

THE LUTE SOCIETY MUSIC EDITIONS



Masque and Stage Music for Renaissance Lute

edited by John H. Robinson

'Upon either side of the hall, in the windows near the upper end, were galleries of seats, made for music, in either of which were seen severall singular choice musicians playing on their lutes, and on the ship, which did hang aloft in the hall, three rare men and very skilfull, who sang to his Majestie; and over the King, sonnetts and loud musique, wherein it is to be remembered that the multitude and noyse was so great, that the lutes nor songs could hardly be heard nor understood'

Entertainment of King James I at Merchant Taylor's Hall 1607

"The greate hall (wherein the Maske was presented) receiued this diuision, and order: The vpper part where the cloth & chair of State were plac't, had scaffoldes and seates on eyther side continued to the skreene; right before it was made a partition for the dauncing place; on the right hand where of were consorted ten Musicitions, with Basse and Meane Lutes, a Bandora, a double Sack-bott, and an Harpsicord, with two treble Violins; on the other side somewhat neerer the skreene were plac't 9. Violins and three Lutes, and to answere both the Consorts (as it were in a triangle) sixe Cornets, and sixe Chappell voyces, were seated almost right against them, in a place raised higher in respect of the pearcing sound of those Instruments eighteen foot from the skreen, an other Stage was raised higher by a yearde then that which was prepared for dancing ...'

Thomas Campion *The Description of a Maske* 1607 [for Lord Hay's Wedding], sig. A4r

'Foure Siluans in greene taffatie, and wreathes, two bearing meane Lutes, the third a base Lute, and the fourth a deep Bandora. As soone as they came to the discent toward the dauncing place, the consort of tenne ceac't, and the foure Siluans playd the same Ayre, to which Zepherus and the two other Siluans did sing these words in a base, Tenor, and treble voice, and going vp and downe as there song, they strowed flowers all about the place'

Song: Now hath Flora rob'd her bowers To befriend this place with flowers ...

Thomas Campion *The Description of a Maske* 1607, sig. B2r

'the Goddesses made a pause, casting themselves into a circle
(whilst the Graces againe sang to the musicke of the Temple),
and prepared to take out the Lords to dance. With whom after they had performed certain measures,
galliards and corantoes, Iris again comes and gives notice of their pleasure to depart'
Samuel Daniel *Vision of the Twelve Goddesses. The True Discription of a Royall Masque. Presented at Hampton Court, vpon Sunday night, being the eight of January. 1604*

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CONTENTS

Introduction	page i
Editorial method	v
Acknowledgements	vi
Commentary with concordances, cognates and notes	vii
Bibliography	xviii

DANCES ASSOCIATED WITH MASQUES

<i>no.</i>	<i>title</i>	<i>composer</i>	<i>source</i>	
1a.	Grays Inn Masque 1		GB-Lbl Add.38539, f. 30r	1
1b.	The Fairest Nymph		GB-Lbl Add.38539, f. 32r	1
1c.	Temple Masque - Grays Inn 1		GB-Lam 600, f. 75v	2
2.	The Second of the Temple		GB-Ob D.247, f. 34v	3
3.	Masque		CH-Bu F.IX.53, f. 9v	3
4a.	Grays Inn Masque 2		GB-Lam 603, ff. 44r-44v	4
4b.	Mad Tom of Bedlam		GB-Lbl Add.38539, f. 29r	5
5.	Poor Tom of Bedlam		GB-Lbl Add.38539, f. 14r	6
6.	Joan to the May Pole		GB-Lam 603, f. 27r	7
7.	Mr. Goodwell his Masque		US-NHub fb7, f. 87v	8
8.	The Devils Dance		GB-Lbl Add.38539, f. 30v	9
9.	Antique Masque		GB-Lam 603, f. 27v	10
10.	The First Tune of the Lords Masque	John Coprario?	GB-Lbl Add.38539, f. 30v	10
11.	The Second Tune of the Lords Masque	John Coprario?	GB-Lbl Add.38539, f. 30v	11
12.	The Turtle Dove	John Coprario?	GB-Ctc O.16.2, p. 132	12
13.	Now the Spring is come		GB-Lam 603, f. 39v	12
14.	The Gipsys Dance		GB-Lam 603, f. 38v	13
15.	Pauls Wharf		GB-Lam 600, f. 36v	14
16.	Dulcyna		GB-Lam 603, f. 83v	14
17.	The Haymakers Masque		GB-Lam 603, f. 40v	15
18.	The Bears Dance		GB-Lam 603, f. 39v	16
19.	A Masquing Tune		GB-Lbl Add.38539, f. 3v	16
20.	Comoedians Masque		GB-En Adv.5.2.15, pp. 25-26	17
21.	Sommersets Masque		GB-En Adv.5.2.15, pp. 27-28	17
22.	The Lady Phyllies Masque		GB-Lam 603, f. 17r	18
23a.	A Masque		GB-Lam 603, f. 4r	19
23b.	Allemand Anglica		D-B 40141, f. 27v	19
24.	Mascarada		B-Bc 26.369, f. 15r	19
25.	La Ballet des Folles		GB-Lam 603, f. 43r	20
26.	The First of the Princes Masque	Robert Johnson	GB-Lwa 105, f. 1r	20
27a.	The Second of the Princes Masque	Robert Johnson	PL-Kj 40641, ff. 1v-2r	21
27b.	The Second of the Princes Masque	Robert Johnson	GB-Cu Nn.6.36, f. 18v	21
28.	The Third of the Princes Masque	Robert Johnson?	D-Kl 4 ^o 108/I, f. 78r	22
29.	The Fairies Dance		GB-Lbl Add.38539, f. 10r	23
30.	The Noble Mens Masque Tune		GB-Lbl Add.38539, f. 19r	24
31.	A Masque		US-Hub fb7, f. 88v	25
32.	Ballet des Jardiniers		PL-Kj 40641, f. 13v	25
33.	The First of the Queens Masque	Robert Dowland?	Dowland 1610, sig. P1v	26
34.	The Second of the Queens Masque	Robert Dowland?	Dowland 1610, sigs. P1v-P2r	27
35.	The Third of the Queens Masque	Robert Dowland?	Dowland 1610, sig. P2r	28
36.	The Queens Masque		GB-En Dep.314/23, f. 25v	29
37.	A Masque		GB-Ctc O.16.2, p. 129	29
38a.	The Witches Dance		GB-Lam 603, 26r	30

38b.	The Witches Dance		GB-Lbl Add.38539, f. 4r	30-31
39.	The Apes Dance		GB-Lbl Add.59869, f. 13v	31
40a.	Lord Zouchs Masque		GB-Cu Dd.4.22, f. 3v	32
40b.	Lord Zouchs Masque		D-Lr 2000, p. 8	32
40c.	Branle D'Angleterre		D-LEm III.11.26, p. 4	33
41.	Lord Strange his Galliard - Squires Galliard		US-NHub Deposit 1, f. 10r	33
42.	The French Kings Masque		GB-Cu Dd.2.11, f. 61v	34
43.	The Kings Masque		GB-En Dep.314/23, ff. 34v-35r	34
44.	Kits Almaine	Robert Johnson	GB-Lbl Add.63852, f. 102r	35
45a.	Half Hanniken		D-Sl 1214, f. 7r	35
45b.	Courante van Hansken		NL-Lt 1666, f. 435r	35
46a.	Mascarade Englessa		NL-Lt 1666, f. 398v	36
46b.	Chorea Anglica		D-LEm II.6.15, p. 379	36
47.	Engelsche Masquarade		D-BAU 13.4 ^o .85, p. 84	36
48.	Masque		US-LAuc M286 M4 L992, f. 28r	37

DANCES POSSIBLY USED IN MASQUES OR THE THEATRE

49.	The Custard		GB-Lam 603, f. 39v	37
50a.	Almaine	Robert Kindersley	GB-Lbl Add.38539, f. 4r	38
50b.	The Gilly Flower		GB-Lam 603, f. 25v	39
51.	The Prince his Coranto	Robert Johnson	GB-Lam 603, f. 27r	39
52.	My Mistress Farewell		GB-Lam 603, f. 17r	40
53.	Ballet	Robert Dowland	PL-Kj 40641, ff. 6v-7r	41
54.	The Princes Almaine	Robert Johnson	GB-Lbl Add.38539, f. 17r	42
55.	Almande	Robert Johnson	D-LEm II.6.15, p. 504	43
56.	Ballet	Robert Johnson	PL-Kj 40641, f. 9v	43
57.	Almaine	Robert Johnson	GB-Lam 603, f. 28r	44
58.	Hit it and take it	Robert Johnson	GB-Lbl Add.38539, f. 20v	45
59.	Lady Stranges Almaine	Robert Johnson	GB-Cu Dd.9.33, f. 42v	45
60.	An Almaine	Robert Johnson	GB-Lbl Add.38539, f. 28r	46
61.	An Almaine	Robert Johnson	GB-Cu Dd.4.22, f. 10r	46
62.	Almaine	Robert Johnson	GB-Lam 603, f. 30r	47
63.	An Almaine	Robert Johnson	GB-Lam 603, f. 30r	47
64.	Lady Bannings Almaine	John Sturte	PL-Kj 40641, f. 2v	48
65.	Almaine	John Sturte	GB-Lbl Add.38539, f. 19v	49
66.	Mary Hofmans Almaine	John Sturte	PL-Kj 40641, f. 1v	49
67a.	Muscadin		GB-Cu Dd.9.33, f. 83v	50
67b.	Op de Engelsche Foulle		Valerius 1626, p. 33	50
68.	The Spanish Pavan		GB-Cu Dd.4.22, f. 3r	51
69.	The Flying Horse		GB-Lbl Add.38539, ff. 16v-17r	52-53
70.	Untitled		GB-Ctc O.16.2, p. 139	53
71.	Mounsieurs Almaine		GB-Cu Dd.4.22, f. 12r	54
72.	Fortune My Foe	John Dowland	GB-Cu Dd.4.22, f. 11v	55
73.	Coranto		CZ-Pnm IV.G.18, f. 138r	56
74.	English Clock Dance		US-R Vault M 140 V186S, p. 37	56
75a.	The Buffons		IRL-Dtc 408/II, p. 104	57
75b.	The Buffons		NL-Lt 1666, f. 351v	57
76.	Untitled		D-BSstb C 39 2o, loose leaves f. 3v	57
77.	Chorea Anglica		D-BAU 13.4 ^o .85, p. 77	58
78.	La Foule d'Engleterre		NL-Lt 1666, f. 396r	58
79.	Ballet		PL-Kj 40159, ff. 20v-21r	59
80.	Untitled		D-BSstb C 39 2o, loose leaves ff. 3v-4r	59

Signature Tunes of Actors

81.	Will Kemps Jig		GB-Cu Dd.2.11, f. 99v	60
82.	Edward Alleyens Jig	John Johnson	D-B 4022, f. 43v	60
83.	Robert Reynolds - Pickelhering Jig 1		B-Bc 26.369, f. 22r	61
84.	Robert Reynolds - Pickelhering Jig 2		D-B N 479, f. 5r & 69v	61
85.	Richard Tarletons Jig		GB-Cu Dd.2.11, f. 56r	62
86.	Tarletons Riserrectione	John Dowland	US-NHub Deposit 1, f. 11r	62
87.	Wilson's Wilde - Robert Wilson's Jig?		GB-Lam 602, f. 4r	63
88a.	John Singers Jig		GB-Cu Nn.6.36, f. 3r	64
88b.	John Singers Jig		GB-Cu Dd.9.33, f. 81v	64
88c.	John Singers Jig		GB-Lam 603, f. 9r	64

DANCES THAT COULD HAVE BEEN USED IN THE REVELS

Group 1 - in C for 6-c lute

89a.	The Old Measure		US-Ws V.a.159, f. 20r	64
89b.	Almaine		US-Ws V.a.159, f. 18r	65
89c.	Passingmeasures Pavan		IRL-Dtc 408/I, p. 5	65
89d.	Wigmores Galliard		IRL-Dtc 408 II, p. 112	66
89e.	Mary Thornys Galliard		IRL-Dtc 408/II, p. 101	66
89f.	A Jig		GB-Cu Dd.9.33, f. 24r	66
89g.	The Earl of Oxfords March		IRL-Dtc 408/II, p. 95	67
89h.	Mounsieurs Galliard		IRL-Dtc 408/II, p. 100	67

Group 2 - in G for 7-course lute - 7D

90a.	Butts Almaine		GB-Cu Dd.9.33, f. 52r	68
90b.	A Jig		GB-Cu Dd.9.33, f. 84r	68
90c.	Volte		GB-Lam 602, f. 6r	69
90d.	Prannels Galliard		IRL-Dtc 408/II, p. 111	69
90e.	Turkeylony		IRL-Dtc 408/II, p. 91	70
90f.	A Coranto		GB-Lam 603, f. 19r	70
90g.	Untitled		IRL-Dtc 408/I, p. 3	71

Group 3 - in F for 7-course lute - 7F

91a.	Almaine		GB-Cu Dd.4.22, f. 11r	72
91b.	The Sinckapace Galliard		IRL-Dtc 408/II, p. 95	72
91c.	My Lord Hays Coranto		GB-Lam 602, f. 6r	73
91d.	Brettes Coranto		GB-Cu Dd.5.78.3, ff. 74v	73
91ei.	Coranto		GB-Cu Dd.2.11, f. 75r	74
91eii.	La Volta		GB-Lam 603, f. 13r	74

Group 4 - in F for 7-course lute - 7F

92a.	Ballet		PL-Kj 40641, f. 9r	75
92b.	Jaymerais tousious ma phillis		GB-Cu Dd.5.78.3, ff. 74v	75
92c.	Coranto		GB-Cu Nn.6.36, f. 24v	76
92d.	A Toy		GB-Cu Dd.9.33, f. 55r	76
92e.	Volte		GB-Lbl Add.38539, f. 3r	77
92f.	A Jig		GB-Cu Dd.4.22, f. 9r	77

Group 5 - in D for 8-course lute - 7F-8D

93a.	The Emperors Almaine		IRL-Dm Z3.2.13, pp. 382-383	78
93bi.	Untitled		GB-Lam 603, f. 26r	78
93bii.	Lilli Burlero		Playford 1690, p. 216	78
93c.	Durettes		IRL-Dtc 408/I, p. 66	79
93d.	Untitled		GB-Cu Dd.5.78.3, f. 75v	79

Group 6 - in F for 10-course lute - 7F-10C

94a.	Almaine	GB-Lam 603, f. 42r	80
94b.	La Bandalashote Galliard	IRL-Dtc 410/I, p. 14	80
94ci.	La Volta	GB-Eu La.III.487, p. 1	81
94cii.	La Volta	US-Ws V.b.280, f. 9v	81
94d.	Ballet	F-Pn Rés.941, f. 32v	81
94e.	Almaine	GB-Cu Nn.6.36, f. 24r	82
94f.	A French Dance	GB-Ctc O.16.2, p. 117	83
94g.	A Coranto	GB-Ctc O.16.2, p. 117	83
94h.	Branle de la Torche	GB-Lam 603, f. 23r	83

Group 7 - in F for 10-course lute - 7F-10C

95a.	Untitled	GB-Cu Dd.4.22, f. 11r	84
95b.	Coranto	GB-Cu Dd.4.22, f. 10v	84
95c.	Pavan	GB-Lam 603, f. 39v	85
95d.	Untitled	GB-Cu Dd.4.22, f. 7r	85
93e.	Volte	GB-Cu Dd.9.33, f. 55v	86
95f.	Galliard	D-DI M 297, p. 90	86
95g.	Almaine	GB-Lbl Add.38539, f. 3r	87
95hi.	English Galliard	D-LEm II.6.23, p. 63	87
95hii.	Galliard	D-LEm II.6.15, pp. 232-233	87

Group 8 - in C for 10-course lute - 7F-8E-9D-10C

96a.	Ballet	GB-Cfm 688, f. 173r	88
96b.	Ballet	GB-Cfm 688, ff. 163v-164r	88
96e.	Almaine	GB-Cu Dd.9.33, ff. 83v-84r	89
96f.	Coranto	GB-Cfm 688, f. 173v	89
96ci.	Untitled	GB-Lbl Add.15117, f. 2r	90
96cii.	Untitled	GB-Lbl Add.15117, f. 2r	90
96d.	Coranto Confes	GB-Cu Nn.6.36, f. 33v	90-91

Group 9 - in F/B flat 11-course lute - 7F-8E flat-9D-10C-11B flat

97a.	Ballet	GB-Cfm 688, ff. 168v-169r	92
97b.	Galliard	GB-Cfm 688, ff. 164v-165r	92
97c.	Coranto	GB-Cfm 688, f. 168r	93
97d.	Coranto	GB-Cfm 688, ff. 169v-170r	93

Group 10 - in G 11-course lute - 7F-8E-9D-10C-11B flat

98a.	Almaine	GB-Cfm 688, ff. 162v-163r	94
98b.	Ballet	GB-Cfm 688, ff. 161v-162r	94
98c.	Coranto	GB-Cfm 688, ff. 166v-167r	95
98d.	Coranto	GB-Cfm 688, f. 167v	96
98e.	Coranto	GB-Cfm 688, ff. 165v-166r	96

INTRODUCTION

Masques were a genre of court entertainment combining music and poetry with elaborate costumes and sets centred on dances in which professional masquers invited participation of the spectators.¹ The masque developed throughout the sixteenth century in the reigns of Tudor Kings and Queens from Henry VII (r.1485-1509) to Elizabeth I (r.1558-1603). Then under the influence of the French masquerade and ballet de cour it reached a peak of artistic accomplishment in the seventeenth century during the reigns of the Stuart Kings James I and Charles I. Court extravagance epitomised by the frequent performance of hugely expensive masques was ultimately curtailed when King Charles I was executed on 30 January 1649 followed by the austerity of the Commonwealth period.

Contemporary descriptions from the seventeenth century describe the sequence of dances interspersed with song that became the formula for a typical masque. Proceedings began with one or more antimasque dances and songs performed by professionals, preceding loud music announcing the 'discovery' of the scene of the masque proper. This began with the dramatic entry of the masquers, who were courtly or royal amateurs coached by professional dancing masters, leading on to a sequence of four dances: the first entry dance was followed by the main dance of the masquers (second entry dance) and then the measures or revels (third entry dance), concluding with an exit dance. The revels were an extended set of dances for which the masquers 'took out' selected members of the audience to dance with them, often for several hours and continuing into the night. The titles of some of the lute arrangements include the words antimasque, first, second, third, etc., so it is clear where they were used in a masque, but it is rarely clear which particular masque it was.²

Almost none of the masque music from the Tudor period can be identified, in contrast to the large amount that it is possible to link to Stuart masques. Most of the music for voice or instrumental consort from Stuart masques including the arrangements made for lute and other instruments was catalogued and edited in a monumental study published by Andrew Sabol in the 1970s.³

Records are scant in the early Tudor period but a Master of Revels was first appointed as early as 1474 and he was in charge of the Revels Office, a standing office of the Lord Chamberlain with the duties of maintaining costumes and equipment for court entertainments. The precursors of the masque were

called mummings and disguisings that were popular at the court of Henry VII (r.1485-1509) under the influence of the Florentine mascherata.⁴ A disguising was given for the marriage of Prince Arthur to Catherine of Aragon in 1501, and in 1512 Henry VIII 'with a xi other were disguised, after the maner of Italie, called a maske, a thyng not seen afore in Englande ... & after the banket doen, Maskers came in, with sixe gentlemen disguised in silke bearyng staffe torches, and desired the ladies to daunce'.⁵ Masques or similar entertainments are recorded in 1513, for Henry VIII in 1519 at 'his Manour of Newhal in Essex, otherwise called *Beaulieu*', and when the French ambassador visited for the signing of an alliance with François I in 1527. Masques performed for Edward VI (r.1547-1553) are recorded with the titles *The Masque of Covetous Men with Long Noses*, *The Masque of Cats* and *The Drunken Masque*. During the 16th century disguisings and masques merged to become the Elizabethan masque, performed by court musicians and members of the Chapel Royal.⁶

In Elizabeth's reign masque music was composed by court composers such as Richard Farrant and Richard Edwards, and the dances mentioned are measures, pavans, galliards, corantos, voltas, branles and country dances. These forms abound in the sources but their titles give no clues to whether they were specifically composed for or performed in masques. As far as can be deduced from the account books of the Office of the Revels, several masques were staged during most years of Elizabeth's reign, although composers and musicians are rarely named. At least nine masques took place in 1559, one in a new banqueting house in Westminster and another at Nonesuch Palace. Others are known to have been staged in the great halls of Greenwich, Hampton Court and Whitehall, or in a variety of temporary banqueting houses such as the one built at Whitehall in 1581 and some still in use for Jacobean masques up until 1606.⁷

The Masque of Peace and two others were planned for a meeting between Elizabeth I and Mary Stuart in Nottingham in 1562 which never in fact took place and 1563 saw 'gret mummeres and masks' over four days at Baynard's castle.⁸ Two mobile pageants, a castle and a chariot were used for a masque in honour of the French ambassador in 1572, in which 'Mr Alphonse' [Alfonso Ferrabosco I] had an 'apoyntment' as general director and payment was made to a 'muzisian that towghte the ladies'. Records also describe a processional masque *The Masque of Gods* sponsored by Henry Goldingham

¹ Murray Lefkowitz 'Masque' *Grove Music Online*.

² Peter Walls *Music in the English Courtly Masque 1604-1640* (Oxford, Clarendon Press 1996), *op cit.*, pp. 123-126.

³ Andrew J. Sabol *Four Hundred Songs and Dances from the Stuart Masque, with a Supplement of Sixteen Additional Pieces* (Hanover, Brown University 1978/ reprinted University Press of New England 1982).

⁴ Denis Arnold 'Mascherata' *Grove Music Online*.

⁵ *Edward Hall's Chronicle; containing the History of England*, editions of 1548/1550

(modern edition, London 1809, p. 526).

⁶ E. K. Chambers *The Elizabethan Stage*, 4 vols. (Oxford, Clarendon Press 1923/R 1951), 1, chapter V: *The Mask*;

⁷ Simon Thurley *The Lost Palace of Whitehall* (London, Royal Institute of British Architects 1998), and Sabol, *op cit.*, pp. 4-6.

⁸ An imaginary meeting was included in the 2016 film *Mary Queen of Scots* directed by Josie Rourke.

and performed to welcome Elizabeth on progress in Norwich in 1578. In 1595 the barristers of Grays Inn performed *The Masque of Proteus and the Adamantine Rock* for Elizabeth. A famous painting in the National Portrait Gallery in London vividly captures the atmosphere of the life of Sir Henry Unton (c.1558-1596) and his family during events taking place in his house: a collage a wedding feast, a masque performance and a consort of viols playing in a separate room on another occasion on the left. It clearly portrays the host and guests with dancers and musicians during the entry of masquers and torch bearers (see no. 94h for a *Branle de la Torche*) in a procession around a mixed consort.⁹ However, few clues remain to identify any music performed at this or any other masques of the Tudor period.

A great deal more is known about the fifty or so masques of the Stuart period performed at court and elsewhere during the reigns of James I (r.1603-1625) and Charles I (r.1625-1649).¹⁰ Ben Jonson (1572-1637) was the most prolific author of Stuart masques and similar entertainments, writing over thirty that were performed at court in Whitehall between 1604 and 1634, including one or more during the Christmas and New Year Festive period annually for three decades. He collaborated with the architect Inigo Jones who designed the elaborate sets and costumes many illustrations of which survive, including those decorating the cover and title page to this edition. Responsibility for the music and dance for a masque was a team effort involving composers who could also be paid as lutenists performing in the masque, as well as the dancing master responsible for arranging the music for different instrumental or vocal forces as well as the choreography of the dances. Thus, although names are often associated with the music it is difficult to know who actually composed it. Most of the music here is anonymous, but the composer's names are added when attributions appear in the title of one or more of the sources. In addition, some likely attributions are added when a particular composer is recorded as providing music for a named masque but these remain doubtful because he was not necessarily responsible for all the dances in the masque even when we do know which masque the music came from.

A further consideration is who made the lute arrangements of the ensemble music from masques. No

record is known of lute solos being played, which would have been inaudible in the noise and bussle of the masque as described by the commentator in the first quotation on the verso of the title page here: 'the multitude and noyse was so great, that the lutes nor songs could hardly be heard'. Some of the suggested composers, such as Robert Johnson,¹¹ were lutenists, but it is unlikely that the music for masques was composed on the lute and then arranged for other instruments. It is far more likely that the music was originally scored for consort and recorded in outline for treble and bass as found in the large collection of masque dances in GB-Lbl Add.10444 as a template for others to make the ensemble arrangements and then the lute settings followed to meet a demand for versions for noble amateurs to copy into their lute books to play at home.

Many complete texts (mostly lacking the music) and contemporary accounts of performances survive in addition to music with titles that suggest links to particular masques.¹² It also seems likely that one reason lute solos included dedicatees names in their titles was that they were arranged from masques in which the dedicatee participated or even danced to the music in question (for example the dances named after the Earl of Sommerset and Lord Hay from masques for their weddings, and maybe the Earl of Oxford, Lords Strange and Zouch, Ladies Phyllyes, Banning and Mary Thorny as well as Brett, Prannel and Wigmore).¹³ One dance is named *Coranto Confes* probably after Nicholas Confesse the choreographer of court masques who may have made the arrangement from a courante by Charles Lespine to whom it is ascribed in continental lute sources. English lute sources also abound in the types of dances referred to as used for the revels but there is nothing to indicate whether they were used in masques.

Dances recorded for the revels for Stuart masques include corantos, country dances, durets,¹⁴ galliards, measures, marches, moriscos, brawls/branles, lavoltas, canaries,¹⁵ passamezi and Spanish dances.¹⁶ Records of the Inns of Court masques note the use of the *Quadran pavan*, *T'internell* (corruption of *tarantella*?), *The Earl of Essex Measure*, *Turkeylony* (corruption of the Italian *Tordiglione*/ French *Tourdion*),¹⁷ and *almains*¹⁸ for the measures. And corantos and voltes from France began appearing in masques as they became popular in

⁹ You can buy a copy at: <https://fineartamerica.com/featured/6-sir-henry-untou-c1557-1596-granger.html>

¹⁰ Sabol 1982, *op cit.*, pp. 4-6; Enid Welsford *The Court Masque: A Study of the Relationship between Poetry and The Revels* (1927/R New York, Russell & Russell, 1962); Gabriel Heaton *Writing and Reading Royal Entertainments: From George Gascoigne to Ben Jonson* (Oxford University Press 2010); John P. Cutts 'Jacobean Masque and Stage Music' *Music & Letters* 35/3 (1954), pp. 185-200.

¹¹ John P. Cutts 'Robert Johnson and the court masque' *Music & Letters* 41 (1960), pp. 111-126.

¹² Walls 1996, *op cit.*, pp. 341-348.

¹³ When James I was disgruntled at the inept dancing in Ben Jonson's *Pleasure Reconciled to Virtue* performed on 18 January 1618, George Villiers, Duke of Buckingham, responded by 'cutting a score of lofty and very precise capers with much grace and agility' (Sabol, p. 19).

¹⁴ See Jean Knowlton 'A Definition of the Duret' *Music & Letters* 48 (1967), pp. 120-123.

¹⁵ See tablature supplement 'Lute settings of Canario and Canaries' to *Lute News* 59 (September 2001).

¹⁶ Walls 1996, *op cit.*, p. 326; Sabol 1982, *op cit.*, p. 595.

¹⁷ See John M. Ward 'Music for *A Handfull of pleasant delites*' *JAMA* 10 (1957), pp. 164-165. The same tune as *Gods of love*, as in GB-NO Mi LM16, ff. 88v-89r *The goddess of love* for cittern, and *Gentil Madonna* first seen in Azzaiuolo's *Primo Libro de Villotte alla Padoana* (Venice 1557), see Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick: Rutgers University Press 1966), pp. 260-262.

¹⁸ See Ian Payne *The Almain in Britain c.1549-c.1675* (Aldershot, Ashgate 2003), pp. 7-11: 'The aristocratic masque ... provided the main vehicle for performing all of the dances [almains] described in this book' and see 97-98. Simpson 1966, *op cit.*, p. 15.

England in the early seventeenth century.¹⁹ However, jigs and settings of ballad tunes are not specifically referred to as dances for the measures and revels but were associated with performances in the public theatres. Sabol assembled fifty-one possible dances for the measures and revels, few of which are known in lute arrangements so that I have made my own selection largely from English sources that contain known masque music based on the assumption that dances for the revels as well as entry, main and exit dances were popular enough that arrangements were made and copied into the lute books of courtiers who were familiar with the music after attending the masques themselves.²⁰

The Stuart masques from which some of the music in this edition is known were staged between 1609 and 1622 (and see the quotations on the verso of the title page)²¹ and the surviving descriptions of them convey an palpable impression of the context for their performance as well as how well they were received. Jerome Hearne was the choreographer for Ben Jonson's *Masque of Queens* (nos. 33, 34, 35, 36?, 38 here) performed on 2 February 1609 at a Banqueting House at Whitehall, and in the published text Jonson tells us that the gestures in the antimasque dance of the witches 'were excellently imitated by the Maker of the *Daunce*, Mr. Hierome Herne, whose right it is, here to be nam'd',²² and that in the first dance 'these witches, with a kind of hollow and infernall musique, came forth from thence [Hell]' and for the second 'at which, with a strange and sodayne Musique they fell into a *magicall Daunce*, full of praeposterous change, and gesticulation'.²³

A couple of years later, for Jonson's masque *Oberon* (nos. 27, 28, 29), performed on 1 January 1611 also at a Banqueting House at Whitehall,²⁴ it is recorded that Alfonso Ferrabosco II composed the songs, and the dances were choreographed by Nicholas Confesse and Jeremy Hearne,²⁵ who were each paid 'for their paines having bene employed ... almost six weekes'.²⁶ The accounts include payment to a total of thirty-nine musicians,²⁷ including 'M. [Robert] Johnson for making the Daunces' and 'Thomas Lupo for settinge them to the violins' and 'Mr [Thomas] Giles for three dances',

as well as 'xx lutes provided by Mr Johnson for the Princes Dance'.²⁸ An account in Spanish of the event relates that after 'their Majesties entered accompanied by the princes and the ambassadors of Spain and Venice, shawms played and the curtain was drawn discovering a great rock [which] opened discovering a great throne with countless lights and colours all shifting, a lovely sight to see. In the midst stood the prince with thirteen other gentlemen chosen as famous dancers of the Court. Before passing into the hall ten musicians appeared playing lutes'.²⁹

In 1613 three masques were staged in the space of a few weeks for a particularly grand occasion to celebrate the marriage of James I's daughter Elizabeth to Frederick V, Elector Palatine. The first was Thomas Campion's *The Lord's Masque* (see nos. 5, 9, 20, 11, 13?) performed at a Banqueting House at Whitehall on 14 February, for which John Coprario was paid £20, Robert Johnson £10 and Thomas Lupo £10,³⁰ Coprario presumably paid the most as principal composer, but still not as much as Confesse who received £30 as the choreographer.³¹ A total of fifty-four musicians were also employed for the occasion. During the masque 'Twelve Frantics enter at the sound of a strange musicke ... in the middest of whom *Entheus* (or Poeticke furie) was hurried forth, and tost up and downe, till by virtue of a new change in the musicke, the Lunatickes fell into a madde measure, fitted to a loud phantasticke tune'.³²

The second of the wedding masques, performed in the Great Hall of Whitehall palace on the following night, 15 February, was George Chapman's *Masque of the Middle Temple and Lincoln's Inn* (see nos. 2, 26, 30) for which Robert Johnson was paid £45 'for musicke and songes' and Robert Taylor, John and Robert Dowland, Thomas Ford, Thomas Cutting and Philip Rosseter all played lutes.³³ What a huge commitment of court personnel not to mention expense.

Then only five days later on 20 February, the third masque to be performed, at the Banqueting House again, was Francis Beaumont's *Masque of the Inner Temple and Gray's Inn* (see nos. 1, 4, 6, 12, 25). The published description relates that 'The perpetual laughter and

¹⁹ Walls 1996, *op cit.*, pp. 221-259.

²⁰ It is now known that the owner of the Jane Pickering lute book (GB-Lbl Eg.2046) spent her life in York and Chester (see André Nieuwlaet 'On the identity of Jane Pickering' *Lute Society of America Quarterly* 54 2/3 (2019), pp. 13-15). The inscription 'Jane Pickeringe owe this Booke' on the first folio seems to match the hand that copied most of the tablature presumably for her own use at home and hence the inclusion of a number of lute solos of Scottish origin but a lack of any masque music seems entirely consistent with a well-to-do amateur lutenist who lived in the North of England remote from court life.

²¹ References for quotations on the verso of the title page: Ross W. Duffin 'To Entertain a King: Music for James and Henry at the Merchant Taylors Feast of 1607' *Music & Letters* 83/4, (2002), pp. 525-541; Peter Holman *The Masque at Lord Hay's Marriage Thomas Campion 1607* [facsimile edition of *The Description of a Maske* (London, John Windet 1607)] (Menston, Scholar Press 1973); John Pitcher 'Samuel Daniel's Masque "The Vision of the Twelve Goddesses": Texts and Payments' *Medieval & Renaissance Drama in England* 26 (2013), pp. 17-42.

²² Walls 1996, *op cit.*, p. 35.

²³ Sabol 1982, *op cit.*, p. 568.

²⁴ Ian Harwood put on a semi-staged performance of *Oberon* in the

Cambridge Festival during the 1960s, and Peter Holman directed a performance in the Whitehall Banqueting House in 1974 for which Tim Crawford set the dances to the lutes (three dances subsequently recorded for inclusion on a CD).

²⁵ Walls 1996, *op cit.*, p. 37.

²⁶ Peter Holman *Four and twenty Fiddlers* (Oxford, Clarendon Press 1993), p. 181.

²⁷ Walls 1996, *op cit.*, p. 157.

²⁸ Walls 1996, *op cit.*, p. 38.

²⁹ Walls 1996, *op cit.*, p. 310 *et seq.*

³⁰ Walls 1996, *op cit.*, p. 39.

³¹ Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot, Ashgate, 1998), I p. 285. Music for baroque lute ascribed to Confesse: 1) GB-Mr 1407, p. 26 *Corant Confais*; 2) GB-Mr 1407, p. 30 *Gigue Confais*; 3) GB-Mr 1407, p. 31 *Allmaine Confais*; 4) GB-En 9451, ff. 20v-21r *Courante confes*; 5) US-NH Filmer 3, f. 85v [corant] *Confess* - for treble and bass; and 6) Playford *The Dancing Master* 1651, p. 19 *Confess his Tune* or *The court lady* - for violin.

³² Walls 1996, *op cit.*, p. 117.

³³ Walls 1996, *op cit.*, item 91 of inventory.

applause was above the music',³⁴ which included amongst other consorts a group of twelve lutes. The masque included two antimasques, the first described as 'an Anti-Maske of a strange, and different fashion from others, both in habit and manners' in which various characters danced in succession, and 'At their comming, the Musicke changed from Violins to Hoboyes, Cornets, &c. And the ayre of the Musicke was utterly turned into a soft time, with drawing notes, excellently expressing their natures, and the measure was likewise fitted unto the same, and the Statuaes placed in such several postures, sometimes all together in the Center of the daunce, and sometimes in the foure utmost Angles, as was very gracefull besides the novel tie: and so concluded the first Anti-masque'.³⁵

The following Christmas saw another three masques staged in close succession all in the Banqueting House at Whitehall, this time to celebrate the infamous marriage of Robert Carr, Earl of Somerset and Lady Frances Howard. Infamous, that is, because 'The somewhat tarnished Lady Frances Howard, released from the bond of her match with the supposedly impotent earl of Essex, was soon to be the bride of the King's favourite, the upstart Robert Carr, now suddenly the earl of Somerset'.³⁶ The first was Thomas Campion's *Squires' Masque* (see nos. 8, 20?) performed on 26th December 1613 with music by John Adson plus songs by John Coprario and Nicholas Lanier,³⁷ in which there appeared 'Harmony and nine musicians more, in long taffeta robes and caps with tinsel and garlands gilt, playing and singing'. The second masque for the wedding was Ben Jonson's *Irish Masque* (see no. 20?) on 29th December repeated on 3rd January for which no description nor any music can be identified. The third masque for the occasion was *The Masque of Flowers* (see nos. 14, 15, 16, 20?) presented by Sir Francis Bacon and performed on 16 January 1614 by the gentlemen of Gray's Inn, although it is not clear who wrote it. It is recorded that 'the loud music ceasing, the Masquers descend in a gallant march ... to the stage where they fell into their first measure', probably marked by a change over of ensemble from violins to the wind instrument.³⁸

Nearly a decade later, Ben Jonson's *Masque of Augurs* (see nos. 17, 18) was performed for James I on twelfth night, 6 January 1622, and repeated on 5 or 6 May, in a new Banqueting House at Whitehall built by Inigo Jones sometime between 1619 and 1622, and still standing to this day, some of the music for which may have been composed by Alfonso Ferrabosco II.³⁹

Moving from masques at court to the music of the theatres, the text of many plays including those of William Shakespeare, quote the names of ballad tunes

and verses of the ballads that were sung in the course of the action, but otherwise there is no description of the music that was played and so none of it can be identified with any certainty from the sources. However, there was presumably a considerable overlap between the music composed for masques and that performed during and between acts in plays staged in the London theatres as well as the music adopted by troupes English actors and musicians touring the continent. It is also reasonable to suggest that the names in the titles of some of lute solos here (nos. 81-88) are suggestive not of composers but of dedicatees who were famous comic actors that probably performed jigs to the music on stage.

The masque music arrangements here are found in in twenty-six English, three Scottish and nineteen continental sources, reflecting the popularity of music that was widely disseminated not only within the British Isles but into Northern and Central Europe. The provenance of the continental manuscripts that contain lute arrangements coincides with the territory of the touring English theatre groups,⁴⁰ who presumably performed music in their shows abroad that became popular after first being heard in court masques and then in London's public theatres. A few of the English sources are well represented in this edition because they include a high proportion of music linked to masques. These and other manuscripts presumably contain more masque music although not obvious from the titles.⁴¹ Two sources contain stand out as containing the largest proportion of masque music, the Margaret Board lute book (GB-Lam 603) with forty one items listed here and the 'M.L.' lute book (GB-Lbl Add.38539) with twenty four. The Margaret Board lute book begins with a personal anthology of first thirty-one folios copied in her own neat hand c.1620 including a few masque tunes. A further fourteen folios were copied later, c.1630, and includes a lot more masque dances as well as setting of ballad tunes mostly without titles but some known from other sources to be by John Coprario, Robert Johnson and John Sturt who were associated with masques. This later section is copied in a different, untidy hand and the tablature is crammed onto the pages without clear separation of different pieces. GB-Lbl Add. MS 38539 was presumably the personal anthology of the M.L. stamped on the covers and the Margareta whose name is written on the flyleaf verso. The thirty-three folios include lute solos mostly copied in a single hand c.1610-25 and the repertory is dominated by almaines, courantes, ballads and masque tunes, again including music ascribed to composers associated with court masques, such as John Adson, Robert Kindersley, Robert Johnson and John Sturt.

³⁴ F. Bowers *The Dramatic Works in the Beaumont and Fletcher Canon* (Cambridge University Press 1966).

³⁵ Walls 1996, *op cit.*, p. 118 quoting from E. Howes *The Annales or Generall Chronicle of England, begun first by Maister John Stow* (London 1614).

³⁶ Sabol 1982, *op cit.*, p. 578.

³⁷ Sabol 1982, *op cit.*, p. 26, 24.

³⁸ Walls 1996, *op cit.*, p. 153.

³⁹ Sabol 1982, *op cit.*, p. 25.

⁴⁰ See Jerzy Limon *Gentlemen of a Company. English Players in Central and Eastern Europe 1590-1660* (Cambridge University Press 1985).

⁴¹ It is possible that a majority of the music in lute sources was composed for masques or similar private or public entertainments, as few other reasons for its popularity can be found in the records other than arranging well known ballad tunes or marking other events such as funerals.

Three small manuscripts with unknown owners contain only a few lute solos each but many of them are settings of masque music. The lute manuscript GB-Cu Dd.4.22 contains six simple items on the first three folios copied by a beginner, followed by nineteen mainly masque tunes and dances (ten edited here) copied c.1615 by a second more competent hand on the remaining nine folios. 'John Swarland His Booke' (GB-Lbl Add. MS 15117), comprises a collection of songs associated with the theatre as well as just six lute solos on twenty-three folios copied c.1615. The two short untitled items included here occur on a folio with an almaine and two corantos, one by John Sturt, could be a group of masque dances. GB-Otc O.16.2 comprises 139 pages of mainly blank ruled six-line staves overwritten with text apart from tablature for forty-nine lute solos in renaissance, transitional and baroque

tunings comprising mainly masque dances (thirteen listed here) and ballad tunes, some by Robert Johnson occupying the first five and last thirty-six pages copied in a single hand, c.1620.

Twenty lute solos ascribed to Daniel Bacheler interleaved with known masque dances and many courantes and volts and other dances that may be from masques, eight listed here, are found in Mathew Holmes' last lute manuscript (GB-Cu Nn.6.36) which he copied c.1610-16 during the zenith of the Stuart masque when he was close to the centre of court life. And finally, the lute book of the merchant and landowner Sir Christopher Lowther (1611-1644) (GB-Cfm 688), copied in the 1630s contains a section of twelve related dances that may well have been arranged from later Stuart masques, all edited here.

EDITORIAL METHOD

This edition collects together arrangements for renaissance lute of the music I know with certain, likely or possible associations with Tudor and Stuart masques staged at court and on the country estates of the nobility, or performed on the stage in London theatres and the European cities on the itineraries of travelling English companies of actors and musicians. It is primarily intended as a playing edition suitable for lutenists of beginner to inter-mediate standard, although much of it is attractive enough to appeal to players of all abilities. The contents include and expand on the selections edited for *Lute News* since 2000.⁴²

The introduction provides an overview of context of music in masques and on the stage, with footnotes referring to more extensive coverage of the subject. The contents list and headings to the tablature adopts my preferred title from one of the sources, and there are often several different titles choose from, using modernised spelling and more than one version of the same music is included when the sources differ sufficiently. The commentary includes precise details of each of the 169 separate items chosen, together with a list of editorial changes (printed in grey ink in the tablature), and the concordant and cognate versions of the same music found in other sources for lute and other instruments but without any analysis of the degrees of similarity. Each item is cross-referenced to cognates within the edition, as well as to those included in Sabol. The bibliography expands the abbreviations used for all the sources mentioned in the inventory, adopting RISM sigla for manuscripts.

The music is divided into three sections:

- (i) dances whose titles indicate with some certainty that they were composed for masques (nos. 1-48),
- (ii) dances not specifically linked to masques (nos. 49-

88) but the same genres of dances used in masques some attributed to lutenists known to have composed for or performed in masques - Robert Johnson (16 items), Robert Dowland (4), John Sturt (3), John Coperario (3), John Dowland (1) and Robert Kindersley (1) or with dedications to royal or noble courtiers who may have had prominent roles in masques or in their support of companies of actors, or music with similar characteristics to known masque dances, followed by jigs dedicated to and probably danced by comic actors in masques and on the stage, and

- (iii) anonymous dances in genres known to have been performed to conclude masques in the so-called measures and revels (89-98). Groups of four to nine dances are organised editorially into groups each in the same tonality, so comprising suites for lutes with 6-, 7-, 8-, 10- or 11-courses.

Individual items in the first two sections stand alone and are notated for a variety of different lutes, all in renaissance (*viel ton* tuning) but with different numbers and tunings of diapasons: the number and tuning assuming a nominal G pitch is recorded after the titles to the tablature, together with a summary of the strains and repeats (AABB, ABC, etc.) and their respective bar lengths (A8B12, etc.).

If your lute does not have the required diapasons, you can usually still play any item by either retuning the diapasons (8th to E or E flat, etc), omitting or raising bass notes by an octave, sounding the required pitch on a different diapason (e.g. a bass D on either a 7th or 8th course tuned to D), or fingering other diapasons to give the correct pitch (e.g. third fret on a 7th course tuned to D to sound an F).

The use of repeat signs at the end of sections varies

⁴² In particular a 5-part series of masque music in *Lute News* 53 (April 2000), 64 (December 2002), 65 (March 2003), 66 (June 2003), 67 (September 2003) and 78 (June 2006), stage music in *Lute News* 81 (March 2007), the lute music of Robert Johnson in *Lute News* 108 (December 2013) and 110

(July 2014) and popular tunes with the complete settings of each scattered throughout many issues of *Lute News* and *Lutezines* over the last two decades.

in the sources and all repeats signs have been omitted, leaving the choice of what to repeat to the discretion of the player. More advanced players could also consider improvising embellished figuration and adding divisions when absent in the originals.

Tablature is reproduced as in original sources but is amended with editorial changes where thought necessary. Playing indications have been reproduced as in the original sources, including ornament signs (•, : + # but how to interpret them is left to the reader) and right hand fingering and tenuto: (i) single dots under tablature letters, indicating 'weak beats' plucked with the right-hand index finger or chords plucked without the use of the thumb, and occasionally two or three dots to indicate middle and ring fingers; (ii) vertical ties to indicate chords not to be spread or arpeggiated; (iii) sloping lines under the tablature letters as tenuto to indicate holding notes until the next one in a sequence. Double bar lines have also been added when absent in the originals to separate the strains and divisions of the dances. The layout of the edition also avoids page turns in the middle of items.

The original manuscripts and printed sources are notated in French tablature except for a few in Italian or German tablature (see bibliography). All are reproduced here in French tablature with the gridiron rhythm system of beaming groups of rhythm signs together and reproduced using Wayne Cripps tablature-setting program TAB version 4.3.70 running in system OS Mojave (10.14.6) on an Apple iMac. Thank you to Wayne for permission to use his program. The sources notate the diapasons in different

ways which have been tacitly standardised editorially here. Most of the items are original renaissance lute arrangements, but a few are notated in tablature for lutes in other tunings (43, 45a) or for other instruments (nos. 1c, 2, 15, 39, 44, 48, 93c for lyra viol; 20, 21 for mandora; and 88b, 89c for bandora) and transcribed for renaissance lute here.

The completion of this edition coincides with publication of a special issue of *Lute News* 134 (July 2020) on the theme of masque music, including a related article by Matthew Spring 'English Masque dances in intabulations; court music for dance to domestic music for home recreation'.

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John H Robinson - June 2020

COMMENTARY WITH CONCORDANCES AND COGNATES

DANCES ASSOCIATED WITH MASQUES

- 1a.** GB-Lbl Add.38539, f. 30r *graysin maske* [1]
no change
cognates below 1c
- 1b.** GB-Lbl Add.38539, f. 32r untitled Sabol 271
diapasons changed from numbers to letters: 1 to a, 2 to /a, 3 to //a, 4 to ///a
ornament :: changed to :
16/4-5 - bar line crossed out
cognates below 1c
- 1c.** GB-Lam 600, f. 75v *Temple Masque* - transcribed from lyra viol (ffhfh)
Probably the first antimasque dance of nymphs in Beaumont's *Masque of the Inner Temple and Grays Inn* (1613), the last of three masques for the marriage of James I's daughter Princess Elizabeth to Frederick V, Elector Palatine. Simpson, pp. 214-215
bass notes in grey added editorially
2/1 - minim instead of dotted minim and e5 instead of e4
8/1, 16/1, 26/1, 36/1 - a3 absent
8/1-2 - double bar line absent
9/1 - dotted minim instead of dotted crotchet
9/11 - a2 absent
10/1 - e5 instead of e4
10/2 - c6 beneath previous chord and quaver rest instead
15/8, 17/1, 25/4, 27/1, 35/9 - c6 absent
31/3 - crotchet instead of dotted crotchet
31/4-5 - 4 semiquavers rest-d2-a1-d2 instead of 2 quavers d2-a1
32/1 - minim instead of dotted minim
32/2-7 - quavers instead of semiquavers
34-35 - bar line absent
35/between 8- 9 - dotted quaver c2a3 and 3 semiquavers d2a1d2 added
35/9 - dotted quaver instead of dotted crotchet
35/9-11- semiquaver 2 quavers instead of dotted crotchet 2 semiquavers
35/>11 - quaver a2 added
F-Pn Rés.1186, f. 36v *ye fairest Nymphes ye valleys* - keyboard
F-Pn Rés.1186, f. 39r *ye fairest nymphes ye valleys etc.* - keyboard
GB-BEBgreen bunbury, ff. 13v-14r *Grays Inn Maske* - keyboard
GB-Lam 603, f. 38v *grays Inn mask*
GB-Lbl Add.10337, f. 3r *The fairest Nymphes the valleys or mountains ever bred, etc* - keyboard
GB-Lbl Add.10444, f. 45r/94v *The Standing Masque* - à2 Sabol 155
GB-Lbl Add.36661, f. 60v *A Maske by Mr Orl Gibbons* - keyboard
GB-Mp 832 Vu 51, p. 47 untitled - lyra viol (ffhfh)
GB-Och 437, f. 5r *Graisende: Maske:* - keyboard
GB-Och 531-2, no. 31 untitled - 2 part of a lyra viol trio Sabol 270
US-NHub fb7, f. 89v *The Queens Ifuneral*
US-NYp Drexel 5609, p. 2 *The fairest Nymphes the Valleys or Mountains ever bred etc* - keyboard
US-NYp Drexel 5609, p. 124 i *The fairest Nymphes the Valleys* - kb
US-NYp Drexel 5609, p. 127 i, *The fairest Nymphes the Valleys* - kb
Playford 1651, p. 103 *Graies Inne Maske / or (Mad Tom)* - violin
- and search for *Gravesande* in the Dutch Song Database
- 2.** GB-Ob D.247, f. 34v untitled (The second of the Temple) - transcribed from lyra viol (fhfhf)
Probably the main dance in Chapman's *Masque of the Middle Temple and Lincolns Inn* (1613), the second of three masques for the marriage of James I's daughter Princess Elizabeth to Frederick V, Elector Palatine
anacrusis, 1/1 - b3 absent
4/1 - c6 absent
7/1 - a5 absent
9/1 - d6 absent
9-10 - bar line absent
12/1 - a4 absent
12/7 - a6 absent
13/1, 13/8 - c5 absent
13/7-8 - bar line added
14/1 - a2c3 absent
GB-Lbl Add.10444, ff. 25v-26r/78r *The second of the Temple*
à 2 Sabol 91
Brade 1609, n° 26 *Der Irlender Tantz* - à 5 Sabol 265
Simpson 1621, n° 32 *Mascarada Incert. Aut.* - à 4 Sabol 266
- 3.** CH-Bu F.IX.53, f. 9v *Masck*
7th-course tuned to F# instead of F
1/4 - a6 instead of a9
11/5 - a7 instead of a8
16/3-4 - rhythm signs absent
- 4a.** GB-Lam 603, ff. 44r-44v untitled
7-8, 22-23, 34-35 - bar lines absent
11-12 - rhythm signs half duration in original
17-19 - rhythm signs double duration in original
21-22 - crotchets absent
24/1 - b3c4 instead of b4c5
24/2 - a9 absent
26/4 - minim absent
27/1-4 - quavers absent
34/1 - minim instead of dotted minim
34/2 - minim rest absent 36 - rhythm signs absent
cognates below 4b
- 4b.** GB-Lbl Add.38539, f. 29r *Mad Tom of Bedlam* ⁴³ Sabol 255
Possibly the second antimasque from Beaumont's *Masque of the Inner Temple and Gray's Inn* (1613). Simpson, pp. 263-266
4/3-4 - bar line added
27-28, 31-32, 37-38, 39-40 - bar lines absent
39/1 - dotted minim absent
F-Pc Rés.1186, f. 37r untitled - keyboard
GB-CHer DLT/B 31, ff. 56v-57r [123v-124r] ii *Tom of Bedlam by Pet[er] Stanton* - lyra viol (ffeff) VdGS Stanton 1
GB-Ctc O.16.2, p. 137 *Grays Inn mask*
GB-En Dep.314/23, ff. 18v-19r *tom of badlamad*
GB-Lam 603, f. 31v untitled
GB-Lbl Add.10444, f. 44r/93r-94v *Grays inne Masque* - à2 Sabol 152
GB-Och 437, f. 7r index: *Forth from my Dark* - keyboard
= US-NYp Drexel 5609, p. 124 untitled - keyboard
= US-NYp Drexel 5612, p. 59 *The man in the moone* - keyboard
GB-Och 531-2, no. 26 *Tom of Bedlam* - 2 parts of lyra viol trio (fhfhf?)
GB-Och 727, f. 21r *The Man in moone* - 1part of a lyra viol trio (fhfhf), the other parts missing VdGS Ives 147
IRL-Dm Z.3.4.13, f. 17v By T. G. - lyra viol (fhfhf)
US-LAuc M286 M4 L992, f. 26r *Tom of Bedlam Mr Thomas Gregories* - 1 yra viol (fhfhf) VdGS Gregory 55
Playford 1651, p. 103 *Graies Inne Maske [or (Mad Tom)]* - violin
- 5.** GB-Lbl Add.38539, f. 14r *Tom of Bedlam* Sabol 392
Probably one of the dances in Campion's *Lords Masque* (1613), the first of three masques for the marriage of James I's daughter Princess Elizabeth to Frederick V, Elector Palatine. Simpson, pp. 710-713
8/3-4 - single instead of double bar line
20/1-2 - crotchets absent
D-Lr K.N.146 no. 191 *Englische Mascharada* - keyboard
GB-Lam 603, f. 23r *Poore Tome / Poore Tome*
GB-Lam 603, f. 44r untitled
US-NYp Drexel 5612, p. 159 *Tom a Bedlam* - keyboard
Eyck 1646, f. 31b *Verdwaelde Coninghin* - recorder
- and search for *Verdwaelde Coninghin* in the Dutch Song Database
- 6.** GB-Lam 603, f. 27r *Joane to the may powle - Joane to the may pole*
Probably a dance from Beaumont's *Masque of the Inner Temple and Gray's Inn* (1613). Simpson, pp. 386-387
26/1-2 - d2-c1 instead of d3-a2
F-Pn Rés. 1186, ff. 45v-46r *Ye Kings morisco/ ye Kings morisco* - keyboard
F-Pn Rés.1186/II, pp. 22-23 *The Kings Morisco* - keyboard
GB-Cfm 168, pp. 358-359 *The Kings Morisco* - keyboard
GB-Lbl Add.10444, ff. 35v & 86v *The May-pole* - à 2 Sabol 123
GB-Lbl Add.36661, ff. 55r-54v *The Kings Moricke The Kings Morick* - kb
US-NYp Drexel 5609, p. 129 *The Kings Morisco* - keyboard
US-Ws V.b. 280, ff. 35v & 57r untitled fragments
Brade 1617, no. 18 *Mal Der Satyrn Tanz* - à 5 Sabol 272
Hole 1625, no. 1 *The Kings Moricke* - keyboard
- 7.** US-NHub fb7, f. 87v *Mr. Goodwell his Mask for St. Jo: Coll: Oxforde*
6/1&4, 7/4, 9/6, 10/5 - scribe changed b5 to d5
10/2 - scribe changed b1 to d1
17/4-5 - bar line added
18/1 - semibreve instead of dotted minim
21-22 - bar line absent
22/3 - quaver instead of crotchet
25/4-5 - quavers absent

⁴³ Bedlam was the hospital of St Mary of Bethlehem, Bishopsgate, used as an asylum for the insane until 1666 when it burned down in the Great

8. GB-Lbl Add.38539, f. 30v i untitled Sabol 278
Probably a dance from Campion's *Squires Masque* (1613), one of three masques celebrating the marriage of Robert Carr, the Earl of Somerset, and Lady Frances Howard
11/1-2 - crotchets absent
19/1-3 - dotted crotchet 2 semiquavers instead of dotted minim 2 quavers
19-20 - bar line absent
GB-Lbl Add.10444, ff. 40r/90v *The Diuells Dance* - à2 Sabol 138
Adson 1621, n° 10 untitled - à 5 Sabol 277
9. GB-Lam 603, f. 27v *Antiq Masque per mr Confesso* ⁴⁴ set by mr [Robert?] Tylor
(The First Tune of The Lords masque strains AA'C)
Probably the first half (strains AB) of the entry dance in Campion's *Lords Masque* (1613)
1/1 to 12/3 - 2 instead of 4 minims per bar
12/4 - minim instead of dotted minim
14/4 - /a instead of / /a
GB-Lbl Add.10444, ff. 54v-55r/104r untitled - à2 (AB) Sabol 191
10. GB-Lbl Add.38539, f. 30v ii *the first tune of the lordes masque* (CD)
The second half (strains CD) of the entry dance in Campion's *Lords Masque* (1613)
1-2, 3-4 - bar lines absent
13/1-3 - crotchets absent
GB-Lam 600, f. 38r *Maske* - lyra viol (strains CD) (fhfhf) VdGS 9470
GB-Lbl Add.10444, ff. 20r/74r *The first of the Lords* - à2 (CD) Sabol 73
Brade 1617, n° 19 *Ballet* - à 5 (ABCCD) Sabol 257
11. GB-Lbl Add.38539, f. 30v iii *second tune of the Lordes maske*
The second half of the entry dance (strains CD) in Campion's *Lords Masque* (1613)
20/1 - minim instead of semibreve
F-Pn Rés.1186, f. 39v untitled - keyboard
F-Pn Rés.1186 bis II, p. 31 *Grays inn maske*: - keyboard
F-Pn Rés.1186 bis II, pp. 38-39 untitled - keyboard
GB-En Adv.5.2.15, pp. 19-20 *Ladie Elizabeths Maske* - mandora (fhfhf)
GB-Lbl Add.10444, ff. 20v/74r *The second of the Lordes* - à2 Sabol 74
GB-Ob D.245, p. 163 & GB-Ob D.246, p. 188 untitled
- lyra viol duet (fhfhf) VdGS 9190, Sabol 259
US-NYp Drexel 5609, p. 127 untitled - keyboard
US-NYp Drexel 5612, p. 164 *A Maske* - keyboard
Brade 1617, n° 7 *Der Königinen Intrada* - à 5 Sabol 258
12. GB-Ctc O.16.2, p. 132 *A maske*
Probably the entry dance in Beaumont's *Masque of the Inner Temple and Grays Inn* (1613). The *Cuperaree* of the title in Add.10444, probably means that John Coperoario composed the music, in which case he probably also composed nos. 10 and 11
6/5-6 - bar line crossed out
7/1-2 - repeated and bleaced out
8/5 - minim instead of crotchet
8/6 - quaver absent
8/7 - crotchet instead of quaver
GB-Cfm 734, n° 22 *Almande* - à 5 Sabol 274
GB-Cfm 168, pp. 313-314 *Maske* / *Giles Farnabye* - keyboard
GB-Lam 600, f. 38v *Masque* - lyra viol (fhfhf)
GB-Lam 603, ff. 39v-40r untitled
GB-Lam 603, f. 45v *the turtle done*
GB-Lbl Add.10444, ff. 28v-29r/80v *Cuperaree or graysin* - à2 Sabol 101
Brade 1617, n° 28 *Der Rothschenken Tanç* - à 5 Sabol 273
Hole 1625, n° 1 *The Lordes Maske* - virginals and bass viol
13. GB-Lam 603, f. 39v untitled
Probably the main dance from an unidentified *Lord's Masque*
Simpson, pp. 526-527
6/1 - a4 absent
9-10 - bar line displaced 2 notes to the left
10/1 - minim absent
10-11 - bar line absent
11/2-3 - quavers absent
12/1 - c4 instead of c5
GB-Lbl Add.10444, f. 26v/78v *The second of the Lords* - à2 Sabol 94
US-NYp Drexel 4257, no. 60 *Christmas is my name* - song
GB-Lbl Add.10337, f. 22v *Now ye Spring is come* song
14. GB-Lam 603, f. 38v *the Gipsies dance*
Probably the entry dance from Campion's *Masque of Flowers* (1614 sponsored by Sir Francis Bacon), the third of three masques celebrating the marriage of Robert Carr, the Earl of Somerset, and Lady Frances Howard
4/3, 22/7 - semiquavers instead of quavers
9/1, 13/1, 18/4, 19/4, 20/2 - crotchets instead of dotted crotchets
11/1 - quaver instead of crotchet
14/>3 - another a1 added
15-16, 23-24 - bar lines absent
GB-Lbl Add.10444, ff. 28r/80r *Sr Francis Bacons Masque 1* Sabol 99
GB-Lml 46.78/748, ff. 21v-22r *The duke of Buckenings Masque* - keyboard Sabol 286
GB-Och 44, f. 133r untitled - keyboard
Different to: GB-Lbl Add.10444, ff. 32v/83v-84r *The Gypsies masque* - à2; GB-Och 44, f. 132v *The Gipsies Maske* - keyboard Sabol 111
From Jonson's *Gypsies Metamorphosed* (1621)
15. GB-Lam 600, f. 36v i untitled (Paul's Wharf) - transcribed from lyra viol (fhfhf) VdGS 9179
Probably one of the four dances for partners from Campion's *Masque of Flowers* (1614) presented by the gentlemen of Grays Inn in the Banqueting Hall of Whitehall in January 1614. Simpson, pp. 201-205
bass notes in grey added editorially
15/2-4 - 6 semiquavers c1-e1-f1-e1-c1-a1 instead of 3 quavers a1-c1-d1
GB-Cfm 168, pp. 212-213 *Pawles Wharfe 6/ Giles Farnaby* - keyboard
GB-Cfm 782, ff. 94v-95r *Pauls Wharf* - keyboard
GB-CHE DLT/B 31, f. 46v untitled - lyra viol (fefhf) VdGS 8268
GB-Ob D.245, p. 130 untitled - lyra viol (fhfhf) VdGS 9179
GB-Och 437, f. 10r *Powles Wharfe* - keyboard
GB-Och 1175, ff. 8r-8v *Powles Wharff* - keyboard
US-Ws V.b.280, f. 4v untitled (2nd strain is Earl of Oxford's Galliard, no. 85g)
Robinson 1609, sig. C2v 5 *Powles Carranta*. T. R. - cittern
Brade 1617, n° 16 *Ein Schottisch Tantz* - à 5 Sabol 397
Playford 1651, p. 86 *Pauls Wharfe* - violin
16. GB-Lam 603, f. 83v *Dulcyna*
Probably one of the 16 antimasque dances from Campion's *Masque of Flowers*. Simpson, pp. 201-205
8-9 - bar line absent
9/1, 13/1 - b3d6 below previous d1a2 instead
9-10, 10-11, 12-13 to 15-16 - bar lines displaced one note to the left
11/1, 15/1 - c5 below previous a2a3 instead
11/4 - crotchet d1a2 absent
12/1 - minim instead of crotchet
GB-Cfm 168, p. 311 *Daunce* - keyboard
GB-Lbl Add.24665, f. 35v *As at noon Dulcina rested* - song
Brade 1617, n° 20 *Türkische Intrada* - à5 Sabol 400
cf. different to: GB-Cjc G.13.28, p. 158 *dulcina* - cittern
17. GB-Lam 603, f. 40v untitled
Possibly from Browne's *Ulysses and Circe* (1615), or Jonson's *Masque of Augurs* (1622)
4-5 - bar line displaced 4 notes to the right
5/5 - quaver instead of dotted crotchet
5-6, 7-8, 32-33 - bar lines absent
6/5-6, 8/6-7, 47/1-2 - bar lines added
6/6 to 7/8 - rhythm signs absent
7/4 - a1a6 crossed out
8/7-9 - 2 crotchets minim instead of 2 quavers crotchet
12/6 - crotchet absent
12-13 bar line displaced 2 notes to the left
13-14 - bar line displaced 3 notes to the left
14/1 - f1 instead of e1
15 - time signature absent
17/5 - g1 instead of g2
18/3-4 - quavers absent
20/2, 34/1 - crotchets instead of dotted crotchets
47/2-3 - 8 events on 1st and 2nd course crossed out
GB-Lbl Add.10444, f. 17r/71v *They Hay-makers Masque* - à2 Sabol 64
US-NYp Drexel 5612, p. 150 *Hay Makers Mask* - keyboard Sabol 288
18. GB-Lam 603, f. 39v *the beares dan[c]*
Probably a dance from Jonson's *Masque of Augurs* 1622
3-4, 4-5 - bar lines absent
7/1 - a2 crossed out
GB-En 9449, f. 3r *The Bears Daunce* - keyboard Sabol 297
GB-Lbl Add.10444, ff. 19r/73r *The Beares Dance* - à2 Sabol 70
19. GB-Lbl Add.38539, f. 3v *A Masking tune* Sabol 298
Dance from an unidentified masque
13/3 - a7 instead of a6
14/2 - minim instead of dotted minim
GB-Lbl Add.10444, 24r/76v *A Masque* - à2 Sabol 85

⁴⁴ Nicolas Confesse was a French Dancing Master who devised and performed in masques at the English court for which he composed or

20. GB-En Adv.5.2.15, pp. 25-26 *Comoedians Maske* - transcribed from mandora (hfhf) Sabol 219
This and no. 21 were probably from one of three masques in 1613 and 1614 celebrating the marriage of Robert Carr, the Earl of Somerset, and Lady Frances Howard: Campion's *Squire's Masque* and *Masque of Flowers* and Jonson's *Irish Masque*
7/1, 15/1 - a4 absent
7/5, 15/5 - a6 absent
21. GB-En Adv.5.2.15, pp. 27-28 *Sommersetts Maske* - transcribed from mandora (hfhf) Sabol 220
see 20 above.
1/1 - d3a5 absent
1/3, 3/2, 7/2, 9/1 - a5 absent
2/2, 3/3 - c4 absent
2-3, 3-4, 5-6, 11-12, 13-14, 15-16 - bar lines absent
4/1 - a6 absent
7/1 - c4a6 absent
8/5 - a4 absent
8/5, 10/2-3 - crotchets absent
16/5 - crotchet instead of minim
22. GB-Lam 603, f. 17r *The Lady Phyllis Mask* Sabol 426
Dance from an unidentified masque
16-17, 26-27 - single instead of double bar lines
22/1, 23/1, 28/1, 29/1 - dotted minims instead of crotchets
22-23, 28-29 - bar lines displaced 2 notes to the left
24/1, 30/1 - crotchets instead of dotted minims
24-25, 30-31 - bar lines displaced 2 notes to the right
25/26, 31-32 - bar lines absent
26/1 - minim instead of smebreve
- 23a. GB-Lam 603, f. 4r *A Maske / A Maske* Sabol 425
Dance from an unidentified masque
diapason /a (8D) instead of a (7D)
- 23b. D-B 40141, f. 27v *Allimand Anglica*
23/1 - dotted minim instead of crotchet
24. B-Bc 26.369, f. 15r *Mascarada*
no change
25. GB-Lam 603, f. 43r untitled Sabol 221
Possibly the second antimasque dance of nymphs in Beaumont's *Masque of the Inner Temple and Grays Inn* (1613)
double bar lines absent
4-5, 12-13 - bar line absent
5/5-6 - c3 instead of c4
7/5 - a7 instead of a6
7/7-8 - a2-b2 instead of a3-b3
8/2 - //a instead of ///a
16 - rhythm signs absent
cf. no. 96a
GB-Cu Dd.9.33, ff. 57v-58r *Current: La ballat des Folles*
GB-HAdolmetsch II.B.1, f. 137v *Ballet*
GB-Lbl Add.38539, f. 20r *Ballet*
PL-Kj 40143, f. 25v *Entrée de Mascarade*
Besard 1603, f. 151r *Ballet. Minor testudo* - lute I in A
Besard 1603, f. 150v *Ballet. Maior testudo* - lute II in G
26. GB-Lwa 105, f. 1r *ye princis mask tune*
Probably from Chapman's *Masque of the Middle Temple and Lincolns Inn* (1613) based on the references in the tiles of different sources to Lincolns Inn, and to both Lady Eliza (Princess Elizabeth) and Pfaltz-graffen (Frederick, Elector Palatine) as it was one of the three masques for their marriage
no change
D-Lr N, no. 197 *Mascharada H. S. M.* - keyboard
D-ZW HS 42, no. 104 *Mascarata* - keyboard
F-Pn Rés.1185, p. 119 *Lincolns Inn Maske* - keyboard
F-Pn Rés.1186, pp. 342-343 *Lincolns Inn Maske Or. Gib.* - keyboard
GB-En Adv. 5.2.15, p. 44 *Prince Henreis Maske* - mandora
GB-Cfm 734, sequence 2, n° 5 *Almande R. J.* - à 6
GB-Lam 600, f. 76v *The Princes Danc* - lyra viol (ffhf) VdGS RJ 14
GB-Lam 603, f. 28r *The Princis Masque*
GB-Lam 603, f. 30v *The la: Elyza: her masque*
GB-Lbl Add.10444, ff. 54r/103v *The first of the Prince his* - à 2 Sabol 188
GB-Lbl Add.63852, f. 90v *Princes maske* - lyra viol (deffh) VdGS RJ 14
GB-Lbl Add.63852, f. 37r *The Princes masque* - keyboard
GB-Lml 46/78/748, ff. 10v-11r *The Princes Masque* - kb Sabol 251
GB-Och 92, f. 10r *Tapp up all your strong Beere* - keyboard
PL-Kj 40641, f. 1r 2 untitled
US-DMu KD8620, f. 1r untitled
US-NYp Drexel 5612, p. 1 i *The Princes Mask* - keyboard
Brade 1617, n° 31 *Der erste mascharada Pfaltzgraffen* - à 5 Sabol 252
- 27a. PL-Kj 40641, ff. 1v-2r *Ballet*
(The Second of the Prince's Masques)
no change
cognates below 27b
- 27b. GB-Cu Nn.6.36, f. 18v ii *Maske*
27a & b: the main dance from Jonson's *Oberon* (1611)
8/2 - minim instead of dotted minim
16/3-4 - bar line added
GB-Cfm 734, sequence 2, n° 6 *Almande R.J.* - à 6
GB-Cfm 168, pp. 310-311 *Alman* - keyboard
GB-Lbl Add.10444, ff. 54r/103v *The second* - à 2 Sabol 189
GB-Och 92, f. 4r *The Princes Maske* - keyboard
US-NYp Drexel 5612, p. 1 ii *A Maske* - keyboard
Brade 1617, n° 32 *Der ander mascharada* - à 5 Sabol 253
28. D-Kl 4° 108/I, f. 78r *balett*
(The Third of the Prince's Masques)
The exit dance from Jonson's *Oberon* (1611)
followed without a break in the manuscript (and here) with what is probably an unrelated courante
15/1 - crotchet absent
15/4 - crotchet displaced a note to the left
38/1 - a3 absent
D-Dl 1548, ff. 47v-48r *Mascharada* - cittern
GB-Cu Nn.6.36, f. 18v i *Maske*
GB-En 9449, f. 4r *Almayne* - keyboard
GB-Lbl Add.10444, ff. 54v/14r *The third* - à 2 Sabol 190
PL-Kj 40641, f. 2r ~~5~~ 4 *Ballet*
Brade 1617, n° 33 *Der dritte mascharada* - à 5 Sabol 254
29. GB-Lbl Add.38539, f. 10r *the fayris Daunce*
Possibly an antimasque dance from Jonson's *Oberon* (1611)
15-16, 19-20 - bar lines absent
19/1, 28/1 - minims instead of dotted minims
20/1 - minim rest absent
22/2 - a5 instead of a4
44/1 - semibreve instead of dotted minim
GB-Cu Nn.6.36, f. 24v untitled Sabol 250
GB-Lbl Add.10444, ff. 31v/83r untitled - à 5 Sabol 108
30. GB-Lbl Add.38539, f. 19r *the Noble Man*
Probably an antimasque dance from Chapman's *Masque of the Middle Temple and Lincolns Inn* (1613) for which Robert Johnson was paid 'for musicke and songes', and probably not from Cyril Tourneau's tragicomedy *The Noblemen* (1613)
4/2 - crotchet absent
7-8 - bar line displaced 3 notes to the left
8/5 - minim instead of crotchet
27/4 - a6 instead of a5
GB-Cu Dd.4.22, ff. 8v-9r *The noble menes mask tune* Sabol 261
RUS-KAu S.S.25 [lost], ff. 11v-12r *Ir noble man*
GB-Lbl Add.10444, ff. 30v/81r *The Nobleman* - à 2 Sabol 106
Matthysz 1646/1649, part 1 *Nobel-Man, van I. Schopen gefiguert / Nobelman, van I. Schopen Grond-stem* - à 2 Sabol 262
31. US-Hub fb7, f. 88v *A Maske*
8/1 - a3 crossed out
13/2 - c5 crossed out
16-17 - bar line absent
17/1 - minim instead of dotted minim
18-19 to 20-21 - bar lines displaced 3 crotchets to the left
32. PL-Kj 40641, f. 13v *Ballet des Jardiniers*
no change
33. Dowland 1610, sig, P1v *The first of the Queenes Maske* Sabol 225
Probably the entry dance from Jonson's *Masque of Queens* (1609)
length of rhythm signs doubled and double bar lines absent
5/1 - rhythm sign dotted
GB-Cfm 734, seq 1, n° 20 untitled - à 6 Sabol 239
34. Dowland 1610, sigs, P1v-P2r *The second of the Queenes Maske* Sabol 226
Probably the main dance from Jonson's *Queens Masque* (1609)
length of rhythm signs doubled and double bar lines absent
5/1 - rhythm sign dotted
7/13-16 - crotchets instead of quavers
20/4 - e1 instead of c1
21/1 - dotted minim instead of dotted crotchet
Brade 1617, n° 1 *Brand* - à 5 Sabol 315
35. Dowland 1610, sig, P2r *The last of the Queenes Maske* Sabol 227
Probably the exit dance from Jonson's *Masque of Queens* (1609)
length of rhythm signs doubled and double bar lines absent
5/1-2 - dotted quaver semiquaver instead of dotted crotchet quaver
5/7 - f1 instead of b1

X

- 12/4 - a1 instead of b1
 15/1 - minim instead of dotted minim
 18/5 - a2 instead of d2
 GB-Lam 603, f. 41r untitled
- 36.** GB-En Dep.314/23, f. 25v *The quins Maske*
 From an unidentified *Queens Masque*
 none of the dotted crotchets have dots in the original
 2/2, 8/2, 13/2, 15/2, 20/2, 25/2 - minims absent
 6/1-2 - quavers absent
 9/3-4 - crotchets absent
 16/1 - c3 instead of b3
 16-17, 27-28 - bar line absent
 17/3 - minim instead of crotchet
 22/1 - //a instead of //a
 23/3 - crotchet c4 absent
- 37.** GB-Ctc O.16.2, p. 129 untitled
 no change
 D-Mbs Mus.21646, f. 19r *De Mezengau* - lute (ddef)ff
 F-Pcns w.s., f. 49v untitled (dedff)
 GB-En Dep.314/23, f. 20v *Ane Mask*
- 38a.** GB-Lam 603, f. 26r *The witches Daunce*
 6/1 - dotted minim instead of dotted semibreve
 9/1-2 - semibreves instead of dotted minims
 11/1, 13/1 - common time signature and semibreves instead of dotted semibreves
 16/3-4, 17/2-3, 18/3-4 - bar lines added
 17/1-2 - common time signature and semibreves instead of dotted minim minim
 cognates below 38b
- 38b.** GB-Lbl Add.38539, f. 4r *The wiches Daunce*
 The first witches dance from Jonson's *Masque of Queens* (1609)
 1-2, 23-24, 31-32 - bar lines absent
 26/2 - minim instead of crotchet
 GB-Lbl Add.10444, ff. 21r/74v *The first witches dance* - à 2 Sabol 76
 GB-Lbl Add.17786-91, n° 5 *The nyche* - à 5 Sabol 247
 IRL-Dtc 408/I, p. 65 *ye witches daunce* - lra viol (ffhfh)
 Dowland 1610, sig. P2r *The Witches daunce in the Queenes Maske* Sabol 246
 Brade 1617, no. 49 *Der Hexen Tantz* - à 5 Sabol 272
- 39.** GB-Lbl Add.59869, f. 13v *The Apes Dance at the 2^a Opera* -
 transcribed from lra viol (defhf) VdGS 7037
 Possibly the first antimasque from Browne's *Ulysses and Circe* 1615
 mostly 3 instead of 6 crotchets per bar
 bass notes in grey added editorially
 anacrusis - quaver instead of crotchet
 different to: GB-Lbl Add.10444, ff. 53r/102v *The Apes Dance at the Temple* - à 2 Sabol 185
 US-NYp 5612, p. 28 *A Toy* - keyboard Sabol 287
- 40a.** GB-Cu Dd.4.22, f. 3v untitled (Lord Zouches Maske)
 no change
 cognates below 40c
- 40b.** D-Lr 2000, p. 8 *Ballet*
 no change - cognates below 40c
- 40c.** D-LEm III.11.26, p. 4 B[ranle] *D'Angleterre*
 March from an unidentified masque. Presumably dedicated to Edward la Zouche (1556-1625), 11th Baron Zouche from 1569 who was a diplomat and commissioner in the trial of Mary Queen of Scots in 1586
 1/1-2 - crotchets instead of minims
 2/between 3-4 - previous 2 chords repeated
 3/1-5 - crotchet 4 quavers absent
 3/12, 7/12, 11/12 - crotchets absent
 4/5 - minim instead of semibreve
 5-6 - bar line displaced 2 minims to the left
 6/2-3 - quavers absent
 8-9 - single instead of double bar line
 9/3 - a1b2a3 instead of a2b3a4
 9-10 - bar line displaced a minim to the right
 12/1-4 - rhythm signs absent
 D-B 40141, f. 38v *Anglica*
 D-B 40141, f. 138r *Balletto*
 D-B 40141, f. 138v *Paulo aliter Ballet*
 = D-KA Mus. Bd. 678, f. 21r *Ballet*
 D-Kl 4o Mus.108/I, f. 24r *Inglese*
 D-LEm II.6.15, p. 295 *Balletta Anglica*
 D-LEm II.6.15, p. 395 *Chorea Anglica*: .50.
 D-Ngm 33748/I, f. 38r *Anglese*
 D-USch 130, n° 82 *Englischer auffzug Intrada Anglica* - à 2
 GB-Cfm 168, pp. 347-348 *The L. Zouches Maske 30 Giles Farnaby* - kb
- GB-Cu Dd.4.22, f. 3v untitled
 = GB-Cu Dd.9.33, f. 88r untitled
 GB-Cu Dd.4.23, f. 33v *Souches March* - cittern
 GB-HAdolmetsch II.B.1, ff. 148v-149r *Intrada anglicana*
 = Vallet 1615, p. 91 *Branle d'Irlande A.9.*
 GB-Lam 601, f. 7v *my lord Southes maske* [index: *my lord souches maske*]
 GB-Lbl Add.38539, ff. 7v-8r *the Lord Souches Maske* Sabol 223
 LT-Va 285-MF-LXXIX, f. 56v *Volte*
 NL-Lt 1666, f. 395v untitled
 S-Skma 1, f. 5r *Simphonia Angelica* - keyboard
 US-Ws V.b.280, f. 8r *Zouch his march*
 US-CA 181, f. 35v *L. Suceth March / the L. Such his March* - cittern
 US-CA 182, f. 74v *Souches March* - cittern
 US-NHHub fb7, f. 81v *Souches March*
 Morley 1599/1611, n° 23 *The Lord Sowches Mask* - mixed consort:
 Hove 1601, f. 106v *Chanson Englesa*
 Hove 1601, f. 110r *Soet Catarijntken*
 Robinson 1609, sigs. H1v-H2r *Souches March* - cittern
 Eyck 1646, ff. 18r-19r *Onder de Linde Groene* [but mistitled] - recorder
- 41.** US-NHHub Deposit 1, f. 10r *My Lo(rd) Strange his Galiarde*
 Probably dedicated to Henry Stanley (1531-1593) 4th Earl of Derby 12th Baron Strange or his son Ferdinando (1559-1594) 5th Earl of Derby 13th Baron Strange, both patrons of the company of acrobats and actors known as Lord Strange's Men. Usually titled Squires Galliard; sources predate Campion's *Squires Masque* (1613)
 3/1 - a3b4 instead of b3a4
 10/3 - a3a5 crossed out
 A-Llb 475, f. 23r *Galliarda Englessa*
 A-Llb 475, f. 94v *Allimodo*
 A-Llb 475, f. 94v *Galliarda Englessa*
 A-Llb 475, f. 95v *Alto modo*
 A-Llb 475, f. 95v *Galliarda Englessa*
 CZ-Pnm IV.G.18, f. 174v *Galliande*
 D-B 40141, f. 29r *Galliarda*
 D-Dl 1.V.8, f. 51r *Gagliarda*
 D-Lr 2000, pp. 6-7 untitled
 D-LEm III.11.26, f. 3r untitled
 GB-Cu Dd.2.11, ff. 49v-50r *Squiers Galliard*
 GB-Cu Dd.2.11, f. 71v *Squiers Galliard*
 GB-Hu DD.HO.20/1, n° 17 *Squiers Galliard* - treble viol part
 GB-Hu DD.HO.20/2, n° 17 *Squiers Galliard* - flute part
 GB-Hu DD.HO.20/3, n° 17 *Squiers Galliard* - bass viol part
 GB-Lam 600, f. 14v *Squiers galliard* - bandora part
 GB-Lam 602, ff. 12v-13r *a galliard for ii lute* - lute II
 GB-Lbl Sloane 1021, ff. 44v-45r *Galliard Lacrymae*
 GB-Cu Dd.14.24, f. 21v *Squiers Galliard* - cittern part
 GB-Cu Dd.5.20, f. 4v *Squiers galliard* - bass viol part
 GB-Cu Dd.5.21, f. 4v *Squiers galliard* - flute part
 IRL-Dtc 408/I, p. 15 *Squiers Galliard*
 LT-Va 285-MF-LXXIX, f. 23v *Gaillarda Paduana Lacrymae*
 NL-Lt 1666, f. 27v *Squyres Galliarde*
 US-CAh 181, f. 3v *The earell of derbes galliard* - cittern
 US-OAm Parton, f. 7v *Squiers Galliard* - consort cittern
- 42.** GB-Cu Dd.2.11, f. 61v *Kings Maske* Sabol 231
 Possibly from the masque in act 5 scene 2 of Shakespeare's *Love's Labour's Lost* performed for Queen Elizabeth I at the Inns of Court in the mid-1590s
 4 instead of 2 minims per bar
 A-SPL KK 35 p. 41 *Volte*
 D-B Hove 1, f. 161v *La masque du Roy*
 D-BAU 13.4°85, p. 69 *Intrada*
 D-Dl M 297, p. 149 *Chorea Anglica*
 D-Kl 4°Mus.108/I, f. 3v *Ballet*
 D-Ngm 33748/I, ff. 52v-53r *Intrada Mauritiij* / variation
 D-Ngm 14976, f. 13r *Anglosa* - violin tablature
 D-Sl G.1.4/III, f. 30r *Allemande dj Bouqueti*
 GB-Cu Dd.2.11, f. 61v *Kings Maske*
 GB-Cu Dd.5.20, f. 4r *The french kings maske* - bass viol part
 GB-Cu Dd.5.21, f. 4v *The french kings Maske* - recorder part
 GB-Cu Dd.14.24, f. 23r *The French kings maske* - cittern part
 GB-Lam 603, f. 8r *Maske / The french Kinges Maske* Sabol 436
 IRL-Dtc 408/I, p. 111 *The Earle of Darbyes Carauta*
 LT-Va 285-MF-LXXIX, f. 40v *Courante* - bandora
 LT-Va 285-MF-LXXIX, f. 57v *Engelsch Stückb*
 Hove 1601, f. 99v *Reprinse*
 Hove 1601, f. 109r *Reprinse*
- 43.** GB-En Dep.314/23, ff. 34v-35r *The kings mask/ flatt* -
 transcribed from French flat tuning (dedff)
 From an unidentified *Kings Masque*
 diapasons 7-11 transposed up an octave

44. GB-Lbl Add.63852, f. 102r *Almayne Mr Johnson* - transcribed from lyra viol (ffhfh) harmonised editorially
1/1, 8/1, 22/1 - f3 instead of a3
D-Lr KN 146, no. 63 *Juden Tantz: Ex clavi. G.bmol* - keyboard
D-Lr KN 148, ff. 34v-36r *Englisch Mascharad oder dass Glück ganz wanckelmütig ist* - keyboard
GB-Lbl Add.63852, ff. 16v-17r *Almayne* - keyboard
GB-Lbl Add.63852, f. 102r *Almayne Mr Johnson*
- lyra viol (ffhfh) VdGS RJ 12
RUS-SPan 124, ff. 69v-70r *Ballet*
RUS-SPan 204, f. 7r *Mascarada* - keyboard
Valerius 1626, p. 186 *Stemme: Kits Alemande, &c.* - voice, lute, cittern
Vallet 1642, III, n° 7 *Kits Almande* - à 2
Matthysz 1644, f. 17r P[aulus] M[atthysz] *Kits Allemande* - recorder
Eyck 1649, ff. 87r-88r *Kits Almande* - recorder
- and search for *Kits Alemande* in the Dutch Song Database
- 45a. D-Sl 1214, f. 7r *Courente* - transcribed from lute in transitional tuning (edefff)
Half Hanniken is a country dance included in Jonson's masque *Time Vindicated* (1623)
3 instead of 6 crotchets per bar
4/1-3, 8/1-3 - 2 crochets quaver instead of 2 quavers dotted crotchet
8/>7 - crotchet // / a added
D-Sl 1214, f. 19r *Cour* - lute (edefff)
GB-Lam 603, f. 38r *half hanniken* - lute (edefff)
Playford 1651, p. 43 *Halfe Hannikin* - violin
US-CA 179, f. 24r *half hannikin* - cittern
US-CA 182, f. 66v *Halfe Hannikinge* - cittern
- 45b. NL-Lt 1666, f. 435r ii untitled
Simpson, p. 392-394
3 instead of 6 crotchets per bar
16/1 - semibreve instead of dotted minim
GB-Cfm 168, pp. 416-418 *Hanskin Richard Farnaby* - keyboard
NL-Lt 1666, f. 431r *Courante*
NL-Lt 1666, f. 435r i *Courante van Hansken*
Adriaenssen 1592, f. 82r *Courante*
Hove 1601, f. 110r *Hansken is so fraeyen / gesel*
Playford 1651, p. 45 *Jog on* - violin
- and search for *Hansken* in the Dutch Song Database
- 46a. NL-Lt 1666, f. 398v *Mascarade Englessa*
5-8 - repeat of B strain copied out identically
- 46b. D-LEm II.6.15, p. 379 *Chorea Anglica*
8-9, 11-12, 12-13, 15-16 - bar lines absent
12/3 - minim instead of crotchet
47. D-BAU 13.4°.85, p. 84 *Angloise*
14/2 - d2 added
D-B autogr. Hove 1, f. 162r *Engelsche Masquarade*
D-B autogr. Hove 1, f. 161v *Engelsche Masquarade*
Hove 1612, f. 65r *Chanson Engleze*
48. US-LAuc M286 M4 L992, f. 28r *Maske*
- transcribed from lyra viol (fhfhf) VdGS 9480, Sabol 427
From an unidentified masque
bass notes in grey added editorially
1/1 - c3 absent
1/3 - crotchet instead of dotted crotchet
2/4-5 - bar line added
3/5 - c1 instead of c4
6/1-4 - 8 semiquavers c2-d2-a1-d2-c2-a2-d3-c3 instead of 4 quavers c2-a2-d3-c3
15-1-2 - dotted crotchet quaver instead of dotted minim crotchet
15-16, 18-19, 20-21, 22-23, 23-24, 31-32 - bar lines absent
16/1 - minim instead of semibreve
18/2-3 - quavers absent
23/1-2, 31/1-2 - dotted crotchet quaver instead of minim crotchet
24 - crotchet instead of dotted minim
24-25 - single instead of double bar line
25/2-3 - a3-c3 instead of c3-d3

DANCES POSSIBLY USED IN MASQUES OR THE THEATRE

49. GB-Lam 603, f. 39v *The Custard*
1/2-6 - quavers absent
3/4 & 4/1 - c4-e4 instead of c5-e5
5/3-4 - bar line added
6/1, 8/1 - quavers instead of dotted quavers
7/4 - crotchet instead of dotted quaver
9/1-3 - rhythm signs absent
- 50a. GB-Lbl Add.38539, f. 4r *Allmayne by Robert Kindersley*
double bar lines absent
Robert Kennerly is recorded as one of the lutenists playing at the Merchant Taylor's banquet given in honour of King James, Queen Anne and Prince Henry on 16 July 1607, and it is possible his music was used or even composed for for court masques.
cognate below 30b
- 50b. D-B 4022, ff. 46v-47r untitled
7/5 - scribe changed d2 to c2
14/7 - c6 added
15 - 2 bars of crotchets instead of one bar of quavers
GB-Lam 603, f. 25v *The Gilly flower*
51. GB-Lam 603, f. 27r *The Prince his Coranto Ro(bert) John(son)*
// a (9C) instead of // / a (10C)
52. GB-Lam 603, f. 17r *My M[ist]ris farwell*
double bar lines absent
4/1, 8/7, 9/1, 23/1 - a instead of / a
53. PL-Kj 40641, ff. 6v-7r *Ballet*
double bar lines absent
19-20 - bar line absent
GB-Lam 603, f. 12v *Almande R: D: / Almande Ro: dowlande*
54. GB-Lbl Add.38539, f. 17r *Allmayne by Mr Robert Johnson*
Prince's Almaine Sundermann 7
double bar line absent
D-B 4022, f. 12r *Courante del Prince de Angelterra*
D-LEm II.6.15, p. 348 *Nagel blum*
D-LEm II.6.15, p. 441 *Nälcken blumen*
GB-Cfm 168, p. 266 *Alman Robert Johnson* - keyboard
GB-Cfm 689, f. 70v *Almaine R: Jhonson*
GB-Ctc O.16.2, p. 115 *An allmaine p[er] Mr Ro: Johnson*
GB-Cu Dd.4.22, f. 10r *an allman by mr Robert Jhonson*
GB-Cu Nn.6.36, f. 15v *The pr: Allm*
GB-Lam 603, f. 16r *The prince his Almayne*
GB-Lbl Add.36661, f. 54r *The Princes Almayne By Johnson* - keyboard
GB-Lbl Add.63852, f. 26v *The Princis Almayne* - keyboard
GB-Lbl Add.63852, f. 100r *Almayne Mr Johnson*
- lyra viol (ffhfh) VdGS RJ 13
GB-SA 38740-2, pp. 22-23 *Almaine* - lyra viol (ffefff)
PL-Kj 40641, f. 3r *Ballet*
Brade 1617, n° 44 *Robb. Batemans Nägelein Blumein* - à 5
Valerius 1626, pp. 212-213 *Engels Prins Daphne* - 2 voices, lute, cittern
Mathew 1652, pp. 30-32 *25 Almane* - lute (dedff)
55. D-LEm II.6.15, p. 504 *Almande Rob: Johnson* Sundermann 14
8/2-5 - quavers absent
14/1 - d3 instead of d2
15/5 - a3 absent
17-18 extra bar inserted (crotchet a1c2d3a5 6 quavers d2a3c5-a3-c2a5-d2-a1-c2)
F-Pn Rés.1186 II, p. 11 *Almayne* - keyboard
Brade 1617, n° 35 *Robbert Johnson Almand* - à 5
56. PL-Kj 40641, f. 9v *Ballett*
diapasons notated as / a, / 8, / 9, / / X
5-6, 6-7, 7-8 - bar lines displaced a minim to the left
8/1-2 - 2 crotchets d3c4a5-// / a absent
GB-Cfm 168, p. 267 *A[l]man Rob. Jhonso[n]* - keyboard
GB-Lbl Add.38539, f. 16r *Allmayne by Mr Ro: Johnson* Sundermann 11
GB-Lbl Add.36661, f. 54v *Mr Johnsons Almayne Johnsons Almayne* - kb
GB-Ob E.431-6, p. 178 *Aire Mr Will Lawes* - à 5⁴⁵
GB-Och 1113, p. 199 *An Almaine Mr Robt Johnson* - keyboard
57. GB-Lam 603, f. 28r ii *Almayne - Almayn[c] Ro Johnso[n]*
8/2 - / a instead of // a
34/3 - d3 instead of c3 and c4 absent
GB-Ctc O.16.2, p. 131 *An allmaine*
GB-Lam 603, f. 44v untitled

⁴⁵ Other sources of Lawes setting are listed in David Pinto *Lawes Consort Setts*

(London, Faber, 1979), p. 43.

58. GB-Lbl Add.38539, f. 20v *Allmayne by Mr Robert Johnson* -
3/2 - a5 instead of a4 Sundermann 8, Sabol 308
8/3 - crotchet absent
GB-CHEr DLT/B 31, f. 50v untitled - lyra viol (ffeff) VdGS 6152
GB-Lam 603, ff. 41r-41v untitled
PL-Kj 40641, ff. 9v-10r *Ballet*
PL-Kj 40641, f. 10r untitled fragment
Mathew 1652, pp. 34-35 27 *Almane, bit it and take it* - lute (dedff)
59. GB-Cu Dd.9.33, f. 42v ii *My La Strangs Ro Johnson* Sundermann 9
Lady Strange was probably Alice Spencer (1559-1637) who in 1579
married Ferdinando Stanley (1559-1594) 5th Earl of Derby and 13th
Baron Strange - see no. 60
transcribed a 5th down from original editorially
bar lines absent except anacrusis-1, 2-3, 9-10, and double bar line at
8/2-3
1/1 - d3 absent
3/1 - a2 absent
3/4 - c4 instead of c5
6/4 - a1 instead of b1
8/3 - a2 instead of d3
60. GB-Lbl Add.38539, f. 28r i *An Almayne* Sundermann 10
no change
GB-Cfm 168, p. 267 *Alman/ Robert Jhonso[n] sett by Giles Farnaby* -
keyboard
61. GB-Cu Dd.4.22, f. 10r i *an alma4-5, n Rob: Jho:* Sundermann 12
no change
62. GB-Lam 603, f. 30r ii *Almane Mr Johnson*
3/2 - b2 added
17/1 - c2 instead of a2
63. GB-Lam 603, f. 30r iii *An Almayne mr Johnsonne*
Probably Robert Johnson's arrangement of a French ballet
no change
A-SPL KK 35, p. 65 untitled
F-Pn Rés.1185, p. 308 *The Lady Hattons Allmaine* - keyboard
F-Pn Rés.1185, p. 341 *Allmaine* - keyboard
GB-Lam 603, ff. 40r-40v untitled
GB-Lbl Add.63852, f. 5r *Almayne Mr: Gibbons* - keyboard
GB-Lbl Add.10337, f. 10r *Allmayne* - keyboard
GB-Lbl Sloane 1021, f. 30r *Ballet Variatio prioris*
GB-Och 437, f. 11v *frenche Allmayne* - keyboard
GB-Och 1113, p. 220 *Almain R: Johnson* - keyboard Sabol 213
PL-Kj 40641, f. 1r *Bal[et]*
US-NYp Drexel 5609, p. 12 *Almayne* - keyboard
US-NYp Drexel 5612, p. 163 *A Maske* - keyboard
Vallet 1616, p. 1 *Ballet A.9*
cf. continental cognates:
CH-Bu F.IX.49, f. 22v *Ballet joly* - keyboard
CH-Bu F.IX.50, f. 12v *Ballet* - keyboard
CH-SO DA 111, ff. 44v-45r 2 [ballet]
CZ-Pnm IV.G.18, f. 75v *Ballet*
D-B N 479, ff. 18v-19r *Ballet*
D-Kl 4^o 108/I, ff. 27r untitled
D-Ngm 33748/I, f. 41r *Balletto*
D-Ngm 33748/I, f. 67v *Ballet Mertelij*
GB-HAdolmetsch II.B.1, ff. 38v-39r *Ballet*
Vallet 1616, pp. 30-31 *Ballet a 4 luts/Sup/Contra/Tenor/bass*
- lute quartet; superius = GB-HAdolmetsch II.B.1, f. 130v *Ballet*
Moy 1631, pp. 1-2 *Ballet par Ballart*
Vallet 1642, II, 35/1, no. 1 *Suite de Balletz* - à2
Eyck 1644, f. 17v *Frans Ballet* - recorder
Eyck 1649, f. 18r *Frans Ballet* - recorder
- and search for *Frans Ballet* in the Dutch Song Database
64. PL-Kj 40641, f. 2v *Ballet*
John Sturt was briefly one of the court musicians to Prince Henry and
he was paid for playing the lute in the performance of Chapman's
Masque of the Middle Temple and Lincolns Inn in 1613, and it is possible his
music was used in, or even composed for, court masques. Lady Banning
is probably Anne Glemham who in 1613 married Paul Banning/
Bayning of Little Bentley in Essex who was knighted in 1614.
double bar lines absent
GB-Lam 603, f. 10r *ma / Almand Mr Sturte / The La: Banning her*
Almand Mad by Mr Sturte
65. GB-Lbl Add.38539, f. 19v *Allmayne by John Sturt*
no change
66. PL-Kj 40641, f. 1v *Ballet*
double bar lines absent
D-B 4022, ff. 12v-13r [B]alletto
GB-Cu Dd.4.22, f. 10v untitled
- GB-Lbl Add.38539, f. 2v *Allmayne p[er]: John Sturt*
Valerius 1626, pp. 266-268 *Mrs Mary Hofmans Almand*
- 67a. GB-Cu Dd.9.33, f. 83v untitled
2/1 - b3 crossed out
4-5, 12/13, 20-21, 28-29 - single instead of double bar lines
cognates below 67b
- 67b. Valerius 1626, p. 33 *Op de Engelsche Foulle. Of: Walsch*
Waelinneken
3/3 - a4 absent
different to no. 78
CH-Bu F.IX.70, p. 291 *Cborea Anglicana*
D-B 40141, f. 46r *Tantz / Proportio*
D-B 4022, f. 26v *Englische Toy*
D-B Lynar A1, pp. 268-270 *Kempes moris mr Geilles Farnabi Backeler in de*
Musick - keyboard
D-Kl 4o.Mus.108 I, f. 2v untitled
D-LEm II.6.15, p. 369 *Klapper Tantz*
D-LEm II.6.23, f. 45r *Hört hört erstunder ? dinge*
GB-Cfm 168, p. 37 *Muscadin* - keyboard
GB-Cfm 168, p. 410 *Muscadin Giles Farnaby* - keyboard
GB-Cu Dd.4.23, f. 6v *Phs Toy* - cittern
GB-Lwa 105, f. 1r untitled
IRL-Dtc 410/1, p. 71 *passamezo d'angleterre*
LT-Va 285-MF-LXXIX, f. 57v untitled [header: *Comedien Tantz*]
NL-Lt 1666, f. 134r *Passomezo d'Engleterre*
S-B PB fil.172, f. 11v *Teutsche dans*
S-Skma 1, f. 31r *En[g]lender dans* - keyboard
US-NHub fb 7, f. 89v *The Queenes Pantopple* [slipper]
US-Ws V.a.280, f. 87r iii untitled
Phalèse 1549, sig. H3v *Passamezo*
Phalèse 1563, f. 64r *Passomezo*
Vreedman 1569, ff. 26v-27r *Passamezo d'angleterre - Le reprise* - cittern
Phalèse & Bellère 1570, ff. 36r-36v *Passamezo d'angleterre - Le reprise*
Phalèse & Bellère 1582, ff. 37r-37v *Passomezo d'Angleterre - Reprinsse*
Playford 1651, p. 26 *The Cherping of the Larke* - violin
cf. GB-Gu Euing 25, f. 29v untitled
Robinson 1603, sig. 12r *Toy*
68. GB-Cu Dd.4.22, f. 3r untitled (The Spanish Pavan)
Simpson, pp. 678-681
double bar line absent
16/1 - minim instead of dotted minim and 2 crotchets d3-a2
crossed out
50 cognate settings were listed and edited for the *Lutezine* to *Lute News*
112 (December 2014).
69. GB-Lbl Add.38539, ff. 16v-17r *the flyinge Horse*
8/1 to 9/1, 24/1 to 25/1 - semibreve crotchet instead of dotted
minim minim
8-9, 24-25, 33-34, 40-41, 49-50, 56-57 - bar lines absent
33/2 to 34/1, 71/2 to 72/1, 86/2 to 87/1 - semibreve instead of 2
minims
64/2 - semibreve instead of crotchet
72/2, 87/2 - a3 absent
Playford 1670, p. 110 *The Flying Horse or Pegasus* - violin
70. GB-Ctc O.16.2, p. 139 untitled
1/1 - minim rest absent
4/4 - a2 instead of a4
13/1 to 14/8 - semiquavers instead of quavers
15-16 - bar line absent
16/5-6 - dotted quaver semiquaver instead of dotted crotchet
quaver
22/2 - d2a4 crossed out
71. GB-Cu Dd.4.22, f. 12r *Monseirs Almayne*
8-9, 24-25 - single instead of double bar lines
29 cognate settings were listed and edited for the *Lutezine* to *Lute News*
110 (July 2014)
72. GB-Cu Dd.4.22, f. 11v *fortune by Jo: Dowland*
Simpson, pp. 225-231
double bar lines absent (except 24-25)
27-28 - bar line absent
concordances for Dowland's setting:
A-Llb 475, f. 38r *Fortune Dollandt*
A-Llb 475, f. 34r *Fortune Dolland*
D-B 4022, ff. 11v-12r (For)tun(e)
GB-En K.33b, part III, after p. 65 untitled
GB-Gu Euing 25, f. 27r untitled
GB-Lam 601, f. 9v *Fortune per Dowland - fortune*
GB-Lcm loan 2019-01 weld, f. 2r *Fortune*
Mr Dowland
IRL-Dtc 408/I, p. 14 *Fortune my foe to the consort*

- LT-Va 285-MF-LXXIX, f. 7v *Fortuna Dnland*
 NL-Lt 1666, f. 387v *Fortune Jo. Doulande*
 Barley 1596, sig. F3r-F3v *Fortune by I D*
 34 cognate settings edited for *Lute News* 117 and *Lutezine* (April 2016)
- 73.** CZ-Pnm IV.G.18, f. 138r *Courant*
 15-16 - bar line absent
 18/1 - c4 instead of c5
 21/1 - minim absent
 21-22 - double instead of single bar line
 24/4 to 26/1 - crotchets absent
 GB-Lbl Sloane 1021, f. 49r *Curanten*
- 74.** US-R Vault M 140 V186S, p. 37 *Chanson Anglese*
 14-15 - bar line absent
 D-B N 479, f. 68r *Ballet*
 Valerius 1626, pp. 150-151 *d'Engelsche klokke dans* - lute, cittern, voice
 - and search for *klokkedans* in the Dutch Song Database
- 75a.** IRL-Dtc 408/II, p. 104 *Buffons*
 3-4 - bar line absent
 4/1-2 - semibreves instead of minims
 A setting of *Les Bouffons*: 56 cognate settings were listed and 12 edited for *Lute News* 81 (April 2007)
- 75b.** NL-Lt 1666, f. 351v *Boter op de persen* (Butter on the belly)
 no change
 A setting of *Les Bouffons*: 56 cognate settings were listed and 12 edited for *Lute News* 81 (April 2007)
- 76.** D-BSstb C 39 2o, loose leaves f. 3v untitled
 cf. no. 80
 3/3, 11/3 - d1 absent
 3/4 - a6 instead of a5
- 77.** D-BAU 13.4^o.85, p. 77 *Chorea Anglica*
 no change
- 78.** NL-Lt 1666, f. 396r *La Foule d'Engleterre*
 4-5 - single instead of double bar line
 16/4 - d1d1a3a6 instead of d2d3a4a7
 different to no. 67
- 79.** PL-Kj 40159, ff. 20v-21r *Ballet*
 10/2 - d4 instead of e4
 13/1-2, 13/3-4 - dotted crotchets quavers instead of dotted quavers
 semiquavers
 26/1 - a4 absent
- 80.** D-BSstb C 39 2o, loose leaves ff. 3v-4r 2. *Dis[ant]*.
 cf. no. 76
 1/3 - e1 absent

SIGNATURE TUNES OF ACTORS

- 81.** GB-Cu Dd.2.11, f. 99v *Kemps Jigge*
 William Kempe (d.1603) was successor to Richard Tarleton as the most famous comic Elizabethan actor and was particularly renowned as dancer of jigs on and off the stage. Simpson, pp. 529-530
 9/4 - a4 crossed out 14 - bar absent
 CH-Bu F.IX.70, p. 329, *Chorea Anglica A. F.* (second strain only)
 D-B 4022, f. 44r *The Par[illame]t Engella[n]t*
 F-Pn Rés.1186, f. 108r, R: *Cr* - keyboard
 GB-Cu Dd.3.18, 33r *Nutmigs and Ginger* - lute part
 GB-Cu Dd.3.18, f. 33r untitled (second strain) - lute part
 GB-Cu Dd.5.20, f. 7v, *Nutmigs and Ginger* - bass viol part
 GB-Cu Dd.5.21, f. 7r *Nutmigs & ging[er]* - treble viol part
 GB-Cu Dd.14.24, f. 37r *Nutmigs and Ginger* - cittern part
 LT-Va 285-MF-LXXIX, f. 40v *Corrante* - bandora
 NL-Lt 1666, f. 486v *Quyns Almand*
 PL-Kj 40143, f. 63v *Engels Liedlein A[n]o 1603 In. Decemb.*
 US-NYp Drexel 5609, p. 80, R: *Cr* - keyboard
 US-W's V.b.280, f. 4v *the parlement*
- 82.** D-B 4022, f. 43v untitled (Jig for Edward Alleyn?)
 Edward Alleyn (1566-1626) was a famous actor on the Elizabethan stage. The alternative titles of cognate settings suggest that the tune was originally a country dance as it is included in Playford's *The Dancing Master* called 'Gathering peascods' and may have been arranged rather than composed by John Johnson. The first four bars are the same as one of two ballad tunes called All in a garden green.⁴⁶
 9/3 - a1 instead of e1
 20/1 - minim instead of crotchet
 A-Llb 512, f. 10r *11 Englesca* - keyboard
 GB-Cu Dd.2.11, f. 20v *Johnsons Toy*

- GB-Cu Dd.2.11, f. 56r *Allmaine Jo Johnson*
 GB-Cu Dd.9.33, f. 28r *Allins Jigg*
 GB-Cu Dd.9.33, f. 82r *Jo Johnsons Allmaine* - bandora
 GB-Lam 603, f. 26r *The Gathering of peascodes*
 NL-Lt 1666, f. 456v *Brande Piscet. Chanson Angloise*
 Playford 1651, p. 96 *Gathering Peascods* - violin
- 83.** B-Bc 26.369, f. 22r *Pickell Hebringk*
 no change
 A-Llb 512, ff. 76v-77r *Tantz Pückelhäring 88* - keyboard
 A-SPL KK 35, p. 63 untitled
 D-LEm II.6.15, p. 376 *Englischer Tantz der Pickelhering 24*
 D-LEm II.6.15, pp. 376-377 *Alto modo 24*
 D-Lr 2000, p. 72 *Pieckel Hering*
 D-USch 130, ff. 37v/33r LV1 *Bickelberinx* - à2
 D-ZW HS 42, no. 112 *Wirttenbergischer Auffzug* - organ tablature
- 84.** D-B N 479, f. 5r & 69v *ein Soldaten ist vorhand[en]* (A soldier is here - stage direction?)
 Robert Reynolds was a comic actor and 'English Comedian' who toured the continent, dying in Warsaw in 1642, and was known for his stage persona Pickelherring 1610-1640. Simpson, pp. 739-740
 1-14 - diapasons notated as 7, 8, 10 instead of a, /a, //a
 13/3 - minim instead of crotchet
 D-B Hove 1, f. 161r *Pekelharinx Masquarade*
 D-Lr 2000, p. 68 *Galliar*
 D-ZW HS 42, no. 134 *Gutt nacht, gutte nacht ihr herrn* - keyboard
 F-Pn Rés.1185, pp. 344-347 *The Ladies Daughter* - keyboard
 Robinson 1603, sig. M2r *Walking in a country towne*
 Valerius 1626, p. 223 *Peckelbaring, or Pots hondert duysent slapperment*
 - and search for *Pekelbaring, Pots hondert* or *Janneman en Alemoer* in the Dutch Song Database
- 85.** GB-Cu Dd.2.11, f. 56r untitled (Jig for Richard Tarleton)
 1/1&3 - dotted minims instead of minims
 DowlandCLM 81
 GB-Cu Dd.3.18, f. 53r *Tarleton Jigg* - lute part
 GB-Cu Dd.4.23, f. 25r *Tarletons Willy* - cittern
 GB-Cu Dd.14.24, f. 17r *Tarletons Jigge* - cittern part
 GB-Cu Dd.5.20, f. 5r *Tarletons Jigge* - bass viol part
 GB-Cu Dd.5.21, f. 5r *Tarletons Jigge* - recorder part
- 86.** US-NHub Deposit 1, f. 11r *tarletones riserrectione Jo Dowlande*
 DowlandCLM 59
 Richard Tarleton (d.1588) was the most famous Elizabethan court jester as well as comic actor on the Elizabethan stage
 double bar lines absent
 12 instead of 6 crotchets per bar
 2/4 - minim instead of dotted minim
 12-13 - bar line absent
- 87.** GB-Lam 602, f. 4r untitled (Jig for Robert Wilson?)
 The actor Robert Wilson was connected with plays intended for Philip Henslowe's Rose Theatre 1572-1600. Simpson, pp. 791-792
 8/1-2, 20-21 - double bar lines absent
 9-10, 13-14, 15-16, 21-22, 31-32, 39-40 - bar line absent
 D-Dl M 297, p. 133 *Anglica Doy*
 D-Lr 2000, pp. 12-13 *Curran* - third strain is DowlandCLM 55
 D-LEm II.6.15, p. 237 *Curante 1*
 F-Pn Rés.1186, f. 17r *Wilsons wilde* - keyboard
 GB-Cfm 168, pp. 276-277 *Woleys Wilde William Byrd* - keyboard
 GB-Cu Dd.2.11, f. 68v *Wilsons Wyld*
 GB-Cu Dd.4.23, ff. 5v-6r *Wilsons Wyld* - cittern
 GB-Lbl RM24.d.3, f. 37v *Wilsons wilde* (title +one note copied) - kb
 IRL-Dtc 408/II, p. 112 *Wilsons Wile*
 J-Tn BM-4540-ne, sig. 14r *Woodsons Willd*⁴⁷ - cittern
 US-CAh 179, f. 7r *wilsons wilde* - cittern
 US-CAh 181, f. 16r *Wilsons / Wilde* - cittern
 US-NYp Drexel 5609, p. 103 *Wilson's Wilde* - keyboard
 US-W's V.b.280, f. 3r *wilsons wilde*
 Playford 1652, p. 2 5 *Wilsons wilde* - cittern
 Playford 1666, sig. B5r 11 *Wilsons Wild* - cittern
- 88a.** GB-Cu Nn.6.36, f. 3r *Singers Jigge*
 no change
- 88b.** GB-Cu Dd.9.33, f. 81v *Jo Singer* - transcribed from bandora
 8/1&3 - minims instead of dotted minims
- 88c.** GB-Lam 603, f. 9r untitled
 John Singer was a famous actor on the Elizabethan stage 1583-1603
 14-15 - double instead of single bar line
 18/4-5 - bar line added

⁴⁶ See *Lute News* 116 (December 2016) for several settings for lute.

⁴⁷ Possibly a cittern arrangement of a keyboard setting by the same

composer as D-B Lynar A1, pp. 290-291 *Malle Siemon Lenbardus Wooddeson*.

Group 1

- 89a.** US-Ws V.a.159, f. 20r *A Measure* Sabol 352
bar lines absent (except 9-10, 12-13, 13-14 and double bar lines)
4/2 - semibreve instead of minim
6/2 - minim instead of semibreve
Holborne 1597, sig. B4v *The oulde Almaine* - cittern
Schmid 1577, sig. Z1v *Ein schöner Engliſcher Dantz* - keyboard
Simpson, pp 42-46 and see Ward⁴⁸
- 89b.** US-Ws V.a.159, f. 18r *Almaine*
A cognate for *Der Beiler Tantz*, lute settings found in a dozen or so German tablature manuscripts and prints
20-21 - single instead of double bar line
21-2-5, 22/2-5 - quavers instead of crotchets
- 89c.** IRL-Dtc 408/I, p. 5 *passingmeasures* - transcribed from bandora
Two Italian grounds were incorporated into the characteristically English dance form of a pavan often with accompanying galliards, usually bearing the titles *passingmeasures* when based on the *passemazzo* antico ground and *quadro* when based on the *passemazzo moderno* ground. This is one of many settings of the former
3-4 - bar line displaced 2 notes to the right
8/1-2 - quavers instead of crotchets
10/6-8 - c5-a5-a2 instead of d5-c5-a5
- 89d.** IRL-Dtc 408/II, p. 112 *Wigmores Galliarde*
Possibly dedicated to a noble courtier from Wigmore Castle in Herefordshire
3-4 - bar line absent
4/2 - minim instead of semibreve
8-9 - single instead of double bar line
GB-Cu Dd.5.20, f. 6r *Wigmoors Galliarde* - bass viol part
cf. IRL-Dtc 410/I, p. 20 *Wugorns gayliarde*
LT-Va 285-MF-LXXIX, f. 41r *Roigniores Galliarde* - bandora
- 89e.** IRL-Dtc 408/II, p. 101 *Mary thornyes galliard*
8-9 - single with '2' above instead of double bar line absent
- 89f.** GB-Cu Dd.9.33, f. 24r *A Jig*
no change
- 89g.** IRL-Dtc 408/II, p. 95 *a march*
double bar lines absent
Presumably for Edward de Vere, 17th Earl of Oxford (1550-1604), court favourite and patron of the arts
6-7 - bar line absent
15/>4 - a2c3d4 crossed out
17/1 - a5 absent
21/1 - c2 instead of a2 and c4 absent
GB-Cu Add.2764(2), ff. 7v-8r untitled
GB-Cu Dd.3.18, f. 20r *The Erle of Oxefordes Marche* - lute part
GB-Cu Dd.4.23, f. 20r *Mask* - T[homas]. R[obinson] - cittern
GB-Cu Dd.5.21, f. 2v *The Erle of Oxefordes Marche* - treble violan part
GB-Cu Dd.5.21, f. 10r *The March* - recorder part
GB-Cfm 168, pp. 371-373 *The Earl of Oxefordes Marche William Byrd* - kb
GB-Lam 601, f. 7r *my lorde of Oxefordes Marche*
GB-Lbl Add.10337, f. 31r untitled (fragment) - keyboard
GB-Lbl 1591, f. 13v *The marche before: the battell* - keyboard
NL-Lt 1666, f. 373v *La Marche*
US-NYp Drexel 5609, pp. 241-244 *The marche before the Battle* - keyboard
Morley 1599/1611, n° 14 *My Lord of Oxenfords maskee* - mixed consort different to:
GB-Cu Add. 2764(2), f. 5r [The Earl o]f / Oxfordes G[alyard]
IRL-Dtc 410/I, p. 89 *the earle of oxfordes galliard*
US-Ws V.b.280, f. 4v untitled - bars 1-8 only
US-Ws V.b.280 (Folger), f. 5v *my lord of Oxfordes galliard*
- 89h.** IRL-Dtc 408/II, p. 100 *Mounſers galliard*
bar lines absent (except 10-11 and double bar line at 8-9)
2/4-5 - dotted crotchet quaver instead of minim crotchet
5/2 - c4 added
8/1&2, 16/1 - minims instead of dotted minims
10/5 - minim instead of crotchet
14/1 - dotted minim instead of minim

Group 2

- 90a.** GB-Cu Dd.9.33, f. 52r *Butts* (almaine)
the melodic lines of the repeats of the strains are suggestive of a consort part and have been harmonized editorially (in grey)
double bar lines absent
30/1-3, 31/1, 31/5, 32/2-3 - notes in grey missing due to page damage
- 90b.** GB-Cu Dd.9.33, f. 84r *A Jigge*
2/4, 10/4 - a6 instead of a7
GB-Cu Dd.4.22, f. 2r untitled
- 90c.** GB-Lam 602, f. 6r ii untitled
no change
- 90d.** IRL-Dtc 408/II, p. 111 vi *Prannels Galiarde*⁴⁹
4/2 - semibreve instead of minim
4/2-3 - double bar line absent
4-5 - bar line absent
5-6 to 7-8 - bar lines displaced a minim to the left
different to Rosseter 1609, no. 4 *Galliard to Prannels Pauin John Baxter* - mixed consort
- 90e.** IRL-Dtc 408/II, p. 91 *turkeylony* Sabol 334
Turkeylony may be a corruption of the name of the Italian dance called *Tordiglione* and the music is related to settings, some for lute, of the Italian song 'Gentil Madonna' published by Filippo Azzaiolo in 1557. One source also titles it after William Elderton's lost ballad of 1562 and quoted in Shakespeare's *Much Ado About Nothing*: 'The god of love that sits above'. Simpson, pp. 260-262
3/1 - semibreve instead of dotted minim
3/3 - minim instead of crotchet
4 - crotchet dotted crotchet quaver crotchet minim instead of minim crotchet dotted crotchet quaver crotchet
4/5 - a4 added
6/4, 10/4, 14/4 - minim instead of dotted minim
17/4&6 - c4 instead of c5
GB-NO Mi LM16, ff. 88v-89r *the goddess of love* - cittern
IRL-Dm Z.3.2.13, p. 397 i untitled - bandora
- 90f.** GB-Lam 603, f. 19r ii *A Corranto*
8/1-2, 24/1-2 - double bar lines absent
16 - bar absent
- 90g.** IRL-Dtc 408/I, p. 3 untitled
8-9 - double bar line displaced 4 bars to the left
16/1-3 - quavers instead of crotchets
20-21 - double instead of single bar line

Group 3

- 91a.** GB-Cu Dd.4.22, f. 11r ii *A Coranta* (sic)
3/1 - c4 instead of f4 and d6 crossed out
8/3-4 - single instead of double bar line
10/4 - c5 crossed out
16/1 - a4 crossed out
GB-Ctc O.16.2, p. 115 i *An allmaine*
- 91b.** IRL-Dtc 408/II, p. 95 *the ſincapace galliarde*
Cinq passi/sincapace is a generic term for a dance with a pattern of five steps and is recorded as a simpler form of galliard used as one of the triple-time dances in the post revels of the Inns of Court masques
1-2 to 4-5, 17-18 to 19-20, 22-23 - bar lines absent
3/1 - d2 instead of d3
19/3 - d3 added
20/1 - a4 absent
20/2 - minim instead of crotchet
20/4 - dotted minim instead of minim
Cognates for this form of Sincapace Galliard popular in England:
DK-Kk Thott 4o 841, f. 108r ii *Alia*
D-KA A 678, f. 20r *Engliſch Galliarde*
D-LEm II.6.15, p. 189 *Galliard 1*
F-Pn Rés.1109, f. 67v *Zinksapcy*
F-Pn Rés.1186, f. 100r *Churchyards galliard* - keyboard
GB-Lbl Add.40513, ff. 126v-127r *Venetian Galliard Churchyard* - cittern
GB-NO Mi LM16, f. 90v *Churches galliard* - cittern
IRL-Dm Z.3.2.13, p. 126 untitled
IRL-Dtc 408/II, p. 95 ii *Sincapace Galliarde*
LT-Va 285-MF-LXXIX, f. 25r iii *Galliard*
LT-Va 285-MF-LXXIX, f. 58r i *Galliarda alia*
NL-Lt 1666, ff. 31r-31v *Galliarde*
NL-Lt 1666, ff. 35r-35v *Galliarda*

⁴⁸ John M. Ward 'Newly Devis'd Measures for Jacobean Masques' *Acta Musicologica* 60 (2), pp. 111-142 (1988); and 'The English Measure' *Early Music* 14, pp. 15-21 (1986).

⁴⁹ Possibly Henry Pranell (d.1599), son of a rich wine merchant who in 1592 married Frances Howard, daughter of Lord Thomas Howard of Bindon.

XV

US-NYp Drexel 5609, p. 70 *Churchyards galliard* - keyboard
Adriaenssen 1584, ff. 81v-82r *Gailliarda - La mesme plus diminuée*

91c. GB-Lam 602, f. 6r i untitled

Probably for James Hay, 1st Baron Hay (d.1636), perhaps from Campion's masque for his wedding in 1607, and published as *The Description of a Maske* in 1607.

4/1-2, 8/1-2 - semibreve instead of dotted minim minim rest
GB-En Adv.5.2.15, p. 119 *My Lord Hayis Currand* - mandora
GB-Lam 603, f. 8r i *Corranta / Coranto*
GB-Lbl Add.38539, ff. 2v-3r *the Lord hayes Coran[t]*

91d. GB-Cu Dd.5.78.3, ff. 74v i *Curranta*

no change
CZ-Pnm IV.G.18, ff. 132v-133r *Curante*
D-B 40141 f. 256v *Curandt*
D-B 4022, f. 40v *Current*
D-Kl 4o.108.1, f. 25v untitled
D-KNa 4o 328, f. 8v *Courant*
D-KNu K 16a 6745, p. 3 ii *Courant*
D-LEm II.6.15, p. 259 *Current*
D-Mbs 21646, f. 91v ii *Corente*
D-W Guelf.18.8 XII, f. 289r *Vne Courante francoise Joan. Perrichonij*
F-Pn Rés.1108, f. 46r *Correntia*
GB-Ctc O.16.2, pp. 126-125 *A coranto*
GB-Cu Dd.9.33, f. 42v *Curranta*
GB-Cu Dd.9.33, f. 58r *Currant*
GB-Eu Laing III.487, p. 3 *Curent*
GB-En Dep.314/23, f. 19v *the giuens corant*
GB-HAdolmetsch II.B.1, ff. 22v-23r *Courante*
GB-HAdolmetsch II.B.1, f. 34r *Courante*
GB-HAdolmetsch II.B.1, f. 283v *Courante a corde avalle* (fefhf)
GB-Lbl Add.38539, f. 3v *Brettes Corante*⁵⁰
PL-Kj 40153, f. 4v *Col[r]enta di santino Garsi da Parma*
S-B 2245, ff. 3v-4r *Courant*
US-SFsc M2.1 M3, p. 39 *Corente in basso*
Besard 1603, f. 153v *Courante*
Praetorius 1612, no. 150 *Courante* M.M. *Wüströw. M. P. C. à 4*
Praetorius 1612, no. 153 *Courante* MPC à 4
Fuhrmann 1615, p. 124 *Courant*
Fuhrmann 1615, p. 174 *Courante 19*
Valerius 1626, pp. 52-53 *Fransche Courante*

91ei. GB-Cu Dd.2.11, f. 75r *Curranta*

6 instead of 3 crotchets per bar
cognates below 91eii

91eii. GB-Lam 603, f. 13r ii *Lauolta*

Simpson, pp. 237-238
double bar lines absent
35/3, 43/3 - a1 instead of f1
cf. no. 94c
GB-Cfm 168, p. 275 *La volta William Byrd* - keyboard
GB-Cu Dd.2.11, f. 75r *Curranta*
GB-Eu La.III.487, p. 1 *Wolt*
GB-Lbl RM24.d.3, ff. 12v-13r *A levolto Mr. Bird* - keyboard
NL-Lt 1666, f. 371v iii untitled
NL-Lt 1666, f. 372v ii untitled

strains reversed:

CZ-Pnm IV.G.18, ff. 76v-77r *Volte*
CZ-Pnm IV.G.18, ff. 88r-88v *Volta*
F-Pn Rés.1186, f. 85v *ye revolto* - keyboard
GB-Eu Laing III.487, pp. 6-7 *Curent*
NL-Lt 1666, f. 371r *Volte*
US-NYp Drexel 5609, p. 155 *The revolto* - keyboard
US-Ws V.b.280, f. 9v untitled

with ostinato bass [F-C-F]:

CND-Mc w.s., ff. 29r-29v untitled
CZ-Pnm IV.G.18, f. 25v *Volte*
D-Hs ND VI 3238, p. 91 *Volte*
D-LEm II.6.15, p. 333 i *Volte 1*
D-LEm II.6.15, p. 333 ii *Volte 2*
GB-Cu Dd.2.11, f. 73r untitled
I-COc 1.1.20, ff. 13v-14r *Volta in Batteria*
I-Nc 7664, f. 73v *La volta francese*
NL-Lt 1666, f. 372r i *Volte*
Fuhrmann 1615, p. 140 *Volte*

with ostinato bass and strains reversed:

I-BDG chilesotti, pp. 177-178 *Italiana*

different to: GB-Lam 603, f. 18v *A lavolta M^{ris} Lettis Rich*

Group 4

92a. PL-Kj 40641, f. 9r *Ballet*

8/2 - //a [10C] instead of a5

92b. GB-Cu Dd.5.78.3, ff. 74v ii untitled

4 instead of 2 minims per bar
10/5 - scribe changed d1 to c1
12/1 - scribe changed a5 to d6
13/5-11 - crotcher 6 quavers instead of quaver 6 semiquavers
13-14 - bar line absent
A-KR L 81, f. 153r *Schäferin*
D-B Hove 1, f. 43r *Windekin*
D-Kl 4o 108 I, f. 59r *Jaymerais tousious ma phillis*
D-LEm II.6.15, p. 507 *Ein Niederlendisches Liedlein*
D-Sl 1214, p. 24 *Daniel*
D-USch133b, f. 19v 32 *J'aimerais tousious ma fille. p.* - mandora
GB-Cu Dd.9.33, f. 67r untitled
GB-Lbl Add.38539, f. 32v untitled
GB-Lbl Sloane 1021, f. 76v *Chançon Mündlein roth wobinen*
NL-Lt 1666, f. 378r *J'aymeray tousious ma Philis*
- and search for *Windeken* in the Dutch Song Database

92c. GB-Cu Nn.6.36, f. 24v *Currant*

double bar lines absent
anacrusis, 1/1, 2/1, 2/4, 8/1, 9/1, 10/1, 11/1, 12/1, 13/1, 13/4 to 15/1, 20/1, 23/1, 24/1, 25/1, 26/1, 27/1, 28/1, 30/1, 30/4 to 31/1 - crotchets absent
15/1 - a7 added

92d. GB-Cu Dd.9.33, f. 55r *A Toy*

7-8, 11-12, 13-14, 15-16 - bar lines absent

92e. GB-Lbl Add.38539, f. 3r ii *Volte*

no change
D-B Hove 1, f. 33r *Volte*
D-BAU 13.4o.85, f. 21r *Volte*
D-Kl 4o 108/I, f. 77v *Volte*
D-Ngm 33748 I, f. 71v *Courandt Gallica*
GB-Ctc O.16.2, p. 2 *Volte*
GB-Cu Dd.4.22, f. 9v *Current*
GB-HAdolmetsch II.B.1, ff. 105v-106r *Volte*
GB-Lam 603, f. 37r iii *Corant*
cf. Hove 1601, f. 104r ii *Volte*

92f. GB-Cu Dd.4.22, f. 9r *a gíg*

between 3-4 - bar 6 copied and crossed out

Group 5

93a. IRL-Dm Z2.3.13, pp. 382-383 *The Emperores Allmayne*

The Dutch source suggests Philip II of Spain (1527-1598) who ruled the Spanish Netherlands from 1555, although the German sources might indicate the current Hapsburg Holy Roman Emperor, Rudolph II (r.1576-1612).

12/3 - minim instead of crotchet
D-Dl 1-V-8, f. 98r *Allemande Dalliance*
NL-Lt 1666, f. 488r *Allemande Alliance*
Denss 1594, f. 87r *Allemande dalliance*

93bi. GB-Lam 603, f. 26r ii untitled

no change

93bii. Playford 1690, p. 216 *Lilli Burlero* - arranged from violin

A popular tune known from the 1640s before it was given the title 'Lilli bu léir [O]' in the refrain of a political song written in 1687 by Thomas Marquess of Wharton. Simpson, pp. 449-455.
harmonised editorially from violin melody
GB-En Acc. 9769, pp. 30-31 *Lillybollaro nr Beckes way* - baroque lute
GB-NTu Bell-White 46, 41v *Lillebolero* - lyra viol (defhf) VdGS 7291
GB-Ob 576, f. 12r *Lairi bollairy bolli nola* - baroque lute

93c. IRL-Dtc 408/I, p. 66 *durettes*

- transcribed from lyra viol (ffhf) Sabol 312
The 'duret' is named amongst the dances for the revels in Beaumont's *Masque of the Inner Temple and Gray's Inn* in 1613,⁵¹ probably a generic name for a type of dance. The lyra viol setting here is a cognate for the most frequently encountered Courante de la durette in the lute sources, which fall into three distinct variant groups, and is related to a duple time ballet.
bass notes in grey added editorially
irregular 3 and 6 instead of all 6 crotchets per bar
6/4-5 - single instead of double bar line

⁵⁰ Possibly Sir Arthur Brett, Groom of the Bed-chamber and favourite of James I, who was knighted in 1623, or alternatively Robert Brett of Devonshire who was knighted in 1604 and died in 1620.

⁵¹ See Jean Knowlton 'A Definition of the Duret' *Music & Letters* 48 (1967) pp. 120-123; and search for *La Durette* in the Dutch Song Database

- 18/4-5 - double bar line absent
 cognates group 1:
 CZ-Pnm G.IV.18, ff. 101v-102r *La Douret Valeti*
 D-LEm II.6.15, p. 247 *Courrent Ladurette 16*
 D-LEm II.6.15, p. 257 *Courant*
 D-Ngm 33748/I, f. 29r *Corandi Aliter*
 IRL-Dtc 408/I, p. 64 untitled - or lyra viol (ffhfh)
 cognates group 2:
 D-Kl 4^o Mus. 108.1, f. 65v *Courentie de la durette*
 D-Ngm 33748/I, f. 28v i *Corandi*
 GB-Lbl Add.38539, ff. 18v-19r *Corant* [Sabol 312]
 US-SFsc M2.1 M3, p. 65 *Aria del Principe Tomaso*
 Vallet I 1615, p. 82 *La durette*
 Valerius 1626, pp. 118-119 *Courante durette*
 Moy 1631, ff. 22v-23r *La duret par Ballart*
 cognates group 3:
 CZ-Pnm G.IV.18, ff. 89v-90v *Curante*
 D-Hs ND VI 3238, p. 84 *Courante*
 Ballard 1612, pp. 46-47 [45?] *Courante de la Reyne Sixiesme*
 cf. duple time
 D-Ngm 33748/I, f. 28v ii *Aliter*
 Vallet I 1615, p. 54 *Ballet A.9.*
 Valerius 1626, pp. 20-21 *Ballet La Durette*
 keyboard:
 GB-Lbl RM23.1.4 (Cosyn), f. 67r *Durette*
 D-Lr KN 146, n^o 82 *Courante-La Durette*
 instrumental ensemble:
 Praetorius *Terpsichore* 1612, p. 43 *La Durette. M.P.C.* [à 5] - 1 or 2?
 Praetorius *Terpsichore* 1612, pp. 74-75 *La Durette. M.P.C.* [à 4] - 1 or 2?
93d. GB-Cu Dd.5.78.3, f. 75v ii untitled
 bar lines absent (except double bar line)
 diapasos all a [7D] instead of /a [8D]
 6/4 - scribe changed a2 to c2

Group 6

- 94a.** GB-Lam 603, f. 42r ii untitled
 3/2 - a7 absent
 3/>5 - a1 added
 5/5 - crotchet absent
 13-14 - bar line absent
 15-16 - bar line displaced a note to the left
 16/8 - d2 crossed out
 21/2 - a5 added
94b. IRL-Dtc 410/I, p. 14 *bandalasbote galyarde*
 1/1-2 - minims instead of crotchets
 1/3-4 - 2 bar lines with a space between added
 16-17 - double bar line absent
 20-21 - single instead of double bar line
 GB-Lam 601, f. 6v *Labandelay sbote*
 GB-NO Mi LM16, ff. 22v-23r *Galiard Labandala sbotta*
 IRL-Dm Z3.2.13, p. 103 untitled
 IRL-Dm Z3.2.13, p. 368 untitled
 Simpson, pp. 418-420
94ci. GB-Eu La.III.487, p. 1 *Wolt* [La Volta]
 8-9 - double bar line absent
 9-16 - rhythm signs absent
 15/2 - a4 instead of a5
 cf. no. 91e for cognates
94cii. US-Ws V.b.280, f. 9v untitled
 18-19, 22-23, 25-26, 27-28, 29-30, 31-32 - bar lines absent
 cf. no. 91e for cognates
924d. F-Pn Rés.941, f. 32v *Ballet*
 rhythm signs absent and all a7 notated as a6
94e. GB-Cu Nn.6.36, f. 24r *Allmaine*
 all //a (9C) instead of ///a (10C)
 5/1, 23/1, 28/1-3, 31/1 - crotchets absent
 8/4-5 - quavers absent
 10/3 - a (7F) instead of ///a (10C)
 11/6-8 - quaver f1d2 crotchet e1 instead of 3 quavers f2-d2-e1
 14/5 - a5 absent
 22/4 - a3 instead of a4
 27/4 - a6 crossed out
 29/4 - a2 instead of c2
 30/6 - d5 crossed out
94f. GB-Ctc O.16.2, p. 117 ii *A ffrentch Daunce*
 double bar lines absent

- 94g.** GB-Ctc O.16.2, p. 117 i *A Corranta*
 3 instead of 6 crotchets per bar
 3/1 - minim instead of dotted crotchet
 3/2-4 - absent
 4/1 - a11 (B flat) added
 9/5, 10/2 - a4 crossed out
94h. GB-Lam 603, f. 23r iii *Bravale / Brale de la troche*
 4/2 - //a instead of ///a
 8/1 - e4f5 instead of a4
 CH-SO DA 111, f. 44v **ballet**
 D-B N 479, f. 16v-17r *Branle de la Torche*
 I-Lg 774, ff. 11v-12r *Il Ballo della torcia*
 Estrées 1559, f. 7v *Bransle de la torche* - à 4
 Phalèse 1570, f. 78r *Branle de la torche* - guitar
 Arbeau 1589, f. 86v *Bransle de la torche* - melody
 Praetorius 1612, p. 26 *MPC: Bransle de la Torche, fonsten la Schasse* - à 5

Group 7

- 95a.** GB-Cu Dd.4.22, f. 11r i untitled
 9/6 - d4 crossed out
 12/3 - b6 crossed out
 11/3-5 - //e-//c-//a instead of /a-//a-///a
 12/7 - //a instead of ///a
95b. GB-Cu Dd.4.22, f. 10v ii (coranta)
 //a (9C) instead of ///a (10C)
 8/3-4 - double bar line absent
 9-10, 15-16 - bar lines absent
 21/1 - a10 added
 23/1 - c5a6 instead of c4a5
 GB-Ctc O.16.2, p. 116 untitled
95c. GB-Lam 603, f. 39v iv (pavan)
 8-9, 15-16 - bar lines absent
 13/2-3 - semiquavers instead of quavers
95d. GB-Cu Dd.4.22, f. 7r ii untitled
 4/3 - a2c3c4 instead of c2d3
 5/4 - d6 crossed out
95e. GB-Cu Dd.9.33, f. 55v *Volte*
 scribe altered all rhythm in semibreve minim and crotchet to crotchet quaver and semiquaver
 //a (9C) instead of ///a (10C)
95f. D-Dl M 297, p. 90 *Galliard*
 /a instead of a (7F)
 4/8, 12/1&3 - minims absent
 8/2 - semibreve instead of minim and 10 instead of ///a
 9/2-3 - bar line added
 15/1 - c5 instead of c6
 22 cognate settings were listed and 21 edited for the *Lutezine to Lute News* 132 (December 2019) - and search for *d'Engelsche Gaillarde* and *Galiard Anglois* in the Dutch Song Database
95g. GB-Lbl Add.38539, f. 3r iii untitled
 no change
95hi. D-LEm II.6.23, p. 63 *Gagliarda Englesa*
 /a instead of (7F)
 5/1-3 - f5-e5-c5 instead of f4-e4-c4
 10/4-5 - a3-c3 crossed out
95hii. D-LEm II.6.15, pp. 232-233 *Galliarda zinckpass*
 double bar lines absent
 16/2-3 - crotchets absent
 20/1 - c2 absent
 20/2-3 - 2 minims c4-d3 absent
 28/1 - minim absent
 28/2 - e4 instead of a4
 21 cognate settings in continental sources (there are curiously none in English sources) for these two English galliards were listed and 18 edited for the *Lutezine to Lute News* 132 (December 2019)

Group 8

- 96a.** GB-Cfm mus.688, f. 173r *Ballett* Sabol 221
 occasional left hand fingering indications added
 cf. no. 25
 GB-Cfm mus.688, f. 171r *tantz*
96b. GB-Cfm mus.688, ff. 163v-164r *Ballet*
 8/4 - /a (8E flat) instead of d5
 17/6 - b2 instead of a1
 18/1 - crotchet b2 absent
 18-19 - bar line displaced a note to the right

xvii

- 96c.** GB-Cu Dd.9.33, ff. 83v-84r untitled (Almaine)
all a (7D) instead of //a (9D)
12/3-4 - 2 crotchets c1-c1 absent
12-13 to 19-20 - bar lines displaced 2 notes to the right
39/1-2 - a5-d3 crossed out
39-40 - bar line absent
- 96d.** GB-Cfm mus.688, f. 173v *Corant*
based on: Ballard 1626, ff. 27v-28r *Privé de deux beaux yeux* - voice
2/2 - minim instead of dotted crotchet
15/2 - minim absent
D-Mbs Mus.21646, f. 87v *Curanta* - *Corant Double* (edeff)
GB-Ctc O.16.2, p. 110 *Corant* (edeff)
GB-En 9452, f. 6v untitled (edeff)
GB-Lbl 2046, f. 51v *a Corranto Gau*[tier tuning] (edeff)
GB-Mp 51, p. 25 *Stephen Goodall* - lyra viol (ffeff) VdGS Goodall 1
GB-SA 38740/2, f. 25v untitled - lyra viol (ffeff)
RUS-SPan 104, f. 16r *Cour* - lute (edeff)
- 96ei.** GB-Lbl Add.15117, f. 2r iii untitled
4 instead of 2 minims per bar
- 96eii.** GB-Lbl Add. 15117, f. 2r ii untitled
bar lines absent except 17-18, 21-22, 25/1-2
17/1-4 - dotted crotchet quaver 2 crotchets instead of minim
crotchet minim crotchet
19/3 - crotchet instead of minim
16/between 3-4 - crotchet ///a added
24/1 - minim instead of dotted minim
- 9f.** GB-Cu Nn.6.36, f. 33v *Coranto Confes*
///a instead of ///a for 10th course tuned C
2/1 - a2 crossed out
5/1 - c5 absent
between 9-10 - 2 bars added of dotted minim c2e3a7, 2 crotchets
a2a6-d3-a2
14 - bar absent
19/1 - a4 instead of a5
21/5 - e3 instead of a3
22/1 - //a instead of /a
32/1 - dotted minim instead of minim
35/2 - a1 instead of a2
37/1 - crotchet instead of dotted minim and a8 absent
43/2 - d2 instead of d3
47/1 - c6 absent
53/2 - scribe changed d2 to e2

53/4 - scribe changed a2 to e2
55/1 - c5 crossed out
55/3 - a7 crossed out
57 - bar duplicated
63/2 - a4 instead of a3
CZ-Pnm G.IV.18, ff. 124v-125r *Courante Lepin*
D-Mbs 21646, f. 74v *Couranta del Espine*
GB-HAdolmetsch II.B.1, ff. 36r-37r *Courante de lepin*
GB-Lam 603, f. 37r *Corant*
GB-Lam 603, ff. 43v-44r untitled
GB-Lbl Eg.2046, ff. 37v-38r *A coranto*
RUS-Span 124, f. 40v *Corante*

94. Group 9

- 97a.** GB-Cfm mus.688, ff. 168v-169r *Ballet*
7th course notated as a instead of 7
13/4-5 - quavers absent
14/4 - a5 absent
- 97b.** GB-Cfm mus.688, ff. 164v-165r *galliard*
7th course notated as a instead of 7
19/1-3 - minim 2 crotchets instead of crotchet 2 quavers
- 97c.** GB-Cfm mus.688, f. 168r *Courant*
7th course notated as a instead of 7
8 - rhythm signs absent
- 97d.** GB-Cfm mus.688, ff. 169v-170r *Courant*
7th course notated as a instead of 7

Group 10

- 98a.** GB-Cfm mus.688, ff. 162v-163r *Allemande*
7th course notated as a instead of 7
- 98b.** GB-Cfm mus.688, ff. 161v-162r *Ballet*
7th course notated as a instead of 7
- 98c.** GB-Cfm mus.688, ff. 166v-167r *Courant*
7th course notated as a instead of 7
15/1 - crotchet absent
- 98d.** GB-Cfm mus.688, f. 167v *Courant*
7th course notated as a instead of 7
- 98e.** GB-Cfm mus.688, ff. 165v-166r *Courant*
7th course notated as a instead of 7
31/3-5 - rhythm signs absent

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- F-Pn Rés.941 – Paris, Bibliothèque Nationale, Rés. 941: Ms. Pierre de Pouille, c.1609-16.
- F-Pn Rés.1108 – Paris, Bibliothèque Nationale, Rés. 1108: manuscript of Italian provenance copied c.1610-20.
- F-Pn Rés.1109 – Paris, Bibliothèque Nationale, Rés. 1109: manuscript additions c.1580 to a copy of *Aristotelis ad Nicomachum filium* (Paris 1576).
- F-Pn Rés.1185 – Paris, Bibliothèque Nationale, Rés. 1185: keyboard manuscript, dated 1652.
- F-Pn Rés.1186 – Paris, Bibliothèque Nationale, Rés. 1186: English vocal and keyboard music probably compiled by Robert Creighton the Elder, 1630s.
- F-Pn 1186 II – Paris, Bibliothèque Nationale, Rés. 1186 bis II: keyboard music copied by multiple hands in the 1630s, bound with the unrelated 1186 bis I.
- F-Pcnrs w.s. – Paris, Bibliothèque du Centre National de la Recherche Scientifique, manuscript without shelf mark: Bullen Reymes lute book copied c.1630.
- GB-BEBgreen bunbury – Bebington, Cheshire, Poulton-Lancelyn, private library of Roger Lancelyn Green, Poulton Hall: Priscilla Bunbury virginal book, c.1635.
- GB-CHE DLT/B 31 – Chester, Cheshire County Record Office, Leycester of Tabley Archives, Ms. DLT/B 31: Sir Peter Leycester lyra viol book, copied c.1640.
- GB-Cfm 168 – Cambridge, Fitzwilliam Museum, MU MS 168 (*olim* MS 32.G.29): Fitzwilliam virginal book, c.1619.
- GB-Cfm 688 – Cambridge, Fitzwilliam Museum, MU MS 688: Christopher Lowther Lute Book dated 1637.
- GB-Cfm 689 – Cambridge, Fitzwilliam Museum, MU MS 689: Lord Herbert of Cherbury lute book, c.1616/17-40.
- GB-Cfm 782 – Cambridge, Fitzwilliam Museum, MU MS 782 (*olim* 52.d.25): John Bull keyboard manuscript, probably copied by William Tisdale, c.1600.
- GB-Cfm 734 – Cambridge, Fitzwilliam Museum, MU MS 734 (*olim* 24.E.13-7): almaines à6, copied after c.1609.
- GB-Cjc G.13.28 – Cambridge, St John's College, Ms. G.13.28: manuscript additions of tablature for 4-course chromatic cittern copied mid-17th century in a copy of J. T. Frigius *Paedagogus* 1582.
- GB-Ctc O.16.2 – Cambridge, Trinity College, MS O.16.2: lute tablature added at the beginning and end of a manuscript of assorted text, c.1625-30.
- GB-Cu Add.2764(2) – Cambridge, University Library, MS Add. 2764(2): fragmentary lute book copied c.1585-1590.
- GB-Cu Dd.2.11 – Cambridge University Library, Ms. Dd.2.11: first lute book copied by Mathew Holmes c.1588-1600.
- GB-Cu Dd.3.18 – Cambridge University Library, Ms. Dd.3.18: lute parts copied by Mathew Holmes, c.1590-1600.
- GB-Cu Dd.4.22 – Cambridge University Library, Ms. Dd.4.22, c.1610.
- GB-Cu Dd.4.23 – Cambridge University Library, Ms. Dd.4.23: cittern solos copied by Mathew Holmes, c.1595.
- GB-Cu Dd.5.20 – Cambridge University Library, Ms. Dd.5.20: consort bass viol parts copied by Mathew Holmes, c.1590-1600.
- GB-Cu Dd.5.21 – Cambridge University Library, Ms. Dd.5.21: recorder parts copied by Mathew Holmes, c.1590-1600.
- GB-Cu Dd.5.78.3 – Cambridge University Library, Ms. Dd.5.78.3: second lute book copied by Mathew Holmes, c.1595.
- GB-Cu Dd.9.33 – Cambridge University Library, Ms. Dd.9.33: third lute book copied by Mathew Holmes, c.1600.
- GB-Cu Dd.14.24 – Cambridge University Library, Ms. Dd.14.24: consort parts and solos for cittern copied by Mathew Holmes, c.1590-1600.
- GB-Cu Nn.6.36 – Cambridge University Library, Ms. Nn.6.36: fourth lute book copied by Mathew Holmes, c.1610-16.
- GB-En 9449 – Edinburgh, National Library of Scotland, Ms. 9449 (Panmure House MS 8): Lady Jean Campbell's lute book, c.1630-45.
- GB-En 9451 – Edinburgh, National Library of Scotland, Ms. 9451 (Panmure House MS 4): French lute music copied c.1650.
- GB-En 9452 – Edinburgh, National Library of Scotland, Ms. 9452 (Panmure House MS. No. 5): lute music in renaissance and transitional tunings, copied c.1630-35.
- GB-En Acc. 9769 – Edinburgh, National Library of Scotland, Acc. 9769 84/1/6: Balcarres lute book copied c.1695-1701.
- GB-En Adv.5.2.15 – Edinburgh, National Library of Scotland, Adv. MS 5.2.15: John Skene of Hallyards mandora book, c.1625.
- GB-En Dep.314/23 – Edinburgh, National Library of Scotland, Deposit 314, no. 23 from the Sutherland family papers: Lady Margaret Wemyss lute book, c.1643-4.
- GB-En K.33b – Edinburgh, National Library of Scotland, Advocates Library, K.33b: two pages of tablature copied c.1600-20 and added to a copy of *Archimedes, ... opera, quae* (Basel, 1544).
- GB-Eu La.III.487 – Edinburgh, University Library, MS Laing III.487: William Mure of Rowallen lute book, c.1612-28.
- GB-Gu Euing 25 – Glasgow, University Library, MS Euing 25 (*olim* R.d.43): Euing lute book, c.1600.
- GB-HAAdolmetsch II.B.1 – Haslemere, Dolmetsch Library, MS II.B.1: manuscript of Bavarian provenance, c.1620.
- GB-Hu DD.HO.20/1 – Hull, University Library, Mss. DD HO 20 /1: Walsingham consort treble viol part, c.1588.
- GB-Hu DD.HO.20/2 – Hull, University Library, Mss. DD HO 20 /2: Walsingham flute consort part, dated 1588.
- GB-Hu DD.HO.20/3 – Hull, University Library, Mss. DD HO 20 /3: Walsingham consort bass viol part, c.1588.
- GB-Lam 600 – London, Royal Academy of Music, MS 600: Browne (*olim* Braye) bandora (c.1600) and lyra viol (c.1635-40) book.
- GB-Lam 601 – London, Royal Academy of Music, MS 601: Richard Mynshall lute book, c.1597-9.
- GB-Lam 602 – London, Royal Academy of Music, MS 602: Henry Sampson lute book, c.1609.
- GB-Lam 603 – London, Royal Academy of Music, MS 603: Margaret Board lute book, ff. 1r-30r c.1620, ff. 31r-45v c.1630.
- GB-Lbl 1591 – London, British Library, (*olim* private library of the Marquis of Abergavenny), Music Collections Mus. 1591: Lady Nevell keyboard book, dated 1591.
- GB-Lbl Add.10337 – London, British Library, Add. MS 10337: Elizabeth Rogers Virginal Book, compiled c.1656.
- GB-Lbl Add.10444 – London, British Library, Add. MS Add.10444: masque and other 2-part music for treble and bass, copied c.1625 and owned by Charles Burney in the 18th century.
- GB-Lbl Add.15117 – London, British Library, MS Add. 15117, Swarland MS of lute songs and solos appended to the detached title page of a copy of Richard Allison's *Psalms of David in Meter* (1599), copied c.1616.

- GB-Lbl Add.17786-91 – London, British Library, Add. MS 17786-91: vocal and instrumental music by English composers arranged for 5, 6 and 7 parts, 17th century.
- GB-Lbl Add.24665 – London, British Library, Add. MS 24665: Giles Earle song book, c.1620.
- GB-Lbl Add.36661 – London, British Library, Add. MS 36661: Thomas Tunstall virginal book, c.1630.
- GB-Lbl Add.38539 – London, British Library, Add. MS 38539: M. L. lute book, c.1610-25.
- GB-Lbl Add.40513 – London, British Library, Add. MS 40513: keyboard manuscript with cittern and gittern tablature at the end (ff. 118-127), added after 1558.
- GB-Lbl Add.63852 – London, British Library, Add. MS 63852: Griffith Boynton manuscript, comprising of songs, and music for keyboard, and music for lyra viol, copied end of the seventeenth century.
- GB-Lbl Eg.2046 – London, British Library, Egerton MS. 2046: Jane Pickeringe lute book, c.1616-50.
- GB-Lbl RM23.1.4 – London, British Library, Royal Music Library, RM23.1.4: Benjamin Cosyn virginal book, dated 1620.
- GB-Lbl RM24.d.3 – London, British Library, Royal Music Library, RM24.d.3: Will Forster virginal book, 1624.
- GB-Lbl Sloane 1021 – London, British Library, MS Sloane 1021: lute book of Königsberg provenance containing an album amicorum entry by Johann Stobaeus, c.1640.
- GB-Lcm loan 2019-01 weld – Royal College of Music, loan 2019-01 (*olim* private library of Lord Forrester at Willey Park, Shropshire): John Welde lute book, c.1600.
- GB-Lml 46/78/748 – London, Museum of London, MS 46.78 /748: Anne Cromwell virginal book, 1638.
- GB-Lwa 105 – London, Westminster Abbey Library, MS 105; single leaf of lute tablature, c.1620. See *The Lute* 39 (1999), pp. 7-15.
- GB-Mp 832 Vu 51 – Manchester, Watson Music and Arts Library, MS 832 Vu 51: Manchester lyra viol book, mid-late seventeenth century.
- GB-Mr 1407 – Manchester, Manchester University, John Rylands Library, MS 1407: The Tabley House lute book, copied c.1660.
- GB-NTu Bell-White 46 – Newcastle upon Tyne, Newcastle University Library, Bell-White 46 (*olim* White MS. 42): John Leyden's lyra viol manuscript, copied by Andrew Adam, c.1690s.
- GB-NO Mi LM16 – Nottingham, University Library, Mi LM 16: Francis Willoughby lute book, c.1575.
- GB-Ob D.245 – Oxford, Bodleian Library, one of three part books MS Mus. Sch. D.245-247: instrumental music much in tablature for lyra viols, copied by John Merro before 1639.
- GB-Ob 576 – Oxford, Bodleian Library, Mus. Sch. f.576: tablature for 11 course lute copied c.1700.
- GB-Ob D.247 – Oxford, Bodleian Library, one of three part books MS Mus. Sch. D.245-247: instrumental music including tablature for lyra viols, copied by John Merro before 1639.
- GB-Ob E.431-6 – Oxford, Bodleian Library, six instrumental consort partbooks, copied late 1650s.
- GB-Och 44 – Oxford, Christ Church, Mus. 44: Jacobean consort and keyboard music copied by Thomas Myriell and Benjamin Cosyn, first quarter of 17th century.
- GB-Och 92 – Oxford, Christ Church, Mus. 92: keyboard manuscript dated 1643.
- GB-Och 437 – Oxford, Christ Church, Mus. 437: for keyboard, mid-seventeenth century.
- GB-Och 531-2 – Oxford, Christ Church, Mss. 531-2: two parts of a set of three of music for three lyra viol, copied in two different hands, first quarter of 17th century.
- GB-Och 727 – Oxford, Christ Church, Mus. 727: one of a set of partbooks (Mus. 725-7) of music for three lyra viols, second quarter of 17th century.
- GB-Och 1113 – Oxford, Christ Church Library, Mus. 1113: keyboard manuscript compiled by William Ellis, c.1640s.
- GB-Och 1175 – Oxford, Christ Church, Mus. 1175: keyboard manuscript probably copied by Robert Wintersall, mid 17th century.
- GB-SA 38740-2 – St. Andrews University Library, MS 38740/2: manuscript containing music for solo lyra viol, copied in the 1660s or 1670s.
- I-BDG chilesotti – Bassano del Grappa, private library of Oscar Chilesotti (whereabouts now unknown): Da un Codice Lauten-buch, copied in Bavaria, c.1595-1600.
- I-COc 1.1.20 – Como, Biblioteca comunale, Ms. 1.1.20: lute book of Pietro Paolo Rainmondo, copied c.1601-9.
- I-Lg 774 – Lucca, Biblioteca Statale, MS. 774: Intavolatura di leuto da sonare e cantare, c.1595-1597.
- I-Nc 7664 – Naples, Biblioteca del Conservatorio S. Pietro a Majella, Ms. 7664: manuscript of Florentine provenance copied by Franciscus Quartironus, dated 1607 and 1623.
- IRL-Dm Z3.2.13 – Dublin, Library of Archbishop Narcissus Marsh, Ms. Z.3.2.13: Marsh lute book, c.1595.
- IRL-Dm Z3.4.13 – Dublin, Library of Archbishop Narcissus Marsh, Ms Z3.4.13: manuscript of eight fascicles containing keyboard and consort music including for lyra viol ensemble, copied late 17th century.
- IRL-Dtc 408/I – Dublin, Trinity College Library, MS 408/I (*olim* Ms. D.1.21, pp. 1-75): William Ballet lute book, c.1590-1610, bound with Dtc 408/II, pp. 76-113.
- IRL-Dtc 408/II – Dublin, Trinity College Library, MS 408/II (pp. 76-113): lute manuscript copie c.1605 and bound with the unrelated William Ballet lute book (MS 408 /I, pp. 1-75).
- IRL-Dtc 410/1 – Dublin, Trinity College Library, MS 410/1 (*olim* Ms. D.3.30/I): Thomas Dallis lute book, c.1583 (bound with the unrelated MS 410 /2: Dublin virginal manuscript).
- J-Tn BM-4540-ne – Tokyo, Tokyo College of Music, Nanki Music Library, Ohki Collection, BM-4540-ne: manuscript additions of cittern music copied c.1629 inserted in a copy of Thomas Robinson *New Citharen Lessons* (London 1609).
- LT-Va 285-MF-LXXIX – Vilnius, Central Library of the Lithuanian Academy of Sciences, Ms. 285-MF-LXXIX (*olim* Preussisches Staatsarchiv, Königsberg, Msc. A116. fol.): the Königsberg lute manuscript, c.1605-25.
- NL-Lt 1666 – Leiden, Rijksuniversiteitsbibliotheek, Bibliotheca Thysiana, MS 1666 (*olim* MS 133.1.63): Johan Thysius lute book, copied by Adriaan Smout c.1590-1646.
- PL-Kj 40143 – Kraków, Biblioteka Jagiellońska, Mus. Ms. 40143: lute book of a pupil of Jean Baptiste Besard, dated 1594 and 1601.
- PL-Kj 40153 – Kraków, Biblioteka Jagiellońska, Mus. Ms. 40153: Casimir Rudomina Dusiacki lute book, c.1620.
- PL-Kj 40159 – Kraków, Biblioteka Jagiellońska, Mus. Ms. 40159: manuscript of Königsberg provenance, c.1635-40.
- PL-Kj 40641 – Krakow, Biblioteka Jagiellonska Mus. Ms. 40641: manuscript of English provenance copied in two different hands, c.1615.

- RUS-KAu S.S.25 – Kaliningrad, Staats- und Universitäts-Bibliothek, Sign. S.S.25: manuscript appendix copied early seventeenth century by Gottfried von Wollenrodt bound with a copy of Nicolas Vallet's *Paradisus Musicus* (Amsterdam, 1618), whereabouts not now known.
- RUS-SPan 124 – Sankt Peterburg, Biblioteka Akademii Nauk, Ms. O No. 124: the so-called Swan lute book, copied c.1600-50.
- RUS-SPan 204 – Sankt Peterburg, Biblioteka Akademii Nauk, MS Q.N. 204: keyboard tablature copied c.1650.
- S-B PB fil.172 – Skokloster, Slottsbiblioteket, PB fil. 172: Per Brahe visbok/lutbok, c.1620.
- S-B 2245 – Skokloster, Slottsbiblioteket, Carl Gustaf Wrangels bibliotek, MS 2245: Lucas Beckman lute book, dated 1615, 1619 and 1622.
- S-Skma 1 – Stockholm, Library of the Royal Swedish Academy of Music, Tabulatur nr 1: Elisabeth Eysbock's keyboard book, c.1600.
- US-CA 179 – Cambridge, Mass., Harvard University, Houghton Library, MS Mus 179 (*olim* Bedford County Record Office MS D.D.TW.1174): Boteler cittern book, mid-seventeenth century.
- US-CA 181 – Cambridge, Mass., Harvard University, Houghton Library, MS Mus 181: Matthew Otley cittern book, c.1600 and after 1650.
- US-CA 182 – Cambridge, Mass., Harvard University, Houghton Library, MS Mus 182: John Ridout commonplace book, containing cittern music, c.1608-after 1665.
- US-DMurl KD8620 – Durham, North Carolina, Duke University, Rubinstein Rare Book and Manuscript Library, KD8620 1661: page of tablature copied c.1615 and inserted into a book of ecclesiastical law published in London 1661. See *The Lute* 54 (2014), pp. 61-70.
- US-LAuc M286 M4 L992 – Los Angeles, William Andrews Clark Memorial Library, MS M286M4 L992, Mansell lyra viol manuscript, c.1600.
- US-NH Filmer 3 – New Haven, Connecticut, Yale University School of Music Library, Filmer MS 3, one of a set of five or six part books, c.1600.
- US-NHub Deposit 1 – New Haven, Yale University, School of Music, Special Collections, Deposit 1 (*olim* MS Ma.21.W.632): Wickhambrook lute book, c.1595.
- US-NHub fb7 – Yale University, Beinecke Library, The James Marshall and Marie-Louise Osborn Collection, Osborn Shelves fb 7: English lute tablature bound at the end of a volume containing the poem 'The appearance of the ghost of King Edward the Second, King of England' by Sir Francis Hubert, c.1625.
- US-NYp Drexel 4257 – New York, Public Library at the Lincoln Center, Library and Museum of the Performing Arts, Drexel MS 4257: John Gamble's MS Commonplace Book, dated 1659.
- US-NYp Drexel 5609 – New York, Public Library at the Lincoln Center, Library and Museum of the Performing Arts, Drexel MS 5609: keyboard manuscript copied late eighteenth century.
- US-NYp Drexel 5612 – New York, Public Library at the Lincoln Center, Library and Museum of the Performing Arts, Drexel MS 5612: keyboard manuscript copied first half seventeenth century.
- US-OAm Parton – Oakland, Mills College Library, Parton MS, cittern part book (nos. 25-6 & 28 of 34 lacking), c.1588, other parts of the set are GB-Hu DD.HO.20/1-3.
- US-R Vault M 140 V186S – Rochester, University Library, Sibley Music Library, MS Vault M140 V186S: manuscript additions c.1630, added to a copy of Vallet *Paradisus Musicus* 1618.
- US-SFsc M2.1 M3 – San Francisco, California State University and Colleges, Frank V. De Bellis Collection, Ms. M2.1 M3, dated 1615.
- US-Ws V.a.159 – Washington, D.C., Folger-Shakespeare Library, MS V.a.159 (*olim* 448.16), dated 1559 and 1571.
- US-Ws V.b.280 – Washington, D.C., Folger-Shakespeare Library, MS V.b.280: lute manuscript including tablature copied in John Dowland's hand, c.1594.