Gregory Howet

Collected Lute Solos

edited
by
John H. Robinson

TREE EDITION

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Albert Reyerman

The Collected Lute Solos of Gregory Howet

		page
Introduction		4
Editorial Method		5
Commentary and Inventory of Music		6
Sources		11

Contents

1	Fantasia	Denss, ff. 68v-69r	14
2	Fantasia	Denss, ff. 67v-68r	17
3	Fantasia	Leipzig I, pp. 56-8	20
5	Pavan	Rude, ff. gg5r-gg5v	22
6	Galliard [in duple time]	Leipzig I, p. 193	23
7a i	Galliard in G minor	Fabritius, f. 110r	24
7a ii	Galliard divisions in G minor	Nürnberg, ff. 69v-70r	24
7a iii	Galliard in D minor	Danzig, f. 47r	26
7a iv	Galliard in F minor	Eijsertt, f. 94r	27
7a v	As I went to Walsingham in B flat minor	Wickhambrook, f. 17r	28
7b	Galliard in D minor	Rude, ff. gg6v-hh1r	29
7c	Galliard in F minor	Hainhofer VI, ff. 184r-184v	30
7d	Galliard in F minor	Besard 1603, f. 111v	31
8	Galliard	Leipzig I, p. 198	32
9	Galliard	Leipzig I, p. 235	33
10	Galliard	Nauclerus, f. 239r	34
12	Galliard	Leipzig I, p. 199	35
13	Galliard	Loss, f. 46v	36
14	Pavan	Rude, ff. hh6v-ii1r	37
15	Passamezzo	München, ff. 14r-14v	38

Introduction

Gregory Howet [<1550-*c*1616], his name also spelt Howett, Huewet, Huet or Huwet [cf. Huet, Gregorio, RB Lennaerts, *The New Grove Dictionary of Music and Musicians*, 6th edition, ed. S. Sadie (London, 1980), viii, 763-4; John M. Ward, *A Dowland Miscellany*, *JLSA* x (1977), pp. 94-6] is mainly known to lutenists for his justifiably popular fantasia in *Varietie of Lute Lessons* published by Robert Dowland in 1610. We are probably also aware that the Walsingham tune, the most frequent subject of the peculiarly English variation form, is linked to a galliard ascribed to Howet in numerous continental lute manuscripts. But how many of his other compositions are familiar and do they match the undoubtedly highly accomplished fantasia? This edition reproduces all his lute solos, as well as a few doubtful and a wrong attribution, so that the above questions can be addressed and a more complete picture of his abilities as a lute composer deduced. The main sources for his music are Adrian Denss' *Florilegium*, Johannes Rude's *Flores Musicae*, the Dlugoraj lute book and the Loss lute book, with more, mainly versions of the Walsingham galliard, scattered in another two printed and twelve manuscript sources. In total, his corpus of surviving lute music consists of three fantasias, two pavans and five galliards [one in duple time] ascribed with some certainty, and a further two galliards of doubtful attribution as well as a passamezzo by a different Gregorio. The numbering of pieces 1-12 in this edition is taken from John M. Ward, *A Dowland Miscellany*, *JLSA* x (1977) p. 96. The two doubtfully ascribed galliards [nos 12 and 13] consist of one by 'Gregor' copied by Wilhelm Tappert from the Loss lute book and the other by 'Gregory Ansini' in the Dlugoraj lute book. Both are likely to be by Howet, but it is not known to what 'Ansini' refers in the first and all we have of the galliard in the now lost Loss lute book is a modern incomplete copy by Wilhelm Tappert. The passamezzo [no. 15] is ascribed to 'M. gregorio' in an Italian manuscript of *c*1550, now in München, which is too early for Howet and may have been composed by Gregoire Brayssing. Ernst Pohlmann in *Laute, Theorbe, Chitarrone, Die Instumente* (Bremen, 1982) may have meant this piece when he lists 'Maestroso Gregosio im Mus.Ms.242 der Bibl. München BS' under 'Gregorij'. Tablature for all the above is included in the edition with several versions of the 'Walsingham' galliard. The fantasia by 'Gregory' in the Dlugoraj lute book [no. 4] is a corrupt version of a fantasia by Francesco da Milano [cf. *The Lute Music of Francesco Canova da Milano (1497-1543)*, ed. Arthur J. Ness (Cambridge MA: Harvard University Press, 1970), no. 33 and App. 4], not a parody by Gregory so is not included in the edition. No. 11, 'Gregorius Huvvet. Galliarda.' in Hagius' *Newe Künstliche Musicalischer* of 1616, is also excluded from the edition as it is for four part instrumental ensemble, with no known lute arrangement.

It has been suggested that Howet was English as he is called 'der Engländer' in the Wolfenbüttel court records, but the ascription to the fantasia in Robert Dowland's *Varietie of Lute-lessons* (London, 1610) reads 'Gregorio Huwet of Antwerpe' [facsimile on page 13] and Matthäus Reymann refers to him in *Noctes Musicae* (Heidelberg, 1598) as 'Gregorius Hovvet Belga' which accords with archival research showing that his family was from Huy near Liège in Belgium and that his father Gregorius, also a lutenist, became a citizen of Antwerpe in 1560. In the dedications to *Hortus Musicalis Novus* (Strasbourg, 1615), Elias Mertel refers to Howet as 'qui germanis celebres' although the latter probably stems from his long association with the court at Wolfenbüttel. Howet was appointed as lutenist to Henry Julius, Duke of Brunswick at Wolfenbüttel in May 1591 and is listed as a court musician until 1616, although after 1614 when the post of court lutenist was discontinued, he played in the orchestra under the direction of Michael Praetorius. John Dowland praised Howet [and Alexandro Horologio] in *The First Booke of Songs or Ayres* (London, 1597) 'for their loue to me, as also for their excellency in their faculties', following his visit to Wolfenbüttel in 1594. Howet and Dowland then travelled together to perform in Kassel for Moritz Landgrave of Hesse, probably in 1595, where they presumably met Victor Montbuysson who was court lutenist there 1592-1627. A letter records that Prince Moritz thought Howet was unsurpassed in the playing of motets and madrigals on the lute. The lute instructions in the manuscript of Johann Stobäus of Königsberg [BL, Sloane Ms.1021, *c*1640, f. 24r] credits him with adopting a new right hand thumb technique, and he must have been a renowned lute teacher as Christian IV of Denmark sent him a pupil in 1606. Thus he was an outstanding lutenist, but was he also a composer? His three fantasias are highly competent, original and independent compositions, as is the Walsingham galliard, if he is the composer. However, four of his other compositions are related to lute solos of John Dowland and it seems more likely that Howet borrowed from Dowland rather than the other way round. No. 5 is reminiscent throughout of the Lachrimae Pavan [cf. *The Collected Lute Music of John Dowland*,

ed. Diana Poulton and Basil Lam (London: Faber, 1974), no. 15]; the second and third strains of no. 7b, like no. 9, quote Dowland's First Galliard [cf. Poulton and Lam, no. 22]; the first strain of no. 8 uses a phrase from a consort part of Dowland's Galliard [cf. Poulton and Lam, no. 20] on f. 10v of the Browne bandora book [London Royal Academy of Music, Robert Spencer Collection, *c*1600] and the second and third strains of no. 8 quote the King of Denmark's Galliard [cf. Poulton and Lam, no. 40]; each of the three strains of no. 9 quote from the equivalent strains of Dowland's First Galliard [cf. Poulton and Lam, no. 22]; and finally, no. 10 is an arrangement of the Earl of Essex Galliard, adhering closely to the original in all three strains [cf. Poulton and Lam, no. 42]. Furthermore, the ascription of the Walsingham galliard is problematical. Most versions adhere closely to the same three strain galliard [no. 7a], whether in G minor, D minor or F minor. Versions in Königsberg, f. 24r and 69v-70r and Nürnberg, f. 2v and 14v are variant arrangements of this same pattern. Seven of these are ascribed to Gregory, but two bear Dowland's name and a further two are termed galliard 'Anglica' and 'Englessa', respectively. This group also includes two versions in English sources which predate the rest [Dd.2.11, f. 29r, Wickhambrook, f. 17r]. Both transpose the first strain from G minor into B flat minor which thus follows the English variations in B flat/G. The no. 7b settings use the same first strain only, and then quote Dowland's First Galliard [Poulton and Lam, no. 22]. The versions in Rude are ascribed to Howet and the remaining two to Tobias Kühn, the court lutenist at Wolfenbüttel from 1587-1591. Finally, nos. 7c and 7d use the Walsingham tune but then deviate into different second and third strains and are probably unrelated to Howet's galliard. The name Laurencini has been added to the first version of no. 7c in the Hainhofer lute book, and 7d is variously ascribed to 'ebreo', 'de Vausmenij' and 'Bofart, Hungary' and is also referredto as galliard 'Romana' and 'francese' in different sources.

This edition is revised and expanded from a music supplement in two parts in the Lute Society newsletter *Lute News* nos. 39 and 40 (September and December 1996).

John H Robinson, Newcastle University, July 1999

Editorial Method

All pieces appear in French tablature in original sources, unless otherwise stated. Representative cognate versions of no. 7, which differ substantially or survive in more than one key, are reproduced separately. A list of all editorial changes is given in the commentary for the version used only. Changes are indicated by the bar number and position of the note in the bar, followed by the fret and course on the lute where the note would be played. For example, 1/3 refers to the third note in the first bar, and c5 indicates the second fret on the fifth string. The commentary lists only the errors in the source and it can be assumed that the rest of the chord at the indicated position is as it appears in the edition. Barring and the notation of rhythm has been standardised without comment and 'rhythm sign' has been abbreviated to 'r-s' in the commentary. Dots under tablature letters indicating right hand fingering have been included only where they appear in the original. One dot is used for the index finger and two dots for the middle finger.

Acknowledgements

We would like to thank the libraries that hold the sources, copies of which were used to transcribe and edit the tablature in this edition (cf. list of sources). The tablature was set using Wayne Cripps' TAB programme version 3.1h converted for DOS by Michael Daether.

Commentary and Inventory of Music

1. Fantasia

Fantasia alia eiusdem [Gregorij Howet] — Denss, ff. 68v-69r
Fantasia [6] *Composed by the most famous Gregorio Huwet of Antwerpe: Lutenist to the most high and mightie Henricus Iulius, Duke of Brunswicke, &c.* — Dowland R, sig. G1r-G1v
[*Fantasia gregorii Houuet* — Loss, f. 44r or 94r]
[?] — Chilesotti, p. 16?

7th course tuned to F.

33/2	f6, changed to c6
35	Denss divides the re-entry of the main theme into two bars but omits the r-s ⌜ and the same entry of the theme in Dowland R occupies a single bar with an implied halving of the r-s
37/7	c2 absent [c2 in Dowland R]
68/2	r-s ⋿, changed to ⋿
69	r-s absent

2. Fantasia

Fantasia Gregorij Howet — Denss, ff. 67v-68r
[*Fantasia gregorii Houuet* — Loss, f. 44r or 94r]

7th course tuned to F.

13/11	a2, changed to c2
64/15	c1 absent

3. Fantasia

Fantasia 10 — Leipzig I, pp. 56-8
Fantazia Gregorij — Schele, pp. 103-4
Schele differs in minor details and the omission of bars 32/1-37/4 and 44/1-55/8.

7th course tuned to F.

14/2	c5 added
27/1	c4 absent
27/btw 3-4	c3 added
67/1	a4, changed to a3
68/5	a3 absent
68/6	a2, changed to c2
77/1-78/4	notes repeated with minor changes
btw 78-79	d2, a3, a4, a7 chord repeated

4. Fantasia [not included in the edition]

Fantasia Gregorij 8 — Leipzig I, pp. 52-3
cf. Fantasia by Francesco da Milano [cf. *The Lute Music of Francesco Canova da Milano (1497-1543)*, ed. Arthur J. Ness (Cambridge MA: Harvard University Press, 1970), no. 33 and App. 4].

5. Pavan

Pavana à 5.voc. Gregorij Huberti Rude, no. 90, sig. gg5r-gg5v
cf. Dowland's Lachrimae Pavan, Poulton and Lam, no. 15

3 strains of 6, 6 and 10 bars without divisions. 7th course tuned to F and 8th course to D.

6/11	r-s absent
12/3	b6, changed to b7

6. Galliard

Galliarda Huewet 7. [in duple time] Leipzig I, p. 193

German tablature. 2 strains of 7 bars without divisions. 7th course tuned to F.

1/2	a5, changed to d4
1/4	c1, changed to b1
2/4, 6/1 & 11/3	r-s absent
2/5	a5, changed to a4
7/1	r-s , changed to
8/4	h6, changed to g6
9/1	f3, changed to g3
13/1	g2, changed to b2
13/4	d6 displaced two notes to the right
14/1	r-s , changed to

7. Galliard on Walsingham tune

7a i. **Galliard** in G minor

Galliarda Anglica Fabritius, f. 110r

German tablature. 3 strains of 8, 8 and 11 bars without divisions. 7th course tuned to F.

5/5	c6?, changed to d6

7a ii. **Galliard** in G minor [Fits with version 7a i as a duet in unison]

Galiarta Zasij *Tertius Modus* Nürnberg, ff. 69v-70r

3 strains of 8, 8 and 11 bars without divisions. 7th course tuned to F.

1/1 & 4/1	r-s , changed to
10/5	c5 absent
12/1-2	r-s absent
14/1	r-s absent
15/5	d4, changed to d5
16/4	c2 absent
27/9	r-s absent

Cognate versions in G minor:

Galiarda	Bautzen, f. 35r
Galliarda Gregorij	Beckman, ff. 5v-6r
Galliarde Monsieur Gregorij	Bruxelles, ff. 15v/12r/13r
Johan Dulandt Galliard	Königsberg, f. 24r
Untitled, marked *NB*	Königsberg, f. 42r
Galliarda Dulandi	Königsberg, f. 66r
Galliarda 33 Gregorij: Huwet	Leipzig I, pp. 212-3
Galliarda Gregorij [fragment of first 4 bars only]	Leipzig III, f. 8r
Galliarda Gregoris	Romers, f. 129v
Galliarda G H	Rude no. 97, sig. hh2r-hh2v

7a iii. Galliard in D minor

Untitled — Danzig, f. 47r

3 strains of 8, 8 and 11 bars without divisions. 7th course tuned to F and 8th to D.

1/5	c5, changed to c6
btw 9-10	first 3 notes/chords of bar 11 repeated and crossed out
11/4	d5, changed to d6
13/3	a4, changed to a5

Cognate version in D minor:

Galliarda Gregorij — Nürnberg, f. 2v

7a iv. Galliard in F minor

Galliarda Englessa — Eijsertt, f. 94r

German tablature. 3 strains of 8, 8 and 10 bars without divisions.

21/3	a1, changed to b1

Cognate versions in F minor:

Galiard	Bautzen, f. 33r
Untitled	Leipzig II, ff. 36v-37r
Galliarda Gregorij	Nauclerus, f. 61r
Gall: Gregorj	Nürnberg, f. 14v
Galiarta Zasij	Nürnberg, f. 68v
Galiarda Secundus Modus	Nürnberg, f. 69r

7a v. As I went to Walsingham in B flat/G minor

As I wente to walsinghame	Wickhambrook, f. 17r
Untitled	Dd.2.11, f. 29r

3 strains of 8, 8 and 10 bars without divisions. No changes to tablature.

Keyboard versions of Gregory Howet's Galliard: *Galyard Imperial*, Eysbock, f. 33r; *Gagliarda Englese*, Torino, ff. 82v-83r; *Galliarda Gregorij*, Zweibrücken, p. 122 (no. 66). For sources of the Walsingham tune, see Claude M Simpson, *The British Broadside Ballad and Its Music* (New Brunswick/New Jersey: Rutgers University Press, 1966), pp. 741-3; John M. Ward, *Music for Elizabethan Lutes* (Oxford: Clarendon Press, 1992), pp. 100-1, footnote 301; and John H. Robinson, *The Complete Lute Solos of Gregory Howet*, *Lute News* nos 39 and 40 (September and December 1996).

7b. Galliard in D minor

[Galliardae Gregorii Huberti] *variatio secunda* — Rude, no. 93b, sig. gg6v-hh1r

cf. Dowland's First Galliard, Poulton and Lam, no. 22.

3 strains of 8, 8 and 9 bars without divisions. 7th course tuned to F and 8th to D

6/2	f5, changed to c8
6/3	a8, changed to a7
13/1	c5, changed to c6
20/1	a8, changed to a7
23/1-8	r-s , changed to

Cognate versions in D minor:

Galliardae Gregorii Huberti variatio prima	Rude, no. 93a, sig. gg6v
Galliarda .3. T K	Fuhrmann, pp. 110-1
Galiarda Tobiae Kuhnen	Leipzig I, p. 187

7c. **Galliard** in F minor

Gagliarda Bella Laurencini Hainhofer VI, ff. 183v-184r

4 strains of 8, 16, 10 and 6 bars without divisions. 7th course tuned to F.

9/4	d1, changed to f1
16/5	g3, changed to e3
33/1	b2, d3, b6 absent

Cognate version in G minor:

La medesima in un altro tono Hainhofer VI, ff. 184r-184

7d. **Galliard** in F minor

Galliarda Besard 1603, f.111v

3 strains of 4, 4 and 5 with divisions. 7th course tuned to F. Double barlines editorial. No changes to the tablature.

Cognate version in F minor:

Una Gallarda di un ebreo Berkeley 757, f. 20v
Untitled Berkeley 761, f. 6v
Galliarda Romana Berlin, f. 125r / p. 323
Untitled Bruxelles 16.663, f. 8r
Galliarde Dolmetsch, ff. 6v-7r
Gagliarda Firenze, p. 269
Gagliarda francese molto gioconda m: de Vaumenij Hainhofer VI, ff. 181v-182r
[cf. *Oeuvres de Vausmenil*, etc., ed. Souris A, Rollin M and Vaccaro J-M (Paris: Édition du Centre National de la Recherche Scientifique, 1974), no.2]
Gagliarda Bofart, Hungary Hainhofer VI, f. 187v
Galiarda Nürnberg, ff. 17v-18r
Galliarda Prague, ff. 116v-117r
Untitled Siena, f. 113r.

8. Galliard

Galliarda Gregory 14

Galiarda Tobiae Kuhnen Leipzig I, p. 198

cf. Dowland's Galliard and King of Denmark's Galliard, Poulton and Lam, nos 20 & 40.

German tablature. 3 strains of 8, 4 and 8 bars without divisions. 7th course tuned to F and 10th to C [8th and 9th not used].

4/2	r-s ⌜, changed to ⌜.
12/1 & 20/1	r-s ⌡, changed to ⌡.

9. Galliard

Galiarda Gregory Dlugoraj, p. 235

Gagliarda Rude, no. 98, sig. hh2v-hh3r

cf. Dowland's First Galliard, Poulton and Lam, no. 22.

German tablature. 3 strains of 8, 12 and 7 bars without divisions. 8th course tuned to D [7th course not used].

16/3	f1, changed to c4
16/4	c4, changed to a4
19/2	r-s absent

10. Galliard

Galliarda Gregorii Nauclerus, f. 239r
cf. Dowland's Earl of Essex Galliard, Poulton and Lam, no. 42.

German tablature. 3 strains of 8, 8 and 7 bars without divisions.
12/4 d3, changed to c3

11. Galliard for instrumental ensemble [not included in the edition]

XXXVIII. à 4. Gregorius Huvvet . / Galliarda. [instr. ens. a4] Hagius, no. 38

12. Galliard

Galliarda Gregory Ansini 16 Leipzig I, p. 199

German tablature. 3 strains of 4, 4 and 4 bars without divisions. 7th course tuned to F.
2/6 & 11/3 r-s absent
4/1, 8/1 & 12/1 r-s ⊢, changed to ⊦.
11/1 r-s ⊨, changed to ⊢

13. Galliard

Gagliarda Gregor Loss, f. 46v

1 strains of 10 bars without divisions. This fragment is taken from a copy made by Wilhelm Tappert. 7th course tuned to F.
1/2, 6 & 10 a2, changed to c2
4/2 c4, changed to c3
7/2 a1, changed to a2
10/1 r-s ⊦, changed to ⊦.

14. Pavan

Pavana G H Rude, no. 109, sig. hh6v-ii1r

3 strains of 13, 11 and 17 bars without divisions. 7th course tuned to D and 8th to C.
9/4 r-s absent
11/7 b3, changed to a3
21/5 d7, changed to c7
24-25 repeat signs absent
30/7 b3, changed to a3
36/1 illegible, a7 added editorially
end 41 repeat sign absent

15. Passamezzo Gregorio

Passa messo de M gregorio [Gregoire Brayssing?] München, ff. 14r-14v

Italian tablature. 4 strains of 19, 11, 8 and 8 bars without divisions. 7th course tuned to F
13/3 c1 absent
26/5 r-s displaced two notes to the right

Sources

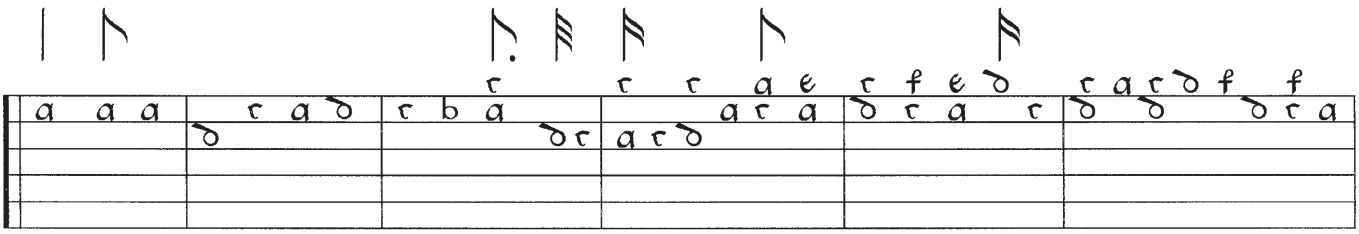
Sources are for solo lute unless otherwise stated.

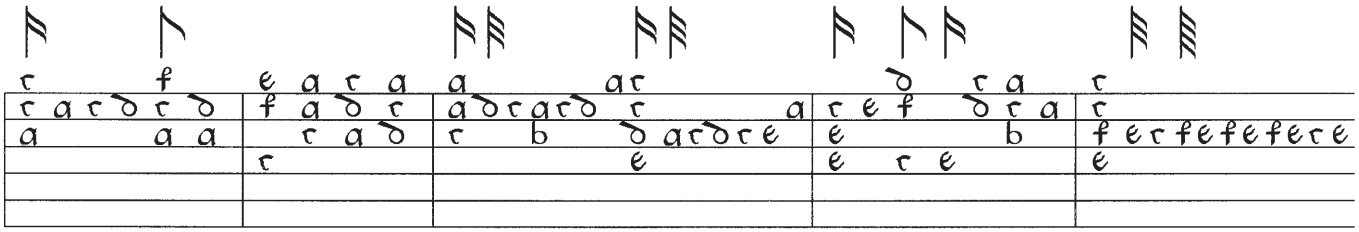
Bautzen	Bautzen, Stadtbibliothek, 13.4°.85, *c.* 1620, manuscript additions to a copy of J.-B. Besardus, *Thesaurus Harmonicus* (Köln, 1603).
Beckman	Skokloster, Slottsbiblioteket, Carl Gustaf Wrangels Bibliotek, 2245, lute book of Lucas Beckman Wittenbergensis Saxo Anno 1615.
Berkeley 757	Berkeley, University of California Music Library, Ms. 757, *c*1615-30.
Berkeley 761	Berkeley, University of California Music Library, Ms. 761, *c*1615-30.
Berlin	Kraków, Biblioteka Jagiellonska [formerly Berlin, Preußischer Staatsbibliothek, Musikabteilung] Mus. MS 40032, *c*1585-1626.
Besard 1603	J. B. Besardus, *Thesaurus Harmonicus* (Köln, 1603). [British Library, K.4.h.1.] Facsimile edition: (Geneva: Minkoff, 1975).
Bruxelles 16.663	Bruxelles, Bibliothèque du Conservatoire Royale de Musique de Bruxelles, Ms. Littera S No. 16.663, *c*1600-10. Facsimile edition: Thesaurus Musicus Nova Series A/10, *Recueil de pièces de luth en tablature italienne XVIIe siècle* (Bruxelles: Editions Culture et Civilisation, 1980).
Bruxelles 26.369	Bruxelles, Bibliothèque du Conservatoire Royal de Musique de Bruxelles, Ms. Littera S_1. 26.369, *c*1620.
Chilesotti	Bassano de Grappa, private library of Oscar Chilesotti, now lost. Copied in Bavaria *c*1595-1600. Modern editions: Oscar Chilesotti, *Da un Codice Lauten-buch del Cinquecento*, [guitar transcription of 99 pieces] (1891); *Renaissance Lute Music. Oscar Chilesotti's Da un Codice Lauten-buch in Lute Tablature*, ed. Dick Hoban [Chilesotti's selection intabulated for lute] (Fort Worth: Lyre Music, 1994).
Danzig 4022	Berlin, Staatsbibliothek Preussischer Kulturbesitz, Ms. 4022 [formerly Stadtbibliothek, Danzig], *c*1615-20.
Dd.2.11	Cambridge, University Library, Ms.Dd.2.11, *c*1590-95.
Denss	Adrian Denss, *Florilegium* (Köln, 1594/ reprinted Köln, Becker, 1994).
Dolmetsch	Haslemere, Dolmetsch Library, MS II.B.1, *c*1620.
Dowland R	Robert Dowland, *Varietie of Lute-lessons* (London, 1610). Facsimile edition: (London: Schott, 1958).
Eijsertt	Linz, Oberösterreichische Landesbibliothek, Ms. without shelf number: Michaël Eijsertt of Nürnberg lute book, *c*1610.
Eysbock	Stockholm, Library of Royal Swedish Academy, Tabulatur nr 1: Elisabeth Eysbock's keyboard book, *c*1600.
Fabritius	København, Det Kongelige Bibliothek, Musikafdelningen, Ms. Thott 84,4°: Petrus Fabritius lute book, *c*1605-8.
Firenze	Florence, Biblioteca Nazionale Centrale di Firenze, Fondo Anteriori a Galileo 6, *Libro d'intavolatura di liuto, Vincentio Galilei Scritto l'anno 1584*. Facsimile edition: Monumenta Musicae Revocata, vol.11 (Firenze: Studio Per Edizioni Scelte, 1992)
Fuhrmann	Georg Leopold Fuhrmann, *Testudo Gallo-Germanica* (Nürnberg, 1615) [British Library, K.8.h.18]. Facsimile edition: (Neuss: Junghänel Päffgen Schäffer, 1975).
Hagius	Cunradus Hagius, *Newe künstliche Musicalische Intraden, Pavanen, Galliarden* (Nürnberg: Abraham Wagermann, [1616]). Surviving parts: British Library [bassus, C.220]; Kraków, Biblioteka Jagiellonska Mus. ant. pract. H 50 [formerly Berlin, Preußischer Staatsbibliothek] [altus]; Paris, Bibliothèque Nationale, Rés. 530 [tenor]; Leipzig, Musikbibliothek, 4137 [quintus and sexta]; lost [cantus].
Hainhofer	Wolfenbüttel, Herzog-August-Bibliothek, Musikabteilung, Ms. Codex Guelferbytanus 18.7 and 18.8. Augusteus 2°: Philipp Hainhofer lute book, *c*1603.

Königsberg	Vilnius, Central Library of the Lithuanian Academy of Science, Ms.285 MF LXXIX: Königsberg Manuscript, *c*1600-20. Facsimile edition: Ness, A.J. & Ward J.M., (Columbus: Editions Orphée, 1989).
Leipzig I	Leipzig, Musikbibliothek der Stadt Leipzig, Ms.II.6.15, *c*1619.
Leipzig II	Leipzig, Musikbibliothek der Stadt Leipzig, Ms.II.6.23: Johannes Fredericus lute book, early 17th century.
Leipzig III	Leipzig, Musikbibliothek der Stadt Leipzig, Ms.III.11.26, *c*1625-30. Facsimile edition: *15 Stücke für Renaissance Laute. Handschrift Leipzig III.11.26*, ed. Albert Reyerman (Lübeck: Tree Edition, 1998).
Loss	Dresden, Sächsische Landesbibliothek, Ms. Mus. 1-V-8 [formerly Ms. Mus. B.1030], Johann Joachim Loss lute book, *c*1620 [destroyed in 1944].
München	München, Bayerische Staatsbibliothek, Mus. Ms.1511d, *c*1550.
Nauclerus	Berlin, Staatsbibliothek Preussischer Kulturbesitz, Mus. ms. 40141: Johannes Nauclerus lute book, *c*1607-20.
Nürnberg	Nürnberg, Bibliothek des Germanischen Nationalemuseums, Ms.33748/I, *c*1610. Modern edition: ed. Helmut Mönkmeyer, *Die Tabulatur, Heft 23-7, Nürnberger Lautenbuch Handschriftliche Tabulaturensammlung 1600* (Hofheim am Taunus: Verlag Hofmeister, 1970).
Prague	Prague, Národní Muzeum, Hudební Oddelení, MS IV.G.18: Joannes Aegidius Berner von Rettenwert lute book, *c*1623-7.
Romers	Köln, Staatliche Hochschule für Musik, Ms. R.242: Elÿsabeth Romers het Lÿt bock, *c*1600.
Rude	Johannes Rude, *Flores Musicae* (Heidelberg, 1600).
Schele	Hamburg, Stadt- und Universitätsbibliothek, Ms. M B/2768: Ernst Schele lute book, 1619.
Siena	La Haye, Gemeentemuseum, Ms. 28 B 39: Siena manuscript, compiled in Siena during the late 1580s or early 1590s. Facsimile edition: edited by Arthur J. Ness (Geneva: Éditions Minkoff, 1988).
Torino	Torino, Biblioteca Nazionale Universitaria di Torino, Raccolta Foá, MS 7 [keyboard], before 1639.
Wickhambrook	New Haven, Yale University School of Music, Ma.21.W.632: the Wickhambrook lute book, *c*1590.
Zweibrücken	Zweibrücken, Bibliotheca Bipontina, Ms. keyboard tablature Hs 42 [cf. J. Pontius, *Eine anonyme kurpfälzische Orgeltabulatur*, doctoral thesis, pp. 14, 63-6].

Compoſed by the moſt famous *Gregorio Huwet* of Antwerpe: Luteniſt to the moſt high and mightie *Henericus Iulius*, Duke of Brunſwicke, &c.

1. Fantasia





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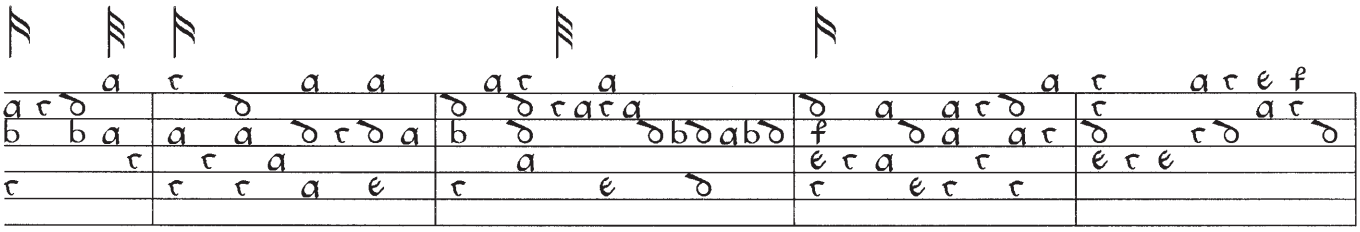

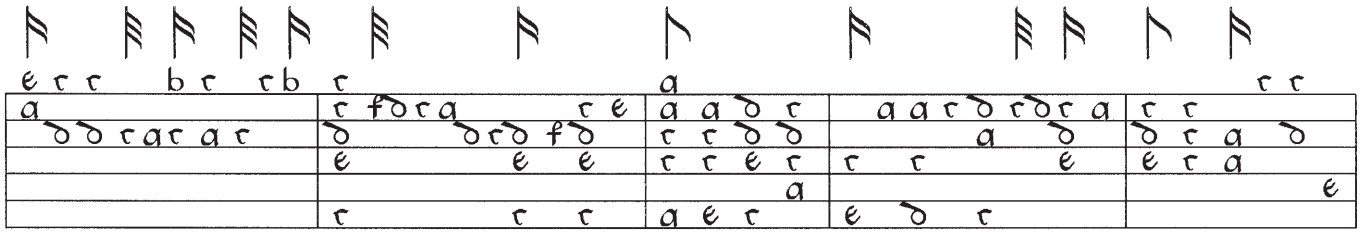

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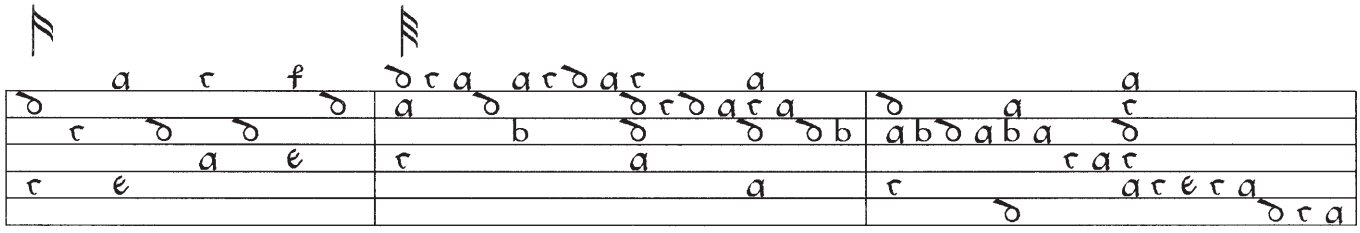

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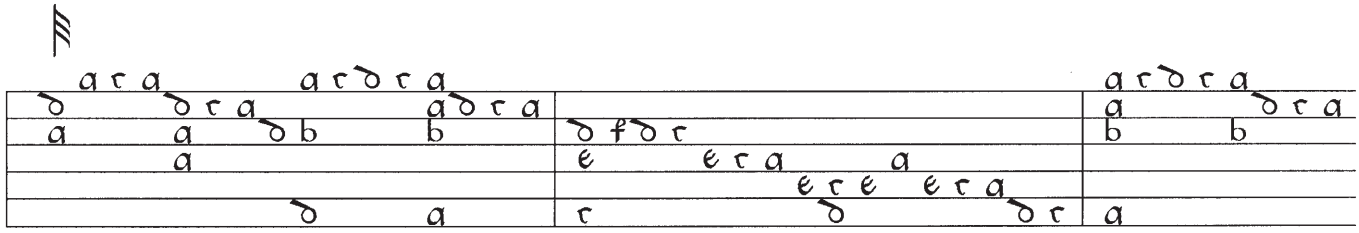

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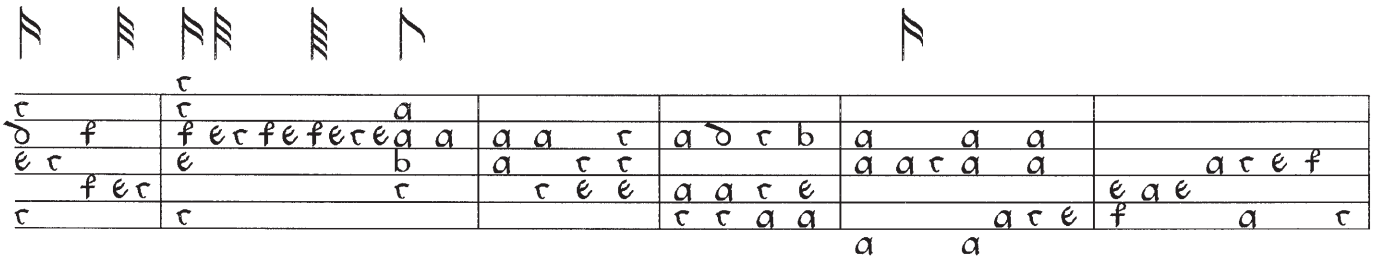

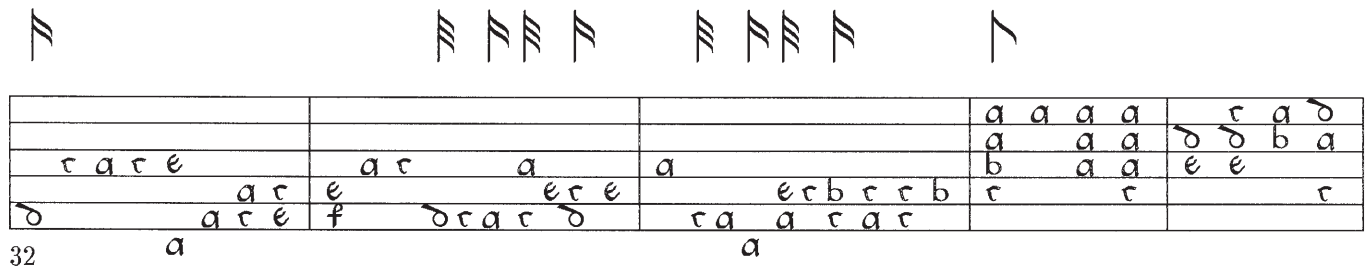
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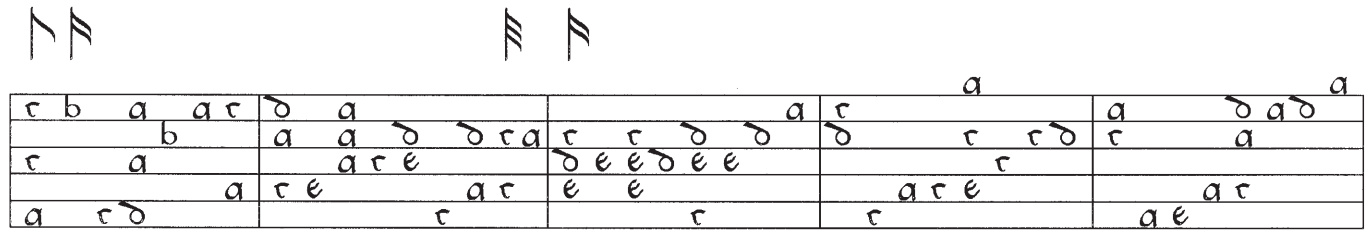
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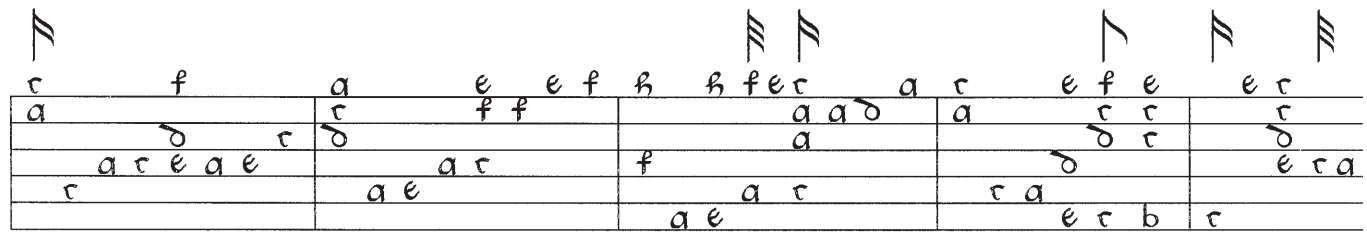
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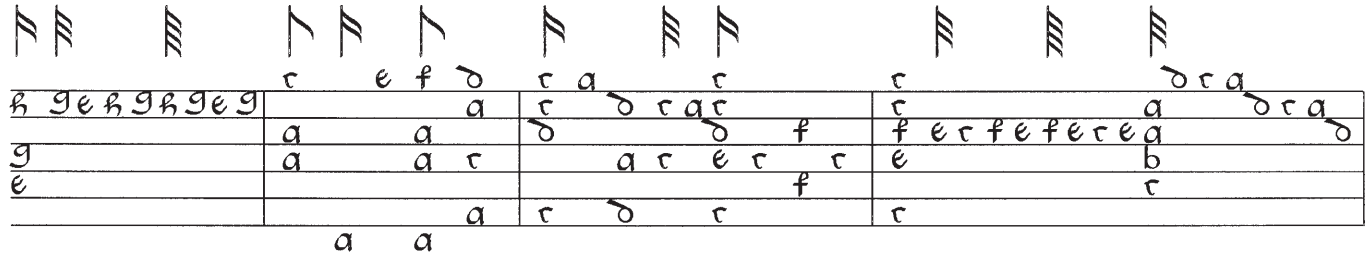

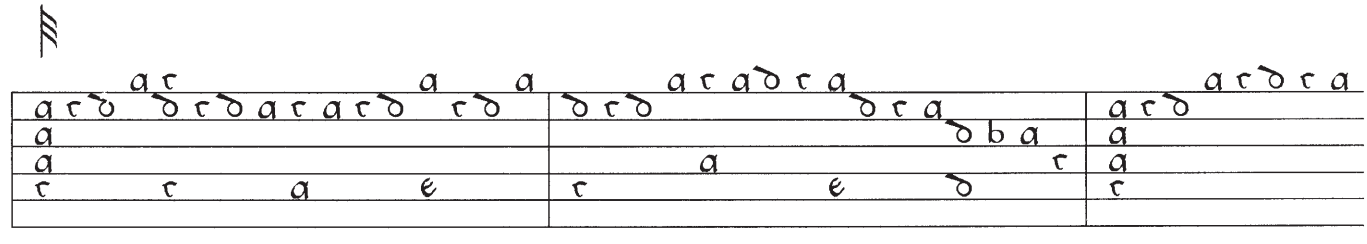
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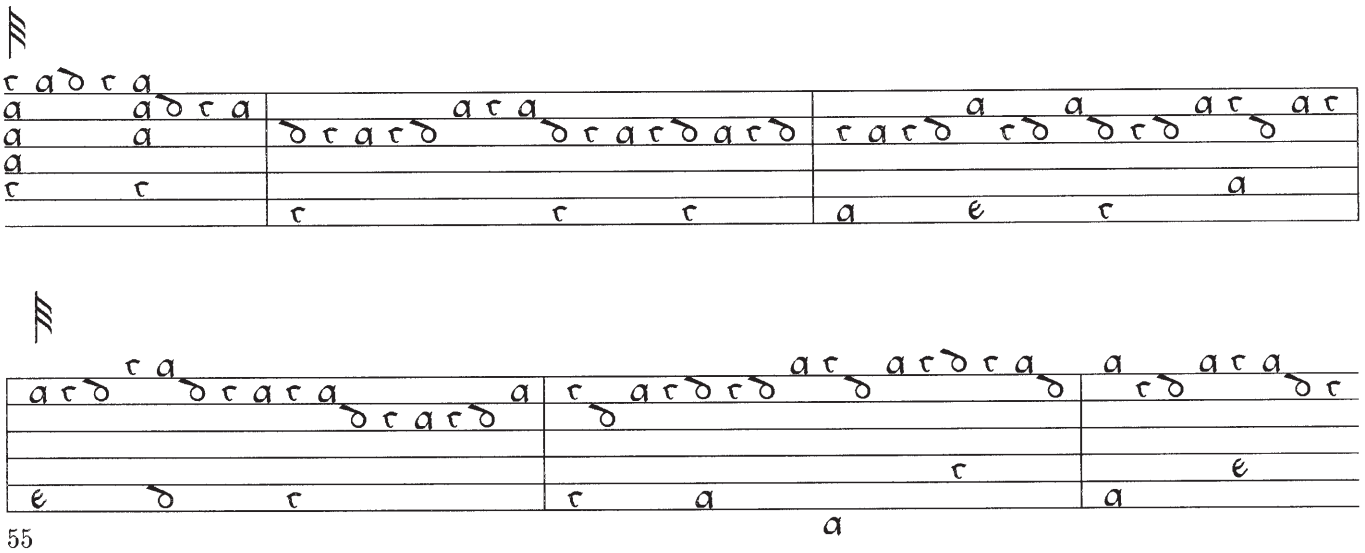

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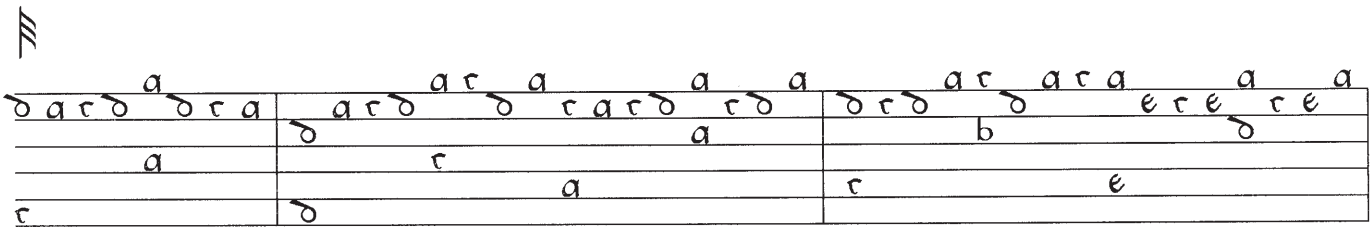

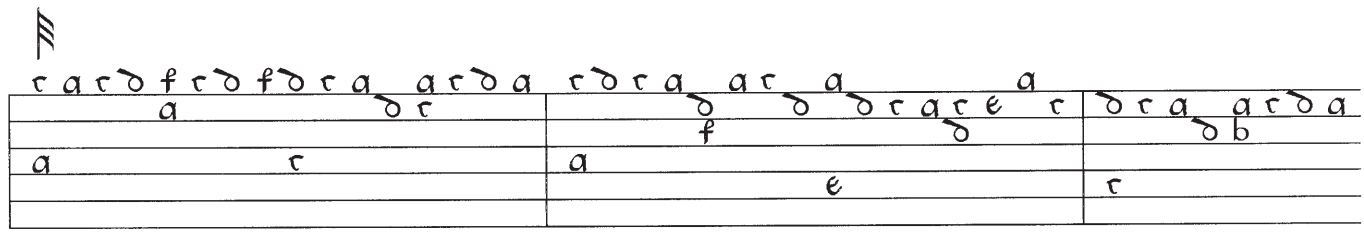

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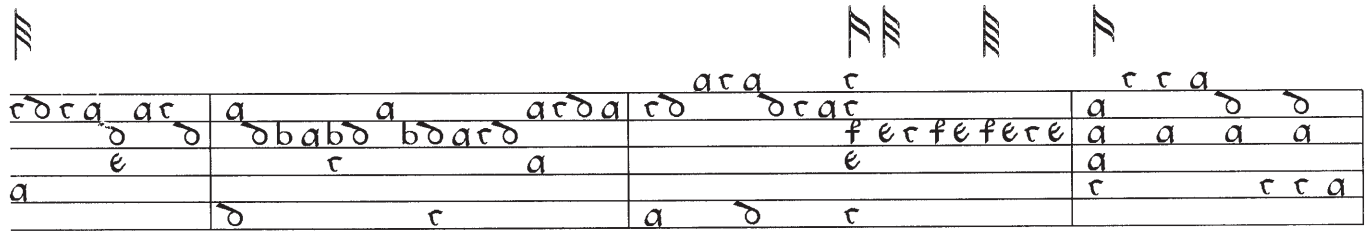

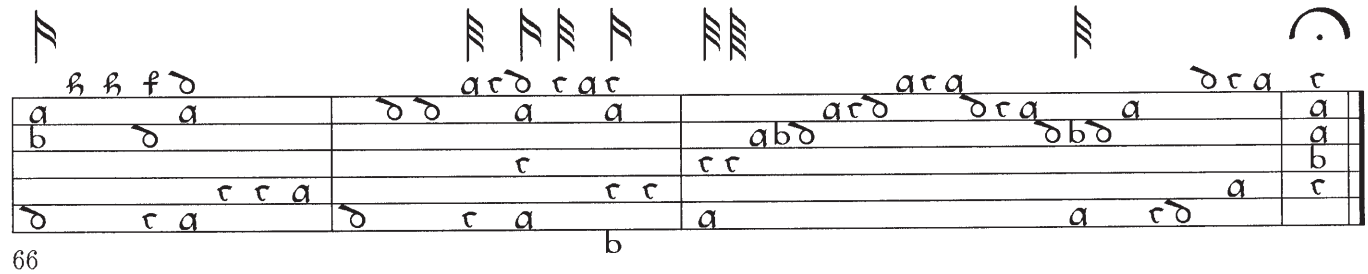

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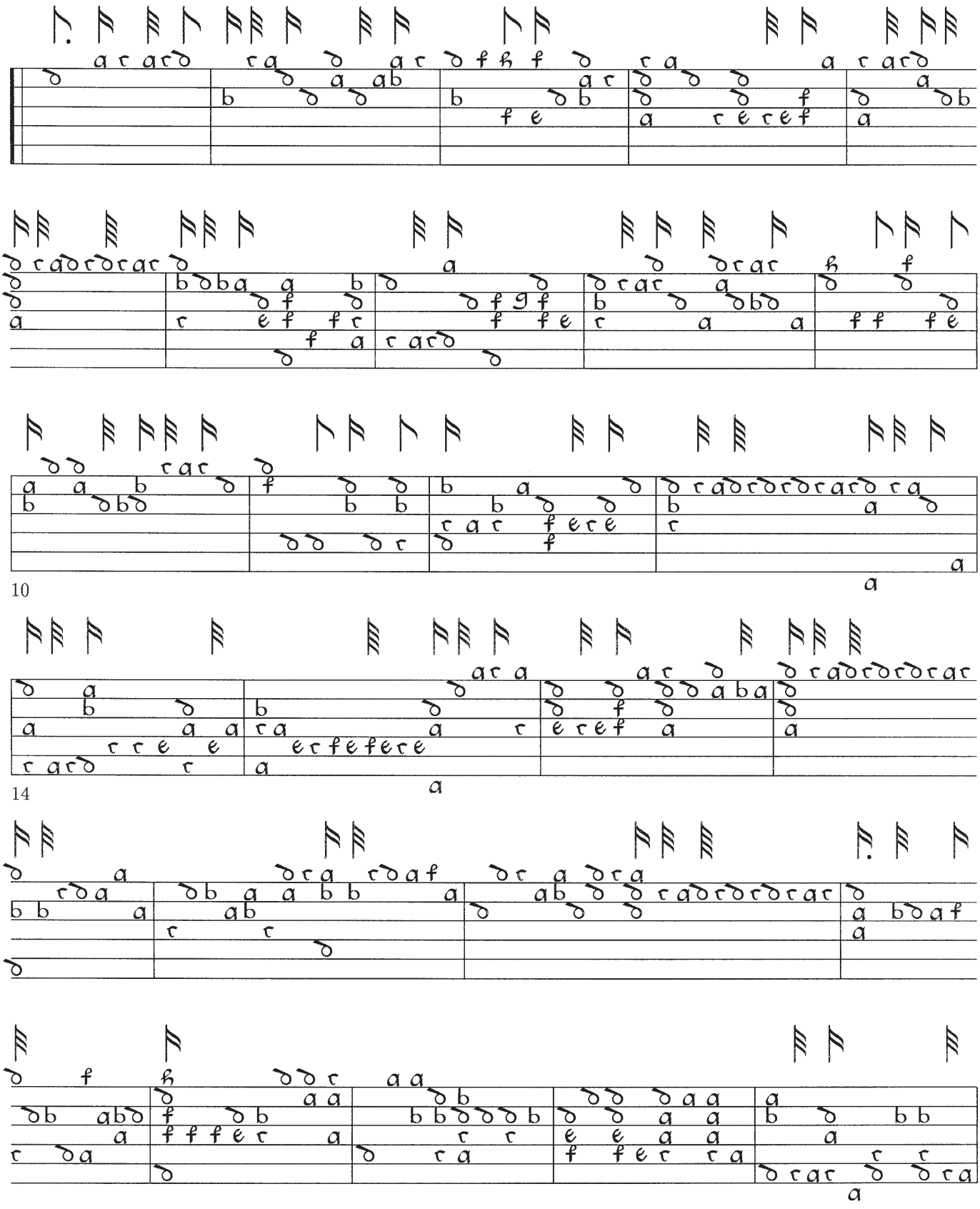

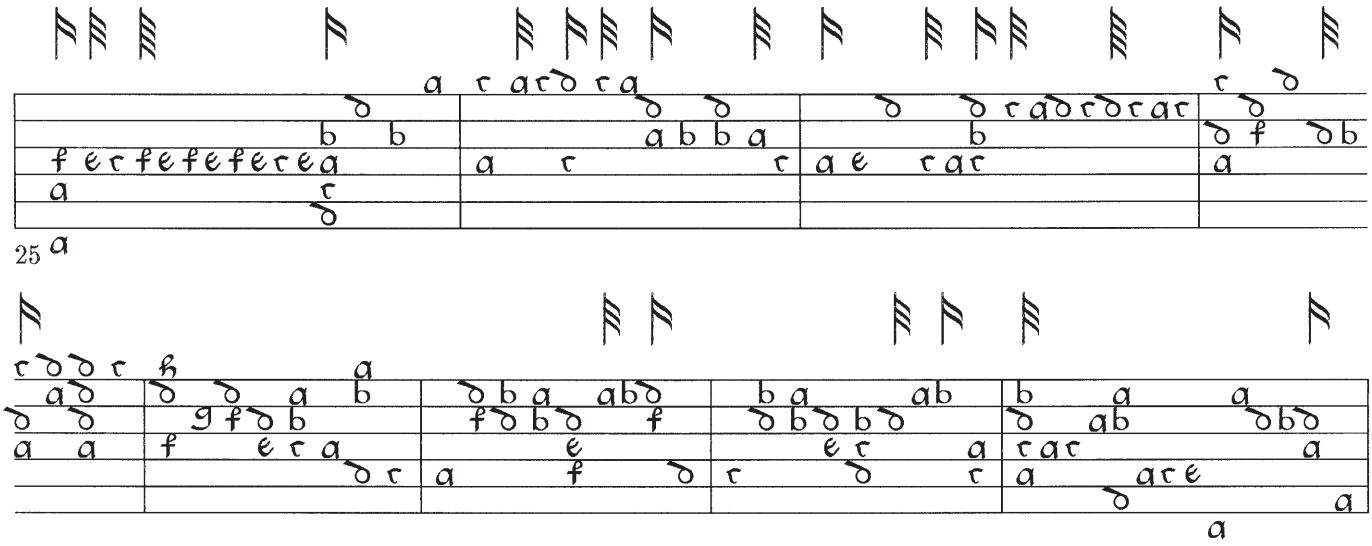

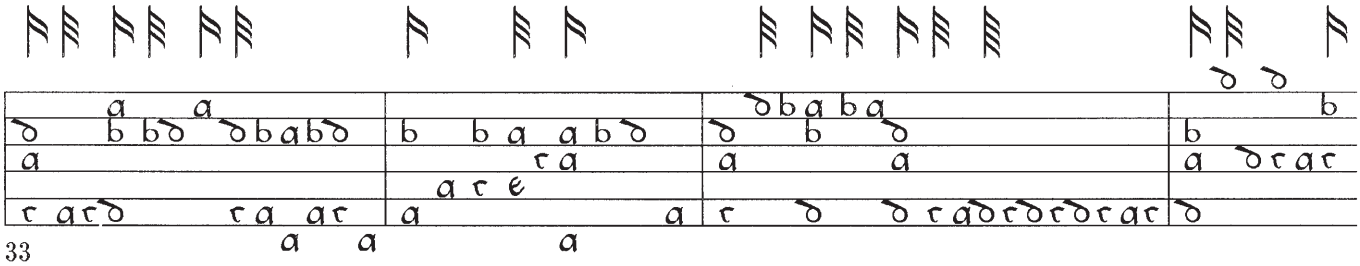

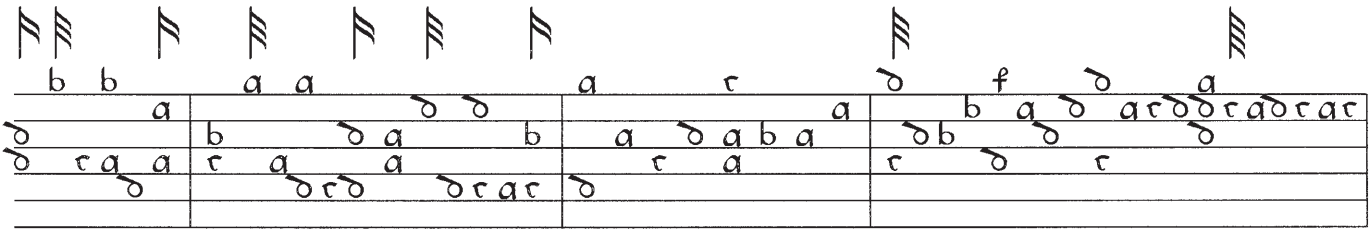

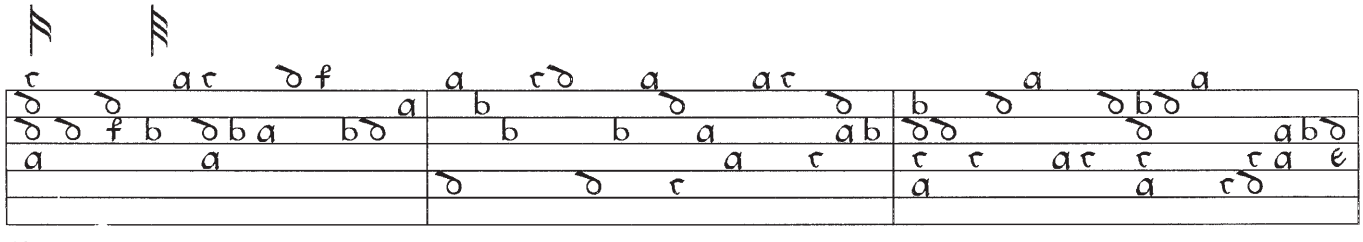

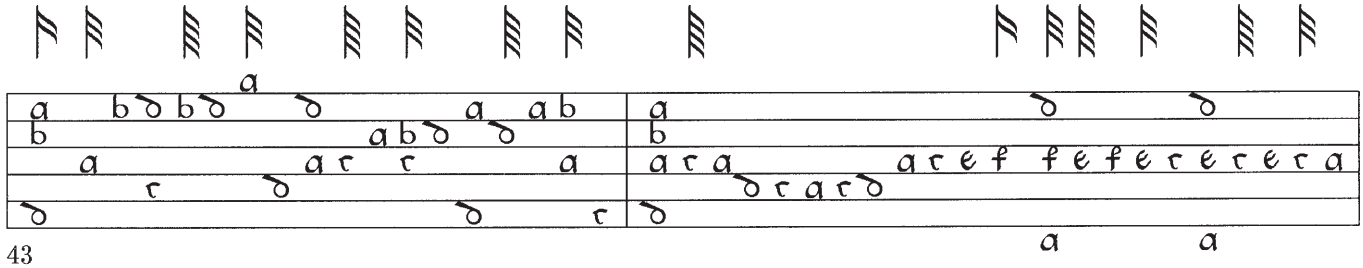

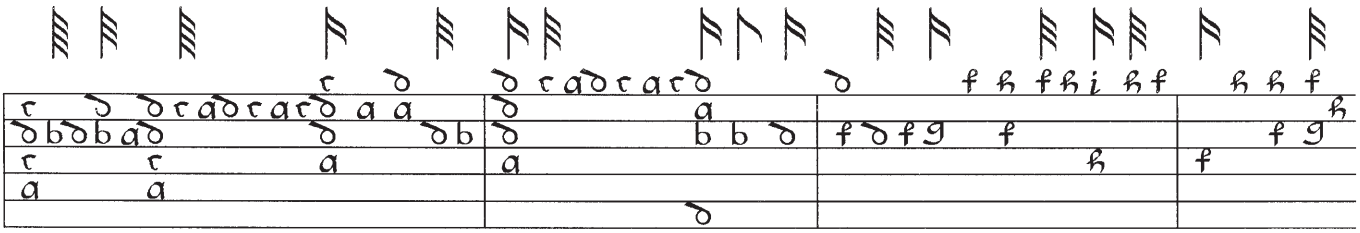

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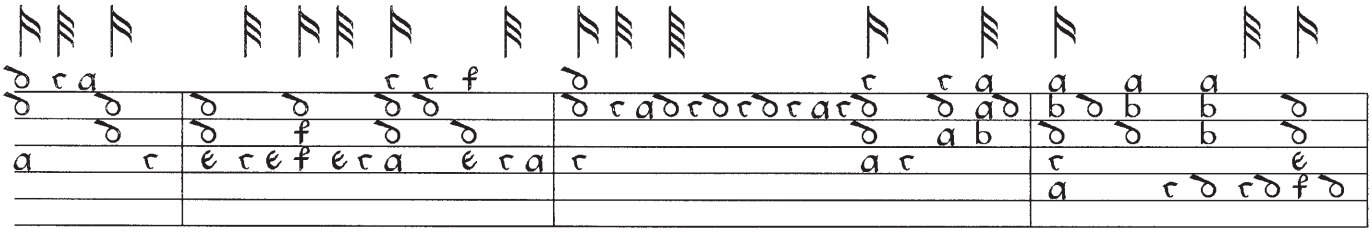

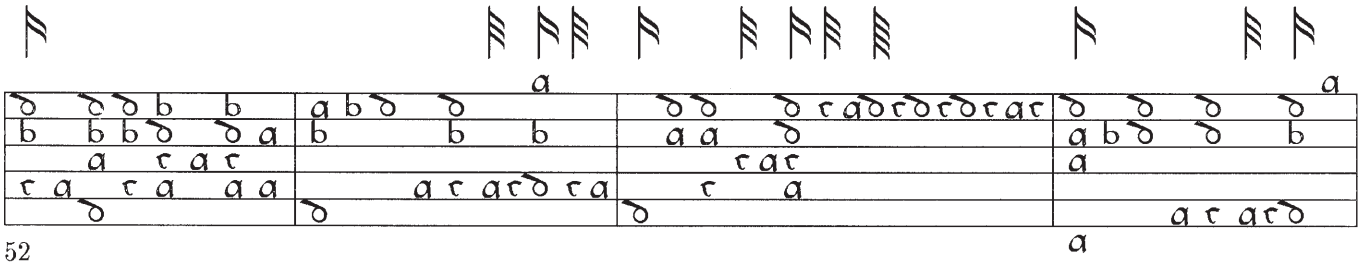

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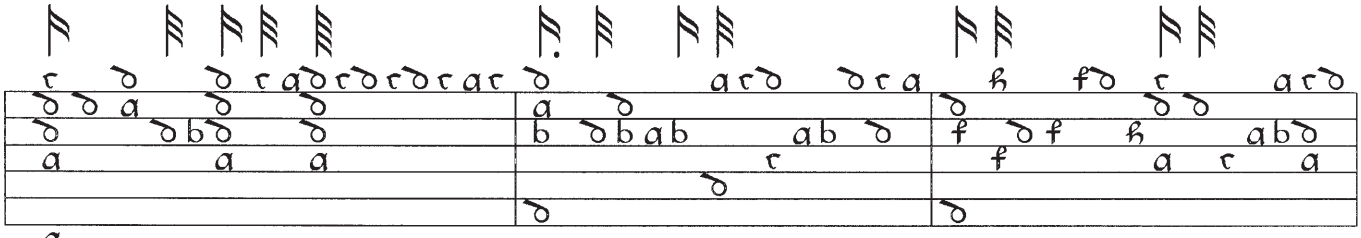

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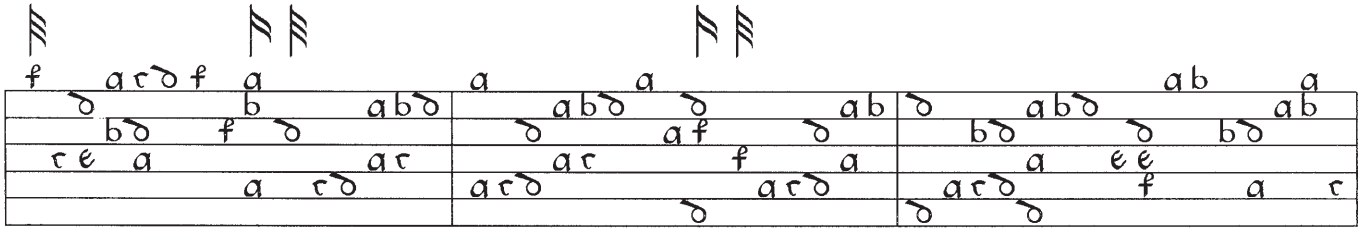

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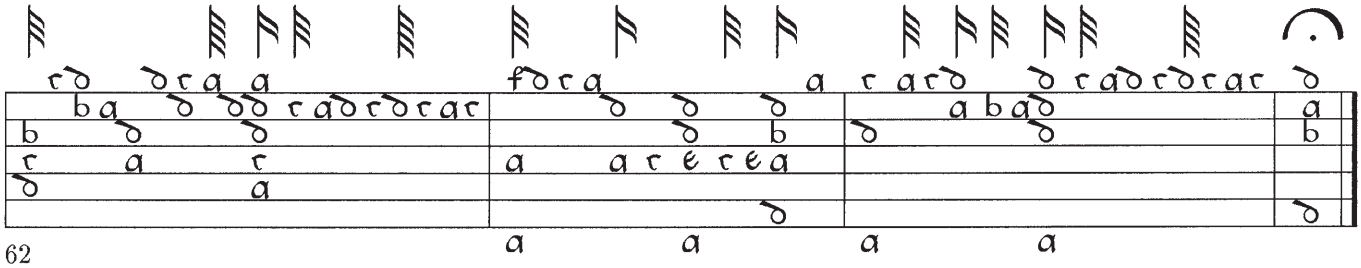

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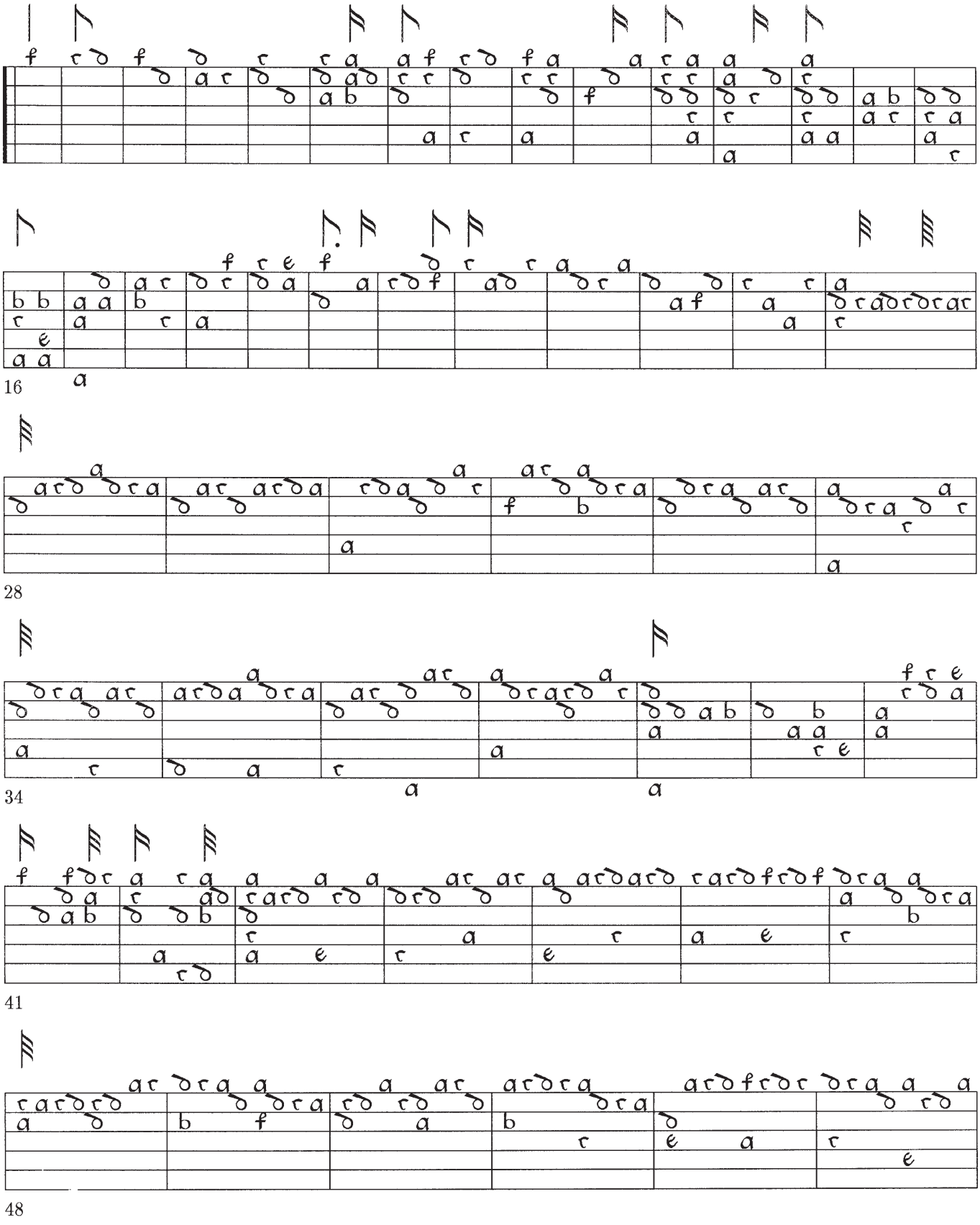
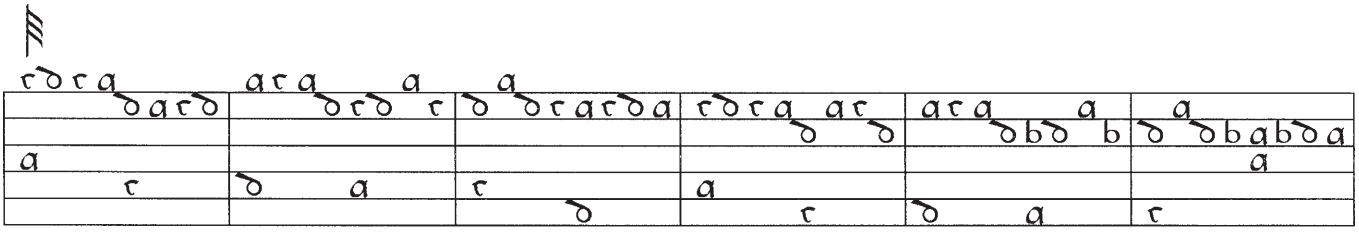
3. Fantasia





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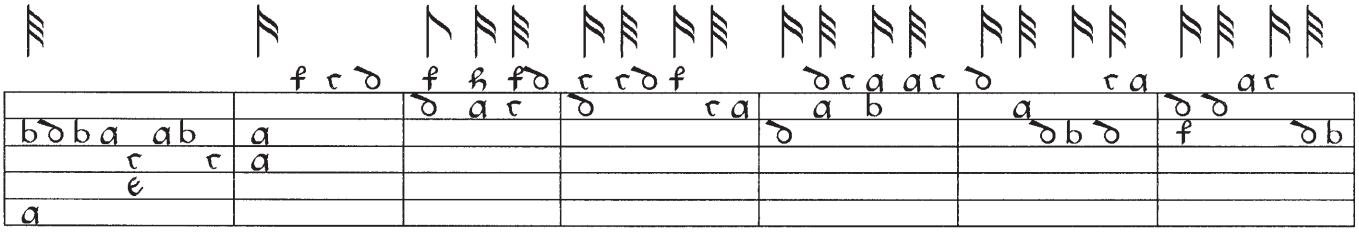

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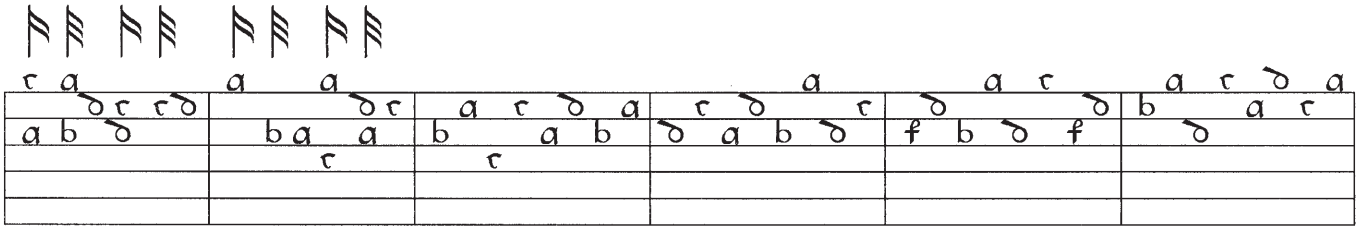

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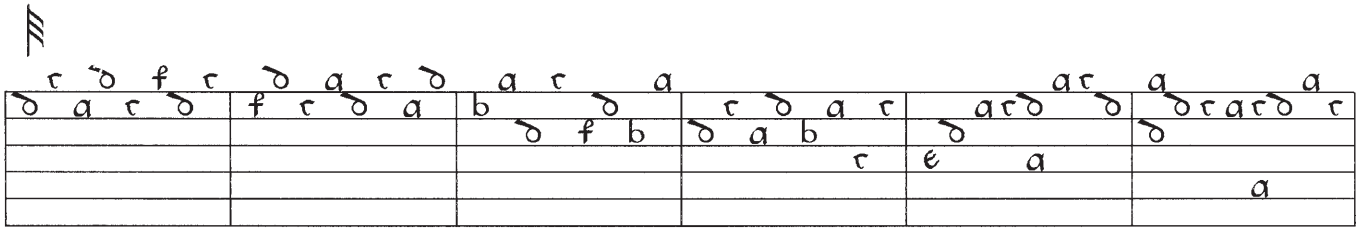

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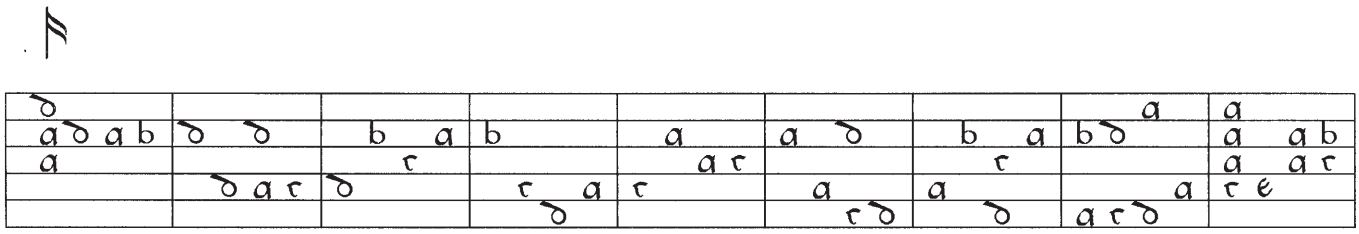

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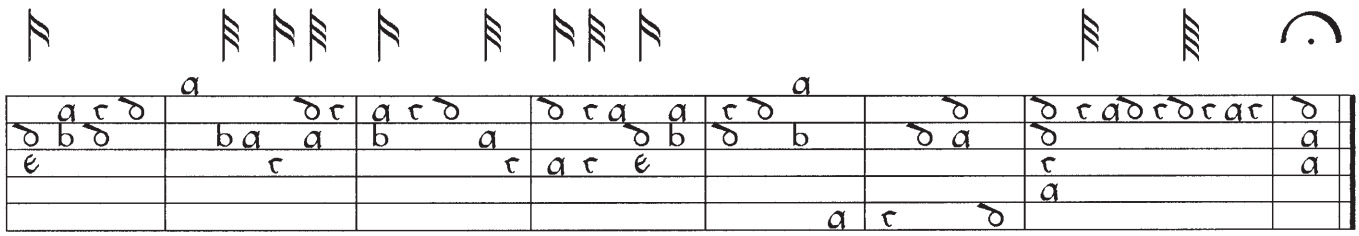

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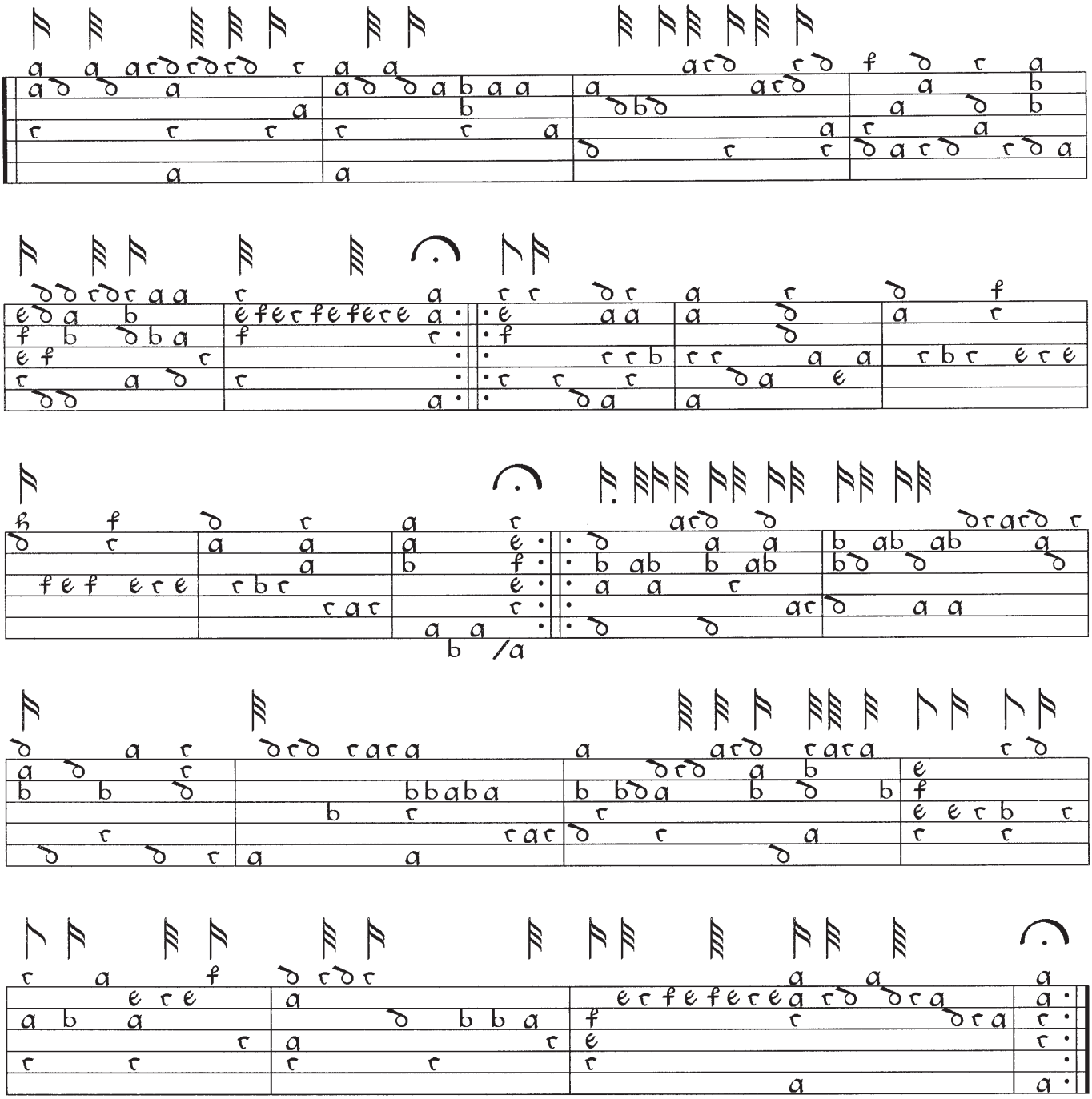
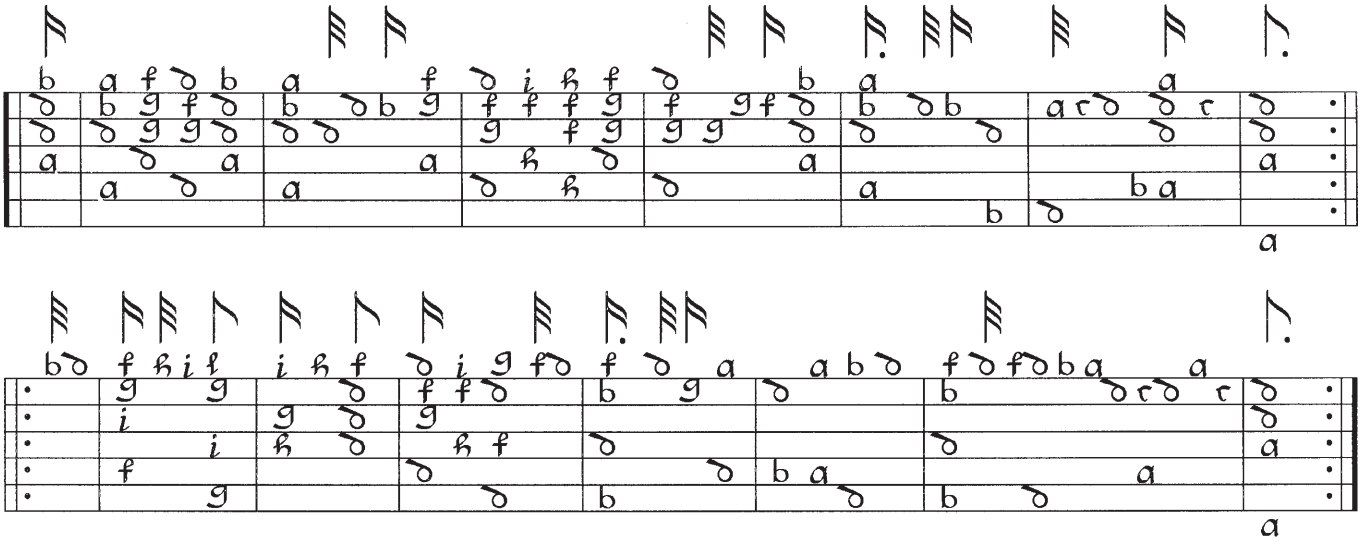
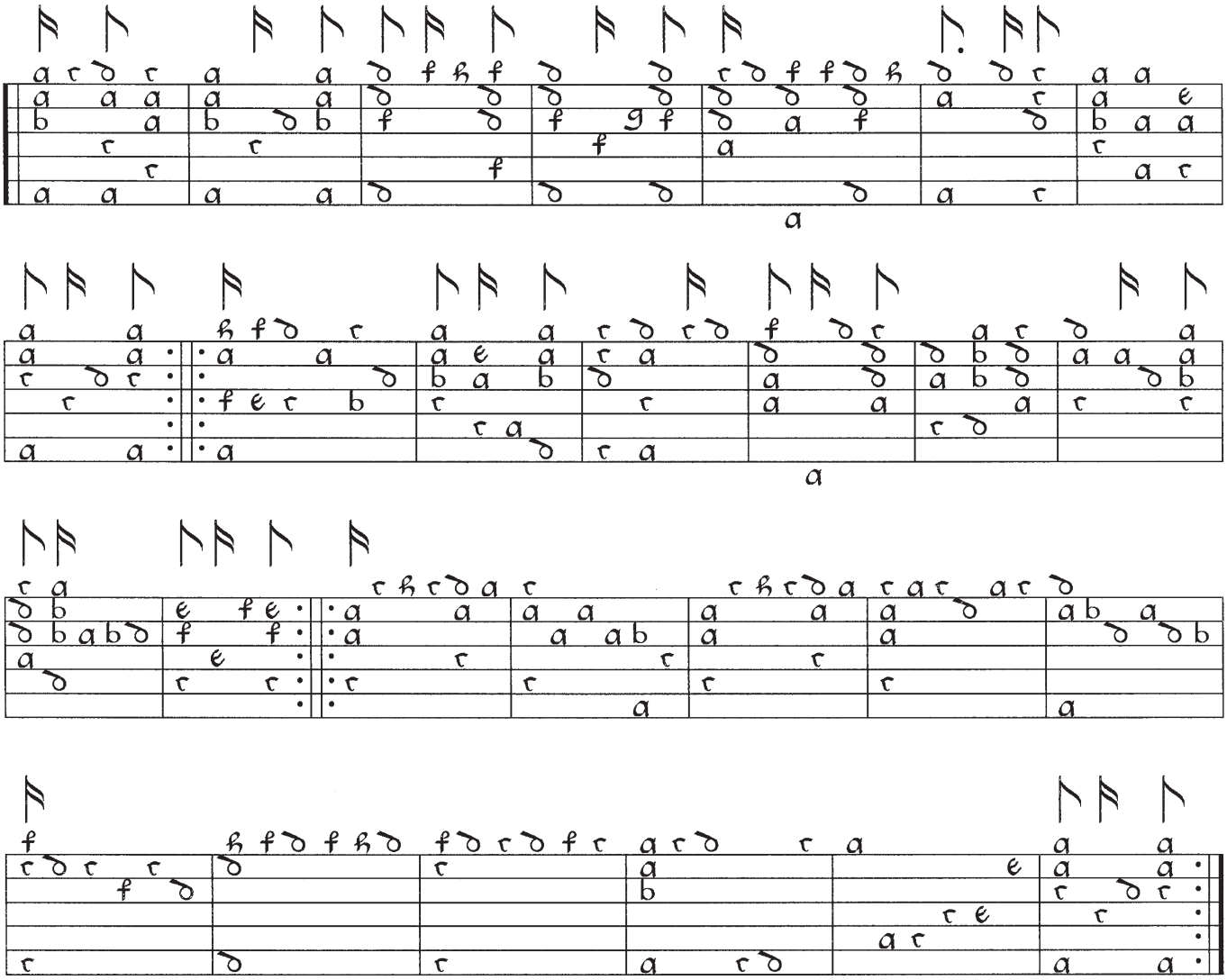


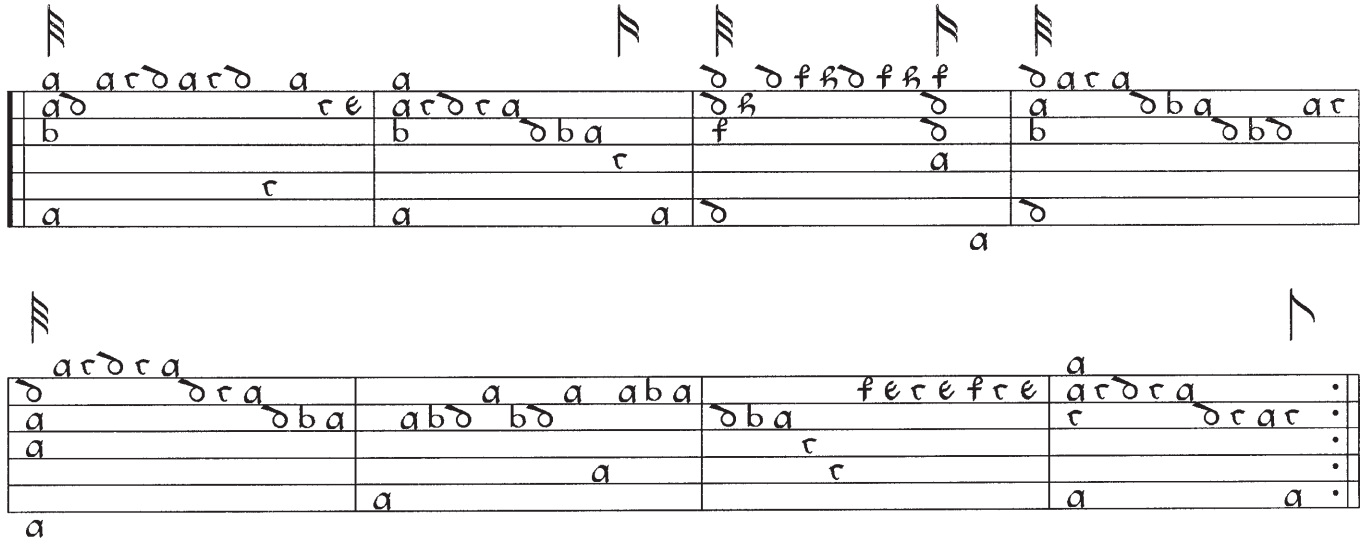
6. Galliard [in duple time]

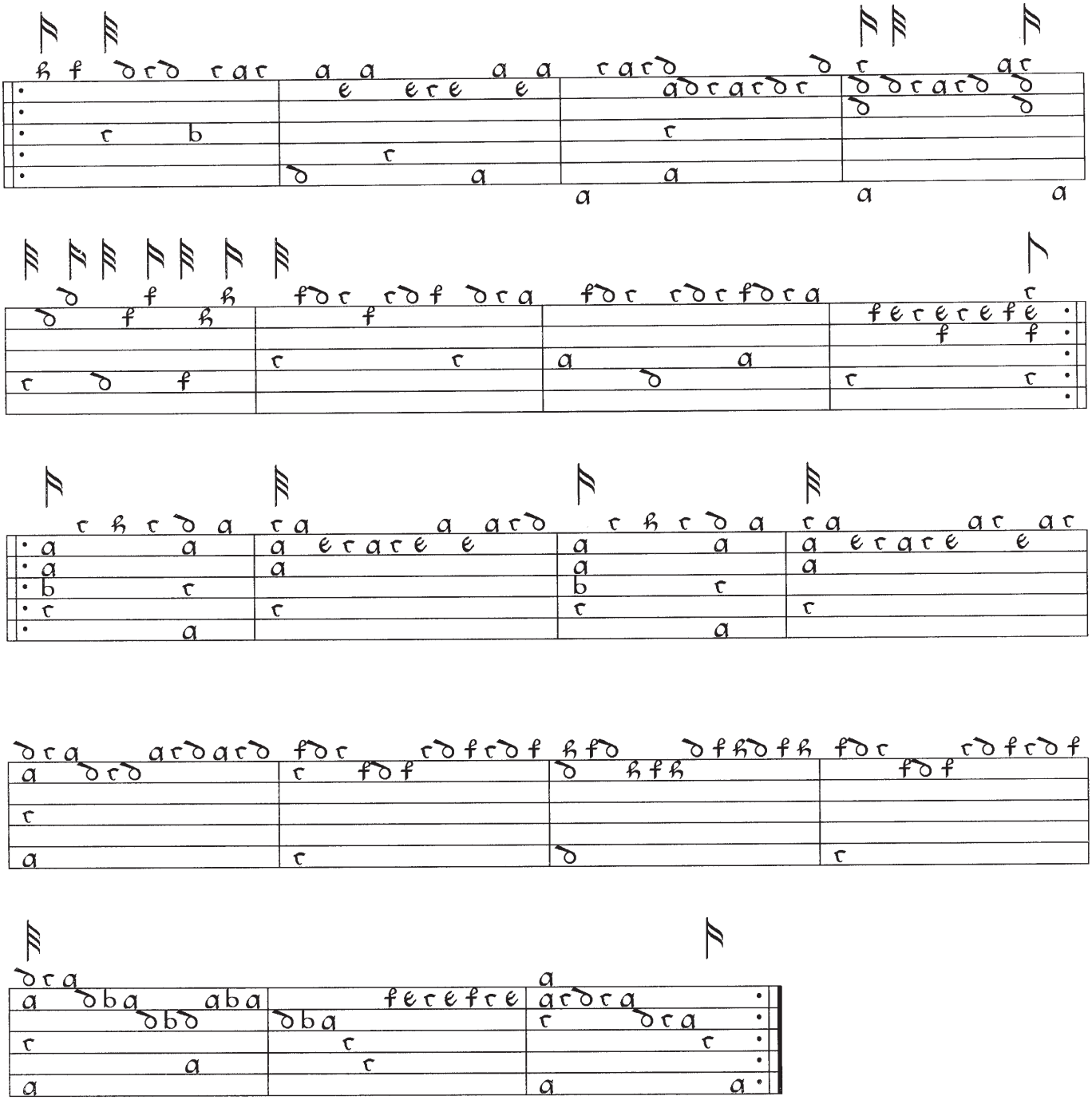


7a i. Galliard in G minor

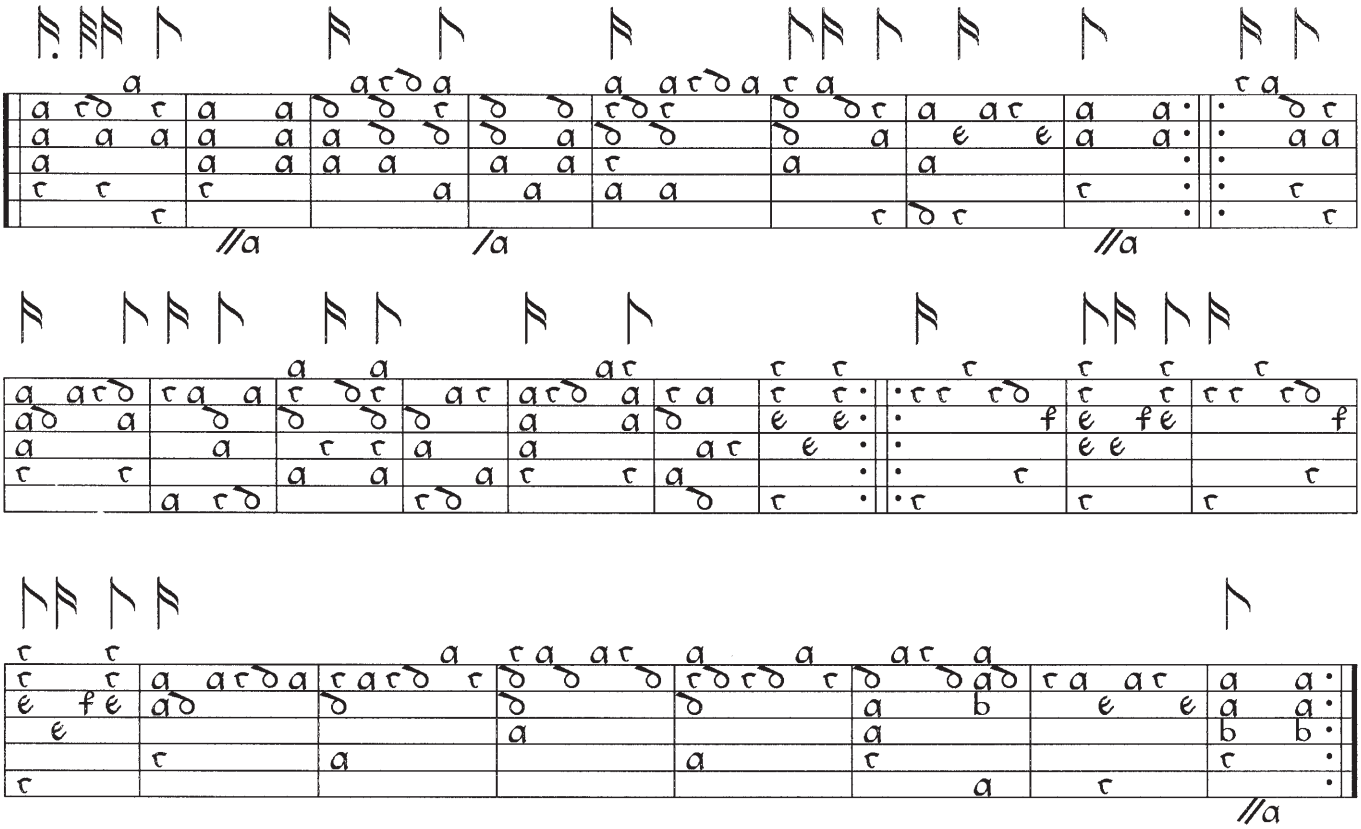


7a ii. Galliard divisions in G minor

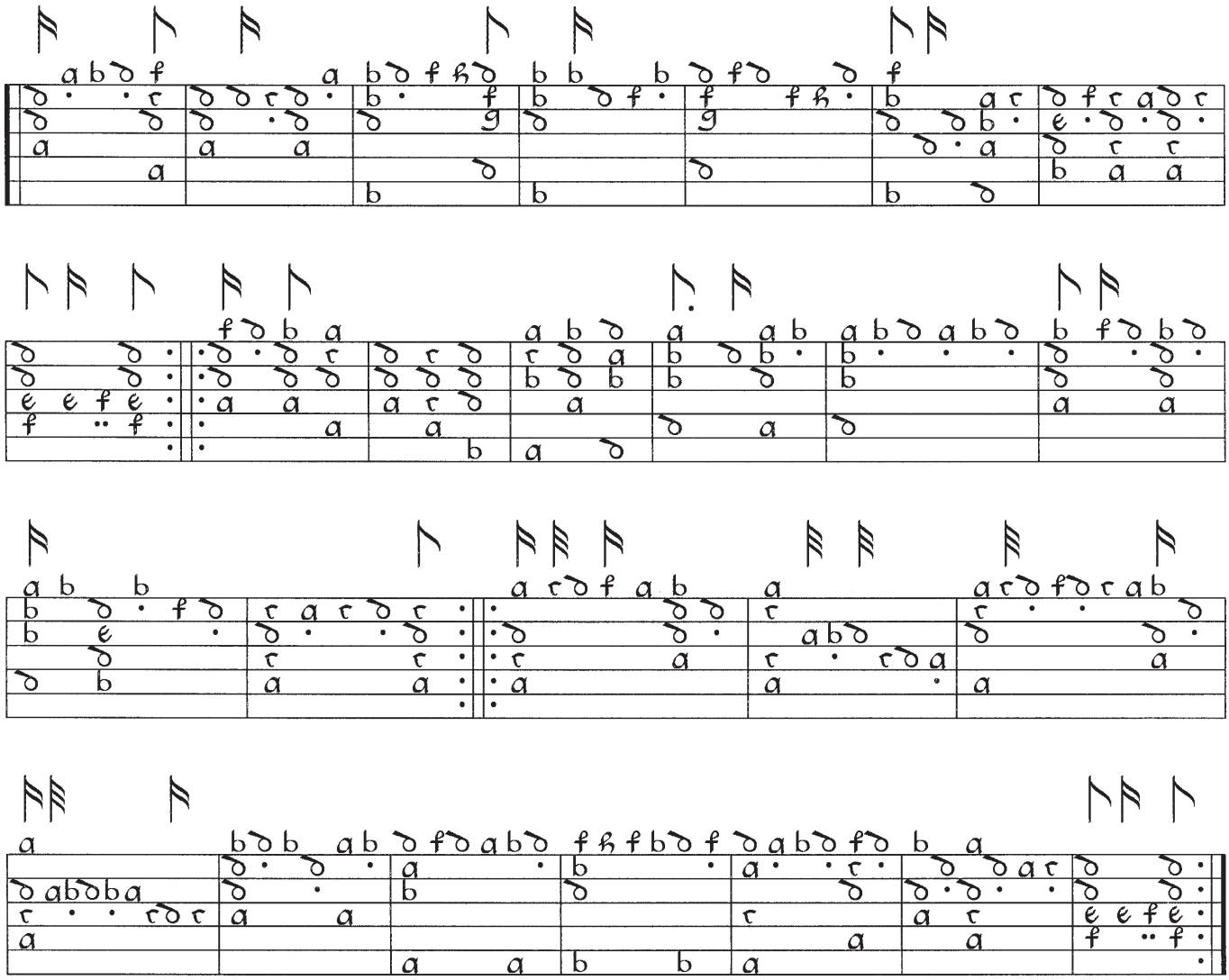




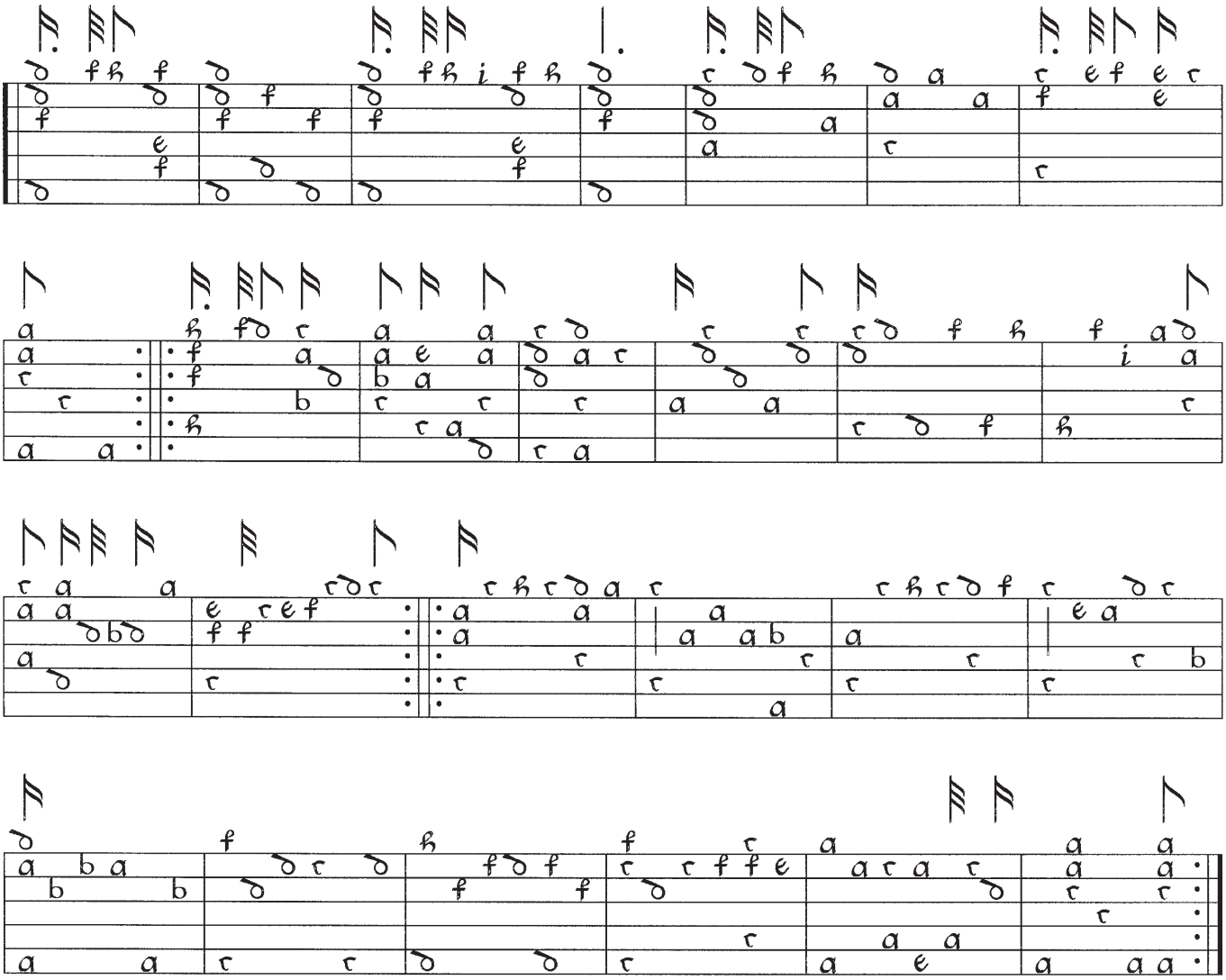
7a iii. Galliard in D minor



7a iv. Galliard in F minor



7a v. As I went to Walsingham in B flat minor



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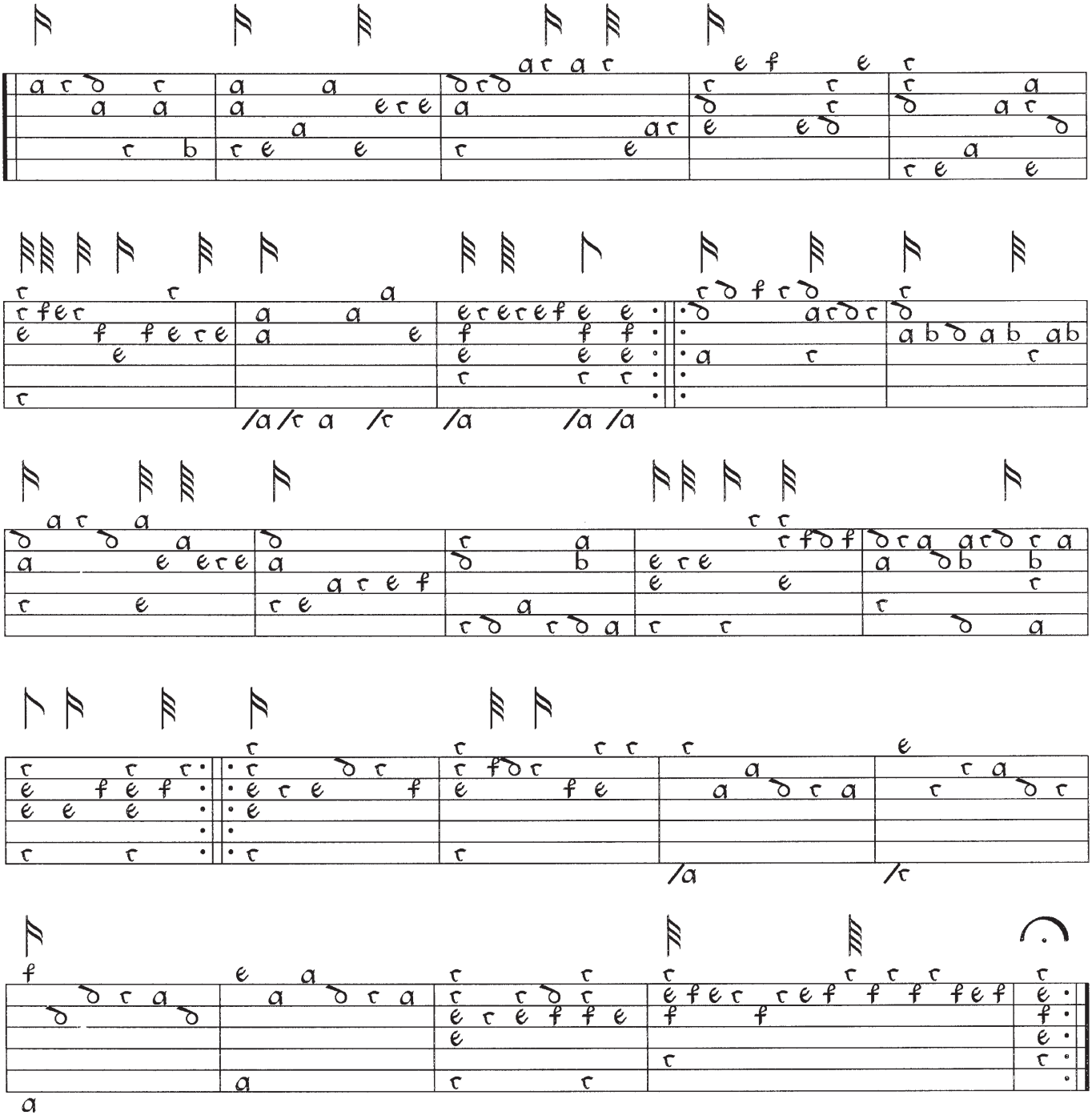

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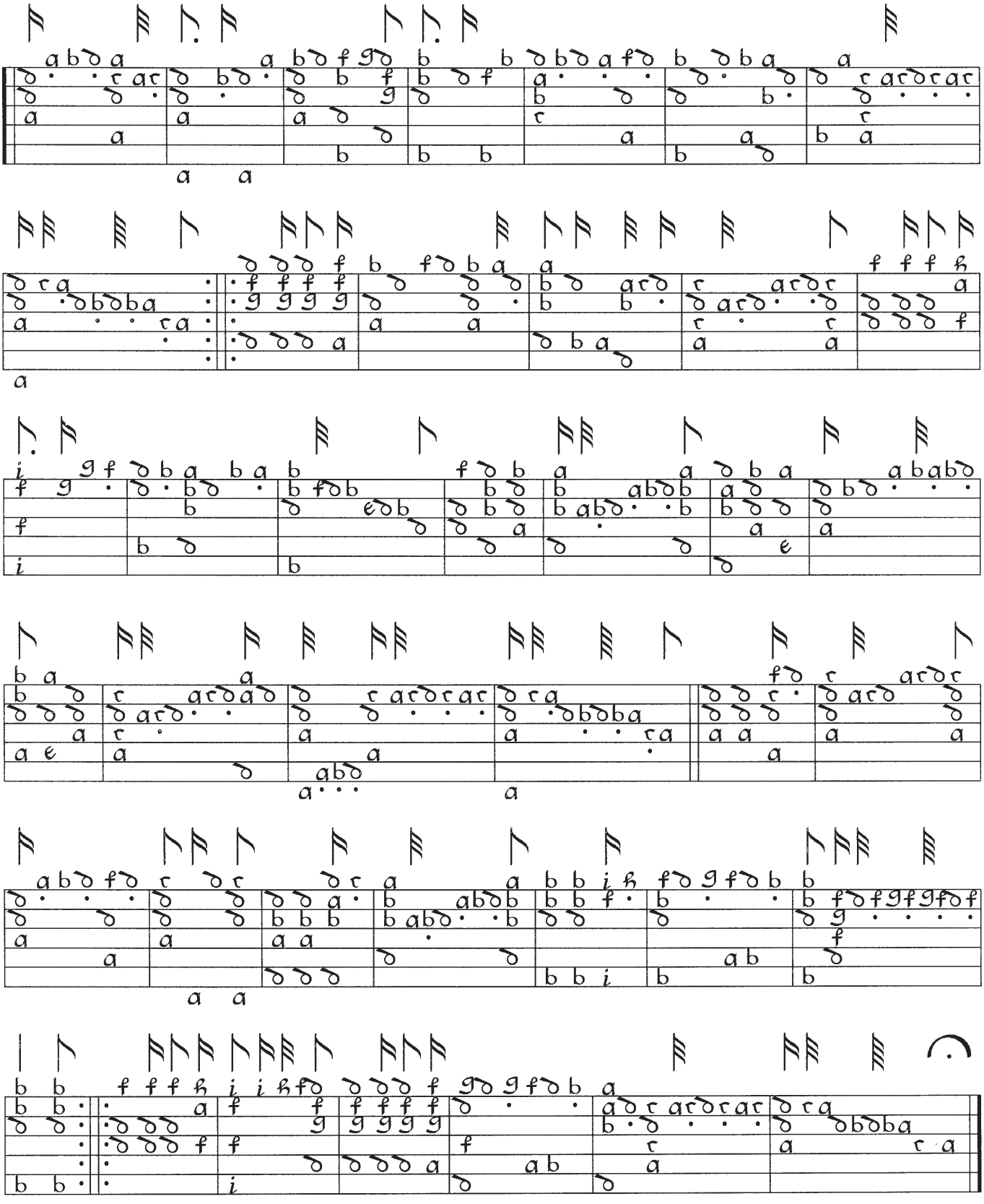
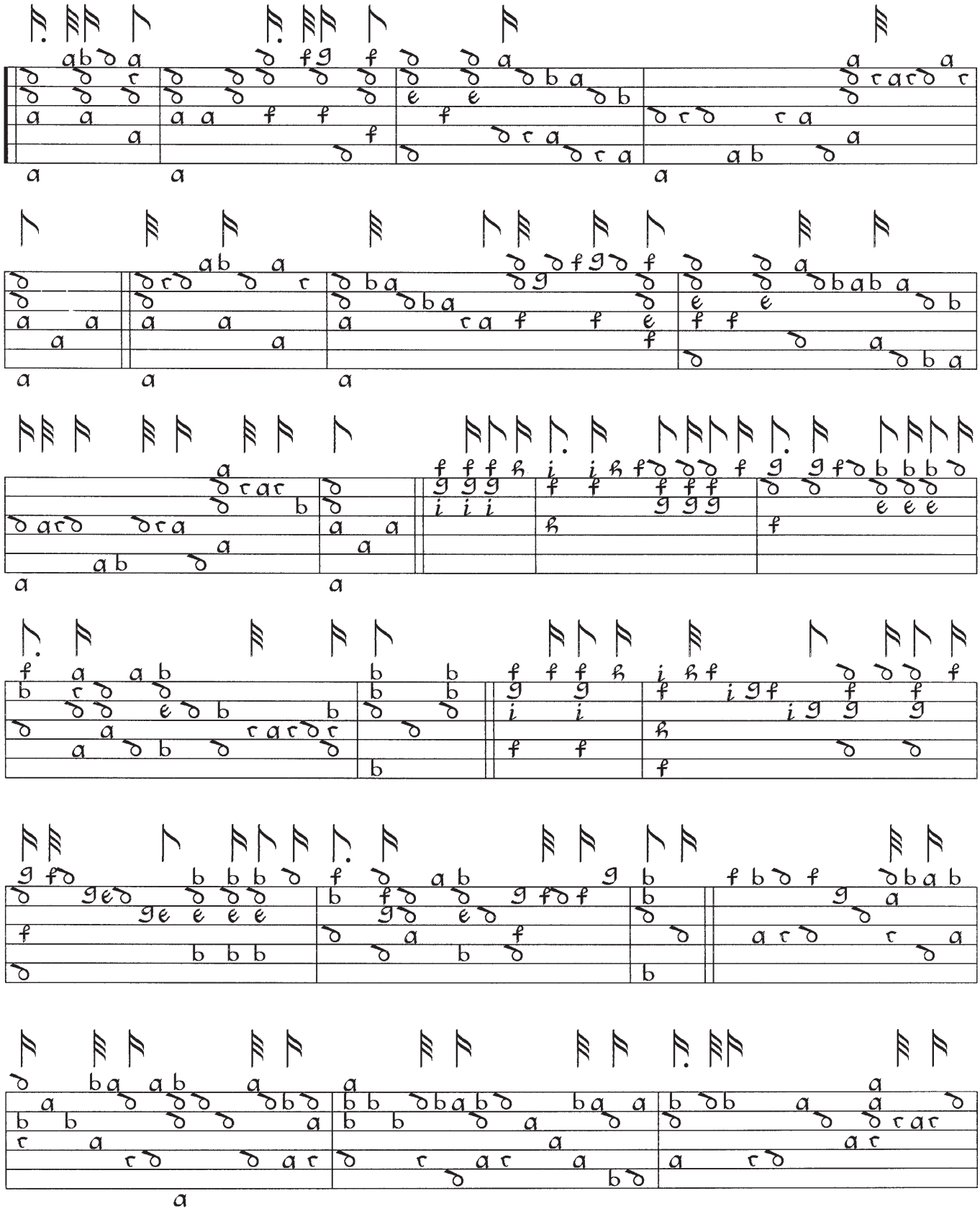
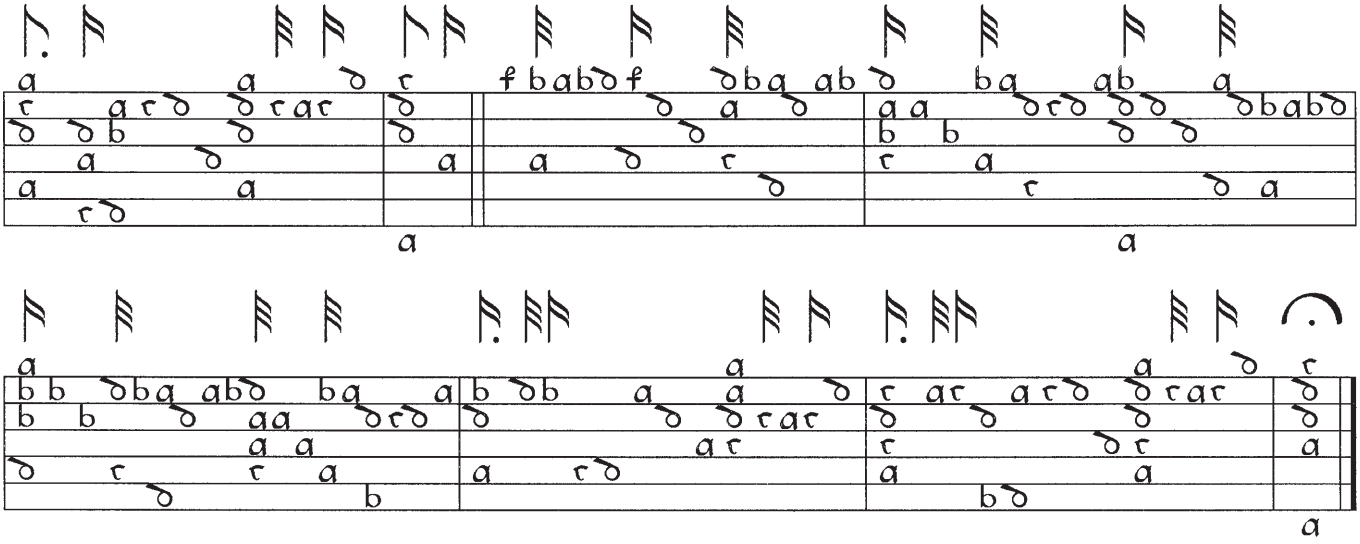


7d. Galliard in F minor





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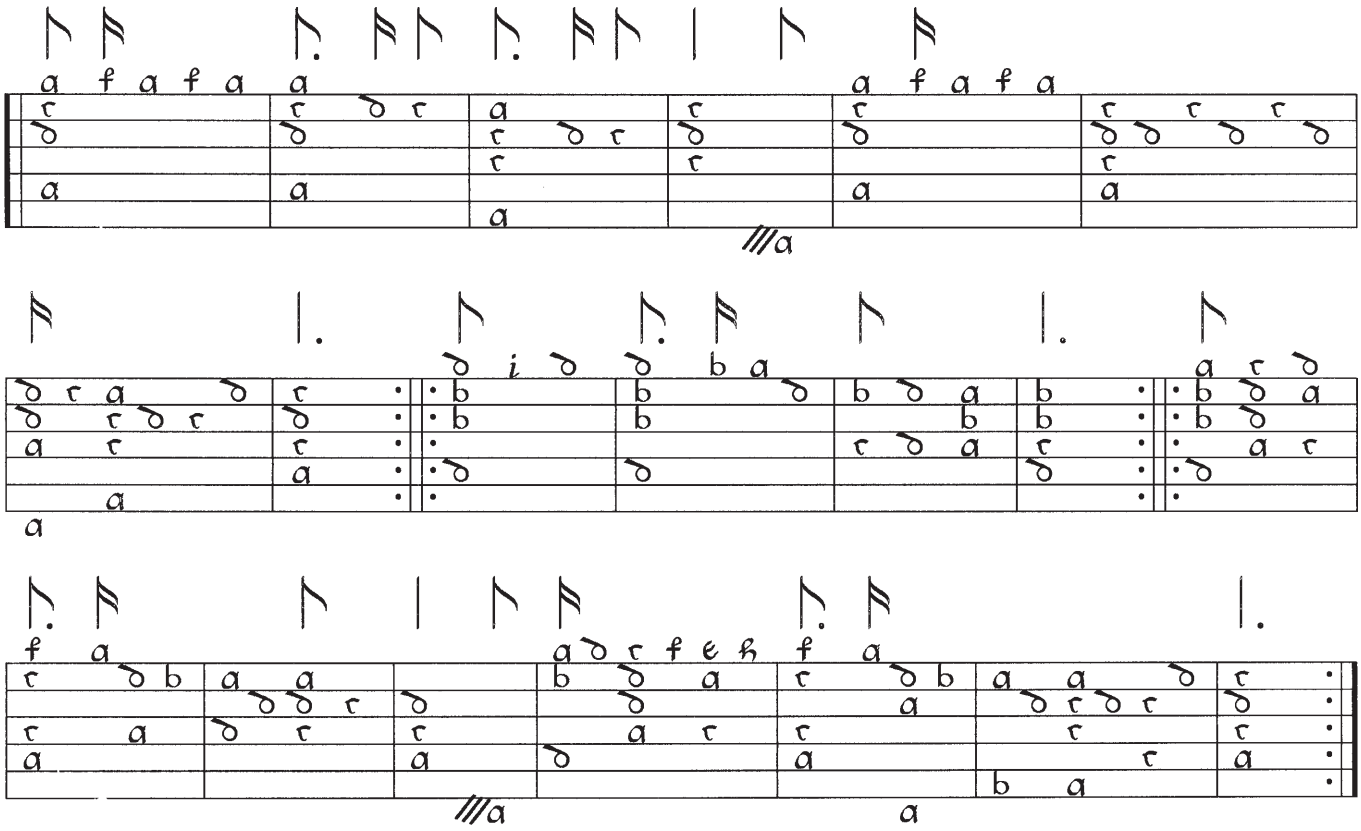

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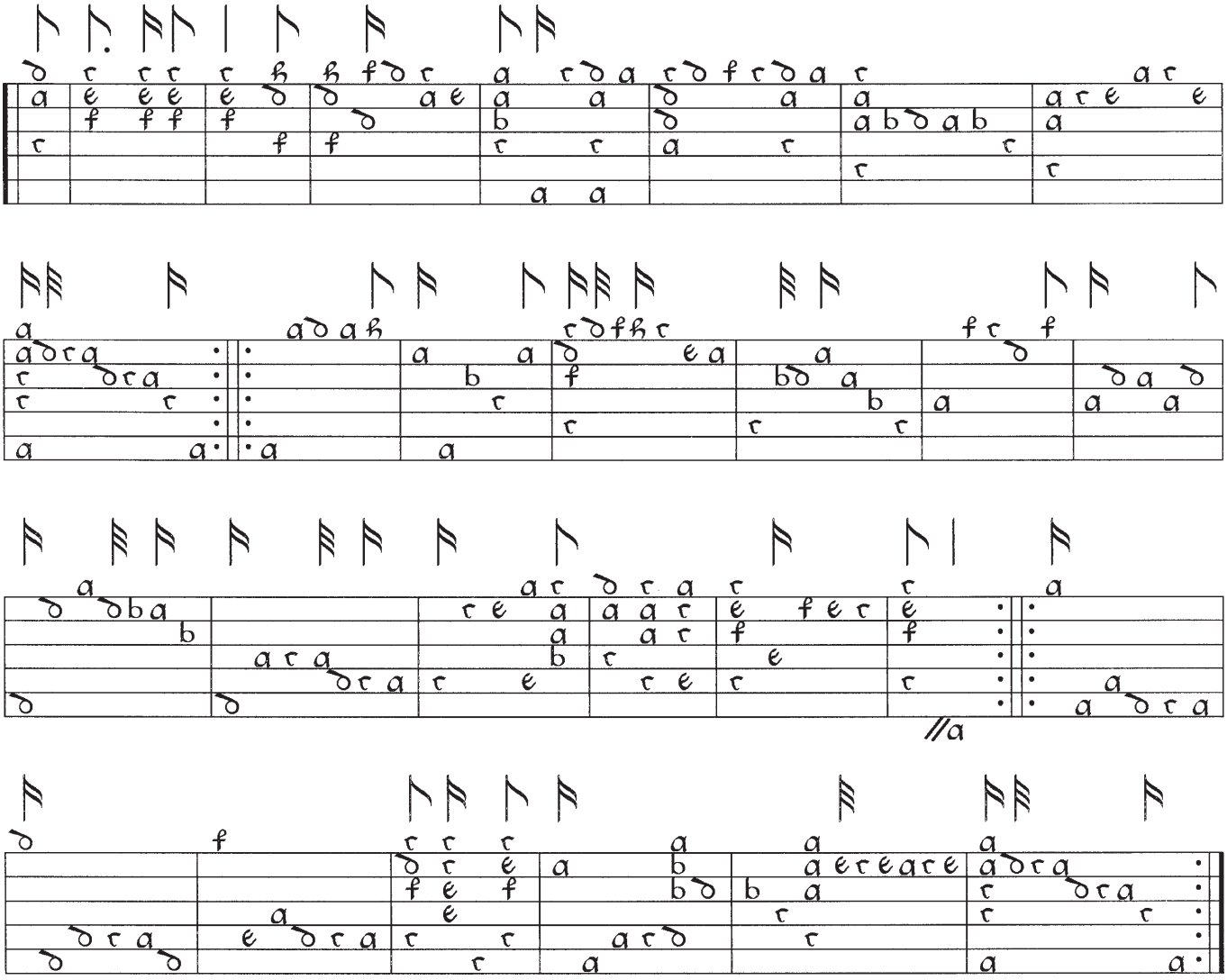

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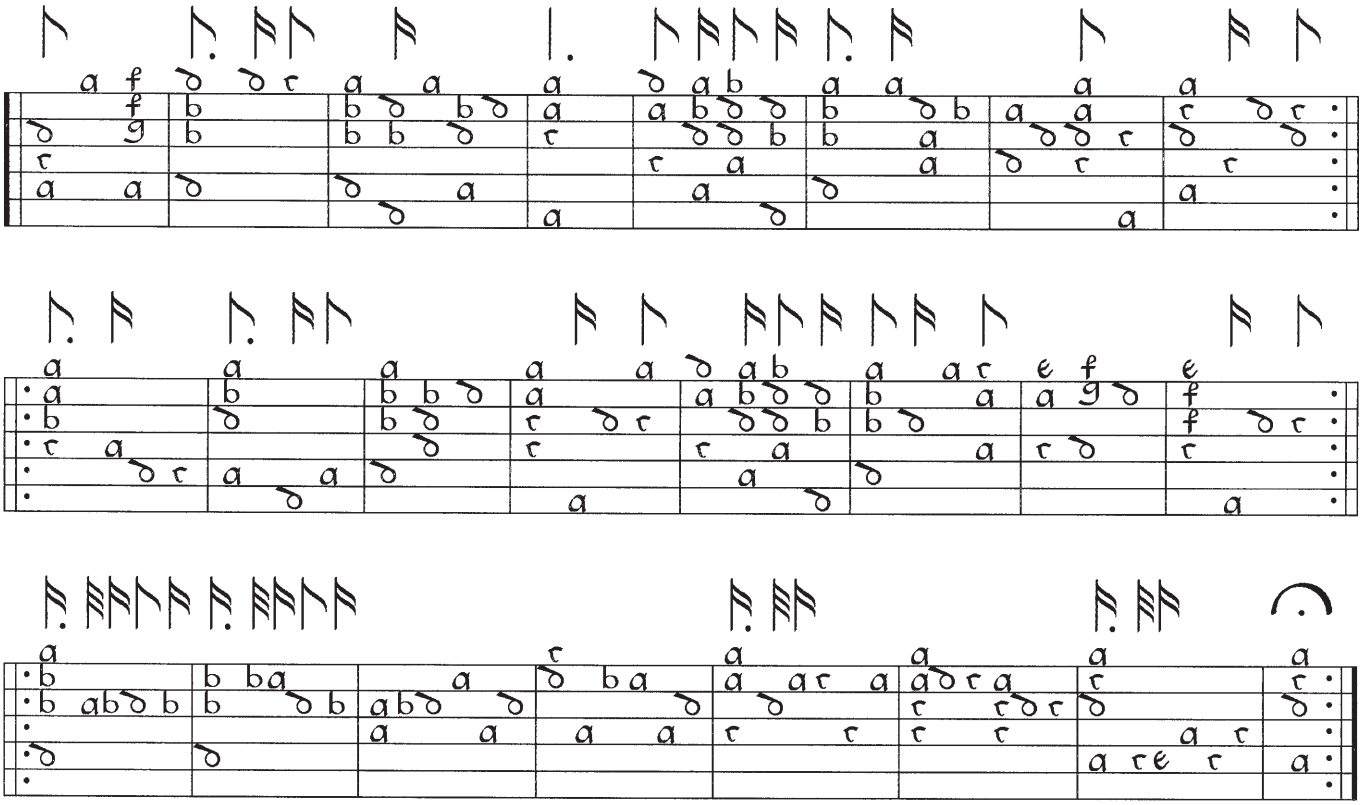
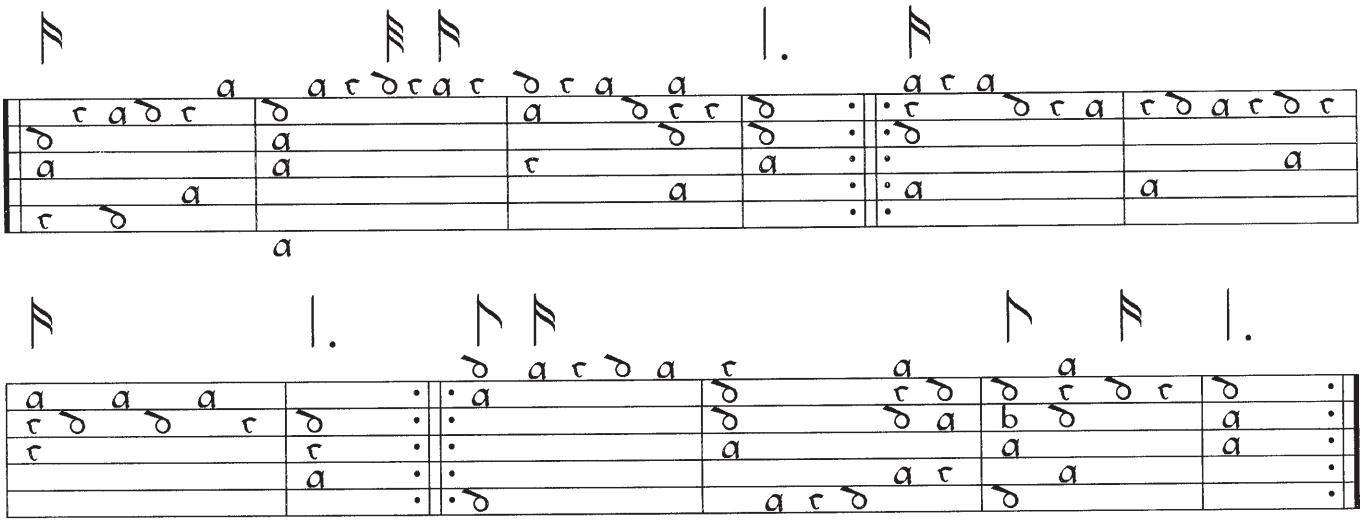
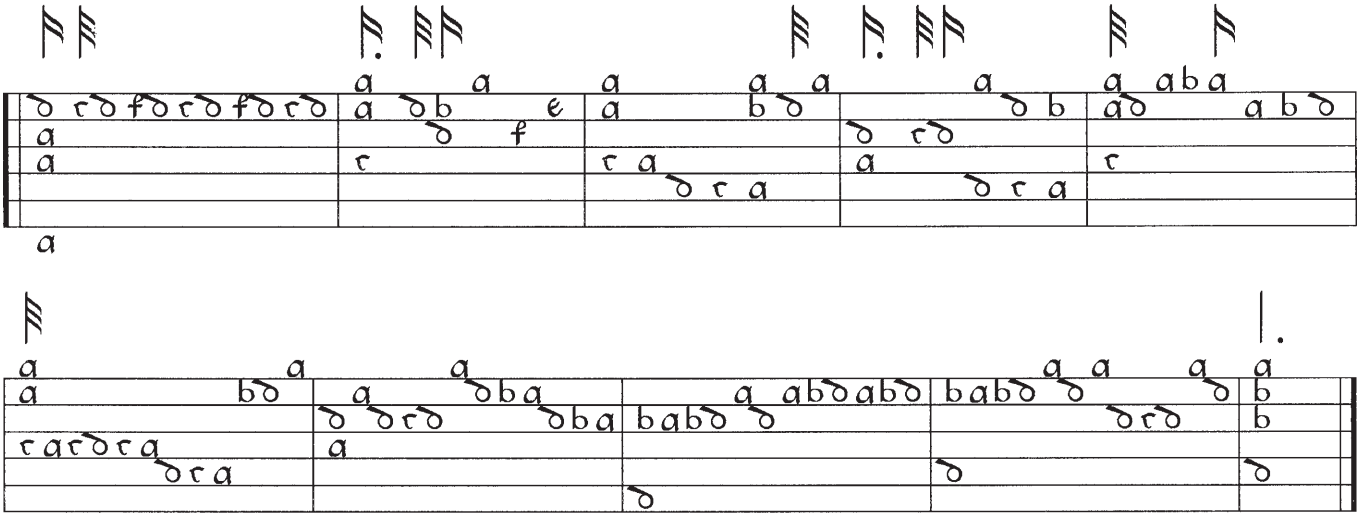


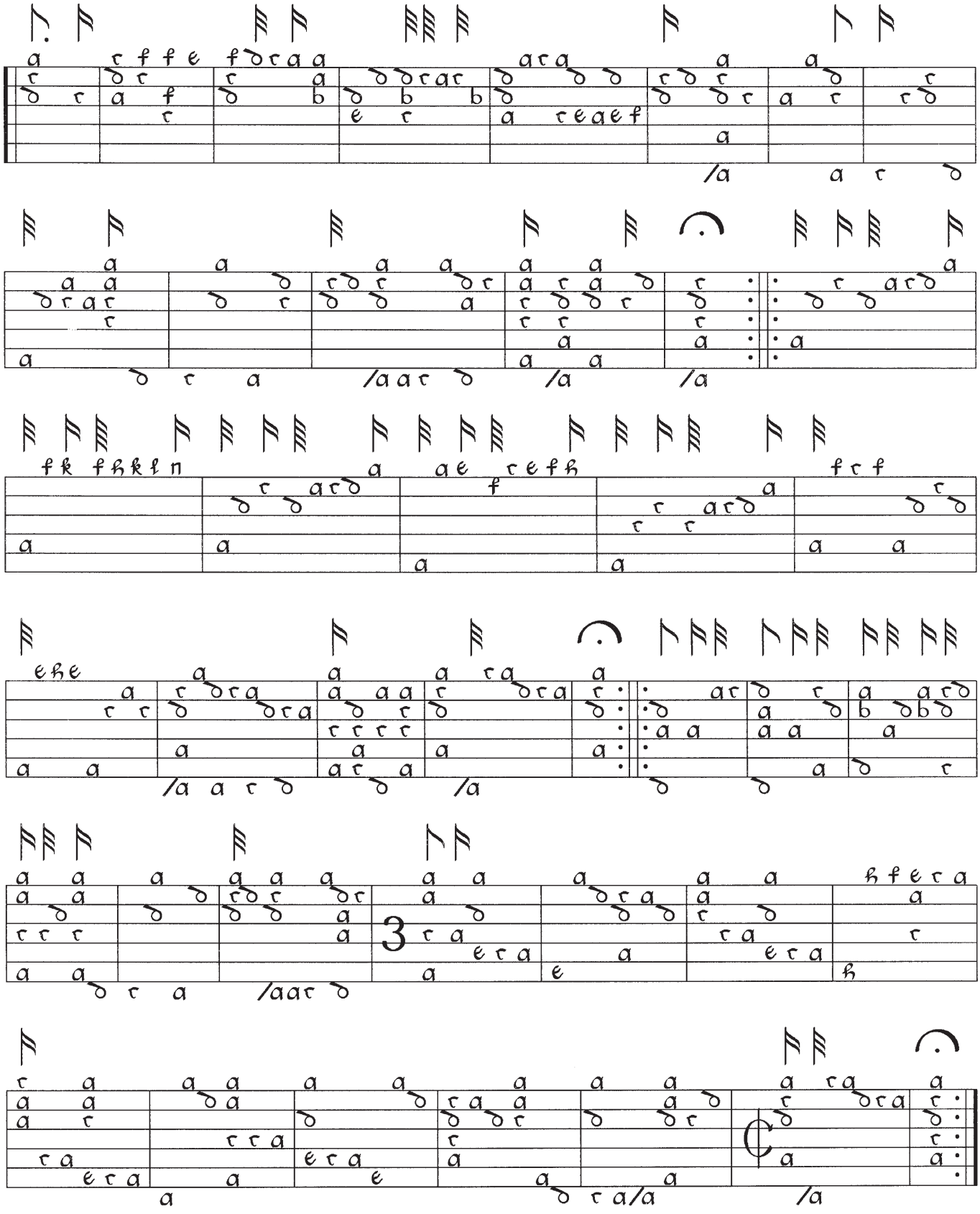
12. Galliard



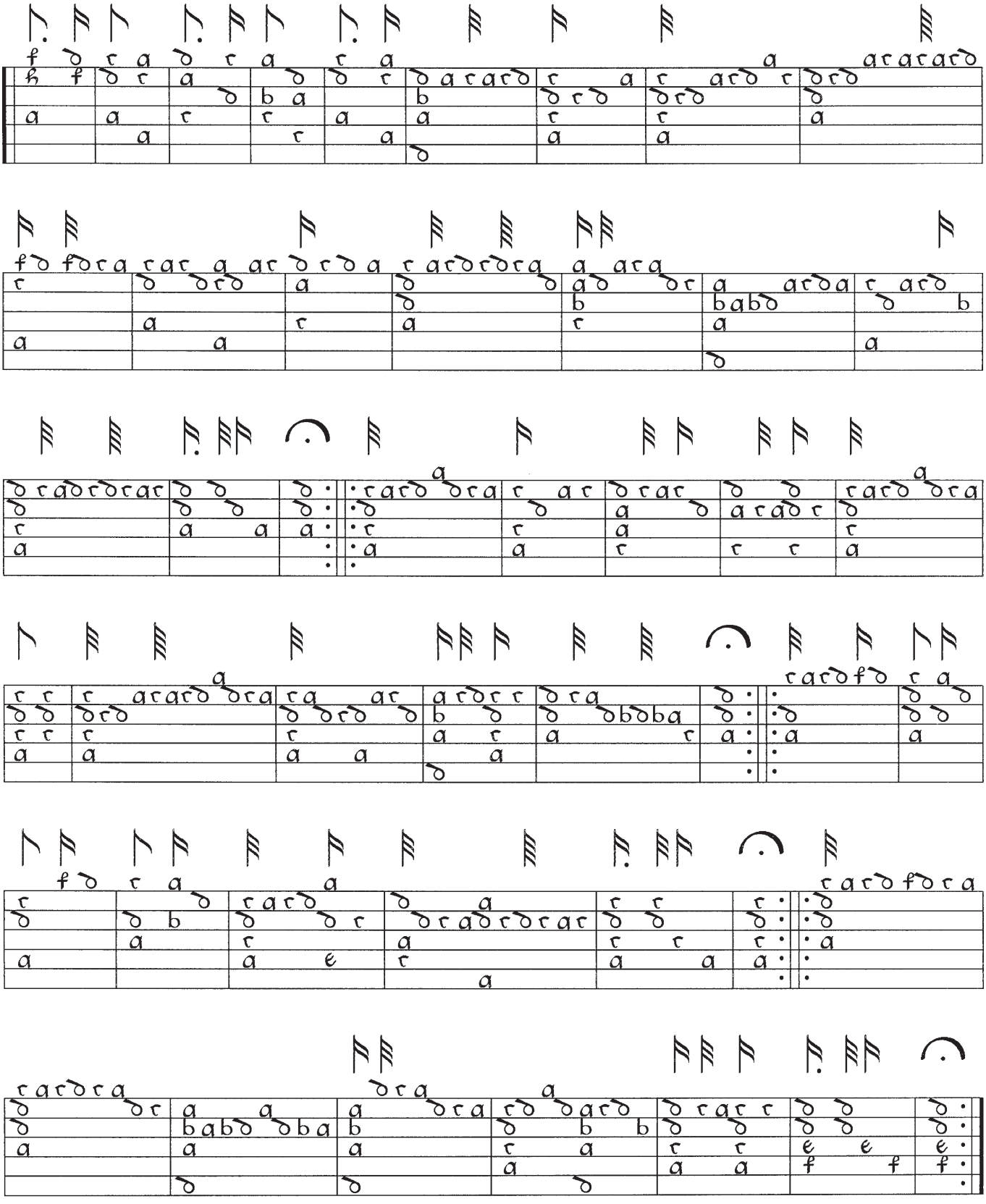
13. Galliard



14. Pavan



15. Passamezzo



TREE EDITION