

APPENDIX 6

Duet and consort music in solo lute sources¹

All known sources for each piece are listed

Abbreviations:

= equal parts

TG Treble/Ground

Walsingham Sometimes known as the Beverly and Mills Consort Books. Hull, University, The Brynmor Jones Library, MSS DDHO/20/1-3; flute treble viol and bass viol part books. Oakland, California, Mills College Library; cittern part-book. Four of the Walsingham Consort Books, 1588.

Holmes Matthew Holmes Consort Books: Cambridge University Library, Lute (L) Dd.3.18 (also contains duet music); Recorder (R) Dd.5.21; Bass Viol (V) Dd.5.20; Cittern (C) Dd.14.24

Browne The Browne (formerly Braye) bandora (c1600) and lyra viol (c1635-40) book, owned by Robert Spencer

Morley Thomas Morley *The First Book of Consort Lessons* (London, 1599/R 1611) ed. Sydney Beck (New York, 1959)

Rosseter Flute *US-NYpl* Drexel 5433.5; Cittern *GB-Lcm* Ms II.E.43

Composer	Title	Lutes	Duet Sources	Consort Sources and notes
Richard Allison	Allison's Pavan			<i>Dd.3.18</i> 19v-20/1
Richard Allison	Bachelor's Delight			<i>Dd.3.18</i> 44v/2-45
Richard Allison	De la Tromba pavan/Lady Frances Sidney's Goodmorrow	=	FIRST <i>Pickeringe</i> 7v-8r/1 <i>?Dd.3.18</i> 45v-46 SECOND <i>Pickeringe</i> 6v/2-7r <i>Sampson</i> 10v-11r/1 <i>Brogyntyn</i> 26-27/1	<i>Walsingham</i> no.1 <i>The Lady Frances Sidneys Goodmorowe. Mr Richard Allison</i> <i>Morley</i> No.3 <i>De la Tromba pavin</i> <i>Holmes</i> No.? <i>De la Tromba.</i> The lute part in <i>Holmes (Dd.3.18 40r)</i> contains answering trumpet calls as in the lute duet, rather than in <i>Morley's</i> printed version. Although only <i>Walsingham</i> has the composer's attribution this would seem acceptable owing to the number of Allison's pieces in this source, and the strong possibility that Allison was associated with the books in some way. The lute duet arrangement may not be by Allison.
Richard Allison	Dolorosa Pavan			<i>Dd.3.18</i> 46v-47
Richard Allison	Go From My Window	=	FIRST <i>Add.2764(2)</i> 9v	<i>Dd.3.18</i> 34v-35
Richard Allison	Knell			<i>Dd.3.18</i> 31v-32/1.
Richard Allison	Mrs Millicent's Pavan			<i>Dd.3.18</i> 57v-58
Richard Allison	Sharp Pavan	TG	TREBLE <i>Pickeringe</i> 11v-12r/1 <i>Folger</i> 17v-18r <i>ML</i> 5v-6r GROUND <i>Pickeringe</i> 12r/2 <i>Trumbull</i> 17r/2	6 statements of a 12-bar ground
Richard Allison	Spanish Measures	TG	TREBLE <i>Board</i> 4v-5r/1 GROUND <i>Board</i> 5r/2	4 statements of a 16-bar ground. Ground requires 7th course at D
	All Night in Venus' Court			<i>Dd.3.18</i> 53/3

¹ I am indebted to Lynda Sayce for allowing me to use her notes on the sources of English duet music, and for looking through this list and adding her own detailed comments.

	Almain	=	FIRST <i>ML</i> 33v/1 SECOND <i>ML</i> 33v/2	in Flat French tuning
	Almain Lorraine	?=	FIRST <i>Dd.4.22</i> 2r/1 <i>Sampson</i> 3r/1 <i>Thysius</i> 501r <i>Folger</i> 2v/1 SECOND <i>Sampson</i> 3r/2 <i>Folger</i> 2v/2	Popular piece reprinted (for other media) many times 1552-83. See Brown 1965
	Alpha Pavan	=	SECOND <i>Brogyntyn</i> 13/2	<i>Holmes</i> Cittern 26r <i>Braye</i> 16v
	Ballet	=	FIRST Besard 1603 150v/1 SECOND Besard 1603 151/1. <i>Dolmetsch</i> 135v-6	
	Ballet des Folles	=	FIRST Besard 1603 150v/2 SECOND Besard 1603 151/2	
	Battle	= tone apart	FIRST <i>Pickeringe</i> 53v-54r SECOND <i>Pickeringe</i> 52v-53r	The 6th course is lowered one tone on each lute. See also <i>Thistlethwaite</i> .
	Battle	=	FIRST <i>Dallis</i> 238-39/1 SECOND <i>Dallis</i> 239/2-40/1 Phalese 1563 56v-57r (both) Phalese 1568 60v-61r (both) Phalese 1571 98v-99r (both) Not the same as above.	Although not strictly an English duet, this is included because of its appearance in a major Golden Age source. It is the only duet from the continental repertory to appear in an English MS collection. See also <i>Thistlethwaite</i> .
	Bodkin	TG	TREBLE <i>Dd.3.18</i> 44r/2-44v/1	9 statements of a 4-bar ground
	Callinoe	TG	TREBLE <i>Dd.3.18</i> 3r	8 statements of an 8-bar ground
	Chi passa	=, 4th apart	FIRST <i>Willoughby</i> 83v-84r SECOND <i>Willoughby</i> 84v-85/1	A basic setting without divisions
	De la Court Pavan			<i>Dd.3.18</i> 47v-48/1 <i>Dd.3.18</i> 72v(recorder)
	De la Tromba Galliard	=	SECOND <i>Brogyntyn</i> 27/1-28/1	<i>Rosseter</i> only flute and cittern survive
	Dolorosa Pavan			<i>Dd.3.18</i> 53v
	Drewry's Accords	=	FIRST <i>Pickeringe</i> 6v/1 <i>Ballet</i> 48 SECOND <i>Pickeringe</i> 6r/2 <i>Brogyntyn</i> 30 <i>Ballet</i> 49/1	
	Dump	TG	TREBLE <i>Dd.3.18</i> 6r/2 and 6v-7r	14 statements of a 4-bar ground.
	Duncome's Galliard	?=	FIRST <i>Sampson</i> 12r	<i>Holmes</i> <i>Dd.3.18</i> 17r/2 /Recorder 5r/Viol 5r/Cittern17r
	Earl of Oxford's March			<i>Dd.3.18</i> 20/2.
	Emerald Galliard			<i>Dd.3.18</i> 52v/1

	French Volt			<i>Dd.3.18</i> 8/2 <i>Euing</i> 23v/2
	Galliard	1 L, 4 hands	<i>Trumbull</i> 32v (both parts in score)	7th course at D. Similar to Dowland's 'My Lord Chamberlain...' but sufficiently different to merit inclusion as a separate piece
	Galliard	?=	FIRST <i>Trumbull</i> 33v	The 'report' style of this piece makes reconstruction of the missing second part a viable proposition. The piece is omitted from the inventory in the facsimile
	Galliard	=	FIRST Phalese 1552 92/2. SECOND Phalese 1552 93/2.	May be parts of a consort
	Galliard for 2 lutes after Lavecchia	=	FIRST <i>Ballet</i> 46 SECOND <i>Ballet</i> 47	Musically unrelated to Johnson's 'Lavecchia' pavan and galliard, even though this galliard and J's pavan are placed in juxtaposition in this source.
	Goodnight	TG	TREBLE <i>Ballet</i> 85/3-86/1 GROUND <i>Dd.2.11</i> 8v-9r/1	
	Greensleeves	TG	TREBLE <i>Folger</i> 5r/1 <i>Mynshall</i> 3r/2-3v/1 GROUND <i>Folger</i> 5r/2 5 statements of an 8-bar Romanesca ground	
	Ground	TG	GROUND <i>Marsh</i> 419/4	
	Ground	TG	GROUND <i>Marsh</i> 419/5	
	Heart Opressed	TG	TREBLE <i>Mynshall</i> 2r/2 Rhythm signs are very confused.	Version for solo lute in Le Roy 1574 77r
	John Come Kiss Me Now	TG	TREBLE <i>Welde</i> 10v-11 <i>Cosens</i> 69v-70v (?solo) <i>ML</i> 11v-12 (?solo)	
	La Dolce Nenne			<i>Dd.3.18</i> 53/1
	Lady Harcourt's Galliard			<i>Dd.3.18</i> 52v/2.
	Malt's Come Down	TG	TREBLE <i>Dd.9.33</i> 89v	
	Merry Mood	=	FIRST <i>Sampson</i> 12r/2	
	Nightingale	=	FIRST <i>Dd.3.18</i> 22v/2	
	Nutmegs and Ginger			<i>Dd.3.18</i> 33/2
	Packington's Galliard	=	FIRST <i>Sampson</i> 9r/1 <i>Mynshall</i> 9r <i>Marsh</i> 268 2764(2) [2v]-[3r] SECOND <i>Brogynryn</i> 19/2	
	Passamezzo [moderno] Pavan	=	FIRST <i>Dallis</i> 244-245/1 SECOND <i>Dallis</i> 245/2 Phalese 1563 62 [inv]	
	Passamezzo Pavan	TG	TREBLE <i>Dd.3.18</i> 42v-43v/1 3 statements of a 16-bar ground	
	Passamezzo Galliard	TG	TREBLE <i>Dd.3.18</i> 41v-42r statements of a 16-bar ground	

	Passamezzo Galliard	TG	TREBLE <i>Dd.3.18</i> 43v/2-44/1	
	Primero			<i>Dd.3.18</i> 32v-33/1
	Quadran Galliard	TG	TREBLE <i>Pickeringe</i> 12v-13r/1 <i>Dd.3.18</i> 6r/2 and 6v-7r <i>Trumbull</i> 11v-12r GROUND <i>Pickeringe</i> 13r/2 <i>Pickeringe</i> 8r/3 (identical to the version on 13r) The Ground needs some adjustments in the second section to fit precisely with the treble	
	Quadran Pavan	TG	TREBLE <i>Pickeringe</i> 9v-10r/1 <i>Dd.3.18</i> 5v-6r/1 <i>Trumbull</i> 10v-11r GROUND <i>Pickeringe</i> 10r/2	
	Robin is to the greenwood gone	TG	TREBLE <i>Dd.3.18</i> 11r	Although this treble is found in the duet section of <i>Dd.3.18</i> , Lyle Nordstrom has suggested that the second part should be played on a bass viol rather than a lute. Evidence for this includes the chordal first section of the treble (unusual in a lute duet) and the presence of a compatible bass viol part in <i>Dd.5.20</i> 3r. However, a reconstructed ground for a second lute may be found in Tab.1, no.3
	Rogero	TG	TREBLE <i>Marsh</i> 39 GROUND <i>Dallis</i> 92/2	
	La Rossignoll	=	FIRST <i>Pickeringe</i> 8r/2 <i>Board</i> 6r/2 SECOND <i>Pickeringe</i> 8v/1	
	Squire's Galliard / My Lord Strange's Galliard	=	SECOND <i>Sampson</i> 12v/2-13r This part is clearly an arrangement the other half of which is lost, since this part is incompatible for reasons of range and texture, with any of the extant solo versions.	<i>Walsingham</i> No.17 (c minor) <i>Holmes</i> No.? (g minor) The <i>Sampson</i> part fits perfectly with the <i>Walsingham</i> consort version, and the first lute can probably be reconstructed from these.
	Sweet Margaret	TG	TREBLE <i>Vilnius</i> 22	
	Tarleton's Jig			<i>Dd.3.18</i> 53/2
	Treble	TG	TREBLE <i>Dd.9.33</i> 54	
	Treble	TG	TREBLE <i>Marsh</i> 156/2-157	
	Welladay	TG	GROUND <i>Ballet</i> 104/6	
Mark Anthony	Passamezzo Pavan	TG	TREBLE <i>Marsh</i> 369-375/1 <i>Phalese</i> 1563 72v-75v. GROUND <i>Marsh</i> 375/2 <i>Phalese</i> 1563 65/2 [inv].	
R Ascue	Galliard	TG	TREBLE <i>Dd.9.33</i> 88v	
Augustine Bassano	Alfonso's Pavan			<i>Dd.3.18</i> 36v
Cotton	Goodnight	TG	TREBLE <i>Marsh</i> 362-3	

Francis Cutting	Short Almain	TG	TREBLE <i>Dd.3.18</i> 59r GROUND <i>Pickeringe</i> 14r/2 The two parts are not compatible, and appear to be from slightly different pieces	
Francis Cutting ?	French Pavan	TG	TREBLE <i>Vilnius</i> 54v/2 GROUND <i>Vilnius</i> 54v/3	
John Danyel	Fancy	=	FIRST <i>Sampson</i> 11r/2	
John Danyel	Passamezzo Galliard	TG	TREBLE <i>Dd.3.18</i> 62r-63r/1 GROUND <i>Dd.3.18</i> 63r/2 8 statements of a 16-bar ground	
John Dowland	Fortune my Foe	=	FIRST <i>Dd.2.11</i> 56/2 <i>Dd.9.33</i> 89 Probably a duet, as extant sources do not function as either solos or consort parts. this implies there must be other sources	Consort version? <i>Ballet</i> 14r
John Dowland	Fortune My Foe	TG	TREBLE <i>Dd.9.33</i> 89	
John Dowland	Frog Galliard/ Now O Now	=	SECOND <i>Vilnius</i> 21/1	
John Dowland	Frog Galliard/ Now O Now	TG	GROUND <i>Vilnius</i> 22v/1	
John Dowland	Giles Hoby's Galliard			<i>Herbert</i> 10r/1 <i>Hove</i> 1612 52v/2
John Dowland	Lachrimae arr. J. B. Besard	=	FIRST Besard 1617 7r/2 and 8r/2 SECOND Besard 1617 7r/1 and 8r/1	Besard 1617 7/3 and 8/3 DIFFERENT VERSION: <i>Dd.3.18</i> 16v-17/1
John Dowland	Lady Rich's Galliard/ Dowland's Bells	TG	TREBLE <i>Vilnius</i> 21/1 GROUND <i>Vilnius</i> 21/3	
John Dowland	Lord Willoughby's Welcome Home	=	FIRST <i>Folger</i> 9v/1 SECOND <i>Sampson</i> 11v/2	
John Dowland	Lord Chamberlain's Galliard	1 lute, 4 hands	FIRST & SECOND Dowland 1597 sig.L2v 7th course at D	
John Dowland	Monsieur's Almain	=	FIRST <i>Add.2764(2)</i> 12v/2 <i>Dd.3.18</i> 35v <i>Welde</i> 14v/2-15 SECOND <i>Euing</i> 19v <i>Mynshall</i> 10/2	<i>Schele</i> 147/2-148/1 (lute) <i>Vilnius</i> 1r/3 (bandora) <i>Morley</i> No.15
John Dowland	Orlando			<i>Vilnius</i> 1/1 <i>Vilnius</i> 1/2 (bandora)
John Dowland	Sir John Smith's Almain	=	SECOND <i>Ballet</i> 7	<i>Schele</i> 148/2 <i>Allmande</i> : Lute part for broken consort
Alfonso Ferrabosco	Spanish Pavan	TG	TREBLE <i>Pickeringe</i> 10v-11r/1 <i>Dd.3.18</i> 14v-15r/1 GROUND <i>Pickeringe</i> 11r/2 6 statements of a 16-bar ground.	
Gastoldi arr.?	Ballet Questo Dolce Serene	=	FIRST <i>Dolmetsch</i> 162 Valerius 1626 263 SECOND <i>Dolmetsch</i> 161v	

Johan Leo Hassler	Intrada	=	FIRST Fuhrmann 1615 132/2 SECOND Fuhrmann 1615 132/1	
Anthony Holborne	Holborne's Farewell			<i>Dd.3.18</i> 18
Joachim van den Hove ?	Duet	=	FIRST Hove 1601 75v-76v SECOND Hove 1601 76-77 [inv]	
John Johnson?	Cara Cosa Folia	TG	TREBLE <i>Marsh</i> 162-3, 165/2 irregular	
John Johnson	Chi Passa	TG	TREBLE <i>Dd.3.18</i> 7v-8r <i>Marsh</i> 151/3-153 3 divisions on a 32-bar ground. Various versions of the ground are in <i>Marsh</i> and <i>Willoughby</i>	
John Johnson	Delight Pavan	TG	TREBLE <i>Board</i> 14v-15 GROUND <i>Dallis</i> 84-85/1	<i>Dd.3.18</i> 20v-21 and 59v-60 <i>Trumbull</i> 4v-5r <i>Vilnius</i> 62v-63v/1
John Johnson	Delight Pavan	=	FIRST <i>Folger</i> 14v-15r SECOND <i>Brogyntyn</i> 13/1 A second part was probably added to a solo; this arrangement may not be by Johnson	
John Johnson	Dump	TG	TREBLE <i>Dd.3.18</i> 3v/1 <i>Marsh</i> 144/3-145 31392 22v/1 GROUND <i>Dd.3.18</i> 3v/1 31392 22v/2 <i>Marsh</i> 144/2 13 divisions on a 4-bar ground. The ground is the first 4 bars of <i>Dd.3.18</i> .	
John Johnson?	Dump	TG, 4th apart	TREBLE <i>Marsh</i> 150-51/1 GROUND <i>Marsh</i> 151/2 23 (?24) statements of a 2-bar ground.	
John Johnson?	Dump / The Most Assured	TG	TREBLE <i>Dd.3.18</i> 71v-72r <i>Schele</i> 16/3 <i>Thistlethwaite</i> 2r-3r/1 23 (?24) statements of a 2-bar ground, the first 6 concordant with preceding piece.	
John Johnson	Flat Galliard	TG	TREBLE <i>Dd.3.18</i> 22r <i>Pickeringe</i> 5v/1 The ground can be reconstructed from the version in <i>Pickeringe</i> below	
John Johnson	Flat Galliard	=	FIRST <i>Pickeringe</i> 5v/1 SECOND <i>Pickeringe</i> 5v/2-6r/1 Arrangement possibly not by Johnson	
John Johnson	Flat Pavan	=	FIRST <i>Pickeringe</i> 4v/2-5r/1 SECOND <i>Pickeringe</i> 5r/2 <i>Trumbull</i> 15r/1 An arrangement, possibly not by Johnson. Lute ii in <i>Pickeringe</i> lacks 3.5 bars.	<i>Trumbull</i> 10r (Lute) <i>Dd.3.18</i> 60v-61 <i>Dd.9.33</i> 90v-91 <i>Folger</i> 10
John Johnson	Flat Pavan	TG	TREBLE <i>Trumbull</i> 17v-19r/1 <i>Dd.3.18</i> 21v	

John Johnson?	The French Galliard	TG	TREBLE <i>Marsh</i> 148/3-149	
John Johnson?	Go Merrily While	TG	TREBLE <i>Dd.3.18</i> 40v-41r 5 divisions on a 12-bar ground. Possibly later than Johnson	
John Johnson	Goodnight and Good Rest	TG	TREBLE <i>Dd.3.18</i> 15v-16r <i>Marsh</i> 158-60 <i>Marsh</i> 26-7 (11 divisions only) <i>Willoughby</i> 3v-5 (6 divisions, the first 5 identical to <i>Dd.3.18</i> , the 6th confused. GROUND <i>Willoughby</i> 5v <i>Dallis</i> 16/1 <i>Brognyntyn</i> 7/1 <i>Dd.2.11</i> 86/2 16 divisions on an 8-bar ground. None of the grounds fits exactly.	
John Johnson	Green Garters	TG	TREBLE <i>Dd.3.18</i> 23v-24r 8 divisions on an 8-bar ground.	<i>Holmes</i> (Viol) 6r
John Johnson?	Greensleeves	TG	TREBLE <i>Dd.3.18</i> 8v-9r GROUND <i>Folger</i> 5r/2 The ground is to a different setting, but fits well. 24 divisions on a 4-bar ground alternating.	
John Johnson?	Hunt's Up	TG	TREBLE <i>Dd.3.18</i> 4v <i>Folger</i> 3v-4r/1 <i>Trumbull</i> 1v-2r/1 <i>Board</i> 2v/2-3r/1 GROUND <i>Folger</i> 4r/2 <i>Trumbull</i> 2r/2 <i>Board</i> 3r/2 Ground found with slight variations in <i>Folger</i> and <i>Trumbull</i> .	
John Johnson	Lavecchia Galliard	=	FIRST <i>Wickhambrook</i> 16r/1 <i>Pickeringe</i> 4r/2 SECOND <i>Wickhambrook</i> 16r/2 [inv] <i>Pickeringe</i> 4v/1 <i>Brognyntyn</i> 29/2	
John Johnson	Lavecchia Pavan	=	FIRST <i>Wickhambrook</i> 14/2 and 15v/1 <i>Pickeringe</i> 4r/1 (incomplete) <i>Ballet</i> 45 <i>Folger</i> 12r <i>Schele</i> 143-144/1 SECOND <i>Wickhambrook</i> 15v/2 [inv] <i>Brognyntyn</i> 28/2-29/1	<i>Dd.3.18</i> 61v
John Johnson ?	The Leaves be Green / Browning	TG	TREBLE <i>Pickeringe</i> 14v-15r/1 <i>Dd.3.18</i> 17v <i>Dd.9.33</i> 63v-64r GROUND <i>Pickeringe</i> 15r/2 10 divisions on an 8-bar ground.	
John Johnson	New Hunt's Up	TG	TREBLE <i>Dd.3.18</i> 13v-14r <i>Trumbull</i> 15v-16r <i>Welde</i> 13r/2-14r/1 <i>Marsh</i> 183-6/1 GROUND <i>Marsh</i> 186/2 9 divisions on a 16-bar ground.	<i>Marsh</i> 397 (Bandora in G)

John Johnson	Passamezzo Galliard	TG, 4th apart	TREBLE <i>Marsh</i> 154/1 GROUND <i>Marsh</i> 154/2-156/1 14 divisions on an 8-bar passamezzo moderno bass.	
John Johnson	Passamezzo Galliard	TG	TREBLE <i>Dd.3.18</i> 2v	
John Johnson ?	Passamezzo Pavan	TG	TREBLE <i>Dd.3.18</i> 1v-2r <i>Marsh</i> 142-144/1 (similar but not identical treble) <i>Mynshall</i> 2v-3r/1 (similar but not identical) GROUND <i>Ballet</i> 85/2 <i>Lvov</i> 100-101v/1 4 statements over a 16-bar ground	
John Johnson	Quadran Pavan	TG	TREBLE <i>Add.2764(2)</i> 11-11v/1	<i>Dd.3.18</i> 26v-27/1
John Johnson	The Queen's Treble	TG	TREBLE <i>Pickeringe</i> 8v/2-9r/1 <i>Folger</i> 6v-7r/1 <i>Dd.3.18</i> 4r-3v/2 <i>ML</i> 4v-5/1 <i>Schele</i> 138-9 GROUND <i>Pickeringe</i> 9r/2 <i>Folger</i> 7r/2 <i>Brogyntyn</i> 7/1 <i>Vilnius</i> 62/2 14 divisions on a 4-bar ground. <i>Brogyntyn</i> contains two different settings, the first = <i>Pickeringe</i> , the second = the ground in <i>Folger</i>	
John Johnson	Rogero	TG	TREBLE <i>Dd.3.18</i> 1r <i>Mynshall</i> 3v/2 <i>Trumbull</i> 25v/2 (incomplete) <i>Ballet</i> 90/2-91/1 (Last 9 measures of an otherwise unknown set of divisions) GROUND <i>Trumbull</i> 25v/1 5 divisions on an 8-bar ground	
John Johnson	Sellenger's Round	TG	TREBLE <i>Dd.3.18</i> 5r <i>Marsh</i> 182 <i>Thysius</i> 442/3 3 divisions on a 20-bar ground	
John Johnson	Short Almain (1)	TG	TREBLE <i>Dd.3.18</i> 9v-10r/1 GROUND <i>Pickeringe</i> 14r/2 7 divisions on an 8-bar ground	<i>Holmes</i> Cittern 20v-21?
John Johnson	Short Almain (2)	TG	TREBLE <i>Dd.3.18</i> 10v <i>Pickeringe</i> 13v-14r/1 GROUND <i>Pickeringe</i> 14r/2 6 divisions on an 8-bar ground	<i>Holmes</i> Cittern 20v-21?
John Johnson	Treble and Ground	TG	TREBLE <i>ML</i> 6v GROUND <i>Brogyntyn</i> 7/1 5 statements of an 8-bar ground.	
John Johnson	Treble and Ground	TG	TREBLE <i>Board</i> 1r/1 <i>ML</i> 5r/2 GROUND <i>Board</i> 1r/2 Bergamasca ground. A triple time parody of Johnson's 'Queen's Dump'.	

John Johnson	Trenchmore	TG	TREBLE <i>Marsh</i> 139/1 <i>Welde</i> 11v/2-12r <i>Dd.3.18</i> 12v-13r <i>Lodge</i> 10r/2-10v/1 GROUND <i>Marsh</i> 139/2-141 <i>Nn.6.36</i> 33v-34 <i>Welde</i> 11v/1 (first 2 bars of treble) 29 divisions on a 2-bar ground. The version in <i>Lodge</i> may be different	
John Johnson	Wakefield on a Green	TG	TREBLE <i>Marsh</i> 146-148/1 <i>Dd.3.18</i> 11v-12r/1 GROUND <i>Marsh</i> 148/2 22 divisions on a 4-bar ground	
Ellis Lawrey	The Marigold	TG	TREBLE <i>Dd.3.18</i> 23r/1 GROUND <i>Dd.3.18</i> 23r/2 . Irregular ground.	
John Marchant /Francis Pilkington	Echo Almain	=	FIRST <i>Brogyntyn</i> 31 SECOND <i>Sampson</i> 11v/1	
John Marchant	Fancy	=	FIRST (?) <i>Hirsch</i> 6v/1 SECOND (?) <i>Brogyntyn</i> 15	
John Marchant	Fancy	=?	FIRST <i>Thistlethwaite</i> 77v/2-78r	
Richard Nicholson	The Jew's Dance			<i>Dd.3.18</i> 48/2
Peter Phillips	Philips Pavan	=, 5th apart	FIRST <i>Dallis</i> 82 SECOND <i>Dallis</i> 83/1 Many solo concordances	<i>Dd.3.18</i> 18v-19/1
Walter Porter	Galliard			<i>Dd.3.18</i> 49/2
Walter Porter?	Pavan			<i>Dd.3.18</i> 48v-49/1
Richard Reade / Anthony Holborne	Reade's Almain	=	FIRST <i>Dd.3.18</i> 19/2 <i>Dd.2.11</i> 70/3	<i>Holmes</i> No.? <i>Dd.3.18</i> 19/2
Richard Reade	Battle			<i>Dd.3.18</i> 31/1
Richard Reade	Fancy			<i>Dd.3.18</i> 33v-34/1
Richard Reade	Dr James's Galliard			<i>Dd.3.18</i> 34/3 <i>Dd.3.18</i> 58v <i>Dd.5.78.3</i> 25/2 and 45/2
Richard Reade	Galliard	=	SECOND <i>Dd.3.18</i> 38v/1	<i>Dd.3.18</i> 38v/1
Richard Reade	Galliard			<i>Dd.3.18</i> 22v/1
Richard Reade	Reade's 6th Galliard			<i>Dd.3.18</i> 27/2
Richard Reade	Reade's 8th Galliard			<i>Dd.3.18</i> 30
Richard Reade	Pavan	=	FIRST (Orpharion) <i>Dd.3.18</i> 55/2 SECOND <i>Dd.3.18</i> 54v/1	
Richard Reade	W & V Pavan	=	FIRST (Orpharion) <i>Dd.3.18</i> 55/3 SECOND <i>Dd.3.18</i> 54v/2	

Richard Reade	Reade's 1st Pavan			<i>Dd.3.18 37-36v</i>
Richard Reade	Reade's 2nd Pavan			<i>Dd.3.18 37v-38/1</i>
Richard Reade	Reade's 3rd Pavan, Flat			<i>Dd.3.18 39-38v/2</i>
Richard Reade	Reade's 4th Pavan			<i>Dd.3.18 39v</i>
Richard Reade	Reade's 5th Pavan			<i>Dd.3.18 27v</i>
Richard Reade	Reade's 6th Pavan			<i>Dd.3.18 28</i>
Richard Reade	Dr James's Pavan / Reade's 7th Pavan			<i>Dd.3.18 12/2</i> <i>Dd.3.18 28v-29/1</i>
Richard Reade	Reade's 8th Pavan			<i>Dd.3.18 29v</i>
Richard Reade	Reade's 9th Pavan			<i>Dd.3.18 30v</i>
Richard Reade	Reade's 10th Pavan			<i>Dd.3.18 55v-56/1</i>
Richard Reade	Reade's 11th Pavan			<i>Dd.3.18 56v-57/1</i>
Richard Reade	Eglantine Jig			<i>Dd.3.18 34/2</i>
Richard Reade	Jig	=	?FIRST <i>Dd.3.18 31/2</i>	
Richard Reade	Reade's 1st Jig			<i>Dd.3.18 24/2</i>
Richard Reade	Reade's 2nd Jig			<i>Dd.3.18 15/2</i>
Richard Reade	Reade's 3rd Jig	=	FIRST <i>Dd.3.18 57/2</i>	
Richard Reade	Sweet Briar			<i>Dd.3.18 32/2</i>
Richard Reade	Volt			<i>Dd.3.18 38/2</i>
Richard Reade	When Phoebus			<i>Dd.3.18 29/2</i>
Thomas Robinson	Fancy	=	FIRST Robinson 1603 22 SECOND Robinson 1603 23 [inv] Both lutes 7th course at F	
Thomas Robinson	Passamezzo Galliard	TG	TREBLE Robinson 1603 21/1 GROUND Robinson 1603 21/2 Both lutes 7th course at D	
Thomas Robinson	Plainsong	=	FIRST Robinson 1603 18 SECOND Robinson 1603 19 [inv]	
Thomas Robinson	The Queen's Goodnight	TG	TREBLE Robinson 1603 13/1 GROUND Robinson 1603 13/2	
Thomas Robinson	A Toy/Bo peep	=	FIRST Robinson 1603 26 SECOND Robinson 1603 27 [inv] <i>Sampson 12v/1 (simplified)</i> Both lutes 7th course at D	
Thomas Robinson	Twenty ways upon the Bells	TG	TREBLE Robinson 1603 14/1 GROUND Robinson 1603 14/2 Second lute 7th course at D	

Philip Rosseter	La Bergera Galliard/ The Prince of Portugal's Galliard	=?	FIRST? <i>Dd.3.18</i> 41/2 <i>Board</i> 23/1 Valerius 1626 86	CONSORT? <i>Dd.3.18</i> 41/2 <i>Board</i> 23/1 Valerius 1626 86
Nicholas Strogers	In Nomine Galliard	=, 4th apart	FIRST <i>Trumbull</i> 6r/2 <i>Hirsch</i> 3r <i>Dd.9.33</i> 60v <i>Dallis</i> 93 (simplified version) SECOND <i>Dallis</i> 94/1 (simplified version)	<i>Morley</i> No.? <i>Holmes</i> No.? Cittern 26r/Viol 3v/Recorder 3v <i>Browne</i> 15r
Nicholas Strogers	In Nomine Pavan	=, 4th apart	FIRST <i>Trumbull</i> 16v-17r/1 <i>Hirsch</i> 2v SECOND <i>Dallis</i> 81	<i>Morley</i> No.14 Bass lute part evidently added to an existing solo
?	?	TG	TREBLE <i>ML</i> 6v GROUND <i>Brogyntyn</i> 7/2	
?	?	TG	GROUND <i>Brogyntyn</i> 7/3	Eight-bar ground of two four-bar strains in B-flat