

THE INSTRUMENTAL MUSIC
OF
PETER PHILIPS
ITS SOURCES, DISSEMINATION
AND STYLE

Volume 2

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David John Smith
Wadham College

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	Philips and Tomkins	339
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List of Sources

1. Sources of the Instrumental Music of Peter Philips

- 1003** Oxford, Christ Church Library, Mus. MS 1003.
- 1113** Oxford, Christ Church Library, Mus. MS 1113.
- 36526A** London, British Library, Add. MS 36526A.
- 3665** London, British Library, MS Egerton 3665.
- 408** Sweden, Uppsala, Universitets Bibliotek, Instr. mus. hs. 408 (*olim* 108).
- 423-8** Oxford, Christ Church Library, Mus. MSS 423-428.
- 437-42** Oxford, Bodleian Library, Mus. Sch. E. 437-442.
- 439** Oxford, Christ Church Library, Mus. MS 439.
- 89** Oxford, Christ Church Library, Mus. MS 89.
- Bautzen** Germany, Bautzen, Stadt- und Kreisbibliothek, Druck 13.4°.85: Manuscript additions to Besard, *Thesaurus Harmonicus*.
- Berlin** Poland, Kraków, Biblioteka Jagiellńska (*olim* Berlin, Staatsbibliothek), MS 40316 (*olim* 191).
- Board** Woodford Green, Essex, private collection of Robert Spencer: *Margaret Board Lute Book*.
- Browne** Woodford Green, Essex, private collection of Robert Spencer: *Browne Bandora and Lyra Viol Book*
- Caus-1** Salomon de Caus, *Les Raisons des Forces Mouvantes*, Frankfurt am Main, 1615; repr. Paris, 1624.
- Caus-2** Salomon de Caus, *Institution Harmonique*, Frankfurt am Main, 1615.
- Dallis** Eire, Dublin, Trinity College Library, MS 410 (*olim* D.3.30): *Dallis Lute Book*.
- Dlugoraj** Germany, Leipzig, Musikbibliothek der Stadt, MS II.6.15: *Lautenbuch des Albert Dlugoraj*.
- Drexel** United States, New York Public Library at Lincoln Center, Library and Museum of the Performing Arts, Drexel MS 4302: *Sambrooke Manuscript*.

-
- Dublin** Eire, Dublin, Trinity College, Manuscript additions to Tallis and Byrd, *Cantiones quae ab Argumento Sacrae Vocantur, Quinque et Sex Partium*, London, 1575 (shelfmark B.1.32).
- Eysbock** Sweden, Kungliga Musikaliska Akademiens, Tabulatur nr. 1: *Elisabeth Eysbock's Keyboard Book*.
- Florida** Joachim van den Hove, *Florida*, Utrecht, 1601 (RISM 1601¹⁸).
- Fuhrmann** Georg Leopold Fuhrmann, *Testudo Gallo-Germanica*, Nuremburg, 1615.
- Füllsack** Zacharias Füllsack & Christian Hildebrand, *Ausserlesener Paduanen und Galliarden...*, Hamburg, 1607 (RISM 1607²⁸).
- FVB** Cambridge, Fitzwilliam Museum, Mus. MS 168 (*olim* Mus. 32. G. 29): *Fitzwilliam Virginal Book*.
- Holmes** Cambridge University Library, MSS Dd.3.18, Dd.5.20, Dd.5.21, Dd.14.24 (mixed consort partbooks); Dd.2.11, Dd.5.78.3, Dd.9.33 (lute books).
- Kassel** Germany, Kassel, Landesbibliothek und Murhard'sche Bibliothek der Stadt Kassel, 4° MS Mus. 125 [1-5].
- Kempis** Nicolaus a Kempis, *Syphoniae Unius, Duorum, Trium, IV, V, et VI Instrumentorum*, Antwerp, 1642.
- Liège** Belgium, Liège, Bibliothèque de l'Université, MS 153 (*olim* 888): *Liber Fratrum Cruciferorum Leodiensium*.
- Lynar** Germany, Berlin, Staatsbibliothek, Lübbenau MS Lynar A1.
- Montbuysson** Germany, Kassel, Landesbibliothek und Murhard'sche Bibliothek der Stadt Kassel, MS 4°. Mus. 108.1: *Victor de Montbuysson's Lute Book*.
- Morley** Thomas Morley, *The First Booke of Consort Lessons*, 1599; 2nd edn. 1611.
- Ohio** United States, Ohio, Case Western Reserve University, MS folio bound in Ernest David and Matthis Lussy, *Histoire de la Notation Musicale*, 1882, opposite p. 114.
- Robinson** Thomas Robinson, *New Citharen Lessons*, London, 1609.
- Rude** Johann Rude (Rudenius), *Flores Musicae*, Heidelberg, 1600 (RISM 1600^{5a}).
- Schele** Germany, Hamburg, Staats- und Universitätsbibliothek MS M/2768 (*olim* ND.VI 3238): *Ernest Schele's Lute Book*.

- Simpson 1621** Thomas Simpson, *Taffel-Consort*, Hamburg, 1621 (RISM 1621¹⁹).
- Swart** Willem Swart, *Den Lust-hof der Nieuwe Musycke*, Amsterdam, 1603.
- Turin i-xvi** Italy, Turin, Biblioteca Nazionale di Torino, Raccolta Giordano 1-8 and Raccolta Foà 1-8.
- Valerius** Adriaen Valerius, *Nederlandtsche Gedenck-Clanck*, Haarlem, 1626 (RISM 1626¹⁴).
- Vilnius** Lithuania, Vilnius, Central Library of the Lithuanian Academy of Science, MS 285-MF-LXXIX: *Königsberg Manuscript*.
- Walsingham** Hull University, Brynmor Jones Library, DDHO/20/1-3 (treble viol, flute, bass viol partbooks); United States, Oakland California, Mills College Library, Bender Collection, Parton Manuscripts, MS without shelf number (cittern partbook).
- Weld** Private collection of Lord Forrester: *Weld Lute Book*.
- Wickhambrook** United States, New Haven, Yale University, School of Music Library, Special Collection Ma.21.632: *Wickhambrook Lute Book*.

2. Other sources to which reference is made

- 30485** London, British Library, Add. MS 30485.
- Adriaensen** Emmanuel Adriaensen, *Novum Pratum Musicum*, Antwerp, 1592.
- Dowland** John Dowland, *Lachrimae*, London, 1604.
- Dublin Virginal Book** Eire, Trinity College, Marsh's Library, D.3.30: *Dublin Virginal Book*.
- Ghirlanda** *Ghirlanda di Madrigali a Sei Voci*, Antwerp (P. Phalèse), 1601 [RISM 1601⁵].
- Holborne** Antony Holborne, *Pavans, Galliards, Almains*, London, 1599.
- Lynar A2** Germany, Berlin, Staatsbibliothek, Lübbenau MS Lynar A2.
- Mulliner** London, British Library, Add. MS 30513: *Mulliner*
- Nevell** Privately owned, *My Ladye Nevells Booke*.

- NM** G. Caccini, *Le Nuove Musiche*, Florence, 1602.
- Padova** Italy, Padova, Biblioteca Universitaria, MS 1982.
- Paris 1185** France, Paris, Fonds du Cons., Rés. 1185.
- Phalèse 1583** *Musica Divina*, Antwerp (P. Phalèse & J. Bellère), 1583.
- Phalèse 1591** *Melodia Olympica*, Antwerp (P. Phalèse), 1591 [compiled by Philips].
- Phalèse 1592** *La Fleur des Chansons d'Orlande de Lassus*, Antwerp (P. Phalèse), 1592.
- Phalèse 1593** Luca Marenzio, *Madrigali a Cinque Voci*, Antwerp (P. Phalèse), 1593.
- Philips 1603** *Il Secondo Libro de Madrigali*, Antwerp (P. Phalèse), 1603.
- Simpson** T. Simpson, *Opusculum. Neuer Pavanen Galliarden Courenten und Bolten*, Frankfurt, 1610.
- Striggio** Alessandro Striggio, *Il Desiderio Secondo Libro de Madrigali a Cinque Voci*, Venice, 1566.
- Tisdale** Cambridge, Fitzwilliam Museum, MS 782 (*olim* Marlay Additions No. 15), *Tisdale or Bull Virginal Book*.
- Varietie** Robert Dowland, *Varietie of Lute Lessons*, London, 1610.
- Willoughby** Nottingham University Library MS 16.16c: *Willoughby Lute Book*.

Handlist of Instrumental Works by Peter Philips

ABBREVIATION	SOURCE	FOLIO, PAGE, NO.	PIECE NO. IN VOL. 3
<i>1580 Pavan</i>	Mixed Consort		25
	Holmes	Various	
	Morley	no. 8	
	Walsingham	no. 7	
	Ensemble		
	36526A	f. 5	
	439	p. 117	
	Dublin	p. 27	
	Kassel	p. 37	
	Keyboard		
	Eysbock	f. 25 ^v	
	FVB	no. 85	
	Ohio	p. 114	
	Turin xv	f. 58	
	Lute		
	Bautzen	p. 39	
	Board	f. 5 ^v	
	Browne (bandora part)	f. 14	
	Dallis (solo)	p. 254	
	Dallis (duet)	pp. 82/83	
	Dallis (ground)	p. 124	
	Dlugoraj (in <i>G</i>)	p. 80	
	Dlugoraj (in <i>C</i>)	p. 82	
	Florida	f. 92	
	Holmes: Dd.2.11	f. 98 ^v	
	Montbuysson (ground)	p. 79	
	Robinson (cittern)	no. 11	
	Rude	no. 92	
	Vilnius	f. 53 ^v	
	Vilnius (bandora)	f. 38 ^v	
	Weld	f. 2 ^v	
	Wickhambrook	f. 12	
	Vocal Ensemble		
	Swart	f. 38 ^v	
	Valerius	pp. 136-8	

ABBREVIATION	SOURCE	FOLIO, PAGE, NO.	PIECE NO. IN VOL. 3
<i>Almande</i>	Ensemble		15
	3665	p. 1032	
	Keyboard		
	1003	f. 5 ^v	
	1113	no. 111	
<i>Amarilli</i>	Lynar FVB	p. 318 no. 82	1
<i>Aria</i>	Simpson	no. 3	34
<i>Aria del Gran Duca</i>	Ensemble		16
	3665	p. 1032	
	Keyboard		
	Berlin	f. 19 ^v	
<i>Bassano</i>	3665	p. 1027	35
<i>Benedicam</i>	1113	no. 118	32
<i>Berlin Galliard</i>	Berlin	f. 7 ^v f. 31	23
<i>Bon jour</i>	FVB	no. 79	2
<i>Chi fara</i>	Caus-1 FVB Lynar	f. 38 ^v f. 78 p. 218	3
<i>Chi fara</i>	Liège	f. 42	4
<i>Consort Fantasia 1</i>	437-442	no. [90]/20	46
<i>Consort Fantasia 2</i>	437-442	no. [91]/21	47
<i>Cosi</i>	FVB	no. 72	14
<i>Deggio</i>	1113	no. 112	5

ABBREVIATION	SOURCE	FOLIO, PAGE, NO.	PIECE NO. IN VOL. 3	
<i>Dolorosa Galliard</i>	Ensemble		18	
		3665	p. 1022	
	Keyboard			
		Berlin	f. 8	
		FVB	no. 81	
		Lynar 408	p. 231 f. 20 ^v	
	Lute			
		Holmes (Dd.9.33)	f. 15	
<i>Dolorosa Pavan</i>	Ensemble		17	
		3665	p. 1022	
	Keyboard			
		Berlin	f. 6	
		FVB	no. 80	
		Lynar	p. 226	
		Turin xv	f. 61	
		408	f. 17 ^v	
		Lute		
			Fuhrmann	p. 181
		Holmes (Dd.5.78.3)	f. 65 ^v	
		Holmes (Dd.9.33)	f. 14 ^v	
		Schele	p. 97	
	Division viol			
		Kempis	no. 26	
<i>Ecco</i>	Lynar	p. 223	8	
<i>Fantasia-F</i>	FVB	no. 88	29	

ABBREVIATION	SOURCE	FOLIO, PAGE, NO.	PIECE NO. IN VOL. 3
<i>Fantasia-G</i>	FVB Turin vii	no. 84 f. 58	30
<i>Fece</i>	FVB 1113	no. 73 no. 116	9
<i>F-Galliard</i>	3665	p. 1023	37
<i>F-Pavan</i>	3665	p. 1023	36
<i>Freno</i>	FVB	no. 71	13
<i>Füllsack Pavan</i>	Füllsack	no. 5	38
<i>Galliard-CL</i>	Morley	no. 9	39
<i>Galliard-FVB</i>	FVB	no. 87	26
<i>Galliard-PP</i>	3665	p. 1031	40
<i>Holborne</i>	3665	p. 1027	41
<i>Io</i>	1113	no. 114	6
<i>Liège</i>	Liège	f. 5	31
<i>Ma voi</i>	1113	no. 115	7
<i>Margot</i>	FVB	no. 83	10
<i>Morley Galliard</i>	3665	p. 1026	43
<i>Morley Pavan</i>	3665	p. 1024	42
<i>Nowils</i>	3665	p. 1030	44
<i>Paget Galliard</i>	Ensemble		20
	3665	p. 1024	
	Keyboard		
	FVB 408	no. 75 f. 25 ^v	

ABBREVIATION	SOURCE	FOLIO, PAGE, NO.	PIECE NO. IN VOL. 3
<i>Paget Pavan</i>	Ensemble		19
	3665	p. 1025	
	Keyboard		
	FVB	no. 74	
	408	f. 22 ^v	
<i>Passamezzo Galliard</i>	Berlin	f. 4 ^v	28
	FVB	no. 77	
<i>Passamezzo Pavan</i>	Berlin	f. 2 ^v	27
	FVB	no. 76	
	Lynar	p. 172	
<i>Passamezzo Consort</i>	Drexel	p. 373	45
	423-8	nos. 14-15	
	437-42	no. [89]	
<i>Piper's Galliard</i>	Berlin	f. 8 ^v	21
		f. 30 ^v	22
<i>Rossignol</i>	1113	no. 117	11
	FVB	no. 86	
	Lynar	p. 214	
<i>Tirsi</i>	FVB	no. 70	12
<i>Tomkins</i>	408	f. 14 ^v	24
<i>Trio-1</i>	Caus-2	p. 42	48
<i>Trio-2</i>	Caus-2	p. 47	49
<i>Trio-3</i>	Caus-2	p. 50	50
<i>Vecha</i>	3665	p. 1031	51
<i>Veni</i>	89	p. 22	33

Chapter 5

Intabulation Procedures in the Instrumental Music of Peter Philips

INTABULATION

The keyboard works of Peter Philips include a number of arrangements of vocal pieces. In the source which contains the greatest number of Philips's keyboard works, the **FVB**, the titles use the Italian word 'intavolata' to describe the type of arrangement. The vocal models have been 'intabulated', or 'put into tablature'. In other words, the vocal original has been scored up from the partbooks, and placed into keyboard notation. At its simplest this procedure involves little more than the transcription of a vocal piece for performance on a keyboard instrument (or indeed some other polyphonic instrument): transcriptions of this kind can be found in the Pelplin tablatures, which contain Philips's *Cantiones Sacrae Octonis Vocibus*. However, most of Philips's intabulations of vocal works are more sophisticated, involving the addition of ornaments, divisions, and figuration idiomatic to the instrument.

It is possible to distinguish between two types of intabulation technique in the keyboard music of the sixteenth and seventeenth centuries. The first involves taking a vocal piece and reworking its motives and textures into a new composition which does not necessarily preserve the structure or proportions of the original. As with most aspects of the keyboard player's art at this period, this procedure could be improvisatory: candidates for the position of organist at St Mark's, Venice, had to improvise a vocal-style fantasia on a subject taken from a choir book.¹ Sancta Maria writes of the art of fantasia, or improvising in a

¹*Caffi*, p. 28 (cited in *Souter D.Phil*, pp. 3-4).

vocal idiom, and it seems that this was a highly prized skill.²

With the second technique a vocal model is intabulated in a more literal sense of the term: the new piece retains the structure of the old, adorning it with idiomatic figuration. Diruta gives instructions on intabulating part-music for keyboard, distinguishing between straightforward transcription and intabulation with diminutions.³ Although contemporary composers often distinguished between these types by their terminology (for example, Cabezón uses *tiento* for the first type, *glosa* for the second; Andrea Gabrieli uses *ricercar* and *canzona*), some modern writers have not differentiated them.⁴ Philips's intabulations all fall into the second category, so in the context of this discussion intabulation should be taken to mean the 'coloured intabulation' of a polyphonic model.

Intabulation of Vocal Works

A significant proportion of Philips's keyboard pieces - 14 out of 33 - are intabulations of vocal works, with Marenzio and Lassus the preferred composers.⁵ The intabulation of vocal pieces for keyboard is a continental trait; examples are rare in English keyboard music of the sixteenth century.⁶ This is best illustrated by reference to FVB: there is only one intabulation of a vocal piece by an English composer other than Philips.⁷ By contrast, the

²*Sancta Maria*.

³*Diruta*, ii (1609), Book 1.

⁴*Souter D. Phil.*

⁵Individual *partes* of a madrigal are counted separately, as are pavans and galliards.

⁶The relationship of some of Dowland's vocal works to instrumental ensemble, and thence to keyboard versions may be an exception. However, Poulton thinks it likely that the lute versions were the original (*Poulton 1972/82*, pp. 126, 134-35).

⁷No. 233 is a setting by Giles Farnaby of his own canzonet, 'Ay me, poore heart', *Canzonets to Fowre Voyces*, 1598, no. 15.

publications of instrumental music on the continent in the late sixteenth and early seventeenth centuries contain a significant proportion of vocal transcriptions. Most of these publications are lute prints, some of which have been described in Chapter 4 (e.g. **Rude**). Although the proportion of intabulations in keyboard prints of the same period is not so great, the large manuscript collection, **Turin**, testifies to the importance of the technique of intabulation as late as 1640.⁸

One problem in trying to place Philips's keyboard in context is that there are no keyboard composers active in Rome during his time there with whose music to compare Philips's pieces. Although Philips could have known the Flemish composer, Giovanni de Macque (who was in Rome until c. 1585), there is no obvious influence of Macque on Philips's music.⁹ The only Netherlands manuscript containing repertory from the mid-sixteenth century which may contain Netherlands keyboard music is London, British Library, Additional Manuscript 29485, *Suzanne van Soldt* (**Soldt**), which was copied before 1599. Alan Curtis argues that its contents were copied in the 1570s in the Netherlands before a member of her family came to England by 1577.¹⁰ Although the watermark may show a Netherlands origin for the book, it does not prove that it was compiled there. The handwriting may suggest a Netherlands scribe, as of course does the inscription 'Suzanne van Soldt, 1599' on the cover, but this need not mean that the scribe copied the contents on the continent. Although some of the contents may have been entered while the family was on the continent, the style of some pieces is quite English.¹¹ Wherever the manuscript was written,

⁸See Chapter 3, and the summary of **Turin**'s contents in Appendix 5.

⁹Macque's keyboard music is edited in *Watelet*.

¹⁰*Curtis 1961*, Introduction; *Curtis 1972*, p. 36.

¹¹'De quadro pavanne and Galliard' (Nos. 22-23) is similar in style to *1580 Pavan*. Also, the intabulation of Lassus's 'Susanna Vung Jour' in **Soldt** is concordant with one in **30485** (the latter was probably copied from **Soldt**); there is an independent setting in **Tisdale**.

it is limited in what it can reveal about keyboard music in the Netherlands at the turn of the century: the manuscript was compiled on behalf of Suzanne van Soldt, who was only twelve or thirteen years of age in 1599, so the contents reflect a repertory for a young student.

It is possible that the lute prints published in the Netherlands may help to answer the question of whether Philips's vocal intabulations were the result of the musical environment in which he was living - one influenced both by Spain and, more especially, Italy - or whether they reflect an earlier period of Italian influence when he was in Rome. Emanuel Adriaensen's *Pratum Musicum* of 1584, and his *Novum Pratum Musicum* of 1592 contain a great many intabulations of vocal works for lute, often with *cantus* and *bassus* vocal parts included to enable a choice of performing forces.¹² They contain precisely the sort of repertory which Philips chose to set for keyboard in the following decade: note the presence of Striggio and Lasso (however, there is no Marenzio). *Florida*, though published in Utrecht, was compiled by van den Hove, a Netherlander: composers represented include Verdonck and Marenzio, who appear in Philips's anthology *Melodia Olympica* of 1591. Although Philips's taste for Marenzio may have developed whilst he was living in the same town as the Italian, it was a taste shared by the musical community in the Spanish Netherlands.

The choice of vocal model is not sufficient alone to prove that Philips was using a compositional technique for keyboard current in the Netherlands c. 1590 to c. 1605. The lute figuration used by Adriaensen is much less elaborate than Philips's keyboard figuration. However, Sweelinck's extant lute music is similar in style to that of Adriaensen,¹³ yet differs from his own keyboard music. More significantly, intabulation is a central technique

¹²Facsimile edition of 1584 print with an introduction by Kwee Him Yong, Buren, 1977. Edition of Adriaensen's lute music: G. Spiessens, *Luitmuziek van Emanuel Adriaensen, Monumenta Musicae Belgicae*, x, 1966.

¹³Compare *Sweelinck*, Fascicle iii (Secular Melodies and Dances, Lute Works) with *Adriaensen MMB*.

employed by Sweelinck, and by John Bull after his arrival on the continent in 1613.¹⁴ In choosing to set Italian madrigals and French chansons Philips was working within a continental - and specifically Netherlands - tradition.

It is not possible to be certain of the sources from which Philips extracted the models for his intabulations: the madrigal and chanson repertoires remained popular throughout Europe, and the pieces chosen by Philips were reprinted many times. However, it seems likely that he obtained his copies in the Netherlands rather than during his earlier travels. The presses of Pierre Phalèse reprinted much from these repertoires, both entire volumes and in the form of anthologies such as the one edited by Philips in 1591, *Melodia Olympica*. Later the Phalèse publishing house was to print all of Philips's vocal music. In many cases it can be shown that Philips used a locally printed source. Even when no Phalèse source is known for a work, it is likely that Philips obtained his copy from one of their prints. The pieces chosen by Philips for keyboard intabulation were all circulating in the Spanish Netherlands at the close of the century: judging from the inclusion of works by the composers of these intabulations in Phalèse prints (both reprints and anthologies) he was arranging music which was popular at this time.

Chi fara has survived in more sources than any other of Philips's intabulations of vocal pieces, attesting to its contemporary popularity. The vocal model used for the transcription in Volume 3 is taken from a Phalèse print published at Antwerp in 1583. Most of Philips's arrangements were made in the period from the mid-1590s to the early years of the seventeenth century, but in the case of *Chi fara* there is what appears to be a separate, earlier setting of the piece in Liège. Both this latter *Chi fara* setting and the other piece in

¹⁴Martin Souter shows how John Bull's keyboard style changes after 1613: intabulation becomes an important compositional process, and figuration is no longer the driving force behind keyboard forms (*Souter D.Phil*, Chapter 4).

Liège appear to be more Italianate than his keyboard music in FVB and other sources, suggesting that they are earlier. This makes the 1583 Phalèse print the most likely exemplar.

Another example of an intabulation where the print from which Philips obtained his model can be established is *Amarilli*. Although published by the composer in *Le Nuove Musiche*, 1602 (NM), *Amarilli* circulated widely in manuscript versions between its composition (probably sometime during the mid-1580s) and its publication; its sources are discussed in an article by Tim Carter.¹⁵ Philips's piece is based not on the monody, but on a polyphonic version that appeared in *Ghirlanda di Madrigali a Sei Voci (Ghirlanda)*, a Phalèse print of 1601 that actually predates Caccini's publication. The relationship between monody and polyphony was more complicated than might be supposed, and it is impossible to be certain whether the original conception was a piece for many voices, or for just solo voice and bass.¹⁶ Phalèse pirated many Italian prints, and Carter suggests the possibility that the six-part *Amarilli* was taken from a Venetian print that has not survived.¹⁷ However, it seems unlikely that the polyphonic piece was first, since Caccini's object in publication was to demonstrate the new style of songs intended originally for solo performance:

The aforesaid madrigals and the air were performed in Signor Nero Neri's house for many gentlemen assembled there (and notably Signor Lione Strozzi), and everyone can testify how I was urged to continue as I had begun, and was told that never before had anyone heard music for a solo voice, to a simple stringed instrument, with such power to move the affect of the soul as these madrigals. (This was both because of their new style and because, **accustomed then to hearing as solos madrigals published [originally] for multiple voices, they did not think a soprano part sung by itself alone could have any affect whatsoever, without the artful interrelationships**

¹⁵Carter.

¹⁶See *DeFord* for a discussion of pieces set several times with parts added or removed. Another famous example of a piece known both as a monody and in a polyphonic setting is Monteverdi's *Lamento d'Arianna*, the famed solo lament in the opera *Arianna* (1608), which appears as a five-part madrigal in the Sixth Book of Madrigals, 1614.

¹⁷Carter, p. 257.

of [all] the parts.¹⁸

Hence, it may be that the piece was arranged from the monody by one of the composers closely associated with Phalèse, perhaps by Philips himself. Whichever is the case, it is worth noting that three parts of the six-part **Ghirlanda** version of *Amarilli* appear in 3665, a source compiled by Francis Tregian, who obtained some of his material from Philips.¹⁹

Philips's setting is dated 1603 in **FVB**, so chronologically it would have been possible for him to have used **NM**. However, in **NM** Caccini added a short coda which is not present in Philips's piece. Furthermore, in the Italian manuscript sources of the monody and in **NM** only the second half is repeated, whereas in **Ghirlanda** and Philips's piece both halves are repeated. A comparison of Philips's piece, **NM** and **Ghirlanda** shows that the rhythm of the opening bar has been changed in **NM**: the other manuscript sources of the monody concord with **Ghirlanda** and Philips's piece, suggesting that Caccini made the alteration on publication (see Example V.1).²⁰ The transcription of *Amarilli* in Volume 3 gives the version from **Ghirlanda** in parallel with the sources of Philips's keyboard piece. The intabulation follows the polyphonic model closely: for example, note how the different bass part at the opening of the reprise of the first part (b. 12) follows **Ghirlanda**, and how the tenor in b. 16 is preserved in the keyboard piece.

¹⁸Preface to **NM** transl. in *Hitchcock* (present author's emphasis).

¹⁹Tregian ignores the altered written-out repeats in **Ghirlanda**, and confuses the first and second endings of the second part. The reduction of the score to three parts is puzzling: Carter suggests that Tregian knew the piece to have been modelled on a three-part original (*Carter*, p. 266), but it may be that for some reason Tregian had only three of the partbooks to hand. Philips adapted two three-part canzonets by Ruggiero Giovanelli as eight-part madrigals in his *Madrigali a Otto Voci*, 1598 (see *DeFord*, p. 144), so Carter's suggestion is a possibility.

²⁰The only other surviving source of a polyphonic version of Caccini's *Amarilli* is Italy, Bologna, Biblioteca universitaria, MS 177/4, a single surviving *cantus* partbook. This clearly derives from the revised version of **NM**.

The existence of the six-part keyboard piece explains the apparent anomaly of Philips arranging a monody for keyboard, and proves that *Amarilli* was known north of the Alps well before its publication in 1602. The use of a Phalèse print for his model in *Amarilli* shows that Philips used sources available to him in Antwerp: there is no reason to assume that he obtained the model of any intabulation during his years in Italy, because the repertoires that he chose to set were circulating in the Spanish Netherlands.

Philips set three madrigals by Marenzio: *Tirsi* (with its companion *partes*, *Freno* and *Così*) is contained in Marenzio's

first book of five-part madrigals; *Deggio* (with *Io partire* and *Ma voi*) is in the second book of five-part madrigals; *Ecco l'aurora* is found in the fourth book. The first four books of Marenzio's five-part madrigals, containing all these works, were reprinted by Phalèse in 1593 (Phalèse 1593).²¹ This means that, even if Philips did not use this edition, the pieces he chose to set were circulating in the Spanish Netherlands. Indeed, Philips included Marenzio's *Deggio dunque/ Io partire/ Ma voi* in his anthology *Melodia Olympica* published by Phalèse in 1591. It is possible that Tregian obtained his copies of Marenzio's madrigals for inclusion

a) GHIRLANDA

(Rhythm of *cantus* is that of manuscript monodies)



b) Philips's setting (LYNAR)



c) Caccini, from NM

Example V.1 *Amarilli*, b. 1.

²¹*Tirsi/Freno/Così* also appears in Pevernage, *Harmonia Celeste*, Antwerp (P. Phalèse), 1583.

in 3665 from the Phalèse reprint, perhaps provided by Philips. However, the presence of works from the later books of madrigals by Marenzio suggests that he must have had another source, unless Phalèse issued a volume containing them before Tregian's death in 1619 which has not survived.

Philips's other favourite composer seems to have been Lassus, but it is not so easy to establish precisely the source used by Philips for his intabulations of Lassus's chansons. *Bon jour* and *Margot* appear in Phalèse and Bellere's *La Fleur des Chansons d'Orlande de Lassus*, 1592 (**Phalèse 1592**), and in other Phalèse prints of 1604 and 1612. However, in **FVB Rossignol** is dated 1595, and *Bon jour* is dated 1602, so these later prints could not have been used. Philips's keyboard setting of the latter has a reprise of the last twelve bars which is not present in the 1592 print: although this need not rule out the print as the source for Philips's intabulation, the close correspondence between the structure of the **Ghirlanda** version of *Amarilli* and Philips's intabulation of the piece suggests that he generally modelled the keyboard piece closely on his source. Similarly, there is no repeat of the first section of *Margot* in the Phalèse print. However, whereas with *Amarilli* the many vocal versions displayed differences in structure, reference to the original print of Lassus's pieces²² shows a conformity of structure: it could be that Philips's repetitions reflected the performance practice of the day. In any case, Lassus's works were clearly popular in the Spanish Netherlands at the turn of the century.

Intabulation of Instrumental Ensemble Works

Next to the vocal intabulations, the most prominent group of pieces in Philips's output of keyboard music is that of dance movements. The survival of consort pieces of five parts

²²Lassus, *Quatriesme Livre des Chansons*, Pierre Phalèse the elder, Louvain, 1564.

in 3665 allows a comparison to be made between ensemble and keyboard versions of the same work, and this reveals that the keyboard dances are intabulations of their respective consort versions.²³ Without the survival of these works, it would be assumed that the keyboard pavans and galliards were freely composed. Although the intabulation procedure followed by Philips in the dance settings is close to that employed for the vocal models in the decorated reprises of each strain, the 'uncoloured' strains involve some modification and reworking of the polyphonic material of the consort dance. Generally the texture of the consort dances is simplified. None the less, later in this chapter it will be shown that the ensemble versions were written first, and that the keyboard versions were modelled on them.

Once the importance of intabulation procedures is recognised for instrumental dances as well as for vocal models, then such a compositional technique is seen to be central to Philips's keyboard style. If the dances for which there are known polyphonic models are added to the pieces based on a vocal model, then about two-thirds (23/32) of his keyboard pieces are intabulations. A further five (including the *1580 Pavan*) have features which indicate that they are also probably intabulations of models which have not survived. Of the five remaining pieces, one is a plainsong setting; two comprise the pavan and galliard pair based on the *passamezzo* bass; one is a fantasia; and the last a 'fantasie' in Liège, a work in an Italianate toccata style.

Whilst there are no intabulations of vocal pieces in the FVB (other than those by Philips, and one by Farnaby), Tregian does record a number of arrangements of dances made by one composer from a piece by another. For example, no. 121 is the 'Pavana Lachrimae' which is ascribed to 'John Dowland sett foorth by William Byrd'. Naturally, it is not always clear whether the model was a keyboard piece or a consort piece, but the evidence of

²³This is illustrated below in the case study of the *Dolorosa Pavan*.

Philips's instrumental music would seem to indicate that the latter is the more likely. Tregian only records intabulations of instrumental pieces in this way when the composer is not the same as the arranger: hence, Philips's pavans and galliards in **FVB** are ascribed to him without reference to the consort originals; similarly, Tomkins's setting of his own pavan (no. 123) has no reference to his consort piece. It is therefore plausible to suggest that there may be other keyboard pieces in **FVB** and contemporary English sources which are intabulations of polyphonic dances made by their composers.

Intabulation of consort music for keyboard can be found in the instrumental music of William Byrd. The keyboard fantasia (*MB* 27, 26) is concordant with a string consort piece.²⁴ More significantly, the model for the pavan described by Tregian in **FVB** as Byrd's first (*MB* 27, 29) has survived (*Byrd Consort*, 14), and Neighbour detects consort originals in two others.²⁵ There does not seem to have been a tradition of independent stylized pavan writing for keyboard before Byrd: Newman's pavan in **Mulliner** (*MB* 1, 116) is probably an intabulation, as are those in the **Dublin Virginal Book** - indeed, one of the latter survives in its original consort version in the Thomas Wood partbooks.²⁶ After Byrd's return to London in 1572 he began to write pavans for keyboard, modelling them on pre-existent consort works. It is at this period that he taught Philips, so it is no wonder that the pupil should emulate the work of his master. Philips's first pavan may date back to the 1570s, the date in **FVB** being that of the keyboard arrangement.²⁷ By intabulating pavans and other dances, Philips was using a compositional technique employed by Byrd in the 1570s during the genesis of the keyboard pavan.

²⁴*Byrd MB* 27, p. 177; *Neighbour*, p. 74.

²⁵*Neighbour*, pp. 86 and 187.

²⁶*Neighbour*, p. 189; *Elliott*, no. 78; *Ward 1983*, no. 21.

²⁷See Chapter 6.

Style of Keyboard Figuration

Philips's keyboard music is rooted in continental vocal intabulation and English dance. The main difference between pieces of vocal origin and pieces of consort origin is one of structure: the repeated strains of an instrumental dance are much easier for the modern ear to follow than the structure of an embellished chanson or madrigal, which relies for its effect very much on the familiarity of the player and listener with the original. Some of the vocal models belong to a previous generation where the modal structures have not been eroded, whereas the instrumental models have more of a tonal character. Many of the vocal pieces are less contrapuntal than the dances. However, these differences lie in the models, not in the intabulation procedure: there is no distinction between his treatment of vocal and instrumental models; the patterns of ornamentation and figuration are similar.

Philips does not differentiate between the vocal pieces of continental composers and the English dances in his choice of figuration. He is always imaginative in his application of figuration to the framework of his models, but there are some passages which recur in both intabulations of both vocal and instrumental pieces (Ex. V.2): the insertion of an interval of a third (boxed

CHI FARA, end.

DOLOROSA PAVAN, end of 1st strain

The image displays two musical extracts side-by-side, each consisting of a grand staff (treble and bass clefs). The top extract is titled 'CHI FARA, end.' and the bottom extract is titled 'DOLOROSA PAVAN, end of 1st strain'. Both extracts show a similar cadential approach. In the 'CHI FARA' extract, a box highlights a specific interval of a third in the treble clef. In the 'DOLOROSA PAVAN' extract, a box highlights a similar interval of a third in the treble clef. The bass clef parts in both extracts provide a simple harmonic accompaniment.

Example V.2 Similar cadential approach in *Chi fara* and *Dolorosa Pavan*.

in Ex. V.2) in contexts similar to those of the extracts is characteristic of Philips's figuration

style.

Strangely, there is little correspondence in style between the style of Philips's intabulations and that employed by Bull after his arrival in the Spanish Netherlands. Bull chooses different models: his carol 'Den lustelijcken meij' (*Bull MB 14, 52*), dated 1622, is based on a work by a Netherlander from a previous generation (Clemens non Papa). The texture of his intabulations is sparse and less ornate than Philips, and the tessitura of the ornamented lines is narrower. The style is nearer to Sweelinck's settings of secular melodies than to Philips's intabulations.

The influence of the Venetian style of the Gabrielis can be found only in *Liège*, one of two works contained in *Liège* (the other piece is a setting of Striggio's 'Chi fara' which appears to be earlier than that in *FVB*). It is very Italianate in style, so much so that when the folios of *Liège* were reordered on rebinding it was placed immediately after the eight intonations by Andrea Gabrieli which begin the collection, and whose style it emulates. The opening is also very similar to the 'Toccada del 3.º Tono' by Cornet in *Berlin* (*Cornet CEKM, 7*). Both composers left only one piece in this style, but these, and the inclusion of the intonations in *Liège*, suffice to demonstrate Italian influence in the Spanish Netherlands. However, in Philips's other keyboard works there is little trace of the influence of the Gabrielis. His intabulation technique owes more to the style of Claudio Merulo than to that of Andrea Gabrieli: the popularity of Merulo in the Spanish Netherlands is reflected in *Liège*, which contains more of his music than Gabrieli's. The presence of pieces by Merulo in *Liège* copied from manuscript sources circulating in the area, rather than from a print, indicates that Merulo's music was as well - if not better - known than that of the Gabrielis and Frescobaldi.

There is a fundamental distinction to be drawn between the intabulation procedures of the Gabrielis and Italian composers working in the early seventeenth century such as

Mayone, and the technique employed by Philips. Their intabulations are conceived in the horizontal plane: often ornamental figures are limited to cadential formulae and small written-out trills and mordents; invariably it is a single line at any one time (usually the top, sometimes the bass) which is decorated. There is an obvious correspondence between this practice and the manuals of embellishment by writers such as Girolamo dalla Casa intended for performers of melodic instruments as well as polyphonic,²⁸ and the madrigals by Luzzascho Luzzaschi are in essence madrigal intabulations for keyboard with sopranos doubling up to three parts: the singers have quite a lot of elaborate decoration of their parts in a style very similar to the keyboard embellishments of Italian composers.²⁹

Philips's intabulation procedure corresponds most closely with the keyboard works of Merulo and contemporary Spanish composers. Although Merulo adds small *tremoletti* in the manner of Diruta (who highly commends Merulo in *Diruta*), ornaments which are totally alien to Philips's music, Merulo is the only Italian to employ in his intabulations the broad sweeping passagework to be found in Philips, where the model is conceived in the vertical as well as horizontal plane. *Merulo* no. 2 has examples of such passages (b. 9 and 18): it also has a cadential trill (b. 16), scalic figures (b. 17) and bass figures (b. 6-7 and 14-15) which would be equally at home in one of Philips's vocal intabulations.

Philips tends to see his models in their vertical dimension. A homophonic model may be broken by scalic and arpeggiated figures. Scales may sweep through the texture from bass to *cantus* or vice versa: here Philips conceives the piece vertically as a harmonic structure, not horizontally as linear counterpoint (Example V.3). This type of approach to intabulation can also be found in some Spanish keyboard music, particularly the chanson

²⁸*Casa*. Dalla Casa includes six pieces by Cipriano de Rore in which all four voices have divisions. For a summary of the advice offered by such writers, see *Brown*.

²⁹*Luzzaschi*.

Example V.3 *Margot* (after Lassus), b. 13-14 (homophonic texture with broken chords in bass); b. 15-16 (scale sweeping through texture)

intabulations of Hernando de Cabezón (c. 1530-1602),³⁰ suggesting that in the Netherlands the influence of the occupying Spanish was as great as that of Italian music.³¹ In his vocal intabulations, Philips usually includes a passage in which the model is broken into triple mensuration: very similar passages are prominent in Cabezón's intabulations.

In imitative passages Philips often elaborates each voice as it enters, retaining the structure of the original: for example, see the opening of *Rossignol* or the decorated repeat of the last strain of the *Dolorosa Pavan*. Sometimes Philips introduces imitative fragments into what was


previously a non-imitative texture: good examples can be found at the opening to the

Example V.4

³⁰Apel 1971, Nos. 2-5.

³¹Unfortunately it is impossible to assess the nature of vocal intabulations by Netherlands composers because insufficient music by native composers from the region survives. If the intabulation of Dutch carols by Bull are anything to go by, the style of Netherlands intabulations was considerably different from that of Philips's.

reprise of the second strain in *Paget Pavan*, and in *Chi fara* (Example V.4). Here again the difference between Philips's intabulations and those of most Italian keyboard composers is apparent in the way Philips's motif fills in the interval between notes in the chord (eg. the tenor *D* to the quintus *A* in the second bar of the example). This particular motif of falling quavers spanning a fourth appears to have been a favourite with Philips, for it recurs often in his keyboard writing; it is surprisingly rare in the keyboard music of his contemporaries.

Philips's keyboard figuration has its roots in that of Byrd. It is less virtuosic than that of Bull and Gibbons: it never possesses the drive of their figuration, but always expressively adorns an existing framework. The difference between Byrd's figural style and that of Bull is best summarised by Tomkins on pp. ii-iii of his holograph volume (Paris, La Bibliothèque du Conservatoire, Manuscrit Réserve 1122) where he distinguishes between Byrd's *Quadran Pavan and Galliard* ('for matter') and Bull's *Quadran Pavan and Galliard* ('for hand'). Curtis surveys English figural techniques in relation to their influence on Sweelinck: only one example is taken from Byrd, suggesting that Sweelinck was influenced more by the virtuosic figuration of Bull than by Philips.³² In general, there is little correspondence between Sweelinck's figuration and that of Philips, although some works (*Passamezzo Pavan and Galliard, Fantasia-G*) do share some similar elements.³³ Philips's figuration is very much his own, but is best seen as an extension of the type of writing that he learnt under Byrd; Sweelinck's figuration is nearer that of Bull, the Farnabys and Gibbons, who cultivated a very different style of virginal playing from Byrd, Philips and Morley. Philips never employs virtuosic broken figuration, such as , or motoric repeated

³²Curtis 1972, pp. 126-133.

³³See the discussion of them in Chapter 7.

figures; broken chord patterns are rare, and repeated notes hardly ever occur in his figuration. Unlike his English contemporaries and Sweelinck, Philips never wrote *bicinia*.

Philips uses many of the same cadential formulae as Byrd, particularly in early works such as the *1580 Pavan* and the *Fantasia-F*, which is dated 1582 in FVB. Philips's figuration in the *Dolorosa Pavan*, particularly in the varied reprises of the second and third strains, has its origins in works such as Byrd's *Pavan* (MB 27, 16a). This work has the same relationship of an interval of a third between strains I and II as occurs in Philips's *Dolorosa Pavan*.³⁴ Philips's favourite motif of quavers ascending a fourth is also present, in the reprise of the third strain. The figuration of the *Paget Galliard* reprises can be found in the accompanying Galliard to Byrd's piece (MB 27, 16b) in the varied repeats of its first two strains.

DOLOROSA PAVAN: A CASE STUDY IN STEMMATICS

In examining Philips's intabulation procedure, one is bound to focus on those works which are found both in ensemble and in keyboard versions. Four of them (*Dolorosa Pavan and Galliard*, *Paget Pavan and Galliard*) are found in both versions in sources copied by Tregian. 3665 contains the consort models by Philips for *Almande* and *Aria del Gran Duca*, and the ensemble original of *Tomkins*. Of the pieces which are definitely intabulations, only one (*Piper's Galliard*) is not contained within the Tregian manuscripts either as an ensemble or as a keyboard piece. Several other keyboard works are probably intabulations of works which are no longer extant, most notably the *1580 Pavan*, which is discussed in Chapter 6. The *Dolorosa Pavan*, which circulated more widely than any instrumental piece other than the *1580 Pavan*, is discussed here. Its date and place of composition are known. Tregian gives the date 1593 for the piece in FVB, and the index of Berlin records that it was

³⁴Another pavan by Byrd (*Byrd MB 27, 17*) has such a relationship between all the strains.

composed in prison: this is confirmed by what we know of Philips's life, for he was imprisoned at The Hague in 1593 on his return from a visit to Amsterdam.

It is possible to establish a *stemma* of sources for the piece which helps us to elucidate - and improve - our understanding of their inter-relationships, and of the dissemination of the work. It will become apparent that, as well as Philips's arrangements of vocal works by other composers, and of his own vocal and consort works, there is an important category of intabulations made by composers other than Philips. The distinction between arrangements made by the composer, and those made by others, is of central importance to this thesis: it establishes a connection between the dissemination of a piece and that work's influence on other composers; between the *stemma* of sources and intabulation.

The Keyboard Intabulation

The *Dolorosa Pavan* exists in five keyboard sources: these are discussed in Chapters 2 and 3. It provides a good example of Philips's intabulation technique. The more polished polyphony of the consort piece in itself suggests that the keyboard piece was adapted from

Example V.5 *Dolorosa Pavan*, b. 13-16.

it. In the keyboard version the polyphonic model is broken up into keyboard figurations and a free-voiced texture, but in the sources nearest to the date of composition traces of the original consort piece can be found. The best example is the cadence at the end of the first strain, bars 13-16 (see Example V.5). In the **FVB** and **Lynar** (both of which supply good texts) the last chord has an *E* on the top, whereas the voice-leading from the previous bar would make a chord with a *C* on top more logical. Reference to the ensemble version shows that the *altus* line has been embellished, and the top part omitted with the exception of this last note. Significantly, in sources such as **Turin** which are geographically and chronologically further removed from the original keyboard piece, this reference to the model has vanished in favour of a more logical progression.

An important reference to the consort version occurs in **FVB**, b. 83, where Tregian has a drop of a fifth (*G* to *C*) in the *cantus* rather than the drop of a third prevalent in other sources (Example V.6). This demonstrates a key stage in the transmission of the *Dolorosa Pavan* along the *stemma* of sources which will make it possible to show which sources stem from **FVB** and which from **Lynar**, the first extant manuscript to have the drop of a third both in b. 82 and b. 83.

Example V.6 *Dolorosa Pavan*, b. 81-84.

All keyboard sources have a drop of a third for the same motif in the previous bar. It appears that the scribe of **Lynar** altered the motif the second time round for the sake of consistency: having no reference to the consort piece, he did not realize that the drop of a third in b. 82 was a scribal error. This suggests that both **FVB** and **Lynar** derive from a

common exemplar, perhaps through intermediary sources. It has already been shown that there is reason to believe that Tregian obtained his copy from Philips, and that the scribe of **Lynar** also obtained his from Philips through Sweelinck, so the scribal alteration (a common one, involving miscopying by a line) must have been in an exemplar near to the hypothetical autograph in the *stemma* of sources.³⁵

However, there is a better, alternative explanation. The keyboard version reduces the texture of the consort piece, since the intricate, overlapping imitations of the consort piece would not work on the virginals. If Philips had preserved the original drop of a fifth in the tenor part of b. 82, then the bar would have ended on a chord containing only unison and octave *F*'s. Therefore, it makes sense to alter this imitative entry to give the third to the chord, and the *cantus* is changed to match. Perhaps Philips also altered the *cantus* of the bar in question, b. 83, and Tregian was the one responsible for changing it back again. In any case, the drop to a *C* instead of an *E* does make sense at this point: the fall to a *C* in the *cantus* avoids duplicating the third, and prepares the listener for the first note of the rising scale that follows. Significantly, in b. 84 of the keyboard piece the conclusion of the motif in the tenor part is altered from the falling fifth of the consort version to end on an *A*: this avoids the bare octave that would have resulted if the tenor had dropped to the *C*. It seems that Philips was more concerned with sonority in the reduced texture of the keyboard intabulation than he was in preserving the integrity of the imitation.³⁶

³⁵It is likely that Philips made autograph copies of his pieces (e.g. to send to Tregian): in the context of this discussion the 'original' means conception of the composer.

³⁶In the *Paget Pavan* the imitation in the tenor of the opening motif is destroyed by addition of an expressive 6-5 suspension in b. 3-4.

Lynar and FVB

The texts of **FVB** and **Lynar** are identical for much of the time, and at points at which the sources disagree, the **FVB** and **Lynar** are the most closely related. Their outward appearance is also very similar: they use two six-line staves, and the allocation of notes between the staves indicates what is to be played by each hand, both features suggesting a common Anglo-Flemish provenance. The beaming of the smaller note values in **Lynar** is very close to **FVB** when a group of semiquavers follows a quaver,³⁷ although **Lynar** tends to group semiquavers in eights rather than fours. Generally there is no correlation between beaming and articulation. Tregian tends to include more notes in his written-out cadential figuration and trills: **FVB** was the work of a collector with sufficient time to make the extra effort, whereas **Lynar** was the work of a performer. The notation of dotted notes and tied notes tends to coincide in the manuscripts: a particularly striking example occurs in b. 17 (see Example V.7).

The image displays five manuscript versions of a musical passage, labeled on the left as *Lynar*, *FVB*, *Berlin*, *Turin*, and *408*. Each version is written on two staves, with a brace on the left side. The notation includes various note values, rests, and beaming patterns. The *FVB* version includes the word "Rep." above the staff. The *408* version has a circled note in the bass staff.

Example V.7
b. 17

³⁷e.g., b. 66, b. 77.

On the whole, **Lynar** seems to have preserved a better text than the **FVB**: Tregian tends to make mistakes in his copying, both in Philips's pieces and those of other composers. Usually these are small details: for example, the misplacement by a line of the seventh left-hand note in b. 59; a similar misplacement by a line in the tenor on the first beat of the *Dolorosa Galliard*, b. 31; the omission of a bass *D* in b. 64 (present in all the other sources). This means that neither source could have been copied from the other, but **FVB** and **Lynar** are both near to the hypothetical autograph of the piece along the *stemma* of sources.

FVB and an English Branch of the *Stemma*

Dd.5.78.3 and **Dd.9.33** both belong to a group of related lute manuscripts copied by Matthew Holmes: the texts of the *Dolorosa Pavan* that they contain are fully concordant, so will be discussed as a single source, **Holmes**.³⁸

The lute piece in **Holmes** lacks the written-out decorated repeats of the keyboard piece, so it might be supposed that it is an intabulation of the consort original. However, although **Holmes** has some unique features, for the most part it follows the plainer first-time sections of the keyboard piece, although some ornamental figures are simplified in the lute version (eg. the *cantus* of b. 8); the bass in bars 6 to 12 and 103 seq. is transposed up an octave (suggesting that it was arranged by Holmes initially for a six-course instrument; the later **Dd.9.33** has the occasional diapason) which results in a thinner texture; the lute version has its own characteristic cadential formulae. A more precise relationship can be established between **Holmes** and **FVB**: **Holmes** reproduces some errors which occur only in **FVB**, so

³⁸For a discussion of the collection as a whole, and the dating of individual manuscripts within it, see Chapter 4.

Example V.8 *Dolorosa Pavan*, b. 81-84.

it derives either from **FVB**, or from a common exemplar. In bars 81 to 84 **Holmes** has the drop of a fifth in the *cantus* of b. 83, which is otherwise unique to **FVB** (Example V.8; see also Example V.6).

Example V.9 shows bars 100-101: first the consort version is given; then there is the correct version as transmitted in **Lynar** (and the other sources); then there is the error in the **FVB** reading (at the end of b. 100 the crotchet movement is in the *cantus* instead of the alto); finally, **Holmes'** version is given. The reading is taken from the earlier of the two **Holmes** manuscripts, **Dd.5.78.3**. This source does not employ diapasons or a seventh course, so **Holmes** has had to rearrange the part writing, transposing the tenor up an octave and omitting the alto, in order to accommodate the piece to the lute (b. 101; see also tablature transcription in Volume 3). Both consort and keyboard versions have the material in the tenor, not the alto: this is significant, for it proves that the lute piece was based on the keyboard version, not *vice versa*. This refutes Warwick Edwards' view that the *Dolorosa Pavan* originated in

England, was intabulated first for lute, and then adapted from the lute version for keyboard.³⁹ **Holmes** derives either from **FVB** itself or from a shared exemplar, or from an intermediate source copied from **FVB**.⁴⁰ Although **Holmes** may have used an exemplar circulating in England before Philips's pieces were copied into **FVB** in c. 1605 (the latest date to occur in the first layer of the manuscript), the reading of these bars is unique to **Holmes** and **FVB**, which means that the **Holmes** probably used an exemplar related to **FVB** after c. 1605: **Dd.5.78.3** and **Dd.9.33** may date from a little after the dates normally given for them.

It is possible to demonstrate that **Holmes** was not adapting the piece directly from **FVB**, but from

The image displays a musical score for Example V.9 b. 100-101, consisting of four systems of music. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system is labeled '3665' at the top left and includes a box labeled 'Tenor register' on the right side, containing a short melodic fragment. The second system is labeled 'LYNAR'. The third system is labeled 'FVB'. The fourth system is labeled 'HOLMES (Dd.5.78.3)'. The notation includes various rhythmic values, accidentals, and phrasing slurs.

Example V.9 b. 100-101.

³⁹Edwards *Ph.D.*, p. 21.

⁴⁰The transmission is not from **Holmes** (or his source) to **FVB**: there are no decorated reprises; **Holmes** does not carry a date; the titles and ascriptions differ.

a shared exemplar. In bar 40, **Holmes** has an alto $F\sharp$, corresponding with all the other sources, except for **FVB** which has an $F\sharp$: Tregian added the accidental to suit his own taste. The absence of an $F\sharp$ at this point shows that **Holmes** was not copying directly from the **FVB**; that he must therefore have been copying from Tregian's exemplar, or a source derived from it; and that this exemplar - not **FVB** - was responsible for the reading of b. 100.

Lynar and a Continental Branch of the *Stemma*

Turin is one of two sources containing the *Dolorosa Pavan* in German Keyboard Tablature; of the keyboard sources, **Turin** is the only one not to include the accompanying galliard.⁴¹

Turin is clearly related to **FVB** and **Lynar**: the absence of features unique to **FVB** and **Holmes** suggests that it was copied from a source related to **Lynar**. In most sources of the *Dolorosa Pavan*, both bottom E and bottom $G\sharp$ occur, requiring an instrument with split-key short octave. The exceptions are **Lynar** and **Turin**: the copyist of **Lynar** did not have access to an instrument with split-key short-octave, so in b. 74 he altered the bottom $G\sharp$ to a $G\flat$. **Lynar** is the earlier source, so it follows that **Turin** was copied from a source stemming from it. **Lynar** and **Turin** are the only sources to have crotchets in the tenor instead of quavers in b. 84 (see Example V.6 above). In b. 114 there is no A in the right hand: in the analogous b. 116, however, **Lynar** correctly has the alto E (as of course does the **FVB**) but the scribe of **Turin** still has b. 114 in mind, so omits it for the sake of conformity.

⁴¹The organization of the manuscript strictly by genre, grouping dance types together, explains how it was possible for the galliard to be mislaid and omitted: see Chapter 3 for an account of **Turin**.

Although there is evidence pointing towards **Lynar** as the source used by the copyist of **Turin**, there are many instances where the manuscripts differ from each other, partly as a result of the transfer of the music to a new system of notation, but also because of the scribe's active interest in altering it. The double-stroke ornaments of **Lynar** are omitted, not only because of the problem of notating them in the tablature, but also because the scribe of **Turin** is generally uninterested in ornaments: trills are not written out, but are indicated by a large 'comma'; the demisemiquavers in b. 79 in the sources notated on staves are replaced by quavers. Sometimes, however, a phrase is elaborated (for example, the tenor part in the first bar, and the semiquaver decoration in b. 18). In the decorated repeats, **Turin** tends to stray from the text preserved in **Lynar**.

Lynar contains a significant corpus of south German music: the inclusion of the *Dolorosa Pavan* in **Turin**, a manuscript collection compiled probably in Augsburg c. 1640, testifies to the links between the South Netherlands and South Germany. However, the comparatively late date for **Turin** means that the scribe was far removed from the original consort version of the piece: in bars 15-16 he is unaware of the long note in the top part in the preceding bars of this version, and logically removes the top *E* from the chord (see above, Example V.5). It also makes at least one intermediate source likely.

It can be shown that the intermediate source from which **Turin** stems was copied from **Lynar** while it was still in possession of its scribe, making several more intermediate sources between **Lynar** and **Turin** more likely. In b. 118 the text of **Turin** follows an error in **Lynar** that was later corrected (Example V.10). This suggests that the exemplar used by **Turin** was copied between the entry of the piece and this correction being made.

A consideration of the lute sources **Fuhrmann** and **Schele** confirms that there was at least one other source related to **Lynar** and **Turin**. **Fuhrmann** and **Schele** contain an arrangement independent of - and probably later than - the one in **Holmes**, and made on the

The image displays a musical score for the *Dolorosa Pavan*, specifically measure 118. The score is organized into four systems, each representing a different source or version:

- LYNAR:** The first system. The upper staff (treble clef) contains a melodic line with a sequence of eighth notes, marked with 'b' and 'c' above it. The lower staff (bass clef) contains a simple accompaniment of a few notes.
- FVB:** The second system. The upper staff (treble clef) shows a more complex melodic line with some sixteenth-note passages. The lower staff (bass clef) has a simple accompaniment.
- TURIN:** The third system. The upper staff (treble clef) features a melodic line similar to the others. The lower staff (bass clef) has a simple accompaniment.
- 408:** The fourth system. The upper staff (treble clef) shows a melodic line with some sixteenth-note passages. The lower staff (bass clef) has a simple accompaniment.

Example V.10 *Dolorosa Pavan*, b. 118.

continent rather than in England. **Fuhrmann** is clearly related to that in **Schele**: the texts are for the most part identical; occasionally **Fuhrmann** has a note which is not in **Schele** (eg. in b. 83 there is a semibreve-long middle *C* in the alto part), and conversely sometimes **Schele** has a note which is not in **Fuhrmann** (eg. in b. 4 there is an *E* in the alto at the beginning of the bar). Hence the existence of an exemplar common to both sources may be postulated.

The image displays a musical score for the piece *Dolorosa Pavan*, specifically measure 33. It is organized into four systems, each representing a different source: LYRAR, TURIN, FUHRMANN, and SCH. Each system consists of two staves: a treble staff and a bass staff. The LYRAR system shows a unique melodic line in the treble staff. The TURIN, FUHRMANN, and SCH. systems show a similar melodic line in the treble staff, with a box highlighting a specific rhythmic figure (a minim tied to a quaver plus three quavers). The bass staves in all systems provide a consistent harmonic accompaniment.

Example V.11 *Dolorosa Pavan*, b. 33.

There are many places where it seems that the two lute sources have been adapted from the keyboard version in **Turin**. The piece in **Schele** and **Fuhrmann**, like that in **Turin**, lacks the top *E* at the end of the first strain: the logic of the voice-leading takes precedence over the reference to the model found in sources nearer to the autograph. The relationship between the continental lute piece and **Turin** is apparent from the start: in b. 4, the lute piece has the decoration in the *cantus* (minim tied to quaver plus three quavers) found in **Turin**; a similar

figure is found in all three sources at b. 33 (Example V.11). There are plenty of other examples of a similar embellishment in the keyboard version in **Turin** which have found their way into the lute version of **Schele** and **Fuhrmann**.⁴²

Turin was not compiled from the lute version: it has the decorated repeats of the other keyboard versions, and much of its figuration is that of the keyboard piece. In the cadence at the end of the first strain of the lute version, the figuration is derived from that at the end of the decorated repeat of the strain in the keyboard version, showing that the keyboard version came first.

The printed source, **Fuhrmann**, was published in 1615. The **Schele** lute manuscript is dated 1619 on the flyleaf, which marks its completion; other dates occur throughout the manuscript, and from these it is clear that the present order of the contents is not chronological. The *Dolorosa Pavan* occurs on p. 97; there are no dates in the manuscript after p. 90, but the latest date at which the *Dolorosa Pavan* could have been entered is 1619. Since **Turin** was completed by its scribe in 1639, both sources pre-date it by some twenty-five years, so there must have been at least one intermediate source between **Lynar** and **Turin** to which **Schele** and **Fuhrmann** also relate.

Berlin: a Local Spanish Netherlands Branch of the Stemma

Berlin is the only source other than **FVB** and **Lynar** written in staff notation. The text it contains is similar enough to these two manuscripts for us to be sure that it is related to them. However, in its use of five-line staves and the overall appearance of the manuscript, **Berlin** is similar to **Liège**. Both these manuscripts contain some pieces by Philips unique to them, suggesting that these works received only a local dissemination.

⁴²e.g., bars 8, 36, 39, 116.

The second scribe in **Berlin** finished his work in about 1625, so the manuscript does not date from any earlier than **Lynar** or **FVB**. However, the presence of an early version of the *Passamezzo Galliard* indicates that the pieces by Philips that it contains were copied from sources circulating in the Spanish Netherlands in the early seventeenth century, but which preserved much earlier readings. Hence, although **Berlin** is contemporary with **Lynar** and **FVB**, it preserves a separate, much earlier branch of the *stemma*. Whereas the text of **FVB** probably comes from the composer, and that of **Lynar** may have emanated from him through Sweelinck, **Berlin** preserves an older text: although all three manuscripts date from the same period, **FVB** and **Lynar** have texts near to the autograph; **Berlin** has one that has been corrupted in transmission. This means that there are many points of difference between **Berlin** and the two sources, but there are some interesting similarities that can provide additional information about the hypothetical autograph, and valuable insights into the relationships between sources.

The significance of b. 83 has already been noted; the **FVB** and the related English sources preserving the fall of a fifth from the cantus of the consort version, whilst the sources stemming from **Lynar** emend this to a third to match the corresponding motif in the previous bar. The scribe of **Berlin** is obviously unsure: both notes (*C* and *E*) are present; both appear to have been erased, and the scribe has misplaced the *custos* at the end of the bar by a line. The confusion may be the result of copying from a source related to **Lynar**, with the drop of a third, but with reference to the consort model: there are a number of other places at which **Berlin** has references to the model not contained in any other source. In b. 43 the *altus* has two crotchets in the second half of the bar, conforming to the ensemble version rather than the other keyboard versions. The *E* in b. 35 comes from the consort version, as does the passing note in the tenor in b. 52, which is necessitated in the ensemble version by the crotchet passing note linking the two main notes in the soprano (see transcription). This is

evidence that the consort and keyboard pieces were sometimes distributed together.

It is possible to demonstrate that a bar in an early exemplar of the keyboard work - possibly an autograph - was unclear to subsequent copyists for an unknown reason. There are two individual readings of b. 30 (Example V.12): the *cantus* line in FVB is divided between two parts in **Lynar**. The **Lynar** reading may be detected in **Turin** and **408**, but interestingly it is the **FVB** reading that corresponds with **Berlin**. It seems that the exemplar used by the scribe of **Berlin** was flawed, with the metrical values obscured: it contains the same pitches as **FVB**, but the rhythmic values differ in a way which suggests

Example V.12 b. 30

the scribe was trying to interpret his source. **Lynar** probably represents another - and more eloquent - solution. Hence **Lynar**, **FVB** and **Berlin** are all independently derived from the

hypothetical autograph, and **Turin** and **408** are related to **Lynar**.⁴³

The first crotchet of b. 69 is one of the rare occasions on which the beaming in **FVB** is irregular: the regular pattern of groups of four semiquavers is interrupted by two groups of two (Example V.13). Although Tregian may have been responsible, the presence of the same beaming in **Berlin**, which has subsequently been altered to match the surrounding groups of four, suggests that both sources reflect the beaming of a common ancestor. This feature may have originated in the autograph: **Lynar** beams the semiquavers in eights, with the stems downward, so the original beaming has been changed.

The alteration to the figure which first occurs in b. 91 is unique to this source: it is the type of alteration made probably by an intermediate scribe. However, some differences may be due to carelessness on the part of the **Berlin** scribe. The manuscript gives an impression of hurriedness: the scribe omits the first half of

The image displays three systems of musical notation for the first crotchet of bar 69. Each system consists of a treble and bass staff. The first system, labeled 'LYNAR', shows a treble staff with eighth notes beamed in groups of two and four, and a bass staff with a single eighth note. The second system, labeled 'FVB', shows a treble staff with eighth notes beamed in groups of two and four, and a bass staff with a single eighth note. The third system, labeled '40316', shows a treble staff with eighth notes beamed in groups of two and four, and a bass staff with a single eighth note.

Example V.13 b. 69.

⁴³As a caveat it should be added that such discrepancies at cadences may be caused by the scribe notating his own performance practice.

b. 63, and there are many other places where the text is incomplete (eg. b. 101-102). He is far less conscientious about inserting rests than Tregian or the scribe of **Lynar**, and accidentals are sparse. This suggests a utilitarian purpose for the manuscript.

Not all the differences between **Berlin** and the other sources can be accounted for in terms of the scribe's exemplar or his own carelessness: the *Dolorosa Galliard* has a varied final strain unique to the source, and evidently the work of the scribe. The presence of a large number of corrections, in comparison with the rest of the piece as it occurs in **Berlin**, suggests that the scribe was composing directly on to the page (for example, see bars 51 and 56). In terms of style, the material seems out of keeping with Philips's style: it is significant that there is no analogous passage in the Pavan in any of the sources.

Although all the Philips pieces have been entered in the hand of the first scribe, the second scribe was responsible for some of the attributions to Philips. Even more significantly, there is evidence that he played the pieces, and altered them, in particular by the addition of accidentals.⁴⁴ The text itself would appear to be inferior to the readings in **FVB** and **Lynar**: the hurried look of the notation, and the omission of inner parts on occasion, suggests that it was intended for the scribe's personal use. None the less, the geographical proximity of the source to the composer, and the probable link between the second scribe and Philips through Cornet, gives it a greater authority than it would otherwise have had.

408: a Remote Source

408 is a late source: Philips's pieces were entered in the late 1630s by Zengell (the first copyist), before the manuscript was owned and signed by Duben in 1641. However, although it may date from a few years earlier than **Turin**, the text of the *Dolorosa Pavan* in

⁴⁴See Chapter 3.

408 is the furthest removed from the autograph of all the keyboard sources. There are correspondences between 408 and FVB, 408 and Turin, 408 and Berlin: although the distance of this source from the time and place of composition makes it difficult to establish its stemmatic relationship to these other sources, it is likely that it belongs to a separate branch extending from a hypothetical source copied from the autograph prior to FVB or Lynar.

The features that differentiate the 408 version from any of the other manuscripts are more noticeable than the points of similarity. The connection with the original consort piece can no longer be found; like Turin, there is no awareness of the original cantus in b. 13-14, so the *E* to be found as the top-most note of the chord in b. 14-15 in the other keyboard versions has been omitted to make the voice-leading more logical. Elsewhere 408 occasionally bears a resemblance to Turin: in b. 106 FVB and Lynar have identical readings, and the two manuscripts in tablature share the same version (Example V.14). Neither variant is related to the consort version (though 3665 does have this rhythm, it is in another voice); it is likely that the scribe responsible for the change in the keyboard sources did so to make the rhythm of this bar consistent with that of the previous ones (see transcription in Volume 3).⁴⁵

The image shows a musical score for Example V.14 b. 106. It consists of six systems of staves, each representing a different manuscript source. Each system has two staves: a treble clef staff on top and a bass clef staff on the bottom. The sources are labeled on the left side of each system: 3665, LYNAR, FVB, TURIN, 408, and 5, 78. The notation includes various notes, rests, and accidentals, illustrating the differences between the sources.

Example V.14 b. 106.

⁴⁵The example includes the reading from Holmes, which probably derives from FVB (see above): Holmes probably altered the text of his exemplar for the same reason.

The presence of the *Dolorosa Pavan* in **408**, compiled by a student of Stockholm University, shows how Philips's music was moving north as well as south: interestingly, the source which demonstrates this transmission to northern manuscripts has a relationship - if a fairly remote one - with the manuscript which represents its dissemination southwards, **Turin**. In b. 17 (the first bar of the varied repetition of the first strain, so it is impossible to see how the continental lute sources fit into the argument which is to follow), **Turin** and **408** both have a corrupt reading: the *C* comes in a quaver later than it ought (see above, Example V.7). There are other concordant features: in b. 79 they both have a tenor *E* instead of *D*, and no demisemi-quavers at the end of the bar. In b. 118, **408** is concordant with **Turin** and the uncorrected version of **Lynar** (see above, Example V.12).

In b. 83, **408** has a drop of a fifth which might be taken to indicate a connection with the English sources, or - more likely - with the scribe of **Berlin**, who seemed unsure. There is further evidence linking **Berlin** to **408**, particularly in the *Dolorosa Galliard*. The cadence at the end of the first strain (b. 7) is especially striking: **Berlin** and **408** share a version markedly different from that of **FVB** and **Lynar** (Example V.15). There are other features linking the two: in bar 14, both sources have a tenor *A*; in b. 25, neither source has an *E* in the top part, and both substitute a semibreve rest.

The tenor part of b. 84 moves in crotchets in **Lynar**, whilst **Berlin** and **408** share some quaver movement with the **FVB** (see above, Example V.6). The derivation of **Turin** from **Lynar** was proved because they share a unique reading for this bar. The presence of quavers in **408** means that it was not copied from a source descended from **Turin** or **Lynar**, but from a source between the autograph and **Lynar**. Indeed, the partial correspondence of **408** to all the other keyboard sources probably indicates that it is a corrupt late source descended from a hypothetical score predating all the other sources.

One final source of Philips's piece should be mentioned briefly: in 1642 Nicholaus

a Kempis published a set of divisions for bass viol in **Kempis** that probably derives from one of the continental keyboard versions: unfortunately the keyboard continuo part has not survived, so it is impossible to determine **Kempis**'s place in the *stemma* of sources.

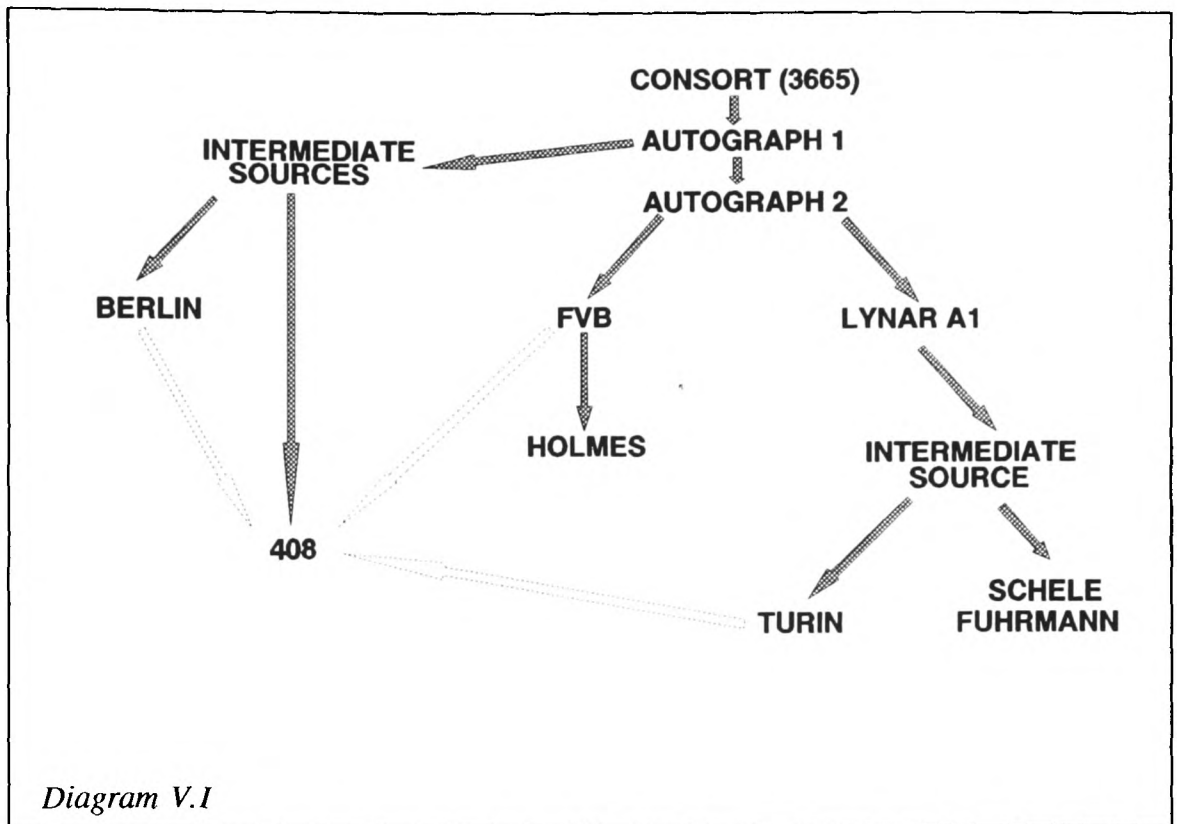
The Stemma of Sources

Diagram 1 illustrates the interrelationships of the sources for Philips's *Dolorosa Pavan*. The keyboard piece was intabulated from the consort work preserved in 3665 by Philips. For this piece, the date 1593 in the **FVB** probably represents that of both versions: the keyboard work must date from this year, and from the title it seems likely that the consort model

on which it is based dates from about the same time. **Berlin** contains a text that had evolved through the process of scribal copying by the time it was entered in the early years of the seventeenth century, but originated in manuscript sources circulating in the region shortly after the date of composition which were in turn descended from the composer's original ('Autograph 1' in the diagram). **408** probably originated from the same source, but its text

The image displays three systems of musical notation for the piece 'Dolorosa Galliard, b. 7'. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system is labeled 'LYNAR' and shows a simple intabulation with a sixteenth-note run in the right hand. The second system is labeled 'FVB' and includes a bracketed section in the bass line. The third system is labeled 'BERLIN' and shows a different intabulation. A fourth system labeled '408' is also present, showing another variation of the intabulation.

Example V.15 *Dolorosa Galliard*, b. 7.



is much corrupted after fifty years in circulation: there are elements in **408** shared with other sources, indicated by the broken arrows. **FVB** and **Lynar** were copied from sources procured much later than the date of composition, but in both cases there is reason to suppose that the scribes had access to an exemplar emanating from the composer (labelled 'Autograph 2'). The quality of the texts bears this out. The small differences between these sources, and in particular some errors in Tregian's copying, make it possible to determine which sources lower down the *stemma* are derived from them. **FVB** may be detected in the lute arrangement in **Holmes**; **Turin**, **Fuhrmann** and **Schele** seem to have been copied from a lost intermediate source stemming from **Lynar**.

The following table gives the sources in chronological order in the left column, and the chronology of the texts they contain of the *Dolorosa Pavan* in the right:

1	FVB	c. 1605	6	3665	Consort model
2	Holmes	c. 1605	7	Berlin	From sources circulating in Spanish Netherlands derived from Autograph 1
3	Fuhrmann	1615	1	FVB	From composer (Autograph 2)
4	Schele	before 1619	5	Lynar	From composer (Autograph 2)
5	Lynar	?	2	Holmes	From FVB
6	3665	before 1619	3	Fuhrmann & Schele	From lost source derived from Lynar
7	Berlin	before 1625	4		
8	408	late 1630s	9	Turin	From lost source derived from Lynar
9	Turin	1639	8	408	Late source derived from Autograph 1

The chronology of the sources does not match that of their texts: note that the original consort piece does not appear until c. 1619 in **3665**. **Berlin** has been placed second in the right hand column because its text appears to be related to an earlier tradition rather than to **FVB**, **Lynar** and later sources, but were the column to be organized according to each source's closeness to the composer, then it would be placed beneath **FVB** and **Lynar**. These latter two sources have strong links with the composer (through Tregian in the first case, through Sweelinck in the second), whereas **Berlin** was copied from an exemplar somewhat removed from the composer.⁴⁶

The *stemma* of sources shows that the *Dolorosa Pavan* was still being copied into manuscripts as late as 1640; **Kempis** (omitted from Diagram V.1) dates from 1642, showing that the piece was also included in prints from this period, fifty years after it was composed. It circulated locally (**Berlin**); it found its way into English sources (**FVB**, **Holmes**); it was

⁴⁶These works were entered by the first scribe, not the second (who knew Philips's music through his teacher, Cornet): see Chapter 3.

included amongst Sweelinck's work in **Lynar**, showing that it was known in the north Netherlands; it disseminated southward, appearing in tablature in an Augsburg source (**Turin**); it was arranged for lute and circulated in Germany (**Fuhrmann, Schele**); it disseminated north, and was copied into a manuscript by Zengell, from Stockholm (**408**).

Despite the textual variations between the keyboard sources of the *Dolorosa Pavan*, the manuscripts clearly preserve readings of the same intabulation. The setting is ascribed to Philips in all but one of the five keyboard sources, and the quality and style of the work indicates Philips's authorship: it is clearly an intabulation by the composer of his own work. However, the four lute sources preserve two distinct settings of the *Dolorosa Pavan*, sufficient reason in itself to cast doubt on Philips's authorship: both have been shown to be arrangements made from the widely disseminated keyboard piece.

Three types of intabulation have been identified. First, there are intabulations by Philips of works by other composers: these are mostly arrangements of vocal works for keyboard. Second, there are intabulations by Philips of his own works: these are mostly settings of consort pieces for keyboard. Third, there are intabulations and arrangements by other composers of original pieces by Philips. In the case of the *Dolorosa Pavan*, the keyboard sources preserve a setting for keyboard of the composer's own consort piece, but the lute sources contain two independent adaptations of the keyboard piece for lute made by lutenist-composers. It is sources which contain works that may be arrangements of Philips's music totally independent of the composer that pose the greatest problems in determining which works may be attributed to Philips. The boundary between the transmission of the text of a composer's work and an arrangement that constitutes a new piece is not a clear one.

Chapter 6

The Origins of the *1580 Pavan*

INTRODUCTION

Problems of attribution are at their greatest with works like the *1580 Pavan*: only the keyboard version of it in **FVB** can be connected to Philips with any degree of certainty. Philips's name occurs in most of the sources, but as part of the title of the piece, not necessarily as an attribution. It is this ambiguity in the inscriptions which makes it difficult to know whether a version of the piece was created by the composer. In Chapter 5, intabulation was seen as the principal compositional technique employed by Philips in his keyboard works, so it is reasonable to suppose that the *1580 Pavan* too was based on pre-existent polyphonic material. The dates given by Tregian in **FVB** have been shown to refer to when the keyboard pieces were written: the *Dolorosa Pavan* was chosen as an example because the consort original was probably written at about the same time as the consort piece, when Philips was in prison; but the dates for the vocal intabulations are obviously those of the keyboard setting. This means that the *1580 Pavan* may date from considerably earlier than its keyboard arrangement in **FVB**, perhaps from the mid 1570s when Byrd returned to London and began to develop a new style of pavan writing.

The consort models for Philips's keyboard equivalents are contained in **3665**, with the exception of the *1580 Pavan*.¹ This work by Philips is contained in more sources than any other, so it is strange that Tregian should omit it from his collection. One explanation is that the original was not for five parts, so was excluded from the instrumental section containing Philips's other consort works in five parts in **3665**, and from the six-part section in **Drexel** that contains the *Passamezzo Consort*. Tregian organized his collection according to the

¹*Almande, Dolorosa Pavan and Galliard, Paget Pavan and Galliard and Tomkins*. The only other keyboard intabulation of a consort work not included in **3665** is *Piper's Galliard*, adapted from an original by Dowland.

number of voices, and even moved the *Passamezzo Consort* from its original location with Philips's other five-part consort works to its present position, which entailed recopying a page. This suggests that Tregian may have had a copy of the original *1580 Pavan*, but that it was excluded - perhaps accidentally - because it was not in five parts. This is a hypothesis that will be examined later; here, it is sufficient to note the piece's absence from 3665 means that the *1580 Pavan*'s origins are a matter for debate.

There are versions of the *1580 Pavan* for string ensemble, mixed consort, keyboard, lute, lute duet and cittern. The piece was as popular among English and German collectors as Dowland's *Lachrimae Pavan*; in most of the sources under discussion in this chapter the *1580 Pavan* is Philips's sole contribution. As with Dowland's *Lachrimae Pavan*, many of the sources of the *1580 Pavan* contain what are clearly arrangements made independently of the composer. However, it is only through a study of the extant sources for the piece that any conclusions can be reached as to the genre and nature of the hypothetical original model.

THE MIXED CONSORT SOURCES

The *1580 Pavan* occurs in three mixed consort sources, **Holmes**, **Morley** and **Walsingham**. The earliest mixed consort source is **Walsingham**, which contains the date 1588 against two pieces by its scribe, the youthful Daniel Bachelier. 'Phillipps Pauen' (no. 7) is a setting of the *1580 Pavan*. Most ensemble and lute sources for this piece have a similar title, but lack an ascription of the piece to Philips. However, the 'base viole' part of **Walsingham** has 'Peeter. | Phillipps' at the end. In the cittern part this has been abbreviated to 'Peet Phill:', and in the flute part it is abbreviated still further to 'P.P.' The 'treble viole' part has no ascription. This suggests that the bass part was copied first, then the cittern, then the flute, and lastly the treble viol. The ascription to Philips is very significant in the search for the lost model upon which the keyboard piece in **FVB** was based: either the version in

Walsingham is a copy of an original mixed consort piece by Philips, or it is an arrangement made from a piece for other forces, and known by Bachelier to have been composed by Philips.

By the end of the century the mixed consort had achieved sufficient popularity to warrant the first publication of its repertory, Thomas Morley's *The First Booke of Consort Lessons*, 1599 (**Morley**). Eight pieces in **Walsingham** found their way into Morley's collection, and with the exception of Philips's *1580 Pavan* the musical texts of the two sources are in 'remarkable agreement'.² Although the two versions of the *1580 Pavan* preserved in **Walsingham** and **Morley** are clearly related, the lack of an exact concordance between the sources suggests that Morley's source for Philips's piece was different from the one he used for the other pieces the sources have in common. Although the treble viol and bass parts correspond closely to the print, the cittern part has many more differences. The flute parts are not the same, though there is a relationship: **Walsingham** has a completely unrelated flute part for the first strain, but then gives an ornamented version of that found in **Morley** for the reprise. For the second strain this process is reversed: the first time the text is similar - nearly identical - to **Morley**, but in the reprise the ornamented line strays from **Morley**. The last strain has an independent flute part the first time, but follows **Morley** on the reprise. The lute parts have not survived for either source.

Philips's *1580 Pavan* exists in other sources arranged for mixed consort, so it is possible that Morley received it in this form. It is unlikely that he used any of the extant mixed consort sources for this piece. The galliard which follows is unique to **Morley**, although a single bandora part survives in **Browne**. It may well be Morley's own composition: it is, after all, titled 'galliard to Philips Pavan', which implies the authorship

²Edwards Ph.D, p. 275.

of someone other than Philips.³ However, Morley was another Byrd pupil, was one of the St Paul's boys with Philips, and seems at one time to have had some Catholic sentiments; there are pieces by Morley arranged by Philips in 3665 which have not survived in their original form. There is also the possibility that Morley commissioned Philips to write a galliard to accompany the pavan. Stylistically the piece in question resembles the galliard in G in the FVB: both pieces are short, and explore the ambiguity of triple mensurations. The biggest structural difference is that the FVB galliard lacks a third strain.

Holmes dates from the mid-1590s, and contains yet another mixed consort version. There are points of similarity between **Holmes** and both the other sources. At the opening, Morley's bandora part is very much like Holmes's lute part, but the correspondence does not last beyond the first two bars.⁴ In b. 3 the descending scale in Holmes's lute part may be found in the **Walsingham** cittern part (Example

Example VI.1 1580 Pavan, b. 1-3

VI.1). Significantly, in **Morley** these notes are given to the flute: **Walsingham** has a different flute part, so there is no doubling; the flute part of **Holmes** has not survived, but it is reasonable to suppose that it would follow **Walsingham** rather than double the lute part. Hence it seems that **Walsingham** is nearer the hypothetical original in terms of text as well as chronology. However, it is probable that the embellishments in the treble viol and flute

³A similar procedure may be found in German prints, most notably those issued by Füllsack and Hildebrand, where dances by local German composers are added to those by English composers to produce pavan and galliard pairs.

⁴It is of course possible that the missing parts from **Walsingham** would have given a similar text.

parts of **Walsingham** are the work of a copyist, and do not stem from Philips: similar ornamentation is found in the repeated strains of the seven pieces which are otherwise fully concordant with **Morley**.

The mixed consort repertory was brought to the continent by actor-musicians such as those associated with the Brandenburg court at which **Vilnius** was copied. This source contains the *1580 Pavan* twice. The first version of the piece is a bandora consort part, copied by a scribe who entered only English pieces and was probably of English nationality.⁵ The second setting, entered by a different scribe,⁶ is unusual in sounding in F if played on a lute strung in G.⁷ Although there are traces of the original melody, the opening in particular suggests that it may be an adaptation of the consort piece based mainly on the bandora part also contained within the manuscript, but with reference to the other parts. A comparison of the tablature shows that both pieces use the same letter forms, the lute having to make alterations to accord with its tuning, and to incorporate thematic elements from the other parts.

Although it is possible that the original was a mixed consort piece, the existence of three separate yet related versions of the piece in the surviving sources for the repertory makes it more likely that they represent three independent arrangements of a piece in another medium. The lack of attribution in **Morley** and **Holmes** may indicate that their compiler and scribe respectively were responsible for the arrangements, perhaps made from sources somewhat removed from the composer: by the time these two sources were being compiled,

⁵Ness, p. 13.

⁶Ness and Ward's Scribe C.

⁷In the transcription in Volume 3 it has been transposed to G.

Philips had been out of the country for nearly two decades.⁸ The ascription in **Walsingham** suggests a closer connection between the arranger (surely the scribe, Bacheler) and the original piece: the source was written considerably earlier than the other two, so perhaps Bacheler had access to a reliable copy of the piece in which there was an attribution of the work to Philips. **Walsingham** is the only English source which does not have a *Bb* present in at least one part in b. 2, and the reading of the *Cantus* in b. 9 corresponds to **FVB**. This suggests a connection with the versions of the piece circulating on the continent (discussed below), which is supported by the Flemish spelling ‘Peeter’ in the ascription.

A FEATURE OF THE ENGLISH SOURCES

Holmes and **Morley** share a feature common to most of the English sources, but absent from the keyboard piece in **FVB**:⁹ the *B* in b. 2 is flattened. In **Holmes** the *cantus* has a flat which does not occur in the lute or cittern parts; in **Morley** there is no flat in the *cantus*, but the bandora tablature gives a *Bb*. Other English sources in which the fifth note in the *cantus* is flattened are:¹⁰

Dd.2.11
Board
Weld
Dallis
Wickhambrook
Dallis duet
Robinson

Presumably the flat was added to make the opening correspond to the imitative answer in b. 5: *G-[F#]-G-A-Bb* and *D-[C#]-D-E-F* have the same intervallic relationships between

⁸Morley does not give attributions for any of the pieces in his collection, unlike Rosseter in 1609.

⁹Tregian probably obtained the piece from Philips, who was on the continent, so his copy does not count as an English source.

¹⁰In the mixed consort versions the note is a *B*; in the lute versions it is an *E*.

successive notes, whereas the *B*♯ of the other sources weakens the effect of the imitation.¹¹ It is likely that the flat was introduced for this reason by an English copyist or arranger at an early stage in the work's dissemination, and that this accounts for its presence in so many English sources. Philips's exile from England in 1582 would have prevented him from circulating the piece with the *B*♯ in his native land. Its absence in the keyboard version of *FVB*, and from most of the continental sources, suggests that the work was not disseminated with the flat by Philips after his arrival on the continent. Hence it is possible to distinguish an English circulation of the piece from a continental one. The flattened note in these sources suggests that none of the English lute versions can be the original.

Assuming that the instrument for which the lute versions of *1580 Pavan* were made was tuned in *G*, then the most striking difference between the lute pieces and the versions for keyboard and consort is one of pitch. In the search for the original piece this is not significant: lute intabulations generally use the pitch at which it fits most easily on the instrument.¹² In each case the piece is intabulated to fit comfortably on the instrument and to sound in *C*.¹³ There is no evidence that Philips was ever a lutenist, and although some of the works by other composers set by Philips in 3665 may have originally been lute works, the existence of several lute versions of the piece strengthens the argument against its having been conceived originally for the lute.

¹¹The duet in *Dallis* omits the second *cantus* note, perhaps to match the imitative entry in b. 5 even more exactly (although it may be the result of scribal error): see transcriptions.

¹²For example, the lute version of a consort piece by Ferrabosco is a literal transcription transposed down a tone (*Ferrabosco* nos. 21a and 21b).

¹³Two sources, *Vilnius* and *Rude*, set the piece in *G*: the piece will only fit if the top part is on occasion transposed down the octave to the middle of the texture. The existence of these sources indicates that the original was in *G*, and that the other lute versions have been transposed.

ENGLISH LUTE SOURCES

The *1580 Pavan* is contained in **Dallis** (which dates from about 1583 and is one of the earliest sources of the piece), **Dd.2.11** (from c. 1588-91), **Wickhambrook** (from the 1590s), **Board** and **Weld** (both from c. 1620).

The version for solo lute in **Dallis** is a simpler version of the piece found in **Dd.2.11**, **Board**, and **Weld**. It is likely that this is a copy of an earlier lute version which served as exemplar for the scribe of **Dallis**, and as the model for the more complicated version found in the other three sources.

The first occurrence of each strain in **Dallis** is concordant with the other sources, although there are some small variants which can be ascribed to scribal error. These fall into a number of categories: only one example is given of each. The last chord in b. 6 lacks the *D*. In b. 34 the tablature letter 'e' has been misplaced by a line, producing a *C#* instead of an *F#*. Some differences between **Dallis** and the other three sources may be deliberate alterations by the scribe: the *cantus* line from the second half of b. 2 to the first part of b. 5 is unique to the source, and in b. 32 the top part has been ornamented. Bar 35 differs from the other texts.

A comparison of the written-out reprises of **Dallis** with those of **Dd.2.11**, **Board** and **Weld** shows that the latter three sources present more elaborate embellishments of the same ornamented reprises found in **Dallis**. This is best illustrated in the bars in which the reading of **Dallis** is fully concordant with the other sources (e.g., b. 19), but the relationship can be discerned throughout. The quaver motion of **Dallis** is broken further into semiquavers. The same sorts of scribal error may be found in the reprises of **Dallis** that were contained in the first occurrence of each strain, though because the text differs from those to be found in the other three sources errors are harder to detect. It appears that the scribe was himself aware of some errors: in the penultimate bar (b. 76) the letter forms for the last three notes have

been entered twice, once erroneously on the third line from the top of the staff, and once correctly positioned on the second line. It seems that the scribe made the correction without erasing his error.

Dallis dates from *c.* 1583, yet the errors it contains show that it was copied from an even earlier lute source. Since, as we have seen, the piece is unlikely to have been written for the lute in the first instance, it was probably in existence for some time before the date 1580 given by Tregian in **FVB**. Tregian includes the information that the *1580 Pavan* was 'the first one Philips made', but it seems unlikely that Philips would have waited until he was twenty years of age before composing his first pavan. Its presence in **Dallis** makes it probable that the original pavan was composed somewhat earlier, and that the date in **FVB** refers to the keyboard version.

Dd.2.11, **Board**, and **Weld** have a concordant version of the *1580 Pavan*. The musical texts are remarkably close, but it can be shown that none was copied from either of the others, so they must have had a common exemplar or exemplars. **Dd.2.11** omits the first two tenor *G*s and has one or two errors which have not been reproduced in either of the other sources, such as the misplacement by a line of the tablature letter 'r' (an angular 'c') in b. 10,¹⁴ so this could not have been the exemplar for either of the other sources. Similarly, **Weld** contains one or two small errors (e.g. an *F* for a *D* in b. 11), so **Weld** was not used by either of the other two. **Board** provides consistently the best text, but the diapason *D* in b. 44 is unique, and in b. 61 the scribe has evidently altered the text of her exemplar by adding the little ornamental pattern, but has omitted to erase what she first entered. Ignoring the diapason, this could suggest that **Board** was responsible for the semiquaver figure which is transmitted accurately to **Weld** but has one wrong note in **Dd.2.11**. Interestingly, only

¹⁴A distinction is made between the two forms of the tablature letter 'c' in the transcriptions of lute tablature in Volume 3.

Dd.2.11 has the semibreve (b. 63) which begins the third strain of the piece in most sources.

Robinson contains a cittern arrangement of the *1580 Pavan* which, although it has of necessity been altered to fit on the instrument, shows signs of being related to the main English lute version. Bars 7-8 in particular are very much like the corresponding bars in the other lutes sources (**Dd.2.11** etc).

The remaining English lute source for the solo lute, **Wickhambrook**, records an alternative version that is unrelated to the other English lute sources, and is unlikely to be any nearer the original.

The lute duet in **Dallis** is pitched in C, like the other English lute sources, and has the distinctive flattened *E^b* (corresponding to *B^b* in settings in G) in b. 2. The relationship between the lute duet and mixed consort repertory has been explored by Lyle Nordstrom.¹⁵ Like the mixed consort pieces, duet parts can be found in continental manuscripts: a duet ground is found in **Montbuysson**, which was compiled at the court at Kassel where English actors and musicians were regular visitors.

INSTRUMENTAL ENSEMBLE VERSIONS

Philips would have been involved with choirboy plays under Westcote, and the mixed consort genre had associations both with the theatre in general, and with plays performed for the sovereign in particular.¹⁶ Although accounts of choirboy performances at the end of the century include references to such music,¹⁷ there is no evidence of mixed consort music in the performances given by the St Paul's boys during Philips time as a chorister. Westcote's

¹⁵*Nordstrom.*

¹⁶*Holman*, pp. 132-33.

¹⁷Middleton's *A Mad World, my Masters*, performed by the St Paul's boys in 1605, mentions music by a 'consort'. Edwards argues that this term usually referred to the *mixed* consort. See *Holman*, p. 143.

will indicate that the St Paul's boys played viols and violins, and the consort song repertory seems to have been associated with choirboy plays,¹⁸ suggesting that the instrumental music in them was provided by an ensemble of string instruments, not the mixed consort. Byrd's return to London in 1572 seems to have heralded a new age of contrapuntally elaborate and harmonically complex pavans: as a pupil, Philips would have come under his influence. Since none of the mixed consort or lute sources with an English provenance was the original, a string consort work appears a likely contender.

Kassel contains the only five-part string consort version of the *1580 Pavan*. Most of the pieces in **Kassel** are five-part adaptations of four-part or mixed consort works, repertories associated with the choirboy plays. **Kassel** was very likely copied at the court of Moritz at Kassel, which was home to a number of travelling companies of English actor-musicians: hence, the line of dissemination may have its roots in the versions that Philips left behind in England before his departure in 1582, rather than stemming from the composer after his arrival on the continent.

The image shows three staves of musical notation for the first strain of the 1580 Pavan. The top two staves are in treble clef, and the bottom staff is labeled 'WALSINGHAM FLUTE' and is also in treble clef. The music is in a key with one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Example VI.2 First strain of *1580 Pavan*.

The second (*altus*) part shares elements from the flute parts of **Morley** and **Walsingham** (Example VI.2). The first four bars correspond to **Walsingham**, the next two

¹⁸Brett, p. xv; Woodfield, pp. 218 seq.

come from **Morley**, and bars 11-12 correspond to **Walsingham**.¹⁹ There are two possible explanations. **Walsingham** has **Morley**'s flute part in an embellished form for the reprise, so it is possible that **Kassel** was arranged from a mixed consort version related to **Walsingham** in which the flute parts differed in the reprises, but in which the line was not embellished. Both

The image shows four staves of musical notation in treble clef, G-clef, with a key signature of one flat (B-flat). The first staff is labeled 'KASSEL CANTUS' and contains a melodic line with eighth and sixteenth notes. The second staff is labeled 'WALSINGHAM VIOL' and contains a similar melodic line. The third staff is labeled 'MORLEY VIOL' and contains a simpler line with a dotted quarter note and a half note. The fourth staff is labeled 'HOLMES VIOLIN' and contains a line with a dotted quarter note and a half note, similar to the Morley version.

Example VI.3 b. 8-9.

Walsingham and **Kassel** have the most common reading of the *cantus* in b. 8-9; **Morley** and **Holmes** have related alternatives (Example VI.3). Alternatively, it may be that the mixed consort version was not the original after all, and that **Kassel** and **Walsingham** were arranged from a common string consort version, perhaps in four parts, which has not survived. This would explain why the two sources share the same elements, and also why these do not necessarily appear in the same part. It is more likely that **Kassel** shares a common ancestor for the *1580 Pavan* with the mixed consort sources than that its version is arranged from a mixed consort piece.

The two surviving bass parts for the work shed little light on its origins. **439** contains a bass part of *1580 Pavan* on p. 117. It differs in detail from **Kassel** and from the mixed consort sources: it is not clear whether it belongs to a mixed consort piece or a string consort work; it is the only source to share the bass part of b. 5-6 with **FVB**, so may be descended from it, though its reading for the last strain is corrupt. **36526A** is definitely a part for a

¹⁹Holman states incorrectly that there is no relationship between the inner parts of the **Kassel** version and the flute parts of **Morley** and **Walsingham**, and believes that 'it was cooked up from Philips's keyboard setting by an inexpert hand' (*Holman*, p. 160).

version for instruments of one family.

Although the five-part version of the *1580 Pavan* in **Kassel** is an arrangement of the piece made by an unknown scribe, Warwick Edwards and Peter Holman believe that the existence of a single *cantus* part in **Dublin** demonstrates that the hypothetical original was a five-part string consort piece.²⁰ However, closer investigation reveals flaws in their argument.

The *cantus* part for the *1580 Pavan* in **Dublin** is unique amongst the sources for the piece in having rests of six minim's duration at the start, implying the same sort of imitative start typical of his other string consort works. The tenor parts of nos. 16 and 17 are entitled 'Dowlands Larchrimae [*sic*] the 5. parte', which lends support to Holman's assumption that the piece by Philips is for five instruments. Indeed, the presence of tenor and alto parts for some of the other pieces indicates that this source is for string consort, not mixed consort. The argument is not whether a five-part string version with an imitative opening existed, but whether Edwards and Holman are correct to assume that this was Philips's original consort piece.

In discussing the imitative opening that may be deduced from the surviving *cantus* line, Holman writes:

The implication is that the Dublin part comes from an otherwise lost setting by the composer, and that the five-part version in **Kassel**, no. 37 and the one for mixed consort in **Morley**, no. 8, and elsewhere were derived by others from a setting in another medium, most likely the one for keyboard in **FVB**; the arrangers probably misconstrued its part-writing, obscuring the layout of the opening. Philips's keyboard setting need not have been derived itself from this hypothetical "original" consort version, for he was in the habit of creating independent realizations for consort and keyboard of the same melodic and harmonic material.²¹

²⁰Edwards *D.Phil*, pp. 18-19; Holman, pp. 144-145.

²¹Holman, p. 145: the names of sources have been altered to the abbreviation conventions used in the present work.

In fact, Philips's other keyboard dances may be shown to be derived from their respective consort versions: they are not independent realizations of the same material, but intabulations of instrumental pieces.²² This means that it should be possible to observe such a relationship between any hypothetical 'original' consort work and the only authenticated keyboard setting, that in the **FVB**. The way in which the **FVB** conforms to all the other sources, containing the imitation within a single *cantus* line, is sufficient in itself to cast doubt upon the assertion that the piece in **Dublin** is related directly to the original.

Holman acknowledges his debt to Edwards, who provided a transcription of the part for the *1580 Pavan* in **Dublin**: it is printed in parallel with the **FVB** keyboard piece in Holman, p. 145. Unfortunately the transcription omits the one-flat key signature present in **Dublin**. This flat is not present in **FVB** version, which is known to be by Philips, nor is it to be found in Sweelinck's setting in **Lynar**, which no doubt would have been based on a reliable copy from the composer (perhaps given to him on Philips's visit to Amsterdam in 1593). However, a *b* for the fifth note in the top part is an early variant in lute arrangement made in the early 1580s. The incorporation of this flat into a key signature in force throughout the piece suggests that it derives from the English versions of the piece which have the *b*. It is a corruption of Philips's piece, which is in the major mode throughout in **FVB**. It is unlikely that the **Dublin** version is the original.

The opening of the *1580 Pavan* was evidently as problematical for Philips's contemporaries as it is for us. Some arrangers flattened the *B* in the second bar to make the opening fit the imitative answer in *b*. 5. This led other scribes into some confusion as to the modality of the piece, and two sources (**Kassel** and **Dublin**) have a flat in the key signature of at least some of the parts. The scribe of **Kassel** then cancels the signature with *B* \natural *s* where

²²See Chapter 5, especially the discussion of the *Dolorosa Pavan*.

required; **Dublin** has no accidentals inserted whatsoever. Only in **Dublin** are the points of imitation divided between parts. It has been assumed by Peter Holman that this division of labour reflects Philips's original. Certainly this view can be corroborated by reference to Philips's other consort works, such as the *Dolorosa Pavan*, in which there is a similar imitative procedure at the start of the piece with the points divided between two parts. However, the other consort works by Philips to have survived date from a decade or so later, and the division of the points between two parts is clear in all the sources. In the case of the earlier *1580 Pavan*, the sources are almost unanimous, with **Dublin** the one dissenting voice. Hence the weight of the evidence suggests that, in the original, the imitation of the opening in b. 5 was heard in the same part as the opening.

Example VI.4 *1580 Pavan*, FVB, opening of second strain, b. 27-31.

The structure of the *1580 Pavan* itself provides corroboration for the contention that the opening imitation was not divided between two parts, but was to be heard both times in the *cantus*. The start of the second strain uses a similar technique which serves to balance the structure of the opening (Example VI.4). The *cantus* of b. 27-28 is heard at a different pitch level in the same part in b. 31-32. However, whereas with the first strain it would be difficult to assert categorically that the hypothetical original had both points of imitation in the same part, in the case of the second strain the link between phrases provided by the *D* in b. 30, often with the gap between this note and the top *G* in b. 31 filled in with passing notes,

leaves no doubt that the *cantus* part as it occurs in all the sources, including - significantly - **Dublin**, reflects Philips's original consort piece. The keyboard version in FVB has an imitation in the *altus* in b. 28: the imitation here makes it unlikely that the existing *cantus* line was divided between two parts in the model.

It seems that the arranger of the *1580 Pavan* in **Dublin** took the implied polyphonic separation of the component parts of the imitation at the opening of the piece, and divided the *cantus* line between two parts. The arrangers of the other versions did not mangle the part-writing: rather, the arranger of the **Dublin** piece appears to have seen the piece in the same way as Holman, and realized the implied imitation in two voices. Although what little English dance music for consort there is from the 1570s is mostly in five parts, many dances appear to have been adapted from four-part originals, so **Kassel** and **Dublin** both fit into a native English tradition of the sixteenth century in which such pieces were altered to include an extra part.²³ A four-part pavan in Thomas Wode's partbooks occurs intabulated in the *Dublin Virginal Manuscript*, which Ward dates to c. 1570. Four-part textures were known in pavans from this period (though the scarcity of dance sources makes it impossible to judge the proportion of four-part pavans), and arranged for keyboard.²⁴

The *1580 Pavan* dates from 1580 at the latest, and if this date refers only to the keyboard intabulation, then the original could well date from the mid-1570s. This means that there is a gap of more than a decade between Philips's *1580 Pavan* and the remainder of his consort music: we should not necessarily expect the style of such a piece to correspond to music written so much later. Indeed, if anything, it is striking that the imitative entries in the top voices of his later works should be inherent in the single *cantus* line of the *1580 Pavan*.

²³The dances in the 'Lumley' partbooks have had a *quintus* part added: *Doe* Nos. 76-112.

²⁴The consort piece is edited in *Elliott*, no. 78; the keyboard piece is edited in *Ward 1983*, no. 21.

In the *Passamezzo Consort*, which probably dates from the end of Philips's line of consort works, the texture is expanded to six parts to allow the inclusion of a fully independent second treble part to imitate and playfully overlap the *cantus* part at the same pitch level: the development of Philips's writing thus progresses from imitation suggested within a single part to an opening involving imitation between *cantus* and *altus* in works such as the *Dolorosa pavan* and the *Paget Pavan*, and from this to a more fully imitative texture, in which the imitation between the upper parts is all-pervasive and at the same pitch.²⁵

The reading of bar 9 in **Dublin** corresponds to **Morley** and is similar to **Holmes**, but is different from the English lute sources. All other sources have the same reading as **FVB**, whose scribe would have obtained his exemplar for the work from the composer or his immediate circle (Example VI.5). This makes it improbable that **Dublin** represents a version close to the original: it is more likely that it was adapted from **Morley** or an associated source no longer extant. The arranger of the piece in **Dublin** clearly saw in the treble viol part of **Morley** (or a source related to it) the imitation between two voices so apparent today. Perhaps the arranger, like Holman in the present century, saw the possibility of a string consort original in the piece he was adapting.

Example VI.5 1580 Pavan, b. 9.

²⁵Another stage in the evolution of an instrumental texture may be seen in Dowland's 'M. Thomas Collier his Galliard with 2 Trebles' from the *Lachrimae* (1599): this piece has the same five parts, but the *quintus* is a second treble part (see *Holman*, p. 169).

A CONTINENTAL FOUR-PART VERSION

Although the arrangement of the *1580 Pavan* in **Dublin** was for five instruments, there is no reason to deduce from this that Philips's original piece was necessarily in five parts. The sources of north-Netherlands provenance show that a four-part version was also circulating, and it is possible that this reflects Philips's original design. Although five-part writing was fashionable in the 1590s, as may be seen in Philips's other consort works, and in the publications by Dowland and Holborne from the end of the century, the five-part texture was not dominant in pavan writing before 1580. The way in which some pieces in **Kassel** were adapted into five-part works from existing four-part ones illustrates that some pavans from earlier in the century had a four-part texture.

The only keyboard setting which can be attributed to Philips with any degree of certainty is that to be found in **FVB**. Of the other sources, one setting is ascribed to Sweelinck (in **Lynar**). Philips's association with the Amsterdam composer is well documented.²⁶ Sweelinck's piece is strictly in four parts throughout, which might lend support to the view that Philips's original consort piece was also in four voices. Although Sweelinck is known to have reduced other works, notably Dowland's *Lachrimae Pavan*, from five parts to four, an examination of this setting in relation to other sources with a North Netherlandish provenance suggests that a four-part original is a possibility which should not be dismissed lightly.

The opening of Sweelinck's piece corresponds to two other northern sources, **Valerius** and **Swart**. In both cases a Dutch text has been added. **Valerius** is scored for two singers, who take the melody and bass, a lute tuned on D, and a cittern. The parallel with the mixed consort is obvious, but the parts bear no relation to the English mixed consort sources. Hence

²⁶See Chapter 1.

the arrangement is independent of the mixed consort versions known to us. It is more similar to the arrangements of madrigals and chansons to be found in the publications of Adriaensen: the way in which the instrumental parts (lute and cittern) double the vocal parts in **Valerius** is very similar to the procedure adopted by Adriaensen. In the English mixed consort repertory such a literal presentation of the melody and bass in the parts for the plucked strings tends to be avoided in favour of simple harmonic support, with an elaborate lute part in the reprise of each section. Notice how in the lute part for the *1580 Pavan* from **Holmes** - the only surviving consort lute part for the piece - the ornamented line is not that of the treble viol.

A number of features in **Valerius** point to a relationship with **Sweelinck**.²⁷ There is no *cantus* top *D* in b. 4 in either source, thus destroying the quasi-imitation with the opening. In fact, the top part of **Valerius** is fully concordant with **Sweelinck** if the ornamental patterns in the cittern part are substituted at cadences. The bass part is also concordant with the bass of **Sweelinck**: note the passing notes common to both the sources in b. 2, and the little decoration in b. 34. However, **Sweelinck** is not an intabulation of **Valerius**: the inner parts of **Sweelinck** cannot be found in **Valerius**. Similarly, **Valerius** does not have the descent to a *C* in the bass of b. 10, so was not arranged from **Sweelinck**. These sources reflect features present in a common ancestor, a version which circulated in the Protestant north: the survival of so many sources of the *1580 Pavan* where the precise relationships cannot be established because intervening sources have not survived demonstrates the popularity this work achieved in Philips's day.

²⁷This abbreviation for Sweelinck's setting of the *1580 Pavan* in **Lynar** will be used for the remainder of this chapter.

Swart is also related to **Sweelinck** and **Valerius**. Only the *superius* partbook survives: it follows **Sweelinck** exactly for the first strain.²⁸ In the second strain it is clearly related to **Valerius**: in b. 29 **Valerius** shares a reading with **Swart** which differs from **Sweelinck**. In b. 30 the passing notes between the *G* and the *D* in **Sweelinck** and the lute part of **Valerius** are absent.

It is unlikely that any of these three sources represents a copy of Philips's original piece: as an ardent Catholic he would hardly have approved of patriotic, nationalistic and Protestant texts being added to his pavan. However, all three sources are clearly related to one another, and presumably derive from the same model. It seems plausible that this model might be a copy circulated by Sweelinck following Philips's journey to Amsterdam in 1593. If this is so, then the texts presented in all three sources are of considerable importance in establishing the nature of the hypothetical original. Since the continental source containing music closest in terms of genre to the mixed consort piece (**Valerius**) does not correspond to the sources for this version, it is reasonable to suppose that it was not arranged from a mixed consort original. The next most likely model would be a piece for instrumental ensemble. **Kassel**, as we have seen, is not a copy of such an original. If the model for the keyboard pieces was a string consort piece, the question remains as to the number of parts it had. **Swart** may provide an important clue, for *1580 Pavan* comes under a heading of four-part pieces, a fact confirmed by the placing of the work in the index. If the hypothetical model was of four parts, it is easy to see how different parts were extracted from it to provide the varied flute parts for the repeated strains in **Walsingham**. It would also explain the partial correlations between **Walsingham**, the other mixed consort sources, and **Kassel**.

²⁸This helps to explain the 'e' at the end of b. 4 in **Sweelinck**: the error to which it refers can be seen by reference to **Swart**.

The Remaining Keyboard Sources

Turin, **Eysbock** and **Ohio** appear to be independent settings, but there are points of concordance with the other continental four-part settings. **Turin**, **Eysbock** and **Sweelinck** all have a *C* in the bass in b. 10. The feature is unique to these sources. Interestingly, on the reprise (b. 23) **Eysbock** has a *C*, but **Sweelinck** has an *E* throughout the bar, as in **FVB**. The **Ohio** fragment includes b. 23, but not b. 10: the reading is a *C*, corresponding to **Eysbock**. (**Turin** does not have an ornamented reprise.)

It is significant that **Turin** and **Eysbock** share a reading for the cantus of b. 29-30 with **Sweelinck**. This differs from **FVB**, which accords with the sources for mixed consort and for lute duet (Example VI.6). (The lute solo sources have a third independent reading.) The mixed consort and lute duet sources are all English, so this variant appears to be continental. This shared reading may be traced back to the cadence from b. 3 to b. 5 of the first

Example VI.6 1580 Pavan, b. 29-30.

section: whether the alteration to the ornamental figuration was made by Philips or by Sweelinck or by another party, the result is a closer structural cohesion between the sections.

Eysbock in particular has some interesting points of similarity with **Sweelinck**. In b. 4 there is no top *D* in the *cantus*, and although b. 5 is evidently corrupt, **Eysbock** is clearly related to **Sweelinck**. In b. 34 the decoration of the top part in the second half of the bar is also found in **Sweelinck**. However, there seems to be a resonance with the **FVB** version in the reprise of the second section (b. 38 seq.): this is probably coincidental. The

musical text of the piece in **Eysbock** has many mistakes and inaccuracies, particularly misplaced octave lines in the tablature: these have not been corrected in the transcription.

Continental Lute Sources

In **Florida** the divisions in the varied reprises are not limited to the top part, as they are in the English versions of the piece. The concern to include as many of the parts of the model as possible results sometimes in a piece which ironically appears to bear only a faint resemblance to the piece as we know it in the other versions. The opening bars illustrate this well. The arranger has elected to invert the parts so that the original *cantus* is heard initially in the tenor. This is the only way in which the *altus* and *tenor* parts of the original can be accommodated in the arrangement, and the only way in which the arranger can achieve a full, sonorous, texture at the start.

The piece is clearly related to the four-part version circulating in the north of the Netherlands, and associated with the setting by Sweelinck. For the most part the texture is one of four parts. Most revealing are the passing notes which fill in the fourth between the *Bb* in the bass of b. 2 and the *F* at the beginning of b. 3: this corresponds to Sweelinck's arrangement of the piece (albeit in a different key) in **Lynar**, and to the setting in **Valerius**. Also significant is the absence of the top *cantus* note in b. 4, a feature shared with **Sweelinck**, **Eysbock** and **Valerius**. In b. 7-8 the imitation between the parts is preserved by the use of consistent ornamental patterns which are similar both to **Sweelinck** and to **FVB**. Perhaps the resemblance of the alto part in b. 9 of **Florida** to the *cantus* in **Turin**, with the falling third at the end of the bar, is significant. The ascent in the *cantus* at b. 30 corresponds closely to **Sweelinck**, and has a resonance with **Turin** and **Eysbock** (the other two continental keyboard sources), and may be found in the lute part of **Valerius**.

Although **Florida** is modelled on the 'continental' version of the *1580 Pavan*, it seems

that the arranger knew the English intabulations of the piece. The *altus* part of b. 31 in **Florida** corresponds to **Wickhambrook** (although it should be pointed out that there are also traces of this reading to be found in the lute part of **Valerius**). Of greater significance is **Florida**'s use of the reprise of the third strain from **Dd.2.11/Board/Weld** for the first time through: this suggests that **Florida** had access to a copy of the English arrangement as well as one of the model used by Sweelinck, Valerius, and others.²⁹

Rude contains a setting in *G* in which the top part has had to be transposed down the octave to the middle of the texture to accommodate it to the instrument. It is clearly related to the four-part continental versions: the cadence in b. 7 concords with **Turin**; the bass *C* in b. 10 is a feature in **Turin**, **Eysbock** and **Sweelinck**; the ascending quavers of the same sources in b. 30 may be found transposed down the octave.

Dlugoraj contains two separate intabulations of the *1580 Pavan*. The first is pitched in *G*, and is clearly related to the other continental sources: the *B* in the *cantus* is a ♯, and the dotted rhythms in b. 8, 27 and 30 are found in the **FVB** version. The last strain is very similar to **Rude**.

The second setting in **Dlugoraj** is pitched in *C*, and shares the dotted rhythm in b. 27 with the version in *G* and **FVB**. It is distantly related to **Bautzen**, which transmits a very corrupt version of the pavan in which the bass is preserved more or less intact, but in which the *cantus* is almost freely composed, except for the occasional point of correspondence and the last strain. Both sources share the same pitches in the *cantus* of b. 1 (the rhythm of **Dlugoraj** here is clearly incorrect; elsewhere the rhythm signs are lacking altogether); their readings of b. 5 are similar; both versions have a chord at the start of b. 10 which differs from all the other sources and the *F*♯ in b. 32 is unique to them.

²⁹Very occasionally **Florida** differs from the three English sources, which are fully concordant with one another, so the compiler did not have access to any extant source.

CONCLUSION

It is unlikely that the genre of Philips's original *1580 Pavan* will ever be established beyond doubt, but the belief that **Dublin** preserves a fragment of this hypothetical work can now be discarded. Philips's piece was probably originally for four-part string consort. This would explain its omission from **3665**, which lacks an appropriate section of four-part pieces in which to place it. It would also explain why there are three settings for mixed consort which are essentially independent from one another, yet have some points of correspondence: those responsible for the arrangements would have taken elements from the string consort parts, and sometimes their choice of material would coincide. The **Kassel** version also has links with these mixed consort sources, yet does not appear to have been adapted from them: a four-part common ancestor would explain why there are points of similarity, whilst at the same time there seems to be no direct relationship. Finally, the sources from the north of the Netherlands probably stem from Sweelinck, who would have obtained the piece from the composer: these are clearly related to one another, and seem to have derived from a four-part piece. This four-part version may be detected also in the continental keyboard and lute versions.

Philips may well have composed such a string ensemble version in the mid-1570s under the influence of Byrd for use in connection with the choirboy plays. It is difficult to establish the stemmatic relationships between the sources as precisely as was possible for the *Dolorosa Pavan*, but there appears to be an English circulation of the piece which is distinct from a continental one.

Soon after the composition of the original piece it was arranged for lute. The earliest source of Philips's instrumental music is **Dallis**, which contains a lute solo version that was copied from an even earlier exemplar. The other English lute sources are later, but all of them share a concordant version stemming from the intermediate source between the original

and **Dallis**. The mixed consort sources share features with the lute sources, and may be considered as belonging to the English group (with the exception of **Walsingham**, which contains the only English arrangement to have been made from a piece clearly related to the continental versions). The English itinerant actor musicians who travelled the continent ensured that the English version of the *1580 Pavan* was disseminated on the continent, as may be seen in sources such as **Kassel**, **Montbuysson** and **Vilnius**. The English versions of the piece derive from the piece that Philips left behind when he left for the continent in 1582.

The continental versions of the piece are adapted from the same model, but share a different set of features. Philips probably provided Tregian with a copy of his own keyboard arrangement, and Sweelinck no doubt had access to a version of the piece supplied by its composer. The four-part scoring of the original is more easily detected in the continental versions than the English: although the continental sources are later than the English ones, and therefore chronologically further removed from the original, there is a clearer relationship between these and the version in **FVB**, which is the only one that can be attributed with confidence to Philips. Even independent arrangements such as those in **Eysbock**, **Ohio** and **Turin** can be related to the continental *stemma* and sources such as **FVB** and **Lynar**. The presence of the *1580 Pavan* in **Dallis** and **Turin** shows that the piece remained in circulation in its various guises from before 1583 to the 1640s.

Chapter 7

Philips and his Contemporaries: Some issues of Dissemination and Stylistic Correspondence in relation to Philips's Instrumental Repertory

INTRODUCTION

The final chapter in this thesis reviews Philips's instrumental music, excluding the keyboard intabulations of vocal works (which were considered in Chapter 5). It is intended as a preliminary survey to suggest areas of further study. Attention will be focused on selected pieces from the repertory, and on stylistic correspondences between Philips and some of his contemporaries. Philips's pieces are used as a 'touchstone' to refer to relationships (mostly stylistic) with other composers. My immediate concern is not to show the influence of one composer on another, but to find similarities between their works which might reveal connections between them: hence, in this context, the concept of a composer's influence is intended to suggest a complex process of interaction between two musicians, not just a linear relationship. Consort works and keyboard pieces are considered together, since many are composed of the same musical material. In the case of the *1580 Pavan* (discussed in Chapter 6), the keyboard version in FVB is used as a reference point since the original has not survived, and this is the only surviving version known to have been composed by Philips.

Philips's instrumental music is made up primarily of keyboard intabulations of vocal works and dances: there are few instrumental fantasias, either for strings or for keyboard. Most of the English composers working on the continent (such as Brade, Simpson, Dowland and Bull) were primarily composers of instrumental music. Unlike them, Philips was more interested in vocal music, a predilection even reflected in his keyboard music, most of which takes as its starting point a pre-existing vocal work.¹ English influences transmitted to the continent via Philips's music were limited to the consort genre and to elements of keyboard

¹This explains why Philips's output of instrumental music is comparatively small.

figuration: his vocal music seems entirely Italianate, and the keyboard works use continental compositional procedures even when on the surface they seem quintessentially English. It is only in the instrumental music that the style of other English composers may be detected, an influence which has its roots in Philips's period at St Paul's. The English pavan of the 1590s contained sophisticated contrapuntal writing, so there is a sense in which the counterpoint expressed by a previous generation in the fantasy was embodied in Philips's dances: although he did not leave a fantasia on the chromatic tetrachord, such as is found in the keyboard music of many of his contemporaries, the theme does appear in inversion as part of the last strain of his *Dolorosa Pavan*.

EARLY INFLUENCES:

ELIZABETHAN DANCES ARRANGED OR TRANSMITTED BY PHILIPS

Philips's consort music is embedded in the English ensemble music of his youth. The last section of 3665, which contains Philips's consort works, also has pieces by an earlier generation of composers working in England, particularly Bassano. Some of the works ascribed to Philips (or to 'P.P.') are arrangements of pieces by other English composers. It may be that among the other pieces without such ascriptions there are other arrangements by Philips, but Tregian is generally careful with his attributions. It is far more likely that these pieces were transmitted by Philips alongside his own works, and represent the sort of repertory he knew before his departure to the continent. In any case, his known arrangements themselves suggest the composers who influenced his instrumental style.

The composers whose music Philips set for consort include Bassano, Holborne and Morley. There is no other known consort version of *Morley Pavan*, but there is a lute setting in Robert Dowland's *Varietie of Lute Lessons*, 1610. It is possible that the lute piece is the original, but just as likely that both were adapted from a consort original that has not

survived. *Morley Pavan* occurs in *Tisdale* on f. 91^v as ‘Pauane M^r Morley: sett by M^r Heyborne’: this keyboard setting is more likely to have been adapted from a consort than from a lute piece. There is no other known source for the accompanying *Morley Galliard*.

Holborne and *Nowils* were published by Holborne in his *Pavans, Galliards, Almains* of 1599 (**Holborne**), nos. 20 and 40. It is possible that the originals were for lute or cittern: Holborne’s *Cittharn School* contains cittern versions of many of the pieces in *Pavans, Galliards and Almains*, and predates it by two years. However, neither *Holborne* nor *Nowils* have concordant versions for cittern. The origins of *Holborne* may be traced in a setting in Adriaensen’s *Novum Pratum Musicum* of 1592 which shares many features of Philips’s setting not found in Holborne’s published version. Adriaensen provides *cantus* and *bassus* parts as well as one for lute, as he does for his arrangements of vocal pieces: this suggests that he was proceeding similarly with an ensemble piece. It may well be that Adriaensen obtained the piece from Philips, since as we have seen they would have associated with one another at the houses of patrons they had in common. In both cases Philips makes alterations to the melodic, harmonic and contrapuntal content of the piece compared with that of other sources. *Bassano* does not have any concordant sources, so was probably part of Philips’s collection of the music he had known in England. The original genre of the models for these works cannot be established, but it is possible that they were originally consort works in four parts: the arrangement of dances involving the addition of a fifth part was a common practice at the time.²

²For example, in **Kassel** and the ‘Lumley’ partbooks: see Chapter 6.

THE 1580 PAVAN**Its Role in the Transmission of English Style to the Continent**

The inclusion of music by English composers other than Philips in the instrumental section of 3665, and the existence of arrangements of pieces by them, gives an indication of Philips's importance in the transmission of English style to the continent. Philips was the first emigré musician to write English dance music on the continent: he was followed by composers of the stature of Dowland, and by the violinists Brade and Simpson. Peter Holman has recently written on this 'lost' English repertory of consort music written by Englishmen abroad:³ whereas few string consort sources from England survive, Brade and Simpson published their music in Germany, and - somewhat ironically - Philips sent his works back to Tregian who included them in 3665. So far as we know, Philips's consort music in 3665 was disseminated no further than the Spanish Netherlands and England. However, some pieces achieved a wide circulation in other media, and in particular the influence of the *1580 Pavan* may be felt in the German consort repertory.

Perhaps the popularity of the *1580 Pavan* among Philips's contemporaries lay in its construction: Philips achieves a sense of structural unity through cadential correspondence (Example VII.1). This is particularly important in *1580 Pavan* because the last strain employs a technique related to the use of *cantus-firmus* which contrasts with that of the preceding strains. The sense of recapitulation at the final cadence when elements from both the first two strains are heard binds the final strain to the rest of the piece. It seems to have been this final section of the piece that appealed to Philips's continental contemporaries.

It is impossible to be sure that Philips originated the technique employed in the third strain of the *1580 Pavan*, but Philips's is the only such piece to gain a widespread distribution

³Holman, Chapter 7.

The image displays three musical strains from a 1580 Pavan. Each strain is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The 2nd strain (top left) features a melody of quarter and eighth notes in the treble, with a bass line of quarter notes. The 1st strain (top right) begins with a key signature change to one sharp (F#) and features a more active treble melody with eighth notes and a bass line of quarter notes. The 3rd strain (bottom left) continues with a treble melody of quarter and eighth notes and a bass line of quarter notes, ending with a final cadence.

Example VII.1 1580 Pavan: cadences.

in a large number of sources. There are a great many other similar passages to be found in both English and continental consort and keyboard music. The *1580 Pavan* was well known in both the North and South Netherlands, as the discussion of the sources in Chapter 6 showed. Sweelinck used the *cantus firmus* device with its attendant repeated chords not only in his setting of Philips's piece, but also in two fantasias (Example VII.2). The *1580 Pavan* appears to have been known in Germany both through its dissemination by travelling actor musicians from England, who brought over the piece as it had evolved after Philips's departure, and through the dissemination of lute and keyboard pieces based on the four-part version that underlies the extant Netherlands sources.

Philips's *1580 Pavan* seems to have had a tremendous impact on German pavan writing: the *cantus-firmus* third strain was imitated by many composers,⁴ so that a rather poor pavan and galliard pair in *Füllsack* appears to have been misattributed to Philips because of

⁴An example may be found in Valentin Haussmann's *Neue Intrade*, Nuremberg, 1604, no. 39. An extreme example is a pavan by Johann Stephani which uses this *cantus firmus* technique in all three of its strains (Hildebrand, *Ander Theil Ausserlesener Lieblicher Paduanen*, 1609, no. 2).

SWEELINCK: *Sweelinck*, fasc. 1, No. 11, b. 106 seq.

SWEELINCK: *Sweelinck*, fasc. 1, No. 12, b. 62 seq.

Example VII.2 Influence of the third strain of the *1580 Pavan* on Sweelinck.

the similarity between its *cantus-firmus* last strain and Philips's *1580 Pavan*. The *cantus firmus* is in the bass, but the other parts are very similar in style to Philips's piece (see the transcriptions in Volume 3). The natural assumption of the compiler was that this was a work by Philips. The presence of a misattributed piece in a German print perhaps tells us more about his influence in the field of instrumental music than do Philips's surviving works in 3665. It shows on the one hand that Philips's *1580 Pavan* was sufficiently well known for the two pieces to be confused, and on the other that it was regarded sufficiently highly to influence local composers. The presence of Philips's piece in sources ranging from c. 1600 (Eysbock) to late ones from the Netherlands (Kempis, Antwerp, 1642) and Germany (Turin, Augsburg, 1639) shows how its influence on the continent, and in Germany in particular, extended over a period of some forty years.

1580 Pavan: Correspondences with Byrd and Morley

Philips's *1580 Pavan* was also emulated in England. In the last strain of Morley's Pavan in the FVB, no. 169, a *cantus firmus* is heard in the top part, and although the other voices are more involved than the repeated chords of Philips's piece, by placing the passage in the third strain Morley seems consciously to be paying tribute to Philips, with whom he had been a chorister. Morley certainly knew the work, for he included it in **Morley**. Neighbour shows that a pavan by Byrd is a parody of Morley's one,⁵ strengthening the impression that the keyboard works of all three composers have much in common.

A pavan by Byrd (*Byrd MB* 27, 23a) has several features that are reflected in Philips's works. The 'paired cadence', with syncopated rhythm, is typical of the style adopted by Philips in his *1580 Pavan*: Example VII.3 shows a 'paired cadence' figure from the *1580 Pavan* and similar passages

PHILIPS, 1580 Pavan, b. 6-8

MORLEY, FVB No. 169, 6-8

BYRD, MB 27 23a, b. 19-20

Example VII.3

from Morley and Byrd. Bars 21-22 of the same piece are clearly related to the *Paget Pavan*, b. 9-10 (Example VII.4). The Pavan and Galliard (*Byrd MB* 27, 29) are very similar to the *Paget Pavan and Galliard*. For example, in the pavans the penultimate bars of their respective first strains are similar; in the galliards note the similarity between the *cantus* at the end of their first strains. Byrd's influence is clearly discernible in Philips's consort works, but one crucial difference between Byrd and Philips is that Philips derives his galliards from

⁵Neighbour, pp. 206-7.

PHILIPS, *Paget Pavan*, b. 9-12

BYRD, *MB 27, 23a*, b. 21-22

Example VII.4

the thematic material of his pavans, as does Morley. Galliards are composed to match their pavans, not superficially linked to them by means of a shared final.

PARALLELS AND INTERCHANGE WITH SOME ENGLISH COMPOSERS

Philips and Dowland

Whilst some consort works, such as *Aria del Gran Duca*, clearly have continental roots, the style of most of the pieces that were newly composed by Philips on the continent betrays the English nationality of their composer. In particular there is a stylistic correspondence between Philips and Dowland discernible in their consort music, which is also supported by Philips's choice of model for two galliards in *Berlin*. Both are intabulations of Dowland's *Piper's Galliard*, and a comparison of these with Dowland's versions of the piece, with other galliards by Dowland, and with Philips's *Paget Galliard*, shows clearly that there

was a musical connection between the two composers.⁶ Dowland's *Piper's Galliard* existed in versions for lute solo and string consort, and with the text *If My Complaints* as a lute-song and four-part ayre.⁷ Diana Poulton argues that the lute version was first, that the vocal versions were adapted from it, and that the consort version was the latest.⁸ The following table gives the points of concordance between the various sources of Dowland's piece and Philips's intabulations:

Bar	Feature	PHILIPS (Berlin)		DOWLAND			
		8 ^v	30 ^v	L U T E	V O I C E	A Y R E	C O N S O R T
2	Awkward tenor entry					*	
3	Cantus	*	•	•	*	*	•
4	A in tenor		*				*
5	C in cantus (*); no C in cantus (•)	*	•	*	•	•	•
5	Passing note in cantus		*				*
6	Upward scale in bass (*); 30 ^v = unique; lute = absent	*	•	○	*	*	*
18-19	Bass & tenor		*	*			*
33-34	Crotchet movement instead of quavers				*	*	

Symbols group sources by features they share (or lack)

Bars 33-34 are unique to the vocal versions, and the lack of concordance between these and

⁶All such a comparison can do is to establish a relationship: it cannot attribute influence to one composer over the other.

⁷For an edition of all versions, see *Dowland 1975*.

⁸*Dowland 1975*, pp. 4-5.

Philips's pieces proves that neither intabulation was based on a vocal model. The concordance between Philips's galliard on f. 30^v and the consort version in bars 3-5 (in particular the tenor *A* in b. 4 and the passing note in b. 5) and bars 18-19 shows that the consort version was Philips's model. The intabulation on f. 8^v is probably a separate adaptation of a version of Dowland's piece no longer extant: there is no clear derivation from any of the surviving versions, and the piece is a tone higher.

There can be no doubt as to Philips's authorship of these two galliards. The ascription to him was added by the second scribe of **Berlin**, who as a pupil of Cornet would have had at least second-hand access to the composer's music. Furthermore, the scribe accurately adds the

The image displays three staves of musical notation in G minor. The first staff is titled 'Berlin, Galliard, f. 30^v, bars 9-11' and shows a treble clef with a melodic line and a bass clef with a supporting line. The second staff is titled 'Paget Galliard, FVB, bars 25-27' and shows a treble clef with a melodic line and a bass clef with a supporting line. The third staff is titled 'Paget Galliard, FVB, bars 50-52' and shows a treble clef with a melodic line and a bass clef with a supporting line. The notation includes various rhythmic values and accidentals, illustrating the melodic framework and figuration patterns discussed in the text.

Example VII.5

information that Philips's *Dolorosa Pavan* was composed in prison, which is confirmed by the knowledge that Philips was in prison at the date given by Tregian for the piece in **FVB**. Notice how the melodic framework of Dowland's piece matches some comparable bars of the *Paget Galliard*, and how Philips uses the same figuration pattern to adorn it in his intabulation on f. 30^v (Example VII.5). The surface detail differs considerably in style from the virtuosic figuration of Bull's two settings (*Bull MB 19*, nos. 89a-b), and from the idiomatic lute figuration of Dowland (*Dowland Lute*, no. 19).

A comparison of the *cantus* lines of Philips's *Paget Galliard*, *Piper's Galliard*, and a piece from Dowland's *Lachrimae* of 1599, 'M Collier his Galiard with two trebles' (*Collier Galliard*) shows how much the *Paget Galliard* is indebted to Dowland's galliards (Example

DOWLAND, *Piper's Galliard*, opening 3rd strain



DOWLAND, *M Collier his Galliard*, bars 17 & 21-22



PHILIPS, *Paget Galliard*, 3665, bars 46-47



Example VII.6

VII.6). *Collier Galliard* corresponds to another piece by Philips in terms of its scoring: like *Passamezzo Consort*, it uses two interweaving *cantus* parts, though Dowland's piece still has only five parts to Philips's six. Byrd used two equal trebles in his six-part pavan and galliard: he is likely to have influenced both composers.⁹

The dialogue between the two upper parts in Philips's *Aria* recalls the *Passamezzo Consort*. Both pieces may have been among the last consort pieces by Philips to have been written. Simpson may have been responsible for the four-part texture, but the *Aria* sounds much like some of Philips's later vocal writing for two and three voices with continuo, such as the works published in *Paradisus Sacris Cantionibus* by Phalèse in 1628.

The opening of *Collier Galliard* has an imitation between the two *cantus* parts very similar to that in Philips's *Dolorosa* and *Paget* pavans and galliards. Example VII.7 compares *Collier Galliard* with Philips's *Dolorosa Galliard*.

The resonance of Philips's string consort pieces with the contrapuntally elaborate and expressive music of Dowland - not only in the galliards where the influence is most keenly

⁹Byrd *Consort*, no. 15.

PHILIPS *Dolorosa Galliard*

DOWLAND *Collier Galliard*

The image displays two musical examples. The first, 'PHILIPS Dolorosa Galliard', is written for three staves (treble, middle, and bass clefs) in common time (C) and one flat (B-flat). The second, 'DOWLAND Collier Galliard', is also written for three staves (treble, middle, and bass clefs) but in 3/4 time and one flat (B-flat). Both pieces feature complex rhythmic patterns and melodic lines characteristic of the lute tablature tradition.

Example VII.7

heard, but also in the pavans - suggests that Philips remained very much in contact with the music of his English contemporaries during the 1590s, while at the same time exploring the world of the Italian madrigal both in his own published works and in his keyboard arrangements of vocal music by other composers.

Philips and Tomkins

Dowland was on the continent from the mid-1590s, so a stylistic connection between him and Philips is understandable. More surprising is a link between Philips and Tomkins. Tomkins's pavan is associated with Philips by its presence at the end of the section of the

latter's pieces in 3665, and by the note in the margin of the keyboard version in FVB.¹⁰ The possibility of a connection between the two composers is strengthened by the survival of a keyboard intabulation of Tomkins's piece by Philips in 408.¹¹ Tomkins was of a later generation, and did not leave his native land, and Philips never returned to England, so it is difficult to see how the two composers could have known one another's music. However, Tomkins was a pupil of Byrd: 'Too much I once lamented', from his *Songs of 3. 4. 5. & 6. Parts* (London, 1622), is dedicated 'To my ancient and much revered Master, William Byrd'. Tomkins's consort music owes much to Byrd,¹² as does his sacred vocal music. The connections between the other two Byrd pupils, Philips and Morley, have been made already: perhaps the link between Philips and Tomkins is a common master.

This unlikely association between the two composers may be connected to Philips's family history. Anthony Wood asserts that Arthur Philips, a clerk at New College, Oxford, and later Heather Professor, was 'nearly related, if not descended from him [Peter Philips]'.¹³ Although Philips's biography is now well enough established for us to know that Arthur could not have been descended from Peter Philips, the claim made for a family relationship may not be entirely without foundation: after all, Wood must have had some reason for associating the two names. Arthur Philips is associated with Tomkins through a 'Ground: Arthur Phillips' (*Tomkins MB 5*, no. 40): Irving attributes the piece to Arthur Philips, suggesting that he may have been a student of Tomkins.¹⁴ In 1639 Arthur Philips became organist at Magdalen College, Oxford, where in 1607 Tomkins had taken the Oxford

¹⁰Chapter 2.

¹¹Chapter 3.

¹²*Irving 1992*.

¹³*Wood*, The First Part, p. 514.

¹⁴*Irving*, pp. 69-70.

B.Mus degree. If Arthur and Peter were related, then a connection between Philips and Tomkins may have existed through Philips's family in England.

Peacham wrote that Philips sent music back to England, and Philips most probably supplied much of the music copied by Tregian. It is likely that Philips was in communication with other friends in England, such as members of the Southcote family, whom Philips may have known through Sebastian Westcote; John Southcote mentions the composer's death in his list of departed friends for 1628. It is not unreasonable to suppose that the traffic went the other way, too, and that Philips had other English contacts who sent him music from England.

The appearance of Tomkins's pavan in **FVB, 3665** and **Simpson** means that it is one of the few pieces of his known to date from early in the century; most of his datable works come from the 1640s and 1650s. The text of **3665** is concordant with London, British Library, Add. MSS. 30826-8 (no. 23), and with London, Royal College of Music MS 2039 (no. 5). Other settings appear in British Library Add. MSS 17792-6 (no. 17) and **Simpson** (no. 7). All these sources have an *A* final like the keyboard version in **FVB**. The keyboard setting in **FVB** is also contained in **1113**. Holman suggests that they 'may have been derived independently from it, for they share its contrapuntal outlines but differ among themselves over details of part writing';¹⁵ Irving argues that the keyboard arrangement of Tomkins' pavan found in **FVB** and **1113** is an intabulation of a consort original.¹⁶

Irving assumes that Philips used the version of the piece printed in **Simpson** in 1610 as the basis for his own composition, since it is the only continental source.¹⁷ However, where **Simpson** differs from the other consort sources, Philips's intabulation follows the

¹⁵*Holman*, p. 150.

¹⁶*Irving*, pp. 82-83.

¹⁷*Irving*, p. 81.

latter. **Simpson** did not provide Philips's model. The best illustration of this is the last strain, ironically the same example chosen by Irving to illustrate Simpson's alterations to the musical text of the other consort versions: the alto in b. 73 is entirely different (Example VII.8). Furthermore, **Simpson** would have been a late source to be used for a keyboard intabulation since most of Philips's keyboard works were written by 1605. This strengthens the view that Philips had access to a reliable copy of Tomkins's pavan, and that he sent this to Tregian who included it in 3665 alongside Philips's own works.

The presence of the piece in **Simpson** shows that it was sufficiently well known on the continent to have been disseminated in Germany by 1610. Neither Irving nor Holman offer any suggestion as to how it reached the continent. It is possible that it was transmitted alongside other English repertory by the English actor-musicians active in Kassel, Dresden and elsewhere. However, if Philips was responsible for its transmission to Tregian, and had access to a reliable source for his own intabulation of it, then it could be that Tomkins's piece was disseminated alongside Philips's own works, which were reaching Germany at about the same time.

TOMKINS PAVAN, b. 73-74

3665



SIMPSON: note the missing part



408



Example VII.8

Irving points to the similarities in structure between Tomkins's pavan and Philips's *Dolorosa Pavan*, which follows it in 408.¹⁸ Both have a chromatic final strain: Tomkins's motif is a chromatic falling fourth; Philips's uses the inversion, a rising fourth. The motif is introduced in mid-strain in both cases. In addition to these similarities observed by Irving, note also that there is a relationship of a third between the close of one strain and the beginning of the next in both pieces: in Tomkins's piece there is a shift from an *A* major chord at the end of II to *C* major at the start of III; in Philips's piece the first strain closes on *C* major, and the second opens on an *E* major chord. The pavans seem to be more or less contemporary: perhaps Tomkins was influenced by the *Dolorosa Pavan* in his own *A* minor pavan, which he then sent to Philips. Philips then acknowledged the compliment by intabulating it for keyboard, thereby inspiring Tomkins to write his own keyboard intabulation.

Irving finds Philips's figuration in his intabulation of Tomkins's pavan less mechanical than that of the keyboard setting in FVB: the passagework is servant to the structure, and even helps to clarify it.¹⁹ It is in the difference between these two intabulations that a fundamental distinction between two tastes in composing for the keyboard may be found: Philips's figuration adorns the pre-existent polyphonic structure, whereas that of the FVB piece dominates. Recently Martin Souter has argued that the construction and figuration of John Bull's keyboard music changes to reflect continental practices after his departure from England.²⁰

Irving assumes the pavan in FVB to be a setting of Tomkins's pavan by another composer, but Tregian is always careful to distinguish composer from arranger: for example,

¹⁸Irving, p. 81.

¹⁹Irving, p. 83.

²⁰Souter *P.Phil*, Chapter 4.

Philips's intabulations are ascribed first to the composer of the vocal model, then to him; similarly, numerous pieces are 'sett by' Farnaby in FVB, and the same designation is used in 3665 for ensemble pieces arranged by Philips. The presence of only one name for the piece suggests that, as with Philips's intabulations of his own consort works in FVB, Tomkins was the composer. The exuberant figuration is English, and perhaps the response of a young English composer to a process of intabulation suggested to him by Philips's piece.

Philips's contrapuntal five-part pavans are typical of English consort music at the close of the sixteenth century, both that written in England and that composed by English emigrés on the continent. Tomkins's chromatic pavan in *A minor* dates probably from the last decade of the century, and Holborne published his pavans and other dances in 1599; on the continent, meanwhile, Philips was writing five-part pieces in a style similar to Tomkins. Dowland published his pavans in England, but may have written some of them on the continent:²¹ Philips's consort style is nearer to Dowland and Tomkins than it is to Holborne. Two of Philips's pavans have melancholic associations: the *Dolorosa Pavan* was written whilst the composer was in prison (hence, presumably, the name), and the *Paget Pavan* was written in memory of Thomas Lord Paget. Tomkins's *A minor* pavan, with its chromaticism, clearly belongs to a species of pavan composition cultivated by English composers working on the continent, represented by Philips's works and by Dowland's *Lachrimae*.

²¹Holman points out that the dedication to Queen Anne implies that Dowland's *Lachrimae* of 1599 were composed - at least in part - at the court of her brother, Christian IV of Denmark, in whose employ Dowland had been for the previous five years.

PASSAMEZZO PAVAN AND GALLIARD

The English influences on the instrumental music of Philips are most clear in the consort works which were intabulated for keyboard. However, in those keyboard works which are not dependent on pre-existent polyphonic models a wider range of stylistic influence may be detected.

Although Philips often adorns the whole texture of a piece with figuration, not just an individual part, there are occasions on which the *cantus* or bass is dominant, accompanied by chords in the hand not playing the solo line. This type of figuration is very common in the music of Philips's contemporaries, including Byrd, Bull, and Sweelinck. Such writing usually occurs in short passages, but in the *Passamezzo Pavan and Galliard* entire variations are given over to solos for left and right hand. These pieces were clearly influenced by Byrd's *Passamezzo Pavan and Galliard*, and several features can be found in Sweelinck's keyboard style. Despite Sweelinck's very different figural style, the stylistic elements common to his music and Philips's *Passamezzo Pavan and Galliard* tempt one to suggest that Philips influenced him: significantly, in FVB these pieces are dated a year before Philips's visit to Amsterdam.

Philips's *Passamezzo Galliard* survives in two keyboard versions which contain several variations in common. Each strain of a passamezzo pavan or galliard can be positioned anywhere within the piece because the structure is governed by the repeated bass pattern: each source of Philips's *Passamezzo Consort* has the sections in a different order, so the version of the keyboard piece in **Berlin** may simply reflect a re-ordering by a scribe. However, the recension in FVB is more substantial than the **Berlin** version, and the opening strain more successful. The first strain in **Berlin** has stylistic resonances with galliards by Philips which are unique to the source. The FVB piece was probably re-worked before Philips sent it to Tregian.

Philips's pieces are full of references to Byrd's *Passamezzo Pavan* and *Galliard*.²² There is a general similarity throughout, particularly in the close imitations of

BYRD, PASSAMEZZO PAVAN

PHILIPS, PASSAMEZZO PAVAN

The image shows two pairs of musical staves. The top pair is for Byrd's *Passamezzo Pavan*, with measures 65 and 67. The bottom pair is for Philips's *Passamezzo Pavan*, with measures 78 and 84. Both pieces are in 3/4 time and feature a similar melodic motif in the right hand, with a simple chordal accompaniment in the left hand.

Example VII.9

Byrd's third pavan strain, and the interlocking scales of the fifth. Sometimes there are recognisable references to the master's work in that of his pupil: Philips employed one motif in both pavan and galliard which may be traced back to Byrd's pieces (Example VII.9). Both pavans have a triple-time section in which the right hand predominates. Echo effects involving repetition at the octave abound in both pavans, but in Byrd's this is always brought about as imitation between two parts. The striking ending to Philips's *Passamezzo Pavan*, with its quasi-polychoral effects (b. 210-219), seems to belong to an Italianate, possibly Venetian style, yet there is a similar effect in a fantasia by Byrd (*Byrd MB 28*, 46), b. 30-34.²³ This passage in *Passamezzo Pavan* is related to English *In Nomine* settings by Byrd and Parsons;²⁴ the long bass notes are analogous to the plainsong *cantus firmus*.

The most noticeable similarity lies in the galliards: Byrd's fourth strain and Philips's fifth comprise a right hand solo against a simple chordal accompaniment; Byrd's fifth strain and Philips's sixth have a left hand solo with the accompaniment now in the right hand. However, what distinguishes Philips from Byrd is his use of repetitions at the octave within

²²*Byrd MB 27*, no. 2.

²³Curtis relates these bars to a paired imitation effect found in Sweelinck and Byrd (*Curtis 1972*, p. 67).

²⁴See *Neighbour*, p. 48.

a single solo line in similar solos in his *Passamezzo Pavan*, strains 5 and 6. It is this style of writing that is to be found in Sweelinck and seems to look forward into the later seventeenth century: for example, compare the bass of the fifth strain with that of Sweelinck's G minor Echo Fantasy, particularly bars 40-52.²⁵

Significantly, such echo effects were also explored in the south Netherlands by the composers - mostly anonymous - represented in Liège. In this manuscript are some of the earliest registration suggestions for obtaining echo effects at the organ. The bass line in Philips's fifth strain of the pavan, with its leaps and virtuosic solo runs, anticipates bass solos in the English organ repertory of the later seventeenth century. However, the style of writing in Philips's fifth strain derives as much from contemporary Spanish keyboard music as from Netherlandish or English keyboard music. The bass line of Sebastián Aguilera de Heredia's 'Registo baixo do 1º tom'²⁶ has imitative echoes at the octave and fifth, and a short passage of sextuplets (b. 92-102) similar to, but less sophisticated than, Philips's in his *Passamezzo Pavan*, b. 142-150. It would be too simplistic an analysis to attribute solo and echo writing in Sweelinck to Philips's influence, particularly when in terms of surface detail their styles are so different. Given the political situation in the Netherlands, Spanish influence was inevitable and it should be no surprise to find this extended to music written in the Spanish Netherlands: Philips's techniques of intabulation and his figuration are a fusion of English, Netherlands and Spanish elements which in their turn helped to shape the music of his contemporaries.

Other influences of Philips's *Passamezzo Pavan* can be heard in Sweelinck's echo

²⁵Seiffert, No. 25.

²⁶Edited by J. Dalton in *Faber Early Organ Series*, v: *Spain and Portugal*, c. 1620-c. 1670, No. 5.

PHILIPS, *Passamezzo Pavan*, opening of strain 2

SWEELINCK, *Sweelinck*, fasc. 1, No. 11, b. 132-135

Example VII.10

fantasias. In one of the fantasias that included conscious reference to the *1580 Pavan*, there is the falling fourth motif of Philips's *Passamezzo Pavan*, strain 2 (Example VII.10). Although the falling fourth is a very common motive in keyboard music of the period, what distinguishes this passage from similar ones in Sweelinck,²⁷ and allies it to the bars from Philips's piece, are the long notes in the bass.

One favourite device used by Sweelinck is a scale doubling back on itself one or more times before finally the tension is released and it continues its ascent: Example VII.11 gives bar 47 of Sweelinck's *Mein junges Leben hat ein End*' (*Sweelinck*, iii, 6) with a matching passage from Philips's *Passamezzo Galliard*.

Although Sweelinck sometimes uses the same cadential formulae as Philips, there are a number of common cadential figures that appear in Sweelinck, but never in Philips. The

²⁷e.g. 'Allein Gott in der Höh sei Ehr', *Sweelinck*, fasc. ii, No. 1, b. 61.

type of writing illustrated in Example VII.12 is a cadential figure typical of Sweelinck and found sometimes in Cornet, but never in Philips.

PHILIPS, *Passamezzo Galliard*, b. 74



SWEELINCK, *Mein junges Leben*, b. 47



Example VII.11

SWEELINCK, *Allein Gott*, b. 37



Example VII.12

The influence of Philips's *Passamezzo Galliard* can be detected in an anonymous 'Galiard del Passmezo' on f. 85^v of the 'Tisdale' or 'Bull' keyboard manuscript (Tisdale). It plagiarises the first, seventh and third strains of the FVB version, ending with a variation beginning with a left-hand solo in the manner of Philips's sixth variation.

FANTASIA-G

A range of influences similar to that in *Passamezzo Pavan* may be found in the *Fantasia-G*, which as Tregian notes in FVB is on a subject used by Byrd (FVB, no. [261]).²⁸ No doubt Philips obtained the subject from his master, but although there is much that sounds English about this piece, in some respects it is decidedly un-English. Byrd uses the subject for the first twenty-eight ^{bars} and then drops it, moving on to new material. Philips's piece is a long monothematic work full of contrapuntal artifice. Interestingly, when Philips gives the subject in augmentation he adopts the sort of imitative texture to be found in English works based on a plainsong *cantus firmus*: no works by Philips in this genre have survived. However, the contrapuntal devices - augmentation, diminution, stretto - and the work's extreme length are features more typical of Sweelinck, Cornet and the south German composers such as Hans Leo Hassler and Christian Erbach. As with the *Passamezzo Pavan*, there is no direct Italian influence: the Netherlands fantasia style incorporated smaller note values into the texture right from the start of a piece, whereas the pieces in the fantasia style of the Gabriellis and Frescobaldi tend to move in white note values, apart from cadential formulae. The work is quite unlike Frescobaldi's *Fantasia* of 1608, where contrapuntal devices involve the mutation of the rhythmic and intervallic features of the subjects, the works fall into distinct sections marked off cadentially, and triple sections abound.²⁹ Spanish *tientos* and *obras* similarly use smaller note values, though their composers had little interest in Netherlandish contrapuntal devices.

²⁸Byrd MB 28, No. 62.

²⁹These works of 1608 are the only works by Frescobaldi which could have had an influence on Philips in terms of their date (1605 is the latest date affixed to a keyboard piece by Philips).

The fantasia style of Sweelinck may have influenced the South German composers via musicians working in the Spanish Netherlands. Philips's contact with Sweelinck is well documented; the governor of the Spanish Netherlands was the Archduke of Austria, so there must have been contact with South German composers. This is reflected in the musical sources from the area: **Lynar** and **Berlin** both contain a significant contribution from South German composers, indeed significant enough to have led some writers to argue for a South German provenance for them. There are grounds for believing that **Berlin** was copied by a South German scribe working in the South Netherlands. The manuscript contains many pieces by Erbach in fantasia style, but also a work in the same style by Carlo Luython, who was of Netherlands origin. Perhaps it was the style of *Fantasia-G* which led to its inclusion in **Turin**, a South German source from 1640. Here the piece occurs in the midst of fantasias by South German composers.

Cornet wrote a fantasia of his own on a theme very similar to the one used by Philips and Byrd; another work - one of his shortest - also has a related theme. The subjects of all four works are given in Example VII.13. The

Example VII.13

subject of Cornet's Fantasia (*Cornet* no. 5) continues with material derived from Philips's piece, which Cornet turns into a regular counter-subject. Clearly Cornet was influenced by Philips, but equally the length of Philips's work was influenced by the scale of Cornet's fantasias. The other fantasia by Cornet (*Cornet* no. 6) has further features similar to Philips's style: for example, b. 17-18 correspond closely to b. 8-9 of Philips's *Fantasia-G*.

Fantasia-G is a fusion of English, Netherlands and South German elements, but there is no direct Italian influence. *Fantasia-G* uses an English theme, harmonic idiom and motivic manipulation, but in terms of structure it owes more to a continental style of fantasia writing exemplified in the length of Cornet's works and the contrapuntal devices of Sweelinck and the South Germans.

CONCLUSION

The intabulation technique used by Philips in his instrumental music can be seen as essentially continental: although such arrangements of consort works were known in England, the use of vocal models, and the dominance of this type of compositional process in his keyboard output, are continental characteristics. When Philips chooses to set vocal pieces, the choice of model reflects his own tastes in secular vocal music, with works by Marenzio and Lassus the most prevalent. In his choice of instrumental models Philips reveals an English side to his musical personality: although he usually selected his own consort works for intabulation, he also set works by Dowland and Tomkins. Philips's freely-composed dances have their roots in the ensemble music he knew in his youth, some of which is preserved alongside his own music in 3665. Along with other English emigrés, especially Dowland, Philips continued to develop the style of pavan-writing propagated by Byrd. He belonged to a generation of composers who developed stylized dance pieces - both for consort and for keyboard - while to some extent neglecting the forms preferred by the previous and next generations, such as the contrapuntal fantasia. Elements of the fantasy style were incorporated into the dance: Philips's consort pavans and galliards are contrapuntally elaborate, and the *Dolorosa Pavan* makes use of the chromatic tetrachord which was the subject of so many

fantasias. There is only one contrapuntal fantasia in Philips's instrumental output,³⁰ and it uses methods indigenous to the Low Countries. It fits into a tradition promulgated by Sweelinck in the north, Cornet in the Spanish Netherlands, and South German composers generally.

Philips was the first Englishman to bring English instrumental style to the continent. His influence is difficult to assess: although most of the works preserved in 3665 may not have been known outside the Spanish Netherlands and England, some works - the *Dolorosa Pavan* and the *1580 Pavan* - became popular in a plethora of arrangements. The influence of the latter on German instrumental music was considerable.

In his settings of vocal pieces the harmony is determined by the model, but elsewhere Philips's instrumental music preserves a characteristically English flavour in its use of harmonic colour. False relations abound, although this was not a peculiarly English device, and the often haphazard inclusion of accidentals in the sources sometimes makes it difficult to distinguish a deliberate harmonic gesture of the composer from the wilful taste or error of the scribe. Another characteristic common to a number of English composers is a harmonic shift by an interval of a third between strains of a dance.

In Chapter 6 it was argued that the *1580 Pavan* was originally a piece for four-part string consort. A gap of at least a decade separates this piece from the rest of Philips's extant pavan and galliard pairs, during which time five-part textures came to be preferred. The intabulations for keyboard of five-part consort works tend to reduce the model to a free-voiced texture, often moving in less than five parts. When breaking up a model into smaller note-values for a keyboard intabulation, Philips is unusual in conceiving the piece vertically as well as horizontally: the result is a much broader spectrum of textures than can be found

³⁰A second (*Fantasia-F*) is probably an intabulation of an as yet unidentified vocal work.

in the music of many of his contemporaries, including solos for either hand, octave echo effects within a single line, double-choir effects, decorated single lines and broad sweeping scales moving from one part to another through the texture. Although none of these textures is unique to Philips, it is only in his works that these various elements are brought together. It may well be that it was in his use of keyboard textures rather than individual keyboard patterns of figuration that Philips was most influential.

This survey can hope only to introduce Philips's instrumental music, and to begin to place it in the context of the music of his contemporaries. Stylistic correspondences are easy to detect, but it is more difficult to attribute features in one composer's work to the influence of another. Philips's instrumental music was influenced by elements from English instrumental music, particularly that of Byrd and Dowland; by Italian vocal styles; by Spanish and Italian intabulation practice; by English and Spanish figuration; by the South German fantasia, itself a product of contact with the Italian music of the Gabriellis; and by music written by Philips's Netherlandish contemporaries. His music was widely disseminated, and had an influence on Netherlandish, English and German composers. Many areas remain open for further exploration: in particular, the relationship of the Spanish Netherlands - especially the archducal court at Brussels - with Spain on the one hand, and with the imperial court at Vienna and Prague on the other.

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Appendix 1

Inventory of FVB

In FVB the title of each piece is generally preceded by the main number placed above it (Nos. 1-95 only); the numbering of subgroups of composers' works is located between the staves at the start of the piece. The main piece numbers are editorial from no. 96. Line breaks are indicated with a vertical line (|) where reference is made to FVB; the line breaks are not recorded in the titles given with the concordant sources. Concordant sources are listed in alphabetical order with ascriptions taken from the start of a piece in *italic* type, those from the end in roman type and information taken from the contemporary index is enclosed in round brackets. Where appropriate, reference is made to the *Musica Britannica* volume containing a piece. Comments on the relative value of sources are taken from *Musica Britannica*, but for a fuller assessment refer to the critical commentaries; the *Musica Britannica sigla* have been changed without comment to accord with the present key to the sources. Biographical information is taken from *The New Grove Dictionary of Music and Musicians*, London, 1980.

KEY TO CONCORDANCES

Manuscript and Printed Sources

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- 1113** Oxford, Christ Church Library, Mus. MS 1113.
- 3665** London, British Library, Egerton MS 3665.
- 36526A** London, British Library, Add. MS 36526A.
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- BL 31403** London, British Library, Add. MS 31403.
- BL 23623** London, British Library, Add. MS 23623.

- BL 29485** London, British Library, Add. MS 29485.
- BL 31392** London, British Library, Add. MS 31392.
- BL 30485** London, British Library, Add. MS 30485.¹
- BL 29996** London, British Library, Add. MS 29996.
- BL 30486** London, British Library, Add. MS 30486.
- Board** Woodford Green, Essex, private collection of Robert Spencer: *The Margaret Board Lute Book*.
- Brade** William Brade, *Newe Ausserlesene Liebliche Branden*, Hamburg, 1617.
- Caus-1** Solomon de Caus, *Les Raisons des Forces Mouvantes*, i, Frankfurt am Main, 1615.
- ChCh 431** Oxford, Christ Church Library, Mus. MS 431.
- ChCh G 14** Oxford, Christ Church Library, MS. G 14.
- Cosyn** London, British Library, Royal Music, MS 23. 1. 4: *Benjamin Cosyn's Virginal Book*.
- Dallis** Eire, Dublin, Trinity College Library, Ms. 410 (*olim* D.3.30): *Dallis Lute Book*.
- DB** Edinburgh, National Library of Scotland: *Duncan Burnett's Music Book* (on loan from library of Lord Dalhousie).
- Dd.5.78.3** Cambridge, University Library, MS. Dd.5.78.3.
- Dd.2.11** Cambridge, University Library, MS. Dd.2.11.
- Dd.9.33** Cambridge, University Library, MS. Dd.9.33.
- Dlugoraj** Germany, Leipzig, Musikbibliothek der Stadt, MS II.6.15: *Lautenbuch des Albert Dlugoraj*.
- Drexel** United States, New York Public Library at Lincoln Center, Library and Museum of the Performing Arts, Drexel MS 4302: *Sambrook Manuscript*.
- Drexel 5609** New York Public Library, Drexel MS 5609.

¹compiled by Thomas Weelkes: see A. Brown, *A Critical Edition of the Keyboard Music of William Byrd*, Ph.D., Cambridge University, 1969, i, p. 42 seq., & **MB 28**, p. 192. For an inventory, see **MB 55**, pp. 186-187.

- Drexel 5612** New York Public Library, Drexel MS 5612.
- Dublin** Eire, Dublin, Trinity College, Manuscript additions to Tallis and Byrd, *Cantiones Sacrae*, London, 1575 (shelfmark B.1.32).
- Eysbock** Sweden, Kungliga Musikaliska Akademiens, Tabulatur nr. 1: *Elisabeth Eysbock's Keyboard Book*.
- Filmer** US-NH, Filmer MS 2.
- Florida** Joachim van den Hove, *Florida*, Utrecht, 1601 (RISM 1601¹⁸).
- Forster** British Library, Royal Music Library MS 24.d.3: *Will Forster's Virginal Book*.
- Fuhrmann** G.L. Fuhrmann, *Testudo Gallo-Germanica*, Nuremburg, 1615.
- Füllsack** Zacharias Füllsack & Christian Hildebrand, *Ausserlesener Paduanen und Galliarden...*, Hamburg, 1607 (RISM 1607²⁸).
- Ghirlanda** *Ghirlanda di Madrigali a Sei Voci, di Diversi Eccellentissimi Autori de Nostri Tempi*, 1601, Pierre Phalèse, Antwerp, 1601 (RISM 1601⁵).
- Holmes** Cambridge University Library, MSS Dd.5.21; Dd.5.20; Dd.3.18; Dd.14.24 [mixed consort partbooks].
- Kassel** Germany, Kassel, Landesbibliothek und Murchard'sche Bibliothek der Stadt Kassel, 4° MS Mus. 125 [1-5].
- Kempis** Nicolaus a Kempis, *Symphoniae Unius, Duorum, Trium, IV, V, et VI Instrumentorum*, Antwerp, 1642.
- Liège** Belgium, Liège, Bibliothèque de l'Université, MS 153 (*olim* 888): *Liber Fratrum Cruciferorum Leodienfium*.
- Lüneburg** Germany, Lüneburg, Ratsbücherei, Mus. ant. pract. KN 207/15.
- Lynar A1** Germany, Berlin, Staatsbibliothek, Lübbenau MS Lynar A1.
- Lynar B2** Germany, Berlin, Staatsbibliothek, Lübbenau MS Lynar B2.
- Matchett** Edinburgh, National Library of Scotland: *Clement Matchett's Virginal Book* (on loan from the library of Lord Dalhousie)
- Montbuysson** Germany, Kassel, Landesbibliothek und Murchard'sche Bibliothek der Stadt Kassel, Ms. 4°. Mus. 108.1: *Victor de Montbuysson's Lute Book*.
- Morley** Thomas Morley, *First Booke of Consort Lessons*, 1599.
- Mulliner** London, British Library, Additional Manuscript 30513: *The Mulliner Book*.

- Nevell** *My Lady Nevell's Booke*, a MS collection of virginal music in the possession of the Marquess of Abergavenny, copied by J. Baldwine of Windsor in 1591.
- Ohio** United States, Ohio, Case Western Reserve University, MS folio bound in Ernest David and Matthis Lussy, *Histoire de la Notation Musicale*, 1882, opposite p. 114.
- Padova** Italy, Padova, Biblioteca Universitaria, MS 1982.
- Panmure** Library of Lord Dalhousie, Panmure 10 (described in T. Dart, 'New Sources of Virginal Music', *Music and Letters*, xxxv, 1954, pp. 101-102).
- Paris 1122** France, Paris Conservatoire, MS Rés 1122.²
- Paris 1186** France, Paris Conservatoire, MS Rés 1186.
- Paris 1185** France, Paris, Bibliothèque Nationale, MS Réserve 1185 (formerly held by Paris Conservatoire).
- Parthenia** *Parthenia, or the Maydenhead of the First Musicke that ever was Printed for the Virginalls*, London, 1612/13.
- PI** *Parthenia In-Violata, or Mayden-Musicke for the Virginalls and Bass-Viol*, London, c. 1625.
- Robinson** Thomas Robinson, *New Citharen Lessons*, London, 1609.
- Rude** Johann Rude (Rudenius), *Flores Musicae*, Heidelberg, 1600 (RISM 1600^a).
- Schele** Germany, Hamburg, Staats- und Universitätsbibliothek MS M/2768 (*olim* ND.VI.no.3238).
- Swart** Willem Swart, *Den Lust-hof der Nieuwe Musycke*, Amsterdam, 1603.
- Tisdale** Cambridge, Fitzwilliam Museum, MS 782 (*olim* Marlay Additions no. 15), *Tisdale* or *Bull Virginal Book*.
- Turin i-xvi** Italy, Turin, Biblioteca Nazionale di Torino, Raccolta Giordano 1-8 and Raccolta Foà 1-8.
- Valerius** Adriaen Valerius, *Nederlandsche Gedenck-Clanck*, Haarlem, 1626 (RISM 1626¹⁴).
- Vienna** Austria, Vienna, National Library MS 17771.

²For a description and inventory of this MS, see **MB 5**, pp. 155-162.

- Vilnius** Lithuania, Vilnius, Central Library of the Lithuanian Academy of Science, MS 285-MF-LXXIX: *Königsberg Manuscript*.
- Walsingham** Hull University, Brynmor Jones Library, DDHO/20/1-3 (treble viol, flute, bass viol partbooks); United States, Oakland California, Mills College Library, Bender Collection, Parton Manuscripts, MS without shelf number (cittern partbook).
- Weld** Private collection of Lord Forrester, *Weld Lute Book*.
- Wickhambrook** United States, New Haven, Yale University, School of Music Library, Special Collection Ma.21.632: *Wickhambrook Lute Book*

Modern Editions and Bibliographical References

- Annegarn** J.P. Sweelinck, *Opera Omnia*, vol. 1, fascicle 2, *Keyboard Works: Chorale Variations*, ed. Annegarn, Amsterdam, 1968.
- Brown** D. Brown, 'Thomas Morley and the Catholics: Some Speculations', *The Monthly Musical Record*, March-April 1959, pp. 53f.
- Cole** E. Cole, 'Seven Problems of the *Fitzwilliam Virginal Book*', *Proceedings of the R.M.A.*, lxxix, 1952-53, pp. 51f.
- Guilmant** *Archives des Maîtres de l'Orgue*, x, Paris, 1910.
- Leonhardt** J.P. Sweelinck, *Opera Omnia*, vol. 1, fascicle 1, *Keyboard Works: Fantasias and Toccatas*, ed. Gustav Leonhardt, Amsterdam, 1968.
- MB** *Musica Britannica*.
- Morley Edn.** T. Morley, *Keyboard Works*, ed. T. Dart, 2nd edn., London, 1964.
- Neighbour** O. Neighbour, *The Consort and Keyboard Music of William Byrd*, London, 1978.
- ON** *Three Anonymous Keyboard Pieces attributed to William Byrd*, ed. Oliver Neighbour, London, 1973.
- Poulton** D. Poulton, *John Dowland*, London, 1972 (2nd. edn. 1982).
- Seiffert** J. Sweelinck, *Werken voor Orgel en Clavicimbel*, ed. M. Seiffert, 2nd edn., Amsterdam, 1943.
- Vendome** R. Vendome, 'Spanish Netherlands Keyboard Music, 1596-1633', *B.I.O.S. Journal*, vii (1983), 18.

INVENTORY OF THE *FITZWILLIAM VIRGINAL BOOK*

Page	No.	Inscription at start	Inscription at end	Comments and Concordances
1	1	Walsingham.	Doctor Jhon Bull.	no. beneath title. 1113, p. 203: <i>Walsingham Dr John Bull</i> [omits vars. 5, 7, 9, 11-13, 15, 18, 21-29] <i>Cosyn</i> , p. 139: <i>as I went to Walsingham Mr Docter Bull (As I went to Walsingham)</i> <i>Paris 1185</i> , p. 217: <i>Walsingame</i> (Dr Bulles Walsingham) MB 19 no. 85
10	2	Fantasia.	Jhon Munday.	John Munday (c. 1555-1630) was organist at St. George's Chapel Windsor for forty years
12, ii	3	Fantasia.	John Munday.	Programmatic piece, with sections labelled 'Faire Wether', 'Lightening' etc.
14	4	Pauana.	Ferdinando Richardsō.	no. beneath title. Ferdinando Richardson = Sir Ferdinando Heybourne (c. 1558-1618. Pupil of Tallis. See R. Marlow, 'Sir Ferdinando Heybourne alias Richardson', <i>Musical Times</i> , cxv, 1974, p. 736; J. Caldwell, art. in <i>New Grove</i> Morley offered to give half the profits of the music printing monopoly to 'Mr. Heybourne, Mr. Fernando's brother' (see <i>Brown</i> , p. 60) BL 30485, f. 75 ^v : <i>Pavana mr fardinando Richardson</i> 'There are no significant variants between the two sources' MB 55 no. 14 <i>ca</i>
15	5	Variatio.	Ferdinando Richardson.	no. beneath title. MB 55, no. 14 <i>ca</i>
16, iv	6	Galiarda.	Ferdinando Richardsō.	no. beneath title. BL 30485, f. 76 ^v : <i>Galiarda: Colin Clowle</i> [?] [partially deleted] 'Again, the two sources are in close agreement' MB 55 no. 14c
17, iv	7	Variation.	Ferdinando Richardson.	no. beneath title. Unique to FVB. MB 55 no. 14d
19, ii	8	Fantasia.	William Byrd.	no. beneath title. Unique to FVB. MB 28 no. 63
21, iv	9	Goe from my Window.	Thomas Morley.	no. beneath title Morley may at one time have been a Catholic, and possibly had West Country connections: see <i>Brown</i> = no. 42 Morley Edition, no. 13
23, v	10	Jhon come kisse me now.	William Byrd.	no. beneath title. Unique to FVB. MB 28 no. 81

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
27, i	11	Galiarda. to my L. Lumleys Pauen. Pag. 76	Doctor Bull.	Page no. of title = later addition. For pavan, see no. 41. Cosyn, p. 120: <i>the Galliard</i> Doct. Bull (The Galliard to itt) Paris 1185, p. 74: <i>Galyard</i> (The Galliard to itt) [anon.] 'FVB and Cosyn appear to represent an earlier version than Paris 1185' For information on Lumley, see Cole, p. 53 MB 19 no. 129b
28, ii	12	Nancie.	Thomas Morley.	Morley Edition, no. 6
30, v	13	Pavana.	Doctor Bull.	no. beneath title. Cosyn, p. 115: <i>Pavana</i> (Mr Doctor Bull) (The Trumpett Pavin) Drexel 5612, p. 104: <i>Pav. D. Bull</i> Paris 1185, p. 78: <i>paven</i> (The Trumpett Pavin) [anon.] 'FVB, Cosyn and Drexel mostly agree' MB 19 no. 128a
32	14	Alman.		no. beneath title.
32, iv	15	Robin.	Jhon Munday	See no. 128, a setting by Farnaby
33, v	16	Pavana.	M.S.	M[al]. S[ims]. See no. 281 for a setting by Farnaby
34, v	17	Galiarda.	Doctor Bull.	BL 36661, p. 99: [n.t.] <i>Doctor Bull</i> Cosyn, p. 110: <i>Galliard</i> Mr Dr Bull (The vaulting Galliard) Drexel 5612, p. 55: <i>The thumping galliard</i> Doc. Bull Paris 1185, p. 203: <i>galyard</i> (Dr Bulles dancing Galliard) MB 19 no. 90
35, v	18	Barafostus Dreame.		
37, ii	19	Muscadin.		See no. 293 for a setting by Farnaby
37, iv	20	Alman.		
38, iii	21	Galiarda.		
39, v	22	Præludium.		
40, ii	23	Præludium El. Kidermistres		'El Kidermistres' smaller: = later addition.

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
41,	24	Præludium.		BL 23623, f. 21 ^v : <i>Praeludium van Doct: Jan Bull: in C sol fa ut</i> BL 23623, f. 128 ^v : <i>Praeludium voor de fantasia Quinti toni van Jan Bull Doct: Tourne La fantasia:</i> <i>Parthenia, IV: Præludium Wm Byrde</i> MB 27 no. 24
41, v	25	Præludium.		
42, iv	26	The Irishe Ho=Hoane.		
43,	27	Pauana.	Ferdinando Richardson.	
44, iii	28	Variatio.	Ferdinando Richardson.	
46, iii	29	Galiarda.	Ferdinando Richardson.	
47, v	30	Variatio.	Ferdinando Richardson.	
49, iv	31	The Quadran Pavan.	Doctor Bull.	MB 19 no. 127a
54, i	32	Variation of the Quadran Pavan	Doctor Bull.	no. beneath title. <i>Cosyn, p. 94: The Quadran Pavan.</i> <i>Drexel 5612, p. 7: The Quadran Pavan Doc. Bull</i> <i>Forster, p. 202: The Quadrant pavin Dr: B:</i> <i>Paris 1185, p. 47: Quadrana paven (Dr Bulles Quadren Pavin)</i> MB 19 no. 127b
59, iii	33	Galiard to the Quadrá Pauan.	Doctor Bull.	<i>Cosyn, p. 101: The Galiard to itt Doct. Bull (The Quadren Galliard)</i> <i>Paris 1185, p. 60: Quadrana Galyard (The Galliard to itt)</i> MB 19 nos. 127d-f
63, iii	34	Pavana. Do.	Doctor Bull.	Some fingering. 'Do[rick]!' <i>Cosyn, p. 106: Pavana Doct. Bulles Fantastical Pavin (The Phantastical pavin)</i> <i>Drexel 5612, p. 46: Paven D: Bull</i> <i>Paris 1185, p. 193: Paven (Dr Bulles Pavin Fantastik)</i> MB 19 no. 86a
66	35	Galiard to the Pauen.	Doctor Bull.	Some fingering. no. beneath title. <i>Paris 1185, p. 200: Galiard (The Galliard to itt)</i>

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
67, ii	36	S ^t Thomas Wake.	Doctor Bull.	ChCh 431, f. 9: [n.t., anon.] [1st 3 vars. only] Cosyn, p. 122: <i>Wake Galliard</i> Doctor Bull (Wakes Galliard) Parthenia, no. 11: <i>Galiardo. St. Thomas Wake. Dr Bull</i> Cosyn re-writes somewhat; var. 5 only in FVB. ChCh 431 copied from Parthenia. MB 19 no. 126b
69, iii	37	In Nomine.	Doctor Bull.	Paris 1122, p. 41: <i>gloria Tibi trinitas: doct: Bull: The First:</i> MB 14 no. 31
70, v	38		Doctor Bull.	= Veni redemptor gentium 1113, no. 67, p. 150: [n.t.] <i>Dr Bull</i> Cosyn, f. 109 ^v : <i>In nomine John Bull</i> Drexel 5612, p. 144: [n.t.; anon.] Paris 1185, p. 125 [Cosyn's no. 31]: <i>In nomine</i> [anon.] MB 14 no. 42
72, iv	39/1	Pauana.	Rob. Jhonson. sett by Giles Farnabie.	Similar opening to Gibbons pavan (MB, xx, no. 16) Different setting in Panmure, no. 19 no. 147 is also an arr. of a piece by Johnson. MB 24 no. 14
74	40	The Woods so wilde.		no. beneath title. Anon., incomplete. BL 31403, f. 21: <i>The wood soe wilde</i> finis Mr Orlando Gibbon[s] BL 36661, f. 41 ^v : <i>Wander ye woods. By. Mr. Orlando: Gibbons.</i> finis Mr Orlando Gibbons. MB 28 no. 85; MB 20 no. 29
76	41	Pauana of My L. Lumley.	Doctor Bull. Vide the Galliard to this Paven. pag. 27.	no. beneath title. Note refers back to galliard, no. 11. Lord Lumley d. 1609 Cosyn, p. 118: <i>Pavana My Lord Lumnies pavin</i> Doctor Bull (The Lo: Lumnies pavin) Drexel 5612, p. 17: <i>A Pavion Doc: Bull</i> Paris 1185, p. 70: <i>paven</i> (The Lord Lumnies Pavin) [anon.] MB 19 no. 129a
78	42	Goe from my window.	Jhon Munday. [in margin:] + Vide p. 21	no. beneath title = no. 9, with small differences. Variation 8 is unique to this version. Morley Edition, no. 13
80, iv	43	Præludium.	Doctor Bull.	Not in MB 14 or MB 19
81, ii	44	Gloria tibi Trinitas.	Doctor Bull.	Not in MB 14 or MB 19

INVENTORY OF THE *FITZWILLIAM VIRGINAL BOOK*

Page	No.	Inscription at start	Inscription at end	Comments and Concordances
82, v	45	Salvator Mundi	Doctor Bull.	Paris 1185, p. 17 (Cosyn's no. 6): <i>Salvator Mundi Doie</i> [anon.] MB 14 no. 37
86, iii	46	Galiarda.	Doctor Bull.	Drexel 5612, p. 106: <i>Galliard D. Bull</i> Paris 1185, p. 86: <i>Regina Galyard</i> (Regina galliard) [anon.] 'Drexel 5612 and FVB correspond fairly closely...' MB 19 no. 132b
87, v	47	Variatio.	Doctor Bull.	no. beneath title. Sources as for no. 46.
89, iv	[48]	Galiarda to the Pauen. pag 63. Do[cto]r. [Bull]	Doctor Bull.	= Cosyn Cosyn, p. 164: <i>The galliard to Doct: Bulles fantastick pavin Ben: Cosyn</i> [fantastic pavan = no. 34 in FVB]
91,	49	Præludium.	Thomas Oldfield.	
91, iv	50	In Nomine.	William Blithman.	Mulliner, f. 91 ^v : <i>Gloria tibi Trinitas</i> MB 1 no. 93
92, iii	51	Ut, re, mi, fa, sol, la.	Doctor Bull.	Vienna, f. 157 [1st page missing] Ut. re. mi. fa. sol. la. J.D. Bull MB 14 no. 17
94, iv	52	Fantasia.	William Byrd.	See no. 100 Paris 1122, p. 30: <i>A Fantasi of mr Birds</i> W: Bird 'Paris 1122's superiority in many small details suggests that he had access to a better text than FVB' - however, note the similar position with Philips: <i>Lynar A1</i> is superior to FVB in small details, but both sources seem to have used the same exemplar. MB 27 no. 52
98, v	53/2	The K[ing's]. Hunt.	Giles Farnabie.	See Bull's setting, no. 135 Title indicates it must date from after 1603 MB 24 no. 49
100, ii	54/3	Spagnioletta.	Giles Farnabie.	No relation to <i>spagnolera</i> tune (for a setting of this tune by Farnaby, see no. 289) MB 24 no. 30
101, iii	55/4	For 2. Virg[inals]. [1st part, before staves:] 1. Virg. [2nd part, before staves:] 2. Virg.	Giles Farnabie.	Attribution occurs for each part. Parts not aligned in MS. MB 24 no. 25

INVENTORY OF THE *FITZWILLIAM VIRGINAL BOOK*

Page	No.	Inscription at start	Inscription at end	Comments and Concordances
102	56	Passamezzo. Pavana.	William Byrd.	no. beneath title. BL 30486, f. 7: <i>passinge mesures paven</i> [anon.] DB, f. 112 ^v : <i>Maister Bird his pasmeasour</i> Forster, p. 217: <i>Passa measures pavin</i> : Mr: Bird: (Passa measures pavan Bird) Nevell, no. 24, f. 92: <i>the passinge mesures: pavian: of mr: w: birdes: [at end:] mr: w: birde: the galliarde: foloweh: (the passinge mesurs is: the nythe pavian:)</i> MB 27 no. 2a
104, v	57	Galiarda. Passamezzo.	William Byrd.	BL 30486, f. 120 ^v : <i>Finis quod my Pene</i> Forster, p. 230: <i>Passa: measures gall</i> : Mr: Burd: (Passa: measures gall: Bird) Nevell, no. 25, f. 99 ^v : <i>the galliarde: mr: w: birde: of the chapell: (the galliarde to the same:)</i> MB 27 no. 2b
106, iv	58	The Carmans Whistle.	William Byrd.	BL 30485, f. 65: <i>Carmans whistle</i> [anon.] BL 30486, f. 19: <i>The Carmans Whistle</i> [anon.] BL 31403, f. 25 ^v : <i>The Carters whissell</i> Mr Byrd Forster, p. 130: [n.t.] Mr: Wm: Bird: (Grounde Bird) Matchett, f. 4: <i>The whislinge Carman: The whislinge Carman: August 14 1612 Mr: Byrde: (The Whislinge Carman)</i> Nevell, no. 34, f. 149: <i>the carmans whistle: maister: willm: birde: (the carmans whistle)</i> 'Nevell's text is excellent, and the other sources provide comparatively few variants' MB 27 no. 36
108, iii	59	The Hunt's Vp.	William Byrd.	See no. 276 Nevell, no. 8, f. 46: <i>the huntis upp: mr: w: birde: laus: sit: deo (the hunts upp:)</i> Tisdale, f. 80 ^v : <i>Corrigiter: or ye old hunts upp:</i> Mr Birde MB 27 no. 40
111, iii	60	Treg. Ground.	William Byrd.	BL 30485, f. 61: <i>Mr Birds Ground</i> : [another piece on same ground on f. 97 ^v] Forster, p. 390: <i>A grounde</i> Mr: Byrd (Grounde Birde) Nevell, no. 35, f. 153 ^v : <i>hughe ashtons: grownde: mr: w: birde: (hughe ashtons: grownde:)</i> 2 instrumental pieces on same ground in Panmure MB 27 no. 20

INVENTORY OF THE *FITZWILLIAM VIRGINAL BOOK*

Page	No.	Inscription at start	Inscription at end	Comments and Concordances
114, iv	61	Monsieurs Alman.	William Byrd.	<p>First occurrence of 'rep'.</p> <p>Forster, p. 244: <i>Mounsters Alman</i> Mr: Bird (Mounsters Alman Bird)</p> <p>Matchett, f. 10^v: <i>Monsiers Allmayne: Mr</i> Byrde: August 16: 1612 [= date of copying] (Mownsiers Allmaine)</p> <p>[anon. setting of tune in Morley. For explanation of title, see MB 28, p. 200]</p> <p>MB 28 no. 87</p>
116, ii	62	Variatio.	William Byrd.	<p>no. beneath title.</p> <p>BL 30485, f. 92^v: [n.t., anon.]</p> <p>Forster, p. 366: <i>Mounsters alman</i> Mr: wm: Bird (Mounsters Allman Bird)</p> <p>Nevell, no. 38, f. 173^v: <i>munsers: almaine: mr:</i> w: Birde: (munsers almaine)</p> <p>'The best text is provided by Nevell, but in places readings supported by all three other sources are to be preferred'</p> <p>MB 28 no. 88</p>
119, iii	63	Alman.	William Byrd.	<p>Unique to FVB</p> <p>MB 27 no. 44</p>
120, iv	64	Sellingens Round.	William Byrd.	<p>Drexel 5609, p. 215: <i>Sellinger's round</i> Mr. William Bird</p> <p>Nevell, no. 37, f. 166^v: <i>sellingers rownde: mr:</i> willm: birde: (sellingers rownde)</p> <p>Drexel 5609 is copied from Nevell.</p> <p>Irish tune (W.H.G. Flood, <i>Times Literary Supplement</i>, 29/9/1921)</p> <p>MB 28 no. 84</p>
123, iv	65	Fortune.	William Byrd.	<p>Forster, p. 252: <i>Fortune</i> Mr: Bird: (Fortune Bird) [b. 25-36 omitted]</p> <p>Matchett, f. 14^v: <i>Farewell delihte: Fortune</i> Mr: Byrde: Fortune my Foe: Farewell Delighte August 19: 1612 [date of copying]</p> <p>MB 27 no. 6</p>
125, ii	66	O Mistris myne	William Byrd.	<p>Unique to FVB.</p> <p>Tomkins' refers to this piece in an index of keyboard music in <i>Paris</i> 1122 (see MB 5, p. 158), but his copy has not survived.</p> <p>Consort setting of tune in Morley.</p> <p>MB 28 no. 83</p>

INVENTORY OF THE *FITZWILLIAM VIRGINAL BOOK*

Page	No.	Inscription at start	Inscription at end	Comments and Concordances
127, ii	67	The Woods so Wild.	William Byrd. 1590.	<p>BL 30485, p. 67: <i>walke the woodes so wide</i> [later hand:] <i>By Bird 1590</i> mr birds wandring the woodes</p> <p>BL 31403, f. 23^v: <i>The wood so wylde</i> Mr William Byrd</p> <p>Drexel 5609, p. 90: <i>The Woode so wilde</i> [anon.]</p> <p>Forster, p. 118: <i>The wood soe wylde</i> (Woodd so Wilde) [anon.]</p> <p>Nevell, no. 27, f. 109: <i>will yow walke the woodes soe wylde: mr: w: birde: anno: dni: 1590: (will you walk the woods soe wylde)</i></p> <p>Paris 1186, f. 117: <i>Woode so wilde</i> [anon.] [1st 2 vars. only]</p> <p>Drexel is copied from Paris 1186</p> <p>'It must have been copied into Nevell [1591] almost as soon as it was composed... The texts of Nevell, FVB and Forster correspond closely, except that FVB and Forster contain two extra variations, which were probably added by Byrd sometime after 1591'</p> <p>MB 28 no. 85</p>
129	68	Walsingham.	William Byrd.	<p>BL 30486, f. 2: <i>As I went to walsingham: mr Birde</i></p> <p>Forster, p. 74: <i>As I went to Walsingham: Mr: Bird (Walsingham Bird.)</i></p> <p>Nevell, no. 31, f. 135: <i>have with yow: to walsingame: maister: w: birde: (have w^t you to walsingame:)</i></p> <p>MB 27 no. 8</p>
132	69	The Bells.	William Byrd	<p>Unique to FVB</p> <p>The clef of the top staff of the first system has been changed from G3 to G2</p> <p>MB 27 no. 38</p>
134, iv	70/1	Tirsi. di Luca Marenzio. 1 ^a Parte. Intaulata di Pietro Philippi.	Peeter Philips.	<p>Unique to FVB</p>
135, v	71/2	Freno. 2 ^a Parte.	Peeter Philips.	<p>Unique to FVB</p>
137, ii	72/3	Cosi moriro. 3 ^a Parte.	Peeter Philips.	<p>Unique to FVB</p>
138	73/4	Fece da voi. a 6. 73 P. Philips.	Peeter Philips.	<p>Philips' name in the title refers to the vocal model.</p> <p>1113, no. 116, p. 245: <i>Fica da voi Parati</i></p>
139, iii	74/5	Pauana Pagget.	Peeter Philips.	<p>408, f. 22^v: <i>Pavana. SchurlaPaget. Peri Philippi:</i> [probably written for Philips' patron, Lord Thomas, not for Charles]</p> <p>3665, p. 1025: <i>Pauana Pag.</i> [ensemble version]</p>

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
141, iv	75/6	Galiarda	Peeter Philips.	408, f. 25 ^v : <i>Galiarda. ScharPaget. Petri Philippi</i> . Finis 3665, p. 1024, iii: <i>Galiarda Philipps</i> . [ensemble version]
142, v	76/7	Passamezzo Pauana.	Peeter Philips. 1592.	Berlin, f. 2 ^v : <i>Passamezzo di M: pierro philipi</i> . Lynar A1, p. 172: <i>Passamezzo de Italia Pietro Philippi</i> [5-bar fragment]
146	77/8	Galiarda Passamezzo.	Peeter Philips.	Note that the lack of a date implies composition at the same time as the Pavan. i.e. considered as a pair. no. beneath title. Berlin, 4 ^v , iv: <i>Galiarda di pierro philipi</i> [modern mauve pencil:] <i>als ubreit</i> [different version of same piece]
148, iii	78/9	Chi fara fede al Cielo. di Alessandro Striggio.	Peter Philips.	Caus-1, f. 38 ^v Lynar A1, p. 218, i: <i>Chi fara fed'al' Alessandro Striggio à 5 Intavolata da Pietro Philippi</i> Liège, f. 42: <i>Fantasie de petro philippi</i> . [different setting] Guilmant, p. 153: parallel transcription of vocal model, Caus, and FVB
150, iii	79/10	Bon jour mō Cueur. di Orlando.	Peter Philips. 1602.	Unique to FVB
152	80/11	Pauana Dolorosa. Treg.	Peter Philips 1593.	no. beneath title. NB Italian title. Berlin, f. 6, ii: <i>pauana dolorosa</i> . (Pauana dolorosa cōposta in Prigione del d ^o) [=Philips] Turin xv, f. 61: <i>Pauana Dolorosa</i> Lynar A1, p. 226: <i>Pavan dolorosa Pietro Philippi</i> 408, f. 17 ^v : <i>Paduana. Dolorosa di Pietro Philippi</i> . Lute version in Dd.9.33, f. 14 ^v ; Dd.5.78.3, f. 65 ^v ; Fuhrmann, p. 181; Schele, p. 97 Ensemble version in 3665, p. 1022/23; division viol arr. in Kempis
154, iii	81/12	Galiarda. Dolorosa.	Peter Philips.	Berlin, f. 8, iii: <i>Galiard</i> : (Galiarda di d ^o P.P. della pauana dolorosa) Lynar A1, p. 231: <i>Galiard dolorosa</i> . 408, f. 20 ^v , iv: <i>Galiard. Dolorosa</i> . Lute version in Dd. 9. 33, f. 15, ii Ensemble version in 3665, p. 1022/23
155, iv	82/13	Amarilli di Julio Romano	Peter Philips. 1603.	Lynar A1, p. 318: <i>Amarilli</i> [anon.] Intabulation of Caccini, taken from polyphonic version in <i>Ghirlanda</i> For a discussion of the vocal sources of <i>Amarilli</i> , see T. Carter, 'Caccini's <i>Amarilli, mia bella</i> : Some Questions (and a Few Answers)', <i>Journal of the R.M.A.</i> , cxiii, part 2, 1988, p. 250

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
156, v	83/14	Margotte Laborez.	Peter Philips 1605.	= 'Margot laborez vos vignes'. Unique to FVB
158	84/15	Fantasia	Peter Philips.	no. beneath title. See no. 261. Turin vii , f. 57 ^v : <i>Fuga a 4. voc di Pietro Philippi</i>
161, iv	85/16	Pauana.	Peter Philips. 1580.	Note in margin: 'The first one Phi[ilips] made' Other keyboard settings: Turin xv , f. 58/57 ^v , ii: <i>Pauana Philippi</i> ; Ohio , Eysbock , f. 25 ^v ; setting by Sweelinck in Lynar A1 , p. 188: <i>Pavane Philippi Joan Peers</i> ; Lute versions in Dd.2.11 f. 98 ^v ; Wickhambrook , f. 12; Boord , f. 5 ^v ; Florida , p. 92; Bautzen ; Montbuysson , p. 79; Dallis , pp. 83, 124, 254; Weld , f. 2 ^v ; Diigoraj , pp. 80 & 82; Rude , no. 92; Vilnius , f. 53 ^v . Bandora parts in Browne , f. 14; Vilnius , f. 38 ^v . Cüiten solo in Robinson , no. 11 Ensemble versions in Kassel : 439, p. 117, iv [bass part only]; Dublin [cantus only]; 36526A (bass only). Mixed consort in Holmes , Morley & Walsingham Texted in Swart , f. 38 ^v ; Valerius , pp. 136-8
162, v	86/17	Le Rossignuol.	Peter Philips. 1595	Note that the spelling of the title is the same in Tregian's copy of the vocal model in 3665, p. 396/97 1113, p. 247, iii: <i>Le Rosignaol</i> . Pietro Philippi Lynar A1 , p. 214: <i>Le Rossignol à 5. di Orlando Inavolata da Pietro Philippi</i>
164, iv	87/18	Galliarda.	Peter Philips.	Unique to FVB
165, i	88/19	Fantasia.	Peter Philips. 1582.	Unique to FVB
167, iii	89/1	Fantasia	Nicholas Stogers.	Nicholas Stogers (fl. 1560-1575), Parish Clerk at St. Dunstan in the West, London, 1564-75. His music is often found with that of Byrd & Parsons, so may have associated with them in 1560s A marginal note in 3665 seems to make an association between an In Nomine by Stogers and Philips.
168, iii	90	Alman.	Martin Peerson.	Martin Peerson (c. 1571/73-1651) was convicted of recusancy, but must have subscribed to the Thirty-nine Articles in order to take the Oxford B. Mus
169, i	91	Pauana Bray.	William Byrd.	Unique to FVB. [Barley, f. D3 ^v : <i>Master Birds Pavan set by Francis Curing</i> (no decorated repeats, but follows FVB closely)] ? reference to Fr. William Bray, of the Jesuit College at St.-Omer. MB 28 no. 59a
170, v	92	Galiarda	William Byrd.	Unique to FVB MB 28 no. 59b

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
171, v	93	Pavana. Ph. Tr.	William Byrd.	? Ph[ilippa] Tregian, = Tregian's sister. Dallis 5612, p. 216: <i>A Pavion Mr Morlic</i> Tisdale, f. 88 ^v : <i>Pavane: Mr Birde</i> MB 28 no. 60a
173, iii	94	Galiarda.	William Byrd.	Drexel 5612, p. 218: <i>The Galliard Mr Morly</i> Forster, p. 137: <i>A galliard Galliard [anon.]</i> 'None of the sources gives a particularly good text' MB 28 no. 60b
174, iii	95	Toccata.	Giouanni Pichi.	Giovanni Picchi (fl. 1600-25), organist of Ca Grande, Venice by 1615
G A P O F F O U R E M P T Y P A G E S				
181, I	[96]/1	Praeludiú Toccata.	Jehan Pieteron Swellinck.	First Sweelinck piece in FVB. Berlin 40615, f. 129: <i>Leon: Has: Toc: 4^{ti} Ton.</i> [b. 1-45 only; variant] Turin i, f. 28 ^v : <i>Toccata J:P:S:</i> [imitative section missing] Lidge, no. 44: [n.t.] Lüneburg, no. 27: <i>Praebulum ex clave E</i> [anon., b. 1-45 only] Lynar A1, no. 7, f. 27: <i>Tocata J.P.S. Nonj tonj</i> Padova, no. 35, f. 119 ^v : <i>Toccata J:P:S:</i> Leonhardt, no. 16; Seiffert, no. 21
183, iv	[97]/1	Pauava.	Thomas Warrock.	Thomas Warwick (fl. 1580-1620), organist of Hereford Cathedral 1586-89 under John Bull
185, ii	[98]/2	Galiarda.	Thomas Warrock.	
186, ii	[99]/1	Praeludium.	Galeazzo.	
187, ii	[100]	Praeludium to ÿ Fancie, pag. 94	William Byrd.	See no. 52 BL 30485, f. 101 ^v : [n.t., anon.] The coupling of these pieces is probably Tregian's: they are preserved independently in concordant sources.
187, iii	[101]	Ut, re, mi, fa, sol, la.	William Byrd. [space] Perge.	<i>Perge</i> , from 'pergere', to <i>continue, go on with</i> , i.e. a 17th C. equivalent of 'attacca'. The following piece is another fantasia on solmisation syllables. Nevell, no. 9, f. 52 ^v : <i>ut: re: mi: fa: sol: la: r: w: birde</i> (ut. re. mi. fa. sol. la.) 'There is close agreement between the two sources' MB 28 no. 64
190, i	[102]	Vt, mi, re,	William Byrd.	Unique to FVB. MB 28 no. 65

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
192, ii	[103]	Fantasia.	William Byrd.	Nevell, no. 36, f. 161: <i>A fancie: mr: w: Birde: fancie: for my ladye nevell:</i> 'FVB gives a good text, corresponding very closely to Nevell' MB 27 no. 25
194, iii	[104]	All in a= Garden green.	William Byrd.	Nevell, no. 32, f. 142 ^v : <i>all in a garden grine: r: w: bird (all in a garden greene:)</i> MB 28 no. 56 'Close correspondence'
196, ii	[105]	Heauen and Earth.	FRE.	? Fr[ancis] [Tr]e[gian]
197, iii	[106]	Praeludium.	Doctor Bull.	Unique to FVB. MB 14 no. 43
198, iii	[107]	Veni.		? Bull MB 14 no. 43
199, iii	[108]	Fantasia.	Doctor Bull.	BL 31403, f. 6 ^v : <i>Duo Dr. Bull</i> Paris 1185, p. 4: <i>Fantasia</i> [anon.] MB, xiv, no. 10
201, i	[109]/1	Fœlix Namque 1 ^{ma}	Thomas Tallis. 1562.	Margin: '36', = total no. of semibreves in piece. BL 30485, f. 26: <i>Mr Tho: tallis offertory felix namque</i> [not this setting, nor the one following. However, a later hand has added the date '1562'.]
205, ii	[110]/2	Fœlix Namque. 2 ^a	Thomas Tallis. 1564.	Margin: '372', = total no. of breves in piece. See above. Cosyn, p. 150. Forster, p. 24: <i>Felix Nunquam</i> [unattributed].
209, v	[111]	[Sketch: no clefs, mensuration, tails: noteheads only.]		
210, i	[112]/5	Daphne.	Giles Farnabie.	= popular folk tune MB 24 no. 36
212, ii	[113]/6	Pawles Wharfe.	Giles Farnaby.	'Paul's warf' was landing stage on north side of Thames Tune set in <i>Panmure</i> , no. 17; <i>Brade: Ein Schottisch Tanz</i> MB 24 no. 46
213, ii	[114]/7	Quodlings Delight.	Giles Farnaby.	Playford, <i>English Dancing Master</i> , 1651: tune called 'Goddesses', & a tone lower MB 24 no. 42
214, iv	[115]	Præludium.	Doctor Bull.	Unique to FVB. MB 19 no. 83
215, i	[116]	Præludium. Dor.	Doctor Bull.	'Dorick Prelude' Cosyn, p. 127: <i>A Prelude</i> MB 14 no. 60

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
215, iv	[117]	Præludiú		Starts part of the way through line.
216	[118]/2	Ut, re, mi, fa, sol, la. a. 4. voci.	Jehan Peterson Swelling. 1612. [ascription & date occur on p. 218, end of system v]	ChCh G 14, p. 4. Turin vii, no. 41, f. 151 ^v , ii: <i>Fantasia Ut, re, mi, fa, sol, la. Joh: Pe: Sch:</i> Padova, no. 39. Leonhardt, no. 5; Sciffert, no. 6
219	[119]	In Nomine.	Doctor Bull.	1113, no. 84, p. 181: <i>Inno^{te} Dr Bull</i> upon Inomine plainsong Paris 1185, p. 159 [Cosyn's no. 38 (in text only)]; <i>In no^{te}</i> [anon.] MB 14 no. 28
221, iii	[120]	Præludium.		Forster, p. 458: <i>A Præludium</i> [anon.] (Parludam) ed. in ON MB 55 no. 4
222, i	[121]	Pauana Lachrymæ.	Jhon Dowland sett foorth by William Byrd.	Transposed up a fourth to fit with key of no. 122: intended as pavan/galliard pair <i>Neighbour</i> , p. 171) Forster, p. 331: <i>Lachramie</i> Mr: Bird: (Lachramy Byrd) [different & anon. setting in Drexel 5612, p. 186 = BL 30485, f. 71] [for sources of Dowland's piece, see Poulton, <i>John Dowland</i> , 1972/1982, p. 487; also, settings in Paris 1186, f. 115 ^v and Paris 1185, p. 322 MB 28 no. 54
223, v	[122]	Galiarda.	James Harding. sett foorth by William Byrd.	James Harding (<i>f.</i> 1575, d. 1626), a flautist and composer of foreign extraction at Elizabeth's court BL 30486, f. 16: <i>A Galliard</i> [anon. & incomplete]. Forster, p. 380: <i>Hardings gall.</i> (Hardings galliard) [anon.] Consort version of Harding's galliard in <i>Füllsack</i> , no. 15 Consort version in <i>Filmer</i> , no. 9 Berlin 40316, f. 12 ^v : <i>Mr: James his Galliard:</i> [anon. setting, possibly by Bull: see Vendome, p. 22 [different & anon. setting in Drexel 5612, p. 188: follows Lachrimæ setting (see above)] A version for strings &5 in BL 17786-9 & 17791. There are 2 'fancies' by Harding in BL 30485
225, ii	[123]/1	Pauana.	Thomas Tomkins.	Probably supplied by Philips: see note in margin: 'Makn. la. Philip. Do.' 1113, p. 211: <i>Pauin Tho Tomkins</i> For ensemble version (and its sources) see MB 59 no. 26a and b; MB 9 no. 73 MB 5 no. 56

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
227, iii	[124]	Fantasia.	Thomas Morley.	Morley Edition, no. 12
229, v	[125]	Christe Redemptor.	Doctor Bull.	Unique to FVB. MB 14 no. 33
231, i	[126]	The Maydens Song.	William Byrd.	Nevell, no. 28, f. 113: <i>the maidens: songe: mr: w: birde: (the maydens songe:)</i> [setting of tunc, anon., in <i>The Mulliner Book</i> (ed. MB 1 no. 1)] MB 24 no. 82
233, ii	[127]/8	Put Vp thy dagger Jemie.	Giles Farnaby.	MB 24 no. 44
235	[128]/9	Bony sweet Robin.	Giles Farnaby.	BL 23623: f. 13 ^v : <i>Boni wel Robin van Doctr. Jan Bull</i> (Boni wel Robin) Drexel 5612, p. 192 [190 in MB 24]: <i>Bonny sweete Robin Mr Bird</i> Lynar A.1, p. 264: <i>Bornj swet Robin D.B.</i> Paris 1185, p. 268: <i>Bony sweet Robin</i> (Bonny sweete Robin) [anon.] Consort setting of tune by Simpson in MB 9 no. 106. '... while FVB's more elaborate setting stands alone' [MB 24] originally a piece by Bull, which has been re-worked by Farnaby? (see MB 19 p. 227) MB 19 no. 65; MB 24 no. 35; MB 28 no. 106
237, i	[129]/10	Fantasia.	Giles Farnaby.	MB 24 no. 5
239, i	[130]/2	A Grounde.	Thomas Tomkins.	'A' of title = later addition. Unique to FVB MB 5 no. 39
241, v	[131]/3	Barafostus Dreame.	Thomas Tomkins.	Unique to FVB MB 5 no. 62
244, iii	[132]/4	The Hunting Galliard.	Thomas Tomkins.	Drexel 5612, p. 58: <i>A Galliard Mr Tompkins Mr Tompkins</i> MB 5 no. 58
245, iv	[133]	Quadran Pauen.	William Byrd.	BL 30485, f. 8: <i>Quadrane paven</i> Forster, p. 288: <i>Quadran Pavin Mr: Bird: (Quadrant pavin Bird)</i> All the sources have errors, but note that both Forster and BL 30485 omit bars 179-181 MB 28 no. 70a
248, iv	[134]	Galiard to the Quadrá Pauen.	William Byrd.	BL 30485, f. 11 ^v : <i>Quadren galiard mr william Bird quadrant galliard</i> Forster, p. 302: <i>The galliard Mr: Bird (Galliard to it Bird)</i> MB 28 no. 70b

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
250, iv	[135]	The Kings Hunt.	Doctor Bull.	Paris 1185, p. 104: <i>The Kings Hunt</i> (The Kings Hunt) [anon.] Vienna, f. 15 ^v : <i>La Chasse du Roy Johan D. Bull</i> 'FVB is very similar [to Paris 1185], but includes more ornaments' MB 19 no. 125
252, iv	[136]	Pauana	Doctor Bull.	Cosyn, p. 196: <i>Pavana</i> Dr Bull (A pavin in D sol re) Drexel 5612, p. 171: [n.t., anon.] Forster, p. 340: <i>A Pavan</i> Paris 1185, p. 253: <i>paven</i> (Do. Bulles Pavin in D sol re) Forster & Drexel are similar to FVB; Cosyn 'as always tends to re-write' MB 19 no. 66a
254, ii	[137]	Galiarda.	Doctor Bull.	Cosyn, p. 197: <i>Galliard</i> Dr Bull (The Galliard to itt) Forster, p. 347: <i>Dr Bulls Galliard</i> Paris 1185, p. 257: <i>Galyard</i> (The Galliard to itt) Forster is similar to FVB; Cosyn is much changed; Paris 1185 offers the best text. MB 19 no. 66b
255, ii	[138]	D Bulls Juell.	Doctor Bull.	BL 23623, f. 70 ^v : <i>Courasse Juweell van Jan Bull Doctr.</i> (Cour: Joweel alio modo) Cosyn, p. 124: <i>Dr Bulles Jewell</i> Mr Docter Bull (Dr Bulles Jewell) Paris 1185, p. 110: <i>My Juell</i> (Dr Bulles Jewell) MB 19 no. 141
256, ii	[139]	The Spanish Pauen.	Doctor Bull.	Unique to FVB. MB 19 no. 76
257, v	[140]	In Nomine.	Persons.	Forster, p. 272: <i>Parsons Innomyney</i> Mr: Bird: (Persons Innomyney Bird) Based on string piece a5. Different keyboard setting in BL 29996, f. 68. MB 28 no. 51
259	[141]/11	Woody = Cock.	Giles Farnaby.	'An unusually careless and inaccurate text for Tregian' MB 24 no. 40
262, ii	[142]	The Duke of Brunswicks Alman.	Doctor Bull.	ChCh 431, f. 5 ^v : <i>The Dutches of Brunswicks delight by docter Bull</i> Cosyn, p. 199: <i>Brunswicks roy</i> Mr Dr Bull (The Duke of Brunswick) Drexel 5612, p. 56: <i>A Toy D B Doc.</i> Bull Paris 1185, p. 248: <i>Almaine</i> (The Duke of Brunswike) [anon.] MB 19 no. 93

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
262, v	[143]/12	Rosasolis.	Giles Farnaby.	'Rosasolis' = cordial, liqueur BL 23623, f. 33 ^v : <i>Rose a solis van Jan Bull Doer</i> (Rose a solis) 'The texts consist of almost identical material, but this is differently arranged' (MB 24 p. 144) MB 19 no. 122; MB 24 no. 47
264, i	[144]/3	Psalmē.	Jehan Pietersō Swelling.	Psalm 140. Melody by Lois Bourgeois, 1st publ. in <i>De Psalmen David's</i> , Geneva, 1562 variations numbered; '... ^a Variatio' added later. Lynar B2: <i>Die zehñ Gebot Gotes</i> Annegarn, no. 12; Seiffert, no. 52
266, iv	[145]	Alman.	Robert Jhonson.	Starts part of the way through line.
267, i	[146]	Alman.	Rob. Jhonsō.	
267, ii	[147]	Alman.	Robert Jhonsō sett by Giles Farnaby.	'sett by Giles Farnaby' = later addition, explaining why it was not included in the count of his works. MB 24 no. 23
267, iv	[148]/13	The New Sa= hoo.	Giles Farnaby.	Other settings: by Sweelinck in <i>Lynar A1</i> , p. 195: <i>Es/tj-ce Mars?</i> ; by Scheidt in <i>Tabularura Nova</i> , 1624, <i>Cantico gallica</i> MB 24 no. 45
268, i	[149]/1	Nobodyes Gigge.	Richard Farnaby soñe to Giles Farnaby.	Richard farnaby (b. ?1594), married in 1614 <i>Lynar A1</i> , p. 270: <i>Flet strer</i> Richard Farnaby Autor 'The texts differ little...The reading given here follows <i>Lynar A1</i> chiefly' MB, xxiv, no. 56.
269, iv	[150]	Malt's come downe.	William Byrd.	Unique to FVB ? Byrd (see MB 28, p. 203; Neighbour, p. 115) MB 28 no. 107
270, v	[151]	Praeludium.		
271, v	[152]	Alman.	Thomas Morley.	Forster, p. 110: <i>Almayne</i> : (Allmon) [anon.]
272, iv	[153]	Pauana.	Thomas Morley.	Opening = Lachrimae Dd. 9. 33, f. 11 ^v : <i>A paven Mr. Birde set to lute by Fr. Cutting</i> Morley Edition, no. 5
274, ii	[154]	Galiarda.	Thomas Morley.	Starts part of the way through line. Morley Edition, no. 5
275, iii	[155]	La Volta	William Bird.	Starts part of the way through line. Forster, p. 20: <i>A levolo</i> Mr. Bird (Levalto Byrd) For lute settings of this tune, see Lumsden, <i>Anthology of English Lute Music</i> , 1953, p. 53. MB 28 no. 91

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
276, i	[156]	Alman.	William Byrd.	Forster, p. 72: <i>An Almane Mr: Birde</i> (Allmaine Bird) MB 28 no. 89
276, iv	[157]	Wolseys Wilde.	William Byrd.	Unique to FVB [Forster, p. 70: <i>Willsons Wilde</i> [2 blank pages] <i>Willsons Wilde Bird</i>] Simple version of melody under title 'Willsons Wilde' in Paris 1186, f. 17 & Drexel 5609, p. 103. MB 27 no. 37
277, ii	[158]	Callino Casturame.	William Byrd.	BL 30485, f. 96 ^v : <i>Calnoe</i> [later hand:] <i>Calnoe Castorame In the Virginal Book by Bird Mr Birds Calnoe</i> : Tune mentioned in <i>Henry V</i> , Act IV, Sc. iv MB 27 no. 35
278, i	[159]	La Volta. L. Morley	William Byrd.	Unique to FVB. Title refers to L.[ord] Morley, not Thomas Morley. MB 28 no. 90
278, iv	[160]	Rowland. 300 [†] to S.T. by Tom.	William Byrd.	Tom. = 'tomorrow' this note is probably a 17th C. memorandum, and unconnected with the music. BL 30485, f. 115 ^v : <i>the second straine of o neighbour robart</i> [anon.] Drexel 5609, p. 146: <i>My Lord Willbee's welcome home</i> [anon.] Forster, p. 22: <i>Lo: willobees wellcome home</i> Mr. Birde (Lord willobees wellcom) Nevell, no. 33, f. 146 ^v : <i>lord willobies welcome home: maister: willm: birde: (the: lo: willobies: welcome home)</i> Paris 1186, f. 64 ^v : <i>My Lord Willbee's wellcome home</i> [anon.] For an explanation of the title, see MB 27 p. 173 N.B. that only Nevell and FVB give the complete piece MB 27 no. 7
279, iv	[161]	Why aske you.		See no. 286 for a setting by Farnaby Forster, p. 141: [n. t., anon.] Paris 1186, p. 1: <i>why aske youe</i> [anon.] Derived from Bull's setting (see MB 19 no. 62 & p. 227) 'The three sources differ considerably in details' Setting in Cosyn, no. 69, f. 31, p. 59: <i>Why ask you</i> MB 55 no. 41

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
280, i	[162]	The Ghost.	William Byrd.	Matchett, f. 20 ^v : <i>The Ghoste</i> : The Gost: Mr Byrde: August 20 1612 [date of copying] (The Ghoste) Tune also known as 'The Voice of the Earth'. [Cittern setting of tune in Holborne, <i>Citharn Schoole</i> , 1597, f. C: <i>The Voyce</i>
281, ii	[163]	Alman.	William Byrd.	Unique to FVB. MB 27 no. 11
281, v	[164]	Galliard.	William Byrd.	Unique to FVB. MB 28 no. 53
282, iv	[165]	Pauana.	William Byrd.	Unique to FVB. MB 27 no. 4a
283, iii	[166]	Galiarda.	William Byrd.	Unique to FVB. MB 27 no. 4b
284, iii	[167]	Pauana.	William Byrd.	Marginal note at 285, iv: 'the first t[hat] ever hee m[ade].' Drexel 5612, p. 132: <i>A Pavion Mr Birde</i> Nevell, no. 10, f. 58 ^v : <i>the firste pavian</i> : the: galliarde foloweth: the first pavian: MB 27 no. 29a
285, v	[168]	Galiarda.	William Byrd.	Drexel 5612, p. 134: <i>The Galliard</i> Nevell, no. 11, f. 61 ^v : [n.t.: see end pavan] Mr: w: birde: (the galliarde to the same:) MB 27 no. 29b
286, iv	[169]	Pauana.	Thomas Morley.	Drexel 5612, p. 220: <i>A Pavion Mr Bird</i> Dd. 9. 33, f. 11 ^v : <i>Birde...set by...Cutting</i> MB 28 no. 102; Morley Edition, no. 1
288, i	[170]	Galliarda.	Thomas Morley.	Morley Edition, no. 2
289, iv	[171]	The Queenes Alman.	William Byrd.	Maitland/Squire no. 172: error in editorial numbering means that the edition is one number out from this point until no. 182. Drexel 5609, p. 113: <i>The Queens Allmaine</i> [anon.] Paris 1186, f. 27: <i>yeQueenes Allmaine</i> [anon.]
291, i	[172]	A Medley.	William Byrd.	Unique to FVB Anon. setting of same medley of tunes in 'Susanne van Soldt' MS (BL 29485, f. 25 ^v - ed. Curtis, <i>Monumenta Musica Neerlandica</i> , III). See MB 28 p. 203 MB 28 no. 112
293, iii	[173]	Pauana.	William Byrd.	Unique to FVB. Intabulation of Holborne, <i>Pavans, Galliards, Almains...in five paris...</i> , 1599, no. 35: <i>Decrevi</i> ? Byrd (see MB, xxviii, p. 202) MB 28 no. 99a

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
294, i	[174]	Galliarda.	William Byrd.	Drexel 5609, p. 132: <i>The Galliard</i> [to a preceding pavan not in FVB] [anon. - copied from Paris 1186] Paris 1186, f. 48: <i>The Galliard</i> [anon.] ? Byrd (see MB 28 p. 202) MB 28 no. 99c
294, v	[175]	Miserere. 3 Parts.	William Byrd.	= Clarifica me, pater BL 30485, f. 34 ^v : <i>mr Bird upon a playn songe</i> MB 28 no. 48
295, iii	[176]	Miserere. 4 Parts.	William Byrd.	= Clarifica me, pater BL 30485, f. 35: <i>Innomine mr Bird Innomine</i>
296, i	[177]	Pakingtons Pownde.		Cosyn, no. 13, f. 24 ^v , p. 46: <i>Pakingtons pownde</i> Pakingtons Pounce
297, i	[178]	The Irishe Dumpe.		
297, ii	[179]	Watkins Ale.		Starts part of the way through line. Forster, p. 460: <i>Watkins Ale</i> (Watkins Ale) [anon.] MB 55 no. 40
297, iv	[180]	A Gigg.	William Byrd.	297, iv, r.h. margin: 'F. Tr.' Starts partway through line. Similar to Panmure, no. 4 (see Dart, 'New Sources', p. 105) MB 27 no. 22
298, i	[181]	Pipers Paven.	Martin Peerson.	[= Maitland/Squire no. 182]
299, v	[182]	Pipers Galiard.	Doctor Bull.	Companion to previous pavan, but different composer. Setting of Dowland's song 'If my complaints' (<i>First Booke of Songes or Ayres</i> , 1597), which also existed as a galliard for lute: see Poulton pp. 488-489, 498. Another setting in Forster, p. 442: <i>If my complaints or pypers gal</i> Similar to galliards by Philips in Bertin 40316. Also numbered 182 by Maitland/Squire: from this point numbering correct. Unique to FVB. MB 19 no. 89a
300, v	[183]	Variatio Eiusdem.	Doctor Bull.	Unique to FVB. MB 19 no. 89b
302, iv	[184]	Præludium. D.	Doctor Bull.	'D[orick] Prelude' Unique to FVB. MB 14 no. 61

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
303, ii	[185]	Galiarda.	Doctor Bull.	<i>Lynar A2</i> , p. 40: <i>Galiardo Dr. Bull</i> <i>Parthenia</i> , no. 15: <i>Galiardo XV Dr Bull</i> <i>Lynar A2</i> is copied from <i>Parthenia</i> . <i>FVB</i> 'appears to be an earlier version' <i>MB 19</i> no. 71
304, i	[186]	Galiarda.	Doctor Bull.	<i>Berlin 40316</i> , f. 11 ^v , iii: <i>Galiard: D: Bul:</i> (<i>Gallarda del doctor Bul</i>) 408, f. 6 ^v : <i>Galliarda di Doctor Johan Bull</i> ' <i>FVB</i> , for once, gives a thoroughly unsatisfactory text' <i>MB 19</i> no. 73
305, ii	[187]	Allemanda.	Marchant.	<i>John Marchant</i> (fl. 1595) became a gentleman of the Chapel Royal in 1593. <i>Pavan 7 galliard</i> by him in <i>BL 30485</i> , ff. 20 ^v and 21
306, i	[188]	Can shee.		A setting of <i>John Dowland</i> 's 'Can she excuse my wrongs' (<i>First Booke of Songes</i> , no. 5)
306, iii	[189]	A Gigge. Doctor Bulls my selfe.	Doctor Bull.	<i>Paris 1185</i> , p. 113: <i>My selfe</i> (My self) [anon.] (reworking of theme by <i>Cosyn</i> in <i>Cosyn</i> , p. 65) 'There are unimportant differences of texture... <i>FVB</i> omits a few accidentals and notes' <i>MB 19</i> no. 138
306, v	[190]	A Gigge.	Doctor Bull	Title in lighter ink: added later. <i>Cosyn</i> , p. 194: <i>Docter Bulles Greefe</i> (Docter Bulles Greefe) <i>Lynar A1</i> , p. 288: [n.t.] <i>D.B.</i> <i>Paris 1185</i> , p. 122: <i>My Grieffe</i> (Dr Bulles Grieffe) ' <i>FVB</i> is markedly inferior to <i>Paris 1185</i> as a text...' <i>MB</i> , xix, no. 139
307, i	[191]	Sr. Jhon Grayes Galiard.	W.B.	Ascription at end = later addition. 'W[illiam] B[yrnd]'. Unique to <i>FVB</i> . ? <i>Byrd</i> (see <i>MB</i> , xxviii, p. 203) <i>MB 28</i> no. 104
307, iii	[192]	Præludium.	Doctor Bull.	Unique to <i>FVB</i> . <i>MB 19</i> no. 119 = no. 204.
307, v	[193]	A Toy.		
308, i	[194]	Giles Farnabys Dreame.	Giles Farnaby.	<i>MB 24</i> no. 50
308, ii	[195]	His Rest Galiard.	Giles Farnabie.	Starts part of the way through line. <i>MB 24</i> no. 51
308, iii	[196]	His Humour.	Giles Farnaby.	Starts part of the way through line. <i>MB 24</i> no. 53

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
309, i	[197]	Fayne would I Wedd.	Richard Farnabye.	Setting of <i>Fayne would I Wedd</i> from <i>Campion, Fourth Book of Ayres</i> , 1617 MB 24 no. 57
309, iii	[198]	A Maske.	Giles Farnabye.	MB 24 no. 31
310, i	[199]	A Maske.	Giles Farnabye.	MB 24 no. 32
310, iii	[200]	An Almain.		
310, iv	[201]	Corrante.		Starts part of the way through line. Lynar A1, p. 286: <i>A toy</i>
310, v	[202]	Alman.		Starts part of the way through line. No repeat sign for second strain in MS.
311, i	[203]	Corráto.		Starts near end of line. BL 23623, f. 83 ^v : <i>Courante, Adieu: offte vaerwel: van Jan Bull: Doctr: finis</i> , hac 5d. maj 1628 Cosyn, f. 90: <i>A Toy</i> [index, under pieces by Gibbons:] <i>A Toy</i> Drexel 5612, p. 54: <i>Coranto</i> Mr Gibbons Varied repeats in other sources MB 20 no. 40
311, ii	[204]	Corráto.		Starts near end of line. = no. 193
311, iii	[205]	Corráto.		Starts near end of line.
311, iv	[206]	Daunce.		Starts near end of line.
312, i	[207]	Worster Braules.	Thomas Tomkins.	Unique to FVB MB 5 no. 65
312, iv	[208]	Fantasia.	Giles Farnabye.	[l. h. outer margin, p. 312, iv:] <i>R. Byrd filas</i> MB 24 no. 9
313, v	[209]	A Maske.	Giles Farnabye	For source of tune, see MB 24 p. 142 MB 24 no. 33
314, ii	[210]	Præludium.	Doctor Bull.	1113, p. 234: <i>Preludium</i> Dr Bull MB 19 no. 83
314, iii	[211]			Starts part of the way through line.
312, iv	[212]	Martin sayd to his man.		Starts part of the way through line.
315, i	[213]	Almand.	William Tisdall.	William Tisdall (fl. late 16th C.) Not necessarily the same man as the scribe of Cambridge, Fitzwilliam Museum, 52. d. 25: <i>Tisdale Virginal Book</i>

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
315, iv	[214]	Pavana Chromatica. [r.h. margin:] M ^s Katherin Tregians Pauen.	William Tisdall.	
317, i	[215]	Ut, re, mi, fa, sol, la.	Doctor Bull.	See no. 51 for another Ut re mi fantasia. Paris 1122, p. 4: <i>Heere Followes doct Bulls. Ut. Re. my. Fa. Sol. la.</i> Paris 1185, p. 32: <i>Ut re me fa sol la</i> [anon.] MB 14 no. 18
321, v	[216]	Gipseis Round.	William Byrd.	Unique to FVB. MB 28 no. 80
324, i	[217]/4	Fantasia.	Jhon Pieteron Sweeling. Organista a Amstelreda.	Leonhardt, no. 3; Sciffert, no. 3
			[next to the inscription:] J P S o a A. [= initial letters of inscription.]	
327, iv	[218]	Corranto.	William Byrd. sett	Forster, p. 14: <i>The French Coranto By Mr Bird ye i</i> (Corranto Byrd) MB 27 no. 21a The first of a group of three consecutive corantos in Forster. melody = adaptation of pavan 'Belle qui tiens ma vie', Thoinot Arbeau's <i>Orchésographie</i> , 1588, f. 30. The wording of the ascription to Byrd suggests that Tregian was aware that the piece was related to Arbeau.
328	[219]/3	Pauana Clement Lottõ.	William Tisdall.	
328, iii	[220]/4	Pauana.	William Tisdall.	
329, i	[221]	Corranto.		
329, ii	[222]	Alman.	Hooper.	Starts part of the way through line. Edmund Hooper (c. 1553-1621): 1582 - Westminster Abbey; 1588 - master of the choristers; 1604: gentleman of the Chapel Royal; by November 1615 joint organist of Chapel Royal with Gibbons
329, iii	[223]	Corrãto.		Starts part of the way through line. Third strain added later. = no. 264

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
329, v	[224]	Corranto.		
330, i	[225]	Corrãto.		Starts part of the way through line.
330, ii	[226]	Corrãto.		Starts part of the way through line.
330, iv	[227]	Alman.		Starts part of the way through line.
331, i	[228]	Corranto.	Hooper.	Starts part of the way through line.
331, iii	[229]/20	Fantasia	Giles Farnaby.	MB 24 no. 10
333	[230]/21	Loth to depart.	Giles Farnaby.	MB 24 no. 41
334, ii	[231]/22	Fantasia.	Giles Farnaby.	MB 24 no. 6
335, iv	[232]/23	Fantasia	Giles Farnaby.	no. beneath title. MB 24 no. 8
338, v	[233]/24		Giles Farnaby.	= transcription of <i>Ay me, poore heart</i> , no. 15 of Farnaby's <i>Canzonets to Fowre Voyces</i> , 1598 MB 24 no. 11
340, i	[234]/25		Giles Farnaby.	Starts part of the way through line. MB 24 no. 7
341, iii	[235]/26	Walter Erles Pauen.	Giles Farnaby.	MB 24 no. 18
343, ii	[236]/27		Giles Farnaby.	MB 24 no. 3
344, iv	[237]/28	Fantasia.	Giles farnaby.	MB 24 no. 12
346, ii	[238]/29	Fantasia.	Giles Farnaby.	MB 24 no. 13
347, iv	[239]/30	The L. Touches Maske.	Giles Farnaby.	Baron Zouche of Harringworth was a patron of Ben Jonson (see MB 24 p. 142) MB 24 no. 34
349, i	[240]/31	A Groũde.	Giles Farnaby.	MB 24 no. 2
351, v	[241]	Corranto.	William Byrd.	Drexel 5612, p. 114: <i>Mr Birds Gigg</i> [1st 16 bars only] MB 27 no. 45
352, iii	[242]/32	Up T. all.	Giles Farnaby.	= 'Up tails all' MB 24 no. 48
355, ii	[243]	Jhonsons Medley.	Edward. Jhonson.	Another setting in Forster, p. 188; also Tisdale, f. 74 ^v : <i>Jhonsons Medley by Mr Randall</i> ; another setting in Panmure
356, v	[244]	Nowels Galliard.		
357, iv	[245]	Tower Hill.	Giles Farnaby.	BL 30486, no. 8, f. 20 ^v : <i>A Gigge</i> [anon.] For an explanation of the title, see Cole, p. 53. MB 24 no. 26

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
358	[246]/33	Præluðiú.	Giles Farnaby.	MB 24 no. 1
358, iv	[247]	The Kings Morisco.		
359, i	[248]	A Duo.	Richard Farnaby.	MB 24 no. 55
359, iv	[249]	Alman		
359, v	[250]/1	A Galliard Ground.	William Inglot.	William Inglott (1554-1621) Prob. = 'Mr Englitt' of Forster, p. 196 Resembles Panmure, no. 16: <i>Gallart</i> (see Dart, 'New Sources', p. 103)
362, iii	[251]/2	The Leaves bee greene.	William Inglot.	
364	[252]	Pauana.	William Byrd.	BL 30485, f. 4: <i>Pavion mr birde</i> : mr bird BL 31392, f. 1 [title & first 30 bars missing] Maister Bird: Drexel 5612, p. 62: <i>A Pavion Mr Bird</i> Nevell, no. 14, f. 67: <i>the: iij: pavian: mr: w:</i> <i>birde: (the third pavian)</i> 'FVB's text is rather poor' - with BL 30485 and Drexel 5612 represents a revision since Nevell, 'very probably of Byrd's own' MB 27 no. 14a
365, iii	[253]	Galiarda.	William Byrd.	BL 30485, f. 5 ^v : <i>the galliard mr bird</i> BL 31392, f. 2 ^v : <i>A Galiard to the last precedens pavyn mr Byrd:</i> Drexel 5612, p. 64: <i>The Galliard Mr Bird</i> Nevell, no. 15, f. 69 ^v : <i>the: galliard: to: the:</i> <i>same: mr w: birde (the galliard to the same:)</i> MB 27 no. 14b
366, ii	[254]	Pauana.	William Byrd.	Unique to FVB. MB 28 no. 52a
367, iv	[255]	Galiarda	William Byrd.	Unique to FVB MB 28 no. 52b
368, iii	[256]	Pauana.	William Byrd.	Unique to FVB. ? Byrd (see MB 28 p. 203) MB 28 no. 101
370, i	[257]	Pauana. Fant.	Williá Byrd	<i>Fant.</i> = 'Fantasia' or an abbreviation for a name. BL 30485, f. 6 ^v : <i>Pavion mr bird mr bird</i> Forster, p. 114: <i>Pavin Mr. Wm. Bird (Pavan Bird)</i> Nevell, no. 12, f. 63: <i>the: ij: pavian: mr: w:</i> <i>birde: (the second pavian)</i> [BL 30485 & Nevell] + [FVB & Forster] MB 28 no. 71a

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
370, v	[258]	Galiarda	William Byrd.	BL 30485, f. 7: <i>galiard mr bird</i> Forster, p. 240: <i>Mr: Birds: galiard Mr Bird: (Galiard Bird)</i> Nevell, no. 13, f. 65: <i>the galliarde: mr: w: birde: (the galliarde to the same:)</i> MB 28 no. 71b
371, v	[259]	The Earle of Oxfords Marche.	William Byrd.	Drexel 5609, p. 241: <i>The Marche bfore the Barle</i> Nevell, no. 3, f. 13 ^v : <i>the marche before: the battell (the march before the battell:)</i> Anon. consort setting of tune in Morley Drexel is copied from Nevell 'FVB's text is quite close to Nevell, but has very few ornaments' MB 28 no. 93
373, iii	[260]/1	Galiarda.	Jehan Oystermayre.	Presumably a Flemish composer
374, i	[261]	Fantasia.	William Byrd.	[Note, top, l.h. margin: 'Vide P. Philippi sopra l['] modissime fuga' [= no. 84] p. 374, iii, l.h. marginal note: '... la fuga. e fuggita'. Marks point at which entries of opening theme cease. BL 30485, f. 85 ^v : <i>A fancy Mr Birds Mr Bird</i> 1113, no. 71, p. 157: [n.t.] Mr. W. Bird Lynar A2, p. [59]: <i>A Voluntarye M. Bird</i> MB 28 no. 62 'FVB has several errors and omissions.'
377, ii	[262]	The Duchesse of Brunswicks Toye.	Doctor Bull.	1113, p. 228: <i>Faire & sweet Dr Bull</i> Drexel 5612, p. 60: <i>A Coranto Doc. Bull</i> PI, no. 17: [n.t., anon.] Paris 1185, p. 250: <i>Most sweet, and fayre (Most sweete & fayre) [anon.]</i> Drexel 5612 was copied from PI. PI mostly follows FVB. FVB = later version than Paris 1185. 1113 = bad text. MB 19 no. 97
377, iv	[263]	A Toye.		= no. 223
378, i	[264]	Corráto.		Starts part of the way through line.
378, ii	[265]	Corranto Lady. Riche.		For information on Lady Riche, see Cole, p. 55
378, iv	[266]	Corranto.		'Ascribed to Farnaby on grounds of style' MB 24 no. 54
379, i	[267]	A Gigge.	Giles Farnaby.	MB 24 no. 27
379, v	[268]	A Toy.		

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
380, ii	[269]	Galiarda.	Giles Farnaby.	MB 24 no. 20
381, ii	[270]	A Toye.	Giles Farnaby.	1113, p. 216: <i>Almaine T</i> : Tomkins Drexel 5612, p. 56: <i>A Toy Mr Curch</i> finis Mr Tompkins 'Variants between the sources are few' MB 24 no. 28; MB 5 no. 69
381, iv	[271]	The Primerose.	Martin Peerson.	Starts part of the way through line.
382, ii	[272]	The fall of the Leafe.	Martin Peerson.	Starts part of the way through line.
383, i	[273]	Farnabyes Conceit.	Giles Farnabye.	MB 24 no. 52
383, ii	[274]	Allemanda.		
384, ii	[275]	Pauana. Canon. 2. pts in one.	William Byrd.	Nevell, no. 22, f. 86: <i>the seventh: pavian: mr: w: birde: gentleman: of: the: chappell: (the seventh pavian:)</i> MB 28 no. 74
385, iv	[276]	Pescodd Time.	William Byrd.	See no. 59. 'Peas-cod time' is the time at which the field peas were harvested. Starts on a paste-on, now uplifted. Setting of tune 'The Hunt's Up'.
388, v	[277]	Pauana Delight.	Edward Jhonson sett by Will. Byrd.	Forster, p. 276: <i>Johnsons delighte Mr: Bird: pavin (Johnsons Delighte Bird)</i> MB 27 no. 5a [Johnson's pavan is found in 6 lute sources; in 2 it is ascr. Jo. Johnson, in 1 to R. Johnson, in rest just Johnson. For more versions, see Neighbour, p. 171, fn. †)
390, v	[278]	Galiarda.	Ed. Jhonson. sett by William Byrd.	Forster, p. 284: <i>The galliard to the pavin aforesaid Mr: Bird: (Galliard Bird)</i> MB 27 no. 5b [Ascr. in 2 lute sources to Johnson.]
391, v	[279]	Miserere 3 par.	Doctor Bull.	1113, p. 194: <i>Miserere Dr Bull</i> Paris 1185, p. 25: <i>Miserere</i> [Cosyn's hand:] <i>Dr Bull</i> MB 14 no. 34
393, iv	[280]	Tell mee Daphne.	Giles Farnaby.	A popular folk tune, also known as 'Daphne & Corydon' (<i>Jane Pickering's Lute Book</i>) MB 24 no. 43
394, iii	[281]	Mal Sims.	Giles Farnaby.	See no. 16 for an anon. setting Settings of Mall Sims in Berlin 40316; <i>Lynar A1</i> , p. 290: <i>Malle Siemon</i> [at end:] <i>Lenhardus Wooddeson</i> ; <i>Valerius</i> uses it for a song set as a dialogue. Flemish folk melody. First mentioned by Rosseter in 1609. 'Mal' is a diminutive of 'Molly' MB 24 no. 37

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Page	No.	Inscription at start	Inscription at end	Comments and Concordances
395, iii	[282]	Mundays Gioy.	Munday.	Ascription at end = later addition.
396	[283]	Rosseters Galiard.	sett by Giles Farnaby.	MB 24 no. 21
397, iii	[284]	The flatt Pauan.	Giles Farnaby.	MB 24 no. 15 For other settings, see MB 55 p. 180, Critical Commentary for no. 21.
398, v	[285]	Pavana.	Giles Farnaby.	= ornamented version of Morley's pavan (no. 169) MB 24 no. 17
401, v	[286]	Why aske you.	Giles Farnaby.	See no. 161 for an anon. setting MB 24 no. 39
403	[287]	Farmers Pauen.	Giles Farnaby.	MB 24 no. 19
405, i	[288]	Dalling Alman.		Starts part of the way through line. 1113, p. 225: <i>Almaine Dr Bull</i> Paris 1185, p. 276: <i>Dalyng Almaine: Out of the Lidian musique</i> (Dallynge Allmaine) [anon.] MB 19 no. 104
405, iv	[289]	The old Spagnoletta.	Giles Farnaby.	MB 24 no. 29
406, ii	[290]	Lachrimæ Pauan.	J.D. sett by Giles Farnaby.	MB 24 no. 16
408, iv	[291]	Meridian Alman.	sett by Giles Farnaby.	1003, f. 7: <i>Almaine Dr Bull</i> 1113, p. 229: <i>Almaine Dr Bull</i> Paris 1185, p. 117: <i>Almaine fantazia</i> (Allmaine Fantazia) [anon.] '... perhaps Bull reworked Farnaby's original...' 'Paris 1185 and 1113 are very similar...' Maybe the expression 'sett by' is significant. MB 19 no. 134; MB 24 no. 24
409, iii	[292]	Pauana.	Orlando Gibbons.	Drexel 5612, p. 43: <i>the Lord of Salisbury his Pavin finis Or Gibbons</i> Lynar A2, p. [46]: <i>The lord of Salisbury his Pavin Orlando Gibbons</i> Paris 1186, p. 37: <i>Paven</i> [anon., incomplete] Paris 1186, p. 40: <i>Paven Finis Ourlando</i> Parthenia, no. XVIII: <i>The lord of Salisbury his Pavin Or: Gib:</i> 'The secondary sources all appear to derive from Parthenia, save FVB, whose important variants are given as alternative readings' MB 20 no. 18

INVENTORY OF THE *FITZWILLIAM VIRGINAL BOOK*

Page	No.	Inscription at start	Inscription at end	Comments and Concordances
410, ii	[293]	Muscadin	Giles Farnaby.	See no. 19 for an anon. setting. <i>Lynar A1, p. 268: Kempes moris m^r. Gelles Farnabi Backeler in de Musick</i> 'The only composition in two sources, both ascribing it to Farnaby' '... <i>Lynar A1</i> (which seems to derive from an English source) is perhaps slightly better...' For an explanation of the titles, see <i>MB 24</i> p. 143 <i>MB 24</i> no. 38.
411, i	[294]	Lady Mon tegles Pauen.	William Byrd.	Unique to <i>FVB</i> . Cole has 'Lord Montegle' for 'Lady Montegle', and refers to 'page 294' instead of 'no. 294' (<i>Cole</i> , p. 55) Possibly = work by Thomas Byrd (<i>MB 28</i> p. 198) <i>MB 28</i> no. 75
412, iii	[295]/5	Galiarda.	William Tisdall.	
413, v	[296]	Fantasia.	Giles Farnaby.	<i>MB 24</i> no. 4
416, ii	[297]	Hanskin.	Richard Farnaby.	<i>MB 24</i> no. 58

Appendix 2 Contents of 3665

The following table is based on the material contained in Frank D'Accone's introduction to the facsimile edition (*D'Accone*). It summarises his work on the sources used by Tregian in 3665, placing the names of the sources against the works taken from them. Where possible, the abbreviations used by d'Accone have been changed from the RISM numbers to the name of the composer, or for anthologies that of the publisher or collector. In the case of the latter, individual volumes are distinguished by date. The first column gives D'Accone's editorial number for each piece: the contents of the manuscript are numbered by him consecutively from beginning to end. The second column contains the pages on which the piece or pieces are written: note that 3665 employs a double-page layout, so '112-115' means the opening of the pages 112-113 to the opening of the pages 114-115. The third column has the numbering of the pieces employed by Tregian. The main numbering system is given throughout, but the secondary numbering system for individual composers is included only when individual pieces (or groups of pieces) are cited specifically: where a single piece by a composer occurs in the midst of a section of music by various composers taken from one source, the number is not recorded. Hence the record of Tregian's numbering of the works by individual composers as they occur through the manuscript is incomplete.¹ The inventory is not exhaustive: in particular, reference should be made to *The Viola da Gamba Society of Great Britain Thematic Index of Music for Viols*, compiled by G. Dodd, 1980-92, for concordances for instrumental works.

Key to Concordant Sources

Agazzari 1	<i>Di Agostino Agazzari gentil'huomo sanese. Il Primo Libro de Madrigali a cinque voci</i> , Venice (A. Gardano), 1600, [NV, i: 13; repr. NV, i: 14 (= Phalèse 1602), 15, 16]
Agazzari 2	<i>Di Agostino Agazzari Armonico Intronato. Il Secondo Libro de Madrigali a cinque voci</i> , Venice (R. Amadino), 1606, [NV, i: 17; repr. NV, i: 18]
Amadino 1589	<i>Le gioie. Madrigali a cinque voci di diversi eccel.mi musici della compagnia di Roma...Libro primo</i> , Venice (R. Amadino), 1589, [RISM-R 1589']
Anerio	<i>Canzonette a quattro voci di Felice Anerio romano</i> , Venice (G. Vincenti), 1586, [NV, i: 54; repr. NV, i: 55, 56, 57, 58]
Anerio-PH	<i>Canzonette a quatro voci di Felice Anerio romano</i> , Antwerp (P. Phalèse), 1610, [NV, i: 59] [Reprint of Anerio]

¹They are given fully in D'Accone's list of the contents, item by item, in his introduction to the facsimile edition.

- Ballard 1572** *Mellange de chansons tant des vieux autheurs que des modernes, a cinq, six, sept, et huict parties*, Paris (A. le Roy et R. Ballard), 1572, [RISM-R 1572²]
- Bartolini** *Di Orindio Bartolini da Siena il Primo Libro de Madrigali a cinque voci*, Venice (A. Raverij), 1606, [NV, i: 255]
- Bateson** Thomas Bateson, *The first set of English madrigales to 3. 4. 5. and 6. voices*, London (T. Este), 1604, [RISM-E, B1277]
- Belli** Girolamo Belli, *Ex 7° lib[ro]* - cited by Tregian, but no longer extant
- Bianciardi** *Di Francesco Bianciardi maestro di capella del duomo. Il Primo Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1597, [NV, i: 361]
- BL 17792-6** London, British Library, Add. MSS 17792-6.
- BL 30826-8** London, British Library, Add. MSS 30826-8
- Borchgrevinck 1605** *Giardino novo bellissimo...il primo libro de madrigali a cinque voci raccolti per Melchior Borchgrevinck organista del Serenissimo re di Danemarca*, Copenhagen (H. Waltkirch), 1605, [RISM-R 1605⁷]
- Borchgrevinck 1610** *Giardano novo bellissimo...il secondo libro de madrigali a cinque voci raccolti per Melchior Borchgrevinck organista del Serenissimo re di Danemarcka*, Copenhagen (H. Waltkirch), 1606, [RISM-R 1606⁶]
- Browne** Woodford Green, Essex, private collection of Robert Spencer: *Browne Bandora and Lyra Viol Book*
- Casentini** *La Cieca Madrigali a cinque voci di Marsilio Casentini maestro di capella di Gemona, Libro Quarto*, Venice (G. Vincenti), 1609, [NV, i: 498]
- Caurroy** *François-Eustache Caurroy. Fantasies, à III, IIII, V et VI parties*, Paris (P. Ballard), 1610, [RISM-E, D 3617]
- ChCh 984-988** Oxford, Christ Church Library, MSS 984-988
- Cifra** *Madrigali a cinque voci di Antonio Cifra maestro di capella nella Santa Casa di Loreto Libro Terzo*, Venice (G. Vincenti), 1615, [NV, i: 571]
- Dd.4.23** Cambridge University Library, MS Dd.4.23.
- Dowland** Robert Dowland, *Varietie of Lute Lessons*, London, 1610
- E 415-8** Oxford, Bodleian Library, MSS Mus. Sch. E. 415-8.
- East 1604** Michael East, *Madrigals to 3. 4. and 5. parts: apt for viols and voices*, London (T. Este), 1604, [RISM-E, E4]

- East 1606** Michael East, *The second set of madrigales to 3. 4. and 5. parts apt for viols and voices*, London (J. Windet, the assigne of W. Barley), 1606, [RISM-E, E5]
- East 1610** Michael East, *The third set of bookes wherein are pastorals, anthemes, neopolitanes, fancies, and madrigales, to 5. and 6. parts: apt both for viols and voyces*, London (T. Snodham), 1610, [RISM-E, E6]
- Fattorini** *La Cieca. Il Primo Libro de Madrigali a cinque voci, di Gabriele Fattorini*, Venice (R. Amadino), 1598, [NV, i: 914]
- Ferrabosco-1** *Il Primo Libro de Madrigali a cinque voci di Alfonso Ferrabosco gentil'huomo dell'Altezza di Savoia*, Venice (A. Gardano), 1587, [NV, i: 929]
- Ferrabosco-2** *Il Secondo Libro de Madrigali a cinque voci di Alfonso Ferrabosco gentil'huomo dell'altezza di Savoia*, Venice (A. Gardano), 1587, [NV, i: 930]
- Fontanelli-1** [Alfonso Fontanelli], *Primo Libro di Madrigali senza nome. A cinque voci*, Ferrara (V. Baldini), 1595, [NV, i: 999; repr. NV, i: 1000, 1001, 1001 bis]
- Fontanelli-2** [Alfonso Fontanelli] *Secondo Libro de Madrigali senza nome. A cinque voci*, Venice (A. Gardano), 1604, [NV, i: 1002; repr. NV, i: 1003, 1004]
- Gagliano-1** *Di Marco da Gagliano fiorentino. Il Primo Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1602, [NV, ii: 1577; repr. NV, ii: 1578]
- Gagliano-5** *Il Quinto Libro de Madrigali a cinque voci. Di Marco da Gagliano nell'Accademia de gl'Elevati l'Affannato*, Venice (A. Gardano et fratelli), 1658 [1608], [NV, ii: 1582]
- Gardane 1542** *Il primo libro d'i madrigali de diversi eccellentissimi autori a misura di breve...quatuor vocum*, Venice (A. Gardane), 1542, [RISM-R 1542¹⁷]
- Gardano 1589** *Musica di tredici autori illustri a cinque voci*, Venice (A. Gardano), 1589, [RISM-R 1589 = repr. of RISM-R 1576⁵]
- Gardano 1601** *I diporti della villa in ogni stagione...posti in musica da diversi famosi autori, a cinque voci*, Venice (A. Gardano), 1601, [RISM-R 1601⁷]
- Gerlach 1588** *Gemma musicalis: selectissimas varii stili cantiones (vulgo Italis madrigali et napolitane dicuntur) quator, quinque, sex et plurium vocum continens*, Nuremberg (C. Gerlach), 1588, [RISM-R 1588²¹]

- Gerlach 1590** *Tertius Gemmae musicalis liber: selectissimas diversorum autorum cantiones, Italis madrigali & napolitane dictas, octo, septem, sex, quinque & quatuor vocum continens*, Nuremberg (C. Gerlach), 1590, [RISM-R 1590²⁰]
- Gesualdo-1** [Carlo Gesualdo], *Madrigali a cinque voci (Libro 1°)*, Ferrara (V. Baldini), 1594, [NV, i: 1153; repr. NV, i: 1153, 1154, 1155, 1156]
- Gesualdo-2** [Carlo Gesualdo], *Madrigali a cinque voci (Libro 2°)*, Ferrara (V. Baldini), 1594, [NV, i: 1157; repr. NV, i: 1158, 1159, 1160, 1161]
- Gesualdo-3** [Carlo Gesualdo], *Madrigali a cinque voci (Libro 3°)*, Ferrara (V. Baldini), 1595, [NV, i: 1163; repr. NV, i: 1164, 1165, 1166, 1167]
- Gesualdo-4** [Carlo Gesualdo], *Madrigali a cinque voci (Libro 4°)*, Ferrara (V. Baldini), 1596, [NV, i: 1168]
- Holborne** A. Holborne, *Pavans, Galliards and Almains*, London, 1599
- Kaufmann 1597** *Fiori del giardino di diversi eccellentissimi autori à quattro, cinque, sei, sette, otto, et novi voci*, Nuremberg (P. Kaufmann), 1597, [RISM-R 1597¹³]
- Marenzio** *Madrigali a quatro voci di Luca Marenzio...Libro Primo*, Rome (A. Gardano), 1585, [NV, ii: 1587; repr. NV, ii: 1588, 1589, 1590, 1591, 1592, 1593, 1594 (= **Marenzio-PH**), 1595]
- Marenzio-PH** *Madrigali a quatro voci di Luca Marenzio*, Antwerp (P. Phalèse), 1607, [NV, ii: 1594] [= **Marenzio**]
- Marenzio-1** *Di Luca Marenzio il Primo Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1580, [NV, ii: 1597; repr. NV, ii: 1598, 1599, 1600, 1601, 1602, 1603, 1604, 1605, 1607]
- Marenzio-2** *Di Luca Marenzio il Secondo Libro de Madrigali a cinque voci*, Venice (A. gardano), 1581, [NV, ii: 1608; repr. NV, ii: 1609, 1610, 1611, 1611 bis, 1611 ter, 1612]
- Marenzio-3** *Di Luca Marenzio il terzo Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1582, [NV, ii: 1613; repr. NV, ii: 1614, 1615]
- Marenzio-4** *Di Luca Marenzio il Quarto Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1584, [NV, ii: 1616; repr. NV, ii: 1617, 1618, 1619, 1620, 1621]
- Marenzio-5** *Di Luca Marenzio il Quinto Libro de Madrigali a cinque voci*, Venice (l'herede di G. Scotto), 1585, [NV, ii: 1622; repr. NV, ii: 1623, 1624, 1625, 1626]

- Marenzio-6** *Di Luca Marenzio il Sesto Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1594, [NV, ii: 1629; repr. NV ii: 1630, 1631, 1632]
- Marenzio-7** *Di Luca Marenzio il Settimo Libro de Madrigali a cinque voci*, Venice (Gardane), 1595, [NV, ii: 1633; repr. NV, ii: 1634, 1635, 1636]
- Marenzio-8** *Di Luca Marenzio l'Ottavo Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1598, [NV, ii: 1637; repr. NV, ii: 1638, 1638 bis]
- Marenzio-9** *Di Luca Marenzio il Nono Libro de madrigali a cinque voci*, Venice (A. Gardano), 1599, [NV, ii: 1939; repr. NV, ii: 1640, 1641, 1642, 1643, 1644]
- Marenzio-K** *Lucae Marentii, musici celeberrimi, Madrigalia quinque vocum*, Nuremberg (P. Kaufmann), 1601, [NV, ii: 1646] [= **Marenzio-1, -2, -3, -4, -5, -6, -7, -8, -9**]
- Marenzio-PH1** *Di Luca Marenzio...Madrigali a cinque voci, ridotti in un corpo* Antwerp (P. Phalèse), 1593, [NV, ii: 1627] [= **Marenzio-1, -2, -3, -4**]
- Marenzio-PH2** *Di Luca Marenzio...il Primo, Secondo, Terzo, Quarto et Quinto Libro de Madrigali a cinque voci*, Antwerp (P. Phalèse), 1609, [NV, ii: 1628] [= **Marenzio-1, -2, -3, -4, -5**]
- Marenzio-PH3** *Di Luca Marenzio...il Sesto, Settimo, Ottavo et Nono Libro il suo testamento de Madrigali a cinque voci*, Antwerp, (P. Phalèse), 1632, [NV, ii: 1645] [= **Marenzio -6, -7, -8, -9**]
- Marenzio-V1** *Il Primo Libro delle Villanelle di Luca Marenzio a tre voci*, Venice (G. Vincenzi & R. Amadino), 1584, [NV, ii: 1681; repr. NV, ii: 1682, 1683, 1684, 1685, 1686, 1687, 1688]
- Marenzio-V2** *Il Secondo Libro delle Canzonette alla napoletana, a tre voci, di Luca Marenzio*, Venice (G. Vincenzi & R. Amadino), 1585, [NV, ii: 1689; repr. NV, ii: 1690, 1691, 1692, 1693]
- Marenzio-V3** *Il Terzo Libro delle Villanelle a tre voci composte dal S. Luca Marentio*, Rome (A. Gardano), 1585, [NV, ii: 1694; repr. NV, ii: 1695, 1696, 1697, 1698]
- Marenzio-V4** *Il Quarto Libro delle Villanelle a tre voci. Di Luca Marenzio*, Venice (G. Vincenzi), 1587, [NV, ii: 1699; repr. NV, ii: 1700, 1701, 1702]
- Marenzio-V5** *Di Luca Marenzio il Quinto Libro delle Villanelle a tre voci con una a quattro*, Venice (l'erede di G. Scotto), 1587, [NV, ii: 1704; repr. NV, ii: 1705, 1706]
- Marenzio-VP** *Di Luca Marenzio...il Primo, Secondo, Terzo, Quarto et Quinto Libro delle Villanelle*, Antwerp (Phalèse), 1610, [NV, ii: 1708] [=

Marenzio-V1, -V2, -V3, -V4, V5]

- Mel** *Il Quinto Libro de Madrigali a cinque voci di Rinaldo Del Mel gentil'huomo fiamengo*, Venice (A. Gardano), 1594, [NV, i: 722]
- Monteverdi-1** *Madrigali a cinque voci di Claudio Monteverde...Libro Primo*, Venice (A. Gardano), 1587, [NV, ii: 1900; repr. NV, ii: 1901, 1902]
- Monteverdi-2** *Il Secondo Libro de Madrigali a cinque voci di Claudio Monteverde*, Venice (A. Gardano), 1590, [NV, ii: 1903; repr. NV, ii: 1904, 1905]
- Monteverdi-3** *Di Claudio Monteverdi il Terzo Libro de Madrigali a cinque voci*, Venice (R. Amadino), 1592, [NV, ii: 1906; repr. NV, ii: 1907, 1908, 1909, 1910, 1911]
- Monteverdi-4** *Il Quarto Libro de Madrigali a cinque voci, di Claudio Monteverde*, Venice (R. Amadino), 1603, [NV, ii: 1914; repr. NV, ii: 1915, 1916, 1917, 1918]
- Monteverdi-5** *Il Quinto Libro de Madrigali a cinque voci di Claudio Monteverde*, Venice (R. Amadino), 1605, [NV, ii: 1922]
- Monteverdi-PH3** *Di Claudio Monteverde...Il Terzo Libro de Madrigali a cinque voci*, Antwerp (P. Phalèse), 1615, [NV, ii: 1912] [= **Monteverdi-3**]
- Monteverdi-PH4** *Di Claudio Monteverde...Il Quarto Libro de Madrigali a cinque voci*, Antwerp (P. Phalèse), 1615, [NV, ii: 1919] [= **Monteverdi-4**]
- Monteverdi-PH5** *Di Claudio Monteverde...Il Quinto Libro de Madrigali a cinque voci*, Antwerp (P. Phalèse), 1615, [NV, ii: 1929] [= **Monteverdi-5**]
- Morley** *Madrigals to five voices. Celected out of the best approved Italian authors. By Thomas Morley gentleman of hir Maiesties Royall Chappell*, London (T. East), 1598, [RISM-R 1598¹⁵]
- Mosto** *Di Gio. Battista Mosto maestro di capella del duomo di Padova: il Secondo Libro de Madrigali a cinque voci*, Venice (G. Vincenzi & R. Amadino), 1594, [NV, ii: 1978]
- Nanino** *Di Gio. Maria Nanino maestro di capella in S. M. Maggiore di Roma. Il Primo Libro de Madrigali a cinque voci novamente ristampati*, Venice (A. Gardano), 1579, [NV, ii: 1989; repr. NV, ii: 1990, 1991]
- Nenna-5** *Di Pomponio Nenna cavalier di Cesare. Il Quinto Libro de' Madrigali a cinque voci*, Naples (G.B. Sottile), 1603, [NV, ii: 2022; repr. NV, ii: 2022 bis]
- Nenna-7** *Di Pomponio Nenna cavalier di Cesare, Il Settimo Libro de Madrigali a cinque voci*, Naples (G.B. Sottile), 1608, [NV, ii: 2027; repr. NV, ii: 2028, 2029, 2030]

- Nodari** Gio. Paolo Nodari - no known source
- Ob D 212-216** Oxford, Bodleian Library, Mus. Sch. D. 212-216
- Pallavicino-1** *Di Benedetto Pallavicino cremonese, il Primo Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1581, [NV, ii: 2105; repr. NV, ii: 2106, 2107]
- Pallavicino-2** *Di Benedetto Pallavicino il Secondo Libro di Madrigali a cinque voci*, Venice (A. Gardano), 1584, [NV, ii: 2108; repr. NV, ii: 2109, 2110]
- Pallavicino-3** *Di Benedetto Pallavicino il Terzo Libro de Madrigali a cinque voci*, Venice (G. Vincenzi & R. Amadino), 1585, [NV, ii: 2111; repr. NV, ii: 2112, 2113]
- Pallavicino-4** *Di Benedetto Pallavicino il Quarto Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1588, [NV, ii: 2114; repr. NV, ii: 2115, 2116, 2117]
- Pallavicino-5** *Di Benedetto Pallavicino il Quinto Libro de' Madrigali a cinque voci*, Venice (G. Vincenti), 1593, [NV, ii: 2118; repr. NV, ii: 2119, 2120, 2121] **Phalèse**]
- Pallavicino-6** *Di Benedetto Pallavicino maestro di capella del serenissimo sig. duca di Mantova, et di Monferrato, il Sesto Libro de Madrigali a cinque voci*, Venice (A. Gardano), 1600, [NV, ii: 2123; repr. NV, ii: 2124]
- Pallavicino-7** *Di Benedetto Pallavicino il Settimo Libro de Madrigali a cinque voci*, Venice (R. Amadino), 1604, [NV, ii: 2126; repr. NV, ii: 2127, 2128]
- Pallavicino-PH5** *Di Benedetto Pallavicino Madrigali a cinque voci*, Antwerp (P. Phalèse), 1604, [NV, ii: 2122] [= **Pallavicino-5**]
- Pallavicino-PH6** *Di Benedetto Pallavicino...il Sesto Libro de Madrigali a cinque voci*, Antwerp (P. Phalèse), 1612, [NV, ii: 2125] [= **Pallavicino-6**]
- Pallavicino-PH7** *Di Benedetto Pallavicino...il Settimo et l'ultimo Libro de Madrigali a cinque voci*, Antwerp (P. Phalèse), 1613, [NV, ii: 2129] [= **Pallavicino-7**]
- Pecci-1** *Del sig. Tomaso Pecci Madrigali a cinque voci a cinque voci*, Venice (A. Gardano), 1602, [NV, ii: 2157; repr. NV, ii: 2158, 2159, 2160]
- Pecci-2** *Del sig. nor Tomaso Pecci Madrigali a cinque voci. Libro Secondo*, Venice (l'herede di A. gardano), 1612, [NV, ii: 2161]
- Pedersøn** Mogens Pedersøn, [Ex l[ibro] 2º], 1611 - cited by Tregian, but no longer extant

- Phalèse 1589** *Harmonia celeste di diversi eccellentissimi musici a IIII. V. VI. VII. ET VIII. voci nuovamente raccolta per Andrea Pevernage...*, Antwerp (P. Phalèse & J. Bellère), 1589, [RISM-R 1589⁹ = repr. of RISM-R 1583¹⁴]
- Phalèse 1596** *Paradiso musicale di madrigali et canzoni a cinque voci, di diversi eccellentissimi autori*, Antwerp (P. Phalèse), 1596, [RISM-R 1596¹⁰]
- Phalèse 1597** *Le Rossignol musical des chansons de diverses et excellens auteurs de nostre temps a quatre, cinq et six parties*, Antwerp (P. Phalèse), 1597, [RISM-R 1597¹⁰]
- Phalèse 1610** *Novi frutti musicali madrigali a cinque voci di diversi eccellentissimi musici novamente augmentati et dati in luce*, Antwerp (P. Phalèse), 1610, [RISM-R 1610¹⁴]
- Quintiani** *Di Lucretio Quintiani il Primo Libro de Madrigali a cinque voci*, Venice (R. Amadino), 1588, [NV, ii: 2299]
- Rimonte** *Parnaso español de Madrigales, y Villancicos a quatro, cinco et seys. Compuestos por Pedro Rimonte, maestro de musica de la camera de los S.mos principes Alberto y Dona Isabel Clara Eugenia archiduques de Austria*, Antwerp (P. Phalèse), 1614, [NV, ii: 2350 bis]
- Rossi-1** *Il Primo Libro de Madrigali a cinque voci di Salamon Rossi hebreo*, Venice (R. Amadino), 1600, [NV, ii: 2445; repr. NV, ii: 2446, 2447, 2448]
- Rossi-2** *Il Secondo Libro de Madrigali a cinque voci di Salamon Rossi hebreo*, Venice (R. Amadino), 1602, [NV, ii: 2450; repr. NV, ii: 2451, 2452]
- Rossi-3** *Il Terzo Libro de Madrigali a cinque voci di Salamon Rossi hebreo*, Venice (R. Amadino), 1603, [NV, ii: 2453]
- Rossi-PH1** *Dì Salamon Rossi hebreo il Primo Libro de Madrigali a cinque voci* Antwerp (P. Phalèse), 1618, [NV, ii: 2449] [= Rossi-1]
- Simpson** T. Simpson, *Opusculum. Neuer Pavanen Galliarden Courenten und Bolten*, Frankfurt, 1610.
- Tisdale** Cambridge, Fitzwilliam Museum, MS 782 (*olim* Marlay Additions No. 15), *Tisdale or Bull Virginal Book*.
- Valmarano** Girolamo Valmarano - no known source
- Vecchi** *Madrigali a cinque voci di Horatio Vecchi...Libro Primo*, Venice (A. Gardano), 1589, [NV, ii: 2826]

- Vincenti** *Delli pietosi affetti del molto Rever.do Padre D. Angelo Grillo...posti in musica da diversi reverendi, & eccellentissimi autori. A cinque voci, Venice (G. Vincenzi), 1598, [RISM-R 1598⁶]*
- Vincenti** *Le risa a vicenda vaghi e dilettevoli madrigali a cinque voci posti in musica da diversi autori, Venice (G. Vincenti), 1598, [RISM-R 1598⁹]*
- Vincenti 1592** *De' floridi virtuosi d'Italia. Il secondo libro de' madrigali à cinque voci. Nuovamente ristampi, et con diligenza corretti, Venice (G. Vincento), 1592, [RISM-R 1592¹³]*
- Weelkes** *Thomas Weelkes. Madrigals to 3. 4. 5. & 6. Voyces, London (T. East), 1597, [RISM-E]*
- Wilbye** *John Wilbye. The Second Set of Madrigales to 3. 4. 5. & 6. parts. Apt both for Voyals and Voyces, London (T. East alias Snodham, for John Browne), 1609, [RISM-E]*
- Yonge 1588** *Musica transalpina. Madrigales translated of foure, five and sixe parts...Published by N. Yonge in favour of such as take pleasure in musick of voices, London (T. East), 1588, [RISM-R 1588²⁹]*
- Yonge 1597** *Musica transalpina. The second booke of madrigalles, to 5. & 6. voices: translated out of sundrie italian authors and newly published by Nicholas Yonge, London (T. East), 1597, [RISM-R 1597²⁴]*

Bibliographical References

- Carter** Tim Carter, 'Caccini's *Amarilli, mia bella*: Some Questions (and a Few Answers)', *Journal of the R.M.A.*, cxiii, part 2, 1988, p. 250
- RISM-E** *Répertoire International des Sources Musicales, Einzeldrucke vor 1800*, Kassel, 1971-1980
- RISM-R** *Répertoire International des Sources Musicales, Recueils Imprimés XVI^e-XVII^e Siècles*, ed. François Lesure, Munich, 1960
- NV** Emil Vogel, Alfred Einstein, François Lesure, Claudio Sartori, *Bibliografia della musica italiana vocale profana (Il Nuovo Vogel)*, vols. i and ii, 1978

INVENTORY OF 3665						
No.	Page	Tr. Nos		Composer	Sources	
<i>Villanelle. a. 3.</i>						
1-10	1-3	1-10	1-10	Marenzio	Marenzio-V1	Marenzio-VP
11-26	2-5	11-26	11-26		Marenzio-V2	
27-29	4-7	27-29	27-29		Marenzio-V3	
30-41	6-9	30-41	30-41		Marenzio-V4	
42-50	8-11	42-50	42-50		Marenzio-V5	
51-105	10-23	51-105		Anon. ²		
106	22/23	106		Amarilli, Caccini	See Carter for sources	
107-127	22-29	107-127	1-21	Coprario		
<i>Madrigali. a. 4. di Luca Marenzio</i>						
128-151	33-49	1-24		Marenzio	Marenzio	Marenzio-PH
152-156	50-53	1-5		Ferraboscos		
157	54/55			= Domenico Ferrabosco	Gardane 1542	
					Gerlach 1588	
158-159	54/55			Gastoldi	Gerlach 1590	
160-161	56/57			Philip van Wilder		
162	58/59			Ferrabosco Senior		
163-170	58-63	1-8		Pedro Rimonte	Rimonte (1614 = latest source)	
<i>Fantasia a 4 di Alfonso Ferabosco. il figliuolo</i>						

For some tentative attributions of some of these works, see D'Accone, introduction to nile edn., 'Contents' Nos. 51-105

INVENTORY OF 3665					
No.	Page	Tr. Nos	Composer	Sources	
171-189	65-81	1-19	Ferrabosco Junior		
<i>Madrigalette. di. Alf. Ferabosco il Giovane</i>					
190-212	86-93	1-23	Ferrabosco Junior		
<i>Arie di F. Anerio.</i>					
213-221	94-97	1-9	Anerio	Anerio	Anerio-PH
222-223	96/97	1-2	du Caurroy	Caurroy	
<i>Mottetti di Alfonso Ferabosco Senior. a. 5.</i>					
224-267	101-173	1-31	Ferrabosco Senior		
<i>Madrigali di Alfonso Ferabosco Seniore a 5.</i>					
268-269	174-177	1-2	Ferrabosco Senior	Yonge 1588	
270	176/177	3			Phalèse 1597
271-277	178-187	4-10			
278	186/187	11		Ballard 1572	
279	188/189	12		Phalèse 1589	
280-284	188-194	13-17			
285-289	196-199	18-22		Ferrabosco-1	
290	198/99	23		Ferrabosco-2	
291	200/201	24		Morley	
292-294	202-205	25-27		Ferrabosco-1	
295-296	204-207	28-29		Ferrabosco-2	
297	206/207	30		Yonge 1597	
298-300	208-211	31-33		Ferrabosco-2	
301-309	210-221	34-42			
310-319	220-231	43-52		Ferrabosco-2	
320	230/231	53			
<i>Fantasia.</i>					
321-332	233-247	1-12	1-12	Lupo	

INVENTORY OF 3665					
No.	Page	Tr. Nos		Composer	Sources
333-336	248-251	13-16	1-4	de Caurroy	Caurroy
337	252/253	17	1	Coprario	
338-382	252-303	174-218	2-46		
383-384	303 <i>bis</i>	219-220	47-48	Monteverdi	Monteverdi-4
		63	5	de Caurroy	Caurroy
386	306/7	64		[Robert] Persons	
387	308/9	65		Byrd	
388-390	310-313	66-68	1-3	Munday	
391	312/3	69		Strogers	OB D. 212-216 ChCh 984-988
392-399	314-325	70-77	1-8	Michael East	East 1610
400-410	326-337	78-88	13-23	Lupo	
411-423	338-355	89-101	1-13	Deering	
424-428	356-363	102-106	1-5	John Ward	
<i>Madrigali a 5 di Diversi Autori</i>					
429	393	1		Rogiero Giovanelli	Vincenti 1598
430	394/95	2		Anon. [= Palestrina]	
431-432	394-397	3-4		Lasso [including 'Le Rossignuol']	
433-434	397-399	5-6	1-2	Monteverdi	Monteverdi-3
435-436	400/401			Tregian	
437-444	404-413	9-16	3-9	Monteverdi : 7 Hassler: 1	Kaufmann 1597
445-448	412-415	17-20		Various	Gardano 1589

INVENTORY OF 3665

No.	Page	Tr. Nos		Composer	Sources	
449-452	416-419	21-24		Various	Gerlach 1588	
453-454	420-423	25-26		Various	Gerlach 1590	
455-460	422-429	27-32	1-6	Pallavicino		Pallavicino-2
461-466	429-433	33-38	7-12			Pallavicino-4
467-472	436-441	39-44	13-18			Pallavicino-2
473-474	442/443	45-46	19-20			Pallavicino-5 Pallavicino-PH5
475-494	442-461	47-66	21-40			Pallavicino-6 Pallavicino-PH6
495-496	462-463	67-68	41-42			Pallavicino-5 Pallavicino-PH5
497-512	464-477	69-84			Various [incl. 2 by Philips]	Phalèse 1596
513	476/77	85		Anerio	Amadino 1589	
514	476/77	86				
515	478/79	87	10	Monteverdi	Monteverdi-3	
516-517		88-89		Philips	Morley	
518	480/81	90		Antonio Orlandini	Phalèse 1596	
519	482/83	91		Verdoncq		
520-527	482-489	92-99	3-10	Nanino	Nanino	
528	490/91	100		Lelio Bertani	Phalèse 1596	
529-533	490-495	101-105		Various	Morley	
534-553	494-511	106-125		Various	Phalèse 1610	

INVENTORY OF 3665						
No.	Page	Tr. Nos		Composer	Sources	
554-567	510-525	126-139	12-25	Monteverdi	Monteverdi-3	
568-580	524-537	140-152	43-55	Pallavicino	Pallavicino-4	
581-595	538-551	153-167	56-70	Pallavicino	Pallavicino-5 Pallavicino-PH5	
596-600	551-555	168-172		Various	Yonge 1597	
601-603	556-559	173-175	1-3	Marenzio	Marenzio-1	Marenzio- PH1 Marenzio- PH2
604-605	558-561	176-177	4-5	Marenzio	Marenzio-2	
606	560/561	178	6	Marenzio	Marenzio-3	
607	562/63	179	7	Marenzio	Marenzio-2	
608	562/63	180	8	Marenzio	Marenzio-6 Marenzio-PH3	
609-612	564-567	181-184	9-12	Marenzio	Marenzio-4 Marenzio- PH1	Marenzio- PH2
613	568/69	185	13	Marenzio	Marenzio-5	
614	570/71	186	14	Marenzio	Marenzio-7 Marenzio-PH3	
615	570/71	187	15	Marenzio	Marenzio-4 Marenzio-PH1 Marenzio-PH2	
616-617	572-73	188-189	16-17	Marenzio	Marenzio-7	Marenzio- PH3
618-619	572-619	190-191	18-19	Marenzio	Marenzio-6	
620-624	574-579	192-196	20-24	Marenzio	Marenzio-7	
625-626	580/581	197-198	25-26	Marenzio	Marenzio-8	
627-646	582-597	199-218	27-46	Marenzio	Marenzio-9	
647-655	598-605	219-227	26-34	Monteverdi	Monteverdi- -4	Monteverdi- PH4
656-658	606-609	228-230	35-37	Monteverdi	Monteverdi-5	
659-668	608-617	231-240	38-47	Monteverdi	Monteverdi- -4	Monteverdi- PH4
669-682	618-631	241-254	48-61	Monteverdi	Monteverdi-5	
683-687	632-637	255-259	1-5	Agazzari	Agazzari-1	
688-708	636-653	260-280	6-26	Agazzari	Agazzari-2	

INVENTORY OF 3665						
No.	Page	Tr. Nos		Composer	Sources	
709-727	652-667	281-299	1-19	Nenna	Nenna-7	
728-748	666-677	300-320	62-82	Monteverdi	Monteverdi-1	
749-766	676-693	321-338	83-100	Monteverdi	Monteverdi-2	
767-785	692-785	339-357	1-19	Bartolini	Bartolini	
786-805	706-719	358-377	20-39	Nenna	Nenna-5	
806-824	718-737	378-396	71-89	Pallavicino	Pallavicino-7 Pallavicino-PH7	
825-831	736-743	397-403	1-7	Casentini	Casentini	
832-839	744-749	404-411	1-8	Pecci	Pecci-1	
840-854	748-760	412-426	9-23	Pecci	Pecci-2	
855-862	760-767	427-434	1-8	Cifra	Cifra	
863-865	766-769	435-437	2-4	Vecchi	Vecchi	
866-867	768-771	438-439	1-2	Bianchiardi	Bianchiardi	
868	772/3	440		Croce		
869-871	772-775	441-443	90-92	Pallavicino	Pallavicino-1	
872-879	774-781	444-451	93-100	Pallavicino	Pallavicino-3	
880-890	782-791	452-462	1-11	Rossi	Rossi-1	Rossi-PH1
891-895	790-793	463-467	12-16	Rossi	Rossi-2	
896-898	794/5	468-470	17-19	Rossi	Rossi-3	
899-904	796-803	471-476	1-6	Rimonte	Rimonte	
905-907	802-805	477-479		Various		
908	806/7	480	4	Gesualdo		
909-925	806-815	481-497	5-21		Gesualdo-2	
926-944	814-827	498-516	22-40		Gesualdo-1	
945-963	826-841	517-535	41-59		Gesualdo-3	
964-982	840-853	536-554	60-78		Gesualdo-4	
983-991	854-861	555-563	1-9	Valmarano	Valmarano	
992-997	860-865	564-569	1-6	Fontanelli	Fontanelli-1	

INVENTORY OF 3665					
No.	Page	Tr. Nos		Composer	Sources
998-1007	866-871	570-579	7-16	Fontanelli	Fontanelli-2
1008-1016	872-879	580-588	1-9	Gagliano	Gagliano-1
1017	878/9	589	1	Luca Bati	
1018-1026	878-885	590-598	10-18	Gagliano	Gagliano-1
1027-1034	884-889	599-606	19-26	Gagliano	Gagliano-2
1035-1036	890/91	607-608	1-2	Giovanni del Turco	
1037-1046	890-901	609-618	1-10	Wilbye	Wilbye
1047-1048	900/901	619-620	1-2	Weelkes	Weelkes
1049-1052	902-905	621-624	1-4	Bateson	Bateson
1053-1062	904-915	625-634	1-10	Mostly Mogens Pedersøn	Pedersøn
1063-1064	914/915	635-636	1-2	East	East 1604
1065-1067	914-917	637-639	3-5	East	East 1606
1068	918/19	640	1	John Ward	
1069	918/19	641	1	Morley	
1070-1076	920-927	642-648	1-7	Rinaldo del Mel	Mel
1077-1083	926-933	649-655	1-7	G. Belli	Belli
1084-1085	932-935	656-657	1-2	Merulo	
1086-1091	934-941	658-663		Various	Borchgrevinck 1605
1092-1098	940-945	664-670		Various	Borchgrevinck 1606

INVENTORY OF 3665					
No.	Page	Tr. Nos		Composer	Sources
1099	946/47	671	1	di Monte	Gardano 1601
1100-1101	946/47	672-673		Anerio & Vecchi	Vincenti 1592
1102	948/49	674	1	Giovanni Coudeno Inglese	Vincenti 1598
1103-1104	948-951	675-676	1-2	Fattorini	Fattorini
1105-1125	950-963	677-697	1-21	Nodari	Nodari
1126-1133	962-969	698-705	1-8	Mosto	Mosto
1134-1139	970-975	706-711		Various	Vincenzi 1598
1140-1141	976/77	712-713	54-55	Ferrabosco Senior	Ferrabosco-2
1142-1158	978-993	714-730	4-20	Quintiani	Quintiani
1159-1160	992/93	731-732	24-25	Pecci	
<i>Fantasie et Pavano a 5 di Alfonso Ferrabosco il figliuolo</i>					
1161-1175	999-1011	1-8		Ferrabosco Junior	
<i>Canzone et Pavane di diversi</i>					
1176	1017	1		Anon.	
1177	1018/19			Daniel Farrant	
1178	1021			Fragment of Philips' Passamezzo Pavan [= Drexel 4302, p. 373]	
				[Philips Instrumental Pieces]	

INVENTORY OF 3665				
No.	Page	Tr. Nos	Composer	Sources
1179	1022-23		Dolorosa Pavan	For keyboard & lute settings, see FVB
1180			Dolorosa Galliard	For keyboard & lute settings, see FVB
1181		2	Pavana	
1182			Galliard	
1183	1024-25	3	Pagget Pavan	For keyboard & lute settings, see FVB
1184			Pagget Galliard	For keyboard & lute settings, see FVB
1185			Morley, set by Philips	Keyboard setting in Tisdale , No. 15, f. 91 ^v : <i>Pavane Mr. Morely, sett by Mr. Heybourne</i> Lute piece in Dowland
1186	1026-27		Morley, set by Philips	N.B. that <i>The Galliard to the Pavane before</i> by Morley in Tisdale , No. 16, is unrelated to this galliard.
1187		5	Holborne, set by Philips	Holborne No. 20
1188		6	Bassano, set by Philips	
1189	1026/27	7	F. [=Tregian]	
1190-1193	1028-29		Bassano	
1194	1028/29		Ferabosco Senior	
1195	1028/29		Lupo	

INVENTORY OF 3665				
No.	Page	Tr. Nos	Composer	Sources
1196	1030/31		Nowils Galliard	Holborne No. 40 Dd.4.23 Browne Keyboard setting in FVB, No. 244
1197- 1200	1030-33		Philips	
1201	1032/33		Tomkins Pavan	Simpson E 415-8 BL 17792-6 BL 30826-8 Lcm 2039
1202			Textless fragments, last by Palavicino	

Appendix 3 Contents of Drexel

The inventory of **Drexel** follows the pattern established for **3665**. Concordant sources for single pieces in sections containing the works of various composers are omitted.

Key to Concordant Sources

- Anerio** Felice Anerio, *Primo Libro de Madrigali a sei voci*, Antwerp (P. Phalèse), 1599 [NV, i: 64 = repr. of NV, i: 63].
- Agazzari** Agostino Agazzari, *Madrigali harmoniosi e dilettevoli a sei voci*, Antwerp (P. Phalèse), 1600 [NV, i: 20 = NV, i: 19 (Gardano, 1596)].
- BL 29372-7** London, British Library, Additional Manuscripts 29372-7: *Tristitia Remedium* [copied by Thomas Myriell; dated 1616].
- Bod 1-6** Oxford, Bodleian Library, MSS Mus.f.1-6 [copied by Thomas Hamond; dated 1631].
- Heremita** Giulio Heremita, *Il Primo Libro de Madrigali a sei voci*, Antwerp (P. Phalèse), 1602 [NV, i: 895 = repr. of NV, i: 894 (Ferrara, 1584)].
- Marenzio** Luca Marenzio, *Madrigali a sei voci in un corpo ridotti. Nuovamente posti in luce, et con ogni diligentia corretti*, Antwerp (P. Phalèse & G. Bellère), 1594 [NV, ii: 1670].
- Pallavicino** Benedetto Pallavicino, *Il Primo Libro de Madrigali a sei voci*, Venice (Vincenzi), 1587 [NV, ii: 2131].
- Philips-1596** P. Philips, *Il primo libro de madrigali*, Antwerp (P. Phalèse), 1596 (repr. 1604) [6-voice madrigals].
- Philips-1598** P. Philips, *Madrigali*, Antwerp (P. Phalèse), 1598, (repr. 1599, 1615) [8-voice madrigals].
- Philips-1603** P. Philips, *Il secondo libro de madrigali*, Antwerp (P. Phalèse), 1603, (repr. 1615) [6-voice madrigals].
- Philips-1612** P. Philips, *Cantiones sacrae, pro praecipuis festis totius anni et communi sanctorum*, Antwerp (P. Phalèse), 1612 [repr. with organ basso continuo: 1617] [5 voice motets].

INVENTORY OF DREXEL					
No.	Page	Tr. Nos.		Composer	Sources
1-6	21; [21*]; 31-35	1-6	1-6	Lasso	
7-20	35-53	7-20	1-14	Peter Philips	Philips-1612
21-23	53-55	21-23	1-3	Byrd	
24	56-57	24		Anon.	[margin:] ex libris Henry 8. circa ā 1520
26-32	56-67	26-32	1-7	Victoria	
33-40	67-75	33-40	1-8	Lupo	
41-42	75-76	41-42	1-2	Weelkes	
43	76-77	43	2	Daman	
44	77-78	44		White	
<i>Motetti a 5 di Alfonso Ferrabosco Figliuolo.</i>					
45-58	89-109		1-14	Ferrabosco junior	
59	118-119			Clemens non Papa	
60-67	121-127	[24] 25-31		Marenzio [No. 67 incomplete & in different hand]	
<i>Motetti di Alfonso Ferrabosco il Padre a. 6.</i>					
68-83	145-176	1-15		Ferrabosco senior	
<i>Mottetti et Madrigali a 6. di Alfonso Ferrabosco Seniore</i>					
84-85	177-181	16-17		Ferrabosco senior	
<i>Madrigali a 6.</i>					
86-132	181-201*; 202-259	1-46		Ferrabosco senior (No. 132 = Guillermo Daman)	
<i>Madrigali a 6 di Luca Marenzo.</i>					
133-168	264-308	1-36		Marenzio	Marenzio
169	[311]-314			Laboravi (Thomas Morley)	BL 29372-7 Bod 1-6
170	[317]-318			Pauana by Jacomo Aquilino Dano [Dano = 'Dane']	

INVENTORY OF DREXEL					
No.	Page	Tr. Nos.		Composer	Sources
<i>Madrigali a. 6. di Pietro Philippi</i>					
171-186	318-340	1-16		Peter Philips	Philips-1596
187-200	340-358	17-30			Philips-1603
201-208	359-370	31-38			Philips-1596
209	[373]-[375]			Philips' Passamezzo Pavan a 6	
<i>Madrigali a 6 di diversi Authori.</i>					
210-218	376-387	1-9		Striggio	
219	387-396	10		Joseppo Biffi	
220	395-396	11		Francesco Rovigo	
221-237	396-411	12-28	1	Anerio	Anerio
238	411-414	29		Lasso	
239	413-414	30		A. Gabrieli	
240-253	414-445	31-44	1-14	Benedetto Pallavicini	Pallavicino
254-265		45-56	15-26		
266		57	27		
267-81	445-463	58-72	1-15	Rinaldo del Mel	
282-286	463-469	73-77	1-5	Giulio Heremita	Heremita
287-292	469-476	78-83	1-6	Agostino Agazzari	Agazzari
293-339	475-536	84-130		Various	
<i>Madrigali a 8 di Pietro Philippi.</i>					
340-347	538-560	1-8		Peter Philips	Philips-1598

Appendix 4
Berlin: Index, Inventory and Concordances

a) *Index:*

Index - Hand of Second Scribe

TAVOLA

B [allets]

Diuerse partite sopra un Aria Romana di Girolamo Frescobaldi	fol. 1"
+ [pencil] Ballet di M ^r . James	fol. 2."
Ballet di Poddenstein	fol. 31B
Ballet di I[n]certo	fol. 13

Passamezzo e Pauane

Passamezzo di Pietro Philippi	fol. 2B
Pauana dolorosa cōposta in Prigione del d ^o	fol. 6
Galliarde. [HEADING]	
Galliarda di d ^o P.P	fol. 7B
Galliarda di d ^o P.P. della pauana dolorosa	fol. 8A [corrected from 7A or B]
Galliarda di d ^o re fa fa la	fol. 8B
Questa gaillarda e Transposta à càrta 30.	
Come l'Istesso la 1 ^a Galli[a]da à fol. 31.	
Gallarda del Doctor Bul	fol. 11B
Gallarda di M ^r . James	fol. 12B

Corrante

Doi Corrante del Serg. ^{no} Magior Gio: Kennedy	fol. 9B
Corrante di Guillermo Bruno	fol. 15B
Doi Corrante di M. ^{no} Pietro Cornet organista di Sa Altezzi la Ser. ^{ma} Infanta mio m ^{fo}	fol. 63A
Corranta d'Incerto	fol. 30A

Canzone

Canzone di Guillelmo Bruno	fol. 14B
Canzone di Gio: Gabrieli	fol. 43B
Canzone di d°	fol. 33A
Canzone di d°	fol. 37B
Canzone d'Incerto	fol. 51A
Canzon Cromatica di Christian Erbach	fol. 40B
Canzon di d.º	fol. 55B
Partitura di doi Canzonette	fol. 50A

Allemande

Allemanda di Gio: Pietro Sweelinck	fol. 10A
Allemanda di Guillermo Bruno	fol. 13B
Allemanda di d°	fol. 16A
Aria del Gran Duca	fol. 19B

[Column 2]

[Top and right-hand edges trimmed]

Toccate

[Erasure]

Toccata del 3º Tono di M: Pietro Cornet]No folio no.]
1 Toccata del 6 Tono di C. Erbach	fol. 32[A[
2 Toccata del d°	fol. 34[A]
3do Toccate del d°	fol. 39]B]
4ª Toccata di dº	fol. 43[A]
5ª Toccata del d°	fol. 4[3 or 5] - should read f. 44B
6 Toccata di d°	fol. 22 [should read 52º]
7 Toccata di d°	fol. 54 [?]

Toccata del 1° Tono di G. Frescobaldi	fol. 35A
Toccata ["del" corrected to] di Paolo Quagliati	fol. 57

Ricercare

1. Ricercare di Gio Gabrieli	fol. 37B [corrected from 36B]
[Erased "2"] Ricercare di Christian Erbach	fol. 38B
[Erasure] Ricercare di d° [= detto]	fol. 39B
Cinque Ricercare di Gio: Leo Hasler	fol. 66A
Ricercar di C Erbach [different ink: maybe a later addition in same hand]	fol. 47B

Fantasie e Fuge

Fantasia del 1° Tono di M: Pietro Cornet	fol. 20B
Fantasia del 2°. Tono di d.° [= detto]	fol. 22B
Fantasia del 3°: Tono di d° [= detto]	fol. 17B
Fantasia de 5° Tono di d° [= detto] sopra ut re mi fa sol la	fol. 16B
Fantasia del 8° Tono di d° [= detto]	fol. 65A
Fantasia di Gi: Frescobaldi sopra 3 sogetti del 1° Tono	fol. 58A
Fuga del d° [= detto] sopra il CuCu	fol. 71A
Fantasia del d° [= detto] del 8° Tono	fol. 59A
Fantasia del d° [= detto] del 4° Tono	fol. 60B
Fantasia del d°. [= detto] sopra 4 sogetti	fol. 61B
Fuga Io son ferito Ahi Lasso e Vestivi Colli di C. Erbach	fol. 46B
Fuga di d° [= detto]	fol. 53B
Anchor che col partire Abraha' Straus	fol. 49A
Da Pacem Domine di P. Swelling	fol. 26B
Salve Regina di Pietro Cornet	fol. 28A
Se desio de fugir Horatio vecchi	fol. 34B

b) *Inventory*

Richard Vendome gives an inventory of **Berlin** in *Vendome BIOS*. However, it has a few errors and omissions. A revised inventory is given here; references to Vendome are to this article. Information from the Index is included (in round brackets) only when it does not duplicate the title. The titles are in the Music Hand, unless otherwise stated; the index is in Hand 2. The position of the titles in relation to the first system of the piece is shown, except where the whole title occurs above the first system. The music is written in two-staff keyboard notation unless otherwise indicated. The comments in pencil added by a modern hand probably belong to the nineteenth-century Giovanni Gabrieli scholar, C. von Winterfeld.

INVENTORY			
Folio	Title	Mus Hand	Comments
	Index	2	
1	partite sopra un aria Romana detta la Manista. [1st system] Girolamo Frescobaldi.	1	
2	[System i] Ballet de Monsiur Jaamio	1	See entry for f. 12 ^v .
1 ^v , vi - 2, vi	[Sketch]	3	
2 ^v	[System i] Passamezzo di M: Pietro Philippi.	1	
4 ^v , iv	Galiarde di Pietro Philippi [modern mauve pencil, meaning unclear:] als ubreit	1	Not included in Index: = Galliard to Passamezzo Pavan.
6, ii	pauana dolorosa. (Pauana dolorosa cōposta in Prigione del d ^o [= Philips])	1	Clefs of 1st system now hidden behind central reinforcement.
7 ^v , ii	Galiard [System ii] Pietro Philippi	1	See also f. 31. Title added by Hand 2.
8, iii, 3	[System iii] Galiard: (Galiarda di d ^o P.P. della pauana dolorosa)	1	The second scribe identifies this piece as the Galliard to the <i>Dolorosa Pavan</i> in the Index.

INVENTORY

Folio	Title	Mus Hand	Comments
8 ^v , v	[modern pencil, meaning unclear:] + als ubr. [System v] [Hand 1:] Galiard: (Galliarda di d° [=Philips] re fa fa la) [see also f. 30 ^v]	1	Setting of John Dowland's <i>Piper's Galliard</i> . f. 9, vi is empty.
9 ^v , i	[System i] Corrant	1	Vendome contradicts himself here: he includes the
9 ^v , iv	Corrant: [modern pencil:] + (Doi Corrente del Serg. ^{te} Magior Gio: Kennedy)	1	'Doi Corrente...' from the Index in italics by the first piece, but marks both corrant as 'pieces not included in the index' with a ●. He suggests Kennedy may have been a soldier in the Archduke's Irish or Scots regiment.
10	[modern pencil:] + [System i] [Hand 1:] Allemande di M: Joan petro de Hollandia. (Schweling)	1	f. 11, v, 1: paste- on, both staves.
11 ^v , iii	Galiard: D: Bul: [at end, illegible faint modern pencil]	1	
12 ^v	[System i] M ^r : James his Galiard:	1	Identified by Colin Good as based on same model as galliard by 'J. Harding, set by Byrd' in FVB and Forster , see Vendome article, p. 22. Consort version in Fullsack . Vendome suggests the two pieces attributed to James are settings by Bull of dances by James Harding, flautist at Elizabeth's court.
13, iv	Ballet [modern pencil:] +	1	f. 13, vi: empty.

INVENTORY

Folio	Title	Mus Hand	Comments
13 ^v	Allmanda Gulemo Brouno Inglese	1	For a summary of theories as to Browne's identity, see Vendome, p. 22.
14 ^v , iv, 3	[System iv] Canzon di d°	1	f. 15, v - vi: empty. = setting of Mall Sims.
15 ^v	[System i] Corrant Gulielmo Bruno.	1	
16	[modern pencil:] + [System i] [Hand 1:] Allemanda di Guillelmo Bruno Inglese	1	
16 ^v	[Hand 2:] Fantasia del 5.° Tuono di m̃ro Pietro Cornet Organista della S ^{ma} Infanta sopra ut, re, mi, fa, sol, la	1	Title in Hand 2, brown ink. f. 16 ^v , vi, v-vi: paste-on, top staff. f. 17, vi, 3: breaks off; In Hand 2, brown ink (Vendome has pencil): mancano doi 1/3 parte.
17 ^v	[System i] Fantasia 3 Toni di M: petro Cornet.	1	f. 18 ^v , iv, 7: hole in paper.
19 ^v , v	Aria del gran Duca.	1	? Setting of Philips' consort piece f. 20, i, 1: paste-on, both staves.
20, iv, 9	[Untitled]	1	Not included in Vendome's Inventory. f. 20, v, 3: paste-on, top staff. The 'sketch' after the final chord may be a suggestion of how to arpeggiate it.

INVENTORY

Folio	Title	Mus Hand	Comments
20 ^v	Fantasia del primo Tono di Maestro Pietro Cornet.	1	<p>f. 21^v, ii, 1: paste-on, both staves.</p> <p>f. 21^v, iii, 8-10: paste-on over both staves. The letters 'N.B.' are just visible above the pasteover, suggesting that the scribe made a note of a mistake to return to it later.</p> <p>f. 22, v, 7-8: paste-on, top staff.</p>
22 ^v , iv	Fantasia del 2 Tuono di M Pietro Cornet.	1	f. 23 ^v , v, 7: paste-on, bottom staff.
25, ii	Toccada del 3 Tono di M: Pietro Cornet.	1	f. 26, iv-vi: empty.
26 ^v	[In front of 1st staff, 1st letter trimmed slightly:] Da pacē [under System i:] Vn-f [erasure] pfalmø di M: Jo: [Jo is an insertion] Pietro SWeelinck. [sic]	1	<p>1st system: C1/F4 clefs crossed out; paste-on with G2/F3 & C5 clefs for whole line. At this stage in the MS clefs are copied in advance (see entry for f. 28, ii)</p> <p>2nd system: C1/F4 clefs left un-erased; paste-on with G2/F3 & C5 clefs for 6 and a quarter bars. The paste-on was stuck to the page and then written on, since the music flows across the paste-on on to the page.</p>

INVENTORY

Folio	Title	Mus Hand	Comments
28, ii	Salve [Regina] di Maestro petro Cornet.	1	f. 28, vi: empty, except for clefs which were copied in advance of the music being entered at this stage in the manuscript. Piece continues on ff. 28 ^v -29 ^v .
28 ^v , i	[System i] Ad te clamamus	1	
28 ^v , vi	[System vi] Eia Ergo.	1	
29. v	☉ Clemens.	1	
29 ^v , iii, 3	Pro Fine.	1	
30, iii, 4	[System iii] Corrant [modern pencil:] Incertus	1	f. 30, vi: empty.
30 ^v	[System i] Galliarda. [Hand 2:] Pietro Philippi	1	Setting of John Dowland's <i>Piper's Galliarda</i> [see also f. 8 ^v]
			Attribution to Philips in Hand 2.
31, ii	Galliard: $\bar{\epsilon}$ (Come l'Istesso la 1 ^a Gallida à fol. 31 [refers back to Galliard on f. 7 ^v])	1	See also f. 7 ^v
31 ^v , iii	Ballet Podenstein.	1	f. 31 ^v , v-vi: empty.
32	[System i] Toccada del Christian Erbach.	1	
33, iii	[System iii] Canzon d ^a Gioann Gabriel	1	f. 33 ^v , vi: empty.
34	[System i] Toccada Christian Erbach.	1	
34 ^v	Madrigal Horatio Vecchi [System i] Se desio di fugir	1	
35, ii	[Above System ii, in modern pencil:] Toccata [System ii] [Hand 1:] Toccada Girolamo Frescobaldi	1	
35 ^v , i	[Hand 2:] Toccata di Erbach	1	Title in Hand 2.
35 ^v , iv, 3	[In front of staves:] Toccada 2 Toni Christian Erbach	1	

INVENTORY

Folio	Title	Mus Hand	Comments
36 ^v , vi	Ricercar di Joann Gabriel.	1	f. 37, iv, 2: 'NB' to draw attention to mistakes.
37 ^v , iv, 2	[System iv] Canzon Joann Gabriel.	1	Incomplete: breaks off at end of f. 38, v; f. 38, vi has clefs, which may imply an intention to continue with it, but note that clefs were copied in advance (see f. 28, ii).
38 ^v	[System i] Ricercar Christian Erbach.	1	
39 ^v , ii	Ricercar di Christian Erbach.	1	f. 40, ii, 4-5: paste-on, top staff.
40 ^v , vi	Canzon Cromattica Christian Erbach	1	
43, iv	Toccada Christian Erbach.	1	
43 ^v , vi	Canzon Joann Gabriel.	1	
44 ^v	[System i] Toccada Christian Erbach.	1	a) f. 45 ^v , i, 6-7: paste-on, top staff, which someone has tried to lift up, ripping the paper. b) f. 45 ^v , ii, v: barline and two crosses in modern pencil. c) illegible modern pencil at end.
46, iv	[System iv] Christian Erbach	1	Setting of hymn 'Jesu nostra redemptio'
46 ^v	Christian Erbach [System i] sopra le fuge Joson ferit ^o hai La]so è Vestiuu colli.	1	

 INVENTORY

Folio	Title	Mus Hand	Comments
47 ^v , iii	Ricerar [<i>sic</i>] Christian Erbach	1	<p>f. 48^v, i, 5-7: paste-on, bottom staff - end is unstuck; looks like a mistake of a third.</p> <p>f. 48^v, vi, 2, both staves: paste-on.</p>
49	Abraham Straus. [System i] Anch'or che col partire	1	<p>Setting of Rore's madrigal.</p> <p>f. 49, vi, 2-6: paste-on, both staves. Some of the original is visible, so it is possible to see that the original was very different. This seems to be a re-working: from the stems protruding from above the paste-on it can be seen that there are two different versions of this passage. This suggests either that the first scribe was Abraham Straus, composing directly into the manuscript, or that the first scribe felt it legitimate to re-write passages which he did not like.</p> <p>f. 49, vi, 7: paste-on, bottom staff.</p> <p>f. 49^v, ii, 4: paste-on, both staves.</p>

INVENTORY

Folio	Title	Mus Hand	Comments
50	Canzon (Partitura di doi Canzonette)	1	In 4-part score. 5 systems, bottom system empty. Barlines ruled through each system before music entered at a distance of 14mm.
50 ^v	[Untitled] (Partitura di doi Canzonette)	1	As f. 50.
51	[System 1] [2nd scribe, brown ink:] Canzone d'Incerto	1	
51 ^v	[Untitled]	1	Not in Vendomes's Inventory. f. 51 ^v , i, 1: paste-on, bottom staff. f. 51 ^v , v, 6-7: paste-on, bottom staff. f. 51 ^v , v, 7: paste-on, both staves. f. 51 ^v , vi, 1: paste-on, both staves. f. 51 ^v , vi: both staves extended by paste-on.

INVENTORY

Folio	Title	Mus Hand	Comments
52	[System i] [2nd scribe:] Allemanda di Guillermo Bruno alias ! ^a Janetton.	2	Based on J-B. C. Ballard's 'Quand la mer rouge apparût' (see <i>La Clef des Chansonniers</i> , Paris, 1717, and Vendome, ed., <i>Spanish Netherlands Keyboard Music</i> , ii, p. 6). Incomplete. f. 52 ^v has music entered by Scribe 1, so it maybe that Scribe 2 ran out of space.
52 ^v	[System i] Toccada Christian Erbach	1	
53 ^v , iv	[System iv] Fuga Christian Erbach.	1	
54 ^v	[System i] Toccada Christian Erbach		f. 54 ^v , ,i, 1: paste-on, both staves. f. 54 ^v , ii, v: paste-on, bottom staff. f. 55, i, 1: paste-on, upper staff. Mistake of a third: C + F corrected to C + A. f. 55, iv, 4: paste-on, both staves.
55 ^v , vi	Canzon Christian Erbach	1	f. 57, i, 7: paste-on, bottom staff.
57, iii, 3	Toccada di paulo Quagliati	1	f. 57, vi, 6: paste-on, upper staff. f. 57 ^v , iv: "NB" occurs twice in Hand 1, pointing to errors.
58	[System i] Fantasia sopra 3 Soggetti di Girolamo Frescobaldi Organisti di S: pietro in Roma 7 ^o Toni	1	Brown ink. Right hand edge of page trimmed. f. 59, iii: empty.
59, iv	[System iv] Fantasia sopra 3 foggetti di G: F: 8 Tono	1	f. 60, vi: empty.

INVENTORY

Folio	Title	Mus Hand	Comments
60 ^v	[System i] Fantasia di Gironimo Frescobaldi sopra 3 foggetti	1	Incomplete: breaks of at end of page.
Folios 61 & 62 MISSING (Index gives: Fantasia del d ^o . sopra 4 Sogetti fol. 61B)			
63	[modern pencil:] Autogr. Pietro Cornet? [System i] [Hand 2:] Courante dal S. Pietro Cornet Organista de la S ^{ma} Infanta in Brusselles. Mandetomi da luy à di 6. 9uebre [=November] 1624 (Doi Corrente di M. ^{no} Pietro Cornet organista di Sa Altezzi la Ser. ^{ma} Infanta mio m ^{ro})	2	Not Cornet autograph: scribe refers to Cornet as 'mio m ^{ro} ' [= maestro] in the Index. Hence the scribe is able to date the piece.
63, iv	[System iv] 2 ^a		
63 ^v	3 ^a		
64	4 ^a Variatione		
64, v	finis		f. 64, vi is empty.
64 ^v	[System i] 2 ^a Corranta del Sig ^r Pietro Cornet	2	
65	[System i] Fantasia 8. Toni dal Sig ^r Pietro Cornet mādatomi alli 30 [erased: Luglio] 7embre [=September] 1625 [end: finis]	2	
65 ^v , v	[System v] Corrente del Sig ^r Sergente magior Gio: Kennedy.	2	
66	di Gioun Leo Hasler. (Cinque Ricercare di Gio: Leo Hasler)	1	In 4-part score. Barlines ruled through entire page before music entered at a spacing of 27/28 mm. 5 x 4-staff systems to a page.

INVENTORY

Folio	Title	Mus Hand	Comments
67 ^v	[System i] Quinto Tono (Cinque Ricercare di Gio: Leo Hasler)	1	As for f. 66.
68 ^v	[System i] Sesto Tono. (Cinque Ricercare di Gio: Leo Hasler)	1	As for f. 66.
69 ^v	Settimo Tono (Cinque Ricercare di Gio: Leo Hasler)	1	As for f. 66.
70 ^v	[System i] Octavo Tono (Cinque Ricercare di Gio: Leo Hasler)	1	As for f. 66.
71, iv, 5	[In margin before staves:] Gironimo Frescobaldi Sopra 'l GuGu. [<i>sic</i>]	1	As for f. 66. Brown ink, but first scribe.
71 ^v	[System i] Joan Leo Hasler. [<i>sic</i>]	3	Based on Palestrina's 'Io son ferito lasso' (W. Apel, <i>The History of Keyboard Music to 1700</i> , p. 392). See also folio 46 ^v As for f. 66.
74, i	[Untitled]	1	= opening of <i>Sopra il GuGu</i> [<i>sic</i>] (f. 71, iv, 5), but on two staves. Vendome erroneously has Hand 3 for this piece.
74, iii	Continuation of f. 71 ^v in Hand 3; brown ink, in score on 2-staff rastrated paper.		
74 ^v	a 4 [System i] Fantasia M.P.S.	3	Brown ink.
78, iii	[System iii] Ballets	3	Brown ink. f. 78, v-vi: empty.

INVENTORY			
Folio	Title	Mus Hand	Comments
78 ^v	Ricerca. a 4. di Carlo Luython	3	In 4-part score on 2-staff rastrated paper. Barlines ruled through systems. From f. 82: 4-staff rastrated paper. f. 82, bottom: sign referring to similar icon on f. 85.
82 ^v	[Untitled]	3	In 4-part score. Barlines ruled through systems.
85, iii	Continuation from f. 82		
85 ^v	Sketch on top system in Hand 2 (Vendome has Hand 3)		

c) *Concordances*

Sources which have pieces concordant with **Berlin**, modern editions of these, and modern editions of pieces occurring solely in **Berlin** are given; sources for the models of intabulations and their modern editions are omitted. Inscriptions occurring at the beginning of a piece are given in *italic* type; those from the end in Roman type. Information occurring (in brackets) is taken from a contemporary index.

Key to Concordance

Manuscript and Printed Sources

Berlin 40615	Germany, Berlin, Staatsbibliothek, MS 40615.
Berlin 103	Germany, Berlin, Bibliothek des Gymnasiums zum Grauen Kloster, MS. HB 103 (<i>olim</i> 52).
BL 17786-9	London, British Library, Add. MSS 17786-9.
BL 17791	London, British Library, Add. MS 17791.
BL 30485	London, British Library, Add. MS 30495.
Dd.5.78.3	Cambridge, University Library, MS. Dd.5.78.3.

- Dd.9.33** Cambridge, University Library, MS. Dd.9.33.
- Diruta** G. Diruta, *Il Transilvano dialogo sopra il vero modo di sonar organi et istromenti da penna*, Venice, 1593.
- Fuhrmann** G. L. Fuhrmann, *Testudo Gallo-Germanica*, 1615.
- Frescobaldi** G. Frescobaldi, *Il Primo Libro delle Fantasie a Quattro di Geronimo Frescobaldi*, Milan, 1608.
- FVB** Cambridge, Fitzwilliam Museum, Mus. MS 168 (*olim* Mus. 32. G. 29): the *Fitzwilliam Virginal Book*.
- Lynar A1** Germany, Berlin, Staatsbibliothek, Lübbenau MS Lynar A1.
- Lynar A2** Germany, Berlin, Staatsbibliothek, Lübbenau MS Lynar A2.
- Munich** Germany, Munich, Bayerische Staatsbibliothek, Mus. MS 1581.
- Padova** Italy, Padova, Biblioteca Universitaria, MS 1982.
- Paris 1185** Paris Conservatoire, MS Rés 1185.
- Schele** Hamburg, Staats- und Universitätsbibliothek, MS M/2768 (*olim* ND VI 3238).
- 3665** London, British Library, MS Egerton 3665.
- Turin i-xvi** Italy, Turin, Biblioteca Nazionale di Torino, Raccolta Giordano 1-8 and Raccolta Foà 1-8.
- 408** Uppsala, Universitetsbiblioteket, Instr. mus. hs. 408.
- Vienna** Vienna, Minoritenconvent, MS XIV. 714 (*olim* Cod. 8).
- Wolfenbüttel** Wolfenbüttel, Herzog August Bibliothek Musikabteilung, MS bound with 1.2.2. Musica 2° (copy of Neusidler, *Teutsch Lautenbuch*, 1574), [? 1630].
- Modern Editions*
- CEKM** Corpus of Early Keyboard Music.
- Dalla Libera** G. Gabrieli, *Composizioni per organo*, ed. S. Dalla Libera, Milan, 1957-9.
- DTB** *Denkmäler der Tonkunst in Bayern*, IV/2, ed. E. von Werra, Leipzig, 1903.
- Gauss** *Orgel-Kompositionen aus alter und neuer Zeit, zum Kirchlichen*

- Gebrauch wie zum Studium*, i, ed. O. Gauss, Verlagsgenossenschaft "Organo", Zurich, 1913.
- FVB** *Fitzwilliam Virginal Book*, ed. J.A. Fuller Maitland & W. Barclay Squire, Breitkopf and Härtel, 1899; repr. with corrections & additional material by Blanche Winogron, Dover Publications, New York, 1979-80.
- Guilmant** *Archives des maîtres de l'orgue*, ed. A. Guilmant, 1910.
- Hillemann** *Ricercaren, Canzonen, und Fugen des 17. und 18. Jahrhunderts für Orgel und Klavier*, ed. W. Hilleman, Nagels Musik-Archiv no. 87, Kassel, 1956.
- MB** *Musica Britannica*.
- Metzger** *Orgelwerke alter Meister aus Süddeutschland*, ed. H.A. Metzger, C.L. Schultheiss Musikverlag, Tübingen, 1954.
- MMB** *Monumenta Musicae Belgicae*, iv, ed. J. Watelet.
- Osthoff** H. Osthoff, *Der Lautenist Sautino Carsi da Parma. Ein Beitrag zur Geschichte der oberitalienischen Lautenmusik am Ausgang der Spätrenaissance*, Leipzig, 1926.
- Pidoux** G. Frescobaldi, *Il Primo Libro delle Fantasie*, ed. P. Pidoux, (G. Frescobaldi: *Orgel- und Klavierwerke*, i).
- Reichling** *Pange lingua: Präludien und Orgelhymnen aus drei Jahrhunderten*, ed. A. Reichling, Musikverlag Alfred Coppenrath, Altötting, c. 1963.
- Ritter** A.G. Ritter, *Zur Geschichte des Orgelspiels im 14. bis 18. Jahrhundert*, ii, Max Hesses Verlag, Leipzig, 1884.
- Seiffert 1** *J.P. Sweelinck: Werken*, ed. M. Seiffert, The Hague and Leipzig, 1894-1901 (repr. 1968)
- Seiffert 2** *J.P. Sweelinck: Werken voor orgel en clavicimbel*, ed. M. Seiffert, Amsterdam, 1943 [enlarged edn. of *Seiffert 1*, i]
- SNKM 2** R. Vendome, ed., *Spanish Netherlands Keyboard Music*, ii, Oxford, 1983.
- Tagliapietra** *Anthologia di musica antica e moderna*, ed G. Tagliapietra, Milan, 1931-32.
- VNM** J.P. Sweelinck, *Keyboard Works*, ed. G. Leonhardt, A. Annegarn, and F. Noske (*Opera omnia*, I/i-iii), Vereniging voor Nederlandse Muziekgeschiedenis, Amsterdam, 1957.

Winterfeld

C.G.A.V. von Winterfeld, *Johannes Gabrieli und sein Zeitalter*,
Berlin, 1834.

CONCORDANCE

Folio	Manuscript and Printed Sources	Modern Editions
1		<i>CEKM</i> , 30/iii, p. 19 ¹
2		
1 ^v , vi - 2, vi		
2 ^v	FVB , p. 142: <i>Passamezzo Pavana</i> Peter Philips. 1592 Lynar A1 , p. 172: <i>Passamezo de Italia Pietro Philippi</i> . [5 bar fragment]	<i>FVB</i> , p. 299
4 ^v , iv	FVB , p. 146: <i>Galiarda Passamezzo</i> Peeter Philips	<i>FVB</i> , p. 306
6, ii	FVB , p. 152: <i>Pauana Dolorosa Treg.</i> Peter Philips Lynar A1 , p. 226: <i>Pavan dolorosa Pietro Philippi</i> Turin xv , f. 61: <i>Pauana Dolorosa</i> 408 , f. 17 ^v : <i>Paduana Dolorosa di Pietro Philippi</i> 3665 , p. 1022: <i>Philippi Philippi</i> Dd.5.78.3 , f. 65 ^v Dd.9.33 , f. 14 ^v : <i>Cromatica pauana</i> Fuhrmann , p. 181: <i>Pavana dolorosa PAVana</i> <i>dolorosa</i> Schele , p. 97: <i>Pauana Dolorosa. P.P.</i>	
7 ^v , ii		
8, iii, 3	FVB , p. 154: <i>Galiarda Dolorosa</i> Peter Philips Lynar A1 , p. 231: <i>Galliard dolorosa</i> 408 , f. 20 ^v : <i>Galliard Dolorosa</i> 3665 , p. 1022: <i>Galiarda Philippi</i> Dd.9.33 , f. 15: <i>The Galliarde</i>	<i>FVB</i> , p. 327
8 ^v , v		
9 ^v , i		
9 ^v , iv		
10	Berlin 103 , f. 25 ^v : <i>Unter den Linden grüne</i>	<i>Seiffert 1</i> , i, p. 103 <i>Seiffert 2</i> , p. 231 <i>VNM</i> , 1/iii, p. 35

¹Gives 40613 for 40316 in table of contents.

CONCORDANCE

Folio	Manuscript and Printed Sources	Modern Editions
11 ^v , iii	FVB, no. 186, p. 304: <i>Galiarda</i> . Doctor Bull Paris 1185 408, f. 6 ^v : <i>Galliarda di Doctor Johan Bull</i>	MB 19, p. 27
12 ^v	FVB, no. 122, p. 223: <i>Galiarda</i> . James Harding. sett fourth by William Byrd. BL 30486, f. 16: <i>A Galliard</i> [anon. & incomplete]. Forster, p. 380: <i>Hardings gall.</i> [anon.] (Hardings galliard) [different & anon. setting in Drexel 5612, p. 188] A setting for strings à5 in BL 17786-9 & 17791. There are 2 'fancies' by Harding in BL 30485	The piece in Berlin is based on the same galliard by Harding used by Byrd in the FVB, which is concordant with BL 30486 and Forster.
13, iv		
13 ^v		SNKM 2, p. 15
14 ^v , iv, 3		SNKM 2, p. 20
15 ^v		SNKM 2, p. 22
16		SNKM 2, p. 24
16 ^v		CEKM, 26, p. 38 Guilmant, x, p. 211
17 ^v		CEKM, 26, p. 26 Guilmant, x, p. 192
19 ^v , v		Osthoff, p. 178
20, iv, 9		
20 ^v		CEKM, 26, p. 1 Guilmant, x, p. 183
22 ^v , iv		CEKM, 26, p. 13 Guilmant, x, p. 202
25, ii		CEKM, 26, p. 51 Guilmant, x, p. 219
26 ^v	Lynar A1, p. 133: <i>Da pacem Domine in diebus nostris.</i> Joann Peters. J.P.S.	Seiffert 1, i, p. 91 Seiffert 2, p. 143 VNM, 1/ii, p. 18

CONCORDANCE

Folio	Manuscript and Printed Sources	Modern Editions
28, ii		
28 ^v , i		<i>CEKM</i> , 26, p. 57 ²
28 ^v , vi		<i>Guilmant</i> , x, p. 223
29. v		<i>Ritter</i> , p. 63
29 ^v , iii, 3		
30, iii, 4		
30 ^v		
31, ii		
31 ^v , iii		
32		<i>CEKM</i> , 36/iv, p. 121
33, iii		<i>Dalla Libera</i> , i, p. 38 <i>Ritter</i> , no. 8
34		<i>CEKM</i> , 36/iv, p. 127
34 ^v		
35, ii		<i>CEKM</i> , 30/i, p. 86
35 ^v , i		<i>CEKM</i> , 36/iv, p. 130
35 ^v , iv, 3	Padova , f. 80: <i>Toccata secundo tuono Di Christian Erbach</i> Turin i , f. 15 ^v : <i>Toccata secondo Di Christ. Erbach.</i> Lynar A2 , f. 2: <i>Toccata 2. Tonij Christ. Erbach</i>	<i>CEKM</i> , 36/iv, p. 47 <i>DTB</i> , p. 46 ³
36 ^v , vi	Munich , f. 5 ^v : <i>Fuga ab a 4</i> Berlin 40615 , f. 238 ^v : <i>Canzona secundi toni.</i> <i>Chris: Erba</i> : [Incomplete]	<i>CEKM</i> , 36/v, p. 139 <i>Hilleman</i> , p. 4
37 ^v , iv, 2		

²Incorrectly has the first of these liturgical pieces (ff. 28-30) beginning on f. 28^v.

³Werner places the sources for f. 35^v, iv, 3 against f. 38^v.

CONCORDANCE

Folio	Manuscript and Printed Sources	Modern Editions
38 ^v	Wolfenbüttel , ff. 8 ^v -9 & 10 ^v -11: <i>Ricercar del IX. tono C. Er.</i>	<i>CEKM</i> , 36/i, p. 20
39 ^v , ii		<i>CEKM</i> , 36/ii, p. 86
40 ^v , vi	Wolfenbüttel , f. 1 ^v : <i>Ricercar secondo Tono C. Er.</i> Berlin 40615 , f. 311 ^v : <i>Ric 2di toni</i> [2:1 reduction of values] Munich , f. 26 ^v : <i>Ricercar 2di Toni C.E.</i>	<i>CEKM</i> , 36/i, p. 32 <i>DTB</i> , pp. 5-9 & 137-44
43, iv		<i>CEKM</i> , 36/iv, p. 131
43 ^v , vi	Berlin 40615 , f. 215 ^v : <i>Chr: Erb:</i> Turin vii , f. 2 ^v : <i>Ricercar</i>	<i>Dalla Libera</i> , i, p. 24 <i>Dalla Libera</i> , ii, p. 10 <i>CEKM</i> , 36/v, p. 154 <i>Winterfeld</i> , iii, p. 65
44 ^v		<i>CEKM</i> , 36/iv, p. 135
46, iv	Munich , f. 92 ^v : <i>Jesu nostra redemptio</i> [with 3 more verses than Berlin]	<i>CEKM</i> , 36/v, p. 57 <i>Reichling</i> , p. 6 ⁴
46 ^v	Turin vii , f. 53 ^v : <i>Fantasia 4. voc.</i>	<i>DTB</i> , p. 26 <i>CEKM</i> , 36/ii, p. 74
	Wolfenbüttel , f. 11 ^v : <i>Ricercar del IX. tono C. Er</i> [different version of piece]	<i>CEKM</i> , 36/ii, p. 82
47 ^v , iii		<i>CEKM</i> , 36/ii, p. 94
49		
50		
50 ^v		
51		
51 ^v		
52		<i>SNKM</i> , ii, p. 26
52 ^v	Turin ii , f. 6: <i>Toccata overò Ricercar. del Romanini</i>	<i>CEKM</i> , 36/v, p. 169

⁴Without extra verses of **Munich**.

CONCORDANCE

Folio	Manuscript and Printed Sources	Modern Editions
53 ^v , iv	Lynar A1 , p. 70: <i>12mj Tonj</i>	<i>CEKM</i> , 36/iii, p. 22 <i>DTB</i> , pp. 31-32 & 149-51 <i>Ritter</i> , p. 148 <i>Gauss</i> , p. 108 <i>Metzger</i> , p. 18 <i>Tagliapietra</i> , iii, p. 89
	Berlin 40615 , f. 319: <i>Ricercar quinti vel sexti toni</i> [different version in 2:1 reduction of values]	<i>CEKM</i> , 36/iii, p. 26
54 ^v		<i>CEKM</i> , 36/iv, p. 144
55 ^v , vi	Padova , f. 95: <i>Ricercar del Quinto tono Christ. Erbach</i> Turin vii , f. 124 ^v : <i>Ricercar del quinto tono. Chr. Erbach.</i>	<i>CEKM</i> , 36/ii, p. 4 <i>DTB</i> , p. 14
57, iii, 3	Diruta , f. 26 ^v	
58	Frescobaldi , p. 39: <i>Fantasia settima sopra tre soggetti.</i>	<i>Pidoux</i> , p. 24
59, iv	Frescobaldi , p. 45: <i>Fantasia ottava sopra tre soggetti.</i>	<i>Pidoux</i> , p. 28
60 ^v	Frescobaldi , p. 50: <i>Fantasia nona sopra tre soggetti.</i> Munich , no. 53: <i>Recercar a 4</i>	<i>Pidoux</i> , p. 32
	Folios 61 & 62 MISSING (Index gives: Fantasia del d ^o . sopra 4 Sogetti fol. 61B)	
63		<i>CEKM</i> , 26, p. 43
63, iv		<i>Guilmant</i> , x, p. 231
63 ^v		(bars 1-32 only)
64		
64, v		
64 ^v		<i>CEKM</i> , 26, p. 80
65		<i>CEKM</i> , 26, p. 43 <i>Guilmant</i> , x, p. 215 <i>Ritter</i> , p. 60
65 ^v , v		
66		<i>DTB</i> , p. 66
67 ^v		<i>DTB</i> , p. 69
68 ^v		<i>DTB</i> , p. 71

CONCORDANCE

Folio	Manuscript and Printed Sources	Modern Editions
69 ^v		<i>DTB</i> , p. 73
70 ^v		<i>DTB</i> , p. 75
71, iv, 5	Munich , nos. 180-181: <i>Fuga Frescobaldi gù gù</i> [sic]; <i>Altro modo</i> Berlin 40615 , f. 179: <i>Fuga sopra GuGu</i> [sic]	<i>CEKM</i> , 30/ii, p. 78 ⁵
71 ^v		<i>DTB</i> , p. 77
74, i		
74, iii	Continuation of f. 71 ^v	
74 ^v	Lynar A1 , p. 240: <i>Phantasia à. Joann Peters</i> Padova , f. 134 ^v : <i>Fantasia Jo. P. Sch.</i> Turin vii , f. 145 ^v : <i>Fantasia J.P.S.</i>	<i>Seiffert 1</i> , i, p. 18 <i>Seiffert 2</i> , p. 22 <i>VNM</i> , 1/i, p. 26
78, iii		
78 ^v	Padova , no. 10: <i>Fuga septimi toni Di Jacob Hassler</i> Turin vii , f. 17 ^v : <i>Fuga septimi toni. Jacob. Hasler.</i> Turin vii , f. 76: <i>Fuga septimi Di Jacob. H.</i> Vienna , f. 78 ^v : <i>Fantasia</i>	<i>MMB</i> , p. 89
82 ^v		<i>MMB</i> , p. 97 ⁶
85, iii	Continuation from f. 82	
85 ^v		

⁵Hammond mistakenly gives pp. 73-77 (F. Hammond, *Girolamo Frescobaldi*, Cambridge, Mass. and London, 1983, p. 290) which is the version of the piece which occurs in **Berlin 40615**.

⁶Watelet includes it as a work by Luython because it occurs in the middle of Luython's *ricercar*, although in fact the attribution of this piece to Luython is suspect (see concordant sources for f. 78^v. The reference to Luython's *clavicembalum universale* in Praetorius (M. Praetorius, *Syntagma Musicum*, ii, 1619. English translation by H. Blumenfeld, New York, 1962, repr. Da Capo Press, New York, 1972, pp. 63-65.) would make an attribution of this work to him tenable. Watelet fails to notice the transposition of two folios (see Chapter 3).

Appendix 5

Contents of Turin

Appendix 6 summarizes in tabular form the inventories of the **Turin** manuscripts contained in O. Mischiati, 'L'intavolatura d'organo tedesca della Biblioteca Nazionale di Torino', *L'Organo*, iv/1 (1963) (*Mischiati*), pp. 23-118.

Key to Concordant Sources Cited

- Antegnati 1608** C. Antegnati, *L'Antegnata Intavolatura De Ricercari D'Organo...*, Venice (A. Gardano), 1608.
- Bariola 1594** O. Bariola, *Capricci...Libro Terzo*, Milan (F. & S. Tini), 1594.
- Berlin** Berlin, Staatsbibliothek, MS 40316.
- Bonelli 1602** A. Bonelli, *Il Primo Libro de Ricercari et Canzoni...*, Venice (A. Gardano), 1602.
- Caspar Hassler 1598** *Sacrae Symphonie Diversorum Excellentissimorum Authorum...Editae studio & opera Casparis Hasleri S.P.Q. Noriberg*, Nuremberg (P. Kaufmann), 1598 [= RISM 1598² = 1601² = 1613¹].
- Diruta** G. Diruta, *Il Transilvano Dialogo Sopra Il Vero Modo Di Sonar Organi...*, Venice (G. Vincenti), 1593 [=RISM 1593⁹ = 1597²⁵ = 1612¹⁷ = 1625¹¹].
- Diruta 1609** G. Diruta, *Seconda Parte del Transilvano...*, Venice (G. Vincenti), 1609 [= RISM 1609³³ = 1622¹⁷].
- Fiori Musicali** G. Frescobaldi, *Fiori Musicali Di Diverse Compositioni...*, Venice A. Vincenti), 1635.
- Frescobaldi 1** G. Frescobaldi, *Toccate E Partite D'Intavolatura Di Cembalo...Libro Primo*, Rome (N. Borboni), 1615 [repr. 1616 and 1637].
- Frescobaldi 2** G. Frescobaldi, *Il Secondo Libro Di Toccate...*, Rome, 1627 [repr. 1637].
- Frescobaldi 1615** G. Frescobaldi, *Recercari et Canzoni Franzese...Libro Primo*, Rome (B. Zannetti), 1615 [repr. 1618].
- Frescobaldi 1624** G. Frescobaldi, *Il Primo Libro di Capricci...*, Rome (L.A. Soldi), 1624 [repr. 1626, 1628, 1642].
- Gabrieli 1563** A. Gabrieli, *Messe Tre Tabulate p. Sonar D'Organo...Libro quarto*, Venice (A. Gardano), 1563.

- Gabrieli 1576** A. Gabrieli, *Ecclesiasticarum Cantionum...Liber Primus*, Venice (A. Gardano), 1576 [repr. 1589].
- Gabrieli 1589** A. Gabrieli, *Madrigali et Ricercari...*, Venice (A. Gardano), 1589.
- Gabrieli 1593** A. Gabrieli, *Intonationi D'Organo...Libro Primo*, Venice (A. Gardano), 1593.
- Gabrieli 1595** A. Gabrieli, *Ricercari Composti & Tabulati per ogni sorte di Stromenti da Tasti...Libro Secondo*, Venice (A. Gardano), 1595.
- Gabrieli 1605** A. Gabrieli, *Canzoni alla Francese...Libro Quinto*, Venice (A. Gardano), 1605.
- Grubero 1615** *Reliquiae Sacrorum Conventuum Giovan Gabrielis, Joan-Leonis Hasleri, utriusque praestantissimi Musicai...noviter expromtae à Georgio Grubero norimb.*, Nuremberg (P. Kaufmann), 1615.
- Hassler 1601** H.L. Hassler, *Lustgarten Neuer Teutscher Gesäng...*, Nuremberg (P. Kaufmann), 1601.
- Marenzio 1584** L. Marenzio, *Il Primo Libro delle Villanelle...*, Venice (G. Vincenti & R. Amadino), 1584 [repr. 1605].
- Marenzio 1585** L. Marenzio, *Madrigali a Quatro Voci...Libro Primo*, Rome (Alessandro Gardano), 1585 [repr. 1592].
- Marenzio 1585/2** L. Marenzio, *Il Secondo Libro delle Canzonette...*, Venice (G. Vincenti & R. Amadino), 1585 [repr. 1592].
- Marenzio 1585/3** L. Marenzio, *Il Terzo Libro delle Villanelle...*, Rome (Alessandro Gardano), 1585 [repr. 1592].
- Marenzio 1587/4** L. Marenzio, *Il Quarto Libro delle Villanelle...*, Venice (G. Vincenti), 1587.
- Marenzio 1587/5** L. Marenzio, *Il Quinto Libro delle Villanelle...*, Venice (G. Scotto), 1587 [repr. 1591].
- Merulo 1** C. Merulo, *Toccate D'Intavolatura D'Organo...Libro Primo*, Rome (S. Verovio), 1598.
- Merulo 2** C. Merulo, *Toccate D'Intavolatura D'Organo...Libro Secondo*, Rome (S. Verovio), 1604.
- Merulo IV** C. Merulo, *Messe D'Intavolatura D'Organo...Libro Quarto*, Venice, 1568.
- Merulo 1567** C. Merulo, *Ricercari D'Intavolatura D'Organo...Libro Primo*, Venice, 1567 [repr. 1605].

- Merulo 1574** C. Merulo, *Il Primo Libro de' Ricercari...*, Venice (sons of Antonio Gardano), 1574.
- Merulo 1592** C. Merulo, *Canzoni d'Intavolatura d'Organo... Libro Primo*, Venice (A. Gardano), 1592.
- Merulo 1594** C. Merulo, *Sacrorum Conventuum...Liber Primus*, Venice (A. Gardano), 1594.
- Merulo 1606** C. Merulo, *Libro Secondo di Canzoni...*, Venice (A. Gardano), 1606.
- Merulo 1607** C. Merulo, *Ricercari da cantare...Libro Secondo*, Venice (A. Gardano), 1607.
- Merulo 1608** C. Merulo, *Ricercari da cantare...Libro Terzo*, Venice (A. Gardano), 1608.
- Merulo 1611** C. Merulo, *Terzo Libro de Canzoni...*, Venice (A. Gardano), 1611.
- Mortaro 1600** A. Mortaro, *Primo Libro de Canzoni da Sonare...*, Venice (R. Amadino), 1600.
- Padova 1982** Padova, Biblioteca Universitaria, MS 1982.
- Padovano 1604** A. Padovano, *Il Primo Libro de Ricercari a Quattro Voci*, Venice (A. Gardano), 1556 [repr. 1588].
- Pellegrino 1599** V. Pellegrino, *Canzoni de Intavolatura d'Organo...Libro Primo*, Venice (G. Vincenti), 1599.
- Pelplin** Pelplin, Biblioteca del Seminario Diocesano di Chelmino, MS 308a.
- Peuerl 1611** P. Peuerl, *Newe Padovan, Intrada, Täntz und Galliarda...*, Nuremberg (A. Wagenmann), 1611.
- Radino 1607** G. Radino, *Concerti per Sonare et Cantare...*, Venice (A. Gardano), 1607.
- RISM 1539²²** *Il Primo Libro di Madrigali D'Archadelt...*, Venice (A. Gardano), 1539 [= RISM 1539²²].
- RISM 1543¹⁸** *Il Secondo Libro de li Madrigali di Diversi Autori...*, Venice (A. Gardane), 1543 [= RISM 1543¹⁸ = 1552¹⁹].
- RISM 1546¹⁵** *De Diversi Autori Il Primo Libro di Madrigali...*, Venice (A. Gardane), 1546 [= RISM 1546¹⁵ = 1548⁶ = 1552¹⁷].
- RISM 1548⁵** *Secondo Libro di Canzon Francese...Clement Janequin...*, Venice (A. Gardane), 1548 [= RISM 1548⁵].

- RISM 1549³⁰** *Libro Terzo de D. Autori Eccellentissimi...*, Venice (G. Scotto), 1549 [= RISM 1549³⁰ = 1552²⁰].
- RISM 1551¹⁶** *Fantasia Recercari Contrapunti...di M. Adriano...*, Venice (A. Gardane), 1551 [= RISM 1551¹⁶ = 1559²⁵ = 1593⁸].
- RISM 1589¹¹** *Ghirlanda di Fioretti Musicali...*, Rome (S. Verovio), 1589 [= RISM 1589¹¹].
- RISM 1595⁶** *Lodi della Musica...*, Rome (S. Verovio), 1595 [= RISM 1595¹⁶].
- RISM 1603⁷** *Canzonette a Tre Voci...*, Venice (G. Vincenti), 1603 [= RISM 1603⁷ = 1604¹⁴].
- RISM 1613¹⁶** *Partitura delle Canzoni da Suonare...di Francesco Rovigo et Ruggier Trofeo*, Milan (Filippo Lomazzo), [= RISM 1613¹⁶].
- Rore 1577** C. de Rore, *Tutti i Madrigali...*, Venice (A. Gardano), 1577.
- Sacri Conventus** H.L. Hassler, *Sacri Conventus...*, Augsburg (V. Schöning), 1601. Repr. with additions, Nuremberg (P. Kaufmann), 1612.
- Sperindio 1591** B. Sperindio, *Tocate Ricercari Et Canzoni Francese Intavolate Per Sonar D'Organo*, Venice (G. Vincenti), 1591.
- Sudori Musicali** G. Cavaccio, *Sudori Musicali...*, Venice (B. Magni), 1626.
- Tabulatura Nova** S. Scheidt, *Tabulatura Nova*, Hamburg, 1624.

STRUCTURE OF VOLUME 1 (GIORDANO 1)		
Piece	Contents	Comments & Concordances
1-17	Hassler, Erbach, Sweelinck	Padova 1982
18-31	Mostly Frescobaldi	
32-39	Frescobaldi	Fiori Musicali
40-46	Italian composers	Diruta
47-56	Anonymous	
57-67	Hassler, Erbach, anonymous.	
68-77	Frescobaldi	Frescobaldi 1
78-88	Frescobaldi	Frescobaldi 2
89-90	Frescobaldi	Frescobaldi 1
91-93	Mostly Erbach	

STRUCTURE OF VOLUME 2 (GIORDANO 2)		
Piece	Contents	Comments & Concordances
1-5	Hassler and Erbach	The piece on ff. 6, ii - 8, ii is described as being 'del Romanini'; in Berlin it is ascribed to Erbach.
6-10	A. Gabrieli	Only the first has an ascription.
11-20	Mostly Merulo	
21-30	G. Gabrieli	Only first two carry ascriptions.
31-33	A. Gabrieli	Gabrieli 1593
34-39	Diruta, Merulo, Gabrielis	Diruta
40-43	Giovan Staden	
44-51	Annibale Padovano	Padovano 1604
52-56	Merulo	Merulo 1
57-61		Merulo 1 & 2
62-68		Merulo 2
69-71		Merulo 1
72-76	Hassler, Erbach, anon.	

STRUCTURE OF VOLUME 3 (GIORDANO 3)		
Piece	Contents	Comments & Concordances
1-15	Merulo Masses	Merulo IV
16-28	A. Gabrieli	Gabrieli 1563
29-30	Anonymous	
31-87	Merulo versets	
88-94	Frescobaldi versets	Frescobaldi 2
95-116	Frescobaldi	Fiori musicali
117-120	Hassler Magnificats	
121-169	Anonymous versets	
170-185	Hassler versets	

STRUCTURE OF VOLUME 4 (GIORDANO 4)		
Piece	Contents	Comments & Concordances
1-2	Hassler & G. Gabrieli	
3-10	Various	Caspar Hassler 1598
11-40	Hassler (except for Nos. 13 & 39)	Sacri Conventus All the pieces by Hassler have a number corresponding to their position in the 1612 edition
41-47	Various	Grubero 1615
48-49	Hassler	Sacri Conventus
50-53	G. Gabrieli	More than one printed source is used
54	Merulo	Merulo 1594
55-73	Hassler	Sacri Conventus Nos. 68 & 69 from Grubero 1615 (not in Sacri Conventus . The pieces from Sacri Conventus have numbers corresponding to their numbers in the print.
74-78	Anonymous	
79-107	A. Gabrieli	Gabrieli 1576

STRUCTURE OF VOLUME 5 (GIORDANO 5)		
Piece	Contents	Comments & Concordances
1	Erbach Magnificat	
2-24	Hassler, except for No. 11	
25-27	Sweelinck	

STRUCTURE OF VOLUME 6 (GIORDANO 6)		
Piece	Contents	Comments & Concordances
1-8	G. Gabrieli	Only the first is ascribed to Gabrieli, but the title 'ricercar primo' suggests that the following works are also his.
9-10	Bertoldo Sperindio	Sperindio 1591 Although these two pieces also occur in Padovano , the concordance of titles between Turin and Sperindio suggests this is the exemplar.
11-22	Antegnati	Antegnati 1608
23-30	Merulo	Merulo 1567
31-38	Cavaccio	Sudori musicali
39-57	A. Gabrieli	Gabrieli 1595
58-63	Erbach, Merulo, anonymous	
64-69	Frescobaldi	Fiori Musicali
70-76	Hassler, Sweelinck, Erbach	
77-79	Padovano	Padovano 1604
80-90	Hassler: imitative sections from toccatas of Volume 1	

STRUCTURE OF VOLUME 7 (GIORDANO 7)		
Piece	Contents	Comments & Concordances
1-14	J.L. Hassler (except 1st piece)	
15-20	Various: includes Philips piece.	
21-26	Hassler	Padova 1982
27-32		
33-37	Erbach	
38-41	Sweelinck	
42-45	Hassler & Sweelinck & Anonymous	

STRUCTURE OF VOLUME 8 (GIORDANO 8)		
Piece	Contents	Comments & Concordances
1-20	Merulo	Merulo 1608 The pieces are copied in the order in which they occur in the print.
21-26	Biancardi	
27-31	Medemo, anonymous	
32-36	Porta	
37-48	Bariola	
49-55	A. Gabrieli	Gabrieli 1589
56-59	Hoeven	
60-62	Anonymous	
63-70	Auelio Bonelli	Bonelli 1602
71-87	Mostly Willaert	RISM 1551¹⁶
88-91	Giulio Radino	Radino 1607
92-96	Hassler, Erbach, Medemo, Anonymous	

STRUCTURE OF VOLUME 9 (FOÀ 1) ¹		
Piece	Contents	Comments & Concordances
1-11	Imitative sections from toccatas 'del 2. ^o lib.' In fact, some derive from toccatas in Volume i: see <i>Judd</i> , p. 220.	
12-13	'I.B.H.' & Scheidt	Tabulatura Nova 1624
14	Jaques Bous	
15-31	Merulo	Merulo 1574
32-36	Anonymous	Nos. 33-34 & 36 occur in Volume viii.
37-49	Italian composers	Diruta 1609
50-53	Anonymous, Luzzaschi	
54-63	Frescobaldi	Frescobaldi 1615
64-75	Frescobaldi (except for No. 72)	Frescobaldi 1624
76-95	Merulo	Merulo 1607

STRUCTURE OF VOLUME 10 (FOÀ 2) ¹		
Piece	Contents	Comments & Concordances
1-5	Frescobaldi	Frescobaldi 1615
6-26	Mortaro	Mortaro 1600
27-45	Porta	Only a few pieces have ascriptions.
46-61	Rovigo	RISM 1613¹⁶
62-85	Cesare Borgo	Most taken from Pelplin
86-97	Pellegrino	Pellegrino 1599
98-117	Bariola	Bariola 1594

¹Mischianti has 'Foà 2' for Volume ix, and 'Foà 1' for Volume x.

STRUCTURE OF VOLUME 11 (FOÀ 3)		
Piece	Contents	Comments & Concordances
1-8	Various	
9-12	Erbach	
13	G. Gabrieli	
14-23	Hassler & G. Gabrieli	
24-30	Hassler & Erbach	Mostly from Padova 1582
31-38	Merulo	
39-41	A. Gabrieli	Gabrieli 1605 : probably not copied from print because titles differ significantly.
42-55	Mostly Hassler	
56-59	A. Gabrieli	
60-63	Crequillon, set by Merulo	Merulo, 1611
64-66	Hassler	
67-73	Merulo	Merulo 1592
74	Hassler	
75-85	Merulo	Merulo 1606
86-90	Mostly Hassler	
91-95	A. Gabrieli, Mortaro, Erbach, Anonymous	

STRUCTURE OF VOLUME 12 (FOÀ 4)		
Piece	Contents	Comments & Concordances
1-14	A. Gabrieli	Gabrieli 1589
15-50	Rore	Rore 1577
51-62	Cangiasi	
63	Nanino	
64-84	Various	Mostly taken from RISM 1589¹¹ and RISM 1595⁶ . Pieces from the 2 sources intermingle.
85-90	Serafino	
91-111		RISM 1603⁷
112-132	Marenzio	Marenzio 1585
133-165	Arcadelt	RISM 1539²² This may not have been the exemplar: see <i>Mischiati</i> , p. 92, fn. 112.

STRUCTURE OF VOLUME 13 (FOÀ 5)		
Piece	Contents	Comments & Concordances
1-23	Marenzio	Marenzio 1584
24-46	Marenzio	Marenzio 1585/2
47-58	Marenzio	Marenzio 1585/3
59-83	Marenzio	Marenzio 1587/4
84-108	Marenzio	Marenzio 1587/5
109-140	Hassler	Hassler 1601
141-164	Janequin	RISM 1548⁵ The French titles are not given: instead the pieces are numbered.
165-166	Jan Gero	
167-194	Various	RISM 1549³⁰
195-210	Various	RISM 1543¹⁸
211-232	Various	RISM 1546¹⁵

STRUCTURE OF VOLUME 14 (FOÀ 6)		
Piece	Contents	Comments & Concordances
1-73	Mostly anonymous	
74-77	Frescobaldi	Frescobaldi 1
78-84	Frescobaldi	Frescobaldi 2
85-128	Anonymous	
129-142	Pesenti	
143-157	Colombano	
158-167	Widman	
168-173	Medemo	

STRUCTURE OF VOLUME 15 (FOÀ 7)		
Piece	Contents	Comments & Concordances
1-9	Passamezzos and Saltarellos	
10-23	Pavans	Includes 2 Philips pieces
24-29	Intradas	Except for 1 pavan (No. 26)
30-33	Pavans and Intradas	Peuerl 1611
34-38	Galliards	Frescobaldi 2
39-74	Galliards	The galliards Nos. 50 & 53 are the same. The close proximity of them suggests that there was a lull in the copying of this volume, perhaps whilst the scribe copied into another of the books.
75	Passamezzo & Saltarello	Misplaced?
76-77	Galliards	
78-87		Peuerl 1611
88-94		Hassler 1601
95-101	Ballettos, Galliards, Pavans, Intradas	Peuerl 1611 Three pieces are duplicates of works from this source already copied.

STRUCTURE OF VOLUME 16 (FOÀ 8)		
Piece	Contents	Comments & Concordances
1-15	Allamandes & 2 'Brande'	
f. 16', i	[Title only: no music] Allemanda J: P: S:	
16-19	Balletti	
20-21	Allamands	
22-25	Balletti	
26-55	Various dances	
56-59	Frescobaldi	Frescobaldi 1
60-61		Frescobaldi 2
62	Francesco Turini	
63-64	Frescobaldi	Fiori Musicali
65		Frescobaldi 2
66-73	Various	