Dance music for unspecified groups of instruments
401. [BLANKES, Edward?]

Possibly by the Scottish composer John Black, and therefore outside the scope of this catalogue.

402. BYRD, [William]

Possibly by the Scottish composer John Black, and therefore outside the scope of this catalogue.

403. HOLBORNE, Antony

HolborneP no. 3

EDITION: HolborneP'
404. HOLBORNE, Antony

HolborneP no. 5

EDITIONS: HolborneP'; HolborneTG

A version for solo lute 'a fifth lower is in Cfm Music 689 f. 53' (entitled 'Pavana') and Cu Dd.2.11 f. 51' (anonymous and entitled 'Cradle'). Two further arrangements for solo lute which depart considerably from the consort version are in (1) Cu Add. 3056 f. 1' ('Anthony Holbornes cradle of conceites') and Dd.2.11 f. 45' (no title), (2) Dd.2.11 f. 61 (entitled 'Cradle paven'). The three versions are printed in HolborneW, j, 80, 45 and 213, respectively. Cf. JefferyH, 177.

405. HOLBORNE, Antony

HolborneP no. 13

EDITIONS: HolborneP'; HolborneTG

Cu Dd.2.11 f. 37 is an anonymous untitled version for solo bandora.
406. HOLBORNE, Antony

Holborne P no. 15

EDITIONS: HolborneP; HolborneTPG

HoveD f. 38 is a version for solo lute (printed in HolborneW, J, 94).

Pavan: a 5

407. HOLBORNE, Antony

Holborne P no. 17

EDITIONS: HolborneFS; HolborneP

A version for solo lute is in Cu Dd.9.33 f. 70 (anonymous and entitled 'Countesse of penbrookes paradice') and Weld f. 9' (printed in HolborneW, J, 83).

Paradizo: a 5

408. HOLBORNE, Antony

Holborne P no. 19

EDITIONS: HolborneFS; HolborneP

Cu Dd.2.11 f. 43' is a version for solo lute a fourth lower (printed in HolborneW, J, 40).

Sedet sola: a 5
Infernum: a 5

The image of Melancholy: a 5

Pavan: a 5
412. HOLBORN, Antony
HolborneP no. 39

EDITIONS: HolborneP; HolborneSF

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413. HOLBORN, Antony
HolborneP no. 41

EDITION: HolborneP

414. HOLBORN, Antony
HolborneP no. 45

EDITION: HolborneP

Cu Ed.2.11 f. 37' is an untitled version for solo bandora a third lower (printed in Holborne, J., 174).
415. HOLBORNE, Antony

HolborneF no. 56

EDITIONS: HolborneF

Almayne: a 5

416. HOLBORNE, Antony

HolborneF no. 57

EDITIONS: HolborneF; HolborneSS

TC 621 is a version for cittern and bass viol. Cu DD.4.23 f. 13 is a version for solo cittern.

Almayne: a 5

417. HOLBORNE, Antony

HolborneF no. 60

EDITIONS: HolborneSF; HolborneF; ME, ix, 107

TC 622 is a version for cittern and bass viol a fourth lower. Both settings are versions of the popular tune 'Hearts ease' which is found for solo lute in Cu DD.2.11 f. 44 (printed in HolborneW, J, 134 and JefferyE, 13; see also SimpsE, 301-2).
418. JACKSON

316 f. 32 (2?)

Pavan: a 7

419. JOHNSON, Edward

Pulssacka no. 21

EDITION: Engelke, 118

This may be a Continental arrangement of a dance not originally for consort.

420. [PHILIPS, Peter?]  

32 I sig. G1 (1)

Ph[i]llips pavin: a 7

This pavan is described in the Fitzwilliam Virginal Book no. 65 as 'the first one Philips made' and is dated 1580. It appears to have been the most popular; there are numerous arrangements for keyboard, lute, cittern, voices and mixed consort (see MorleyGL', 187 and TC 630). This is the only surviving source for what looks like a consort version for unspecified instruments. It could conceivably be Philips's original version. The quasi-imitative effect of the entrance of this upper part is weakened in the keyboard version and obliterated in the mixed consort version. Cf. Volume One, pp. 18-9.
A version of this pavan and its companion galliard (TC 517) occurs in the following keyboard sources. A fourth lower with the title 'dolorosa': Cfm 32.6.29 no. 80, 81; D-B [40316] f. 6, 8; D-B Lübbenau, Count zu Lynar's MS A1 p. 226, 231; S-Uu Instr. mus. MS 408 f. 11', 17'. Fuhrmann I, 181 is an anonymous setting of the keyboard pavan for solo lute. A different and anonymous lute version, also a fourth lower, is in Cu Dd.9.33 f. 14', 15 (called 'Chromatica pavana' and 'The galliard') and Dd.5.78.3 f. 65' (no title, pavan only). This version is printed in Lumsden A, 14, 15. For a discussion of the relationship between these versions (including a transcription of the consort pavan) see Volume One, pp. 19-26.

Possibly the last eight-bar section only.

Struck through in the source.
424. [anon.]

74 f. 49' rev
74 f. 43' rev

[no title]: a4

425. [anon.]

74 f. 47' rev

Part no. 2 is supplied in canon according to the direction of the title.

Canon alius: a4

426. Vacant
427. [anon.]

74 f. 44' rev

Cf. companion piece in triple time, 'brandesberges' (TG 562).

428. [anon.]

74 f. 43 rev

EDITION: Cannelle, 2

429. [anon.]

74 f. 36' rev

[Almain?] a 4
430. [anon.]
75 f. 35'

The piece falls into three short sections of which the second and third are like a pavan and galliard pair. I am grateful to O. W. Neighbour for pointing out that the tune of the first section is in Ravenscroft's Pammelia (1609) no. 7 to words beginning 'Now God bee with old Simeon'. Mr. Neighbour also noticed that the tune is used by Byrd in 'The hunt's up' for keyboard (printed in MB, xxvij, 143).

431. [anon.]
76 f. 24

432. [anon.]
76 f. 48 rev (1)

No relationship with the almain entitled 'Le pied de cheval' in Continental sources and in EIH-Dtc D.3.30/II. See Ward, 50-1.

433. [anon.]
76 f. 47 rev (1)
Though this setting may be Scottish the tune itself is probably English in origin (cf. note to TC 491 and Volume One, p. 266). In another Scottish source, En Parmure 10 f. 125', the tune is set for keyboard under the title 'The queine of Inglands lessoune' (printed in ElliottE, 11). A version for five-part consort entitled 'Pavane d'Angleterre' is published together with a companion 'gaillarde' in Gervaise's Sixième livre de danceries (Paris, 1555) and reprinted in Expertk, xxiiij, 18 and HAM, j, 148. The same setting, but without the galliard and anonymous and untitled, is in Paul and Bartholomeus Hessen's Viel feiner lieblicher Stucklein (Breslau, 1555), sig. C2 (see BrownI, 166). The piece seems to have originated as a setting of Sir Thomas Wyatt's poem 'Heven and erth and all that here me plain'. A version for solo lute is in Lbm Roy. app. 58 ff. 52 and 55' (printed in WardH, 120) and Tollemache f. 4, both sources being entitled 'Heaven and earth'. The same title is given to a setting for keyboard by 'Pre' (Francis Tregian?) in the Fitzwilliam Virginal Book no. [105], an arrangement for solo bass viol in Cu Dd.5.20 f. 18 and a bandora part (TC 671). A further setting for solo lute entitled 'The Kinges pavane' (King Edward?) is in US-Ws V.a.159 f. 1'. Cf. WardH, 179.
436. HOLBORNE, Antony

HolborneP no. 55

EDITIONS: HolborneP; HolborneSF

TC 677 is a version for cittern and bass viol. Weld f. 6' is a version for solo lute a fifth lower entitled 'Almaine' (printed in HolborneW, J, 137). Cu Dd.4.23 f. 9 is a version for solo cittern entitled 'Allmayne'. Cu Dd.2.11 f. 36 is an anonymous untitled version for solo bandora (printed in HolborneK, J, 190).

437. [anon.]

74 f. 42 rev.

[fragment]: a 4

438. [anon.]

75 f. 35

[no title]: a 4
439. [anon.]
76 f. 43' (1,2) [fragment]: a ?

440. [anon.]
76 f. 45' [no title]: a 4
441. [ALBERTI, Innocenzo?]

74 f. 41 rev

EDITION: MorrowFS, 1

This piece and its companion galliard (TC 541) circulated in Continental sources under the title 'Si je m'en vois', but this arrangement is quite distinct from any of those listed in BrownI. For further discussion of the possible composer (Albert de Venice is an alternative suggestion) see Volume One, pp. 250 and 251.

442. BASSANO, Augustin

3665 f. 520'

A version for solo lute a tone lower entitled 'Augustines pavan' is in Trumbull f. 8'. Cf. galliard (TC 542).
443. BASSANO, Augustin

3665 f. 520'

Cf. galliard (TC 543).

444. [BYRD, William]

37402 f. 98' (1)
37403 f. 91' (3)
37405 f. 89' (2)
37406 f. 86' (5)

EDITION: ByrdW', xviij, 73

This is a consort version of the keyboard pavan of Byrd described in the Fitzwilliam Virginal Book as 'the first that ever hee made' (printed in MB, xxvij, 100). In Volume One, pp. 16-7, it is argued that the consort version precedes the keyboard arrangement. There is no corresponding version of the companion galliard extant, but a later setting of it for cittern and bass viol is catalogued as TC 844.
445. FERRABOSCO, Alfonso I

3665 f. 521'

446. HOLBORNE, Antony

Holborne P no. 1

EDITION: Holborne P

Cu Bd.2.11 f. 11 is an anonymous untitled version for solo lute (printed in Holborne w., J, 50).

447. HOLBORNE, Antony

Holborne P no. 7

EDITIONS: Holborne P; Holborne THQ
448. HOLBORNE, Antony

Holborne P no. 9

**EDITION:** Holborne P

- Cu Dd.576.3 f. 23' is an untitled version for solo lute (printed in Holborne W, j, 65).

449. HOLBORNE, Antony

Holborne P no. 11

**EDITIONS:** Holborne P', Holborne S

450. HOLBORNE, Antony

Holborne P no. 23

**EDITION:** Holborne P

TC 710 is a version for mixed consort a fifth higher.
451. HOLBORNE, Antony

HolborneP no. 25  
Fullalacka no. 19

EDITIONS: Engelken, 113; 
HolbornePP; HolborneP'; HolbornePG

An anonymous version for solo lute a fourth lower (printed in HolborneW, j, 87) is in Cu Dd.2.11 f. 85 (no title), Ge Kd.43 f. 39' (no title) and RudeP, iij no. 84 (entitled 'Pavana').

452. HOLBORNE, Antony

HolborneP no. 29

EDITION: HolborneP'

TC 714 is a version for cittern and bass viol. Cu Dd.5.78.3 f. 57' is an untitled version for solo lute (printed in HolborneW, j, 92).

453. HOLBORNE, Antony

17792 f. 60' *(1)  
17793 f. 63' *(2)  
17794 f. 66' *(4)  
17795 f. 29' *(2)  
17796 f. 60' *(5)

HolborneP no. 31

EDITIONS: HolborneP'; NB, ix, 106

A version for solo lute (printed in HolborneW, j, 61) is in Cfm Music 689 f. 6' ('Pavana by Anthony Holborne. Countesse of
Pembrooks funerals'), Cu Dd. 5.76.3 f. 11' ('A.H.F.'), Ge R.d. 43 f. 18 (anonymous and untitled) and Lbm Eg. 2046 f. 34 ('The Countess of Pembroth fineralla by Anthony Holborne').

454. HOLBORNE, Antony

HolborneP no. 33

EDITION: HolborneP'

A version for solo lute (printed in DowlaV' and HolborneW, J, 67) is in Cfm Music 689 f. 8 ('Pavana del medesimo' [i.e. Holborne]), Cu Dd. 5.78.3 f. 66' (no title), Ge R.d. 43 f. 19 (anonymous and untitled) and DowlaV f. 17' ('Pavin 2 Composed by the most famous and perfect Artist Anthonie Holborne, Gentleman Usher to the most Sacred Elizabeth, late Queene of England').

455. HOLBORNE, Antony

HolborneP no. 35

EDITION: HolborneP'

A version for solo lute a tone lower (printed in HolborneW, J, 52) is in Cfm Music 689 f. 7' ('Pavana del medesimo [i.e. Holborne] Decr evi'), Cu Dd. 2.11 f. 49' (anonymous), Ge R.d. 43 (anonymous and untitled) and RudeP', i.j nos. 80 and 88 (anonymous and entitled 'Pavana' and 'Padoana' respectively). A keyboard arrangement, erroneously attributed to Byrd, is in Cfm 52.G.29 no. [174].
456. HOLBORNE, Antony

HolborneP no. 43

EDITION: HolborneP'

TC 713 is a version for cittern and bass viol.

457. HOLBORNE, Antony

HolborneP no. 47

EDITION: HolborneP'

Cu Dd. 2.11 f. 36 is an anonymous untitled version for solo bandora.

458. HOLBORNE, Antony

HolborneP no. 49

EDITIONS: HolborneP'; HolborneSS

Cu Dd. 2.11 f. 10 is a version for solo lute a fourth lower (printed in HolborneW, j. 73).
459. HOLBORNE, Antony

Holborne\p no. 51

EDITION: Holborne\p'

GE R.d.43 f. 41 is an anonymous untitled version for solo lute a major third lower (printed in Holborne\w, j, 96).

Posthumus: a 5

460. HOLBORNE, Antony

Holborne\p no. 53

EDITIONS: Holborne FP; Holborne\p'; HolborneTS

A version for solo lute a fifth lower (printed in Holborne\w, j, 55) is in Cu Dd.2.11 f. 57' (anonymous and untitled), GE R.d.43 f. 32 (anonymous and untitled), Lbm Add. 38539 f. 13' and Lbm Hirsch M.1353 f. 7' (anonymous and untitled). Dd.2.11 f. 32 is a version for solo bandora a second lower (printed in Holborne\w, j, 172).

Last will and testament: a 5
461. HOLBORNE, Antony

HolborneP no. 58

EDITIONS: HolborneP¹; HolborneSE; HolborneTP

TC 715 is a version for cittern and bass viol.

462. HOLBORNE, Antony

HolborneP no. 59

EDITIONS: HolborneFP; HolborneFS; HolborneP¹; HolborneSE

Cu Ed.2.11 f. 45 is an untitled version for solo lute (printed in Holbornew, 3, 135).

463. JACKSON

30826 f. 8' (1)
30827 f. 7' (5)
30828 f. 8 (5)

Pavin: a 5
464. KIRBYE, [George?]
30826 f. 8' (1)
30827 f. 7' (3)
30828 f. 7' (5)

Pavan: a 5

465. LUPO, Joseph
3665 f. 521

Pavana: a 5

466. NOTT
316 f. 51 (3?)

[Favan?]: a ?

467. STROGERS, [Nicholas?]
30826 f. 9 (1)
30827 f. 8 (3)
30828 f. 7' (5)

Pavin: a 5

152
The dedicatee is possibly Gertrude Arundel, the second wife of Edward Parker who became Lord Morley in 1577. Lord Morley's first wife, Lady Montague, died in 1585. Gertrude Arundel was living in 1593/4 (see The Complete Peerage, ed. H. A. Doubleday and Lord Howard de Walden, ix, 226). The same lady may also be honoured in the ambiguous dedication 'La volto. L. Morley' by Byrd in the Fitzwilliam Virginal Book no. [159]. Cf. galliard (TC 560).

Dowland's famous 'Lachrimae' tune was first published in BarleyNL (1596) for solo lute without Dowland's approval as the preface to his First booke of songes (1597) makes clear ('There have bin divers Lute-lessons of mine lately printed without my knowledge, fable and unperfect'). LumsdenA, 5 is a modern edition of Dowland's own version for solo lute as far as this can be ascertained from manuscript sources. The tune appeared in Dowlands (1600) with the words 'Flow my tears' and in Dowlandi (1604?) for five-part consort with lute. Another post-Elizabethan five-part consort setting is in 17786-91 f. 14. Fragmentary Scottish consort settings exist in Lbm Add. 36484 f. 22 (bass only) and in Thomas Wode's part-books (Eu La. III.483 [tenor p. 184 and bassus p. 202] and Lbm Add. 33933 f. 86). Cf. TC 736, a setting for mixed consort. For a complete list of sources, including the numerous arrangements by other composers for various instruments, see FoultonD, 481 and 495.
471. [anon.]
74 f. 34'  (lowest 3 parts)
The first two breves only of the bass part are given.

473. [anon.]
74 f. 51' rev
EDITION: MorrowFS, 6

472. [anon.]
74 f. 52'
EDITION: CannellF, 4

[Pavan?]: a 4

Allemande: a 4

Galliarde: a 4
474. [anon.]
74 f. 50 rev
See note to TC 479.

Seconda desperada: a 4

475. [anon.]
74 f. 50 rev
See note to TC 479.

Terza desperada: a 4

476. [anon.]
74 f. 49 rev

EDITION: CannellF, 5

[no title]: a 4
477. [anon.]

74 f. 48 rev

Pavane canon in subdiatessarum: a 4

Part number 2 is part number 1 in reverse as directed in the canon title.

479. [anon.]

74 f. 47 rev

There is no connection between the 'Desperada' pieces in 74 (see also TC 474-5) and 'Fortuna desperata' (see ReessMR, 971). Neither is there any relationship with pieces listed in Brown with the following titles: 'La disperata', 'Pass e mezzo Desperata', 'Padoana Desperata' and 'Pavana desperata'.

478. [anon.]

74 f. 48 rev

Pavane canon per alium viam reversum in regionem suam: a 4
'Ronde' and 'Run den danz' are synonyms for 'Branle', hundreds of examples of which circulated in 16th-century printed and manuscript sources. This piece and its 'repsa' (TC 561) are not amongst those entitled 'Ronde' in Brownl.
483. [anon.]
74 f. 36', rev

[Pavan?]: a 4

484. [anon.]
74 f. 37 rev (3?)

Cf. galliard (TC 564).

Pavana Smythes: a ?

485. [anon.]
75 f. 36

EDITION: MorrowFS, 4

[Pavan?]: a 4
486. [anon.]

75 f. 36'

[Pavan?]: a 4

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487. [anon.]

76 f. 44

Cf. galliard (TC 567).

[Pavan?]: a 4

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488. [anon.]

76 f. 44'

[fragment]: a 4
489. [anon.]
76 f. 50' rev

[fragment]: a 4

490. [anon.]
76 f. 46 rev (1)
Pavana: a ?

491. [anon.]
TWC p. 188 (1)
TWA f. 81 (2)
TWT p. 176 (3)
TWB p. 182 (4)
TWC' p. 177 (1)

EDITION: MB, xv, 193

The parts are entitled 'Aneuther paven verray çude',
following after TC 435 and 571 (cf.
note to the former, and Volume One,
p. 266). EIR-Dtc D.3.30/II f. 22 is an untitled keyboard version printed
in WardD, 22.
492. [anon.]

74 f. 44 rev

For a list of Continental settings of this tune, both printed and manuscript, see Curtis (p. xxix). None of the printed sources resemble the present setting.

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493. [anon.]

74 f. 38 rev (3?)

Pasemesures paven: a 2

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494 - 500. Vacant
501. BYRD, [William]

64 f. 203' (1)
65 f. 152' (2)
66 f. 75' (3)
67 f. 140' (4)
68 f. 212' (5)
69 f. 4' (6)

EDITION: Byrd\', xviij, 78
Cf. pavane (TC 402).

502. HOLBORNE, Antony

HOLBORNE\P no. 4

EDITION: Holborne\P

TC 811 is a version for cittern and bass viol. NL-Lt 1666 f. 400' is a corrupt anonymous version for solo lute. Cu Dd.4.23 f. 8' is an anonymous version for solo cittern. Cu Dd.2.11 f. 65 is an anonymous version for solo bandora (printed in Holborne\New, j, 184).
503. HOLBORNE, Antony

HolborneP no. 6

EDITIONS: HolborneFP; HolborneP'; HolborneTQ

Anonymous untitled versions for solo lute are in Cu Dd.2.11 f. 54' (major sixth lower) and ELA-Lm 2.3.2.15 p. 118 (printed in HolborneW, j, 104). Dd.2.11 f. 62 is an anonymous untitled version a fifth lower for solo bandora (printed in HolborneW, j, 188). An anonymous keyboard version in Lbm Add. 30485 f. 45' is entitled 'The queens new years gifte'. This is possibly a setting by Holborne of a pre-existent piece. See also JefferyH, 193-4.

504. HOLBORNE, Antony

HolborneP no. 8

EDITIONS: HolborneFP; HolborneP'; HolborneTQ

Board f. 26' is a version for solo lute a major sixth lower. There is no connection with 'The marygold' by 'Ellis Lawrey' in Cu Dd.3.18 f. 23 for lute duet or 'Marigold galliard' in Dd.4.23 f. 1' for solo cittern. Cf. another consort arrangement, TG 846.
505. HOLBORNE, Antony

HolborneP no. 14

EDITIONS: HolborneP'; HolborneTPG

Galliard: a_5

506. HOLBORNE, Antony

HolborneP no. 16

EDITIONS: HolborneP'; HolborneTPG

Galliard: a_5

507. HOLBORNE, Antony

HolborneP no. 18

EDITIONS: HolbornePE; HolborneP'

The Sighes: a_5

164
508. HOLBORNE, Antony

HolborneP no. 20

EDITIONS: HolborneP2; HolborneP'

Adriansen f. 61' is an anonymous version for solo lute (a fifth lower) accompanied by treble and bass parts in staff notation (at pitch). 3665 f. 520 is a different five-part consort setting by Peter Philips.

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509. HOLBORNE, Antony

HolborneP no. 22

EDITIONS: HolborneP2; HolborneP'

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510. HOLBORNE, Antony

HolborneP no. 28
FulssackA no. 16

EDITIONS: Engelken, 107; HolborneP'
511. HOLBORNE, Antony

HolborneP no. 38

EDITION: HolborneP'

TC 806 is a version for cittern and bass viol. Cu Bd.2.11 f. 52 is an anonymous untitled version for solo lute a tone lower (printed in Holbornew, j, 151).

512. HOLBORNE, Antony

HolborneP no. 40

EDITIONS: HolborneP'; HolborneSF; mE, ix, 107

3665 f. 521' is a different five-part consort setting by Philips ('Nowels galiard P.P.'). TC 832 is a bandora part from another consort setting. The Fitzwilliam Virginal Book no. [244] is an anonymous setting for keyboard entitled 'Nowels galiard'. Cu Bd.4.23 f. 8 is an anonymous untitled setting for solo cittern.

513. HOLBORNE, Antony

HolborneP no. 42

EDITIONS: HolborneP'; HolborneSF

Gallicard: a 5
514. HOLBORNE, Antony

**HolborneP** no. 46

**EDITIONS:** HolborneP'; HolborneSE

515. HOLBORNE, Antony

**HolborneP** no. 62

**EDITIONS:** BainesW, 255; HolborneP'; HolborneTS

No connection with Bachiler's piece of the same title (TC 614).

516. HOLBORNE, Antony

**HolborneP** no. 63

**EDITIONS:** HolborneP'; HolborneSE; HolborneSS

An anonymous version for solo lute a fourth lower (printed in HolborneW, j, 98) is in Cu Dd.5.78.3 f. 47 and 68' (untitled and entitled 'Galliarde' respectively) and Dd.9.33 f. 62.
517. PHILIPS, [Peter]  
3665 f. 517'  
See note to companion pavan (TC 421).

518. [anon.]  
30480 f. 70  
30481 f. 74'  
30482 f. 70'  
30483 f. 72  
30484 f. 11'  

EDITIONS: MeyerE, 98; ParsonsG  
The editors of both editions apparently mistook the attribution at the end of the previous piece in 30480 for this one. There is nothing to suggest the piece is by Parsons.

512. [anon.]  
74 f. 34'  
(treble and bass)  
Both parts are fragments.
520. [anon.]
74 f. 35

[Gallicard?]: a 5

521. [anon.]
74 f. 52 rev

[no title]: a 4

522. [anon.]
74 f. 52 rev

[no title]: a 4
523. [anon.]
74 f. 43' rev (3?)

524. [anon.]
74 f. 40 rev

525. [anon.]
74 f. 37 rev (3?)

526. [anon.]
76 f. 49' rev (1)

This page in the manuscript is torn away so that no more than the quoted incipit of this piece survives.
527. [anon.]

**Fulbsack** A no. 14
30826 f. 8 (1)
30827 f. 7 (3)
30828 f. 7 (5)

**EDITION:** Engelke, 101

Fulbsack entitles the piece 'Gaillard' and attributes it to 'Jacobus Harding Engl.' It is preceded by a matching pavan by Johann Sommer. The treble part of this popular galliard appears in many different shapes and it is not known for which one, if any, James Harding was responsible. The bass line however is much more consistent. It occurs alone in the solo bass viol portion of Dd.5.20 f. 30 ('Mr. Harding his galliard') and on ff. 16 and 27 with written out divisions for the repeats ('James his galliard'). There is also a bass part with divisions in Och Mus. 439 f. 97 (anonymous and untitled). TC 823 is a version for mixed consort. Post-Elizabethan consort settings are in Lbm Add. 15118 f. 11' (treble and bass only, no title) and Add. 17786-91 f. 14' (five parts, entitled 'James his galliard' and printed in FellowesEO, 2). The piece appears in different guises as a lute solo in Cfm Music 689 f. 9' (a fifth lower, entitled 'Cagliarda by Mr. James'), Cu Dd.5.78.3 f. 25 (a tone lower, described as 'J.G.') and f. 45 (a fifth lower, no title), and Weld f. 9' (a tone lower, entitled 'Galliard' and ascribed to Bachier). Byrd's keyboard setting is printed in MB, xxviiij, 25. Anonymous keyboard settings are in F-Pc Rés. 1165 p. 112 and US-Nyp Drexel 5612 p. 188.

528. **Pyttyns**, Rychard

74 f. 46' rev

**EDITION:** WardHP, 172

According to Ward (WardHP, 170-3) this piece is a setting of the stanza from Ariosto's Orlando Furioso beginning 'Ruggiero, qual sempre fui tal esser voglio'. It could be the 'Venetian galliard' to which Ariosto's words are to be sung in Gascogne's *The Adventures of Master F. J.* (but cf. WardHP footnote 72). The music is unrelated to the famous Italian ruggiero bass (cf. TC 678). See also Volume One, p. 246, regarding the authenticity of the ascription to Pyttyns.

529 - 540. Vacant.
Triples time: minor

541. [ALBERTI, Innocenzo?]
74 f. 40' rev

EDITION: MorrowFS, 2

See note to companion pavan (TC 441).

542. BASSANO, Augustin
3665 f. 520'

Cf. pavan (TC 442).
543. BASSANO, Augustin

3665 f. 520

Cf. pavan (TC 443).

544. [BRADLEY?]

32 I sig. F4 (4?)

545. HOLBORNE, Antony

HolborneP no. 2

EDITION: HolborneP'

A version for solo lute a tone lower (printed in Holborne, J., 132) is in Cfm Music 689 f. 21', Cu Dd.5.78.3 f. 17 (no title) and Ge R.d.43 f. 40' (anonymous and untitled).
546. HOLBORNE, Antony

HolborneP no. 10

EDITIONS: HolborneP'; HolborneTHG

547. HOLBORNE, Antony

HolborneP no. 12

EDITIONS: HolborneP'; HolborneTS

Versions for solo lute are in Lbm Hirsch k.1353 f. 5 (anonymous and untitled) and Cu Dd.9.33 f. 17 ('Hasellwoods galliard Jo. Dowland'). The attribution in the latter is doubtful; see PoultonD, 179-80.

548. HOLBORNE, Antony

HolborneP no. 26

FullsackA no. 19

EDITIONS: EngelkeH, 114; HolborneP'; HolborneFG

A version for solo lute a fifth lower (printed in Holborneew, j, 119) is in EIR-Dtc D.1.21 p. 16 (anonymous and untitled), Cu Dd.5.78.3 f. 22 (no title) and Cu Dd.9.33 f. 84 (anonymous and entitled 'Mr. Southcotes galliarde'). On the identity of...
Mr. Southcote see JefferyH, 203.

549. HOLBORNE, Antony

HolborneF no. 30

EDITION: HolborneP'

An untitled version for solo lute a fifth lower (printed in HolborneW, j, 108) is in Cu Dd.5.78.3 f. 9 and Ge R.d.43 f. 36 (anonymous).

550. HOLBORNE, Antony

HolborneF no. 32

EDITION: HolborneP'

TC 848 is a version for cittern and bass viol.
551. HOLBORNE, Antony

*HolborneP* no. 34

**EDITIONS:** HolborneP', HolborneTS

Cu Dd.5.78.3 f. 34' is an untitled version for solo lute a fifth lower (printed in HolborneW, j. 123).

552. HOLBORNE, Antony

*HolborneP* no. 36

**EDITION:** HolborneP'

Cu Dd.5.78.3 f. 2 is an anonymous untitled version for solo lute a fifth lower (printed in HolborneW, j. 125).

553. HOLBORNE, Antony

*HolborneP* no. 44

**EDITION:** HolborneP'

An anonymous version for solo lute a tone lower (printed in HolborneW, j. 106) is in Cu Dd.5.78.3 f. 5' (entitled 'Mr. B. Bonds galliard') and Ge R.d.43 f. 30 (no title).
554. HOLBORNE, Antony

HolborneP no. 48

EDITION: HolborneP'

Galliard: a 5

555. HOLBORNE, Antony

HolborneP no. 50

EDITIONS: HolborneP'; HolborneSS

Galliard Sic semper soleo: a 5

556. HOLBORNE, Antony

HolborneP no. 52

EDITION: HolborneP'

Galliard: a 5
557. HOLBORN, Antony
HolborneP no. 54

EDITION: HolborneP'

Galiard: a 5

558. HOLBORN, Antony
HolborneP no. 64

EDITIONS: HolborneP': HolborneEP

Cu Dd.5.78.3 f. 5' is an anonymous version for solo lute a fifth lower. It is printed in HolborneW, j, 141 together with a note on p. 223 about the title of the piece and that of TC 559. See also SimpB, 398-400.

As it fell on a holie Eve: a 5

559. HOLBORN, Antony
HolborneP no. 65

EDITIONS: HolborneP'; HolborneEP; HolborneTP; MB, ix, 108

A version for solo lute a fifth lower (printed in HolborneW, j, 122) is in Cu Dd.5.78.3 f. 34' (no title) and Weldon f. 6' (entitled 'Galliard'). See note on TC 558.

Heigh ho holiday: a 5
The galliard to Lady(?) Morley's pavane: a ?

Part number 4 is fragmentary.
Cf. pavane (TC 469) and the accompanying note on the dedicatee.

La represa: a 4

No connection with pieces entitled 'Branle de Berghes', 'Branle des Bergers' and 'Branle de la Bergere' in Brown I. Cf. companion piece in duple time, 'La represa' (TC 427).
The composer may be Innocenzo Alberti or Innocent de Come. See Volume One, pp. 250 and 251.

Cf. pavan (TC 484).

TC 875 is a version for cittern and bass viol a fourth lower.
567. [anon.]
76 f. 43' (1,4)
76 f. 48' rev
Cf. pavan (TC 487).

[Gallyard?]: a 4

568. [anon.]
74 f. 42 rev + (1,4)
74 f. 41' rev

Gallyard: a 4

569. [anon.]
74 f. 39 rev (1-3)

Gallyard: a 4?
The initials 'W.S.' appear at the end of the piece. The tune of which this is a decorated version is almost certainly that required for William Elderton's 'A proper newe Ballad shewing that philosophers learnynges are full of good warnynges' to the tune of 'my Lorde Marques Galyarde, or the firste traces of Que passa' licensed in 1568-9. The beginning is as follows: 'Philosophers learnings are ful of good warnings, In memorye yet left to scoole us' (reprinted in CSBBB, 138-40).

The Quene of Inglands paven: a 4

EDITION: MB, xv, 192

Cf. note to TC 435, and Volume One, p. 266.
Compound time: major

581. HOLBORNE, Antony
HolborneP no. 61

EDITIONS: HolborneFS; HolborneP'

A version for solo lute a fifth lower (printed in HolborneW, j, 144) is in Cu Dd.5.78.3 f. 49' (entitled 'Playfelloe') and Dd.9.33 f. 67.

582. [anon.]
22597 f. 46' (4?)

583 - 600. Vacant
SECTION C

Music for mixed consort
In Walsingham the piece is entitled 'The Lady Frances Sidneys goodmorowe'. L' is marked '2 treble' and is a decorated version of T. An anonymous version for two lutes is in AB Brogyntyn 27 p. 26 (lower part only), Lbm Eg. 2046 f. 6' and Tollemache f. 10' (lower part only). Cu Dd.2.11 f. 82' is an anonymous version for solo bandora. Cf. galliard (TG 802).
602. ALISON, Richard

Walsingham no. 4  *(T,F,C,B)*
Morley CL no. 25  *(T,F,P)*
Braye f. 90  *(P)*

**EDITION: Morley CL**, 170

In Walsingham the piece is entitled 'The Lady Frances Sidneys goodnight'. C is attributed to Daniel Bachiler. The piece was printed in the second edition only of Morley's *Consort Lessons* (1611).

603. ALISON, Richard

Walsingham no. 6  *(T,F,C,B)*
Braye f. 15'  *(F)*

Versions for solo lute are in
Lbm Hirsch M.1353 f. 4' (anonymous and untitled) and f. 65' (a tone lower and entitled 'Pavana'), Add. 31392 f. 32' (a fifth lower) and Fuhrmann?, 59 (attributed to T. Alois' and entitled 'Pavana'). A version for two lutes is in Lbm Eg. 2046 f. 11', Add. 36539 f. 5' (anonymous, treble only), US-Wa V.b.250 f. 17' (treble only) and Trumbull f. 18 (anonymous, ground only). The missing consort lute part is probably identical with the treble of the lute duet which retains the tune while the treble viol has a specially added part.
604. ALISON, Richard

Alisons knell

Walsingham no. 12 (T,P,C,B)
MorleyCL no. 11 *(T,P,C,P,B)
Dd.5.21 f. 10 *(R)

EDITIONS: DartTC, 2; MorleyCL', 106

Cf. companion galliard (TC 841).
605. ALISON, Richard

Walsingham no. 13 (T,F,C,E)
MorleyCL no. 24 *(T,F,P)
Dd.3.18 f. 44' (L)
Dd.5.20 f. 2' (E)

EDITION: MorleyCL', 161

This piece appeared in the second edition only of Morley's Consort Lessons (1611).

606. ALISON, Richard

Walsingham no. 18 (T,F,C,B)

The Lady Frances Sidneys almayne
607. ALISON, Richard

Walsingham no. 33 (T, F, C, B)
Morley CL no. 12 *(T, F, C, F, B)
Dd.5.21 f. 12' *+(F)
Dd.3.18 f. 34' (L)

EDITIONS: Dart TC, 8; Morley CL', 117

This setting of the tune 'Go from my window' is only one of many for the lute, orpharion, cittern, keyboard and six-part consort by various composers at home and abroad. Edward Collard's setting for solo lute (Cu Dd. 9.33 f. 31') is printed in JefferyE, 8. For full details and comment on the ballad texts with which the title and tune were associated see SimpAc, 257-9.

608. ALISON, Richard

RosseterL no. 12 (P, C)
Dd.3.18 f. 57' (L)
Dd.5.20 f. 10' (B)

Cf. galliard (TC 801).

Mrs. Millicents pavan
609. BACHLER, Daniel
Walsingham no. 2 (T,F,C,B)

610. BACHLER, Daniel
Walsingham no. 5 (T,F,C,B)

611. BACHLER, Daniel
Walsingham no. 8 (T,F,C,B)

Sir Frances Walsingham's goodnight

The Lady Frances Sidneys felicitye

The Lady Walsingham's conceits
612. BACHLER, Daniel
Walsingham no. 10 (T,F,C,B)

Daniells triall

613. BACHLER, Daniel
Walsingham no. 14 (T,F,C,B)

Daniells almayne

614. BACHLER, Daniel
Walsingham no. 15 (T,F,C,B)

No connection with Holborne's piece with the same title (TC 515).
615. FARMER, John

RosseterL no. 14 (F,C)

A lute book which was in the possession of Lord Braye at Stanford Hall, Rugby contained a 'Cydipe pav[an] per Ro[bert] Sprignell' (see Historical Manuscripts Commission, series xv, 10th report, appendix pt. VI (1887), pp. 108-9). 'Sprignals paven' for cittern in Cu Dd.4.23 f. 2 is unrelated. Cf. galliard (TC 605).

616. HOLBORNE, Antony

RosseterL no. 10 (F,C)

See note to TC 409, a version for five-part consort.

617. HOLBORNE, Antony

RosseterL no. 19 (F,C)

The Queenes pavin
618. HOLBORNE, Antony

HolborneC sig. H1' (C, B)

An anonymous version for cittern solo is in Cu Ld. 4. 23 f. 2. Cf. Giles Farnaby's setting for keyboard, printed in MB, xxiv, 57.

619. HOLBORNE, Antony

HolborneC sig. H2' (C, B)

TC 411 is a version for five-part consort.

620. HOLBORNE, Antony

HolborneC sig. I1' (C, B)
621. HOLBORNE, Antony

HolborneC sig. L4' (C,E)

See note to TC 416, a version for five-part consort.

622. HOLBORNE, Antony

HolborneC sig. M1' (C,E)

See note to TC 417, a version for five-part consort a fourth higher entitled 'The Honie-suckle'.

623. JOHNSON, John

Dd.5.21 f. 4 *(R)
Dd.14.24 f. 19' (C)
Dd.5.20 f. 4 *(B)

The same lute treble is found anonymously in Lbm Add. 38539 f. 4' ('a treble') and, together with a ground, in Lbm Eg. 2046 f. 8' ('a treble' and 'the ground') and US-Ws V.b.280 f. 6' ('The Queenes treble' and 'the ground'). The bergamasca ground occurs on its own in AB Brogynyn 27 p. 7 entitled 'The grounde to a treble sett by Mr. John Johnson'. For information on this and other 'dumps' (including TC 849) see WardDD. Cf. other bergamasca settings, TC 629 and 666.

This and the following dance were used in the mask given in honour of Lord Hayes and his bride in 1607. CampionD contains arrangements of the dances for treble voice, lute and bass (this one is on sig. D4'-E1) and it is explained on sig. E3' that though these 'Ayres were devised onely for dauncing, yet they are here set forth with words that they may be sung to the Lute or Violl.' The arrangement of this dance begins with the words 'Shewes & nightly revels'.

626. LUPO, Thomas
RosseterL no. 22 (F)

See note to the previous piece. This dance was adapted in CampionD sig. E2'-E3 for use with the words 'Time that leads'. The editorial lute part comes from CampionD, but was designed as a lute song accompaniment rather than a consort part.

627. MORLEY, Thomas
RosseterL no. 9 (F,L,C)

The lute part is fragmentary. CfM 32G.29 no. [169] is a keyboard version entitled 'Pavana' (printed in MorleyK, J, 2). The same piece is in US-NYP Drexel 5612 p. 220 wrongly attributed to 'Mr. Bird' (the previous piece in the manuscript is Byrd's 'Ph. Tr.' pavan ascribed in error to 'Mr. Morlie'; see NB, xxviiij, 195 and 203). A further keyboard setting by Giles Farnaby entitled 'Pavana' is printed (a tone higher) in NB, xxiv, 53. Contrary to Dart's statement (MorleyK, J) the piece in Da.9.35 f. 11' entitled 'A paven Mr. Birde set to lute by Mr. Cutting' is not a version of the present pavan but of another piece by Morley, printed in MorleyK, J, 16.

628. NICHOLSON, [Richard]
Da.5.21 f. 11' (R)

Allmaine
629. NICHOLSON, Richard

The J ewes d awnc e

The editorial treble part is taken from a lute solo in Cu. Dd.9.33 f. 38 after which is written 'de J err a mort'. NL-Lt. 1666 f. 419 is a version for solo lute entitled 'Schotsen dans' (see LandLT, iiij. 57). F-fo Res. 1166 f. 100' is an arrangement for keyboard entitled 'The rich Jew'.

The anonymous piece as found in these three sources consists of three two-breves sections (plus varied reprises in Dd.9.33). The bass throughout is that of the berengamasa (cf. TG 624 and 666), which in the present piece is repeated twenty times, the last eight in 6/4 time. For further information see WardAB, 31-3. Ward shows that this is 'The Jewish dance' tune required in George Attowell's Frauncis new Jigge (first licensed for publication in 1595).

630. PHILIPS, Peter

Philips pavan

Walsingham no. 7 (T,F,C,B) Dd.14.24 f. 9' *(C)
MorleyCh. no. 8 *(T,F,C,F,B) Dd.5.20 f. 2 *(B)
Dd.5.21 f. 2' *(T) Braye f. 14 *(F)
Dd.3.18 f. 18' *(L) 36526A f. 5 *(+)
See note to TC 420, another consort version. Cf. galliard (TC 817).

631. READE, [Richard]

First paven

Dd.5.21 f. 3'  (P)  Dd.14.24 f. 9    (C)
Dd.5.21 f. 4  (R)  Dd.5.20 f. 4    (B)
Dd.3.18 f. 37 (L)  

632. READE, [Richard]

2 paven

Dd.5.21 f. 4  (R)
Dd.3.18 f. 37' (L)
Dd.14.24 f. 20' (C)
Dd.5.20 f. 4    (B)

The bass part is also in the solo bass viol portion of Dd.5.20 f. 29', a fourth higher, anonymous and entitled 'Paven 4'.
633. READE, [Richard]

Dd.5.21 f. 4'  (R)
Dd.5.21 f. 8'  (R)
Dd.3.18 f. 24' (L)
Dd.14.24 f. 24' (C)
Dd.5.20 f. 4'  (B)

The part in Dd.5.21 f. 4' is garbled and struck through in the manuscript.

634. READE, [Richard]

Dd.5.21 f. 4'  (R)
Dd.3.18 f. 39' (L)
Dd.14.24 f. 22' (C)
Dd.5.20 f. 4'  (B)
Dd.5.20 f. 6'  *(B)

The bass part is also in the solo bass viol portion of Dd.5.20 f. 29', anonymous and entitled 'Pavan 5'.

La volta

4 paven
The two lute parts are similar, but the first of them is entitled 'Mr. Doctor James Dean of Christ Church's paven made by Mr. R. Read'. Dd.3.18 f. 28' and Dd.14.24 are entitled simply 'paven'. For information on Dr. James see Volume One, pp. 299-301.
The bass part is also in the solo bass viol portion of Dd.5.20 f. 30', anonymous and entitled 'Pavin primo'.

638. READE, Richard

Dd.5.21 f. 9 (R)
Dd.3.18 f. 27' (L)
Dd.14.24 f. 29 (C)
Dd.5.20 f. 9 (B)

9 paven
The music does not resemble either Dowland's (DowlandT no. 6) or Byrd's (Lbm Add. 31992 f. 15) settings of these words.

The recorder part is followed by 'for iiiij viers' suggesting that this piece is for three wire strung instruments. L is probably an orpharion part, while L' is written for an instrument pitched a fifth lower than the normal lute tuning. Could this be a wire strung instrument half way between the orpharion and the bandora - a bass orpharion? The third 'wire' is probably the bandora whose part is missing from the Cambridge books. The recorder part is the same as the top of L throughout and may not be part of the original instrumentation.

There is no connection with the anonymous 'Battell paven' listed as TC 646. Neither is there any connection with any of the other 'Battell' works listed there.
642. READE, [Richard]
Dd.3.18 f. 56' (L)

643. [STROGERS, Nicholas?]
In nomine pavin

MorleyCL no. 13 (T,F,C,P,E)  Dd.5.21 f. 3' (P')  Braye f. 15 (P)
Dd.14.24 f. 25' (c)

EDITION: MorleyCL', 127

A 'basso' part for bass lute in EIR-Dtc D.3.30 p. 81 is attributed to 'Strogers'. Beck in his edition suggests that Strogers was responsible for this arrangement on the grounds of the Dublin manuscript and the fact that the Cambridge part-books contain a 'Crochet paven' by 'Strogers' (TC 644). Since then a version for solo lute attributed to Strogers has come to light in Trumbull f. 17'. The same piece is also in Lhm Hirsch M.1353 f. 2' (not f. 26 as given by Beck; anonymous and untitled). Cf. galliard (TC 816).
644. STROGERS, [Nicholas?]

Dd.5.21 f. 10' *(F)
Dd.14.24 f. 3  (C)
Dd.5.20 f. 7'  (B)
Dd.5.20 f. 9' *(H)
Braye f. 14' *(F)

EDITION: NaylorSM, 55 (cittern only)

Cf. galliards (TC 820 = 'Mr. Knolles galliard'; TC 838).

645. [anon.]

5214 f. 24  (T) tone lower
Walsingham no. 26 (B) tone lower
Dd.5.21 f. 5'  (R)
Dd.3.18 f. 32'  (I)
Dd.14.24 f. 35'  (C)
Dd.5.20 f. 2'  (B)

Cu Dd.2.11 f. 87' is a version for solo lute a tone lower.
Dd.4.23 f. 19' is a version for solo cittern. Two keyboard
settings exist, both a tone lower:
Lbm Add. 29485 f. 25' is entitled 'Pavane prymera' (printed in
CurtisD, 53); The Fitzwilliam
Virginal Book no. [173] is
entitled 'A medley' and doubtfully
attributed to Byrd (incipit only
printed in MB, xxviiij, 189).
There is however no connection
between this and lute pieces
entitled 'old' or 'new medley'.

204
646. [anon.]

Walsingham no. 20 (F,C,D)

This piece is related to, but nevertheless distinct from, 'Pavane de la bataille' for lute in EIR-Dtc D.3.30 pp. 68, 97, 128, 238, 239 and 240 (cf. WardLBD), which derives from Jannequin's chanson 'La guerre'. There is apparently no connection with Reade's 'Battell' (TC 641) or with 'the battelle' for lute duet in Lbm Eg. 2046 f. 52'. Two anonymous lute solos are also unrelated: 'The battell' in Cu Dd.2.11 f. 29', Lbm Add. 38539 f. 23', EIR-Dtc D.3.30 p. 60, US-ws V.b.280 f. 19', and 'Battel of Harlow' in S& L. III.487 p. 30.

647. [anon.]

Walsingham no. 27 (T,F,C,D)

TC 654 is another setting for mixed consort of the same tune. Versions for solo lute are in EIR-Dtc D.1.27 p. 113 ('The voice of the earth') and US-ws V.b.280 f. 7' ('The voice'). Holborne sig. C1 is a version for solo cittern. A keyboard version by Byrd entitled 'The ghoste' is printed in MB, xxviiij, 110.
The Cambridge parts are entitled 'The Erle of Oxefordes march' or, in the case of the recorder part, simply 'The march'. A summary of some of the alternative versions is in MorleyCL', 134. One of these is a keyboard setting by Byrd, but there is no reason to suppose, along with Beck, that Byrd was responsible for the consort version.
Details of settings for keyboard, lute, cittern and viol may be found in SimpseB, 495, WardAB, 56 and StephensW, 124. Another setting in D-Hs B 2768 appears to be for solo lute except that the repeats have divisions for treble only. According to Beck in MorleyCL', 190 the Cambridge consort books have a version which bears little resemblance to that in Morley's publication. There are also substantial differences between the printed and manuscript bandora parts. Dd.9.33 was overlooked by Beck and first brought to light by Robert Spencer in SpencerTM where it is suggested that this is Morley's missing part.
650. [anon.]

MorleyCL no. 17 (T,F,C,P,B)

EDITION: MorleyCL', 143

A version for consort of Morley's 'See, mine own sweet jewel', no. 1 in MorleyCLS. Beck in MorleyCL', 191-2 explains how a probable copy of the printed consort lute part came to be used as a song accompaniment in Ckc 2 f. 11'.

651. [anon.]

MorleyCL no. 18 (T,F,C,P,B)
36526a f. 5 (3)

EDITION: MorleyCL', 146

Versions for lute solo are in EIR-Dtc D.1.21 p. 111 and Cu Dd.5.78.3 f. 18 (no title). For discussion of the various 'Balow' tunes and their associated ballads see SimpsB 31-4 and WardAR 29.
652. [anon.]

MorleyCL no. 20 (T,F,C,P,B)

EDITION: MorleyCL', 150

This is a setting of an Italian madrigal by Girolamo Conversi first published in his Cansoni alla Napolitana a 5 voci in Venice in 1572. In 1590 it appeared in Watson's no. 11 with English words beginning 'When al alone my bony love was playing'.

653. [anon.]

MorleyCL no. 23 (T,F,C,P,B)
36526A f. 5 (B)

EDITION: MorleyCL', 158

The manuscript bass part is entitled 'Lo: Souches martche' as is the solo lute source BM ws V.b.280 f. 8. Two other lute sources, Lbl Add. 38539 f. 7' and Rynshall f. 7' give 'Maske' while Cu Dd.4.22 f. 3' and Dd.9.33 f. 88 have no title. MorleyCL', 193 contains a brief summary of other versions of this piece.
654. [anon.]

Dd.5.21 f. 3  (R1,K2)
Dd.14.24 f. 9'  (C)
Dd.5.20 f. 3  (B)

In Dd.5.21 the title is 'The sprytes songe'. See note to TC 647, another setting for consort of the same tune.

655. [anon.]

Dd.5.21 f. 4'  (R)
Dd.14.24 f. 23  (C)
Dd.5.20 f. 4  (B)

Versions for solo lute are in Cu Dd.2.11 f. 61' ('Kings maske'), BIR-Dtc D.1.21 p. 111 ('The Earle of Darbys coraunta') and Board f. 8. There is no connection with 'The kyngs marke' for keyboard in Lbm Roy. app. 58 f. 49.
656. [anon.]

Dd.5.21 f. 5  (R)
Dd.3.18 f. 6  (L)
Dd.14.24 f. 24  (C)
Dd.5.20 f. 4'  (B)

An untitled solo lute version similar to the consort part in Dd.3.18 is in Ge R.d.45 f. 23'. For further information about the Lefalto and the relationship between this example and others of its kind see SimpBB, 237-8 and WardAB, 41-3.

657. [anon.]

Dd.5.21 f. 6  (R)
Dd.14.24 f. 18'  (C)
Dd.5.20 f. 5'  (B)

Cf. galliard (TC 820 = 'Mr. Knolles galliard').
This is an arrangement of the fifteenth song in Byrd's "Lyra P". The recorder part is an addition to Byrd's five-part composition. The treble and bass parts may presumably be reconstructed from the top and bottom parts of the song.

Versions for solo lute are in Cu
Dd.2.11 f. 99 (entitled 'Kemps Jigge'), NL-Lt 1666 f. 486' (entitled 'Quyns almand', see LandLT, J. 294) and US-Ws V.b.280 f. 4' (entitled 'The parlement' and printed in WardAB, 61). F-Pc Res. 1186 f. 108 is a keyboard arrangement by 'Robert Cr[eighton]'. Following the consort lute source are a further five breves of music corresponding to the first five breves of the second strain. This variation could be used in the repeat of that section. The ballads with which this tune was associated are discussed with the editions listed above.
Though Simpson cites the above cittern part as one of many sources of the 'Nightingale' ballad tune (Simpson, 11-3), this is in fact an entirely different piece of music which appears to be exclusive to these part-books.

The lute has the principal part, a series of divisions, while the recorder and bass repeat. Extensive information on 'Green sleeves' is in Simpson, 268 and WardAB, 44. Cf. two settings for solo lute in 6/4 time printed in JeffreyE, 11 and 12 (EIR-Dtc D.1.21 p. 104 and Lbm Add. 31392 f. 29, respectively, the latter by Cutting) and the note in JeffreyE, 35.
663. [anon.]

Dd.5.21 f. 10' (R)
Dd.3.18 f. 23' (L)
Dd.5.20 f. 6 (B)

The ballad 'The Longing Shepherdesse or Laddy lye neere me' may be sung to the tune of 'Laddy lye neere me: or The Green Garter' (see Simp., 424).
Simpson, however, considers the lute divisions in Dd.3.18 contain thematic material too brief to fit the words. He also draws attention to the tune 'Blew Petticoats or Green Garters' in The Dancing Master, 4th ed., 1670, p. 96 which he says is rhythmically unsuited to the ballad. It has no connection with the present piece.

664. [anon.]

Dd.5.21 f. 11 (F)
Dd.3.18 f. 48' +(L)

Not the same as 'E. Porters paven - Cutting' in Cu Dd.2.11 f. 73. Cf. galliard (TC 825).

665. [anon.]

Dd.3.18 f. 55 (L)
Dd.5.20 f. 10' (B)

All night in Venus courte.
The same treble, based on the berberamasc ground, is in Eliz. 2,3,2,13 p. 150 anonymous and untitled.

AB Brogyntyn 27 p. 13 is the lower part of a version for two lutes a fifth lower. The spelling of 'Alpha' is the same in all three sources except that the final a is cropped off by the binder in the lute manuscript. It is unlikely to be an abbreviation for Alfonso Ferrabosco.

The original version for solo lute by John Dowland is in Cu Dd.2.11 f. 58', Ge R.d.45 f. 27' (anonymous and untitled) and Lhm Add. 31392 f. 14'. Barley50 sig. B3' is for solo orpharion, also attributed to Dowland. Anonymous seventeenth-century arrangements for consort are in Ckc 321 f. 2 (Bassus only) and Lcm 1145 f. 7' (Cantus, altus and tenor parts from a five-part setting). US-Nyp Drexel 5612 p. 222 is an anonymous keyboard arrangement. An anonymous arrangement for lyra-viol is in Mp Richard Sumarte lyra-viol manuscript no. 11 (copy in Lhm Add. 39556). For information on the title see PoultonD, 120.
669. [anon.]
Dd.14.24 f. 27' (C)

This tune is quite different from 'the old medley'. A version for solo lute is in lhm Eg. 2046 f. 34' (entitled 'The medley') and Trumbull f. 6'.

670. [anon.]
Braye f. 17 (P)

Wallis pavin

671. [anon.]
Braye f. 88' (P)

Heaven and earth

See note to TC 435.
672. [anon.]

Braye f. 89  (P)

For a list of settings of this tune entitled 'The cobbler' or 'The cobbler's jigg' see Wooldridge0, j, 279 and JefferyE, 34. None of these sources resemble the present setting, nor do they mention Bordeaux.

673. ALISON, Richard

Walsingham no. 16 (T,F,C,B)  
Tollemache f. 10  (L)
Braye f. 15'  (P)
According to Beck (MorleyCL, 162) an arrangement of this pavan for five-part consort in \textit{simpsonN} has treble and bass parts identical with those in the \textit{Consort Lessons}. Cu Bd.4.22 f. 4' is a version by Alison for solo lute (printed in \textit{LumdenA}, 25). Cf. galliard (TC 833).
accompaniment, are used here to reconstruct Rosseter's opening. Yet another arrangement, with small modifications, was used by Campion in his Second book of airs (c1613) using a text beginning, 'The peaceful western wind'.

676. [PERHABOSCO, Alfonso I?]

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Alfonse's paven

677. HOLBORNE, Antony

Holborne sig. L1' (C, B)

See note to TC 436, a setting for five-part consort entitled 'The night watch'.

Almain
Concerning 'Rogero' Ward writes (wardAB, 70-1), 'This is a tune type whose general characteristics are determined by a bass pattern and the harmonies defined by that bass pattern.' From the quotation he gives (Cu Dd.4.23 f. 23 for solo citern plus the bass part given above) it is evident that both the harmonies and the bass may vary in small details. The latter is descended from the Italian ruggiero bass. Ward's parts both consist of one strain of eight breves, but the consort citern part has three such strains, each following a slightly different harmonic pattern. The lute part has five strains which appear to follow a more consistent harmonic plan. It is not entirely clear how these consort parts are intended to fit together. Possibly the lute part is the only one for which Johnson can take credit.

Further 'Rogero' settings, according to Simpson (SimpsB, 612-4) and Ward are in EIR-Btc D.3.50 pp. 20 and 21, EIR-im D.3.2.15 pp. 38, 39 and 305 and Tollemache i. 3; all for solo lute. D.3.50 p. 223 is a version for bandora. It fits the consort bass perfectly. For this reason it could well be used as a consort bandora part, though it is self sufficient. Cf. note to TC 528.

Now is the moneth of May

An arrangement of Morley's ballet in MorleyBF no. 3. The lute part is fragmentary.
The lute part appears to be complete in itself in the first statement of each section and is similar to a version for solo lute attributed to 'A. Holborne' in Cu Dd.2.11 f. 70 (printed in HolborneW, j, 139). This source is a tone lower and lacks the elaborate divisions for consort lute in the repeat sections of Dd.3.18. The present piece may be Reade's setting for consort of an almain by Holborne.

Walsingham no. 21 (F,C,B)

Trumbull f. 22' is a version for solo lute.
The 'leveche' pavans are all built on the same harmonic ground, and the resulting similarity of the different settings makes it difficult to identify this one with any other existing version. Of the four settings for solo lute given by Lumsden (LumsdenSEI, ij, nos. 93-6) that in EIR-Dtc D.3.30 p. 85 (a fifth lower) is most similar to the present piece. The bandora part is attributed to 'W. S.'
684. [anon.]
Braye f. 7'  (P)

[Quadro pavan]

685. [anon.]
Braye f. 12  (P)
Cf. galliard (TC 839).

Quadron pavin

686 - 700. Vacant
Walsingham no. 11 (T,F,C,B)  
Dd.5.21 f. 7' *(R)  
Dd.3.18 f. 46' (L)  
Dd.5.20 f. 7' *(B)  

A version for solo lute a fifth lower is in Cu Dd.2.11 f. 4' and  
Dd.5.78.3 f. 32' (no title). There is no connection with Philips's  
pavan of the same name (see TC 421).

A version for solo lute a fourth  
higher is in Cu Dd.2.11 f. 71,  
Dd.5.78.3 f. 33 (no title), Lbm  
Hirsch M.1353 f. 3' (anonymous and  
untitled) and Add. 31392 f. 30'.

224
703. BACHILLER, Daniel

Walsingham no. 3 (T,F,C,B)

Sir Frances Walsinghams goodmorowe

704. BYRD, William

Pavane

Wend f. 7' (h,B)

An arrangement of Byrd's keyboard pavan printed in MB, xxvij, 81. In the above incipit the lute is assumed to be tuned in D. A facsimile of both parts is in SpencerWl plate II.

705. B[?], H[?]

Pavane of Mr. Byrds

Walsingham no. 34 (F,C,B)

This is an arrangement of 'the fifte pavian' by Byrd for keyboard in Nevell f. 75' (printed in MB, xxvij, 109). An arrangement for solo lute is in Cu Dd.9,33 f. 35'. R.B. is a mystery; a galliard for lute by one of the same initials is in Cu Dd.2,11 f. 67.
706. [CUTTING, Francis?]

Braye f. 19

A version for solo lute a tone lower (printed in Cuttingo, 24) is in Cu Dd.9.33 f. 34' (entitled 'Groning[e]pavan') and Lbm Hirsch N.1353 f. 12 (anonymous and untitled). The title in Dd.9.33 is difficult to read and might refer to Groningen in Holland. Cf. NewtonFC, 45.

707. DOWLAND, John

DowlanDs sig. N1' (L,B)

EDITION: DowlandM, 30 (lute part only)

The lute part is complete in itself and is found without the bass viol accompaniment in Cu Nn.6.36 f. 18 (anonymous and entitled 'Resoluucion'). An arrangement by Thomas Simpson for four-part consort is in SimpsonO no. 5.

708. [FERRABOSCO, Alfonso I?]

Dd.3.16 f. 14' (L)

The same treble is found with a ground for second lute in Lbm Ag. 2046 f. 10' entitled 'The Spanish paving by Alfonces'. According to Ward (WardAR, 75) the Spanish pavan is a harmonic pattern of Italian origin with which certain tunes became associated. Bull's 'Spanish pavan' (printed in MB, xix, 31) is an example of the tune which became familiar in England. For a list of Spanish pavans see PoultonHS. Cf. TC 738, part of another consort setting. There is no connection with 'The Spanish measure' (TC 873).
709. HOLBORNE, Antony
Rosseteri no. 3 (F,C)
Cf. galliard (TC 842).

710. HOLBORNE, Antony
Rosseteri no. 11 (F,C)
TC 450 is a version for five-part consort a fifth lower.

711. HOLBORNE?, Antony
Dd.14.24 f. 28 (C)
712. HOLBORNE, Antony

Holborne C sig. G4' (C, B)

713. HOLBORNE, Antony

Holborne C sig. H3' (C, B)

TC 456 is a version for five-part consort entitled 'Amoretta'.

714. HOLBORNE, Antony

Holborne C sig. H4' (C, B)

See note to TC 452, a version for five-part consort entitled 'Mens innovata'.
715. HOLBORNE, Antony

HOLBORNE sig. M3' (C, B)

TC 461 is a version for five-part consort entitled 'The fruit of love'.

716. [JOHNSON?]

Dd. 3.18 f. 21' (L)
Dd. 5.20 f. 2 (B) 4th lower

The same lute treble is anonymous, untitled and a tone higher in Trumbull f. 18. A similar version for two lutes, each alternating between treble and accompaniment, is in Lbm Eg. 2046 f. 4 attributed to 'Johnson'. One of these parts is also in Trumbull f. 16 (anonymous and untitled). Trumbull f. 10 is yet another lute duet part (entitled 'The flat pavan') a tone higher. Two keyboard arrangements a tone higher (Lbm Add. 30465 f. 54 and Add. 36661 f. 56) are attributed to Johnson. TC 733 is another setting for mixed consort, anonymous and a tone higher. Giles Farnaby's 'The flat pavan' (KB, xxiv, 47) for keyboard follows a similar, though not identical, harmonic scheme, but is not the same piece. Reade's 'Flatt paven' is unrelated. Cf. galliard (TC 850).
The composer is given as 'Mr. Richard Jhonson [sic]' in the Walsingham cittern part. In Dd.3.18 f. 20' the piece is described merely as 'Johnsons delight'. In Board it is entitled 'Delughe pavin for consorte'. The piece was evidently popular as a lute solo a fifth lower called 'A paven to delight' by John Johnson (printed in LumsdenA, 21 with a list of sources). AB Brogynyn 27 p. 13 is the lower part of a version for two lutes a fourth higher. The tune was also set for keyboard by Byrd (MB, xxvij, 19), and probably by Duncan Burnett in En Panmure 10 ('Jhonstounis delyt', printed in ElliottE, 2). There is apparently no connection with the anonymous 'Delitious pavin' in D-KL MSS 4° Mus 72 no. 74 (cf. Volume One, p. 244).
718. MORLEY, Thomas

Rossetter L no. 6  (F,L,C)
Bray e f. 90  *(P)

The lute part is fragmentary but nearly complete. Versions for solo lute are in ML-Lt 1666 f. 148 (anonymous, treble part printed in LandLT, ii,j, 56) and Trumbull f. 2' (tone lower, anonymous and untitled). The words 'Sacred ende' and 'Morley' were added by a later hand to the cantus part of an otherwise anonymous five-part 'Pavine' in Och Mus. 423-6 (f. 64 etc.). This piece has no connection with the present composition by Morley but is identical with a pavan attributed to Weelkes in Lbm Add. 30826-8. A different five-part setting of this pavan is in Lcm 2049 (f. 12 etc.). Neither the Christ Church source nor the existence of two versions is noted in Brown, 136.

719. N[ICOLSON, Richard?]

Dd.5.21 f. 11  *(P)
Dd.5.22 f. 10  *(B)

Nicholson is probably the composer as nearby in the manuscripts are pieces attributed to 'Nic' (TC 628) and 'R. Nicolson' (TC 629). Matthew Holmes, the writer of the manuscripts, was an Oxford man and probably knew Richard Nicholson (see HarwoodOC). Cf. galliard (TC 851).
720. [PARSONS, Robert?]
Dd. 5.21 f. 9' (A)
Dd. 3.18 f. 47' (L)
Dd. 14.24 f. 48' (C)

For the original five-part version of this piece see TC 70. In this incomplete arrangement for mixed consort R is an entirely new part which finishes a few bars prematurely, L has an embellished version of part number 1 of the original.

721. PARSONS, [Robert]
Dd. 4.23 f. 24' (C)

For the original five-part version of this piece, and other arrangements, see TC 277.

722. PILKINGTON, Francis
PilkingtonF sig. M2' (L,B)

EDITION: PilkingtonC, 4

A Pavin for the Lute and Base Violl
723. READE, [Richard]

Dd.5.21 f. 4'  (R)
Dd.3.18 f. 39  (L)
Dd.14.24 f. 21  (C)struck through
Dd.14.24 f. 25' (C)
Dd.5.20 f. 4    (B)

There is no connection with TC 716 and 733 which bear the same title.

724. READE, Richard

Dd.5.21 f. 7'  *(R)
Dd.3.18 f. 32  *(L)
Dd.14.24 f. 33 *(C)
Dd.5.20 f. 8   *(B)
725. READE, [Richard]

Dd.5.21 f. 8
Dd.3.18 f. 28 (L)
Dd.14.24 f. 29' (C)
Dd.5.20 f. 8' (B)

The bass part is also in the solo bass viol portion of Dd.5.20 f. 30', a tone higher, anonymous and entitled 'Pavin secundo'. Cf. galliard (TC 853).

726. READE, [Richard]

Dd.5.21 f. 8' (B)
Dd.3.18 f. 29' (L)
Dd.14.24 f. 30' (C)
Dd.5.20 f. 8' (B)

Cf. galliard (TC 852).
The meaning of the title is not clear, but the high positions used in L, especially on the bass course, certainly indicate a part for orpharion and not for lute (cf. Volume One, pp. 69-70).

The absence of any supporting harmonies later on in the piece suggests that this is not a lute solo.
730. READE, [Richard]

Dd. 3.18 f. 56  *(L)
Dd. 5.20 f. 10'  (B)

The title is the best I can make of the enigmatic scribbles which accompany the bass viol part. L is an orpharion part, not a lute part (cf. note on TC 727), and may be complete in itself.

731. ROSSETER, Philip

RosseterL no. 2  (F,C)

Pavin

732. [anon.]

Walsingham no. 19 (F,C,B)

The Queenes daunce
See note to TC 716, a setting for lute treble and accompaniment a tone lower which may be by Johnson. The two lute parts appear to be alternatives, L' being specially designated 'for consort'.

No connection with the keyboard pavan and galliard by 'Mr. Marchant' in Lbm Add. 30485 ff. 20' and 21.
735. [anon.]

Captain Pipers pavin

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Morley CL no. 4  (T,F,C,P,B)  Dd. 5.20 f. 3'  (B)
Dd. 5.21 f. 3'  (P')  Bray e f. 89  (P)
Dd. 14.24 f. 32'  (C)
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EDITION: Morley CL', 64

An arrangement of Dowland's composition for solo lute (printed in Lumsden, 16). As a consort pavane it appears in four-part settings in the Scottish sources in La III, 488 f. 27' (top part only) and Lbm Add. 36484 f. 22' (bass only). For a complete list of sources, including numerous arrangements by other composers for various instruments, see Poulton II, 480. Cf. galliard (TC 857).
MorleyCL no. 7 (T,F,C,P,B) DD.5.20 f. 3' (B)
DD.5.21 f. 3' (R) DD.5.20 f. 6' (B)
DD.3.18 f. 16' (L) Bray f. 17' +(F)
DD.14.24 f. 25 (C) Bray f. 92 (F)

EDITION: MorleyCL', 81

Bray f. 17' contains only the first 18 bars struck through. Cf. five-part consort version (TC 470) and the accompanying note.

Despite the fact that no surviving broadside ballad calls for this tune its great popularity suggests it very likely was a ballad tune. It is not mentioned at all in SimpsB but Ward discusses its relationship with 'Wanton Season' in WardAB, 62-3.

Other sources include six for solo lute listed by Lumsden (LumsdenSKL, ij, no. 767). One of them (Lhm Add. 6402 f. 2) is entitled 'Dumesai'. Lhm Add. 30486 f. 21 is a keyboard source. A keyboard setting by Giles Farnaby is printed in MB, xxiv, 94. An anonymous setting for two lyra-viole is in Lhm Add. 17795 f. 41' (one part only) and Ob Mus. Sch. D.245-6 p. 3.
738. [anon.]

Dd.5.21 f. 2 (R)

Cf. TC 708, another setting of the Spanish pavan, and the accompanying note.

Spanish pavan

739. [anon.]

Dd.5.21 f. 2 (H)

Cf. TC 740, another setting, and the accompanying note.

Fortune

740. [anon.]

Dd.5.21 f. 5 (R)
Dd.14.24 f. 21' (C)
Dd.5.20 f. 5 (B)
D.1.21 p. 14 (L)

The title comes from D.1.21. Dd.5.20-1 call the piece 'Complainte' while Dd.14.24 has 'Complainte al[u]d fortunde'. A list of settings of the well known 'Fortune' tune is given in SimpsB, 225 and WardAB, 41. The present reconstructed treble is taken from a version for solo lute in D.1.21 p. 111 with the rhythm of the fifth and sixth notes modified. A number of lute sources are similar to the consort lute part and are attributed to John Dowland. JefferyH, 6 is a modern edition which takes into account Cu Dd.4.22 f. 11', Mynshall f. 9', Welden f. 2 and BarleyH, sig. F3 (facsimile given) as well as the present lute part. However these sources are by no means
identical either rhythmically or harmonically and only L fits the Cambridge part-books. There are further differences in two other lute sources: Cu Dd.2.11 f. 56 (a fourth higher) and Ge R.d.43 f. 27 (anonymous and untitled). Cf. TC 739, part of another consort setting.

741. [anon.]
Dd.5.21 f. 5'    (R)
Dd.14.24 f. 46'  (C)
Dd.5.20 f. 5'    (B)

Tremento

742. [anon.]
Dd.3.18 f. 42'   (L)

See note to TC 753. Cf. also companion galliard (TC 865).

743. [anon.]
Dd.3.18 f. 53'   (L)

No connection with TC 421 and 701.

The passemearures paven

Paven doleres
744. [anon.]

Dd.14.24 f. 26' (C)

A version for solo lute is in Cu Dd.2.11 f. 49 (entitled 'A dream') and Ldm Hirsch M.1353 f. 3 (no title). Dowland's authorship of this version is argued in PoultonD, 176–7.

745. [anon.]

Dd.14.24 f. 33 (C)

[no title]

746. [anon.]

Dd.14.24 f. 35 (C)

Cf. the related pieces TC 855 and 862.

747. [anon.]

Dd.5.20 f. 2 (B)

The editorial treble part is taken from the modern edition of this piece as a song accompanied by four viols (KB, xxij, 34). The bass part supplied by Dd.5.20 may well be part of an arrangement for voice, lute or bandora and bass viol and thus outside the scope of this catalogue. Amongst the sources listed by Brett on p. 179 of the above edition are AB Brogynyn 27 p. 125 for lute accompaniment and BarleyNB sig. C3 for voice and bandora accompaniment.
746. [anon.] La bergere

Dd. 14.24 f. 35 (C)

The music is a harmonization of the bass part of Gallus's chanson 'Le bergier et la bergiere' printed in RISM [1543]_5. Cf. the textless copies of this chanson in 32377 f. 5' and 2049 f. 18' etc. (see Volume One, pp. 134 and 209). Cf. also the related pieces TC 655 and 862.

Add 4 breves' rest in [ ] to beginning of incipit.
748. [anon.]
Dd.5.20 f. 6' (B)

[no title]

749. [anon.]
Dd.5.20 f. 7' (B)

Cf. galliard (TC 869).

750. CUTTING, Francis
Dd.3.18 f. 59 (L)

For further lute trebles on this tune see TC 751 and 752. Cu Dd.2.11 f. 59' is an untitled set of variations on the same tune for solo lute by Holborne (printed in HolborneW, j, 146 and JefferyE, 29). Board f. 21' is an anonymous set of variations for solo lute entitled 'Il nodo di gordic'. Cu Dd.4.23 f. 20' is an anonymous setting of the tune for solo cittern entitled 'Tinternell' (for information on this title see JefferyE, 38). Dd.4.23 f. 24 is another anonymous setting for solo cittern entitled 'My Lo[rd] Oxfords short allmayne' (cf. the title of TC 752).

751. JOHNSON, John
Dd.3.18 f. 9' (L)

See also TC 750 and 752 with notes on other settings of this tune.
752. [JOHNSON, John]

Dd.3.18 f. 10' (L)

Lbm Eg. 2046 f. 13' is a version for two lutes in which the same treble is entitled 'A treble by Mr. Johnson' and is accompanied by 'The ground to the treble'. See also TC 750 (with a note on other settings of this tune) and TC 751.

753. [anon.]

Dd.5.21 f. 2 (R)
Dd.14.24 f. 2' (C)
Dd.5.20 f. 2 (B)

It is far from clear how the numerous passamezzo pavans and galliards in the Cambridge consort books are related to each other. The above three sources seem to match (cf. galliard TC 877) after allowing for a considerable degree of garbling, especially in the cittern part (not unusual throughout this collection). The remaining passamezzo pavans which appear to be for consort are given separate entries (TC 742 and 754).

754. [anon.]

Dd.3.18 f. 1' (L)

See note to TC 753. Cf. also the companion galliard (TC 865).

755. [anon.]

Braye f. 11' (F)

Cf. galliard (TC 879).

756 - 800. Vacant
TRIPLE TIME: MAJOR

801. ALISON, Richard
RosseterL no. 13 (F,C)

Cf. pavan (TC 608).

802. ALISON, Richard
RosseterL no. 17 (F,C)

Cf. pavan (TC 601). An anonymous lute duet part in AB Brogytyn 27 p. 27 entitled 'Del tromba galliard' is an entirely different piece.

803. DOWLAND, [John]

Dd.5.21 f. 5' (R)
Dd.14.24 f. 36' (C)
Dd.5.20 f. 5 (B)

A version for solo lute is in US-Ws V.b.280 f. 6.

MILLCENT GALLIARD

GALLIARD TO DE LA TROMBA

ROUND BATTLE GALLIARDE

245
804. DOWLAND, [John]

Dd.5.21 f. 6 (R) 4th higher
Dd.14.24 f. 20 (C)
Dd.5.20 f. 5' (B)

Cu Dd.2.11 f. 59 is an anonymous version for solo lute entitled 'K. Darcy's galliard'. A later version incorporating slight changes is attributed to John Dowland in DowlaV sig. M1 and entitled 'The most sacred Queene Elizabeth, her Galliard'. The title 'Do. Re. Fa. gallia<rd>' in Dd.14.24 is probably a misreading for 'Do. Ka. Da. galliard', the error being similarly perpetrated in Dd.5.20 and resulting in the misleading expansion to 'Dowl. Reads H. galliard' in Dd.5.21 (see PoultonD, 151).

805. PAKER, John

RosseterL no. 15 (F,C)

Cf. pavan (TC 615).

806. HOLBORNE, Antony

HolborneC sig. I2' (C,B)

See note to TC 511, a version for five-part consort.
807. HOLBORNE, Antony

HolborneC sig. K2' (C, B)

Galliard

808. HOLBORNE, Antony

HolborneC sig. L2' (C, B)

Galliard

809. HOLBORNE, Antony

HolborneC sig. L3' (C, B)

Galliard
810. HOLBORNE, Antony

HolborneC sig. M2' (C,B)

Cu Dd.2.11 f. 4 is an untitled setting for solo lute a tone lower (printed in Holborne, j, 127).

811. HOLBORNE, Antony

HolborneC sig. M1' (C,B)

See note to TC 502, a version for five-part consort.

812. HOLBORNE, Antony

HolborneC sig. P2' (C,B)

TC 821 is a version for mixed consort. Cu Dd.2.11 f. 63' is a version for solo lute a tone lower entitled 'Holburns farewell' (printed in Holborne, j, 113).

813. JOHNSON, John

Dd.3.18 f. 11' (L)

The same treble is in EIR-Dm Z.3.2.13 p. 146 (anonymous and untitled) and is a set of variations on a four-bar ground.

Lbm Add. 30485 f. 56 is an anonymous set of keyboard variations on the same ground a tone higher.
814. JOHNSON, John

Dd.5.18 f. 13' (L)
Braye f. 13' *(P)

The new hunt is up

The same lute treble, anonymous and untitled, is in EIR-Inm 2.3.2.13 p. 183 (followed by the ground on p. 186) and Wld f. 13. TC 826 is a different setting of the same tune. The tune is related to, but distinct from, 'The hunt is up!' about which extensive information is given in SimpeB, 323.

815. JOHNSON, John

Dd.5.18 f. 15' (L)

The same lute treble is in N Willoughby HS f. 3' (followed by the ground on f. 5') and EIR-Dm 2.3.2.13 pp. 26 and 156 (treble only anonymous and untitled). For information on 'Goodnight' settings see note to TC 108 and Ward2, 44.

816. [STROGERS, Nicholas?]

Dd.5.21 f. 3' *(P)
Dd.14.24 f. 25' (C)
Dd.5.20 f. 3' *(S)
Braye f. 15' *(P)

In nomine galliard

The grounds for attributing this piece to Strogers are similar to those for the 'In nomine pavin' (TC 643). In this case a version for two lutes in EIR-Dtc B.3.30 p. 93 is attributed to Strogers as well as a version for solo lute in Lbm Eg. 2046 f. 17. The latter is also found anonymously in Cu Dd.9.33 f. 60' (no title), Lbm Hirsch N.1353 f. 3 (no title) and Trumbull f. 6.
817. [anon.]

MorleyCI no. 9 (T,F,C,F,B)  
Braye f. 10 (P)  

EDITION: MorleyCI', 96  

Cf. pavane (TC 630).

The frogge galliard

818. [anon.]

MorleyCI no. 10 (T,F,C,F,B)  

EDITION: MorleyCI', 100  

The 'Frog galliard' tune is called for by two broadside ballads. A full account of the various musical sources is in SimpE, 242. One of the lute solo sources (US-Ws V.b.280 f. 12') attributes the piece to John Dowland. This does not necessarily mean that Dowland was responsible for the tune. He may merely have set it for lute. He also adapted it to the words 'Now 0 now I needs must part' in DowlandE no. 6.
On the relationship between this piece and Shakespeare's famous song in *Twelfth Night* see BeckCG and BuckleshL. The latter draws attention to a version of this tune in US-Nyp Drexel 4257 no. 118 used to set Thomas Campion's words 'Long have mine eyes gazed with delight'. Byrd's keyboard setting of the tune is printed in MB, xxvill, 130. Tomkins's index of keyboard music in his possession refers to 'Mr. Birdes ... o mistresse mine I must' (see MB, v, 158) which further casts doubt on its relationship with Shakespeare's lyric.

Essentially the same piece is here preserved in three slightly different versions with three titles. The title given above is that of
the treble and bandora parts, and of a version for solo lute in US-NH Wickhambrook lute book f. 17 (printed in StephensW, 103). Parts F and B are entitled 'Crochet galliard' (cf. pavan by Strogers TC 644). Parts R, C and E are entitled 'The galliard' and are clearly designed to form a companion piece to 'My Lord Chaunc[ellor's] paven' (TC 657). Another version for solo lute is untitled (EIR-Dm 2.3.2.13 p. 319).

821. [anon.]  
Dd.5.21 f. 3  (R)  
Dd.3.18 f. 16  (L)  
Dd.14.24 f. 10'  (C)  
Dd.5.20 f. 6  (B)  

See note to TC 812.

822. [anon.]  
Dd.5.21 f. 5  (R)  
Dd.3.18 f. 17  (L)  
Dd.14.24 f. 17  (C)  
Dd.5.20 f. 5  (B)  

Tollemache f. 12 is part of a version for two lutes from which the missing consort treble part may be reconstructed.
James [Harding] his galliard

See note to TC 527 about the numerous versions of this galliard. The treble part has been reconstructed from Cu Dd.5.78.3 f. 25 for want of any better source. The tune of this solo lute version will not however fit this setting all the way. The two consort lute parts appear to be alternatives. L' is the more advanced and has elaborate divisions for the repeats of each section.

Walsingham galliard

This is a three strain galliard whose first strain only contains the well known 'Walsingham' tune. The best source of information on 'Walsingham' settings is WardAB, 72 Ward lists 35 sources containing 21 settings of the tune of which two are galliards. The present two sources bring the total to 37, for though this setting is amongst those isolated by Ward (no. 12 in the list) he only gives two solo lute sources: Cu Dd.2.11 f. 29 (no title) and US-NH Wickhambrook lute book f. 17 (entitled 'As I wente to Walsingham'; printed in Stephens, 101).

Two features point to this piece originating as a consort work. Both the lute sources are for a six string instrument so that low Fs in the bass viol part have had to be transposed up an octave, sometimes to the detriment of the music. In Dd.2.11 (used for the reconstructed treble part) the sixth and seventh notes of the melody are bb's, the usual g' and f' of the Walsingham melody being tucked inside. This subtlety is more effective in consort where the g' and f' are taken over by the recorder part.
825. [anon.]
Dd.5.21 f. 11 (R)
Dd.3.18 f. 49 (L)
Cf. pavan (TC 664).

Mr. Porters galliard

The new hunt is up

826. [anon.]
Dd.3.18 f. 4' (L)
Dd.14.24 f. 11 (C)
Dd.5.20 f. 6 (B) 4th higher

The same lute treble, together with ground, is in Board f. 2' (entitled 'Huntes up') and Trumbull f. 1' (no title). See also note to TC 814, a different setting of the same tune.

827. [anon.]
Dd.3.18 f. 6 (L)

[no title]

828. [anon.]
Dd.3.18 f. 44 (L)

The bodkin

254
829. [anon.]
Db.3.18 f. 52' (L)

No connection with 'Mrs. Anne Harcourt galiarde' by 'Francis Filkington' in Cu Db.2.11 f. 85.

830. [anon.]
Db.3.18 f. 53 (L)

The divisions later on in the piece suggest this is not a lute solo.

831. [anon.]
Db.14.24 f. 20 (C)

H. devon [?]

832. [anon.]
Braye f. 16 (P)

See note to TC 512, a five-part consort setting by Holborne.
The galliard to the quadro pavan

Gallerarde

R' and L' appear to be from an alternative arrangement. The two lute parts between them supply the missing treble openings.
835. [anon.]

Walsingham no. 32 (C,B)

Information about this tune and its various settings may be found in SimpsB, 368. The reconstructed treble part is from a solo cittern setting in HolborneC sig. C2 with an upbeat added.

836. [anon.]

Dd.5.21 f. 2  (R) 5th higher
Dd.5.18 f. 6'  (L)
Dd.14.24 f. 2  (C)
Dd.5.20 f. 6   (B)

Cf. pavan (TC 683).

837. [anon.]

Dd.5.21 f. 2'  (T)

838. [anon.]

Dd.5.20 f. 9'  (B)

The unusual rhythm is clearly intentional in view of the compensating minim at the end of the first section. The melodic and harmonic outline is the same as that of the 'Crochet paven' by Strogers (TC 644).
839. [anon.]

Braye f. 12 (P)

Similar to TC 833 but not identical. Cf. pavan (TC 685).

840. Vacant
841. ALISON, Richard
RosseterL no. 21 (F,C)
Cf. 'Alisons knell' (TC 604).

Galliard to the knell

842. BAXTER, John
RosseterL no. 4 (F,C)
Not the same as 'Prannels galiarde' in BIR-Dtc D.1.21 p. 111. Cf. pavan (TC 709).

Galliard to Prannels pavin

843. BAXTER, John
RosseterL no. 7 (F,L,C)
The lute part is fragmentary but nearly complete. Cf. pavan (TC 718).

Galliard to the sacred end
844. HOLBORNE, Antony

**Holborne** sig. I3 (C,B)

The bass viol part is transposed up a fourth in the source. This is an arrangement of the galliard to Byrd's first keyboard pavan (cf. TC 444) printed a fourth higher in ER, xxvij, 103. An arrangement for solo lute is in Cu Dd.2.11 f. 101'. A further arrangement for solo lute a tone lower is untitled and anonymous in Cu Dd.9.33 f. 59' (the text is close to Nevell f. 61', one of the keyboard sources). Yet another lute arrangement, also a tone lower, is in Lbm Hirsch M.1353 f. 2 (anonymous and untitled) and Weld f. 8. Another cittern setting is in Cu Dd.4.23 f. 1'.

845. HOLBORNE, Antony

**Holborne** sig. I4 (C,B)

Cu Dd.4.23 f. 12 is a version for solo cittern.

846. HOLBORNE, Antony

**Holborne** sig. K1 (C,B)

See note to TC 504, a version for five-part consort entitled 'The Marie-golde'.
847. HOLBORNE, Antony

HOLBORNE sig. K4' (C,B)

Cu Dd.4.23 f. 8 is an anonymous untitled version for solo cittern.

848. HOLBORNE, Antony

HOLBORNE sig. K4' (C,B)

TC 550 is a version for five-part consort.

849. JOHNSON, John

Dd.3.18 f. 3' (L)

The bass part, a dominant-tonic ground, ceases after four bars. The same lute treble is in EIR-Dm 2.3.2.15 p. 144 (anonymous and untitled). TC 624 is another dump by John Johnson.

850. [JOHNSON]

Dd.3.18 f. 22 (L)
Dd.5.20 f. 2 (B) 4th lower

Lbm Eg. 2046 f. 5' is a version for two lutes including the same treble attributed to 'Johnson'. An anonymous version for solo lute a fourth lower is in Cu Dd.2.11 f. 1', Dd.9.33 f. 92', EIR-Dtc D.1.21 p. 19 and Mynshall f. 5. Cf. pavane (TC 716).

261
851. [ICHOLSON, Richard?]  
Dd.5.21 f. 11' (R)  
Dd.5.20 f. 10 (R)  

Cf. pavan (TC 719) and the accompanying note supporting Nicholson's claim to being the composer.

852. [READE, Richard?]  
Dd.5.21 f. 8' (R)  
Dd.3.18 f. 30 (L)  
Dd.5.20 f. 9 (R)  

Cf. pavan (TC 726)

853. READE, [Richard]  
Galliard to the 6 paven  
Dd.5.21 f. 9' (R)  
Dd.5.21 f. 9' (P)  
Dd.3.18 f. 27 (L)  

Cf. pavan (TC 725).
Rosseter, Philip

Rosseter L no. 1 (F, C)

854. Laberge

Laberge

Rosseter L no. 16 *(F, C)
Dd. 9.33 f. 46  + (L)

The melody and versions for lute
and cittern solo are found in
Adriaen Valerius, Nederlandtsche
Gedenk-Clanck, 1626, p. 86, called
'Quand la bergere'. When Rosseter
labelled the piece 'Incertus' he
was presumably referring to the
original tune. The consort part
in Dd. 9.33 clearly suggests he was
responsible for this arrangement.
Cf. the related pieces, TC 746 and
862.
856. [anon.]

Walsingham no. 17 (T,F,C,E)
Braye f. 14 (P)

See note to TC 661, another version for mixed consort a fourth lower.

857. [anon.]

MorleyCL no. 5 (T,F,C,P,B)
Braye f. 89 (P)

EDITION: MorleyCL', 72

This popular tune by John Dowland was published in Dowland’s with the words ‘If my complaints could passions move’. As a consort galliard it appears in Dowland’s in a five-part setting and in the Scottish source Lbm Add. 36484 f. 22 in an anonymous four-part setting (bass only). LumsdenA, 19 is a modern edition of Dowland’s own version for solo lute. For a complete list of sources, including those of numerous arrangements by other composers for various instruments, see PoultonD, 482. Cf. pavan (TC 735).
Galliard, can she excuse

Michels galliard
TC 856 is another version for mixed consort a fourth higher. Versions for solo lute (none of them identical with each other) are in Cu Dd.2.11 ff. 49' and 71' (the former a tone lower), ELK-Ltc D.1.21 p. 15, NL-Lt 1666 f. 27' (see LandLT, ij, 346) and US-NH. Wickhambrook lute book f. 10 (entitled 'My Lord Strange his galliard'; printed in StephensW, 11).

The lute part is also in Board f. 23 without the divisions in the repeats and entitled 'The Prince of Portingall his galliard'. Cf. the related pieces, TC 746 and 855.
863. [anon.]
Dd.3.18 f. 2'  (L)
Cf. pavan (TC 754). See also notes to TC 753 and 877.

Galliard to the passemeasures

864. [anon.]
Dd.3.18 f. 41'  (L)
See notes to TC 753 and 877.

Galliard to the passemeasures

865. [anon.]
Dd.3.18 f. 43'  (L)
Cf. pavan (TC 742). See also notes to TC 753 and 877.

The passameasures galliard

866. [anon.]
Dd.3.18 f. 52'  (L)

Emeraudge galliarde

867. [anon.]
Dd.14.24 f. 47  (C)

[no title]
A setting for solo lute a tone lower is in EIR-Dtc D.3.30 p. 36 (no title) and p. 47 (first strain only). Another lute setting which provides the editorial treble part is in EIR-Dtc D.1.21 p. 112 (tone lower). The editorial lute part is taken from D.3.30 p. 20 (tone lower), probably a ground in simple chordal style to another lute, with the title 'wugorns gayliarde'. For further information about this ballad tune see SimpsB, 783 and WardAB, 85.

Cf. pavan (TC 749).

The harmonies derive from Dowland's 'Lachrimae pavan' (TC 470 and 736), but there is otherwise no connection with Dowland's 'Galliard to Lachrimae' for solo lute in DowlandP no. 22 (in G minor) and Ben Cosyn's 'The galliard to itt [Lachrimae]' in Lbm RM 23.1.4 p. 12 (in A minor).
872. [anon.]

Braye f. 88' (p)

No connection with 'Southwells galliarde' in Cu Dd.2.11 f. 68.

873. ALISON, Richard

Walsingham no. 22 (C,B)

The consort lute part may be the same as a lute treble, accompanied by a ground, in Board f. 4'. There is no connection with the 'Spanish paven' (TC 708 and 738).

874. DOWLAND, [John]

Dd.5.21 f. 5 (R)
Dd.14.24 f. 34' (C)
Dd.5.20 f. 5 (B)

A version for solo lute is in Cu Dd.2.11 ff. 56, 60 and 95, Ge R.d.43 f. 23 (anonymous and untitled) and Board f. 22' (anonymous).
875. HOLBORNE, Antony

Holborne sig. K3' (C,B)

TC 566 is a version for five-part consort.

876. JOHNSON, John

Dd.5.21 f. 2 *(R)
Dd.3.18 f. 7' *(L)

For information on 'Chi passa'
see SimpsB, 101 and WardAB, 34.
The lute treble is also in EIR-Dm Z.3.2.13 p. 151 (anonymous and untitled).

877. [anon.]

Dd.5.21 f. 2 *(R)
Dd.14.24 f. 3 *(C)
Dd.5.20 f. 6 *(B)

Cf. pavan (TC 753) and accompanying note. Other passamezzo galliards in the
Cambridge consort manuscripts are entered as TC 863-5. An untitled
passamezzo galliard by John Daniel
in Dd.3.18 f. 62 is complete with 'The ground' on f. 63 for two
lutes.

878. [anon.]

Dd.3.18 f. 17' *(L)

The same lute treble is in Cu
Dd.9.33 f. 63' (no title) and,
together with a ground, in Lbm Eg. 2046 f. 14' (untitled in both sources). Cf. Volume One pp. 8-9 for information on 'Brownings'.

879. [anon.]

Braye f. 11' (P)

Cf. pavan (TC 755).

880. Vacant
Compound time: major

881. JOHNSON, John

Dd.3.18 f. 12' (L)

See SimpB, 716 and WardAB, 77 on sources of the 'Trenchmore' dance. According to Ward this is a tune type on a four measure tonic-dominant ground. The ground to these 29 divisions (which also occur in EIR-Dm Z.3.2.13 p. 139 and Weld f. 111') could be played on another lute, or perhaps in the present case improvised by instruments of the consort.

882. READE, Richard

Dd.5.21 f. 8 (R)
Dd.3.18 f. 15 (L)
Dd.5.20 f. 8 + (D)

2 jigge
DD.5.21 f. 8  (R)
DD.3.18 f. 34  *(L)
DD.14.24 f. 38  (C)
DD.5.20 f. 3  (B)

DD.5.20 is entitled 'Wostock', but the same title is crossed out in DD.5.21 and DD.3.18.

DD.3.18 f. 57  (L)

3 jigge
This piece is an adaptation of Gastoldi's 'A lieta vita' from his Balletti a 5, first published in Venice in 1591.
The editorial treble part is from Cu Dd.5.38,3 f. 75', an untitled version for solo lute. Dd.4.23 f. 6 (a fourth lower) and Dd.9.33 f. 81' are respectively cittern and bandora solos entitled 'Grimstock'. Lbm Add. 15118 f. 30' is a bass part with the same title. A later version of the tune, also entitled 'Grimstock' is in The English Dancing Master (1651) no. 14.

Dd.5.20 f. 3 is transposed partly down a fourth and partly up a fifth. The editorial treble is taken from a setting for solo cittern by '[Thomas] Robinson' in Cu Dd.4.23 f. 19. Other versions of the tune are possible, i.e. EIR-Dtc D.1.21 p. 85 and Byrd's keyboard setting (printed in MB, xxvij, 126 with a list of sources). Dd.4.23 f. 23' is an anonymous cittern version similar to the consort cittern part. The title is of Irish origin (see SimpsB, 79 and WardAB, 33).

The lute treble is also in EIR-Dm 2.3.2.13 p. 182. For numerous other settings see SimpsB, 643 and WardAB, 72.
891. READE, Richard

Dd.5.21 f. 7  (R)
Dd.3.18 f. 24  (L)
Dd.14.24 f. 37  (C)
Dd.5.20 f. 7'  (B)

The contemporary index to
Dd.5.21 on f. 13 identifies this
piece as 'Mother W[atkins] Ale', a
ballad tune which is dealt with in
SimpeB, 745. The treble part may
be reconstructed with slight
modifications from a keyboard.

892. [anon.]

Dd.5.21 f. 5  (R)
Dd.3.18 f. 40'  (L)
Dd.14.24 f. 22  (C)
Dd.5.20 f. 4'  (B)

Cu Dd.2.11 f. 64 is a version
for solo lute from which it is
apparent that the present consort
lute part is a decorated version
of the tune.

893. [anon.]

Dd.5.21 f. 6'  (R)
Dd.5.20 f. 7  (B)

Go merely wheele

Mother B. A.
version in Lbm Rm 24.d.3 p. 460 and the Fitzwilliam Virginal Book no. [180]. Versions for solo lute are in Weld f. 8 and Lbm Add. 41498 f. 38.
894. KETE, Edmund

Rossetter no. 23 (F)

A list of settings of this ballad tune is in SimpsB, 34 and WardAll, 29. The editorial treble and bass parts come from a setting for solo lute a fifth lower in Lbm Eg. 2046 f. 24.

895. ROSSETER, Philip

Rossetter no. 24 (F)

A jigge

896. [anon.]

MorleyCL no. 22 (T,P,C,P,B)

EDITION: MorleyCL, 155

The melody is related to 'Belle qui tiens ma vis' from Arbeau's Orchésographie (1589), f. 30. The same piece, a fourth lower, was set by Byrd and is printed in MB, xxvij, 78. In Lbm RM 24.d.3 it is the first of three 'French corantos' set by Byrd (pp. 14, 16 and 18). A different setting of the three corantos (anonymous, untitled and a fifth lower) is in Lbm Hirsch N.1353 for solo lute.
897. [anon.]

Dd.5.21 f. 5  (R)
Dd.3.18 f. 53  (L)
Dd.14.24 f. 17  (C)
Dd.5.20 f. 5  (B)

Cu Dd.2.11 f. 56 is an anonymous untitled version for solo lute which according to PoultonD, 178-9 may be by Dowland. It supplies the editorial treble part although it is harmonized quite differently.

Dd.4.23 f. 25 is an anonymous version for solo cittern, entitled 'Tarletons willy', whose harmonies correspond with those of the consort version.

898. [anon.]

Dd.3.18 f. 11  (L)
Dd.5.20 f. 3  (B)

L begins like a solo lute part, but later becomes a consort part with rapid divisions. For full consideration of the 'Bonny sweet Robin' tune see SimpBD, 59, waldAB, 31 and SternfeldM, 68-78.