

APPENDIX 1

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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 <i>Dd.3.18</i> 20/2 (cnst) <i>Mynshall</i> 7/3 <i>Thysius</i> 373v
96		[n.t.]		
97	<i>a galliard caled e lume alta</i>	E Lume Alta Galliard		<i>Willoughby</i> 20v-21/1 <i>Marsh</i> 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	<i>Dd.2.11</i> 47v-48/1 and 64v (band.) <i>Wickhambrook</i> 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	<i>Dd.5.78.3</i> 11/2 <i>Robinson</i> 1603 15v
101/2	<i>Mary thornyes galliard</i>	Mary Thorny's Galliard		
101/3-102 & 105/1	<i>a pauin</i>	Pavan		<i>Marsh</i> 187-186/3
103/1	<i>sellingers 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 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 and 182 <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
103/2	<i>lighttie loue ladyes</i>	Light of Love/The Countess of Ormond's Galliard		<i>Adriansen</i> 1584 92v/3 and 1592 78v <i>Dallis</i> 171 <i>Dd.2.11</i> 74v/2 <i>Thysius</i> 371v <i>Board</i> 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 <i>Hove</i> 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 & 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 Valerius1626 258-260 Vallet1615 57 Vallet1616 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<sor> 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>Brogynryn</i> 19/3 <i>Mynshall</i> 9 <i>Sampson</i> 9/1 cf: <i>Brogynryn</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 <i>Adriansen</i> 1584 <i>Brogynryn</i> 16-17/1 <i>Dallis</i> 53 <i>Dd.2.11</i> 88v-89/1 <i>Thysius</i> 192-193 <i>Valerius</i> 1626 99-100 <i>Waisel</i> 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 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
10		Sir John Smith's Almain	John Dowland [47a]	Dowland 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 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
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 mm¹

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	

¹ 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 ML 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 Board 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 ML 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,² 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.³ 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 1559.⁴ 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,⁵ 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.⁶ 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.

² Ward 1992, Vol II p.57.

³ My thanks to John Caldwell for drawing this to my attention.

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

⁵ 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.

⁶ 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 Bacheler	<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>Brogyntyn 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) Brogyntyn 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) Brogyntyn 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 Brogyntyn 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: <i>Cosens</i> 9v Dd.2.11 96v-97/1 Weld 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</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</i> 12v-13

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 & 38</i> <i>Fuhrmann 1615 47/2</i> <i>Bautzen 50/1 and 50/2</i> <i>Vilnius 1/1 (dt) & 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	[C]orranta / Coranto	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 devison 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.) 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
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 Fuhrmann 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 Mrs 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	Valerius 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	Trinity 114 Wemyss 26
34/4	<i>Coranto</i>	Patientia Courant		Thynne 3v and 69v Panmure 5 6v Pickeringe 51v/1 Sibley 65/1 Trinity 110 Werl 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		Trinity 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	Pickeringe 43/1
35v/2	<i>Corant</i>	Courant		
35v/3	<i>an alman</i>	Almain	Gaultier	Werl 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		Sibley 72
36v/2	<i>Saraband</i>	Saraband		Trinity 107/2
36v/3	<i>Corant</i>	Courant		
36v/4-37/1	<i>an alman</i>	Almain		
37/2	<i>Corant</i>	Volt/Courant		Trinity 2/1 Dd.4.22 9v ML 3/2 Dolmetsch 105v-106 Bautzen 21/1 Montbuysson 77v Nürnberg 71v
37/3	<i>Corant</i>	Courant	Charles de L'Espine	Pickeringe 37v-38 Board 43v/2-44/1 Nürnberg 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		Trinity 135/1
38v/2	<i>grays Inn mask</i>	Gray's Inn Maske		ML 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		ML 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	Board 45v Trinity 132
40/2		Daphne and Corridon	John Whitfield	Pickeringe 35v-36/1
40/3		Courant		Pickeringe 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 gronde 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 <i>Marsh</i> 270-271 and 272 Adriansen 1584 <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
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		<i>Marsh</i> 266 2764(2) 2v-3 <i>Mynshall</i> 9 <i>Sampson</i> 9/1
20-21/1	<i>Passemesurs: pauen:</i>	Passamezzo Pavan		<i>Dallis</i> 18
21/2	(<i>passmesurs pauen</i>) [coded]	Passamezzo Pavan		
21/3	(<i>omn[i]n[o] galiard</i>) [coded]	Omnino Galliard	John Johnson	<i>Marsh</i> 287 408/2 90/1 <i>Lodge</i> 12/3 <i>Dallis</i> 31/1 and 95/2
22-23	<i>Passmesurs: pauen.</i>	Passamezzo Pavan		<i>Marsh</i> 10-12
24-25/1	<i>Quadron pauen:</i>	Quadran Pavan	John Johnson	<i>Dallis</i> 86-88/1 <i>Dd.9.33</i> 93v-94
25/2		Ground to the Quadran Pavan		
26-27/1	<i>Pauen Del' tromba.</i>	De la Tromba, second part of duet		<i>Pickeringe</i> 6v/2-7 <i>Sampson</i> 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	<i>Ballet</i> 45 [inv] (dt) <i>Wickhambrook</i> 15v/2 [inv] <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) John Johnson <i>Wickhambrook</i> 14/2 <i>Folger</i> 12 <i>Schele</i> 143-144/1 <i>Dd.2.11</i> 36v-37/1 (band.)
29/2	<i>The Galliard to Leueche</i>	Lavecchia Galliard, second part of duet	John Johnson	<i>Pickeringe</i> 4/2 <i>Wickhambrook</i> 16/2 [inv] cf: <i>Ballet</i> 47 [inv] (dt) <i>Ballet</i> 46 (dt) <i>Pickeringe</i> 4/2 (dt) <i>Wickhambrook</i> 16/2 [inv] (dt) <i>Marsh</i> 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>yf frandles 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',⁷ 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	

⁷ 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 <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 [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		<i>Vallet</i> 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>medljē</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>Montbuisson</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 & 25v/2 (dt)</i>
93	<i>Strogers in nomine gailiard</i>	In Nomine Galliard, duet treble	Nicholas Strogers	<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 Strogers	
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 & 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 Sfirate guerriera		
117/2	<i>Pass dauid</i>	Passamezzo Pavan		
118-119/1	<i>pass'e mezo deto il Gorzani / 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 & 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 &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>Trumbull</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*

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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>