

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

DATE: c1630 and 1640

Page measurements: 331 x 218 mm

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

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

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

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

⁹ From Herbert's autobiography, cited in Dart 1957.

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

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

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

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

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

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

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

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

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

DATE: c1620

Page measurements: 341 x 217 mm

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

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

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

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

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

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

DATE: c1615

Page measurements: 296 x 197 mm

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

Bibliography:

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

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

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

YEAR OF PUBLICATION: 1568

Bibliography:

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

Adrian Le Roy A briefe and plaine Instruction...

YEAR OF PUBLICATION: 1574

Bibliography:

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

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

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

DATE: 1559-c1575

Page measurements: 99 x 148 mm¹⁰

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

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

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

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

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

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

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

GB-London, British Library, Add.38539

DATE: c1620 and one piece c1630-40

Page measurements: 411 x 274 mm

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

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

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

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

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

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

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

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

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

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

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

DATE: c1605

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

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

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

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

Bibliography: Craig 1993

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

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

DATE: c1600?

Page measurements: 140 x 185 mm

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

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

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

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

DATE: c1595

Page measurements: 297 x 202 mm

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

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

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

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

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

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

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

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

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

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

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

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

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

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

YEAR OF PUBLICATION: 1652

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

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

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

John Maynard *The XII Wonders of the World*

YEAR OF PUBLICATION: 1611

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

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

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

DATE: 1597-1600

Page measurements: 303-7 x 184-91 mm

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

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

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

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

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

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

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

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