LUTEZINE TO LUTE NEWS 112 (DECEMBER 2014): THE SPANISH PAVAN AND PAVANIGLIA & ALBERT DE RIPPE PART 4: FANTASIES Nº 20-21

The tablature supplement for this *Lutezine* is almost monothematic as it contains all the lute settings I know[1] of the harmonic progression or tune known as The Spanish Pavan or Pavaniglia,[2] apart from ending with two more fantasies of Albert de Rippe. Known as **The Spanish Pavan** in England,[3] and variously as *Pavana de Espana, Pavanne Despagne, Pavana Hispanica, Pavana Spaniola, Pavane L'espagnolle* and *Padoana Espagnolle* in continental sources, the first known use of this popular harmonic progression is in Antonio de Cabeçon's keyboard print *Obras de Musica para tecla, arpa y vihuela* published in Madrid in 1578 where it is titled *Pauana Italiana*. So it was probably first known as an Italian harmonic pattern which is related to the folia[4] for improvisation of divisions in the same way as the passamezo antico and moderno was used, and thus may well be Italian and then subsequently linked with Spain possibly only because it was published there. The harmonic pattern seems to have become associated with the now characteristic melody, and was used for sets of variations, especially in England. It was published in Milan with the title **Pavaniglia** in Caroso's dance manual *Il Ballerino* in 1581, and the lute arrangements found in Italian sources and a few others bear this title one calling it *Pavaniglia di Spagna*, probably referring to the dance as choreographed in Caroso rather than the name of the tune. A survey of all the lute versions including a unison duet and a lute trio (all but two in renaissance tuning), as well as mandore and six cittern settings, reveals a surprisingly diverse range of treatments of the ground and/or tune with settings by a number of well known composers (John Johnson - although not ascribed, Pilkington, Ferrabosco, but not Dowland!), dispersed in 15 tablature prints and 57 manuscripts originating in England, France, Germany, Italy, Poland and Scandinavia. It is presumed that the editors of the printed anthologies made their own arrangements: Besard, Caroso, Francisque, Fuhrmann, Holborne, Negri, Robinson, Valerius and Vallet. Many are only single statements, and others have up to 11 divisions or variations (the sections are numbered here when there is more than one). It is rewarding to play through them all with a choice of four keys to find the best versions for particular abilities or purposes. Some of the sources lack bar lines or rhythm signs and some quite corrupt but have been reconstructed, often adding missing bars, into playable versions as far a possible. All are for renaissance lute, mainly 6-course but some with a 7th in F or D, or for 9- or 10-course lutes, except for one for an 11-course lute in transitional tuning (English Gaulthier/Mersenne Extraordinaire) and another for 10 course baroque lute.

Concordant versions I noted share numbers in the worklist, and cognate versions are largely distinct but share a bar or two here and there. The classification here only begins to reveal the relationships and possible routes of transmission of different settings, for example between prints and manuscripts as in versions of nº 7, 10 and 19. Amongst English sources, looking beyond the well known John Johnson (nº 1), Francis Pilkington (nº 2) and Thomas Robinson (nº 39) solos and Alfonso Ferrabosco treble and ground duet (nº 5), the anonymous nº 4a and nº 6a/b are worth playing, the former with right hand fingering and ornaments to inform the way we play it. On the continent, the eight versions collected by Adrian Smout for inclusion in the Thysius lute book (NL-Lu 1666), all but one in the same key, make an interesting set that could be played in tandem, and the the longest and most adventurous is by Besard (nº 23). Nº 27 is from newly discovered manuscript additions to a book in Leiden University (thanks to Jan Burgers for a copy).

Of the settings titled **Pavaniglia**, the division writing in nº 54 is effective, the *Pauana de Espana* and *Pauaniglia di Spagna* are two enjoyable settings from the Barbarini lute book (nº 30 & 66), and the left and right hand fingering in two of the five (nº 56 & 74) in the de Bellis lute book are useful for studying technique.

The commentary for the music of Victor Montbuisson, Daniel Bacheler and John Dowland in *Lute News*, and for Albert de Rippe here, are found on page 79 of this *Lutezine*. No commentary is provided for The Spanish Pavan/Pavaniglia, although editorial changes are shown in grey (except for the Spanish Pavan duet, nº 5 in which the grey shows the differences in dotted rhythms and accidentals between the two versions of the treble.

SPANISH PAVAN

In C minor

1a. GB-Cu Add.8844, ff. 23v-24v *the Spanish pavan* JohnsonB[5] 42
1b. US-NHub Deposit 1 (Wickhambrook), ff. 14v-15r *the oulde spannyshe/ pauen/ the oulde spannyshe pauen* [John Johnson]
1c. GB-Lam 602 (Sampson), f. 3v *The Spanish pavin*
2. GB-Lbl Add.31392, f. 25v *the spanish Paven set out by Fra: Pilkington Ba: of Musick* [6]
3. GB-HAdolmetsch II.B.1, f. 27r *Pauana Toni prioris*
4a. GB-Cu Dd.4.22, f. 3r untitled
4b. IRL-Dtc 408/II, p. 112 *The spanishe Pauin*
4c. US-Ws V.b.280, f. 1v *Spanesh pauine* [fragment, recon from 5a]
5ia. GB-Cu Dd.3.18, ff. 14v-15r *The Spannish Pauen* [duet treble]
5ib. GB-Lbl Eg.2046, ff. 10v-11r *the treble to the spanish Pauinge by Alfonces* [Alfonso Ferrabosco I, duet treble] FerraboscoN[7] 16
5ii. GB-Lbl Eg.2046, f. 11r *the ground to the treble* [duet ground]
6a. GB-Cu Dd.9.33, ff. 82v-83r *The Spannish Pauen*
6b. GB-WPforester welde, f. 1r *The Spanish Pauane*

In F minor

7a. Vallet 1616, p. 6 *Pauanne de Spagne*
7b. GB-HAdolmetsch II.B.1, ff. 25v-26r *Pauana Alterij toni*
8ab. NL-Lu 1666, f. 141r i untitled / untitled
9. IRL-Dtc 410/I, p. 162 *Pavin Hisp.*
10a. Vallet 1615, p. 57 P*auanne d'espagne A.9*.
10b. LT-Va 285-MF-LXXIX, f. 27r *Pavanne despagne*
10c. GB-HAdolmetsch II.B.1, ff. 23v-25r *Pauana*
11. D-B Danzig 4022, f. 44r *Pavan despagne*
12. NL-Lu 1666 (Thysius), f. 141v, untitled
13. S-B PB fil.172 (Per Brahe), f. 20r *Pavana*
14. RF-SPan O Nº 124 (Swan), ff. 53v-54r *Pauana Spaniola*
15. F-Pn Rés.941, f. 32v [Pa]*vane de Spagne*
16. F-Pn Rés.941, f. 38v [Pav]*ane* [d'Es]*pagne*
17. Francisque *Le Trésor* 1600, ff. 9v-10r *Pauane Espagnolle*
18. D-LEm II.5.32b, f. 5v *Pavan Espagnolle*
19a. Fuhrmann 1615, p. 55 *Pavana Spagnolet: 2*
19b. D-LEm II.6.23, f. 36r *Pauana*
20. D-LEm II.5.32b, f. 8r *Pauane*
21. D-BAU Druck 13.4°85, p. 48 *Pauana Hispanica*
22. S-B 2245 (Beckmann), f. 14v *Paduana Hispanica*
23. Besard 1603, ff. 105r-106r *Pauana Hispanica I.B.B* CLFBes[8] 23
24ab. NL-Lu 1666, f. 140r *Pavane Despaigne* / untitled
25. NL-Lu 1666, f. 140v i untitled
26ab. NL-Lu 1666, f. 140v ii untitled / untitled
27. NL-Lu BPL 2792, f. 24r *FIN DA LA PAVANNe despagne*
28. PL-Kj 40159, f. 1r *Pavana Hispanica*
29. CH-Bu F.IX.53, f. 64r untitled [9 bar fragment]
30. PL-Kj 40032, pp. 354-355 *Pauana de Espana*
31. D-B Danzig 4022, ff. 25v-26r *Pavan despagne*
32. GB-En Dep.314 (Wemyss), ff. 23r-24r *The Spanish Pauin*

In G minor

33a. GB-Cu Nn.6.36, f. 23v untitled
33b. GB-Lam 601 (Mynshall), ff. 5r-5v *Spanish pauian*
33c. GB-Cu Dd.2.11, f. 66v *Spannish pauen*
34a. D-Lr 2000, p. 59 *Pavana hispanica*
34b. D-LEm II.6.15, p. 85 *Pauana Hispanica 7*
34c. D-Dl M 297, p. 98 untitled

35. GB-Lbl Sloane 1021 (Stobaeus), ff. 22v-23v *Pavan Hispan:/ Aliter/ Aliter*
36. D-B N 479 (Grünbühel), f. 3r untitled
37. GB-HAdolmetsch II.B.1, f. 26v *Pauana alterij toni*
38. D-LEm II.6.15, p. 93 *Pauana Hispanica*
39a. GB-Cu Add.3056, ff. 20v-21r *Tho Robins Spanish pa.*[9]
39b. Robinson 1603, sigs. L2v-M1r *The Spanish Pauin*
40i-ii. Valerius 1626, pp. 258-260 *Pavane d'Espagne* [diatonic cittern Italian tuning & transcribed for chromatic cittern French tuning]
41ab. NL-Lu 1666, f. 142r untitled / untitled

English Gaulthier tuning

43. D-DO Mus.1214, pp. 40-41 *Pauan di spagna* (edeff)

Baroque tuning - 10 course

44. D-ROu XVII-54, p. 57 *Pavane d'Espagne par N*[eu]*W*[art] (dfedf)

Lute trio[10]

45i. Valerius 1626, pp. 259-260 *Idem Superius* [lute I in A]
45ii. Valerius 1626, p. 259 *Idem Tenor* [lute II in G]
45iii. Valerius 1626, pp. 258-259 *Pavane d'Espagne* [lute III in D]

Other

42. GB-Cu Dd.4.23, ff. 26r-25v *The Sp. pauen* [cittern]
46. GB-En Adv.5.2.15, pp.188-189 untitled [mandore tuned fhfh]
47i-ii. Phalèse & Bellère 1570, f. 27v *Pavane L'espagnolle / Autrement* [diatonic cittern Italian tuning & transcribed for chromatic cittern French tuning] - Le Roy & Ballard 1565, f. 14v *L'espagnolle / Autrement*; Kargel 1578, sig. H2v *Pavane L'espagnolle*; Phalèse & Bellère 1582, f. 40r *Padoana Espagnolle*
48. US-CA Mus.181 (Otley), f. 4r untitled [cittern]
49. Holborne The *Cittharn Schoole* 1597, sig. C2v *The Spanish pauane* [cittern]
50. US-CA Mus.181, f. 4v *spanneshe paven* [cittern]

PAVANIGLIA

In F minor

51. I-COc 1.1.20 (Raimondi), f. 3r *Pavaniglia*
52. PL-Kj mus.40153 (Dusiacki), f. 63r *Pavanilia*
53. F-Pn Rés.29, f. 3v *Pavaniglia*
54. D-LEm II.6.15, pp. 126-128 *Pauana Ilglia*
55. US-SFsc M2.1 M3 (de Bellis), p. 92 *Pavaniglia in tripola*
56. US-SFsc M2.1 M3, pp. 30-31 *Pavanilia in soprano*
57. US-SFsc M2.1 M3, p. 91 *Pavaniglia in sop*[ra]*no*
58. US-SFsc M2.1 M3, p. 91 *In Basso*
59. A-KR L81, ff. 124v-125r *La Bavaniglia che si repeta*
60. D-LEm II.6.23, f. 40r *Pauanigli*
61. F-Pn Rés.29, f. 7r *Pavaniglia*
62. I-Fn Magl.XIX.105, f. 10v *Pavaniglia*
63. I-Fn Magl.XIX.179, f. 4r *Pauaniglia*

In G minor

64. US-SFsc M2.1 M3, pp. 76-77 *Pavaniglia*
65a. Gardano *Balletti Moderni* 1611, p. 30 *PAVANIGLIA*
65b. Negri 1602, p. 135 *Pauaniglia*
66. PL-Kj 40032, pp. 278-279 *Pauaniglia di Spagna*
67a. Caroso 1581, f. 39v *Pavaniglia*
67b. A-KR L81, f. 121r *Pavaniglia*
68. I-Lg 774, f. 19v *Pauaniglia*

In C minor

69. F-Pn Rés.Vmd.ms.31, ff. 22v-23r *La Pavaniglia*

In D minor

70. I-Vnm IV.1793, f. 23r *Pavaniglia*

Incipits for sources not consulted

71. I-SGc 31, f. 14r *Pavaniglia* [in g]
72. I-TRc 1947, f. 14v *Pavaniglia* [in f]
73. I-Rvat Mus.570, f. 21r *Pavaniglia* [in f]
74. I-Nc 7664, f. 5v *Pavaniglia* [in f]
75. I-Nc 7664, f. 42r *Pavaniglia* [in f]
76. I-Fn Magl.XIX.45, f. 4r *Pavaniglia* [in f]

ALBERT DE RIPPE/ALBERTO RIPA[11]

This supplement ends with the fourth part in the series of complete fantasies of Alberto da Ripa/Albert de Rippe, reproducing the remaining two of five fantasies from *Quart Livre de Tabulature de Leut* (Paris, Le Roy and Ballard, 1553), nº 20-21, neither recorded as far as I know.[12] Two nearly identical versions of Nº 20 are found, one in Le Roy IV and the other in *Thesaurus Musicus* (Louvain, Phalèse & Bellère, 1574), so the latter, barred in 4 instead of 2 minims and lacking dots for right hand fingering compared to Le Roy, is included here (nº 20a); nº 20b is a parody in Luis de Narvaez's vihuela print *Delphin de musica*, Valladolid, 1538, suggesting Narvaez saw a version of Ripa's fantasia by 1538, fifteen years before Le Roy published it. Nº 21 is found in two versions, one published in 1553 by Le Roy in Paris under the name de Rippe (nº 21a) and the other in 1536 in Milan (nº 21b), nearly twenty years earlier and ascribed to Francesco da Milano. Casteliono's version is transcribed nearly identically in Hans Gerle's *Eyn Newes sehr Kuntstlichs Lautenbuch* (Nürnberg, 1552), so using the earlier version. It was also parodied in Enriquez de Valderrabano's vihuela print *Silva de Sirenas*, Valladolid, 1547, apparently knowingly since he acknowledged it was *contrahecha del milanes* in the index (nº 21c), again some years prior Le Roy's publishing it in 1553. The style of nº 21 seems consistent with composition by de Rippe rather than Francesco, and it is possible that Casteliono's ascription was in error, which was then transmitted directly or indirectly to Valderrabano.

Rippe20a. Phalèse & Bellère 1574$_7$, ff. 6v-8v *Fantasie 4*
Le Roy & Ballard IV 1553$_9$, ff. 2r-5r *Fantasie*
Rippe20b. Narvaez 1538$_1$, ff. 1r-3r *Primer tono por ge sol re ut*
Phalèse *Des Chansons* II 1546$_{18}$, sigs. c2r-c3r *Fantasie*
cf. Henestrosa 1557$_2$, f. 34r *Primer tono* [index: *Fantesia de vihuela*] [Spanish keyboard tablature]
Rippe21a. Le Roy & Ballard IV 1553$_9$, ff. 5r-7v *Fantasie* [Ness App. 12]
Rippe21b. Casteliono 1536$_9$, ff. 55r-56v untitled [index: *Fantasia del ditto* - Francesco da Milano, Ness[13] 23]; Gerle 1552$_1$, sigs. G2r-G4r *Das 22. Preambel*
Rippe21c. Valderravano 1547$_5$, f. 70r *En esta fantasia se hallara*[n] *redobles. Quinto tono* [index: *Fantasia el tercero grado contrahecha a la del milanes*] [Ness App. 10]

John H Robinson - Movember 2014

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[1] See Diana Poulton 'Notes on the Spanish Pavan' *The Lute Society Journal* 3: 5-16 (1961), listing sources for lute (but not all those here) and other instruments as well as pieces with simiar titles but different music; Claude M. Simpson *The British Broadside Ballad and Its Music* (New Brunswick, Rutgers University Press, 1966), pp. 678-681; John M. Ward, 'Apropos: "The British Broadside Ballad and Its Music' *JAMS* 20: 28-86 (1967). Keyboard cognates: D-B GK1 F 234, ff. 34r-35r *Paduana. Hispanica. M.J.P. S*[weelinck]. [var 1 & 3] *et S..S*[cheidt].*O.* [var 2 & 4]; F-Pn Rés.1186, f. 117r *ye Spanish Pavan*; F-Pn Rés.1186/II, pp. 6-7 *The spanish pavin*; GB-Cfm Mus.168, pp. 256-257 *The Spanish Pauen Doctor Bull*; GB-Och Mus.437, f. 3r *Spanishe pavane*; S-Sk 1, f. 44 *Pauanille Espaignie*; US-NYp 5609, p. 90 *The Spanish Pavan*; S-Uu Instr.mus.hs 408, ff. 24v-28r *Pavana Hispanica a M.J.P.* [Sweelinck]; Cabezón 1578, f. 186v *Pauana Italiana.* Flute: Matthysz 1644, p. 81 *Pavane de Spanje van M. Pieter de vois.* Mixed consort: GB-Cu Dd.5.21, f. 2r *Spannish paven The recorder pte* [recorder]. Treble and bass: Matthysz 1646/I, f. 11v *Pavaen de Spagne, van I. Schopen / Pavane d'Espagne a 1.* Song setting: Starter 1621, p. 8 *Van d'Engelsche indrayende dans Londesteyn.* Melody only: Arbeau 1589, f. 96v *Air & mouvements de la pavane dEspagne.*

[2] Six versions are in sources not consulted in time, and incipits only are reproduced from Victor Coelho *The Manuscript Sources of Seventeenth Century Lute Music* (New York, Garland, 1995).

[3] The old Spanish Pavan in one source, but no New Spanish Pavan is known!

[4] The folia uses the chord progression i V i VII / III VII i/V i, and the Spanish Pavan uses a variety of variants of this (roman numerals for eight notes of the scale, major in upper case and minor in lower case).

[5] Jan Burgers (ed.) *John Johnson: Collected Lute Music 2* vols. (Lübeck, Tree Edition, 2001).

[6] Edited for tablature supplement to *Lute News* 69 (March 2004), nº 13.

[7] Nigel North *Alfonso Ferrabosco of Bologna. Collected Works for Lute and Bandora* (London, Oxford University Press, 1974).

[8] André Souris and Monique Rollin (eds.) *Oevres pour luth seul de Jean-Baptiste Besard* (Paris: Editions du Centre National de la Recherche Scientifique, 1981).

[9] Edited for tablature supplement to *Lute News* 71 (September 2004), nº ii.

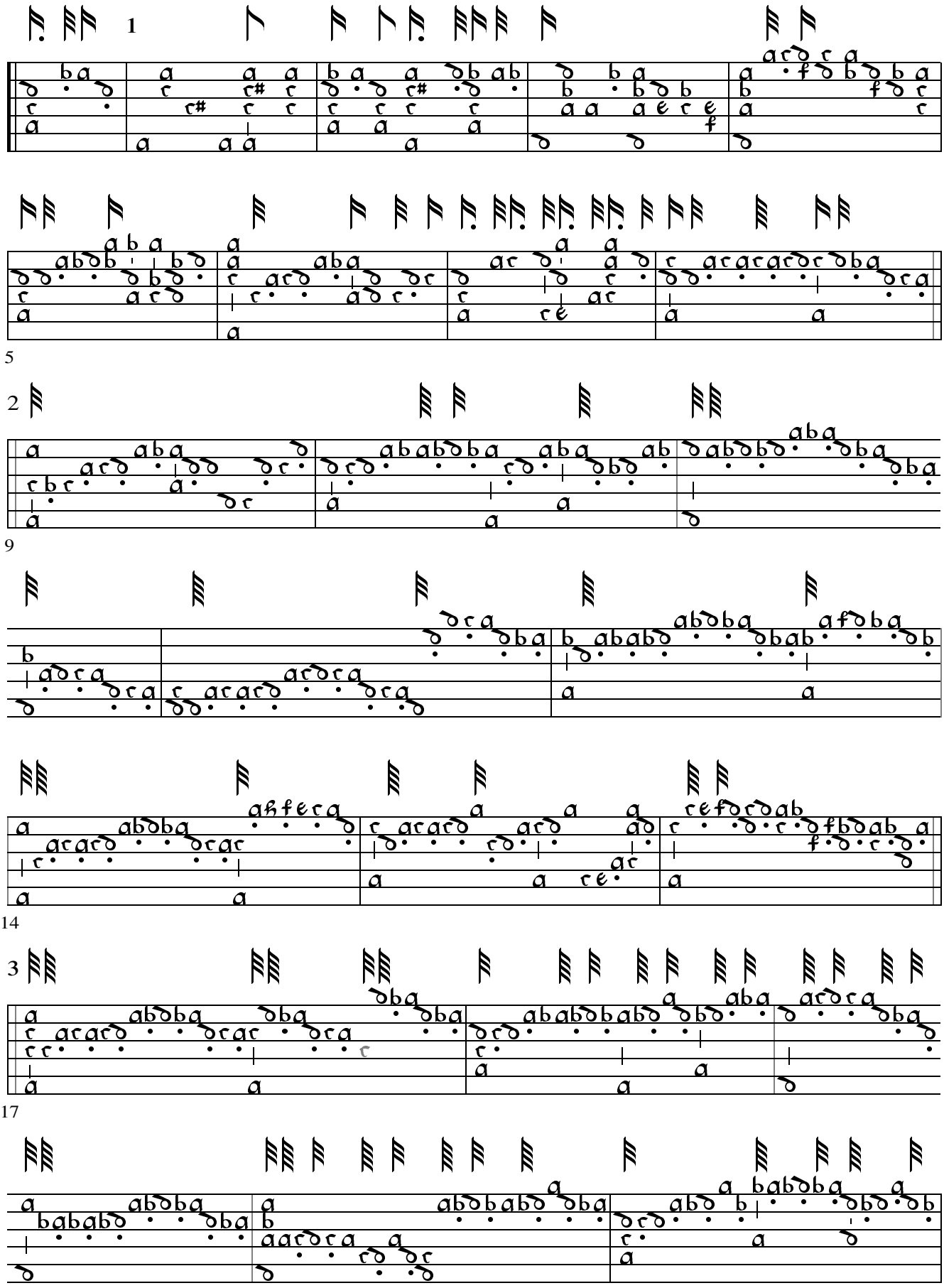
[10] Greet Schamp and Christine Ballman combined the voice and tenor lute parts in Valerius as a duet edited for the Belgian Lute Academy quarterly, *Geluit* 33 (March 2006), pp. 14-16.

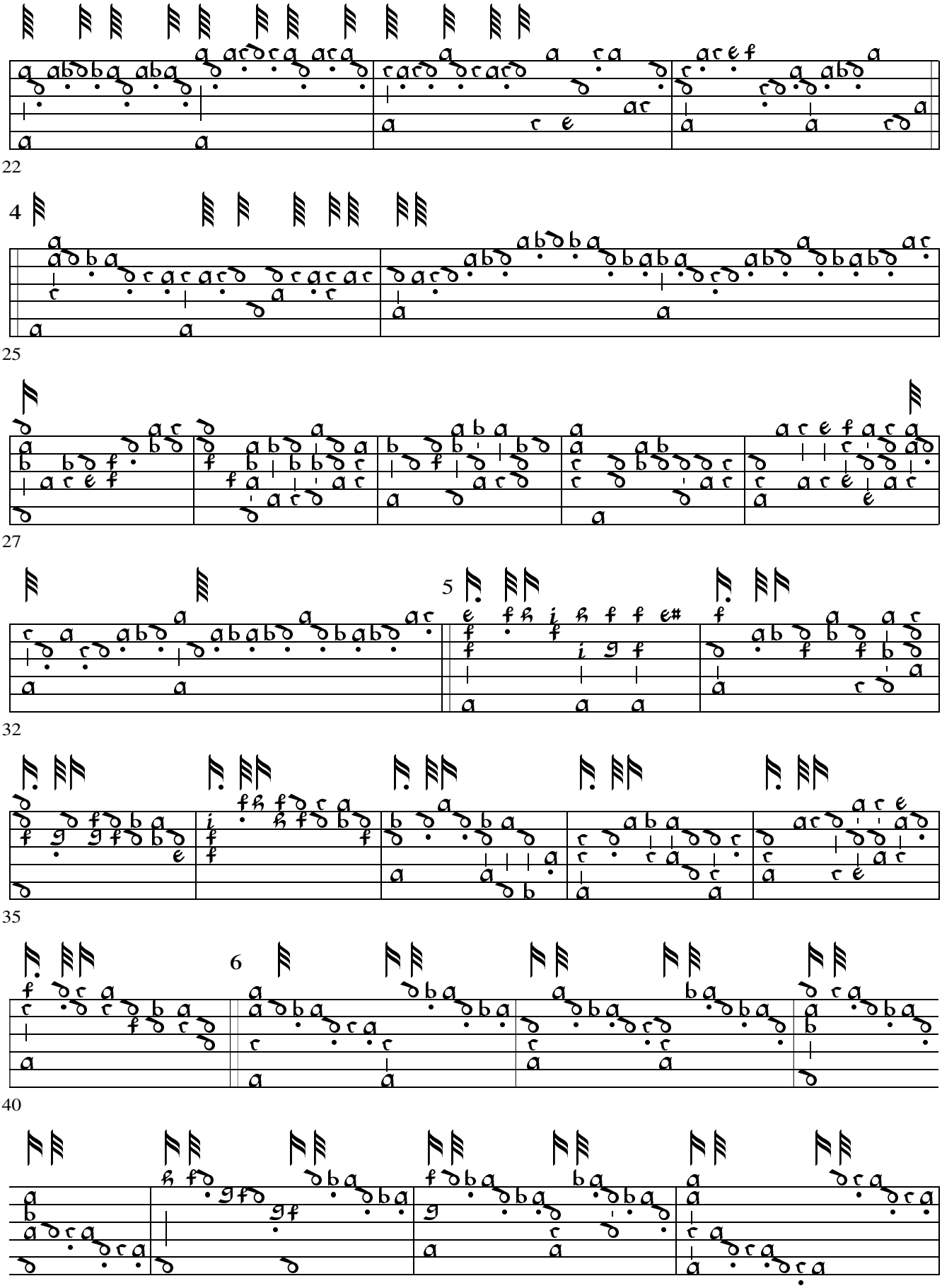
[11] Commentary on page 79 of this Lutezine.

[12] Brown 1553$_9$ - copies in B-Br, D-Mbs and D-ROu, the latter used for the facsimile (Lübeck, Tree Edition, 2009). Numbering of fantasies from Jean-Michel Vaccaro, *Oeuvres D'Albert de Rippe I: Fantasies* (Paris, CNRS 1972).

[13] Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)* 2 vols. (Cambridge, Harvard University Press, 1970).

1a. The Oulde Spannyshe Pauen (John Johnson?) US-NHub Deposit 1, ff. 14v-15r

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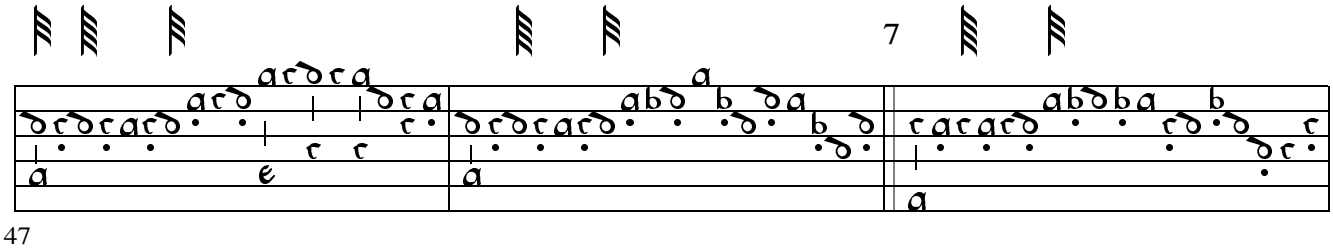

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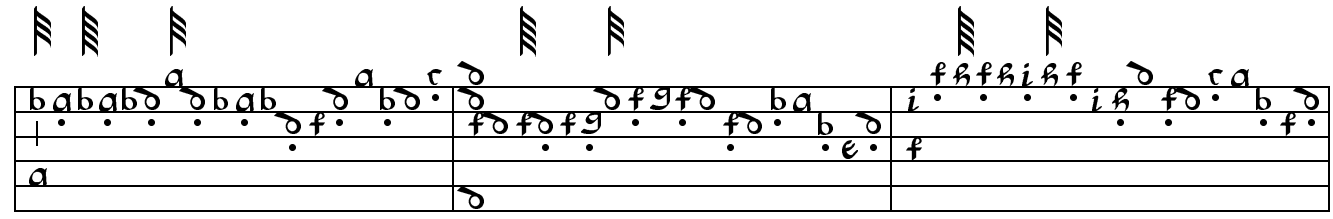

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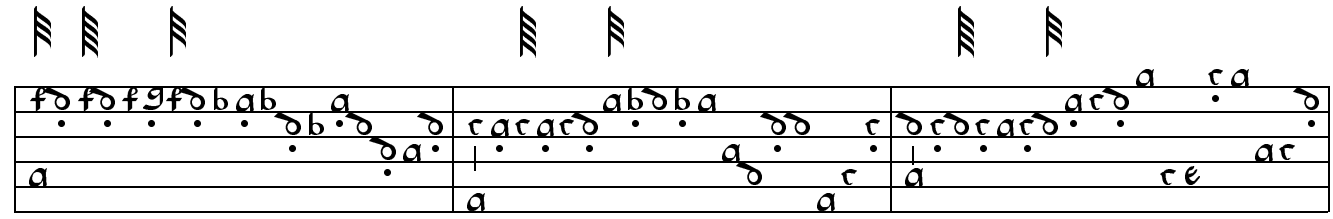

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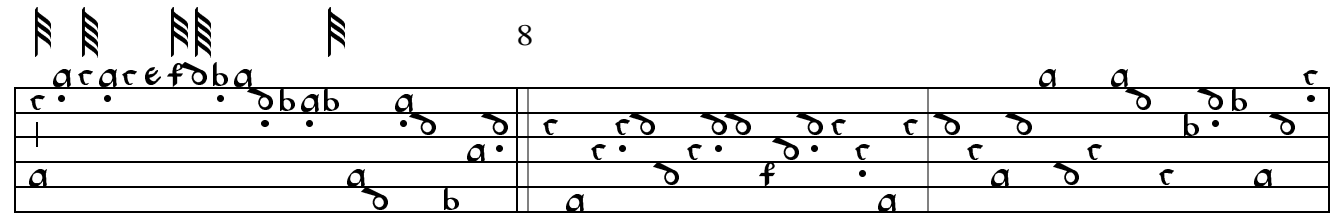

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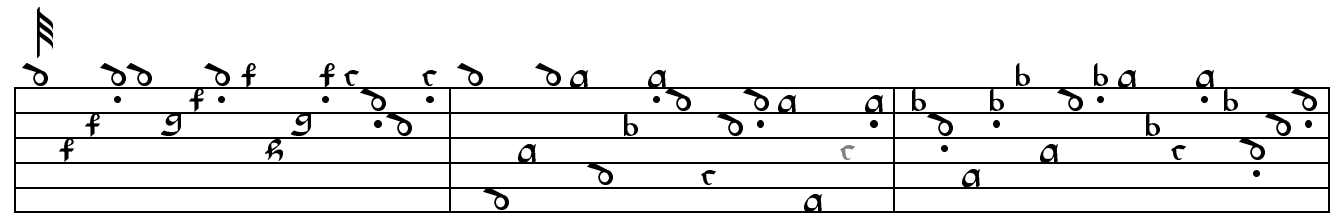

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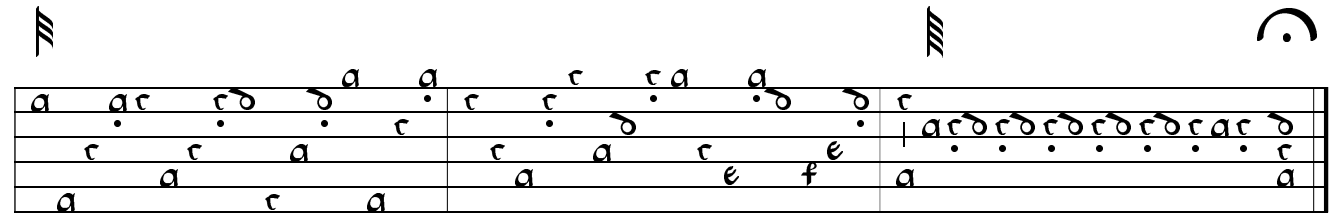

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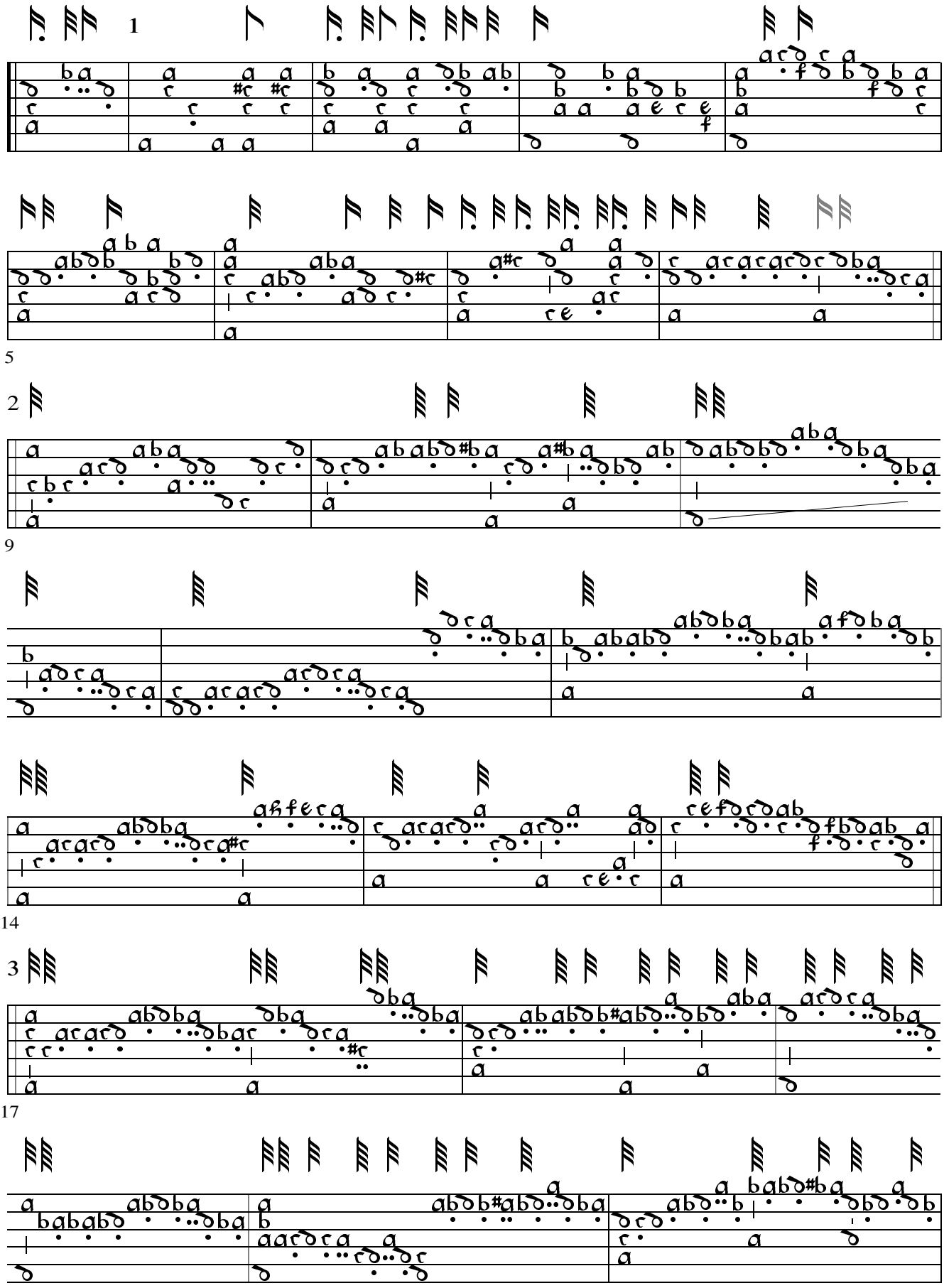
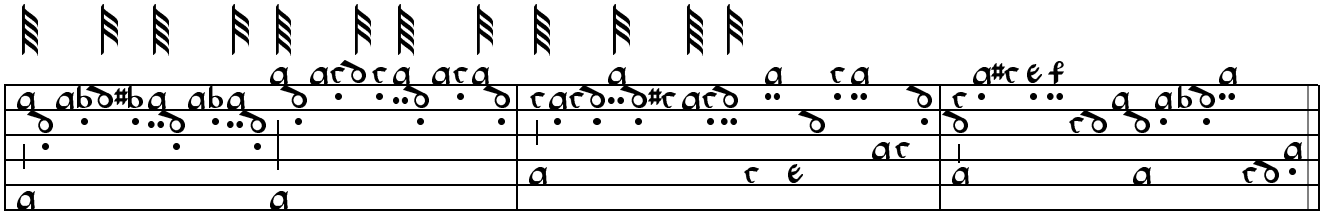
1b. The Spanish Pavan (John Johnson?) GB-Cu Add.8844, ff. 23v-24v





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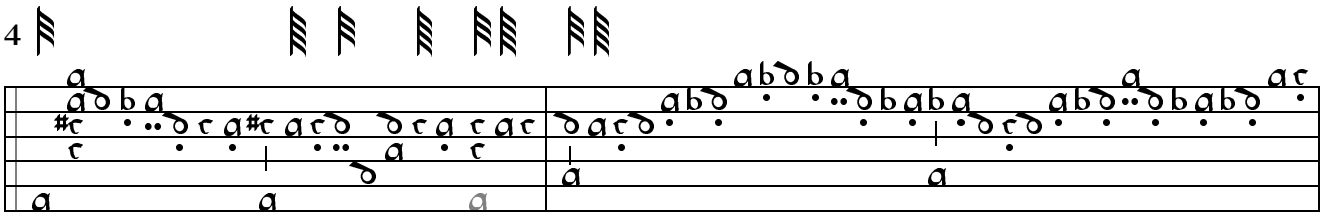

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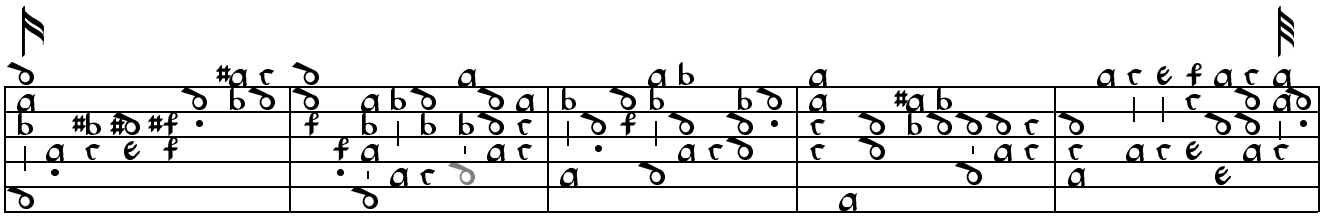

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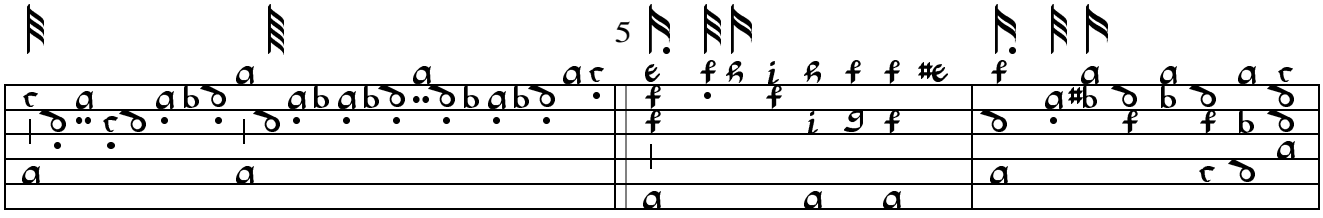

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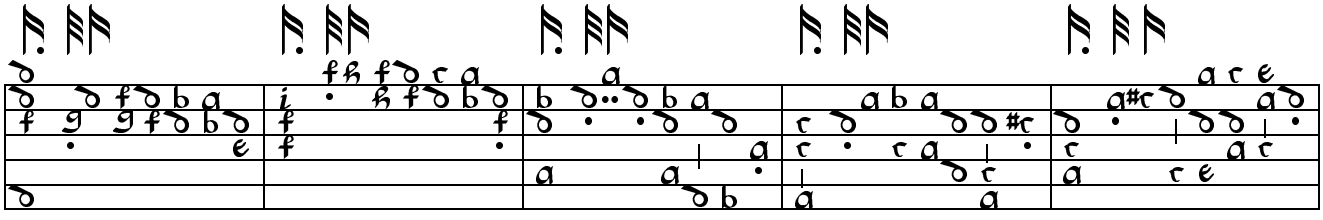

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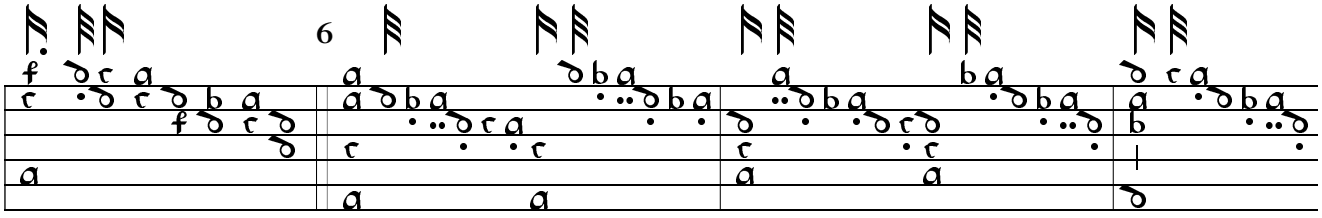

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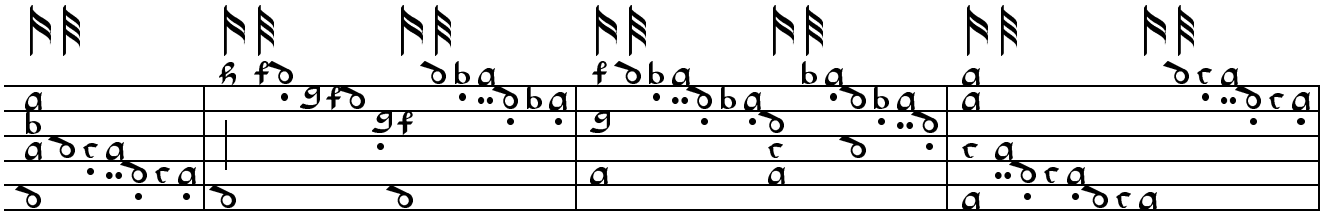

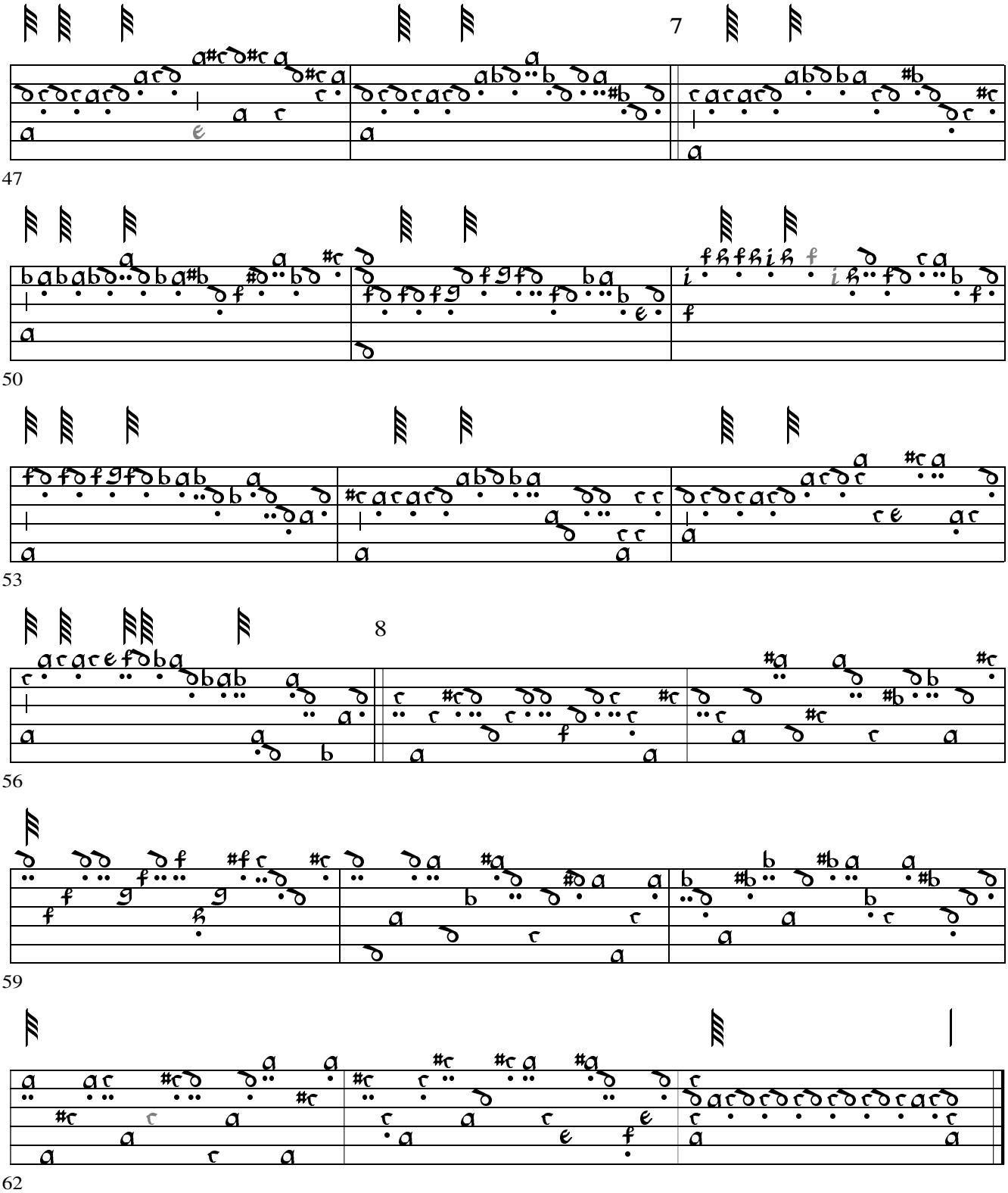
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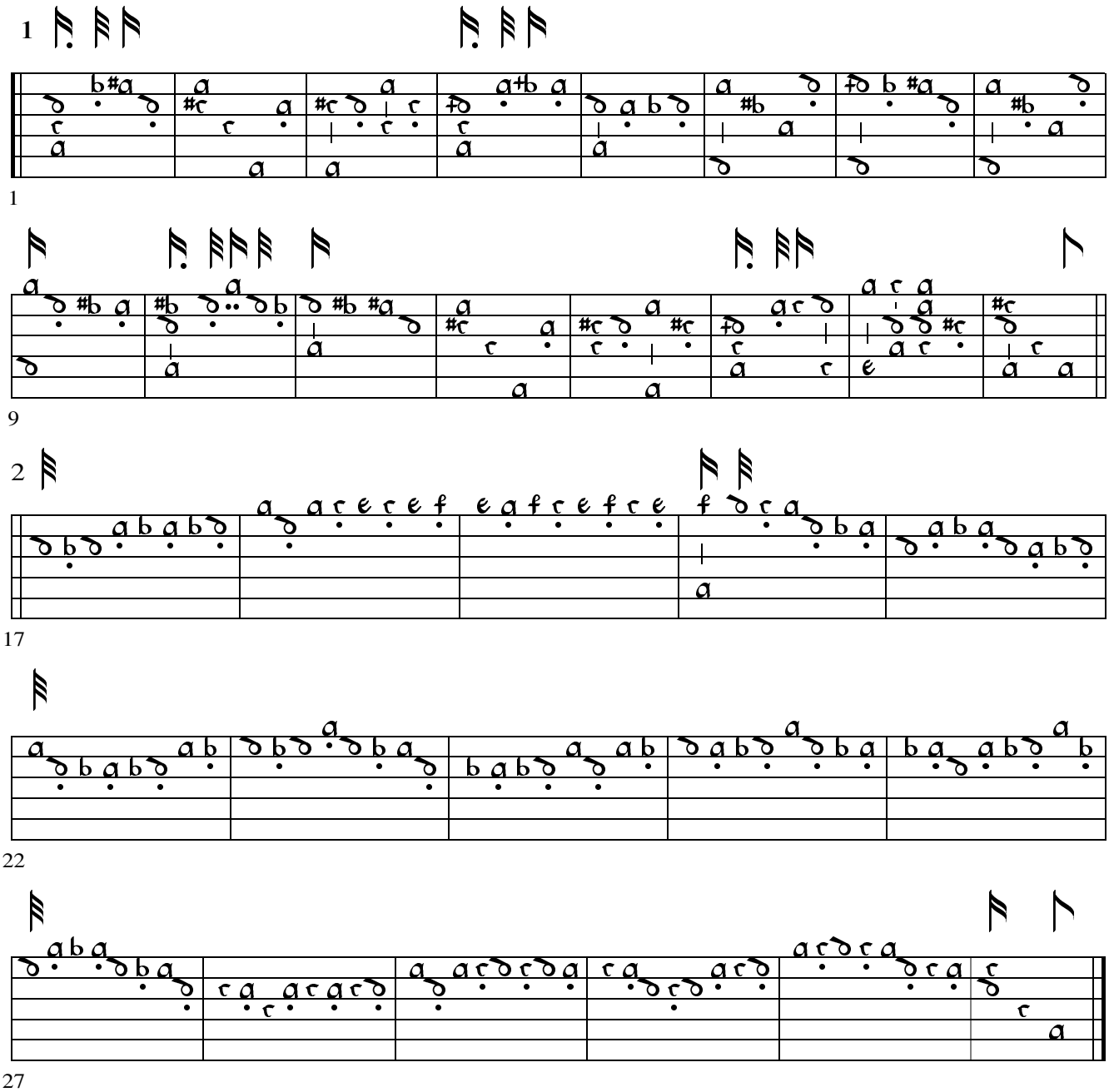
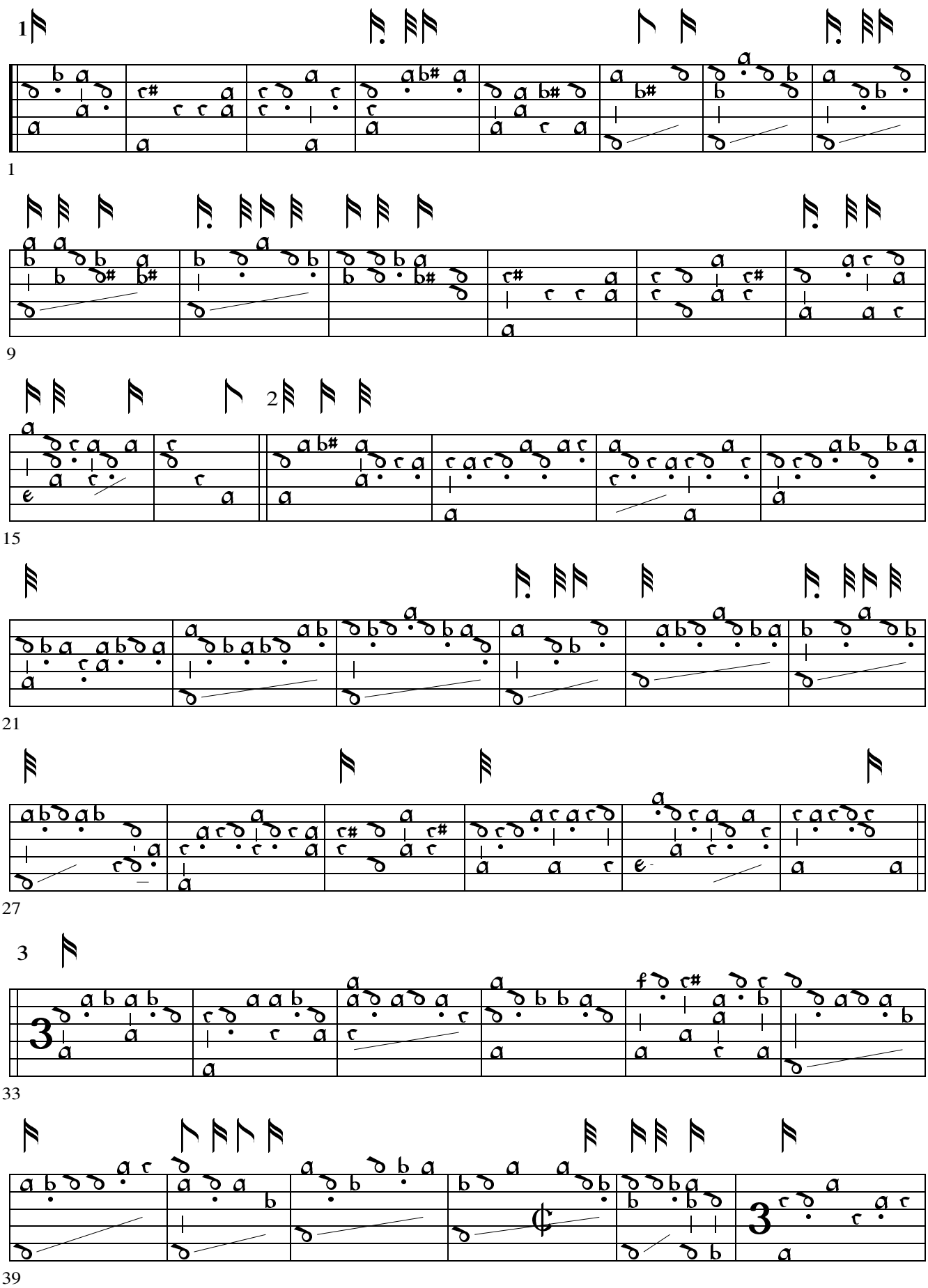
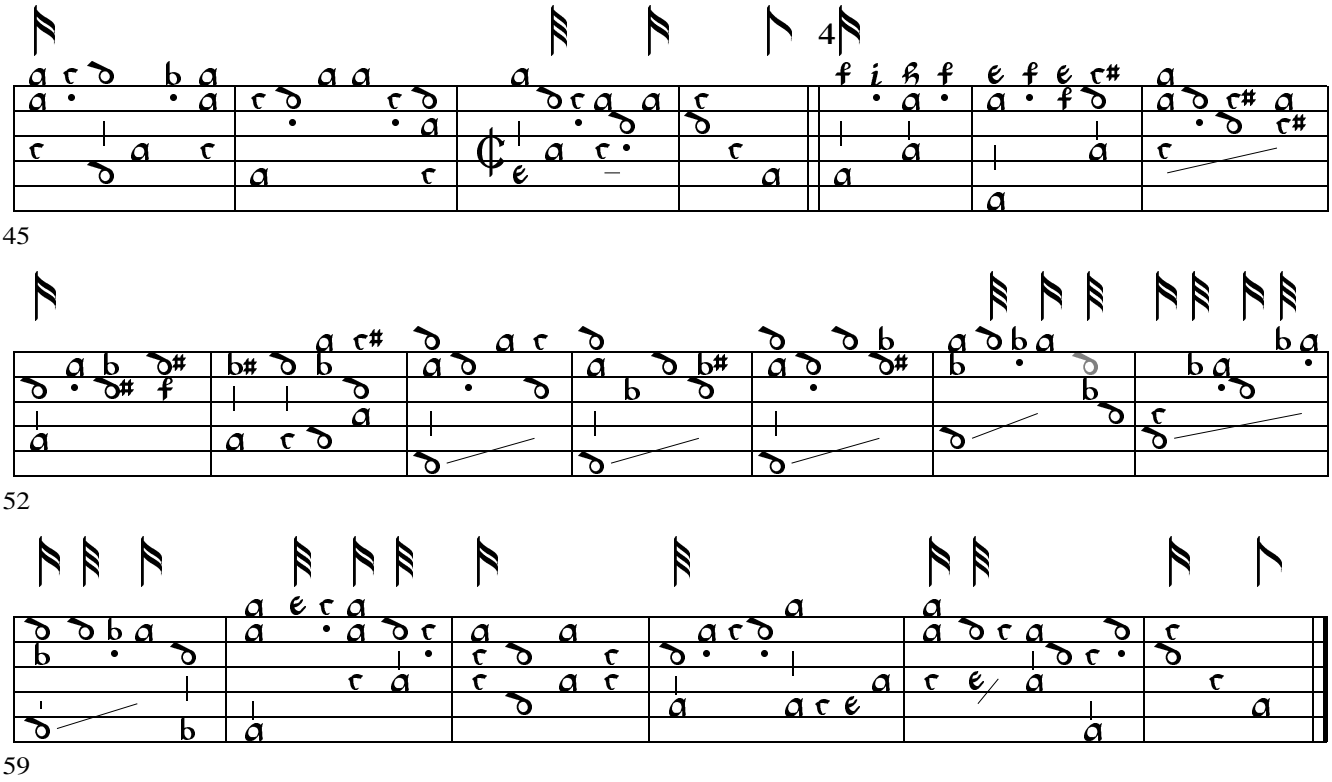
1c. The Spanish pavin (John Johnson?) GB-Lam 602, f. 3v

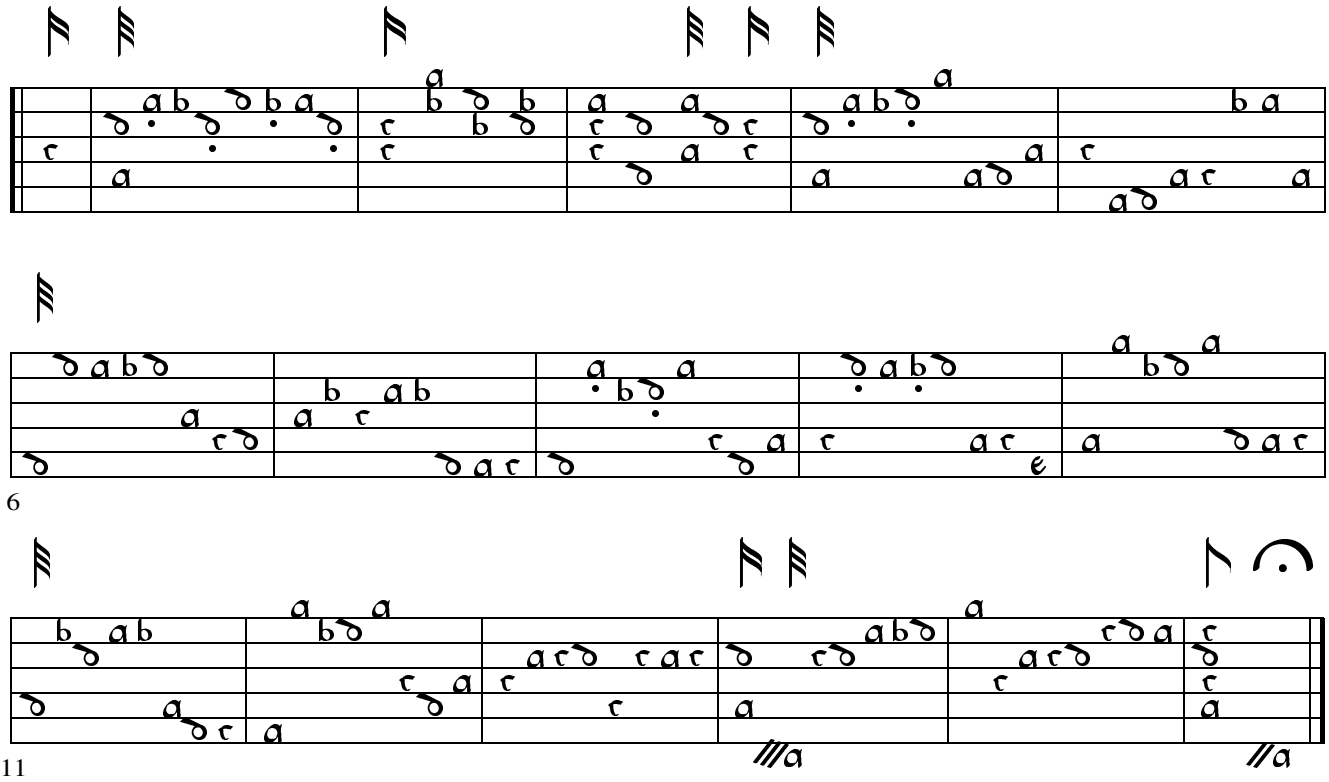


2. The Spanish Pavan by Francis Pilkington GB-Lbl Add.31392, f. 25v

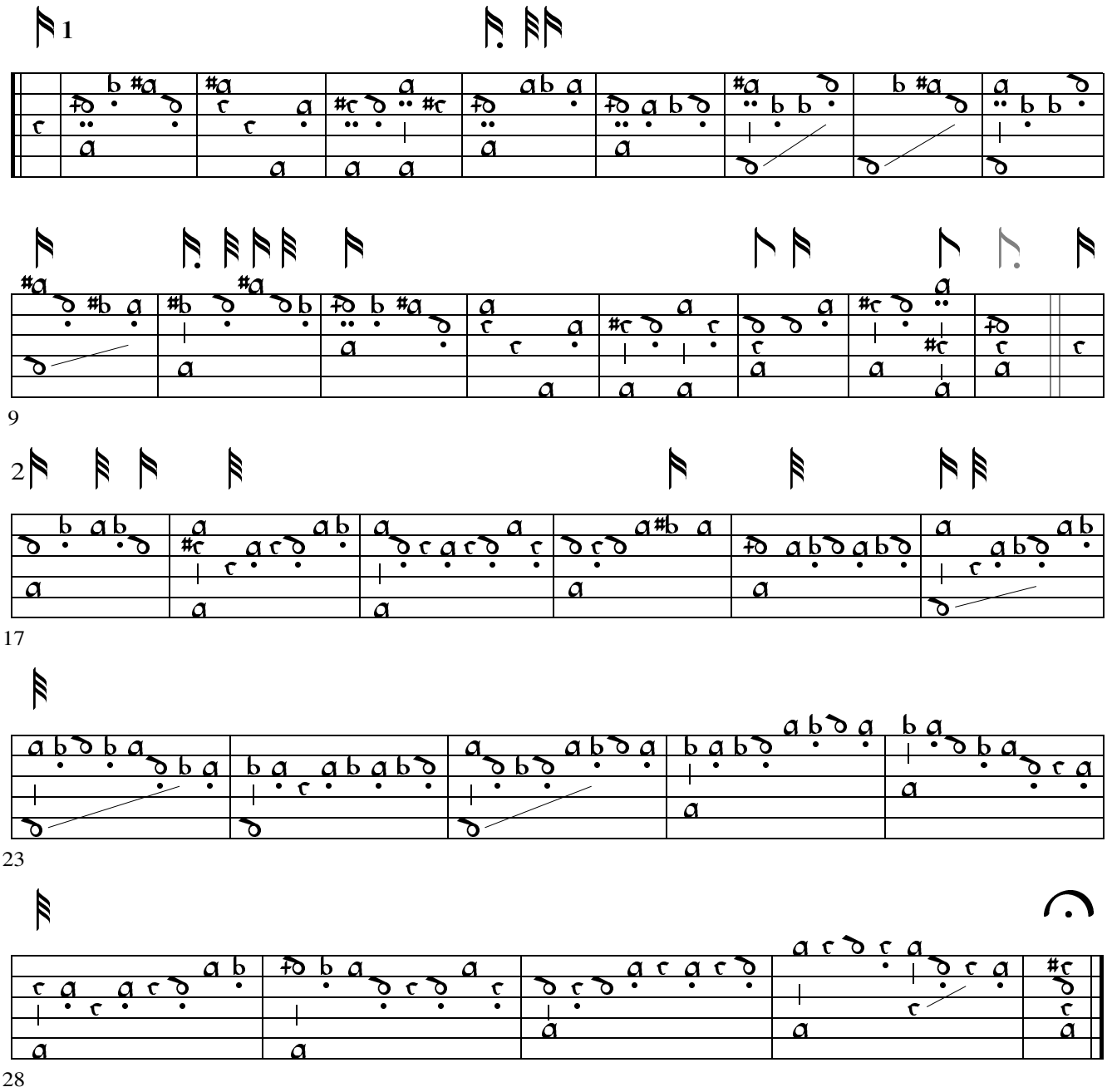




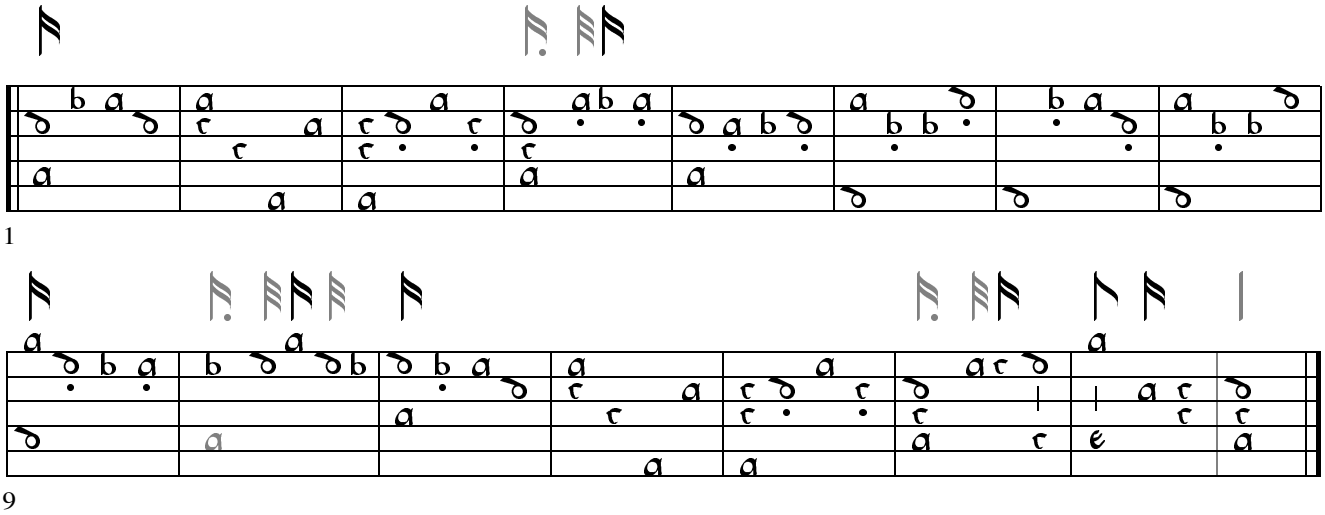
3. Pauana Toni prioris GB-HAdolmetsch II.B.1, f. 27r



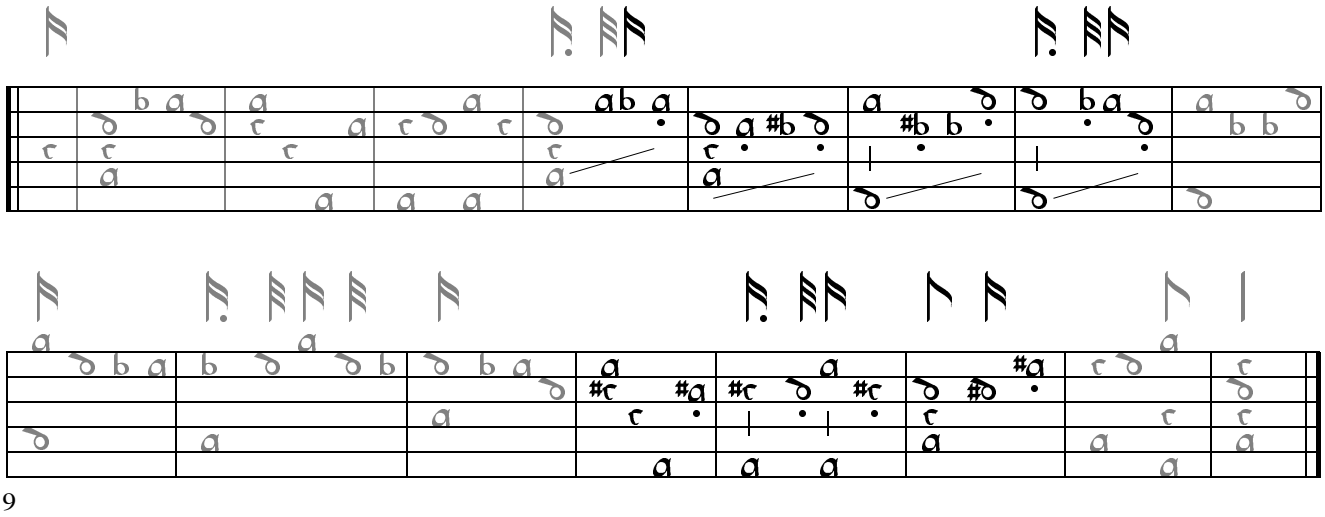
4a. Untitled GB-Cu Dd.4.22, f. 3r



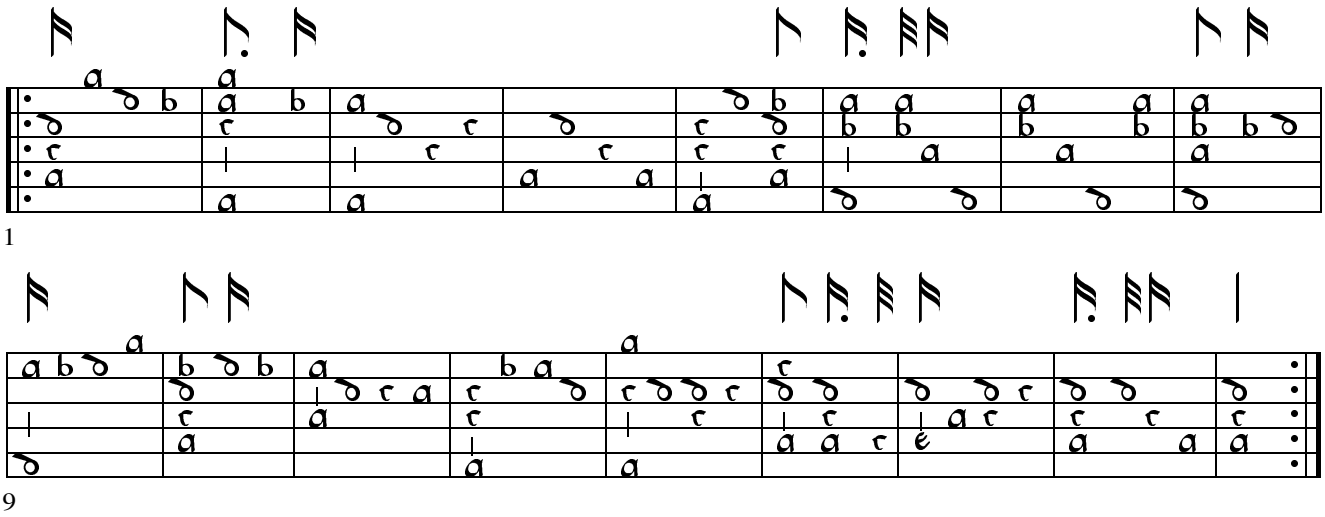
4b. The Spanishe Pauin — IRL-Dtc 408/II, p. 112



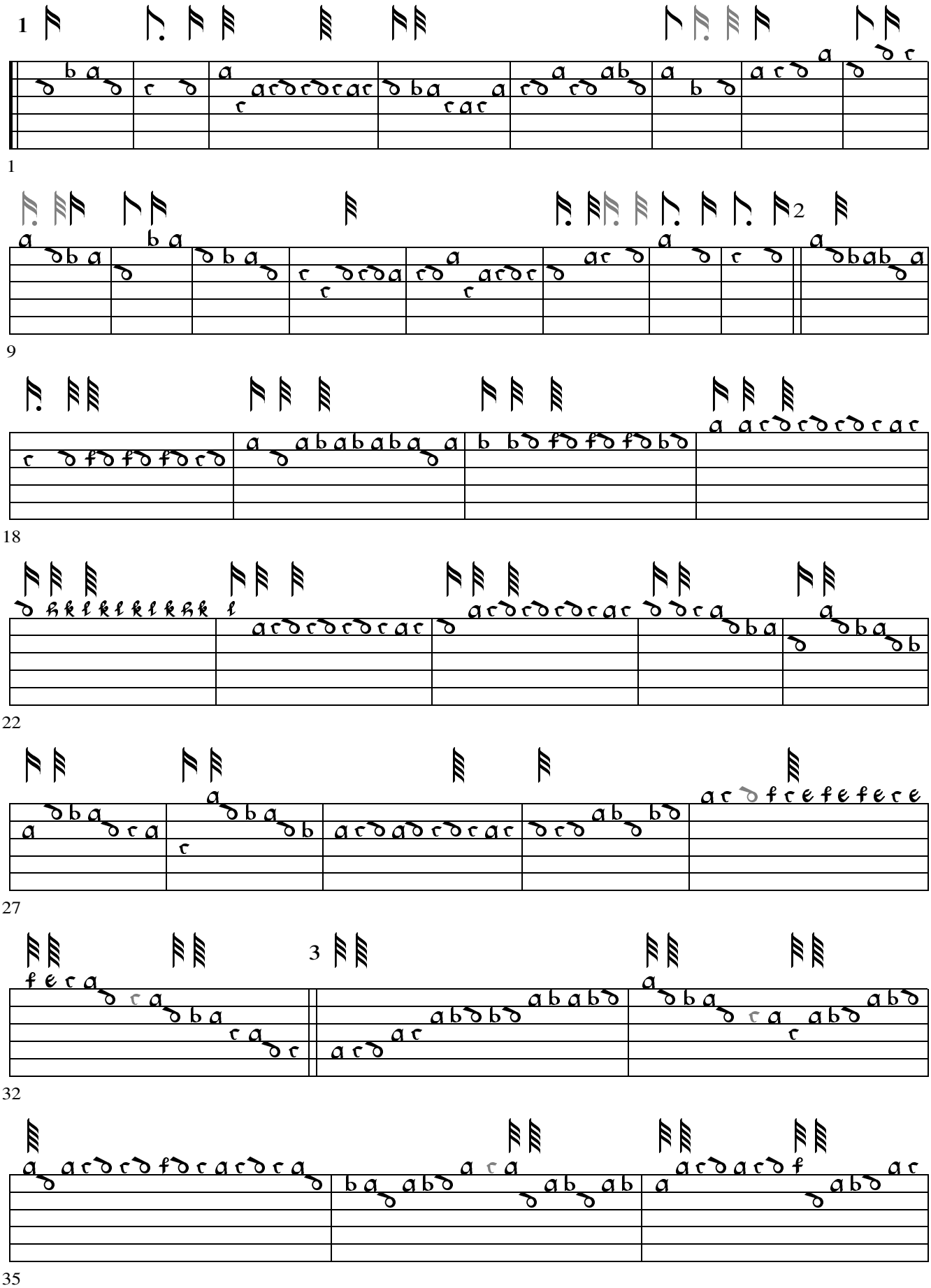
4c. Spanesh pauine — US-Ws V.b.280, f. 1v

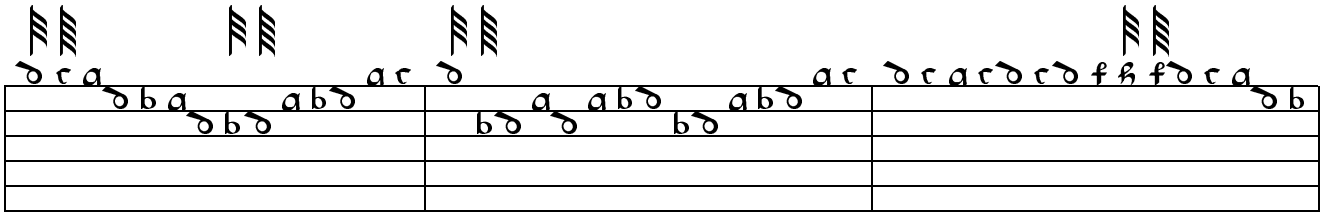


5i. The Ground to the Treble (Alfonso Ferrabosco) — GB-Lbl Eg.2046, f. 11r



5iia. The Treble to the Spanish Pauinge (Alfonso Ferrabosco) GB-Lbl Eg.2046, ff. 10v-11r





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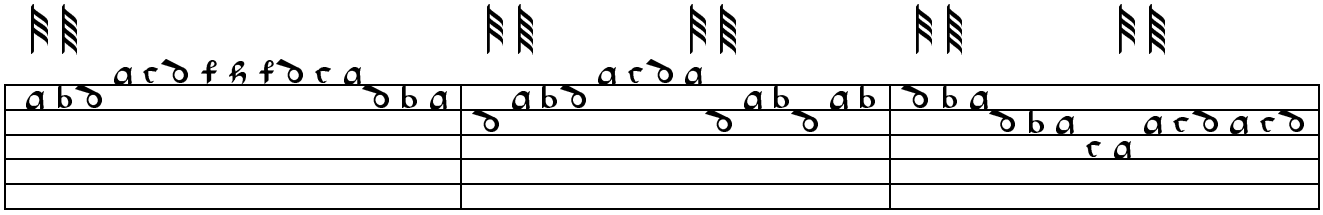

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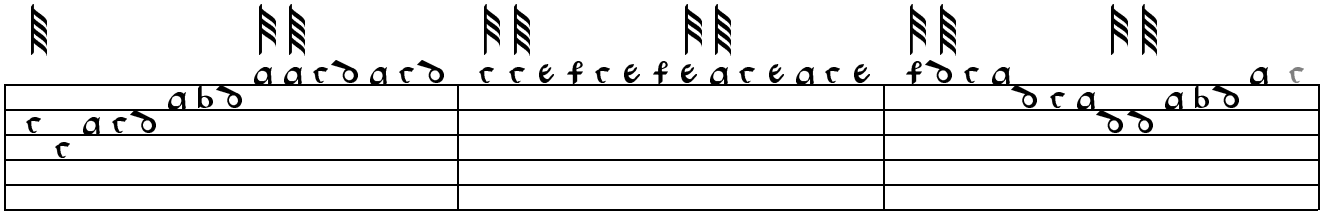

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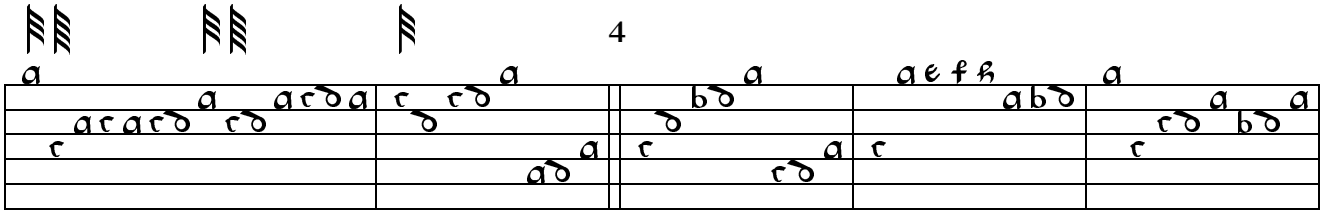

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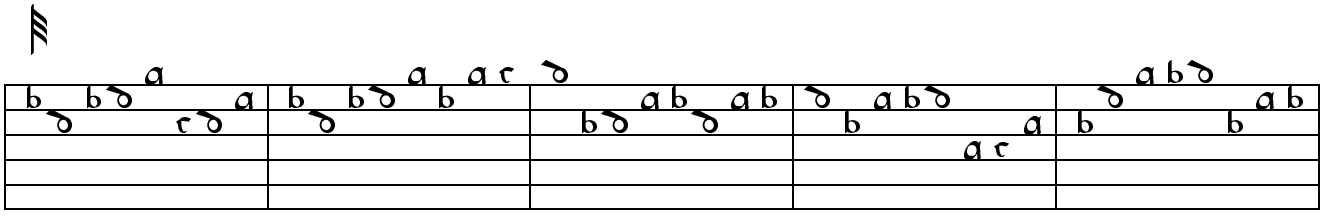

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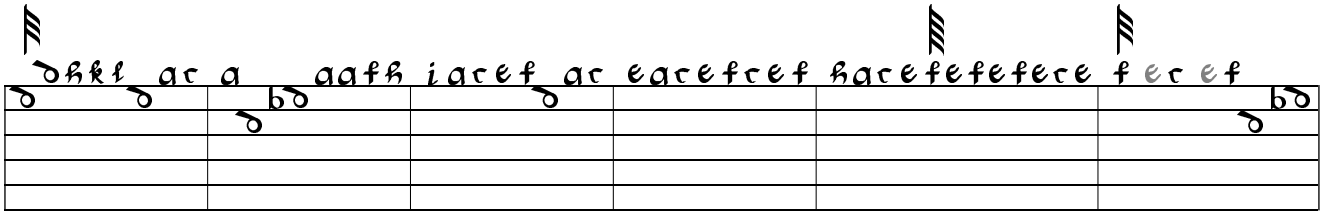

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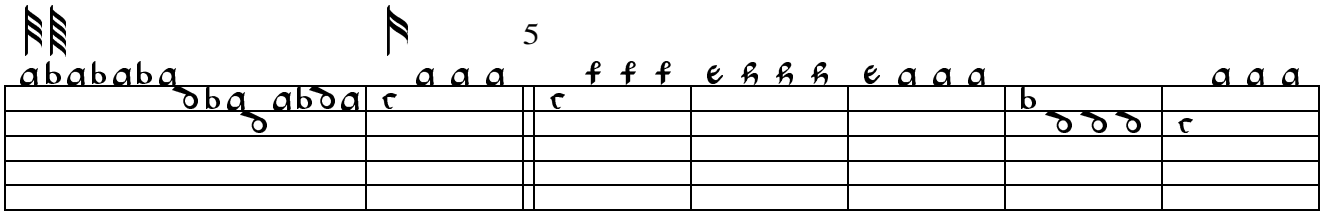

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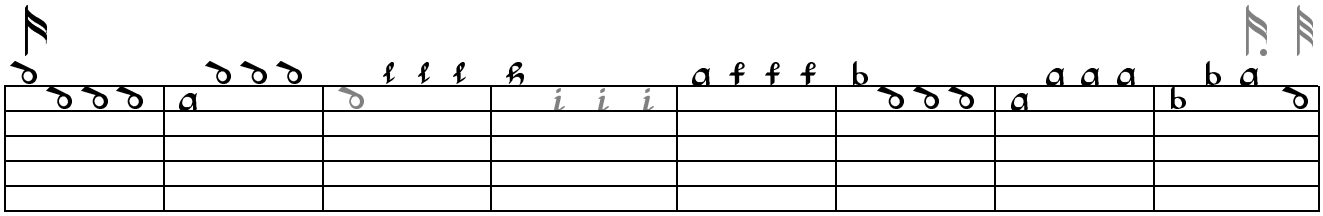

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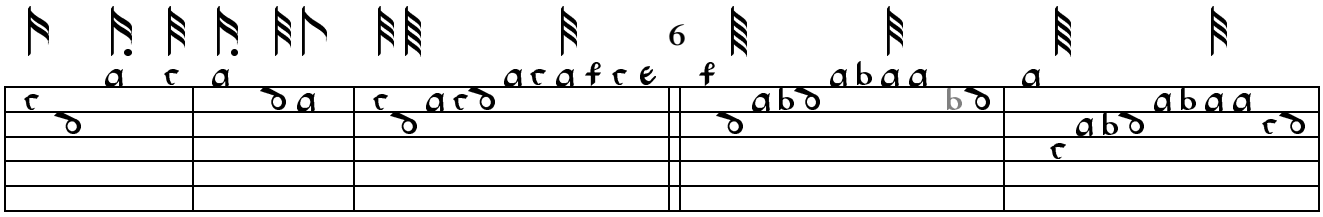

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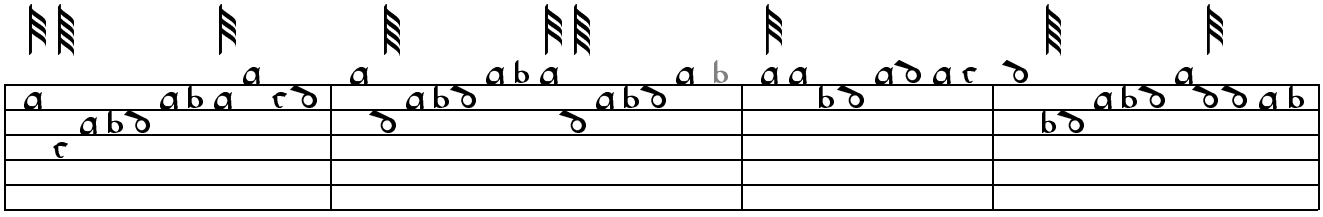

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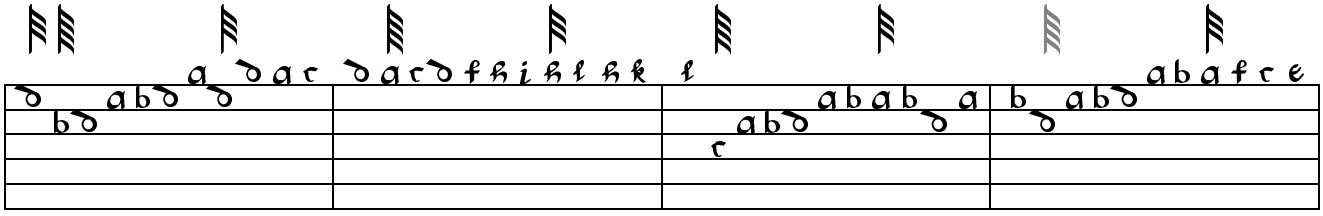

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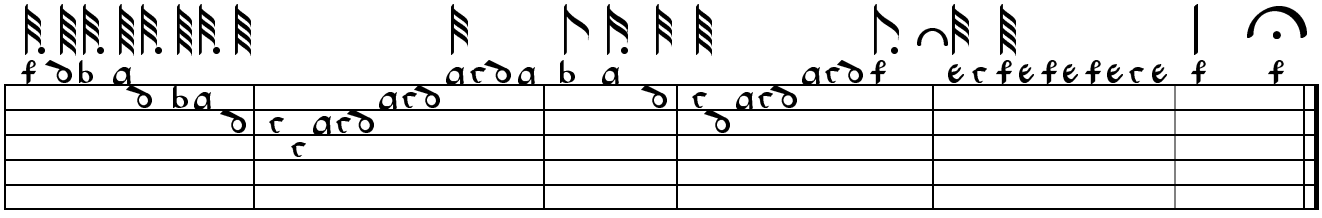

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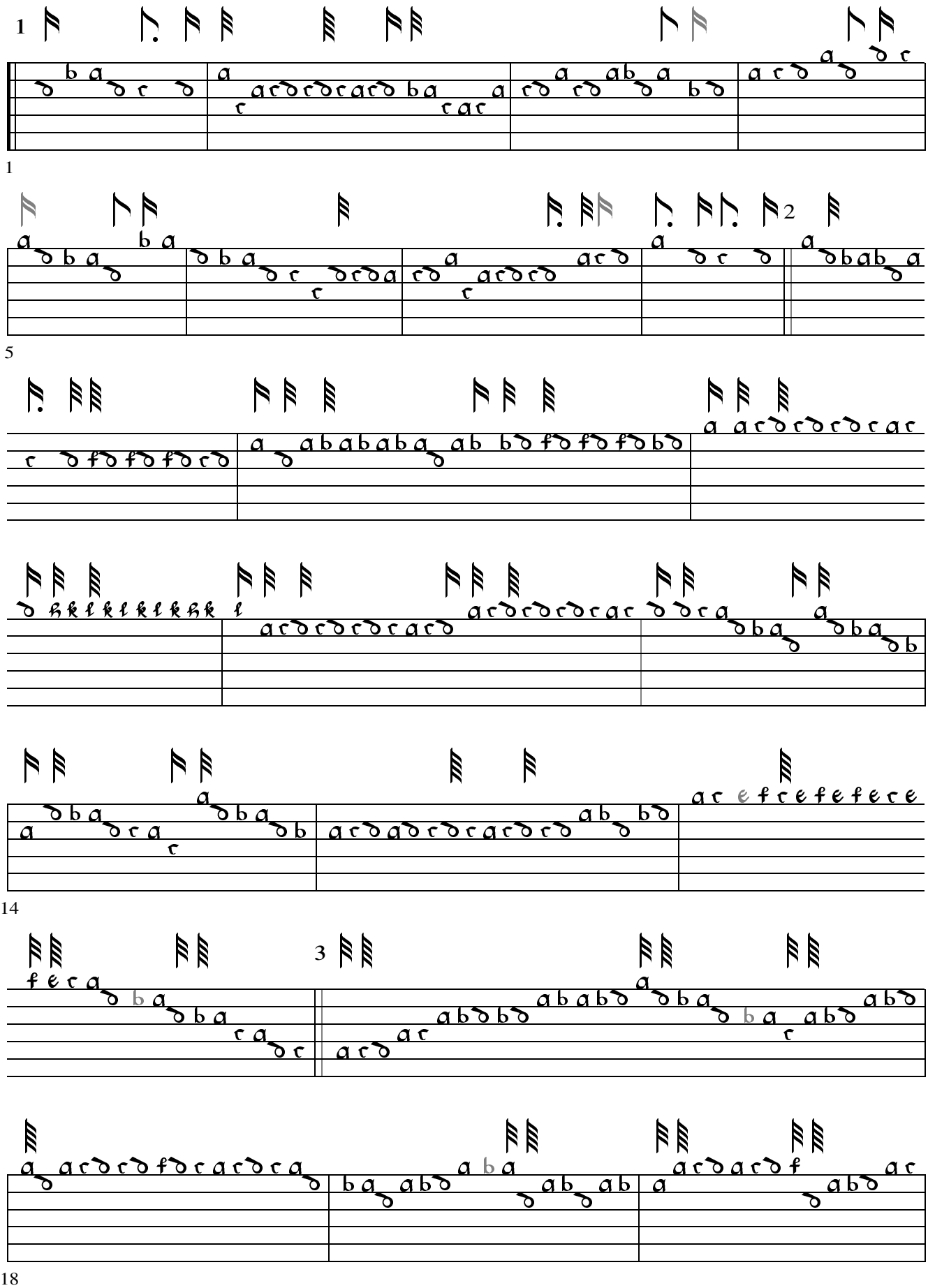
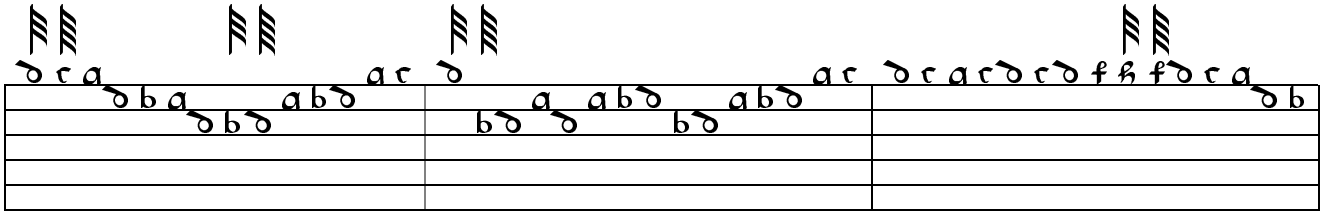
5iib. The Spannish Pauen (Treble Alfonso Ferrabosco) GB-Cu Dd.3.18, ff. 14v-15r





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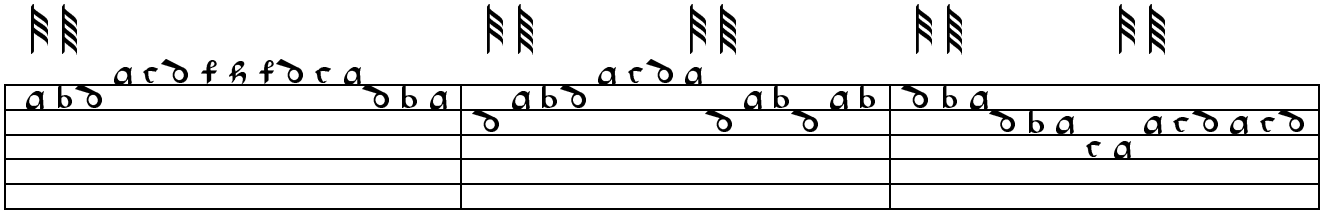

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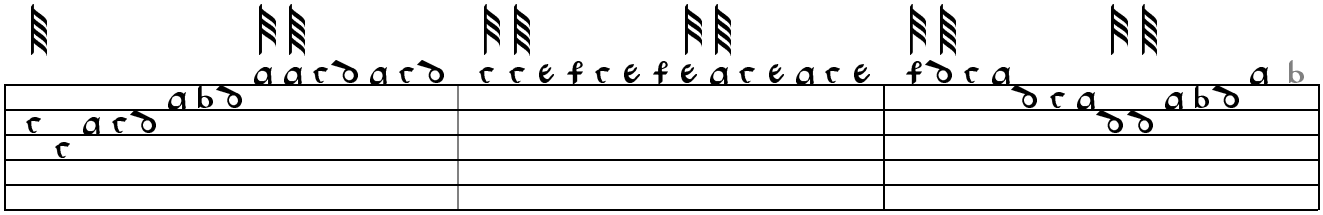

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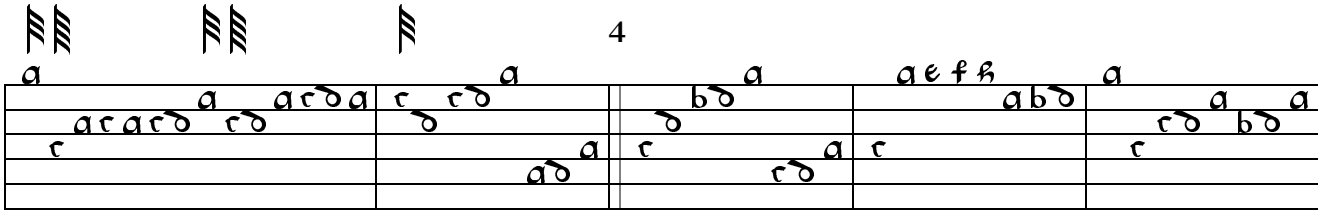

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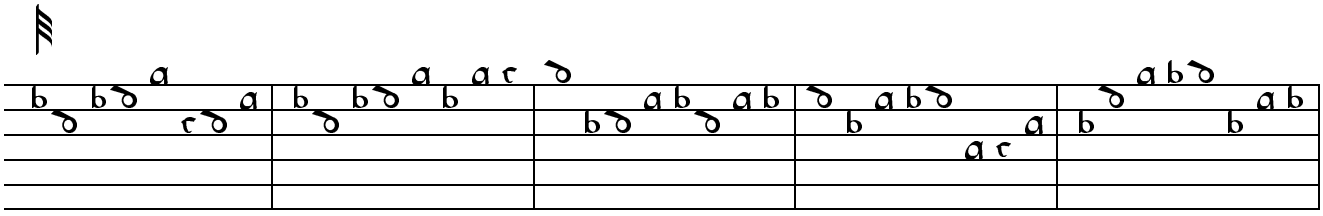

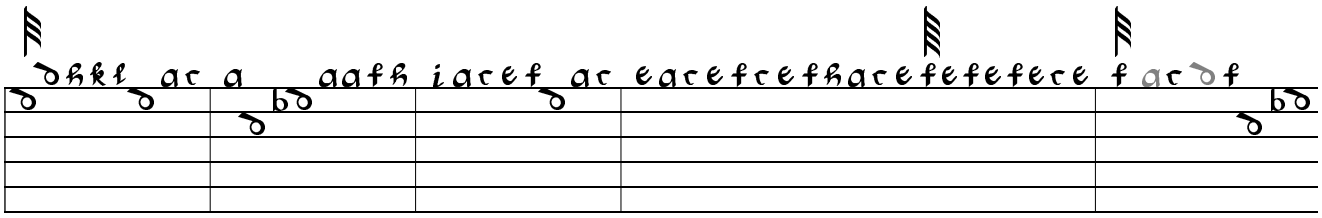

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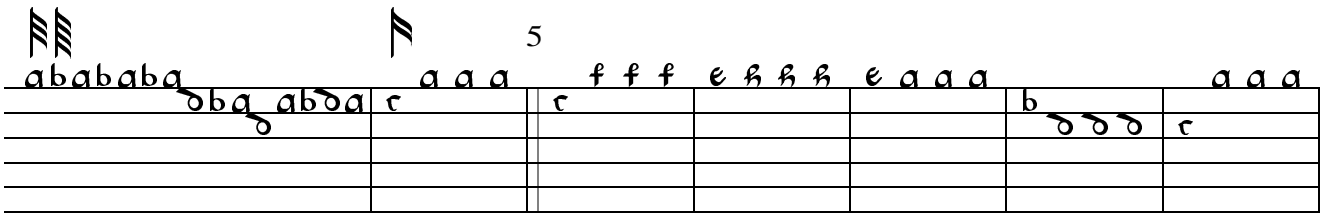

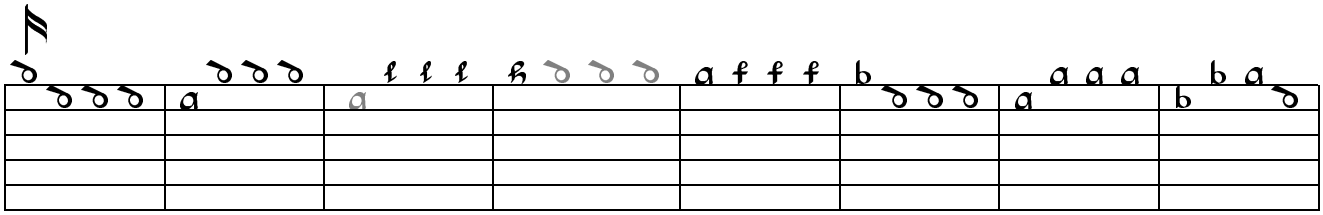

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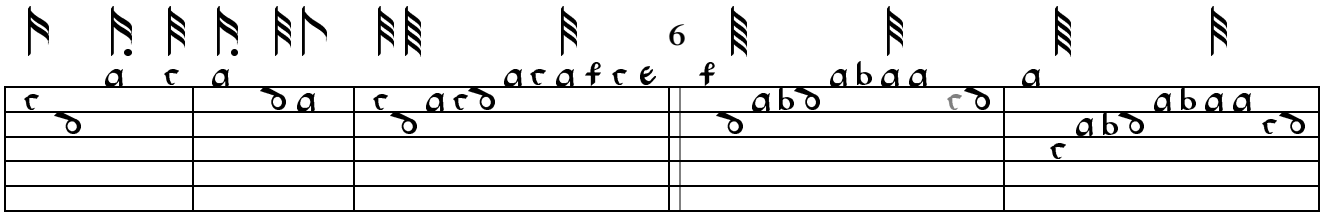

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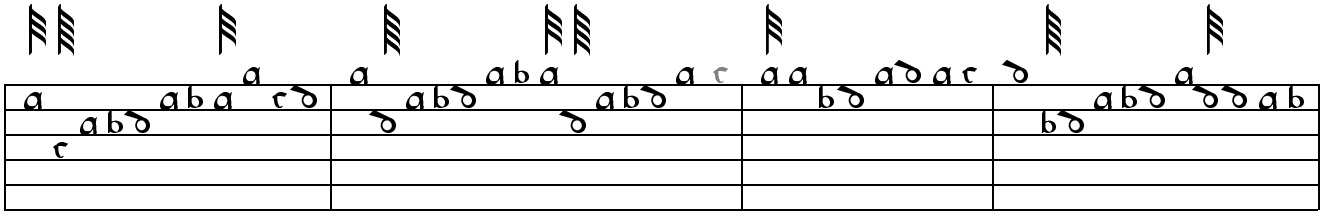

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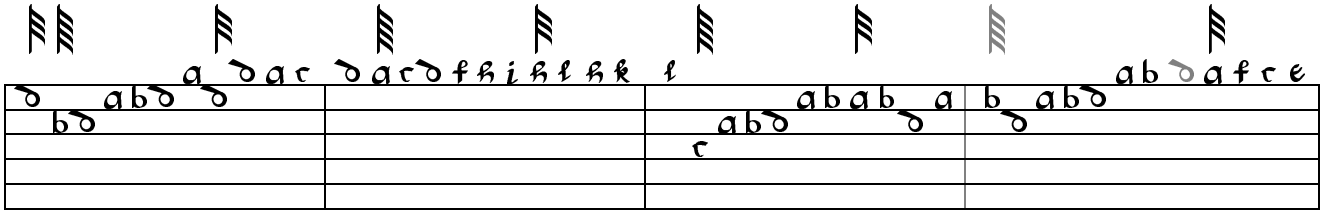

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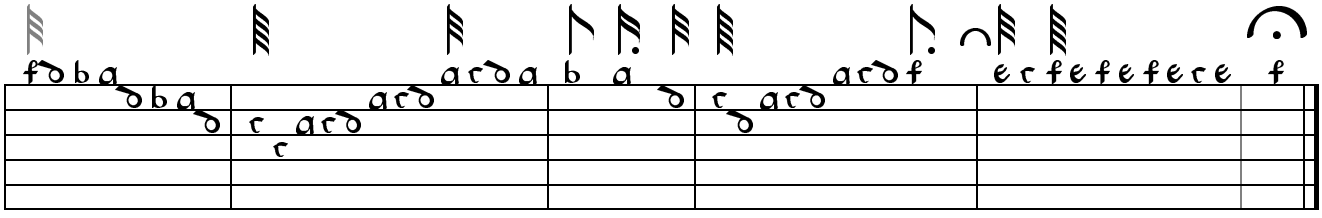

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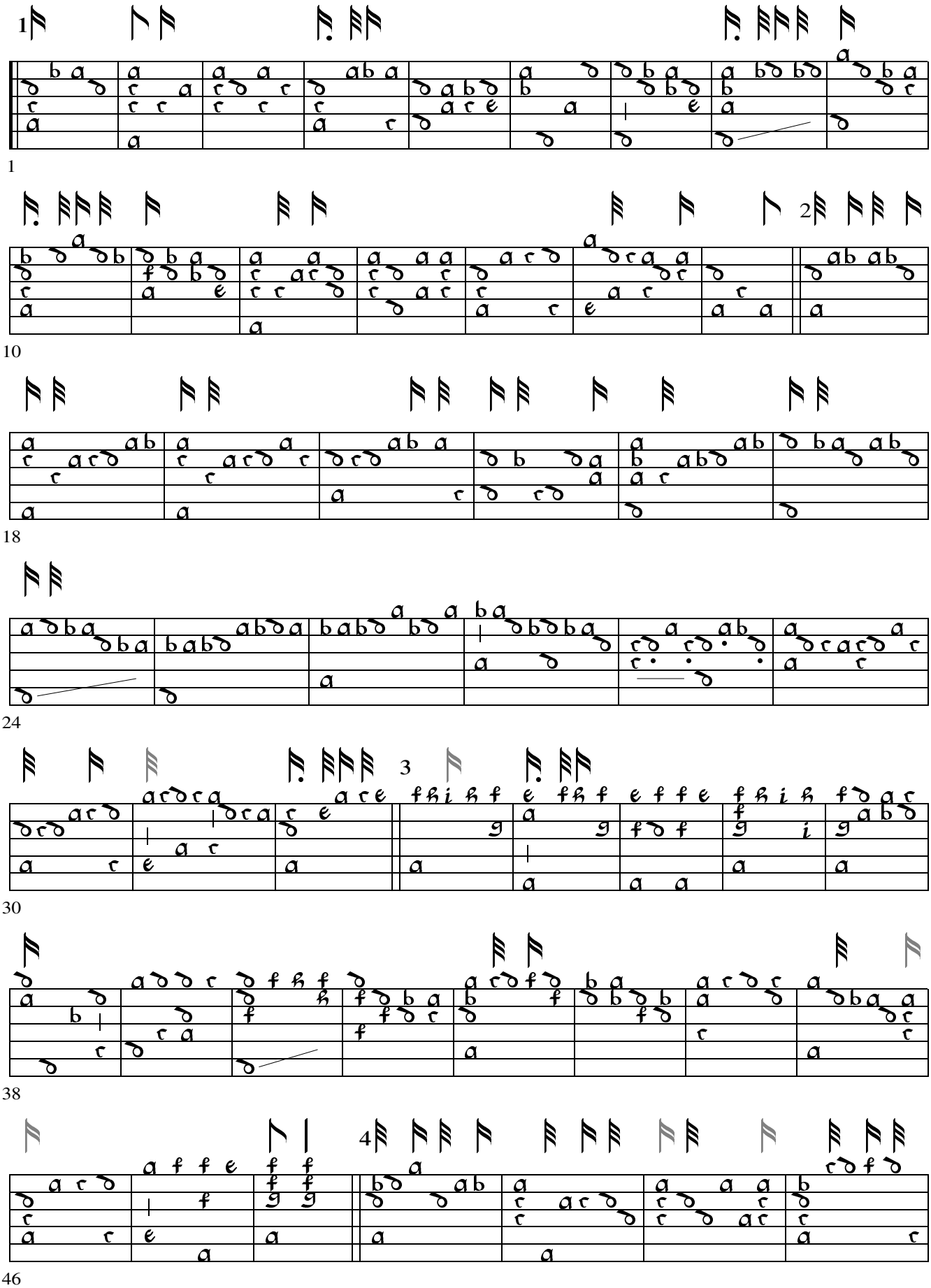
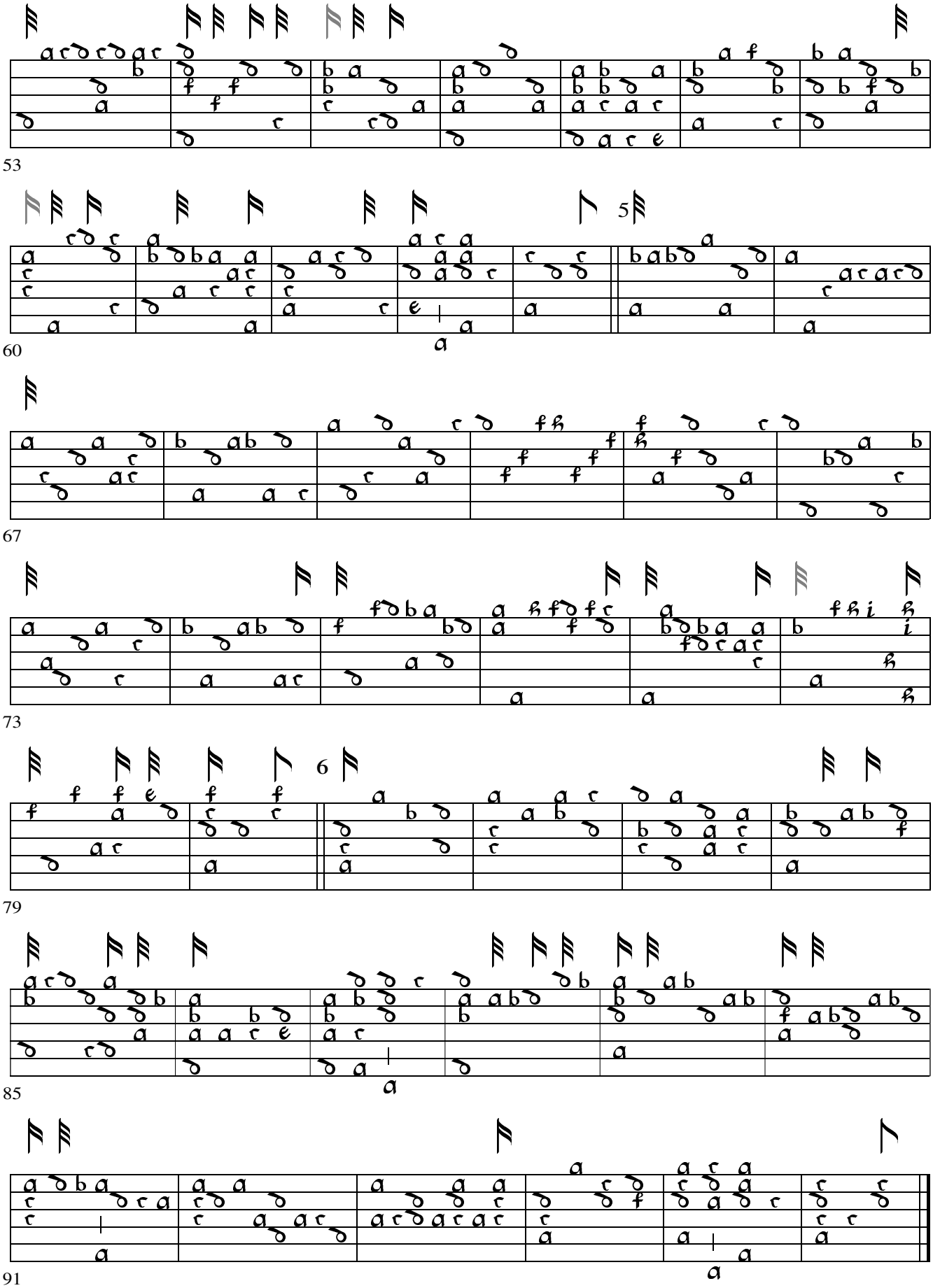
6a. The Spannish Pauen GB-Cu Dd.9.33, ff. 82v-83r

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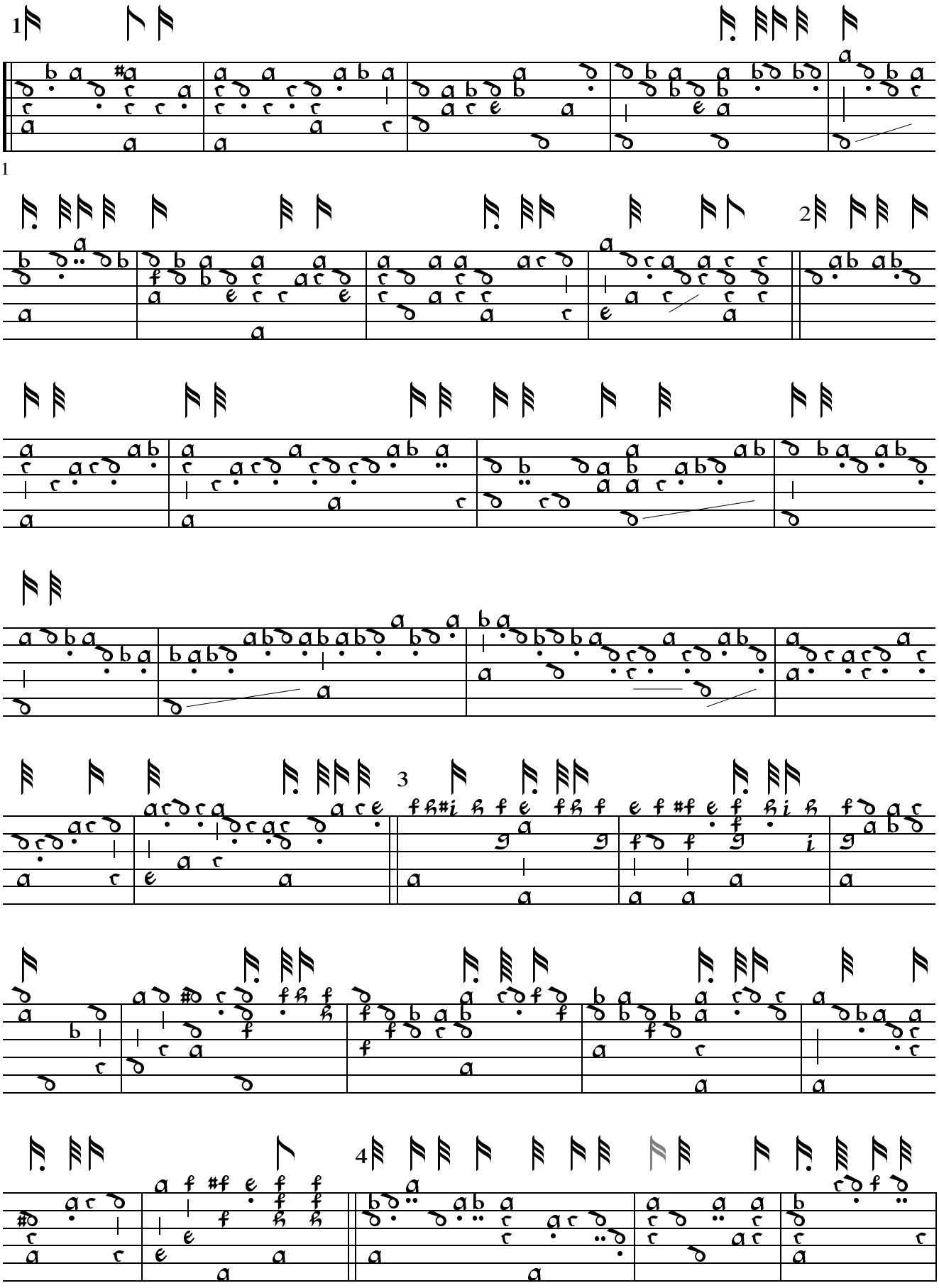
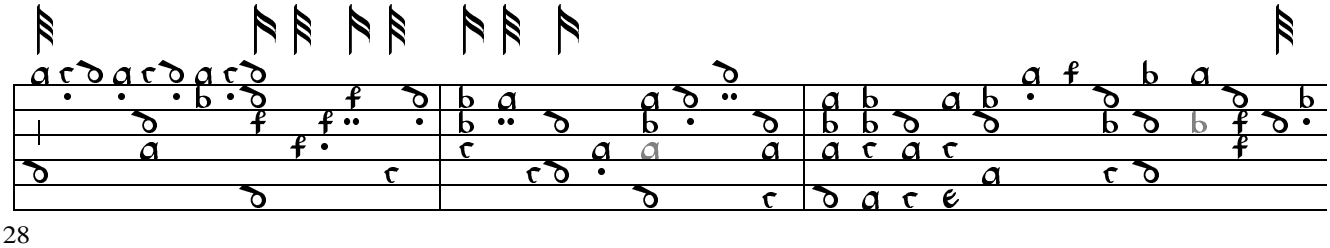
6b. The Spanish Pauane GB-WPforester welde, f. 1r





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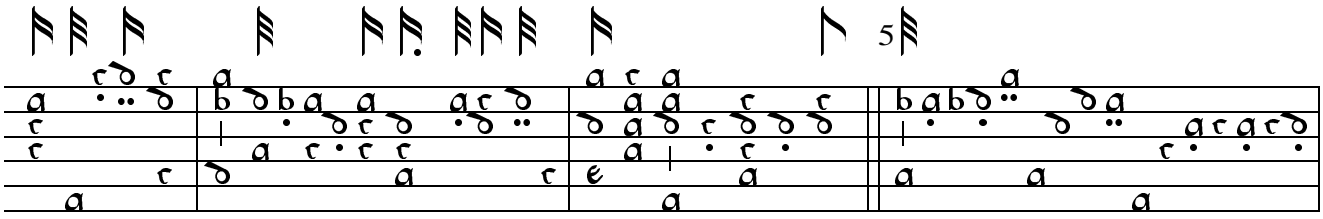

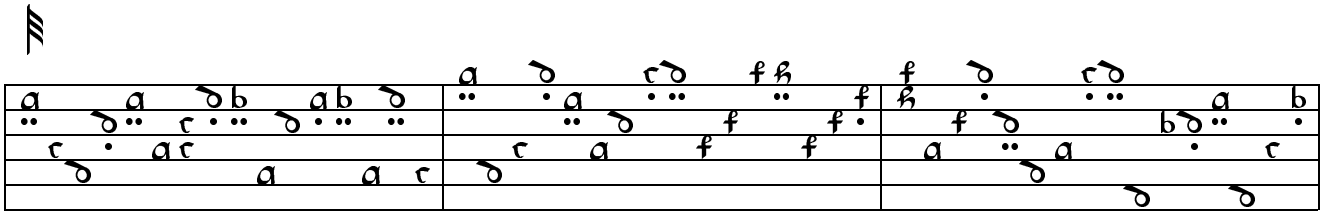

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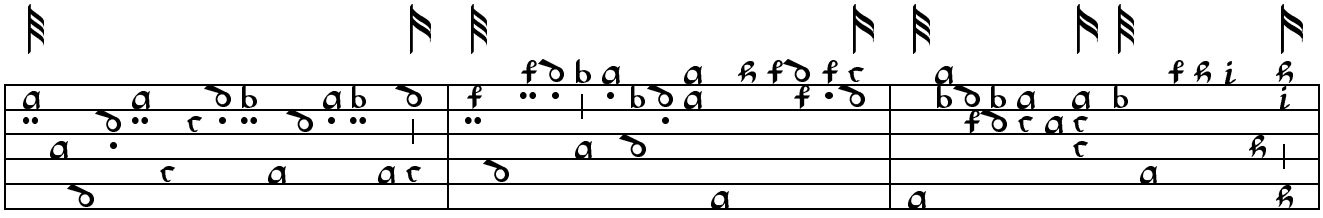

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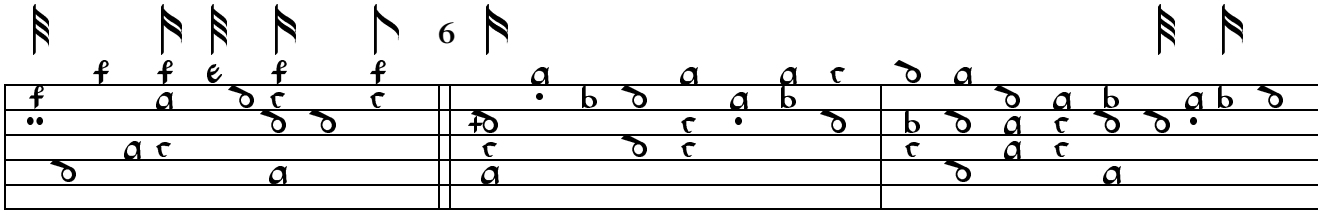

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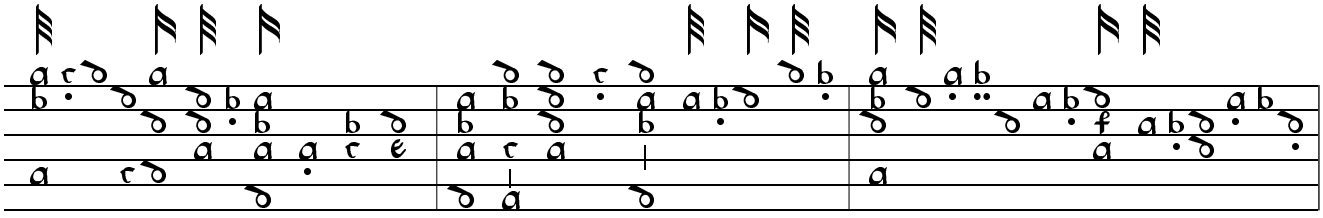

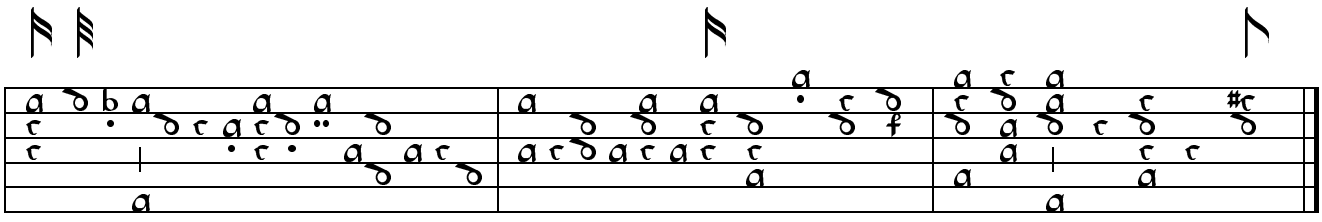

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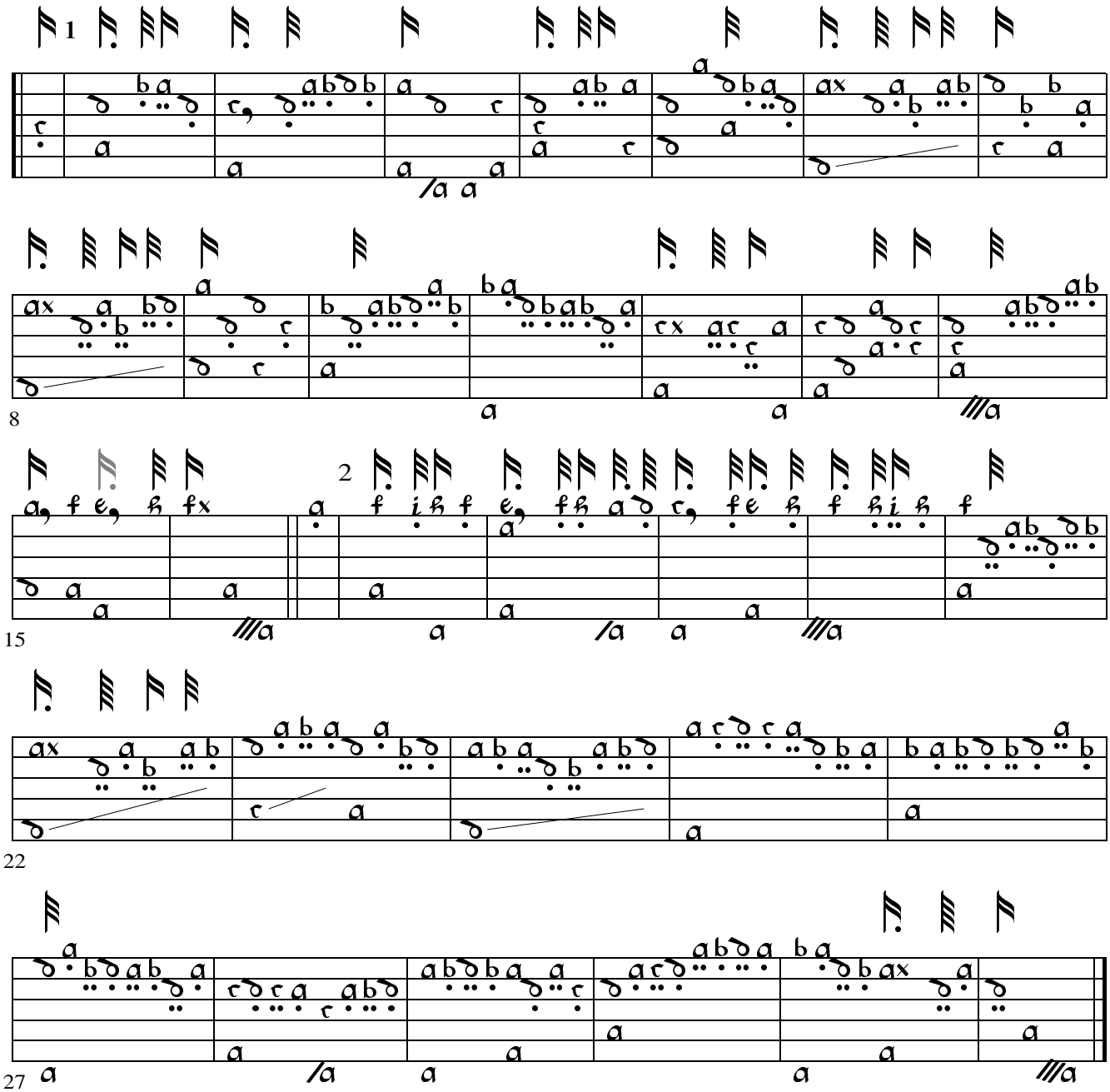
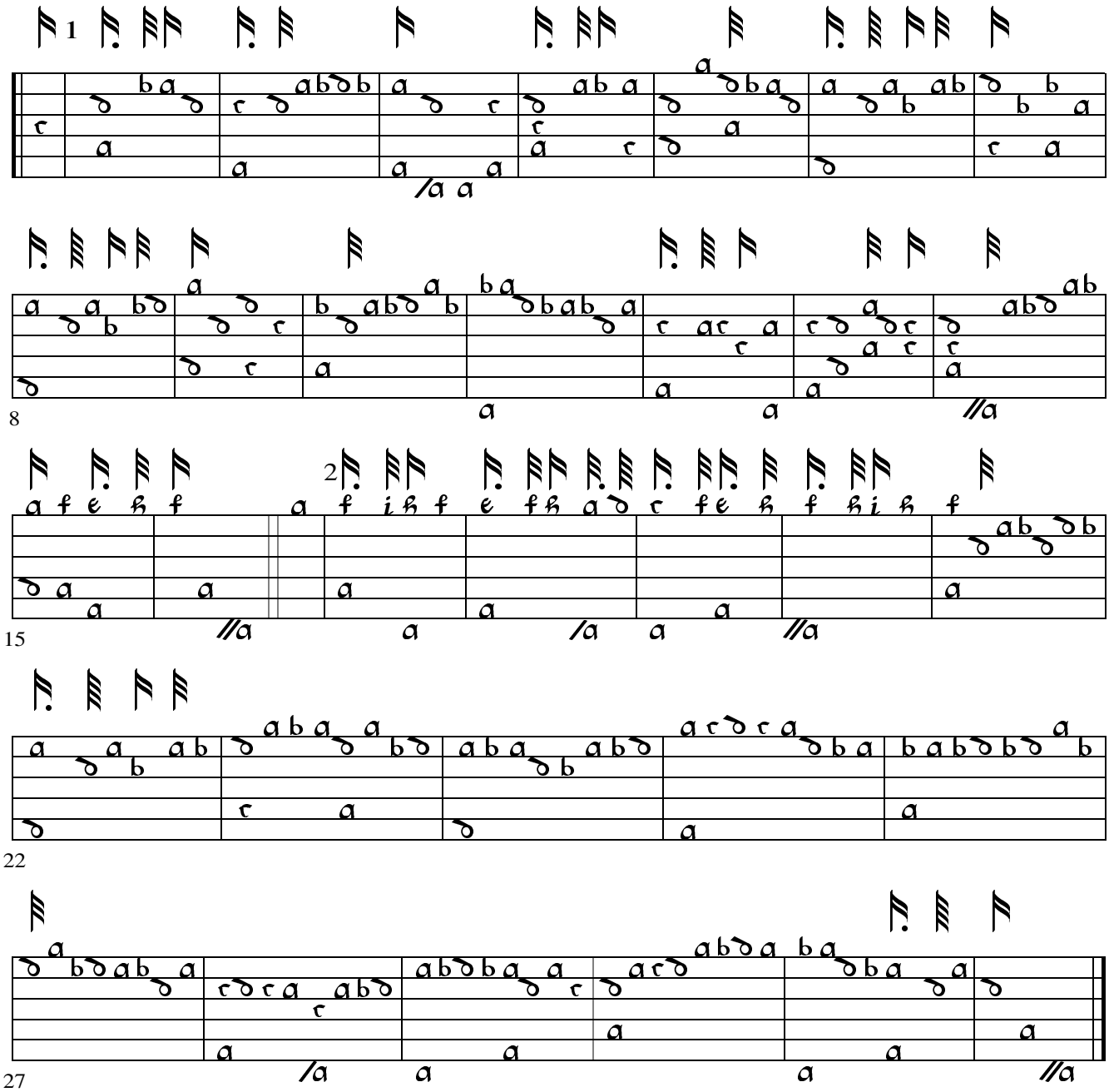
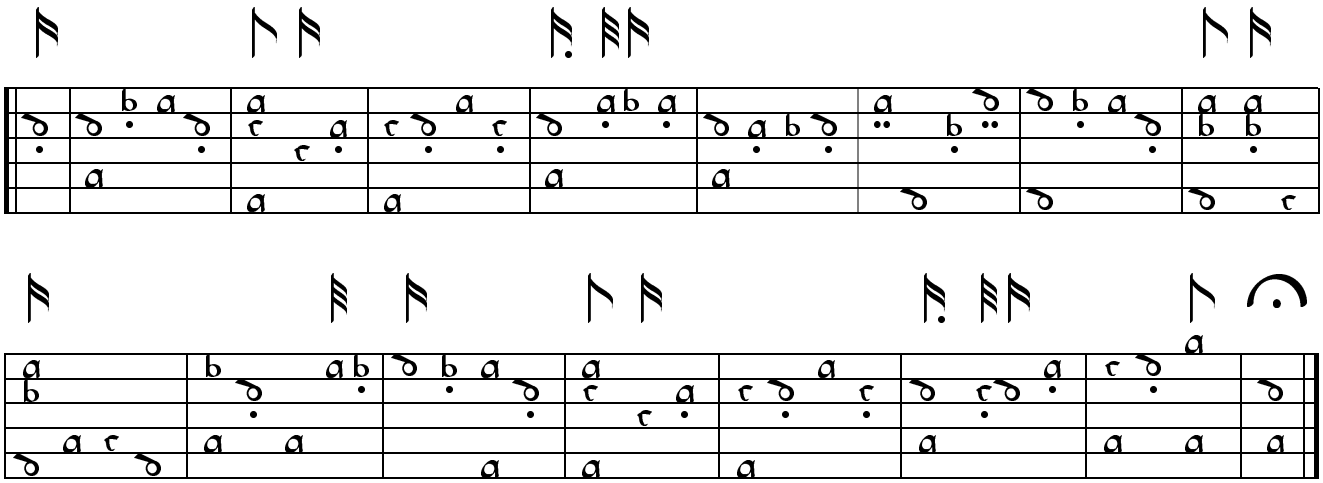
7a. Pauanne de Spagne Vallet 1616, p. 6



7b. Pauana Alterij toni GB-HAdolmetsch II.B.1, ff. 25v-26r



8a. Untitled NL-Lu 1666, f. 141r



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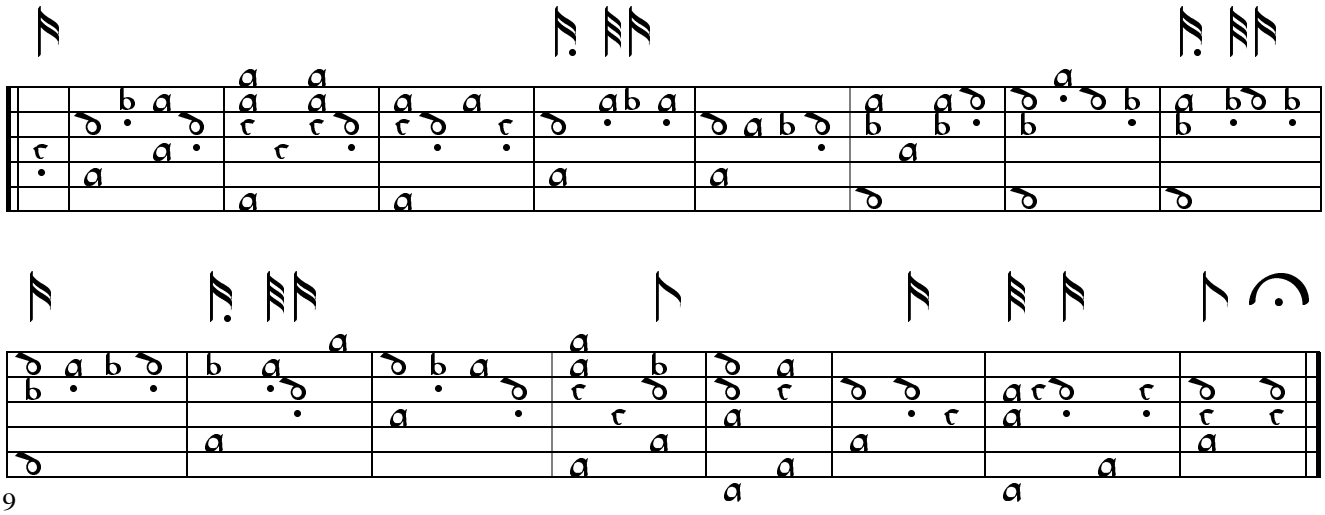
8b. Untitled NL-Lu 1666, f. 141r



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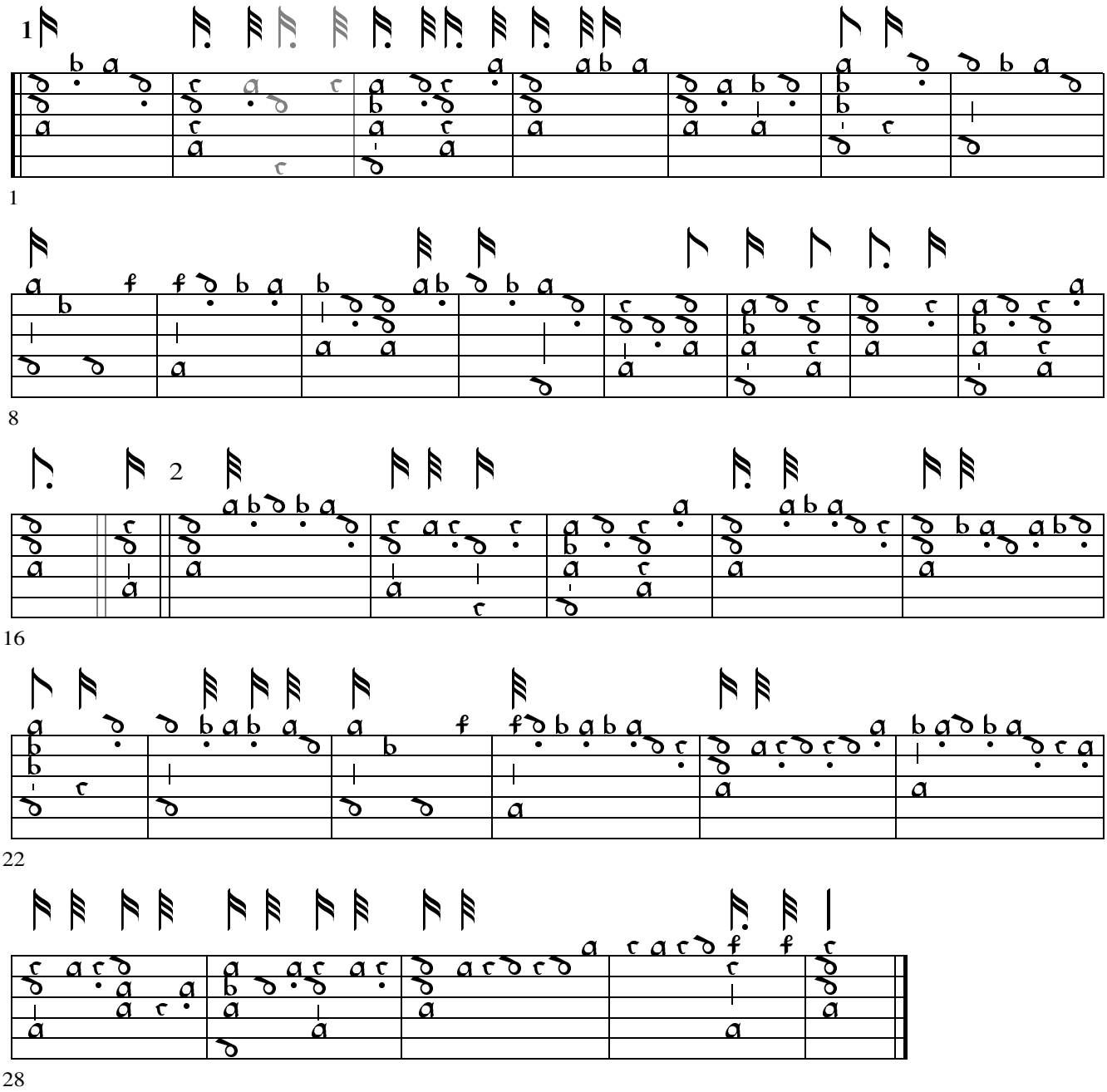
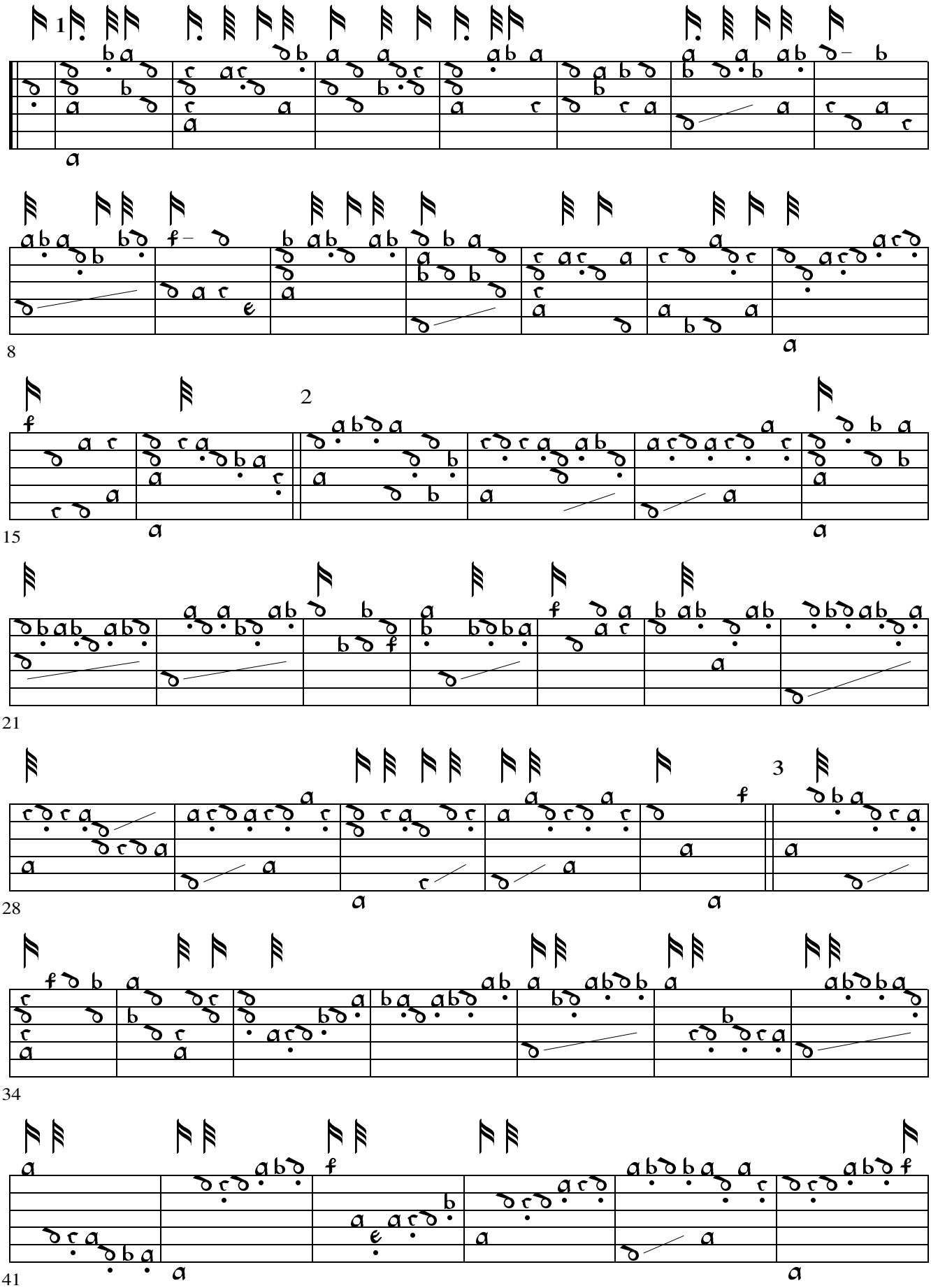
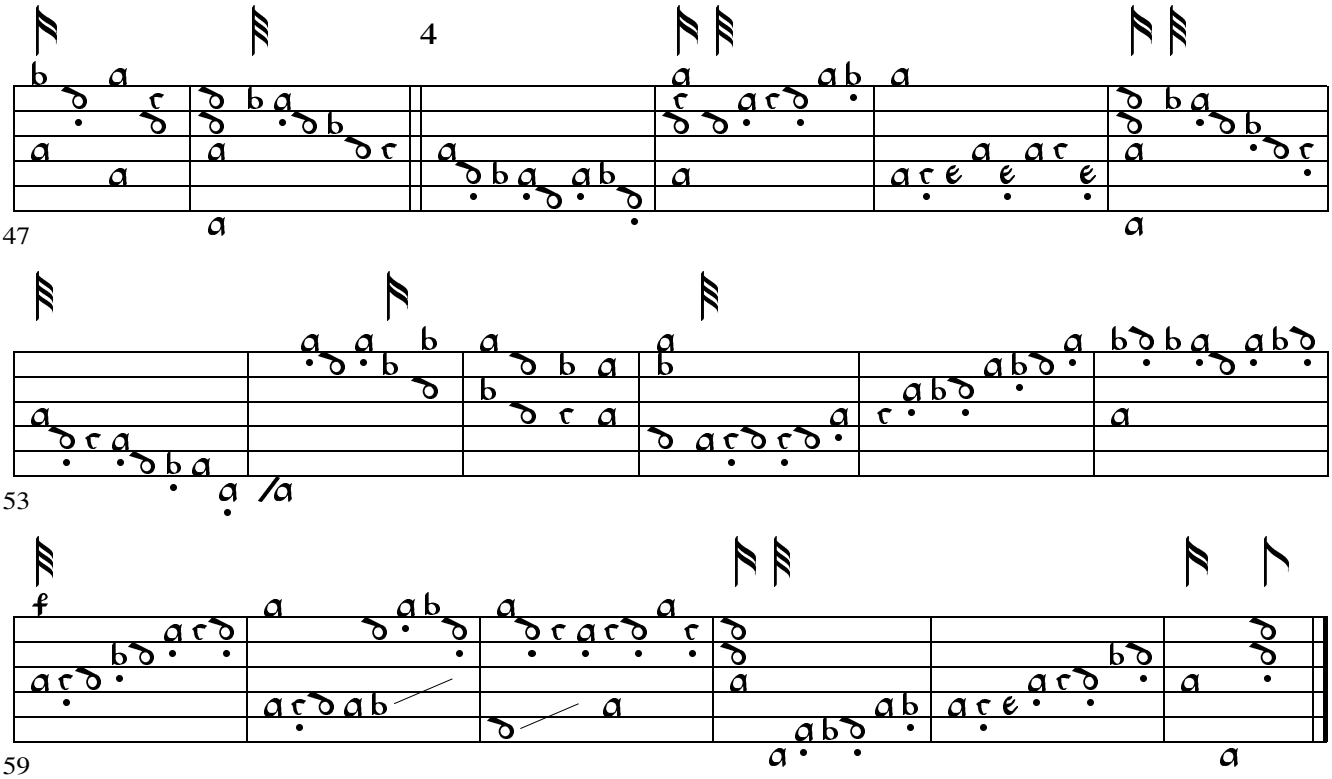
9. Pavin Hisp(anica) IRL-Dtc 410/I, p. 162

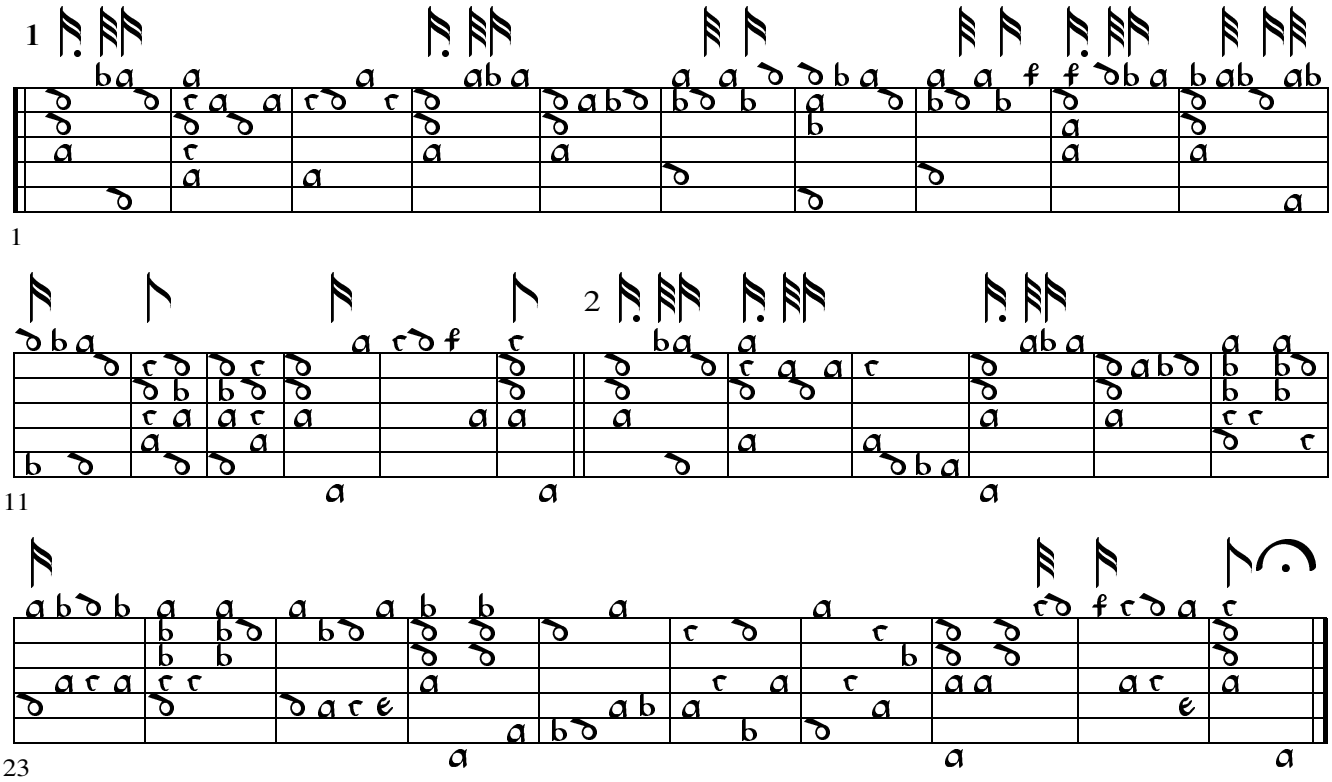


10a. Pauanne d'espagne Vallet 1615, p. 57

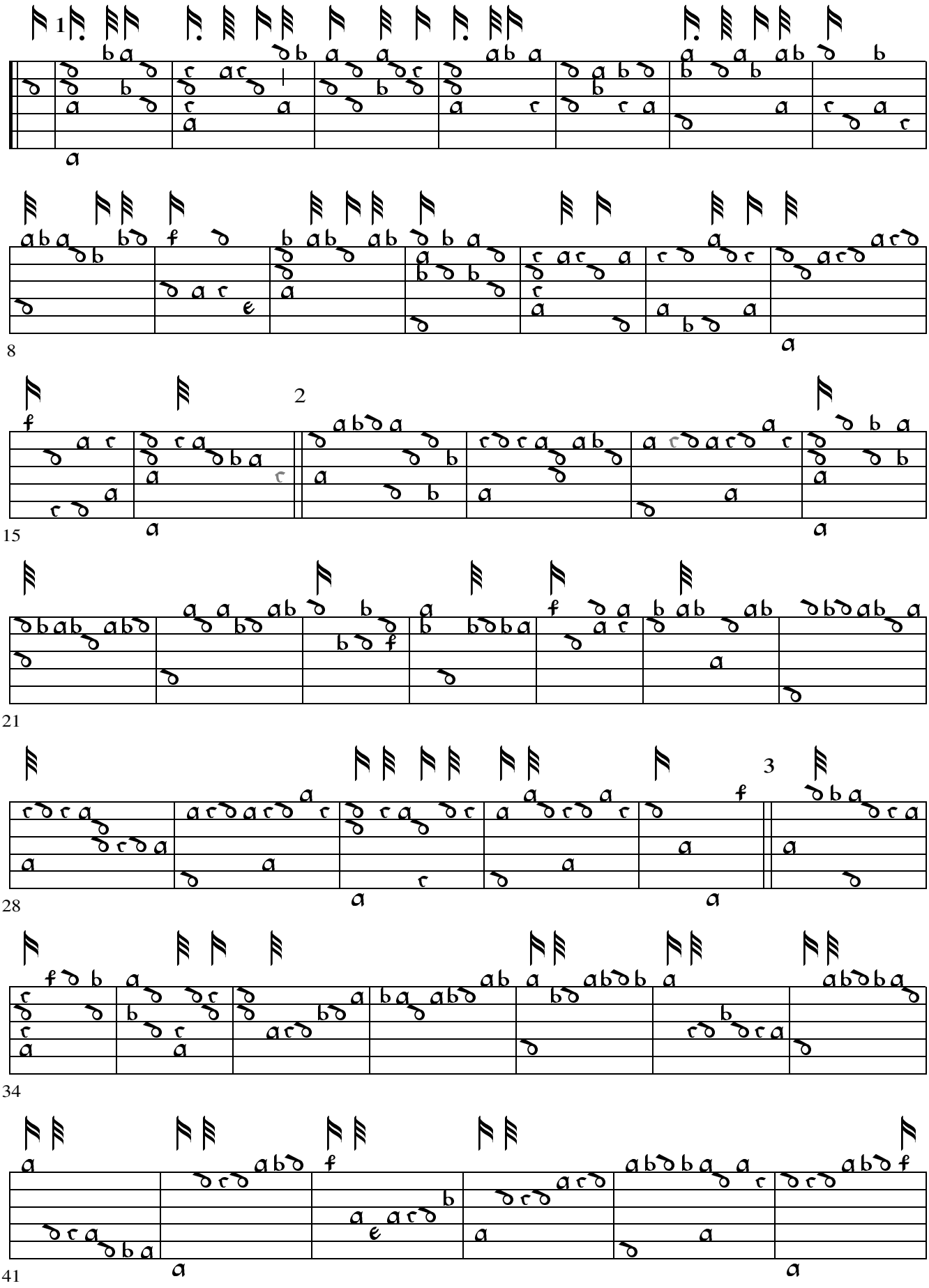


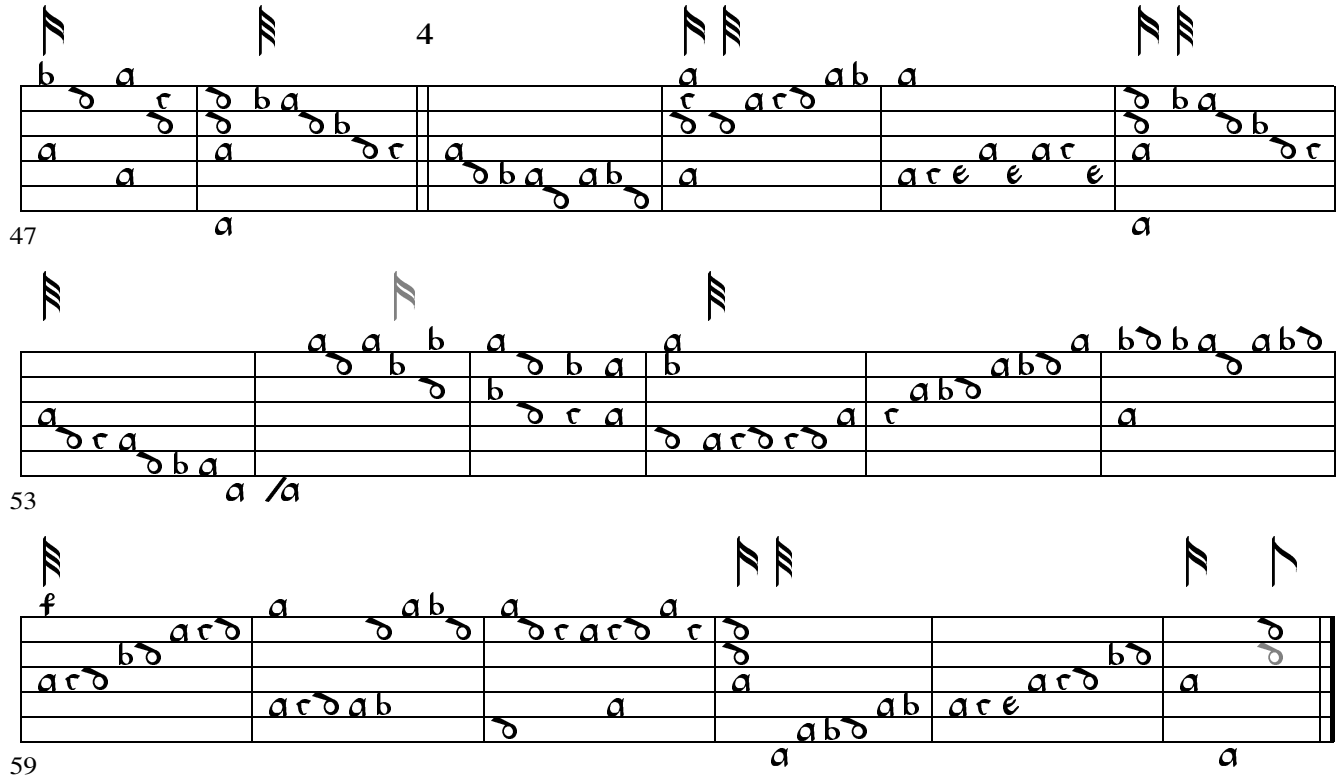


11. Pavan despagnie D-B 4022, f. 44r

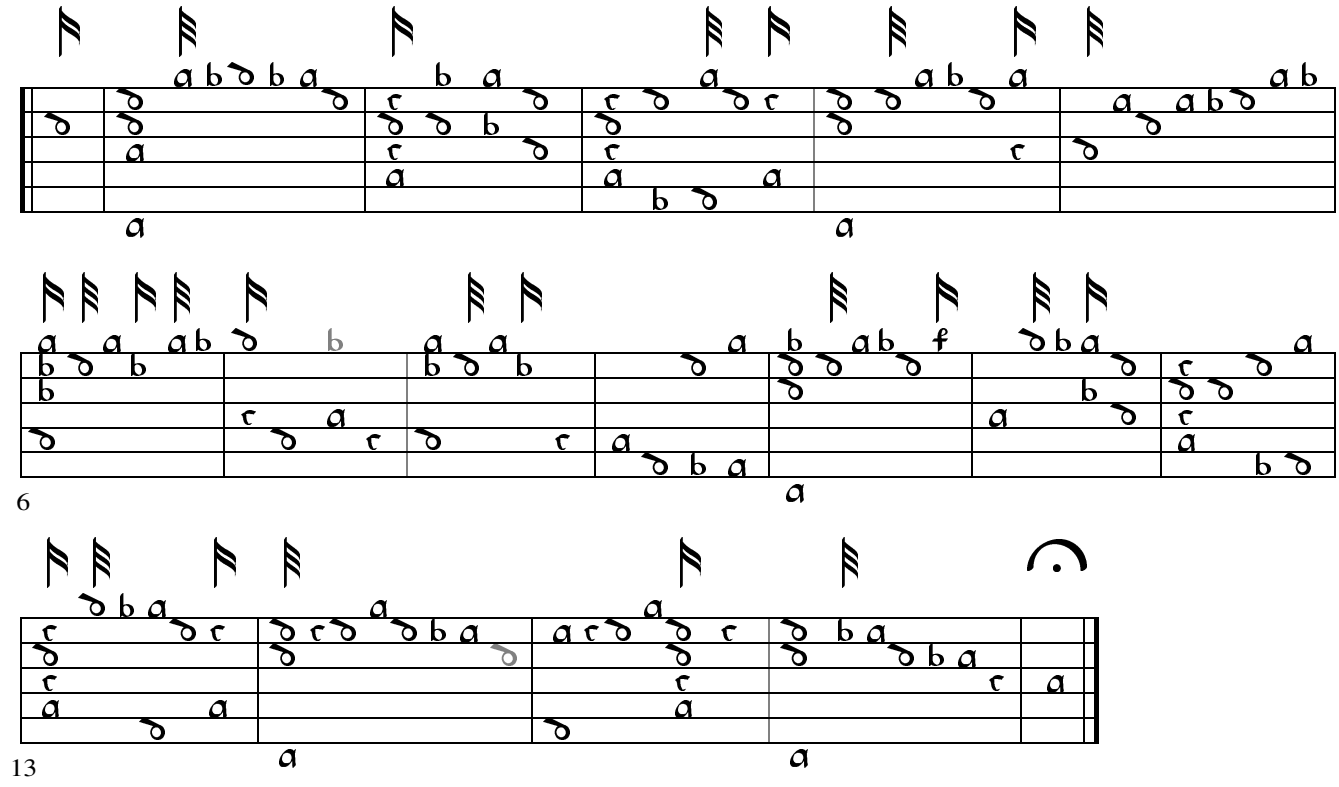


10b. Pavanne despagne LT-Va 285-MF-LXXIX, f. 27r

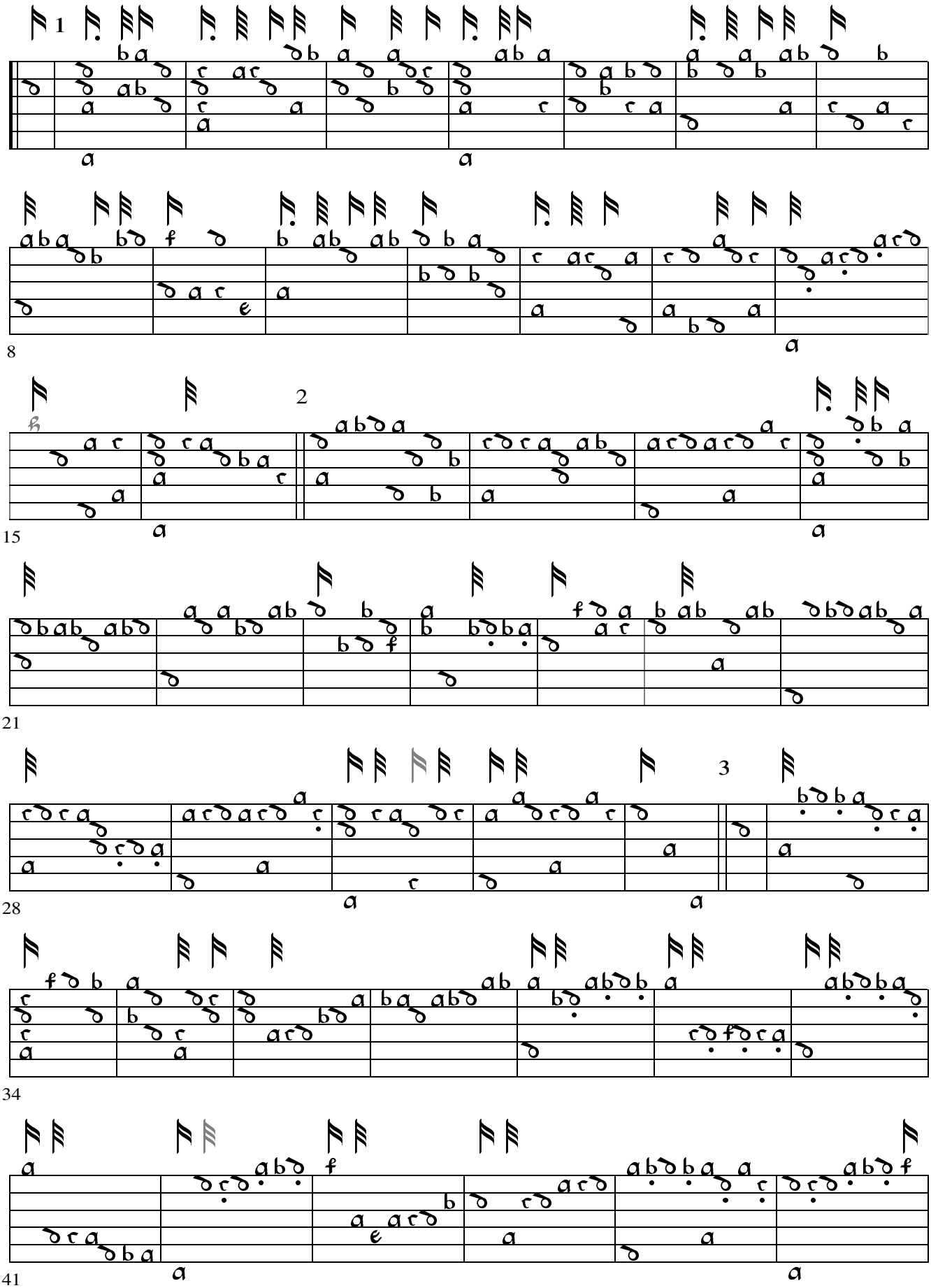


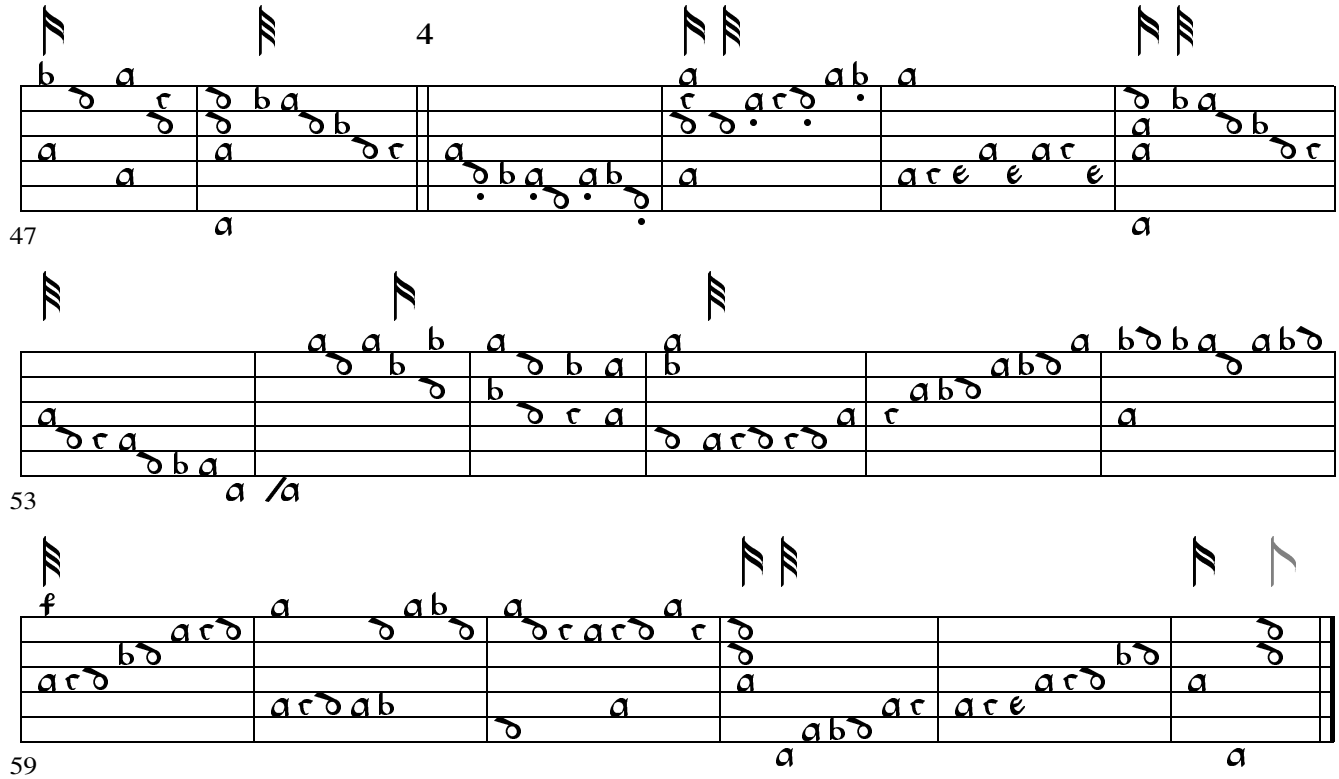


12. Untitled NL-Lu 1666, f. 141v

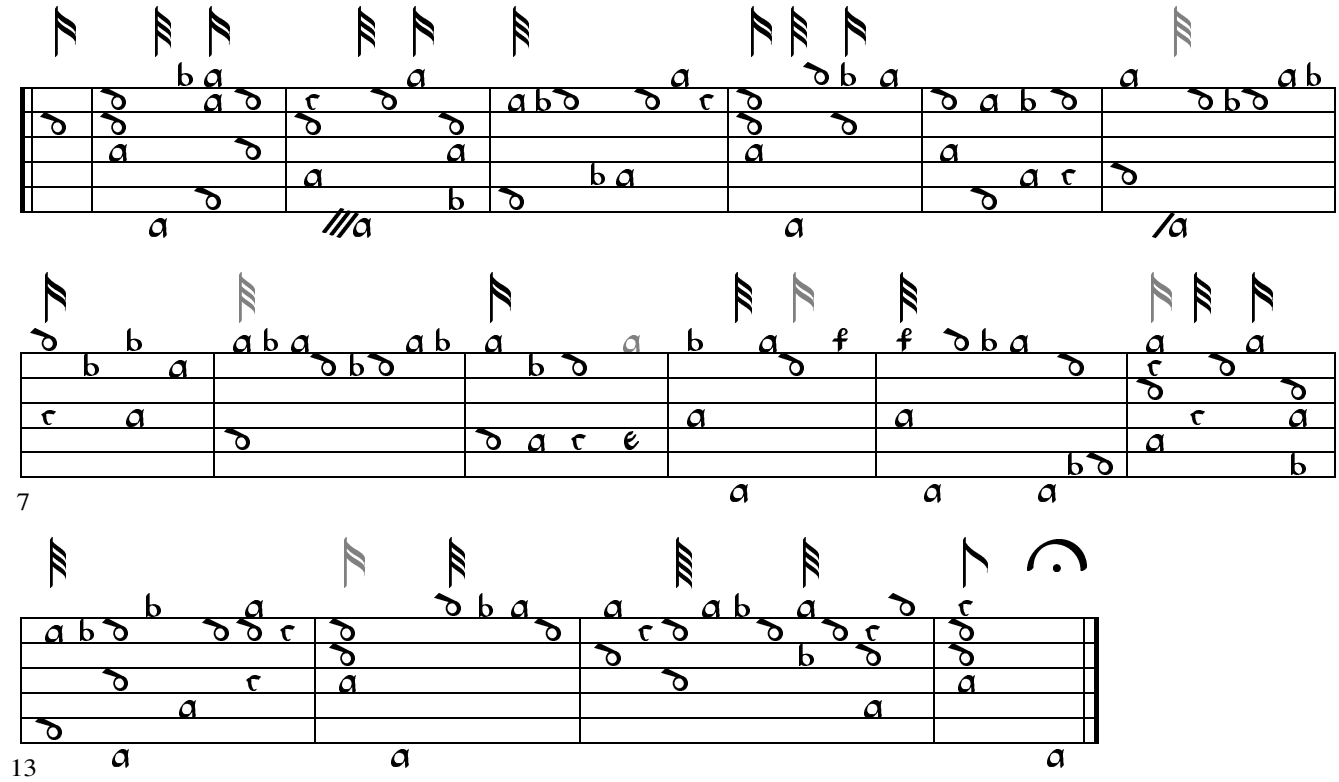


10c. Pauana GB-HAdolmetsch II.B.1, ff. 23v-25r

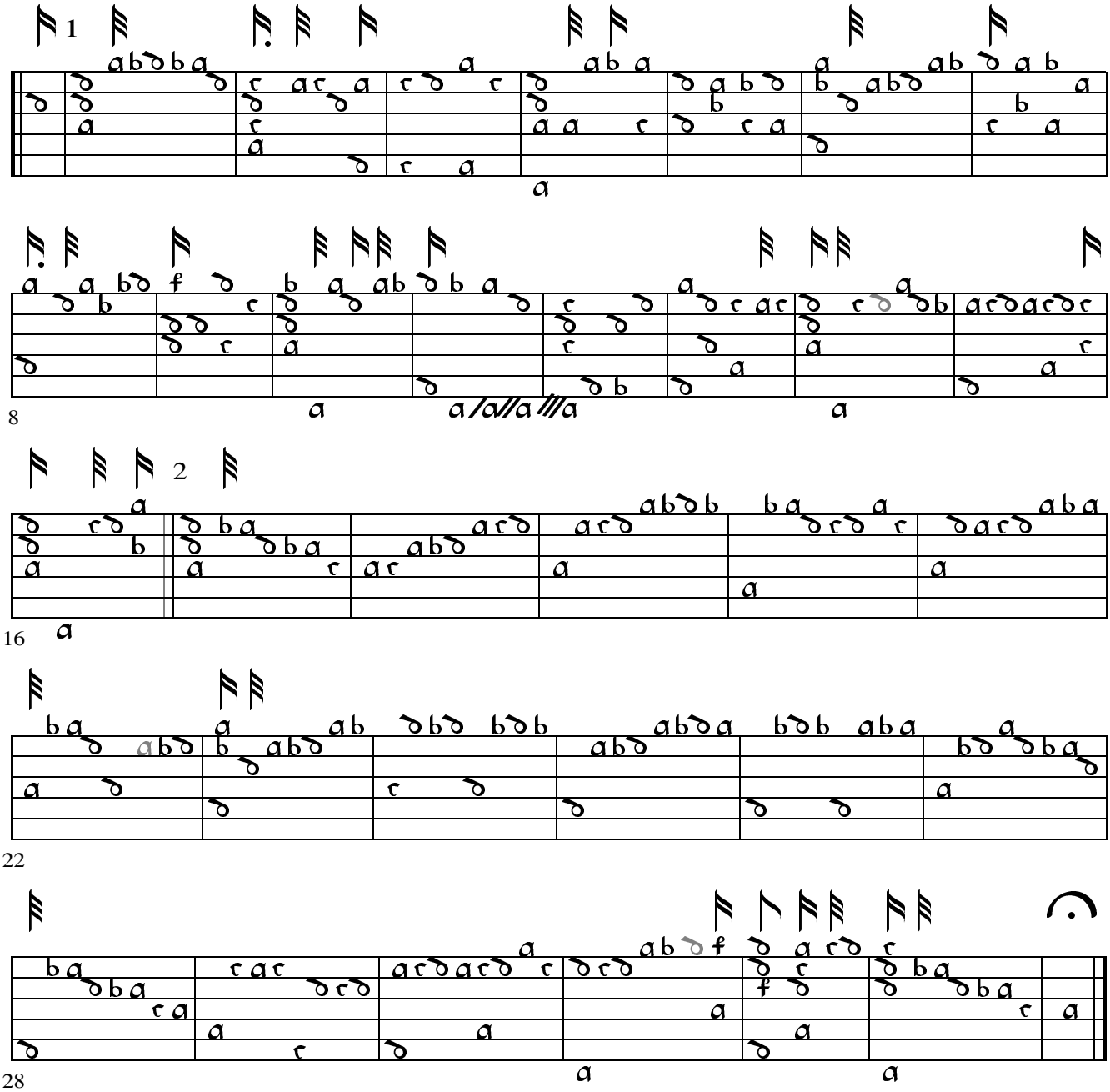




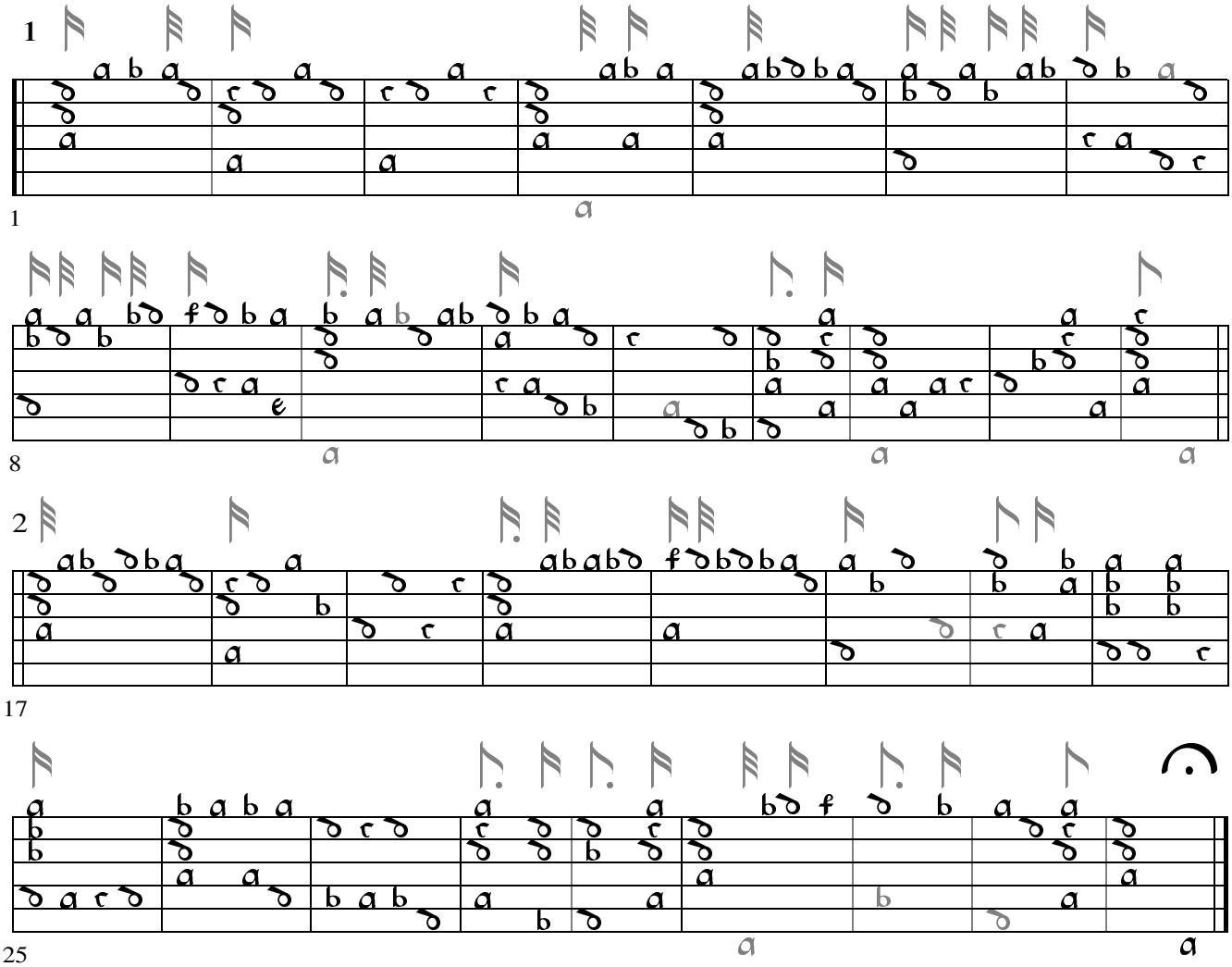
13. Pavana S-B PB fil.172, f. 20r



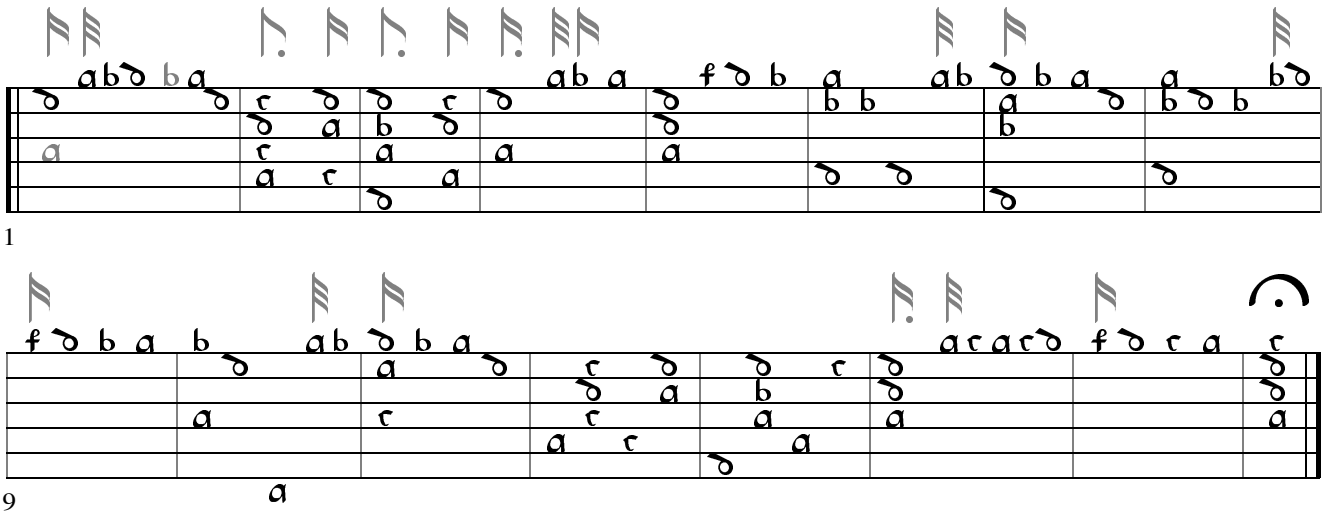
14. Pauana Spaniola RF-SPan O No 124, ff. 53v-54r



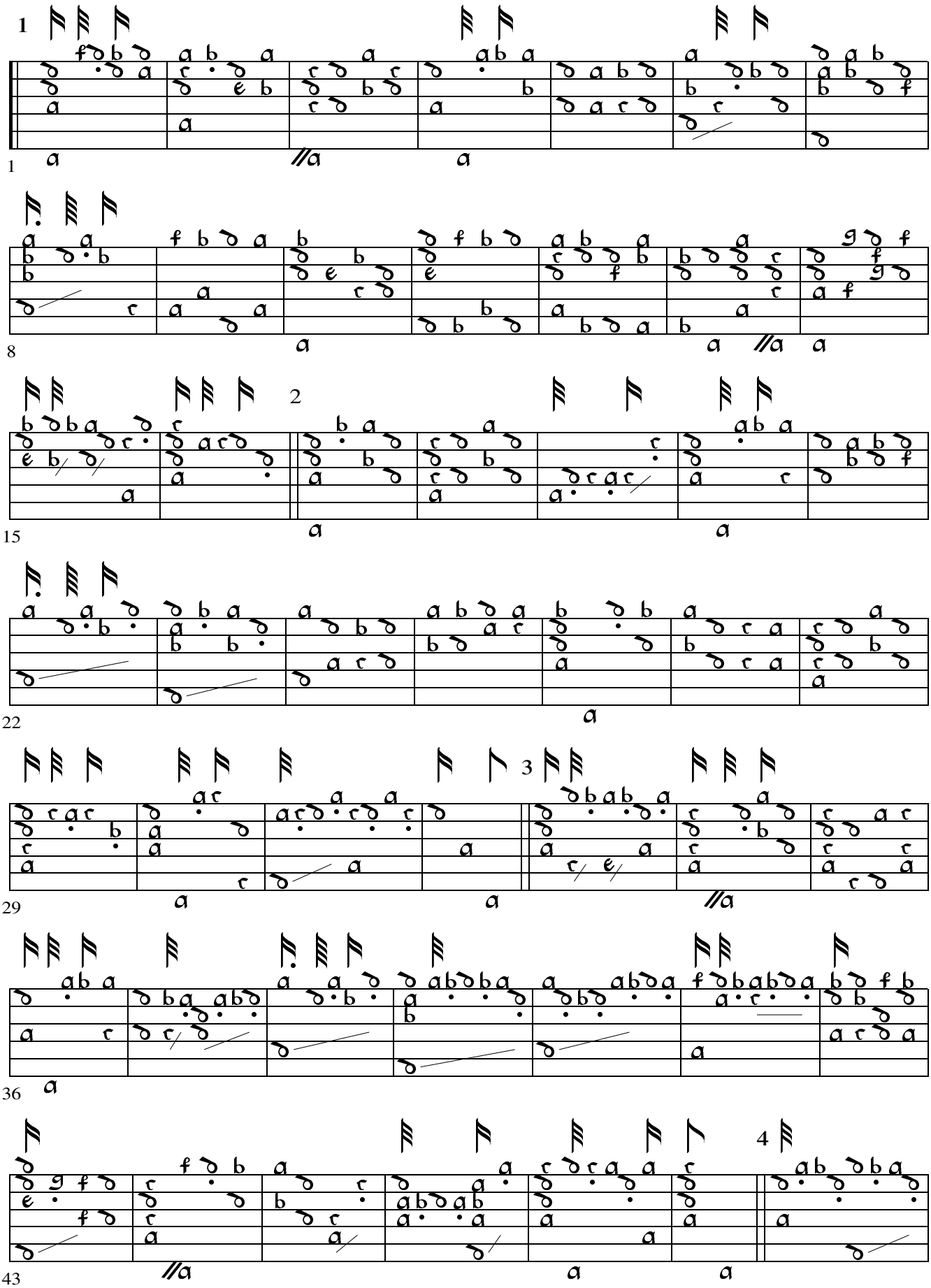
15. (Pa)uane de Spaigne F-Pn Res.941, ff. 32v-33r

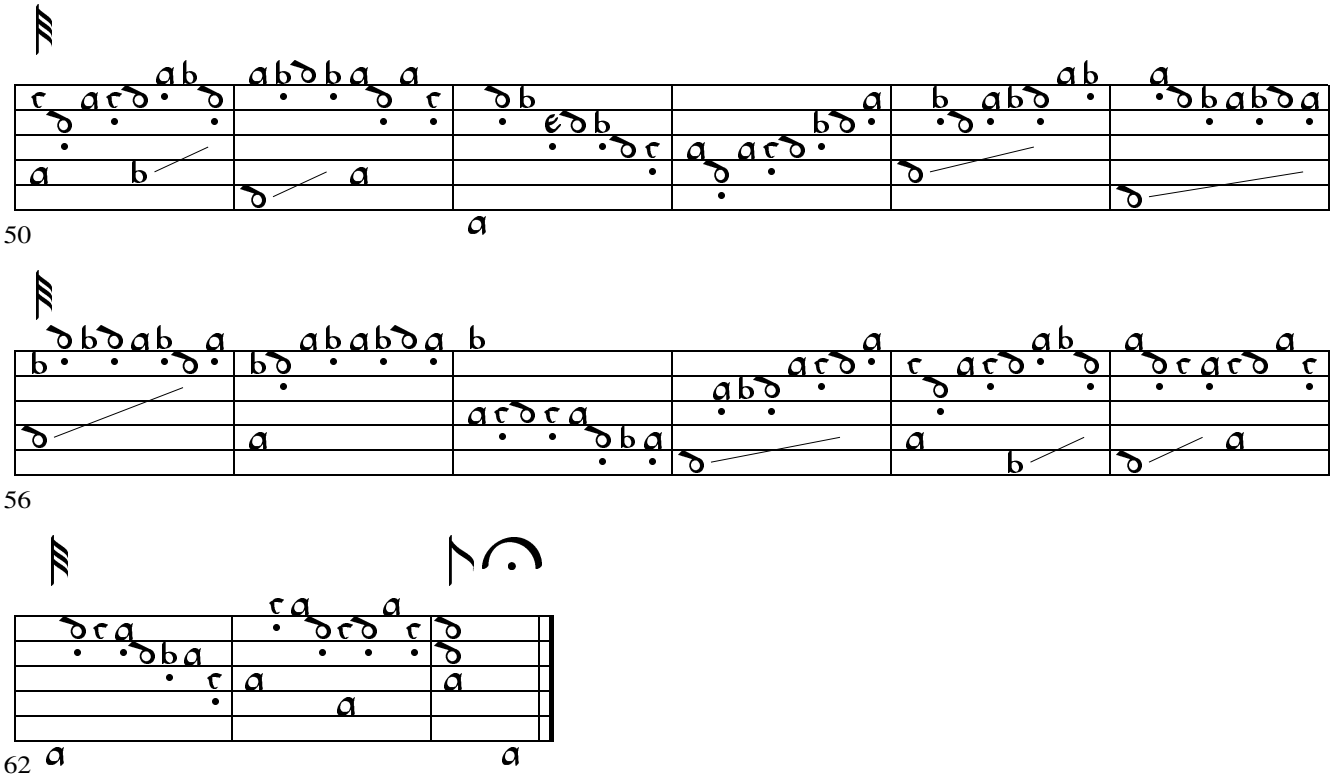


16. (Pav)ane (d'Es)pagne F-Pn Res.941, f. 38v

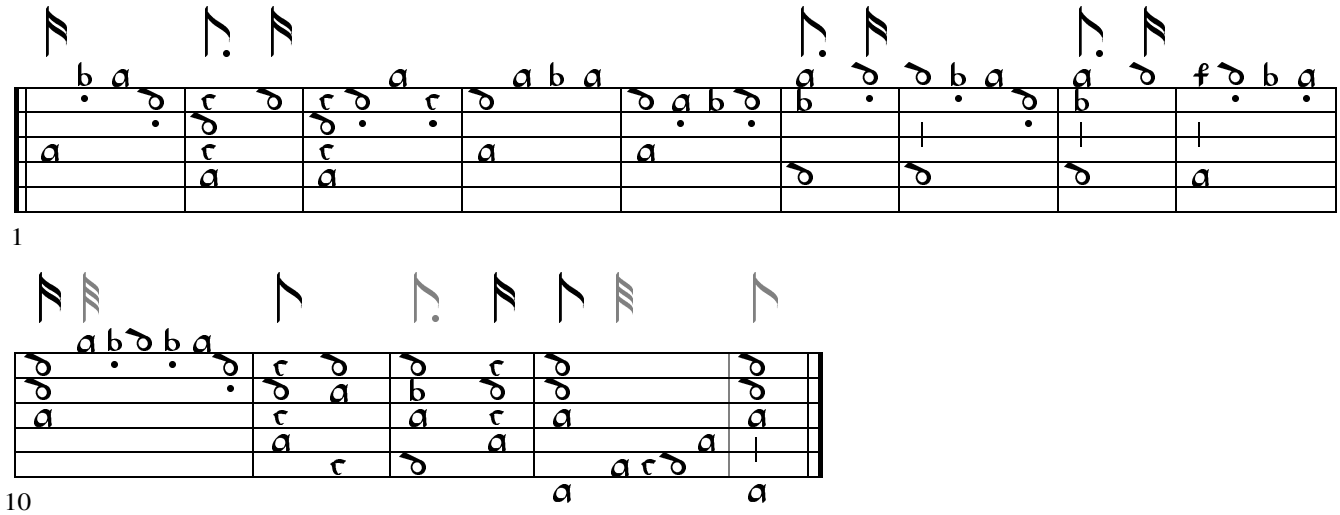


17. Pauane Espagnolle — Francisque 1600, ff. 9v-10r

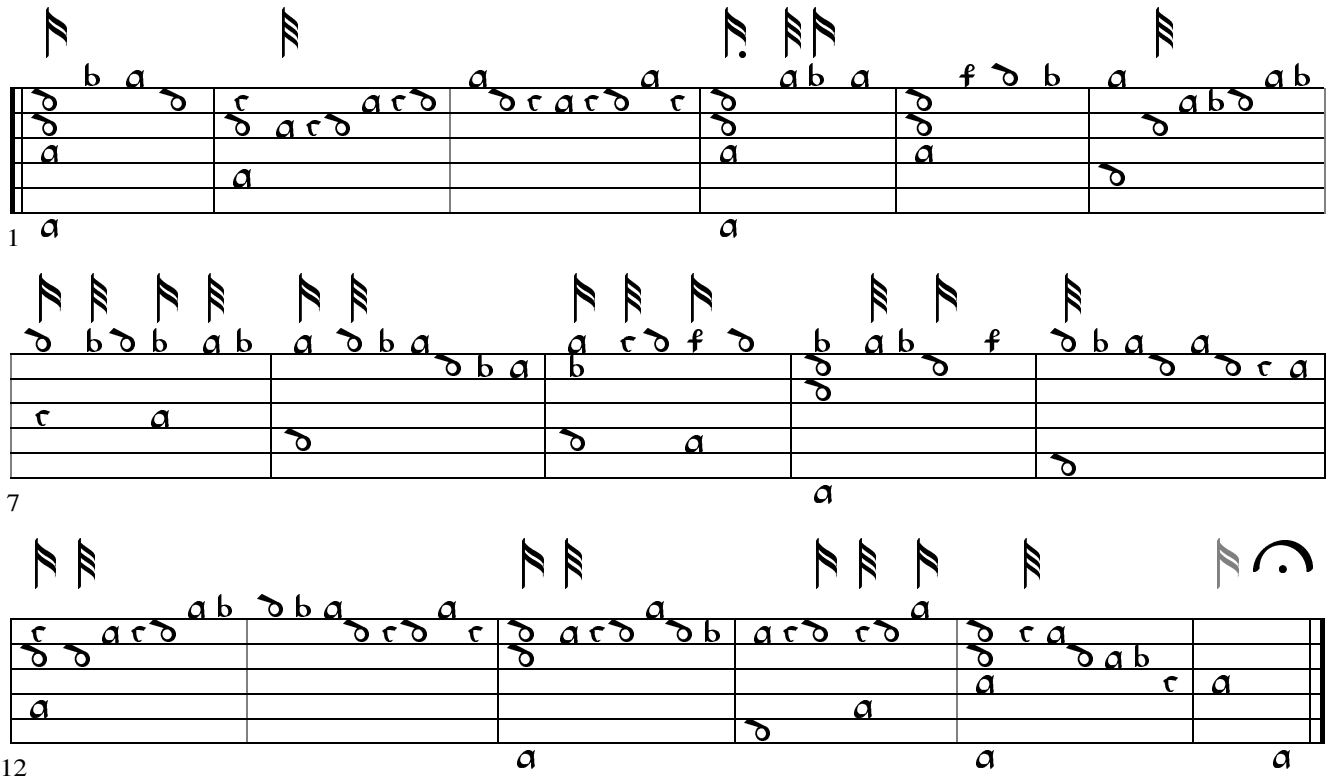




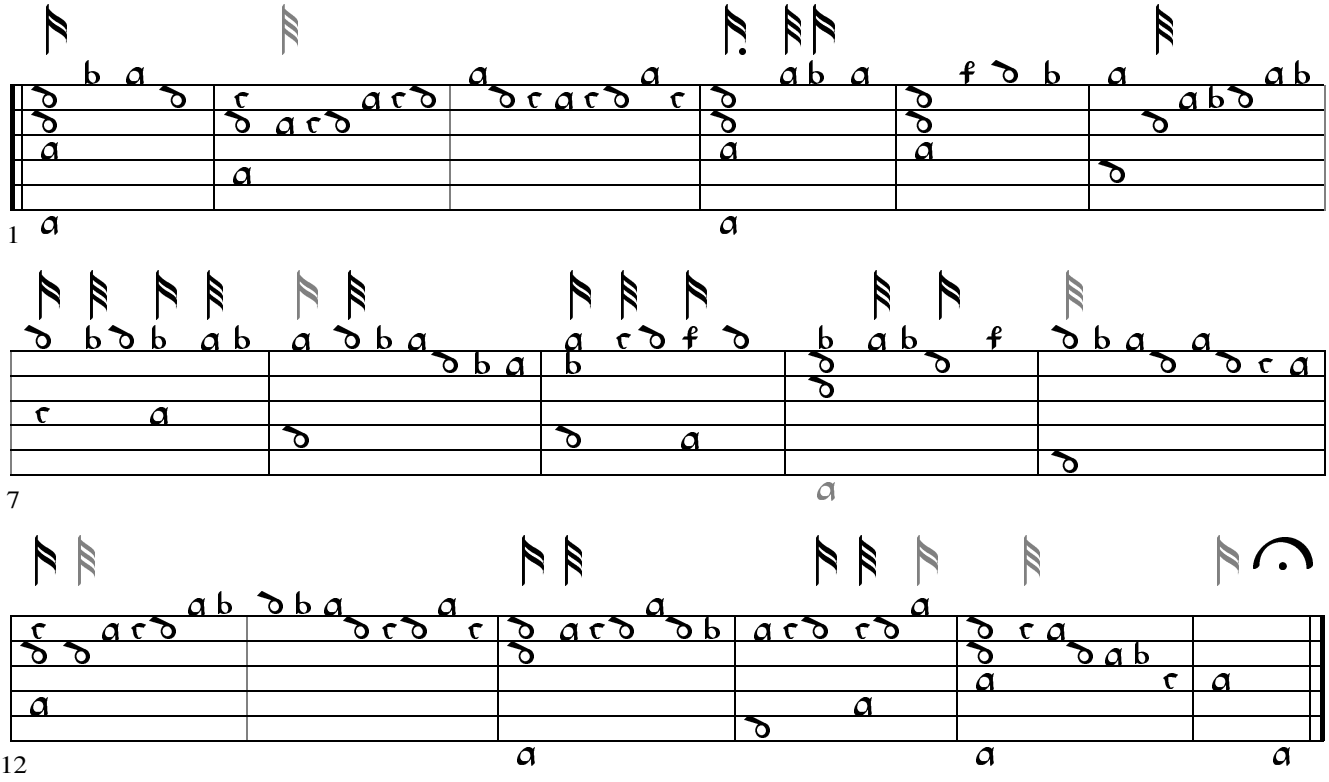
18. Pavan Espagnolle D-LEm II.5.32b, f. 5v



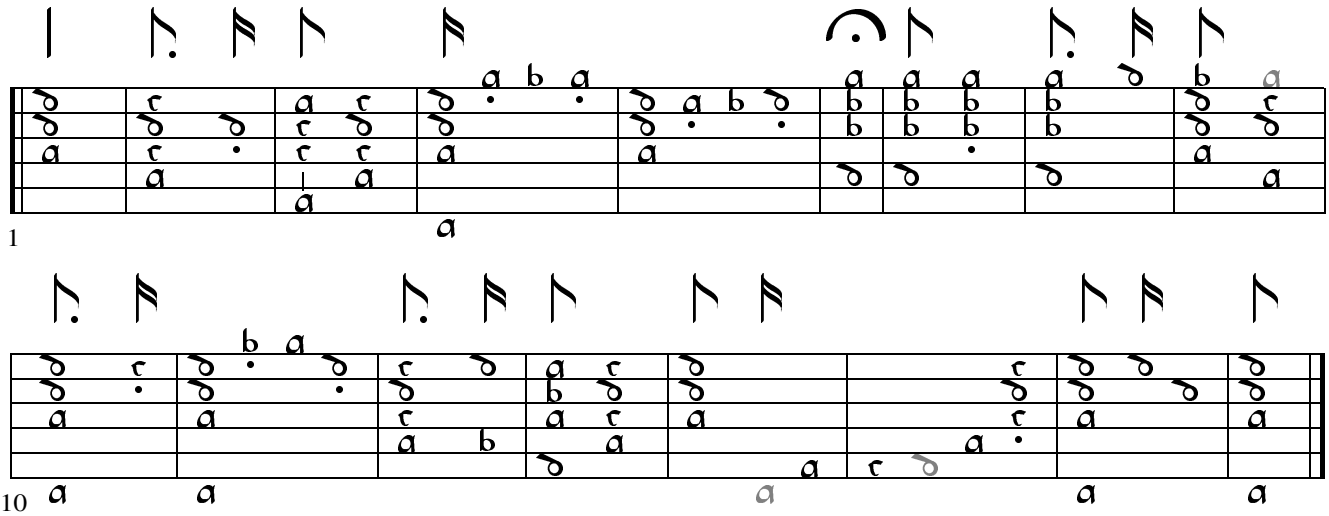
19a. Pavana Spagnolet 2 Fuhrmann 1615, p. 55



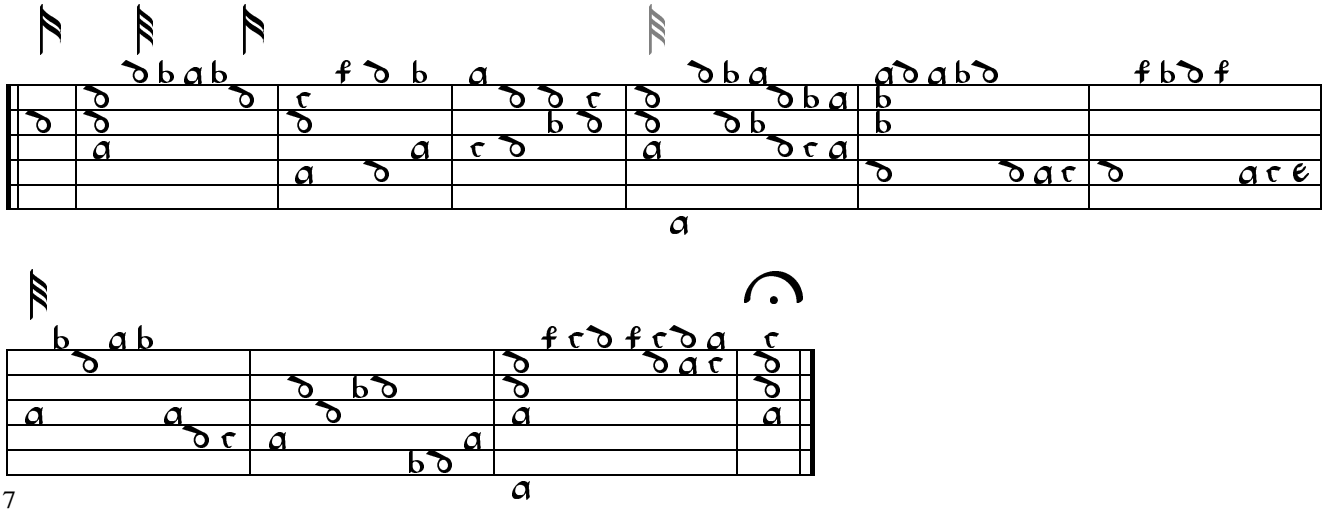
19b. Pauana D-LEm II.6.23, f. 36r



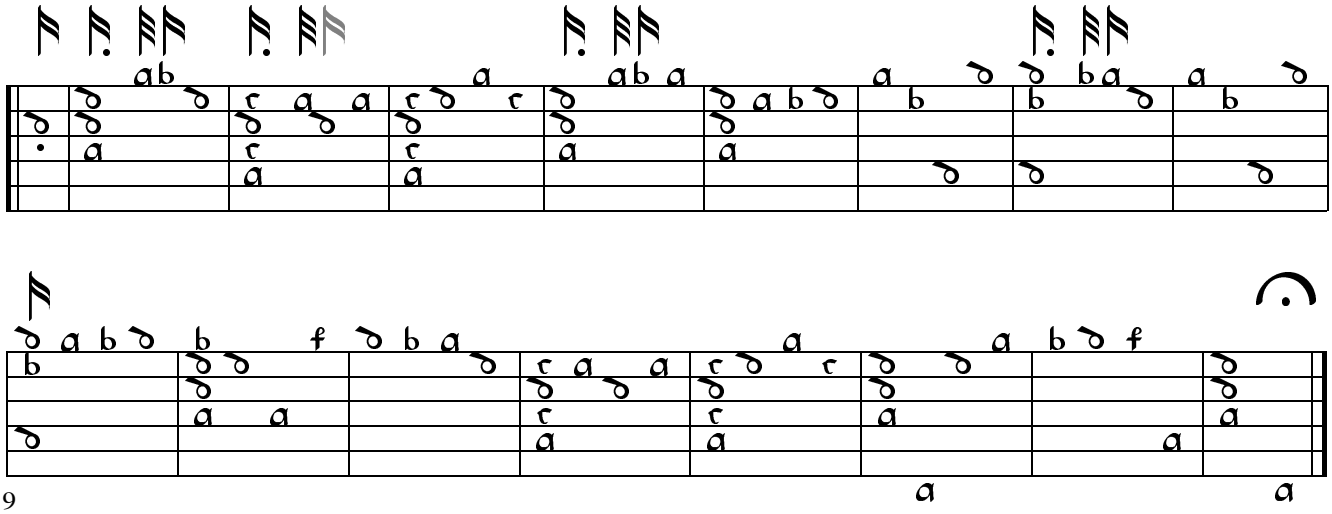
20. Pauane D-LEm II.5.32b, f. 8r



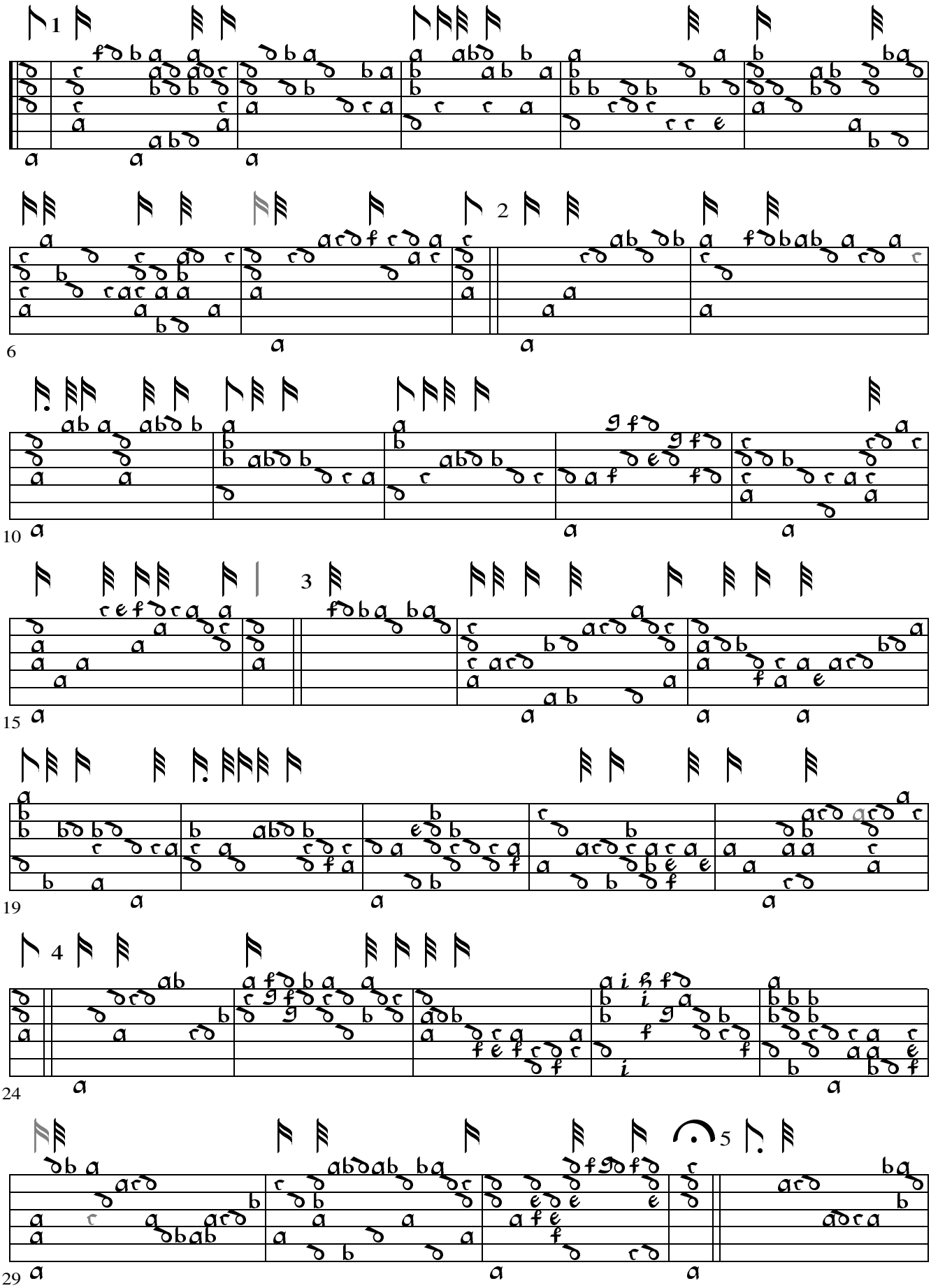
21. Pauana Hispanica D-BAU 13.4o85, p. 48

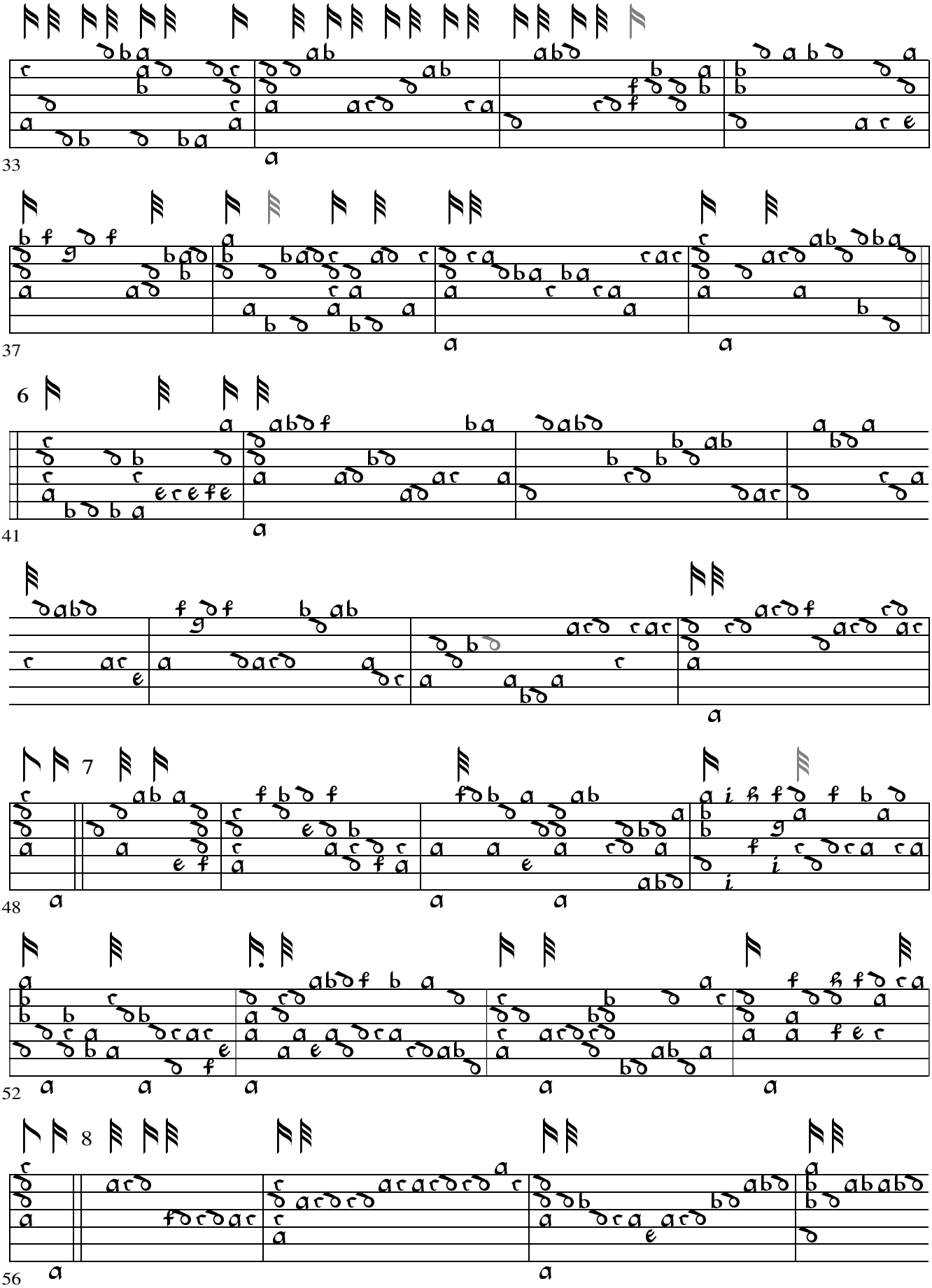


22. Paduana Hispanica S-B 2245, f. 14v



23. Pauana Hispanica I.B.B(esard) Besard 1603, ff. 105r-106r

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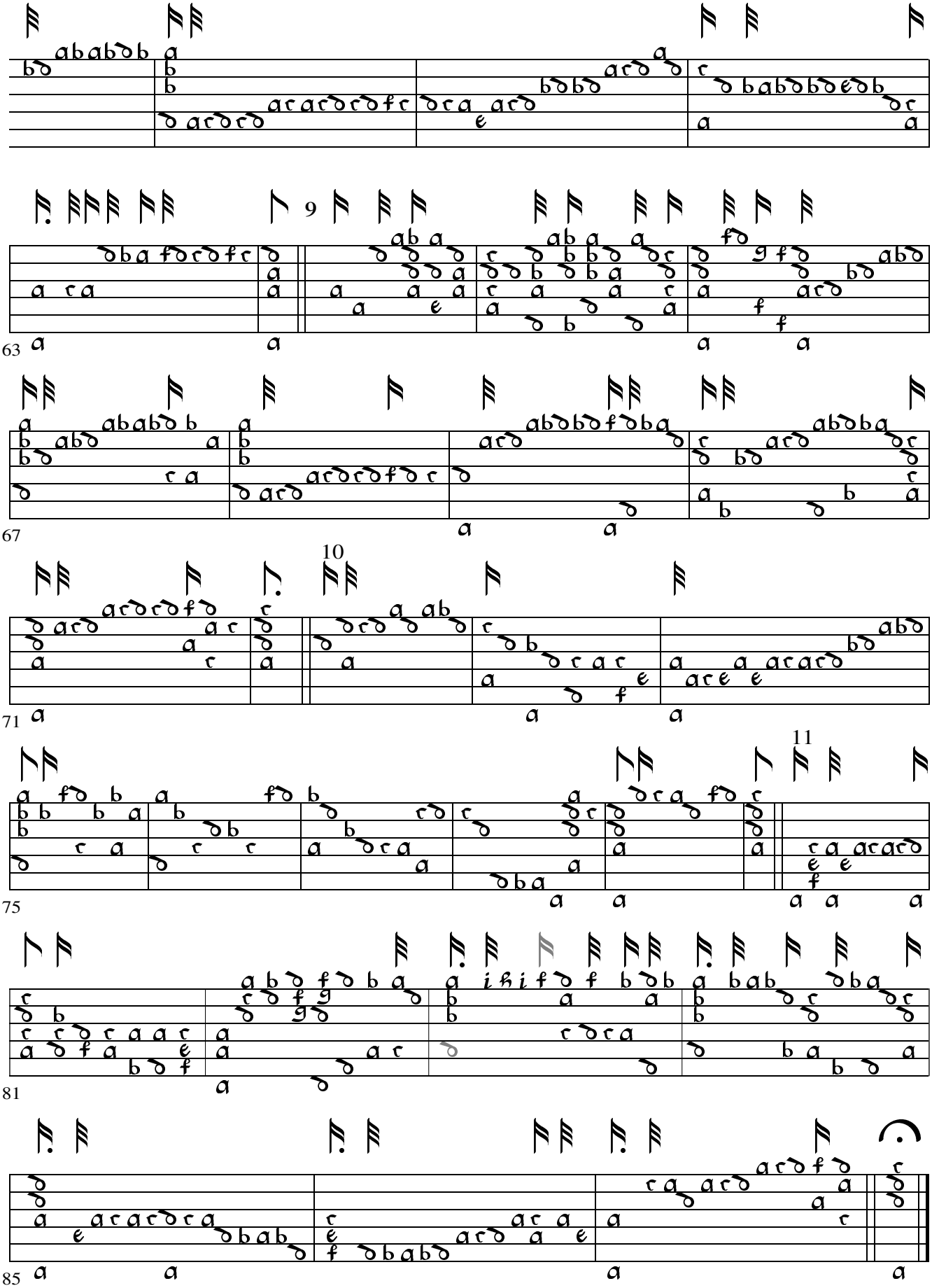
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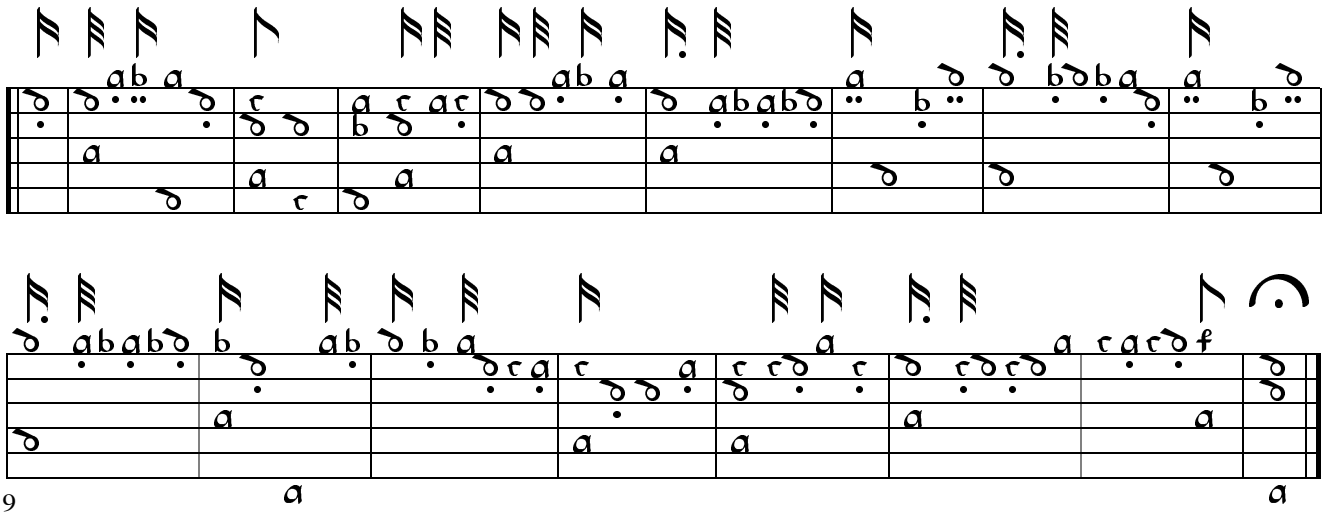
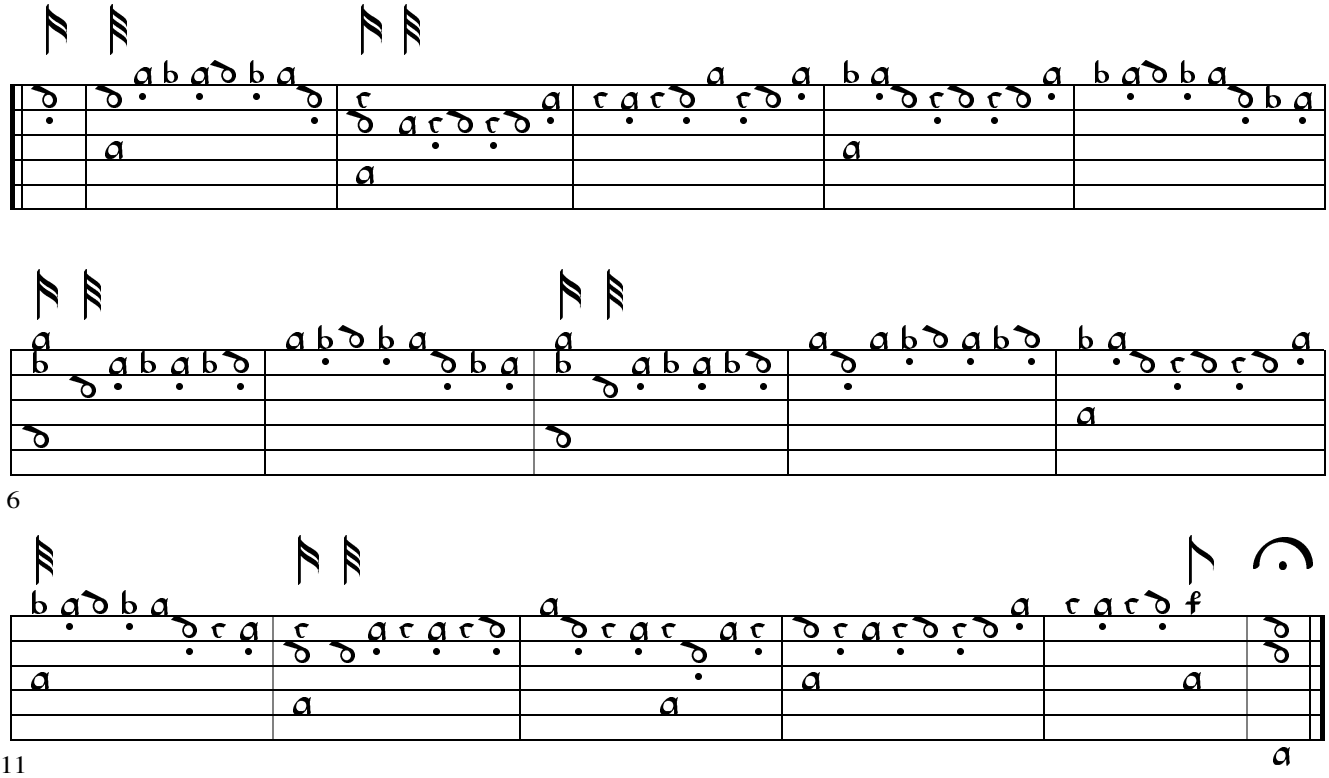
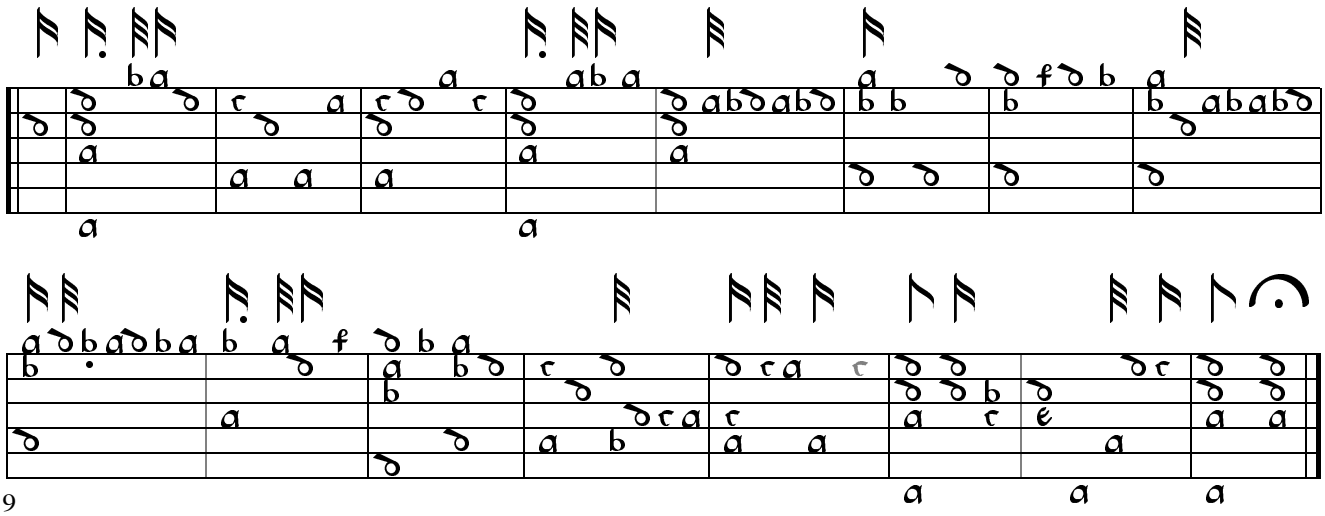
24a. Pavane Despaigne NL-Lu 1666, f. 140r



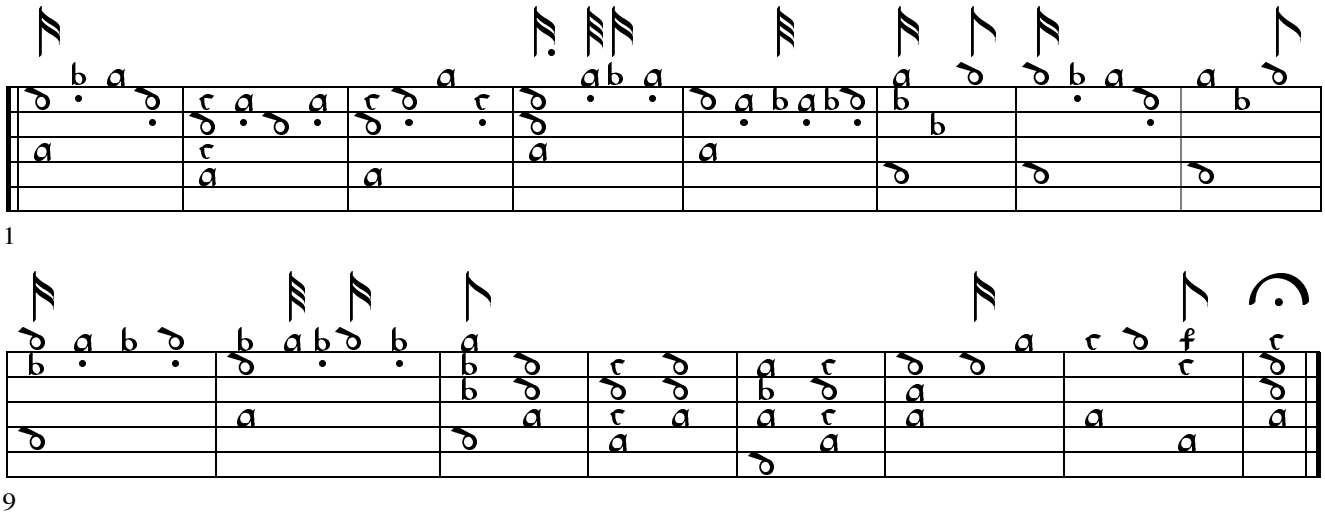
24b. Untitled NL-Lu 1666, f. 140r



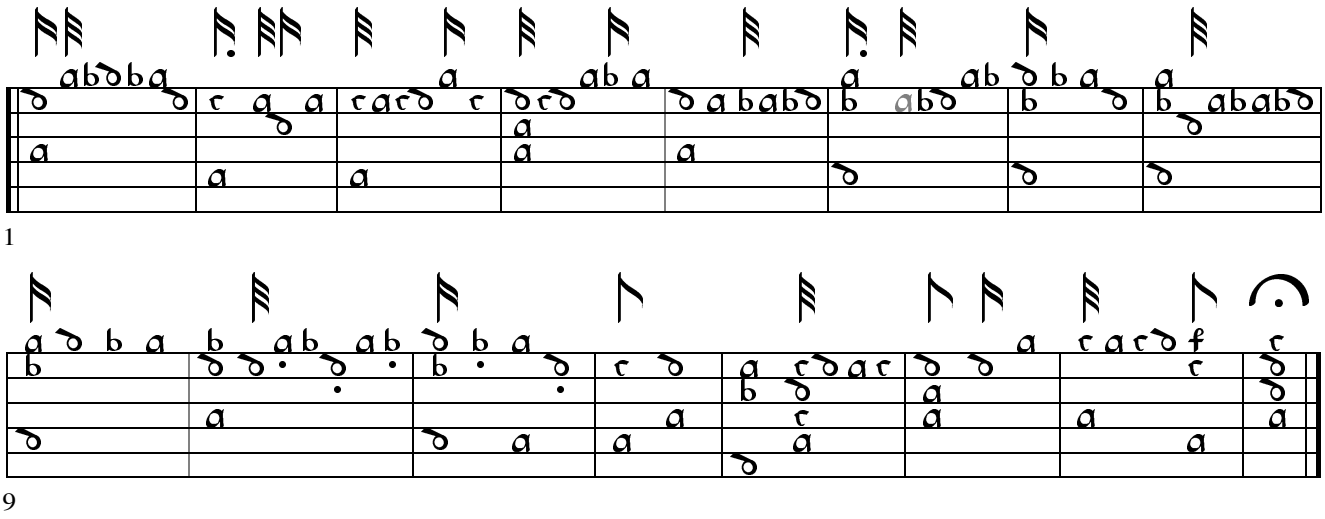
25. Untitled NL-Lu 1666, f. 140v



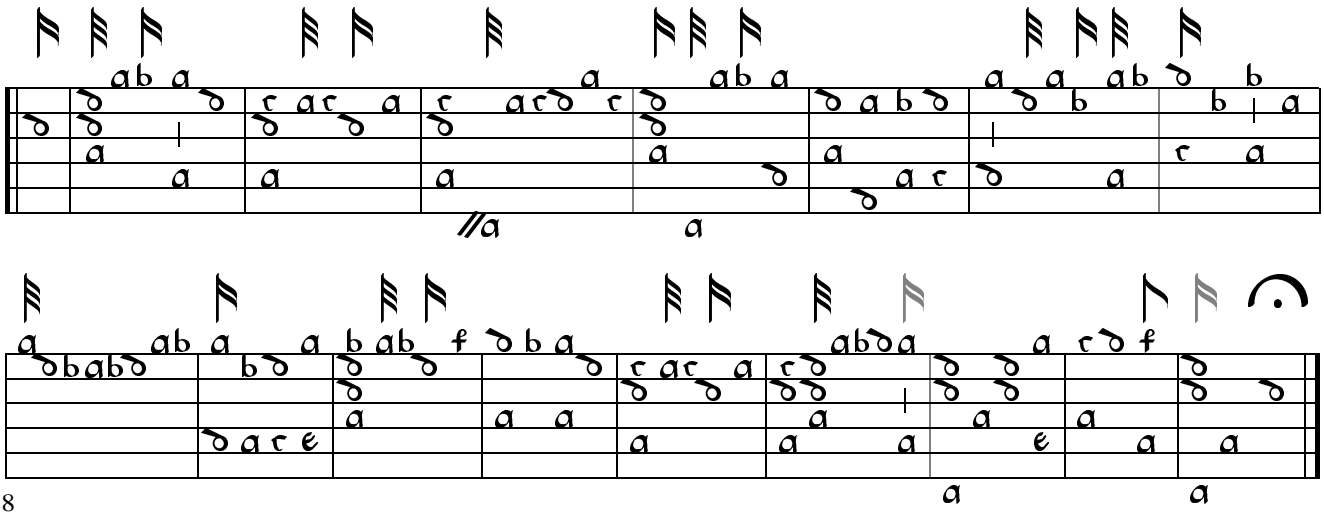
26a. Untitled NL-Lu 1666, f. 140v



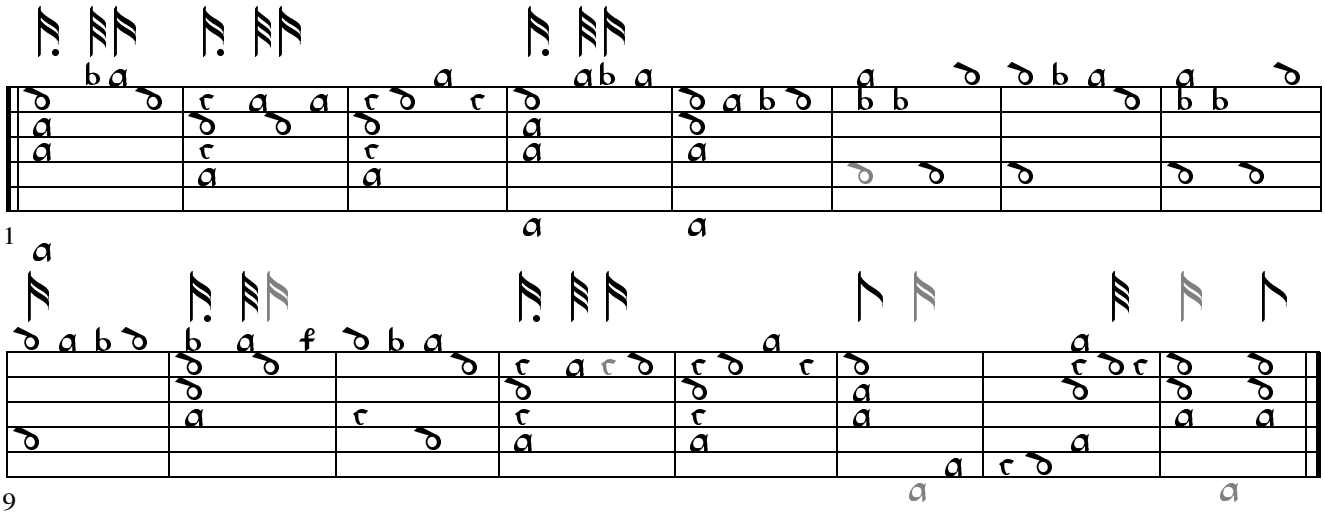
26b. Untitled NL-Lu 1666, f. 140v



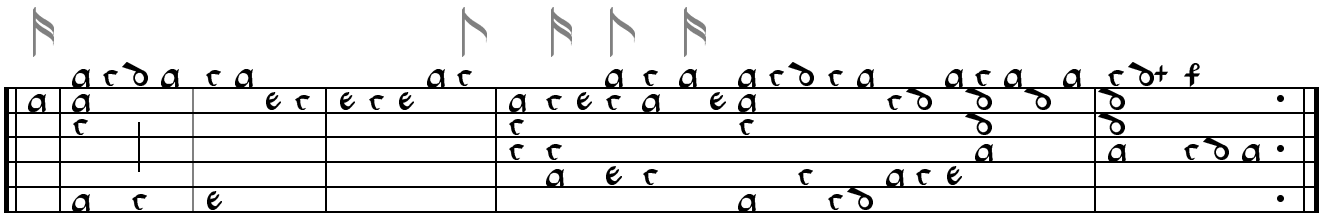
27. Pavanne despagne NL-Lu BPL 2792, f. 24r



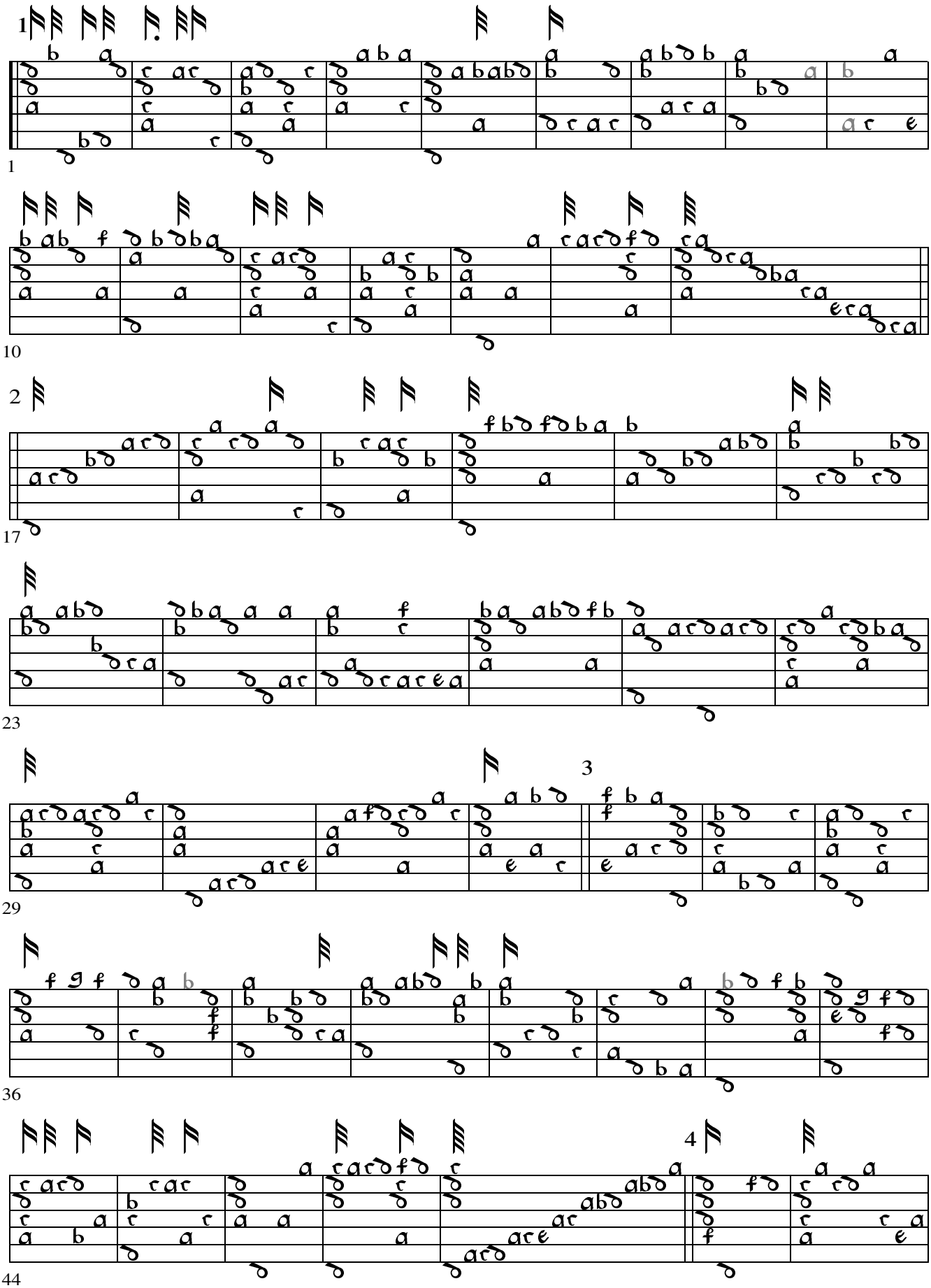
28. Pavana Hispanica PL-KJ 40159, f. 1r

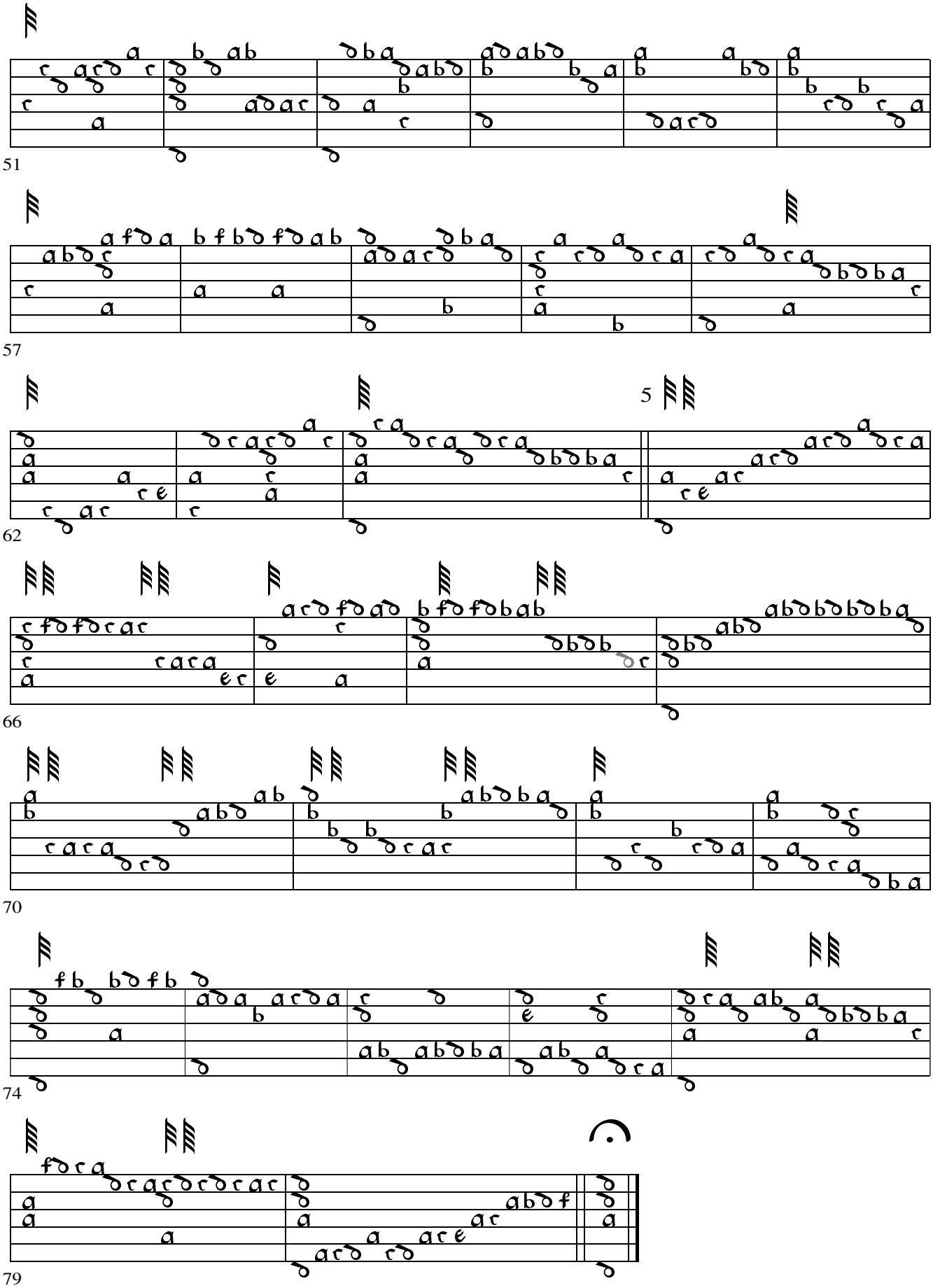


29. Untitled fragment CH-Bu F.IX.53, f. 64r



30. Pauana de Espana PL-Kj 40032, pp. 354-355

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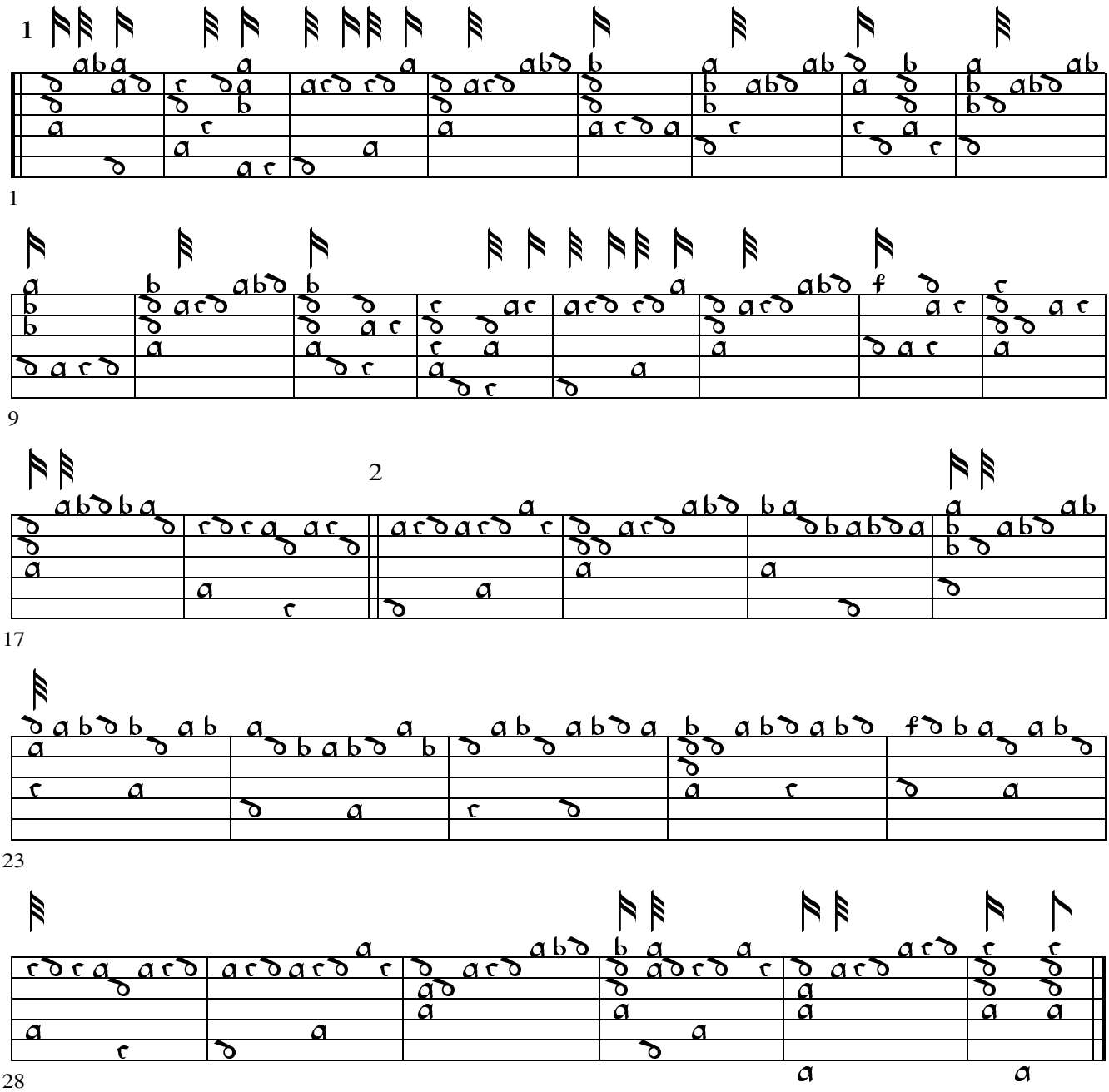
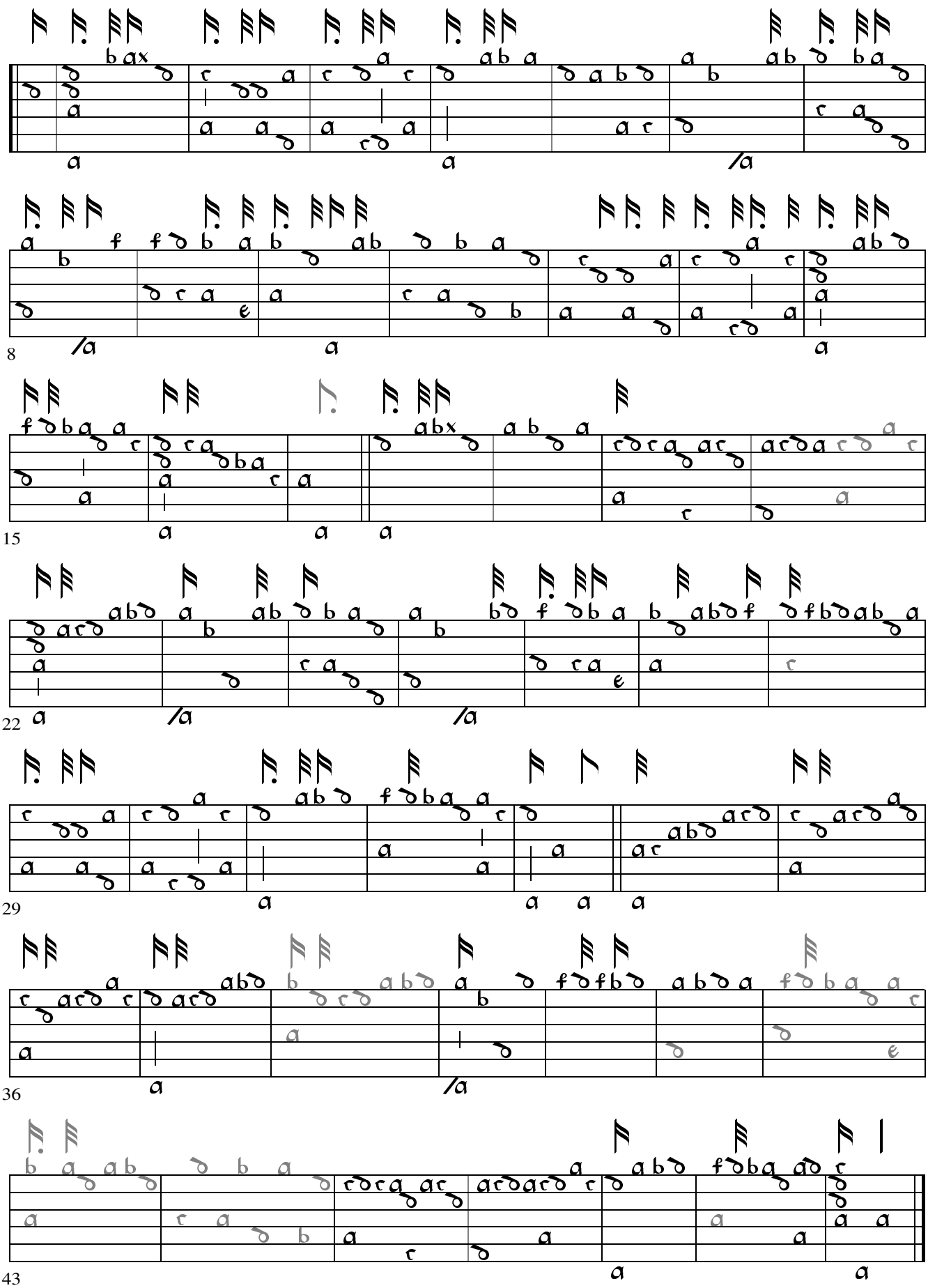
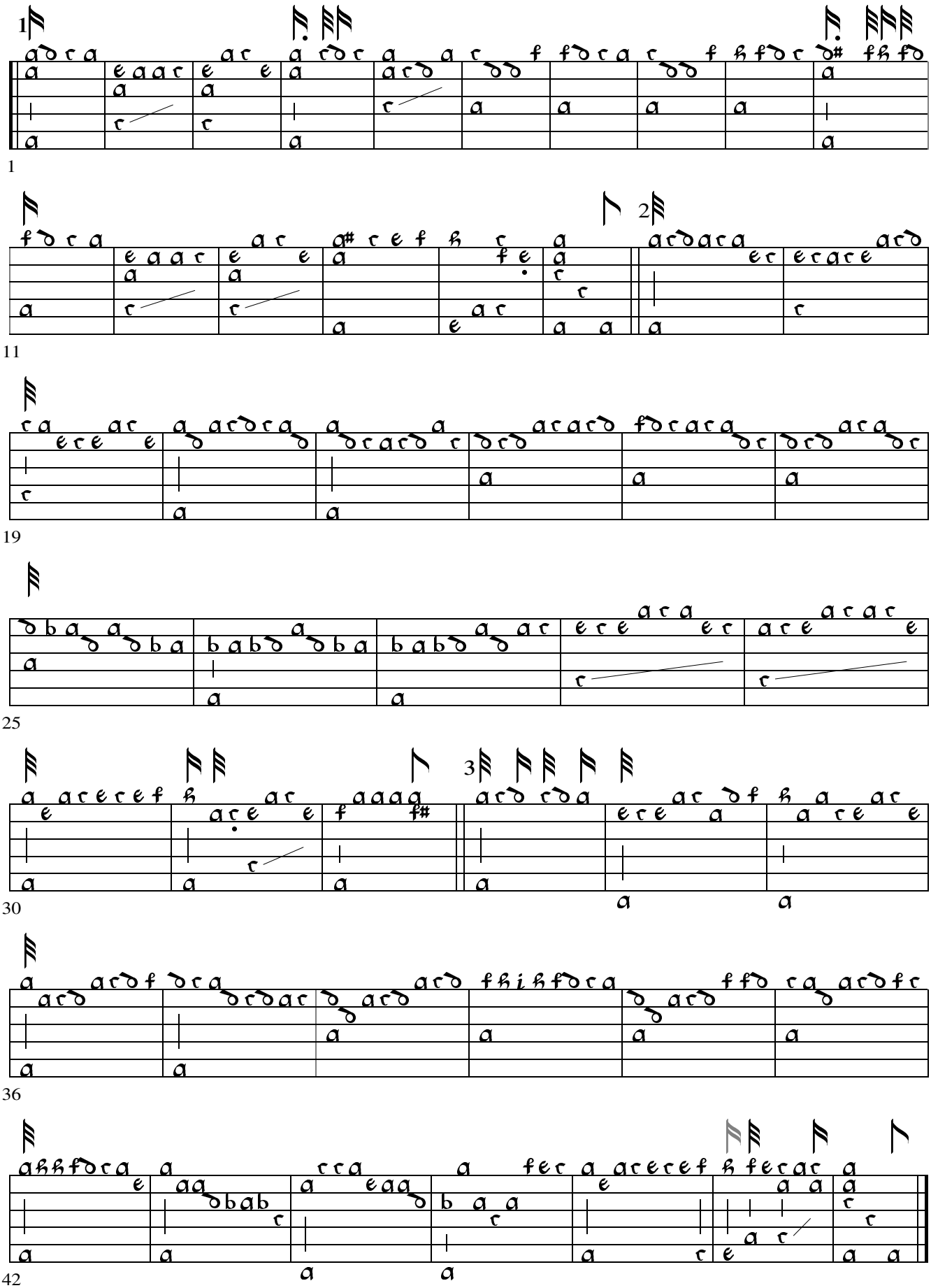
31. Pavan despagne D-B 4022, ff. 25v-26r



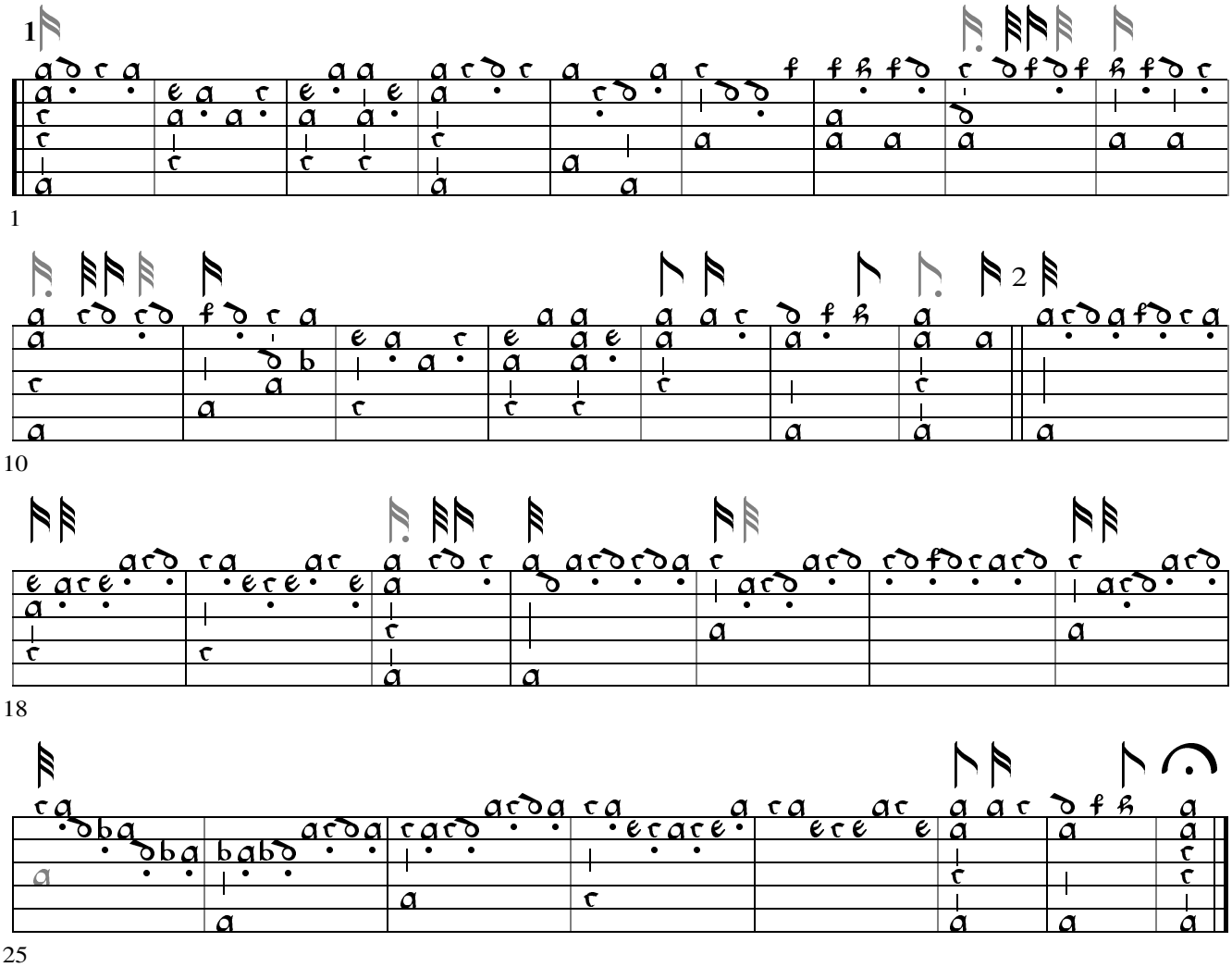
32. The Spanish Pauin GB-En Dep.314, ff. 23r-24r



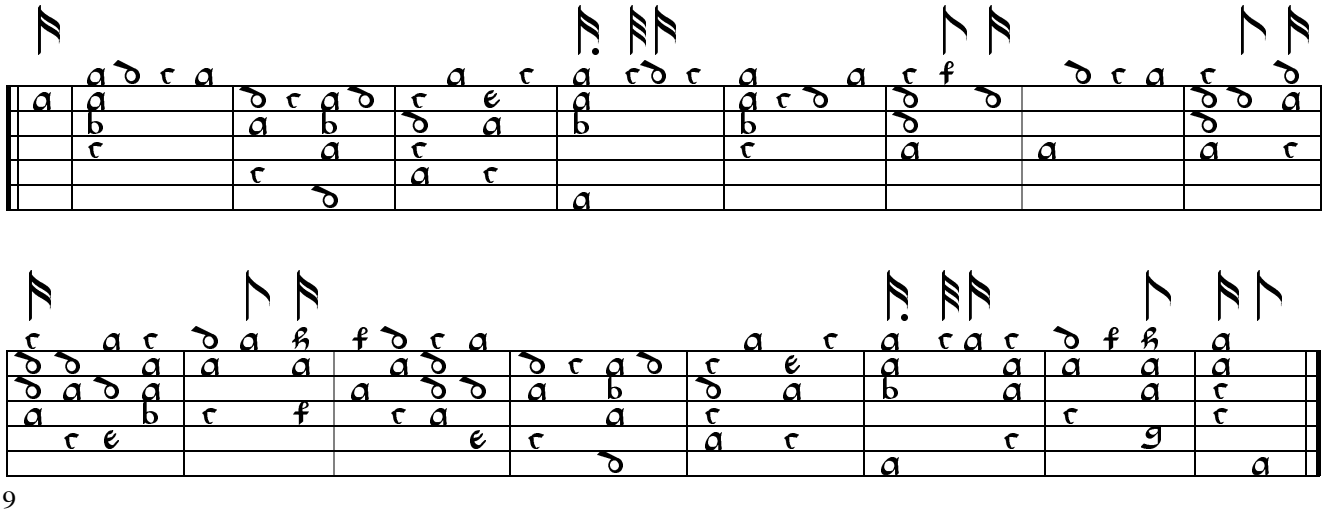
33a. Untitled GB-Cu Nn.6.36, f. 23v



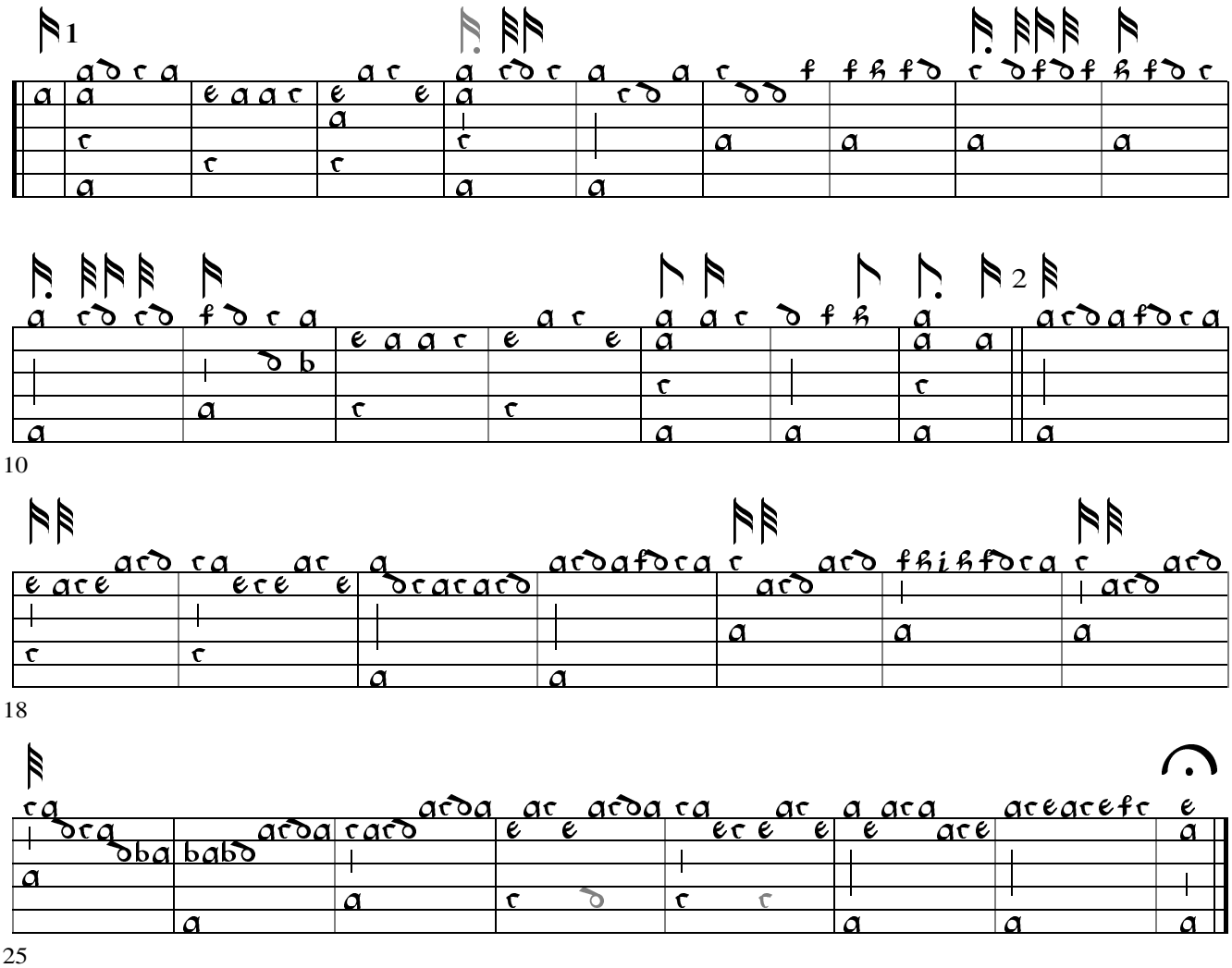
33b. Spanish Pauian GB-Lam 601, ff. 5r-5v



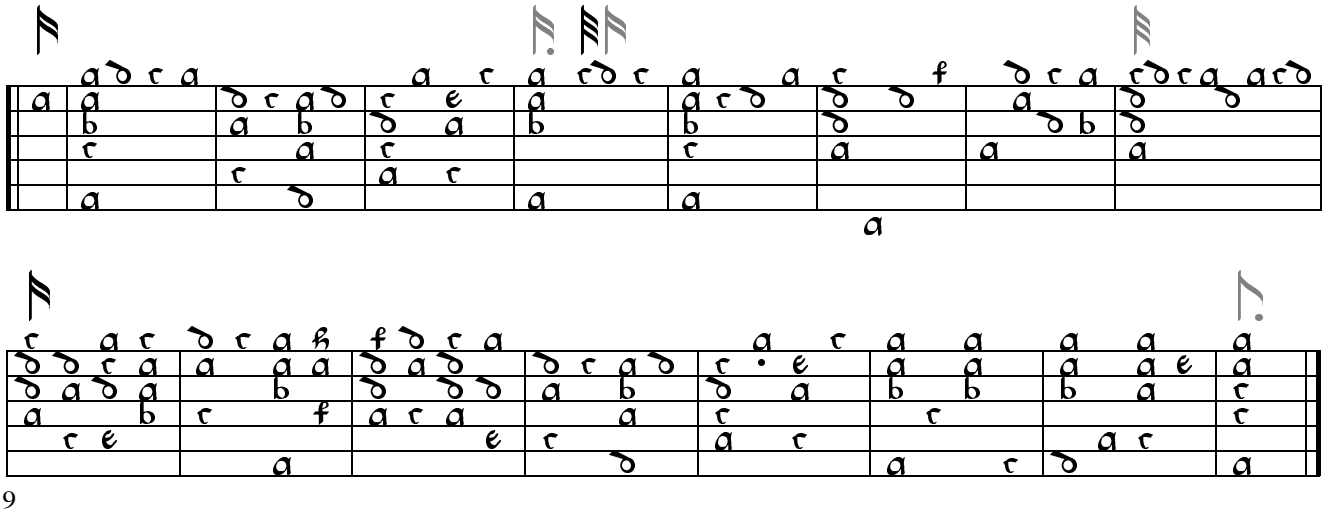
34a. Pavana hispanica D-Lr 2000, p. 59



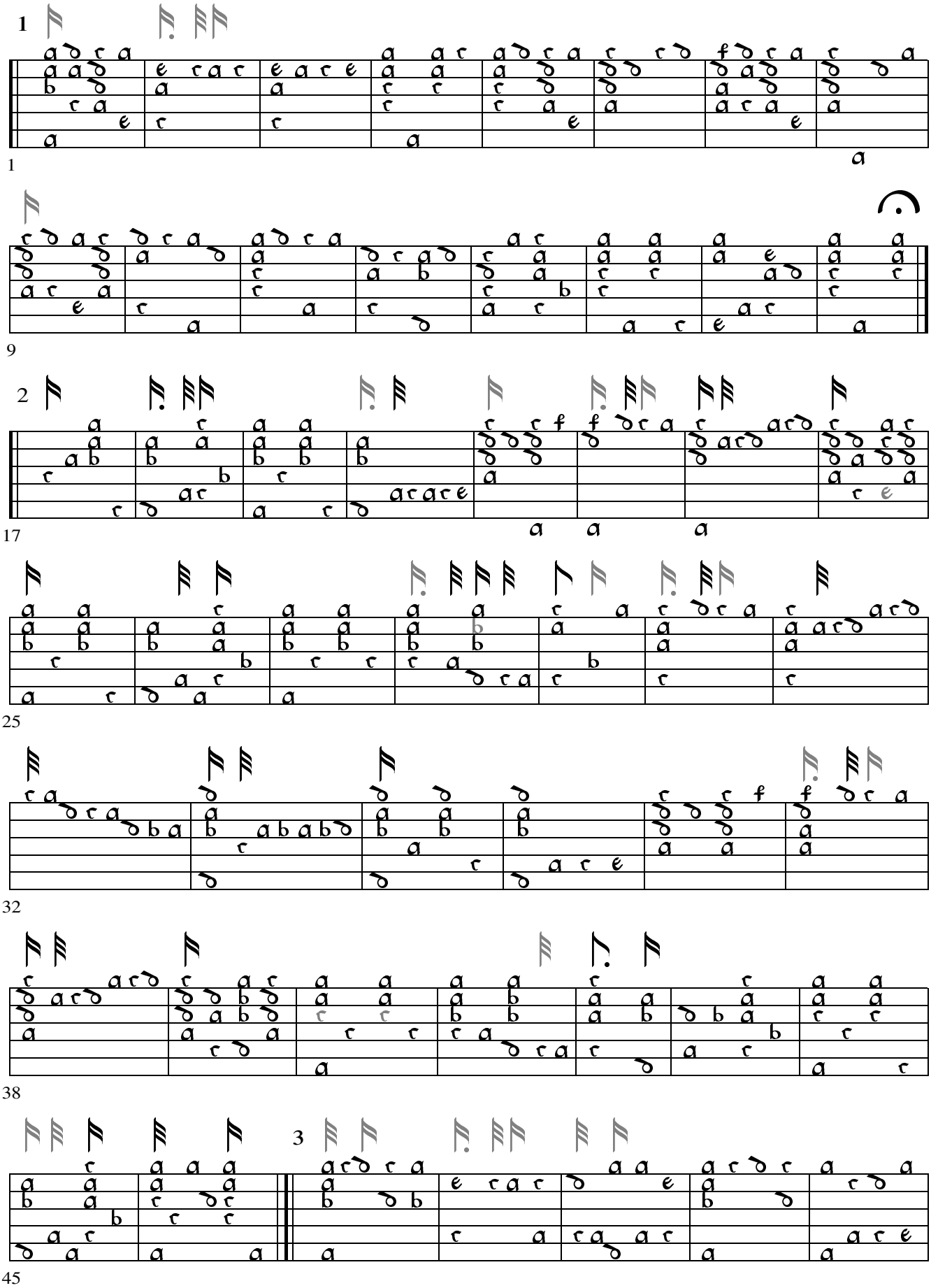
33c. Spannish pauen GB-Cu Dd.2.11, f. 66v

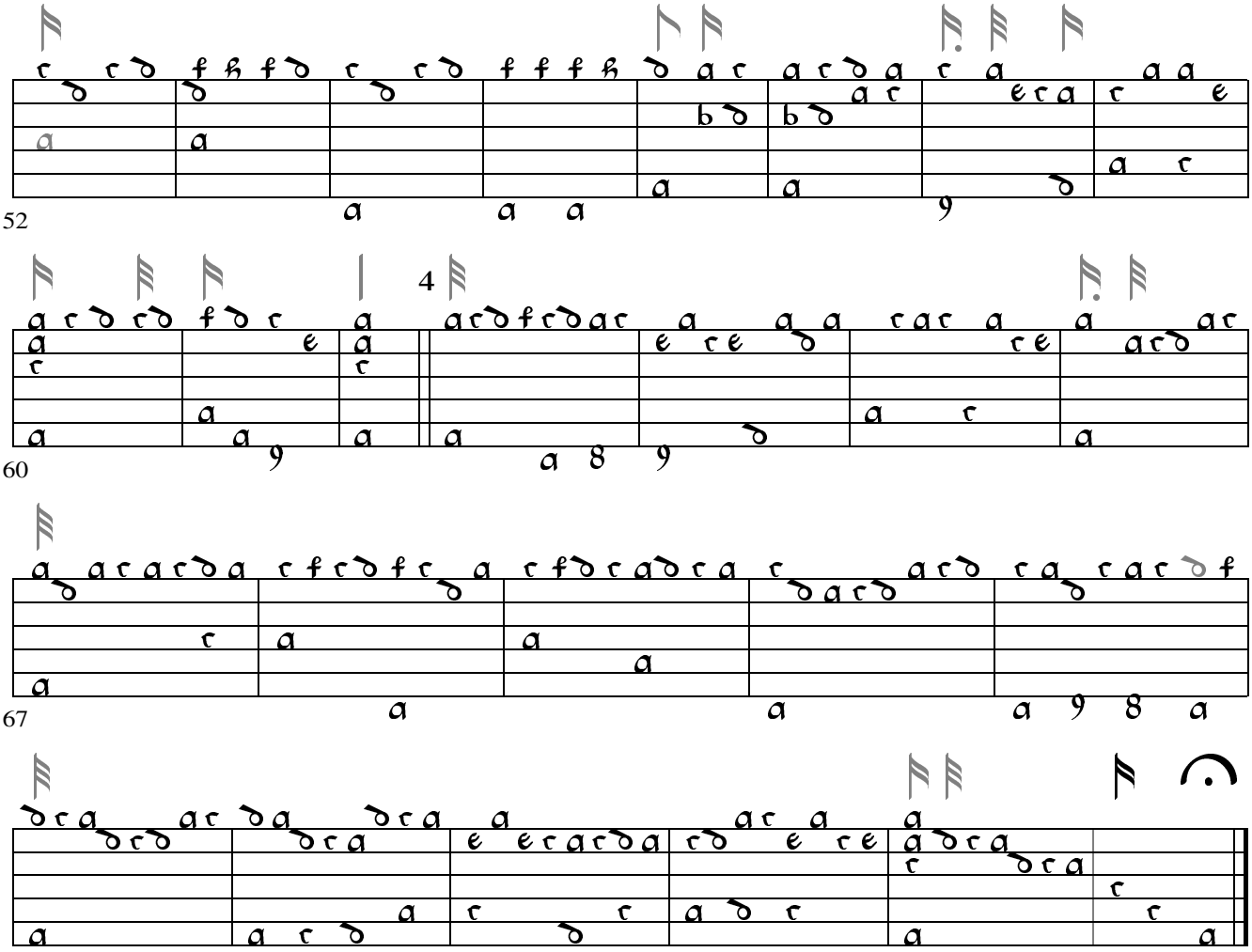


34b. Pauana Hispanica D-LEm II.6.15, p. 85

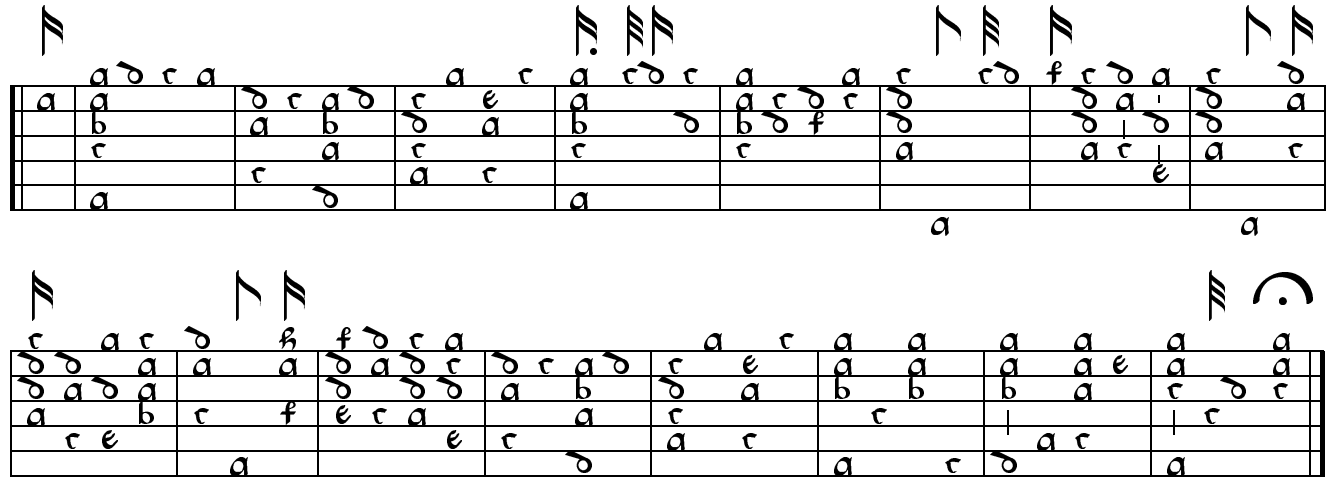


36. Pavan Hispan(ica) Aliter Aliter GB-Lbl Sloane 1021, ff. 22v-23v

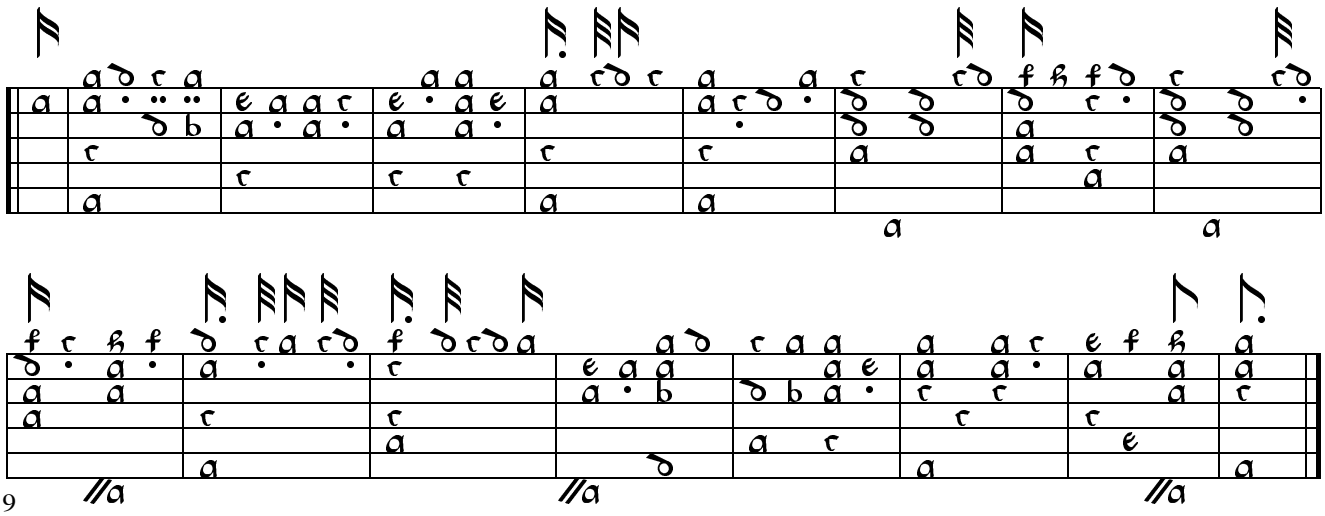




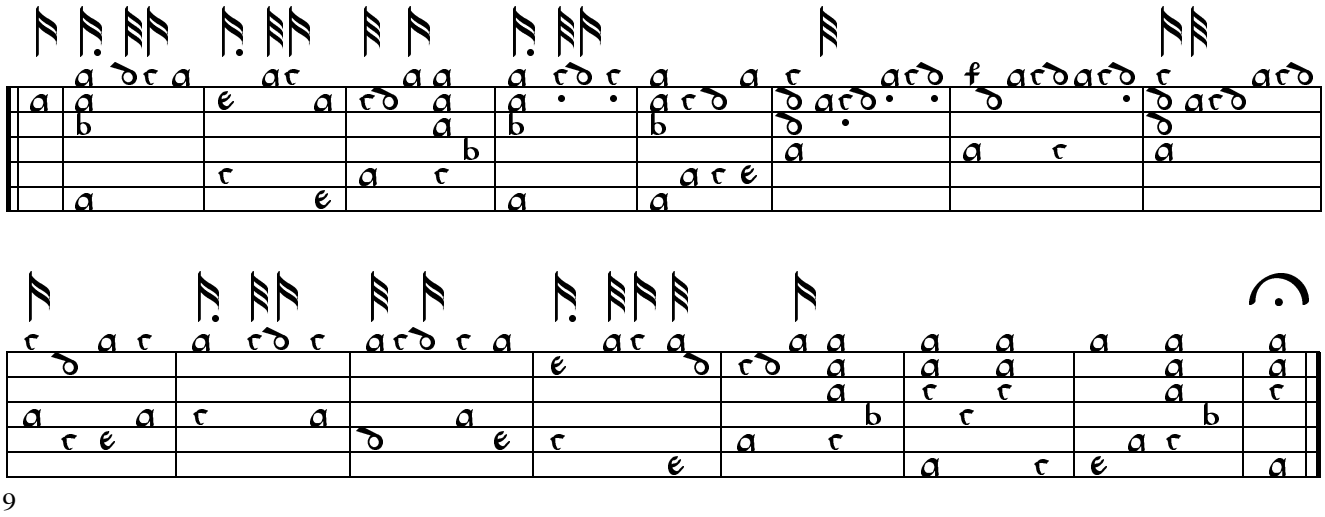
34c. Untitled D-Dl M 297, p. 98



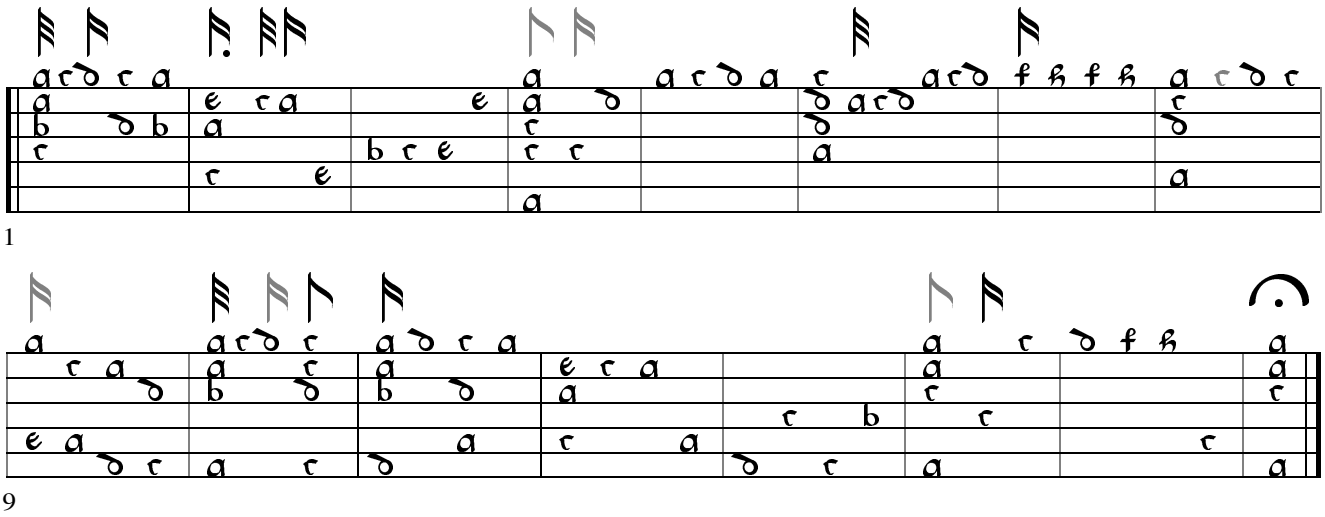
36. Untitled D-B N 479, f. 3r



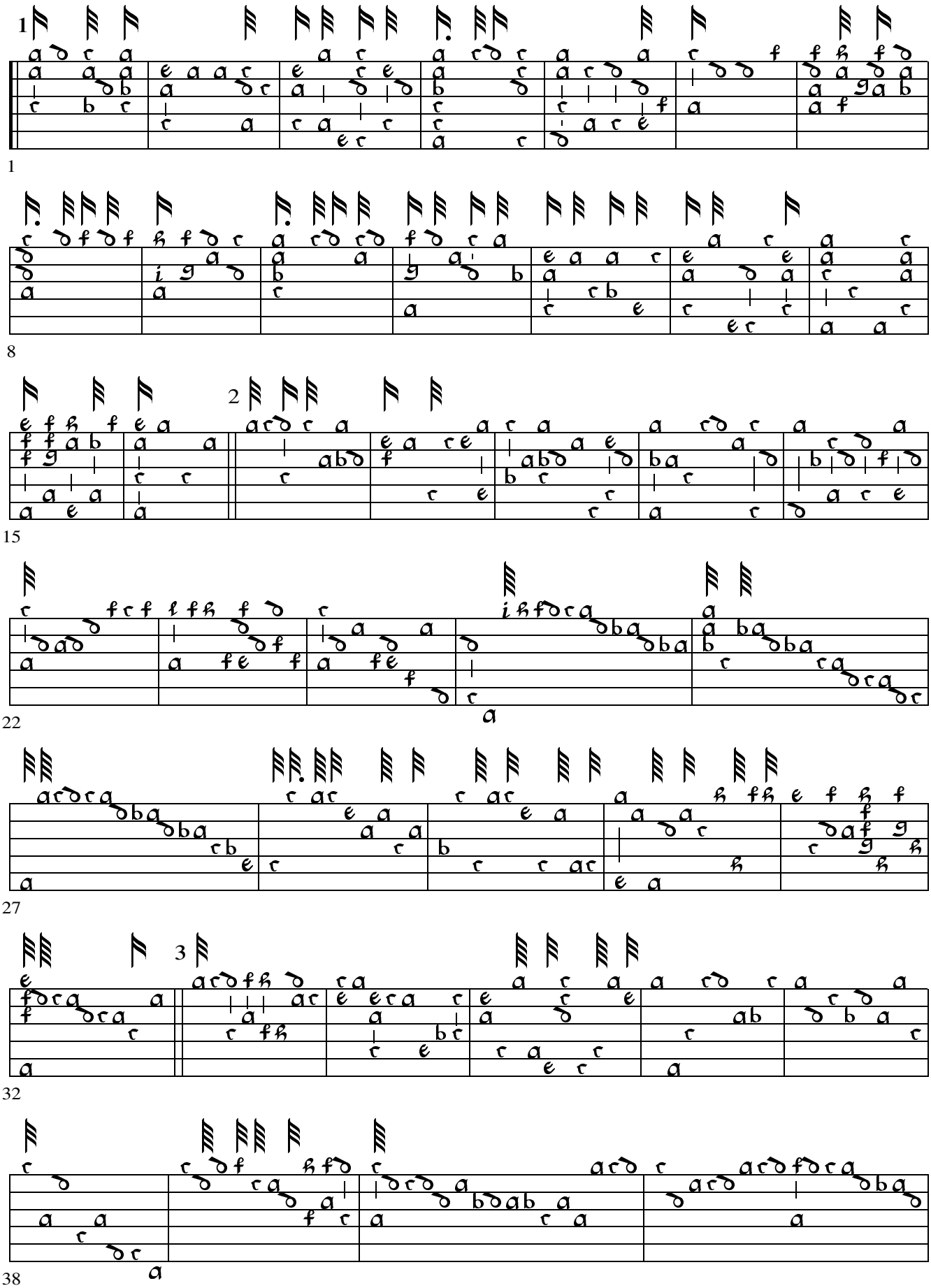
37. Pauana alterij toni GB-HAdolmetsch II.B.1, f. 26v

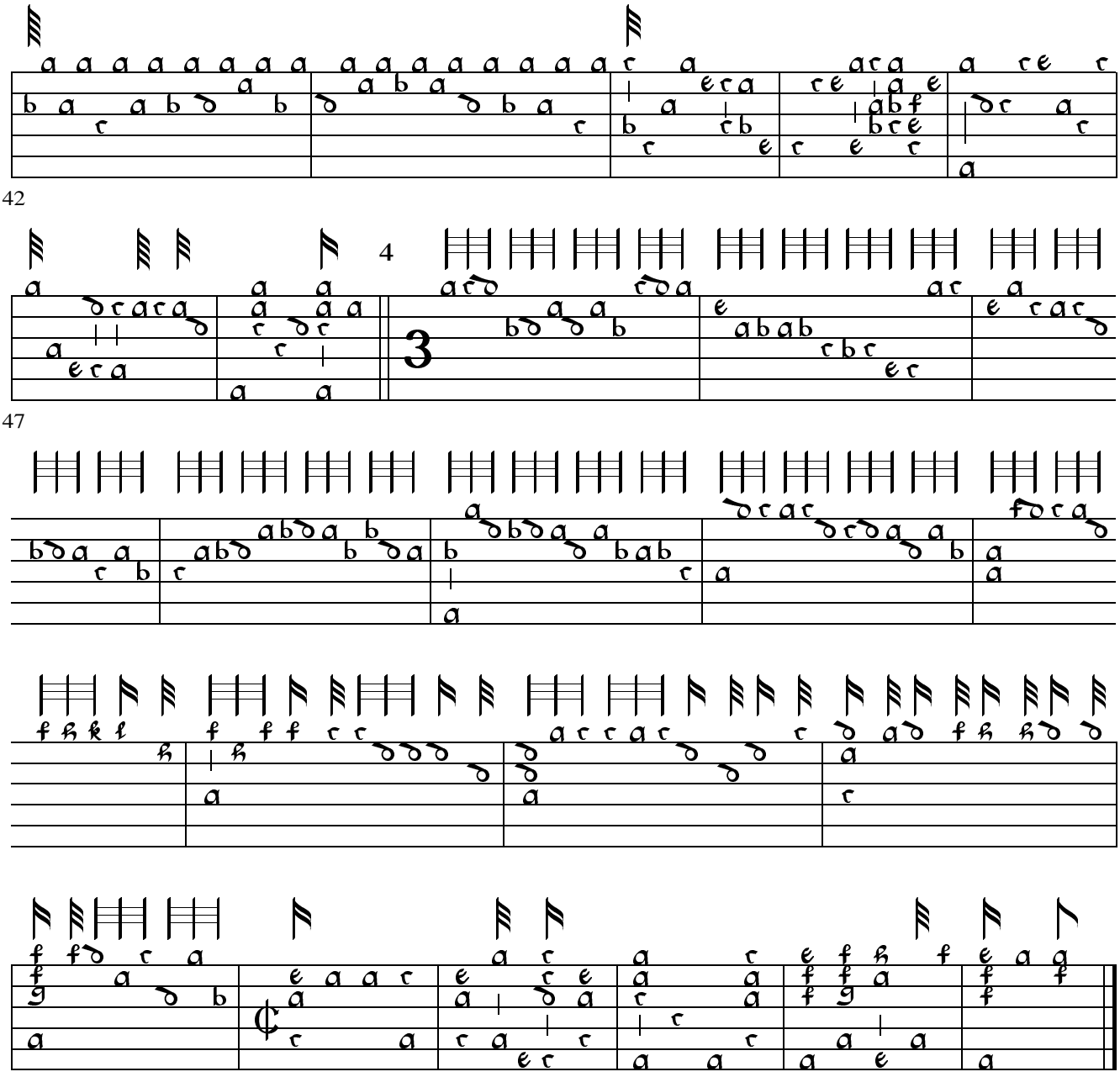


38. Pauana Hispanica D-LEm II.6.15, p. 93

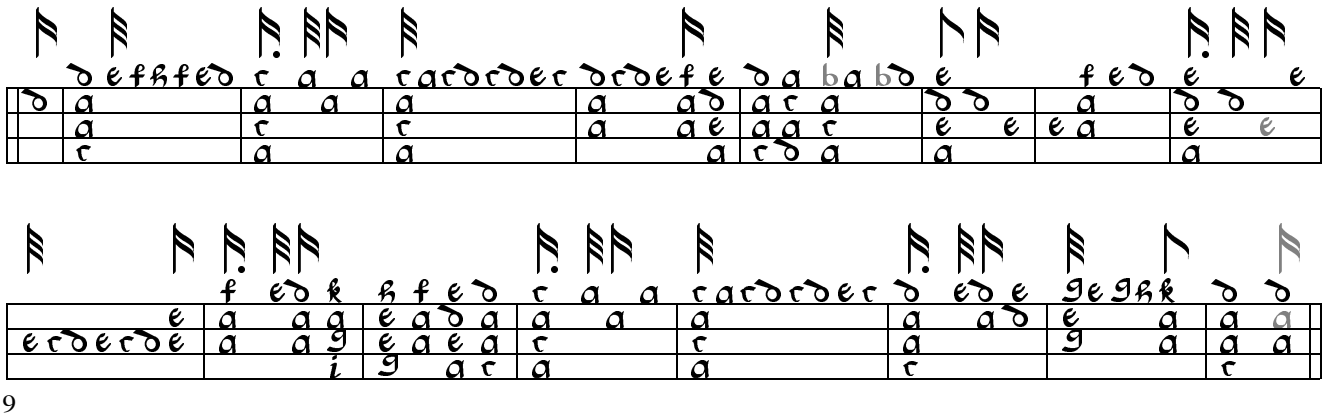


39a. Thomas Robinson Spanish Pauen GB-Cu Add.3056, ff. 20v-21r

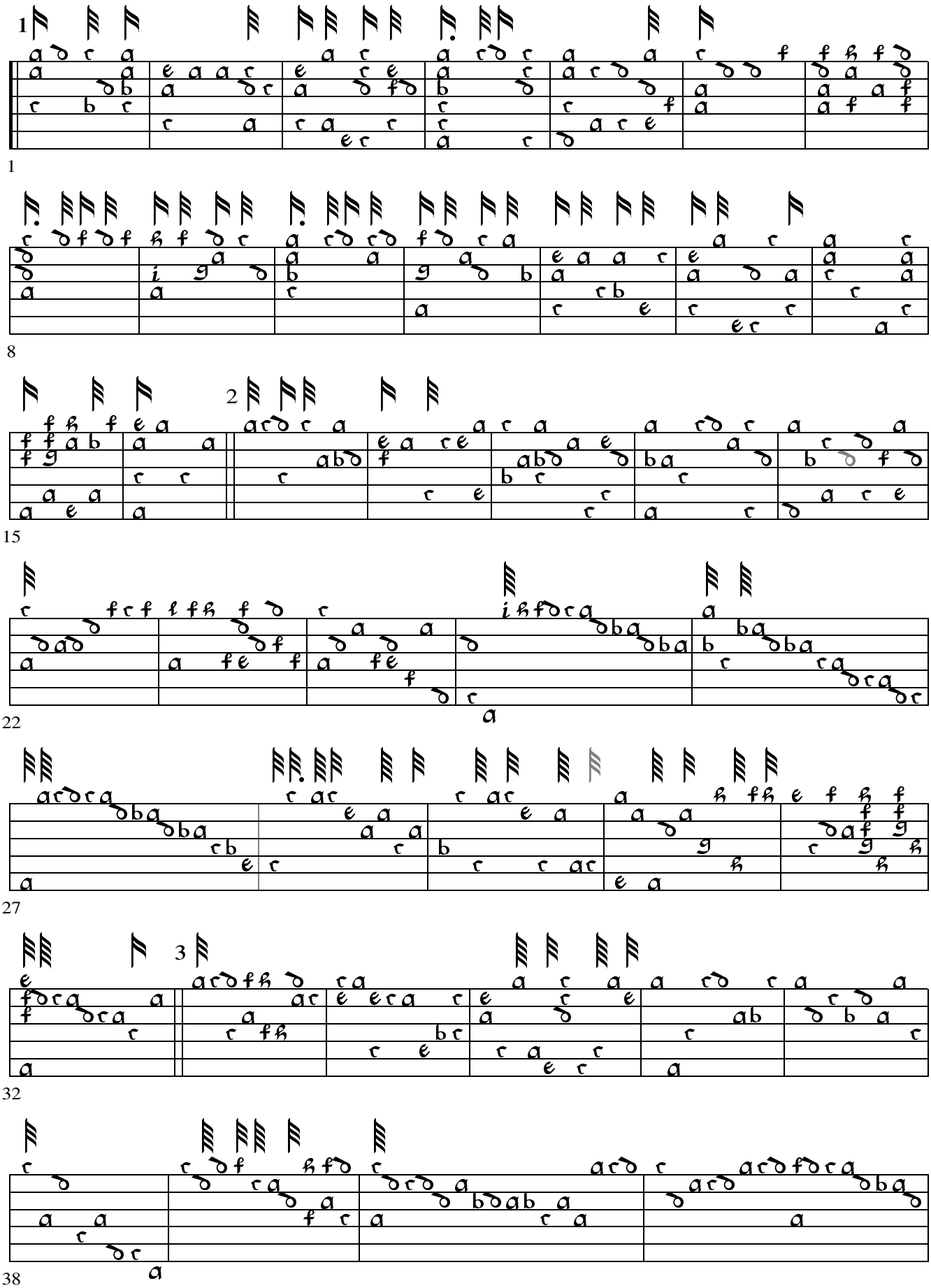


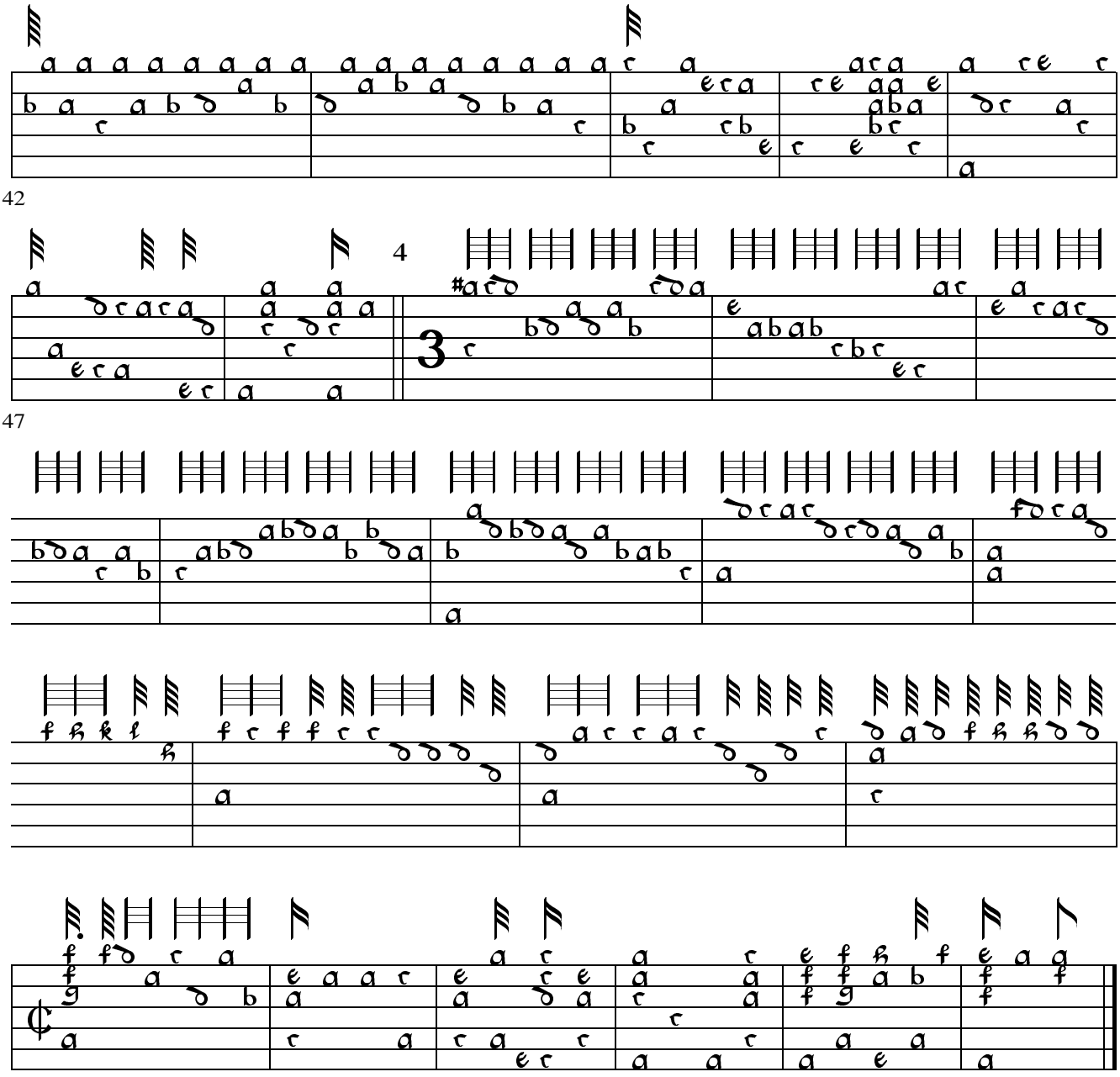


40i. Pavane d Espagne - 4c diatonic cittern Valerius 1626, p. 260

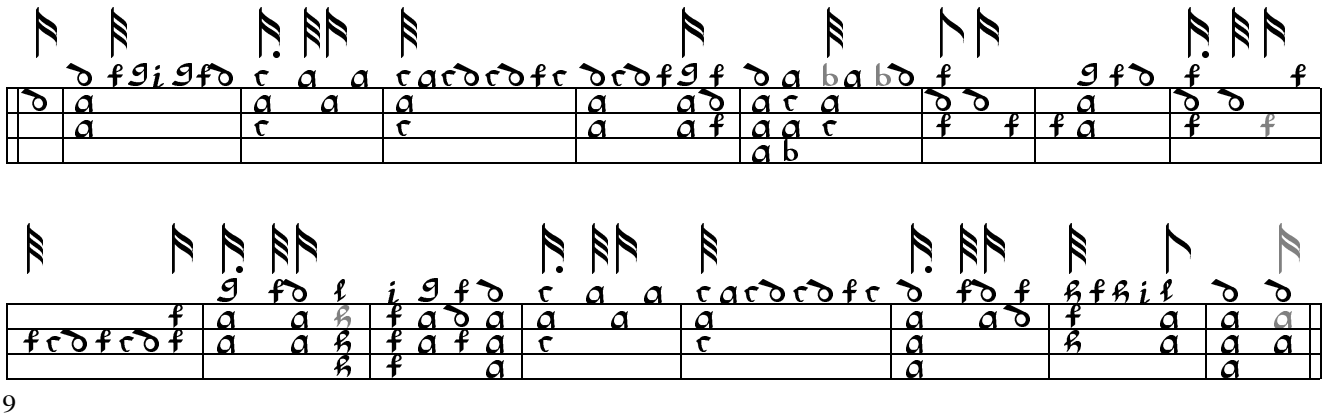


39b. The Spanish Pauin (Thomas Robinson) Robinson 1603, sigs. L2v-M1r

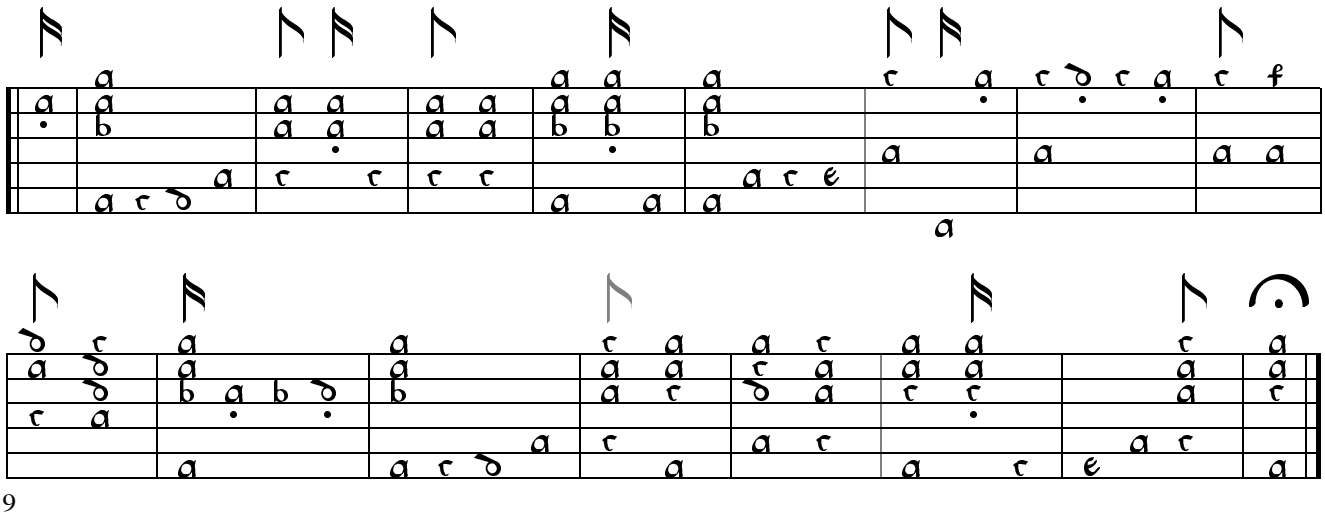




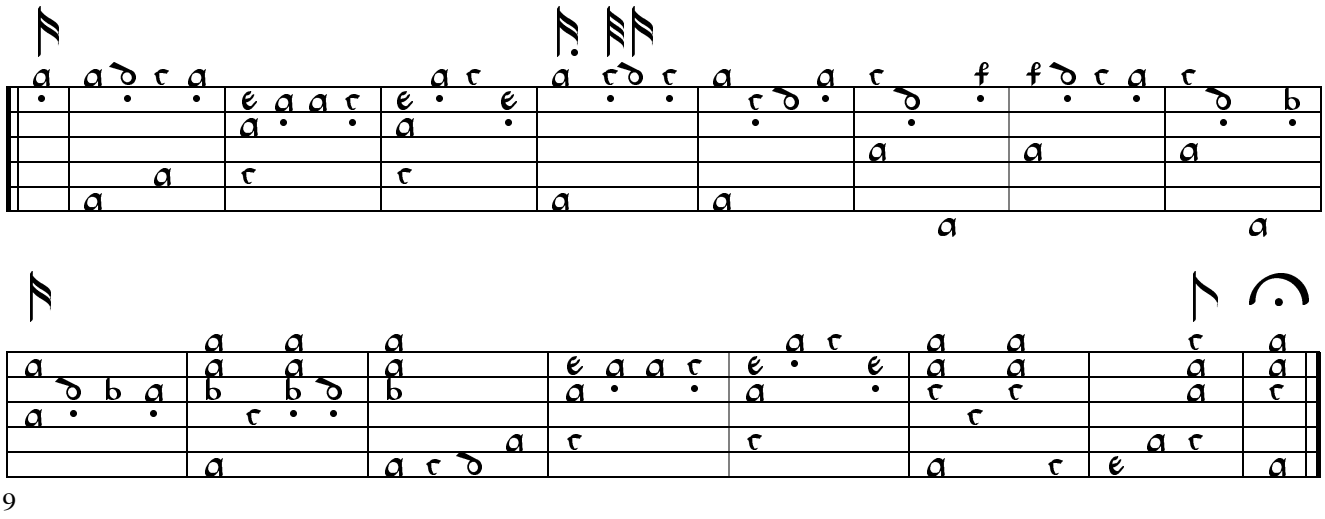
40ii. Pavane d Espagne - 4c chromatic cittern Valerius 1626, p. 260



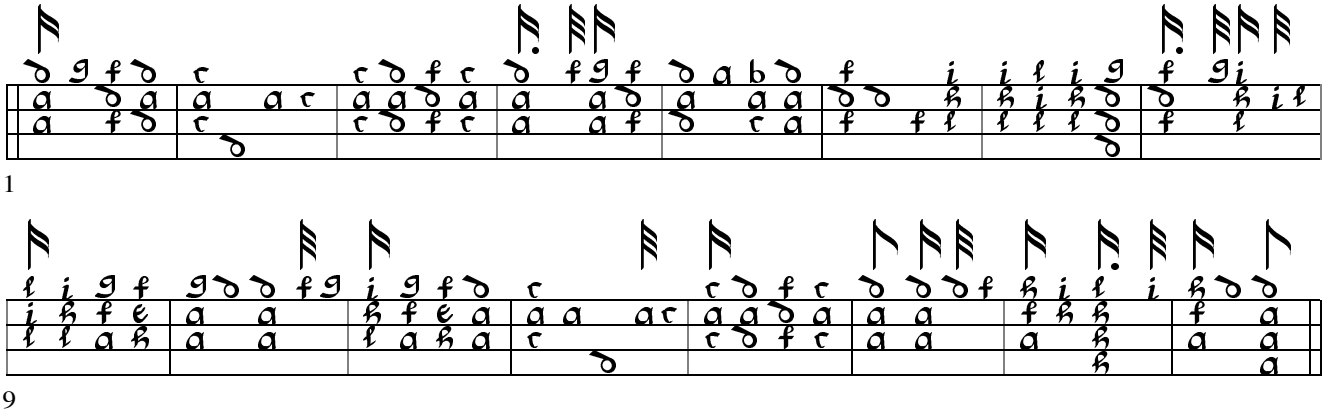
41a. Untitled NL-Lu 1666, f. 142r i



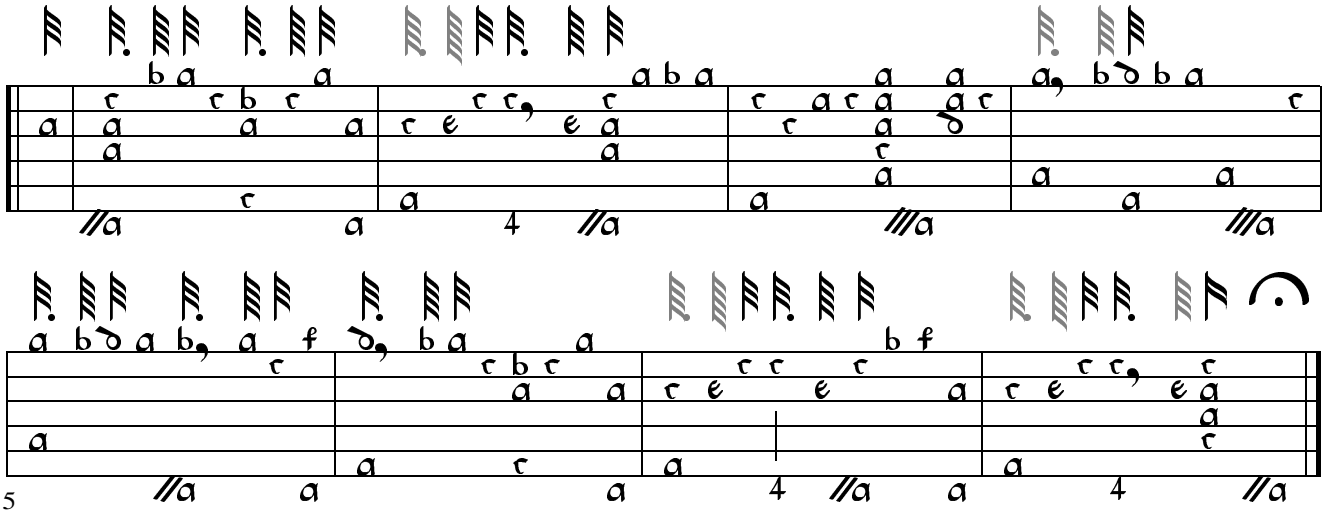
41b. Untitled NL-Lu 1666, f. 142r ii



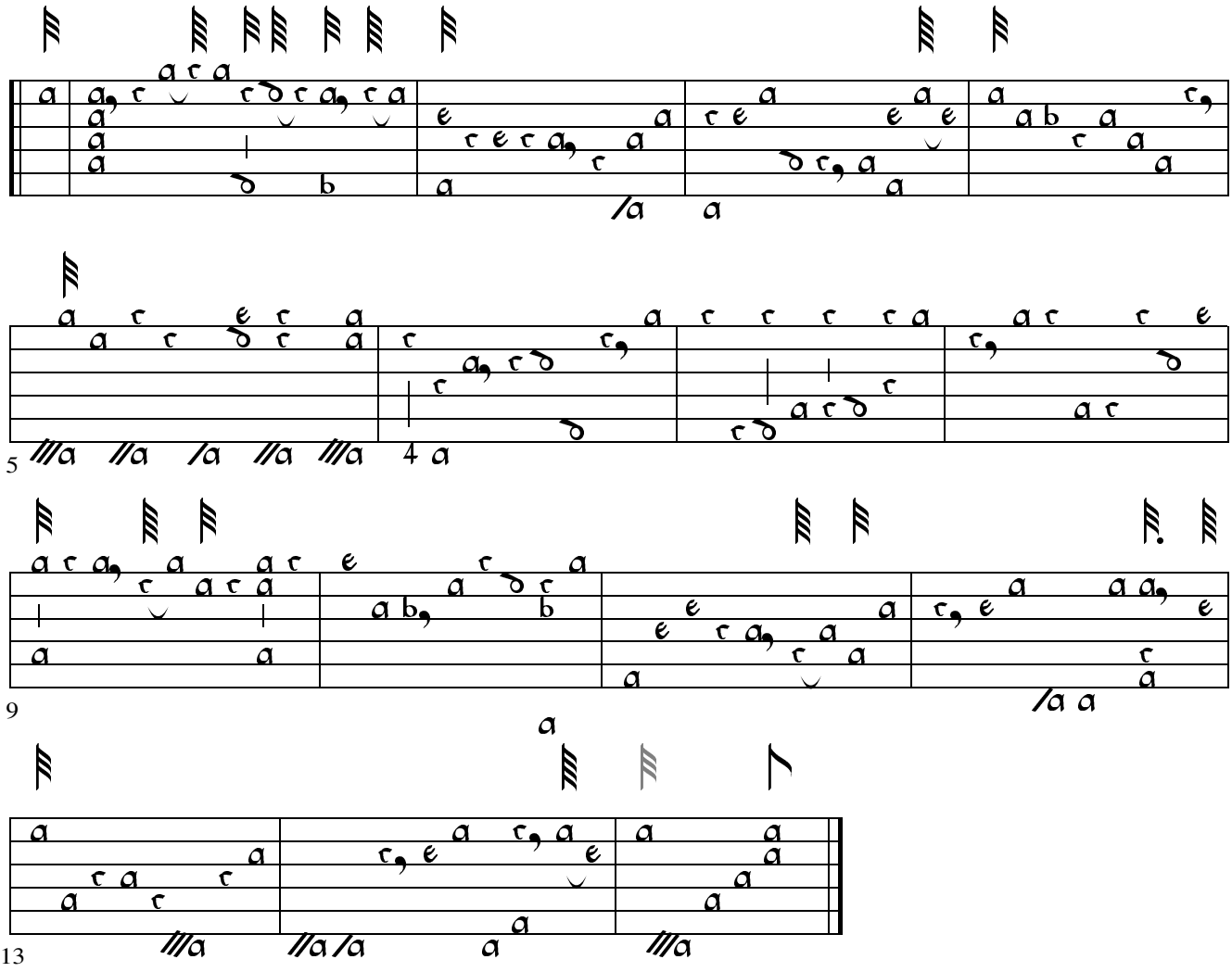
42. The Sp(anish) Pauen - 4c chromatic cittern GB-Cu Dd.4.23, ff. 26r-25v



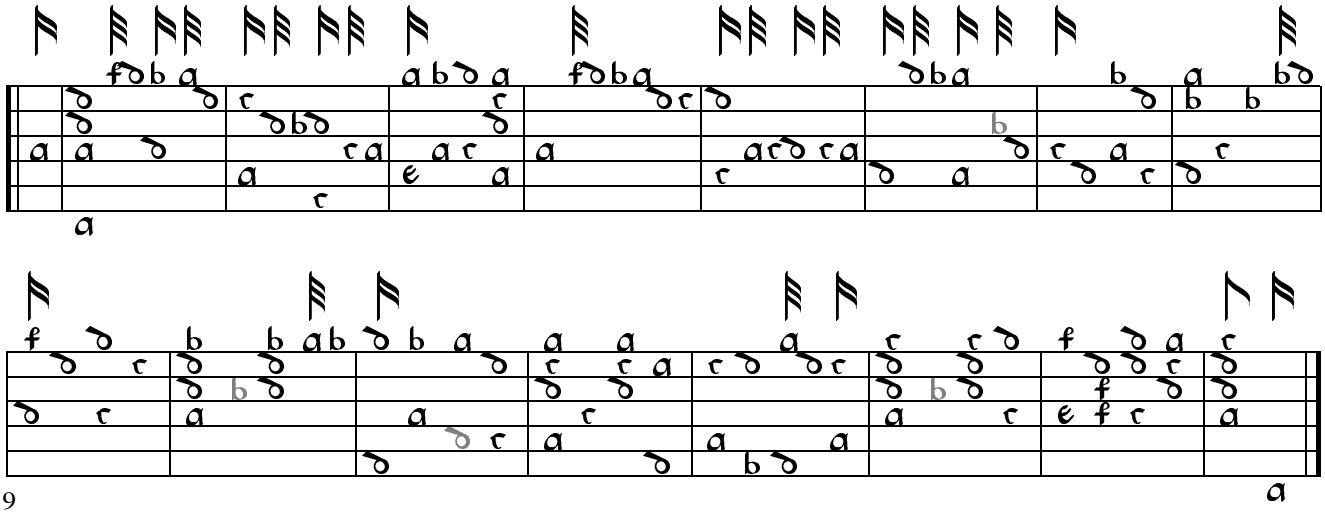
43. Pauan di spagna (edeff) D-DO Mus.1214, pp. 40-41



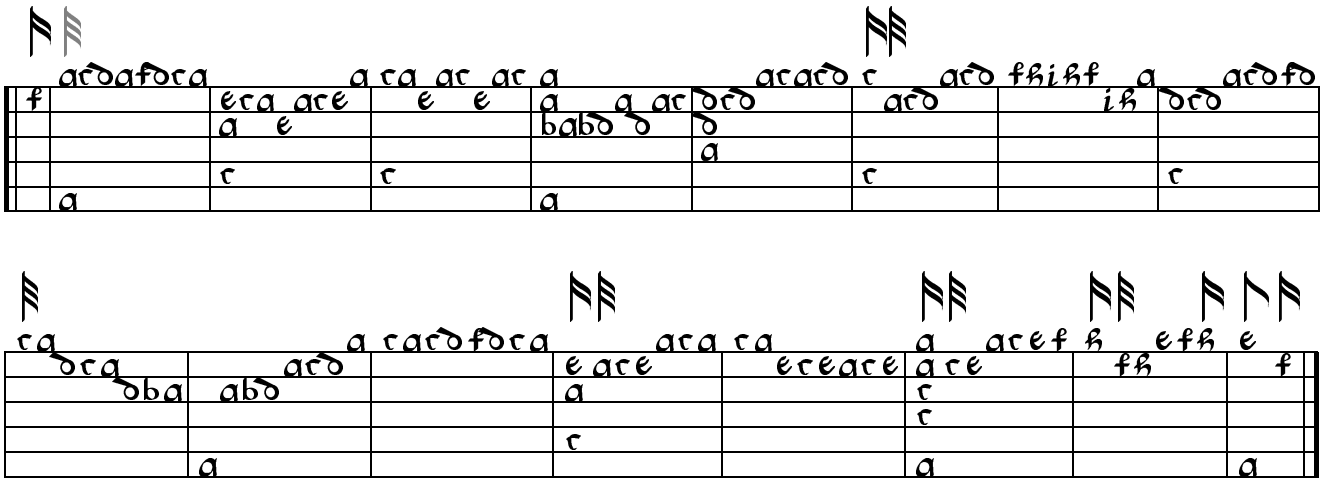
44. Pavane d'Espagne par N(eu)W(art) (dfedf) 15 bars D-ROu Mus.Saec.XVII-54, p. 57



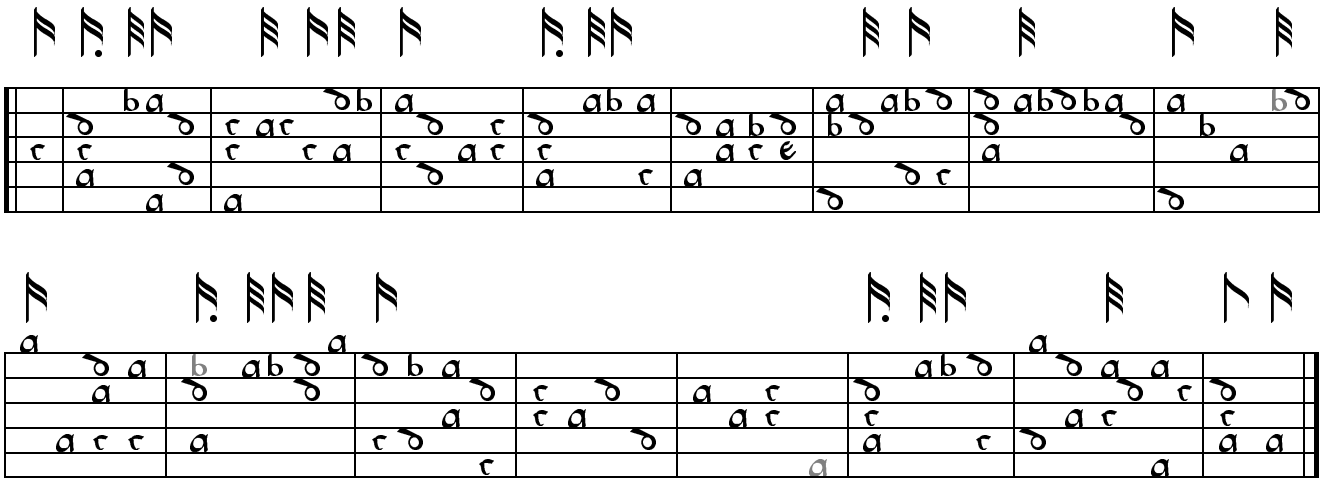
45i. (Pavane d Espagne - 6c lute I of trio) Superius Valerius 1626, pp. 259-260



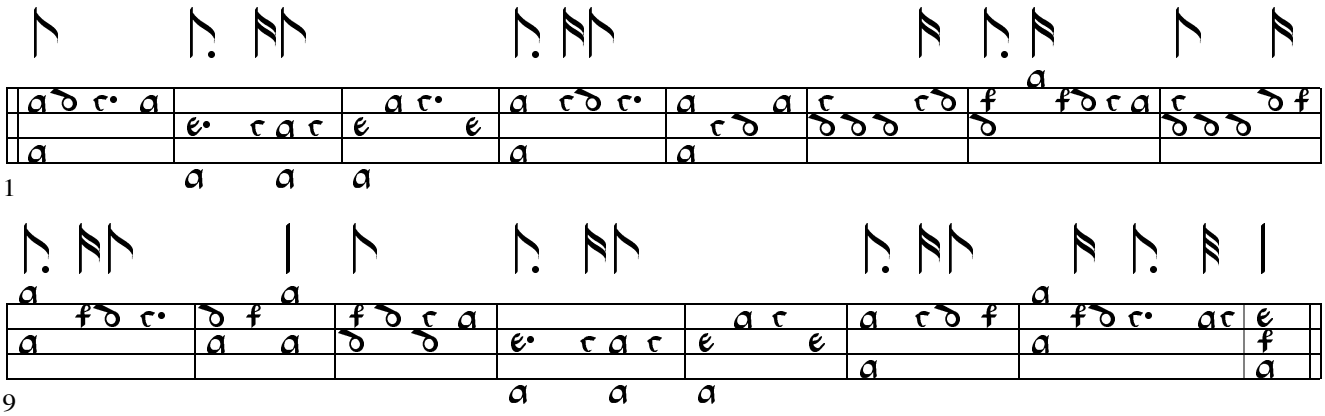
45ii. (Pavane d Espagne - 6c lute II of trio) Tenor Valerius 1626, p. 259



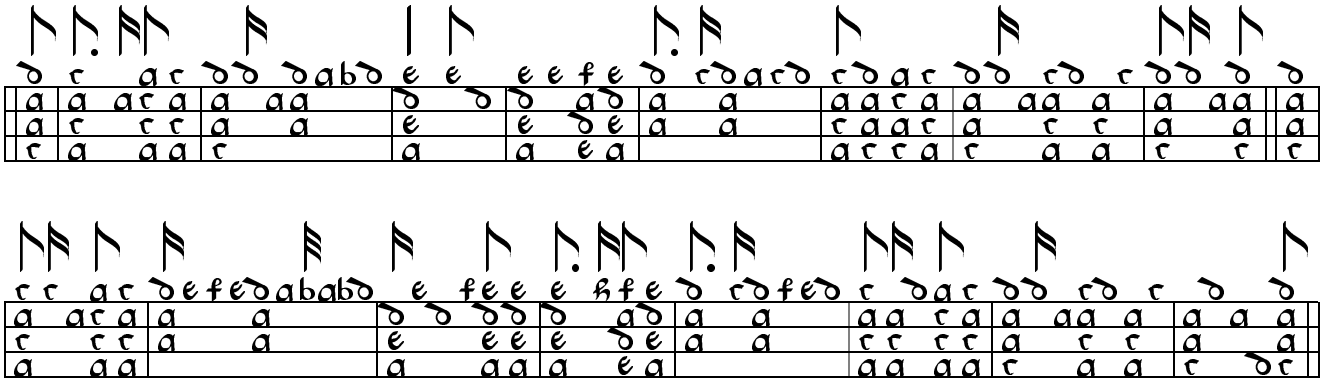
45iii. Pavane d Espagne 6c lute III of trio) Bassus Valerius 1626, pp. 258-259



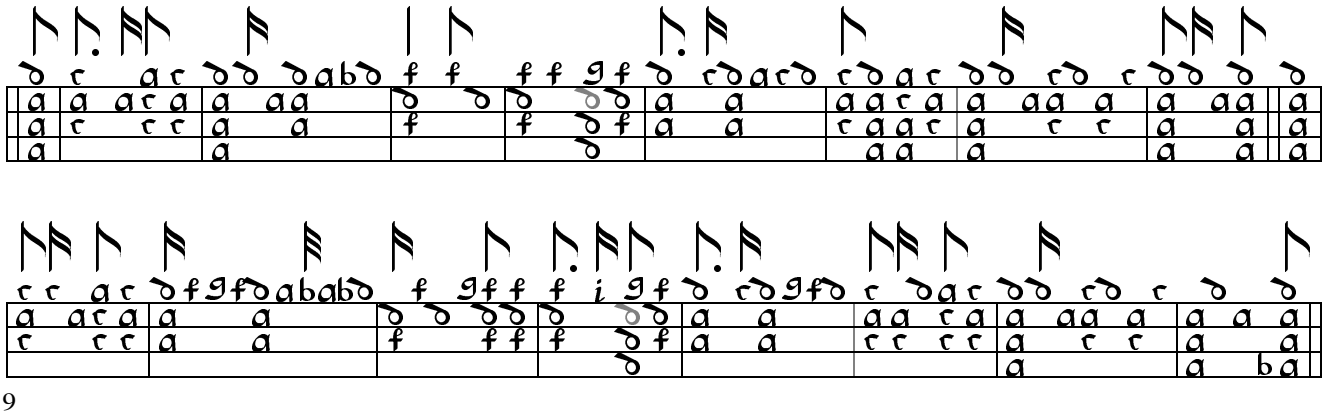
46. Untitled - 5c mandore (hfhf) GB-En Adv.5.2.15, pp. 188-189



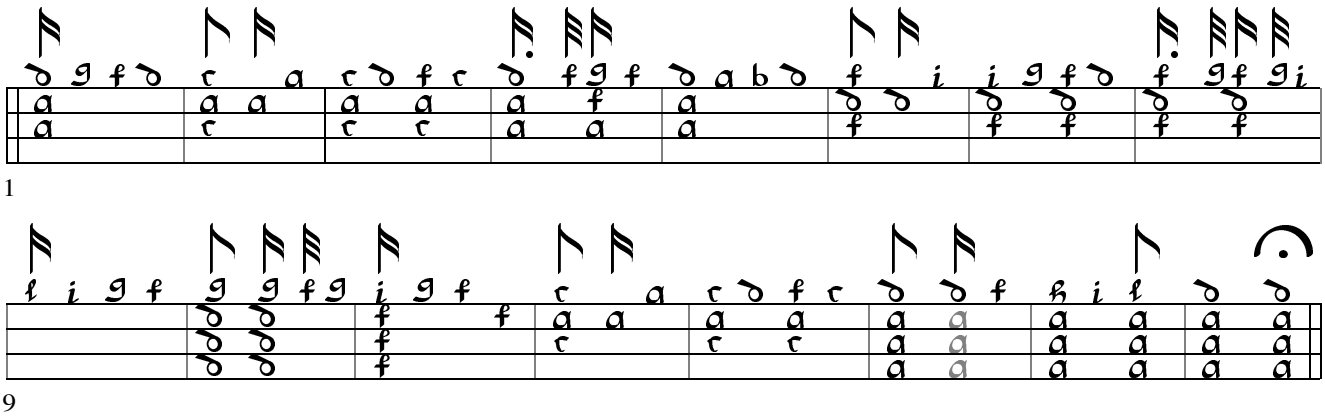
47i. Pavane L'espagnolle Autrement - diatonic cittern Phalese & Bellere 1570, f. 27v



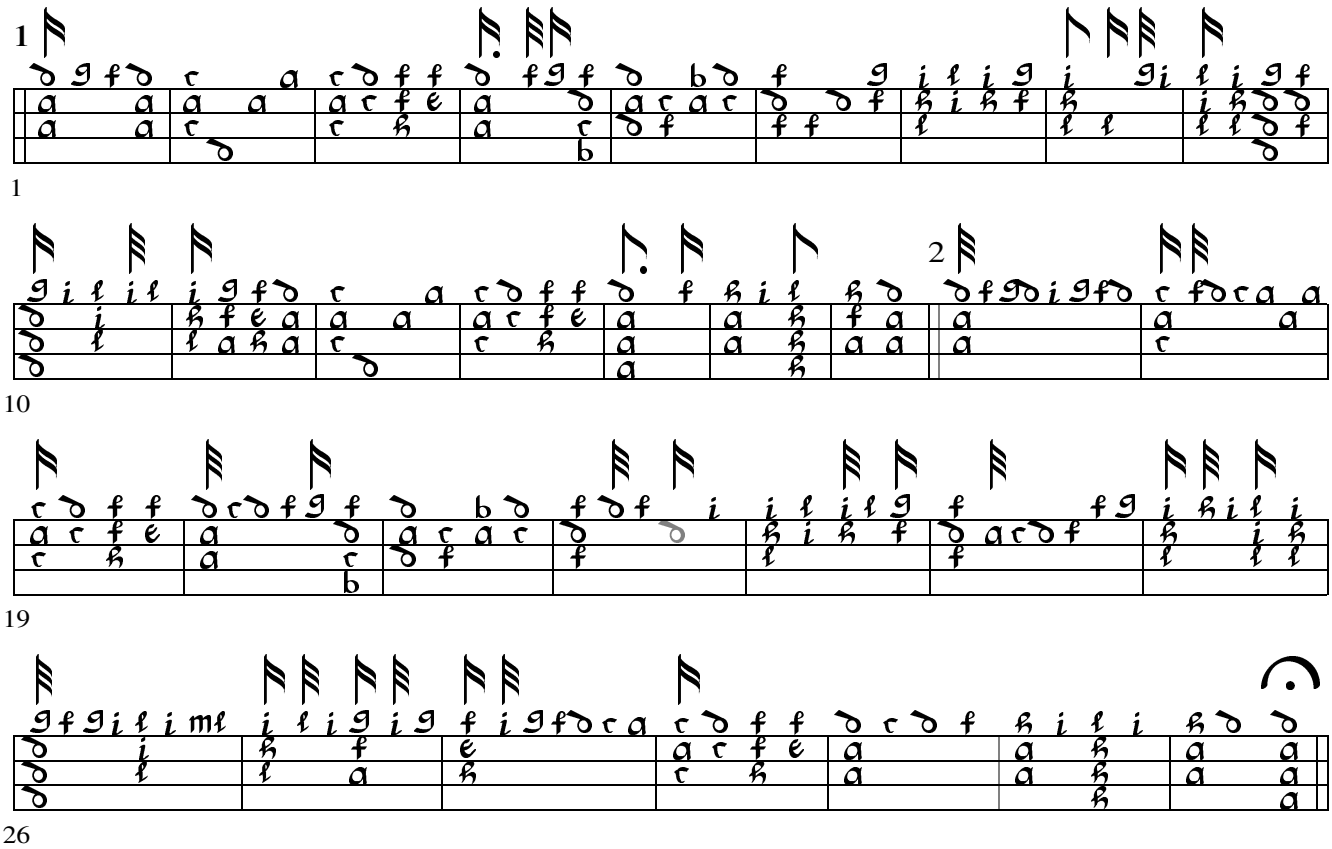
47ii. Pavane L'espagnolle Autrement - 4c chromatic cittern Phalese & Bellere 1570, f. 27v



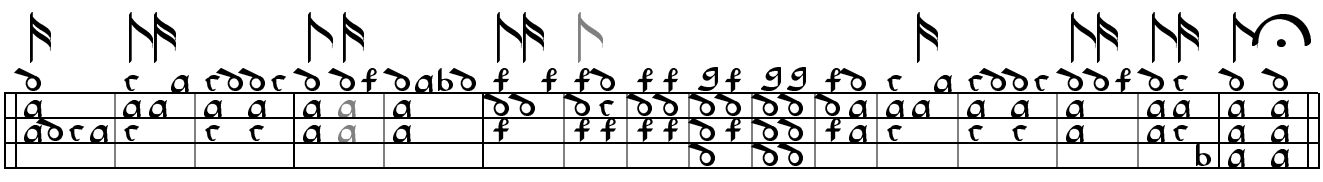
48. Untitled - 4c chromatic cittern — US-CA Mus.181, f. 4r



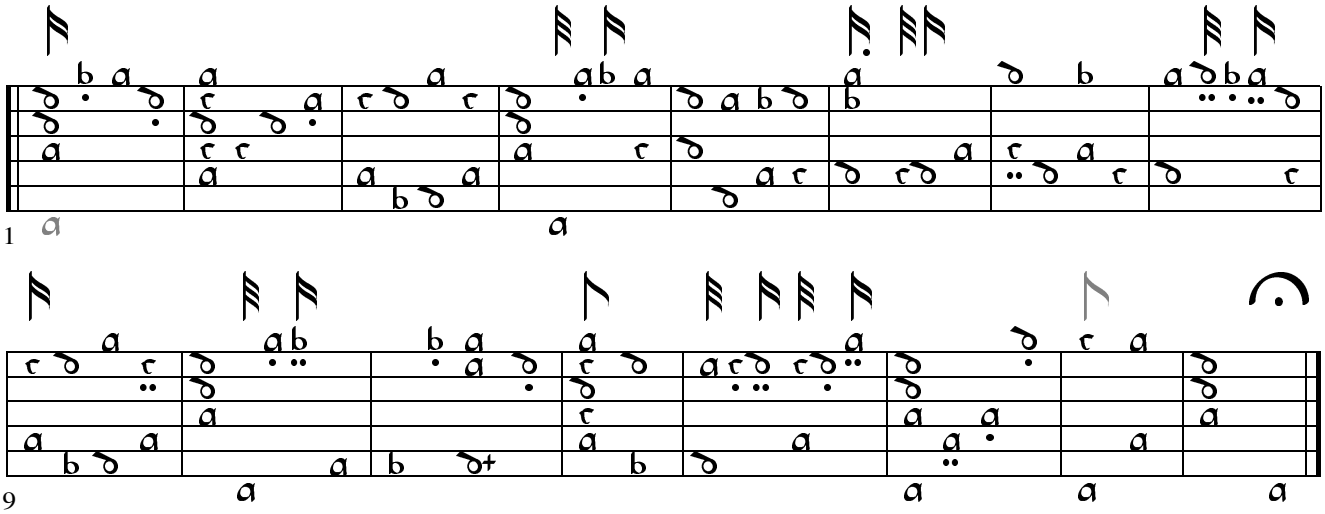
49. The Spanish pauane - 4c chromatic cittern — Holborne 1597, sig. C2v



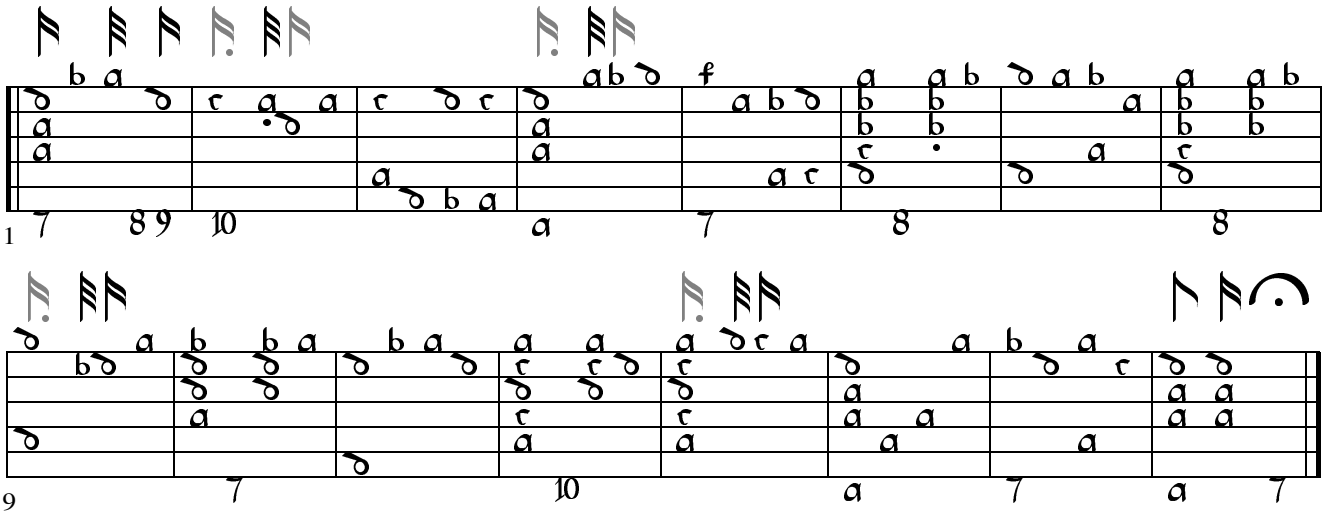
50. Spanneshe Paven - 4c chromatic cittern — US-CA Mus.181, f. 4v



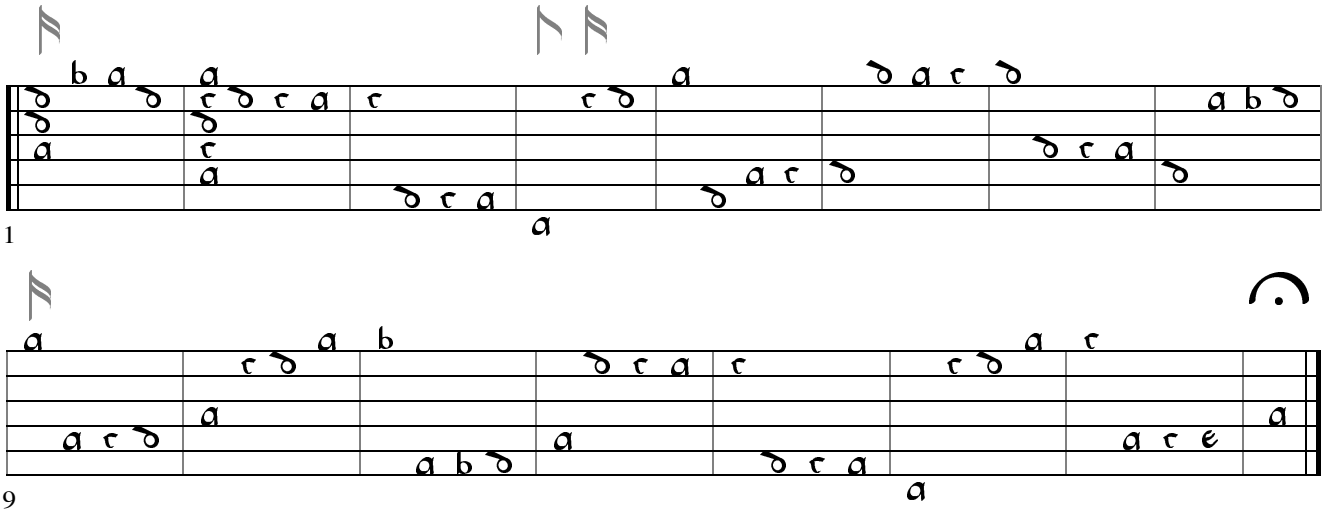
51. Pavaniglia I-COc 1.1.20, f. 3r



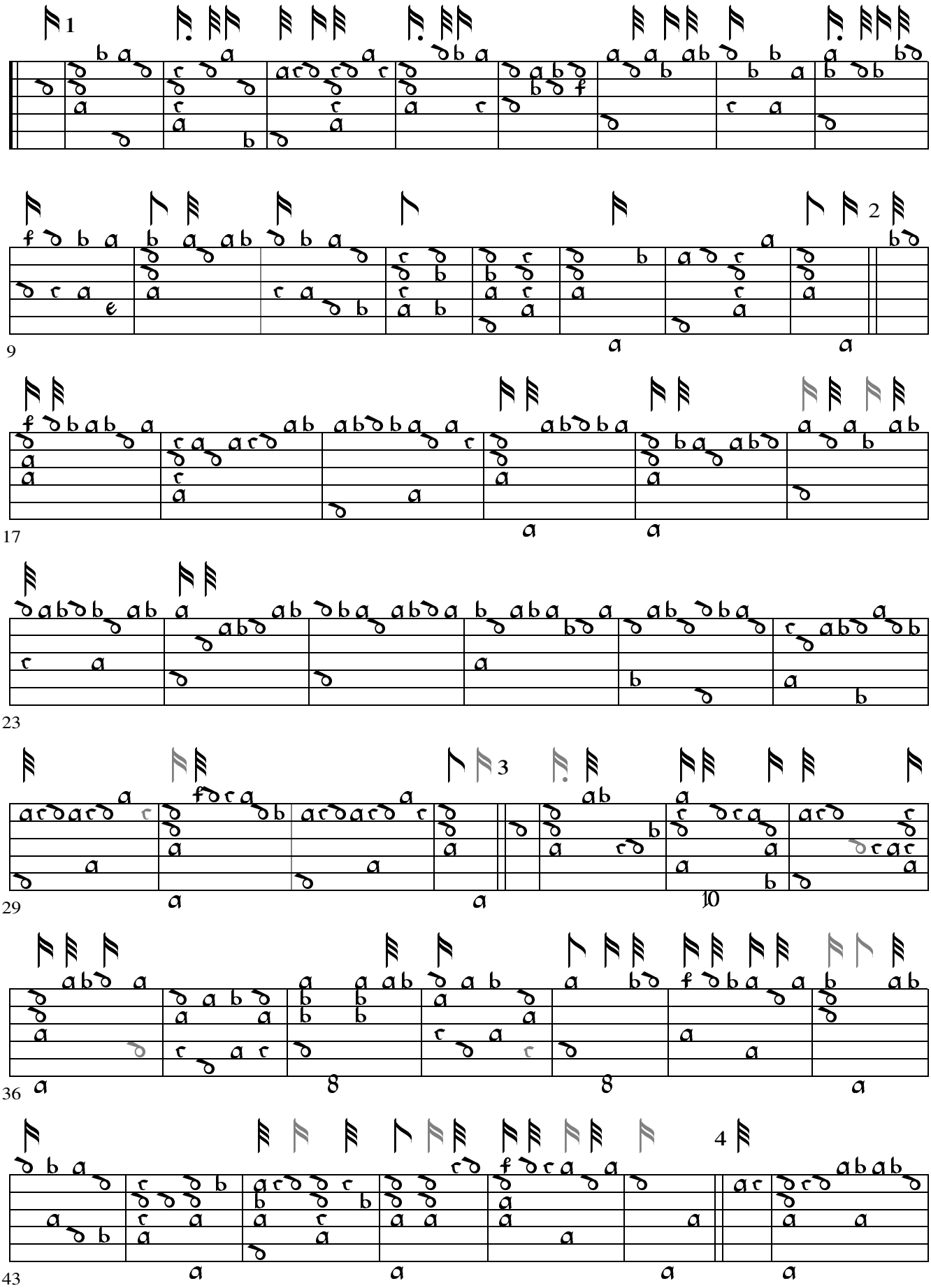
52. Pauanilia PL-Kj Mus.40153, f. 63r

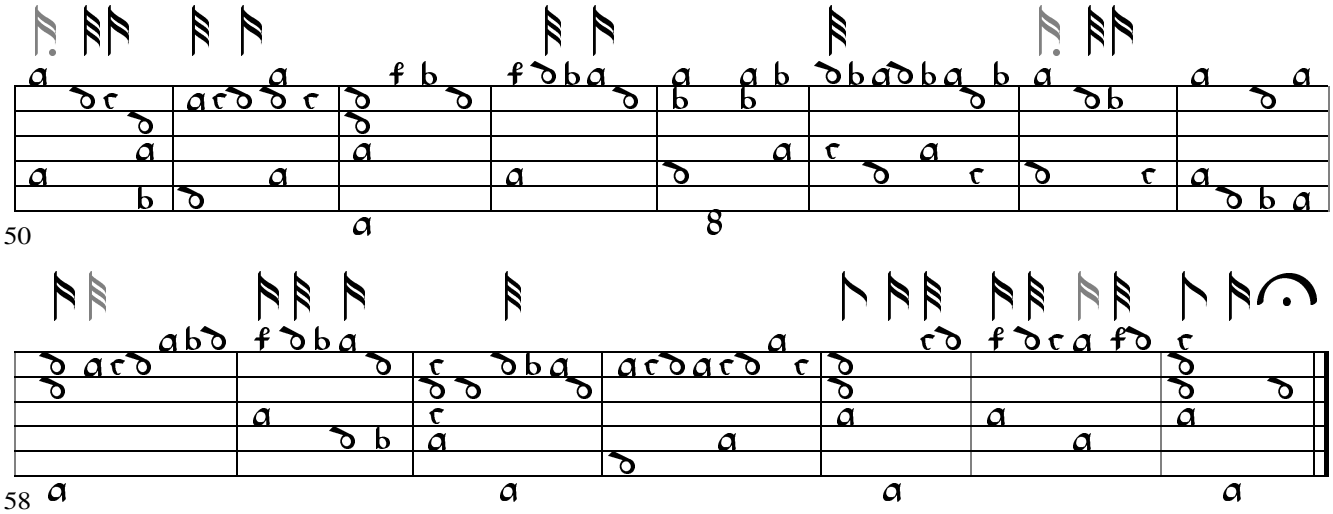


53. Pauaniglia F-Pn Res.29, f. 3v

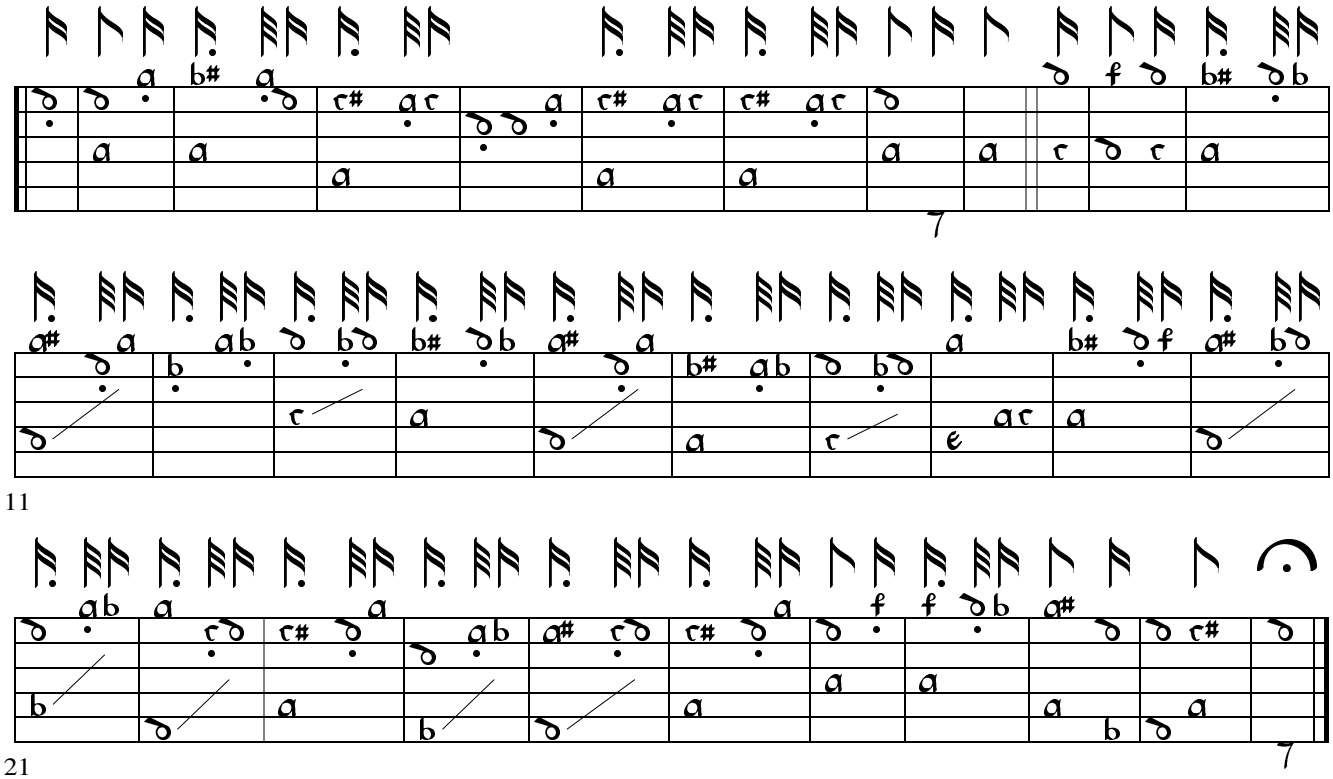


54. Pauana(i)lglia D-LEm II.6.15, pp. 126-128

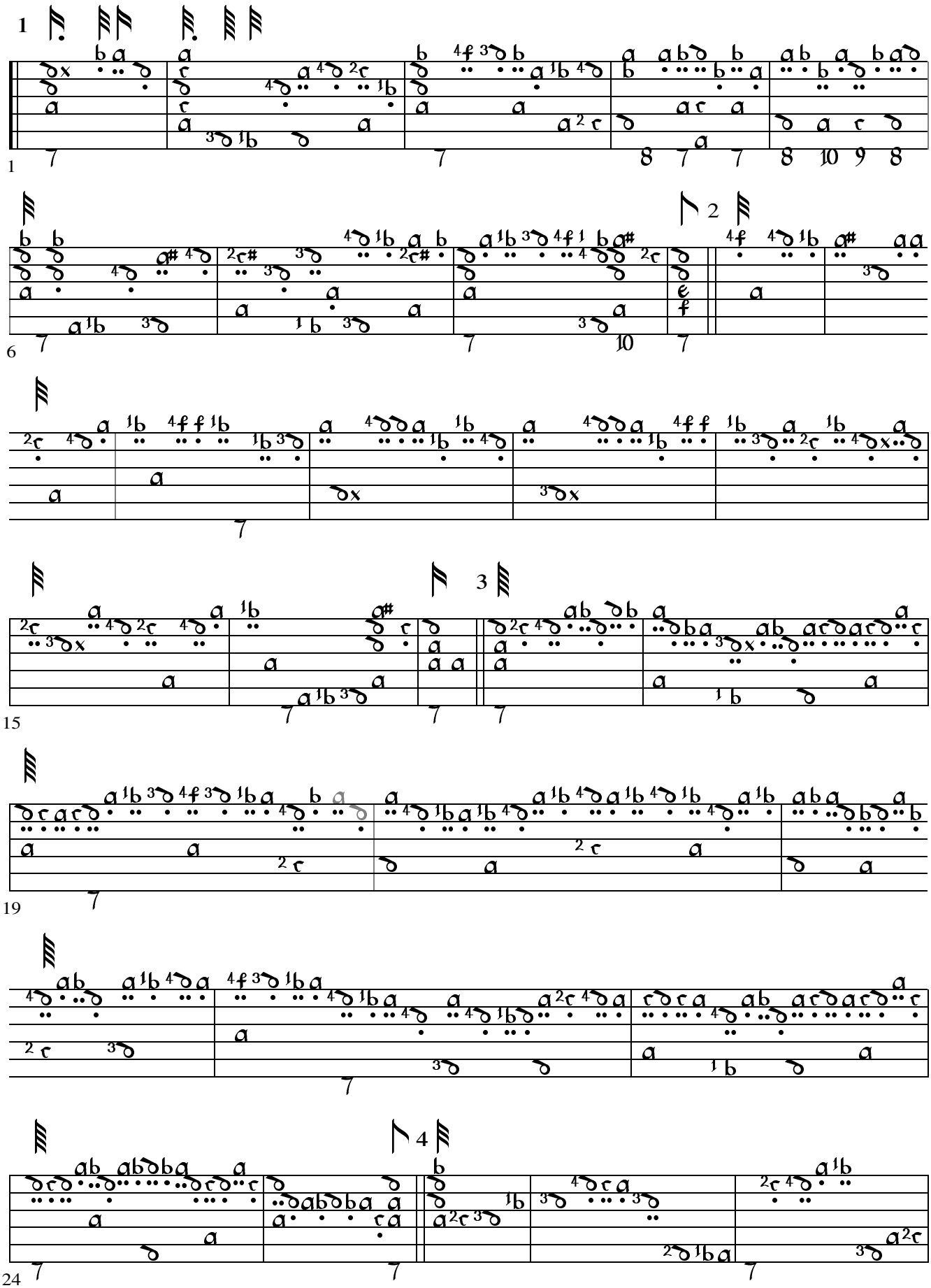


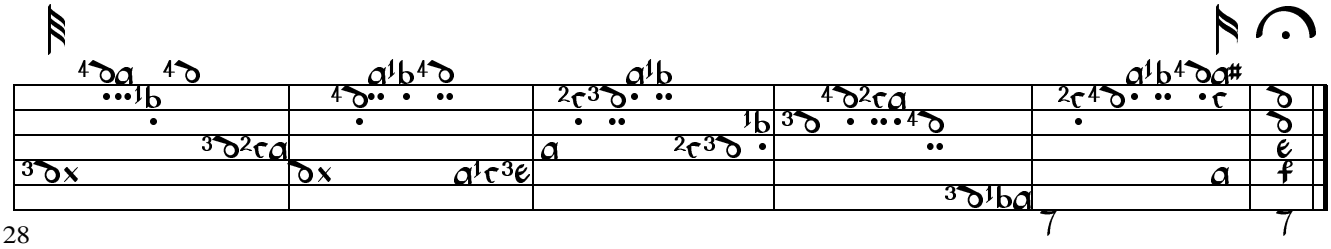


55. Pauaniglia in tripola US-SFsc M2.1 M3, p. 92

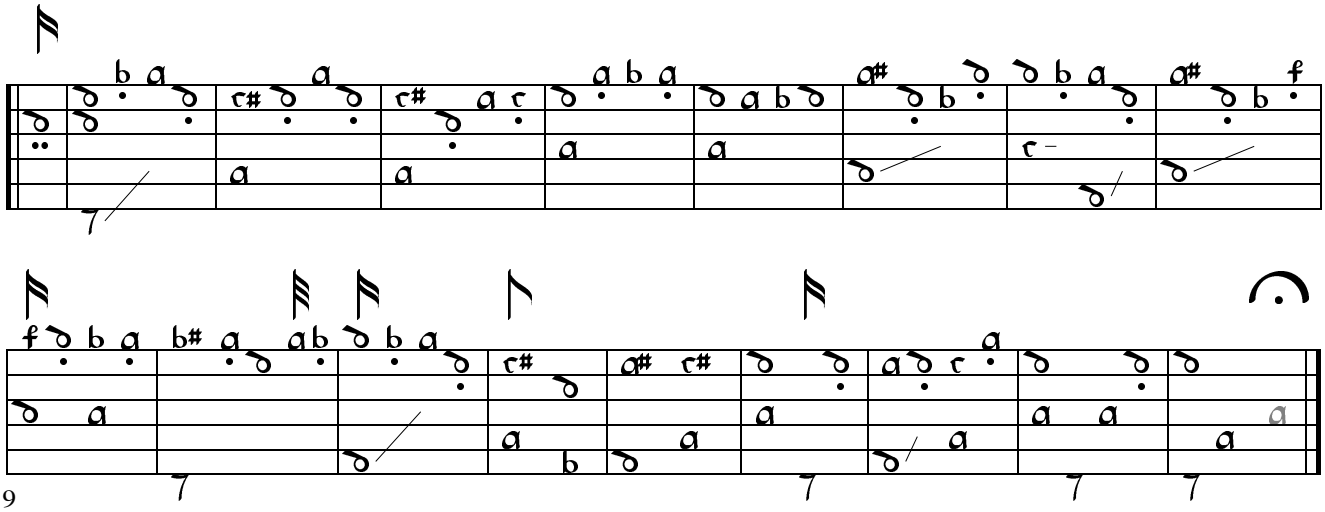


56. Pavani(g)lia in soprano US-SFsc M2.1 M3, pp. 30-31

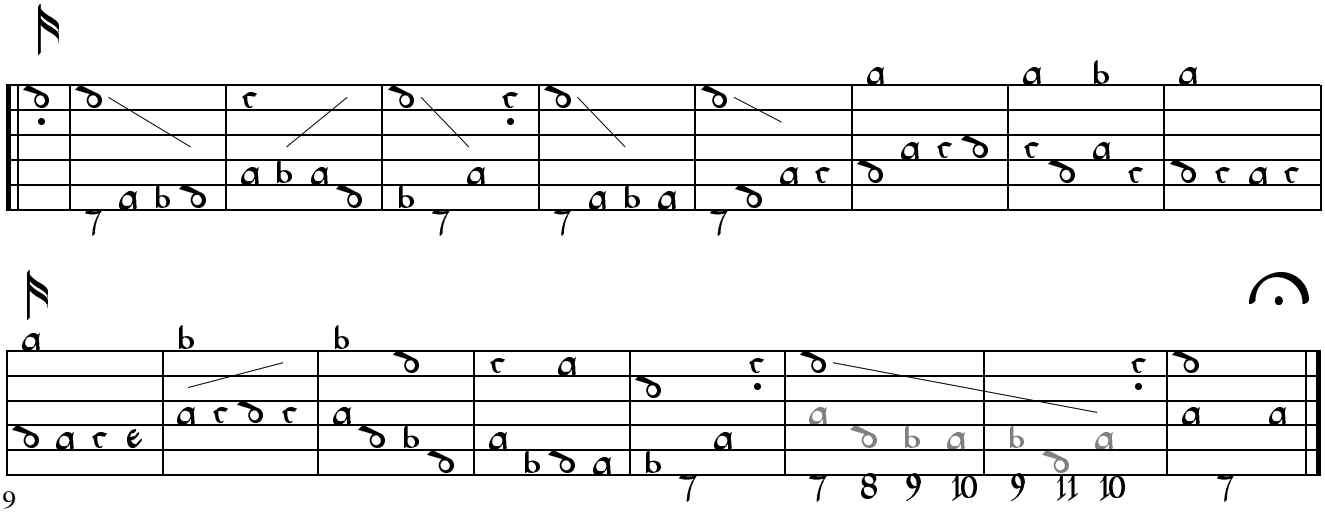




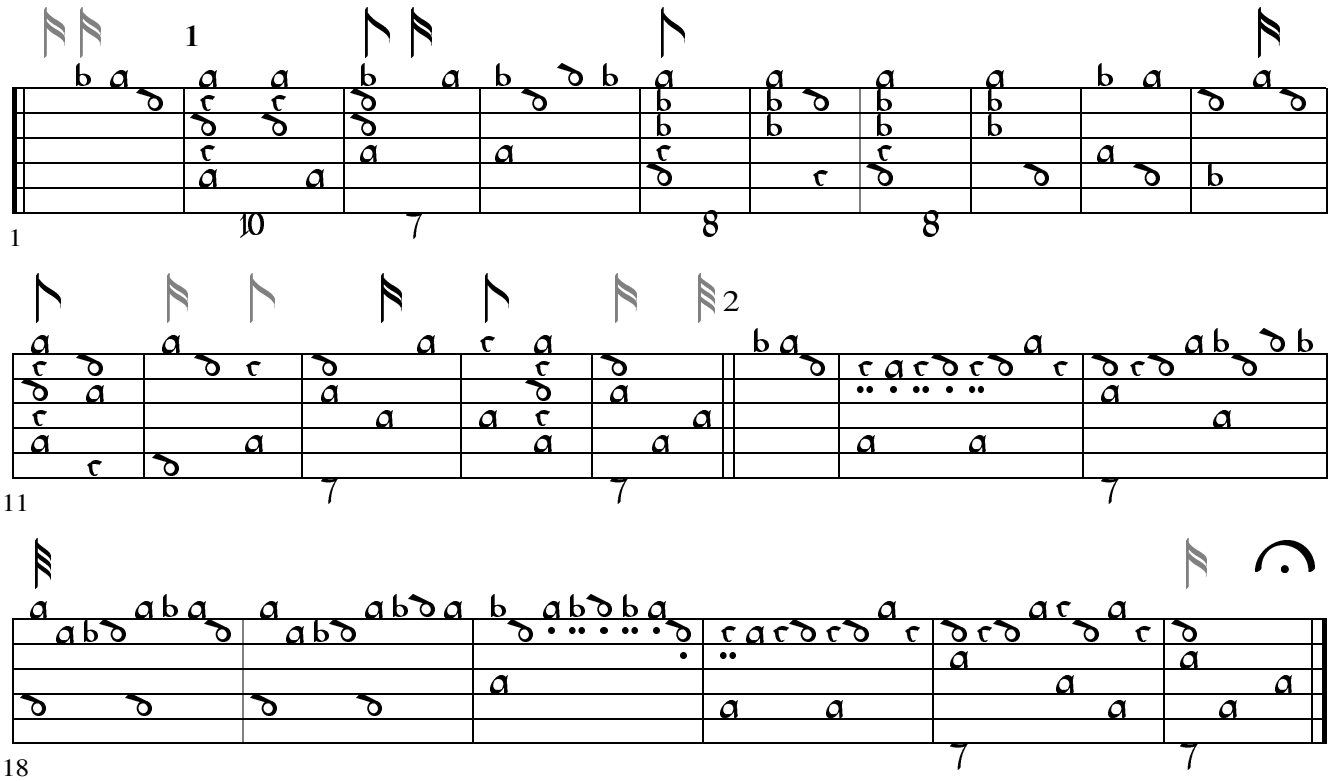
57. Pauaniglia in sop(ra)no US-SFsc M2.1 M3, p. 91



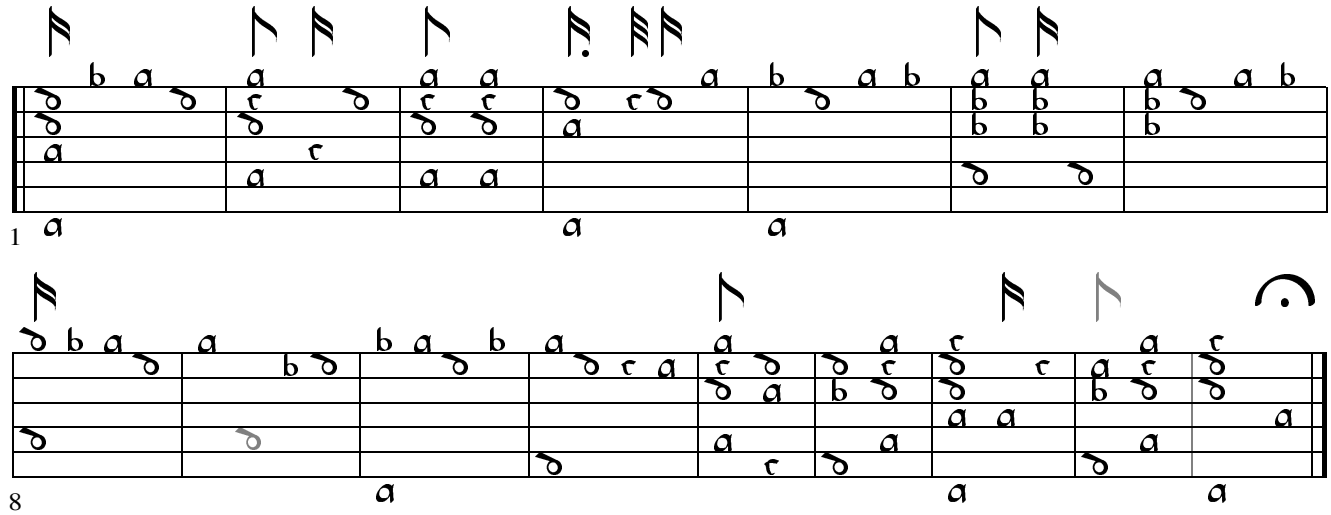
58. In Basso US-SFsc M2.1 M3, p. 91



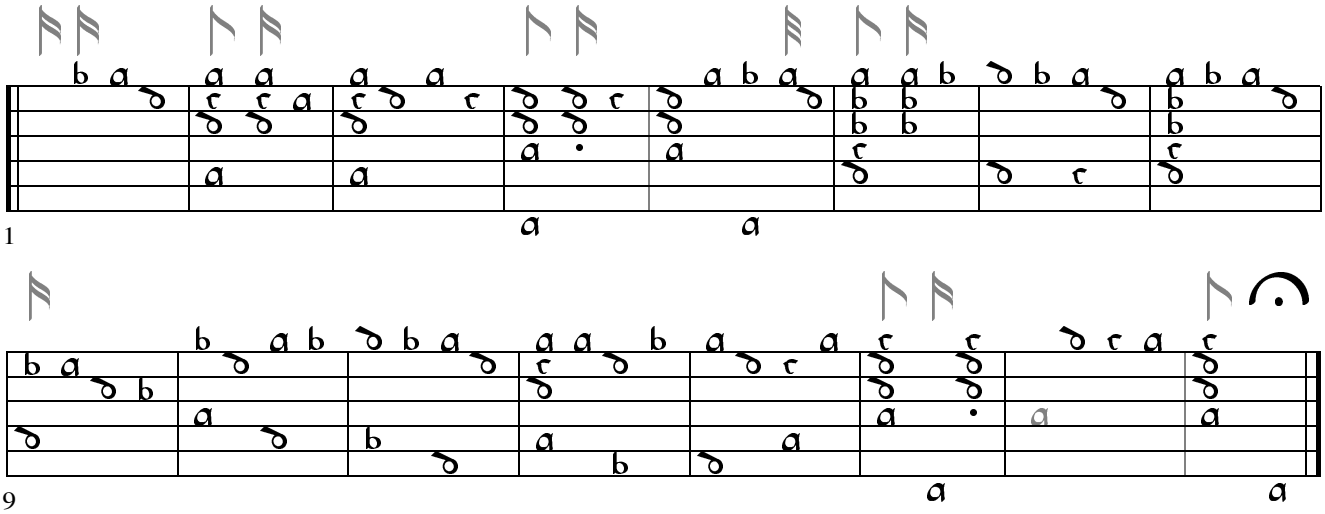
59. La Bauaniglia che si repeta A-KR L81, ff. 124v-125r



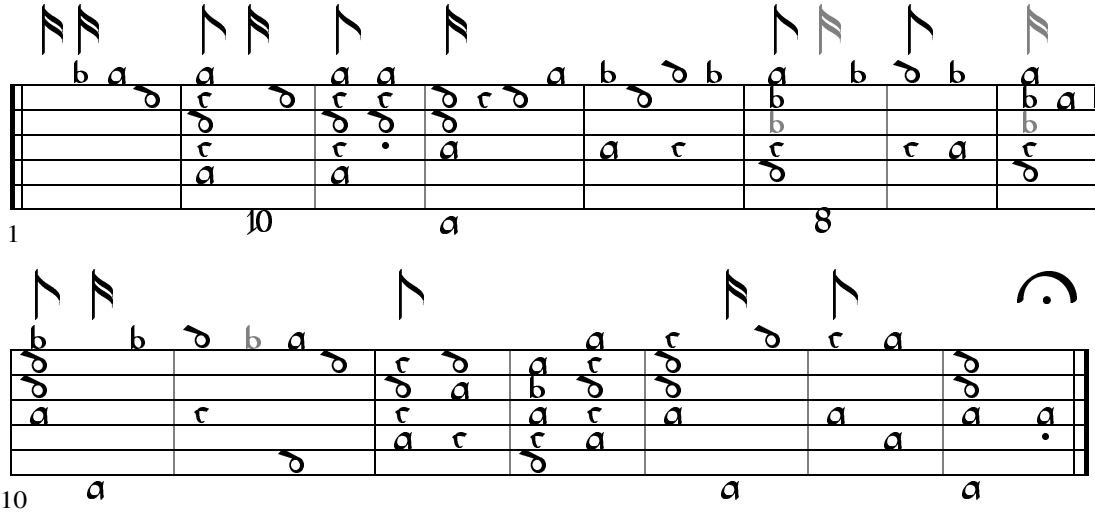
60. Pauanigli(a) D-LEm II.6.23, f. 40r



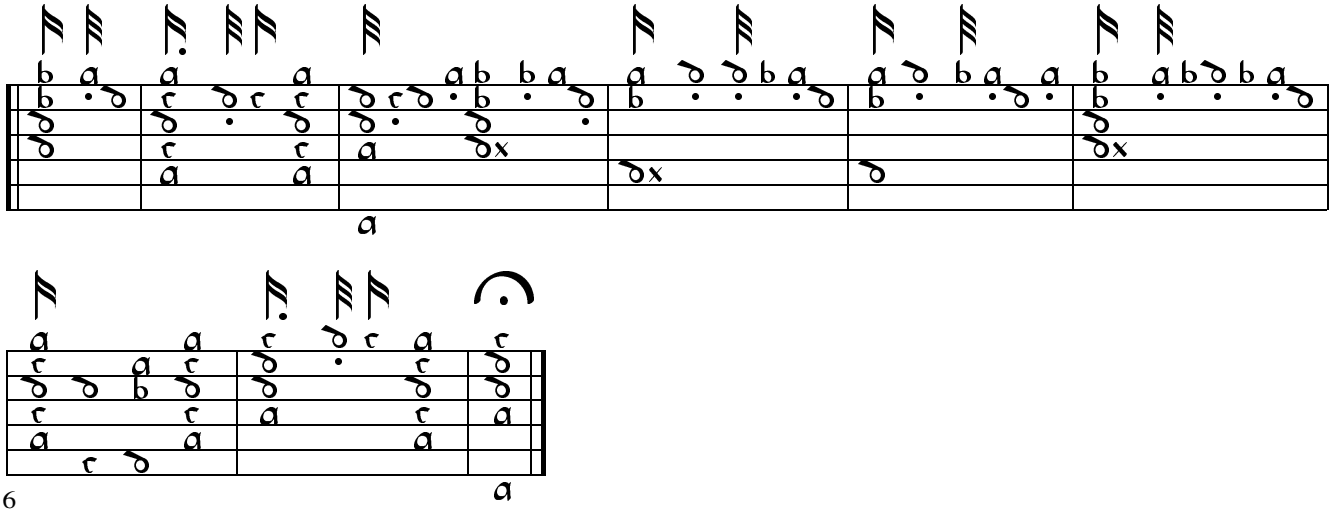
61. Pauaniglia F-Pn Res.29, f. 7r



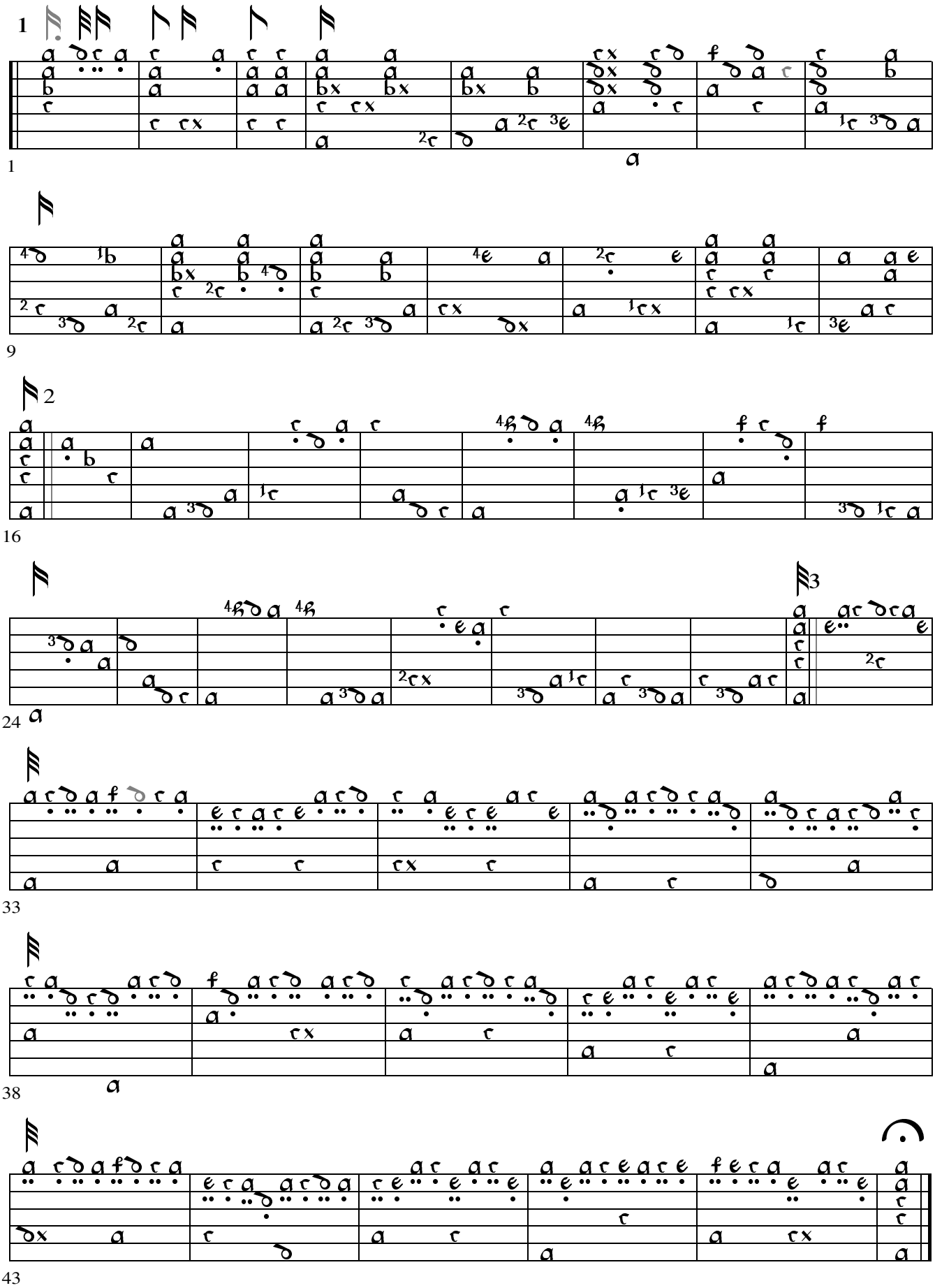
62. Pauaniglia I-Fn Magl.XIX.105, f. 10v



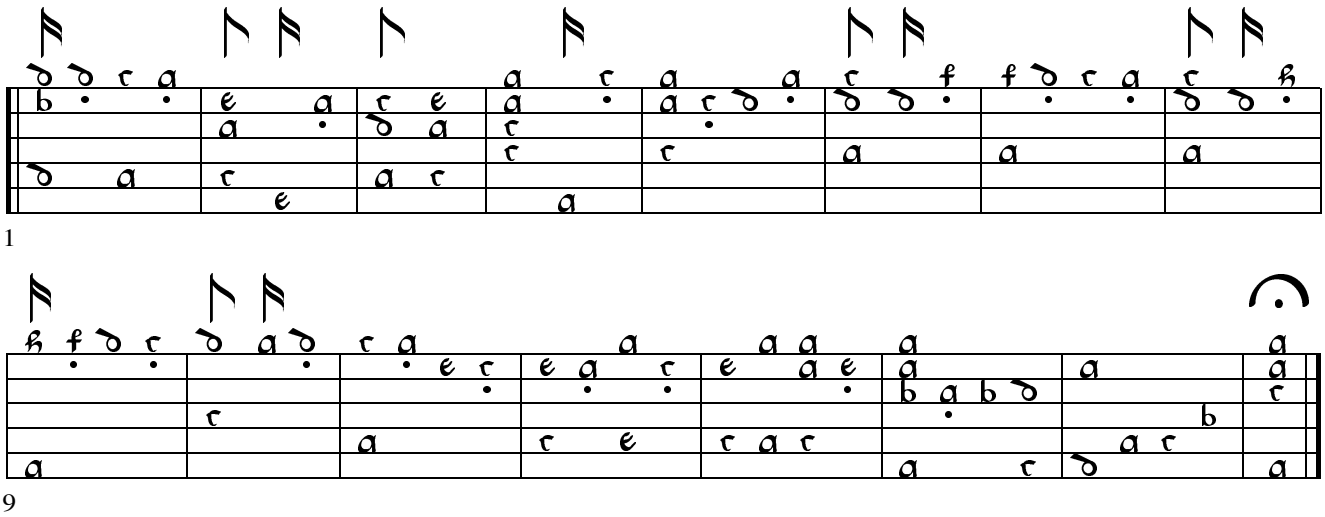
63. Pauaniglia I-Fn Magl.XIX.179, f. 4r



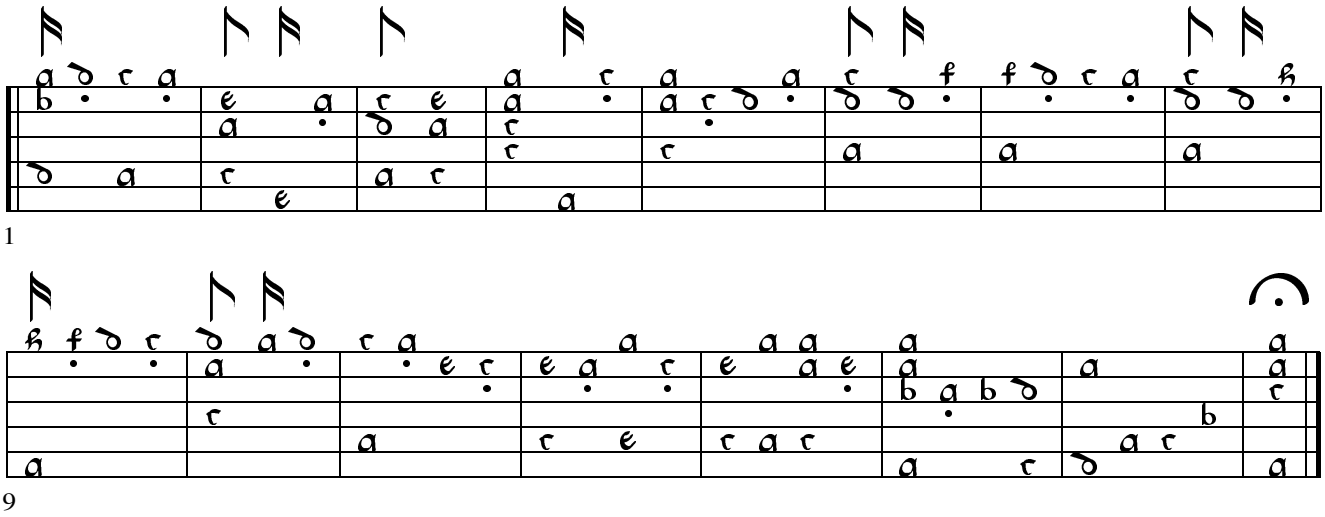
64. Pavaniglia US-SFsc M2.1 M3, pp. 76-77



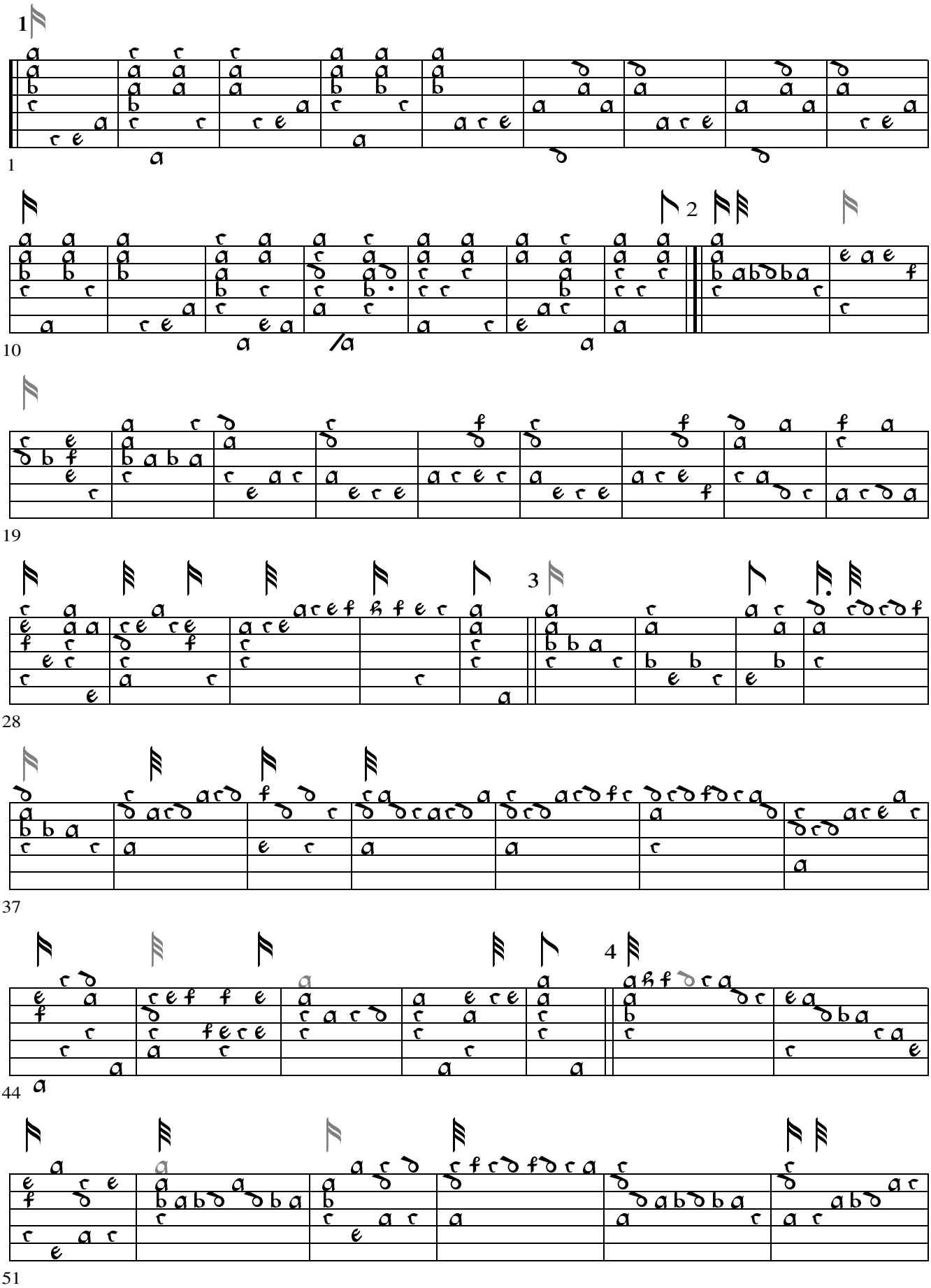
65a. PAVANIGLIA Gardano - Balletti Moderni 1611, p. 30

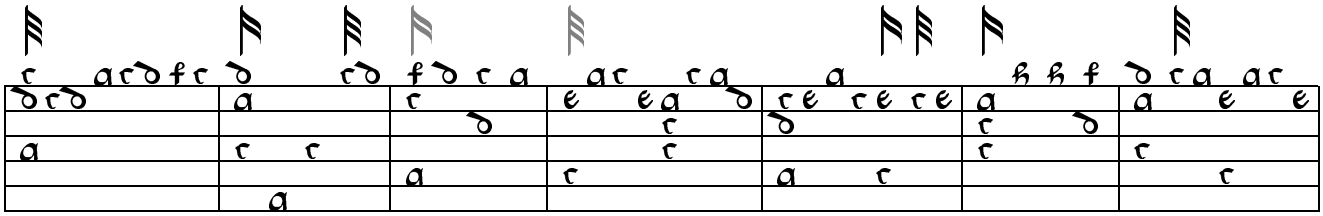


65b. Pauaniglia Negri 1602, p. 135



66. Pauaniglia di Spagna PL-Kj 40032, pp. 278-279





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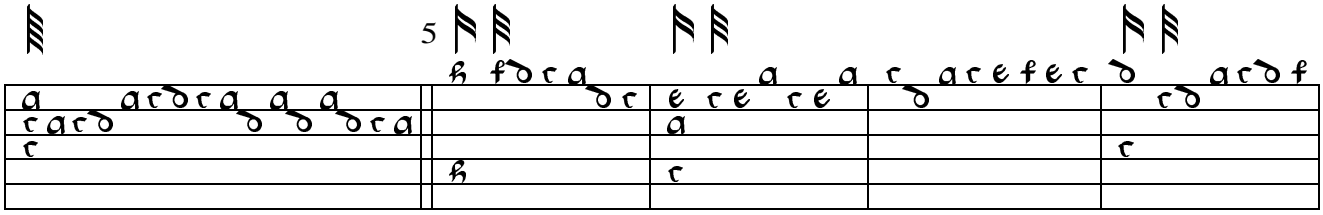

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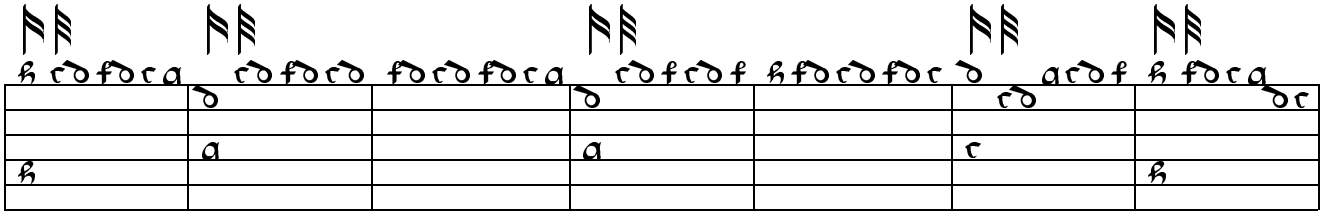

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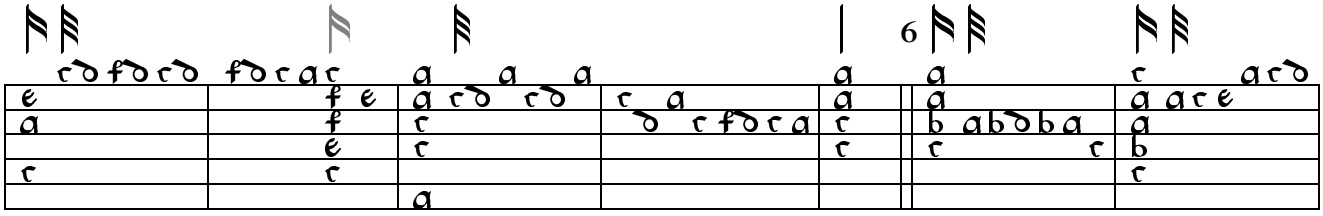

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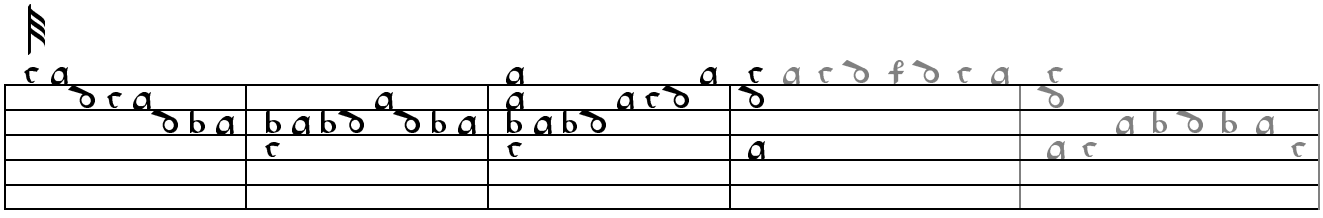

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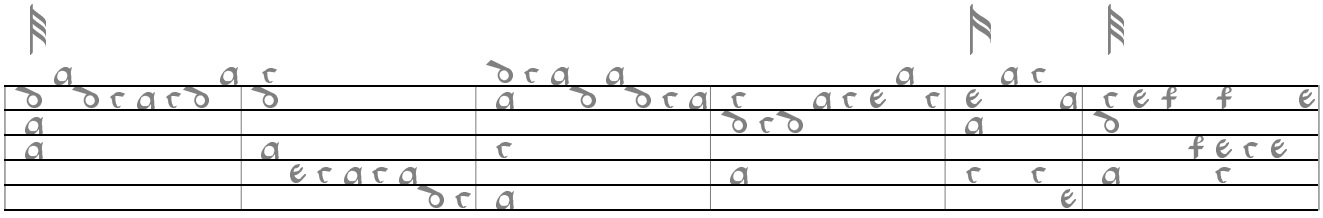

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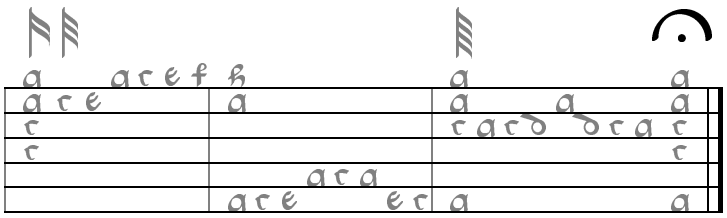

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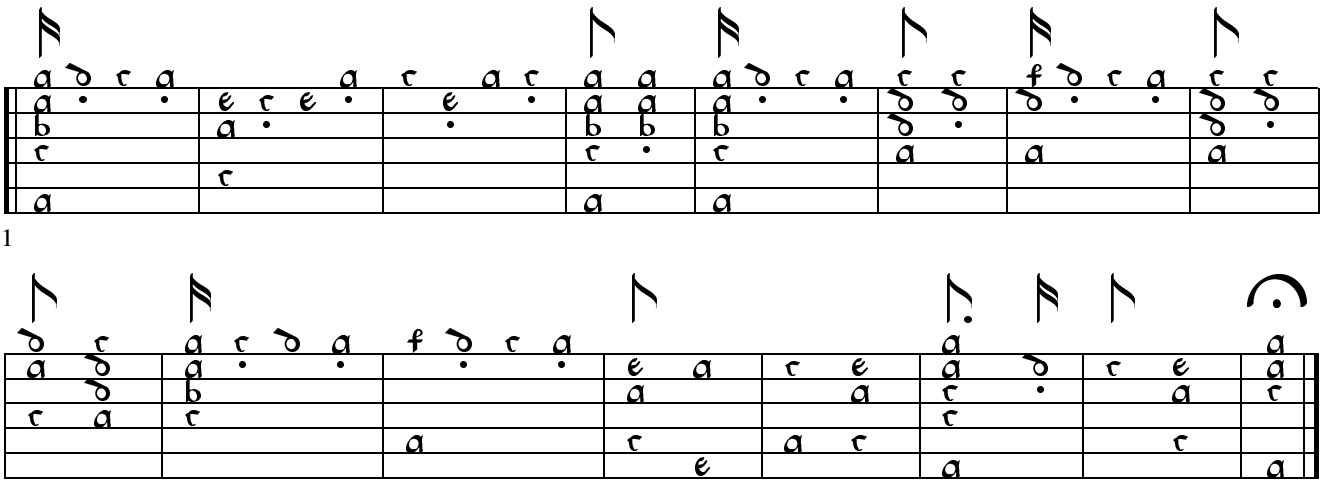
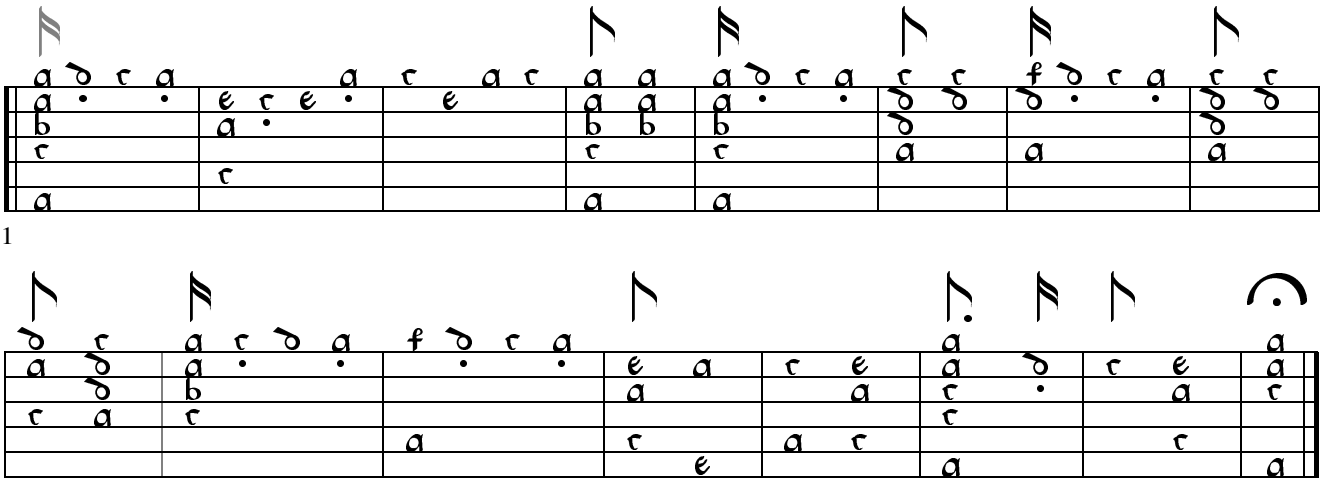
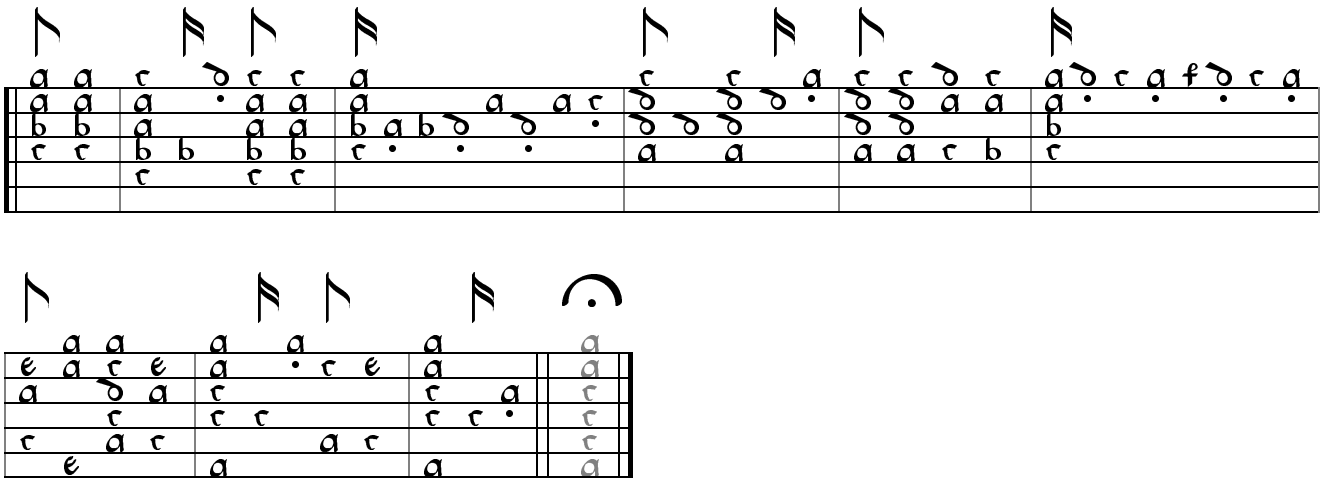
67a. Pavaniglia — Caroso 1581, f. 39v



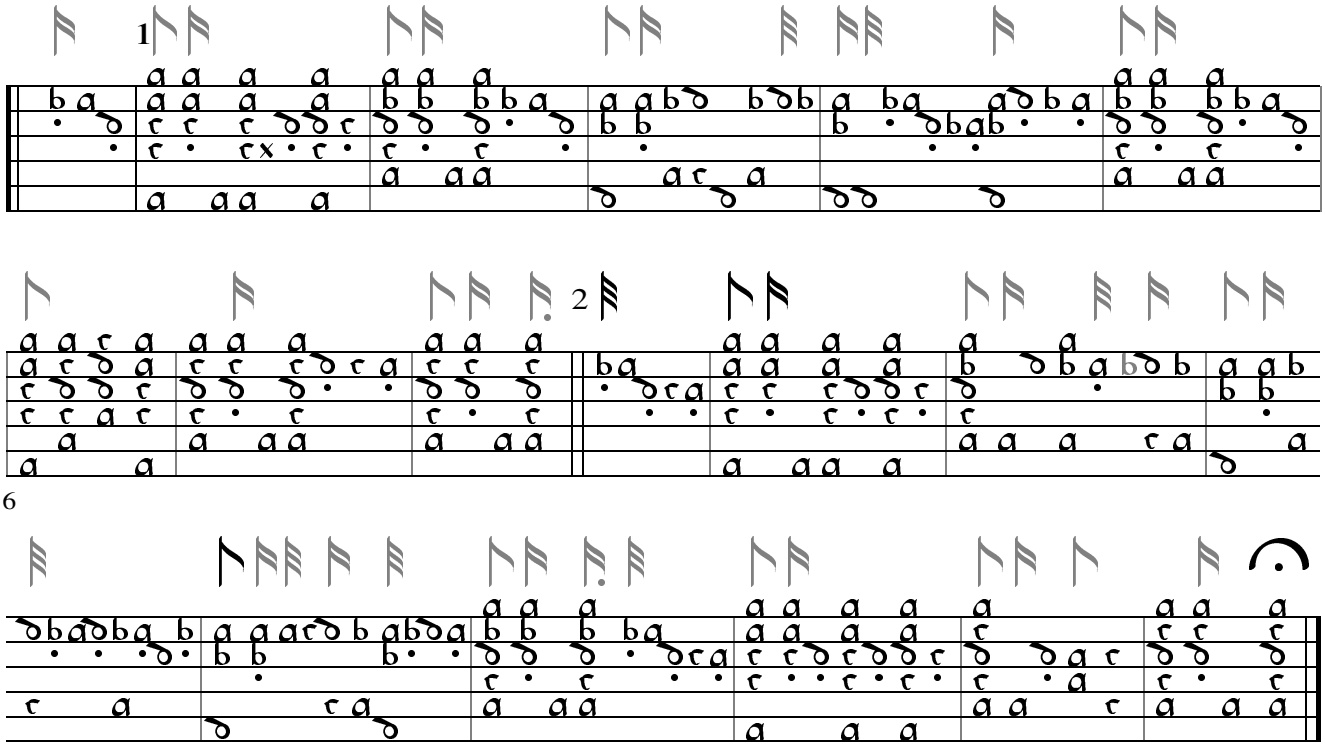
67b. Pauaniglia — A-KR L81, f. 121r



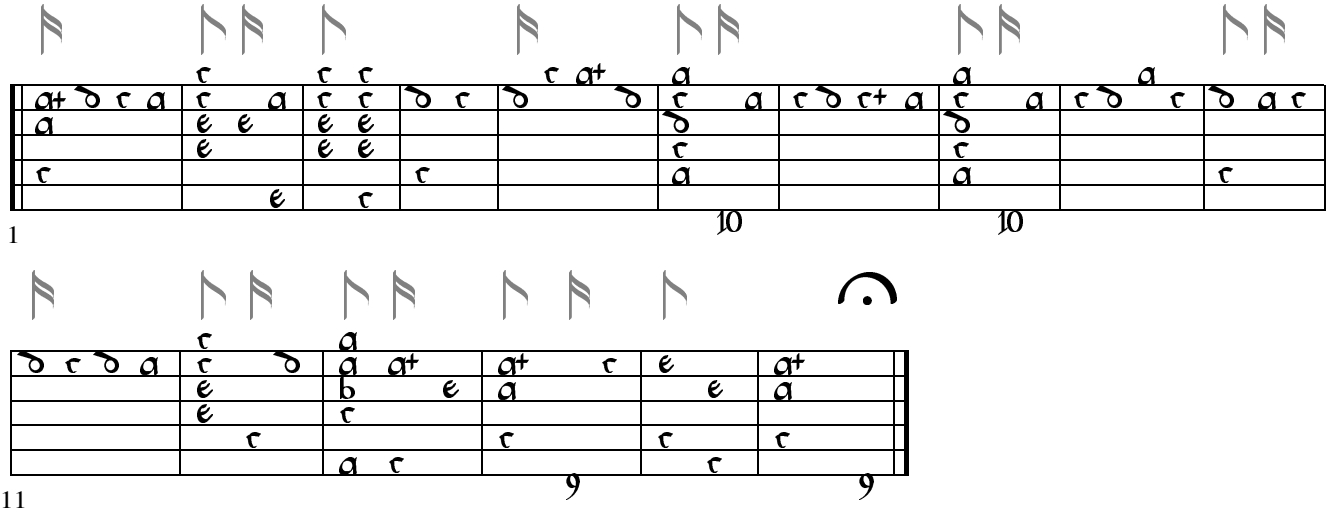
68. Pauaniglia — I-Lg 774, f. 19v



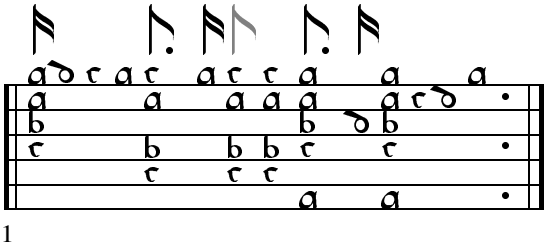
69. La Pauaniglia F-Pn Res.Vmd.ms.31, ff. 22v-23



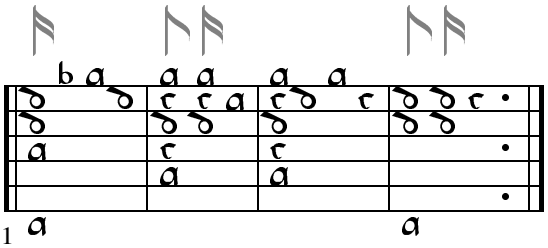
70. Pavaniglia I-Vnm IV.1793, f. 23r



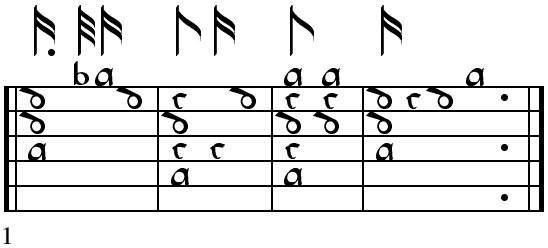
71. Pavaniglia I-SGc 31, f. 14r



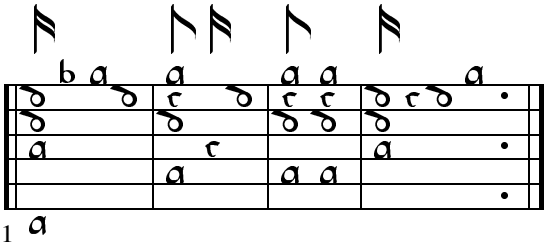
72. Pavaniglia I-TRc 1947, f. 14v



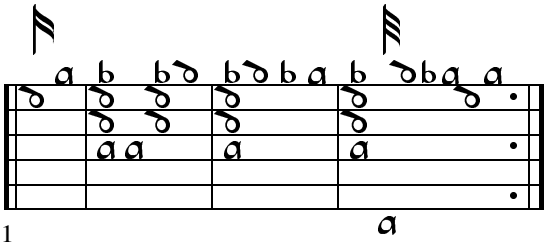
73. Pavaniglia I-Rvat Mus.570, f. 21r



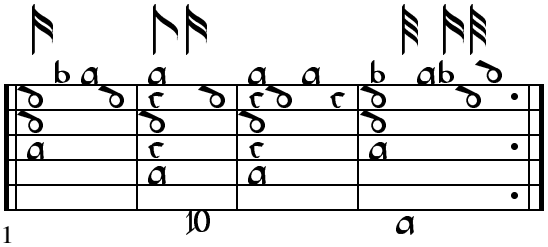
74. Pavaniglia I-Nc 7664, f. 5v



75. Pavaniglia I-Nc 7664, f. 42r



76. Pauaniglia I-Fn Magl.XIX.45 f. 4r



Commentary to Lute News 112

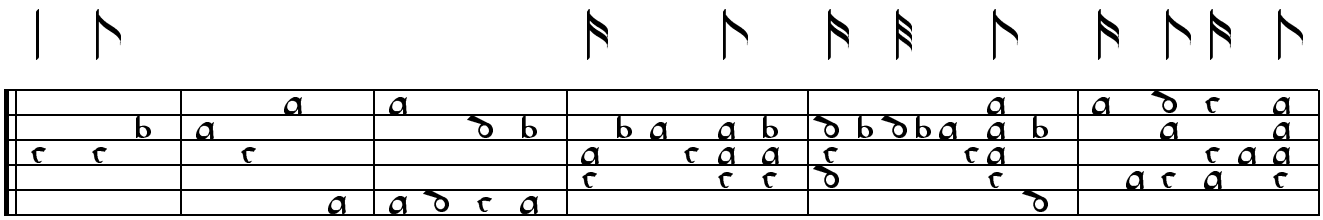
Montbuisson: 1. 7F8D; bars 1-16 - 8 bars of 4 minims instead of 16 bars of 2 minims; 8/2 - f2 instead of b2; 10/8 - f1 added; 15/6 - a5 changed to a4; 17/8-9 & 25/8-9- c4-a4 instead of c3-a3; 18/14 & 25/14 - quaver absent; 23-24, 25-26 & 32-33 - bar lines absent; 25/1 - a5 absent; 32/1-8 & 42/4-5 - semiquavers instead of quavers; 36/1 - b2 instead of b3; 47/1-3 - c5-a4-b4 instead of c4-a3-b3; 58-2-4 - b4-a4-b4 instead of b3-a3-b3; 58/15 & 59/13 - a4 instead of e5; 61/13-16 - quavers instead of semiquavers; 62/12 - a6 instead of e8; 62/13 - a6 and fermata absent. **2i.** 8D; 8/3 - crotchet a note to the right; 12/8-11 & 13/6 - quavers instead of crotchets; 13/4 - c8 instead of e8; 16/5 - d2d4 instead of b2a5; 17/6 - quaver a note to the left; 27/1 - crotchet instead of minim; 28/5-8 - crotchets instead of quavers; 27-28 & 28-29 - bar lines a note to the right; 34-35 to 46-47 - bar lines 2 minims to the right; 46/4-5 - c5-a5 instead of c4-a4; 46/6 - a5 instead of a6; 47/15-16 - bar line added. **2ii.** 8D; bars 1-3 & 7 - 6 minim to a bar retained from original; 4/9 - f4 instead of f3; 4/12 - a6 instead of a4; 10/6-8 - a3-c3-e3 instead of a4-c4-e4; 12-13 - bar line 2 notes to the left; 14/9 - crotchet absent; 23-24 & 25-26 - bar lines absent; 24/2 - a3 absent; 24/15 - quaver instead of crotchet; 27/10-13 - quavers instead of crotchets; 27-28 - bar line 2 minims to the right; 28/2-3 - quavers instead of semiquavers; 30-31 to 31-32 - bar lines 2 minims to the left; 32/10 - c4 and d1a2 separated laterally; 33/9-10 - a3-a6 instead of a2-d3; 34/1 - a6 absent; 34/2 - c4 instead of c5; 34/9 - a6 instead of b3; 35/6 - e5 instead of e4; 35/8 - a6 instead of e2; 36/1 - crotchet instead of minim; 36-37 - bar line a note to the right; 37/1 - h6 absent. **3.** German tablature; 7F; A4B6; no changes. **4.** 7F8Eflat; A16B16; bar lines absent (except double bar line); 13/3 - b4 instead of b3; 15/2 - a [7F] instead of /a [8Eflat]; 16/2-3 - quavers absent. **5.** 7F; AA8B12; double bar lines absent; 12/5 - a2 instead of e3; 19/8 - crotchet absent; 27/1 - crotchets begin 4 notes to the left; 29/between 7-8 - a2-c2 repeated. **6.** 7F; A16B16; double bar lines absent; 28/1 - crotchet absent; 31-32 - bar line absent. **7a.** 7F; AA8B8; 4/4 - e1 added; 14/2 - semiquaver instead of quaver; 24/7 - minim added; 24/8 - fermata absent. **7b.** 7F; AB8; 11/3 - c4 instead of c5; the Besard version is identical except for notes different in 7 chords and absene of the decorated final cadence, and so the manuscript version may have been copied from the print and minor variants incorporated. **8.** 7F; A12?B14?; German tablature; original very corrupt rhythm signs and barring, and reconstruction attempted here using original tablature ciphers (except 15/1 - b1 instead of g1) but bars 1, 2, 6, 11, 19 and 25 in duple time are playable without more extensive reconstruction; Meyer lists as concordance for nº 7. **9a.** 7F; section 2 only A13A12B9B9; 6/1 - d2a3 instead of d3a4; 18/3 - d5 instead of d6; 40/1 - c3e4 instead of c2e3; 43 - rhythm signs absent. **9b.** sections 1 & 2 AA8BB12/AA12BB10; double bar lines absent except 28-29 & 40-41; 4-5 - bar line absent; 17/1 - dotted crotchet absent; 50/4 - crotchet instead of quaver; 53/2 - h1 instead of f1; 60/2 - quaver absent; 61/3 - crotchet absent; 63/6 - c1 instead of a1; 76/4 - crotchet a note to the left; 80/1-2 & 82/1 - absent reconstructed from concordance; the version in CZ-Pnm IV.G.18 is closely concordant with nº 9b differing in fewer dotted rhythms, halving rhythm signs, and minor variants in figuration throughout. **9c.** 7F; section 1 only AA8BB12; double bar lines absent; 38/5 - a6 below c3 2 notes to the right instead. **10.** 7F; AA8B14; 5/1 - h3 instead of h4; 8-9 - double bar line absent; 22/8 - e4 instead of e5; 29/12 - d2 instead of c2; the version in Besard is closely concordant except for minor variants, irregular barring and the rhythm of the figuration of the sequence in the B strain is different so that Fuhrmann is a generally more satisfactory reading. **11.** 7F; AA8BB8; barring alternates between 3 and 6 minims per bar standardised here; 10/2 - f3 instead of i3; 15/11 - minim instead of crotchet. **12a.** 6-course; A8B8B7C13; 16/3 - quaver absent; 25/1&3 - c2 instead of f2; 27/2 - crotchet a note to the right; 29/4 - d5 instead of d6; 36/4 - minim instead of fermata; the version in PL-Kj 40143 is closely concordant with nº 12a and 12b but identical to neither. **12b.** 7F8Eflat10C; AA8B14CC12; double bar lines absent; 52/5 - c6 instead of c4. **12c.** 10C; AA8BB8C13; double bar lines absent; barring alternates between 3 and 6 minims per bar standardised here. **Anonymous page fillers:** no commentary but editorial changes shown in grey. Note that nº v. *Jewell* is different to John *Johnsons Jewell* [JohnsonB nº 26b, a.k.a no 26a *Lord Burgh's Galliard.* **Daniel Bacheler: DB36.** 7F8D9C; ABCB16; double bar lines absent; 12/1 - c4 instead of d4; 40-41 - bar line absent; 64 - minim followed by crotcher a4 instead of fermata; alterations made by another hand (possibly a teacher, thought to be Daniel Bacheler by Christopher Morongiello in *Edward Collard (d. 1600) and Daniel Bacheler (d. 1619): A Critical Study and Edition of their Lute Music* 3 vols (doctoral dissertation, University of Oxford, 2004); 21/1-3 - rhythm altered from minim 2 quavers to 3 crotchets; 22/1- crotchet altered to minim; 22/2 - crotchet a7 added; 22-23 - bar line added; 23/1 - minim and a7 crossed out and a4 added; 23/1-2 - bar line crossed out; 23/2-3 - rhythm altered from 2 crotchets to dotted crotchet quaver; 23/2 - c2 altered to d2; 24/1 - a7 added; 30/1 - crotchet d1d6 altered to minim b1d2d3a7; 30/2 - b1d2d3 crossed out; 31/1-3 - minim a1d3c4a5 - crotchet d2 altered to crotchet b1d2d3a4 dotted crotchet a1d3c4a5 - quaver d2; 38/2 - d3a4 altered to d4a5; 43/1 - i2 altered to g2; 52/3 - d1 crossed out; 56/2 - c4 altered to d3; 58/1 - d3 altered to d4; 59/1 - a7? altered to b8?; 60/3 - a5 altered to e5. **DB37.** 7F9C; A17A16B16B16; double bar lines absent; 6-7 - bar line absent; 42-43 - bar line absent. **DB38.** 7F9C; AA8BB14; double bar lines absent; 7/6 - c2 absent (added from concordant version); 10-11 - bar line absent; 15/between 2-3 - minim added; the concordant version is identical except for the odd note here and there. **DB39.** 7F9C; AA8BB16/AA8BB16; 12-13 & 61-62 - bar line absent; the version in GB-Cfm MU MS 689 lacks right hand fingering and ornaments, but is closely concordant with only minor variants including the exchange of bars 21-23 and 38-39. Paul O'Dette plays Courantes 36, 37 and 38 on both CDs *Lord Herbert of Cherbury's Lute Book* (Harmonia Mundi 907068, 1992) tracks 24-26, and *Daniel Bacheler: The Bachelar's Delight* (Harmonia Mundi 907389, 2006) tracks 21-23. **John Dowland: JD100.** 7F8Eflat9C; A16B26; 28/2 - e4 instead of f4. **JD32a.** 6-course; A8B7C13; 7/4 - Poulton adds a5; 18-19 - bar line absent; 21/6 - Poulton adds f1; 27/5-6 - b1-a1 instead of d1-b1 (Poulton substitutes bar from 32b commenting that 'bar 27 which in hopelessly confused' which it isn't). **32b.** 6-course; A8B7C13; none, but a few differences to 32a, probably errors, unchanged here. **JD57.** 7D; AA4BB4CC6; 1/1 - scribe altered c2d3 to f2g3; 7/3 - d4 crossed out; 7/5 - d5 crossed out; 24-25 - bar line absent; 28/6-7 - e4-a4 crossed out; 28/7 - crotchet instead of fermata. **App.** 7D; AABB8; 7/1 - 2 crotchet instead of minim; 7/2 - scribe altered c3 to a3; 27/4 - e1 instead of c1; this is not DowlandCLM 32 as listed in Julia Craig-McFeely's online version of her doctoral thesis: http://www.ramesescats.co.uk/thesis/App1b.pdf

Commentary to the Lutezine

The Spanish Pavan and **Pavaniglia** - no commentary, but editorial changes shown in grey. **Rippe20a.** 20-21, 38-39, 46-47, 63-64, 81-82, 90-91, 123-124 & 130-131 - bar lines absent; 88/1 - c4 instead of a4; 99-100 to 105-106 - bar lines 2 minims to the right; 106-107 - bar line absent; 111/4-6 - c2-a2-d3 instead of c1-a1-d2; 127/1-6 - minim 2 crotchets minim 2 crotchets instead of 2 crotchets minim 2 crotchets minim (as in Le Roy); 140/7 - h4 instead of g4; the version in Le Roy is identical except barred in 2 minims and right hand fingering dots throughout, as well as the following: 80/6 - d6 absent; 88/3-4 - f1d2c4a5-c2a4 instead of f1d2a5-c2c4; 127 - rhythm different but altered as above. I would like to thank Ian Pittaway for help editing the cittern versions. **Rippe20b.** A parody on 20a based on the same opening theme and bars 106-114 quote 20a bars 96-100; identical to Phalèse 1546 except that that latter bars in 4 minims and adds a1 at 15/1; 25/1 - a4 instead of a3; 79 - minim 4 quavers instead of 3 crotchets 2 quavers (as in bar 9). **Rippe21a.** The same material as nº 21b, despite many variants, but with a shift in sequence as follows: bars 1-91 (=21b 1-90), 92-161 (=105-169), 162-181 (unique), 182-195 (=91-104), 196-199 (unique), 200-218 (=174-191); 53/3 - d6 instead of c6; 99/1-2 & 100/1 - CNRS edition changes a3c5-a3c5-a5 to a4c6-d6-a6 (as in 21b bars 113-114); 118/1 - CNRS edition and Ness App 12 changes a5 to c5 as in 21b; 128/3 - a3 instead of a4 as in CNRS and Ness App 12; 145/1 - CNRS edition and Ness App 12 omits c5; additional edits in Ness App 12: 67/3 - a4 omitted; 112/1 - d5 instead of c5 (from 21b); 120/3 - f1 added; 177/1 - a4 instead of a3. **Rippe21b.** Mostly the same material as no 21b, despite many variants, with a shift in sequence as follows: bars 1-90 (=21a 1-91), 91-104 (=182-195), 105-169 (=92-161), 170-173 (unique), 174-191 (=200-218); 46/2 - a3 instead of a4; 60/2 - d3 added; 61/2 - b3 instead of d3; 124/1 - d5 instead of c5; 137/1 & 138/2 - rhythm signs absent (minim and crotchet from Gerle); 143/2 & 144/1- c5 - e5 absent; 148/1 - c1 absent (edit in Ness 23 from 21a); 166/2 - c1 instead of c2 (edit in Ness 23); Gerle nearly identical with the following minor variants: 18/3 - a2 instead of f3; 19/3 - a4 absent; 59/2 - d3 absent; 59/4 - d3 instead of b3; 78/1-2 - 4 crotchets c4a5-d2-c2-a2 instead of 2 minims c4a5-c2; 85/3 - c4 absent; 86/2 - a3 instead of a4; 92/1 - c4 absent; 92/2 - a5 absent; 100/2 - c4 instead of d3; 116/1 - e5 instead of d5; 157/1 - d6 instead of a5; 171/2 - c4 added; 176/3 - f4 added; 181/1 - a4 instead of e4; 184/1-6 - 2 crotchets d3c4a5-c2 4 quavers d2-c2-a2-c2; additional edits in Ness 23: 15/1 - c5 instead of c4; 20/1 - adds c4 from 21a; 25 - uses bar from 21a; 73/4 - adds c2; 91/2 - omits a5; between 115-116 - adds a bar of 2 minims a3a5 - b3c5 from 21a; 163/3 - omits a1; between 183-184 - adds a bar of 2 minims d2f3 - f4 from 21a; 184/1 - adds d3.

Rippe21c. A parody of 21b based on the same opening theme although no direct quotes were obvious; 61/1 - a4 instead of a3 (edit in Ness App. 10); 100/1 - a3 instead of a4 (edit in Ness App. 10); 103/3 - Ness App. 10 adds d3; 108/1 - h1 instead of f1.

Rippe20a. Fantasie 4 Phalese & Bellere 1574, ff. 6v-8v



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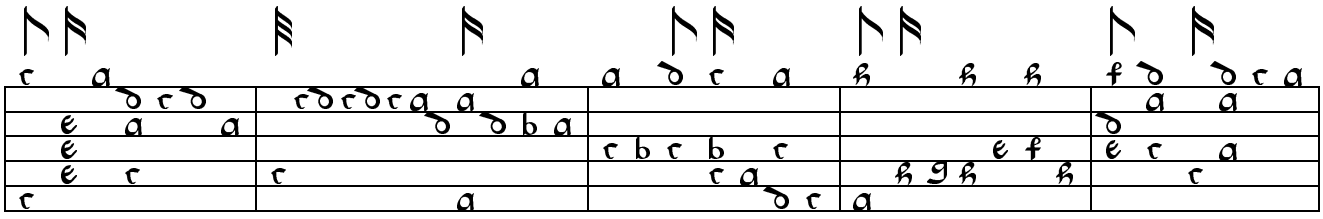

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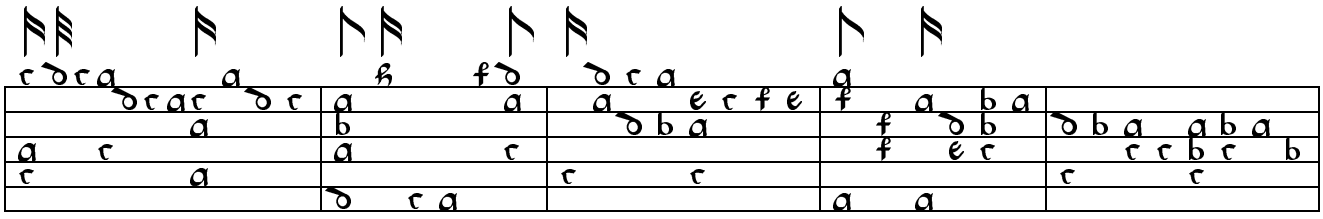

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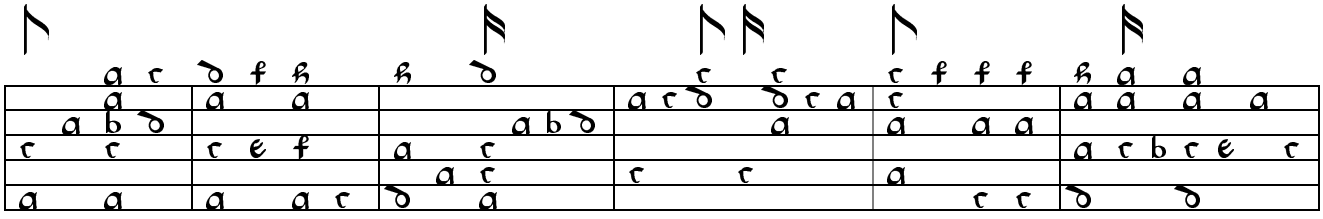

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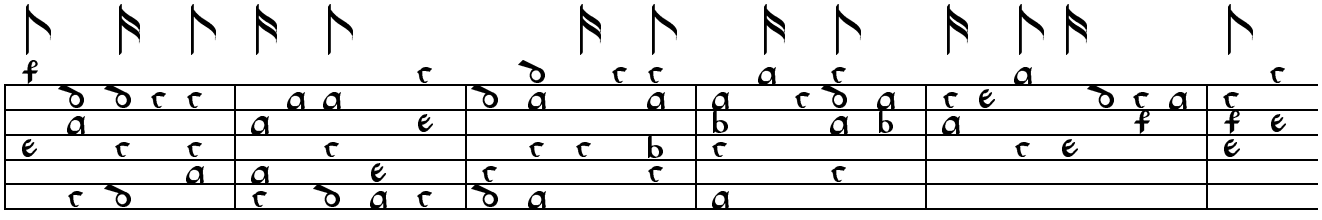

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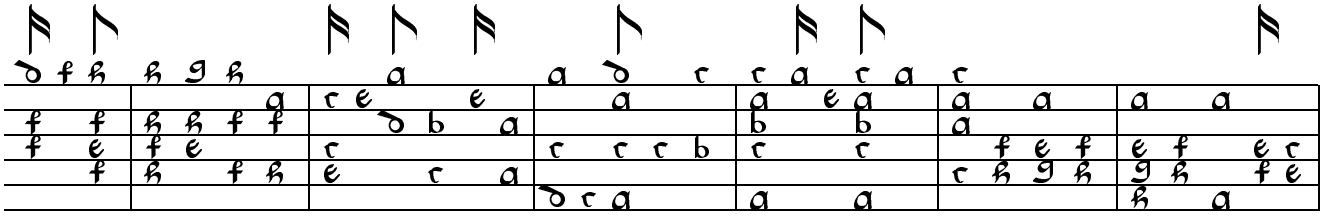

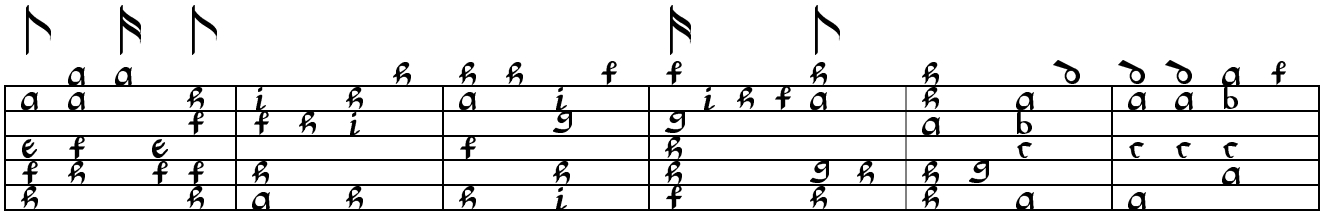

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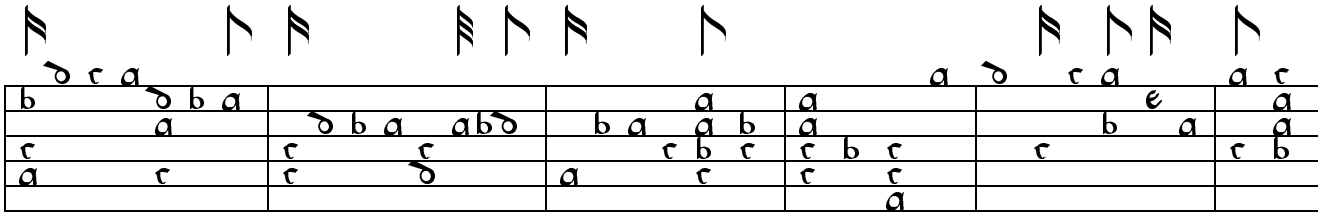

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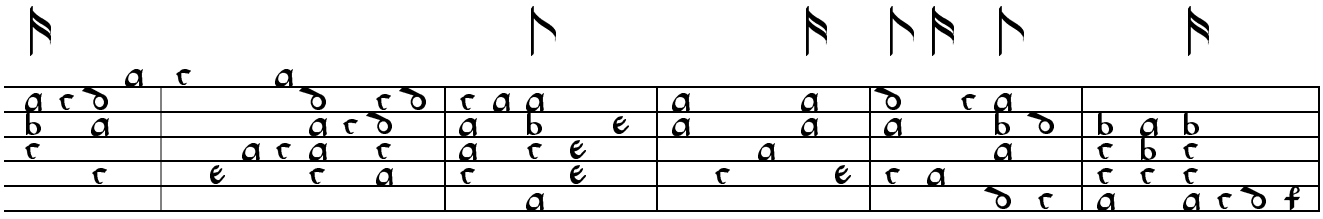

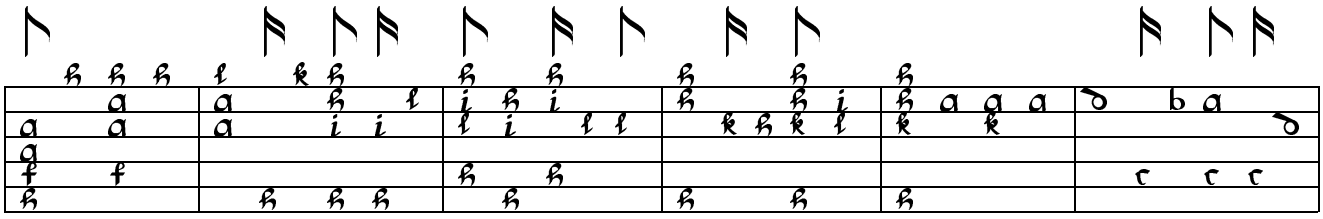

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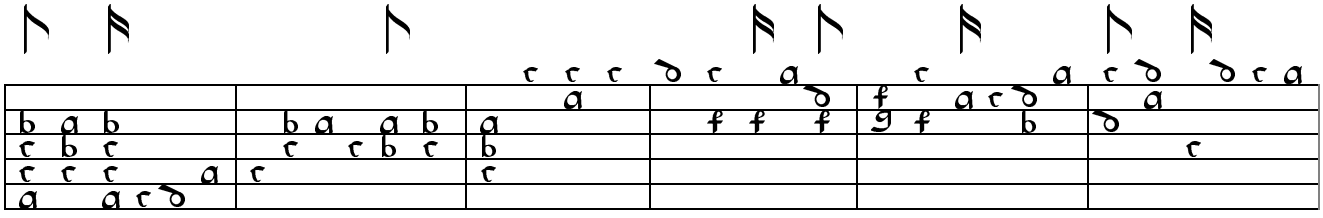

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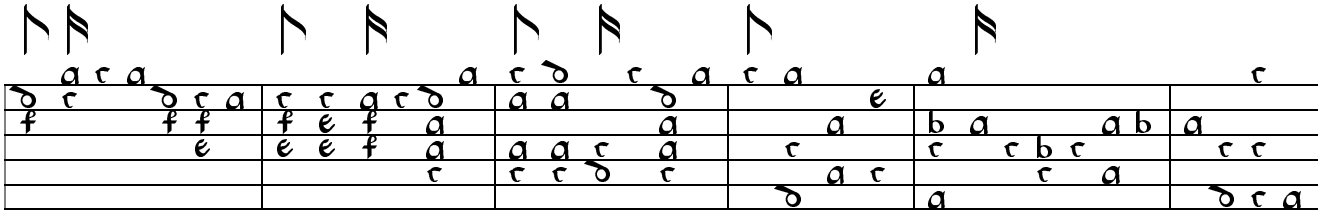

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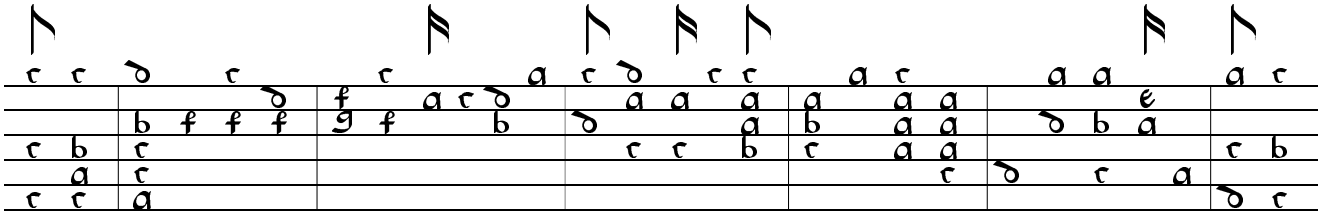

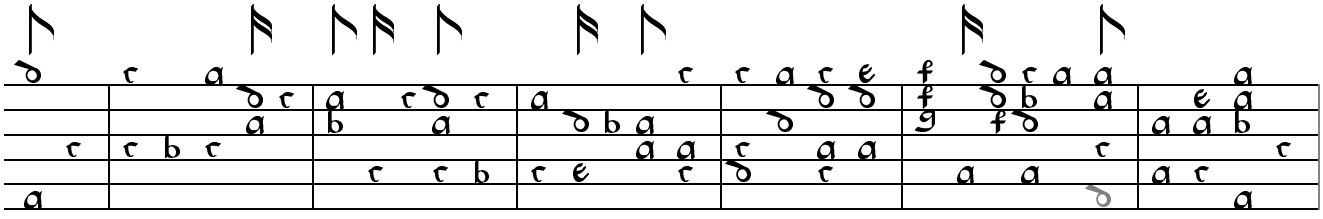

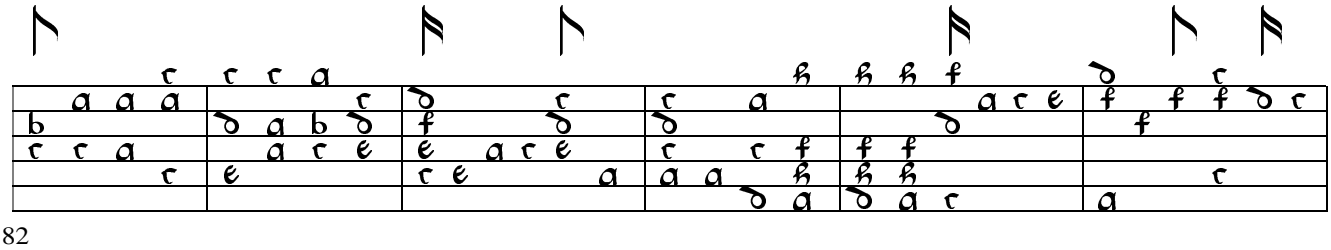

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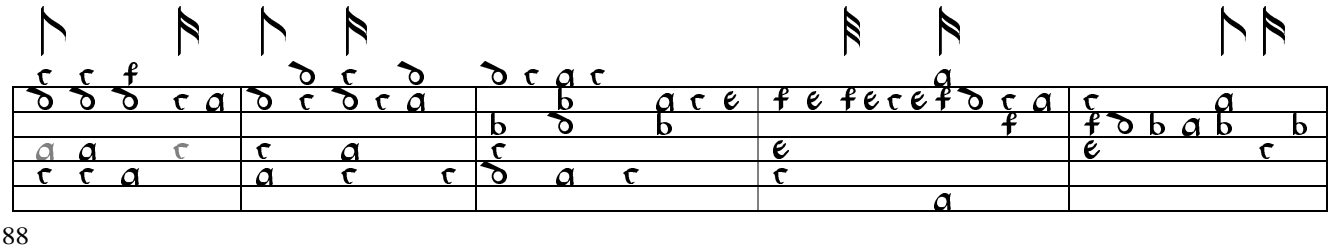

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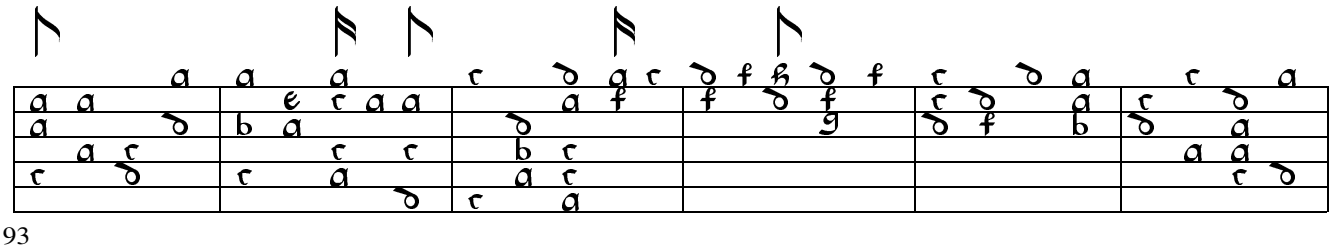

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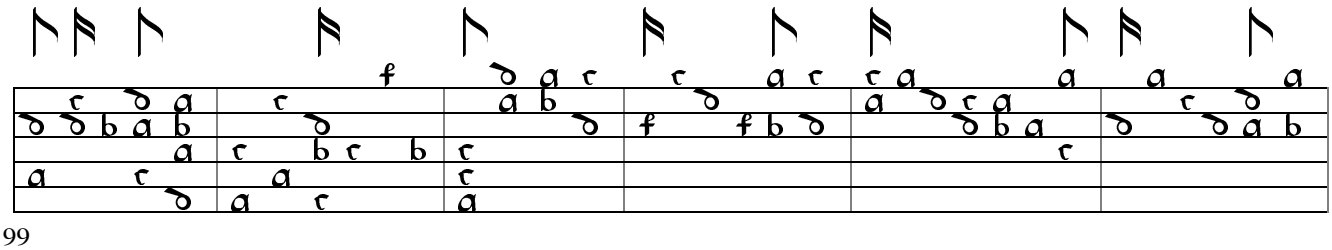

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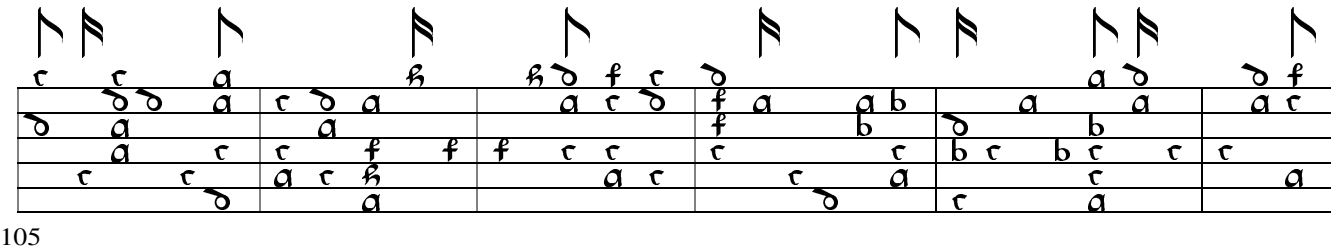

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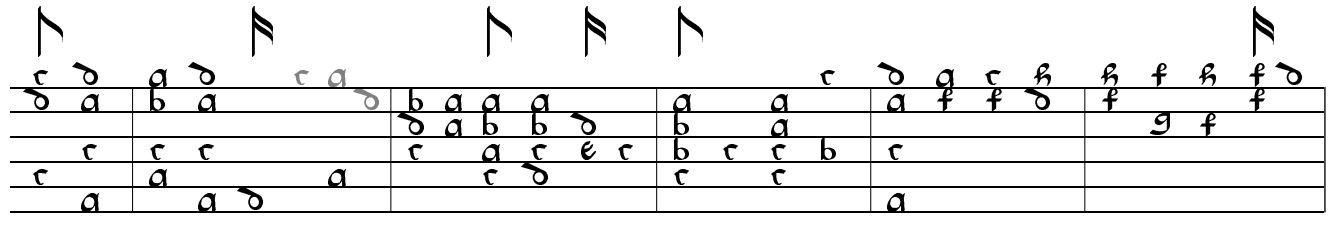

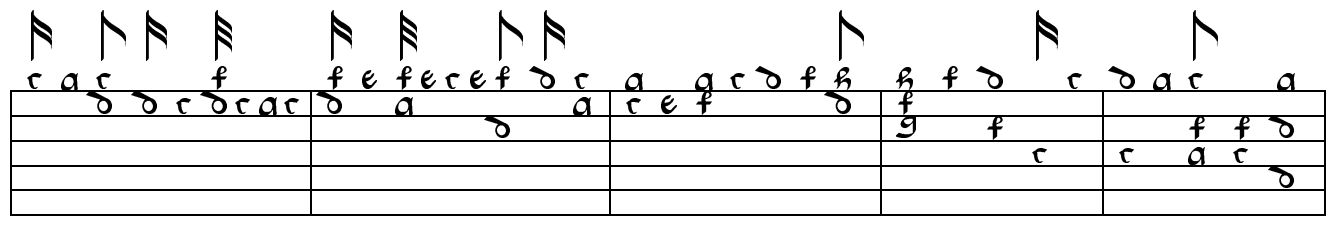

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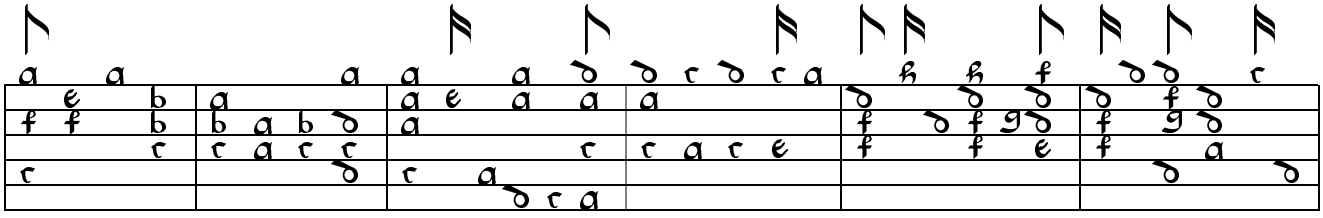

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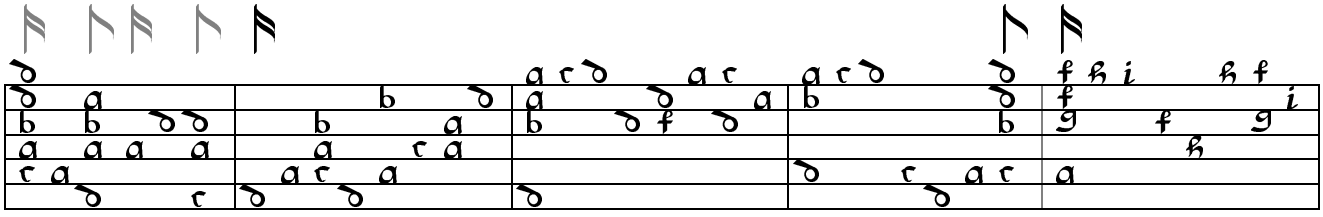

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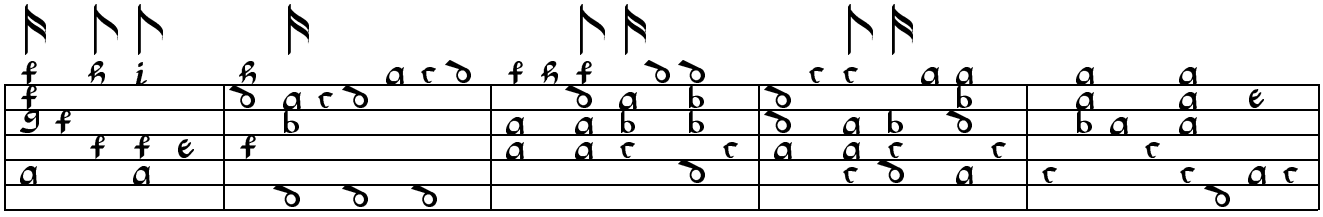

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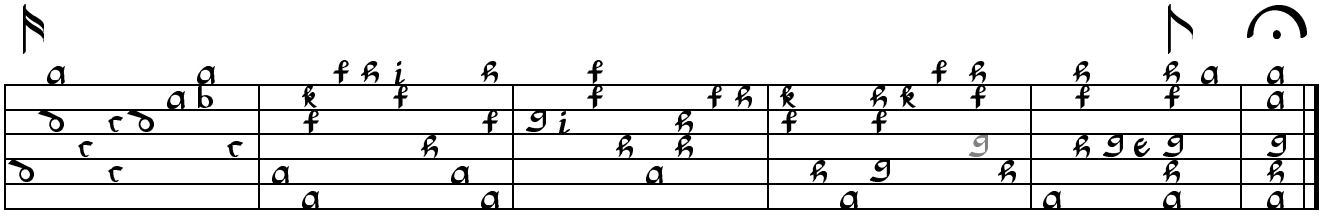

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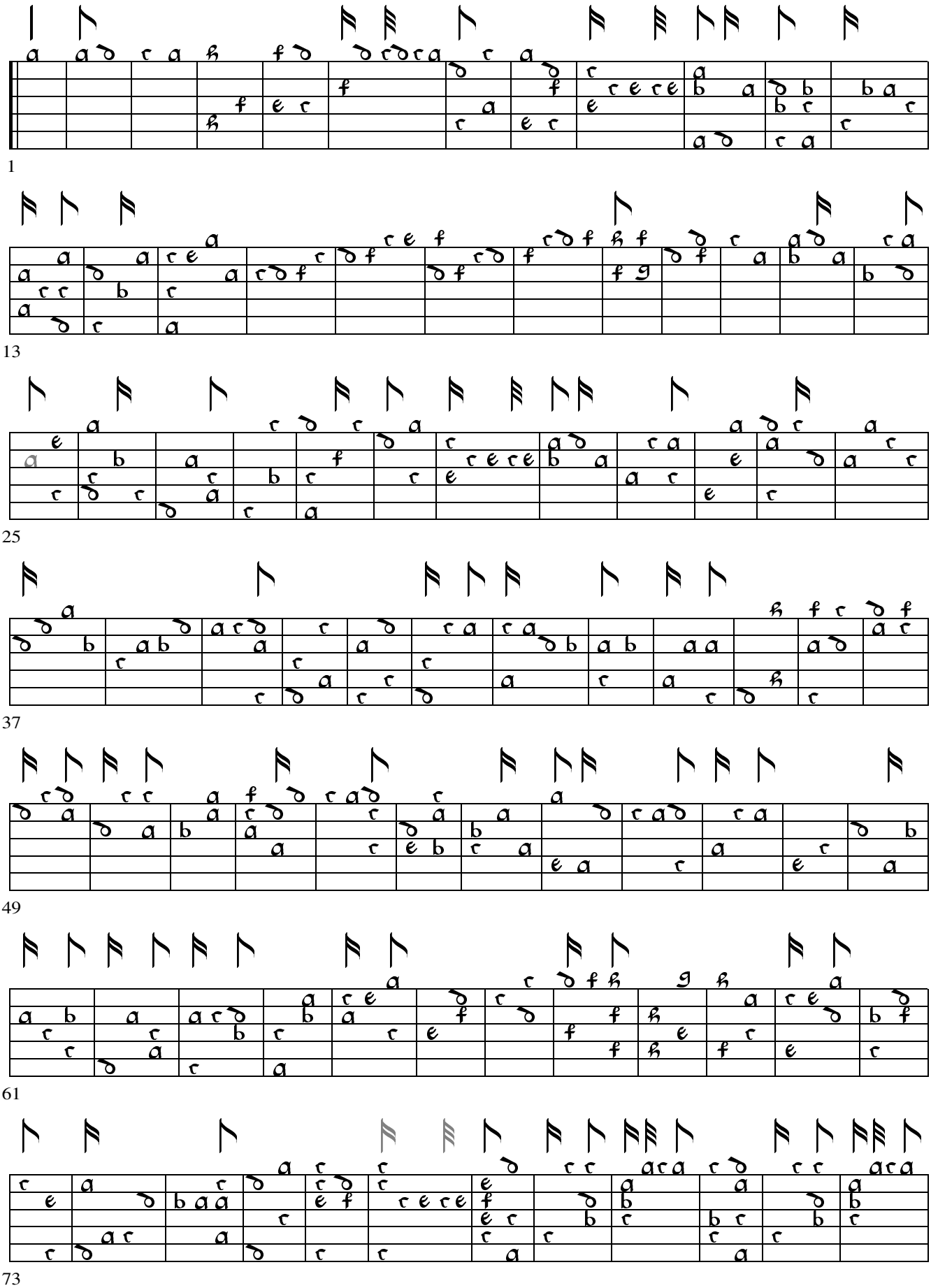
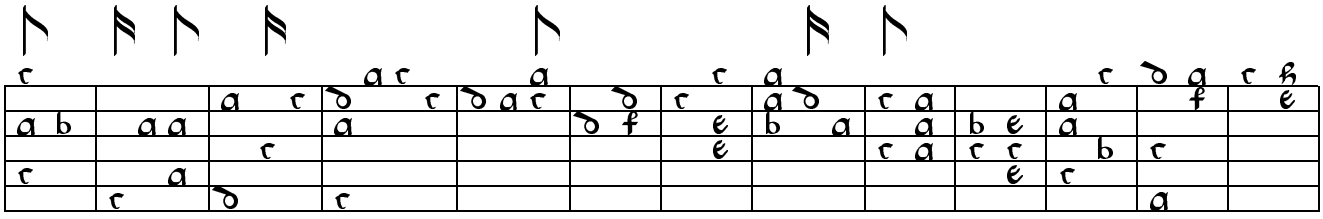
Rippe20b. Primer tono por ge sol re ut

Narvaez 1538, ff. 1r-3r





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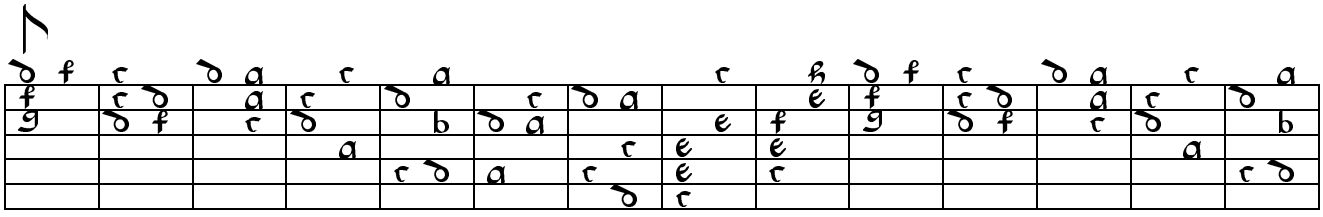

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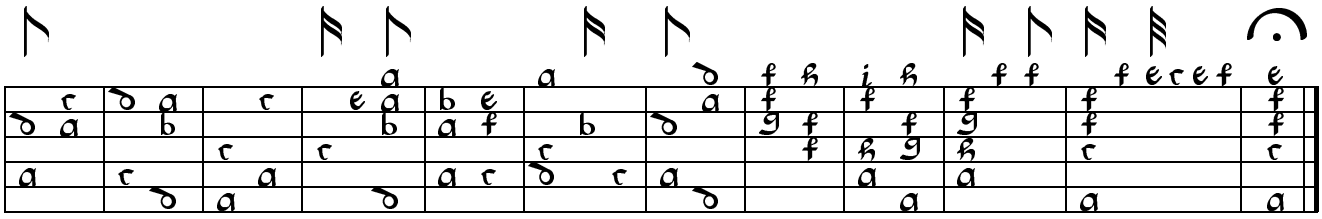

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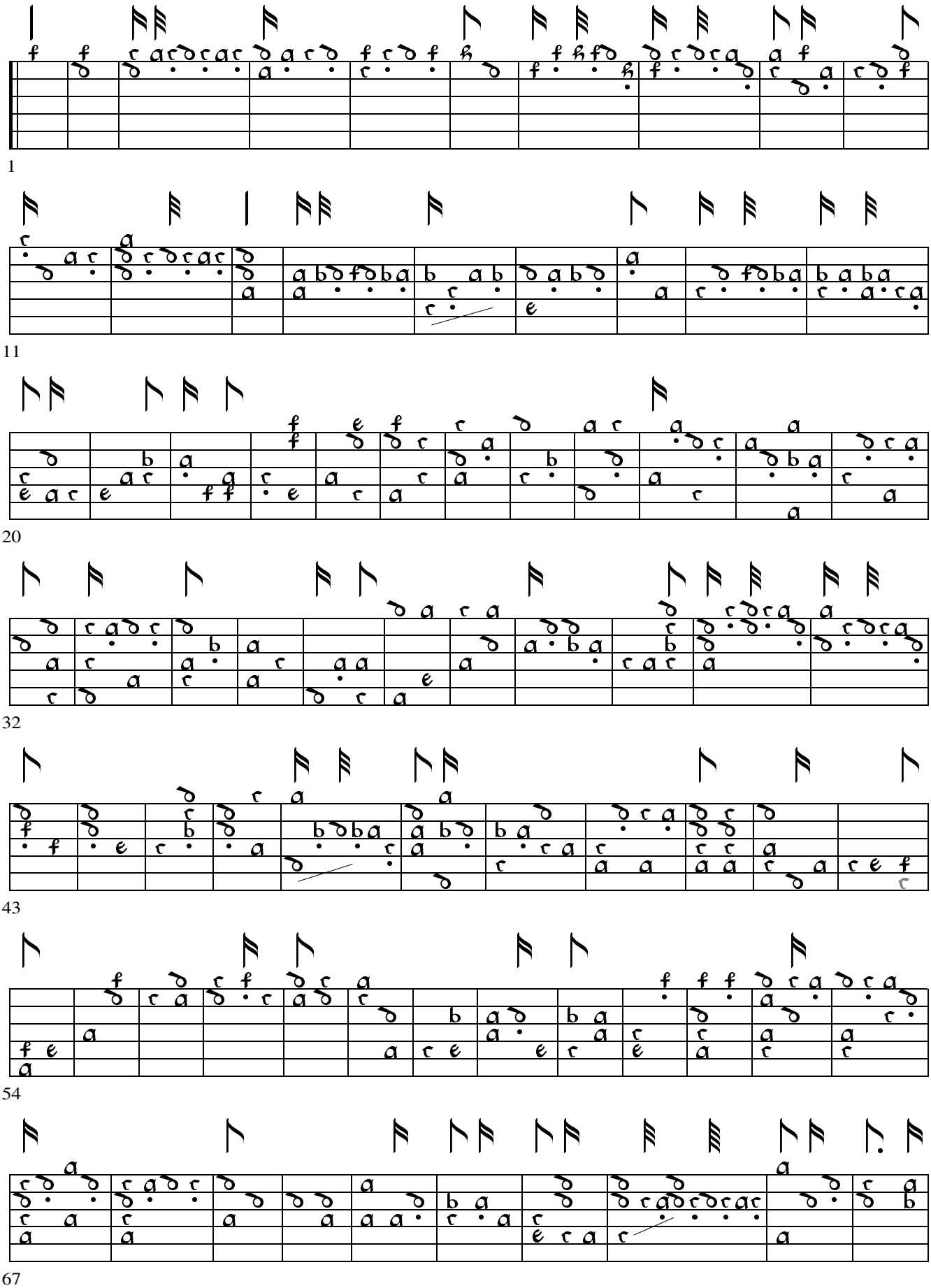
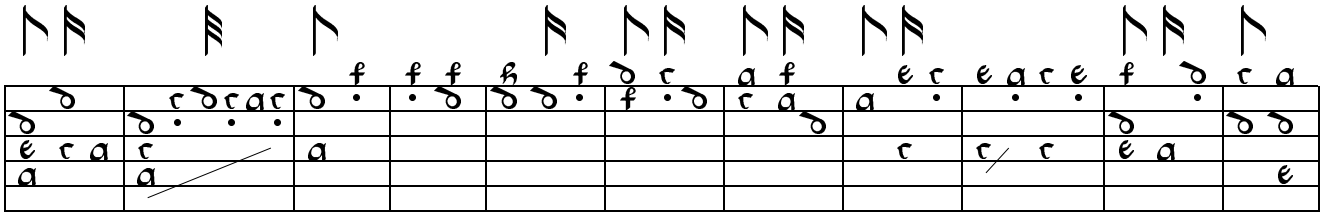
Rippe21a. Fantasie (Ness App. 12) Le Roy & Ballard IV 1553, ff. 5r-7v





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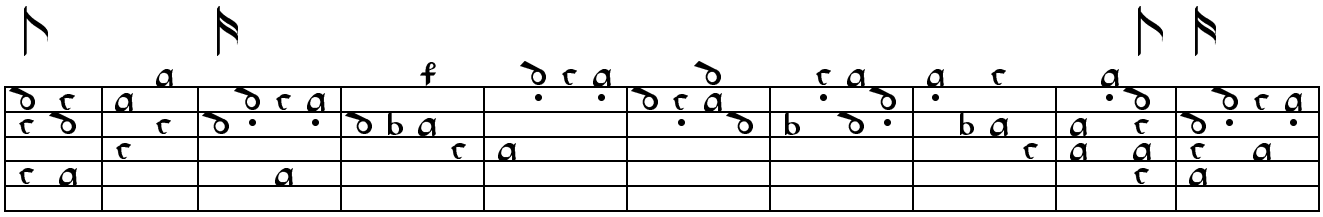

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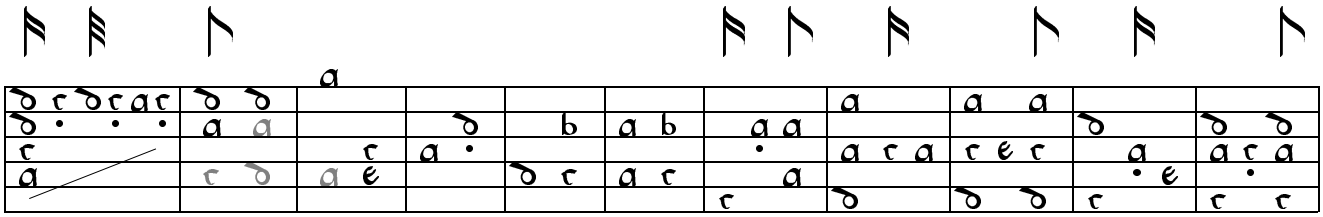

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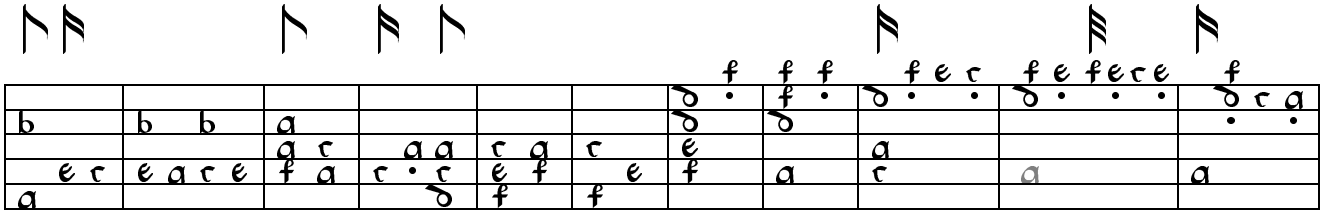

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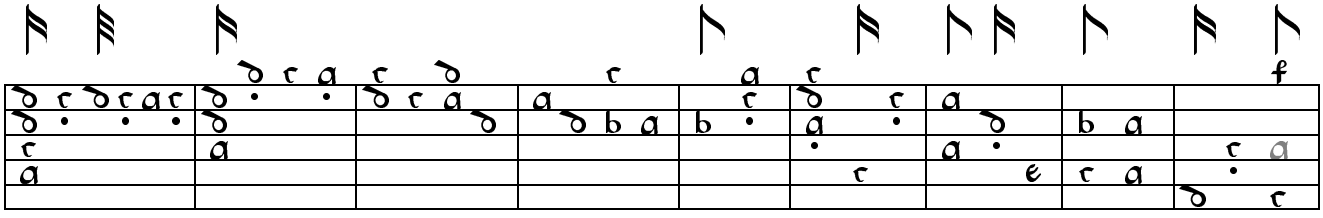

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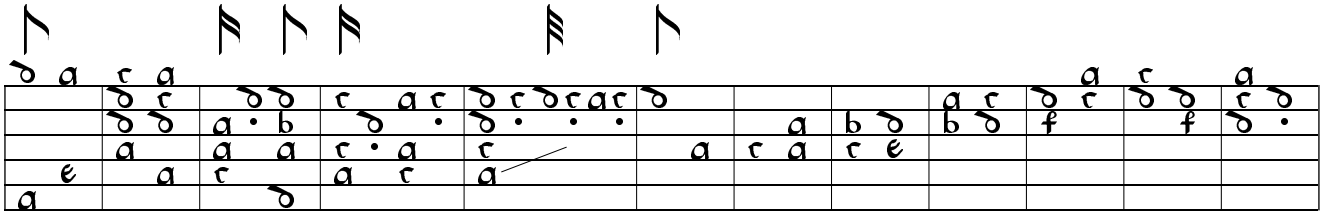

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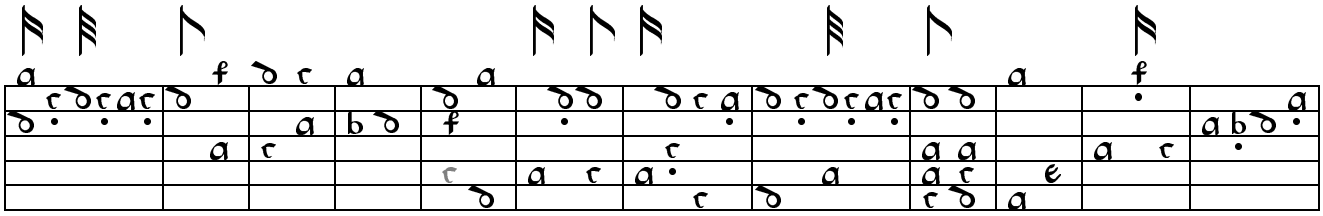

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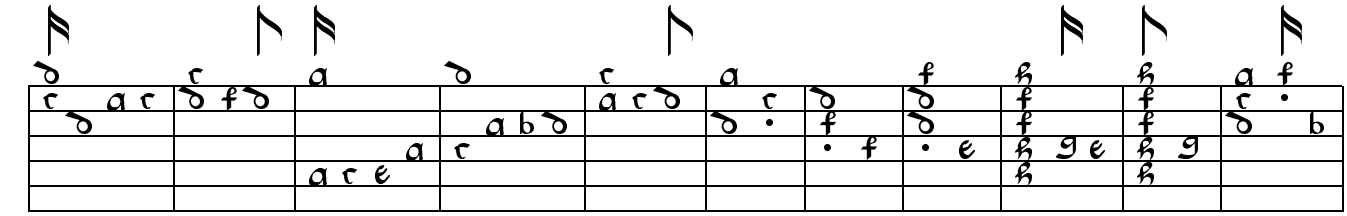

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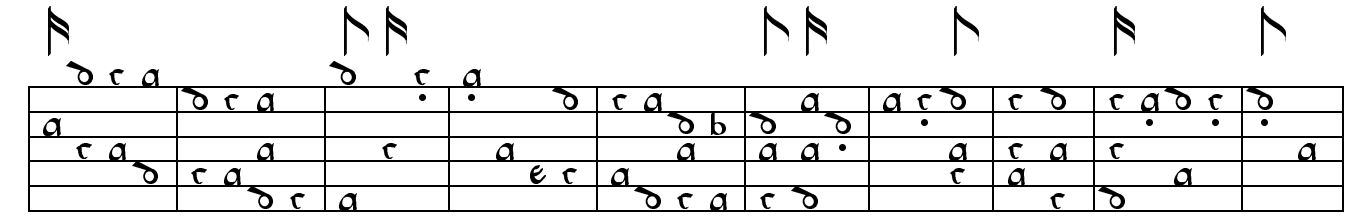

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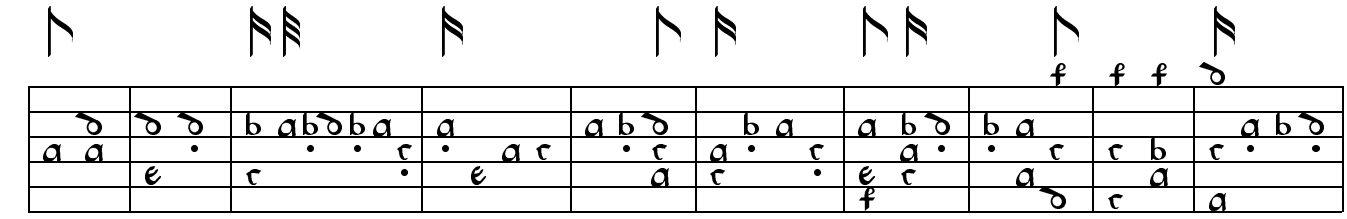

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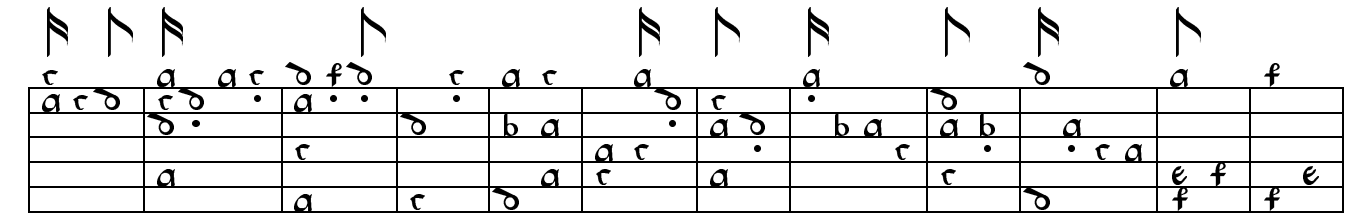

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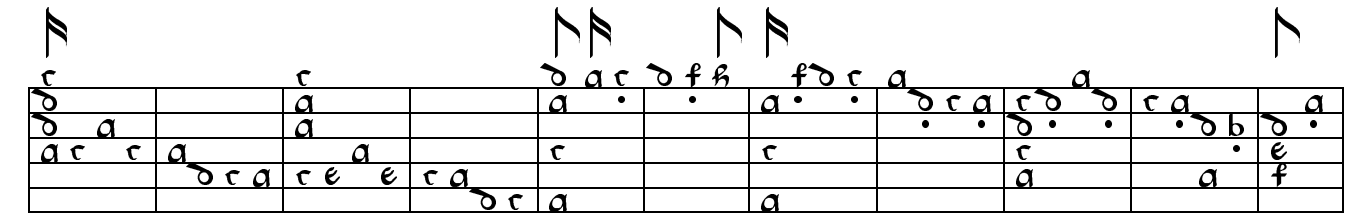

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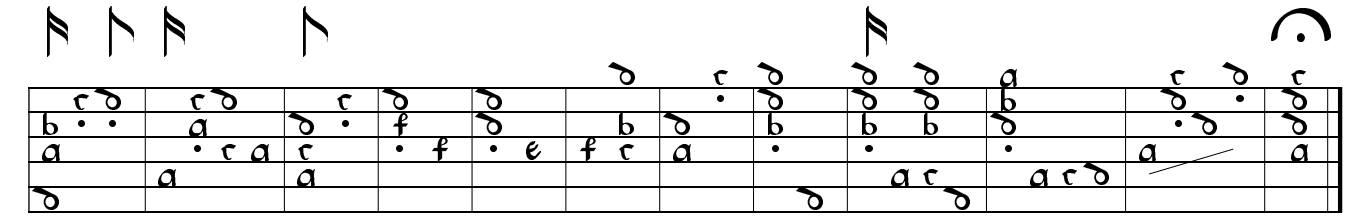

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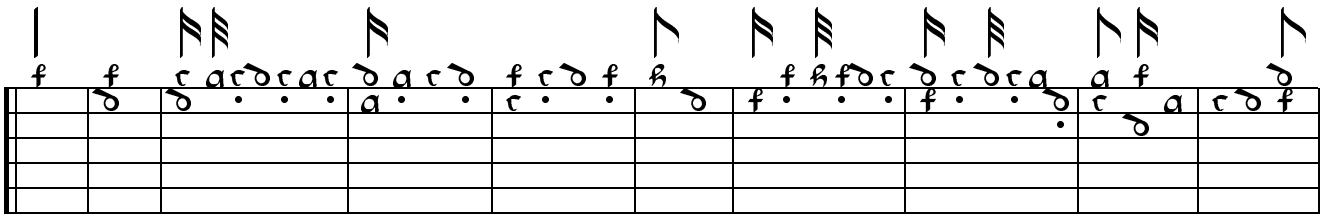
Rippe21b. Fantasia del ditto (Ness 23) Casteliono 1536, ff. 55r-56v



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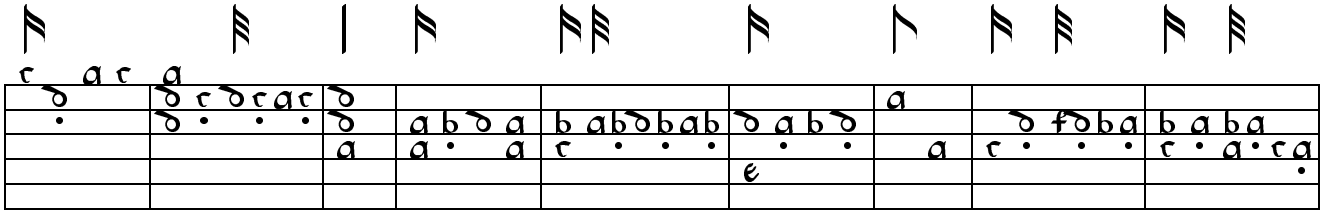

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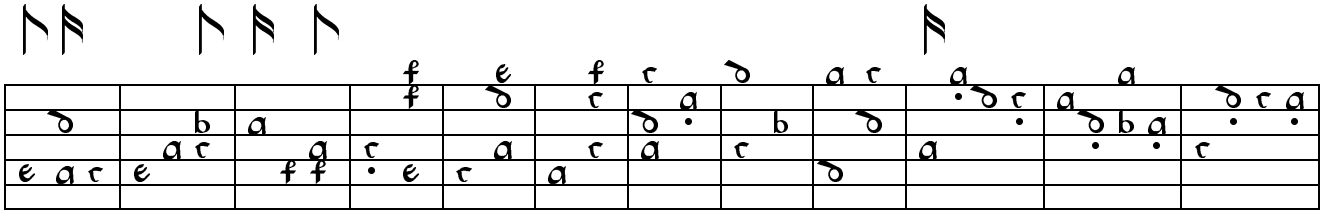

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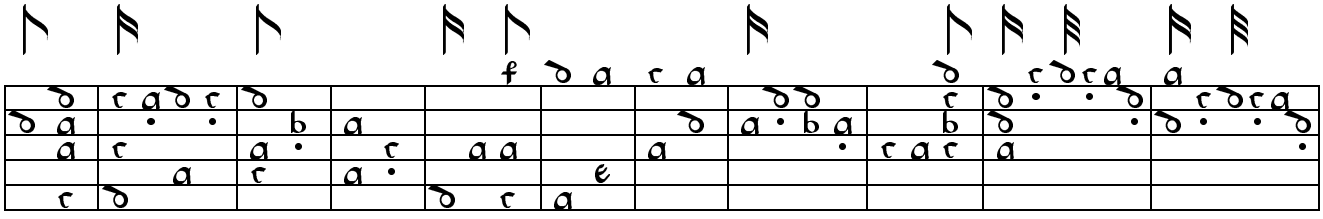

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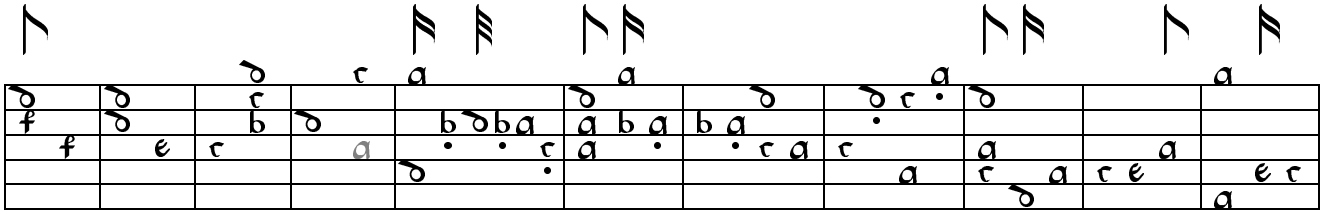

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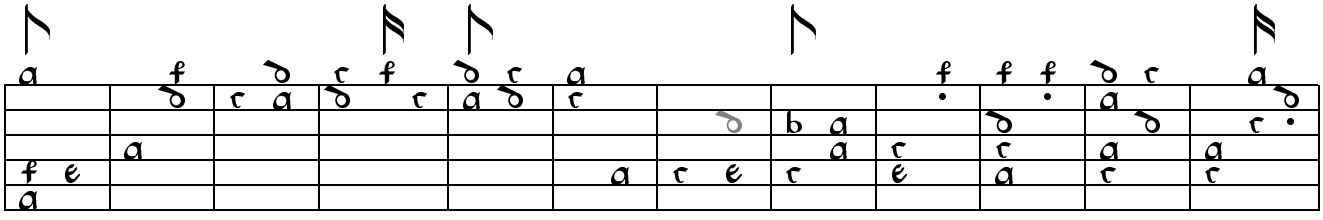

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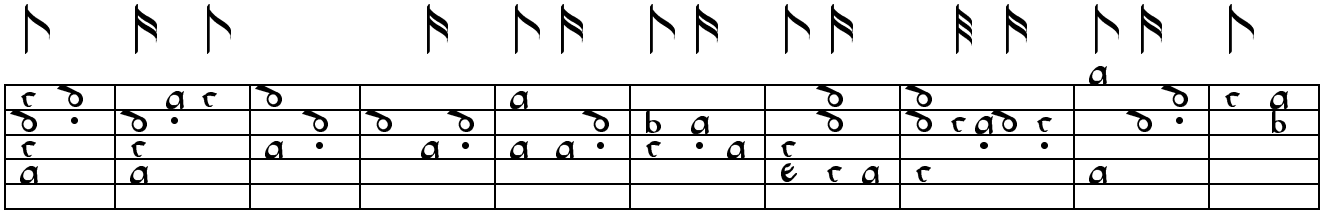

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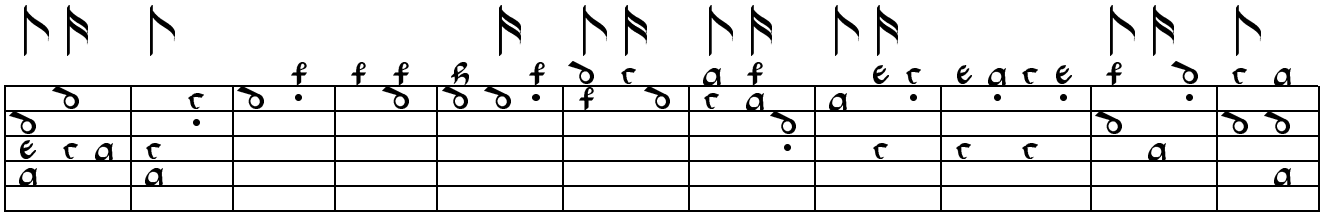

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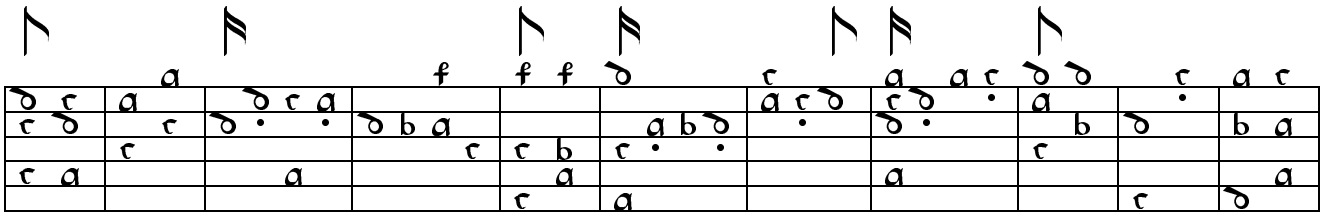

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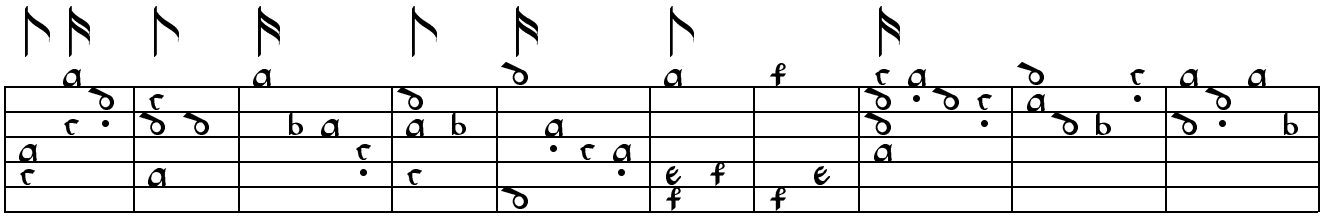

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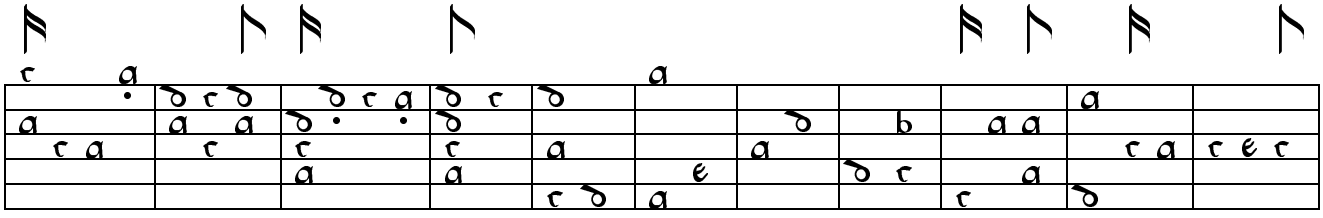

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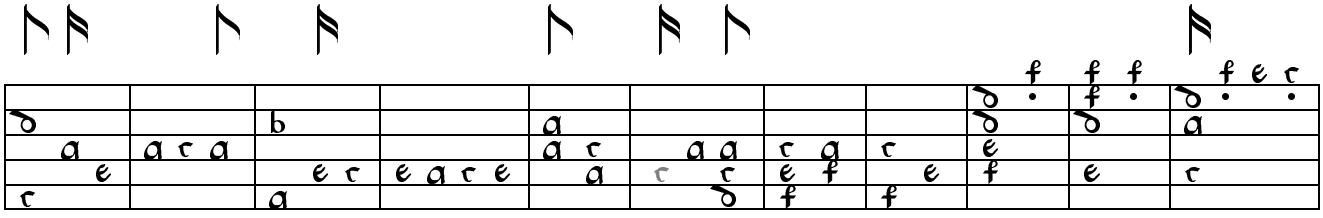

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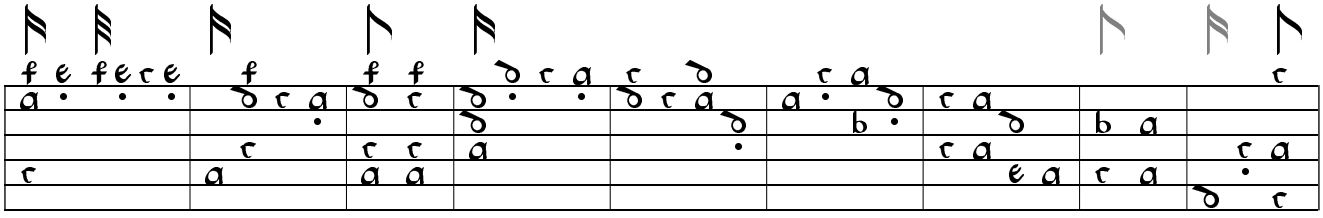

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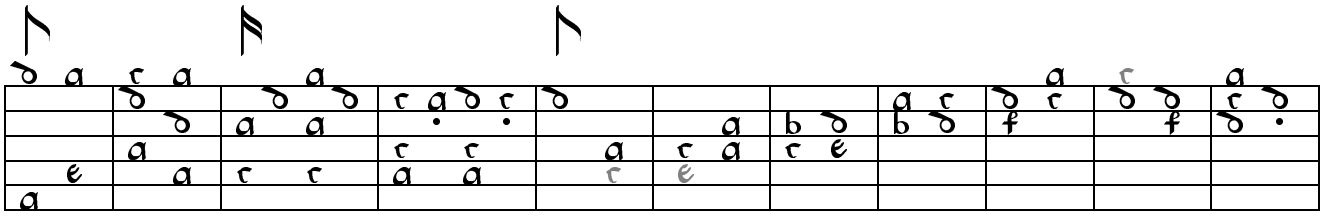

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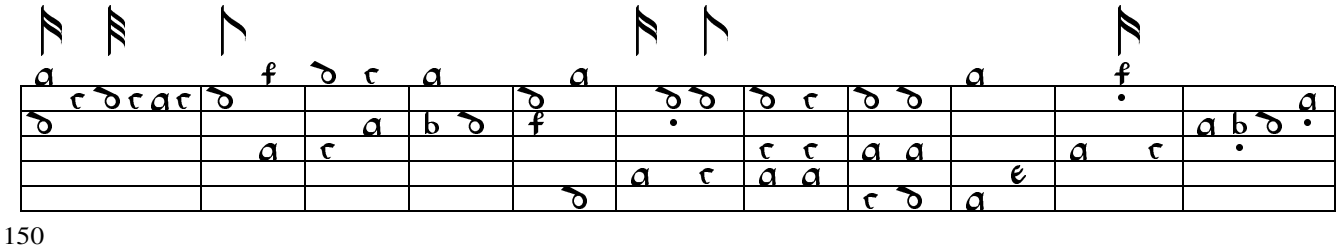

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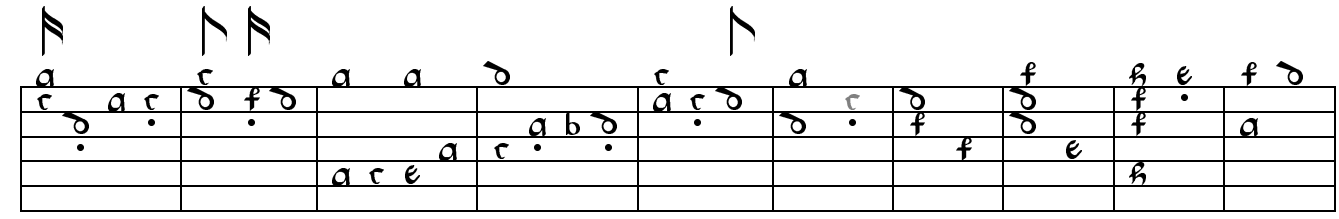

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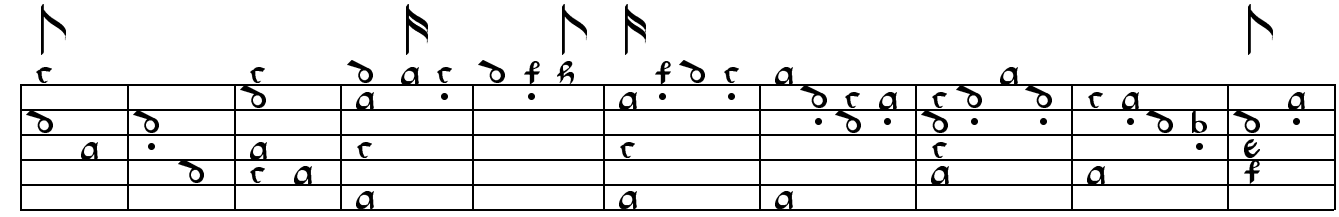

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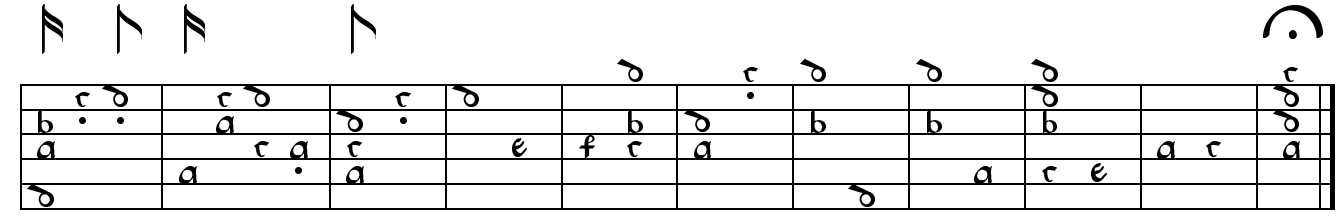

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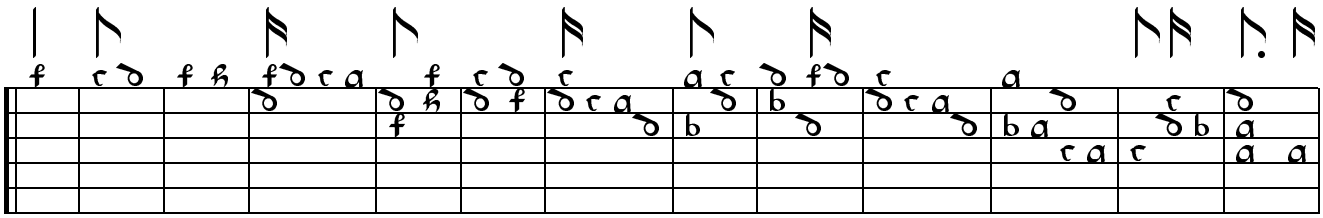
Rippe21c. (Fantasia contrahecha a la del milanes) (Ness App 10) Valderravano 1547, f. 70r



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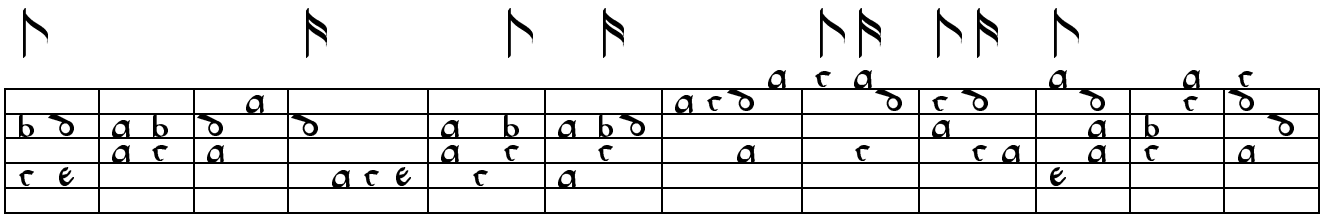

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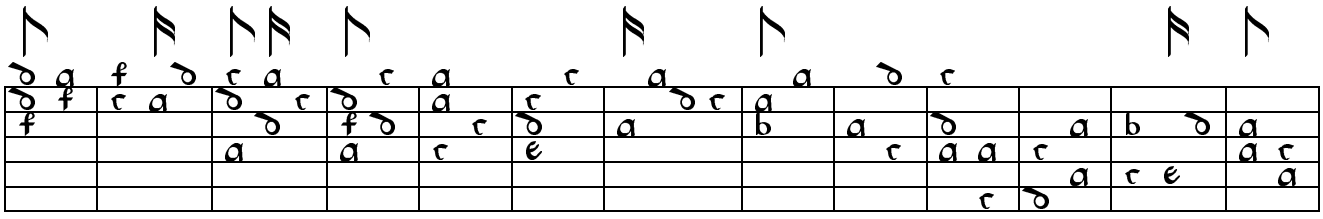

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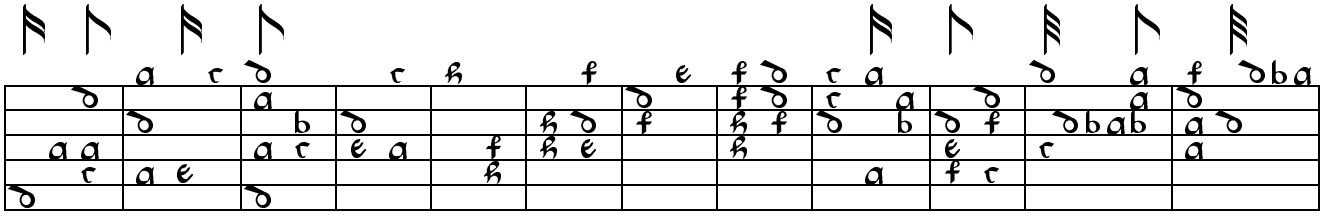

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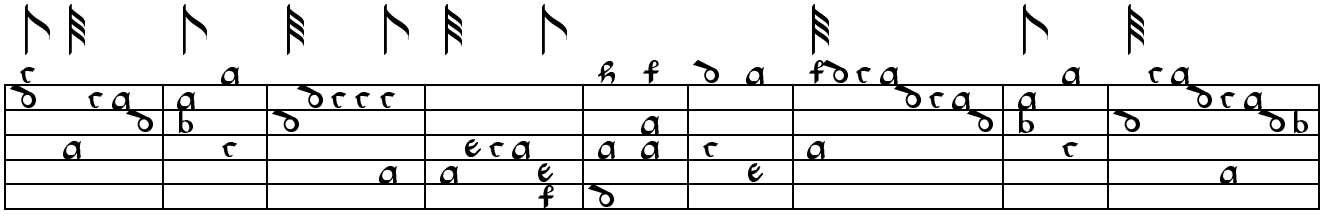

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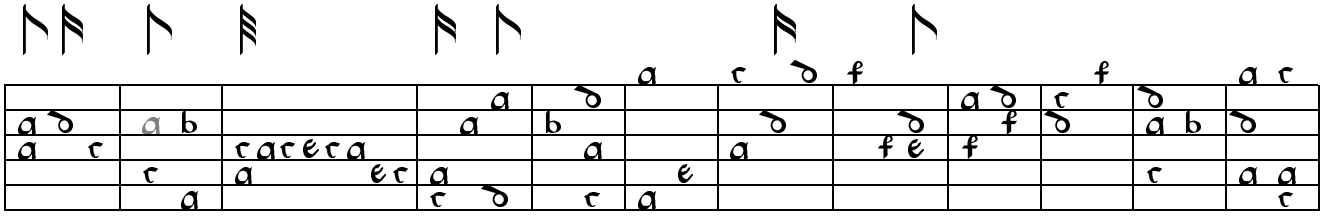

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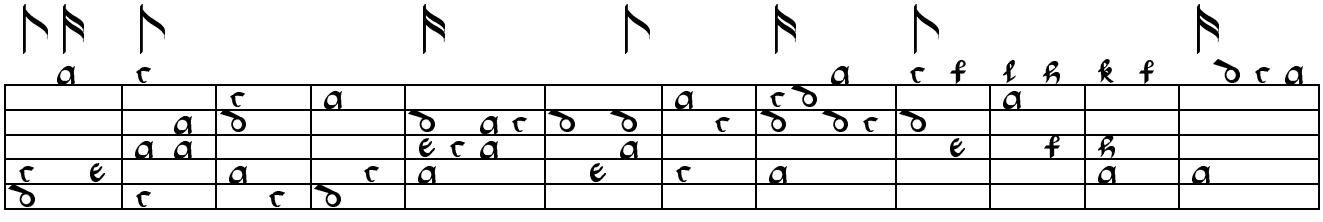

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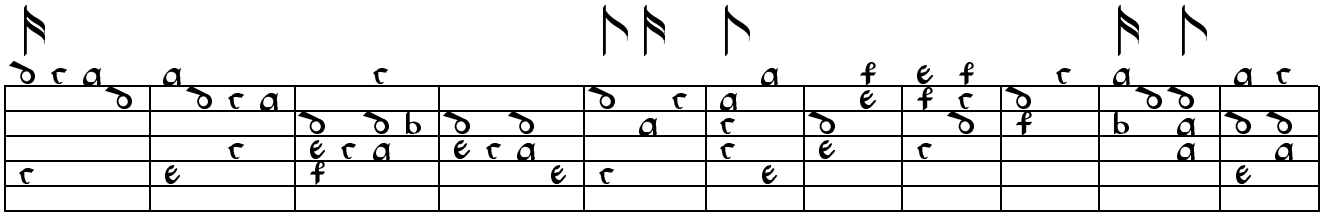

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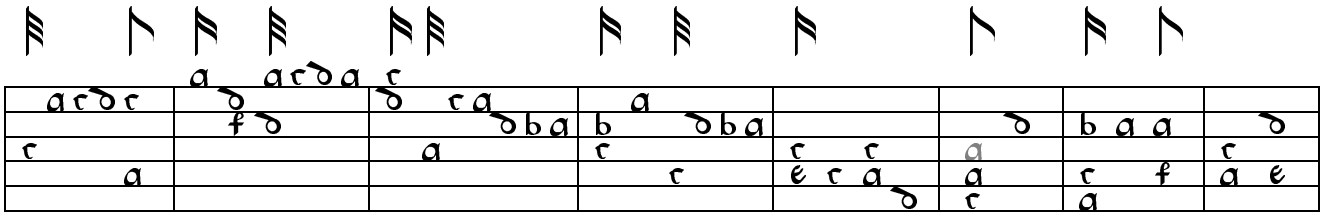

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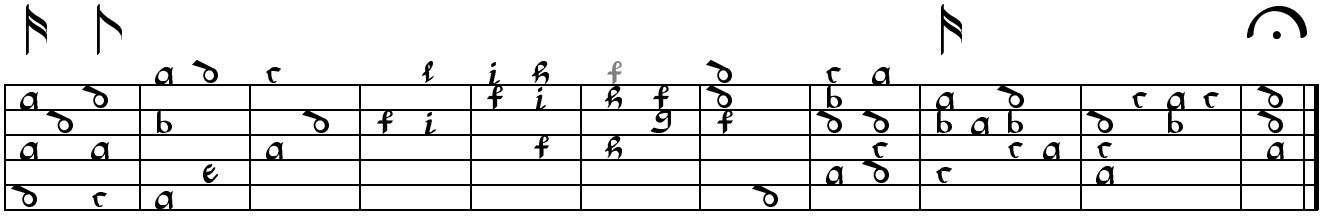

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