

GB-Cambridge University Library, Nn.6.36

DATE: c1610-15

Page measurements: 344 x 220 mm

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

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

Bibliography: Lumsden 1957A
Harwood 1963
Nordstrom 1972
Sutton 1981

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

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

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

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

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

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

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

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

Bibliography: Craig 1994

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

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

DATE: c1610

Page measurements: 297 x 188 mm

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

Bibliography: Craig 1993

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

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

DATE: c1580

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

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

Bibliography: Craig 1993

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

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

DATE: c1560

Page measurements: 160 x 230 mm

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

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

Bibliography: Lumsden 1957A
Ward 1992

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

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

GB-London, British Library, Eg.2046

DATE: 1616 and c1630-50

Page measurements: 296-7 x 200 mm

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

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

Bibliography: Lumsden 1957A
Spencer 1985A

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

¹¹ Love 1993, 237.

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

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

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

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

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

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

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

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

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

Francis Pilkington *First Book of Songs or Aires*

Year of publication: 1605

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

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

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

YEAR OF PUBLICATION: 1624

One piece for solo lute.

Bibliography:

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

GB-London, British Library, Royal Appendix 58

DATE: c1530

Page measurements: 150 x 205 mm¹²

Household or personal anthology in oblong quarto (or octavo?) format. John Ward dates the lute music in the book c1540, apparently solely on the title of the Duke of Somerset's Dump. However, an unpublished study by Dietrich Helms¹³ exposes many anomalies in the dating proposed by Ward: firstly, there are in fact two music manuscripts that became bound together as the single source, Royal Appendix 58, one inserted inside the other some considerable time after their respective compilations—possibly at the time they became part of the Royal collection in the British Museum. The outer portions of RA58, the part of the MS containing the lute music, was written throughout by the same scribe, though it is difficult to see this as the tablature section has little text with which to compare the other music, and the manuscript is suffering badly from the effects of fading. This section of the MS is a collection of tenor voice parts, and the original parchment cover was marked 'Tenor' by its owner. The inserted book was a collection of medius and contratenor parts, indicated by its scribe writing 'medius' at the top of the first page.

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

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

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

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

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

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

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

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

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

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

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

DATE: 1600-1603

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

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

Bibliography:

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

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

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

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

Thomas Robinson *The Schoole of Musicke*

YEAR OF PUBLICATION: 1603

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

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

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

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

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

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

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

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

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

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

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

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

DATE: c1610

Page measurements: 296 x 186 mm

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

Mrs Whites choyce <per Henricum Sampson scriptorem libri>

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

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

Music

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

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

L.J.V.

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

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

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

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

3v/1	<i>Rogero</i>	Ruggiero		<i>Board</i> 2/1 cf: 408/2 91/1 <i>Dallis</i> 20/1, 21 (dvns), 92/2 (dt) and 223/2 (band.) <i>Dd.3.18</i> 1 (dt) <i>Marsh</i> 38, 39 (dt) and 305 <i>Mynshall</i> 3v/2 (dt) <i>Thysius</i> 383/1 <i>Trumbull</i> 25v/1 and 25v/2 (dt)
3v/2	<i>The Spanish pavin</i>	Spanish Pavan	Francis Pilkington	31392 25v <i>Welde</i> 1 <i>Dallis</i> 162 <i>Dd.4.22</i> 3 <i>Dd.9.33</i> 82v-83 <i>Dd.2.11</i> 66v/2 <i>Nn.6.36</i> 23v <i>Dallis</i> 162 Robinson 1603 22v-23 408/2 112/1 <i>Mynshall</i> 5/2-5v/1 <i>Wemyss</i> 23/3-24/1 <i>Wickhambrook</i> 14v-15/1 <i>Cosens</i> 20v-21 <i>Folger</i> 1v-2 (frgmt) <i>Pickeringe</i> 11/2 & 11v-12 (dt pts) <i>Dd.3.18</i> 14v-15/1 (dt) cf: <i>Thysius</i> 142/2 <i>Stobaeus</i> 22v/2 <i>Dolmetsch</i> 23v-25 and 25v-26 Valerius 1626 258-260 Vallet 1615 57 Vallet 1616 6/2 <i>Vilnius</i> 27
4/1	<i>Heaven and earth.</i>	Heaven and Earth/ King's Pavan		RA58 52/4 & 55v <i>Osborn</i> 1v-2v/1 <i>Thistlethwaite</i> 87v-89
4/2		Wilson's Wild		<i>Dd.2.11</i> 68v/2 <i>Folger</i> 3/1 408/2 112/2
6/1		Lord Hay's Courant		<i>Board</i> 8/1 <i>ML</i> 2v/2-3/1 cf: <i>Herhold</i> 7v/2-8/1 <i>Folger</i> 24v/1
6/2		Volt?		
6v/1	<i>A pavin</i>	Pavan		
6v/2	<i>A Galliard by Dowla:</i>	Dowland's Galliard	John Dowland [20]	<i>Dd.2.11</i> 7v/3 and 67v/2 <i>Thysius</i> 22 cf: <i>Osborn</i> 10v (band.)
7/1	<i>Mrs Whites choice</i>	Mrs White's Choice/ Thing	John Dowland [50]	<i>ML</i> 2/1 <i>Sampson</i> 7/2 <i>Wickhambrook</i> 15/2 2764(2) 6/2 <i>Pickeringe</i> 19/4 <i>Dd.2.11</i> 63v/2 <i>Dd.4.23</i> 31v
7/2	<i>Mrs Whites choyce</i>	Mrs White's Choice/ Thing	John Dowland [50]	<i>ML</i> 2/1 <i>Sampson</i> 7/1 <i>Wickhambrook</i> 15/2 2764(2) 6/2 <i>Pickeringe</i> 19/4 <i>Dd.2.11</i> 63v/2 <i>Dd.4.23</i> 31v

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

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

GB-London, British Library, Stowe.389

DATE: 1558

Page measurements: 235 x 170 mm¹⁴

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

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

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

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

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

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

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

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

Bibliography: Lumsden 1957A
Spring 1987A

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

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

GB-London, British Library, Add.15117

DATE: c1615

Page measurements: 295 x 195 mm¹⁵

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

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

Lumsden 1957A

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

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

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

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

GB-Edinburgh University Library, Ms.Dc.5.125

DATE: c1575

Page measurements: 215 x 285 mm

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

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

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

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

GB-Cambridge, Trinity College Library, Ms.0.16.2

DATE: c1630

Page measurements: 290 x 180 mm

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

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

Bibliography: Lumsden 1957A
Spring 1987A

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

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

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

GB-Cambridge University Library, Add.8844

DATE: c1595

Page measurements: approx. 296 x 202 mm

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

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

Bibliography: Spencer 1980
Fenlon/Milsom 1984
Poulton 1975B

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

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

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

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

GB-Private Collection of Lord Forester, Welde Lute Book

DATE: c1600

Page measurements: 339 x 222 mm

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

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

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

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

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

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

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

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

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

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

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

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

DATE: 1643-4

Page measurements: 220 x 170 mm

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

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

Bibliography: Spring 1987A
Spring 1987B

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

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

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

DATE: c1595

Page measurements: 410 x 280 mm

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

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

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

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

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

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

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

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

GB-Nottingham University Library, Mi LM 16

DATE: c1560-85

Page measurements: 155 x 208 mm

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

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

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

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

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

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

¹⁷ Spencer 1978, introduction.

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

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