**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]](#endnote-1) of the harmonic progression or tune known as The Spanish Pavan or Pavaniglia,[[2]](#endnote-2) apart from ending with two more fantasies of Albert de Rippe. Known as **The Spanish Pavan** in England,[[3]](#endnote-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]](#endnote-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. [Additional: CH-Bu F.IX.70, pp. 283-284 *Pavane Despaigne* - different; US-LAuc1970.006 (M286 M4 L992 - Mansell), f. 36v untitled - lyra viol (ffhfh); cf CZ-Pnm IV.G.18, f. 75r *Pauana*]

**SPANISH PAVAN**

**In C minor**

**1a.** GB-Cu Add.8844, ff. 23v-24v *the Spanish pavan* JohnsonB[[5]](#endnote-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]](#endnote-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]](#endnote-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*

**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

**In F minor**

**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]](#endnote-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*

**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**

**29.** CH-Bu F.IX.53, f. 64r untitled [9 bar fragment]

**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]](#endnote-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]](#endnote-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 seen**

**71.** I-SGc 31, f. 14r *Pavaniglia* [in g]

**72.** I-TRc 1947, f. 14v *Pavaniglia* [in f] - tablature completed

**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] - tablature completed

**ALBERT DE RIPPE/ALBERTO RIPA**[[11]](#endnote-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]](#endnote-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 Kunstlichs 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 15747, ff. 6v-8v *Fantasie 4*

Le Roy & Ballard IV 15539, ff. 2r-5r *Fantasie*

**Rippe20b.** Narvaez 15381, ff. 1r-3r *Primer tono por ge sol re ut*

Phalèse *Des Chansons* II 154618, sigs. c2r-c3r *Fantasie*

cf. Henestrosa 15572, f. 34r *Primer tono* [index: *Fantesia de vihuela*] [Spanish keyboard tablature]

**Rippe21a.** Le Roy & Ballard IV 15539, ff. 5r-7v *Fantasie* [Ness App. 12]

**Rippe21b.** Casteliono 15369, ff. 55r-56v untitled [index: *Fantasia del ditto* - Francesco da Milano, Ness[[13]](#endnote-13) 23]; Gerle 15521, sigs. G2r-G4r *Das 22. Preambel*

**Rippe21c.** Valderravano 15475, 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 - November 2014*

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 similar 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*. [↑](#endnote-ref-1)
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). [↑](#endnote-ref-2)
3. The old Spanish Pavan in one source, but no New Spanish Pavan is known! [↑](#endnote-ref-3)
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). [↑](#endnote-ref-4)
5. Jan Burgers (ed.) *John Johnson: Collected Lute Music 2* vols. (Lübeck, Tree Edition, 2001). [↑](#endnote-ref-5)
6. Edited for tablature supplement to *Lute News* 69 (March 2004), no 13. [↑](#endnote-ref-6)
7. Nigel North *Alfonso Ferrabosco of Bologna. Collected Works for Lute and Bandora* (London, Oxford University Press, 1974). [↑](#endnote-ref-7)
8. André Souris and Monique Rollin *Oevres pour luth seul de Jean-Baptiste Besard* (Paris: Editions du Centre National de la Recherche Scientifique, 1981). [↑](#endnote-ref-8)
9. Edited for tablature supplement to *Lute News* 71 (September 2004), no ii. [↑](#endnote-ref-9)
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. [↑](#endnote-ref-10)
11. Commentary on page 79 of this Lutezine. [↑](#endnote-ref-11)
12. Brown 15539 - 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). [↑](#endnote-ref-12)
13. Arthur J. Ness *The Lute Music of Francesco Canova da Milano (1497-1543)* 2 vols. (Cambridge, Harvard University Press, 1970). [↑](#endnote-ref-13)