Music supplement to the Lutezine to Lute News 148 (December 2023): More than 50 Anonymous Pavans Galliards & Almaines from earlier English sources - reconstruction of GB-Cu Add.2764(2) fragments

A1. GB-Cu Add.8844 (Trumbull *c.*1595), f. 9v *A galliard* 5
A2ai. GB-Eu Dc.5.125 (Thistlethwaite *c.*1570s), ff. 87v-89r *A Pavyan* 6-9
final C strain extended by 4 bars
A2aii. GB-Eu Dc.5.125, ff. 89v-90r *heaven & earth galliard* 9-10
A2b. GB-Lam 602 (Sampson *c.*1609), f. 4r *Heaven and earth* 11
A2c. GB-Lbl Roy.App.58 (*c.*1550s), ff. 52r/55v *Heven & erth* 12
- *Rest of Heven & erth*[1] - duplicate bars 13-14 omitted; Ward 1992[2] ex 126
GB-Lam 600, f. 88v *heaven & earth* - bandora part
GB-Cu Dd.5.20, f. 18r *Heauen and Earth* - bass viol part
A2d. US-NHub osborn 13 (Braye *c.*1550s), ff. 1v-2v *the Kinges Pavan* 13
Ward 1992 ex 76
A3. US-Ws V.a.159 (Giles Lodge dated 1559 & 1571), f. 7v *Alebon galiarde* - Ward 1992 ex 17 12
A4. IRL-Dtc 408/II (*c.*1605), p. 111 *Prannels Galliard* 13
A5. GB-Lbl Stowe 389 (Raphe Bowle), ff. 121v-122r *the kynges pavvion* [3] 14
keyboard: GB-Lbl Roy.App.58, ff. 47v-48r *King Harry the viii*[ib] *pavyn*
- Ward 1992 ex 48
A6. US-Ws V.a.159, f. 5v *A galiard* - Ward 1992 ex 145 14-15
A7. US-NHub osborn 13, ff. 2v-3v *A pavane* 15
A8. GB-Lbl Stowe 389 (1558), ff. 122r-122v *the princes pavion* 16
- Ward 1992 ex 5
A9. IRL-Dtc 410/I (Thomas Dallis *c.*1583), pp. 38-39 *A pauin* 17
A10. GB-NO Mi LM 16 (Willoughby *c.*1575), ff. 23v-25r untitled 18-19
A11. IRL-Dtc 410/I, pp. 98-99 untitled 20
A12. US-Ws V.a.159, ff. 8v-9r *A pavion* - Ward 1992 ex 147 21
A13a. IRL Dtc 408/II, pp. 107-108 *a pauin* - bar 31 extended in b & c 24-25
A13b. GB-Eu Dc.5.125, ff. 8v-9v *A paven - a pavan* 22-23
=A13c. IRL-Dm Z3.2.13 (Marsh *c.*1580), pp. 82-83 untitled 26-27
A14a. IRL-Dm Z3.2.13, pp. 187-186 *A Pavan* 28-29
A14b. IRL-Dtc 408/II, pp. 101-102, 105 *a pauin* 30-31
A15. US-NHub osborn 13, f. 6v *A galliarde* - Ward 1992 ex 83 29
A16. US-NHub osborn 13, f. 5r untitled - Ward 1992 ex 80 31
A17a. GB-NO Mi LM 16, ff. 78r-80r *pavyon ~~galyerd~~* 32-34
=A17b. IRL-Dm Z3.2.13, pp. 62-63 untitled 34-36
A17c. IRL-Dtc 408/II, p. 105 *a galliard* 37
A17d. GB-Eu Dc.5.125, ff. 68v-70r *galliard* 38-39
- rhythm signs doubled in length to original in bars 63-96
A17e. IRL-Dm Z3.2.13, pp. 420-422 untitled 40-43
A17f. IRL-Dm Z3.2.13, p. 60 untitled - beginning missing 44-45
A18a. IRL-Dtc 410/I, p. 47 *Le* (?)*ale* 43
A18b. IRL-Dtc 410/I, p. 36 *a gailliard* 46
A18c. IRL-Dtc 408/I, p. 112 *Wigmores galiarde* [4] 47
cf. GB-Cu Dd.5.20, f. 6r *Wigmours Galliarde* - orphan bass viol part
A18d. IRL-Dtc 410/I, p. 20 *Wugorns gayliarde* 47
A18e. LT-Va 285-MF-LXXIX, f. 41r *Roigniores Gaillarde* - trans bandora 47
A19. IRL-Dm Z3.2.13, p. 37 untitled 45
A20. GB-Lbl Stowe 389, ff. 121v i-121r iii *This ys the begynynge of*
the same behinde - A galliard uppon the same above - Ward 1992 ex 148a 46
A21. IRL-Dm Z3.2.13, p. 56 untitled 48-49
A22. IRL-Dtc 410/I, p. 150 ii untitled 49
A23i. IRL-Dm Z3.2.13, p. 398 *Expectate* (pavan) - transcribed bandora 50
A23ii. IRL-Dm Z3.2.13, p. 399 *Expect: Gally* - transcribed bandora 52
A24a. GB-NO Mi LM 16, f. 80r *Nusqua*(m) 51
A24b. IRL-Dm Z3.2.13, p. 35 untitled 52-53
A24c. IRL-Dtc 408-II, pp. 106-107 *a galliard caled nusquam* 54-55
A25. GB-Eu Dc.5.125, f. 6r untitled 55
A26. IRL-Dm Z3.2.13, p. 37 *Incip: Galli:* 56-57
A27a. IRL-Dm Z3.2.13, p. 25 *Almayne* - false start omitted 57
A27b. GB-NO Mi LM 16, ff. 17v-18r *Alman* 58
A28. GB-NO Mi LM 16, ff. 80v-81r *galyard* 59
- a7 in F added editorially as an alternative to c6 on a 6-course
A29. GB-NO Mi LM 16, ff. 15r-17r *A new Almaine* 60-61
A30a. GB-Eu Dc.5.125, ff. 6v-7r *galliard* 62-63
=A30b. IRL-Dm Z3.2.13, p. 57 untitled 63-64
A31a. GB-Cu Dd.2.11, f. 86r *Scottishe Galliard* 65
=A31b. IRL-Dm Z3.2.13, p. 99 untitled 66
A31c. IRL-Dm Z3.2.13, p. 117 untitled 67
A31d. IRL-Dtc 410/I, p. 41 The s*chothe gayliarde* 68
A31e. IRL-Dtc 410/I, pp. 44-45 *Scothe gayliarde* 69
A32. GB-Eu Dc.5.125, f. 24v untitled 68
A33a. IRL-Dtc 410/I, p. 211 *Cur mundus Militat* [5] 70
A33b. GB-Lam 601 (Mynshall *c.*1597-9), f. 9v *Ladie Maries galliard* 70
A34a. IRL-Dm Z3.2.13, p. 359 [?]*mp - A Dump* 70-71
5 and 8 minims between bars 12-13 and 18-19 omitted here
=A34b. US-Ws V.a.159, ff. 14r-15v *A Dumpe*[6] 72-73
=A34c. GB-Lbl Add.31392 (*c.*1605), ff. 16v-17r *Militis dumpe* 73-74
A35a. IRL-Dm Z3.2.13, p. 103 untitled 75
A35b. GB-Lam 601, f. 6v *Labandelay shote* [7] 76
A35c. IRL-Dtc 410/I, p. 14 *bandalashote galyarde* - additional strain 76
A35d. GB-NO Mi LM 16, ff. 22v-23r *Galiard Labandala shotta* 77
=A35e. IRL-Dm Z3.2.13, p. 368 untitled 78
A36. IRL-Dm Z3.2.13, p. 118 ii untitled 79
A37. IRL-Dm Z3.2.13, pp. 244-246 untitled 80-83
GB-Lbl RM24.d.3 (Forster 1624), ff. 87v-90r p. 170 *The Marchants Dreame* - cognate with all sections see *Musica Britannica* 55, no 34
A38a. IRL-Dm Z3.2.13, p. 79 untitled 84-85
=A38b. GB-NO Mi LM 16, ff. 20v-21r untitled 85
A38c. IRL-Dtc 408/II, p. 97 *a galliard caled e lume alta* 86-87
A39a. IRL-Dtc 410/I, p. 214 *galiard* 87
A39b. IRL-Dm Z3.2.13, p. 36 untitled 88-89
A40a. IRL-Dtc 410/I, p. 213 *gagliard* 89
A40b. IRL-Dm Z3.2.13, p. 76 i untitled 90
A41. IRL-Dm Z3.2.13, p. 92 untitled 91
A42. IRL-Dm Z3.2.13, p. 58 *A Gall:* 92-93
A43. IRL-Dm Z3.2.13, p. 76 ii untitled - duplicate bars 1-11 omitted 93
A44a. IRL-Dm Z3.2.13, pp. 80-81 untitled 94-96
A44b. GB-NO Mi LM 16, f. 40v untitled fragment 96
A45. IRL-Dm Z3.2.13, p. 84 untitled 97-98
A46. IRL-Dm Z3.2.13, p. 102 untitled 98-99
duplicated bars 41, and 47-48 displaced to between 39-40 omitted
A47. IRL-Dm Z3.2.13, pp. 116-117 untitled 100-101
A48. GB-Lbl Stowe 389, f. 121v ii *galliarde* - Ward 1992 ex 148b 101
A49a. IRL-Dm Z3.2.13, pp. 124-125 untitled 102-103
A49b. GB-NO Mi LM 16, f. 21r *gallyard* 103
A50. IRL-Dm Z3.2.13, p. 257 *kial*? 104
A51. IRL-Dm Z3.2.13, p. 357 *galli - a galli* 105
A52a. IRL-Dtc 410/I, p. 42 *A gayliarde* - walsingham tune? 105
A52b. GB-NO Mi LM 16, ff. 19r-20r untitled 106
A53. GB-NO Mi LM 16, ff. 12r-12v untitled 107
A54. IRL-Dtc 408/II, p. 101 *mary thornyes galliard* 107

[1] See Thomas Wyatt's poem 'Hevyn and erth and all that hear me plain'. Cognates: mixed consort: GB-Lam 600, f. 88v *heaven & earth* - bandora; GB-Cu Dd.5.20, f. 18r *Heauen and Earth* - bass viol; keyboard: GB-Cfm 168, pp. 196-197 *Heaven and Earth Fre*; GB-En 9447 (Burnett), ff. 125v-131v *The Queine of Inglands Lessoune - Musica Britannica* 15 no. 77; instrumental ensemble: D-Usch 130a-b, f. 23v/23v *XXXVI Pavana Englessa* - à2; GB-Eu La.III.483 (Wode), pp. 188-189 [C], p. 176 [T], pp. 182-183 [B] *Prince Edwards pauen* - VdGS 1205 & GB-Lbl Add.33933, f. 80r *prince Edwards pauen iiii ptes* - [A] *Musica Britannica* 15 no. 76; Gervaise 1555, ff. 3v-4r *Pavanne d'Angleterre - Gaillarde* - à5; Hessen *Viel Feiner Lieblicher Stucklein* 1555, sig. C2r untitled - à5.

[2] John M. Ward *Music for Elizabethan Lutes* (Clarendon Press 1992), vol 2.

[3] 'A' strain absent, reconstructed based on lute intabulation of the keyboard setting by Ray Nurse in *LSAQ* 51/2 (Summer 2016), p. 24.

[4] Used as a ballad tune, see Andrew Clark (ed.) *The Shirburn Ballads 1585-1616* (Clarendon Press 1907), p. 40 no. VII 'All careful Christians, mark my song ... to the tune of Wigmor's Galliard' and p. 81 XVII 'Come! ... What shall I say ... To the tune of 'The glasse doth run' [from refrain of no. VII so same tune?].

[5] The title probably refers to the music on the previous page rather than this galliard, set to the words 'Cur mundus militat sub vana gloria', edited in Christopher Goodwin *The English Lute Songs before Dowland* I (Lute Society Editions 1996), no. 18. For the text see Richard Edwards *The Paradyse of daynty deuises* 1576, p. 5: 'THE TRANSLATION of the blessed Saint Barnards verses, conteyning the unstable felicitie of this wayfaring worlde. CVR mundus militat, sub vana gloria, cuius prosperintas est transitoria? Tam cito labitur eius potentia, quam vasa figuli, quae sunt fragilia' [first of 8 verses].

[6] Nos. 32a/b edited in Michael Fink *Down in the Dompes: The Collected English Lute Dumps* (Westminster CA, LGV Publishing Inc. 2008), nos. 8 & 9.

[7] Robert Spenser suggested the title could be a corruption of 'le branle de l'Escosse', that is a Scottish dance, but for alternatives see Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 418-420. The list *c.*1591 of dance tunes found at Lleweni Hall in North Wales includes 'labandilo shot', see Sally Harper 'An Elizabethan Tune List from Lleweni Hall, North Wales' *RMA Research Chronicle* no 38 (2005) pp. 45-98, and is referred to in plays such as the anonymous *Misogonus* c.1564-1577 act II scene V for a song 'to the tune of Labondalose Hoto' beginning 'O mighty Jove! some pity take On me poor wretch, for Christ's sake' and in 'A Pleasant Commodie, called looke about you' published in 1600, when Blocke the servant offers to 'set out a mourneful Dittie to the tune of Labandalshot, or row wel ye Mariners' [a different tune, edited in the *Lutezine* to *Lute News* 118 (July 2016)]. It is also called for as a ballad tune, including Richard Jones *Handefull of pleasant delites* [1566]/1584, no. 29 'A sorrowfull Sonet, made by M. George Mannington, at Cambridge Castle. To the tune of Labandala Shot' and *The Shirburn Ballads 1585-1616* (edited by Andrew Clark, Clarendon Press 1907), p. 50, IX 'A proper new ballad, devised upon the theam I know not what ... 1614. To the tune of Labandalashot' and Richard Johnson's *Golden Garland of Princely Pleasures* 1620, includes 'A excellent Song, entituled, A penny-worth of Wit. To the tune of Labandelashot' beginning 'In ancient yeares as bookes expresse'.

A55. IRL-Dm Z3.2.13, p. 236 *Fancie* [sic] (galliard) - title to next piece? 108
A56a. US-Ws V.a.159, ff. 19v-20 *In Crete disend Bassu*[s][8] 109
- i.e. 6th to F adapted here for 7-course in F
A56b. IRL Dtc 408/II, p. 90 untitled 111
A56c. GB-Lam 601, f. 8r *In Creete when dadalus first began* 112
[index: *In Creete when dadalus*]
A57. IRL-Dtc 408/II, pp. 108-109 *a galliard caled phillida* 110-111
IRL-Dm Z3.2.13 (Marsh), p. 61 *Gally: queen Scottes* [9]
A58. GB-Lam 603 (Board *c.*1620-30), ff. 20v-21r *A Dreame* 113

English lute sources from before the 1590s include music ascribed to a variety of presumed native English composers from the generation before Dowland, and their music has been edited for *Lute News* in previous issues.[10] These same sources also include a lot of music for which the composer's name is not given or known from concordant sources but which is nevertheless representative of the period of development of lute music by English composers and fifty-eight examples (some in multiple versions) are included here.[11] The majority are settings of the common dance forms of pavan, galliard and almaine (mirroring the title and repertory of the collection of dances for instrumental ensemble published by Anthony Holborne, whose music was the theme of the tablature supplement to the accompanying *Lute News*). Settings based on popular Italian grounds in English sources are largely excluded here, the most popular of which were in previous tablature supplements,[12] although presumably English composers based music on them before achieving a more individual national style. Most of the music here has not been edited previously,[13] and some needed reconstruction due to the absence or misplacement of most of the bar lines [A2d/5/7/8/12/15/16/17d/19/20/25/27b/32/33ab/35b/38ab/41/48/49b/53/55], innacurate rhythm signs or corrupt copying, the editorial changes highlighted in grey in the tablature. Distinct dances are numbered separately, and different settings of the same music bear the same number followed by a/b/c etc. Only a few are identical or closely concordant between sources [marked =]. These exact or close concordances, some with the same errors, suggest that the sources, mostly Marsh, Thistlethwaite and Willoughby, are stemmatically related and so reveal music circulating between lutenists in the same cultural mileu.

The earliest sources represented here were copied in the 1550s: GB-Lbl Roy.App.58, GB-Lbl Stowe 389, US-NHub osborn 13 and US-Ws V.a.159 but contribute few of the pieces, whereas the majority come from the larger more accomplished lute books from the 1570s and 1580s: IRL-Dm Z3.2.13 [34], IRL-Dtc 410/I [13], GB-NO Mi LM 16 [12], and GB-Eu Dc.5.125 [7], so 67 of the 99 or two-thirds in total, including concordant versions. Although anonymous it seems likely that the music here includes works by the composers we know from this period, such as those listed in fn 1, and possibly earlier works by John Johnson (b.1540s),[14] Anthony Holborne (b.1540s), Francis Cutting (b.1550s) and Richard Allison (b.1560s), or by composers not known to us now. A number of items here bear enigmatic titles, such as Alebon [A3]; Expectate [A23]; E lume alta (high light in italian) [A38]; Incip[it] [A26]; Labandalashot (le branle de l'Escosse?) [A35]; Militis dump [A34]; Nusquam (never in Latin) [A24]; and Phillida [A57], the significance of which is now largely lost. Others bear the names of dedicatees: Mary Thorne [A54]; Prannel [A4] who could be the same as the dedicatee of Holborne *Prannels Pauin* - possibly Henry Pranell (*d.*1599), son of a wine merchant who married Frances Howard, daughter of Lord Thomas Howard of Bindon; Wigmores [A18]; two pavans presumably for King Henry VIII [A2d and A5]; and one for an unnamed Prince [A8].

RECONSTRUCTION OF GB-CU ADD.2764(2) FRAGMENTS

1. *Queene / Maries / Dumpe* [15] 1r-2r 114-115
on passamezzo antico ground (i VII i V III VII i/V i)
cf. GB-Lbl Roy.App.58, f. 54v untitled
GB-Lbl Sloane 2329, f. 2v *ye queenes dumpe* - title without music
IRL-Dtc 408/I, pp. 4-5 *Queene Maries Dump*
IRL-Dtc 410/I, pp. 192-193 untitled
US-Ws V.b.280, f. 1r *queene Maries dumpe* - plus fragments on f. 1v?
US-NH osborn 13, f. 42v-43r *pavana* - guitar
2. *M*[r] *Pagonto*[n] / *his* / *Galyarde* [16] 2v-3r 116-117
- doubtful attribution to John Johnson - JohnsonB 44
GB-Lam 601, f. 9r *Packtkintonns galliard* - used for reconstruction
GB-Lam 602, f. 9r *packingtoune galiarde*
GB-AB 27 (Brogyntyn), p. 19 ii *Pag Gal*
GB-AB 27, p. 19 iii *Pag Gal* - consort or duet part/
IRL-Dm Z3.2.13, p. 266 untitled
3. *olde Medlye* - John Johnson[17] - JohnsonB 36 3v-5r 118-120
reconstructed using IRL-Dm Z3.2.13, pp. 270-271 untitled
4. untitled [The Earl o]*f* / *Oxfordes G*[alyard][18] 5r 120
IRL-Dtc 410/I, p. 89 *the earle of oxfordes gailiard* - used for reconstruction
US-Ws V.b.280, f. 5v *my lord of Oxfardes galiard*
US-Ws V.b.280, f. 4v untitled - bars 1-8 only
5. *Dow*/ *landes* / *Lacrimae* [19] - DowlandCLM[20] 15 in A minor 5v-6r 121
reconstructed using GB-Lbl Hirsch 1353, f. 11v untitled
6. untitled [Mrs Whites Choice/Thing][21] - DowlandCLM 50 6r 122

[8] Edited in Christopher Goodwin *The English Lute Songs before Dowland* II (Lute Society Editions 1997), no. 21 and see Simpson, pp. 362-365. The tune is called for in the ballads 'A sweet and pleasant Sonet, entituled: My minde to me a kingdome is. To the tune of, In Creet, etc.' - English Broadside Ballad Archive http://ebba.english.ucsb.edu EBBA 20012 - 1624/21665; 'The Sinners Redemption. To the tune of, The bleeding heart. Or, In Creet, etc.' beginning 'All you that are to mirth inclind' - EBBA 30252 - 1634, and presumably the same tune for 'A soluntary song, for all stubborn Sinners to amend their Lives and evil Ways. To the Tune of The Sinners Redemption' beginning 'Good People mind what here is penn'd - EBBA 20673 1685-8. The last poem in Thomas Howell's *Newe Sonets, and pretie Pamphlets c.*1568, sig, F4r 'The Louer deceaued, writes to his Ladie. To the tune of in crete when dedalus' beginning 'Who wold haue thought that face of thine, had ben so ful of doblenes'. In Thomas Nashe's criticism of Gabriel Harvey in *Have With You to Saffron-Walden* of 1596, he is scornful of the ballads '... As I Went To Walsingham, and In Crete When Daedalus, a song that is to him food from heaven, and more transporting and ravishing that Plato's discourse of the immortality of the soul was to Cato, who, with the very joy he conceived from reading thereof, would needs let out his soul, and so stabbed himself'. As a later example the song is quoted in John Fletcher's comedy *Monsieur Thomas* 1639, sigs. G4v-H1r, act iii., sc. 3: Thomas 'What Ballads are you seen in best: be short sir.' Fidler: 'Vnder your mastership's correction, I can sing ... In Creet when Dedimus first began ...]'.

[9] First strain quotes the Spanish romance Conde Claros, edited in *Lute News* 134 (July 2020), no. Q1.

[10] Supplements of music from earlier English sources include Augustine Bassano, Lodwick, Ambrose, Anthony, Mark Anthony, Petro and Renaldo Paradiso in *Lute News* 50 (June 1999); Alfonso Ferrabosco I in 89 (April 2009), 103 (September 2012) & 133 (April 2020); Brewster, Bulman, Cotton, Fernyer & Weston in 58 (June 2001); Parsons, Strogers, Tallis & Taverner in 55 (September 2000); Thomas Dallis in 83 (September 2007) and Newman in 38 (June 1996).

[11] This early repertory is poorly represented on CD, a notable exception being the excellent CD by Oleg Timofeyev *Elizabethan Pavans* (Brilliant Classics 95236, 2016) [2d, 5].

[12] Based on Italian grounds and discants: Quadro pavan & galliard (on passamezo moderno) *Lutezine* 142 (July 2022), Passingmeasures pavan & galliard (on passamezo antico) 139 (October 2021), Chi Passa in 138 (July 2021) and Cara cossa/La gamba in 145 (April 2023).

[13] See Chris Goodwin's complete transcriptions of the lute music in the Raphe Bowle lute book (GB-Lbl Stowe 389) in *Lute News* 37 (March 1996) [5, 8, 20, 48], GB-Lbl Roy.App.58 in *Lute news* 38 (June 1996) [2c] and Giles Lodge lute book (US-Ws V.a.159) in *Lute News* 40 & 41 (December 1996 & March 1997) [3, 6, 12, 34b, 56a]. Ward 1992 also reconstructed music from Roy.App.58 [2c], Braye [2d/15/16], Raphe Bowle [5/8/20/48], Giles Lodge [6/12], in mensural notation and often quite different to here. Also 9 was edited for the supplement in *Lute News* 80 as no. 3; and 13c/52a in *Lute News* 93 as nos.11/20.

[14] Although none of those here were included as doubtful attributions in Jan W.J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree 2001) - download the facsimile for free on Lute Society website.

[15] Probably dedicated to Mary Tudor (1516-1558) Queen of England or her distant cousin Mary Stuart (1542-1587) Queen of Scots. Edited in *Lute News* 134 (July 2020), no. Q3(a). Different to GB-Mp BRm 832 Vu 51, p. 11 *Queene Maries Dumpe R*[ichard]. *S*[umarte] - lyra viol (ffeff); keyboard: F-Pn Rés.1186, f. 93r *Q: M: Dumpe* = US-NYp Drexel 5609, p. 156 *Q. M. Dumpe*; IRL-Dtc 410/II, no. 9 untitled - see John M.Ward *The Dublin Virginal Manuscript* (Wellesley, Wellesley College 1954/R1964/R, Schott, Mainz 1983).

[16] Probably dedicated to Sir John Packington (1549-1625/7) of Westwood near Worcester, who was a favourite of Elizabeth I for his wit and physique, see Jeremy Barlow 'The popularity of Packington's Pound' *The Consort* 75 (2019), pp. 42-63. Edited in the *Lutezine* to *Lute News* 113 (April 2015), nos. P2a-f.

[17] Most (but not Add.2764) edited for *Lute News* 135 (October 2020), no. 7a-h.

[18] Possibly dedicated to John de Vere, 16th Earl of Oxford (1516-1562) or more likely his son, Edward de Vere (1550-1604), 17th Earl of Oxford. Edited in *Lute News* 138 (July 2021), no. OX3c

[19] Edited in *Lute News* 123 (October 2017), no. JD15o.

[20] DowlandCLM - Diana Poulton and Basil Lam (eds.) *The Collected Lute Music of John Dowland* (London, Faber, 1974, reprinted 1978 & 1981).

[21] Possible dedicatees are Agnes Cecil, sister to William Cecil Lord Burghley, who married Thomas White of Tuxford, Nottinghamshire, or alternatively Anne Pilcher, wife of Rowland Whyte/White, Master of the Posts in the employ of Robert Sidney, or else one of a large family of Whites in the book trade, one the wife of the incumbent of St. Dunstan's-in-the West, near Fetters Lane where Dowland lived. Edited in *Lute News* 100 (December 2011), no. JD50b.

reconstructed using GB-Cu Dd.2.11, f. 63v *W. Thinge*

7. *Capit*[ain] / *Candishe* / *his Galy*[ard][22] - DowlandCLM 21 6v 122
reconstructed using GB-Lbl M.1353 (Hirsch), f. 11v untitled
- 6v a stave for a new item with rhythm signs now lacking any tablature

8. untitled [Galliard][23] 7r 123
D-LEm II.6.15, pp. 218-219 *Galliarda Dulandi 39* - DowlandCLM 85
D-LEm II.6.15, pp. 234-235 *Galliarda*
GB-Cu Dd.2.11, f. 71v f *Cuttings galliard* - CuttingB[24] 22
GB-Gu Euing 25, f. 29r untitled
GB-Lbl Add.31392, f. 34r *a galiard by mr Cuttinge*
IRL-DmZ3.2.13, p. 386 *galliard Alfonsus* - FerraboscoN[25] app2a
- used for reconstruction
NL-Lu 1666, f. 33r *Maister Hayls*[26] *Gallard*
cf. GB-Ob D.246, pp. 259-262 *Cuttings Galliard* - bass viol solo

9. untitled [A Toy] - Francis Cutting - CuttingB 42a 7r 123
GB-Cu Dd.2.11, f. 80v *F*[rancis]*: Cuttings Toy* - CuttingB 42b

10. untitled [The Earl of Oxford's March][27] 7v-8r 124
GB-Lam 601, f. 7r *my lorde of Oxfordes Marche*
GB-Cu Dd.4.23, f. 20r *Mask - T*[homas]. *R*[obinson] - cittern
IRL-Dtc 408/II, p. 95 *a march*
NL-Lu 1666, f. 373v *La Marche*

11. untitled [Veni Creator: Come Holy ghost] 8r 125
cf. Richard Allison *Psalmes* 1599, sigs. A4v-B1r *Veni Creator: Come holy Ghost eternall God* - mixed consort and voices

12. *where / righteous/ ness etc.* 8v 125
cf. Richard Allison *Psalmes* 1599, sigs. D4v-E1r *The complaint of a Sinner Where righteousnes doth say* - mixed consort and voices
IRL-Dtc 410/I, p. 52 untitled - untexted voice and lute
IRL-Dm Z3.2.13, p. 429 untitled

13. *when as / we sat in / Babilon* 8v 125
cf. Richard Allison, *Psalmes*, 1599, sigs. P4v-Q1r *Psalme 137: When as wee sat in Babilon* - mixed consort and voices

14. untitled [O God my strength and fortitude] 8v 124
cf. Richard Allison *Psalmes* 1599, sigs. F1v-F2r *Psalme 18: O God my stre*[n]*gth and fortitude* - mixed consort and voices

15. untitled [Galliard] 9r 117

16. untitled [Go from my Window - consort or duet part?][28] 9v 126
reconstructed using NL-Lu 1666, p. 395 iv *Goe frou my Window*
followed by another stave of rhythm signs not used here

17. untitled [Sir John Smith's Almaine][29] - DowlandCLM 47 10r 127
- consort or duet part?] reconstructed from GB-Lbl Add.38539, f. 8v *Smythes Allmayne*

18. [Lady Leighton's Almaine][30] - DowlandCLM 48 10v 128
reconstructed using GB-Cu Dd.2.11, f. 48r *Allmaine J. Dowland*

19. *Quadro / Pavin / Treble*[31] - John Johnson 11v-11r 129-131
reconstructed using GB-Cu Dd.3.18, ff. 26v-27r *The Quadro pauen Mr Jo: Johnson* - lute solo JohnsonB 15
11r - a stave of a new item with rhythm signs now lacking any tablature

20. untitled [Psalm setting?] 12r 132

21. *Lo*[ue] / *what it / is to loue* - song accompaniment/ground 12r 132
cf. IRL-Dtc 410/I, p. 17 *O what it is to love*
US-NHub 13, f. 43r-43v *love what yt is to love* - gittern

22. [Robin] / ~~*Hoode*~~[32] 12r 128
reconstructed using IRL-Dtc 408 II, p. 113 *Robin hood is to the greenwood gone*

23. *Chy passa*[33] 12v 133

24. untitled [Monsieur's Almaine] - consort or duet part?[34] 12v 133

The second part of this tablature supplement is an attempt at reconstruction of a fragmentary lute book copied in the late 1580s, the same period as the anonymous dances above. All that survives is eighteen fragments cut from twelve of an unknown number of pages of a now otherwise lost lute book. The fragments were recovered by Robert Spencer and others from the bindings of nine printed books in Cambridge University Library. They were bound into a sequence of twelve incomplete folios in 1972 and are now shelved as manuscript Add.2764(2), a facsimile of which was posted online in December 2014 accompanied by a description and list of contents with partial concordances.[35] Here is a transcript of Robert Spencer's handwritten notes dated October 1973 that were kept with his own xerox copy of the manuscript which he kindly lent me in the 1990s:

> 'Cambridge University Library: Add. 2764(2) Lute Manuscript fragments c 1585-90. In The Sources of English lute music (*Galpin Society Journal* VI, 1953 p 20) David Lumsden described this manuscript as "fragments only". Then, six half pages were available, numbered (1) to (6) on the fragments <only 5 on f. 9v and 6 on f. 6r now visible>. They had been used by a 17th century book binder as waste endleaves between the white endpaper and binding board. This was normal practise, in order to save clean white paper. The six fragments had been removed in 1915 and 1942 from three books in Cambridge University Library.[36] On discovering this in 1965 I thought it quite likely that other fragments were to be found in other books in the library.[37] An examination of the three known books revealed that all came from the "star" class of the library and were the same size (F). I obtained permission to check each book of this size in this section of the library and found six more books containing twelve more fragments.[38] These were extracted and

[22] The dedicatee could be the English explorer Sir Thomas Cavendish (1560-1592), called 'the navigator' after he circumnavigated the globe between July 1586 and September 1588. He was knighted by Elizabeth I on his return and set out on a second expedition in 1591, but died on board the next year aged only 32. So the galliard may have been composed and/or dedicated to mark his departure in 1586 when he was Captain but before he was knighted, otherwise for his departure in 1591, his return in 1588, or his death in 1592. Edited in *Lute News* 115 (October 2015), JD21a.

[23] Edited in *Lute News* 103 (September 2012), no. 6d.

[24] Jan Burgers *Francis Cutting: Collected Lute Music* (Lübeck, Tree Edition, 2002) - download the facsimile for free on Lute Society website.

[25] Nigel North *Alfonso Ferrabosco of Bologna: Collected Works for Lute and Bandora* (Oxford, OUP 1974).

[26] Probably Elizabeth I's court singer and lutenist, Robert Hales, see Diana Poulton, 'The Favourite Singer of Queen Elizabeth I' *The Consort* 14 (1957), pp. 24-27.

[27] Edited in *Lute News* 138 (July 2021), no. OX1d.

[28] Twenty-two settings (but not Add.2764) edited for *Lute News* and *Lutezine* 109 (April 2014).

[29] Possibly dedicated to either John Smith of Essex who was knighted in 1605, John Smith of Ostenhanger in Kent who was knighted in 1603, or Sir John Smith of Hough in Cheshire to whom Francis Pilkington dedicated his *Second Set of Madrigals* in 1624 - although a few decades after the manuscript was copied, it is possible Dowland dedicated a galliard he wrote much earlier. Edited in *Lute News* & *Lutezine* 113 (April 2015), no. JD47d.

[30] The dedicatee could be one of the following: the wife of Sir Thomas Laiton of Shropshire, Captain of Guernsey, knighted in 1579 and mentioned in New Years Gifts to Elizabeth 1576-1600, or the wife of Edward Layton, knighted in 1591, or alternatively Winifred (*d.*1616), daughter of Simon Harcourt of Ellenhall in Staffordshire who was married Sir William Leighton, poet and composer knighted in 1603 whose *Teares and Lamentations* of 1613/1614 included works by Dowland. Edited in *Lute News* 100 (December 2011), no. JD48c.

[31] Edited in the *Lutezine* to *Lute News* 142 (July 2022), no. Q19bi.

[32] Edited in *Lute News* and *Lutezine* 106 (July 2013), no. 1j and included in Diana Poulton *English Ballad Tunes* (Cambridge, Gamut 1975), no. 2.

[33] Edited in *Lutezine* 138 (July 2021), no. C61.

[34] The dedication could refer to 'Mounsieur Simpkin' a sobriquet of the actor and dancer Will Kemp (*d.*1603). Alternatively, Elizabeth I's suitor from 1579 was François, Duke of Anjou (*b.*1555-*d.*1584) brother of Henry III of France (reigned 1574-1589). François was called Monsieur at the Tudor court in the records of the News Gifts, a customary reference to the King's brother, although Elizabeth is known to have called François her 'frog' and he is presumed to be dedicatee of Dowlands Frog Galliard. Edited in the *Lutezine* to *Lute News* & 110 (July 2014), no. 10.

[35] https://cudl.lib.cam.ac.uk/view/MS-ADD-02764-00002/1

[36] The books are not identified in the notes or subsequent descriptions, but the shelf marks written on the fragments visible in the online facsimile were searched in the Cambridge University Library website and so the single or multiple books bound together can be identified as follows: found in 1915: **(1)** Giovanni Giacchetti *Iconologia Salvatoris, & Karilogia Praecvrsoris, Siuè De Imagine Salvatoris Ad Regem Abagarum Missa : & De Capite S. Io. Baptistae Praecvrsoris Romae in Ecclesia Monialium S. Siluestri Dicta (de Capite) Mirisica Omnium Deuotione Asseruatis, & Cultis: Tractatvs* (Rome, Iacobum Mascardum 1628) [F*12.48(F) - ff. 1 & 3] and **(2)** Johannes Raymundus *Epistolarum legalium: in quibus varii iuris articuli continentur, libri tres / A Ioanne Raymundo Tolosate e corpore iuris collectae. Lugduni* : apud Gulielmum Rouillium, ..., 1549/ Scipionis Gentilis ... *De alimentis liber singularis, ad orationem divi Marci* (Francofvrti, Andreæ Wecheli, Claudium Marnium & Jo. Aubrium 1600)/ Scipio Gentilis *De alimentis liber singularis ad orationem Divi Marci* (And. Wecheli 1600)/ Daniel Sauter *De officiis mercatorum, sive diatribae : quae praecipua mercatorum pietatis inter negociandum continent officia* (Lugduni Batavorum 1615) [Q*6.41 - ff. 7 & 8]; Found in 1942: **(3)** Matthaeus Gribaldus *De Omni Genere Homicidij, Videlicet De Homicidio Legitimo Casuali, Culposo, Simplici, Voluntario, Doloso, Et Proditorio* (Spirae Nemetum 2nd ed 1583)/ Heinrich Salmuth *Gamologia, Regulas, Sev, Leges Connvbiales ...: Ex Plurimis Iisque Probatissimis ... Theologis ... Excerptas Continens* (Francofurti 1617) [Q*15.7 - ff. 6 & 9].

[37] Footnote 'A brief note concerning this search will be found in *The Lute Society Journal* VI 1964 p 29 "The Cambridge lute Manuscripts: a Postscript" [which reads: 'C. U. L. Add. 2764, which was misinterpreted as 1764 in the Journal, consists of six scraps of manuscript Lute music recovered from bindings of printed books, and has been known for some years.All the bindings were similar, and by examining all the other books in bindings uniform with these, Mr. Spencer is revealing more fragments of the same MS. At the time of writing (August 1965) the work is only beginning, and a full report will appear in due course.' <but it didn't>]

[38] Found in 1965: **(4)** *Thesavrvs Verae Et Orthodoxae Fidei: Ex Praestantis Simis*

photographed. The eighteen half pages formed the pieces of a jigsaw puzzle from which the following book has been reconstructed. For ease of reference I have foliated the pages quite arbitrarily, but it should be noted that folios [1] - [6v], and [7] - [8v] form two consecutive sequences, while the remaining fragments do not suggest any particular order. In 1972 they were mounted up in book form by the library's repairer Mr J. E. Pye, but it should be noted that repair tissue has occasionally impaired the legibility of the original <pencilled comment on rear pastedown reads 'repaired and bound, C.U.L., 1979>. However in many cases legibility has been improved by removal of binder's glue. ~~I have returned to the library negative photostats of the fragments before reconstruction, so both original and photostats should be consulted when studying the tablature~~. I would like to record the unfailing help I have received from the staff of the library during this treasure hunt, especially that of Mr A. E. B. Owen, Under-librarian, Mr J. C. T. Oates, and Mr P. Gautrey. The original page was oblong quarto measuring 5.2" high and at least 6.85" wide, with four six line staves to a page. The book must have been very similar in appearance to the Dallis lute book now at Trinity College, Dublin, measuring 5.5" x 7.4", which also originated in Cambridge c 1583. It seems likely that the books containing the fragments all came from the library of Richard Holdsworth (1590-1649 see DNB).[39] The latest dated volume so far found containing lute manuscript fragments is dated 1628 <F*12.48(F)>. Possibly the books were bound in Cambridge between 1637, when Holdsworth became master of Emanuel, and 1649. In 1664 the University library bought his library of 10,000 books a catalogue of which is contained in CUL Dd.8.45. The red stain on the edges of the originals is from their 17th century use in Holdsworth's books, not the original 16th century lute book binding. This can be demonstrated on f [7] where the stain on the top half page does not match that on the bottom half page.'

Robert Spenser also noted a watermark on the fragment of f. 9r that is similar to Briquet 12691,[40] from paper in use *c*.1580-1585.

Of the twenty-four surviving compositions (excluding another two on ff. 6v & 11r for which only a stave of rhythm signs survives) three are more-or-less complete (9/10/23), the rest incomplete lacking staves above or below the fragments, bars missing from the end of the staves or lacunae of a few tablature letters due to holes in the paper. However, it has been possible to restore the missing tablature to complete the rest of the pieces more-or-less satisfactorily either from copying sections elsewhere in the piece or from other sources of the same music, many of which are nearly exact or very close concordances (all additions plus a few editorial changes are highlighted in grey in the tablature here). So most of the reconstructions are therefore likely to be reasonably similar to what is now missing, except for the unique and unusual galliard in G minor (15) which has been freely recomposed to expand the substantial surviving section into a playable three-strain galliard. Despite the close concordances, the fragments provide some unique passages of figuration and indications of ornaments and right hand fingering not found in other sources and thus add new information to otherwise familiar music. In some cases staves with rhythm signs remain as continuations of the pieces at the bottom of fragments with the tablature letters below missing and so these original rhythm signs have been retained in the reconstruction as far as possible (see nos. 3/5/6/17/18).[41] However, it is not known how many complete folios and hence pieces are missing altogether although it is possible that more fragments might be discovered in the future. The surviving tablature includes mainly dances and ballad settings as well as four psalm settings (11-14) reconstructed here from the voice and mixed consort settings in Richard Allison's *The Psalms of David in Meter* of 1599 and another unknown psalm (20) as well as what are presumed to be incomplete consort or duet parts (16/17/24), expanded to something playable from concordant sources. Although not ascribed, several are recognisable as works by composers active in the 1580s, and some also bear dedications to royalty, nobility and celebrities of the same period (see footnotes to the pieces). Concordances are listed below, except to save space those for music attributed to John Johnson (3/19), Francis Cutting (8?/9) and John Dowland (5/6/7/17/18), are omitted as full listings can be found in the tablature supplements for *Lute News* or *Lutezines* referred to in footnotes to each item in the worklist, or else in the modern editions of their music (see fn. 14/20/24).

John H. Robinson - January 2024

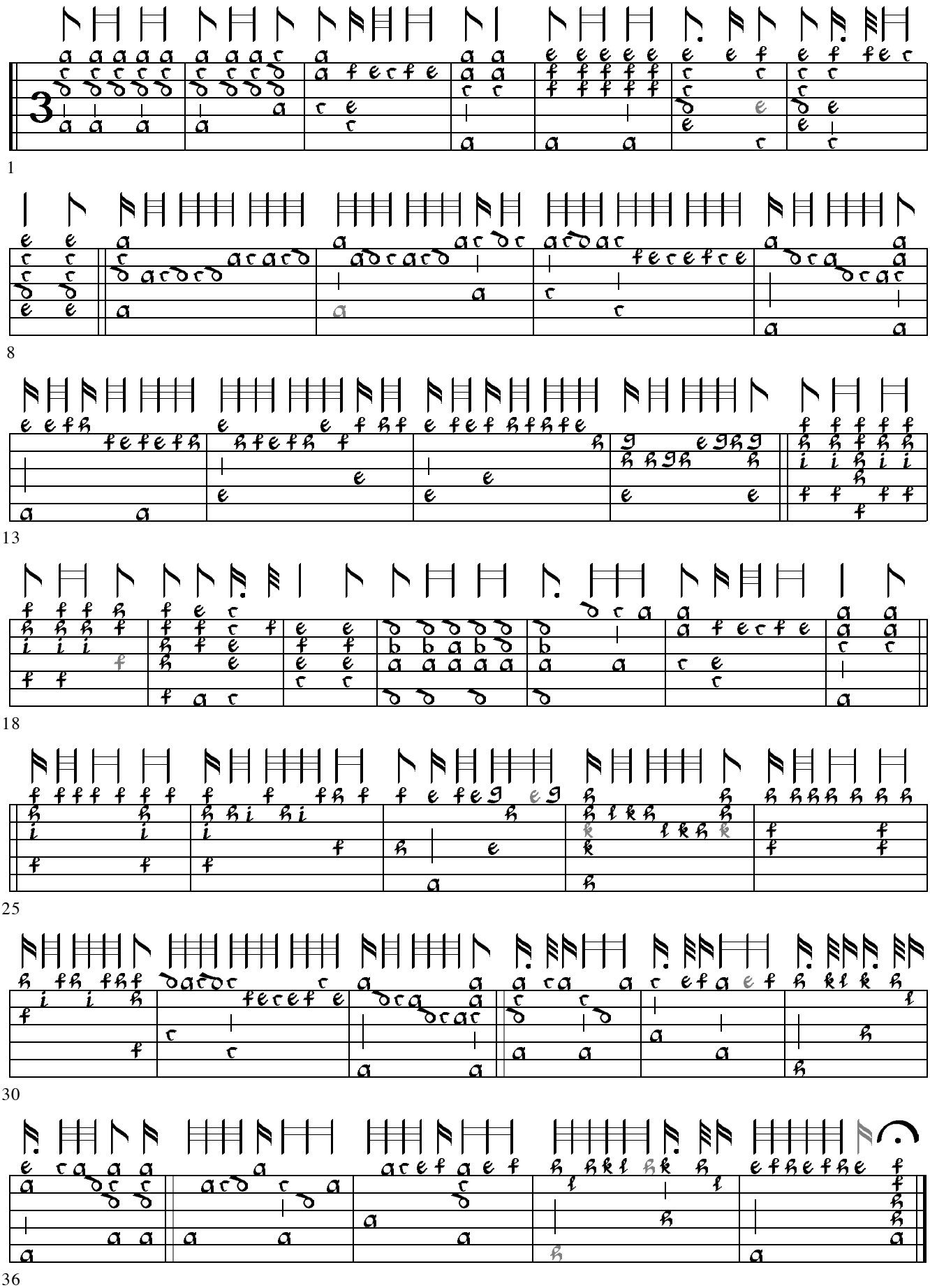
Theologis, Aduersus Varias Haereses, à Quodam Verbi Dei Ministro Collectus, & in Quatuor Classes Distributus (Basileae, Conr. Vvaldkirch 1587) [I*6.24(F) - fragment on f. 4]; **(5)** Egenolff Costanus, et al. *Regiique Tholosae Senatoris, De Sponsalibus, Matrimoniis Et Dotibus Commentarius: Multis Rerum Quotidianarum Decisionibus Exornatus. Nunc Primùm in Germania Excusu* (Marpurgi, Pauli Egenolphi 1597)/ Claude Baduel *De Ratione Vitae Studiosae Ac Literatae in Matrimonio Collocandae & Degendae.* (Lipsiae, Ioannes Steinman 1581) [Q*15.28 - 3 & 8]; **(6)** Claude D'Espence *Sacrarum Heroïdum Liber: Cum Praefatione, De Profectu Ex Gentilium Librorum Lectione Precipiendo: Et Scholiis in Singulas Epistolas* Parisiis, 1564/Claude D'Espence *Collectarum Ecclesiasticarum Liber Unus.* Parisiis, 1566/ Claude d' Espence *De coelorum animatione ex theologis et philosophis collectanea cum resolutione catholica* (Paris 1571) [E*16.23(F) - ff. 10 & 11]; **(7)** Simon Ogier *Symbola, Ad.. Ioannem Richardotum* (Duaci 1601) [M*.6.49 - 5 & 12]; **(8)** Rogerius *De Uarietate Actionum Libri Sex: Item Rogerij Compendium De Diuersis Præscriptionibus: Eiusdem Dialogus De Præscriptionibus: Rogerij Itidem De Quorundam Veterum Jurisconsultorum Antinomicis Sententijs ... Enarratio ... Cum Præfatione Nic. Rhodij* (Moguntiae 1531)/ Rogerius *De Uarietate Actionum. Libri Sex; Item Rogerij Compendium De Diuersis Præscriptionibus : Eiusdem Dialogus De Præscriptionibus; Rogerij Itidem De Quorundam Veterum Jurisconsultorum Antinomicis Sententijs ... Enarratio* (Moguntiae, J. Scheffer 1531) [Q*6.49(F) - ff. 1 & 2]; and **(9)** Marco Mantova Benavides *Observationvm Legalivm Libri. X, Inserta His Etiam Breui Centuria De Locis Topicis. Adj. Præterea Eiusdem Isagogicum Perquam Breuem Modum, Ad Tollendos Ferè Quoscunq[ue], Licet Inexplicabiles, Argumentorum Uodos* (Lugduni 1546)/Ludovicus Schwartz-maierus *Notativncvlae Ad Tit. Cod. De Nvptiis* (Francofurti 1598)/ Justinian I *Commonefacto De Ivreconsvlti Fine, Et in Dissidiis Dogmatvm Ecclesiasticorum Officio ... Addita Est Ex Actis Synodi Constantinopolitanæ Constitvtio Ivstiniani De Fide, Quæ Decest in Fine Tit. De Summa Trinit. Et Fide Catholica, &c.* (Neostadii 1590) [Q*15.14(F) - ff. 5 & 12].

[39] https://www.oxforddnb.com/display/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-13499

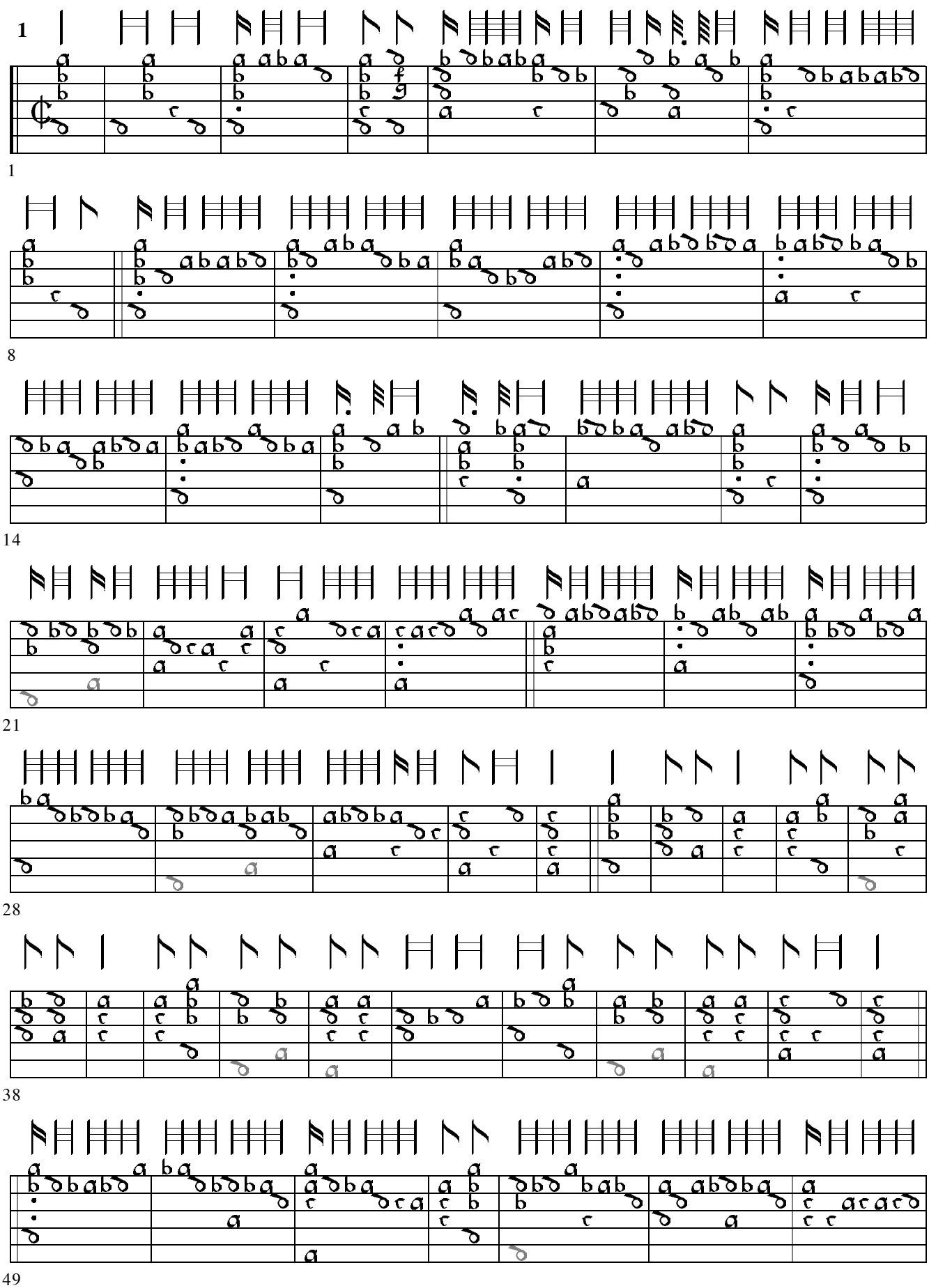
[40] Charles-Moise Briquet *Les Filigranes: Dictionnaire Historique des Marques du Papier dès Leur Apparition vers 1282 jusqu'en 1600* (Paris 1907/reprinted Amsterdam, Paper Publications Society 1968).

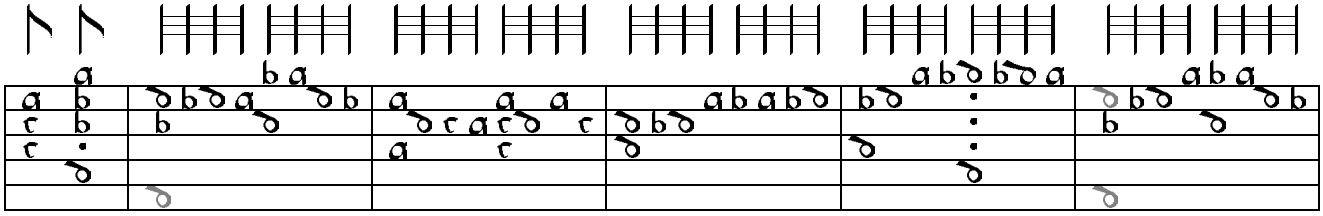
[41] Although a stave of rhythm signs that follows no. 16 has not been reconstructed, and the three 16-bar variations on the ballad tune *Go from my window* here may have been preceeded and/or followed by further variations in the original manuscript.

A1. A galliard - AABB8CC4 GB-Cu Add.8844, f. 9v



A2ai. A Pavyan - 2xAABB8CC16AABB8CC16+4 GB-Eu Dc.5.125, ff. 87v-89r





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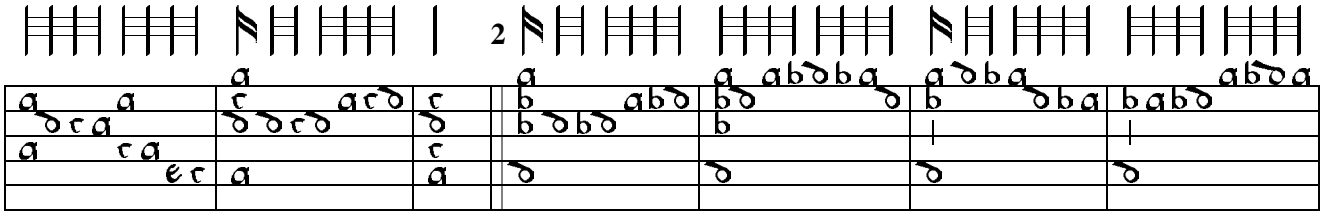

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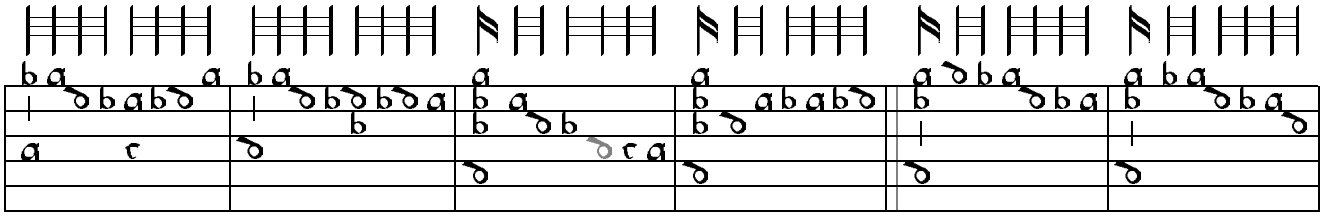

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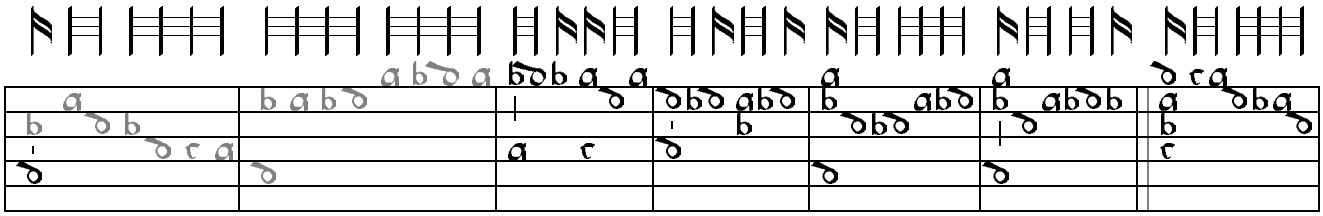

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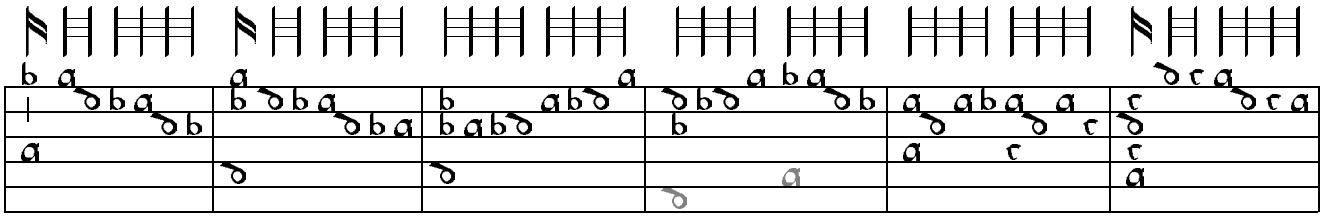

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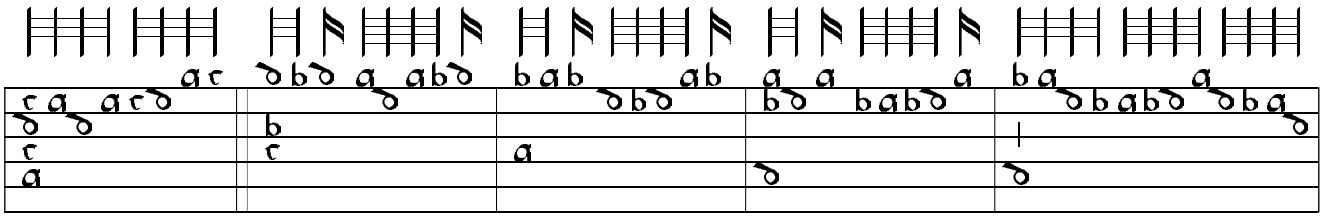

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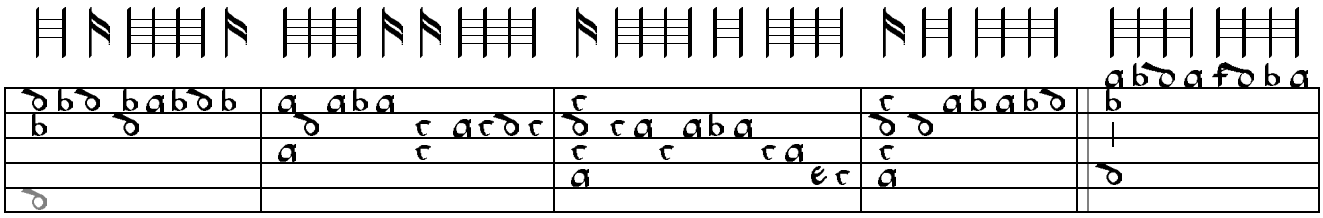

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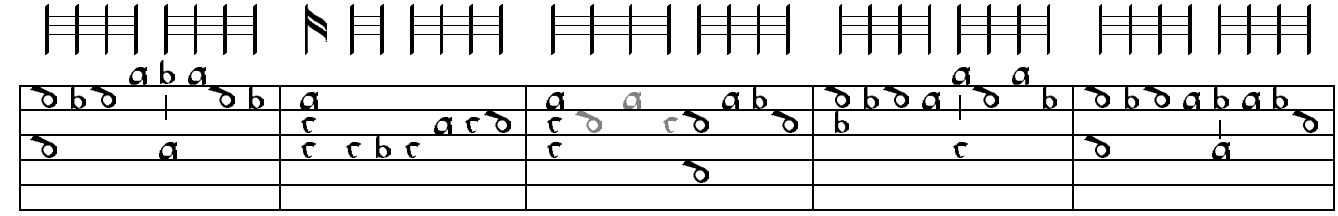

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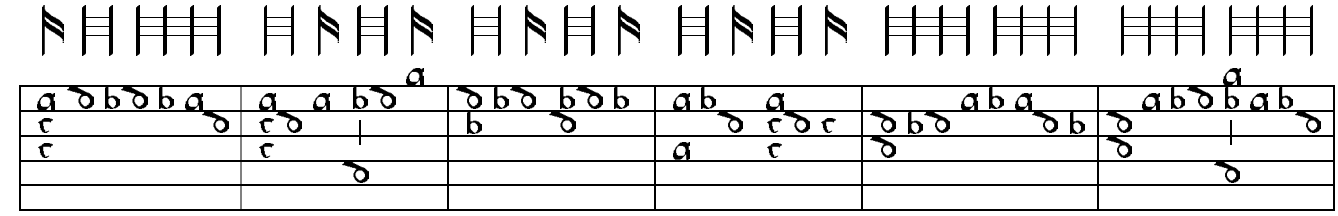

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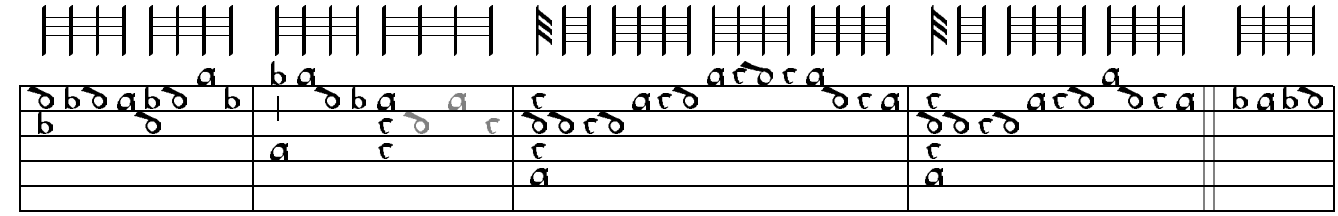

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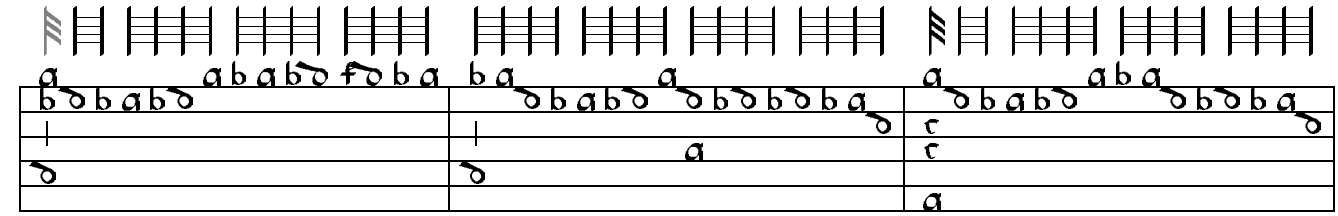

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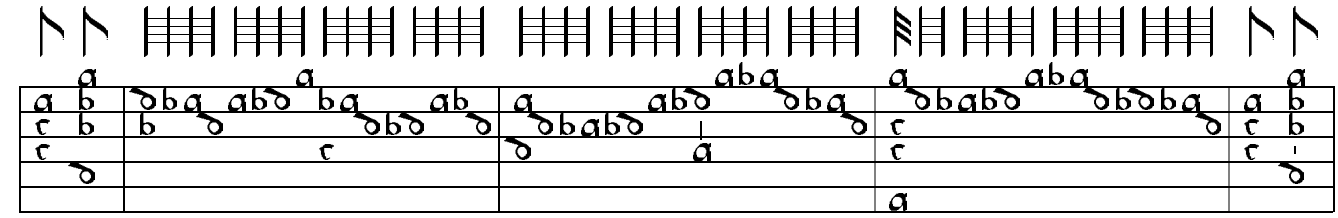

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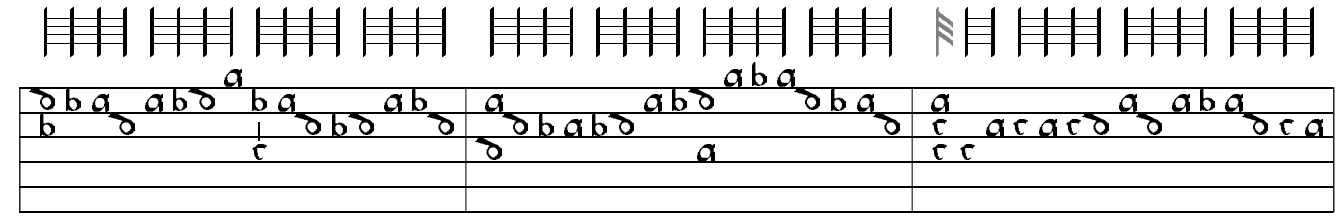

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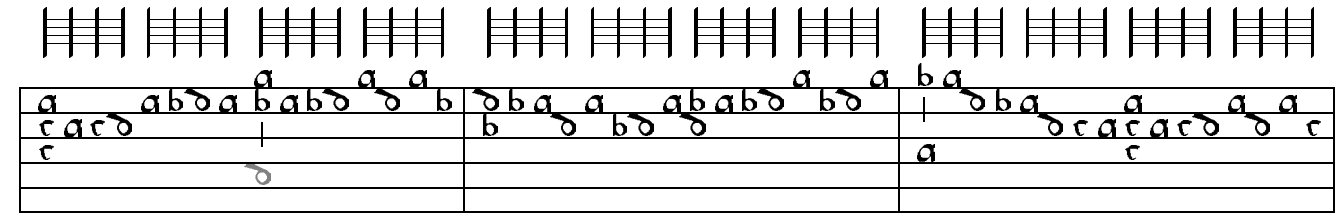

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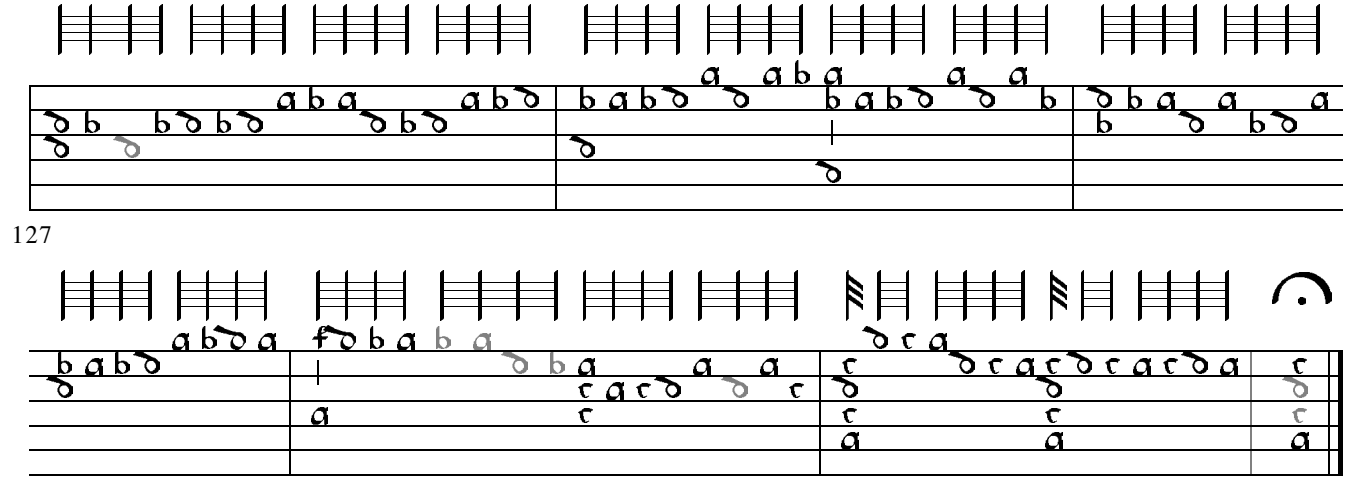
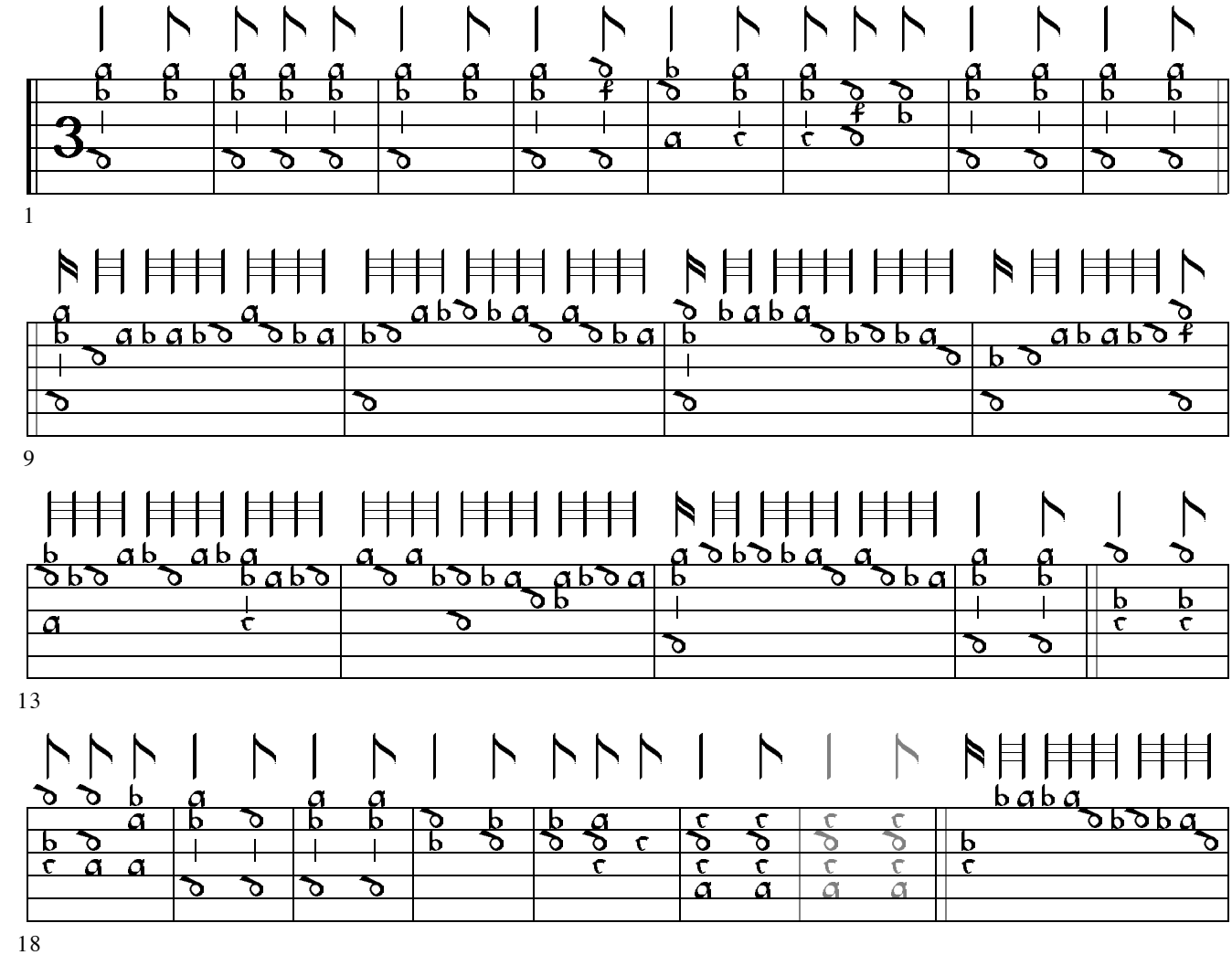
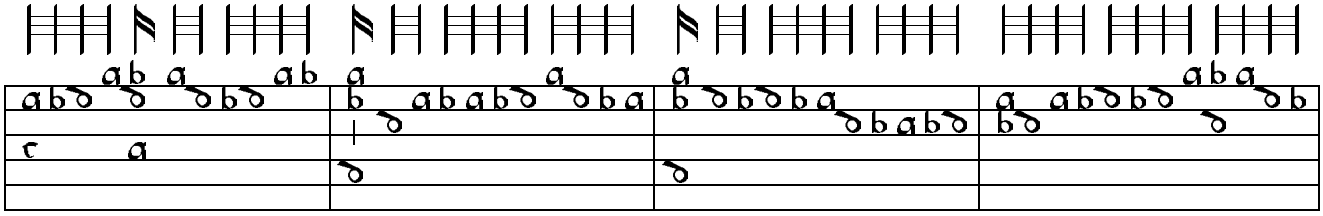


A2aii. (galliard) - AABB8CC16 GB-Eu Dc.5.125, ff. 89v-90r





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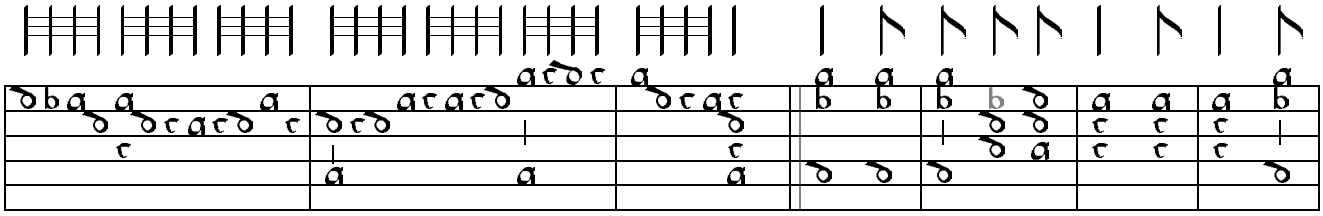

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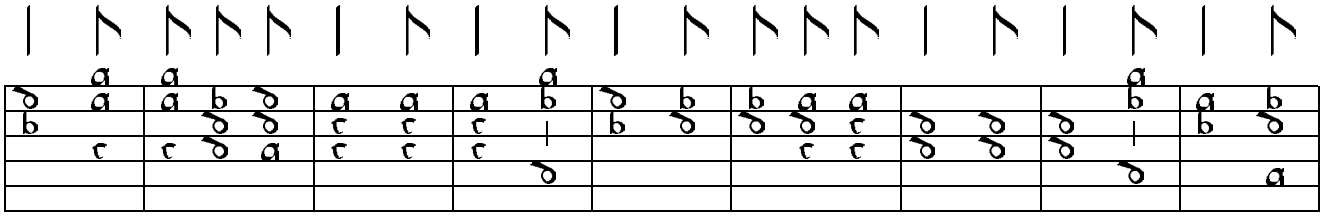

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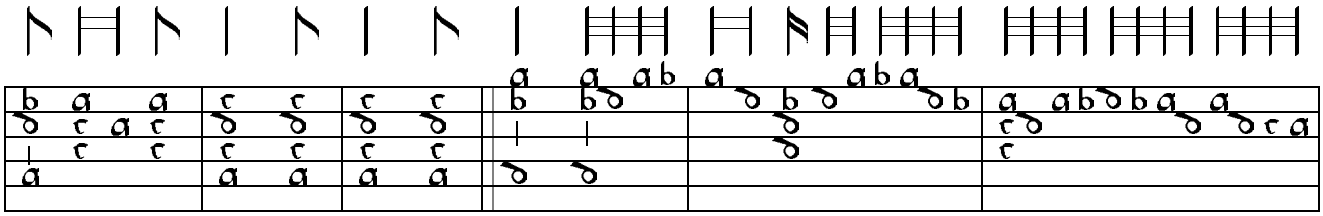

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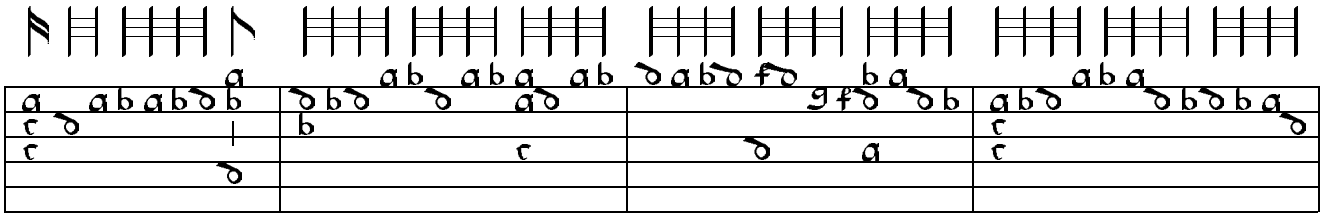

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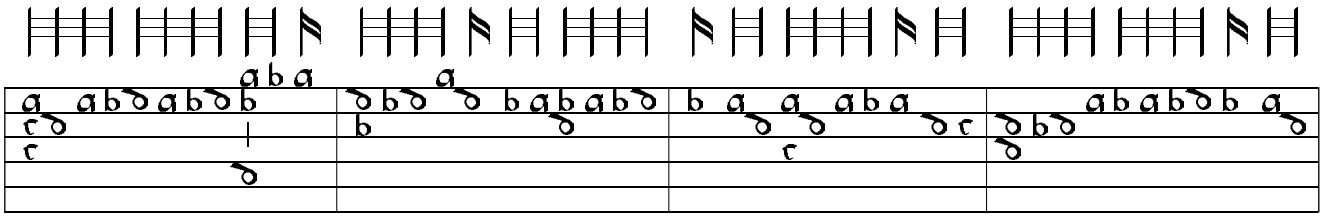

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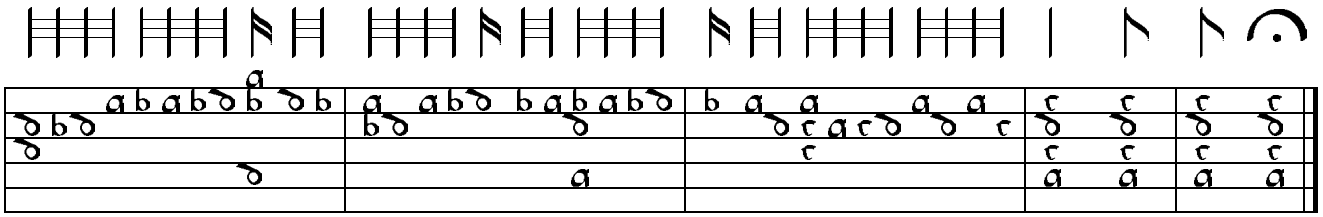

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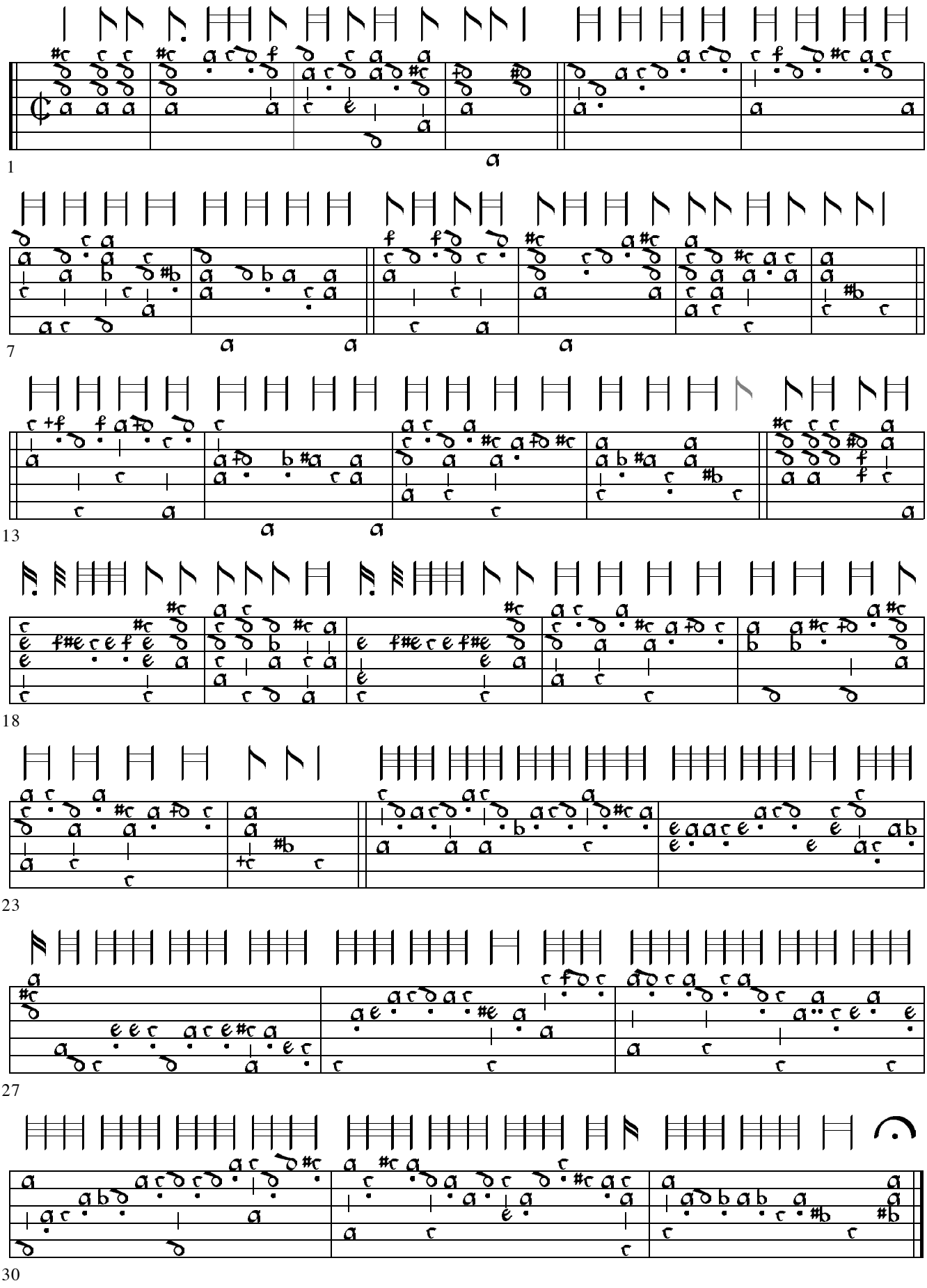
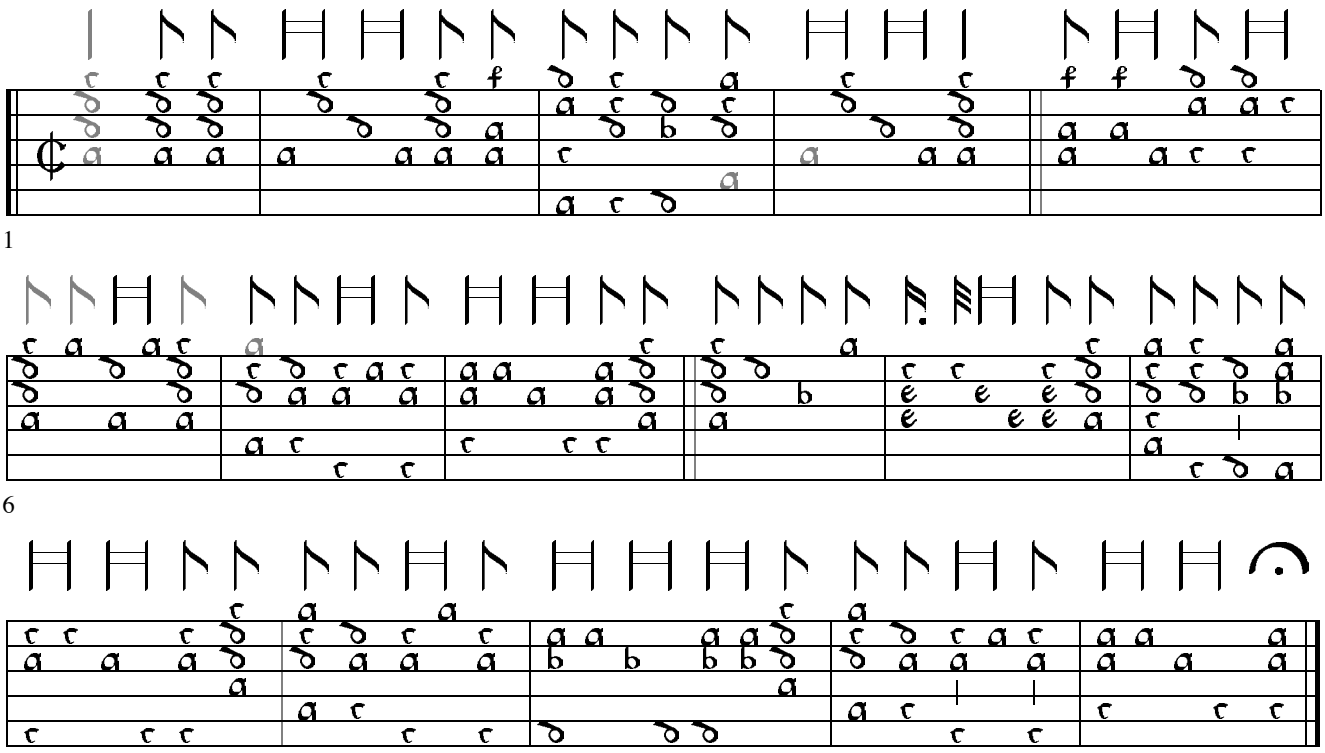
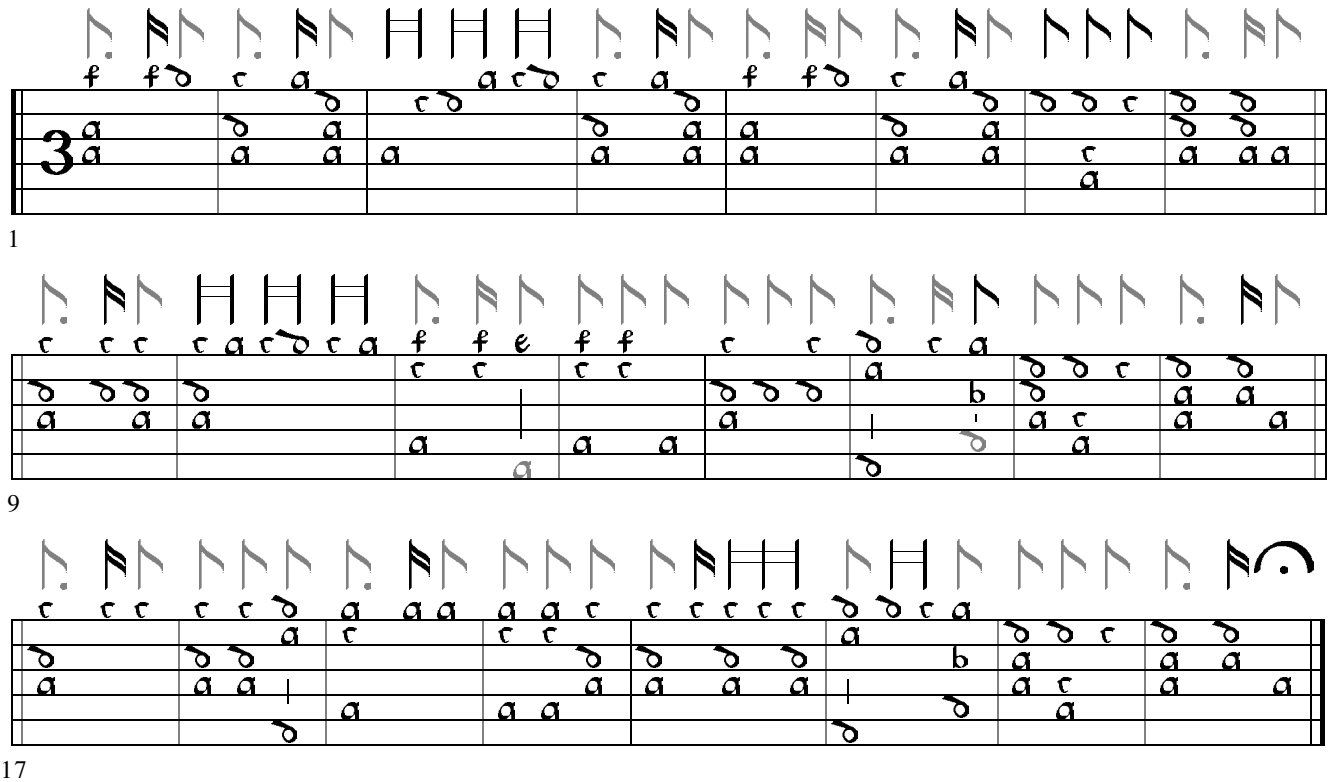
A2b. Heaven and Earth (pavan) - 7F AABB4CC8 GB-Lam 602, f. 4r



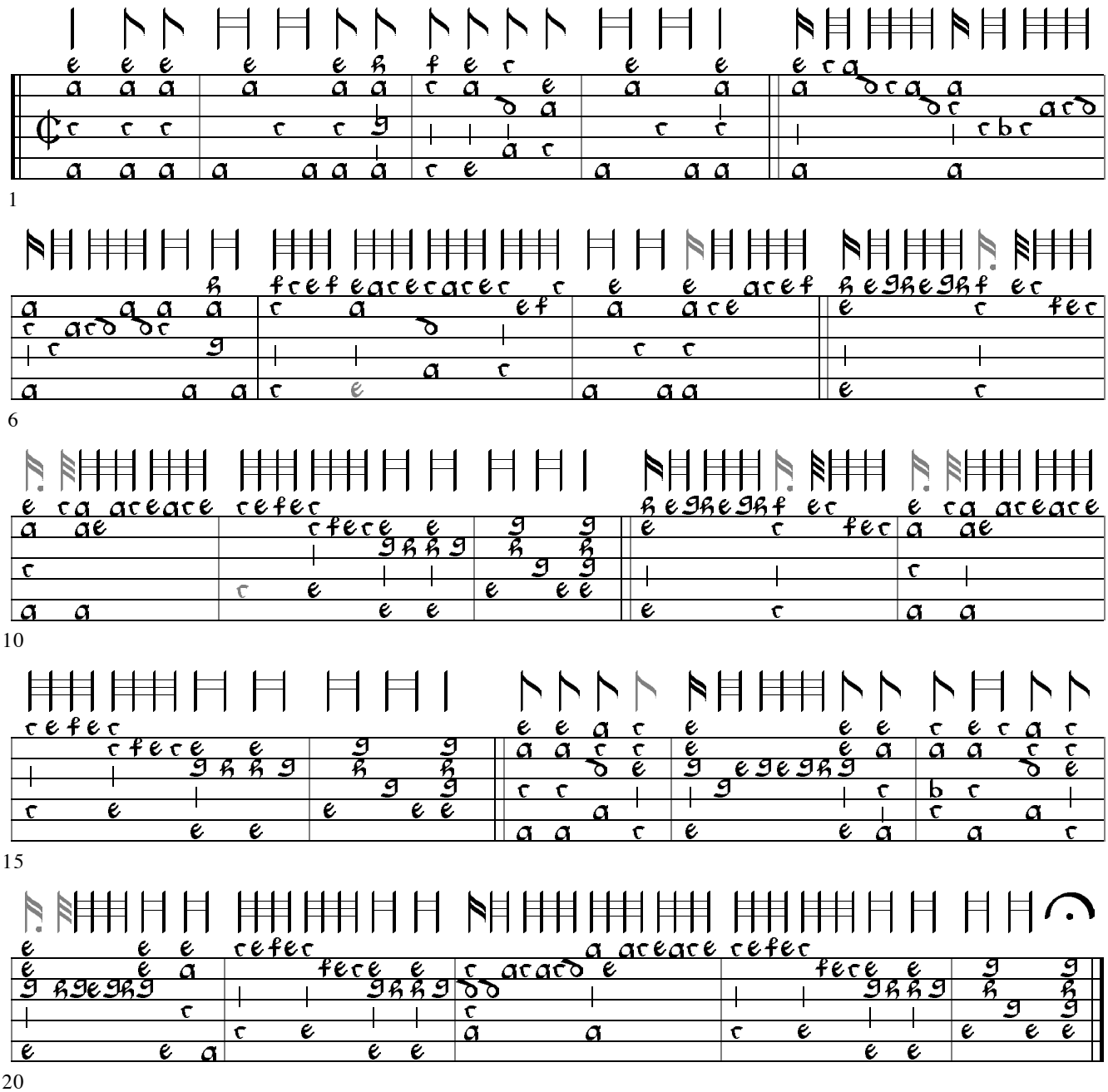
A2c. Heven & erth (pavan) - AB4C8 GB-Lbl Roy.App.58, ff. 52r & 55v



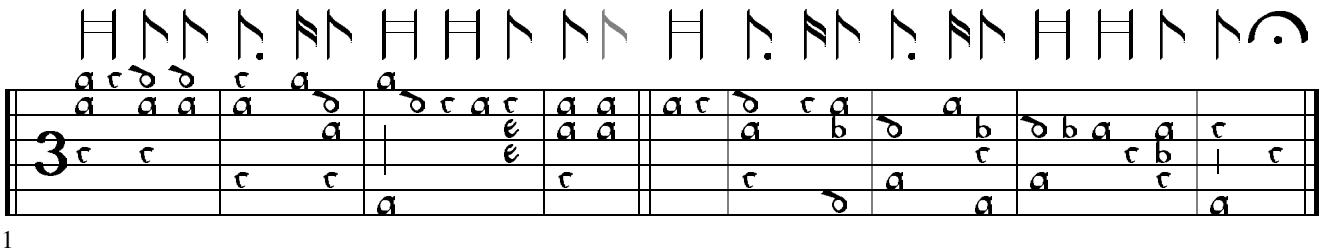
A3. Alebon galiarde - ABC8 US-Ws V.a.159, f. 7v



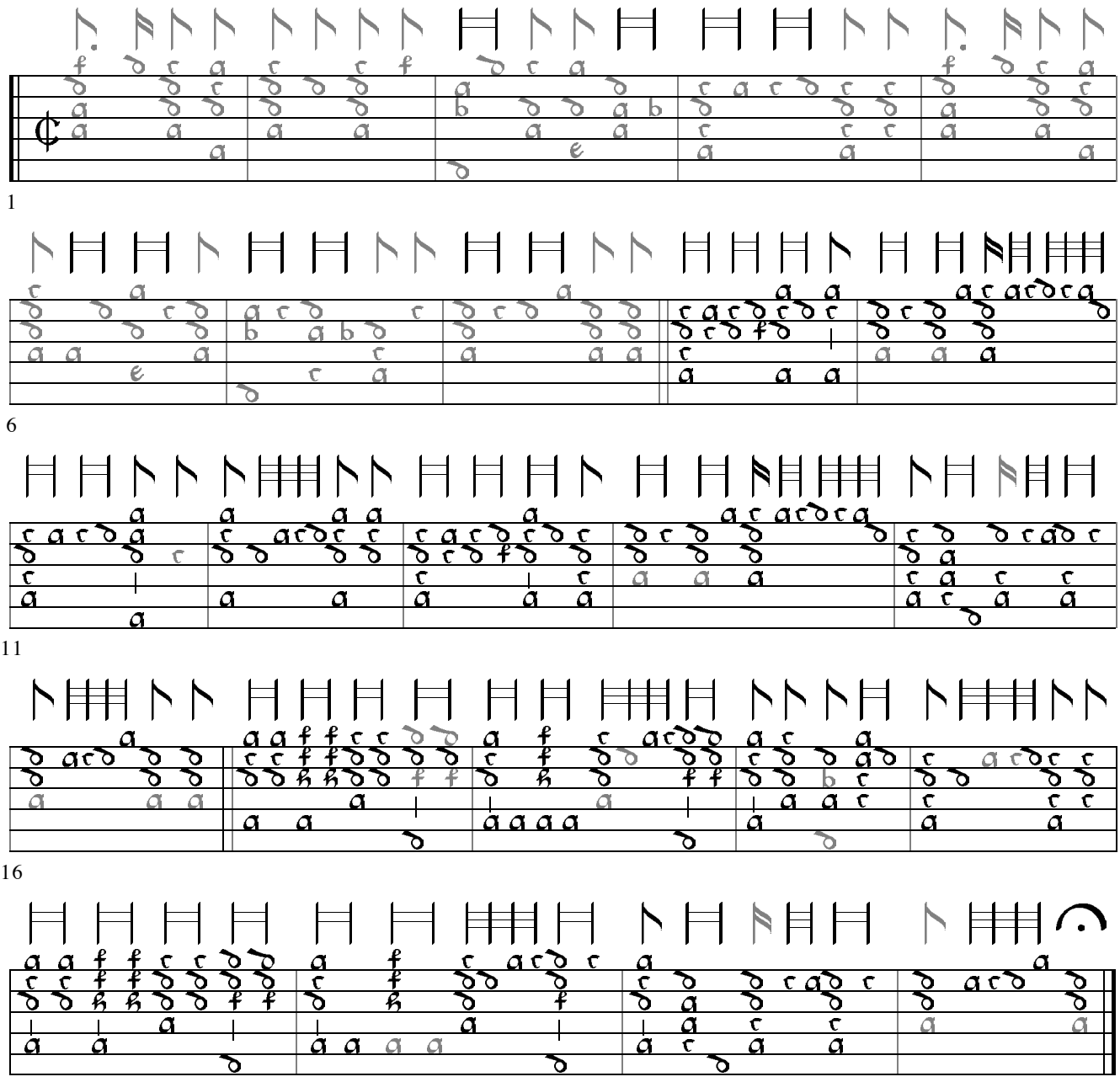
A2d. The Kinges Pavane - AABB4C8 US-NHub Mus.13 (Braye), ff. 1v-2v



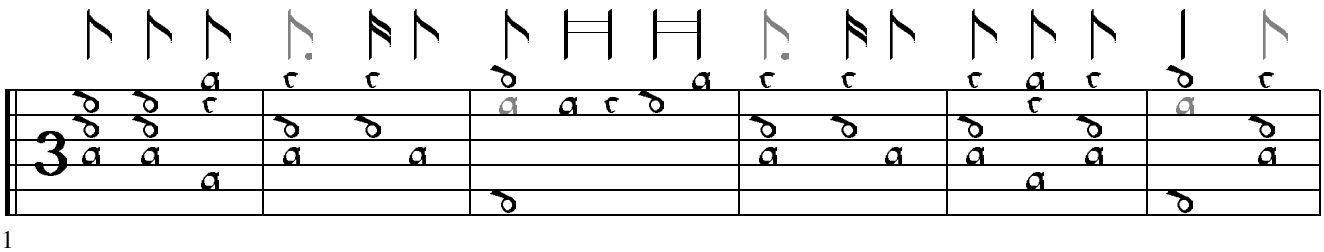
A4. Prannels Galliard - AB4 IRL-Dtc 408/II, p. 111

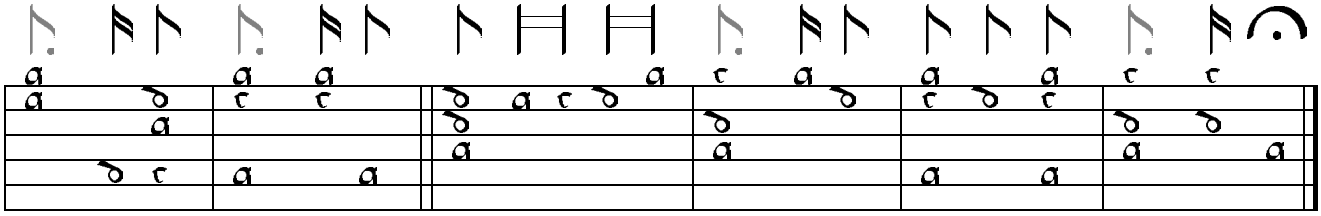


A5. The Kynges pavvion - ABC8 GB-Lbl Stowe 389, ff. 121v-122r



A6. A galiard - A8B4 US-Ws V.a.159, f. 5v





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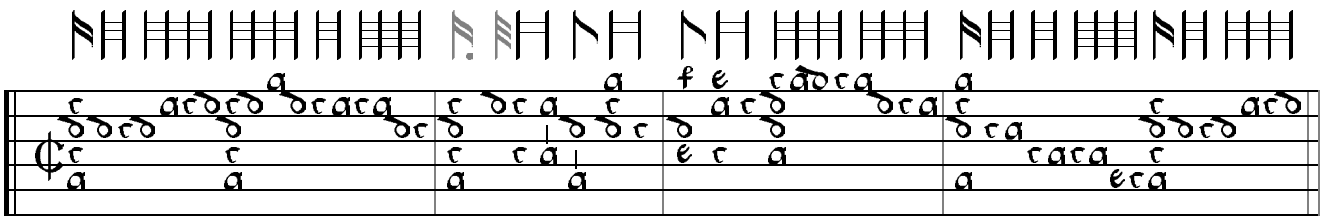
A7. A pavane - AABBC4 US-NHub osborn 13, ff. 2v-3v



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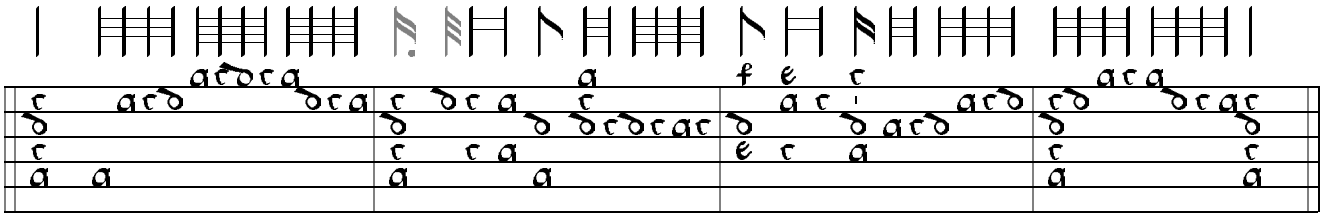

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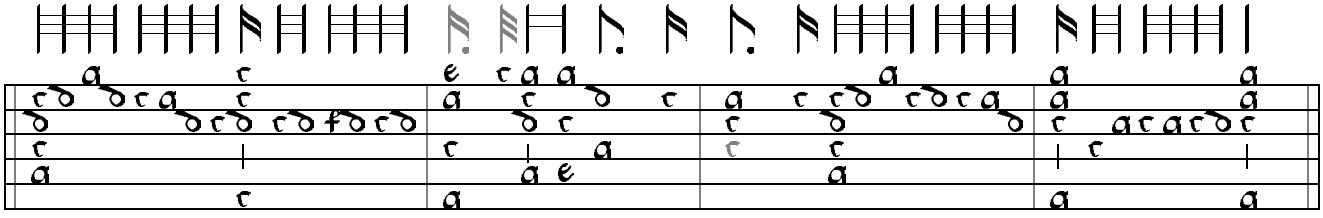

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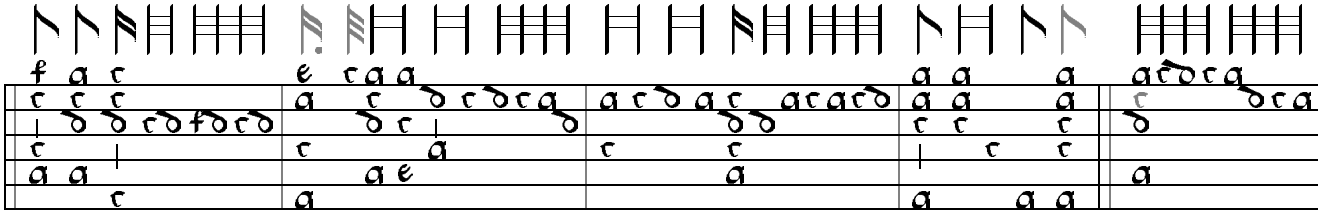

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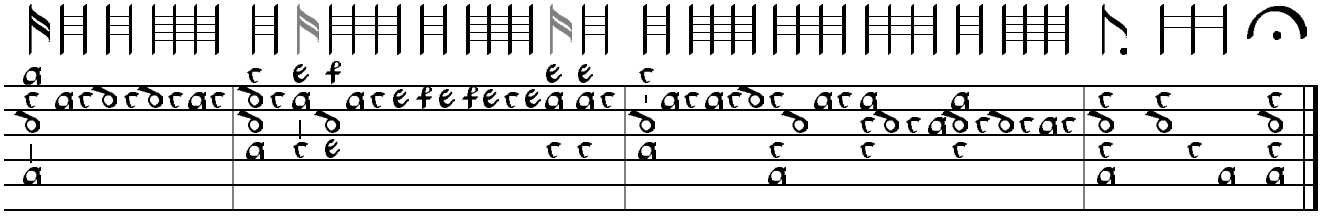
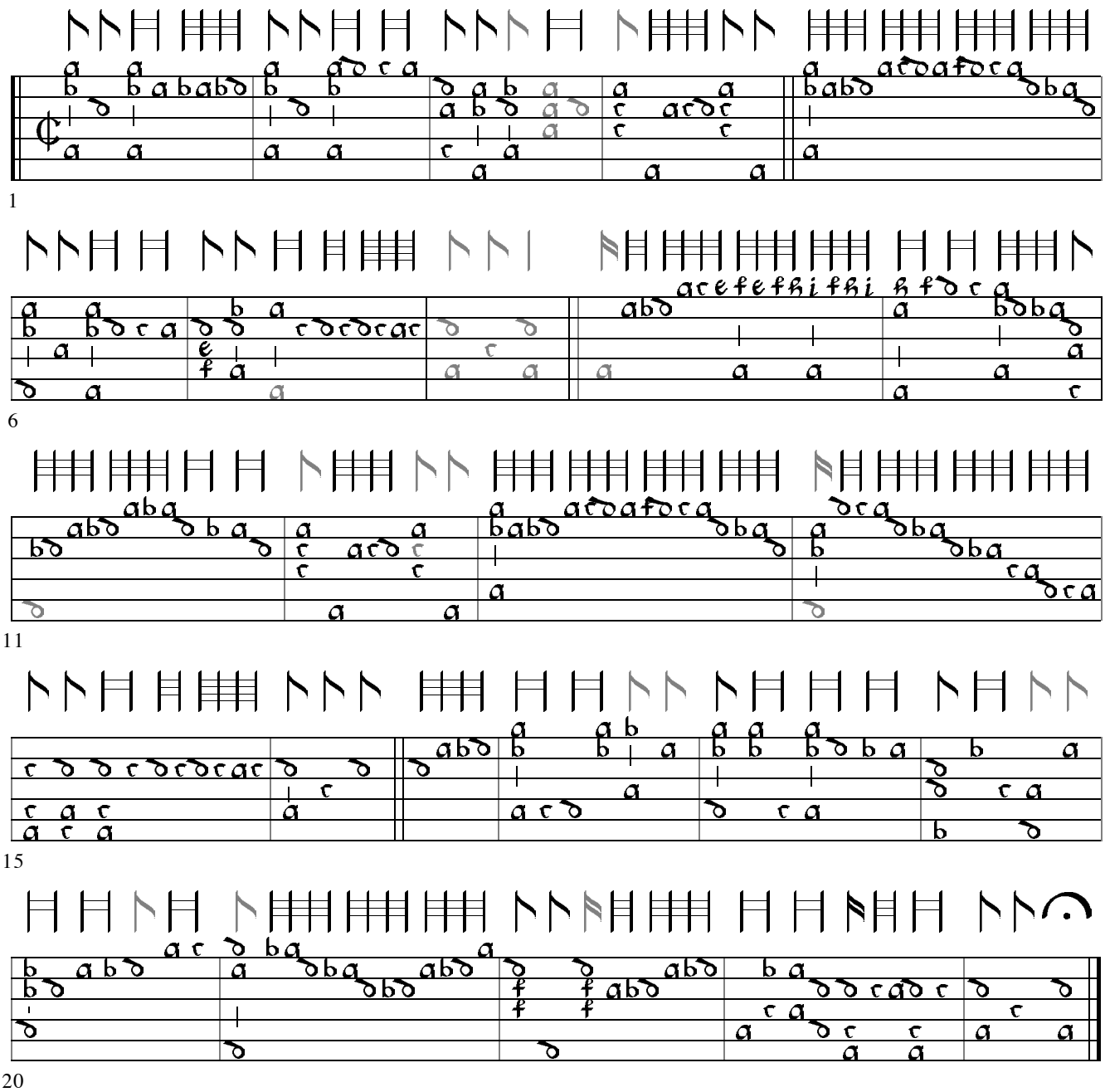
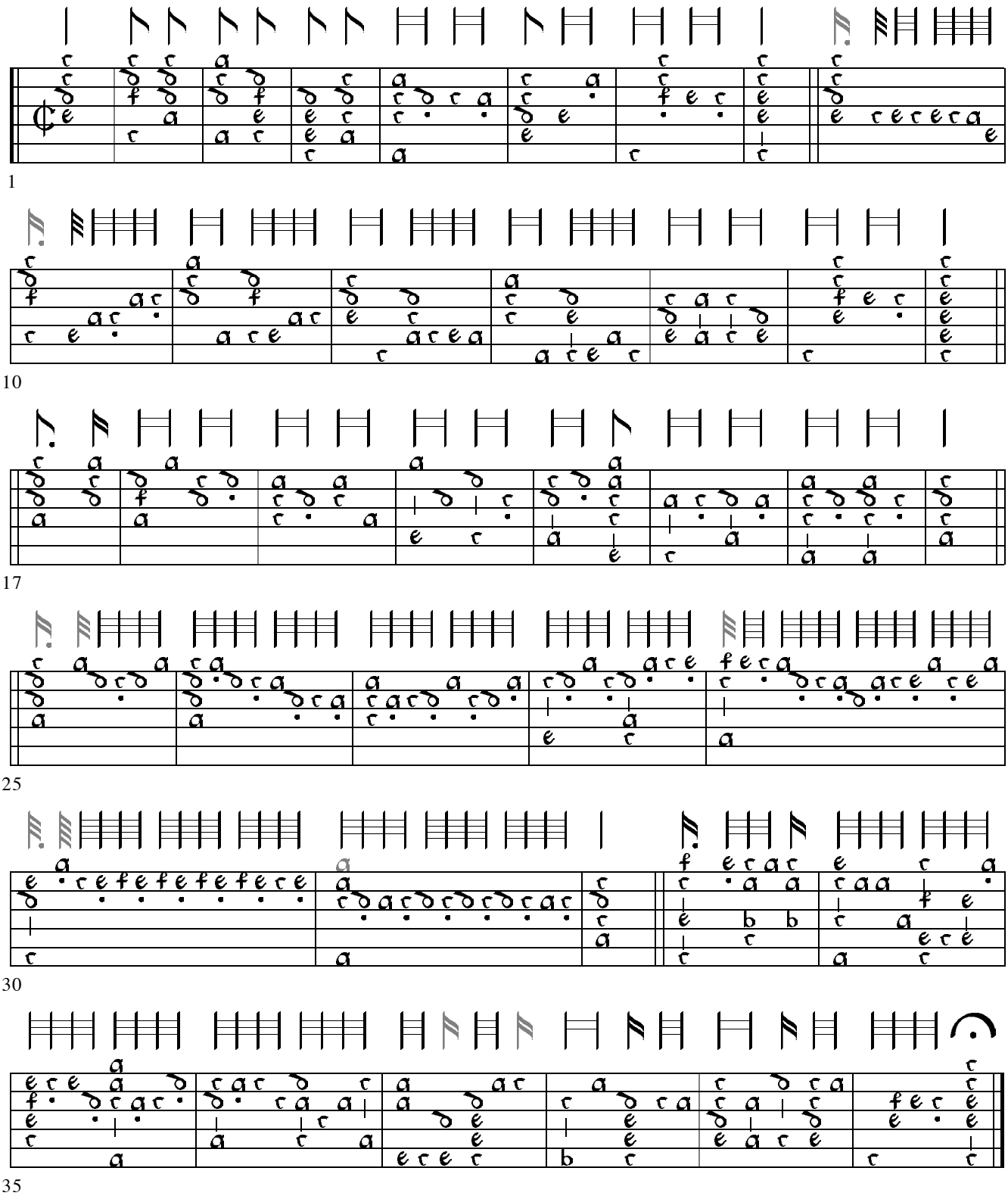


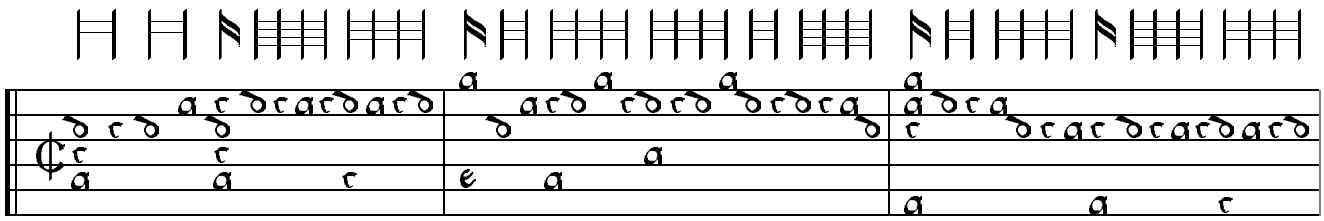
A8. The princes pavion - AB4CD8 GB-Lbl Stowe 389, ff. 122r-122v



A9. A pauin - AABBC8 IRL-Dtc 410/I, pp. 38-39



A10. (pavan) - AABBCC8 GB-NO Mi LM 16, ff. 23v-25r



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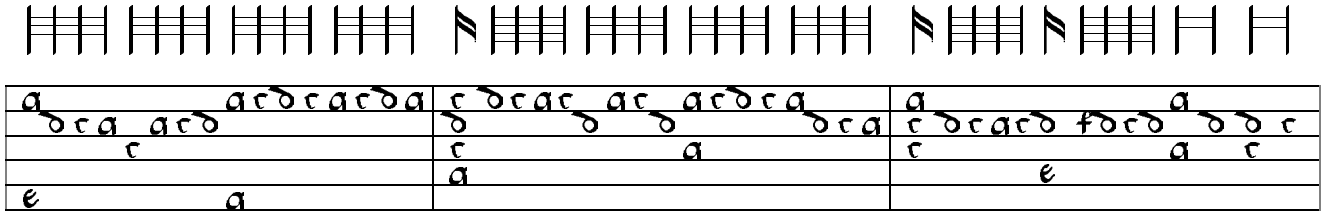

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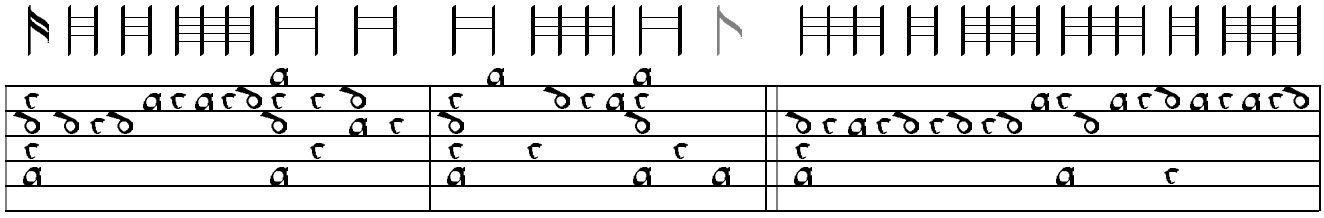

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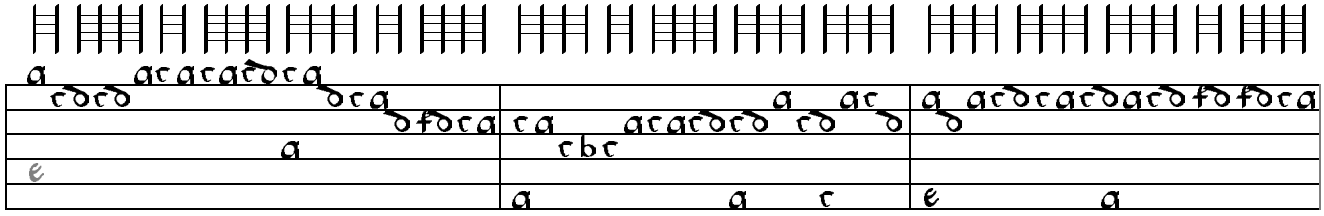

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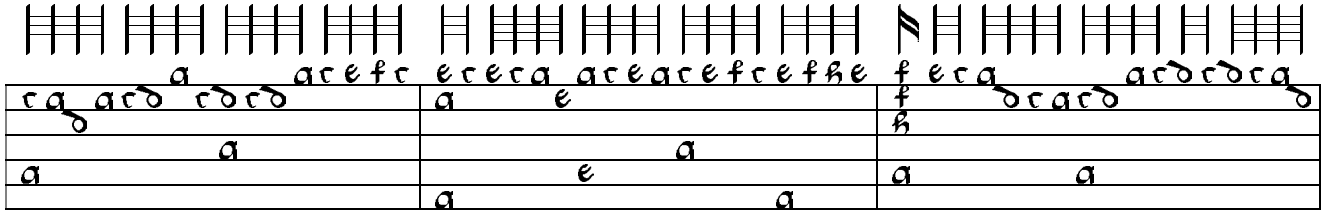

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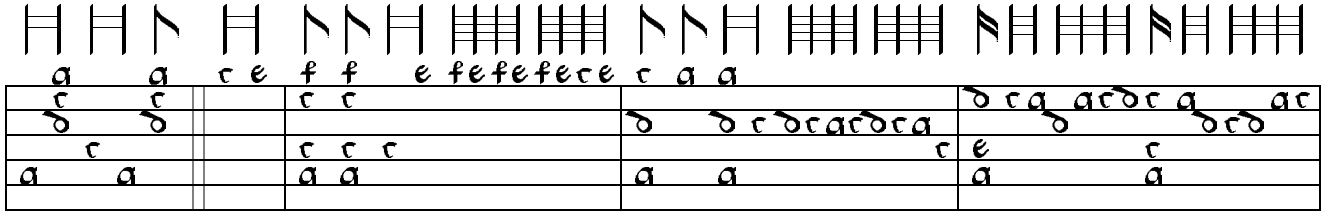

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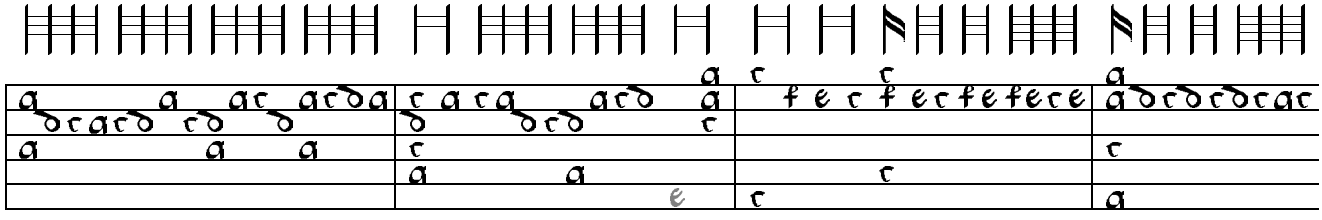

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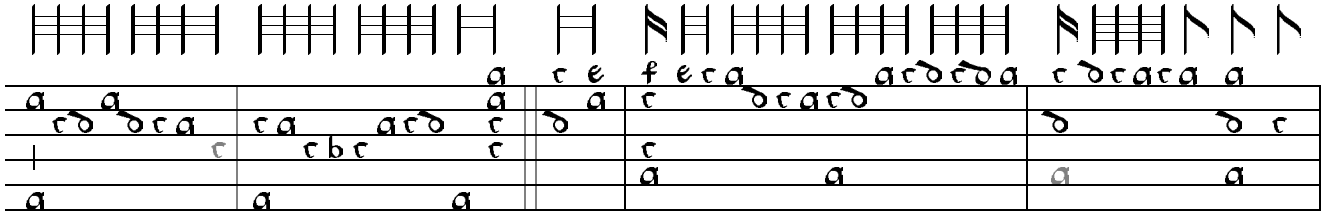

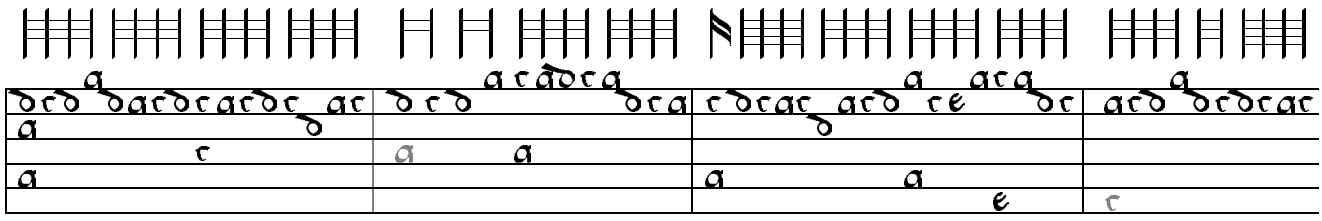

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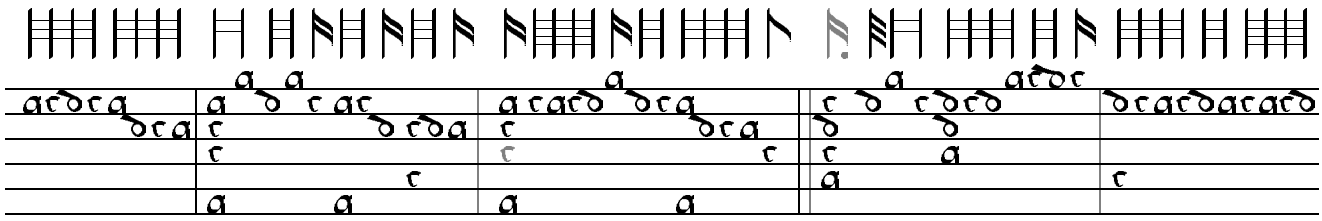

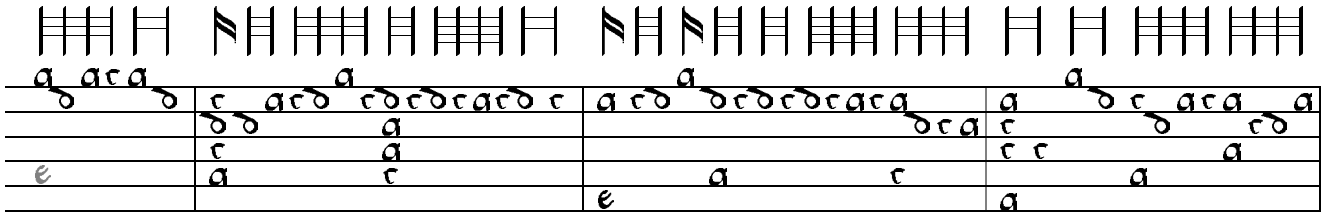

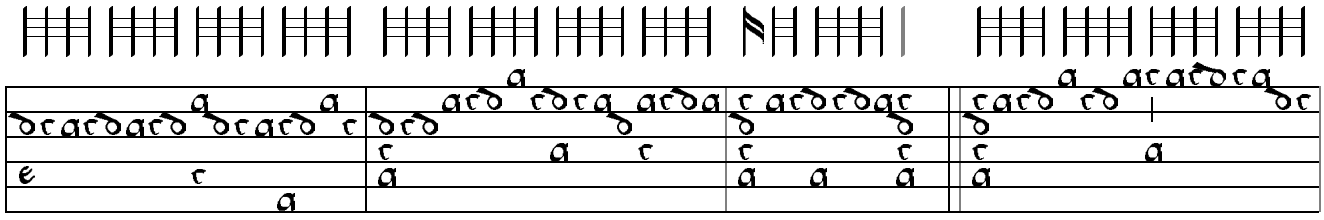

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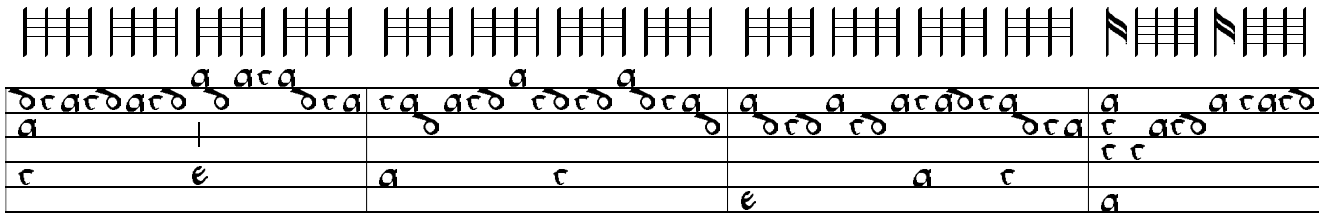

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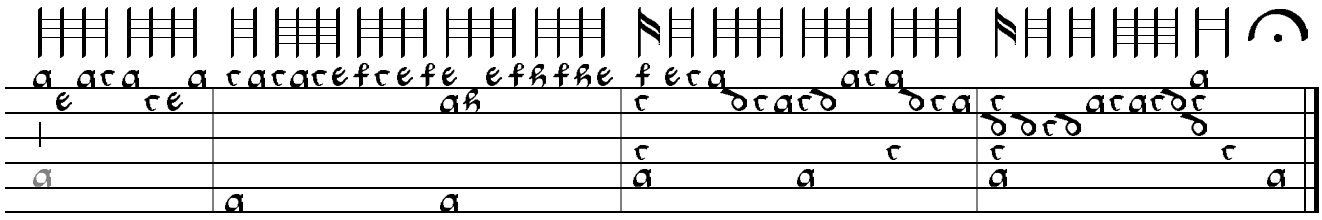
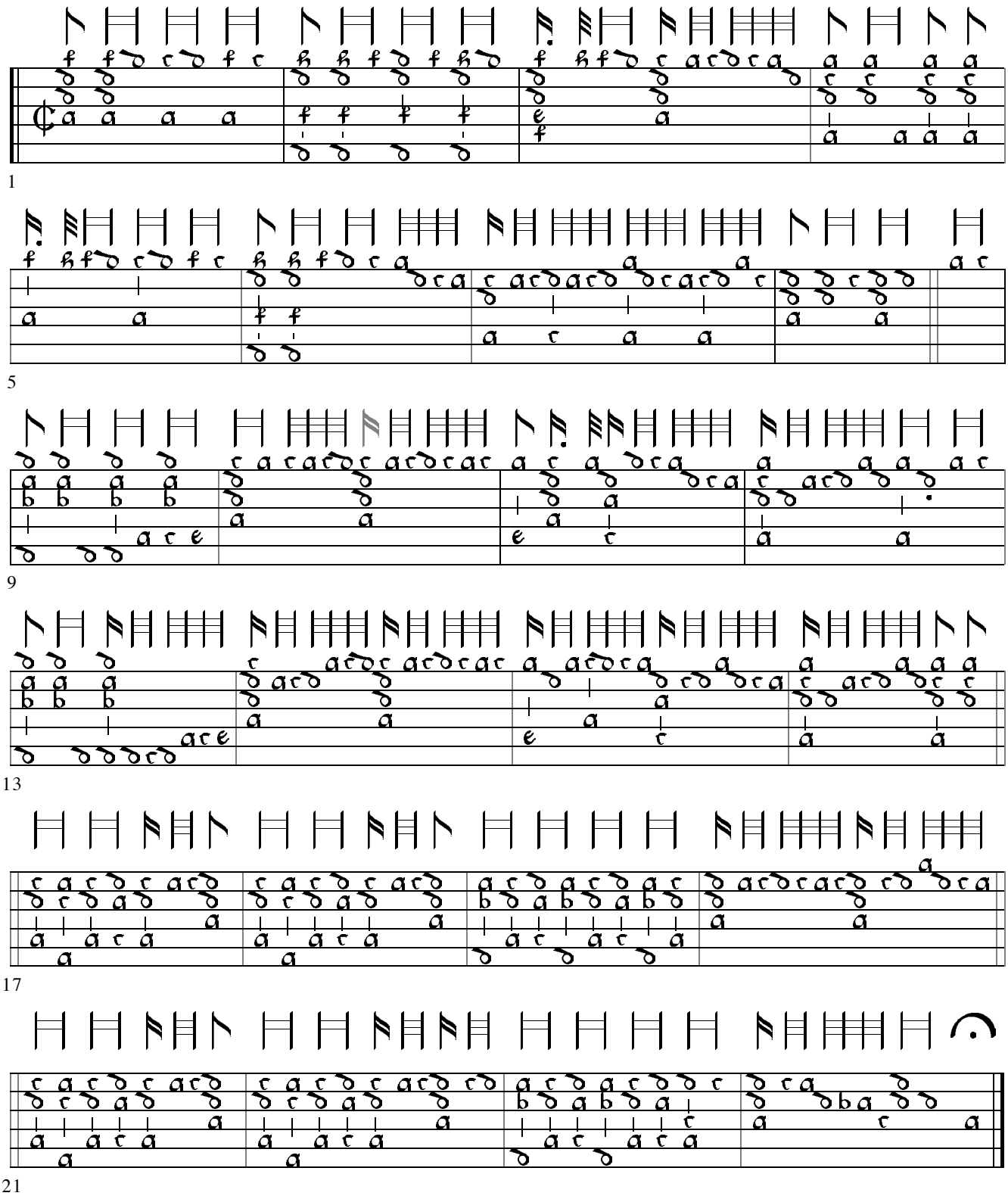
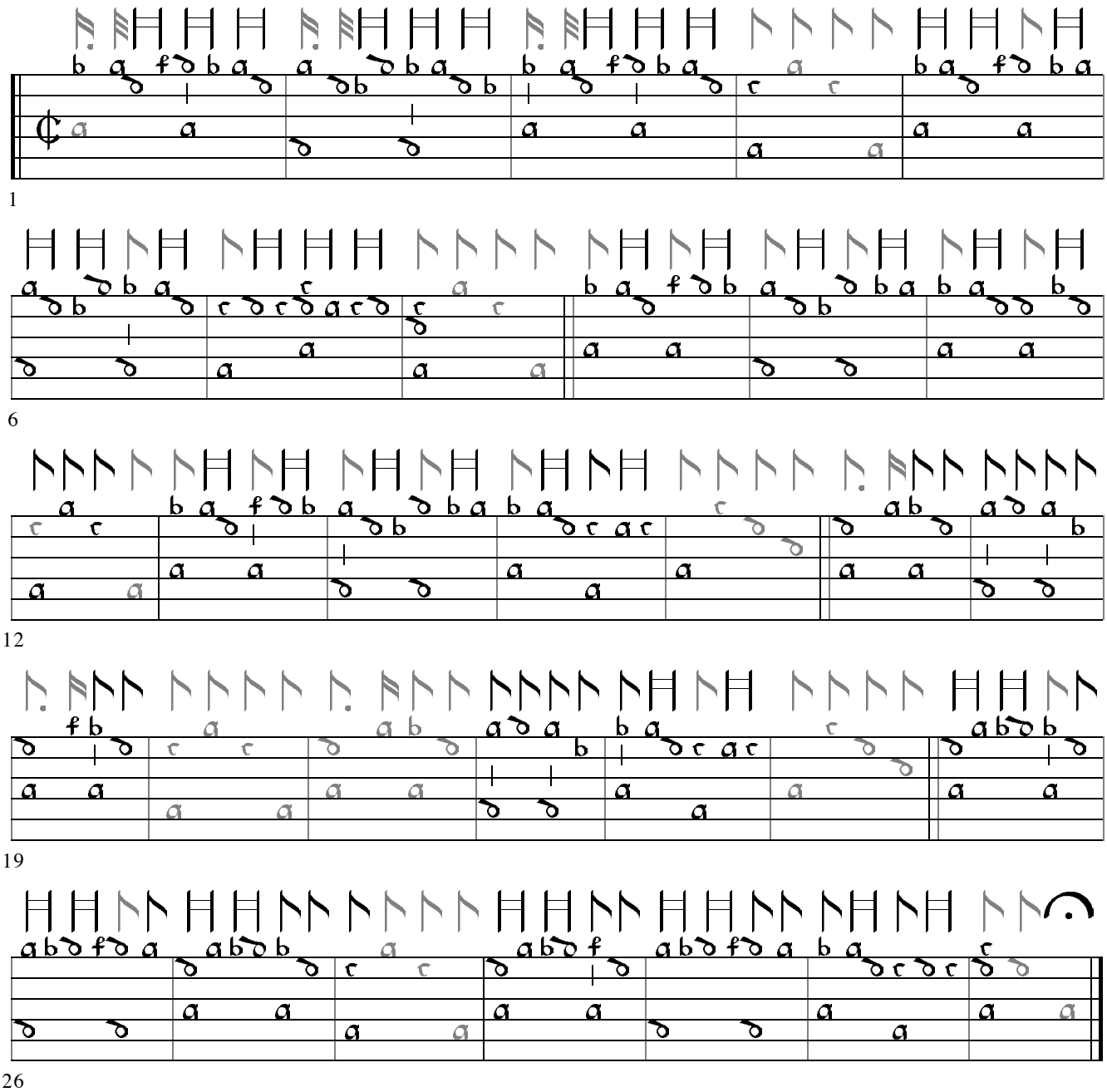


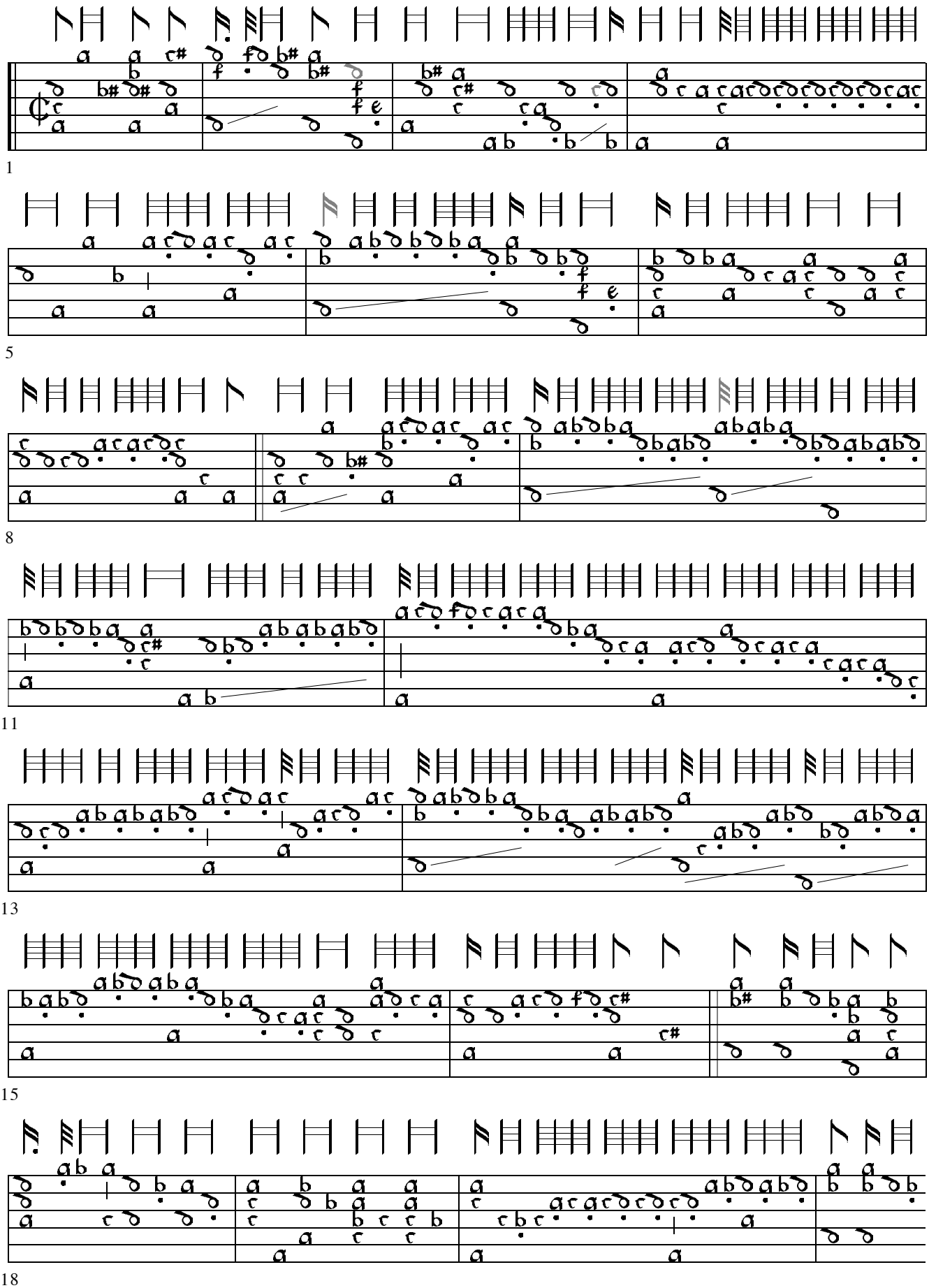
A11. (pavan?) - ABC8 IRL-Dtc 410/I, pp. 98-99

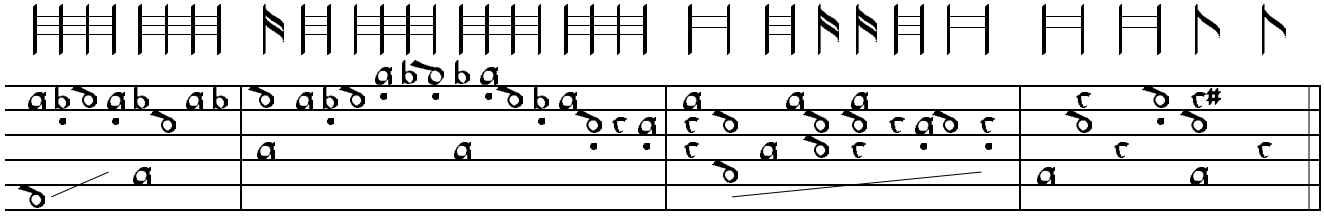


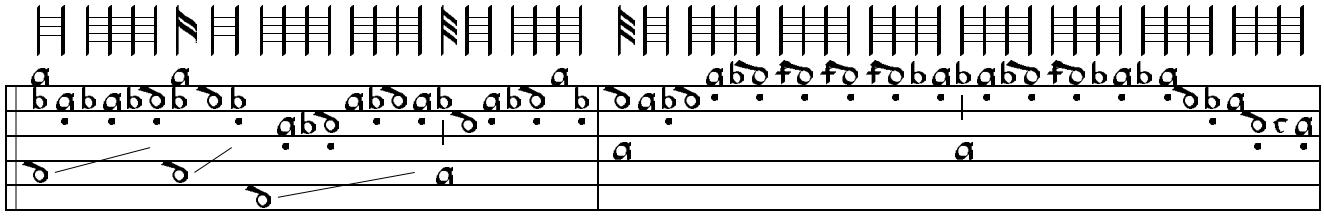
A12. A pavion - AABB8 US-Ws V.a.159, ff. 8v-9r



A13a. A pauin - AABB8 IRL Dtc 408/II, pp. 107-108







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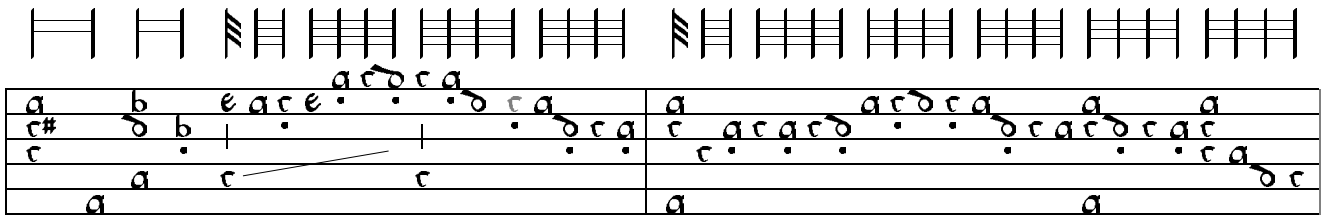

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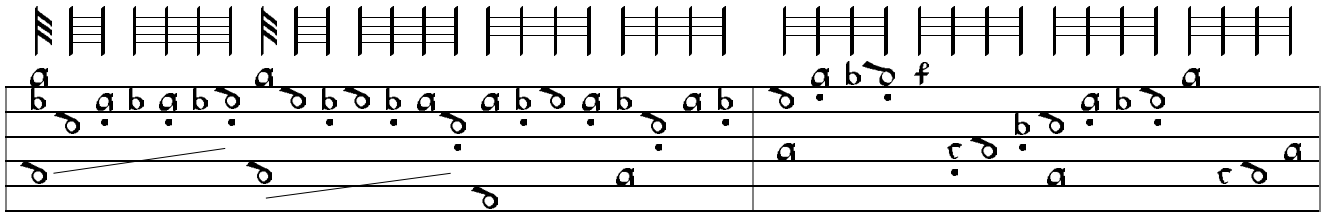

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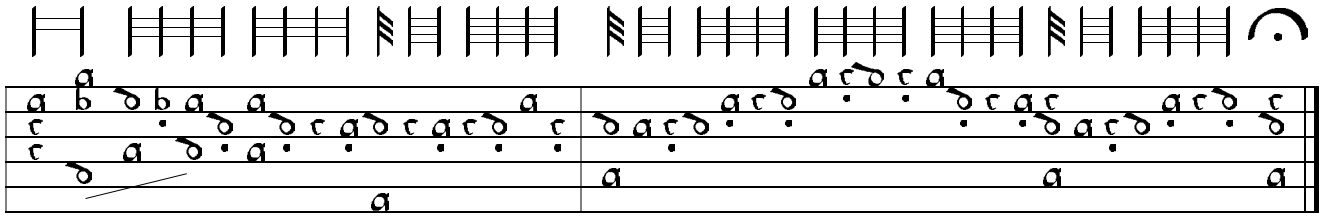

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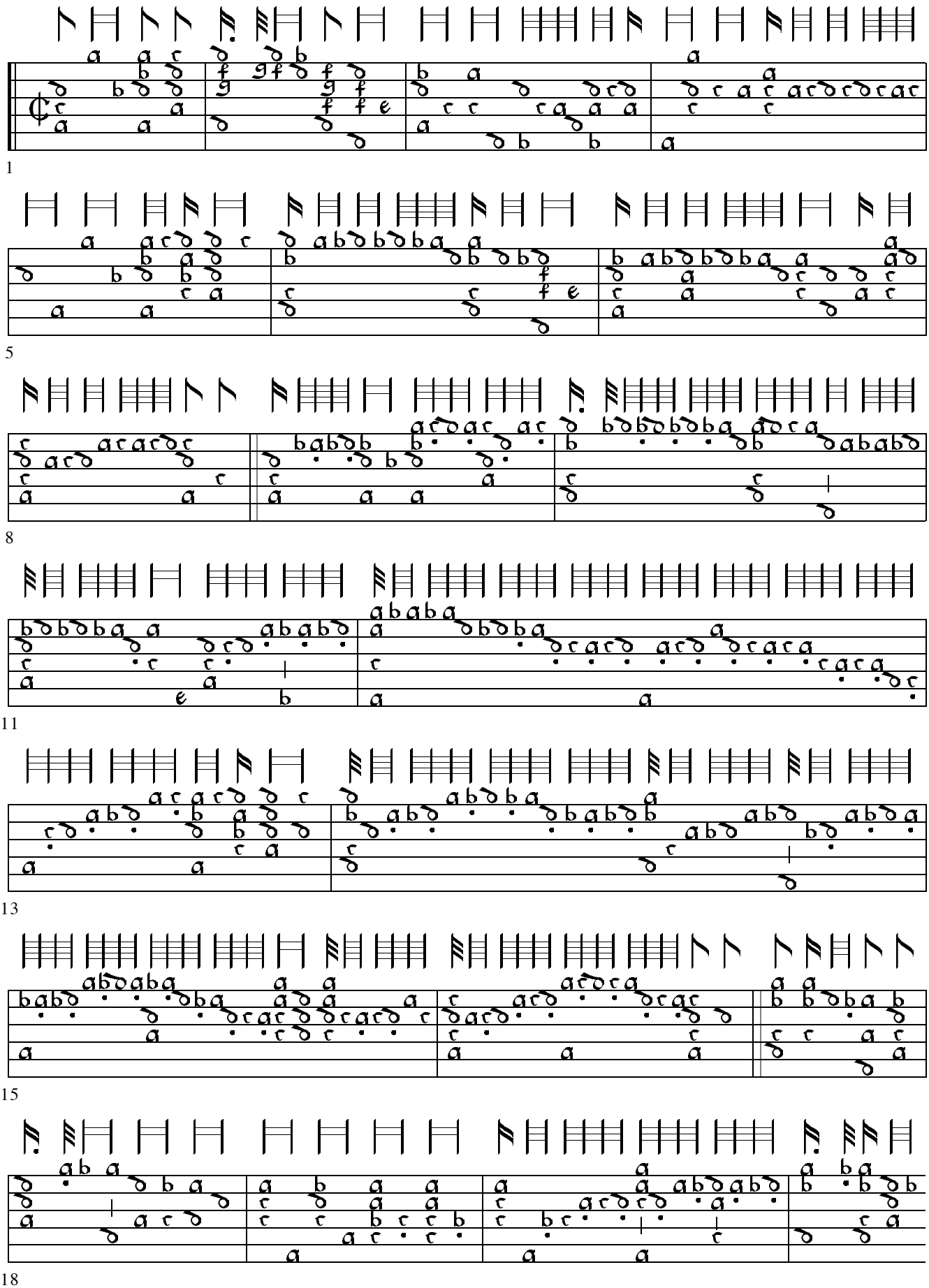
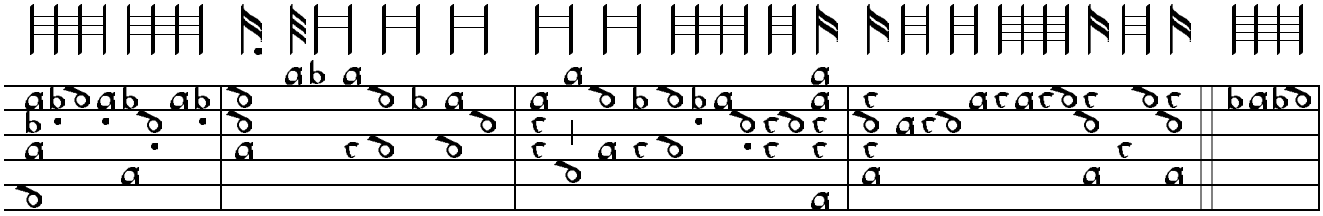
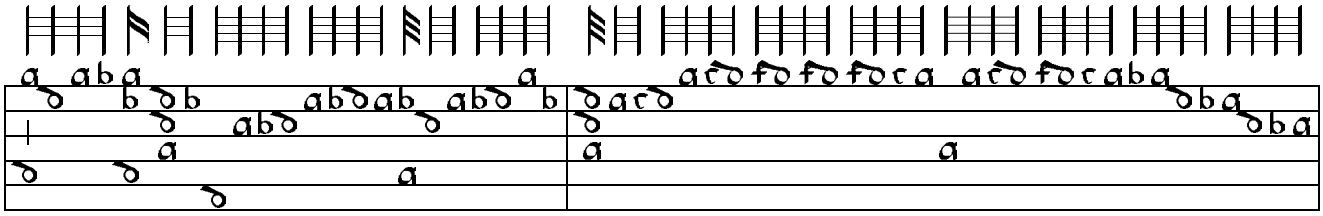
A13b. A pavan - AAB8B9 GB-Eu Dc.5.125, ff. 8v-9v







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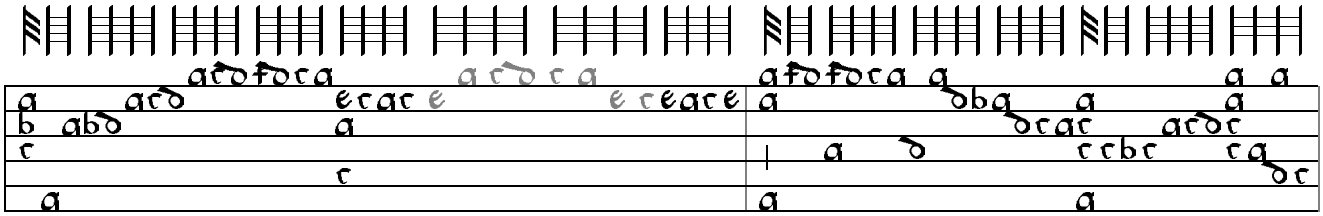

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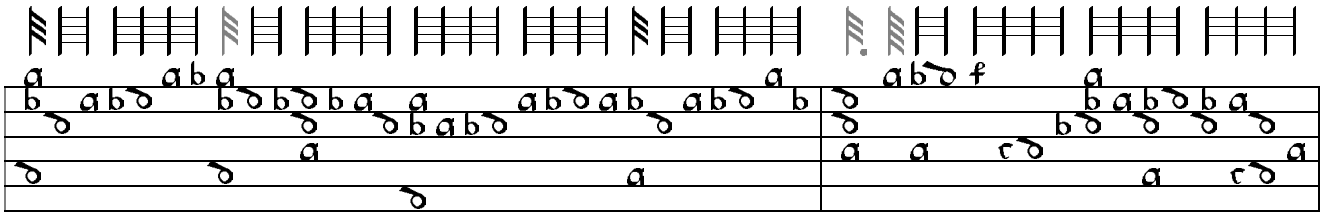

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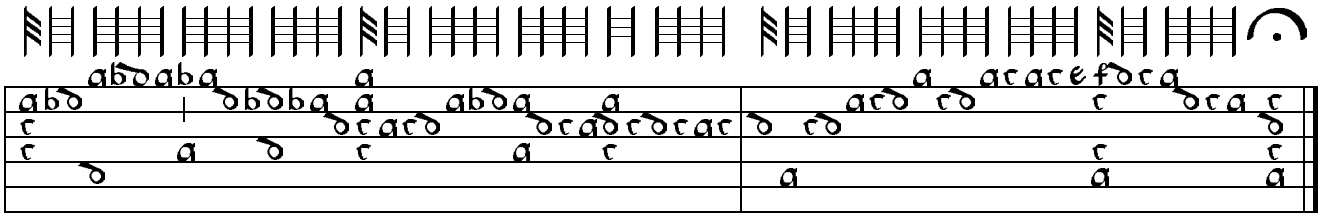

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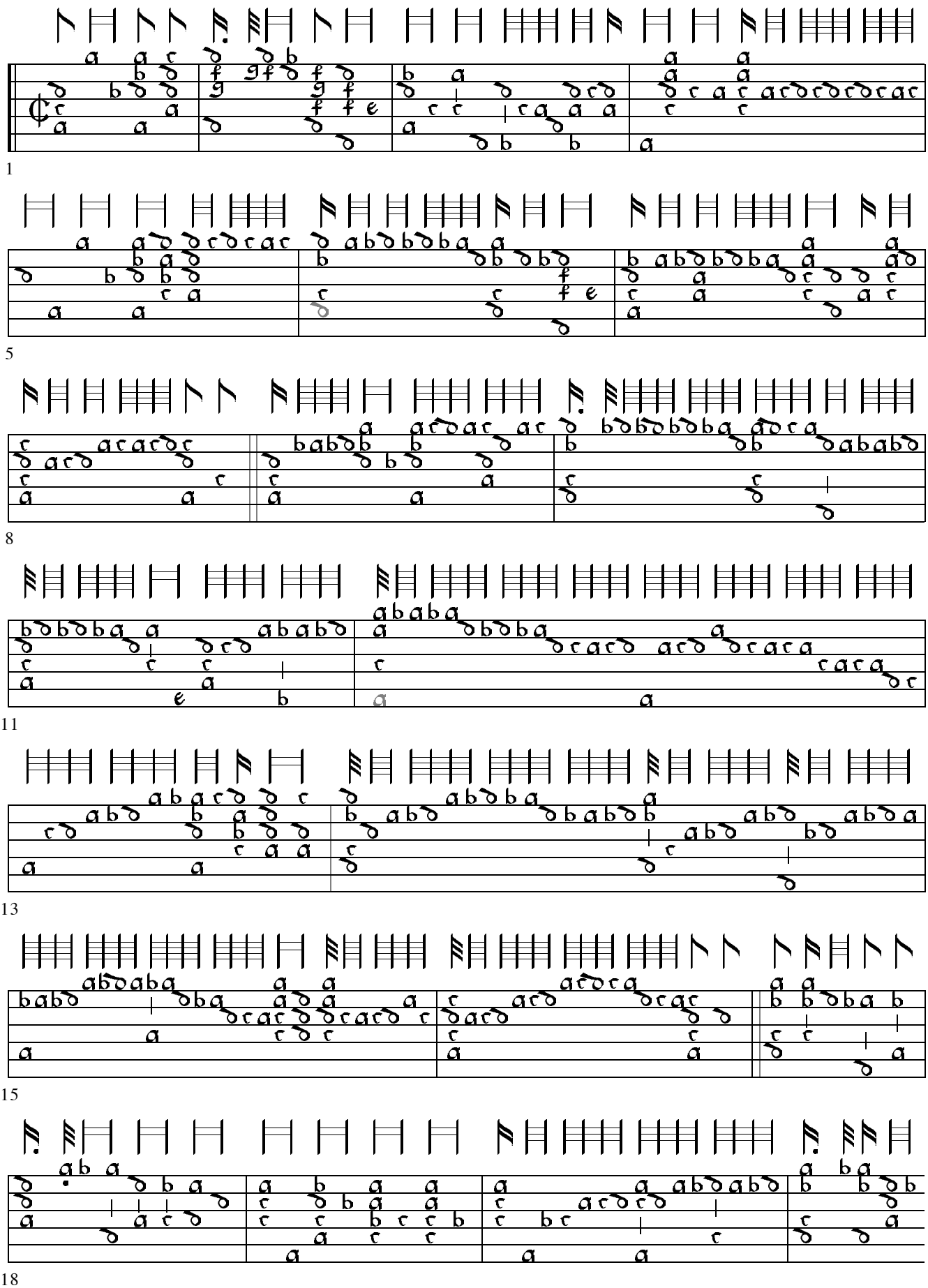
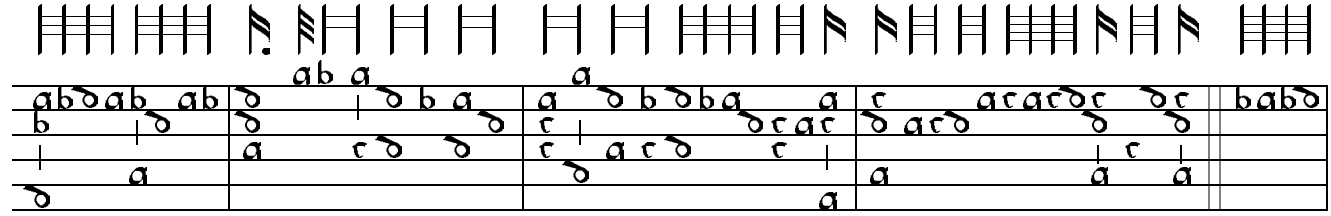
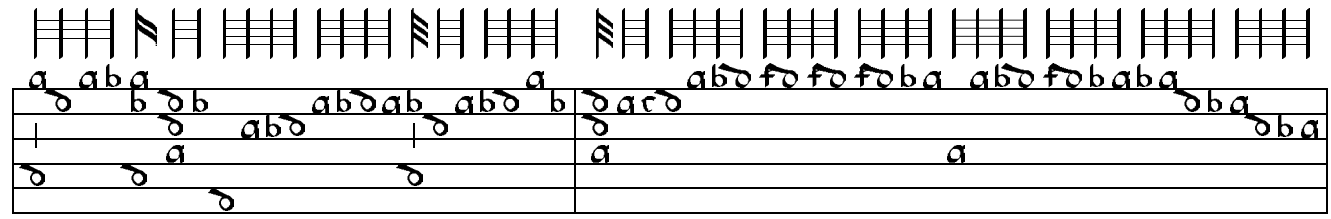
A13c. (galliard) - AA8B9B8 IRL-Dm Z3.2.13, pp. 82-83







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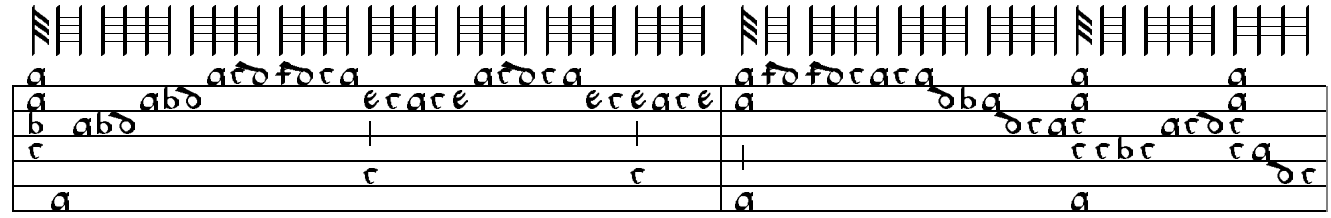

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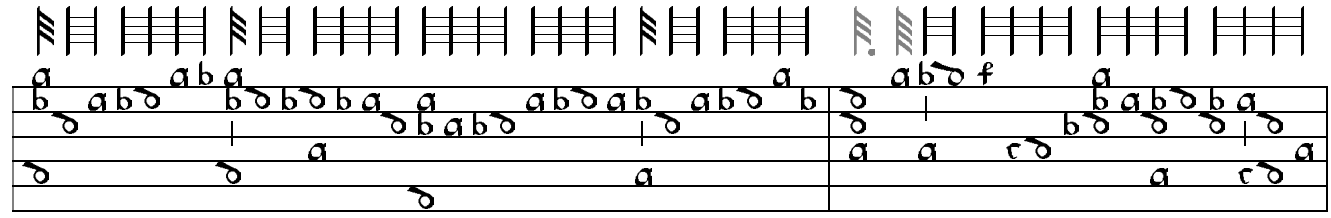

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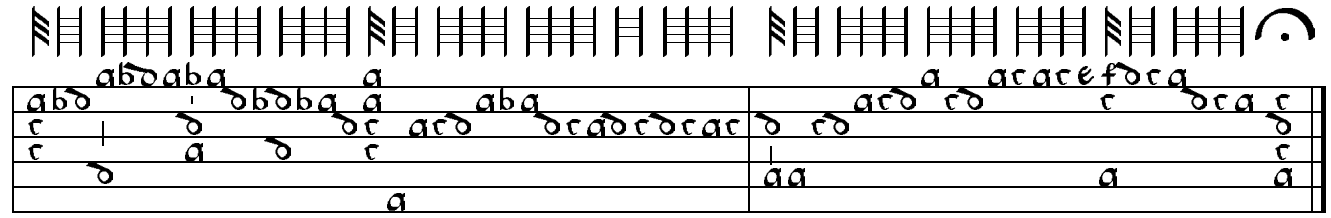
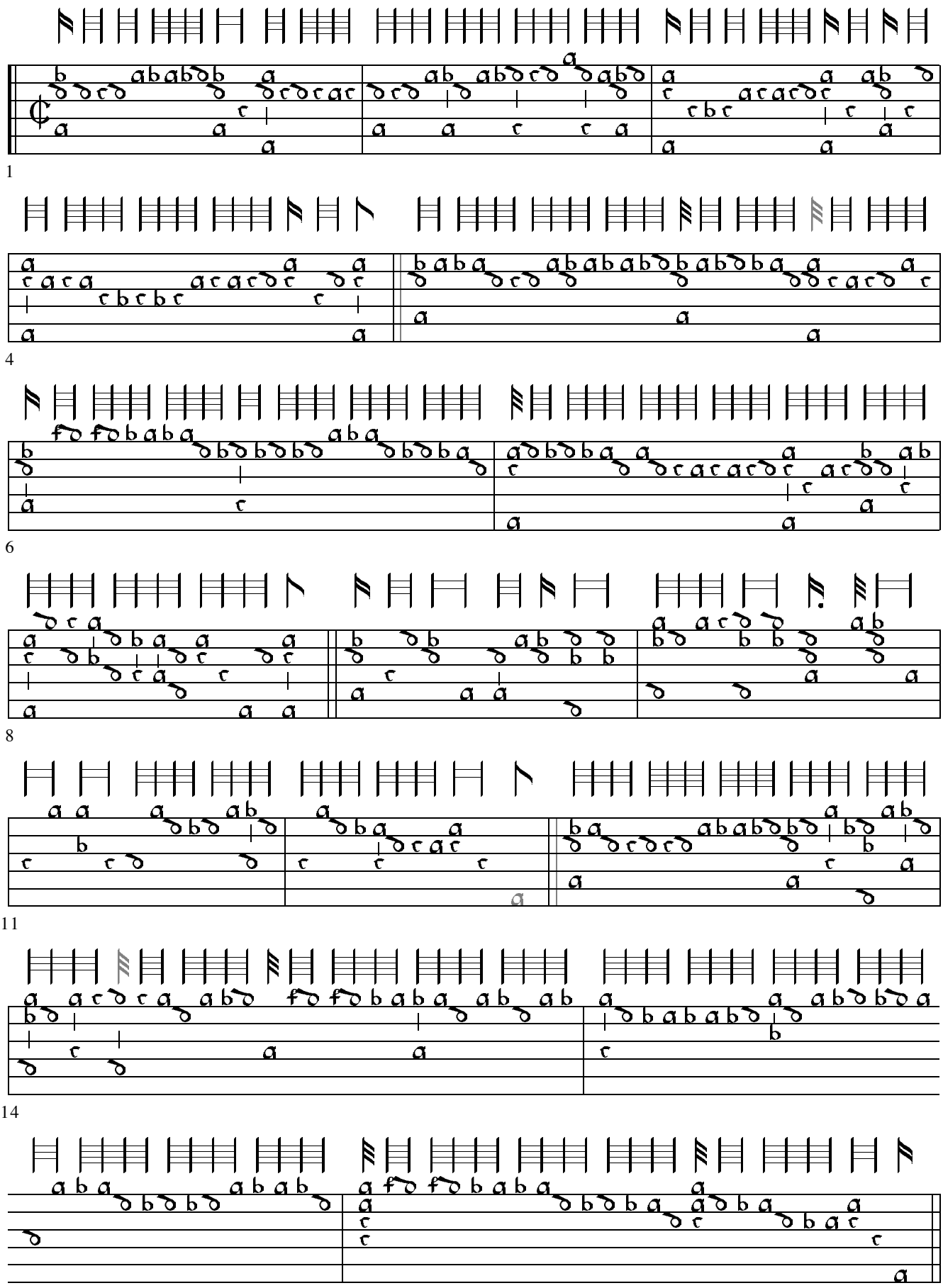
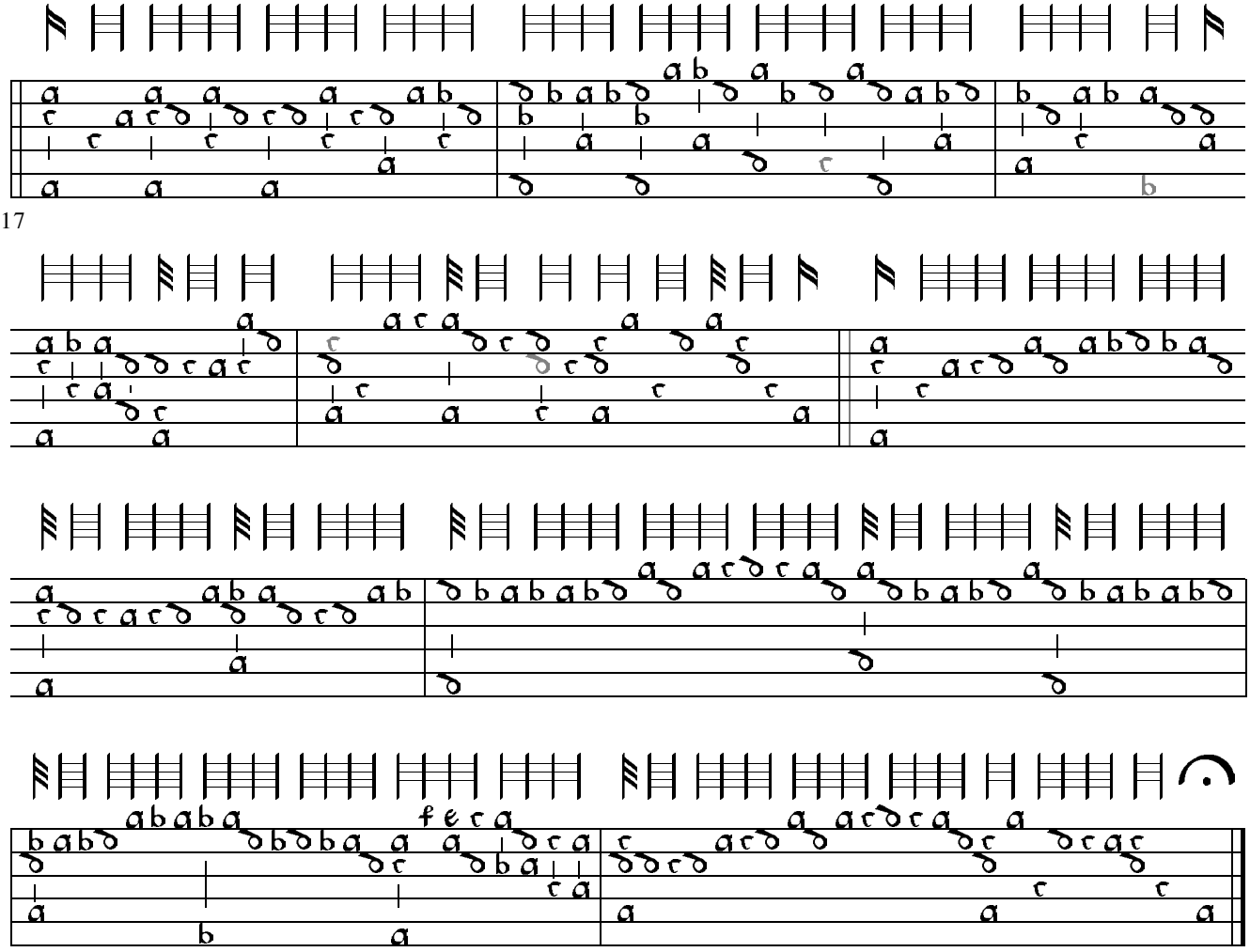


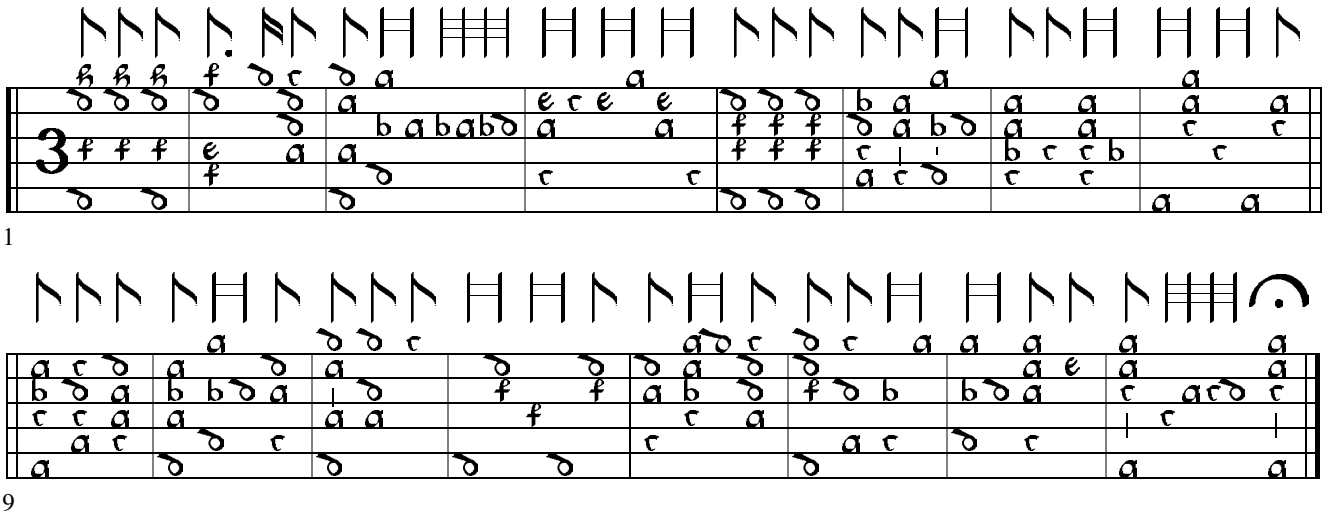
31

A14a. A Pavan - AABBCC4 IRL-Dm Z3.2.13, pp. 187-186

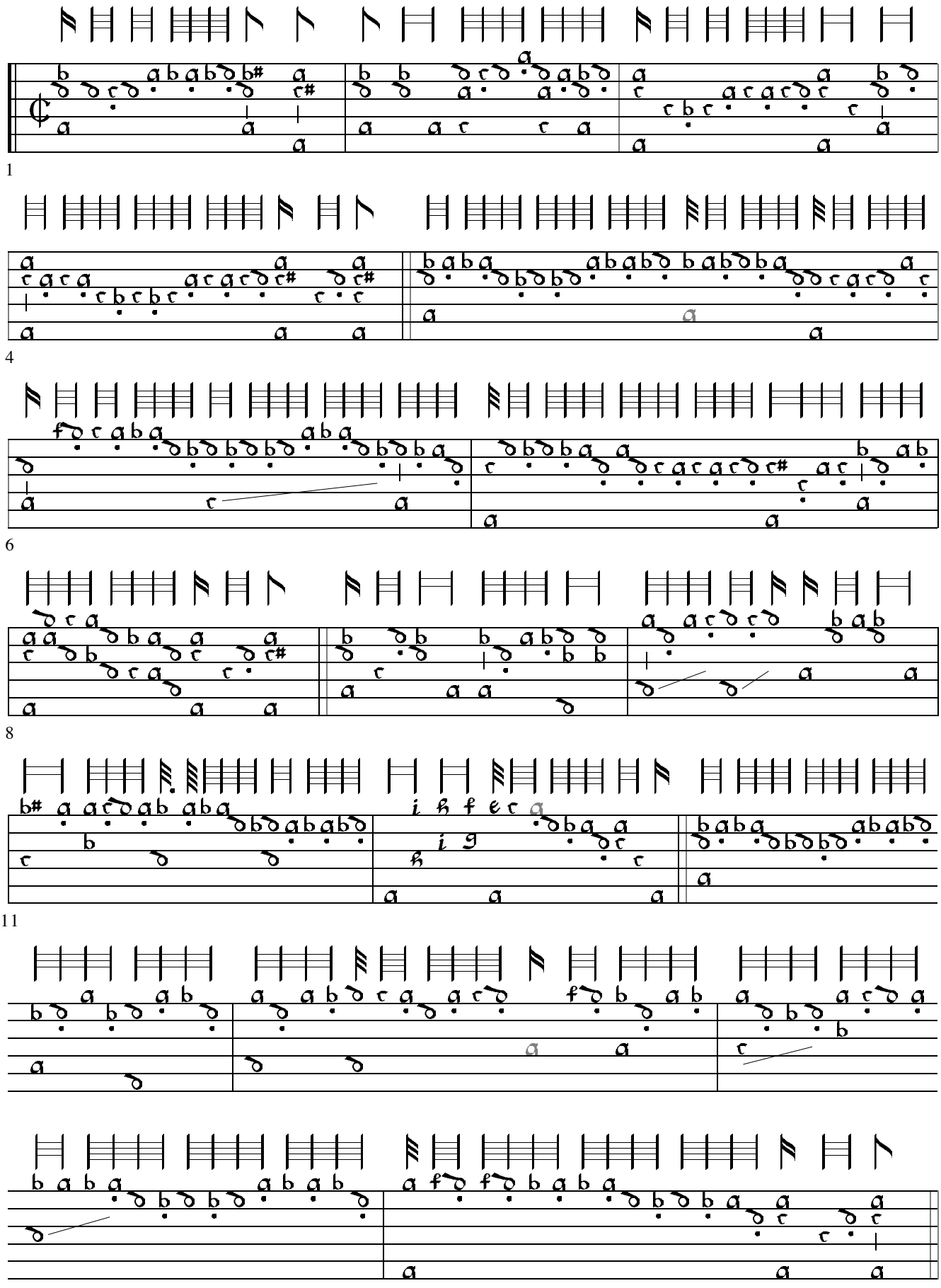


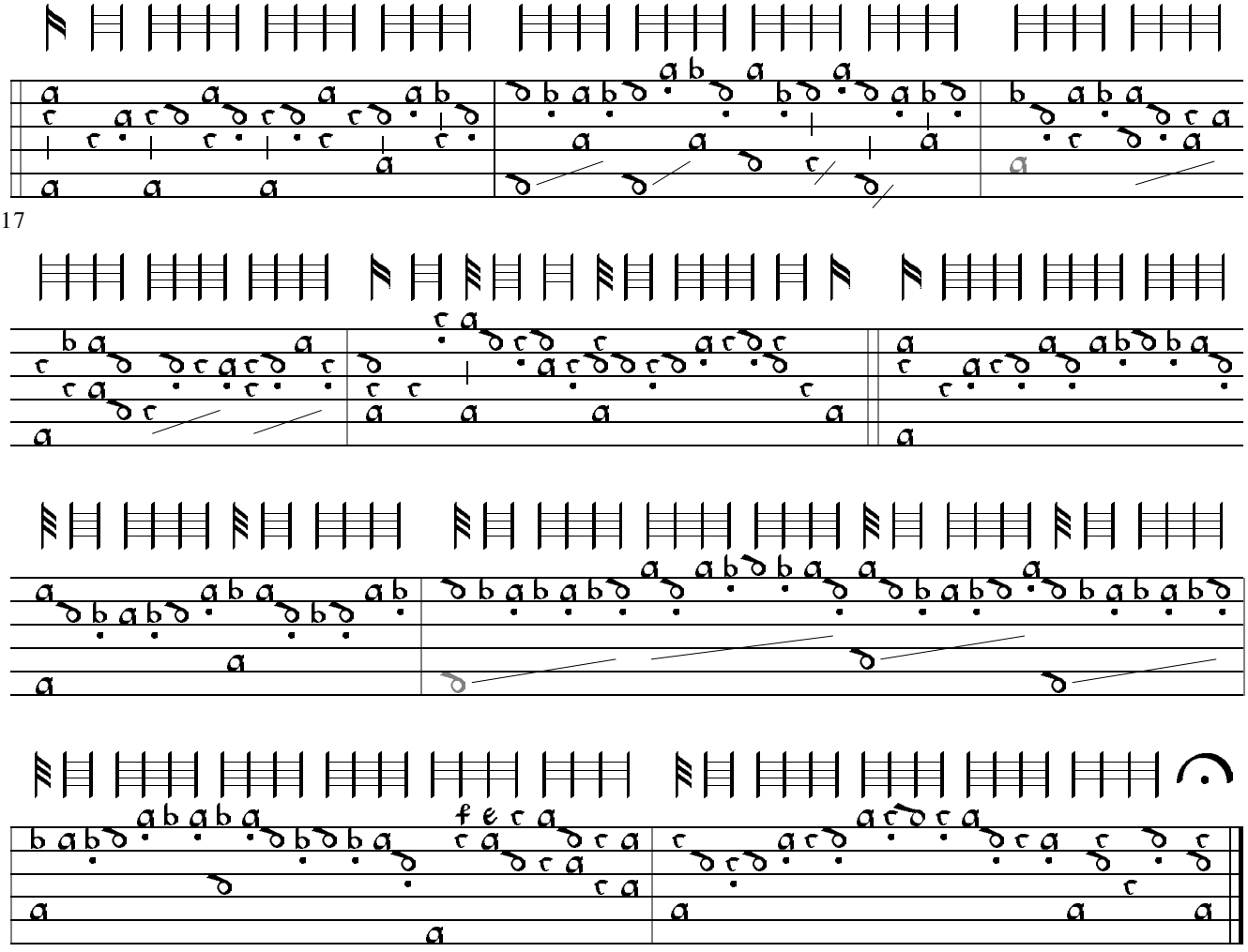


A15. A galliard - AB8 US-NHub osborn 13, f. 6v

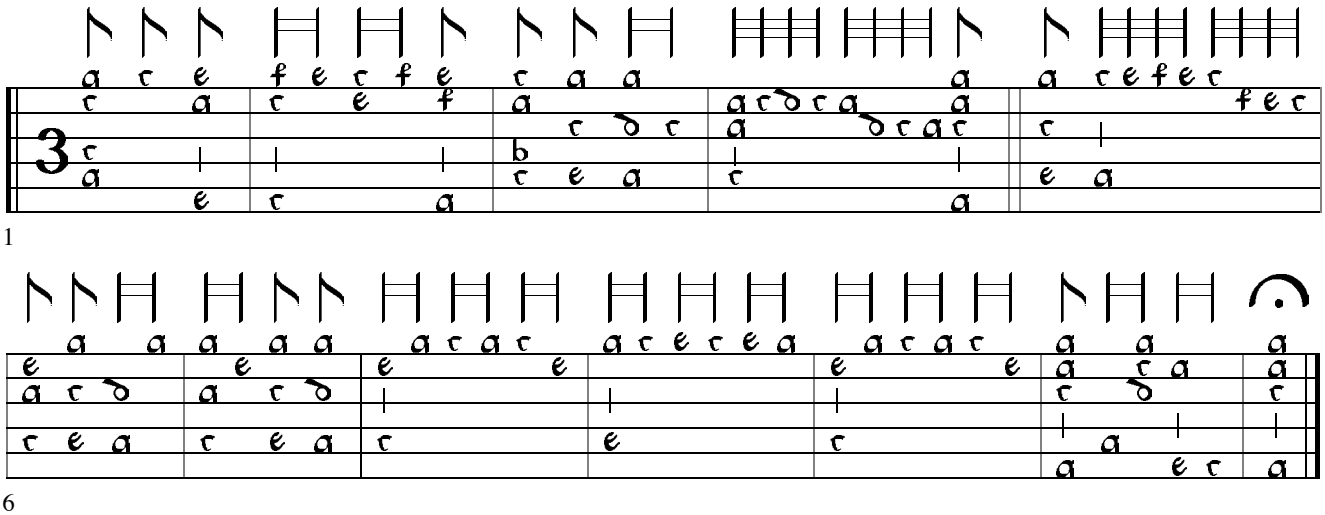


A14b. A pauin - AABBCC4 IRL-Dtc 408/II, pp. 101-102 105

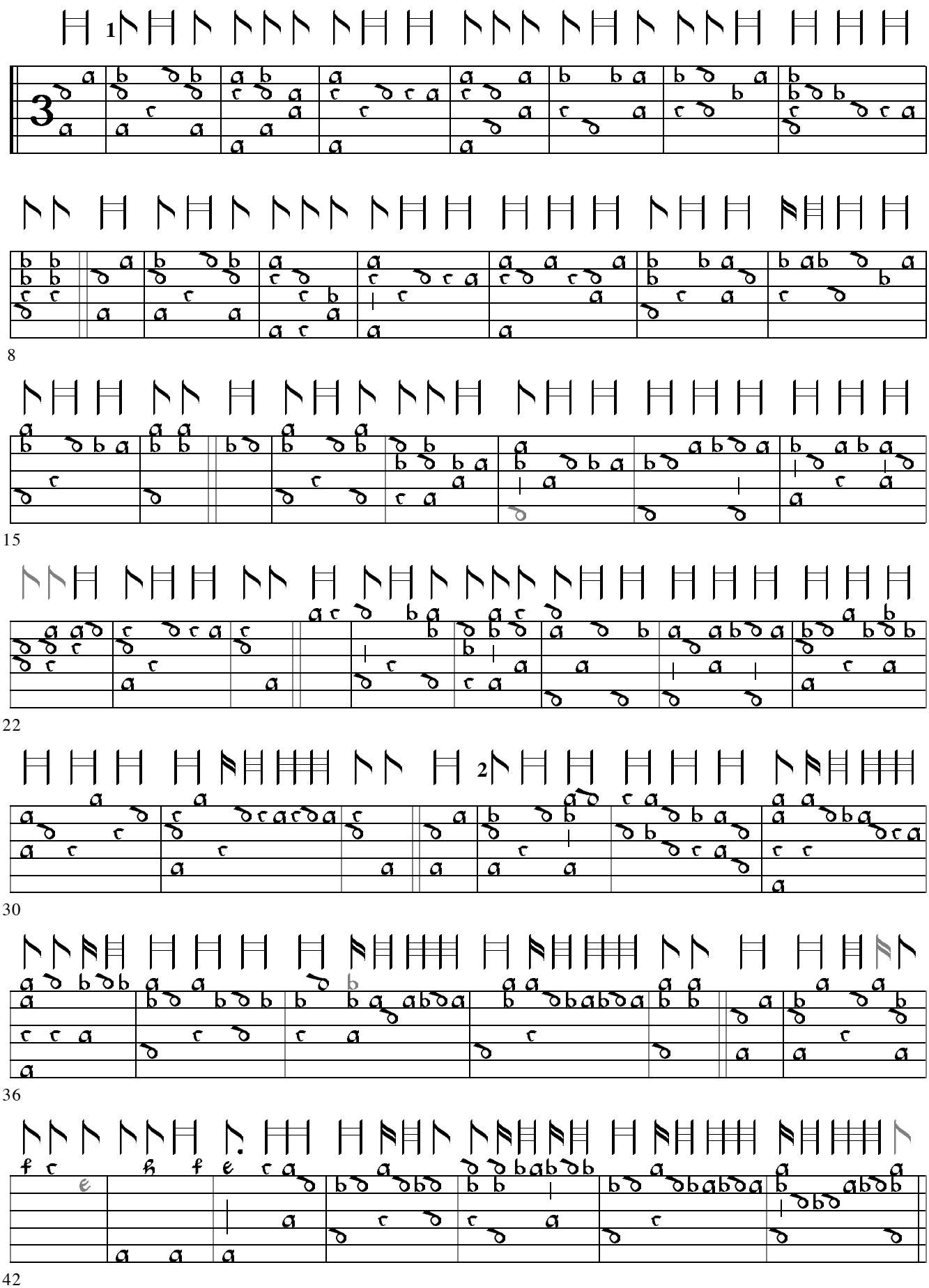


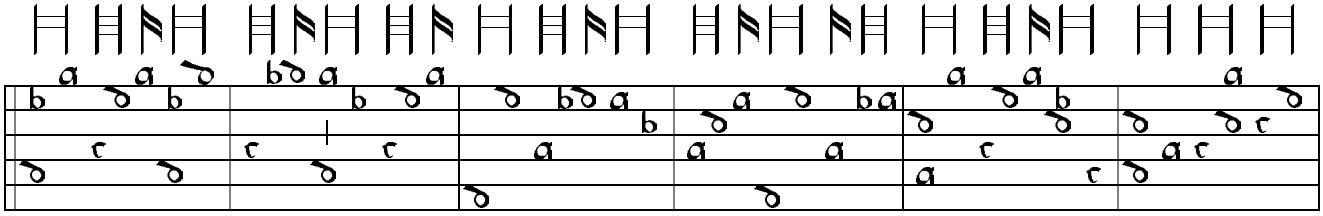


A16. (galliard) - A4B8 US-NHub osborn 13, f. 5r



A17a. Galyerd - 3xAABB8 GB-NO Mi LM 16, ff. 78r-80r





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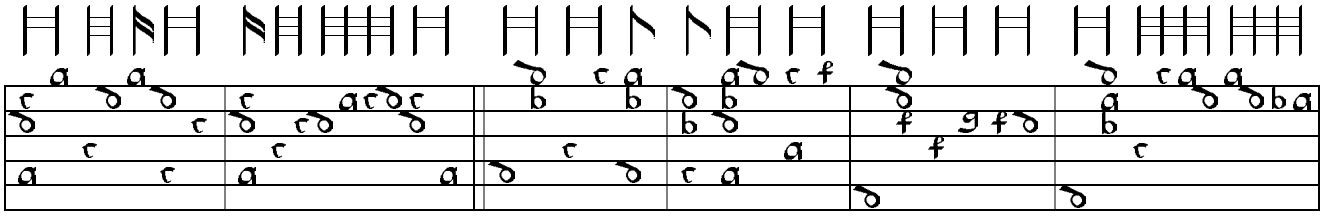

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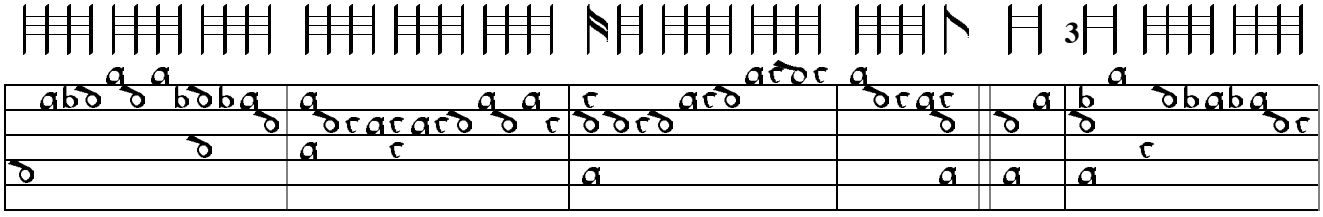

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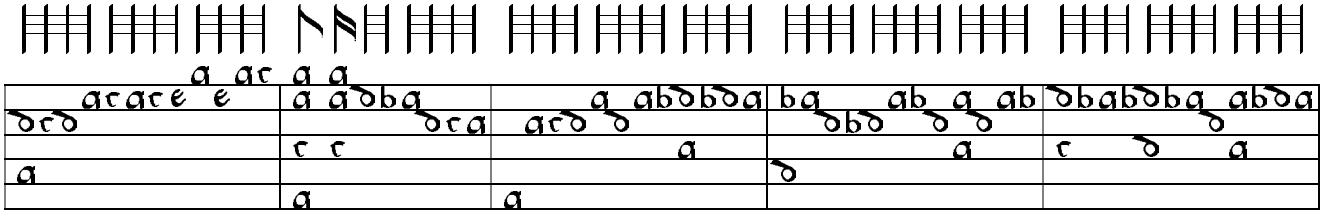

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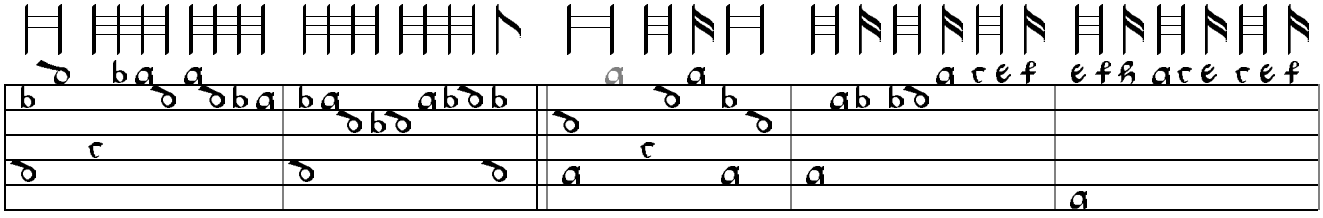

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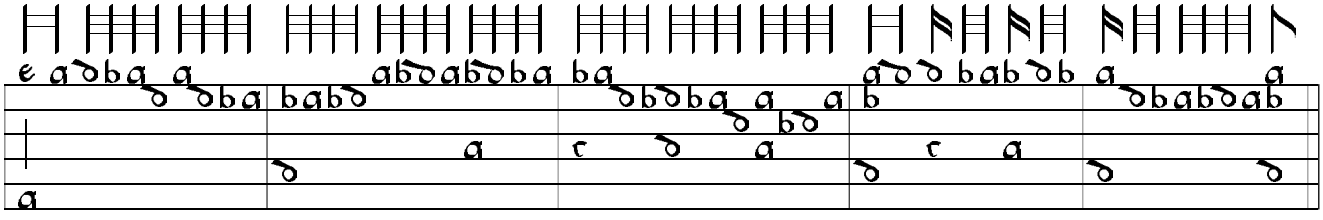

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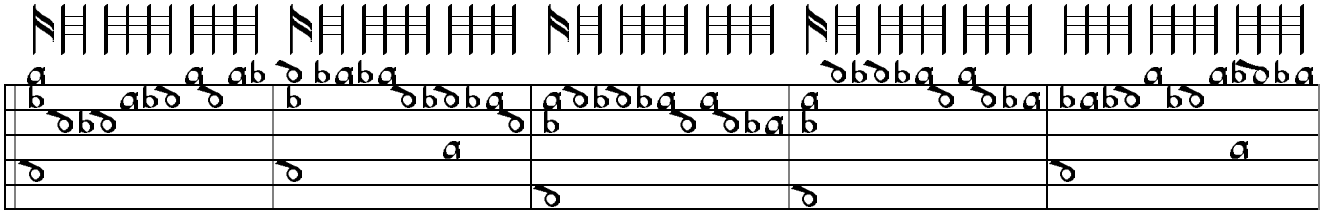

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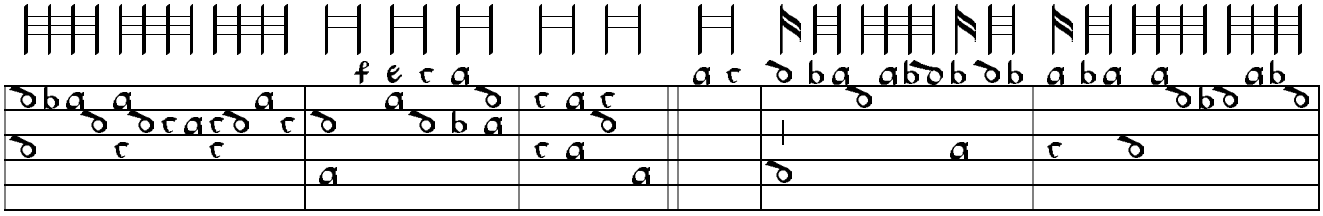

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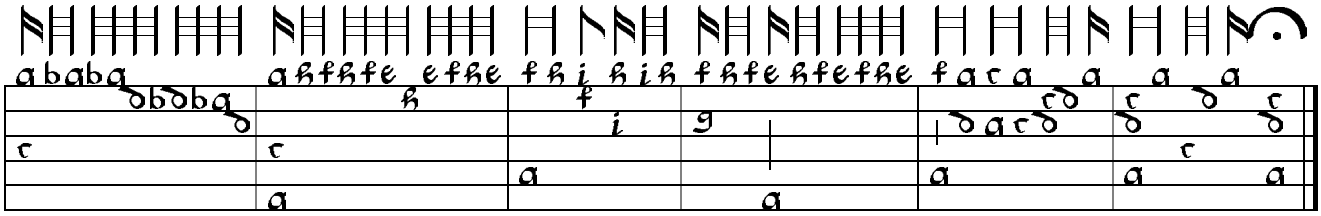

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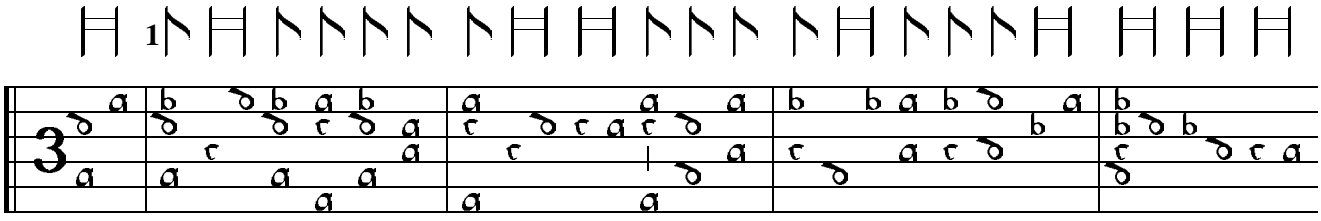
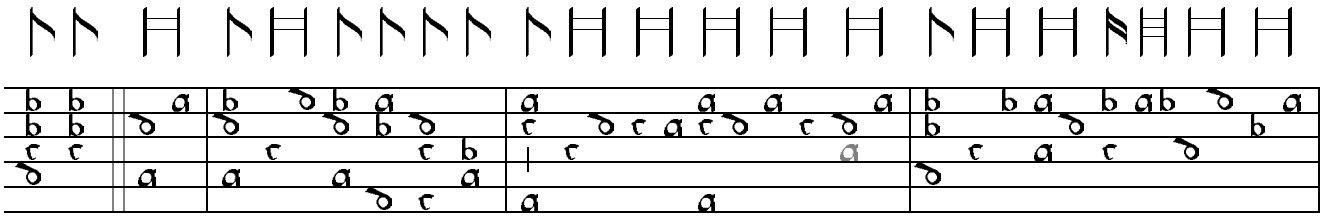
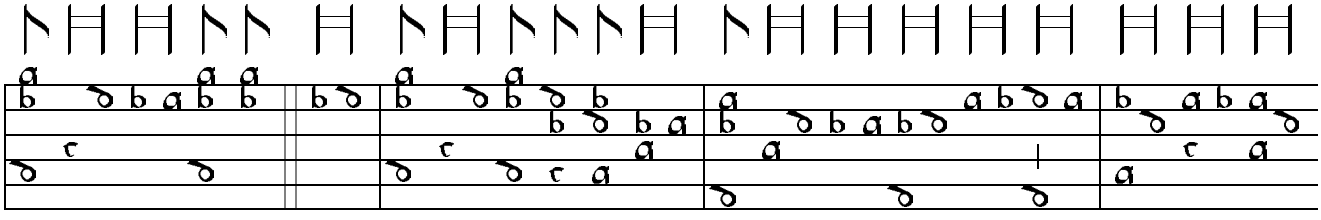
A17b. (galliard) - 3xAABB4 IRL-Dm Z3.2.13, pp. 62-63







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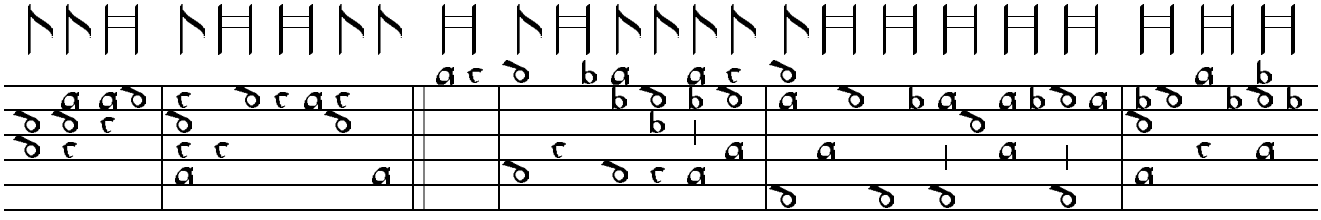

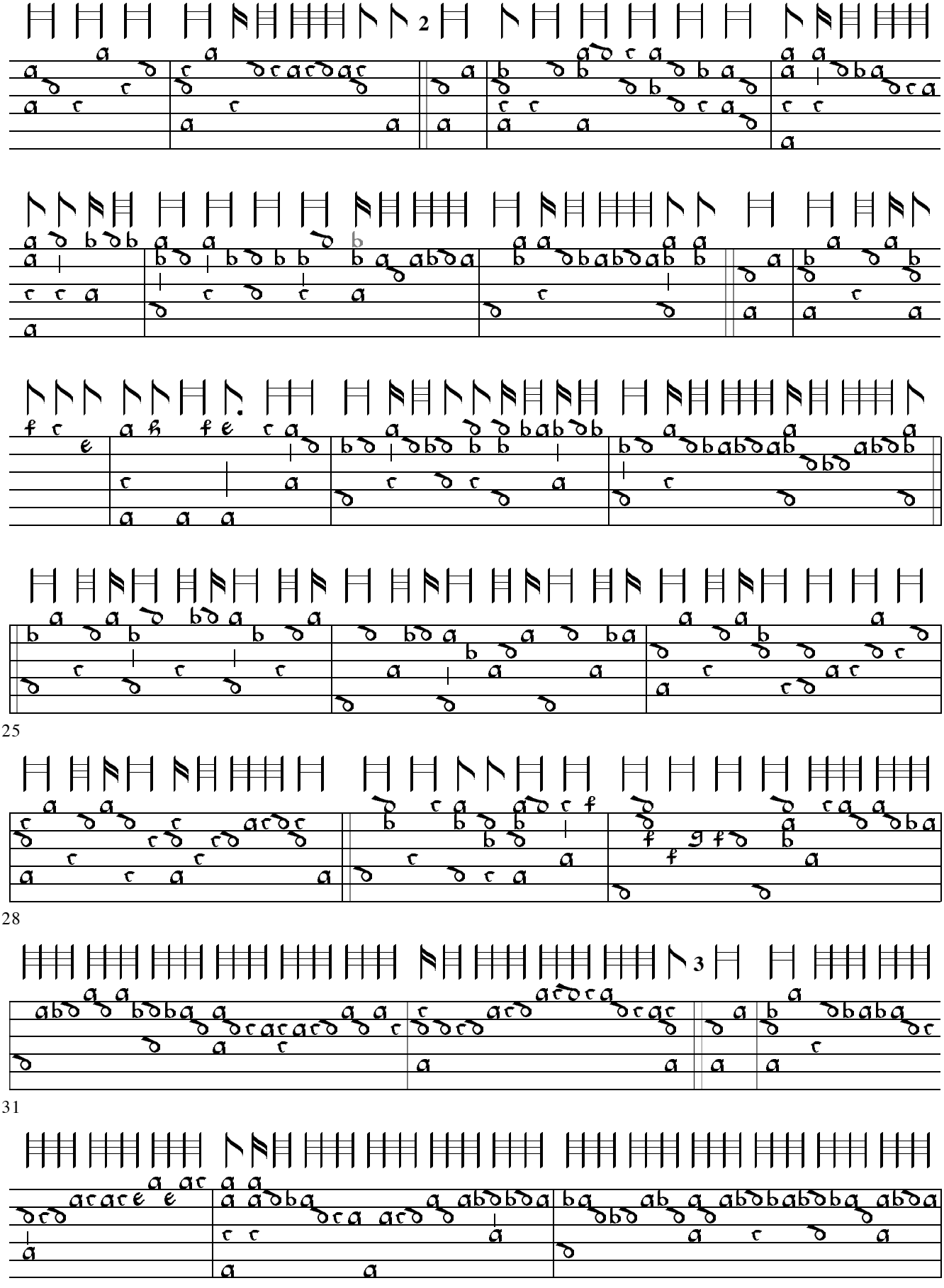
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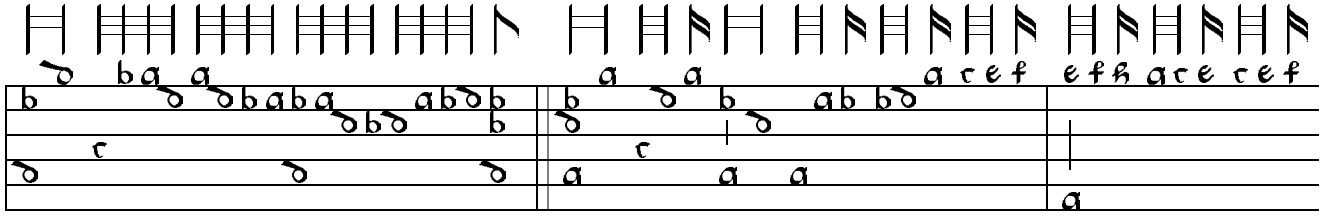

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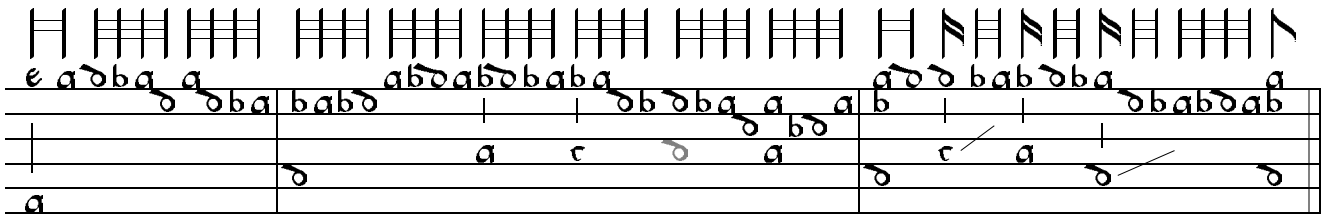

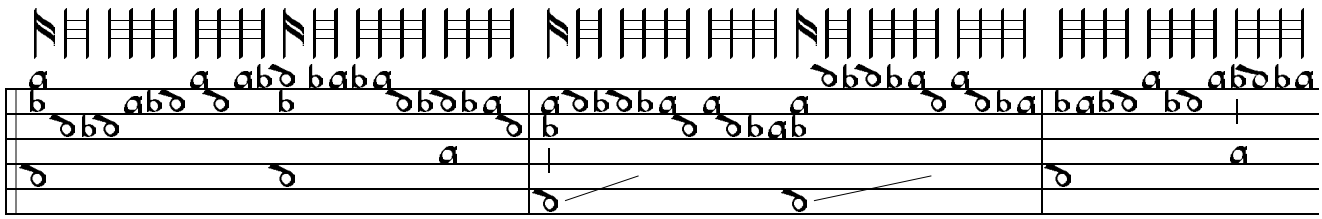

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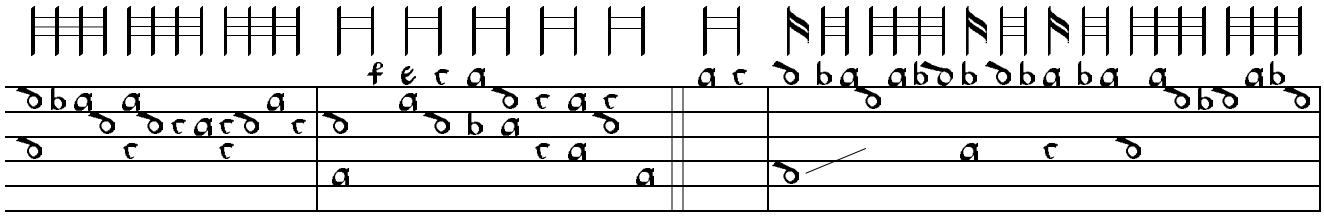
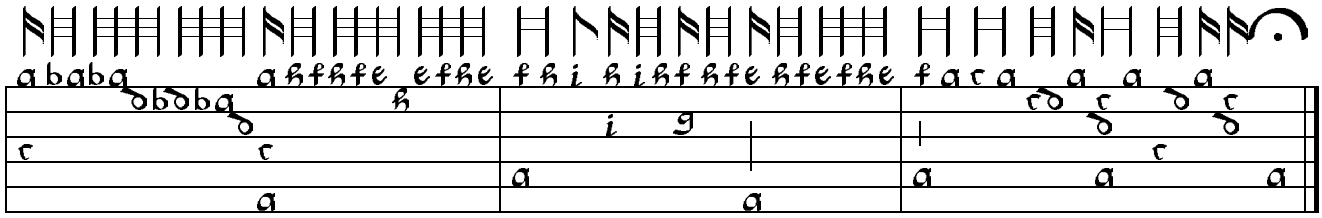
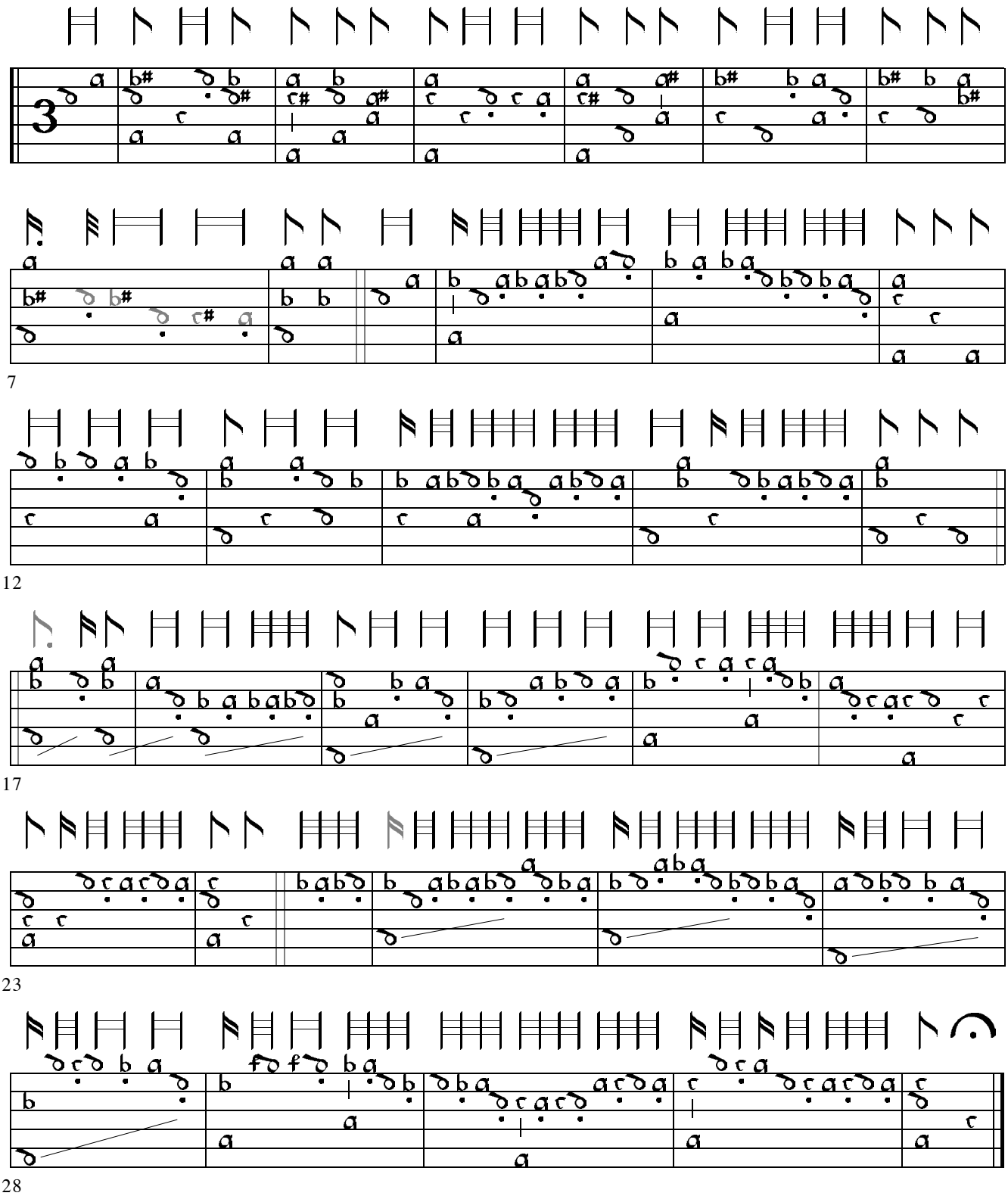


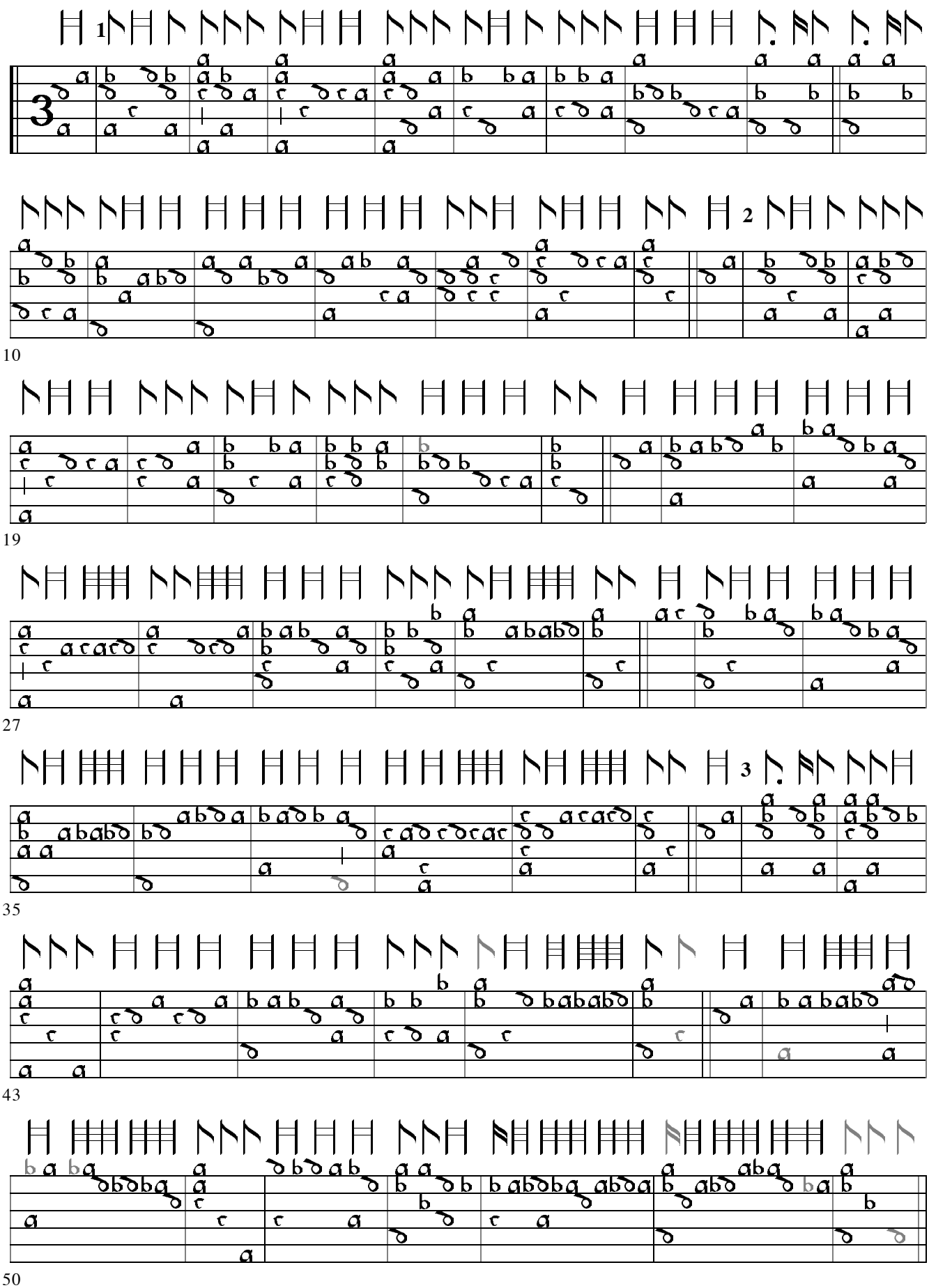


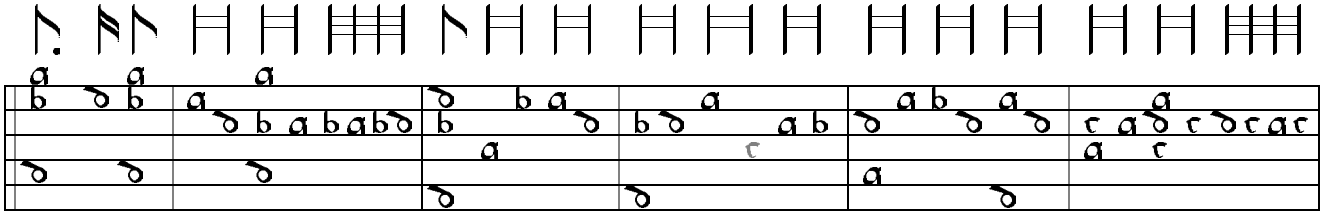
46

A17c. A galliard - AABB8 IRL-Dtc 408/II, p. 105



A17d. A galliard - AB8-AAB8-AABB8-AAB8 GB-Eu Dc.5.125, ff. 68v-70r





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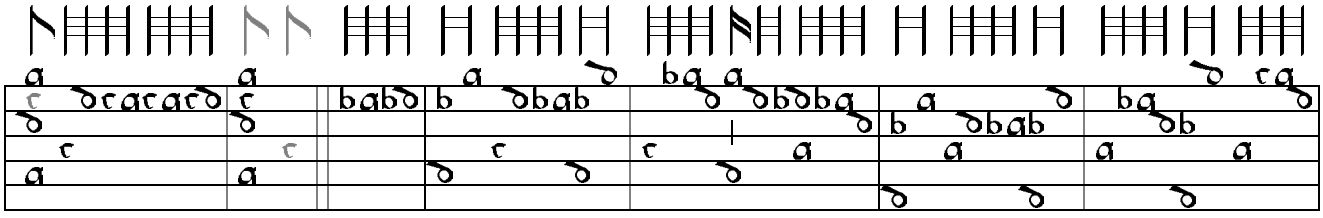

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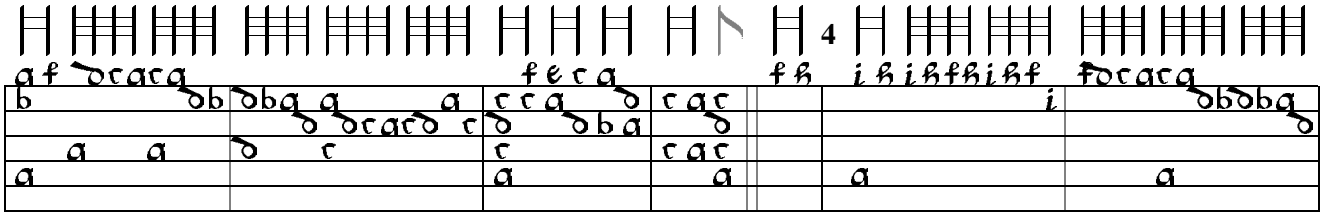

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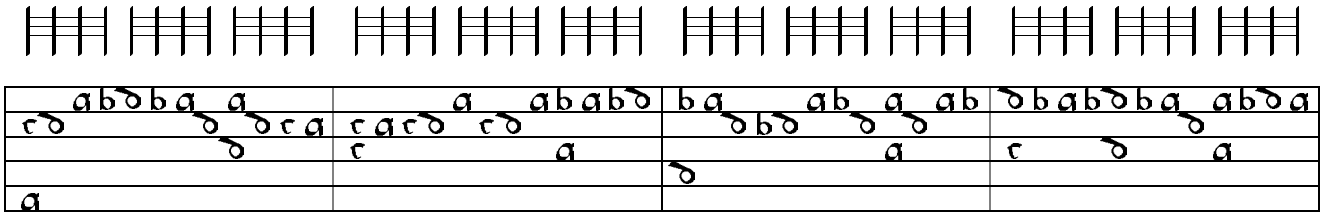

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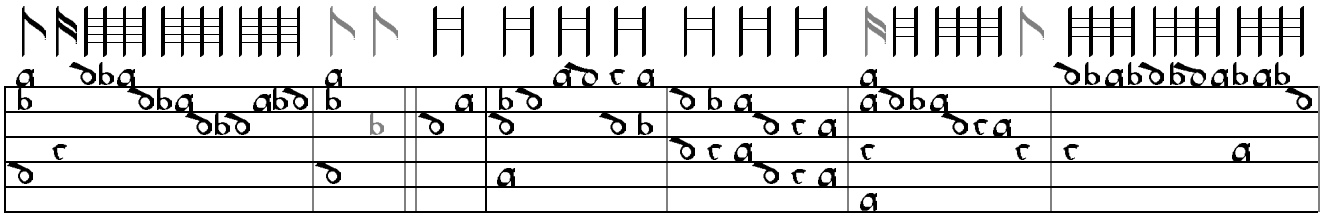

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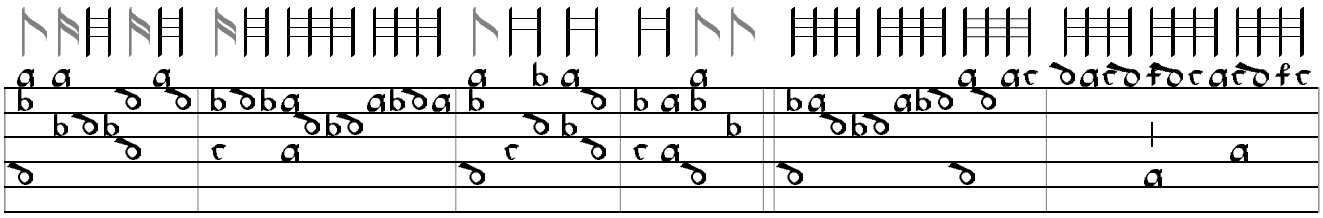

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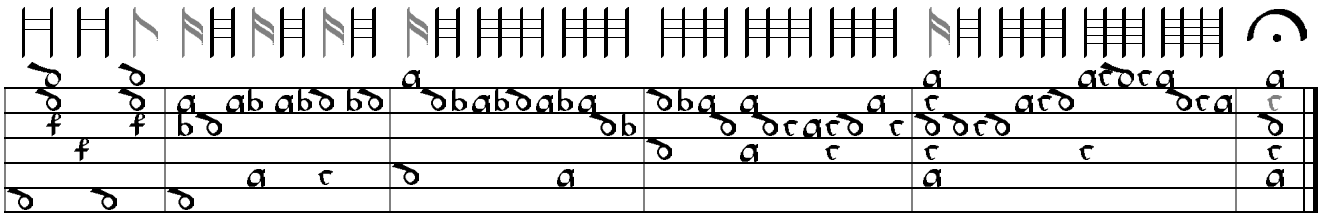

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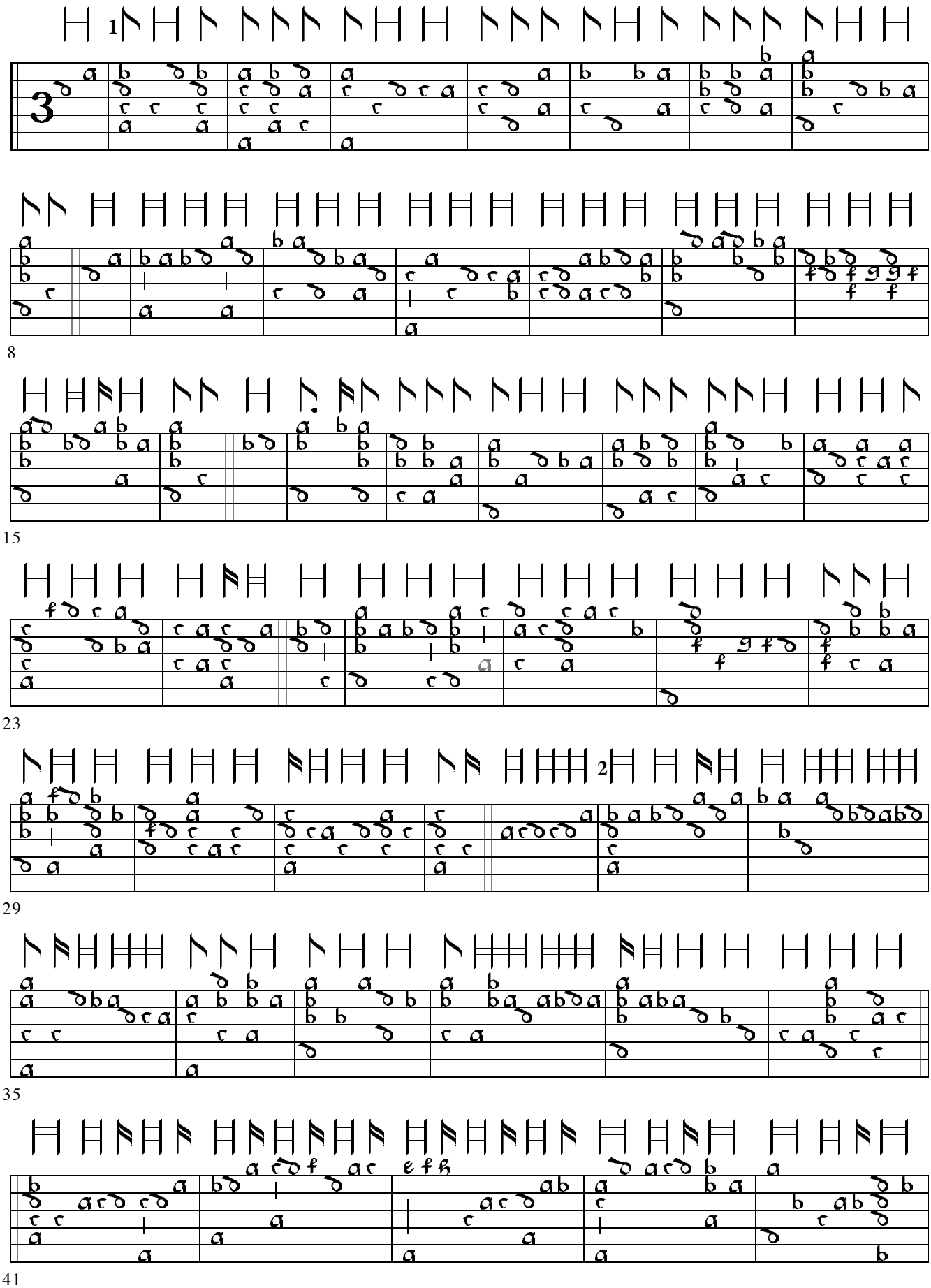
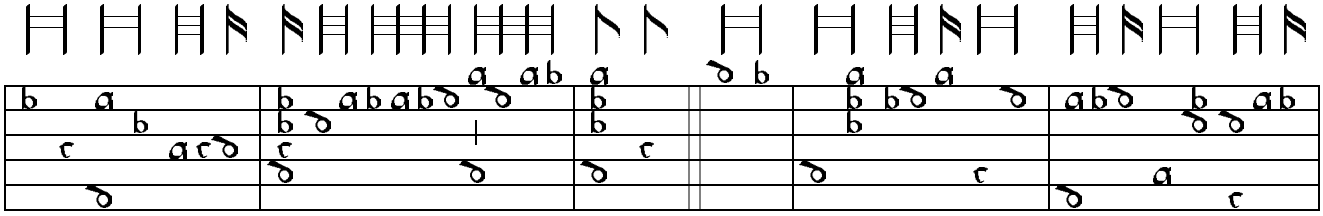
A17e. (galliard) - 4xAABB8 IRL-Dm Z3.2.13, pp. 420-422





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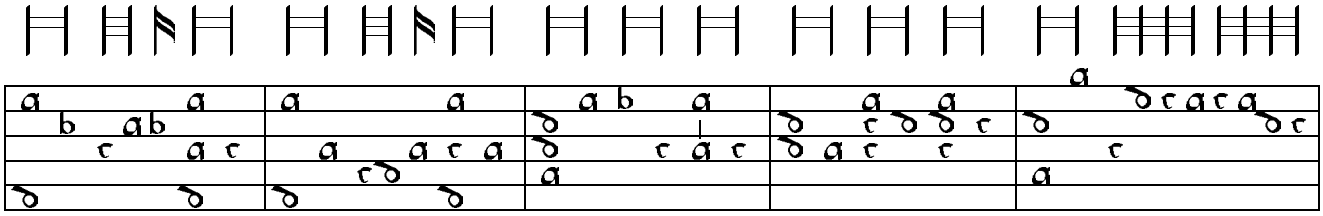

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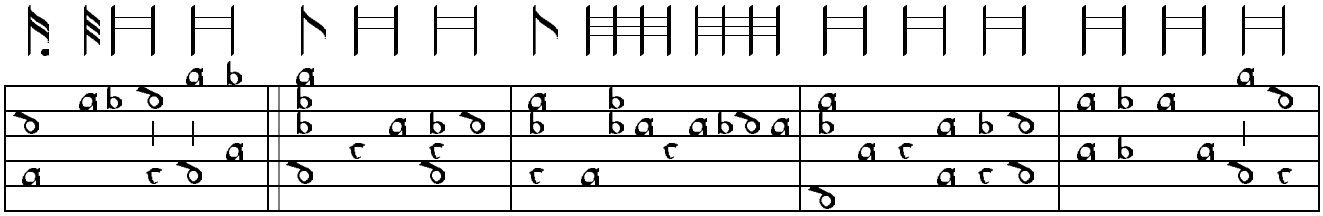

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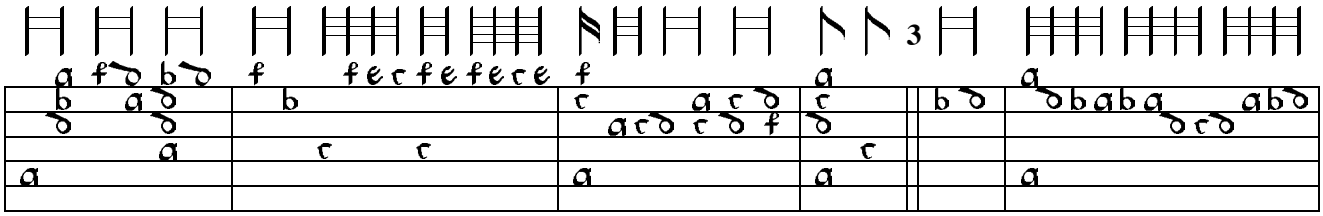

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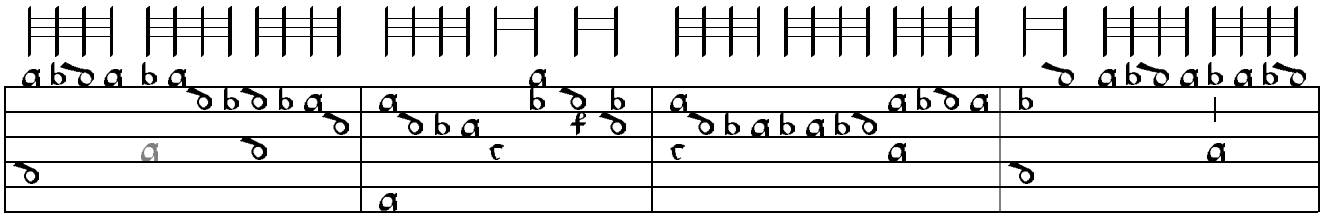

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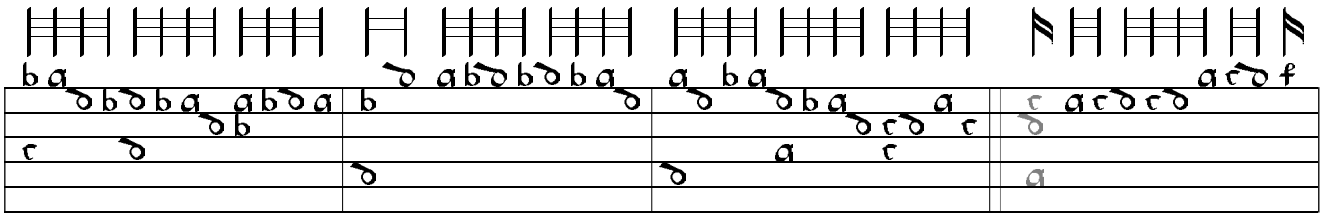

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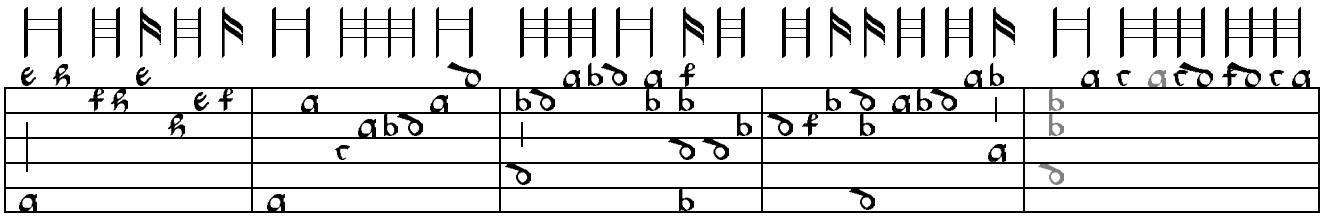

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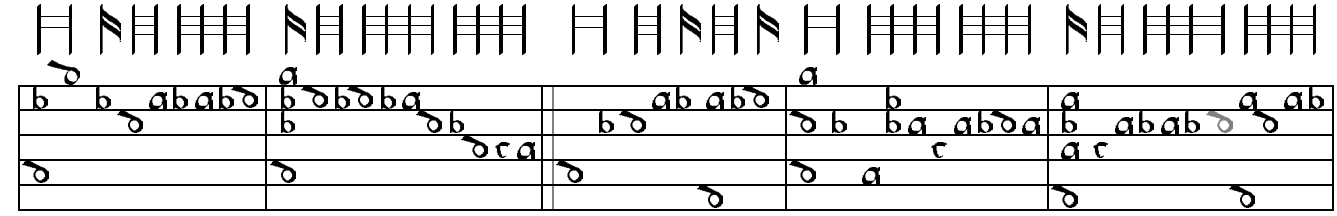

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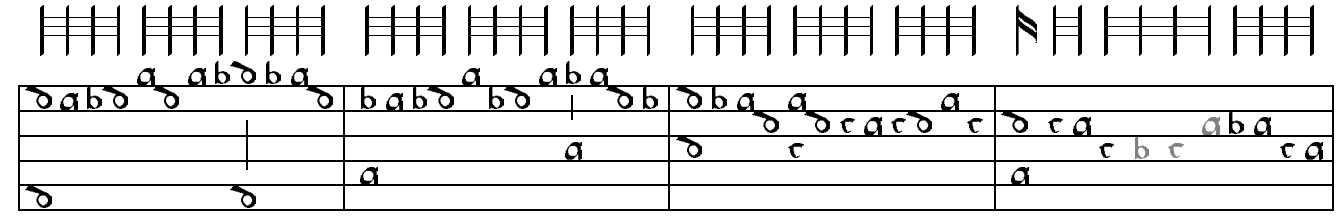

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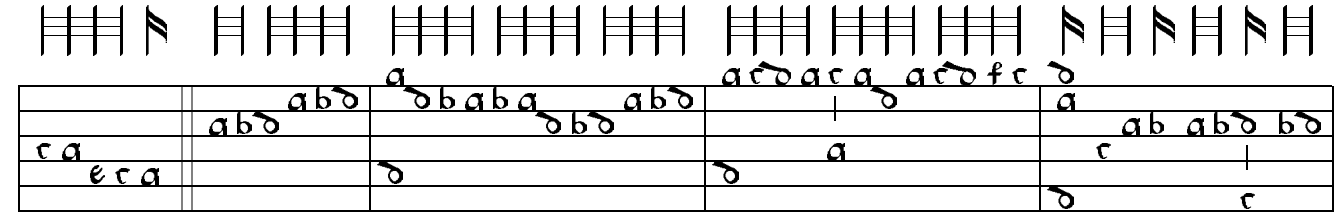

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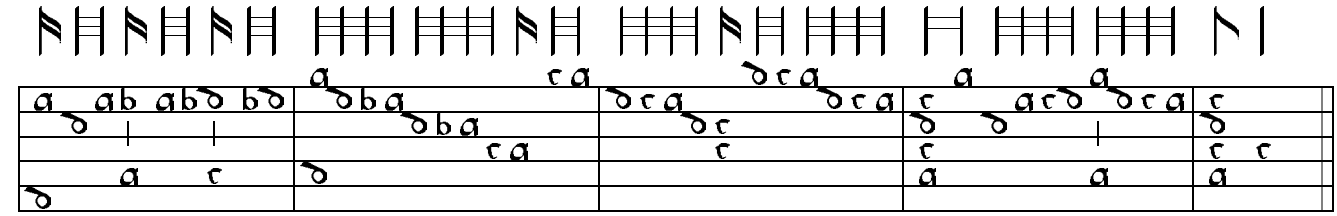

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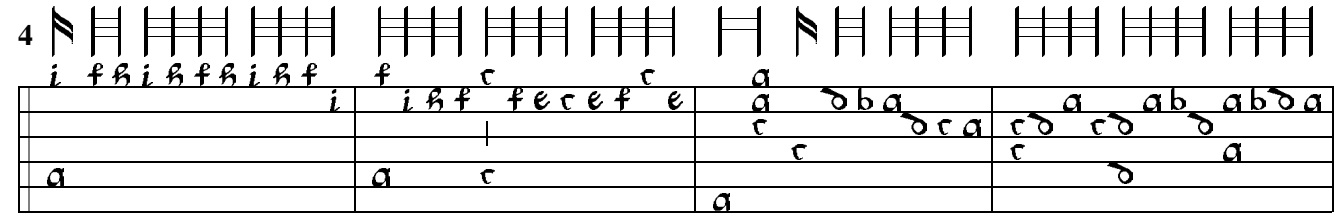

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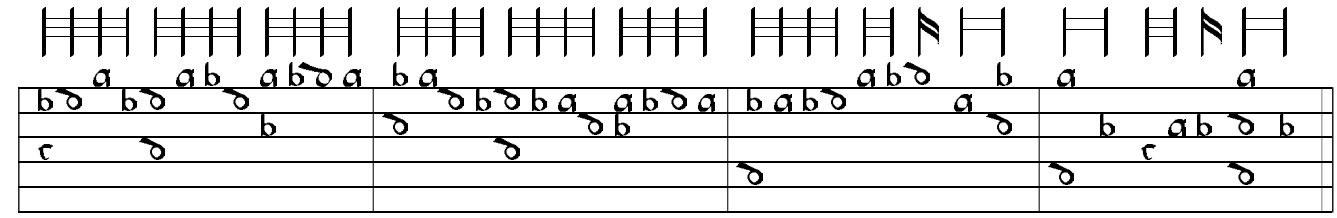

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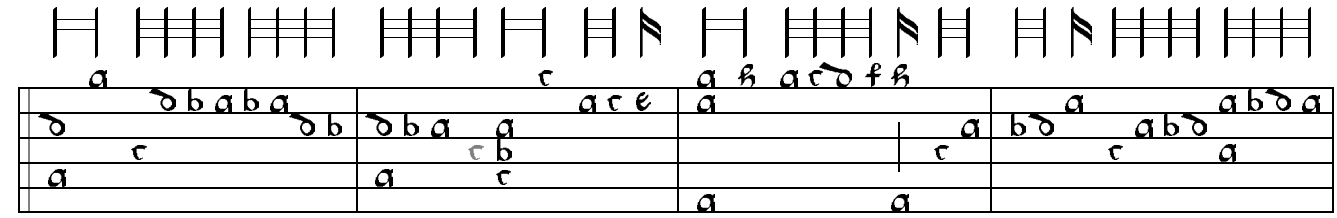

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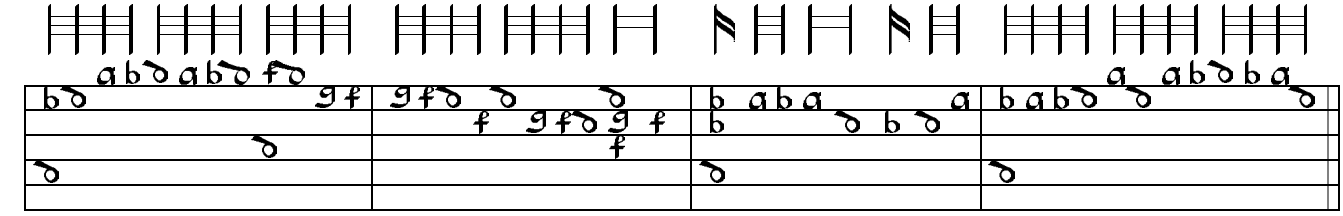

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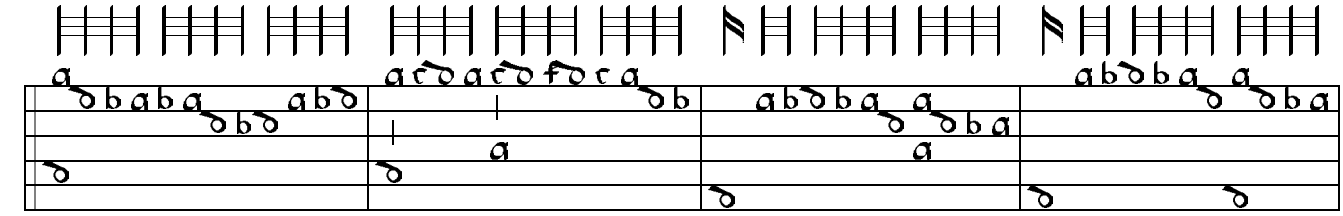

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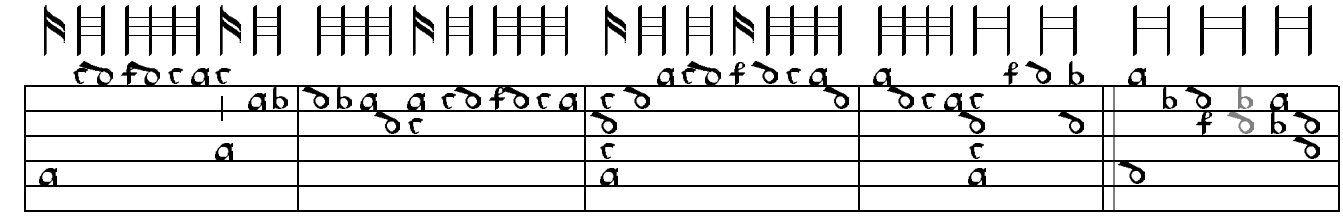

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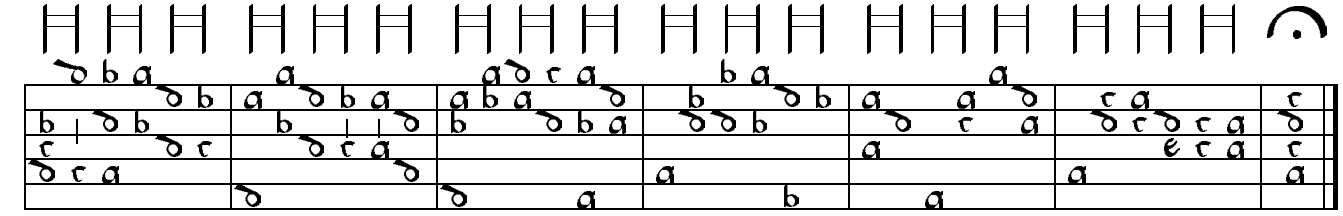
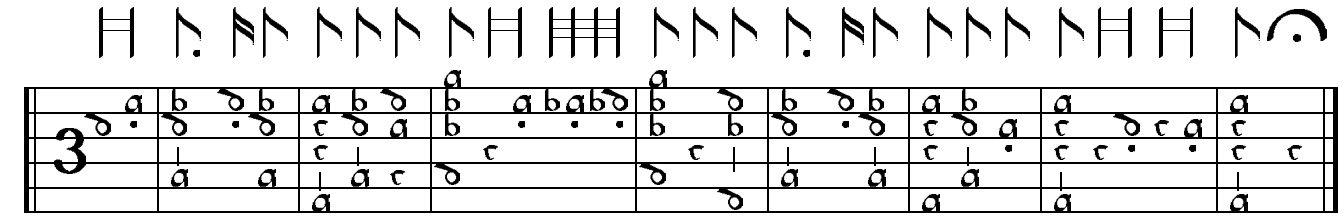
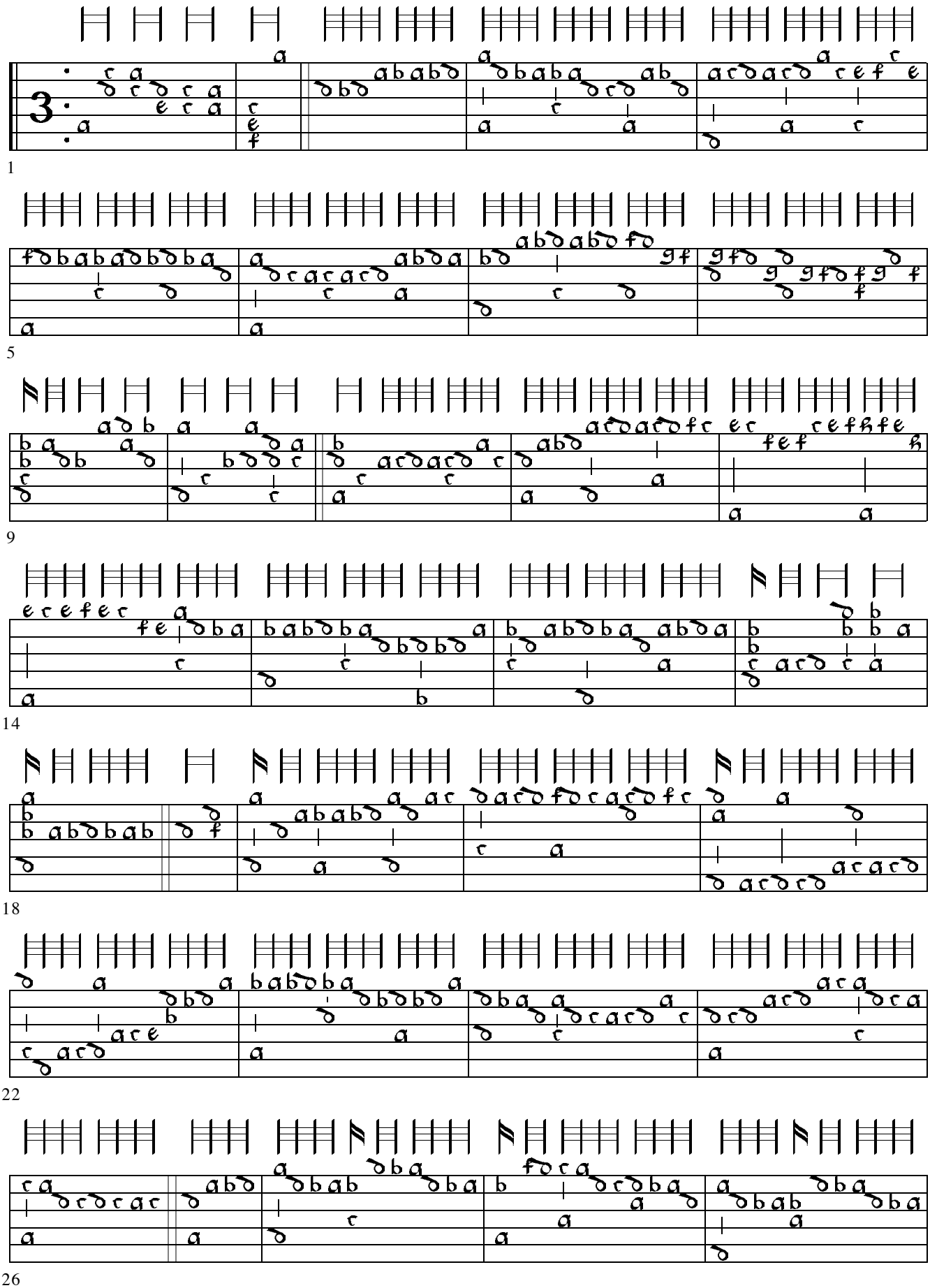


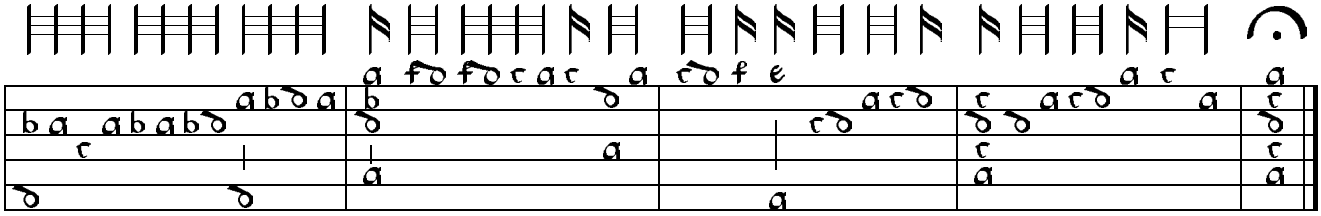
122

A18a. Le (?)ale - A8 IRL-Dtc 410/I, p. 47



A17f. (galliard) - B2AABB8 IRL-Dm Z3.2.13, p. 60





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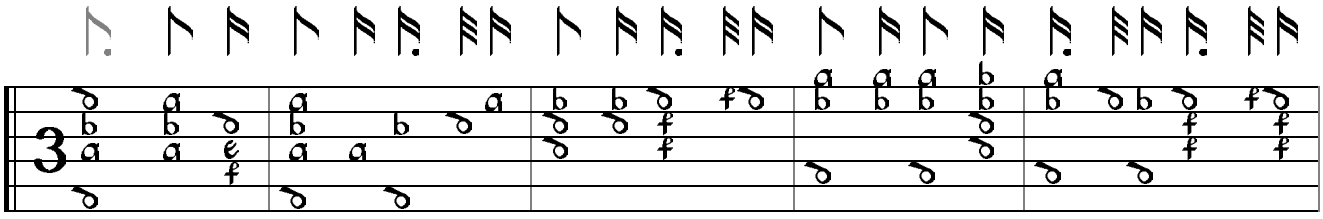
A19. Untitled - AA6BC8 IRL-Dm Z3.2.13, p. 37



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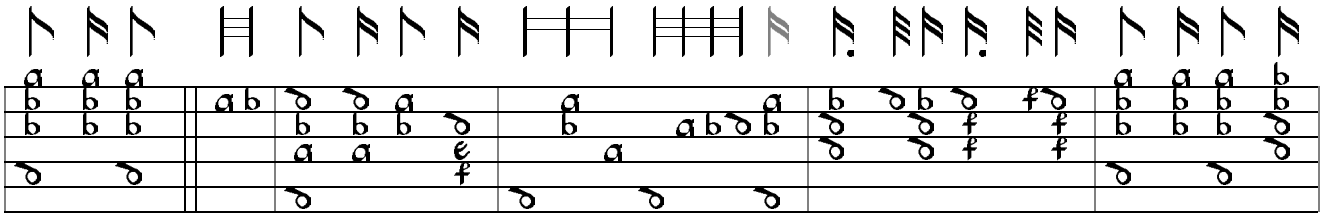

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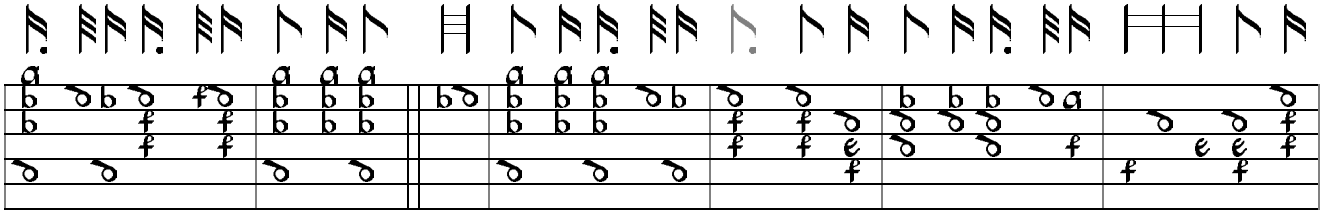

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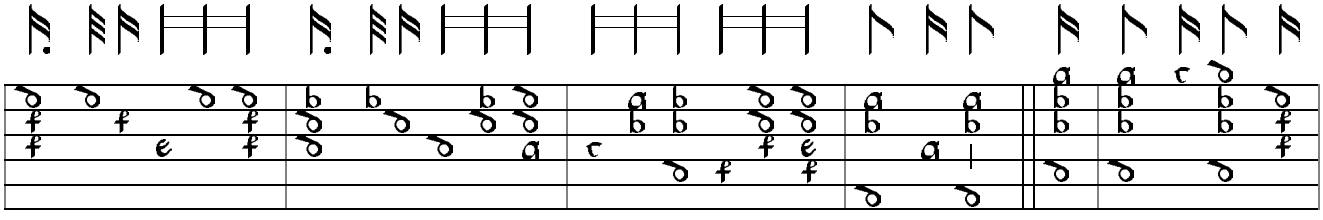

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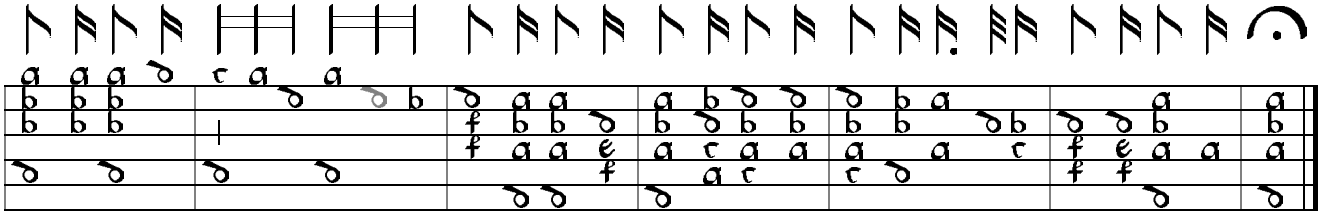

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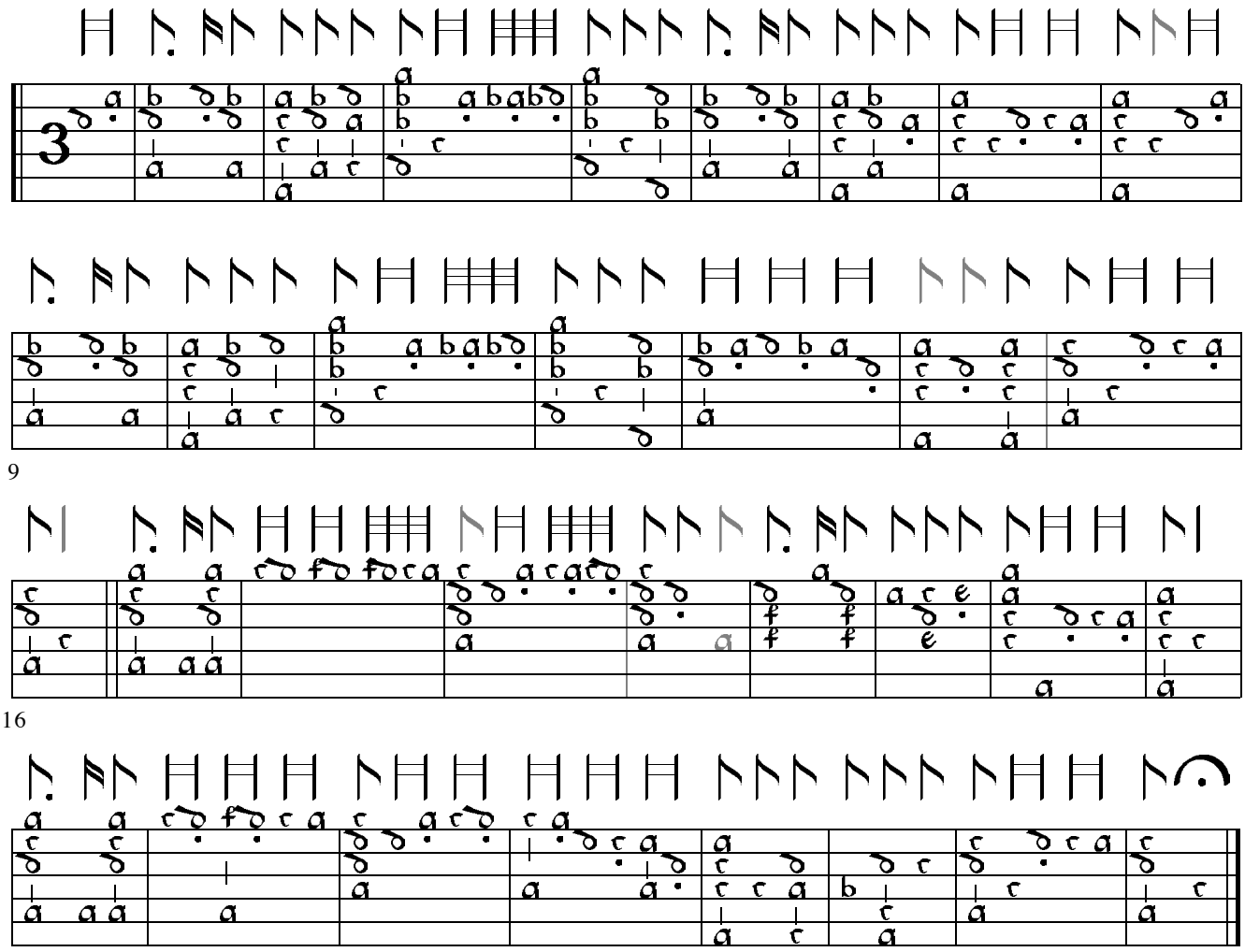
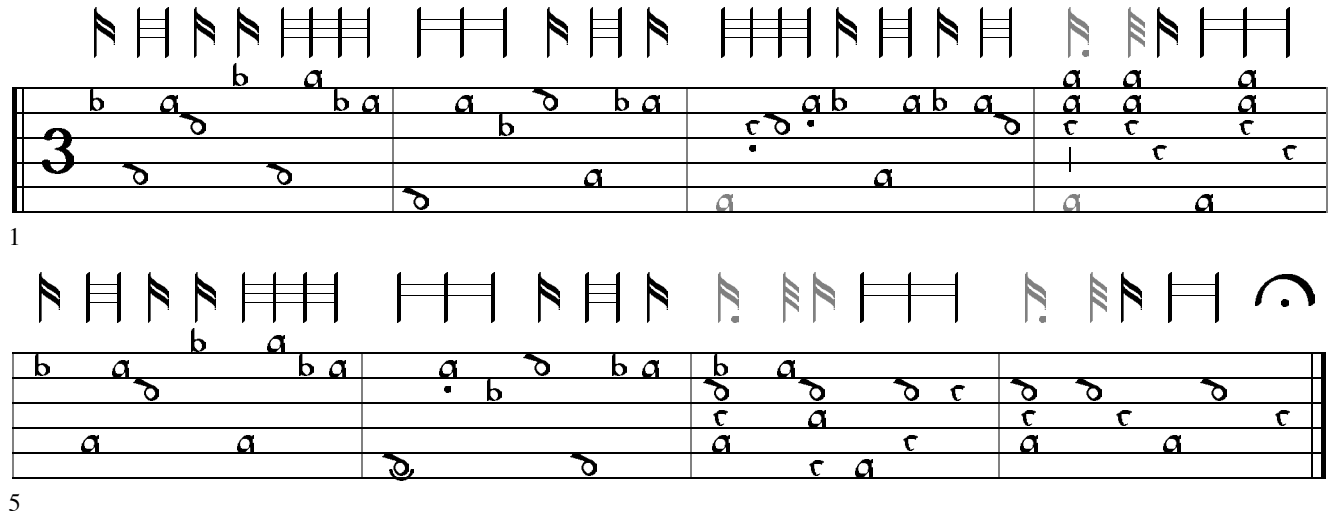
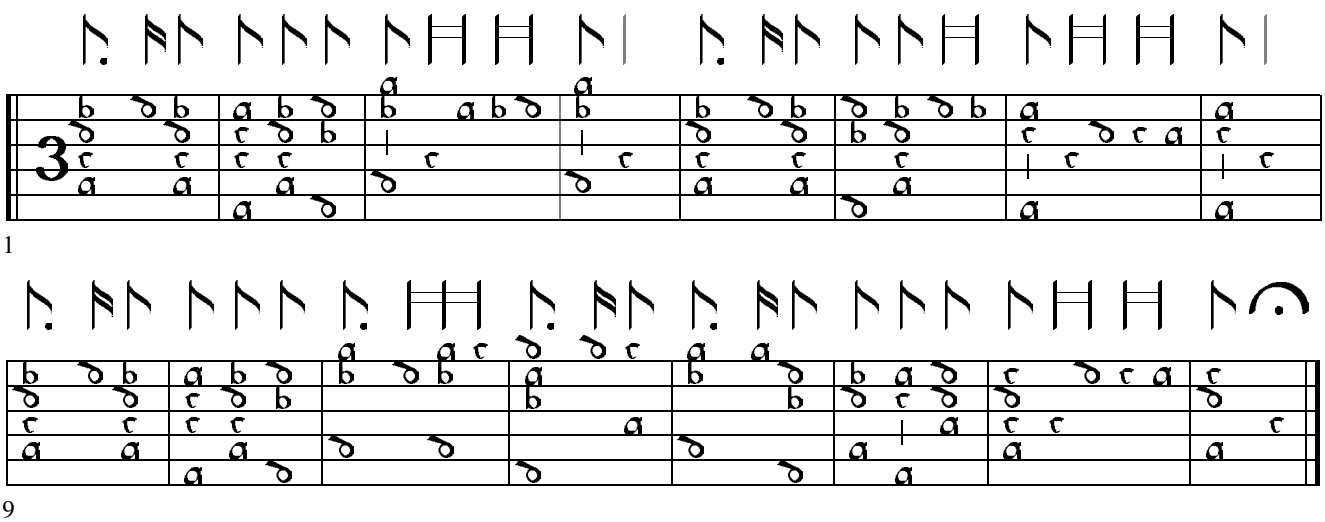
A18b. A gailliard - A16B16 IRL-Dtc 410/I, p. 36



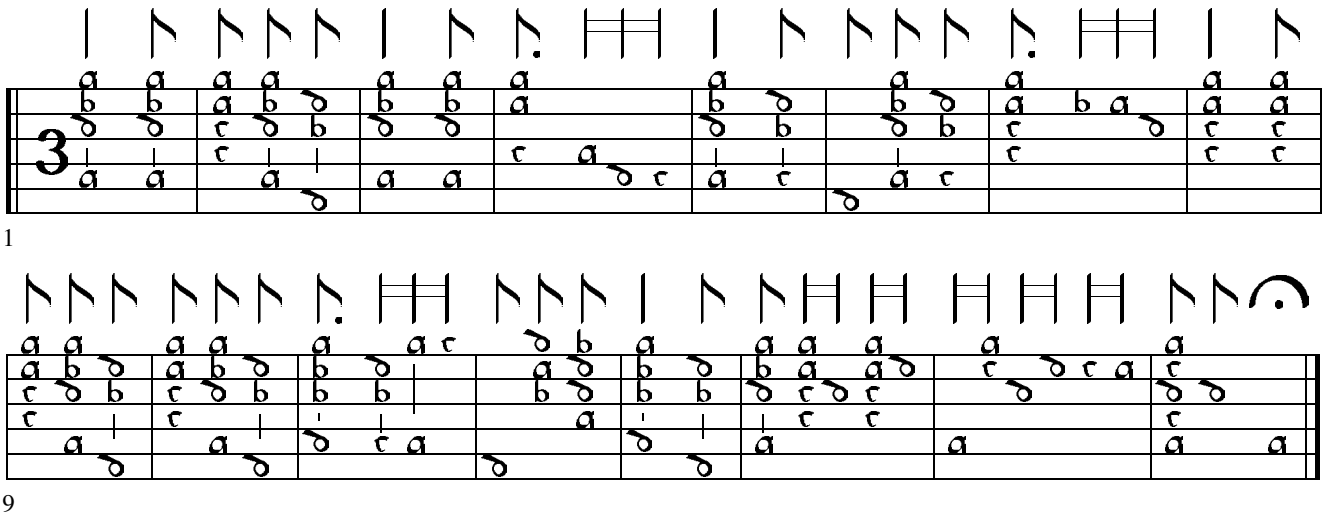
A20. A galliard - A8 GB-Lbl Stowe 389, ff. 121v-121r



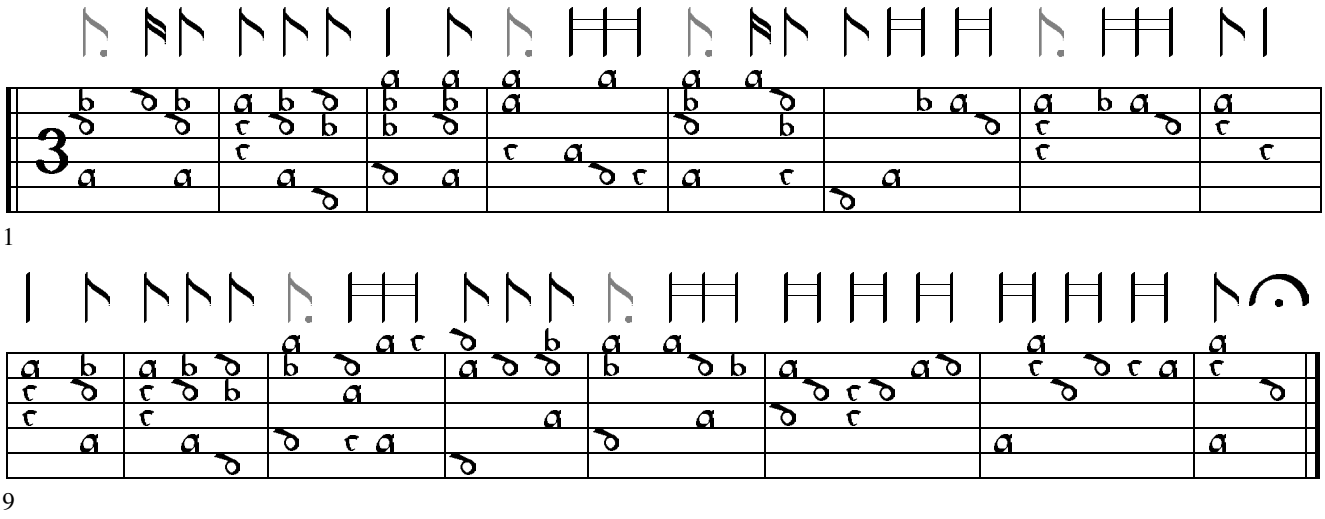
A18c. Wigmores galiarde - A16 IRL-Dtc 408/I, p. 112



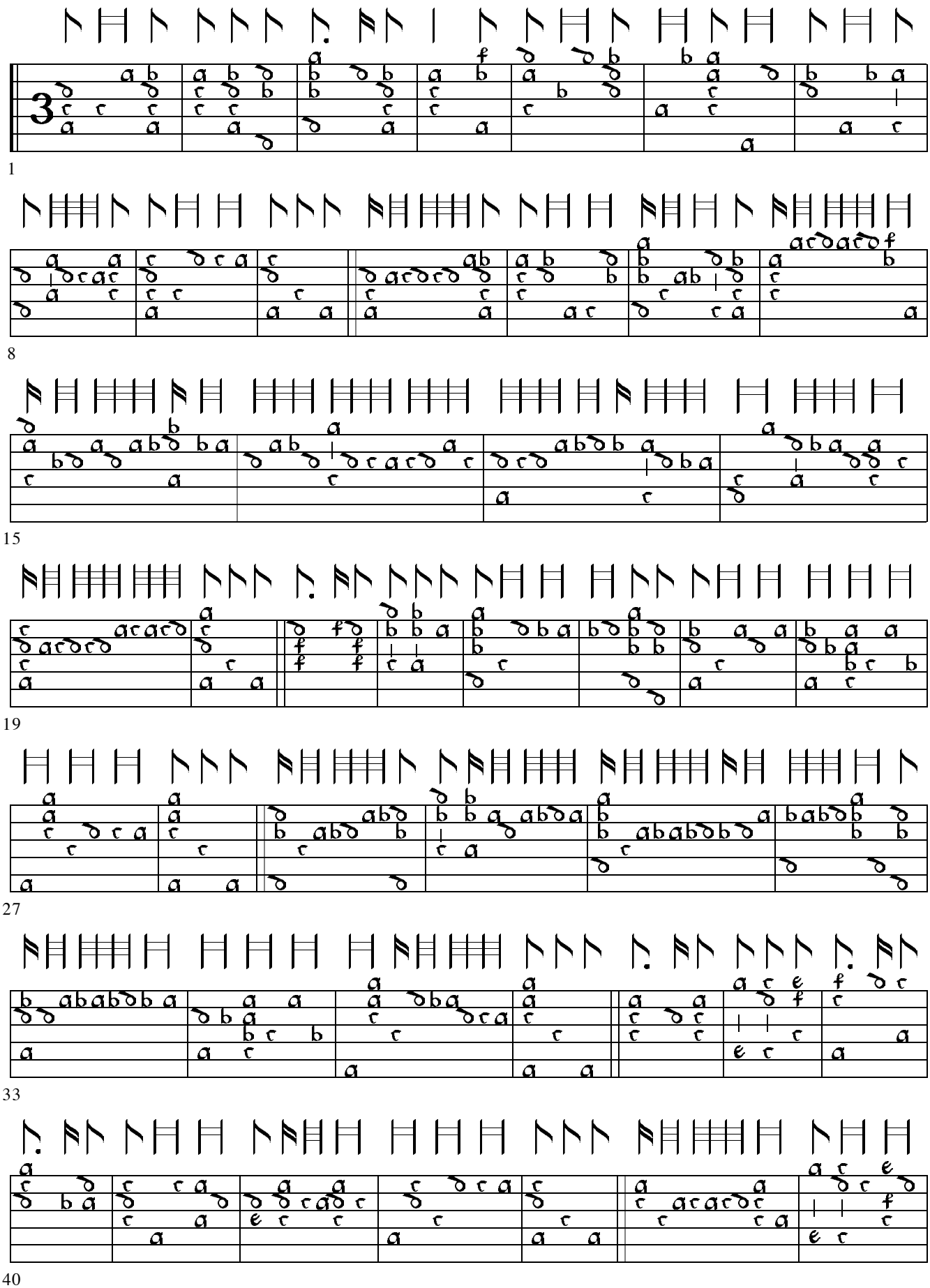
A18d. Wugorns gayliarde - A16 IRL-Dtc 410/I, p. 20

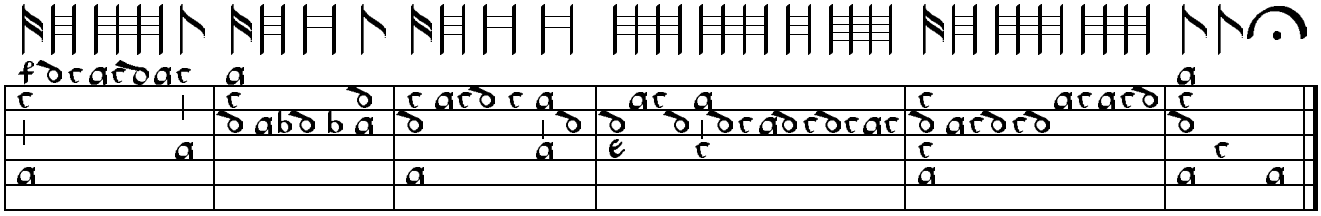


A18e. Roigniores Gaillarde - trans bandora A16 LT-Va 285-MF-LXXIX, f. 41r



A21. (galliard) - AA10BBCC8 IRL-Dm Z3.2.13, p. 56





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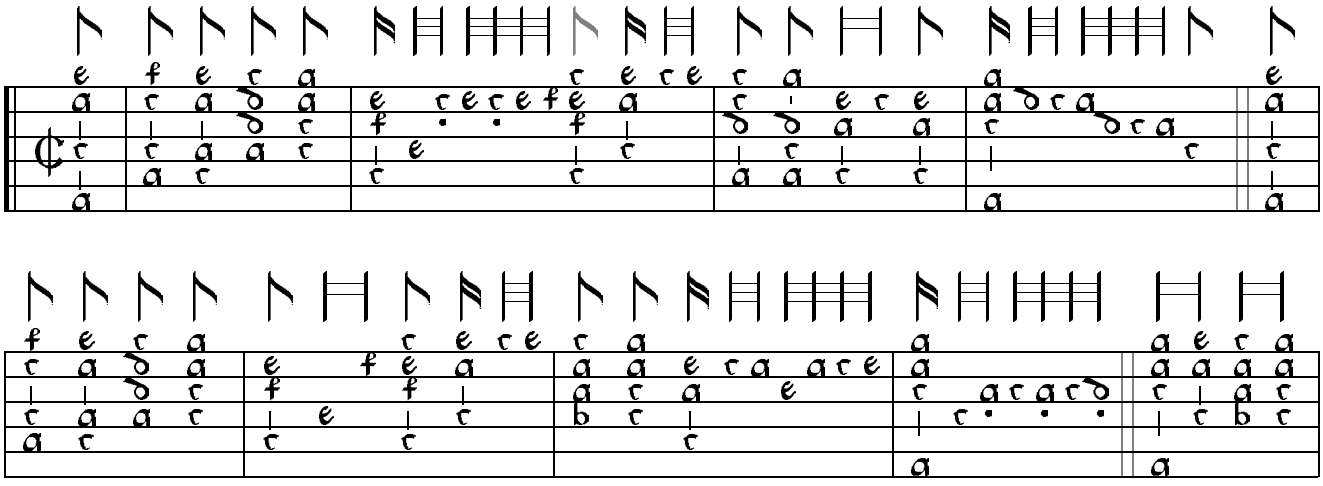
A22. (almaine?) - AABB4 IRL-Dtc 410/I, p. 150 ii



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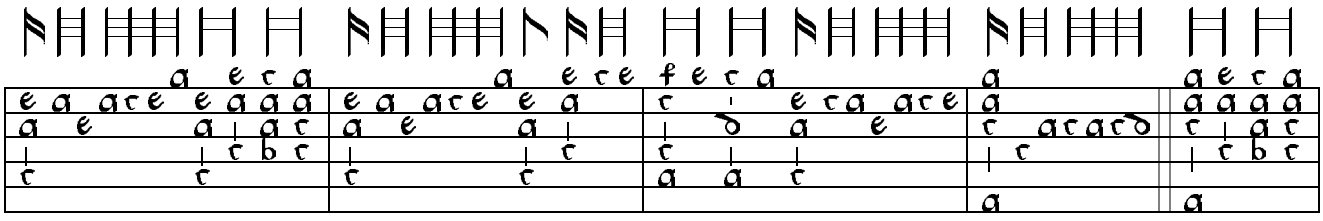

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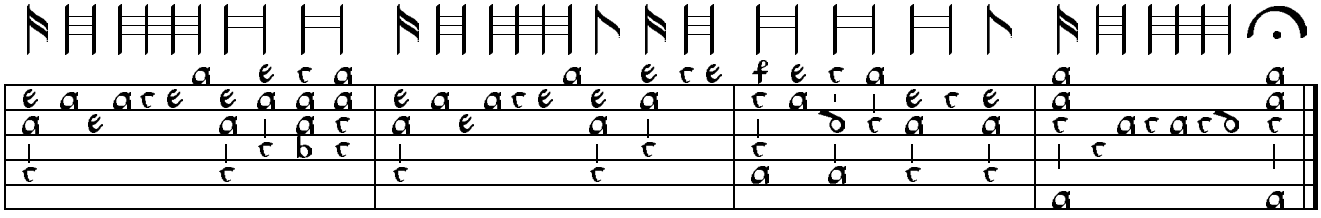

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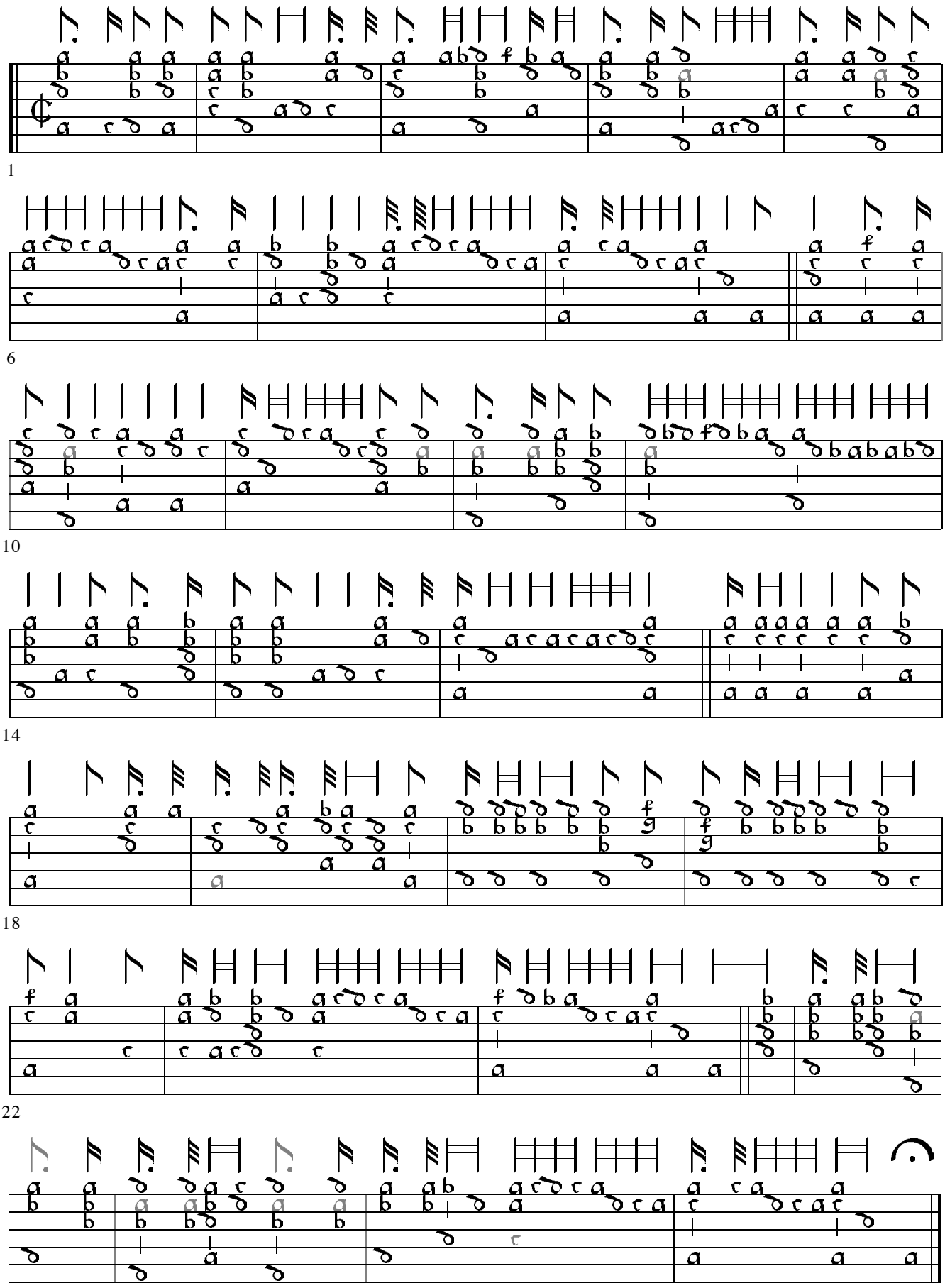
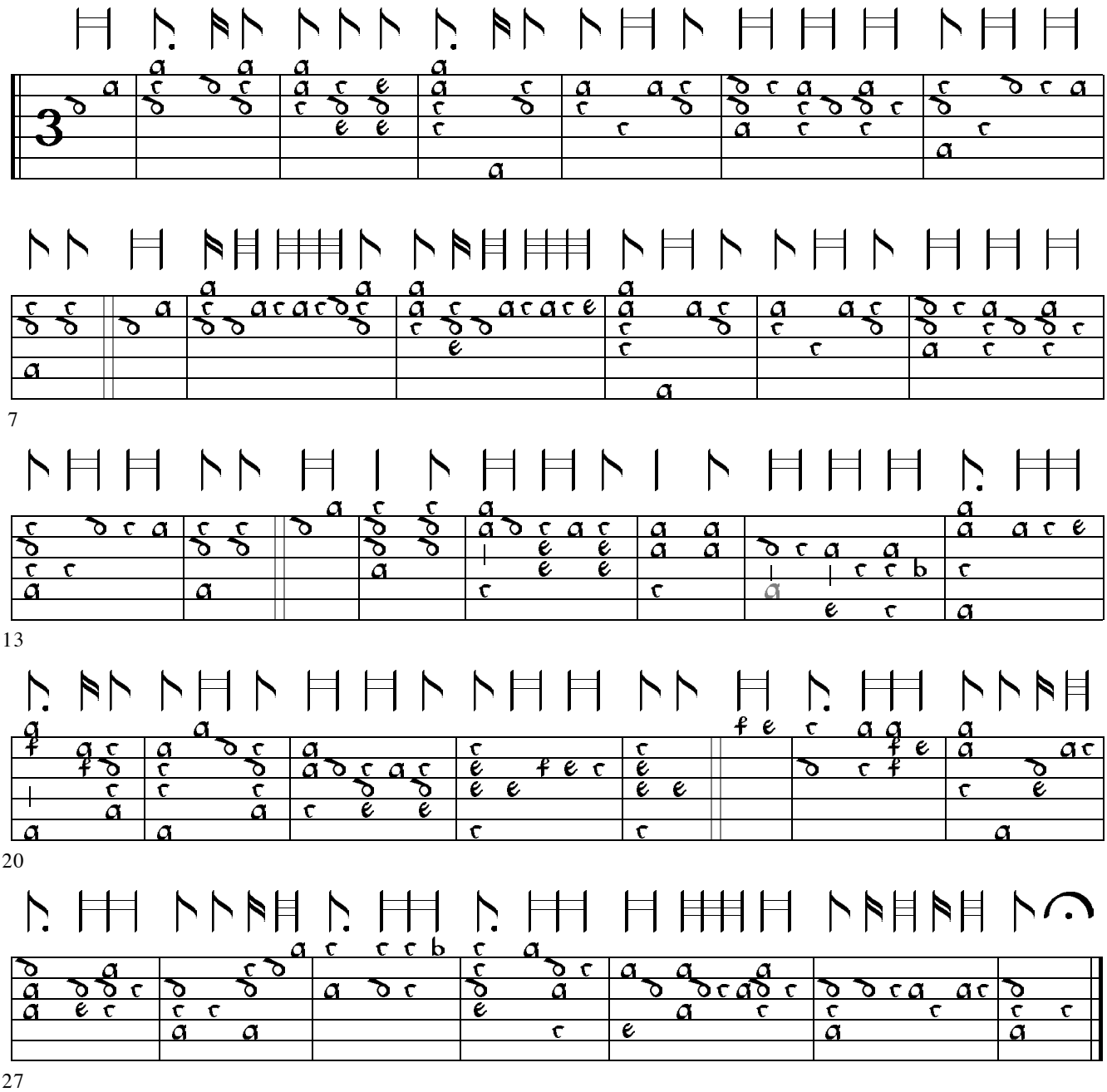
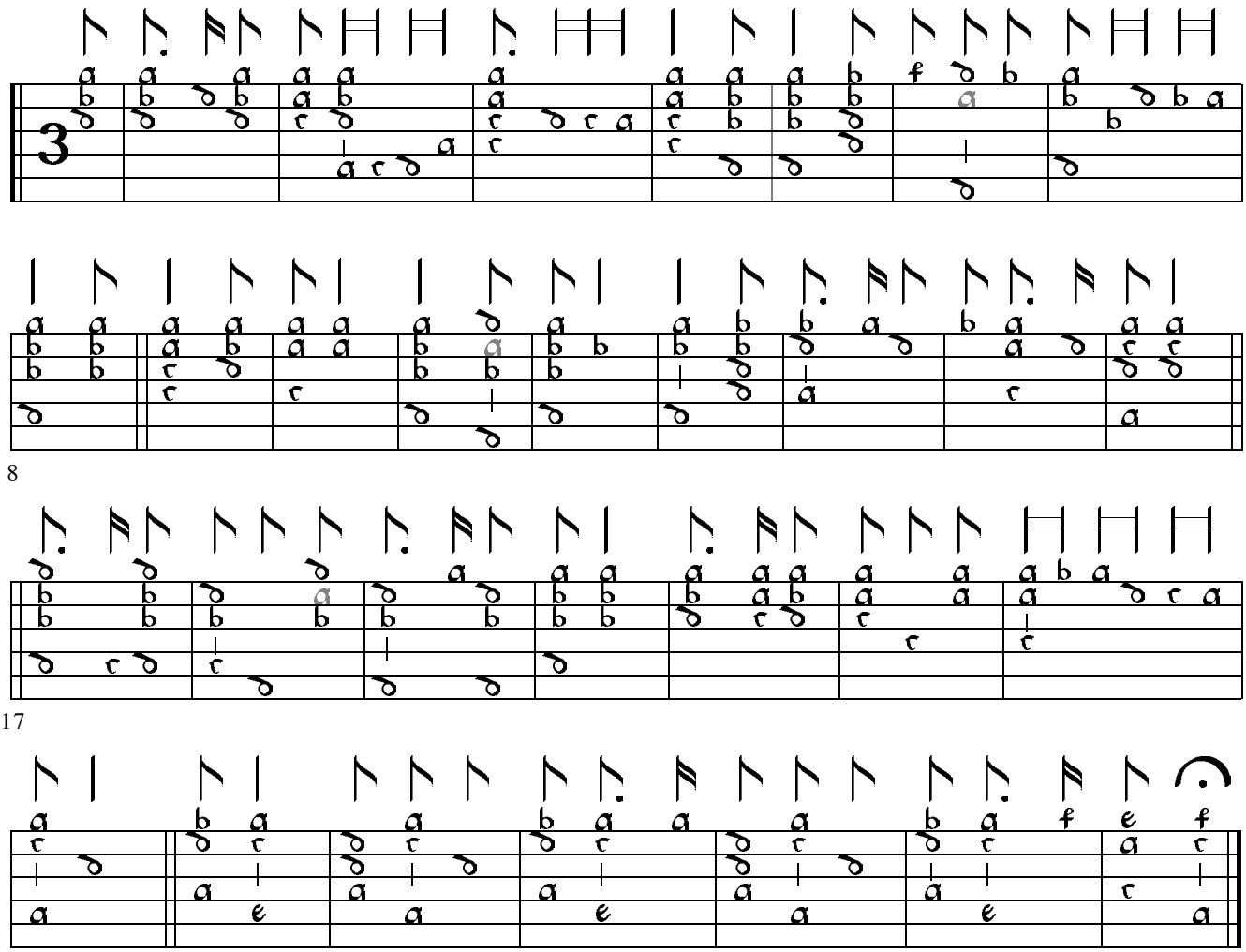
A23i. Expectate (pavan) - trans bandora ABC8D4 IRL-Dm Z3.2.13, p. 398



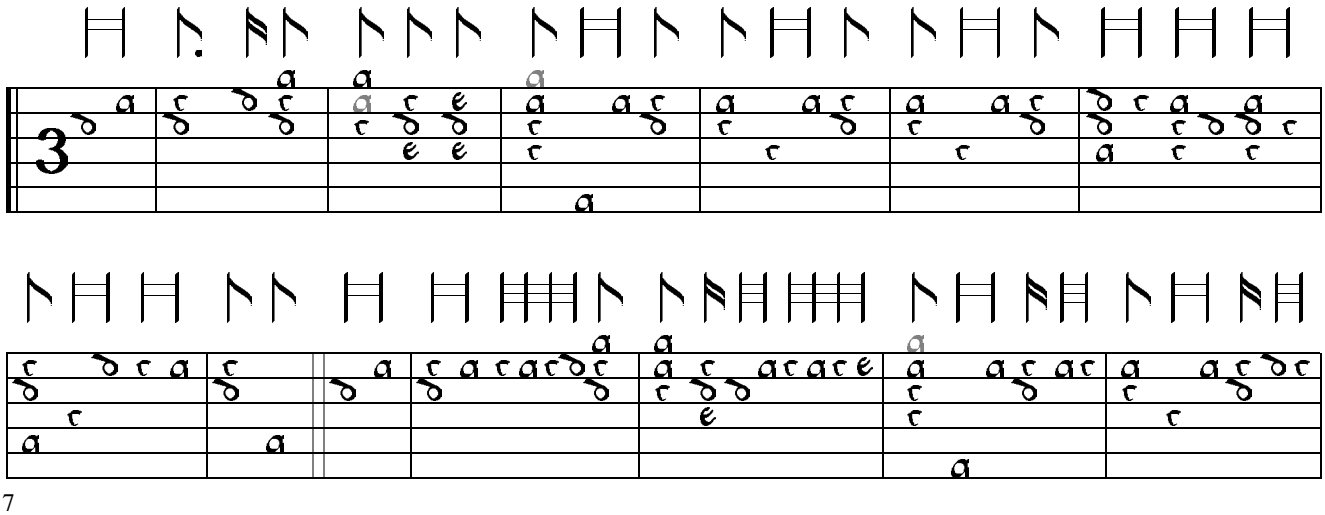
A24a. Nusqua(m) (galliard) - AA7B10C9 GB-NO Mi LM16, f. 80r

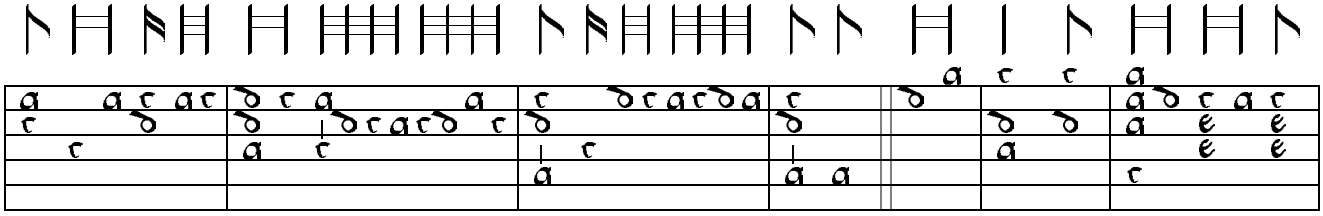


A23ii. Expect(ate) Gally(ard) - trans bandora ABC8D6 IRL-Dm Z3.2.13, p. 399



A24b. (nusquam galliard) - AA8BB10CC9 IRL-Dm Z3.2.13, p. 35





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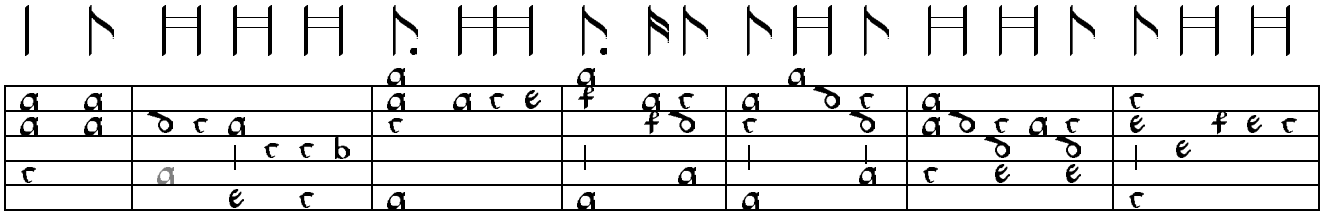

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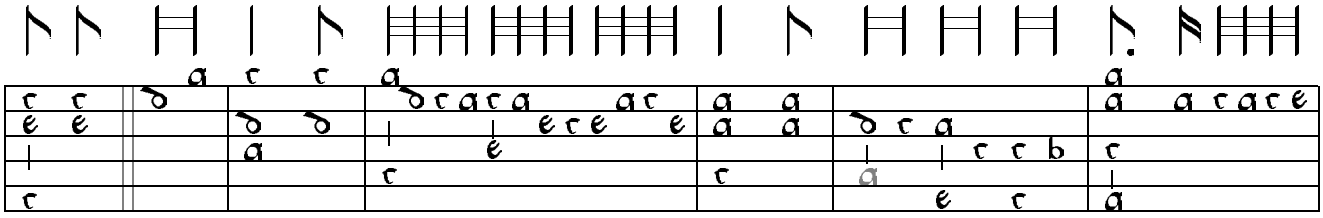

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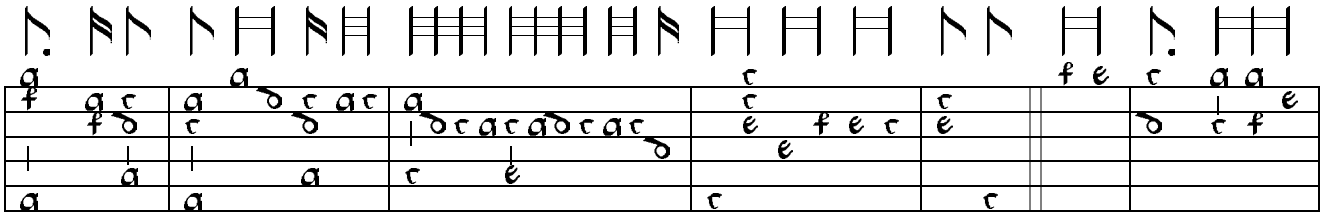

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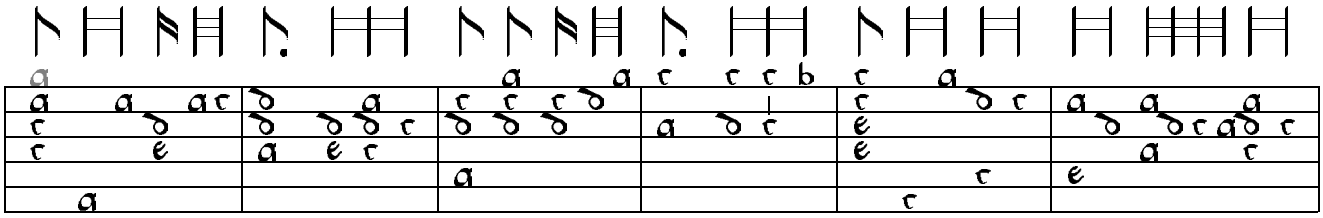

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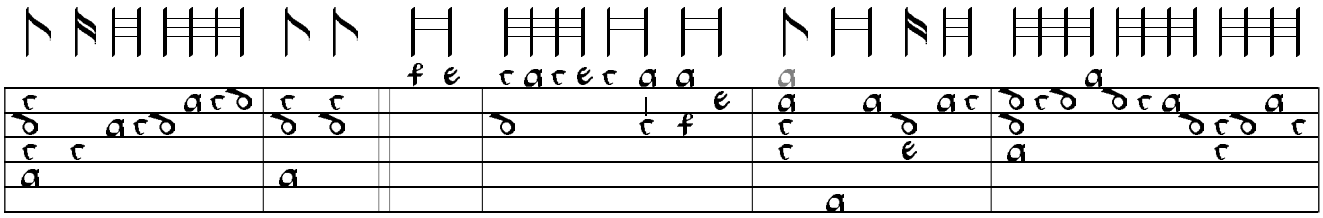

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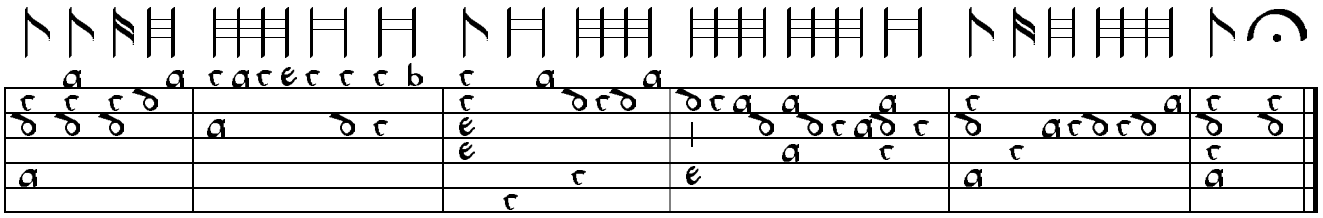

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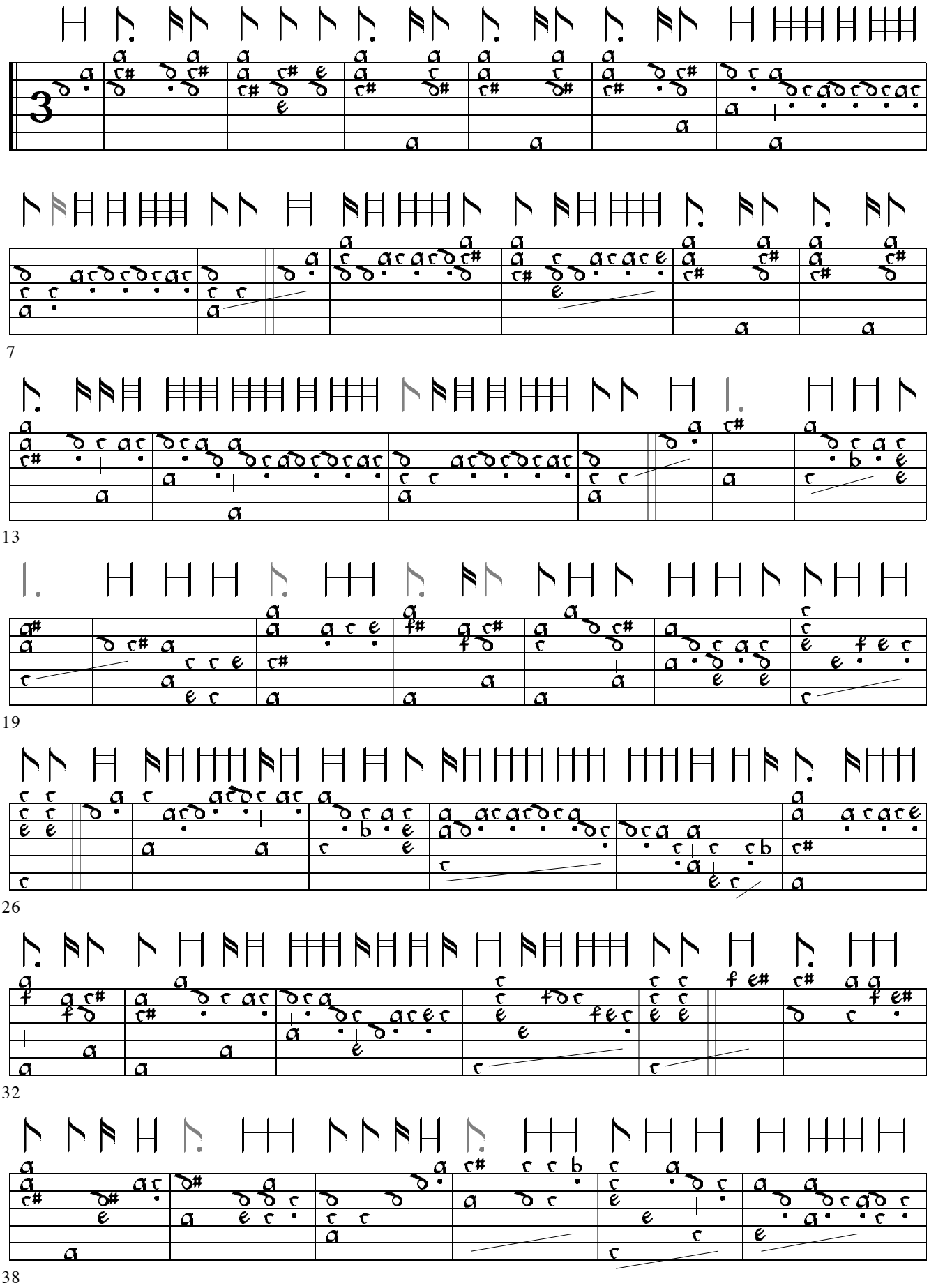
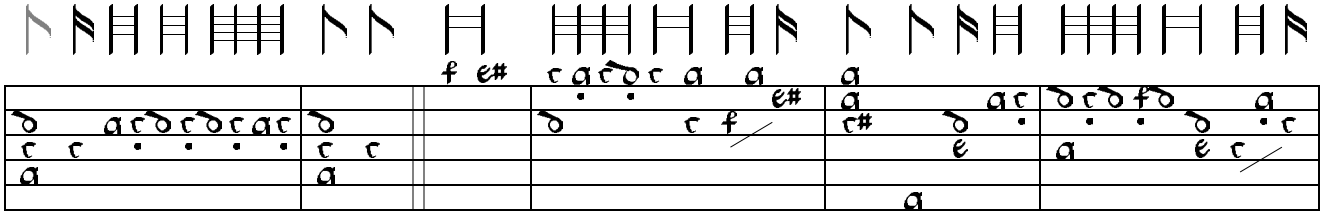
A24c. A galliard caled nusquam - AA8BB10CC9 IRL-Dtc 408-II, pp. 106-107





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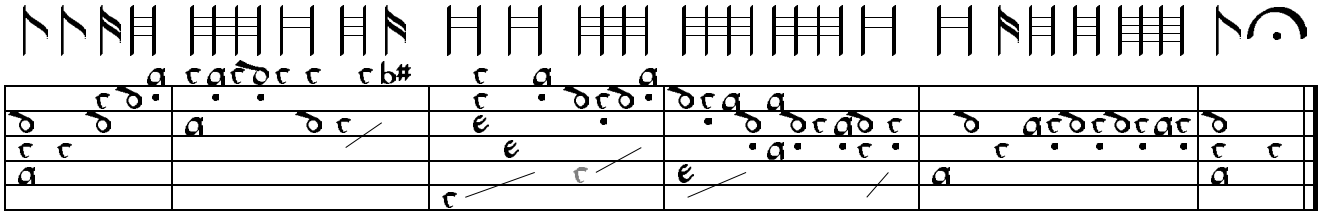
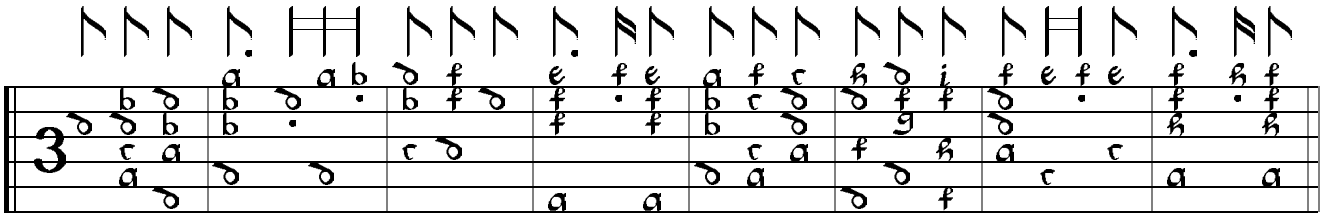


49

A25. (galliard) - ABCD8 GB-Eu Dc.5.125, f. 6r



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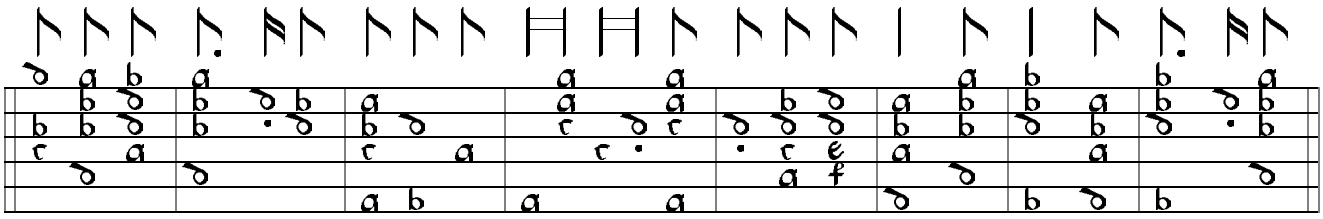

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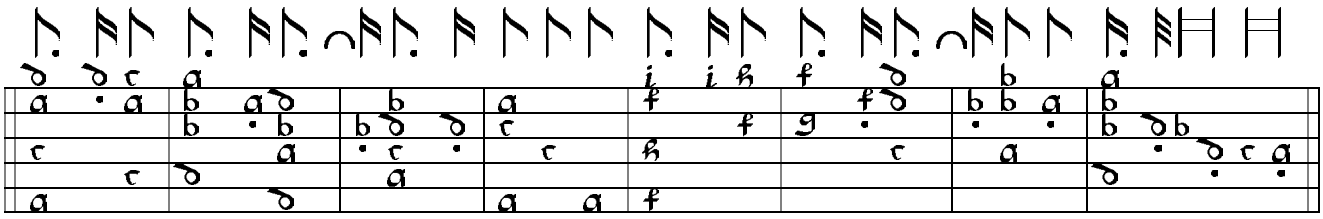

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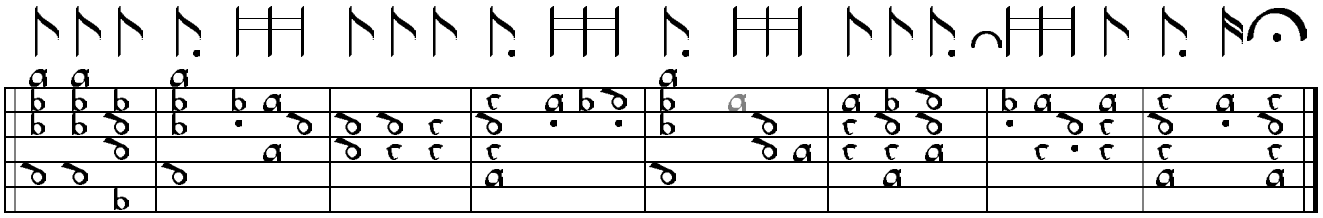

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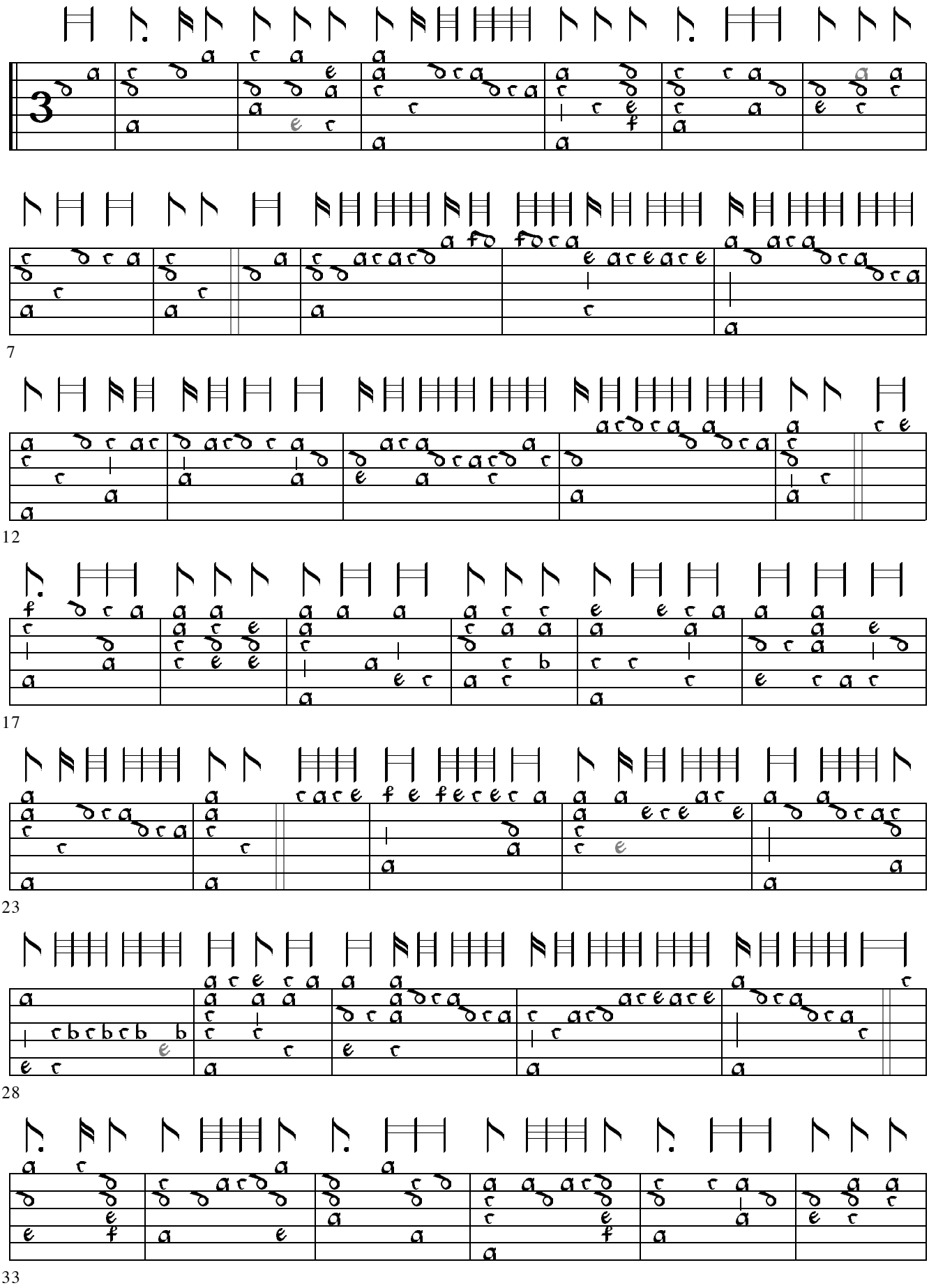
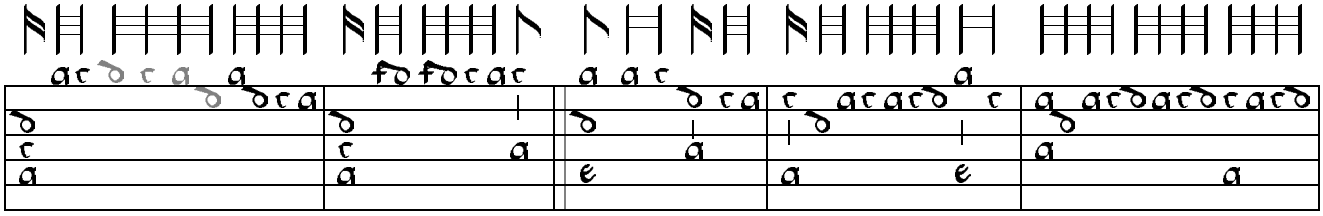
A26. Incip(it) Galli(ard) - AABBCC8 IRL-Dm Z3.2.13, p. 37





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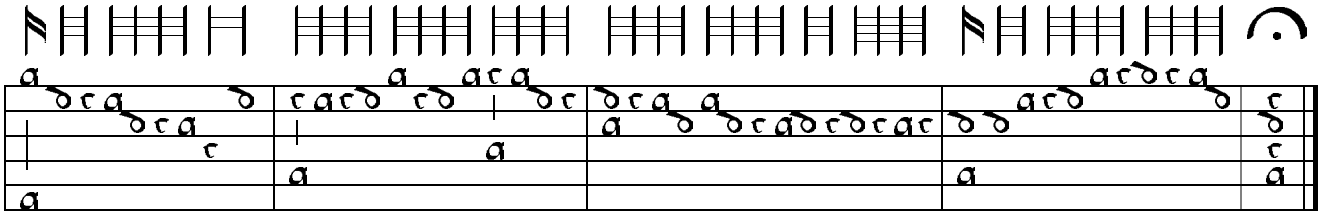

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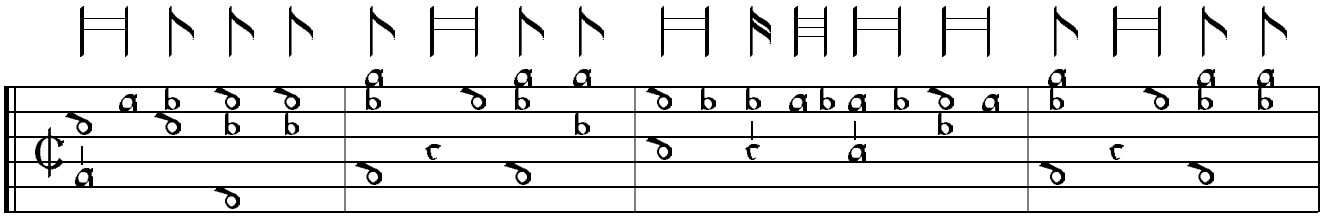
A27a. Almayne - AB8 IRL-Dm Z2.3.13, p. 25



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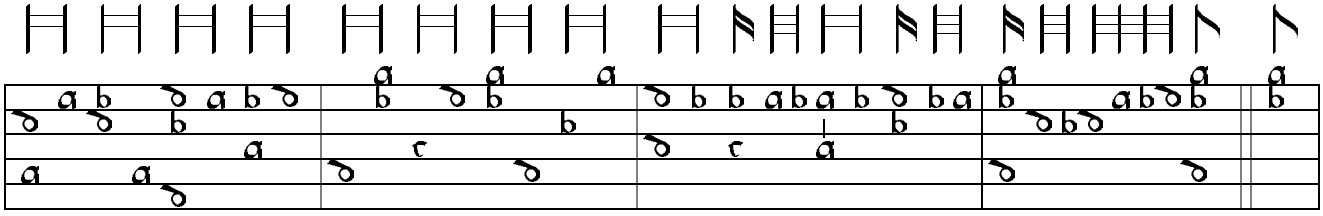

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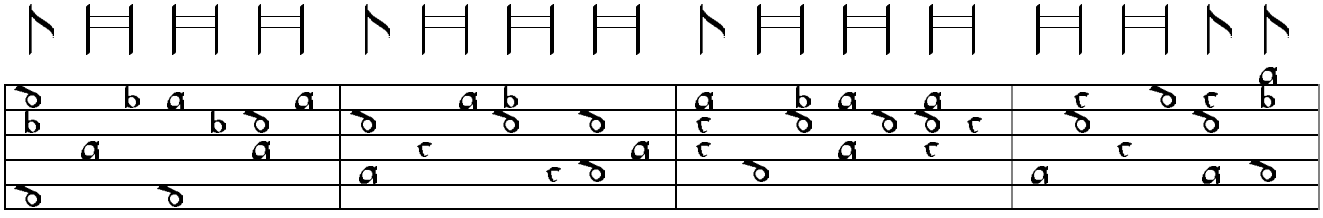

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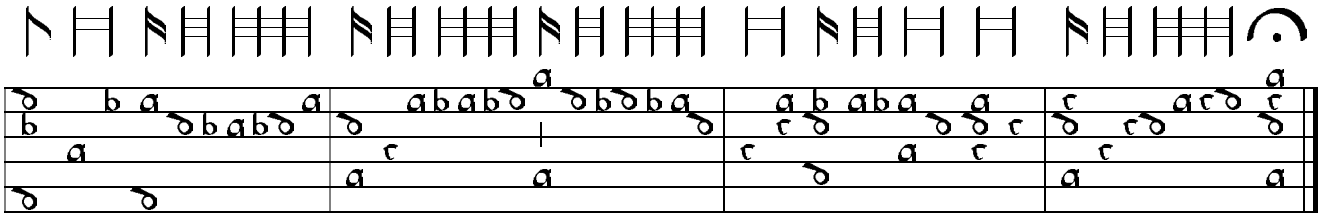

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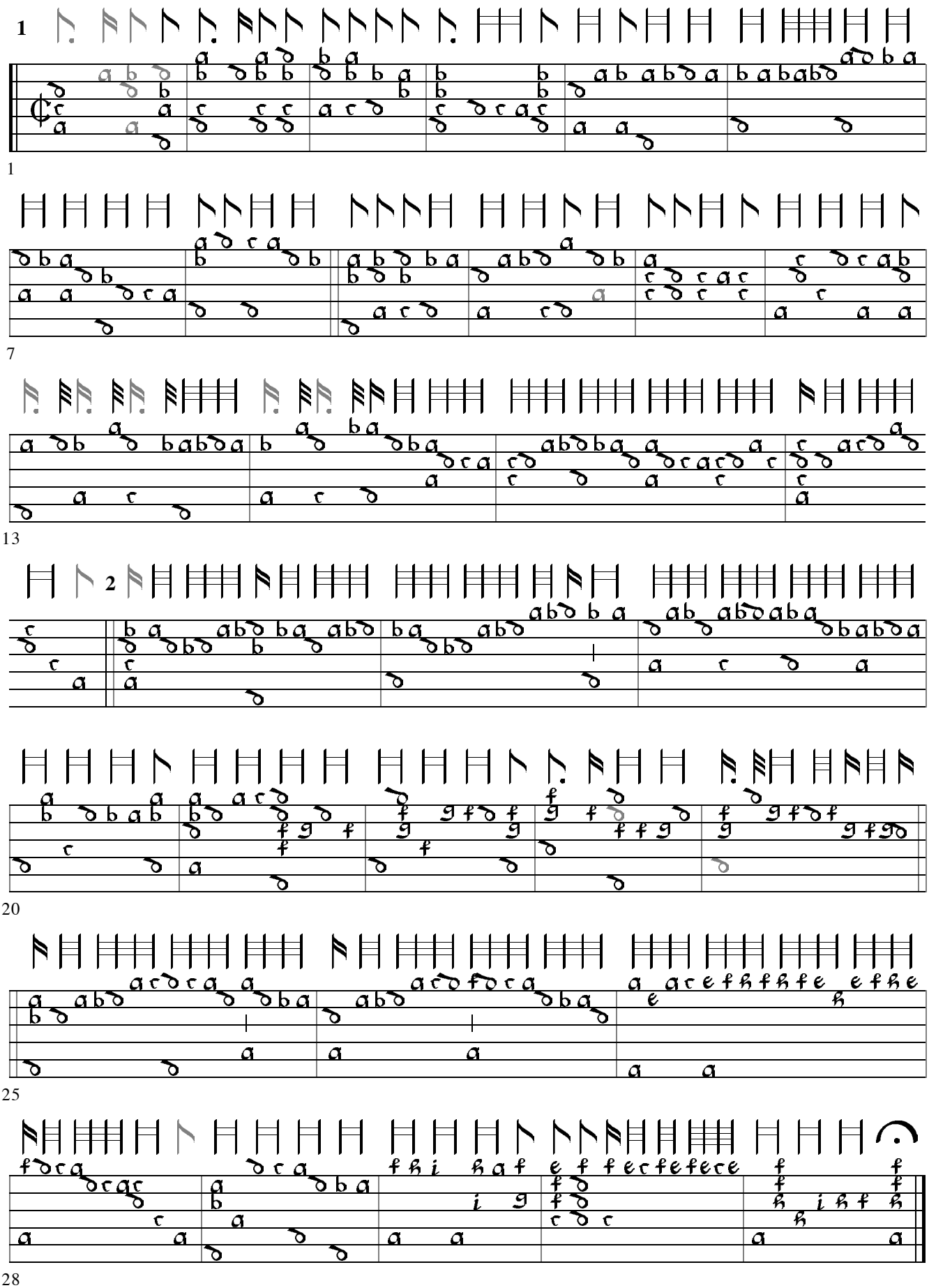
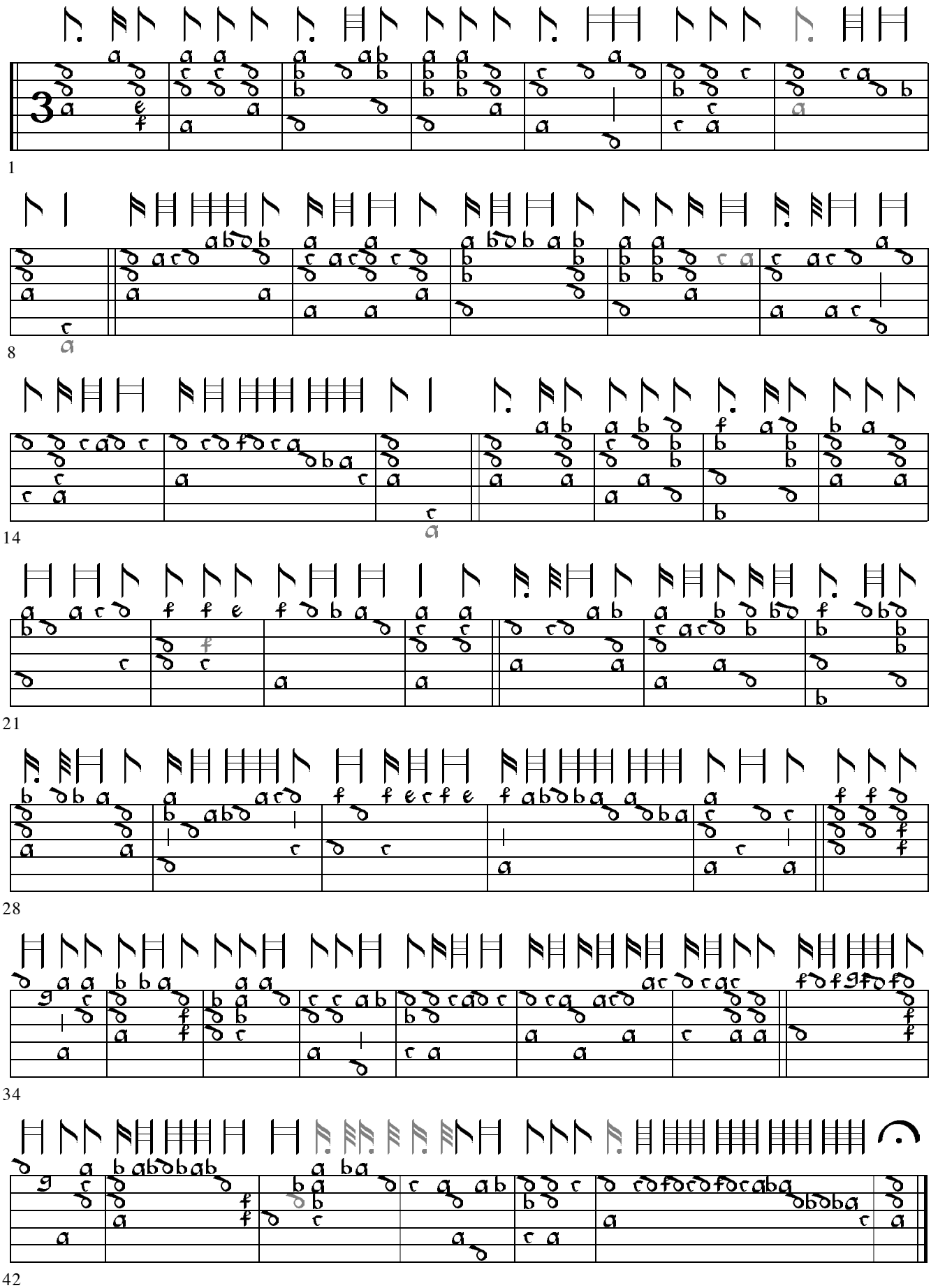
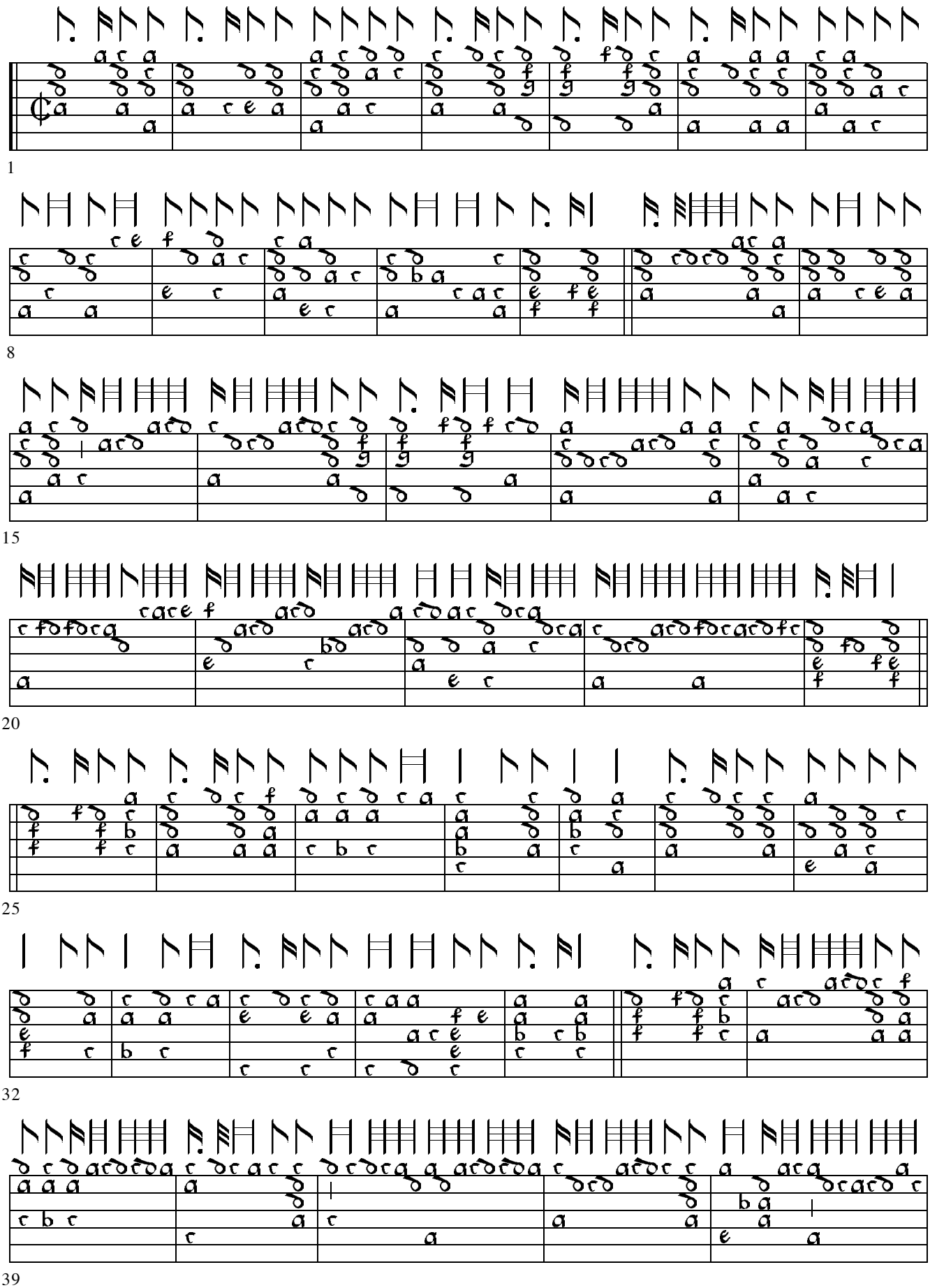
A27b. Alman - 2xAB8 GB-NO Mi LM16, 17v-18r

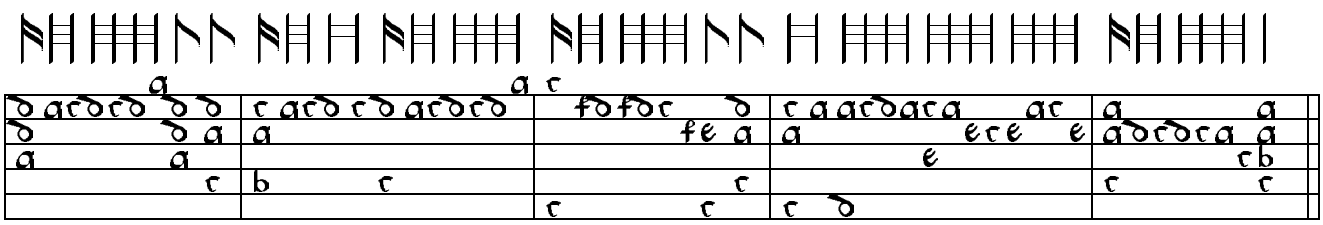


A28. Galyard - AABBCC8 GB-NO Mi LM 16, ff. 80v-81r



A29. A new Almaine - AABB12CC16 GB-NO Mi LM 16, ff. 15r-17r





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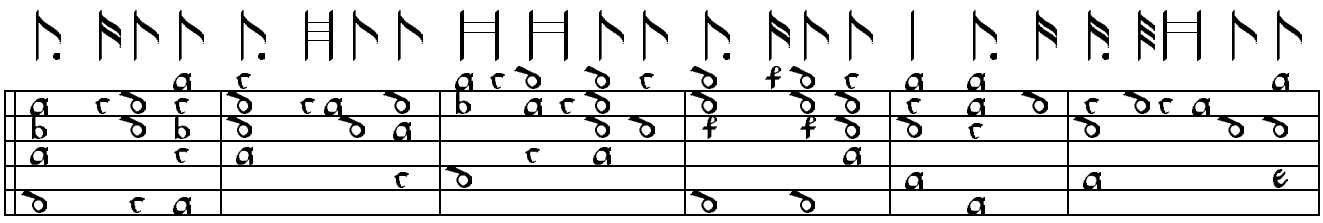

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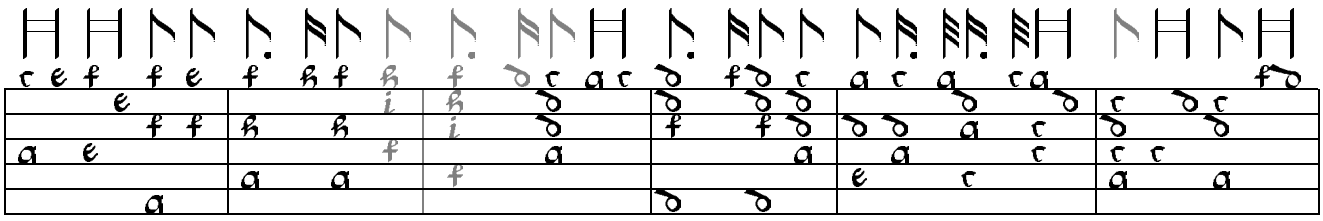

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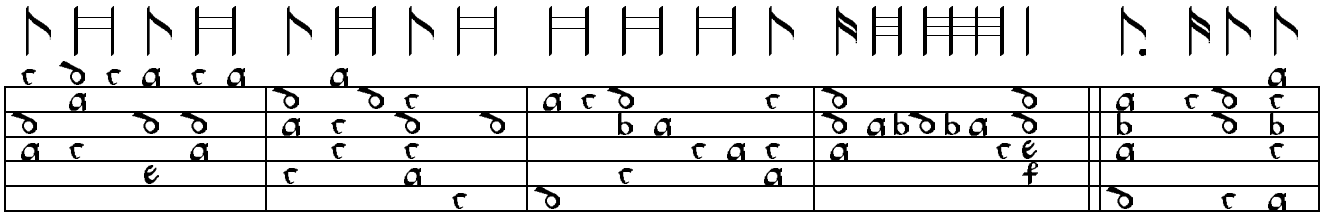

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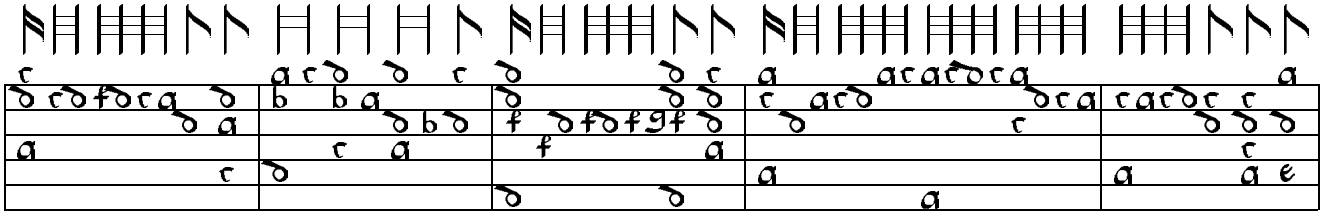

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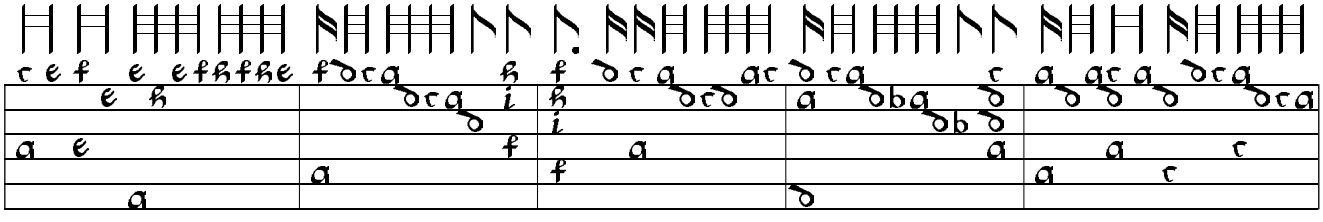

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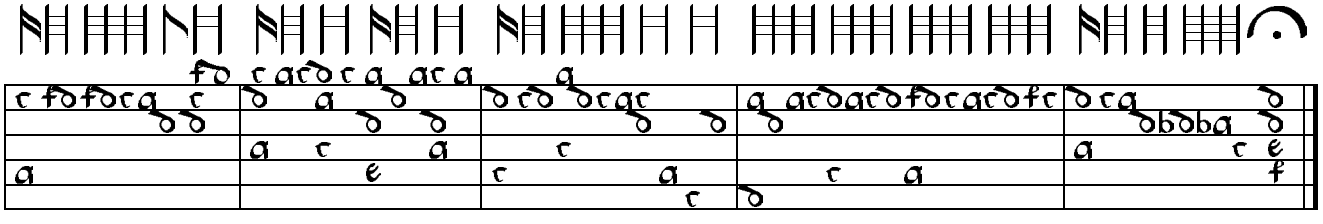
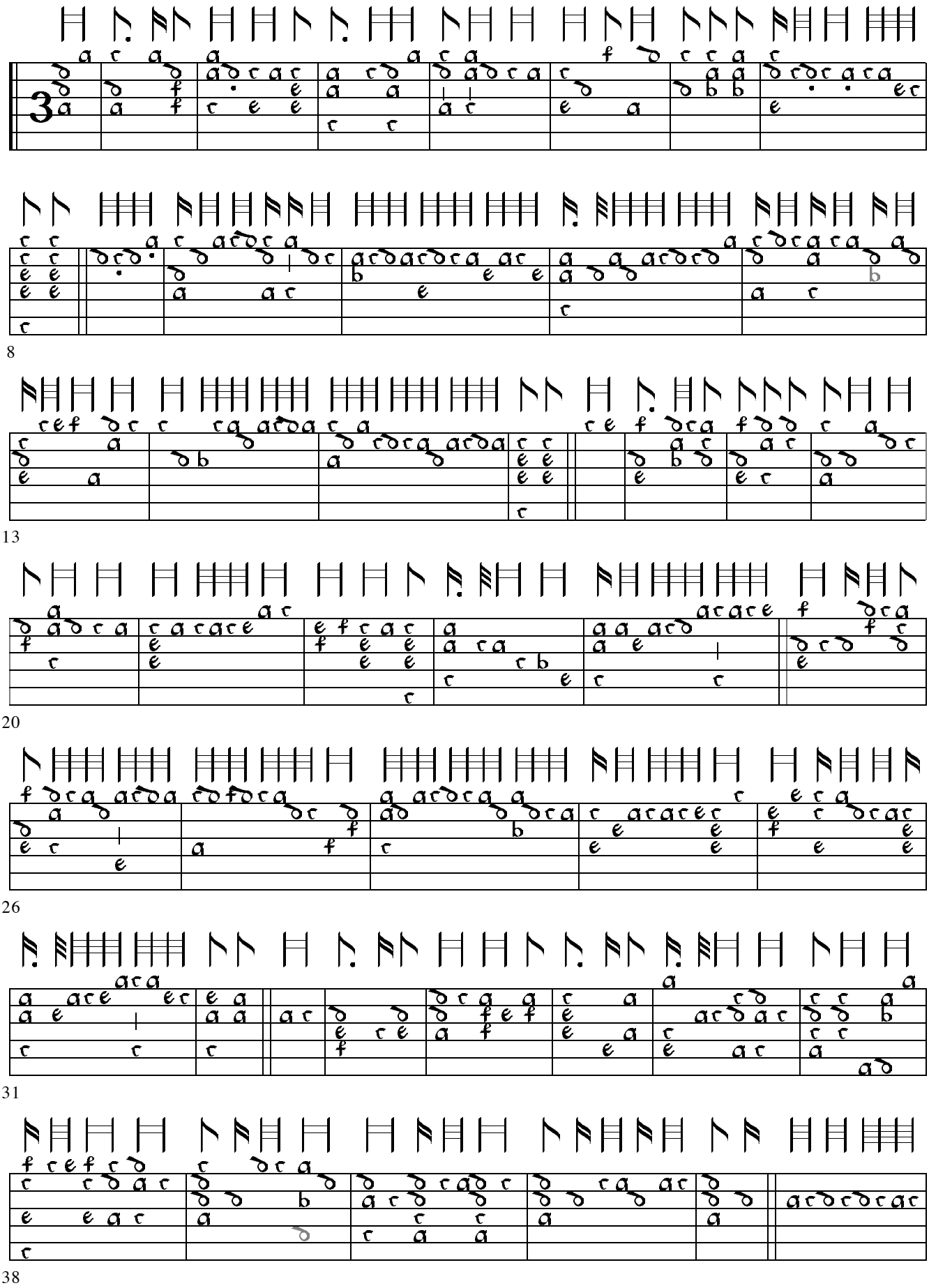
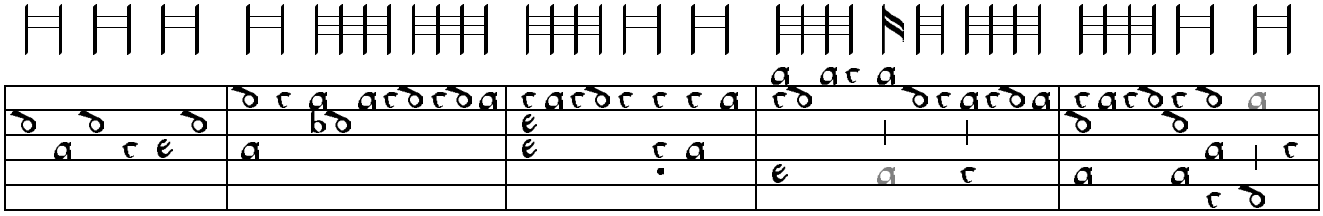


76

A30a. A galliard - AABB8CC10 GB-Eu Dc.5.125, ff. 6v-7r





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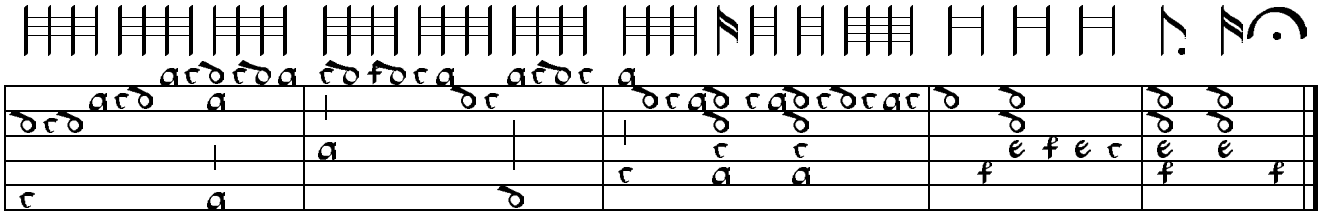

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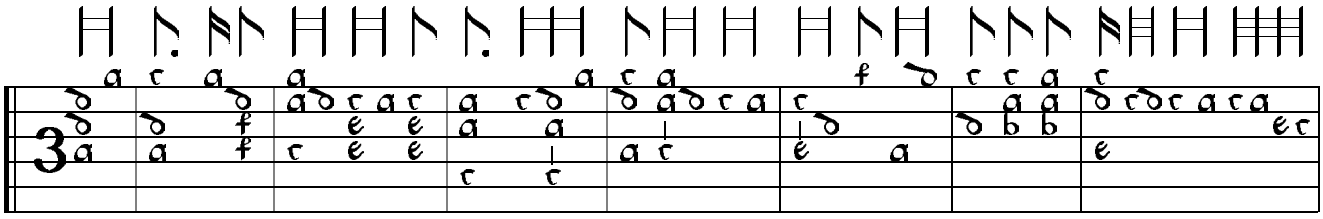
A30b. (galliard) - AABB8CC10 IRL-Dm Z3.2.13, p. 57



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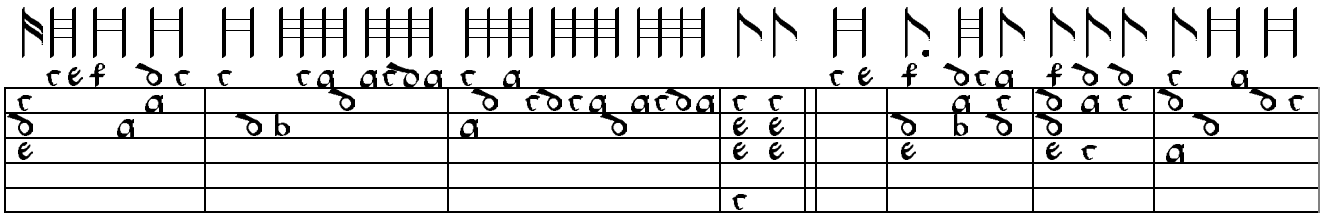

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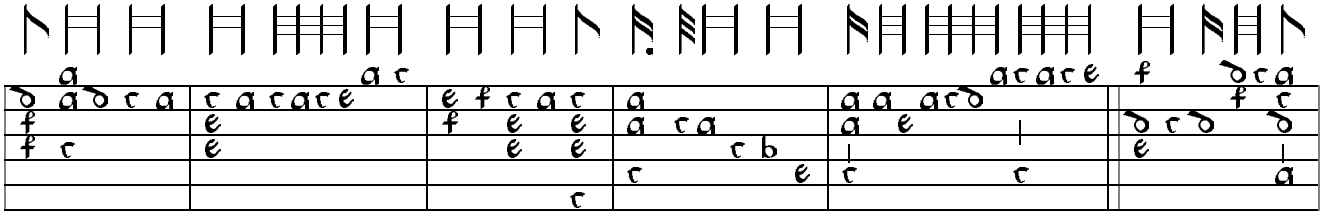

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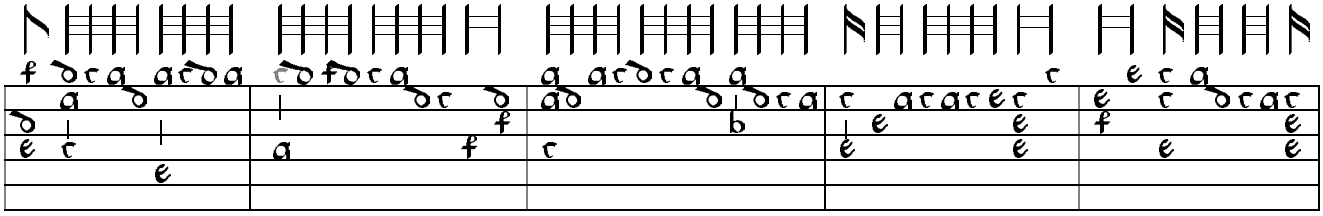

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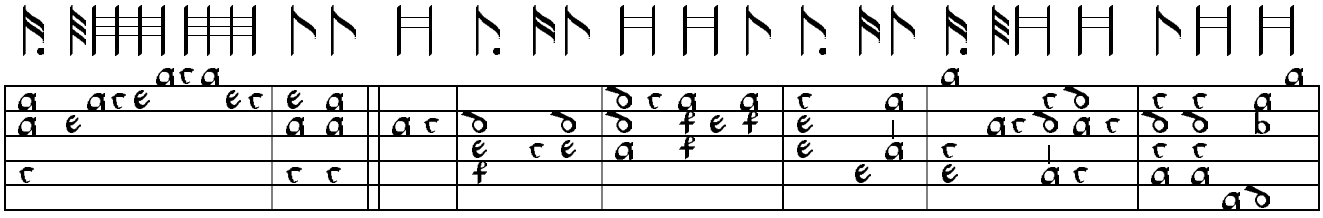

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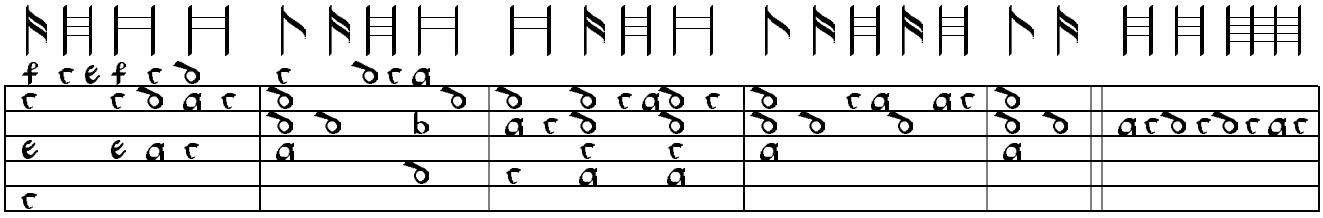

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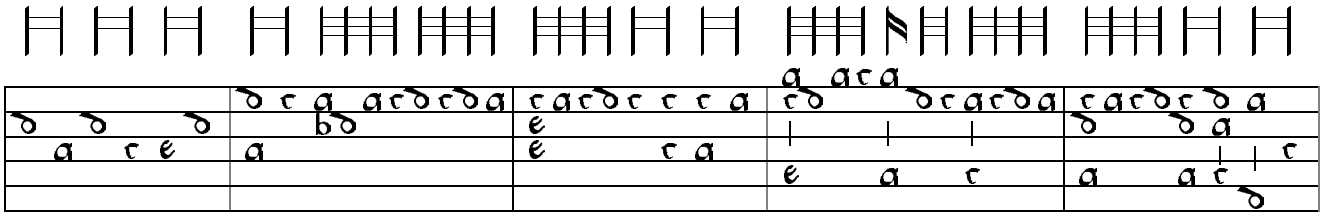

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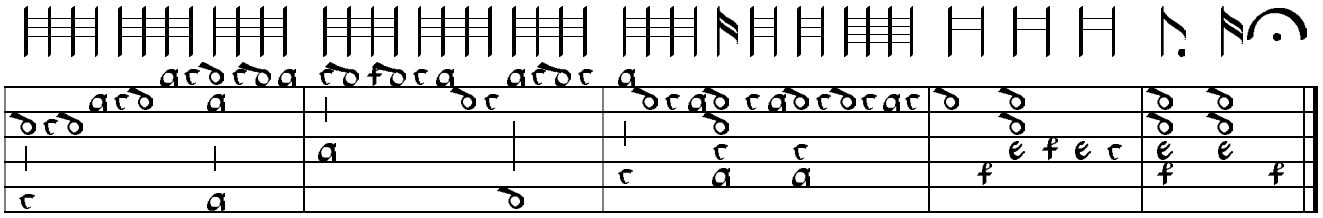

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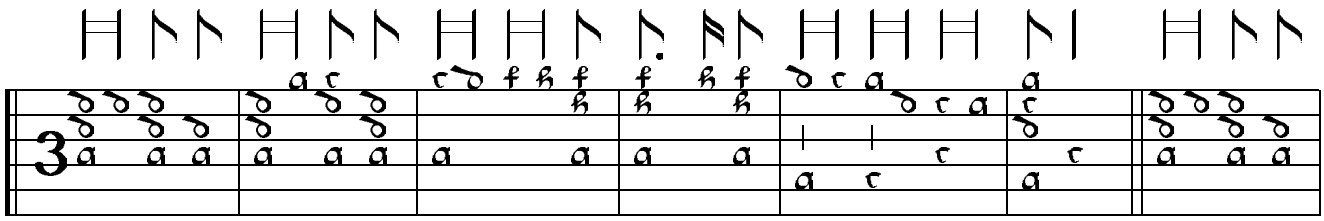
A31a. Scottishe Galliard - AA6BBCC8 GB-Cu Dd.2.11, f. 86r



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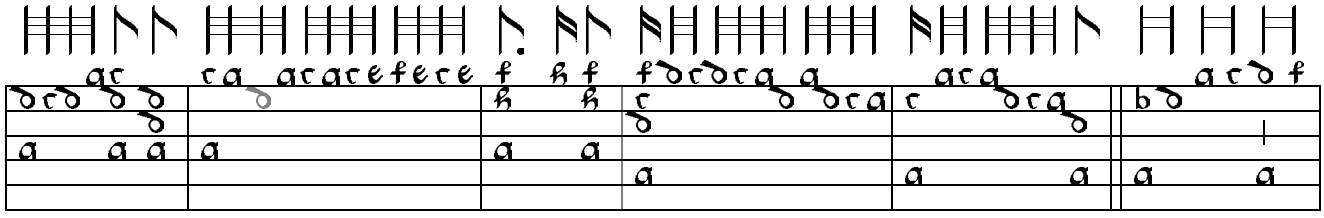

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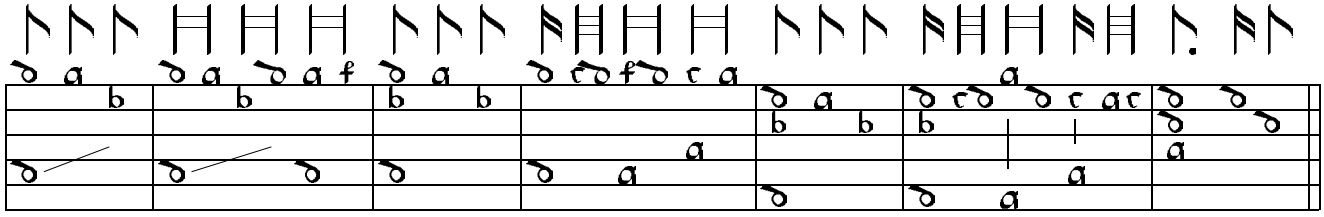

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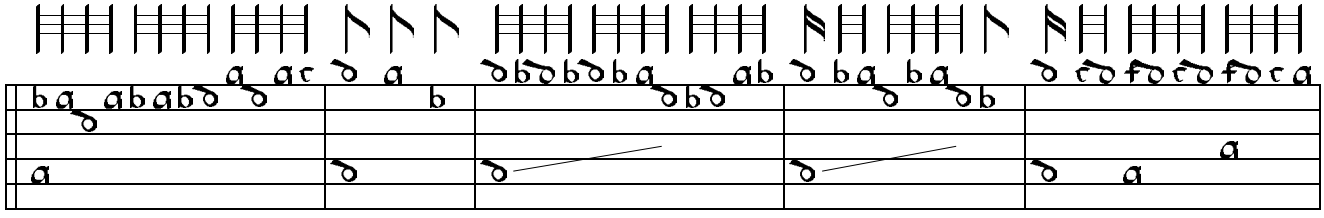

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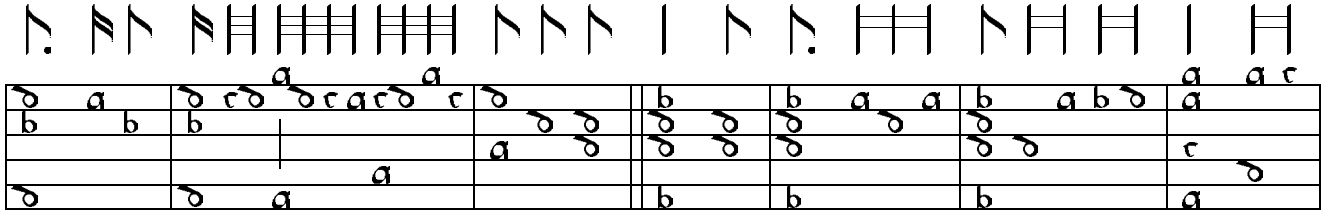

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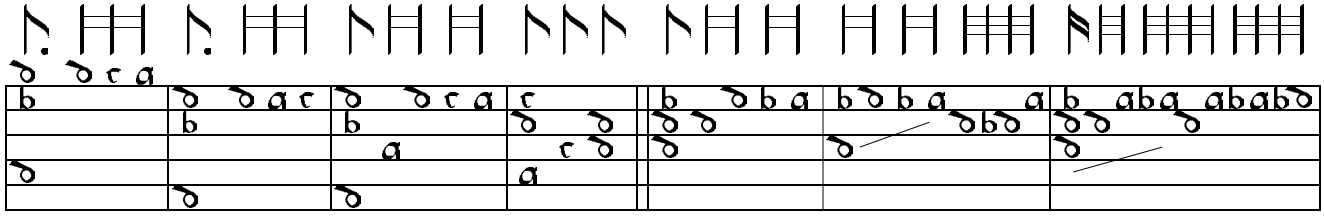

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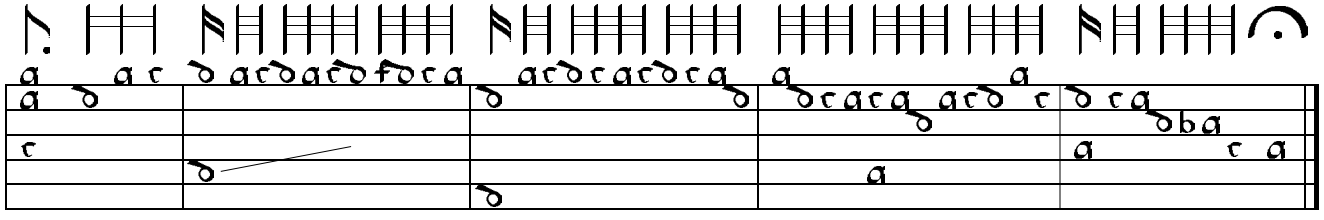

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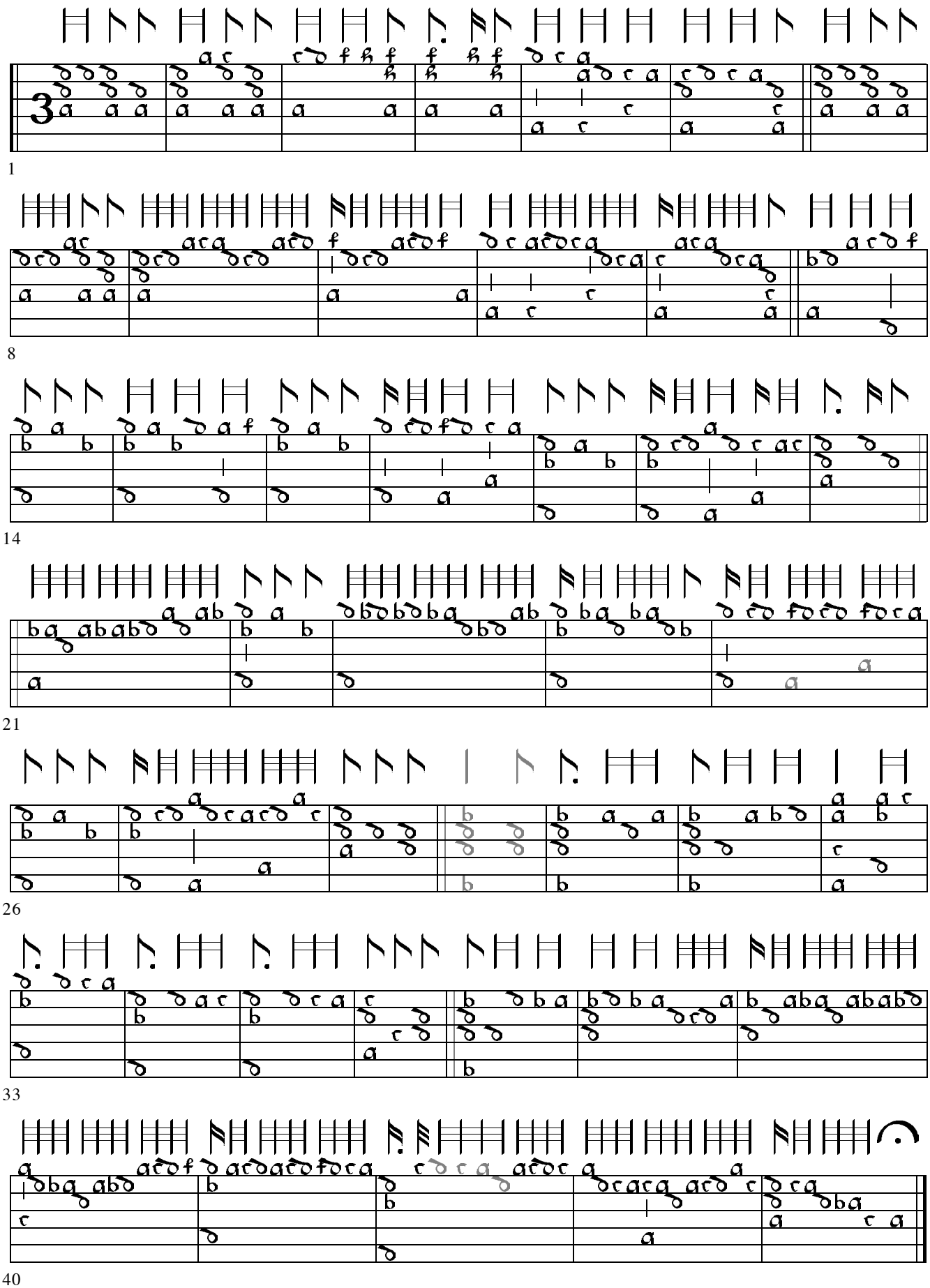
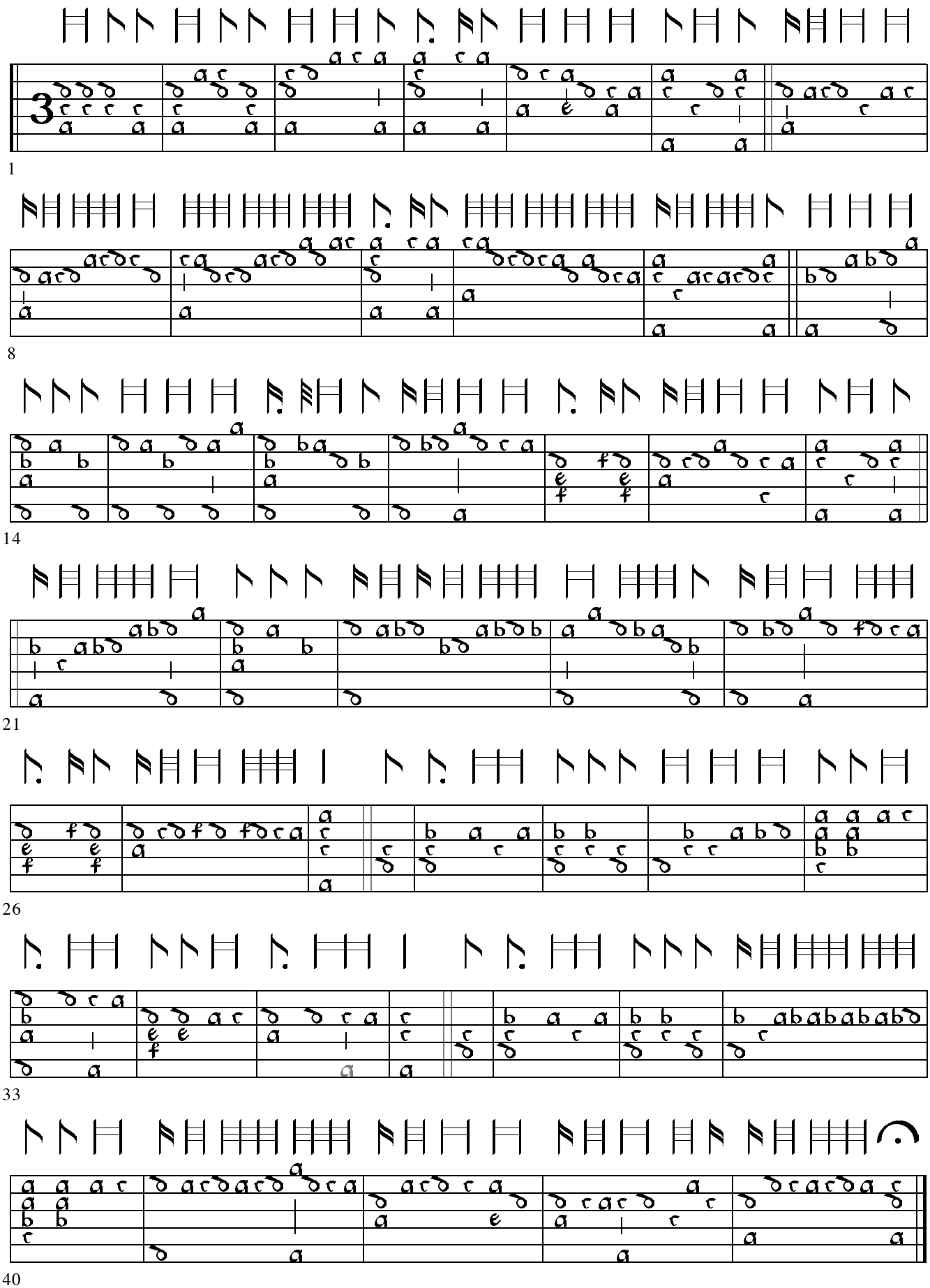
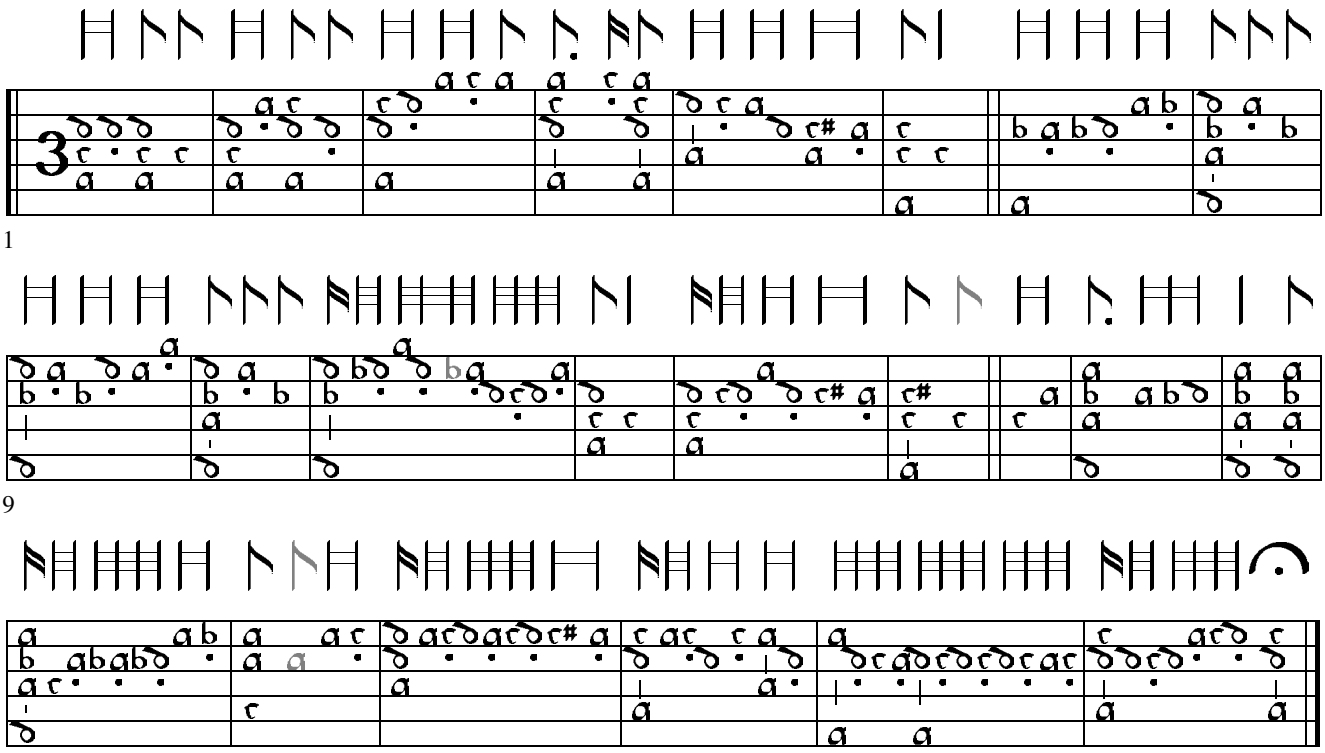
A31b. (galliard) - AA6BBCC8 IRL-Dm Z3.2.13, p. 99



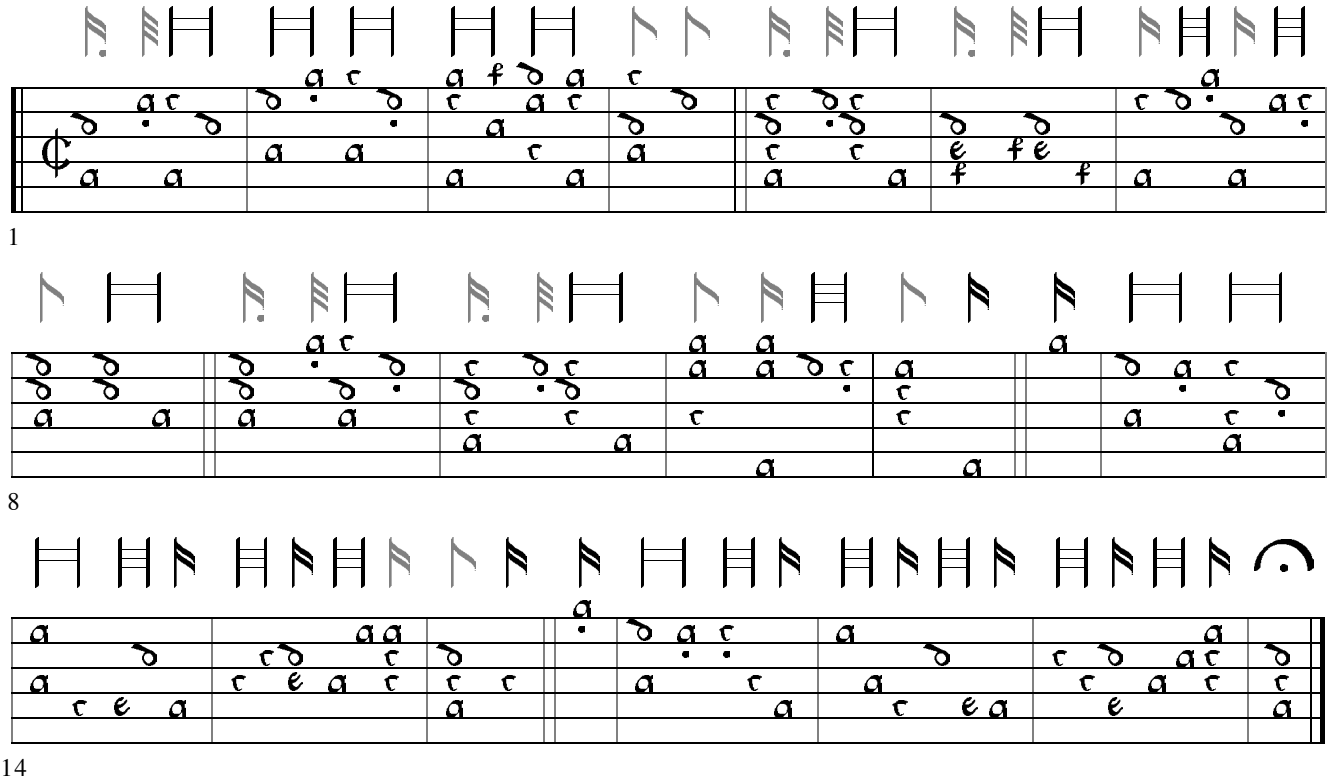
A31c. (galliard) - AA6BBCC8 IRL-Dm Z3.2.13, p. 117



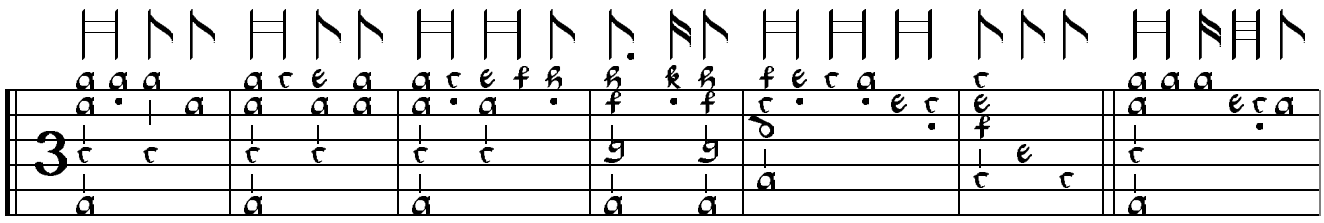
A31d. The schothe gayliarde - A6BC8 IRL-Dtc 410/I, p. 41



A32. (almaine?) - AA4BCC4 GB-Eu Dc.5.125, f. 24v



A31e. Scothe gayliarde - AA6BB8C7C8 IRL-Dtc 410/I, pp. 44-45



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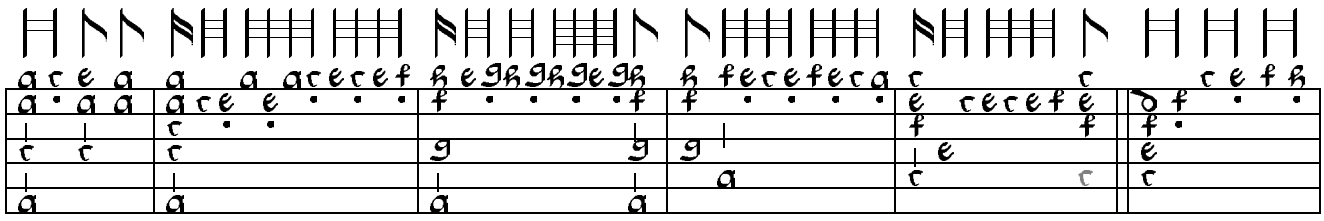

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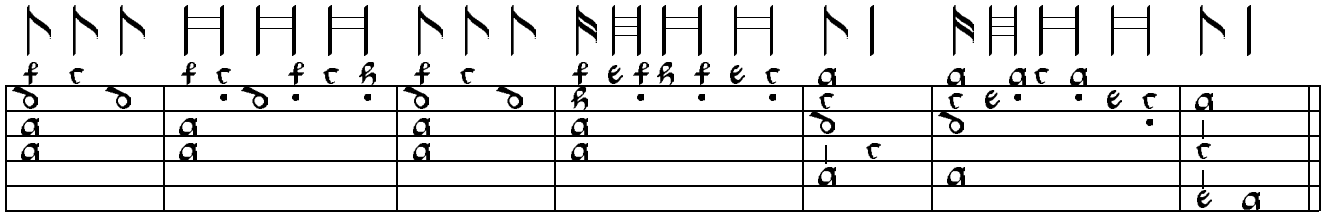

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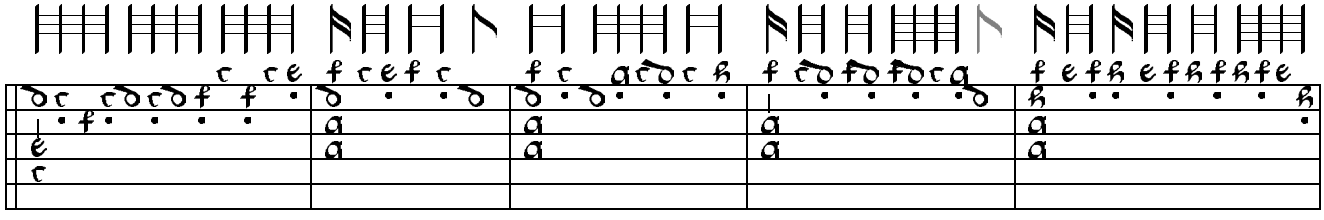

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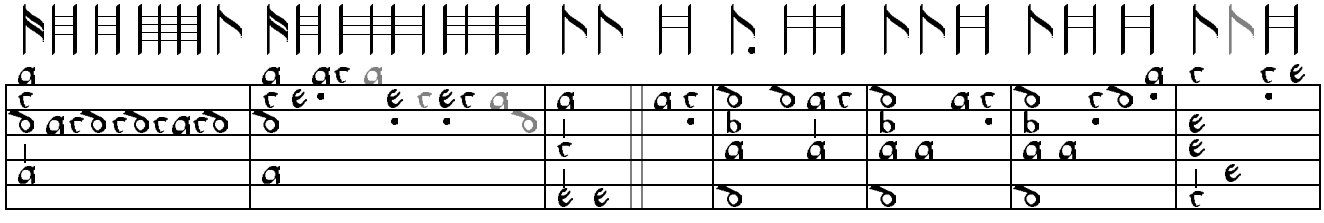

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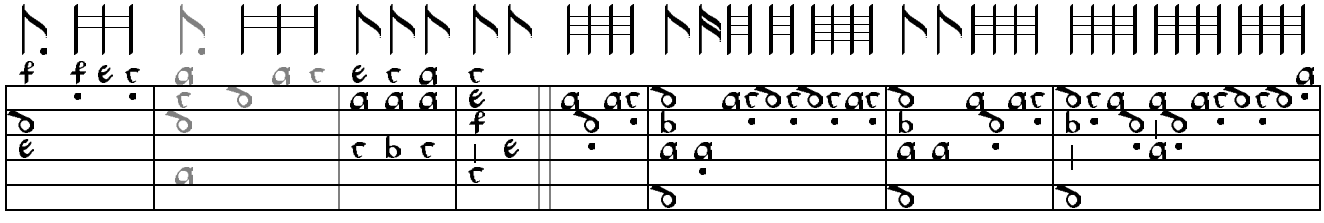

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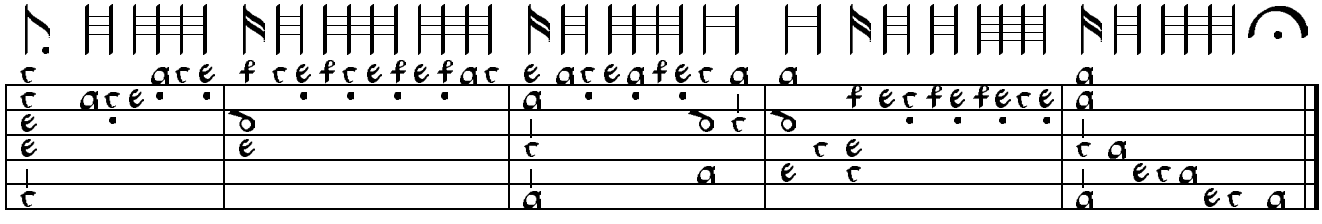

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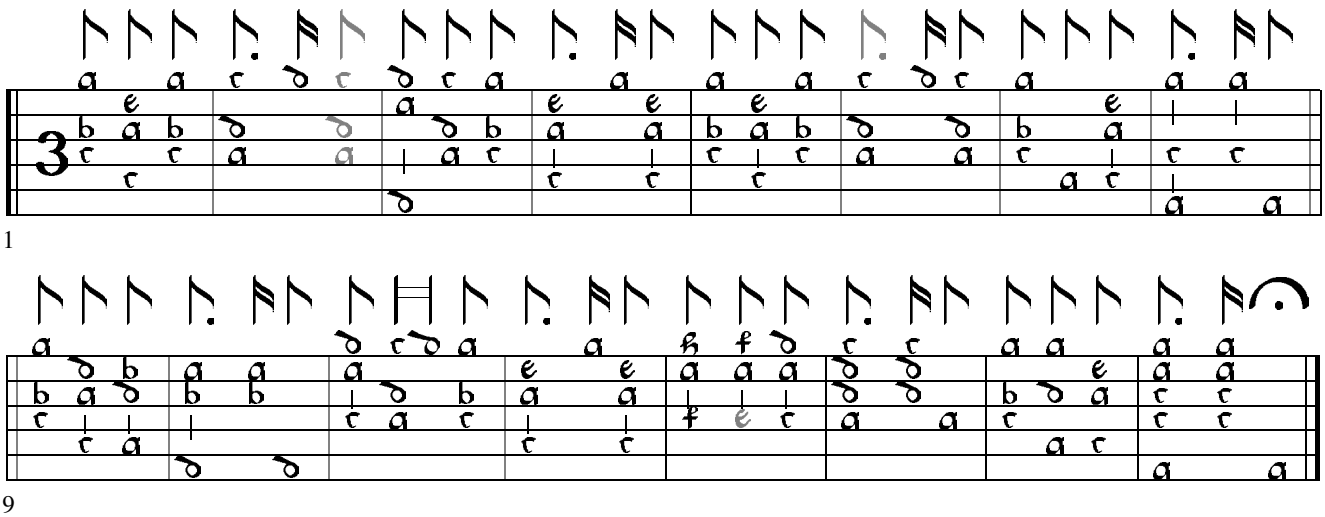
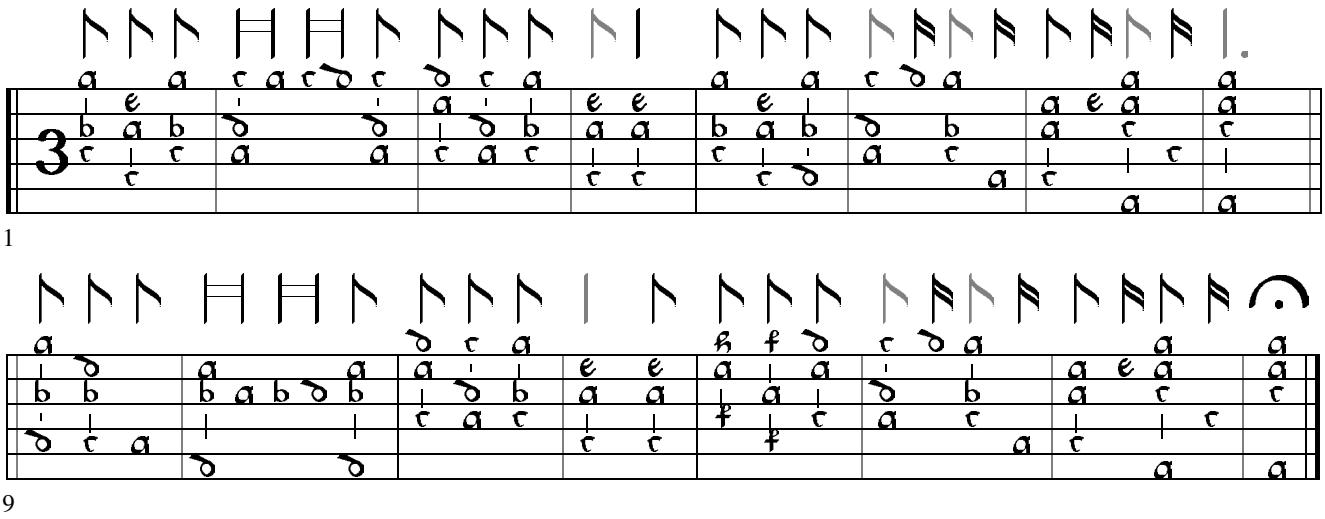
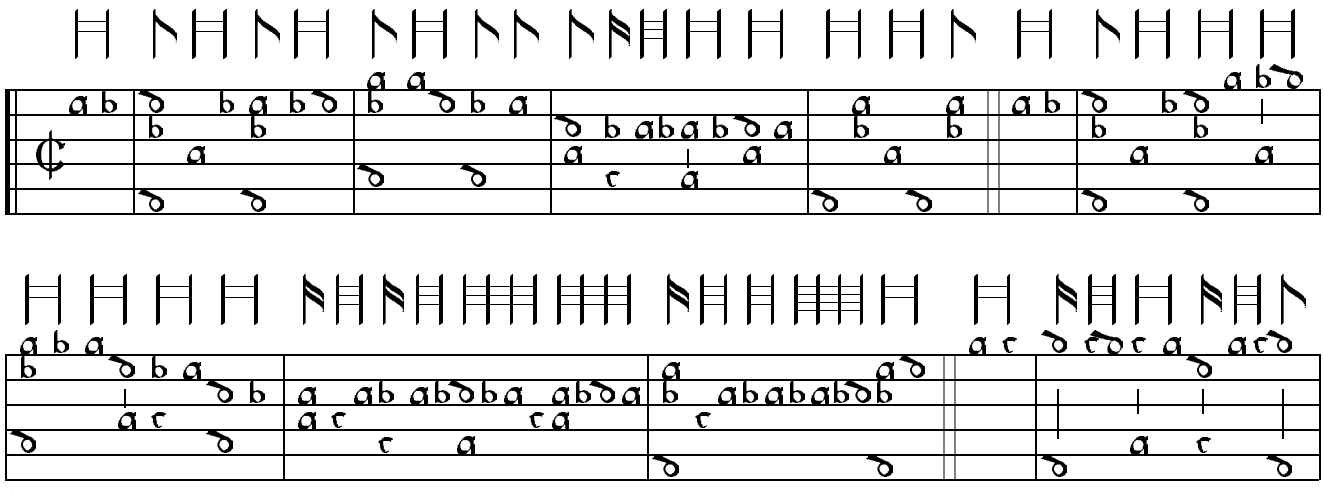
A33a. Cur mundus Militat - AB8 IRL-Dtc 410/I, p. 211

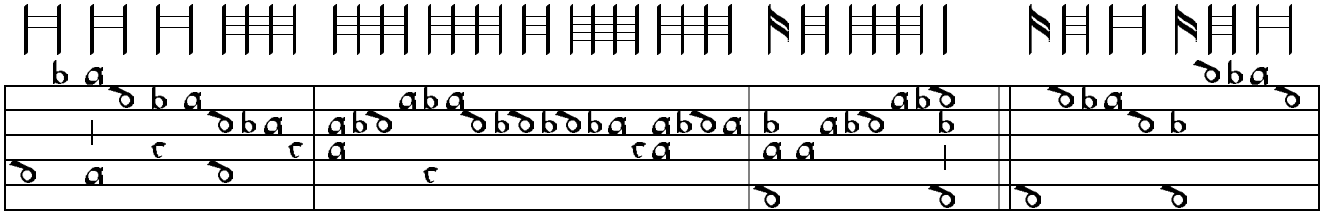


A33b. Ladie Maries galliard - AB8 GB-Lam 601, f. 9v



A34a. A Dump - 9xA4 IRL-Dm Z3.2.13, p. 359





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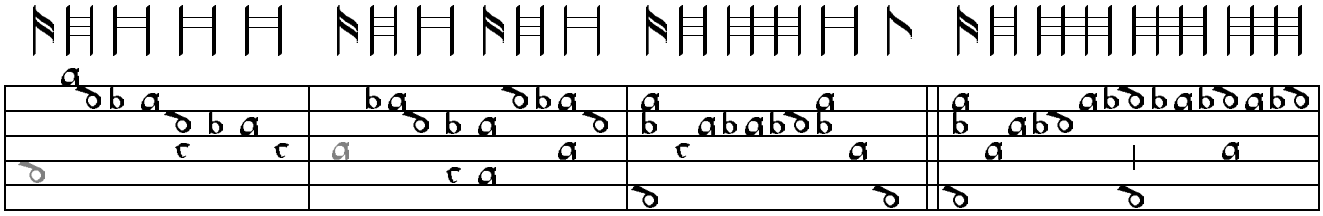

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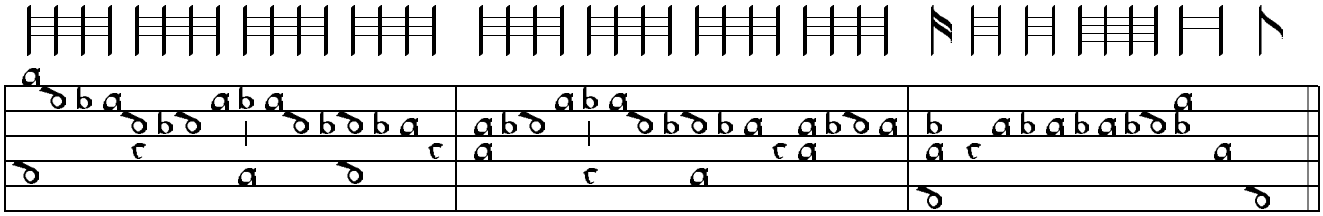

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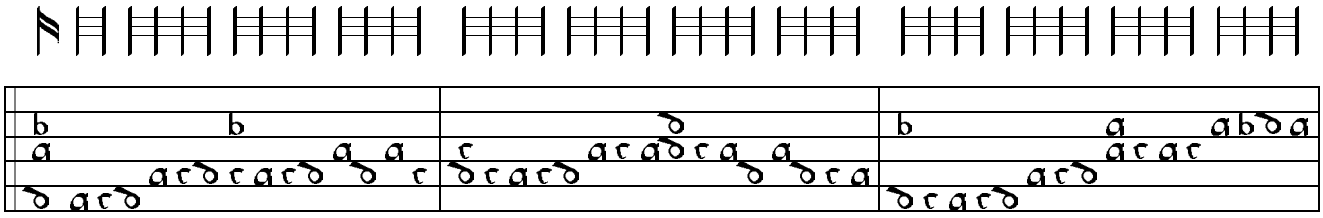

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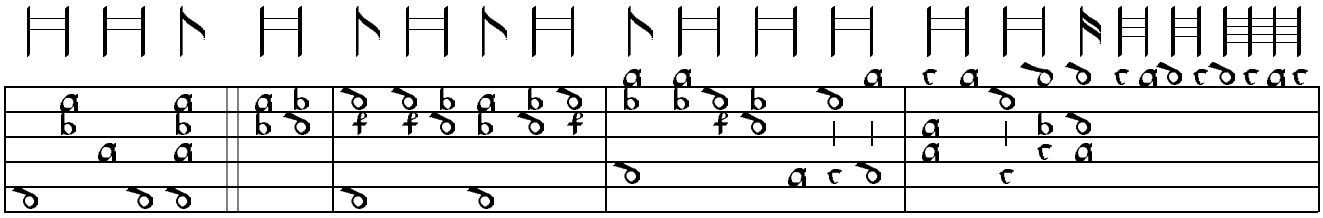

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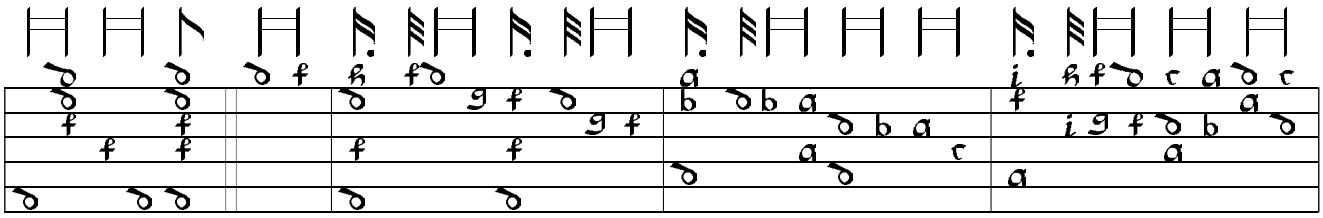

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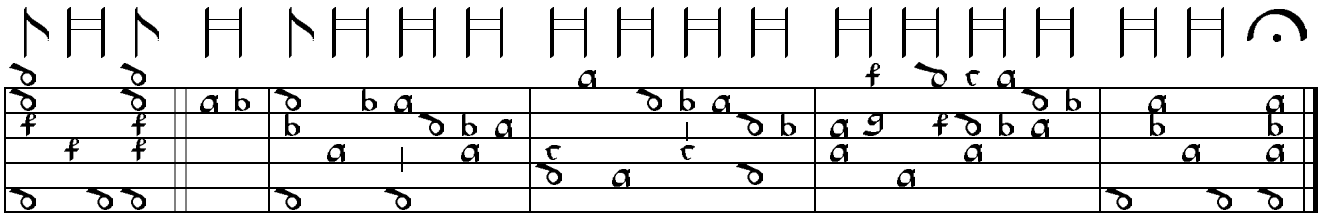

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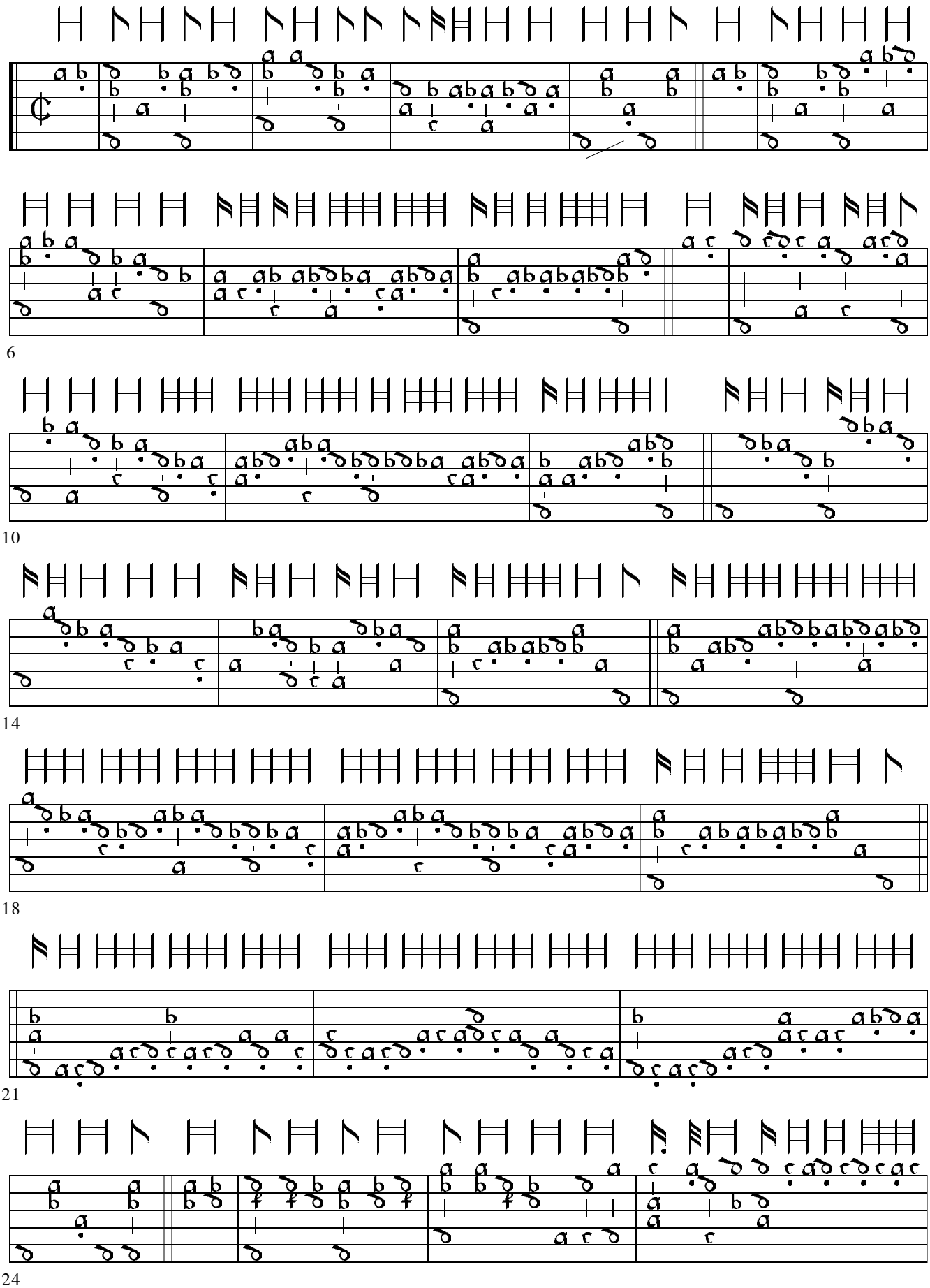
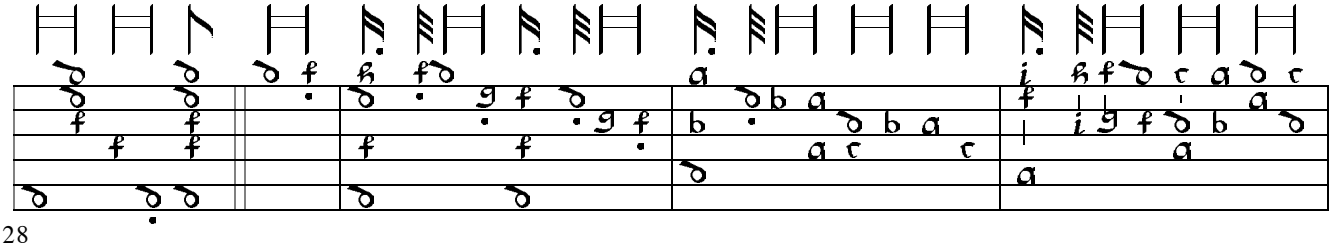
A34b. A Dumpe - 9xA4 US-Ws V.a.159, ff. 14r-15v





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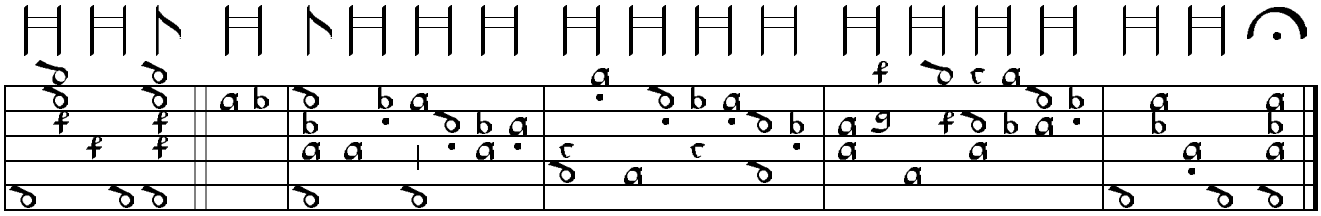

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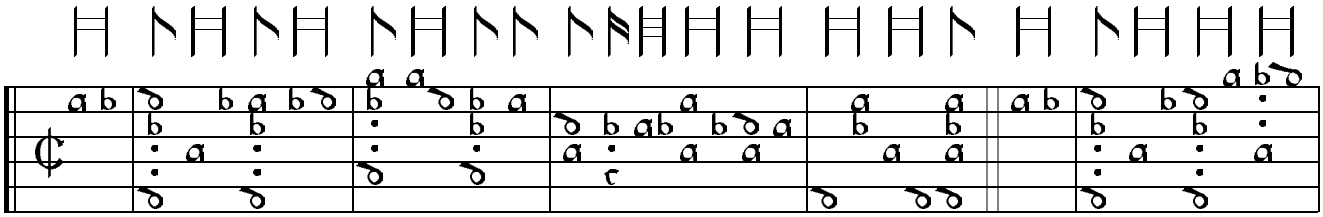
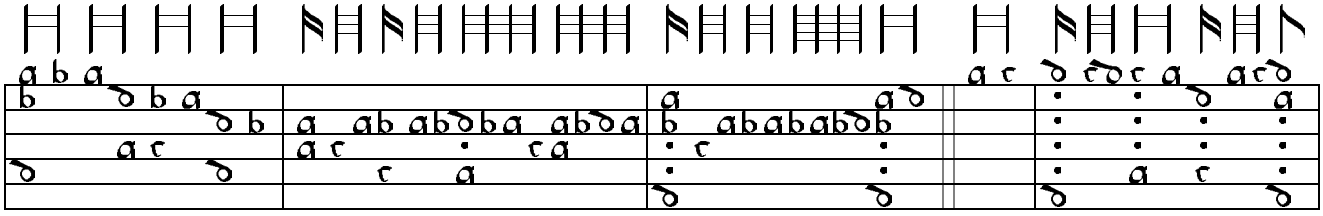
A34c. Militis dumpe - 9xA4 GB-Lbl Add.31392, ff. 16v-17r





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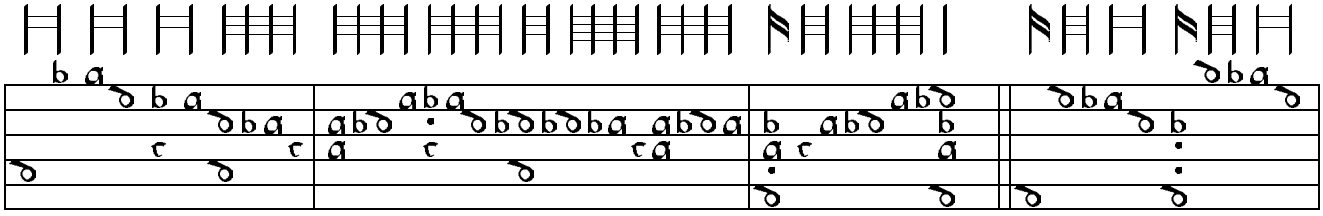

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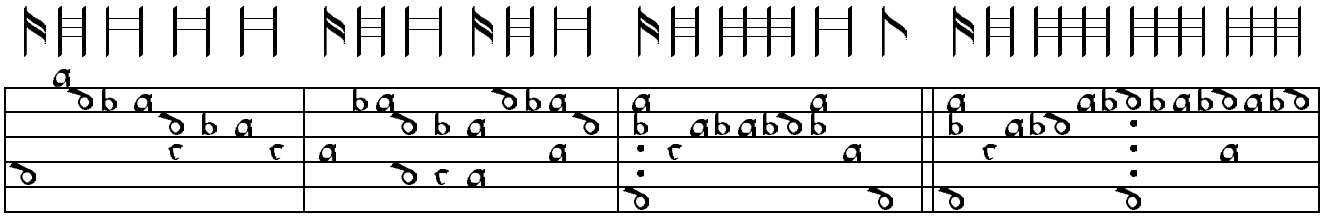

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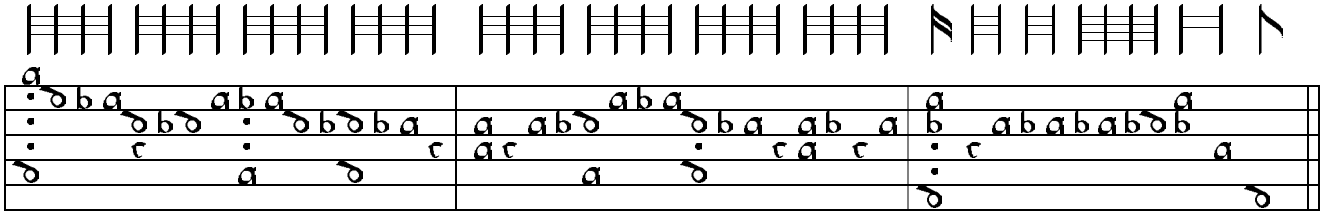

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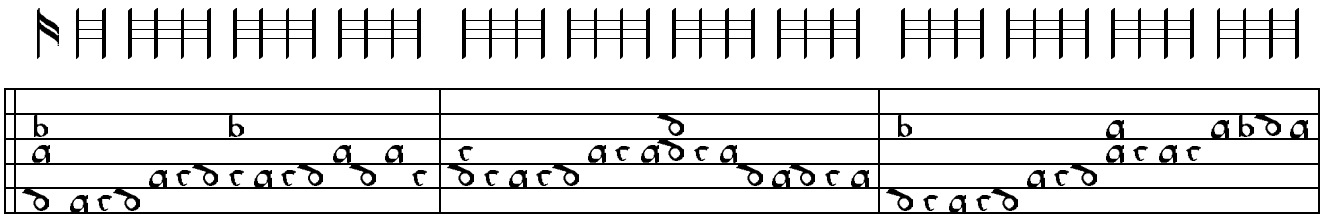

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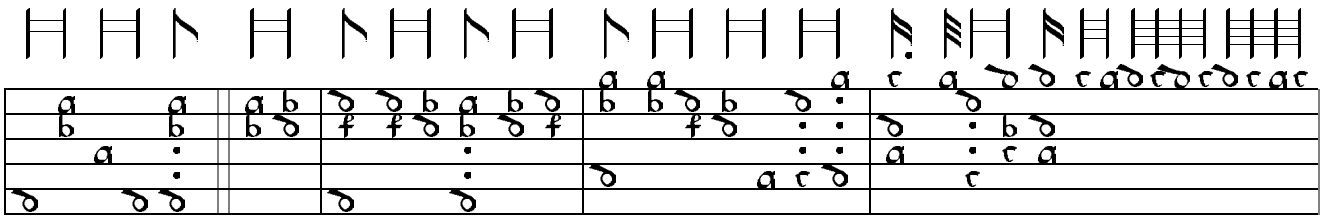

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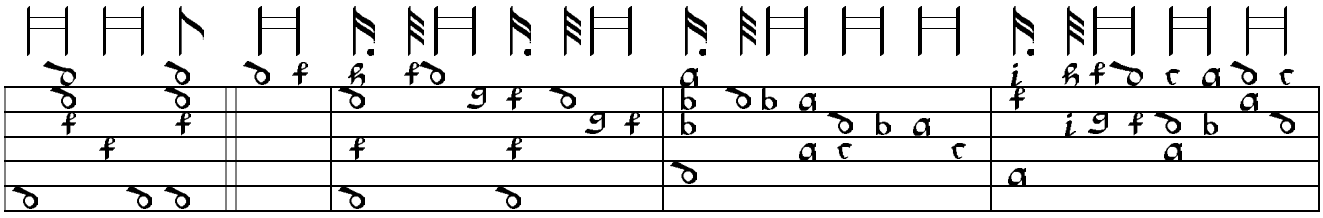

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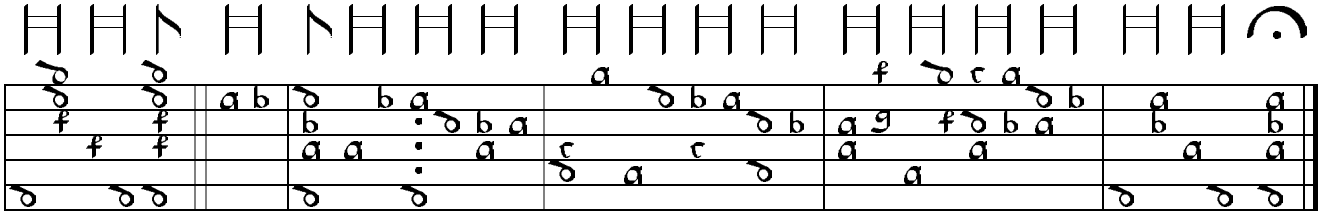
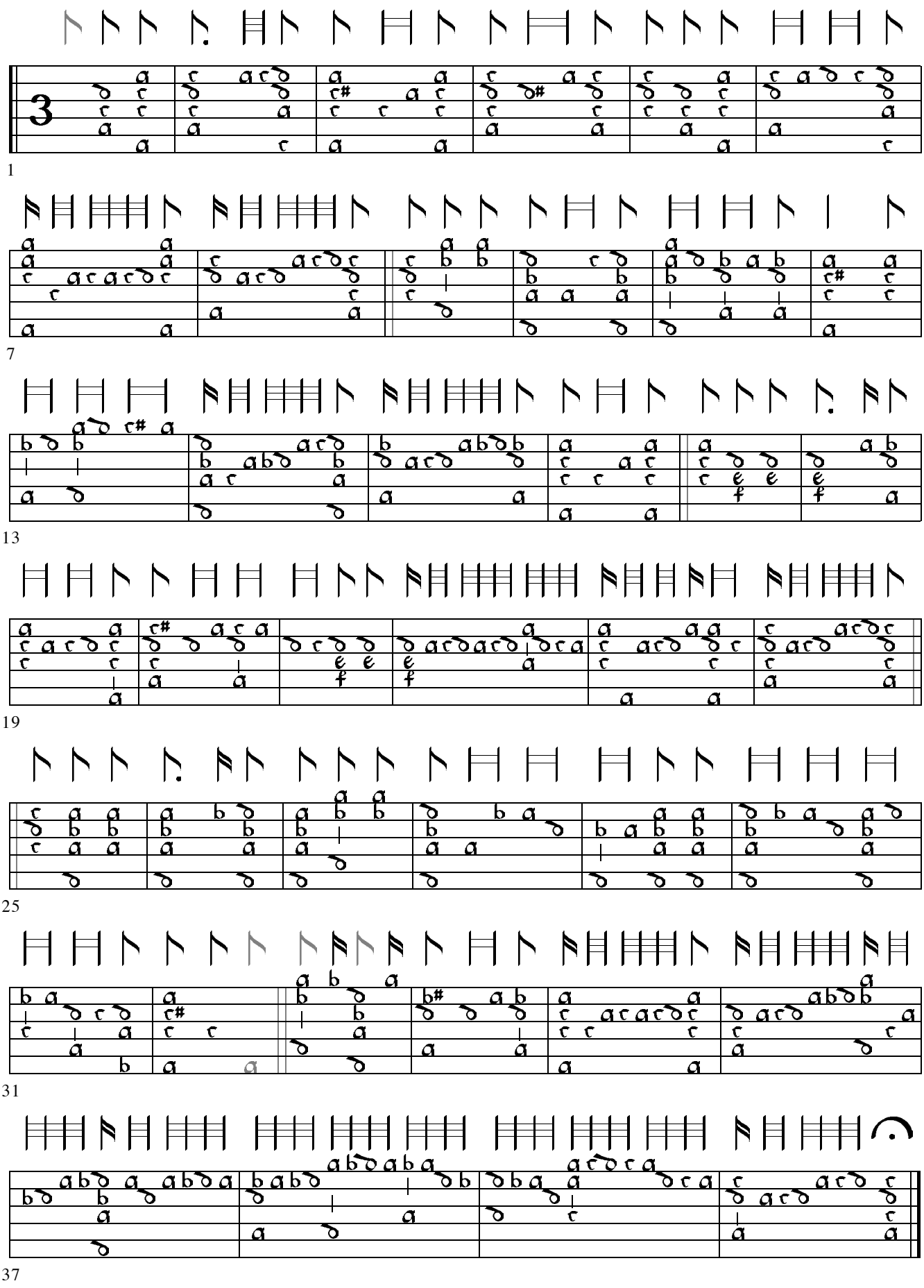
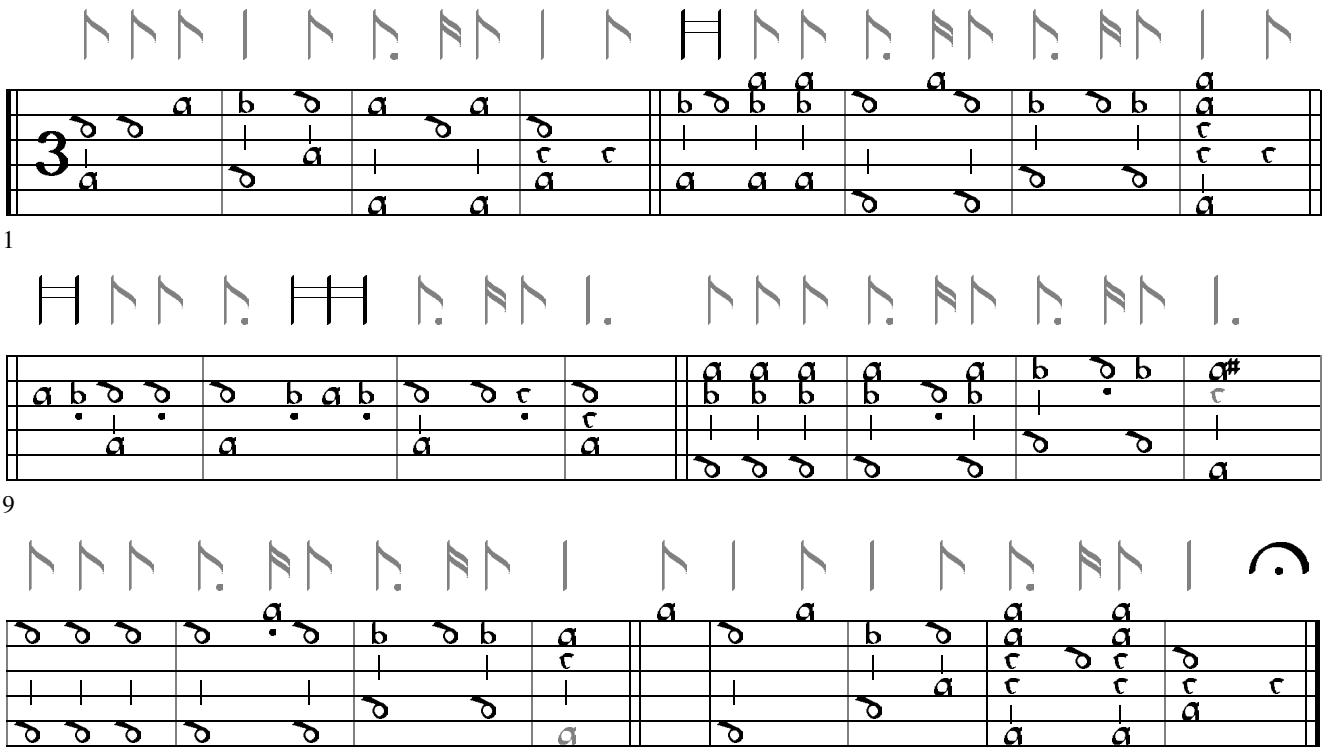


32

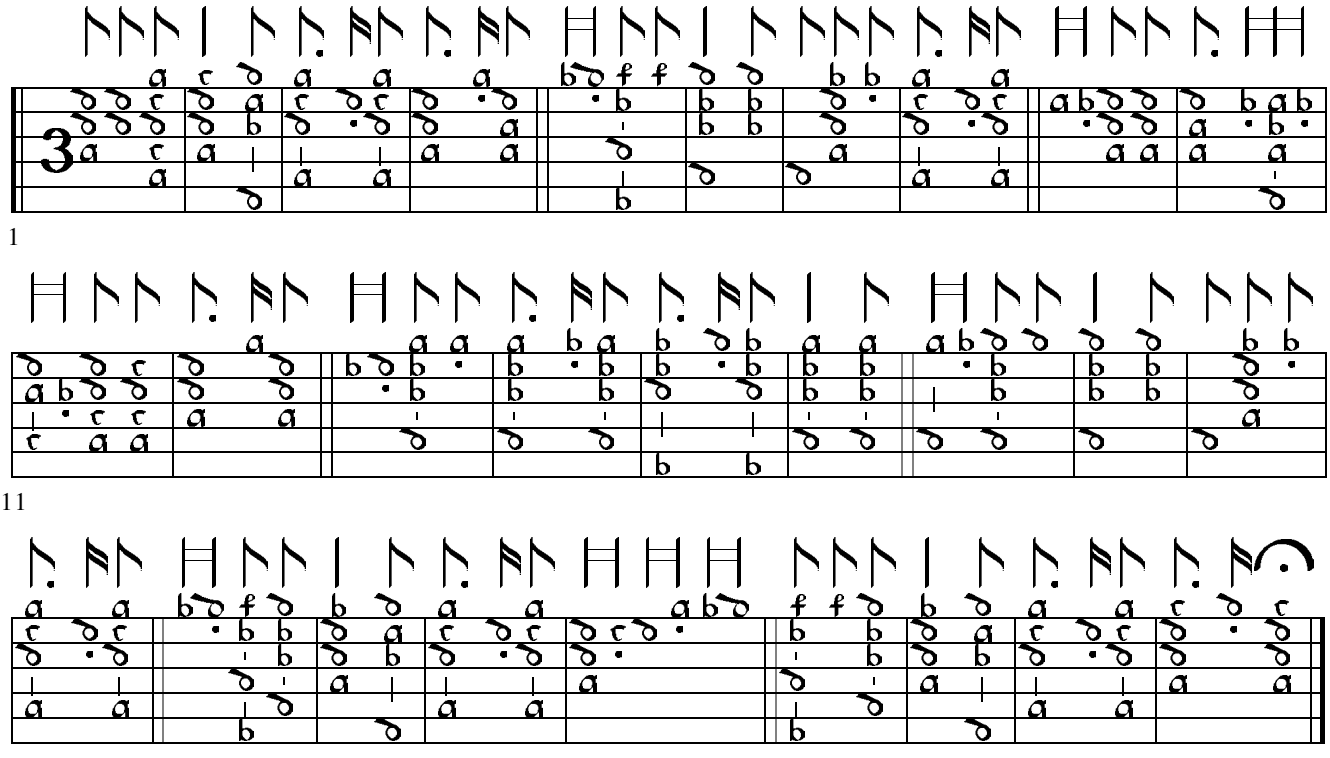
A35a. (galliard) - ABCDE8 IRL-Dm Z3.2.13, p. 103



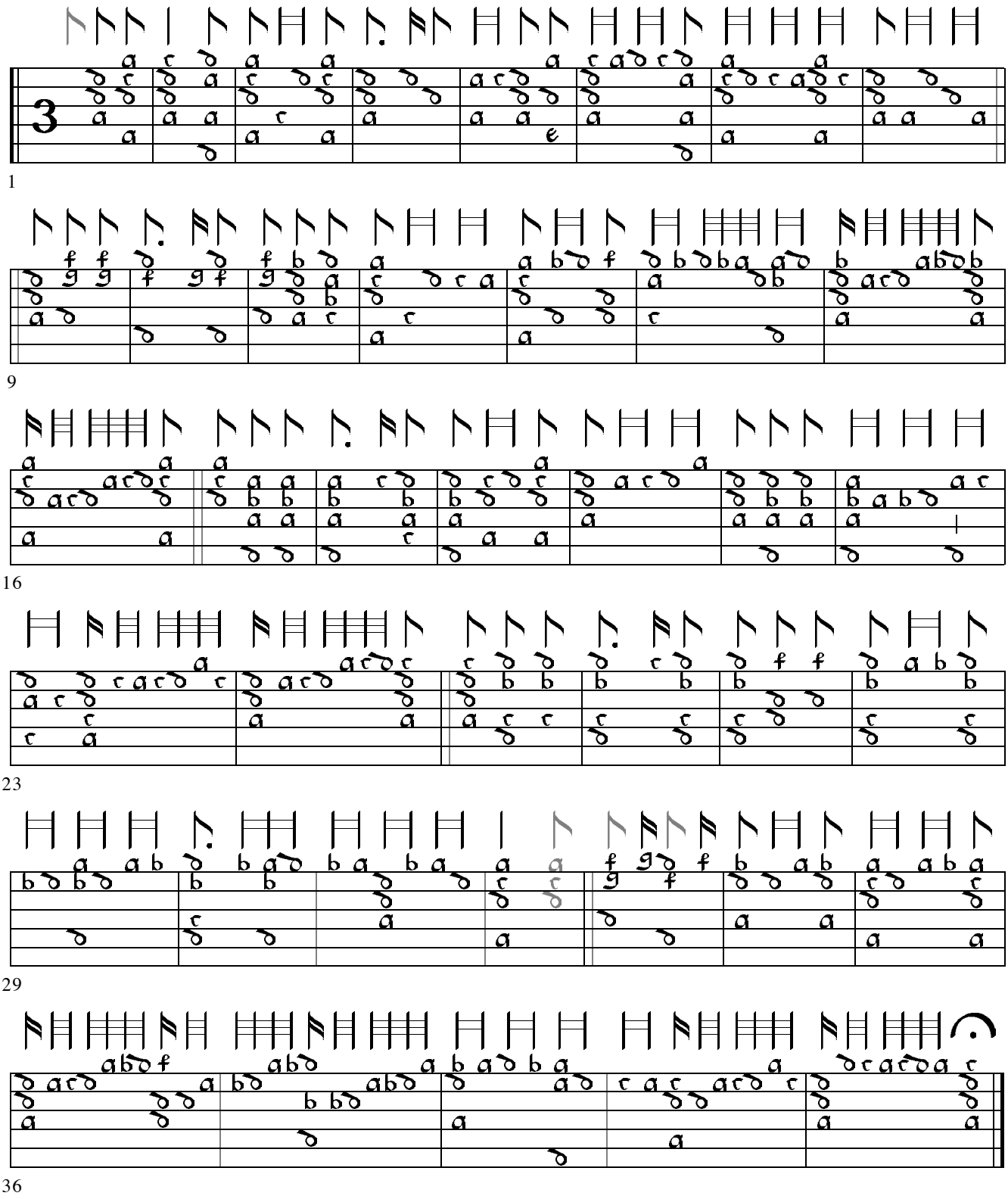
A35b. Labandelay shote (galliard) - ABCDDE4 GB-Lam 601, f. 6v



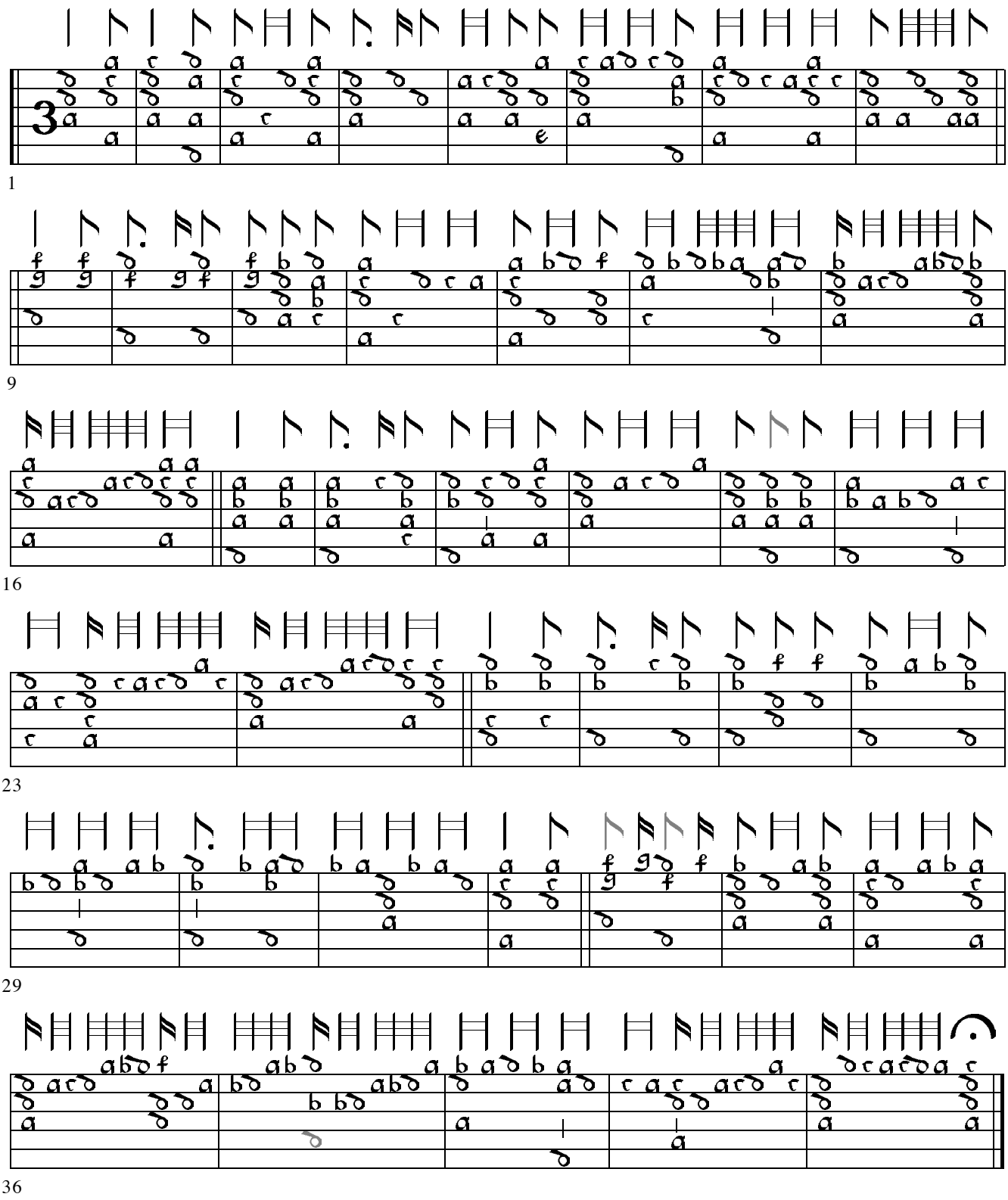
A35c. Bandalashote galyarde - ABCFDEE4 IRL-Dtc 410/I, p. 14



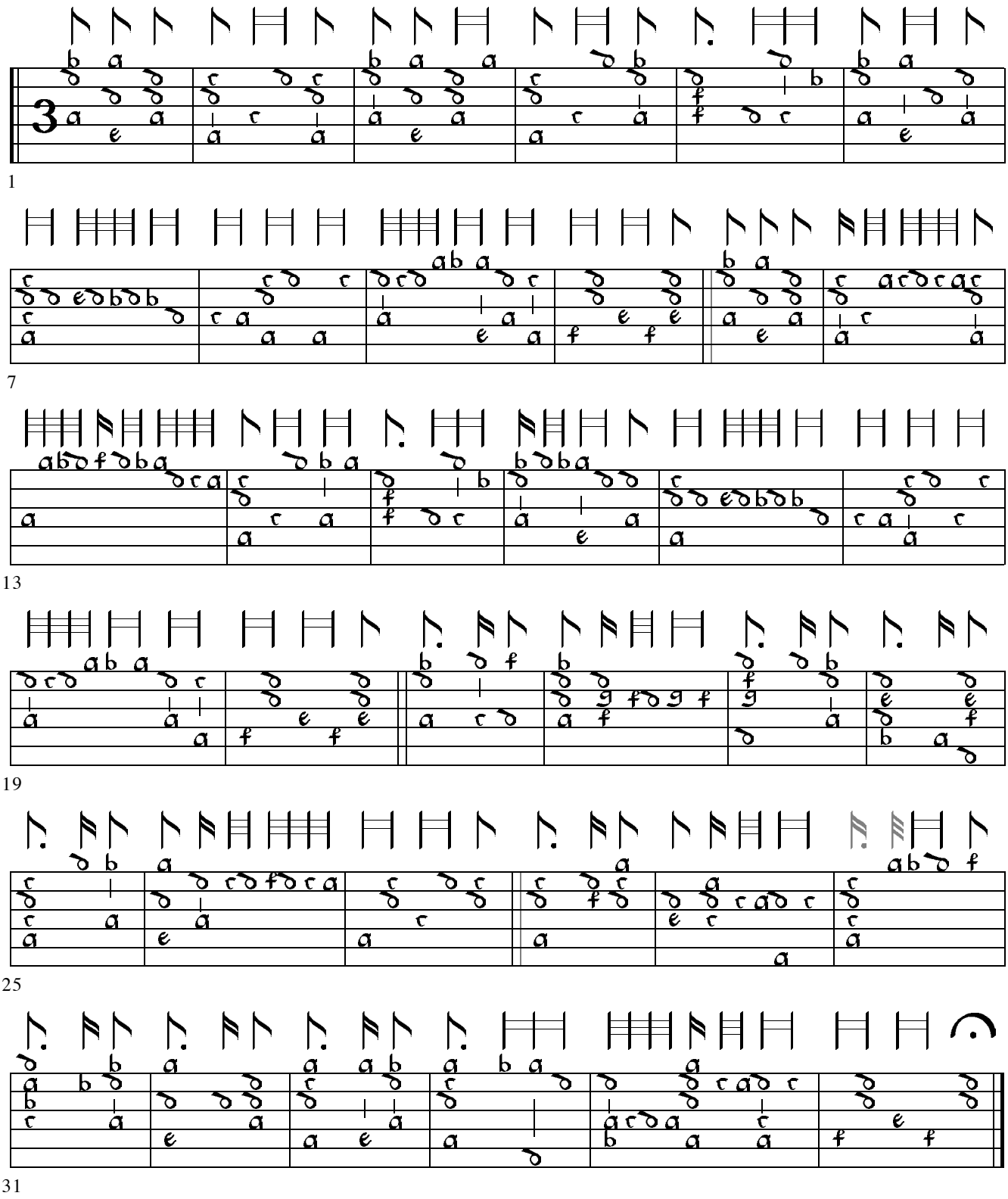
A35d. Galiard Labandala shotta - ABCDE8 GB-NO Mi LM16, ff. 22v-23r



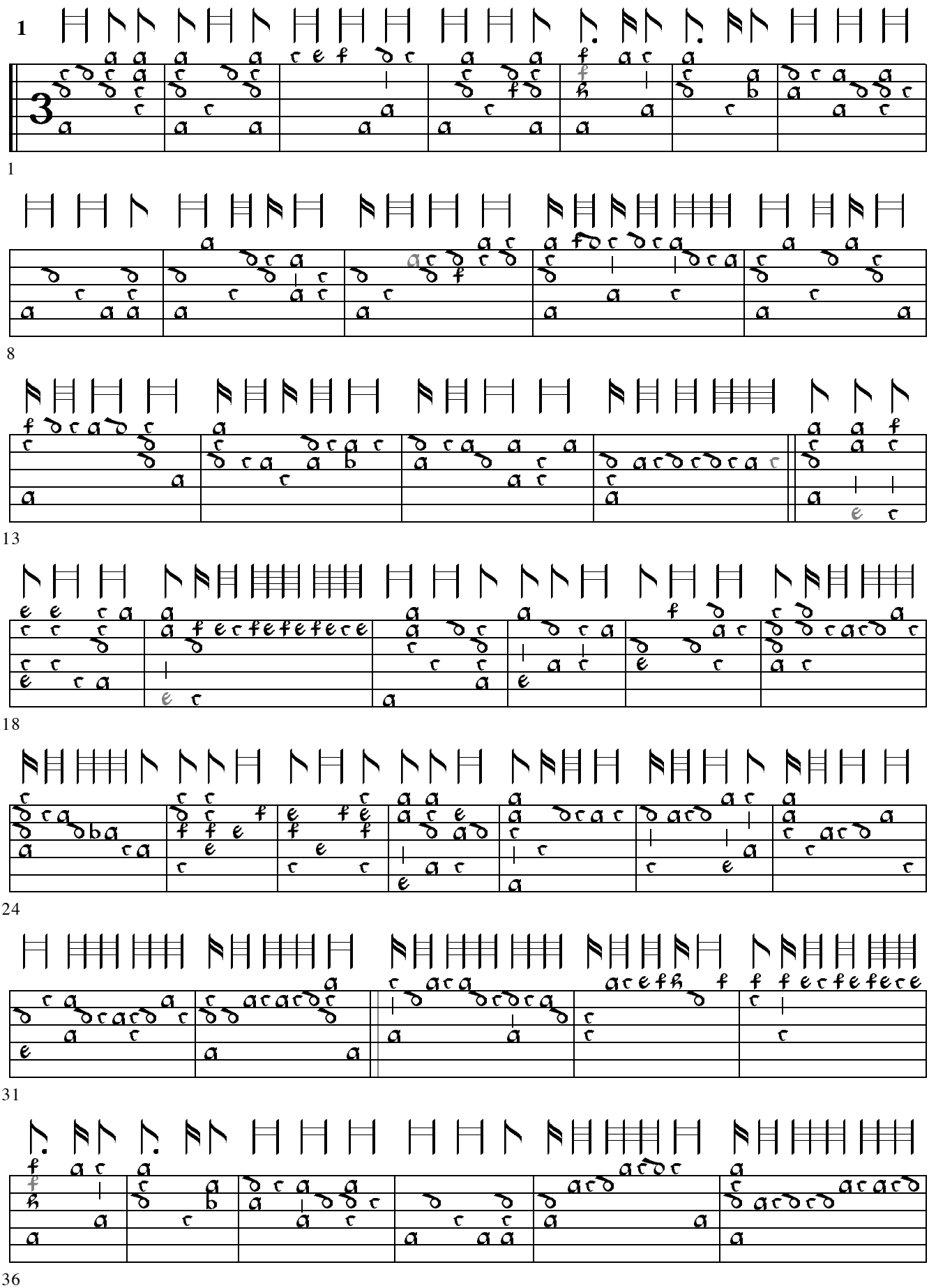
A35e. (galliard) - ABCDE8 IRL-Dm Z3.2.13, p. 368

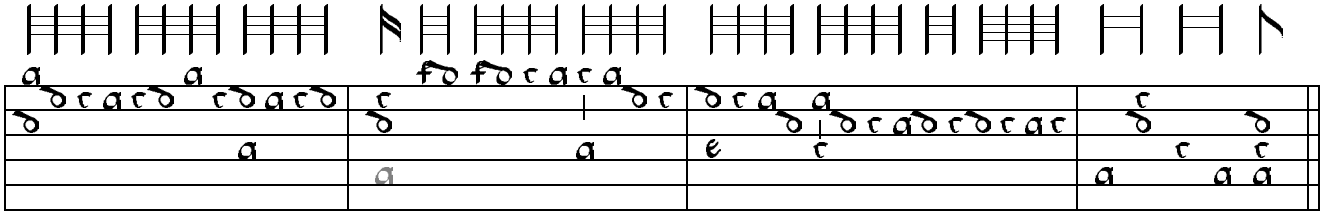


A36. (galliard) - AA10B7C9 IRL-Dm Z3.2.13, p. 118 ii



A37. (galliard) - A16B16E13-A16C18E13-A16D22E13-A16 IRL-Dm Z3.2.13, pp. 244-246





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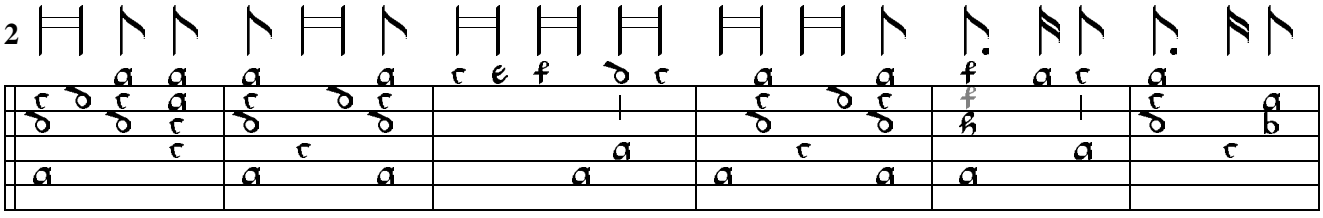

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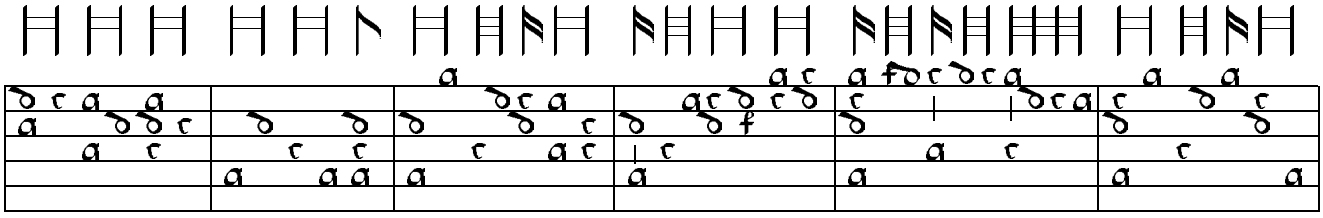

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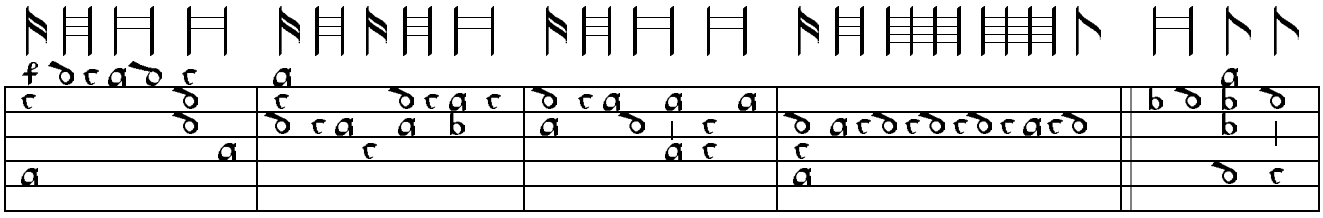

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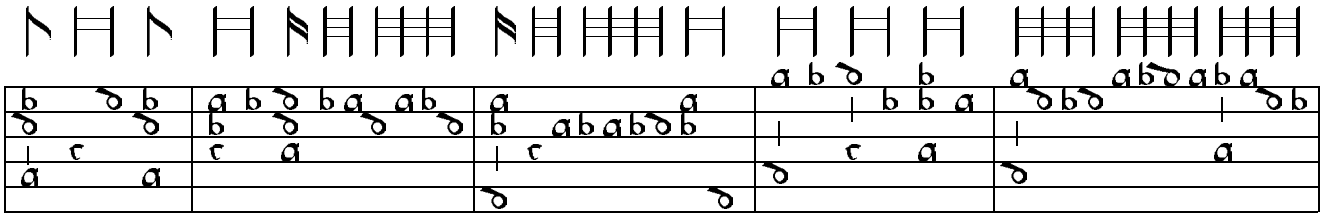

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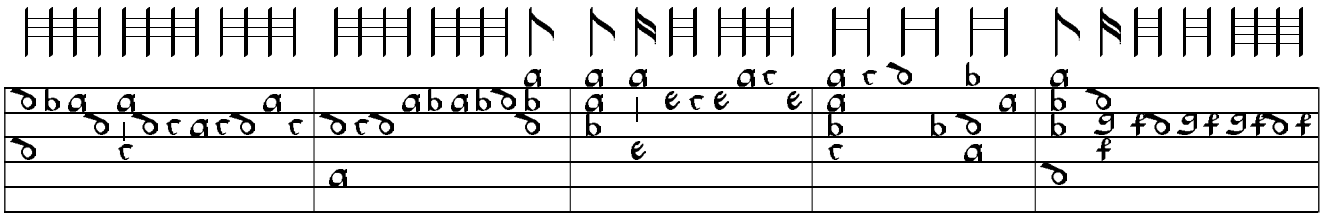

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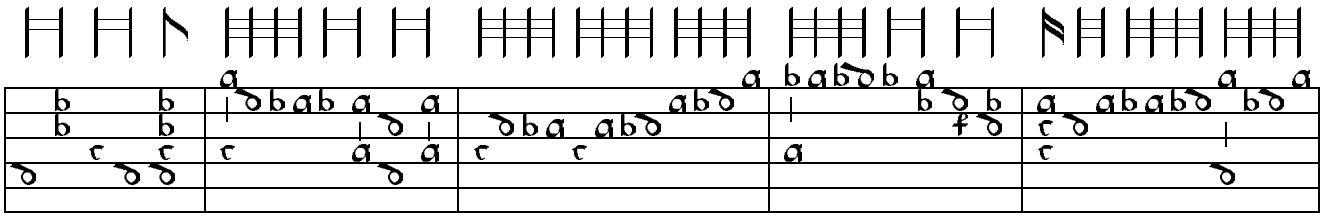

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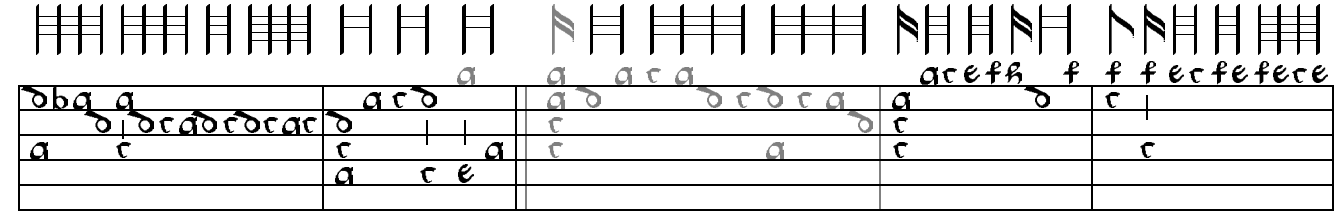

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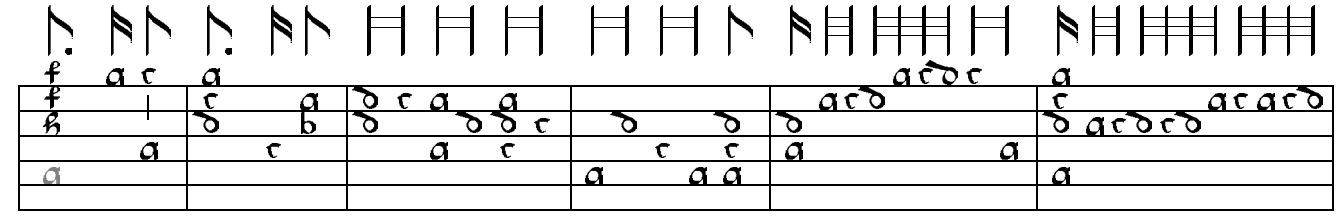

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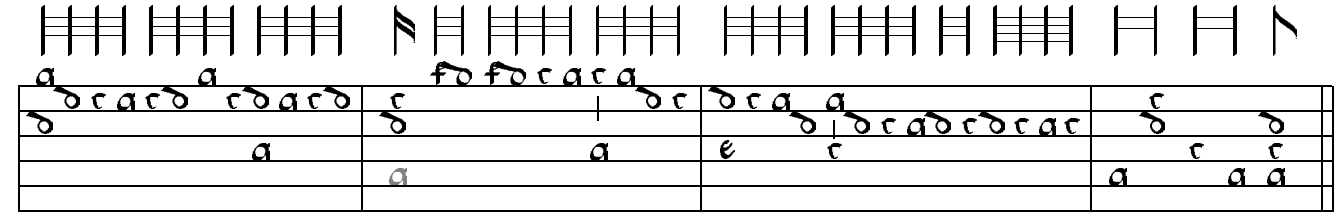

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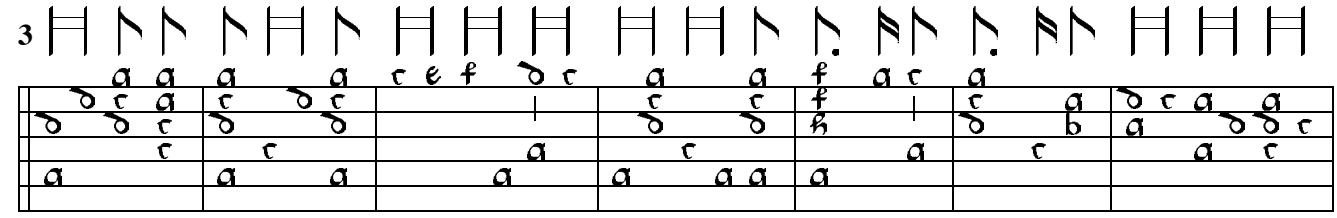

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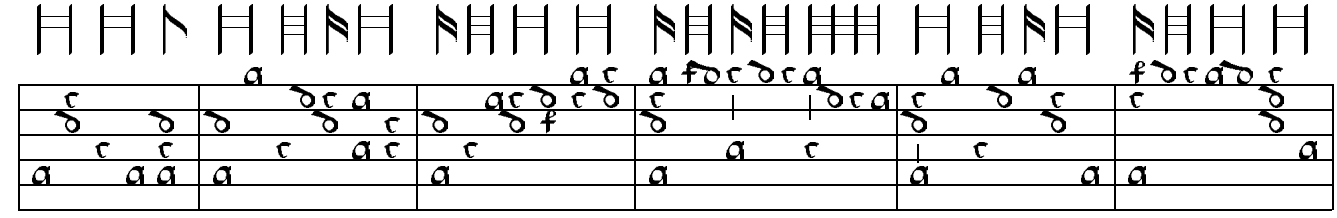

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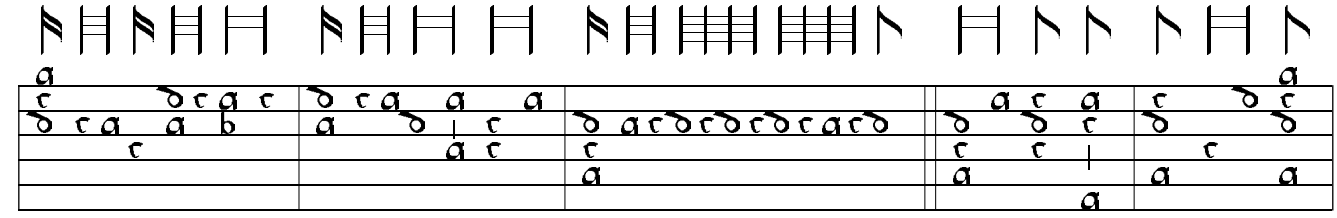

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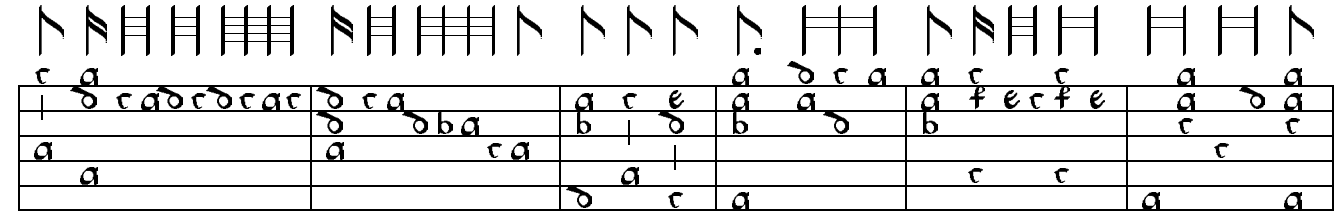

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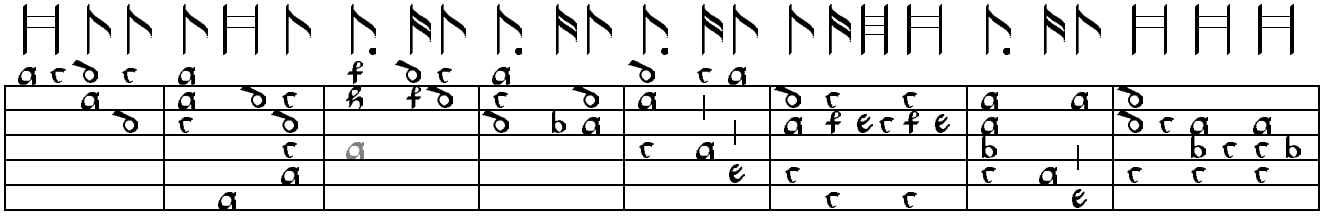

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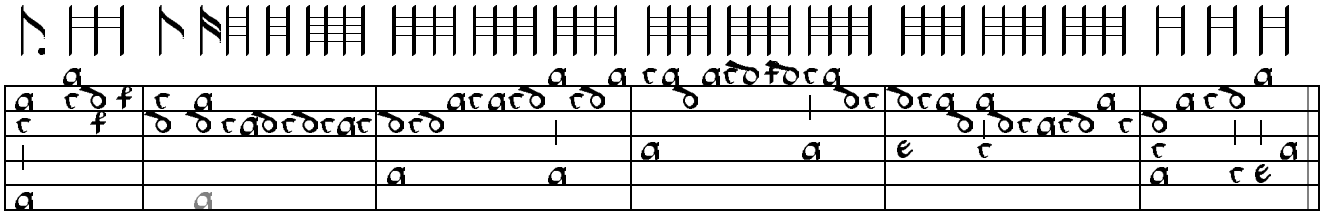

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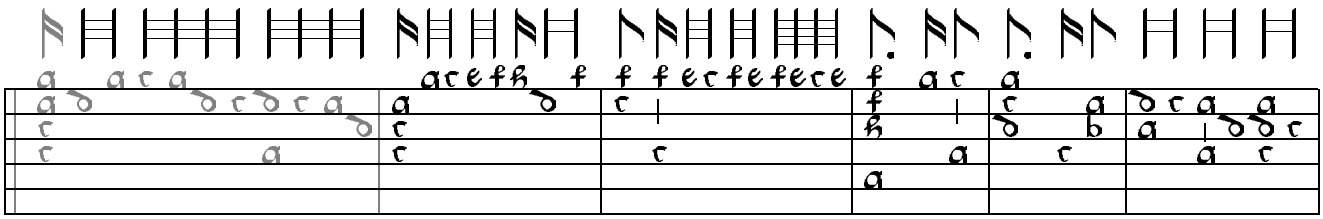

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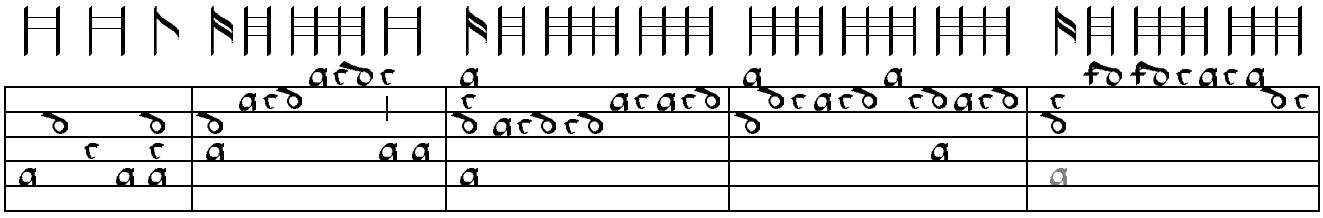

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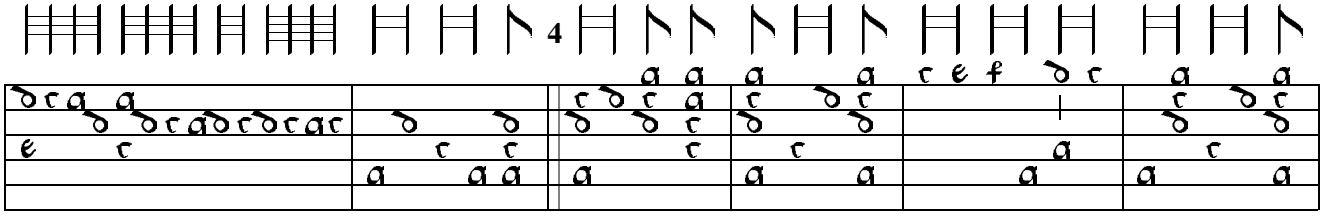

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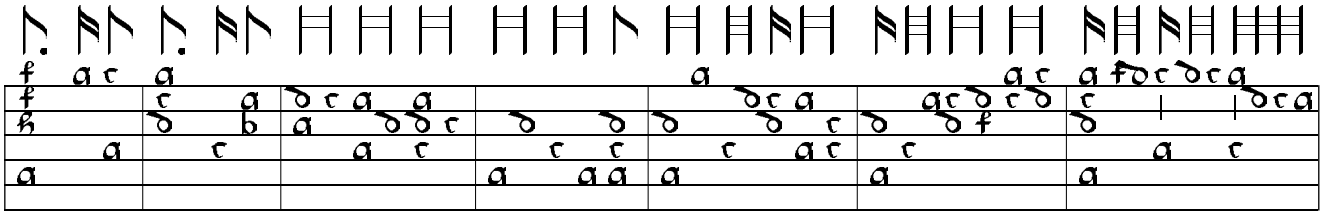

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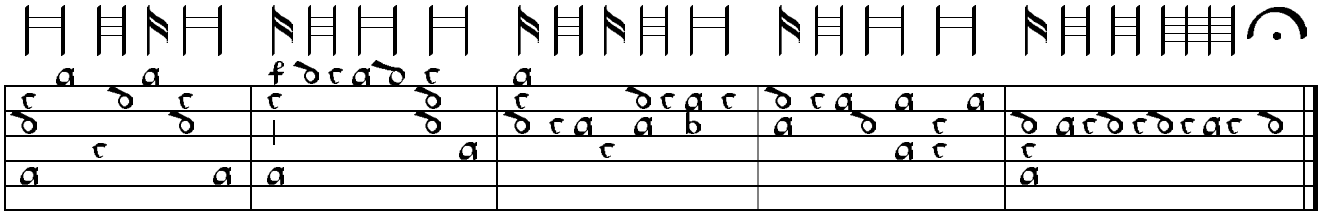
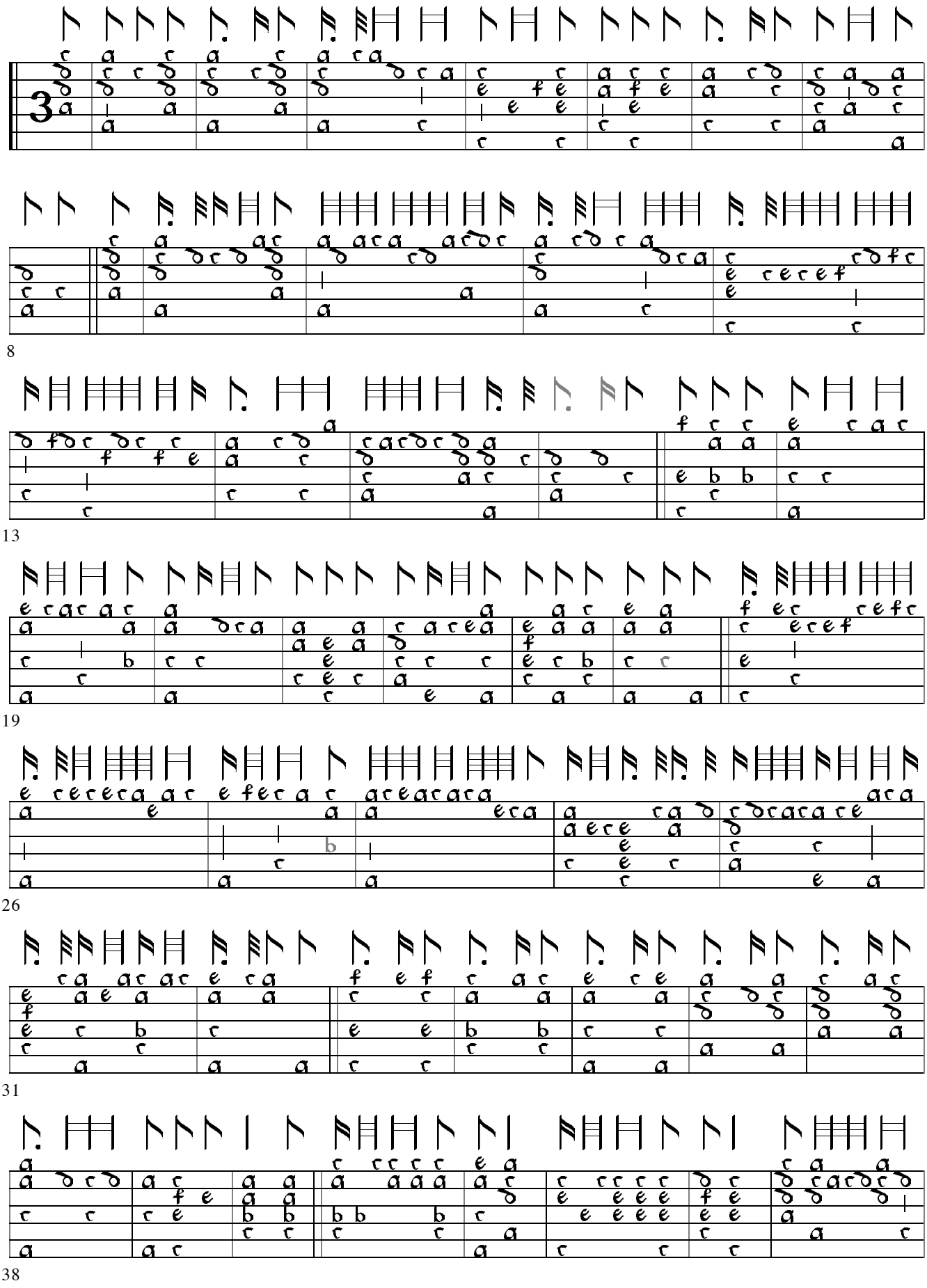
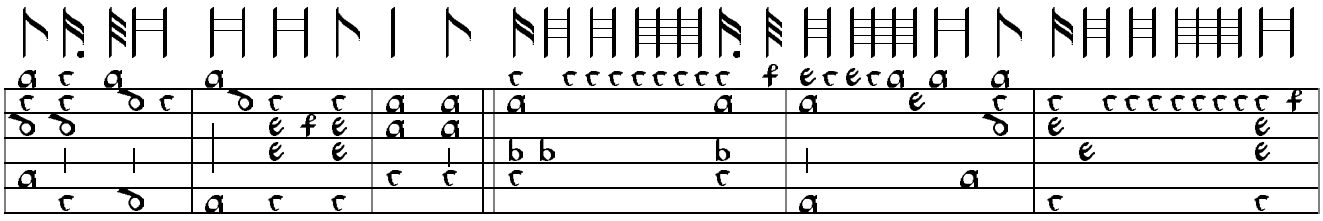


155

A38a. (galliard) - AABBCDD8 IRL-Dm Z3.2.13, p. 79





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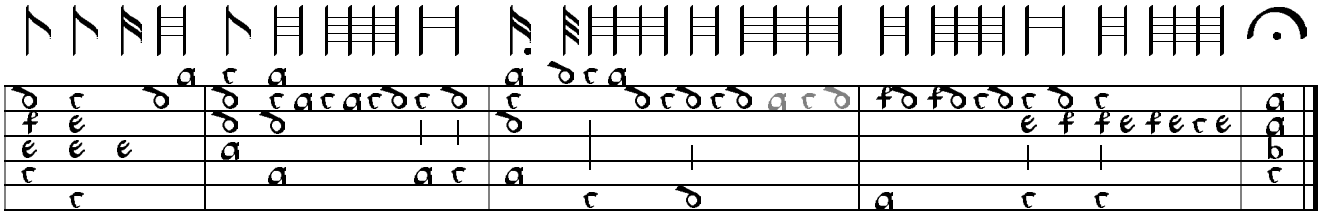
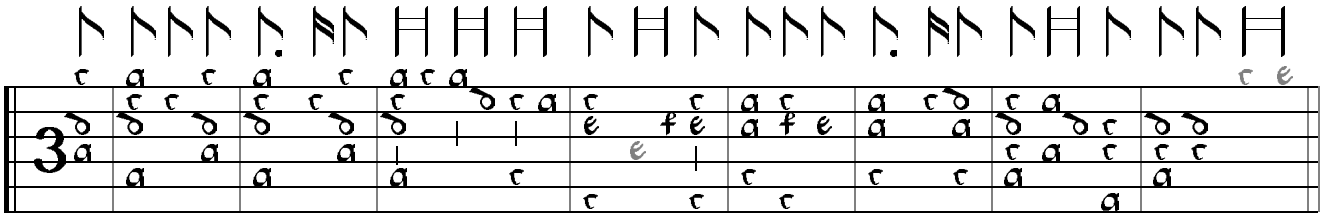
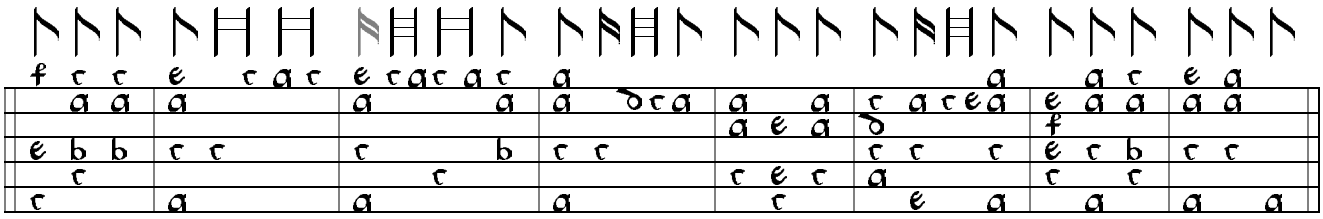


52

A38b. (galliard) - ABCD8 GB-NO Mi LM 16, ff. 20v-21r





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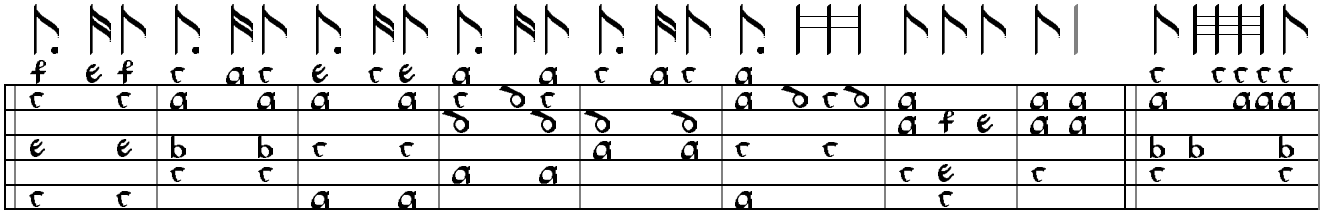

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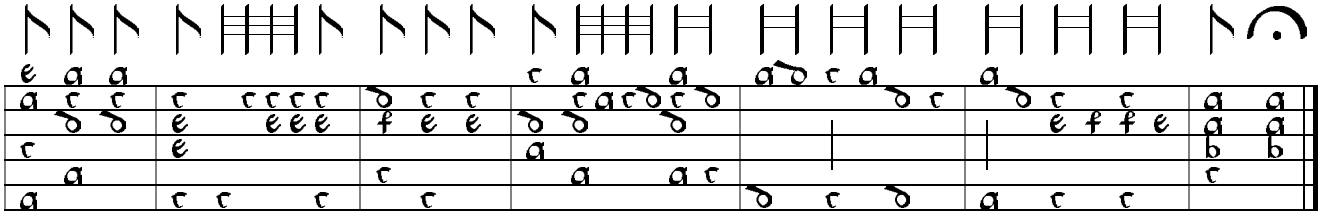
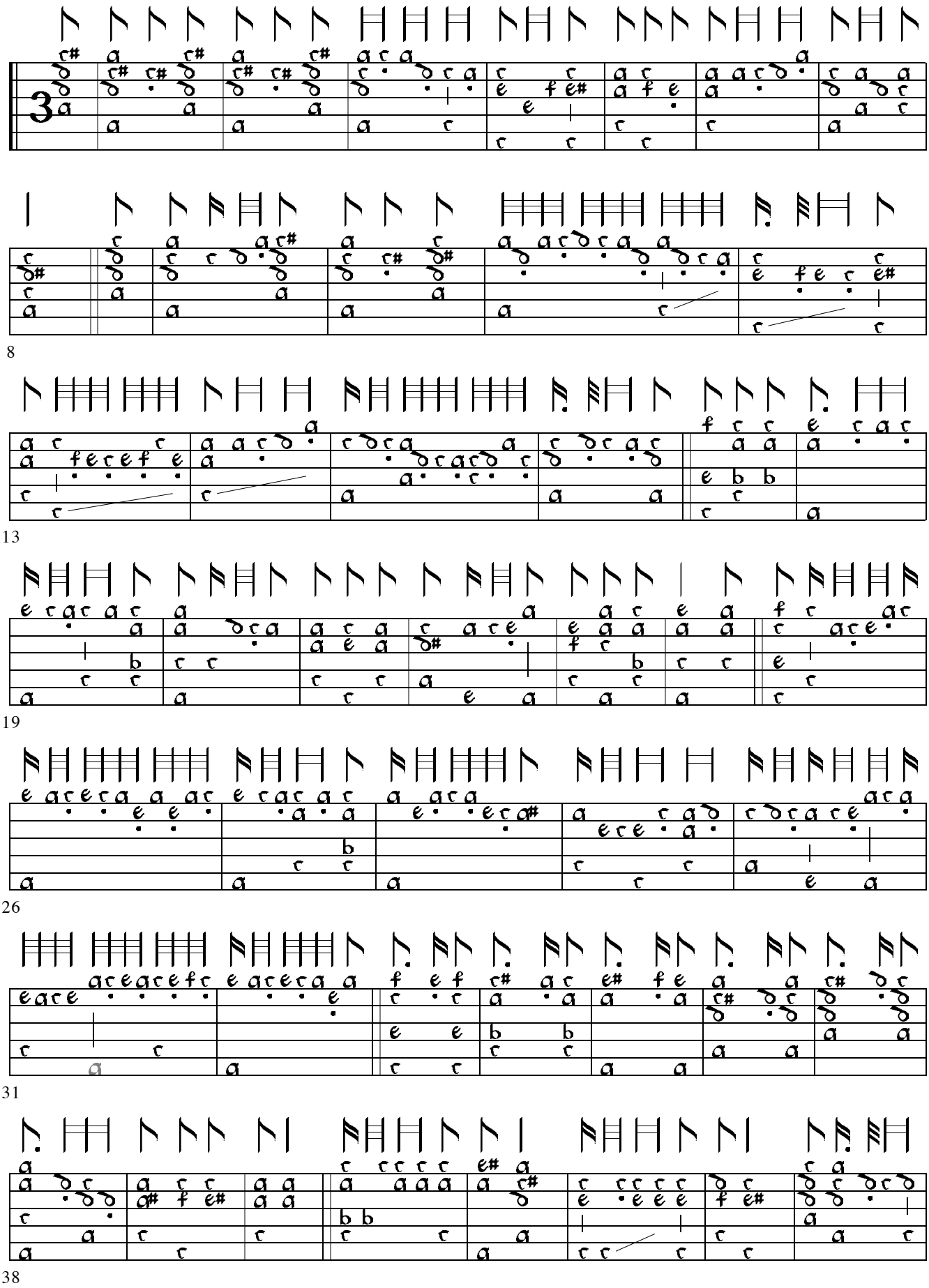
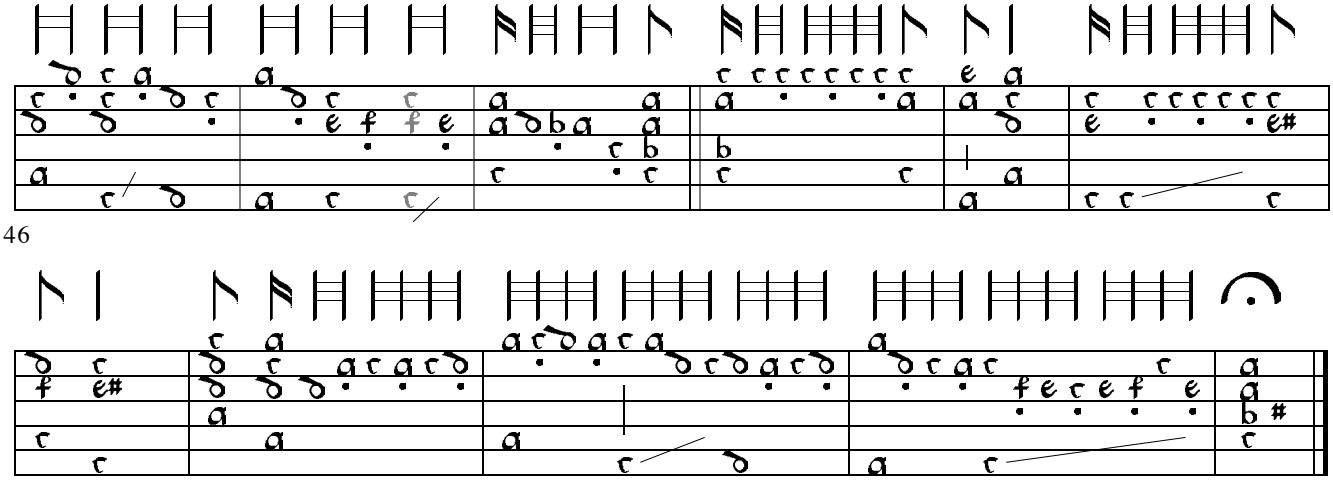


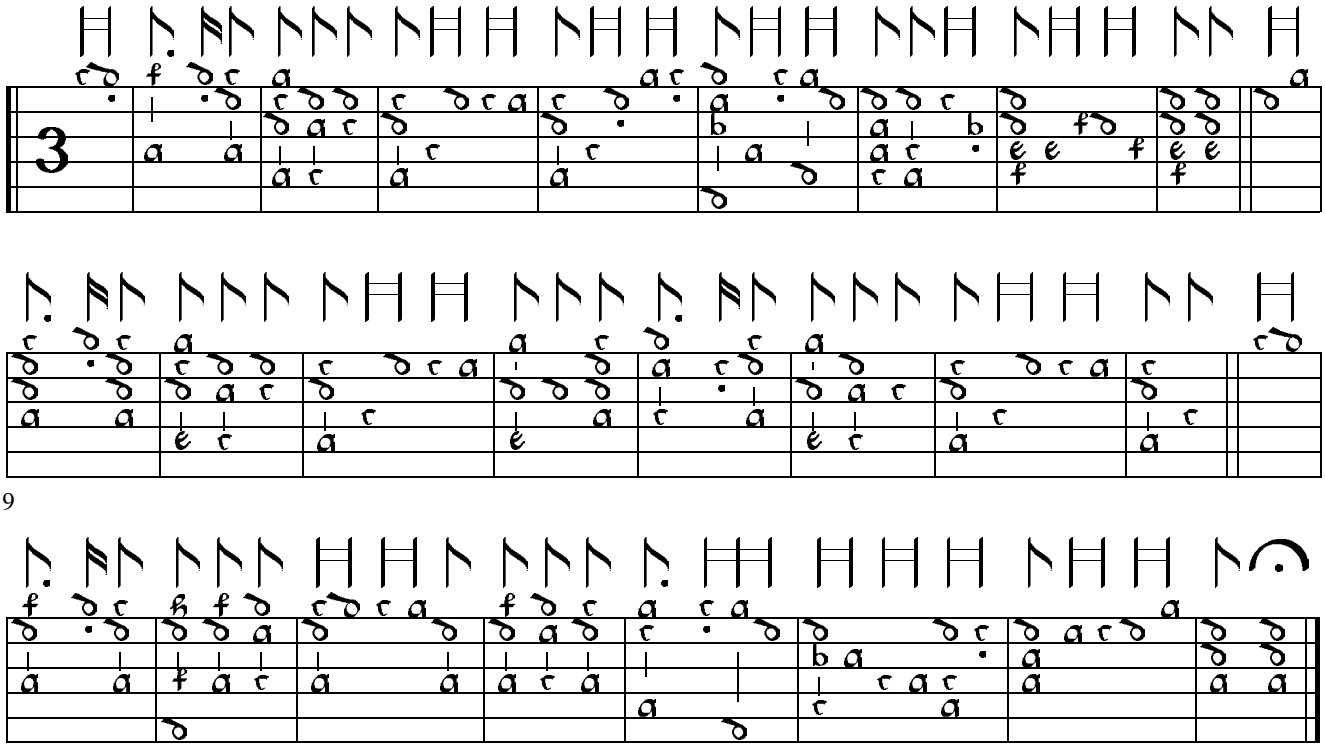
26

A38c. A galliard caled e lume alta - AABBCDD8 IRL-Dtc 408/II, p. 97

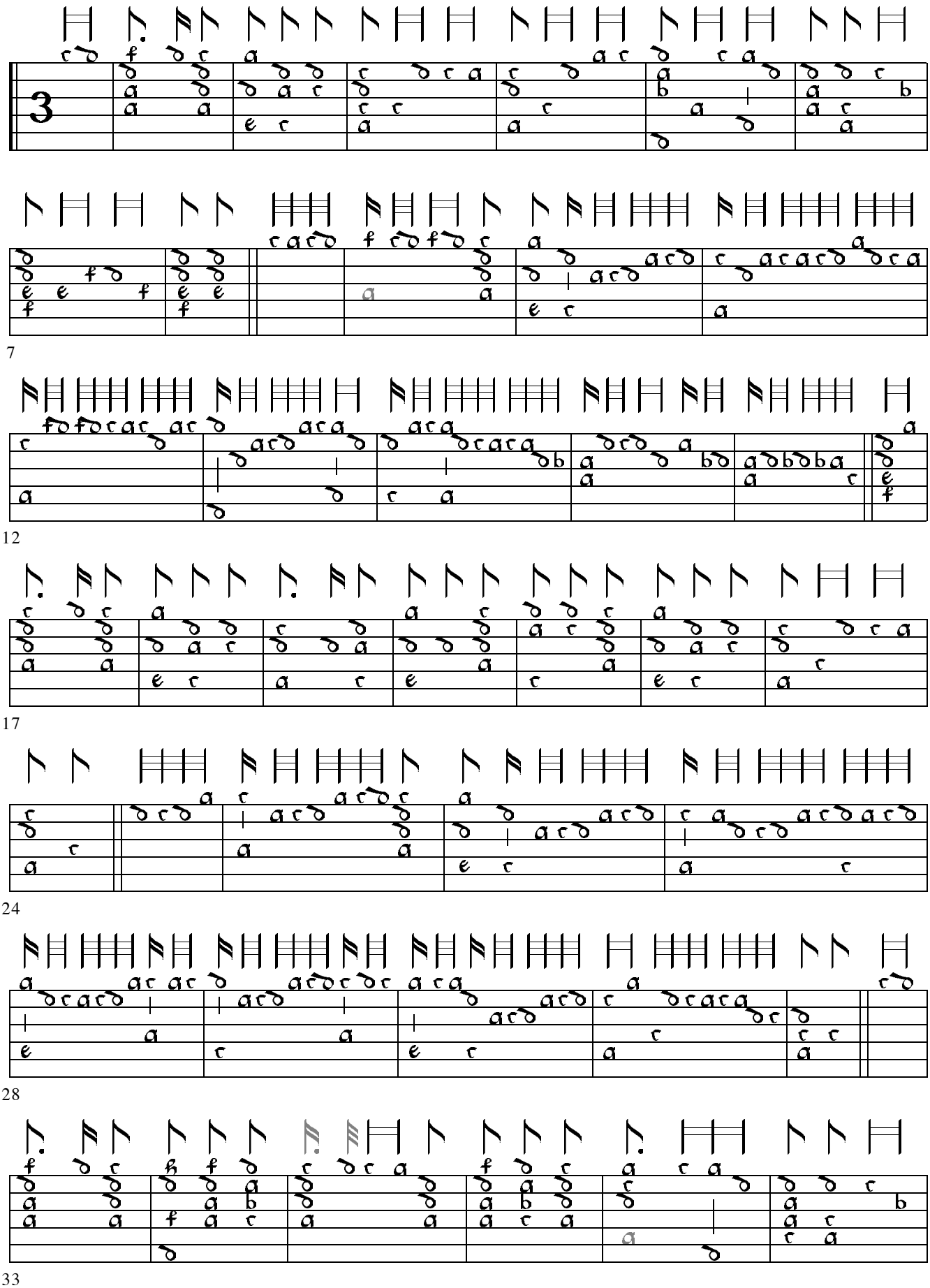


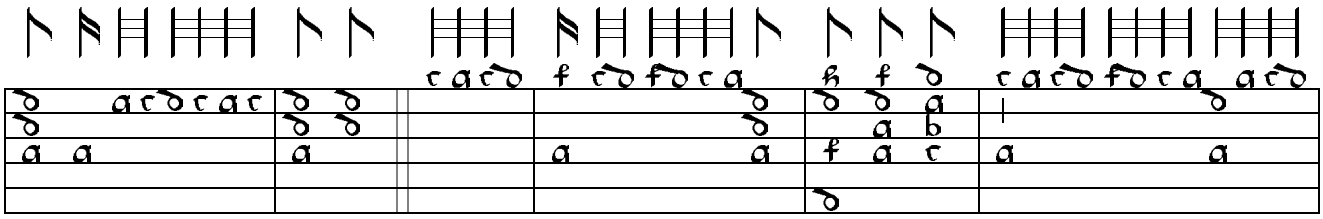


A39a. Galiard - ABC8 IRL-Dtc 410/I, p. 214



A39b. (galliard) - AABBCC8 IRL-Dm Z3.2.13, p. 36





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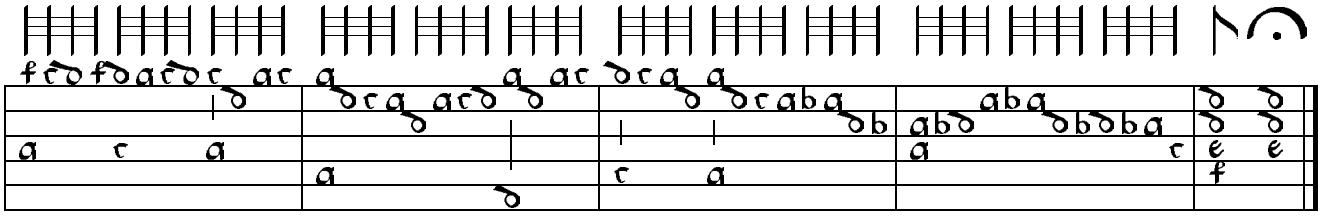
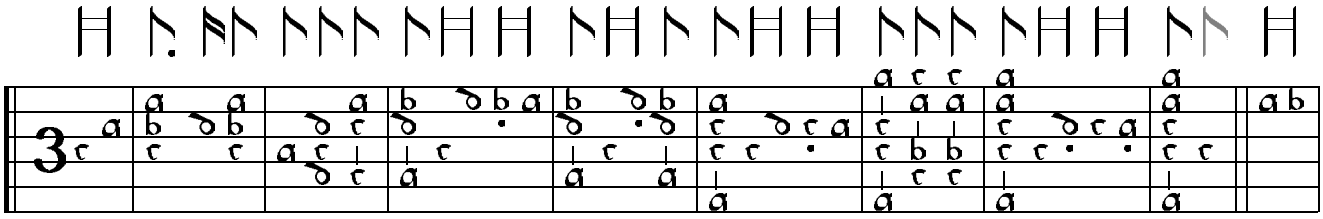


44

A40a. Gagliard - ABC8 IRL-Dtc 410/I, p. 213



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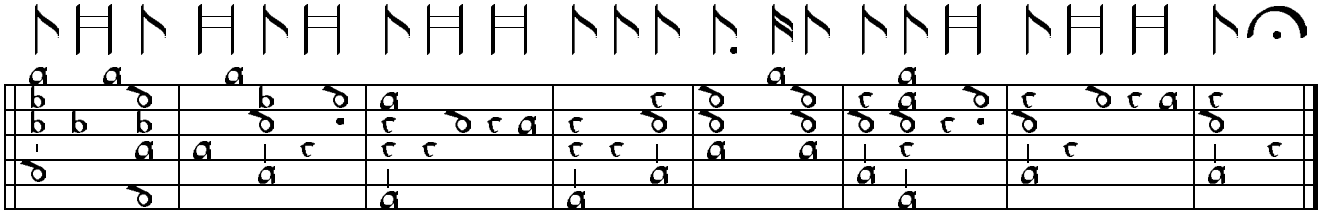
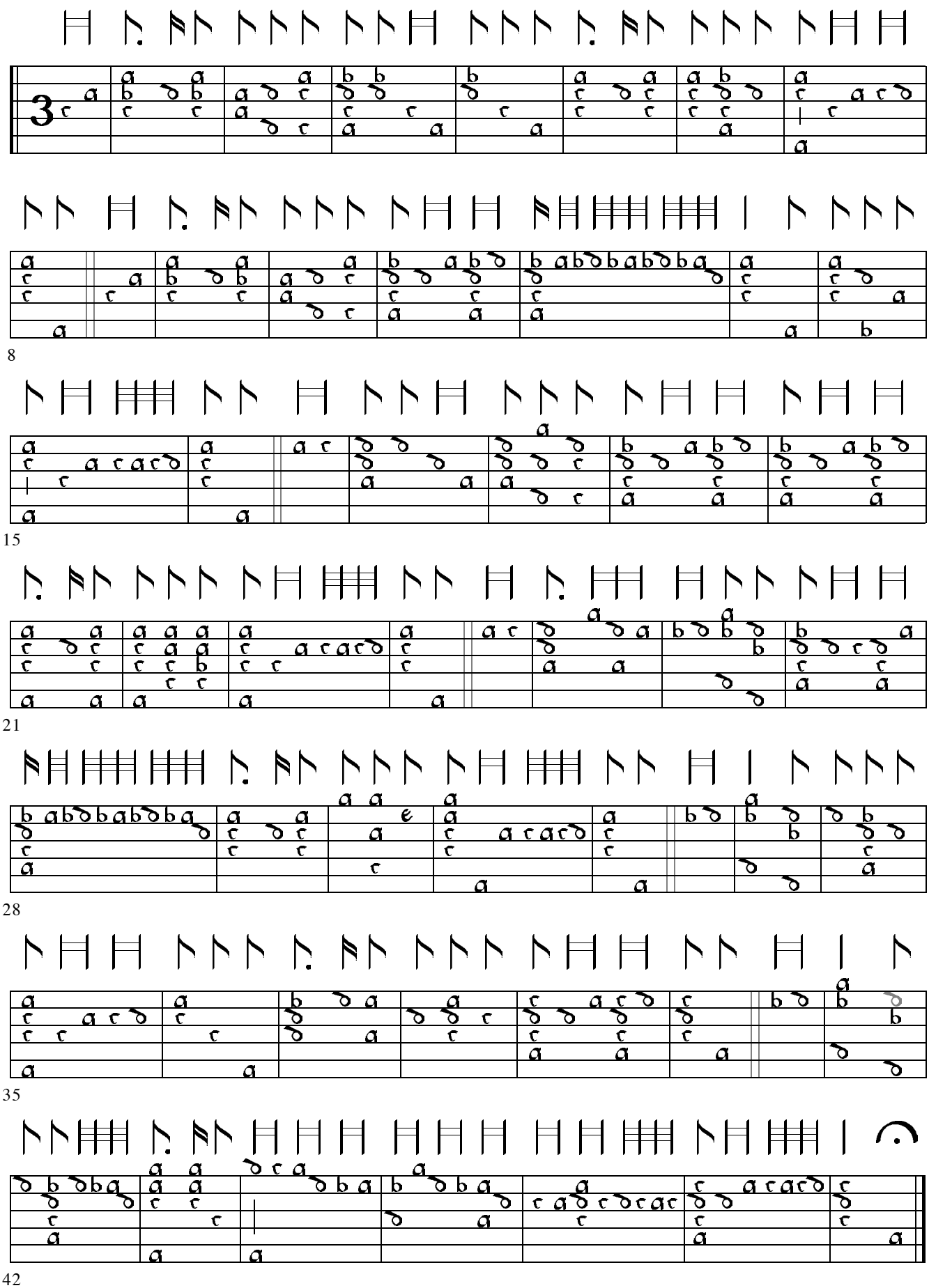
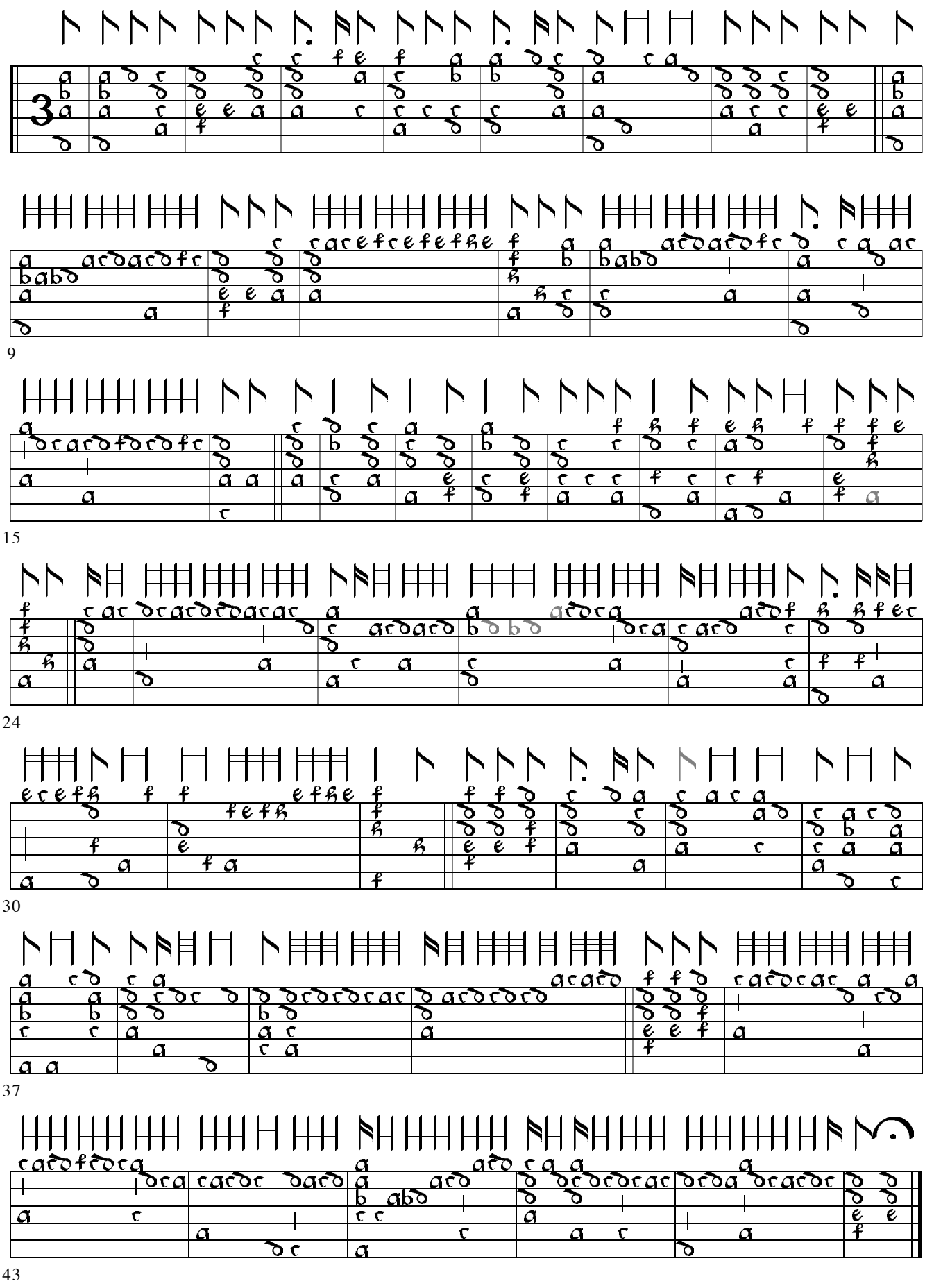


17

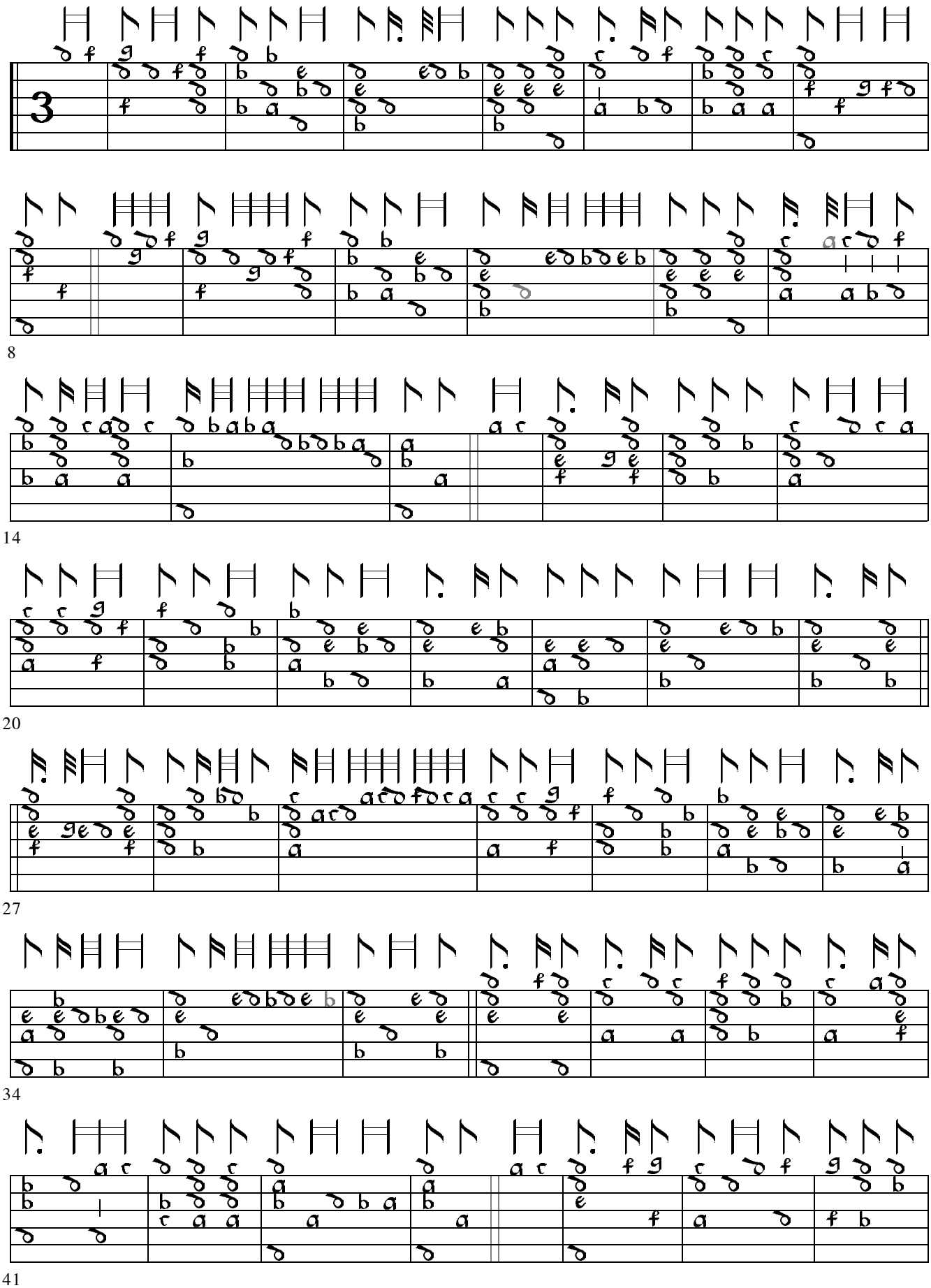
A40b. (galliard) - AABBCC8 IRL-Dm Z3.2.13, p. 76 i

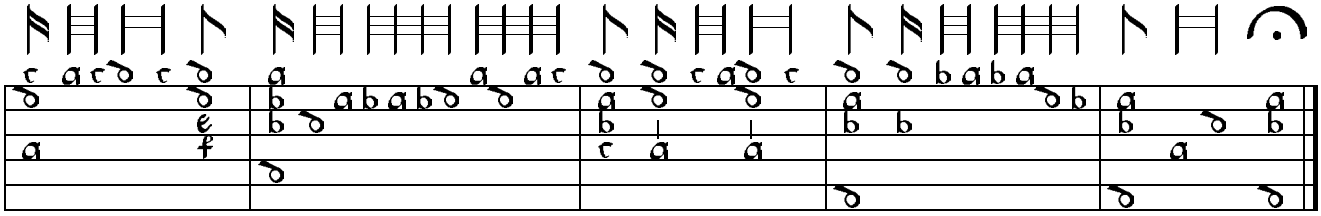


A41. (galliard) - AABBCC8 IRL-Dm Z3.2.13, p. 92



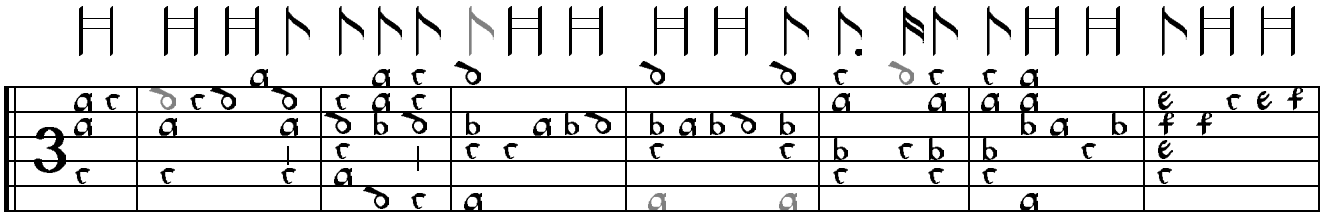
A42. A Gall(iard) - AA8BB10CC8 IRL-Dm Z3.2.13, p. 58

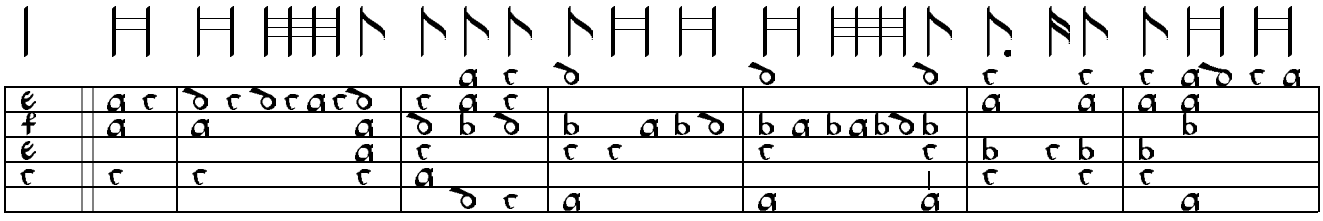




48

A43. (galliard) - AABCC8 IRL-Dm Z3.2.13, p. 76 ii





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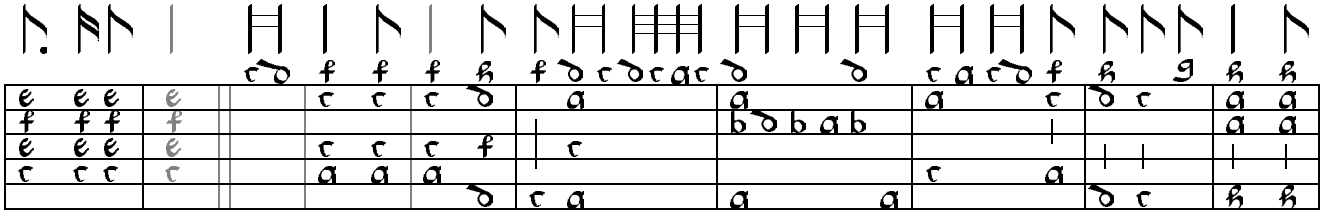

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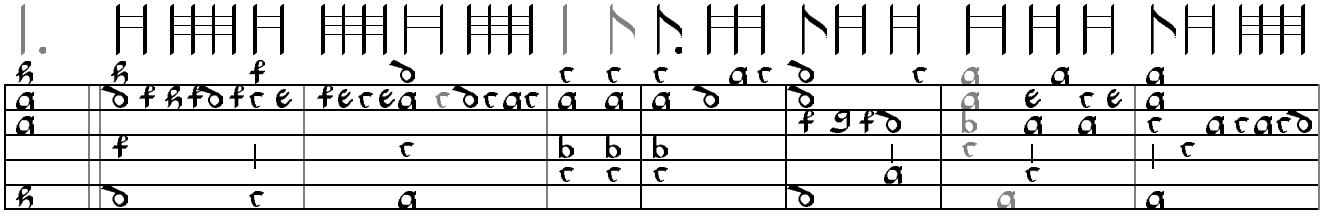

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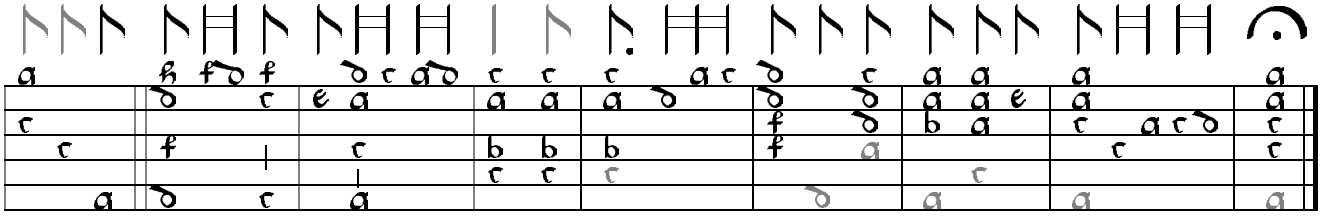
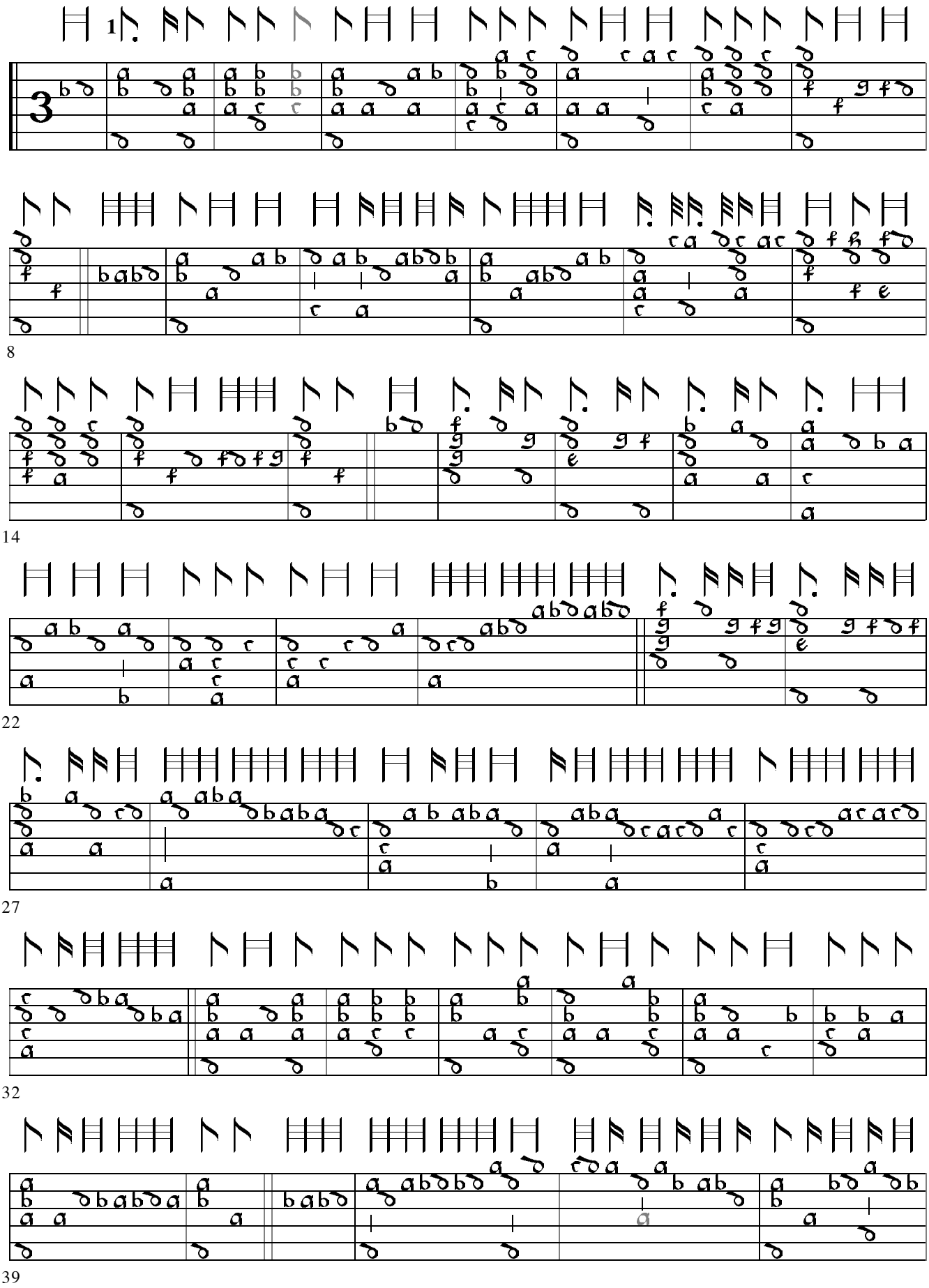
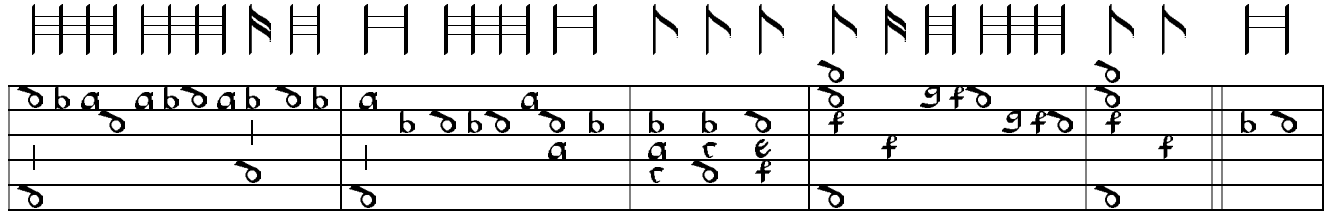


31

A44a. (galliard) - 2xAABBAA8 IRL-Dm Z3.2.13, pp. 80-81





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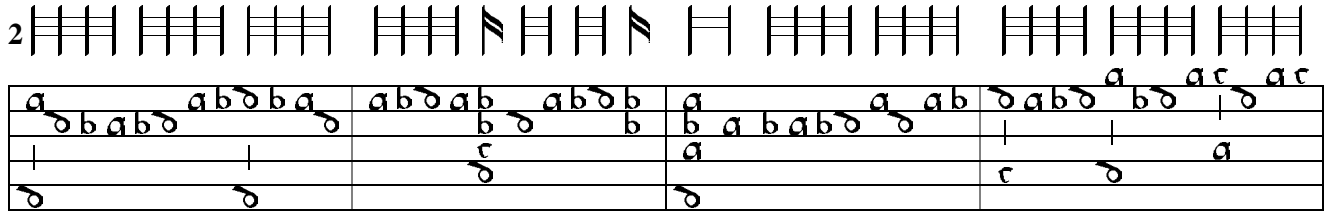

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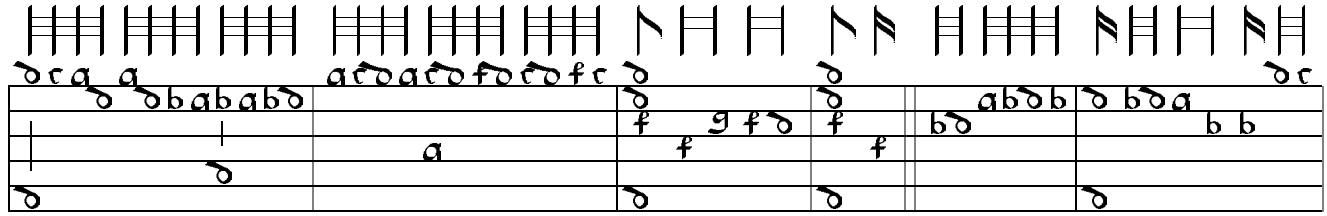

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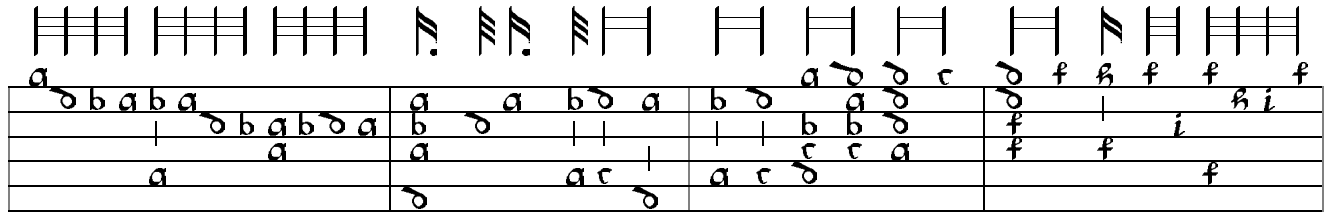

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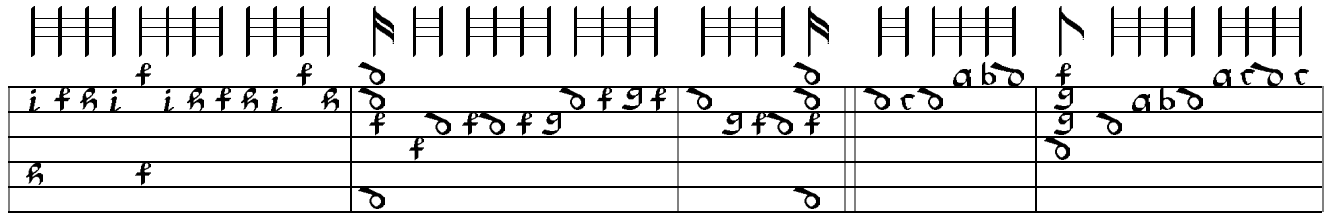

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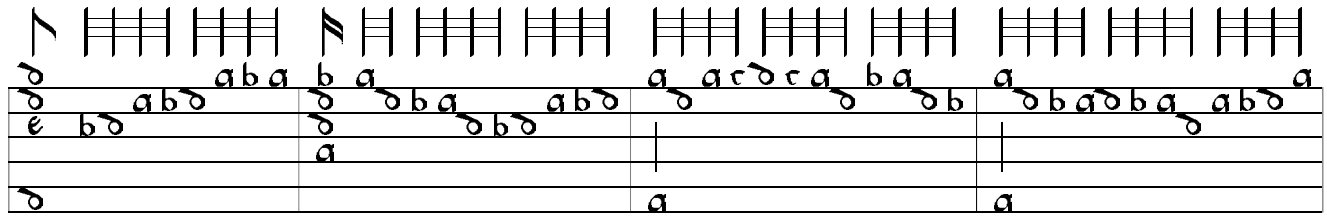

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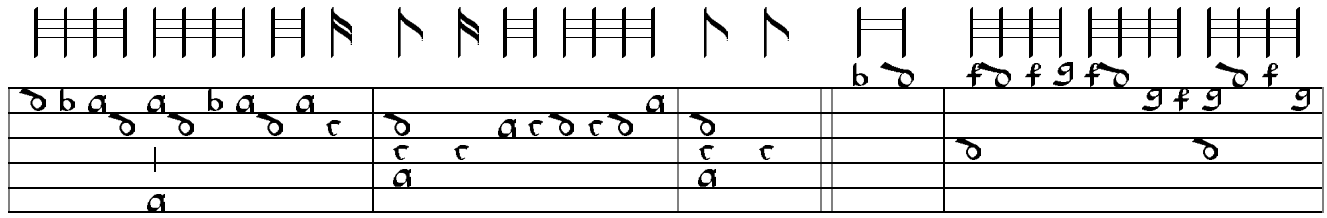

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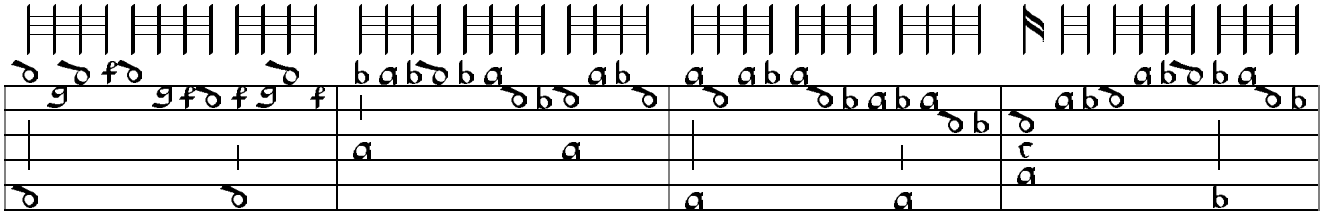

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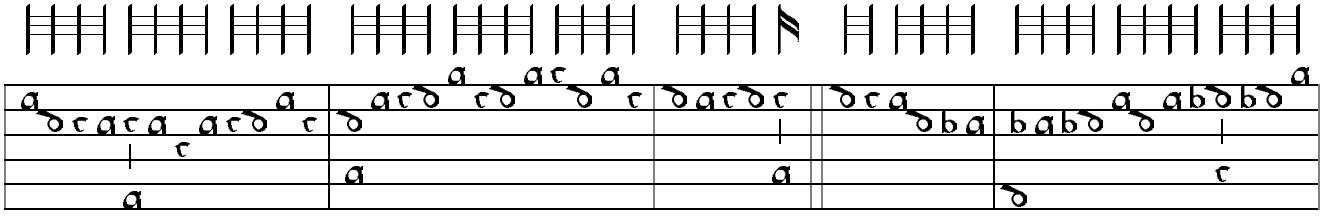

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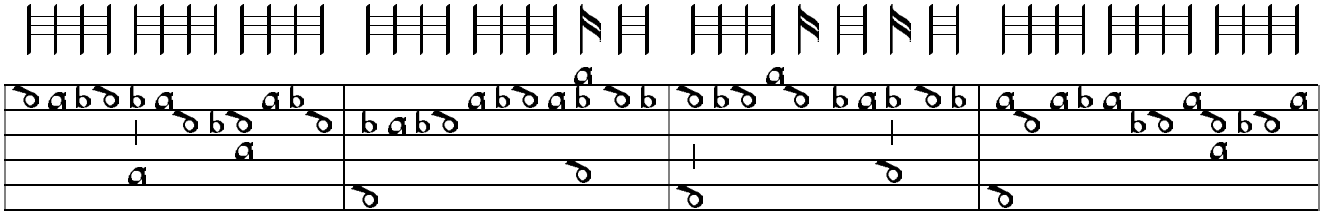

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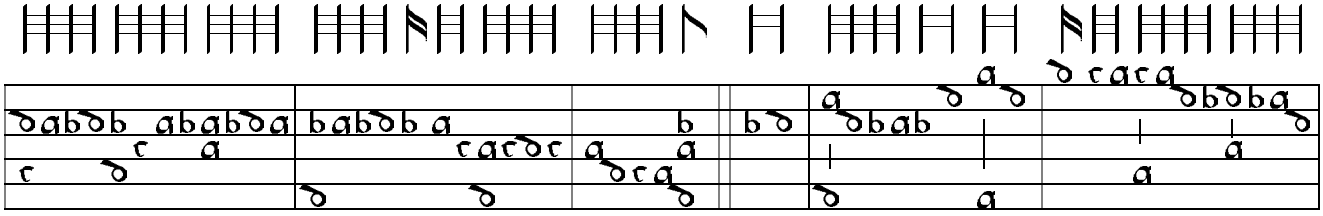

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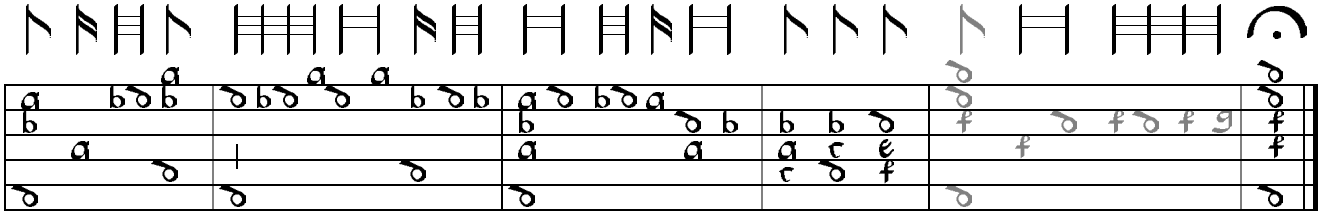
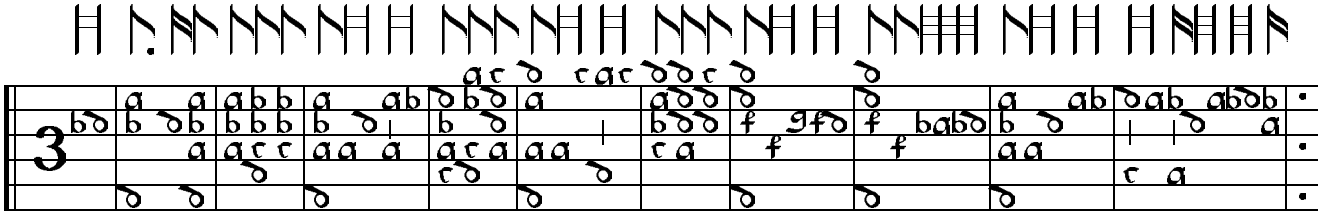
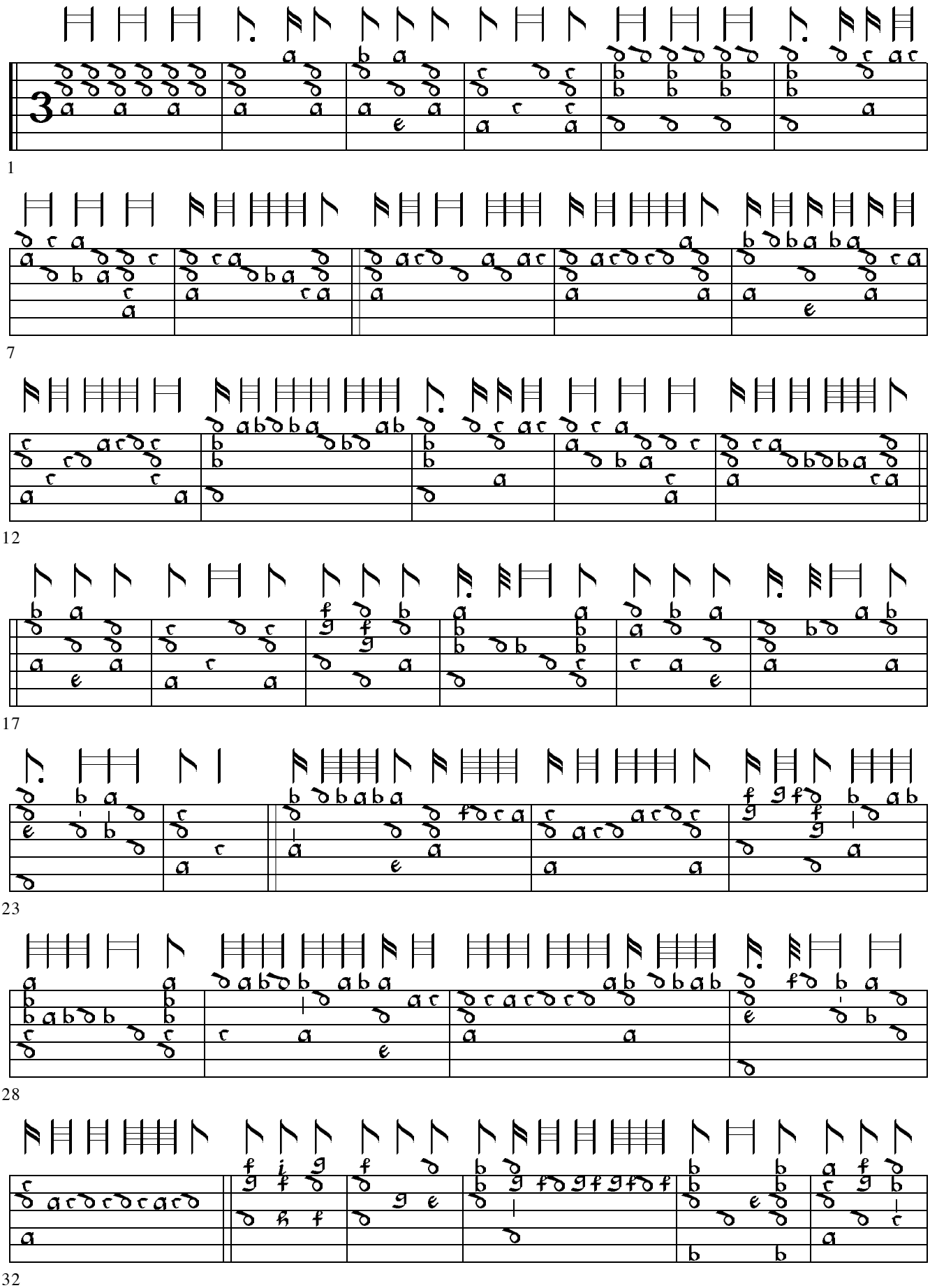


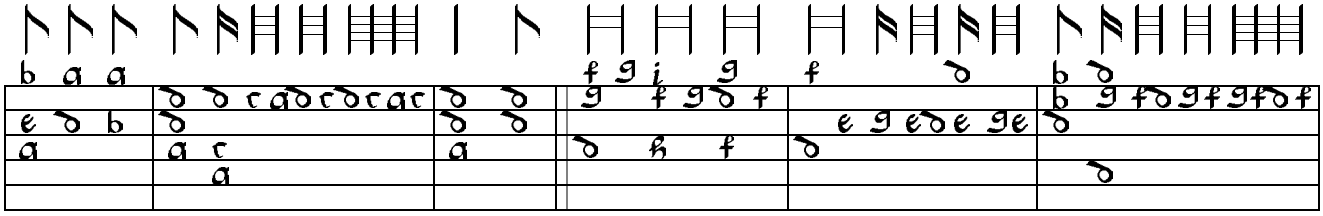
91

A44b. untitled GB-NO Mi LM 16, f. 40v



A45. (galliard) - AABBCC8 IRL-Dm Z3.2.13, p. 84





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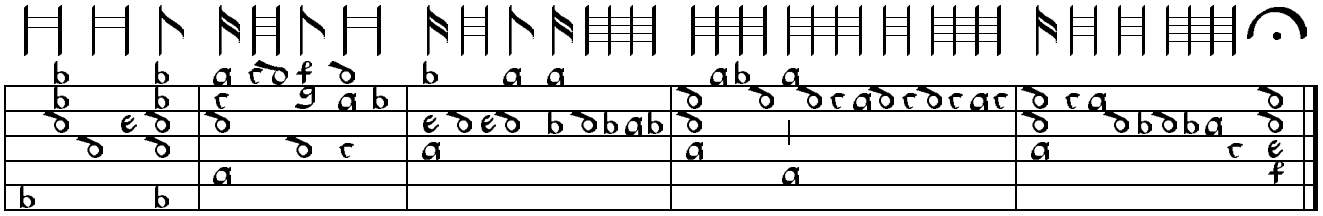

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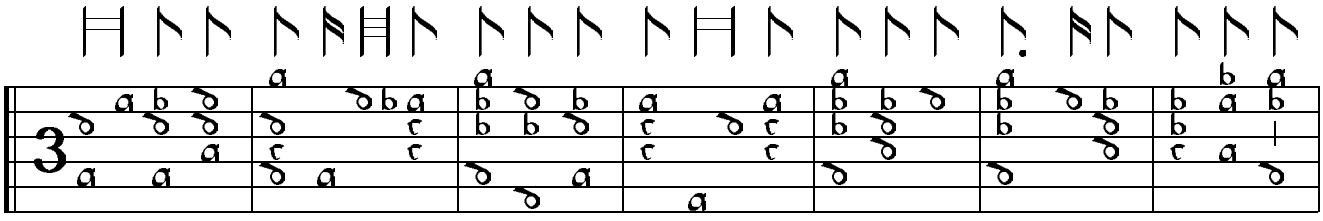
A46. (galliard) - AABB12CC10 IRL-Dm Z3.2.13, p. 102



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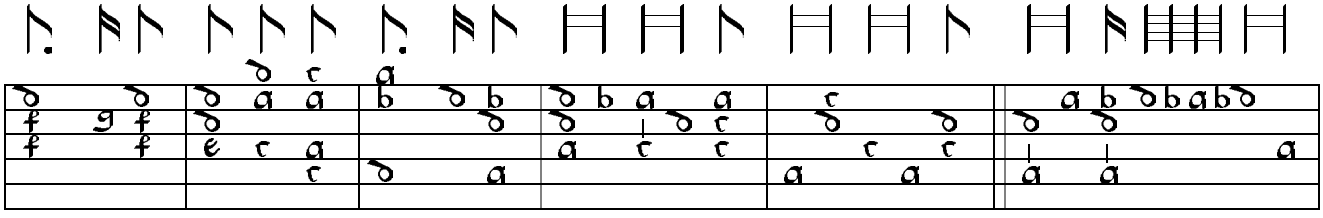

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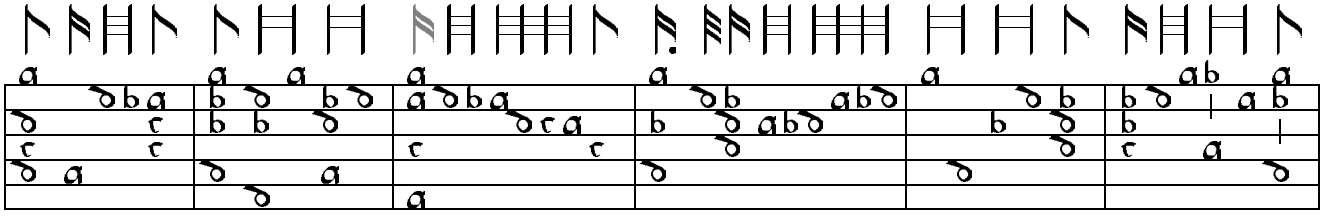

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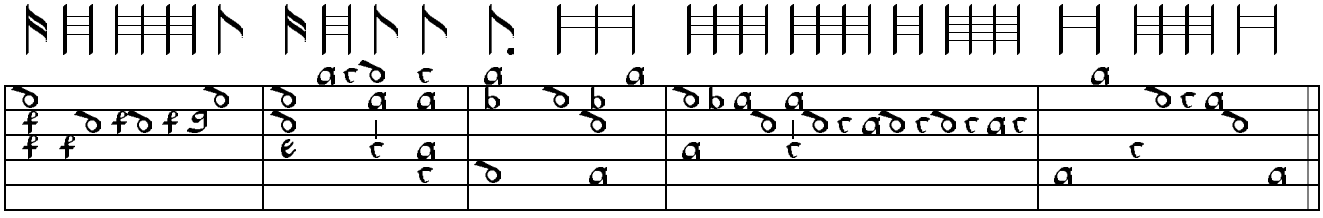

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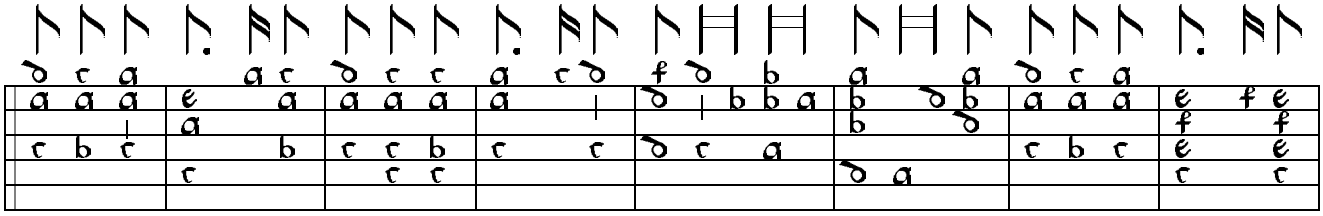

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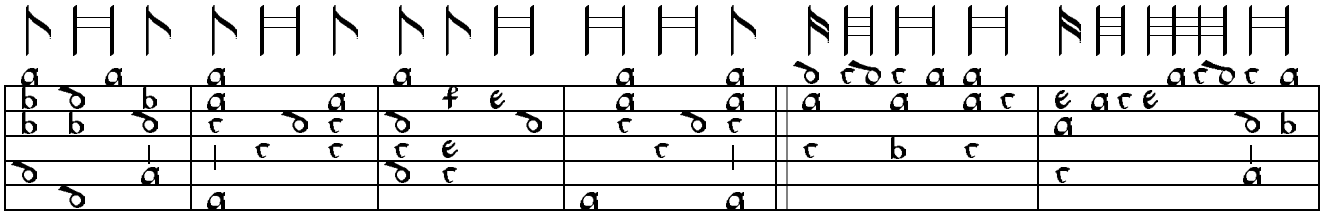

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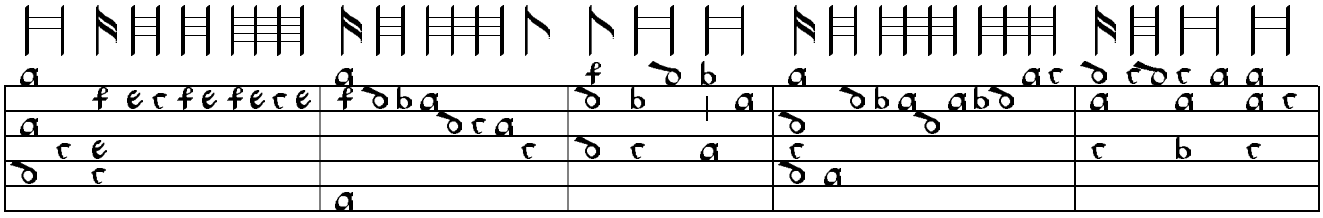

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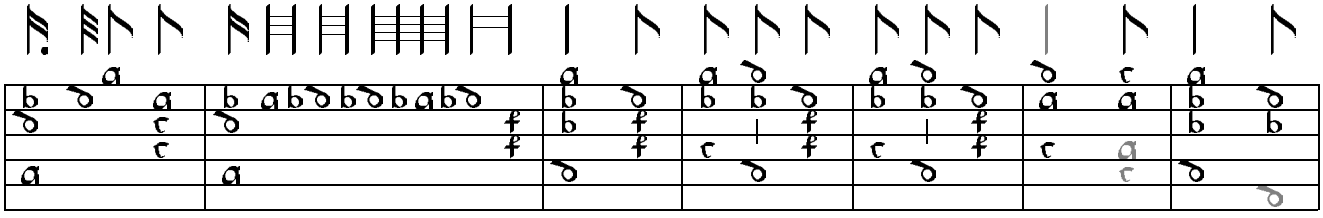

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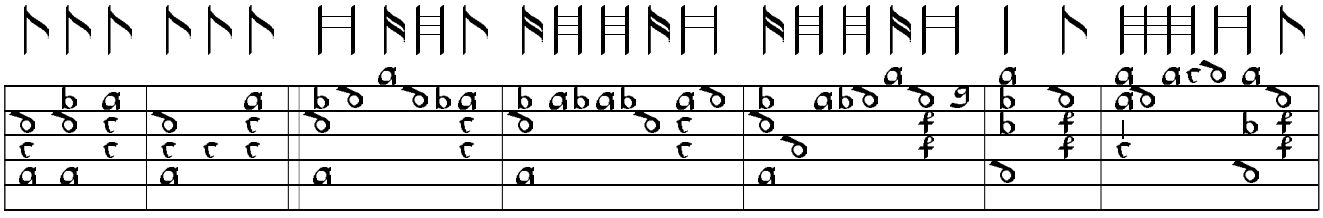

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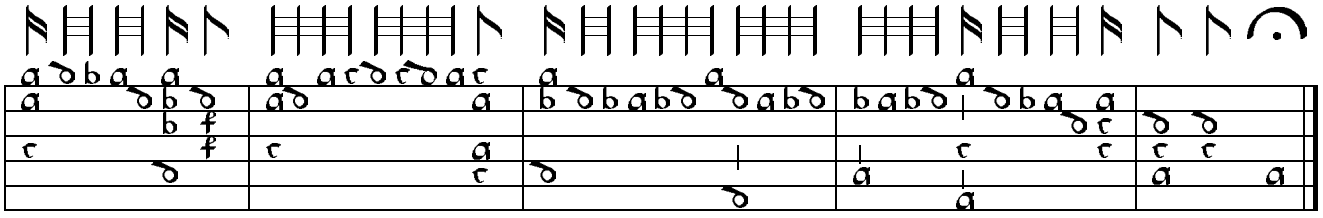
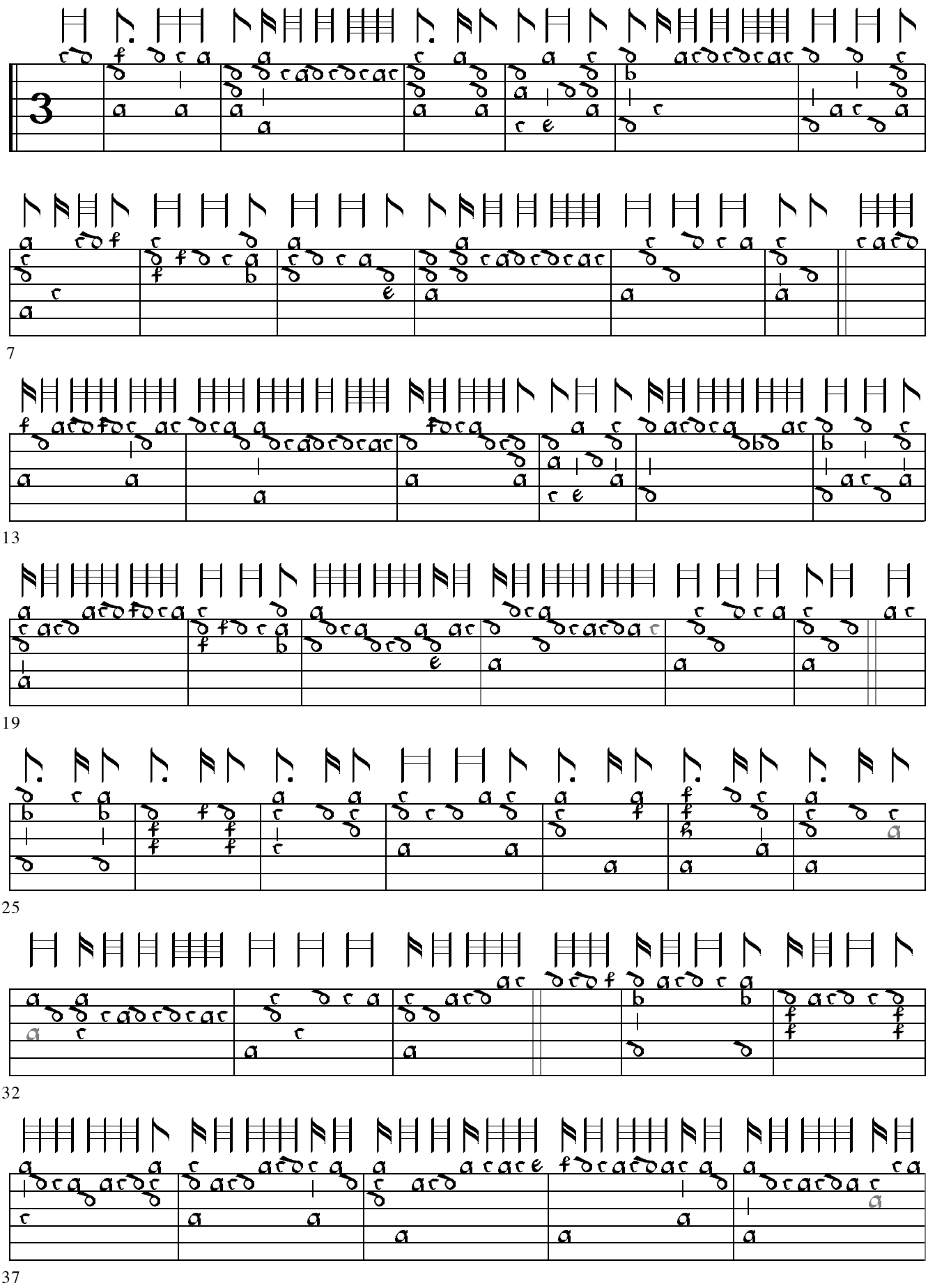
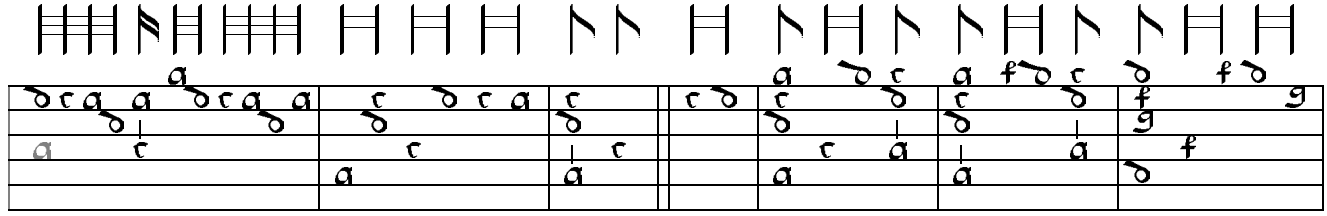


64

A47. (galliard) - AA12BBCC10 IRL-Dm Z3.2.13, pp. 116-117





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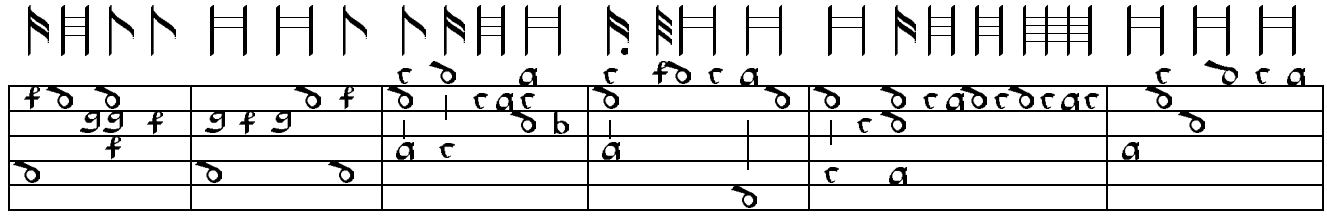

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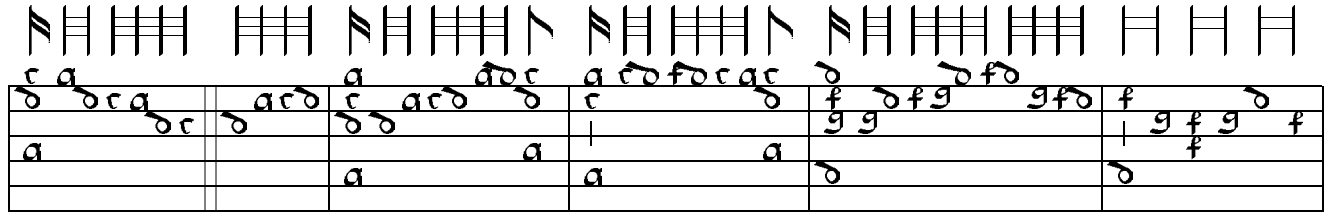

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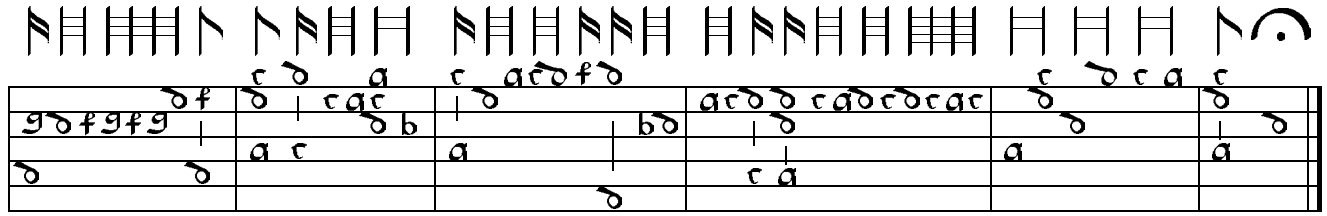
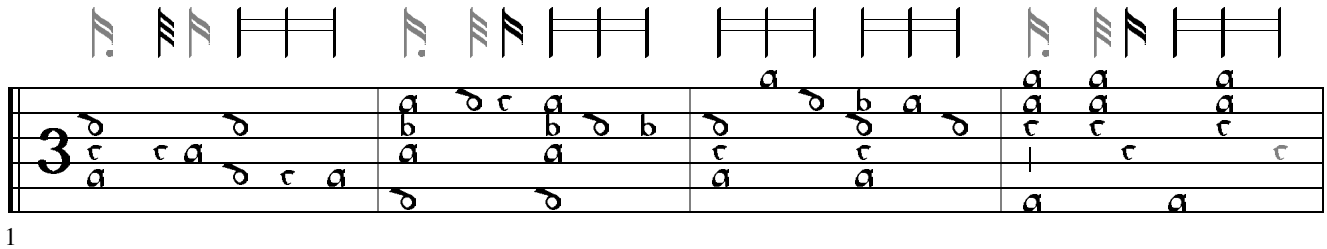


59

A48. Galliard - A8 Stowe 389, f. 121v



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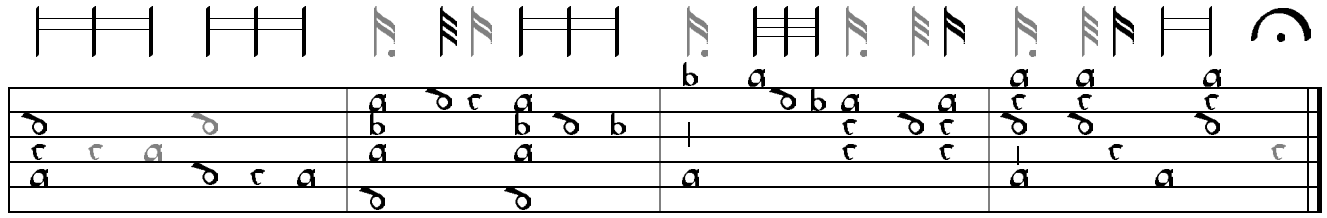

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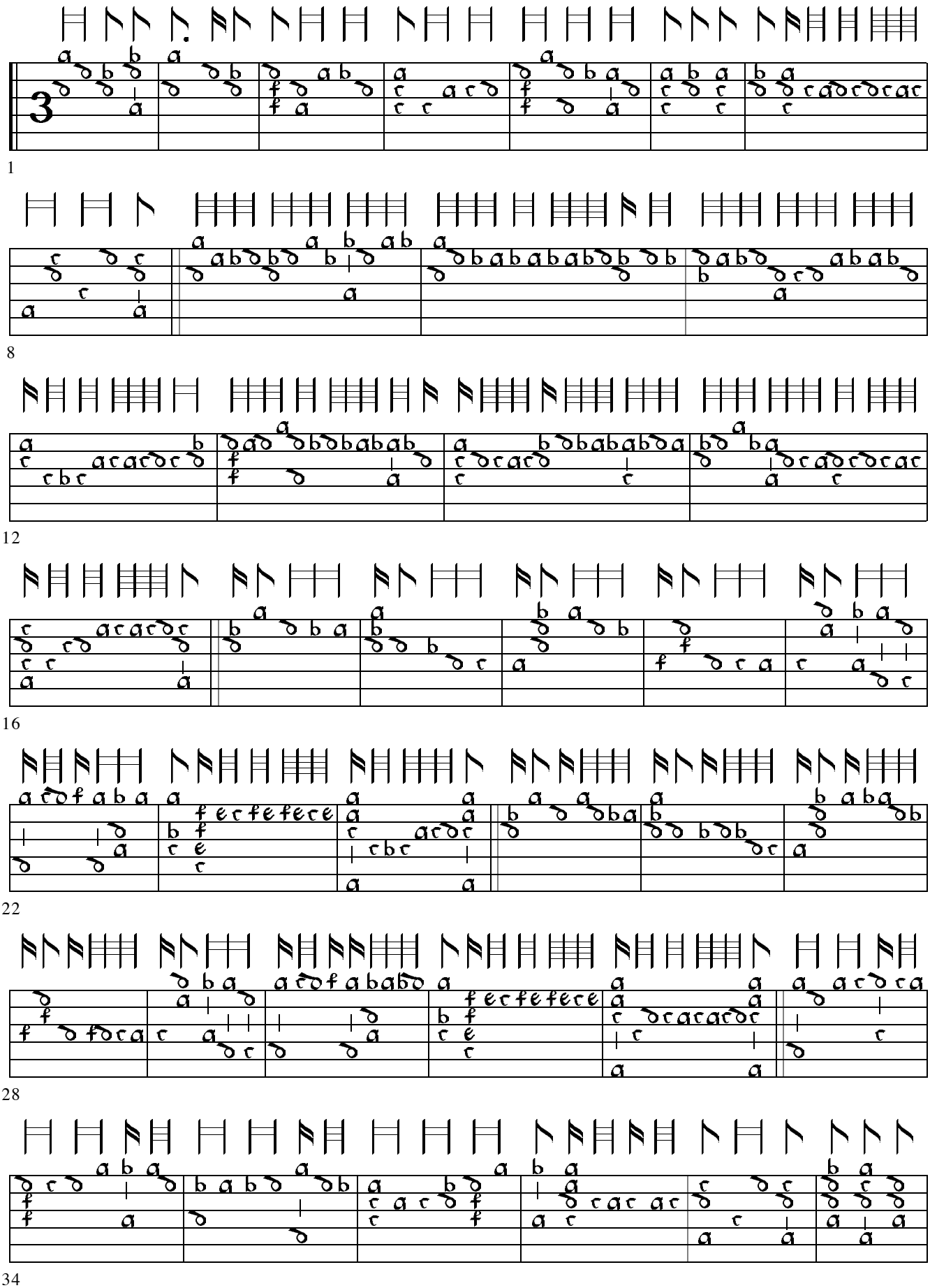
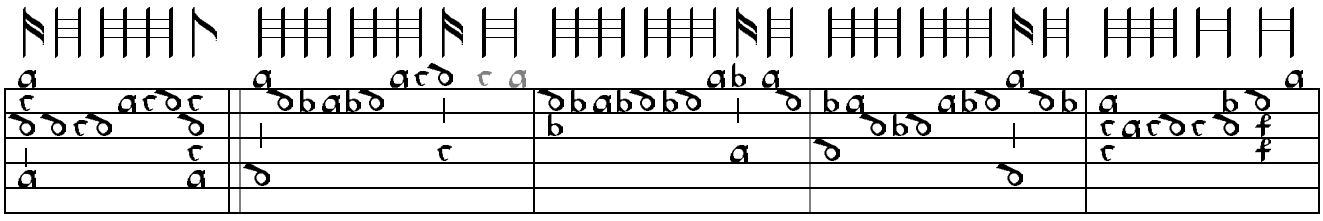
A49a. (galliard) - AABBCC8 IRL-Dm Z3.2.13, pp. 124-125





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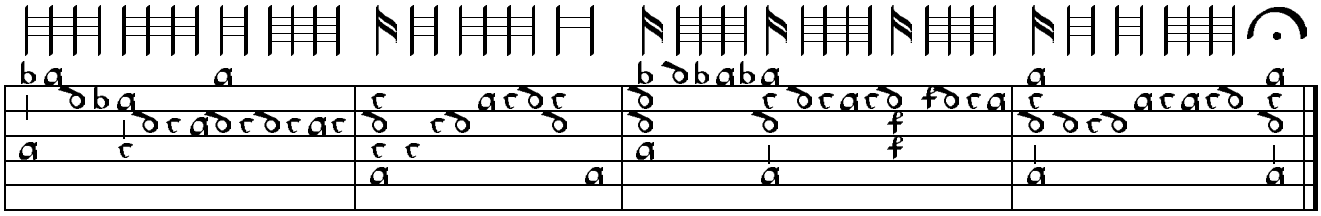

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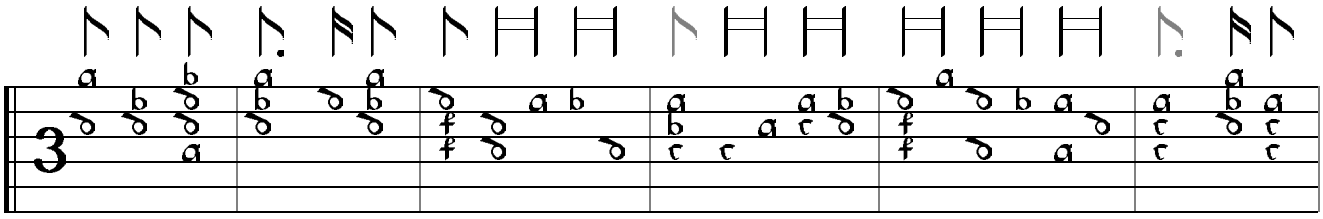
A49b. Gallyard - ABC8 GB-NO Mi LM 16, f. 21r



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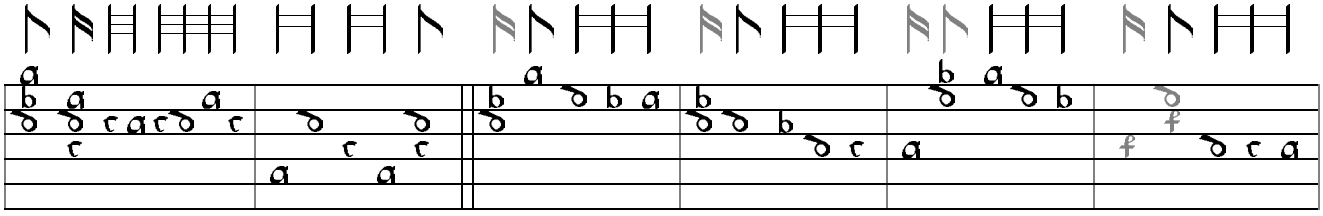

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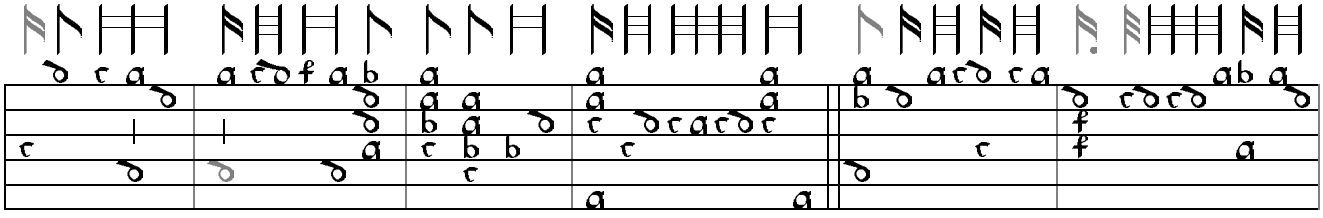

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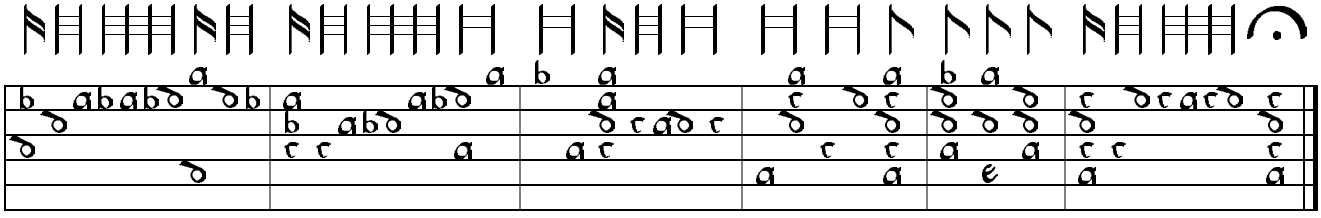
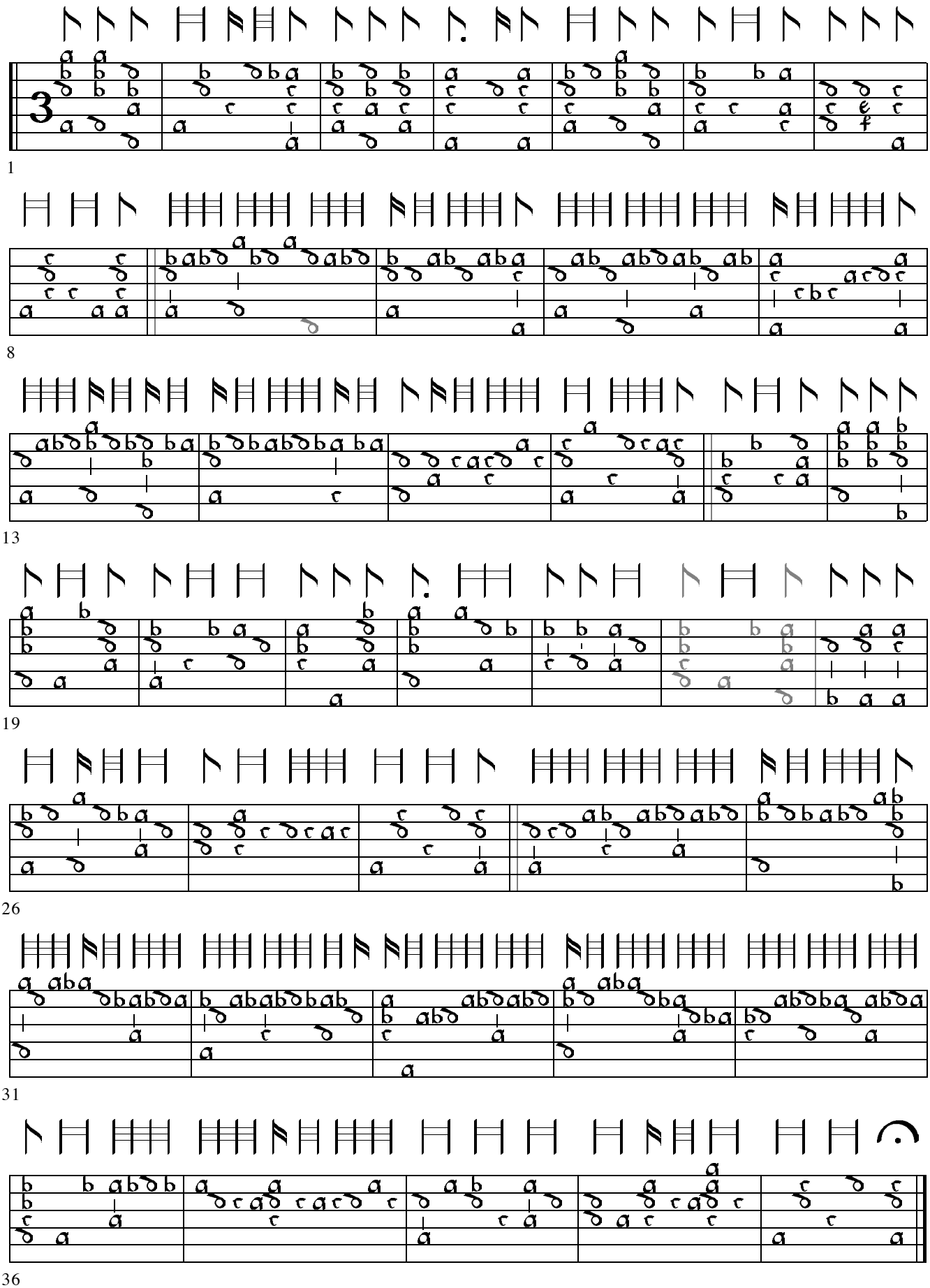
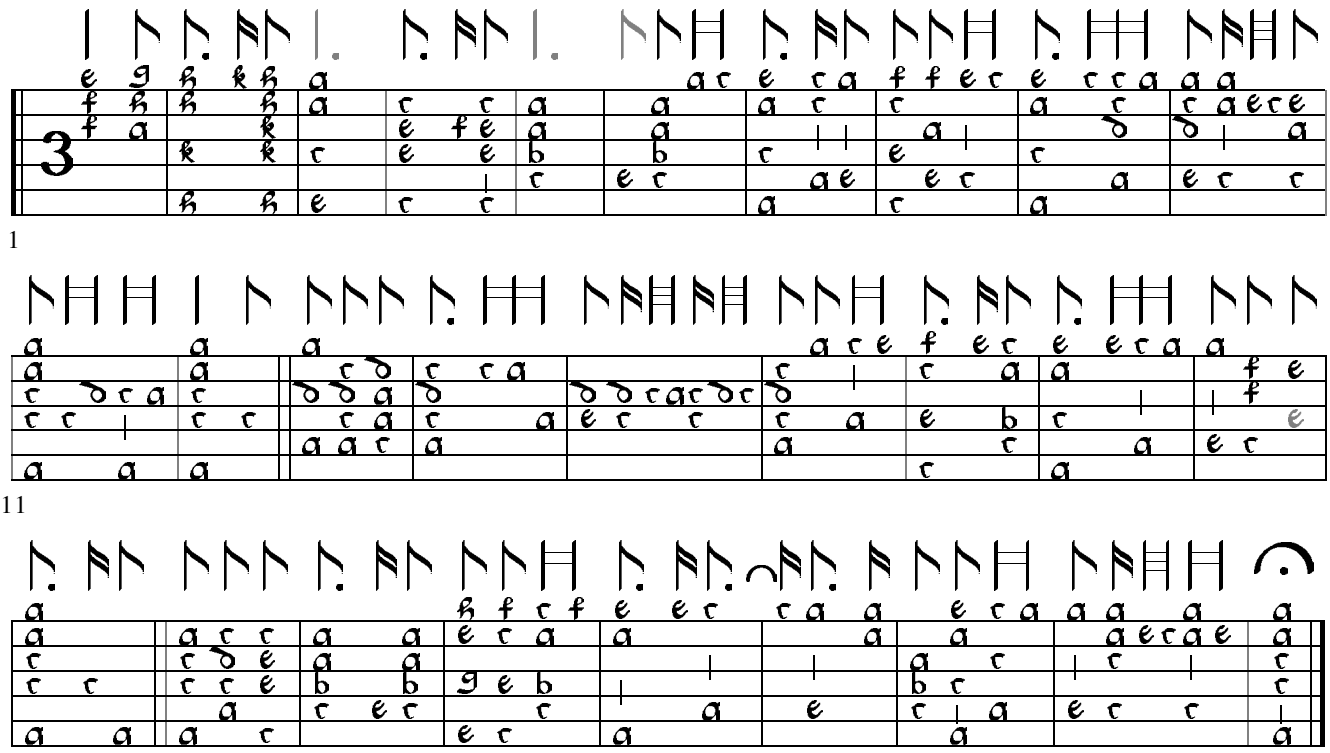


19

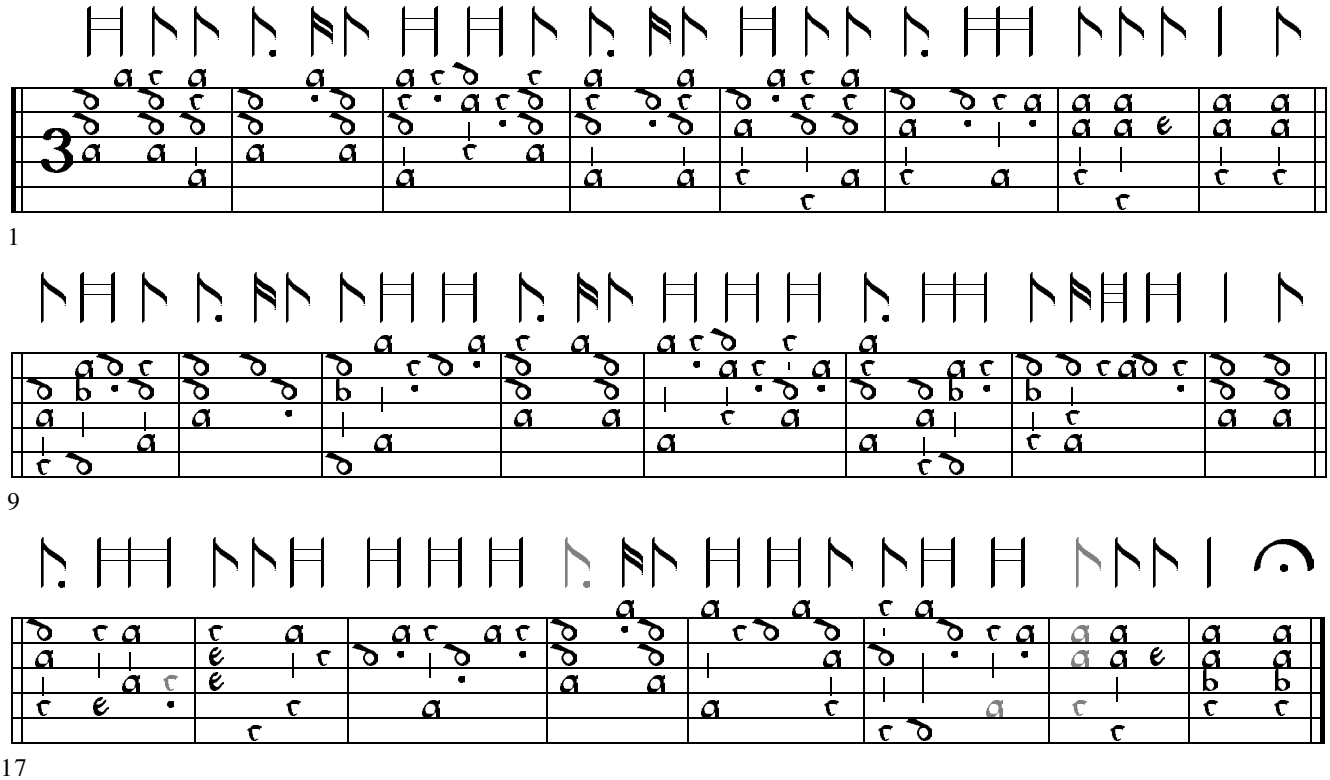
A50. (galliard) - AA8BB12 IRL-Dm Z3.2.13, p. 257



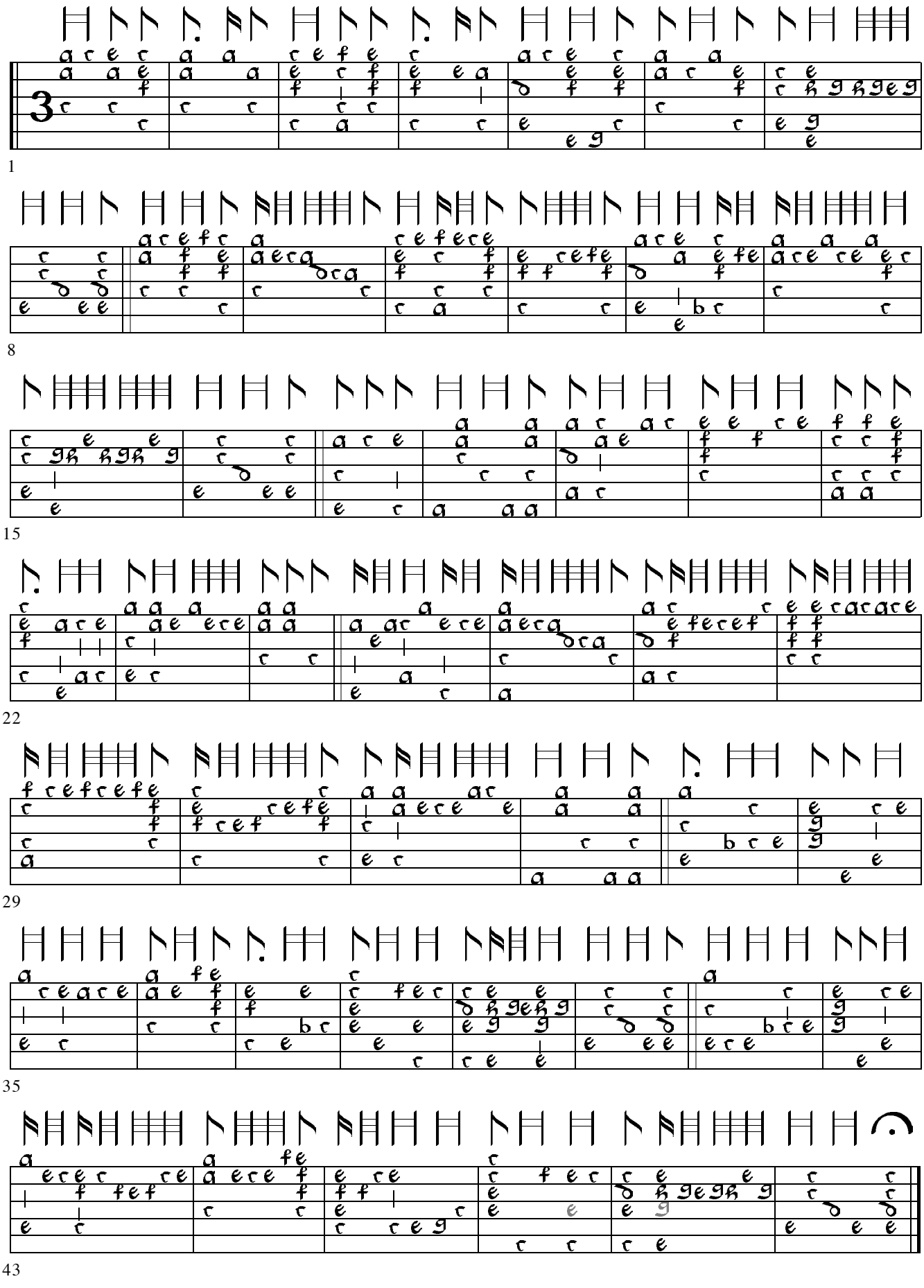
A51. A galli(ard) - A12BC8 IRL-Dm Z3.2.13, p. 357



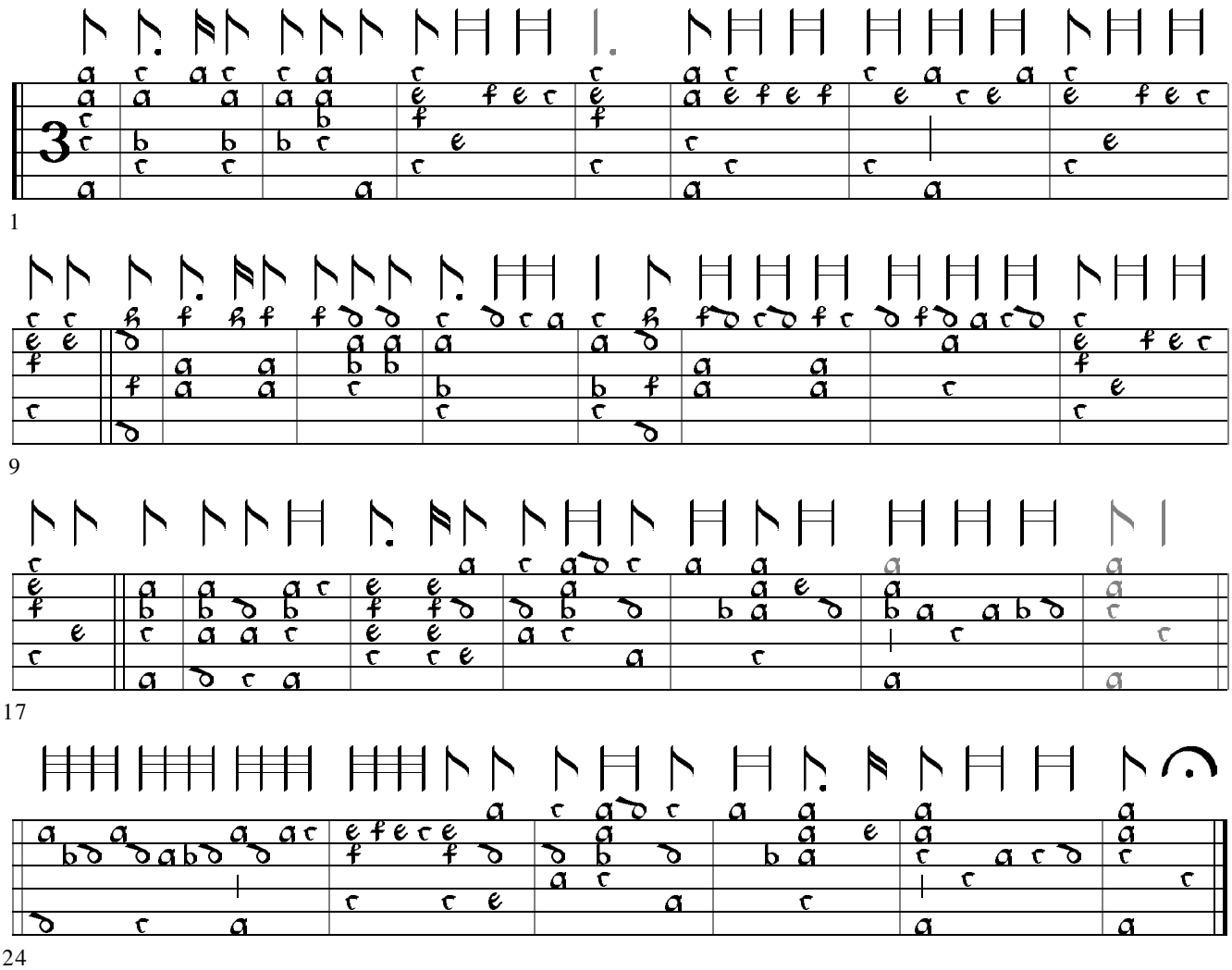
A52a. A gayliarde - ABC8 IRL-Dtc 410/I, p. 42



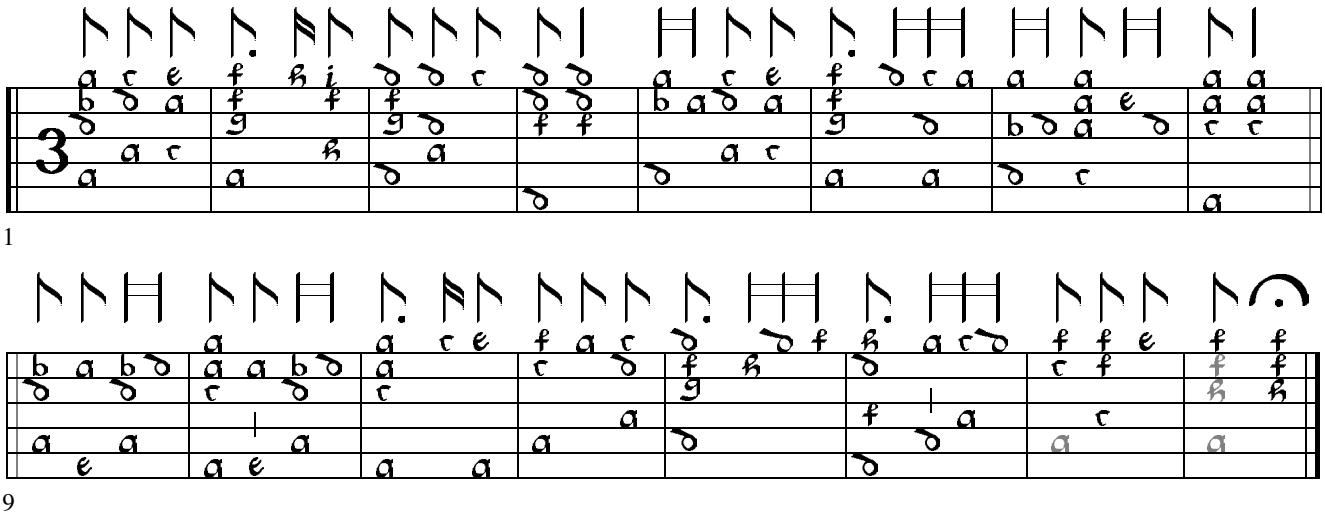
A52b. (galliard) - AABBCC8 GB-NO Mi LM 16, ff. 19r-20r



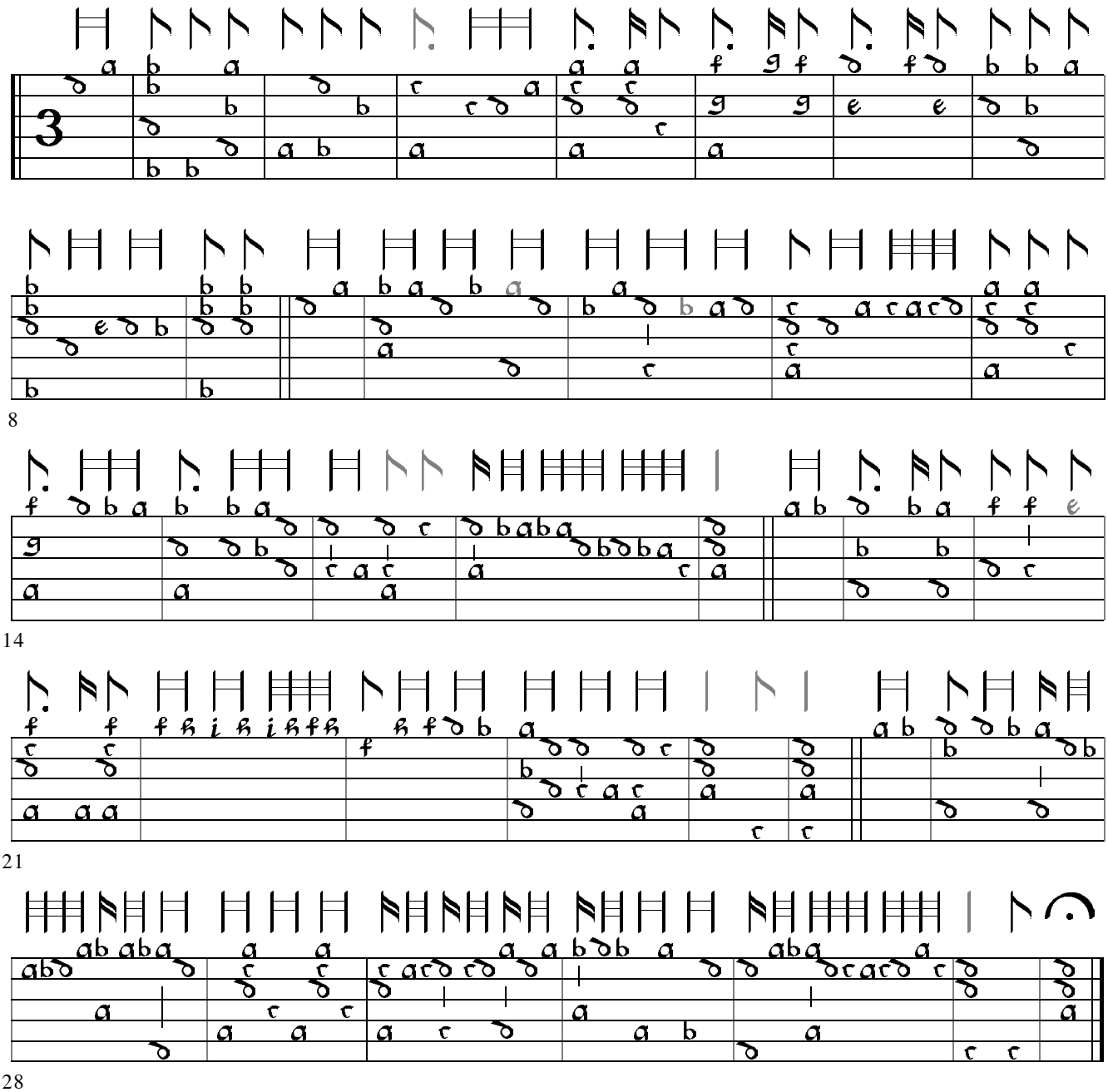
A53. (galliard) - AB8CC6 GB-NO Mi LM 16, ff. 12r-12v



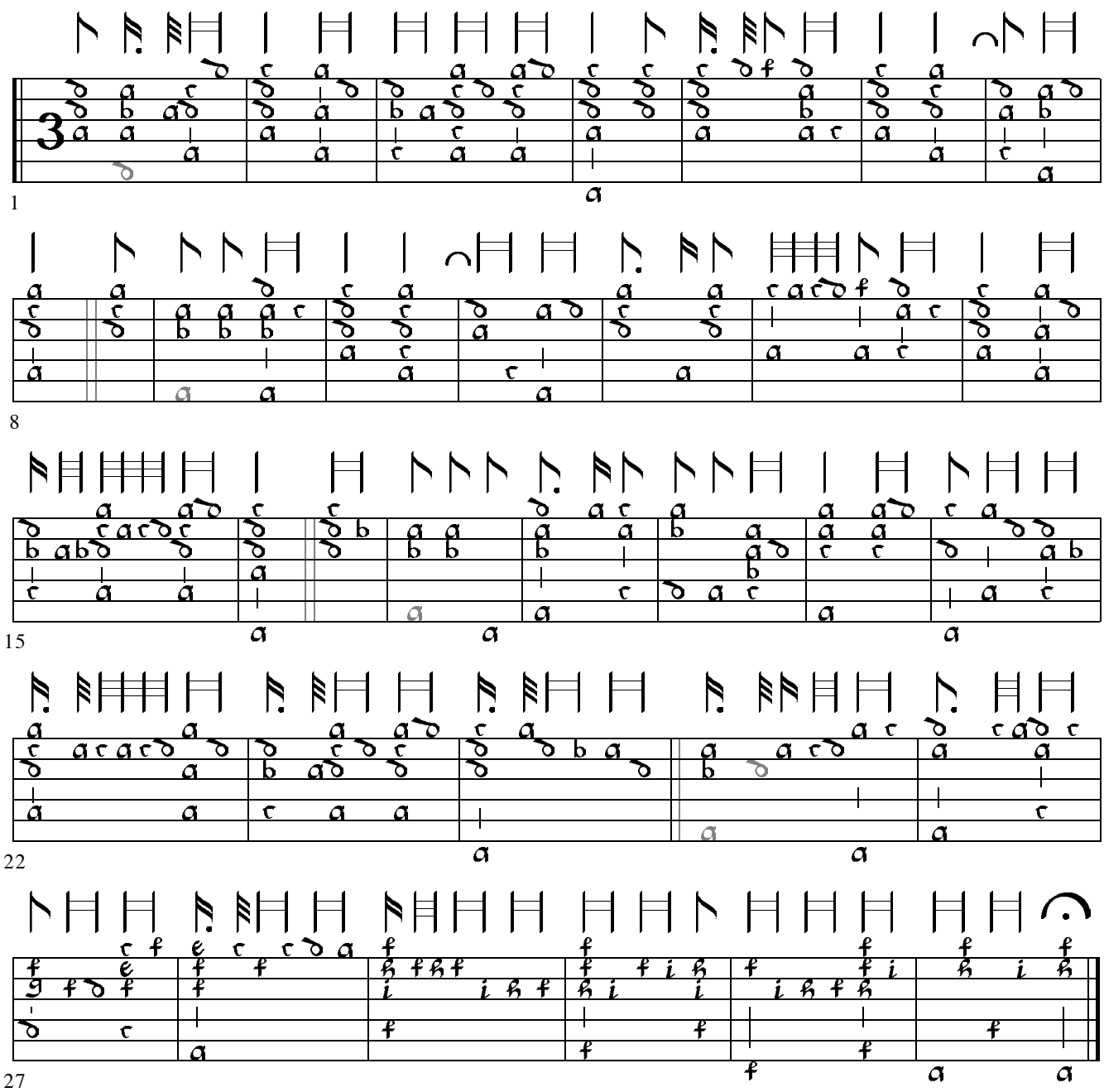
A54. Mary Thornyes galliard - AB8 IRL-Dtc 408/II, p. 101



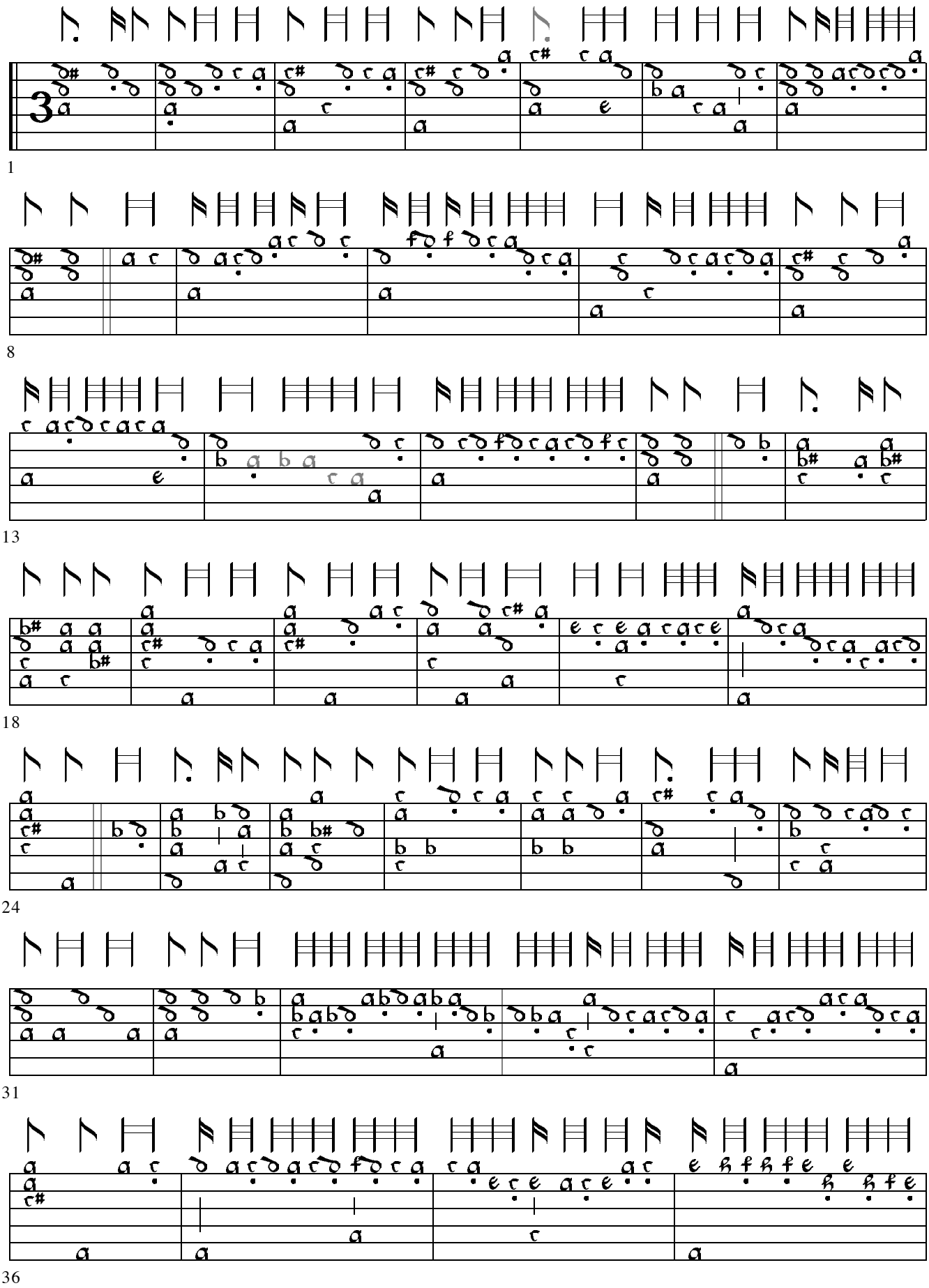
A55. (galliard) - AB9CC8 IRL-Dm Z3.2.13, p. 236

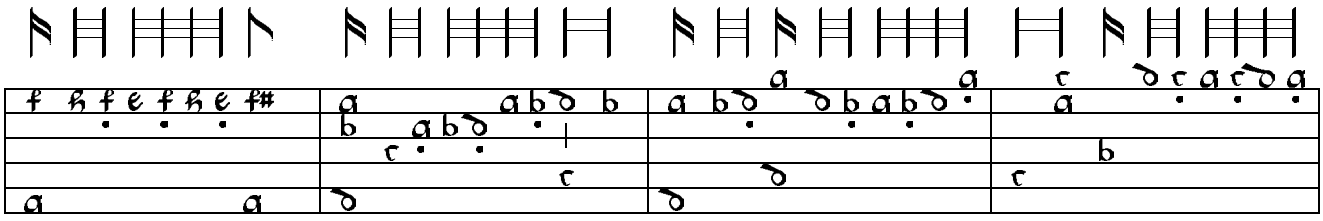


A56a. In Crete - (7F) ABCD8 US-Ws V.a.159, ff. 19v-20r



A57. A galliard caled phillida - AA8BC16 IRL-Dtc 408/II, pp. 108-109





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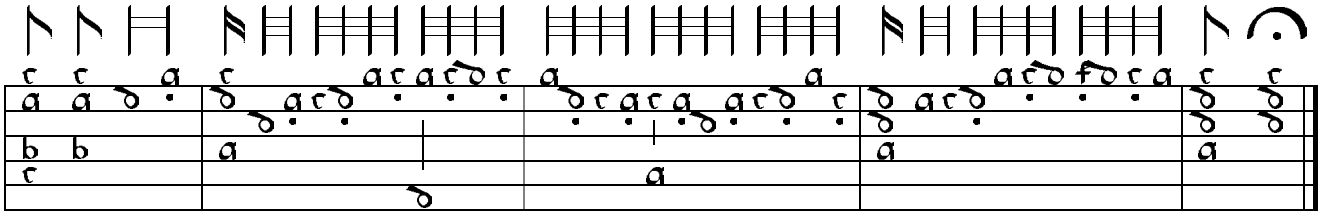
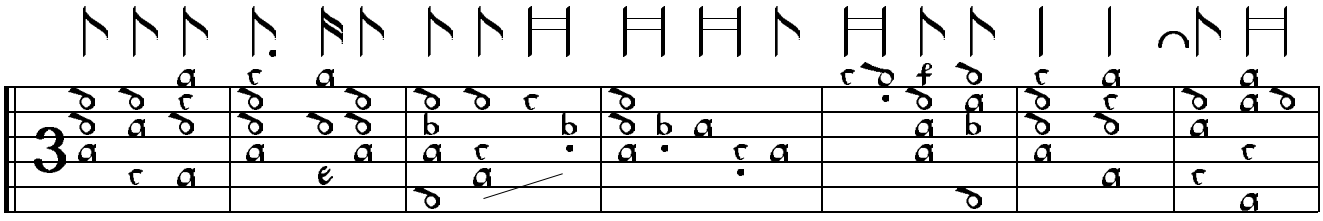


44

A56b. (galliard) - 7F ABC8 IRL-Dtc 408/II, p. 90



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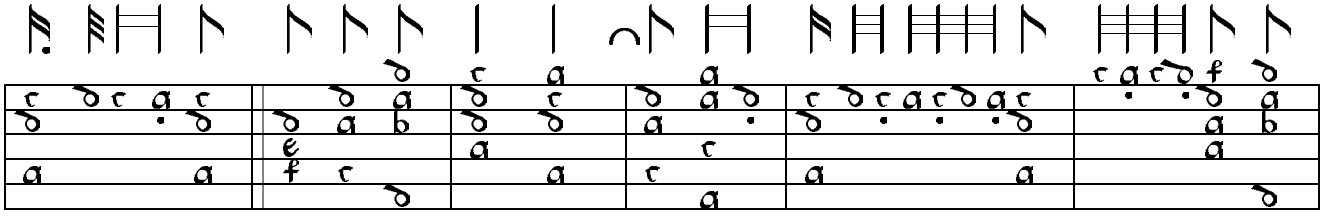

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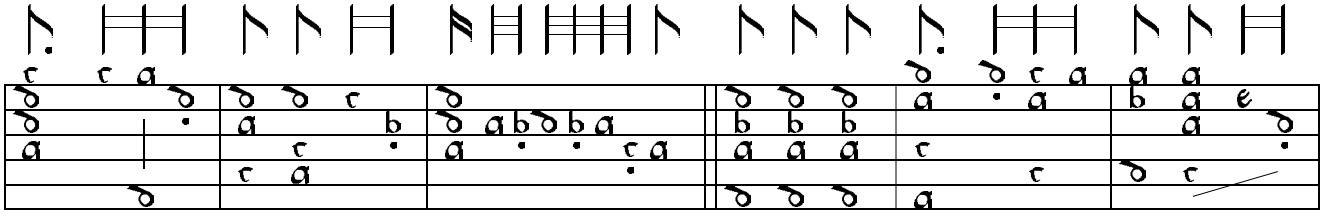

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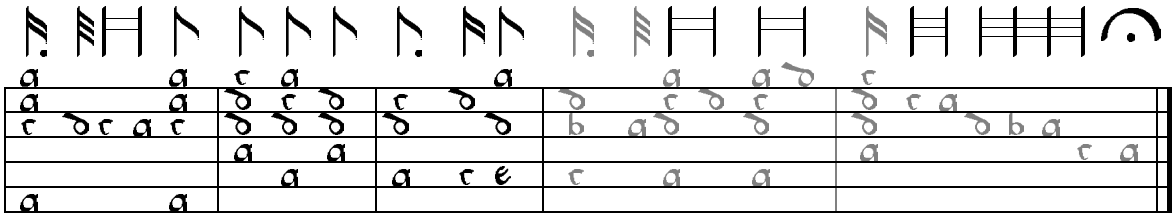

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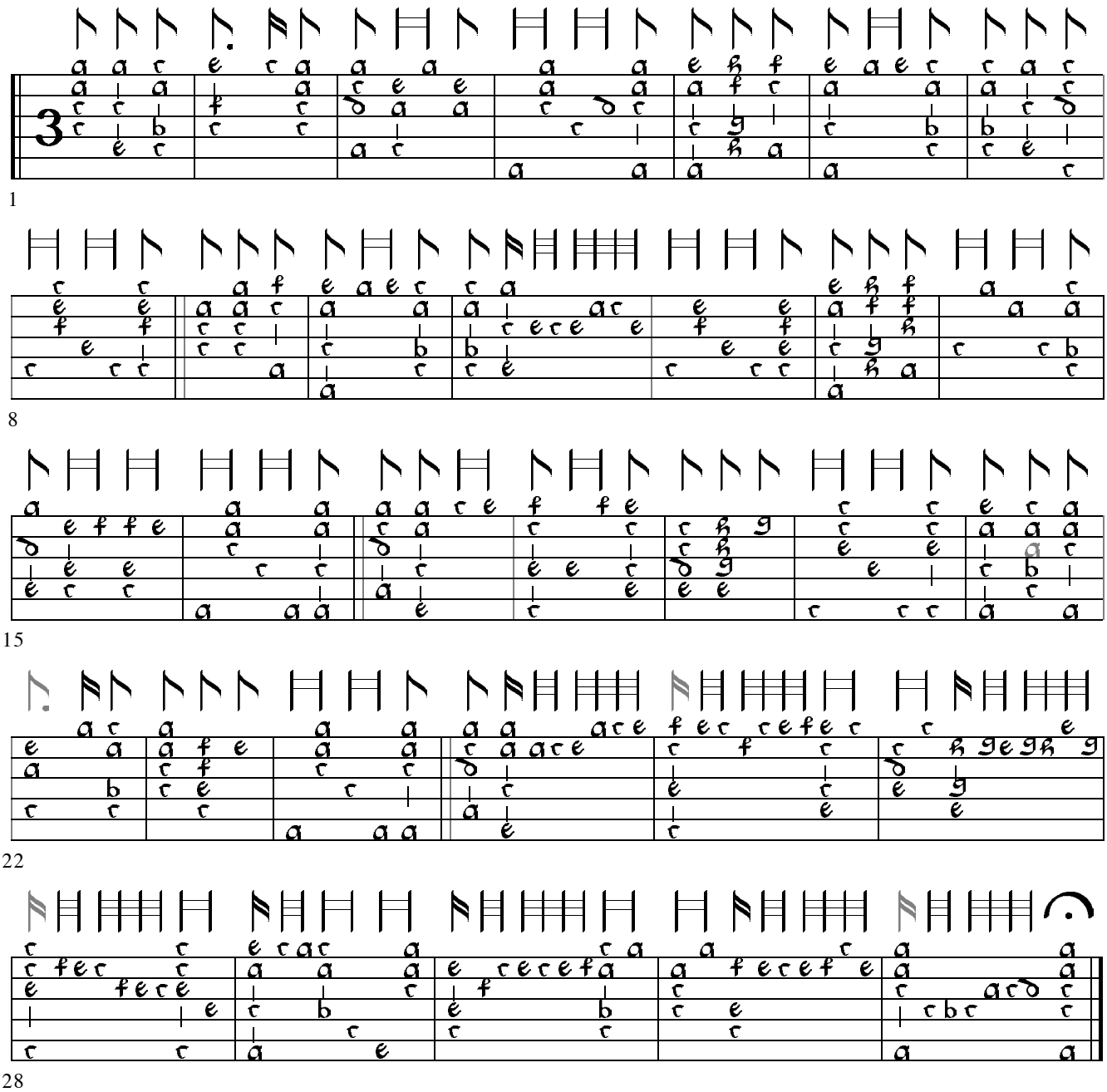
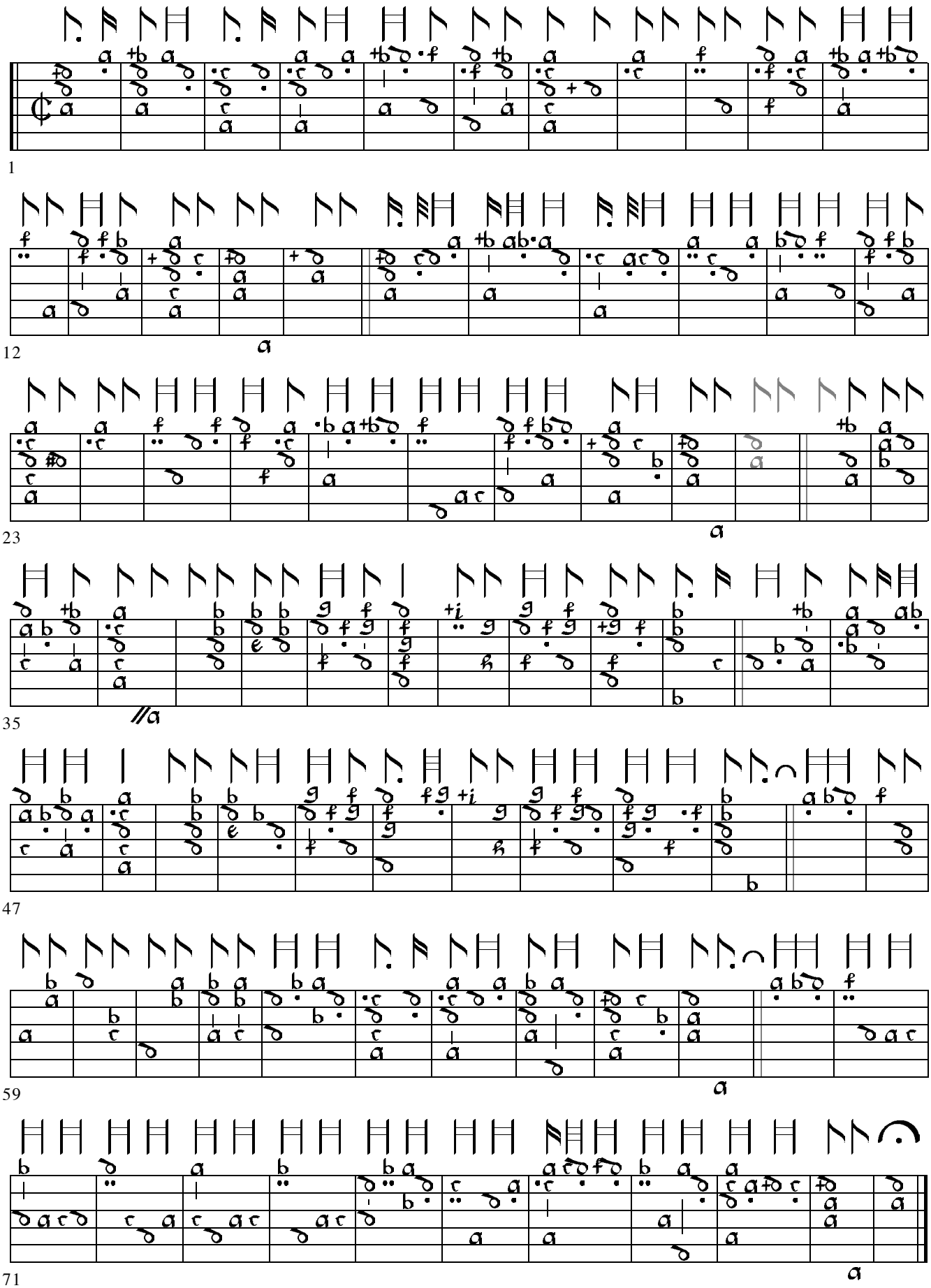
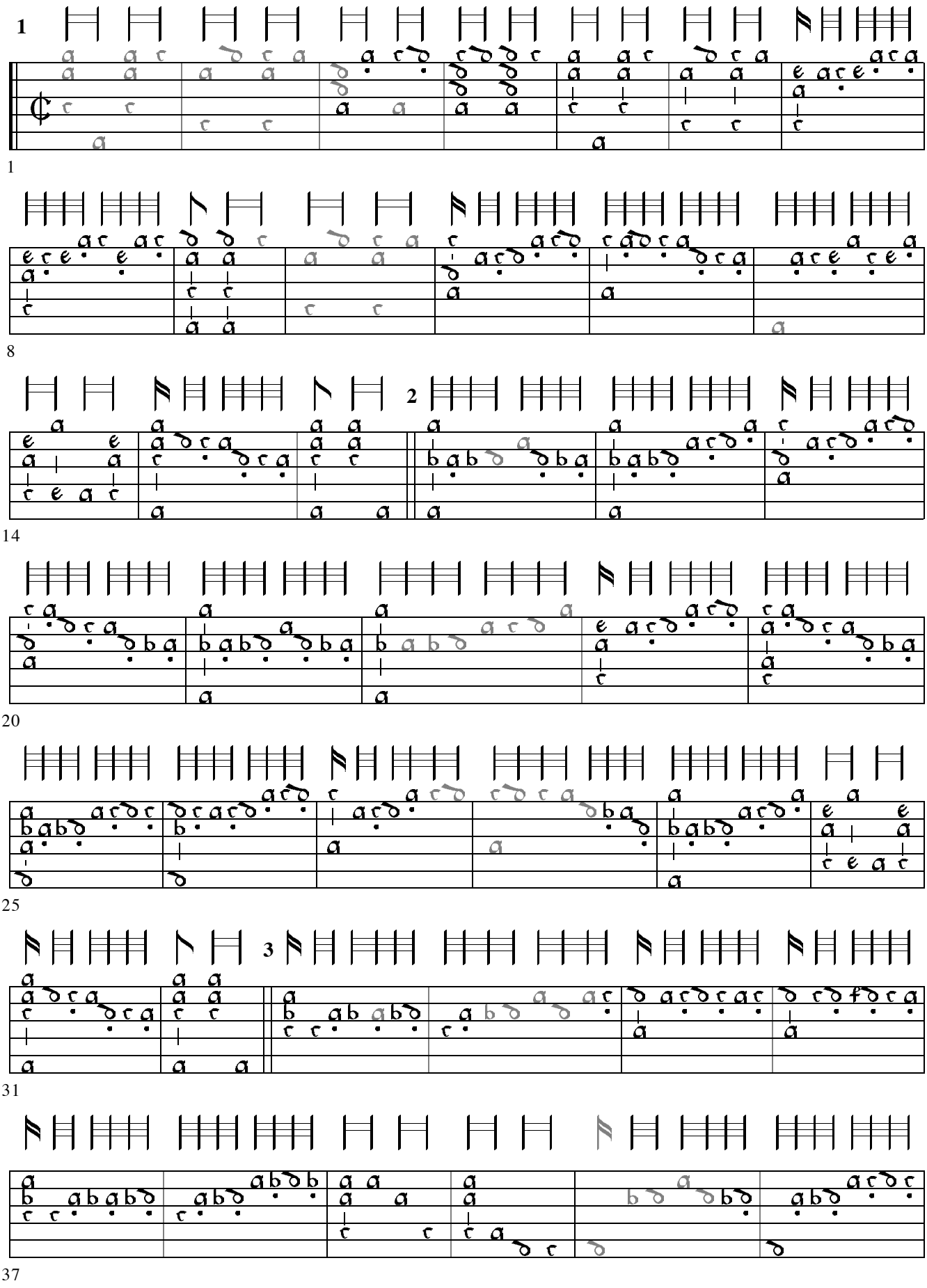
A56c. In Crete when dadalus first began - ABCD8 GB-Lam 601, f. 8r

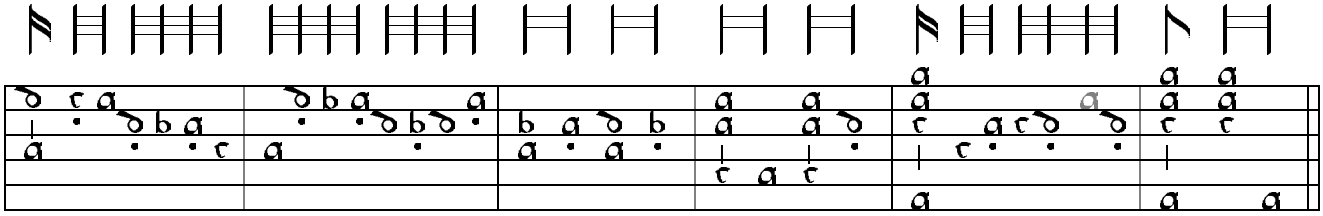


A58. A Dreame - 7F9C AA16BBC12C13 GB-Lam 603, ff. 20v-21r



1. Queene Maries Dumpe - 5xA16+1 GB-Cu Add.2764(2), ff. 1r-2r





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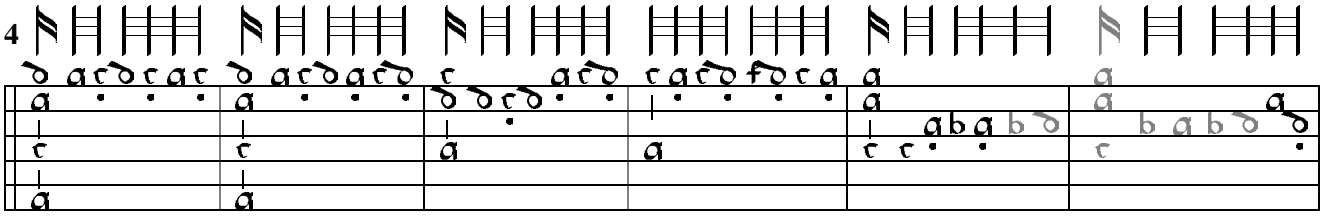

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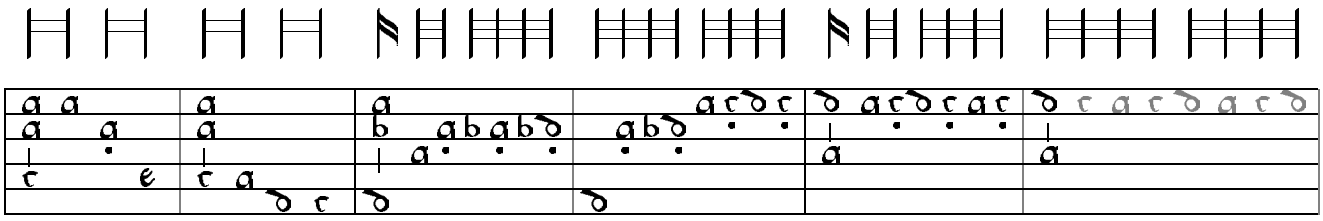

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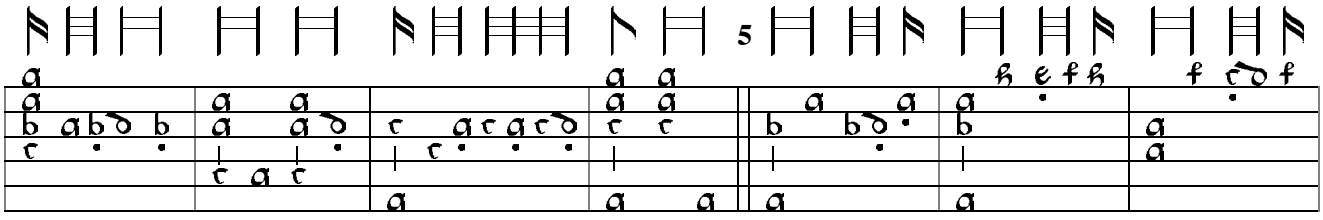

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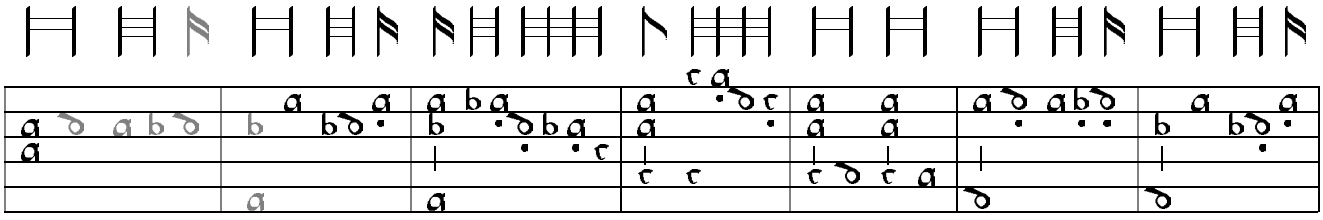

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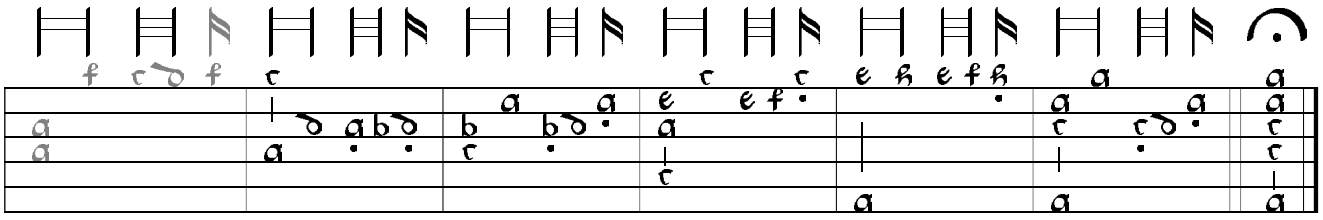

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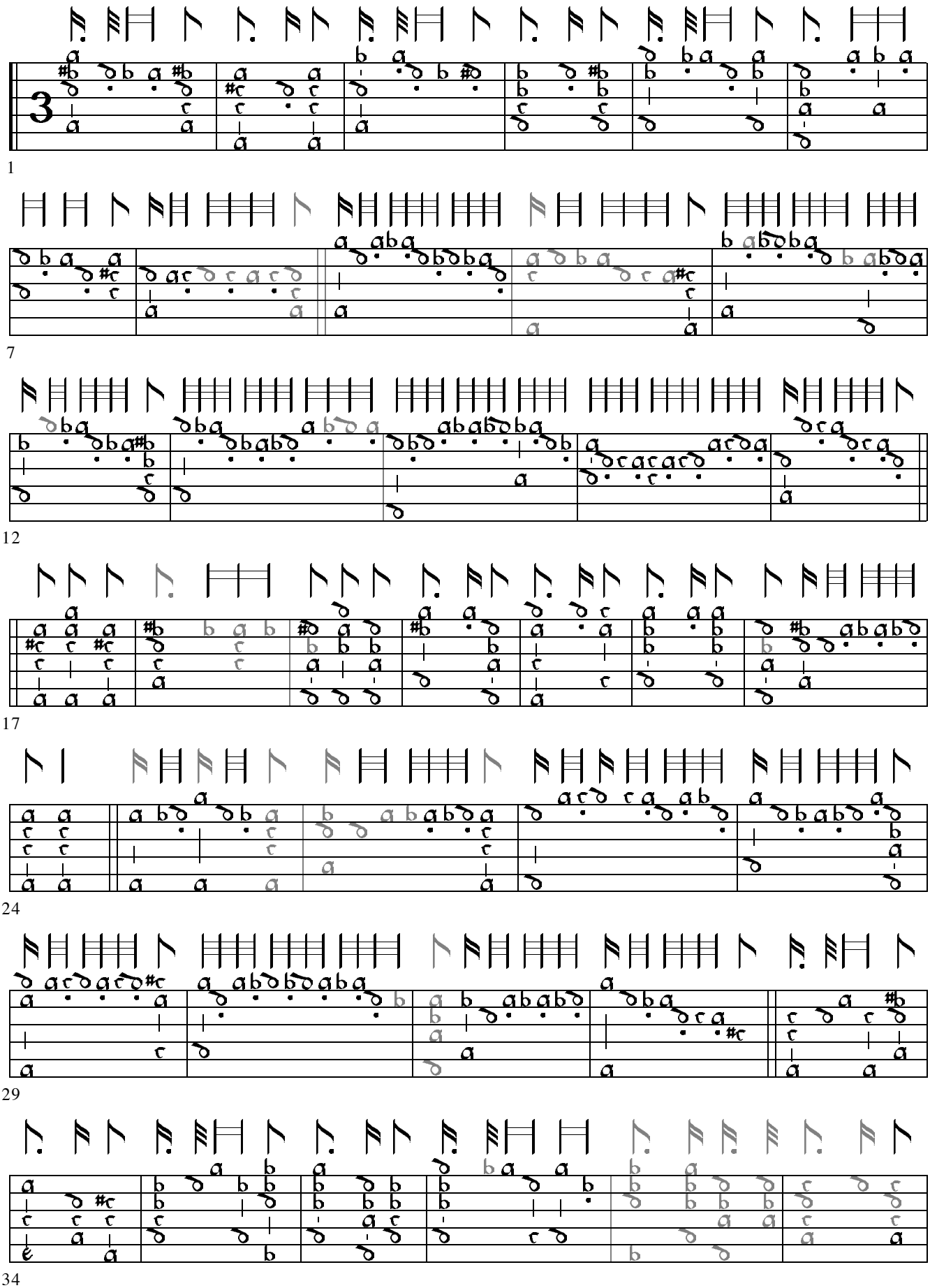
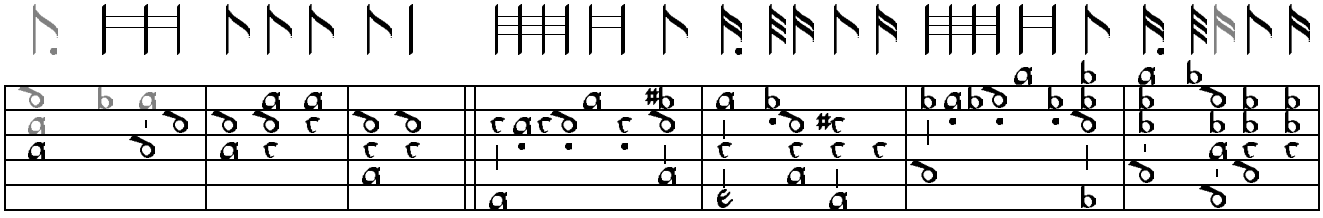
2. M(r) Pagonto(n) his Galyarde - AABB8CC10 GB-Cu Add.2764(2), ff. 2v-3r





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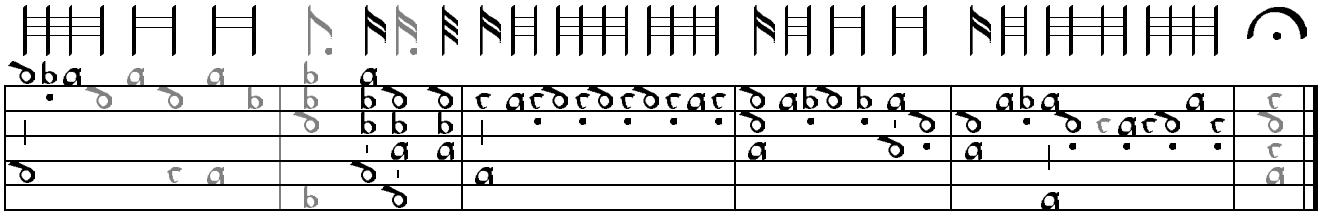
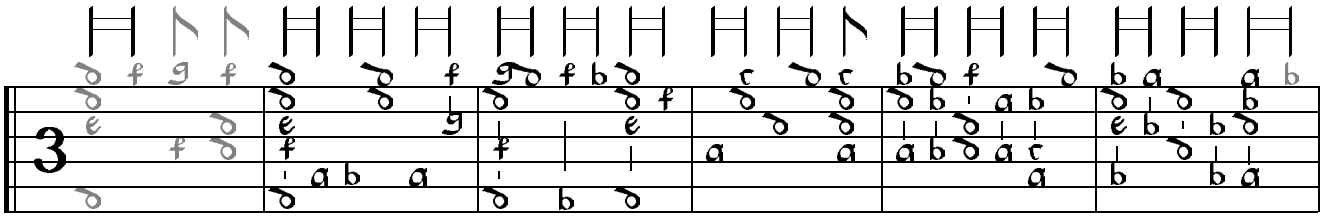


47

15. (Galliard) - AB8C8 GB-Cu Add.2764(2), f. 9r



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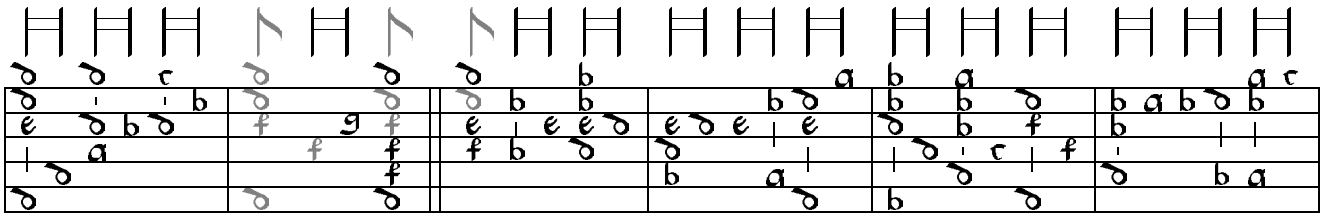

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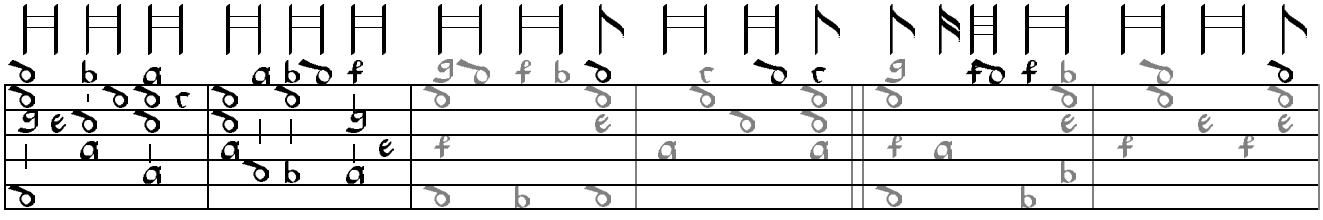

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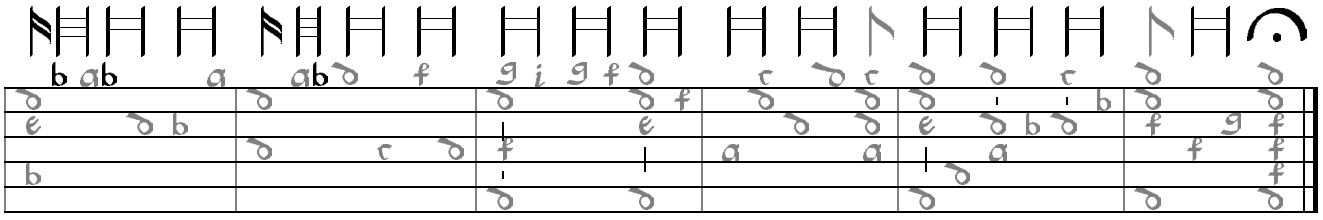

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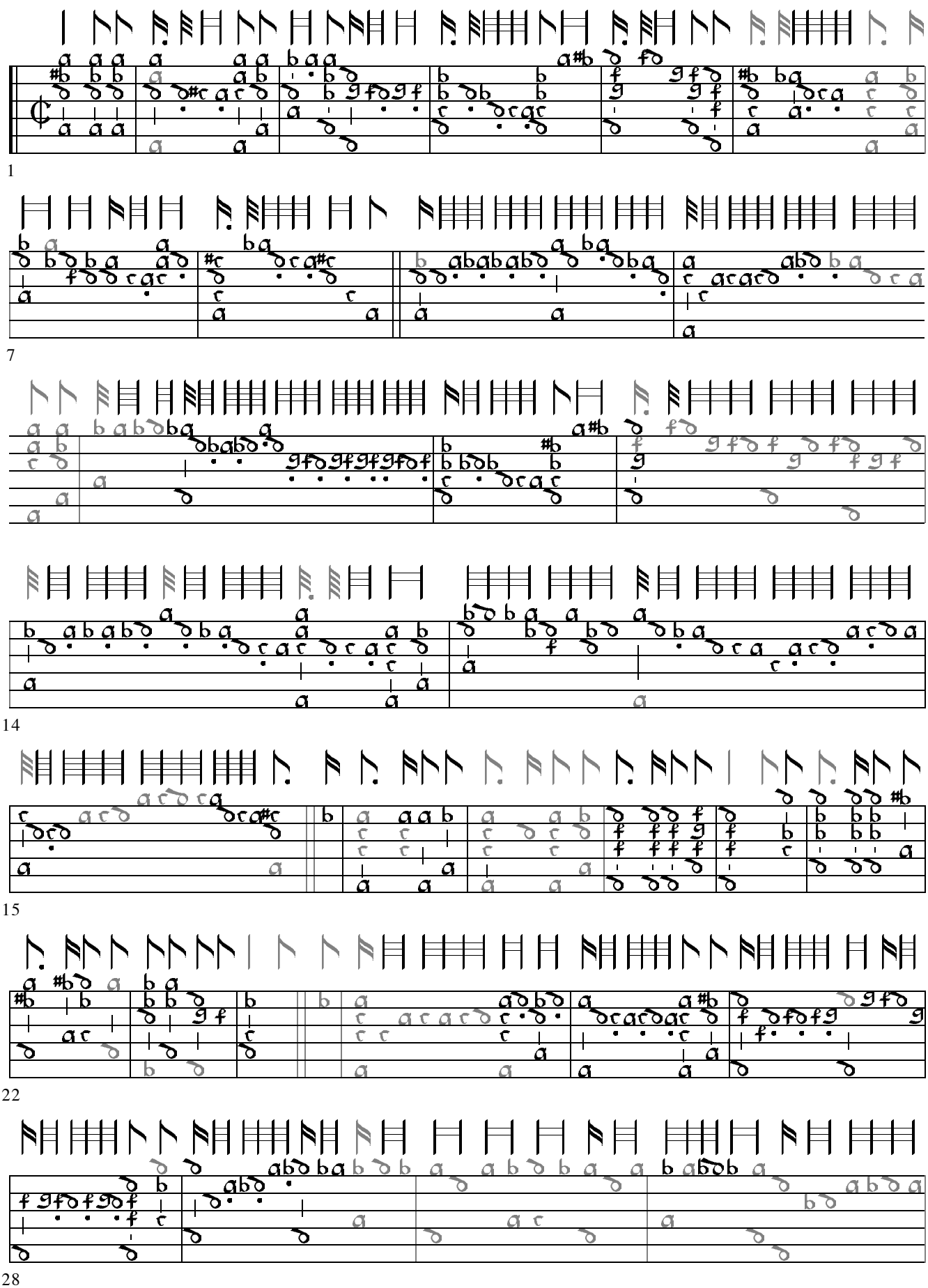
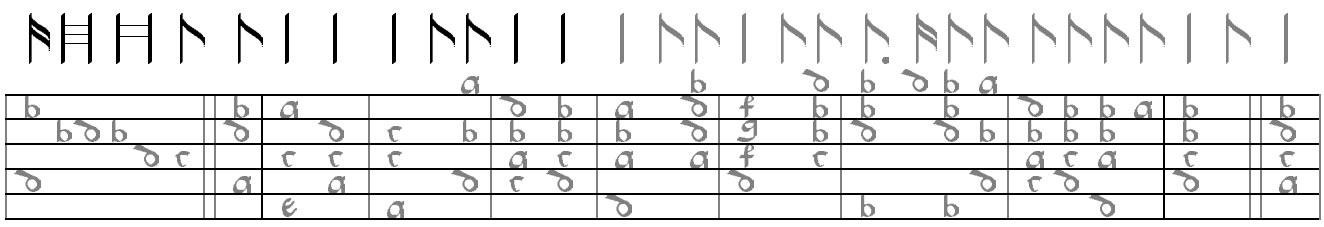
3. Olde Medlye - John Johnson AABBCC8-DDEEFFGG4 GB-Cu Add.2764(2), ff. 3v-5r





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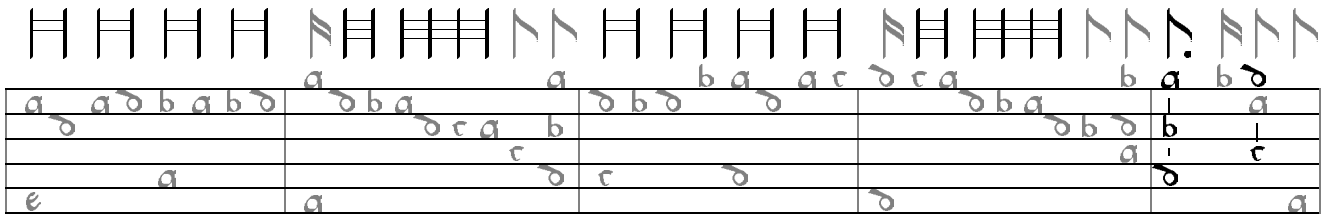

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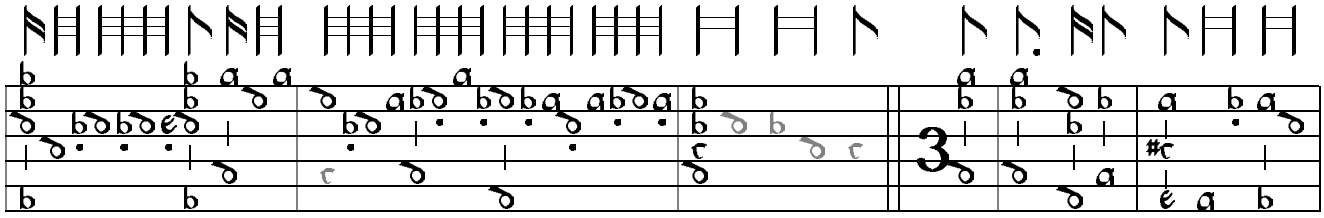

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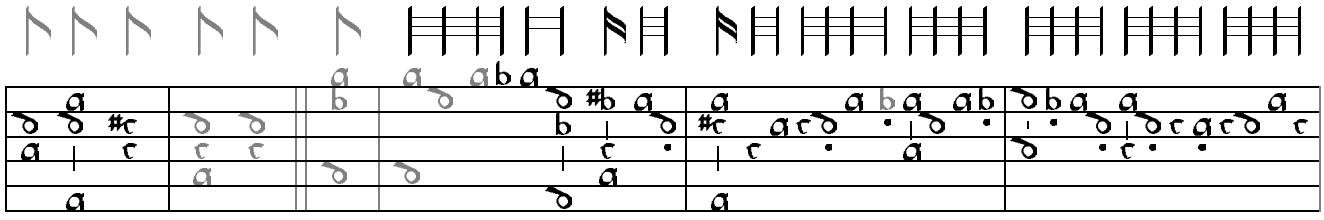

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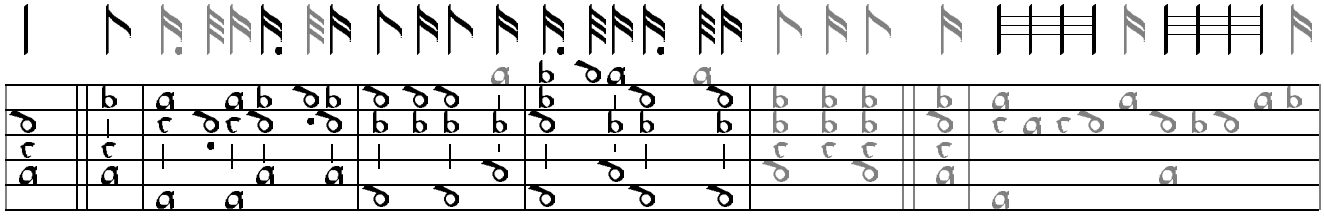

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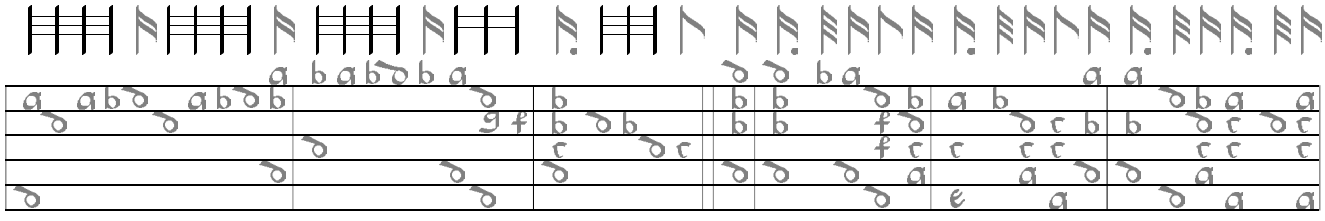

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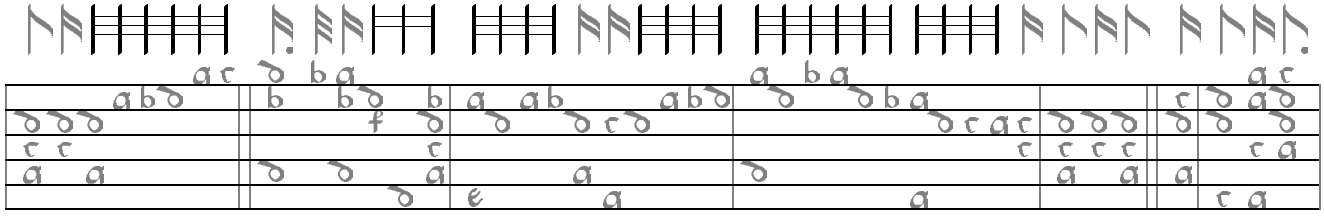

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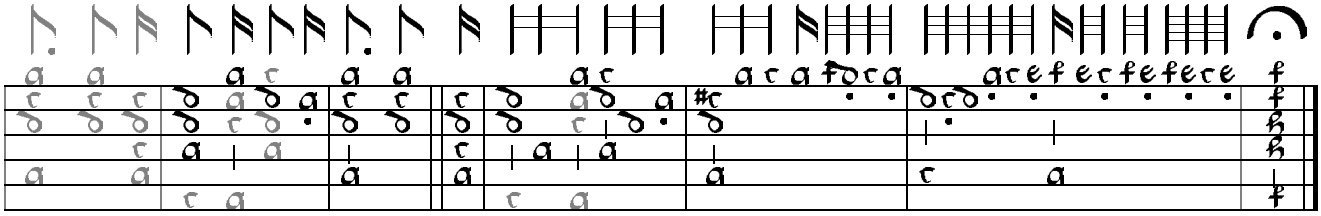

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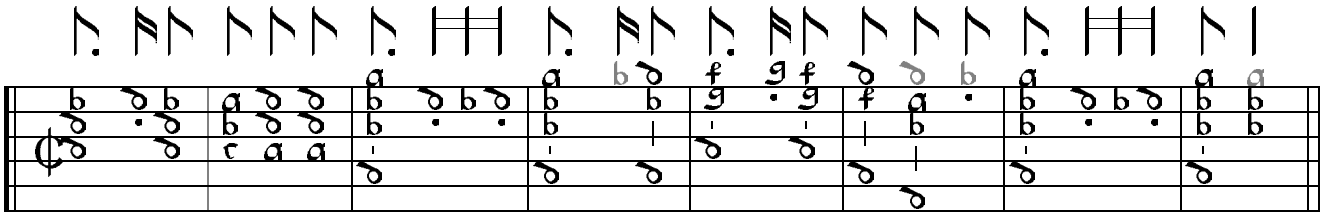
4. (The Earl o)f Oxfordes G(alyard) - AABB8 GB-Cu Add.2764(2), f. 5r



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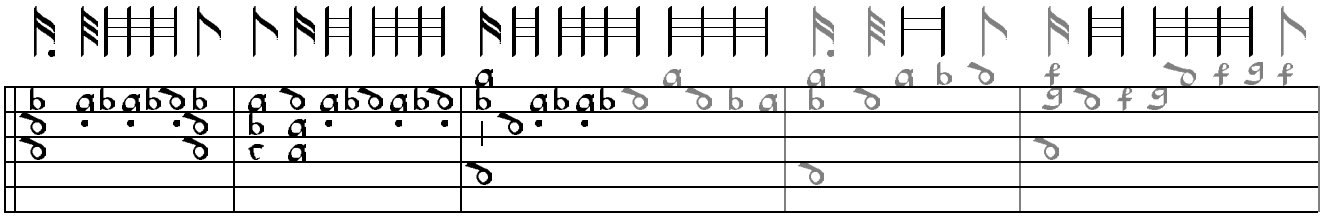

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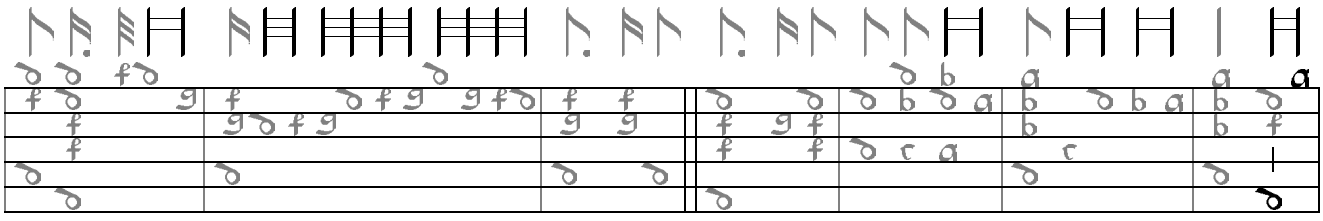

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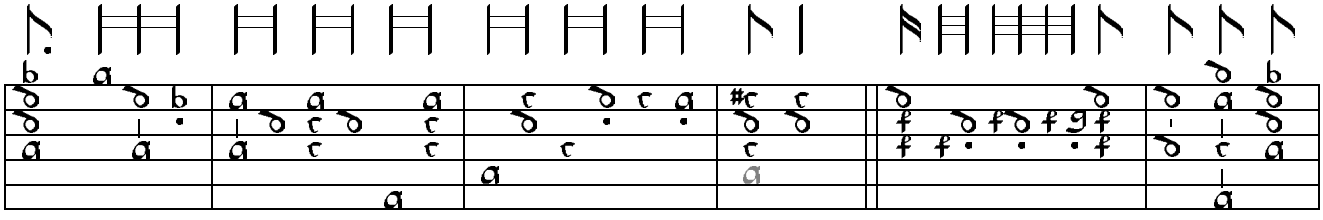

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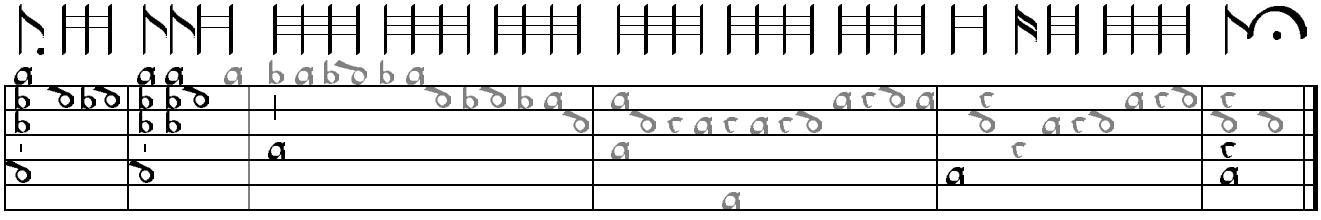
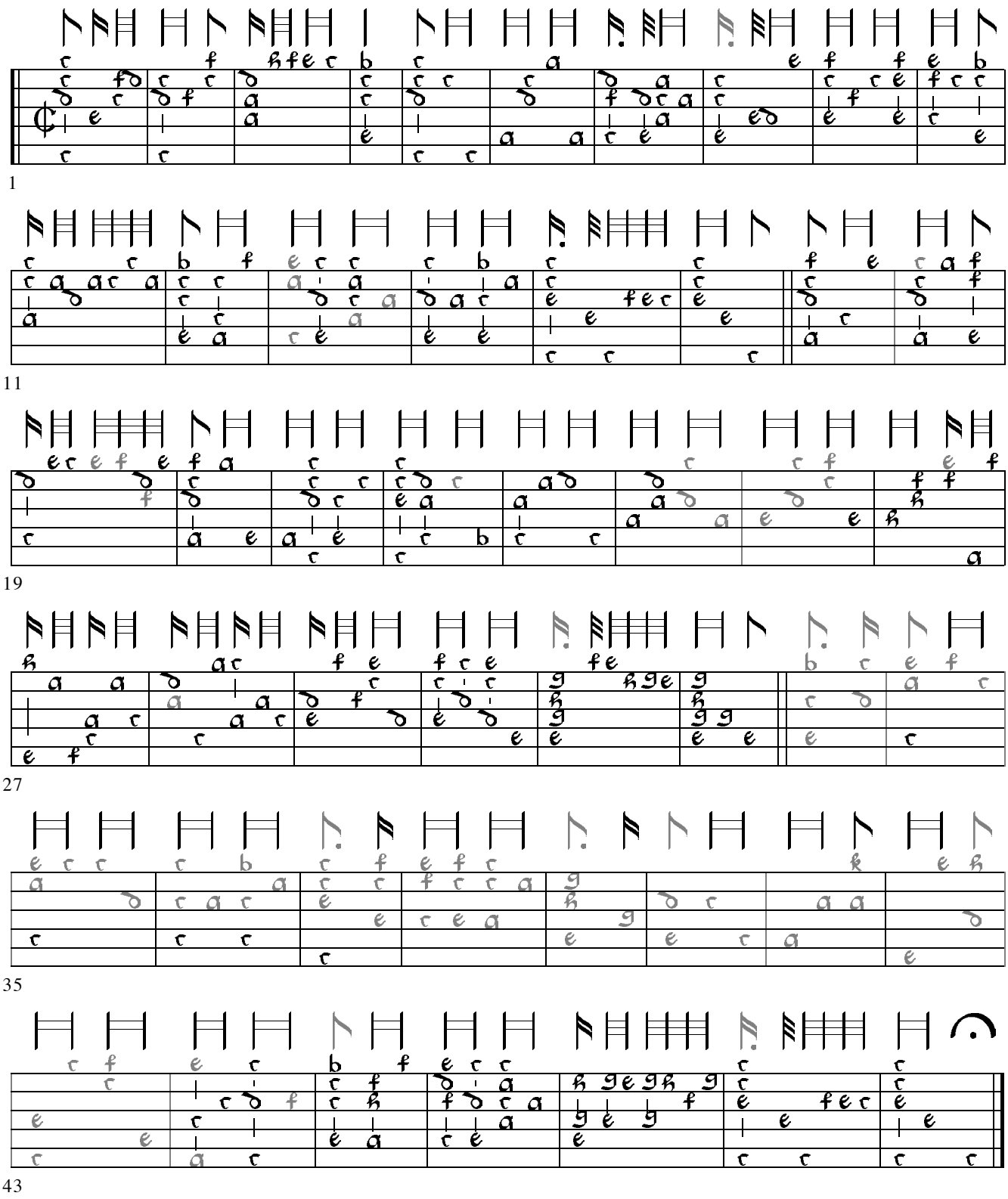
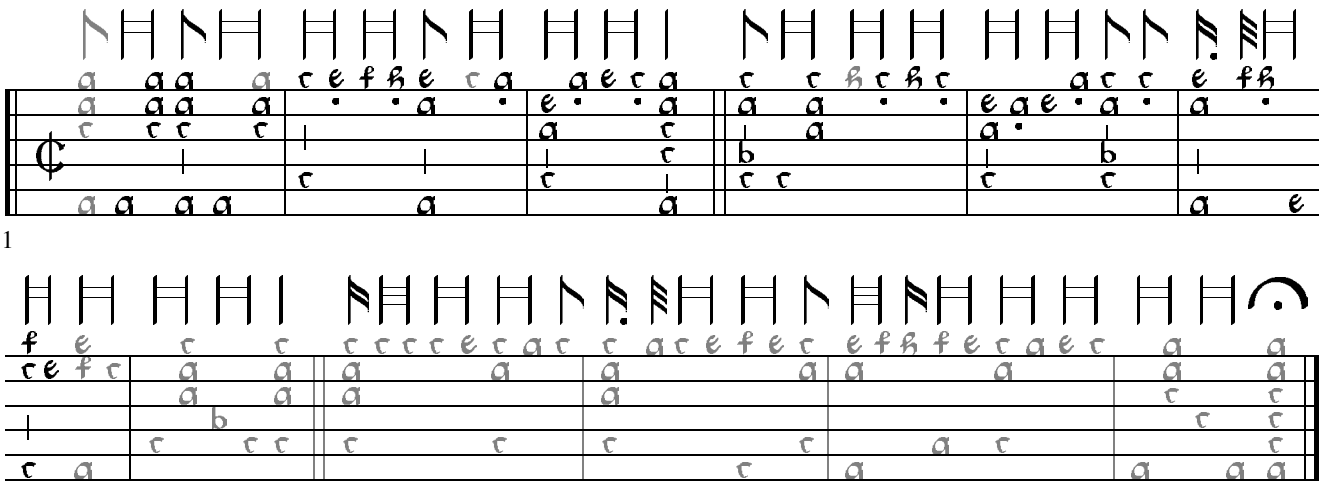


27

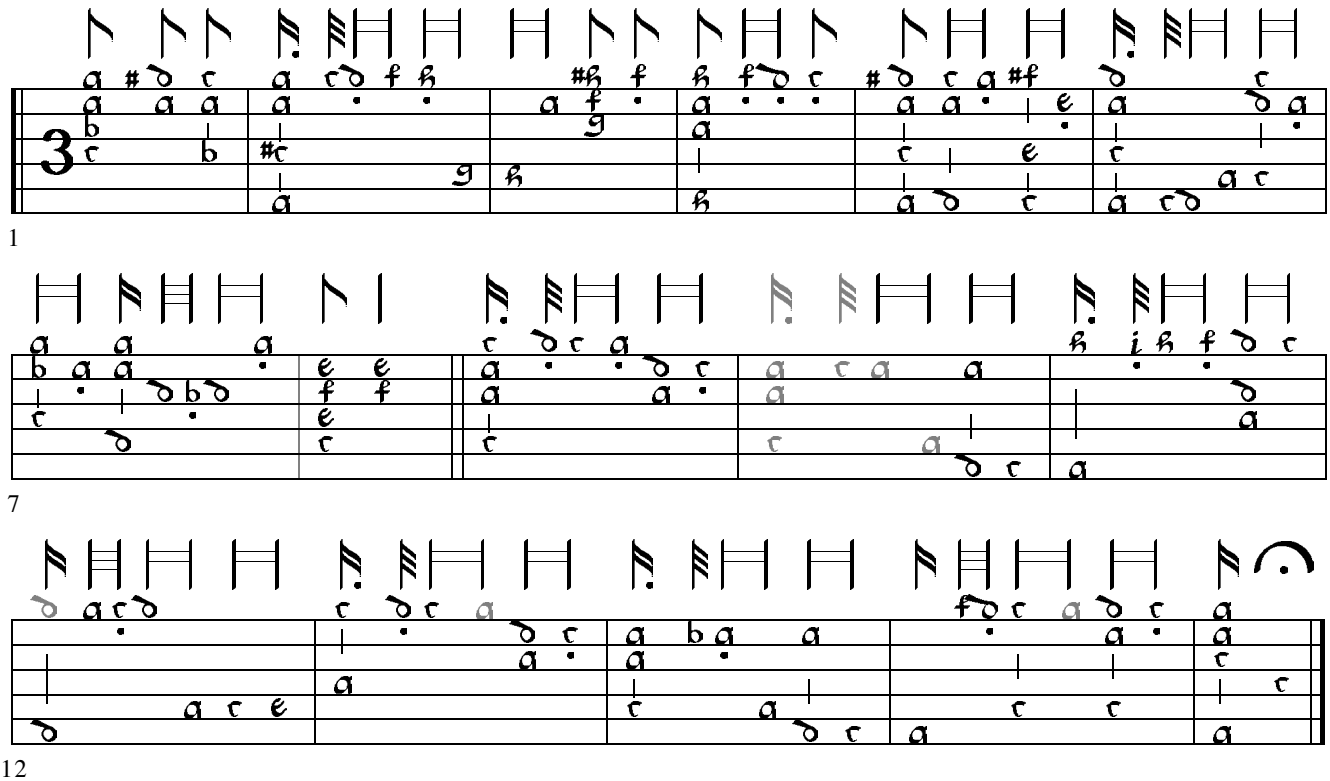
5. Dowlandes Lacrimae - AB16C17 GB-Cu Add.2764(2), ff. 5v-6r



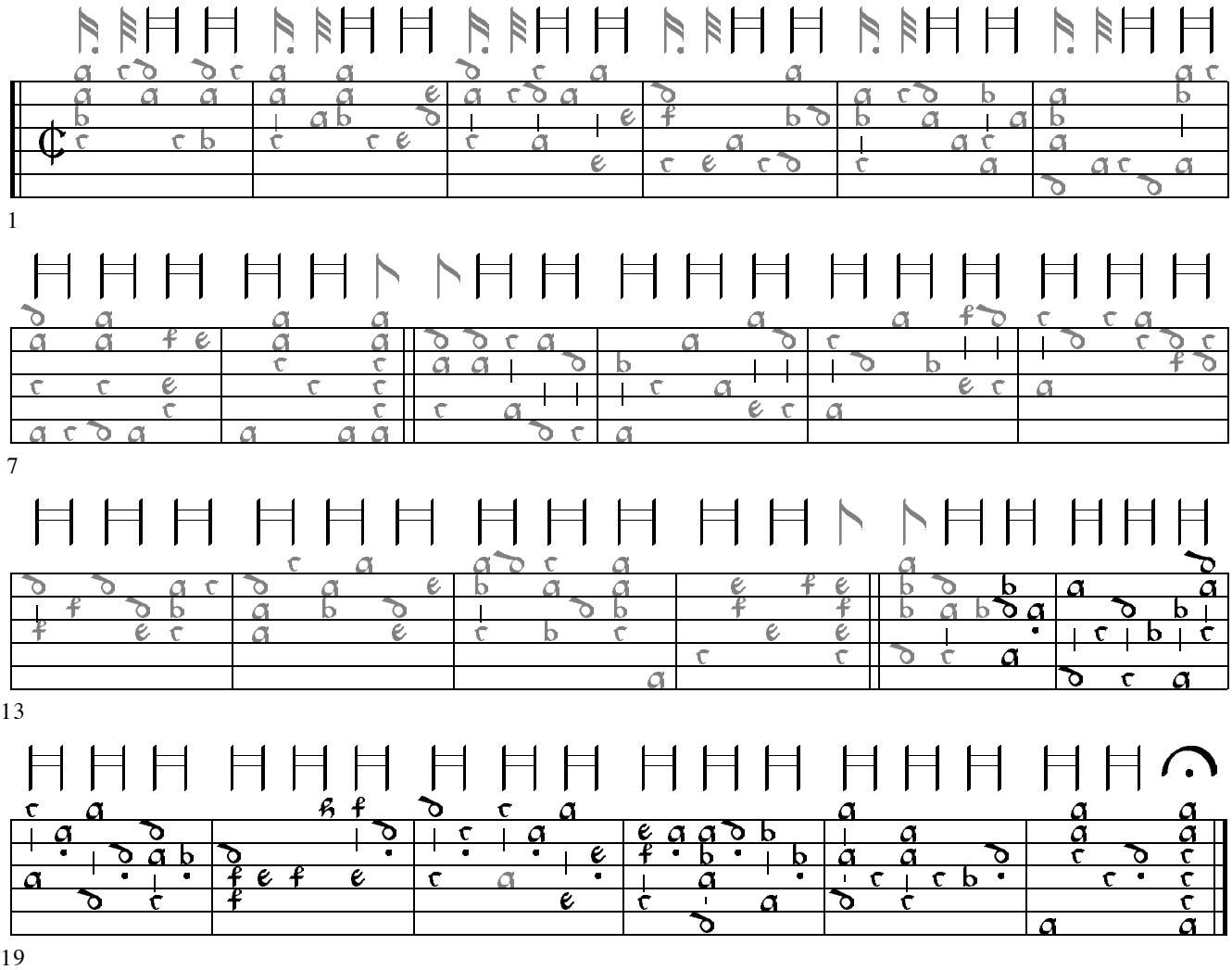
6. (Mrs Whites Choice or Thing John Dowland) - A3BC4 GB-Cu Add.2764(2), f. 6r



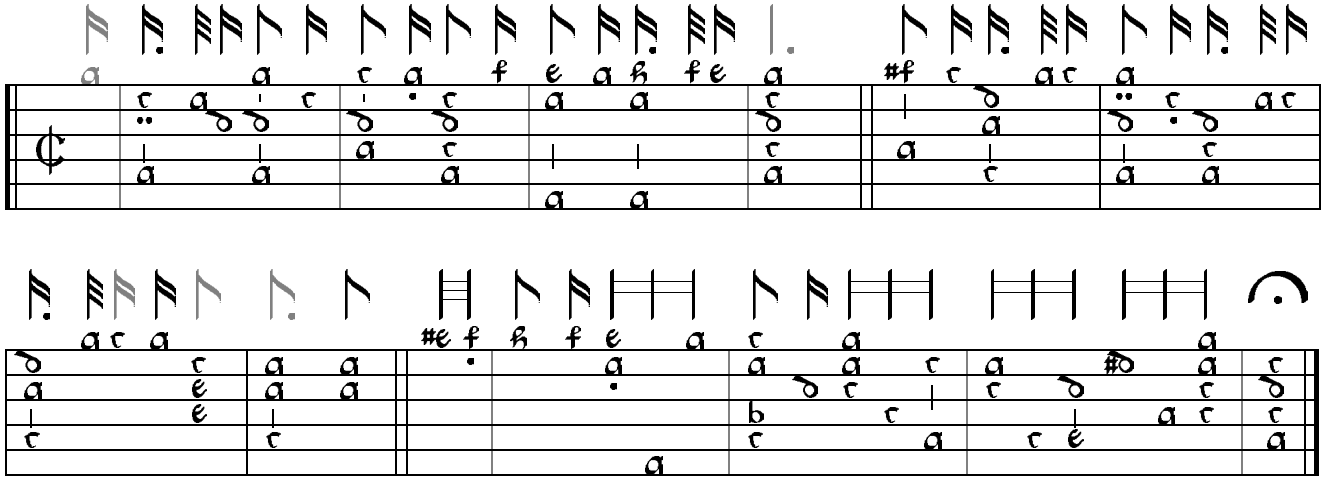
7. Capit(ain) Candische his Galy(ard John Dowland) - AB8 GB-Cu Add.2674(2), f. 6v



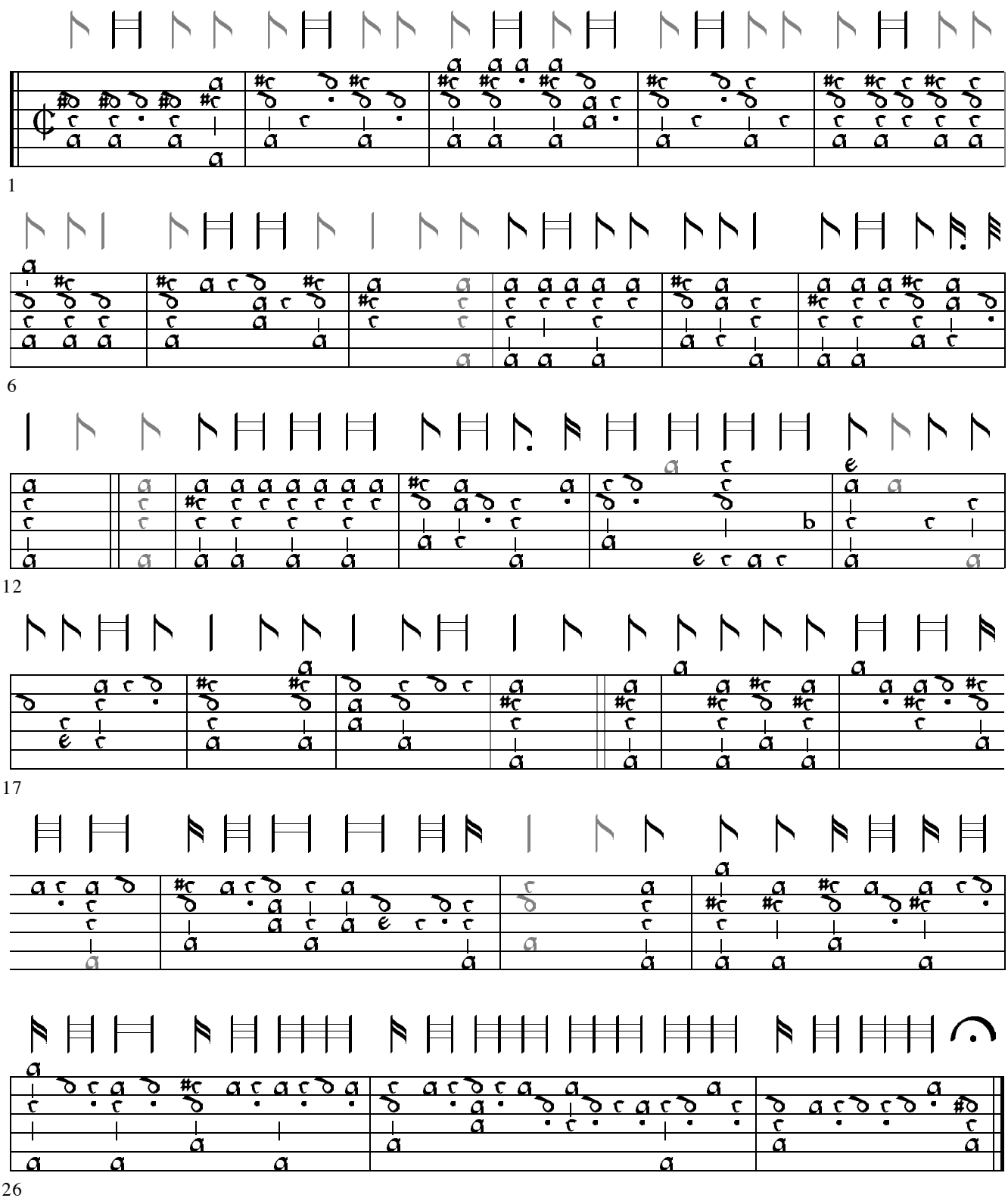
8. (Galliard) - ABC8 GB-Cu Add.2764(2), f. 7r



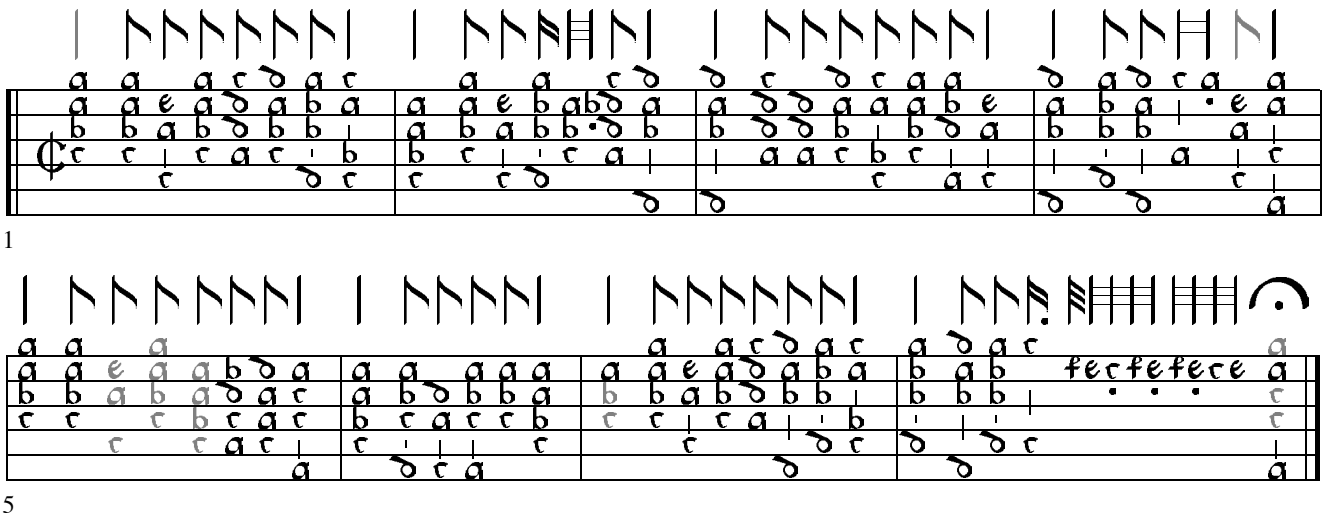
9. (A Toy Francis Cutting) - ABC4 GB-Cu Add.2764(2), f. 7r



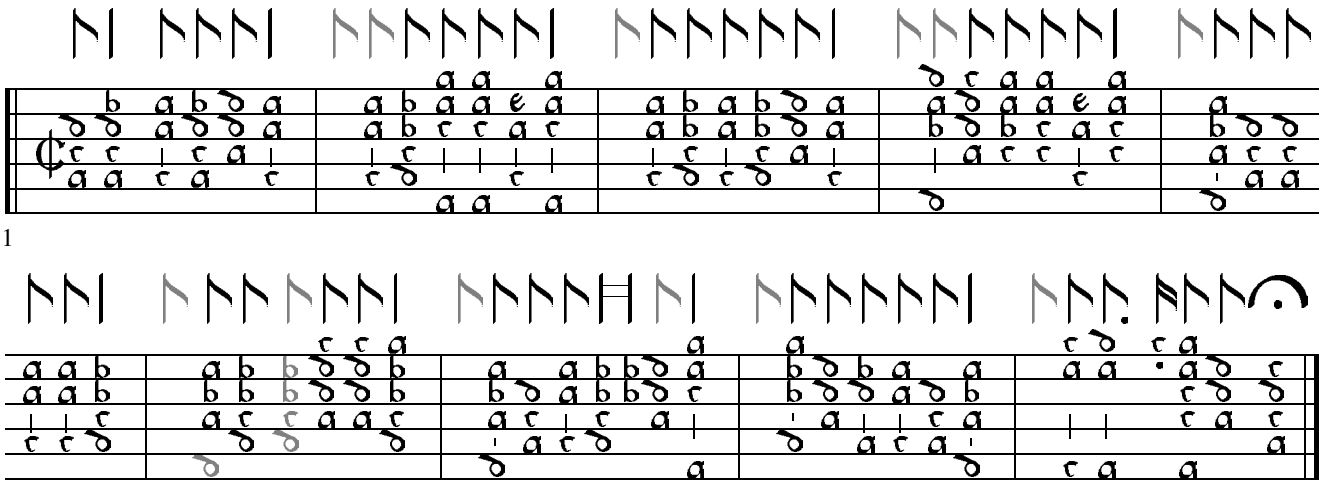
10. (The Earl of Oxfords March) - A12BC8 GB-Cu Add.2764(2), f. 7v-8r



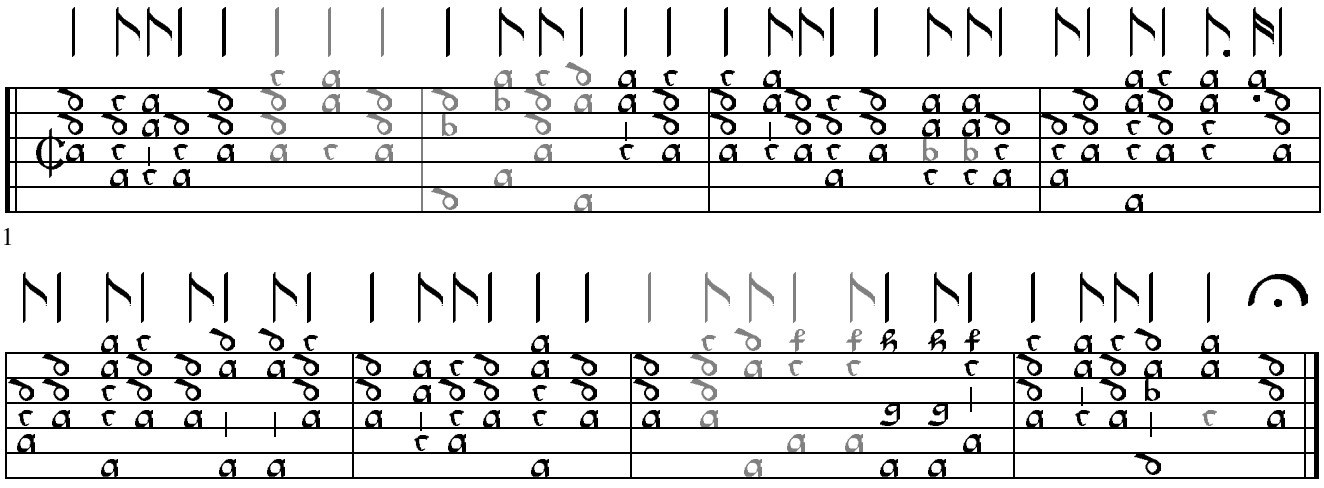
11. (Veni Creator - Come Holy Ghost) - A8 GB-Cu Add.2764(2), f. 8r



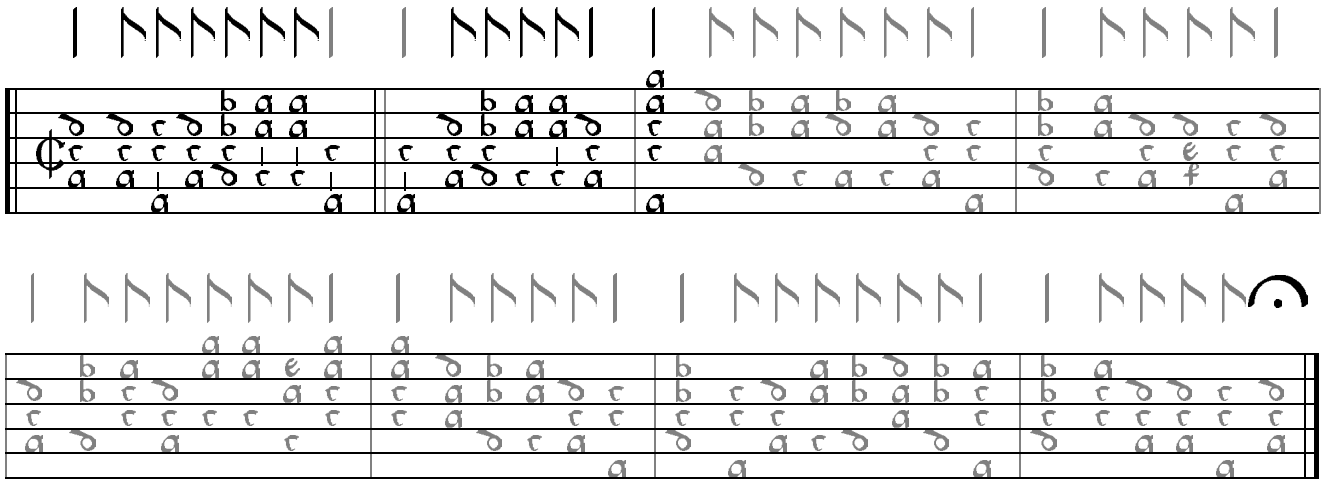
12. Where righteousness (doth say) - A9 GB-Cu Add.2764(2), f. 8v



13. When as we sat in Babilon - A8 GB-Cu Add.2764(2), f. 8v



14. (O God my strength and fortitude) - A3B4 GB-Cu Add.2764(2), f. 8v



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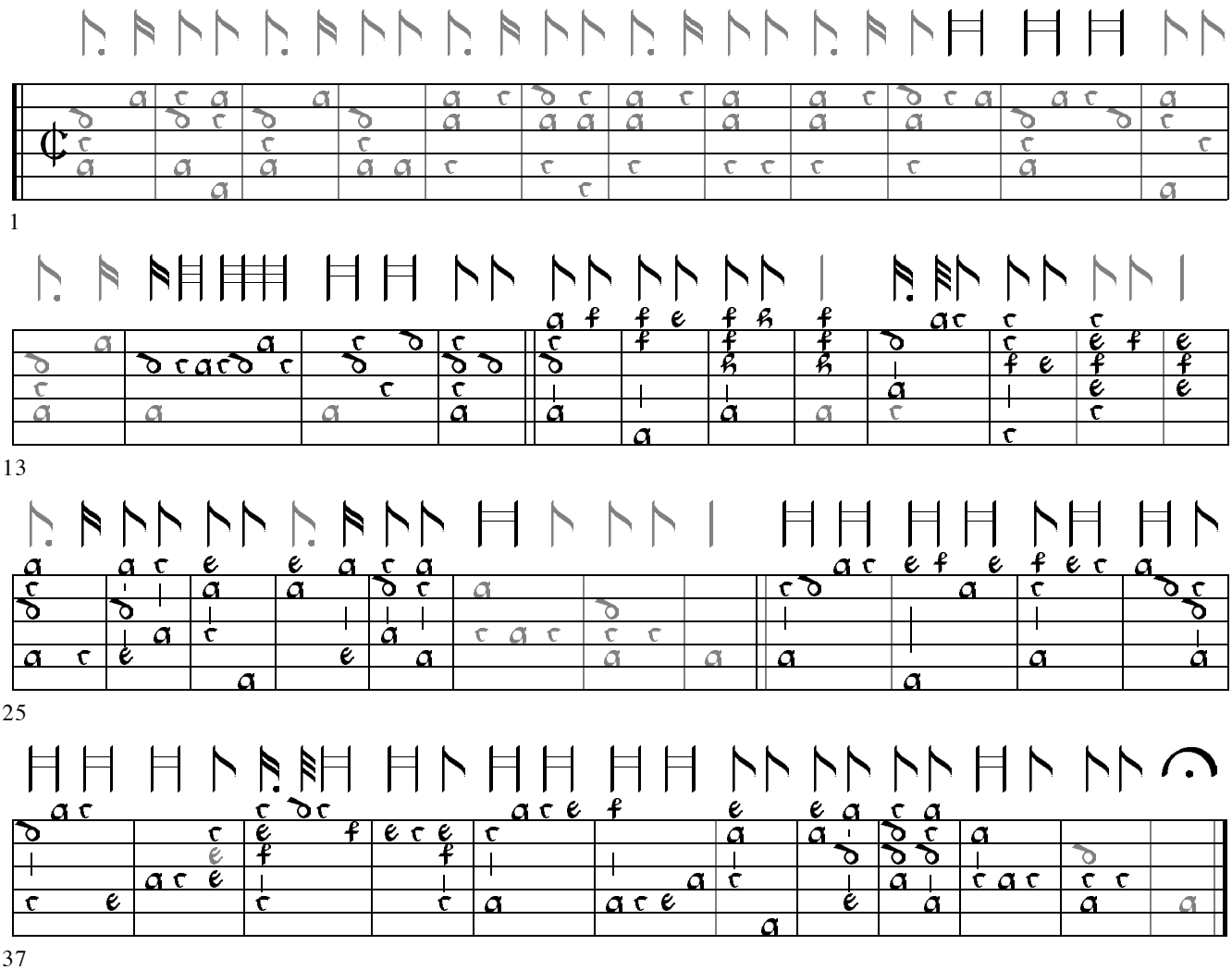
16. (Go from my window) - duet or consort part? AAA16 GB-Cu Add.2764(2), f. 9v



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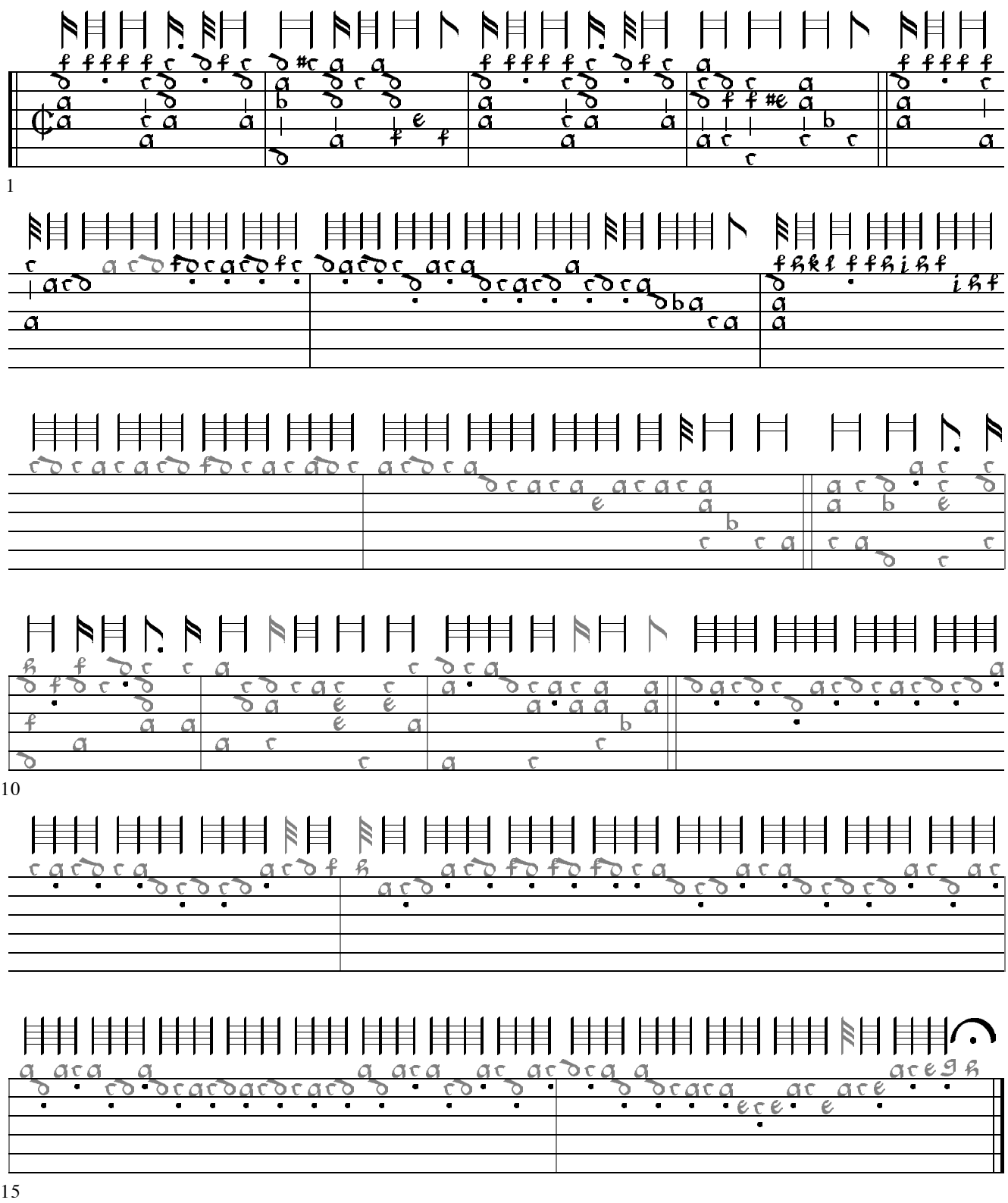
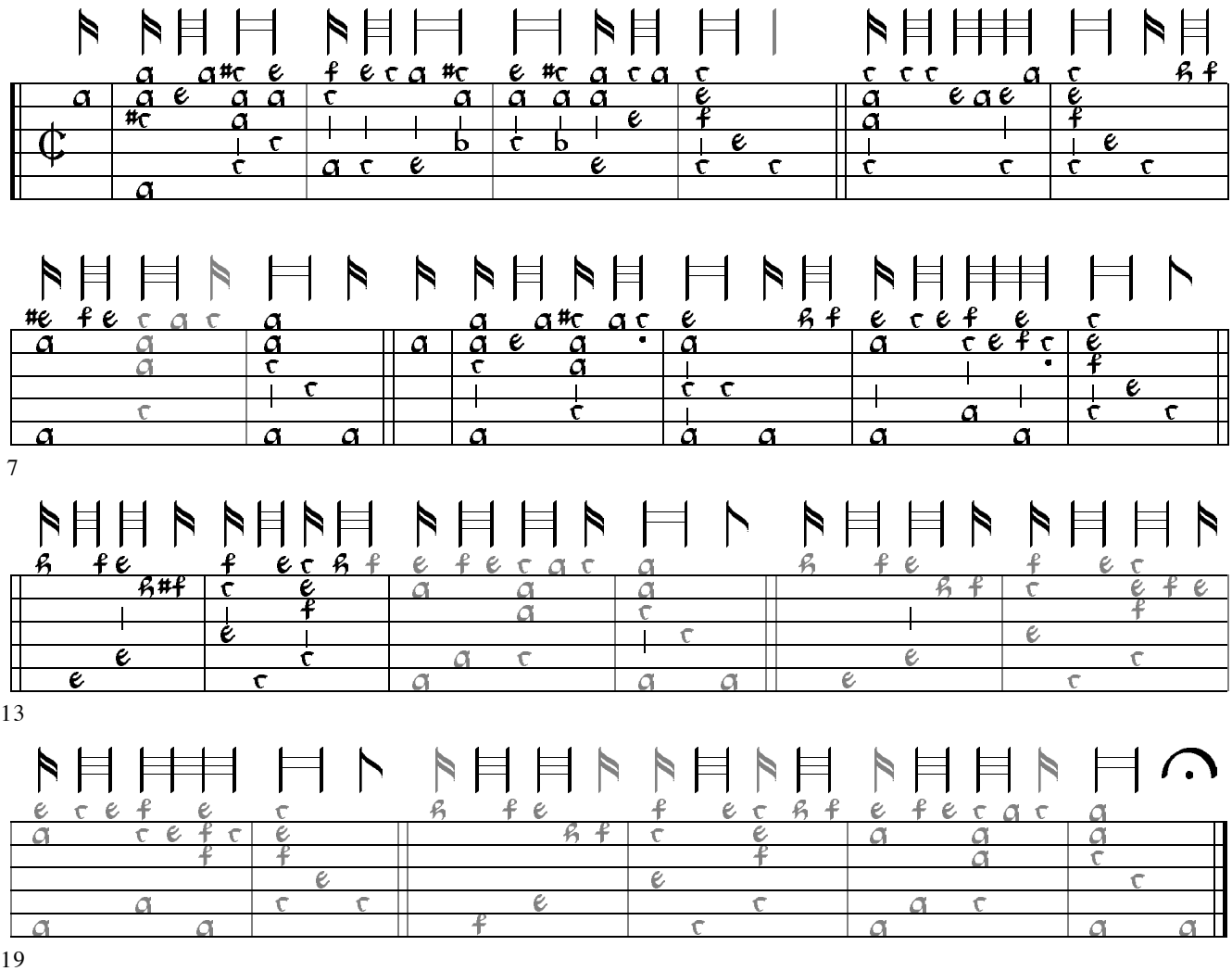
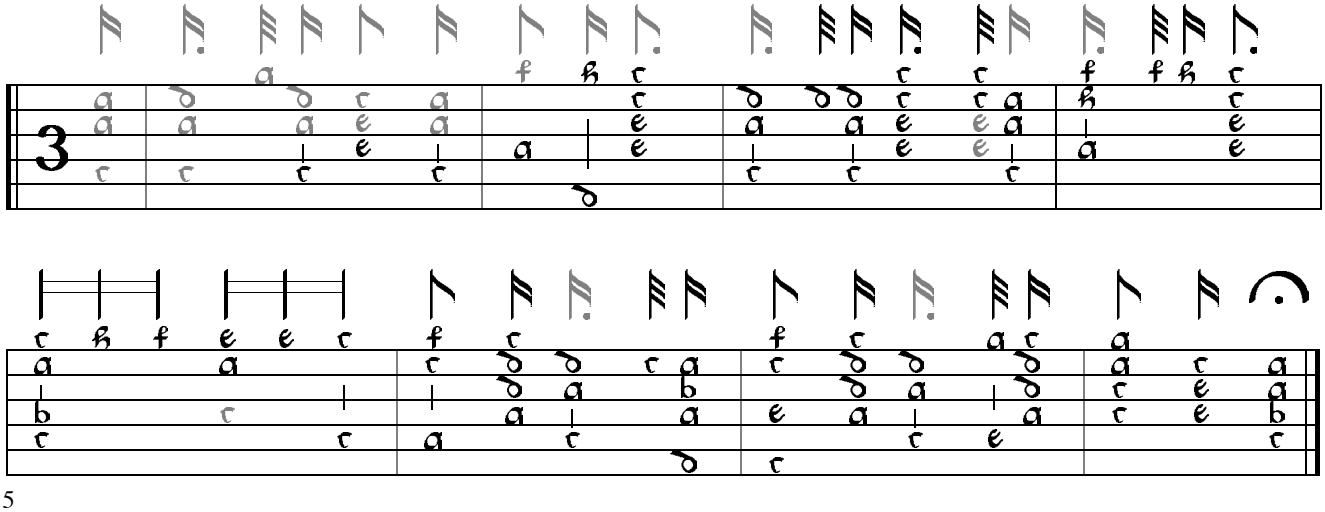
17. (Sir John Smiths Almaine - John Dowland AABB4 GB-Cu Add.2764(2), f. 10r



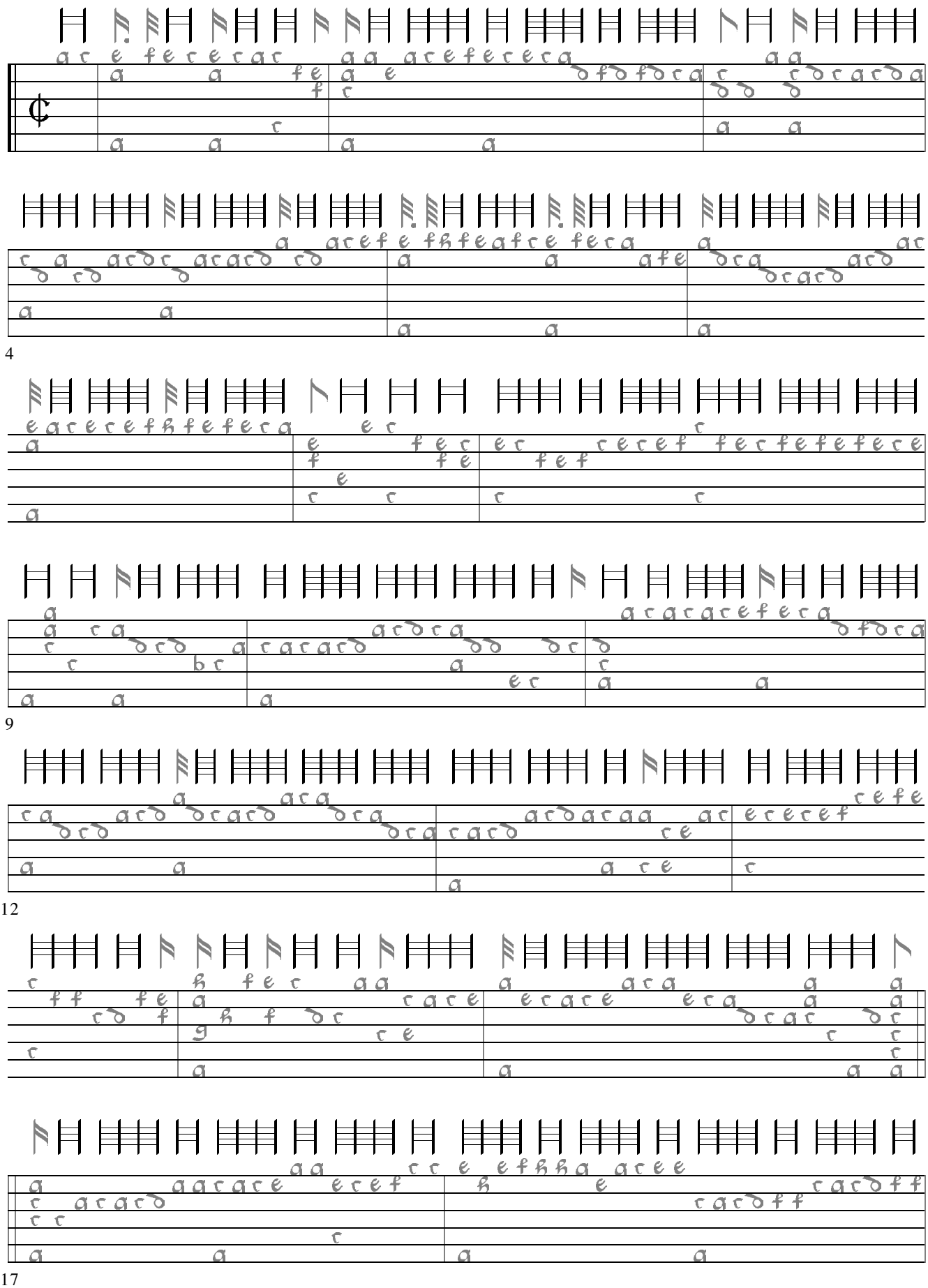
18. (Lady Leightons Almaine John Dowland) - ABCDED4 GB-Cu Add.2764(2), f. 10v

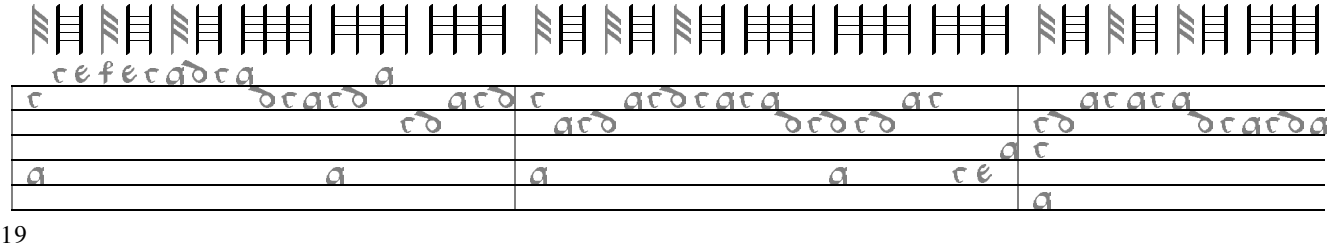


22. (Robin) - A8 GB-Cu Add.2764(2), f. 12r



19. Quadro Pavin Treble - John Johnson A16? GB-Cu Add.2764(2), ff. 11v-11r





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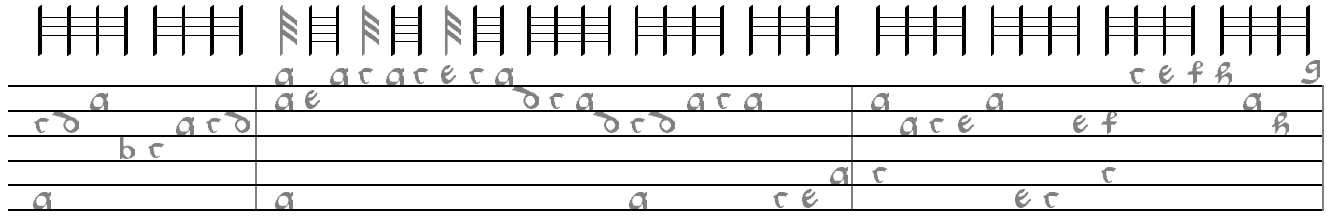

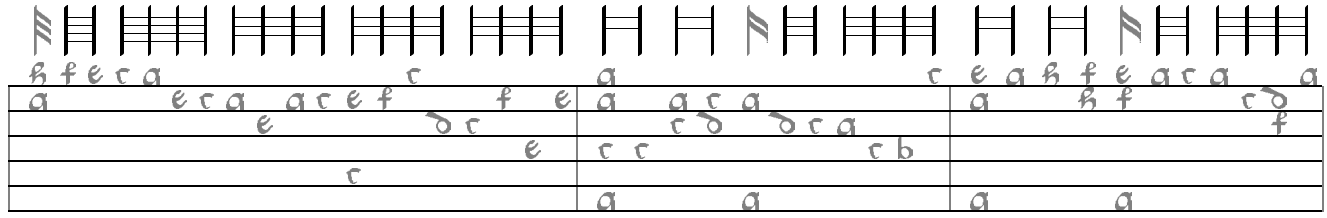

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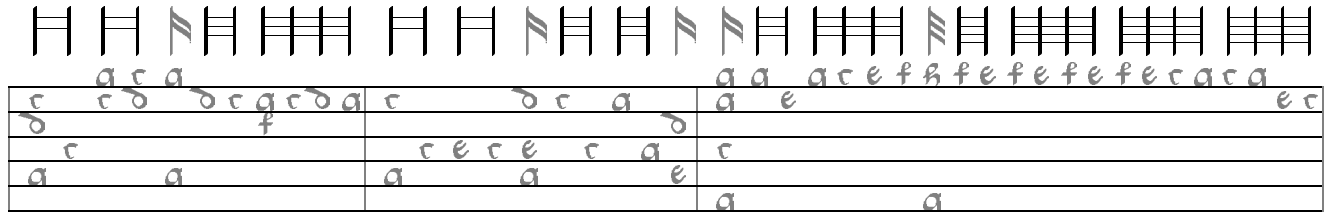

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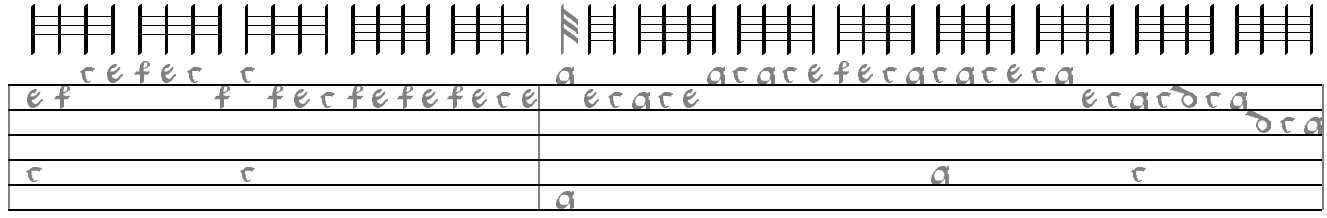

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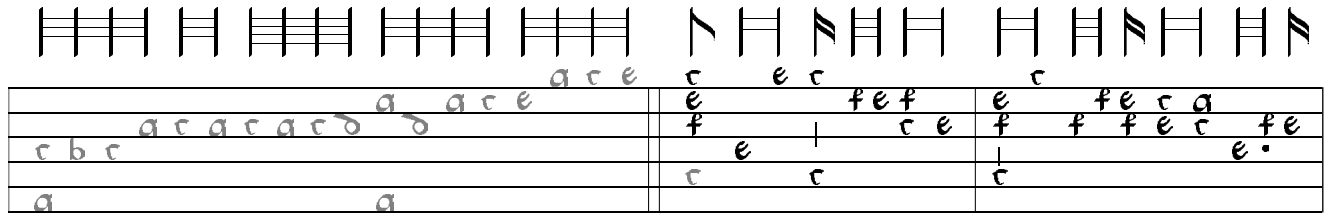

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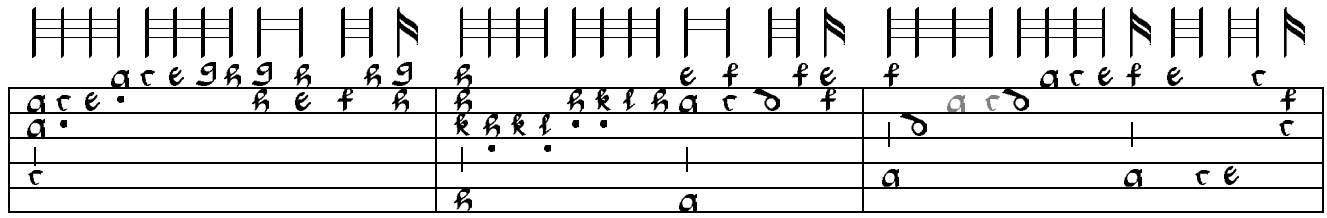

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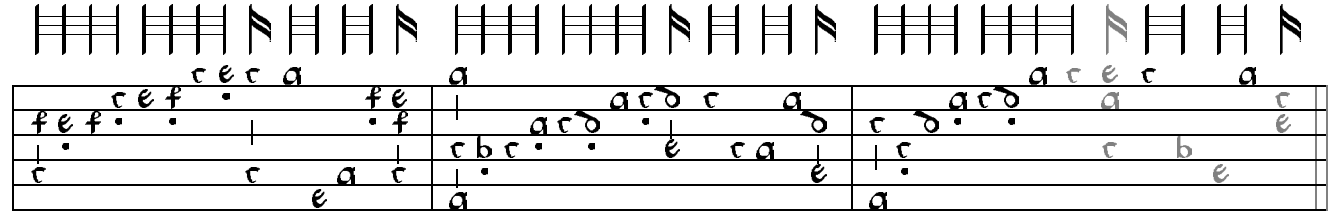

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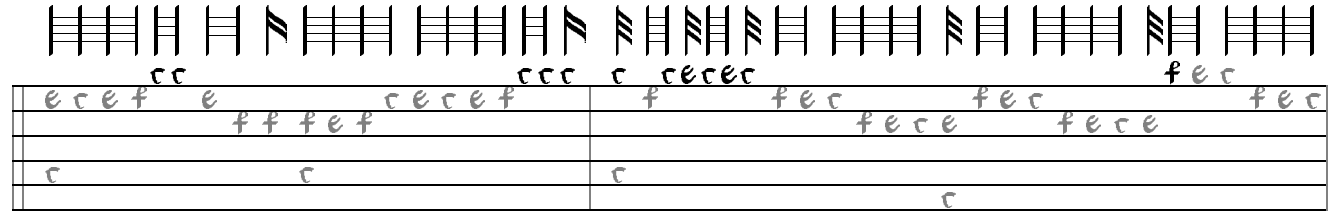

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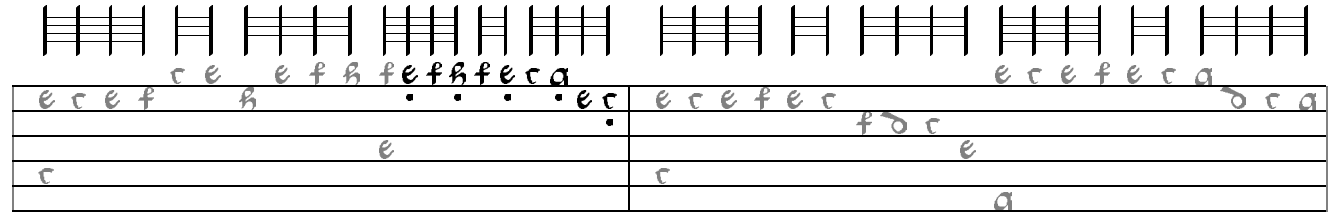
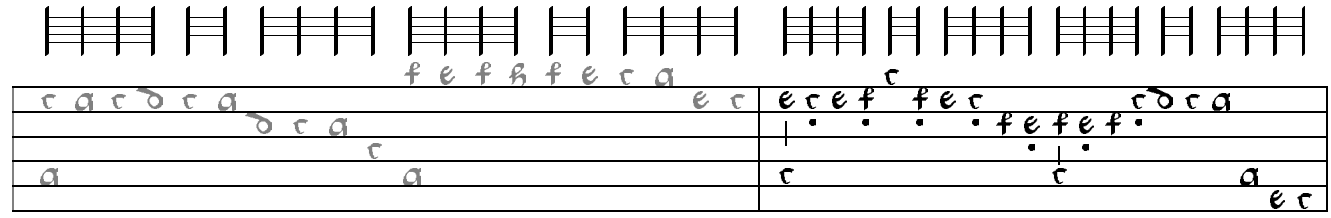


43



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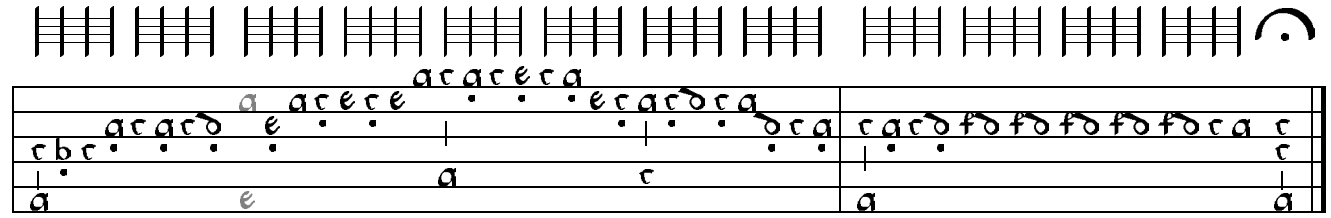
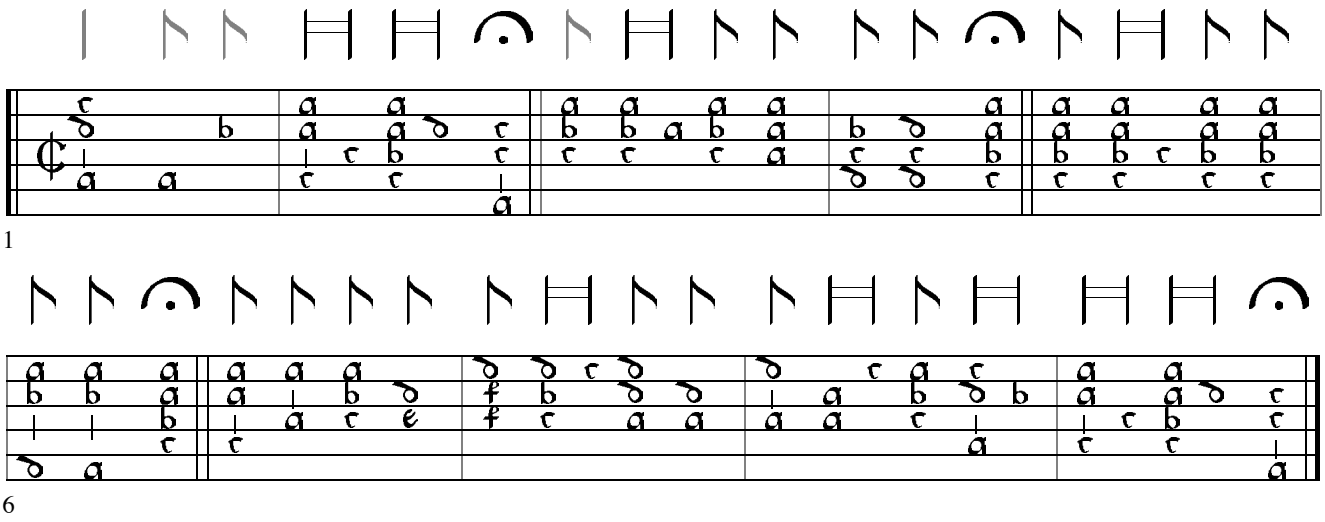
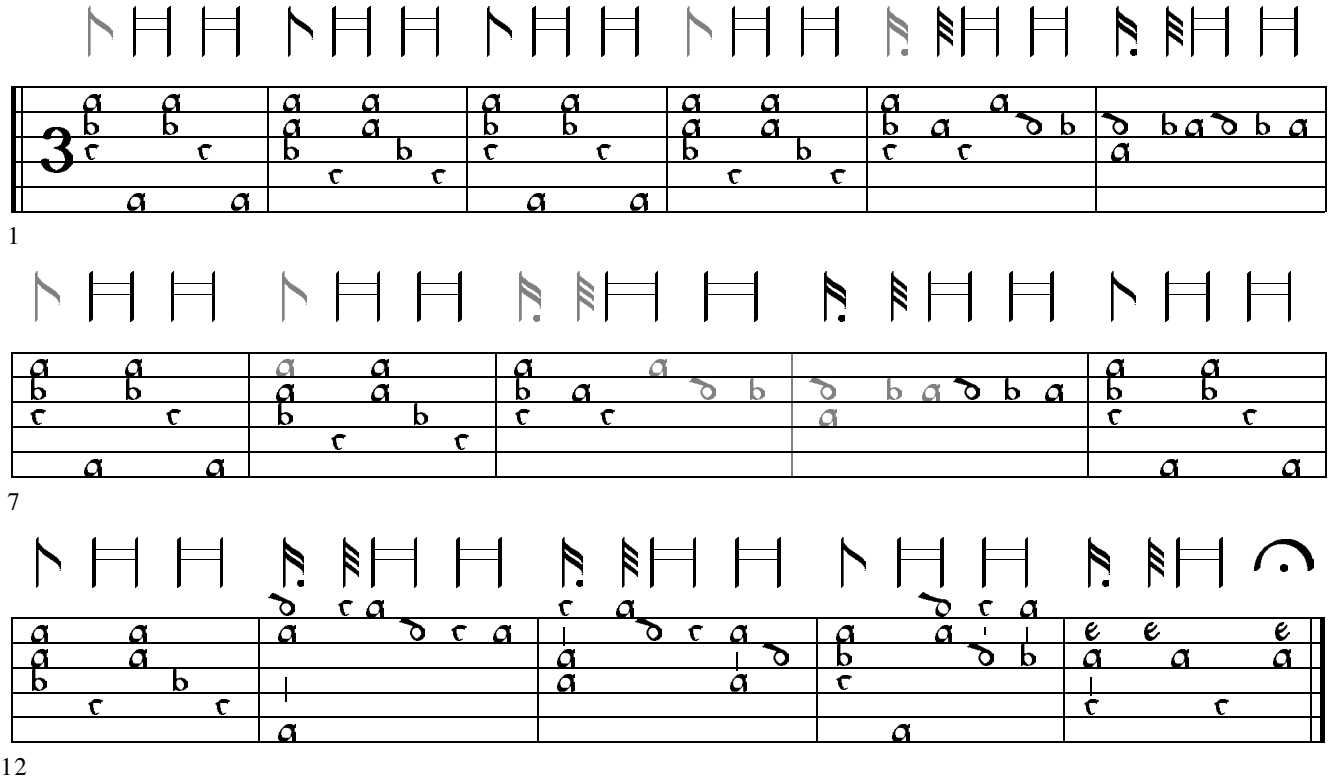


47

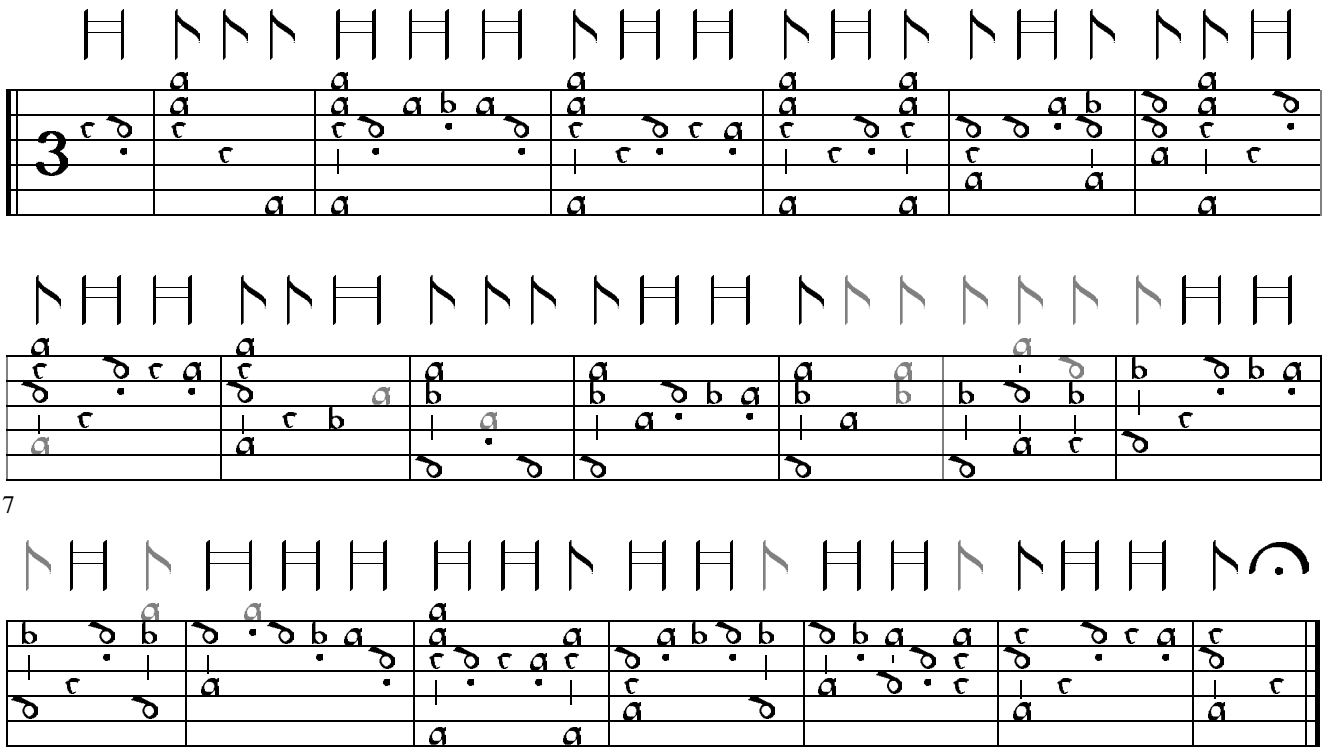
20. (Psalm) - ABC2D4 GB-Cu Add.2764(2), f. 12r



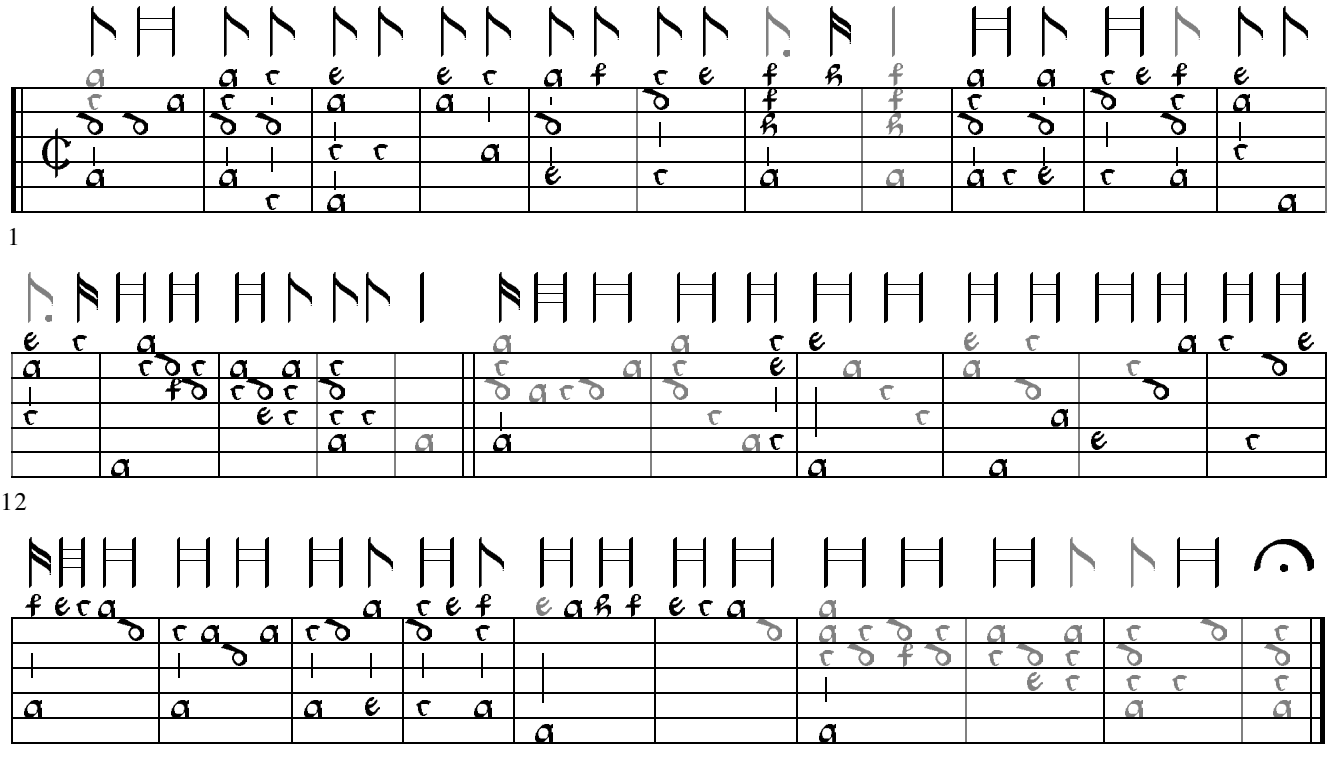
21. Lo(ve) what it is to love - A16 GB-Cu Add.2764(2), f. 12r



23. Chy passa - A20 GB-Cu Add.2764(2), f. 12v



24. (Mounsieurs Almaine) - duet part AB16 GB-Cu Add.2764(2), f. 12v



Commentary to music in Lute News 148: AH2a. 12/1 - minim instead of dotted minim; 46/4 - c1 present in online BNF facsimile but absent in Minkoff facsile of same copy!; 63/1 - c5 absent; 70/1-3 bar absent [added from D9]. **AH2b.** 5/4-8 - 4 crotchets minim instead of minim 4 crotchets; 10/9 - crotchet instead of minim; 15/1-16/4 - crotchets absent; 15-16, 24-25, 33-34 - bar lines absent; 27/3 - e3 added; 29/3 - g5 instead of g4; 33/5 - a5 absent; 34/1 - c5 absent; 37/6 - c5 crossed out; 41/5 - e1 instead of f1. **AH3a.** no change. **AH3b.** grid rhythm signs added incompletely - rhythm signs omitted in 8/1-2, 12-14, 18/1 to 19/3, 20, 24-27, 29/2 to 31/7, 34-40, 43; 5/1 - crotchet instead of minim; 19/1 - a4 absent; 22/5 - a6 instead of a5; 22/7 - c5 instead of c4; 37-38 - bar line absent; 41/7 - f1 absent; 42/8 - b3 instead of b2. **AH4a.** 7/1 - d3 instead of d2; 14/4 - c4 instead of c3. **AH4b.** transcribed from bandora; 26/1 - a4 crossed out; 27/1 - d2 crossed out; 30/5 - a5 instead of a6; 37-38, 56-57, 73-74, 99-100 - bar lines absent; 50/2 - scribe changed d1 to f1; 103/8-9 - bar line added; 106/5-6 - b2 & e3a4 vertically instead of horizontally aligned. **AH12a.** 3/8 - d2 instead of d3; 4/1 - a7 below a6 to right instead; 6/7 - c2 instead of e2; 8/8-9 - minims absent; 14/7 - g2 instead of h2; 15-16, 19-20, 21-22 - bar lines absent; 16/15-18 - crotchets instead of quavers; 18/2 - g1 instead of g3; 21/1-5 - 3 crotchets h1f3f3d6-d2-d1 2 quavers a4-c1 absent; 22/5 - d2 instead of i2; 23/7, 26/8 - a7 instead of a8. **AH12b.** 3/8 - d2 instead of d3; 4/1 - a7 absent; 4/5 - d6 absent; 8/1 - c6 instead of a6; 12-13 - bar line absent; 15/2 - a3 instead of a2; 16/7 - a2 instead of d2; 16/15 - quaver displaced a note to the left; 22/1 - h3 added; 23/7, 26/8 - a7 instead of a8; 27/1-3 - quaver 2 semiquavers instead of crochet 2 quavers. **AH12c.** 10/5 - c3 instead of c4; 23/2-5 - 4 crotchets a2-a1b3-d3-c1d2a3c5 absent substituted from Dd.2.11; between 33-34 - additional 2 bars in Dd.2.11 and Herbert [dotted minim d1b2c4d5 5 crotchets d2d4-d1b3d5-b2c4-b1d3-d2d4]; 28/1 - d4 instead of d5; 35/4 - a3 absent; 40/4 - b2 washed out; 48/1 - c4 absent; 48 - bar duplicated and crossed out; 49/3 - d1 instead of a1. **AH23a.** 1/1 - c4 instead of a4; 1/3 - d3 instead of a3; 2/6 - minim displaced a note to the left and b1 absent; 3/5 - b6 instead of b7; 3/6-7 - quavers instead of crotchets; 4/1 - c7 instead of c8; 4/7, 11/3, 11/ 8, 24/6, 27/2, 27/8, 28/1 - a7 instead of a8; 6/1-3 - quaver 2 semiquavers instead of crotchet 2 quavers; 6/8 - c2d3 instead of a2c3; 9-10 - bar line absent; 14/8 - g2 instead of c2; 19/8-10 - minim 2 crotchets instead of 2 crotchets minim. **AH23b.** copied for 6-course lute then amended by the scribe adding 7th-course and some but not all upper octave bass notes crossed out [in grey here to be played as alternatives on a 6-course lute]; 1/1 - c5 crossed out; 14/12-14 - scribe changed crotchet to minim and crossed out the 2 quavers b4-c4; 15/10 - e3 instead of d3; 18-19, 23-24, 34-35 - bar lines absent; 28/6, 40/3, 42/1 - a4 crossed out; 28/8 - scribe changed c2 to d2; 32/8-10 - 2 quavers crotchet instead of crotchet 2 quavers; 36/5-6 - a5-a4 instead of a6-d7; 40/7 - scribed changed b2 to a2; 47/between 3-4 - h1 overwritten with f1 crossed out. **AH24.** 13/5-6 - c1-d1 instead of d1-c1. **AH25.** 6/1, 33/5 - crotchet instead of dotted crotchet; 7/1 - e5 added; 8/1 - e5 washed out; 24/3-4 - c1 and a5 vertically instead of horizontally aligned; 30/1 - d3 and d2-c5 horizontally instead of vertically aligned; 41/1 - a3 instead of c3; 41/3, 45/3 - quavers instead of crotchets; 48/1 - a3 instead of a4. **AH48.** barred in 6 instead of 3 minims; 9/3 - a6 instead of d6; 12-13, 24-25, 48-49 - double bar lines absent; 31/3 - a6 absent; 38/1 - minim instead of dotted minim. **AH49a.** German tablature; 12/2 - semibreve absent; 15/5 - c1 crossed out; 20/2 - a8 instead of a7. **AH49b.** 12-13 - double bar line absent. **AH50a.** 3/3 - a7 instead of a6; 4-5 to 6-7, 8-9 to 10-11 - bar lines absent, original bar lines at 5/2-3, 6/3-4, 7/2-3, 9/1-2 & 10/2-3; 7/2 - a6 instead of a7; 8/1 - semibreve instead of minim; 8/2 - crotchet c4 absent; 8/3-4 - crotchets instead of quavers; 9/2 - crotchet c6 absent; 11/2-3 - 2 crotchets a7-d1d2f3d6 absent; 11/4 - d2a3a4a7 instead of c1d2d3a7; 13/1 - d4 instead of a4; 13/8 - minim instead of crotchet. **AH50b.** 11/1 - quaver instead of crotchet. **AH50c.** 5-6, 14-15, 23-24 - bar lines absent; 22/4 - a1 absent; 23/2 - f2 instead of e2; 25/2 - scribe changed a6 to e6. **AH52a.** 11/5 - c4 crossed out. **AH52b.** 6-7, 12-13 - bar lines absent; 15/5 - a3 instead of a4. **AH52c.** 8/1-8, 18/2-8 - rhythm signs absent; 17/3 - a4 instead of c4. **AH52d.** 4/1-4 - quaver crotchet quaver instead of dotted crotchet quaver 2 crotchets; 7/1 - quaver instead of crotchet; 8/3 - crotchet absent; 8/4 - crotchet a1c2d3a5 absent; 15/1-8 - semiquavers instead of quavers. **AH52e.** 3/1 - dotted minim instead of minim; 3/2 to 4/1 - 2 minims d3-c4 absent; 33-34 - bar line absent; 34/3 - d3 instead of d2; 39/1-2 - 2 crotchets instead of 2 minims; 40/1 - minim a3 absent; 41 - bar omitted and copied at end of previous stave, position indicated by '+'. **AH52f.** 2/6-7 - quavers absent; 3/1-3 - 2 crotchets quaver instead of 2 quavers crotchet; 3/between 5-6 - a2 added; 4/1-6, 16/1-6 - rhythm signs absent; 7/2-7 - seiquavers instead of quavers; 10/6-7 - minims instead of crotchets; 12/3 - minim absent; 13/1 - crotchet instead of dotted crotchet. **AH52g.** 9/6 - crotchet c1d2d3a4 absent; 10/1 - quaver instead of dotted quaver. **AH52app.** rhythm signs absent. **AH71a.** bar lines editorial (original bar lines at 2/1-2, 4-5, 8-9, 12-13, 14/1-2, 15-16, 17-18, 19-20, 21-22, 23-24, 25-26, 28-29 & 30/1-2; common time signatures before bars 1, 13 & 20 and triple time signatures before bars 9 & 16; 3 - bar absent; 4/1-2, 20/4, 22/4 to 23/2, 24/1, 24/3 to 25/2, 31/1-2 - crotchets instead of minims; 6/2-3 - 2 minims d6-a5 absent; 7/2-5 - quavers instead of crotchets; 9/1 to 12/3 & 15/1-2 - minims absent; 13/4 - c1 instead of c2; 19/2 - a5 instead of a4; 20/1-2 - dotted crotchet quaver instead of minim crotchet; 21/1-2 - dotted crotchet quaver instead of dotted minim crotchet; 22/1-4 - dotted crotchet quaver 2 crotchets instead of minim 2 crotchets minim; 25/2, 27/2 - a4 instead of a5; 26/1-2 - quavers instead of minims; 27/1 - 2 minim a1c2d3 absent. **AH71b.** 17-18 - bar line absent; 40-41 are copied at the end and suggest a varied repeat of strain B, reconstruced here. **App 1.** bar lines absent; 40/2 - d6 instead of a6; 47/1 - b2 added & d5 instead of d6; 56/1 - e5 instead of e6.

Additional commentary, for Add.2764(2) reconstruction in LZ148: conjectures tablature missing due to damaged or lost pages reconstructed and highlighted in grey from the closest concordant sources or reconstructed freely when no other source available; the following additional editorial changes are listed below and also highlighted in grey the tablature: **1.** barred in 4 minims per bar except bar lines added at 7-8, 11-12, 13-14, 17-18, 19-20, 21-22, 23-24, 25-26, 29-30, 31-32; 13/1 - a5 instead of a6; 33/5 - d3 instead of a3; 39-40 - bar line crossed out. **2.** reconstruction based on GB-Lam 601, f. 9r *Packtkintonns galliard*; 10/1-7 - crotchet a2c3a6 6 quavers d2-b2-a2-d3-c3 omitted by scribe; 46/3 - minim instead of crotchet; 52/1 - scribe omitted c2d3c4a5. **3.** reconstructed based on IRL-Dm Z3.2.13, pp. 270-271 untitled; 2/1 - b2a5 instead of a2a6; 11/5-6 - a1 crossed out; 15/9 - a5 instead of a6; 15/16-17, 24/2-3 - double bar lines absent; 15-16 - double instead of single bar line; 17 - bar omitted; 19/1-2, 24/1-2 - minim instead of semibreve minim rest; 21/1 - minim instead of dotted minim; 25/8 - a6 absent; 29/11 to 34/2 - rhythm signs present but tablature below missing; 45/2 - crotchet b1 absent; 45/3 - crotchet instead of minim and d2 instead of a2; 45/4 - minim a6 absent; 46-47 - bar line displaced 4 notes to the left; 47/1 - c5 absent; 47-48 - bar line displaced 8 notes to the left; 48/1-5 - minim b2b3c4d5 instead of 4 crotchets b2b3c4d5-d3-b3-a3 minim c4; 48-49, 55-56 - bar lines absent; 57/3-4, 58/3-4, 59/3-4 - bar lines added; 59 - followed by a stave of rhythm signs not included here as do not match the concordant sources including the one one used for reconstruction. **4.** reconstruction based on IRL-Dtc 410/I, p. 89 *the earle of oxfordes gailiard*; bars 12-19 - omitted by scribe?. **5.** reconstructed based on GB-Lbl Hirsch 1353, f. 11v untitled; 8/1, 31/1, 48/1 - crotchets instead of dotted crotchets; 13/3-4 - a5-a4 instead of a4-a3; 19/6 - d3 instead of f3; 28/1 - d3 instead of a3; 44/1 - c1 instead of e1; 46/2-3 - bar line added; 49/3 - minim with fermata above double bar line instead of fermata. **6.** reconstructed based on GB-Cu Dd.2.11, f. 63v *W. Thinge*; 6/1 - crotchet instead of dotted crotchet; 6/6 to 11/5 - rhythm signs present but tablature below missing.**7.** reconstructed based on GB-Lbl M.1353 (Hirsch), f. 11v untitled; 4/2-3 - quavers instead of crotchets; 7-8 bar line absent. **8.** reconstructed based on IRL-DmZ3.2.13, p. 386 *galliard Alfonsus*; rhythm signs above the staveof tablature missing; 21/3 - a5 instead of a4. **9.** 1-2 to 3-4, 8-9 to 11-12 - bar lines displaced 3 crotchets to the left; 4/1 - minim instead of dotted semibreve; 7/5 - crotchet instead of minim; 8/1 - minim instead of dotted minim; 8/4 - crotchet instead of quaver. **10.** 1/1 to 8/1 - tablature present but rhythm signs missing; 12/2-3 - minim rest minim a2c3c4a6; 19-20 - bar line absent; 20/2-3 - double bar line absent. **11.** reconstructed based on Richard Allison *Psalmes* 1599, sigs. A4v-B1r *Veni Creator: Come holy Ghost eternall God* - mixed consort and voices; 4-6 - crotchet instead of minim. **12.** reconstructed based on Richard Allison *Psalmes* 1599, sigs. D4v-E1r *The complaint of a Sinner Where righteousnes doth say* - mixed consort and voices; 2/1-2, 4/1-2 - semibreve instead of minim rest minim; 3/1, 5/1, 6/1, 7/1, 8/1, 9/1 - minim rests omitted by scribe; 7/7 - crotchet instead of minim. **13.** reconstructed based on Richard Allison, *Psalmes*, 1599, sigs. P4v-Q1r *Psalme 137: When as wee sat in Babilon* - mixed consort and voices; 3/6-7 - c4 instead of b4. **14.** reconstructed based on Richard Allison *Psalmes* 1599, sigs. F1v-F2r *Psalme 18: O God my stre*[n]*gth and fortitude* - mixed consort and voices; 1/8, 2/1 - minims instead of semibreves. **15.** reconstructed freely; 6/6 - b3 instead of b1. **16.** reconstructed based on NL-Lu 1666, p. 395 iv *Goe frou my Window*; 14/1, 20/1 - a5 absent; 15/1 - a4 instead of a5; 20/1 - minim instead of semibreve; 21/1 - c5 absent; 23/1-2 - crotchets instead of minims; 25/1, 28/1 - minims instead of dotted minims; 33-34, 42-43 - bar lines absent; 38/3 - c3 instead of e3; 47/1-2 - bar line added; followed by a stave of rhythm signs with tablature missing below probably indicating a continuation with one or more variations. **17.** reconstructed based on GB-Lbl Add.38539, f. 8v *Smythes Allmayne*; 5/6 to 10/7 - rhythm signs present but tablature below missing. **18.** reconstructed based on GB-Cu Dd.2.11, f. 48r

Allmaine J. Dowland; 1-2 to 3-4 - bar lines displaced 2 crotchets to the left; 16/1 to 21/3 - rhythm signs present but tablature below missing. **19.** 33/1 - c5 absent; 40/8 to 42/22 - rhythm signs present but tablature below missing (except the top of a few on the first course); 44-45 - 2 bars omitted by scribe. **20.** 1/1 - semibreve absent; 1/2-3 - crotchets instead of minims; 1-2, 3-4, 5-6 - bar lines absent; 2-3, 6-7 - single instead of double bar line; 5/2-3 - minims instead of crotchets; 8/2-3 - crotchets absent. **21.** no additional editorial changes. **22.** reconstructed based on IRL-Dtc 408 II, p. 113 *Robin hood is to the greenwood gone*; 1/3-4, 2/2-3, 3/3-4 - bar line added; 2/3 - minim instead of dotted minim; 3/1, 4/1, 6/3, 7/3 - crotcher instead of dotted crotchets; 5-6, 6-7, 7-8 - bar lines absent; 8/3 - minim with fermata above double bar line instead of fermata. **23.** 6-7 - bar line absent; 7/1 - a6 instead of a5; 8/4 - a4 instead of a3; 9/2 - a3 instead of a4; 18/4-5 - bar line added. **24.** reconstructed freely; 5-6, 11-12, 14-15, 15-16, 20-21 - bar lines absent; 7/1, 12/1 - minims instead of dotted minims; 8 - bar absent; 10/1-3 - minim 2 crotchets instead of 2 crotchets minim; 12/1 - a3 crossed out; 16/1 - a4 instead of a5; 17/2-3 - crotchets instead of quavers; 21/2 - c2 instead of pale a1.