MUSIC SUPPLEMENT TO THE LUTEZINE TO LUTE NEWS 142 (JULY 2022): AUß TIEFFER NOTT SCHREI - SETTINGS OF QUADRO PAVAN AND GALLIARD - 20 BRANLES FROM THE THYSIUS LUTE BOOK

AUß TIEFFER NOTT SCHREI

'Aus tiefer Not schrei ich zu dir' is a hymn by Martin Luther published in the Erfurt *Enchiridion* in 1524. The first stanza is:

Aus tiefer Not schrei' ich zu dir,	Out of deep distress I cry out to you
Herr Gott, erhoer' mein Rufen,	Lord God, hear my call
Dein gnädig' Ohren kehr zu mir,	Your gracious ears turn to me,
Und meiner Bitt' sie öffnen!	And be open to my request!
Denn so du willst das sehen an,	Because if you want to see that
Was Sünd' und Unrecht ist getan,	what sin and injustice is done,
Wer kann, Herr, vor dir bleiben?	Who can, Lord, stay before you?

It is best known as the church cantata BWV 38 JS Bach composed in Leipzig for the 21st Sunday after Trinity and first performed on 29 October 1724. Ten instrumental settings for lute are known from the sixteenth century all in German tablature manuscripts and in several tonalities, and both Esias Reusners, father and son, included settings in their lute prints of 1645 and 1678.

A1. PL-Kj W510, f. 27r *Aus tieffer nott schrey ich zu dir herr gott erher mein ruff CN* 5
A2. D-B 40141, 101v-102r *Aus Tieffer Noth schrey ich Zue dir* 5
A3. DK-Kk Thott 4o.841, f. 145r iii *Aus tieffer nodt schrey ich zu dyr* 6
A4. D-B 40588, p. 6 *Vß tieffer nodt schrey ich zu dir* 6
A5. CH-Bu F.IX.70, p. 321 iv *V. Auß dieffer noth schrei* 6
A6. CH-Bu F.IX.23, f. 21v *Auß dieffer not* 7
A7. US-NHub osborn 31, ff. 17v-18r *Aus tieffer not schrey Ich zu dier Herr gott* 7
A8. D-B 40588, pp. 44-45 *Vß tiffer nodt* 8
A9. A-Lla 475, f. 91r *Auß tiefer noth schrey ich zu dir 34 D M Luther* 8
A10. CH-SAM 1, ff. 3v-4r *Vß diefer noth Tobias Sterneis* 9
A11. Reusner *Musicalischer Lust-Garten* 1645, p. 22 *Auß tieffer Noth schrey ich zu dir* 9
A12. Reusner *Hundert Geistliche Melodien* 1678, no. 59 *Aus tieffer noth schrej ich zu Dier* - 10-course baroque lute (dfedf) 139
Königsberg Gen. 2.150, no. 37 *Auss tieffer noth* - LOST
Agricola *Duo Libri Musices* 1561, sigs. L4r-L5r *Fuga unisonanspost Tempus unum. Aus tieffer Not schrei ich zu dir* - instrumental ensemble Zahn[1] 4437

QUADRO PAVANS AND GALLIARDS

Earlier English lute sources include many pavan and galliard settings titled Quadro or similar[2] (a title from Add.31392 illustrated left) as well as Passingmeasures[3], both English settings of descants on the two most frequently used Italian grounds, the passamezzo moderno and passamezzo antico, respectively. Their use probably reflects the influence of Italian musicians employed by Henry VIII at the Tudor court in the 1530s and lute settings are found in sources from the 1570s onwards during the development of the idiomatic style of English lute music. However, Thomas Morley suggests music based on Italian grounds had fallen out of fashion by the time he published *A Plaine and Easie Introduction to Practicall Musicke* in 1597, judged from his disparaging comments on the characteristic walking bass of music on grounds that: 'you sing you know not what, it should seeme you came latelie from a Barbers shop, where you had *Gregory Walker* - that name in derision they haue giuen this quadrant pauan, because it walketh amongst the Barbars and Fidlers, more common then any other'. However, in 'The preface to the Reader' in *The Citthaarn Schoole* published in the same year Anthony Holborne seems to acknowledge that they were still in vogue and he 'conioyned the most vsuall and familiar grounds of these our times, for confort or thine owne priuate selfe : together with some such other light fancies of vulgar tunes for variety as I could best call to memory : wherin happilie some men in the condition of their own nature may hould themselves better pleased then in things more worth'. The quadro pavan and galliard are named after the Italian 'passamezzo di B quadro' referring to the square shape of the natural sign that distinguishes the passamezzo moderno from the flat in the passamezzo antico or 'passamezzo per B molle'. Although called pavan, nearly all the English settings comprise an A strain set to the ground [chord sequence in scale degrees of I-IV-I-V-I-IV-I/V-I with two or four bars of each] followed by a B strain or reprise [the first half a peddle on the dominant, using scale degrees of V-V-V-V-IV-V-I-I]. It is remarkable that the Quadro settings all adhere to the same ground for the B strains (Q18, Q27 and Q29 lack B strains), with only a few minor harmonic variants. Precedents for the AB form can be found in a few Italian and other Continental settings of the passamezzo moderno that are followed by a reprise on the same ground as the 'English' Quadro B strain, although most continental settings only include the A strain with or without one or more divisions. Qapp is one example, in G, found in the first lute book published by Julio Abondante in Venice in 1546.[4]

One of the two sources of the Quadro Pavan ascribed to Richard Allison was included in the supplement to *Lute News* 142, and all fifty-one settings I know for lute in three tonalities, bandora (transcribed for lute here) and cittern are included here. The settings range from short and easier (Q1, 15, 27) to extended and virtuosic (Q4, 6, 10, 12, 14, 23) hopefully to suit all tastes and abilities. The variety of settings of this single genre epitomises the quality and complexity of lute figuration in music of the early English Golden Age. The settings have been grouped together here when more-or-less concordant throughout using the same number plus i/ii for pavan and galliard pairs and a, b, c, etc. for more-or-less concordant sources of essentially the same setting, so ninety-seven separate items in total if all sources are counted separately. Many other settings share share substantial sections or short passages, bars or patterns of figuration but differ elsewhere probably reflecting the milieu of performance of improvised formulaic arrangements based on similar descants set to the same ground,[5] and it can be expected that different arrangements set to the same ground and hence harmonic structure will be similar by definition. Thus the settings represent a continuum so that a clear distinction between different, cognate and concordant settings is not easy for the majority of settings and only a few are clearly distinct from the trend (Q5, 7, 14, 15, 16, 17). In particular Q11 includes interesting and distinct figuration but is seriously corrupt, especially the first two B strains but the final A and B strains are quite satisfactory. Consequently only a tentative reconstruction to rebar around the expected appearance of the bass notes of the ground was possible here which does at least reveal some worthwhile playable passages.[6]

Half the lute settings are solos in C (15/29), assuming a lute in G pitch, with three in F and eleven in G, the latter including all the duet (Q28 & 29) and likely consort parts (Q21, 22, 26 & 27). Few settings bear composer names, Q2a Cotton, Q3 FC, Q10 Richard Allison, Q8 T(homas) A(tkinson) as well as Q4, 6, 19 John Johnson and several more anonymous but likely to be by him (Q2, 7, 9, 10, 29), not including a duet even though he composed more duets than anyone else we know. Cotton is presumably one of the Cotton family of musicians in

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[1] Johannes Zahn (1889–1893) *Die Melodien der deutschen evangelischen Kirchenlieder* III (Gütersloh, Bertelsmann 1890).

[2] The Dallis, Marsh and Willoughby lute books include 11, 10 and 5 quadro settings, respectively.

[3] The passameasures pavan and galliard do not have a reprise or B strain like the quadro, see the *Lutezine* to *Lute News* 139 (October 2021) for 67 versions.

[4] Examples of passamezzo moderno settings with a B strain or reprise are also found in Continental sources: Newsidler 1540 [and 1544 & 1549 revised editions], sigs. F4v-G1v *Passa mesa Ein Welscher tantz*; Phalèse *Theatrum Musicum* (Louvain 1563 [and 1568 & 1571 revised editions]), ff. 58v-59r PASSOMEZO *Ad secondam Superius - Bassus* - duet = Wecker *Tenor Lautenbuch* 1552, sig. b3v *V. Pass'emezo Comun* = Waissel 1573, sigs. K1r-K1v *Passe mezo*; IRL-Dtc 410/I, pp. 244-245 *Ad secundam pass - bassus qui convenit et respondet superiori* - duet. The similarly titled *Quadrelin gagliarda* in Abondante I 1546, sigs. D1v-D2r is not on the pm ground. Note that one of the sources, the Dallis lute book, also includes a few passamezze copied from Italian prints of Gorzanis.

[5] Examples are the cross-string campanula effect in bar 46 of Q1b, Q2a ascribed Cotton plus 2ci but not Q2bi, Q3 ascribed FC, bar 38 of Q6b (but not Q6a & c) ascribed John Johnson and bars91-92 od Q9di (but not Q9a-ci) - see similar in bars 23-24 in Q4 and 121-122 in Q12; another is the static C and E flat minim chords preceding the cadence at the end of some A and/or B strains in Q1, 2, 3, 10, 11, 13, 14, 15; and another is a motif passing through C, A and B flat in bar 10 of Q9a-ci [not d] and Q13a/b, and bar 3 of Q12.

[6] Untitled except for '*s*[cri]*p*[sit] *me Thisstlethwaite*' after whom the manuscript has been named, but it is on the very last pages of the manuscript and so badly copied in a different hand to the rest of the manuscript that this scribe is surely an amateur that added to the manuscript after it was copied by or for a professional lutenist judging by the high quality and accuracy of the rest of the music, including the very competent quadro pavan setting (Q12) as well as a short quadro galliard that is like a treble (Q5).

court records,[7] including the composer of the pavan set for keyboard by *William Tisdall* in the Fitzwilliam Virginal Book (GB-Cfm 168), p. 328 *Pavana Clement Cotto*[n], who was the son of Ellen Cotton by her first marriage and her second husband was Thomas Cardell (*d.*1621), court lutenist and dancing master from 1575 until 1605 or later. I also think FC are likely to be the initials of a member of F the Cotton family, maybe another Francis, and the settings Q2a by Cotton and Q3 by FC are similar and share material so could be by the same composer. This attribution seems more likely than Francis Cutting, as the quadro setting is in a style distinct from the large number or lute solos attributed to him. Thomas Atkinson was a musician in the Willoughby household, the home of the Willoughby lute book in which that setting is found.

Three settings are ascribed to John Johnson (pavan Q4, pavans & galliards Q6 and Q19) - all versions of them included here to reveal the differences between the mainly closely concordant sources. Another five settings are not ascribed to Johnson but considered likely attributions based on style by Jan Burgers in his collected edition of John Johnson's music (Q2, 7, 9, 10 & 29).[8] Burgers combines my Q2 and Q9 into one setting as some of the material is identical and assigns them all as likely to be by John Johnson (JohnsonB 38/39 for the pavan-galliard pair) but I have divided them into two settings that seem distinct although related. The shared material between the two settings including Q2a ascribed to Cotton, is difficult to explain, but might indicate that Johnson borrowed from the presumably older Cotton, who may even have been Johnson's mentor or teacher. It is less likely that it was another Cotton that was the younger of the two and borrowed and reworked an arrangement by John Johnson.[9] Note that Q1 also includes material shared with Q2 and Q9 and all three seem to be a patchwork of sections of the same setting as if several impressions were written out of multiple improvised performances heard over a period of time. Q7 is also not ascribed but follows two John Johnson pavan settings in Dd.2.11 (Q4 & 6) and is typical of Johnson's style and so could be by him. Also Burgers questioned the ascription of Q10 to Richard Allison in one of the two sources and attributes it to John Johnson on the basis of style, and is unlike anything of Allisons. It is easy to imagine that as court lutenist in the 1580s and 1590s John Johnson would have heard and performed improvised quadros and similar music in a style he learned from his predecessors in the post and which he developed, influencing younger lute players whom he may have taught. Thus it may be unwise to speculate further whether he did or did not compose or arrange any of the related anonymous settings.

The majority of lute settings are solos, although Q28 is an anonymous treble and ground duet, the treble for the pavan and galliard found in three sources, but the grounds for them only found in one of them. Q29 is another anonymous treble and ground duet but attributed to John Johnson on stylistic grounds. Curiously it begins with the ground in a different tonality to the treble suggesting a unique example of a treble and ground for lutes a fifth apart, although the ground was transposed to be in unison in the three modern editions, as well as here as an alternative. Q19 is called a treble in the title of one of the three sources but it is clearly a solo setting. Note that some of the multiple versions here provide alternatives for right hand fingering and placement of ornaments in English sources, the version of the treble of Q28 in the Trumbull lute book being particularly richly ornamented - on runs of consecutive notes in slower passages.

Fifteen settings for lute are **in C** (assuming a lute at G pitch), six as pavan-galliard pairs and half of them found in multiple sources. They more-or-less adhere to the passamezzo moderno ground and to the simple ground of a typical B strain.

In C: A: C F C G C F C/G C - I IV I V I IV I/V I
B: G G G G F G C C - V V V V IV V I I

Q1a. IRL-Dtc 410/I (Dallis), p. 59 *quadr*[o pavan] 11
- *the gailiarde vide fol 2*[?]
Q1aii. IRL-Dtc 410/I, p. 17 *quad*[ro] *pauing gailiar*[d] 14
Q1b. IRL-Dtc 410/I, pp. 54-55 *quadran pau* 12-13
Q2a. IRL-Dm Z.3.2.13 (Marsh), pp. 227-228 *Quadro* [pavan] *Cotton* [10] 14-15
Q2bi. IRL-Dtc 408/II, p. 88 *The quadran paven* - JohnsonB 38a (doubtful) 16
edited in *Lute News* 58 (June 2001), no 3a
Q2bii. IRL-Dtc 408/II, p. 89 *The quardran galliard* 17
- JohnsonB 39a (doubtful), edited in *Lute News* 58 (June 2001), no 3a
Q2c. IRL-Dtc 410/I, pp. 24-26 *quadro pauane* = Q2a 18-19
edited in *Lute News* 58 (June 2001), no 3c
Q3. IRL-Dtc 410/I, pp. 28-29 *Quadran FC* - CuttingB 52 20-21
edited in *Lute News* 58 (June 2001), no 3b
Q4a. GB-Cu Dd.2.11, ff. 31v-32r *Quadro pauen* 21-23
Q4b. IRL-Dm Z.3.2.13, pp. 120-121 untitled (pavan) = Q4a 24-26
Q4c. US-NH Music Deposit 1 (Wickhambrook), ff. 10v-11r *the Quadrone pauene Jo: Jhonsone* - JohnsonW[11] 32 XXIX[12]; JohnsonB 18 26-28
Q5. GB-Eu Dc.5.125, ff. 63v-64r *galli*[a]*rda* = Q4a 29
Q6a. GB-AB 27 (Brogyntyn), pp. 24-25 *Quadron pauen* 30-31
Q6b. GB-Cu Dd.9.33, ff. 93v-94r *Jo Johnson* - JohnsonW 33 XXX 32-33
= Q6a except bars 11-12 & 37-38
Q6c. IRL-Dtc 410/I, pp. 86-88 *quadro pauane p*[er] *Jhonson* 34-35
- JohnsonB 17 = Q6a except bars 11-12
Q7. GB-Cu Dd.2.11, f. 32v untitled (galliard) 36-37
- JohnsonB 41 (doubtful) could pair with Q4a or Q6
Q8. GB-NO Mi LM16 (Willoughby), ff. 12v-14r *Quadro pauyn T A* [13] 38-39
Q9ai. IRL-Dtc 410/I, pp. 56-59 *the quadren pauion* 40-41
Q9aii. IRL-Dm Z.3.2.13, p. 289 untitled (galliard) 42-43
coupled here with a pavan from a different source
Q9b. GB-Lam 601 (Mynshall), ff. 1v-2r *Quadren pauian* = Q9ai 44-45
Q9ci. GB-Lam 602 (Sampson), f. 8r *The Quadran pavin* = Q9ai 46-47
Q9cii. GB-Lam 602, f. 8v *The Galliard to the Quadran pavin* 48-49
- JohnsonB 38c (doubtful) = Q9aii except bar 2
Q9di. IRL-Dtc 408/I (Ballet), pp. 8-9 *the quadren Pauen* 50-51
- JohnsonB 38b (doubtful)
Q9dii. IRL-Dtc 408/I, pp. 10-11 *the galyard to the quadren paven* 52-53
- JohnsonB 39b (doubtful) ~=Q9aii
Q10a. GB-Lam 603 (Board), ff. 19v-20r *Quadran Pavin* 54-56
Q10bi. GB-Cu Dd.4.22, ff. 4v-5v *the quadren pavine* = Q10a
by mr Richard Allisoun - JohnsonB 40 (doubtful) 57-59
Modern edition: Lumsden[14] 15, AllisonR[15] 4
cf. mixed consort setting, Q37 & 49
Q10bii. GB-Cu Dd.4.22, f. 6r untitled (galliard) 60
follows Q9bi as if a pavan-galliard pair in the source but copied in a different hand or at a different time and not closely related
Q11. GB-Eu Dc.5.125, ff. 93v-95v (quadro Pavan) *s*[cri]*p*[sit] *me Thisstlethwaite* - partial reconstruction of corrupt original 61-63
Q12. GB-Eu Dc.5.125, ff. 15v-17v *pavan quadro* 64-67
2 bars inserted between 127-128 as a false start to a B strain
GB-Eu Dc.5.125, f. 15r - 10 bars missing in Q11 added back as 34-43
Q13a. GB-NO Mi LM16, ff. 34r-35r *Quadro paven* 68-69
Q13b. IRL-Dm Z.3.2.13, p. 225 untitled (pavan) = Q13a 70-71
Q14i. GB-Cu Dd.2.11, ff. 91v-93r *Quadro* 72-76
Q14ii. GB-Cu Dd.2.11, ff. 93v-94v *Galliard to the Quadro* 77-79
Q15i. IRL-Dtc 410/I, p. 148 *Pauana* 80
Q15ii. IRL-Dtc 410/I, pp. 148-149 untitled (galliard) 81

Three settings are **in F** none ascribed, one as a pavan-galliard pair and another untitled and lacking the B strain.

In F: A: F B^b F C F V F/C F - I IV I V I IV I/V I
B: C C C C B^b C F F - V V V V IV V I I

Q16a. US-NHub Osborn 13 (Braye), ff. 6v-7v *pavana* 82
Q16b. GB-Lam 602, f. 6v *A pavin*- not on pm but related to 16a 83
Q17ai. GB-NO Mi LM16, ff. 35r-36v *Quadro pavion* 84-85
Q17aii. GB-NO Mi LM16, ff. 37r-37v *The Quadro Gallyard* 86-87
Q17b. IRL-Dm Z.3.2.13, p. 358 untitled (galliard) 88-89
Q18. IRL-Dtc 410/I, pp. 134-135 *pazamezo b dur* - lacking B strain 90-91

Eleven settings are **in G** (Q19-29), only two pavan-galliard pairs and all but one of the the rest are pavans mostly from the Marsh and Dallis

[7] Andrew Ashbee and David Lasocki with Peter Holman and Fiona Kisby *A Biographical Dictionary of English Court Musicians 1485-1714* (Aldershot: Ashgate 1998), I, p. 309 229-231.

[8] Jan W. J. Burgers *John Johnson: Collected Lute Music* (Lübeck, Tree Edition, 2001), pdf now available free on the Lute Society website.

[9] Settings of Good Night ascribed to Cotton and John Johnson also overlap with shared identical passages, see tablature supplement to *Lute News* and *Lutezine* 131 (October 2019) and see Ward 1992, *ibid.*, pp. 75-76 and footnote 208.

[10] Music by Cotton was edited for *Lute News* 58 (June 2001).

[11] John M. Ward *The Lute Works of John Johnson* Monuments of the Lutenist Art III (Columbus, Editions Orphée 1994).

[12] John M. Ward *Music for Elizabethan Lutes* (Oxford, Clarendon Press 1992), inventory on pp. 93-104.

[13] Also edited for *Lute News* 52 (December 1999).

[14] David Lumsden *An Anthology of English Lute Music* (London, Schott 1953), modern edition in mensural notation.

[15] John H. Robinson & Stewart McCoy *The Solo Lute Music of Richard Allison with Bandora and Cittern Arrangements* (Lute Society Music Editions 1994).

lute books, all anonymous exept Q19 is ascribed to John Johnson. All are probably lute solos except two of the pairsare duets (Q28 & 29) and Q21, 22, 26 & 27 are more like second or consort lute parts with 'walking bass'. Q19 is called a treble but is more like a solo although it is in G in common with the other duet trebles. Q29 is a duet with a treble of thirteen variations on a ground on the cut-time (shortened 8-bar) passamezzo moderno but lacking a B strain and so was probably not concidered a quadro setting. Qapp is an Italian passemezzo setting from Julio Abondante *Intabolatura di Liuto Libro Primo* 1546, an early example of a passomezzo moderno setting in G with a B strain on the the ground that became the norm for English quadro settings.

In G: A: G C G D G C G/D G - I IV I V I IV I/V I
B: D D D D C D G G - V V V IV V I I

Q19ai. GB-Cu Dd.3.18, ff. 26v-27r *The Quadro pauen Mr Jo: Johnson* - JohnsonW 34 XXXVIII; JohnsonB 15b; Nordstrom 1972[16] 44 92-94
Q19aii. GB-Cu Dd.3.18, f. 26r *Quadro Galliarde* 94-95
- JohnsonW app 7 ADDENDUM 2; JohnsonB 16; Nordstrom 1972 43
Q19bi. GB-Cu Add.2764(2), ff. 11r-11v *Quadro Pavin Treble* 96-98
only the incomplete B strain and repeat survive in this fragmentary source completed here by substitution from Q19ai.
Q19bii. GB-Lam 601, f. 4r *the galliard to the quadorn pauion* ~~*passingmeasurs Galliard*~~ - coupled here with related pavan from a different source 98-99
Q19ci. GB-Lbl Add.31392, ff. 20v-21v *A Quadrant pavyn* 100-102
- JohnsonB 15a bars 9-16, 24-33, 44-47 exact concordance for Q19a/b
Q19cii. GB-Lbl Add.31392, ff. 21v-22r *Galiard* 102-103
Q20. GB-NO Mi LM16, ff. 21v-22v *Quadro pavyan* 104-105
Q21. GB-AB 27, p. 25 untitled (pavan) 106
Q22. IRL-Dm Z.3.2.13, p. 263 untitled (pavan) 107
Q23. IRL-Dm Z.3.2.13, pp. 169-171 untitled (pavan) 108-110
Q24. IRL-Dtc 410/I, pp. 72-73 *the quadro pavan* 111
Q25. IRL-Dm Z.3.2.13, pp. 168-169 untitled (pavan) 112-113
Q26. IRL-Dtc 410/I, pp. 122-123 untitled (pavan) 114-115
Q27. IRL-Dtc 410/I, p. 150 untitled (pavan) - lacking B strain 115
Q28Tai. GB-Cu Dd.3.18, ff. 5v-6r untitled (pavan) - treble 116-118
[index: *Quadro pauen*] - North[17] 11a
Q28Taii. GB-Cu Dd.3.18, ff. 6v-7r untitled (galliard) - treble 118-121
index: *Quadro galliard*]
North I 'The treble in Dd.3.18 does not fit the ground of Pickeringe'
Q28Tbi. GB-Lbl Eg.2046 (Pickeringe), ff. 9v-10r *the quadro pauing* - treble Lundgren[18] III 30a 122-124
Q28Gbi. GB-Lbl Eg.2046, f. 10r *the ground to the quadro pauing treble* - ground - North 11b Lundgren III 30b 125
Q28Tbii. GB-Lbl Eg.2046, ff. 12v-13r *the treble to the quadro galyerd* - treble - North 12a Lundgren III 31a 126-128
Q28Gbii. GB-Lbl Eg.2046, f. 13r *the ground to the treble* - ground - North 12b Lundgren III 31b 129
Q28Tci. GB-Cu Add.8844 (Trumbull), ff. 10v-11r *The quadrant pauan* - treble 130-132
Q28Tcii. GB-Cu Add.8844, ff. 11v-12r *The galliard to the quadrant pavan* - treble - some differences in figuration 133-135
'2' under letters for right hand middle finger
Q29T. IRL-Dm Z.3.2.13, pp. 154-156 untitled (Galliard) - treble 136-138
JohnsonB 67; North 11a; Lundgren I 3a
Q29Ga. IRL-Dm Z.3.2.13, p. 154 untitled (Galliard) - transposed 139
ground JohnsonB 67; North 11b; Lundgren I 3b
Q29Gb. IRL-Dm Z.3.2.13, p. 154 untitled (Galliard) - ground 139
Qapp. Abondante 1546, sigs. A3v-A4r *Pass`e Mezo* 10

For the Pandora.

Eight settings, six solos and two consort parts, are for **bandora** (Q30-37), of which six are pavan-galliard pairs, the solos transcribed for lute here but the consort parts retained in bandora tuning. They are anonymous except one solo is by Anthony Holborne (Q33) and the mixed consort setting (Q37) was made by Richard Allison, see Q49 for the cittern parts.[19]

Q30i. IRL-Dm Z.3.2.13, p. 379 i untitled (pavan) - transcribed from bandora Nordstrom 1992[20] 9 - ground? 140
Q30ii. IRL-Dm Z.3.2.13, p. 379 ii untitled (galliard) - transcribed from bandora Nordstrom 1992 36 - ground? 140
Q31i. GB-Lam 600 (Browne), f. 12r *Quadron Pauin* - bandora part Nordstrom 1992 C12 141
Q31ii. GB-Lam 600, f. 12r *Quadron galliard* - bandora part Nordstrom 1992 C35 142
Q32i. Barley 1596, sigs. A4v-B1v *The Quadron Pauan - Quadron Pauan* - transcribed from bandora Nordstrom 1992 8 142-143
Q32ii. Barley 1596, sigs. B2r-B2v *The Quadron Galliard - Quadron Galliarde* - transcribed from bandora Nordstrom 1992 35 144
Q33. GB-Cu Dd.2.11, f. 70v *Quadro Pauen. Anth: Holburne* - transcribed from bandora Nordstrom 1992 11 146-147
Q34. GB-Lam 600, ff. 7v-8r untitled (pavan) - trans from bandora Nordstrom 1992 10 - solo 148-149
Q35i. GB-Cu Dd.2.11, f. 69v *Quadro Pauen* - transcribed from bandora Nordstrom 1992 7 150-151
Q35ii. GB-Cu Dd.2.11, ff. 69v-70r *Galliarde to the same* - transcribed from bandora Nordstrom 1992 34 152
Q36i. IRL-Dtc 410/I, p. 224 *quadro pauion pandore* - transcribed from bandora Nordstrom 1992 12 153
Q36ii. IRL-Dtc 410/I, p. 225 *Quadro gail. pando*[re] - transcribed from bandora Nordstrom 1992 37 154
Q37i. Morley Pandora [1599]/1611, sig. A2v *1 The Quadro Pavin* - bandora part Nordstrom 1992 C13 154-155
Q37ii. Morley Pandora [1599]/1611, sig. A3r *2 Galliard to the Quadro Pavin* - bandora part Nordstrom 1992 C36; cf. lute solo Q10 155

The fourteen **cittern** settings Q38-51 are all but three titled quadro or similar, all in the same tonality and with A and B strains on the usual grounds (see above). They are pavan settings and Q40 & 49 are pavan-galliard pairs. All are for 4-course chromatic cittern in Italian tuning except the last two are in French tuning, the last for a 5-course instrument. Only a few settings name the composer/arranger: Richard Allison (Q49, cittern parts from a mixed consort setting) and Robert Prime (Q42/43 - the latter *Rol:* probably a scribal error) and the four in Anthony Holborne's *The Cittharn Schoole* 1597 are presumed to have been composed by him (Q39, 41, 46, 47 - and Q44, 45 from the Otley cittern manuscript are similar enough to Q46 to be possibly by Holborne too). Holborne's settings are amongst the most virtuosic music that we have for the cittern. The cittern settings are assumed to be solos except for Q49i/ii are the parts for a mixed consort setting - Q39i/ii are from the Holmes cittern part book but the figuration is more typical of solos. However, the chordal patterns without melodic interest of Q50, 51 are more like consort parts.

Chromatic cittern in Italian tuning:
Q38. GB-Cu Dd.4.23, ff, 18v-19r untitled (pavan) 156-157
Q39. Holborne 1597, sig. B3r *Pauane Quadro* 157
Q40i. GB-Cu Dd.14.24, ff. 1v-2r *Quadro Pauen* 158
Q40ii. GB-Cu Dd.14.24, ff. 12r *Quadro Galliard* 159
Q41a. Holborne 1597, sigs. F4v-G2r *Pavane Quadro* 159-161
Q41b. GB-Cu Dd.4.23, ff. 10v-11v *Quadro - The Quadrow Pauen* 162-164
Q42. US-CAh 181, ff. 37r-36v *Milli =/nesso.* (galliard) *Rol: Pri:* 164-165
Q43. GB-Cu Dd.4.23, 17v-18r *Quadren Pauen Robt Pryme* 166-167
Q44. US-CAh 181 (Otley), ff. 34v-34r *Quadr: al*[ite]*r:* - cittern 167
Q45. US-CAh 181, ff. 35r-34v *Quadr. al*[ite]*r:* 168
Q46. Holborne 1597, sigs. D3v-D4r *Pauane Quadro* 169
Q47. Holborne 1597, sigs. F1v-F2r *Pauane Quadro* 170-171
Q48. Robinson 1609, sigs. I3r-I4r *The Quadro Pavan* 172-173
Q49ai. US-OAm Parton, f. 11v *29. The Quadro Pauen - RA* - cittern part 174
Q49aii. US-OAm Parton, f. 12r *30. The Quadro Galliard - Sett by Mr. Ric: Allison* - cittern part 174
Q49bi. Morley Cittern 1599, sig. A3r *1 The Quadro Pauin* (Richard Allison) - cittern part 175
Q49bii. Morley Cittern 1599, sig. A3v *2 Galliard to the Quadro Pauin* (Richard Allison) - cittern part 175
cf. lute solo Q10

[16] Numbering from Lyle Nordstrom 'The Cambridge Consort Books' *Journal of the Lute Society of America* 5 (1972), pp. 70-103.
[17] Nigel North *Tablature for Two Lutes I* (Stainer & Bell 1983).
[18] Stefan Lundgren *50 English Duets for Two Renaissance Lutes* I-IV (Lundgren Musik-Edition 1983) - available at http://www.luteonline.se
[19] The other surviving parts from Morley are bass viol - sig. B3r *1. The Quadro Pauin - 2. The Galliard to the Quadro Pauin*, treble viol sig. A3r *1. The Quadro Pauin - 2. The Galliard to the Quadro Pauin*, flute - sig. A3r *1. The Quadro Pauin - 2. The Galliard to the Quadro Pauin*; as well as GB-Hu DD HO 20/1 (Walsingham), nos. 29/30 *The Quadro Pauen - The Quadro Galliard Set by Mr Richard Allison* - treble viol; GB-Hu DD HO 20/2, nos. 29/30 *The Quadro Pauen - The Quadro Galliard Set by Mr Ric: Allison* - flute; GB-Hu DD HO 20/3, nos. 29/30 *The Quadro Pauen - The Quadro Galliard* - bass viol;; other parts: GB-Cu Dd.5.20, f. 6r *Quardo Pauen* - bass viol; GB-Cu Dd.5.21, f. 2r *Quadro Pauen* - recorder and Q31 - bandora. Modern edition: Sydney Beck (ed.) *The First Book of Consort Lessons collected by Thomas Morley* (New York 1959), no. 1 & 2; cf. Thomas Simpson *Newer Padoanen* (Hamburg 1617), no. 22 *Passomezzo* - treble and bass.
[20] Numbering from Lyle Nordstrom *The Bandora: Its Music and Sources* (Warren, Harmonie Park Press 1992); numbering is for bandora solos or when numbers are preceded by C for consort parts.

Chromatic cittern in French tuning

Q50. GB-NO Mi LM16, ff. 89v-90r *Quadro pavyon* 176

Q51. GB-Lbl Add.40513 (Mulliner), ff. 118v-119r *A pauion*
- 5-course chromatic cittern in French tuning 177

Keyboard settings: GB-En 9447 (Burnett), ff. 89v-98r *The quadrant Paven set Be williame Kinloch*; GB-Cfm 168, pp. 49-53 *Quadran Pavan Doctor Bull*; GB-Cfm 168, pp. 54-55 *Variation of the Quadran pavan Doctor Bull* = F-Pc Rés.1185, pp. 47-52 *Quadrant paven* = GB-Lbl RM23.1.4, ff. 48v-49v *The quadren pavin* = GB-Lbl RM24.d.3, ff. 103v-106v *The Quadrant pavin: Dr: B: - Doct: Bull* = US-NYp Drexel 5612, p. 7 *The Quadran Pavion Doc: Bull - Dr: Bull* [+fragment on f. 6r]; GB-Cfm 168, pp. 55-59 untitled [pavan - Bull] = F-Pc Rés.1185, pp. 52-59 *variatio eiudem* = GB-Lbl RM23.1.4 (Cosyn), ff. 49v-51v untitled = GB-Lbl RM24.d.3, ff. 106v-111r untitled = US-NYp Drexel 5612, pp. 10-13 untitled; GB-Cfm 168, pp. 59-60 *Galliard to the Quadra[n] Pavan Doctor Bull* = F-Pc Rés.1185, pp. 60-62 *Quadrant Galyard* = GB-Lbl RM23.1.4, f. 52r *The Galliard to itt*; GB-Cfm 168, pp. 60-61 untitled [galliard Bull] = F-Pc Rés.1185, pp. 62-65 untitled = GB-Lbl RM23.1.4, f. 52v untitled; GB-Cfm 168, pp. 61-63 untitled [galliard] = F-Pc Rés.1185, pp. 65-69 untitled = GB-Lbl RM23.1.4, ff. 53v-54v *Doct: Bull* MB19[21] 127a-f; GB-Cfm 168, pp. 245-250 *Quadran pavan William Byrd* & *Galliard to the Quadra[n] Pavan William Byrd* = GB-Lbl Add.30485, ff. 8r-13v *Quadrane paven* & *Quadron galliard - mr william Bird quadrant galliard* - MB28[22] 70a/b = GB-Lbl RM24.d.3, ff. 145v-156v *Quadrant: Pavin Mr: Bird* & *The galliard Mr: Bird*; GB-Lbl Add.29485, ff. 18v-21r *de quadr: pavanne* & *de quadre galliard* [*Dowland* in a later hand - not in Hogwood 'John Dowland on the keyboard' *Early Music* 41/2 (2013), pp. 255-272; GB-Lbl Add.30485, ff. 17v-19r *Quadren paven* & *The galliard* - MB55[23] 9; GB-Lbl RM24.d.3 (Forster), ff. 50v-57v *Quadro pavine Tho: Morley - Quadran Pavan* - MB55 19;GB-Ob Mus. Sch. D.143, ff. 3r-4v *Galliardo Quadrans - Quadran galliard* - MB55 23.

BRANLES FROM THE THYSIUS LUTE BOOK, ETC.

As page fillers, here are twenty shorter branles from the fifty or so branles in the Thysius lute book, plus a short version of a Bransle de la Reine from the lute book of Johann Aegidius Berner von Rettenwert and two branles for chromatic cittern in Italian tuning from Phalèse & Bellère *Hortulus Citharae* 1570.[24]

B1. NL-Lt 1666, f. 375r i (Brande) *La bergere* 11
NL-Lt 1666, ff. 374v-375r untitled
NL-Lt 1666, f. 375r untitled
Valerius 1626, p. 37 *Bransle Guinee*
different to: Phalese & Bellere 1570, f. 76r *Branle de la bergerre* - guitar

B2. NL-Lt 1666, f. 449r i *Brande Matresse alias Maneschijn* 19
NL-Lt 1666, f. 449r ii untitled
NL-Lt 1666, f. 449v untitled
PL-Kj 40143, f. 54r *Die Nachtegale Intwilde* [25]
PL-Kj 40143, f. 63v *Die Nachtegael IntWilde*

B3. CZ-Pnm IV.G.18, f. 137v *Bransle* 37
GB-HAdolmetsch II.B.1, f. 231v *Branle 1*
S-B 2245 (Beckmann), f. 16v *Pranle*
Vallet II 1616, p. 12 *Branle de la royne* [1]
cf. D-Kl 4o.108 I (Montbuisson), f. 68v *1. Branles de la Royne* - in C[26]
LT-Va 285-MF-LXXIX, f. 68r [Ali]*us* [Cant]*us Brandle Murir*
Fuhrmann 1615, p. 138 *Bransles d. la Roiine* [1] - in C

B4. NL-Lt 1666, f. 461r *Brande Hugenotte* 39

B5. NL-Lt 1666, f. 451r *Brande Novecastre* 43
NL-Lt 1666, ff. 452r-452v *Brande France* -1st - Curry[27] 2
Adriaenssen 1584, f. 90r *Branles* - 1st
Adriaenssen 1600, f. 76v *Branles* - 1st

B6. NL-Lt 1666, ff. 450r i *Brande Honneur* 49
cf. in F
NL-Lt 1666, ff. 450r ii untitled
LT-Va 285-MF-LXXIX, f. 68r *Nocs Brandle Onnor*
Hove 1612, f. 61r *Brande Honneur* - HoveB[28] 280

B7. NL-Lt 1666, f. 447r *Branle de Grace* 53

B8. NL-Lt 1666, f. 445r *Brande L`homme arme* - cf. B9 69
NL-Lt 1666, f. 456r *Brande Lommermeer*
Vreedman 1569, f. 16v *L'homarme* - cittern
= Phalèse & Bellère 1570, f. 73v *L'homarmé* - cittern
Phalèse & Bellère 1582, f. 82v *L'Homme arme* - cittern

B9. NL-Lt 1666, f. 460r *Brande de Lommermeer* - cf. B8 71
- a corruption of *L'homme arme* - title followed by the refrain of a ballad *Compt ghij ghesellekens coene*
NL-Lt 1666, ff. 460r-460v untitled

B10. NL-Lt 1666, f. 464r *Brande* 87
cf. Adriaenssen 1592, f. 83v *Branle del Campo* - 3 in C - Curry 17

B11. NL-Lt 1666, f. 473v *Brande Graeff Maurits* 89
Count Maurice of Nassau (1576-1625), Stadtholder of Holland and Prince of Orange.
cf. Etienne Roger *Oude en nieuwe Holladtse Boeren Lieties en Contredancsen* (Amsterdam 1700), p. 23 *Branle van Graef Maurits* - flute?

B12. NL-Lt 1666, f. 459r i *Brande Hollande* 91
NL-Lt 1666, f. 459r ii untitled

B13. NL-Lt 1666, f. 455r ii untitled 113
cf. NL-Lt 1666, f. 455r i *Moriskers Brande* - in C
Phalese 1570, f. 77v *Branle moresque* - guitar
GB-Lam 601, f. 8r *the morris*

B14. NL-Lt 1666, f. 458v untitled 121
NL-Lt 1666, f. 458r i *Brande S. Job al*(iter) *Confiteor de ma jeunesse*
NL-Lt 1666, f. 458r ii untitled

B15. NL-Lt 1666, f. 457r i *Brande Galle* - cf. B16 124

B16. NL-Lt 1666, f. 446r *Brande Bon birolle* 129
Adriaenssen 1584, f. 90r *Branles* - last of 8 Branles
Adriaenssen 1600, f. 76v *Branles* - last of 8 Branles
Phalése & Bellère 1582, f. 80r *Branle Bombirole* - cittern

B17. NL-Lt 1666, f. 457r ii untitled (Branle Galle) - cf. B14 132

B18. NL-Lt 1666, f. 448v *Brande Juchtendeijne* 145
cf. Hove 1612, f. 61v *Brande Ioctomdeyne* - HoveB 283

B19. NL-Lt 1666, f. 450v *Brande Amours* 145
Vreedman 1569, f. 14v *Branle damours* - cittern
Phalèse & Bellère 1582, f. 80r *Branle d'amour* - cittern

B20. NL-Lt 1666, f. 457v *Branle Lijsken* 149
different to NL-Lt 1666, f. 348v *Lijskens oven is bestoven*
= Phalèse 1563, f. 68v *Linkens hoven*

B21. NL-Lt 1666, f. 467r *Brande Molenaerke*[n] 151

B22. Phalèse & Bellère *Hortulus Citharae* 1570, f. 102r *Branle del duc* [29]
- chromatic cittern Italian tuning 165
cf. Kargel *Renovata* 1578, sig. M2r *Branle del duc* - diatonic cittern in French tuning
Phalèse & Bellère 1582, f. 77v *Branle de Lovain* - diatonic cittern in French tuning

B23. Phalèse & Bellère 1570, f. 103v *Branle* - chromatic cittern 168

John H. Robinson - August 2022

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[21] Thurston Dart *John Bull Keyboard Music II* Musica Britannica 19 (Stainer & Bell 1963).

[22] Alan Brown *William Byrd Keyboard Music II* Musica Britannica 28 (Stainer & Bell 1989).

[23] Alan Brown *Elizabethan Keyboard Music* Musica Britannica 55 (Stainer & Bell 1989).

[24] For a description of branles and all those in French lute prints see the Lutezines to *Lute News* 137 (April 2021) and *Lute News* 140 (December 2021).

[25] Edited for the *Lutezine* to *Lute News* 127 (October 2018).

[26] Edited for the *Lutezine* to *Lute News* 139 (October 2021).

[27] Donna Curry 22 *Easy Pieces from the Thysius Lute Booke Leiden, c.1600* (München, Tree Edition 1989), free pdf download on the Lute Society website.

[28] Jan W. J. Burgers (ed.) *Joachim van den Hove: Life and Works* (Utrecht, KVNM 2013).

[29] Not related to *Aria del Gran Duca/ Ballo del Gran Duca/ Aria di Fiorenza / Aria di Palazzo/ Ballo di Palazzo* settings of which will be edited for a future *Lutezine*.

A1. Aus tieffer nott schrey ich zu dir herr gott - AAB6C3 PL-Kj W 510, f. 27r

A2. Aus Tieffer Noth schrey ich Zue dir - AAB6C3 D-B 40141, ff. 101v-102r

A3. Aus tieffer nodt schrey ich zu dyr - A6B7C3 DK-Kk Thott 4o.841, f. 145r iii

A4. Vss tieffer nodt schrey ich zu dir - AB6C3 D-B 40588, p. 6

A5. Auss dieffer noth schrei - AB6C3 CH-Bu F.IX.70, p. 321

A6. Auss dieffer not - AB6C3 CH-Bu F.IX.23, f. 21v

A7. Aus tieffer not schrey Ich zu dier Herr gott - AB8C4 US-NHub osborn 31, ff. 17v-18r

A8. Vss tiffer nodt - A9B4C9 D-B 40588, pp. 44-45

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A9. Auss tiefer noth schrey ich zu dir D M Luther - ABCD3E4 A-Lla 475, f. 91r

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A10. Vss diefer noth Tobias Sterneis - A7B10 CH-SAM 1, ff. 3v-4r

A11. Auss tieffer Noth schrey ich zu dir - 7F9D10C AB4C8D4 Reusner I 1645, p. 22

Qapp. Pass'e Mezo - A16BB8 Abondante 1546, sigs. A3v-A4r

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Q1a. Quadr(o Pavan) - A16B8 IRL-Dtc 410/I, p. 59

B1. (Brande) La bergere - 7F A4B7 NL-Lt 1666, f. 375r i

Q1b. Quadran Pau(an) - AA16BB8 IRL-Dtc 410/I, pp. 54-55

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Q1aii. Quadro Gailiard - A16B8 IRL-Dtc 410/I, p. 17

Q2a. Quadro (Pavan) Cotton - AA16BB8 IRL-Dm Z.3.2.13, pp. 227-228

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Q2bi. The Quadran Paven - A16B8 IRL-Dtc 408/II, p. 88

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Q2bii. The Quardran Galliard - AA16BB8 IRL-Dtc 408/II, p. 89

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Q2c. Quadro Pavane - AA16BB8

IRL-Dtc 410/I, pp. 24-26

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B2. Brande Matresse alias Maneschijn - A4BB8 NL-Lt 1666, f. 449r

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Q3. Quadran (Pavan) FC - AA16BB8 IRL-Dtc 410/I, pp. 28-29

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Q4a. Quadro Pauen - AA16BB8 GB-Cu Dd.2.11, ff. 31v-32r

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Q4b. (Pavan - John Johnson) - AA16BB8 IRL-Dm Z.3.2.13, pp. 120-121

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Q4c. The Quadrone Pauene Jo(hn) Jhonsone - AA16BB8 US-NH Music Dep. 1, ff. 10v-11r

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Q5. Galli(a)rda - A16BB8 GB-Eu Dc.5.125, ff. 63v-64r

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Q6a. Quadron Pauen - AA16BB8 GB-AB 27, pp. 24-25

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Q6b. (Pavan) Jo(hn) Johnson - AA16BB8 GB-Cu Dd.9.33, ff. 93v-94r

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Q6c. Quadro Pauane p(er) (John) Jhonson - AA16BB8 IRL-Dtc 410/I, pp. 86-88

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Q7. Untitled (galliard) - AA16BB8 GB-Cu Dd.2.11, f. 32v

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B3. Bransle - 10C A4B6 CZ-Pnm IV.G.18, f. 137v

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Q8. Quadro Pauyn T(homas?) A(tkynson?) - AA16BB8 GB-NO Mi LM16, ff. 12v-14r

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B4. Brande Hugenotte - AB8 NL-Lt 1666, f. 461r

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Q9ai. The Quadren Pauion - AA16BB8 IRL-Dtc 410/I, pp. 56-59

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Q9aii. (Galliard) - AA16BB8 IRL-Dm Z.3.2.13, p. 289

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B5. Brande Novecastre - A8B4 NL-Lt 1666, f. 451r

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Q9b. Quadren Pauian - AA32BB16 GB-Lam 601, ff. 1v-2r

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Q9ci. The Quadran Pavin - AA16BB8 GB-Lam 602, f. 8r

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Q9cii. The Galliard to the Quadran Pavin - AA16BB8 GB-Lam 602, f. 8v

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B6. Brande Honneur - AA4B6 NL-Lt 1666, f. 450r

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Q9di. The Quadren Pauen - AA32BB16 IRL-Dtc 408/I, pp. 8-9

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Q9dii. The Galyard to the Quadren Paven - AA16BB8 IRL-Dtc 408/I, pp. 10-11

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B7. Branle de Grace - AB6C8 NL-Lt 1666, f. 447r

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Q10a. Quadran Pavin - AA32BB16 GB-Lam 603, ff. 19v-20r

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Q10bi. The Quadren Pavine Richard Allisoun - AA32BB16 GB-Cu Dd.4.22, ff. 4v-5v

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Q10bii. (Galliard) - AA16BB8 GB-Cu Dd.4.22, f. 6r

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Q11. (Pavan) scripsit Thisstllethwaite - A16B8A14B6A14B8 GB-Eu Dc.5.125, ff. 93v-95v

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Q12. Pavan Quadro - AA32BB16AAA32 GB-Eu Dc.5.125, ff. 15v-17v

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Q13a. Quadro Paven - AA16BB8 GB-NO Mi LM16, ff. 34r-35r

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B8. Brande L'homme arme - AAB4CCC4 NL-Lt 1666, f. 445r

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Q13b. (Pavan) - AA16BB8 IRL-Dm Z.3.2.13, p. 225

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B9. Brande de Lommermeer - AB4CCCC4 NL-Lt 1666, f. 460r

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Q14i. Quadro (Pavan) - AA16BB8A16B8B9 GB-Cu Dd.2.11, ff. 91v-93r

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Q14ii. Galliard to the Quadro - AA16B8B9AA16B8B9 GB-Cu Dd.2.11, ff. 93v-94r

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Q15i. Pauana - A32B16 IRL-Dtc 410/I, p. 148

Q15ii. (Galliard) - A16B8

IRL-Dtc 410/I, pp. 148-149

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Q16a. Pavana - A16B9 US-NHub Osborn 13, ff. 6v-7v

Q16b. A Pavin - AA5B4C6

GB-Lam 602, f. 6v

Q17ai. Quadro Pavion - AA16BB8 GB-NO Mi LM16, ff. 35r-36v

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Q17aii. The Quadro Gallyard - AA16BB8 GB-NO Mi LM16, ff. 37r-37v

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B10. Brande - 7F A4BB8 NL-Lt 1666, f. 464r

Q17b. (Galliard) - AA16BB8 IRL-Dm Z.3.2.13, pp. 358

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B11. Brande Graeff Maurits - 7F A8B16 NL-Lt 1666, f. 473v

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Q18. Pazamezo b dur - AA16 IRL-Dtc 410/I, pp. 134-135

B12. Brande Hollande - 7F AA4BB2C4 NL-Lt 1666, f. 459r

Q19ai. The Quadro Pauen Jo(hn) Johnson - AA16BB8 GB-Cu Dd.3.18, ff. 26v-27r

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Q19aii. Quadro Galliarde - AA16BB8 GB-Cu Dd.3.18, f. 26r

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Q19bi. Quadro Pavin Treble - AA16BB8 GB-Cu Add.2764(2), ff. 11v-11r

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Q19bii. The Galliard to the Quadorn Pauion - AA16BB8 GB-Lam 601, f. 4r

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Q19ci. A Quadrant Pavyn - AA16BB8 GB-Lbl Add.31392, ff. 20v-21v

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Q19cii. Gal(l)iard - AA16BB8 GB-Lbl Add.31392, ff. 21v-22r

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Q20. Quadro Pavyan - AA16BB8 GB-NO Mi LM16, ff. 21v-22v

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Q21. (Pavan) - A16B7

GB-AB 27, p. 25

Q22. (Pavan) - A16B(B)8

IRL-Dm Z.3.2.13, p. 263

Q23. (Pavan) - AA16B7B8 IRL-Dm Z.3.2.13, pp. 169-171

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Q24. The Quadro Pavan - A16B8 IRL-Dtc 410/I, pp. 72-73

Q25. (Pavan) - AA16B7B8 IRL-Dm Z.3.2.13, pp. 168-169

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B13. (Moriskers Brande) - 7F AABB2 NL-Lt 1666, f. 455r ii

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Q26. (Pavan) - AA16BB8 IRL-Dtc 410/I, pp. 122-123

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Q27. (Pavan) - A16 IRL-Dtc 410/I, p. 150

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Q28Tai. (Pavan) - treble AA16BB8 GB-Cu Dd.3.18, ff. 5v-6r

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Q28Taii. (Galliard) - treble AA16BB8x2 GB-Cu Dd.3.18, ff. 6v-7r

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B14. (Brande S. Job) - 7F ABA4 NL-Lt 1666, f. 458v

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Q28Tbi. The Quadro Pauing - treble AA32BB16 GB-Lbl Eg.2046, ff. 9v-10r

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B15. Branle Galle - 7F A4B8 NL-Lt 1666, f. 457r

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Q28Gbi. The Ground to the Quadro Pauing Treble - A32B16 GB-Lbl Eg.2046, f. 10r

Q28Tbii. The Treble to the Quadro Galyer(d) - AA16BB8x2 GB-Lbl Eg.2046, ff. 12v-13r

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Q28Gbii. The Ground to the Treble A16B8 GB-Lbl Eg.2046, f. 13r

B16. Brande Bon Birolle - 7F AB12 NL-Lt 1666, f. 446r

Q28Tci. The Quadrant Pauan - treble AA16BB8 GB-Cu Add.8844, ff. 10v-11r

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B17. (Branle Galle) - A8B6 NL-Lt 1666, f. 457r

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Q28Tcii. Galliard to the Quadrant Pavan - treble AA16BB8x2 GB-Cu Add.8844, ff. 11v-12r

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Q29T. Untitled (Galliard) - treble A8x13 IRL-Dm Z.3.2.13, pp. 154-156

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Q29Ga. Untitled (Galliard) - transposed ground A8 IRL-Dm Z.3.2.13, p. 156

Q29Gb. Untitled (Galliard) - ground A8 IRL-Dm Z.3.2.13, p. 156

A12. Aus tieffer noth schrej ich zu Dier - 11-course baroque lute (dfedf) A7B11
Reusner II 1678, no. 59

Q30i. (Pavan) - transcribed from bandora A16B8 IRL-Dm Z.3.2.13, p. 379

Q30ii. (Galliard) - transcribed from bandora A8B4 IRL-Dm Z.3.2.13, p. 379

Q31i. Quadron Pauin - bandora part A16B8 GB-Lam 600, f. 12r i

Q31ii. Quadron Galliard - bandora part A16B8 GB-Lam 600, f. 12r ii

Q32i. The Quadron Pauan - trans from bandora 7F AA16BB8 Barley 1596, sigs. A4r-B1v

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Q32ii. The Quadron Galliard - trans from bandora 7F AA16BB8 Barley 1596, sigs. B2r-B2v

B18. Brande Juchtendeijne - 7F ABCBB4C11? NL-Lt 1666, f. 448v

B19. Brande Amours - AA3BC4 NL-Lt 1666, f. 450v

Q33. Quadro Pauen Anth(ony) Holburne - transcribed from bandora 7F AA16BB8
GB-Cu Dd.2.11, f. 70v

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Q34. (Pavan) - transcribed from bandora AA16BB8 GB-Lam 600, ff. 7v-8r

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B20. Branle Lijsken - AA4B6 NL-Lt 1666, f. 457v

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Q35i. Quadro Pauen - transcribed from bandora 7F AA16BB8 GB-Cu Dd.2.11, f. 69v

B21. Brande Molenaerken - AA4B6 NL-Lt 1666, f. 467r

Q35ii. Galliarde to the same - trans from bandora 7F AA16BB8 GB-Cu Dd.2.11, ff. 69v-70r

Q36i. Quadro Pauion - transcribed from bandora A16B8 IRL-Dtc 410/I, p. 224

Q36ii. Quadro Gail(iarde) - transcribed from bandora A16B8 IRL-Dtc 410/I, p. 225

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Q37i. The Quadro Pauin - bandora part A16B8 Morley 1611, sig. A2v

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Q37ii. Galliard to the Quadro Pauin - bandora part A16B8 Morley 1611, sig. A3r

Q38. (Pavan) - cittern A32B16 GB-Cu Dd.4.23, ff. 18v-19r

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Q39. Pauane Quadro - cittern A32B16 Holborne 1597, sig. B3r

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Q40i. Quadro Pauen - cittern AA16BB8 GB-Cu Dd.14.24, ff. 1v-2r

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Q40ii. Quadro Galliard - cittern A16B8 GB-Cu Dd.14.24, f. 12r

Q41a. Pavane Quadro - cittern AA32BB16 Holborne 1597, sigs. F4v-G2r

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Q41b. The Quadrow Pauen - cittern AA32BB16 GB-Cu Dd.4.23, ff. 10v-11v

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Q42. Millinesso (galliard) - Ro(bert?) Pri(nne) AA15BB8 US-CAh 181, ff. 37r-36v

B22. Branle del duc - chromatic cittern ABC4 Phalese 1570, f. 102r

Q43. Quadren Pauen Rob(er)t Pryme - cittern AA32BB16 GB-Cu Dd.4.23, ff. 17v-18r

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Q44. Quadr(o pavan) - A16B8 US-CAh 181, ff. 34v-34r

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Q45. Quadr(an)t (pavan) - A16B8 US-CAh 181, ff. 35r-34v

B23. Branle - chromatic cittern ABC4 Phalese 1570, f. 103v

Q46. Pauane Quadro - cittern A32B16 Holborne 1597, sigs. D3v-D4r

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Q47. Pauane Quadro - cittern AA32BB16 Holborne 1597, sigs. F1v-F2v

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Q48. The Quadro Pavan - cittern AA16BB8 Robinson 1609, sigs. I3r-I4r

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Q49ai. The Quadro Pauen - R(ichard) A(llison) cittern part A32B16 US-OAm Parton, f. 11v

Q49aii. The Quadro Galliard - Ric(hard) Allison - cittern part A16B8 US-OAm-Parton, f. 12r

Q49bi The Quadro Pauin - cittern part A16B8 Morley 1599, sig. A3r

Q49bii. Galliard to the Quadro Pauin - A16B8 cittern part Morley 1599, sig. A3v

Q50. Quadro Pavyon - cittern AA16BB8 GB-NO Mi LM16, ff. 89v-90r

Q51. A Pauion - 5-course cittern A16BB8 GB-Lbl Add.40513, ff. 118v-119r

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