v/1
2/1	<i>Canaries.</i> [index:] <i>Canaries.</i>	Canaries		
2/2-3	<i>The Day dawis / The day dawis</i> [index:] <i>The day dawis.</i>	The Day Dawns		<i>Wemyss</i> 17-18
4	<i>A Port</i> [index:] <i>A Port.</i>	Port		
5-6/1	<i>Port Preist.</i> [index:] <i>Port Preist.</i>	Port Priest		
6/2	<i>The old man.</i> [index:] <i>The old man.</i>	The Old Man		
6/3-7/1	<i>I long for the wedding.</i> [index:] <i>I long for the wedding.</i>	I Long for the Wedding		
7/2	<i>Gray Steel.</i> [index:] <i>Gray Steel.</i>	Grey Steel		
8/1	<i>Put on thy sark on Munday.</i> [index:] <i>Put on thy sark on Munday</i>	Put on thy Sark on Monday		
8/2-10	<i>Brail de Pouctou.</i> [index:] <i>Brail de Poictou.</i>	Branle de Poictou		
11-12/1	<i>The Canaries.</i> [index:] <i>The Canaries</i>	Canaries		cf: <i>Trinity</i> 5/2

12/2-14/1	<i>Ostende. / Ostend.</i>	Bourrée Ostend/ d'Avignon		Fuhrmann 1615 115/2 Vallet 1615 55 Valerius 1626 146-7 Vallet 1616 5
14/2-15/1	<i>God be with thee Geordie.</i> [index:] <i>God be with thee Geordie.</i>	God Be With Thee Geordie		
15/2	<i>Shoes rare and good in all.</i> / <i>Lilt. Ladie An Gordoun</i> [index:] <i>Shoes rare and good in all. Lilt. Ladie An Gordoun.</i>	Shoes Rare and Good/Lady Ann Gordon's Lilt	?Robert Gordon	
16/1	<i>A daunce / "grein greus ye rasses."</i> [index:] <i>A daunce. grein greus ye rasses.</i>	Green Grow the Rushes/I Kissed Her While She Blushed		<i>Straloch</i> 27/1
16/2-17/1	<i>Hunters Careire. / Hunters Carrier mense marte 1627</i> [index:] <i>Hunters Careire.</i>	Hunter's Carrier		<i>Board</i> 27v/1
17/2	<i>Its a wonder to see.</i> [index:] <i>Its a wonder to see</i>	It's a Wonder to See How the World Does Go		
18-19/1	<i>An thou wer myn own thing. / quod An thou wer min own thinge.</i> [index:] <i>An thou wer myn own thing.</i>	And Thou Ever My Own Thing		
19/2	<i>A Port / Port Jean Linsey</i> [index:] <i>A Port.</i>	Jean Linsey's Port		
20-21/1	<i>A Port. / port Rorie Dall.</i> [index:] <i>A Port.</i>	Rory Dall's Port		
21/2-22/1	<i>A Lilt. / Ladie Laudians Lilt.</i> [index:] <i>A Lilt. Ladie Laudian's Lilt.</i>	Lady Lothian's Lilt		
22/2-23/1	<i>Wo betyd thy waerie bodie. / wo betyd thy wearie bodie.</i> [index:] <i>Wo betyd thy waerie bodie.</i>	Woe Betide Thy Weary Body		
23/2-24/1	<i>A Port. / Port.</i> [index:] <i>A Port.</i>	Port		
24/2-25	<i>Have over the water. / R G.</i> [index:] <i>Have over the water</i>	Have Over the Water	R G	
26/1	<i>I long for thy virginitie.</i> [index:] <i>I long for thy virginitie.</i>	I Long For Thy Virginitie		
26/2	<i>Gallua Tom.</i> [index:] <i>Gallua Tom.</i>	Gallua Tom		
27/1	<i>I kist her while she blusht.</i> [index:] <i>I kist her while she blusht.</i>	Green Grow the Rushes/I Kissed Her While She Blushed		<i>Straloch</i> 16/1
27/2-28/1	<i>Whip my toudie.</i> [index:] <i>Whip my toudie.</i>	Whip My Toudie		
28/2	<i>Heuch me Malie Gray.</i> [index:] <i>Hench me Malie Gray.</i>	Hence to me Molly Gray		

**GB-London, British Library, Add.15117**

DATE: c1615

Page measurements: 295 x 195 mm<sup>15</sup>

Fragments in upright folio format. This book, its scribes and date are discussed in Chapter 7. The type of lute and the repertory suggest 1615, not simply because of John Sturt, but because composers such as Perrichon and Cato were only just becoming popular 1610-15, though the Perrichon is concordant with *Dd.9.33*. The scribal concordances with *Dd.9.33*, *Dd.4.22* and Sampson make it unlikely that the book dates from 1620, but is more likely to be in the c1615 bracket. The lack of published solo lute music make dating concordances awkward, but the songs on 13v-14 are from Leighton's *Teares of the Muses* (1614). The spine describes the book as 'Psalms Musical by Allison', and the solo lute music is interspersed with lute songs and written by the same scribes.

Bibliography: [Facsimile] *British Library Manuscripts, Part I: English Song 1600-1675*. (New York, 1975).

Lumsden 1957A

John Stevens: *Music and Poetry in the Early Tudor Court* Cambridge Studies in Music (Cambridge, 1961 repr. 1979)

folio	original ascription	title	composer	cons. & cogs.
2/1	<i>mr Candishe Almaine Almaine</i>	Almain	Cavendish	
2/2		[n.t.]		
2/3		[n.t.]		
2v/1	<i>Curranto</i>	Volt/Courant	Julien Perrichon/ (Mathias Mason)	<i>Vilnius</i> 1v/1 and 2/2 <i>Dd.9.33</i> 75 Fuhrmann 1615 171/1 <i>Herbert</i> 27/1 <i>Dresden</i> 92 <i>Bautzen</i> 18 <i>de Bellis</i> no.24 <i>Beckmann</i> no.13 cf: <i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Board</i> 29/1 same first strain]
2v/2	<i>Curranto</i>	Courant	John Sturt	<i>Nn.6.36</i> 27v <i>ML</i> 21v/2-22/1 <i>Krakow</i> 11v-12
3	<i>Awake ye woful weights...</i>	Damon and Pithias	Richard Edwards	
3v	<i>O deathe, O death rock me a sleepe...</i>			
4	<i>O heavenly God...</i>		Nicholas Strogers	
4v-5	<i>Jam: Ha: MiserereB: Da: psalme 5i</i>	Miserere	?James Harding	
5v	<i>Deprofundis psalme i30</i>			
6	<i>Miserere my maker...</i>			
6v	<i>alack, When I look back...</i>		William Byrd	
7	<i>but yett if euer sinfull man,...</i>		John Dowland	
7v-8/1	<i>O God geiue Eare...</i>		William Byrd	
8/2	<i>thoughe yo are younge and I am older</i>	[band.]	Thomas Champion	
8v-9	<i>Vt re my fa sol la By Dyomedes / Vt re my fa soll la By Dyomedes</i>	Fantasia Ut Re Mi Fa Sol La	Diomedes Cato	<i>Herbert</i> 2v-3
10v	<i>a dialogue / the answer on the other sid.</i>			
11	<i>Answer / if dayntie daphnes lookes befitt... [torn out]</i>			

<sup>15</sup> I am most grateful to Mr Conway, the Superintendent of the Manuscript Students Room in the British Library, for confirming these measurements.

12	<i>Saye fonde love...</i>	Variant of Humour Say	John Dowland	
12v-13	<i>Deliver me from myne Enimies...</i>		Robert Parsons	
13v	<i>Come let us singe to god...</i>			[from Leighton's <i>Teares</i> (1614)]
14/1	<i>An heart thats broken...</i>		John Dowland	[from Leighton's <i>Teares</i> (1614)]
14/2	<i>yeeld unto god...</i>		Robert Johnson	[from Leighton's <i>Teares</i> (1614)]
14v	<i>In youthlye yeeres...</i>			
15	<i>unto my Paine a mournfull moude...</i>		Robert Johnson	
15v/1	<i>If my complaints...</i>	If my complaints	John Dowland	
15v/2	<i>Treade Jumos steps...</i>			
16	<i>Synce my Joyes...</i>			
16v-17	<i>O Sacrum convivium</i>			
17v	<i>Have you seene but a Whyte Lillie...</i>			
18	<i>The poore soule sate sighinge...</i>			
18v	<i>My trewe love hath my hart...</i>			[from Sidney's <i>Arcadia</i> ]
19/1	<i>I must complaine...</i>			
19/2	<i>haue I Caught my heavenlye Jewell...</i>			[from Sidney's <i>Arcadia</i> ]
19v-20	<i>Mr Birde</i>	O god but god	William Byrd	
20v	<i>Come my Celia...</i>			
21	<i>It was a tyme when Sillye Bees...</i>			
21v/1				[keyboard piece]
21v/2	<i>What yf I seeke for loue of thee...</i>		Robert Jones	[ Jones <i>First book of Songs</i> (1600)]
23	<i>faine would I...</i>			

**GB-Edinburgh University Library, Ms.Dc.5.125**

DATE: c1575

Page measurements: 215 x 285 mm

Household or Personal Anthology in oblong folio format. Bought by the library from Grant's booksellers, Edinburgh, on 24 March, 1945. Grant's is no longer in existence. The paper, particularly the last gathering, suffers from foxing. The binding has been replaced, as Lumsden's description in 1957 shows: 'Well-worn leather binding, tooled in gold (much faded). Remnants of fastening tapes still in position. Monogram 'I B' on front and back. Very dilapidated condition, with damp marks showing throughout.' The ties no longer exist, though the holes are still visible, and the binding itself, though retaining the original boards is now very tight and it is not therefore possible to see the collation of all the book clearly. The surface of the leather appears to have been used as a board for cutting and pricking leather for stitching, and is certainly battered. The restoration, of which the library has no detailed record, was undertaken around 1965 when the manuscript was prepared for microfilm photography, though judging by the state of the MS in the microfilm, further restoration work has since been done, mainly to the lower half of the fore-edge from f.75 onwards, with repairs to the whole edge from f.93 to the end. The work appears to have been fairly successful as far as restoring the music to legibility is concerned. Damaged corners are reinforced with gauze, and even with the foxing all the music is now visible, despite Lumsden's comment that 'the bottom right-hand corner becomes progressively more worn, obscuring many bars of tablature, particularly cadences.' There appear to be some single sheets among what should be the first few gatherings, but it is not possible to tell whether this is an original feature of the front of the book, or whether it is the result of repair work. Unfortunately Lumsden does not list the gatherings or describe the collation. The contents suggest a certain amount of disturbance at this point, indicating that any division of the first gatherings probably dates from after the copying of the book. The date of the MS and its original purpose are cause for some contention—both matters are discussed at length, and with variable plausibility, in Ward 1992.

- Bibliography: Lumsden 1957A (dated c1615)  
 Spencer 1974B (dated c1590)  
 Boetticher 1978 (dated c1590-1605)  
 Rooley 1980 (dated c1580)  
 Julia Craig-McFeely: 'The Thistlethwaite Lute Manuscript' Unpubd paper, RMA  
 Music Research Student's Conference, December 1987 (dated 1575)  
 Ward 1992 (dated late 1560s and early 1570s)

folio	original ascription	title	composer	cons. & cogs.
2-3/1	<i>The most asso[red]/ Tribill</i>	Dump, duet treble		<i>Dd.3.18 71v-72 Schele 16/3 Marsh 150-151/1</i>
3/2		[frgmt]		
3v-5v		P.A. Pavan		<i>408/2 86/2 Stowe389 123</i>
6		Galliard		
6v-7	<i>a galliard</i>	Galliard		<i>Marsh 57</i>
7v-8		Galliard		
8v-9v/1	<i>A paven. / a pavan</i>	Pavan		<i>Marsh 82-83 408/2 107/2-108/1</i>
9v/2		[frgmt]		
10v		Pavan [frgmt]		
11v-13v		Galliard		
14v		Ground [frgmt]		
15		Quadran Pavan [frgmt]		
15v-17v	<i>pavan quadro</i>	Quadran Pavan		
18/1	<i>f.r. [ga ?]</i>	Galliard?	J R	
18/2		Exercise? [frgmt]		
18v-22	<i>f. / .F. .f.</i>	Fantasia	Francesco da Milano	
22v-24v/1	<i>.F.</i>	Fantasia	Francesco da Milano	
24v/2		[n.t.]		
25		[n.t.]		
25v-26	<i>f .f. .F.</i>	Fantasia	Francesco da Milano	

26v-28v	.f.	Fantasia	Francesco da Milano	
29v-31v	f / .f.	Fantasia	Francesco da Milano	Marsh 236/2-238
32	.S"io fostri certo di douer morire ..... il morire	Villanella S'io Fostri Certo		
32v-34	.F.	Fantasia?		
34v-35	O tu che mi dai quai ..... quasta mia vita	O Ta Che Mi Dai by Luca Marenzio		
35v-36		Galliard	Henry Lichfield	Marsh 58/2-59
36v-37	madona	Madonna		
37v-39		Suzanne Un Jour	Lassus arr.	Dallis 100-101 and 138-139/1 Dd.2.11 23v-24/1 Herbert 67v Thysius 169v/2-181 (cnst pts) Wickhambrook 13v-14/1
40v-43	.fl. .F.	Fantasia?		
43v-44/1	.F.	Fantasia?		
44/2		[frgmt]		
44v-47	.T. / .T.	Stabat Mater		see Ward 1992
47v-50	.r. .B. / T. f.	Benedicta es Coelorum Regina?	Josquin des Pres arr.	Thistlethwaite 81v-84
50v-51		Fantasia		
51v-52	.F.	Fantasia	Francesco da Milano	
52v-53	T	Toccata?		
53v-54v		[n.t.]		
55v		[n.t.]		
58v-62v	B2	[n.t.]		
63v-64	gallirda	Galliard		
64v-65		Passamezzo		
65v-67		Fancy		
67v-68		[intabulation]		
68v-70	A galliard	Galliard		
70v-71		Ground, A Down		Dd.2.11 94/2
71v-73		Fancy		
73v-74v	a fantasia	Fantasia		Dd.2.11 25v
75v-77v/1		[n.t.]		
77v/2-78	a fantasie by mr marchant for ii lutes	Fantasia, first part of duet		
78v-80		[n.t.]		
81v-84	benedicta	Benedicta es Coelorum Regina	Josquin des Pres arr.	Thistlethwaite 47v-50
84v-86/1	a fansi de francesco [?] de melayne	Fantasia	Francesco da Milano	
86/2		[intabulation]		
86v		[frgmt]		
87v-89	A pavyan	Heaven and Earth/ King's Pavan		RA58 52/4 & 55v Osborn 1v-2v/1 Sampson 4/1
89v-90		Galliard		
90v-92v		Fantasia	Alberto da Rippe	
93v-95v	s[cri]ps[it] me Thistlethwaite	Passamezzo Pavan	Thistlethwaite	

**GB-Cambridge, Trinity College Library, Ms.0.16.2**

DATE: c1630

Page measurements: 290 x 180 mm

Household or personal anthology in upright quarto format. The music is copied at the beginning and end of a volume containing names of members of Trinity, Mayors of Cambridge etc., linking it in layout with *Stowe389*, though there seems to be no other relationship.

The date given above is implied by the composers and the concordances in other sources of a similar date, and also the transitional tunings for most of the pieces, mensural rhythm signs, added courses, high finger positions and ornamentation. Lumsden dated the book c1620, but judging by the contents of other English MSS of that date, this is too early, and c1630 seems more likely.

Bibliography: Lumsden 1957A  
Spring 1987A

page	original ascription	title	composer	cons. & cogs.
2/1	<i>volto</i>	Volt/Courant		<i>Board</i> 37/2 <i>Dd.4.22</i> 9v <i>ML</i> 3/2 <i>Dolmetsch</i> 105v-106 <i>Bautzen</i> 21/1 <i>Montbuysson</i> 77v <i>Nürnberg</i> 71v
2/2-3/1	<i>Anallmian</i>	Almain		cf: <i>Stobaeus</i> 31/2-31v/1
3/2		[frgmt]		
4-5/1	<i>The milk maid</i>	The Milk Maid [3 settings, not v.t.]		
5/2		Canaries [not v.t.]		<i>Straloch</i> 11-12/1
104		La Folia [not v.t.]		
107/1		[not v.t.]		
107/2	<i>Saraband</i>	Saraband [not v.t.]		<i>Board</i> 36v/2
108		[not v.t.]		
109		Almain [not v.t.]	Mesangeau	<i>Wemyss</i> 32/3-32v/1 <i>Ballard</i> 1638 22
110	<i>Corant</i>	Patientia Courant [not v.t.]		<i>Thynne</i> 3v and 69v <i>Pannure</i> 5 6v <i>Pickeringe</i> 51v/1 <i>Board</i> 34/4 <i>Sibley</i> 65/1
111		Courant [not v.t.]	Mesangeau	
112	<i>Almayne</i>	Almain [not v.t.]		<i>Board</i> 34v/2
113/1		[not v.t.]		<i>Wemyss</i> 30/2
113/2	<i>Sarabande</i>	Buckingham's Saraband [not v.t.]		<i>Board</i> 34/2 <i>Reymes</i> 18 <i>Sibley</i> 68/2-69/1
114/1	<i>Corant</i>	Courant [not v.t.]		
114/2		Courant [not v.t.]	Gauthier	<i>Board</i> 34/3 <i>Wemyss</i> 26
115/1	<i>An allmaine</i>	Almain		<i>Dd.4.22</i> 11/2
115/2	<i>An allmaine p[er] mr Ro: Johnson</i>	The Prince's Almain	Robert Johnson	<i>Dd.4.22</i> 10/2 <i>Nn.6.36</i> 15v/3 <i>ML</i> 17/2 <i>Board</i> 16/2 <i>Mathew</i> 1652 30-32 <i>Krakow</i> 3/1 <i>Herbert</i> 70v/2 <i>Valerius</i> 1626 213
116/1		Courant		<i>Dd.4.22</i> 10v/2
116/2	<i>A corranta</i>	Courant		<i>ML</i> 11/2
117/1	<i>A Corranto</i>	Courant		
117/2	<i>A ffrench Daunce</i>	French Dance		
118/1	<i>A ffrench Corranto</i>	French Courant		<i>Board</i> 43/3
118/2	<i>A toy</i>	Toy, A Health to Betty		<i>Trinity</i> 136/2



122-119	<i>A pavin by mr Robert Taylor: ye devisions sett by mr Tho: Greaves</i>	Pavan	Robert Taylor, divisions by Thomas Greaves	
123	<i>La mini - ard</i> [?]	Mignarda	?John Dowland [34]	cf: <i>Dd.5.78.3</i> 31v/1 <i>Dd.9.33</i> 29 <i>Dd.2.11</i> 77/2
124/2	<i>Labini-auat</i> [?]	La Piccarde		Vallet 1616 18 Valerius 1626 242-243
125/2-124/1	<i>Corranto:</i>	Courant	Robert Ballard	<i>Schele</i> 43/2 <i>Vilnius</i> 7v/2-8/1 <i>Dolmetsch</i> 50v-51
126-125/1		Brett's Courant		<i>Dd.5.78.3</i> 74v/1 <i>Dd.9.33</i> 42v/1 and 58/3 <i>Rowallan</i> 3 Besard 1603 153v/2 [first strain] <i>Montbuysson</i> 25v Fuhrmann 1615 174/1 <i>Beckmann</i> 3v-4 <i>Wemyss</i> 19v <i>Dusiacki</i> 4v <i>Dolmetsch</i> 22v-23 <i>Werl</i> 91v <i>de Bellis</i> 39 <i>ML</i> 3v/1 Valerius 1626 52-53
128/1		[n.t.]		
128/2	<i>the begining of the world</i>	Sellenger's Round/ Est-ce Mars/The French Tune		cf: <i>Schele</i> 59/2 <i>Montbuysson</i> 30/2 & 94/2 <i>ML</i> 16/3 <i>Dd.3.18</i> 5 (dt) <i>Board</i> 25/1 and 12/2 <i>Andrea</i> 2/4 <i>Vilnius</i> 58/3 and 68/3 <i>Folger</i> 87v/4 and 87v/5 <i>Brahe</i> 10v/1 Vallet 1615 70 <i>Marsh</i> 42-43 and 182 (dt) 408/2 103/1 <i>Thysius</i> 442 (dt) Valerius 1626 164-5 Vallet 1616 34/1-35/2 (cnst pts) Hove 1612 61v/1 FWVB no.148 Vallet 1615 63-64/1 & 70/2
129/1		[n.t.]	Mesangeau [?]	
129/2		[n.t.]		
130		The Nightingale	Gaultier	cf: <i>Dd.3.18</i> 22v/2 (dt) <i>Pickeringe</i> 48-47v/2 <85-85v> [inv] <i>Richard</i> 63 and 54/2
131	<i>An allmaine</i>	Almain	Robert Johnson	<i>Board</i> 28/2 and 44v/3
132/1	<i>Rooum for coockouse</i>	Room for Cuckoos		
132/2	<i>A maske</i>	The Turtle Dove/ Maske	John Coprario	<i>Board</i> 45v & 39v/5-40/1
133/2	<i>A corranto:</i>	Courant		
134/1		Galliard		
134/2-133/1	<i>A corranto:</i>	Courant		
135/1	<i>Over the mountaines</i>	Love Will Find the Way/Over the Mountains		<i>Board</i> 38v/1

135/2	<i>Com to the court and be all made knightes</i>	Come to the Court		
136/1	<i>The Bu:</i>	The Building		
136/2	<i>A Health to Betty</i>	Toy, A Health to Betty		Trinity 118/2
137	<i>Grayes Inn maske</i>	Gray's Inn Maske/ Mad Tom of Bedlam		ML 29/2 Board 31v/1 & 44/4- 44v/1 Wemyss 18v-19 GB-Lbl Add.Ms.10444 44
138	<i>mr Daniell Bachelers Round</i>	More Palatino/En Me Revenant [first 33 bars missing]	Daniel Bachelor	Board 25v/3 Herbert 44/2 Board 25v/3 Pickeringe 28v/1 Fuhrmann 1615 158-159 ML 8v/2-9 Herdringen 9829 9v-10 Brahe 35v/2-36 and 37 Besard 1617 no.9 Cosens 43v-44 Phalèse 1547 6-6b/1 Stobaeus 65-65v/1
139		[n.t.]		

## GB-Cambridge University Library, Add.8844

DATE: c1595

Page measurements: approx. 296 x 202 mm

Pedagogical book in upright folio format, probably used as a teaching exemplar 1605-25. As the book was unbound for most of its life the edges of the paper have worn away considerably, and measurements of the size are very approximate. Spencer 1980 provides most of the detail regarding provenance and appearance of the sheets when they were photographed. All but one of the pieces are copied in the same hand, almost certainly that of William Trumbull.

The music appears to be in the hand of William Trumbull, secretary and late envoy at the Brussels court of the Archduke Albert of Austria from c1605-1625. Jottings in Flemish imply that he had the book with him in Brussels, but Spencer suggests that it was written much earlier while Trumbull was a teenage apprentice. There seem to be six watermarks dating from the 1580s, though one may have been in use as late as 1598. Two similar designs of printed paper and hand-ruled paper are mixed, with many half-sheets suggesting, together with the miscellaneous watermarks, that what survives are miscellaneous sheets from what may have been a larger collection. Fenlon and Milsom concur with Spencer's dating, though if this is a pedagogical book, the contents are likely to pre-date the copying period. Trumbull's correspondence suggests musical interests during the first and second decades of the 17th century, and it is more likely that he would have found the time and been able to afford a teacher to learn the instrument while he was in Brussels than before, during his apprenticeship. However, it appears that he was using the book as a teaching exemplar at this time, supporting the probability that it was originally copied c1595.

Bibliography: Spencer 1980  
Fenlon/Milsom 1984  
Poulton 1975B

folio	original ascription	title	composer	cons. & cogs.
1 [inv]		Fantasia	Anthony Holborne [3]	Mertel 1615 191 <i>Hirsch</i> 1 cf: <i>Dd.2.11</i> 28/2 (band.)
1v-2/1		The New Hunt's Up, duet treble	John Johnson	<i>Board</i> 2v/2-3/1 <i>Dd.3.18</i> 4v <i>Folger</i> 3v-4/1
2/2		The Hunt's Up, duet ground	John Johnson	<i>Board</i> 3/2
2/3		What if a Day	?Thomas Campion	Valerius 1626 248 <i>Basle</i> 19/2 <i>Dd.9.33</i> 62v/1 <i>Folger</i> 23 and 87/1 <i>Pickeringe</i> 19/5
2v-3		The Sacred End Pavan	Thomas Morley	<i>Dd.9.33</i> 25v-26
3v	<i>dat mout ich hebben Nowe to bed</i>	Now to Bed		
4/1	<i>The passinges messuers galiard</i>	Passamezzo Galliard		<i>Dallis</i> 19 and 136/2-137/1 <i>Folger</i> 2/2 <i>Mynshall</i> 8v/1 <i>Dolmetsch</i> 168v-169 <i>Vallet</i> 1616 24
4/2	<i>A galliard Mr Clark</i>	Clark's Galliard/ Quadran Galliard/Jest	Anthony Holborne	408/2 89 <i>Ballet</i> 10-11/1 <i>Dd.2.11</i> 60v/2 and 72v/1 <i>Hirsch</i> 7v/1 <i>Wickhambrook</i> 11/2 <i>Nn.6.36</i> 14v/1

4v-5	<i>Delight.</i>	Delight Pavan, consort part	John Johnson	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Wickhambrook</i> [9v]- 10/1 <i>Welde</i> 3v-4/1 Waissel 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 and 14v-15 (dt) <i>Brogyntyn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
5v-6/1	<i>A pauan mr Johnson</i>	Pavan	John Johnson	
6/2	<i>Inominie galliard</i>	In Nomine Galliard	Nicholas Strogers	<i>Dallis</i> 93 <i>Dd.9.33</i> 60v <i>Hirsch</i> 3/1 <i>Pickeringe</i> 17/2 cf: <i>Dd.2.11</i> 95v/2
6v-7	<i>the new Medly.</i>	The New Medley	John Johnson	<i>Pickeringe</i> 34v-35/1 Waissel 1591 L3v
7v-8/1	<i>Augusti[nes] pavan.</i>	Pavan	Augustine Bassano/Alfonso Ferrabosco	
8/2	<i>A galliard mr knowles</i>	Knole's Galliard	Knowles	<i>Wickhambrook</i> 17/5 <i>Marsh</i> 319
8v-9	<i>Augustines pavan.</i>	Pavan	Augustine Bassano	
9v/1	<i>A galliard.</i>	Galliard		
9v/2	<i>Stanes Morris.</i>	Stanes Morris		
10	<i>The flat pavan.</i>	Flat Pavan, cnst part	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 15/1 and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
10v-11	<i>The quadrant pauan.</i>	Quadran Pavan, duet treble		<i>Pickeringe</i> 9v-10/1
11v-12	<i>The galliard to the quadrant pavan</i>	Quadran Galliard, duet treble		<i>Dd.3.18</i> 6v-7/2 <i>Pickeringe</i> 12v-13/1
12v-13/1	<i>a pauan Mr Holburne</i>	Pavan	Anthony Holborne	31392 17v-18 <i>Welde</i> 1v-2/1 <i>Dd.2.11</i> 41v-42/1 <i>Euing</i> 36v-37
13/2	<i>the Earl of Essikes measure</i>	Earl of Essex's Measure		
13v-14	<i>A pavan</i>	My Lady P. Pavan		<i>Dd.2.11</i> 55
14v	<i>dat mout ich hebben A galliard</i>	Galliard	Anthony Holborne	<i>Dd.2.11</i> 42/2

15/1		Flat Pavan, second part of duet	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst) and 17v-19/1 (dt pts) <i>Vilnius</i> 55/3
15/2		The Queen's Almain		
15v-16		The New Hunt's Up, duet treble	John Johnson	<i>Marsh</i> 183-186/1 <i>Dd.3.18</i> 13v-14 <i>Welde</i> 13/2-14
16v-17/1	<i>Strogers In nomine</i>	In Nomine Pavan	Nicholas Strogers	<i>Hirsch</i> 2v cf: <i>Bautzen</i> 72/2 <i>Dallis</i> 81
17/2	<i>Grownd to Sh: pa: tr:</i>	Sharp Pavan, duet ground	Richard Allison	<i>Pickeringe</i> 21/2
17v-19/1		Flat Pavan, duet treble	John Johnson	<i>Ballet</i> 18 <i>Board</i> 2v/1 <i>Dallis</i> 92/1, 264 (s.n.) <i>Dd.2.11</i> 87/1 <i>Dd.3.18</i> 21v (dt) and 60v-61 (cnst) <i>Dd.9.33</i> 90v-91 <i>Euing</i> 8v <i>Folger</i> 10 (cnst) <i>Lodge</i> 6v/2-7/1 <i>Mynshall</i> 4v <i>Pickeringe</i> 4v/2-5/1 and 5/2 (dt pts) <i>Trumbull</i> 10 (cnst) and 15/1 (dt pts) <i>Vilnius</i> 55/3
19/2	<i>gli: cuttings</i>	Passion Galliard	Anthony Holborne /Francis Cutting	<i>Dd.2.11</i> 83/2-82v/3
19/3		Galliard	?Robert Baker	<i>Dd.2.11</i> 67/2 and 80/3
21v-23		Si Vous Voulez	Philip van Wilder	

23v-24v/1	<i>the Spanish pavan</i>	Old Spanish Pavan		cf: 31392 25v Sampson 3v/2 Welde 1 Dallis 162 Dd.4.22 3 Dd.9.33 82v-83 Dd.2.11 66v/2 Nn.6.36 23v Dallis 162 Robinson 1603 22v-23 408/2 112/1 Mynshall 5/2-5v/1 Wemyss 23/3-24/1 Wickhambrook 14v-15/1 Cosens 20v-21 Folger 1v-2 (frgmt) Pickeringe 11/2 & 11v-12 (dt pts) Dd.3.18 14v-15/1 (dt) Thysius 142/2 Stobaeus 22v/2 Dolmetsch 23v-25 and 25v-26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 Vilnius 27
24v/2- 25/1	<i>Proueribus</i>	Proveribus		
25/2	<i>Alo</i>	Aloe	John Dowland [68]	Dd.5.78.3 38v-39/1 Euing 21v-22/1
25v/1		Ruggiero, duet ground	John Johnson	cf: Board 2/1 Sampson 3v/1 408/2 91/1 Dallis 20/1, 21 (dvns), 92/2 (dt) and 223/2 (band.) Dd.3.18 1 (dt) Marsh 38, 39 (dt) and 305 Mynshall 3v/2 (dt) Thysius 383/1 Trumbull 25v/2 (dt)
25v/2		Ruggiero, duet treble	John Johnson	Dd.3.18 1 Mynshall 3v/2 cf: Board 2/1 Sampson 3v/1 408/2 91/1 Dallis 20/1, 21 (dvns), 92/2 (dt) and 223/2 (band.) Marsh 38, 39 (dt) and 305 Thysius 383/1 Trumbull 25v/1 (dt)
32v/1		Galliard for two to play on one lute, first part		
32v/2		Galliard for two to play on one lute, second part		
33v		Galliard, duet part		

**GB-Private Collection of Lord Forester, Welde Lute Book**

DATE: c1600

Page measurements: 339 x 222 mm

Scribal publication in upright folio format. The book is not accessible to the general public, and examination relies on photocopies and photographs of the book in the possession of Robert Spencer together with his notes.<sup>16</sup> Pages of an account book dated 1581 were used by the binder as paste-downs. The name John Welde is stamped on the cover on either side of the centre-stamp, and his name and that of Dorothy Weld [sic], his sister, appears on one of the end-papers. The book is sometimes described as 'Dorothy Weld's lute book', probably because of these jottings, but it seems clear from the cover stamping that it originally belonged to John.

Detailed description of provenance and the physical properties of the book are given in Spencer 1959. Spencer re-discovered the book in the library Lord Forester, from whose family the Welds came.

The date of the copying and the makeup of the book are confirmed by the watermarks and concordances for many of the pieces, all of which imply that the book must have been copied between about 1598 and 1603.

Bibliography: Spencer 1959 (incl. plates)  
Poulton 1975A

folio	original ascription	title	composer	cons. & cogs.
1	<i>The Spanish Pauane</i>	Spanish Pavan	Francis Pilkington	31392 25v Sampson 3v/2 Dallis 162 Dd.4.22 3 Dd.9.33 82v-83 Dd.2.11 66v/2 Nn.6.36 23v Dallis 162 Robinson 1603 22v-23 408/2 112/1 Mynshall 5/2-5v/1 Wemyss 23/3-24/1 Wickhambrook 14v-15/1 Cosens 20v-21 Folger 1v-2 (frgmt) Pickeringe 11/2 & 11v-12 (dt pts) Dd.3.18 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 <i>Vilnius</i> 27
1v-2/1	<i>Pauane Mr Anthony Holborne</i>	Pavan	Anthony Holborne	<i>Trumbull</i> 12v-13/1 31392 17v-18 Dd.2.11 41v-42/1 <i>Euing</i> 36v-37

<sup>16</sup> I am most grateful to Robert Spencer for his help and generosity in allowing me to examine all his source material.

2/2	<i>Fortune Mr Dowland</i>	Fortune My Foe, consort part	John Dowland [62]	<p>cf: <i>Stobaeus</i> 79v  <i>Vilnius</i> 20v/2 and 27v  <i>Folger</i> 57v [inv]  <i>Beckmann</i> 13v/2  <i>Brahe</i> 14/2  Vallet 1616 8/1  Valerius 1626 132-133  408/2 111/1  <i>Thysius</i> 387v  Barley 1596 45-46  <i>Dd.4.22</i> 11v  <i>Euing</i> 27/2  <i>Mynshall</i> 9v/1  <i>Vilnius</i> 7v/1  <i>Ballet</i> 14 (cnst)  <i>Dd.9.33</i> 89 (dt tr.)  <i>Dd.2.11</i> 56/2 (dt)  <i>Nn.6.36</i> 15/3 (l.v.)  <i>Thysius</i> 185v/2  <i>Vilnius</i> 60/1  <i>Herhold</i> 18v/2-21/1  <i>Dallis</i> 71/2 (dvns)  <i>Schele</i> 20-24/1 (dvns)  Hove 1601 106v/1 (dvns)  <i>Dallis</i> 49/2-50/1  <i>Richard</i> 22  <i>Eijsertt</i> 33 and 37  FWVB no.65 (Byrd)</p>
2v/1	<i>Pauane Lauecha</i>	Lavecchia Pavan		<p><i>ML</i> 7  <i>Mynshall</i> 12  <i>Sampson</i> 9v  cf:<i>Dd.3.18</i> 61v (cnst)  <i>Dallis</i> 85/2 (solo)  <i>Vilnius</i> 7 and 40/1 (solo)  <i>Wickhambrook</i> 15v/1 (dt)  John Johnson  <i>Ballet</i> 45 [inv] (dt)  <i>Brogynryn</i> 28/2-29/1 (dt)  <i>Pickeringe</i> 4/1 (dt)  <i>Wickhambrook</i> 15v/2  [inv] (dt)  <i>Wickhambrook</i> 14/2  <i>Folger</i> 12  <i>Schele</i> 143-144/1  <i>Dd.2.11</i> 36v-37/1 (band.)</p>
2v/2-3	<i>Pauane Mr Phillips</i>	Pavan	Peter Phillips	<p><i>Wickhambrook</i> 12/1  <i>Dd.2.11</i> 98v-99/1  <i>Board</i> 5v-6/1  <i>Dallis</i> 254-255  Hove 1601 92-92v  Valerius 1626 137-138  <i>Montbuysson</i> 79v-80  <i>Eijsertt</i> 10  <i>Dlugoraj</i> no.80-82  <i>Bautzen</i> 39  cf: <i>Dallis</i> 82, 83/1 and  124-125  FWVB no.85</p>



3v-4/1	<i>Pauane Delight Mr Johnson</i>	Delight Pavan	John Johnson	408/2 92-94/1 Marsh 164-165/1 Dallis 84-85/1 Mynshall 7v/1 Wickhambrook [9v]- 10/1 Waissel 1591 L4/1 Thysius 147v Willoughby 25v-27v Folger 14v-15 (dt) Board 6v-7/1 & 14v-15 (dt) Brogyntyn 13/1 (dt) Dallis 84-85/1 (gr) Dd.3.18 20v-21 and 59v-60 (cnst) Trumbull 4v-5 (cnst) Vilnius 62v-63/1 (cnst)
4/2	<i>The galiard to yt</i>	Delight Galliard	John Johnson	Board 7v/1 Vilnius 61 Marsh 166 Pickeringe 32/2 Willoughby 28-29/1 Wickhambrook 10/2 cf: <i>Naples</i> 365
4v	<i>Pauane Lachrimæ Mr Dowland</i>	Lachrimae Pavan	John Dowland [15]	see separate list
5/1	<i>Galiard Mr Dowland</i>	Lady Rich's Galliard/ Dowland's Bells	John Dowland [43]	Dowland 1610B 25 Schele 146/2-147/1 Marsh 190 Dd.5.78.3 9/1 Dd.9.33 91v Pickeringe 18/2 Mynshall 8/3 Brahe 25v-26/1 Thysius 21v/1 and 392v Dlugoraj 147 Vilnius 21/3, 21v/2 and 56v/4 cf: <i>Vilnius</i> 21/2 Marsh 381 <i>Nürnberg</i> 2
5/2	<i>Sick sick and Veary sick</i>	The Sick Tune		Dd.5.78.3 39/2 Dd.9.33 73-72v/2
5/3	<i>Almayne Dowland</i>	Lady Laiton's Almain	John Dowland [48]	Schele 145/2-146/1 2764(2) 10v Dd.2.11 48/3 Mynshall 10/1 Besard 1603 139v Thysius 492/1 Folger 11v Wickhambrook 17/3 Fuhrmann 1615 80/2 Hove 1612 59/2 Richard 59v/2-60 cf: <i>Vilnius</i> 66v/2 Dlugoraj 367 Eijsert 27 Cologne 59v-60
5v	<i>The Battle Galliard</i>	Battle Galliard/King of Denmark's Galliard /Mr Mildmay's Galliard	John Dowland [40]	Dowland 1610B 22v-23 Dd.9.33 23 & 94v ML 12v-13/1 Pickeringe 17v-18/1 Board 17v-18 Sampson 7v Folger 10v-11 Vilnius 22v/2 and 22v/3-23/1 Fuhrmann 1615 112-113/1 Brahe 33

6	<i>Browne Besse, Sweete Besse, com ouer to me</i>	Over the Broom Bessy		<i>Dd.2.11</i> 80v/2
6v/1	<i>Almaine Mr Holborne</i>	Night Watch Almain	Anthony Holborne	
6v/2	<i>Away I have forsworne her Company</i>	Away, I have Forsworn her Company		
6v/3	<i>Galliard Antho: Holborne</i>	Galliard Heigh Ho Holiday	Anthony Holborne	<i>Dd.5.78.3</i> 34v/1 <i>Board</i> 20v/1
6v/4	<i>Mr Holbornes Playfellow</i>	Playfellow Jig	Anthony Holborne	<i>Dd.2.11</i> 32v/1-33/2 (band.) and 66/4 <i>Dd.5.78.3</i> 51/2 cf: <i>Dd.9.33</i> 67/2 <i>Dd.5.78.3</i> 49v/2
7/1	<i>Pauane Alphonso Ferrabosco</i>	Pavan	Alfonso Ferrabosco	
7/2	<i>Nowells Delighte</i>	Sir Edward Noel's Delight		
7/3	<i>Galliard Dowlande</i>	Earl of Derby's Galliard	John Dowland [44]	<i>Schele</i> 142 Dowland 1610B 24v <i>Dd.5.78.3</i> 38/2 <i>Euing</i> 21/3 <i>Sampson</i> 13v <i>Nn.6.36</i> 1 and 2 <i>Herhold</i> 39v/2-40v
7v/1	<i>Galliard. Daniell Bacheler</i>	To Plead My Faith Galliard	Daniel Bacheler	<i>ML</i> 15v/1 <i>Euing</i> 21/2 <i>Ballet</i> 17 <i>Dd.9.33</i> 4 <i>Board</i> 16/1 <i>Dd.2.11</i> 99v/1 Besard 1603 120v <i>Dd.4.22</i> 6v-7 <i>Dolmetsch</i> 95v-96 <i>Nürnberg</i> 16
7v/2	<i>Pauane Mr Wm Birde</i>	Pavan	William Byrd arr.	
7v/3		[not tabl.]		
8/1	<i>The Galiard Mr Birde</i>	Galliard	William Byrd arr.	<i>Hirsch</i> 2/2 <i>Dd.2.11</i> 101v/2 <i>Dd.9.33</i> 59v-60/1
8/2	<i>Watkins ale / Watkins ale</i>	Watkin's Ale		41498 38
8v-9/1	<i>The Medley Mr Johnson</i>	The Old Medley	John Johnson	31392 18v-19v/1 <i>Marsh</i> 270-271 and 272 Adriansen 1584 <i>Brogyntyn</i> 16-17/1 <i>Dallis</i> 53 2764(2) 3v-5/1 <i>Dd.2.11</i> 88v-89/1 <i>Thysius</i> 192-193 Valerius 1626 99-100 Weissel 1591 L2v
9/2	<i>The Maye Galliard Mr Collard</i>	May Galliard	Edward Collard	<i>Dd.5.78.3</i> 33v/1
9v/1	<i>Paradizo Mr Antho: Holborne</i>	Countess of Pembroke's Paradise Pavan	Anthony Holborne	<i>Dd.9.33</i> 70
9v/2	<i>Galiard Daniell Bacheler</i>	Galliard	Daniel Bacheler	

9v/3-10	<i>As I went to Walsingham Mr Collard</i>	Walsingham	Edward Collard	<i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 cf: ?JD: <i>Bautzen</i> 35/1 <i>Vilnius</i> 24 <i>Wickhambrook</i> 17/4 <i>Nn.6.36</i> 19 (1.v.) and 20v- 21/1 (1.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v- 28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
10v-11	<i>A Treble</i>	John Come Kiss me Now, duet treble		<i>Cosens</i> 69v-70v <i>ML</i> 11v-12
11v/1		Trenchmore, duet ground	John Johnson	<i>Dd.3.18</i> 12v-13 (dt) <i>Lodge</i> 10/2-10v/1 (dt) and 12/1 <i>Marsh</i> 139/1 (dt) and 139/2-141 (dt) <i>Nn.6.36</i> 33v-34 (dt) <i>Pickeringe</i> 51v/3 <88v> [inv.] <i>Welde</i> 11v/2-12 (dt)
11v/2-12	<i>Trenchmore</i>	Trenchmore, duet treble	John Johnson	<i>Dd.3.18</i> 12v-13 (dt) <i>Lodge</i> 10/2-10v/1 (dt) and 12/1 <i>Marsh</i> 139/1 (dt) and 139/2-141 (dt) <i>Nn.6.36</i> 33v-34 (dt) <i>Pickeringe</i> 51v/3 <88v> [inv.] <i>Welde</i> 11v/1 (dt)
12v-13/1	<i>Fantazia Alphonso Ferrabosco</i>	Fantasia	Alfonso Ferrabosco	<i>Dd.2.11</i> 16v-17/1 <i>Hirsch</i> 13v-14/1
13/2-14/1		The New Hunt's Up, duet treble	John Johnson	<i>Marsh</i> 183-186/1 <i>Trumbull</i> 15v-16 <i>Dd.3.18</i> 13v-14
14/2	<i>Galliard</i>	Lord Burgh's Galliard /Johnson's Jewel Galliard	Johnson	<i>Dd.2.11</i> 99/2 <i>Board</i> 21/2 <i>Thysius</i> 32v cf: <i>Dd.4.23</i> 5 and 18 (citt.)
14v/1	<i>Semper dolens</i>	Semper Dowland Semper Dolens	John Dowland [9]	<i>Euing</i> 25 <i>Pickeringe</i> 31v/1 Hove 1612 39v [39I]

14v/2-15	<i>Mounsieurs Almane</i>	Mounsieur's Almain, duet part	Daniel Bacheler	<i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>2764(2)</i> 12v/2 (dt/cnst) cf: <i>Wickhambrook</i> 17/2 <i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 <i>Dowland</i> 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 <i>Valerius</i> 1626 286-287 <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v different settings: <i>Cosens</i> 15v-17 and 44v-46 <i>Dd.2.11</i> 33v-34/1 <i>Hove</i> 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1
15v/1	<i>Galliard sett forth by J: R</i>	Galliard	J. R.	
15v/2-16	<i>My Lady Mildemays delighte</i>	Galliard, My Lady Mildmay's Delight	Robert Johnson	<i>Nn.6.36</i> 11 <i>Mynshall</i> 12v <i>Folger</i> 22 <i>ML</i> 16v/1 <i>Vilnius</i> 20v/1 cf: <i>Nürnberg</i> 11
16v-17	<i>Pauane</i>	Pavan	Mathias Mason	<i>Pickeringe</i> 14/3 <i>Dd.9.33</i> 22v <i>Marsh</i> 385

**GB-Edinburgh, National Library of Scotland, Dep.314, No.23**

DATE: 1643-4

Page measurements: 220 x 170 mm

Pedagogical book in upright folio format. Although it falls outside the date-limits of this study, this book is included because it contains some music in v.t. It is bound in a parchment wrapper, and the watermarks are dated 1642. The book is signed by Margaret Wemyss (1630-49), and probably compiled by her and other scribes. Spring discusses the book in Spring 1987A, but his revision of the work in *LSJ* xxvii is more detailed. He suggests that the first 17 songs were entered by an adult, possibly a teacher, but does not elaborate. The book is in five sections: 17 songs by Campion and Morley; 8 poems; 28 lute pieces in a single hand for a 10-course lute in v.t. except for four pieces attributed to Gaultier; 61 lute pieces in at least two different hands for 10- and 12-course lute in transitional tunings; 19 poems, copied using the book inverted from the back, numbered and following on from the numbering of the first group.

Very few of the *Wemyss* pieces are concordant with the major English v.t. sources, and most of the concordances are with contemporary Scottish manuscript and printed sources or with foreign books. Only the music in the first (v.t.) group is listed here and only those concordances relevant this study are listed below, as Spring has given a detailed inventory with his description of the provenance of the source in *LSJ*.

Bibliography: Spring 1987A  
Spring 1987B

folio	original ascription	title	composer	cons. & cogs.
17-18	<i>The day dau[n]s in the morning</i>	The Day Dawns in the Morning		<i>Straloch</i> 2-3
18v-19/1	<i>tom of badlamad</i>	Gray's Inn Maske/Mad Tom of Bedlam		<i>Trinity</i> 137 <i>ML</i> 29/2 <i>Boord</i> 31v/1 and 44/4-44v/1 cf: <i>GB-Lbl</i> Add.Ms.10444 44
19/2-19v/1	<i>Ane Currant</i>	Courant		
19v/2	<i>The giuens coraant.</i>	Brett's Courant		<i>Dd.9.33</i> 58/3 <i>Dd.5.78.3</i> 74v/1 <i>Dd.9.3342v/1</i> <i>Trinity</i> 126-125/1 <i>Rowallan</i> 3 <i>Besard</i> 1603 153v/2 [first strain only] <i>Montbuysson</i> 25v <i>Fuhrmann</i> 1615 174/1 <i>Beckmann</i> 3v-4 <i>Dusiacki</i> 4v <i>Dolmetsch</i> 22v-23 <i>Werl</i> 91v <i>de Bellis</i> 39 <i>ML</i> 3v/1 <i>Valerius</i> 1626 52v-53v
20/1	<i>bauckingame gost.</i>	Buckingham's Ghost		
20/2-20v/1	<i>though your strangness</i>	Though your Strangeness	Robert Jones	
20v/2	<i>Ane mask</i>	Masque		
20v/3-21/1	<i>ballett</i>	Ballet		
21/2-21v/1	<i>Shiphard Sau you not</i>	Shepherd Saw Thou Not		<i>Straloch</i> 1/2
21v/2-22/1	<i>Ane curant</i>	Courant		
22/2	<i>corantt</i>	Courant		
22/3-22v/1	<i>curantt</i>	Courant		

22v/2-23/1	<i>Sinkpays</i>	Sinkapace Galliard		cf: <i>Stobaeus</i> 44/2 <i>Marsh</i> 126 408/2 95/2 <i>Vilnius</i> 25/3 and 58/1 <i>Willoughby</i> 90v <i>Dlugoraj</i> 189 <i>Mulliner</i> 126v-127
23/2	<i>Saraband</i>	Saraband		
23/3-24/1	<i>The Spanish pauin.</i>	Spanish Pavan	Francis Pilkington	31392 25v <i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 <i>Robinson</i> 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wickhambrook</i> 14v-15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 <i>Valerius</i> 1626 258-260 <i>Vallet</i> 1615 57 <i>Vallet</i> 1616 6/2 <i>Vilnius</i> 27
24/2	<i>I left my tru loue</i>	I Left my True Love		
24v/1	<i>Port Robart</i>	Port Robart		<i>Straloch</i> 5-6
24v/2	<i>hulie and farie</i>	Holy and Fairly		
25/1	<i>You miner beautis of the night</i>	You Minor Beauties of the Night		
25/2	<i>I newer kew I loued the</i>	I Never Knew I Loved Thee		<i>Rowallan</i> 26-7
25v/1	<i>The quins Mask</i>	The Queen's Maske		
25v/2	<i>gautirs corant / Thir last thir is on the old tune sharp</i>	Courant	Gauthier	
26/1	<i>Gautr hiss Courante</i>	Courant	Gauthier	<i>Trinity</i> 114 <i>Board</i> 34/3
26/2	<i>Gautrs Saraband</i>	Gautier's Saraband	Gauthier	
26v/1	<i>Saraband du guteir</i>	Saraband	Gauthier	
26v/2	<i>my lady binnes lilt</i>	My Lady Binny's Lilt		<i>Wemyss</i> 45-45v <i>Mathew</i> 1652 23-4
27/1	<i>god be with my bone lowe</i>	God be with my Bonny Love		
27/2	<i>corbe and the pget</i>	Corbe and the Pyget		

## US-New Haven, Yale Music Library, Rare Ma21, W632

DATE: c1595

Page measurements: 410 x 280 mm

Professional book in upright folio format. Its provenance was discussed by Daphne Stephens. The title seems to have been derived from the village of Wickhambrook where an owner of the book between 1936 and 1947, Miss Dulcie Lawrence-Smith, lived. The hand of Scribe A is very similar to those in *Welde* and *Folger C* in neatness, size and consistency, but it is almost certainly concordant with *Folger C*, possibly written by a pupil of John Johnson, as all the music in this hand is by him. Scribe B uses a different final double bar and a slightly different angulation in the flagging, but is otherwise very similar to Scribe A, and appears to have been filling in gaps left by him. All the ascriptions were written in the same hand, possibly that of Scribe A, although it is quite possible that the two hands were written by the same scribe, and since the script does not vary dramatically, either in the tablature or the ascriptions, it is unlikely that the two layers were chronologically very widely separated.

Though Stephens gives c1595 for the MS, the consensus among the other sources seem to be c1590. However, Lord Willoughby's Welcome Home is based on a tune only registered c1590 and Ferdinando Stanley became Lord Strange in 1593, so c1595 seems a more accurate date. The watermarks are found in papers manufactured between 1564 and 1598, which does not contradict either of the dates given here. Although both this source and *Folger* show what appear to be signatures of the Johnsons, it seems unlikely that either MS was written by them, since the signatures are not consistently appended to all the music by John Johnson.

Bibliography: Newton 1939  
Lumsden 1953  
Lumsden 1957A  
Daphne Stephens, ed.: *New Haven, Conn., Yale University, School of Music, Ma.21.W.632; the Wickhambrook Lute Book* (New Haven, 1963)  
Poulton 1982

folio	original ascription	title	composer	cons. & cogs.
[9v]-10/1	<i>Jhonsons delighte</i>	Delight Pavan [frgmt]	John Johnson	408/2 92-94/1 <i>Marsh</i> 164-165/1 <i>Dallis</i> 84-85/1 <i>Mynshall</i> 7v/1 <i>Welde</i> 3v-4/1 Waissel 1591 L4/1 <i>Thysius</i> 147v <i>Willoughby</i> 25v-27v <i>Folger</i> 14v-15 (dt) <i>Board</i> 6v-7/1 and 14v-15 (dt) <i>Brogyntyn</i> 13/1 (dt) <i>Dallis</i> 84-85/1 (gr) <i>Dd.3.18</i> 20v-21 and 59v-60 (cnst) <i>Trumbull</i> 4v-5 (cnst) <i>Vilnius</i> 62v-63/1 (cnst)
10/2	<i>the galiard to delight</i>	Delight Galliard	John Johnson	<i>Welde</i> 4/2 <i>Board</i> 7v/1 <i>Vilnius</i> 61 <i>Marsh</i> 166 <i>Pickeringe</i> 32/2 <i>Willoughby</i> 28-29/1 cf: <i>Naples</i> 365
10/3	<i>my Lo: strange his galiarde</i>	Lord Strange's Galliard		<i>Dd.2.11</i> 49v/2-50/1 and 71v/1 <i>Ballet</i> 15 <i>Sampson</i> 12v/2-13
10v-11/1	<i>the Quadrone pauene Jo: Jhonsone</i>	Quadran Pavan	John Johnson	<i>Dallis</i> 56-59/1 <i>Mynshall</i> 1v-2/1 <i>Sampson</i> 8 <i>Marsh</i> 120-121 <i>Dd.2.11</i> 31v-32/1 <i>Ballet</i> 8-9

11/2	<i>a galiarde of clarkes</i>	Clark's Galliard/ Quadran Galliard/ Jest	Anthony Holborne	408/2 89 <i>Ballet</i> 10-11/1 <i>Dd.2.11</i> 60v/2 and 72v/1 <i>Hirsch</i> 7v/1 <i>Trumbull</i> 4/2 <i>Nn.6.36</i> 14v/1
11/3	<i>tarletones riserrectione Jo: Dowlande</i>	Tarleton's Resurrection [unica]	John Dowland [59]	
11v		Pavan		
12/1	<i>a pauyne by Mr Phillipps</i>	Pavan	Peter Phillips	<i>Dd.2.11</i> 98v-99/1 <i>Welde</i> 2v/2-3 <i>Board</i> 5v-6/1 <i>Dallis</i> 254-255 <i>Hove</i> 1601 92-92v <i>Valerius</i> 1626 137-138 <i>Montbuysson</i> 79v-80 <i>Eijsertt</i> 10 <i>Dlugoraj</i> no.80-82 <i>Bautzen</i> 39 cf: <i>Dallis</i> 82, 83/1 and 124-125 <i>FWVB</i> no.85
12/2	<i>my lo: willobeis tune Jhone Doulande</i>	Lord Willoughby's Welcome Home/ Roland	John Dowland [66]	<i>Dd.5.78.3</i> 28v <i>Euing</i> 38/2 <i>Mynshall</i> 1/2 <i>Pickeringe</i> 25/3 and 33v/1 <i>Vilnius</i> 57/3 cf: <i>Folger</i> 9v/1 (dt) <i>Hove</i> 1601 107v/3 <i>Robinson</i> 1603 40-41 <i>Thysius</i> 389/1 <i>Valerius</i> 1626 83 <i>Vallet</i> 1615 47-48 <i>Vilnius</i> 14v/1 <i>Dlugoraj</i> 372 <i>Cologne</i> 24 <i>Fabritius</i> no.9 <i>Hainhofer</i> IV 36 <i>Besard</i> 1603 134v/2 <i>Richard</i> 24 <i>Dd.2.11</i> 58v/2 <i>Sampson</i> 11v/2 (dt/cnst) <i>Dd.2.11</i> 14v/1 (band.)
12v		Ma Pauvre Bourse	Philip van Wilder	<i>Dallis</i> 50/2-51 <i>Dd.2.11</i> 17/2
13	<i>Si vous voules</i>	Si Vous Voulez		<i>Dd.2.11</i> 24v-25/1
13v-14/1		Suzanne Un Jour	Lassus arr.	<i>Dallis</i> 100-101 and 138-139/1 <i>Dd.2.11</i> 23v-24/1 <i>Dd.5.78.3</i> 37v-39 <i>Herbert</i> 67v <i>Thistlethwaite</i> 37v-39 <i>Thysius</i> 169v/2-181 (cnst pts)



14/2		Lavecchia Pavan, first part of duet [inc.]	John Johnson	<i>Pickeringe</i> 4/1 <i>Folger</i> 12 cf: <i>Schele</i> 143-144/1 <i>Ballet</i> 45 [inv] (dt) <i>Brogyntyn</i> 28/2-29/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Dd.3.18</i> 61v (cnst) <i>Wickhambrook</i> 14/2 (dt, inc.) <i>Folger</i> 12 (dt) <i>Pickeringe</i> 4/1 <i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (dt) <i>Schele</i> 143-144/1 (dt) <i>Dd.2.11</i> 36v-37/1 (band.)
14v-15/1	<i>the oulde spannyshe pauen Finis the oulde spannyshe pauen</i>	Spanish Pavan	Francis Pilkington	31392 25v <i>Sampson</i> 3v/2 <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 <i>Robinson</i> 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 <i>Valerius</i> 1626 258-260 <i>Vallet</i> 1615 57 <i>Vallet</i> 1616 6/2 <i>Vilnius</i> 27
15/2	<Whi> <i>Mistris Whittes thinge Jhone Dowlande</i>	Mrs White's Choice /Thing	John Dowland [50]	<i>ML</i> 2/1 <i>Sampson</i> 7/1 and 7/2 2764(2) 6/2 <i>Pickeringe</i> 19/4 <i>Dd.2.11</i> 63v/2 <i>Dd.4.23</i> 31v

15v/1		Lavecchia Pavan, first part of duet	John Johnson	<i>Schele</i> 143-144/1 cf: <i>Ballet</i> 45 [inv] (dt) <i>Brogynryn</i> 28/2-29/1 (dt) <i>Wickhambrook</i> 15v/2 [inv] (dt) <i>Dd.3.18</i> 61v (cnst) <i>Wickhambrook</i> 14/2 (dt, inc.) <i>Folger</i> 12 (dt) <i>Pickeringe</i> 4/1 <i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Schele</i> 143-144/1 (dt) <i>Dd.2.11</i> 36v-37/1 (band.)
15v/2 [inv]		Lavecchia Pavan, second part of duet	John Johnson	<i>Ballet</i> 45 [inv] (dt) <i>Brogynryn</i> 28/2-29/1 (dt) <i>Pickeringe</i> 4/1 (dt) cf: <i>Dd.3.18</i> 61v (cnst) <i>ML</i> 7 (solo) <i>Mynshall</i> 12 (solo) <i>Sampson</i> 9v (solo) <i>Weld</i> 2v/1 (solo) <i>Dallis</i> 85/2 (solo) <i>Vilnius</i> 7 and 40/1 (solo) <i>Wickhambrook</i> 15v/1 (dt) <i>Wickhambrook</i> 14/2 <i>Folger</i> 12 <i>Schele</i> 143-144/1 <i>Dd.2.11</i> 36v-37/1 (band.)
16/1		Lavecchia Galliard, first part of duet	John Johnson	<i>Pickeringe</i> 4v/1 cf: <i>Ballet</i> 46 (dt) <i>Ballet</i> 47 [inv] (dt) <i>Brogynryn</i> 29/2 (dt) <i>Pickeringe</i> 4/2 (dt) <i>Wickhambrook</i> 16/2 [inv] (dt) <i>Marsh</i> 264 (solo)
16/2 [inv]		Lavecchia Galliard, second part of duet	John Johnson	<i>Pickeringe</i> 4/2 <i>Brogynryn</i> 29/2 cf: <i>Ballet</i> 46 (dt) <i>Ballet</i> 47 [inv] (dt) <i>Marsh</i> 264 (solo) <i>Pickeringe</i> 4v/1 (dt) <i>Wickhambrook</i> 16/1 (dt)
16v-17/1		Passamezzo Pavan	John Johnson	<i>Dd.3.18</i> 24v-25

17/2	<i>mounsters almane</i>	Mounseur's Almain	Daniel Bacheler	<i>Folger</i> 13 <i>Dd.4.22</i> 12 <i>Dd.9.33</i> 38v-40, 47 & 53v <i>Genoa</i> 139v-140 <i>Dowland</i> 1610B 27-28v <i>Marsh</i> 18 <i>Thysius</i> 484 <i>Valerius</i> 1626 286-287 cf: <i>Dd.3.18</i> 35v (dt) <i>Euing</i> 19v (dt) <i>Mynshall</i> 10/2 (dt) <i>Welde</i> 14v/2-15 (dt) <i>2764(2)</i> 12v/2 (dt/cnst) <i>Schele</i> 147/2-148/1 (cnst) <i>Vilnius</i> 1/3 (cnst band.) <i>GB-Lbl</i> Add.Ms.30342 31v different settings: <i>Cosens</i> 15v-17 and 44v-46 <i>Dd.2.11</i> 33v-34/1 <i>Hove</i> 1601 99v and 108v <i>Dd.5.78.3</i> 70v/2-71/1
17/3	<i>ane alman[e]</i>	Lady Laiton's Almain	John Dowland [48]	<i>Schele</i> 145/2-146/1 <i>2764(2)</i> 10v <i>Dd.2.11</i> 48/3 <i>Welde</i> 5/3 <i>Mynshall</i> 10/1 <i>Besard</i> 1603 139v <i>Thysius</i> 492/1 <i>Folger</i> 11v <i>Fuhrmann</i> 1615 80/2 <i>Hove</i> 1612 59/2 <i>Richard</i> 59v/2-60 cf: <i>Vilnius</i> 66v/2 <i>Dlugoraj</i> 367 <i>Eijsert</i> 27 <i>Cologne</i> 59v-60
17/4	<i>As I wente to Walsinghame</i>	Walsingham Galliard	John Dowland?	<i>Bautzen</i> 35/1 <i>Vilnius</i> 24 cf: <i>Nn.6.36</i> 19 (1.v.) and 20v-21/1 (1.v.) JD [31]: <i>Dd.5.78.3</i> 37/2 <i>Dd.2.11</i> 82v/1 (band.) Anthony Holborne: <i>Dd.5.78.3</i> 12/2 Edward Collard: <i>Cosens</i> 9v <i>Dd.2.11</i> 96v-97/1 <i>Weld</i> 9v/3-10 Francis Cutting: <i>Barley</i> 1596 73-75 (orph.) <i>Dd.2.11</i> 96 <i>Dd.5.78.3</i> 50v-51/1 <i>Euing</i> 43v-44/1 JD [67]: <i>Dd.9.33</i> 67v-68 John Johnson: <i>Dd.2.11</i> 98/1 Marchant: <i>Dd.9.33</i> 26v- 28/1 <i>Dd.2.11</i> 29/2 <i>Dd.9.33</i> 21
17/5	<i>knowles his galiarde</i>	Knole's Galliard	Knowles	<i>Trumbull</i> 8/2 <i>Marsh</i> 319
17v/1	<i>Pavane Jo:Johnson</i>	Long Pavan	John Johnson	<i>Dd.2.11</i> 47v-48/1 and 64v (band.) 408/2 99/2
17v/2	<i>Johnson galiarde</i>	Long Galliard	John Johnson	<i>Dd.2.11</i> 46v/1
17v/3	<i>A grounde Jo: Jhonson</i>	Ground	John Johnson	

## GB-Nottingham University Library, Mi LM 16

DATE: c1560-85

Page measurements: 155 x 208 mm

Household or personal anthology in oblong quarto format. The book is described in detail in Spencer 1978, with detail about the Willoughby family and household. A resident musician was paid £5 p.a. and may have been responsible for teaching Francis, the owner of the book, the lute. From 1573 the household musician was John Edlin, who was paid for strings in 1574. Richard Grene, also a family servant played the lute, and was responsible for finding Francis a treble lute in London in 1575. This is another source that has remained in the family of the original owner, and is extremely well-preserved.

The lengthy date-span for this book is given because of the evidence provided by jottings on the end-pages despite Spencer's overall dating of c1575.

The fact that Francis gives Elizabeth Lyttelton's maiden name on the front endpaper suggests a possible initial date some time before 1564, the year of their marriage. The opening few pieces date from the 1540s, but the list of building materials on the front endpaper suggests that entries continued to occur throughout the early period of Wollaton Hall's construction, between 1580 and 1585. It seems clear that the manuscript was compiled over a significant period of time, probably 1560-85. Richard Grene clearly had a lute book of his own, from which Francis copied, as the ascription on f.11 describes the piece as 'not of grenes Booke.'<sup>17</sup>

Thirty-eight of the 47 pieces of music in the book are for lute (one for two lutes), eight for cittern and one for keyboard. Willoughby seems to have been responsible for the foliation of leaves 1-80, and he omitted a leaf between folios 42 and 43, now numbered 42a. This foliation appears to post-date the removal of a leaf between what are now folios 23 and 24, but pre-date the removal of folios 78 and 79. Folio 80 has recently been re-numbered 78, and the remaining folios numbered following this sequence.

- Bibliography: Thurston Dart: 'New Sources of Virginal Music' *ML* xxxv/2 (April 1954)  
Lumsden 1957A  
R. Smith: 'The Willoughbys of Wollaton, 1500-1643' PhD diss., Nottingham U. (1964)  
Jeffrey Alexander: 'The Willoughby Lute Book, an Anthology' MA Edition, Nottingham U. (1977)  
Spencer 1978  
Ward 1992

folio	original ascription	title	composer	cons. & cogs.
1v-2	<i>Fantaci de narboyes</i>	Fantasia	Luys de Narvaez	Phalèse 1546 4v-5/1
2v-3	<i>Fantasy</i>	Fantasia		
3v-5	<i>ye treble donn down</i>	Goodnight, duet treble	John Johnson	408/2 85/3-86/1 (dt) <i>Brogynryn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 & 86/2 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 26-27, 158-160, 362-363 (dt) and 397/2 <i>Willoughby</i> 5v (dt)
5v	<i>The grounde</i>	Goodnight, duet ground	John Johnson	408/2 85/3-86/1 (dt) <i>Brogynryn</i> 7/5 (dt) <i>Dallis</i> 16/1 (dt) <i>Dd.2.11</i> 8v-9/1 & 86/2 (dt) <i>Dd.3.18</i> 15v-16 (dt) <i>Marsh</i> 26-27, 158-160, 362-363 (dt) and 397/2 <i>Willoughby</i> 3v-5 (dt)
6v-7v	<i>F</i>	Fantasia	Francesco da Milano	<i>Osborn</i> 7v/2-9/1
8-9/1	<i>F</i>	Fantasia	Francesco da Milano	<i>Osborn</i> 16/2-17 <i>Marsh</i> 94

<sup>17</sup> Spencer 1978, introduction.

9/2-10v/1	<i>por voz aymes / ye latter ind tyse</i>	Pour Vos Amis	Philip van Wilder	
10v/2-11	<i>a pauyn Bruzter owt of grenes Booke pag 7</i>	Pavan	Brewster	<i>Dallis 104</i>
11v-12/1	<i>Pauyon phillips</i>	Pavan	Philip van Wilder	
12/2-12v/1		Galliard		
12v/2-14	<i>TA Quadro pauyn</i>	Quadran Pavan	T.A.	
14v-15/1	<i>Anthony Pauyn</i>	Pavan	?Anthony Holborne/Anthony de Countie	
15/2-17	<i>A new Almaine</i>	New Almain		
17v-18	<i>Alman</i>	Almain		
17v-19/1	<i>grenes allman</i>	Almain	Richard Greene	<i>Marsh 123</i>
19/2-20		Galliard		
20v-21/1		E Lume Alta Galliard		<i>408/2 97 Marsh 79</i>
21/2	<i>gallyard</i>	Galliard		<i>Marsh 124-5</i>
21v-22v/1	<i>Quadro pavyan</i>	Quadran Pavan		
22v/2-23	<i>Galiard Labandala shotta</i>	Labandalashot Galliard		<i>Dallis 14 Marsh 103 and 368 Mynshall 6v/3</i>
23v-25		Pavan		
25v-27v	<i>A paven to delight / Mr Johnson</i>	Delight Pavan	John Johnson	<i>408/2 92-94/1 Marsh 164-165/1 Dallis 84-85/1 Mynshall 7v/1 Wickhambrook [9v]- 10/1 Welde 3v-4/1 Waissel 1591 L4/1 Thysius 147v Folger 14v-15 (dt) Board 6v-7/1 &amp; 14v-15 (dt) Brogyntyn 13/1 (dt) Dallis 84-85/1 (gr) Dd.3.18 20v-21 and 59v-60 (cnst) Trumbull 4v-5 (cnst) Vilnius 62v-63/1 (cnst)</i>
28-29/1	<i>The galiard to the paven / Mr Johnson</i>	Delight Galliard	John Johnson	<i>Welde 4/2 Board 7v/1 Vilnius 61 Marsh 166 Pickeringe 32/2 Wickhambrook 10/2 cf: Naples 365</i>
29/2-30v	<i>A galiard / Mr petro.</i>	Galliard	Peter van Wilder	
31-31v	<i>Johnsones gallyard.</i>	Galliard	John Johnson	<i>Marsh 91 and 365</i>
32-32v/1	<i>a Galliard</i>	Galliard		<i>Marsh 89</i>
32v/2-33v	<i>Hawles Galliard sett owt p[er] Ry: Grene</i>	Hall's Galliard	Richard Greene	
34-35/1	<i>Quadro paven</i>	Quadran Pavan		<i>Marsh 225</i>
35/2-36v	<i>Quadro pavion</i>	Quadran Pavan		
37-37v	<i>the quadro galluard</i>	Quadran Galliard		<i>Marsh 358</i>
38-39v	<i>&lt;Quande charo&gt; Qande claro folio 22</i>	Conde Claro by Guillaume Morlaye		<i>Marsh 61/2 and 232-233 Dd.5.78.3 73v-74 408/2 108/2-109</i>
40v		Galliard [frgmt]		<i>Marsh 80-81</i>
78-80/1	<i>folio 4 B pavyon &lt;galyerd&gt;</i>	Galliard		<i>Marsh 62-63 408/2 105/2</i>
80/2	<i>Nusqua[m]</i>	Nusquam Galliard		<i>Marsh 35 408/2 106-107/1</i>
80v-81	<i>galyard</i>	Galliard		

81v-82v	<i>fansie</i>	Fantasia		
83v-84	<i>Qui passa in the lowest key</i>	Chi Passa, second part of duet		<i>Dallis 1</i>
84v-85/1	<i>Qui passa in the hygher keye these tow qui passa agre one tow lutes, the one set foure notes aboute the other.</i>	Chi Passa, first part of duet		
85/2	<i>Qui passa</i>	Chi Passa		
87v-88/1	<i>Qui passa.</i>	Chi Passa [citt.]		
88/2	<i>passmeasures pavyon</i>	Passamezzo Pavan [citt.]		
88v/2-89/1	<i>the goddes of love</i>	Turkeylony/The Gods of Love [citt.]		
88v/1	<i>passmeasures galiard</i>	Passamezzo Galiard [citt.]		
89/2		Chi Passa [citt.]		
89v-90/1	<i>Quadro pavyon</i>	Quadran Pavan [cittern]		
90/2	<i>Qui passa</i>	Chi Passa [citt.]		
90v	<i>Churches galiard</i>	Sinkapace Galiard [citt.]		cf: <i>Vilnius 25/3 and 58/1 Mulliner 126v-127 Marsh 126 408/2 95/2 Stobaeus 44/2 Wemyss 22v/2-23/1 Willoughby 90v Dlugoraj 189</i>

## APPENDIX 2

### Inventories of continental sources of solo lute music in *vieil ton*

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<i>Sibley</i> .....	745
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<i>Thysius</i> .....	753
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### Editorial Policy

Contents: Appendix 2 lists the solo lute contents of the sources of solo lute music in *vieil ton* that were compiled outside England. Large collections of intabulations in some of the sources have been excluded. The layout of the information is the same as that given in Appendix 1, but no physical information about the sources is given. Reproductions of folios illustrating scribal hands are also omitted.

Abbreviations: All text abbreviations used are listed in the glossary in Vol I.

Concordances: Lists of concordances for titled English pieces in these sources are omitted, and the reader is referred to the relevant list in appendix 4 for all concordant and cognate lute sources. As in Appendix 1, concordances with non-lute sources are only listed if they are newly discovered or have not been listed in previous published inventories, and sources for 'Lachrimae' are listed only once, below.

Sources of John Dowland 'Lachrimae'

2764(2) 5v-6/1  
 31392 35v-36  
 6402 1/1  
 Barley 1596 (Lute) 33-36 (E1-E2v)  
 Besard 1603 16v-17/1  
*Board* 11v-12/1  
*Cosens* 4v-5, 36v-37  
*Dd.2.11* 75v-77/1, 81v, 84v/2  
*Dd.3.18* 16v-17/1  
*Dd.5.78.3* 9v-9a [21]  
*Dolmetsch* 225v-227v  
*Euing* 25v-26/1  
*Folger* 18v-19  
 Fuhrmann 1615 60-61/1  
*Herbert* 8v-9  
*Herhold* 24/2-27/1  
*Hirsch* 11v/3  
 Hove 1601 94/2-95/1  
*M.L.* 22v/2-23  
*Montbuysson* 5/1-5v, 55v-56/1  
*Mynshall* 11/2  
*Pickeringe* 16v-17/1  
*Stobaeus* 21v-22v/1  
*Thysius* 388v  
 Valerius 1626 217-218  
*Vilnius* 24v/1  
*Weld* 4v

Cognates (solo):

Hove 1601 95/2  
*Schele* 17-19/1  
 Hove 1612 2v  
*Thysius* 389v

Cognates (lyra viol)

*Ballet* 42-3

Cognates (consort of lutes):

Besard 1617 7/1 & 8/1, 7/2 & 8/2, 7/3 [inv] & 8/3 [inv]



Emanuel Adriansen: *Pratum Musicum* (Antwerp, 1584)

folio	original ascription	title	composer	cons. & cogs.
2v-3	<i>FAntasia Prima</i>	Fantasia 1		
3v-4/1	<i>FAntasia 2.</i>	Fantasia 2		
4/2	<i>FAntasia 3.</i>	Fantasia 3		<i>Thysius 156-156v</i>
4v	<i>FAntasia 4.</i>	Fantasia 4		
5	<i>FAntasia.</i>	Fantasia 5	Emanuel Adriansen	<i>Hirsch 20/2</i> <i>Dd.2.11 22/1</i>
61v-66/1	<i>PAssomeso in Basso.</i> [index:] 10. <i>Passomezo in Basso</i>	Passamezzo Pavan		
66/2-68v/1	<i>GAilliarda in Basso Represa.</i> [index:] 12. <i>Gailliarde in Basso con la Represa.</i>	Passamezzo Galliard		
68v-69v	<i>PAssomezo in Contratenore.</i> [index:] 6. <i>Passomezo in Contratenore</i>	Passamezzo Pavan		
70-70v/1	<i>GAilliarda in Contratenore.</i> [index:] 6. <i>Gailliarde in Contratenore</i>	Passamezzo Galliard		<i>Thysius 48/1</i>
70v/2-72/1	<i>PAssomezo in Basso. à longue mesure.</i> [index:] 5. <i>Passomezo in Basso à longue mesure</i>	Passamezzo Pavan		
72/2-74	<i>PAssomezo de Haubois. Superius.</i> [index:] 10. <i>Passomezo de Hautbois in Supe.</i>	Oboe Passamezzo Pavan		
74v-77v/1	<i>GAilliarde du precedente. Reprinse</i> [index:] 11. <i>Gailliarde con la Represa.</i>	Oboe Passamezzo Galliard		<i>Thysius 53</i>
77v/2-79	<i>PAssomezo in Tenore.</i> [index:] 9. <i>Passomezo in Tenore</i>	Passamezzo Pavan		
79v-80v	<i>GAilliarde in Tenore.</i> [index:] 11. <i>Gailliarde in Tenore.</i>	Passamezzo Galliard		Adriansen 1592 71/2-72
81	<i>GAilliarda. / La mesine autrement.</i> [index:] 6. <i>Gailliarde</i>	Galliard		
81v/1	<i>GAilliarda.</i>	Galliard		cf: Adriansen 1584 81v/2-82/1 <i>Thysius 31-31v/1 and 35-35v</i>
81v/2-82/1	<i>LA mesme plus diminuée.</i>	Galliard divisions		cf: Adriansen 1584 81v/1 <i>Thysius 31-31v/1 and 35-35v</i>
82/2	<i>GAilliarda.</i>	Galliard		
82v/1	<i>GAilliarda.</i>	Galliard		
82v/2-83	<i>CHI passa.</i> [index:] 3. <i>Gailliarde Chy passa</i>	Chi Passa		
83v/1	<i>GAilliarda.</i> [index:] 2. <i>Gailliarde</i>	Galliard		
83v/2-84	<i>GAilliarda. / La precedente plus diminuée</i>	Galliard du Conte du Qelms		<i>Thysius 33v</i>
84v	<i>ALmande Prince.</i> [index:] <i>ALmande Prince</i>	Wilhelmuslied/ Prince's Almain		<i>Dallis 217/1 and 220/2-221/1</i> <i>Thysius 351-352</i> <i>Valerius 1626 46-47</i> <i>Vallet 1616 26-29</i>
85/1	<i>ALmande Court.</i> [index:] <i>Almande de la court</i>	Court Almain		

85/2	<i>L'Almande Slaepen gaen.</i> [index:] <i>Almande Slaepen gaen</i>	Slaepen Gaen Almain		
85v-86/1	<i>ALmande. / REprinse</i> [index:] <i>Almande cum Represa</i>	Almain		
86/2	<i>Reprinse.</i>	Reprise		Adriansen 1592 82/2
86/3	<i>ALmande de Duc Mathias.</i> [index:] <i>Almande de Duc Mathias</i>	Duke Mathias's Almain		<i>Thysius</i> 495
86v	<i>ALmande de don Frederico.</i> [index:] <i>Almande de Don Frederico</i>	Don Frederico's Almain		<i>Montbuysson</i> 26v/1 <i>Herhold</i> 16v/2-17v/1
87	<i>ALmande Fortune helas.</i> [index:] <i>Almande Fortune helas pourquoi</i>	Fortune Alas Almain		<i>Thysius</i> 477 Vallet 1615 49-50 <i>Richard</i> 62
87v	<i>ALmande. / REprinse</i> [index:] <i>Almande de Poussinghe</i>	Poussinghe Almain		
88	<i>ALmande Nonnette. / REprinse</i> [index:] <i>Almande Nonnette</i>	Une Jeune Fillette		see appendix 4
88v	<i>ALmande Bisarde. / Reprinse.</i> [index:] <i>Almande Bisarde</i>	Almain	Johan Baptiste Besard	
89-89v/1	<i>BRanles.</i> [index:] <i>9. Branles Communes</i>	Common Branle		
89v/2	<i>Courrante.</i>	Courant		
90-90v/1	<i>BRanles.</i> [index:] <i>8. Branles</i>	Branles		
90v/2	<i>COurrante.</i>	Courant 1		
90v/3	<i>Courrante 2.</i>	Courant 2		<i>Thysius</i> 433/1
91/1	<i>Courrante 3.</i> [index:] <i>3. Courantes</i>	Courant 3		
91/2	<i>VOlte de France.</i> [index:] <i>2. Volta à la Francese.</i>	French Volt		<i>Thysius</i> 370/1
91v-92/1	<i>BRanle de Poictou.</i> [index:] <i>8. Branles de Poictous</i>	Branle de Poictou		
92/2	<i>PAuane à l'Englesa.</i> [index:] <i>4. Padoanes à l'Englesa</i>	The Old Medley	John Johnson	see appendix 4
92v/1	<i>CAnson Englesa.</i> [index:] <i>Chansons à la Englesa</i>	Lusty Gallant		<i>Dallis</i> 170/1 <i>Thysius</i> 393v
92v/2	<i>ALtra Canson Englesa.</i>	Lusty Gallant		<i>Dallis</i> 170/2
92v/3	<i>SAltarello Englesa.</i>	Light of Love/The Countess of Ormond's Galliard		<i>Dallis</i> 171 408/2 103/2 <i>Dd.2.11</i> 74v/2 <i>Thysius</i> 371v <i>Board</i> 5/3

Emanuel Adriansen: *Pratum Musicum* (second edition, Antwerp, 1592)

folio	original ascription	title	composer	cons. & cogs.
1	<i>F</i> Antasia Prima. [index:] <i>F</i> Antasia Prima	Fantasia 1		Adriansen 1592 Example 10
1v	<i>F</i> Antasia 2. [index:] <i>Fantasia Secunda</i>	Fantasia 2		
2	<i>F</i> Antasia 3. [index:] <i>Fantasia Tertia</i>	Fantasia 3		
2v-3/1	<i>F</i> Antasia 4. [index:] <i>Fantasia Quarta</i>	Fantasia 4		
3/2	<i>F</i> Antasia 5. [index:] <i>Fantasia Quinta</i>	Fantasia 5		Adriansen 1592 Example 4
57v	<i>G</i> Aliarda Prima. 1. toni. [index:] <i>Gailliarda Prima 1. Toni.</i>	Galliard 1		
59	<i>G</i> Aliarda 2. [index:] <i>Gailliarda Secunda</i>	Galliard 2	Diomedes Cato?	Besard 1603 122v/2-123/1
59v	<i>G</i> Aliarda Englesa 3. [index:] <i>Gailliarda Tertia Englesa.</i>	English Galliard 3		
61	<i>G</i> Aliarda 4. [index:] <i>Gailliarda Quarta</i>	Galliard 4		
61v	<i>G</i> Aliarda 5. [index:] <i>Gailliarda Quinta</i>	Galliard 5		
62v-63v/1	<i>P</i> Assomezo in <i>b</i> mol ex <i>D</i> lasolre. [index:] <i>P</i> Assomezo in <i>b</i> mol ex <i>D</i> lasolre	Passamezzo Pavan		
63v/2-64	<i>G</i> Aliarda in <i>b</i> mol ex <i>D</i> lasolre. [index:] <i>Gailliarda.</i>	Passamezzo Galliard		
64v-65v	<i>P</i> Assomezo in <i>b</i> mol ex <i>C</i> solfaut. [index:] <i>P</i> assomezo in <i>b</i> mol ex <i>C</i> solfaut	Passamezzo Pavan		
66-67	<i>G</i> Aliarda per <i>b</i> mol in <i>C</i> solfaut. / <i>R</i> eprinse. [index:] <i>Gailliarda</i>	Passamezzo Galliard		
67v-68v/1	<i>P</i> Assomezo per <i>b</i> mol in <i>F</i> faut. [index:] <i>P</i> assomezo in <i>b</i> mol ex <i>F</i> faut	Passamezzo Pavan		
68v/2- 69v/1	<i>G</i> Aliarda per <i>b</i> mol in <i>F</i> faut. [index:] <i>Gailliarda</i>	Passamezzo Galliard		
69v/2-70v	<i>P</i> Assomezo per <i>b</i> mol in <i>G</i> solreut. [index:] <i>P</i> assomezo in <i>b</i> mol ex <i>G</i> solreut	Passamezzo Pavan		
71/1	<i>R</i> Eprinse de <i>P</i> assomezo in <i>G</i> solreut. [index:] <i>R</i> eprinse	Reprise		
71/2-72	<i>G</i> Aliarda per <i>b</i> mol in <i>G</i> solreut. / <i>R</i> eprinse. [index:] <i>Gailliarda</i>	Passamezzo Galliard		Adriansen 1584 79v-80v
72v-73v	<i>P</i> Assomezo per <i>b</i> dure in <i>F</i> faut [index:] <i>P</i> assomezo in <i>b</i> dure ex <i>F</i> faut	Passamezzo Pavan		
74-75	<i>G</i> Aliarda per <i>B</i> dure in <i>F</i> faut. / <i>R</i> eprinse. [index:] <i>Gailliarda</i>	Passamezzo Galliard		
75v-76	<i>P</i> Assomezo per <i>B</i> dure in <i>G</i> solreut. [index:] <i>P</i> assomezo in <i>b</i> dure ex <i>G</i> solreut	Passamezzo Pavan		
76v-77/1	<i>G</i> Aliarda per <i>B</i> dure in <i>G</i> solreut. [index:] <i>Gailliarda</i>	Passamezzo Galliard		
77/2-77v	<i>P</i> Assomezo per <i>B</i> dure in <i>G</i> solfaut. [index:] <i>P</i> assomezo in <i>b</i> dure ex <i>C</i> solfaut	Passamezzo Pavan		
78-78v	<i>G</i> Aliarda per <i>B</i> dure in <i>G</i> solfaut. [index:] <i>Gailliarda</i>	Passamezzo Galliard		
79	<i>P</i> Assomezo per <i>B</i> dure in <i>B</i> fabemi. [index:] <i>P</i> assomezo in <i>b</i> dure ex <i>B</i> fabemi	Passamezzo Pavan		
79v	<i>G</i> Aliarda per <i>B</i> dure in <i>B</i> fabemi. / <i>R</i> eprinse. [index:] <i>Gailliarda</i>	Passamezzo Galliard		

80/1	<i>PAssomezo per Bdure in Dlasolre. [index:] Passomezo in bdure ex Dlasolre</i>	Passamezzo Pavan		
80/2	<i>GAliarda per Bdure in Dlasolre. [index:] Gailliarda</i>	Passamezzo Galliard		
80v/1	<i>ALmande de Court. [index:] Almande de la Court</i>	Court Almain		<i>Thysius 489</i>
80v/2	<i>REprinse. [index:] Reprinse</i>	Reprise		
81	<i>ALmande de son Altezze. [index:] Almande de son Altezze</i>	Altezze/Prince of Parma's Almain		<i>Richard 21 Thysius 475 cf: Thysius 475v/2</i>
81v-82/1	<i>ALmande. [index:] Almande</i>	Almain		
82/2	<i>REprinse. [index:] Reprinse.</i>	Reprise		<i>Adriansen 1584 86/2</i>
82/3	<i>COurante. [index:] Courrante.</i>	Courant		<i>Thysius 431</i>
82v-83	<i>BRanles. [index:] Branles</i>	Branle		<i>Thysius 453-454</i>
83v	<i>Branle del Campo. [index:] Branle del Campo</i>	Branle del Campo		
84-84v	<i>LEgrand Ballo du Court. [index:] Le grand Ballo du Court.</i>	Ballet de Court		
85-85v	<i>BRanle double. [index:] Branle double</i>	Branle Double		
Example 1	<i>PRaeludium Primi Toni.</i>	Prelude 1		
Example 2	<i>PRaeludium Primi Toni ex Ffaut</i>	Prelude 2		
Example 3	<i>PReludium Secundi Toni ex Gsolreut.</i>	Prelude 3		
Example 4	<i>PRaeludium Tertij Toni.</i>	Prelude 4		<i>Adriansen 1592 3/2</i>
Example 5	<i>PRaeludium Quarti Toni ex Elami.</i>	Prelude 5		
Example 6a	<i>PRaeludium Quinti Toni.</i>	Prelude 6		
Example 6b	<i>PRaeludium Sexti Toni ex Ffaut</i>	Prelude 7		
Example 7	<i>PRaeludium Septimi Toni ex Dlasolre.</i>	Prelude 8		
Example 8	<i>PRaeludium Octaui Toni ex Gsolreut.</i>	Prelude 9		
Example 9	<i>PRaeludium Noni Toni ex Dlasolre.</i>	Prelude 10		
Example 10	<i>PRaeludium eiusdem Toni ex Ffaut.</i>	Prelude 11		<i>Adriansen 1592 1</i>
Example 11	<i>PRaeludium Decimi Toni ex Gsolreut</i>	Prelude 12		
Example 12	<i>PRaeludium Vndecimi Toni ex Csolffaut</i>	Prelude 13		
Example 13	<i>PReludium Duodecimi Toni ex Gsolreut</i>	Prelude 14		
Example 14	<i>PReludium Duodecimi Toni ex Ffaut.</i>	Prelude 15		

## CS-Pnm Ms.IV.G.18 Aegidius of Retenwert 1623

folio	original ascription	title	composer	cons. & cogs.
21v	<i>Praeludium</i>	Almain		
25v/1	<i>Volte</i>	La Volta Courant	William Byrd arr.	see appendix 4
25v/2- 26/1	<i>Volta</i>	Volt		
26/2-26v	<i>Passemezo</i>	Passamezzo		
29	<i>Saltarello</i>	Saltarello		
32v	<i>Corant:</i>	Courant		
33	<i>La Volta della Regina</i>	La Courant Sarabande	?Robert Ballard	<i>ML</i> 29v/1 <i>St Petersburg</i> 37/2 <i>Pickeringe</i> 42 <i>Schele</i> 63/1 Ballard 1614 37/2-39/1 Valerius 1626 239 <i>Aegidius</i> 33 <i>Dolmetsch</i> 20v-21 <i>Stobaeus</i> 53v & 54-54v <i>de Bellis</i> 68 Vallet 1615 83 cf: Moy 1631 24v
33v/1		[n.t.]		
33v/2-34		[n.t.]		
34v-35		[n.t.]		
35v-36		[n.t.]		
36v	<i>Corant</i>	Courant		
39/2	<i>Praeludium</i>	Prelude		
45/2		[n.t.]		
55/2		[n.t.]		
61v-62	<i>La Volte</i>	Volt		
62v/1	<i>Tocata</i>	Tocata		
62v/2-63	<i>Courante</i>	Courant		<i>Aegidius</i> 64v
63v	<i>Ballete Grurio /</i> [obscure]	Ballet	Grurio?	
64		Ballet [?]		
64v	<i>Corant: / Corante</i>	Courant		<i>Aegidius</i> 62v/2-63
65	<i>Galliarda</i>	Galliard		
65v		Saltarello [?]		
66	<i>Saltarella</i>	Saltarello		
66v		[n.t.]		
67/2		[n.t.]		
72-72v/1	<i>Passomezo</i>	Passamezzo		
72v/2-73	<i>Passome[zo]</i>	Passamezzo [Galliard?]		
73v/1		[n.t.]		
73v/2- 74v/1	<i>Corant</i>	Courant Nesta		<i>Montbuysson</i> 81v-82/1 <i>Board</i> 41v/2 <i>Werl</i> 91v <i>Schele</i> 66/2 <i>Kremsmunster</i> 68v-69
74v/2- 75/1	<i>Canzon</i>	Song		
75/2	<i>Pauana</i>	Pavan		
75v	<i>Ballet</i>	Pavan/Ballet	Robert Johnson	<i>ML</i> 22v/1 <i>Herbert</i> 60v/1
76	<i>Ballo francese</i>	Ballet		
76v-77	<i>Volte</i>	Volt		
77v-78v/1	<i>Courante Sabar</i>	Courant Saraband		
78v/2-79	<i>Canzon</i> [obscure]	Prelude		Mertel 1615 13/1
81v	<i>Corante</i>	Courant		
82-82v/1	<i>Passepied</i>	Passepied		
82v/2- 84/1		[n.t.]		

84/2		[n.t.]		
84v-85	<i>Fuga</i>	Fantasia		<i>Dolmetsch</i> 260v-261v <i>Stobaeus</i> 4
85v-86/1	<i>Corant</i>	Courant		
86/2	<i>Supplementu[m]</i>	Supplement		Fuhrmann 1615 61/2
86v/1	[obscure]	[n.t.]		
86v/2-87/1	[obscure]	[n.t.]		
87/2	<i>Balleto del</i> [obscure] <i>Alberto</i> [obscure]	Ballet	Alberto	
87v-88/1	<i>Meta Vita</i>	Meta Vita		
88/2-88v/1	<i>Volta</i>	Volt		
88v/2-89v/1	<i>Volta Brandl</i>	Volt/Branle		
89v/2-90v/1	<i>Curante</i>	Courant		
90v/2-91/1	<i>Curante Rubinella</i>	Courant Rubinella		<i>St Petersburg</i> 54v
91/2	<i>Curant</i>	Courant		<i>Schele</i> 85/2-86/1 <i>ML</i> 6/2 <i>St Petersburg</i> 33v-34 <i>Montbuysson</i> 78v <i>Aegidius</i> 91/2 cf: <i>Ballard</i> 1614 16/2-18/1
93v & 94v/1		Courant [?]		
94v/2-95/1	<i>Curante</i>	Courant		
95/2	<i>Curante</i>	Courant		<i>Aegidius</i> 132
132	<i>Curant</i>	Courant		<i>Aegidius</i> 95/2
132v/1	<i>Curant</i>	Courante La Rosignoll		<i>Krakow</i> 5v <i>Philidor I</i> 10 <i>Drexel</i> 110 <i>Moy</i> 1631 23v <i>Vallet</i> 1615 79 <i>Aegidius</i> 132v/1 (without divisions) <i>St Petersburg</i> 32v-33/1
132v/2-133	<i>Curante</i>	Courant		Fuhrmann 1615 124/2
133v-134/1	<i>Curante</i>	Courant		Besard 1603 154v/2-155/1
134/2	[obscure]	Courant [?]		
134v-135	<i>Corant</i>	Courant		Besard 1603 156v/1 <i>Dolmetsch</i> 41v-42
135v-136	<i>Dominique</i>		Dominique	
136v/1	<i>Volte</i>	Volt		
136v/2-137/1	<i>chorea</i>	Chorea		
137/2	<i>chorea</i>	Chorea		
137/3	<i>Voltij Polonij</i>	Volt	Jacques Polonois	
137v/1	<i>Chorea</i> [obscure]	Almain		
137v/2	<i>Brandle</i>	Branle		
138	<i>Courant</i>	Courant		<i>Stobaeus</i> 49/1
138v-139/1		[n.t.]		
139/2		[n.t.]		
145		[n.t.]		
151/2-151v		[n.t.]		
152v-153/1	<i>Ballet</i>	Ballet		<i>Dolmetsch</i> 139
153/2	<i>La Volte</i>	Volt		

156/2	<i>Ballet</i>	Ballet		
171		[n.t.]		
177	<i>Allamanda del Amore</i>	Almain		
180v-181	<i>dominique</i>	[n.t. not v.t.]	Dominique	
181v-182	<i>mis par dominique</i>	[n.t. not v.t.]	Dominique	
185v-186	<i>dominique</i>	[n.t. not v.t.]	Dominique	
187v-188	<i>Sarabande</i>	Saraband [not v.t.]		
188v-189	<i>Courante</i>	Courant [not v.t.]		
192		[n.t.]		
202v- 203v/1	[obscure] <i>Gallia?</i>	Galliard?		
203v/2- 204 & 208/2	<i>Allamanda</i> [obscure]	Almain		
209/2- 209v/1	<i>Corrente de la farina</i>	Courant de la Farina		
209v/2- 212/1	<i>Corente de la feneta</i> [faded]	Courant		
212/2- 213/1	<i>Corrente dta la ingara</i>	Courant		<i>Montbuysson 85v-86</i>
213/2-214		[n.t.]		
214v	<i>Ballet de lespene</i>	Ballet	Charles de l'Espine	
215	<i>Ballet mounear de lespin</i>	Ballet	Charles de l'Espine	

Robert Ballard: *Premier Livre de Luth* (Paris, 1611)

page	original ascription	title	composer	cons. & cogs.
1	<i>ENTREES DE LUTH / PREMIERE</i>	Prelude		
2	<i>SECONDE</i>	Prelude		
3	<i>TROISIESME</i>	Prelude		
4	<i>QUATRIESME</i>	Prelude		
5	<i>CINQUIESME</i>	Prelude		
6-7/1	<i>SIXIESME</i>	Prelude		
7/2-8/1	<i>SEPTIESME</i>	Prelude		
8/2-9/1	<i>HUITIESME</i>	Prelude		
9/2-10	<i>NEUFIESME</i>	Prelude		
11/1	<i>Ballet de M. le Daufin / PREMIER CHANT</i>	Ballet de M. le Daufin		
11/2-12/1	<i>SECONDE</i>	Ballet de M. le Daufin		
12/2-13/1	<i>TROISIESME</i>	Ballet de M. le Daufin		
13/2-14/1	<i>Ballet de la Reyne / PREMIER CHANT</i>	Queen's Ballet		
14/2	<i>SECONDE</i>	Queen's Ballet		
15/1	<i>TROISIESME</i>	Queen's Ballet		
15/2-16/1	<i>COURANTE</i>	Courant		Fuhrmann 1615 133/2
16/2-17	<i>ENTREE DE LUTHS / PREMIER CHANT</i>	Prelude		<i>Brahe</i> 43
18	<i>SECONDE</i>	Prelude		Fuhrmann 1615 149 Vallet 1615 54
19-20/1	<i>TROISIESME</i>	Courant	Robert Ballard	<i>St Petersburg</i> 14v/2-15
20/2-21/1	<i>Ballet des Esclaves / PREMIER CHANT / Mesure grave</i>	Ballet des Esclaves		
21/2-22/1	<i>SECONDE</i>	Ballet des Esclaves		
22/2-23/1	<i>TROISIESME</i>	Ballet des Esclaves		
23/2	<i>Ballet des Contre-Faits d'Amour / PREMIER CHANT</i>	Ballet des Contre-Faits d'Amour		
24/1	<i>SECONDE</i>	Ballet des Contre-Faits d'Amour		
24/2-25/1	<i>TROISIESME</i>	Ballet des Contre-Faits d'Amour		
25/2	<i>Ballet des Insencez / PREMIER CHANT</i>	Ballet des Insencez		
25/3-26/1	<i>SECONDE</i>	Ballet des Insencez		
26/2-27/1	<i>TROISIESME</i>	Ballet des Insencez		
27/2-28/1	<i>Ballet / PREMIER CHANT / Mesure grave</i>	Ballet		
28/2	<i>SECONDE</i>	Ballet		
29/1	<i>TROISIESME</i>	Ballet		
29/2-31/1	<i>Ballet / Mesure grave</i>	Ballet		
31/2-32	<i>Ballet des Dieux</i>	Ballet des Dieux		
33/1	<i>Ballet / Mesure grave</i>	Ballet		
33/2-34/1	<i>Ballet / Mesure grave</i>	Ballet		
34/2-35/1	<i>Ballet des Manans</i>	Ballet de Manans		
35/2	<i>Ballet / PREMIER CHANT</i>	Ballet		
35/3-36/1	<i>SECONDE</i>	Ballet		
36/2-37/1	<i>Ballet / PREMIER CHANT</i>	Ballet		
37/2	<i>Ballet / PREMIER CHANT</i>	Ballet		
38/1	<i>SECONDE</i>	Ballet		
38/2	<i>Ballet / PREMIER CHANT</i>	Ballet		
39/1	<i>SECONDE</i>	Ballet		



39/2	<i>TROISIÈSME</i>	Ballet		
40-41	<i>Courante de la Reyne / PREMIÈRE COURANTE</i>	Courant de la Reine	Robert Ballard	<i>Dd.9.33</i> 43 and 87/2 <i>Schele</i> 57/1 <i>Herbert</i> 64/1 Ballard 1611 40-41 Besard 1617 2/2-3/1 Fuhrmann 1615 164/2 <i>Dolmetsch</i> 213v-214
42-43	<i>SECONDE</i>	Courant de la Reine		
44-45/1	<i>TROISIÈSME</i>	Courant de la Reine		
45/2-47/1	<i>QUATRIÈSME</i>	Courant de la Reine		
47/2-49/1	<i>CINQUIÈSME</i>	Courant La Bontade	Robert Ballard	<i>ML</i> 25v/1 Ballard 1611 47-9 <i>Dolmetsch</i> 189v-190 <i>Werl</i> 74 Moy 1631 16 Fuhrmann 1615 163/1 <i>Werl</i> 150 cf: <i>Dolmetsch</i> 60v-61
49/2-50/1	<i>SIXIÈSME</i>	Courant de la Durette	Robert Ballard	<i>ML</i> 18v/2-19/1 <i>Aegidius</i> 102 Valerius 1626 20 Moy 1631 22v-23 Vallet 1615 82 <i>Montbuysson</i> 65v/1
50/2-52	<i>SEPTIÈSME</i>	Courant de la Reine	Robert Ballard	<i>Schele</i> 56/1 Ballard 1611 50/2-52 <i>ML</i> 26/2
53-54/1	<i>HUITIÈSME</i>	Courant de la Reine		
54/2-57/1	<i>NEUFIÈSME</i>	Courant		<i>St Petersburg</i> 42v-43v
57/2-58/1	<i>DIXIÈSME</i>	La Courant Sarabande	?Robert Ballard	<i>ML</i> 29v/1 <i>St Petersburg</i> 37/2 <i>Pickeringe</i> 42 <i>Schele</i> 63/1 Ballard 1614 37/2-39/1 Valerius 1626 239 <i>Aegidius</i> 33 <i>Dolmetsch</i> 20v-21 <i>Stobaeus</i> 53v & 54-54v <i>de Bellis</i> 68 Vallet 1615 83 cf: Moy 1631 24v
58/2-60/1	<i>UNSIÈSME</i>	Courant de la Reine		
60/2-62/1	<i>DOUSIÈSME</i>	Courant de la Reine		
62/2-64/1	<i>Les Angeliques / PREMIÈRE</i>	Angelica Courant	René Saman/Robert Ballard	cf: Dowland 1610B 33
64/2-66	<i>SECONDE</i>	Angelica Volt/Courant	Robert Ballard	<i>Herbert</i> 43/2 <i>Schele</i> 94/2
67-68/1	<i>TROISIÈSME</i>	Angelica Courant		
68/2-70	<i>QUATRIÈSME</i>	Angelica Courant		<i>Werl</i> 72v
71-73/1	<i>CINQUIÈSME</i>	Angelica Courant		<i>Werl</i> 73v/1
73/2-74/1	<i>SIXIÈSME</i>	Angelica Courant		<i>Turin</i> 1v-2
74/2-76/1	<i>SEPTIÈSME</i>	Angelica Courant		
76/2-77/1	<i>HUITIÈSME</i>	Courant		<i>Schele</i> 56/2 <i>Dd.9.33</i> 64v/2 Ballard 1611 76/2-77/1 (with dvns)
77/2-79/1	<i>NEUFIÈSME</i>	Angelica Courant		
79/2-80	<i>DIXIÈSME / Fin des favorites d'Angélique</i>	Courant L'Amoresque	Robert Ballard	Philidor I 10 Ballard 1611 79/2-80 Vallet 1615 84/1 <i>Brahe</i> 19v diff. key: Valerius 1636 35
81-82/1	<i>COURANTE</i>	Courant		cf: <i>ML</i> 3v <i>Krakow</i> 12v

82/2-84/1	<i>COURANTE</i>	Courant	Robert Ballard	<i>Herbert 12v</i>
84/2-86/1	<i>PREMIERE VOLTE</i>	Volt/Courant	Robert Ballard	Dowland 1610B 34v <i>St Petersburg 25v-26</i>
86/2-88/1	<i>SECONDE</i>	Volt		
88/2-90/1	<i>TROISIEME</i>	Volt		
90/2-91/1	<i>QUATRIEME</i>	Volt		<i>Montbuysson 79</i>
91/2-92	<i>CINQUIEME</i>	Volt		
93-94	<i>SIXIEME</i>	Volt		

Robert Ballard: *Deuxiesme Livre de Luth* (Paris, 1614)

page	original ascription	title	composer	cons. & cogs.
1	<i>Grand Ballet de S. Germain / PREMIER CHANT</i>	Ballet de Saint Germain		Fuhrmann 1615 149
2/1	<i>SECOND</i>	Ballet		Fuhrmann 1615 150/2
2/2-3/1	<i>TROISIESME</i>	Ballet		
3/2	<i>QUATRIESME</i>	Ballet		
4/1	<i>Ballet</i>	Ballet	Robert Ballard	Fuhrmann 1615 153/2 Ballard 1614 4/1 Philidor I 1610 Moy 1631 3
4/2-5/1	<i>Ballet des Princes / PREMIER CHANT</i>	Ballet des Princes		
5/2-6/1	<i>SECOND</i>	Ballet		
6/2-7/1	<i>TROISIESME</i>	Ballet		
7/2-8/1	<i>QUATRIESME</i>	Ballet		
8/2-9/1	<i>Ballet</i>	Ballet		
9/2	<i>Ballet des Chevaux / PREMIER CHANT</i>	Ballet de Chevaux		
10/1	<i>SECOND</i>	Ballet		
10/2	<i>TROISIESME</i>	Ballet		
11/1	<i>QUATRIESME</i>	Ballet		
11/2	<i>CINQUIESME</i>	Ballet		
11/3-12/1	<i>SIXIESME</i>	Ballet		
12/2-13/1	<i>SEPTIESME</i>	Ballet		
13/2	<i>HUITIESME</i>	Ballet		
14-16/1	<i>PREMIERE COURANTE</i>	La Princesse		Moy 1631 26 (diff key)
16/2-18/1	<i>SECONDE</i>	Courant		cf: <i>Schele</i> 85/2-86/1 <i>ML</i> 6/2 <i>St Petersburg</i> 33v-34 <i>Montbuysson</i> 78v <i>Aegidius</i> 91/2
18/2-19/1	<i>TROISIESME</i>	Courant		
19/2-21/1	<i>La Princesse / QUATRIESME</i>	Courant La Princesse de Condé		<i>Montbuysson</i> 58/1 Fuhrmann 1615 163/2-164/1 Vallet 1615 81 Moy 1631 26 Ballard 1614 19/2-21/1 <i>Danzig</i> 9v <i>Krakow</i> 13/2
21/2-22	<i>La Valette / CINQUIESME</i>	Courant La Vallette	Robert Ballard	<i>Montbuysson</i> 100/1 <i>Dolmetsch</i> 42v-43 Vallet 1616 16 Ballard 1614 21/2-22 Valerius 43
23-24/1	<i>SIXIESME</i>	Courant		
24/2-25	<i>La Vignonne / SEPTIESME</i>	L'Avignon		Vallet 1615 80 Moy 1631 26v
26	<i>L'Espagnolle / HUITIESME</i>	Spagnoletta		Stockholm 253 114v Vallet 1615 25v, 18 and 80/2 Ballard 1614 26 <i>Montbuysson</i> 99v/1
27	<i>NEUFIESME</i>	Courant		
28-29/1	<i>DIXIESME</i>	Courant	Robert Ballard/ Heart	Ballard 1614 28-29/1 <i>Dolmetsch</i> 58v-59 <i>Herbert</i> 62v-63/1 Fuhrmann 1615 168/1
29/2-31/1	<i>UNSIESME</i>	Courant		
31/2-32/1	<i>A la fin ce Tiran / DOUSIESME</i>	Courant		
32/2-33/1	<i>TRESIESME</i>	Courant		

33/2-35	<i>QUATORSIESME</i>	Courant		cf same opening: <i>Herbert 33/2</i>
36-37/1	<i>QUINSIESME</i>	Courant		
37/2-39/1	<i>SEISIESME</i>	La Courant Sarabande	?Robert Ballard	<i>ML 29v/1</i> <i>St Petersburg 37/2</i> <i>Pickeringe 42</i> <i>Schele 63/1</i> Ballard 1614 37/2-39/1 Valerius 1636 239 <i>Aegidius 33</i> <i>Dolmetsch 20v-21</i> <i>Stobaeus 53v and 54-54v</i> <i>de Bellis 68</i> Vallet 1615 83 cf: Moy 1631 24v
39/2-40	<i>DIX SEPTIESME</i>	Courant	Robert Ballard	
41	<i>VOLTE</i>	Volt		
42-44/1	<i>GAILLARDES / PREMIERE GAILLARDE</i>	Galliard		
44/2-47/1	<i>SECONDE</i>	Galliard		Besard 1603 119v
47/2	<i>Branles de la Cornemuse / PREMIER</i>	First Branle de Cornemuse		
48/1	<i>SECONDE</i>	Second Branle de Cornemuse		
48/2	<i>TROISIESME</i>	Third Branle de Cornemuse		
49/1	<i>QUATRIESME</i>	Fourth Branle de Cornemuse		
49/2	<i>BRANLE GAY</i>	Branle Gay		
50/1	<i>SECONDE</i>	Branle Gay		
50/2	<i>TROISIESME</i>	Branle Gay		
51-52/1	<i>Branles de Village / PREMIER</i>	Branle de Village		Besard 1617 28
52/2-53/1	<i>SECONDE</i>	Branles de Village		Besard 1617 28 Vallet 1616 12-14/6 <i>Dolmetsch 235</i>
53/2-54/1	<i>TROISIESME</i>	Branles de Village		Besard 1617 28
54/2-55	<i>QUATRIESME</i>	Branles de Village		Besard 1617 28

## CH-Bu Musiksammlung Ms.F.IX.53 c1630-45

folio	original ascription	title	composer	cons. & cogs.
1	<i>Courante</i>	Courant		
1v-2v/1	<i>L'Auignon</i>	L'Avignon		<i>St Petersburg</i> 41v-42 Vallet 1615 80/1 <i>Aegidius</i> 104 [It. tabl.] Philidor I 8 <i>Drexel</i> 80-81 <i>Basle</i> 1v-2v/1 Ballard 26 Valerius 1626 175-6 Moy 1631 26v cf: <i>Dolmetsch</i> 66v-67v and 183 Moy 1631 27 <i>Stobaeus</i> 54/1
3-2v/2	<i>Courante</i>	Courant		
3v-4v	<i>Courante</i>	Courant		<i>St Petersburg</i> 81 [without dvns]
5-6	<i>Courante</i>	Courant		
6v-7v/1	<i>Courante</i>	Courant		
7v/2-8	<i>Ballet</i>	Ballet		
8v-9	<i>C'est trop courir les caux.</i>	C'est Trop Courir les Caux.	Pierre Guédron	<i>Dolmetsch</i> 134v
9v	<i>Mask.</i>	Mask		
10	<i>Courante</i>	Courant		
11-12	<i>Courante</i>	Courant	Mercure d'Orléans/ René Saman	<i>Schele</i> 64/1 and 87 <i>ML</i> 25/2 Dowland 1610B 32v <i>Herbert</i> 65/1 Fuhrmann 1615 162/2 <i>Werl</i> 91 <i>Basle</i> 11-12 Moy 1631 31v <i>Aegidius</i> 122v-123
12v-13	<i>Courante du Mesangeau</i>	Courant	Mesangeau	Besard 1617 43/1 <i>Aegidius</i> 9v-10 <i>Dolmetsch</i> 63v-64
13v-14	<i>Courante</i>	Courant		
14v-15/1	<i>Courante</i>	Courant		
15/2	<i>Courant</i>	Courant		
16	<i>Courante</i>	Courant [not v.t.]		
16v	<i>Courante</i>	Courant [not v.t.]		
17	<i>Courante de Mesangeau</i>	Courant [not v.t.]	Mesangeau	<i>Sibley</i> 65/2 <i>Newberry</i> 10
17v/1	<i>Courante de Mesangeau</i>	Courant [not v.t.]	Mesangeau	
18-17v/2	<i>Courante de Mesangeau</i>	Courant	Mesangeau	
18v-19/1	<i>Courante de Gauthier</i>	Courant	Gauthier	
19/2		What if a Day		
19v	<i>Ton de la harpe par b dur</i>	Prelude [not v.t.]		
20	<i>Sar[a]ba[nde]</i>	Saraband [not v.t.]		<i>Board</i> 32v/2
20v-21/1		Prelude [not v.t.]		
21/2	<i>Sarabande.</i>	Saraband [not v.t.]		<i>Werl</i> 4v/4 and 90v <i>Wemyss</i> 42v <i>Vienna 17706</i> 1 <i>Balcarres</i> 31
21v- 22v/1	<i>Courante.</i>	Courant [not v.t.]		
22v/2-23	<i>Couran[te] par Am[ant]</i>	Courant [not v.t.]	Amant	
23v-24/1	<i>Courante par Aman[it]</i>	Courant [not v.t.]	Amant	
24/2	<i>Ballet par Despon[d]</i>	Ballet [not v.t.]	Despond	

24v-25/1	<i>Courante par sieur Amant.</i>	Courant [not v.t.]	Amant	
25/2	<i>Courante par despont</i>	Courant [not v.t.]	Despond	
25v-26	<i>Ton de la harpe par b Mol avec ceste signe / Pralude par Mesangeau</i>	Prelude [not v.t.]	Mesangeau	
26v-27/1	<i>En fin ces beaux yeux</i>	Enfin ces Beaux Yeux [not v.t.]		<i>Werl 223</i>
27/2		Prelude [inc. not v.t.]		<i>Basle 35</i>
27v-28		Prelude [not v.t.]		Mertel 1615 37/2-38/1
28v-29	<i>Courante la vigninione</i>	Courant la Vigninione [not v.t.]		
29v-30	<i>Allemande / Gauthier</i>	Almain [not v.t.]	Gauthier	
30v		Courant L'Immortelle [not v.t.]	Ennemond Gauthier	
31		Courant [not v.t.]		<i>Rostock 47</i>
31v-32	<i>Gigue de Gautier</i>	Jig [not v.t.]	Gauthier	
32v-33		Courant [not v.t.]		
34v		Courant [not v.t.]		
35		Prelude [not v.t.]		<i>Basle 27/2</i>
35v-36		Prelude [not v.t.]		
36v		Prelude [not v.t.]		
37	<i>Courante du faux</i>	Courant [not v.t.]	Dufaut	<i>Vienna 17706 6 GB-Lbl Add.16889 102v-103</i>
37v	<i>Sarrabande du faux</i>	Saraband [not v.t.]	Dufaut	
38		Saraband [not v.t.]		<i>Werl 80/4 Reymes 54</i>
38v-39	<i>All. du faux</i>	Almain [not v.t.]	Dufaut	
39v-40	<i>Allem.</i>	Almain [not v.t.]		
40v-41		Prelude [not v.t.]		
41v-42		Courant [not v.t.]		
42v-43		Almain [not v.t.]		
43v-44	<i>Prelude du fault</i>	Prelude [not v.t.]	Dufaut	
44v-45		Almain [not v.t.]		
45v-46		Almain [not v.t.]		
46v-47/1		Almain [not v.t.]		
47/2	<i>C.</i>	Courant [not v.t.]		
47v	<i>C.</i>	Courant [not v.t.]		
48	<i>C.</i>	Courant [not v.t.]		
48v-49		Prelude [not v.t.]		
49v-50		Almain [not v.t.]		
51v-52		Almain [not v.t.]		
52v-53		Almain [not v.t.]		
53v-54		Almain [not v.t.]	Jacques Gauthier	<i>Wemyss 35v-36</i>
54v-55		Almain [not v.t.]		
55v	<i>A. Pinel</i>	Almain [not v.t.]	Pinel	<i>Thynne 10v-11</i>
56	<i>A. Merville</i>	Almain [not v.t.]	Merville	
56v-57	<i>Allemande Merville</i>	Almain [not v.t.]	Merville	
57v	<i>C. Mr. duf.</i>	Courant [not v.t.]	Dufaut	
58	<i>C. de Chaur</i>	Courant [not v.t.]	Chaur?	
59v-60		Prelude [not v.t.]		
61v-62	<i>Courante Merville</i>	Courant [not v.t.]	Merville	<i>Werl 89v/1</i>
62v-63		Courant [not v.t.]		<i>Werl 89v/3</i>
63v-64/1	<i>l'entrelu par Merville</i>	L'Entrelu [not v.t.]	Merville	<i>Reymes 15</i>
64/2 [inv]		Spanish Pavan [frgmt]	Francis Pilkington	see appendix 4
64v-65/1		Branle de Saint Nicolas [not v.t.]		
65/2		[frgmt not v.t.]		

## D-Bauk Druck 13.4°.85 Manuscript additions to Besard 1603 1608

page	original ascription	title	composer	cons. & cogs.
1/1	<i>Preludium</i>	Prelude		
1/2	<i>Preambulu[m]</i>	Preamble		
4/1	<i>Phantasia</i>	Fantasia		
4/2	<i>Phantasia</i>	Fantasia		
5	<i>Phantasia Polonois</i>	Fantasia		Mertel 1615 199/2-200/1
6	<i>Phantasia</i>	Fantasia		
11	<i>Courant</i>	Courant		<i>Schele</i> 60 Besard 1617 3/2 Fuhrmann 1615 170/2
14/1	<i>Courant</i>	Courant		
14/2	<i>Courant.</i>	Courant		
15/1	<i>Courant</i>	Courant		
15/2	<i>Courant</i>	Courant		
16/1	<i>Courant</i>	Courant		
16/2	<i>Courant</i>	Courant		
17/1	<i>Courant nouvelle</i>	Courant		
17/2	<i>Courant Bacy.</i>	Courant		
17/3	<i>Courant</i>	Courant		
18/1	<i>Courant</i>	Volt/Courant	Julien Perrichon/ (Mathias Mason)	<i>Herbert</i> 27/1 <i>Vilnius</i> 1v/1 and 2/2 <i>Swarland</i> 2v/1 Fuhrmann 1615 171/1 <i>Dd.</i> 9.33 75 <i>Dresden</i> 92 <i>de Bellis</i> no.24 <i>Beckmann</i> 9v-10 cf same first strain: <i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Aegidius</i> 33v-34 and 36v <i>Board</i> 29/1
18/2	<i>Vne Jeune fillette</i>	Une Jeune Fillette/ Nonette	John Dowland [93]/ Daniel Bachelier	see appendix 4
19/1	<i>Courant</i>	Courant		
19/2	<i>Courant</i>	Courant	Louys de Moy	Moy 1631 18
21/1	<i>Volte</i>	Volt/Courant		<i>Trinity</i> 2/1 <i>Board</i> 37/2 <i>Dd.</i> 4.22 9v <i>ML</i> 3/2 <i>Montbuysson</i> 77v <i>Dolmetsch</i> 105v-106 <i>Nürnberg</i> 71v
21/2	<i>Volte</i>	Volt		
22/1	<i>Volte</i>	Volt		Fuhrmann 1615 175
22/2	<i>Volt</i>	Volt		
23/1	<i>Volt</i>	Volt		
23/2	<i>Volt</i>	Volt		
23/3	<i>Volt</i>	Volt		
31/1	<i>Galiarda Pipers</i>	Earl of Essex's Galiard/Can She Excuse	John Dowland [42]?	see appendix 4
31/2	<i>Galiard</i>	Galiard		
32/1	<i>Galiarda</i>	Galiard		
32/2	<i>Galiarda</i> [obscure]	Galiard		
33/1		Courant?		
33/2	<i>Galiard</i>	Galiard		
34/1	<i>Galiard</i>	Galiard		
34/2	<i>Galiarda</i>	Galiard		
35/1	<i>Galiarda</i>	Walsingham Galiard	John Dowland?	see appendix 4
35/2	<i>Preludium</i>	Prelude		

38-39/1	<i>Passemeso ex C.f.b moll: / Secundus modus</i>	Passamezzo		
39/2	<i>Il suo Saltarello</i>			
39/3	<i>Pauana Philippi</i>	Pavan	Peter Phillips	
42/1	<i>Pass:</i>	Passamezzo?		
42/2	<i>Saltarello</i>	Saltarello		
43-44	<i>Passomeso ex E la mi en b moll. Martel.</i>	Passamezzo	Elias Mertel?	
45	<i>Passomeso c fa remi [blotted]</i>	Passamezzo		
46	<i>La bourre nouvelle</i>	Bourrée		
47/1	<i>Bergamasce</i>	Bergamasca Setting		
47/2	<i>Saman</i>	[n.t.]	René Saman	
48/1	<i>Pauana</i>	Pavan		
48/2	<i>Pauana Hispanica</i>	Spanish Pavan		
49	<i>Branle 6</i>	Branle		
50/1	<i>Pauana Orlandj</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [?]	see appendix 4
50/2	<i>Orlandus</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	see appendix 4
51/1	<i>La Barriera</i>	La Barriera		
51/2		[n.t.]		
52/1		[n.t.]		
52/2-53/1	<i>Bargemasco Bocquetj</i>	Bergamasca Setting	Charles Bocquet	
53/2	<i>Lamentatio</i>	Lamentation		
54-55	<i>Passomeze [obscure] per b moll. / Variatio</i>	Passamezzo		
61/1	<i>Ballet</i>	Ballet		Fuhrmann 1615 165/2 [exact]
61/2	<i>Ballet</i>	Ballet		
62/1	<i>Ballet</i>	Ballet		
62/2	<i>Ballet</i>	Ballet		
63/1	<i>Balletto</i>	Ballet		
63/2	<i>Ballet E. M.</i>	Ballet	E[lias] M[ertel?]	
64/1	<i>Ballet à cord auelleé</i>	Ballet		
64/2	<i>Ballet</i>	Ballet		<i>Montbuysson</i> 98 Besard 1603 150/3 <i>Dolmetsch</i> 139v-140
65	<i>Ballet</i>	Ballet		
69/1	<i>Intrada</i>	Intrada		
69/2	<i>Intrada</i>	Earl of Derby's Courant/French King's Maske		<i>Dd.2.11</i> 61v/2 <i>Board</i> 8/2 <i>Montbuysson</i> 3v/1 <i>Vilnius</i> 57v/3 408/2 111/5
71/1	<i>Polois magni florentenj chorea.</i>	Chorea		
71/2		[n.t.]		
72/1	<i>Pauana Aloysons</i>	Pavan	Richard Allison?	
72/2-73/1	<i>In nomine Pauana</i>	In Nomine Pavan		cf: <i>Hirsch</i> 2v <i>Trumbull</i> 16v-17/1 <i>Dallis</i> 81
73/2	<i>Hausman.</i>	Cupid	?Hausmann	<i>Brahe</i> 14v
74	<i>Fiamenga</i>	Fiamenga		
75/1	<i>Resuia sus setz [obscure]</i>	[n.t.]		
75/2	<i>Allemand</i>	Almain		
76/1	<i>Ein gar abe trauriges Liebekem E. M.</i>	[n.t.]	E[lias] M[ertel]	
76/2	<i>Hausm finnis lieb dani [obscure]</i>	Dance?	?Hausmann	
77/1	<i>Chorea Anglica</i>	English Dance		



77/2	<i>Lieb hatt mien hertz</i>	Lieb Hat Mein Herz		
78/1	<i>Chorea E. M.</i>	Chorea	E[lias] M[ertel]	
78/2	<i>Sequitur chorea Bocqueti</i>	Dance	Charles Bocquet	
78/3-79/1	<i>feinns Lieb dein ganfsig ohres Haus.</i>	Feinns Lieb		
79/2	[obscure]	[n.t.]		
79/3	<i>Tantz</i>	Dance		
80/1	<i>Bocquetj</i> [obscure]	[n.t.]	Charles Bocquet	
80/2-81/1	<i>In feininngs H</i>	[n.t.]	?Hausmann	
81/2	<i>Almand</i>	Almain		
81/3	<i>Ballet</i>	Ballet		
82/1	[obscure]	[n.t.]		
82/2-83/1	<i>Chorea Mertel</i>	[n.t.]		
83/2	<i>Tanntz</i>	Dance		
83/3	[obscure]	[n.t.]		
84/1	[obscure] <i>Dantz</i>	Dance		
84/2	<i>Angloises</i>	English ...		
84/3	<i>Tantz</i>	Dance		
84/4-85/1	<i>Jig Jog</i> [obscure]	Ballet		<i>Dolmetsch</i> 237v-238
85/2	[obscure] <i>Hasle.</i> [?]	The Voice of the Earth/The Ghost [first strain only]		<i>Montbuysson</i> 24/2 [frgmt] <i>Folger</i> 7v-8/1 408/2 113/1
86/1	<i>Chorea anglica</i>	Grimstock		<i>Dd.5.78.3</i> 75v/1
86/2	[obscure]	[n.t.]		
86/3	<i>Nach tantz</i>	Nach Tanz		

## S-SC Ms.B Lucas Beckmann 1622

folio	original ascription	title	composer	cons. & cogs.
1		[n.t.]		
1v	[obscure]	[n.t.]		
2	<i>tantz</i>	Dance		
2v-3	<i>Intrada</i>	Intrada		cog: Vilnius 67/2
3v-4/1	<i>Courant</i>	Brett's Courant		see appendix 4
4/2		[n.t.]		
4v-5	<i>Intrada</i>	Intrada		
5v-6	<i>Galliarda Gregorij</i>	Walsingham Galliard	Gregory Huwet	
6v-7/1	[obscure]	[n.t.]		
7/2	<i>almisfrd [a] Eng [?]</i>	Almain ?		
7v	<i>proportion</i>	Proportio		
8	[obscure]	[n.t.]		
8v	<i>paduana Spannioletta</i>	Spanish Pavan		<i>St Petersburg</i> 53v-54/1
9v-10	<i>Courant</i>	Volt/Courant	Julien Perrichon/ (Mathias Mason)	<i>Herbert</i> 27/1 <i>Vilnius</i> 1v/1 and 2/2 <i>Swarland</i> 2v/1 <i>Fuhrmann</i> 1615 171/1 <i>Dd.9.33</i> 75 <i>Dresden</i> 92 <i>Bautzen</i> 18/1 <i>de Bellis</i> 24 cf same first strain: <i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Aegidius</i> 33v-34 and 36v <i>Board</i> 29/1
10v-11	[obscure]	[n.t.]		
11v	<i>Ach Gott wo soll ich finden</i>	Ach Gott wo soll ich finden		
12-12v	<i>Galliarda.</i>	Galliard		
13/1		[end of a piece?]		
13/2	<i>Allemand</i>	Almain		
13v/1	<i>Proportio.</i>	Proportio		
13v/2	<i>Border fortune &amp;c:</i>	Fortune My Foe	John Dowland	see appendix 4
14	[obscure]	[n.t.]		
14v	<i>Paduana Hispanica.</i>	Spanish Pavan		
15v	<i>polnish tantz</i>	Polish Dance		
16	<i>Courant</i>	Courant		
16v	<i>Pranle</i>	Branle		<i>Vallet</i> 1616 12-14/1 <i>Dolmetsch</i> 231v
17	<i>Courant.</i>	Courant		
17v	<i>musæ B A T tis</i>	[n.t.]		
18	<i>Variatio</i>	Variatio		
18v/1	<i>I tis / Galliarda</i>	Galliard		
18v/2	<i>gnuss...</i> [obscure]	[n.t.]		

## CH-BEes Ms.Spiezer Archiv nr.123 c1624

folio	original ascription	title	composer	cons. & cogs.
1/1		[n.t. not v.t.]		
1/2-1v/1		Courant [not v.t.]		Board 33/4
1v/2	<i>Le Pont Breton.</i>	Le Pont Breton [not v.t.]		
2		[n.t. not v.t.]		
2v/1	<i>Baize moy ma laneton. etc [?]</i>	[n.t. not v.t.]		
2v/2-3/1		[n.t. not v.t.]		
3/2-4/1		[n.t. not v.t.]		
3v-4/1	<i>Les Canaries</i> [obscure]	Canaries [not v.t.]		see appendix 4
3v/2		[n.t. not v.t.]		
4/2	<i>Sarabanda.</i>	Saraband [not v.t.]		
4/3-4v	[obscure]	[n.t. not v.t.]		
5/1		[n.t. not v.t.]		
5/2-5v/1		Volt? [not v.t.]		
5v/2-6		[n.t. not v.t.]		
6v/1		[n.t. not v.t.]		
6v/2-7/1	<i>Sarabande</i>	Saraband [not v.t.]		
7/2	<i>Sarabande</i>	Saraband [not v.t.]		
7/3-7v/1		[n.t. not v.t.]		
7v/2		Courant? [not v.t.]		
7v/3-8/1		[n.t. not v.t.]		
8/2		[n.t. not v.t.]		
8/3-8v/1		Courant? [not v.t.]		
8v-9/1	<i>Sara[ban]d</i>	Saraband [not v.t.]		
9/2		[n.t. not v.t.]		

Johan Baptiste Besard: *Thesaurus Harmonicus* (Cologne, 1603)

folio	original ascription	title	composer	cons. & cogs.
1	<i>PRæludium Laurencini.</i>	Prelude	Laurencini	
1v/1	<i>PRælud. Laurenc.</i>	Prelude	Laurencini	
1v/2	<i>PRæludium Laurencini.</i>	Prelude	Laurencini	
2/1	<i>PRælud. Laurenc.</i>	Prelude	Laurencini	
2/2	<i>PRælud. Laurencini.</i>	Prelude	Laurencini	<i>Cosens</i> 26/1 <i>Dolmetsch</i> 262
2v/1	<i>PRælud. Laurencini.</i>	Prelude	Laurencini	
2v/2	<i>PRælud. Laurenc.</i>	Prelude	Laurencini	
2v/3-3/1	<i>PRælud. Eiusdem.</i>	Prelude	Laurencini	
3/2	<i>PRælud. Laurenc.</i>	Prelude	Laurencini	
3v-4/1	<i>PRælud. Equitis Romani.</i>	Prelude/Fantasia	Laurencini	<i>Richard</i> 39v-40v/1
4/2	<i>PRælud. Diomed.</i>	Prelude	Diomedes Cato	
4v	<i>PRælud. Diomed.</i>	Prelude	Diomedes Cato	<i>Herbert</i> 1
5/1	<i>PRælud. Io Bapt. Besardi.</i>	Prelude	Johan Baptiste Besard	
5/2	<i>PRæludium Besardi.</i>	Prelude	Johan Baptiste Besard [2]	<i>Schele</i> 2/4-3/1 <i>Dolmetsch</i> 262v-263 <i>Aegidius</i> 22
5/3	<i>PRæl. eiusdem</i>	Prelude	Johan Baptiste Besard	<i>Richard</i> 48/2
5v/1	<i>PRælud. Bocqueti</i>	Prelude	Charles Bocquet	
5v/2	<i>Pprælud. Bocqueti</i>	Prelude	Charles Bocquet	
6	<i>PRæl. Bocq.</i>	Prelude	Charles Bocquet	<i>Cosens</i> 32
6v	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	
7	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	
7v	<i>PRæamb. Laur.</i>	Prelude	Laurencini	<i>Montbuysson</i> 38v-39 <i>Cosens</i> 28v-29
8	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	<i>Cosens</i> 31v Mertel 1615 46/3-47/1 <i>Montbuysson</i> 19v-20
8v	<i>PRælud. Laurenc</i>	Prelude	Laurencini	
9	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	Mertel 1615 31/3-32/1 (first line lacking) <i>Montbuysson</i> 67v-68v/1
9v/1	<i>PRælud. Iacobi Reys.</i>	Prelude	Jacob Reys	
9v/2	<i>PRæl. eiusdem.</i>	Prelude	Jacob Reys	
10/1	<i>Præl Iac. Reys.</i>	Prelude	Jacob Reys	Mertel 1615 53/1
10/2	<i>PRæl. eiusdem.</i>	Prelude	Jacob Reys	
10v-11/1	<i>PRælud. Equitis Romani.</i>	Prelude	Laurencini	<i>Cosens</i> 29v-30/1 <i>Hainhofer</i> III no.4
11/2	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	<i>Cosens</i> 30/2
11v/1	<i>PRælud. Diomed.</i>	Prelude	Diomedes Cato	
11v/2	<i>PRælud. eiusdem.</i>	Prelude	Diomedes Cato	
11v/3	<i>PRræl. Besardi.</i>	Prelude	Johan Baptiste Besard	
12/1	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	
12/2	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	
12v/1	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	
12v/2	<i>PRæl. Laurenc.</i>	Prelude	Laurencini	
13v	<i>FAntasia Laurencini.</i>	Fantasia	Laurencini	Mertel 1615 195/2-196/1 (tone lower)
14	<i>FAntasia Laurenc.</i>	Fantasia	Laurencini	<i>Cosens</i> 21v
14v-15	<i>FAntasia Fabricij Dentici Neapolitani.</i>	Fantasia	Fabrizio Dentice	<i>Dd.2.11</i> 79v/2-80/1
15v-16	<i>FAntasia Fabric. Dent.</i>	Fantasia	Fabrizio Dentice	
16v-17/1	<i>FAntasia Ioannis Dooland Angli Lachrimæ</i>	Lachrimae Pavan	John Dowland [15]	see separate list
17/2	<i>FAntasia Diomedis.</i>	Fantasia	Diomedes Cato	

17v-18/1	<i>FAntasia Edinthonij Galli.</i>	Fantasia	Edinthon	
18/2	<i>FAntasia eiusdem.</i>	Fantasia	Edinthon	
18v-19/1	<i>FAntasia Laurenc.</i>	Fantasia	Laurencini	
19/2	<i>FAntasia Laurenc.</i>	Fantasia	Laurencini	
19v-20/1	<i>FAntasia Iac. Reys.</i>	Fantasia	Jacob Reys	Phalese 1571 19v Newsidler 1566 no.22
20/2	<i>FAntasia Laurenc.</i>	Fantasia	Laurencini	
20v-21	<i>FAntasia Iac. Reys.</i>	Fantasia	Jacob Reys	
21v	<i>FAntasia Iac. Reys.</i>	Fantasia	Jacob Reys	
22	<i>FAntasia Laurenc.</i>	Fantasia	Laurencini	<i>Schele</i> 137
22v-23	<i>FAntasia Ioannis Bacfart Hungari.</i>	Fantasia	Valentin Bakfark	Bakfark 1552 recercar 4
23v-24/1	<i>FAntasia Edinthonij</i>	Fantasia	Edinthon	
24/2	<i>FAntasia Bocqueti.</i>	Fantasia	Charles Bocquet	<i>Richard</i> 41v-42
24v-25	<i>FAntasia Diomedis.</i>	Fantasia	Diomedes Cato	
25v	<i>FAntasia Diomedis.</i>	Fantasia	Diomedes Cato	
26	<i>FAnt. Fuga Maphonis</i>	Fantasia	Maphonis	
26v-27/1	<i>FAntasia Laurenc</i>	Fantasia	Laurencini	Galilei 1584 116 Dowland 1610B 12v <i>Como</i> 46v
27/2	<i>FAntasia Alberti Dlugorai Poloni.</i>	Fantasia	Albertus Dlugoraj	
27v	<i>FAntasia Equitis Romani.</i>	Fantasia	Laurencini	Dowland 1610B 11v-12/1 <i>Herbert</i> 14v-15/1
28	<i>FAntasia Diomedis.</i>	Fantasia	Diomedes Cato	
28v-29	<i>FAntasia Equitis Romani.</i>	Fantasia	Laurencini	
29v	<i>FAntasia Diomedis.</i>	Fantasia	Diomedes Cato	
30	<i>FAnt. I. B. Besardi L[a]chrimæ.</i>	Fantasia	Johan Baptiste Besard	
30v-31	<i>FAntasia diminuta in superiores Lachrymas Eiusdem.</i>	Fantasia	Johan Baptiste Besard	
31v	<i>FAntasia Bocqueti</i>	Fantasia	Charles Bocquet	
32	<i>FAntasia Alphonsi Ferrabosci.</i>	Fantasia	Alfonso Ferrabosco	cf: <i>Herbert</i> 44v <i>Hirsch</i> 8v-9/1 Dowland 1610B 13/2-13v <i>Dd.2.11</i> 21v
32v/1	<i>FAntasia Alf. Ferrab.</i>	Fantasia	Alfonso Ferrabosco	
32v/2-33	<i>FAntasia Fabricij Dentici</i>	Fantasia	Fabrizio Dentice	
33v-34/1	<i>FAntasia Diom.</i>	Fantasia	Diomedes Cato	
34/2	<i>FAntasia incerti Authoris</i>	Fantasia		<i>Cosens</i> 26/2
34v	<i>FAntasia Incerti Authoris.</i>	Fantasia		
35	<i>FAntasia incerti authoris.</i>	Fantasia		<i>Lvov</i> 36-36v
35v-36/1	<i>FAntasia Fabricij Dentici</i>	Fantasia	Fabrizio Dentice	
36/2	<i>FInale Alberti Dlugorai.</i>	Final	Albertus Dlugoraj	Mertel 1615 13/1 (same bass last 3 strains)
36v	<i>FIminutio I. B. Besardi.</i>	Diminutions	Johan Baptiste Besard	<i>Schele</i> 133/1
Besard160 3 42/2	<i>MEnt'r'io campai contento</i>	Ment'r'io Campai Contento		<i>Aegidius</i> 11v-112 <i>Dolmetsch</i> 160v-161 <i>Richard</i> 32v

43		French Toy?		<i>Nn.6.36 9/2</i> Fuhrmann 1615 148/2 Mylius 1622 89/1 Besard 1617 43/2 <i>Sibley 36/1</i> <i>de Bellis no.30</i> <i>Thysius 381v</i> Vallet 1616 1/3
57v-58	<i>SVsanne vn iovr</i> <i>Transpositio Laurencini</i>	Susanne un jour	Laurencini	
61/2-62	<i>SVsanne un iour alterius</i> <i>toni.</i>	Susanne un jour		
83v	<i>PAss'e mezo Laurencini</i> <i>in G sol re vt per b</i> <i>molle</i>	Passamezzo	Laurencini	
84-84v	<i>PAss'emezo eiusdem</i> <i>toni ab Equite Rom.</i> <i>comp.</i>	Passamezzo	Laurencini	
85-86	<i>PAssemezo eiusdem</i> <i>toni à I. B. Besardo.</i>	Passamezzo	Johan Baptiste Besard	<i>Tertia pars: Dolmetsch</i> 153v
86v-87v	<i>PAssemezo Io. Bap.</i> <i>Besardi in tono precede</i> <i>per b durum</i>	Passamezzo	Johan Baptiste Besard	
88-89	<i>PAss'emezo / IN F FA.</i> <i>VT p er b molle I. B</i> <i>Besardi</i>	Passamezzo	Johan Baptiste Besard	
89v-91v	<i>PAssemezo / eiusdem</i> <i>toni per b durum a Io.</i> <i>Bap. Besardo</i>	Passamezzo	Johan Baptiste Besard	
92-93v	<i>PAssemezo Bocqueti in</i> <i>d la sol re per b molle</i>	Passamezzo	Charles Bocquet	
94-95	<i>PAssemezo / eiusdem</i> <i>toni in b duro à I. B.</i> <i>Besardo.</i>	Passamezzo	Johan Baptiste Besard	
95v-97/1	<i>PAssemezo I. B.</i> <i>Besardi in E LA MI per</i> <i>b durum. / Accordetur 8.</i> <i>chorus ad notam E LA</i> <i>MI</i>	Passamezzo	Johan Baptiste Besard	
97/2-98	<i>PAss'emezo in C Sol Fa</i> <i>vt per b durum.</i>	Passamezzo		
98v-99v	<i>PAss'emezo I.B.</i> <i>Besardi in tono</i> <i>precedente per b molle.</i>	Passamezzo	Johan Baptiste Besard	
100-101	<i>PAss'emezo Bocqueti in</i> <i>A La Mi Re per b molle</i>	Passamezzo	Charles Bocquet	<i>Richard 44v</i>
101v-102	<i>PAss'emezo Laurencini</i> <i>in b fa b mi per b molle</i>	Passamezzo	Laurencini	
102v	<i>PAss'emezo eiusdem</i> <i>toni à I. B. Besardo</i>	Passamezzo	Johan Baptiste Besard	
103/1	<i>PAss'emezo eiusdem</i> <i>toni per b durum à</i> <i>Io.Bap. Besardo.</i>	Passamezzo	Johan Baptiste Besard	
103/2	<i>[Passamezzo] Secunda</i> <i>pars.</i>	Passamezzo	Johan Baptiste Besard	
103v/1	<i>[Passamezzo] Tertia</i> <i>pars.</i>	Passamezzo	Johan Baptiste Besard	
103v/2	<i>[Passamezzo] Quarta</i> <i>pars.</i>	Passamezzo	Johan Baptiste Besard	
104	<i>[Passamezzo] Quinta</i> <i>pars.</i>	Passamezzo	Johan Baptiste Besard	
104v	<i>[Passamezzo] Sexta</i> <i>pars.</i>	Passamezzo	Johan Baptiste Besard	<i>Dolmetsch 174v-175</i>
105-106	<i>PAuana Hispanica I.</i> <i>B.B.</i>	Spanish Pavan	Johan Baptiste Besard	
106v	<i>BErgamasco I. B.</i> <i>Besardi.</i>	Bergamasca	Johan Baptiste Besard	

107v/1	<i>GAlliarda equitis Romani</i>	Galliard	Laurencini	Piccinini 1623 60-61 <i>Herhold</i> 22/2-23/1
107v/2	<i>GAlliarda Ioannis Doland.</i>	Captain Digorie Piper's Galliard	John Dowland [19]	see appendix 4
108	<i>GAlliarda Bocqueti</i>	Galliard	Charles Bocquet	
108v/1	<i>GAlliarda eiusdem</i>	Galliard	Charles Bocquet	
108v/2- 109/1	<i>GAlliarda eiusdem</i>	Galliard	Charles Bocquet	
109	<i>GAlliarda</i>	Galliard	Johan Baptiste Besard	<i>Aegidius</i> 175v-176 <i>Dolmetsch</i> 94v-95 Denss 1594 74
109v/1	<i>GAlliarda Pomponij Bononiensis vulgo dolorata.</i>	Galliard	Pomponi Buononcini	<i>Richard</i> 58v-59/1
109v/2- 110/1	<i>GAlliarda</i>	Galliard		<i>Willoughby</i> 31-31v <i>Marsh</i> 90, 91 and 365
110/2	<i>GAlliarda</i>	Galliard		
110v- 111/1	<i>GAlliarda</i>	Galliard		<i>Dolmetsch</i> 97v-98 <i>Como</i> 45
111/2	<i>GAlliarda</i>	Sir Walter Raleigh's Galliard	Francis Cutting/ Richard Allison	<i>Aegidius</i> 150v-151 <i>Dolmetsch</i> 99v-100 cf: <i>Dd.2.11</i> 79v/1 <i>Euing</i> 40 <i>Board</i> 23v/1 <i>Nürnberg</i> 16v
111v	<i>GAlliarda</i>	Galliard	Vaumesnil	<i>Aegidius</i> 116v-117 <i>Dolmetsch</i> 6v-9
112	<i>GAlliarda</i>	Galliard		<i>Aegidius</i> 168v-169 <i>Dolmetsch</i> 101v-102
112v	<i>GAlliarda Perrichonij</i>	Galliard	Julien Perrichon	
113	<i>GAlliarda Bocqueti.</i>	Galliard	Charles Bocquet	
Besard160 3 113v- 114/1	<i>GAlliarda Balardi vulgo passionata</i>	Galliard Passionata	Robert Ballard	<i>Aegidius</i> 12v-14 (It. tabl.) <i>Dolmetsch</i> 201v-203 <i>Richard</i> 27-28
114/2	<i>GAlliarda Victoris de Montbuisson.</i>	Galliard	Victor de Montbuisson	Denss 1594 92/1 <i>Dolmetsch</i> 96v-97
114v/1	<i>GAlliarda Victoris de Montbuisson.</i>	Galliard	Victor de Montbuisson	Fuhrmann 1615 120
114v/2- 115/1	<i>GAlliarda eiusdem</i>	Galliard	Victor de Montbuisson	
115/2	<i>GAlliarda</i>	Galliard	Charles Bocquet	<i>Aegidius</i> 170v <i>Dolmetsch</i> 100v-101
115v-116	<i>GAlliarda I. B. B. Accordetur 8 chorus ad notam E LA MI</i>	Galliard	Johan Baptiste Besard	
116v	<i>GAlliarda</i>	Galliard		
117	<i>GAlliarda Laurenc.</i>	Galliard	Laurencini	
117v-118	<i>GAlliarda I. B. Besardi</i>	Galliard	Johan Baptiste Besard	
118v/1	<i>GAlliarda eiusdem Accordetur 8. chorns [sic] ad notam E LA MI.</i>	Galliard	Johan Baptiste Besard	
118v/2- 119/1	<i>GAlliarda eiusdem toni ab eodem.</i>	Galliard	Johan Baptiste Besard	
119/2	<i>GAlliarda</i>	Galliard		
119v	<i>GAlliarda</i>	Galliard		Ballard 1614 44/2-47/1
120/1	<i>GAlliarda Eliae Martelij</i>	Galliard	Elias Mertel	<i>Richard</i> 33
120/2	<i>GAlliarda eiusdem</i>	Galliard	Elias Mertel	<i>Dolmetsch</i> 75v-76

120v/1	<i>GAlliarda Ioannis Dooland</i>	To Plead My Faith Galliard	Daniel Bacheler	<i>ML</i> 15v/1 <i>Euing</i> 21/2 <i>Ballet</i> 17 <i>Dd.9.33</i> 4 <i>Welde</i> 7v/1 <i>Board</i> 16/1 <i>Dd.2.11</i> 99v/1 <i>Dd.4.22</i> 6v-7 <i>Dolmetsch</i> 95v-96 <i>Nürnberg</i> 16
120v/2	<i>GAlliarda</i>	Galliard	Charles Bocquet	<i>Aegidius</i> 175 <i>Dolmetsch</i> 31 cf: Fuhrmann 1615 117
121/1	<i>GAlliarda Hortensij Perla Patauni.</i>	Galliard	Ortensio Perla	
121/2	<i>GAlliarda Laurencini.</i>	Galliard	Laurencini	Hove 1601 98
121v/1	<i>GAlliarda Perrichonij.</i>	Galliard	Julien Perrichon	cf: <i>Dolmetsch</i> 99 <i>Aegidius</i> 38v
121v/2-122	<i>GAlliarda Perrich.</i>	Galliard	Julien Perrichon	
122v/1	<i>GAlliarda eiusdem</i>	Galliard	Julien Perrichon	
122v/2-123/1	<i>GAlliaIda Diomedis. [sic]</i>	Galliard	Diomedes Cato	Adriansen 1584 59
123/2	<i>GAlliarda Djom.</i>	Galliard	Diomedes Cato	Hove 1612 52v/1
123v/1	<i>GAlliarda eiusdem</i>	Galliard	Diomedes Cato	
123v/2-124	<i>GAlliarda</i>	Galliard		
124v/1	<i>GAlliarda Laurencini.</i>	Galliard	Laurencini	
124v/2	<i>GAlliarda Laurencini.</i>	Galliard	Laurencini	cf: <i>Dolmetsch</i> 89v-90
125/1	<i>GAlliarda.</i>	Galliard		cf: <i>Dolmetsch</i> 84v-85
125/2	<i>GAlliarda</i>	Galliard		<i>Dolmetsch</i> 83v-84
125v	<i>GAlliarda Laurencini</i>	Galliard	Laurencini	
126/1	<i>GAlliaIda Besardi [sic]</i>	Galliard	Johan Baptiste Besard	
126/2	<i>GAlliarda eiusdem</i>	Galliard	Johan Baptiste Besard	
126v	<i>GAlliarda Laurencini</i>	Galliard	Laurencini	
127	<i>GAlliarda eiusdem</i>	Galliard	Laurencini	
127v-128	<i>GAlliarda eiusdem</i>	Galliard	Laurencini	
128v	<i>GAlliarda Bocqueti / Accordetur 8. chorus ad notam E LA MI</i>	Galliard	Charles Bocquet	<i>ML</i> 21 <i>Krakow</i> 7v-8 <i>Aegidius</i> 29v-30 [It. tabl.] <i>Dolmetsch</i> 76v-78 and 253v-254 Vallet 1615 78
129v/1	<i>ALlemande</i>	Almain		
129v/2-130/1	<i>ALlemande.</i>	Almain		
130/2	<i>ALlemande</i>	Almain		
130/3	<i>ALlemande.</i>	Almain		
130v/1	<i>ALlemande.</i>	Almain		
130v/2	<i>ALlemande-</i>	Almain/Ballet		Fuhrmann 1615 153/1
131/1	<i>ALlemande</i>	Almain		
131/2	<i>ALlemande</i>	Almain		
131v-132	<i>ALlemande Vne Ieune fillette.</i>	Une Jeune Fillette/ Nonette	John Dowland [93]/ Daniel Bacheler	see appendix 4
132v/1	<i>ALlemande.</i>	Almain		
132v/2	<i>Alemande.</i>	Almain		
132v/3	<i>ALlemande</i>	Almain		
133/1	<i>ALlemande</i>	Almain		
133/2	<i>ALlemande</i>	Almain		<i>Richard</i> 38v/2-39/1
133/3	<i>ALlemande I. B. B.</i>	Almain	Johan Baptiste Besard	



133v	<i>Alemande eiusdem</i>	Almain	Johan Baptiste Besard	
134/1	<i>Allemande</i>	Almain		
134/2	<i>Allemande-</i>	Almain		<i>Dolmetsch</i> 197v-198
134v/1	<i>Allemande</i>	Almain		
134v/2	<i>Allemande</i>	Lord Willoughby's Welcome Home/ Roland	Thomas Robinson? /John Dowland [66]	<i>Vilnius</i> 14v/1 <i>Richard</i> 24 cf: see appendix 4
135/1	<i>Allemande I. B. B.</i>	Almain	Johan Baptiste Besard [33]	<i>Dolmetsch</i> 200 <i>Aegidius</i> 111 or 119?
135/2	<i>Allemande eiusdem. Accordetur 8. chorus ad notam E LA MI. [sic]</i>	Almain	Johan Baptiste Besard	
135v/1	<i>Allemande eiusdem.</i>	Almain	Johan Baptiste Besard	
135v/2	<i>Allemande eiusdem</i>	Almain	Johan Baptiste Besard [36]	<i>Dolmetsch</i> 199v
136/1	<i>Allemande eiusdem.</i>	Almain	Johan Baptiste Besard	
136/2	<i>Allemande de monsieur Bocquet.</i>	Almain	Charles Bocquet	<i>Dolmetsch</i> 198v-199 <i>Richard</i> 47v-48/1
136v/1	<i>Allemande I. B. B.</i>	Almain	Johan Baptiste Besard	
136v/2	<i>Allemande I. B. B.</i>	Almain	Johan Baptiste Besard	
137/1	<i>Allemande I. B. B.</i>	Almain	Johan Baptiste Besard	
137/2	<i>Allemande eiusdem</i>	Almain	Johan Baptiste Besard	
137/3	<i>Allemande eiusdem [sic]</i>	Almain	Johan Baptiste Besard	
137v/1	<i>Allemande eiusdem</i>	Almain	Johan Baptiste Besard	
137v/2	<i>Allemande eiusdem [sic]</i>	Almain	Johan Baptiste Besard [44]	<i>Dolmetsch</i> 200v
137v/3	<i>Allemande</i>	Almain		
138/1	<i>CHorea Polonica Diomedis</i>	Polish Dance	Diomedes Cato	
138/2	<i>CHorea Polonica</i>	Polish Dance		
138/3	<i>CHorea Polon.</i>	Dance	Jacques Polonois	
138v/1	<i>CHorea Pol. Diom.</i>	Polish Dance	Diomedes Cato	
138v/2	<i>CHo. Pol. eiusd.</i>	Polish Dance	Diomedes Cato	
138v/3	<i>CHorea eiusd.</i>	Polish Dance	Diomedes Cato	
139/1	<i>CHorea Pol.</i>	Polish Dance	Diomedes Cato	
139/2	<i>CHorea Pol.</i>	Polish Dance	Diomedes Cato	
139v	<i>CHorea Anglicana Doolandi</i>	Lady Laiton's Almain	John Dowland [48]	see appendix 4
140v-141/1	<i>BRanle de Laurencin</i>	Branle	Laurencini	
141/2	<i>BRanle simple de Poictou.</i>	Branle de Poictou		<i>Como</i> 4v
141v/1	<i>BRanle de Poict.</i>	Branle de Poictou		
141v/2	<i>BRanle.</i>	Branle		<i>Como</i> 6v
142/1	<i>BRanle.</i>	Branle		
142/2	<i>BRanle gay.</i>	Branle Gay		
142/3	<i>BRanle gay</i>	Branle Gay		
142v/1	<i>BRanle gay.</i>	Branle Gay		
142v/2	<i>BRanle gay</i>	Branle Gay		
142v/3-143/1	<i>BRanle gay</i>	Branle Gay		
143/2	<i>BRanle gay.</i>	Branle Gay		
143/3	<i>BRanle gay.</i>	Branle Gay		
143v/1	<i>BRanle gay.</i>	Branle Gay		<i>Montbuysson</i> 13v/2-14
143v/2-144	<i>BRanle de Paris.</i>	Branle de Paris		

144v/1	<i>BRanle.</i>	Branle		
144v/2	<i>BRanle.</i>	Branle		
144v/3	<i>BRanle.</i>	Branle		
145/1	<i>BRanle.</i>	Branle		
145/2	<i>BRanle commun.</i>	Branle		
145v/1	<i>BRanle.</i>	Branle		
145v/2	<i>BRanle de la gauotte.</i>	Branle de la Gavotte		
146	<i>BRanle de la gauotte alteri-us toni à Cidrac Rael Bituricensi composit.</i>	Branle de la Gavotte	Cidrac Rael	
146v	<i>BRanle a corde auallee</i>	Branle		Besard 1603 180v-181 Fuhrmann 1615 134-5 Hove 1601 105-105v/1
147/1	<i>BRanle a corde auallee</i>	Branle		
147/2- 147v/1	<i>BRanle a Cor. A.</i>	Branle		<i>Stobaeus</i> 16v/3-17/1
147v/2	<i>BRanle gay a corde auallee</i>	Branle Gay		<i>Dolmetsch</i> 283 cf 1st strain: <i>Stobaeus</i> 19v/2
147v/3	<i>BRanle gay a.C.A.</i>	Branle Gay	Johan Baptiste Besard	<i>Dolmetsch</i> 282v
148	<i>BRanle de la gauotte a. C.A.</i>	Branle de la Gavotte		
148v/1	<i>RIpresa ad superiorem choream.</i>	Riprese		
148v/2	<i>BAllet. Accordetur 8. chorus ad notam E LA MI</i>	Ballet		<i>Dolmetsch</i> 126
148v/3	<i>BAllet.</i>	Ballet		
149/1	<i>BAllet.</i>	Ballet		
149/2	<i>BAllet.</i>	Ballet		
149/3	<i>BAllet.</i>	Ballet		<i>Richard</i> 60v/2-61
149v/1	<i>BAllet.</i>	Ballet		<i>Dolmetsch</i> 192v
149v/2	<i>BAllet.</i>	Ballet		
149v/3	<i>BAllet.</i>	Ballet		
150/1	<i>BAllet</i>	Ballet		
150/2	<i>BAllet</i>	Ballet		
150/3	<i>BAllet</i>	Ballet		<i>Montbuysson</i> 98 <i>Bautzen</i> 64/2 <i>Dolmetsch</i> 139v-140
150v/1	<i>BAllet. Maior testudo</i>	Ballet duet first lute		[second pt 151/1]
150v/2	<i>BAllet. Maior testudo.</i>	Ballet duet first lute		[second pt 151/2]
151/1	<i>BAllet. Minor testudo.</i>	Ballet duet second lute		<i>Dolmetsch</i> 135v-6 [first pt 150v/1]
151/2	<i>BAllet. Minor testudo.</i>	Ballet des Folles duet second lute		cf: <i>ML</i> 20/2 <i>Dd.9.33</i> 57v/3-58/1 <i>Dolmetsch</i> 137v <i>Board</i> 43/2 [first pt 150v/2]
151v/1	<i>BAllet maior testudo.</i>	Ballet duet first lute		[second pt 151v/2]
151v/2	<i>BAllet minor testudo.</i>	Ballet duet second lute		<i>Dolmetsch</i> 136v-137 [first pt 151v/1]
152v/1	<i>COuran[t]e de Perrichon</i>	Courant	Julien Perrichon	
152v/2	<i>COurante de Perr</i>	Courant	Julien Perrichon	<i>Dowland</i> 1610B 31v/2 <i>Board</i> 18v/2
152v/3	<i>COurant[e]</i>	Courant		
153/1	<i>COurante</i>	Courant		<i>Dolmetsch</i> 64v-65
153/2	<i>COurante.</i>	Courant		
153v/1	<i>COurante.</i>	Courant		<i>Montbuysson</i> 16/2-17/1

153v/2	<i>COurante.</i>	Brett's Courant [first strain only]		see appendix 4
154/1	<i>COurante.</i>	Courant		
154/2	<i>COurante</i>	Courant		
154v/1	<i>COurante</i>	Volt/Courant		Hove 1601 104/1 <i>Montbuysson</i> 18v/2-19
154v/2- 155/1	<i>COurante</i>	Courant		<i>Aegidius</i> 133v-134/1
155/2	<i>COurante.</i>	Courant		
155v/1	<i>COurante.</i>	Courant		Fuhrmann 1615 174/2
155v/2	<i>COurante.</i>	Emperor's Almain?		Denss 1594 91/1
155v/3- 156/1	<i>COurante.</i>	Courant		<i>Dolmetsch</i> 19v-20
156/2	<i>COurante</i>	Courant Le Testament	Julien Perrichon [18]	<i>ML</i> 26v/2-27/1 <i>Herbert</i> 30/2 <i>Dolmetsch</i> 178v-179 <i>Vilnius</i> 4v/1 <i>Dd.9.33</i> 56v/1 <i>Nürnberg</i> 20 and 27 <i>Moy</i> 1631 10 cf same first strain: <i>Vilnius</i> 4v/1 4th down: Besard 1617 26/2 <i>Dolmetsch</i> 18v-19 <i>Vilnius</i> 4v/2 <i>Aegidius</i> 106
156v/1	<i>COurante.</i>	Courant		<i>Aegidius</i> 134v-135 <i>Dolmetsch</i> 41v-42
156v/2	<i>COurante du sieur Iacob Reys.</i>	Courant	Jacob Reys	<i>Aegidius</i> 105v Besard 1617 24/1 <i>Dolmetsch</i> 14v-15
157/1	<i>COurante.</i>	Courant		<i>Como</i> 75v
157/2	<i>COurante</i>	Courant		<i>Dolmetsch</i> 44v-45
157v	<i>COurante</i>	Courant		
158/1	<i>COurante.</i>	Courant		
158/2	<i>COurante</i>	Courant		<i>Dolmetsch</i> 49v-50
158v/1	<i>COurante</i>	Courant		<i>Dolmetsch</i> 196v-197
158v/2	<i>COurante.</i>	Courant		
159/1	<i>COurante de Perichon / Acc.8 cho.ad no am E.LA MI:</i>	Courant	Julien Perrichon	
159/2	<i>COurante du sieur Bocquet</i>	Courant	Charles Bocquet	
159v/1	<i>COurante</i>	Courant		
159v/2	<i>COurante.</i>	Courant		
159v/3	<i>COurante.</i>	Courant		
160/1	<i>VOLte.</i>	Volt		<i>Dolmetsch</i> 107v
160/2	<i>VOLte.</i>	Volt		
160/3	<i>VOLte</i>	Volt		<i>Dolmetsch</i> 108
160v/1	<i>VOLte.</i>	Volt	Robert Jones	<i>Dolmetsch</i> 111v-112
160v/2	<i>VOLte.</i>	Volt		<i>Dolmetsch</i> 109v-110
161/1	<i>VOLte.</i>	Volt		<i>Dolmetsch</i> 110v-111
161/2	<i>VOLte.</i>	Volt		
161/3	<i>VOLte.</i>	Volt		
161v/1	<i>VOLte.</i>	Volt		<i>Dolmetsch</i> 116v-117
161v/2	<i>VOLta Mercurij.</i>	Volt	Mercure d'Orléans	<i>Vilnius</i> 56/2 <i>Dolmetsch</i> 115v-116
161v/3- 162/1	<i>VOLta eiusdem.</i>	Volt	Mercure d'Orléans	<i>ML</i> 20/3
162/2	<i>VOLte</i>	Volt		
162v/1	<i>VOLte de Perrichon</i>	Volt	Julien Perrichon	
162v/2	<i>VOLte.</i>	Volt/Courant		<i>Como</i> 40v <i>Herbert</i> 25v/2 <i>Montbuysson</i> 16/2

163/1	<i>VOLte.</i>	Volt		<i>Dolmetsch 119v</i>
163/2	<i>VOLte.</i>	Volt		
163/3	<i>VOLte</i>	Volt		<i>Dolmetsch 120v-121</i>
163v/1	<i>VOLte.</i>	Volt		Fuhrmann 1615 176/1 <i>Nürnberg 35</i> <i>Dolmetsch 112v-113</i>
163v/2	<i>VOLte.</i>	Volt		<i>Dolmetsch 120</i>
163v/3	<i>VOLte.</i>	Volt		Fuhrmann 1615 176/2
164/1	<i>VOLte</i>	Volt	Jacob Reys	<i>Como 8</i> <i>Herbert 69/1</i> <i>Dolmetsch 106v-107</i>
164/2	<i>VOLte</i>	Volt		Dowland 1610B 34 <i>Dolmetsch 121v-122</i>
164v/1	<i>VOLte</i>	Volt		<i>Dolmetsch 123v</i>
164v/2	<i>VOLte</i>	Volt		
164v/3- 165/1	<i>VOLte</i>	Volt		
165/2	<i>VOLte.</i>	Volt		<i>Como 78v</i> <i>Dolmetsch 124</i>
165/3	<i>VOLte</i>	Volt		
165v/1	<i>VOLte</i>	Volt		
165v/2	<i>VOLte.</i>	Volt		
165v/3- 166/1	<i>VOLte</i>	Volt		
166/2	<i>V</i>	Volt/Courant	Julien Perrichon	<i>Herbert 11/3</i>
166/3	<i>VOLte de Monsieur Bocquet</i>	Volt	Charles Bocquet	<i>Richard 44</i>
166v/1	<i>VOLte.</i>	Volt		
166v/2	<i>VOLte.</i>	Volt		
167v- 168/1	<i>BAttaille de Pauie.</i>	Battle of Pavia	Mercure d'Orléans	Fuhrmann 1615 184/2
168/2	<i>GVillemette.</i>	Guillemette		cf: <i>Richard 57</i>
168v/1	<i>CAnaries.</i>	Canaries		
168v/2	<i>LAmentatio à Corde auallee.</i>	Lamentatio Guillemette		Vallet 1615 58 <i>Thysius 510v</i> <i>Aegidius 158v-159</i> <i>Dolmetsch 284-284v/1</i> cf: <i>Richard 57</i>
169/1	<i>PAss'emeze à Corde Auallee</i>	Passamezzo		<i>Aegidius 156v-157</i> <i>Dolmetsch 281v-282</i>
169/2	<i>CHorea rustica a Corde Auallee.</i>	Rustic Dance		
169v/1	<i>COurante dangleterre.</i>	Courant		cf: <i>Nürnberg 50 &amp; 71/1</i> <i>Dolmetsch 30v</i>
169v/2	<i>COurante de guerre I. B. P.</i>	Battle Courant	Johan Baptiste Besard	
170/1	<i>PAss'emeze courante.</i>	Passamezzo Courant		<i>Dolmetsch 236v-237</i>
170/2	<i>VOLte nouvelle</i>	Volt		
170v- 171v/1	<i>FAntasia Ioannis Doolandi.</i>	Fantasia	John Dowland [?]	Dowland 1610B 15-16 <i>Cosens 8v-9</i> <i>31392 13v-14v/1 &amp; 24</i> <i>ML 14v-15</i> <i>Pickeringe 24v-25/1</i> <i>Euing 16v-17</i> Mertel 1615 226/2- 228/1 <i>Brahe 27v-31</i>
171v/2- 172	<i>FAntasie de Monsieur de Vaumeny.</i>	Fantasia	Vaumesnil	<i>Schele 40-41/1</i>
172v	<i>FAntasia noua Iacobi Reys.</i>	Fantasia	Jacob Reys	

Johan Baptiste Besard: *Novus Partus* (Augsburg, 1617)

folio	original ascription	title	composer	cons. & cogs.
1/1	<i>Passamezo. NOVA TESTVDO. I.B.B. / accordetui x chorus in b fa b mi</i>	Passamezzo, trio part		
1/2	<i>MAIOR TESTVDO</i>	Passamezzo, trio part		
1/3 [inv]	<i>Passamezo. TESTVDO MINOR. I.B.B. accordetur x chorus in B fa b mi</i>	Passamezzo, trio part		
2/1	<i>2 pars Passem. NOVA TESTVDO</i>	Passamezzo, trio part		
2/2	<i>TESTVDO MAIOR.</i>	Passamezzo, trio part		
2/3 [inv]	<i>3 Pars Pass. NOVA TESTVDO</i>	Passamezzo, trio part		
2/4 [inv]	<i>TESTVDO MAIOR.</i>	Passamezzo, trio part		
3/1	<i>2 pars passem TESTVDO MINOR.</i>	Passamezzo, trio part		
3/2 [inv]	<i>3 Pars pass. TESTVDO MINOR.</i>	Passamezzo, trio part		
4/1	<i>Vne Jeune fillette NOVA TESTVDO I.B.B. accordetur x chorus in b. fa b mi.</i>	Une Jeune Fillette, trio part		cf: see appendix 4
4/2	<i>TESTVDO MAIOR</i>	Une Jeune Fillette, trio part		Besard 1617 5/2 and 6/2 cf: see appendix 4
4/3 [inv]	<i>Vne Jeune fillette TESTVDO MINOR. I.B.B. accordetur x chorus in b fa b mi.</i>	Une Jeune Fillette, trio part		cf: see appendix 4
5/1	<i>2 pars precedentis mod NOVA TESTVDO.</i>	Une Jeune Fillette, trio part		Besard 1617 6/3 cf: see appendix 4
5/2	<i>TESTVDO MAIOR.</i>	Une Jeune Fillette, trio part		Besard 1617 4/2 and 6/2 cf: see appendix 4
5/3 [inv]	<i>2 pars precedentis mod: TESTVDO MINOR.</i>	Une Jeune Fillette, trio part		cf: see appendix 4
6/1	<i>3 pars superioris mod: NOVA TESTVDO.</i>	Une Jeune Fillette, trio part		cf: see appendix 4
6/2	<i>TESTVDO MAIOR.</i>	Une Jeune Fillette, trio part		Besard 1617 4/2 and 5/2 cf: see appendix 4
6/3 [inv]	<i>3 pars superioris mod. TESTVDO MINOR.</i>	Une Jeune Fillette, trio part		Besard 1617 5/1 cf: see appendix 4
7/1 & 8/1	<i>Lachrimæ J.Dooland à I.B.B. in hanc concert. accommodatæ NOVA TESTVDO / accordetur x chorus in B fa b mi. / continuatio Lachl: J. Dooland. NOVA TESTVDO</i>	Lachrimae, trio part		cf: see appendix 4
7/2 & 8/2	<i>TESTVDO MAIOR</i>	Lachrimae, trio part		cf: see appendix 4
7/3 [inv] & 8/3 [inv]	<i>Lachrimæ J. Dooland a I.B.B. ad vsum huius concert. accommodatæ. TESTVDO MINOR accordetur x chorus in B fa b mi. / continuatio Lachl: J. Dooland. NOVA TESTVDO</i>	Lachrimae, trio part		cf: see appendix 4
9/1	<i>en Reuenant de Saint Nicolas. NOVA TESTVDO. I.B.B.</i>	En Me Revenant, trio part	Daniel Bacheler	cf: see appendix 4
9/2	<i>TESTVDO MAIOR. accordetur x chorus in B. fa b mi</i>	En Me Revenant, trio part	Daniel Bacheler	cf: see appendix 4
9/3 [inv]	<i>en Reuenant de Saint Nicolas I.B.B. TESTVDO MINOR.</i>	En Me Revenant, trio part	Daniel Bacheler	cf: see appendix 4
10/1	<i>ballo del gran Duca I.B.B. NOVA TESTVDO.</i>	Ballo de Gran Duca, trio part		
10/2	<i>TESTVDO MAIOR accordetur x chorus in B fa b mi</i>	Ballo de Gran Duca, trio part		

10/3 [inv]	<i>Ballo del gran Duca I.B.B. TESTVDO MINOR.</i>	Ballo de Gran Duca, trio part		
11/1	<i>la follie saltus Hispanicus. I.B.B. NOVA TESTVDO.</i>	Spanish Dance, trio part	Johan Baptiste Besard	<i>Dolmetsch 207v-208</i>
11/2	<i>TESTVDO MAIOR. accordetur x chor in b fa b mi</i>	Spanish Dance, trio part		
11/3 [inv]	<i>La follie saltus Hispanicus. I.B.B. TESTVDO MINOR.</i>	Spanish Dance, trio part		
12/1	<i>Salrus German I.B.B. NOVA TESTVDO. accordetur x chor. in E la my duro</i>	German Dance, trio part		
12/2	<i>TESTVDO MAIOR. accordetur x chorus in b fa b mi</i>	German Dance, trio part		
12/3 [inv]	<i>Saltus Germ. I.B.B. TESTVDO MINOR.</i>	German Dance, trio part		
20/1 & 21/1	<i>Simphonia I.B.B. NOVA TESTVDO. / continuario simph. antecedentis.</i>	Sinfonia, trio part		
20/2 & 21/2	<i>TESTVDO MAIOR.</i>	Sinfonia, trio part		
20/3 [inv] & 21/3 [inv]	<i>Simphonia I.B.B. TESTVDO MINOR. / continuatio simph. ante.</i>	Sinfonia, trio part		
22/1 & 23/1	<i>alia Simphonia eiusdem per triplum NOVA TESTVDO.</i>	Sinfonia, trio part		
22/2 & 23/2	<i>TESTVDO MAIOR.</i>	Sinfonia, trio part		
22/3 [inv] & 23/3 [inv]	<i>Alia simphonia eiusdem per triplum TESTVDO MINOR.</i>	Sinfonia, trio part		
24/1	<i>Courante TESTVDO MAIOR.</i>	Courant, duet part	Jacob Reys	<i>Aegidius 105v Dolmetsch 14v-15 Besard 1603 156v/2</i>
24/2	<i>Courante. I.B.B. TESTVDO MINOR. accordetur in omnibus hisce modulis x chorus in b fa b mi</i>	Courant, duet part		
25/1	<i>Courante TESTVDO MAIOR.</i>	Courant, duet part		<i>Dolmetsch 15v-16</i>
25/2	<i>Courante</i>	Courant, duet part		<i>Dolmetsch 16v-17</i>
25/3 [inv]	<i>Courante I.B.B. TESTVDO MINOR</i>	Courant, duet part		
25/4 [inv]	<i>Courante I.B.B.</i>	Courant, duet part		
26/1	<i>Courante Philis TESTVDO MAIOR</i>	Courant Philis, duet part		<i>Dolmetsch 17v-18 Ballard 1613 22v</i>
26/2	<i>Courante</i>	Courant Le Testament, duet part	Johan Baptiste Besard	<i>Aegidius 106 Dolmetsch 18v-19 Vilnius 4v/2 Besard 1617 26/2 Ballard 1614 33/2-35 4th up: ML 26v/2-27/1 Herbert 30/2 Dolmetsch 178v-179 Vilnius 4v/1 Besard 1603 156/2 Dd.9.33 56v/1 Nürnberg 20 and 27 Moy 1631 10</i>
26/3 [inv]	<i>Courante I.B.B. TESTVDO MINOR</i>	Courant, duet part		
26/4 [inv]	<i>Coarante I.B.B.</i>	Courant, duet part		

27/1	<i>Volte du tambour TESTVDO MAIOR. accordetur 8 in e la mi duro</i>	Volt Tambourine, duet part	Besard?	cf: <i>Dolmetsch</i> 104v
27/2	<i>Canaries</i>	Canaries, duet part		cf: <i>Dolmetsch</i> 193v-194
27/3	<i>Ballet in forma echo qui primo totus ad finem... [etc.]</i>	Ballet, duet part		<i>Dolmetsch</i> 133v-134
28/1	<i>Branles de village. TESTVDO MAIOR.</i>	Branles de Village, duet part		Ballard 1614 53-55 Vallet 1616 12-14/6 <i>Dolmetsch</i> 235
29/1	<i>Præambulum. I.B.B.</i>	Preamble	Johan Baptiste Besard	
29/2	<i>aliud Præamb.</i>	Preamble	Johan Baptiste Besard	
30 [inv]	<i>Toccata del Signor MichelAngelo Galilei fiorentino</i>	Toccata	Michelagnolo Galilei	
31	<i>Toccata dellistesso</i>	Toccata	Michelagnolo Galilei	Mylius 1622 17
32 [inv]	<i>Toccata Cromatica del Signor Vincenzo Bernia Bollognese.</i>	Toccata	Vincenzo Bernia	Mylius 1622 21/2
33-34 [inv]	<i>Ricercar dell'istesso sopra ut re mi fa sol la / continuatio moduli antecede[n]tis</i>	Ricercar		
35	<i>Ricercar del Signor Stefano da Pesaro gia Musico del Serenissimo Duca di Vrbino</i>	Ricercar	Stefano da Pesaro	
36 [inv]	<i>Gagliarda del signor Pietro Paulo Meli musico Cesareo</i>	Galliard	Pietro Paulo	
37/1	<i>Gagliarda del signor Jacob gia chiamato il Polloneze</i>	Galliard	Jacob Reys	<i>Dolmetsch</i> 71v-73
37/2	<i>galliarde eiusdem authoris</i>	Galliard	Jacob Reys	
38 [inv]	<i>Courante - du Sieur de la Barre.</i>	Courant	La Barre	<i>Aegidius</i> 49v-50 <i>Dolmetsch</i> 266v-267
39	<i>Courante mise par I.B.B.</i>	Courant	Johan Baptiste Besard	
40/1 [inv]	<i>Courante appellee CLORIS.</i>	Courant Cloris		<i>Aegidius</i> 102v <i>Dolmetsch</i> 43v-44
40/2 [inv]	<i>Volte appellee La Samaritainne</i>	Volt, The Samaritan		<i>Aegidius</i> 74 <i>Dolmetsch</i> 51v-52
41	<i>Courante du Sieur de la Grotte</i>	Courant	La Grotte	<i>Dolmetsch</i> 53v-55 and 181v-184v <i>Aegidius</i> 107v-108
42/1	<i>Courante du Sieur Samand. / accordetur 8 chorus in elami duro</i>	Courant	René Saman	
42/2	<i>aultre Courante</i>	Courant	Johan Baptiste Besard	<i>Aegidius</i> 123v-124 <i>Dolmetsch</i> 68v-69
42/3	<i>Courante de I.B.B. pour le nouveau lhut. / accordetur 10 chor. in b fa b mi.</i>	Courant	Johan Baptiste Besard	
43/1	<i>Courante du Sieur Mesangeau / Hanc choream Gallicam peritissimus Mus. Col. mavl.in gratia auth.composuit.</i>	Courant	Mesangeau	<i>Basle</i> 12v-13 <i>Aegidius</i> 9v-10 <i>Dolmetsch</i> 63v-64
43/2	<i>Ballet</i>	French Toy/Ballet		Besard 1603 43 <i>Nn.6.36</i> 9/2 Fuhrmann 1615 148/2 Mylius 1622 89/1 <i>Sibley</i> 36/1 <i>de Bellis</i> no.30 <i>Thysius</i> 381v Vallet 1616 1/3

44/1	<i>Volte de J.B.B. / accordetur in hisce 2 mod. octauus chorus in e la mi duro.</i>	Volt	Johan Baptiste Besard	
44/2	<i>Ballet de I.B.B.</i>	Ballet	Johan Baptiste Besard	Mylius 1622 89/2
45/1	<i>Branles nouveaux de I.B.B.</i>	Branle	Johan Baptiste besard	
45/2	2	Branle	Johan Baptiste Besard	
45/3	3	Branle	Johan Baptiste Besard	
45/4	4	Branle	Johan Baptiste Besard	
46	<i>Canzonetta del Sig: Marco Antonio Ballek fatta sopra il ballo concertato a 3 liuti fol.12 / accordetur 8 chorus in Elami duro.</i>	Canzonetta	Marc Antonio Ballek	cf: Richard 21v
47/1	<i>Gallus et Gallina D. Vicent. Bernia</i>	Gallus et Gallina	Vincenzo Bernia	
47/2	<i>Campanæ Parisienses Incerti authoris.</i>	The Bells of Paris	Gauthier	Herbert 42/2 [first 21 bars only]
48	<i>Branle quondam Laurencini nunctipatum nunc Vero a IBB ad vsum nouæ suæ Testudinis accommodatu[m]</i>	Branle	Johan Baptiste Besard	
49/1	<i>Bergamasco I.B.B ad/vsum nouæ Testudinis. Accord.8 in ELAMI: duro / ubicumque tale signil vides ibi scias vnicam esse manus dextræ percussionem.</i>	Bergamasca	Johan Baptiste Besard	
49/2	<i>Canaria Accord.x in b fa b mi</i>	Canaries		
50	<i>Simphonia I.B.B</i>	Symphonia	Johan Baptiste Besard	
51	<i>Volte de guerre. I.B.B.</i>	Battle Volt	Johan Baptiste Besard	
52	<i>Passamezo. in C.sol faut luro [sic] pro noua testudine. I.B B / Secunda pars</i>	Passamezzo	Johan Baptiste Besard	



## S-SC PB.fil.172 Per Brahe c1610-20

folio	original ascription	title	composer	cons. & cogs.
10/1	<i>Les Boffons</i>	Buffoons		
10/2	<i>Bergamasco</i>	Bergamasca		<i>Brahe</i> 18/2 cf: <i>Thysius</i> 397 <i>Vilnius</i> 64v/3 <i>Stobaeus</i> 69/2, 69/3 and 69/4-69v/1 <i>Straloch</i> 1/1
10v/1	<i>Balletto francovis</i>	Sellenger's Round/ Est-ce Mars/The French Tune		see appendix 4
10v/2-11/1	<i>Symbell</i>	Symbell		
11/2	<i>Teutscher dantz</i>	German Dance		
11/3	<i>Nachdans</i>	Nachdanz		
11v/1	<i>Teutscher Dans</i>	German Dance		
11v/2	<i>Nach Dantz</i>	Nachdanz		
12	<i>Balletto</i>	Ballet		
12v	<i>Corante pastorelle</i>	Courant Pastoral		<i>Thysius</i> 426/2
13	<i>Wolte francovise</i>	Volt		
13v-14/1	<i>Balletto</i>	Ballet/Favorite		<i>Brahe</i> 26-26v
14/2	<i>Vtaff Fortuna</i>	Fortune My Foe	John Dowland	see appendix 4
14v	<i>Cupido</i>	Cupid	Husmann?	<i>Bautzen</i> 73/2
15	<i>Balletto cauda</i>	Ballet		
15v-16	<i>Galiarda the frog</i>	Frog Galliard/Now O Now	John Dowland [90]	<i>Schele</i> 144/2-145/1 <i>Dd.2.11</i> 40v/2 and 93/2 <i>Euing</i> 26v-27/1 <i>Folger</i> 12v <i>Cosens</i> 42v-43/1 <i>Vilnius</i> 21/1 and 22v/1 (duets) <i>Thysius</i> 28v
16v-17/1	<i>Balletto</i>	Sir John Smith's Almain	John Dowland [47]	Dowland 1610B 30v/2-31 <i>Ballet</i> 7/1 (dt?) <i>Marsh</i> 384 <i>ML</i> 8v/1 <i>Folger</i> 13v-14/1 2764(2) 10 <i>Schele</i> 148/2 (cnst) <i>Thysius</i> 503
17/2	<i>Puer natùs in Bethlehem</i>	Puer Natus in Bethlehem		
17v-18/1	<i>Curante Francovis</i>	Courant		
18/2	<i>Bergamasco</i>	Bergamasca		<i>Brahe</i> 10/2 cf: <i>Thysius</i> 397 <i>Vilnius</i> 64v/3 <i>Stobaeus</i> 69/2, 69/3, 69/4-69v/1 <i>Straloch</i> 1/1
18v-19	<i>Ballo in Echo</i>	Intrada, Ballo in Echo		<i>Dolmetsch</i> 146v-147
19v	<i>Curante La Muresq[ue]</i>	Courant L'Amoresque	Robert Ballard	Philidor I 10 Ballard 1611 79/2-80 Vallet 1615 84/1 <i>Brahe</i> 19v diff. key: Valerius 1626 35 Vallet 1615 18
20	<i>Pavana</i>	Spanish Pavan		
20v-21	<i>Amor</i>	Amour		
21v-22	<i>Teuscher Dantz</i>	German Dance		
22v-23	<i>Wär gudh ähr oss en wäldig borgh</i>	War Gudh		
23v-24	<i>Phantasia</i>	Fantasia		
24v-25	<i>Von himell hoch da kom ich här</i>	Von Himmel Hoch		

25v-26/1	<i>Galiarda Englese</i>	Lady Rich's Galliard/Dowland's Bells	John Dowland [43]	see appendix 4
26-26v	<i>Favorite</i>	Ballet/Favorite		<i>Brahe</i> 13v
27	<i>Galiarda dū passameta</i>	Passamezzo Galliard		
27v-31	<i>Fūga</i>	Fantasia	John Dowland [74]	Dowland 1610B 15-16 <i>Cosens</i> 8v-9 <i>31392</i> 13v-14v/1 and 24 <i>ML</i> 14v-15 <i>Pickeringe</i> 24v-25/1 Besard 1603 170v-171v/1 <i>Euing</i> 16v-17 Mertel 1615 226/2-228/1
31v	<i>Polensk Dantz</i>	Polish Dance		
32-32v	<i>Nun kom der heijden heijland</i>	Nun Komm der Heiden Heiland		
33	<i>Galiarda Englese</i>	Battle Galliard/ King of Denmark's Galliard/Mr Mildmay's Galliard	John Dowland [40]	see appendix 4
33v	<i>Praelūdiūm</i>	Prelude		Vallet 1615 2/2
34-34v	<i>Corante</i>	Courant		<i>Dolmetsch</i> 185v-186 <i>Nürnberg</i> 53v
35-35v/1	<i>Ich danche dir Liber herre e Morge[n]teg</i>	Ich Danke Dir		
35v/2-36	<i>More Palatino</i>	More Palatino/En Me Revenant	Daniel Bacheler	see appendix 4
36v	<i>Galiarda Engles</i>	Courant	Joachim van den Hove	Hove 1612 64/2
37	<i>More palatino</i>	More Palatino/En Me Revenant	Daniel Bacheler	see appendix 4
37v	<i>Liebe</i>	Liebe		
38	<i>Elender Mensch</i>	Elender Mensch		
38v-39	<i>E quest il premi'amore</i>	E Quest'il Premi'amore		
39v	<i>Courante.</i>	Courant		
40	<i>Balletto.</i>	Ballet		
40v	<i>Balletto</i>	Ballet		
41	<i>Variatio</i>	Variation on		
41v	<i>Volta</i>	Volt	Charles de l'Espine	<i>Sibley</i> 2 <i>Aegidius</i> 57v-58 <i>Dolmetsch</i> 124v-125
42	<i>Courante</i>	Courant		
42v	<i>Galiarda</i>	Galliard		
43	<i>Ballet</i>	Ballet		<i>St Petersburg</i> 30v
43v	<i>Lamentatio Bocqueti</i>	Lamentation	Charles Bocquet	<i>Schele</i> 37/2
44		Ballet?		
44v	<i>Ballet</i>	Ballet		
45		Courant?		

Adriaen Denss: *Florilegium* (Cologne, 1594)

folio	original ascription	title	composer	cons. & cogs.
62v	<i>FAntasia prima.</i> [index:] <i>Fantasia Prima</i>	Fantasia		
63-63v	<i>FAntasia 2.</i> [index:] <i>Fantasia Secunda</i>	Fantasia		
64-64v	<i>FAntasia 3.</i> [index:] <i>Fantasia Tertia</i>	Fantasia		
65-65v/1	<i>FAntasia 4.</i> [index:] <i>Fantasia Quarta</i>	Fantasia		
65v/2-66v	<i>FAntasia 5.</i> [index:] <i>Fantasia Quinta</i>	Fantasia		
67	<i>FAntasia 6.</i> [index:] <i>Fantasia Sexta</i>	Fantasia		
67v-68	<i>FAntasia Gregorij Howet.</i> [index:] <i>Fantasia Gregorij Hovvet</i>	Fantasia	Gregory Huwet	
68v-69	<i>FAntasia alia eiusdem.</i> [index:] <i>Fantasia alia eiusden</i>	Fantasia	Gregory Huwet	Dowland 1610B 14-14v
69v	<i>FAntasia 10</i> [index:] <i>Fantasia Decima</i>	Fantasia		
70	<i>FAntasia 9.</i> [index:] <i>Fantasia Nona</i>	Fantasia		
70v-71	<i>FAntasia 11.</i> [index:] <i>Fantasia Vndecima</i>	Fantasia		
71v	<i>GAillarde.</i> [index:] <i>Galiarda Prima</i>	Galliard		
72	<i>GAillarde.</i> [index:] <i>Galiarda Secunda</i>	Galliard		
72v	<i>GAillarde.</i> [index:] <i>Galiarda Tertia</i>	Galliard		
73	<i>GAillarde.</i> [index:] <i>Galiarda Quarta</i>	Galliard		
73v/1	<i>GAillarde.</i> [index:] <i>Galiarda Quinta</i>	Galliard		
73v/2	<i>G</i> [index:] <i>Galiarda Sexta</i>	Galliard		
74	<i>GAliarda.</i> [index:] <i>Galiarda Septima</i>	Galliard	Johan Baptiste Besard	<i>Aegidius</i> 175v-176 Besard 1603 109 <i>Dolmetsch</i> 94v-95
74v/1	<i>GAliarda noua.</i> [index:] <i>Galiarda Octaua noua</i>	Galliard		
74v/2	<i>GAliarda noua.</i> [index:] <i>Galiarda Nona noua</i>	Galliard		
75/1	<i>GAliarda.</i> [index:] <i>Galiarda Decima</i>	Galliard		<i>Aegidius</i> 167v-170 <i>Dolmetsch</i> 9v-11
75/2-75v	<i>PAssemezo e C sol fa vt per b mol.</i> [index:] <i>Passemezo in C sol fa re vt b mol</i>	Passamezzo Pavan		
76	<i>GAillarde.</i> [index:] <i>Eiusdem Galiarda</i>	Passamezzo Galliard		
76v-77/1	<i>PAssemeso in Gsol re vt b mol.</i> [index:] <i>Passemeso in G.sol re vt per b.mol</i>	Passamezzo Pavan		
77/2-77v/1	<i>GAliarda.</i> [index:] <i>Eiusdem Galiarda</i>	Passamezzo Galliard		
77v/2	<i>GAgliarda di Ferabosco.</i> [index:] <i>Galiarda Ferabosci</i>	Galliard	Alfonso Ferrabosco	
78-78v	<i>PAssemeso in F.b mol.</i> [index:] <i>Passemeso in F.fa vt per b.mol</i>	Passamezzo Pavan		

79	[index:] <i>Eiusdem Galiarda</i>	Passamezzo Galiard		
79v	[index:] <i>Passemeso in D.la sol re per b mol</i>	Passamezzo Pavan		
80	<i>GAliarda</i> . [index:] <i>Eiusdem Galiarda</i>	Passamezzo Galiard		
80v-81/1	<i>PAssemezo in G sol re vt</i> . [index:] <i>Passemeso in G.sol re vt per durum</i>	Passamezzo Pavan		
81/2-81v/1	<i>GAliarda</i> . [index:] <i>Eiusdem Galiarda</i>	Passamezzo Galiard		
81v/2-82/1	<i>PAssemezo in C sol fa vt. b durum</i> . [index:] <i>Passemezo in C.sol fa vt per b durum</i>	Passamezzo Pavan		Fuhrmann 1615 64-67/1
82/2-82v	<i>GAliarda</i> [index:] <i>Eiusdem Galiarda</i>	Galiard		
83-83v	<i>PAssemezo in F fa vt,B duro</i> [index:] <i>Passemeso in F,fa vt per b durum</i>	Passamezzo Pavan		
84	<i>GAillarde</i> . [index:] <i>Eiusdem Galiarda</i>	Passamezzo Galiard		
84v	<i>PAssemezo in D la sol re b dur</i> [index:] <i>Passemeso in D.la sol re per b durum</i>	Passamezzo Pavan		
85	<i>GAillarde</i> [index:] <i>Eiusdem Galiarda</i>	Passamezzo Galiard		
85v/1	<i>ALlemande</i> . [index:] <i>Allemanda Prima</i>	Almain		
85v/2	<i>ALlemande</i> . [index:] <i>Allemanda Secunda</i>	Almain		
86	<i>ALlemande</i> . [index:] <i>Allemanda 3.</i>	Almain		
86v/1	<i>ALlemande</i> . [index:] <i>Allemanda 4.</i>	Almain		
86v/2	<i>RIpresa.</i>	Almain Reprise		
87/1	<i>ALlemande Dalliance</i> [index:] <i>Allemanda d'Alliance</i>	The Emperor's Almain/Alliance Almain		Marsh 382/2-383/1
87/2	<i>ALlemande Brunette</i> [index:] <i>Allemanda Brunette</i>	Almain Brunette		
87v/1	<i>ALlemande Ich dancte Gott</i> . [index:] <i>Allemanda Ich dancte Gott</i>	Almain Ich Dancte Gott		
87v/2	<i>ALlemande</i> . [index:] <i>Allemanda Octaua</i>	Almain		
88/1	<i>ALlemande de Fleur</i> . [index:] <i>Allemanda de Fleur</i>	Flower Almain		
88/2	<i>ALlemande</i> . [index:] <i>Allemanda decima</i>	Almain		
88v/1	<i>ALlemande</i> . [index:] <i>Allemanda vndecima</i>	Almain		
88v/2	<i>ALlemande</i> . [index:] <i>Allemanda duodecima</i>	Almain		
89/1	<i>ALlemande</i> . [index:] <i>Allemanda decima tertia</i>	Almain		
89/2	<i>VAriatio praecedentis</i> [index:] <i>Eiusdem variatio</i>	Almain		
89v/1	<i>ALlemande</i> . [index:] <i>Allemanda 15</i>	Almain		
89v/2	<i>VAriatio praecedentis</i> . [index:] <i>Eiusdem Variatio</i>	Almain		
90/1	<i>ALlemande</i> . [index:] <i>Allemanda 17.</i>	Almain		
90/2	<i>REprinse.</i>	Almain Reprise		

90v/1	<i>ALlemande d'amour.</i> [index:] <i>Allemanda d'Amour</i>	Almain Amour		
90v/2	<i>VARIatio præcedentis</i> [index:] <i>Eiusdem Variatio</i>	Almain Amour		
91/1	<i>ALlemande Imperial.</i> [index:] <i>Allemanda Imperial</i>	Emperor's Almain		Besard 1603 155v/2
91/2	<i>ALlemande.</i> [index:] <i>Allemanda 21</i>	Almain		
91v	<i>COurante de Victor de Montbuisson.</i> [index:] <i>Courante de Vict. Montbuisson</i>	Courant	Victor de Montbuysson	
92/1	<i>COurante eiusdem</i> [index:] <i>Alia eiusdem</i>	Galliard	Victor de Montbuysson	Besard 1603 114/2 <i>Dolmetsch</i> 96v-97
92/2	<i>COurante</i> [index:] <i>Courante</i>	Courant		
92v	<i>COurante de Victor de Montbuisson.</i> [index:] <i>Alia eiusdem</i>	Courant	Victor de Montbuysson	
93/1	<i>VOlte.</i> [index:] <i>Volta</i>	Volt		
93/2	<i>VOlte.</i> [index:] <i>Volta alia</i>	Volt		
93v-94/1	<i>VVray Dieu disoit vne fillette.</i> [index:] <i>Courant</i>	Courant Vrai Dieu Disoit	Orlando Lassus arr.	<i>Thysius</i> 197v-198 Le Roy 1574 46-46v/1 and 46v/2-47v
94/2	<i>BRanle.</i> [index:] <i>Branle</i>	Branle		
94v/1	<i>B</i> [index:] <i>Branle double</i>	Branle Double		
94v/2	<i>B</i> [index:] <i>Branle de Poitou</i>	Branle de Poitou		
94v/3	<i>C</i> [index:] <i>Alia</i>	Courant	Victor de Montbuysson	
95	<i>R</i> [index:] <i>Ronde</i>	Round		
95v/1	<i>BRanle.</i> [index:] <i>Alia</i>	Branle		
95v/2	<i>ALlemande</i> [index:] <i>Allemanda 22</i>	Almain		
96/1	<i>PAuren Tantz</i> [index:] <i>Pauren Tantz</i>	Dance		
96/2	<i>REprise.</i>	Dance Reprise		
96/3	<i>VARIatio</i> [index:] <i>Eiusdem variatio</i>	Dance Variatio		

## GB-HAdMs II.B.1 c1630

folio	original ascription	title	composer	cons. & cogs.
1-6		Battle	Nicolas Vallet	Vallet 1616 (lacking bars 1-121)
6v-9	<i>Galliarde</i>	Galliard	Vaumesnil	<i>Aegidius</i> 116v-117 Besard 1603 111v
9v-11	<i>Galliarde Diomedis</i>	Galliard		<i>Aegidius</i> 167v-170 Denss 1594 75/1
11v-12	<i>Courante</i>	Courant		cf: <i>Herbert</i> 27v/2
12v-13	<i>Courante</i>	Volt/Courant	Julien Perrichon/ (Mathias Mason)	<i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Board</i> 29/1 <i>Aegidius</i> 33v-34 and 36v cf same first strain: <i>Vilnius</i> 1v/1 and 2/2 <i>Swarland</i> 2v/1 <i>Dd.9.33</i> 75 Fuhrmann 1615 171/1 <i>Herbert</i> 27/1 <i>Dresden</i> 92 <i>Bautzen</i> 18/1 <i>de Bellis</i> no.24
13v-14	<i>Courante</i>	Courant		
14v-15	<i>Courante</i>	Courant	Jacob Reys	<i>Aegidius</i> 105v Besard 1617 24/1 Besard 1603 156v/2
15v-16	<i>Courante</i>	Courant		Besard 1617 25/1
16v-17	<i>Courante</i>	Courant	Johan Baptiste Besard	Besard 1617 25/2
17v-18	<i>Courante</i>	Courant Philis		Besard 1617 26/1 Ballard 1613 22v
18v-19	<i>Courante</i>	Courant Le Testament	Johan Baptiste Besard	<i>Aegidius</i> 106 <i>Dolmetsch</i> 18v-19 <i>Vilnius</i> 4v/2 Besard 1617 26/2 Ballard 1614 33/2-35 4th up: <i>ML</i> 26v/2-27/1 <i>Herbert</i> 30/2 <i>Dolmetsch</i> 178v-179 <i>Vilnius</i> 4v/1 Besard 1603 156/2 <i>Dd.9.33</i> 56v/1 <i>Nürnberg</i> 20 and 27 Moy 1631 10
19v-20	<i>Courante</i>	Courant		Besard 1603 155v-156
20v-21	<i>Courante</i>	La Courant Sarabande	?Robert Ballard	<i>ML</i> 29v/1 <i>St Petersburg</i> 37/2 <i>Pickeringe</i> 42 <i>Schele</i> 63/1 Ballard 1614 37/2-39/1 Valerius 1626 239 <i>Aegidius</i> 33 <i>Dolmetsch</i> 20v-21 <i>Stobaeus</i> 53v & 54-54v <i>de Bellis</i> 68 Vallet 1615 83 cf: Moy 1631 24v
21v	<i>Courante Ide[m]</i>	La Courant Sarabande		
22	<i>Ballet</i>	Ballet		<i>Aegidius</i> 139 Fuhrmann 1615 154/1 <i>Dlugoraj</i> 78
22v-23	<i>Courante</i>	Brett's Courant		see appendix 4

23v-25	<i>Pauana</i>	Spanish Pavan		Vallet 1615 57 <i>Vilnius</i> 27 Vallet 1616 6 Valerius 1626 258-260 <i>Uppsala</i> 20 <i>Danzig</i> 44
25v-26	<i>Pauana Alterij Toni</i>	Spanish Pavan		Vallet 1616 6/2 Vallet 1615 57 <i>Vilnius</i> 27 Valerius 1626 258-260 <i>Uppsala</i> 20 <i>Danzig</i> 44
26v	<i>Pauana alterij Toni</i>	Spanish Pavan		
27	<i>Pauana Toni prioris</i>	Pavan		
27v-28	<i>Passomezo</i>	Passamezzo		
28v-29	<i>Passomezo</i>	Passamezzo		
29v-30	<i>Saltarello</i>	Saltarello		
30v	<i>Courante Aug[us]tin</i>	Courant	Augustin Bassano?	<i>Nürnberg</i> 50 and 71/1 cf: Besard 1603 169v/1
31	<i>Galliarde</i>	Galliard	Charles Bocquet	<i>Aegidius</i> 175 Besard 1603 120v/2 cf: Fuhrmann 1615 117
31v-32	<i>Ballet Lepin</i>	Ballet	Charles de l'Espine	
32v-33	<i>Courante</i>	Courant	Charles de l'Espine	<i>Aegidius</i> 23 <i>Dolmetsch</i> 277v
33v	<i>Courante</i>	Courant		<i>Aegidius</i> 103v
34	<i>Courante</i>	Courant		cf: <i>Dolmetsch</i> 22v-23
34v-35v	<i>Ballet de Lepin</i>	Ballet	Charles de l'Espine	<i>Aegidius</i> 130v-131 cf: <i>Werl</i> 74v/2 and 90v <i>Nn.6.36</i> 27/2 (first strain)
36-37	<i>Courante de Lepin</i>	Courant	Charles de l'Espine	<i>Aegidius</i> 124v-125 <i>St Petersburg</i> 40v cf: <i>Werl</i> 74v/1 <i>Pickeringe</i> 37v-38 <i>Nn.6.36</i> 36v
37v-38	<i>Ballet</i>	Ballet		cf: Besard 1617 10/2
38v-39	<i>Ballet</i>	Ballet		cf: Vallet 1615 1
39v-40	<i>Courante F R H</i>	Courant	F R H	<i>Aegidius</i> 28v
40v-41	<i>Galliarde</i>	Galliard		<i>Aegidius</i> 179
41v-42	<i>Courante</i>	Courant		<i>Aegidius</i> 134v-135 Besard 1603 156v/1
42v-43	<i>Courante la Vallete</i>	Courant La Vallette	Robert Ballard	<i>Montbuysson</i> 100/1 <i>Dolmetsch</i> 42v-43 Vallet 1616 16 Ballard 1614 21/2-22 Valerius 1626 43
43v-44	<i>Courante</i>	Courant Cloris		<i>Aegidius</i> 102v Besard 1617 40/1
44v-45	<i>Courante</i>	Courant		Besard 1603 157/2
45v-46	<i>Courante</i>	Courant		<i>Aegidius</i> 120v cf: <i>Aegidius</i> 48
46v-47	<i>Courante</i>	Courant		<i>Aegidius</i> 121 cf: <i>Aegidius</i> 48v
47v-48	<i>Courante</i>	Courant		cf: <i>Dolmetsch</i> 285 <i>Aegidius</i> 121v <i>Aegidius</i> 47v
48v-49	<i>Courante</i>	Courant		cf: <i>Dolmetsch</i> 284v <i>Aegidius</i> 122 <i>Aegidius</i> 49
49v-50	<i>Courante</i>	Courant		Besard 1603 158/2
50v-51	<i>Courante</i>	Courant	Robert Ballard	<i>Schele</i> 43/2 <i>Vilnius</i> 7v/2-8/1 <i>Trinity</i> 125/2-124/1
51v-52	<i>Volte</i>	Volt, The Samaritan		<i>Aegidius</i> 74 Besard 1617 40/2

52v-53	<i>Courante</i>	Courant		cf: <i>Dd.9.33</i> 57v/1 Fuhrmann 1615 127/2 <i>Herhold</i> 5v
53v-55	<i>Courante</i>	Courant	La Grotte	<i>Dolmetsch</i> 181v-184v <i>Aegidius</i> 107v-108 Besard 1617 41
55v-56	<i>Sarabanda</i>	Saraband La Chaconne		Vallet 1615 60
56v	<i>Sarabanda</i>	Saraband [It. tabl.]		[see <i>Dolmetsch</i> 57v-58]
57	<i>Sarabanda</i>	Spanish Saraband		Vallet 1615 86/2
57v-58	<i>Sarabanda</i>	Saraband		<i>Dolmetsch</i> 56v (It. tabl.)
58v-59	<i>Courante</i>	Courant	Robert Ballard/ Heart	Ballard 1614 28-29/1 <i>Dolmetsch</i> 58v-59 <i>Herbert</i> 62v-63/1 Fuhrmann 1615 168/1
59v-60	<i>Courante</i>	Courant		
60v-61	<i>Courante</i>	Courant	Robert Ballard	cf: <i>Dolmetsch</i> 189v-190 <i>ML</i> 65
61v-62	<i>Courante</i>	Courant		
62v	<i>Courante</i>	Courant		
63	<i>Courante</i>	Courant		Fuhrmann 1615 173/2
63v-64	<i>Courante du sieur Mesangeau</i>	Courant	Mesangeau	<i>Aegidius</i> 9v-10 Besard 1617 43/1 <i>Basle</i> 12v-13
64v-65	<i>Courante</i>	Courant		Besard 1603 153/1
65v-66	<i>Courante</i>	Courant		<i>Aegidius</i> 104v-105
66v-67v	<i>Courante</i>	L'Avignon		<i>St Petersburg</i> 41v-42 Vallet 1615 80/1 <i>Aegidius</i> 104 (It. tabl.) Philidor I 8 <i>Drexel</i> 80-81 <i>Basle</i> 1v-2v/1 Ballard 26 Valerius 1626 175-6 Moy 1631 26v cf: Moy 1631 27 <i>Dolmetsch</i> 66v-67v and 183 <i>Stobaeus</i> 54/1
68	<i>Courante</i>	Courant		<i>Aegidius</i> 108v
68v-69	<i>Courante</i>	Courant	Johan Baptiste Besard	<i>Aegidius</i> 123v-124 Besard 1617 42/2
69v-71	<i>Galliarde</i>	Galliard		Vallet 1615 31
71v-73	<i>Galliarde</i>	Galliard	Jacob Reys	Besard 1617 37/1
73v-74	<i>Galliarde</i>	Galliard		
74v-75	<i>Galliarde</i>	Galliard		
75v-76	<i>Galliarde</i>	Galliard	Elias Mertel	Besard 1603 120/2
76v-78	<i>Gall.</i>	Galliard	Charles Bocquet	<i>ML</i> 21 <i>Krakow</i> 7v-8 <i>Aegidius</i> 29v-30 (It. tabl.) Vallet 1615 78 Besard 1603 128v <i>Dolmetsch</i> 253v-254
78v-80	<i>Galliarde</i>	Galliard		Vallet 1615 32
80v-83	<i>Galliarde</i>	Galliard		Vallet 1615 33-34
83v-84	<i>Galliarde</i>	Galliard		Besard 1603 125/2
84v-85	<i>Galliarde</i>	Galliard		cf: Besard 1603 125/1
85v-86	<i>Fin de Galliarde</i>	Galliard		
86v-89	<i>Fin de Gaillarde</i>	Galliard		Vallet 1615 39-40
89v-90	<i>Galliarde</i>	Galliard	Laurencini	cf: Besard 1603 124v/2
90v	<i>Galliarde</i>	Galliard		
91	<i>Galliarde</i>	Galliard		



91v-92	<i>Galliarde La Barodi colon:</i>	Lord Burgh's Galliard/Johnson's Jewel Galliard	Johnson	<i>Board</i> 21/2 <i>Dd.2.11</i> 99/2 <i>Thysius</i> 32v <i>Welde</i> 14/2 cf: <i>Dd.5.78.3</i> 49/2
92v-93	<i>Galliarde</i>	Captain Digorie Piper's Galliard	John Dowland [19]	see appendix 4
93v-94	<i>Galliarde</i>	Galliard		
94v-95	<i>Galliarde</i>	Galliard	Johan Baptiste Besard	<i>Aegidius</i> 175v-176 Besard 1603 109 Denss 1594 74
95v-96	<i>Galliarde</i>	To Plead My Faith Galliard	Daniel Bacheleer	see appendix 4
96v-97	<i>Galliarde</i>	Galliard	Victor de <i>Montbuysson</i>	Besard 1603 114/2 Denss 1594 92/1
97v-98	<i>Galliarde</i>	Fin de Galliarde		Besard 1603 110v <i>Como</i> 45
98v	<i>Galliarde</i>	Galliard		
99	<i>Galliarde</i>	Galliard	Julien Perrichon	cf: <i>Aegidius</i> 38v Besard 1603 121v
99v-100	<i>Galliarde</i>	Sir Walter Raleigh's Galliard	Francis Cutting/ Richard Allison	<i>Aegidius</i> 150v-151 Besard 1603 111/2 cf: <i>Dd.2.11</i> 79v/1 <i>Dd.5.78.3</i> 45v and 46 <i>Euing</i> 40 <i>Board</i> 23v/1 <i>Nürnberg</i> 16v
100v-101	<i>Galliarde</i>	Galliard	Charles Bocquet	<i>Aegidius</i> 170v Besard 1603 115/2
101v-102	<i>Galliarde</i>	Galliard		<i>Aegidius</i> 168v-169 Besard 1603 112
102v-104	<i>Galliarde Tambourina</i>	Galliard		<i>Aegidius</i> 172v-173
104v	<i>Volte Tambourina</i>	Volt Tambourine	Besard?	cf: Besard 1617 27/1
105	<i>Volte</i>	Volt		cf: Ballard 1611
105v-106	<i>Volte</i>	Volt/Courant		<i>Trinity</i> 2/1 <i>Board</i> 37/2 <i>Dd.4.22</i> 9v <i>ML</i> 3/2 <i>Bautzen</i> 21/1 <i>Montbuysson</i> 77v <i>Nürnberg</i> 71v
106v-107	<i>Volte</i>	Volt	Jacob Reys	<i>Como</i> 8 <i>Herbert</i> 69/1 Besard 1603 164/1
107v	<i>Volte</i>	Volt		Besard 1603 160/1
108	<i>Volte</i>	Volt		Besard 1603 160/3
108v	<i>Volte Galilei</i>	Volt	Galilei	<i>Aegidius</i> 127v Mylius 1622 96/2
109	<i>Volte Eiusde[m]</i>	Volt	Galilei	<i>Aegidius</i> 128 Mylius 1622 96/3-97/1
109v-110	<i>Volte</i>	Volt		Besard 1603 160v/2
110v-111	<i>Volte</i>	Volt		Besard 1603 161/1
111v-112	<i>Volte</i>	Volt	Robert Jones	Besard 1603 160v/1
112v-113	<i>Volte</i>	Volt		Fuhrmann 1615 176/1 <i>Montbuysson</i> 23 <i>Nürnberg</i> 35 <i>Dolmetsch</i> 112v-113 Besard 1603 163v/1
113v-114	<i>Volte Galilei</i>	Volt	Galilei	Mylius 1622 99/2
114v-115	<i>Volte</i>	Volt/Courant	Louys de Moy	Moy 1631 21v cf: <i>Nürnberg</i> 24v
115v-116	<i>Volte Mercurij</i>	Volt	Mercure d'Orléans	Besard 1603 161v/2 <i>Vilnius</i> 56/2
116v-117	<i>Volte</i>	Volt		Besard 1603 161v/1
117v	<i>Volte</i>	Volt		

118	<i>Volte</i>	Volt		
118v-119	<i>Volte</i>	Volt		
119v	<i>Volte</i>	Volt		Besard 1603 163/1
120	<i>Volte</i>	Volt		Besard 1603 163v/2
120v-121	<i>Volte</i>	Volt		Besard 1603 163/3
121v-122	<i>Volte</i>	Volt		Besard 1603 164/2 Dowland 1610B 34
122v	<i>Volte</i>	Volt		
123	<i>Volte</i>	Volt/Courant		<i>Aegidius</i> 34v <i>Dd.2.11</i> 69/2 <i>Dd.5.78.3</i> 68v/2
123v	<i>Volte</i>	Volt		Besard 1603 164v/1
124	<i>Volte</i>	Volt		Besard 1603 165/1 <i>Como</i> 78v
124v-125	<i>Volte</i>	Volt	Charles de l'Espine	<i>Aegidius</i> 57v-58 <i>Brahe</i> 41v
125v	<i>Ballet</i>	Ballet du Roi		cf: <i>Nürnberg</i> 39v
126	<i>Ballet</i>	Ballet		Besard 1603 148v/2
126v-127	<i>Ballet</i>	Volt	Charles de l'Espine	<i>Aegidius</i> 95v-96
127v-128	<i>Ballet</i>	Ballet		
128v-129	<i>Ballet</i>	Ballet		
129v	<i>Ballet</i>	Farewell Dear Love	Robert Jones	Vallet 1616 9/2 <i>Thysius</i> 402v Valerius 1626 68-69
130	<i>Ballet</i>	Ballet		
130v	<i>Ballet</i>	Ballet/Almain	Robert Johnson	<i>Board</i> 40/4-40v/1 & 30/3 <i>Stobaeus</i> 30/1 Vallet 1616 1/1 & 30-31 <i>Krakow</i> 1/1 <i>Dolmetsch</i> 130v
131	<i>Ballet B</i>	Ballet		Vallet 1616 31
131v	<i>Ballet</i>	Ballet		Vallet 1616 32
132	<i>Ballet B</i>	Ballet		Vallet 1616 33
132v-133	<i>Ballet</i>	Ballet		
133v-134	<i>Ballet</i>	Ballet		Besard 1617 27/3
134v	<i>Ballet</i>	C'est Trop Courir les Caux.	Pierre Guèdron	<i>Basle</i> 8v-9
135	<i>Ballet</i>	Ballet		
135v-136	<i>Ballet</i>	Ballet		Besard 1603 151/1
136v-137	<i>Ballet</i>	Ballet		Besard 1603 151v/2
137v	<i>Ballet</i>	Ballet des Folles		cf: <i>ML</i> 20/2 <i>Dd.9.33</i> 57v/3-58/1 <i>Board</i> 43/2 Besard 1603 151/2
138	<i>Ballet</i>	Ballet		Vallet 1616 3/1
138v	<i>Ballet</i>	Ballet	Mercure	Vallet 1616 3/2 cf: <i>Aegidius</i> 152v-153
139	<i>Ballet</i>	Ballet		<i>Aegidius</i> 152v-153/1
139v-140	<i>Ballet</i>	Ballet		Besard 1603 150/3 <i>Montbuysson</i> 98 <i>Bautzen</i> 64/2
140v-141	<i>Intrada</i>	Intrada		
141v-142	<i>Intrada</i>	Intrada		
142v-143/1	<i>Intrada</i>	Intrada		
143/2	<i>Intrada</i>	Intrada		
143v-144	<i>Intrada</i>	Intrada		
144v-145	<i>Intrada polonica</i>	Intrada		
145v-146	<i>Intrada</i>	Intrada		
146v-147	<i>Intrada</i>	Intrada Ballo in Echo		<i>Brahe</i> 18v-19
147v	<i>Intrada</i>	Intrada		
148	<i>Intrada</i>	Intrada		
148v-149	<i>Intrada anglicana</i>	Lord Zouch's Maske		see appendix 4
149v-150	<i>Passomezo</i>	Passamezzo		
150v-151	<i>Passomezo</i>	Passamezzo		

151v-152	<i>Passomezo Galilei</i>	Passamezzo		
152v	<i>Saltarello Eiusde[m]</i>	Saltarello		
153	<i>Saltarello aliud</i>	Saltarello		
153v	<i>Passomezo</i>	Passamezzo		Besard 1603 85/1
154	<i>Aliud eiusde[m]</i>	Passamezzo		Vallet 1615 27 1st part
154v	<i>Passomezo</i>	Passamezzo		
155	<i>Saltarello</i>	Saltarello		
155v-156	<i>Passomezo</i>	Passamezzo		
156v-157	<i>Passomezo</i>	Passamezzo		
157v-158/1	<i>Passomezo</i>	Passamezzo Pavan		
158/2	<i>Saltarello</i>	Saltarello		
158v	<i>Aperta mente</i>	Aperta Mente		
159	<i>Hor che vage</i>	Hor Che Vaggio		
159v	<i>Chi mi sente</i>	Chi Mi Sente		
160	<i>Chi mira gli occhi toui</i>	Chi mira gli occhi toui		Besard 1603 40v/2
160v-161	<i>Mentrio compai</i>	Ment'io Campai Contento		<i>Aegidius</i> 11v-112 Besard 1603 42/2 <i>Richard</i> 32v
161v	<i>Questo dolce serene</i>	Ballet Questo Dolce Serene, duet testudo minor	Gastoldi arr.	Valerius 1626 263
162	<i>Ide[m]</i>	Ballet Questo Dolce Serene, duet testudo major	Gastoldi arr.	
162v	<i>Neapolitana</i>	Neapolitana		
163	<i>Neapolitana</i>	Neapolitana		
163v-164	<i>Passomezo</i>	Passamezzo		
164v-165	<i>Passomezo</i>	Passamezzo		
165v-166/1	<i>Passomezo</i>	Passamezzo		
166/2	<i>Saltarello</i>	Saltarello		
166v-167	<i>Passomezo</i>	Passamezzo		Vallet 1616 no.26 2nd and 3rd parts
167v-168	<i>Passomezo</i>	Passamezzo		Vallet 1616 no.26 4th part
168v-169	<i>Saltarello</i>	Passamezzo Galliard		<i>Dallis</i> 19 and 136/2-137/1 <i>Folger</i> 2/2 <i>Mynshall</i> 8v/1 <i>Trumbull</i> 4/1 Vallet 1616 24
169v-170	<i>Passomezo</i>	Passamezzo		
170v-171/1	<i>Passomezo</i>	Passamezzo		
171/2	<i>Saltarello</i>	Saltarello		
171v-173	<i>Passomezo</i>	Passamezzo		Vallet 1615 no.25, 3rd part <i>Aegidius</i> 206v-208
173v	<i>Saltarello</i>	Saltarello		
174	<i>Passomezo</i>	Passamezzo		
174v-175	<i>Passomezo</i>	Passamezzo	Johan Baptiste Besard	Besard 1603 104v
175v-176	<i>Passomezo</i>	Passamezzo		
176v-177	<i>Passomezo</i>	Passamezzo	Johan Baptiste Besard [56]	
177v-178	<i>Passomezo</i>	Passamezzo		

178v-179	<i>Le Testame[n]t de Perichon</i>	Courant Le Testament	Julien Perrichon [18]	<i>ML</i> 26v/2-27/1 <i>Herbert</i> 30/2 <i>Dolmetsch</i> 178v-179 <i>Vilnius</i> 4v/1 Besard 1603 156/2 <i>Dd.</i> 9.33 56v/1 <i>Nürnberg</i> 20 and 27 Moy 1631 10 cf same first strain: Ballard 1614 33/2-35 4th down: Besard 1617 26/2 <i>Dolmetsch</i> 18v-19 <i>Vilnius</i> 4v/2 <i>Aegidius</i> 106
179v	<i>Courante de la Grotte</i>	Courant	La Grotte/René Saman [4]	
180	<i>Response a la Pre[ce]dento</i>	Response		
180v-181	<i>Courante</i>	Courant La Valette	Robert Ballard	
181v-182v	<i>Courante du sieur de la grotte</i>	Courant	La Grotte	<i>Dolmetsch</i> 53v-55 Besard 1617 41 <i>Aegidius</i> 107v-108
183	<i>Courante La Vignone</i>	L'Avignon		<i>St Petersburg</i> 41v-42 Vallet 1615 80/1 <i>Aegidius</i> 104 (It. tabl.) Philidor I 8 <i>Drexel</i> 80-81 <i>Basle</i> 1v-2v/1 Valerius 1626 175-6 de Moy 26v cf: <i>Dolmetsch</i> 66v-67v Moy 1631 27 <i>Stobaeus</i> 54/1
183v-184v	<i>Courante de Gauthier</i>	Courant	Gauthier	<i>Aegidius</i> 3v-4
185	<i>Autre du mesme ton</i>	Courant		<i>St Petersburg</i> 48v/1 [without divisions]
185v-186	<i>Autre du Mesme ton</i>	Courant		<i>Nürnberg</i> 53v <i>Brahe</i> 34-34v
186v	<i>Autre du mesme Ton de Mesangeau</i>	Courant	Mesangeau [?]	<i>Aegidius</i> 16
187	<i>Courante</i>	Courant		<i>Nürnberg</i> 45v
187v-188	<i>La Poulnoise</i>	La Polonois	Pierre Guéron	
188v-189	<i>Ballet La Cloris</i>	Ballet		cf: <i>Aegidius</i> 114v-115 <i>Nürnberg</i> 32-32v
189v-190	<i>La Bontade de Ballard</i>	Courant La Bontade	Robert Ballard	cf: <i>ML</i> 25v/1 Ballard 1611 47-9 <i>Dolmetsch</i> 189v-190 <i>Werl</i> 12/1 and 74 Moy 1631 16 Fuhrmann 1615 163/1
190v-191	<i>Courante</i>	Courant		
191v-192	<i>Les grands Ballets du Roi</i>	Ballet	Robert Ballard	
192v	<i>Ballet</i>	Ballet		Besard 1603 149v/1
193	<i>Gall:</i>	Galliard		
193v-194	<i>Canaries</i>	Canaries		cf: Besard 1617 27/2
194v	<i>Philis</i>	Courante de la Reine		cf: <i>Aegidius</i> 126v-127 <i>Werl</i> 5/1
195	<i>Galliarde</i>	Galliard		cf: Besard 1603 125/2
195v-196	<i>Volte de Galilei</i>	Volt		Mylius 1622 97/3-98/1
196v-197	<i>Courante</i>	Courant		Besard 1603 158v/1
197v-198	<i>Allemande</i>	Almain		Besard 1603 134/2
198v-199	<i>Allemande</i>	Almain	Charles Bocquet	Besard 1603 136/2 <i>Richard</i> 47v-48/1

199v	<i>Allemande</i>	Almain	Johan Baptiste Besard [36]	Besard 1603 135v/2
200	<i>Allemande</i>	Almain	Johan Baptiste Besard [33]	Besard 1603 135/1 <i>Aegidius</i> 111 or 119?
200v	<i>Allemande</i>	Almain	Johan Baptiste Besard [44]	Besard 1603 137v/2
201	<i>Allemande</i>	Ballet/Almain		Fuhrmann 1615 161/2
201v-203	<i>Galliarde Passionata</i>	Galliard Passionata	Robert Ballard	<i>Aegidius</i> 12v-14 (It. tabl.) Besard 1603 113v-114/1 <i>Richard</i> 27-28
203v	<i>Volte Galilei</i>	Volt	Galilei	Vallet 1620 11 <i>Aegidius</i> 129
204	<i>Volte Eiusde[m]</i>	Volt	Galilei	Vallet 1620 10 <i>Aegidius</i> 129v
204v	<i>Volte</i>	Volt		Vallet 1620 17 <i>Aegidius</i> 5v-6
205	<i>Courante</i>	Courant		
205v	<i>Courante D. G.</i>	Courant	Galilei	<i>Aegidius</i> 52v
206	<i>Allemande</i>	Almain		
206v-207	<i>Allemande</i>	Almain		
207v-208	<i>Follie</i>	Spanish Dance	Johan Baptiste Besard	Besard 1617 11 parts 1-3
208v-209	<i>Capricio</i>	Capriccio		Mertel 1615 68/1
209v-210	<i>Ballet</i>	Ballet		<i>Nürnberg</i> 68
210v-211	<i>Courante Balard</i>	Courant	Robert Ballard	<i>Aegidius</i> 119v-120
211v-212v/1	<i>Branle</i>	Branle		
212v/2-213	<i>Courante Balard</i>	Courant	Pietreson/Robert Ballard	Fuhrmann 1615 162/1 <i>Nürnberg</i> 42v cf: <i>Herbert</i> 66/2
213v-214	<i>Courante Balard</i>	Courant de la Reine	Robert Ballard	<i>Dd.</i> 9.33 43 and 87/2 <i>Schele</i> 57/1 <i>Herbert</i> 64/1 Ballard 1611 40-41 Besard 1617 2/2-3/1 Fuhrmann 1615 164/2 <i>Dolmetsch</i> 213v-214
214v	<i>La Fauorite</i>	La Favorite		Vallet 1616 17/2
215	<i>La pincante</i>	La Pinçante		Vallet 1616 17/1
215v-216	<i>Courante Gothier</i>	Courant	Gauthier	<i>Aegidius</i> 100v-101 <i>Nürnberg</i> 47
216v-217	<i>Courante</i>	Courant		<i>Montbuysson</i> 24v and 66/2
217v-218	<i>Courante</i>	Courant	Robert Ballard	Vallet 1615 64/2
218v-219	<i>Courante</i>	Courant		Vallet 1615 74 <i>Aegidius</i> 99v-100
219v-220	<i>Courante</i>	Courant		Vallet 1615 65 Mylius 1622 80
220v	<i>La Guymbarde</i>	La Guymbarde		
221	<i>La dumitre Courante</i>	La Dumitre		
221v-222	<i>Courante</i>	Courant		Vallet 1615 66
222v-223	<i>Courante</i>	Courant		Vallet 1615 67
223v-224	<i>Courante</i>	Courant		Vallet 1615 69/1
224v-225	<i>Courante</i>	Courant		Vallet 1615 68
225v-227v	<i>Pauana lacryme</i>	Lachrimae Pavan	John Dowland [15]	see separate list
228-231	<i>Bergamasco</i>	Buffoons	Giovanni Battista Domenico	see appendix 4
231v	<i>Branle 1</i>	Branle		<i>Beckmann</i> 16v Vallet 1616 12-14/1 cf: <i>Aegidius</i> 137v/2
232	<i>Branle 2</i>	Branle		Vallet 1616 12-14/2
232v	<i>Branle 3</i>	Branle		Vallet 1616 12-14/3
233	<i>Branle 4</i>	Branle		Vallet 1616 12-14/4

233v-234	<i>Pauana Vrsina</i>	Pavan		<i>Aegidius</i> 149v-150 cf: Fuhrmann 1615 63
234v	<i>Branle 5</i>	Branle		Vallet 1616 12-14/5
235	<i>Branle 6</i>	Branles de Village		Vallet 1616 12-14/6 Ballard 1614 52/2-53/1 Besard 1617 28/1
235v	<i>Courante</i>	Courant		<i>Aegidius</i> 41 <i>Stobaeus</i> 45v/1 cf: <i>Nürnberg</i> 62v
236	<i>Courante</i>	Courant		
236v-237	<i>Passomezo</i> <i>Courante</i>	Passamezzo Courant		Besard 1603 170/1
237v-238	<i>Ballet</i>	Ballet		<i>Bautzen</i> 84/4-85/1
238v	<i>Courante</i>	Courant	Gauthier	<i>Aegidius</i> 22v
239	<i>Courante</i>	Courant		<i>Leipzig</i> 264
239v-240	<i>Courante Galilei</i>	Courant	Galilei	<i>Aegidius</i> 59v-60 <i>Mylius</i> 1622 71/3-72/1
240v	<i>Sarabanda</i>	Saraband		
241	<i>Sarabanda</i>	Saraband		
241v-242	<i>Pauanne</i> <i>dangleterre</i>	Pavan		
242v-243	<i>Vn Jour de la</i> <i>semaine</i>	Un Jour de la Semaine		Vallet 1616 38 (superius)
243v-244	<i>La Marinere</i>	La Marinere		Vallet 1615 86/1
244v-245	<i>Posso morir</i>	Posso Morir		
245v-246	<i>Courante</i>	Volt puis que vos yeux		Vallet 1616 15 <i>Montbuysson</i> 71/2
246v	<i>Courante</i>	Courant		
247	<i>Courante</i>	Courant		
247v-248	<i>Taned spolski</i>	Polish Dance		
248v-249	<i>Courante de la</i> <i>complainte</i>	Courant de la Complainte		Vallet 1615 71
249v-250	<i>Courante</i>	Courant [It. and Fr. tabl.]		Vallet 1615 73
250v	<i>Courante</i>	Courant		
251	<i>La Robinelle</i>	La Robinelle		<i>Aegidius</i> 90v-91
251v-252	<i>Courante</i>	Courant		Vallet 1615 76
252v-253	<i>Courante</i>	Courant		Vallet 1615 77
253v-254	<i>Courante</i>	Galliard	Charles Bocquet	<i>ML</i> 21 Besard 1603 128v <i>Krakow</i> 7v-8 Vallet 1615 78 <i>Aegidius</i> 29v-30 (It. tabl.) <i>Dolmetsch</i> 76v-78
254v	<i>Courante</i>	Courant		
255	<i>Courante cruelle</i> <i>bergere</i>	Courant Cruel Bergere		
255v-256	<i>Lamaturinie</i>	La Maturine		Vallet 1615 85
256v-257	<i>Volte de la</i> <i>complainte</i>	Volt de la Complaint		Vallet 1615 87
257v-258	<i>Volte</i>	Volt		Vallet 1615 88
258v-259	<i>Lecarusel</i>	Ballet Le Carousel		Fuhrmann 1615 154/2
259v-260	<i>Courante</i>	Courant		<i>Nürnberg</i> 48v
260v-261v	<i>Fantasia</i>	Fantasia		<i>Aegidius</i> 84v-85 and 146v-147 <i>Stobaeus</i> 4
262	<i>Fant:</i>	Prelude	Laurencini	<i>Cosens</i> 26/1 Besard 1603 2/2
262v-263	<i>Fant</i>	Prelude	Johan Baptiste Besard [2]	Besard 1603 5/2 <i>Schele</i> 2/4-3/1 <i>Aegidius</i> 22
263v-264	<i>Fuga passagio</i>	Fuga		<i>Aegidius</i> 147v-148
264v-265	<i>Courante</i>	Courant		Vallet 1615 75
265v-266	<i>Courante</i>	Courant		

266v-267	<i>Courante</i>	Courant	La Barre	<i>Aegidius</i> 49v-50 Besard 1617 38
267v-268	<i>Courante</i>	Courant	Melii de Reggio	<i>Aegidius</i> 8v-9
268v-269	<i>Courante</i>	Courant	Melii de Reggio	
269v	<i>Volte</i>	Volt	Melii de Reggio	
270	<i>Courante</i>	Courant	Melii de Reggio	<i>Aegidius</i> 11v
270v-271	<i>Volte</i>	Volt/Courant	Gauthier	<i>Aegidius</i> 68v-69 <i>St Petersburg</i> 68v
271v	<i>Courante</i>	Courant	Mesangeau [?]	<i>Aegidius</i> 19
272	<i>Courante</i>	Courant		<i>Aegidius</i> 109v
272v	<i>Volte Gothier sans chantarelle</i>	Volt	Gauthier	<i>Aegidius</i> 10v
273	<i>Courante Gothier</i>	Courant de la Reine	Gauthier	<i>Aegidius</i> 27 <i>Nürnberg</i> 44v
273v-274	<i>Courante</i>	Courant [It. tabl.]		
274v-275	<i>Courante</i>	Courant	Charles de l'Espine	<i>Aegidius</i> 153v-154 <i>Herbert</i> 50v and 51/1
275v-276v/1	<i>Courante</i>	Courant		<i>Aegidius</i> 166v-167
276v/2-277	<i>Courante Lepin</i>	Courant	Charles de l'Espine	<i>Sibley</i> 44-45 <i>Aegidius</i> 155v-156
277v	<i>Cour: Lepin</i>	Courant	Charles de l'Espine	<i>Aegidius</i> 81 <i>Dolmetsch</i> 32v-33
278	<i>Courante Gothier</i>	Courant	Gauthier	<i>Aegidius</i> 7v and 65 cf: <i>Aegidius</i> 85v
278v-279	<i>Courante</i>	Courant		
279v-280/1	<i>Passomezo G. M.</i>	Passamezzo		
280/2	<i>Saltarello</i>	Saltarello		
280v-281	<i>Intrada Galilei</i>	Intrada		
281v-282	<i>Passomezo corde aualles</i>	Passamezzo [not v.t.]		<i>Aegidius</i> 156v-157 Besard 1603 169/1
282v	<i>Branle a corde aualle</i>	Branle Gay a cordes avallées [not v.t.]	Johan Baptiste Besard	Besard 1603 147v/3
283	<i>Branle a corde aualle</i>	Branle Gay a corde avallée [not v.t.]		Besard 1603 147v/2 cf 1st strain: <i>Stobaeus</i> 19v/2
283v	<i>Courante a corde aualle</i>	Courant [not v.t.]		cf: <i>Dolmetsch</i> 22v-23
284-284v/1	<i>Lamenta[tio] a corde aualle / in altera [obscure]</i>	Lamentatio Guillemette [not v.t.]		Vallet 1615 58 <i>Thysius</i> 510v <i>Aegidius</i> 158v-159 Besard 1603 168v/2
284v/2	[obscure]	[n.t. not v.t.]		<i>Aegidius</i> 49 cf: <i>Dolmetsch</i> 48v-49
285		Courant [not v.t.]		<i>Aegidius</i> 47v cf: <i>Dolmetsch</i> 47v-48
285v		Courant [not v.t.]		

Georg L. Fuhrmann: *Testudo Gallo-Germanica* (Nürnberg, 1615)

page	original ascription	title	composer	cons. & cogs.
1-2	<i>Prælidium Laurencini Romani. Primum. / Prælud.</i>	Prelude	Laurencini	
3	<i>Prælidium incerti Autoris. 2. / Præludiu[m].</i>	Prelude		
4	<i>Prælidium 5. [sic] / Præludium.</i>	Prelude		
5/1	<i>Prælidium 5. [sic] Eliæ Mertelii. / P</i>	Prelude	Elias Mertel	
5/2	<i>Subplementum folii.</i>	Prelude	?Johannes Rude	<i>Schele</i> 3/5
6/1	<i>Prælidium Diomedis, 6. / Præludium.</i>	Prelude	Diomedes Cato	
6/2-7	<i>Prælidium incerti Autoris. 7. / Præludium.</i>	Prelude		
8	<i>Prælidium 8. V. S. / Præludium.</i>	Prelude	Valentin Srobel	<i>Cosens</i> 28/1 <i>Schele</i> 5
9	<i>Prælidium 9. / Præludium.</i>	Prelude		<i>Schele</i> 4/2
10/1	<i>Prælidium incerti Autoris. 10 / Præludiu[m].</i>	Prelude		<i>Cosens</i> 28/2 <i>Hainhofer</i> III no.1 <i>Richard</i> 30
10/2	<i>Subplementum folii</i>	Prelude		Mertel 1615 42/3-43/1 (b.18 to end)
11	<i>Fantasia incerti Autoris. Prima. / Fantasia</i>	Fantasia		
12-13/1	<i>Fantasia. 2. / Fantasi</i>	Fantasia		Mertel 1615 23/2 (first 7 bars only)
13/2-14	<i>Fantasia 3. / Fantasia.</i>	Fantasia		
15-16/1	<i>Fantasia de Pollac. 4. / Fantasia.</i>	Fantasia	Diomedes Cato	Mertel 1615 270-271/1 Dowland 1610B 10v-11
16/2	<i>Subplementum folii.</i>	Fantasia?		
17	<i>Fantasia Hasleri. 5. / Fantasia.</i>	Fantasia	Johan Leo Hassler	
18-19	<i>Fantasia 6. / Fantasia.</i>	Farewell Fancy	John Dowland [?]	<i>Euing</i> 41v-42/1 <i>Mylius</i> 1622 1-2 <i>Dd.5.78.3</i> 43v-44 <i>Lvov</i> 41v-43
47/2	<i>Subplementum folii. E. M. A. / Orlandus furiosus.</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [?]	see appendix 4
49-50	<i>Pavana de Angleterra. / Pavana prima.</i>	Pavan	Daniel Bacheler [?]	<i>Herbert</i> 3v-4 <i>Pickeringe</i> 27v <i>Dd.5.78.3</i> 61v-62 <i>Mylius</i> 1622 46-47
51-52	<i>Pavana Englese. / Pavan secunda.</i>	Pavan		<i>Mylius</i> 1622 50-51 <i>Cosens</i> 63v
53-55/1	<i>Pavana Englese tertia. / Pavana tertia.</i>	Mr John Langton's Pavan	John Dowland [14]	<i>Dd.5.78.3</i> 2v-3 Dowland 1610B 19v-20v/1 <i>Mylius</i> 1622 48-49
55/2	<i>Pavana Spagnolet. 'I'</i>	Spanish Pavan		cf: see appendix 4
55/3	<i>Pavana Spag nolet:</i>	Spanish Pavan		cf: see appendix 4
56-58/1	<i>Pavana quarta. / Pavana quarta.</i>	Pavan	Daniel Bacheler	<i>Herbert</i> 19v-20 <i>Pickeringe</i> 20v-21/1 <i>Mylius</i> 1622 57-58
58/2	<i>Subplementum.Passage.</i>	Supplement		
59	<i>Pavana M. Aloirs. / Pavana quinta</i>	Sharp Pavan	Richard Allison	see appendix 4
60-61/1	<i>Pavana Lachrimæ. V. S. / Pavana sexta.</i>	Lachrimae Pavan	John Dowland [15] ascr. V[alentin] S[trobel]	see separate list
61/2	<i>Subplement.</i>	Supplement		<i>Aegidius</i> 86/2



62/1	<i>Respondens Lachrimæ, T. K. / Pavana septima.</i>	Pavan	John Dowland [88] set by T K	<i>Montbuysson 92v</i>
62/2	<i>Subplementnm. [sic]</i>	Supplement		
63	<i>Pavana octava. V. S. / Pavana 8.</i>	Pavan	V[alentin] S[robel]	
64-67/1	<i>Passomezo incerti Authoris.b.dur. / Passomezo in C.sol fa ut.B.dur. Variatio prima.</i>	Passamezzo Pavan		Denss 1594 81v/2-82/1
67/2	<i>Subplementum. / Intrata.</i>	Intrada		
68-74/1	<i>Passomezo D. Laurentzini Romani. / Passomezo in F. fa ut B. dur. variatio prima.</i>	Passamezzo	Laurencini	
74/2	<i>Subplementum.</i>	Supplement		
75-80/1	<i>Passomezo V. S.&amp; aliorum. / Præcedentis toni, V.I. / Reidani. / V. S. / incerti authoris. / V. S. / V. S.</i>	Passamezzo	V[alentin] S[robel] and others	
80/2	<i>Subplementum. / Chorea Anglica.</i>	Lady Laiton's Almain	John Dowland [48]	see appendix 4
81	<i>Saltarello. V. S. / Saltarello.</i>	Saltarello	V[alentin] S[robel]	
82-85 [ie 84]	<i>Passomezi variorum Authorum. in G sol re ut. / Passomezi in G sol re ut b, dur.debebat esse variatio prima, sed est secunda.</i>	Passamezzo		
85-86	<i>Passomezo, in G sol re ut.b mol. / Antoni del, Pergamasco, variatio I.</i>	Passamezzo	Antonio del Pergamasco	
87-89	<i>Passomezo præcedentis toni, Diomedis. / Variatio I.</i>	Passamezzo	Diomedes Cato	
90-93	<i>Passomezo præcedentis toni. E. M. A. / Variatio I.</i>	Passamezzo	E[lias] M[ertel] A[rgentinus??]	
94-96	<i>Passomezoin C sol fa ut b mol. / Diomedis, variatio I.</i>	Passamezzo	Diomedis Cato	
97-99/1	<i>Passomezoin F fa ut b mol. / ANtoni del Pergamasco, variatio I</i>	Passamezzo Pavan	Antonio del Pergamasco	
99/2-101	<i>Georg Schew. Variatio I. / Subplementum. Variatio I. / Alia variatio repetitionis, hoc signo notata.* [sic]</i>	Variations	Georg Schew	
102-104/1	<i>Passomezoin D. sol re ut b mol. / INcerti Authoris. / E.M.A. / E.M.A.</i>	Passamezzo Pavan	E M A	
104/2	<i>Subplementum.</i>	Supplement		
105-107	<i>Passomezo in A la mi re. b mol. / PASSomezo 8. respond.c.in 2. J. F.</i>	Passamezzo	J F	
108/1	<i>Galliardo 1. / Galliardo 1.</i>	Mrs Vaux's Galliard	John Dowland [32]	see appendix 4
108/2-110/1	<i>Galliardo 2. / Galliarda incerti Authoris. 2.</i>	Galliard on a Galliard of Daniel Bachleler	John Dowland [28]	see appendix 4
110/2-111/1	<i>Galliarda T. K. 3. / Galliarda. 3. T.K.</i>	Galliard	T K	
111/2	<i>Galliarda T. K. 4. / Galliarda</i>	Galliard	T K	

112-113/1	<i>Galliarda Robert Doulandt. 5 / GAlliarda.5.</i>	Battle Galliard/ King of Denmark's Galliard/Mr Mildmay's Galliard	John Dowland [40]	see appendix 4
113/2	<i>Subplementum.</i>	Supplement		
114-115/1	<i>Galliarda J. D. 6. / GAlliarda.6.</i>	Robin is to the Greenwood Gone/ Bonny Sweet Robin/Robin Hood	John Dowland [70]	see appendix 4
115/2	<i>Subplementum. / la Bourre,</i>	Bourrée Ostend/d'Avignon		<i>Straloch</i> 12/2-14/1 Vallet 1615 55 Valerius 1626 146-7 Vallet 1616 5
116-117/1	<i>Galliarda Engl.Georg.Wesper. 7. / GAlliarda.7.</i>	Galliard	George Vesper	
117/2	<i>GAlliarda Boqueti. 8.</i>	Galliard	Charles Bocquet	
118-119/1	<i>Galliarda incerti Authoris. 9. / GAlliarda.9.</i>	Galliard		
119/2	<i>Subplementum.</i>	Supplement		
120	<i>Galliarda incerti Authoris.10. / GAlliarda.</i>	Galliard	Victor de Montbuysson	Besard 1603 114v/1
121/1	<i>Galliarda incerti Authoris. / GAlliarda.11.</i>	Galliard		
121/2-122	<i>GAlliarda 12. / Verte, habebis variationem secundam / V. S.</i>	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	see appendix 4
123-124/1	<i>Galliarda E. M. 13. / GAlliarda 13.Ex modo tristi &amp; antiquo in elegantem redacta.</i>	Galliard	E[lias] M[ertel]	
124/2	<i>Subplementum. / Courant.</i>	Courant		<i>Aegidius</i> 132v/2-133
125	<i>Galliarda E. M.14. / GAlliarda 14.</i>	Galliard	E[lias] M[ertel]	
126	<i>Galliarda 15. / GAlliarda 15.</i>	Galliard		
127/1	<i>Galliarda 16. / GAlliarda 16.</i>	Galliard		
127/2	<i>Subplementum.</i>	Courant		<i>Dd.9.33</i> 57v/1 <i>Herhold</i> 5v cf: <i>Dolmetsch</i> 52v-53
128	<i>Galliarda incerti Authoris. 16. / GAlliarda 16.</i>	Galliard		
129	<i>Galliarda Bocqueti. 17. / GAlliarda 17.</i>	Galliard	Charles Bocquet	
130	<i>Galliarda Mercurii. 18. / GAlliarda 18.</i>	Galliard	Mercure d'Orléans	
131	<i>Intrata.J.L.H. 1. / INtrata 1.</i>	Intrada	Johan Leo Hassler	<i>Vilnius</i> 35v/2 <i>Dlugoraj</i> 148
132/1 [inv]	<i>CAntus secundus.</i>	Intrada second part of duet	Johan Leo Hassler	
132/2	<i>Intrata Johan. Leo Has.6.voc. prima. / CAntus primus.</i>	Intrada first part of duet	Johan Leo Hassler	
133/1	<i>Intrata J. L. H. / INtrata3.</i>	Intrada	Johan Leo Hassler	cf: <i>Vilnius</i> 36/1 and 36v/1
133/2	<i>Subplementum. / Cuorant. [sic]</i>	Courant		<i>Ballard</i> 1611 15/2-16/1
134-135	<i>Bransle 1. / BRansle 1</i>	Branle		Anthoine Francisque Premier Branle simple 1600 f.15r
136	<i>Bransle d.Britag. 2. / BRansle 2.</i>	Branle		

137	<i>Branle incerti Authoris.</i> 3. / <i>BRansle 3</i>	Branle		
138/1	<i>Branles incerti Authoris.</i> 4. / <i>BRanlesd.la Ronne.</i> 4.	Branle de la Reine		<i>Montbuysson 68v/2</i>
138/2	.2.	Branle		<i>Montbuysson 68v/3-69/1</i>
138/3	.3.	Branle		
138/4-139/1	.4.	Branle		
139/2	.5.	Branle		
139/3	.6.	Branle		
140/1	<i>Subplementum.</i> / <i>Volte</i>	La Volta Courant	William Byrd arr.	see appendix 4
140/2	<i>Subplementum.</i> / <i>Polon,</i> <i>Volte.</i>	Volt	Jacques Polonois	
141	<i>Branle d. S. Nicola. p.</i> <i>Sig.Jacobum. 5. /</i> <i>BRansle 5.</i>	Branle de S. Nicola	Jacob Reys	
142	<i>Branle d. S. Nicola. p.</i> <i>Sig.Jacobum. 6. /</i> <i>BRansle 6.</i>	Branle de S. Nicola	Jacob Reys	
143	<i>Branle Nouveau. M. 7. /</i> <i>BRansle M.7.</i>	Branle	Mercure d'Orléans	
144/1	<i>Branle Mercurii. /</i> <i>BRansle M.</i>	Branle	Mercure d'Orléans	
144/2	<i>Subplementum La</i> <i>Bourree,variatio secunda,</i> <i>primam invenies</i> <i>fol.115.</i>	Bouree		
145/1	<i>Alamanda 1. /ALamanda</i> <i>1.</i>	Almain/Ballet	Diomedes Cato	<i>Herhold 41</i>
145/2	<i>Alamanda 2. /ALamanda</i> <i>E. M. A. 2.</i>	Almain	E M A	
146/1	<i>Alamanda 3 /ALamanda</i> <i>3.</i>	Almain		
146/2	<i>Subpl. / Les Canaris.</i>	Canaries		<i>ML 26/3 [close]</i>
147/1	<i>Alamanda 4. /ALamanda</i> <i>4.</i>	Almain		
147/2	<i>Subplementum. / Ballet.</i>	Ballet		
148/1	<i>Ballet. 1. /</i> <i>BALlet.8.respondet d.in</i> <i>1.</i>	Ballet		
148/2	<i>Subplementum. /</i> <i>Ballet.de Madame Socur</i> <i>[soeur] deRoy.</i>	French Toy/Ballet		Besard 1603 43 <i>Nn.6.36 9/2</i> Mylius 1622 89/1 Besard 1617 43/2 <i>Sibley 36/1</i> <i>de Bellis No.30</i> <i>Thysius 381v</i> Vallet 1616 1/3.
149/1	<i>Ballet. 2 / BALlet2. /</i> <i>Suite.</i>	Ballet	Pierre Guédron	Ballard 1611 18 Bataille 1609 69v Vallet 1615 54 Philidor II 40
149/2-150/1	<i>BALlet. 3.</i>	Ballet de Saint Germain		Ballard 1614 1
150/2	<i>Ballet 4. / BALlet. 4.</i>	Ballet		Ballard 1614 2/1
150/3	<i>Ballet. 5. / BALlet 5.</i>	Ballet		
151/1	<i>Ballet 6. / BALlet 6.</i>	Ballet		
151/2	<i>Ballet 7. / BALlet. 7.</i>	Ballet		
152/1	<i>Ballet. 8. / BALlet. 8.</i>	Ballet		
152/2	<i>BALlet 9.</i>	Ballet		
153/1	<i>Ballet. 10. / BALlet.10.</i>	Almain/Ballet		Besard 1603 130v/2
153/2	<i>Ballet. 11. / BALlet. 11.</i>	Ballet	Robert Ballard	Fuhrmann 1615 153/2 Ballard 1614 4/1 Moy 1631 3

154/1	<i>Ballet. 12. / BALlet. 12.</i>	Ballet		<i>Aegidius 139 Dolmetsch 22 Dlugoraj 78</i>
154/2	<i>BALlet oder Pferdtkstank zu Pariß.</i>	Ballet Le Carousel		<i>Dolmetsch 258v-259</i>
155/1	<i>Ballet.E.M.A.14. / BALlet. 14.</i>	Ballet	E M A	
155/2	<i>Ballet. 15. / BALlet. 15.</i>	Ballet		
156/1	<i>Ballet. 16. / BALlet. 16.</i>	Ballet		<i>Herhold 6v/2</i>
156/2	<i>Ballet. 17. / BALlet.17.</i>	Ballet		
157/1	<i>Ballet. 18. / BALlet. 18.</i>	Ballet		
157/2	<i>Ballet 19. / BALlet M. 19.</i>	Ballet	M	
158-159	<i>Ballet 20.En me revenant. / BALlet. 20.</i>	More Palatino/En Me Revenant	Daniel Bacheler	see appendix 4
160/1	<i>Ballet 21. / BALlet 21.</i>	Ballet		
160/2	<i>Subplementum. / Den dirich erfahren tan.</i>	Supplement		
161/1	<i>Ballet. 22. / BALlet 22.</i>	Ballet		
161/2	<i>Ballet 23. 8.respondet c.in 2. / BALlet 23.</i>	Ballet/Almain		<i>Dolmetsch 201</i>
162/1	<i>Courante 1. / COurante 1.</i>	Courant	Pietreson/Robert Ballard	cf: <i>Herbert 66/2 Nürnberg 42v Dolmetsch 212v/2-213</i>
162/2	<i>COurante 2.</i>	Courant	Mercure d'Orléans/ René Saman	<i>Schele 64/1 and 87 ML 25/2 Dowland 1610B 32v Herbert 65/1 Fuhrmann 1615 162/2 Werl 91 Basle 11-12 Moy 1631 31v Aegidius 122v-123</i>
163/1	<i>Courante 3. / COurante 3.</i>	Courant La Bontade	Robert Ballard	<i>ML 25v/1 Ballard 1611 47-9 Dolmetsch 189v-190 Werl 74 Moy 1631 16 Fuhrmann 1615 163/1 Werl 150 cf: Dolmetsch 60v-61</i>
163/2- 164/1	<i>COurante 4.</i>	Courant La Princesse de Condé		<i>Montbuysson 58/1 Fuhrmann 1615 163/2- 164/1 Vallet 1615 81 Moy 1631 26 Ballard 1614 19/2-21/1 Danzig 9v Krakow 13/2</i>
164/2	<i>COurante 5. / Courante 5. 8. respondet b. in 2.</i>	Courant de la Reine	Robert Ballard	<i>Dd.9.33 43 and 87/2 Schele 57/1 Herbert 64/1 Ballard 1611 40-41 Besard 1617 2/2-3/1 Fuhrmann 1615 164/2 Dolmetsch 213v-214</i>
165/1	<i>Courante 6. 8.respondet b. in 2. / COurante 6.</i>	Courant		
165/2	<i>Subplementum. / Ballet.</i>	Ballet		<i>Bautzen 61/1 [exact]</i>

166/1	<i>Courante 8. / COurante 8.</i>	Courant	Jacques Polonois	<i>Aegidius</i> 37v-38 Fuhrmann 1615 166/1 <i>Nürnberg</i> 15-15v cf: <i>Herbert</i> 10v/1 Hove 1612 62 same first strain: <i>Montbuysson</i> 24v & 66/2 <i>Dolmetsch</i> 216v-217
166/2- 167/1	<i>COurante 9.</i>	Courant		
167/2	<i>Courante 10. / COurante 10.</i>	Courant		
168/1	<i>Courante 11. / COurante 11.</i>	Courant	Robert Ballard/ Heart	Ballard 1614 28-29/1 <i>Dolmetsch</i> 58v-59 <i>Herbert</i> 62v-63/1 Fuhrmann 1615 168/1
168/2	<i>Subplementum. / Courant.</i>	Courant		
169- 170/1	<i>Courante 12. Laurentzini. / COurante 12.</i>	Courant	Laurencini	
170/2	<i>Courante 13. / COurante 13.</i>	Courant		<i>Schele</i> 60 Besard 1617 3/2 <i>Bautzen</i> 11
171/1	<i>Courante 14. / COurante 14.</i>	Volt/Courant	Julien Perrichon /(Mathias Mason)	<i>Vilnius</i> 1v/1 and 2/2 <i>Swarland</i> 2v/1 <i>Dd.9.33</i> 75 <i>Herbert</i> 27/1 <i>Dresden</i> 92 <i>Bautzen</i> 18/1 <i>de Bellis</i> no.24 <i>Beckmann</i> 9v-10 cf same first strain: <i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Aegidius</i> 33v-34 & 36v <i>Board</i> 29/1
171/2	<i>COurante 15</i>	Courant		
172	<i>Courante 16. Bocqueti. / COurante 16.</i>	Courant	Charles Bocquet	Hove 1601 103/1
173/1	<i>Courante. 17. 8. respondet d in 2. / COurante 17.</i>	Courant		
173/2	<i>COurante 18.</i>	Courant		<i>Dolmetsch</i> 63
174/1	<i>Courante 19. / COurante 19.</i>	Brett's Courant		see appendix 4
174/2	<i>COurante 20.</i>	Courant		Besard 1603 155v/1
175	<i>Volte. / VOLte.</i>	Volt		<i>Bautzen</i> 22/1
176/1	<i>Volte / VOLte.</i>	Volt		Besard 1603 163v/1 <i>Montbuysson</i> 23 <i>Nürnberg</i> 35 <i>Dolmetsch</i> 112v-113r
176/2	<i>V</i>	Volt		Besard 1603 163v/3
177	<i>Volte Mercurii. Gerire. / VOLte.</i>	Volt	Mercure d'Orléans	<i>Herhold</i> 4-4v/1
178/1	<i>Volte Bocqueti. / VOLte.</i>	Volt	Charles Bocquet	
178/2	<i>Subplementum. / Auff mein Gesang vnd mach dich ring.</i>	Supplement	Husmeyer	<i>Dlugoraj</i> 434 <i>Stobaeus</i> 79v <i>Vilnius</i> 51v/1 and 55/1
179/1	<i>Volte. 8.respondet d. in 2. / VOLte.</i>	Volt		
179/2	<i>VOLte.</i>	Volt		
180/1	<i>Volte Bocqueti. / VOLte</i>	Courant/Volt	Charles Bocquet	<i>Herbert</i> 29/3 <i>Dd.9.33</i> 57/2

180/2	<i>Subplementum. / Lieb kan alles uberwinden.</i>	Supplement		cf: Vilnius 12v/2 Hainhofer IV 43 Eijsertt [71] Naples 373
181-182/1	<i>Pavana dolorosa. / PAvana dolorosa.</i>	Chromatic Pavan/Dolorosa Pavan	Peter Phillips	Schele 97-8 Dd.5.78.3 65v Dd.9.33 14v
182/2-184/1	<i>Pergamasco V. S. / PErgamasco.</i>	Buffoons Bergamasca Setting	Giovanni Battista Domenico	see appendix 4
184/2	<i>Præludium Auff die Schlacht vor Pavia. Mercurii. / PRæludum.</i>	Battle of Pavia	Mercure d'Orléans	Besard 1603 167v-168/1
185-190/1	<i>Schlacht vor Pavia/Mercurii. / LAe Gre.M.</i>	Battle of Pavia	Mercure d'Orléans	
190/2	<i>Volte de cou cou. / VOLte de cou cou.</i>	Cuckoo Volt		

## D-Kdma Fñ 9825 c1620

folio	original ascription	title	composer	cons. & cogs.
1	<i>Adoro te devotè latens deitur.</i>	Adoro Te Devotè Latens Deitur.		
1v/1	<i>A. Puer natu[s] [obscure]</i>	Puer Natus		
1v/2-2/1	<i>B. / Domine Jesú christ</i>	Domine Jesu Christ		
2/2-2v	<i>C. / Magnum nome[m] t[e]um / Magnum nomen Domini cantio natalitia</i>	Magnum Nomen Domini		
3/1	<i>D. / Ecce nova . gaudia cantio natalitia.</i>	Ecce Nova Gaudia		
3/2		[fragment n.t.]		
3v/1	<i>E. / Ein grosse fur und [obscure] / cantio natalitia</i>	[obscure]		
3v/2-4	<i>1. Pavana / Pavana [obscure] arbandt [?]</i>	Pavan		
4v	<i>Corrant Knirsh [?]</i>	Courant		
5	<i>Cantio natalitia</i>	Cantio Natalitia		
5v	<i>4. Verbu[m] caro factum est B. C. S. W.</i>	Verbum Caro Factum Est		
6	<i>5. / Totus jucunatus[?] B. C. S. W.</i>	Totus Jocundatus		
6v	<i>Radix Jesse cantio n.</i>	Radix Jesse		
7	<i>Jesú die last mein [obscure] cantio n.</i>	[obscure]		
7v	<i>8. / Et ist min ruessant [obscure] cantio n.</i>	[obscure]		
8	<i>9. / Das alte Ihre berganges est [?]</i>	Das Alte Ihre [obscure]		
8v	<i>10 Nobis est natu[s] hodie</i>	Nobis Est Natus Hodie		
9/1	<i>11 / Jesú dulcis memoria</i>	Jesu Dulcis Memoria		
9/2	<i>12. / Erstanden ist das heilig christe</i>	[obscure]		
9v	<i>13. / Haec est dies</i>	Haec Est Dies		
10	<i>14. / Veni sancte spiritus</i>	Veni Sancte Spiritus		
10v	<i>15. / O Veni sancte spiritu[s]</i>	Veni Sancte Spiritus		
11	<i>16 / O gloriosa Domina.</i>	O Gloriosa Domina		
11v	<i>17. Ave maris stella / Variatio toni / Ave maris stella</i>	Ave Maris Stella		
12	<i>18. / stabat mater dolorosa</i>	Stabat Mater Dolorosa		
12v/1	<i>19. / [obscure] Gott von Himmelreich</i>	[obscure]		
12v/2-13	<i>20. Psalitarishostia</i>	Salutaris Hostia		
13v	<i>21. / Surrexit Christus hodie &lt;Nobis est natu[s] hodie can: n:&gt;</i>	Surrexit Christus Hodie		
14	<i>22. / [obscure]</i>	[obscure]		
14v	<i>23. / [obscure] plaudant omnia cantio n.</i>	Plaudant Omnia		
15	<i>24. / Puer natus ascempiit</i>	Puer Natus		
15v/1	<i>25. / Eia Christe gaudeamus can:nat:</i>	Eia Christe Gaudeamus		
15v/2- 16/1	<i>26. / christ[us] findt [?]</i>	[obscure]		
16/2	<i>27. / Aria</i>	Aria		
16/3	<i>28. / Creator nunc one [cropped]</i>	Creator Nunc		
16v-17	<i>29 / Vitam que faciunt / Variatio toni / Vitam que faciunt / Variatio toni.</i>	Vitam que Faciunt		
17v/1	<i>30. / Meines hertzen</i>	Meines Herten		
17v/2-18	<i>32. omni die dic Maria / omni die dic maria / omni die variatio priorir</i>	Omni Die Dic Maria		
18v-19/1	<i>33. Ballet / Ballet.</i>	Ballet		
19/2	<i>34. / Ein gantz n luelt [?obscure]</i>	[obscure]		
19v	<i>35. / [obscure]</i>	[obscure]		

## D-Kdma FÜ 9829 c1620

folio	original ascription	title	composer	cons. & cogs.
1v-2	<i>1. Mein gemüth ist mir[n]</i>	Mein Gemüth		
2v-3	<i>1. Mein gemüth</i>	Mein Gemüth		
3v-4	<i>Mein Gemüth / 1. Mein gemüth ex clavi transposita</i>	Mein Gemüth keyBoard intabulation		
4v-5	<i>2. e 8 Ballet viuer violetto</i>	Ballet Viver Violette		
5v	<i>3. Ballet / Ballett. Fin ch'aurò vita</i>	Ballet		
6	<i>4. Corrant Flawitzki</i>	Courant	?Flawitzki	
6v	<i>5. Ballet Wol auff Ihr musicanten / Wol auff Ihr musicanten</i>	Ballet		
7	<i>5. Wol auff / Ex clavi transposita.</i>	Wol Auff keyBoard intabulation		
7v/1	<i>6. von d[er] Fortuna</i>	Fortuna		
7v/2-8	<i>Proportio.</i>	Proportio		
8v	<i>7. Vita[m] q[ue]</i>	Vitam Que		
9	<i>7. Vità[m] q[ue] / ex clavi transposita.</i>	Vitam Que keyBoard intabulation		
9v-10	<i>8. More Palatino e 8 / Variatio e 8</i>	More Palatino/En Me Revenant	Daniel Bachelier	see appendix 4
10v	<i>9. Jesù dulcis memoria.</i>	Jesu Dulcis Memoria		
11	<i>ex tono inferioria / Jesú dulcis memoria.</i>	Jesu Dulcis Memoria		
11v-12	<i>10. Pavana Groe. / Pavana Groe:</i>	Pavan	Johannes Gros	
12v	<i>11. Laeti sodalor / Laeti sodalor</i>	Laeti Sodalor		
13v	<i>12. fangt an [obscure] singt [obscure] lieblich sdingt</i>	[obscure]		
14	<i>12. Transpositio clavis / Klangt an und singt Lieblich [obscure] 3. Vocum.</i>	[keyboard intabulation]		
14v	<i>13. A lita vita Ballet e 8</i>	Ballet		
15	<i>14. / Ill confie mi robartj</i>	[obscure]		
15v-16	<i>15. Corra[n]t Thomas Simson.</i>	Courant	Thomas Simpson	
16v-17	<i>16. Volta Thomas Simson</i>	Volt	Thomas Simpson	
17v-18	<i>21. / Pavana Sacradent.</i>	Sacred End pavan		
18v	<i>17. Mülheüsen</i>	[n.t.]	Mulhausen?	
19v-20	<i>18. Intrada. Hasleri</i>	Intrada	Johan Leo Hasler	
20v-21	<i>19. Galliard Groe: c8</i>	Galliard	Johannes Gros	
21v-22	<i>20. Galliard Groe. / Galliard Johan Groe</i>	Galliard	Johannes Gros	



## CH-Gbusch Ms.E 1602

folio	original ascription	title	composer	cons. & cogs.
1	<i>Corente.</i>	Courant		Hove 1601 102v/1
1v-2/1	<i>Courant</i>	Courant		
2/2-2v/1	<i>Volte.</i>	Volt		
2v/2-3	<i>Ballet.</i>	Ballet		<i>F-Pn</i> Rés.Vmd.ms.29 9-9v <i>Dolmetsch</i> 209v-210
3v	<i>Cegond Ballet.</i>	Ballet		Fuhrmann 1615 155/2
4-4v/1	<i>Volte.</i>	Volt	Mercure d'Orléans	Fuhrmann 1615 177 <i>Aegidius</i> 58v-59
4v/2-5	<i>Volte quant ie voy ce bel oeil Vinceur.</i>	Volt		<i>Thysius</i> 370v Fuhrmann 1615 38/2 <i>Reynaud</i> 6 LeRoy 1596 no.23 LeRoy 1597 no.6
5v	<i>Courante.</i>	Courant		cf: <i>Dd.9.33</i> 57v/1 Fuhrmann 1615 127/2 <i>Dolmetsch</i> 52v-53 Besard 1603 82v/2 <i>Thysius</i> 375v/2 Valerius 1626 26-27 <i>Reynaud</i> 10 LeRoy 1597 no.14
6-6v/1	<i>Toccade.</i>	Tocatta		
6v/2	<i>Ballet.</i>	Ballet		Fuhrmann 1615 156/1
7-7v/1	<i>Courant.</i>	Courant		
7v/2-8/1	<i>Courant.</i>	Lord Hay's Courant		<i>Folger</i> 24v/1 cf: <i>ML</i> 2v/2-3/1 <i>Sampson</i> 6/1 <i>Board</i> 8/1 <i>Skene</i> 119-122 <i>Herbert</i> 28/2
8/2-9v/1	<i>Fan=tasia</i>	Fantasia		Hove 1601 6-6v
9v/2-10v/1	<i>Fantasia.</i>	Fantasia		Hove 1601 5
10v/2-13	<i>Fantasia.</i>	Fantasia		Mertel 1615 183
13v-14	<i>Fantasia.</i>	Fantasia		<i>Dd.2.11</i> 37v/1 Mertel 1615 146/2-147/1 <i>Hirsch</i> 13/2 <i>GB-Lbl</i> Add.Ms.40032 203 Hove 1601 3v [cog]
14v-16v/1	<i>Fantasia di Joachim van Hove Resonansi d'ecco.</i>	Fantasia on Lachrimae	Joachim van den Hove	<i>Schele</i> 38-39/1 Hove 1601 4-4v
16v/2-17v/1	<i>Fein lustigh ist spazieren gehen.</i>	Don Frederico's Almain		Adriansen 1584 86v <i>Montbuysson</i> 26v/1 <i>Vilnius</i> 12 Phalèse 1574 78v-79 Newsidler 1574 K1v <i>Dallis</i> 218 <i>Thysius</i> 507 Hainhofer IV 33 <i>Naclerus</i> 94 <i>Fabritius</i> no.177
17v/2-18v/1	<i>Almande Schapell.</i>	Almain		<i>Thysius</i> 487/1 and 487/2 <i>Stobaeus</i> 76v/2 Hove 1601 101v
18v/2-21/1	<i>Fortuna di Joachim van den Hovo.</i>	Fortune My Foe	Joachim van den Hove	cf: see appendix 4
21/2-22/1	<i>Alamande.</i>	Almain		<i>Thysius</i> 496v Phalèse 1574 79v-80
22/2-23/1	<i>Galliarda</i>	Galliard	Laurencini	Besard 1603 107v/1 Piccinini 1639

23/2-24/1	<i>Galiarda</i>	Galliard		
24/2-27/1	<i>Pauana Lachrime</i>	Lachrimae Pavan	John Dowland [15]	see separate list
27/2-28/1	<i>Galliarda Lachrime.</i>	Galliard on Lachrimae		cognates see separate list
28/2-31v/1	<i>Bergamasca.</i>	Buffoons Bergamasca Setting	Giovanni Battista Domenico	see appendix 4
31v/2-32	<i>Galliarda Romana</i>	Galliard		
32v-33v/1	<i>Galliarda.</i>	Galliard		Vallet 1615 no.32
33v/2-34v/1		Pavan		
34v/2-35		Galliard		
35v-37/1		Sharp Pavan	Richard Allison	[this version corrupt] cf: see appendix 4
37/2-39v/1	<i>Pauana</i>	Pavan		cf: Hove 1601 92v-93
39v/2-40v	<i>Galliarda</i>	Earl of Derby's Galliard	John Dowland [44]	see appendix 4
41	<i>Balletto Diomed:</i>	Almain/Ballet	Diomedes Cato	Fuhrmann 1615 145/1
41v	<i>Balletto. Diomed:</i>	Ballet	Diomedes Cato	
42	<i>Balletto.</i>	Ballet		
42v	<i>Balletto.</i>	Ballet		
43	<i>Balletto.</i>	Ballet		
43v	<i>Balletto.</i>	Ballet		
44-45	<i>Baletto de Riesdia deto Duda qual s'accorda il Basso col Tenor Ottauo./ Ihr dess July Cesari Barbetti [obscure] sub folio a5.</i>	Ballet		

Joachim van den Hove: *Florida* (Utrecht, 1601)

folio	original ascription	title	composer	cons. & cogs.
1-2	<i>F</i> Antasia prima. [index:] <i>F</i> Antasia prima.	Fantasia		
2v-3	<i>F</i> Antasia secunda. [index:] <i>F</i> antasia secunda.	Fantasia		
3v	<i>F</i> Antasia tertia. [index:] <i>F</i> antasia tertia.	Fantasia		cf: Mertel 1615 183 <i>H</i> irsch 13/2 <i>Dd.2.11</i> 37v/1 <i>H</i> erhold 13v-14 <i>GB-Lbl</i> Add.Ms.40032 203
4-4v	<i>F</i> Antasia quarta. [index:] <i>F</i> antasia quarta.	Fantasia on Lachrimae	Joachim van den Hove	cf: see appendix 4
5	<i>F</i> Antasia quinta. [index:] <i>F</i> antasia quinta.	Fantasia		<i>H</i> erhold 9v/2-10v/1
5v	<i>F</i> Antasia sexta. [index:] <i>F</i> antasia sexta.	Fantasia		
6-6v	<i>F</i> Antasia septima. [index:] <i>F</i> antasia septima & vltima.	Fantasia		<i>H</i> erhold 8/2-9v/1
75v-76v		first part of duet		
76-77 [inv]		second part of duet		
77v-79/1	<i>P</i> Assemezo d'Italio per bemoll. [index:] <i>P</i> Assemezo d'Italia per bmol.	Passamezzo Pavan		
79/2-80	<i>G</i> Alliarde sequitur. / <i>R</i> eprinse. [index:] <i>G</i> alliarda.	Passamezzo Galliard		
80v-81v/1	<i>P</i> Assemezo d'Italia per bemoll in alio Tono. [index:] <i>A</i> lio passemezo per bmol.	Passamezzo Pavan		
81v/2-82/1	<i>G</i> Alliarde. [index:] <i>G</i> alliarda.	Passamezzo Galliard		
82/2	<i>A</i> Lio Galliarde. [index:] <i>G</i> alliarda alio	Marigold Galliard		Holborne 1599 no.8 cf: <i>Vilnius</i> 63v/2-64v/1
82v-83v/1	<i>P</i> Assemezo d'Italia per <i>B</i> mol alio Tono. [index:] <i>P</i> assemezo per bmol.	Passamezzo Pavan		
83v/2-84	<i>G</i> Alliarde sequitur. [index:] <i>G</i> alliarda	Passamezzo Galliard		
84/2-85	<i>P</i> assemezo per <i>B</i> mol alio Tono. [index:] <i>P</i> assemezo per bmol.	Passamezzo Pavan		
85v	<i>G</i> Alliarde. [index:] <i>G</i> alliarda.	Passamezzo Galliard		
86-86v/1	<i>P</i> Assemezo bedurum. [index:] <i>P</i> assemezo per <i>b</i> durum.	Passamezzo Pavan		
86v/2-87/1	<i>G</i> aliarda Sequitur. [index:] <i>G</i> alliarda.	Passamezzo Galliard		
87/2-88/1	<i>P</i> Assemezo in <i>b</i> duer alio Tono. [index:] <i>A</i> lio <i>P</i> assemezo per <i>b</i> duer.	Passamezzo Pavan		
88/2	<i>G</i> aliarda sequitur. [index:] <i>G</i> aliarda.	Passamezzo Galliard		
88v-89	<i>P</i> Assemezo in <i>B</i> duer alio Tono. [index:] <i>P</i> assemezo per <i>b</i> duer.	Passamezzo Pavan		
89v	<i>G</i> aliarda. [index:] <i>G</i> alliarda.	Passamezzo Galliard		

90-90v/1	<i>PAssemezo B-duer in alio Tono.</i> [index:] <i>Passemezo bduer in alio tono.</i>	Passamezzo Pavan		
90v/2	<i>GAliarda Sequitur</i> [index:] <i>Galiarda.</i>	Passamezzo Galliard		
91	<i>PAuana.</i> [index:] <i>Pauana.</i>	Pavan		
91v	<i>Pauana.</i> [index:] <i>Alio Pauana.</i>	Pavan		
92-92v/1	<i>PAuana Pietro Filippi.</i> [index:] <i>Pauana Pietro Filippi.</i>	Pavan	Peter Phillips	<i>Wickhambrook</i> 12/1 <i>Dd.2.11</i> 98v-99/1 <i>Welde</i> 2v/2-3 <i>Board</i> 5v-6/1 <i>Dallis</i> 254-255 Hove 1601 92-92v Valerius 1626 137-138
92v/2-93	<i>Pauana.</i> [index:] <i>Alio Pauana.</i>	Pavan		cf: <i>Herhold</i> 37/2-39v/1
93v-94/1	<i>PAuana.</i> [index:] <i>Alio Pauana.</i>	Pavan		
94/2-95/1	<i>Pauana Lachrime.</i> [index:] <i>Pauana Lachrime.</i>	Lachrimae Pavan	John Dowland [15]	see separate list
95/2	<i>REprinse sequitur.</i> [index:] <i>Reprinse.</i>	Lachrimae Pavan reprise	John Dowland [15] /Joachim van den Hove	<i>Schele</i> 17-19/1 cf: see separate list
95v/1	<i>GAliarda.</i> [index:] <i>Galiarda.</i>	Galliard		
95v/2	<i>GAliarda.</i> [index:] <i>Alio Galiarda.</i>	Galliard		
96	<i>GAliarda.</i> [index:] <i>Alio Galiarda.</i>	Galliard		
96v	<i>GAliarda.</i> [index:] <i>Alio Galiarda.</i>	Galliard		
97/1	<i>GAliarde.</i> [index:] <i>Galiarda.</i>	Galliard/Calleno Casturame	?Busnois arr.	<i>408/2</i> 85/1 <i>Dallis</i> 79/2 <i>Phalèse</i> 1568 85v/2
97/2	<i>GAliarde.</i> [index:] <i>Galiarda.</i>	Galliard		
97v	<i>GAliarde.</i> [index:] <i>Galiarda.</i>	Galliard		
98	<i>GAilliarda.</i> [index:] <i>Galiarda.</i>	Galliard	Laurencini	<i>Besard</i> 1603 121/2
98v	<i>GAliarda.</i> [index:] <i>Galiarda.</i>	Galliard		
99	<i>GAliarda.</i> [index:] <i>Galiarda.</i>	Galliard		
99v	<i>ALmande Monsieur. / Reprinse</i> [index:] <i>Almande Monsieur.</i>	Mounsieur's Almain		
100/1	<i>ALmande.</i> [index:] <i>Reprinse.</i>	Almain		
100/2	<i>REprinse Sequitur.</i> [index:] <i>Almande. Reprinse</i>	Reprise		
100v	<i>ALmande Don Frederico.</i> [index:] <i>Almande Don Frederico.</i>	Don Frederico's Almain		
101/1	<i>ALmande.</i> [index:] <i>Almande.</i>	Almain		
101/2	<i>Galiarde.</i> [index:] <i>Galiarde.</i>	Galliard		<i>Vilnius</i> 23/2 <i>Dlugoraj</i> 197 cf: <i>Vilnius</i> 23/3 & 57/4
101v/1	<i>ALmande.</i> [index:] <i>Almande.</i>	Almain		

101v/2	<i>Almande</i> . [index:] <i>Almande</i> .	Almain		
102/1	<i>COurante</i> . [index:] <i>Courante</i> .	Courant		
102/2	<i>COurante</i> . [index:] <i>Alio</i> <i>Courante</i> .	Courant		
102v/1	<i>COurante</i> . [index:] <i>Courante</i> .	Courant		<i>Herhold</i> 1
102v/2	<i>COurante</i> . [index:] <i>Courante</i> .	Volt/Courant		<i>Vilnius</i> 4v/3-5/1 <i>Nürnberg</i> <i>Naples</i> 342 (twice) <i>Dlugoraj</i> 262-3
103/1	<i>COurante</i> . [index:] <i>Courante</i> .	Courant	Charles Bocquet	<i>Fuhrmann</i> 1615 172
103/2	<i>Courante</i> . [index:] <i>Courante</i> .	Courant		
103v/1	<i>SPagnollette</i> . [index:] <i>Spagnollette</i> .	Espagnol		
103v/2	<i>Volte</i> . [index:] <i>Volte</i> .	Volt		
104/1	<i>VOlte</i> . [index:] <i>Volte</i> .	Volt/Courant		<i>Besard</i> 1603 154v/1 <i>Montbuysson</i> 18v/2-19
104/2	<i>VOlte</i> . [index:] <i>Volte</i> .	Volt		
104v/1	<i>VOlte</i> . [index:] <i>Volte</i> .	Volt		
104v/2	<i>Volte</i> . [index:] <i>Volte</i> .	Volt		
105-105v/1	<i>BRansles</i> . [index:] <i>Bransles</i> .	Branle		<i>Besard</i> 1603 180v-181 <i>Fuhrmann</i> 1615 134-5 <i>Besard</i> 1612 146v
105v/2- 106/1	<i>BRande Gay</i> . [index:] <i>Brande Gay</i>	Branle Gay		
106/2	<i>ORlando Chanson</i> <i>Englesæ</i> . [index:] <i>Orlando</i> <i>Chanson Englese</i> .	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	<i>Dd.2.11</i> 55v/3 <i>Board</i> 1/3 <i>Mynshall</i> 5v/3 <i>Montbuysson</i> 23v/2 and 38 <i>Fuhrmann</i> 1615 47/2 <i>Vilnius</i> 1/1 (dt) and 1/2 (band.) <i>Bautzen</i> 50/1 and 50/2 <i>408/2</i> 111/2 <i>Thysius</i> 399/1 <i>Schmall</i> 22v
106/3	<i>REprinse</i> . [index:] <i>Reprinse</i> .	Reprise		
106v/1	<i>FORTuna Englesæ</i> . [index:] <i>Fortuna</i> <i>Englesa</i> .	Divisions on Fortune My Foe		cf: see appendix 4
106v/2	<i>CHanson Englesæ</i> . [index:] <i>Chanson</i> <i>Englesa</i> .	Lord Zouch's Maske		see appendix 4
107/1	<i>HOLLanschen</i> <i>Boerendans</i> . [index:] <i>Hollanschen</i> <i>boerendans</i> .	Dutch Boer Dance		
107/2	<i>SCHager voetken</i> . [index:] <i>Schaeger</i> <i>voetken</i> .	Schager Voetken		
107v/1	<i>HONssup</i> . [index:] <i>Honssup</i> .	The Hunt's Up		
107v/2	<i>GRIensliefs</i> . [index:] <i>Griensliefs</i> .	Greensleeves	Francis Cutting	31392 29/2 <i>408/2</i> 104/1
107v/3	<i>SOet Robert</i> . [index:] <i>Soet Robert</i> .	Lord Willoughby's Welcome Home/Roland	Thomas Robinson	see appendix 4
108	<i>SVsanneken</i> . [index:] <i>Susanneken</i> .	Susanna		<i>Thysius</i> 434/2 434v and 439/1

108v	<i>ALmande Monsieur.</i> [index:] <i>Almande Monsieur.</i>	Mounsieur's Almain		
109/1	<i>REprinse.</i> [index:] <i>Reprinse.</i>	Reprise		
109/2	<i>ALmande Gratie.</i> [index:] <i>Almande gratie.</i>	Almain Gratie		
109v	<i>ALmande Englesæ</i> [index:] <i>Almande Englesæ.</i>	Almain		
110/1	<i>SOet Catarijnken.</i> [index:] <i>Soet Catarijnken.</i>	Sweet Catherine		
110/2	<i>HAnske is so fraeye.</i> [index:] <i>Hansken is so fraeyen gesel.</i>	Hansel is so free Gretel		

Joachim van den Hove: *Delitiae Musicae* (Utrecht, 1612)

folio	original ascription	title	composer	cons. & cogs.
1	<i>PReludium. / Joachimus vanden Hove. [index:] PRæلودium,</i>	Prelude	Joachim van den Hove	
1v	<i>PRæلودium. / Joachimus va[n]de[n]houe. [index:] Præludium</i>	Prelude	Joachim van den Hove	
2	<i>PReludium Tristæ. / Ioachimus vande[n] Hove. [index:] Præludium Tristæ</i>	Prelude Tristae	Joachim van den Hove	
2v	<i>PReludium Lachrimæ. / Ioachimus vande[n] Hove [index:] Præludium Lachrimæ,</i>	Lachrimae Prelude	Joachim van den Hove	
3	<i>PRæلودium. / Ioachimus vande[n] Hove. [index:] Præludium,</i>	Prelude	Joachim van den Hove	
3v	<i>PRæلودium. / Ioachiums vanden Hove. [index:] Præludium,</i>	Prelude	Joachim van den Hove	
36v	<i>PAvana. / Ioan Dovvlant. [index:] Pavana,</i>	Mr John Langton's Pavan	John Dowland	see appendix 4
37	<i>PAvana. / Ioachimus vanden Hove. [index:] Pavana,</i>	Pavan	Joachim van den Hove	
37v	<i>PAvana Pijper. / Dovvlant. [index:] Pavana,</i>	Captain Digorie Piper's Pavan	John Dowland	see appendix 4
38	<i>PAvana / Antoni Holborn. [index:] Pavana,</i>	Pavan	Anthony Holborne	
38v-39/1	<i>SEmper Dowlant semper dolens. / Ioan Doulant. [index:] Semper Dowlant semper dolens,</i>	Semper Dowland Semper Dolens	John Dowland	see appendix 4
39/2	<i>Pavana Melancolica. / Ioachimus vanden Houe. [index:] Pavana Melancolica</i>	Pavan	Joachim van den Hove	
39v-40	<i>PAssemezo d'Italia. [index:] Passemezo d'Italia,</i>	Passamezzo	Joachim van den Hove	
40v	<i>GAlliarde du pass. / Reprinse Ioachimus vande[n] Hove. [index:] Galliarde du Passemezo,</i>	Passamezzo Galliard	Joachim van den Hove	
41-41v	<i>PAssemezo d'Italio. [index:] Alia Passemezo d'Italia,</i>	Passamezzo Pavan	Joachim van den Hove	
42	<i>GAlliarde du Pass. / Reprinse. Ioachimus vande[n] Houe. [index:] Galliarde du Passemezo,</i>	Passamezzo Galliard	Joachim van den Hove	
42v-43	<i>PAssemezo d'Italia. [index:] Alia Passemezo d'Italia,</i>	Passamezzo Pavan	Joachim van den Hove	
43v	<i>GAlliarde du pass. / Reprinse I. v. H. [index:] Galiarde du Passemezo,</i>	Passamezzo Galliard	Joachim van den Hove	
44-44v	<i>PAssemezo d'Italia. [index:] Alia Passemezo d'Italia,</i>	Passamezzo Pavan	Joachim van den Hove	
45	<i>GAlliarde du Pass. / Reprinse. I. v. H. [index:] Galliarde du passemezo,</i>	Passamezzo Galliard	Joachim van den Hove	
45v-46	<i>PAss. per beduer. [index:] Passemezo per beduer,</i>	Passamezzo Pavan	Joachim van den Hove	

46v	<i>GAlliarde du Passe. / Reprinse. Ioachimus vanden Houe. [index:] Galliarde du pass</i>	Passamezzo Galliard	Joachim van den Hove	
47-47v	<i>Passamezzo in beduer. [index:] Alia Passamezzo per beduer,</i>	Passamezzo Pavan	Joachim van den Hove	
48	<i>GAlliarde du passe. / Reprinse. I. v. H. [index:] Galliarde du pass.</i>	Passamezzo Galliard	Joachim van den Hove	
48v-49	<i>Passamezzo per beduer. [index:] Alia Passameso per beduer,</i>	Passamezzo Pavan	Joachim van den Hove	
49v	<i>GAlliarde du Passe. / Reprinse. I. v. H. [index:] Galliarde du pass.</i>	Passamezzo Galliard	Joachim van den Hove	
50	<i>FAvorito. / Diomedes. [index:] Faurito,</i>	Favorito	Diomedes Cato	
50v-51/1	<i>FAvorito. / Ioachimus vanden Houe. [index:] Faurito,</i>	Favorito	Joachim van den Hove	
51/2	<i>GAlliarde. / Diomedes. [index:] Galliarde,</i>	Galliard	Diomedes Cato	
51v	<i>GAlliarde. / Ioan Doulant. [index:] Galliarde,</i>	Galliard	John Dowland	
52	<i>GAlliarde. / Ioachimus vanden Houe. [index:] Galliarde,</i>	Galliard	Joachim van den Hove	
52v/1	<i>GAlliarde. / Diomedes. [index:] Galliarde,</i>	Galliard	Diomedes Cato	Besard 1603 123/2
52v/2	<i>GAlliarde. / Ioan Dovvland. [index:] Galliarde,</i>	Giles Hoby's Galliard, ?cnst part	John Dowland [29]	see appendix 4
53	<i>GAl iarde. / Ioachimus vanden Hove. [index:] Galliarde,</i>	Galliard	Joachim van den Hove	
53v/1	<i>GAlliarde. / Ioan Doulant. [index:] Galliarde,</i>	Galliard	John Dowland	
53v/2	<i>GAlliarde. / Ioachimus vanden Hove [index:] Galliarde,</i>	Galliard	Joachim van den Hove	
54/1	<i>GAlliarde. / I. v. H. [index:] Galliarde,</i>	Galliard	Joachim van den Hove	
54/2	<i>GAlliarde. / Ioachimus vanden Houe. [index:] Galliarde,</i>	Galliard	Joachim van den Hove	
54v-55	<i>BArgamasca. / Giovan Battista Domenicho. [index:] Bargamasca,</i>	Buffoons Bergamasca Setting	Giovanni Battista Domenico	see appendix 4
55v-56v/1	<i>VNe Ieune Fillette. / Mr Iacques Pollonis. [index:] Vne Ieune Fillette,</i>	Une Jeune Fillette/Nonette	Jacques Polonois	cf: see appendix 4
56v/2-57	<i>[Vne Ieune Fillette] Vltima Parte. / Ioachimus vanden Hove.</i>	Une Jeune Fillette/Nonette	Joachim van den Hove	see appendix 4
57v/1	<i>ALmande. / Ioan Dovvland. [index:] Almande,</i>	Almain	John Dowland	
57v/2	<i>Almande. / Ioachimus vanden Houe. [index:] Almande,</i>	Almain	Joachim van den Hove	
58/1	<i>ALmande. / Ioan Douland. [index:] Almande,</i>	Almain	John Dowland	
58/2	<i>Almande. / Ioachimus vanden Hove. [index:] Almande,</i>	Almain	Joachim van den Hove	
58v/1	<i>BAllet. / Incerte. [index:] Ballet,</i>	Ballet		



58v/2	<i>Ballet. / Incerte.</i> [index:] <i>Ballet,</i>	Ballet		Mylius 1622 91/2
59/1	<i>BAllet Englese. / Incerte.</i> [index:] <i>Ballet,</i>	Mall Sims	Johan Leo Hassler	see appendix 4
59/2	<i>Ballet Englese. / Incerte.</i> [index:] <i>Ballet,</i>	Lady Laiton's Almain	John Dowland [48]	see appendix 4
59v	<i>ALmande. / Ioachimus vanden Houe.</i> [index:] <i>Almande,</i>	Almain	Joachim van den Hove	
60	<i>ALmande. / Ioachimus vanden Hove.</i> [index:] <i>Almande,</i>	Almain	Joachim van den Hove	
60v/1	<i>ALmande. / I. v. H.</i> [index:] <i>Almande,</i>	Almain	Joachim van den Hove	
60v/2	<i>Almande. / Ioachimus vanden Hove.</i> [index:] <i>Almande,</i>	Almain	Joachim van den Hove	
61/1	<i>BRande Honneur.</i> [index:] <i>Brande Honneur,</i>	Branle Honneur		cf: <i>Vilnius</i> 68/1
61/2	<i>Brande Westmunster.</i> [index:] <i>Brande Westmunster,</i>	Westminster Branle		<i>Thysius</i> 444 cf: <i>Marsh</i> 364 <i>Dd.2.11</i> 66v
61v/1	<i>BRande Engleterre.</i> [index:] <i>Brande Engleterra,</i>	Sellenger's Round		cf: see appendix 4
61v/2	<i>Bra[n]de Ioctomdeyne.</i> [index:] <i>Brande Ioctomdeyne,</i>	Branle Ioctomdeyne		<i>Thysius</i> 448v
62	<i>COura[n]te. / Mr Iacques Pollonois.</i> [index:] <i>Couraante,</i>	Courant	Jacques Polonois	<i>Aegidius</i> 37v-38 <i>Fuhrmann</i> 1615 166/1 <i>Nürnberg</i> 15-15v cf: <i>Herbert</i> 10v/1 Hove 1612 62 first strain only: <i>Montbuysson</i> 24v and 66/2 <i>Dolmetsch</i> 216v-217
62v/1	<i>COurante. / Mr Iacques Pollonois.</i> [index:] <i>Courante</i>	Courant	Jacques Polonois	
62v/2	<i>Courante. / Incertus Autor.</i> [index:] <i>Courante,</i>	Courant		<i>Valerius</i> 1626 27
63/1	<i>COurante. / Ioachimus vanden Houe.</i> [index:] <i>Courante,</i>	Courant	Joachim van den Hove	
63/2	<i>Courante. / Mr Iacques Pollonois.</i> [index:] <i>Courante,</i>	Courant	Jacques Polonois	
63v/1	<i>COurante. / Ioachimus vanden Houe.</i> [index:] <i>Courante,</i>	Courant	Joachim van den Hove	
63v/2	<i>Courante. / I. v. H.</i> [index:] <i>Courante,</i>	Courant	Joachim van den Hove	
64/1	<i>COurante. / I. v. H.</i> [index:] <i>Courante,</i>	Courant	Joachim van den Hove	
64/2	<i>Courante. / Ioachimus vanden Hove.</i> [index:] <i>Courante,</i>	Courant	Joachim van den Hove	<i>Brahe</i> 36v
64v/1	<i>COurante. / Ioachimus vanden Houe.</i> [index:] <i>Courante,</i>	Courant	Joachim van den Hove	
64v/2	<i>Courante. / I. v. H.</i> [index:] <i>Courante,</i>	Courant	Joachim van den Hove	
65/1	<i>CHanson Engleze.</i> [index:] <i>Chanson Englese,</i>	Chanson		
65/2	<i>Chanson Engleze.</i> [index:] <i>Chanson Englese,</i>	Chanson		

65v	<i>Chanson Flameng. / Ioachimus vanden Houe.</i> [index:] <i>Chanson Flameng.</i>	Chanson	Joachim van den Hove	
66/1	<i>Galliarde Engleze.</i> [index:] <i>Galliarde Englese,</i>	Galliard		
66/2	<i>Galliarde.</i> [index:] <i>Galliarde Englese,</i>	Galliard Sweet Margaret		cf: Valerius 1626 142-43 Vallet 1615 35 <i>Eijsertt</i> 93v <i>Dlugoraj</i> 196 <i>Stobaeus</i> 44/1 <i>Vilnius</i> 22 and 57/4 <i>Drexel</i> 90
66/3	<i>Canarie.</i> [index:] <i>Canarie.</i>	Canaries		

## RU-LV Ms.1400/I Hans Kernstok c1555-60

some titles duplicated in cyrillic, others may be transliterated Russian

folio	original ascription	title	composer	cons. & cogs.
i	<i>Saltarello</i>	Saltarello		
i verso	<i>v[o] che la cantossi una canzona</i>	[n.t.]		
1-1v/1	<i>Quanto o madona</i>	Quanto O Madona		
1v/2-2v/1	<i>Dona Leggiadra</i> [?]	[n.t.]		
2v/2-3v/1	<i>Labella Franitess</i> [?]	[n.t.]		
3v/2-5/1	<i>O sio potesi</i>	[n.t.]		
5/2-7v/1	<i>Pasomezo / Tripla</i>	Passamezzo		
7v-8	<i>Non dito manio habui Torto / Valentins Bekw [...]</i>	Non Dito Manio	Valentin Bakfark?	
8v-9v/1	<i>Dulce mia Amore</i>	Dulce Mi Amore		
9v/2-10/1	<i>Non mortui laudabus te due</i>	Non Mortui		
10/2-11/1	<i>Rochalfaso</i>	La Rocha el Fuso?		
11/2-12	<i>Ich rem unth kla[g]</i>	[n.t.]		
12v-13/1	<i>Leuer [est] Bon</i>	Lever Bon		
13/2-14v/1	<i>Tripla</i>	Tripla		
14v/2-15v/1	<i>Pasomesa</i>	Passamezzo		
15v-16v/1	<i>Fantasia</i>	Fantasia		
16v/2-18v/1	<i>Quando io pensal martire [i]te saluator noster</i>	Quando Io Pens'al Martire		
19v/2-20	<i>Prauiem</i> [obscure]	[n.t.]		
20v/1	<i>Smuthne</i> [obscure]	[n.t.]		
20v/2-21/1	<i>Pasamezo hispanica</i>	Passamezzo		
21/2-22	<i>Lecontent</i>	Le Content Est Riche?	Sermisy arr.??	
22v-23/1	<i>Passo e mezo</i>	Passamezzo		
23/2-23v/1	<i>Gallairda</i> [?]	[n.t.]		
23v/2-24v/1	[obscure]	[n.t.]		
24v/2-26/1	<i>Sartarello</i> [obscure] <i>Pass e mezza</i>	Saltarello Passamezzo		
26/2-27v/1	[obscure]	[n.t. not v.t.]		
27v/2-28v	<i>Ormens</i>	[n.t.]		
29-31	<i>Passim [e] francis</i>	Passamezzo		
31v/1	[obscure]	[n.t.]		
31v/2-32		[n.t.]		
32v-34	<i>Fantasia bellissima Goane Pacaleno</i>	Fantasia	Goane Pacaleno	
34v/1	<i>Passo e mezo</i>	Passamezzo		
34v/2-35	<i>Saltarello</i>	Saltarello		
35v	<i>Pzynu... sie mila ...obie</i>	[n.t.]		
36-36v	<i>Fantasia</i>	Fantasia		Besard 1603 35
37-37v	<i>Fine del pass e meze de la verлата Pacalono</i>	Passamezzo	Pacoloni	
38-38v/1	<i>Finisse la Padona Verлата seginta el Saltarello</i>	Saltarello		
38v/2-39		[n.t.]		
39v-41	<i>Fantasi</i>	Fantasia	John Dowland [?]	<i>Cosens</i> 7v-8 <i>Herbert</i> 73v Mertel 1615 208/2-210/1 Mylius 1622 30-31

41v-43	<i>fantasia</i>	Farewell Fancy	John Dowland [?]	<i>Euing</i> 41v-42/1 Mylius 1622 1-2 <i>Dd.</i> 5.78.3 43v-44 Fuhrmann 1615 18-19
43v-45	<i>Saltarello</i>	Saltarello		
45v	<i>Saltarello bello</i>	Saltarello		
47v-50v		[n.t.]		
51-53		[It. tabl. n.t.]		
54v-56	<i>fantasia</i>	Forlorn Hope Fancy	John Dowland [?]	see appendix 4
56v	<i>passamezo</i>	Passamezzo		
81v/2- 19v/1	<i>Pasomezo</i> [obscure]	Passamezzo		
97v-98	<i>Ferdinanth</i>	[n.t.]		
98v-99/1	[obscure]	[n.t.]		
99/2-99v		[n.t.]		
100- 101v/1		Passamezzo Pavan duet ground	John Johnson	408/2 85/2
101v/2		[n.t.]		

Elias Mertel: *Hortus musicalis novus* (Strasbourg, 1615)

page	orig. ascr.	title	composer	cons. & cogs.
1/1	1	Prelude		
1/2	2	Prelude		
2/1	3	Prelude		
2/2	4	Prelude	Julien Perrichon	<i>Herbert 61/1</i>
2/3-3/1	5	Prelude		
3/2	6	Prelude		
4/1	7	Prelude		
4/2	8	Prelude		
4/3	9	Prelude		
5/1	10	Prelude		
5/2	11	Prelude	Julien Perrichon	<i>Herbert 61/2</i>
5/3-6/1	12	Prelude		
6/2	13	Prelude		
6/3-7/1	14	Prelude		
7/2	15	Prelude		
7/3-8/1	16	Prelude		
8/2	17	Prelude		
8/3	18	Prelude		
8/4-9/1	19	Prelude	?Joachim van den Hove	<i>Schele 77/1</i>
9/2	20	Prelude		
9/3-10/1	21	Prelude	M. Galilei	Mylius 1622 24/2 Galilei 1620 38 =Mertel 1615 131
10/2	22	Prelude		
10/3-11/1	23	Prelude		
11/2	24	Prelude		
11/3	25	Prelude		
12/1	26	Prelude		
12/2	27	Prelude		
13/1	28	Prelude		<i>Aegidius 78v/2-79</i>
13/2	29	Prelude		
13/3-14/1	30	Prelude		
14/2	31	Prelude		
14/3-15/1	32	Prelude		
15/2	33	Prelude		
15/3-16/1	34	Prelude		
16/2	35	Prelude		
16/3	36	Prelude		Mertel 1615 23/1
17/1	37	Prelude		
17/2	38	Prelude		
17/3	39	Prelude		
17/4-18/1	40	Prelude		
18/2	41	Prelude		
18/3-19/1	42	Prelude		
19/2	43	Prelude		
19/3	44	Prelude		
20/1	45	Prelude		
20/2	46	Prelude		
20/3	47	Prelude		
20/4-21/1	48	Prelude		
21/2	49	Prelude		
21/3-22/1	50	Prelude		
22/2	51	Prelude		
22/3	52	Prelude		
23/1	53	Prelude		Mertel 1615 16/3
23/2	54	Prelude		Fuhrmann 1615 12-13/1
23/3-24/1	55	Prelude		
24/2	56	Prelude		
24/3-25/1	57	Prelude		
25/2	58	Prelude		<i>Schele 6/1</i>

25/3-26/1	59	Prelude		
26/2	60	Prelude		
27/1	61	Prelude		
27/2	62	Prelude		
27/3	63	Prelude		
28/1	64	Prelude		
28/2	65	Prelude		
28/3	66	Prelude		
29/1	67	Prelude		
29/2	68	Prelude		
30/1	69	Prelude		
30/2	70	Prelude		
31/1	71	Prelude		
31/2	72	Prelude		
31/3-32/1	73	Prelude	Laurencini	Besard 1603 9 Mertel 1615 (1st line lacking) <i>Montbuysson</i> 67v-68v/1
32/2-33/1	74	Prelude		
33/2	75	Prelude		
34/1	76	Prelude		
34/2	77	Prelude		
35/1	78	Prelude		
35/2	79	Prelude		
36/1	80	Prelude		
36/2-37/1	81	Prelude		
37/2-38/1	82	Prelude		<i>Basle</i> 27v-28
38/2	83	Prelude		
38/3	84	Prelude		
39/1	85	Prelude		
39/2	86	Prelude		
39/3-40/1	87	Prelude		
40/2	88	Prelude		
40/3-42/1	89	Prelude		
42/2	90	Prelude		
42/3-43/1	91	Prelude		b.18 to end=Fuhrmann 1615 10/2
43/2	92	Prelude		
43/3-44/1	93	Prelude		
44/2	94	Prelude		
44/3-45/1	95	Prelude		
45/2	96	Prelude		
46/1	97	Prelude		
46/2	98	Prelude		
46/3-47/1	99	Prelude	Laurencini	<i>Cosens</i> 31v Besard 1603 8 <i>Montbuysson</i> 19v-20
47/2	100	Prelude		
48/1	101	Prelude		
48/2	102	Prelude		
49	103	Prelude		
50/1	104	Prelude		Mertel 1615 62/3
50/2	105	Prelude		
51/1	106	Prelude		
51/2	107	Prelude		
52/1	108	Prelude		
52/2	109	Prelude		
53/1	110	Prelude	Jacob Reys	Besard 1603 10/1
53/2	111	Prelude		
53/3-54/1	112	Prelude		
54/2	113	Prelude		
54/3	114	Prelude		
55/1	115	Prelude		
55/2	116	Prelude		

55/3	117	Prelude		
56/1	118	Prelude		
56/2	119	Prelude		
56/3	120	Prelude		
57/1	121	Prelude		
57/2	122	Prelude		
58/1	123	Prelude		
58/2-59/1	124	Prelude		
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60/3-61/1	128	Prelude		
61/2	129	Prelude		
61/3-62/1	130	Prelude		Mylius 1622 16/2
62/2	131	Prelude		
62/3	132	Prelude		Mertel 1615 50/1
63/1	133	Prelude		
63/2	134	Prelude		
63/3-64/1	135	Prelude		
64/2	136	Prelude		
64/3-65/1	137	Prelude		
65/2	138	Prelude		
65/3-66	139	Prelude		Mertel 1615 67
67	140	Prelude		Mertel 1615 65/3-66
68/1	141	Prelude		Dolmetsch 208v-209
68/2-69/1	142	Prelude		
69/2	143	Prelude		
70/1	144	Prelude		
70/2-71/1	145	Prelude		Mylius 1622 6
71/2	146	Prelude		
72	147	Prelude		
73/1	148	Prelude		
73/2	149	Prelude		
74/1	150	Prelude		
74/2-75/1	151	Prelude		
75/2	152	Prelude		Schele 1/2
75/3-76/1	153	Prelude		
76/2	154	Prelude		
76/3-77/1	155	Prelude		
77/2	156	Prelude		
78	157	Prelude		
79/1	158	Prelude		
79/2	159	Prelude		Phalèse 1547 5
80/1	160	Prelude		
80/2-81/1	161	Prelude		
81/2	162	Prelude		
82	163	Prelude		
83/1	164	Prelude		
83/2-84/1	165	Prelude		
84/2	166	Prelude		Mylius 1622 7/2
85	167	Prelude		
86/1	168	Prelude		Schele 1/1
86/2-87/1	169	Prelude		
87/2	170	Prelude		
88	171	Prelude		
89/1	172	Prelude		
89/2-90/1	173	Prelude		
90/2	174	Prelude		
91/1	175	Prelude		
91/2	176	Prelude		
92/1	177	Prelude		Schele 1/3
92/2-93/1	178	Prelude		
93/2	179	Prelude		

93/3-94/1	180	Prelude		
94/2	181	Prelude		
95/1	182	Prelude		
95/2-96/1	183	Prelude		
96/2	184	Prelude		
97/1	185	Prelude		
97/2	186	Prelude		
98/1	187	Prelude		
98/2-99/1	188	Prelude		
99/2	189	Prelude		
100-101	190	Prelude		
101/2-102	191	Prelude		
103/1	192	Prelude		
103/2-104/1	[193]	Prelude		
104/2	194	Prelude		Mertel 1615 108/1
105/1	195	Prelude		
105/2	196	Prelude		
106	197	Prelude		
107/1	198	Prelude	?Johannes Rude	
107/2	199	Prelude		
108/1	200	Prelude		Mertel 1615 104/2
108/2-109/1	201	Prelude		
109/2-110/1	202	Prelude		
110/2	203	Prelude		
110/3-111/1	204	Prelude		
111/2-112/1	205	Prelude	Jacob Reys	Herbert 2/1
112/2	206	Prelude		
113/1	207	Prelude		
113/2	208	Prelude		
114/1	209	Prelude		
114/2-115/1	210	Prelude		
115/2-116/1	211	Prelude		
116/2	212	Prelude		Mylius 1622 11
116/3-117/1	213	Prelude		
117/2	214	Prelude		Mertel 1615 127/3-128/1
117/3-118/1	215	Prelude		
118/2	216	Prelude		
118/3-119/1	217	Prelude		
119/2	218	Prelude		Mertel 1615 127/2
120/1	219	Prelude		
120/2	220	Prelude		
121/1	221	Prelude		
121/2-122/1	222	Prelude		Mylius 1622 15/2
122/2-123/1	223	Prelude		
123/2	224	Prelude		
123/3	225	Prelude		
124/1	226	Prelude		
124/2-125/1	227	Prelude		
125/2	228	Prelude		
125/3	229	Prelude		
126-127/1	230	Prelude		
127/2	231	Prelude		Mertel 1615 119/2
127/3-128/1	232	Prelude		Mertel 1615 117/2
128/2-129/1	233	Prelude		
129/2	234	Prelude		Mylius 1622 12
130	235	Prelude		
131	1	Fantasia/ Toccata	M. Galilei	Mylius 1622 24/2 Galilei 1620 38 = Mertel 1615 9/3-10/1
132/2	2	Fantasia		
132/2-133/1	3	Fantasia		
133/2-134/1	4	Fantasia		
134/2-135	5	Fantasia		



136	6	Fantasia		
137	7	Fantasia		
138-139	8	Fantasia		
140/1	9	Fantasia		
140/2-141/1	10	Fantasia		
141/2	11	Fantasia		
141/3-142	12	Fantasia		
143/1	13	Fantasia		
143/2-144/1	14	Fantasia		
144/2-145/1	15	Fantasia		
145/2-146/1	16	Fantasia		
146/2-147/1	17	Fantasia		<i>Hirsch</i> 13/2 <i>Dd.2.11</i> 37v/1 <i>Herhold</i> 13v-14 <i>GB-Lbl</i> Add.Ms.40032 203
147/2-148/1	18	Fantasia		
148/2-149	19	Fantasia		cf: <i>Hirsch</i> 67v/2-68 [same theme]
150/1	20	Fantasia		
150/2-151/1	21	Fantasia		
151/2-152/1	22	Fantasia		
152/2-153/1	23	Fantasia	Julien Perrichon	<i>Herbert</i> 31v/1
153/2	24	Fantasia	?Julien Perrichon	<i>Nn.6.36</i> 33/2 <i>Herbert</i> 30/1
154/1	25	Fantasia		
154/2-156/1	26	Fantasia		
156/2-157/1	27	Fantasia	du Gast	<i>Herbert</i> 34v
157/2-158/1	28	Fantasia		
158/2-159	29	Fantasia		
160	30	Fantasia		
161	31	Fantasia		
162	32	Fantasia		
163-164/1	33	Fantasia		
164/2-165/1	34	Fantasia		
165/2-167	35	Fantasia		
168-170/1	36	Fantasia		
170/2	37	Fantasia		
171	38	Fantasia		
172-173/1	39	Fantasia		
173/2-174	40	Fantasia		
175	41	Fantasia		
176-177/1	42	Fantasia		
177/2-178/1	43	Fantasia		
178/2-179/1	44	Fantasia		
179/2-180/1	45	Fantasia		
180/2-181/1	46	Fantasia		
181/2-182/1	47	Fantasia		
182/1	48	Fantasia		
183	49	Fantasia		<i>Herhold</i> 10v/2-13
184	50	Fantasia		
185-187/1	51	Fantasia	C K	<i>Cosens</i> 39-40
187/2-188	52	Fantasia		
189/1	53	Fantasia		
189/2-190/1	54	Fantasia		
190/2	55	Fantasia		<i>Dlugoraj</i> fantasia 11
191	56	Fantasia	Anthony Holborne [?]	<i>Hirsch</i> 65 <i>Trumbull</i> 1 cf: <i>Dd.2.11</i> 28/2 (band.)
192-193/1	57	Fantasia		
193/2-195/1	58	Fantasia		
195/2-196/1	59	Fantasia	Laurencini	Besard 1603 13v [tone higher]
196/2-197/1	60	Fantasia		
197/2-198/1	61	Fantasia	Jacob Reys	<i>Herbert</i> 84

198/2-199/1	62	Fantasia		
199/2-200/1	63	Fantasia		<i>Bautzen 5</i>
200/2-201/1	64	Fantasia	du Gast	<i>Herbert 39/2</i>
201/2-202/1	65	Fantasia		
202/2-203	66	Fantasia		
204-206/1	67	Fantasia		
206/2-208/1	68	Fantasia	?Francesco da Milano	<i>Cosens 37v-38v</i> <i>Mylius 1622 35-36</i>
208/2-210/1	69	Fantasia	John Dowland [?]	<i>Herbert 73v</i> <i>Cosens 7v-8</i> <i>Mylius 1622 30-31</i> <i>Lvov 39v-41</i>
210/2-211/1	70	Forlorn Hope Fancy?	John Dowland [?]	<i>Dd.9.33 16v-17/1</i> <i>Mylius 1622 37-38/1</i> <i>Lvov 54v-56</i>
211/2-212	71	Fantasia		
213-214/1	72	Fantasia		
214/2-215	73	Fantasia		
216-217/1	74	Fantasia		
217/2-218/1	75	Fantasia		
218/2-219/1	76	Fantasia		
219/2-220	77	Fantasia	Alfonso Ferrabosco/ Richard Allison	<i>Dd.5.78.3 58v-59/1</i> <i>Board 29v</i> <i>Mylius 1622 38/2-39</i> <i>cf: 31392 40v-41 (band.)</i> <i>Dd.2.11 28v (band.)</i>
221-222/1	78	Fantasia		
222/2-223/1	79	Fantasia	Francesco da Milano	<i>Dd.2.11 16/1 and 18/2</i> <i>Hirsch 65v/1</i>
223/2-224/1	80	Fantasia	Anthony Holborne [?]	<i>Hirsch 64</i> <i>Dd.9.33 84v-85/1</i> <i>cf: Dd.2.11 65/1 (band.)</i>
224/2-225/1	81	Fantasia	Raphael de Viola	<i>Dlugoraj fantasia no.2</i>
225/2-226/1	82	Fantasia		
226/2-228/1	83	Fantasia	John Dowland [74]	<i>Dowland 1610B 15-16</i> <i>Cosens 8v-9</i> <i>31392 13v-14v/1 and 24</i> <i>ML 14v-15</i> <i>Pickeringe 24v-25/1</i> <i>Besard 1603 170v-171v/1</i> <i>Euing 16v-17</i> <i>Brahes 27v-31</i>
228/2-229/1	84	Fantasia		<i>Mylius 1622 40</i>
229/2-230/1	85	Fantasia		<i>Mylius 1622 41</i>
230/2-231/1	86	Fantasia		
232/2-232	87	Fantasia		
233-235/1	88	Fantasia		
235/2-237/1	89	Fantasia		
237/2-239/1	90	Fantasia		
239/2-240	91	Fantasia		
241-243/1	92	Fantasia		
243/2-244/1	93	Fantasia		
244/2	94	Fantasia		
245	95	Fantasia		
246-247/1	96	Fantasia	Ortenzio	<i>Schele 36/2-37/1</i>
247/2-248/1	97	Fantasia		
248/2-249/1	98	Fantasia		
249/2	99	Fantasia		
250/1	100	Fantasia		
250/2-251/1	101	Fantasia		
251/2-252/1	102	Fantasia		
252/2-253/1	103	Fantasia		
253/2-254/1	104	Fantasia	Dlugoraj	<i>Dlugoraj fuga no.7</i>
254/2-255/1	105	Fantasia		
255/2-257	106	Fantasia		

258-259/1	107	Fantasia		
259/2-260/1	108	Fantasia		
260/2-262/1	109	Fantasia		
262/2-264/1	110	Fantasia		
264/2-266/1	111	Fantasia		
266/2-268/1	112	Fantasia		
268/2	113	Fantasia	Diomedes Cato	<i>Herbert 13v/1</i>
269	114	Fantasia		
270-271/1	115	Fantasia	Diomedes Cato	Fuhrmann 1615 15-16/1 Dowland 1610B 10v-11
271/2-272/1	116	Fantasia		
272/2-273/1	117	Fantasia		
273/2-274/1	118	Fantasia		
274/2-277/1	119	Fantasia		
277/2-278	120	Fantasia		

## D-Kl Ms.4°.Mus.108.1 Victor de Montbuysson 1611

folio	original ascription	title	composer	cons. & cogs.
1/1	<i>1 Go frome Winde etc.</i>	Go From My Window	Richard Allison	see appendix 4
1/2	2	[n.t.]		
1/3	3 <i>Ballet.</i>	Ballet		
1v/1	4. / <i>Paduana.</i>	Come Again Sweet Love Doth Now Invite	John Dowland [60]	see appendix 4
1v/2	5. / <i>Ballet.</i>	Ballet		
1v/3	6. / <i>Allemande.</i>	Almain		
2/1	7. / <i>Gagliarda.</i>	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	see appendix 4
2/2	8. / <i>Branle.</i>	Branle		
2v/1		Almain The Lark		cf: Dd.9.33 83v/1 Danzig 26v Dlugoraj 369 Naclerus 46 Vilnius 57v/1 Dd.4.23 6v (cittern) FWVB 14
2v/2		[n.t.]		
2v/3		Amarilli mia Bella [frgmt]	Caccini arr.	Montbuysson 3/1
3/1	<i>Amarilli mia bella</i>	Amarilli mia Bella	Caccini arr.	Montbuysson 2v/3
3/2		[n.t.]		
3v/1	<i>Ballet</i>	Earl of Derby's Courant/French King's Maske		see appendix 4
3v/2	[obscure]	Bonny Sweet Robin	John Dowland [70]	see appendix 4
4/1	<i>Courante.</i>	Courant	?William Byrd	
4/2	<i>Paduana.</i>	Mall Sims ??		Vallet 1615 92 cf: see appendix 4
4v/1	<i>Par che che bra mi[n]</i>	[n.t.]		
4v/2		[n.t.]		
5/1-5v	<i>pauana lacrima</i>	Lachrimae Pavan	John Dowland [15]	see separate list
6	<i>Courrente nouvelle</i>	Courant		
6v/1	<i>Courrente</i>	Courant		
6v/2-7	<i>Courr:</i>	Courant		
7v/1	<i>Intrada</i>	Intrada		
7v/2-8/1	<i>Ballet</i>	Ballet		
8/2	<i>Courrente</i>	Courant		
8v-9/1		[n.t.]		
9/2	<i>Gagliard Spavento.</i>	Galliard		
9v/2-11	<i>Fuga</i>	Fuga		
11v-12	<i>Ballet.</i>	Une Jeune Fillette/Nonette	John Dowland [93]/ Daniel Bachelier	see appendix 4
12v/1	<i>Courrente M. L. H</i>	Courant	Michael Praetorius	Montbuysson 12v/1 Stobaeus 51/2 Besard 1617 1/1
12v/2-13/1	<i>Courrente. accordetur 4 chorus ad notam g sol re ut.</i>	Courant		
13/2-13v/1		[n.t.]		
13v/2-14	<i>Bransle gaij</i>	Branle Gay		Besard 1603 143v/1
14v		Prelude		
15-15v/1		Courant		
15v/2	<i>Courrente de Mad. la premiere fille d'Hessen. M. L. H.</i>	Courant	MLH	

15v/3-16/1	<i>Courrente Blanche et bleue. M. L. H.</i>	Courant	MLH	<i>Montbuysson</i> 17v/2-18/1
16	<i>Volte.</i>	Volt		
16v/1	<i>Volte.</i>	Volt/Courant		<i>Como</i> 40v <i>Herbert</i> 25v/2 <i>Besard</i> 1603 162v/2
16v/2-17/1	<i>Courrente.</i>	Courant?		<i>Besard</i> 1603 153v/1
17/2	<i>Bransle</i>	Branle		
17v/1		[n.t.]		
17v/2-18/1	<i>Courrente Blanche et bleue. M. L. H.</i>	Courant	MLH	<i>Montbuysson</i> 15v/3-16/1
18/2	<i>Ballet. G. S.</i>	Ballet		
18v/1	<i>Courrente.</i>	Courant		
18v/2-19	<i>Courrente.</i>	Volt/Courant		<i>Besard</i> 1603 154v/1 <i>Hove</i> 1601 104/1
19v-20	<i>Praeludium</i>	Prelude	Laurencini	<i>Cosens</i> 31v <i>Besard</i> 1603 8 <i>Mertel</i> 1615 46/3-47/1
21v	<i>Volte</i>	Volt		
22/1	<i>Volte</i>	Volt		
22/2	<i>Preludam</i>	Prelude		
22v	<i>Courante</i>	Courant		
23	<i>Volte</i>	Volt		
23v/1	<i>Courante</i>	Courant		
23v/2	<i>Orlando Furioso</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	see appendix 4
24/1	<i>Inglesa</i>	Lord Zouch's Maske		see appendix 4
24/2	<i>Dantz</i>	The Voice of the Earth/The Ghost [first strain only]		408/2 113/1 <i>Folger</i> 7v-8/1 <i>Bautzen</i> 85/2
24v	<i>Courante</i>	Courant		<i>Montbuysson</i> 66/2 <i>Dolmetsch</i> 216v-217
25/1	<i>Ballett</i>	Ballet		
25/2		Tremolo		<i>Dd.5.78.3</i> 6 <i>Board</i> 3v/2
25v/1		Brett's Courant		see appendix 4
25v/2	<i>May nicht aus Venus bihofs</i> [obscure]	May Night at Venus's Court		
26/1	<i>M. L. H. Courante</i> [obscure]	Courant	MLH	
26/2	[obscure]	[n.t.]		
26v/1	<i>Landtgraues Alman</i>	Don Frederico's Almain		<i>Adriansen</i> 1584 86v <i>Herhold</i> 16v/2-17v/1
26v/2-27/1		When Daphne did from Phœbus Fly	Giles Earle	
27/2		Ballet/Almain	Robert Ballard	<i>Montbuysson</i> 27/2 <i>Moy</i> 1631 1v-2 <i>Valerius</i> 1626 203 <i>Ballard</i> 1614 66
27v/1	<i>May nicht.</i>	May Night		
27v/2	<i>Mein</i> [?]	[n.t.]		
28/1	[obscure]	[n.t.]		
28/2	[obscure]	[n.t.]		
28v/1	[obscure]	[n.t.]		
28v/2	<i>A more Cieco</i>	Amour		
29/1	[obscure]	[n.t.]		
29/2	<i>Vidi una past:</i>	[n.t.]		
29v/1	[obscure]	[n.t.]		
29v/2-30/1	[obscure]	[n.t.]		
30/2	<i>Est ce Mars</i>	Sellenger's Round/ Est-ce Mars/The French Tune		see appendix 4

30v/1	<i>Amor</i> [?]aus	Amour		
30v/2	[obscure]	[n.t.]		
31		[n.t.]		
32v-35		[song]		
35v-36	[obscure]	[n.t.]		
36v/1	<i>O Veng.</i>	[n.t.]		
36v/2-37	<i>O Amor</i>	Amour		
37v/1	[obscure] / [obscure]	[n.t.]		
37v/2	<i>Ritornello</i>	Ritornello		
38	<i>Courrente</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	see appendix 4
38v-39	<i>Prelude.</i>	Prelude	Laurencini	Besard 1603 7v <i>Cosens</i> 28v-29
39v	<i>Volte.</i>	Volt		
40/1		[n.t.]		
40/2	<i>Courrente</i>	Courant		
40v	<i>Volte Romana</i>	Volt		
51v		[n.t.]		
52	<i>Quel espoir.</i>	Quel Espoir		
55	<i>prelude</i>	Fantasia	Francesco da Milano	
55v-56/1	<i>pauana lacrima:</i>	Lachrimae Pavan	John Dowland [15]	see separate list
56/2		[n.t.]		
56v/1	<i>Intrada hasler.</i>	Intrada	Johan Leo Hassler	
56v/2- 57/1	<i>daulant Gagliarde.</i>	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	see appendix 4
57/2		[n.t.]		
57v	<i>Courente</i>	Courant		
58/1	<i>Courente de madame la prinssece de condé</i>	Courant La Princesse de Condé		<i>Montbuysson</i> 58/1 Fuhrmann 1615 163/2- 164/1 Vallet 1615 81 Moy 1631 26 Ballard 1614 19/2-21/1 <i>Danzig</i> 9v <i>Krakow</i> 13/2
58/2	<i>la boumiane oder rigain [?]rin</i> [obscure]	La Boumiane		
58v	<i>Voltte.</i>	Volt		
59/1	<i>Ja'ymeray tousiours mon Phillis,</i>	J'aimerai Toujours mon Phillis		
59/2	<i>si ie puys vne foys</i>	Si Je Puis Une fois		
59v-60/1	<i>Ballett angloys</i>	Mall Sims		
60/2	<i>ballett de la de'esse diane.</i>	Ballet		
60v-61	<i>ballett</i>	Ballet		
64v/1		Come Again Sweet Love Doth Now Invite	John Dowland [60]	see appendix 4
64v/2-65	<i>Paduana Anglois</i>	Pavan		
65v/1	<i>Coureatte de la durette</i>	Courant de la Durette	Robert Ballard	<i>ML</i> 18v/2-19/1 <i>Aegidius</i> 102 Ballard 1611 45 Valerius 1626 20 Moy 1631 22v-23 Vallet 1615 82
65v/2		[n.t.]		
66/1		[n.t.]		
66/2	<i>Courente</i>	Courant		<i>Montbuysson</i> 24v <i>Dolmetsch</i> 216v-217
66v/1	<i>Courente de victor de Montbuysson</i>	Courant	Victor de Montbuysson	

66v/2-67/1	<i>ballet de mercure</i>	Ballet	Mercure d'Orléans	
67/2	<i>Englische danc tiledilerei genanat</i>	English Dance		
67/3	<i>ballett</i>	Ballet		
67v-68v/1	<i>prelude.</i>	Prelude	Laurencini	Besard 1603 9 Mertel 1615 31/3-32/1 (first line lacking)
68v/2	<i>.1. branles de la Royne.</i>	Branle de la Reine		Fuhrmann 1615 138/1
68v/3-69/1	<i>.2. branle</i>	Branle		Fuhrmann 1615 138/2
69/2	<i>.3. branle</i>	Branle		
69v/1	<i>volte</i>	Volt		
69v/2-70/1	<i>Vilanelle</i>	Villanella		
70/2	<i>ballett angloys.</i>	Ballet		
70v-71/1	<i>pipers paduan.</i>	Captain Digorie Piper's Pavan	John Dowland [?]	see appendix 4
71/2	<i>Volte puyx que vos ieulx</i>	Volt puis que vos yeux		Vallet 1616 15 Dolmetsch 245v-246
71v/1	<i>premier bransle simple.</i>	Branle		
71v/2	<i>.2. bran. simple</i>	Branle		
72/1	<i>.1. bransle gay.</i>	Branle Gay		
72/2	<i>.2. bransle gay.</i>	Branle Gay		
72v	<i>Finale.</i>	Final		
73		[n.t.]		
77v	<i>volte</i>	Volt/Courant		Trinity 2/1 Board 37/2 Dd.4.22 9v ML 3/2 Bautzen 21/1 Dolmetsch 105v-106 Nürnberg 71v
78/1	<i>balett.</i>	The Third of the Prince's Masque	?Robert Johnson	Nn.6.36 18v/2 Krakow 2/2
78/2		[n.t.]		
78v	<i>Courente</i>	Courant		Schele 85/2-86/1 ML 6/2 St Petersburg 33v-34 Montbuysson 78v Aegidius 91/2 cf: Ballard 1614 16/2-18/1
79	<i>Volte des exclaue.</i>	Volt		Ballard 1611 90/2-91/1
79v-80	<i>philips paduane</i>	Pavan	Peter Phillips	Dallis 83/1 and 124-125
81	<i>Courente</i>	Courant		
81v-82/1	<i>Courrente Nesta</i>	Courant Nesta		Aegidius 73v/2-74v/1 Board 41v/2 Werl 91v Schele 66/2 Kremsmunster 68v-69
82/2		[frgmt]		
82v		[n.t.]		
83-83v	<i>Courante</i>	[n.t.]		
84-84v/1		[n.t.]		
84v/2-85	<i>Ballett</i>	Ballet		
85v-86	<i>Courrente fiorita.</i>	Courant		Aegidius 212/2-213/1
89v	<i>Courrente Gautier</i>	Courant	Gauthier	
92v	<i>pauana dullande</i>	Pavan	John Dowland [88]	Fuhrmann 1615 62/1
93	<i>Courente</i>	Courant		
93v-94/1	<i>Courente</i>	Courant		
94/2	<i>ballett</i>	Sellenger's Round/ Est-ce Mars/The French Tune		see appendix 4

94v-95	<i>Galliard Dullande</i>	Galliard on a Galliard of Daniel Bachleler	John Dowland [28]	see appendix 4
95v-96/1		[n.t.]		
96/2		[n.t.]		
96v/1		[n.t.]		
96v/2- 97/1		[n.t.]		
97/2		[n.t.]		
97v	<i>ballet</i>	Ballet		
98	<i>ballet</i>	Ballet		Besard 1603 150/3 Bautzen 64/2 Dolmetsch 139v-140
98v-99/1	<i>Serabande</i>	Saraband		
99/2	<i>galliard P R</i>	Galliard	Philip Rosseter	
99v/1	<i>Spangeola</i>	Spagnoletta		<i>Stockholm</i> 253 114v Vallet 1615 25v, 18 and 80/2 Ballard 1614 26 <i>Montbuysson</i> 99v/1
99v/2	<i>Valett</i>	Ballet		
100/1	<i>Finale.</i>	Courant La Vallette	Robert Ballard	<i>Montbuysson</i> 100/1 Dolmetsch 42v-43 Vallet 1616 16 Ballard 1614 21/2-22 Valerius 43
100/2		[frgmt]		
100/3		[frgmt]		



Louys de Moy: *Le Petit Boucquet de Frise Orientale* (Paris, 1631)

folio	original ascription	title	composer	cons. & cogs.
1v-2	<i>Ballet par Ballart.</i>	Ballet/Almain	Robert Ballard	<i>Montbuysson</i> 27/2 Moy 1631 1v-2 Valerius 1626 203 Ballard 1614 66
2v	<i>Ballet par de moy.</i>	Ballet	Louys de Moy	
3	<i>Ballet par Pouset:</i>	Ballet	Robert Ballard	Fuhrmann 1615 153/2 Ballard 1614 4/1 Moy 1631 3
3v	<i>Gaillaerde du Ballet par de moy.</i>	Galliard	Louys de Moy	
4	<i>Ballet par de moy.</i>	Ballet	Louys de Moy	
4v	<i>Courante du Ballet par de moy.</i>	Courant	Louys de Moy	
5	<i>Ballet par Ballart.</i>	Ballet	Robert Ballard	Ballard 1614 68
5v	<i>Courante de Ballet par de Moy:</i>	Courant	Louys de Moy	
6	<i>Ballet par de moy.</i>	Ballet	Louys de Moy	
6v	<i>Courante du ballet.</i>	Courant		
7	<i>Volte par le pine.</i>	Volt	Charles de L'Espine	
7v	<i>Volte par de moy.</i>	Volt	Louys de Moy	
8	<i>Volte par de moy.</i>	Volt	Louys de Moy	
8v	<i>Volte par Lanclos.</i>	Volt	Lanclos	
9	<i>Courante par de moy.</i>	Courant	Louys de Moy	
9v	<i>Courante par de moy.</i>	Courant	Louys de Moy	
10	<i>Courante par ballart.</i>	Courant Le Testament	Julien Perrichon [18]	see appendix 4
10v-11	<i>Courante par de moy.</i>	Courant	Louys de Moy	
11v	<i>Courante par goutie.</i>	Courant	Gauthier	
12	<i>Courante par gautie.</i>	Courant	Gauthier	<i>Herbert</i> 62/3 <i>Schele</i> 82/2-83/1
12v-13	<i>Courante par de moy.</i>	Courant	Louys de Moy	
13v-14	<i>Courante par de moy.</i>	Courant	Louys de Moy	
14v-15	<i>Courante sur le mesme Air par de moy.</i>	Courant	Louys de Moy	
15v	<i>Courante par de moy.</i>	Courant	Louys de Moy	
16	<i>Courante par goutie.</i>	Courant La Bontade	Robert Ballard	see appendix 4
16v	<i>Courante par de moy.</i>	Courant	Louys de Moy	
17	<i>Courante par goutie.</i>	Courant	Gauthier	
17v	<i>Courante par de moy.</i>	Courant	Louys de Moy	
18	<i>Courante par de moy.</i>	Courant	Louys de Moy	<i>Bautzen</i> 19/2
18v-19	<i>Courante par de moy.</i>	Courant	Louys de Moy	
19v-20	<i>Courante par de moy.</i>	Courant	Louys de Moy	
20v	<i>Courante par goutie.</i>	Galliard	Gauthier	
21	<i>Courante par lepine.</i>	Courant	Charles de L'Espine	
21v	<i>Courante par de moy.</i>	Volt/Courant	Louys de Moy	<i>Dolmetsch</i> 114v-115 cf: <i>Nürnberg</i> 24v
22	<i>L'orangier par lepine.</i>	L'Orangier	Charles de L'Espine	
22v-23	<i>La duret par ballart.</i>	Courant de la Durette	Robert Ballard	see appendix 4
23v	<i>La Egola.</i> [obscure]	Courante La Rosignoll		<i>Krakow</i> 5v <i>Philidor</i> I 10 <i>Drexel</i> 110 Moy 1631 23v Vallet 1615 79 <i>Aegidius</i> 132v/1 (without divisions) <i>St Petersburg</i> 32v-33/1
24	<i>La sarabande.</i>	Saraband		
24v	<i>Courante de Madame.</i>	La Courant Sarabande		see appendix 4
25	<i>La Bergier.</i>	La Bergere		
25v	<i>La Spagnolet.</i>	Spagnolet		

26	<i>La Princesse.</i>	La Princesse		Ballard 1614 14-16/1 diff key
26v	<i>La Vigone.</i>	L'Avignon		Vallet 1615 80/1 <i>Aegidius</i> 104 [It.tabl.] Philidor I 8 <i>Drexel</i> 80-81 <i>Basle</i> 1v-2v/1 Ballard 1611 26 Valerius 1626 175-6 cf: <i>Dolmetsch</i> 66v- 67v and 183 Moy 1631 27 <i>Stobaeus</i> 54/1 <i>St Petersburg</i> 41v-42
27	<i>La seconde Avigone.</i>	L'Avignon		<i>Dolmetsch</i> 66v-67v and 183 de Moy 27 <i>Stobaeus</i> 54/1 cf: Vallet 1615 80/1 <i>St Petersburg</i> 41v-42 <i>Aegidius</i> 104 [It.tabl.] Philidor I 8 <i>Drexel</i> 80-81 <i>Basle</i> 1v-2v/1 Ballard 1611 26 Valerius 1626 175-6 Moy 1631 26v
27v	<i>Courante.</i>	Courant		
28	<i>La Rogale.</i>	La Royale		<i>Werl</i> 43
28v	<i>La Valaise.</i>	La Valaise		
29	<i>L'italiana.</i>	L'Italiana		
29v	<i>Courante</i>	Courant		
30	<i>Courante.</i>	Courant		
30v	<i>Courante.</i>	Courant		
31	<i>Courante.</i>	Courant		
31v	<i>Courante.</i>	Courant	Mercure d'Orléans/ René Saman	<i>Schele</i> 64/1 and 87 <i>ML</i> 25/2 Dowland 1610B 32v <i>Herbert</i> 65/1 Fuhrmann 1615 162/2 <i>Werl</i> 91 <i>Basle</i> 11-12 Moy 1631 31v <i>Aegidius</i> 122v-123
32	<i>Courante.</i>	Courant		
32v	<i>Courante.</i>	Courant		<i>St Petersburg</i> 55
33	<i>Courante.</i>	Courant		

Johann Daniel Mylius 1622: *Thesaurus Gratiarum* (Frankfurt, 1622)

folio	original ascription	title	composer	cons. & cogs.
1-2	<i>Grammatica Illustriss: Doulandi</i>	Farewell Fancy	John Dowland [3]	see appendix 4
3/1	<i>Praeludium 1</i>	Prelude		
3/2-4/1	<i>Praeludium 2</i>	Prelude		
4/2	<i>Praeludium 3</i>	Prelude		
5/1	<i>Praeludium 4</i>	Prelude		
5/2	<i>Praeludium 5</i>	Prelude		
6	<i>Praeludium 6</i>	Prelude		Mertel 1615 70/2-71/1
7/1	<i>Praeludium 7</i>	Prelude		
7/2	<i>Praeludium 8</i>	Prelude		Mertel 1615 84/2
8/1	<i>Praeludium 9</i>	Prelude		
8/2	<i>Praeludium 10</i>	Prelude		
9	<i>Praeludium 11</i>	Prelude		
10	<i>Praeludium 12</i>	Prelude		
11	<i>Praeludium 13</i>	Prelude		Mertel 1615 116/2
12	<i>Praeludium 14</i>	Prelude		Mertel 1615 129/2
13	<i>Praeludium 15</i>	Prelude		
14/1	<i>Praeludium 16</i>	Prelude		
14/2	<i>Praeludium 17</i>	Prelude		
15/1	<i>Praeludium 18</i>	Prelude		
15/2	<i>Praeludium aliud 19</i>	Prelude		Mertel 1615 121/2-122/1
16/1	<i>Praeludium 20</i>	Prelude		
16/2	<i>Praeludium 21</i>	Prelude		Mertel 1615 61/3-62/1
17	<i>Toccada Nobilis Sonatoris Gautier</i>	Toccata	Michelagnolo Galilei	Besard 1603 31
18-19	<i>Toccada Nobilissimi Victoris Galli</i>	Toccata	Victor Gallus	
20/1	<i>Toccada</i>	Toccata		
20/2	<i>Toccada</i>	Toccata		
21/1	<i>Toccada</i>	Toccata		
21/2	<i>Toccada</i>	Toccata	Vincenzo Bernia	Besard 1617 32 [inv]
22/1	<i>Toccada</i>	Toccata		
22/2	<i>Toccada</i>	Toccata		
23/1	<i>Toccada Nobilis Sonatoris Gautier</i>	Toccata	Gauthier	
23/2	<i>Toccada Ejusdem</i>	Toccata		
24/1	<i>Toccada</i>	Toccata		
24/2	<i>Toccada</i>	Toccata	Michelagnolo Galilei	Mertel 1615 131 & 9/3-10/1 Galilei 1620 38
25-27	<i>Grammatica Victoris Galli / Ejusdem</i>	Grammatica	Victor Gallus	
28-29	<i>Grammatica Rosideri Angli generosi</i>	Fantasia	?John Dowland [71]	<i>Pickeringe</i> 23v-24/1
30-31	<i>Fantasia</i>	Fantasia	John Dowland [6]	<i>Cosens</i> 7v-8 <i>Herbert</i> 73v Mertel 1615 208/2-210/1 <i>Lvov</i> 39v-41
32-34	<i>FANTASIA</i>	Fantasia		
35-36	<i>Fantasia</i>	Fantasia	Francesco da Milano	<i>Cosens</i> 37v-38v Mertel 1615 206/2-208/1
37-38/1	<i>Fantasia</i>	Forlorn Hope Fancy	John Dowland [2]	<i>Dd.9.33</i> 16v-17/1 Mertel 1615 210/2-211/1 <i>Lvov</i> 54v-56
38/2-39	<i>Fantasia.</i>	Fantasia	Alfonso Ferrabosco/ Richard Allison	<i>Dd.5.78.3</i> 58v-59/1 <i>Board</i> 29v Mertel 1615 219/2-220 cf: 31392 40v-41 (band.) <i>Dd.2.11</i> 28v (band.)
40	<i>Fantasia</i>	Fantasia		Mertel 1615 228/2-229/1
41	<i>Fantasia</i>	Fantasia		Mertel 1615 229/2-230/1
42-43	<i>Fantasia.</i>	Fantasia		Vallet 15-16

44-45	<i>Pauana Wilhelmi Angli. 1</i>	Pavan		
46-47	<i>Pauana Anglica Ejusdem. 2</i>	Pavan	Daniel Bacheler [5]	<i>Herbert</i> 3v-4 <i>Pickeringe</i> 27v <i>Dd.5.78.3</i> 61v-62 Fuhrmann 1615 49-50
48-49	<i>Pauana Anglica Excellens. 3</i>	Sir John Langton's Pavan	John Dowland [14]	<i>Dd.5.78.3</i> 2v-3 Dowland 1610B 19v-20v/1 Fuhrmann 1615 51-52 and 53-55/1
50-51	<i>Pauana Anglica alia. 4</i>	Pavan		<i>Cosens</i> 63v
52-53	<i>Pauana Douulandi. Angli. 5</i>	Pavan	John Dowland	
54-56	<i>Pauana Douulant 6</i>	Pavan	John Dowland	
57-58	<i>Pauana Anglica. 7</i>	Pavan	Daniel Bacheler	<i>Herbert</i> 19v-20 <i>Pickeringe</i> 20v-21/1 Fuhrmann 1615 56-58/1
59-61/1	<i>Pauana Anglica 8</i>	Pavan	Philip Rosseter	
61/2-63	<i>Pauana Anglica. 9</i>	Pavan		
64-65/1	<i>Pauana [10]</i>	Pavan		
65/2-66/1	<i>Pauana [11]</i>	Pavan		
66/2-67	<i>Pauana 12</i>	Pavan		
68	<i>Pauana 13</i>	Pavan		
69	<i>Courante 1</i>	Courant		
70/1	<i>Courante 2</i>	Courant		
70/2-71/1	<i>Courante 3</i>	Courant		
71/2	<i>Courante 4</i>	Courant		
71/3-72/1	<i>Courante 5</i>	Courant	Michelagnolo Galilei	<i>Aegidius</i> 59v-60 <i>Dolmetsch</i> 239v-240
72/2-73/1	<i>Courante 6</i>	Courant		
73/2	<i>Courante 7</i>	Courant		
74/1	<i>Courante 8</i>	Courant		
74/2	<i>Courante 9</i>	Courant		
75/1	<i>Courante 10</i>	Courant		
75/2-76	<i>Courante 11</i>	Courant		
77	<i>Courante 12</i>	Courant		
78/1	<i>Courante 13</i>	Courant		
78/2-79/1	<i>Courante 14</i>	Courant		
79/2	<i>Courante 15</i>	Courant		
80	<i>Courante 16</i>	Courant		<i>Dolmetsch</i> 219v-220 Vallet 1615 65
81	<i>Courante 17</i>	Courant		
82	<i>Courante 18</i>	Courant		
83	<i>Courante 19</i>	Courant		
84/1	<i>Courante 20</i>	Courant		
84/2-85	<i>Cour:</i>	Courant		
86	<i>Courante 22</i>	Courant		
87	<i>Courante 23</i>	Courant		
88	<i>Balletto 1</i>	Ballet		<i>Drexel</i> 106-107 Vallet 1615 52
89/1	<i>Balletto 2</i>	French Toy/ Ballet		Besard 1603 43 <i>Nn.6.36</i> 9/2 Fuhrmann 1615 148/2 Besard 1617 43/2 <i>Sibley</i> 36/1 <i>de Bellis</i> No.30 <i>Thysius</i> 381v Vallet 1616 1/3
89/2	<i>Balletto 3</i>	Ballet	Johan Baptiste Besard	Besard 1603 44/2
90	<i>Balletto 4</i>	Ballet		Vallet 1615 53
91/1	<i>Balletto Tessier</i>	Ballet	Tessier	
91/2	<i>Balletto 6</i>	Ballet		Hove 1612 58v/2

92/1	<i>Balletto Mertel</i> 1615ij	Ballet	Elias Mertel	
92/2	<i>Balletto Ejusdem</i>	Ballet	Elias Mertel	
93/1	<i>Volte 1</i>	Volt		
93/2-94/1	<i>Volte 2</i>	Volt		
94/2	<i>Volte 3</i>	Volt		
94/3	<i>Volte 4</i>	Volt		
95/1	<i>Volte 5</i>	Volt		
95/2	<i>Volte 6</i>	Volt		
96/1	<i>Volte 7</i>	Volt		
96/2	<i>Volte 8</i>	Volt	Michelagnolo Galilei	<i>Aegidius</i> 127v <i>Dolmetsch</i> 108v
96/3-97/1	<i>Volte 9</i>	Volt	Michelagnolo Galilei	<i>Aegidius</i> 128 <i>Dolmetsch</i> 109
97/2	<i>Volte 10</i>	Volt		
97/3-98/1	<i>Volte 11</i>	Volt		<i>Dolmetsch</i> 195v-196
98/2	<i>Volte 12</i>	Volt		<i>St Petersburg</i> 50v-51
99/1	<i>Volte 13</i>	Volt		
99/2	<i>Volte 14</i>	Volt	Michelagnolo Galilei	<i>Dolmetsch</i> 113v-114

Pierre Phalèse: *Des Chansons Reduictz en Tabulature* (Amsterdam, 1546)

folio	original ascription	title	composer	cons. & cogs.
3	<i>Praeludiu[m]</i>	Prelude		
3v	<i>Praeludiu[m]</i>	Prelude		
4	<i>Fantasia.</i>	Fantasia	Luys de Narvaez	Phalèse 1568 11/2
4v-5/1	<i>Fantasia.</i>	Fantasia	Luys de Narvaez	<i>Willoughby</i> 1v-2
5/2-6/1	<i>Fantasia.</i>	Fantasia	Luys de Narvaez	
6/2-7/1	<i>Fantasia.</i>	Fantasia	Luys de Narvaez	
7/2-8/1	<i>Fantasia.</i>	Fantasia	Luys de Narvaez	
8/2-9/1	<i>Fantasia.</i>	Fantasia	Luys de Narvaez	
9/2-10	<i>Fantaise.</i>	Fantasia	Luys de Narvaez	
10v-11	<i>Fantasia.</i>	Fantasia	Luys de Narvaez	

Pierre Phalése: *Des Chansons Reduictz en Tabulature* (Amsterdam, 1547)

folio	original ascription	title	composer	cons. & cogs.
5	<i>Praeludium.</i>	Prelude		Mertel 1615 79/2
5v/1	<i>Praeludium</i>	Prelude		
5v/2	<i>Praeludium</i>	Prelude		
6-6v/1	<i>Praeludium</i>	More Palatino/En Me Revenant		[opening 33 bars missing] see appendix 4
6v/2	<i>Praeludium</i>	Prelude		
7	<i>Praeludium</i>	Prelude		
31v	<i>Roude</i>	Ronde		
32	<i>Ronde</i>	Ronde		

Pierre Phalèse: *Hortus Musarum* (Amsterdam, 1552)

folio	original ascription	title	composer	cons. & cogs.
3/1	<i>Fantasia</i>	Fantasia		
3/2	<i>Fantasia</i>	Fantasia		
4/1	<i>Fantasia à Rota</i>	Fantasia	di Rotta	Phalèse 1568 2
4/2-5/1	<i>Fantasia Simon Sentlerus</i>	Fantasia	Simon Sentler	
5/2	<i>Conque la lauare</i>	conque la Lavare		
6-7/1	<i>Fantasia Io. Iacobi Albutij.</i>	Fantasia	Johannes Jacobi	
7/2	<i>Fantasia</i>	Fantasia		
8-9/1	<i>Fantasia</i>	Fantasia		
9/2	<i>Fantasia</i>	Fantasia		
10/1	<i>Fantasia Simon Sentler.</i>	Fantasia	Simon Sentler	
10/2-11	<i>Fan. Fra[n]cisci Mediola.</i>	Fantasia	Francesco da Milano	Phalèse 1568 8v-9/1
12-13	<i>Fantasia Pauli Baroni</i>	Fantasia	Paul Baron[i?]	
14	<i>Fantasia Simon Sentler.</i>	Fantasia	Simon Sentler	Phalèse 1568 1v
15	<i>Fantasia a Rota.</i>	Fantasia	di Rotta	
16/1	<i>Fantasia Simon Sentler.</i>	Fantasia	Simon Sentler	
16/2-17/1	<i>Fantasia a Rota.</i>	Fantasia	di Rotta	
17/2	<i>Rota Fantasia</i>	Fantasia	Nicolas di Rotta	Phalèse 1568 11/1
17/3	<i>Soneto</i>	Soneto		
18	<i>Fantasia Pauli Baroni</i>	Fantasia	Paul Baron	Phalèse 1568 2v-3/1
81/1	<i>Superius. / FAntasia.</i>	Fantasia first part of duet		
81/2 [inv]	<i>Tenor. / Fantasia</i>	Fantasia consort tenor?		
92/2	<i>Superius. / Ad quintam. / Galliarde.</i>	Galliard first part of duet		
93/2 [inv]	<i>Bassus. / Galliarde.</i>	Galliard second part of duet		



Pierre Phalèse: *Theatrum Musicum* (Amsterdam, 1568)

folio	original ascription	title	composer	cons. & cogs.
1	<i>FAntasia Prima.</i>	Fantasia		
1v	<i>Fantasia Simon Sentler.</i>	Fantasia	Simon Sentler	Phalèse 1552 14
2	<i>Fantasia à Rota</i>	Fantasia	di Rotta	Phalèse 1552 4/1
2v-3/1	<i>Fantasia Pauli Baroni.</i>	Fantasia	Paul Baron	Phalèse 1552 18
3/2	<i>FAntasia.</i>	Fantasia		
3v-4	<i>Fantasia.</i>	Fantasia		
4v-5/1	<i>Fantasia.</i>	Fantasia		
5/2	<i>Fantasia.</i>	Fantasia		
5v-6/1	<i>Fantasia.</i>	Fantasia		
6/2	<i>Fantasia.</i>	Fantasia		
6/3	<i>Fantasia.</i>	Fantasia		
6v	<i>Fantasia.</i>	Fantasia		
7	<i>Fantasia.</i>	Fantasia		
7v-8	<i>Fantasia.</i>	Fantasia	Francesco da Milano	<i>Marsh</i> 173-175/1
8v-9/1	<i>Fantasia Fra[n]cisci Milan.</i>	Fantasia	Francesco da Milano	Phalèse 1552 10/2-11
9/2	<i>Fantasia.</i>	Fantasia		
9v-10/1	<i>Fantasia.</i>	Fantasia		
10/2	<i>Fantasia.</i>	Fantasia		
10v	<i>Fantasia.</i>	Fantasia		
11/1	<i>Fantasia.</i>	Fantasia	Nicolas di Rotta	Phalèse 1552 17/2
11/2	<i>Fantasia.</i>	Fantasia	Luys de Narvaez	Phalèse 1546 4
59v/2	<i>BVrato</i>			
60/2 [inv]	<i>BVrato</i>			
60v	<i>LA Bataille, [index:] La Battaille</i>	Battle Pavan		<i>Dallis</i> 68-69/1, 97/2-98/1, 128-129, 238-239/1 and 240/2-242 <i>Thysius</i> 144-144v/1 cf: Phalèse 1568 61 [inv]
61 [inv]	<i>LA Bataille.</i>	Battle Pavan		<i>Dallis</i> 68-69/1, 97/2-98/1, 128-129, 238-239/1 and 240/2-242 cf: Phalèse 1568 60v <i>Thysius</i> 144-144v/1
61v	<i>PAssomezo. [index:] Passemezo ad secundam,</i>	Passamezzo		
62 [inv]	<i>BAssus.</i>	P.M. Pavan second part of duet		<i>Dallis</i> 245/2
62v/1	<i>IL suo saltarello. [index:] Il suo saltarello,</i>	Saltarello		
62v/2	<i>CHi passa, [index:] Chi passa</i>	Chi Passa		
63/1 [inv]	<i>IL suo Saltarello</i>	Saltarello		
63/2 [inv]	<i>CHi passa,</i>	Chi Passa		
64v-65/1	<i>PAssomezo d'ytalye, [index:] Passemezo d'ytatie, ad quintam.</i>	Passamezzo Variations		<i>Marsh</i> 14-17
65/2 [inv]	<i>BAssus.</i>	Passamezzo Pavan duet ground		<i>Marsh</i> 375/2
65v-66	<i>PAssomezo D'italye. [index:] Passemezo ditalye,</i>	Passamezzo		
66v-67	<i>PAssomezo [index:] Passemezo ditalye,</i>	Passamezzo		

67v-69v	<i>Passomezo Rans, / Fin de la Passemezo de Nicolas Ra[n]s</i> [index:] <i>Passomezo de N Rans,</i>	Passamezzo	Nicolas Rans	
70-72/1	<i>GAilliarda de N. de Rans, / Fin des Gail. de Nic. de Rans.</i> [index:] <i>Gailliarda de N. Rans,</i>	Galliard	Nicolas Rans	
72/2 (MS)	50:	Passamezzo		
72v-75v	<i>Passomeso de Marck Antoine. / Fin du Passemezo du Marck Antoine.</i> [index:] <i>Passomezo Marck Antoine,</i>	Passamezzo Pavan duet treble	Marc Antoine	<i>Marsh 369-375/1</i>
76-76v/1	<i>Passomezo D'italye.</i> [index:] <i>Passomezo ditalye,</i>	Passamezzo		
76v/2-77	<i>GAilliarda.</i> [index:] <i>Gailliarda,</i>	Galliard		
77v-78	<i>GAilliarda.</i> [index:] <i>Gailliarda Milanese</i>	Galliard		
78v/1	<i>Passomezo d'ytalye,</i> [index:] <i>Passomezo in Tenore,</i>	Passamezzo		
78v/2-79/1	<i>LA Gailliarde.</i> [index:] <i>La Gailliarde,</i>	Galliard		
79/2	<i>Passomezo D'italye. . Contratenor.</i> [index:] <i>Passomezo in Contratenore,</i>	Passamezzo		
79v/1	<i>GAilliarda.</i> [index:] <i>La Gailliarde,</i>	Galliard		
79v/2-80/1	<i>Bassus. Passomezo.</i> [index:] <i>Passomezo in Basso,</i>	Passamezzo second part of duet		
80/2-?	<i>LA Gailliarde.</i> [index:] <i>La gailliarde,</i>	Galliard		
80v-81/1	<i>PAdoana Romanisca.</i> [index:] <i>Padoana Romanisque,</i>	Romanesca Pavan		
81/2-81v	<i>LA Gailliarde.</i> [index:] <i>La gailliarde,</i>	La Galliard		
82/1	<i>GAilliarda la Royne d'escosse.</i> [index:] <i>Gailliarda la Royne d'escosse,</i>	Galliard the Queen of Scots		
82/2	<i>Gailliarda de Meller.</i> [index:] <i>Gailliarda de Meller,</i>	Galliard	Meller	
82v-83/1	<i>CHI passa</i> [index:] <i>Chi passa,</i>	Chi Passa		
83/2	<i>Gailliarda la Massengiere.</i> [index:] <i>Gailliarda la Massengiere,</i>	Galliard	?Mesangeau	
83v/1	<i>GAilliarda.</i> [index:] <i>Gailliarda</i>	Galliard		
83v/2-84/1	<i>Gailliarda La Vergiliana.</i> [index:] <i>Gailliarda la Vergiliana,</i>	Galliard		
84/2	<i>Gailliarda Si pour t'aymer</i> [index:] <i>Gailliarda Si pour t'aymer,</i>	Galliard Si Pour l'aimer		<i>Thysius 29v/1</i>
84v/1	<i>GAilliar. Morette</i> [index:] <i>Gailliarda la Morette,</i>	Galliard		
84v/2-85/1	<i>Gailliarda la Varionessa.</i> [index:] <i>Gailliarda la Varianessa.</i>	Galliard		
85/2	<i>GAilliarda Brunette,</i> [index:] <i>Gailliarda Brunette,</i>	Galliard Brunette		
85v/1	<i>GAill. VVij sal mij troetelen.</i> [index:] <i>Gailliarda wij sal mij troete le[n].</i>	Galliard Wie Sal Mein Trotelein bassus		<i>Thysius 25/1</i>
85v/2	<i>Gailliarda Bass sons nous belle</i> [index:] <i>Gailliarda Baisons nous belle</i>	Galliard/Calleno Casturame	?Busnois arr.	<i>Hove 1601 97/1 408/2 85/1 Dallis 79/2</i>
86/1	<i>ALmande [de Vnoise]</i> [index:] <i>Almande</i>	Almain		

86/2	<i>ALmande de Spiers.</i> [index:] <i>Almande de Spiers,</i>	Almain		
86v/1	<i>ALmande Noseroit on dire.</i> [index:] <i>Almande Noseroit on dire,</i>	Almain Linde/ Noseroit		<i>Thysius 502</i>
86v/2	<i>Reprinse.</i>	Reprise		
86v/3	<i>ALmande Phillipine.</i> [index:] <i>Almande Phillipine.</i>	Almain		
87/1	<i>REprinse.</i>	Reprise		
87/2	<i>ALmande de la rocha el fuso.</i> [index:] <i>Almande rocha el fuso,</i>	La Rocha el Fuso		
87v/1	<i>ALmande smeechdelijn</i> [index:] <i>unter Almande smeechdelijn,</i>	Almain		<i>Thysius 490/1</i>
87v/2	<i>REprinse.</i>	Reprise		
87v/3	<i>ALmande</i> [index:] <i>Almande,</i>	Almain		
88/1	<i>ALmande Nonette.</i> [index:] <i>Almande Nonette,</i>	Une Jeune Fillette/Nonette		see appendix 4
88/2	<i>Reprinse.</i>	Reprise		
88/3	<i>ALma[n]de Pouloingne</i> [index:] <i>Almande l'ouloingne,</i>	Polish Almain		
88/4	<i>Reprinse.</i>	Reprise		
88v	<i>BRa[n]dt Cha[m]paigne.</i> [index:] <i>Brand de Champaigne,</i>	Branle Champagne		
89-90/1	<i>BRanles des Bourgoignes. / Fin des Branles de Bourgoignes</i> [index:] <i>Branles de Bourgoigne,</i>	Branles de Bourgoigne		
90/2-90v	<i>BRanles de N. Rans. / Fin des Branles de Nic. Rans.</i> [index:] <i>Branles de N. Rans,</i>	Branles	Nicolas Rans	

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page	original ascription	title	composer	cons. & cogs.
15	<i>Præludij primi ad notam G sol re ut melos molle.</i>	Prelude		
16	2. <i>Præludium harmoniæ eiusdem.</i> [sic]	Prelude		
17	3 <i>Præludium harmoniæ eiusdem.</i>	Prelude		
18	1. <i>Præludij primi ad notam G, sol, re, vt, melos duru.</i>	Prelude		
19	2. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
20	3. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
21	1. <i>Præludij primi ad notam F fa ut melos molle, tono ficto.</i>	Prelude		
22	2. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
23	3. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
24	1. <i>Præludij primi ad notam F fa vt melos durum.</i>	Prelude		
25	2. <i>Præludium harmoniæ eiusdem.</i>	Prelude		Reymann 1598 27
26	1. <i>Præludij primi ad notam D la sol re melos molle.</i>	Prelude		Reymann 1598 28
27	2. <i>Præludium harmoniæ eiusdem.</i>	Prelude		Reymann 1598 25
28	1. <i>Præludij primi ad notam D la sol re melos molle.</i>	Prelude		Reymann 1598 26
29	2. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
30	3. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
31	<i>Præludium vnnum ad notam D la sol re ficti toni melos durum.</i>	Prelude		
32	<i>Præludij primi ad notam C sol fa vt melos molle tono ficto.</i>	Prelude		
33	2. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
34	<i>Præludij primi ad notam C sol fa vt melos durum.</i>	Prelude		
35	2. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
36	1. <i>Præludij primi ad notam E la mi melos duru[m].</i>	Prelude		
37	2. <i>Præludium harmoniæ eiusdem.</i>	Prelude		
38	<i>Præludium vnnum ad notam E la mi tono ficto melos molle.</i>	Prelude		
39	<i>Præludium vnnum ad notam B fa b mi tono ficto melos molle.</i>	Prelude		
40-42	<i>Fantasia super Nn kom der heiden Heylandt.</i>	Fantasia on Nun Komm der Heiden Heiland		
43-45	<i>Fantasia super Von Himmel hoch da kom[m] ich her z.</i>	Fantasia on Von Himmel Hoch		
46-49	<i>Fantasia super Erhalt vns Herz bey deinem Wort.</i>	Fantasia on Erhalt uns Hertz bei deinem Wort		
50-52	<i>Fantasia super Es spricht der vnweisen nundt wol ze.</i>	Fantasia on Es Spricht der Unweisen		
53-57	<i>Fantasia super Erbarm dich mein O HERRE Gott u.</i>	Fantasia on Erbarme dich mein herre Gott		
58-61	<i>Fantasia super Ich ruffe zu dir Herz Jesu Christ u.</i>	Fantasia on Ich ruffe zu dir Herr Jesu Christ		
62-65	<i>Fantasia super Nu frewt euch lieben Christen gemein u.</i>	Fantasia on Nu Freude euch		
66-69	<i>Fantasia super Durch Adams fall ist ganz verderbt u.</i>	Fantasia on Durch Adams Fall		
70-74	<i>Fantasia super Wenn mein stundlein verhande[n] ist u.</i>	Fantasia		
75-78	<i>Fantasia.</i>	Fantasia		
79-82	<i>Fantasia.</i>	Fantasia		
83-84	<i>Fantasia.</i>	Fantasia		
85-87	<i>Fantasia.</i>	Fantasia		
88-89	<i>Fantasia.</i>	Fantasia		
90-92	<i>Fantasia.</i>	Fantasia		

93-95	<i>Fantasia.</i>	Fantasia		
96	<i>Passemezæ. 1. Variatio 1. ad notam G sol re vt Melos molle.</i>	Passamezzo Variations		
97	<i>Variatio 2.</i>	Passamezzo Variations		
98	<i>Variatio 3.</i>	Passamezzo Variations		
99/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
99/2	<i>Variatio 2.</i>	Passamezzo Variations		
100/1	<i>Variatio 3.</i>	Passamezzo Variations		
100/2-101	<i>Ripresa.</i>	Reprise		
102	<i>Passemezæ 2. Variatio 1. ad notam G sol re vt Melos durum.</i>	Passamezzo Variations		
103-104	<i>Variatio 2.</i>	Passamezzo Variations		
105-106	<i>Variatio 3.</i>	Passamezzo Variations		
107/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
107/2-108/1	<i>Variatio 2.</i>	Passamezzo Variations		
108/2	<i>Variatio 3.</i>	Passamezzo Variations		
109	<i>Ripresa.</i>	Reprise		
110	<i>Passemezæ. 3. Variatio 1. ad notam F fa vt, melos molle tono ficto</i>	Passamezzo Variations		
111/1	<i>Variatio 2.</i>	Passamezzo Variations		
111/2-112	<i>Variatio 3.</i>	Passamezzo Variations		
113/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
113/2-114/1	<i>Variatio 2.</i>	Passamezzo Variations		
114/2	<i>Variatio 3.</i>	Passamezzo Variations		
115-116	<i>Ripresa.</i>	Reprise		
117	<i>Passemezæ. 4. Variatio 1. ad notam F fa vt, melos durum.</i>	Passamezzo Variations		
118	<i>Variatio 2.</i>	Passamezzo Variations		
119-120/1	<i>Variatio 3.</i>	Passamezzo Variations		
120/2	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
120/3-121/1	<i>Variatio 2.</i>	Passamezzo Variations		
121/2	<i>Variatio 3.</i>	Passamezzo Variations		
122-123	<i>Ripresa.</i>	Reprise		
124	<i>Passemezæ. 5. Variatio 1. ad notam D la sol re, Melos molle.</i>	Passamezzo Variations		
125	<i>Variatio 2.</i>	Passamezzo Variations		
126-127	<i>Variatio 3.</i>	Passamezzo Variation		
128/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
128/2-129/1	<i>Variatio 2.</i>	Passamezzo Variations		
129/2	<i>Variatio 3.</i>	Passamezzo Variations		
130-131	<i>Ripresa.</i>	Reprise		
132	<i>Passemezæ. Variatio 1 ad notam D la sol re, melos durum ficto tono.</i>	Passamezzo Variations		
133	<i>Variatio 2.</i>	Passamezzo Variations		
134	<i>Variatio 3.</i>	Passamezzo Variations		cf: Reymann 1598 136/1
135/1	<i>Prima variatio triplæ</i>	Passamezzo Variations		
135/2	<i>Variatio 2.</i>	Passamezzo Variations		
136/1	<i>Variatio 3.</i>	Passamezzo Variations		cf: Reymann 1598 134
136/2-137	<i>Ripresa.</i>	Reprise		
138	<i>Passemezæ. 7. Variatio 1. ad notam C sol fa vt, melos molle tono ficto.</i>	Passamezzo Variations		
139	<i>Variatio 2.</i>	Passamezzo Variations		

140	<i>Variatio 3.</i>	Passamezzo Variations		
141/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
141/2	<i>Variatio 2.</i>	Passamezzo Variations		
142/1	<i>Variatio 3.</i>	Passamezzo Variations		
142/2-143	<i>Ripresa.</i>	Reprise		
144	<i>Passemezæ. 8. Variatio 1. ad notam C sol fa vt, melos durum.</i>	Passamezzo Variations		
145	<i>Variatio 2. Trium vocum.</i>	Passamezzo Variations		
146	<i>Variatio 3.</i>	Passamezzo Variations		
147/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
147/2	<i>Variatio 2.</i>	Passamezzo Variations		
148/1	<i>Variatio 3.</i>	Passamezzo Variations		
148/2-149	<i>Ripresa.</i>	Reprise		
150/1	<i>Passemezæ. 9. Variatio 1. ad notam E la mi, melos molle tono ficto.</i>	Passamezzo Variations		
150/2-151	<i>Variatio 2.</i>	Passamezzo Variations		
152	<i>Variatio 3.</i>	Passamezzo Variations		
153/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
153/2-154/1	<i>Variatio 2.</i>	Passamezzo Variations		
154/2	<i>Variatio 3.</i>	Passamezzo Variations		
155	<i>Ripresa.</i>	Reprise		
156/1	<i>Passemezæ. 10. Variatio 1. ad notam E la mi, melos durum tono ficto.</i>	Passamezzo Variations		
156/2-157	<i>Variatio 2.</i>	Passamezzo Variations		
158	<i>Variatio 3.</i>	Passamezzo Variations		cf: Reymann 1598 160/1
159/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
159/2	<i>Variatio 2.</i>	Passamezzo Variations		
160/1	<i>Variatio 3.</i>	Passamezzo Variations		cf: Reymann 1598 158
160/2	<i>Ripresa</i>	Reprise		
161	<i>Passemezæ. 11. Variatio 1. ad notam B fa b mi, melos molle tono ficto.</i>	Passamezzo Variations		
162	<i>Variatio 2.</i>	Passamezzo Variations		
163	<i>Variatio 3.</i>	Passamezzo Variations		
164/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
164/2	<i>Variatio 2.</i>	Passamezzo Variations		
165/1	<i>Variatio 3.</i>	Passamezzo Variations		
165/2-166	<i>Ripresa.</i>	Reprise		
167	<i>Passemezæ. 12. Variatio 1. ad notam B fa b mi, melos durum tono ficto.</i>	Passamezzo Variations		
168	<i>Variatio 2.</i>	Passamezzo Variation		
169	<i>Variatio 3.</i>	Passamezzo Variations		
170/1	<i>Prima variatio triplæ.</i>	Passamezzo Variations		
170/2	<i>Variatio 2.</i>	Passamezzo Variation		
171/1	<i>Variatio 3.</i>	Passamezzo Variations		
171/2	<i>Ripresa.</i>	Reprise		
172-173	<i>Pauana 1.</i>	Pavan		
174-175	<i>Pauana 2.</i>	Pavan		
176-177	<i>Pauana 3.</i>	Pavan		
178-179	<i>Pauana 4.</i>	Pavan		
180	<i>Pauana 5.</i>	Pavan		
181	<i>Galliarda 1.</i>	Galliard		
182	<i>Galliarda 2.</i>	Galliard		

183	<i>Galliarda 3.</i>	Galliard		
184	<i>Galliarda 4.</i>	Galliard		
185	<i>Gallairda 3. [5.]</i>	Galliard		
186-187	<i>Galliarda 6.</i>	Galliard		
188-189	<i>Galliarda 7</i>	Galliard		
190-191	<i>Galliarda 8.</i>	Galliard		
192	<i>Galliarda 9.</i>	Galliard		
193	<i>Galliarda 10.</i>	Galliard		
194/1	<i>Chorea 1.</i>	Chorea		
194/2	<i>Variatio triplæ.</i>	Passamezzo Variations		
195/1	<i>Chorea 2.</i>	Chorea		
195/2	<i>Variatio triplæ</i>	Passamezzo Variations		
196	<i>Chorea 3.</i>	Chorea		
197	<i>Variatio triplæ.</i>	Passamezzo Variations		
198	<i>Chorea 4.</i>	Chorea		
199	<i>Variatio triplæ.</i>	Passamezzo Variations		
200	<i>Chorea 5.</i>	Chorea		
201	<i>Variatio triplæ.</i>	Passamezzo Variation		
202	<i>Chorea 6.</i>	Chorea		
203	<i>Variatio triplæ.</i>	Passamezzo Variations		
204	<i>Chorea 7.</i>	Chorea		cf: Reymann 1598 205
205	<i>Variatio triplæ.</i>	Variation		cf: Reymann 1598 204
206	<i>Chorea 8.</i>	Chorea		
207	<i>Variatio triplæ.</i>	Passamezzo Variations		

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page	original ascription	title	composer	cons. & cogs.
1/1	<i>Passaggio</i>	Prelude		Mertel 1615 86/1
1/2		Prelude		Mertel 1615 75/2
1/3	<i>Passaggio</i>	Prelude		Mertel 1615 92/1
2/1	<i>Passaggio</i>	Prelude		
2/2		Prelude [frgmt]		
2/3	<i>Passagio J.V.d. Hoven A[nn]os 1614</i>	Prelude	Joachim van den Hove	<i>Dallis</i> 232/2
2/4-3/1	<i>Praambulium</i>	Prelude	Johan Baptiste Besard [2]	Besard 1603 5/2 <i>Dolmetsch</i> 262v-263 <i>Aegidius</i> 22
3/2	<i>Passagie</i>	Prelude		
3/3	<i>Praludium Johan Rude Frances: A[nn]os 1615. 5.X[e]mb[er]</i>	Prelude	Johannes Rude	
3/4	<i>Praludium</i>	Prelude		
3/5	<i>Praludium</i>	Prelude	?Johannes Rude	Fuhrmann 1615 5/2
4/1	<i>Praludium Mercury d'Orleans</i>	Prelude	Mercure d'Orléans	
4/2	<i>Praludium</i>	Prelude		Fuhrmann 1615 9
5/1	<i>Praeludium</i>	Prelude		<i>Cosens</i> 28 Fuhrmann 1615 8
5/2	<i>Praeludium</i>	Prelude		
6/1	<i>Prelude, a Napoli. A[nn]os 1616. 23 Sept:</i>	Prelude		Mertel 1615 25/2
6/2	<i>Praeludium</i>	Prelude	Elias Mertel	
7/1	<i>Praeludium J.V.d.H.</i>	Prelude	Joachim van den Hove	
7/2	<i>Praeludium</i>	Prelude		
8/1	<i>Praeludium J.V.d.H.</i>	Prelude	Joachim van den Hove	
8/2-9/1	<i>Toccate</i>	Toccata		
9/2	<i>Praeludium Dio:</i>	Prelude	Diomedes Cato	
10/1	<i>Praambulium</i>	Prelude		
10/2-11	<i>Bargamasco di Gioan Battista Domenico</i>	Buffoons Bergamasca Setting	Giovanni Battista Domenico	see appendix 4
12-16/1	<i>Sequitur Contrapunto Sopr'alla bergamasca del Me</i>	Bergamasca descant	?Joachim van den Hove	
16/2	<i>Corante Mercury</i>	Courant	Mercure d'Orléans	<i>Nn.6.36</i> 25v/2
16/3		Dump duet treble		<i>Dd.3.18</i> 71v-72 <i>Marsh</i> 150-151/1 <i>Thistlethwaite</i> 2-3/1
17-19	<i>Pauana Lachrimae Joachimi van den Houen der16 Febr: A[n]os 1614.</i>	Lachrimae Pavan	John Dowland [15]/ Joachim van den Hove	Hove 1601 95/2
20-24/1		Divisions on Fortune My Foe?		cf: see appendix 4
24/2	<i>Pauana</i>	Pavan		
25-28/1	<i>Del Excellentissimo Musico Jano Dulando. Andegau, Anno 1614. 22 Jun.</i>	Une Jeune Fillette/Nonette	John Dowland [93]/ Daniel Bachelier	see appendix 4
28/2-31/1	<i>Pauana Johan Douland</i>	Pavan	John Dowland [94]?	
31/2	<i>Corante Mercury a Orleans A[nn]os 16[16]</i>	Courant	Mercure d'Orléans	
32	<i>Pauana. J.V.D.H.</i>	Pavan	Joachim van den Hove	



33/1	<i>Fantasia</i>	Fantasia		
33/2	<i>Corante</i>	Courant		
34-36/1	<i>Fantasia</i>	Fantasia		
36/2-37/1	<i>Fantasia Ortenzio</i>	Fantasia	Ortenzio	Mertel 1615 246-247/1
37/2	<i>Lamentatio Boqueti</i>	Lamentation	Charles Bocquet	<i>Brahe</i> 43v
38-39/1	<i>Fantasia. Joachimi Vanden Hove.</i>	Fantasia on Lachrimae	Joachim van den Hove	Hove 1601 4-4v <i>Herhold</i> 14v-16v/1
39/2	<i>Dio: Re. mi. fa. sol. la.</i>	Ut Re Mi Fa Sol La	Diomedes Cato	
40-41/1	<i>Fantasia Petruae Kenopacky</i>	Fantasia	Peter Kenopackij	Besard 1603 171v/2-172
41/2	<i>Corant Puis que vos yeux</i>	Courant Puis Que Vos Yeux		
42-43/1	<i>Dio: Fantasia</i>	Fantasia	Diomedes Cato	<i>Herbert</i> 74v-75
43/2	<i>Corante Ballard a Paris A[nn]os 1615</i>	Courant	Robert Ballard	<i>Vilnius</i> 7v/2-8/1 <i>Trinity</i> 125/2-124/1 <i>Dolmetsch</i> 50v-51
44	<i>Fantasia Ortenzio</i>	Fantasia	Ortenzio	
45/1	<i>Fantasia de Monsieur Francisque. a Metz Anno 1615.</i>	Fantasia	Francesco da Milano	
45/2	<i>Passagie</i>	Study		
46/1	<i>Fantasia Ballard a Paris A[nn]os 1615. 10 Febr.</i>	Fantasia	Robert Ballard	
46/2	<i>Cour. ou la Bergere</i>	Courant La Bergere		
47-48/1	<i>Fantasia jncerti a Frankfurt. 2. x[e]mb[er]. Anno 1615.</i>	Fantasia		
48/2	<i>Courante Mercuriy</i>	Courant	Mercure d'Orléans	<i>Board</i> 43v/1 <i>St Petersburg</i> 40 <i>Schele</i> 48/2 and 87/3 <i>Nn. 6. 36</i> 25v/1 <i>ML</i> 17v/2 <i>Werl</i> 73v <i>Dresden</i> 113
49-51/1	<i>La mia Barbara. Johan. Doulande Bacheler</i>	La Mia Barbara	?John Dowland [95]	
51/2	<i>Corante</i>	Courant		
52-55/1	<i>Vltimi miei Suspiri, Ferabosco</i>	Ultimi Mieii Sospiri	Philippe Verdelot arr. Alfonso Ferrabosco	<i>Hirsch</i> 18v-19
55/2	<i>Pauana de Nicola Vallet por tresdocte Mrtin Dalem der 8 april 1614</i>	Pavan	Nicholas Vallet	
56/1	<i>Corante</i>	Courant de la Reine	Robert Ballard	<i>Schele</i> 56/1 Ballard 1611 50/2-52 <i>ML</i> 26/2
56/2	<i>Corante</i>	Courant		<i>Schele</i> 56/2 <i>Dd. 9. 33</i> 64v/2 Ballard 1611 76/2-77/1 (with divisions)
56/3-57/2	<i>Corante</i>	Courant		
57/1	<i>Corante</i>	Courant de la Reine	Robert Ballard	<i>Dd. 9. 33</i> 43 and 87/2 <i>Schele</i> 57/1 <i>Herbert</i> 64/1 Ballard 1611 40-41 Besard 1617 2/2-3/1 Fuhrmann 1615 164/2 <i>Dolmetsch</i> 213v-214
58	<i>Corante</i>	Courant		
59/1	<i>Corante</i>	Courant		

59/2	<i>Courant der Maij der Maij</i>	Sellenger's Round/ Est-ce Mars/The French Tune		see appendix 4
60	<i>Corante</i>	Courant		Besard 1617 3/2 Fuhrmann 1615 170/2 Bautzen 11
61/1	<i>Corante</i>	Courant		
61/2	<i>Corante</i>	Courant		
62/1	<i>Corante</i>	Courant		
62/2	<i>Corante</i>	Courant		
63/1	<i>Sarabande</i>	La Courant Sarabande	?Robert Ballard	see appendix 4
63/2	<i>Corante</i>	Courant		
64/1	<i>Corante Mercury A[nn]os 1615</i>	Courant	Mercure d'Orléans /René Saman	<i>Schele</i> 87 <i>ML</i> 25/2 Dowland 1610B 32v <i>Herbert</i> 65/1 Fuhrmann 1615 162/2 <i>Werl</i> 91 <i>Basle</i> 11-12 Moy 1631 31v <i>Aegidius</i> 122v-123
64/2-65/1	<i>Corante Mercury</i>	Courant	Mercure d'Orléans	
65/2	<i>Corante Mercury</i>	Courant	Mercure d'Orléans	
65/3	<i>Corante ejusdem</i>	Courant	Mercure d'Orléans	
66/1	<i>Corante eiusdem authoris</i>	Courant	Mercure d'Orléans	
66/2	<i>Corante. venetijs A[nn]os 1616.18 april.</i>	Courant Nesta		<i>Board</i> 41v/2 <i>Montbuysson</i> 81v-82/1 <i>Aegidius</i> 73v/2-74v/1 <i>Werl</i> 91v <i>Kremsmunster</i> 68v-69
67/1	<i>Corante à Napoli der 22 Sept. A[nn]os 1616.</i>	<i>Naples</i> Courant		
67/2		[frgmt]		
68/1	<i>Toccate, Gemacket ter Eeren Van Mons: Vander Linden. In Leyden den 21 Febr: Anno.1614. / Joachimus Vanden Hove Fec:</i>	Toccata	Joachim van den Hove	
69-68/2-69	<i>Het Afscheyt Van Do Martino Dalemio, ende Joachimo Vanden Houe Gemackt, door Joachimus Vanden Houe: In Leyden den 12 Juny A[nn]os 1613.</i>	Fantasia?	Martin Dalemio and Joachim van den Hove	
70-71/1	<i>Het Laeste Leytsche Afscheit kussen Do. Martino Dalemio ende Joachimus Vanden Hoven / Joachimus Vanden Hoven</i>	Fantasia	Martin Dalemio and Joachim van den Hove	

71/2-72/1	<i>Propempticon triste de abitu doloroso Nobiliss: &amp; strenui viri Rodolphi Echteny, ex Nobilissima Luciana societate, Compositum per J. V. Hove A[nn]os 1613. mensis maii. die duodecima.</i>	Rudolph Echtenij's Dump	Joachim van den Hove	
72/2-73/1	<i>Toccate di Paulo d'Aragona Siciliano. Neapoli 23 7[em]b[e]r A[nn]os 1616.</i>	Toccata	Paulo Aragona	
73/2	<i>Toccate J. U. d. H.</i>	Toccata	Joachim van den Hove	
74/1	<i>Toccate J. V. d. H. Anno 1614</i>	Toccata	Joachim van den Hove	
74/2	<i>Toccate</i>	Toccata		
74/3-75	<i>Toccate tot, Feren Mons: vander Burgle, van J. V.d.H. der13 Jan. An[n]os 1614.</i>	M Vander Burgle's Toccata	Joachim van den Hove	
76/1	<i>Toccate pour Mons. van der Lynden. A[nn]os 1614 der16 Febr:</i>	M Vander Linden's Toccata	Joachim van den Hove?	
76/2	<i>Toccate. J.V.d.H</i>	Toccata	Joachim van den Hove	
76/3	<i>Toccate</i>	Toccata		
77/1	<i>Toccate J V d H 1614</i>	Toccata	Joachim van den Hove	Mertel 1615 8/4-9/1
77/2	<i>Toccate J.V.d.H. 1614.16 Aug.</i>	Toccata	Joachim van den Hove	
77/3	<i>Volte</i>	Volt		
78	<i>Corante di Napoli</i>	Naples Courant		
79/1		Courant		
79/2	<i>Corante</i>	Courant		
80/1	<i>Corante</i>	Courant		
80/2-81/1	<i>Corante della Notte di Napoli. 23 Sept. A[nn]os 1616</i>	Night in Naples Courant		
81/2		Courant		
81/4-81/3	<i>Corante</i>	Courant		
82/1	<i>Corante</i>	Courant		
82/2-83/1	<i>Corante</i>	Courant	Gauthier	<i>Herbert 62/3 Moy 1631 12</i>
83/2	<i>Courante di Francisco quaresmine.</i>	Courant	Francesco Quaresmine	
84/1	<i>Courante</i>	Courant		
84/2-85/1	<i>Courante</i>	Courant		
85/2-86/1	<i>Corante</i>	Courant		<i>Schele 85/2-86/1 ML 6/2 St Petersburg 33v-34 Montbuysson 78v Aegidius 91/2 cf: Ballard 1614 16/2-18/1</i>
86/2-87/1	<i>Courante</i>	Courant		

87/2	<i>Courante</i>	Courant	Mercure d'Orléans/ René Saman	<i>Schele</i> 64/1 <i>ML</i> 25/2 Dowland 1610B 32v <i>Herbert</i> 65/1 Fuhrmann 1615 162/2 <i>Werl</i> 91 <i>Basle</i> 11-12 Moy 1631 31v <i>Aegidius</i> 122v-123
87/3	<i>Courante</i>	Courant	Mercure d'Orléans	<i>Board</i> 43v/1 <i>St Petersburg</i> 40 <i>Schele</i> 48/2 <i>Nn.6.36</i> 25v/1 <i>ML</i> 17v/2 <i>Werl</i> 73v <i>Dresden</i> 113
88/1	<i>Courante</i>	Courant	Julien Perrichon	Dowland 1610B 31v/1 <i>Herbert</i> 36v/2
88/2	<i>Courante</i>	Courant		
88/3-89/1	<i>Courante</i>	Courant		
89/2	<i>Courante</i>	Courant		
89/3	<i>Courante</i>	Gautier's Adieu Courant	Gauthier	<i>Herbert</i> 49v/2
90/1	<i>Courante venetijs à Monsieur Tuenhuysen 24 Apr: A[nn]os 1616</i>	Courant	Tuenhuisen	
90/2		[n.t.]		
90/3	<i>Courante de eodem</i>	Courant	Tuenhuisen	<i>Schele</i> 93/1
91	<i>Volte.</i>	La Volta Courant	William Byrd arr.	see appendix 4
92/1	<i>Volte</i>	Volt		
92/2	<i>Volte</i>	Volt		<i>Folger</i> 14/2
93/1	< <i>Courante</i> >	Courant	Tuenhuisen	<i>Schele</i> 90/2
93/2-94/1	<i>Volte</i>	Volt		
94/2	<i>Volte</i>	Angelica Volt	Robert Ballard	<i>Herbert</i> 43/2 Ballard 1611 64/2-66
94/3-95/1		Volt		
95/2		Prelude		
96/1		Volt		
96/2		Prelude		
97-98/1	<i>Pauana Dolorosa. P. P.</i>	Chromatic Pavan	Peter Phillips	see appendix 4
98/2		[frgmt]		
100-101/1	<i>Tyrada.</i>	Tirade		
101/2-102/1	<i>Toccata.</i>	Toccata		
102/2-103/1	<i>Fantasia</i>	Fantasia		
103/2-104	<i>Fantasia Graegorij</i>	Fantasia	Gregory Huwet	
113-114		[n.t.]		
115	<i>La Prezzata Imperiale. Corrente.</i>	Courant La Prezzata Imperiale		
116/1		Prelude		
116/2		Prelude		
117-120	<i>Labataglia</i>	Battle of Pavia	Mercure d'Orléans	
133/1	<i>Fiminutio J. B.</i>	Diminutions	Johan Baptiste Besard	Besard 1603 36v
133/2		[incomplete]		
134-136	<i>Contra-puncto sopra Vestiui Colli</i>	Vestiva i Colli	Palestrina	
137	<i>Fantasia. L.</i>	Fantasia	Laurencini	Besard 1603 22
138-139	<i>Treble</i>	The Queen's Dump duet treble	John Johnson	<i>Dd.3.18</i> 4-3v/2 <i>Pickeringe</i> 8v/2-9/1 <i>Folger</i> 6v-7/1 <i>Vilnius</i> 61v-62/1
140		Study		<i>Board</i> 15v/1
141	<i>Almande C.D.</i>	Almain	C. D.	

142	<i>My lord of Darbeis Galliard. M. Johan Doulandt.</i>	Earl of Derby's Galliard	John Dowland [44]	see appendix 4
143-144/1		Lavecchia Pavan first part of duet		see appendix 4
144/2-145/1	<i>Frogge Galliard.</i>	Frog Galliard/Now O Now	John Dowland [23]	see appendix 4
145/2-146/1	<i>Allmande Doulant.</i>	Lady Laiton's Almain	John Dowland [48]	see appendix 4
146/2-147/1	<i>My Lady Riches Galliard</i>	Lady Rich's Galliard/Dowland's Bells	John Dowland [43]	see appendix 4
147/2-148/1		Mounsieur's Almain, broken consort part		see appendix 4
148/2	<i>Allmande:</i>	Sir John Smith's Almain consort pt	John Dowland [47]	see appendix 4
149	<i>Corrente della La Corteggiana</i>	The Courtier's Courant		
150	<i>Corrente della la Pasaura</i>	Courant [unfinished]		
152/1	<i>Capricio</i>	Capriccio		
152/2-153/1		[n.t.]		
153/2		[n.t.]		
154		[n.t.]		

## US-R Ms.Vault.M/140.V.186S MS additions to Vallet 1615 c1635

page	original ascription	title	composer	cons. & cogs.
1	<i>Volte d'lespine</i>	Volt	Charles de l'Espine	
2		Volt	Charles de l'Espine	<i>Brahe</i> 41v <i>Aegidius</i> 57v-58 <i>Dolmetsch</i> 124v-125
3		[n.t.]		
4		[n.t.]		
5/1		[n.t.]		
5/2		[n.t.]		
5/3		[n.t.]		
6		[n.t.]		
7/1		[n.t.]		
7/2		[n.t.]		
8/1		[n.t.]		
8/2-9/1		[n.t.]		
9/2		[n.t.]		
10/1	<i>Courant L'Espine</i>	Courant	Charles de l'Espine	
10/2	<i>Courant</i>	Courant		
11	<i>Courante</i>	Courant [not v.t.]		
12-13/1	<i>Courent S Gio. Pauli</i>	Courant	Giovanni Pauli	
13/2	<i>Courante</i>	Courant		
14/1		Courant		<i>Sibley</i> 15
14/2	<i>Pastorelle</i>	Pastorelle		
15	<i>Courent Gio.Bas...</i> [cropped]	Courant		<i>Sibley</i> 14/1
16/1	<i>Intrade</i>	Intrade [not v.t.]		
16/2	<i>Courant</i>	Courant [not v.t.]		
17/1	<i>Courante Monsieur</i>	Courant [not v.t.]		<i>Werl</i> 37 etc
17/2	<i>Pastorelle</i>	Pastorelle [not v.t.]		
18-19/1	<i>Allemande</i>	Almain [not v.t.]		
19/2	<i>Superius</i>	Courant [not v.t.]		<i>Sibley</i> 23
20	<i>Allemande</i>	Almain [not v.t.]		<i>Sibley</i> 56
21	<i>Allemande</i>	Almain [not v.t.]		
22/1	<i>Alemande</i>	Almain [not v.t.]		
23-22/2	<i>Courante</i>	Courant [not v.t.]		<i>Sibley</i> 19/2
24	<i>Allemande</i>	Almain		
25	<i>Allemande</i>	Almain		
26	<i>Alemande</i>	Almain		<i>Panmure</i> 8 6-6v
27	<i>Sarabande</i>	Saraband		
29	[cropped]	[n.t.]		
30/1		[n.t.]		
30/2-31/2		[n.t.]		
31/1		[n.t.]		
32		[n.t.]		
33		[n.t.]		
34		[n.t.]		
35	<i>Isabelle</i>	Isabelle		<i>Werl</i> 84v <i>Kremsmunster</i> 20v
36/1		French Toy/Ballet		Besard 1603 43 <i>Nn.6.36</i> 9/2 Fuhrmann 1615 148/2 Mylius 1622 89/1 Besard 1617 43/2 <i>de Bellis</i> No.30 <i>Thysius</i> 381v Vallet 1616 1/3
36/2	<i>Pastorelle</i>	Pastorelle		
37/1	[obscure]	[n.t.]		
37/2		[n.t.]		
38		[n.t.]		
39		[n.t.]		

40-41/1		Almain?		
41/2		Ballet		cf first strain: <i>St Petersburg</i> 71v-72/1
42		[n.t.]		
44-45	<i>Courante d'l Espine</i>	Courant	Charles de l'Espine	<i>Dolmetsch</i> 276v/2-277 <i>Aegidius</i> 155v-156
46-47	<i>Courante de l'Espine</i>	Courant	Charles de l'Espine	
48	<i>Courante de la Reyne</i>	Courante de la Reine [not v.t.]		
49	<i>Volte</i>	Volt [not v.t.]		
50	<i>Courante</i>	Courant [not v.t.]		
51	<i>Alemande</i>	Almain [not v.t.]		
52/1	<i>Allmande</i>	Almain [not v.t.]		
52/2	<i>Courante</i>	Courant [not v.t.]		
53	<i>Valette</i>	[n.t. not v.t.]	Nicolas Vallet	
54/1	<i>Coura[n]te dela Reine d angl.</i>	The Queen of England's Courant [not v.t.]		
54/2	<i>Courante</i>	Courant [not v.t.]		
55	<i>Prelud</i>	Prelude [not v.t.]		
56	<i>Allemande</i>	Almain [not v.t.]		<i>Sibley</i> 20
57	<i>Cher amys</i>	Cher Amis [not v.t.]		<i>Werl</i> 86
58	<i>Sarabande</i>	Sarabande [not v.t.]		
59	<i>Courante</i>	Courant [not v.t.]		
60-61	<i>Courante</i>	Courant [not v.t.]		
62-63	<i>Courante</i>	Courant [not v.t.]		
65/1	<i>Pellis</i>	Patientia Courant [not v.t.]		see appendix 4
65/2	[faded]	Courant [not v.t.]	Mesangeau	<i>Basle</i> 17 <i>Newberry</i> 10
66		[n.t. not v.t.]		
67		[n.t. not v.t.]		
68/1	<i>...mand [cropped]</i>	[n.t. not v.t.]		
68/2-69/1	[S]arabande	Buckingham's Saraband [not v.t.]		<i>Board</i> 34/2 <i>Reymes</i> 18 <i>Trinity</i> 113
69/2		[frgmt, n.t. not v.t.]		
69/3		[n.t. not v.t.]		
70/1	<i>Courante</i>	Courant [not v.t.]		<i>Werl</i> no.14 [in Galilei]
70/2	<i>Autre</i>	Courant [not v.t.]		
71/1	<i>Alemande</i>	Almain [not v.t.]		
71/2		[n.t. not v.t.]		
72	<i>Alemande</i>	Almain [not v.t.]		<i>Board</i> 36-36v
73	<i>Courante</i>	Courant [not v.t.]		

## RU-StPan Ms.ON.124 1614-c1665

folio	original ascription	title	composer	cons. & cogs.
4	<i>Preludia / j</i>	Prelude		
4v/1	2	Prelude		
4v/2-5/1	3.	Prelude		
5/2	4	Prelude		
5v/1	5	Prelude		
5v/2-6/1	6	Prelude		
6/2	7	Prelude		
6v/1	8.	Prelude		
6v/2	9.	Prelude		
7/1	10.	Prelude		
7/2		Prelude [not v.t.]		
13v-14v/1	<i>Sarabanden / 1</i>	Saraband		
14v/2-15	2	Saraband/Courant	Robert Ballard	Ballard 1611 19-20/1
15v	3	Saraband		
22v-23/1	<i>Courante</i>	Courant		
23v		Courant		
24		Courant		
24v-25		Courant		
25v-26	<i>Cour:</i>	Volt/Courant	Robert Ballard	Ballard 1611 84/2-86/1 Dowland 1610B 34v
26v-27		Courant		
27v-28		Courant		
28v-29		Courant		
29v-30/1	<i>Cor:</i>	Courant		cf: <i>Herbert</i> 68/2
30v	<i>Ball:</i>	Ballet		<i>Brahe</i> 43 first strain only
31		Courant		
31v/1	<i>elli</i>	Almain		
32-31v/2		Courant		
32v-33/1	<i>Co:</i>	Courante La Rosignoll		<i>Krakov</i> 5v <i>Philidor</i> I 10 <i>Drexel</i> 110 <i>Moy</i> 1631 23v <i>Vallet</i> 1615 79 <i>Aegidius</i> 132v/1 (without divisions)
33v-34	<i>Cor:</i>	Courant		<i>Schele</i> 85/2-86/1 <i>ML</i> 6/2 <i>Montbuysson</i> 78v <i>Aegidius</i> 91/2 cf: <i>Ballard</i> 1614 16/2-18/1
34v	<i>Co:</i>	Courant	Despond	<i>Herbert</i> 63v/2
35	<i>Cor:</i>	Courant		
35v/1	<i>Ballet:</i>	Ballet		
35v/2	<i>Canzo:</i>	Canzo		
36	<i>Canzon</i>	Courant on Bien Quand Cruel Martier	Belleville	<i>Herbert</i> 69v/1 [with divisions]
36v-37/1		Courant		
37/2		La Courant Sarabande	?Robert Ballard	see appendix 4
38v/1	<i>Bargamasco.</i>	Bergamasca		
39	<i>Canarie</i>	Canaries		
39v/1	<i>Cor:</i>	Courant		
40	<i>Cor:</i>	Courant	Mercure d'Orléans	<i>Board</i> 43v/1 <i>St Petersburg</i> 40 <i>Schele</i> 48/2 and 87/3 <i>Nn.6.36</i> 25v/1 <i>ML</i> 17v/2 <i>Werl</i> 73v <i>Dresden</i> 113



40v	<i>Corante:</i>	Courant	Charles de l'Espine	<i>Aegidius</i> 124v-125 <i>Dolmetsch</i> 36-37 cf: <i>Werl</i> 74v/1 <i>Pickeringe</i> 37v-38 <i>Nn.6.36</i> 36v
41v-42	<i>Corante la Vignone</i>	L'Avignon		<i>St Petersburg</i> 41v-42 Vallet 1615 80/1 <i>Aegidius</i> 104 [It. tabl.] Philidor I 8 <i>Drexel</i> 80-81 <i>Basle</i> 1v-2v/1 Ballard 1611 26 Valerius 1626 175-6 Moy 1631 26v cf: <i>Dolmetsch</i> 66v-67v and 183 Moy 1631 27 <i>Stobaeus</i> 54/1
42v-43v		Courant		Ballard 1611 54/2-57/1
44v-45	<i>Ballet.</i>	Ballet		
47v-48	<i>Co:</i>	Courant		
48v/1	<i>Cor:</i>	Courant		<i>Dolmetsch</i> 185 [with dvns]
49/1	<i>Co</i>	Courant		
49v/1		[n.t.]		
50		Courant		
50v-51	<i>Volte.</i>	Volt		<i>Mylius</i> 1622 98/2
53v-54/1	<i>Pauana Spaniola.</i>	Spanish Pavan		<i>Beckmann</i> 8v
54v	<i>Chanzon.</i>	Courant Rubinella		<i>Aegidius</i> 90v/2-91/1
55		Courant		Moy 1631 32v
55v-56	<i>La Princesse</i>	La Princesse		
56v-57v/1		Courant		
57v/2-58		Courant		
58v-59		Courant		
65v		Courant		
66	<i>Galliarda</i>	Galliard		
66v-67	<i>Galliarda.</i>	Galliard		
67v-68/1	<i>Corante.</i>	Courant		
68v	<i>Corante,</i>	Volt/Courant	Gauthier	<i>Aegidius</i> 68v-69 <i>Dolmetsch</i> 270v-271
69v-70	<i>Ballet.</i>	Ballet		
71v-72/1		Ballet		cf first strain: <i>Sibley</i> 41/2
72v-73/1	<i>Corante.</i>	Courant		
73v-74		Courant	Jacques Gauthier [prob]	<i>ML</i> 22/2 <i>Herbert</i> 46v/1
74v-75	<i>A Dieu de Gothier. / Secunda Pars.</i>	Gautier's Adieu		
75v				
79v-80/1		[n.t.]		
80v		[n.t.]		
81		Courant		<i>Basle</i> 3v-4v [with dvns]
88v/1	<i>Cantus</i>	Cantus, duet part		
89/1 [inv]	<i>Bassus</i>	Bassus, duet part		
90 [inv]	<i>Tenor.</i>	Tenor		
90v	<i>Cantus</i>	Cantus, duet part		
91	<i>Tenor sur la Vallete.</i>	Tenor on La Vallette, duet part		

## GB-Lbl Sloane.1021 Stobaeus of Königsberg c1635

folio	original ascription	title	composer	cons. & cogs.
4	<i>Phantasia fugate.</i>	Fantasia		<i>Dolmetsch</i> 260v-261v <i>Aegidius</i> 84v-85 and 146v-147
4v-5/1	<i>Præliudium</i>	Prelude		
5/2	<i>Aliud</i>	Prelude		
5/3	<i>Aliud</i>	Prelude		
5/4	<i>Aliud</i>	Prelude		
5v/1	<i>Loreta.</i>	Loretta		
5v/2-6/1	<i>Pasamezo alias Der Passanheurer</i> [?]	Passamezzo		
6/2	<i>Woll Bets ich keute singrau p[er] Frid. Lin. [?]</i>	[n.t.]		
6/3	<i>Præliudium Lin.</i> [?]	Prelude		
9v/1	<i>Præliudiu[m] G[r]</i>	Prelude		
9v/2-10	<i>Aliud præliud:</i>	Prelude		
15v/1	<i>Vaulte.</i>	Volt		
15v/2	<i>Aquinton</i>	Aquinton		
16-16v/1		[n.t. not v.t.]		
16v/2	<i>Bra[n]sle</i>	Branle [not v.t.]		
16v/3- 17/1	<i>Bransle</i>	Branle [not v.t.]		Besard 1603 147/2- 147v/1
17/2	<i>Courant Petro Moro.</i>	Courant [not v.t.]		
17/3- 17v/1		Courant [not v.t.]		
17v/2		Courant [not v.t.]		
18/1	<i>Galliarda.</i>	Galliard [not v.t.]		
18/2- 18v/1		Galliard [not v.t.]		
18v/2- 19/1		Galliard [not v.t.]		
19/2- 19v/1	<i>Branle</i>	Branle [not v.t.]		
19v/2		Branle Gay [not v.t.]		cf 1st strain: Besard 1603 147v/2 <i>Dolmetsch</i> 283
19v/3	<i>Daß Bergliedt.</i>	Das Berglied		
20/1		Das Berglied		
20/2	<i>Aliud</i>	Das Berglied		
21v-22v/1	<i>PAVAN Lacrymæ</i>	Lachrimae Pavan	John Dowland [15]	see separate list
22v/2	<i>Pavan Hispan:</i>	Spanish Pavan	Francis Pilkington	see appendix 4
23/1	<i>Aliter</i>	Spanish Pavan		
23/2-23v	<i>Aliter danse</i>	Dance		
24v	<i>Plura Exempla</i>	Example		
29v/1	<i>Pavana Engla homo</i>	Pavan		
29v/2	[obscure]	Pavan [?]		
29v/3	<i>Præliudium</i>	Prelude		
30/1	<i>BALLET</i>	Ballet/Almain	Robert Johnson	<i>Board</i> 40/4-40v/1 and 30/3 <i>Vallet</i> 1616 1/1 and 30- 31 <i>Krakow</i> 1/1 <i>Dolmetsch</i> 130v
30/2	<i>Alia. / Variatio præc</i>	Ballet		
30v/1	<i>Balletto Venete</i>	Ballet		
30v/2	<i>Ronda</i>	Ronde		
31/1	<i>haute N [n]</i>	[n.t.]		
31/2- 31v/1	<i>Litt. in</i> [obscure] [?]	Almain		cf: <i>Trinity</i> 2/2-3/1
31v/2-32	<i>Balletto</i> [obscure]	Ballet		

43v/2	<i>Galliarda Angloise.</i>	Galliard, Sweet Margaret		cf: Hove 1612 66/2 Valerius 142-43 Vallet 1615 35 <i>Eijsertt</i> 93v <i>Dlugoraj</i> 196 <i>Vilnius</i> 22 and 57/4 <i>Drexel</i> 90 <i>Linz</i> 92
44/1	<i>GALLIARDA Angloise.</i>	Galliard		Vallet 1615 35 cf: Hove 1612 66/2 Valerius 1626 142-43 <i>Eijsertt</i> 93v <i>Dlugoraj</i> 196 <i>Vilnius</i> 22 and 57/4 <i>Drexel</i> 90 <i>Linz</i> 92
44/2	<i>Zinckpass</i>	Sinkapace Galliard		see appendix 4
44v/1	<i>Galliard</i>	Galliard		
44v/2-45/1	<i>Galliard Lacrymæ</i>	Lachrimae Galliard	John Dowland [46]	see appendix 4
45/2	<i>Aufzug</i> [obscure] <i>A mer mein</i> [hertz] [obscure]	Galliard		
45/3	<i>Galliarda</i>	Galliard		
45/4		Galliard [?]		
45v/1		Courant		<i>Aegidius</i> 41 <i>Dolmetsch</i> 235v cf: <i>Nürnberg</i> 62v
45v/2	<i>Galliarda comm:</i>	Galliard		
45v/3-46/1	<i>Galliarda Habra</i> [?]	Galliard		
46/2	<i>Galliarda Anglica Testud. min</i>	Galliard, duet part		
46/3	<i>Test. maj.</i>	Galliard, duet part		
49/1	<i>CURANTEN</i>	Courant		<i>Aegidius</i> 138
49/2	<i>Alia.</i>	Courant		
49v/1	<i>Courant sans Chanterell.</i>	Courant		
49v/2-50/1	<i>Ich habe mein Lieyenen Zum Tantze furet Curante.</i>	[n.t.]		
50/2	<i>Schön</i> [obscure]	[n.t.]		
50v/1	<i>Du bin Ich durch liebe zu trawren gebracht</i>	[n.t.]		
50v/2	<i>C[o]jurante.</i>	Courant		
51/1	<i>Das unse Magdse</i> [n][?]	[n.t.]		
51/2	<i>So soltu doch mein Liebchen sein.</i>	Courant	Michael Praetorius	<i>Montbuysson</i> 12v/1 <i>Stobaeus</i> 51/2 <i>Besard</i> 1617 1/1
51v/1	<i>C[o]jurante</i>	Courant		
51v/2	<i>Courante</i>	Courant		
51v/3	<i>Courante.</i>	Courant		
51v/4-52/1	<i>Courante</i>	Courant		
52/2	<i>Courante frans Kaps</i>	Courant		
52/3	<i>Courant</i>	Courant		
52v/1	<i>Courante Mad[n]</i>	Courant		
52v/2	<i>Courant</i>	Courant		
53/1	<i>Courant Johann</i> [?]	Courant	Johann ?	
53/2	<i>C[o]jurante Spanniolette</i>	Courant Spanniolette		
53v/1	<i>Curante Sarabande</i>	La Courant Sarabande	?Robert Ballard	see appendix 4
53v/2	<i>Alia / Cour:</i>	Courant		

54/1	<i>Courant La vigno[n]</i>	L'Avignon		Vallet 1615 80/1 Aegidius 104 [It. tabl.] Philidor I 8 Drexel 80-81 Basle 1v-2v/1 Ballard 1611 26 Valerius 1626 175-6 Moy 1631 26v cf: <i>Dolmetsch</i> 66v-67v and 183 Moy 1631 27 <i>St Petersburg</i> 41v-42
54/2- 54v/1	<i>Cur: Sarabande</i>	La Courant Sarabande	?Robert Ballard	see appendix 4
54v/2	<i>Courant</i>	Courant		
65-65v/1	<i>MORE PALATINO.</i>	More Palatino/En Me Revenant	Daniel Bacheler	see appendix 4
65v/2	<i>Aliud</i>	More Palatino/En Me Revenant		see appendix 4
65v/3	<i>Aliud</i>	More Palatino/En Me Revenant		see appendix 4
66/1	<i>More pal.</i>	More Palatino/En Me Revenant		see appendix 4
66/2	<i>Aliud More</i>	More Palatino/En Me Revenant		see appendix 4
66v	<i>aliter</i> [obscure]	?More Palatino/En Me Revenant		see appendix 4
68-69/1	<i>BERGAMESCO</i>	Buffoons, Bergamasca Setting	Giovanni Battista Domenico	see appendix 4
69/2	<i>Bergamasco.</i>	Bergamasca		cf: Buffoons
69/3	<i>Aliter</i> [?] <i>Bergamo</i>	Bergamasca		cf: Buffoons
69/4- 69v/1	<i>Aliter Th. Lind. Lus.</i> [?]	Bergamasca		cf: Buffoons
69v/2		[n.t.]		
70		[n.t.]		
72/1	<i>CHOREÆ POLONICÆ</i>	Polish Dance		
72/2	<i>Alia.</i>	Polish Dance		
72/3	<i>Alia.</i>	Polish Dance		
72v/1	<i>Alia.</i>	Polish Dance		
72v/2	<i>Alia</i>	Polish Dance		<i>Vilnius</i> 26v/2 & 26v/3 [first strain only]
72v/3	<i>Proportio</i>	Proportio		
73/1	<i>Alia Modul</i>	Proportio		
73/2	<i>Alia</i>	Proportio		
73/3	<i>Alia / Kaes und Broth.</i>	Proportio		
73/4	<i>Alia</i>	Proportio		
73/5	[obscure]	Proportio		
73v/1	<i>Alia</i>	Proportio		
73v/2	<i>Alia</i>	Proportio		
73v/3	<i>Alia</i>	Proportio		
73v/4- 74/1	<i>Alia</i>	Proportio		
74/2	<i>Alia.</i>	Proportio		
74/3	<i>Alia Litt.</i>	Proportio	Johann Stobaeus	
74v/1	<i>Saradri cziczxz Litt.</i>	[n.t.]		
74v/2	<i>Doratra</i>	Doratra		
74v/3	[obscure]	[n.t.]		
74v/4	[obscure]	[n.t.]		
74v/5	<i>Chorea</i>	Chorea		
75	<i>Fratzosisch Liedlein</i>	French songlet		
75v	<i>Ein Trage Lied</i>	Chanson		
76/1	<i>Chanzon Angloise Ach wie bin ich von [hertz] betrübt</i>	Chanson		

76/2	<i>Wo soll ich bin wer wundt ich bin</i>	Wo Sol Ich Bin		
76v/1	<i>Chanzon Wundlein roth wohinen</i>	Chanson		
76v/2	<i>Chanzon</i>	Chanson		
76v/3-77/1	<i>Labellana Fran</i>	La Bella Franciscana		
77/2	<i>Curante Dis wie bin [obscure] [hertz]</i>	Courant		
77/3	<i>Chor. Pol.</i>	[n.t.]		
77v/1	<i>Labella Franciscana</i>	Labella Franciscana		
77v/2	<i>Wündlein [?]</i>	[n.t.]		
77v/3	<i>Littawe Engelsche Leuffauch [?]</i>	[n.t.]		
78/1	<i>Al man mor.</i>	Almain Mor		
78/2	<i>Dannenbaum</i>	Tannenbaum		
78/3		[n.t.]		
78v/1	<i>Ein du feiner Reuter / Proport</i>	[n.t.]		
78v/2	<i>Viel trawrewin meinem [hertz]</i>	[n.t.]		
79/1	<i>Von den schonen Jungfrewlein</i>	Von den schönen Jungfreulein		
79/2	<i>Alit:</i>	Von den schönen Jungfreulein		
79/3	<i>Proportio.</i>	Proportio		
79/4	<i>Habe ich doch all mein tag nicht gedacht</i>	Habe Ich Doch		
79v/1	[obscure]	[n.t.]		
79v/2	<i>Komb mein [?]</i>	The Hunt's Up/Go Merrily While	N	<i>Thysius 472/1 Vilnius 15/4 cf: Dlugoraj 490 408/2 104/3 and cf: see appendix 4</i>
79v/3	<i>Anglicu[m]</i>	English Hunt's Up.		
79v/4	<i>Von der Fortuna.</i>	Fortune		
79v/4	<i>Auff mein gesang</i>	Auff Mein Gesang		
81/1	<i>Beij mir mein [hertz]</i>	Bey Mir Mein Hertz	V[alentin] H[ausmann]	<i>cf: Vilnius 12v/4 Naclerus 76 Fabritius no.7</i>
81/2	<i>Blaue zarn und weißen Zerirsche [?]</i>	La Bourrée/ Parson's Farewell	N B/Robert Parsons?	<i>Vilnius 16/5 cf: Praetorius 1612 no.23 Playford 1651 9</i>
81/3	<i>Alio modo</i>	Bourrée		
81/4	<i>Als ein Studente spatzie rete</i>	[n.t.]		
81v/1	<i>Mus den die freue mein</i>	[n.t.]		
81v/2	<i>List und nein jederzuff [obscure]</i>	[n.t.]		
82/1	<i>Von den Schönen Ju[n]g frawlein</i>	[n.t.]		
82/2	<i>Grüsse dich Gott mein [obscure]</i>	[n.t.]		
82/3	[obscure]	[n.t.]		
85	[obscure]	[n.t.]		
87v/1	[obscure]	[n.t.]		
87v/2		[n.t.]		

## NL-Lt Ms.1666 c1620

folio	original ascription	title	composer	cons. & cogs.
1	<i>La Chasse. / Johan Thijs</i>	La Chasse	Johan Thysius	
1v	<i>La Reprinse</i>	Reprise		
2	<i>La Chasse.</i>	La Chasse		
2v/1	<i>Galliarde.</i>	Galliard		2v/2 transposed down one course.
2v/2		Galliard		2v/1 transposed down one course.
2v/3				
3	<i>La Chasse.</i>	La Chasse		
3v/1	<i>Pavane.</i>	Pavan		
3v/2	<i>Gailliarde.</i>	Galliard		
4/1	<i>Gallarda La Caracoða Baßus.</i>	Galliard La Carracosa bassus		
4/2	<i>Gallarda La Caracoða Contratenor.</i>	Galliard La Carracosa contratenor		
4v/1	<i>Gallarda La Carracoða Sup[eriu]s.</i>	Galliard La Carracosa superius		
4v/2	<i>Gaillarda La Caracoða Tenor.</i>	Galliard La Caracosa Tenor		
5/1	<i>Gaillarda La Gamba Baßus.</i>	Galliard La Gamba bassus		
5/2		Galliard La Gamba		
5v/1	<i>Gallarda La Gamba Contra[tenor]</i>	Galliard La Gamba contratenor		
5v/2	<i>[Sequitur] Tenor.</i>	Galliard La Gamba Tenor		
6/1	<i>Gailliarde la gamba Carracossa. Bassus.</i>	Galliard La Gamba Carracosa bassus		
6/2		Galliard La Gamba Carracosa		
6v	<i>Gaillarda La Gamba Sup[eriu]s.</i>	Galliard La Gamba superius		
7	<i>Gailliarde Chi passa Sup[eriu]s.</i>	Chi Passa Galliard superius		
7v		Chi Passa		
8	<i>Gailliarde Chipaða Contrat.</i>	Chi Passa Galliard contratenor		
8v		Chi Passa		
9/1	<i>Gailliarde Chipassa. Basso.</i>	Chi Passa Galliard bassus		
9/2		[n.t.]		
9v/1		[n.t.]		
9v/2-10/1		[n.t.]		
10/2-10v		[n.t.]		
11/1	<i>Gailliard Chipassa. Tenor</i>	Chi Passa tenor		Vilnius 57/2 cf: Vilnius 65/2 Waissel 1573 no.38
11/2		[n.t.]		
11v		[n.t.]		
12/1	<i>Qui passa per quest et Strado.</i>	Chi Passa		
12/2-12v		[n.t.]		
13v/1	<i>Gallarde de Royne d'escos Le Sup[eriu]s.</i>	King of Scotland's Galliard, superius		

13v/2	<i>Baßus</i>	King of Scotland's Galliard, bassus		
14/1	<i>Contraten[or]</i>	King of Scotland's Galliard, contratenor		
14/2	<i>Tenor</i>	King of Scotland's Galliard, tenor		
14v	<i>Gallarde. Belle que me vos mactirame Sup[eriu]s.</i>	Galliard, superius		
15	<i>Gaillarde Belle qui me vas mastiram Bassus.</i>	Galliard, bassus		
15v/1	<i>Tenor.</i>	Galliard, tenor		
15v/2	<i>Contraten[or]</i>	Galliard, contratenor		
16	<i>Gailliarde du Contè de Selms.</i>	Galliard du Conte de Selms		
16v	<i>Galliarde Fransoyse Sup[eriu]s.</i>	French Galliard, superius		
17	<i>Gailliarde Bassus.</i>	Galliard, bassus		
17v		Galliard		
18	<i>Gailliarde France.</i>	Galliard		
18v		Galliard		
19	<i>Gailliarde Ronde.</i>	Galliard Ronde		
19v	<i>Gallarde franchoyse Bassus.</i>	French Galliard, bassus		
20/1	<i>Gailliarde del messon.</i>	Galliard messon		
20/2	<i>Gailliarde franchoyse Tenor.</i>	French Galliard, tenor		
20v	<i>Gallarde Franchoyse Contraten[or].</i>	French Galliard, contratenor		
21	<i>Gailliarde Nommenj</i>	Galliard In Nomine?		
21v/1	<i>The Lady Rich hir Gaillard. Johy Douland.</i>	Lady Rich's Galliard/Dowland's Bells	John Dowland [43]	see appendix 4
21v/2	<i>Gaillard. Two treables F. M.</i>	Galliard two trebles	F M	
22	<i>Dowlants Gailliarde.</i>	Dowland's Galliard		see appendix 4
22v/1	<i>Can shee excuse.</i>	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	see appendix 4
22v/2		Earl of Essex's Galliard/Can She Excuse, duet part to above		cf: see appendix 4
23-23v	<i>Gailliarde</i>	Galliard		
24-24/1	<i>Gailliarde france. Wie sal mijn troetelen</i>	French Galliard		
24/2-24v/1		[n.t.]		
24v/2	<i>Wie sal mijn troetelen. Supe[rius].</i>	Galliard Wie Sal Mein Trotelein, superius		
25/1	<i>Gailliarde.</i>	Galliard		
25/2	<i>Bassus. Wie sal mijn troetelen.</i>	Galliard Wie Sal Mein Trotelein, bassus		Phalèse 1568 85v/1
25v/1	<i>Wie sal mijn troetelen. Tenor</i>	Galliard Wie Sal Mein Trotelein, tenor		

25v/2	<i>Contratenor.</i>	Galliard Wie Sal Mein Trotelein, contratenor		
26	<i>Gailliarde.</i>	Galliard		
26v	<i>Gallarde.</i>	Galliard		
27	<i>Gailliarde.</i>	Galliard		
27v	<i>Squyres. Gallarde</i>	Squire's Galliard		see appendix 4
28	<i>Gailliarde.</i>	Galliard		
28v	<i>Frayge Gallarde.</i>	Frog Galliard/Now O Now	?John Dowland [90]	see appendix 4
29	<i>Gailliarde Milanese.</i>	Galliard	Francesco da Milano	
29v/1	<i>Gailliarde Si pour t'aymer.</i>	Galliard Si Pour t'Aimer		Phalèse 1568 84/2
29v/2		Galliard		
30/1	<i>Gailliarde Bodroever haut [obscure].</i>	Galliard Bodroever		
30/2		Galliard		
30v	<i>Sharpe. Gallarde.</i>	Sharp Galliard		
31-31v/1	<i>Gailliarde.</i>	Galliard		Adriansen 1584 81v/1 and 81v/2-82/1 <i>Thysius</i> 35-35v
31v/2	<i>Innomyne Gallarde.</i>	In Nomine Galliard		cf: see appendix 4
32	<i>Gailliarde.</i>	Galliard		
32v	<i>My Lorde barrayes his Gallarde.</i>	Lord Burgh's Galliard/Johnson's Jewel Galliard	John Johnson	see appendix 4
33	<i>Mais ter Hayis Gallard</i>	Galliard	Alfonso Ferrabosco /John Dowland/ Francis Cutting/ Robert Hales	<i>Dd.2.11</i> 71v/2 <i>Euing</i> 29 31392 34/2 2764(2) 7/1 <i>Marsh</i> 386/1
33v	<i>Gallarde du Conte du Qelms.</i>	Galliard du Conte du Qelms		Adriansen 1584 83v/2-84
34-34v	<i>Gailliarde la Battalie.</i>	Battle Galliard		
35-35v	<i>Gallarde.</i>	Galliard with divisions		Adriansen 1584 81v/1 and 81v/2-82/1 <i>Thysius</i> 31-31v/1
36	<i>Gallarde Ronde</i>	Galliard Ronde		
36v-37	<i>Gallarda Battalle. / Repete usque ad Triplam.</i>	Battle Galliard		
37v	<i>Gallarde Battalie Basso.</i>	Battle Galliard, basso		
38	<i>Gallarde Battalie. Super[ius].</i>	Battle Galliard, superius		
38v		[n.t.]		
39	<i>Passomeso d'Italie In Superius.</i>	Passamezzo d'Italy, superius		
39v		[n.t.]		
40/1		[n.t.]		
40/2		[n.t.]		
40v		[n.t.]		
41-42/1		[n.t.]		
42/2		[n.t.]		
47/1	<i>Passomezo D'Italie In Contratenor.</i>	Passamezzo d'Italy, contratenor		
47/2		[n.t.]		
47v/1		[n.t.]		
47v/2		[n.t.]		
48/1		Passamezzo Galliard		Adriansen 1584 70-70v/1



48/2		[n.t.]		
48v-49/1		[n.t.]		
49/2	<i>Galliard.</i>	Galliard		
49v-52v		[n.t.]		
53		Oboe Passamezzo Galliard		Adriansen 1584 74v- 77v/1
55/1	<i>Passomeso d'Italie In Tenor.</i>	Italian Passamezzo, tenor		
55/2-55v/1	<i>Gailliarde.</i>	Galliard		
56/1-55/2		[n.t.]		
56/2		Galliard		
56v		[n.t.]		
57		[n.t.]		
57v	<i>Gailliarde.</i>	Galliard		
58	[obscure, song]	song		
58v		[n.t.]		
59		[n.t.]		
59v		[n.t.]		
60-61/1		[n.t.]		
61/2		[n.t.]		
70	<i>Passomezo d'Italie In Bassus.</i>	Italian Passamezzo, bassus		
70v/1		[n.t.]		
70v/2		[n.t.]		
71		[n.t.]		
71v/1		[n.t.]		
71v/2		[n.t.]		
72/1	[obscure, song]	[n.t.]		
72/2		[n.t.]		
72v		[n.t.]		
73	<i>Passomeze d'Italie In Bassus.</i>	Italian Passamezzo		
73v		[n.t.]		
74		[n.t.]		
74v/1		[n.t.]		
74v/2		[n.t.]		
75/1		[n.t.]		
75/2		[n.t.]		
75v		[n.t.]		
76		[n.t.]		
76v		[n.t.]		
77		Passamezzo	Mr Richard	<i>Richard 22v-23</i>
77v		[n.t.]		
78		[n.t.]		
78v		[n.t.]		
79		[n.t.]		
79v		[n.t.]		
80		[n.t.]		
80v		[n.t.]		
81		[n.t.]		
81v	<i>Gallarde.</i>	Galliard		
82		[n.t.]		
82v/1		[n.t.]		
82v/2-83v		[n.t.]		
84		[n.t.]		
84v-85v/1		[n.t.]		
85v/2-86		[n.t.]		
86v		[n.t.]		
87		[n.t.]		
87v		[n.t.]		
88		[n.t.]		
88v		[n.t.]		
89		[n.t.]		

94/1	<i>Passomeze Hau'bois, Superius.</i>	Passamezzo Oboe, superius		
94/2	<i>Gailliarde.</i>	Galliard		
94v		[n.t.]		
95		[n.t.]		
95v		[n.t.]		
96-97v		[n.t.]		
98		[n.t.]		
98v		[n.t.]		
99/1		[n.t.]		
99/2		[n.t.]		
99v-100/1		[n.t.]		
100/2		[n.t.]		
100v		[n.t.]		
101		[n.t.]		
101v		[n.t.]		
102	<i>Passomezo Hauboyes Contrat.</i>	Passamezzo Oboe, contratenor		
102v-104v		[n.t.]		
105		[n.t.]		
105v		[n.t.]		
106-107v		[n.t.]		
108/1	<i>Passomezo Hauboyes In Tenor.</i>	Passamezzo Oboe, tenor		
108/2	<i>Gailliarde.</i>	Galliard		
108v	<i>Reprinse.</i>	Reprise		
109		[n.t.]		
109v		[n.t.]		
110/1		[n.t.]		
110/2		[n.t.]		
110v-115v		[n.t.]		
116/1	<i>Passomeze Hauboyes In Bassus.</i>	Passamezzo Oboe, Bassus		
116/2	<i>Gailliarde.</i>	Galliard		
116v/1		[n.t.]		
116v/2		[n.t.]		
117/1		[n.t.]		
117/2		[n.t.]		
117v		[n.t.]		
118		[n.t.]		
118v		[n.t.]		
119/1	<i>Reprinse</i>	Reprise		
119/2	<i>Gailliarde.</i>	Galliard		
119v		[n.t.]		
120		[n.t.]		
120v/1	<i>Gailliarde.</i>	Galliard		
120v/2		[n.t.]		
121		[n.t.]		
121v	<i>Gailliarde</i>	Galliard		
122/1		[n.t.]		
122/2		[n.t.]		
122v-123		[n.t.]		
123v	<i>Gailliarde.</i>	Galliard		
124		[n.t.]		
124v-126v		[n.t.]		
127v	<i>Passomeze La Romanesqua Bassus.</i>	Passamezzo Romanesca, bassus		
128/1	<i>Passomeze La Romaneska. Sups</i>	Passamezzo Romanesca, superius		
128/2-128v/1	<i>Passomezo La Romanesqua Tenor.</i>	Passamezzo Romanesca, tenor		

128v/2-129/1	<i>Contratenedor</i>	Passamezzo Romanesca, contratenedor		
129/2	<i>Gallarde.</i>	Galliard Romanesca		
129/3-129v/1		Galliard Romanesca		
129v/2-130/1		Galliard Romanesca		
130/2	<i>dio Gallarde Romanesqa Baß.</i>	Galliard Romanesca, bassus		
130v/1-131v/1	<i>Passomeze de Zorzi. Bassus.</i>	Passamezzo Del Lorzi, bassus		
130v/2-131v/2	<i>Passomezo de Zorzi Contrat.</i>	Passamezzo del Lorzi, contratenedor		
131/1-131v/3	<i>Passomezo de Zorzi Superius.</i>	Passamezzo del Lorzi, superius		
131/2-131v/4	<i>Passom. de Zorzi Tenor</i>	Passomezzo del Lorzi, tenor		
132	<i>Passomezo la douce.</i>	Passamezzo La Douce		
132v		[n.t.]		
133	<i>Passomezo Folie.</i>	Passamezzo Folly		
133v		[n.t.]		
134	<i>Passomezo Engleterre.</i>	English Passamezzo		
134v		[n.t.]		
135	<i>Passomezo D' Amours.</i>	Passamezzo d'Amours		
135v		[n.t.]		
136	<i>passomezo D'Autors.</i>	Passamezzo		
136v		[n.t.]		
137	<i>passomezo Hollande.</i>	Passamezzo Holland		
137v		[n.t.]		
138	<i>Passomeze Sicilie.</i>	Passamezzo Sicily		
138v-139v		[n.t.]		
140/1	<i>Pavane Despaigne.</i>	Spanish Pavan		cf: see appendix 4
140/2		[n.t.]		
140v/1		[n.t.]		
140v/2		[n.t.]		
140v/3				
141/1		[n.t.]		cf: Spanish Pavan, see appendix 4
141/2		[n.t.]		
141v		[n.t.]		
142/1		[n.t.]		
142/2		Spanish Pavan	Francis Pilkington	see appendix 4
142v	<i>Pavane Markdelyn.</i>	Pavan Markdelyn		
143-143v		[n.t.]		
144-144v/1	<i>Pavane La Bataille.</i>	Battle Pavan		cf: see appendix 4
144v/2	<i>Aliud principium. Sups</i>	Battle Pavan superius		cf: see appendix 4
145	<i>Pavane [obscure] tenor</i>	Pavan, tenor		
145v-146		[n.t.]		
146v	<i>Padoana. Robyn Jhones.</i>	Pavan	Robin Jones	
147	<i>Padoana.</i>	Pavan		
147v	<i>Pavyn de Lyght Rich Machyn.</i>	Delight Pavan	Richard Machyn?	see appendix 4
148	<i>The sacred ende.</i>	Sacred End Pavan		see appendix 4
148v	<i>Padoana. / Robyn Jhones his pavyn.</i>	Pavan	Robin Jones	
149	<i>Padoana.</i>	Pavan		

149v-155		[n.t.]		
155v	<i>Godt is mijn licht.</i>	God is My Light		
156-156v	<i>Fantasia.</i>	Fantasia 3		Adriansen 1584 4/2
157-157v	<i>Fantasia Franciscj Meif[...]landi:</i>	Fantasia	Francesco da Milano	
158	<i>Fantasia.</i>	Fantasia		
158v		[n.t.]		
159-159v	<i>Fantasia.</i>	Fantasia		
160	<i>fantasia Anglesa</i>	English Fantasia		
160v	<i>Fantasia.</i>	Fantasia		
161v-161	<i>Finaley.</i>	Finale		
162-162v		[n.t.]		
163-163v	<i>D'un vient cela.</i>	Dont Vient Cela		cf: see appendix 4
164-164v	<i>Il mesonf fin.</i>	[n.t.]		
165-165v	<i>Languir me fais.</i>	Psalm 113 Languir me Fais	Claudin de Sermisy	<i>Dallis</i> 166-167
166	<i>Tant que vivray.</i>	Tant Que Vivrai		
166v		[n.t.]		
167-167v	<i>Si pur ti guardo. / Mr Davir.</i>	Si Pur Ti Guardo		see appendix 4
168-168v		[n.t.]		
169-169v/1	<i>Alles es mey.</i>	[n.t.]		
169v/2	<i>susann un jour.</i>	Suzanne Un Jour		see appendix 4
169v/3		[n.t.]		
170-170v	<i>Susanne ung Jour. a/4.</i>	Suzanne Un Jour	Orlando Lassus arr.	see appendix 4
171-171v		[n.t.]		
172-172v	<i>Tant que vivray.</i>	Tant Que Vivrai		
173-174	<i>Doulce memoire.</i>	Douce Memoire		
174v-175	<i>Un gay berger.</i>	Un Gay Bergere		see appendix 4
175v-176	<i>Pour un plaisir.</i>	Pour un Plaisir		
176v-177	<i>Orsus à coup.</i>	Orsus		
177v		[n.t.]		
178-179v	<i>Susanna un Jour. a .5.</i>	Suzanne Un Jour	Orlando Lassus arr.	
180-181	<i>Susanne un Jour. a .5. in Contratenor.</i>	Suzanne Un Jour	Orlando Lassus arr.	<i>Dd.2.11</i> 23v-24/1 Wickhambrook 13v-14/1
182-182v	<i>Vestivi Collj.</i>	Vestiva I Colli		
183/1	<i>Amanti mei. a .3.</i>	Amanti Mei		
183/2	<i>Grata nicta belleza. A .3. sigla</i>	Grata Nicta [?]		
183v/1	<i>Questa crudel cha dore. a .3.</i>	Questa Crudel		
183v/2	<i>Male p[er]me tanta bergamsce [?]</i>	Bergamasca [?]		
184	<i>Cey dolce piana amore a. 3. / Villanella</i>	Villanella		
184v/1	<i>Chi servira piu amore. a. 3.</i>	Chi Servira Piu Amore		
184v/2	<i>La villanella</i>	Villanella		
185/1	<i>Peuga quel bel narcisa a .3.</i>	[n.t.]		
185/2	<i>Puer a rido mia [obscure] mal passado. [??]</i>	Puer a Rido		
185v/1	<i>Ma pessonna che va. a .3.</i>	Ma Pessonna Che Va		
185v/2	<i>Se la fortune.</i>	Fortune My Foe		<i>Vilnius</i> 60/1 cf: see appendix 4
186/1	<i>Dimmi donna crudel a .3.</i>	Dimmi Donna Crudel		
186/2	<i>Del crud. Amor.</i>	Del Crudel Amour		
186v		[n.t.]		

187	<i>fuggende mia dolor a .3.</i>	Fuggende Mia Dolor		
187v		[n.t.]		
188-189	<i>Es'io potessi donna.</i>	Essio Potessi Donna		
189v-190	<i>Donna crudel a .5. ferettj.</i>	Donna Crudel intabulation		
190v	<i>Questa dolce sirena. A.5.</i>	Questa Dolce Sirena		
191-191v	<i>Bon Jour mon coeur a 4. d'Orlando</i>	Bon Jour Mon Coeur	Orlando Lassus arr.	
192-193	<i>Le Medly.</i>	The Old Medley		see appendix 4
193v		[n.t.]		
194-194v	<i>Bon Jour mon cuer.</i>	Bon Jour Mon Coeur		
195	<i>Je boys a toy mon Compagnon A 4.</i>	Je Bois		
195v	<i>Petite Nymph a 4. Pars jma</i>	Petite Nymph		
196	<i>Pars [obscure]</i>	[n.t.]		
196v-197	<i>La Valta [?Calta]</i>	La Volta		
197v-198	<i>Vray Dieu disoit une fillette/ A 4.d'Orlando.</i>	Courant Vrai Dieu Disoit	Orlando di Lasso arr. Le Roy	see appendix 4
198v-199	<i>Las je ne veux a 4. Guillaume Boni.</i>	Las Je Ne Veux		
199v-200	<i>Petite folle. a 4. d'Orlando</i>	Petite Folle		
200v-201/1	<i>Veux tu ton mal a .5. d'Orlando. Prima pars.</i>	Veux Tu Ton Mal		
201/2	<i>Secunda pars. Voulez vous A 5. d'Orlando</i>	Voulez Vous	Orlando Lassus arr.	
201v-202	<i>Vn doux nenny. a 4. d'Orlando.</i>	Un Doux Nenny		
202v-203	<i>Le mal que sent un'ame' offensee. a.4.</i>	Le Mal Que Sent		
203v-204v/1	<i>Que dis tu qui fais tu Pensire toyorelle. a.4. J Boni.</i>	Que Dis Tu		
204v/2-205	<i>Quant mon Marij a 4. Orlando.</i>	Quand Mon Mari		
205v-206	<i>Chara Luce d'Amore. a.3. J. a Castro.</i>	Cara Luce		
206v-207/1	<i>Si travialo il folle mio desio. a 3. J. Castro .Pars j.</i>	Si Travialo		
207/2-207v/1	<i>Pars 2</i>	[n.t.]		
207v/2-208	<i>Donna lege &amp;c. a .5. . Gio Feretti. Musica divina</i>	Donna Leggiadria	Giovanni Feretti arr.	
208v-209	<i>Qual vive. Als esser sijchr [?]</i>	Qual Vive		
209v-303		[Psalms/song intabulations]		
303v-309v		[n.t.]		
310/1	<i>De [...] Cheboden Tenor. [C?]</i>	[n.t.]		
310/2		[n.t.]		
310v/1		[n.t.]		
310v/2		[n.t.]		

311	<i>Den Leff Sang Mariae.</i>	Den Leff Sang Mariae.		
311v	[obscure]	[n.t.]		
312v-313/2	<i>Fhoor de slemme vay mijs lief. Cantic.2: ol [m]</i>	[n.t.]		
313/1	<i>jdem.</i>	[n.t.]		
313v		[n.t.]		
315/1	<i>Onse vader in Hemelrijch.</i>	Unser Vater in Himmelreich		Vallet 1616 48-50 Dallis 5/2
315/2		[n.t.]		
315v/1		[n.t.]		
315v/2		[n.t.]		
316-317		[n.t.]		
317v-323v		[n.t.]		
324-329v		[intabulations/ psalms]		
330-367		[n.t.]		
367v-368/2	<i>Volte.</i>	Volt		
368/1	<i>Fagote.</i>	Bassoon		
368v	<i>Gavotte.</i>	Gavotte		
369/1	<i>La Gavotte.</i>	Gavotte		
369/2		[n.t.]		
369v/1		[n.t.]		
369v/2		?My Heart is surely set		<i>Dd.2.11 2v/2</i>
370/1	<i>Volte de France.</i>	French Volt		Adriansen 1584 91/2
370/2-370v/1		[n.t.]		
370v/2	<i>Volte Quand je voij ce bel ville vainqueur.</i>	Volt	Belleville	
371	<i>Volte.</i>	Volt		
371v/1	<i>Enghelsche Volte.</i>	English Volt		
371v/2		Courant		<i>Dd.5.78.3 68v/1 Board 22v/3</i>
371v/3		[n.t.]		
372*	<i>La Cortesia d'Orlando.</i>	[n.t.]	Orlando Lassus arr.	
372*v/1		J'ai Trouvé		cf: <i>Thysius 376v/1</i>
372*v/2	<i>Elle est eveij</i>	[n.t.]		
372/1	<i>Volte.</i>	La Volta Courant	William Byrd arr.	see appendix 4
372/2		[n.t.]		
372v	<i>Volte.</i>	Volt		
373/1	<i>La Violette rasemaes. [?]</i>	La Violette		
373/2	<i>Boufons non's belle.</i>	Buffoons Bergamasca Setting		see appendix 4
373v/1	<i>La Marche.</i>	March		Earl of Oxford's March
373v/2-374/2		[n.t.]		
374/1	<i>La Pousee. / La Pousee.</i>	La Poussée		
374v/1	<i>Pastorelle</i>	Pastoral		? <i>Dd.9.33 57v/2</i>
374v/2-375/2		[n.t.]		
375/1	<i>La bergere.</i>	La Bergere		
375v/1	<i>Vn Joly bois.</i>	Un Jolie Bois		
375v/2		[n.t.]		
376/1	<i>Si vous estes belle.</i>	Si Vous Etes Belle		
376/2	<i>La Reprinse.</i>	Reprise		
376v/1	<i>J'aij trouve suij l'herbe.</i>	J'ai Trouvé		cf: <i>Thysius 372*v/1</i>

376v/2	<i>J'endre un facherep</i> [obscure]	[n.t.]		
377	<i>Chanson van david.</i>	Chanson David		
377v	<i>L' spagnollette.</i>	Espagnolle		
378	<i>J'aymeray</i> [obscure] <i>ma Phyllis.</i>	J'Aimerai Ma Phyllis		
378v		[n.t.]		
379	<i>Chanson Fransoijse.</i>	Chanson Francoise		
379v		[n.t.]		
380	<i>Vne jeune fillette.</i>	Une Jeune Fillette/Nonette	John Dowland [93]/ Daniel Bacheler	see appendix 4
380v		[n.t.]		
381	<i>Ballet de trois princes</i>	Ballet des Trois Princes/Marignault		Valerius 293
381v	<i>Balet</i>	French Toy/Ballet		<i>Sibley</i> 36/1 Besard 1603 43 <i>Nn.6.36</i> 9/2 Fuhrmann 1615 148/2 Mylius 1622 89/1 Besard 1617 43/2 <i>de Bellis</i> No.30 Vallet 1616 1/3
382/1	<i>Ballet du Roy</i>	Ballet du Roi		
382/2		[n.t.]		
382v	<i>Duette.</i>	Duet		
383/1	<i>Rogier.</i>	Ruggiero		
383/2-384		[n.t.]		
384v		[n.t.]		
385	[obscure]	[n.t.]		
385v/1	<i>Vn meict jalouse maict</i>	Un Meicht Jalouse		
385v/2	<i>J'aymeraij in de village.</i>	J'Aimerai		
386	<i>Quant la bergere.</i>	Quand La Bergere		Valerius 1626 86-87
386v		[n.t.]		
387/1	<i>D engelsche Fortune.</i>	Fortune My Foe	?John Dowland	cf: see appendix 4
387/2		[n.t.]		
387v	<i>Fortune. Jo. Doulande.</i>	Fortune My Foe	John Dowland	see appendix 4
388	<i>Lamentation de ducdeguise.</i>	Lamentation		
388v	<i>Lacrime.</i>	Lachrimae Pavan	John Dowland [15]	see separate list
389/1	<i>Soet [R]obbert [?]</i>	Lord Willoughby's Welcome Home/Roland	Thomas Robinson	see appendix 4
389/2	<i>Norwiche.</i>	Norwich		
389v	<i>Lacryme.</i>	Lachrimae		
390/1	<i>Pieter Dannis [?]</i>			
390/2	<i>Greensliefs ey toniun mer allmynhere. [?]</i>	Greensleeves		
390v/1	<i>Greene slevs Is al mij Joije.</i>	Greensleeves		
390v/2		[n.t.]		
391/1	<i>Fughelschen Liedeken.</i>	Courant		
391/2	<i>Rich machyn.</i>	[n.t.]	Richard Machyn	
391v	<i>Robijn.</i>	Robin		
392	<i>Canaries.</i>	Canaries		

392v		Lady Rich's Galliard/Dowland's Bells	John Dowland [43]	see appendix 4
393	<i>Het was den Engelsch boerhen schoenlappen sond hij doen.</i>	English Farmer's Dance		
393v		Lusty Gallant		Adriansen 1584 92v <i>Dallis</i> 170/1
394	<i>Der Liede das vandoesa</i> [?]	song		
394v/1	<i>Depart.</i>	Loth to Depart		
394v/2		[n.t.]		
395/1	<i>Comme peu tijl heardma.</i>	Comme Peu		
395/2	<i>Goe frou my windou.</i>	Go From My Window		
395v		[n.t.]		
396	<i>La foule Engleterre.</i>	The English Fool		
396v		[n.t.]		
397	<i>Bargamasca.</i>	Bergamasca		<i>Vilnius</i> 64v/3 cf: see Buffoons, appendix 4
397v/1		[n.t.]		
397v/2		[n.t.]		
397v/3		[n.t.]		
398		[n.t.]		
398v	<i>Mascarade Englesa.</i>	English Mask		?Mall Sims
399/1	<i>Orlando</i>	Orlando Sleepeth/ Orlando Furioso	John Dowland [61]	see appendix 4
399/2	<i>Anglesa</i>	English song		
400		[n.t.]		
400v/1	<i>Lullabeije.</i>	Lullaby		
400v/2	<i>Chanson Angloise.</i>	English Song		
401/1		[n.t.]		
401/2				
401v	<i>Paccetonspon. Chanson Engloise</i>	Packington's Pound	Francis Cutting	see appendix 4
402		[n.t.]		
402v	<i>Mamuar ich slaep.</i>	Farewell Dear Love	Robert Jones	
403-409v		[n.t.]		
410	<i>Boeren dans.</i>	Boer Dance		
410v		[n.t.]		
411	<i>Den boeren dans.</i>	Boer Dance		
411v		[n.t.]		
412	<i>Boeren Dannis / Schagervoergen.</i>	Boer Dance		
412v		[n.t.]		
413/1	<i>Den [obscure] denten dans.</i>	Dance		
413/2		[n.t.]		
413v-414v		[n.t.]		
415/1	<i>Den Palt weh die stanh.</i>	Den Palt Weh Die Stanh.		
415/2		[n.t.]		
415v		[n.t.]		
416	<i>Den dooden dans. Matachines.</i>	Dooden Dance		
416v/1	<i>Villano des paigne.</i>	Villanella D'Espagne		
416v/2		[n.t.]		
417/1	<i>Fughel shen boeren dans.</i>	Boer Dance		
417/2		Boer Dance		
417v		[n.t.]		



418	<i>Den Enghelschen doeris.</i>	English Dance [?]		
418v		[n.t.]		
419	<i>Schotsen Dans.</i>	Scottish Dance		
419v		[n.t.]		
420	<i>Den Enlicse dans</i>	Dance		
420v-425v		[n.t.]		
426/1	<i>Courante.</i>	Courant		
426/2		Courant		<i>Brahe</i> 12v
426v/1		Courant		
426v/2		Courant		
427/1		[n.t.]		
427/2		[n.t.]		
427v/1		[n.t.]		
427v/2		[n.t.]		
428/1	<i>Courante.</i>	Courant		
428/2		[n.t.]		
428/3		[n.t.]		
428v/1	<i>Courante.</i>	Courant		
428v/2		[n.t.]		
429	<i>Courante.</i>	Courant		
429v		[n.t.]		
430	<i>Courante.</i>	Courant		
430v		[n.t.]		
431	<i>Courante.</i>	Courant		Adriansen 1592 82/3
431v		[n.t.]		
432	<i>Courante</i>	Courant		
432v				
433/1	<i>Courante.</i>	Courant		Adriansen 1584 90v/3
433/2		[n.t.]		
433v		[n.t.]		
434/1	<i>Courante.</i>	Courant		
434/2		Susanna		Hove 1601 108 <i>Thysius</i> 434v and 439/1
434v		Susanna		Hove 1601 108 <i>Thysius</i> 434/2 and 439/1
435	<i>Courante van Hausken.</i>	Courant		
435/2		[n.t.]		
436	<i>Courante de Ballt</i>	Courant de Balle		
436v		[n.t.]		
437/1	<i>Courante.</i>	Courant		
437/2		[n.t.]		
437v		[n.t.]		
438	<i>Courantes.</i>	Courant		
438v		[n.t.]		
439/1	<i>Courante.</i>	Susanna		Hove 1601 108 <i>Thysius</i> 434/2 and 434v
439/2		[n.t.]		
439v		[n.t.]		
440	<i>Courante.</i>	Courant		
440v-441v		[n.t.]		
442/1	<i>Brande d'Angleterre.</i>	English Branle		
442/2		[n.t.]		
442/3		?Sellenger's Round duet treble		<i>Dd.3.18</i> 5 <i>Marsh</i> 182 cf: see appendix 4
442v/1		[n.t.]		
442v/2		[n.t.]		
443/1	<i>Quater Brande.</i>	Quarter Branle		
443/2-443v		[n.t.]		

444	<i>Brande Westmunster.</i>	Westminster Branle		Hove 1612 61/2 cf: Marsh 364 Dd.2.11 66v
444v		[n.t.]		
445	<i>Brande homme arme.</i>	Branle Homme Armé		
445v		[n.t.]		
446	<i>Brande bon birolle.</i>	Branle Bon Birolle		
446v/1	<i>Branle de Poitou.</i>	Branle de Poictou		
446v/2- 447/2		[n.t.]		
447/1	<i>Brande de Grace. [Grare?]</i>	Branle de Grace		
447v		[n.t.]		
448	<i>Brande Colonel.</i>	Branle Colonel		
448v	<i>Brande Juchtendeyne</i>	Branle Joctomdeyne		Hove 1612 61v/2 [62l]
449/1	<i>Brande Mariesse Maneschijn</i>	Branle Mariesse		
449/2		[n.t.]		
449v		[n.t.]		
450/1	<i>Brande Homeie.</i>	Branle Homeie		
450/2		[n.t.]		
450v	<i>Brande Amours.</i>	Branle Amours		
451	<i>Brande Nobecastie. [?M]</i>	Branle Nobecastie		
451v	<i>Brande Ronde.</i>	Branle Ronde		
452-452v	<i>Brande France.</i>	Branle France		
453-454	<i>Branles Mr Ma amer. [?]</i>	Branle		Adriansen 1592 82v-83
454v		[n.t.]		
455/1	<i>Moriskers Brande.</i>	Moriskers Branle		
455/2		[n.t.]		
455v	<i>Brande Pater.</i>	Branle		
456	<i>Brande lommer meer.</i>	Branle		
456v	<i>Brande Pisers Chanson Angloise.</i>	Branle		
457/1	<i>Brande Galle.</i>	Branle		
457/2		[n.t.]		
457v/1	<i>Brande Vijsken.</i>	Branle Vijsken		
457v/2	<i>Brande Maijken.</i>	Branle Mayken		
458	<i>Brande [obscure]</i>	Branle		
458v		Branle		
459/1	<i>Brande Hollonde.</i>	Branle Holland		
459/2		[n.t.]		
459v		[n.t.]		
460/1	<i>Brande [trimmed]</i>	Branle		
460/2-460v		Branle		
461	<i>Brande Pugenotte.</i>	Branle Pugenotte		
461v		[n.t.]		
462/1	<i>Brande Commeijn / Mr Marten.</i>	Branle Commeyn	Mr Martin	
462/2	<i>La reprinse.</i>	Reprise		
462/3	<i>La Galie elle.</i>	[n.t.]		
462v-463		[n.t.]		
463v		[n.t.]		
464	<i>Brande.</i>	Branle		
464v		[n.t.]		
465/1	<i>Brande.</i>	Branle		
465/2		[n.t.]		
465v	<i>Brande.</i>	Branle		
466	<i>Brande Hoboken.</i>	Branle Hoboken		
466v		Branle Hoboken		

467	<i>Brande Molenaer des.</i>	Branle Molenaer		
467v		[n.t.]		
468	<i>Brande Gay.</i>	Branle Gay		
468v		[n.t.]		
469	<i>Brande Double</i>	Branle Double		
469v-470v		[n.t.]		
471-471v/1	<i>Brande Champaigne.</i>	Branle Champaigne		
471v/2	<i>Brande Bataille. Sups</i>	Battle branle superius		
472/1	<i>Brande Soetolivier.</i>	The Hunt's Up Go Merrily While (Sweet Oliver)	N	408/2 104/3 Vilnius 15/4 cf: see appendix 4
472/2		Battle branle superius		
472v/1	<i>Bassus.</i>	Battle branle bassus		
472v/2	<i>Tenor</i>	Battle branle tenor		
472v/3	<i>Contraten[or]</i>	Battle branle Contratenor		
473-473v/1	<i>Brande son [?]cellus</i>	[n.t.]		
473v/2	<i>Brande [obscure] mauritz.</i>	Branle		
474/1	<i>Almande Monvarle.</i>	Almain Monvarle		
474/2		[n.t.]		
474/3		[n.t.]		
474/4		[n.t.]		
474v/1		[n.t.]		
474v/2		[n.t.]		
475	<i>Almande Prince Parma. / Mr Marten.</i>	Altezze/Prince of Parma's Almain		Richard 21 Adriansen 1592 81 cf: Thysius 475v/2
475v/1	<i>Mr David.</i>	[n.t.]	Mr David	
475v/2		Almain		cf: Adriansen 1592 81 Richard 21 Thysius 475
476-476v	<i>Almande Amoreuse</i>	Almain Amoreuse		
477/1	<i>Almande Fortuijne helas Pourquoiij.</i>	Fortune Alas Almain	?John Dowland	see appendix 4
477/2		[n.t.]		
477v-478/1		Fortune Alas Almain	?John Dowland	see appendix 4
478/2		[n.t.]		
478/3		[n.t.]		
478v		[n.t.]		
479/1	<i>Almande Amoureux.</i>	Almain Amoureux		
479/2-479v/1		Almain Amoureux		
479v/2		Almain Amoureux		
480	<i>Almande Amour</i>	Almain Amoureux		
480v/1		[n.t.]		
480v/2-481/2		[n.t.]		
481/1		[n.t.]		
482-482v/1	<i>Allemande fleur.</i>	Almain Fleur		
482v/2		[n.t.]		
483	<i>Almande fleur.</i>	Almain Fleur		
484	<i>Allemande Monsr</i>	Mounsieur's Almain		Vilnius 1/3 Morley 1599 No.15 cf: see appendix 4

484v		[n.t.]		
485/1		[n.t.]		
485/2				
485v-486/2		[n.t.]		
486/1	<i>Allemande Haentgen.</i>	Almain Haentgen		
486v	<i>Quyns Almand.</i>	Kemp's Jig/ Parliament		see appendix 4
487/1	<i>Allemande la Isappelle.</i>	Almain Isabelle		
487/2		[n.t.]		
487v	<i>Robinsons Allemande.</i>	Almain	Thomas Robinson	
488	<i>Allemande Alliance.</i>	Almain Alliance		
488v		[n.t.]		
489	<i>Allemande Court.</i>	Court Almain		Adriansen 1592 80v/1
489v		[n.t.]		
490/1	<i>Almande Bruijns medelijc</i>	Almain		Phalèse 1568 87v/1
490/2		[n.t.]		
490v	<i>Almande quant paer. [?]</i>	?Pretty Shivall		Lodge 4/1
491/1	<i>Almande Bruniack.</i>	Almain Bruniack		
491/2		[n.t.]		
491/3		[n.t.]		
491v	<i>Almande Hier buijten inden honte. / Mr David.</i>	Almain	Mr David	
492/1	<i>Mr Daulants Almande.</i>	Lady Laiton's Almain	John Dowland	see appendix 4
492/2		[n.t.]		
492v-493		[n.t.]		
494	<i>Allemande In Contratenor.</i>	Almain contratenor		
494v		[n.t.]		
495	<i>Allemande du Ducq Matthias.</i>	Duke Mathias's Almain		Adriansen 1584 86/3
495v		[n.t.]		
496	<i>Almande de Norenburgh.</i>	Almain de Noenburgh		
496v	<i>Almande Spiers.</i>	Almain Spiers		
497/1	<i>Almande Regine broeden.</i>	Almain Repine		
497/2		[n.t.]		
497v		[n.t.]		
498	<i>Allemande de Poloinge.</i>	Almain Polonois		
498v		[n.t.]		
499	<i>Allemande Mugasu. [??]</i>	Almain		
499v		[n.t.]		
500	<i>Allemande Nivelle.</i>	Almain Nivelle		
500v		[n.t.]		
501	<i>Allemande Loreijne.</i>	Almain Loreine		
501v		[n.t.]		
502	<i>Allemande Linde.</i>	Almain Linde/ Noseroit		Phalèse 1568 86v/1
502v		[n.t.]		
503	<i>Allemande Angloyse.</i>	Sir John Smith's Almain	John Dowland [47]	see appendix 4
503v	<i>Allemande</i>	Almain		
504/1	<i>Allemande [r]ainges</i>	Almain		

504/2	<i>Reprinse</i>	Reprise		
504v		[n.t.]		
505	<i>Allemande Choulieu Borch.</i>	Almain Choulieu		
505v		[n.t.]		
506	<i>Allemande.</i>	Almain		
506v		[n.t.]		
507	<i>Allemande</i>	Almain		=Marsh no.59
507v		[n.t.]		
508	<i>Allemande Geldre.</i>	Almain Geldre		
508v		[n.t.]		
509	<i>Allemande Nonette.</i>	Une Jeune Fillette/ Nonette	John Dowland [93]/ Daniel Bachelier	see appendix 4
509v		[n.t.]		
510	<i>Allemande Arande.</i>	Almain Arande		
510v	<i>La Guillemette. A .4.</i>	La Guillemette		
511	<i>Allemande tant vous alles doux in Guillemette.</i>	Almain		
511v		[n.t.]		
512/1	<i>Allemande Slapen gaen.</i>	Almain Slaepen Gaen		
512/2		[n.t.]		
512v/1		[n.t.]		
512v/2	<i>Reprinse.</i>	Reprise		
513		[n.t.]		
513v-516v		[n.t.]		
517		[n.t.]		

Adriaen Valerius: *Nederlandsche Gedenck-Clanck* (Amsterdam, 1626)

page	original ascription	title	composer	cons. & cogs.
17	<i>Volte.</i>	Volt		
20	<i>Ballet La durette.</i>	Courant de la Durette	Robert Ballard	see appendix 4
23	<i>Een Fransche Bransle.</i>	French Branle		
25	<i>Studenten Dans.</i>	Student Dance		
27	<i>Van een Fransche Courante.</i>	Courant		Hove 1612 62v/2
30-31	<i>Engelsche Daphne.</i>	Daphne		
33	<i>Op de Englesche Foulle.</i>	English Fool		
35	<i>La Morisque.</i>	Courant L'Amoresque	Robert Ballard	cf diff. key: Philidor I 10 Ballard 1611 79/2-80 Vallet 1615 84/1 <i>Brahe</i> 19v
37	<i>Bransle Guinée.</i>	Branle		
41	<i>La Dolphinée.</i>	La Dolphinée		
43	<i>La Vallette.</i>	Courant La Vallette	Robert Ballard	<i>Montbuysson</i> 100/1 <i>Dolmetsch</i> 42v-43 Vallet 1616 16 Ballard 1614 21/2-22
47	<i>Alst begint.</i>	[n.t.]		
50-51	<i>Si ceste malheureuse bande.</i>	Si c'est Malheureuse		
52-53	<i>Fransche Courante.</i>	Brett's Courant		see appendix 4
54-55	<i>Engels Nou, nou.</i>	[n.t.]		
59		[n.t.]		
62-63	<i>Op't Engels Lapperken.</i>	English Dance		
64-65		[n.t.]		
68-69	<i>Engels Farwel, met den Bas daer by gestelt.</i>	Farewell Dear Love	Robert Jones	Vallet 1616 9/2 <i>Thysius</i> 402v <i>Dolmetsch</i> 129v
71	<i>Ghy die my met u breafgelaet: &amp;c.</i>	[n.t.]		
75	<i>Almande Guerre, guerre gay.</i>	Battle Almain		
78-79	<i>Een Fransche ballet.</i>	French Ballet		
81	<i>Van een Fransch ballet.</i>	French Ballet		
83	<i>Soet soet Robbertgen.</i>	Lord Willoughby's Welcome Home/ Roland	Thomas Robinson	see appendix 4
86-87	<i>Quand la bergere.</i>	Quand La Bergere		<i>Thysius</i> 386
91	<i>'s Nachts doen een blauw gestarde kleet &amp;c.</i>	[n.t.]		
95	<i>Courante Si cest pour mon pucelage.</i>	Courant		
99-100	<i>Pavane Medelyn</i>	The Old Medley	John Johnson	see appendix 4
102-103	<i>Sei tanto gratioso.</i>	Si Tanto Gracioso		
109	<i>La Romanette.</i>	Romanesca		
111	<i>Engels Bara vastres drom</i>	Bara Faustus's Dream		see appendix 4
115	<i>Almande Prins de Parma</i>	Almain de Duc de Parma		<i>Dd.5.78.3</i> 71/2
119	<i>Courante durette.</i>	Courant de la Durette		<i>ML</i> 18v-19??
123	<i>Paszemeze d'Anvers.</i>	Passamezzo d'Anvers		
127	<i>Engels Oud Ioen metten Bas.</i>	[n.t.]		

132-133	<i>Engelsche Fortuyn</i>	Fortune My Foe	John Dowland	Vallet 1616 8/1 cf: see appendix 4
137-138	<i>Pavane Philippi met den Bas.</i>	Pavan	Peter Phillips	<i>Wickhambrook</i> 12/1 <i>Dd.2.11</i> 98v-99/1 <i>Welde</i> 2v/2-3 <i>Boord</i> 5v-6/1 <i>Dallis</i> 254-255 <i>Hove</i> 1601 92-92v
142-143	<i>Gallarde Suit Margriet.</i>	Galliard, Sweet Margaret		cf: <i>Vilnius</i> 22 and 57v/4 <i>Hove</i> 1612 66/2 <i>Vallet</i> 1615 35 <i>Eijsertt</i> 93v <i>Dlugoraj</i> 196 <i>Stobaeus</i> 43v-44/1 <i>Drexel</i> 90 <i>Linz</i> 92
146-147	<i>La Boree.</i>	La Bourrée		
153	<i>d'Engelsche klokke dans.</i>	English Clog Dance		
154-155	<i>Het was een ryck mans burgers zoon, &amp;c.</i>	[n.t.]		
157	<i>Op de Engelsche Min.</i>	[n.t.]		
160-161	<i>Gaillarde Belle.</i>	Galliard		
164	<i>Iffer uemant uyt Oost-Indien gekomen.</i>	Sellenger's Round/ Est-ce Mars/The French Tune		see appendix 4
167	<i>Engels Com again,</i>	Come Again, Sweet Love Doth Now Invite	John Dowland [60]	see appendix 4
170	<i>Hey Wilder dan Wild.</i>	[n.t.]		
175-176	<i>La Vignonne.</i>	L'Avignon		<i>Vallet</i> 1615 80/1 <i>Aegidius</i> 104 [It. tabl.] <i>Philidor</i> I 8 <i>Drexel</i> 80-81 <i>Basle</i> 1v-2v/1 <i>Ballard</i> 1611 26 <i>Moy</i> 1631 26v cf: <i>Dolmetsch</i> 66v-67v and 183 <i>Moy</i> 1631 27 <i>Stobaeus</i> 54/1 <i>St Petersburg</i> 41v-42
180-181	<i>Almande Nonette Vne Iuesne fillette.</i>	Une Jeune Fillette/ Nonette	John Dowland [93]/ Daniel Bacheler	see appendix 4
186-187	<i>Kits Almande.</i>	Kits Almain		
189	<i>Fransche Gaillarde.</i>	French Galliard		
191	<i>Windeken daer het bosch van drilt.</i>	[n.t.]		
195	<i>L'orangée.</i>	L'Orangée		
198	<i>Engels Woddecot.</i>	English Woodcote		
203	<i>Ballet.</i>	Ballet/Almain	Robert Ballard	<i>Montbuysson</i> 27/2 <i>Moy</i> 1631 1v-2 <i>Ballard</i> 1614 66
207-208	<i>'tEngels Malsims,</i>	Mall Sims		
213	<i>Engels Prins Daphne</i>	The Prince's Almain	Robert Johnson	see appendix 4
217-218	<i>Pavane Lachrime met den Bas.</i>	Lachrimae Pavan	John Dowland [15]	see separate list
223	<i>Pots hondert duysent flapperment.</i>	[n.t.]		
225	<i>O Heere! geest so lange leeft &amp;c.</i>	[n.t.]		
229	<i>Com sheap Herders deck jour heds, &amp;c.</i>	Come Sheep Herders, Deck Your Heads		

234	<i>Schoonste Nimphe van het Wout</i>	[n.t.]		
239	<i>Courante Serbande.</i>	La Courant Sarabande	?Robert Ballard	see appendix 4
243	<i>La piquarde.</i>	La Piccarde		
248	<i>Comedianten dans.</i>	What if a Day	?Thomas Campion	<i>Trumbull</i> 2/3
251	<i>Courante Seignor.</i>	Courant Seigneur		
255	<i>Gaillarde Maurice.</i>	Galliard Maurice		
258-260	<i>Pavane d'Espagne.</i>	Spanish Pavan		Vallet 1616 6/2 Vallet 1615 57 <i>Vilnius</i> 27 <i>Dolmetsch</i> 25v-26 <i>Uppsala</i> 20 <i>Danzig</i> 44 cf: see appendix 4
263	<i>Ballet. Questa dolce Sirena.</i>	Ballet Questo Dolce Serene	Gastoldi arr.	<i>Dolmetsch</i> 161v
267-268	<i>Mrs Mary Hofmans Almand.</i>	Mrs Mary Hoffman's Almain	John Sturt	<i>Krakow</i> 1v/1 <i>ML</i> 2v/1 <i>Dd.4.22</i> 10v/1
271	<i>Courante Françoise.</i>	French Courant		cf: see appendix 4
275	<i>Chi guerregiar desia, &amp;c.</i>	[n.t.]		
279	<i>Sonatemi un balletto, &amp;c.</i>	Ballet		
283	<i>Fransche Courante.</i>	French Courant		cf: see appendix 4
286-287	<i>Almande Monsieur.</i>	Monsieur's Almain		see appendix 4
291	<i>Dimmi ch'e del mio core.</i>	Dimmi Ch'e Del Mio Core		
293	<i>Ballet Marignault.</i>	Ballet des Trois Princes/Marignault		<i>Thysius</i> 381



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page	original ascription	title	composer	cons. & cogs.
1/1	<i>Prelude</i>	Prelude A.9.		cf: <i>Dolmetsch</i> 38v-39
1/2	<i>Prelude</i>	Prelude A.9.		
2/1	<i>Prelude</i>	Prelude A.9.		
2/2	<i>Prelude A.9.</i>	Prelude		<i>Brahe</i> 33v
3	<i>Prelude A.9.</i>	Prelude		
4/1	<i>Prelude A.9.</i>	Prelude		
4/2	<i>Prelude A.9.</i>	Prelude		
5	<i>Prelude A.8.</i>	Prelude		
6/1	<i>Prelude A.8.</i>	Prelude		
6/2	<i>Prelude A.8.</i>	Prelude		
7/1	<i>Prelude A.i0</i>	Prelude		
7/2	<i>Prelude A.9.</i>	Prelude		
8/1	<i>Prelude A.7.</i>	Prelude		
8/2	<i>Prelude A.7.</i>	Prelude		
9-10	<i>Fantasye A9.</i>	Fantasia		
11-12	<i>Fantasye A.i0</i>	Fantasia		
13-14	<i>Fantasye A I0.</i>	Fantasia		
15-16	<i>Fantasye sur La Passemeze D'italie A.9.</i>	Fantasia		Mylius 1622 42-43
17-18	<i>La Mendiante Fantasye A.I0.</i>	Fantasia		
19	<i>Pavanne A9.</i>	Pavan		
20	<i>Pavanne en forme de complainte A9.</i>	Pavan Complaint		Mylius 1622 68
21	<i>De claude le Jeune A.4 Quand on arrestera la course coutumiere A.9.</i>	Pavan	Claude Le Jeune	
22	<i>5. verset du Pte. iio, C.L.J. A ton bras droit. A8.</i>	Pavan	Claude Le Jeune	
23-24	<i>Passemeze par bequare. A.9.</i>	Passamezzo		
25-26	<i>Passemese en.b.mol A I0.</i>	Passamezzo		<i>Aegidius</i> 204v-208 [It. tabl.]
27-28	<i>Passemeze A.8. par b.mol</i>	Passamezzo		<i>Dolmetsch</i> 154
29-30	<i>Passemeze A I0.</i>	Passamezzo		
31	<i>Gaillarde A.i0.</i>	Galliard		<i>Dolmetsch</i> 69v-71
32	<i>Gaillarde A.9.</i>	Galliard		<i>Dolmetsch</i> 78v-80
33-34	<i>Gaillarde A.9.</i>	Galliard		<i>Dolmetsch</i> 80v-83
35/1	<i>Gaillard Angloise A.9.</i>	Galliard, Sweet Margaret		<i>Stobaeus</i> 44/1 cf: <i>Hove</i> 1612 66/2 <i>Valerius</i> 1626 142-43 <i>Eijsertt</i> 93v <i>Dlugoraj</i> 196 <i>Vilnius</i> 22 and 57/4 <i>Drexel</i> 90 <i>Linz</i> 92
35/2	<i>Reprinse</i>			
36-40	<i>Gaillarde du comte essex / [37] Seconde partie A.I0.</i>	Earl of Essex's Galliard/Can She Excuse	John Dowland [42]	see appendix 4
39-40	<i>Fin de gaillarde</i>	Fin de Galliard		<i>Dolmetsch</i> 86v-89
41-42	<i>Lespantalons A.9.</i>	Buffoons, Bergamasca Setting	Giovanni Battista Domenico	see appendix 4
43-44	<i>Une Jeune fillette A.9.</i>	Une Jeune Fillette/ Nonette	John Dowland [93]/ Daniel Bacheler	see appendix 4
45-46	<i>Boerinneken A.9.</i>	[n.t.]		
47-48	<i>Soet Robbert A.9./2/3</i>	Lord Willoughby's Welcome Home/ Roland	Thomas Robinson?	see appendix 4

49-50	<i>Allemande fortune helas pourquoi A.9.</i>	Fortune Alas Almain		see appendix 4
51	<i>Ballet A.9.</i>	Ballet		
52	<i>Ballet A.9.</i>	Ballet		<i>Drexel</i> 106-107 <i>Mylius</i> 1622 88
53	<i>Ballet A.9.</i>	Ballet		<i>Mylius</i> 1622 90
54/1	<i>Ballet A.9.</i>	Ballet		<i>Philidor</i> II 40 <i>Bataille</i> 1609 69v <i>Ballard</i> 1611 15 <i>Fuhrmann</i> 1615 149
54/2	<i>Ballet A.9.</i>	Ballet		<i>Vallet</i> 1616 32-33
55/1	<i>Bouree d'auignon A.9.</i>	Bouree Ostend/ d'Avignon		<i>Straloch</i> 12/2-14/1 <i>Vallet</i> 1616 5 <i>Valerius</i> 1626 146-7 <i>Fuhrmann</i> 1615 115/2
55/2	2			
56/1	<i>Autre Bouree A.9.</i>	Bouree		<i>Pickeringe</i> 47v/1
56/2	<i>Bouree de village A.9.</i>	Bouree de Village		
57	<i>Pauanne d'espagne A.9.</i>	Spanish Pavan		<i>Vilnius</i> 27 <i>Vallet</i> 1616 6 <i>Valerius</i> 258-260 <i>Uppsala</i> 20 <i>Danzig</i> 44 <i>Dolmetsch</i> 23v-25 cf: see appendix 4
58	<i>Guillemette A.10 / 2</i>	Lamentatio Guillemette		<i>Besard</i> 1603 1603 168 <i>Thysius</i> 510v <i>Aegidius</i> 158v-159 <i>Dolmetsch</i> 284-284v/1
59	<i>Allemande A.7.</i>	Almain		
60	<i>La Chacona A.7.</i>	Saraband La Chaconne		<i>Dolmetsch</i> 55v-56
61-62	<i>La vallette / Vourante A.i0.</i>	Courant La Vallette		
63-64/1	<i>Courante de Mars. A.i0 / Suite</i>	Courant de Mars		<i>Vallet</i> 1615 70 <i>Vallet</i> 1616 34 and 36-37 <i>Valerius</i> 164-165 <i>Uppsala</i> 10v
64/2	<i>Courante. A i0</i>	Courant	Robert Ballard	<i>Dolmetsch</i> 217v-218
65	<i>Courante A.9.</i>	Courant		<i>Dolmetsch</i> 219v-220 <i>Mylius</i> 1622 80
66	<i>Courante A.9.</i>	Courant		<i>Dolmetsch</i> 221v-222
67	<i>Courante A.9.</i>	Courant		<i>Ballard</i> 1611 14 <i>Dolmetsch</i> 222v-223
68	<i>Courante A.9.</i>	Courant		<i>Dolmetsch</i> 224v-225
69/1	<i>Courante A.8.</i>	Courant		<i>Dolmetsch</i> 223v-224
69/2-70/1	<i>Courante A.9.</i>	Courant		
70/2	<i>Courante de Mars A.7.</i>	Courant de Mars		<i>Vallet</i> 1615 63-64 <i>Vallet</i> 1616 34 and 36-37 <i>Valerius</i> 1626 164-165 <i>Uppsala</i> 10v
71	<i>Courante de La complainte A.9.</i>	Courant de la Complainte		<i>Dolmetsch</i> 248v-249
72/1	<i>Courante A.9.</i>	Courant		
72/2	<i>Courante A.9.</i>	Courant		
73	<i>Courante A.9.</i>	Courant		<i>Dolmetsch</i> 249v-250
74	<i>Courante A.i0</i>	Courant		<i>Dolmetsch</i> 218v-219 <i>Aegidius</i> 99v-100
75	<i>Courante A.9.</i>	Courant		<i>Dolmetsch</i> 264v-265
76	<i>Courante A.9.</i>	Courant		<i>Dolmetsch</i> 251v-252
77	<i>Courante A.9.</i>	Courant		<i>Dolmetsch</i> 252v-253

78	<i>Courante Sur La gaillarde de bocquet</i> A.9.	Galliard on Bocquet's Galliard		<i>ML</i> 21 Besard 1603 128v <i>Krakow</i> 7v-8 <i>Aegidius</i> 29v-30 [It. tabl.] <i>Dolmetsch</i> 76v-78 and 253v-254
79	<i>La Signolle</i> A.9.	Courant La Rosignoll		<i>Krakow</i> 5v Philidor I 10 <i>Drexel</i> 110 Moy 1631 23v <i>Aegidius</i> 132v/1 (without divisions) <i>St Petersburg</i> 32v-33/1
80/1	<i>L'avi-gnonne</i> A.9.	L'Avignon		<i>St Petersburg</i> 41v-42 <i>Aegidius</i> 104 [It. tabl.] Philidor I 8 <i>Drexel</i> 80-81 <i>Basle</i> 1v-2v/1 Ballard 1611 26 Valerius 1626 175-6 Moy 1631 26v cf: <i>Dolmetsch</i> 66v-67v and 183 Moy 1631 27 <i>Stobaeus</i> 54/1
80/2	<i>L'espagnolle</i> A.9.	Spagnoletta		<i>Stockholm</i> 253 114v Vallet 1615 25v and 18 Ballard 1614 26 <i>Montbuysson</i> 99v/1
81	<i>La Princesse</i> A.i0.	Courant La Princesse de Condé		<i>Montbuysson</i> 58/1 Fuhrmann 1615 163/2-164/1 Vallet 1615 81 Moy 1631 26 Ballard 1614 19/2-21/1 <i>Danzig</i> 9v <i>Krakow</i> 13/2
82	<i>La durette</i> A.9.	Courant de la Durette	Robert Ballard	<i>ML</i> 18v/2-19/1 <i>Aegidius</i> 102 Ballard 1611 45 Valerius 1626 20 Moy 1631 22v-23 <i>Montbuysson</i> 65v/1
83	<i>LA Courante Sarabande</i> A.9.	La Courant Sarabande	?Robert Ballard	see appendix 4
84/1	<i>Lamoresque</i> A.9.	Courant L'Amoresque	Robert Ballard	Philidor I 10 Ballard 1611 79/2-80 Vallet 1615 84/1 <i>Brahe</i> 19v diff. key: Valerius 1626 35
84/2	<i>Ladauphine</i> A.9.	La Dauphine		<i>Bataille</i> 1611 15v Philidor I 11 Valerius 1626 404-1
85	<i>LAmaturnie</i> A.i0.	La Maturine		<i>Dolmetsch</i> 225v-256
86/1	<i>La Mariniere</i> A.i0.	La Mariniere		<i>Dolmetsch</i> 243v-244
86/2	<i>La Sarabande espagnolle</i> A.i0.	Spanish Saraband		<i>Dolmetsch</i> 57
87	<i>Volte de la complainte</i> A.i0	Volt de la Complaint		<i>Dolmetsch</i> 256v-257
88	<i>Volte</i> A.9.	Volt		<i>Dolmetsch</i> 257v-258
89	<i>Gaillarde</i> A.9.	Galliard		
90/1	<i>Volte du Roi</i> A.9.	Volt du Roi		
90/2	<i>Volte</i>	Volt		
90/3	<i>Volte</i>	Volt		
91	<i>Branle d'Irlande</i> A.9.	Lord Zouch's Maske		see appendix 4

92	<i>Mal Bal Simmes Anglois</i>	Mall Sims	Johan Leo Hassler	see appendix 4
93	<i>Chançon angloise A.8.</i>	Bara Faustus's Dream		cf: see appendix 4
94/1	<i>Chançon a la Polonnoise A.8. Susannesco</i>	Susanna	Jacques Polonois?	
94/2	<i>Autre Taned Spolski</i>	Polish Dance		

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page	original ascription	title	composer	cons. & cogs.
1/1	<i>Ballet A.9</i> [index:] <i>Ballet</i>	Ballet/Almain	Robert Johnson	<i>Boord</i> 40/4-40v/1 and 30/3 <i>Stobaeus</i> 30/1 Vallet 1616 30-31 <i>Krakow</i> 1/1 <i>Dolmetsch</i> 130v
1/2	<i>L'escossoise</i> [index:] <i>L'escossiose</i>	L'Escossoise		
1/3	<i>Ballet</i> [index:] <i>Ballet</i>	French Toy/Ballet		Besard 1603 43 <i>Nn.</i> 6.36 9/2 Fuhrmann 1615 148/2 Mylius 1622 89/1 Besard 1617 43/2 <i>Sibley</i> 36/1 <i>de Bellis</i> No.30 <i>Thysius</i> 381v Vallet 1616 1/3
2/1	<i>Ballet</i> [index:] <i>Ballet</i>	Ballet		
2/2	<i>Ballet des gueux</i> [index:] <i>Ballet des guex</i>	Ballet		
3/1	<i>Ballet</i> [index:] <i>Ballet</i>	Ballet		<i>Dolmetsch</i> 138
3/2	<i>Ballet</i> [index:] <i>Ballet</i>	Ballet	Mercure	<i>Dolmetsch</i> 59v-60 cf: <i>Aegidius</i> 152v-153
4	<i>Ballet</i> [index:] <i>Ballet</i>	Ballet		
5/1	<i>Ballet</i> [index:] <i>Ballet</i>	Ballet		<i>Aegidius</i> 115v-116
5/2	<i>Bouree</i> [index:] <i>Bouree</i>	Bourrée Ostend/d'Avignon		Fuhrmann 1615 115 Vallet 1615 55 Valerius 1626 146-7 <i>Straloch</i> 12/2-14/1
6/1	<i>Bouree</i> [index:] <i>Bouree</i>	Bouree		
6/2	<i>Pauanne de spagne</i> [index:] <i>Pavanne</i>	Spanish Pavan		Vallet 1615 57 <i>Vilnius</i> 27 Valerius 1626 258-260 <i>Uppsala</i> 20 <i>Danzig</i> 44 <i>Dolmetsch</i> 25v-26 cf: see appendix 4
7	<i>Onder de Lindegröne</i> [index:] <i>Onder de Linde</i>	All in a Garden Green		see appendix 4
8/1	<i>Fortune Angloise</i> [index:] <i>Fortune</i> <i>Angloise</i>	Fortune My Foe		see appendix 4
8/2-9/1	<i>Malsimmes</i> [index:] <i>Malsimmes</i>	Mall Sims		see appendix 4
9/2	<i>Slaep soete slaep</i> [index:] <i>Slaep soete</i> <i>slaep</i>	Farewell Dear Love	Robert Jones	<i>Thysius</i> 402v Valerius 1626 68-69 <i>Dolmetsch</i> 129v
10/1	<i>Branle de loreine A.9.</i> [index:] <i>Branle de</i> <i>Loreyne</i>	Branle de Lorraine		
10/2	2	Branle de Lorraine		
11/1	3 [index:] <i>Suite</i>	Branle de Lorraine		
11/2	4	Branle de Lorraine		
12/1	<i>Branle de la royne</i> [index:] <i>Branle de la</i> <i>Royne</i>	Branle de la Reine		<i>Beckmann</i> 16v <i>Dolmetsch</i> 231v
12/2	2	Branle de la Reine		<i>Dolmetsch</i> 232
13/1	3 [index:] <i>Suite</i>	Branle de la Reine		<i>Dolmetsch</i> 232v
13/2	4	Branle de la Reine		<i>Dolmetsch</i> 232v
14/1	5 [index:] <i>Suite</i>	Branle de la Reine		<i>Dolmetsch</i> 234v
14/2	6 / <i>fin des branles</i>	Branles de Village		<i>Dolmetsch</i> 235 Ballard 1614 52/2-53/1 Besard 1617 28/1

15	<i>Puisque vosyeulx A.9.</i> [index:] <i>Puisque vos yeuls</i>	Volt puis que vos yeux		<i>Montbuysson 71/2</i> <i>Dolmetsch 245v-246</i>
16	<i>La Vallette</i> [index:] <i>La valecte</i>	Courant La Vallette	Robert Ballard	<i>Montbuysson 100/1</i> <i>Dolmetsch 42v-43</i> Vallet 1616 16 Ballard 1614 21/2-22 Valerius 1626 43
17/1	<i>La pinçante</i> [index:] <i>La pinçante</i>	La Pinçante		<i>Dolmetsch 215</i>
17/2	<i>La fauorite</i> [index:] <i>La fauorite</i>	La Favorite		<i>Dolmetsch 214v</i>
18	<i>La Piccarde</i> [index:] <i>La Piccarde</i>	La Piccarde		<i>Trinity 124</i> Valerius 1626 242-243
19	<i>Fantasye.de Maistre.l'espine</i> [index:] <i>Fantasie de l'espine</i>	Fantasia	Charles de l'Espine	
20-21	<i>Responce a la prescedente / Fantasye</i> [index:] <i>Response a l'espine / Suite</i>	Fantasia		
22-23	<i>Passemeze d'italye</i> [index:] <i>Passemeze d'Italie / Suite</i>	Passamezzo		
24	<i>Gaillaide de la Passemeze</i> [index:] <i>Gaillarde de la passemeze</i>	Passamezzo Galliard		<i>Dallis 19 and 136/2-137/1</i> <i>Folger 2/2</i> <i>Mynshall 8v/1</i> <i>Trumbull 4/1</i> <i>Dolmetsch 168v-169</i>
25	<i>Carillon de Uillage</i> [index:] <i>Carillon de village</i>	Carillon de Village		
26-29	<i>Battaille</i> [index:] <i>Battaille / Suite</i>	Wilhelmuslied/ Prince's Almain		see appendix 4
30/1	<i>Sup / Ballet A 4 Luts</i> [index:] <i>Ballet a 4 Luts</i>	Ballet/Almain	Robert Johnson	<i>Board 40/4-40v/1 &amp; 30/3</i> <i>Stobaeus 30/1</i> Vallet 1616 1/1 and 30-31 <i>Krakow 1/1</i> <i>Dolmetsch 130v</i>
30/2 [inv]	<i>Contra. / Ballet A4.luts</i>	Ballet, contratenor		
31/1	<i>bass / Ballet A 4.luts</i> [index:] <i>Suite</i>	Ballet		<i>Dolmetsch 131</i>
31/2 [inv]	<i>Tenor / Ballet A 4.luts</i>	Ballet, tenor		
32/1	<i>sup. / Ballet A 4.luts</i> [index:] <i>Ballet a 4 Luts</i>	Ballet, first part of duet		<i>Dolmetsch 131v</i> Vallet 1615 54/2
32/2 [inv]	<i>Contra / Ballet A 4 . luts</i>	Ballet, contratenor		
33/1	<i>bassus / Ballet A 4. luts</i> [index:] <i>Suite</i>	Ballet, second part of duet		<i>Dolmetsch 132</i>
33/2 [inv]	<i>Tenor / Ballet A 4.luts</i>	Ballet, tenor		
34/1	<i>Superius. / ESTce mars A 4 . luts.</i> [index:] <i>Est-ce Mars a 4 Luts</i>	Sellenger's Round/ Est-ce Mars/The French Tune		see appendix 4
34/2 [inv]	<i>Contra. / ESTce mars A4.luts.</i>	Est Ce Mars, contratenor		
35/1	<i>bass. / ESTce mars A 4 . luts.</i> [index:] <i>Suite</i>	Est-ce Mars, bass		
35/2 [inv]	<i>tenor. / ESTce.mars.A 4.luts.</i>	Est ce Mars, tenor		
36/1	<i>Super. / Courante de mars A4.luts</i> [index:] <i>Courante de Mars a 4 Luts</i>	Courant de Mars, superius		Vallet 1615 63-64 Vallet 1616 34 and 36-37 Valerius 1626 164-165 <i>Uppsala 10v</i>

36/2 [inv]	<i>Contr. / Courante de mars A4.luts</i>	Courant de Mars, contratenor		
37/1	<i>bass. / Courante de mars A4.luts. [index:] Suite</i>	Courant de Mars, bass		
37/2 [inv]	<i>tenor. / Courante de mars A4.luts</i>	Courant de Mars, tenor		
38/1	<i>Sup. / Vn Jour de la semaine A4.luts [index:] Vn jour de la semaine</i>	Un Jour de la Semaine, superius		<i>Dolmetsch 242v-243</i>
38/2 [inv]	<i>Contr. / Vn Jour de la semaine A 4.luts</i>	Un Jour de la Semaine, contratenor		
39/1	<i>bass. / Vn Jour de la semaine A4 luts [index:] Suite</i>	Un Jour de la Semaine, bass		
39/2 [inv]	<i>Tenor. / Vn Jour de la semaine A 4. luts</i>	Un Jour de la Semaine, tenor		
40/1	<i>Sup. / Allon aux noces A 4.lut [index:] Allon aux noces a 4 Luts</i>	Robin, superius		cf: see appendix 4
40/2 [inv]	<i>Contr. / Allon aux noces a robine A 4.luts</i>	Robin, contratenor		cf: see appendix 4
41/1	<i>bass. / Allon aux noces A 4.luts [index:] Suite</i>	Robin, bass		cf: see appendix 4
41/2 [inv]	<i>Tenor / Allon aux noces A 4.luts</i>	Robin, tenor		cf: see appendix 4
42/1, 44/1, 46/1	<i>Sup. / Gaillarde A 4.luts [index:] Gaillarde a 4 Luts</i>	Galliard, superius		
42/2, 44/2, 46/2 [inv]	<i>Contra. / Gaillarde A 4.luts [index:] Suite</i>	Galliard, contratenor		
43/1, 45/1, 47/1	<i>bass. / Gaillarde A 4 . luts / Tournez [index:] Suite</i>	Galliard, bass		
43/2, 45/2, 47/2 [inv]	<i>Tenor / Gaillarde A 4.lut. / Tournez [index:] Suite</i>	Galliard, tenor		
48-50	<i>Dat gebet Onses Heeren / Onse Vader.In. Hemelryck [index:] Onse Vader in Hemel. / Suite</i>	Unser Vater in Himmelreich		<i>Dallis 5 Thysius 315/1</i>

Nicolas Vallet: *Regia Pietas* (Amsterdam, 1620)

Source	Original Ascription	Title	Composer	Cons and Cogs
1/1	<i>PRÆLVDIUM</i>	Prelude		
1/2	<i>2a</i>	[n.t.]		
40/1	<i>2 PRÆLVDIVM [index:] Prelude</i>	Prelude		
40/2	<i>2a</i>	[n.t.]		
61/1	<i>3. PRÆLVDIVM [index:] Prelude la 8.au c.</i>	Prelude		
61/2	<i>2.a.</i>	[n.t.]		
88/1	<i>4. PRÆLUDIUM [index:] Prelude la 8.au.c.</i>	Prelude		
88/2	<i>2.a.</i>	[n.t.]		
100/1	<i>5. PRÆLUDIUM. [index:] Prelude la 8. au b.la 10. au b.de la tierce.</i>	Prelude		
100/2	<i>2.a.</i>	[n.t.]		
108/1	<i>6. PRÆLUDIUM [index:] Prelude la 8.au.c.</i>	Prelude		
108/2	<i>2.a.</i>	[n.t.]		
121/1	<i>PRÆLUDIUM [index:] Preludium la 8.au..</i>	Prelude		
121/2	<i>2.a.</i>	[n.t.]		
132/1	<i>8 PRÆLUDIUM. [index:] Prelude la 8.au.b.la 10. a la cinquieme.</i>	Prelude		
132/2	<i>2.a.</i>	[n.t.]		
136/1	<i>9. PRÆLVDIVM. [index:] Prelude la 8.au.c.</i>	Prelude		
136/2	<i>2.a.</i>	[n.t.]		
143/1	<i>10. PRÆLVDIVM. [index:] Prelude la 8.au.c</i>	Prelude		
143/2	<i>2.a</i>	[n.t.]		



## L-Vs Ms.285-MF-LXXIX Stobaeus of Königsberg c1600-20

folio	original ascription	title	composer	cons. & cogs.
1/1	<i>Orlando Treble Consorte</i>	Orlando Sleepeth duet treble	John Dowland [61]	see appendix 4
1/2	<i>Pandora / Orlando. Pandora.</i>	Orlando Sleepeth consort band. part	John Dowland [61]	see appendix 4
1/3	<i>Monsieurs Allemande. Bass.</i>	Mounsieur's Almain consort band. part		see appendix 4
1v/1	<i>Volte / NB</i>	Volt/Courant	Julien Perrichon/ (Mathias Mason)	<i>Vilnius</i> 2/2 <i>Swarland</i> 2v/1 <i>Dd.9.33</i> 75 <i>Fuhrmann</i> 1615 171/1 <i>Herbert</i> 27/1 <i>Dresden</i> 92 <i>Bautzen</i> 18/1 <i>de Bellis</i> no.24 <i>Beckmann</i> 9v-10 cf same first strain: <i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Aegidius</i> 33v-34 and 36v <i>Board</i> 29/1
1v/2	<i>Coura[n]t / B</i>	Courant		
2/1		Volt		
2/2	<i>NB</i>	Volt/Courant	Julien Perrichon/ (Mathias Mason)	<i>Vilnius</i> 1v/1 <i>Swarland</i> 2v/1 <i>Dd.9.33</i> 75 <i>Fuhrmann</i> 1615 171/1 <i>Herbert</i> 27/1 <i>Dresden</i> 92 <i>Bautzen</i> 18/1 <i>de Bellis</i> no.24 <i>Beckmann</i> 9v-10 cf same first strain: <i>Dolmetsch</i> 12v-13 <i>Dlugoraj</i> 253v <i>Aegidius</i> 33v-34 and 36v <i>Board</i> 29/1
2v/1	<i>NB</i>	Une Jeune Fillette/ Nonette	John Dowland [93] /Daniel Bachelier	see appendix 4
2v/2		Variatio on Une Jeune Fillette/Nonette		
3/1		Variatio on Une Jeune Fillette/Nonette		cf: see appendix 4
3/2	<i>Gassen Hawer B</i>	Romanesca Setting		
3v/1		Courant		<i>Stobaeus</i> 51v (p.254)
3v/2		Amour Almain		<i>Naclerus</i> 67 <i>Fabritius</i> 97v <i>Schmall</i> 14v <i>Waissel</i> 1573 no.51
4/1		Courant	Mathias Mason	<i>Vilnius</i> 5v/1 <i>Dowland</i> 1610B 33v/1 <i>Dd.9.33</i> 75v
4/2		Courant		
4/3 [deleted]		Buffoons Bergamasca Setting	Giovanni Battista Domenico	see appendix 4

4v/1		Courant Le Testament	Julien Perrichon [18]	<i>ML</i> 26v/2-27/1 <i>Herbert</i> 30/2 <i>Dolmetsch</i> 178v-179 <i>Vilnius</i> 4v/1 Besard 1603 156/2 <i>Dd.9.33</i> 56v/1 <i>Nürnberg</i> 20 and 27 de Moy 10. cog: same first strain: x211 4th down: Besard 1617 26/2 <i>Dolmetsch</i> 18v-19 <i>Vilnius</i> 4v/2 <i>Aegidius</i> 106
4v/2		Courant Le Testament	Johan Baptiste Besard	see appendix 4
4v/3-5/1		Volt/Courant		Hove 1601 102v/2 <i>Nürnberg</i> <i>Naples</i> 342 (twice) <i>Dlugoraj</i> 262-3
5/2		Courant		
5/3		Variatio of Courant above		
5v/1	<i>NB</i>	Courant	Mathias Mason	<i>Vilnius</i> 4/1 Dowland 1610B 33v/1 <i>Dd.9.33</i> 75v
5v/2		Courant [?]		
6/1		Mall Sims		see appendix 4
6/2	<i>Alle=mande à Globe</i>	Almain		cf: <i>Dlugoraj</i> 480
6/3		Courant		
6v/1		Robin is to the Greenwood Gone/ Bonny Sweet Robin/ Robin Hood	John Dowland [70]	see appendix 4
6v/2		Courant	Franz Rasch	<i>Vilnius</i> 67/3
6v/3		Psalm Tune		
6v/4		Psalm Tune		
7	<i>Pavan Leveche</i>	Lavecchia Pavan		see appendix 4
7v/1	<i>Fortuna Duland</i>	Fortune My Foe	John Dowland [62]	see appendix 4
7v/2-8/1	<i>Courant.</i>	Courant	Robert Ballard	<i>Schele</i> 43/2 <i>Trinity</i> 125/2-124/1 <i>Dolmetsch</i> 50v-51
8/2	<i>Feines Lieb du wirst nachkommen</i>	Now is the Month of Maying	Philip Rosseter	Rosseter 1609 no.5
11v/1	<i>Tentze</i>	Dance		
11v/2	<i>Ejusdem Das mein betrübstes hertz</i>	Das Mein Betrübstes Hertz		cf: <i>Dlugoraj</i> 427
11v/3	<i>Muss den die trewe mein</i>	Almain		cf: <i>Cologne</i> 30v <i>Fabritius</i> no.8 <i>Stobaeus</i> 81v <i>Naclerus</i> 43v
11v/4	<i>Final</i>	Final		
11v/5		Final		
11v/6	<i>Ich ridt mus zu Braunschweich auß</i>	Ich Ridt Mus		cf: <i>Naclerus</i> 92v
11v/7	<i>Totes Tantz</i>	Dance		cf: Nörmiger 1598 no.130 Waissel 1573 no.52 <i>Fabritius</i> 81v
12/1	<i>Habs dir nicht zu vorgesagt</i>	Habs Dir		
12/2	<i>Proportio</i>	Proportio		
12/3	<i>Der Stigelitz</i>	Der Stigelitz		cf: Hainhofer IV 30v

12/4	<i>Bahr lustisch Ist spazierengehe[n]</i>	Almain		cf: <i>Dallis</i> 218/1 <i>Phalèse</i> 1574 78v <i>Newsidler</i> 1574 K1v <i>Thysius</i> 337 <i>Hainhofer</i> IV 33 <i>Naclerus</i> 94 <i>Fabritius</i> 177
12/5	<i>Proportio</i>	Proportio		<i>Fabritius</i> 177 <i>Hainhofer</i> IV 33 <i>Naclerus</i> 94v <i>Newsidler</i> 1574 K2
12/6	<i>Kahn auch ein traurigs Herz. Disc. Bass pag fol.ing. [?]</i>	duet treble		
12v/1	<i>Bas. Kahn auch ein trauriges hertz.</i>	duet ground		
12v/2	<i>Tantz Alphonsi.</i>	Alphonsi Dance	?Alfonso Ferrabosco	cf: <i>Fuhrmann</i> 1615 180 <i>Hainhofer</i> IV 43 <i>Eijsertt</i> [71] <i>Naples</i> 373
12v/3	<i>Studenten Tantz</i>	Student Dance		cf: <i>Fabritius</i> 76 <i>Hainhofer</i> IV 39v
12v/4	<i>Bey mir mein hertz. V. H.</i>	Bey Mir Mein Hertz	V[alentin] H[ausmann]	cf: <i>Stobaeus</i> 81 <i>Naclerus</i> 76 <i>Fabritius</i> no.7
13/1	<i>Godt wolle ihr heil verleihen. V. H.</i>	Gott Woll ihr Heil Verleihen	V[alentin] H[ausmann]	cf: <i>Fabritius</i> no.63
13/2	<i>Sol sieh den sich Lieb so scharen. V. H.</i>	Sol sich den sich	V[alentin] H[ausmann]	
13/3	<i>aliud So scheid ich nhun mit schmerz. V. H.</i>	So Scheid ich Nun	V[alentin] H[ausmann]	
13/4	<i>Ach hertziges hertz. V. H.</i>	Ach Hertziges Hertz	V[alentin] H[ausmann]	cf: <i>Hainhofer</i> II 18v <i>Lechner</i> 1590 no.10 <i>Naclerus</i> 92v and 263v <i>Fabritius</i> no.23
13v/1	<i>Ach zarts bildt hatz liebestes. V. H.</i>	Ach Zarts	V[alentin] H[ausmann]	
13v/2	<i>Jungfraw wollt ihr mit mir ein Tentzlein thun. V. H.</i>	Jungfraw Wolld Ihr	V[alentin] H[ausmann]	
13v/3	<i>Ach hete ich die so. V. H.</i>	Ach Hete Ich	V[alentin] H[ausmann]	
13v/4	<i>Ein hitziges feuer mein. V. H.</i>	Ein Hertziges Feuer	V[alentin] H[ausmann]	
14/1	<i>Holdselighes bild. V. H.</i>	Holdselighes Hild	V[alentin] H[ausmann]	
14/2	<i>Ven[us] hat mir zwar fast gebildet ein. V. H.</i>	Venus hat mit zwar	V[alentin] H[ausmann]	
14/3		Proportio?		
14/4	<i>Ich bin so lange gewesen</i>	Ich Bin so Lange Gewesen		cf: <i>Fabritius</i> no.106/2 and 106/3 <i>Waissel</i> 1592a G1
14/5	[obscure] <i>Alio modo</i>	Variation on Ich bin so Lange Gewesen		
14v/1	<i>Rolandtt</i>	Lord Willoughby's Welcome Home/ Roland	Thomas Robinson? /John Dowland [66]	see appendix 4
14v/2	<i>Mitt Lust von weniges Tages</i>	All You That Love Good Fellows/Nancy		cf: <i>Schermar</i> no.V
14v/3-15/1	<i>Allomande Intrada</i>	Almain the Honyesuckle		<i>Nürnberg</i> 37 cf: <i>Holborne</i> 1599 no.60

15/2	<i>Bey mir mein Herz. alio mo[do.]</i>	Bey mir mein Herz		cf: <i>Stobaeus</i> 81 (346)
15/3	<i>Behuet dich Gott. V. H.</i>	Behuet dich Gott	V[alentin] H[ausmann]	
15/4	<i>Tantz. N.</i>	The Hunt's Up Go Merrily While	N	<i>Thysius</i> 472/1 <i>Stobaeus</i> 79v cf: <i>Dlugoraj</i> 490 408/2 104/3 see appendix 4
15v/1	<i>So scheid ich nhun mit schmerz</i>	So Scheid Ich Nun	V[alentin] H[ausmann]	cf: <i>Hainhofer</i> II 15v
15v/2	<i>Sol den die trewe meins. V. H.</i>	Almain	V[alentin] H[ausmann]	cf: <i>Cologne</i> 30v
15v/3	<i>Wie werdt mir das gesch'n</i>	Wie Werdt Mir		cf: <i>Naclerus</i> 93 <i>Fabritius</i> no.138
15v/4	<i>Ich frag zu meinem buhlen</i>	Ich Frag zu Meinem Buhlen		
16/1	<i>Frische quff mein Hertz sey wohlgemuth</i>	Frische Auff Mein Hertz		cf: <i>Fabritius</i> no.1
16/2	<i>Jungfraw euewr schoen Gestalt / Courente Ende auch ein Tantz</i>	Courant		cf: <i>Hainhofer</i> II 19 <i>Eijsertt</i> 53
16/3	<i>Die sonne sceint auff der kalte frost. NB</i>	La Bourrée/Parson's Farewell	N B/Robert Parsons?	<i>Stobaeus</i> 81/2 cf: <i>Praetorius</i> 1612 no.23 <i>Playford</i> 1651 9
16v/1	<i>Ach war mein hertz</i>	Ach War Mein Hertz		
16v/2		Galliard ?		
18v/1	<i>Polnische Tantz</i>	Polish Dance		
18v/2	<i>Polnisch Tantz.</i>	Polish Dance		
18v/3	<i>Polnisch Tantz.</i>	Polish Dance		
18v/4		Polish Dance		
20v/1	<i>Galliard per. Mr Jonson.</i>	Galliard, My Lady Mildmay's Delight	Robert Johnson	see appendix 4
20v/2	<i>Fortuna.</i>	Fortune My Foe	John Dowland	see appendix 4
21/1	<i>Galliarde Frisce.</i>	Frog Galliard/Now O Now, second part of duet	John Dowland [23]	see appendix 4
21/2	<i>Galliarde Doulandij Disc.</i>	Lady Rich's Galliard/ Dowland's Bells, duet treble	John Dowland [43]	see appendix 4
21/3	<i>Galliard Doulandi Bass.</i>	Lady Rich's Galliard/ Dowland's Bells, duet ground	John Dowland [43]	see appendix 4
21v/1	<i>Galliard. alle lust undt freud</i>	Galliard Alle Lust und Freud	Johan Leo Hassler	cog: <i>Vilnius</i> 36/2 <i>Schermar</i> no.61
21v/2	<i>Galliard Douland Alius.</i>	Lady Rich's Galliard/ Dowland's Bells [frgmt]	John Dowland [43]	see appendix 4
22	<i>Gailliarda. Anglosa Disc.</i>	Galliard, Sweet Margaret, duet treble		<i>Vilnius</i> 57v/4 cf: <i>Hove</i> 1612 66/2 <i>Valerius</i> 1626 142-43 <i>Vallet</i> 1615 35 <i>Eijsertt</i> 93v <i>Dlugoraj</i> 196 <i>Stobaeus</i> 43v-44/1 <i>Drexel</i> 90 <i>Linz</i> 92
22v/1	<i>Gailliarda Frisco Bass</i>	Frog Galliard/Now O Now, duet ground	John Dowland [43]	see appendix 4
22v/2	<i>Galliarde Anglic: Dulandt</i>	Battle Galliard/King of Denmark's Galliard/ Mr Mildmay's Galliard	John Dowland [40]	see appendix 4

22v/3-23/1	<i>Variatio</i>	Divisions for Battle Galliard/King of Denmark's Galliard/ Mr Mildmay's Galliard	?John Dowland [40]	cf: see appendix 4
23/2	<i>Gall Angl.</i>	Galliard		Hove 1601 101/2 <i>Dlugoraj</i> 197 cf: <i>Vilnius</i> 23/3 and 57/4
23/3	<i>Variatio</i>	Divisions for Galliard above		cf: Hove 1601 101/2 <i>Dlugoraj</i> 197 <i>Vilnius</i> 23/2 and 57/4
23v	<i>Gailliarda Paduana Lachrymæ</i>	Squire's Galliard		cf: see appendix 4
24	<i>Johan Doulandt Gailliarde</i>	Walsingham Galliard	John Dowland?	see appendix 4
24v/1	<i>Lachri[mae] [smudged]</i>	Lachrimae Pavan	John Dowland [15]	see separate list
24v/2		[n.t.]		
25/1	<i>Gall: NB.</i>	Galliard		cf: <i>Fabritius</i> 107
25/2	<i>Curra[n]t</i>	Courant on Walsingham		
25/3	<i>Gailliarde</i>	Sinkapace Galliard		see appendix 4 cf: <i>Mulliner</i> 126v-127
25v/1	<i>COURANT Jacobi Prætorij:-</i>	Courant	Jacob Praetorius	
25v/2	<i>Courant</i>	Courant		cf: <i>Nauclerus</i> 256v <i>Stobaeus</i> 5v
25v/3	<i>Gailliarda.</i>	P.A. Galliard		
26	<i>Gailliarda</i>	Galliard		
26v/1		Pavan		
26v/2	<i>Chorea</i>	Chorea Polonica		<i>Stobaeus</i> 72v/2 <i>Vilnius</i> 26v/3
26v/3		Chorea Polonica [1st strain only]		<i>Stobaeus</i> 72v/2 <i>Vilnius</i> 26v/2
27	<i>Pavanne despagne.</i>	Spanish Pavan		see appendix 4
27v	<i>Fortune Angloise.</i>	Fortune My Foe	John Dowland	see appendix 4
31	<i>Psalm: 103. Nu priëß</i>	Psalm 103		
34v/1	<i>Intrada Hasleri primae Disc.</i>	Intrada duet treble	Johan Leo Hassler	
34v/2	<i>Ejusde[m] Bass.</i>	Intrada duet ground	Johan Leo Hassler	
35	<i>Intrada Hass: NB</i>	Mall Sims	Johan Leo Hassler	see appendix 4
35v/1	<i>Intrada Hasler 4ta Bass.</i>	Fourth Intrada duet ground	Johan Leo Hassler	
35v/2	<i>Ejusde[m] Int. Hass. Disc.</i>	Intrada	Johan Leo Hassler	Fuhrmann 1615 131 <i>Dlugoraj</i> 148
36/1	<i>Hasler Intrad Disc: [deleted]</i>			
36/2	<i>Bass p[er] Intrad Haslerij / Initium.</i>	Sixth Intrada duet ground	Johan Leo Hassler	cf: Fuhrmann 1615 133
36/3	<i>Aliud alle Lust undt freud.</i>	Galliard Alle Lust undt Freud	Johan Leo Hassler	cf: <i>Vilnius</i> 21v/1 <i>Schermar</i> no.61
36v/1	<i>Intradæ Hasleri 6ta Dis.</i>	Sixth Intrada duet treble	Johan Leo Hassler	cf: Fuhrmann 1615 133
36v/2	<i>Intradæ Hasleri 4ta Tenor</i>	Fourth Intrada tenor	Johan Leo Hassler	
37	<i>Hasleri Intradæ sextæ Tenor.</i>	Sixth Intrada tenor	Johan Leo Hassler	
38v-41	<i>I. Paduana Lachrijmæ. P: [38v/1]</i>	[bandora consort parts]		
41v		Mall Sims	Johan Leo Hassler	see appendix 4
42/1		Bara Faustus's Dream		see appendix 4

42/2	<i>NB</i>	Galliard	Gregory Huwet	cf: <i>Eijsertt</i> 94 <i>Dlugoraj</i> 212 Rude 1600 no.109 <i>Fabritius</i> 110
42v-51		Lobwasser Metrical Psalms		
51v/1	<i>Auff mein gesang / Haussmhannes.</i>	Auff Mein Gesang	Husmeyer	<i>Dlugoraj</i> 434 <i>Stobaeus</i> 79v Fuhrmann 1615 178/2 <i>Vilnius</i> 55/1. cf:
51v/2	<i>NB. Jigge of Cooper.</i>	Jig	John Cooper/ Coprario	
53v	<i>Pavana Philippi</i>	Pavan	Peter Phillips	cf: <i>Dlugoraj</i> 80 and 82 <i>Eijsertt</i> 10 FWVB no.85
54		[n.t.]		
54v/1	<i>Paduana Franciscina Bass.</i>	Mall Sims		see appendix 4
54v/2	<i>Paduana Francis:</i>	French Pavan duet treble?	?Francis Cutting	
54v/3	<i>Alia ejusdem Basis.</i>	French Pavan duet ground	?Francis Cutting	
55/1	<i>Auff mein Gesangk / Husm:</i>	Auff Mein Gesang	Husmeyer	<i>Dlugoraj</i> 434 <i>Stobaeus</i> 79v Fuhrmann 1615 178/2 <i>Vilnius</i> 51v/1. cf:
55/2	<i>Ad placitu[m] NB</i>	Ad Placitum		
55/3	<i>Flatt Pauan / NB</i>	Flat Pavan	John Johnson	see appendix 4
56/1		Courant		<i>ML</i> 27v/2-28/1 <i>Nürnberg</i> ??
56/2	<i>Volte Mercurij</i>	Volt	Mercure d'Orléans	Besard 1603 161v/2 <i>Dolmetsch</i> 115v-116
56v/1	<i>Frischauf herzliebes Töchterlein</i>	Frischauf Herzliebes Töchterlein		<i>Vilnius</i> 59/2 cf: <i>Fabritius</i> no.193 <i>Dlugoraj</i> 442-3
56v/2	<i>Volte</i>	Lord Zouch's March		see appendix 4
56v/3	<i>Courant.</i>	Robin Hood		see appendix 4
56v/4	<i>Galliarda Dulandi.</i>	Lady Rich's Galliard/ Dowland's Bells	John Dowland [43]	see appendix 4
57/1	<i>Galliarda Johannis Ghro.</i>	Galliard	Johannes Groh	<i>Dlugoraj</i> 196
57/2 [deleted]	<i>Chipass.</i>	Chi Passa		<i>Thysius</i> 11/1 cf: <i>Vilnius</i> 65/2 Waissel 1573 no.38
57/3	<i>Rolandt</i>	Lord Willoughby's Welcome Home/Roland	John Dowland [66]	see appendix 4
57/4	<i>Eingelsch Galliardt</i>	Galliard [first strain only]		cf: <i>Vilnius</i> 22 and 23/1 Hove 1601 101/2
57/5		Final		
57v/1	<i>Comedien Tantz</i>	Almain The Lark		cf: <i>Dd.</i> 9.33 83v/1 <i>Danzig</i> 26v <i>Dlugoraj</i> 369 <i>Naclerus</i> 46 <i>Montbuysson</i> 2v/1 <i>Dd.</i> 4.23 6v (cittern) FWVB no.14
57v/2	<i>Engelsch Stückh</i>	Earl of Derby's Courant/French King's Maske		see appendix 4

57v/3	<i>Galiarda</i>	Galiard, Sweet Margaret		<i>Vilnius</i> 22 cf: Hove 1612 66/2 Valerius 1626 142-43 Vallet 1615 35 <i>Eijsertt</i> 93v <i>Dlugoraj</i> 196 <i>Stobaeus</i> 43v-44/1 <i>Drexel</i> 90 <i>Linz</i> 92
58/1	<i>Galiarda alia</i>	Sinkapace Galiard		see appendix 4 cf: <i>Mulliner</i> 126v-127
58/2	<i>Pavan Fran:</i>	Pavan Mall Sims		cf: see appendix 4
58/3	<i>Brand:</i>	Sellenger's Round/ Est-ce Mars/The French Tune		see appendix 4
58v/1	<i>Dennemarkischer Aufzug</i>	Danish piece		
58v/2	<i>Excusa me</i>	Can She Excuse	Thomas Robinson	cf: see appendix 4
58v/3	<i>Wie unmenschliche Traurigkeit</i>	Wie Unmenschliche Traurigkeit		cf: <i>Dlugoraj</i> 438
59/1	<i>Allemande à Globe</i>	Almain		cf: <i>Vilnius</i> 8
59/2	<i>Wol auff mein Junges Töchterlein</i>	Wol Auff Mein Junges Töchterlein		<i>Vilnius</i> 56v/1 cf: <i>Fabritius</i> no.193 <i>Dlugoraj</i> 442-3
59/3	<i>faustus Danntz</i>	Bara Faustus's Dance		see appendix 4
59v/1	<i>Ad placitum</i>	Ad Placitum		
59v/2	<i>Lusshers Allemande</i>	Lusher's Almain	Lusher	see appendix 4
60/1		Fortune My Foe	John Dowland	see appendix 4
60/2	<i>Preludium John Hoskins.</i>	Prelude	John Hoskins	
60v/1	<i>Elzabeths Iones Galliarde P[er] Rychard Fellowes [Sellowes?]</i>	Elizabeth Jones's Galiard	Richard [Shellower]	
60v/2	<i>A Gailliarde John Hoskins.</i>	Galiard	John Hoskins	
61	<i>[??] Pavan Divisiont. Galliarde.</i>	Delight Galiard	John Johnson	see appendix 4
61v-62/1	<i>The queenes treble p[er] mr Jonson.</i>	The Queen's Dump duet treble	John Johnson	<i>Schele</i> 138-139 <i>Dd.3.18</i> 4-3v/2 <i>Pickeringe</i> 8v/2-9/1 <i>Folger</i> 6v-7/1
62/2		The Queen's Dump/ Johnson's Second Dump, duet ground	John Johnson	see appendix 4
62v-63v/1		Delight Pavan consort part	John Johnson	cf: see appendix 4
63v/2- 64v/1	<i>The marrigolde pauane p[er] m[aste]r. Jonson.</i>	Marigold Pavan	Anthony Holborne	cf: [Galiard] Holborne 1599 no.8 Hove 1601 82
64v/2	<i>Fantasia John Hoskins</i>	Fantasia	John Hoskins	
64v/3		Bergamasca		<i>Thysius</i> 397 cf: see Buffoons, appendix 4
65/1	<i>Matthiae Dess Roem. Kaisers Aufzugk in Frankfurdt geschen</i>	Courant		
65/2	<i>Chipass</i>	Chi Passa		cf: <i>Thysius</i> 11/1 <i>Vilnius</i> 57/2 Waissel 1573 no.38

65/3	<i>Passamezo / Amicus amico mapis necessarius quam ignis et aqua.</i>	Passamezzo [moderno] Pavan		
65v/1	<i>Passamezo</i>	P.M. Pavan		<i>Cologne</i> 20v <i>Fabritius</i> 134 <i>Naclerus</i> 52 cf: <i>Vilnius</i> 65/3 <i>Naclerus</i> 53 and 53v
65v/2	<i>Tantz</i>	Dance		
65v/3	<i>Coura[n]t</i>	Courant		
66/1	<i>Galliarda Dulandi</i>	Galliard on Gregory Huet's Galliard	John Dowland	cf: 42/2
66/2	<i>Foccatto</i>	Toccata		
66v/1	<i>Borrofosters Proae</i>	Bara Faustus's Dream		see appendix 4
66v/2	<i>Engelsch Stück</i>	Lady Laiton's Almain	John Dowland [48]	see appendix 4
67/1	<i>COURANT:-</i>	Courant		<i>Dd.9.33</i> 56v/2-57/1 <i>Herbert</i> 29/1
67/2		Intrada		cf: <i>Beckmann</i> 2v-3
67/3		Courant	Franz Rasch	<i>Vilnius</i> 6v/2
68/1	<i>Nocs Brandle / Alia Caulo</i>	Branle Honneur		cf: Hove 1612 61/1
68/2	<i>Brandle Murir</i>	Branle Murir		
68/3	<i>Brandle [An]gletere</i>	Sellenger's Round/ Est-ce Mars/The French Tune		see appendix 4
68/4	<i>Gross ach vnd wehe</i>	Gross Ach Und Wehe		
68v	<i>Bergamasco</i>	Buffoons, Bergamasca Setting	Giovanni Battista Domenico	see appendix 4
71v	<i>Spanioletta.</i>	The Old Spagnoletta	?Giles Farnaby	cf: FWVB no.289 <i>Praetorius</i> 1612 no.26-28 <i>Dlugoraj</i> 495
72-74v	<i>Hymns and Psalms</i>	Hymns and Psalms		
72/2	<i>Gelobet seistu Jesu Christ</i>	Gelobet Seist der Jesu Christ		cf: <i>Stobaeus</i> 113 (373) <i>Fabritius</i> 141
73/1	<i>Nun last vnß Gott des herren &amp;c:</i>	Nun Lasst unser Gott		<i>Stobaeus</i> 112v (368) cf: <i>Stobaeus</i> 113 <i>Fabritius</i> 143v
73/3	<i>Herr Christ der Einige Gottes Sohn</i>	Herr Christ		<i>Fabritius</i> 143 <i>Naclerus</i> 101
73/4	<i>Vatter unser im Himmel reich.</i>	Vater Unser	Conrad Neusidler	<i>Hainhofer</i> I 33
73/5	<i>Auß meines Hertze[ns] grunde</i>	Auss Meines Herten	Conrad Neusidler	<i>Dlugoraj</i> 531 <i>Hainhofer</i> I 65 cf: <i>Stobaeus</i> 112v
73v/1	<i>Ich ruffe zu dir Herr Jesu Christ</i>	Ich Ruffe		<i>Fabritius</i> 145v
75/1		[end of piece]		
75/2-75v	<i>Ballet</i>	Ballet		cf: <i>Nürnberg</i> 40
76		P.M. Pavan		cf: <i>Vilnius</i> 65/3 & 65v/1
77-77v/1		P.M. Pavan		
77v/2	<i>[incomplete]</i>	[n.t.]		



Matthäus Waissel: *Tabulatura Allerley künstlicher Preambulen, auserlesener Deudtscher und Polnischer Tentze, Passemezen, Gailliarden padoanen, Pavanen, und Branlen ...* (Frankfurt, 1591)

German tablature source. None of the music is marked English, but the eight pavans are sufficiently distinctive in character to imply that they are all English, not only those that are identified.

Sig.	original ascription	title	composer	cons. & cogs.
L2	<i>Padoana 1.</i>			
L2v	<i>Padoana 2.</i>	The Old Medley	John Johnson	see appendix 4
L3	<i>Padoana 3.</i>			
L3v	<i>Padoana 4.</i>	The New Medley	John Johnson	see appendix 4
L4/1	<i>Padoana 5.</i>	Delight Pavan	John Johnson	see appendix 4
L4/2	<i>Padoana 6.</i>			
L4v/1	<i>Padoana 7.</i>			
L4v/2	<i>Padoana 8.</i>			

### APPENDIX 3 Index of composers

All composers found in English v.t. sources are listed, with the sources and folio/page numbers where they appear. Where known, the composer's dates are given in square brackets before the sources where he appears.

The following are excluded from the index:

- Foreign composers who do not appear in English sources.
- Foreign Sources for foreign composers who appear in English sources.
- Dubious foreign sources for English composers.
- Composers known only by their initials.

Where ascription is uncertain, the source is preceded by a question mark.

Music that is ascribed to more than one composer is listed under both names and cross-referenced. Where one ascription is more certain than another, the source is listed under the principal composer with the second preceded by a question mark if it is doubtful, or in brackets if it is less likely than the principal ascription.

Composer	Source
Adriansen, Emmanuel.....	[c1554-1604] <i>Dd.2.11</i> 22/1, 52v <i>Hirsch</i> 20/2
Adson, John.....	[c1585-1640] <i>ML</i> 30v/1
Allison, Richard.....	[fl1585-1620] 2764(2) ?9v 31392 30v-34/1 <i>Bautzen</i> ?72/1 <i>Board</i> 4v-5/2, 8v-10/1, 10/3, 13v-14/1, 19v-20 <i>Dd.2.11</i> 4v-5/1, 71, 75/2, 87v, 97v <i>Dd.3.18</i> 19v-20/1, 34v-35, 44v/2-45, 46v-47, 57v-58 <i>Dd.4.22</i> 4v-5v, ?6 <i>Dd.5.78.3</i> 32v/1, 33/1 <i>Euing</i> 48v-49/1 <i>Folger</i> 17v-18 <i>Fuhrmann</i> 1615 59 <i>Herhold</i> 35v-37/1 <i>Hirsch</i> 3v-4/1, 4v-5/1, 9/2, 63v <i>ML</i> 5v-6/1 <i>Montbuysson</i> 1/1 <i>Pickeringe</i> 6v-8, 11v-12, 12/2 <i>Sampson</i> 10 <i>Trumbull</i> 17/2
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*Dowland* 1610B 31v/1, 34v  
*Herbert* 12v, 43/2, 64/1, 64v/2  
*ML* 18v/2-19/1, 25v/1, 26/2, ?29v/1  
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*Pickeringe* 23
- Johnson, ?Robert.....*Dallis* 31/1
- Johnson, Edward.....[f1572-1601] *Barley* 1596 (Orph.) 64
- Johnson, John.....[f1579-94] 408/2 85/2-86/1, 90/1, 91/1, 92-94/1, 99/2, 100/1  
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31392 18v-19v/1, ?21v/2-22, 22v/2  
*Adriansen* 1584 92/2  
*Andrea* ?2/6  
*Ballet* 8-9, 18-19, 45 [inv]  
*Board* 2v/1-3/2, 6v-7/1, 7v/1, 14v-15, 26/2  
*Brogynryn* 7/1-7/2, 7/5, 13/1, 16-17/2, 24-25/1, 28/2-29/2  
*Dallis* 16/1, 31/1, 53, 56-59/1, 64v, 84-85/1, 86-88/1, 92/1, 95/1  
*Dd.2.11* 1v/2, 20v/2, 31v-32/1, 33/1, 36v-37/1, 44v-45/1, 46-46v/1,  
47v-48/1, 56/4, 62v/2, 74v/1, 86/2, 87/1, 88v-89/1, 98/1  
*Dd.3.18* 1-2, 3v/1-4v, 7v-8/1, 9v-10v, 11v-12/1, 12v-14, 15v-16,  
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*Dd.5.78.3* 43/1, 48v-49/1  
*Dd.9.33* 28/2, 63v-64, 82/1, 90v-91, 92v/2, 93v-94  
*Euing* 8v  
*Folger* 3v-4/1, 6v-7/1, ?7/2, 10, 12, 14v-15



- Lodge* 6v/2-7/1, 10/2-10v/1, ?12/1  
*Lvov* 100-101v/1  
*ML* 4v-5/1  
*Marsh* 26-27, 90, 91, 120-121, 139/1-148/1, 151/3-153, 158-160, 164-165/1, 166, 183-186/2, 270-272, 287, 365, 397/2  
*Mynshall* 1v-2/1, 2v-3/1, 3v/2, ?4, 4v, 5/1, 5v/2, 7v/1, ?7v/2  
*Nn.6.36* 33v-34  
*Pickeringe* 4/1-6/1, 8v/2-9/2, 13v-15/1, ?15/2, 15v-16, 32/2, 32v/2-33/1, 34v-35/1  
*Sampson* 8  
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*Valerius* 1626 99-100  
*Vilnius* 55/3, 61-63v/1  
*Welde* 3v-4/2, 8v-9/1, 11v/1-12, 13/2-14/2  
*Wickhambrook* [9v-]11/1, 14/2, 15v/1-17/1, 17v/1-17v/3  
*Willoughby* 3v-5v, 25v-29/1, 31-31v
- Johnson, John/Francesco da Milano..*Dallis* 40-41/1  
*Lodge* 16v/2-17v  
*Marsh* 46-48  
*Och1280* 3-4  
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- Johnson, John/Holborne Anthony....*Dd.2.11* 69/1
- Johnson, Robert.....[c1583-1633] *Aegidius* 75v  
*Board* 16/2, 19/1, 27/1, ?28/1, 28/2, 30/3, ?30v/2, 40/4-40v/1, 41/4-41v/1, 44v/3  
*Dd.4.22* 10/1-10/2  
*Dd.9.33* 42v/2, 45v/2-46/1, 74v  
*Dolmetsch* 130v  
*Euing* 49/2  
*Folger* 22  
*Herbert* 16, 22v-23, 55v-56/1, 60v/1, 70v/2  
*Krakow* 1/1, ?1/2, 1v/2-2/1, ?2/2, 3/1, 9v/1-10/1  
*ML* 9v/1, 16/2-16v/1, 17/2, 20v/1-21/1, 22v/1, 31v-32/1  
*Mathew* 1652 30-32, 34-35  
*Mynshall* 12v  
*Nn.6.36* 11, 15v/3, ?18v/2  
*Pickeringe* 36/2  
*Stobaeus* 30/1  
*Trinity* 115/2, 131  
*Valerius* 1626 213  
*Vallet* 1616 1/1, 30/1  
*Vilnius* 20v/1  
*Welde* 15v/2-16
- Jones, Robert.....[fl 1595-1615] *Besard* 1603 160v/1  
*Dolmetsch* 111v-112, 129v  
*Thysius* 402v  
*Valerius* 1626 68-69  
*Vallet* 1616 9/2  
*Wemyss* 20/2-20v/1
- Jones, Robin.....*Thysius* 146v, 148v
- Josquin des Pres arr.....*Thistlethwaite* 47v-50, 81v-84  
*Dallis* 168-169
- Kennerley, Robert.....*Dd.5.78.3* 7v-8v/1, 72/2
- Kindersley, Robert.....[d1634] *ML* 4/1, 13/2
- Knowles.....*Marsh* 319  
*Trumbull* 8/2  
*Wickhambrook* 17/5
- L'Espine, Charles de.....[fl 1610-27] *Board* 37/3, 43v/2-44/1  
*Herbert* 50v/1, 51/1  
*Nn.6.36* ?27/2, 36v  
*Pickeringe* 37v-38  
*Sibley* 1-2, 10/1, 44-47
- Lanclos.....*Herbert* 64v/1
- Lasso, Orlando di arr.....[1532-1594] *Dallis* 78-79/1, 100-101, 138-139/1  
*Le Roy* 1574 10v-13v, 19-22, 26v-29, 34-37, 38v-40, 41-42v, 43v-45, 46-47v, 49-49v, 50-51, 52-56v, 58-60

- Laurencini/Knight of the Lute.....[*fl* c1570-71] *Cosens* 21v, 26/1, 28v-30/2, 31v  
 Dowland 1610B 11v-12/1, 12v/2-13/1  
*Herbert* 14v-15/1, 58v/1, 75v, 78v-79/1  
*Richard* 33v-34/1, 39v-40v/1
- Lawrence, John.....[*fl* 1626,d1635] *Board* 35/3-35v/1  
*Pickeringe* 43/1-43/2, 44/2
- Lawrey, Ellis.....*Dd.3.18* 23/1-23/2
- Lichfield, Henry.....*Thistlethwaite* 35v-36  
*Marsh* 58/2-59
- Lupo, Ambrose [d1591]/Ambrose, John...*Hirsch* 5v-6/1  
*Marsh* 247-246/2
- Lusher.....[*fl* c1595] *Board* 21/3  
*Dd.2.11* 10/2, 60v/1  
*Dd.5.78.3* 44v/1, 75  
*Dd.9.33* 13v-14, 16  
*Euing* 20  
*Herbert* 54  
*Mynshall* 10v/2-11
- Lusher?.....*Dd.5.78.3* 18/1
- Luy de Narváez.....*Osborn* 3v/2-4/1  
*Willoughby* 1v-2
- Machyn, Richard.....*Thysius* 391/2, 147v
- Maillard, Jean arr. Rippe, Alberto da..*Marsh* 74/2-75
- Marchant, John.....[*fl* c1595] *Brogyntyn* 15  
*Dd.2.11* 29/2, 100v/1  
*Dd.9.33* 21, 26v-28/1  
*Hirsch* 6v/1
- MARCHANT *SEE ALSO* PILKINGTON, FRANCIS
- Marchant/Pilkington, Francis.....*Sampson* 11v/1
- Marks, Andrew.....*Nn.6.36* 35
- Martin, Richard.....[?*fl* 1610] *Ballet* 39 (l.v.)  
*Marsh* 380/3  
*Nn.6.36* 15v (l.v.)
- Mason, Mathias.....[*fl* 1579,d1609] *Dd.9.33* 22v, 75v  
 Dowland 1610B 33v/1  
*Marsh* 385  
*Pickeringe* 14/3  
*Vilnius* 4/1, 5v/1  
*Welde* 16v-17
- MASON, MATHIAS *SEE ALSO* HOLBORNE, ANTHONY; PERRICHON, JULIEN
- Mathew, Richard.....[d1660] Dowland 1610B ØØ  
 Mathew 1652 1/2-29, 33, 36-43
- Mauritius, Landgrave of Hessen.....Dowland 1610B 16v-17
- Maynard, John.....[1577-c1614] Maynard 1611 G2v-J2v
- Mercure d'Orléans.....[*fl* c1600] *Board* 43v/1  
*ML* 17v/2, 20/3  
*Nn.6.36* 25v/1-25v/2  
*Wemyss* 29/2
- Mercure d'Orléans/Saman, René.....*Herbert* 65/1  
 Dowland 1610B 32v  
*ML* 25/2
- Mertel, Elias.....*Richard* 33
- Mesangeau, René.....[*fl* 1617-d1638] *Trinity* 109, 111, 129/1  
*Wemyss* 32/3-32v/1
- Morlaye, Guillaume.....*Dd.5.78.3* 73v-74  
*Marsh* 232-233  
*Willoughby* 38-39v
- Morley, Thomas.....[1557/8-1602] *Dd.3.18* 40  
*Dd.9.33* 25v-26  
 Dowland 1610B 18  
*Trumbull* 2v-3
- Mure of Rowallan, William.....*Rowallan* 24-25
- Mynshall, Richard.....[1582-1638] *Mynshall*
- Narvaez, Luy de.....[*fl* 1530-56] *Willoughby* ØØ
- Neusidler, Melchior.....[1531-1590] *Cosens* 40v-42/1
- Newman.....[*fl* c1583] 408/2 110  
*Dallis* 194, 196-198/1, 200-201

- Folger 8v-9/1  
 Marsh 49/2, 230-231  
 Nicholson, Richard.....[fl1595, d1639] *Dd.3.18* 48/2
- Paradiso, Renaldo.....*Dd.2.11* 50v/2-51  
 Hirsch 17v
- Parsons, Robert arr. H R.....*Dallis* 130-131  
*Dd.2.11* 73v/1  
 Marsh 136-137, 274
- Parsons, Robert.....[c1530-1570] *Dallis* 204-207/1  
*Brogyntyn* 126/2-127/1  
*Rowallan* 13  
*Stobaeus* 81/2  
*Vilnius* 16/4
- PARSONS, ROBERT *SEE ALSO* FARRANT, RICHARD  
 PEARCE *SEE* PIERCE, EDWARD
- Perrichon, Julien.....[1566-97] *Board* 18v/2, ?18v/3  
*Dd.9.33* 56v/1  
 Dowland 1610B 31v/2, 36/2  
 Herbert 1v, 11/3, 30/1, 30/2, 31v/1, 61/1-61/2, 74/2  
 Nn.6.36 ?33/2  
 ML 26v/2-27/1
- Perrichon, Julien(/Mason, Mathias)..*Board* 29/1  
*Dd.9.33* 75  
 Herbert 27/1  
 Swarland 2v/1
- Phillips, Peter.....[1560/1-1628] *Bautzen* 39/2  
*Board* 5v-6/1  
*Dallis* 82, 83/1, 124-125, 254-255  
*Dd.2.11* 17/2, 85/1, 98v-99/1  
*Dd.3.18* 18v-19/1  
*Dd.5.78.3* ?26v-27, 65v-66/1  
*Dd.9.33* 14v-15/2  
 Fuhrmann 1615 181-182/1  
 Hove 1601 92-92v/1  
 Montbuysson 79v-80  
 Schele 97-98/1  
 Valerius 1626 137-138  
*Vilnius* 53v  
 Welde 2v/2-3  
 Wickhambrook 12/1
- Pierce, Edward.....[?1560-?1613] 408/2 94/2-95/1, 98-99/1  
*Dd.2.11* 56v/2  
*Dd.5.78.3* 69/1  
 Hirsch 11/1
- Pietreson.....*Herbert* 37/2-37v/1, 68v
- Pietreson/Ballard, Robert.....*Herbert* 66/2
- Pilkington, Francis.....[c1570-1638] 408/2 112/1  
 31392 22v/3-23/1, 23v, 24v, 25v, 26v-27  
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*Dd.2.11* 3v/3, 4/2, 5/2-5v/2, 6/1, 14-13v/2, 66v/2, 85/2  
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*Dd.9.33* 8, 82v-83  
 Mynshall 5/2-5v/1  
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 Pilkington 1605 #XXII  
 Robinson 1603 44-45  
 Sampson 3v/2  
 Stobaeus 22v/2  
 Thysius 142/2  
 Welde 1  
 Wemyss 23/3-24/1  
 Wickhambrook 14v-15/1
- PILKINGTON, FRANCIS *SEE ALSO* MARCHANT
- Pilkington, Francis/Marchant.....*Brogyntyn* 31
- Pinel, ?Germain.....[fl1630,d1661] *Pickeringe* 46v/2 <83v> [inv.]
- Polonois, Jacques.....*Herbert* 10v/1, 19/1, 32, 48v/1, 52/1, 53/2, 57v, 71/3, 74/1
- Porter, Walter.....[c1587/95-1659] *Dd.5.78.3* 70v/1
- Porter, Walter?.....*Dd.3.18* 48v-49/2

- Rans, Nicolas.....[*b* before 1548] *Marsh* 14-17
- Reade, Richard.....[*f*1570-1616] *Dd.3.18* 12/2, 15/2, 22v/1, 24/2, 27/2-31/2, 32/2, 33v-34/3, 37-36v, 37v-39v, 54/1-57/2
- READE, RICHARD *SEE ALSO* HOLBORNE, ANTHONY
- Reade, Richard/?Allison, Richard.....*Dd.3.18* 31v-32/1
- Reys, Jacob.....[c1540-c1605] *Dowland* 1610B 12/2-12v/1  
*Herbert* 2/1, 13, 14, 17v-18v/2, 36v/1-36v/2, 38v-39/1, 45, 46, 48v/2-49, 52/2, 66v/2-67-67v, 68/2, 69/1, 73v, 77/2-78/1, 79v/1-79v/2, 80/1, 83v-85/2, 86v/1-87/1
- Rippe, Alberto da.....[c1500-1551] *Marsh* 28-29, 134-135  
*Thistlethwaite* 90v-92v
- Robinson, Thomas.....[*f*1589-1609] 408/2 100/3-101/1  
*Cosens* 20v-21  
*Dd.2.11* 3, 66/2  
*Dd.5.78.3* 11/2, 40v  
*Dd.9.33* 87v/1, 92/2  
*Euing* 29v/2  
*Folger* 17  
*Hove* 1601 107v/3  
*Robinson* 1603 13/1-43, 46/1-48/3, 55/1-56/2  
*Sampson* 12v/1  
*Thysius* 389/1, 487v  
*Valerius* 1626 83  
*Vallet* 1615 ?47-48  
*Vilnius* 58v/2
- Robinson, Thomas/Dowland, John...*Besard* 1603 134v/2  
*Richard* 24  
*Vilnius* 14v/1
- Rogers, John.....[1605/10-1676] *Nn.6.36* ØØ
- Rosseter, Philip.....[1567/8-1623] *Barley* 1596 (Orph.) 55-56, (Orph.) 57-58, (Orph.) 59  
*Board* 23/1, 28v/1  
*Dd.3.18* 41/2  
*Dd.9.33* 46/2-46v, 47v-48  
*Herbert* 10/2, 21-21v/1  
*Montbuysson* 99/2  
*Pickeringe* 25v-26/2  
*Vilnius* 8/2
- Saman, René.....[*f*1610,*d*1630] *Dowland* 1610B 33v/2  
*Herbert* 31v/2, 41/2, 47/1, 61v/3, 66v/1, 70/1
- SAMAN, RENÉ *SEE ALSO* MERCURE D'ORLÉANS
- Saman, René/Ballard, Robert.....*Dowland* 1610B 33
- Sandrin arr. Rippe, Alberto da.....*Marsh* 64  
*Dallis* ?110-111, ?246-247/1
- Sermisy arr.....*Dallis* 106-107/1, 166-167  
*Dd.2.11* 25/2  
*Osborn* 18/2
- Shelower, Richard.....*Vilnius* 60v/1
- Sheppard arr.....4900 60/1
- Sherley, Joseph.....[*f*1621] *Ballet* 34/1-35/1 (l.v.)  
*Nn.6.36* 34v, ?35v-36  
*Och439* 118-119
- Simpson, Thomas.....*Herdringen* 9829 15v-17
- Singer, Jo.....*Board* 9/2  
*Dd.9.33* 81v/1  
*Nn.6.36* 3/2
- Smyth, Thomas.....[*f* c1606] *Cosens* 34v-35/2, 47
- Southwell, Robert.....*Dd.2.11* 68/1
- Spinacino, Francesco.....[*f*1507] *Dallis* 102-103/1
- Srobel, Valentin.....[1611-*d* after 1669] *Cosens* 28/1
- Strogers, Nicholas.....[*f*1560-75] *Brogyntyn* 131/1  
*Dallis* 81, 93-94/1  
*Dd.9.33* 60v  
*Hirsch* 2v-3/1  
*Pickeringe* 17/2  
*Trumbull* 6/2, 16v-17/1
- Sturt, John.....[*f*1612, *d*1625] *Board* 10/2, 44/3  
*Dd.4.22* 10v/1



## APPENDIX 4

### Index of music titles

Generic dance names such as pavan, galliard, fantasia, branle etc. are not listed unless they include a dedication or other qualification.

All sources for any piece are listed, including sources where the music is untitled but has been identified from concordances, regardless of whether they are the same piece or version of a piece. This differentiation is made in the source inventories, Appendices 1 and 2.

The composer is listed where known: more than one name indicates settings by more than one composer, where the names are separated by an oblique stroke, the ascription is contested.

Title	Source(s)
(Spelling standardized)	
ADIEU <i>SEE ALSO</i> DOWLAND'S ADIEU FOR MASTER OLIVER CROMWELL	
Adieu.....	[John Maynard and other settings/unascribed] <i>Dallis</i> 251/2 Le Roy 1574 80v [68v] Maynard 1611 J2v
Ah alas you salt sea gods.....	[Farrant/Parsons] <i>Brogyntyn</i> 126/2-127/1 (consort song arr.)
Alas alack, my heart is woe.....	<i>Brogyntyn</i> 128/2 (consort song arr.)
Alfonso's Pavan.....	[Augustine Bassano] <i>Dd.3.18</i> 36v (consort part)
All Flowers of the Broom.....	408/2 103/4
All in a Garden Green.....	Vallet 1616 7
All Night in Venus' Court.....	<i>Dd.3.18</i> 53/3 (consort part)
All of a Green Willow Galliard.....	[Thomas Dallis] <i>Dallis</i> 26/2 <i>Lodge</i> 19/2
All You That Love Good Fellows/Nancy.....	<i>Vilnius</i> 14v/2
Alleuia.....	[Taverner arr.?] 4900 59/2 (lute song)
ALLIANCE ALMAIN <i>SEE</i> EMPEROR'S ALMAIN	
Allison's Knell.....	[Richard Reade/Richard Allison] <i>Dd.3.18</i> 31v-32/1 (consort part)
Allison's Pavan.....	[Richard Allison] <i>Dd.3.18</i> 19v-20/1 (consort part)
Aloe.....	[John Dowland] <i>Dd.5.78.3</i> 38v-39/1 <i>Euing</i> 21v-22/1 <i>Trumbull</i> 25/2
Alpha Pavan.....	<i>Brogyntyn</i> 13/2 (duet part)
Altezze/Prince of Parma's Almain.....	Adriansen 1592 81 <i>Richard</i> 21 <i>Thysius</i> 475
An Answer to Cuckoo.....	[C.K.] <i>Cosens</i> 12v-14
And Have I Hope.....	4900 58/3 (lute song)
And Shall My Faith.....	4900 60/2 (lute song)
And Thou Ever My Own Thing.....	<i>Straloch</i> 18-19/1
Angelica Volt.....	<i>Herbert</i> 43/2 <i>Schele</i> 94/2
Antick, The.....	<i>Lodge</i> 7/2-7v/1
Arthur's Dump.....	[Philip van Wilder] <i>Marsh</i> 175/2-176 and 426/2-428 <i>Osborn</i> 9v-10/1
As it Fall on a Holiday.....	[Anthony Holborne] <i>Dd.5.78.3</i> 5v/1
AS-TU <i>SEE</i> HAS-TU	
Attend the .....	<i>Andrea</i> 2/6
Au Jolie Bois.....	<i>Dd.2.11</i> 61v/1
Autant Qu'on void.....	Le Roy 1574 81v [69v]
Avec vous.....	[Lassus arr.?] <i>Dd.2.11</i> 20/2
Away, I have Forsworn her Company.....	<i>Welde</i> 6v/2
Bachelor's Delight.....	[Richard Allison] <i>Dd.3.18</i> 44v/2-45 (consort part)
Bagpipes, The.....	<i>Lodge</i> 9/2
Ballard's Courant.....	[Robert Ballard] Dowland 1610B 31v/1
Ballet des Folles.....	Besard 1603 151/2 (duet part) <i>Board</i> 43/2 <i>Dd.9.33</i> 57v/3-58/1 <i>Dolmetsch</i> 137v <i>ML</i> 20/2
Ballet des Jardiniers.....	<i>Krakow</i> 13v
Baloo.....	408/2 111/4

- Bara Faustus's Dream.....*Ballet* 29/1 (l.v.)  
*Dlugoraj* 453  
*Nn.6.36* 20/2  
*Pickeringe* 24/4  
*Stobaeus* 76  
Valerius 1626 111  
Vallet 1615 93  
*Vilnius* 42/1, 59/3 and 66v/1
- Battle Galliard.....*Dallis* 152  
*Thysius* 34-34v, 36v-37 and 37v-38 (duet part)
- Battle Galliard/King of Denmark's Galliard/Mr Mildmay's Galliard.....[John Dowland] *Board* 17v-18  
*Brahe* 33  
*Dd.9.33* 23 and 94v  
Dowland 1610B 22v-23  
*Folger* 10v-11  
Fuhrmann 1615 112-113/1  
*ML* 12v-13/1  
*Pickeringe* 17v-18/1  
*Sampson* 7v  
*Vilnius* 22v/2  
*Welde* 5v
- Battle of Harlaw.....*Rowallan* 30
- Battle Pavan.....*Dallis* 60-67, 68-69/1, 97/2-98/1, 128-129, 240/2-242 and  
238-240/1 (duet part)  
*Dd.2.11* 29v-31/1  
*Dd.3.18* 31/1 (consort part)  
*Folger* 19v-21v/1  
*ML* 23v-25/1  
Phalèse 1563 60v-61 (duet part)  
*Pickeringe* 52v-54 (duet part)  
*Thysius* 144-144v/1
- Bear's Dance.....*Board* 39v/1
- BEDLAM *SEE* GRAY'S INN MASKE
- Before the Greeks Durst Enterprise.....*Rowallan* 12
- Bell Almain.....*Board* 31
- Bells of Paris, The.....[Gaultier] Besard 1617 47/2  
*Herbert* 42/2 (incomplete)
- Bells, The.....[Thomas Robinson] *Board* 32v/1  
Robinson 1603 14/1 and 14/2 (duet parts)
- Belvedere.....[Thomas Robinson] Robinson 1603 42-43
- Benedicam.....[John? Johnson] 4900 61 (lute song)
- Benedicta es Coelorum Regina.....[Josquin arr.?] *Thistlethwaite* 47v-50 and 81v-84
- BERGERA, LA *SEE* PRINCE OF PORTUGAL'S GALLIARD
- Besse Bell.....*Pickeringe* 51v/2 <88v> [inv.]
- BETTY *SEE* HEALTH TO BETTY, A
- Bien Qu'un Cruel Martire Courant .....[Belleville] *Herbert* 69v/1  
*St Petersburg* 36
- Bitter sweet, The.....*Brogynryn* 133/3 (consort song arr.)
- Blacksmith, The.....408/2 84/2
- Blame Not My Lute.....*Lodge* 4v/2
- Bo Peep/Toy.....[Thomas Robinson] Robinson 1603 13 [inv] *Sampson* 12v/1  
(duet part)
- Boar's Dance.....*Dd.5.78.3* 44v/2  
*Nn.6.36* 3/3 and 3/4  
*Richard* 59v/1
- Bodkin, The.....*Dd.3.18* 44/2-44v/1 (duet part)
- BONNY SWEET ROBIN *SEE* ROBIN HOOD
- Bonny Sweet Boy.....[Thomas Robinson] *Dd.2.11* 66/2  
*Dd.9.33* 82/2  
Robinson 1603 47/2
- Bontade Courant, La.....[Robert Ballard] Ballard 1614 47/2-49/1  
*Dolmetsch* 60v-61, 189v-190  
Fuhrmann 1615 163/1  
*ML* 25v/1  
Moy 1631 16  
*Werl* 74, 150
- Bourrée Ostend/d'Avignon.....Fuhrmann 1615 115/2  
*Straloch* 12/2-14/1  
Vallet 1615 55





- Straloch* 2/1 and 11-12/1  
*Thysius* 392  
*Trinity* 5/2  
 Captain Candish's Galliard.....[John Dowland] 2764(2) 6v/1  
     *Dd.2.11* 56/1  
     *Hirsch* 11v/2  
     *Mynshall* 1/3  
 Captain Digorie Piper's Galliard.....[John Dowland] 31392 28v-29/1  
     Besard 1603 107v/2  
     *Board* 21v/1  
     *Cosens* 3v-4  
     *Dd.2.11* 53/1  
     *Dd.5.78.3* 9av [21v]-10/1  
     *Dd.9.33* 73v  
     *Dolmetsch* 92v-93  
     *Euing* 28v  
     *Hirsch* 11/3  
     *Montbuysson* 70v-71/1  
 Captain Digorie Piper's Pavan.....[John Dowland] 31392 27v-28  
     Barley 1596 (Lute) 37-41 (E3-F1)  
     *Cosens* 2v-3  
     *Dd.2.11* 46v/2-47/1, 82/2  
     *Euing* 29v/1  
     Hove 1612 37v  
     *Montbuysson* 70v-71/1  
     *Pickeringe* 19v-20  
 Caracosa.....*Dallis* 175  
 Care Who So Will.....*Osborn* 32/1  
 Carman's Whistle.....[John Johnson] *Dd.5.78.3* 48v-49/1  
     *Pickeringe* 32v/2-33/1  
 Catin.....[Lassus arr.?] *Dd.2.11* 50v/1  
 Ce Faux Amour.....[Lassus arr. Le Roy] Le Roy 1574 55-55v/1 [first setting]  
     Le Roy 1574 55v/2-56v [second setting]  
 Ce n'est Bien.....Le Roy 1568 12v-13  
 Ce n'est Point.....Le Roy 1574 84v [72v]  
 Change Thy Mind.....[Richard Martin] *Marsh* 380/3  
 Chi Mi Donna.....[Gorzanis arr.?] *Dallis* 176  
 Chi Passa.....[Clement Cotton, John Johnson and other settings/  
     unascribed] 408/2 86/3-87  
     2764(2) 12v/1  
     Adriansen 1584 82v/2-83  
     *Dallis* 1, 3/1, 227/2  
     *Dd.3.18* 7v-8/1 (duet part)  
     *Marsh* 30/1, 30/2, 73, 151/3-153, 251/2, 360-361, 380/1,  
         380/2 and 419/3  
     Phalèse 1563 62v/2, 63/2 [inv] and 82v-83/1  
     *Thysius* 7v, 8v and 12/1  
     *Vilnius* 57/2 [deleted] and 65/2  
     *Willoughby* 84v-85/1 (duet part), 83v-84, 85/2, 87v-88/1,  
         89/2 and 90/2  
 Chow Bente.....*Dd.2.11* 79/1  
     *Pickeringe* 32v/1  
 Chromatic Galliard .....[Peter Philips] *Dd.9.33* 15/2  
 Chromatic Pavan.....[Peter Philips] *Dd.5.78.3* 65v-66/1  
     *Dd.9.33* 14v-15/1  
     Fuhrmann 1615 181-182/1  
     *Schele* 97-98/1  
 CHURCH'S GALLIARD *SEE* SINKAPACE GALLIARD  
 Ciel qui Fuit, Le.....Le Roy 1574 76 [64]  
 Clark's Galliard/Quadran Galliard/Jest.....[Anthony Holborne] 408/2 89  
     *Ballet* 10-11/1  
     *Dd.2.11* 60v/2  
     and 72v/1  
     *Hirsch* 7v/1  
     *Nn.6.36* 14v/1  
     *Trumbull* 4/2  
     *Wickhambrook* 11/2  
 Clement's Squirrel.....*Dd.2.11* 42v/2  
 Clerk, The.....*Dd.9.33* 37/3

- Cobbler, The.....*Folger* 9/2  
*ML* 7v/1
- Come Again, Sweet Love Doth Now Invite.....[John Dowland] *Montbuysson* 1v/1 and 64v/1  
*Nn.6.36* 21v/2  
Valerius 1626 167
- Come Sheep Herders, Deck Your Heads.....Valerius 1626 229
- Come to the Court.....*Trinity* 135/2
- Come tread the paths.....*Brogynryn* 131/2-132/1 (consort song arr.)
- Comfort.....[Francis Cutting] Barley 1596 (Orpharion) 72 (D1v)
- Comment peut avoir Roye.....[Josquin arr. Spinacino] *Dallis* 168-169
- Complaint Pavan.....Vallet 1615 20
- Con Io Credo Fantasia.....*Herbert* 80v
- Conde Claro/Hornpipe/Philida Galliard/Queen of Scots Galliard.....[Guillaume Morlaye] 408/2 108/2-109  
*Dd.5.78.3* 73v-74  
*Marsh* 61/2, 232-233  
*Willoughby* 38-39v
- Content est Riche, Le.....[Sermisy arr.?] *Dallis* 106-107/1  
*Dd.2.11* 25/2  
*Lvov* 21/2-22 (?)
- Cor Mundus.....*Dallis* 210
- Corbe and the Pyget.....*Wemyss* 27/2
- COUNTESS OF ORMOND'S GALLIARD *SEE* LIGHT OF LOVE
- Countess of Bedford's Galliard.....[H. Porter] *Dd.5.78.3* 70v/1
- Countess of Pembroke's Funerals, Pavan.....[Anthony Holborne] *Dd.5.78.3* 11v-12/1  
*Euing* 18/2  
*Herbert* 6v  
*Pickeringe* 34/1
- Countess of Pembroke's Paradise Pavan.....[Anthony Holborne] *Dd.9.33* 70  
*Welde* 9v/1
- Countess of Sussex's Galliard (1).....[Philip Rosseter] Barley 1596 (Orph.) 55-56 (B1-B1v)
- Countess of Sussex's Galliard (2).....[Philip Rosseter] Barley 1596 (Orph.) 57-58 (B2-B2v)
- Countess of Sussex's Galliard (3).....[Philip Rosseter] Barley 1596 (Orph.) 59 (B3)  
*Herbert* 21v/1
- Countess of Sussex's Pavan.....[Philip Rosseter] *Herbert* 21
- Courant on the Courant of Julien Perrichon.....[Jacob Reys] *Herbert* 36v/2
- Courant Sarabande, La.....[?Robert Ballard] *Aegidius* 33  
Ballard 1611 57/2-58/1  
Ballard 1614 37/2-39/1  
*Dolmetsch* 20v-21 and 21v  
*ML* 29v/1  
Moy 1631 24v  
*Pickeringe* 42  
*Schele* 63/1  
*St Petersburg* 37/2  
*Stobaeus* 53v/1 and 54/2-54v/1  
Valerius 1626 239  
Vallet 1615 83
- Coy Toy, A/Mrs Vaux's Jig.....[John Dowland] *Dd.9.33* 20v  
*Mynshall* 7/1
- Cradle of Conceits Pavan.....[Anthony Holborne] *Dd.2.11* 45v, 51v/1 and 61/1  
*Cosens* 1v-2  
*Herbert* 53v
- Cuckoo Volt.....Fuhrmann 1615 190/2
- Cummer Tried.....*Rowallan* 33
- Custard, The.....*Board* 39v/3
- Cutting Comfort.....[Francis Cutting] Barley 1596 (Orpharion) 72 (D1v)
- D'ARCY *SEE* LADY CLIFTON'S SPIRIT
- D'un Grosier.....Le Roy 1574 85 [73]
- Daphne and Corridon.....[John Whitfield] *Board* 40/2  
*Pickeringe* 35v-36/1
- Dargesson.....*Dd.2.11* 8/1
- Dauphine Courant, La.....*Krakow* 12v/2-13/1
- Day Dawns in the Morning, The.....*Straloch* 2/2-3  
*Wemyss* 17-18
- De Guerre, A Mort.....*Dd.9.33* 38/2
- De La Court.....*Dd.3.18* 47v-48/1 (consort part) and 72v
- De La Tromba Galliard.....*Brogynryn* 27/1-28/1 (duet part)

- De La Tromba Pavan.....[?Thomas Morley arr.?] *Brogynryn* 26-27/1 (duet part)  
*Dd.2.11* 82v/2  
*Dd.3.18* 40 and 45v-46 (consort parts)  
*Pickeringe* 6v/2-7 and 7v-8/1 (duet parts)  
*Sampson* 10v-11/1 (duet part)
- Decrevi Pavan.....[Anthony Holborne] *Dd.2.11* 49v/1  
*Euing* 38v  
*Herbert* 7v
- Delacourt Pavan.....*Board* 1v/1  
*Dd.2.11* 2v/1
- Delight Galliard.....[John Johnson] *Board* 7v/1  
*Marsh* 166  
*Naples* 365  
*Pickeringe* 32/2  
*Vilnius* 61  
*Welde* 4/2  
*Wickhambrook* 10/2  
*Willoughby* 28-29/1
- Delight Pavan.....[John Johnson] *408/2* 92-94/1  
*Board* 6v-7/1 and 14v-15 (duet part)  
*Brogynryn* 13/1 (duet part)  
*Dallis* 84-85/1 (ground)  
*Dd.3.18* 20v-21 and 59v-60 (consort parts)  
*Folger* 14v-15 (duet part)  
*Marsh* 164-165/1  
*Mynshall* 7v/1  
*Thysius* 147v  
*Trumbull* 4v-5 (consort part)  
*Vilnius* 62v-63v/1 (consort part)  
*Waissel* 1591 L4/1  
*Welde* 3v-4/1  
*Wickhambrook* [9v]-10/1 (fragment)  
*Willoughby* 25v-27v
- Demande, First Almain.....*Dallis* 218/1
- Demandes-Tu.....[Philippe da Monte arr. Le Roy] *Le Roy* 1574 82v [70v]
- Devil's Dance.....*ML* 30v/1
- Doctor Case's Pavan.....[John Dowland] *Dd.2.11* 14v/3
- Dolce Nenne Galliard, La.....*Dd.3.18* 53/1 (consort part)
- Doleful Deadly Pang, A.....[Nicholas Stogers] *Brogynryn* 131/1 (accompt only)
- Dolor es maestro.....*Brogynryn* 127/2
- Dolorosa Pavan.....[Richard Allison] *Dd.2.11* 4v-5/1  
*Dd.3.18* 46v-47 and 53v (consort parts)  
*Dd.5.78.3* 32v/1
- Dont Vient Cela.....*Marsh* 107  
*Thysius* 163-163v
- Dormendo un Giorno.....[Philippe Verdelot arr.?] *Marsh* 400-401
- Douce Maitresse Touche.....*Le Roy* 1574 83 [71]
- Douce Memoire.....*Dallis* 110-111  
*Thysius* 173-174
- Doux Henay, Un.....[Lassus arr. Le Roy] *Le Roy* 1574 34-35 [first setting]  
*Le Roy* 1574 35v-37 [second setting]  
*Thysius* 201v-202
- DOWLAND'S BELLS *SEE* LADY RICH'S GALLIARD
- Dowland's Adieu for Master Oliver Cromwell/Resolution.....[John Dowland] *Dowland* 1600 Sig.N1v  
*Nn.6.36* 17v-18/1 and 18/2-18v/1
- Dowland's First Galliard.....[John Dowland] *Board* 22v/1  
*Dd.2.11* 56/5, 60/3 and 95/1  
*Dd.4.23* 28 (cittern)  
*Euing* 23/2
- Dowland's Galliard.....[John Dowland] *Dd.2.11* 7v/3 and 67v/2  
*Osborn* 10v (bandora)  
*Sampson* 6v/2  
*Thysius* 22
- Downright Squire.....*Dd.2.11* 70/2  
*Marsh* 40-41
- Dr James's Galliard.....[Richard Reade] *Dd.3.18* 34/3 (consort part)
- Dr James, Dean of Christ Church's Pavan/Reade's Seventh Pavan.....[Richard Reade] *Dd.3.18* 12/2 and  
28v-29/1 (consort parts)
- Draw near to me and love me.....*Pickeringe* 28/3

- Dream.....*Board* 20v/2-21/1
- Drewry's Accords.....*Ballet* 48 and 49/1 [inv] (duet parts)  
*Brogyntyn* 30 (duet parts)  
*Pickeringe* 6/2 and 6v/1 (duet part)
- Du Corps Absent.....[Lassus arr. Le Roy] *Le Roy* 1574 41-41v/1 [first setting]  
*Le Roy* 1574 41v/2-42v [second setting]
- Duchesse Courant, La.....*Krakow* 12v/1
- DUKE OF BUCKINGHAM'S MASKE *SEE GIPSY'S MASKE*
- Duke of Millom's dump.....*Dd.2.11* 3v/1
- Duke of Parma's Almain.....*Marsh* 383/2
- Duke of Somerset's Dump.....*RA58* 51v-52/1
- Dulciana.....*Board* 83v/2
- Duncome's Galliard.....*Dd.3.18* 17/2 (consort part)  
*Sampson* 12/1 (duet part)
- Durette, Courant de la.....[Robert Ballard] *Ballard* 1611 49/2-50/1  
*ML* 18v/2-19/1  
*Montbuysson* 65v/1  
*Moy* 1631 22v-23  
*Valerius* 1626 20 and 119  
*Vallet* 1615 82
- Earl of Derby's Courant/French King's Maske...*408/2* 111/5  
*Bautzen* 69/2  
*Board* 8/2  
*Dd.2.11* 61v/2  
*Montbuysson* 3v/1  
*Vilnius* 57v/3
- Earl of Derby's Galliard.....[John Dowland] *Dd.5.78.3* 38/2  
*Dowland* 1610B 24v  
*Euing* 21/3  
*Herhold* 39v/2-40v  
*Nn.6.36* 1 and 2  
*Sampson* 13v  
*Schele* 142  
*Welde* 7/3
- Earl of Essex's Dump/Heavenly God.....[William Hewes] *Dallis* 202-203/1 and 212  
*Lodge* 13v  
*Mynshall* 6v/2
- Earl of Essex's Galliard/Can She Excuse.....[John Dowland, Thomas Robinson] *Barley* 1596 (Orpharion)  
62 (B4v)  
*Ballet* 36/2-37/1 (1.v.)  
*Bautzen* 31/1  
*Cosens* 48  
*Dd.2.11* 40v/1 and 62v/1  
*Dowland* 1610B 24  
*Euing* 24/1  
*Folger* 16  
*Fuhrmann* 1615 121/2-122  
*Herbert* 55/2  
*Hirsch* 11v/1  
*Montbuysson* 2/1 and 56v/2-57/1  
*Nn.6.36* 37  
*Thysius* 22v/1  
*Vallet* 1615 36-40  
*Vilnius* 58v/2
- Earl of Essex's Measure.....*Trumbull* 13/2
- Earl of Oxford's Galliard.....2764(2) 5/2  
*Dallis* 89  
*Folger* 4v/1 [fragment] and 5v/1
- Earl of Oxford's March.....*408/2* 95/3  
2764(2) 7v/2-8/1  
*Dd.3.18* 20/2 (consort part)  
*Mynshall* 7/3  
*Thysius* 373v
- Echo Almain.....[Marchant/Francis Pilkington] *Brogyntyn* 31 (duet part)  
*Sampson* 11v/1 (duet part)
- Edward Porter's Pavan.....[Francis Cutting] *Dd.2.11* 73/2
- Eglantine Branch.....*Board* 25/3
- Eglantine Jig.....[Richard Reade] *Dd.3.18* 34/2 (consort part)



- Folia ground Variations.....*Marsh* 162-163 and 165/2 (duet parts)  
 Folia, La.....*Trinity* 104  
 For a Loving Constant Heart.....*Ballet* 51  
 For He That is Mighty.....4900 64 (lute song)  
 For Kissing, for Clapping, for Loving, for Proving.....[William Mure] *Rowallan* 25 and 38  
 Forlorn Hope Fancy.....[John Dowland] *Dd.9.33* 16v-17/1  
     *Lvov* 54v-56  
     Mertel 1615 210/2-211/1  
     Mylius 1622 37-38/1  
 Fortune Alas Almain.....[?John Dowland] *Adriansen* 1584 87  
     *Richard* 22, 62  
     *Thysius* 477/1 and 477v-478/1  
     Vallet 1615 49-50  
 Fortune Farewell Fantasia.....[John Dowland] *Dd.9.33* 41v-42 and 50v-51  
 Fortune is Fickle.....*Dallis* 209  
 Fortune My Foe.....[John Dowland] 408/2 111/1  
     *Ballet* 14 (consort part)  
     Barley 1596 (Lute) 45-46 (F3-F3v)  
     *Beckmann* 13v/2  
     *Brahe* 14/2  
     *Dallis* 49/2-50/1, 71/2 (divisions)  
     *Dd.2.11* 56/2 (duet part)  
     *Dd.4.22* 11v  
     *Dd.9.33* 89 (duet part)  
     *Euing* 27/2  
     *Folger* 57v [inv]  
     *Herhold* 18v/2-21/1  
     Hove 1601 106v/1 (Divisions)  
     *Mynshall* 9v/1  
     *Nn.6.36* 15/3  
     *Thysius* 185v/2, 387/1 and 387v  
     Valerius 1626 132-133  
     Vallet 1616 8/1  
     *Vilnius* 7v/1, 20v/2, 27v and 60/1  
     *Welde* 2/2  
 Fourth Branle of Malta.....*Le Roy* 1568 27v-28  
 Fourth Galliard.....*Le Roy* 1568 37v-38  
 Fourth Pavan.....*Dd.3.18* 39v (consort part)  
 Fredon on the Romanesca.....*Le Roy* 1568 32v-33  
 FRENCH KING'S MASKE *SEE* EARL OF DERBY'S COURANT  
 FRENCH TUNE *SEE* SELLENGER'S ROUND  
 French Courant.....*Board* 43/3  
     *Folger* 14/2  
     *Occ254* 144v/2  
     *Trinity* 118/1  
     Valerius 1626 271  
 French Dance.....*Trinity* 117/2  
 French Galliard.....[John Johnson/(Francesco da Milano)] *Cosens* 33v/3  
     *Dallis* 40-41/1 (divisions)  
     *Dd.2.11* 41/2  
     *Dd.5.78.3* 41/2  
     *Lodge* 16v/2-17v  
     *Marsh* 46-48 and 148/3-149 (duet part)  
     *Och1280* 3-4  
     *Thysius* 16v, 20/2, 19v and 20v (consort parts), 24-24v/1  
     Valerius 1626 189  
 French Passamezzo Pavan.....*Dallis* 7 and 39/2  
 French Toy/Ballet.....*Besard* 1617 43/2  
     *Besard* 1603 43  
     Fuhrmann 1615 148/2  
     Mylius 1622 89/1  
     *Nn.6.36* 9/2  
     *Sibley* 36/1  
     *Thysius* 381v  
     Vallet 1616 1/3  
 FRENCH TUNE *SEE* SELLENGER'S ROUND  
 French Volt.....*Adriansen* 1584 91/2  
     *Dd.3.18* 8/2 (consort part)  
     *Euing* 23v/2

- Thysius* 370/1
- FRIAR AND THE NUN, THE *SEE* NEW MEDLEY
- Frog Galliard/Now O Now.....[John Dowland] *Brahe* 15v-16  
*Cosens* 42v-43/1  
*Dd.2.11* 40v/2 and 93/2  
*Euing* 26v-27/1  
*Folger* 12v  
*Schele* 144/2-145/1  
*Thysius* 28v  
*Vilnius* 21/1 and 22v/1 (duet parts)
- Galantyne, La.....60577 190
- Galliard on a Galliard of Daniel Bacheler.....[John Dowland] *Board* 16v-17/1  
*Dd.5.78.3* 35v-36/1  
*Euing* 20v-21/1  
Fuhrmann1615 108/2-110/1  
*Herbert* 54v-55/1  
*ML* 15v  
*Montbuysson* 94v-95
- Galliard on Gregory Huwet's Galliard.....[John Dowland] *Vilnius* 66/1
- Gallua Tom.....*Straloch* 26/2
- Gathering Peascods.....[John Johnson] *Board* 26/2  
*Dd.2.11* 20v/2 and 56/4  
*Dd.9.33* 28/2 and 82/1
- Gautier's Adieu Courant.....[Gaultier] *Herbert* 49v/2  
*Schele* 89/3  
*St Petersburg* 74v-75 and 75v
- Gautier's Saraband.....[Gaultier] *Wemyss* 26/2
- Gay Berger, Un.....[Crequillon arr.?] *Dallis* 248-249  
*Thysius* 174v-175
- George Pilkington's Funeral.....[Francis Pilkington] *Dd.2.11* 6/1
- Gerrard's Mistress.....[Richard Mathew] Mathew 1652 15
- GHOST, THE *SEE* VOICE OF THE EARTH, THE
- Giles Hoby's Galliard.....[John Dowland] *Dd.5.78.3* 16v-17/1  
*Herbert* 10/1 (consort part)  
Hove 1612 52v/2 (?consort part)
- Gillyflower, The.....*Board* 25v/2
- Gipsy's Lilt.....*Rowallan* 46-48
- Gipsy's Maske/Duke of Buckingham's Maske...*Board* 38v/3
- Give Thanks.....Le Roy 1574 87v [75v]
- GO MERRILY WHILE *SEE* HUNT'S UP
- Go From My Window.....[Richard Allison/Edward Collard/John Dowland/Francis  
Pilkington/Thomas Robinson] 2764(2) 9v (duet/consort  
part)  
31392 26v-27  
Barley 1596 (Orpharion) 66-69 (C2v-C4)  
*Board* 10/3  
*Dd.2.11* 3  
*Dd.3.18* 34v-35 (consort part)  
*Dd.5.78.3* 39v-40 and 40v  
*Dd.9.33* 31v-32  
*Euing* 17v-18/1 and 48v-49/1  
*Folger* 17  
*Montbuysson* 1/1  
*Pickeringe* 29v  
Robinson 1603 29  
*Thysius* 395/2
- God Be With Thee Geordie.....*Straloch* 14/2-15/1
- God be with my Bonny Love.....*Wemyss* 27/1
- God be with the Franks.....*Pickeringe* 25/2
- God is My Light.....*Thysius* 155v
- GODS OF LOVE, THE *SEE* TURKEYLONY
- Goodnight.....[John Johnson/Clement Cotton] 408/2 85/3-86/1 (duet part)  
*Brogyntyn* 7/5 (duet part)  
*Dallis* 16/1 (duet part)  
*Dd.2.11* 8v-9/1 and 86/2 (duet parts)  
*Dd.3.18* 15v-16 (duet part)  
*Marsh* 26-27, 158-160, 362-363 (duet parts) and 397/2  
*Willoughby* 3v-5 and 5v (duet parts)

- Gordian Knot, The.....[Anthony Holborne] *Board* 21v/2-22  
*Dd.2.11* 59v  
*Dd.9.33* 52v-53/3
- Gray's Inn Maske/Mad Tom of Bedlam/Poor Tom of Bedlam...*Board* 23/2, 31v/1, 38v/2, 44/2 and 44/4-44v/1  
*ML* 14/2, 29/2, 30/2 and 32/2  
*Trinity* 137  
*Wemyss* 18v-19/1
- Green Garters.....*Dd.3.18* 23v-24/1 (duet part)
- Green Grow the Rushes/I Kissed Her While She Blushed.....*Straloch* 16/1 and 27/1
- Greensleeves.....[Francis Cutting, Henry VIII and other settings/un-  
 ascribed]408/2 104/1  
 31392 29/2  
*Dd.3.18* 8v-9 (duet part)  
*Folger* 5/1 and 5/2 (duet parts)  
*Hove* 1601 107v/2  
*Mynshall* 3/2-3v/1 (duet part)  
*Thysius* 390/1 and 390v/1
- Grey Steel.....*Straloch* 7/2
- Griffe's Delight.....[Thomas Robinson] *Bautzen* 86/1  
*Dd.5.78.3* 75v/1  
*Dd.9.33* 81v/2  
 Robinson 1603 20
- Griping Grief, The.....*Brogyntyn* 126/1
- GRIT.....*Stowe*389 120v/2
- Groninge's Pavan.....[Francis Cutting] *Dd.9.33* 34v-35  
*Hirsch* 12
- Half Hannikin.....*Board* 38/1
- Hall's Galliard.....[Richard Greene] *Willoughby* 32v/2-33v
- Halloo My Fancy.....[Richard Mathew] Mathew 1652 2
- Hamburg March.....*Dd.2.11* 95v/1
- Hanc Tua Penelope.....*Lodge* 12v/2
- Has-Tu.....Le Roy 1574 79v [67v]
- Hasselwood's Galliard.....[Anthony Holborne] *Dd.9.33* 17/2  
*Hirsch* 5/2
- Have at Thy Coat Old Woman.....*Board* 38/5
- Have Over the Water.....[R. G.] *Straloch* 24/2-25
- Hay, The.....*Dallis* 77/2
- Health to Betty, A (Toy).....*Trinity* 118/2 and 136/2
- Heart Oppressed, The.....Le Roy 1574 89 [77]  
*Mynshall* 2/2 (duet part)
- Heart's Ease.....[Anthony Holborne] *Dd.2.11* 44/2
- Heaven and Earth/King's Pavan.....*Osborn* 1v-2v/1  
*RA58* 52/4 and 55v  
*Sampson* 4/1  
*Thistlethwaite* 87v-89
- HEAVENLY GOD *SEE* EARL OF ESSEX'S DUMP
- Heigh Ho Holiday Galliard.....[Anthony Holborne] *Board* 20v/1  
*Dd.5.78.3* 34v/1  
*Welde* 6v/3
- Helena Lo Pavan.....*Dd.2.11* 7v/1
- Hemp-Dresser, The.....*Board* 38/3
- Hence to me Molly Gray.....*Straloch* 28/2
- Hight Mistress Whiller.....*Lodge* 6/2
- Highway, The.....*Ballet* 33/1 (l.v.)
- Hillary March.....*Dd.2.11* 61/2
- Hit.....408/2 84/1
- Hit it and Take it Almain.....[Robert Johnson] *Board* 41/4-41v/1  
*Krakov* 9v/2-10/1  
*ML* 20v/1  
 Mathew 1652 34-35
- Holborne's Farewell.....*Dd.2.11* 63v/3  
*Dd.3.18* 18 (consort part)
- Home Again, Market is Done.....*Board* 11/2
- Hone.....[Richard Mathew] Mathew 1652 18
- Hornpipe.....*Ballet* 12-13/1  
*Dd.2.11* 81/1  
*Lodge* 9/3



- Hunt's Up/Go Merrily While/Sweet Oliver.....[John Johnson and other settings/unascribed]408/2 84/6 and  
 104/3  
*Board* 3/2 (duet part)  
*Dd.2.11* 13/2 and 64/3  
*Dd.3.18* 40v-41/1 (duet/consort part)  
*Folger* 4/2 (duet part)  
 Hove 1601 107v/1  
*Lodge* 12/2  
*Marsh* 397/4  
*Stobaeus* 79v/2  
*Thysius* 472/1  
*Trumbull* 2/2 (duet part)  
*Vilnius* 15/4  
 Hunter's Carrier.....*Board* 27v/1  
*Straloch* 16/2-17/1  
 Hunting of the Mouse.....*Dd.2.11* 41/4  
  
 I Am My Lord Gray's Man.....*Lodge* 4/2-4v/1  
 I Cannot Keep My Wife at Home.....*Board* 11/3  
 I Give O Jesu.....4900 60/1 (lute song)  
 I KISSED HER WHILE SHE BLUSHED *SEE* GREEN GROW THE RUSHES  
 I Left my True Love.....*Wemyss* 24/2  
 I Loathe that I did Love.....4900 63/3 (lute song)  
 I Long for the Wedding.....*Straloch* 6/3-7/1  
 I Long for thy Virginity.....*Straloch* 26/1  
 I Never Knew I Loved Thee.....*Wemyss* 25/2  
 I sigh to see.....*Brogynryn* 130/3  
 I Trust In God.....Le Roy 1574 85v [73v]  
 If all the Gods.....*Brogynryn* 125/4 (consort song arr.)  
 If Care Do Cause Men Cry.....*Osborn* 32v/1  
*RA58* 52/3  
*Stowe*389 120/2  
 If friendless faith.....*Brogynryn* 130/1 (consort song arr.)  
 Image of Melancholy Pavan.....[Anthony Holborne] *Dd.9.33* 71v/2-72  
*Euing* 40v/1  
 In An Inch I Warrant You.....*Rowallan* 42-43  
 In Crete When Daedalus First Began.....408/2 90/2  
*Lodge* 19v-20/1  
*Mynshall* 8/1  
 In Nomine.....[Taverner arr. Nicholas Stogers] *Dallis* 130-131  
*Dd.2.11* 19/2 and 73v/1  
*Dd.9.33* 61  
*Marsh* 136-137, 274 and 426/1  
*Mynshall* 10v/1  
 In Nomine Galliard.....[Nicholas Stogers] *Dallis* 94/1 and 93 (duet parts)  
*Dd.2.11* 95v/2  
*Dd.9.33* 60v  
*Hirsch* 3/1 (duet part)  
*Pickeringe* 17/2  
*Thysius* 31v/2  
*Trumbull* 6/2  
 In Nomine Pavan.....[Nicholas Stogers] *Bautzen* 72/2-73/1  
*Dallis* 81 (duet part)  
*Hirsch* 2v (duet part)  
*Trumbull* 16v-17/1  
 In terror's trapped.....*Brogynryn* 129/1 (consort song arr.)  
 In Winter's just return/Fifth Galliard.....[?Francesco da Milano] Le Roy 1568 38v-39  
*Lodge* 13  
*RA58* 52/2  
 In Youthful Years.....[Parsons] *Dallis* 204-207/1  
 Infernum.....[Anthony Holborne] *Dd.5.78.3* 12v-13  
*Euing* 22v-23/1  
 Initium et Finis.....*Lodge* 11/2-11v/1  
 It's a Wonder to See How the World Does Go....*Straloch* 17/2  
  
 J'Ai Bien Mal Choisi.....Le Roy 1574 84 [72]  
 J'ai Me Roi Mieux D'Or.....Le Roy 1568 33v-34  
 J'astois brise mes fers Courant .....[Gaultier] *Herbert* 50/2

- J'attend secours.....[Dirick Gerard] *Dd.2.11* 29/1  
James's Galliard.....[James Harding] *Dd.3.18* 58v (consort part)  
*Dd.5.78.3* 25/2 and 45/2  
Jamie has lost his Digger.....*Folger* 87v/3  
Je File.....[Philip van Wilder arr.?] 4900 62 (lute song)  
*Brogyntyn* 14  
*Osborn* 17v-18/1  
Je L'Aime Bien.....[Lassus arr. Le Roy] Le Roy 1574 26v-27v [first setting]  
28-29 [second setting]  
Je Ne Veux Plus.....[Lassus arr. Le Roy] Le Roy 1568 7v-8/1  
Je Ne Veux Rien.....[Lassus arr. Le Roy] Le Roy 1574 52-52v [first setting]  
53-54v [second setting]  
Je Suis Desheritée.....[Cadéac/Lupus arr. Alberto de Rippe] *Dallis* 112-113/1  
*Marsh* 74/1  
Jean Linsey's Port.....*Straloch* 19/2  
JEST *SEE* CLARK'S GALLIARD  
Jeune Fillette, Une/Nonette.....[John Dowland, Daniel Bacheler] Adriansen 1584 88/2  
*Bautzen* 18/2  
Besard 1603 131v-132  
Besard 1617 4/1-6/3  
*Herbert* 23v-25  
Hove 1612 55v-56v/1-57  
*Montbuysson* 11v-12  
Phalèse 1563 88/1  
*Pickeringe* 30v-31/1  
*Richard* 25, 35v-37v/1  
*Schele* 25-28/1  
*Thysius* 380 and 509  
Valerius 1626 180-181  
Vallet 1615 43-44  
*Vilnius* 2v/1  
Jeune Fillette, Une/Nonette, Courant on.....*Richard* 35  
Jew's Dance.....[Richard Nicholson] *Dd.3.18* 48/2 (consort part)  
Jewel.....[?John Johnson] *Dd.5.78.3* 49/2 *SEE ALSO* LORD BURGH'S  
GALLIARD  
Jiggy Joggy.....*Dd.9.33* 77/2  
Jocundarie.....*Andrea* 2/3  
cf. *Herdringen* 9825 6  
John Bluncuilles Last Farewell Pavan.....*Cosens* 6v-7  
John Come Kiss Me Now.....*Cosens* 69v-70v  
*ML* 11v-12  
*Welde* 10v-11 (duet part)  
John Petit John.....*Dd.2.11* 74/1  
JOHNSON'S JEWEL *SEE* LORD BURGH'S GALLIARD  
JOHNSON'S SECOND DUMP *SEE* QUEEN'S DUMP  
Jour desire.....*Dd.2.11* 27/2  
Jour Passe, Un.....[Lassus arr.?] *Dd.2.11* 20v/1  
KATHERINE D'ARCY'S SPIRIT *SEE* LADY CLIFTON'S SPIRIT  
Katherine Bairdie.....*Rowallan* 49-50  
Kemp's Jig/Parliament.....*Dd.2.11* 99v/2  
*Folger* 4v/4  
*Richard* 63v/1  
*Thysius* 486v  
Killken.....*Ballet* 33/2-31/3 (l.v.)  
KING OF DENMARK *SEE* BATTLE GALLIARD  
King of Africa, The.....*Dallis* 213/1  
KING'S MORRIS *SEE* THE MAY POLE  
KING'S PAVAN *SEE ALSO* HEAVEN AND EARTH  
King's March, The.....*Pickeringe* 47/2-46v/1 <84> [inv.]  
King's Pavan, The.....*Stowe* 389 121v/3-122  
Knole's Galliard.....[Knowles] *Marsh* 319  
*Trumbull* 8/2  
*Wickhambrook* 17/5  
La Sol La.....*Dd.2.11* 13v/1  
Labandalashot Galliard.....*Dallis* 14  
*Marsh* 103 and 368  
*Mynshall* 6v/3

- Lachrimae Fantasia.....*Willoughby* 22v/2-23  
Hove 1601 4-4v  
*Herhold* 14v-16v/1  
*Schele* 38-39/1
- Lachrimae Galliard.....[John Dowland] Dowland 1612 Sig.N2v  
*Stobaeus* 44v/2-45/1
- Lachrimae Pavan.....[John Dowland] 2764(2) 5v-6/1  
6402 1/1  
31392 35v-36  
*Ballet* 42-3 (1.v.)  
Barley 1596 (Lute) 33-36 (E1-E2v)  
Besard 1603 16v-17/1  
Besard 1617 7-8 (duet/trio parts)  
Board 11v-12/1; *Cosens* 4v-5 and 36v-37  
*Dd.2.11* 75v-77/1, 81v and 84v/2  
*Dd.3.18* 16v-17/1 (consort part)  
*Dd.5.78.3* 9v-9a [21]  
*Dolmetsch* 225v-227v  
*Euing* 25v-26/1  
*Folger* 18v-19  
Fuhrmann 1615 60-61/1  
*Herbert* 8v-9  
*Herhold* 24/2-27/1  
*Hirsch* 11v/3  
Hove 1601 94/2-95/1 and 95/2 (reprise)  
*ML* 22v/2-23  
*Montbuysson* 5/1-5v and 55v-56/1  
*Mynshall* 11/2 (fragment)  
*Pickeringe* 16v-17/1  
*Schele* 17-19/1  
*Stobaeus* 21v-22v/1  
*Thysius* 388v and 389v  
Valerius 1626 217-218  
*Vilnius* 24v/1  
*Welde* 4v
- Lachrimae Prelude.....Hove 1612 2v
- LADY ANN GORDON'S LILT *SEE* SHOES RARE AND GOOD
- LADY ELIZABETH'S MASKE *SEE* PRINCE'S MASKE
- Lady Banning's Almain.....[John Sturt] *Board* 10/2  
*Krakow* 2v
- Lady Clifton's Spirit/Katherine D'Arcy's Spirit.....[John Dowland] *Dd.2.11* 58/2  
Dowland 1610B 25v-26/1
- Lady Harcourt's Galliard.....*Dd.3.18* 52v/2 (consort part)
- Lady Hunsdon's Puff.....[John Dowland] 6402 2/2  
*Dd.5.78.3* 7  
*Dd.9.33* 38/1  
*Folger* 22v
- Lady Laiton's Almain.....[John Dowland] 2764(2) 10v  
Besard 1603 139v  
*Dd.2.11* 48/3  
*Folger* 11v  
Fuhrmann 1615 80/2  
Hove 1612 59/2  
*Mynshall* 10/1  
*Richard* 59v/2-60  
*Schele* 145/2-146/1  
*Thysius* 492/1  
*Vilnius* 66v/2  
*Welde* 5/3  
*Wickhambrook* 17/3
- Lady Laiton's Pavan/Dream.....[?John Dowland] *Dd.2.11* 48/2  
*Hirsch* 3/2
- Lady Lothian's Lilt.....*Straloch* 21/2-22/1
- Lady Mary's Galliard.....*Dallis* 211  
*Mynshall* 9v/2
- Lady North's Galliard.....*Cosens* 46v  
*Dd.5.78.3* 36/2 and 62v-63/1
- Lady Phyllis's Maske, The.....*Board* 17/3
- Lady Rich's Galliard/Dowland's Bells.....[John Dowland] *Ballet* 37/2 (1.v.)

- Brahe* 25v-26/1  
*Dd.5.78.3* 9/1  
*Dd.9.33* 91v  
 Dowland 1610B 25  
*Marsh* 190 (first six bars) and 381  
*Mynshall* 8/3  
*Pickeringe* 18/2  
*Schele* 146/2-147/1  
*Thysius* 21v/1 and 392v  
*Vilnius* 21/2, 21/3 (duet parts), 21v/2 (fragment) and 56v/4  
*Welde* 5/1
- Lady Russell's Pavan.....[John Dowland] *Cosens* 5v-6  
*Dd.5.78.3* 64v-65  
*Dd.9.33* 5v-6  
*Euing* 37v-38/1
- Larmes, Les.....[Gaultier] *Herbert* 87/2
- Larousse.....408/2 103/3
- Las Je Ne Veux.....Le Roy 1574 81 [69]  
*Thysius* 198v-199
- Las que Nous.....Le Roy 1574 77 [65]
- Las Voulez Vous.....[Lassus arr. Le Roy] Le Roy 1574 58-58v [first setting]  
 59-60 [second setting]
- Last Will and Testament Pavan.....[Anthony Holborne] *Dd.2.11* 32/2 and 57v-58/1  
*Euing* 32/2  
*Hirsch* 7v/2-8  
*ML* 13v-14/1
- Lavecchia Galliard.....[John Johnson] *Ballet* 46 & 47 [inv] (duet parts)  
*Brogynryn* 29/2 (duet part)  
*Lodge* 12v/1  
*Marsh* 264  
*Pickeringe* 4/2 and 4v/1 (duet parts)  
*Wickhambrook* 16/1 and 16/2 [inv] (duet parts)
- Lavecchia Pavan/Mrs Lee.....[John Johnson] *Ballet* 45 [inv] (duet part)  
*Brogynryn* 28/2-29/1 (duet part)  
*Dallis* 85/2  
*Dd.2.11* 36v-37/1 (bandora)  
*Dd.3.18* 61v (consort part)  
*Folger* 12 (duet part)  
*ML* 7  
*Mynshall* 12  
*Pickeringe* 4/1 (duet part)  
*Sampson* 9v  
*Schele* 143-144/1 (duet part)  
*Vilnius* 7  
*Welde* 2v/1  
*Wickhambrook* 14/2, 15v/1 and 15v/2 [inv] (all duet parts)
- Leaves be Green the Nuts be Brown, The.....[John Johnson] *Dd.3.18* 17v (duet part)  
*Dd.9.33* 63v-64 (duet part)  
*Pickeringe* 14v-15/1 and 15/2 (duet parts)
- Lesson.....*Marsh* 60
- Leve le Coeur.....*Dallis* 35/2, 36/2, 37/1, 69/2, 119/2, 120/1, 195, 217/3,  
 222/2
- Light of Love/The Countess of Ormond's Galliard.....408/2 103/2  
 Adriansen 1584 92v/3  
*Andrea* 2/2  
*Board* 5/3  
*Dallis* 171  
*Dd.2.11* 74v/2
- LO WHAT IT IS TO LOVESEE O WHAT IT IS TO LOVE
- Long Galliard .....[John Johnson] *Dd.2.11* 46v/1  
*Wickhambrook* 17v/2
- Long Pavan.....[John Johnson] 408/2 99/2  
*Dd.2.11* 47v-48/1 and 64v (bandora)  
*Wickhambrook* 17v/1
- Lord Burgh's Galliard/Johnson's Jewel Galliard.....[John Johnson] *Board* 21/2  
*Dd.2.11* 99/2  
*Dolmetsch* 91v-92  
*Thysius* 32v  
*Welde* 14/2

- Lord Hastings' Good Morrow.....[Francis Pilkington] *Dd.2.11* 5v/2
- Lord Hay's Courant.....*Board* 8/1  
*Folger* 24v/1  
*Herhold* 7v/2-8/1  
*ML* 2v/2-3/1  
*Sampson* 6/1
- Lord Hereford's Galliard.....*Marsh* 25/2
- Lord Strang's March.....[John Dowland] *Dd.2.11* 58/4
- Lord Strang's Galliard.....*Marsh* 357/1  
*Wickhambrook* 10/3
- Lord Willoughby's Welcome Home/Roland.....[John Dowland, Thomas Robinson] *Besard* 1603 134v/2  
*Dd.2.11* 14v/1 and 58v/2  
*Dd.5.78.3* 28v  
*Euing* 38/2  
*Folger* 9v/1 (duet part)  
*Hove* 1601 107v/3  
*Mynshall* 1/2  
*Pickeringe* 25/3 and 33v/1  
*Richard* 24  
*Robinson* 1603 40-41  
*Sampson* 11v/2 (duet part)  
*Thysius* 389/1  
*Valerius* 1626 83  
*Vallet* 1615 47-48  
*Vilnius* 14v/1 and 57/3  
*Wickhambrook* 12/2
- Lord Zouch's March.....*Vilnius* 56v/2
- Lord Zouch's Maske.....[John Johnson] *Dd.4.22* 3v  
*Dd.9.33* 88/1  
*Dlugoraj* 295, 395  
*Dolmetsch* 148v-149  
*Folger* 8/2  
*Hove* 1601 106v/2  
*ML* 7v/2-8/1  
*Montbuysson* 24/1  
*Mynshall* 7v/2  
*Nürnberg* 38  
*Vallet* 1615 91  
*Vilnius* 56v/2
- Lord's Maske Dance.....*Board* 39v/5-40/1
- Lord's Maske Second Tune .....*ML* 30v/3
- Loth To Depart Galliard.....[John Dowland] *Board* 7v/2  
*Dd.2.11* 9/2  
*Dd.9.33* 68v-69v  
*Euing* 28/2 and 31/3  
*Pickeringe* 33/2
- Love Will Find the Way/Over the Mountains....*Board* 38v/1  
*Trinity* 135/1
- Lullaby.....[Byrd arr. Francis Cutting/Anthony Holborne] *Dd.2.11* 65/2  
*Dd.9.33* 4v-5/1  
*Thysius* 400v/1
- Lume Alta Galliard, E.....*408/2* 97  
*Marsh* 79  
*Willoughby* 20v-21/1
- Lusher's Almain.....[Lusher] *Dd.2.11* 60v/1  
*Dd.5.78.3* 75  
*Euing* 20  
*Vilnius* 59v/2
- Lusty Gallant.....*408/2* 83/3  
*Adriansen* 1584 92v (duet parts)  
*Dallis* 170/1 & 170/2  
*Marsh* 61/1  
*Thysius* 393v
- Ma Pauvre Bourse.....[Philip van Wilder] *Dallis* 50/2-51  
*Dd.2.11* 17/2  
*Wickhambrook* 12v
- MAD TOM OF BEDLAM *SEE* GRAY'S INN MASKE
- Madonna.....[William Jennings/Mr Edward] 4900 66 (lute song)

- Thistlethwaite* 36v-37  
 Maggie Ramsay.....*Rowallan* 31-32  
 Magnificat: Belle que tient ma vie.....*Dallis* 5/1  
 Maids in Constrate, The (?Constraint).....*Pickeringe* 30/2  
 Mais Voyez.....*Le Roy* 1574 78 [66]  
 Mall Peatly.....*Board* 30v/3 and 41v/3  
 Mall Sims.....[Hassler and other settings/unascribed] 6402 2/1  
     *Cosens* 43/2  
     *Dd.9.33* 62v/2-63  
     *Folger* 15v  
     Hove 1612 59/1  
     *ML* 9v/2-10/1  
     *Montbuysson* 4/2 (?) and 59v-60/1  
     *Mynshall* 11v  
     *Pickeringe* 26v-27  
     Valerius 1626 207-208  
     Vallet 1615 92  
     Vallet 1616 8/2-9/1  
     *Vilnius* 6/1, 35, 41v, 54v/1 and 58/2  
 Malt's Come Down.....*Dd.9.33* 89v (duet part)  
 Marigold Galliard.....[?Anthony Holborne] *Board* 26v/1  
     Hove 1601 82/2  
 Marigold Pavan.....[Anthony Holborne] *Vilnius* 63v/2-64v/1  
 Marigold, The.....*Dd.3.18* 23/2 and 23/1 (duet parts)  
 Mary Beaton's Row.....*Rowallan* 28-29/1  
 Mary Thorny's Galliard.....408/2 101/2  
 Maske of Augurs Dance.....*Board* 40v/2  
 Master Mathias's Galliard.....[Anthony Holborne] *Ballet* 6  
     *Dd.2.11* 89/2  
     *Dd.5.78.3* 19v/1  
     *Dd.9.33* 66v-67/1  
 Mathew's Delight.....[Richard Mathew] Mathew 1652 3-5  
 Mathew's Dream.....[Richard Mathew] Mathew 1652 7-8  
 Mathew's Melancholy Good Night.....[Richard Mathew] Mathew 1652 36-38  
 May Galliard.....[Edward Collard] *Dd.5.78.3* 33v/1  
     *Welde* 9/2  
 May Night at Venus's Court.....*Montbuysson* 25v/2 and 27v/1  
 May Pole, The/The King's Morris.....*Board* 27/2  
     *Folger* 35v (fragment) and 57 [inv] (fragment)  
 Measure.....*Lodge* 20/2  
 Melancholy Galliard.....[John Dowland] *Dd.2.11* 12/2  
     *Euing* 24v/1  
 Mercure Courant, La.....*Wemyss* 29/2  
 Merry Melancholy.....[Thomas Robinson] Robinson 1603 25  
 Merry Merchan, Thet.....*Board* 33v/2  
 Merry Mood, A.....*Sampson* 12/2 (duet part)  
 Mi Sfidate.....*Dallis* 116-117/1  
 Midnight.....[John Dowland] *Board* 26v/2  
 Mignarda.....[?John Dowland] *Dd.2.11* 77/2  
     *Dd.5.78.3* 31v/1  
     *Dd.9.33* 29  
     *Trinity* 123  
 Milk Maid, The.....*Trinity* 4-5/1  
 Militis Dump.....31392 16v/2-17  
     *Lodge* 14-15v/1  
     *Marsh* 359  
 Mingo.....*Brogynntyn* 134/1  
 Miserere.....*Dd.2.11* 22v-23/1  
 Mistress Chidley's Farewell.....*Dd.2.11* 44/4  
     *Mynshall* 7v/3  
 Mistress Norrish's Delight.....[John Dowland] *Marsh* 382/1  
 Mistrust misdeems amiss.....*Brogynntyn* 130/2 (consort song arr.)  
 MOLLY GRAY SEE HENCE TO ME MOLLY GRAY  
 Mon Coeur.....*Le Roy* 1574 88v [76v]  
 More Palatino/En Me Revenant.....[Daniel Bachelier] Besard 1617 9 (duet/trio parts)  
     *Board* 25v/3  
     *Brahe* 35v/2-36  
     *Brahe* 37  
     *Cosens* 43v-44

- Fuhrmann 1615 158-159  
*Herbert* 31/2 and 44/2  
 Herdringen 9829 9v-10  
*ML* 8v/2-9  
 Phalèse 1547 6-6v/1 (first 33 bars missing)  
*Pickeringe* 28v/1  
*Stobaeus* 65-65v/1, 65v/2, 65v/3, 66/1 and 66/2  
*Trinity* 138 (first 33 bars missing)
- Morris, The.....*Mynshall* 8/2  
 Motley, The.....*Lodge* 6v/1  
 Mounsieur's Almain.....[Daniel Bacheler] 2764(2) 12v/2 (duet/consort part)  
     *Dd.3.18* 35v (duet part)  
     *Dd.4.22* 12  
     *Dd.5.78.3* 70v/2-71/1  
     *Dd.9.33* 38v-40, 47 and 53v  
     Dowland 1610B 27-28v  
     *Euing* 19v (duet part)  
     *Folger* 13  
     *Genoa* 139v-140  
     Hove 1601 99v and 108v  
     *Marsh* 18  
     *Mynshall* 10/2 (duet part)  
     *Schele* 147/2-148/1 (consort part)  
     *Thysius* 484  
     Valerius 1626 286-287  
     *Vilnius* 1/3 (consort bandora part)  
     *Welde* 14v/2-15 (duet part)  
     *Wickhambrook* 17/2  
     [John Danyel] *Cosens* 15v-17, 44v-46  
     *Dd.2.11* 33v-34/1
- Mounsieur's Galliard.....408/2 100/2  
 MR MILDMAY'S GALLIARD *SEE* BATTLE GALLIARD  
 Mr Anthony Mildmay's Galliard.....[Edward Collard] *Dd.5.78.3* 54v/2-55/1  
 Mr Anthony Mildmay's Pavan.....[Edward Collard] *Dd.5.78.3* 53v-54v/1  
 Mr D. Bond's Galliard.....[Anthony Holborne] *Dd.5.78.3* 5v/2  
     *Euing* 30/2
- Mr John Langton's Galliard.....[John Dowland] *Dd.9.33* 17v-18/1  
     *Euing* 18v
- Mr Knight's Galliard.....[John Dowland] *Dd.5.78.3* 56/2  
     *Dd.9.33* 19v/1
- Mr Southcote's Galliard.....[Anthony Holborne] *Ballet* 16/1  
     *Dd.5.78.3* 22/2  
     *Dd.9.33* 84/3
- Mr Strang's Gregory Hitts.....[S. Whitfield] *Dd.2.11* 10/3  
 Mr Tallis's Offertory.....[Thomas Tallis] *Dd.9.33* 77v-81  
 Mr Timothy Wagstaff's Content of Desire.....[Francis Pilkington] *Dd.2.11* 5v/1
- MRS LEE *SEE* LAVECCHIA PAVAN  
 MRS VAUX'S JIG *SEE* COY TOY, A  
 Mrs Ann Roger's choice.....*Nn.6.36* 24/1  
 Mrs Anne Green Her Leaves Be Green.....[John Danyel] *Cosens* 60-61v  
     Danyel 1606 Sig L1v-L2v
- Mrs Anne Harcourte's Galliarde.....[Francis Pilkington] *Dd.2.11* 85/2  
 Mrs Anne Markham's Pavan.....[Francis Cutting] 31392 36v-37  
     *Cosens* 48v-49  
     *Dd.9.33* 32v-33  
     *Euing* 33/2  
     *ML* 28v-29/1  
     *Pickeringe* 21v-22/1  
     *SEE ALSO* SOLUS CUM SOLA
- Mrs Anne Markham's Galliard.....31392 37v-38  
 Mrs Brigid Fleetwood's Pavan/Solus Sine Sola.[John Dowland] *Dd.9.33* 33v-34  
 Mrs Clifton's Almain.....[John Dowland] *Dd.9.33* 28v  
     *Euing* 44/2  
     *Folger* 23v
- Mrs Eleanor Stafford's Galliard.....[Robert Kennerley] *Dd.5.78.3* 7v, 8v/1 and 72/2  
 Mrs Elizabeth Murcott.....[Francis Pilkington] *Dd.2.11* 5/2  
 Mrs Elizabeth Murcott's Courant.....[Francis Pilkington] *Dd.2.11* 3v/3  
 Mrs Elizabeth Murcott's Delight.....[Francis Pilkington] *Dd.2.11* 4/2  
 Mrs Francis Taylor's Galliard.....[Robert Kennerley] *Dd.5.78.3* 8

- Mrs Jane Laiton's Choice.....[John Dowland] *Mynshall* 6v/1  
Mrs Lettice Rich's Courant.....[Julien Perrichon] *Board* 18v/2  
Dowland 1610B 31v/2  
Mrs Lettice Rich's Lavolta.....[?Julien Perrichon] *Board* 18v/3  
Mrs Mary Hoffman's Almain.....[John Sturt] *Dd.4.22* 10v/1  
*Krakow* 1v/1  
*ML* 2v/1  
Valerius 1626 267-268  
Mrs Mary Oldfield's Galliard.....[Francis Pilkington] *31392* 22v/3-23/1  
Mrs Millicent's Pavan.....[Richard Allison] *Dd.3.18* 57v-58 (consort part)  
Mrs Nichols' Almain.....[John Dowland] *Dd.2.11* 100v/2  
*Euing* 24/2  
*Richard* 60v/1  
Mrs Vaux's Galliard.....[John Dowland] *Dd.5.78.3* 18v/2-19/1  
*Dd.9.33* 20  
Fuhrmann 1615 108/1  
Mrs White's Choice/Thing.....[John Dowland] *2764(2)* 6/2  
*Dd.2.11* 63v/2  
*ML* 2/1  
*Pickeringe* 19/4  
*Sampson* 7/1 and 7/2  
*Wickhambrook* 15/2  
Mrs White's Nothing.....[John Dowland] *Dd.2.11* 22/2  
Mrs Winter's Jump.....[John Dowland] *31392* 23/2  
Barley 1596 (Orph) 71 (D1)  
*Euing* 24v/2  
*Folger* 5v/2  
My Heart is laid on the land.....*Stowe389* 120/1  
My Heart is surely set.....*Dd.2.11* 2v/2  
My Lady Binny's Lilt.....*Wemyss* 26v/2  
My Lady P. Pavan.....*Dd.2.11* 55  
*Trumbull* 13v-14  
My Lady Strang's Almain.....[Robert Johnson] *Dd.9.33* 42v/2  
My Lady Mildmay's Delight.....[Robert Johnson] *Folger* 22  
*ML* 16v/1  
*Mynshall* 12v  
*Nn.6.36* 11  
*Vilnius* 20v/1  
*Welde* 15v/2-16  
My Little Pretty One.....4900 63/1 (lute song)  
My Lord Chamberlain's Galliard, for two to play on one lute..[John Dowland] *Dd.9.33* 90/2  
Dowland 1597 Sig.L2v/1 and L2v/2  
My Lord of Dehims Lamentation.....*Dd.2.11* 41/1  
My Mistress Farewell.....*Board* 17/2
- NANCY *SEE* ALL YOU THAT LOVE GOOD FELLOWS
- New Almain.....*Willoughby* 15/2-17  
New Hunt's Up.....[John Johnson] *Board* 2v/2-3/1 (duet part)  
*Dd.3.18* 4v and 13v-14 (duet parts)  
*Folger* 3v-4/1 (duet part)  
*Marsh* 183-186/1 and 186/2 (duet parts)  
*Trumbull* 1v-2/1 and 15v-16 (duet parts)  
*Welde* 13/2-14/1 (duet part)  
New Medley/The Friar and the Nun.....[John Johnson] *Pickeringe* 34/3 and 34v-35/1  
*Trumbull* 6v-7  
New Rant.....[Richard Mathew] Mathew 1652 11  
New Saraband.....[Richard Mathew] Mathew 1652 12  
New Year's Gift Galliard.....[Anthony Holborne] *Dd.2.11* 54v/3  
*Marsh* 118/1  
Night Watch Almain.....[Anthony Holborne] *Dd.2.11* 36/3 (bandora)  
*Welde* 6v/1  
Nightingale, The.....[Gaultier and others] *Dd.3.18* 22v/2 (duet part)  
*Pickeringe* 48-47v/2 <85-85v> [inv.]  
*Richard* 54/2, 63  
*Trinity* 130  
Noble Men's Maske, The.....*Dd.4.22* 8v-9/1  
*ML* 19/2
- NONETTE *SEE* UNE JEUNE FILLETTE
- North.....[Richard Mathew] Mathew 1652 19





- Nn.6.36 21/3  
Thysius 401v/2
- Paduan Galliard.....Le Roy 1568 19v-20
- PARLIAMENT *SEE* KEMP'S JIG
- PARSON'S FAREWELL *SEE* BOURRÉE, LA
- Passe Velours.....Le Roy 1568 20v
- Passion Galliard.....[Anthony Holborne/Francis Cutting] *Dd.2.11* 83/2-82v/3  
*Trumbull* 19/2
- Patience Pavan.....[Anthony Holborne] *Dd.2.11* 83/1  
*Euing* 39v
- Patientia Courant.....[?Anthony Holborne] *Board* 34/4  
*Panmure* 5 6v  
*Pickeringe* 51v/1 <88v> [inv.]  
*Sibley* 65/1  
*Thynne* 3v, 69v  
*Trinity* 110  
*Werl* 2/2, 13v/1, 87v/1, 87v/2 (divisions)
- Paul's Wharf.....*Folger* 4v/2
- Peg a Ramsey.....*Ballet* 7/2 (fragment) and 26/2
- Pepper is Black.....*Marsh* 44-45
- Petit Cheval.....*Lodge* 4/1
- Petit Gentilhomme, Le.....Le Roy 1568 23
- PHILIDA GALLIARD *SEE* CONDE CLARO
- Piccarde, La.....*Trinity* 124/2  
Valerius 1626 243  
Vallet 1616 18
- Playfellow Jig.....[Anthony Holborne] *Dd.2.11* 32v/2-33/2 and 66/4  
*Dd.5.78.3* 51/2  
*Welde* 6v/4
- Ploravit.....[Anthony Holborne] *Dd.2.11* 10/1
- Poor Man's Dump.....*RA* 58 55/2
- Port Priest.....*Straloch* 5-6/1
- Port Robart.....*Wemyss* 24v/1
- Porter's Galliard.....[Walter Porter] *Dd.3.18* 49/2 (consort part)
- Porter's Pavan.....[Walter Porter] *Dd.3.18* 48v-49/1 (consort part)
- Posthuma Pavan.....[Anthony Holborne] *Euing* 41/2
- Pour Vos Amis.....[Philip van Wilder arr.?] *Willoughby* 9/2-10v/1
- Praise Ye the Lord.....Le Roy 1574 89v [77v]
- Prannel's Galliard.....408/2 111/3
- Primero.....[Richard Allison] *Board* 13v-14/1  
*Dd.2.11* 87v  
*Dd.3.18* 32v-33/1 (consort part)
- PRINCE OF PARMA'S ALMAIN *SEE* ALTEZZE
- Prince of Portugal's Galliard/La Bergera Galliard.....[Philip Rosseter] *Board* 23/1  
*Dd.3.18* 41/2 (duet/consort part)
- Prince's Almain/Wilhelmuslied.....[Robert Johnson] *Adriansen* 1584 84v  
*Board* 16/2  
*Dallis* 35/1, 217/1 and 220/1  
*Dd.4.22* 10/2  
*Herbert* 70v/2  
*Krakow* 3/1  
*ML* 17/2  
*Nn.6.36* 15v/3  
*Trinity* 115/2  
Valerius 1626 213  
Vallet 1616 26-29
- Prince's Courant.....[Robert Johnson] *Board* 27/1
- Prince's Maske, second dance.....[Robert Johnson] *Krakow* 1v/2-2/1
- Prince's Maske/Lady Elizabeth's Maske.....*Board* 28/1 and 30v/2  
*Krakow* 1/2
- Prince's Masque, third dance.....[?Robert Johnson] *Krakow* 2/2  
*Montbuysson* 78/1  
*Nn.6.36* 18v/2
- Prince's Pavan.....*Stowe* 389 122/2-122v
- Princesse de Condé Courant, La.....Ballard 1611 19/2-21/1  
Fuhrmann 1615 163/2-164/1  
*Krakow* 13/2  
*Montbuysson* 58/1  
Vallet 1615 81

- Principium.....*Richard* 20  
Progress.....*Dd.2.11* 49/2  
Proveribus.....*Trumbull* 24v/2-25/1  
Put on thy Sark on Monday.....*Straloch* 8/1
- Quand ce Beau.....*Le Roy* 1574 76v [64v]  
Quand J'esto.....*Le Roy* 1574 77v [65v]  
Quand Le.....*Le Roy* 1574 78v [66v]  
Quand Mon Mari.....[Lassus arr.?] *Le Roy* 1574 10v-12 [first setting]  
12v-13v [second setting]  
*Thysius* 204v/2-205  
Quando io pens'al Martire.....[Arcadelt arr.?] *Dallis* 114-115  
*Lvov* 16v/2-18v/1  
Queen Elizabeth's Galliard.....[John Dowland] *Dd.2.11* 59/1  
Dowland 1610B 23v  
Queen Mary's Dump.....2764(2) 1-2  
*Ballet* 4-5/1  
*Dallis* 192-193  
*Folger* 1/2 (fragment)  
*RA58* 54v/1  
Queen of England's Courant.....*Sibley* 54/1  
Queen of Scots Galliard.....*Marsh* 61/2  
QUEEN'S MASKE *SEE* WITCHES DANCE  
Queen's Almain.....*Dallis* 47/3, 223/3  
*Trumbull* 15/2  
Queen's Dump/Johnson's Second Dump.....[John Johnson] *Brogyntyn* 7/1 and 7/2 (duet parts)  
*Dd.3.18* 4-3v/3 (duet part)  
*Folger* 6v-7/1 (duet part)  
*ML* 4v-5/1 (duet part)  
*Pickeringe* 8v/2-9/1 and 9/2 (duet parts)  
*Schele* 138-139 (duet part)  
*Vilnius* 61v-62/1 and 62/2 (duet parts)  
Queen's Galliard.....[John Dowland, Edward Pearce] 408/2 94/2-95/1  
*Board* 24/2  
*Dd.2.11* 62/1  
Queen's Goodnight.....[Thomas Robinson] Robinson 1603 13/2 and 13/1 (duet parts)  
Queen's Ground.....[?John Johnson] *Folger* 7/2 (duet part)  
Queen's Jig.....[Thomas Robinson] Robinson 1603 37  
Queen's Maske First Almain.....Dowland 1610B 29v/1  
Queen's Maske last Almain.....Dowland 1610B 30/2  
*Board* 41/3 (?)  
Queen's Maske.....*Wemyss* 25v/1  
Queen's Maske, second almain.....Dowland 1610B 29v/2-30/1  
Quel Bien Parler.....[Sandrin arr. Alberto de Rippe] *Marsh* 64  
QUI PASSA *SEE* CHI PASSA
- Rant.....[Richard Mathew] Mathew 1652 9  
READE'S SEVENTH PAVAN *SEE* DR JAMES DEAN OF CHRIST CHURCH'S PAVAN  
Reade's Almain.....[Anthony Holborne/Richard Reade] *Dd.2.11* 70/3  
*Dd.3.18* 19/2 (duet and consort part)  
Reade's Eighth Galliard.....[Richard Reade] *Dd.3.18* 30 (consort part)  
Reade's Eighth Pavan.....[Richard Reade] *Dd.3.18* 29v (consort part)  
Reade's Eleventh Pavan.....[Richard Reade] *Dd.3.18* 56v-57/1 (consort part)  
Reade's Fifth Pavan.....[Richard Reade] *Dd.3.18* 27v (consort part)  
Reade's First Jig.....[Richard Reade] *Dd.3.18* 24/2 (consort part)  
Reade's First Pavan.....[Richard Reade] *Dd.3.18* 37-36v (consort part)  
Reade's Galliard.....[Richard Reade] *Dd.3.18* 22v/1 and 38v/1 (duet/consort parts)  
Reade's Ninth Pavan.....[Richard Reade] *Dd.3.18* 30v (consort part)  
Reade's Tenth Pavan.....[Richard Reade] *Dd.3.18* 55v-56/1 (consort part)  
Reade's Third, or Flat Pavan.....[Richard Reade] *Dd.3.18* 39-38v/2 (consort part)  
Recordare.....*Dallis* 102-103/1  
Redouble, La.....*Herbert* 49v/3  
Reine, Courant de la.....[Robert Ballard] Ballard 1611 40-62/1 (solo, duet and consort parts)  
*Bautzen* 2/2-3/1  
*Dd.9.33* 43 and 87/2 [fragment]  
*Dolmetsch* 213v-214 and 273  
*Fuhrmann* 1615 164/2

- Herbert* 64/1  
*ML* 26/2  
*Schele* 56/1 and 57/1  
 Replete for three lutes.....*Brognyntyn* 18-19/1  
 RESOLUTION *SEE* DOWLAND'S ADIEU FOR MASTER OLIVER CROMWELL  
 RESURRECTION *SEE* TARLETON'S RESURRECTION  
 Robin Hood/Toy.....408/2 104/2  
     *Dd.2.11* 80/2  
     *Dd.9.33* 81v/4  
     *Lodge* 5  
     *Vilnius* 56v/3  
 Robin is to the Greenwood Gone/Bonny Sweet Robin/Robin Hood.....[John Dowland] 408/2 113/2  
     2764(2) 12/3  
     31392 25  
     *Ballet* 27  
     *Board* 12v/2  
     *Cosens* 32v  
     *Dd.2.11* 53/2 and 66/3  
     *Dd.3.18* 11 (duet part)  
     *Dd.9.33* 29v-30  
     *Euing* 31/2 and 46v-47  
     *Folger* 16v  
     Fuhrmann 1615 114-115/1  
     *Montbuysson* 3v/2  
     *Mynshall* 8/4  
     *Nn.6.36* 19v-20/1  
     *Pickeringe* 22v and 35/2  
     Robinson 1603 36/1  
     *Thysius* 391v  
     Vallet 1616 40-41/1 (consort parts)  
     *Vilnius* 6v/1  
 Robin Redbreast.....*Ballet* 26/3  
     *Pickeringe* 33v/3  
 Robinson's May Almain.....[Thomas Robinson] *Dd.9.33* 87v/1 and 92/2  
 Robinson's Riddle.....[Thomas Robinson] Robinson 1603 28  
 Rocha el Fuso, La.....*Dallis* 250-251/1  
     *Lodge* 7v/2  
     *Lvov* 10/2-11/1 (?)  
     Phalèse 1563 87/2  
 ROLAND *SEE* LORD WILLOUGHBY'S WELCOME HOME  
 Room for Cuckoos.....*Trinity* 132/1  
 Rory Dall's Port.....*Straloch* 20-21/1  
 Rosa Solis Jig.....[Thomas Robinson] Robinson 1603 31  
 Rosamund.....[John Danyel] *Cosens* 18v-19  
     *Dd.9.33* 48v-49  
 Rosignoll Courant, La.....*Aegidius* 132v/1  
     *Krakow* 5v  
     Moy 1631 23v  
     *St Petersburg* 32v-33/1  
 Rossignol Almain, La.....*Board* 6/2 (duet part)  
     *Pickeringe* 8/2 and 8v/1 (duet parts)  
 Round Battle Galliard.....[John Dowland] *Folger* 6/1  
 Row Well You Mariners.....[Thomas Robinson] Robinson 1603 15  
 Ruggiero.....[John Johnson and other settings/unascribed] 408/2 91/1  
     *Board* 2/1  
     *Dallis* 20/1-21, 92/2 (duet part) and 223/2  
     *Dd.3.18* 1 (duet part)  
     *Marsh* 38, 39 (duet parts) and 305  
     *Mynshall* 3v/2 (duet part)  
     *Sampson* 3v/1  
     *Thysius* 383/1  
     *Trumbull* 25v/1 and 25v/2 (duet parts)  
 Ruthven's Lilt.....*Wemyss* 32/2  
 S'io Fostri Certo.....*Thistlethwaite* 32  
 Sacred End Pavan.....[Morley arr.?] *Dd.9.33* 25v-26  
     *Herdringen* 9829 17v-18  
     *Thysius* 148  
     *Trumbull* 2v-3



- Short Almain, ground for 1 & 2 .....[John Johnson] *Pickeringe* 14/2 (duet part)  
 Si Comme Espoir.....[Maillard arr. Albert de Rippe] *Marsh* 74/2-75  
 Si Je M'Envoie Pavan.....Le Roy 1568 28v-30  
 Si Le Bien Lui.....[Lassus arr. Le Roy] Le Roy 1574 19-20 [first setting]  
     20v-22 [second setting]  
 Si Pochi Guardo.....[Thomas Dallis] *Dallis* 76-77/1 and 105  
 Si Pur ti Guardo.....*Dallis* 30/1  
 Si Vous Voulez.....[Philip van Wilder] *Dd.2.11* 24v-25/1  
     *Trumbull* 21v-23  
     *Wickhambrook* 13  
 Si Vous Voulez Pavan.....*Dallis* 133/1  
 Sick Tune, The.....*Dd.5.78.3* 39/2  
     *Dd.9.33* 73-72v/2  
     *Welde* 5/2  
 Sims Galliard.....*Nn.6.36* 32  
 Sims Pavan.....*Nn.6.36* 22v-23  
 Since Thou Art False.....4900 58/1 (lute song)  
 Singer's Jig.....[Jo Singer] *Board* 9/2  
     *Dd.9.33* 81v/1  
     *Nn.6.36* 3/2  
 Sinkapace Galliard/Church's Galliard.....408/2 95/2  
     *Dlugoraj* 189  
     *Marsh* 126  
     *Stobaeus* 44/2  
     *Vilnius* 25/3 and 58/1  
     *Wemyss* 22v/2-23/1  
     *Willoughby* 90v  
 Sir Edward Noel's Delight.....*Welde* 7/2  
 Sir Fulke Greville's Pavan.....[Francis Cutting] *Dd.9.33* 18v-19  
 Sir Henry Guildford's Almain.....[John/Robert Dowland] Dowland 1610B 29  
 Sir John Langton's Pavan.....[John Dowland] *Dd.5.78.3* 2v-3  
     Dowland 1610B 19v-20v/1  
     Fuhrmann 1615 53-55/1  
     Hove 1612 36v  
     Mylus 1622 48-49  
 Sir John Smith's Almain.....[John Dowland] 2764(2) 10  
     *Ballet* 7/1 (?duet part)  
     *Brahe* 16v-17/1  
     Dowland 1610B 30v/2-31  
     *Folger* 13v-14/1  
     *ML* 8v/1  
     *Marsh* 384  
     *Schele* 148/2 (consort part)  
     *Thysius* 503  
 Sir John Zouch's Galliard.....[John Dowland] *Dd.5.78.3* 26/2  
 Sir Philip Sidney's Lamentation.....*Dd.2.11* 85v/2  
 Sir Robert Sidney's Galliard.....*Dd.2.11* 72v/2  
 Sir Thomas Monson's Galliard .....[Robert Dowland] Dowland 1610B 26/2-26v  
 Sir Thomas Monson's Pavan .....[?Robert Dowland] Dowland 1610B 21v-22  
 Sir Walter Raleigh's Galliard.....[Francis Cutting/Richard Allison/William Bradbury] *Aegidius*  
     150v-151  
     Besard 1603 111/2  
     *Board* 23v/1  
     *Dd.2.11* 79v/1  
     *Dd.5.78.3* 46 and 45v  
     *Dolmetsch* 99v-100  
     *Euing* 40  
     *Nürnberg* 3v-4, 16v  
 Sithen I Have You Seen.....*Osborn* 6/2  
 Sivit Saint Nicholas.....*Rowallan* 8-9/1  
 Six Visages, The.....60577 190v  
 Sixth Pavan.....[Richard Reade] *Dd.3.18* 28 (consort part)  
 Slaepen gaen almain.....*Dallis* 220/2-221/1  
 Slight conceit.....*Dd.2.11* 34/2  
 Soldier's Life, The.....*Board* 38/4  
 SOLUS SINE SOLA SEE MRS BRIGID FLEETWOOD'S PAVAN  
 Solus cum Sola.....[John Dowland] 31392 14v/2-15  
     Barley 1596 (Orpharion) 60-61 (B3v-B4)  
     *Board* 10v-11/1

- Dd.2.11* 58v/1  
*Euing* 27v-28/1  
 Souris, La.....Le Roy 1568 21v-22  
 Spanish Measure.....[Richard Allison] *Board* 5/2 and 4v-5/1 (duet parts)  
 Spanish Pavan.....[Francis Pilkington/Alfonso Ferrabosco/Thomas Robinson  
 and other settings] 408/2 112/1  
*31392* 25v  
*Basle* 64/2 [inv] (fragment)  
*Bautzen* 48/2  
*Beckmann* 8v and 14v  
*Besard* 1603 105-106  
*Brahe* 20  
*Cosens* 20v-21  
*Dallis* 162  
*Dd.2.11* 66v/2  
*Dd.3.18* 14v-15/1 (duet part)  
*Dd.4.22* 3  
*Dd.9.33* 82v-83  
*Dolmetsch* 23v-25-26v (consort parts)  
*Folger* 1v/2 (fragment)  
*Fuhrmann* 1615 55/2  
*Mynshall* 5/2-5v/1  
*Nn.6.36* 23v  
*Pickeringe* 10v-11/1 and 11/2 (duet parts)  
 Robinson 1603 44-45  
*Sampson* 3v/2  
*St Petersburg* 53v-54/1  
*Stobaeus* 22v/2 and 23/1  
*Thysius* 140/1 and 142/2  
*Valerius* 1626 258-260  
*Vallet* 1615 57, 86/2  
*Vallet* 1616 6/2  
*Vilnius* 27  
*Welde* 1  
*Wemyss* 23/3-24/1  
*Wickhambrook* 14v-15/1  
 Spyelet Reformed.....Rowallan 14  
 Spyelet.....Rowallan 2  
 Squire's Galliard.....Ballet 15  
*Dd.2.11* 49v/2-50/1 and 71v/1  
*Eijsert* 93-94v/2  
*Sampson* 12v/2-13 (duet part)  
*Thysius* 27v  
*Vilnius* 23v  
 Squirrel's Toy, The.....[Francis Cutting] *Dd.2.11* 77/4  
 Stabat Mater.....Thistlethwaite 44v-47  
 Stanes Morris.....408/2 91/3  
*Trumbull* 9v/2  
 SUSANNA GALLIARD *SEE* VISCOUNT LISLE'S GALLIARD  
 Susanna Jig.....*Dd.9.33* 37/1  
 Suzanne Un Jour.....[Lassus arr.?] *Dallis* 100-101 and 138-139/1  
*Dd.2.11* 23v-24/1  
*Herbert* 67v  
*Thistlethwaite* 37v-39  
*Thysius* 169v/2-181 (consort parts)  
*Wickhambrook* 13v-14/1  
 SWEET OLIVER *SEE* HUNT'S UP  
 Sweet Briar: A Northern Jig.....[Richard Reade] *Dd.3.18* 32/2 (consort part)  
 Sweet Jesu Who Shall Lend Me Wings.....[Thomas Robinson] Robinson 1603 55/1  
 TALLIS'S OFFERTORY *SEE* OFFERTORY  
 Tant Que J'Estois.....Le Roy 1574 82 [70]  
 Tantara.....[Richard Mathew] Mathew 1652 23-24  
 Tarleton's Jig.....[?John Dowland] *Dd.2.11* 56/3  
*Dd.3.18* 53/2 (consort part)  
 Tarleton's Resurrection.....[John Dowland] *Wickhambrook* 11/3  
 Tears of the Muses Galliard.....[Anthony Holborne] *Dd.5.78.3* 17/2  
*Euing* 40v/2-41/1  
*Herbert* 21v/2  
 Ten Commandments, The.....Barley 1596 (Lute) 17 (C1)

- Terre, La.....Le Roy 1568 7  
 Testament Courant, Le .....[Julien Perrichon] *Aegidius* 106  
     Ballard 1614 33/2-35  
     Besard 1603 156/2  
     Besard 1617 26/2  
     *Dd.9.33* 56v/1  
     *Dolmetsch* 18v-19 and 178v-179  
     *Herbert* 30/2, 33/1  
     *ML* 26v/2-27/1  
     Moy 1631 10  
     *Nürnberg* 20, 27  
     *Vilnius* 4v/1 and 4v/2  
 Thestis a Seely Man.....4900 58/2 (lute song)  
 Third Branle of Malta.....Le Roy 1568 26v-27  
 Thou Sentst to me a Hart was Crowned.....*Ballet* 44  
 Though strange I seem.....*Brogynntyn* 135/2  
 Though your Strangeness.....[Robert Jones] *Wemyss* 20/2-20v/1  
 Tintalore.....Le Roy 1568 21  
 Tinternel.....*Dallis* 223/1  
 Tirantine, La.....Le Roy 1568 22v  
 To Plead My Faith Galliard.....*Ballet* 17  
     Besard 1603 120v/1  
     *Board* 16/1  
     *Dd.2.11* 99v/1  
     *Dd.4.22* 6v-7/1  
     *Dd.9.33* 4  
     *Dolmetsch* 95v-96  
     *Euing* 21/2  
     *ML* 15v/1  
     *Nürnberg* 16  
     *Welde* 7v/1  
 To win renown.....*Brogynntyn* 128/1  
 TOM OF BEDLAM *SEE GRAY'S INN MASKE*  
 Traditore Galliard ..... *Osborn* 19/2-19v/1  
 Tregians Ground.....*Dd.2.11* 101-101v/1 (?)  
 Trenchmore.....[John Johnson] *Dd.3.18* 12v-13 (duet part)  
     *Lodge* 10/2-10v/1 (duet part) and 12/1  
     *Marsh* 139/1 (duet part), 139/2-141 (duet part)  
     *Nn.6.36* 33v-34 (duet part)  
     *Pickeringe* 51v/3 <88v> [inv.]  
     *Welde* 11v/1 and 11v/2-12 (duet parts)  
 Tres choses.....[Anthony Holborne] *Dd.2.11* 35v-36/1  
 Tresyll.....*Dd.2.11* 68/2  
 Trop Endurer .....[Lassus arr. Le Roy] Le Roy 1574 43v-44/1 [first setting]  
     44/2-45 [second setting]  
 Turkeylony/The Gods of Love.....408/2 91/2  
     *Willoughby* 88v-89/1  
 Turtle Dove, The/Maske.....[John Coprario] *Board* 45v  
     *Trinity* 132/2  
  
 Ultimi Miei Sospiri.....[Verdelot arr. Alfonso Ferrabosco I] *Hirsch* 18v-19  
     *Schele* 52-55/1  
 Unwinding of a Pin, The (Prelude).....[Richard Mathew] Mathew 1652 40-41  
 Up Tails All.....*Dd.9.33* 95v/2  
     *Nn.6.36* 10v  
     *Pickeringe* 34/2  
 Upright Squire.....*Lodge* 18v/2-19/1  
 Ut Re Mi Fa Sol La.....*Dallis* 231 (fragments)  
     *Schele* 39/2  
 Ut Re Mi Fa Sol La Fantasia.....[Thomas Robinson, Diomedes Cato, Alfonso Ferrabosco]  
     *Dd.2.11* 54v/1  
     *Herbert* 2v-3  
     *Hirsch* 64v/1  
     Robinson 1603 38-39  
     *Swarland* 8v-9  
  
 Vain is Worldly Pleasure.....*Lodge* 18v/1  
 Vater Unser in Himmelreich.....*Dallis* 5/2



- Thysius* 315/1  
 Vallet 1616 48-50  
*Vilnius* 73/4  
 Veni Creator, Canticle.....2764(2) 8/2  
 Viscount Lisle's Galliard/Susanna Galliard.....*Dd.2.11* 52/1  
     Dowland 1610A 2  
 Voice of the Earth, The/The Ghost.....408/2 113/1  
     *Bautzen* 85/2  
     *Folger* 7v-8/1  
     *Montbuysson* 24/2  
 VOICI, LA *SEE* BOURRÉE, LA  
 Volt of Provence.....Le Roy 1568 23v-24  
 Volta Courant, La.....[Byrd arr.?] *Aegidius* 25v/1  
     *Board* 13/2  
     *Dd.2.11* 73/1 and 75/3  
     *Dd.3.18* 38/2 (consort part)  
     Fuhrmann 1615 140/1  
     *Richard* 44  
     *Rowallan* 1/1 and 6-7  
     *Schele* 91  
     *Thysius* 372/1 and 196v-197  
 Vrai Dieu Disoit.....[Lassus arr. Le Roy] Denss 1594 93v-94/1  
     Le Roy 1574 46-46v/1 and 46v/2-47v  
     *Richard* 65v  
     *Thysius* 197v-198  
 Wakefield on a Green.....[John Johnson] *Dd.3.18* 11v-12/1 (duet part)  
     *Marsh* 146-148/1 and 148/2 (duet parts)  
 Walking in a Country Town.....[Thomas Robinson] Robinson 1603 47/1  
 Walsingham.....[Edward Collard, Francis Cutting, John Johnson, Anthony  
     Holborne, John Dowland, Marchant, Gergory Huwet] Barley  
     1596 (Orph) 73-75 (D2-D3)  
     *Cosens* 9v  
     *Dd.2.11* 29/2, 96, 96v-97/1 and 98/1  
     *Dd.5.78.3* 12/2 and 50v-51/1  
     *Dd.9.33* 21, 26v-28/1 and 67v-68  
     *Euing* 43v-44/1  
     *Nn.6.36* 19 and 20v-21/1  
     *Welde* 9v/3-10  
 Walsingham Courant .....*Vilnius* 25/2  
 Walsingham Galliard.....[John Dowland] *Bautzen* 35/1  
     *Beckmann* 5v-6  
     *Dd.2.11* 82v/1 (bandora)  
     *Dd.5.78.3* 37/2  
     *Vilnius* 24  
     *Wickhambrook* 17/4  
 Wanton Playfellow.....[Anthony Holborne] *Dd.5.78.3* 49v/2  
     *Dd.9.33* 67/2  
 Watkin's Ale.....41498 38  
     *Welde* 8/2  
 Welladay.....408/2 104/6 (duet part)  
 Welsh Almain.....*Dd.2.11* 60/4  
 West.....[Richard Mathew] Mathew 1652 6  
 Westminster Branle.....Hove 1612 61/2  
     *Thysius* 444  
 Weston's Pavan.....[Weston] *Dallis* 22-23, 96-97/1  
     *Lodge* 20v-21  
     *ML* 10v-11/1  
     *Marsh* 50-54/1 and 188  
     *Och1280* 1-2  
 What Cause Have I to Rejoice.....4900 63/2 (lute song)  
 What Heart can Think.....4900 59/1 (lute song)  
 What if a Day or a Month or a Year.....[John Dowland] *Basle* 19/2  
     *Dd.9.33* 62v/1  
     *Folger* 23 and 87/1  
     *Pickeringe* 19/5  
     *Trumbull* 2/3  
     Valerius 1626 248  
 What time Ulysses.....*Brogyntyn* 129/2



## APPENDIX 5

### Dateable elements in titles of solo lute music

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Alençon, Duke d': *See* MOUNSIEUR'S ALMAIN

Although I had a check: Poem by Surrey from Tottel's *Miscellany* (1557).

Ambrose: Possibly Ambrose Lupo de Milan, violin player to the court 1540-91.

Anthony: Ship of 120 tons owned by Cumberland and others. Captained by Robert Careless, a privateer. Went in an unsuccessful privateering convoy in 1595 under Captain Langton.<sup>1</sup>

Antiq Maske: possibly from *The Lords' Maske*, Campion, 14 Feb 1613.

As oft as I behold and see: Poem by Surrey from Tottel's *Miscellany* (1557).

Augurs, Maske of: Ben Jonson, 6 Jan and 6 May 1622.

Augustine: Probably Augustine Bassano, (*b* Venice, *d* Oct 1604) who came to England in 1539 and was a lutenist to Queen Elizabeth.

Banning, Lady: Anne, the daughter of Sir Henry Glenham. She married Sir Paul Banning (or Bayning) 1588-1629, of Little Bentley, Essex, in or before 1613, and died in 1639. She would have become Lady Banning in 1614 (when Sir Paul was knighted) until 1630, when she remarried.

Bear's Dance: possibly from the *Maske of Augurs*, Ben Jonson, 6 Jan and 6 May 1622.

Beaton, Mary: A Lady in Waiting to Queen Mary, who had a famous argument with James Beaton over Darnley in 1598. She appears very frequently in Scottish ballads for almost a century.

Bedford, Countess of: (*d* 1627) Famous patroness of poets and musicians, married the third earl of Bedford in 1594.

Bona Esperanza: One of Sir Hugh Willoughby's three ships which set sail in 1553 on an ill-fated voyage to find the North-east Passage.

Bonny Sweet Robin: Ballad tune first mentioned in 1594.

Brett: May be Arthur Brett, a cousin of Lady Buckingham, Groom of the Bed-chamber and would-be favourite of James I, who was knighted in 1623 and came to public notice especially in 1624. Other possibilities include Robert Brett of Devonshire, knighted in 1604, *d*1620.

Buckingham, Duke of: George Villiers, first Duke of Buckingham (1598-1628). Court favourite, especially of James I. Murdered in Portsmouth.

Burgh, Lord: Thomas, Lord Burgh (*d*1597).

Burrow: *See* BURGH

By fortune as I lay in bed: Poem from Tottel's *Miscellany* (1557).

Candish, Captain: Probably Thomas Cavendish (1560-92) who sailed his own ship from 1585 and circumnavigated the globe 1586-7.

Can She Excuse:<sup>2</sup>

Carey, Sir George: Robert Johnson was articulated to him in 1596, and he succeeded to the Hunsdon barony in 1596.

Case, Dr John: (*d*1600) Author of *The Praise of Musicke* (Oxford, 1586) and *Apologia Musices* (1588), qualified as a Doctor of Medicine in 1589.

<sup>1</sup> Sources for information about ship's names cited in I. Gaskell: 'The possible linking of ship's names with Elizabethan music titles' *North West Early Music Forum Newsletter* xi/6 (June, 1988) from: B. Bevan: *The Great Seamen of Elizabeth I* (Robert Hale, 1971); M. Lewis: *The Spanish Armada* (Batsford, 1960); K. R. Andrews: *Elizabethan Privateering* (Cambridge, 1964).

<sup>2</sup> See J. Ward: 'Excuse Me: A Dance to a Tune of John Dowland's Making', in *Libraries, History, Diplomacy and the Performing Arts: Essays in Honor of Carleton Sprague Smith* ed. Malena Kuss and others [in preparation].

- Chamberlain, Lord: (The one in Dowland's piece) George Carey, second Baron Hunsdon (1547-1603), son of Henry Carey, the first baron. He succeeded to the title in 1596 and was appointed Lord Chamberlain in 1597.
- Cherbury: *See* HERBERT, EDWARD
- Chi Passa: The origin of the ground (A 8 bars, B 12 bars) is to be found in a song by Filippo Azzainolo, *Chi passa per questa strada*, printed 1557 (*see* Simpson 1966, 101).
- Chow Bente: Ballad tune, sung in William Cavendish's play *The Varietie* (1639).
- Christian(us) IV: King of Denmark, reigned 1588-1648, crowned 1596, employed Dowland 1598-1606.
- Clifton, Mrs/Lady: Katherine Darcy, daughter of Sir Henry Darcy. She married Gervase Clifton in 1591. Clifton was knighted sometime before 1597 and created a peer in 1608.
- Cromwell, Oliver: 1599-1658.
- Dallis, Thomas: He was a teacher (probably of music) at Cambridge by 1583, and he examined Edward Johnson for his MusB in 1594. In 1583 he was referred to as 'Mr Dallis' in *Dallis*, but by 1594 was a Doctor of Music. His name frequently appears with that of John Bull.
- Danyel, John: Awarded Bachelor of Music, Oxford 1604.
- Darcy, Katherine: Daughter of Sir Henry Darcy. She married Gervase Clifton in 1591. Clifton was knighted sometime before 1597 and created a peer in 1608.
- De La Tromba: Also known as Lady Frances Sidneys Good Morrow. *See* SIDNEY, LADY FRANCES
- Delight: One of Sir Humphrey Gilbert's five main ships for his voyage of 1583 to Newfoundland. 120 tons. Gilbert sailed in this ship; it was Captained by William Winter, and the Master was Richard Clarke. On the voyage, the *Delight* struck a shoal and about 100 people were drowned.
- Denmark, King of: *See*: CHRISTIAN IV
- Derby, Earl of: Ferdinando Stanley, fifth Earl (1559-1594). He was known as Lord Strange until he succeeded as fifth earl in 1593, though Lumsden says it was in 1572.
- Devereux, Penelope: (b1562/3-1607), elder sister of Robert, Earl of Essex, married Lord Rich (hence: Lady Rich) in 1581, and later Charles Blount, Lord Mountjoy in 1605, who was by that time Earl of Devonshire.
- Devereux, Robert: (1567-1601) Created second Earl of Essex in 1576, and was also Lord Hereford. He was a court favourite around 1586, but was executed in 1601. *See also* RICH, LADY; DURETTE
- Devereux, Walter: Created Viscount Hereford in 1550 and created Earl of Essex in 1572.
- Devils Dance: Possibly an antimasque dance in the SQUIRE'S MASQUE
- Dolefull bell that still doth ring, the: Poem from Tottel's *Miscellany* (1557).
- Dowland, John: Awarded Bachelor of Music, Christ Church, Oxford in 1588 and styled 'Doctor' for the first time in print in 1621, in Thomas Ravenscroft *Whole Booke of Psalmes* (London, 1621), Psalm 100.
- Dowland's Bells: Also known as Lady Rich's Galliard. *See* RICH, LADY
- Drewrie: May be William Drury, *d* 1589, who took a law degree in 1553.
- Durette:<sup>3</sup> The Earl of Essex, Walter Devereux, also Viscount Hereford from 1550; who became Earl of Essex in 1572.
- Earl of Essex's Dump: *See* O HEAVENLY GOD
- Eglantine: The White rose, emblem of Elizabeth I (1558-1603).
- Essex, Earl of: The title was created in 1572. *See* DEVEREUX, ROBERT and DURETTE

<sup>3</sup> *See* J. Knowlton: 'A Definition of the Duret' *ML* xcvi (1967), 120-3.

- Fairy's Dance: Possibly an antimaske dance from Ben Jonson's *Oberon*, January 1611.
- Flat pavan: Listed in Munday 1588.
- Fleetwood, Brigid: daughter of Thomas Fleetwood of Chalfont St Giles. She married Sir William Smith in 1589, the nephew and heir of Sir Thomas Smith of Essex.
- Fortune: Ballad tune dating from 1589 or earlier.
- Fortune my Foe: *See* ORLANDO<sup>4</sup>
- Gillyflower: Probably a ship.
- Gipsies Dance: Probably from *The Gipsies Metamorphosed*, Ben Jonson, August-Sept 1621, composed for Buckingham and his family: music may have been by Robert Johnson, and if so would be after 1621. Plot revolves around fortune-telling.
- Goddess of Love: Ballad tune referred to in the 1560s, also known as Turkeylony, dating from c1570.<sup>5</sup>
- Go from my Window: Ballad popular from at least 1567. Consort setting printed by Morley in 1599. *See also* ORLANDO<sup>6</sup>
- Gordon, Lady Ann: Probably the daughter of the Earl of Arran who married George Gordon, 5th Earl of Huntly, c1553. George became Lord Gordon on the death of his elder brother in that year. He was imprisoned some time in the 1560s, but was restored to the Earldom in 1565.
- Gray's Inn Maske: Possibly from the *Inner Temple and Gray's Inn Maske*, 20 Feb 1613. *See* TOM OF BEDLAM, and INNER TEMPLE AND GRAY'S INN MASKE
- Gray, Lord: Andrew, 7th Lord, who succeeded to his title in 1612, and died in 1663.
- Gray, Molly: Possibly related to Lord Gray?
- Green, Mrs Anne: Music dedicated to her published by John Danyel in 1606.
- Greensleeves: Ballad tune first mentioned in 1580.
- Greville, Fulke: (*d* 1628) He was knighted in 1603, and known as a poet, but the Greville mentioned in the lute sources may have been his father, who had the same name and title, as the music dedicated to him was written by Francis Cutting who died in 1596.
- Guildford, Sir Henry: Possibly the controller of the royal household (1489-1532), who was knighted in 1512. In 1521 he was granted the manor of Hadlow in Kent which had been taken from the then duke of Buckingham.
- Harcourt, Lady: Probably the wife of Sir Simon Harcourt (1603-1642) or Sir Walter (1550-?).
- Harte opreste, the: perhaps related to Sir Thomas Wyatt's poem 'Hartte aprest with desserott thoughte'.<sup>7</sup>
- Hastings, Lord: Either of the two grandsons of Henry Stafford, Duke of Buckingham: Edward (c1516-1573) or Francis (1514-1561) who later became Earl of Huntingdon.
- Have at thy coat old woman: Ballad tune c1625.
- Hay, Lord: probably James Hay, first Baron Hay (*d* 1636), became Lord Hay 1606 and married in 1607. There was a celebration maske.
- Herbert, Edward: (3 March 1583-1648) full title, Edward Lord Herbert of Cherbury and Castle Island. Owner and one of the scribes of the lute book of Edward Herbert (c1630-40). He became a gentleman commoner of University College, Oxford in 1596, married Mary, daughter of Sir William Herbert in 1598. In 1603 he was made Knight of the Bath on the accession of James I(VI), and in 1624 received the Irish peerage of Castle Island. He was finally elevated to the English peerage as Lord Herbert of Cherbury in 1629.
- Hereford, Lord: The title was created in 1550 and died with the second Viscount in 1576. *See* DEVEREUX, WALTER

<sup>4</sup> *See* Spencer 1976 [?].

<sup>5</sup> *See* J. Ward: 'Music for "A Handefull of Pleasant Delites"', *JAMS* x (1957), 164; and Simpson 1966, 260-2.

<sup>6</sup> *See* Spencer 1976 [?].

<sup>7</sup> *See* *LSJ* xii (1970), 15, note 3.

Hoby, Sir Giles: (*d* 1626) Either the half-brother or son of the half-brother of Sir Thomas Hoby, first husband of Lady Russell. The dates of their knighthoods and Thomas's marriage are unknown.

Hunsdon, Lady: Elizabeth, second daughter of Sir John Spenser of Northamptonshire, and wife of George Carey, who became second Lord Hunsdon in 1596.

Hunter's Career: The earliest Broadside Ballad dates from about 1625.

If care do cause men cry: Poem by Surrey from Tottel's *Miscellany* (1557).

If ever man might him avaunt: Poem by Wyatt from Tottel's *Miscellany* (1557).

If right be racked, and over-run: Poem from Tottel's *Miscellany* (1557).

I loathe that I did love: Poem from Tottel's *Miscellany* (1557). Ballad tune registered 1578.

In Crete when Daedalus first began: Ballad tune *c*1580.

In winters just return: Poem by Surrey from Tottel's *Miscellany* (1557).

Inner Temple and Gray's Inn Maske: Beaumont, 20 Feb 1613.

James, Dr: Dean of Christ Church [Dd.3.18] 1584-96, Dean of Durham 1596-1606, elevated to Bishopric 1606.

Je file: Chanson, model first published in Le Roy and Ballard *Mellange de Chansons* (Paris, 1572).

Jewel: A privateering vessel of 130 tons, which took valuable prizes in the West Indies in 1594. Captained by Richard Best.

Joan to the May Pole: Ballad, earliest printed source dated 1712.

Johnson, Edward: Was examined for his MusB in Cambridge by Thomas Dallis in 1594.

Johnson, Robert: Articled to Sir George Carey in 1596.

Johnson's Medley: ballad tune registered 1584.

Kemp, William: (*fl* 1600) Comic actor and dancer. He started acting *c*1586 and spent his life in mad jigs and merry jests. In 1591 the third and last part of Kemp's Jig was licensed for publication; in 1599 he morris danced from London to Norwich; in 1600 he published his first pamphlet.

Knight, Captain John: (*d* 1606).

La Vecchia: ballad tune registered 1584, mentioned in Anthony Munday: *Banquet of Daintie Conceyts* (1584). The composition first appeared as *Pass'e mezzo della Paganina* in *Primo Libro di Balli* by G. Mainerio (Venice 1578).

Labandalashot: Ballad tune *c*1576.

Lachrimae: Tune by John Dowland, printed version published in 1604, but many manuscript sources predate this appearance.

Laiton, Lady: (i) The wife of Sir Thomas Laiton of Shropshire, Captain of Guernsey, knighted in 1579, and mentioned in *New Years Gifts to Elizabeth 1576-1600*, who married in 1578; (ii) Winifred Harcourt (d.1616), daughter of Simon Harcourt of Staffordshire, wife of Sir William Leighton, poet and composer, knighted 23 July 1603; (iii) The wife of Edward Layton, knighted in 1591; (iv) Elizabeth Knollys, daughter of Sir Francis Knollys (1514-96), who married Thomas Leighton in 1578, who was knighted in 1579, became Captain of Guernsey and died in 1609.<sup>8</sup>

Langton, Sir John: (1560-1616) Knighted in 1603.

Light of love: Ballad tune popular in England from *c*1570.

Like as the lark within the marlins foot: Poem from Tottel's *Miscellany* (1557).

Lincoln's Inn Maske: See MIDDLE TEMPLE AND LINCOLN'S INN MASK

<sup>8</sup> Spencer favours this last Lady Laiton.

- Lisle, The Lord Viscount: *See* SIDNEY, ROBERT
- Lodwick: Possibly Lodovico Bassano *b* c1550, *d* 1593.<sup>9</sup>
- Lord of Oxford's March, My: Tune listed in Munday 1588, but registered in 1584. *See* OXFORD, LORD OF
- Lord Willoughby's Welcome Home: Divisions on the tune of a ballad (c1590) celebrating a battle in the Netherlands fought by Peregrine Bertie, Lord Willoughby. Also known as Soet/Sweet Robert or Roland. *See* WILLOUGHBY, LORD
- Lord's Maske: Campion, 14 Feb 1613.
- Loth to depart: Ballad tune known before 1592, possibly as early as 1571.
- Mall Peatly: Popular dance tune, first recorded in 1633.
- Malte, Branle de: The dance is traced back to a mimed ballet of several movements during a masquerade at the French court in 1551.
- Marchant, Mr: May be identified as John Marchant, Gentleman of the Chapel Royal in 1593. A Mr Marchant, who taught the Princess Elizabeth to play the virginals, died in 1611. His music is found in *Brogyntyn*, *Sampson* and *Thistlethwaite*.
- Marigold: A bark of 30 tons. Captain, John Thomas. Accompanied Francis Drake. John Thomas behaved with conspicuous bravery when the Marigold was menaced by fog and storm, and he went ashore to save Drake, who was in a small boat engrossed in a survey off the coast of Patagonia.
- Mark Anthony: Mark Anthony Galliardello, a viol or violin player to the court 1547-85.
- Markham, Lady Anne: Anne Roos, wife of Griffin Markham who was knighted in 1594 after accompanying Essex at the seige of Rouen, she became Lady Markham in 1591. Griffin Markham was arrested in 1603.
- Martiall, the things that do attain: Poem by Surrey from Tottel's *Miscellany* (1557).
- Mary, Lady: May be Mary of Guise (1515-60), wife of James V of Scotland.
- Middle Temple and Lincoln's Inn Maske: George Chapman, 15 Feb 1613.
- Mildmay, Lady: Grace Sherrington (*d* 1620), who married Anthony Mildmay in 1597, and would have been Lady Mildmay from 1597 when Anthony was knighted.
- Mildmay, Mr: Probably Anthony Mildmay, who was knighted in 1597.
- Monson, Sir Thomas: (1564-1641) A great lover of music, who educated young musicians, especially singers, in his household.
- Mounsieur's Almain: Probably named after the Duke d'Alençon, who is named 'Mounseur' in the New Year's Gifts of 1582, the tune registered in 1584.
- Mure, Sir William: There were three successive Sir William Mures of Rowallan. Spring may have been more successful.
- My lute awake perform the last: Poem by Wyatt from Tottel's *Miscellany* (1557).
- My youthful years are past: Poem from Tottel's *Miscellany* (1557).
- Noble Men's Maske tune: This, in all probability, is part of the music from Cyril Tourneur's lost tragi-comedy, *The Nobleman*, which was played at Court in 1613, and is known to have contained a maske.
- Noel, Sir Edward: (1582-1643) Knighted in 1602, created Baronet in 1611 and Baron in 1617. He sold his manor of Dalby to the Duke of Buckingham.
- North, Lady: Married the third baron who succeeded to the title in 1600.
- North, Lord: Created first Baron North in 1591.
- Nusquam's Maske: Performed in the Willoughby household in 1560.

<sup>9</sup> *See* Woodfill 1969, 300 and Grove 1980.

- O happy dames, that may embrace: Poem by Surrey from Tottel's *Miscellany* (1557).
- O Heavenly God: Song performed at the deathbed of Walter Devereux, First Earl of Essex, in 1576. Also known as The Earl of Essex's Dump.
- Oldfield, Mrs Mary: The daughter and heiress of John Somerford who married Philip Oldfield, the second son of Philip Oldfield of Bradwall, in 1600 when he was 17.
- O loathsome place where I: Poem by Surrey from Tottel's *Miscellany* (1557).
- Orlando (Furioso): Ariosto's poem (1532) was first translated into English by John Harrington in the 1590s. The music is ascribed to Dowland, and was possibly composed for use in Robert Greene's play *The Historie of Orlando Furioso* c1591 [appears dated 1597 in *Mynshall*].
- Oxford, Lord/Earl of: Edward de Vere (1550-1604), who succeeded as 17th Earl of Oxford in 1562. See LORD OF OXFORD'S MARCH, MY
- Packington: Sir John Packington (1549-1625), knighted in 1587.
- Packington's Compounds/Pound: Ballad tune c1596.
- Paradiso, Renaldo: One of the consort of six flautists at court from 4th June 1568 to his death on 16th January 1570.
- Parsons, Robert: He was drowned in the River Trent at Newark on January 25 1570.
- Pembroke, Countess of: (d 1621) Sister of Sir Philip Sidney. She lost her father, mother and brother (Philip) in 1586, and it is probably this year that is referred to in the title of 'The Countess of Pembroke's Funerals' [*Pickeringe* f.34 etc.].
- Perdy I said it not: Poem by Wyatt from Tottel's *Miscellany* (1557).
- Philip's Pavan: has the title 'The first one Philips made' and the date 1580 in the Fitzwilliam Virginal Book.
- Phyllida was a fair maid: Poem from Tottel's *Miscellany* (1557).
- Pilkington, Francis: Awarded Bachelor of Music, Lincoln College, Oxford 11 July 1595.
- Piper, Captain Digorie: (1555-1590) His ship, the *Sweepstake*, put to sea in 1585 in search of Spaniards: however Piper did not confine himself to the Spanish and was charged with piracy in 1586.
- Porter, Edward: An Endymion Porter (1587-1649) was in the service of the Duke of Buckingham. He had five sons, though none was named Edward.
- Prince's Maske: ? Robert Johnson, possibly from the *Middle Temple and Lincoln's Inn Maske*, George Chapman, 15 Feb 1613.
- Quadran Pavan, Richard Allison: Broken consort setting printed by Morley in 1599.
- Queen Elizabeth I: Reigned 1558-1603. Dowland only dedicated music to her after her death.
- Queen Mary: Probably Mary Tudor, Queen of England 1553-58, but may be Mary of Guise (wife of James V of Scotland), 1515-60.
- Queens, Maske of: 2 Feb 1609.
- Raleigh, Sir Walter: Knighted in 1584, but out of Royal favour by 1603.
- Resound my voice ye woods: Poem by Wyatt from Tottel's *Miscellany* (1557).
- Rich, Lady: See DEVEREUX, PENELOPE
- Rich, Lettice: Daughter of Robert Rich, third Lord Rich and first Earl of Warwick and Penelope, Lady Rich: she married Sir George Cary (d1609) of Cockington, Devon and then Sir Arthur Lake, and had died by June 1619. Lady Cary is also called Lucy Rich.
- Robin: See BONNY SWEET ROBIN
- Rogero: descant on the Italian ground bass *Ruggiero*, popular in England in the 1580s.
- Roland: See LORD WILLOUGHBY'S WELCOME HOME
- Rosseter, Philip: (1568-1623), Royal lutenist from 1603.



Ruggiero: See Rogero.

Russell, Lady: (1528-1609) Elizabeth, Lady Russell, a daughter of Sir Anthony Cooke of Essex. She married Sir Thomas Hoby (translator of Castiglione's *The Booke of the Courtier* (1561)). After his death she married John, Lord Russell, heir to the Duke of Bedford in 1574.

Sellenger's Round: Ballad tune popular from at least 1567.

Seymour, Edward: (d1552), created Duke of Somerset on 16 February 1547.

Shoemaker: May allude to Dekker's *Shoemaker's Holiday* (1600).

Sick Tune, the: Either the ballad 'Captain Car' which has a refrain 'Syck sicke & totowe sike', entered in the Stationers' Register in 1579, or an unrelated tune 'sicke sicke and very sicke' in Holborne's *Citharn Schoole* (1597).

Sidney, Lady Frances: Either the daughter of Sir Philip Sidney (1583/4-1612) who married the Earl of Rutland, or more probably the wife of Sir Philip (d before 1635).

Sidney, Philip: (1554-1586) Son of Sir Henry Sidney and brother of Robert Sidney and the Countess of Pembroke. He was knighted in 1583.

Sidney, Robert: (1563-1626) Son of Sir Henry Sidney and brother of Philip Sidney and the Countess of Pembroke. He was knighted in 1586, and created Viscount Lisle in 1605. In 1618, the Earldom of Leicester was revived for him.

Singer: John Singer (fl 1594-1602) actor and dramatist.

Sins fortunes wrath envieth the wealth: Poem by Surrey from Tottel's *Miscellany* (1557).

Smith, John: Either John Smith of Essex, knighted at Royston in Nov-Dec 1605, or John Smith of Ostenhanger, Kent, knighted 11 May 1603.

Smith, Thomas: Wrote commendatory poem to Dowland 1610B.

Soet Robbert(-egen): See LORD WILLOUGHBY'S WELCOME HOME

Solus sine sola: Also known as Mrs Brigide Fleetwood's pavan: she married in 1589.

Somerset, Duke of: Henry Fitzroy, natural son of Henry VIII, who was created Duke of Richmond and Somerset in 1525 and died in 1536. See also SEYMOUR, EDWARD

Souch, Sir John: Son of Sir John Souch of Derbyshire. He was knighted in 1603. See also ZOUCH

Southcote, Mr: Probably John Southcote (1511-85), a judge and member of the Middle Temple. He sat on many trials including that of Thomas Howard, Duke of Norfolk. He had one son, also named John.

Spanish Pavan: descant on a variant of the Italian *Folia* ground bass, popular in England in the 1580s.

Squire's Maske: Written by Thomas Campion, for the marriage of the Earl of Somerset, 26 Dec 1613.

Squirrel: One of Sir Humphrey Gilbert's ships on his voyage of 1583 to Newfoundland: Captained by William Andrewes. The ship was lost in storms on the homeward voyage with Sir Humphrey on board. The ship's mascot was a red squirrel, which featured on the armorial bearings of Sir Humphrey's family.

Stanley, Ferdinando: See STRANGE, LORD and DERBY, EARL OF

Strang, Lady: See STRANGE, LORD

Strang, Lord: Probably Lord Strange. See STRANGE, LORD

Strange, Lord: Title of Ferdinando Stanley until he became Earl of Derby in 1593. He became Lord Strange in 1582.

Sturt, John: A lutenist to prince Henry in 1612, who played in Chapman's Middle Temple masque (15 Feb 1613), and was a London Wait from 1613. A 'John Sturt seruant to Mr Robert Johnson' was buried at St Mary's, Acton, Middx., 15th April 1625, and a John Sterte 'musician of Churchyard Alley, Fetter lane was buried at St Andrew's Holborn Jan 14 1625. The latter is most likely to have been the lutenist.

Sussex, Countess of: Possibly the wife of Robert Radcliffe, 1st Earl of Sussex (1483-1542), who married (i) Elizabeth c1505, daughter of the Duke of Buckingham; (ii) Lady Margaret Stanley; (iii) Mary, daughter of Sir John Arundel of Lanherne. Or the wife of Henry Radcliff, 2nd Earl

of Sussex, made a Knight Baronet in 1533, who became Earl in 1542. He married (i) Lady Elizabeth Howard before May 1524 and (ii) Anne, daughter of Sir Philip Calthorpe.

Sweet Robert: *See* LORD WILLOUGHBY'S WELCOME HOME

Tarleton, Richard: (*d* 1588) Famous comic actor. A gamecock was named after him in 1607.

The dolefull bell that still doth ring: Poem from Tottel's *Miscellany* (1557).

Thestilis a sely man, when love did him forsake: Poem from Tottel's *Miscellany* (1557).

Though I regarded not: Poem by Surrey from Tottel's *Miscellany* (1557).

Tom of Bedlam: or Mad Tom of Bedlam, a corruption of Tom of Bethlehem, Bethlehem being originally an insane asylum, and a haunt of villains. Also known as *Gray's Inn Maske*. Possibly from the *Maske of the Inner Temple and Gray's Inn*, Beaumont, 20 Feb 1613. Also a character in Shakespeare's *King Lear* (1605), and sometimes also known as the Abram man.

Trial: Ship Captained by Thomas Cowper. It made a successful privateering voyage in 1599-1600 with a carefully planned and coolly executed piece of kidnapping at Mochima on the pearl coast.

Vain is the fleeting wealth: Poem from Tottel's *Miscellany* (1557).

Vautor, Thomas: Awarded Bachelor of Music, Oxford 1616.

Vaux, Mrs: Probably Elizabeth Roper, wife of George, eldest son of William Lord Vaux of Harrowden.

Weston: A 'Master Weston', page to Henry VIII and lutenist, was in the charge of Philip van Wilder in the 1530s (John Stevens: *Music and Poetry in the Early Tudor Court*). Account books at Belvoir Castle, Historical MSS Commission, 4, p.381, show that a Weston was engaged there as lutenist in 1558. Whether this Weston was identical with Henry VIII's page, or whether either was the composer of Weston's pavan is impossible to say.

When Cupid scaled first the fort: Poem by Vaux from Tottel's *Miscellany* (1557).

When dreadful swelling seas: Poem from Tottel's *Miscellany* (1557).

When raging love with extreme pain: Also imitated with the words 'When raging louts, with feeble brains'. Poem by Surrey from Tottel's *Miscellany* (1557). Ballad tune registered in 1584 as 'The complaint of a woman lover'.

When youth had led me half the race: Poem by Surrey from Tottel's *Miscellany* (1557).

White, Mrs: May be Agnes Cecil (sister of William Cecil, Lord Burleigh 1520-98) who married Thomas White of Tuxford, Notts; or their daughter Anne.

Who loves to live in peace: Poem from Tottel's *Miscellany* (1557).

Willoughby, Francis: Owner and one of the scribes of the Willoughby lute book. He was born c1547, and was active until about 1580.<sup>10</sup>

Willoughby, Lord: Peregrine Bertie (1555-1601), eleventh Baron Willoughby de Eresby. He became a distinguished soldier, and in 1587 was appointed Commander of the English forces in the Netherlands. He returned triumphantly from there in 1589. *See* LORD WILLOUGHBY'S WELCOME HOME

Wilson's Wild: ballad tune registered 1588.

Winter, Mrs: May be Jean or Jane Ingleby who married George Winter. (Date unknown).

Witches Dance: From Ben Jonson's *The Maske of Queens*, 2 Feb 1609.

Zouche, Lord: probably Edward la Zouche (1556-1625), who succeeded his father as Lord Zouche in 1569.

Zouche, Sir John: The younger son of John, 8th Baron Zouche of Harringworth. His son was born in 1590.

<sup>10</sup> Further information about the family may be found in R Smith: 'The Willoughby's of Wollaton, 1500-1643' PhD diss., Nottingham U. (1964).

## APPENDIX 6

### Duet and consort music in solo lute sources<sup>1</sup>

All known sources for each piece are listed

Abbreviations:

= equal parts

TG Treble/Ground

*Walsingham* Sometimes known as the Beverly and Mills Consort Books. Hull, University, The Brynmor Jones Library, MSS DDHO/20/1-3; flute treble viol and bass viol part books. Oakland, California, Mills College Library; cittern part-book. Four of the Walsingham Consort Books, 1588.

*Holmes* Matthew Holmes Consort Books: Cambridge University Library, Lute (L) Dd.3.18 (also contains duet music); Recorder (R) Dd.5.21; Bass Viol (V) Dd.5.20; Cittern (C) Dd.14.24

*Browne* The Browne (formerly Braye) bandora (c1600) and lyra viol (c1635-40) book, owned by Robert Spencer

*Morley* Thomas Morley *The First Book of Consort Lessons* (London, 1599/R 1611) ed. Sydney Beck (New York, 1959)

*Rosseter* Flute *US-NYpl* Drexel 5433.5; Cittern *GB-Lcm* Ms II.E.43

Composer	Title	Lutes	Duet Sources	Consort Sources and notes
Richard Allison	Allison's Pavan			<i>Dd.3.18</i> 19v-20/1
Richard Allison	Bachelor's Delight			<i>Dd.3.18</i> 44v/2-45
Richard Allison	De la Tromba pavan/Lady Frances Sidney's Goodmorrow	=	FIRST <i>Pickeringe</i> 7v-8r/1 <i>?Dd.3.18</i> 45v-46 SECOND <i>Pickeringe</i> 6v/2-7r <i>Sampson</i> 10v-11r/1 <i>Brogyntyn</i> 26-27/1	<i>Walsingham</i> no.1 <i>The Lady Frances Sidneys Goodmorowe. Mr Richard Allison</i> <i>Morley</i> No.3 <i>De la Tromba pavin</i> <i>Holmes</i> No.? <i>De la Tromba.</i> The lute part in <i>Holmes (Dd.3.18 40r)</i> contains answering trumpet calls as in the lute duet, rather than in <i>Morley's</i> printed version. Although only <i>Walsingham</i> has the composer's attribution this would seem acceptable owing to the number of Allison's pieces in this source, and the strong possibility that Allison was associated with the books in some way. The lute duet arrangement may not be by Allison.
Richard Allison	Dolorosa Pavan			<i>Dd.3.18</i> 46v-47
Richard Allison	Go From My Window	=	FIRST <i>Add.2764(2)</i> 9v	<i>Dd.3.18</i> 34v-35
Richard Allison	Knell			<i>Dd.3.18</i> 31v-32/1.
Richard Allison	Mrs Millicent's Pavan			<i>Dd.3.18</i> 57v-58
Richard Allison	Sharp Pavan	TG	TREBLE <i>Pickeringe</i> 11v-12r/1 <i>Folger</i> 17v-18r <i>ML</i> 5v-6r GROUND <i>Pickeringe</i> 12r/2 <i>Trumbull</i> 17r/2	6 statements of a 12-bar ground
Richard Allison	Spanish Measures	TG	TREBLE <i>Board</i> 4v-5r/1 GROUND <i>Board</i> 5r/2	4 statements of a 16-bar ground. Ground requires 7th course at D
	All Night in Venus' Court			<i>Dd.3.18</i> 53/3

<sup>1</sup> I am indebted to Lynda Sayce for allowing me to use her notes on the sources of English duet music, and for looking through this list and adding her own detailed comments.

	Almain	=	FIRST <i>ML</i> 33v/1 SECOND <i>ML</i> 33v/2	in Flat French tuning
	Almain Lorraine	?=	FIRST <i>Dd.4.22</i> 2r/1 <i>Sampson</i> 3r/1 <i>Thysius</i> 501r <i>Folger</i> 2v/1 SECOND <i>Sampson</i> 3r/2 <i>Folger</i> 2v/2	Popular piece reprinted (for other media) many times 1552-83. See Brown 1965
	Alpha Pavan	=	SECOND <i>Brogyntyn</i> 13/2	<i>Holmes</i> Cittern 26r <i>Braye</i> 16v
	Ballet	=	FIRST Besard 1603 150v/1 SECOND Besard 1603 151/1. <i>Dolmetsch</i> 135v-6	
	Ballet des Folles	=	FIRST Besard 1603 150v/2 SECOND Besard 1603 151/2	
	Battle	= tone apart	FIRST <i>Pickeringe</i> 53v-54r SECOND <i>Pickeringe</i> 52v-53r	The 6th course is lowered one tone on each lute. See also <i>Thistlethwaite</i> .
	Battle	=	FIRST <i>Dallis</i> 238-39/1 SECOND <i>Dallis</i> 239/2-40/1 Phalese 1563 56v-57r (both) Phalese 1568 60v-61r (both) Phalese 1571 98v-99r (both) Not the same as above.	Although not strictly an English duet, this is included because of its appearance in a major Golden Age source. It is the only duet from the continental repertory to appear in an English MS collection. See also <i>Thistlethwaite</i> .
	Bodkin	TG	TREBLE <i>Dd.3.18</i> 44r/2-44v/1	9 statements of a 4-bar ground
	Callinoe	TG	TREBLE <i>Dd.3.18</i> 3r	8 statements of an 8-bar ground
	Chi passa	=, 4th apart	FIRST <i>Willoughby</i> 83v-84r SECOND <i>Willoughby</i> 84v-85/1	A basic setting without divisions
	De la Court Pavan			<i>Dd.3.18</i> 47v-48/1 <i>Dd.3.18</i> 72v(recorder)
	De la Tromba Galliard	=	SECOND <i>Brogyntyn</i> 27/1-28/1	<i>Rosseter</i> only flute and cittern survive
	Dolorosa Pavan			<i>Dd.3.18</i> 53v
	Drewry's Accords	=	FIRST <i>Pickeringe</i> 6v/1 <i>Ballet</i> 48 SECOND <i>Pickeringe</i> 6r/2 <i>Brogyntyn</i> 30 <i>Ballet</i> 49/1	
	Dump	TG	TREBLE <i>Dd.3.18</i> 6r/2 and 6v-7r	14 statements of a 4-bar ground.
	Duncome's Galliard	?=	FIRST <i>Sampson</i> 12r	<i>Holmes</i> <i>Dd.3.18</i> 17r/2 /Recorder 5r/Viol 5r/Cittern17r
	Earl of Oxford's March			<i>Dd.3.18</i> 20/2.
	Emerald Galliard			<i>Dd.3.18</i> 52v/1

	French Volt			<i>Dd.3.18</i> 8/2 <i>Euing</i> 23v/2
	Galliard	1 L, 4 hands	<i>Trumbull</i> 32v (both parts in score)	7th course at D. Similar to Dowland's 'My Lord Chamberlain...' but sufficiently different to merit inclusion as a separate piece
	Galliard	?=	FIRST <i>Trumbull</i> 33v	The 'report' style of this piece makes reconstruction of the missing second part a viable proposition. The piece is omitted from the inventory in the facsimile
	Galliard	=	FIRST Phalese 1552 92/2. SECOND Phalese 1552 93/2.	May be parts of a consort
	Galliard for 2 lutes after Lavecchia	=	FIRST <i>Ballet</i> 46 SECOND <i>Ballet</i> 47	Musically unrelated to Johnson's 'Lavecchia' pavan and galliard, even though this galliard and J's pavan are placed in juxtaposition in this source.
	Goodnight	TG	TREBLE <i>Ballet</i> 85/3-86/1 GROUND <i>Dd.2.11</i> 8v-9r/1	
	Greensleeves	TG	TREBLE <i>Folger</i> 5r/1 <i>Mynshall</i> 3r/2-3v/1 GROUND <i>Folger</i> 5r/2 5 statements of an 8-bar Romanesca ground	
	Ground	TG	GROUND <i>Marsh</i> 419/4	
	Ground	TG	GROUND <i>Marsh</i> 419/5	
	Heart Opressed	TG	TREBLE <i>Mynshall</i> 2r/2 Rhythm signs are very confused.	Version for solo lute in Le Roy 1574 77r
	John Come Kiss Me Now	TG	TREBLE <i>Welde</i> 10v-11 <i>Cosens</i> 69v-70v (?solo) <i>ML</i> 11v-12 (?solo)	
	La Dolce Nenne			<i>Dd.3.18</i> 53/1
	Lady Harcourt's Galliard			<i>Dd.3.18</i> 52v/2.
	Malt's Come Down	TG	TREBLE <i>Dd.9.33</i> 89v	
	Merry Mood	=	FIRST <i>Sampson</i> 12r/2	
	Nightingale	=	FIRST <i>Dd.3.18</i> 22v/2	
	Nutmegs and Ginger			<i>Dd.3.18</i> 33/2
	Packington's Galliard	=	FIRST <i>Sampson</i> 9r/1 <i>Mynshall</i> 9r <i>Marsh</i> 268 2764(2) [2v]-[3r] SECOND <i>Brogynryn</i> 19/2	
	Passamezzo [moderno] Pavan	=	FIRST <i>Dallis</i> 244-245/1 SECOND <i>Dallis</i> 245/2 Phalese 1563 62 [inv]	
	Passamezzo Pavan	TG	TREBLE <i>Dd.3.18</i> 42v-43v/1 3 statements of a 16-bar ground	
	Passamezzo Galliard	TG	TREBLE <i>Dd.3.18</i> 41v-42r statements of a 16-bar ground	

	Passamezzo Galliard	TG	TREBLE <i>Dd.3.18</i> 43v/2-44/1	
	Primerò			<i>Dd.3.18</i> 32v-33/1
	Quadran Galliard	TG	TREBLE <i>Pickeringe</i> 12v-13r/1 <i>Dd.3.18</i> 6r/2 and 6v-7r <i>Trumbull</i> 11v-12r GROUND <i>Pickeringe</i> 13r/2 <i>Pickeringe</i> 8r/3 (identical to the version on 13r) The Ground needs some adjustments in the second section to fit precisely with the treble	
	Quadran Pavan	TG	TREBLE <i>Pickeringe</i> 9v-10r/1 <i>Dd.3.18</i> 5v-6r/1 <i>Trumbull</i> 10v-11r GROUND <i>Pickeringe</i> 10r/2	
	Robin is to the greenwood gone	TG	TREBLE <i>Dd.3.18</i> 11r	Although this treble is found in the duet section of <i>Dd.3.18</i> , Lyle Nordstrom has suggested that the second part should be played on a bass viol rather than a lute. Evidence for this includes the chordal first section of the treble (unusual in a lute duet) and the presence of a compatible bass viol part in <i>Dd.5.20</i> 3r. However, a reconstructed ground for a second lute may be found in Tab.1, no.3
	Rogero	TG	TREBLE <i>Marsh</i> 39 GROUND <i>Dallis</i> 92/2	
	La Rossignoll	=	FIRST <i>Pickeringe</i> 8r/2 <i>Board</i> 6r/2 SECOND <i>Pickeringe</i> 8v/1	
	Squire's Galliard / My Lord Strange's Galliard	=	SECOND <i>Sampson</i> 12v/2-13r This part is clearly an arrangement the other half of which is lost, since this part is incompatible for reasons of range and texture, with any of the extant solo versions.	<i>Walsingham</i> No.17 (c minor) <i>Holmes</i> No.? (g minor) The <i>Sampson</i> part fits perfectly with the <i>Walsingham</i> consort version, and the first lute can probably be reconstructed from these.
	Sweet Margaret	TG	TREBLE <i>Vilnius</i> 22	
	Tarleton's Jig			<i>Dd.3.18</i> 53/2
	Treble	TG	TREBLE <i>Dd.9.33</i> 54	
	Treble	TG	TREBLE <i>Marsh</i> 156/2-157	
	Welladay	TG	GROUND <i>Ballet</i> 104/6	
Mark Anthony	Passamezzo Pavan	TG	TREBLE <i>Marsh</i> 369-375/1 <i>Phalese</i> 1563 72v-75v. GROUND <i>Marsh</i> 375/2 <i>Phalese</i> 1563 65/2 [inv].	
R Ascue	Galliard	TG	TREBLE <i>Dd.9.33</i> 88v	
Augustine Bassano	Alfonso's Pavan			<i>Dd.3.18</i> 36v
Cotton	Goodnight	TG	TREBLE <i>Marsh</i> 362-3	

Francis Cutting	Short Almain	TG	TREBLE <i>Dd.3.18</i> 59r GROUND <i>Pickeringe</i> 14r/2 The two parts are not compatible, and appear to be from slightly different pieces	
Francis Cutting ?	French Pavan	TG	TREBLE <i>Vilnius</i> 54v/2 GROUND <i>Vilnius</i> 54v/3	
John Danyel	Fancy	=	FIRST <i>Sampson</i> 11r/2	
John Danyel	Passamezzo Galliard	TG	TREBLE <i>Dd.3.18</i> 62r-63r/1 GROUND <i>Dd.3.18</i> 63r/2 8 statements of a 16-bar ground	
John Dowland	Fortune my Foe	=	FIRST <i>Dd.2.11</i> 56/2 <i>Dd.9.33</i> 89 Probably a duet, as extant sources do not function as either solos or consort parts. this implies there must be other sources	Consort version? <i>Ballet</i> 14r
John Dowland	Fortune My Foe	TG	TREBLE <i>Dd.9.33</i> 89	
John Dowland	Frog Galliard/ Now O Now	=	SECOND <i>Vilnius</i> 21/1	
John Dowland	Frog Galliard/ Now O Now	TG	GROUND <i>Vilnius</i> 22v/1	
John Dowland	Giles Hoby's Galliard			<i>Herbert</i> 10r/1 <i>Hove</i> 1612 52v/2
John Dowland	Lachrimae arr. J. B. Besard	=	FIRST Besard 1617 7r/2 and 8r/2 SECOND Besard 1617 7r/1 and 8r/1	Besard 1617 7/3 and 8/3 DIFFERENT VERSION: <i>Dd.3.18</i> 16v-17/1
John Dowland	Lady Rich's Galliard/ Dowland's Bells	TG	TREBLE <i>Vilnius</i> 21/1 GROUND <i>Vilnius</i> 21/3	
John Dowland	Lord Willough- by's Welcome Home	=	FIRST <i>Folger</i> 9v/1 SECOND <i>Sampson</i> 11v/2	
John Dowland	Lord Cham- berlain's Galliard	1 lute, 4 hands	FIRST & SECOND Dowland 1597 sig.L2v 7th course at D	
John Dowland	Mounsieur's Almain	=	FIRST <i>Add.2764(2)</i> 12v/2 <i>Dd.3.18</i> 35v <i>Welde</i> 14v/2-15 SECOND <i>Euing</i> 19v <i>Mynshall</i> 10/2	<i>Schele</i> 147/2-148/1 (lute) <i>Vilnius</i> 1r/3 (bandora) <i>Morley</i> No.15
John Dowland	Orlando			<i>Vilnius</i> 1/1 <i>Vilnius</i> 1/2 (bandora)
John Dowland	Sir John Smith's Almain	=	SECOND <i>Ballet</i> 7	<i>Schele</i> 148/2 <i>Allmande</i> : Lute part for broken consort
Alfonso Ferrabosco	Spanish Pavan	TG	TREBLE <i>Pickeringe</i> 10v-11r/1 <i>Dd.3.18</i> 14v-15r/1 GROUND <i>Pickeringe</i> 11r/2 6 statements of a 16-bar ground.	
Gastoldi arr.?	Ballet Questo Dolce Serene	=	FIRST <i>Dolmetsch</i> 162 Valerius 1626 263 SECOND <i>Dolmetsch</i> 161v	

Johan Leo Hassler	Intrada	=	FIRST Fuhrmann 1615 132/2 SECOND Fuhrmann 1615 132/1	
Anthony Holborne	Holborne's Farewell			<i>Dd.3.18</i> 18
Joachim van den Hove ?	Duet	=	FIRST Hove 1601 75v-76v SECOND Hove 1601 76-77 [inv]	
John Johnson?	Cara Cosa Folia	TG	TREBLE <i>Marsh</i> 162-3, 165/2 irregular	
John Johnson	Chi Passa	TG	TREBLE <i>Dd.3.18</i> 7v-8r <i>Marsh</i> 151/3-153 3 divisions on a 32-bar ground. Various versions of the ground are in <i>Marsh</i> and <i>Willoughby</i>	
John Johnson	Delight Pavan	TG	TREBLE <i>Board</i> 14v-15 GROUND <i>Dallis</i> 84-85/1	<i>Dd.3.18</i> 20v-21 and 59v-60 <i>Trumbull</i> 4v-5r <i>Vilnius</i> 62v-63v/1
John Johnson	Delight Pavan	=	FIRST <i>Folger</i> 14v-15r SECOND <i>Brogynryn</i> 13/1 A second part was probably added to a solo; this arrangement may not be by Johnson	
John Johnson	Dump	TG	TREBLE <i>Dd.3.18</i> 3v/1 <i>Marsh</i> 144/3-145 31392 22v/1 GROUND <i>Dd.3.18</i> 3v/1 31392 22v/2 <i>Marsh</i> 144/2 13 divisions on a 4-bar ground. The ground is the first 4 bars of <i>Dd.3.18</i> .	
John Johnson?	Dump	TG, 4th apart	TREBLE <i>Marsh</i> 150-51/1 GROUND <i>Marsh</i> 151/2 23 (?24) statements of a 2-bar ground.	
John Johnson?	Dump / The Most Assured	TG	TREBLE <i>Dd.3.18</i> 71v-72r <i>Schele</i> 16/3 <i>Thistlethwaite</i> 2r-3r/1 23 (?24) statements of a 2-bar ground, the first 6 concordant with preceding piece.	
John Johnson	Flat Galliard	TG	TREBLE <i>Dd.3.18</i> 22r <i>Pickeringe</i> 5v/1 The ground can be reconstructed from the version in <i>Pickeringe</i> below	
John Johnson	Flat Galliard	=	FIRST <i>Pickeringe</i> 5v/1 SECOND <i>Pickeringe</i> 5v/2-6r/1 Arrangement possibly not by Johnson	
John Johnson	Flat Pavan	=	FIRST <i>Pickeringe</i> 4v/2-5r/1 SECOND <i>Pickeringe</i> 5r/2 <i>Trumbull</i> 15r/1 An arrangement, possibly not by Johnson. Lute ii in <i>Pickeringe</i> lacks 3.5 bars.	<i>Trumbull</i> 10r (Lute) <i>Dd.3.18</i> 60v-61 <i>Dd.9.33</i> 90v-91 <i>Folger</i> 10
John Johnson	Flat Pavan	TG	TREBLE <i>Trumbull</i> 17v-19r/1 <i>Dd.3.18</i> 21v	



John Johnson?	The French Galliard	TG	TREBLE <i>Marsh</i> 148/3-149	
John Johnson?	Go Merrily While	TG	TREBLE <i>Dd.3.18</i> 40v-41r 5 divisions on a 12-bar ground. Possibly later than Johnson	
John Johnson	Goodnight and Good Rest	TG	TREBLE <i>Dd.3.18</i> 15v-16r <i>Marsh</i> 158-60 <i>Marsh</i> 26-7 (11 divisions only) <i>Willoughby</i> 3v-5 (6 divisions, the first 5 identical to <i>Dd.3.18</i> , the 6th confused. GROUND <i>Willoughby</i> 5v <i>Dallis</i> 16/1 <i>Brognyntyn</i> 7/1 <i>Dd.2.11</i> 86/2 16 divisions on an 8-bar ground. None of the grounds fits exactly.	
John Johnson	Green Garters	TG	TREBLE <i>Dd.3.18</i> 23v-24r 8 divisions on an 8-bar ground.	<i>Holmes</i> (Viol) 6r
John Johnson?	Greensleeves	TG	TREBLE <i>Dd.3.18</i> 8v-9r GROUND <i>Folger</i> 5r/2 The ground is to a different setting, but fits well. 24 divisions on a 4-bar ground alternating.	
John Johnson?	Hunt's Up	TG	TREBLE <i>Dd.3.18</i> 4v <i>Folger</i> 3v-4r/1 <i>Trumbull</i> 1v-2r/1 <i>Board</i> 2v/2-3r/1 GROUND <i>Folger</i> 4r/2 <i>Trumbull</i> 2r/2 <i>Board</i> 3r/2 Ground found with slight variations in <i>Folger</i> and <i>Trumbull</i> .	
John Johnson	Lavecchia Galliard	=	FIRST <i>Wickhambrook</i> 16r/1 <i>Pickeringe</i> 4r/2 SECOND <i>Wickhambrook</i> 16r/2 [inv] <i>Pickeringe</i> 4v/1 <i>Brognyntyn</i> 29/2	
John Johnson	Lavecchia Pavan	=	FIRST <i>Wickhambrook</i> 14/2 and 15v/1 <i>Pickeringe</i> 4r/1 (incomplete) <i>Ballet</i> 45 <i>Folger</i> 12r <i>Schele</i> 143-144/1 SECOND <i>Wickhambrook</i> 15v/2 [inv] <i>Brognyntyn</i> 28/2-29/1	<i>Dd.3.18</i> 61v
John Johnson ?	The Leaves be Green / Browning	TG	TREBLE <i>Pickeringe</i> 14v-15r/1 <i>Dd.3.18</i> 17v <i>Dd.9.33</i> 63v-64r GROUND <i>Pickeringe</i> 15r/2 10 divisions on an 8-bar ground.	
John Johnson	New Hunt's Up	TG	TREBLE <i>Dd.3.18</i> 13v-14r <i>Trumbull</i> 15v-16r <i>Welde</i> 13r/2-14r/1 <i>Marsh</i> 183-6/1 GROUND <i>Marsh</i> 186/2 9 divisions on a 16-bar ground.	<i>Marsh</i> 397 (Bandora in G)

John Johnson	Passamezzo Galliard	TG, 4th apart	TREBLE <i>Marsh</i> 154/1 GROUND <i>Marsh</i> 154/2-156/1 14 divisions on an 8-bar passamezzo moderno bass.	
John Johnson	Passamezzo Galliard	TG	TREBLE <i>Dd.3.18</i> 2v	
John Johnson ?	Passamezzo Pavan	TG	TREBLE <i>Dd.3.18</i> 1v-2r <i>Marsh</i> 142-144/1 (similar but not identical treble) <i>Mynshall</i> 2v-3r/1 (similar but not identical) GROUND <i>Ballet</i> 85/2 <i>Lvov</i> 100-101v/1 4 statements over a 16-bar ground	
John Johnson	Quadran Pavan	TG	TREBLE <i>Add.2764(2)</i> 11-11v/1	<i>Dd.3.18</i> 26v-27/1
John Johnson	The Queen's Treble	TG	TREBLE <i>Pickeringe</i> 8v/2-9r/1 <i>Folger</i> 6v-7r/1 <i>Dd.3.18</i> 4r-3v/2 <i>ML</i> 4v-5/1 <i>Schele</i> 138-9 GROUND <i>Pickeringe</i> 9r/2 <i>Folger</i> 7r/2 <i>Brogyntyn</i> 7/1 <i>Vilnius</i> 62/2 14 divisions on a 4-bar ground. <i>Brogyntyn</i> contains two different settings, the first = <i>Pickeringe</i> , the second = the ground in <i>Folger</i>	
John Johnson	Rogero	TG	TREBLE <i>Dd.3.18</i> 1r <i>Mynshall</i> 3v/2 <i>Trumbull</i> 25v/2 (incomplete) <i>Ballet</i> 90/2-91/1 (Last 9 measures of an otherwise unknown set of divisions) GROUND <i>Trumbull</i> 25v/1 5 divisions on an 8-bar ground	
John Johnson	Sellenger's Round	TG	TREBLE <i>Dd.3.18</i> 5r <i>Marsh</i> 182 <i>Thysius</i> 442/3 3 divisions on a 20-bar ground	
John Johnson	Short Almain (1)	TG	TREBLE <i>Dd.3.18</i> 9v-10r/1 GROUND <i>Pickeringe</i> 14r/2 7 divisions on an 8-bar ground	<i>Holmes</i> Cittern 20v-21?
John Johnson	Short Almain (2)	TG	TREBLE <i>Dd.3.18</i> 10v <i>Pickeringe</i> 13v-14r/1 GROUND <i>Pickeringe</i> 14r/2 6 divisions on an 8-bar ground	<i>Holmes</i> Cittern 20v-21?
John Johnson	Treble and Ground	TG	TREBLE <i>ML</i> 6v GROUND <i>Brogyntyn</i> 7/1 5 statements of an 8-bar ground.	
John Johnson	Treble and Ground	TG	TREBLE <i>Board</i> 1r/1 <i>ML</i> 5r/2 GROUND <i>Board</i> 1r/2 Bergamasca ground. A triple time parody of Johnson's 'Queen's Dump'.	

John Johnson	Trenchmore	TG	TREBLE <i>Marsh</i> 139/1 <i>Welde</i> 11v/2-12r <i>Dd.3.18</i> 12v-13r <i>Lodge</i> 10r/2-10v/1 GROUND <i>Marsh</i> 139/2-141 <i>Nn.6.36</i> 33v-34 <i>Welde</i> 11v/1 (first 2 bars of treble) 29 divisions on a 2-bar ground. The version in <i>Lodge</i> may be different	
John Johnson	Wakefield on a Green	TG	TREBLE <i>Marsh</i> 146-148/1 <i>Dd.3.18</i> 11v-12r/1 GROUND <i>Marsh</i> 148/2 22 divisions on a 4-bar ground	
Ellis Lawrey	The Marigold	TG	TREBLE <i>Dd.3.18</i> 23r/1 GROUND <i>Dd.3.18</i> 23r/2 . Irregular ground.	
John Marchant /Francis Pilkington	Echo Almain	=	FIRST <i>Brogyntyn</i> 31 SECOND <i>Sampson</i> 11v/1	
John Marchant	Fancy	=	FIRST (?) <i>Hirsch</i> 6v/1 SECOND (?) <i>Brogyntyn</i> 15	
John Marchant	Fancy	=?	FIRST <i>Thistlethwaite</i> 77v/2-78r	
Richard Nicholson	The Jew's Dance			<i>Dd.3.18</i> 48/2
Peter Phillips	Philips Pavan	=, 5th apart	FIRST <i>Dallis</i> 82 SECOND <i>Dallis</i> 83/1 Many solo concordances	<i>Dd.3.18</i> 18v-19/1
Walter Porter	Galliard			<i>Dd.3.18</i> 49/2
Walter Porter?	Pavan			<i>Dd.3.18</i> 48v-49/1
Richard Reade / Anthony Holborne	Reade's Almain	=	FIRST <i>Dd.3.18</i> 19/2 <i>Dd.2.11</i> 70/3	<i>Holmes</i> No.? <i>Dd.3.18</i> 19/2
Richard Reade	Battle			<i>Dd.3.18</i> 31/1
Richard Reade	Fancy			<i>Dd.3.18</i> 33v-34/1
Richard Reade	Dr James's Galliard			<i>Dd.3.18</i> 34/3 <i>Dd.3.18</i> 58v <i>Dd.5.78.3</i> 25/2 and 45/2
Richard Reade	Galliard	=	SECOND <i>Dd.3.18</i> 38v/1	<i>Dd.3.18</i> 38v/1
Richard Reade	Galliard			<i>Dd.3.18</i> 22v/1
Richard Reade	Reade's 6th Galliard			<i>Dd.3.18</i> 27/2
Richard Reade	Reade's 8th Galliard			<i>Dd.3.18</i> 30
Richard Reade	Pavan	=	FIRST (Orpharion) <i>Dd.3.18</i> 55/2 SECOND <i>Dd.3.18</i> 54v/1	
Richard Reade	W & V Pavan	=	FIRST (Orpharion) <i>Dd.3.18</i> 55/3 SECOND <i>Dd.3.18</i> 54v/2	

Richard Reade	Reade's 1st Pavan			<i>Dd.3.18 37-36v</i>
Richard Reade	Reade's 2nd Pavan			<i>Dd.3.18 37v-38/1</i>
Richard Reade	Reade's 3rd Pavan, Flat			<i>Dd.3.18 39-38v/2</i>
Richard Reade	Reade's 4th Pavan			<i>Dd.3.18 39v</i>
Richard Reade	Reade's 5th Pavan			<i>Dd.3.18 27v</i>
Richard Reade	Reade's 6th Pavan			<i>Dd.3.18 28</i>
Richard Reade	Dr James's Pavan / Reade's 7th Pavan			<i>Dd.3.18 12/2</i> <i>Dd.3.18 28v-29/1</i>
Richard Reade	Reade's 8th Pavan			<i>Dd.3.18 29v</i>
Richard Reade	Reade's 9th Pavan			<i>Dd.3.18 30v</i>
Richard Reade	Reade's 10th Pavan			<i>Dd.3.18 55v-56/1</i>
Richard Reade	Reade's 11th Pavan			<i>Dd.3.18 56v-57/1</i>
Richard Reade	Eglantine Jig			<i>Dd.3.18 34/2</i>
Richard Reade	Jig	=	?FIRST <i>Dd.3.18 31/2</i>	
Richard Reade	Reade's 1st Jig			<i>Dd.3.18 24/2</i>
Richard Reade	Reade's 2nd Jig			<i>Dd.3.18 15/2</i>
Richard Reade	Reade's 3rd Jig	=	FIRST <i>Dd.3.18 57/2</i>	
Richard Reade	Sweet Briar			<i>Dd.3.18 32/2</i>
Richard Reade	Volt			<i>Dd.3.18 38/2</i>
Richard Reade	When Phoebus			<i>Dd.3.18 29/2</i>
Thomas Robinson	Fancy	=	FIRST Robinson 1603 22 SECOND Robinson 1603 23 [inv] Both lutes 7th course at F	
Thomas Robinson	Passamezzo Galliard	TG	TREBLE Robinson 1603 21/1 GROUND Robinson 1603 21/2 Both lutes 7th course at D	
Thomas Robinson	Plainsong	=	FIRST Robinson 1603 18 SECOND Robinson 1603 19 [inv]	
Thomas Robinson	The Queen's Goodnight	TG	TREBLE Robinson 1603 13/1 GROUND Robinson 1603 13/2	
Thomas Robinson	A Toy/Bo peep	=	FIRST Robinson 1603 26 SECOND Robinson 1603 27 [inv] <i>Sampson 12v/1</i> (simplified) Both lutes 7th course at D	
Thomas Robinson	Twenty ways upon the Bells	TG	TREBLE Robinson 1603 14/1 GROUND Robinson 1603 14/2 Second lute 7th course at D	

Philip Rosseter	La Bergera Galliard/ The Prince of Portugal's Galliard	=?	FIRST? <i>Dd.3.18</i> 41/2 <i>Board</i> 23/1 Valerius 1626 86	CONSORT? <i>Dd.3.18</i> 41/2 <i>Board</i> 23/1 Valerius 1626 86
Nicholas Strogers	In Nomine Galliard	=, 4th apart	FIRST <i>Trumbull</i> 6r/2 <i>Hirsch</i> 3r <i>Dd.9.33</i> 60v <i>Dallis</i> 93 (simplified version) SECOND <i>Dallis</i> 94/1 (simplified version)	<i>Morley</i> No.? <i>Holmes</i> No.? Cittern 26r/Viol 3v/Recorder 3v <i>Browne</i> 15r
Nicholas Strogers	In Nomine Pavan	=, 4th apart	FIRST <i>Trumbull</i> 16v-17r/1 <i>Hirsch</i> 2v SECOND <i>Dallis</i> 81	<i>Morley</i> No.14 Bass lute part evidently added to an existing solo
?	?	TG	TREBLE <i>ML</i> 6v GROUND <i>Brogyntyn</i> 7/2	
?	?	TG	GROUND <i>Brogyntyn</i> 7/3	Eight-bar ground of two four-bar strains in B-flat