MUSIC SUPPLEMENT TO LUTE NEWS 108 (DECEMBER 2013): COLLECTED LUTE MUSIC OF ROBERT JOHNSON PART I: ALMAINES COMPLETE SETTINGS OF LUTE SOLOS BY JOHN DOWLAND PART 9: Nº 51, 96 AND AN APPENDIX

The music of Robert Johnson survives widely disseminated in arrangements for a variety of instruments and a large number of English and continental manuscripts and prints. Two editions of the lute music have been published,[1] but a complete catalogue has not,[2] although it is well represented in recordings.[3] This tablature supplement and the accompanying Lutezine includes all versions of his almaines for lute, lyra viol, cittern and stump. Robert Johnson, the son of John Johnson, was born around 1583,[4] and in 1596 he was apprenticed to Sir George Carey (*d.*1603), second Baron Hunsdon and Lord Chamberlain.[5] From 1604 he was lutenist to King James I, probably playing bass lute in the consort, and was concurrently one of the musicians of Prince Henry from 1610 until Henry died 1612. Continuing as lutenist to the king, he was also musician to Prince Charles from 1617, and a member of a new group of 'lutes, viols and voices' when Charles became king in 1625, remaining in royal service until he died in 1633. In addition to the lute solos, he composed music for productions by Shakespeare and others performed by the King's Men Players at The Globe and Blackfriars theatres 1609-1623, and arranged music for court masques including Ben Jonson's *Oberon* in 1611 and the masques celebrating the marriage of James I's daughter Elizabeth to Frederick, Count Palatine in 1613.[6] He was the last great English composer for the renaissance lute, and Richard Mathew's *The Lute's Apology* of 1652 includes two of his almaines arranged for lute in French flat tuning (nº 1n and 5e in the Lutezine), and he is one of only two English lutenists praised by Thomas Mace in 1676.[7]

Lute solos and lute transcriptions of stump and lyra settings (and for lyra viol tuned lute way) are included here, and other settings and doubtful attributions (nº 13-16) are relegated to the Lutezine. The fifteen versions of nº 1 are mainly closely concordant lute settings differing in the type and placing of ornaments, from which we can learn a lot. The versions of nº 5 are quite similar, although 5c deviates in bars 2-5 and 5d is for lyra viol. The compass of nº 6 extends up to the 12th fret of the first course and an alternative transposed down a fourth is included. Nº 10 is known from a stump setting by F(rancis?) P(ilkington?), transcribed for lute here. Nº 11 includes three concordant settings in English manuscripts, as well as a solo and quartet arrangment by Vallet with variants of the superius in two continental manuscripts. A related almaine in continental sources (Lutezine nº 13), with lute versions ascribed to Ballard and Mertel is ascribed to Robert Johnson and Orlando Gibbons (arranger?) in English keyboard sources. Kits Almaine (nº 12) is ascribed in a lyra viol source (nº 12c) and may be by Johnson, alternatively he may have made a setting of an existing composition.

The final three items are a continuation of the Dowland series: two almaines [DowlandCLM nº 51 & 96], both unique versions. As an appendix a phantasia or fuga is included that immediately follows two unascribed Dowland fantasias (DowlandCLM nº 6 & 2) in Mertel's *Hortus Musicalis* of 1615 and is reminiscent of Dowland, ending with a sequence similar to that in Semper Dowland Semper dolens [DowlandCLM 9]. However, Mertel's placing may only reflect grouping of similar fantasias, not implying Dowland as composer.

Worklist[8]

1. Prince's Almaine[9]
- **a.** GB-Lbl Add.38539, f. 17r *Allmayne by Mr Robert Johnson* S7 L8
- **b.** GB-Lam 603, f. 16r *The prince his Almayne*
- **c.** GB-Cfm 689, f. 70v *Almaine R: Jhonson*
- **d.** GB-Cu Nn.6.36, f. 15v *The pr: Allm*
- **e.** GB-SA 38740-2, pp. 22-23 *Almaine* (lyra viol ffeff)
- **f.** GB-Ctc O.16.2, p. 115 *An allmaine p*[e]*r Mr Ro: Johnson*
- **g.** GB-Cu Dd.4.22, f. 10r *an allman by mr Robart Jhonson*
- **h.** D-LEm II.6.15, p. 348 *Nagel blum*
- **i.** D-LEm II.6.15, p. 441 *Nälcken blumen*
- **j.** D-B Danzig 4022, f. 12r *Courante del Prince de Angelterra*
- **k**. Valerius 1626, p. 213 *Engels Prins Daphne* (lute)
- **li.** GB-Lbl Add.63852, f. 100r *Almayne Mr Johnson* transcribed from lyra viol (ffhfh) [Viola da Gamba Society] VdGS 13
- **m.** PL-Kj mus.40641, f. 3r *Ballet*

2. Almaine[10]
- D-LEm II.6.15, p. 504 *Almande Rob: Johson* S14 L10

3. Almaine
- **a.** GB-Lam 603, f. 44v untitled
- **b.** GB-Ctc O.16.2, p. 131 *An allmaine* 11
- **c.** GB-Lam 603, f. 28r ii *Almayn*[e] *Ro Johnso*[n] L15

4. Almaine[11]
- **a.** GB-Lbl Add.38539, f. 16r *Allmayne by Mr Ro: Johnson* S11 L12
- **b.** PL-Kj mus.40641, f. 9v *Ballett*

5. Almaine Hit it and take it[12]
- **a.** GB-Lbl Add.38539, f. 20v *Allmayne by Mer Robert Johnson* S8 L11
- **b.** PL-Kj mus.40641, ff. 9v-10r[1-3] *Ballet*
  PL-Kj mus.40641, f. 10r[8] untitled fragment
- **c.** GB-Lam 603, ff. 41r-41v *Alman Hit it and take it* L11a
- **d.** GB-CHEr DLT/B 31 (Leycester), f. 50v untitled - lyra viol (ffeff)

6. Lady Strange's Almaine
- **i.** GB-Cu Dd.9.33, f. 42v *My La Strangs Ro Johnson* S9 L16
- **ii.** GB-Cu Dd.9.33, f. 42v *My La Strangs Ro Johnson* down a 4th

7. Almaine[13]
- GB-Lbl Add.38539, f. 28r i *An Almayne* S10 L7

8. Almaine
- GB-Cu Dd.4.22, f. 10r i *an alman Rob:. Jho* S12 L9

9. Almaine
- GB-Lam 603, f. 30r ii *Almane Mr Johnson* L13

10. Almaine to the stump[14]
- **i.** Och 532, nº 32 *Alman R Johnson to the stump by Fr P* S13 L17

11. Almaine[15]
- **a.** GB-Lam 603, f. 30r iii *An Almayne mr Johnsonne* L14
- **b.** PL-Kj mus.40641, f. 1r *Ballet*
- **c.** GB-Lam 603, ff. 40r-40v *Almane Mr Johnson*
- **d.** Vallet 1615 II, p. 1 *Ballet A.9*
- **e.** GB-Lbl Sloane 1021, f. 30r *Ballet Variatio prioris*

12. Kits Almaine[16]
- **a.** Valerius 1626, p. 186 *Stemme: Kits Alemande, &c.* (lute)
- **bi.** RUS-SPan O Nº 124, ff. 69v-70r *Kits Almaine* - transposed
- **ci.** GB-Lbl Add.63852, f. 102r *Almayne Mr Johnson* - transcribed from lyra viol (ffhfh) VdGS 12

John Dowland Series part 9: Two almianes and a fantasia

JD51. GB-Cu Dd.5.78.3, f. 32r [Almaine?] *J.D.*
JD96. GB-Lam 603, f. 13r *An Almand By Mr. Jo: Dowland:*
JDApp. Mertel 1615, pp. 211-212 *Phantasia 71*

John H Robinson December 2013

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[1] Albert Sundermann (ed.) *Robert Johnson: Complete Works for Solo Lute* (London: Oxford University Press, 1972), keyboard transcription and facsimiles [S numbers]; Rainer Luckhardt (ed.) *Robert Johnson: Complete Lute Music* (Emmendingen, Seicento, 1998), tablature without commentary [L numbers]. David Lumsden *An Anthology of English Lute Music* (London, Schott, 1953) also included one item [nº 1] in keyboard transcription.

[2] Lists of additional items and concordances to the incomplete Sundermann edition are found in: Peter Holman 'New sources of music by Robert Johnson' *Lute Society Journal* xx (1978), pp. 43-52; Brian Jeffery 'The lute music of Robert Johnson' *Early Music* ii (1974) 105-109; John M. Ward *A Dowland Miscellany*: Appendix K *JLSA* X (1977) pp. 111-112; Andrew J. Sabol, *Four Hundred Songs and Dances from the Stuart Masque* (Hanover: Brown University, 1978/ reprinted New England University Press, 1982); and Virginia Brookes *British Keyboard Music to c. 1660: Sources and Thematic Index* (Oxford: Clarendon Press, 1996).

[3] Recordings: Konrad Ragossnig *Music for Lute I: England* (Polydor Archiv 2533 157, 1974), nº 1; Lynda Sayce *The Golden Age Restor'd: Lute music of John and Robert Johnson* (Dervorguilla DRVCD101, 1992), nº 1, 3, 4-6, 7 & 8; Paul

O'Dette *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992), nº 1. Anthony Rooley, Emma Kirkby & David Thomas *Shakespeares Lutenist: Theatre music by Robert Johnson* (Virgin Classics CDC 7 59321 2, 1993), nº 1, 4, 5; Matthew Wadsworth *Away Delights: Lute solos and songs from Shakespeare's England by Robert Johnson* (Avie AV2053, 2004), nº 1, 3, 7 & 11; Elizabeth Kenny *Flying Horse: Music from the ML Lute Book* (Hyperion CDA67776, 2009), nº 1, 5; Nigel North *Robert Johnson: The Prince's Almaine and other dances for lute* (NAXOS 8.572178, 2010), nº 1, 3-6 & 7-9, 11.

[4] David Lumsden, Ian Spink, Peter Holman/Matthew Spring *New Grove* on-line (accessed 12/11/2013); Andrew Ashbee and David Lasocki, with Peter Holman and Fiona Kisby *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot: Ashgate, 1998), pp. 630-632.

[5] The indenture transcribed in John M. Ward *JLSA* X (1977) p. 89 Appendix A.

[6] The masque dances thought to have been composed by Robert Johnson were edited for the tablature supplement to *Lute News* 67 (September 2003) 'Lute Arrangements of Maske Music, Part 4: Music for Oberon, Middle Temple and Lincoln's Inn, and Queens Masques, probably by Robert Johnson' and Lute Society tablature sheet C95, revised December 2013 and available as a pdf.

[7] Thomas Mace *Musick's Monument* (London, 1676/facsimile New York: Broude Brothers, 1966), p. 34 in '*The Second, and* CIVIL *Part* : OR, The Lute made Easie./ A Recreative Praeludium to *This Work* of the *LUTE-PART*.': 'Despair *I do*: *Old* Dowland *he is* dead ; R. Johnson *too* ; Two Famous Men ; Great Masters *in* My Art'.

[8] Commentary: **1a.** AABB8; double bar lines absent. **1b.** AB8; 3/4 - c4 instead of c5; 3/5 - a5 absent; 5/1 - c4 crossed out; 8/3 - minim instead of crotchet. **1c.** AB8; 16/3 - fermata absent. **1d.** AB8; 8/1-3 & 16/1-2 - minims instead of crotchets; 16/3 - minim instead of fermata. **1e.** AB8; for lyra viol tuned lute way (ffeff); 15/3 - semiquaver two notes to the right. **1f.** AB9; ornament signs of a dot with a short vertical line below are represented by a dot here, and a short vertical line is represented by a colon here. **1g.** AB8; 15/7 - crotchet absent; 16/3 - fermata over the double bar line instead. **1h.** AB8; German tablature; rhythm signs not always aligned with the tablature and tacitly repositioned here; 3/4 - a5 below following h1 instead; 8/1-2 - minim - crotchet instead of 2 crotchets; 8/3 - 10th course notated as vertical line with 4 hatches, but at 16/3 with 3 hatches; 8/3-4 - double bar line absent; 15/7 - quaver absent; 16/1-2 - minim crotchet instead of 2 crotchets; 16/3 - fermata absent. **1i.** AB8; German tablature; rhythm signs not always aligned with the tablature and tacitly repositioned here; 2/1 - a5 instead of d5; 8/2-3 - double bar line absent; 14/6 - c4 absent; 15/2 & 5 - semiquavers absent; 16/2 - semibreve instead of fermata. **1j.** AB8; 4-5 - bar line absent; 15/7 to 16/2 - crotchets absent; 16/3 - semibreve instead of fermata. **1k.** AB8; 10/6 - a1 instead of a2; 11/1 - d2 instead of d3; 15/1 - c2d5 instead of d2c5; 16/3 - fermata absent. **1li.** AB8; for lyra viol tuned ffhfh transcribed for lute (lyra viol version in Lutezine); additional edits: 8/1&3 and 16/1&3 - f3 instead of a3; 8/3 - minim instead of crotchet; 12/6 - d1 instead of c1; 15/1 - f2 instead of e5. **1m.** ABB8; 8/3-4 double bar lines absent; 16/4 to end - section added after original piece ends - dots under notes in this division of the second strain are notated as small circles in the original and seem to emphasise the melody of the lower part. **2.** A9B10; German tablature; rhythm signs not always aligned with the tablature and tacitly repositioned here; 4/1&3 - a1 and d3 instead of d1 and a3; 8/2 - quaver absent; 14/1 - d3 instead of d2; 15/4 - a3 absent; between 17 & 18 - extra bar of crotchet a1c2d3a5 crotchets d2a3c5-a3-c2a5-d2-a1-c2; 18/1-2 - crotchet quaver absent; 18/6 - crotchet instead of quaver. **3a.** A11; no changes. **3b.** A11B8C16; 2/3 - a3 instead of a4; 20/4 - b3 instead of b2; 31/1 - a3 instead of a4; 35/2 - minim instead of fermata. **3c**. A11B8C16; 8/2 - /a instead of //a; 34/3 - d3 instead of c3c4; 35/3 minim instead of fermata. **4**a. AB8; 4/6 - //a instead of a; 5/1 - a instead of /a; 5/5 and 15/4&6 - //c instead of /a; 15/5 - /a instead of //a. **4b.** AB8; 4/6 & 15/8 - /a instead of a; 4-5 to 6-7 - bar lines displaced 4 quavers to the right; 5/1, 5/5, 15/4 & 15/7 - /8 instead of /a; 6/1 - /9 instead of //a; 6/5 - /X instead of ///a; 7/3 - crotchet a note to the right; 7-8 - bar line absent; 8/2 - ///a absent. **5a.** ABC8; 3/2 - a5 instead of a4; 8/3 - crotchet a note to the right. **5b.** ABC8; 3/2 - a5 instead of a4. **5c.** A9B8C8; 11/4 - d1 instead of d2; 19/5 - crotchet instead of dotted crotchet; 19/6 - d2 instead of d1. **5d.** ABC8; for lyra viol tuned lute way (ffeff); 6/1 - a3 absent; 12/1 - a5 instead of a4; 22/8 & 23/1 c4-a4 instead of c6-a6. **6**i. AB8; barred in 4 instead of 2 minims/bar; 6/4 - h1 instead of i1; 7/1 - a5 crossed out; 7/2 - a7 crossed out. **6ii.** AB8; transposed down a 4th; 6/4 - c1 instead of d1. **7.** A10B8; no changes. **8.** AB8; no changes. **9.** A5B5C8; 17/1 - c2 instead of a2. **10**i. transcribed for a lute with 7th course in F from 14-course stump by omitting or raising bass notes an octave (stump version in the Lutezine); A16B12C23; 1/5-6 - g2-f2 instead of b1-a1; 26/1 - g2f3 instead of f2g3; 45/3 - d6 instead of b6; 46/3 - /a instead of a. **11**a. AABB4; 8/3 - minim instead of crotchet; 16/3 - dotted minim and fermata over double bar line instead of fermata. **11b.** AABB4; 12/3-4 double bar line absent. **11c.** AABB4; 4-5 - single instead of double bar line; 6/4-5 - bar line added; 12/3-4 - double bar line absent. **11d.** AB8; 1/3&4 comma to right instead of left of tablature letter; 4-5 - single instead of double bar line; 8/2-3 & 12/2-3 - double bar lines absent. **11e.** AB8 and divisions of AB8 two staves below; diapasons notated as 7 [7th in F], 8 [8th in E flat] and 10 [10th in C]; 1/3 - crotchet a note to the right; 8/1 - dotted minim instead of quaver; 8/2-4 - a5-c5-d5 in brackets as an alternative reading; 8/5-6 & 24-25 - double bar lines absent; 12-13 - bar line absent; 23/6 - /a instead of a4; 24/1 - d5 absent; 24/4-5 - quavers instead of crotchets; after 24/5 - a2-a2 added; after 25/7 - d2-d2 added; 27/2-5 - crotchets instead of quavers; 31/3 - a7 added; 31/4-5 - a6-cc vertically aligned; 31/7 - crotchet absent; 32/2 - fermata absent. **12**a. A8BB6C8; double bar lines absent; 28/1 - d2c3 instead of c2d3. **12bi**. AA8BB6CC8; to make a satisfactory lute solo of this two part setting for 11-course lute consisting of higher fret positions on the first three courses coupled with bass notes on the 6th to 11th courses (see original in the Lutezine), the upper part has been transcribed a 4th lower, and the lower part mainly a 5th higher; 10-11 - bar line 4 notes to left; 15/1 - crotchet instead of quaver; 16/1 - dotted minim instead of semibreve; 22/1 - minim instead of semibreve; 26/1 - dotted crotchet instead of dotted quaver; 28/1 - crotchet instead of dotted crotchet; 28/1-2 & 36/2-3 - double bar lines absent; 33/6-7 - c6-a6 instead of d6-c6; 36/2 - c5 instead of e4; 40/3 - quaver instead of semiquaver; 42/1 - semiquaver instead of quaver; 42/12-13 - quavers instead of semiquavers. **12ci.** A8B6C8; for lyra viol tuned ffhfh transcribed for lute for lute (lyra viol version in Lutezine); additional edits: 8/1 and 22/1 - f3 instead of a3. **JD51.** A4B2C2D10; [Poulton omitted 2c at 2/1, read 2/3 as e1c2g4e5, omitted c3 at 8/1; changed double to single bar line at 8-9; and read 10/4 as b1e5 adding c2 editorially, all in error]; bar 3 - time signatures absent; 3/6-7, 5/7-8, 6/3-4 & 7/5-6 - bar lines added; 3-4, 5-6 & 17-18 - bar lines absent; 4/5 - c5 crossed out and faint c6 present [c6 included by Poulton]; 5/3 - e3 instead of e2; 7/7-8 - e1-c1 instead of g1-e1 [my edit]; 8/4 - b1 crossed out; 9-10 - bar line 4 notes to the right; 13/7 - c7 instead of c6; 15/1 - a1 instead of a2. **JD96.** AABB8; double bar lines absent [added here and in Poulton - Poulton also adds a5 at 28/3]; 2/4-5 - dotted crotchet quaver instead of dotted quaver semiquaver; 10/2, 12/9, 14/11 & 22/6 - a instead of /a. **App.** 59/5 - f2 instead of f3; 67/2-4 - a4-c4-c3d4 instead of a5-c5-c4d5; 73/3-4 - time signature 4 notes to the right.

[9] Versions in Lutezine: **1n.** Mathew 1652, pp. 30-32 *25 Almane* for 12-course lute in french flat tuning (dedff); **1o.** Valerius 1626, p. 213 *Engels Prins Daphne* for diatonic cittern in french tuning and transcribed for chromatic cittern in italian tuning. Cognates for keyboard [Brookes 1835]: GB-Cfm mus.168, p. 266 *Alman / Robert Johnson*; GB-Lbl Add.36661, f. 54r *The Princes Almayne By Johnson*; GB-Lbl Add.63852, f. 26v *The Princis Almayne.* Instrumental ensemble: Brade 1617, nº 44 *Robb. Batemans Näglein Blumein* [à 5].

[10] Cognate for keyboard [Brookes 350]: F-Pn 1186 bis II, p. 11 *Almayne.* Instrumental ensemble: Brade 1617, nº 35 *Robbert Johnson Almand* [à 5].

[11] Cognates for keyboard [Brookes 1833]: GB-Lbl Add.36661, f. 54v *Mr Johnsons Almayne Johnsons Almayne*; GB-Cfm mus.168, p. 267 *A*[l]*man Rob. Jhonso*[n]; GB-Och 1113, p. 199 *An Almaine Mr Robbt Johnson.* Instrumental ensemble: Ob E.431-6, p. 178 *Aire Mr Will Lawes* [à 5]; other sources of Lawes setting of Johnson's tune are listed in David Pinto (ed.) *Lawes Consort Setts* (London: Faber, 1979), p. 43.

[12] Version in Lutezine: **5e.** Mathew 1652, pp. 34-35 *27 Almane, hit it and take it* for 12-course lute in french flat tuning (dedff).

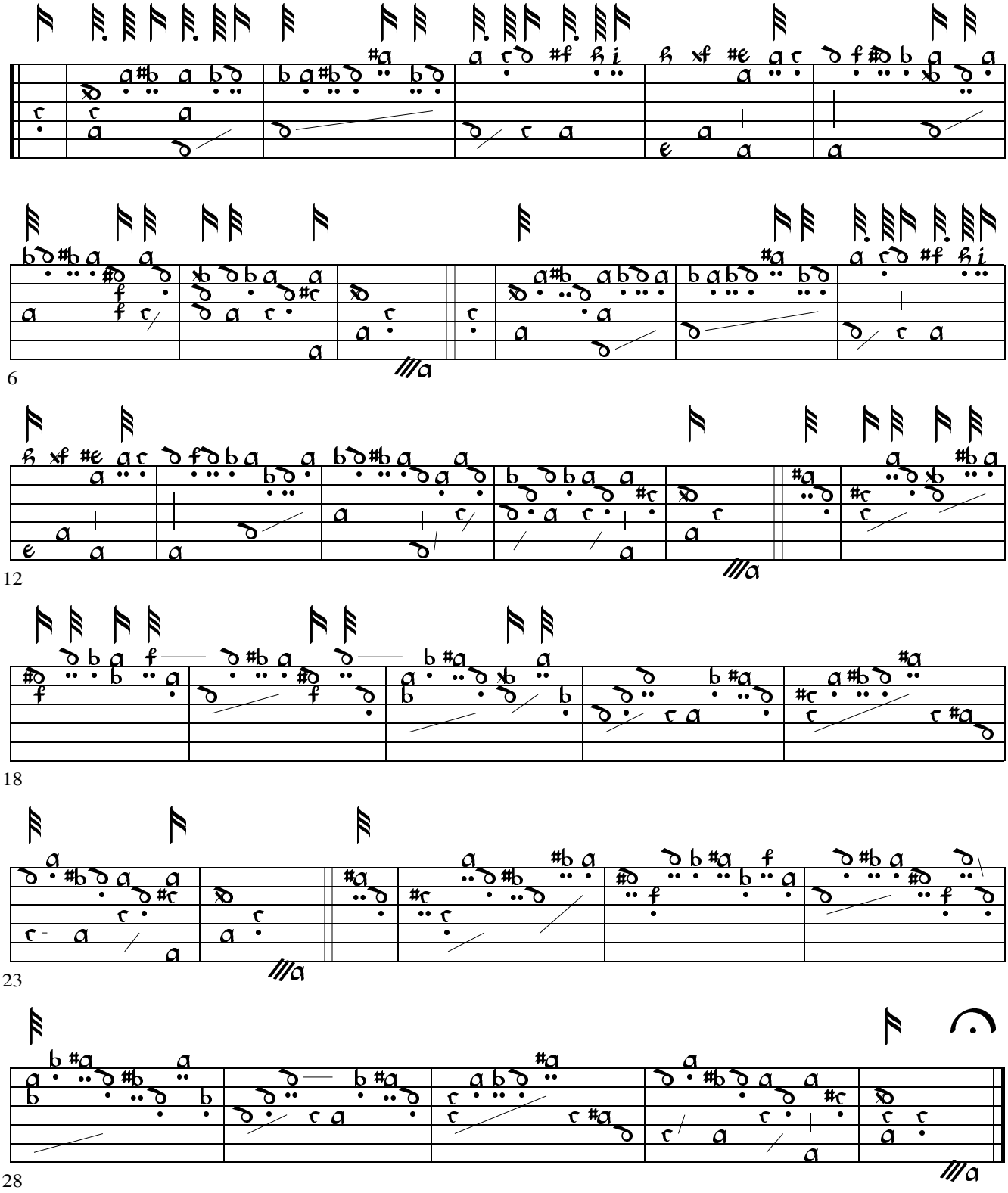
[13] Cognate for keyboard [Brookes 1617]: GB-Cfm mus.168, p. 267 *Alman/ Robert Jhonso*[n] *sett by Giles Farnaby.*

[14] Original setting for stump in Lutezine [**12bii**]. Also edited for *Lute News* 69 (March 2004) 'Collected Lute Music of Francis Pilkington' and Lute Society Tablature Sheet A19.

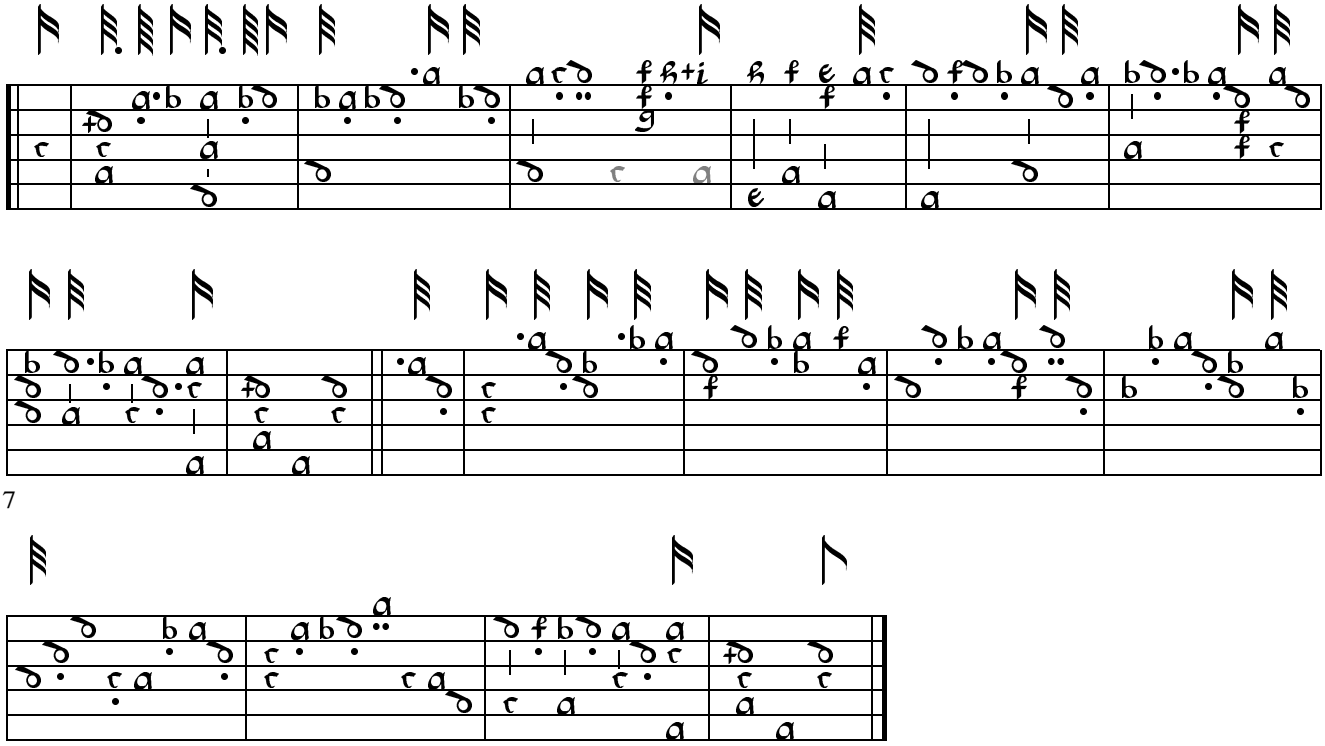
[15] Versions in Lutezine: Lute quartet: **11fi.** Vallet 1615 II, p. 30 *Ballet a 4 luts Sup* = **11g.** GB-HAdolmetsch II.B.1, f. 130v *Ballet*; **11fii.** Vallet 1615 II, p. 30 *Ballet a 4 luts Contra*; **11fiii.** Vallet 1615 II, p. 31 *Ballet a 4 luts Tenor*; **11fiv.** Vallet 1615 II, p. 31 *Ballet a 4 luts bass*. Cognates, for keyboard [Brookes 347]: F-Pn 1185, p. 341 *Allmaine:*. Recorder: Van Eyck I (1646), f. 17v *Frans Ballet.*

[16] Versions in Lutezine: **12bii.** RUS-SPan O Nº 124, ff. 69v-70r *Kits Almaine* - original. **12di.** Valerius 1626, p. 187 *Stemme: Kits Alemande, &c.* (diatonic cittern french tuning); **12dii.** Valerius 1626, p. 187 *Stemme: Kits Alemande, &c.* (chromatic cittern italian tuning). Cognates for keyboard [Brookes 330]: D-Lr Mus.ant.pract.KN 146 (Drallius), no. 63 *Juden Tantz. Ex clavi. G.bmol*; D-Lr Mus.ant.pract.KN 148 (Witzendorff), ff. 34v-36r *Englisch Mascharad oder dass Glück ganz wanckelmütig ist*; GB-Lbl Add.63852, ff. 16v-17r *Almayne*; RUS-SPan Q.N.204, f. 7r *Mascarada.* Recorder: Matthysz *Fluyt Hemel* 1644, f. 17r *P*[aulus] *M*[atthysz] *Kits Allemande*; Van Eyck 1649, ff. 86v-87v *Kits Almande.* Treble: Roger *Oude en Nieuwe Hollantse Boeren Lietjes en Contradansen* II 1702, nº 106 *Kits Allemande*; Violin and bass: Vallet/Janszoon 1642, III, nº 7 *Kits Almande.* Songs: Starter *Friesche Lust-hof* 1621, p. 96 tune *Kits Alemande &c.* for 'O eenigh voedsel van mijn ieughd'; Blaeu-Laken 1627, tune 10 *Kits Alemande* for 'Wel harderinne wreede Maeght'; Pers *Bellepheron* c.1630, nº 87 tune *Kits Almande Op de rechte Engelsche wyse* for 'In't groote Gild valt veel te doen'; Stalpert *Extractum Catholicum* 1631, nº 611 tune called *Wel op ghy Christen leven geslagt*; Broersz *Geestlick Vreugde-beeckje* 1645, nº 107 [& 112?] tune *Kits Almande Op de rechte Engelsche wyse* for 'In't groote Gild valt veel te doen'. Ruth Van Baak Griffioen *Jacob Van Eyck's Der Fluyten-Lusthof 1644-c1655* (Utrecht, Koniniklijke VNM, 2005), pp. 192-195 (nº 4.2.39) also lists song arrangements in: van Steenweghen *Niev Lied-boeck* 1627, nº 9; Pers *Urania of Hemelsangh* 1640; Segerman *t-Tweede Deel van Sparens Vreughden-Bron* 1646; and Duyn *Het Nieuwe Hoornse Speelwerk* 1732, nº 120.

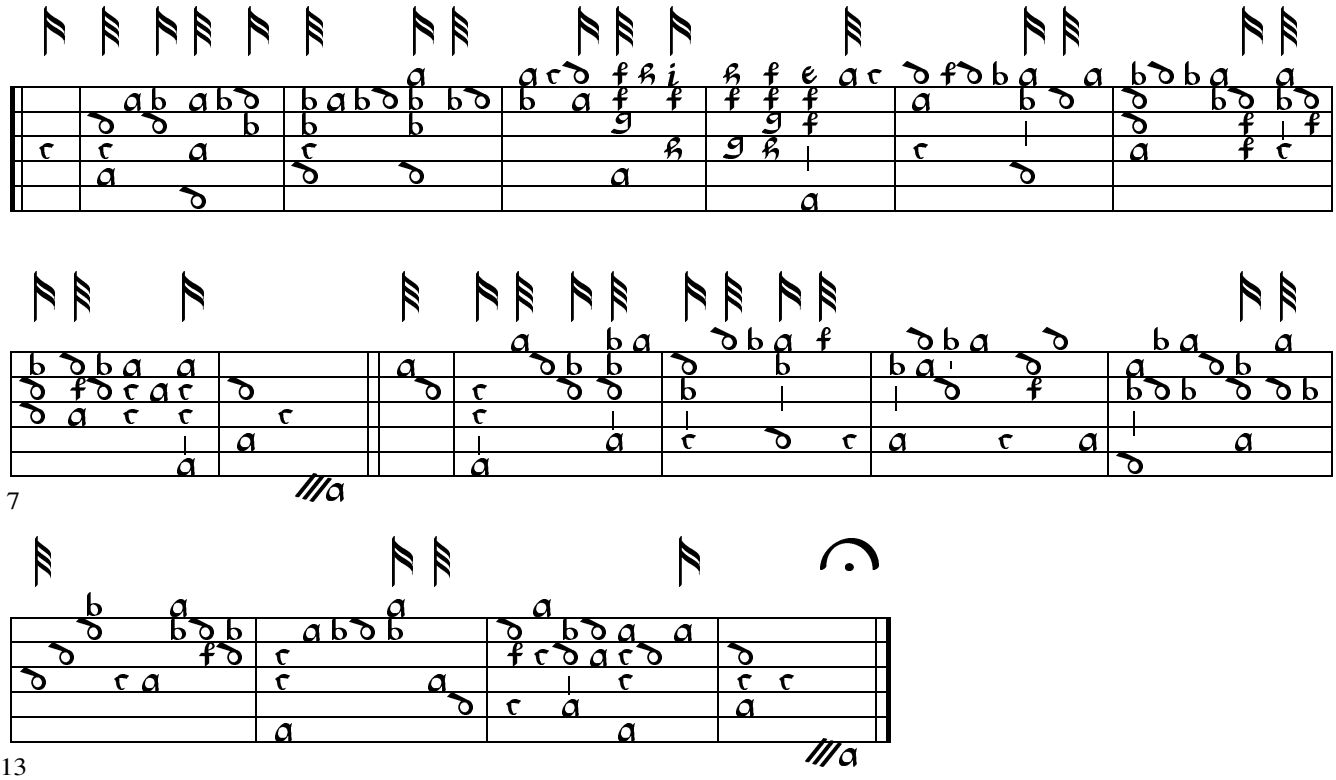
1a. Allmayne by Mr Robert Johnson - 10C GB-Lbl Add.38539, f. 17r



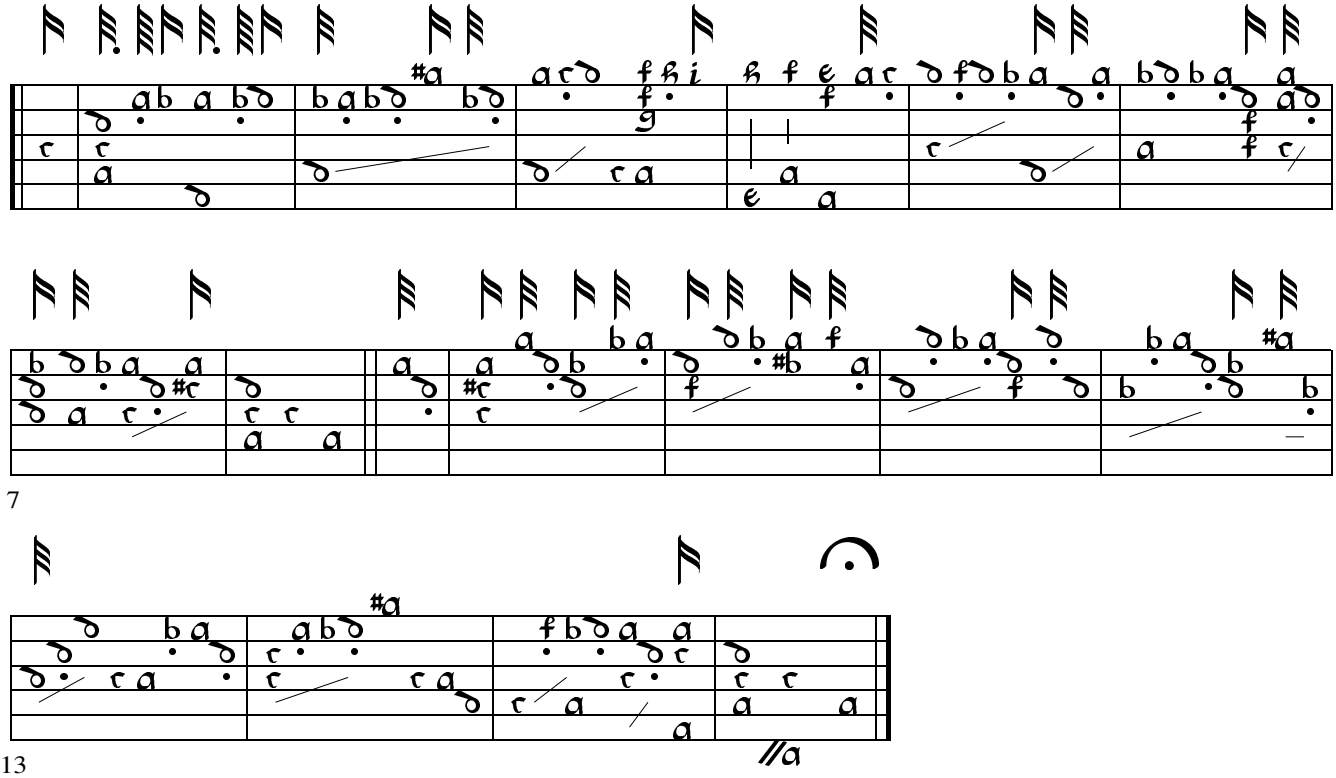
1b. The prince his Almayne GB-Lam 603, f. 16r



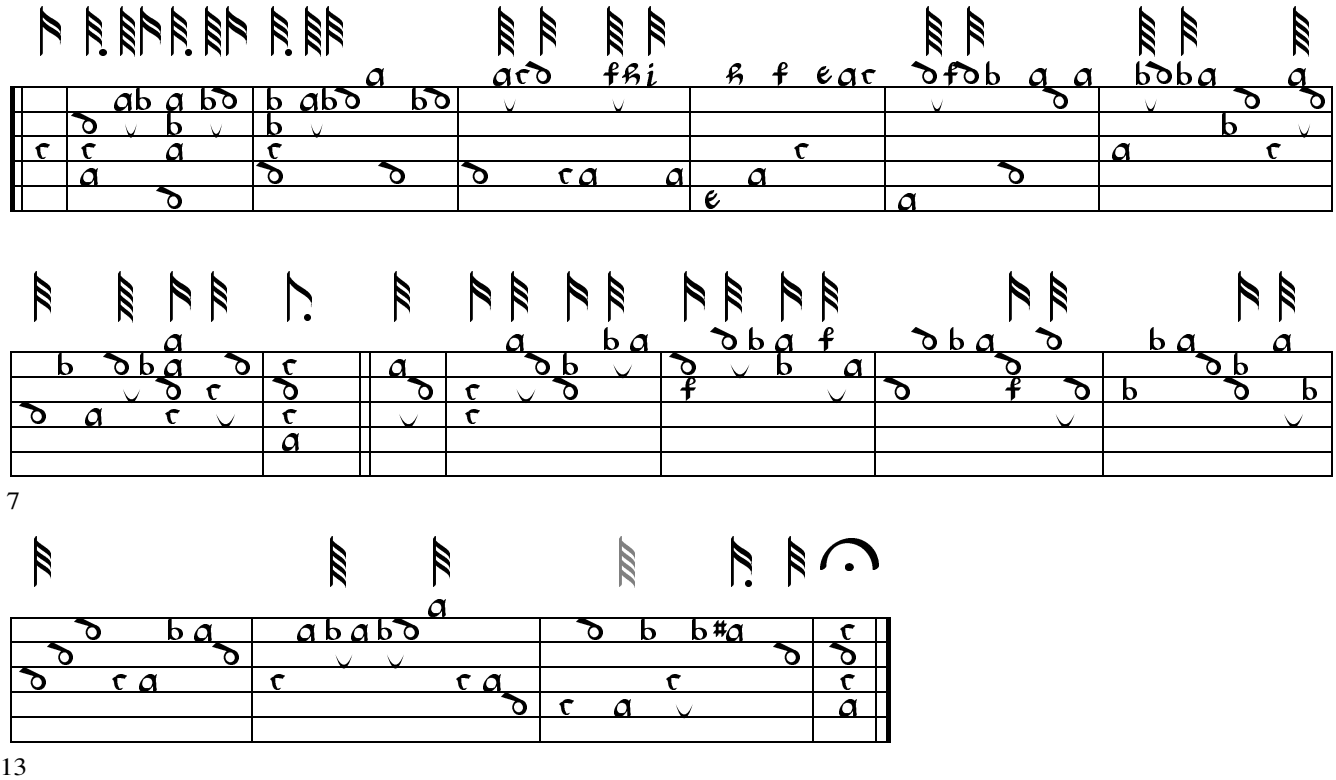
1c. Almaine R(obert): Jhonson - 10C GB-Cfm 689, f. 70v



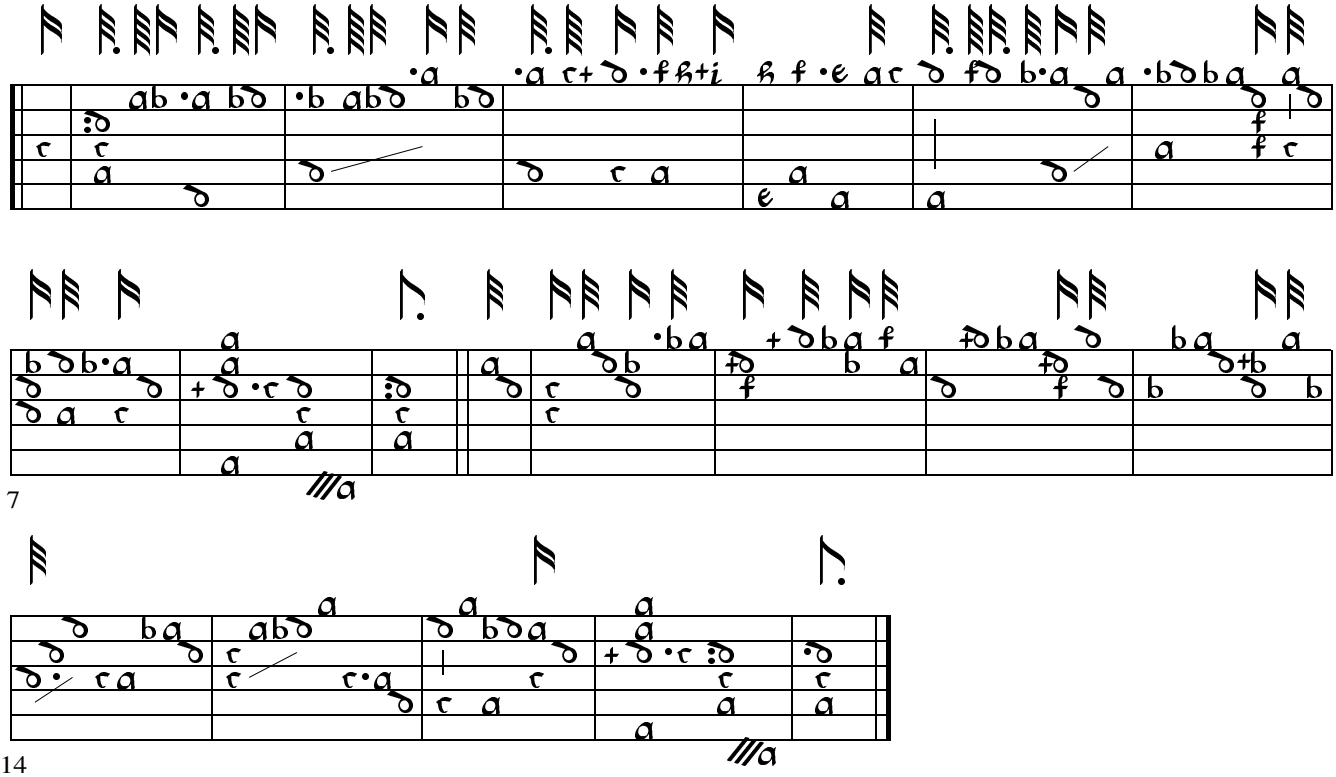
1d. The pr(inces): Allm(aine) - 9C GB-Cu Nn.6.36, f. 15v



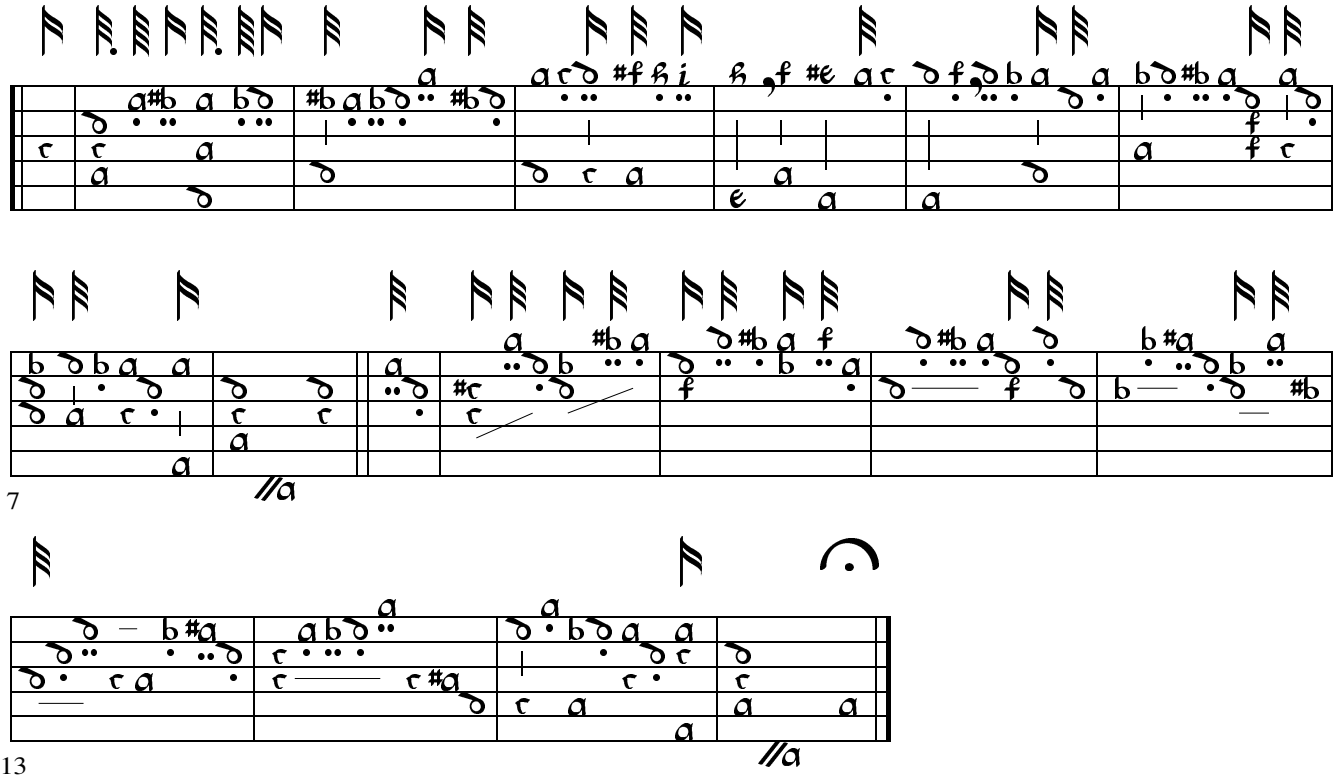
1e. Almaine - lyra viol (ffeff) GB-SA 38740-2, pp. 22-23



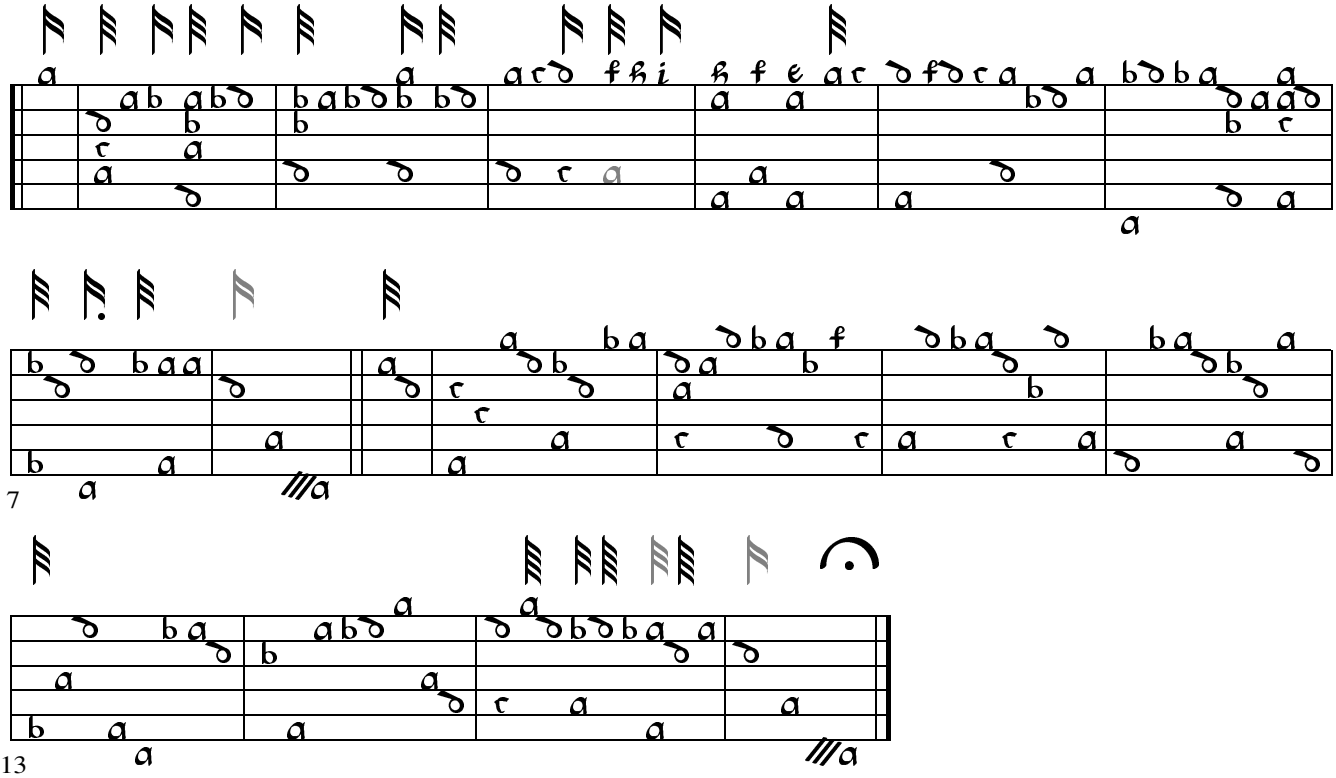
1f. An allmaine p(e)r Mr Ro(bert): Johnson - 10C GB-Ctc O.16.2, p. 115



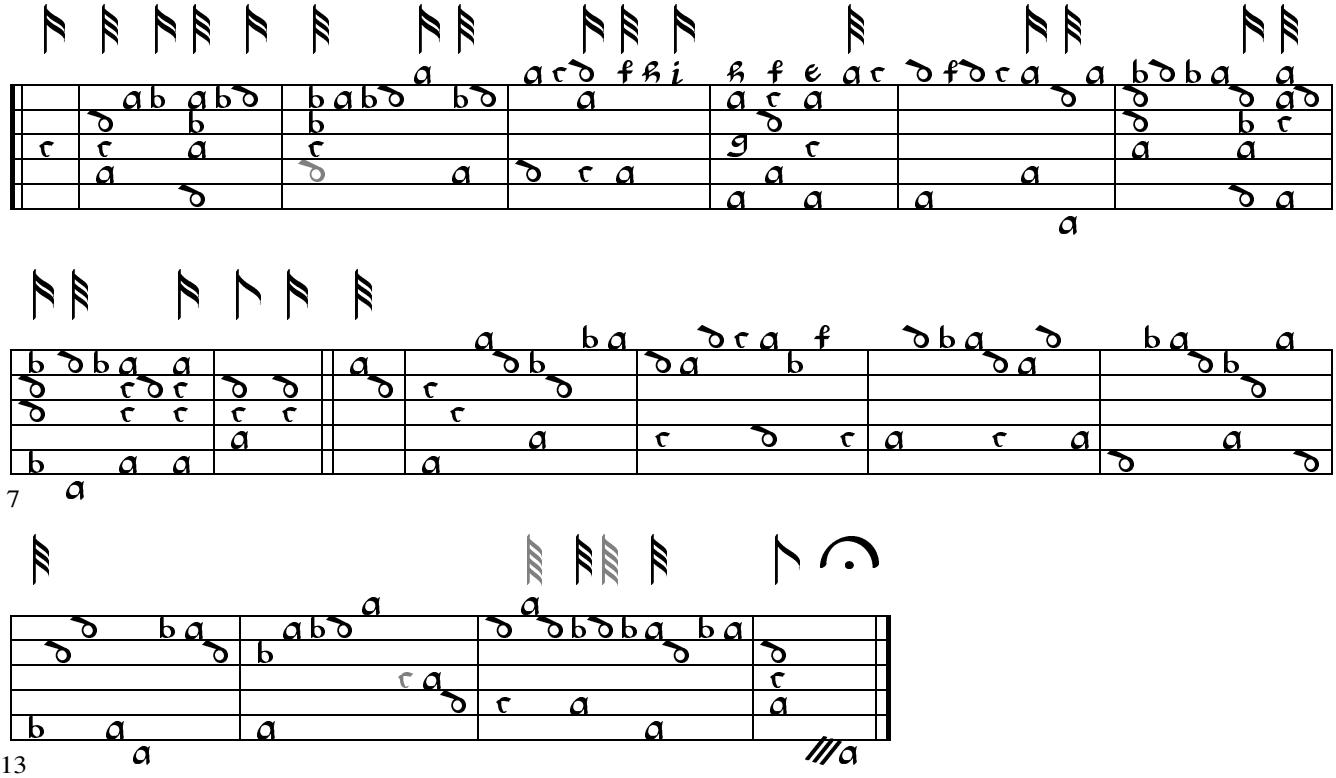
1g. An allman by mr Robart Jhonson - 9C GB-Cu Dd.4.22, f. 10r



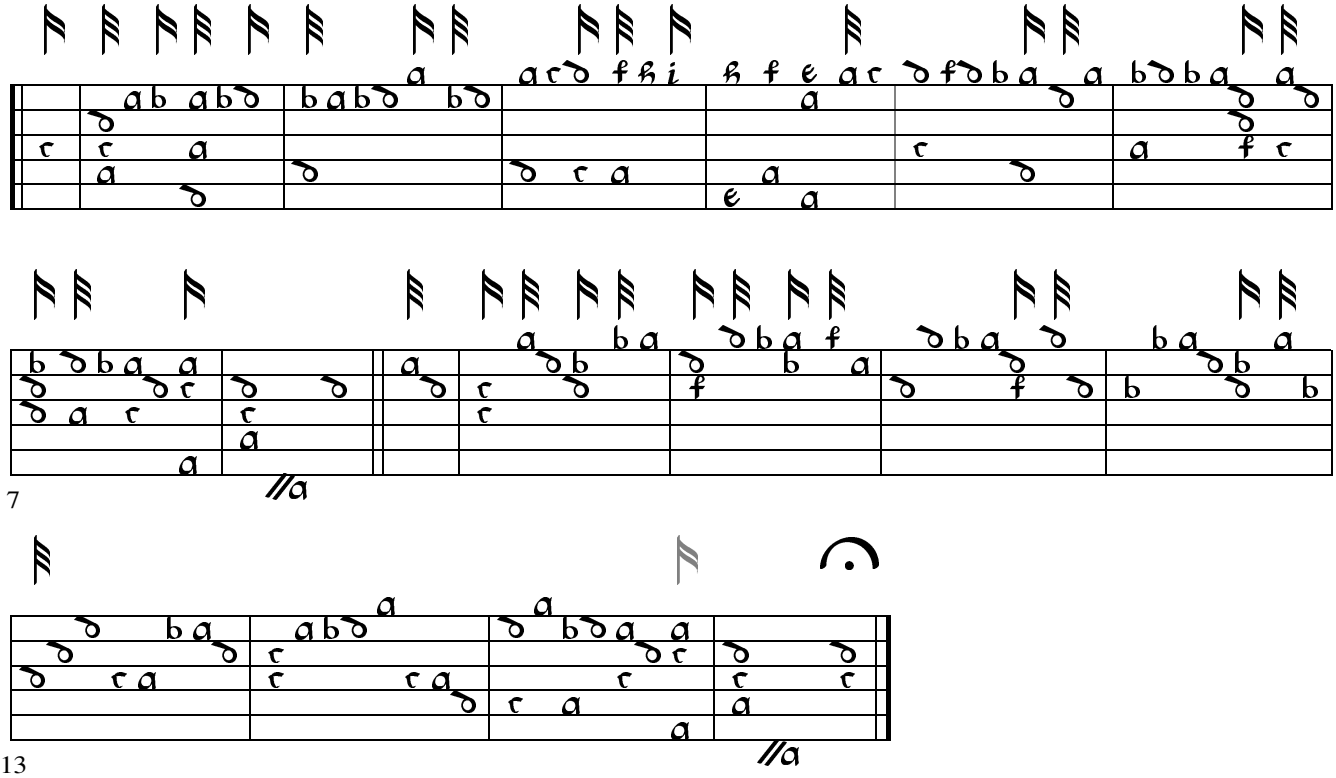
1h. Nagel blum - 7F10C D-LEm II.6.15, p. 348



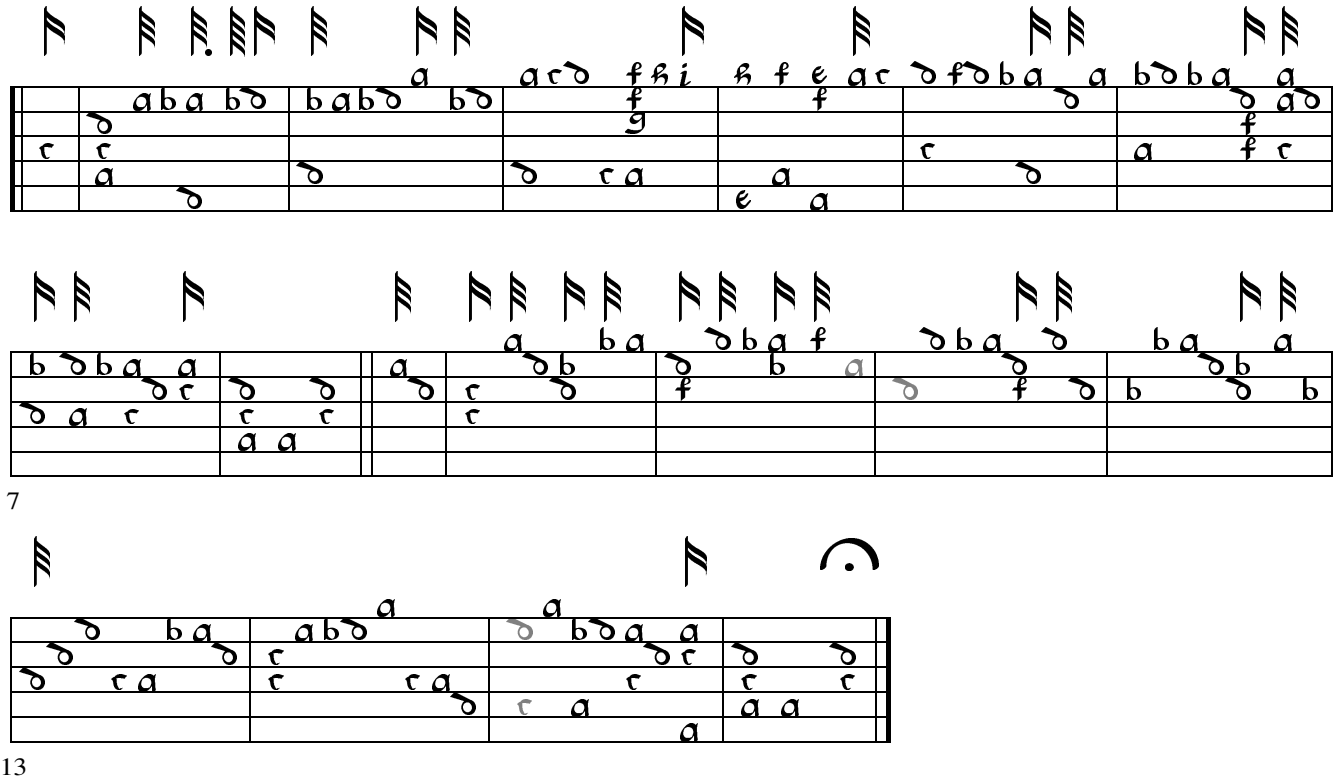
1i. Nalcken blumen - 7F10C D-LEm II.6.15, p. 441



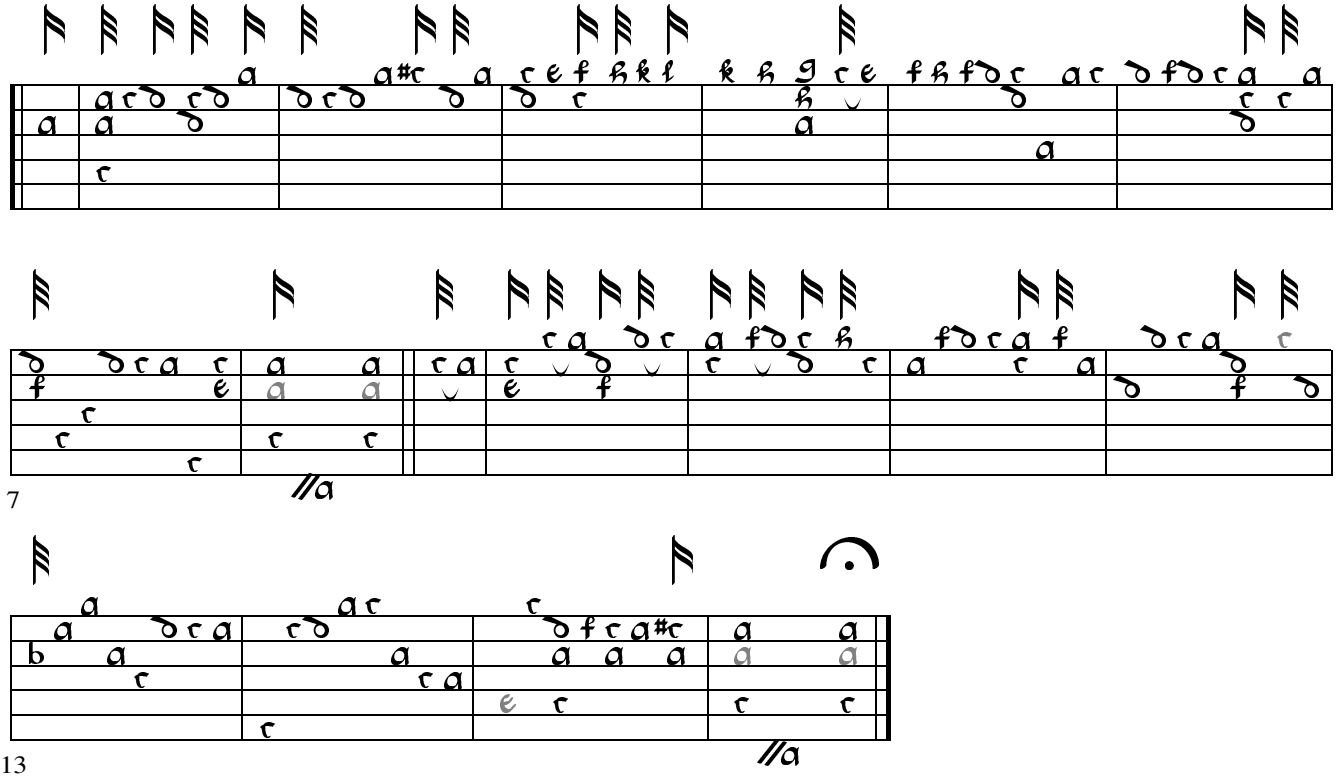
1j. Courante del Prince de Angelterra - 9C D-B Danzig 4022, f. 12r



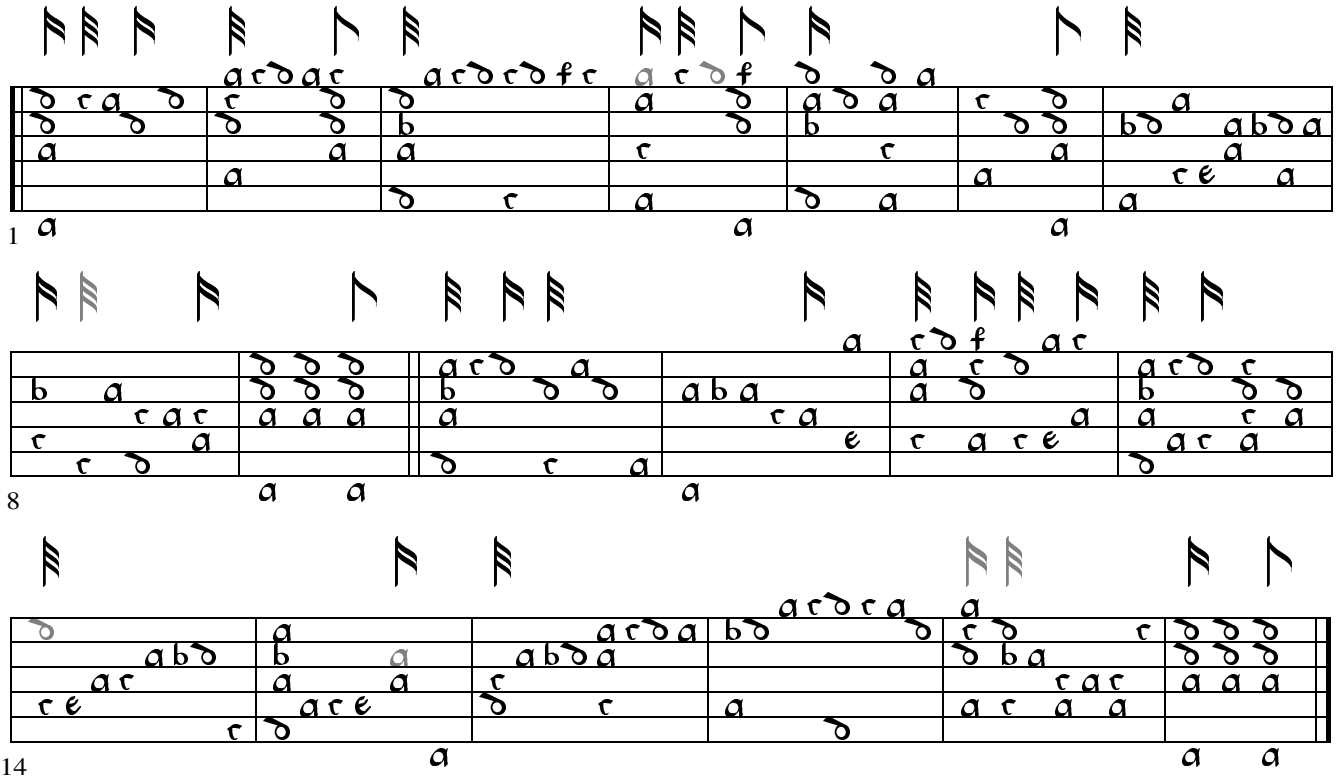
1k. Engels Prins Daphne - lute Valerius 1626, p. 213



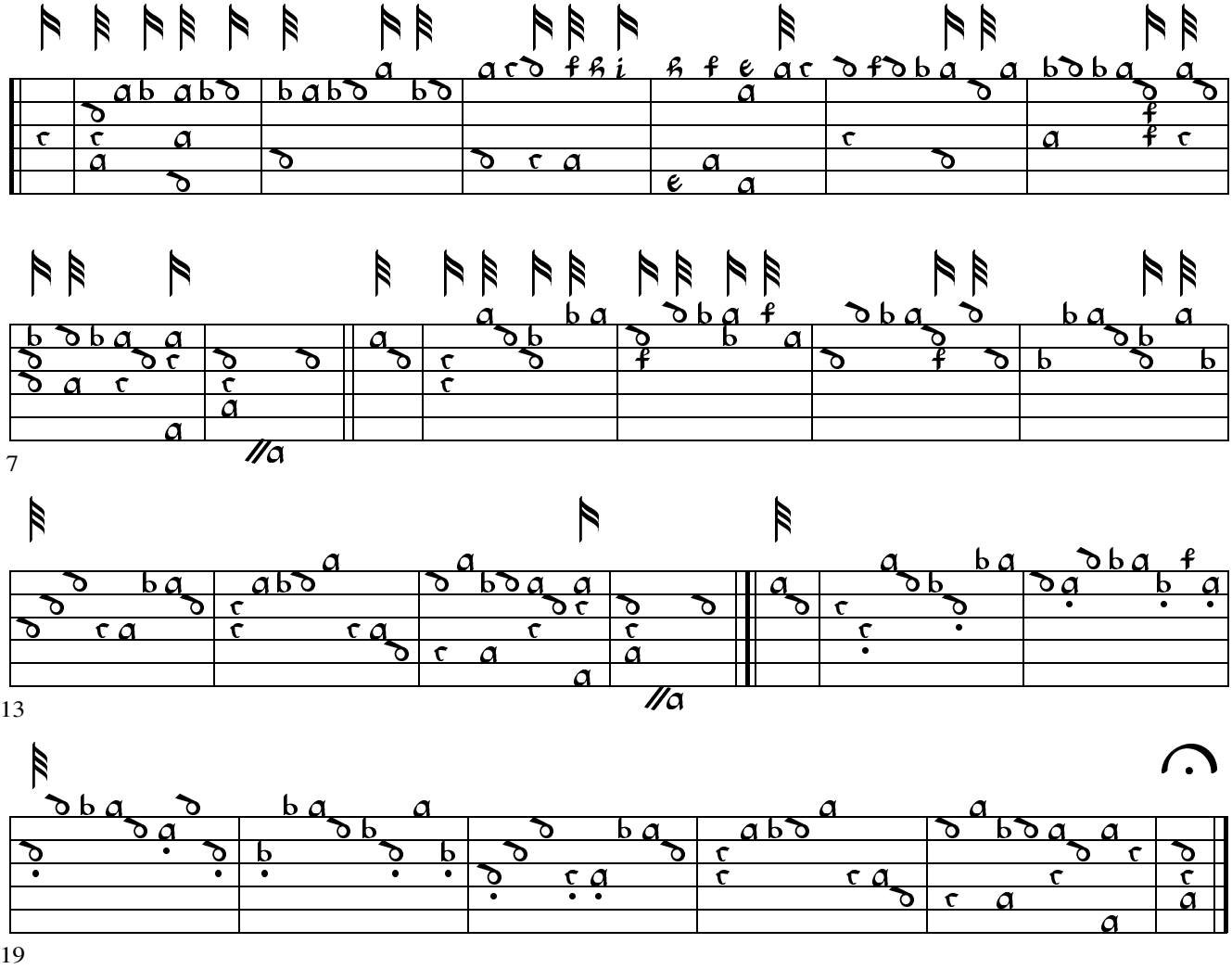
1li. Almayne Mr Johnson - 9D, transcribed from lyra viol (ffhfh) GB-Lbl Add.63852, f. 100r



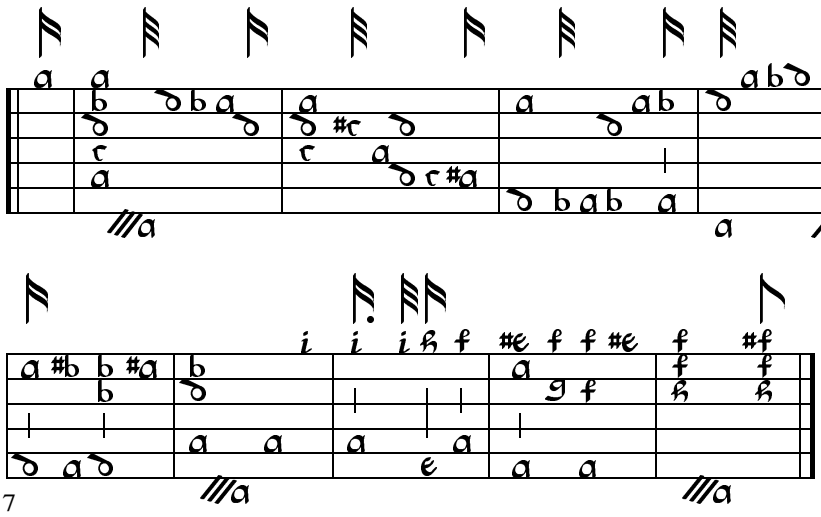
2. Almande Rob(ert): Joh(n)son - 7F D-LEm II.6.15, p. 504



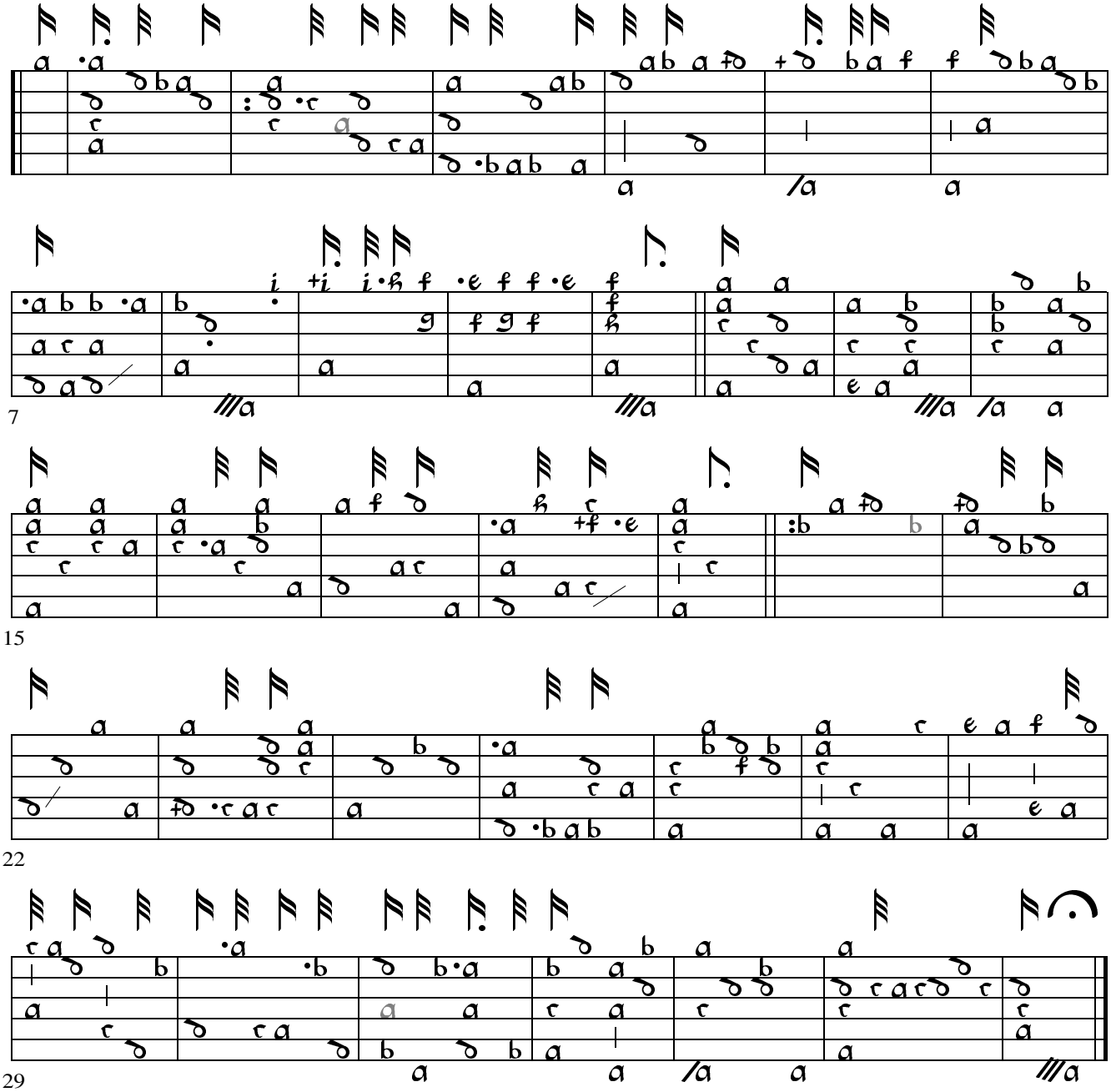
1m. Ballet - 9C PL-Kj mus.40641, f. 3r



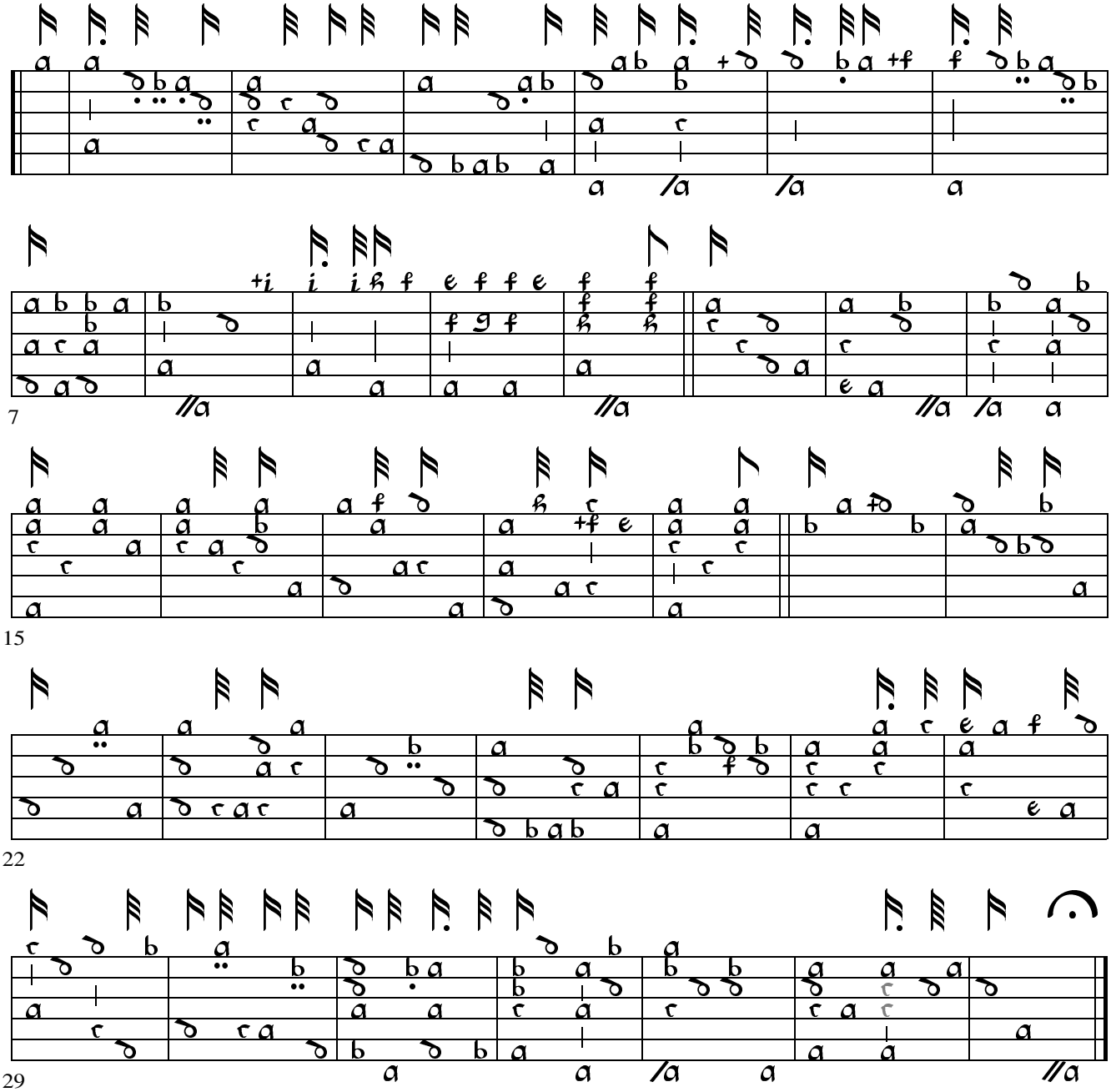
3a. Untitled - 7F8Ef10C GB-Lam 603, f. 44v



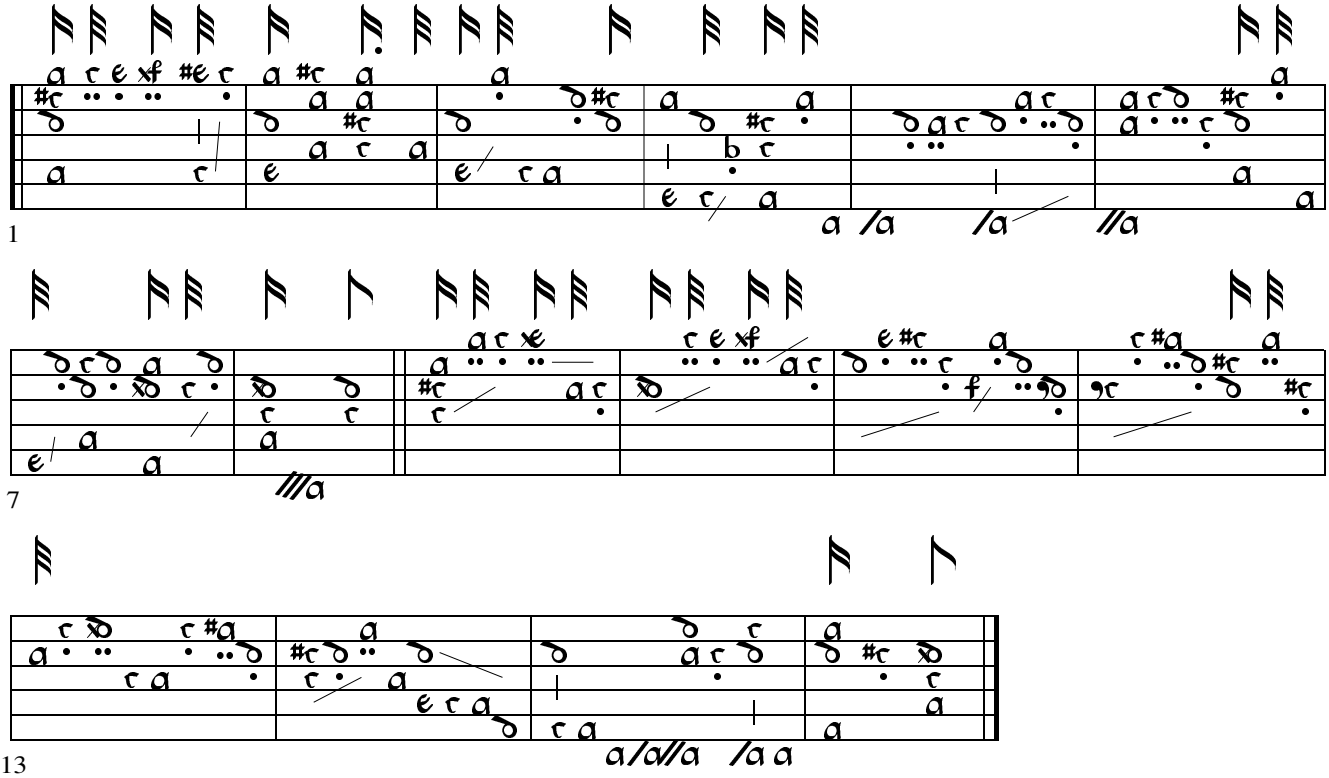
3b. An allmaine - 7F8Ef10C GB-Ctc O.16.2, p. 131



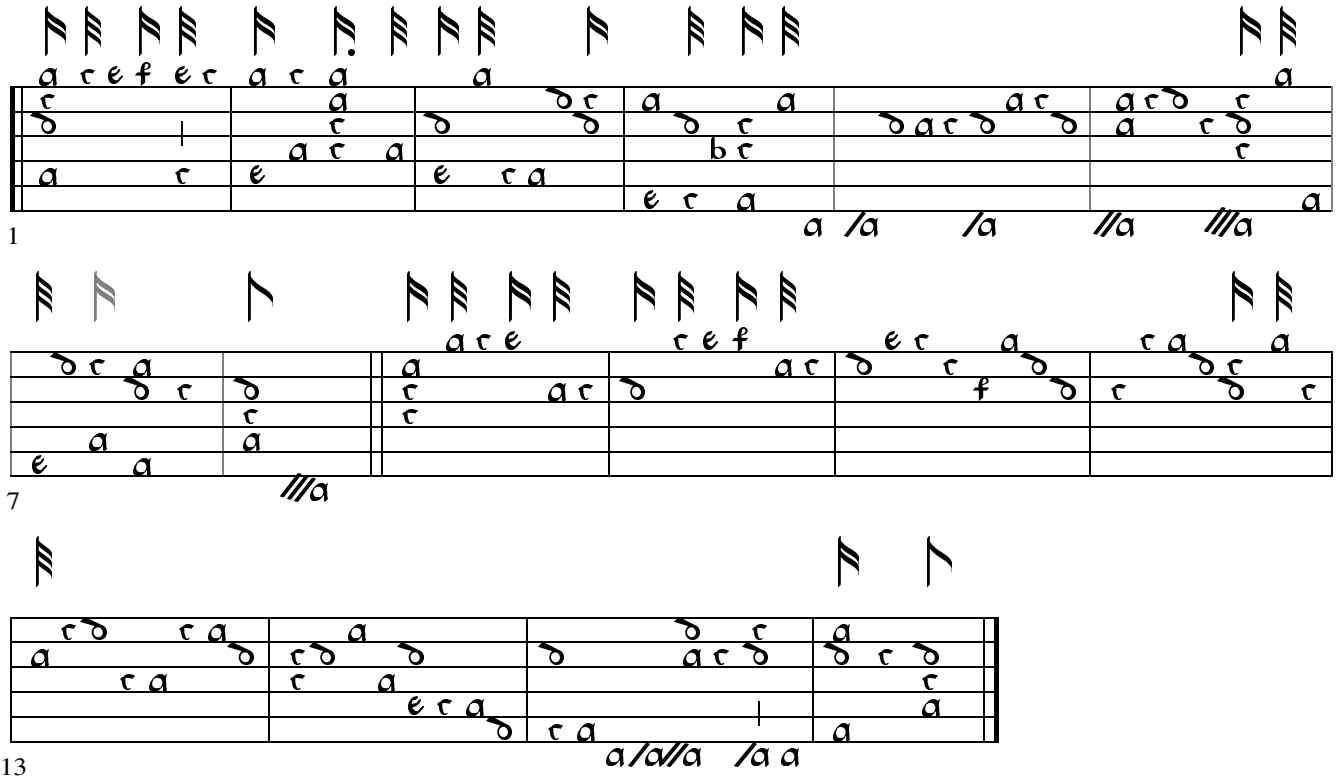
3c. Almayn(e) Ro(bert) Johnso(n) - 7F8Ef9C GB-Lam 603, f. 28r ii



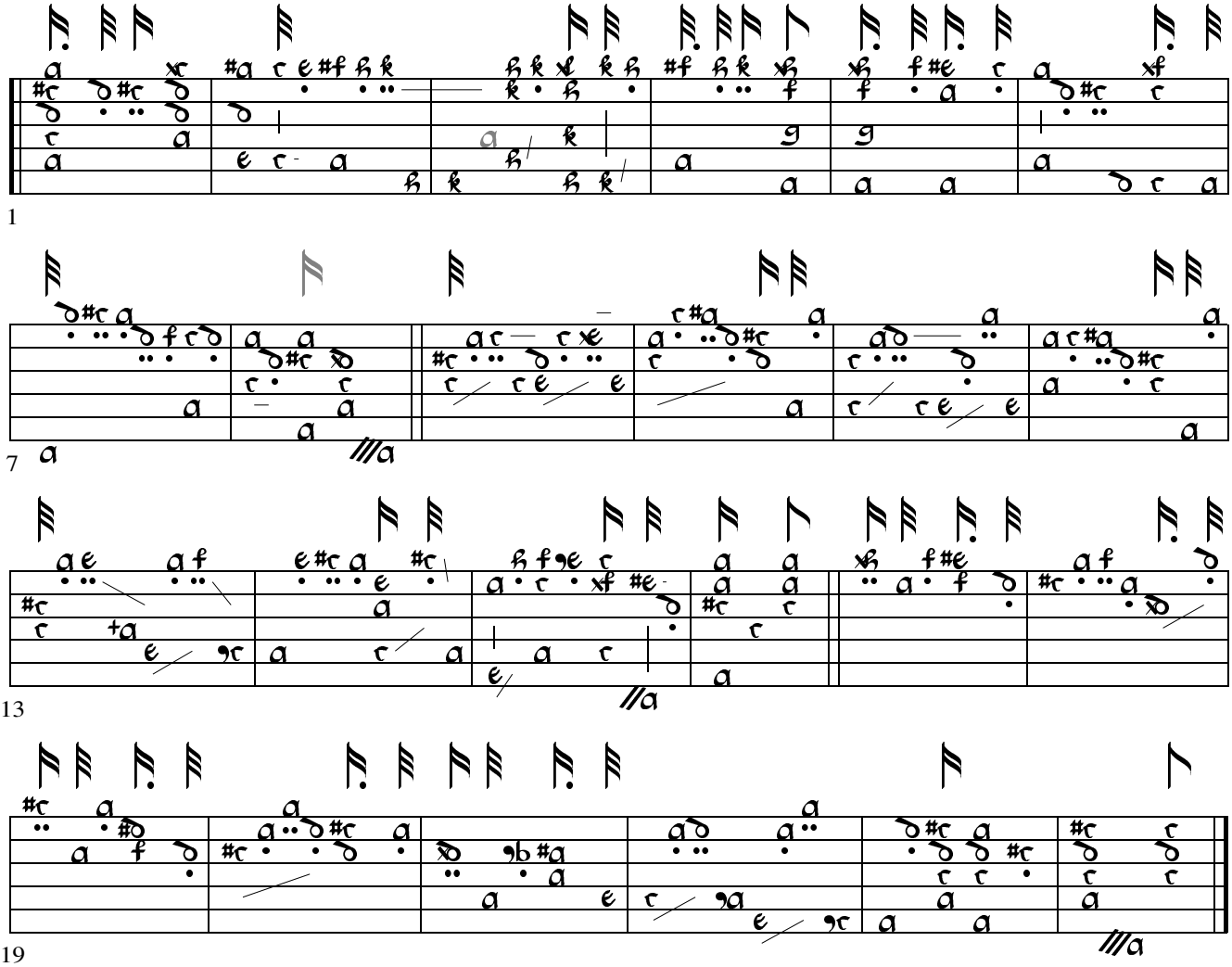
4a. Allmayne by Mr Ro(bert): Johnson - 7F8E9D GB-Lbl 38539, f. 16r



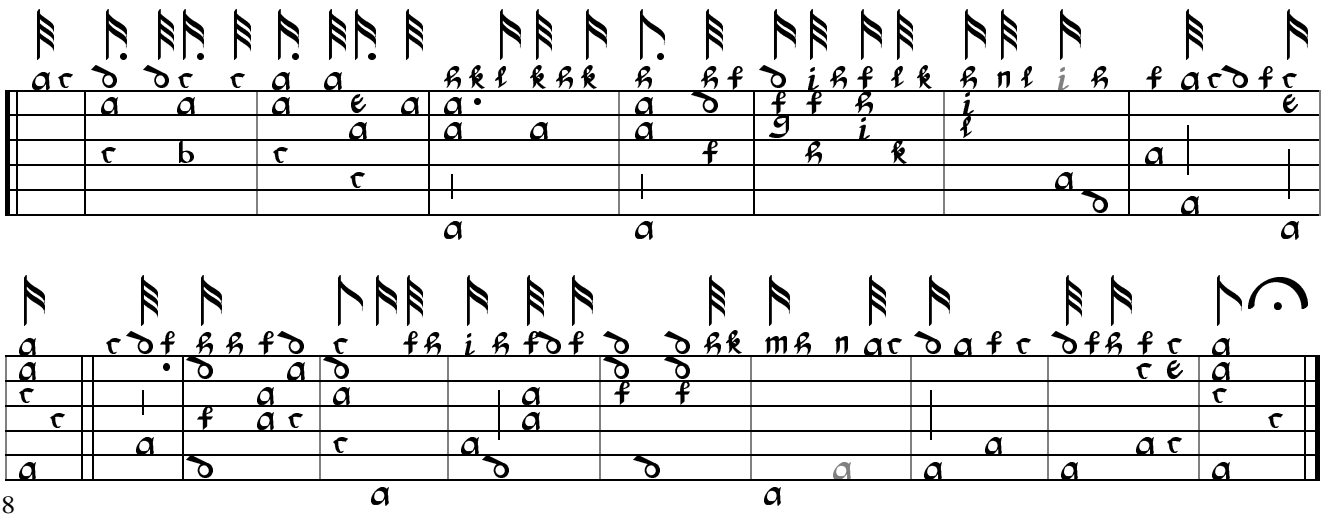
4b. Ballet - 7F8E9D10C PL-Kj mus.40641, f. 9v



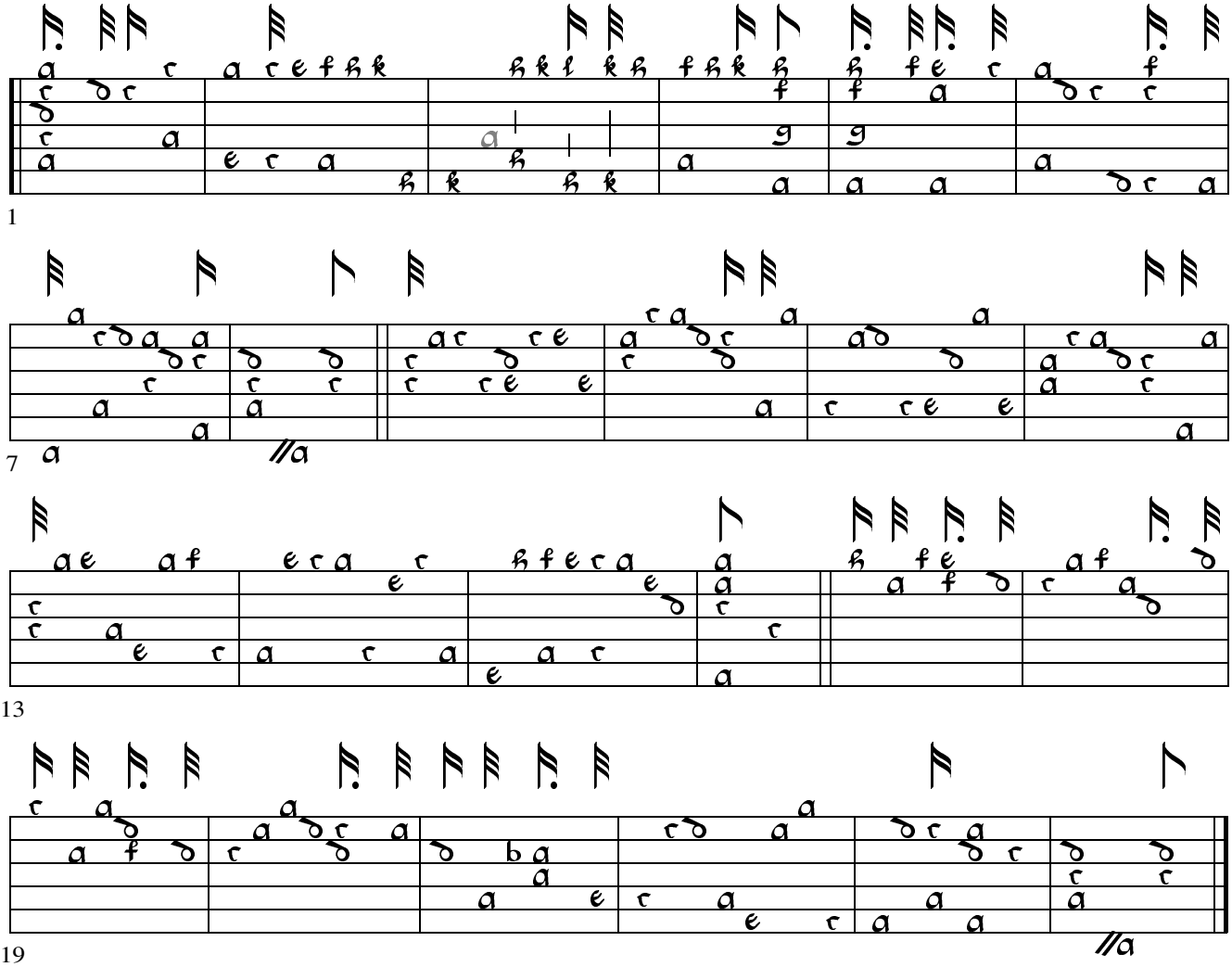
5a. Allmayne by Mr Robert Johnson - 7F9D10C GB-Lbl Add.38539, f. 20v



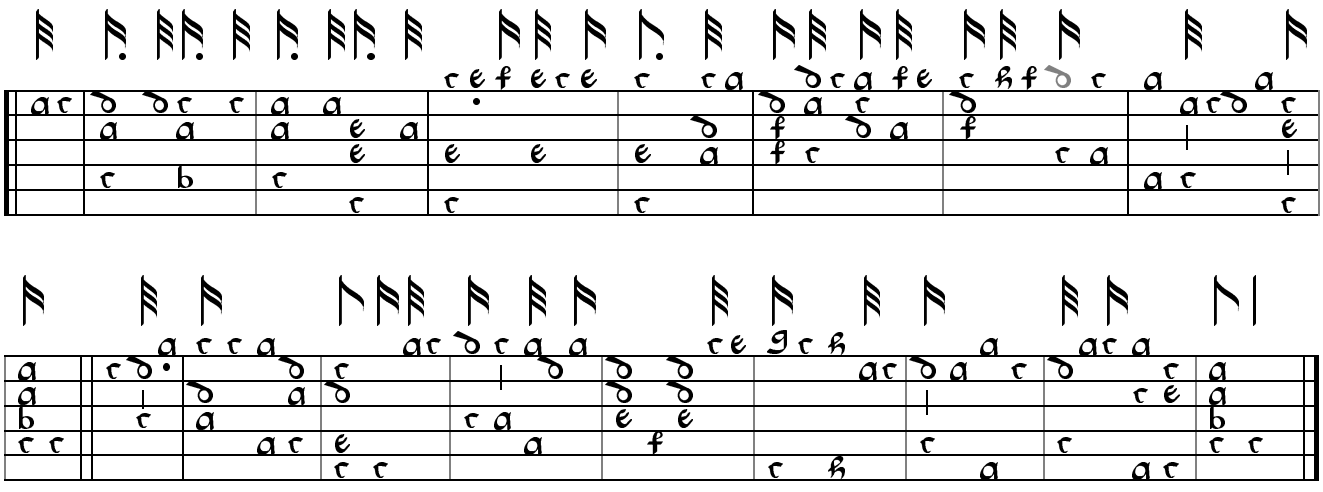
6i. My La(dy) Strangs (Almaine) Ro(bert) Johnson - 7D GB-Cu Dd.9.33, f. 42v



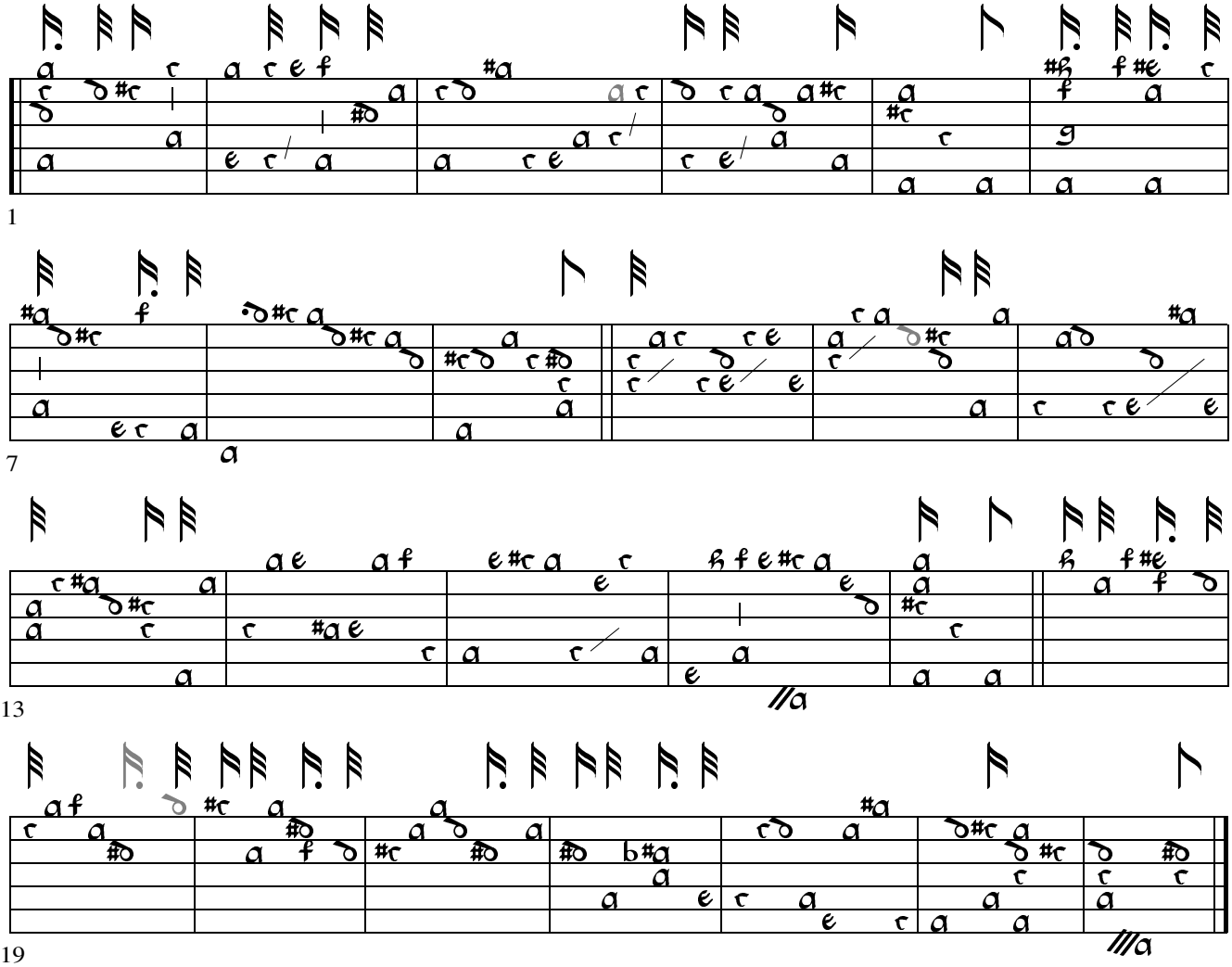
5b. Ballet - 7F9C PL-Kj mus.40641, ff. 9v-10r



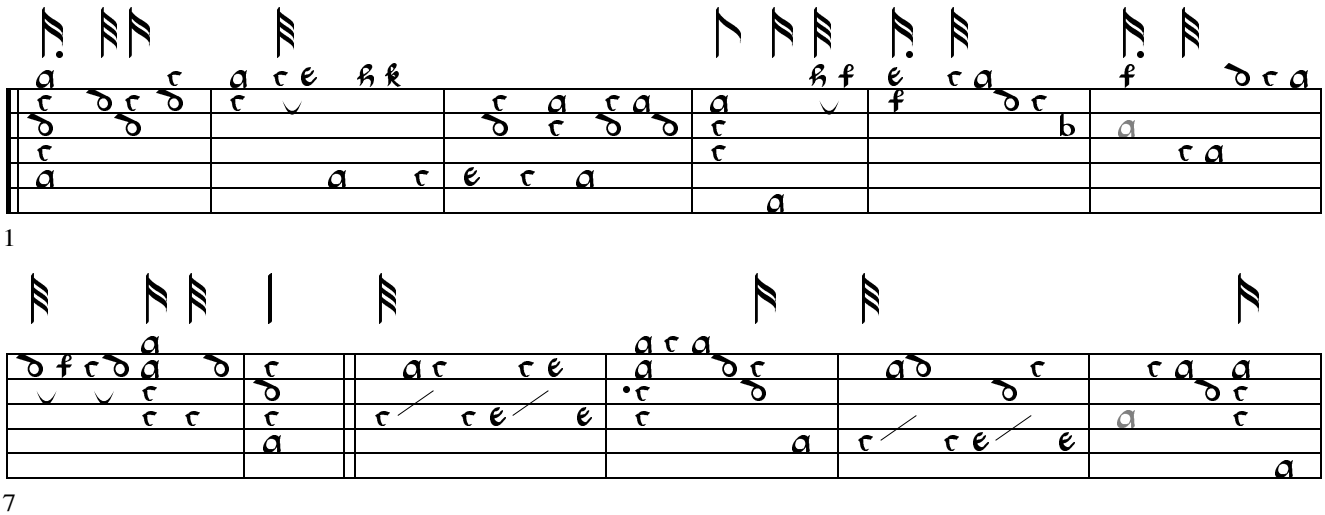
6ii. My La(dy) Strangs (Almaine) Ro(bert) Johnson - 4th lower GB-Cu Dd.9.33, f. 42v

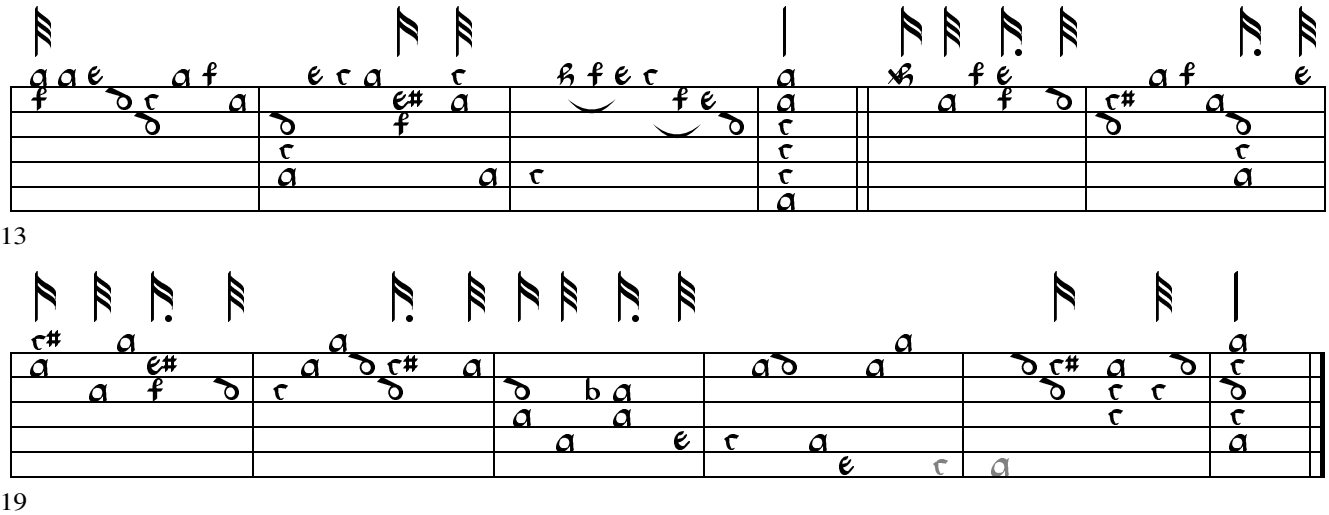


5c. Untitled - 7F9D10C GB-Lam 603, ff. 41r-41v

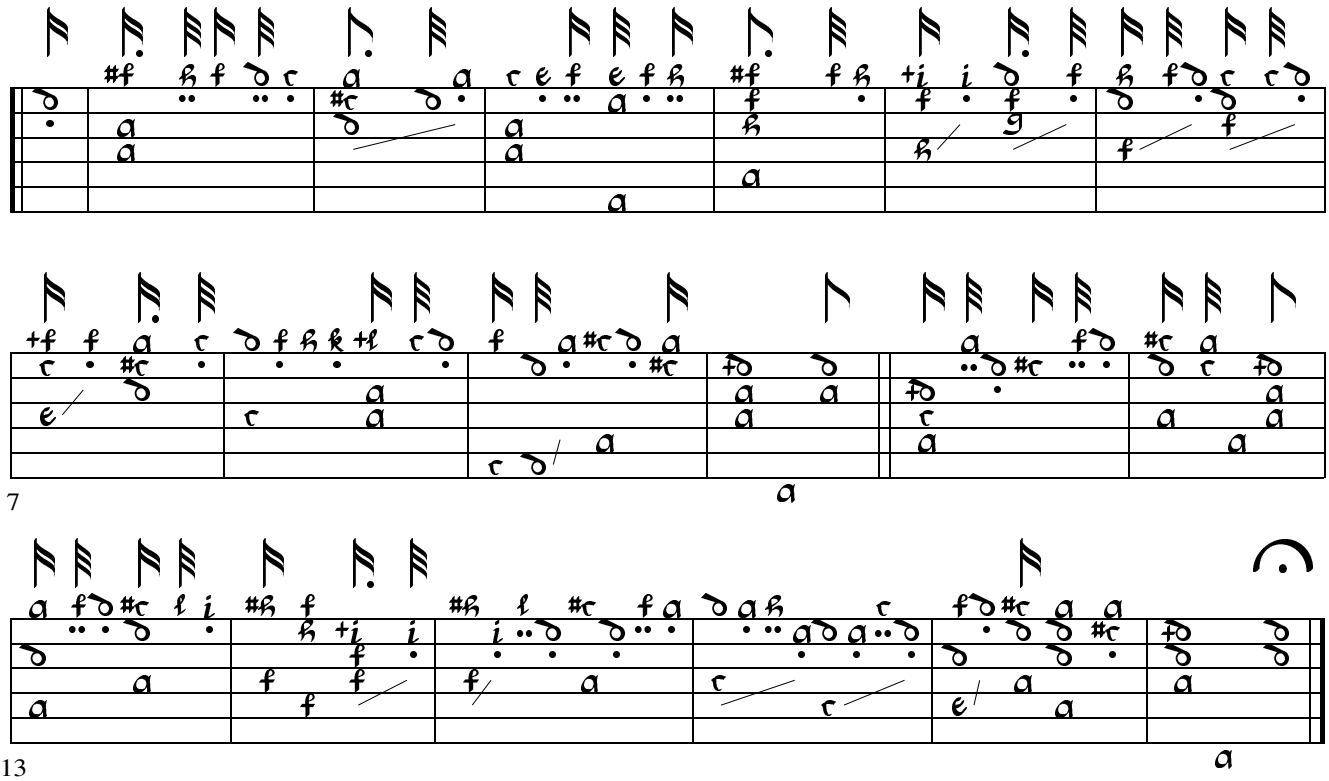


5d. Untitled - lyra viol (ffeff) GB-CHEr DLT-B 31, f. 50v

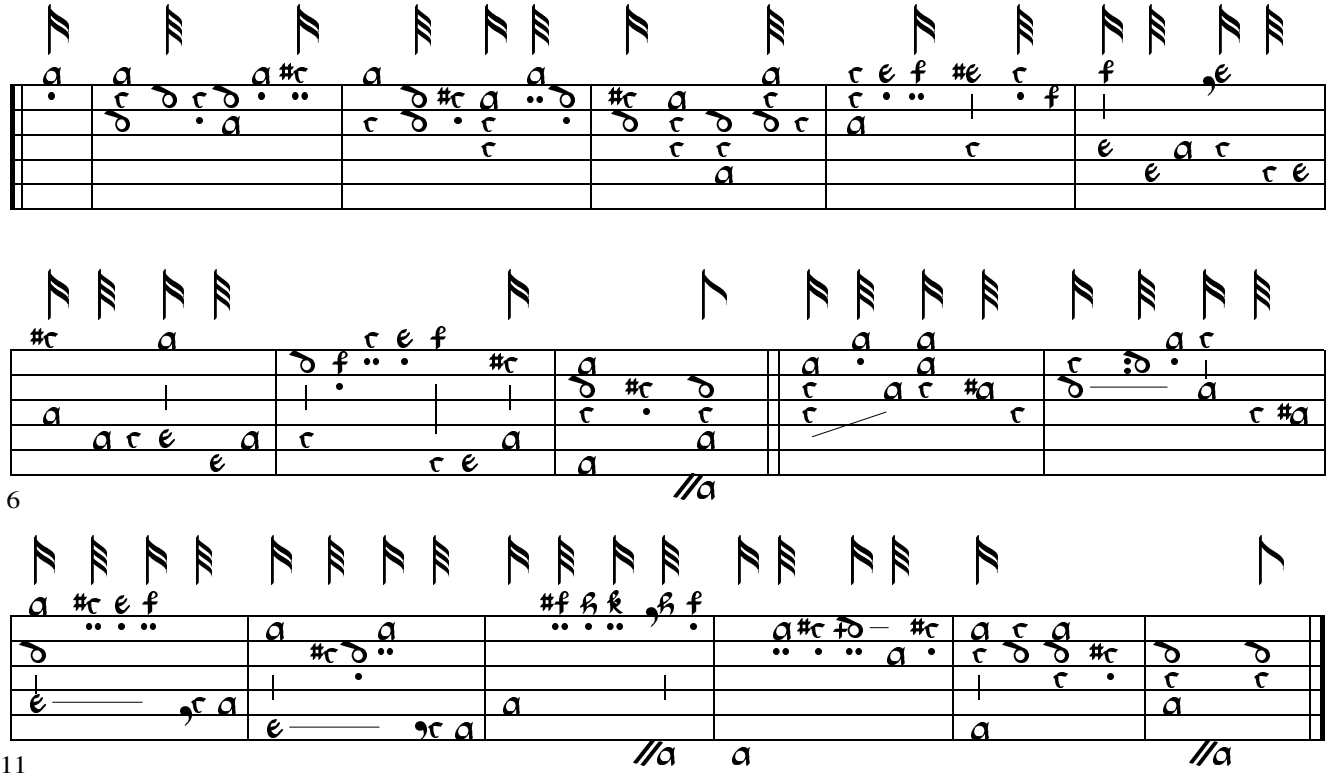




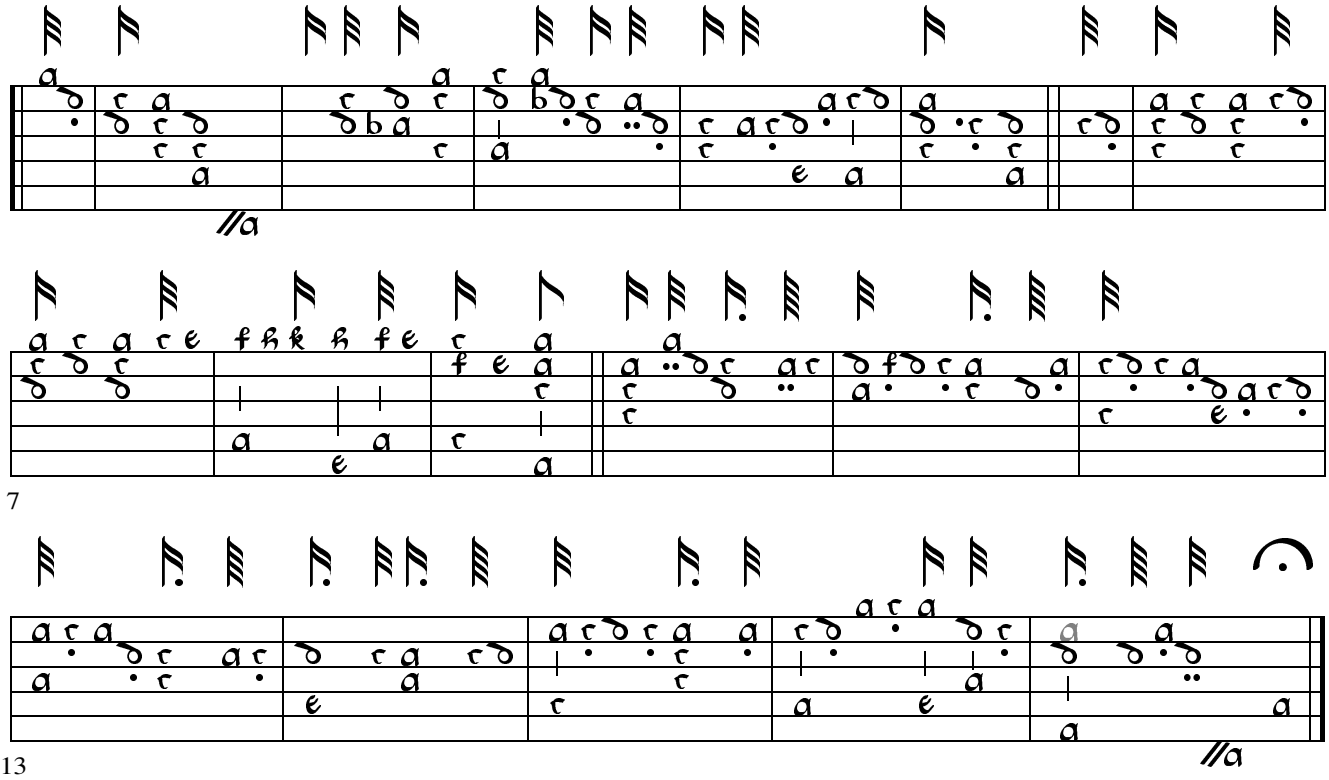
7. An Almayne - 7F GB-Lbl Add.38539, f. 28r ii



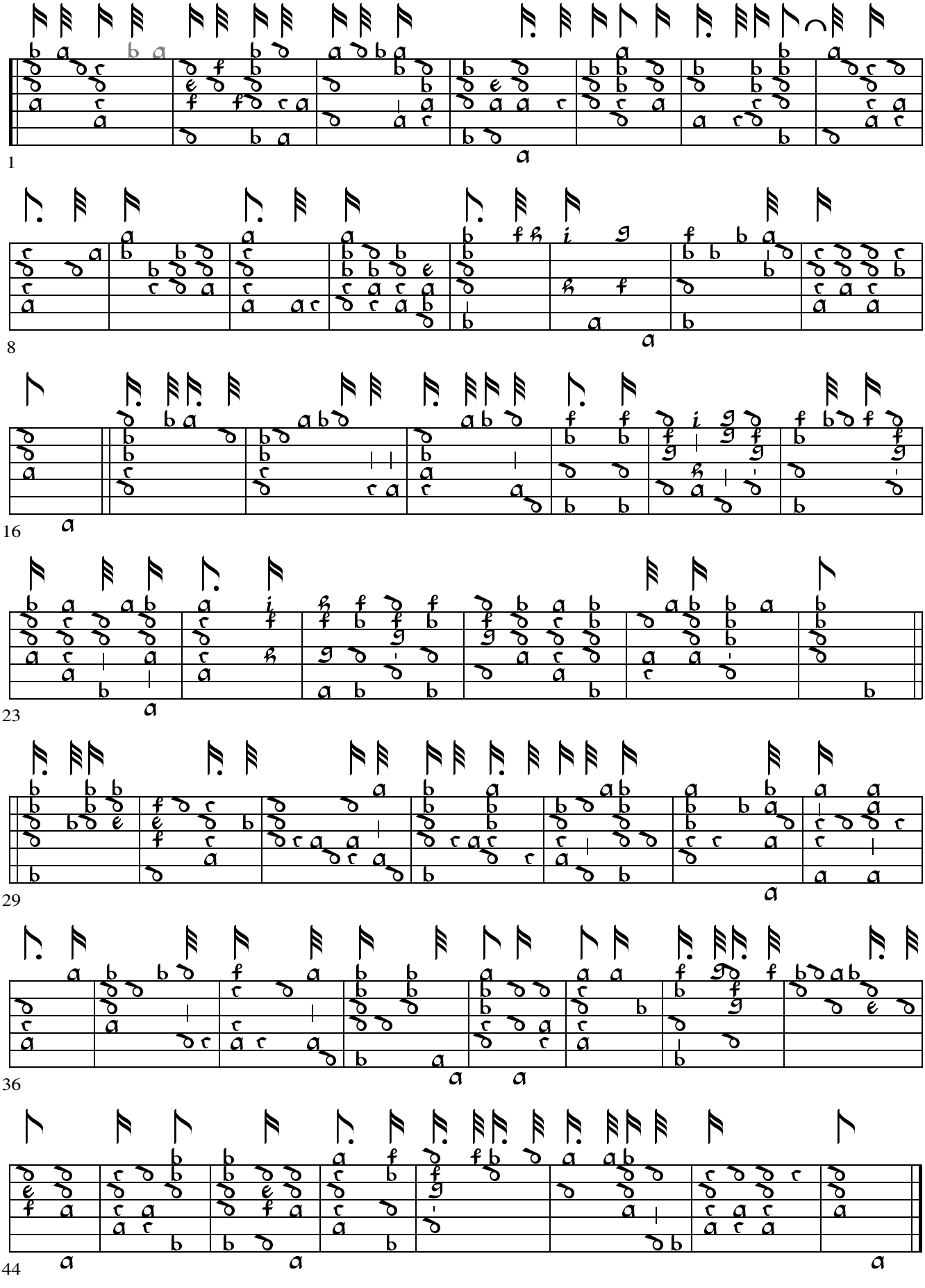
8. An alman Rob(ert):. Jho(nson) - 7F9C GB-Cu Dd.4.22, f. 10r i



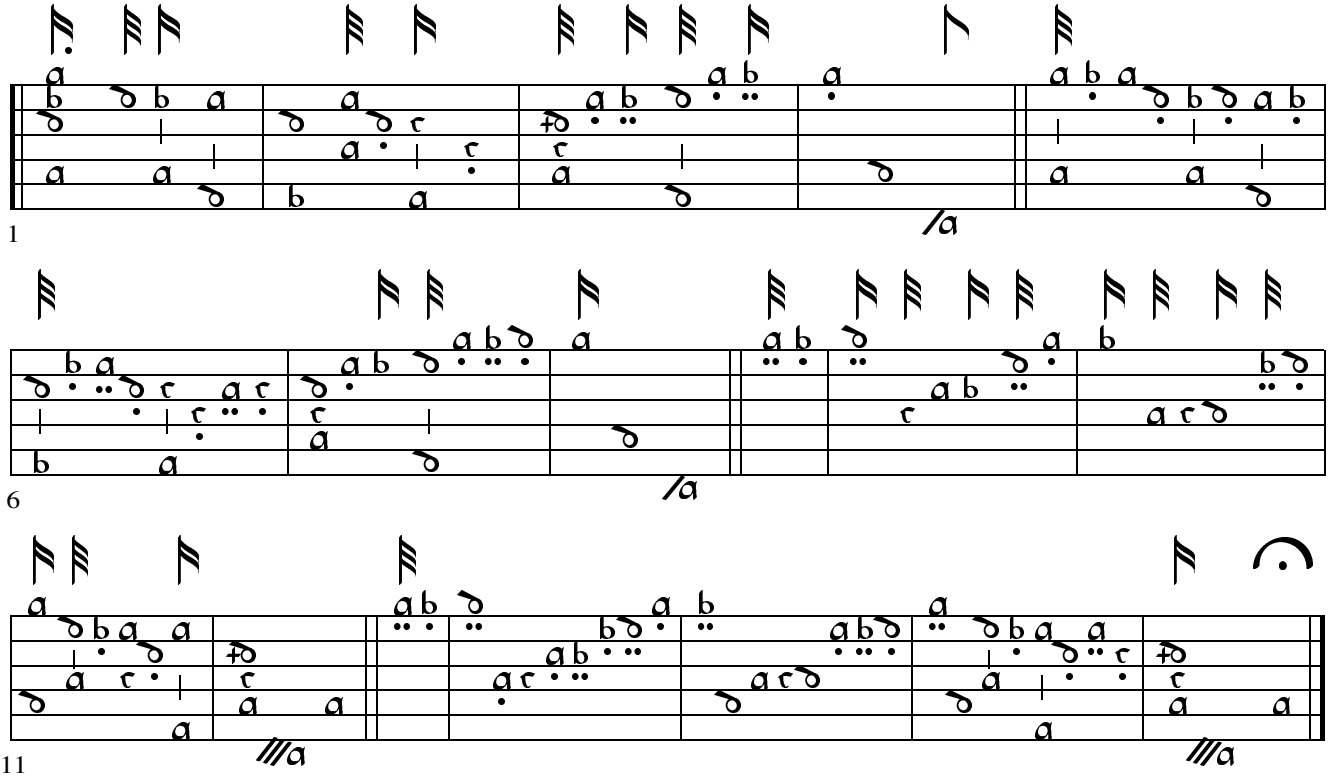
9. Alman(e) Mr Johnson - 9C GB-Lam 603, f. 30r ii



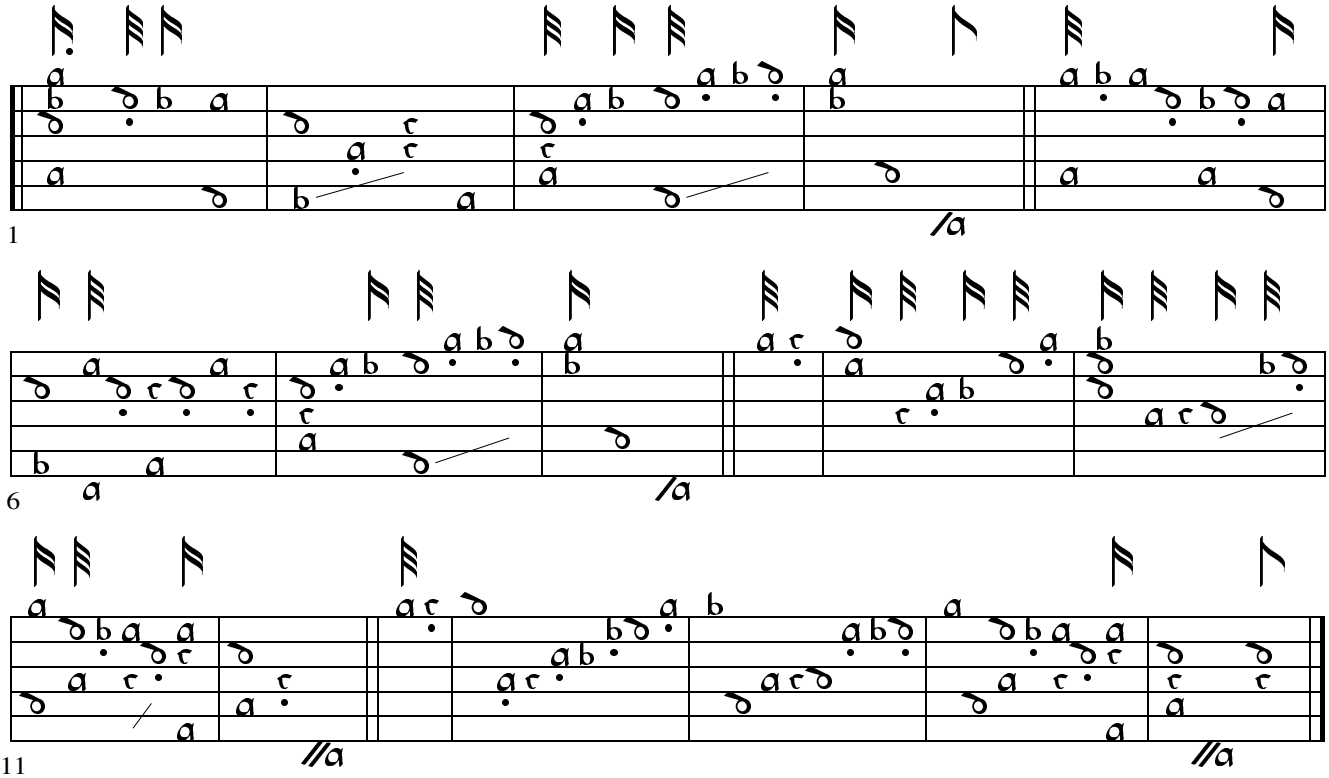
10i. Alman to the stump R(obert) Johnson - 7D, transcribed for lute GB-Och 532, no. 32



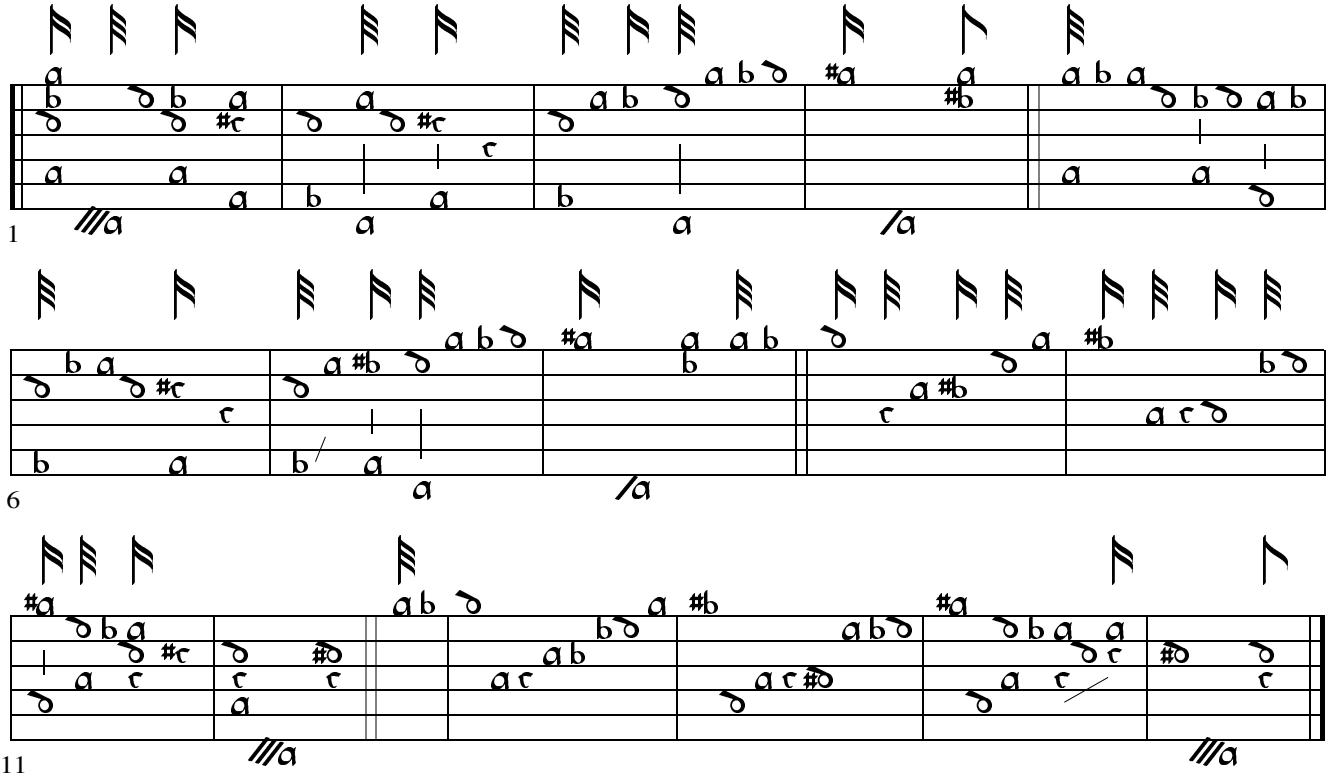
11a. An Almayne mr Johnsonne - 8Ef10C GB-Lam 603, f. 30r iii



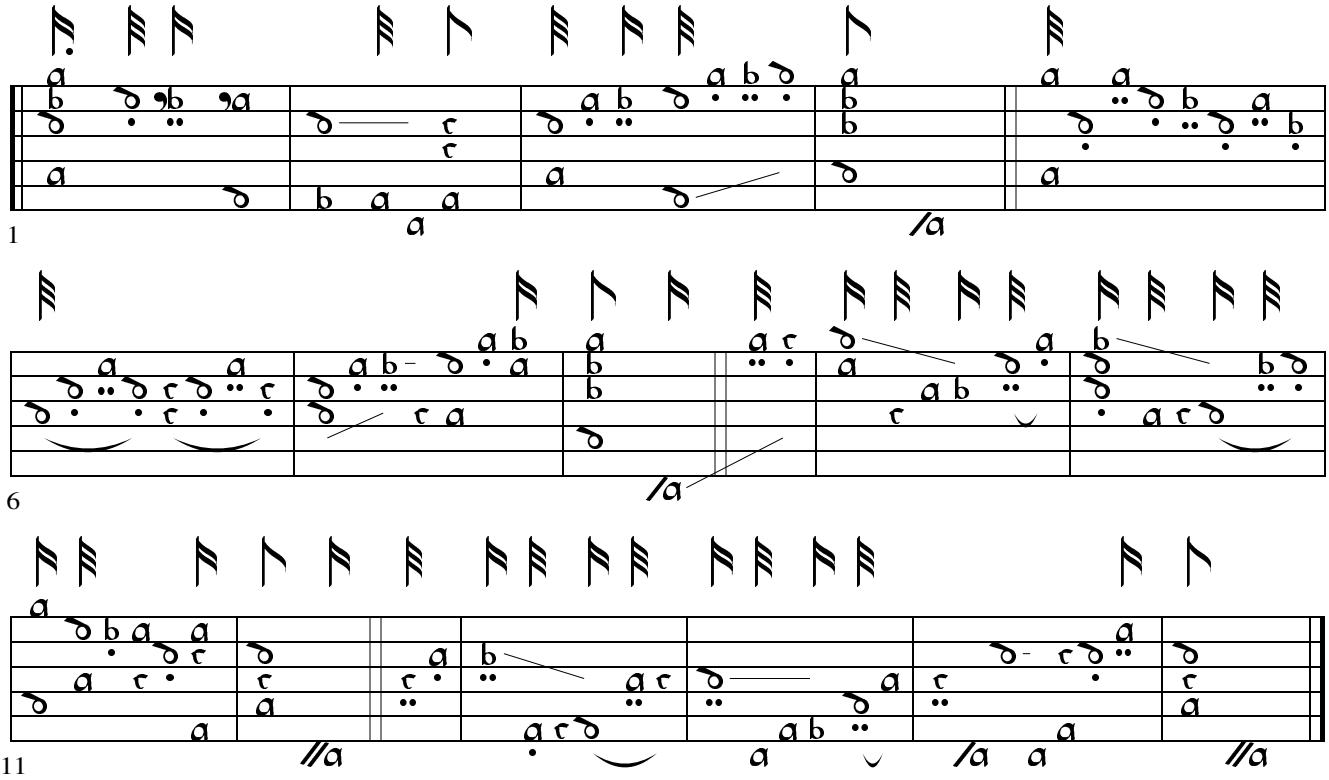
11b. Ballet - 8Ef9C PL-Kj mus.40641, f. 1r



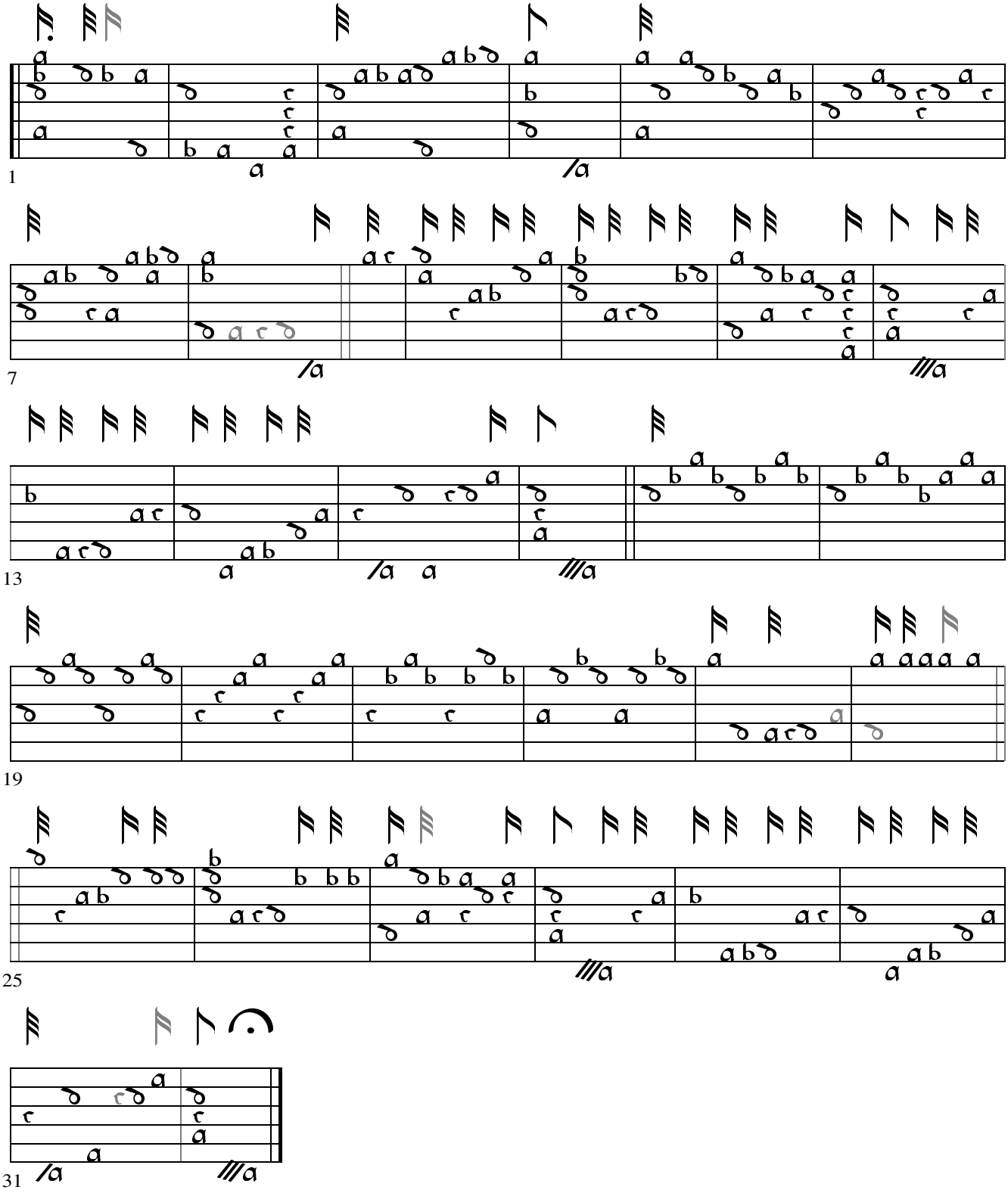
11c. Almane Mr Johnson - 7F8Ef10C GB-Lam 603, ff. 40r-40v



11d. Ballet - 7F8Ef9C Vallet 1615 II, p. 1

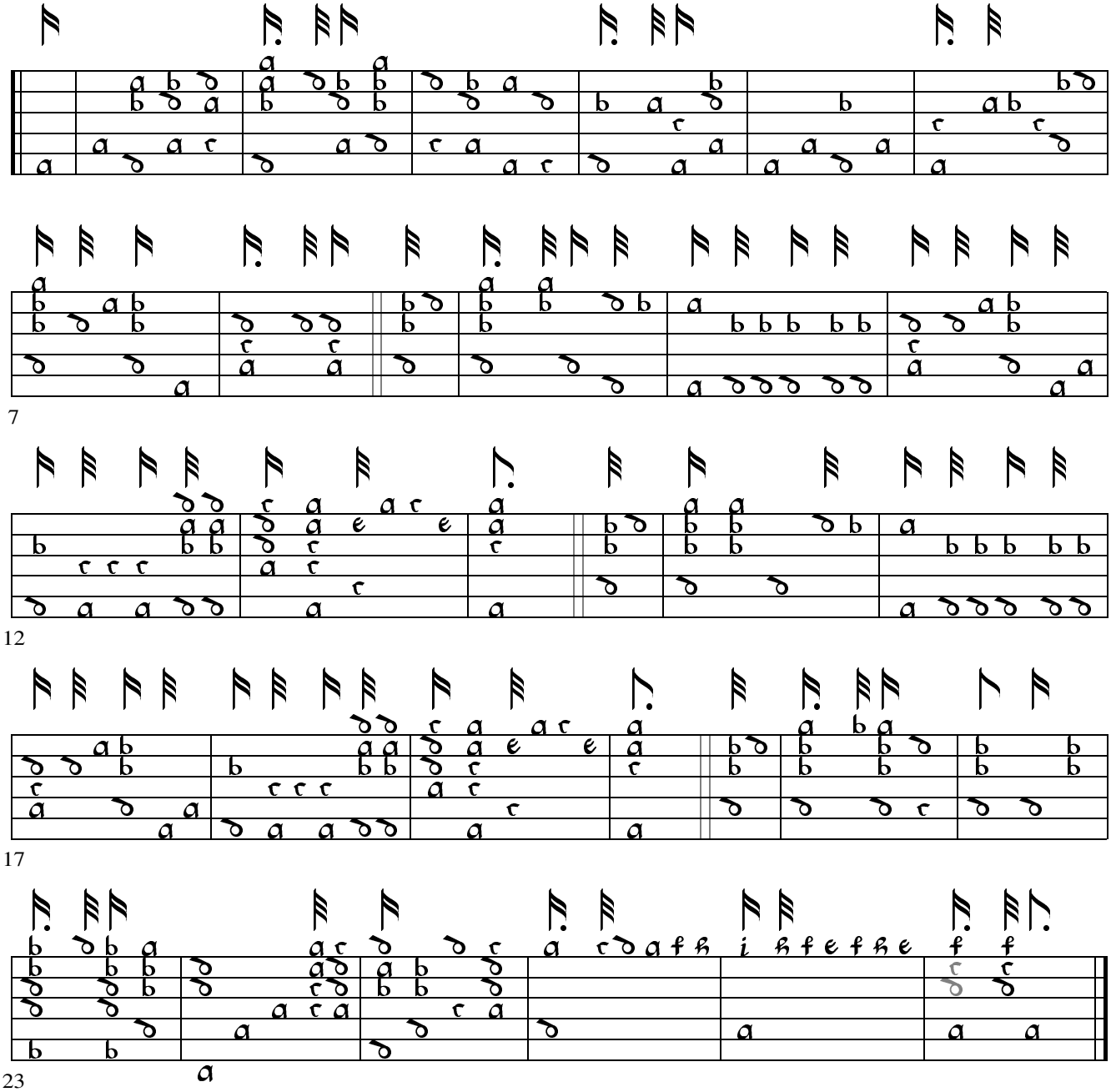


11e. Ballet - Variatio prioris - 7F8Ef10C GB-Lbl Sloane 1021, f. 30r

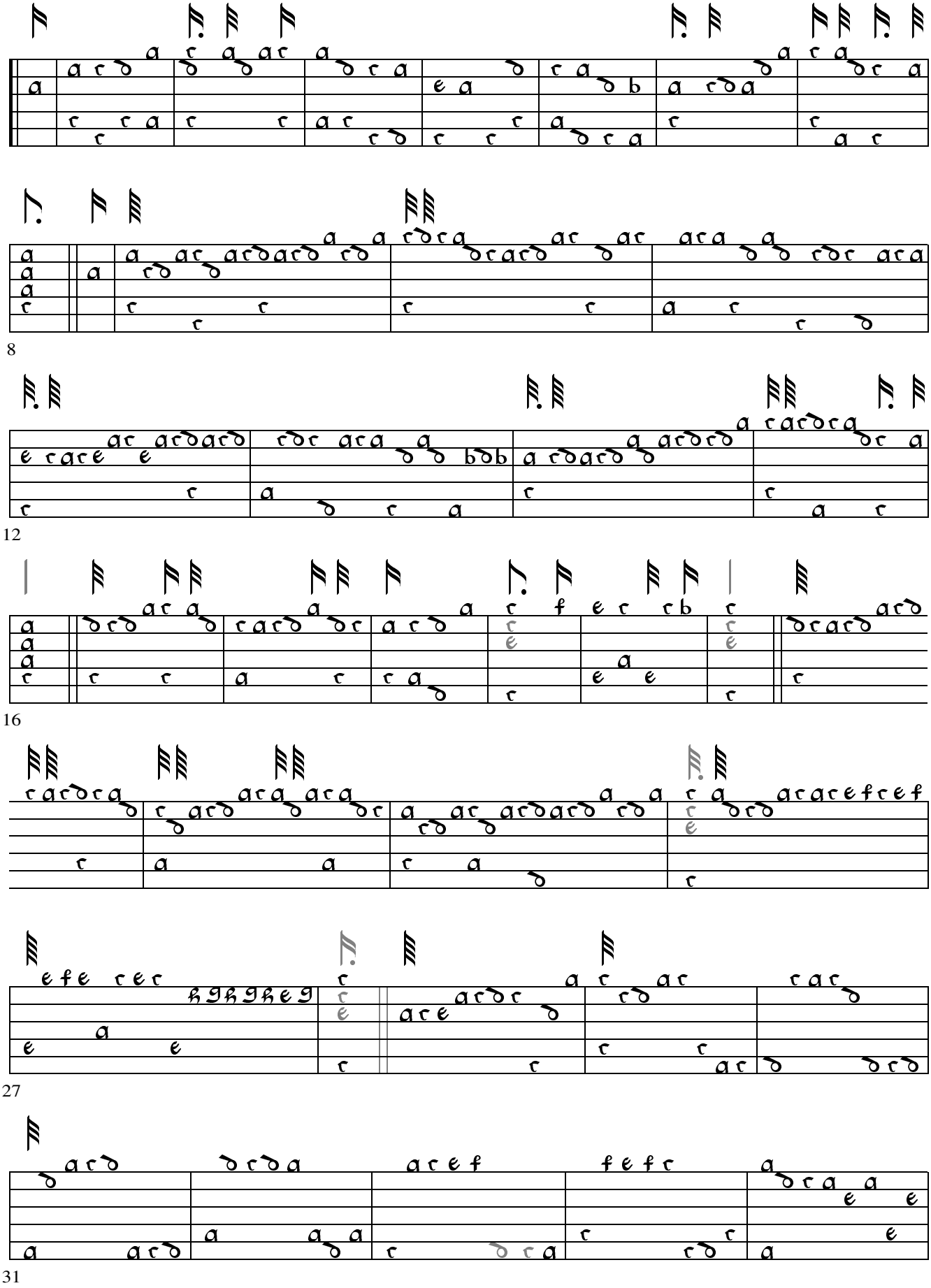


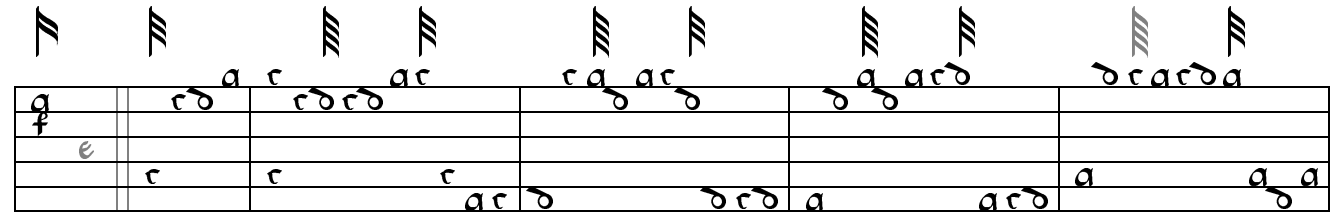
12a. Kits Alemande - 7F

Valerius 1626, p. 186



12bi. Ballet - transposed RUS-SPan O No 124, ff. 69v-70r





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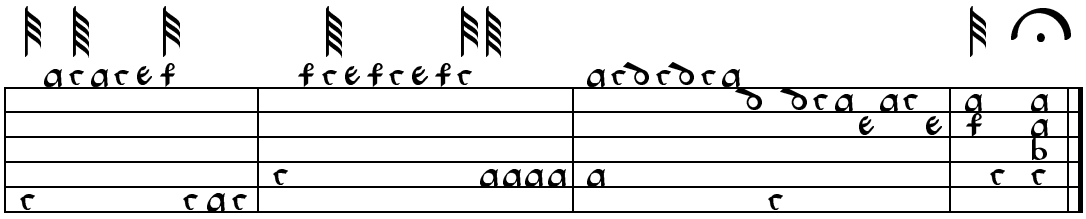

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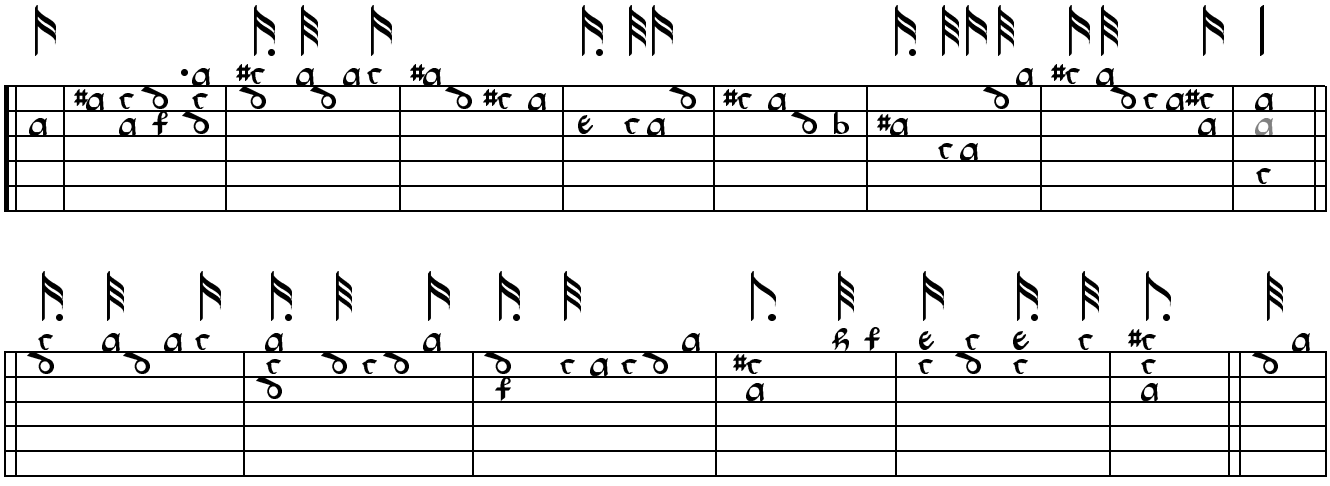
12ci. Almayne Mr Johnson - transcribed from lyra viol (ffhfh) GB-Lbl Add.63852, f. 102r



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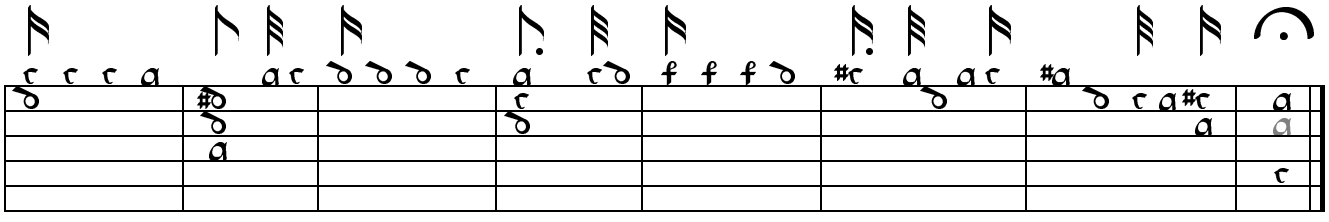
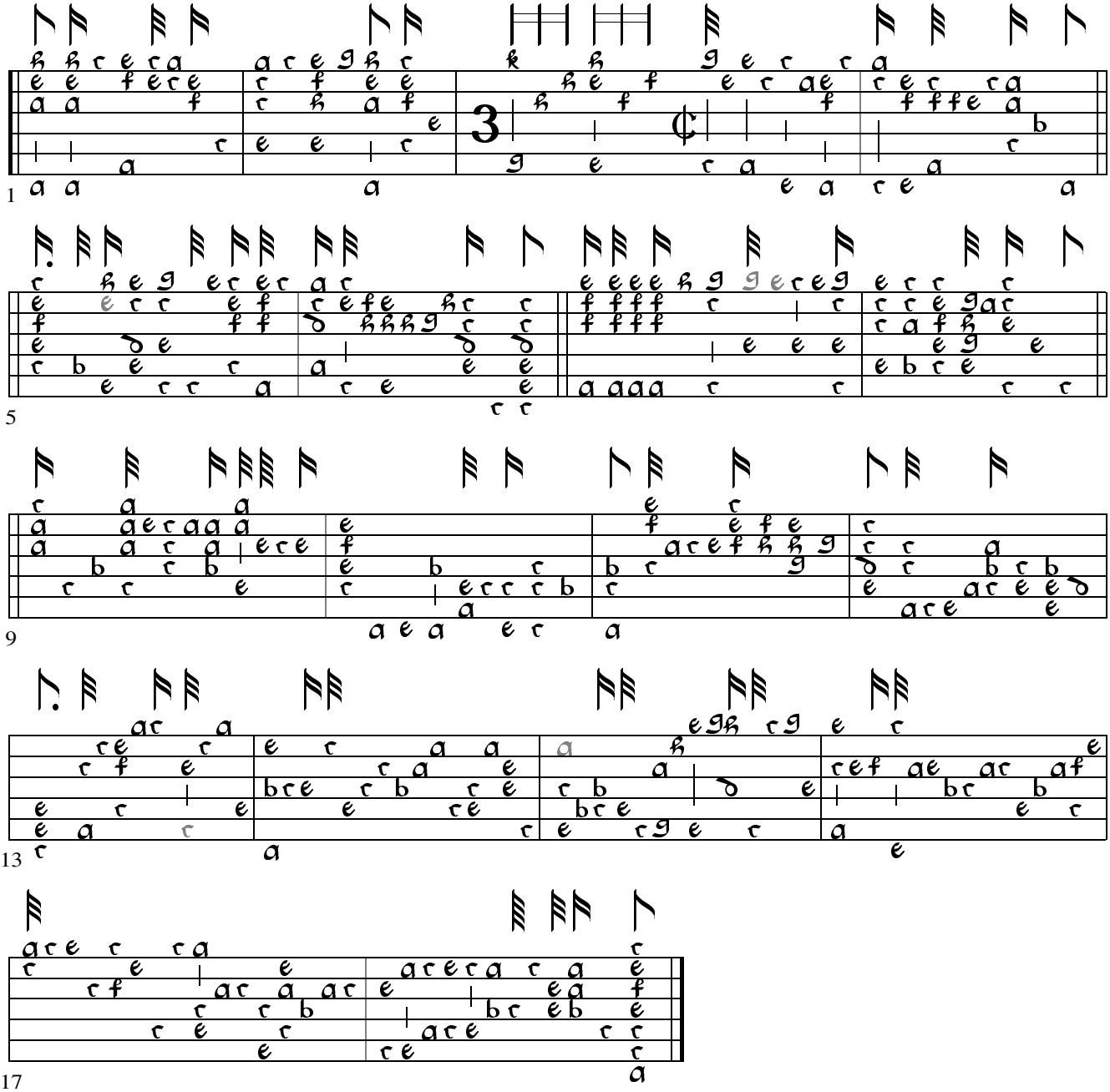
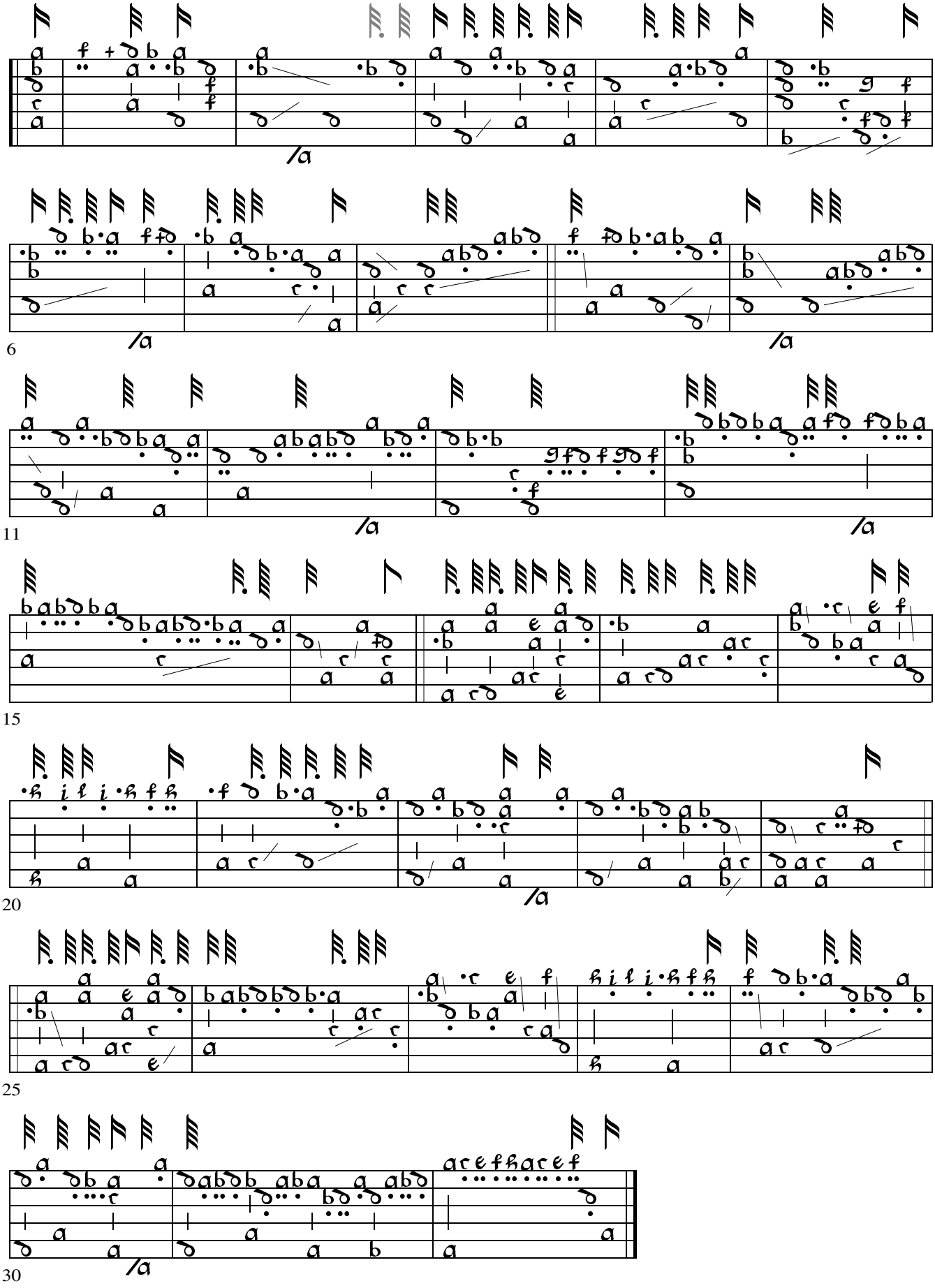


15

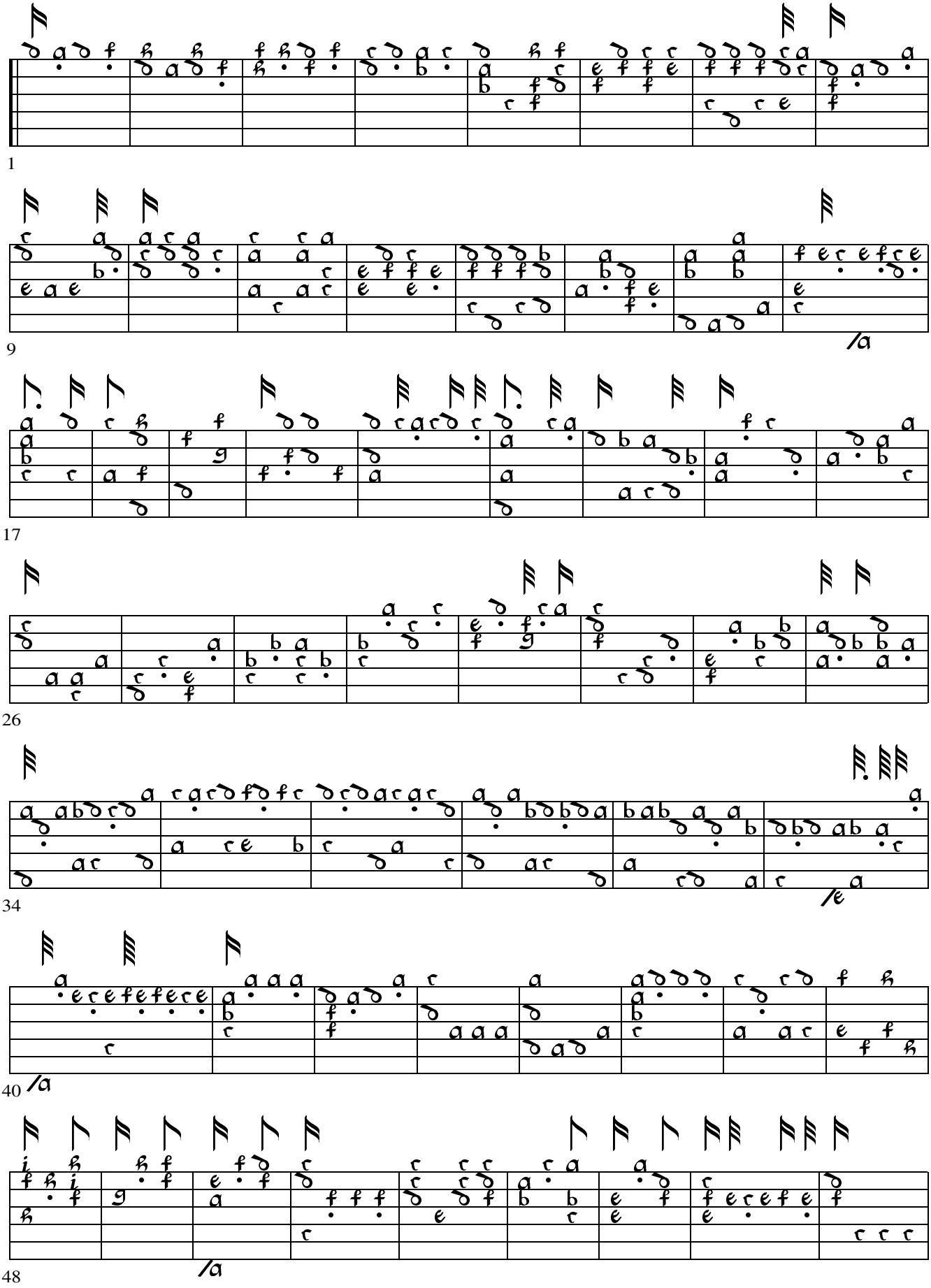
JD51. (Almaine?) J(ohn). D(owland). - 7D GB-Cu Dd.5.78.3, f. 32r

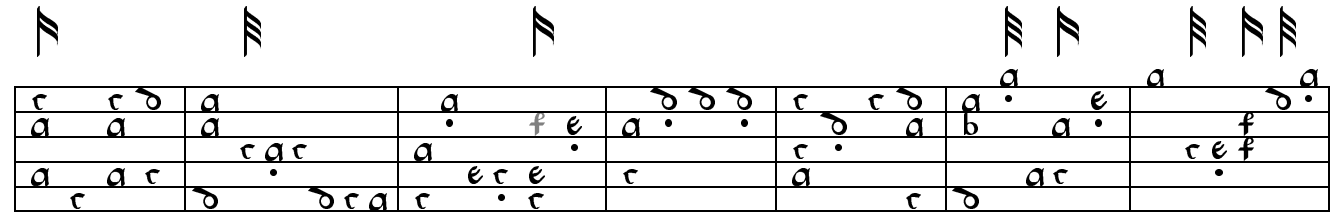


JD96. An Almand By Mr. Jo(hn): Dowland: - 8Ef GB-Lam 603, f. 13r



JDApp. Phantasia 71 - 7D Mertel 1615, pp. 211-212





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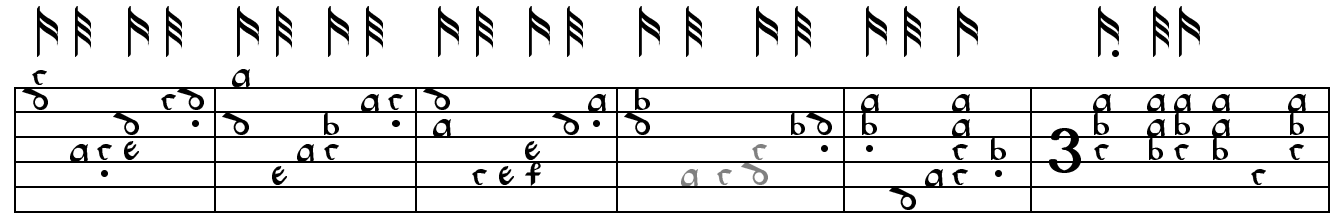

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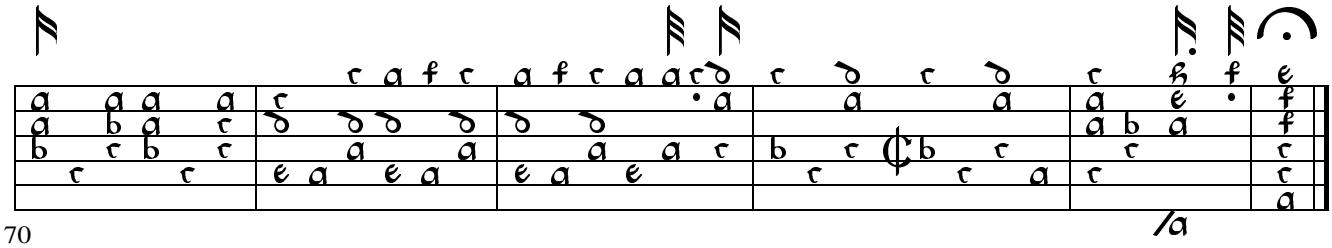

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