

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

DATE: c1630 and 1640

Page measurements: 331 x 218 mm

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DATE: c1620

Page measurements: 341 x 217 mm

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

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

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

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

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

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

DATE: c1615

Page measurements: 296 x 197 mm

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

Bibliography:

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

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

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

YEAR OF PUBLICATION: 1568

Bibliography:

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

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

YEAR OF PUBLICATION: 1574

Bibliography:

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

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

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

DATE: 1559-c1575

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

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

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

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

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

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

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

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

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

DATE: c1620 and one piece c1630-40

Page measurements: 411 x 274 mm

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

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

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

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

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

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

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

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

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

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

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

DATE: c1605

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

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

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

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

Bibliography: Craig 1993

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

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

DATE: c1600?

Page measurements: 140 x 185 mm

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

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

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

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

DATE: c1595

Page measurements: 297 x 202 mm

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

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

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

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

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

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

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

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

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

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

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

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

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

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

YEAR OF PUBLICATION: 1652

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

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

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

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

YEAR OF PUBLICATION: 1611

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

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

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

DATE: 1597-1600

Page measurements: 303-7 x 184-91 mm

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

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

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

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

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

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

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

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