THE INSTRUMENTAL MUSIC OF PETER PHILIPS

ITS SOURCES, DISSEMINATION AND STYLE

Volume 3

Transcriptions

Submitted for the degree of
Doctor of Philosophy
University of Oxford

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Wadham College

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48 Trio 1 367

49 Trio 2 369

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51 La Vecha 373

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 Jagiellónska (*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 1601^{18}).

Fuhrmann Georg Leopold Fuhrmann, *Testudo Gallo-Germanica*, Nuremburg, 1615.

Füllsack Zacharias Füllsack & Christian Hildebrand, *Ausserlesener Paduanen und Galliarden...*, Hamburg, 1607 (RISM 1607^{28}).

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 1621[19]).

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 1626[14]).

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 1601[5]].

Holborne Antony Holborne, *Pavans, Galliards, Almaines*, 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*.

ABBREVIATION	SOURCE	FOLIO, PAGE, NO.	PIECE NO. IN VOL. 3
1580 Pavan	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 *G*)	p. 80	
	Dlugoraj (in *C*)	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
Almande	Ensemble		15
	3665	p. 1032	
	Keyboard		
	1003	f. 5^{v}	
	1113	no. 111	
Amarilli	**Lynar**	p. 318	1
	FVB	no. 82	
Aria	**Simpson**	no. 3	34
Aria del Gran Duca	Ensemble		16
	3665	p. 1032	
	Keyboard		
	Berlin	f. 19^{v}	
Bassano	**3665**	p. 1027	35
Benedicam	**1113**	no. 118	32
Berlin Galliard	**Berlin**	f. 7^{v}	23
		f. 31	
Bon jour	**FVB**	no. 79	2
Chi fara	**Caus-1**	f. 38^{v}	3
	FVB	f. 78	
	Lynar	p. 218	
Chi fara	**Liège**	f. 42	4
Consort Fantasia 1	**437-442**	no. [90]/20	46
Consort Fantasia 2	**437-442**	no. [91[/21	47
Cosi	**FVB**	no. 72	14
Deggio	**1113**	no. 112	5

ABBREVIATION	SOURCE	FOLIO, PAGE, NO.	PIECE NO. IN VOL. 3
Dolorosa Galliard	Ensemble		18
	3665	p. 1022	
	Keyboard		
	Berlin	f. 8	
	FVB	no. 81	
	Lynar	p. 231	
	408	f. 20^{v}	
	Lute		
	Holmes (Dd.9.33)	f. 15	
Dolorosa Pavan	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	
Ecco	**Lynar**	p. 223	8
Fantasia-F	**FVB**	no. 88	29

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

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

Editorial Method

The transcriptions in Volume 3 preserve as many features of the original sources as possible. They do not constitute a performing edition. Nor are they diplomatic transcriptions, since it has been necessary to make some editorial adjustments. Five-line staves with G- and F- clefs are used to aid comparison between sources. Scribal errors are not corrected, though sometimes attention is drawn to them by an editorial comment enclosed in square brackets.

The volume is organized by genre: first come the intabulations of vocal works, in which the original models are given above keyboard intabulations; the text of a vocal piece is given in one part only. Next come the settings for keyboard of instrumental ensemble works, mostly by Philips himself. Then the remaining keyboard works are transcribed, divided into three groups: the remaining dances, the fantasias, and the liturgical pieces. Finally, those ensemble pieces for which there is no corresponding keyboard intabulation are transcribed.

Where there is a decorated *reprise* in a keyboard or lute version, the music of the ensemble version has been printed out, even though this does not appear in the source. This enables the reader to compare the ensemble 'model' with the decorated text of the keyboard or lute piece. When a lute source does not have a decorated reprise, but a keyboard equivalent has, the tablature is given only the first time.

The source abbreviation as given in the list of sources (Volume 1, pp. x-xiii) precedes each transcription, along with original ascriptions: information taken from the beginning of a work is shown in *italic* type, that taken from the end of a piece in Roman type, and that from a contemporary index is enclosed in rounded brackets. Folio, page and line changes are indicated in square boxes beneath the staff (this information is omitted in sources consisting of partbooks where the changes in each book do not coincide). *Custodes* are only given when they occur in the source. Prefatory staves contain the original clefs, key signatures and

mensuration signs. Clef changes within the musical text are editorial; original clef changes are indicated in an oval box by letter name of the clef followed by staff-line (counting from the bottom line of the original staff).

Bar numbers occur at the beginning of each system. In duple mensuration there is one semibreve to the bar; in triple mensuration there is one dotted semibreve to the bar. Original barlines join the staves together, whereas editorial barlines do not.

Original beaming has been retained. Original stem direction is retained for keyboard pieces, except where a beamed pair has one tail up and one tail down. Stem direction is not retained for ensemble pieces, which are sometimes notated with more than one part on a staff. Occasionally it is not clear whether notes should be beamed as one group or two: in such cases the larger group is beamed, but a vertical slash (|) indicates the possible subdivision.

All note values are original, even when their duration carries over a barline. If a dot of prolongation is positioned away from the note it alters, then it is moved next to it unless there is a tie (e.g. if the dot of a dotted minim is positioned after a barline, detached from the minim, it will be positioned with the minim in the transcription unless there is a slur tying the two symbols). Breve and long rests have been broken into semibreve rests.

All accidentals from sources written in staff notation are reproduced. A distinction is made between placement before a note, above or beneath a note, and at the start of a bar. In **Lynar** the two forms of sharp are distinguished by the use of the sharp and double-sharp signs.

Lute sources are transcribed both in tablature and staff notation; keyboard sources which are in keyboard tablature are given only in staff notation. In the transcription into staff notation, accidentals are given as they occur in the tablature and *apply only to the note which*

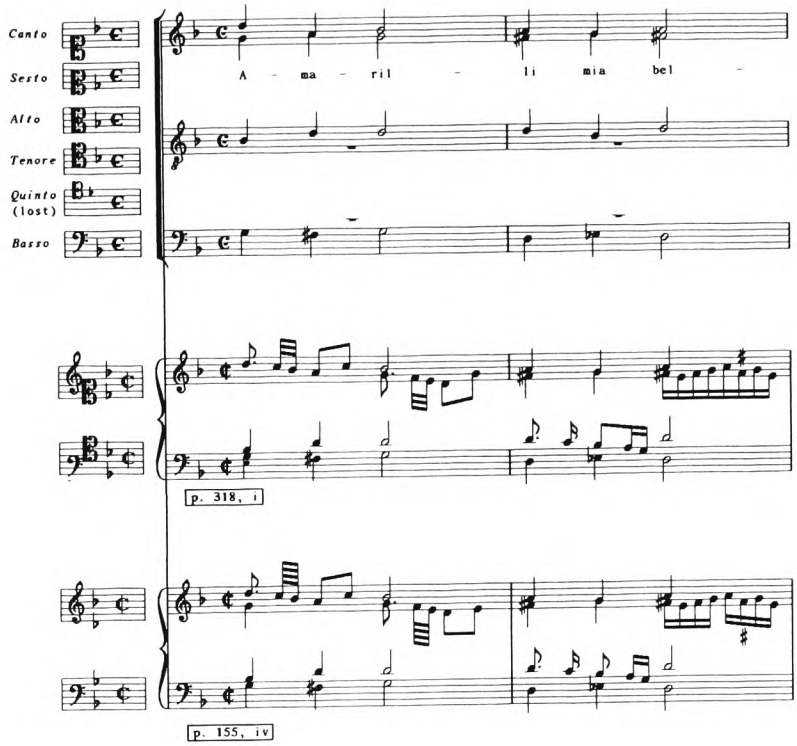
they immediately precede. Sometimes cautionary small accidentals are given to avoid ambiguity; these also apply only to the note which they precede. In tablature each note has its pitch and rhythm determined independently: where pitch is indicated with no rhythm sign, diamond-shaped noteheads are used in the transcriptions. Where the rhythm is known, but the pitch lacking, cross-shaped noteheads are used. In lute tablature, the angular form of the letter '*c*' is transcribed as the letter '*r*'. Ornaments in lute tablature are transcribed as the nearest keyboard equivalent.

1

AMARILLI

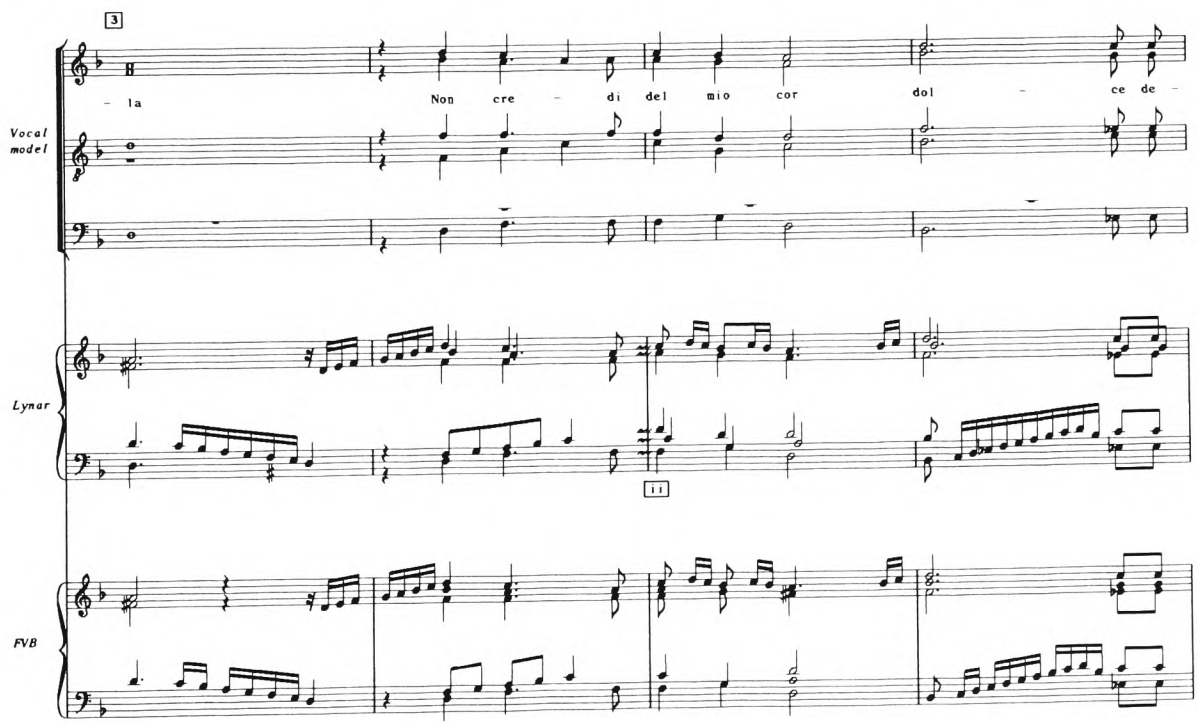
Giulio Caccini,
Amarilli mia bella

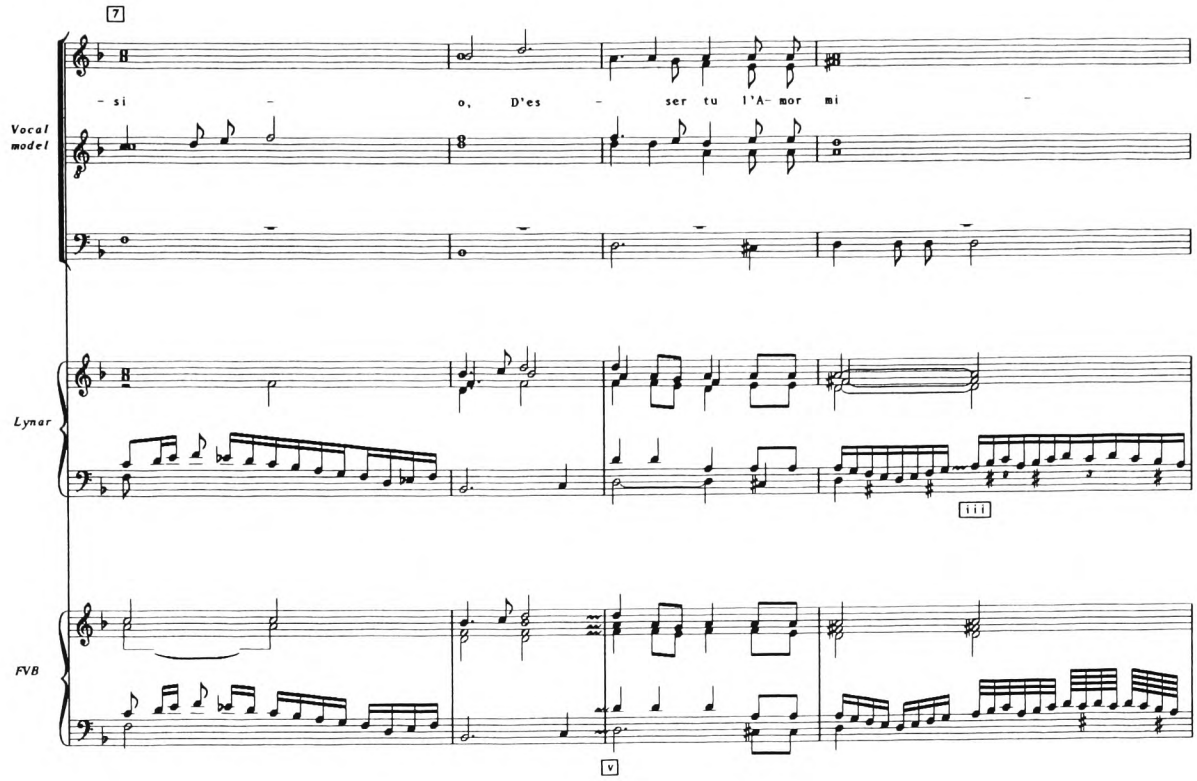
Ghirlanda
[Partbooks, *quinto* is lost]
f. 4^{v}

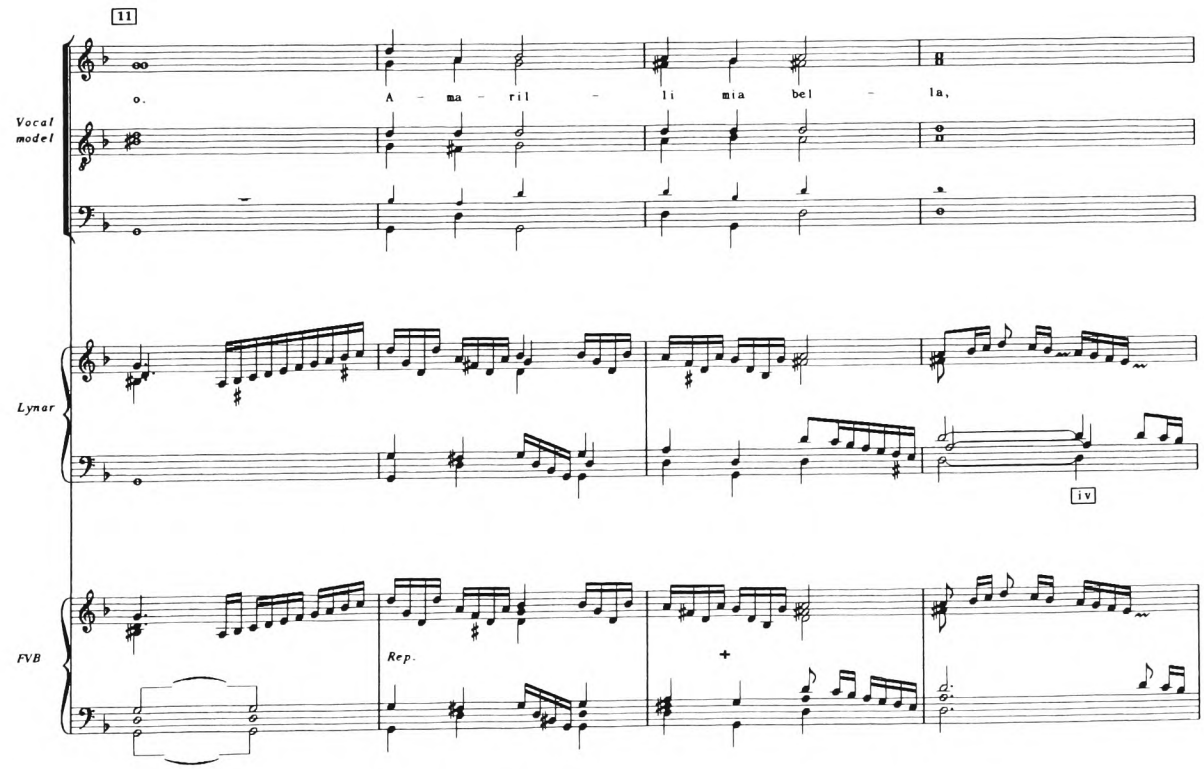


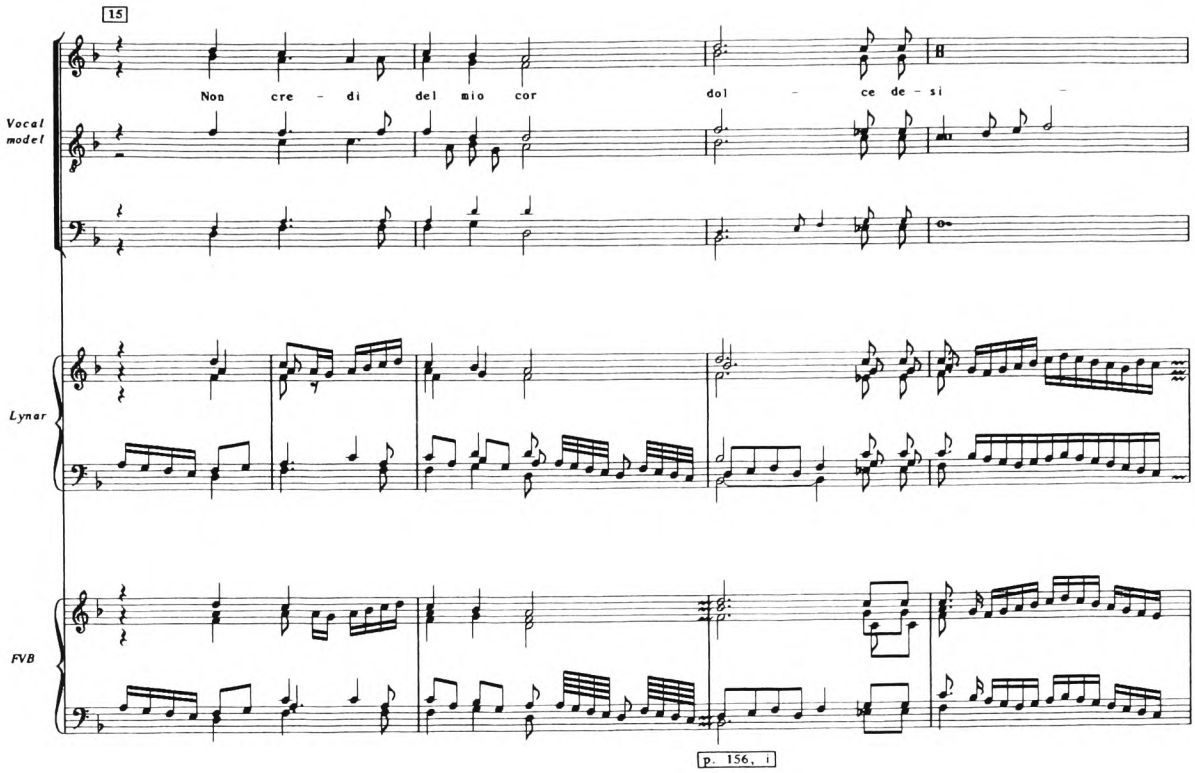
Lynar, p. 318
Amarilli

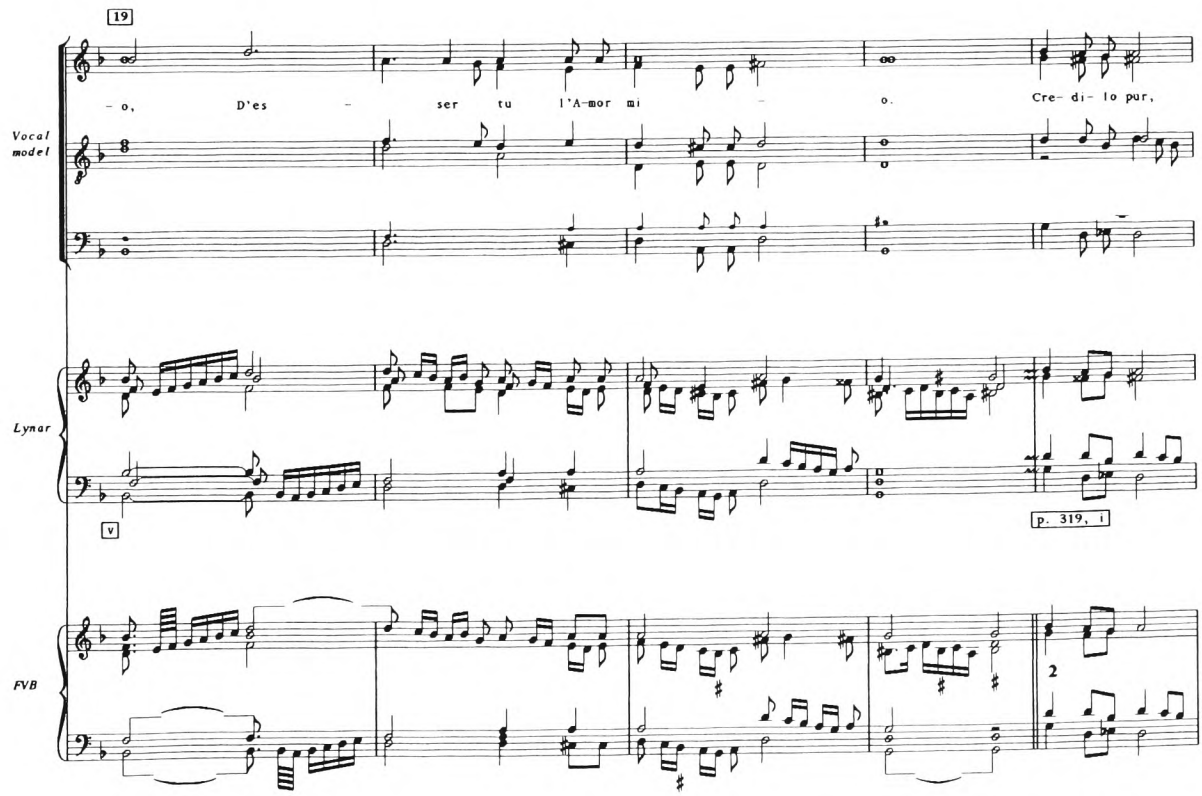
FVB, No. 82/13
Amarilli | di | Julio Romano
Peter Philips 1603

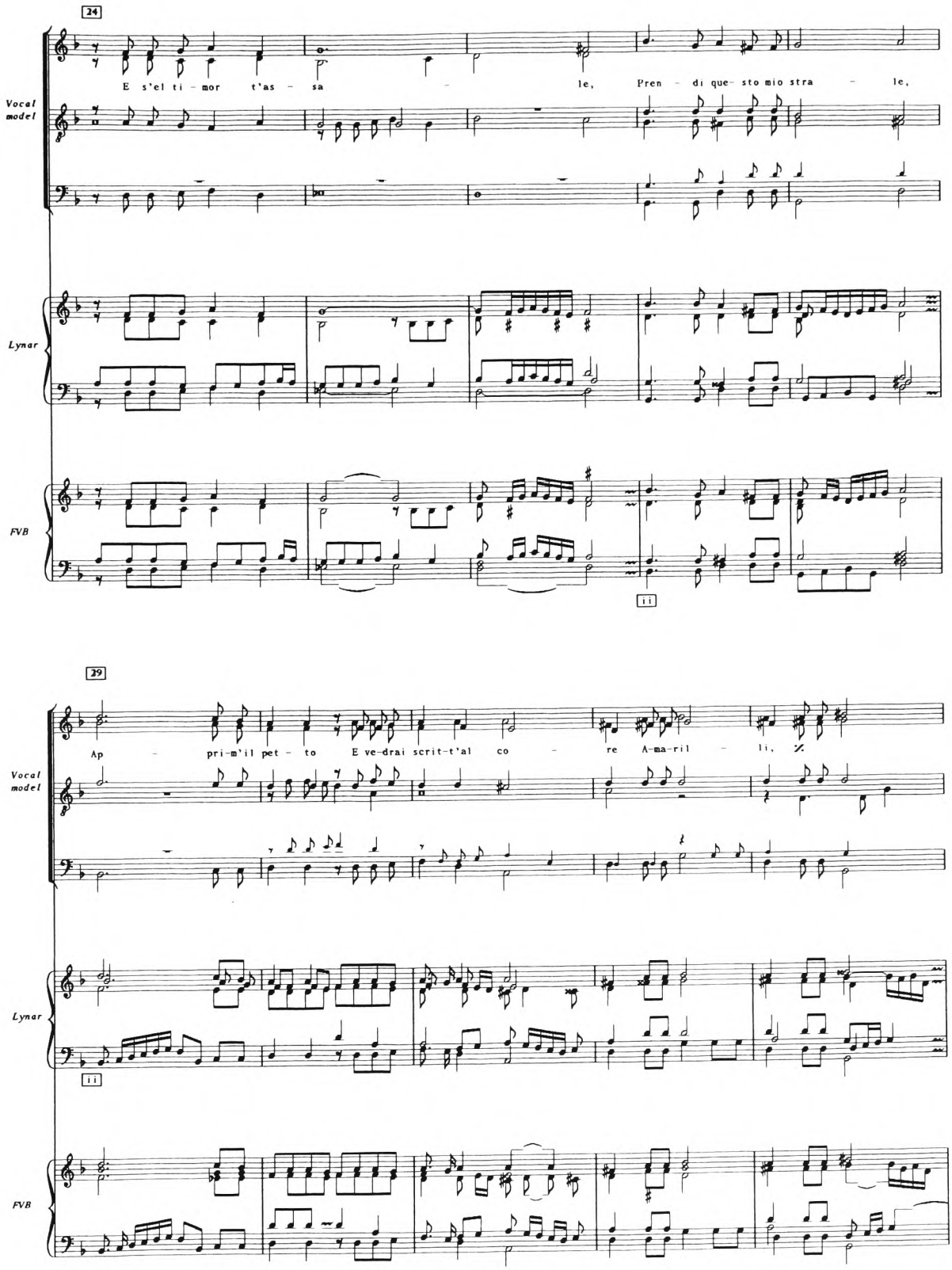


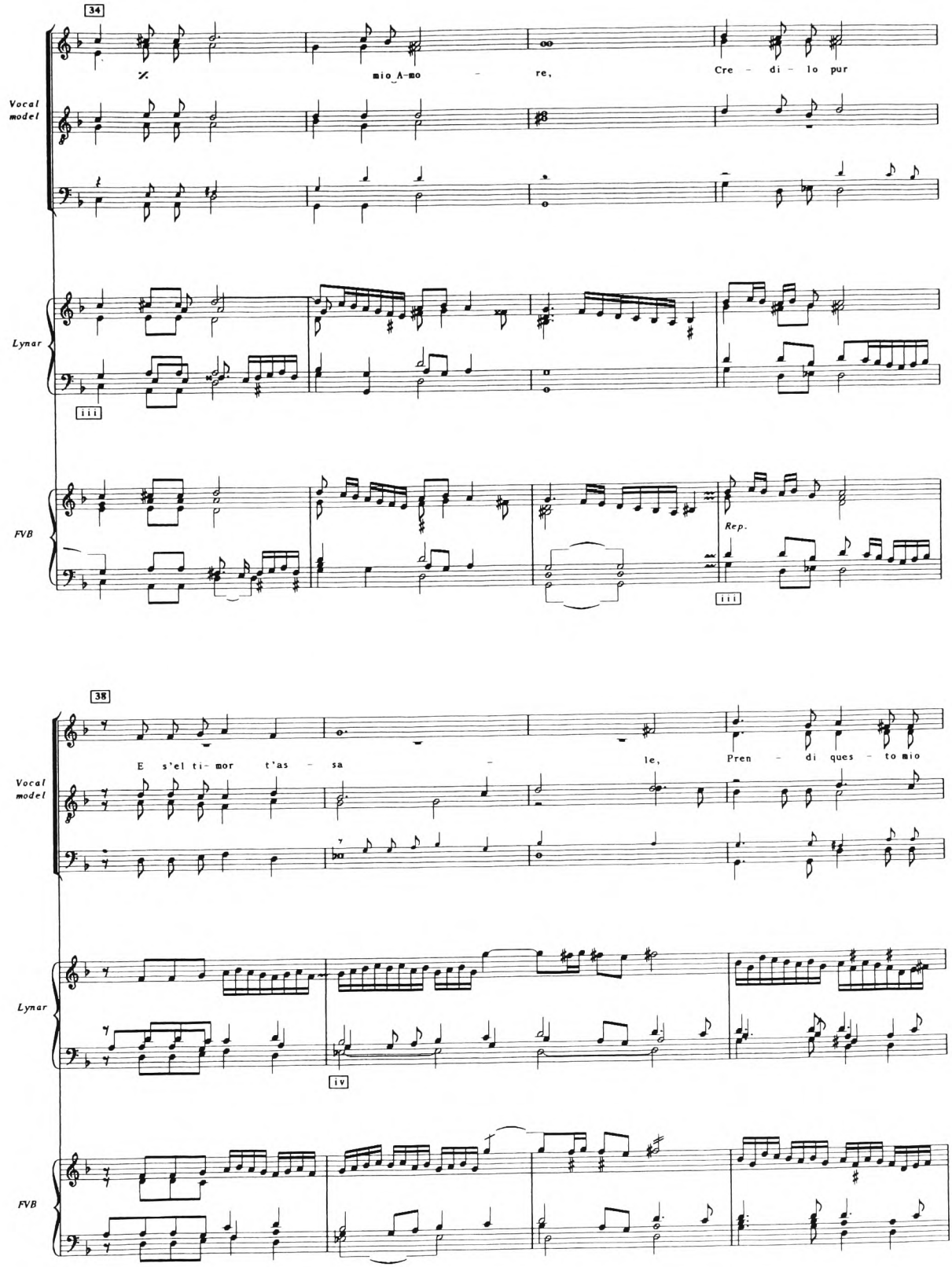

7
- si - o, D'es - ser tu l'A- mor mi -
Vocal model
Lynar
FVB
iii
v

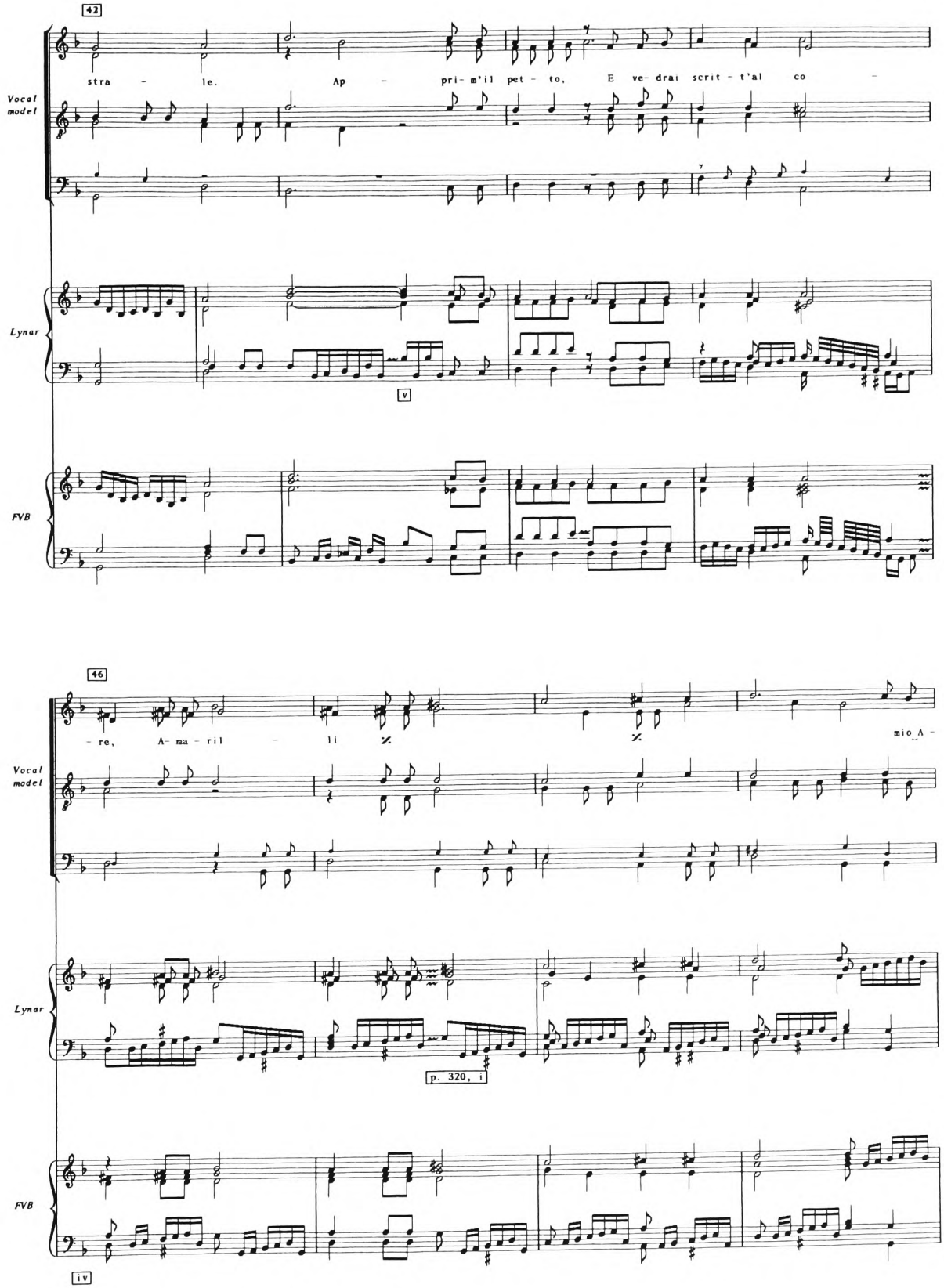

11
o. A - ma - ril - li mia bel - la,
Vocal model
Lynar
FVB
Rep.
iv

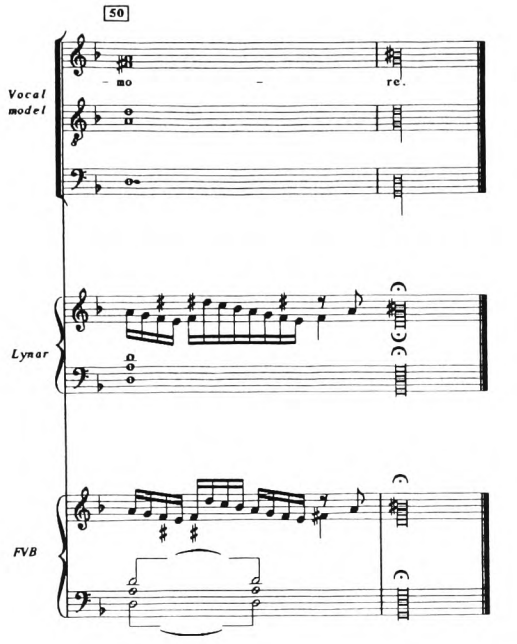

15
Non cre - di del mio cor dol - ce de - si -
Vocal model
Lynar
FVB
p. 156, i


19
- o, D'es - ser tu l'A-mor mi - o. Cre- di- lo pur,
Vocal model
Lynar
FVB
v
p. 319, i
2


24
Vocal model
E s'el ti - mor t'as - sa - le, Pren - di que- sto mio stra - le,
Lynar
FVB
ii
29
Vocal model
Ap - pri-m'il pet - to E ve-drai scrit-t'al co - re A-ma-ril - li, %
Lynar
ii
FVB


34
Vocal model
mio A-mo - re,
Cre - di - lo pur
Lynar
iii
FVB
Rep.
iii
38
Vocal model
E s'el ti- mor t'as - sa - le,
Pren - di ques - to mio
Lynar
iv
FVB


42
stra - le. Ap - pri- m'il pet - to, E ve- drai scrit - t'al co -
Vocal model
Lynar
FVB
V
46
- re, A- ma - ril - li
mio A -
Vocal model
Lynar
FVB
p. 320, i
iv


50
- mo -
re.
Vocal model
Lynar
FVB

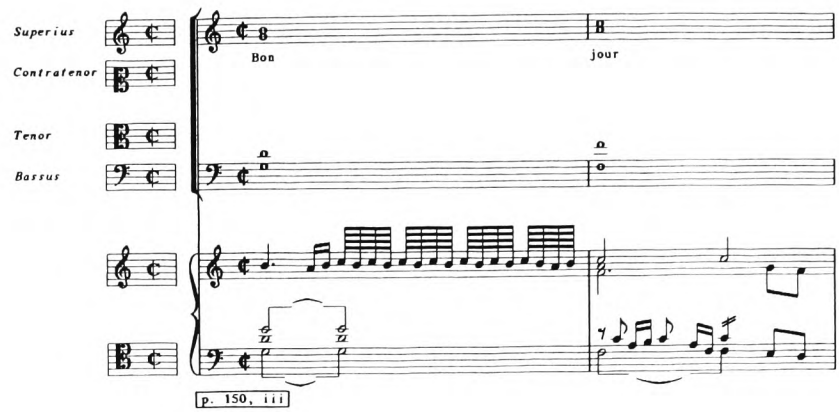
2

BON JOUR

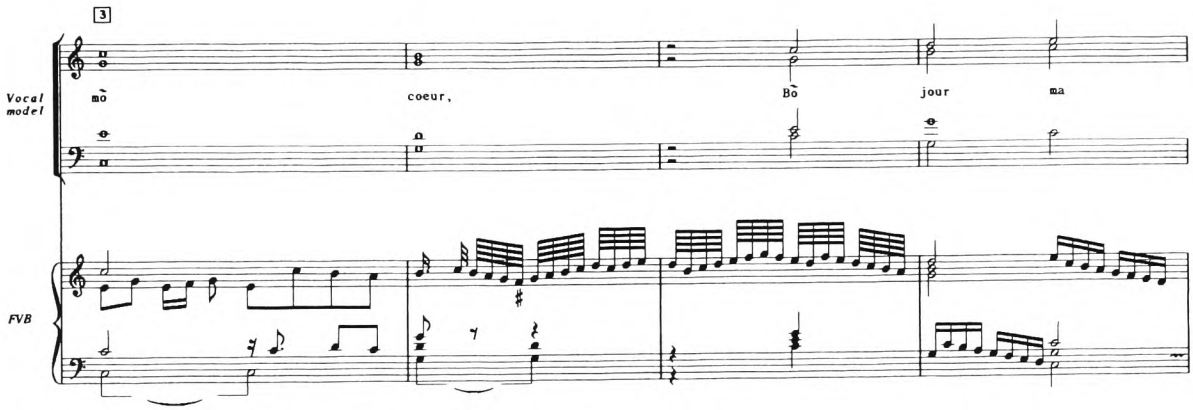
Orlande de Lassus,
Bon jour mon coeur

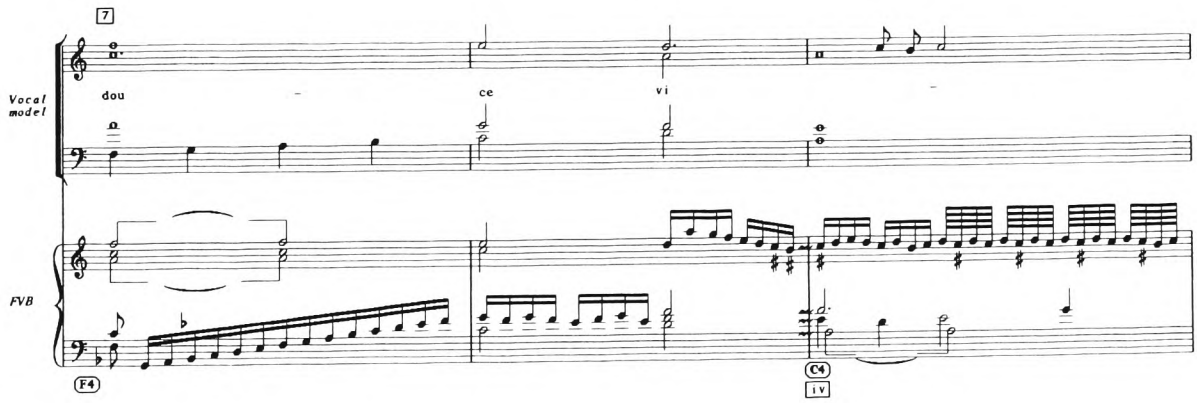
Phalèse 1592, f. 21

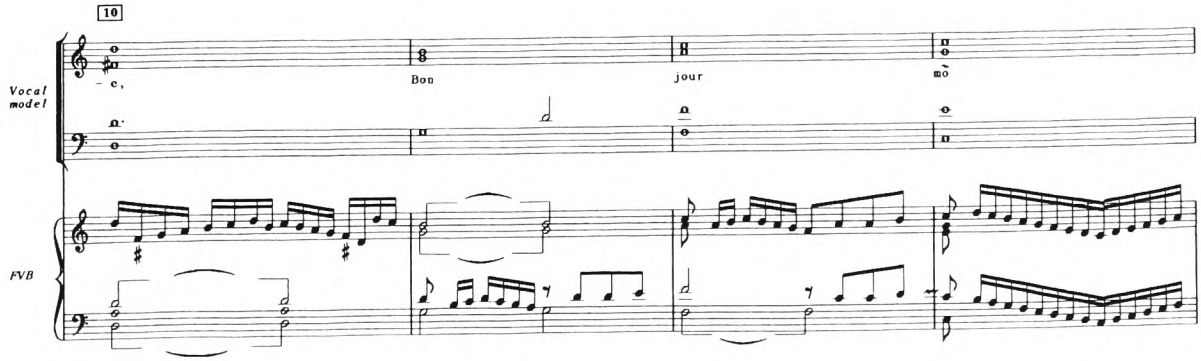
FVB, No. 79 / 10
Bon jour mõ | Cueur. | di | Orlando.
Peter Philips. 1602

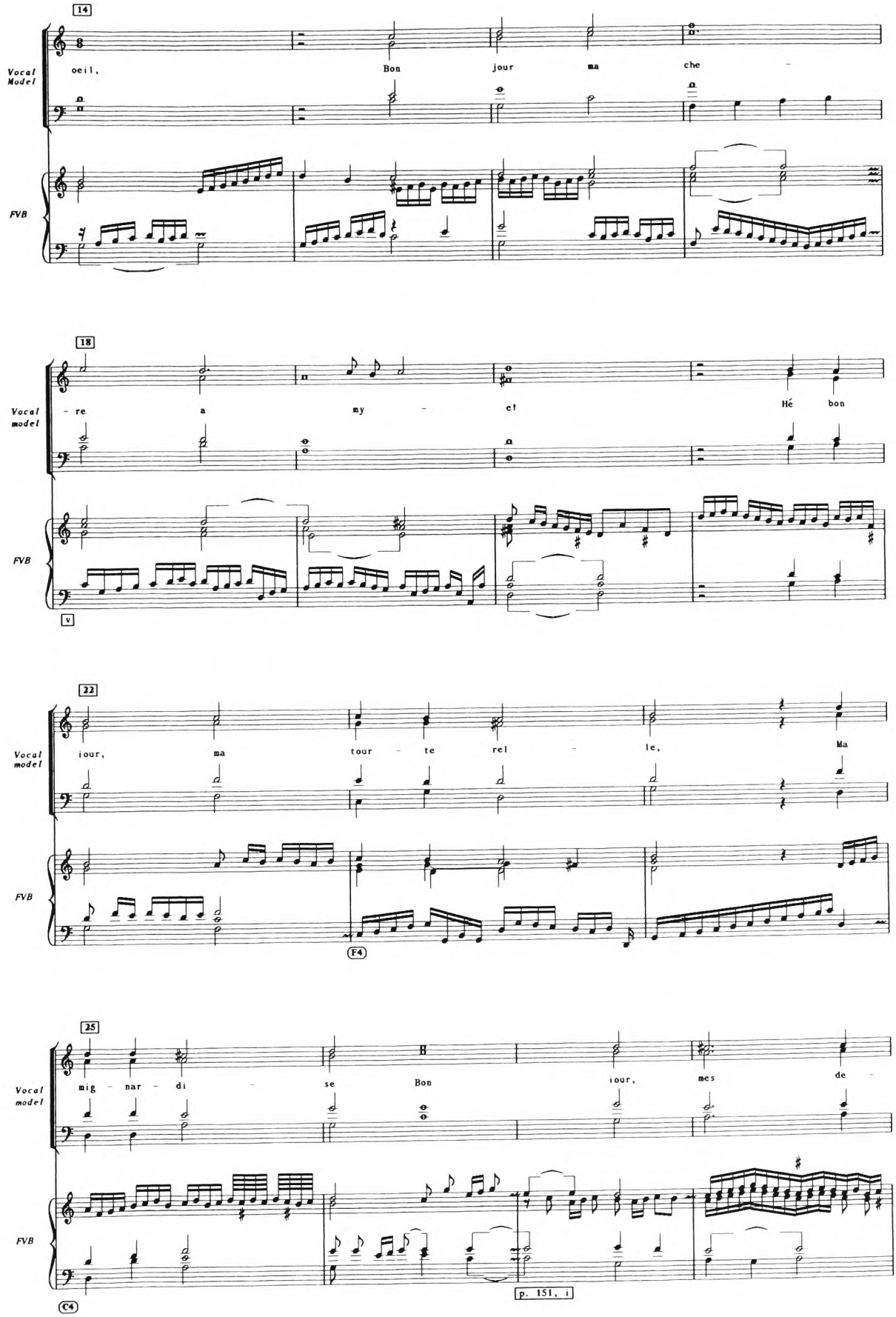


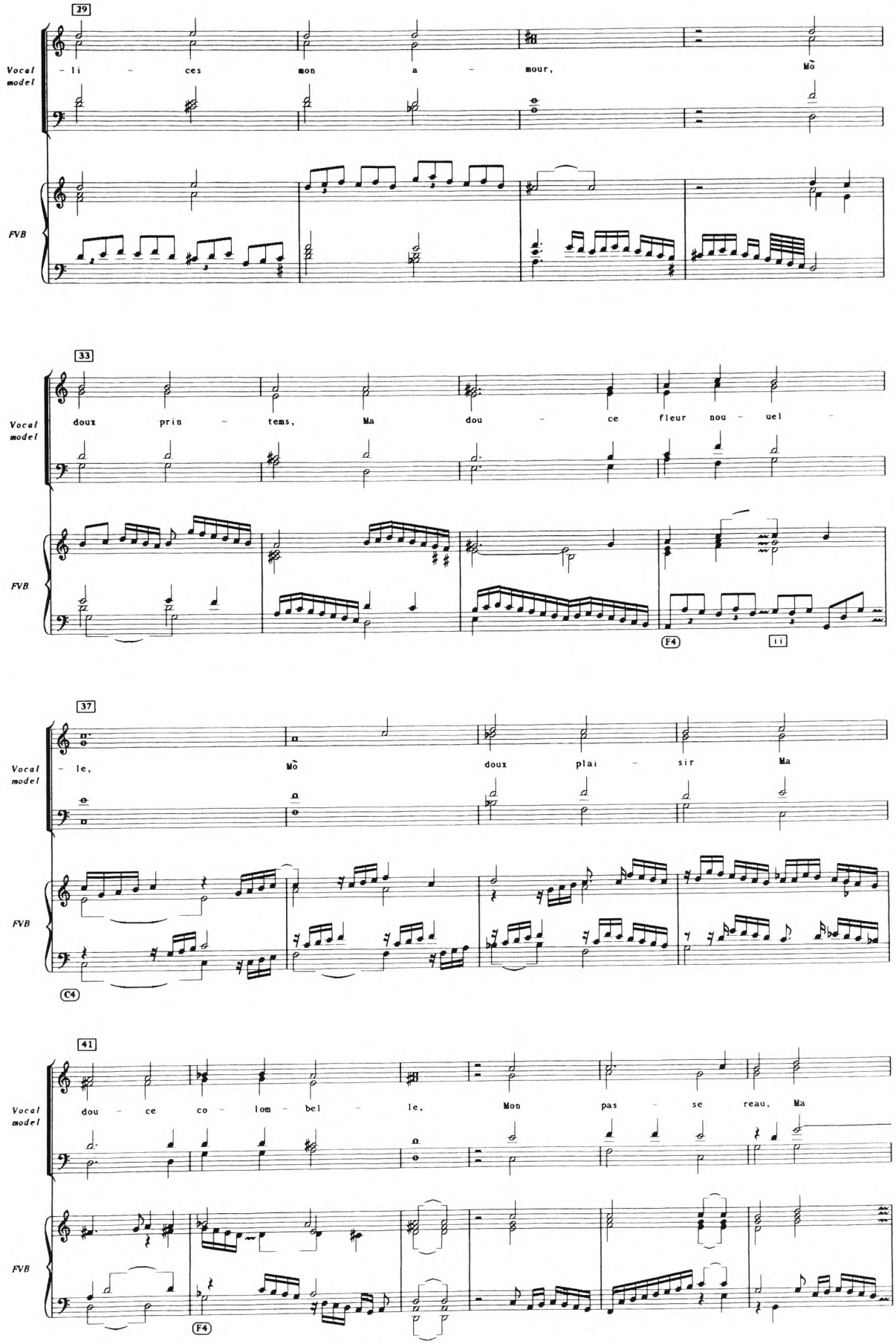
p. 150, iii

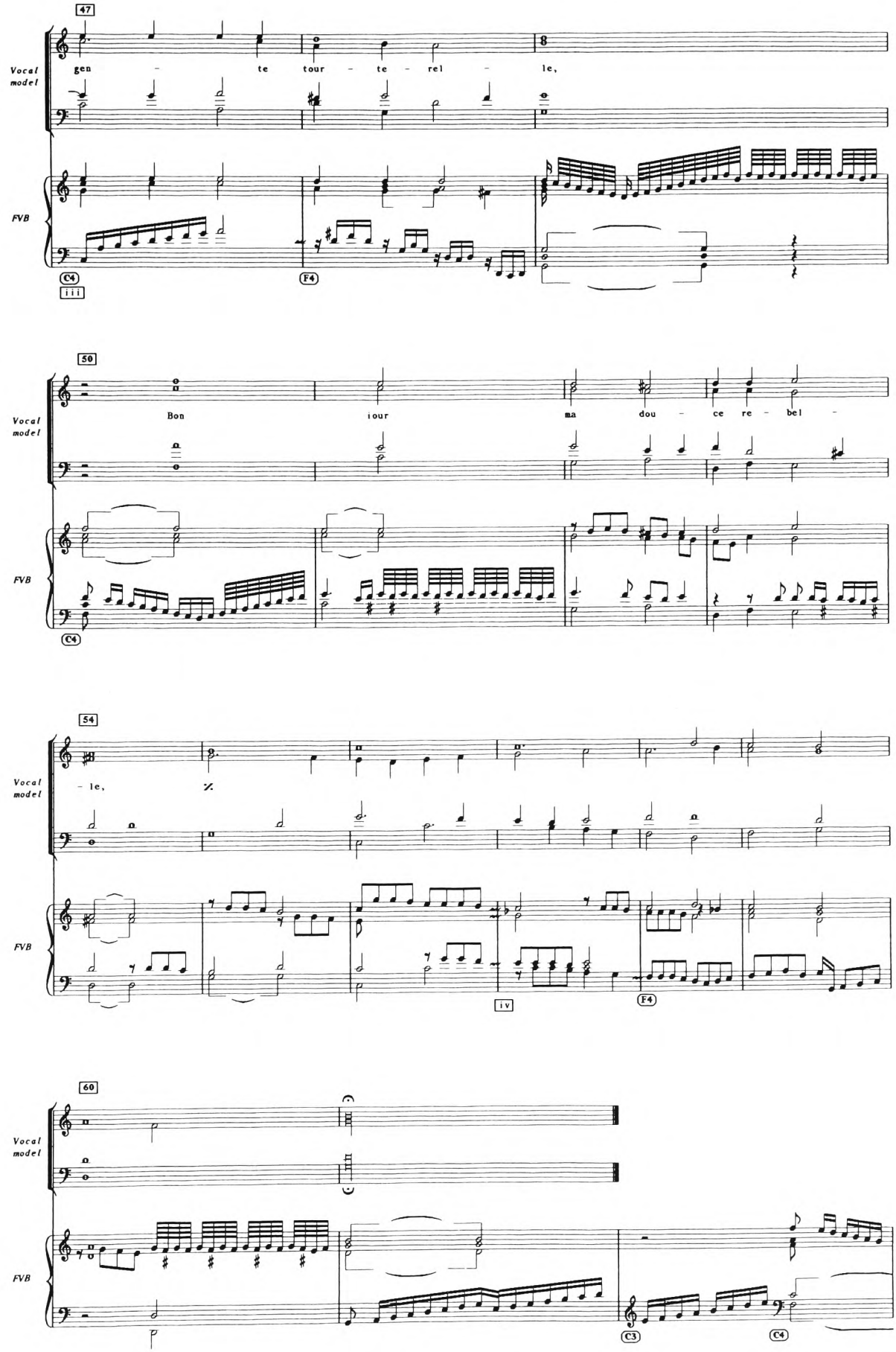


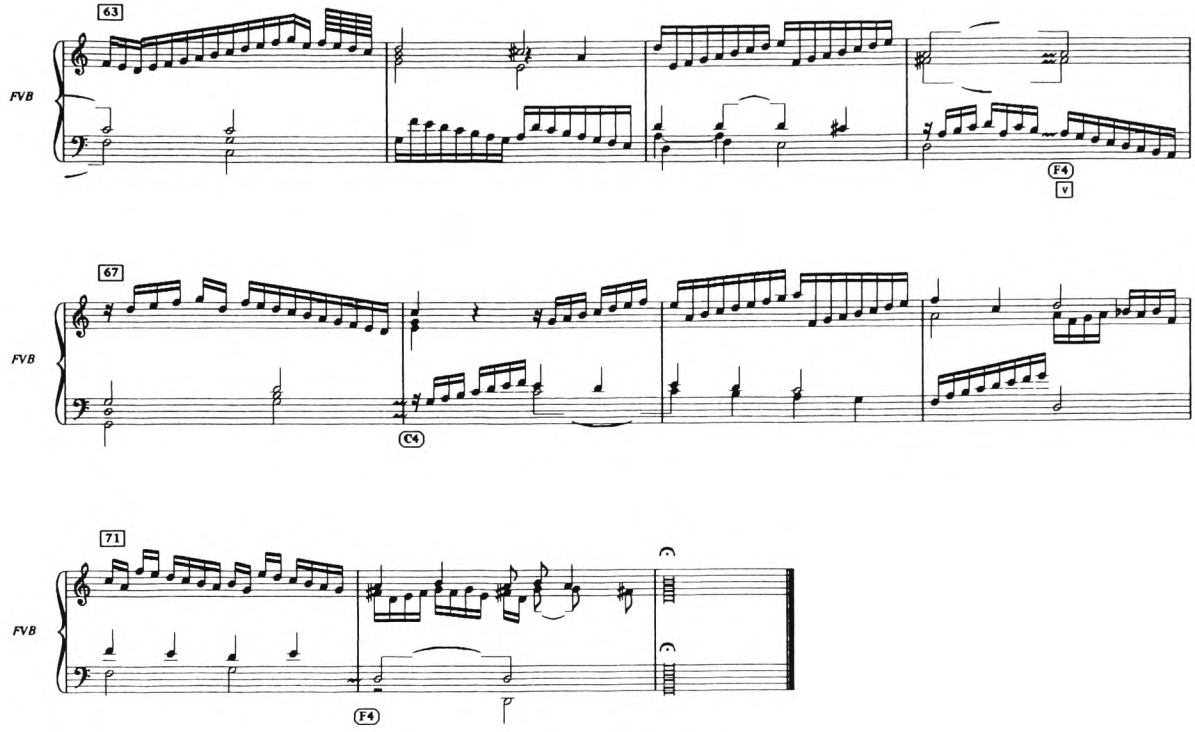





14
Vocal Model
FVB
oeil, Bon jour ma che -
18
Vocal model
FVB
- re a my - el Hé bon
V
22
Vocal model
FVB
iour, ma tour - te rel - le, Ma
F4
25
Vocal model
FVB
mig - nar - di - se Bon iour, mes de -
C4
p. 151, i


29
Vocal model
- li - ces mon a - mour, Mõ
FVB
33
Vocal model
doux prin - tems, Ma dou - ce fleur nou - uel -
FVB
F4
11
37
Vocal model
- le, Mõ doux plai - sir Ma
FVB
C4
41
Vocal model
dou - ce co - lom - bel - le, Mon pas - se reau, Ma
FVB
F4


47
Vocal model
gen - te tour - te - rel - le,
FVB
C4
iii
F4
50
Vocal model
Bon iour ma dou - ce re - bel -
FVB
C4
54
Vocal model
- le,
FVB
iv
F4
60
Vocal model
FVB
C3
C4


63
FVB
F4
V
67
FVB
C4
71
FVB
F4

3&4

CHI FARA

Alessandro Striggio,
Chi fara fed'al cielo

Phalèse 1583, f. 20^{v}
A5. CANTO Alessandro Striggio.

[1566 = *Il Desiderio Seconda Libro de Madrigali a Cinque Voci*, Venice, 1566]

3

Lynar, p. 218
Chi fara fed'al | Alessandro Striggio | à 5
Intavolata da | Pietro Philippi

FVB, No. 78/9
Chi fara fede | al Cielo.| di | Alessandro | Striggio.
Peter Philips.

Caus-1
1re partie, 1615, f. 38^{v}

65. Mesures du Madrigal. Che fera fed al cielo, d'Alessandro Strigio. | mis en Tablature par Pierre Filippe.

4

Liège, f. 42
Fantasie de petro philippi.

Canto
Alto
Quinto (Tenor in 1566)
Tenor (Quinto in 1566)
Basso
[F4 in 1566]

Chi fa – ra fed'

p. 218, i

p. 148, iii

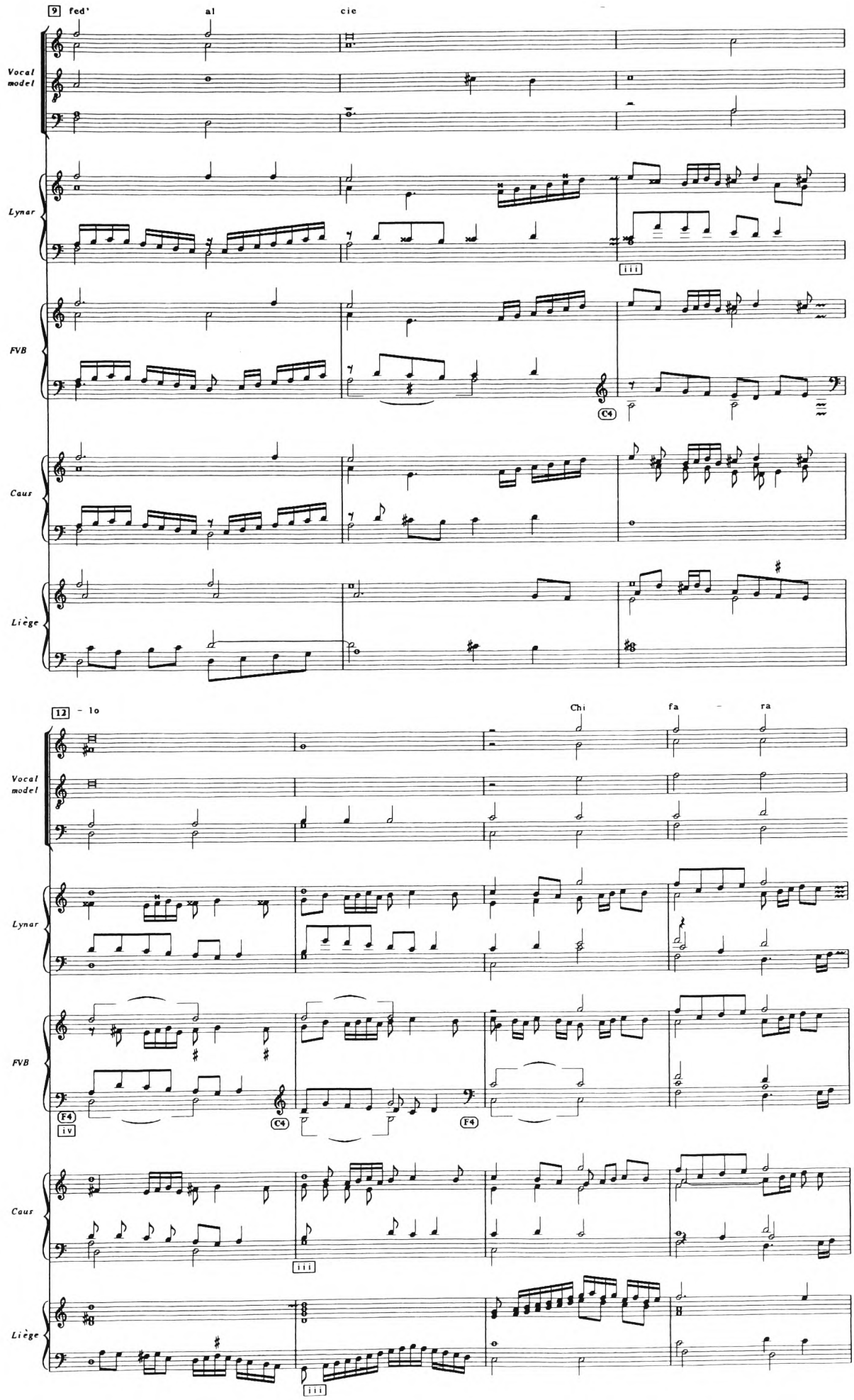
f. 38^{v}, i

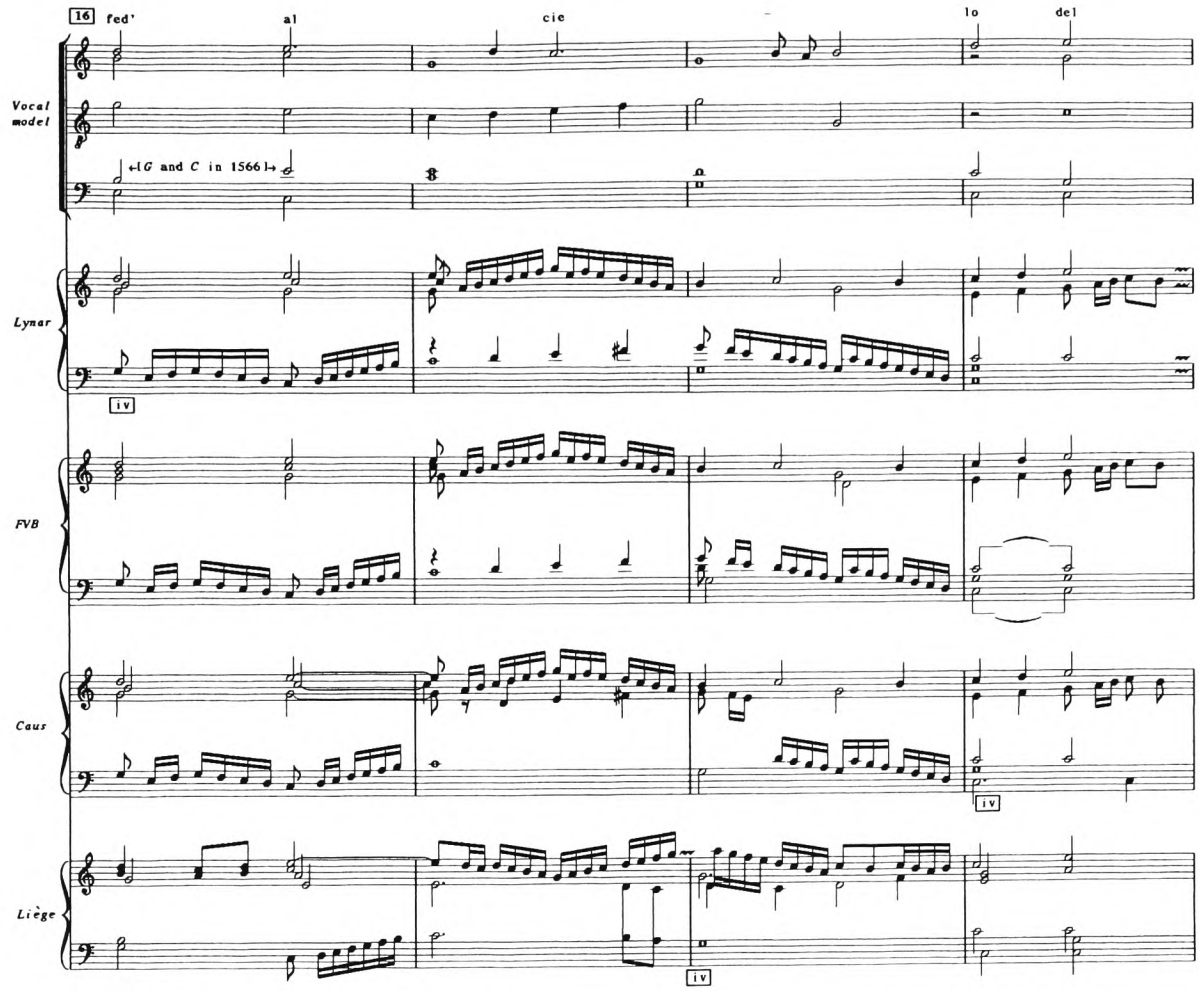
f. 42, i

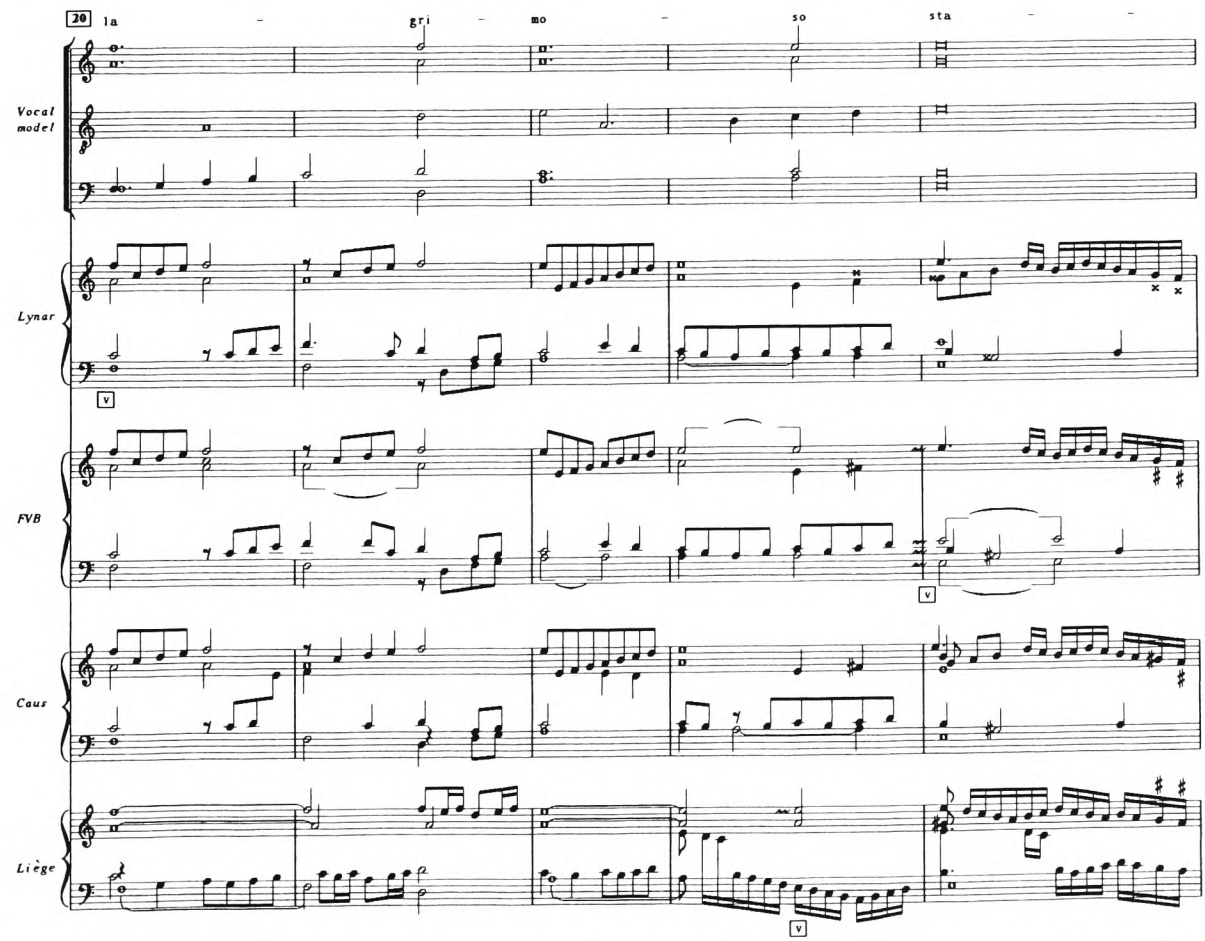
4 al cie – lo Chi fa – ra

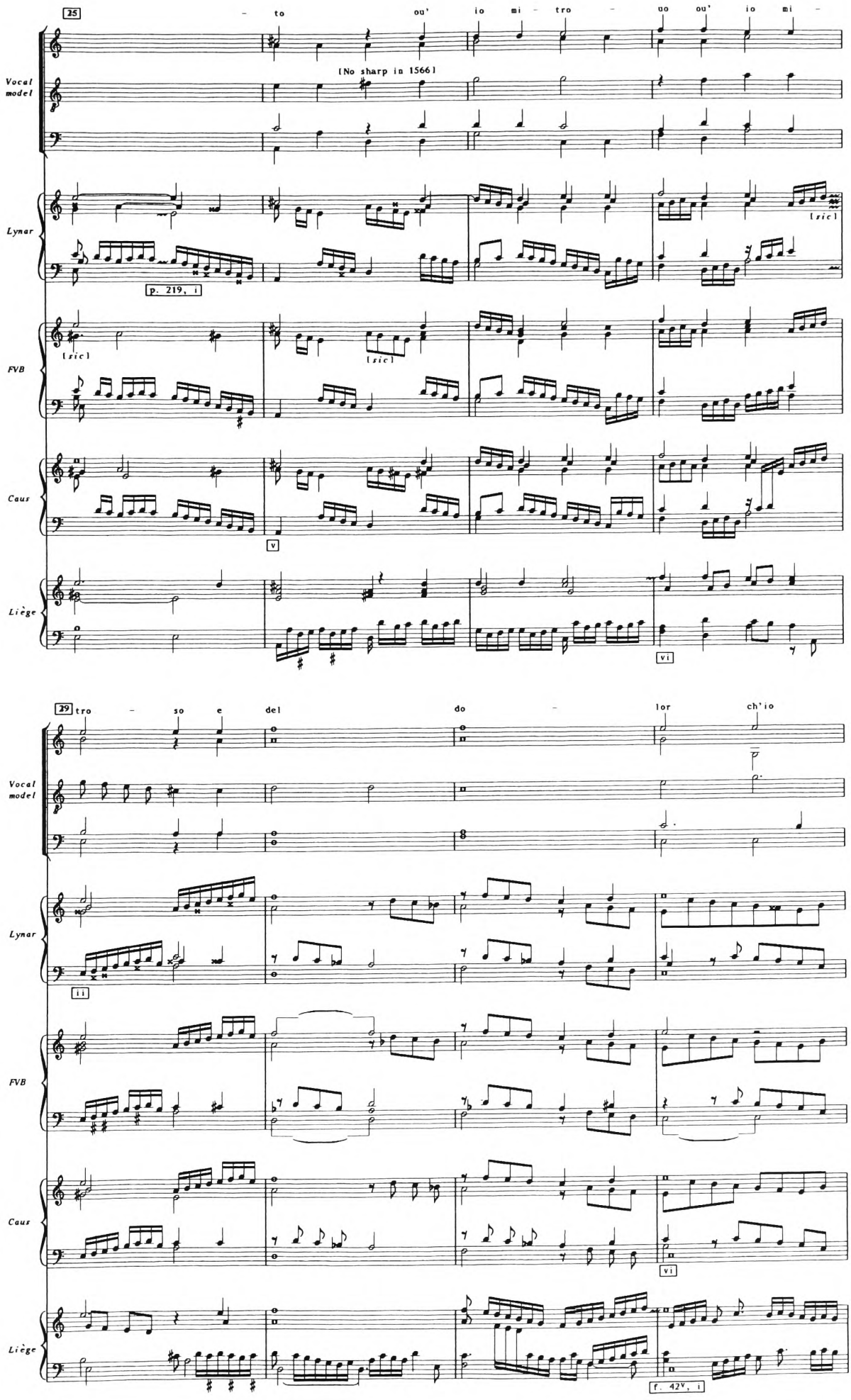
Vocal model
Lynar
FVB
Caus
Liège

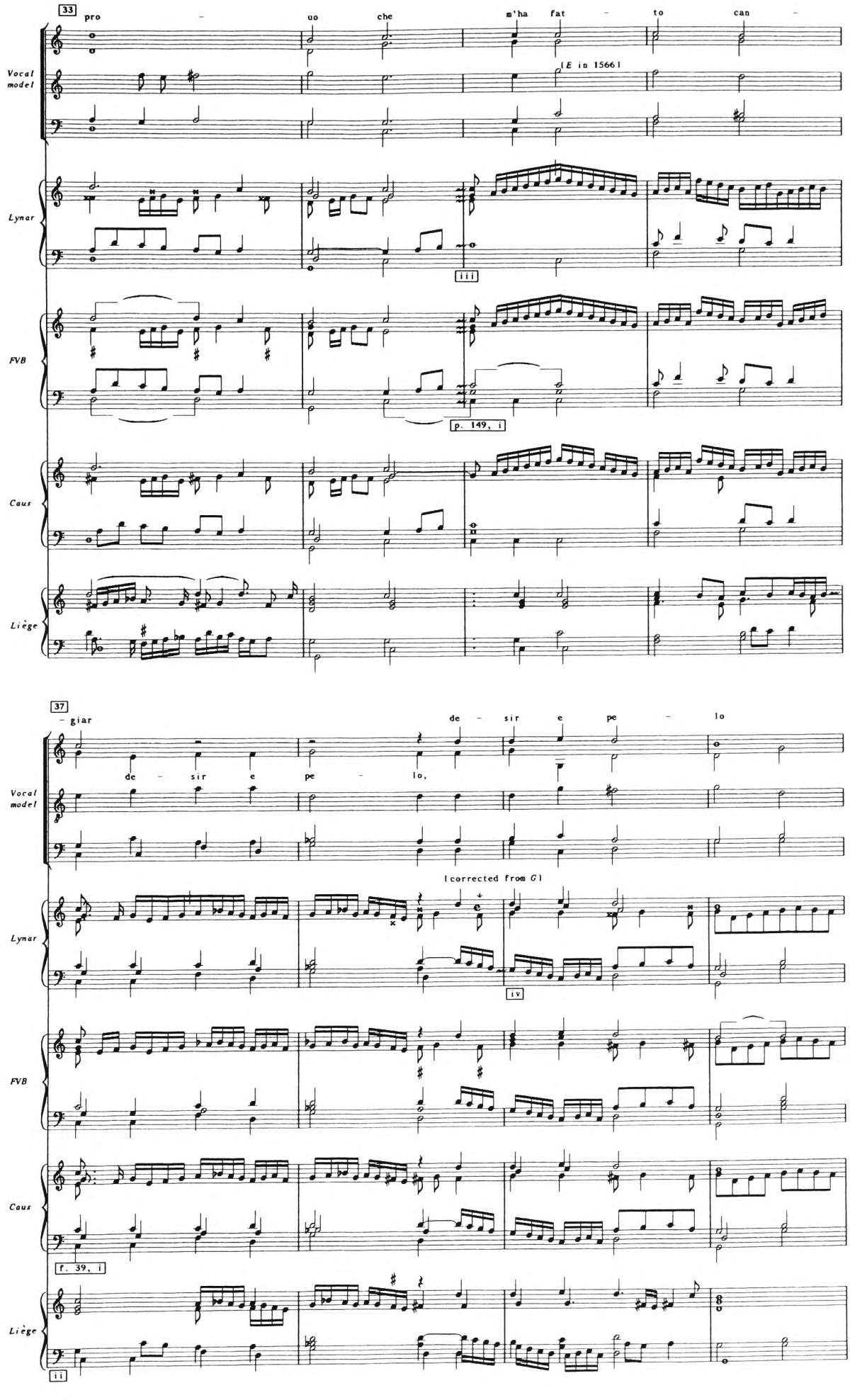
ii

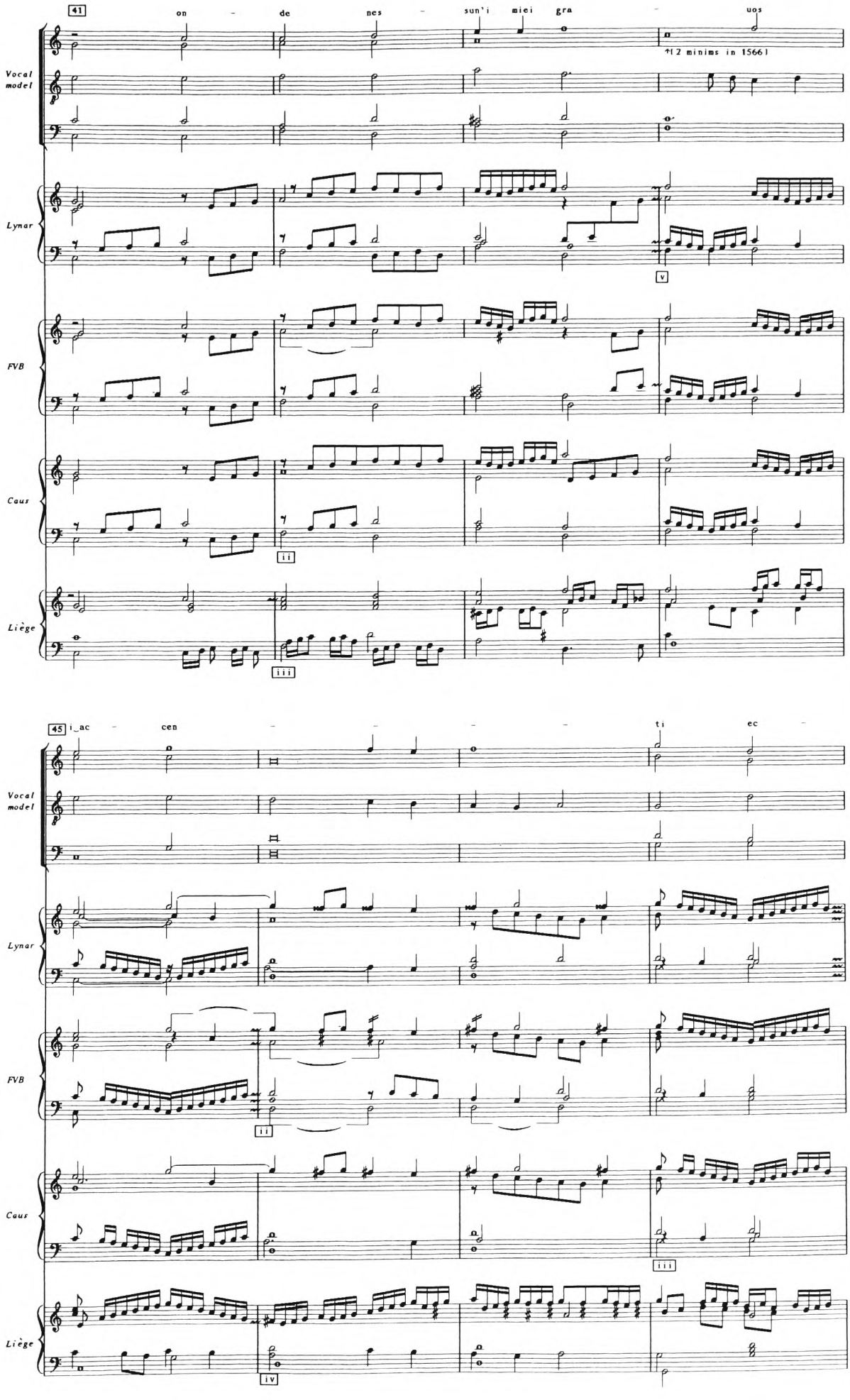

9
fed'
al
cie
Vocal model
Lynar
FVB
Caus
Liège
12
- lo
Chi
fa - ra
Vocal model
Lynar
FVB
Caus
Liège

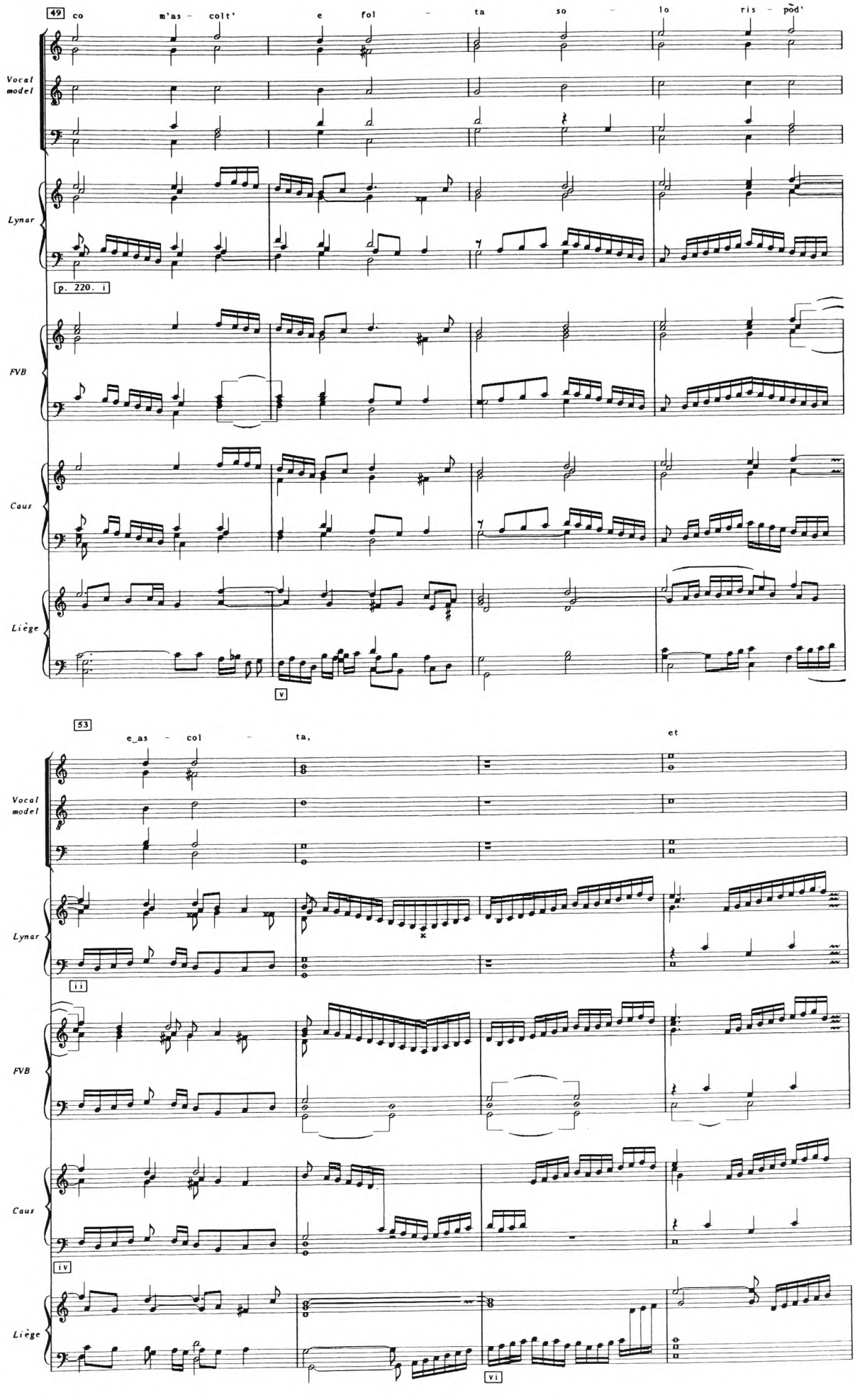

16
fed'
al
cie
lo
del
Vocal model
↔[G and C in 1566]↔
Lynar
iv
FVB
Caus
iv
Liège
iv

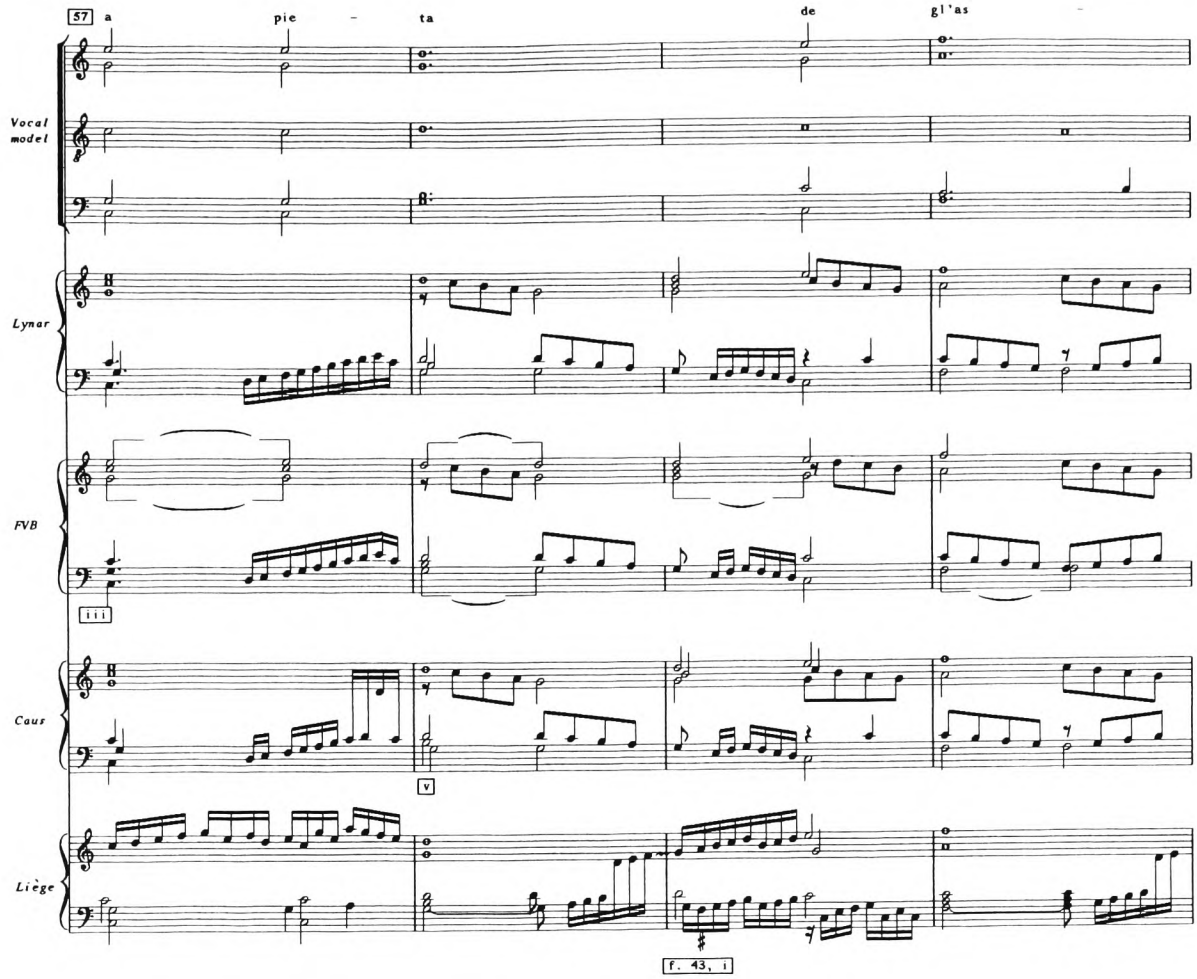

20
la
gri
mo
so
sta
Vocal model
Lynar
v
FVB
v
Caus
Liège
v

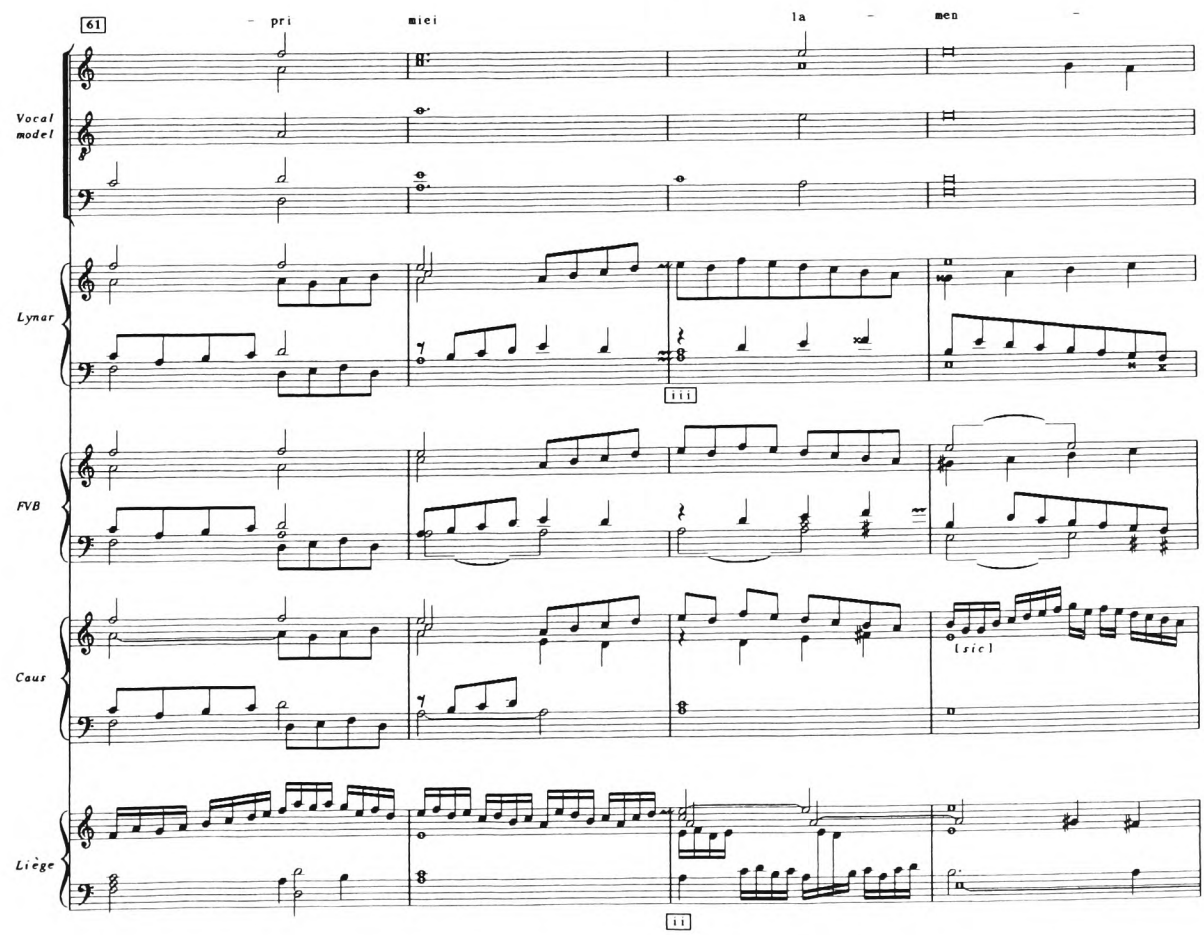

25
to
ou'
io mi - tro
uo ou' io mi -
[No sharp in 1566]
Vocal model
Lynar
[sic]
p. 219, i
FVB
[sic]
[sic]
Caus
v
Liège
vi
29
tro - so e
del
do -
lor
ch'io
Vocal model
Lynar
ii
FVB
Caus
vi
Liège
f. 42v, i

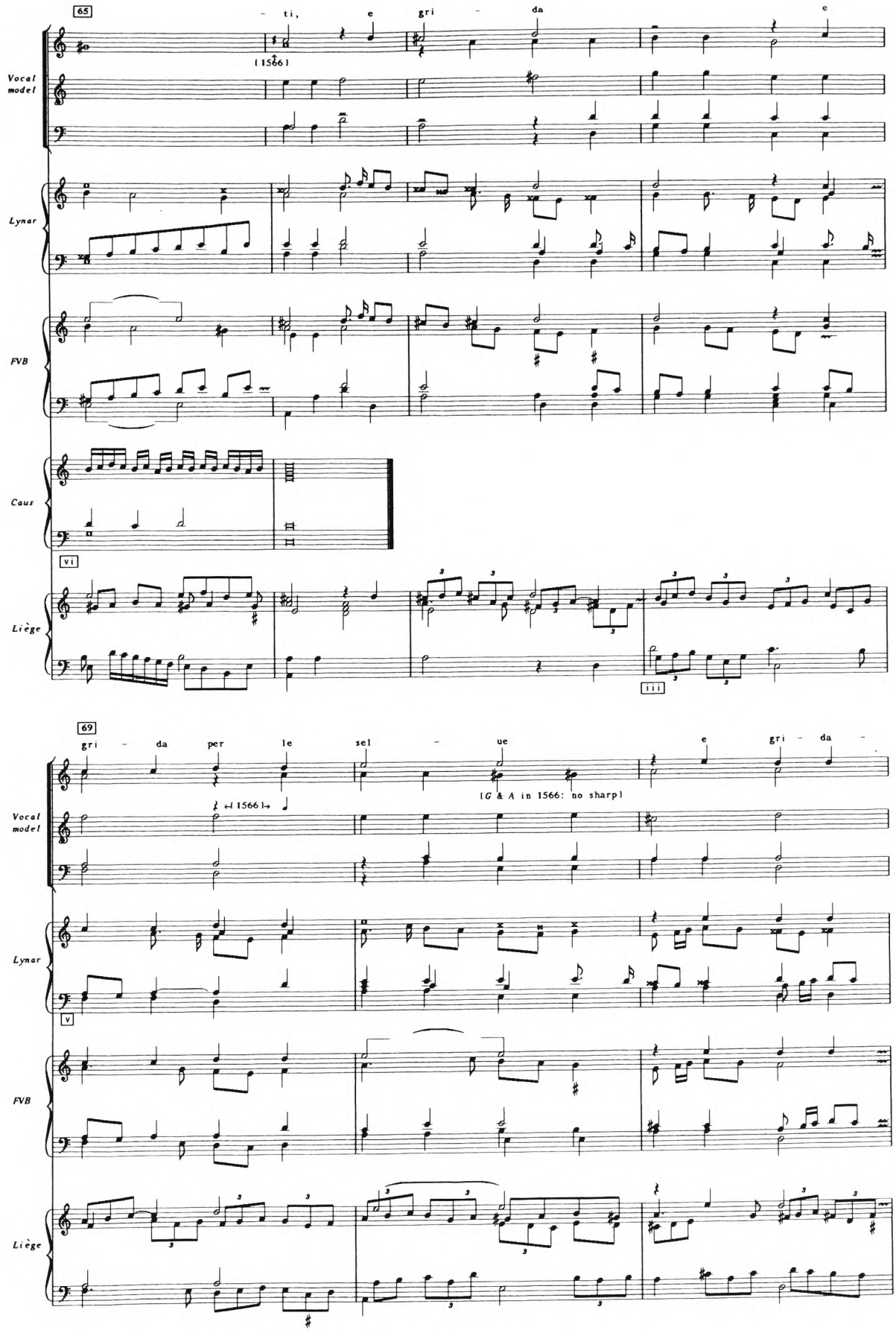

33
pro - uo che m'ha fat - to can -
(E in 1566)
Vocal model
Lynar
iii
FVB
p. 149, i
Caus
Liège
37
- giar de - sir e pe - lo
de - sir e pe - lo,
Vocal model
(corrected from G)
Lynar
iv
FVB
Caus
f. 39, i
Liège
ii

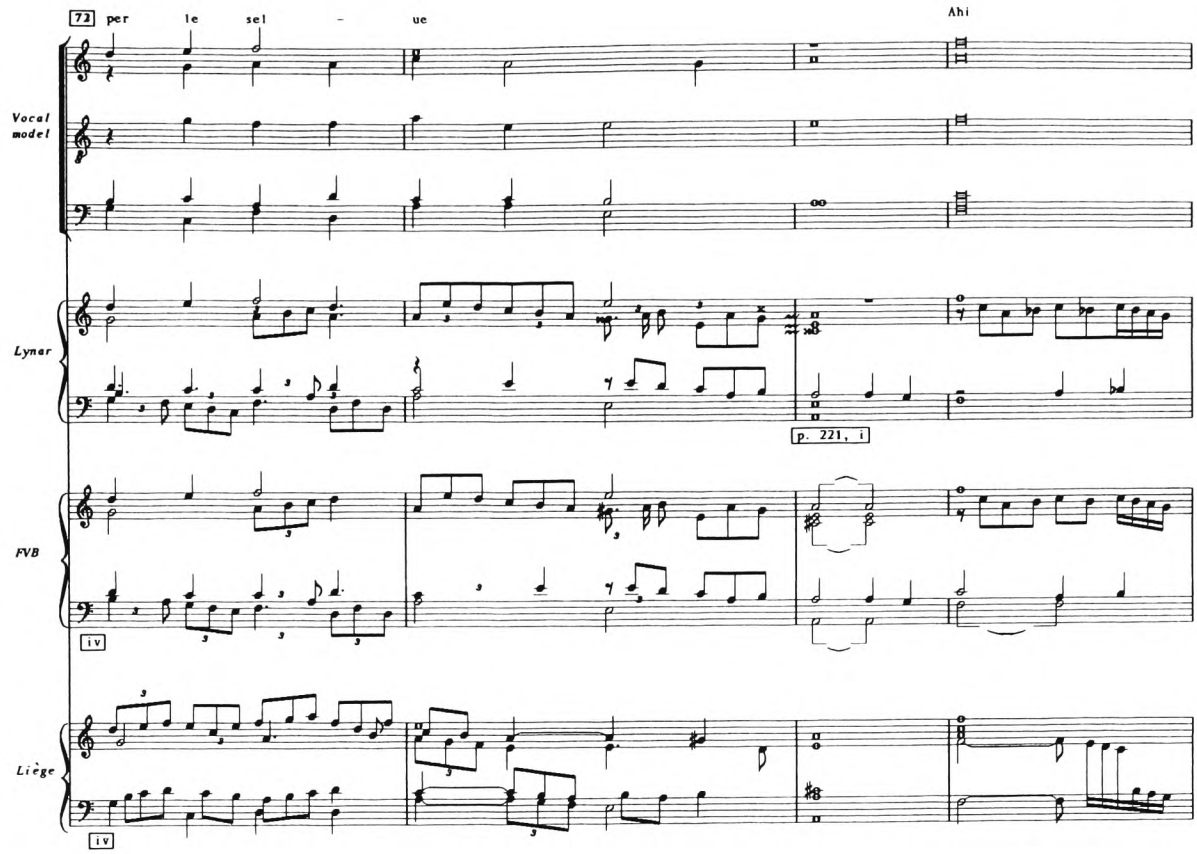

41
on - de nes - sun'i miei gra - uos
Vocal model
Lynar
FVB
Caus
Liège
45
i_ac - cen - - - - ti ec

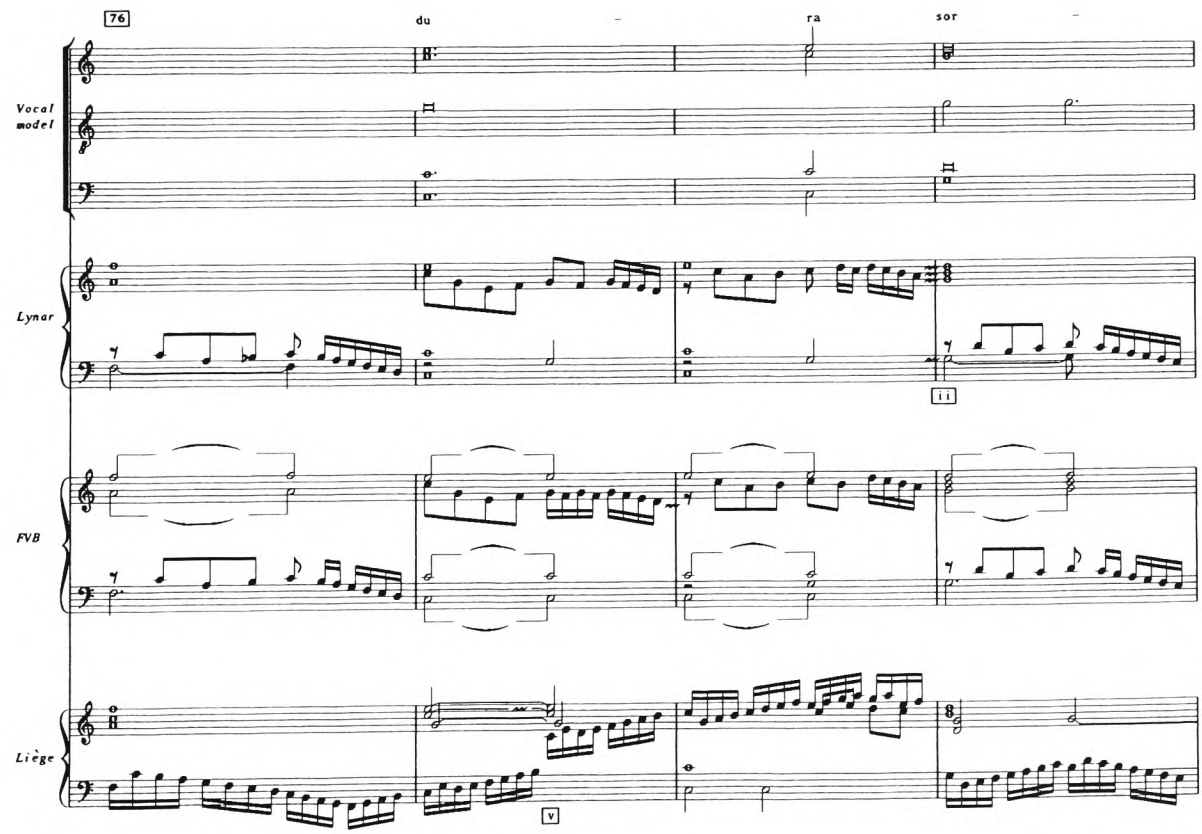

49
co m'as - colt' e fol - ta so - lo ris - pod'
Vocal model
Lynar
p. 220. i
FVB
Caus
Liège
v
53
e_as - col - ta, et
Vocal model
Lynar
ii
FVB
Caus
iv
Liège
vi

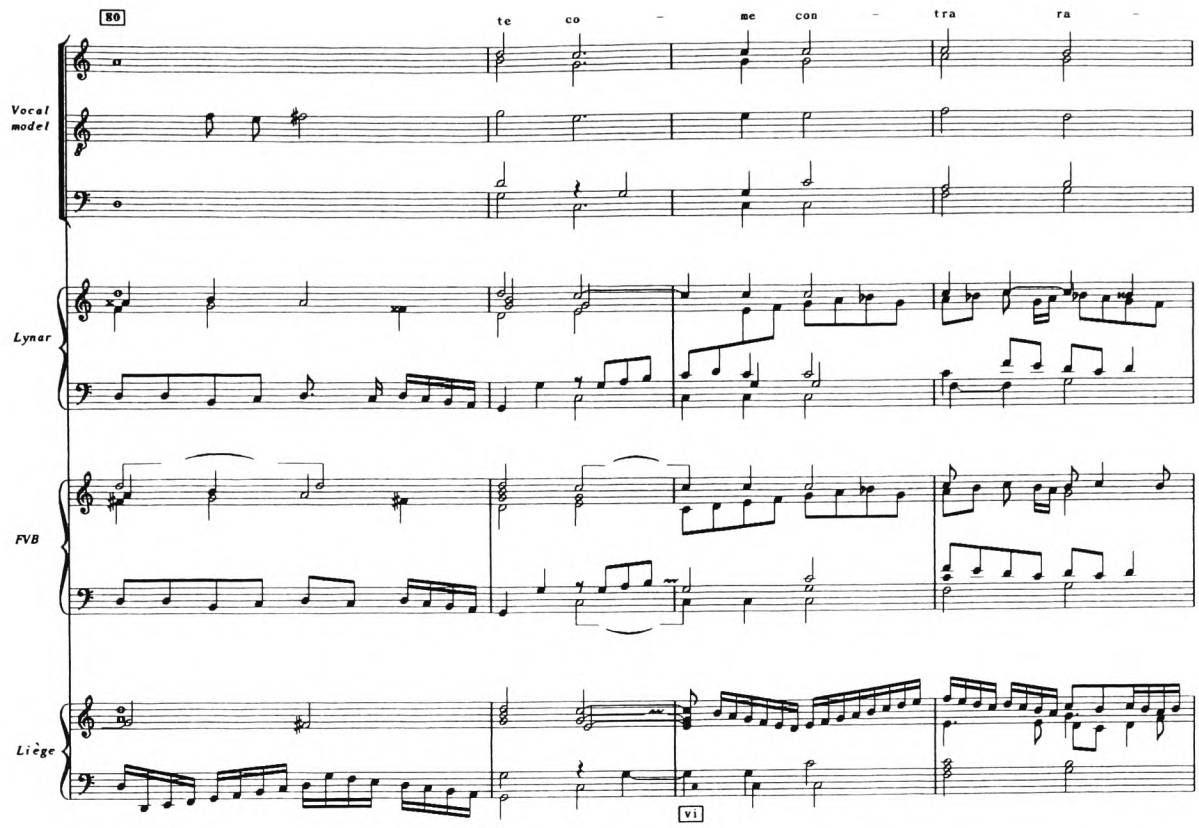

57
a
pie
ta
de
gl'as
Vocal model
Lynar
FVB
iii
Caus
v
Liège
f. 43, i

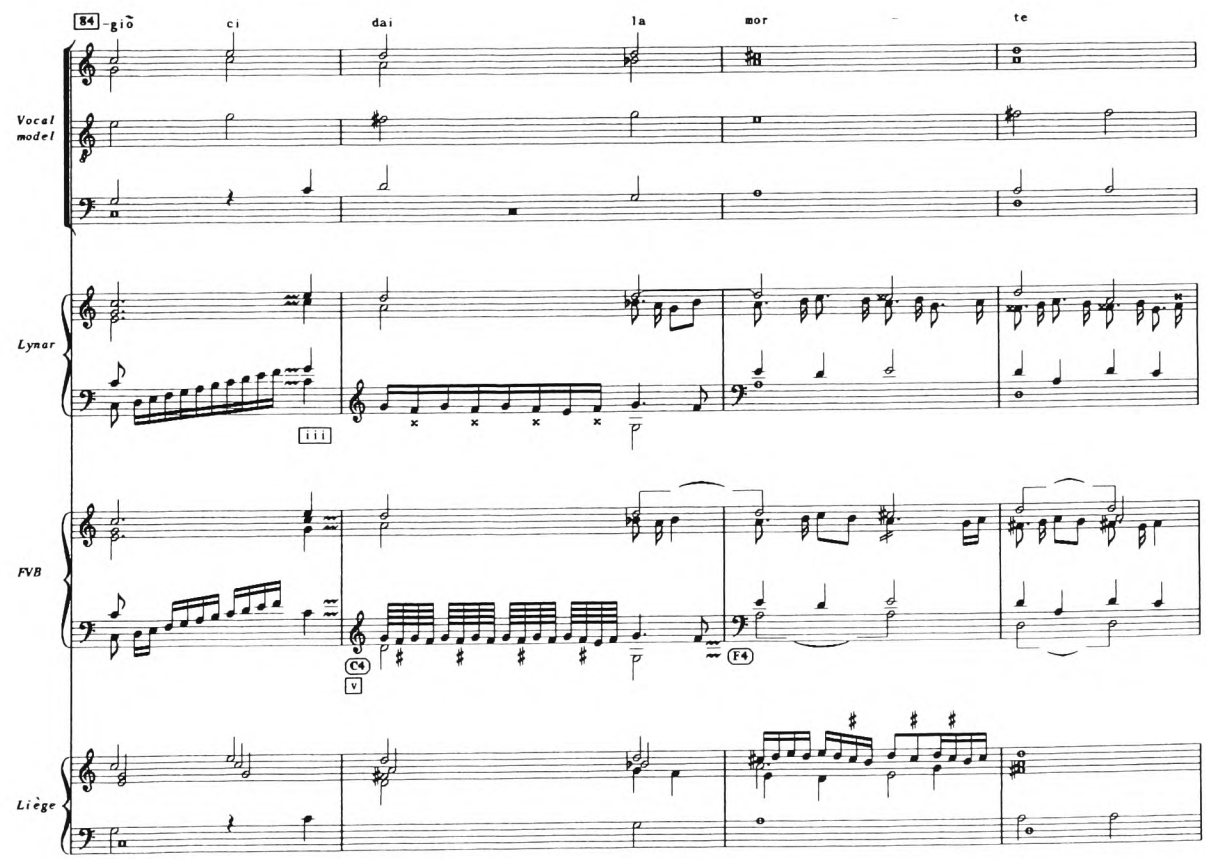

61
pri
miei
la
men
Vocal model
Lynar
iii
FVB
Caus
[sic]
Liège
ii

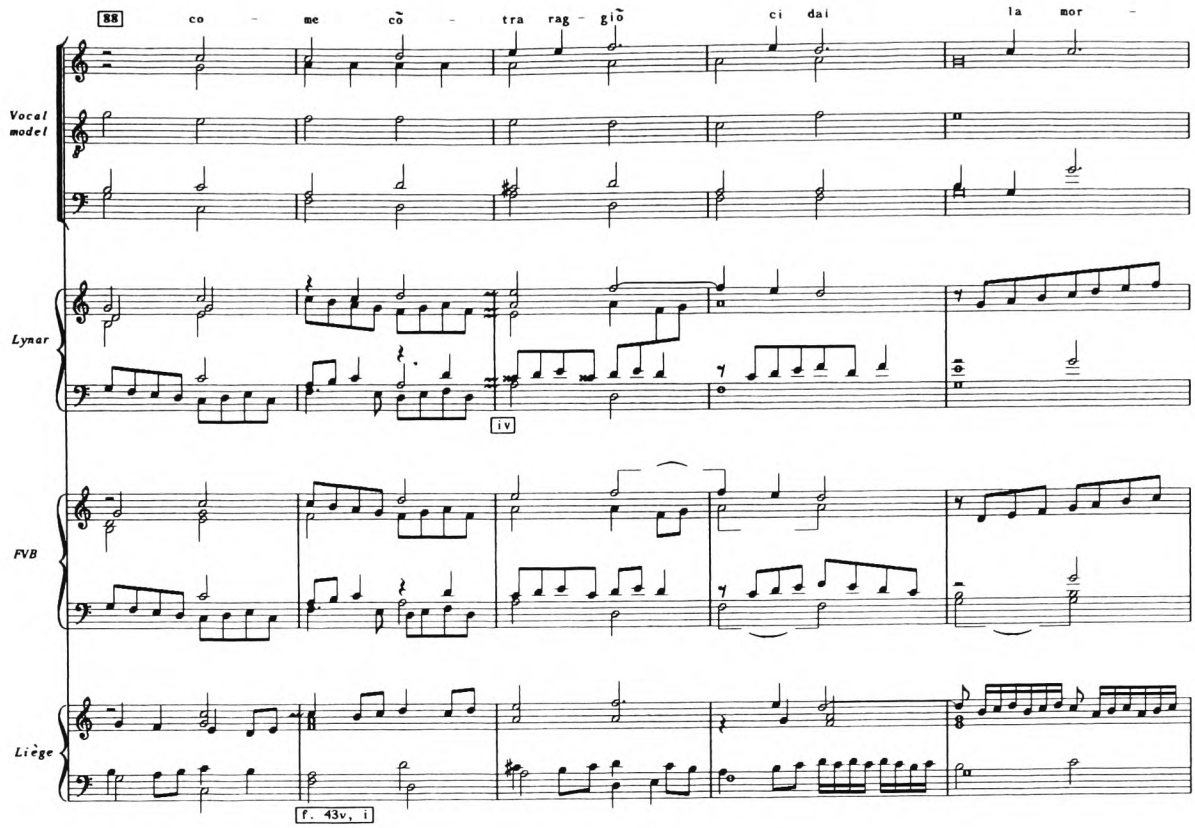

65
- ti, e gri - da e
[1566]
Vocal model
Lynar
FVB
Caus
vi
Liège
iii
69
gri - da per le sel - ue e gri - da -
[G & A in 1566: no sharp]
Vocal model
Lynar
v
FVB
Liège

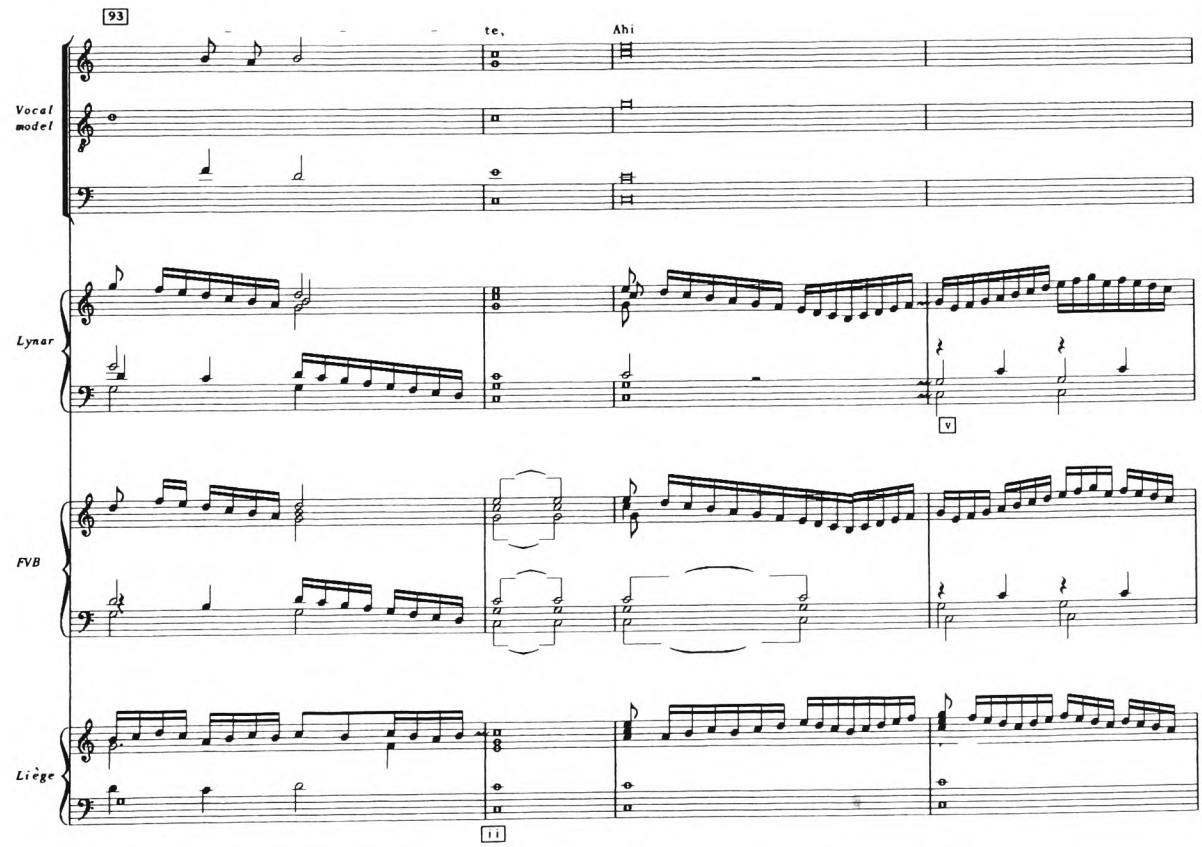

72
per le sel - ue
Ahi
Vocal model
Lynar
p. 221, i
FVB
iv
Liège
iv

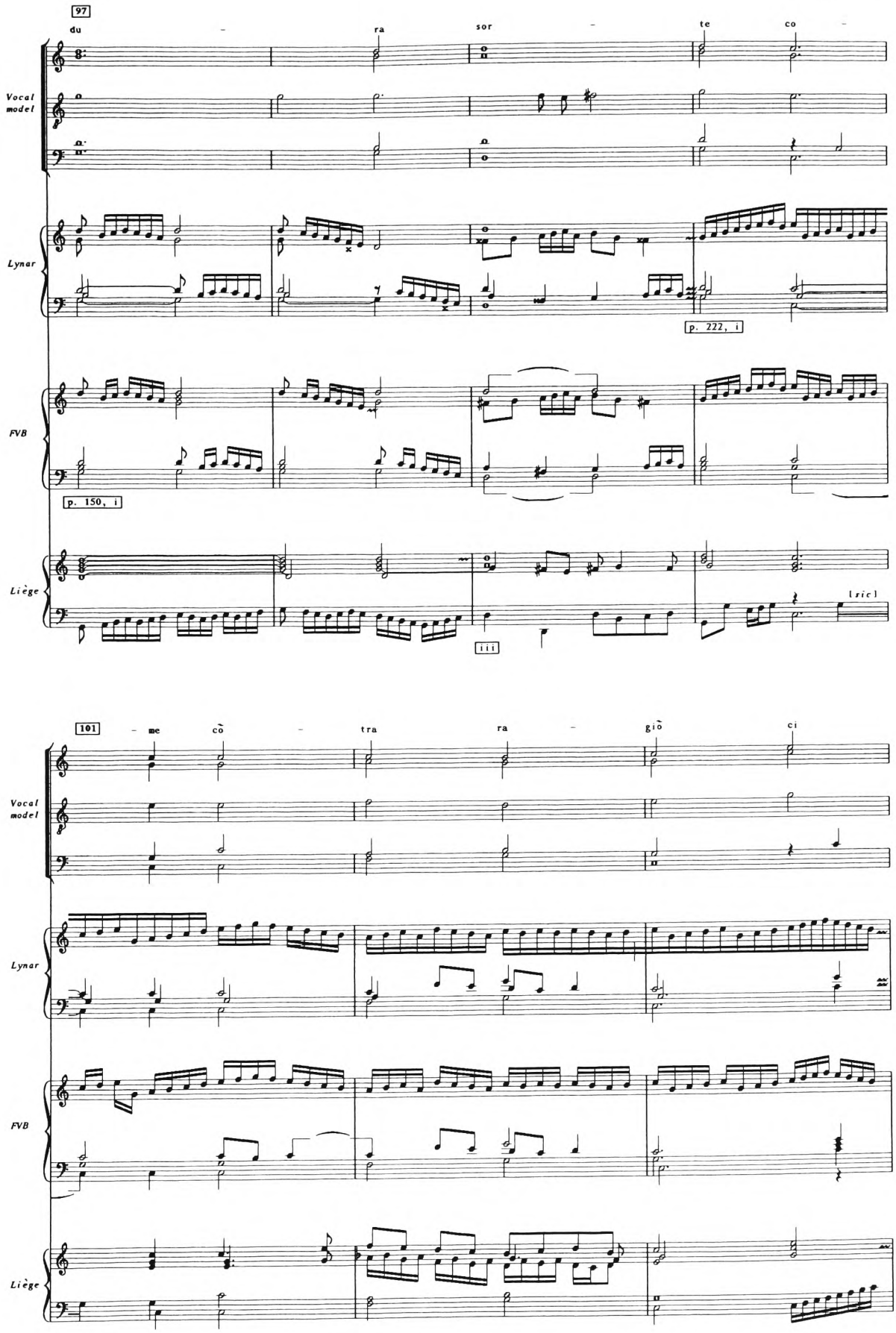

76
du - ra sor -
Vocal model
Lynar
ii
FVB
Liège
v

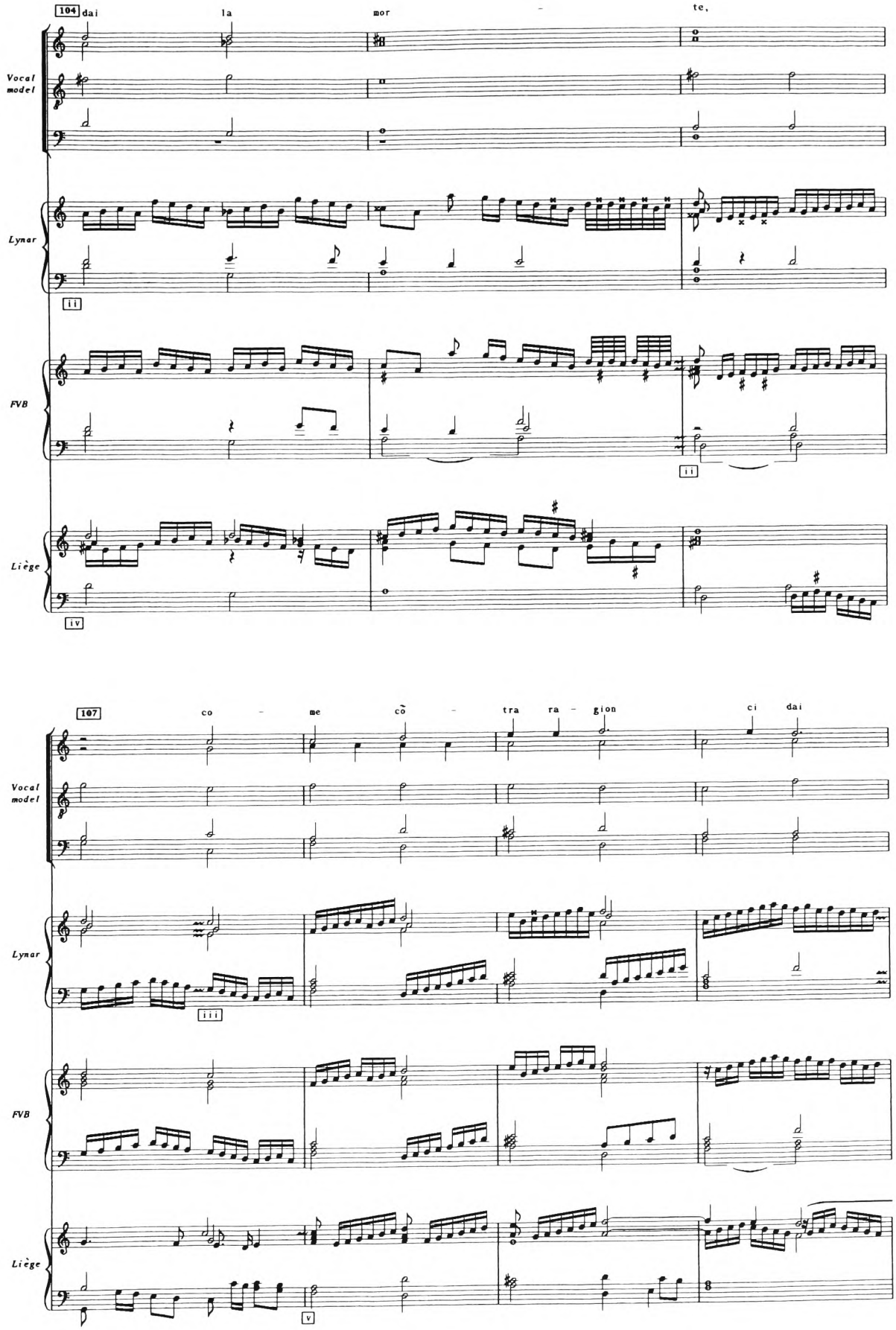

80
te co - me con - tra ra -
Vocal model
Lynar
FVB
Liège
vi

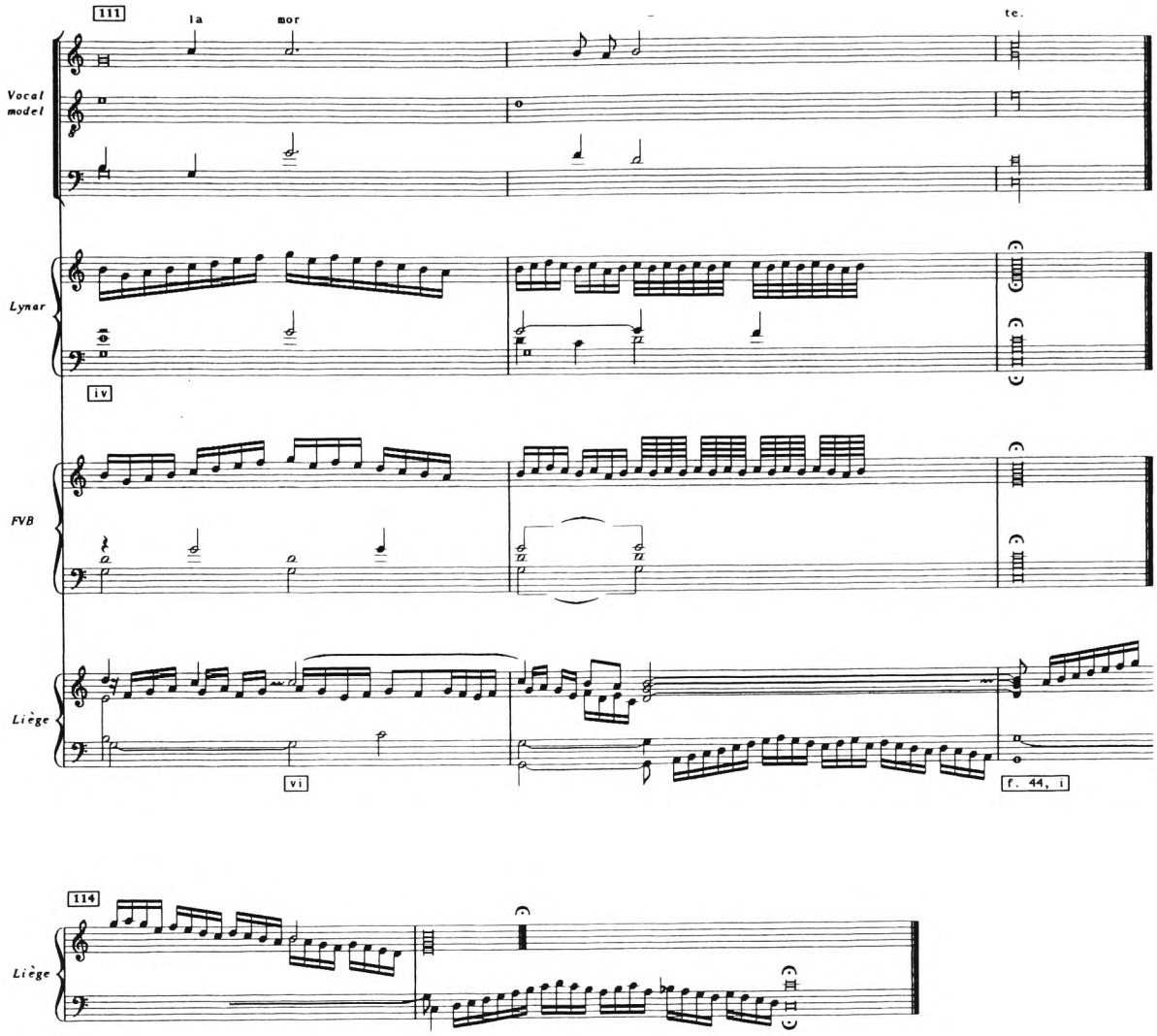

84
-giõ ci dai la mor - te
Vocal model
Lynar
iii
FVB
C4
v
F4
Liège


88
co - me cõ - tra rag - giõ
ci dai
la mor -
Vocal model
Lynar
FVB
Liège
iv
f. 43v, i


93
te,
Ahi
Vocal model
Lynar
FVB
Liège
v
ii


97
du - ra sor - te co -
Vocal model
Lynar
p. 222, i
FVB
p. 150, i
Liège
iii
[ric]
101
- me cõ - tra ra - giõ ci
Vocal model
Lynar
FVB
Liège


104
dai la mor - te,
Vocal model
Lynar
ii
FVB
ii
Liège
iv
107
co - me cõ - tra ra - gion ci dai
Vocal model
Lynar
iii
FVB
Liège
v


111
la
mor
te.
Vocal model
Lynar
iv
FVB
Liège
vi
f. 44, i
114
Liège

5

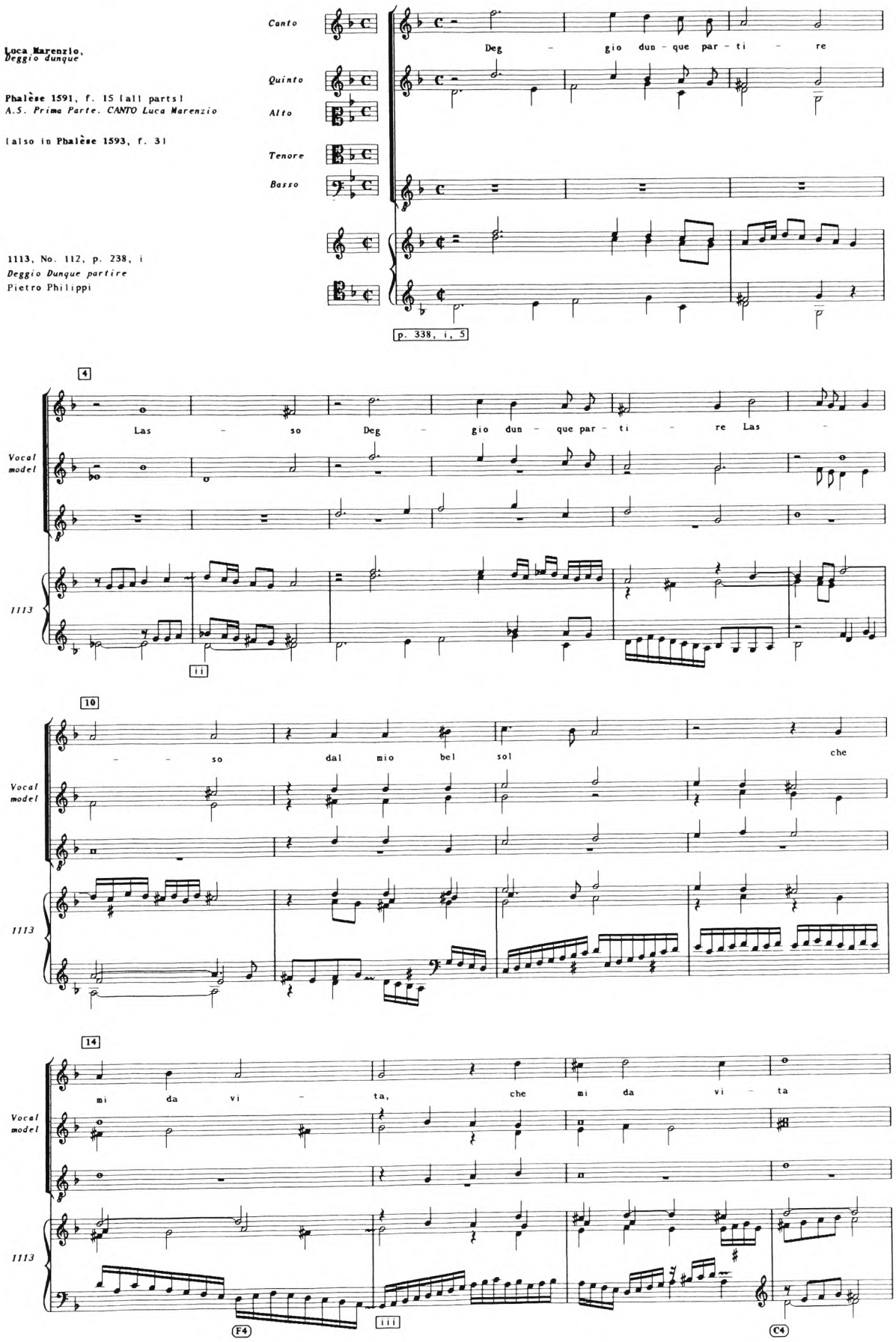
DEGGIO DUNQUE

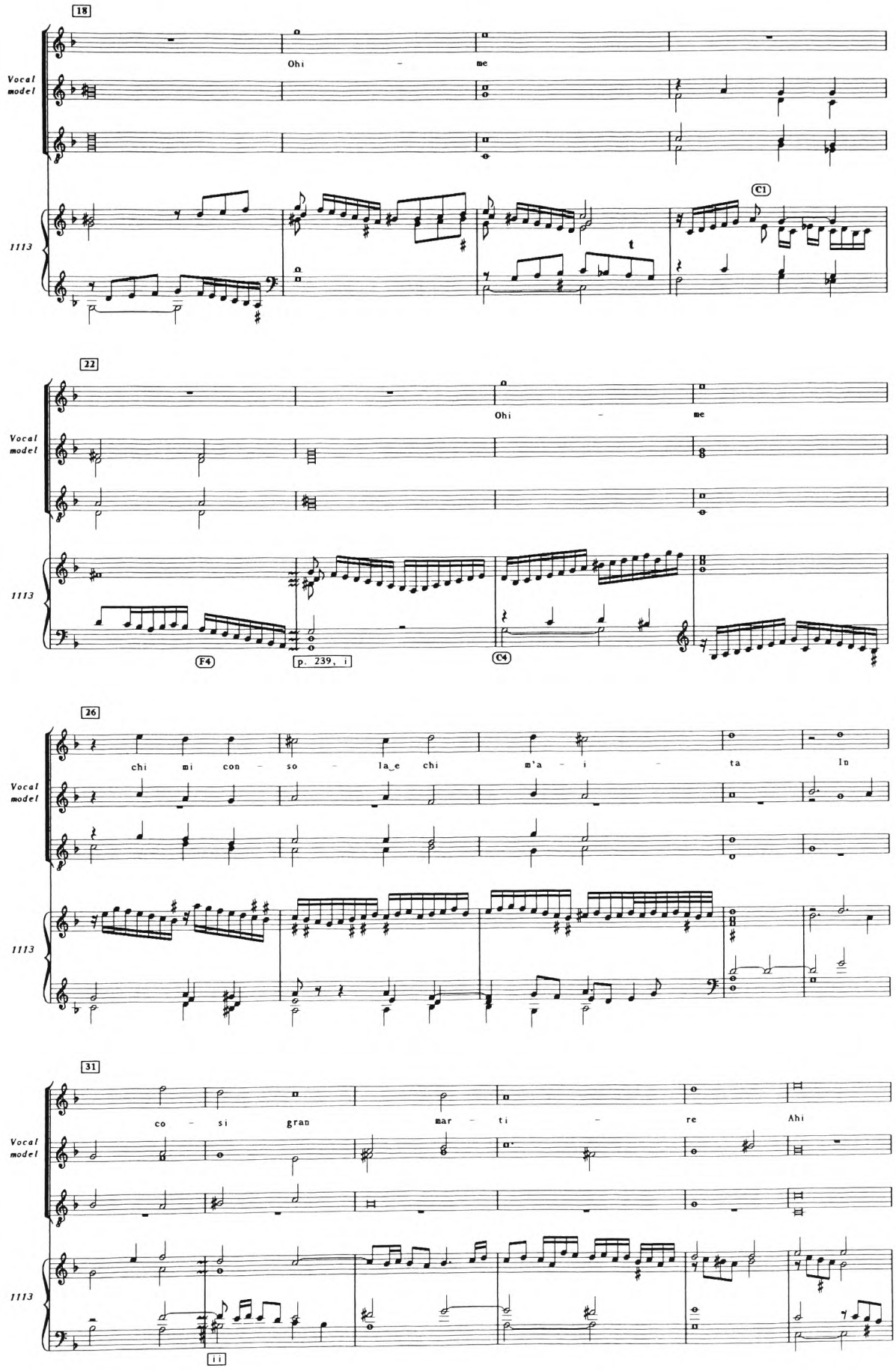
Luca Marenzio,
Deggio dunque

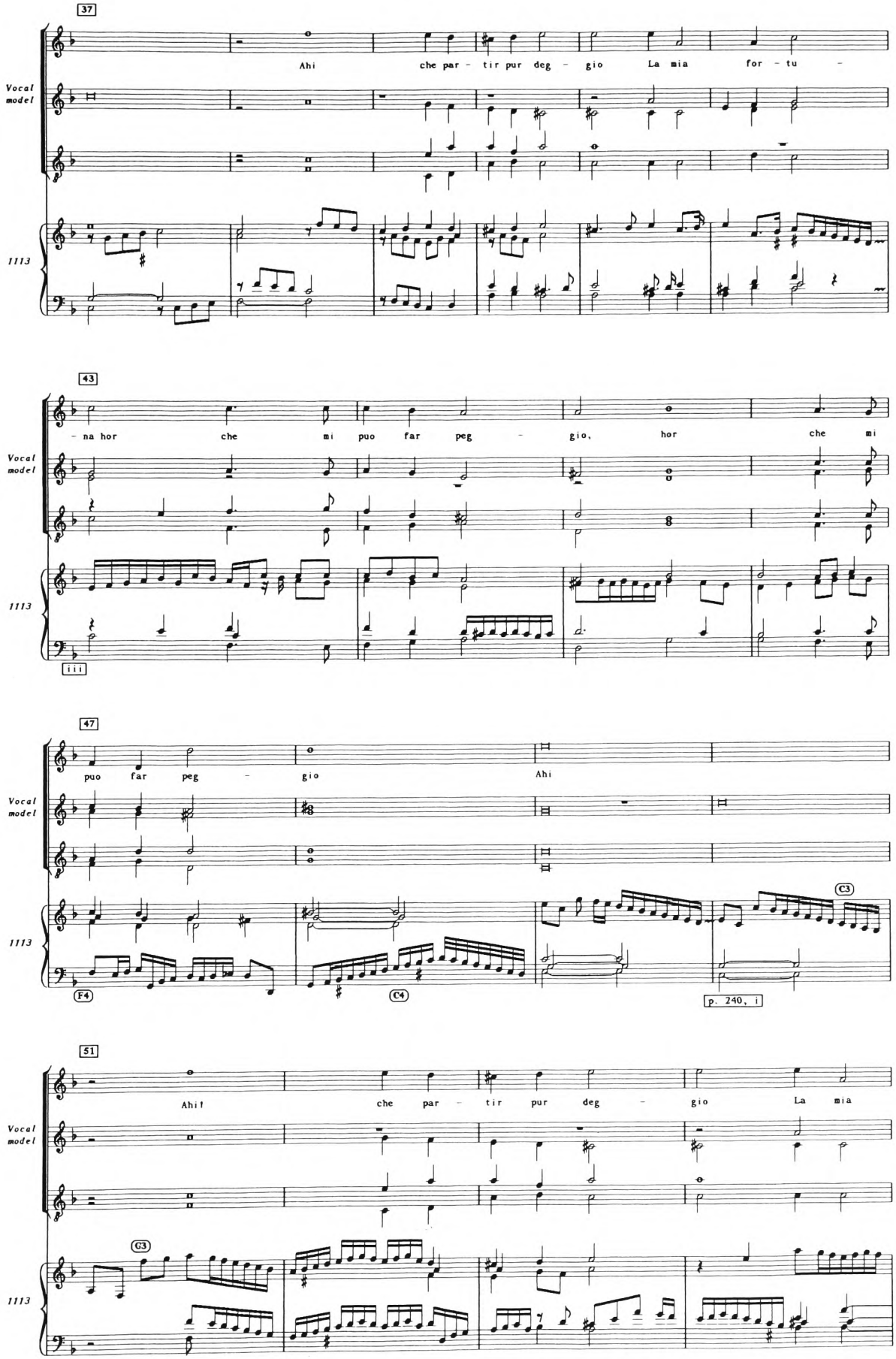
Phalèse 1591, f. 15 [all parts]
A.5. Prima Parte. CANTO Luca Marenzio

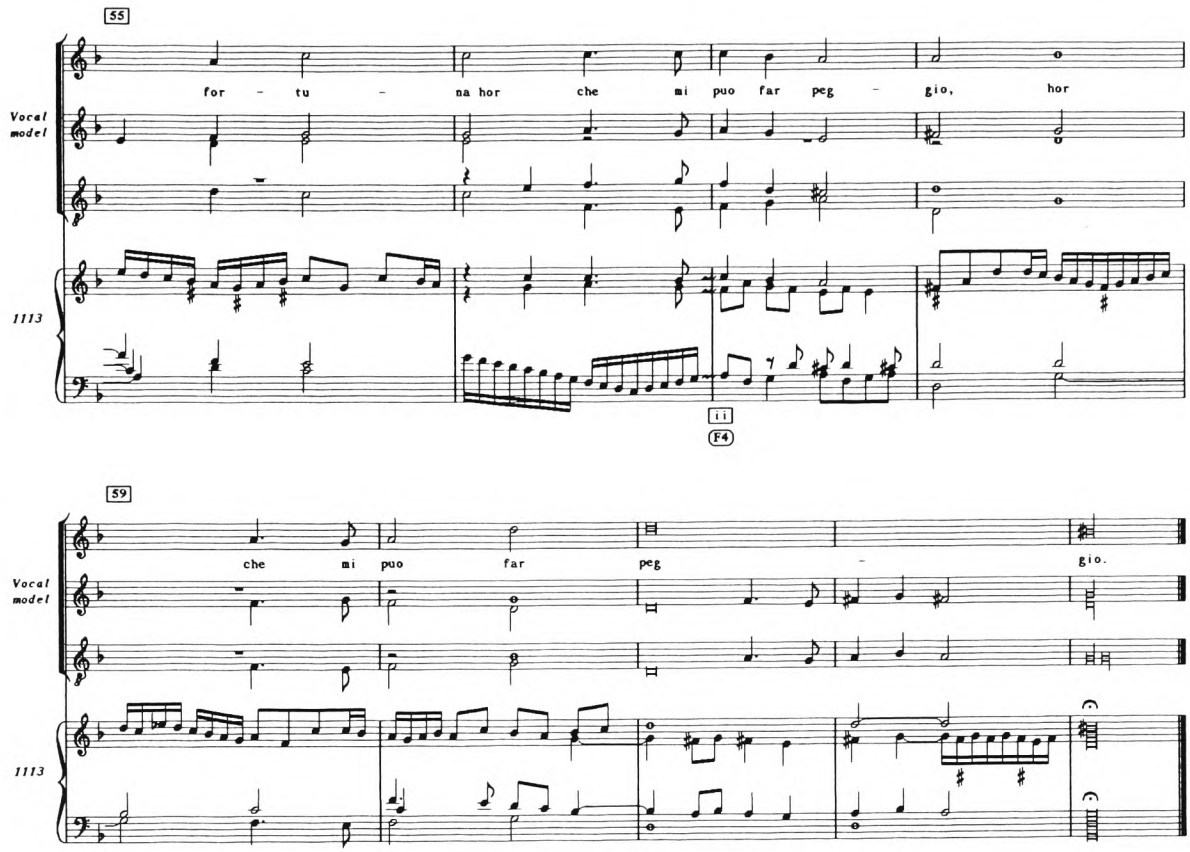
[also in **Phalèse 1593**, f. 31]

1113, No. 112, p. 238, i
Deggio Dunque partire
Pietro Philippi




18
Ohi - me
Vocal model
1113
C1
22
Ohi - me
F4
p. 239, i
C4
26
chi mi con - so - la_e chi m'a - i - ta In
31
co - si gran mar - ti - re Ahi
ii


37
Ahi che par - tir pur deg - gio La mia for - tu -
Vocal model
1113
43
- na hor che mi puo far peg - gio, hor che mi
iii
47
puo far peg - gio Ahi
F4
C4
C3
p. 240, i
51
Ah! che par - tir pur deg - gio La mia
G3


55
for - tu - na hor che mi puo far peg - gio, hor
Vocal model
1113
ii
F4
59
che mi puo far peg - gio.
Vocal model
1113

6

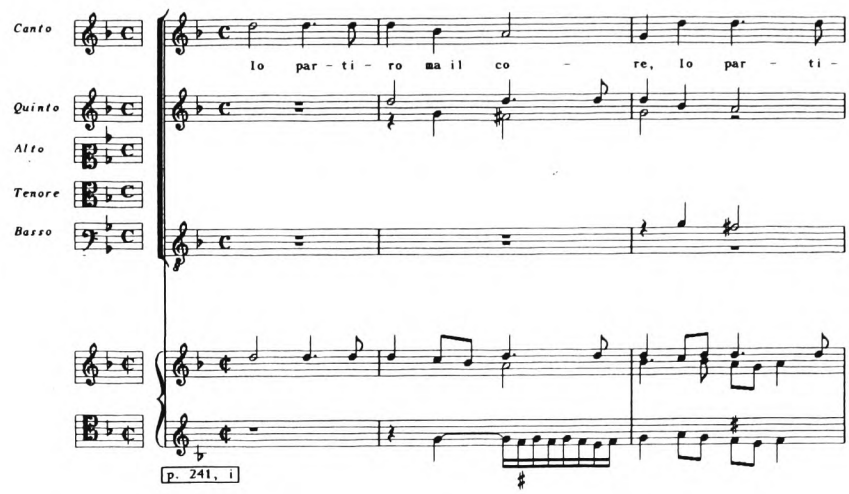
IO PARTIRE

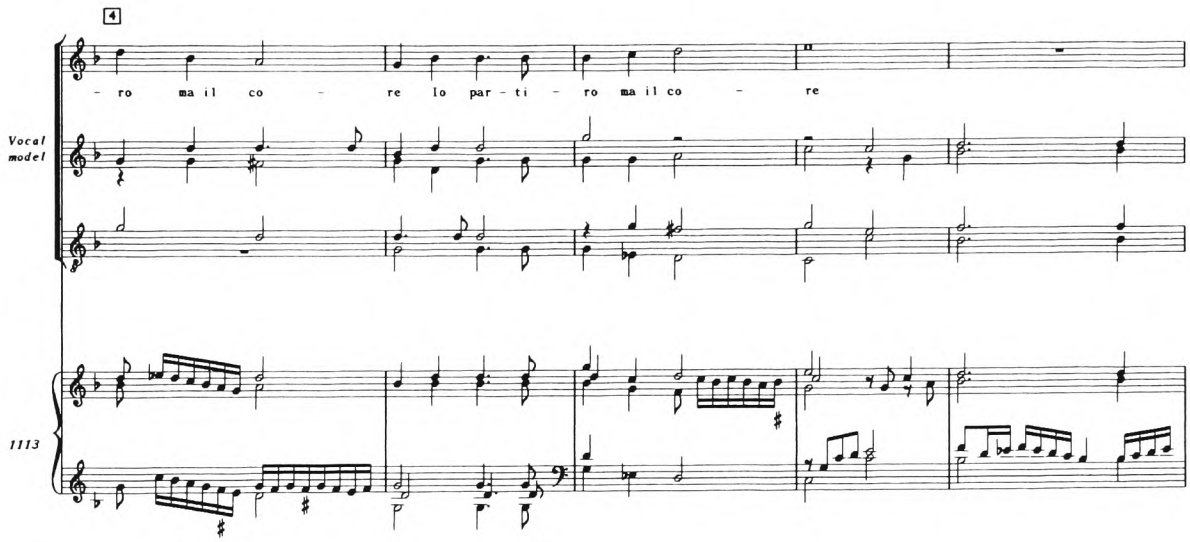
Luca Marenzio,
Io partiro ma il core

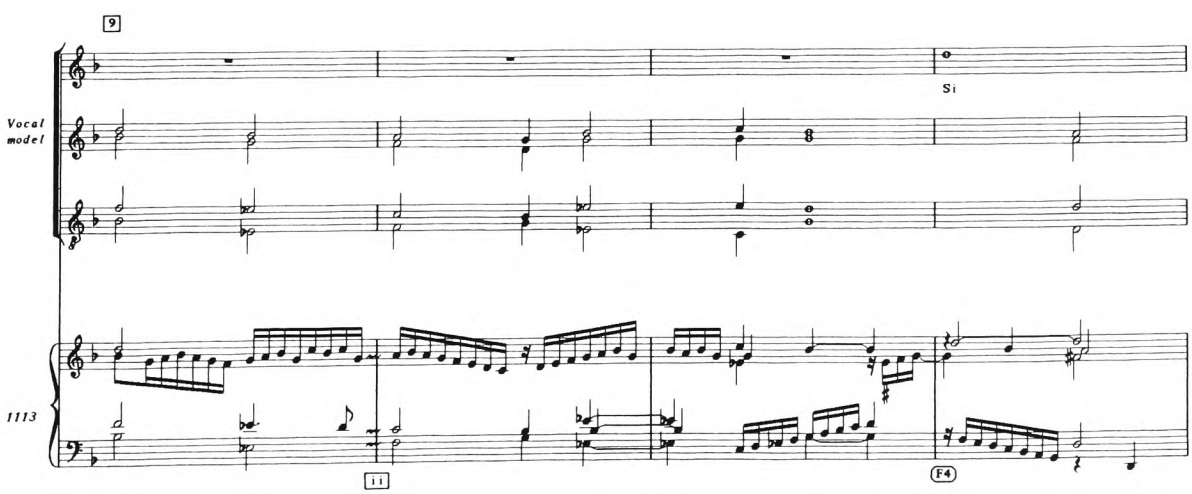
Phalèse 1591, f. 15^{v} [all parts]
A5. Seconda parte. CANTO

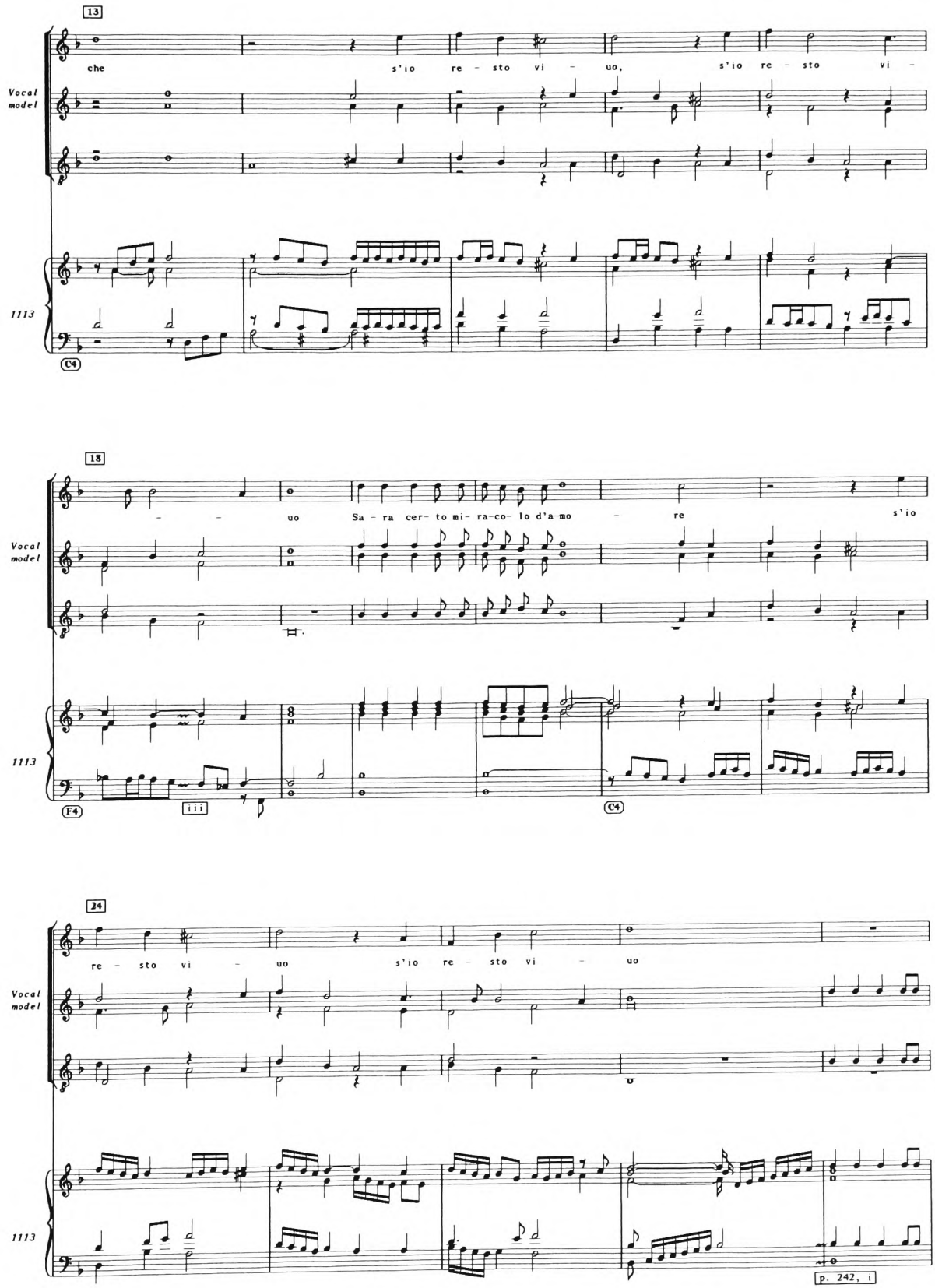
[also in **Phalèse 1593, f. 3^{v}**]

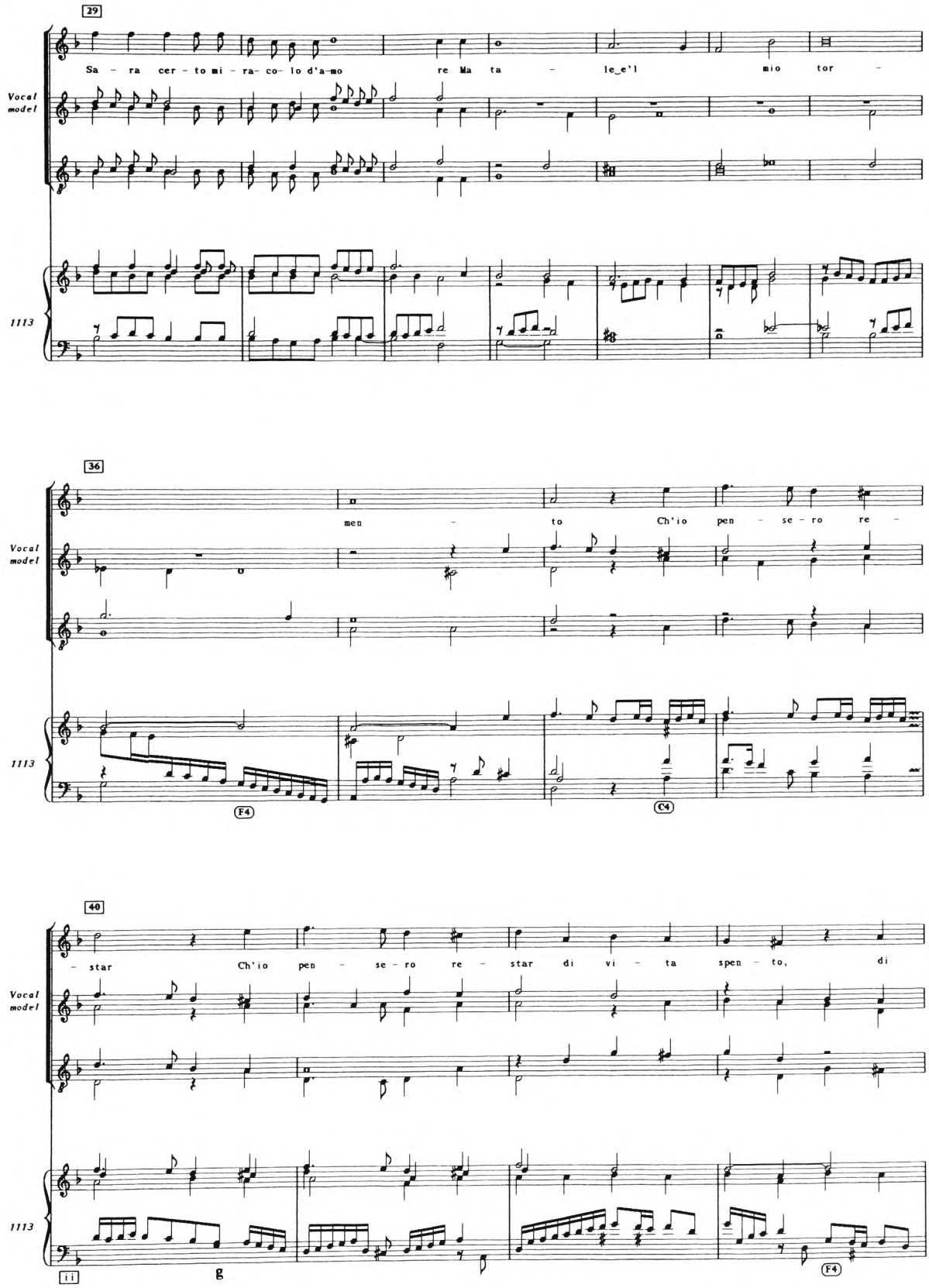
1113, No. 114, p. 241
Secunda parte, Io: Partire mia_la core.
Pietro Phillippi

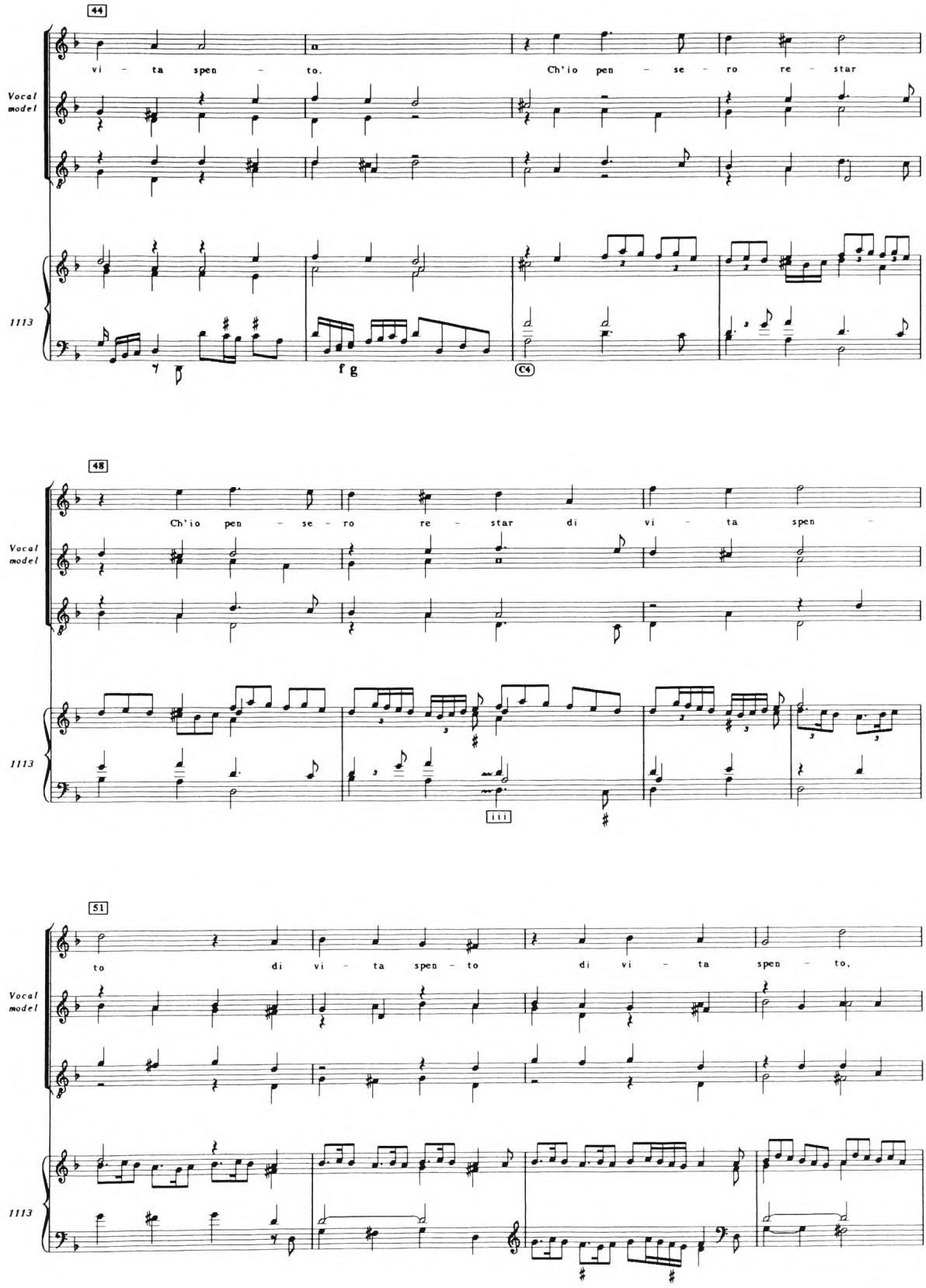


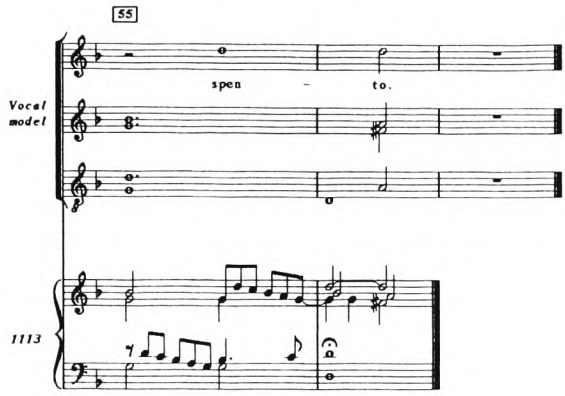





13
che s'io re - sto vi - uo, s'io re - sto vi -
Vocal model
1113
C4
18
- - uo Sa - ra cer- to mi- ra-co- lo d'a-mo - re s'io
Vocal model
1113
F4
iii
C4
24
re - sto vi - uo s'io re - sto vi - uo
Vocal model
1113
p. 242, i


29
Sa - ra cer - to mi - ra- co- lo d'a-mo re Ma ta - le_e'l mio tor -
Vocal model
1113
36
men - to Ch'io pen - se - ro re -
F4
C4
40
- star Ch'io pen - se - ro re - star di vi - ta spen - to, di
ii
g
F4


44
vi - ta spen - to.
Ch'io pen - se - ro re - star
Vocal model
1113
f g
C4
48
Ch'io pen - se - ro re - star di vi - ta spen -
Vocal model
1113
iii
51
to di vi - ta spen - to di vi - ta spen - to,
Vocal model
1113


55
spen - to.
Vocal model
1113

7

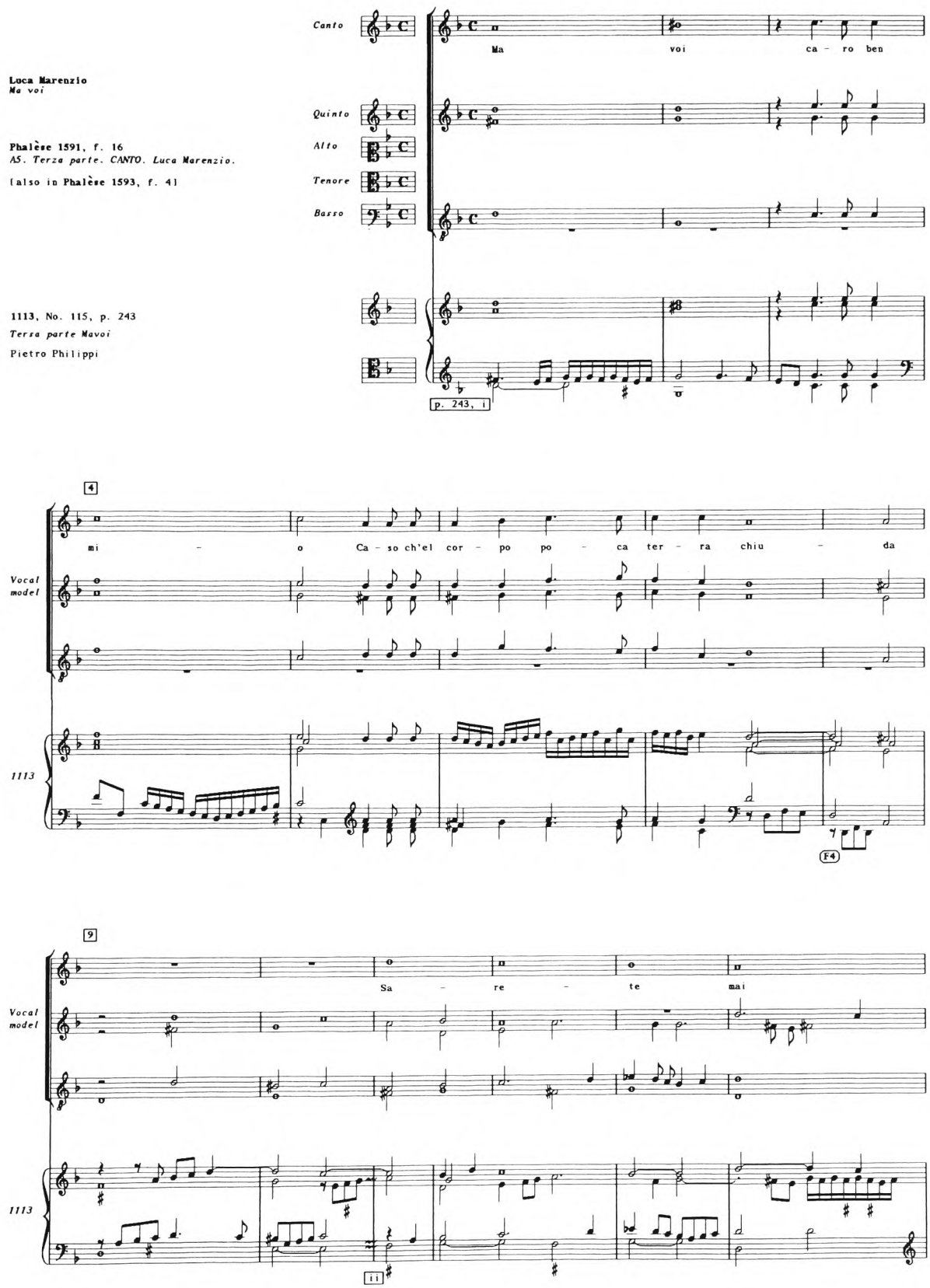
MA VOI

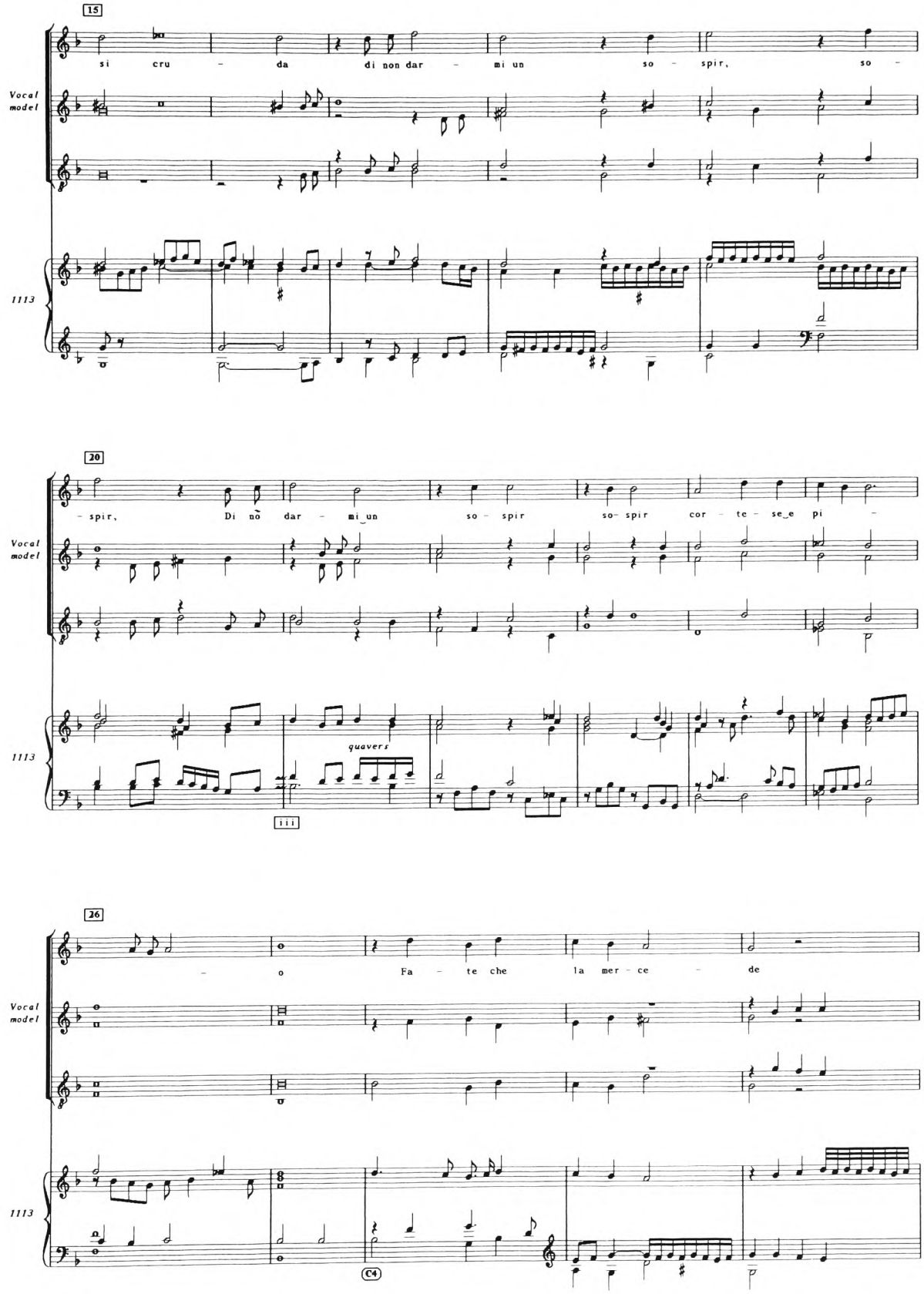
Luca Marenzio
Ma voi

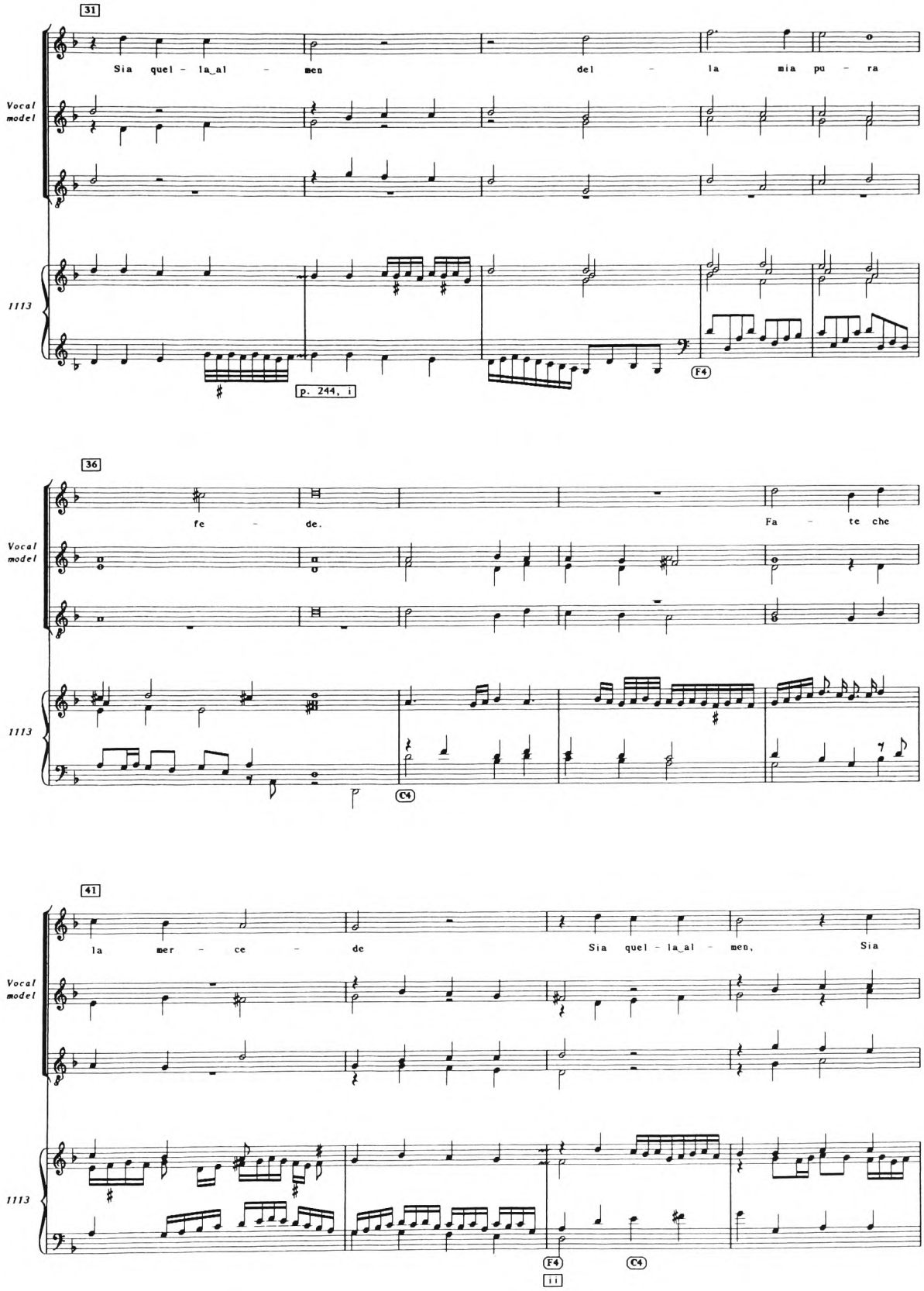
Phalèse 1591, f. 16
A5. Terza parte. CANTO. Luca Marenzio.

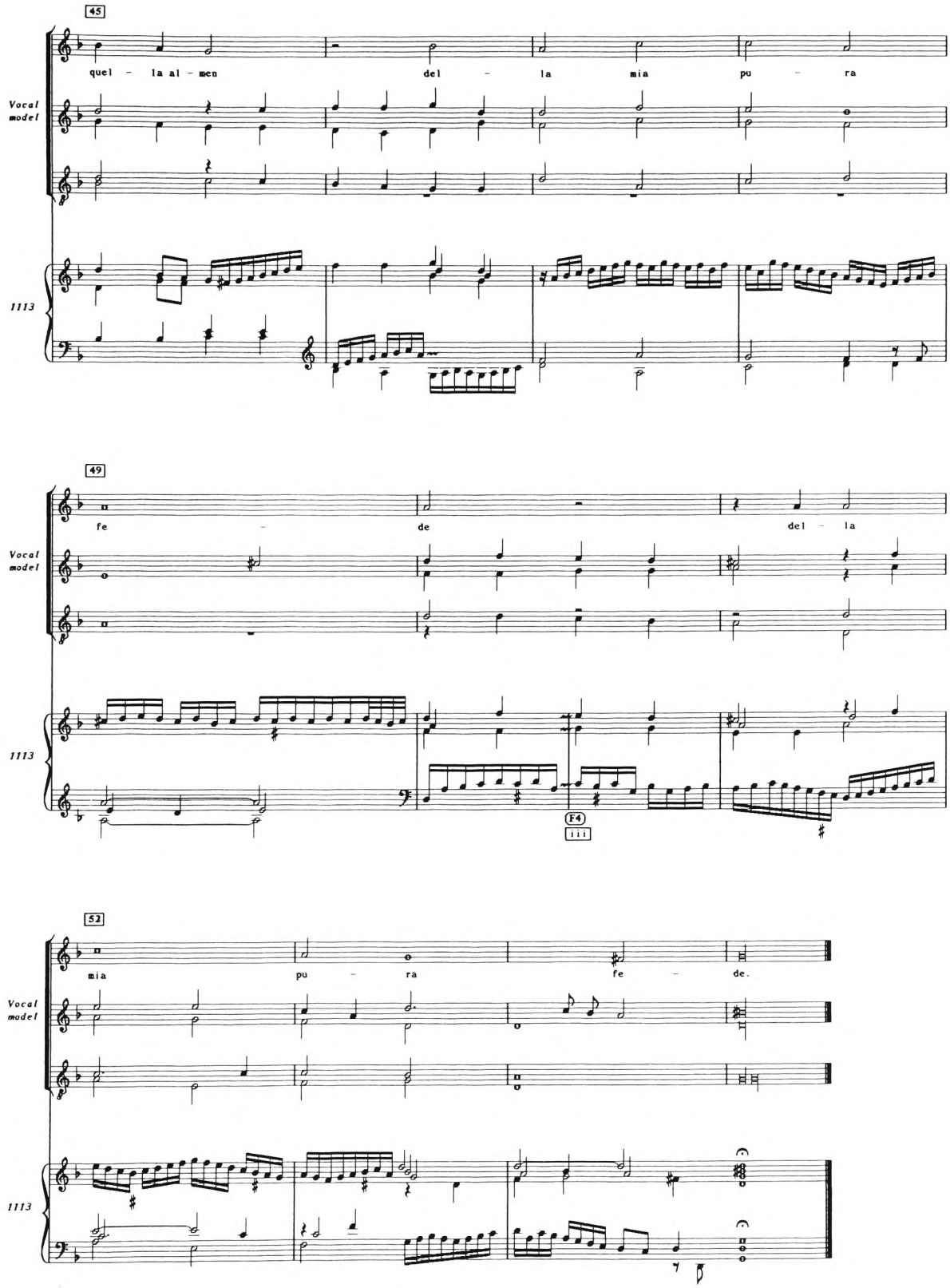
(also in **Phalèse 1593**, f. 41

1113, No. 115, p. 243
Terza parte Mavoi
Pietro Philippi




15
si cru - da di non dar - mi un so - spir, so -
Vocal model
1113
20
- spir, Di nõ dar - mi un so - spir so- spir cor - te - se_e pi -
quavers
iii
26
- o Fa - te che la mer - ce - de
C4


31
Sia quel - la_al - men del - la mia pu - ra
Vocal model
1113
p. 244, i
F4
36
fe - de. Fa - te che
Vocal model
1113
C4
41
la mer - ce - de Sia quel - la_al - men, Sia
Vocal model
1113
F4
C4
ii


45
quel - la al - men del - la mia pu - ra
Vocal model
1113
49
fe - de del - la
Vocal model
1113
F4
iii
52
mia pu - ra fe - de.
Vocal model
1113

8

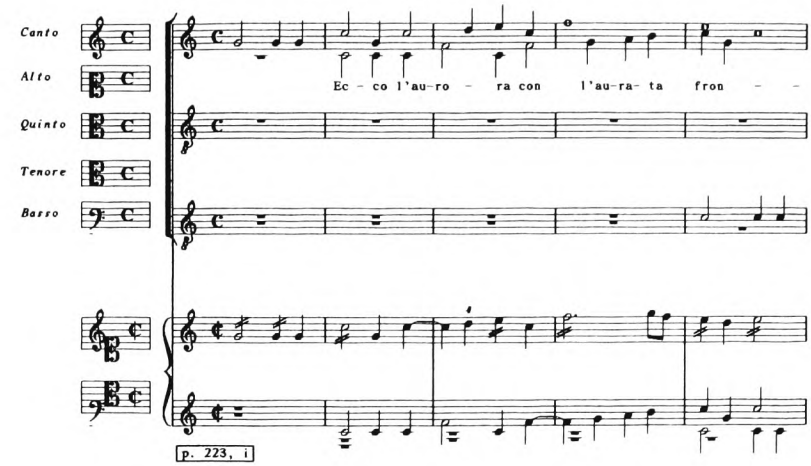
ECCO L'AURORA

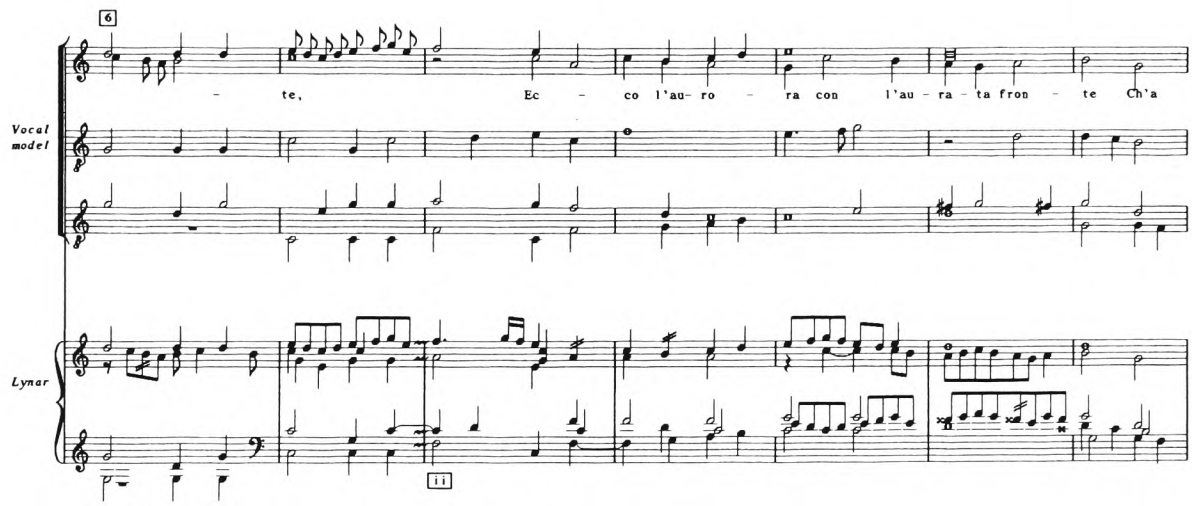
Luca Marenzio, *Ecco l'aurora*

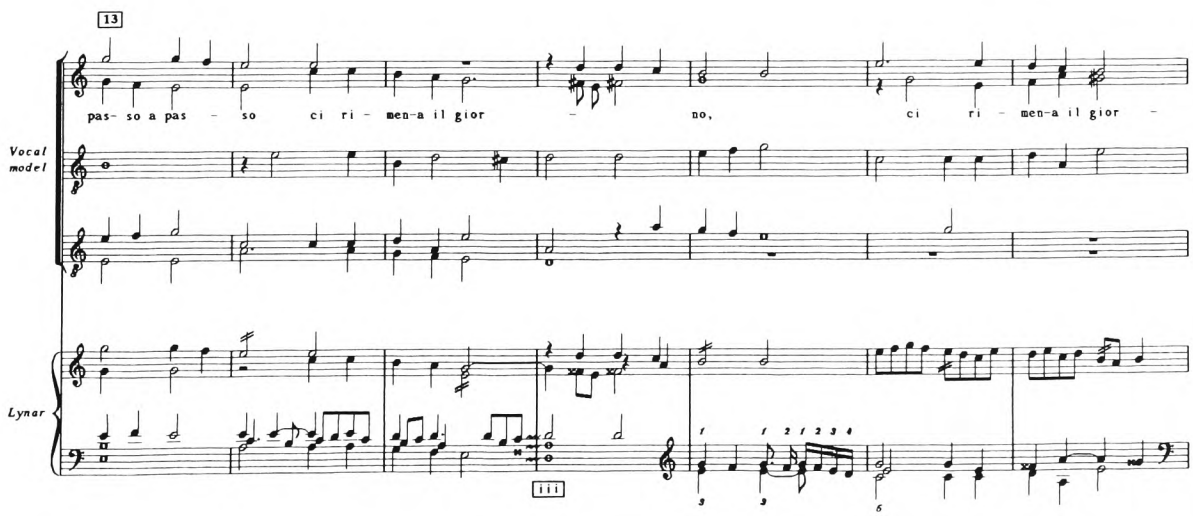
Phalèse 1593, f. 32

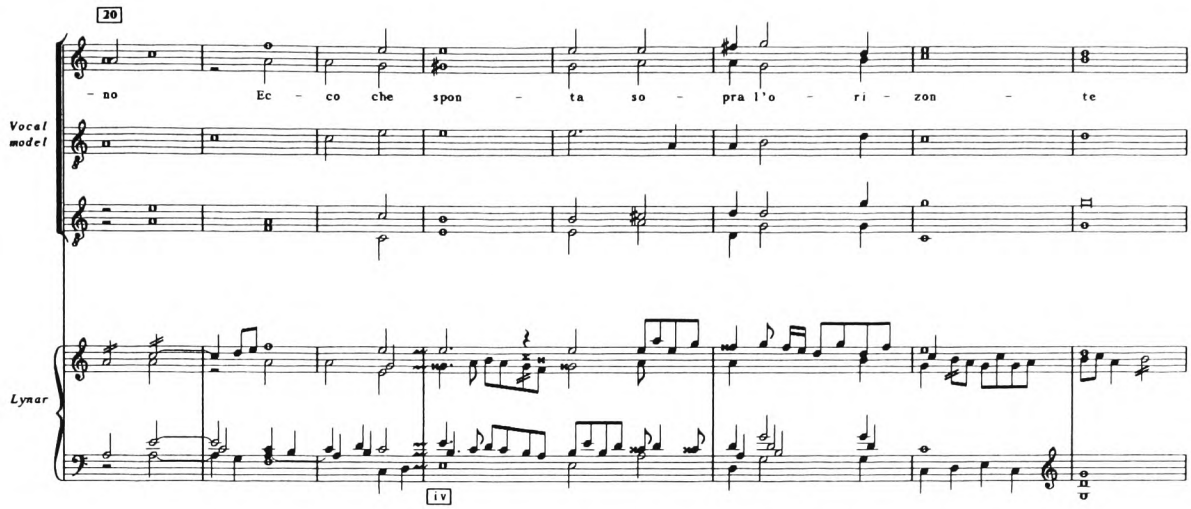
Lynar, p. 223
Ecco l'aurora | Luca Marenz. | à 5.

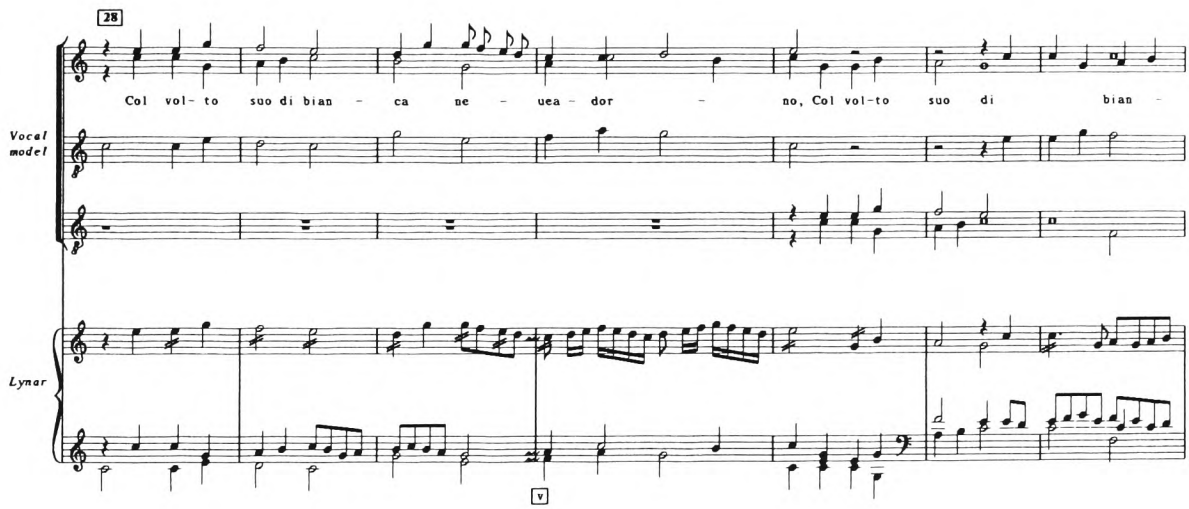
[? Philips]

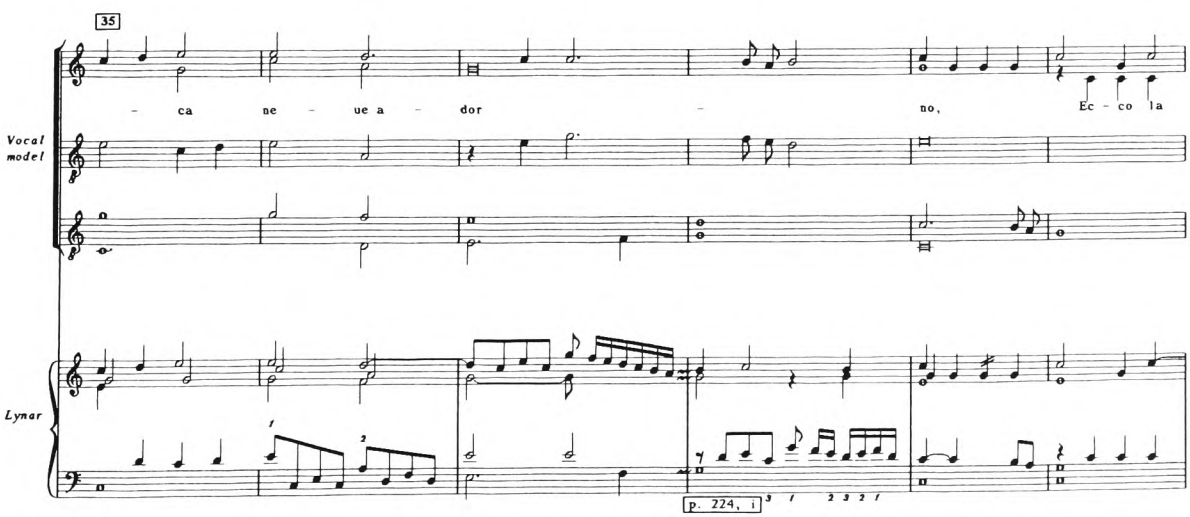


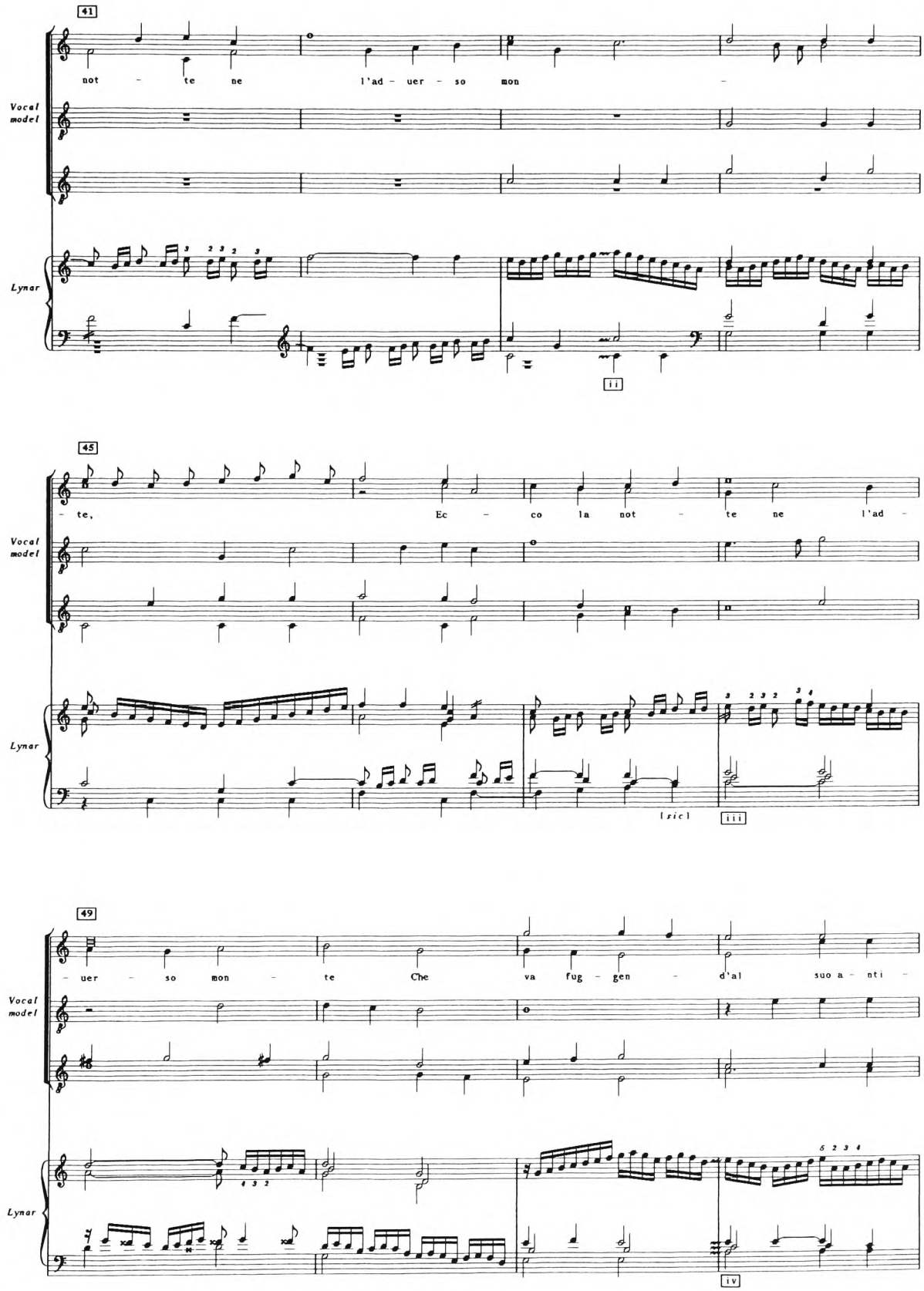


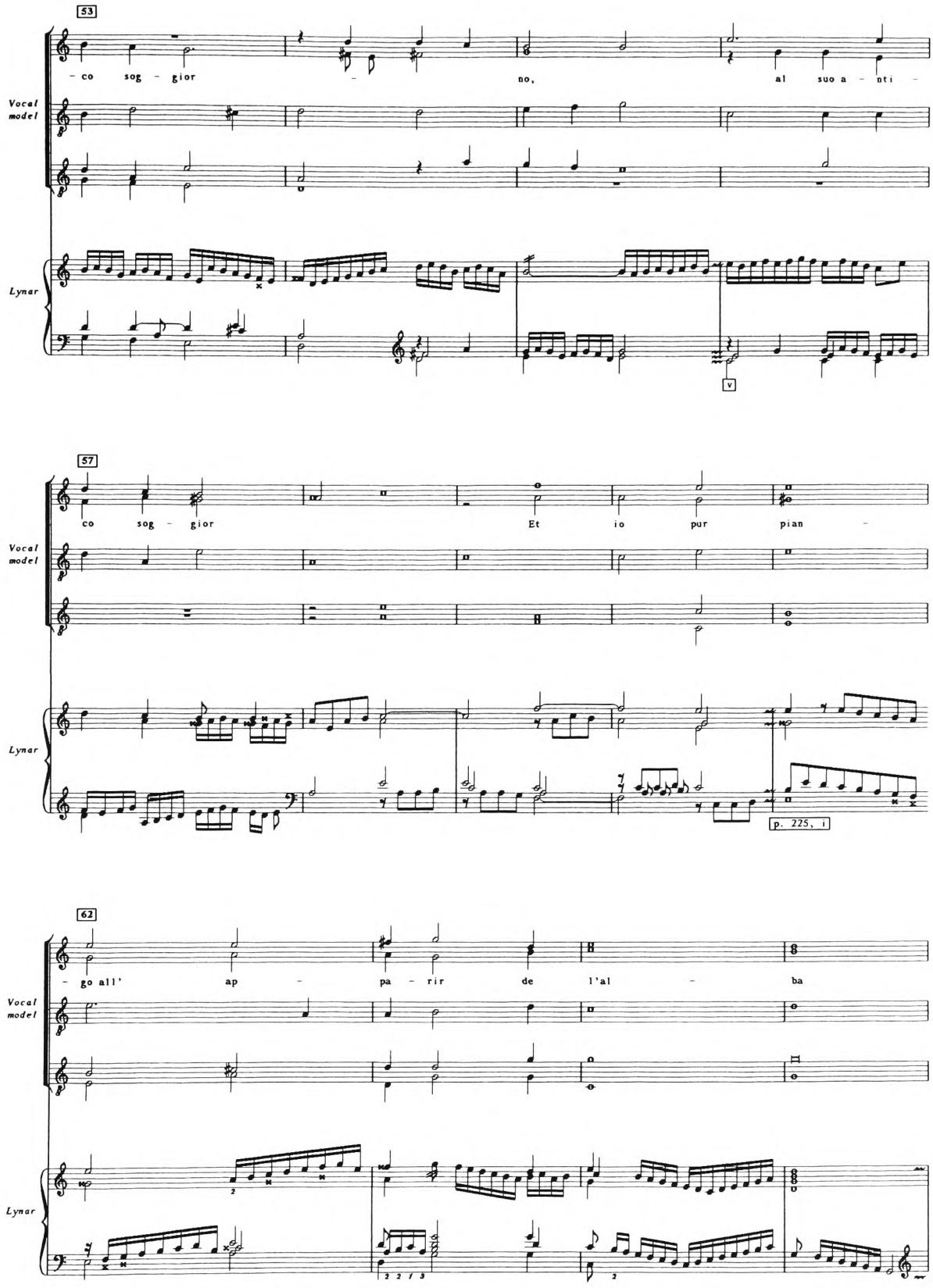


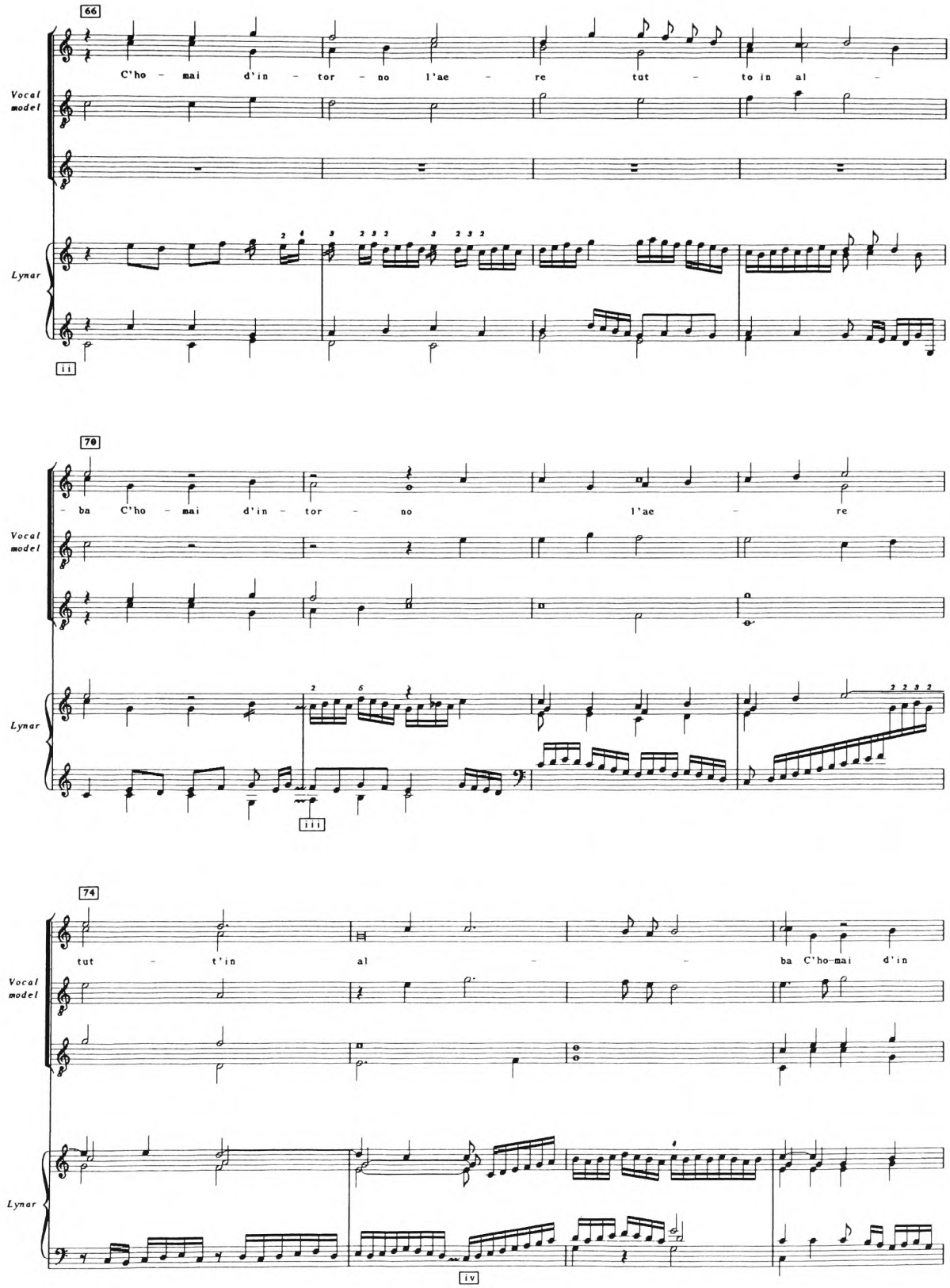

20
– no Ec – co che spon – ta so – pra l'o – ri – zon – te
Vocal model
Lynar
iv

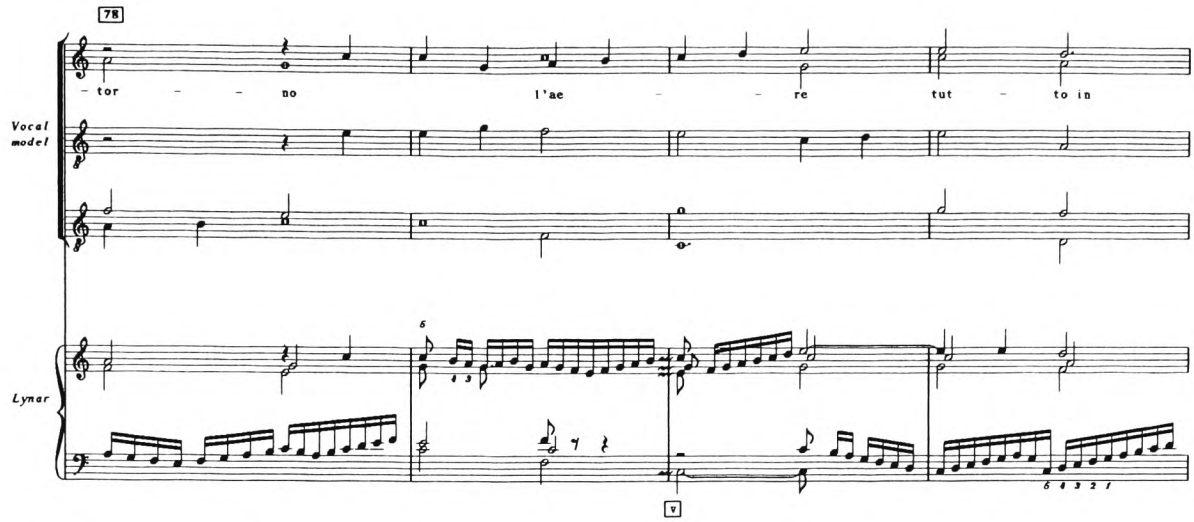

28
Col vol- to suo di bian – ca ne – uea – dor – no, Col vol-to suo di bian –
Vocal model
Lynar
v

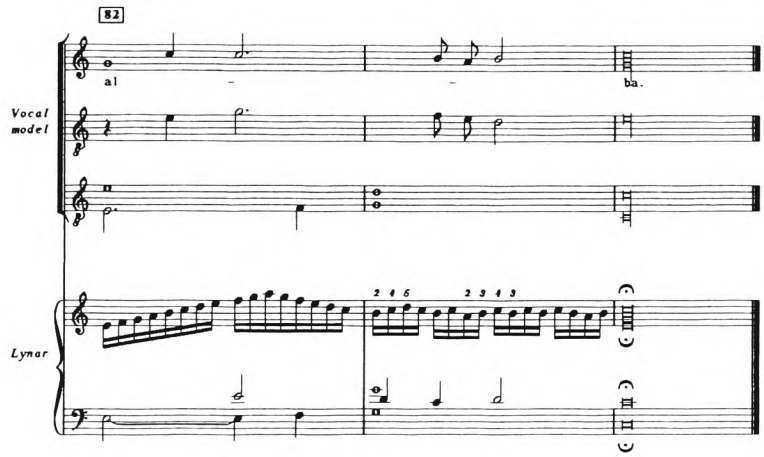

35
– ca ne – ue a – dor – no, Ec – co la
Vocal model
Lynar
p. 224, i


41
not - te ne l'ad - uer - so mon -
Vocal model
Lynar
ii
45
- te, Ec - co la not - te ne l'ad -
Vocal model
Lynar
[sic]
iii
49
- uer - so mon - te Che va fug - gen - d'al suo a - nti -
Vocal model
Lynar
iv


53
- co sog - gior - no, al suo a - nti -
Vocal model
Lynar
v
57
co sog - gior Et io pur pian -
Vocal model
Lynar
p. 225, 1
62
- go all' ap - pa - rir de l'al - ba
Vocal model
Lynar


66
C'ho - mai d'in - tor - no l'ae - re tut - to in al -
Vocal model
Lynar
ii
70
- ba C'ho - mai d'in - tor - no l'ae - re
Vocal model
Lynar
iii
74
tut - t'in al - - ba C'ho-mai d'in
Vocal model
Lynar
iv


78
– tor – – no l'ae – – re tut – to in
Vocal model
Lynar
6
5
6 4 3 2 1


82
al – – ba.
Vocal model
Lynar
2 4 5
2 3 4 3

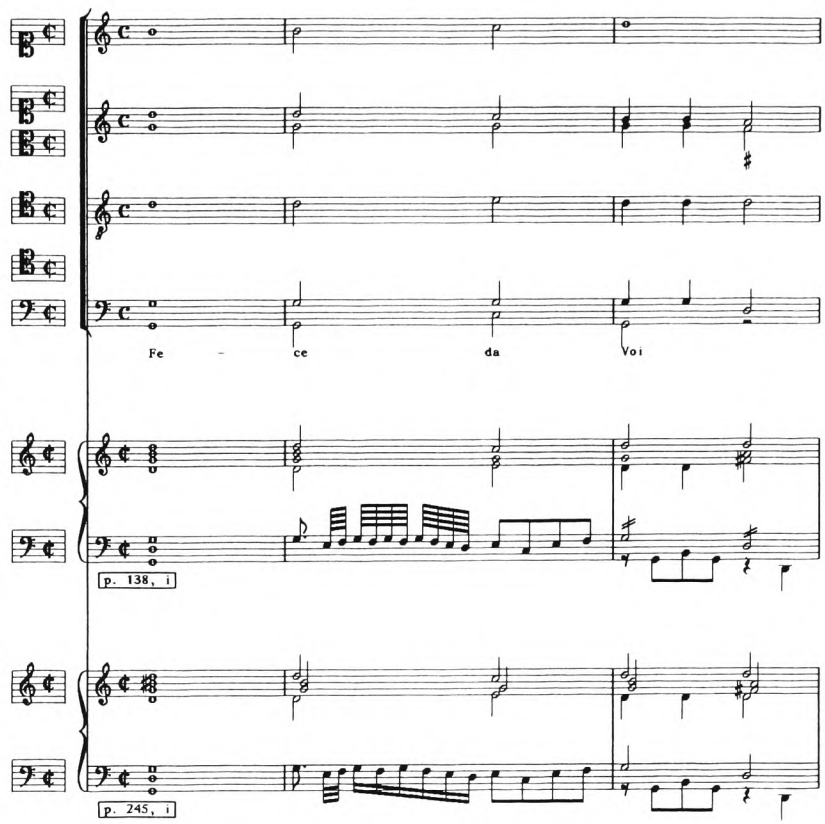
FECE DA VOI PARTITA

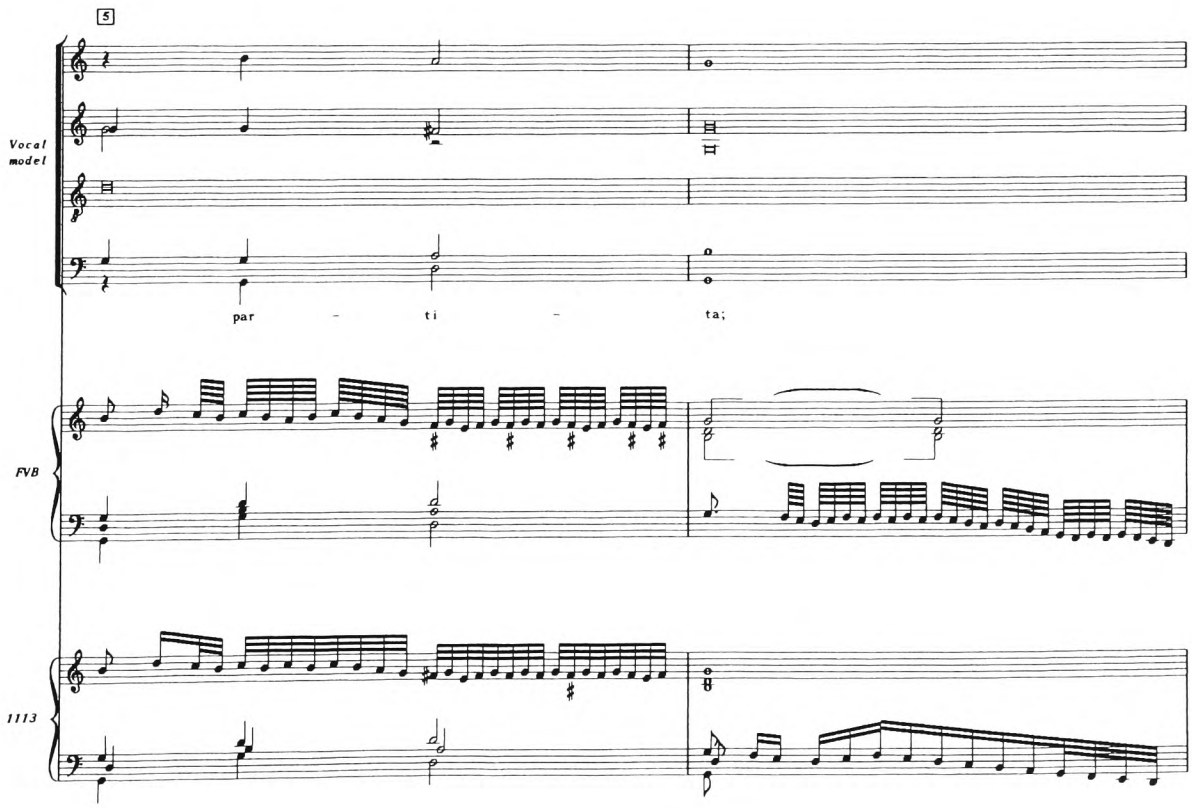
Peter Philips,
Fece da voi partita

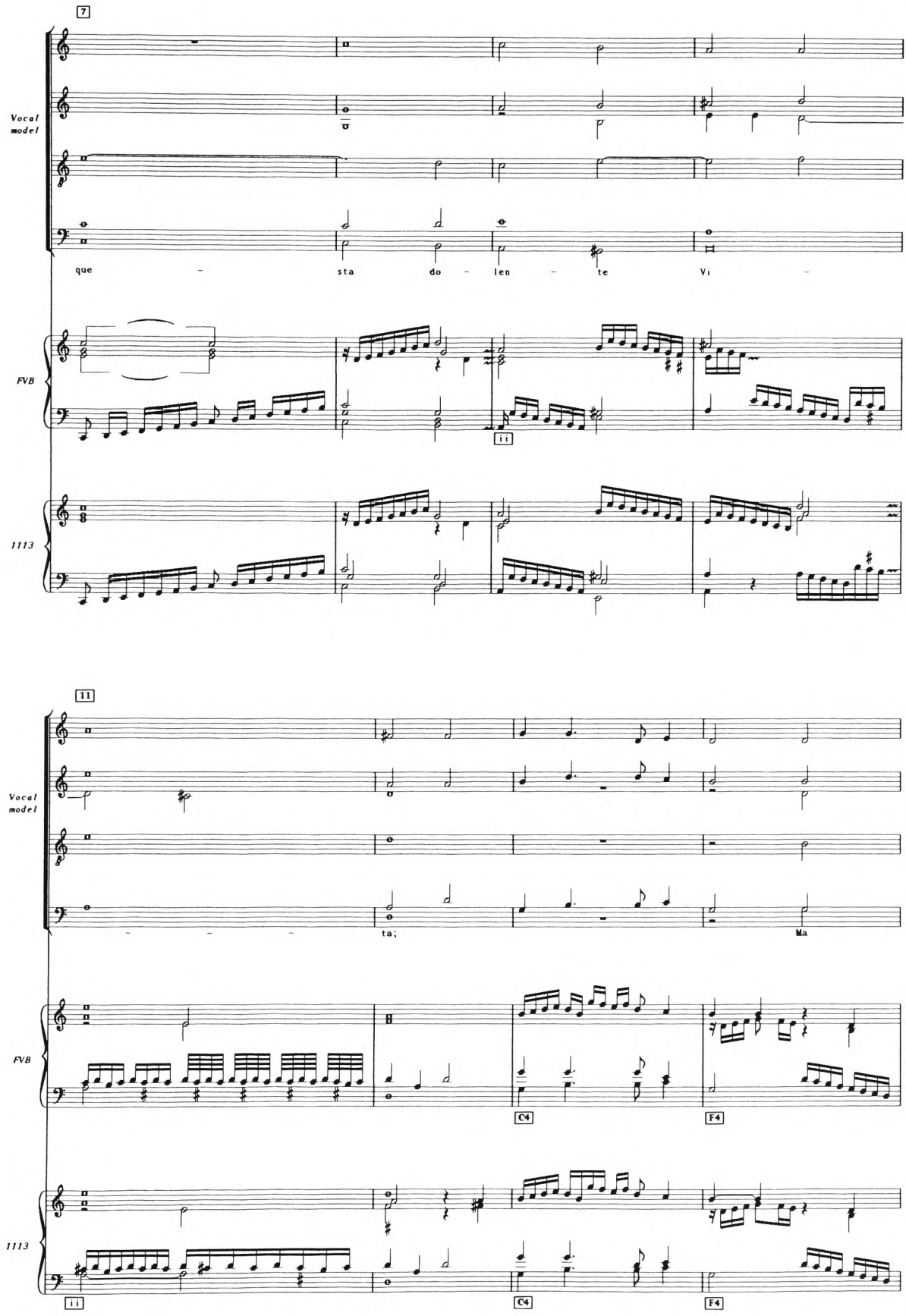
Drexel, *Madrigali a 6. di Pietro Philippi*, No. 31, p. 359

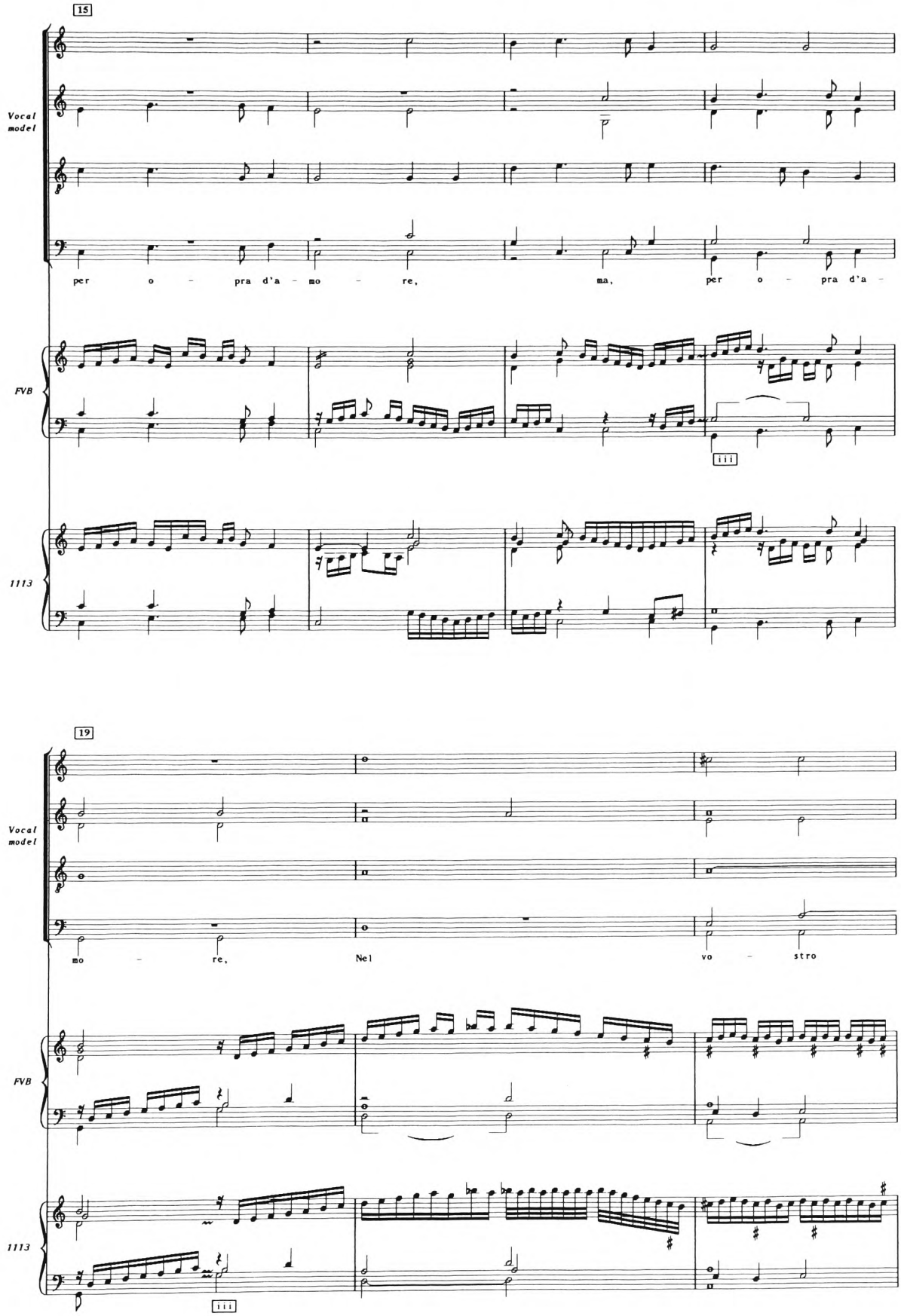
FVB, No. 73/4
Fece da Voi | a. 6.| P. Philips
Peeter Philips

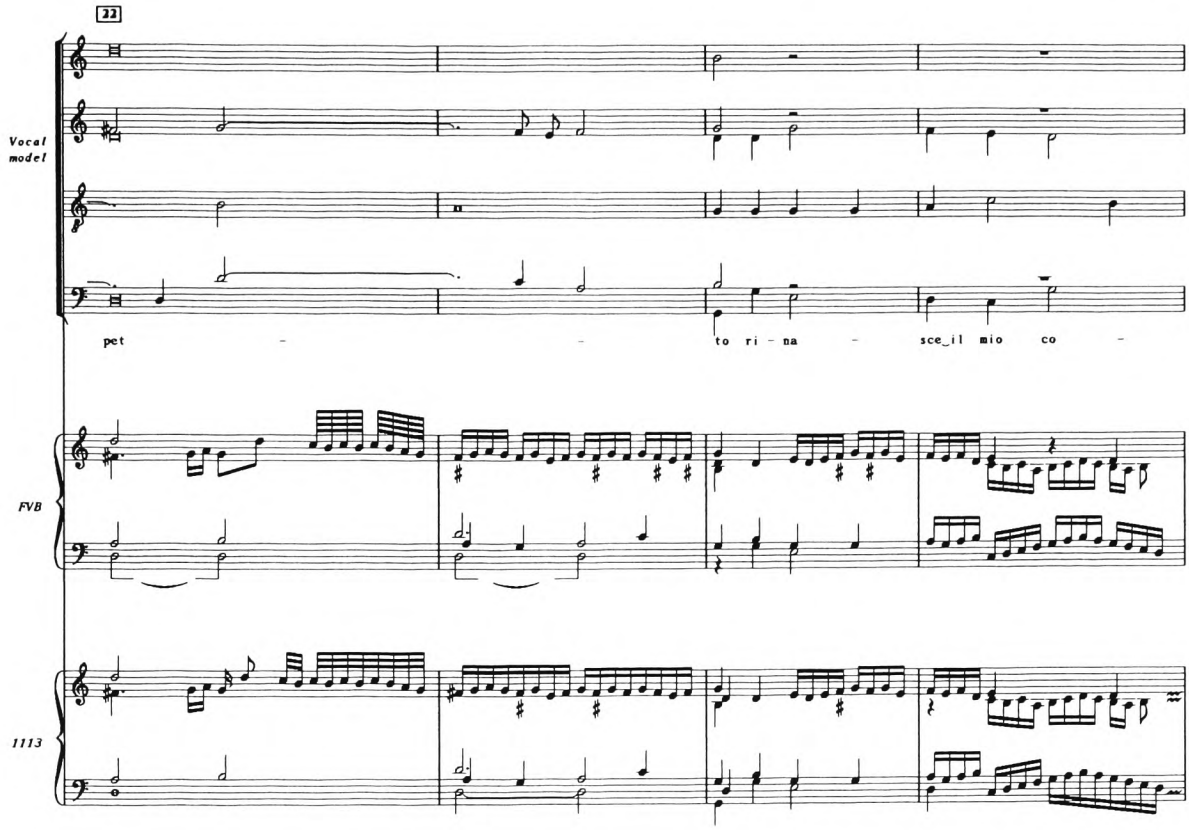
1113, No. 116, p. 245
Fica da voi Partiti

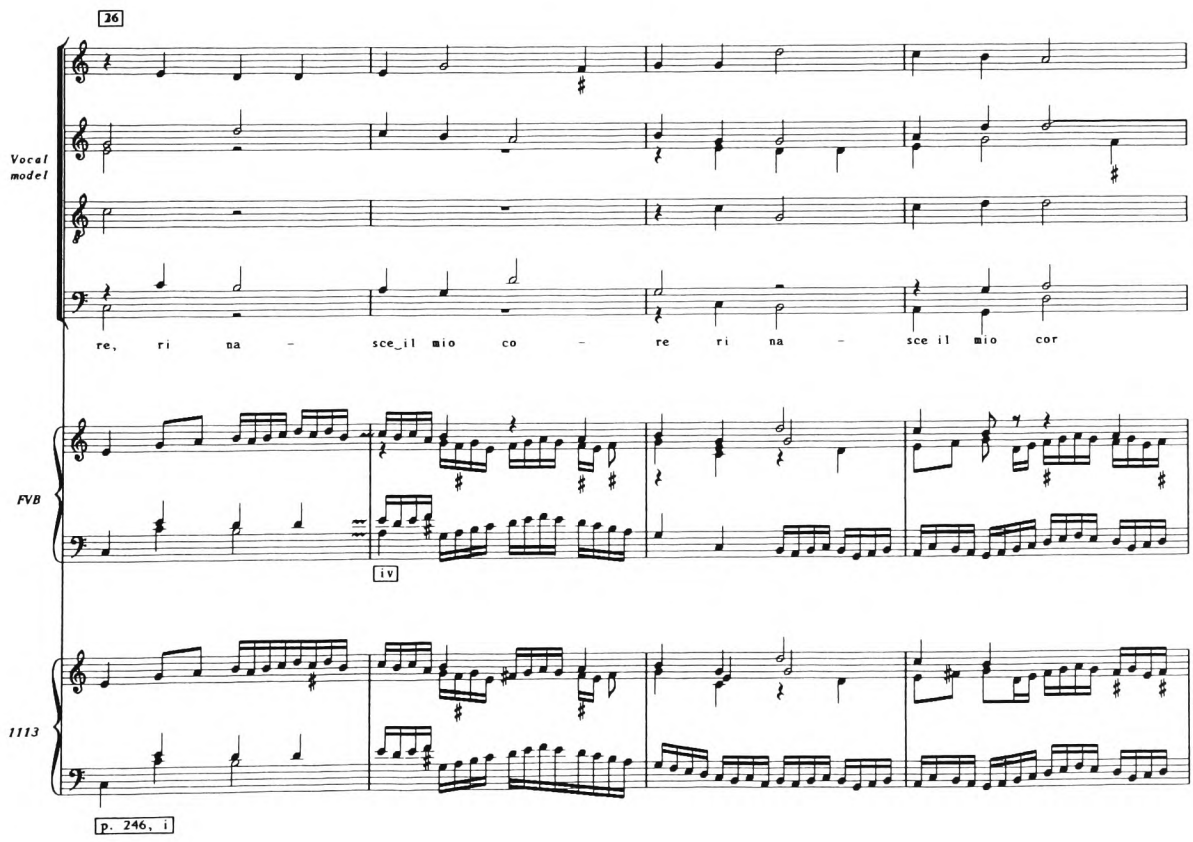


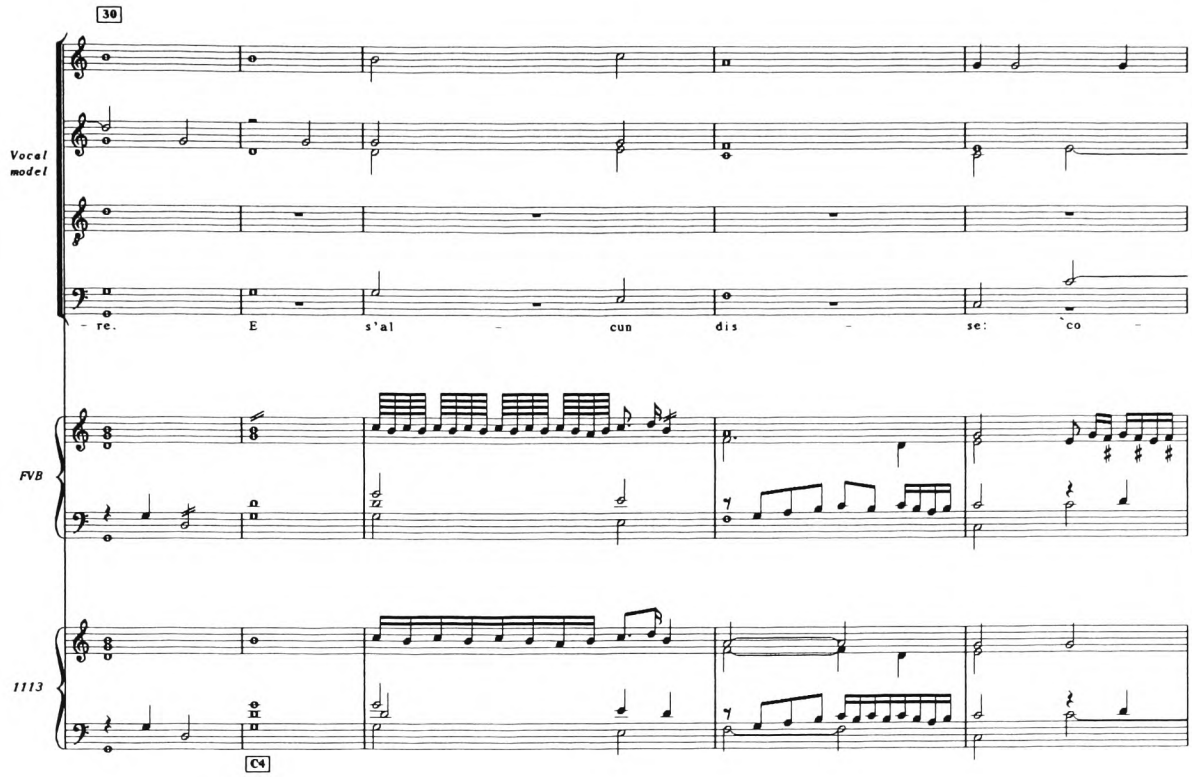


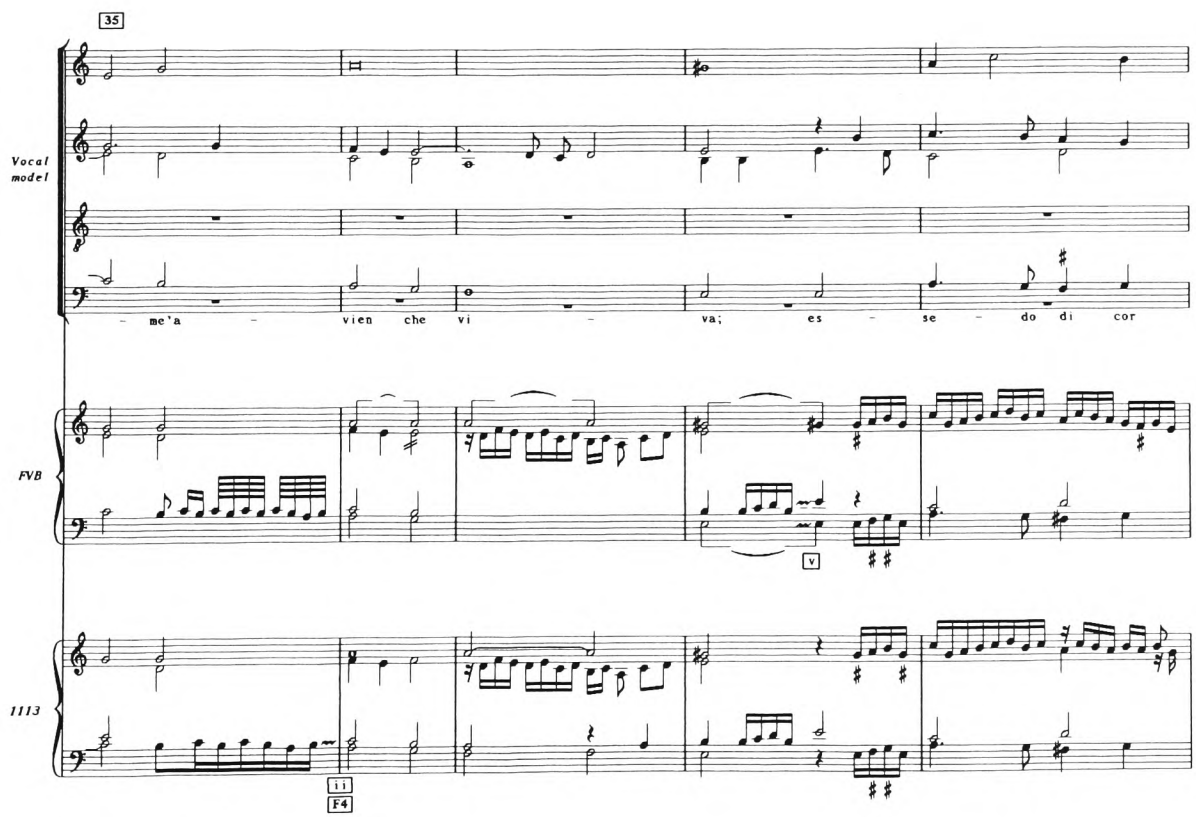

7
Vocal model
que - sta do - len - te Vi -
FVB
ii
1113
11
Vocal model
ta; Ma
FVB
C4
F4
1113
ii
C4
F4

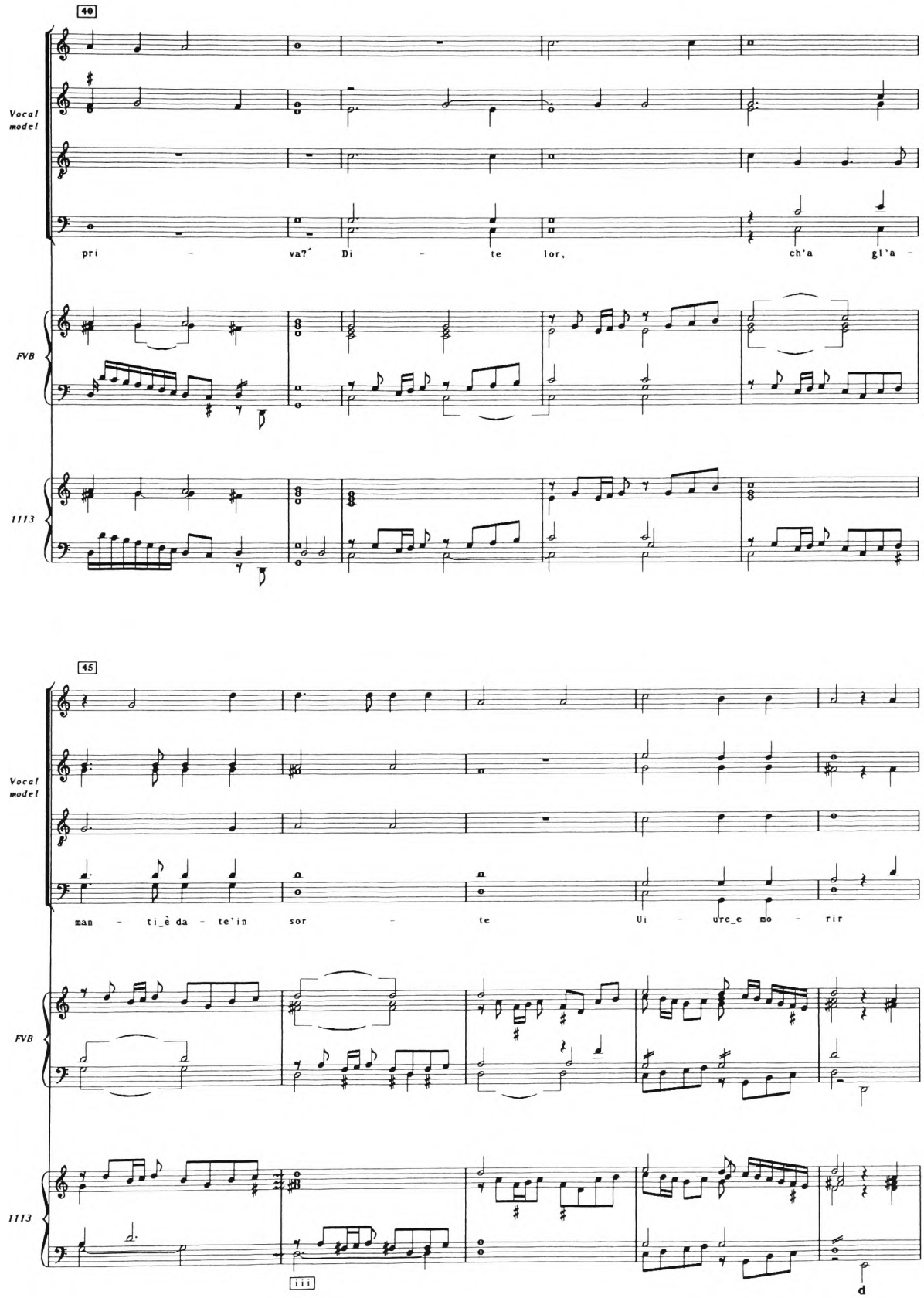

15
Vocal model
per o - pra d'a - mo - re, ma, per o - pra d'a -
FVB
iii
1113
19
Vocal model
mo - re, Nel vo - stro
FVB
1113
iii

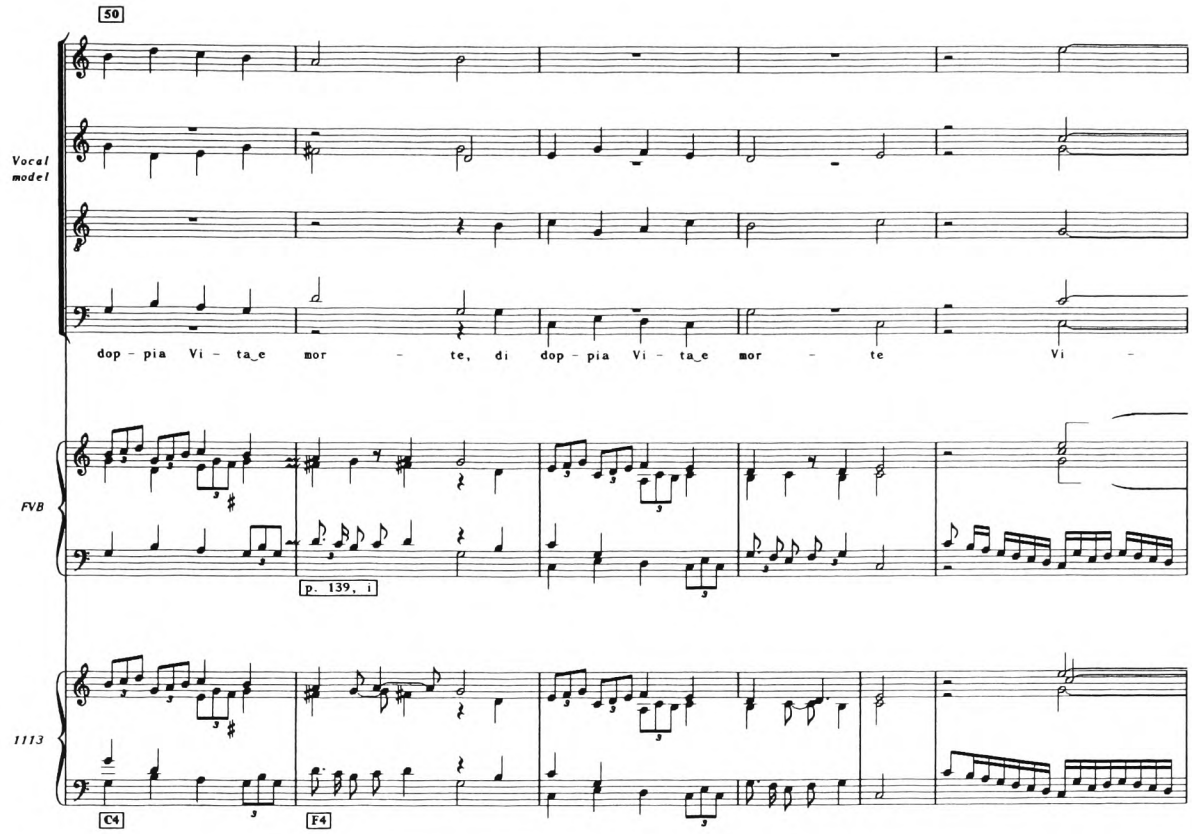

22
Vocal model
pet - to ri - na - sce_il mio co -
FVB
1113

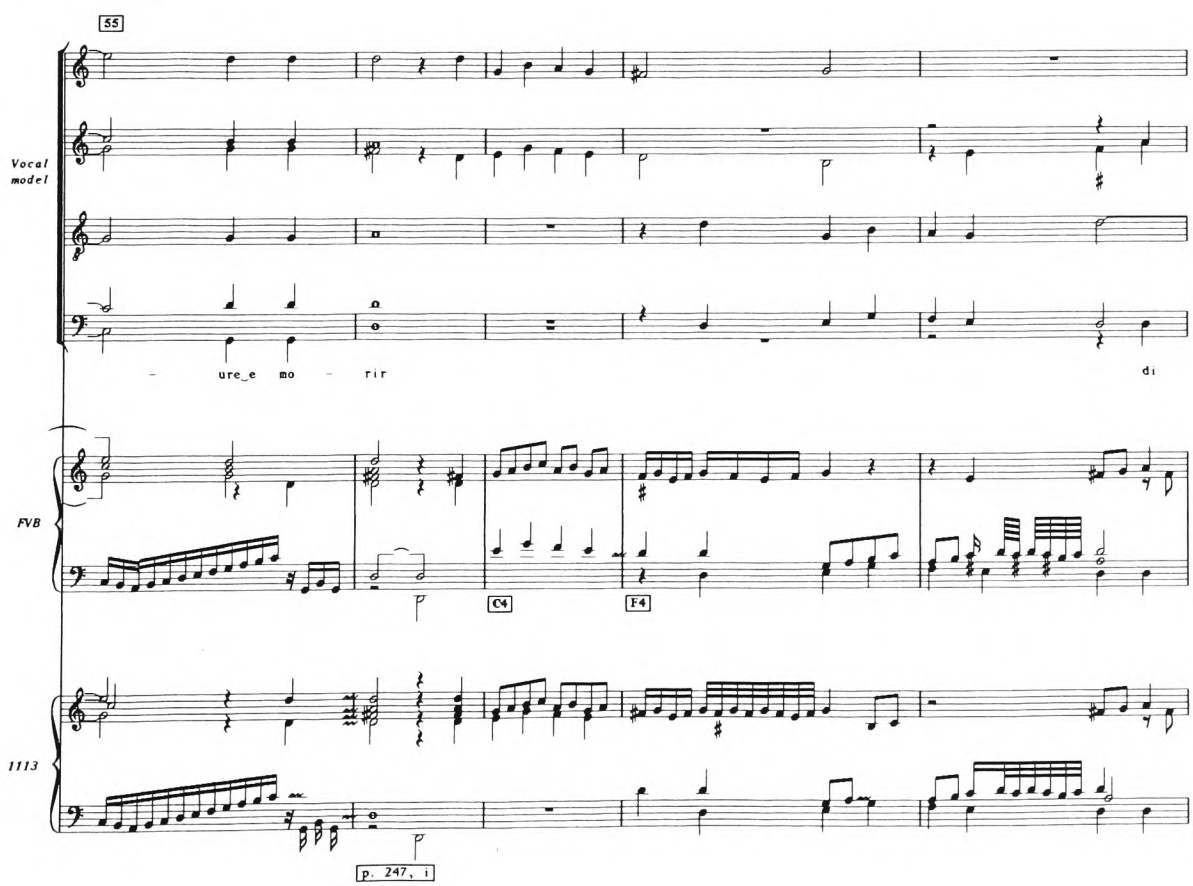

26
Vocal model
re, ri na - sce_il mio co - re ri na - sce il mio cor
FVB
iv
1113
p. 246, i

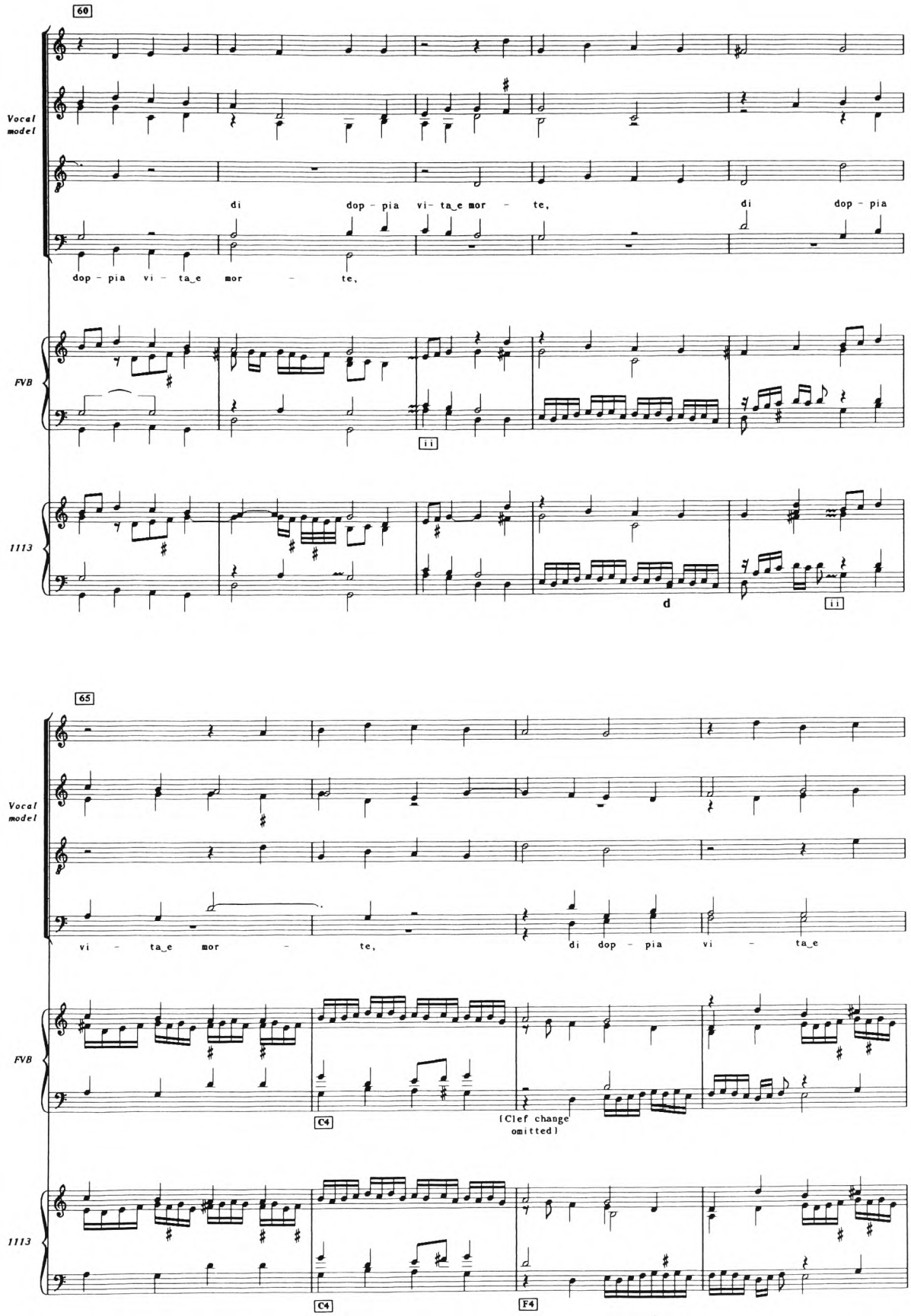

30
Vocal model
re. E s'al cun dis se: co
FVB
1113
C4

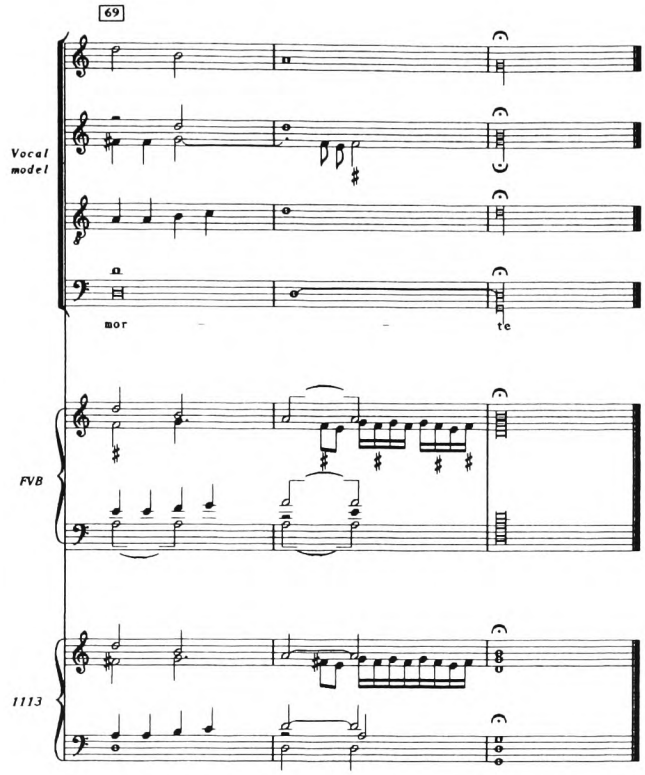

35
Vocal model
me'a vien che vi va; es se do di cor
FVB
V
1113
11
F4


40
Vocal model
pri - va?' Di - te lor, ch'a gl'a -
FVB
1113
45
Vocal model
man - ti_è da - te'in sor - te Ui - ure_e mo - rir
FVB
1113
iii
d


50
Vocal model
dop - pia Vi - ta_e mor - te, di dop - pia Vi - ta_e mor - te Vi -
FVB
p. 139, 1
1113
C4
F4


55
Vocal model
- ure_e mo - rir di
FVB
C4
F4
1113
p. 247, 1


60
Vocal model
di dop - pia vi- ta_e mor - te, di dop - pia
dop - pia vi - ta_e mor - te,
FVB
ii
1113
d
ii
65
Vocal model
vi - ta_e mor - te, di dop - pia vi - ta_e
FVB
C4
[Clef change omitted]
1113
C4
F4


69
Vocal model
mor
te
FVB
1113

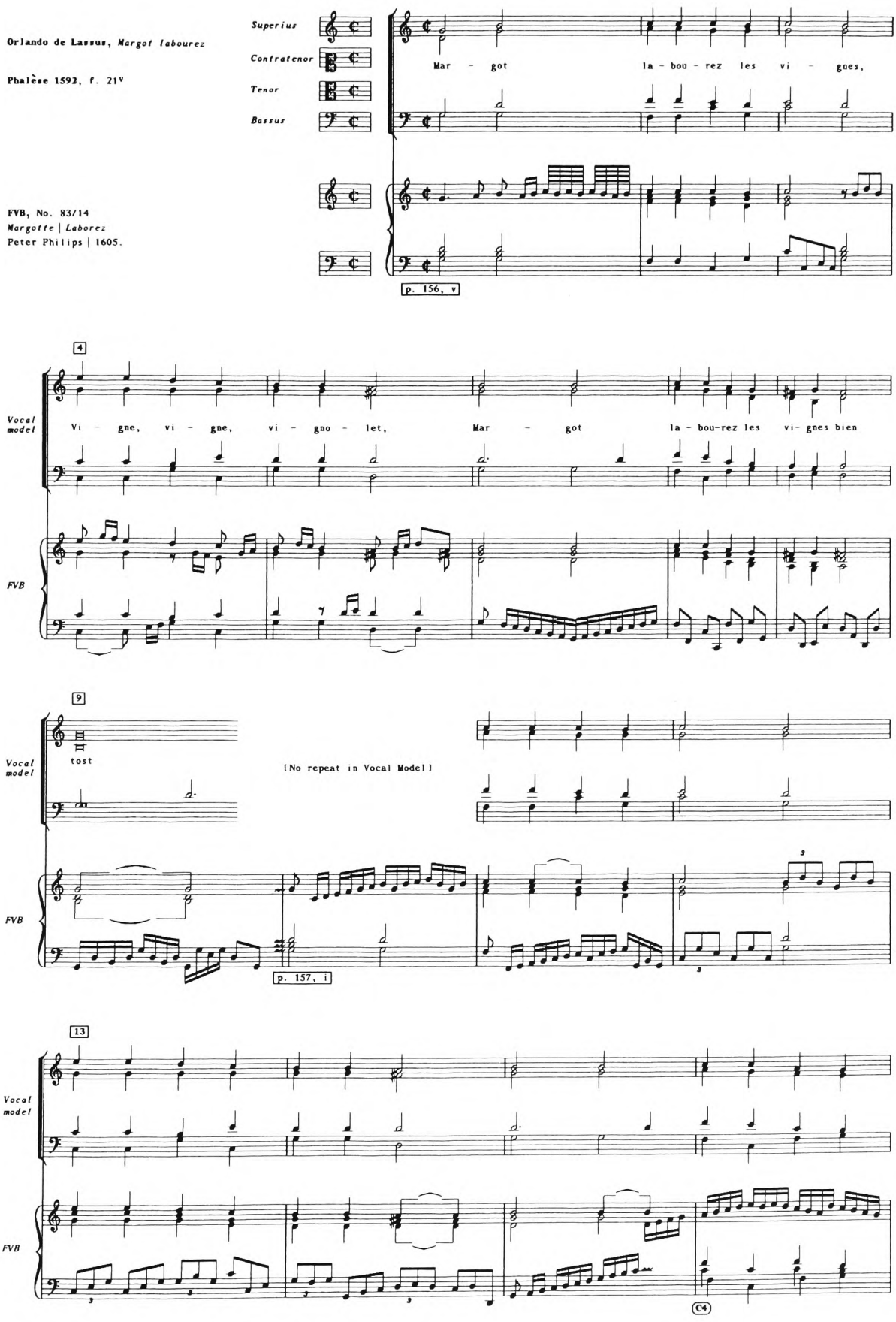
10

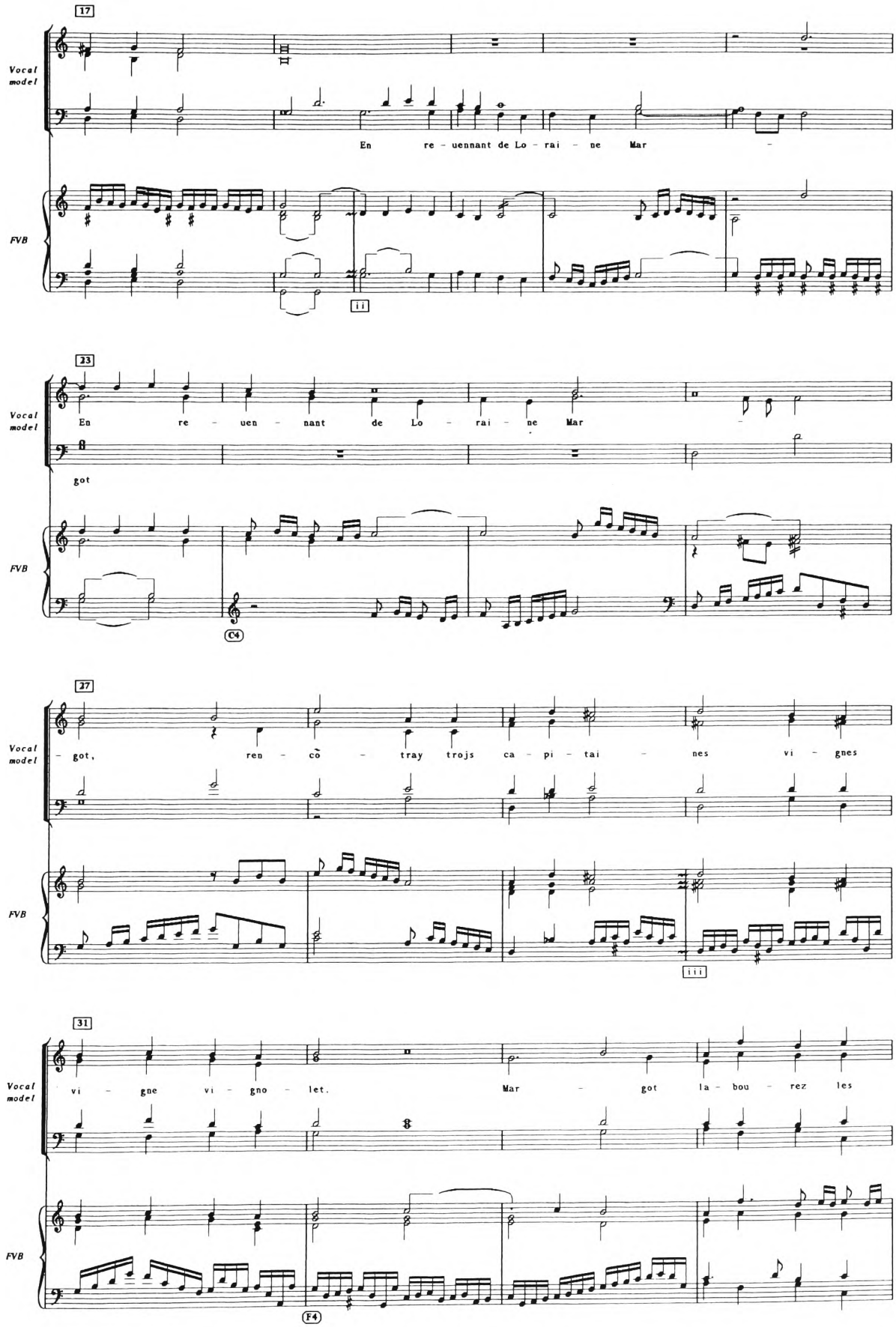
MARGOT

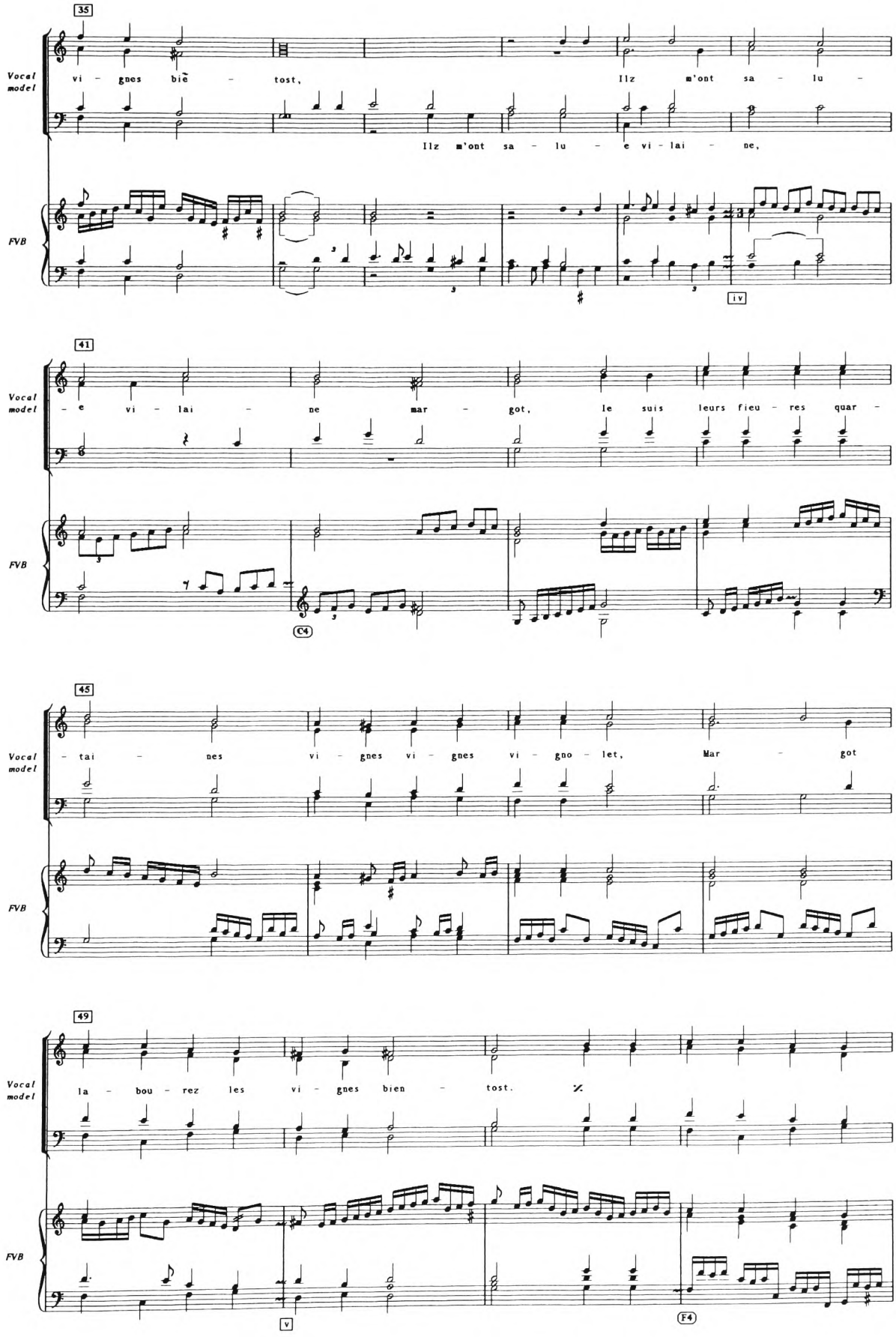
Orlando de Lassus, *Margot labourez*

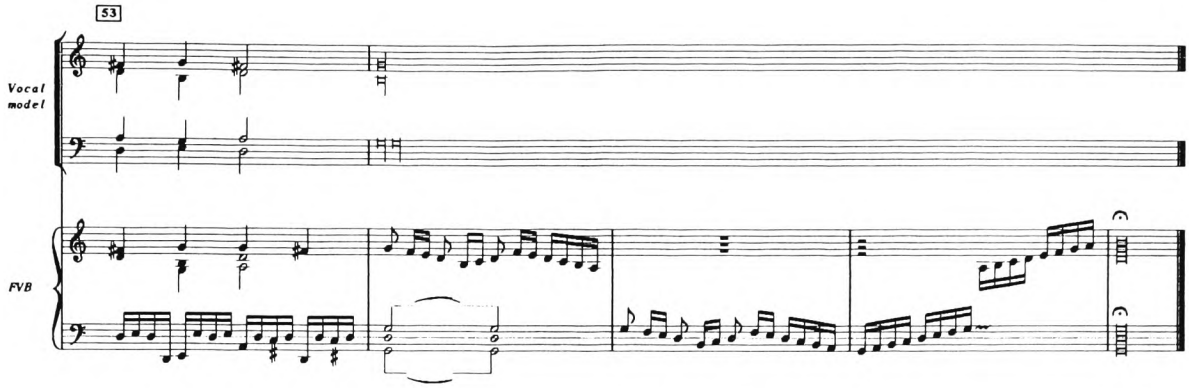
Phalèse 1592, f. 21v

FVB, No. 83/14
Margotte | Laborez
Peter Philips | 1605.




17
Vocal model
FVB
En re - uennant de Lo - rai - ne Mar -
ii
23
Vocal model
En re - uen - nant de Lo - rai - ne Mar -
got
C4
27
Vocal model
- got, ren - cõ - tray trojs ca - pi - tai - nes vi - gnes
FVB
iii
31
Vocal model
vi - gne vi - gno - let. Mar - got la - bou - rez les
FVB
F4


35
Vocal model
vi - gnes bie - tost,
Ilz m'ont sa - lu -
Ilz m'ont sa - lu - e vi - lai - ne,
FVB
iv
41
Vocal model
- e vi - lai - ne mar - got, le suis leurs fieu - res quar -
FVB
C4
45
Vocal model
- tai - nes vi - gnes vi - gnes vi - gno - let, Mar - got
FVB
49
Vocal model
la - bou - rez les vi - gnes bien - tost.
FVB
V
F4


53
Vocal
model
FVB

11

LE ROSSIGNOL

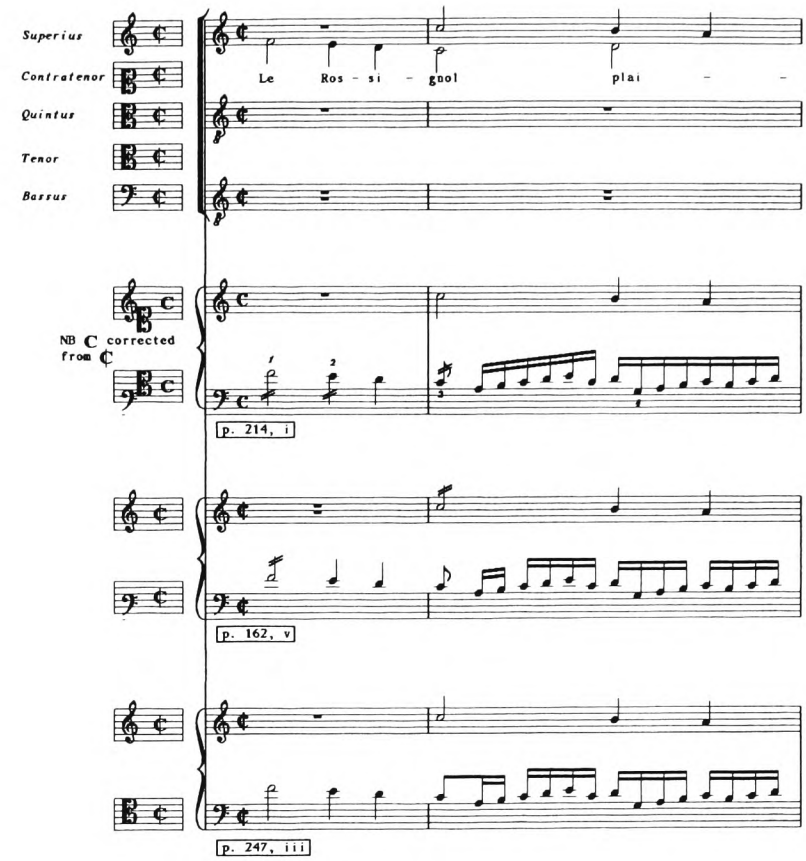
Orlande de Lassus,
Le Rossignol plaisant

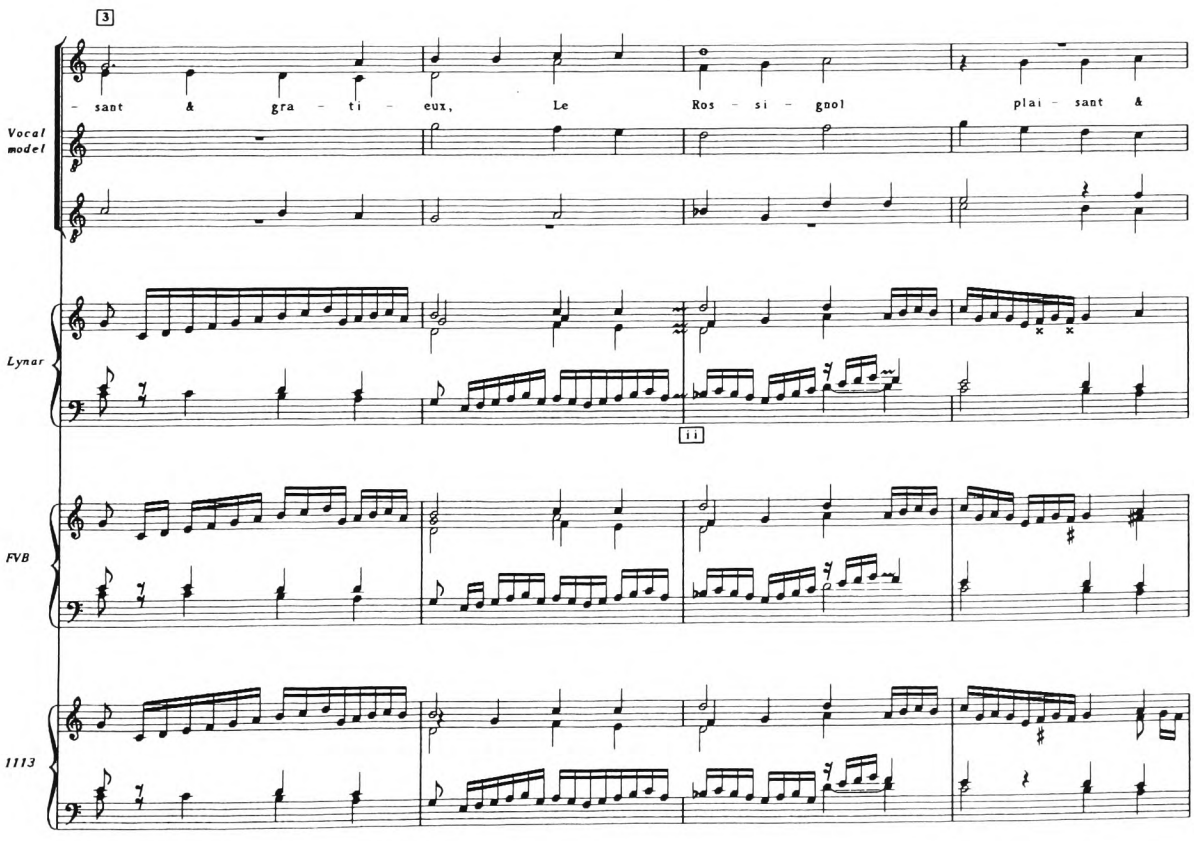
Phalèse 1592, f. 39,
[*Contratenor*: f. 36 (*recte* 39), and lacks accidentals]

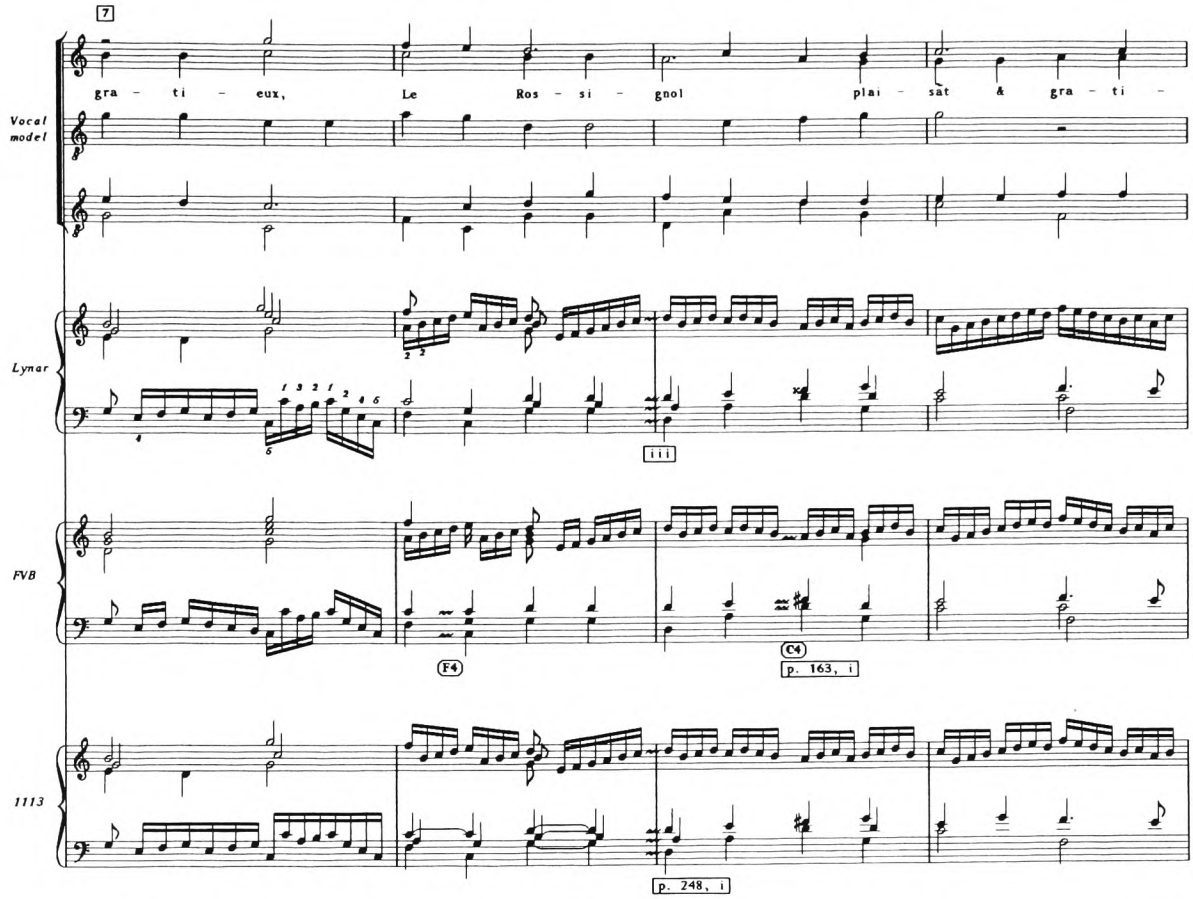
Lynar, p. 214
Le Rossignol à 5 | di Orlando |
Intavolata da Pietro | Philippi

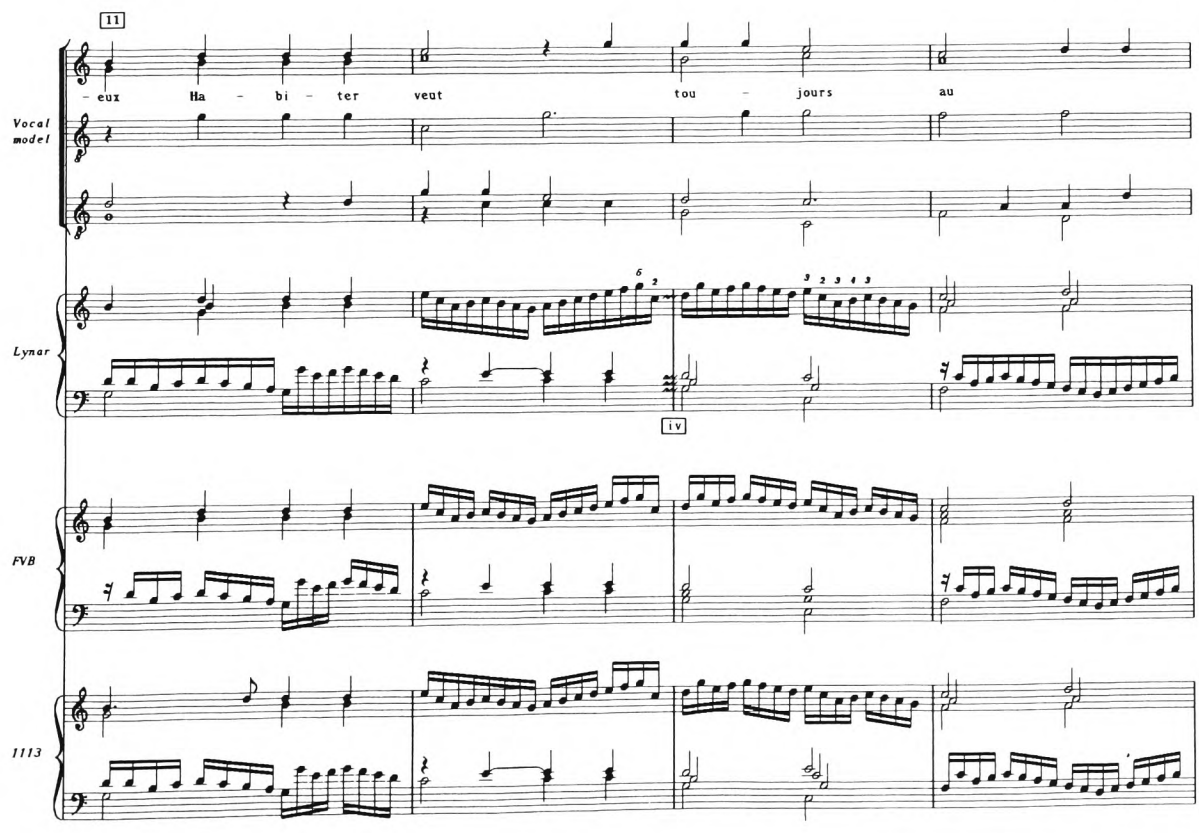
FVB, No. 86/17, p. 162
Le Rossignuol.
Peter Philips. | 1595.

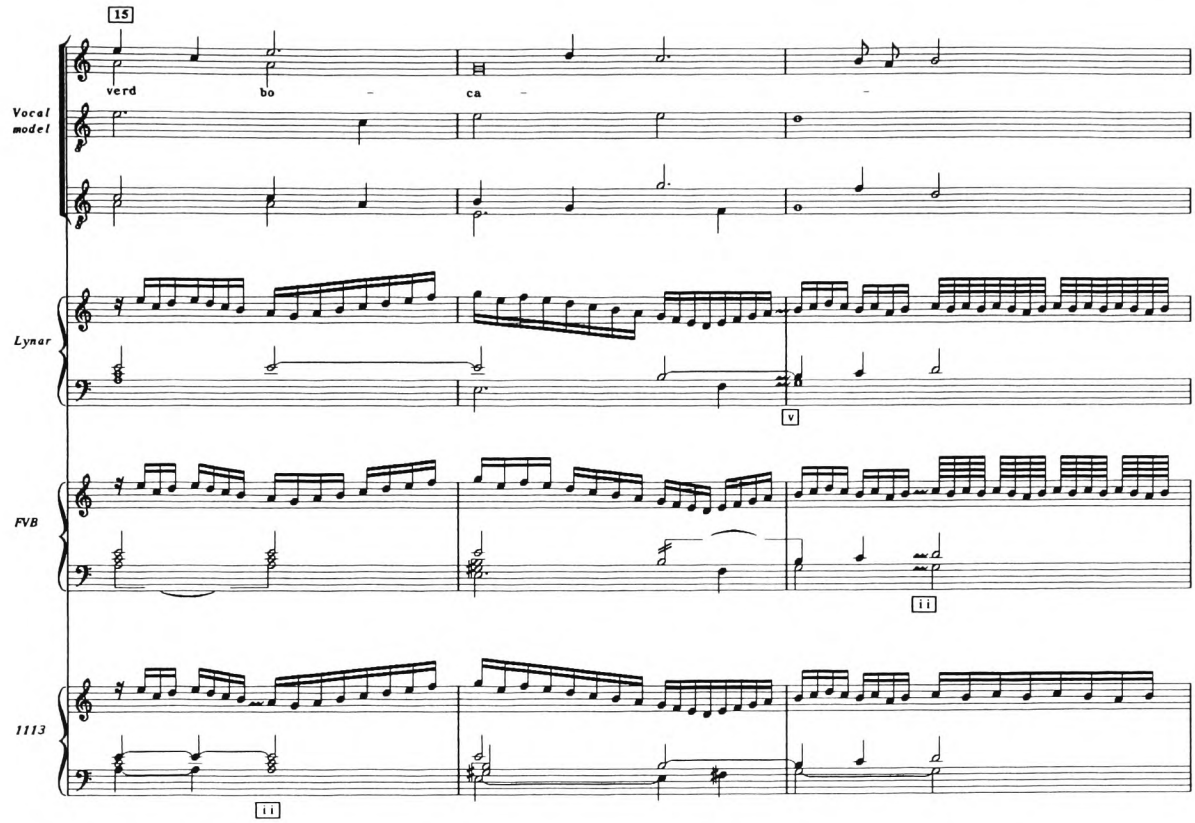
1113, No. 117, p. 247
Le Rosignaol.
Pietro Philippÿ

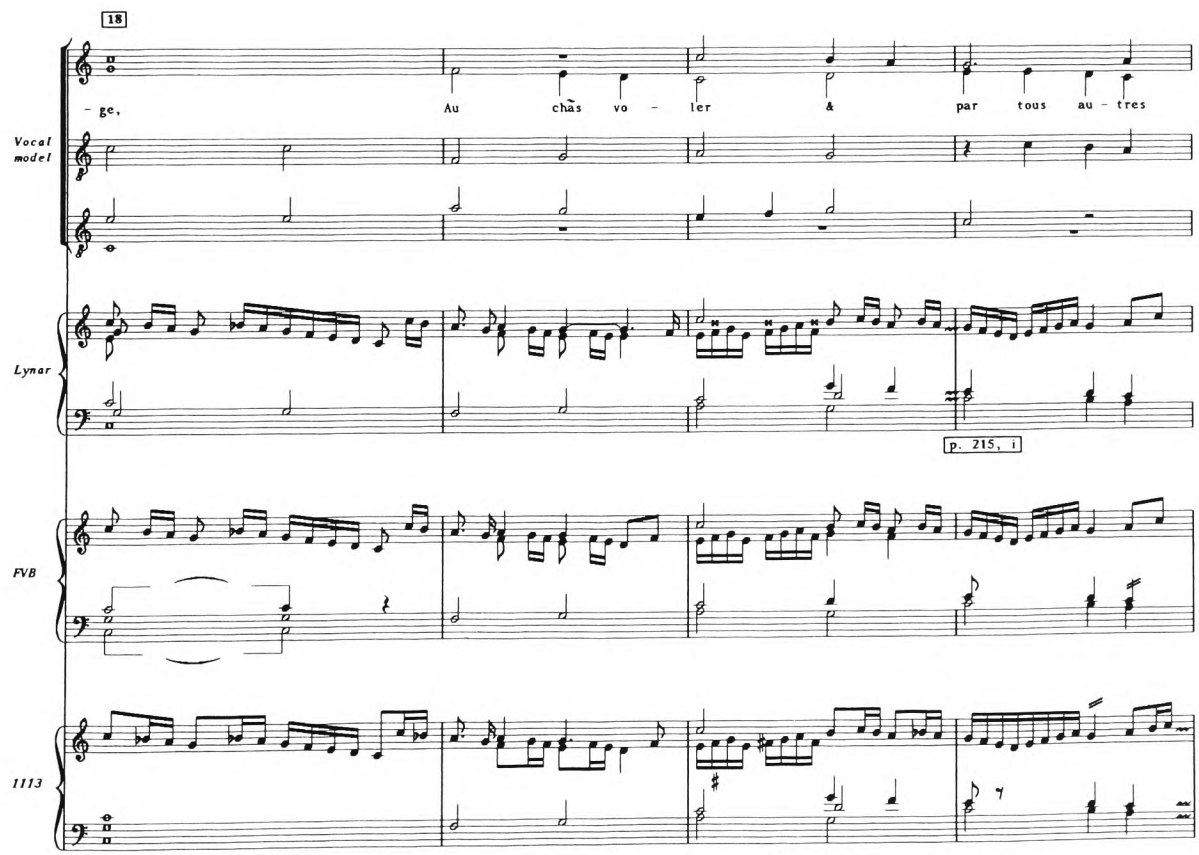


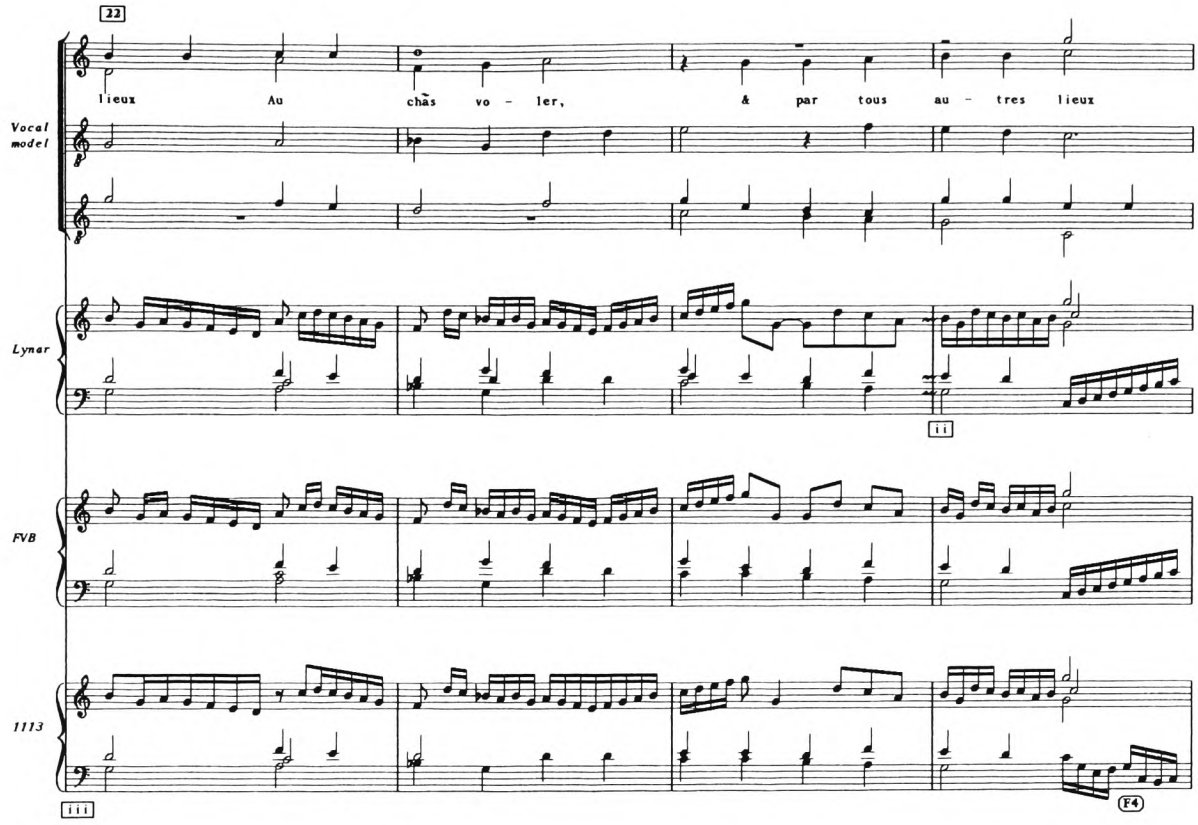


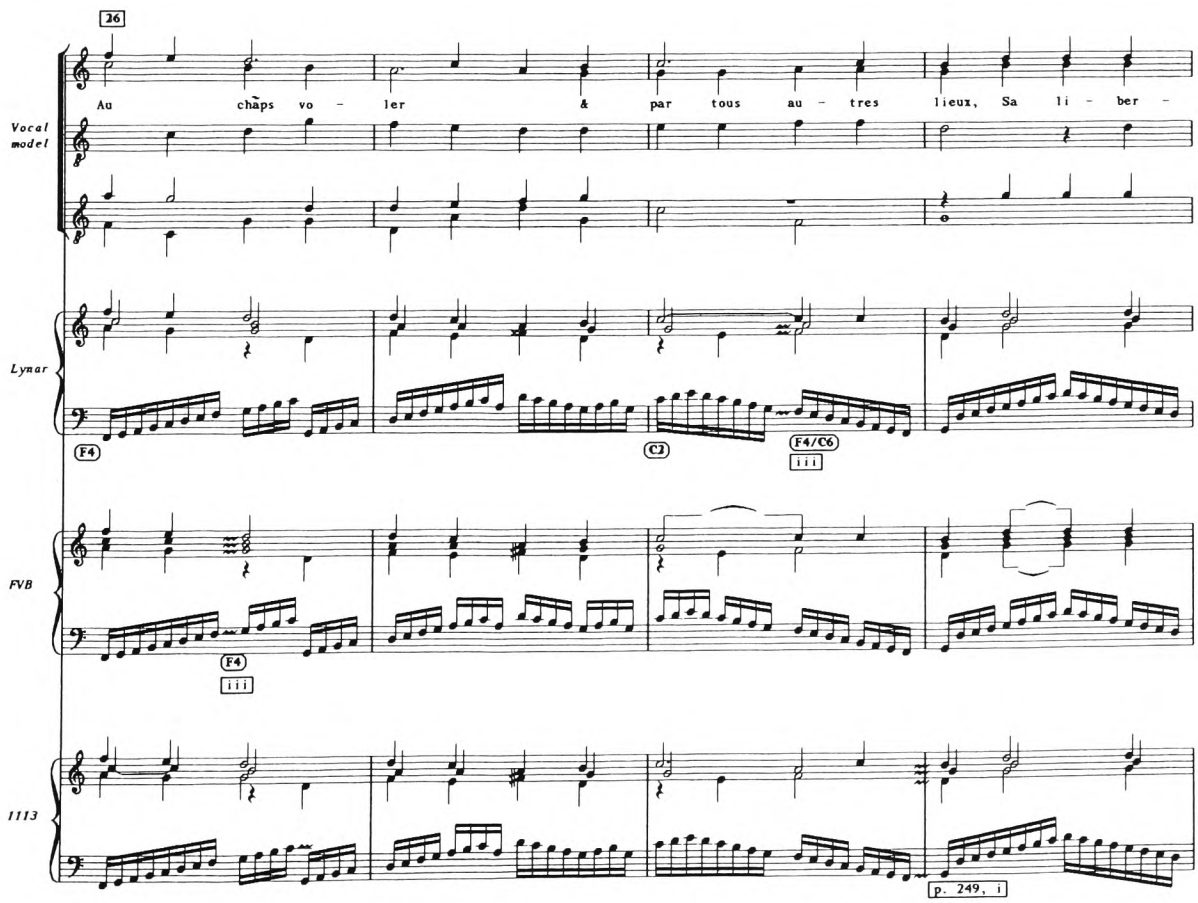

7
gra - ti - eux, Le Ros - si - gnol plai - sàt & gra - ti -
Vocal model
Lynar
FVB
1113
iii
F4
C4
p. 163, i
p. 248, i

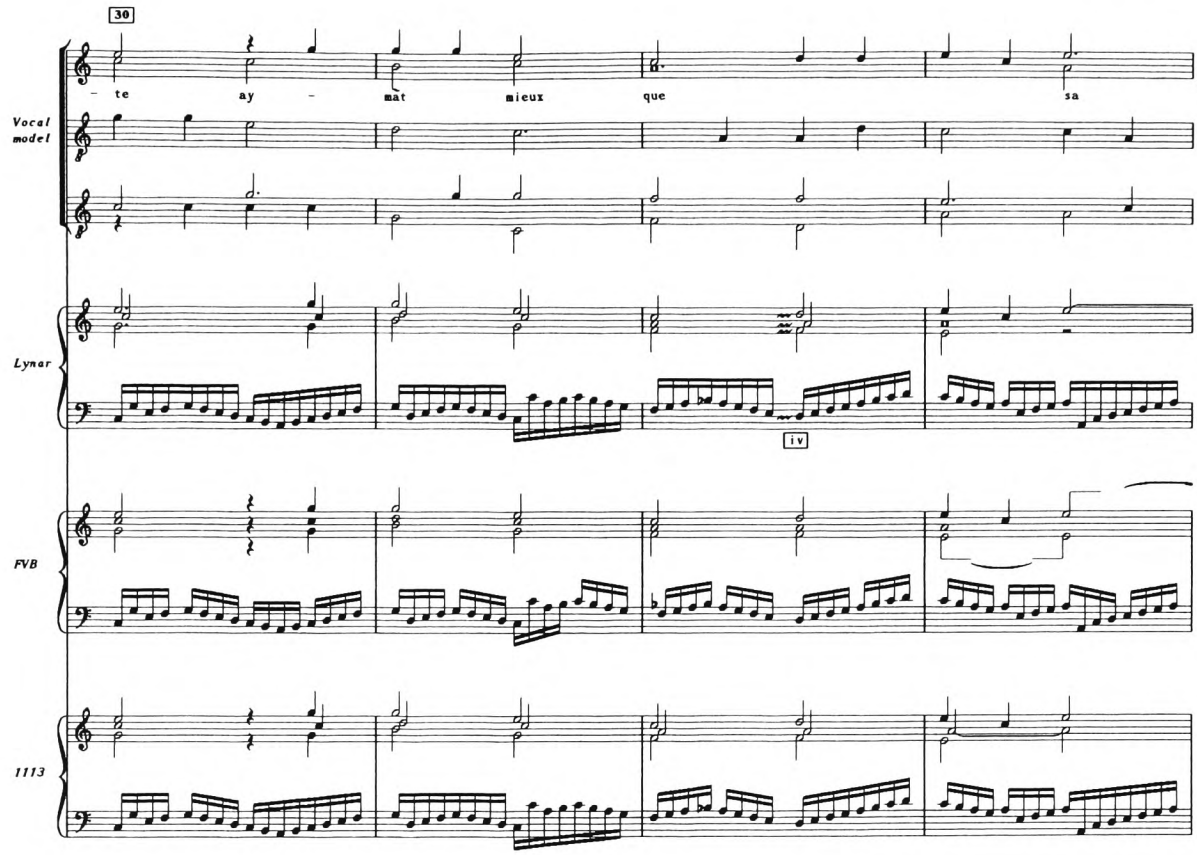

11
- eux Ha - bi - ter veut tou - jours au
Vocal model
Lynar
FVB
1113
iv

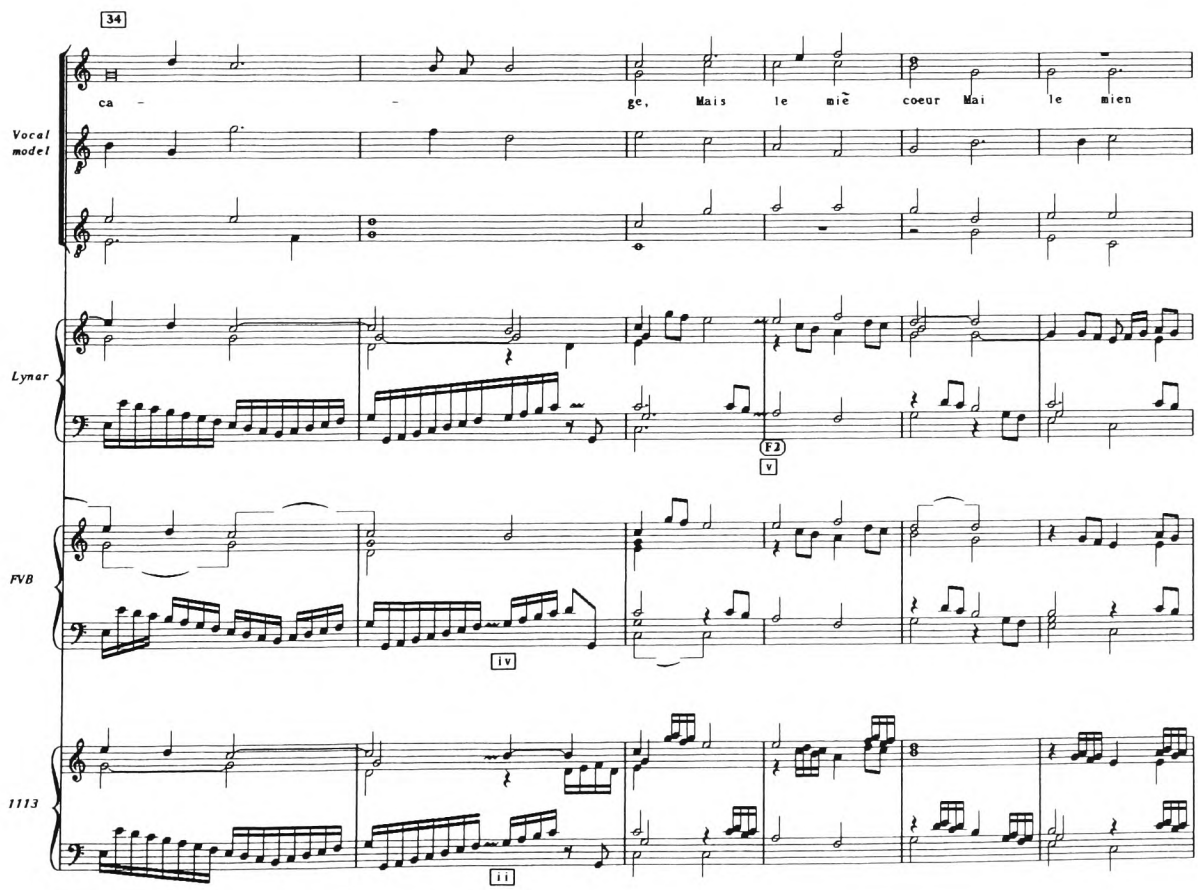

15
verd bo - ca -
Vocal model
Lynar
FVB
1113
v
ii
ii

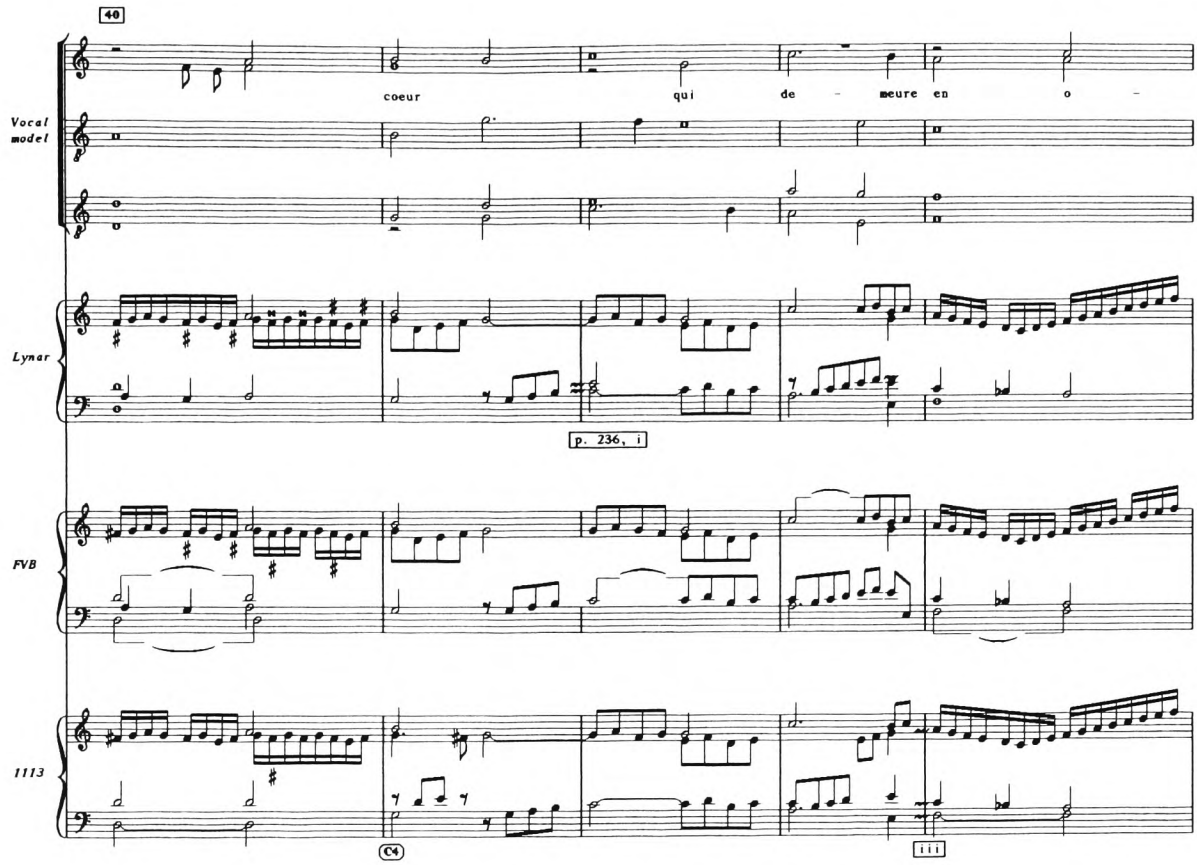

18
- ge, Au chãs vo - ler & par tous au - tres
Vocal model
Lynar
FVB
1113
p. 215, i

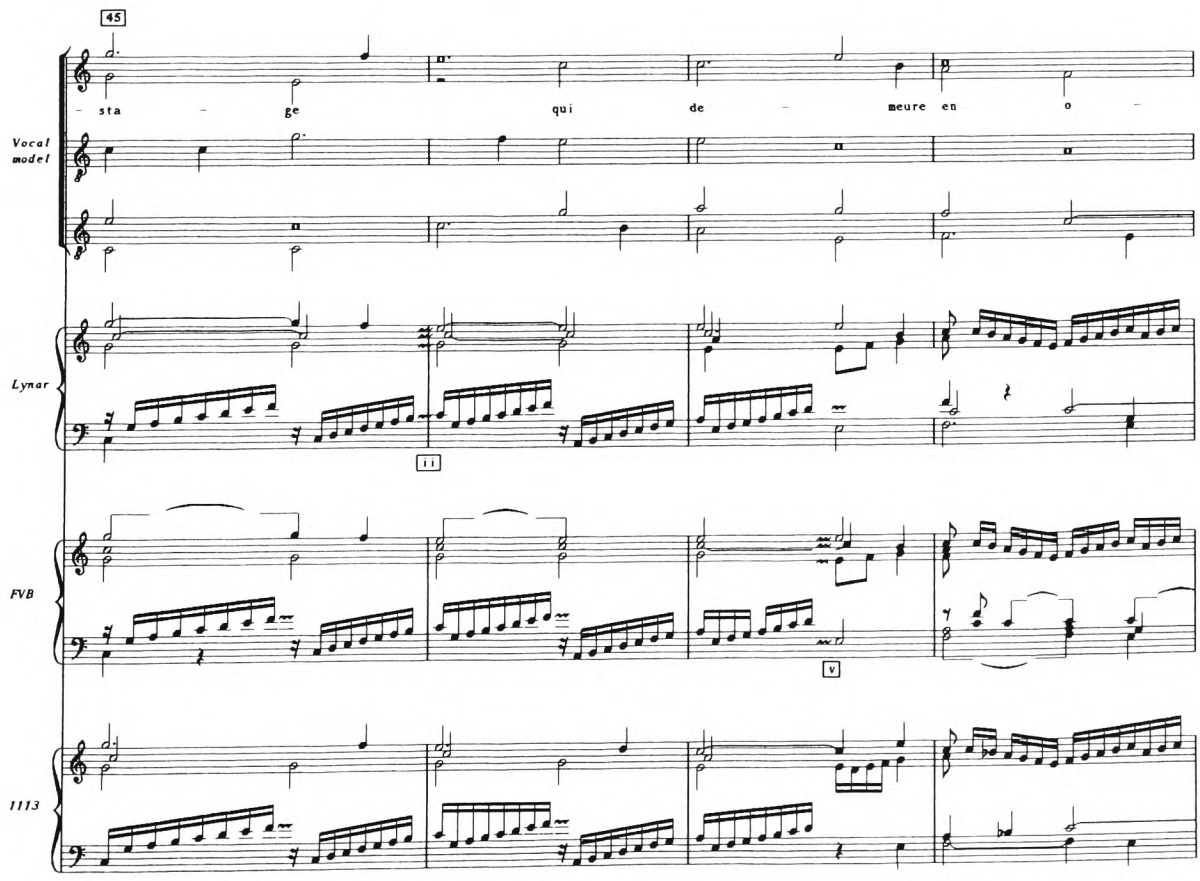

22
lieux Au chãs vo - ler, & par tous au - tres lieux
Vocal model
Lynar
FVB
1113
ii
iii
F4

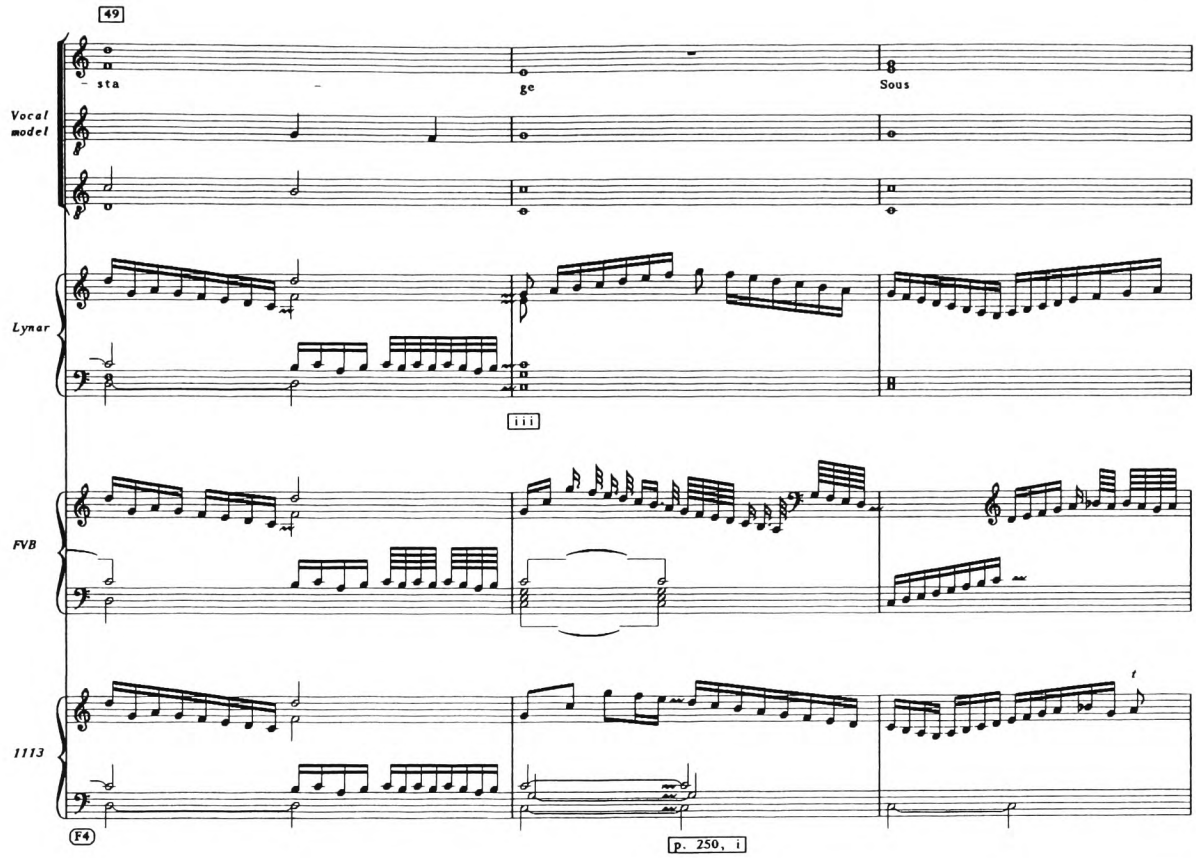

26
Au chãps vo - ler & par tous au - tres lieux, Sa li - ber -
Vocal model
Lynar
FVB
1113
F4
C2
F4/C6
iii
p. 249, i

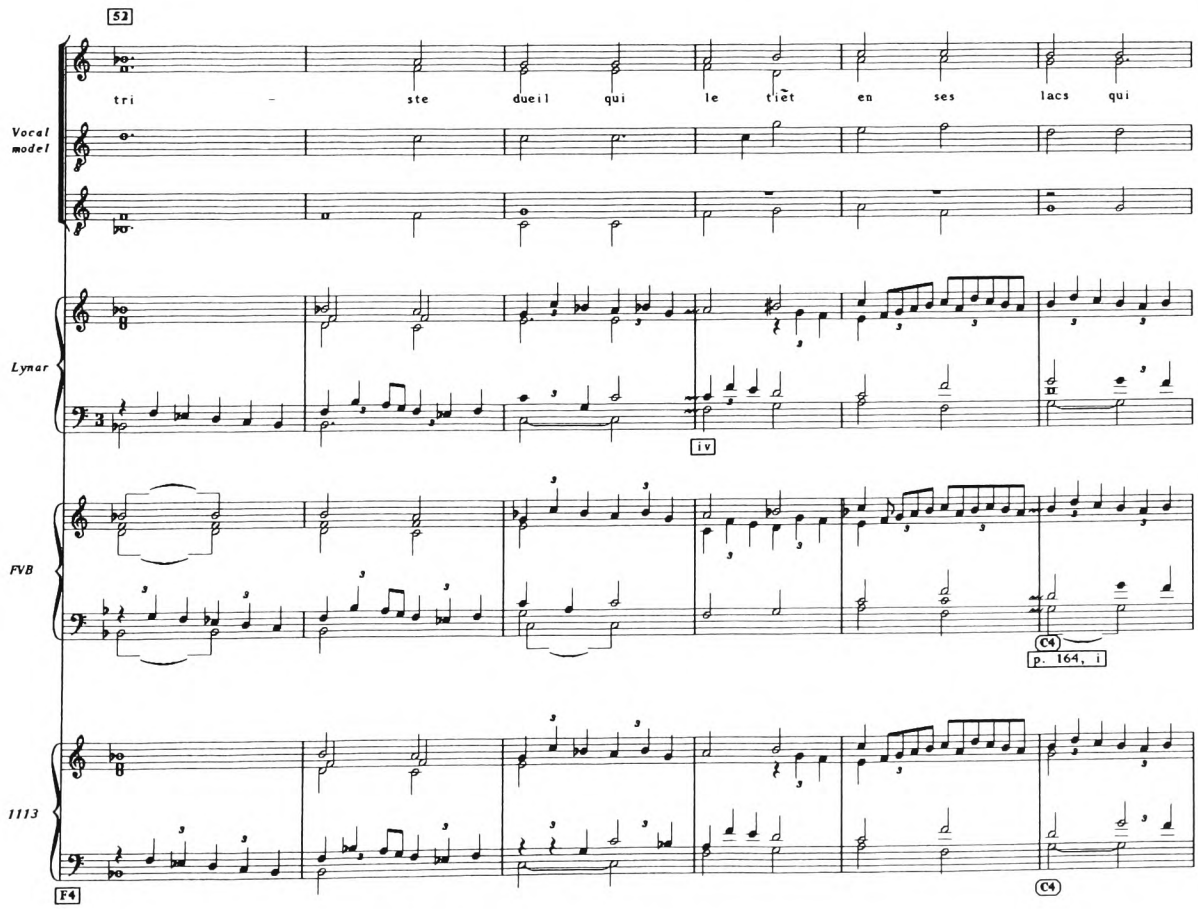

30
te ay - mat mieux que sa
Vocal model
Lynar
iv
FVB
1113

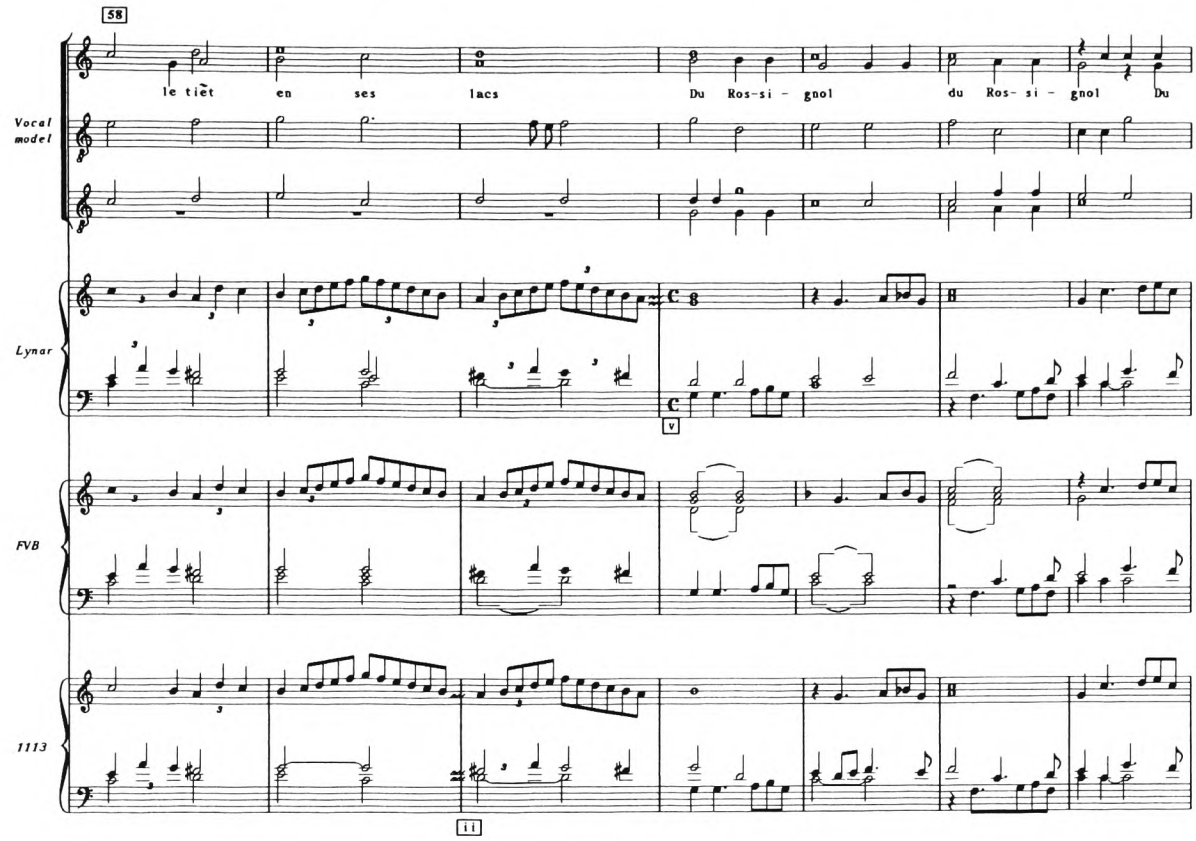

34
ca - - ge, Mais le mie coeur Mai le mien
Vocal model
Lynar
F2
v
FVB
iv
1113
ii

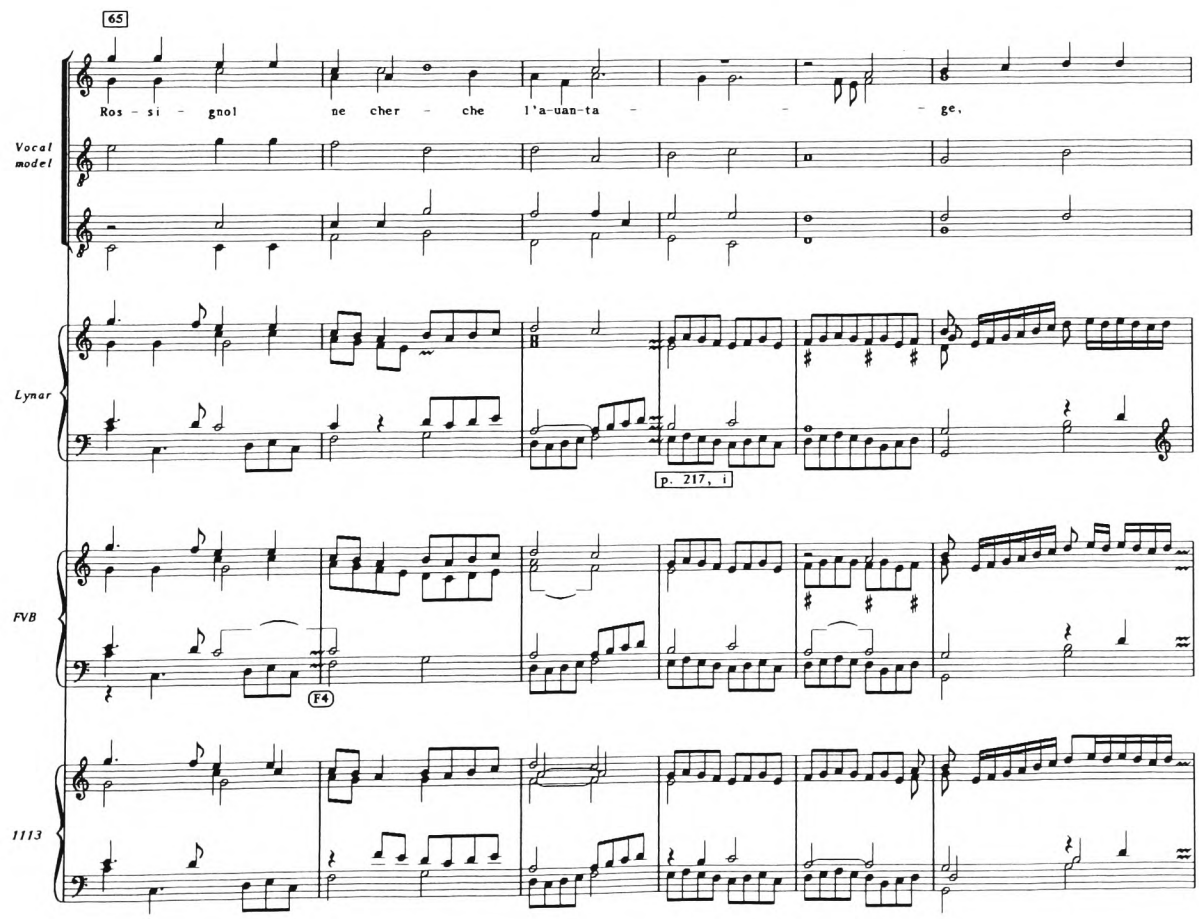

40
coeur qui de - meure en o -
Vocal model
Lynar
p. 236, i
FVB
1113
C4
iii

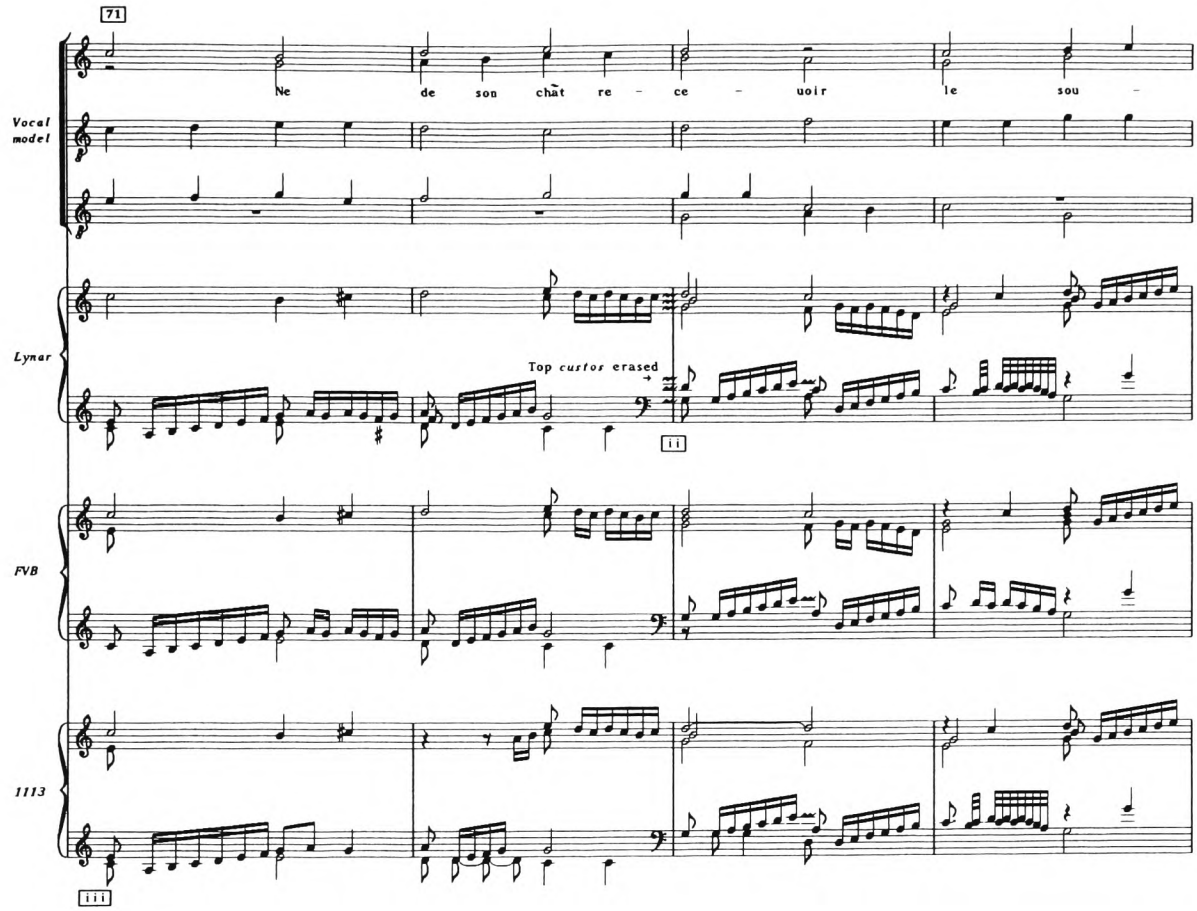

45
- sta - ge qui de - meure en o -
Vocal model
Lynar
ii
FVB
v
1113

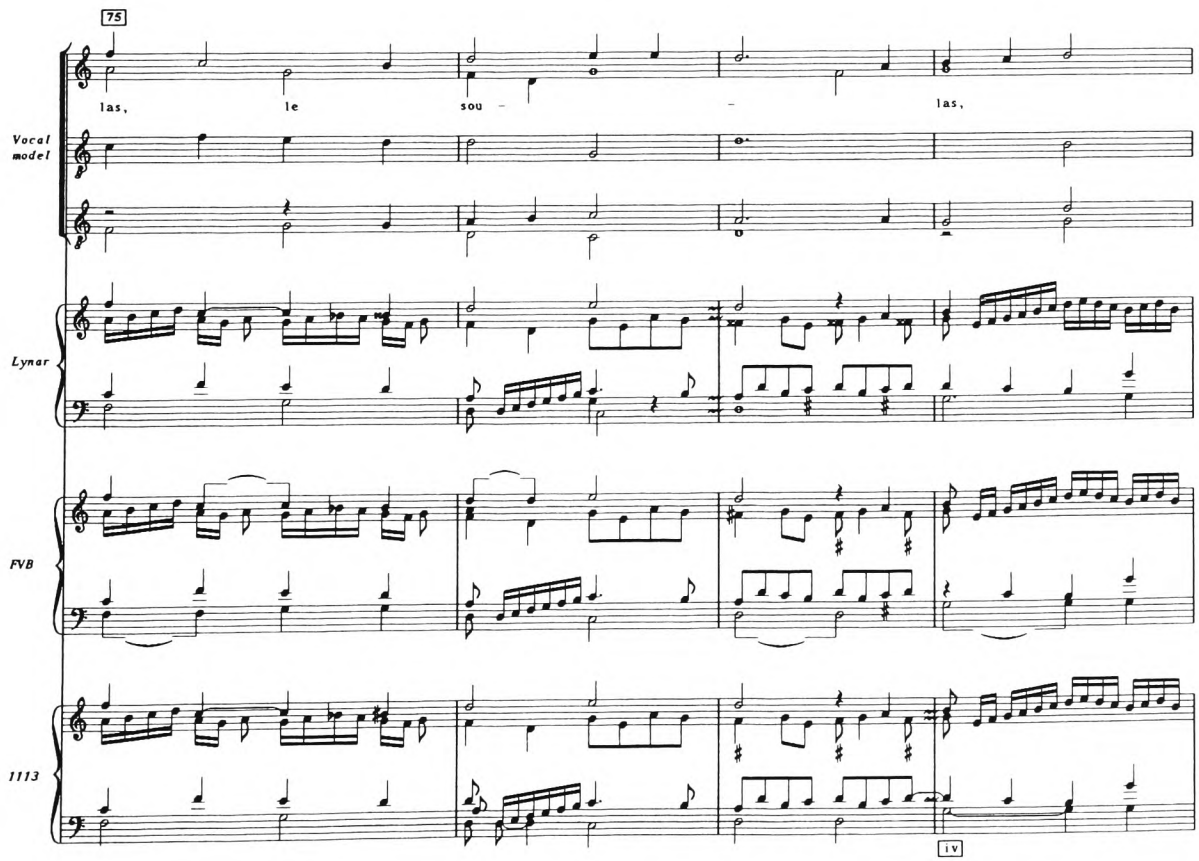

49
– sta –
ge
Sous
Vocal model
Lynar
iii
FVB
1113
t
F4
p. 250, i

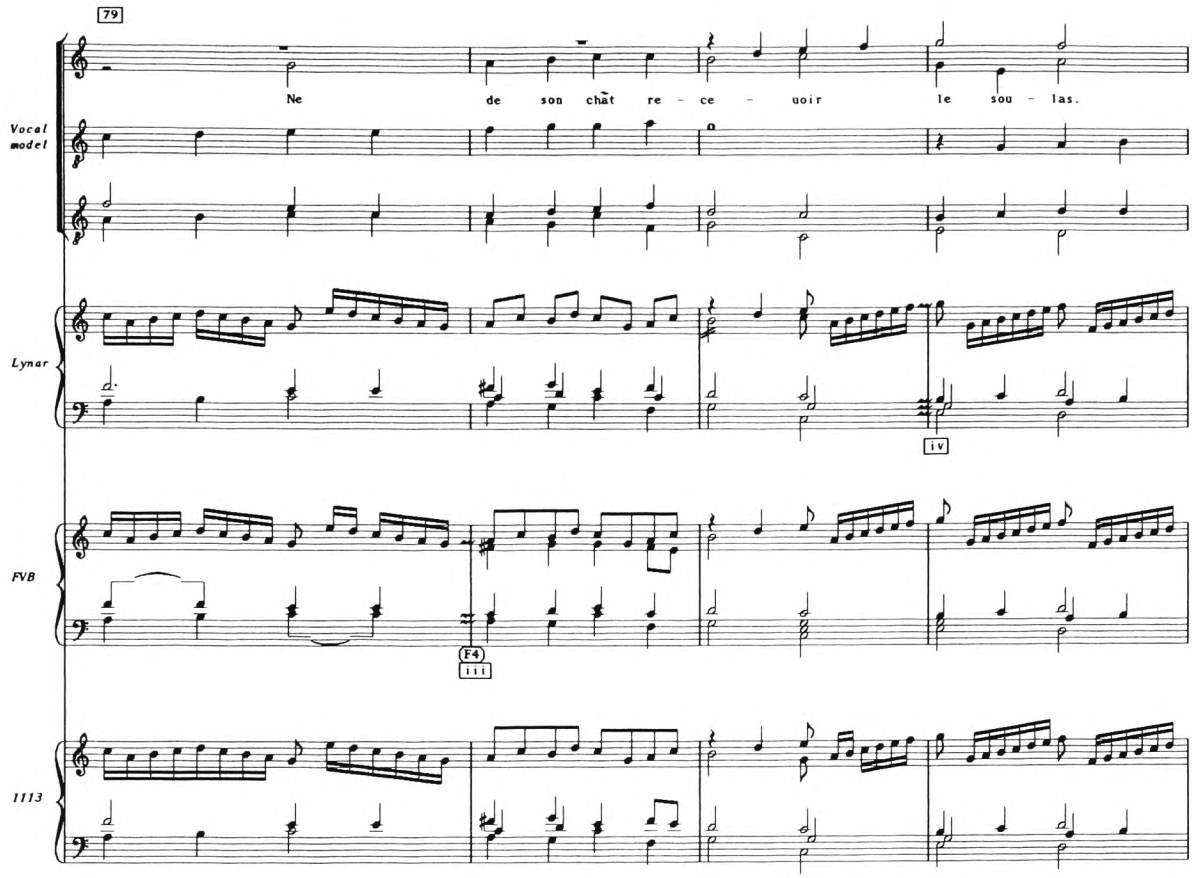

52
tri – ste
duel qui le tiẽt en ses lacs qui
Vocal model
Lynar
iv
FVB
C4
p. 164, i
1113
F4
C4

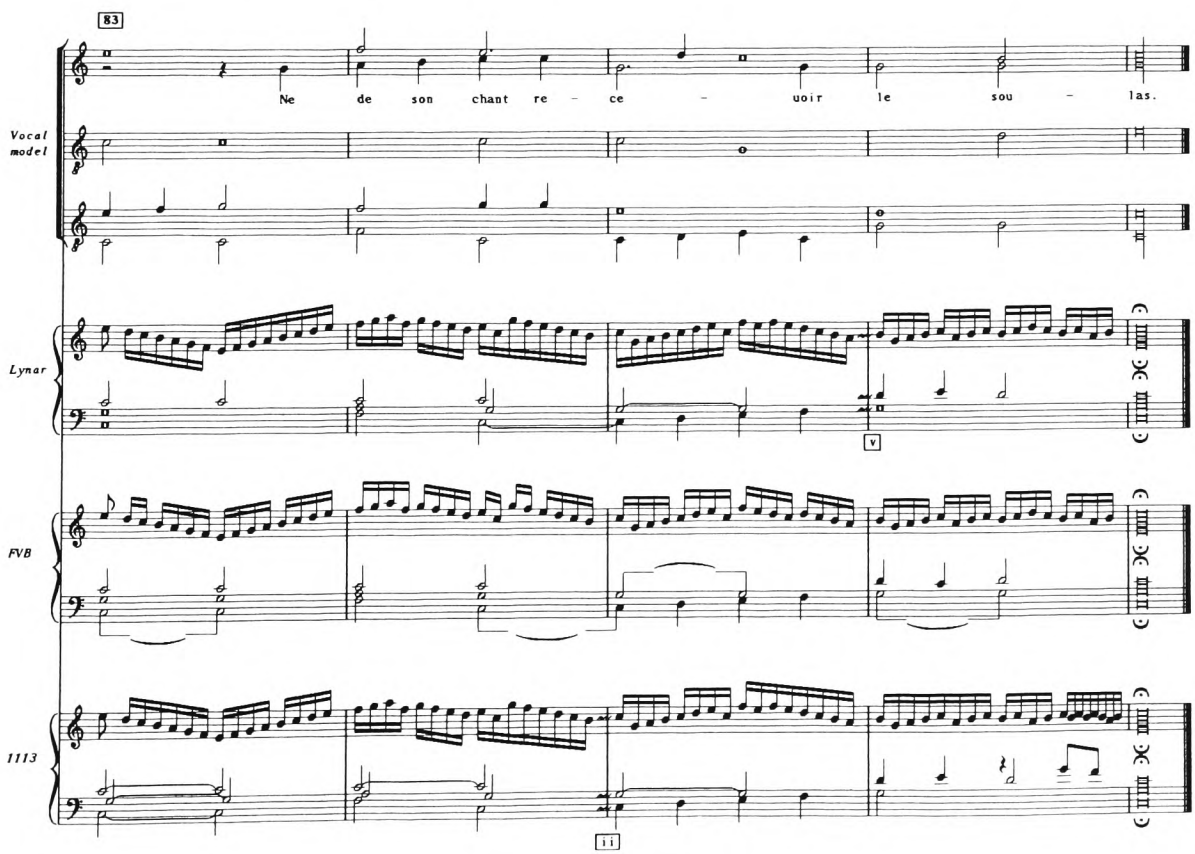

58
le tiẽt en ses lacs Du Ros-si - gnol du Ros- si - gnol Du
Vocal model
Lynar
FVB
1113
v
ii


65
Ros - si - gnol ne cher - che l'a-uan-ta - - - ge,
Vocal model
Lynar
FVB
1113
p. 217, i
F4


71
Ne de son chât re - ce - uoir le sou -
Vocal model
Lynar
Top cursor erased
ii
FVB
1113
iii


75
las, le sou - - las,
Vocal model
Lynar
FVB
1113
iv


79
Ne de son chãt re - ce - uoir le sou - las.
Vocal model
Lynar
FVB
1113
iv
F4
iii


83
Ne de son chant re - ce - uoir le sou - las.
Vocal model
Lynar
FVB
1113
v
ii

TIRSI

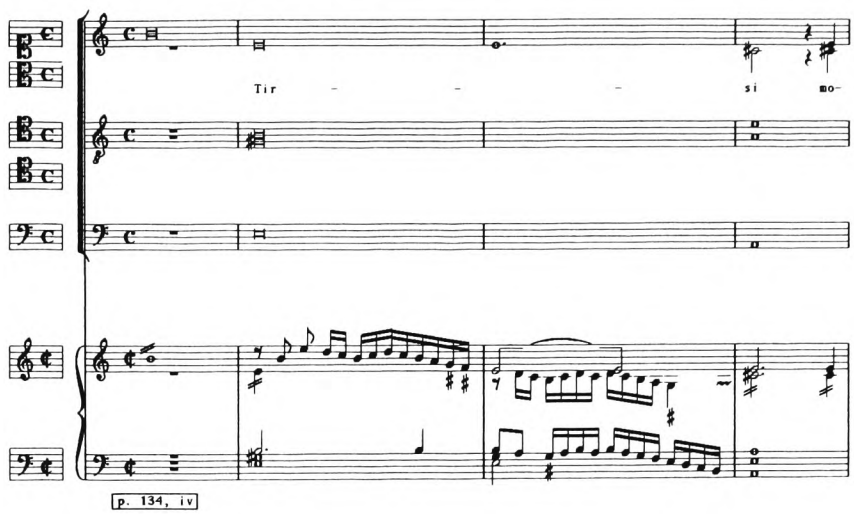
Luca Marenzio
Tirsi morir volea

Phalèse 1593, f. 18ᵛ

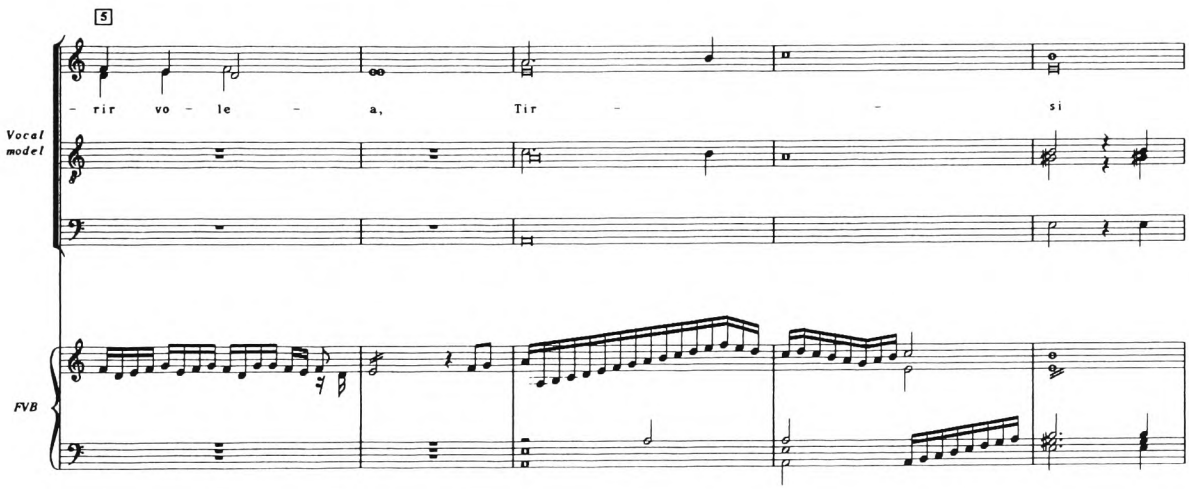
FVB, No. 70/1

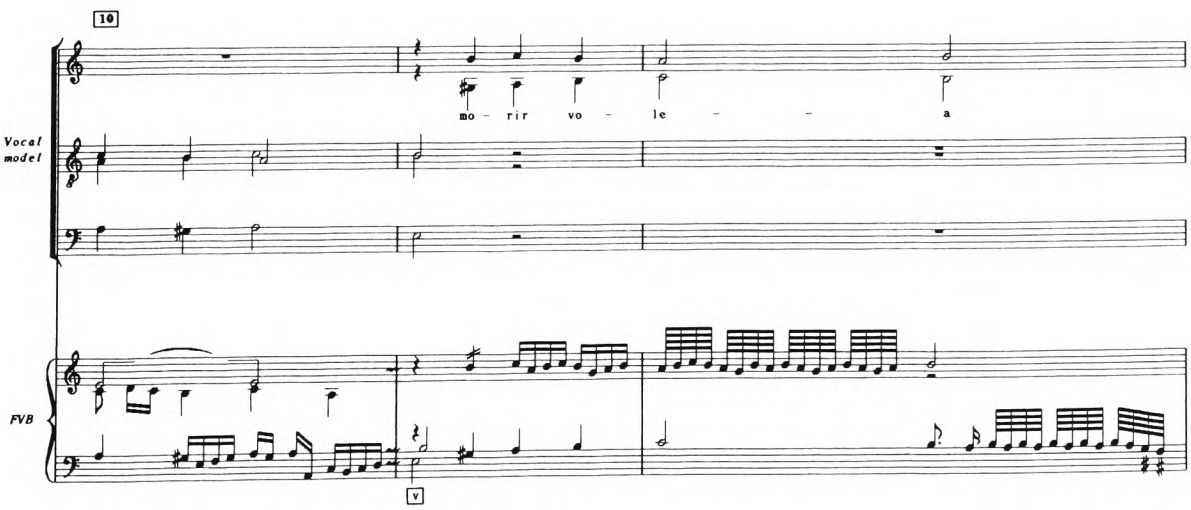
Tirsi. di | Luca Marenzo. | 1ª.| Parte.| Intavolata di | Pietro Philippi

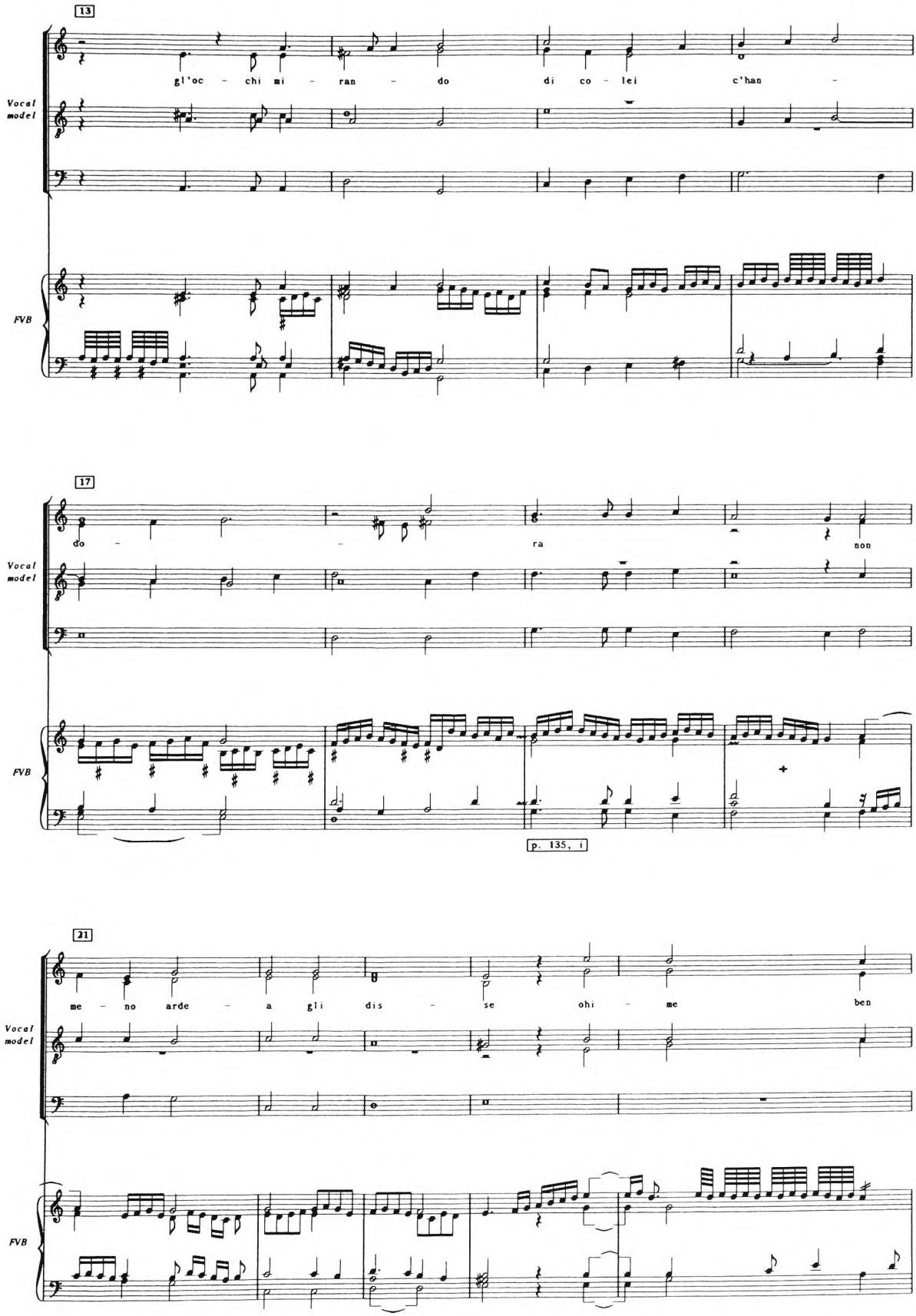
Peeter Philips.

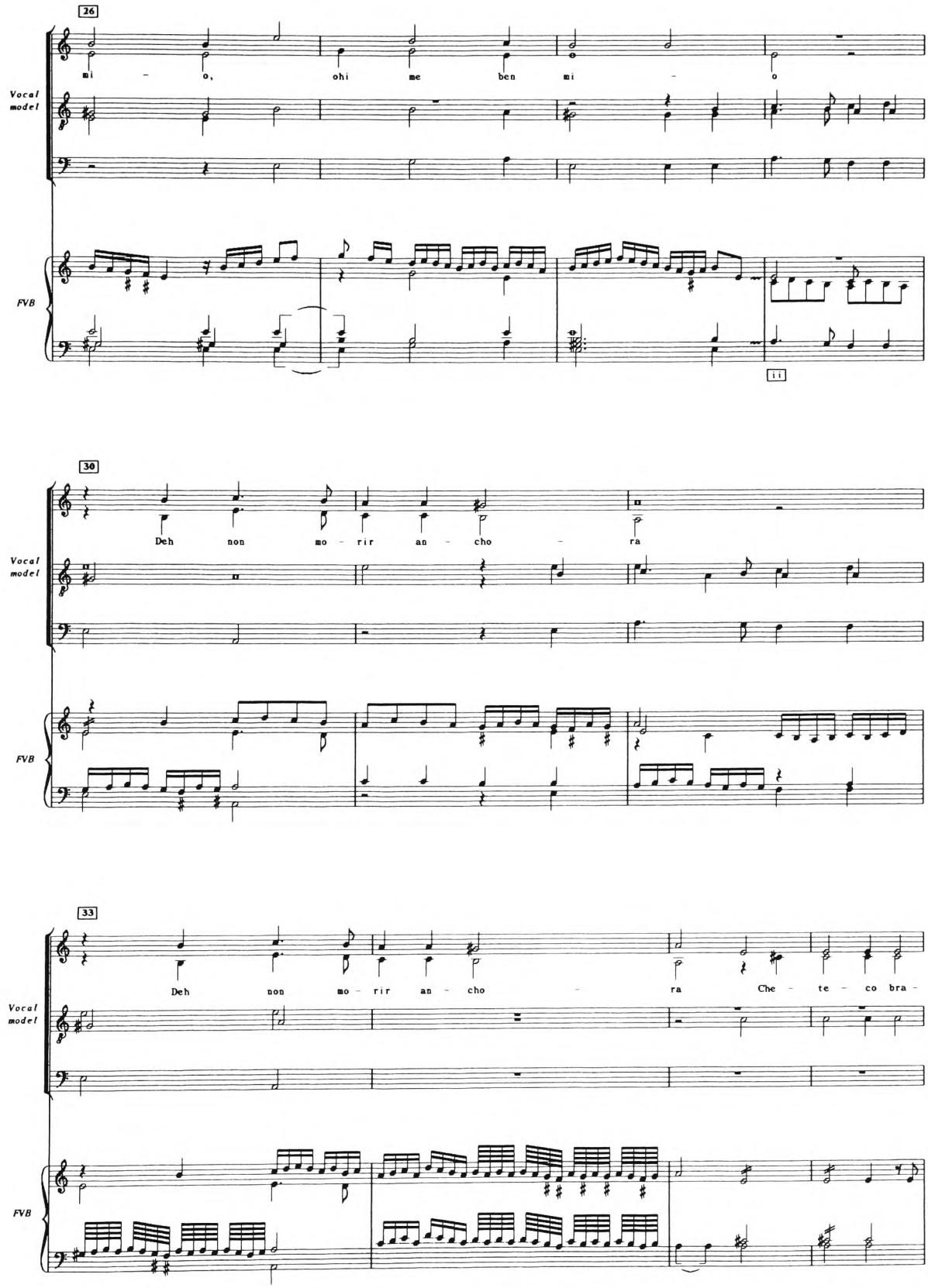


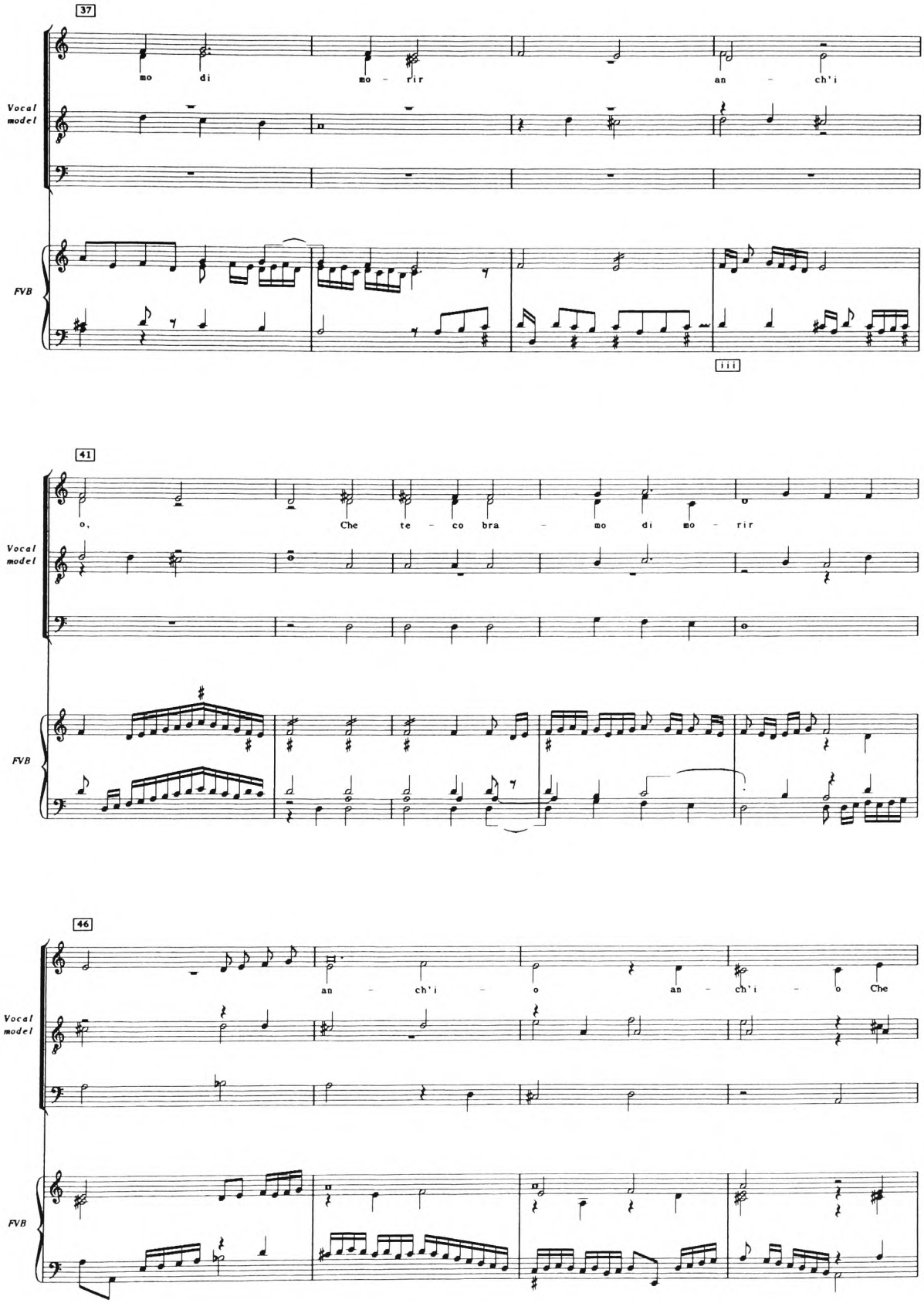
p. 134, iv

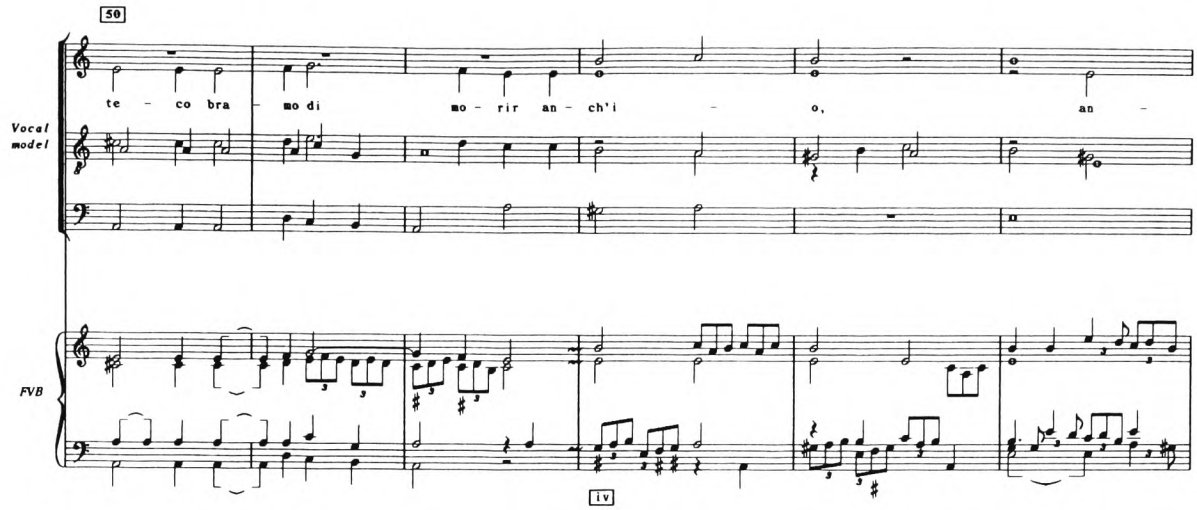


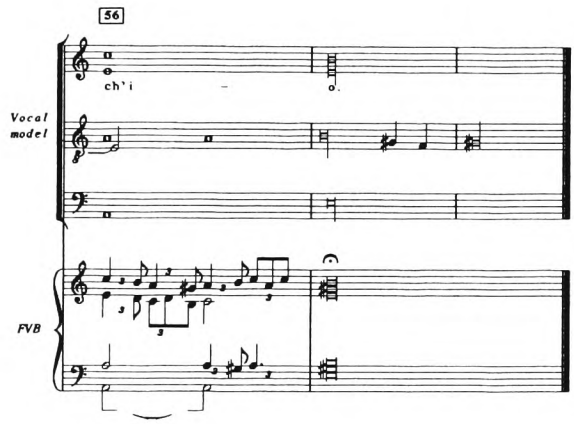



13
gl'oc - chi mi - ran - do di co - lei c'han -
Vocal model
FVB
17
do - ra non
Vocal model
FVB
p. 135, i
21
me - no arde - a gli dis - se ohi - me ben
Vocal model
FVB


26
mi – o, ohi me ben mi – o
Vocal model
FVB
ii
30
Deh non mo – rir an – cho – ra
Vocal model
FVB
33
Deh non mo – rir an – cho – ra Che – te – co bra –
Vocal model
FVB


37
mo di mo - rir an - ch'i
Vocal model
FVB
iii
41
o, Che te - co bra - mo di mo - rir
Vocal model
FVB
46
an - ch'i - o an - ch'i - o Che
Vocal model
FVB


50
Vocal model
te - co bra - mo di mo - rir an - ch'i - o, an -
FVB
iv


56
Vocal model
ch'i - o.
FVB

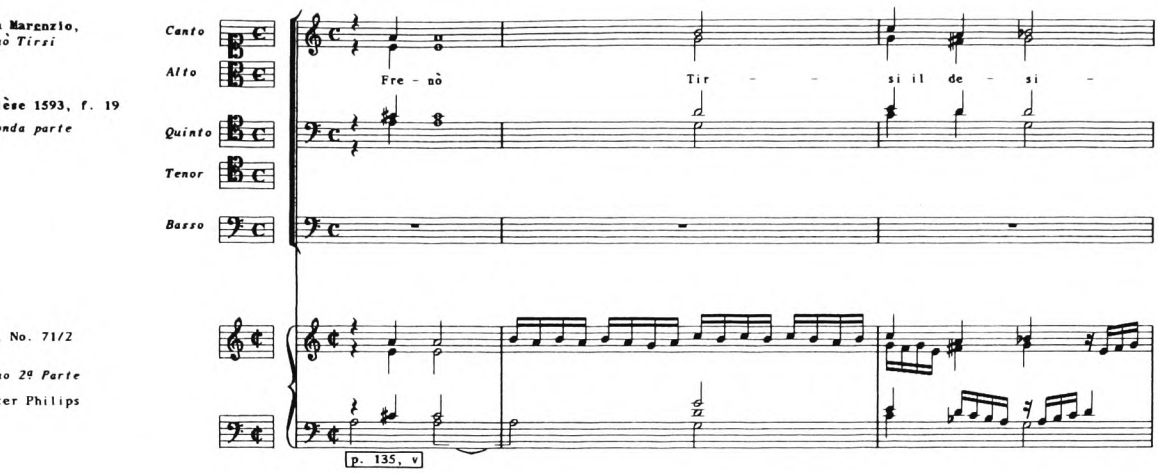
FRENO TIRSI

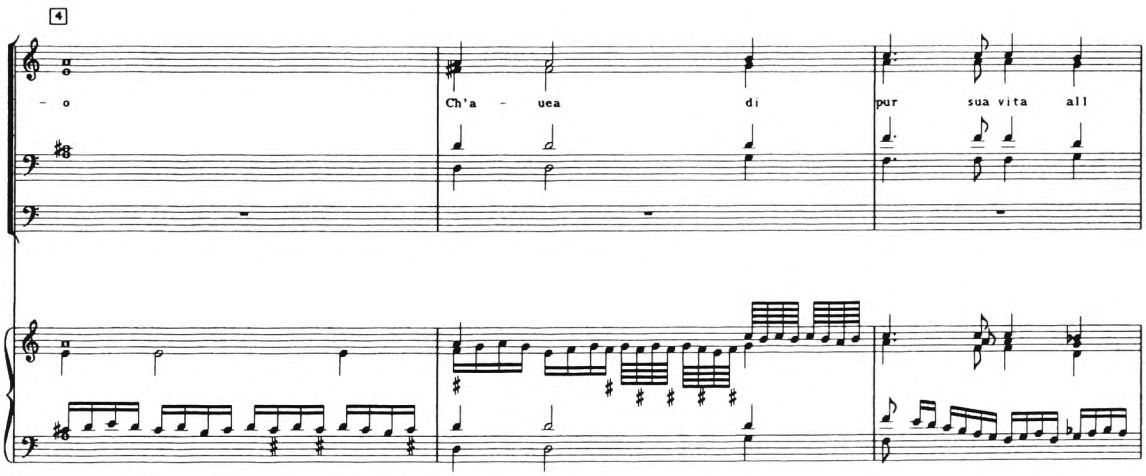
Luca Marenzio,
Freno Tirsi

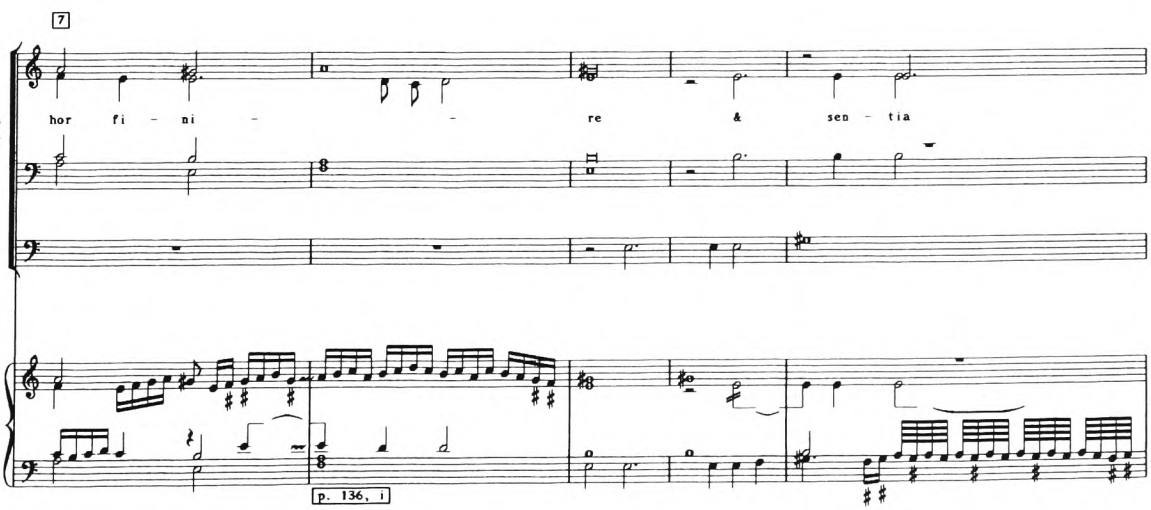
Phalèse 1593, f. 19
Seconda parte

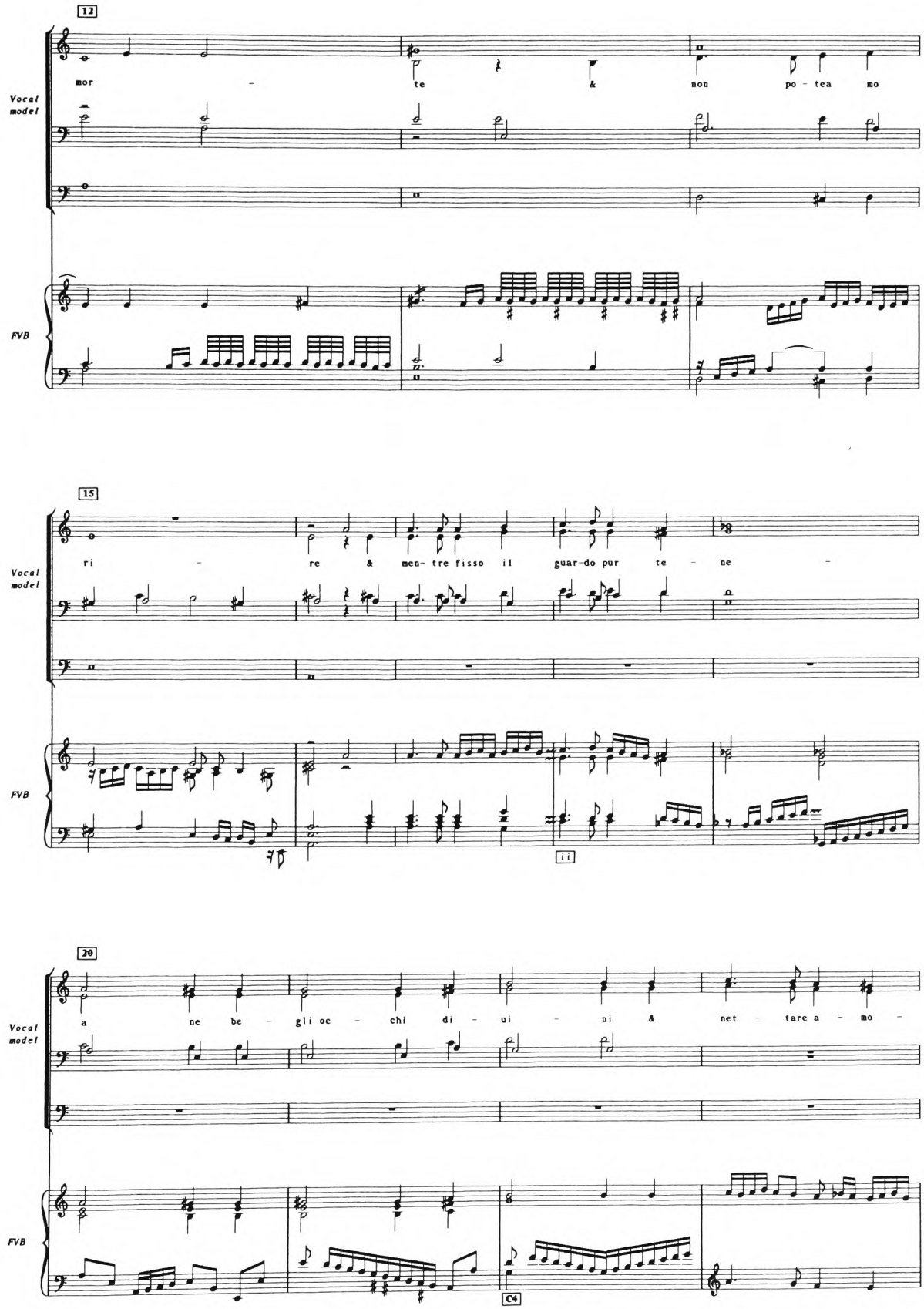
FVB, No. 71/2

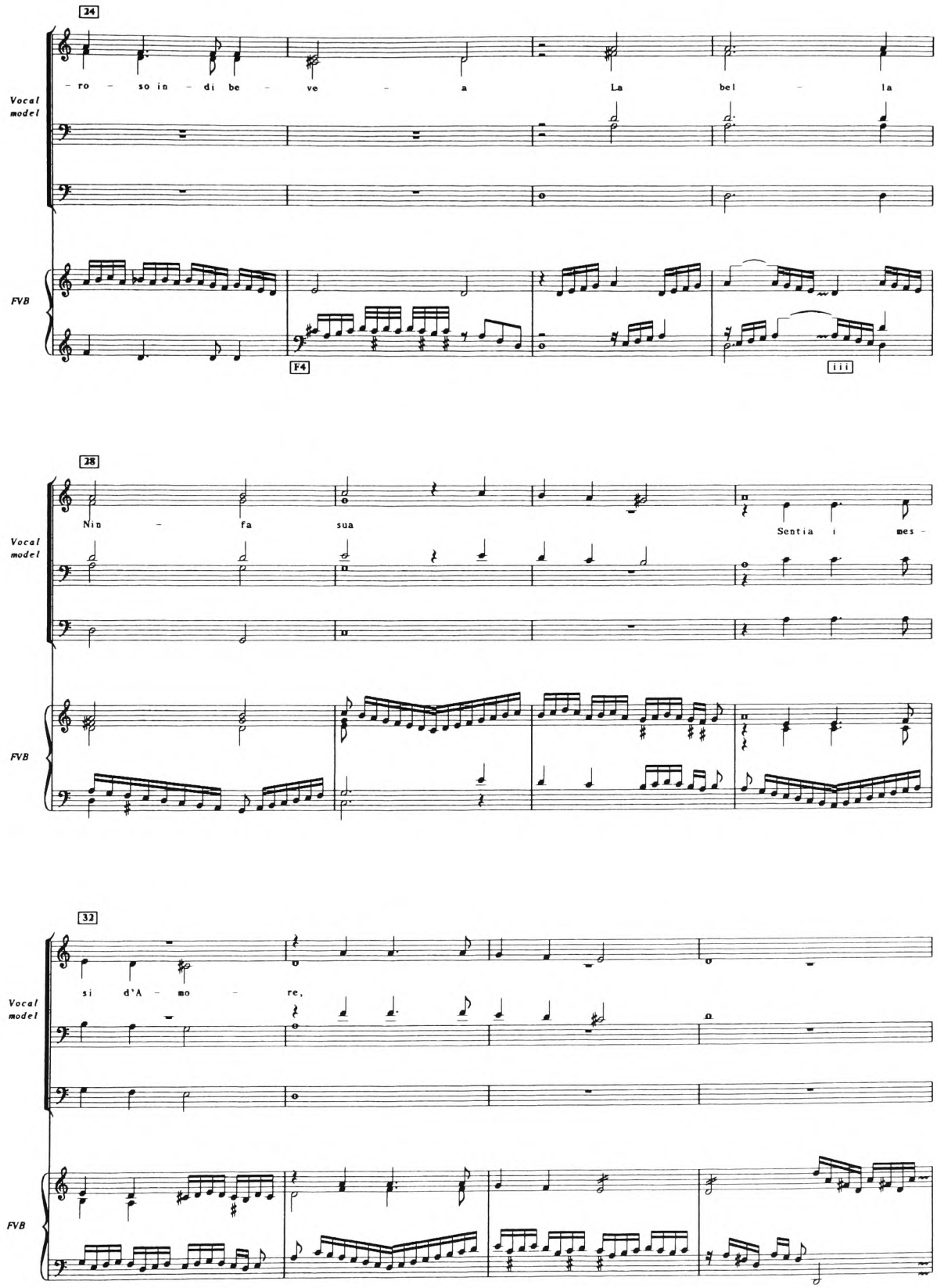
Freno 2ª Parte
Peeter Philips

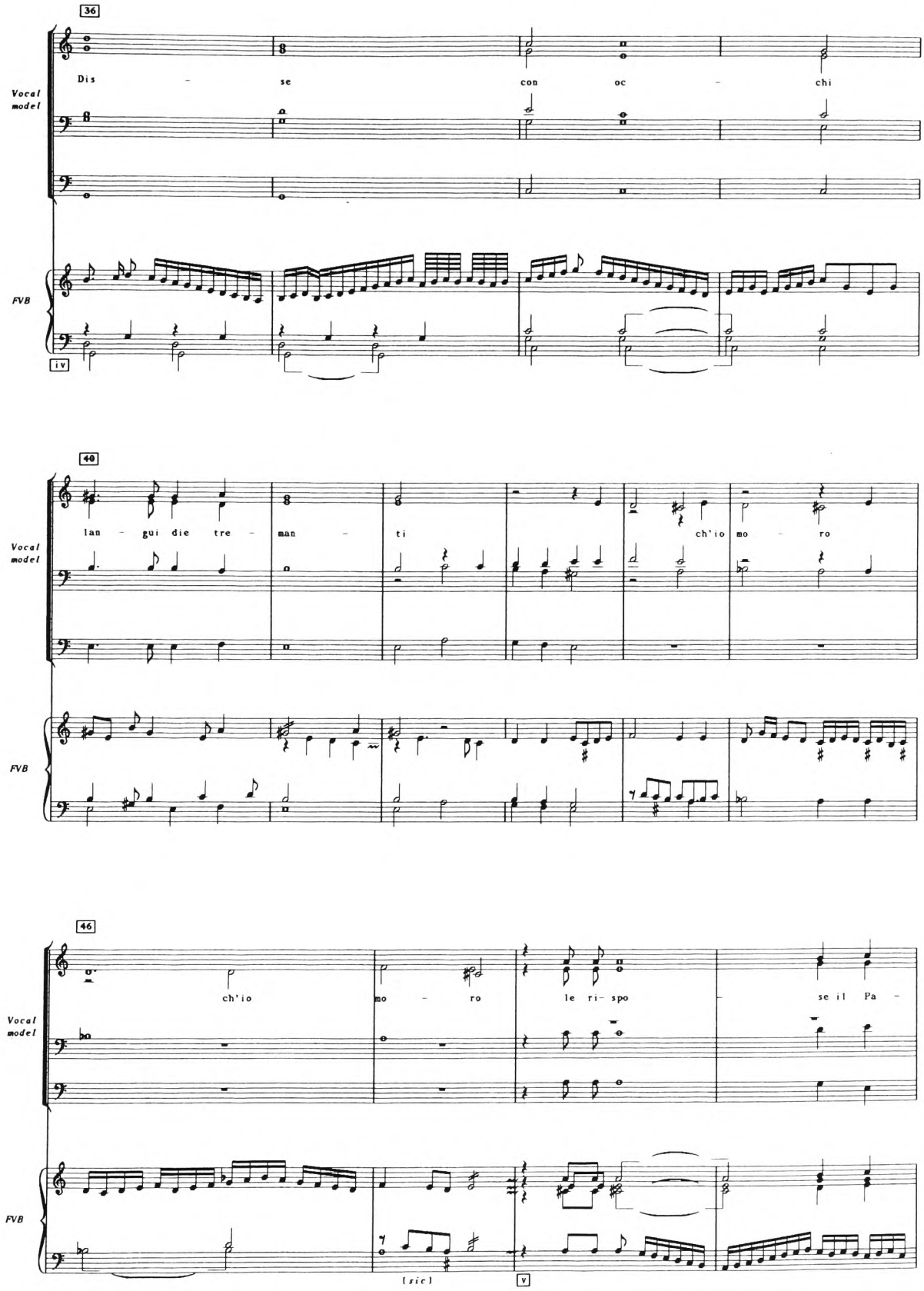


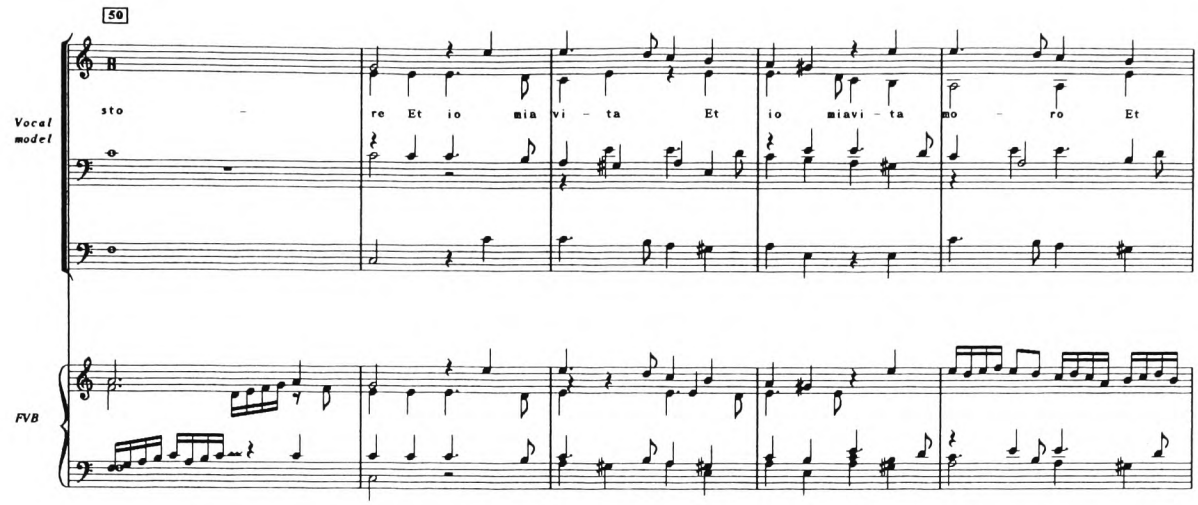


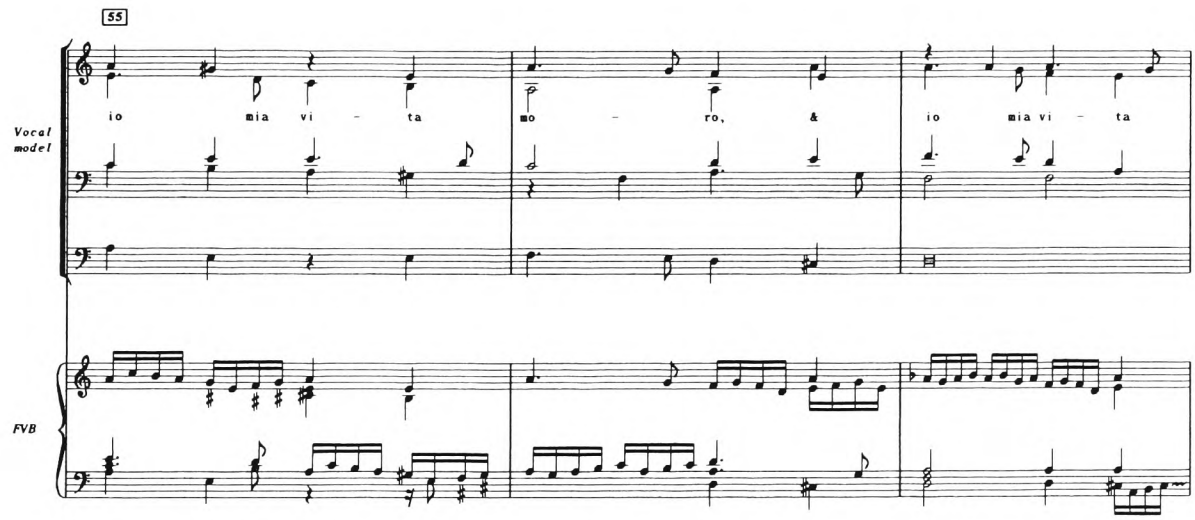


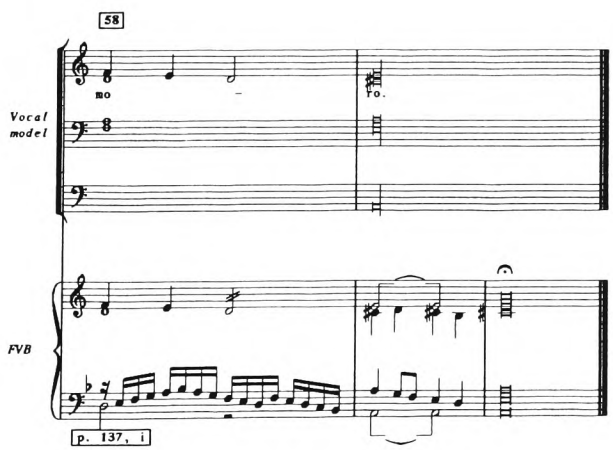

12
Vocal model
mor - te & non po - tea mo
FVB
15
Vocal model
ri - re & men- tre fisso il guar-do pur te - ne -
FVB
ii
20
Vocal model
a ne be - gli oc - chi di - ui - ni & net - tare a - mo -
FVB
C4


24
– ro – so in – di be – ve – a La bel – la
Vocal model
FVB
F4
iii
28
Nin – fa sua Sentia i mes –
Vocal model
FVB
32
si d'A – mo – re,
Vocal model
FVB


36
Vocal model
Dis - se con oc - chi
FVB
iv
40
Vocal model
lan - gui die tre - man - ti ch'io mo - ro
FVB
46
Vocal model
ch'io mo - ro le ri- spo - se il Pa -
FVB
[sic]
v


50
Vocal model
sto re Et io mia vi - ta Et io miavi - ta mo - ro Et
FVB


55
Vocal model
io mia vi - ta mo - ro, & io mia vi - ta
FVB


58
Vocal model
mo - ro.
FVB
p. 137, i

14

COSI MORIRO

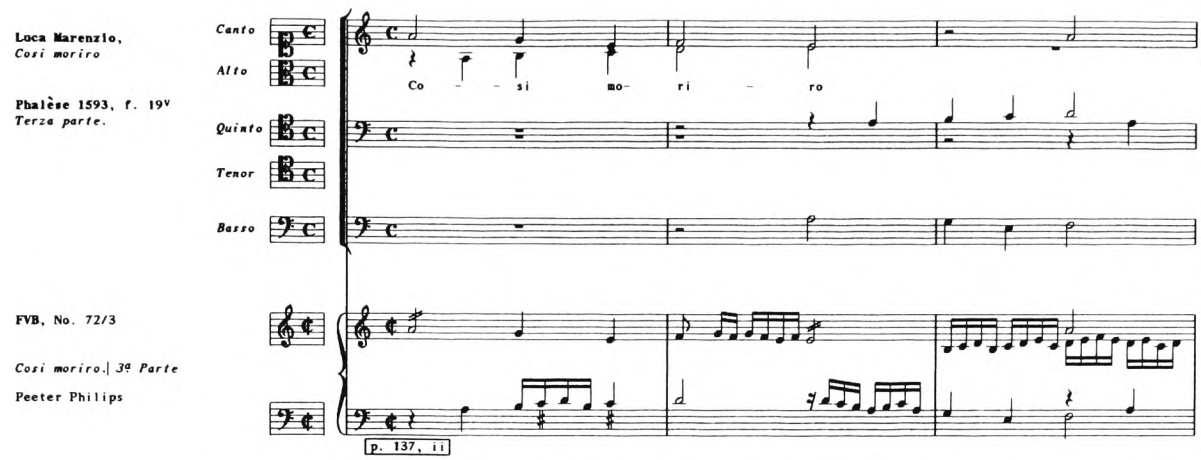
Luca Marenzio,
Cosi moriro

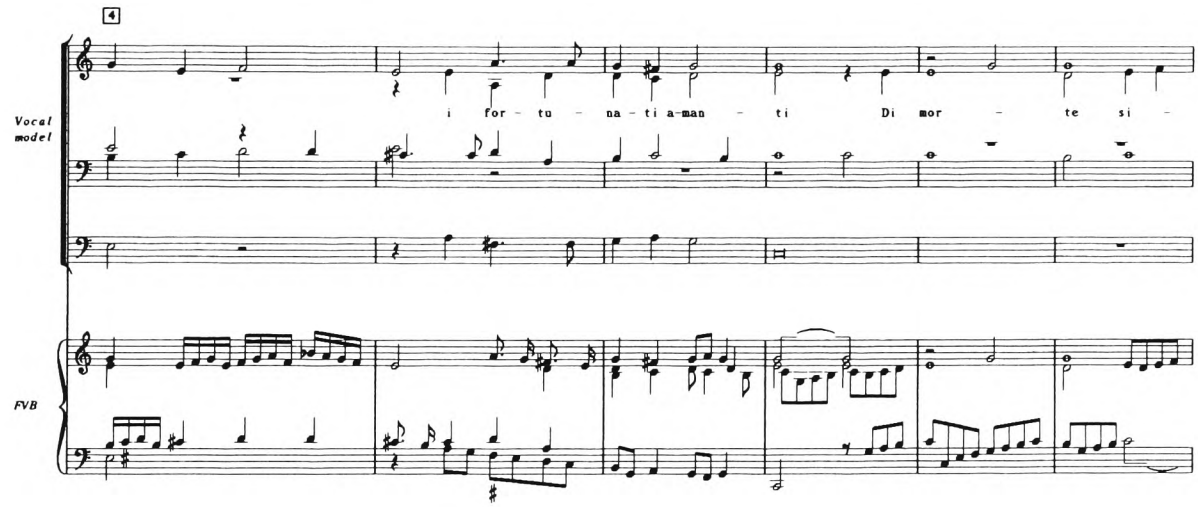
Phalèse 1593, f. 19v
Terza parte.

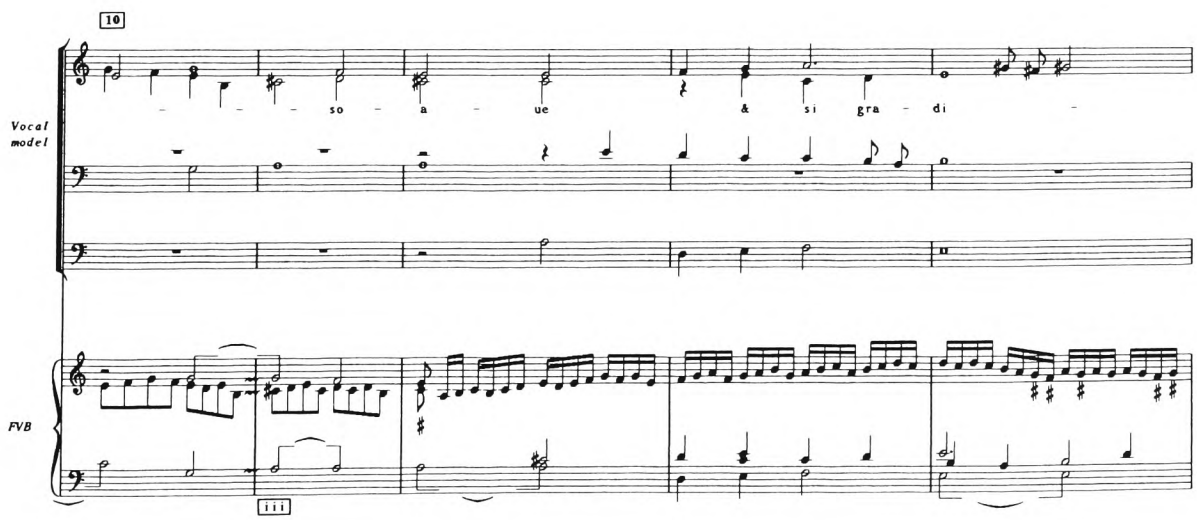
FVB, No. 72/3

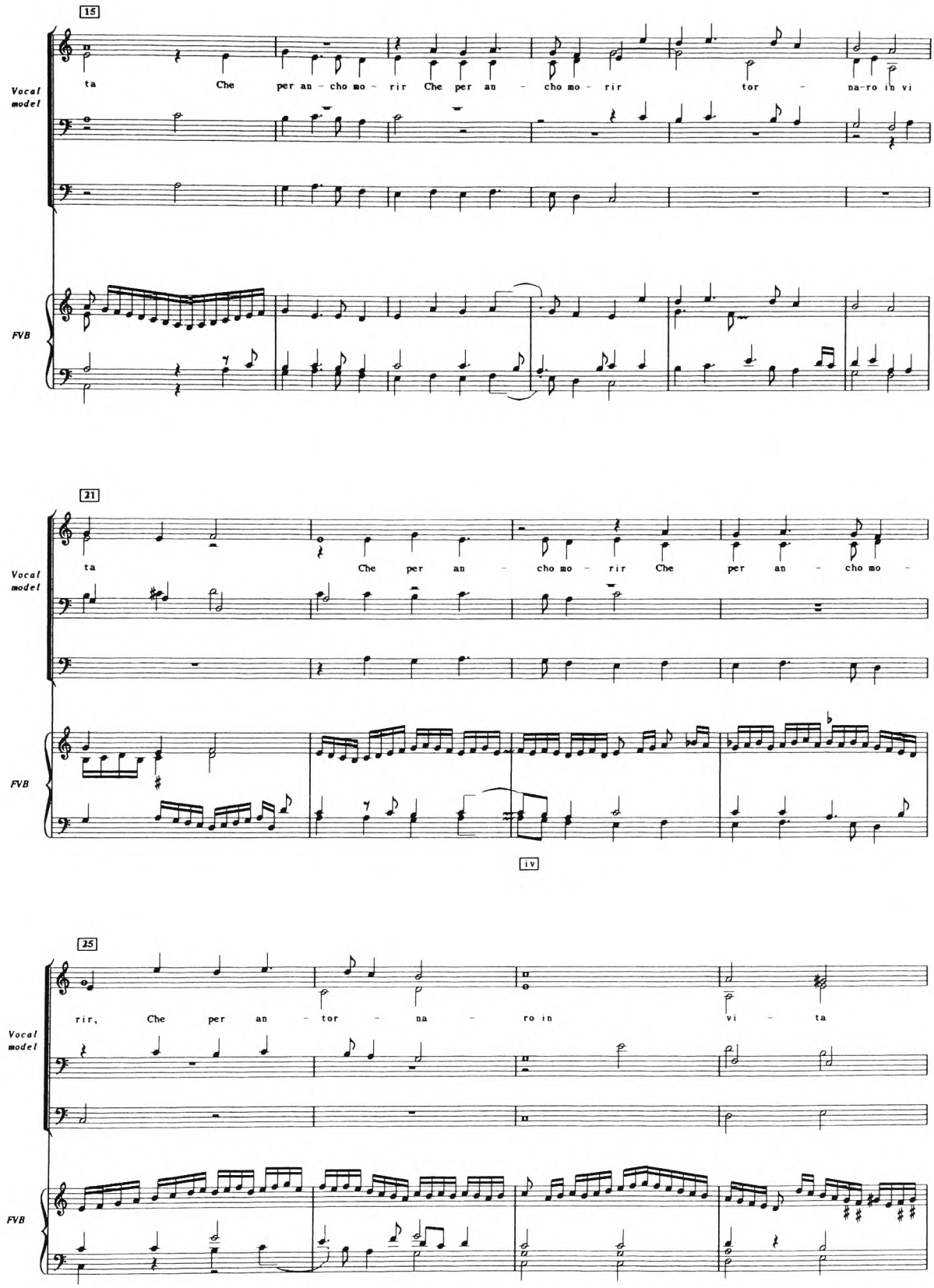
Cosi moriro.| 3a Parte

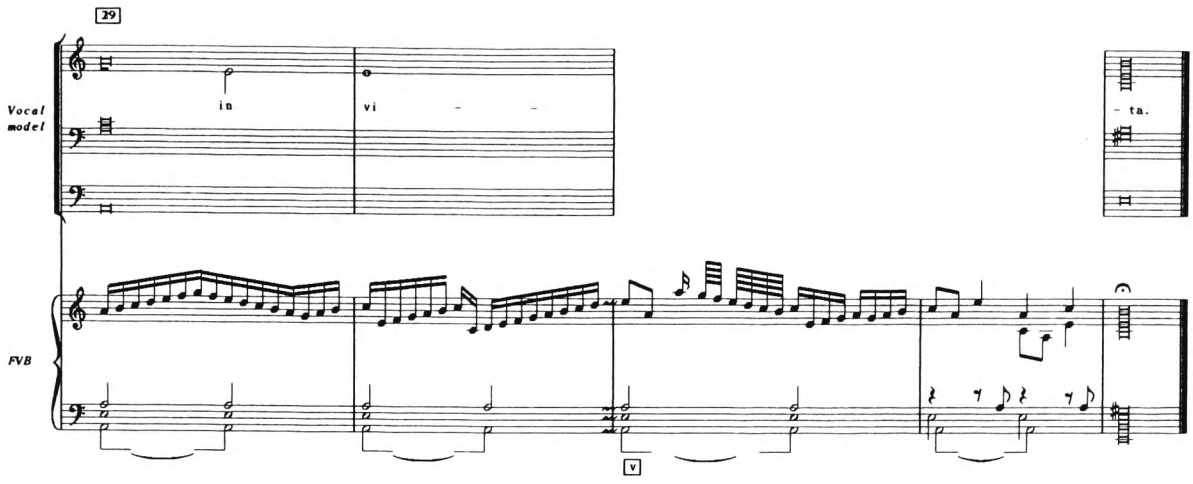
Peeter Philips








15
Vocal model
FVB
ta Che per an - cho mo - rir Che per an - cho mo - rir tor - na-ro in vi
21
Vocal model
FVB
ta Che per an - cho mo - rir Che per an - cho mo -
iv
25
Vocal model
FVB
rir, Che per an - tor - na - ro in vi - ta


29
Vocal model
in
vi
- ta.
FVB
V

15

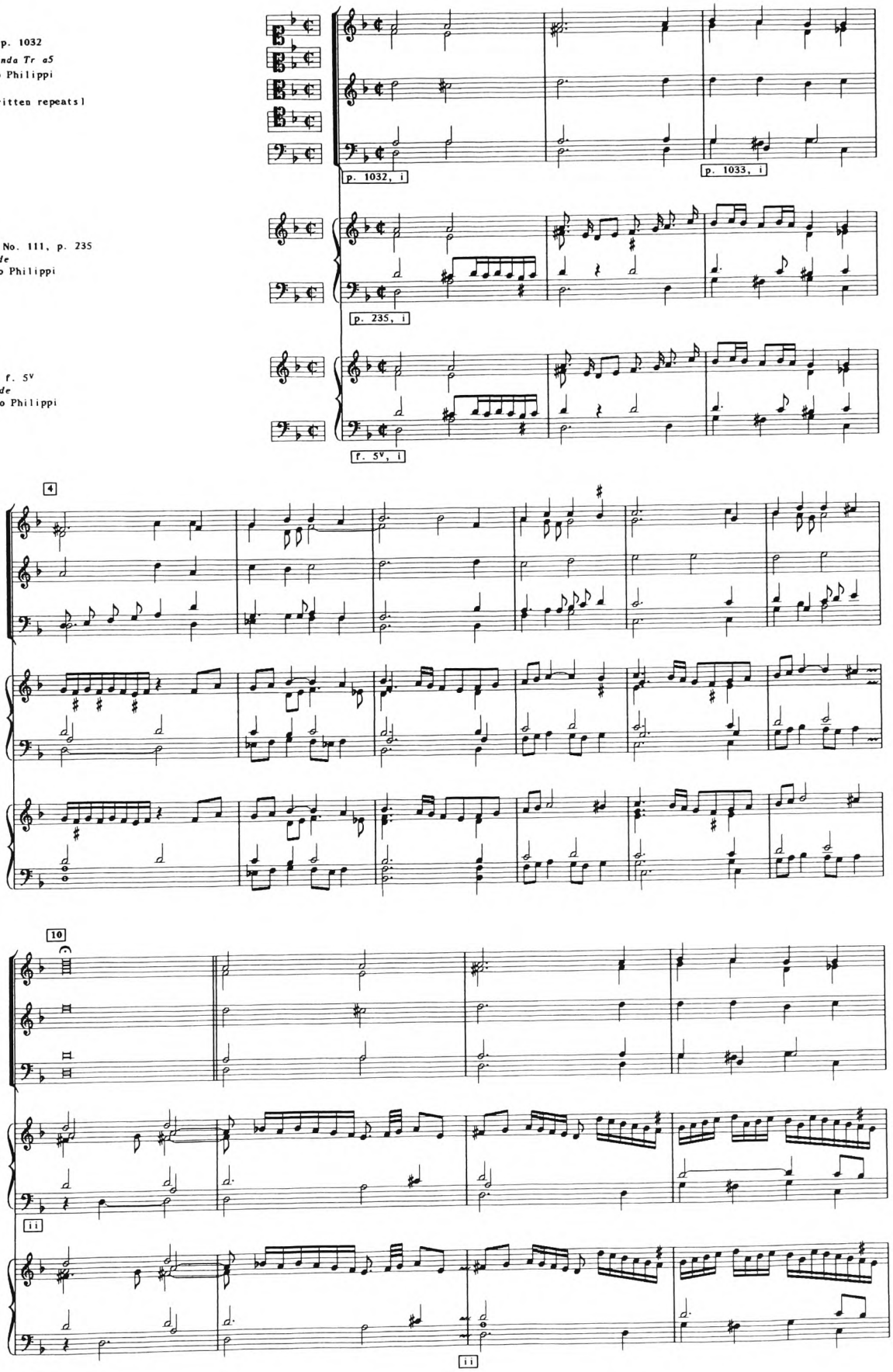
ALMANDE

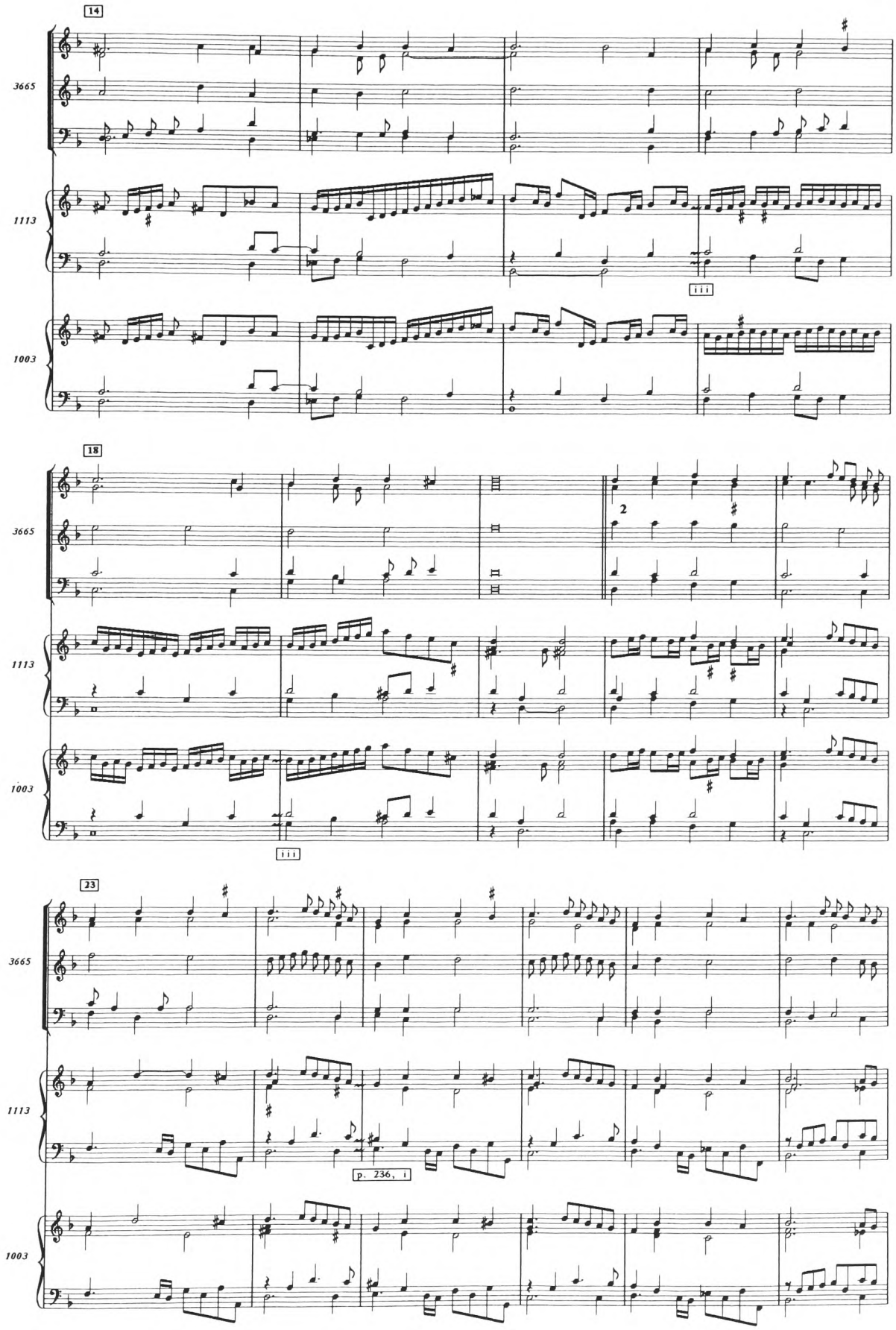
3665, p. 1032
Allemanda Tr a5
Pietro Philippi

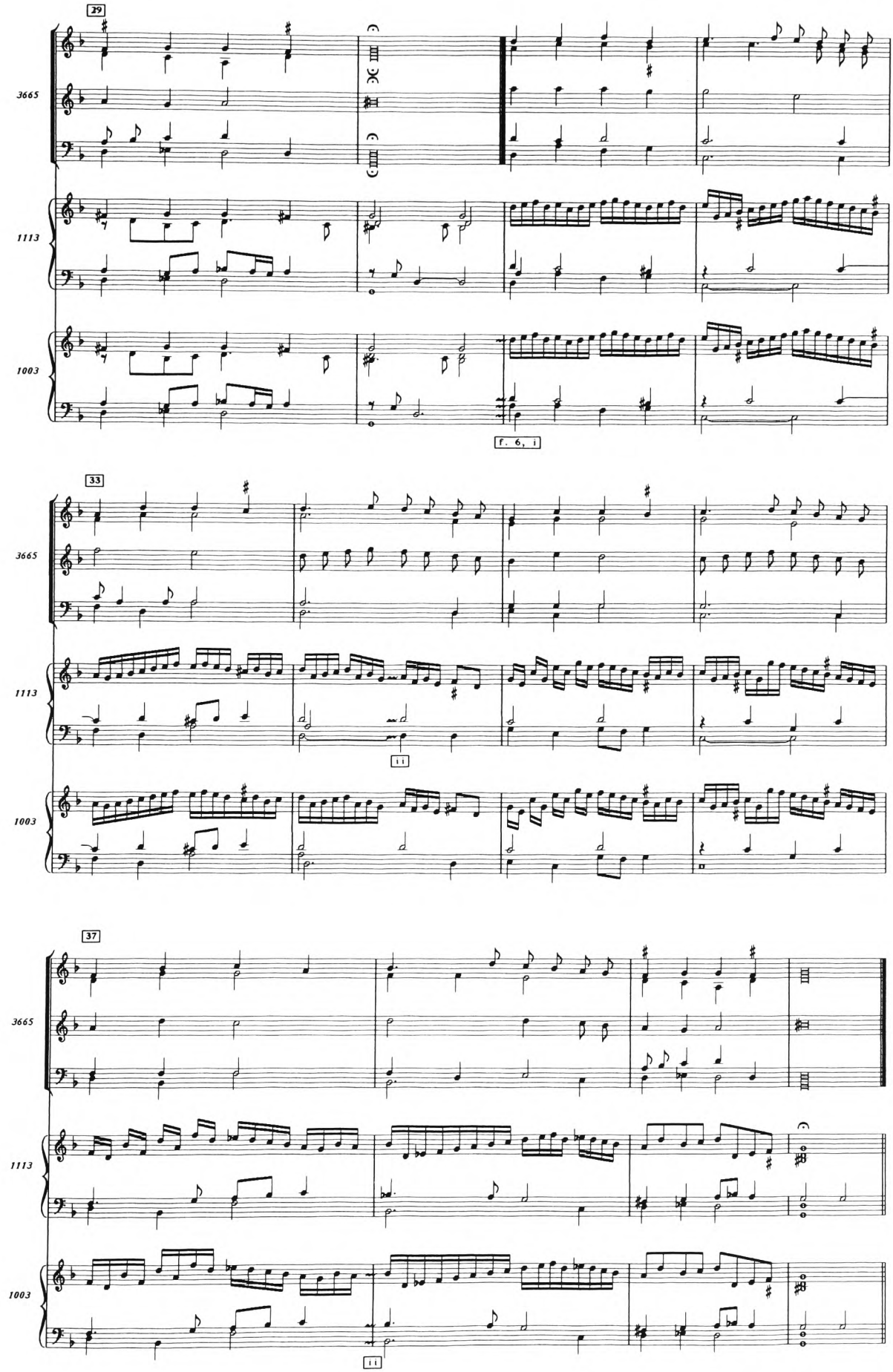
[No written repeats]

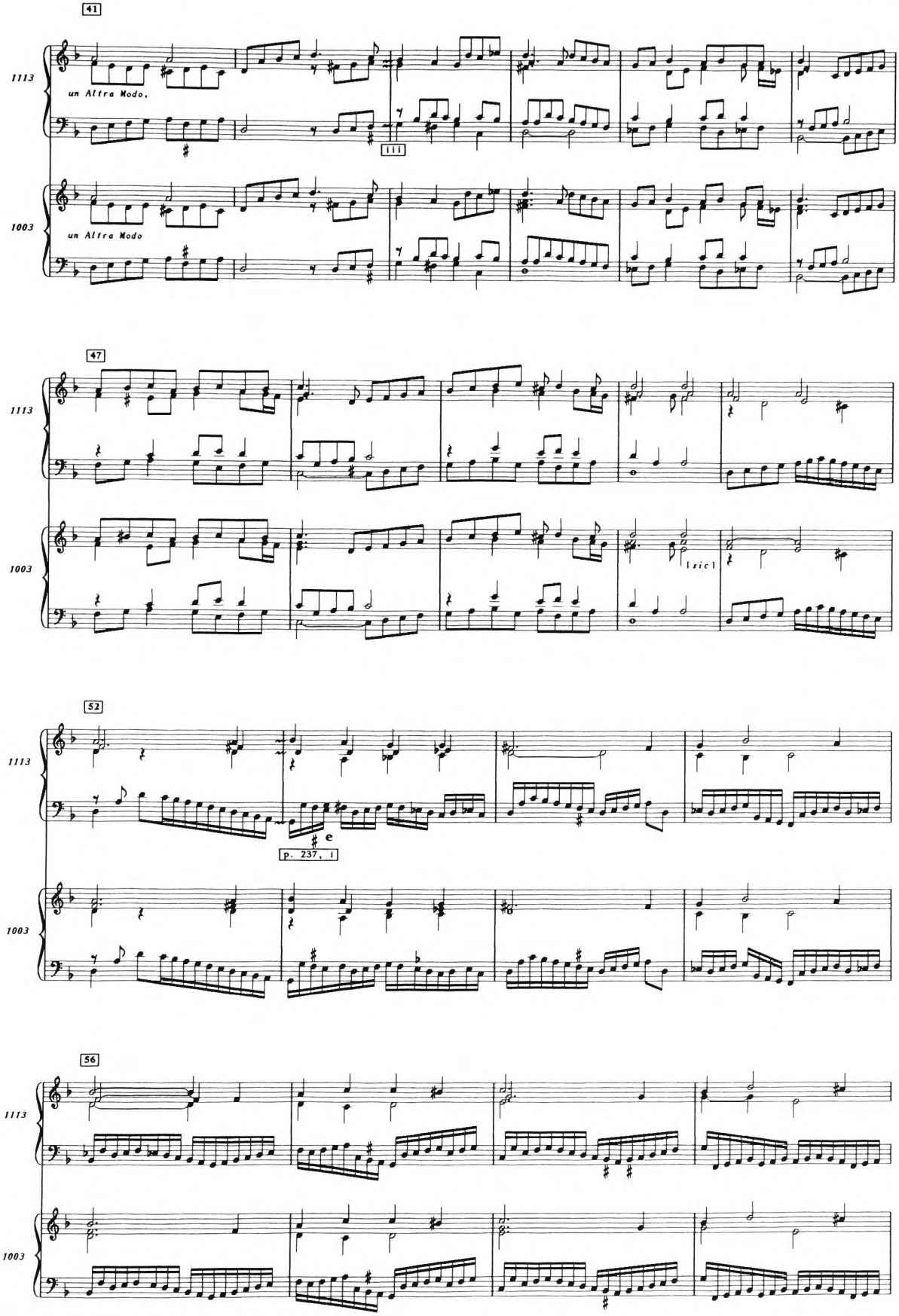
1113, No. 111, p. 235
Almande
Pietro Philippi

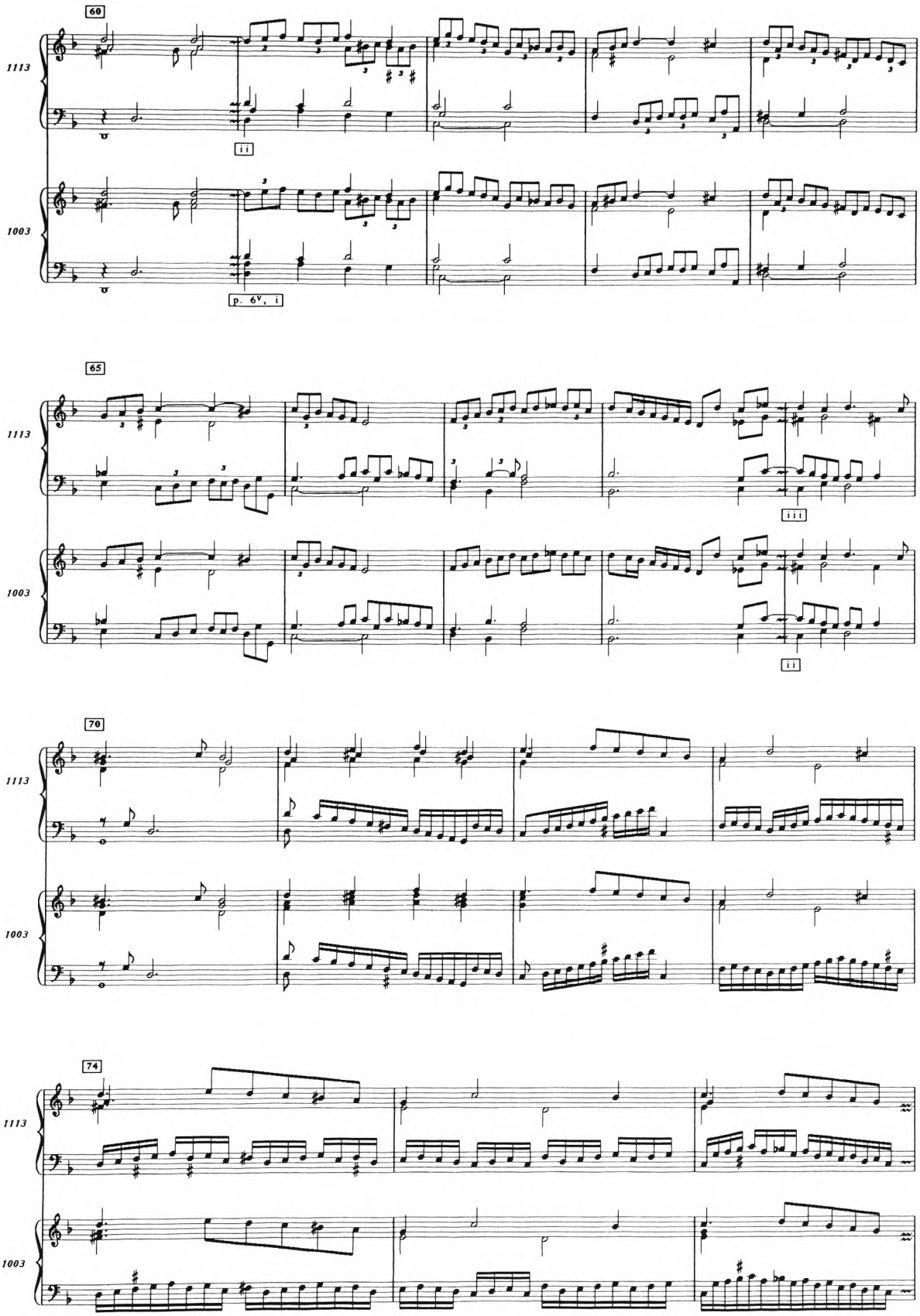
1003, f. 5v
Almande
Pietro Philippi

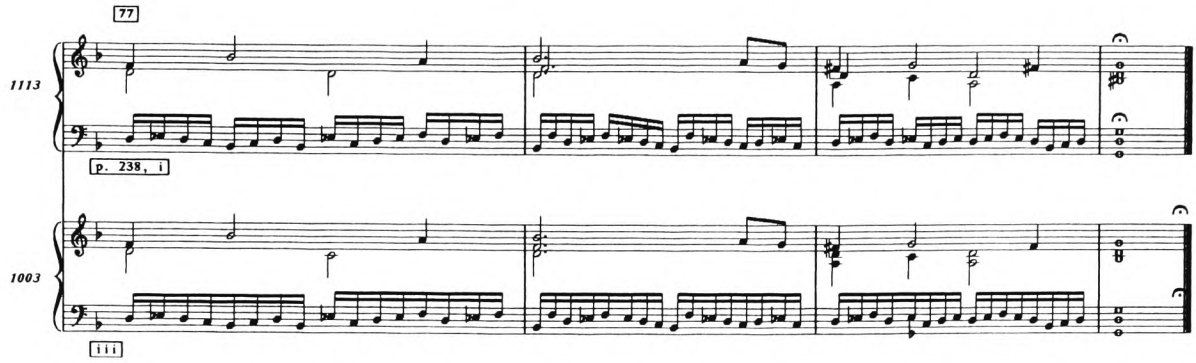



14
3665
1113
iii
1003
18
3665
2
1113
1003
iii
23
3665
1113
p. 236, i
1003


29
3665
1113
1003
f. 6, i
33
3665
1113
1003
ii
37
3665
1113
1003
ii


41
1113
un Altra Modo.
111
1003
un Altra Modo
47
1113
1003
[sic]
52
1113
e
p. 237, i
1003
56
1113
1003


60
1113
ii
1003
p. 6v, i
65
1113
iii
1003
ii
70
1113
1003
74
1113
1003


77
1113
p. 238, 1
1003
111

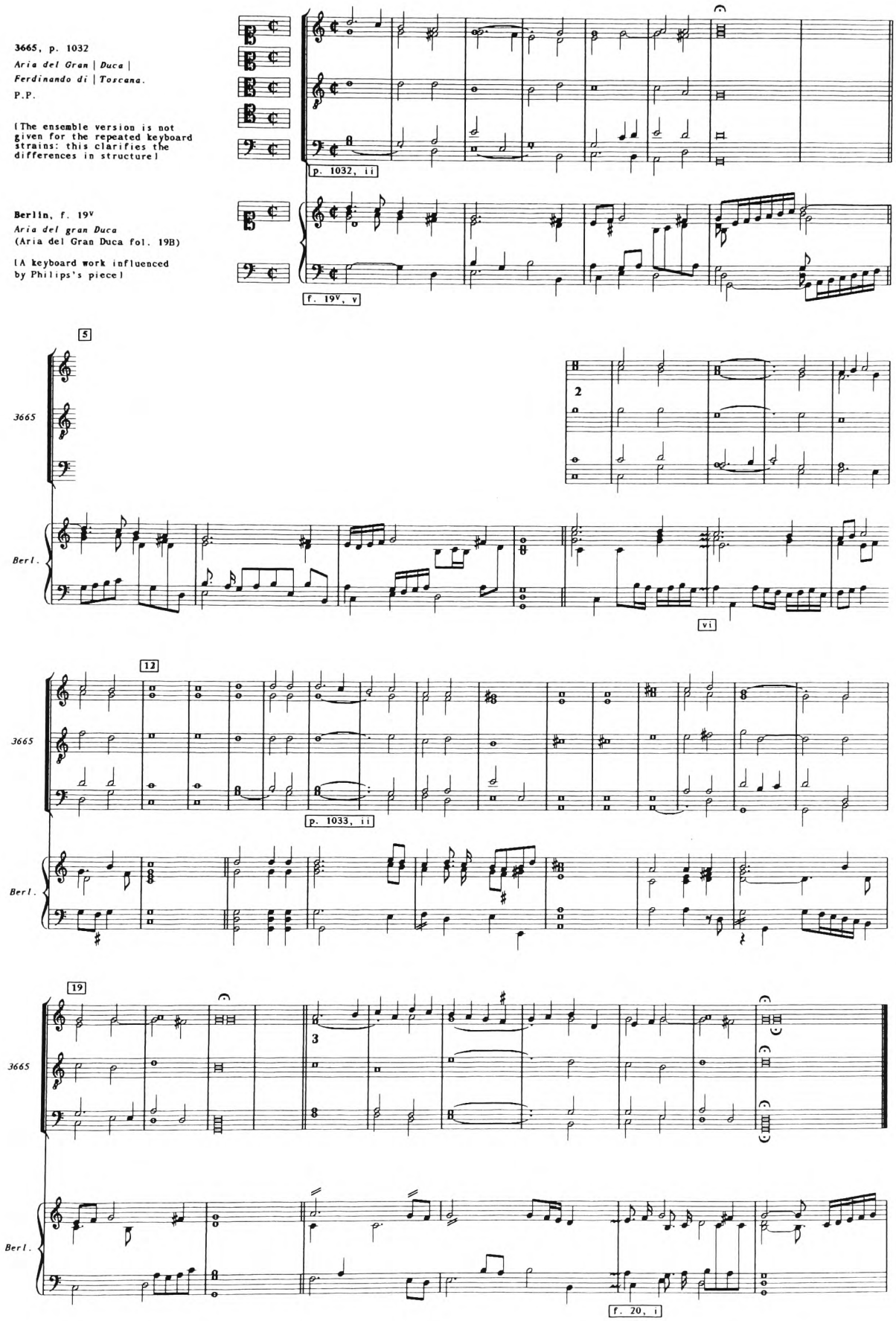
ARIA DEL GRAN DUCA

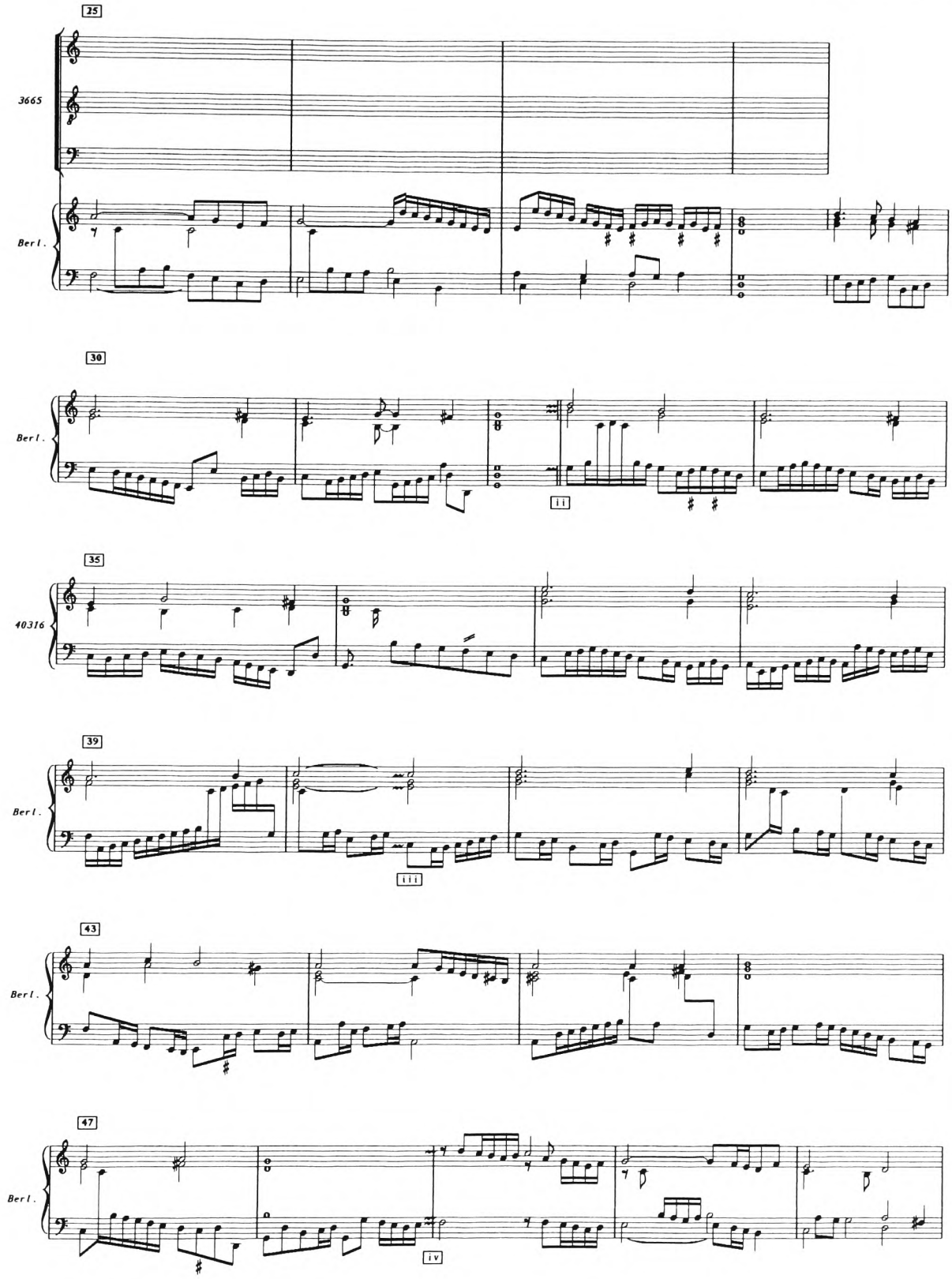
3665, p. 1032
Aria del Gran | Duca |
Ferdinando di | Toscana.
P.P.

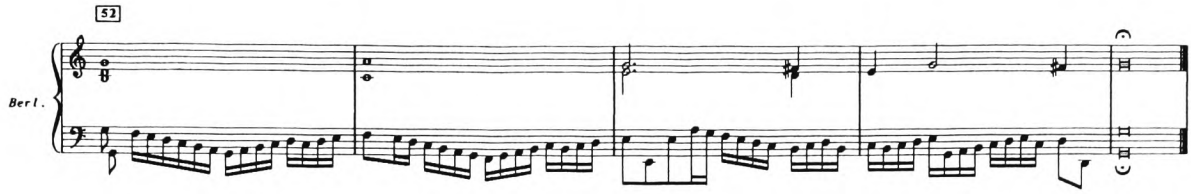
[The ensemble version is not given for the repeated keyboard strains: this clarifies the differences in structure]

Berlin, f. 19v
Aria del gran Duca
(Aria del Gran Duca fol. 19B)

[A keyboard work influenced by Philips's piece]

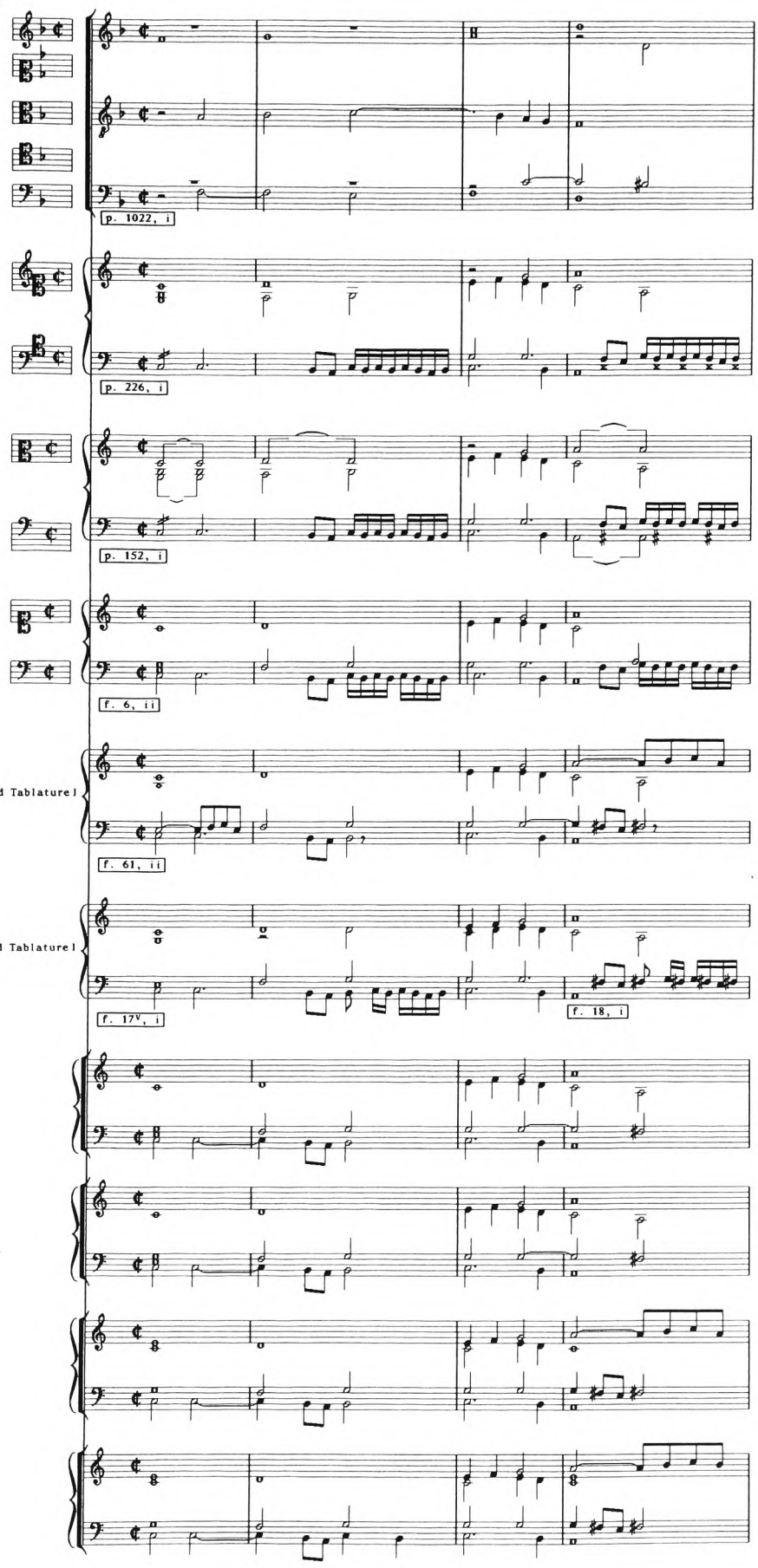


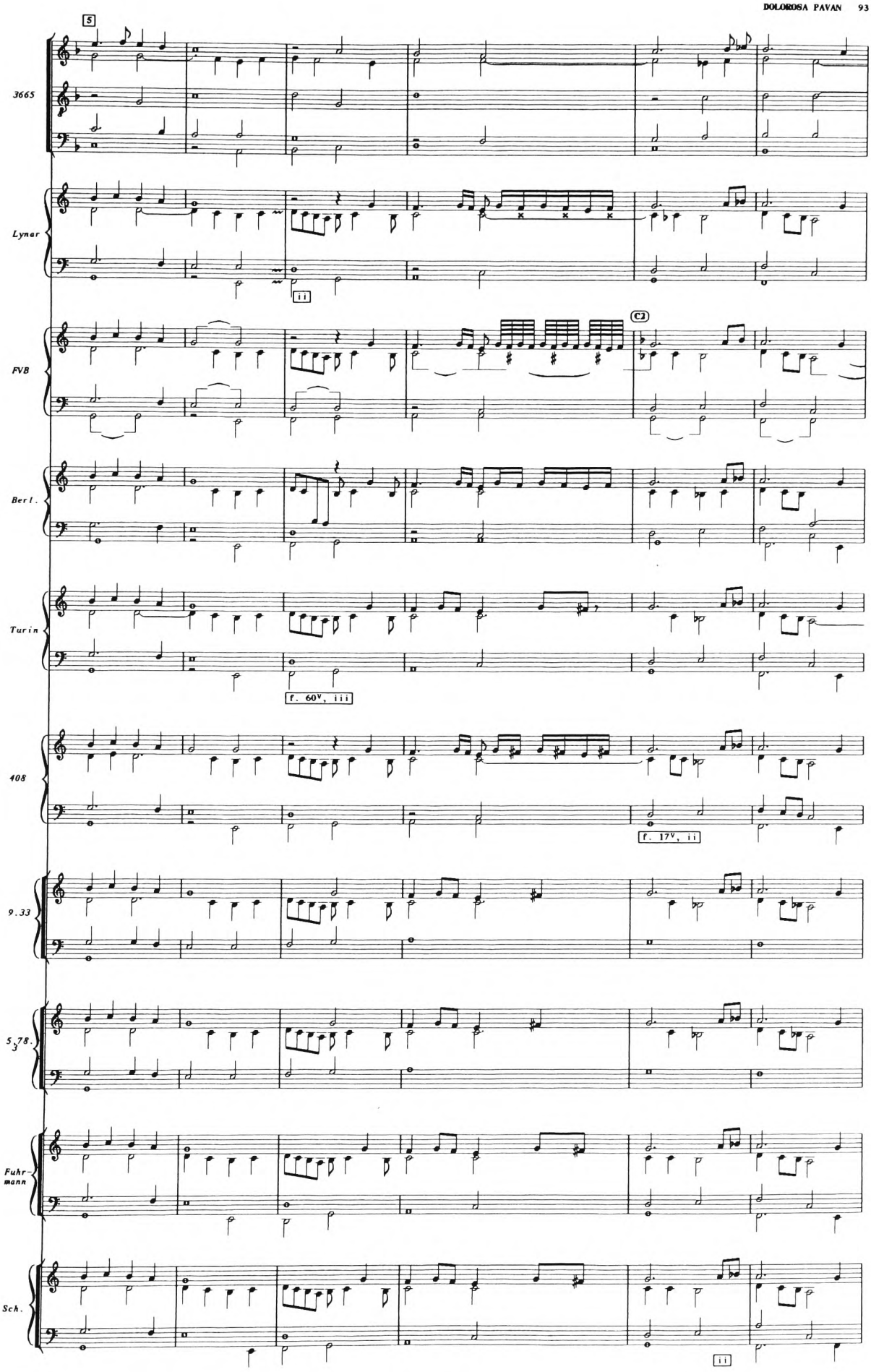

25
3665
Berl.
30
Berl.
ii
35
40316
39
Berl.
iii
43
Berl.
47
Berl.
iv

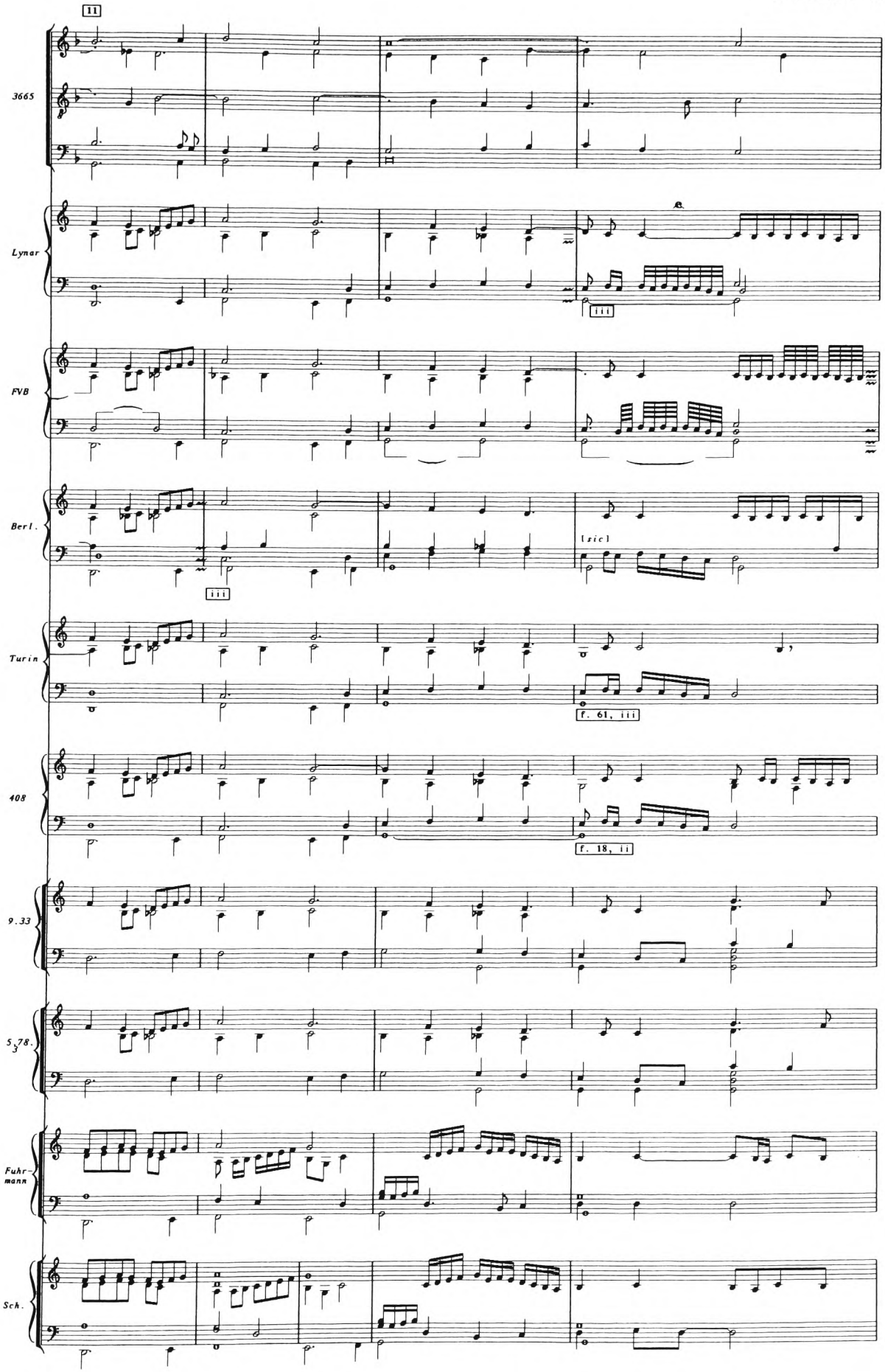

52
Berl.

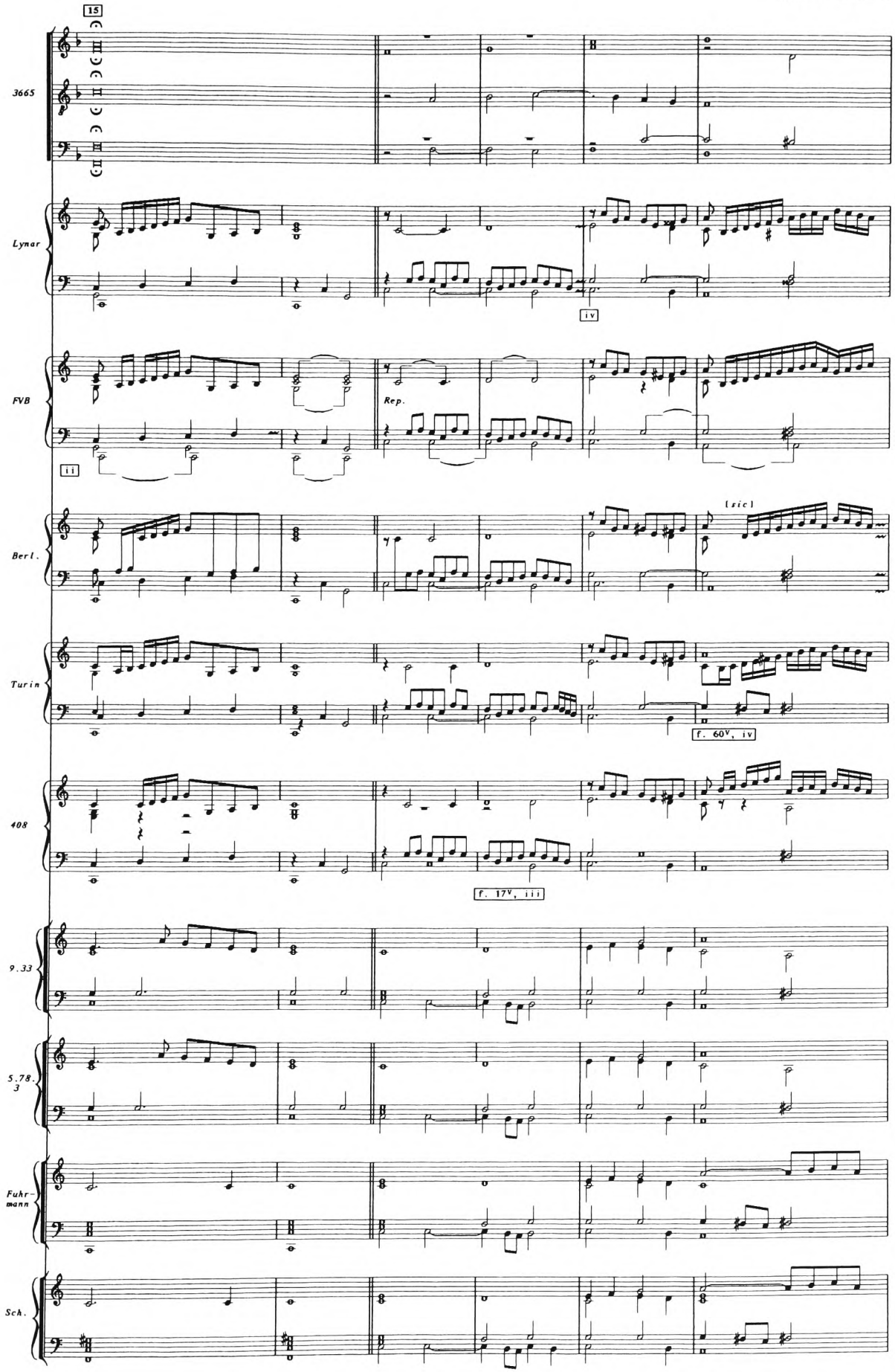
DOLOROSA PAVAN

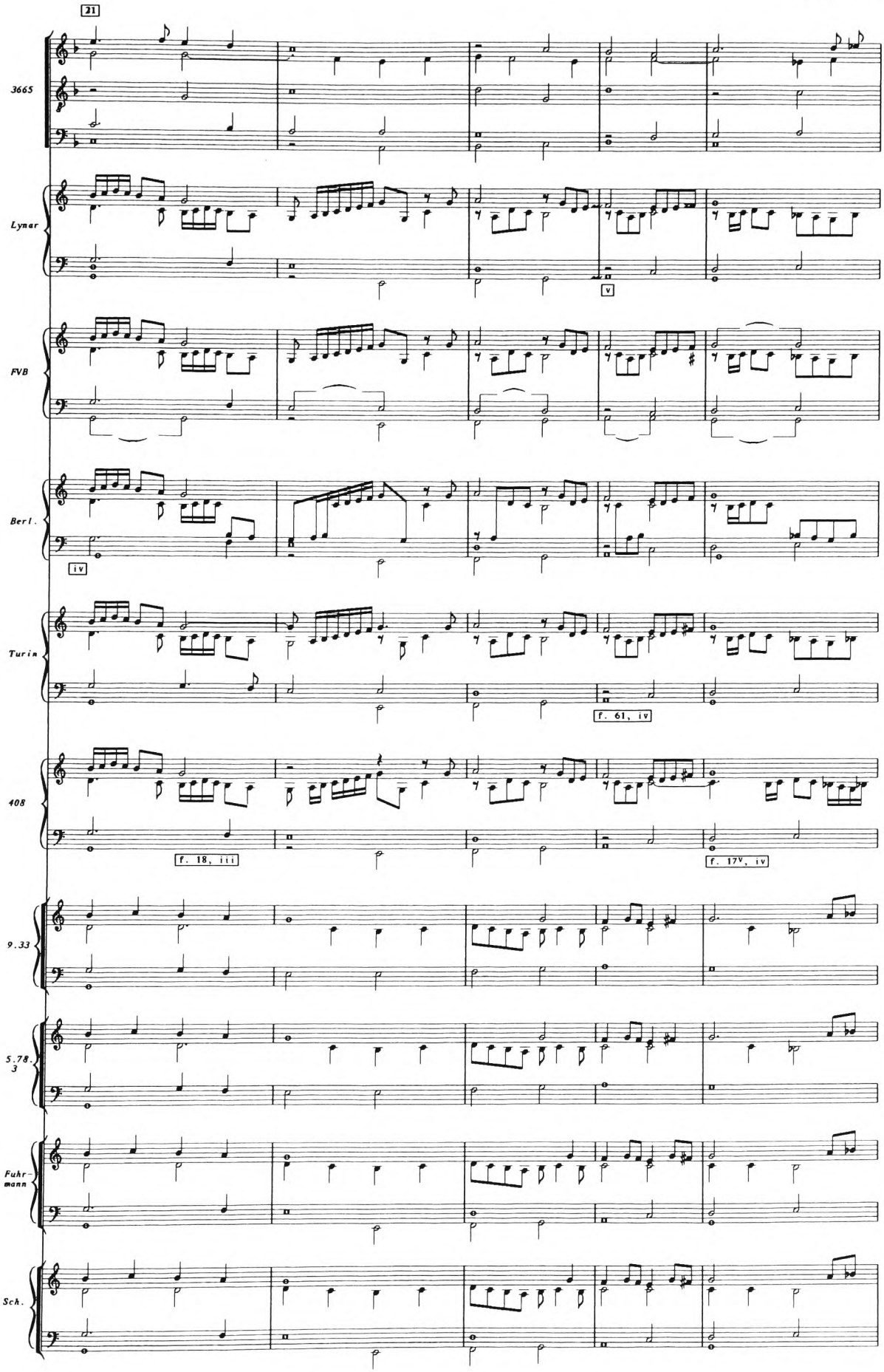
a) Transcriptions in staff notation

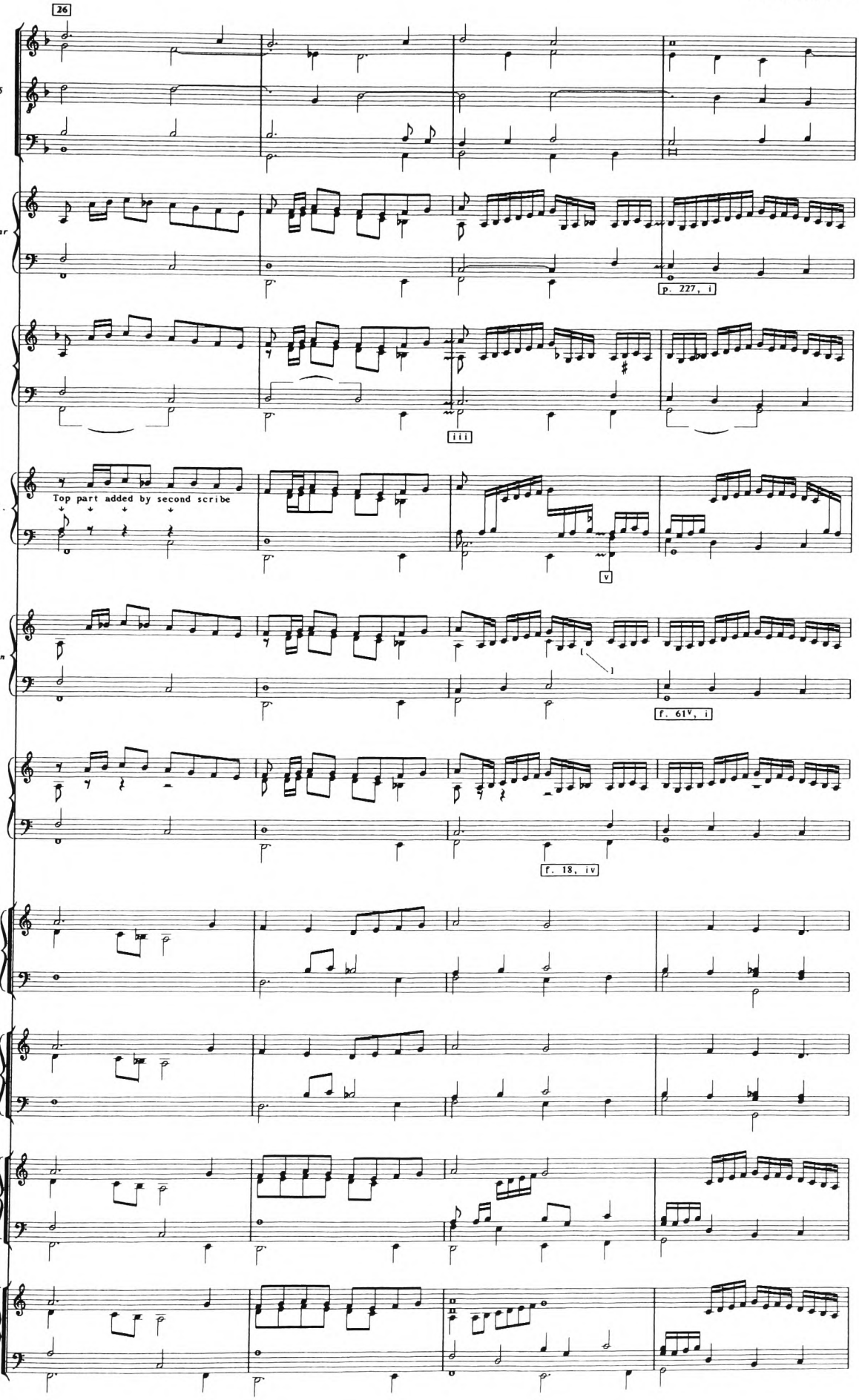


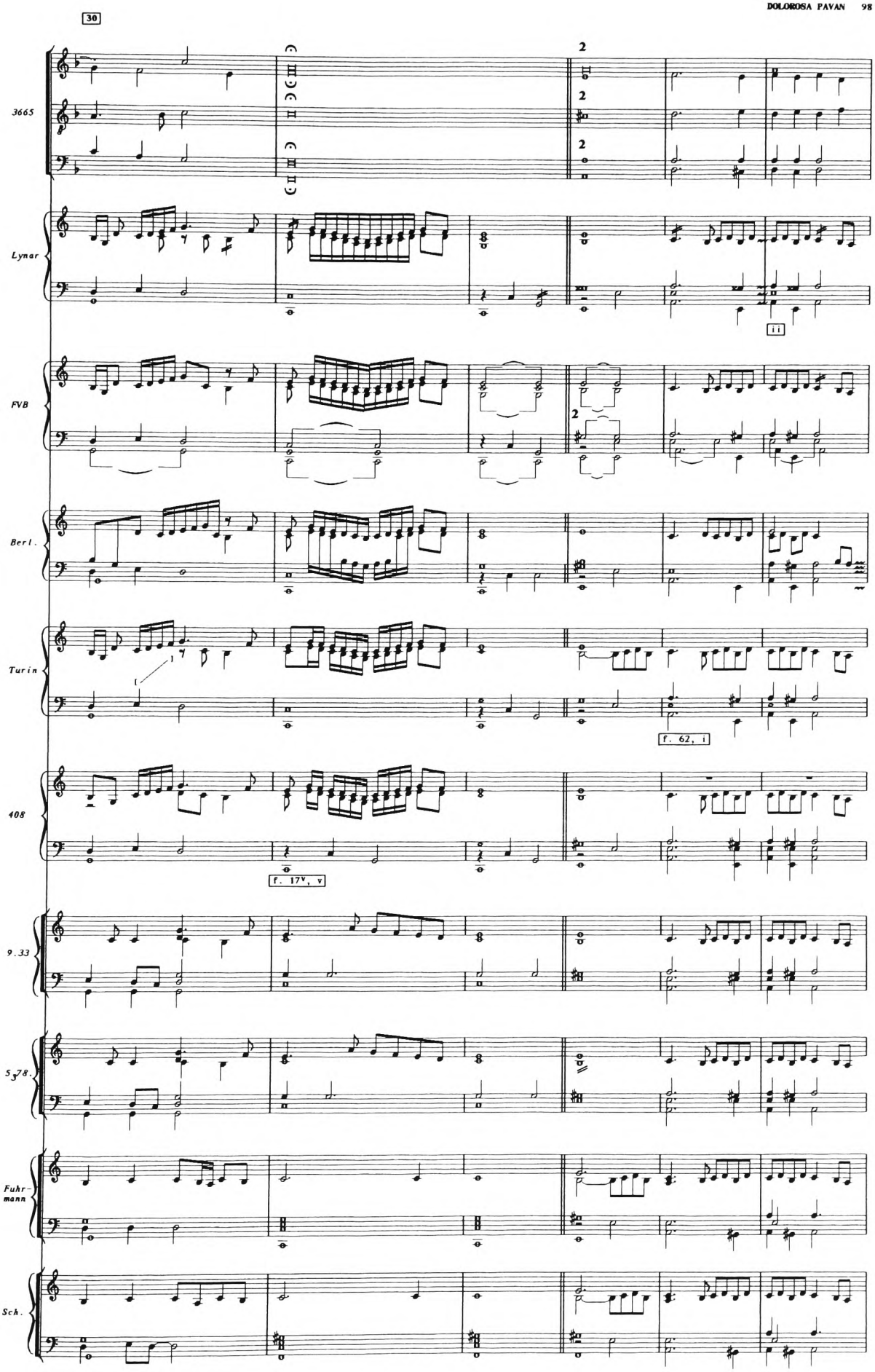

5
3665
Lynar
ii
C2
FVB
Berl.
Turin
f. 60v, iii
408
f. 17v, ii
9.33
5 3 78.
Fuhr-
mann
Sch.
ii

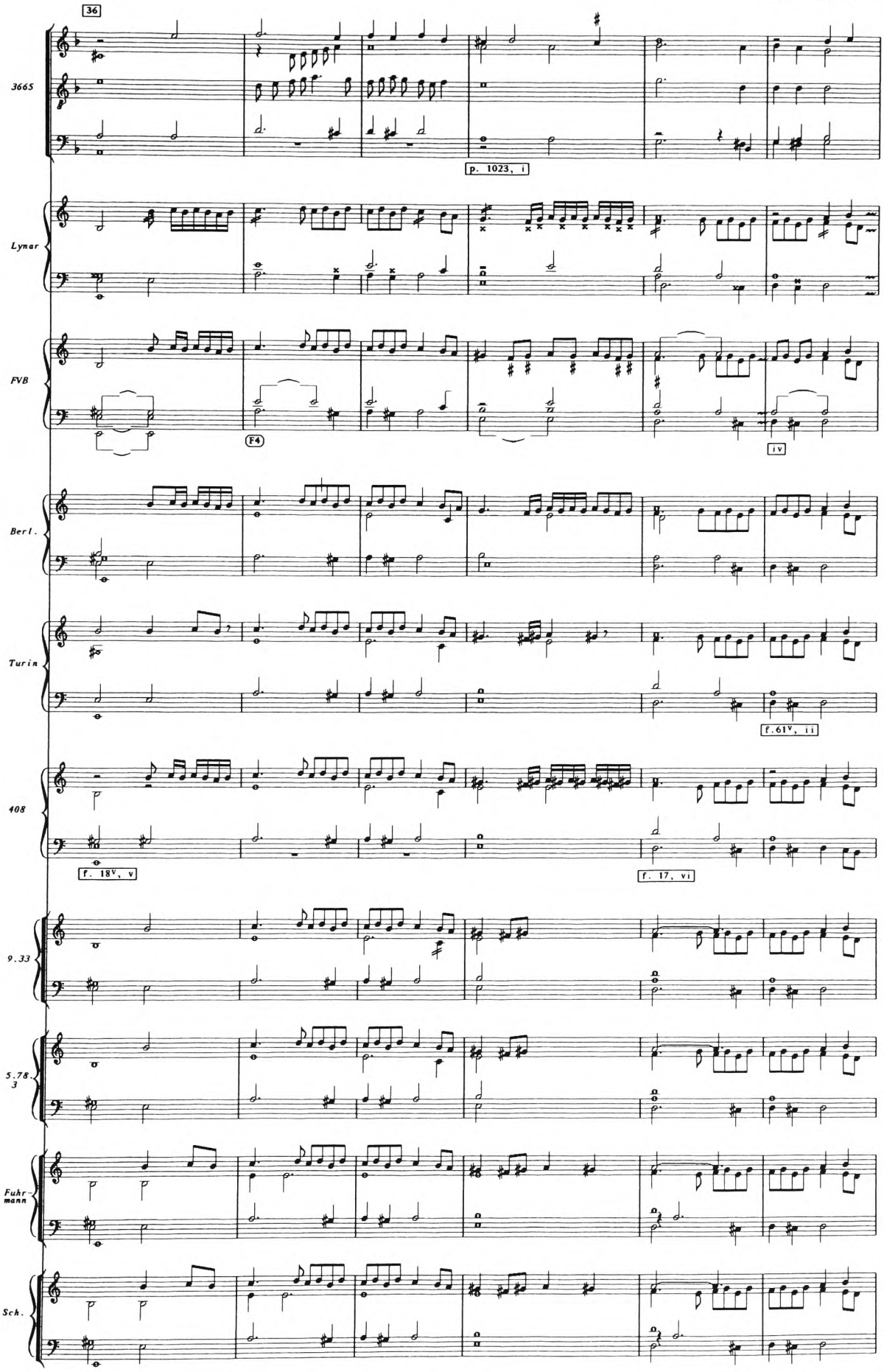

11
3665
Lynar
FVB
Berl.
Turin
408
9.33
5378
Fuhr-
mann
Sch.
iii
[sic]
f. 61, iii
f. 18, ii

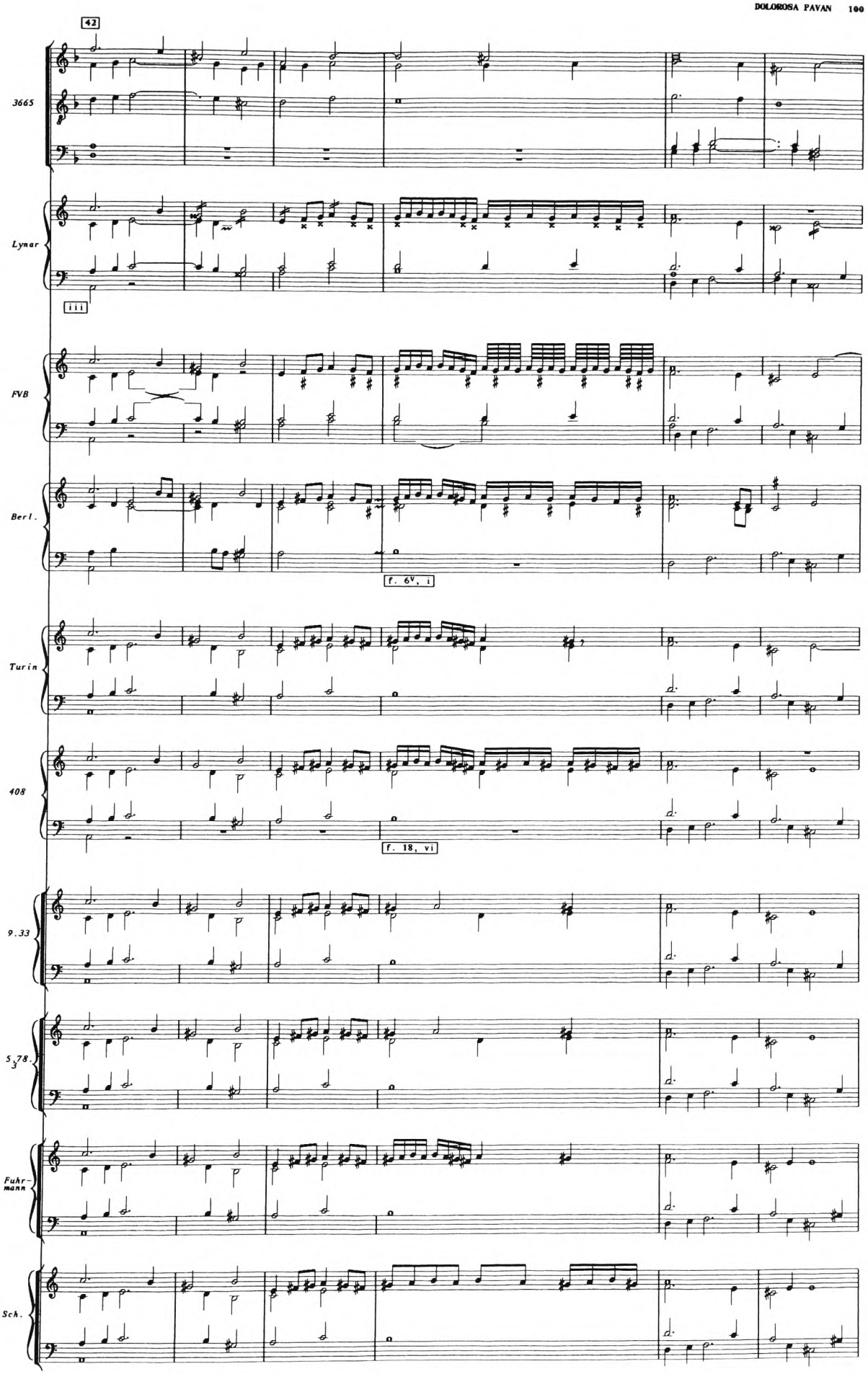

15
3665
Lynar
iv
FVB
Rep.
ii
[sic]
Berl.
Turin
f. 60v, iv
408
f. 17v, iii
9.33
5.78.3
Fuhrmann
Sch.

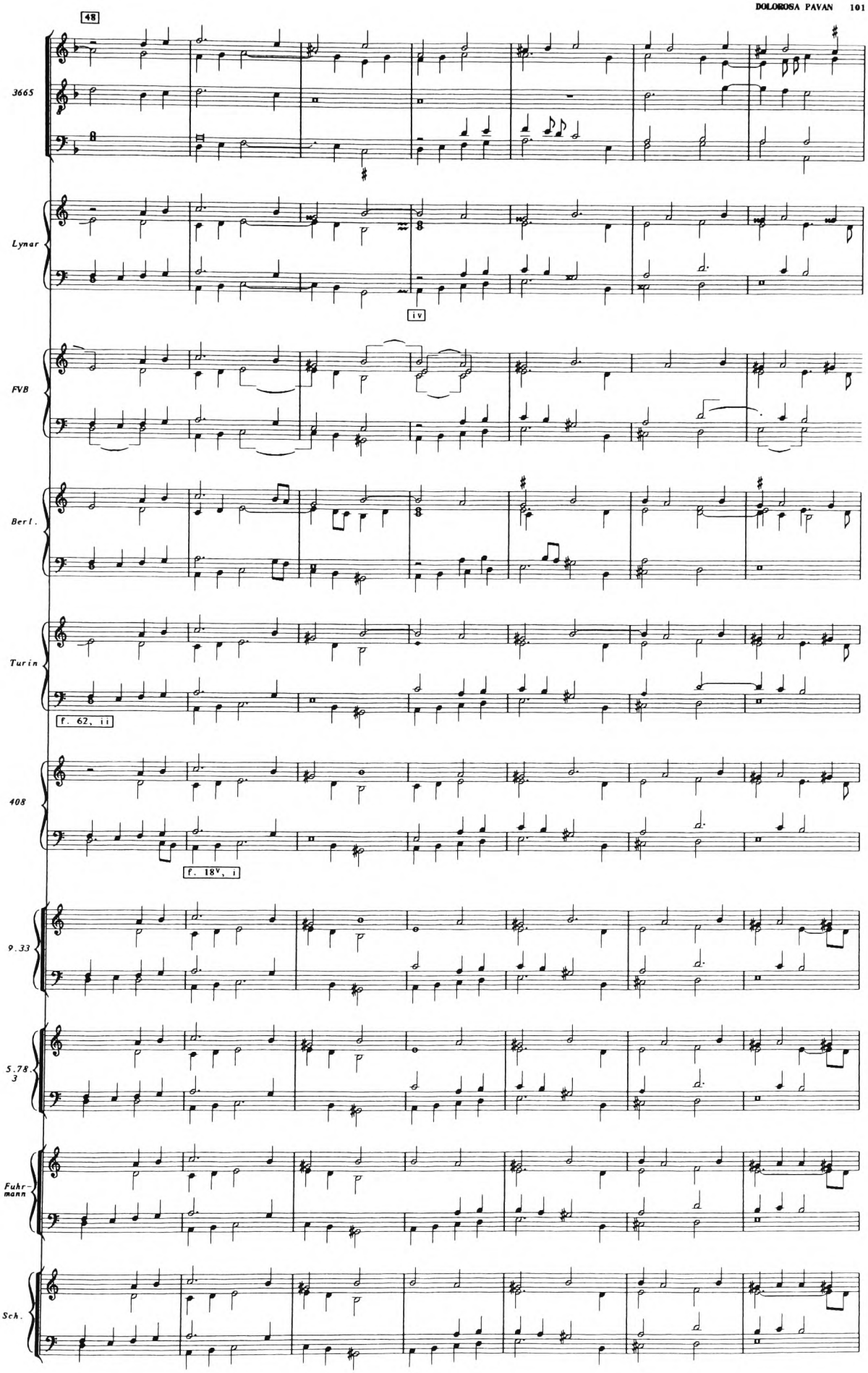

21
3665
Lynar
v
FVB
Berl.
iv
Turin
f. 61, iv
408
f. 18, iii
f. 17v, iv
9.33
5.78.
3
Fuhr-
mann
Sch.

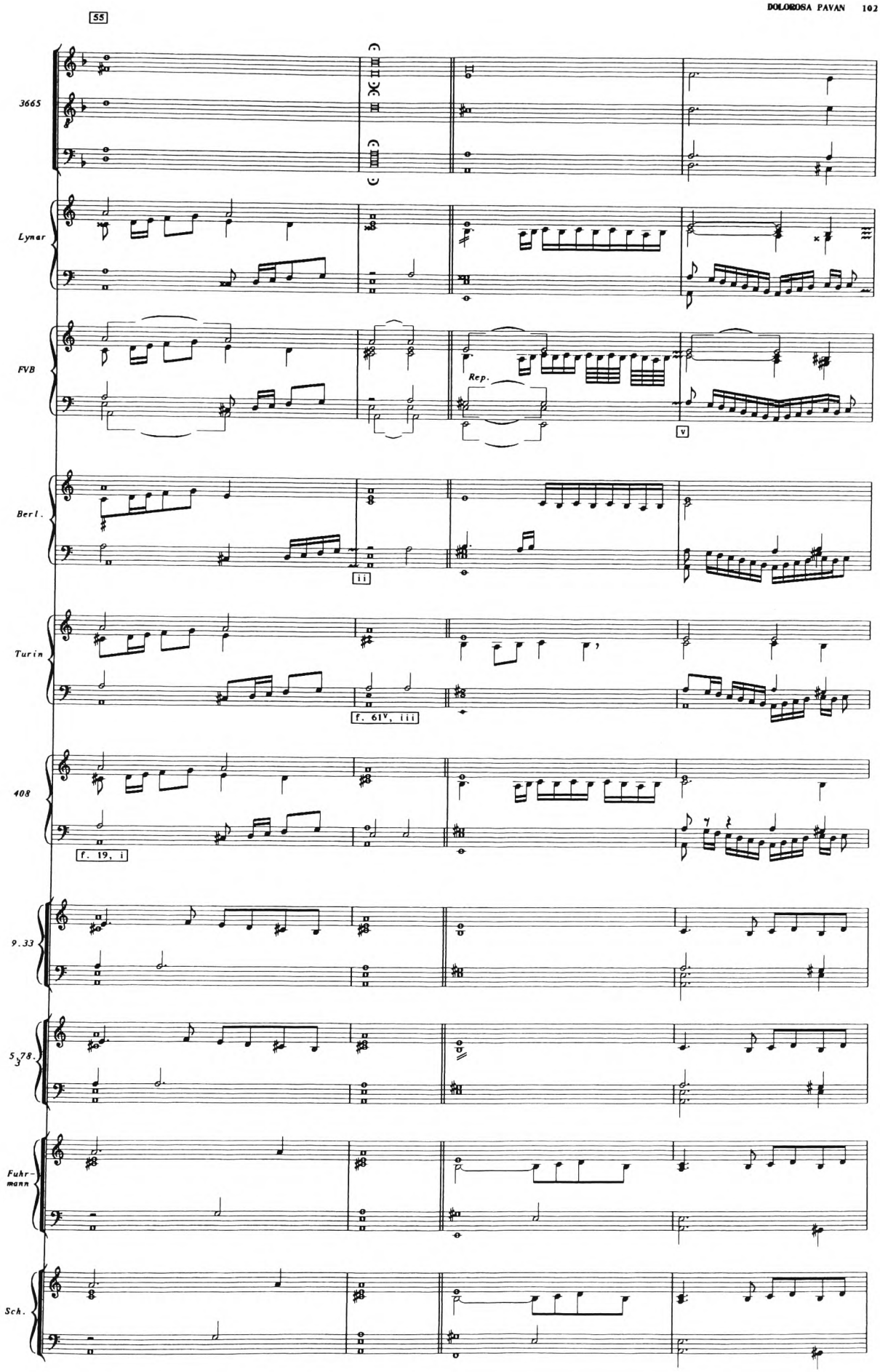

26
3665
Lynar
p. 227, i
FVB
iii
Berl.
Top part added by second scribe
v
Turin
f. 61v, i
408
f. 18, iv
9.33
5.78.3
Fuhrmann
Sch.

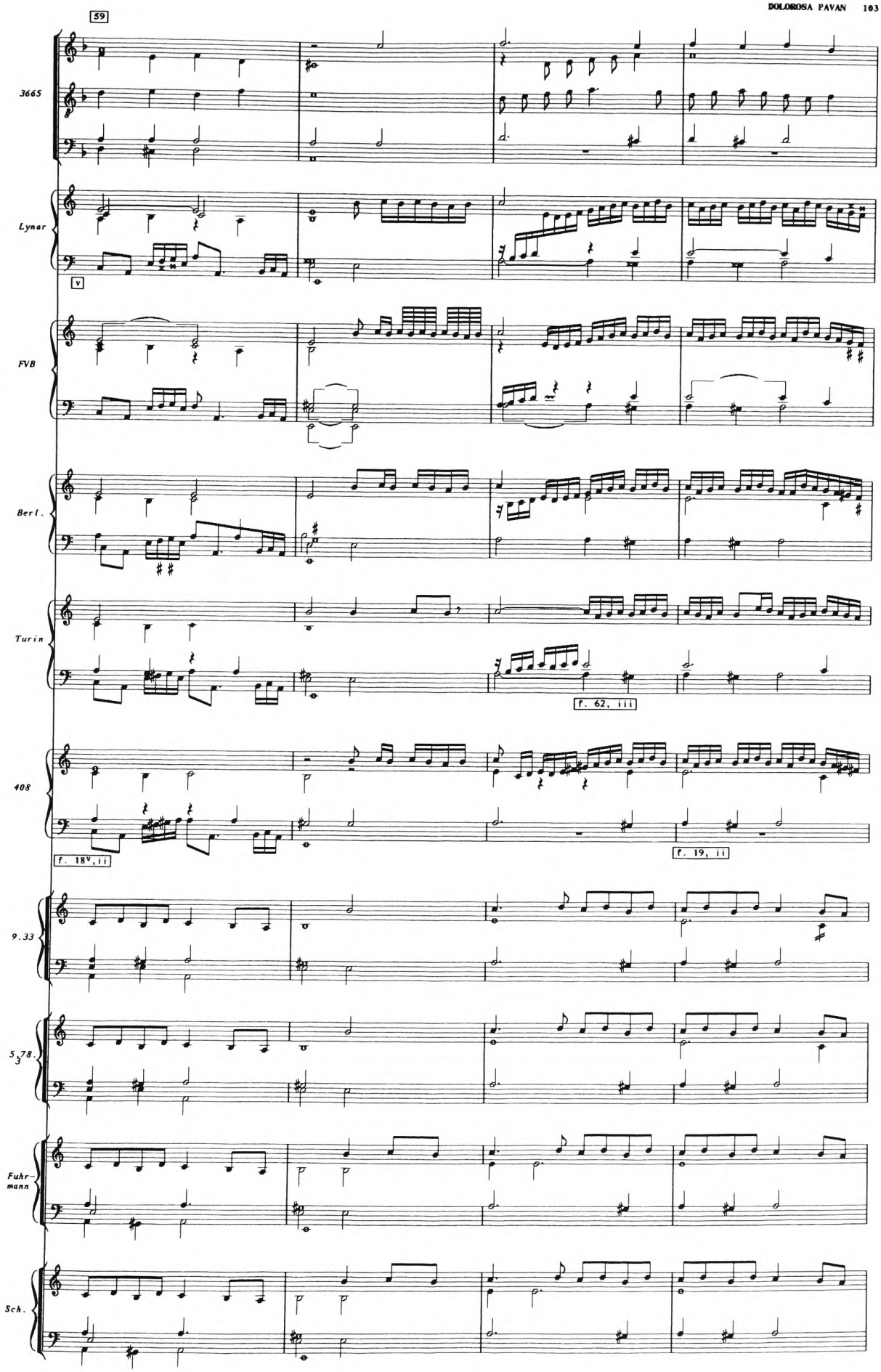

30
3665
Lynar
FVB
Berl.
Turin
f. 62, i
408
f. 17v, v
9.33
5378.
Fuhr-
mann
Sch.

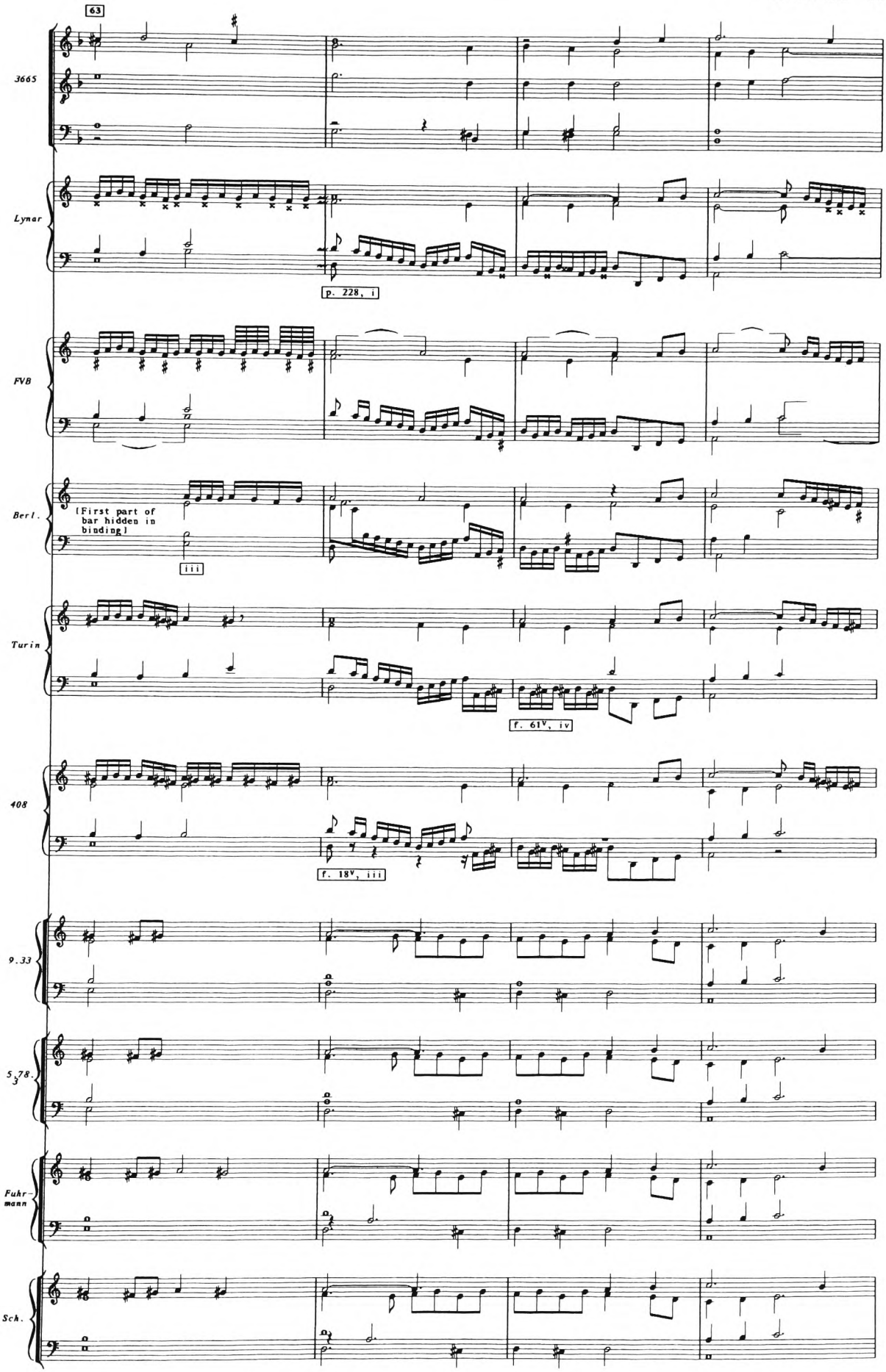

36
3665
p. 1023, i
Lynar
FVB
F4
iv
Berl.
Turin
f.61v, ii
408
f. 18v, v
f. 17, vi
9.33
5.78.3
Fuhr-mann
Sch.

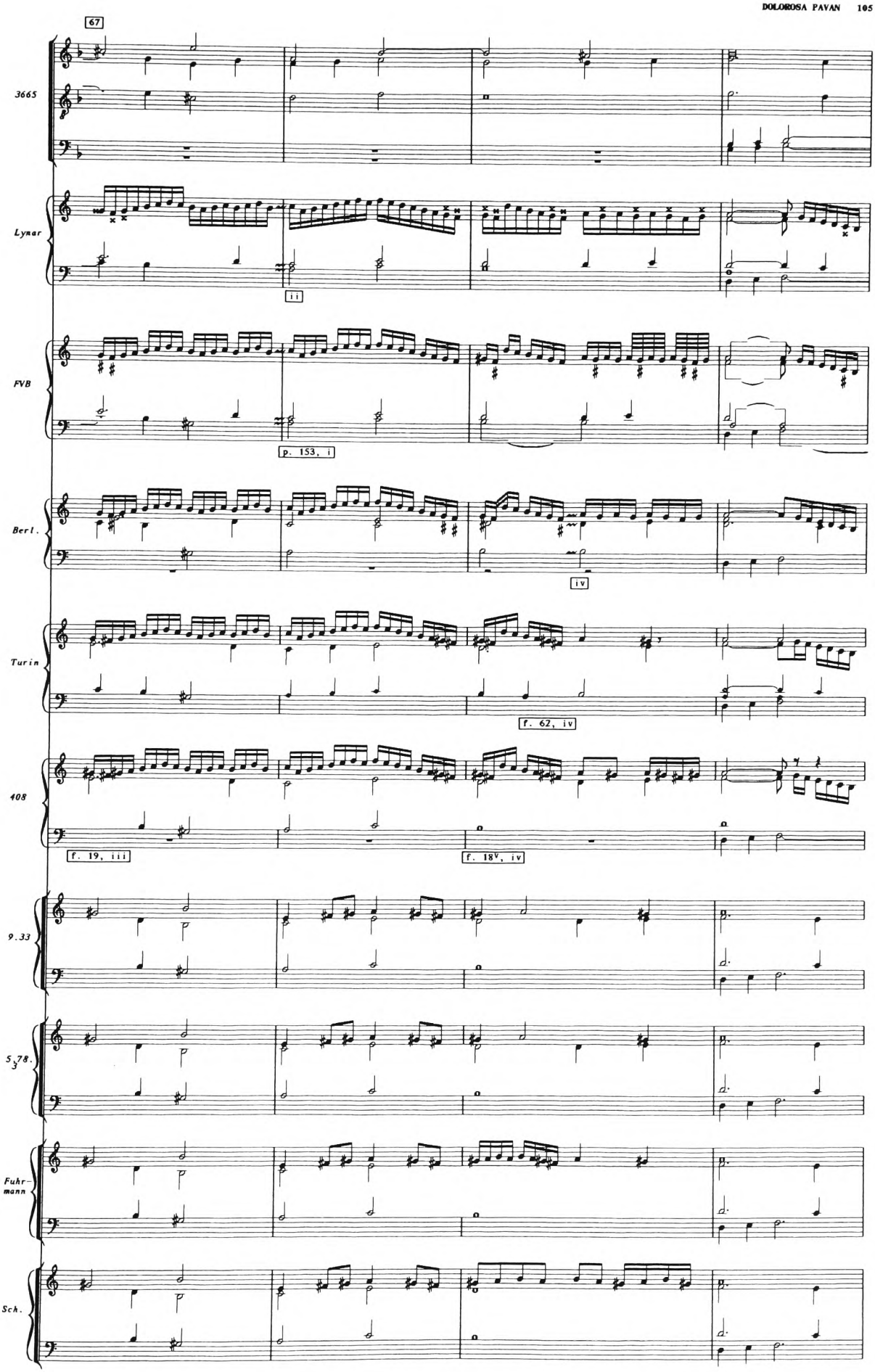

42
3665
Lynar
iii
FVB
Berl.
f. 6v, i
Turin
408
f. 18, vi
9.33
5 3 78.
Fuhr-
mann
Sch.

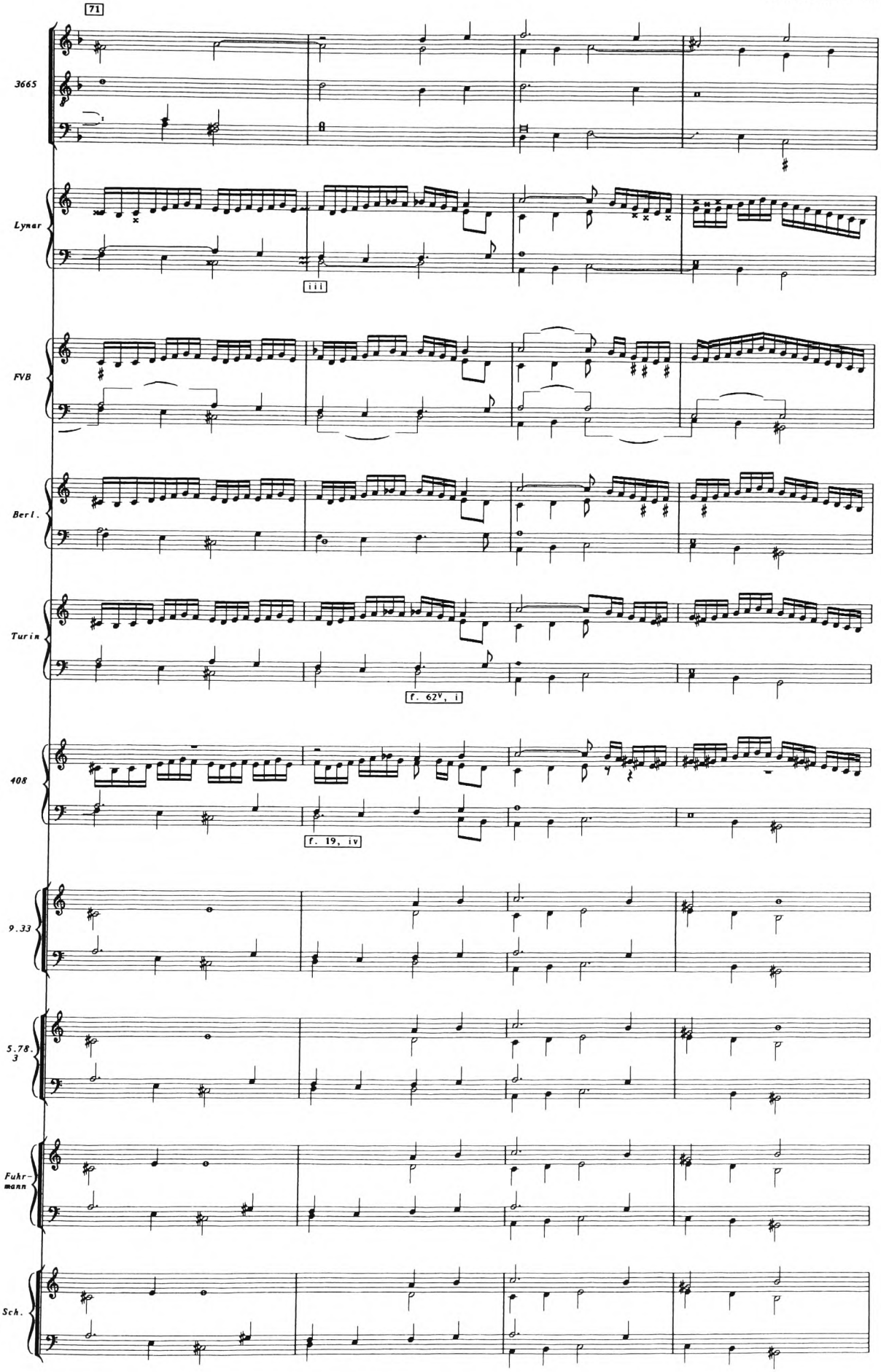

48
3665
Lynar
iv
FVB
Berl.
Turin
f. 62, ii
408
f. 18v, i
9.33
5.78.3
Fuhrmann
Sch.

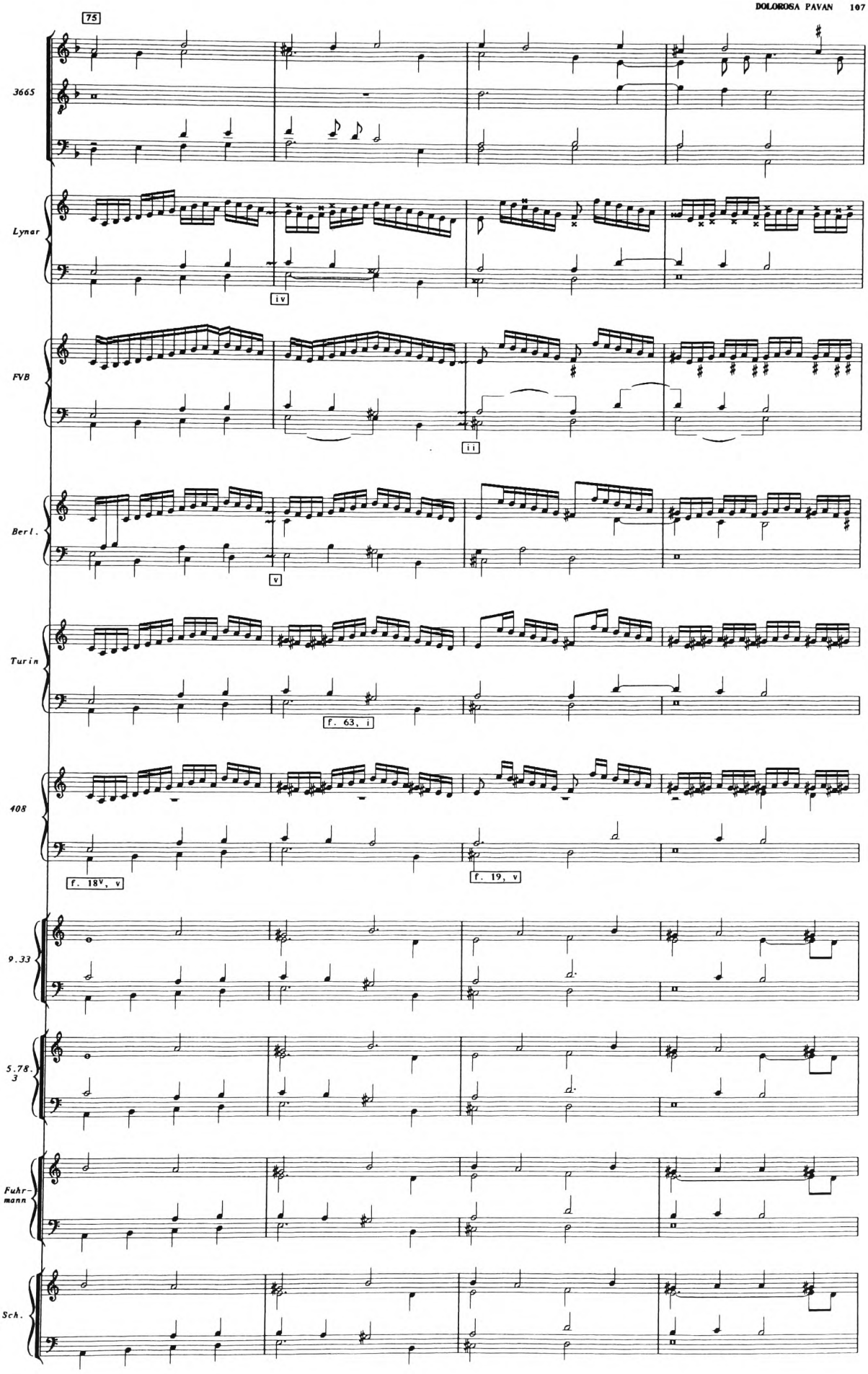

55
3665
Lynar
FVB
Rep.
v
Berl.
ii
Turin
f. 61v, iii
408
f. 19, i
9.33
5 3 78.
Fuhr-
mann
Sch.

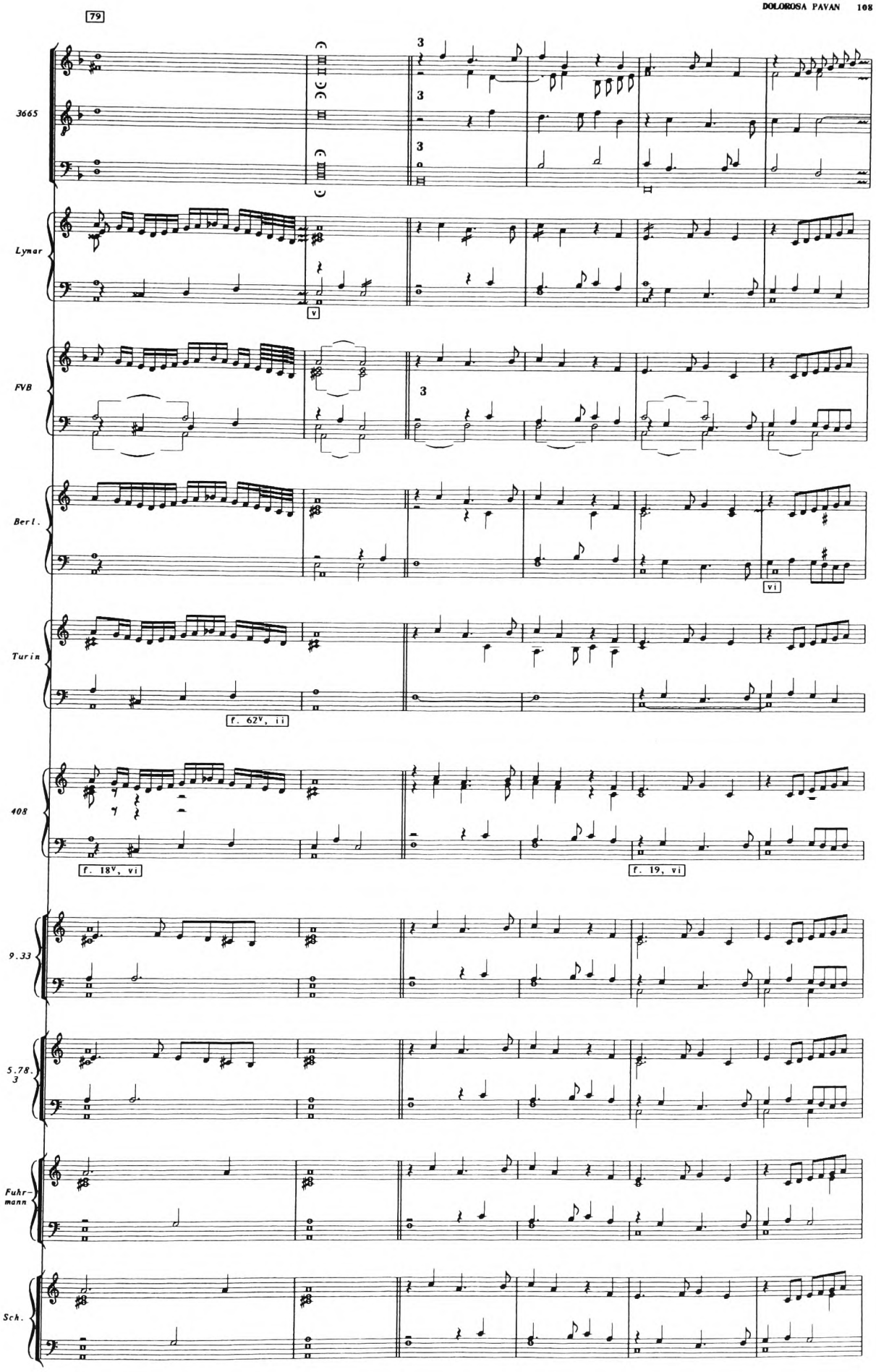

59
3665
Lynar
V
FVB
Berl.
Turin
f. 62, iii
408
f. 18v, ii
f. 19, ii
9.33
5 3 78.
Fuhr-
mann
Sch.

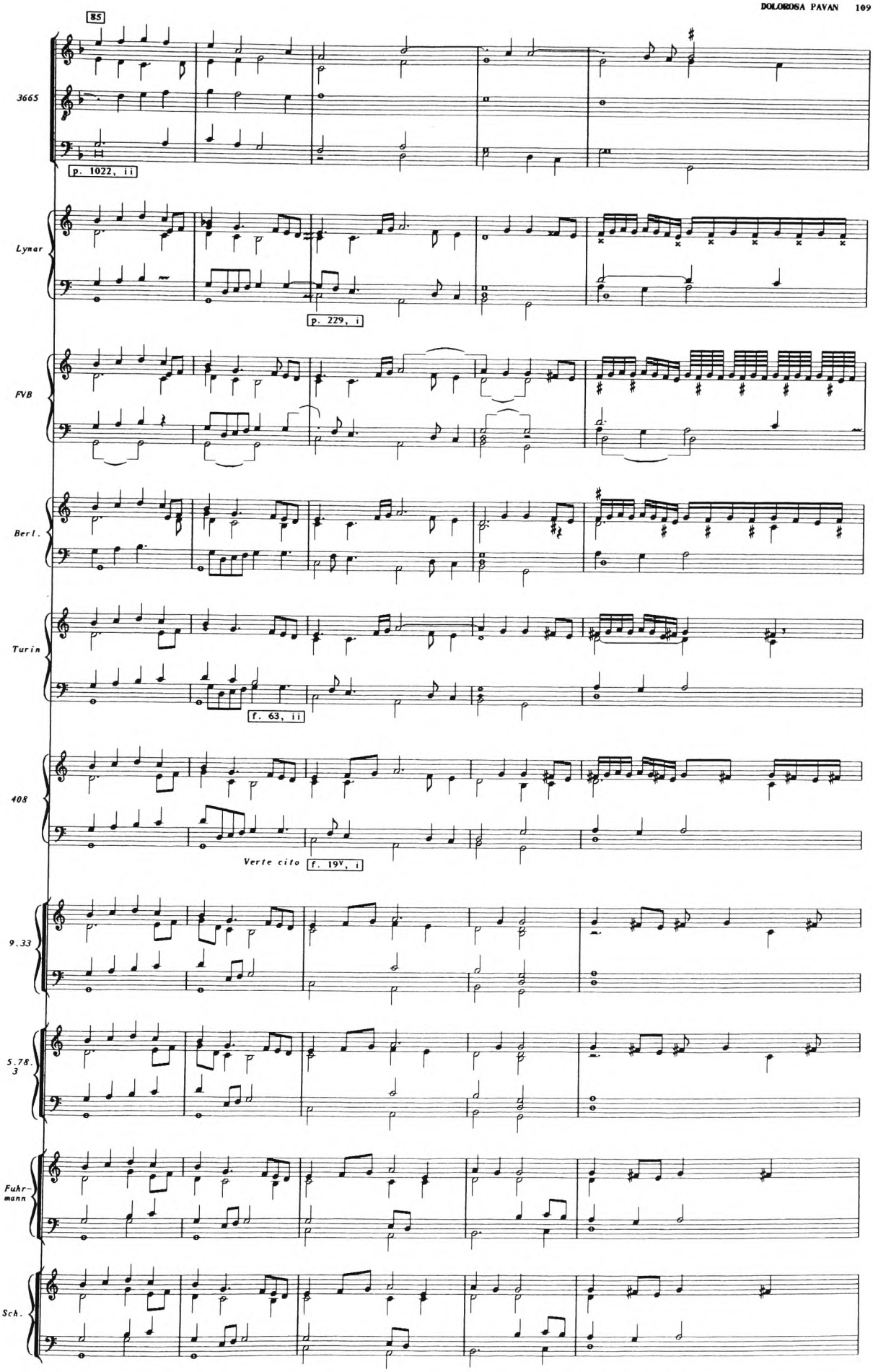

63
3665
Lynar
p. 228, i
FVB
Berl.
[First part of bar hidden in binding]
iii
Turin
f. 61v, iv
408
f. 18v, iii
9.33
5.78.
Fuhr-mann
Sch.

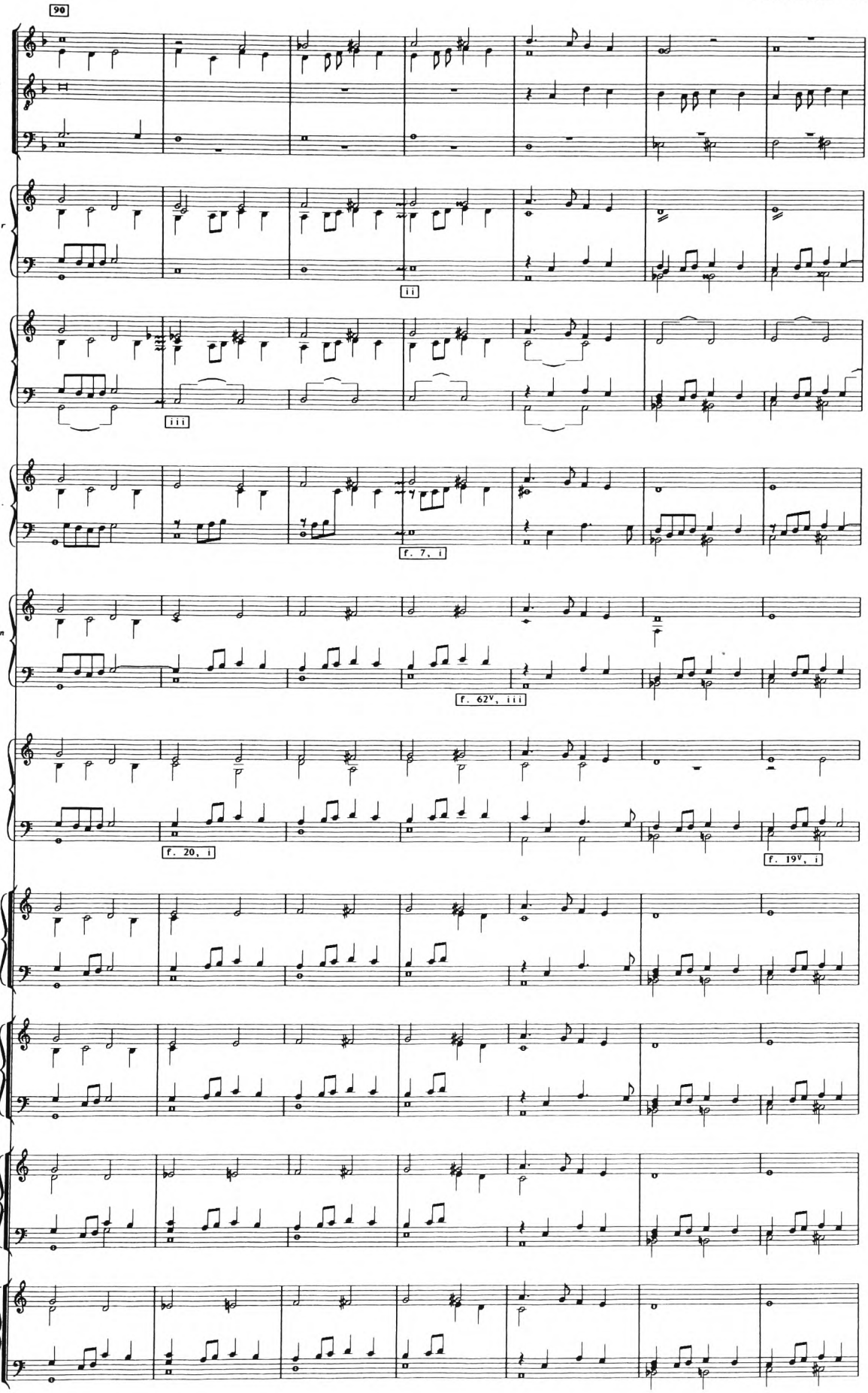

67
3665
Lynar
ii
FVB
p. 153, i
Berl.
iv
Turin
f. 62, iv
408
f. 19, iii
f. 18v, iv
9.33
5378.
Fuhr-
mann
Sch.

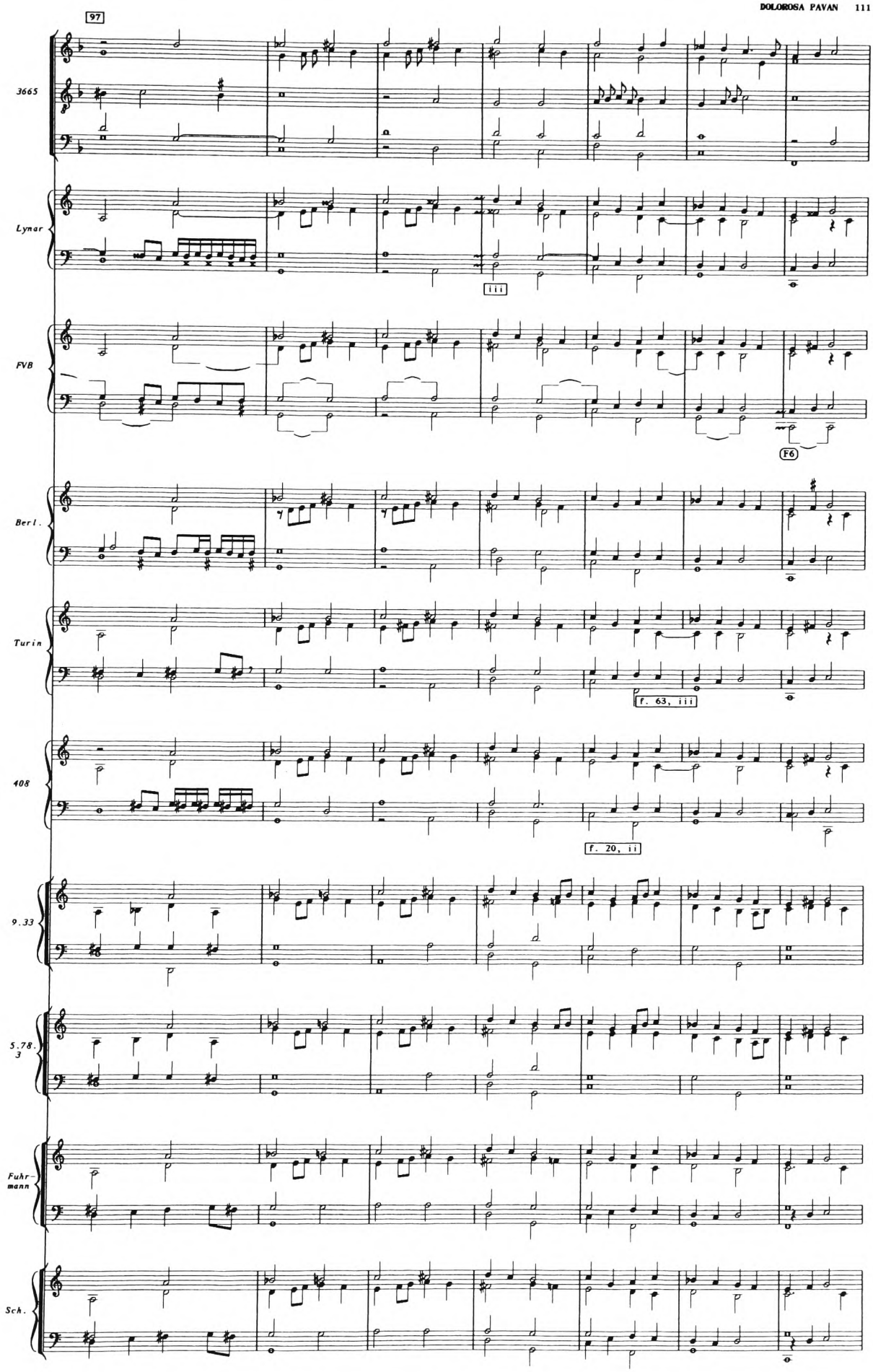

71
3665
Lynar
iii
FVB
Berl.
Turin
f. 62v, i
408
f. 19, iv
9.33
5.78.3
Fuhr-mann
Sch.

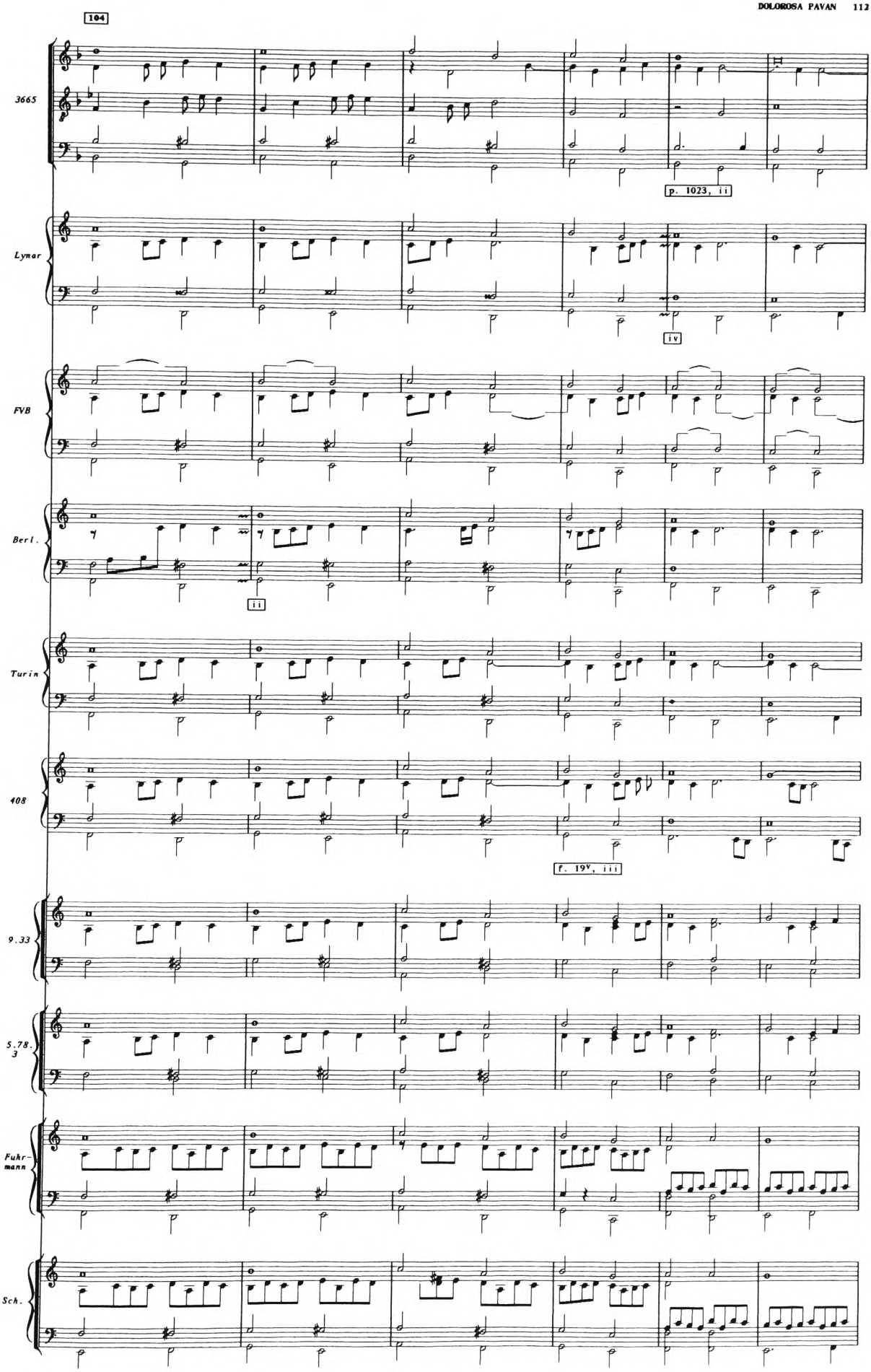

75
3665
Lynar
iv
FVB
ii
Berl.
v
Turin
f. 63, i
408
f. 18v, v
f. 19, v
9.33
5.78.3
Fuhr-mann
Sch.

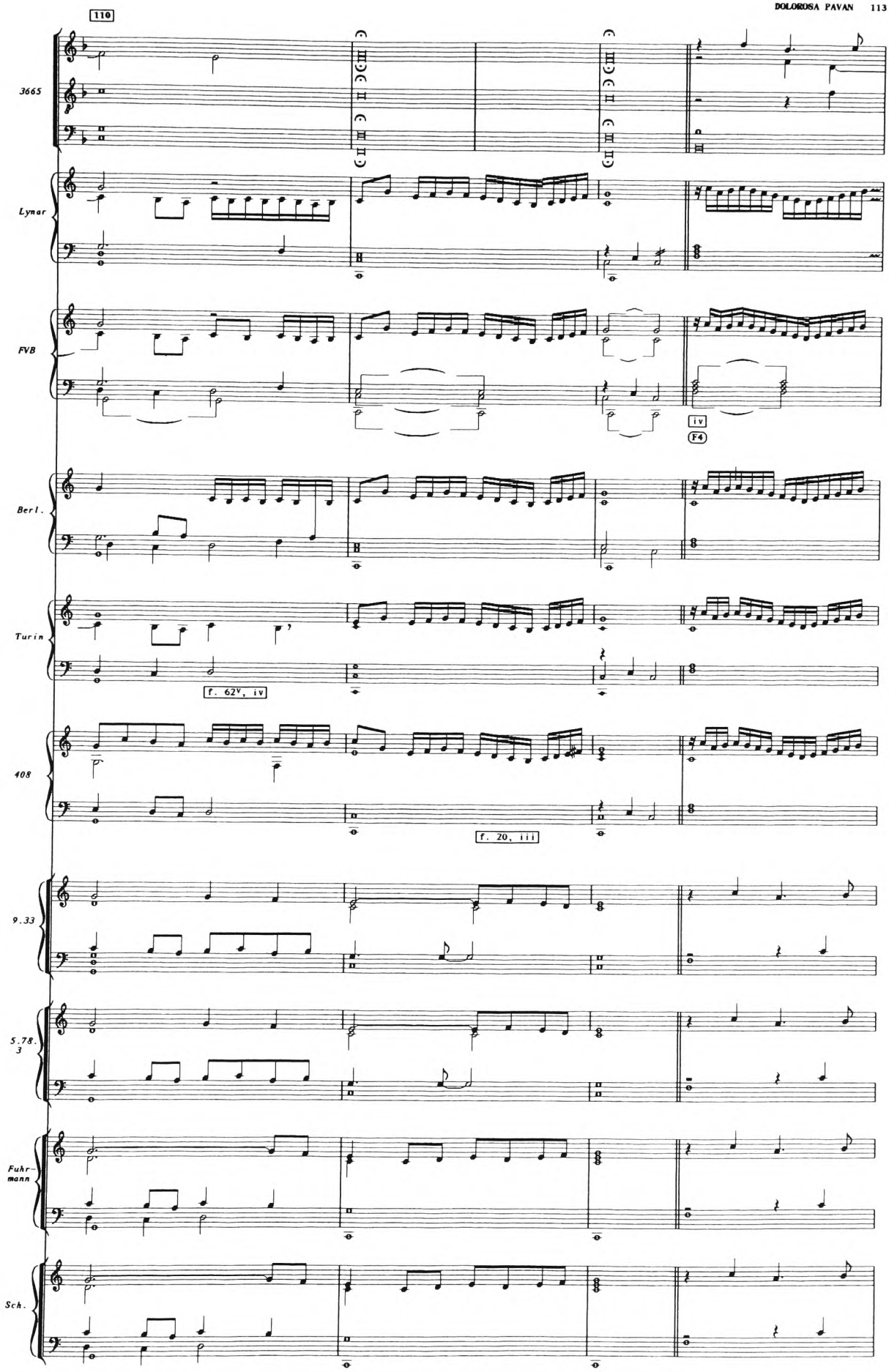

79
3665
Lymar
FVB
Berl.
Turin
408
9.33
5.78.
3
Fuhr-
mann
Sch.
v
vi
f. 62v, ii
f. 18v, vi
f. 19, vi

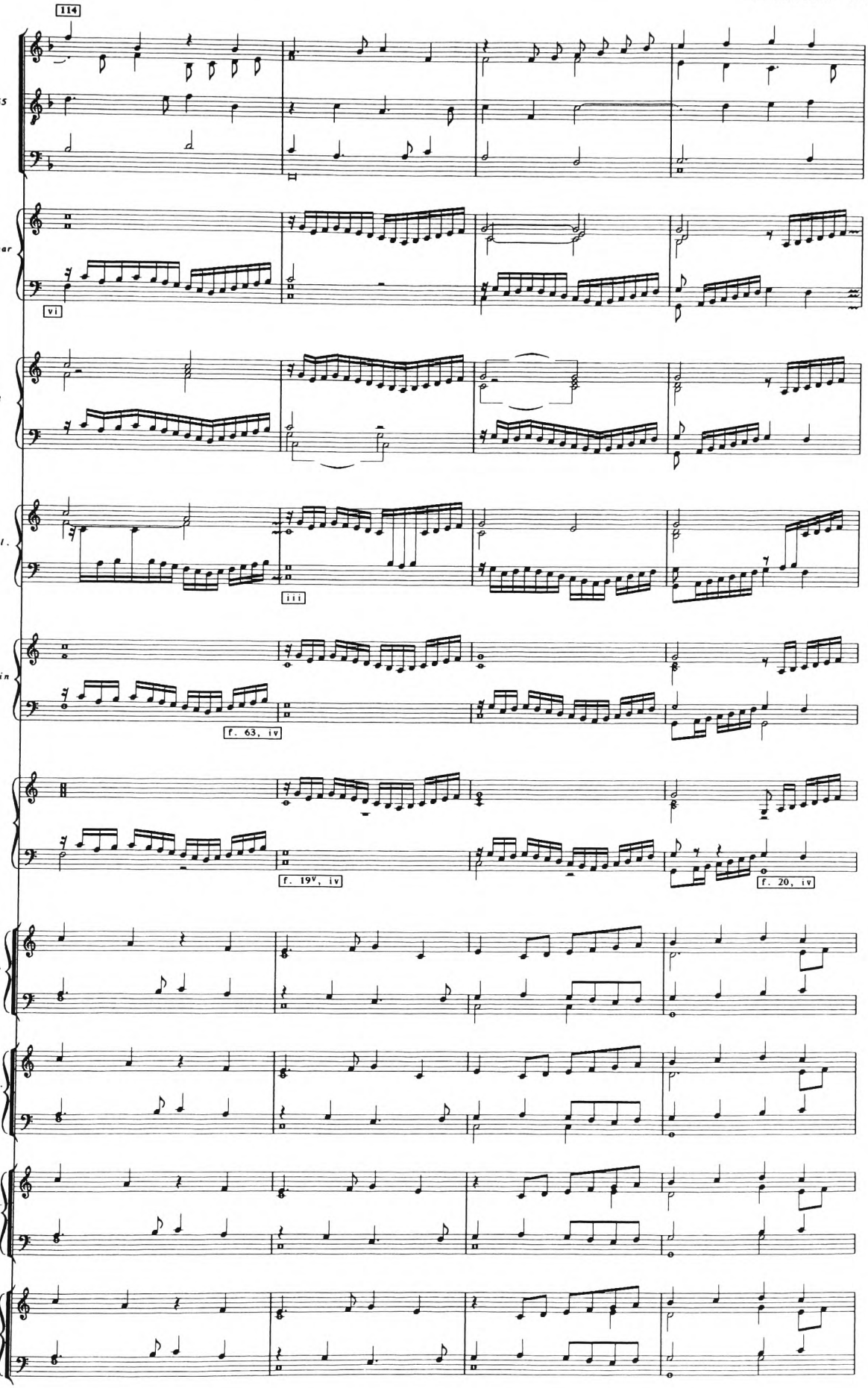

85
3665
p. 1022, ii
Lynar
p. 229, i
FVB
Berl.
Turin
f. 63, ii
408
Verte cito
f. 19v, i
9.33
5.78.3
Fuhr-mann
Sch.

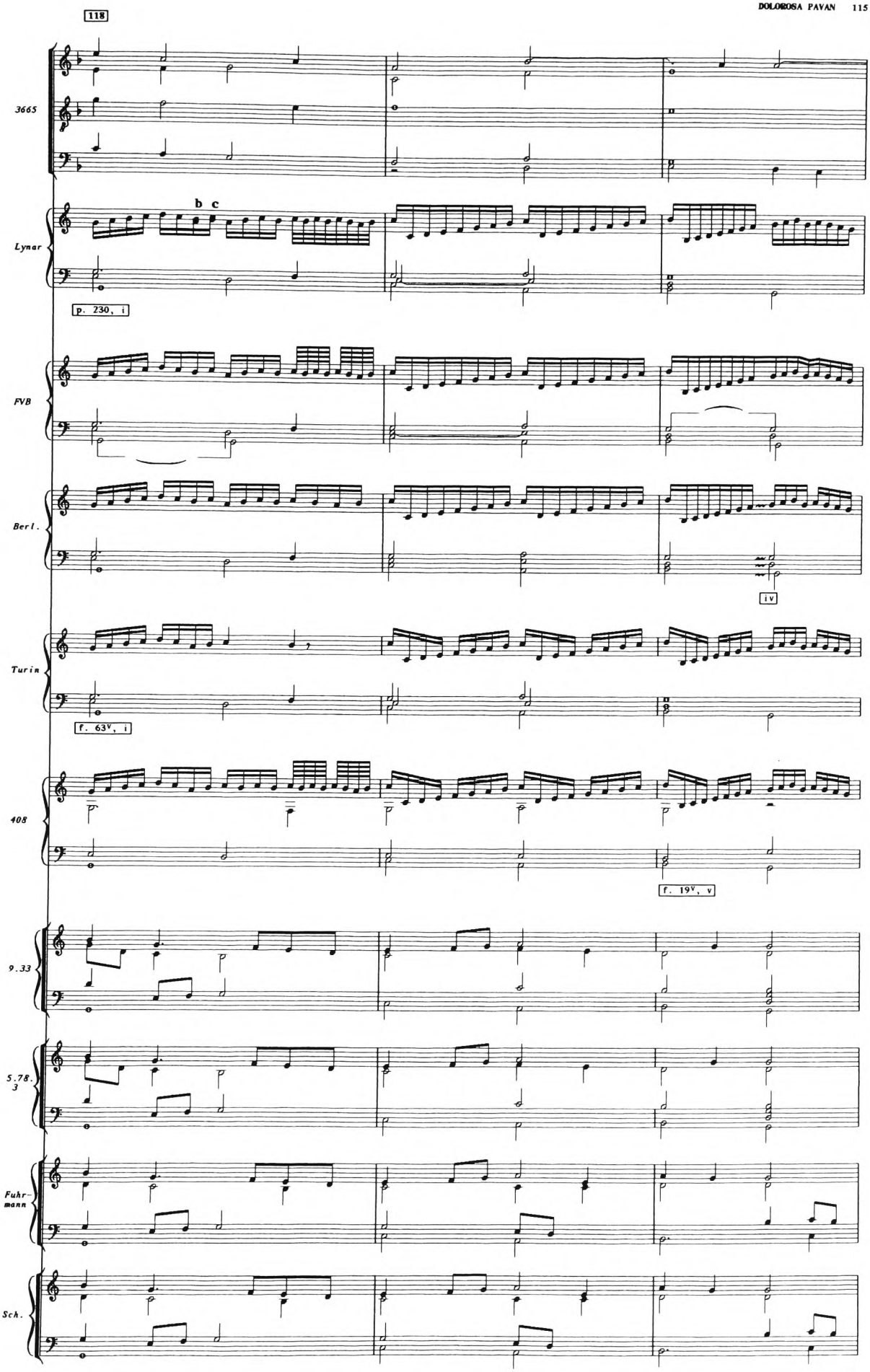

90
3665
Lynar
ii
FVB
iii
Berl.
f. 7, i
Turin
f. 62v, iii
408
f. 20, i
f. 19v, i
9.33
5.78.3
Fuhrmann
Sch.

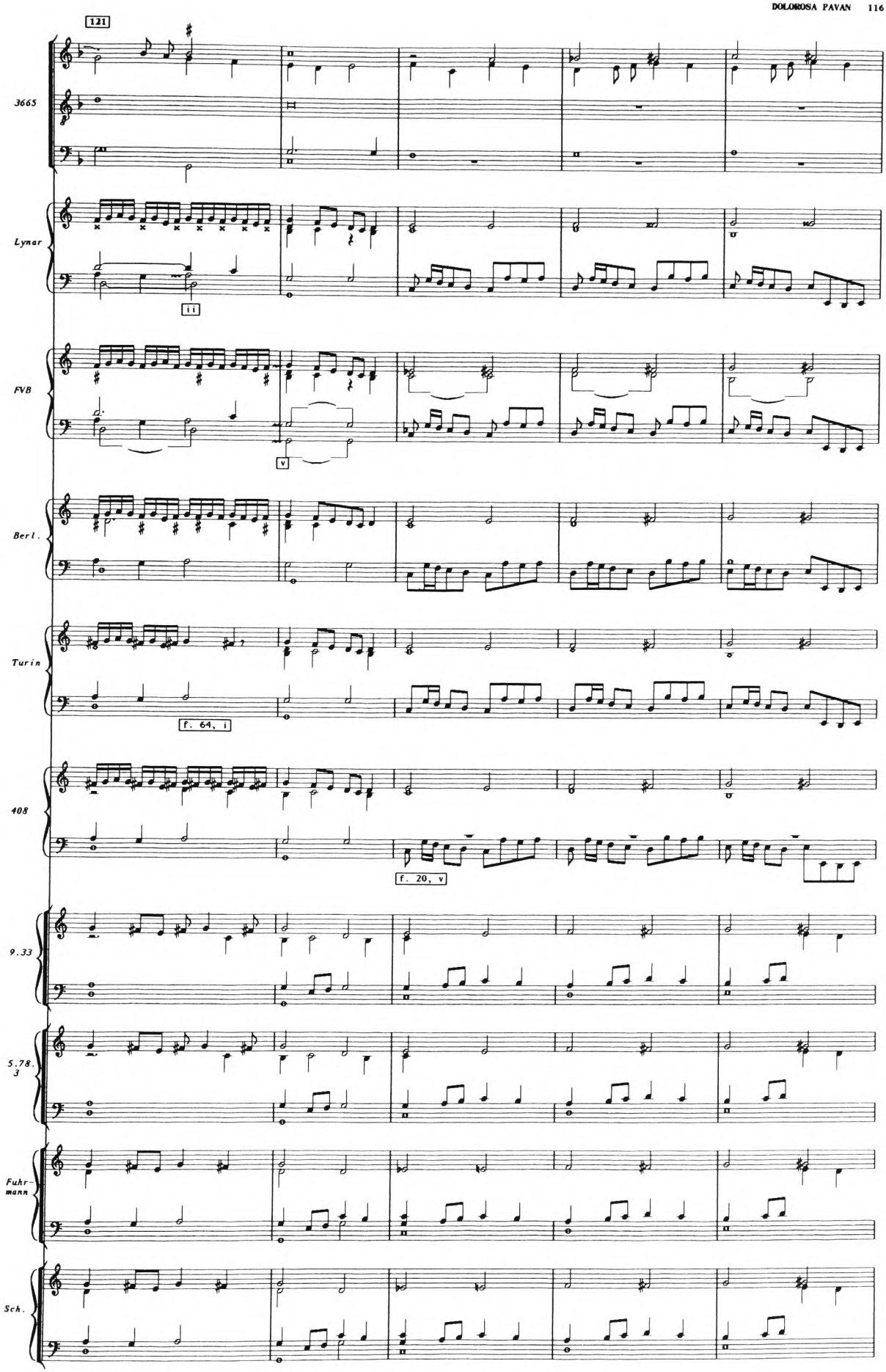

97
3665
Lynar
iii
FVB
F6
Berl.
Turin
f. 63, iii
408
f. 20, ii
9.33
5.78.3
Fuhr-mann
Sch.

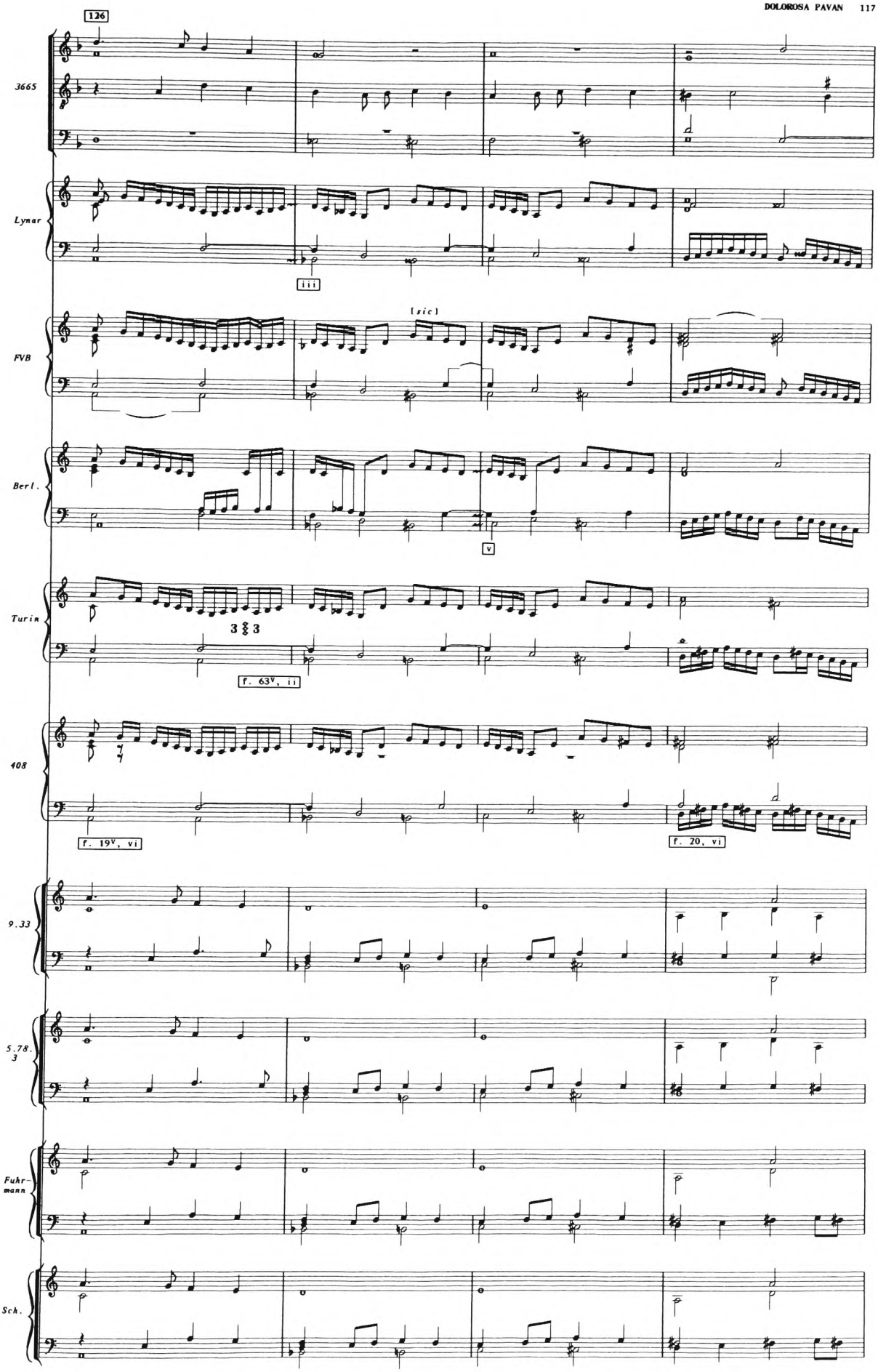

104
3665
p. 1023, ii
Lymar
iv
FVB
Berl.
ii
Turin
408
f. 19v, iii
9.33
5.78.3
Fuhr-mann
Sch.

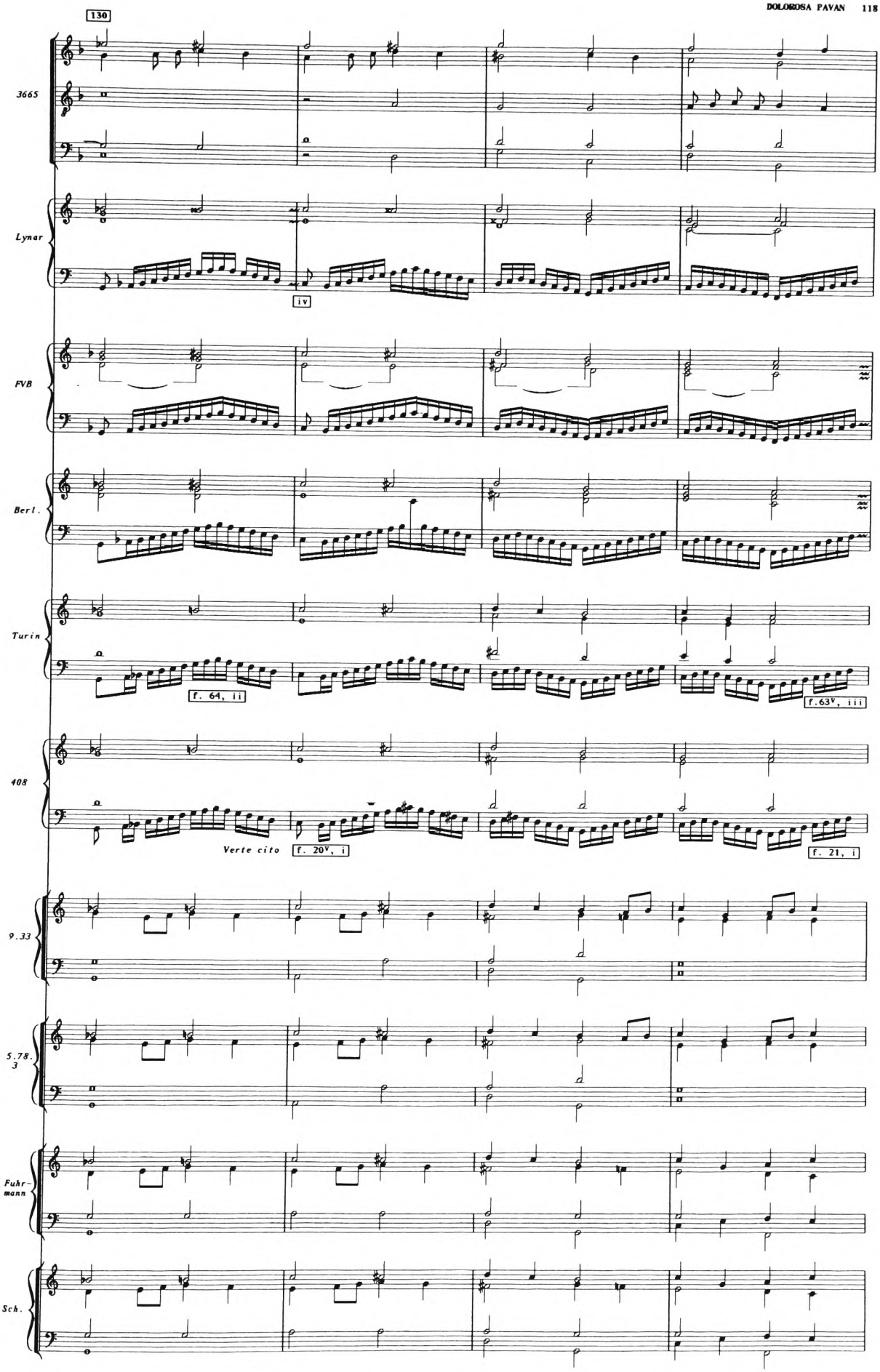

110
3665
Lynar
FVB
iv
F4
Berl.
Turin
f. 62v, iv
408
f. 20, iii
9.33
5.78.
3
Fuhr-
mann
Sch.

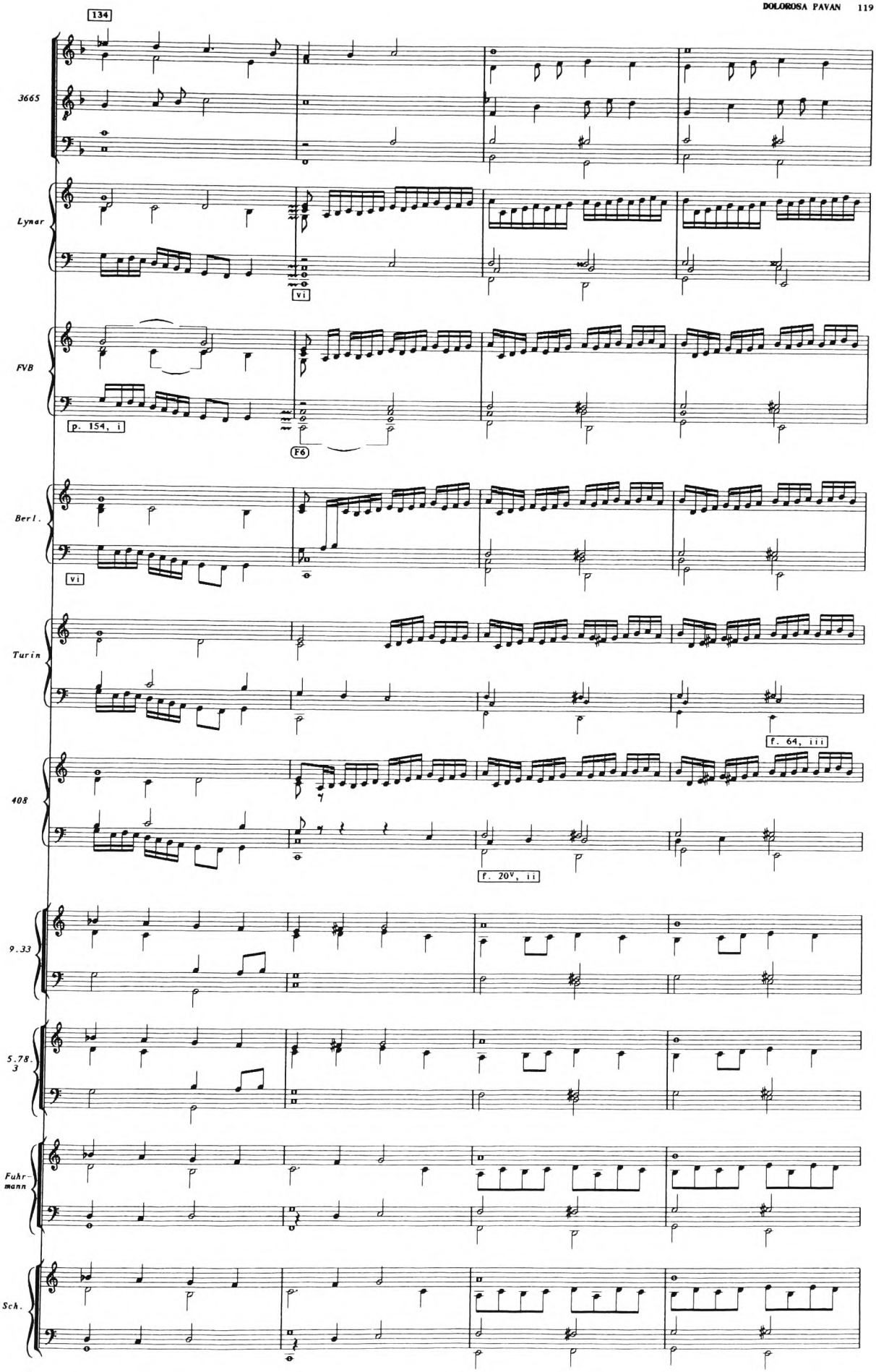

114
3665
Lynar
vi
FVB
Berl.
iii
Turin
f. 63, iv
408
f. 19v, iv
f. 20, iv
9.33
5.78.
3
Fuhr-
mann
Sch.

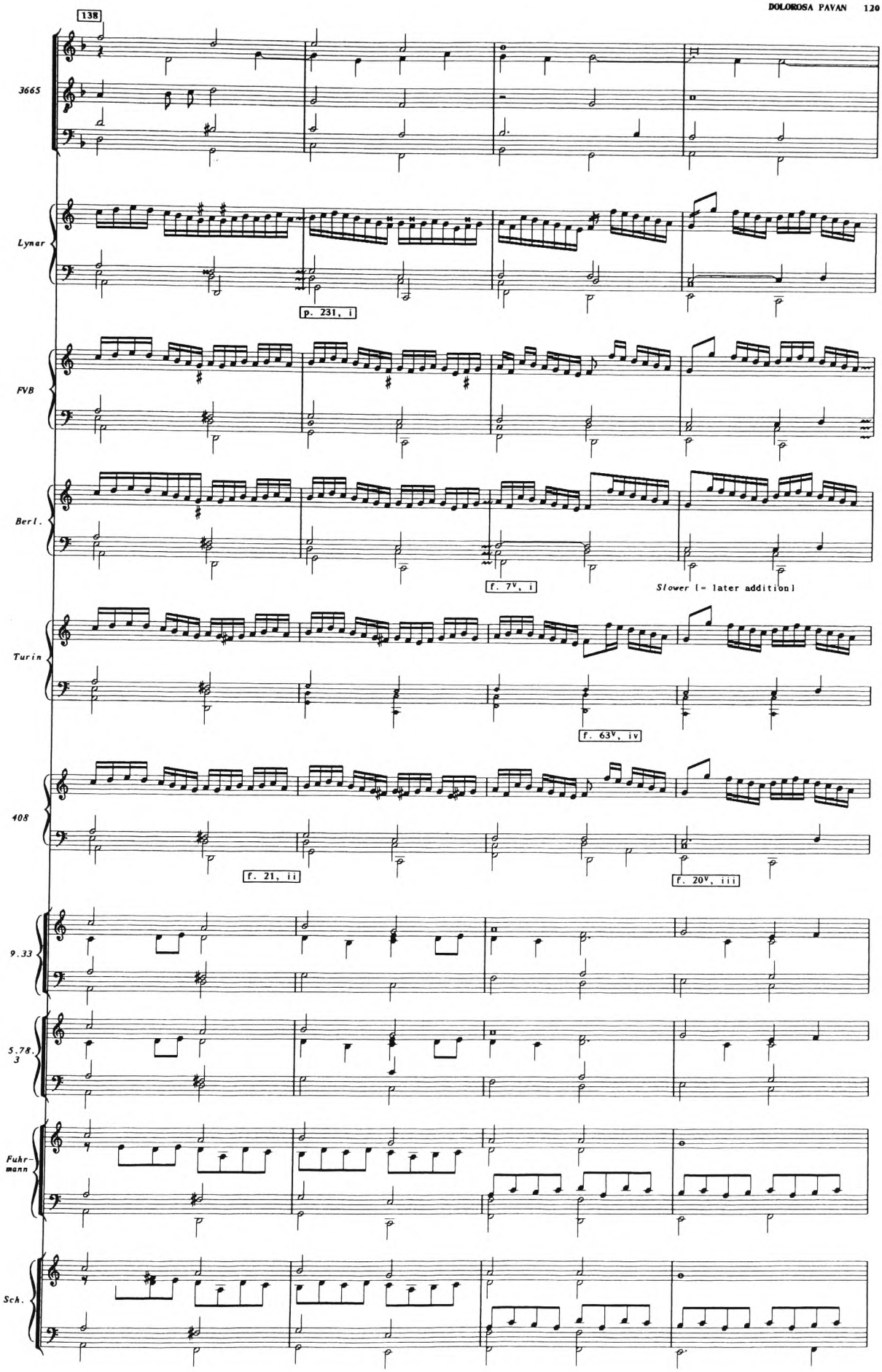

118
3665
Lynar
b c
p. 230, i
FVB
Berl.
iv
Turin
f. 63v, i
408
f. 19v, v
9.33
5.78.3
Fuhrmann
Sch.

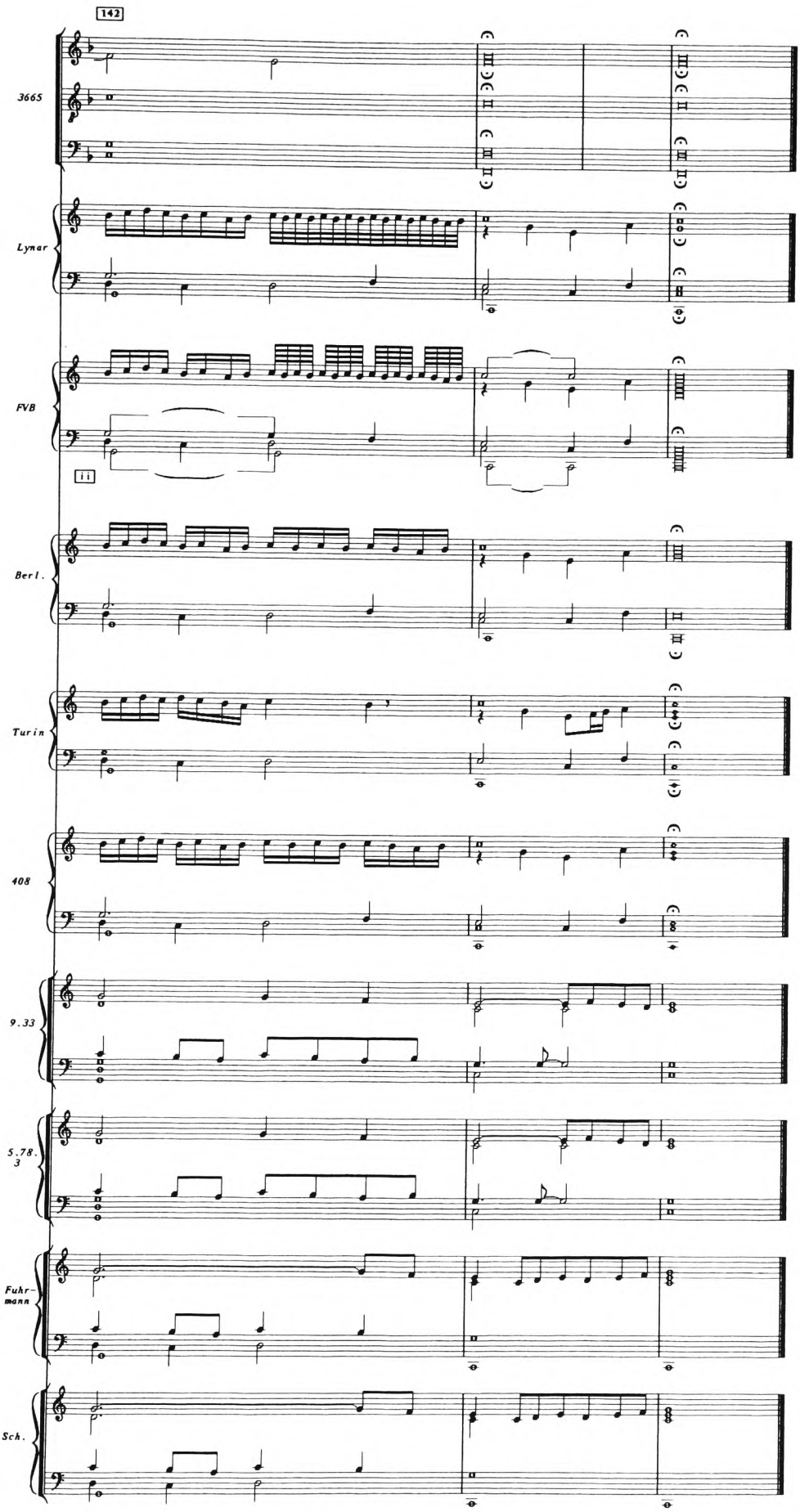

121
3665
Lynar
ii
FVB
v
Berl.
Turin
f. 64, i
408
f. 20, v
9.33
5.78.
3
Fuhr-
mann
Sch.


126
3665
Lynar
iii
[sic]
FVB
Berl.
v
Turin
3 3 3
f. 63v, ii
408
f. 19v, vi
f. 20, vi
9.33
5.78.3
Fuhr-mann
Sch.


130
3665
Lynar
iv
FVB
Berl.
Turin
f. 64, ii
f. 63v, iii
408
Verte cito
f. 20v, i
f. 21, i
9.33
5.78.3
Fuhr-mann
Sch.

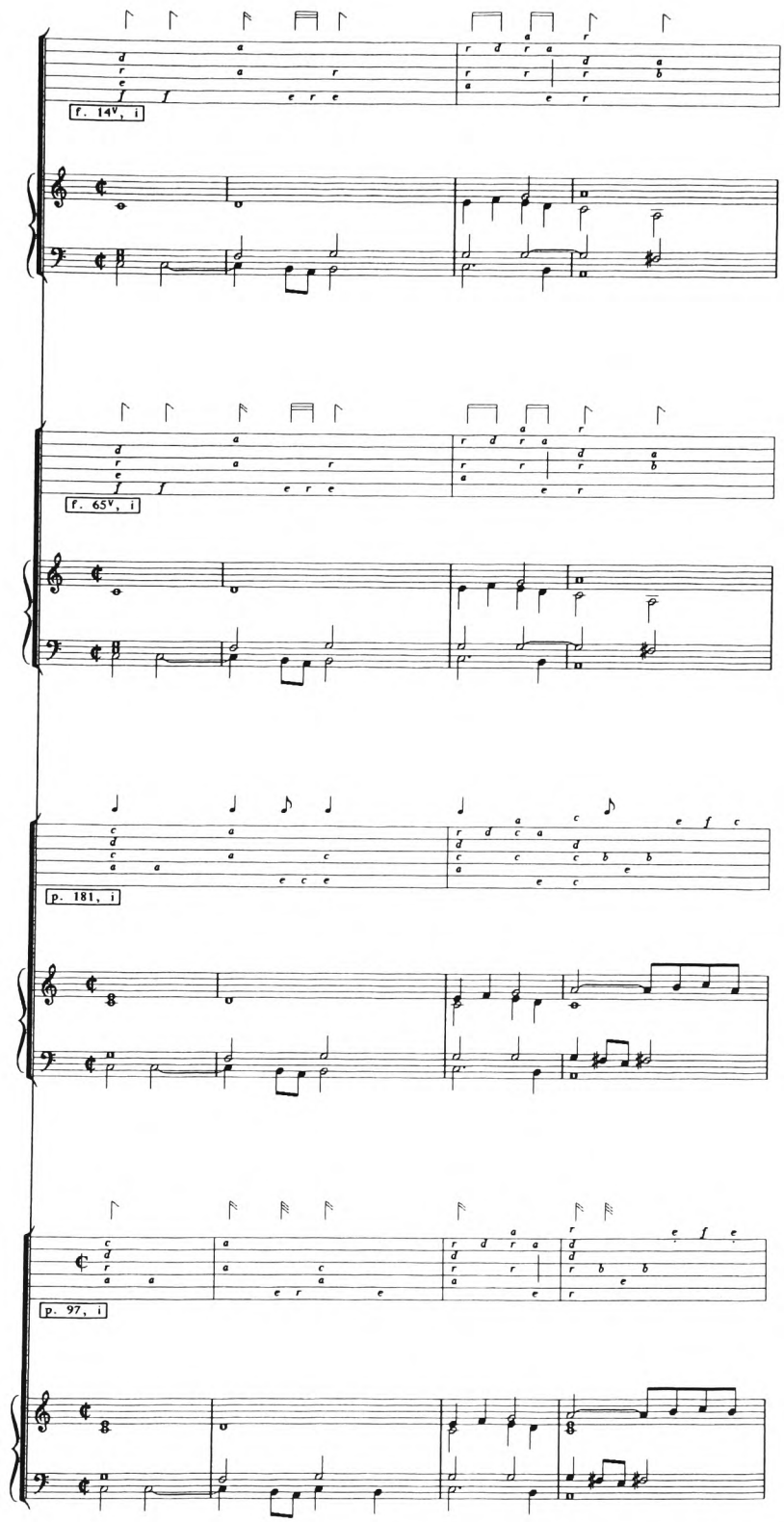

134
3665
Lynar
vi
FVB
p. 154, i
F6
Berl.
vi
Turin
f. 64, iii
408
f. 20v, ii
9.33
5.78.3
Fuhrmann
Sch.


138
3665
Lynar
p. 231, i
FVB
Berl.
f. 7v, i
Slower (= later addition)
Turin
f. 63v, iv
408
f. 21, ii
f. 20v, iii
9.33
5.78.3
Fuhr-mann
Sch.


142
3665
Lynar
FVB
ii
Berl.
Turin
408
9.33
5.78.
3
Fuhr-
mann
Sch.

DOLOROSA PAVAN

b) Lute sources in tablature

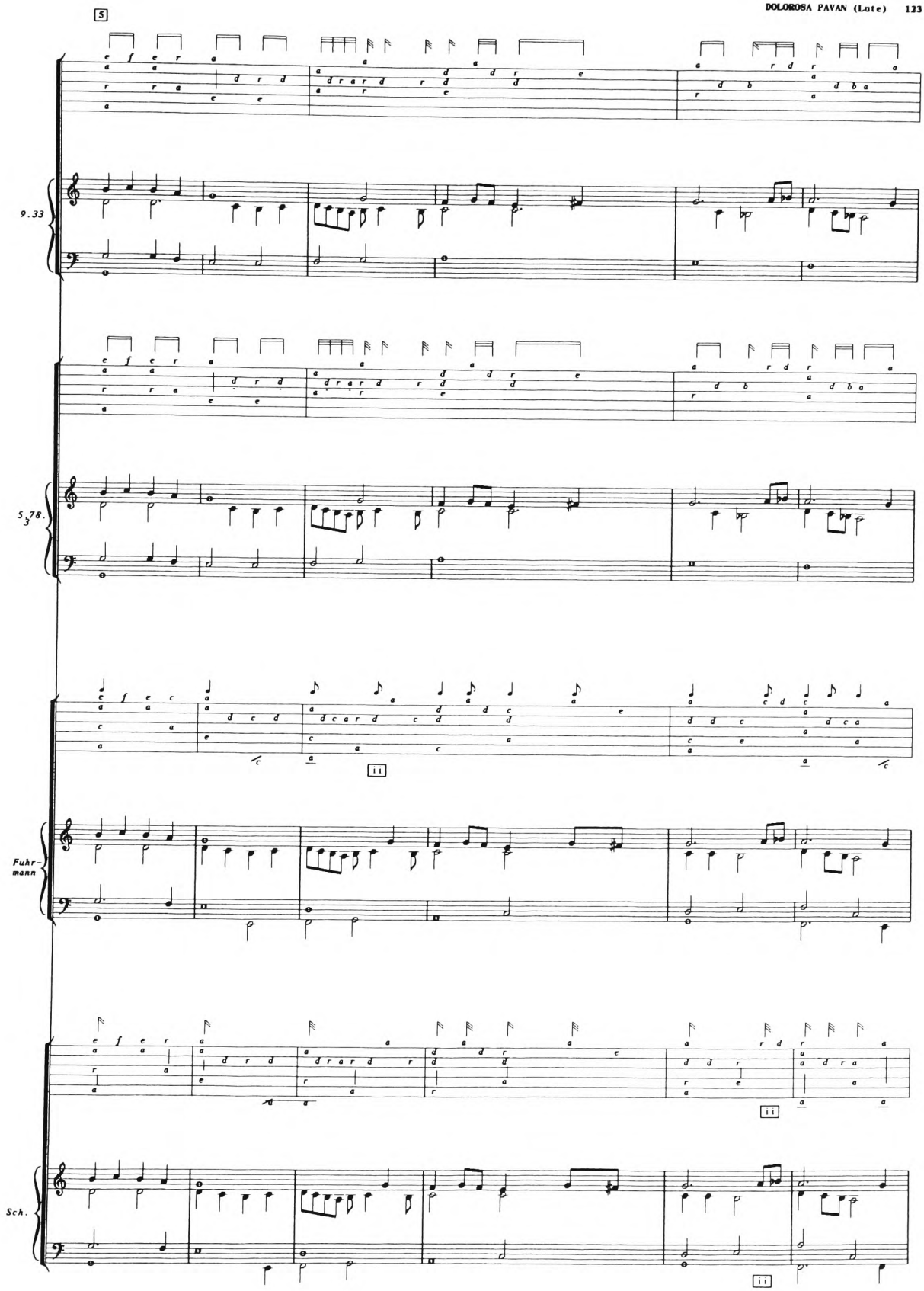


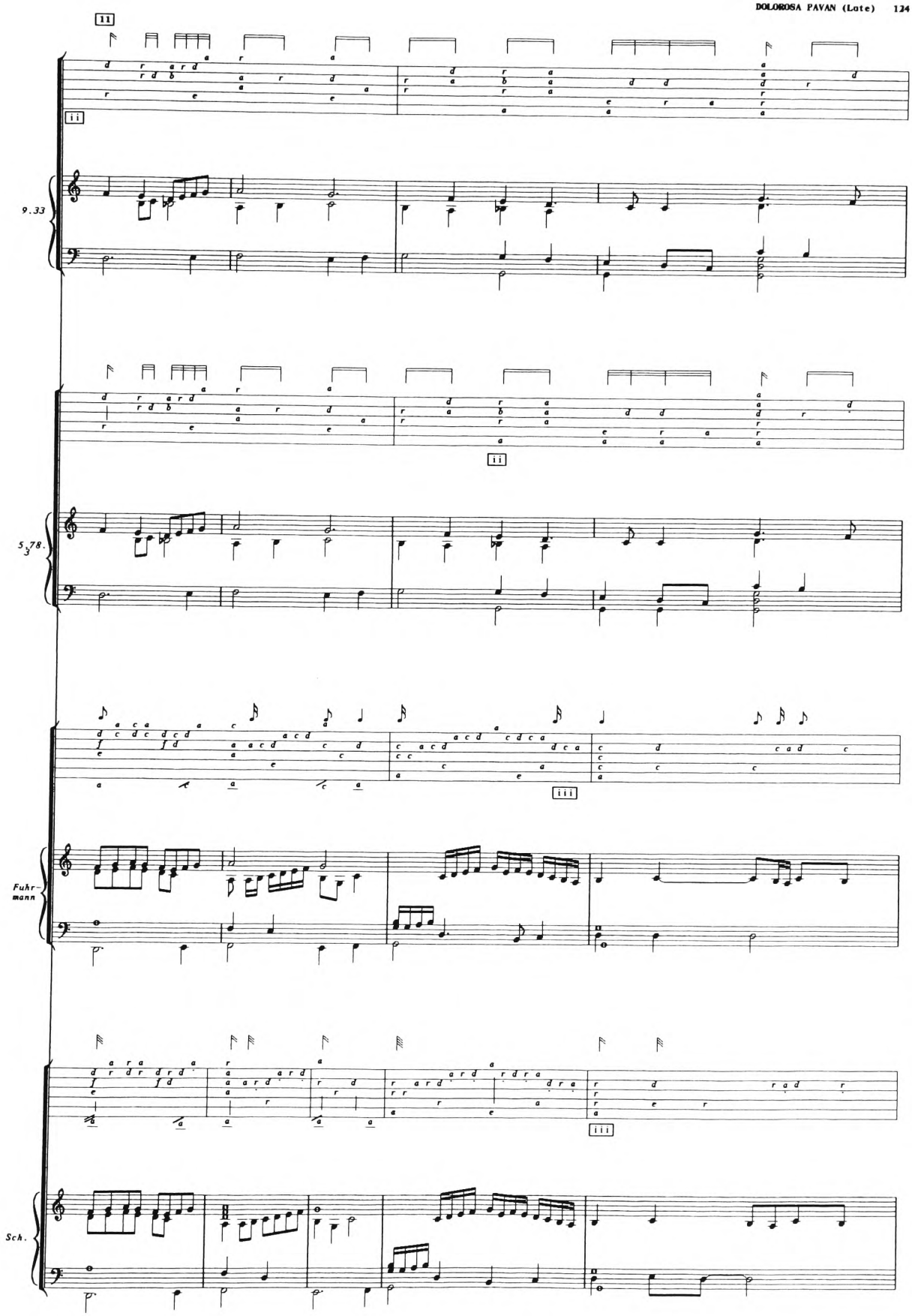
Holmes: Dd. 9. 33, f. 14v
Cromatica | pauana

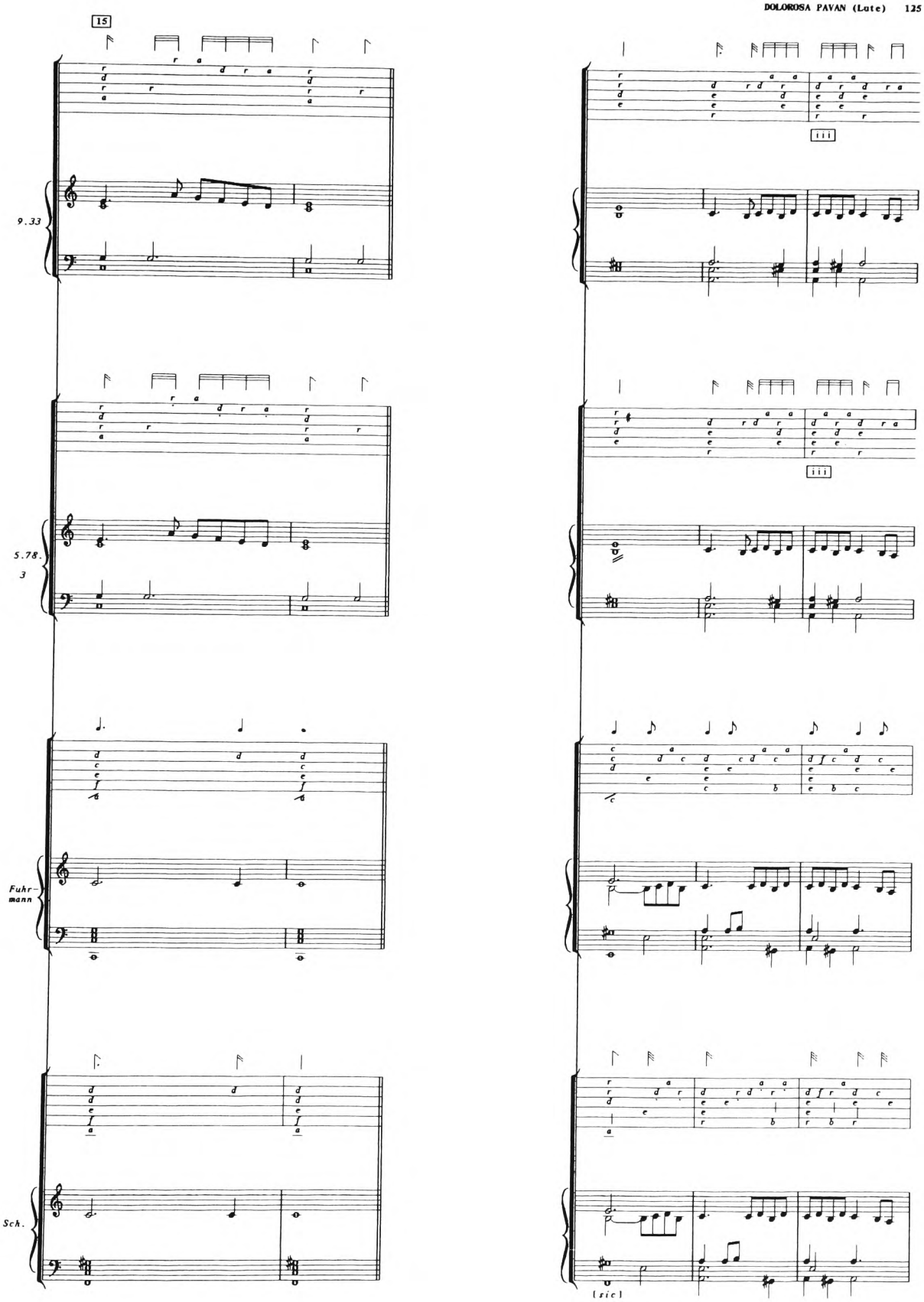
Holmes: Dd. 5. 78.3, f. 65v

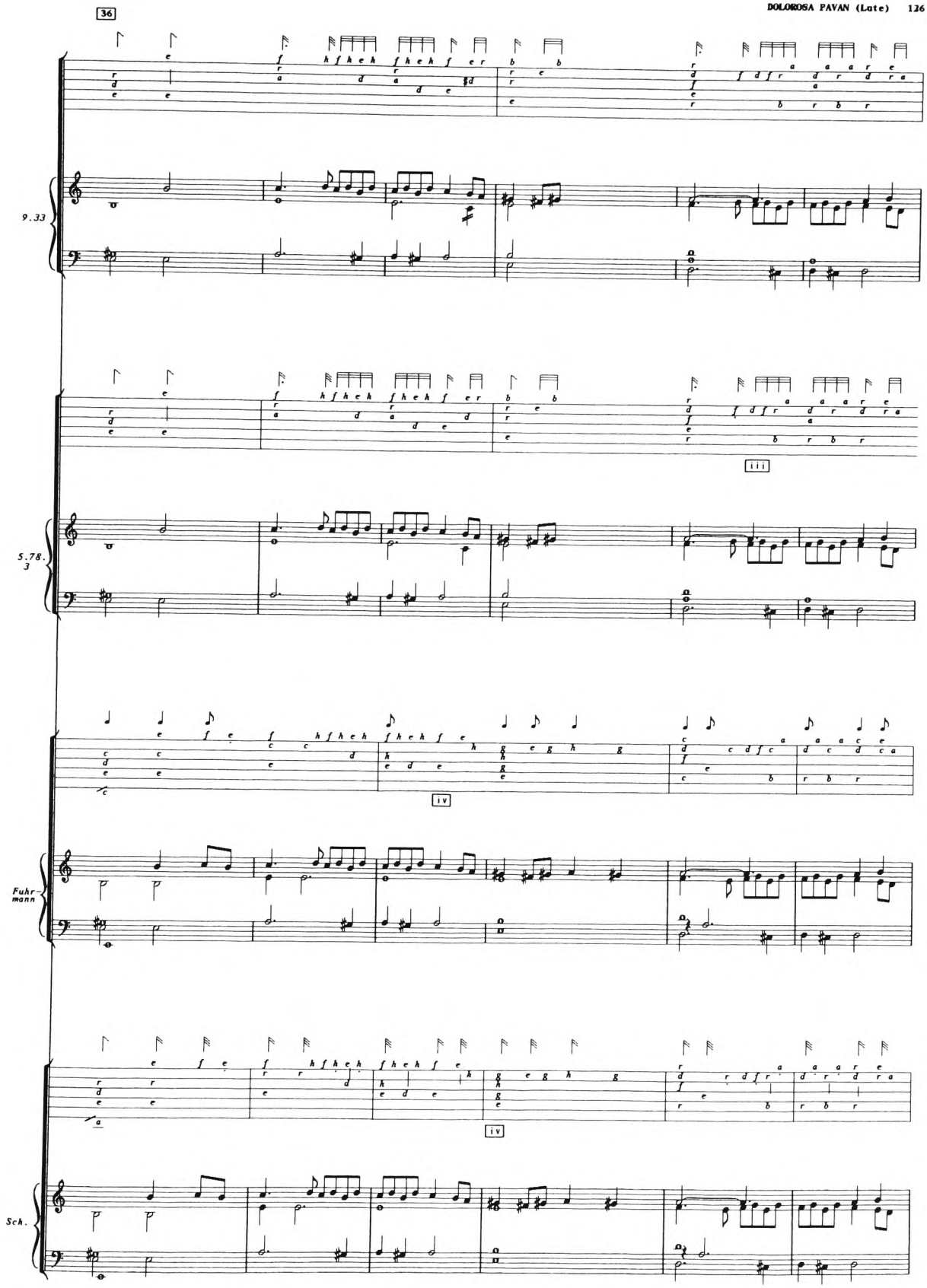
Fuhrmann, p. 181
PAvana dolorosa.

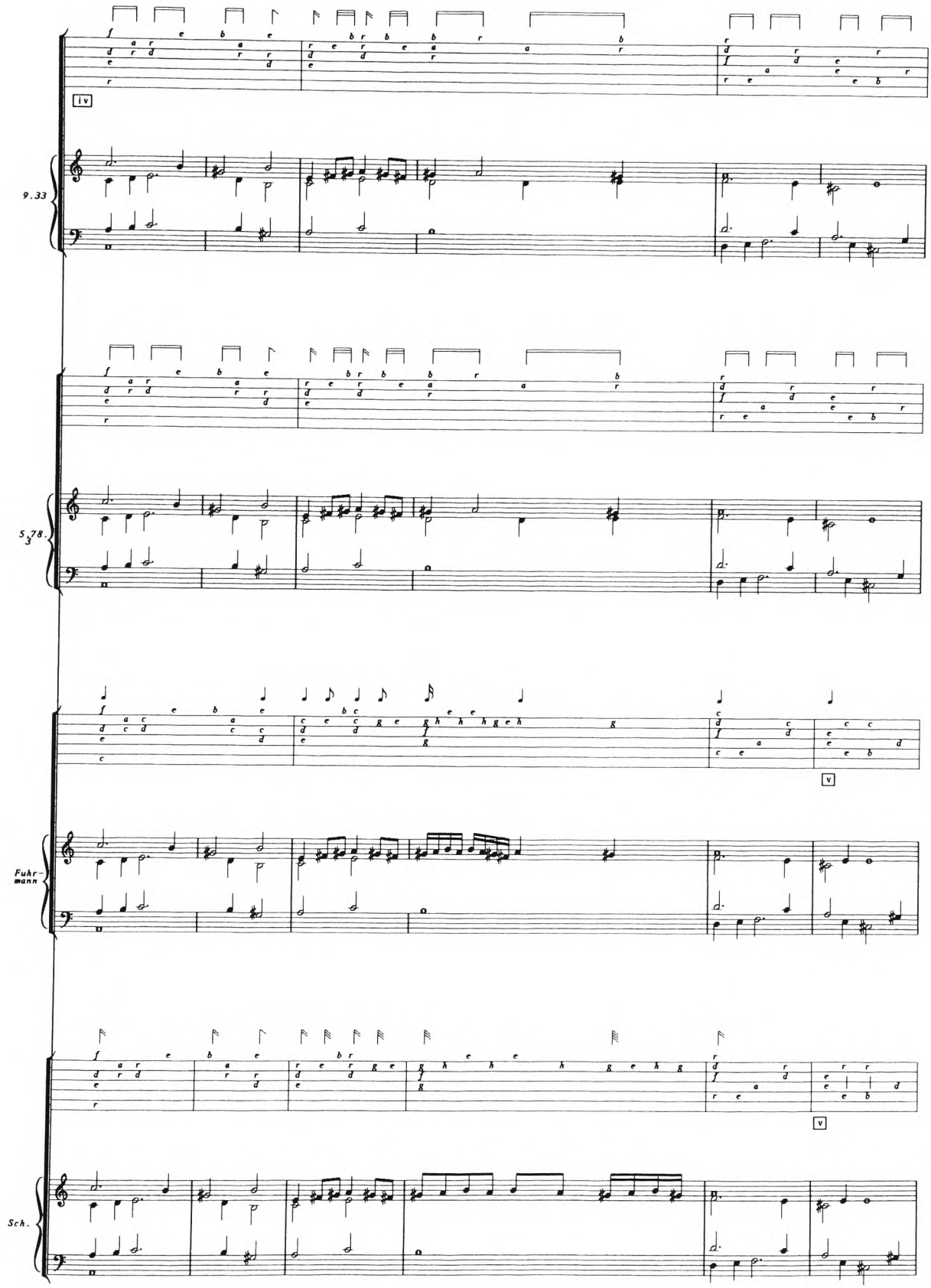
Schele, p. 97
Pauana Dolorosa. P.P.

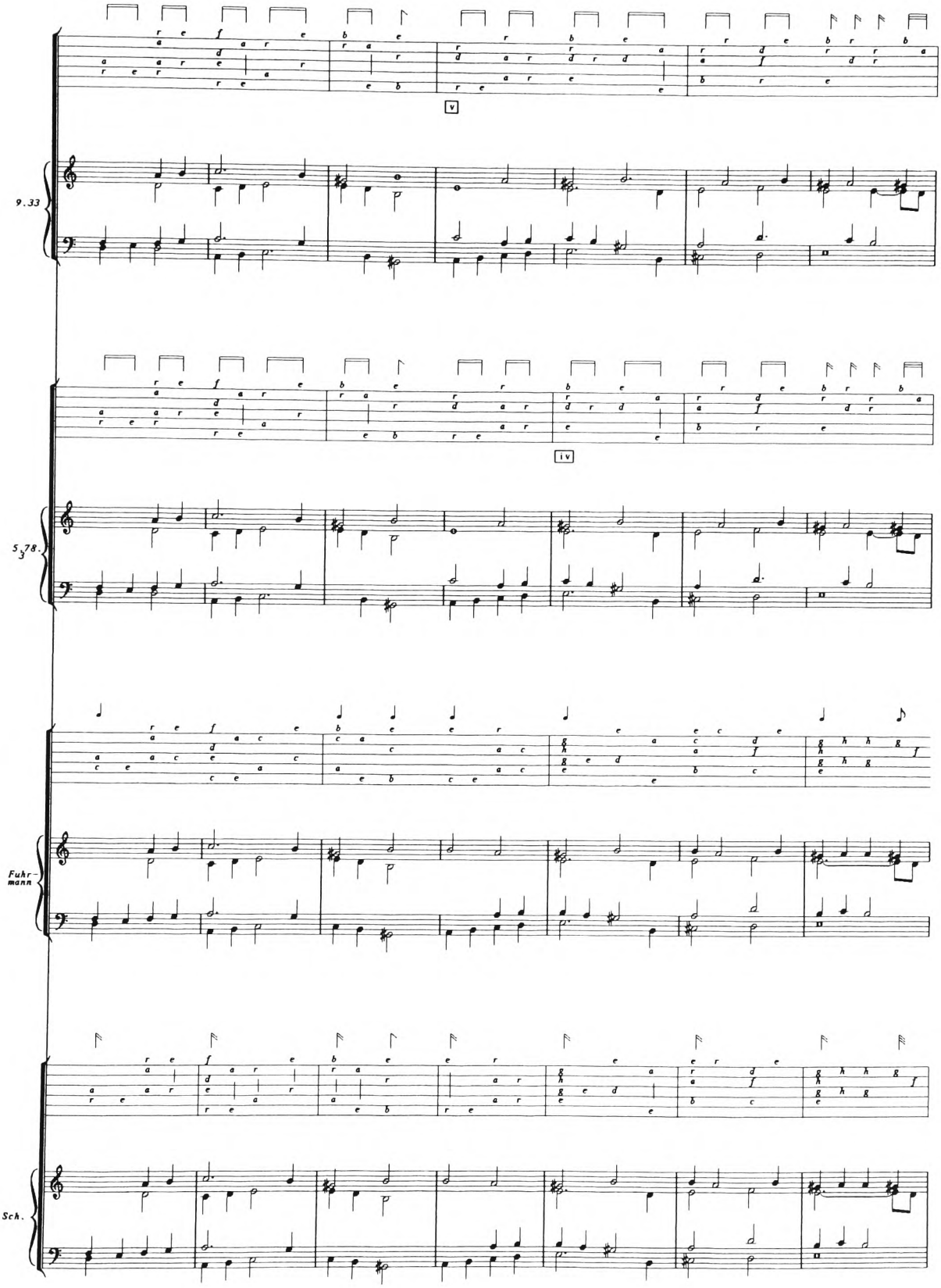

5
9.33
5.78.
ii
Fuhr-
mann
ii
Sch.
ii

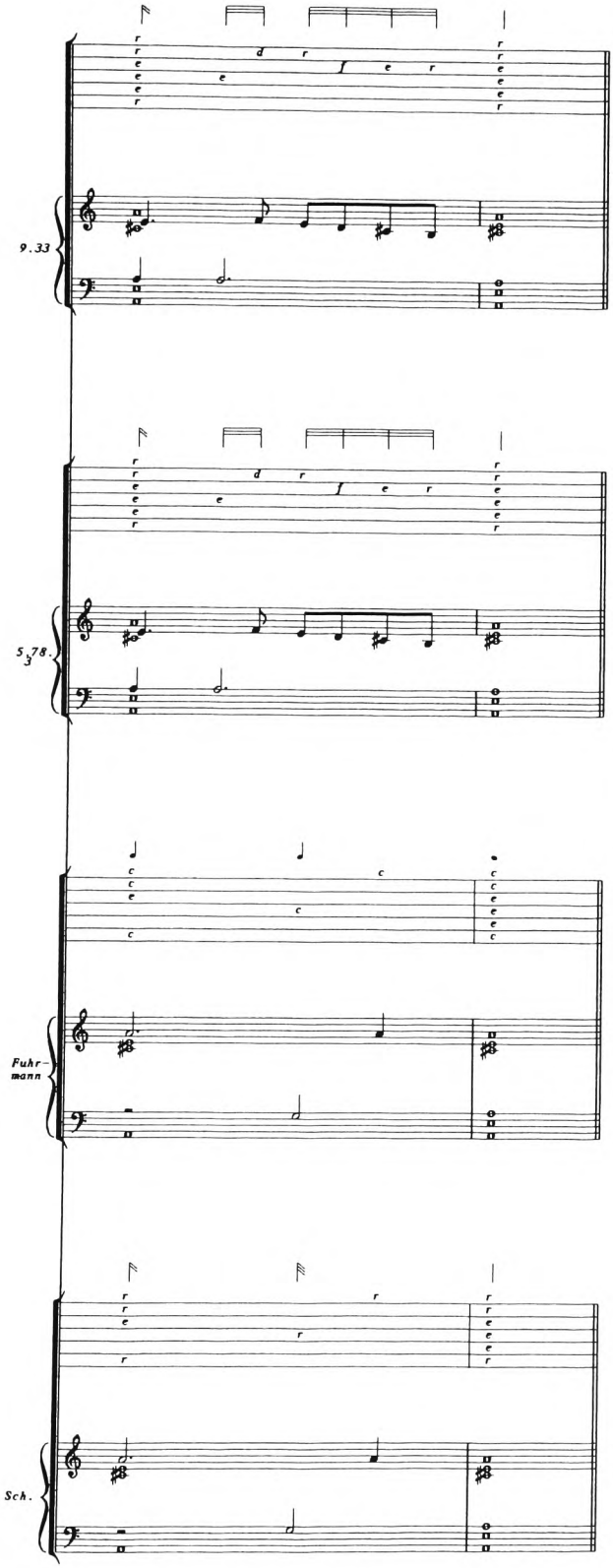

II
ii
9.33
ii
5 3 78.
iii
Fuhr-
mann
iii
Sch.

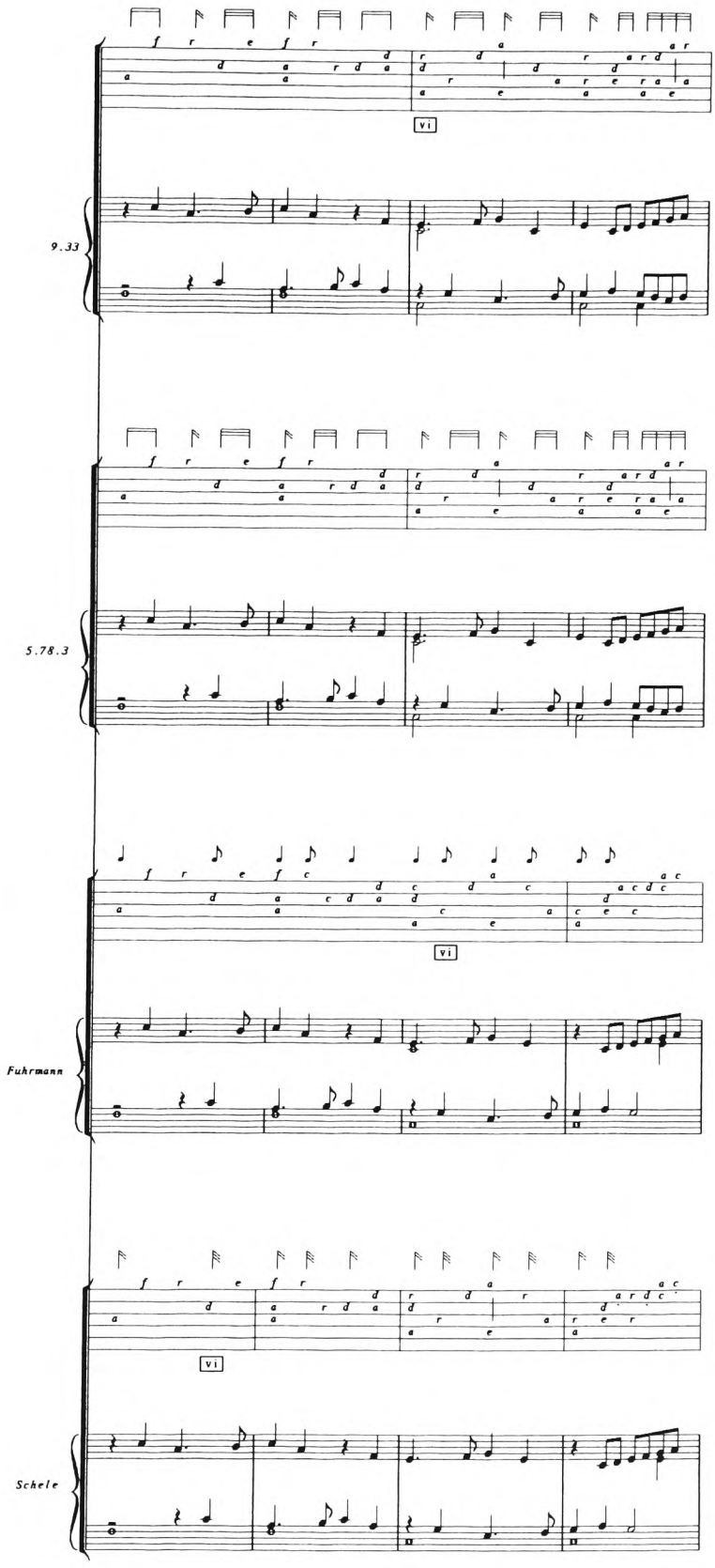

15
9.33
5.78.
3
Fuhr-
mann
Sch.
iii
iii
[sic]

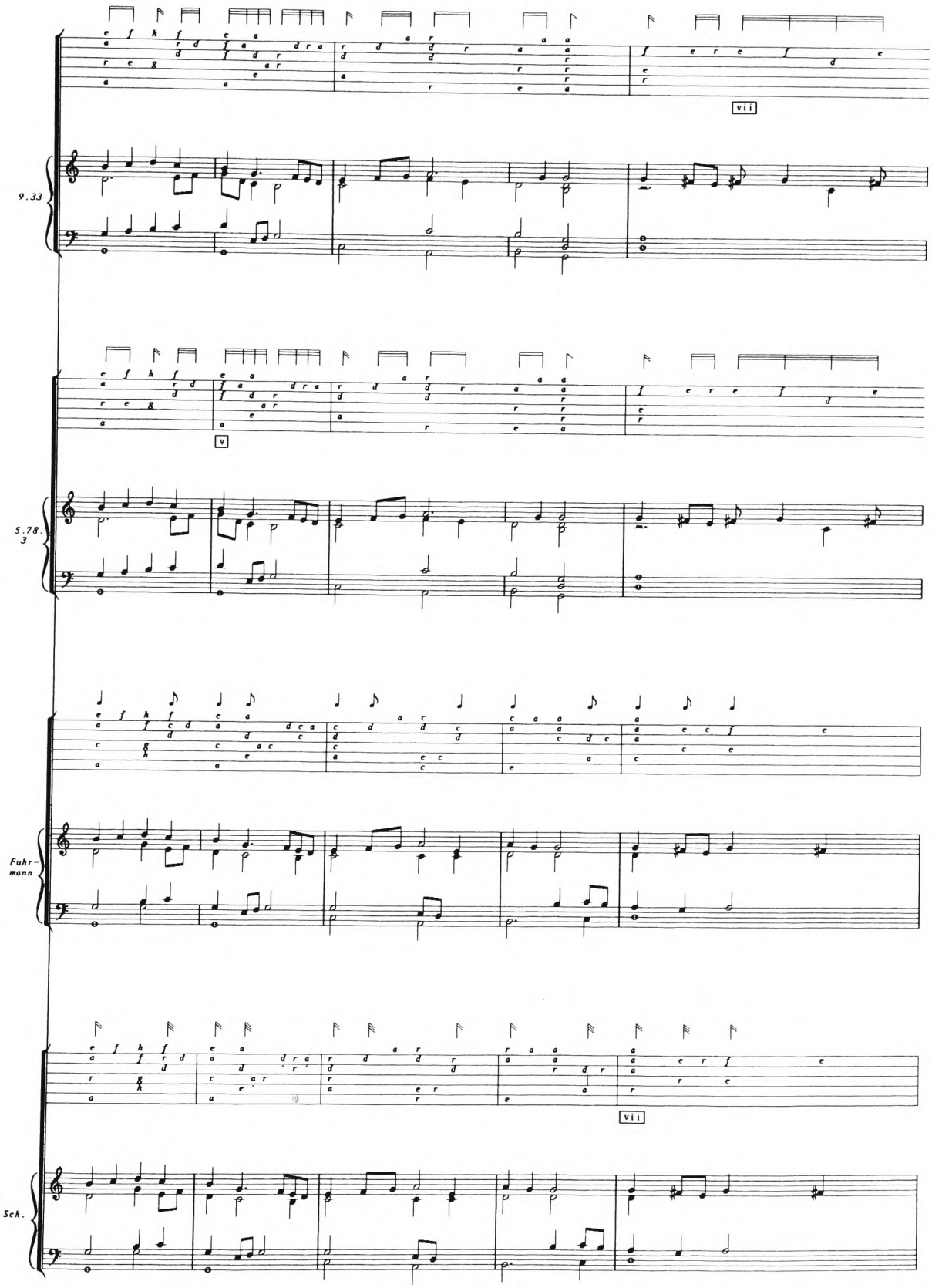

36
9.33
iii
5.78.
3
iv
Fuhr-
mann
iv
Sch.

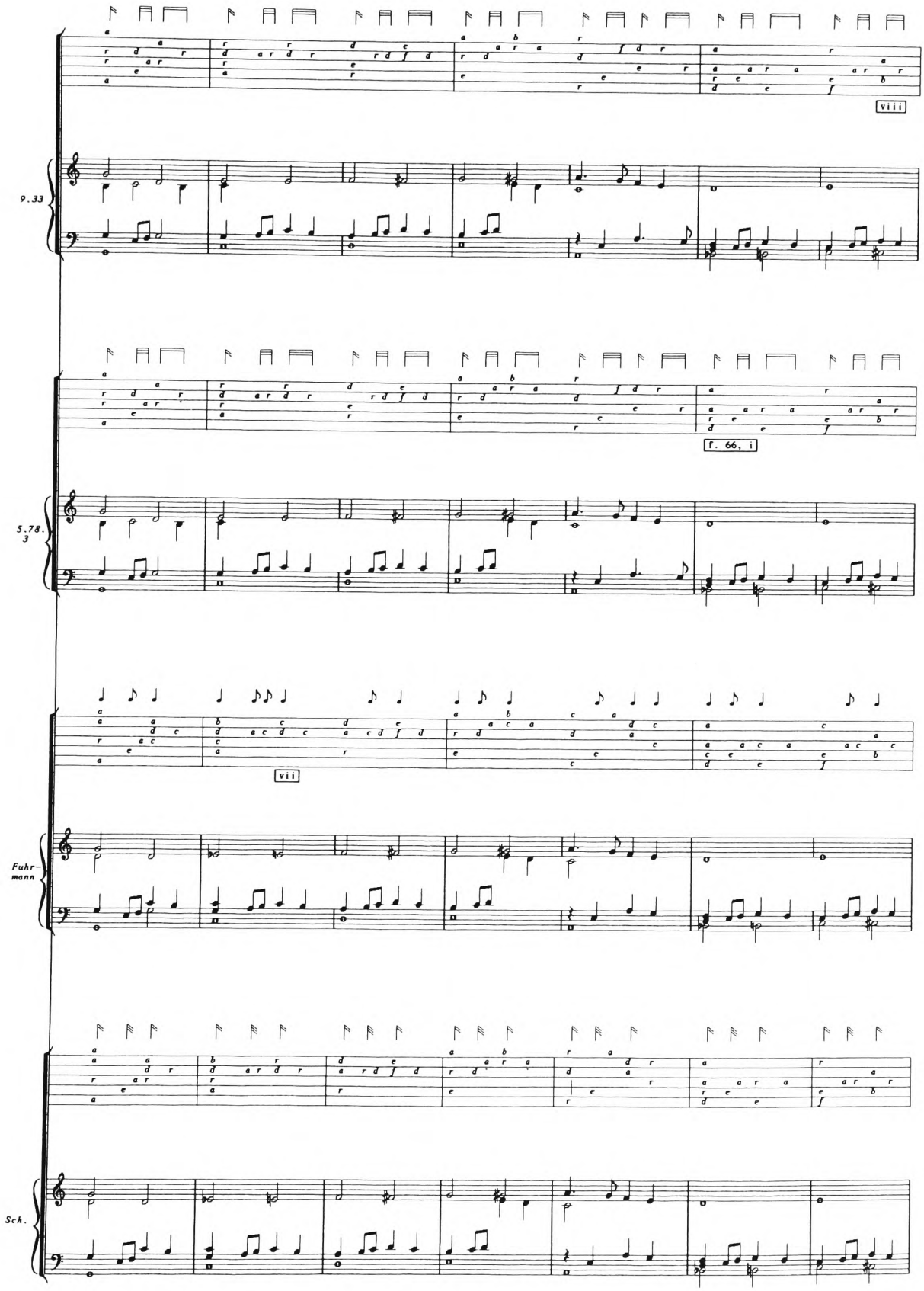

iv
9.33
5 3 78.
v
Fuhr-
mann
v
Sch.

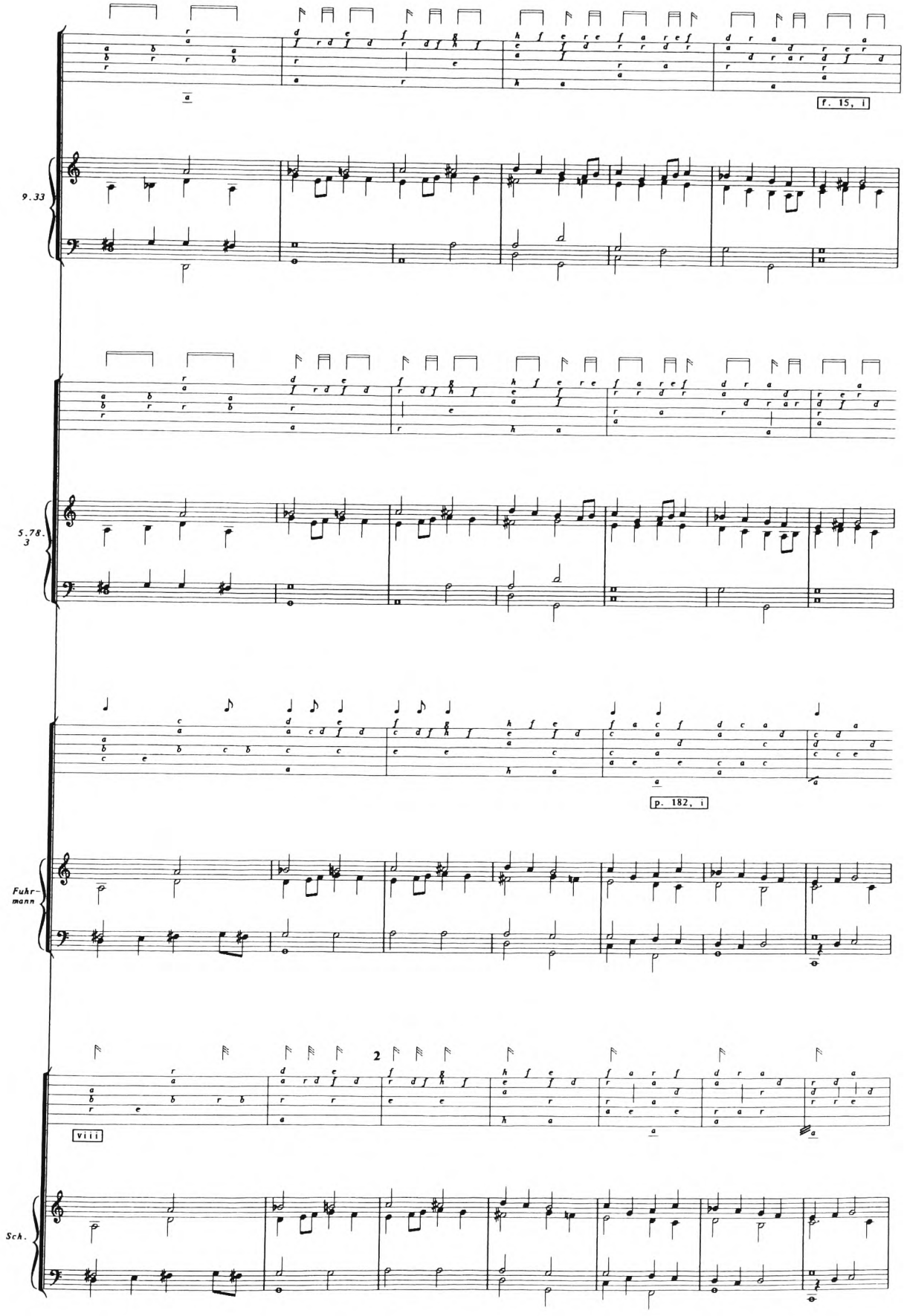

v
9.33
iv
5 3 78.
Fuhr-
mann
Sch.

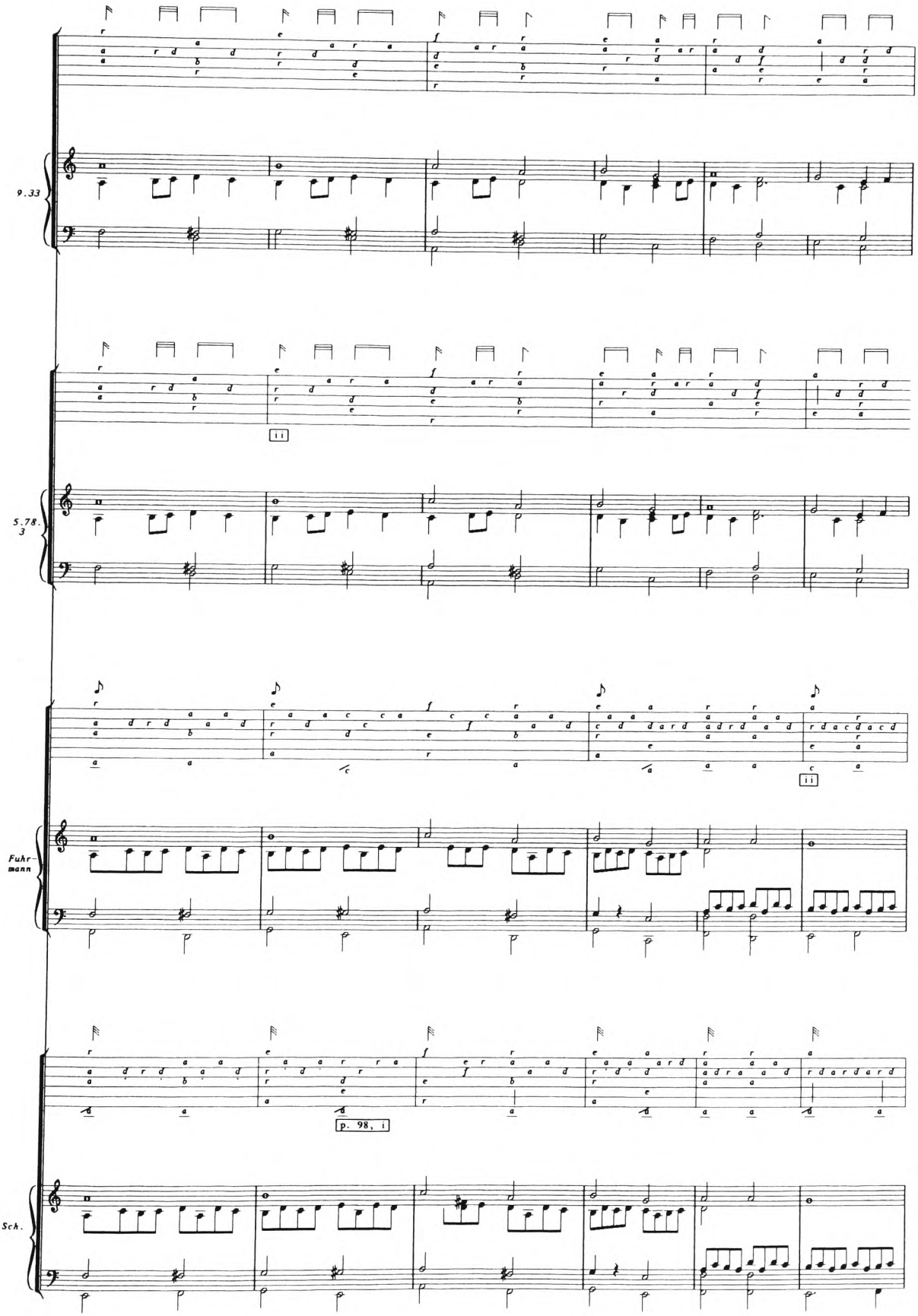

9.33
5 3 78.
Fuhr-
mann
Sch.

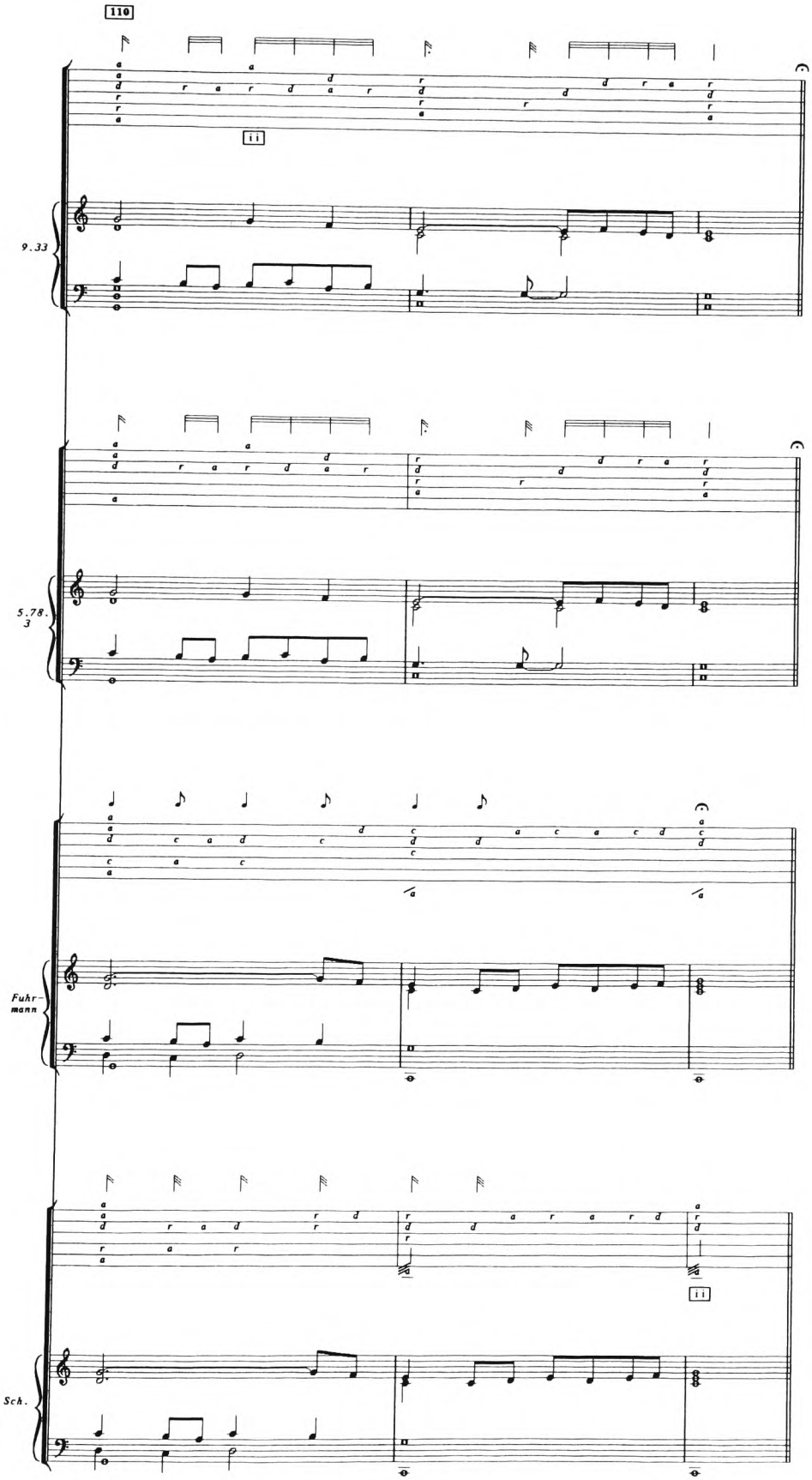

9.33
5.78.3
Fuhrmann
Schele


85
vii
9.33
v
5.78.
3
Fuhr-
mann
vii
Sch.


viii
9.33
f. 66, i
5.78.
3
vii
Fuhr-
mann
Sch.


f. 15, i
9.33
5.78.
3
p. 182, i
Fuhr-
mann
2
viii
Sch.


9.33
ii
5.78.
3
ii
Fuhr-
mann
p. 98, i
Sch.

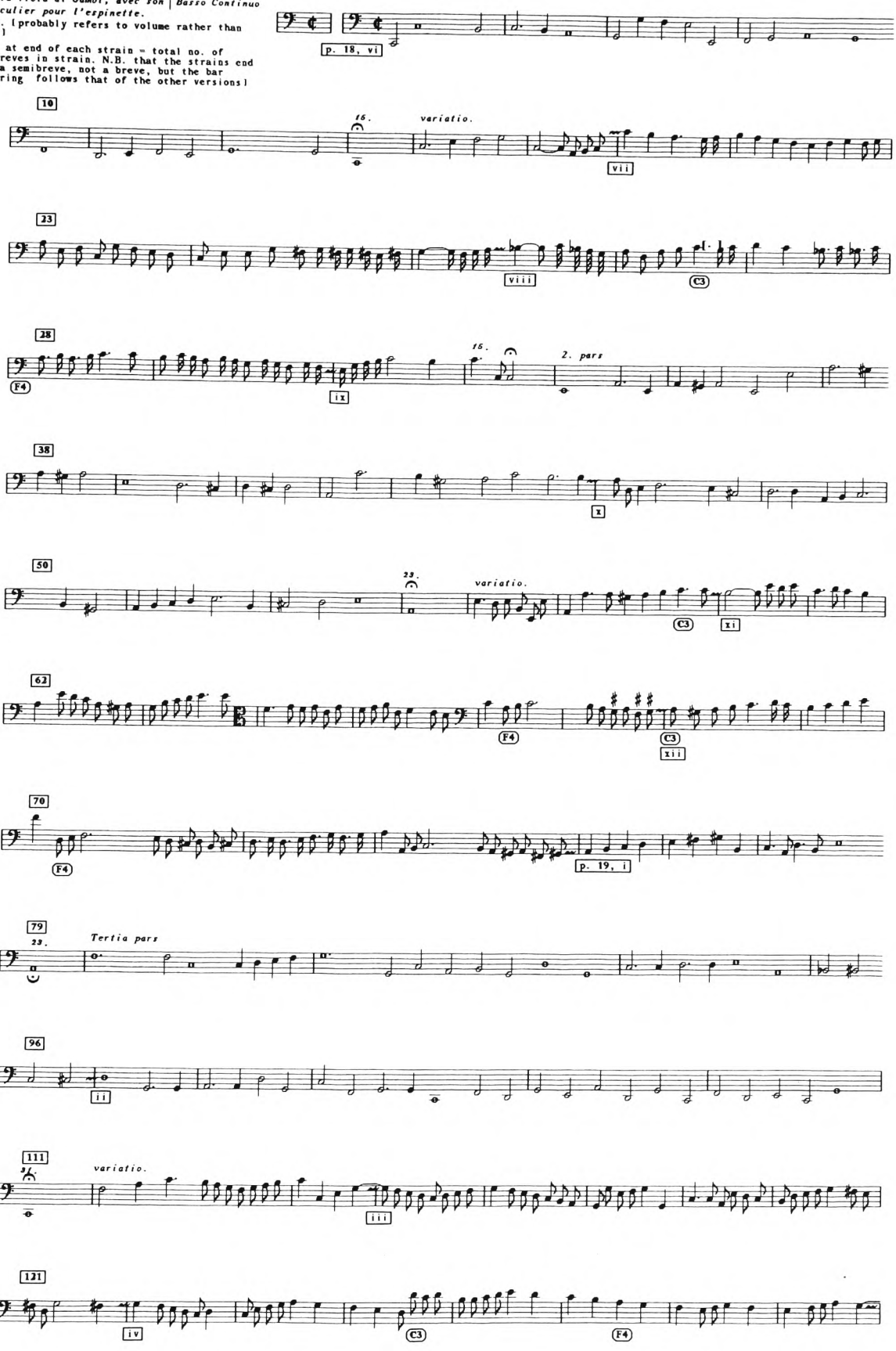

110
ii
9.33
5.78.
3
Fuhr-
mann
ii
Sch.

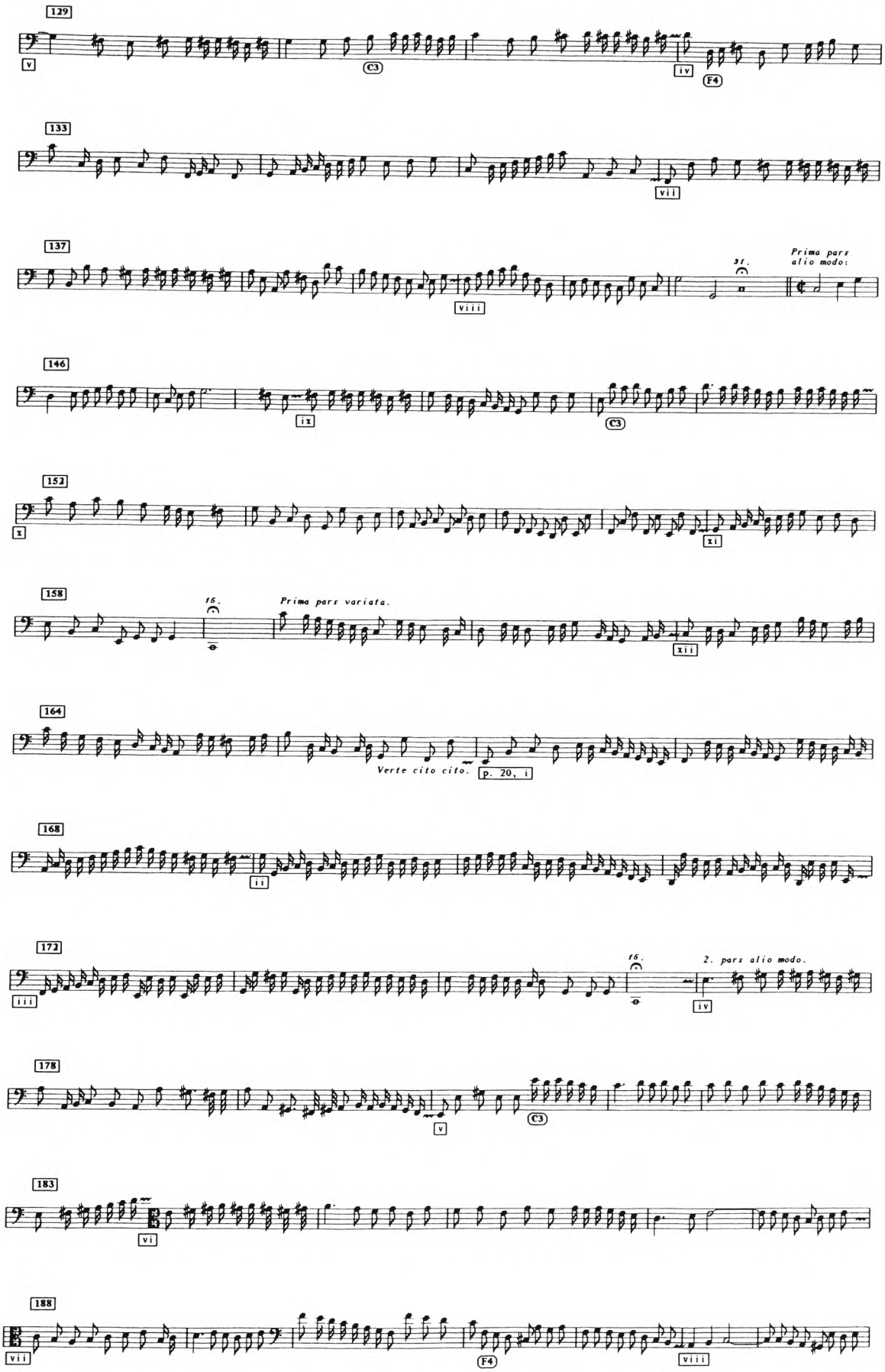
c)

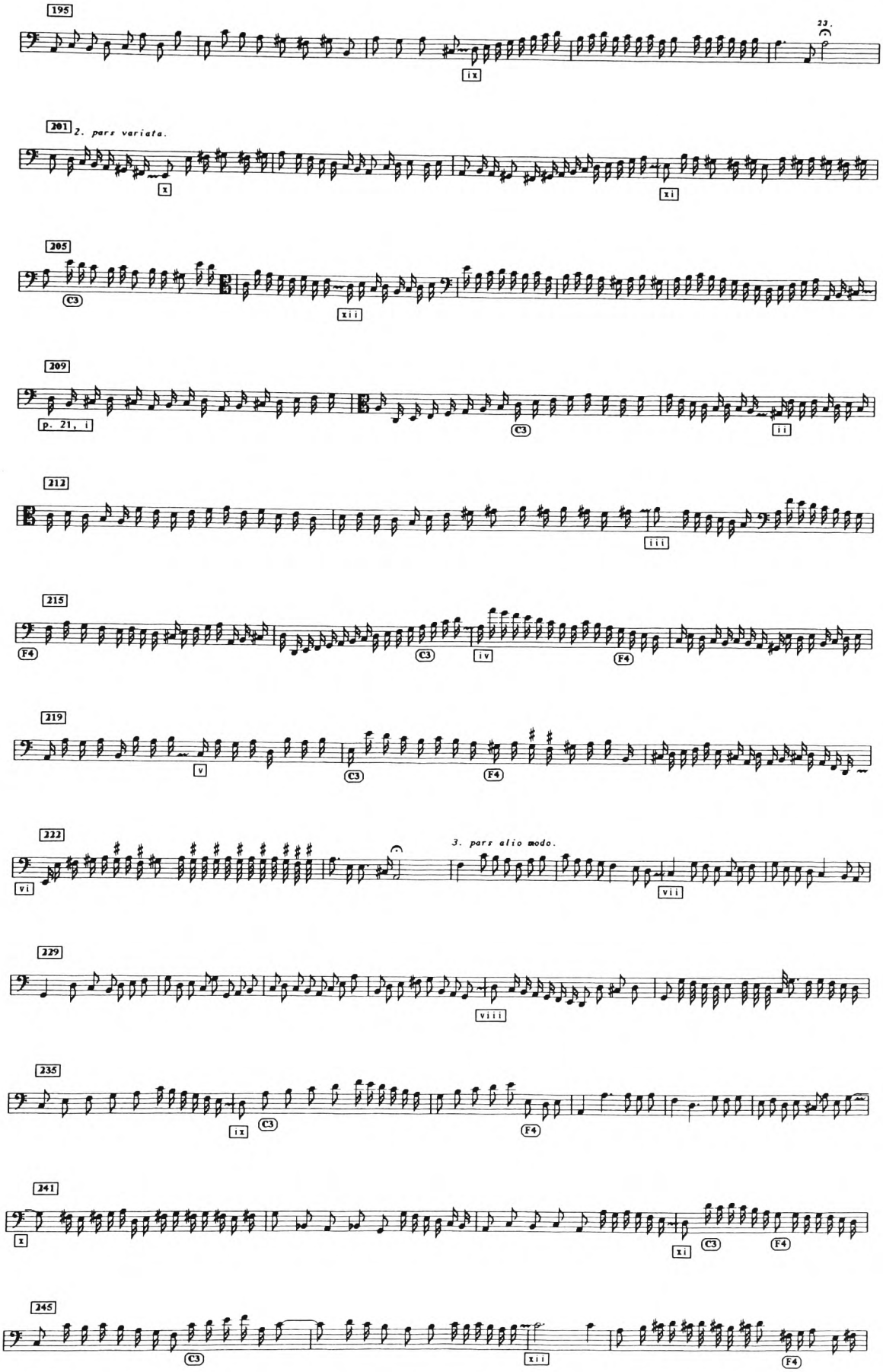
DOLOROSA PAVAN (KEMP18)

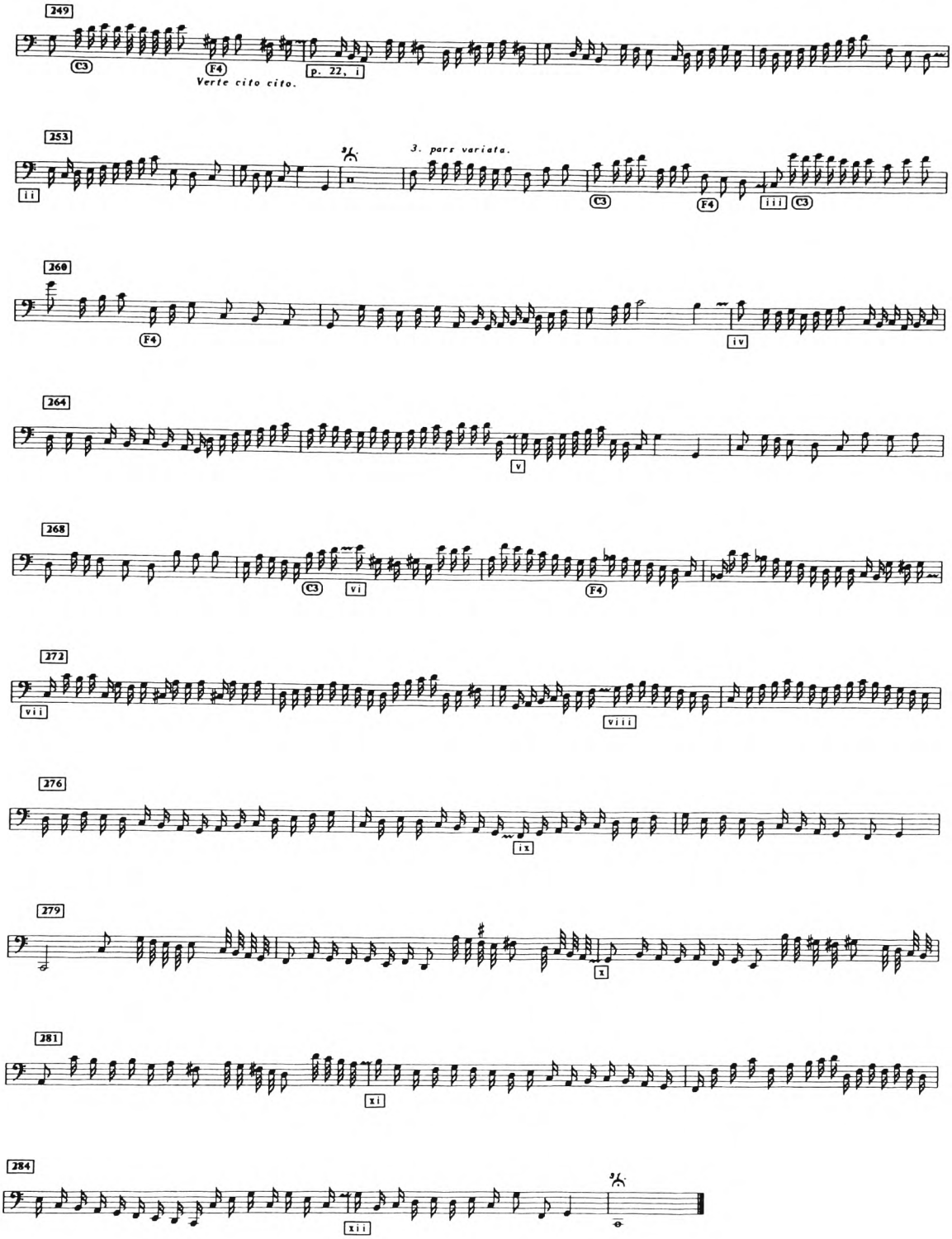
Kemp18, No. 26, p. 18: *Pavana Dolorosa pour la Viola di Gambi, avec son | Basso Continuo particulier pour l'espinette.*
FINIS. [probably refers to volume rather than piece]

[Nos. at end of each strain = total no. of semibreves in strain. N.B. that the strains end with a semibreve, not a breve, but the bar numbering follows that of the other versions]




129
v
C3
iv
F4
133
vii
137
viii
sf.
Prima pars alio modo:
146
ix
C3
152
x
xi
158
16.
Prima pars variata.
xii
164
Verte cito cito.
p. 20, i
168
ii
172
iii
16.
2. pars alio modo.
iv
178
v
C3
183
vi
188
vii
F4
viii


195
23.
ix
201
2. pars variata.
x
xi
205
C3
xii
209
p. 21, i
C3
ii
212
iii
215
F4
C3
iv
F4
219
v
C3
F4
222
3. pars alio modo.
vi
vii
229
viii
235
ix
C3
F4
241
x
xi
C3
F4
245
C3
xii
F4


249
C3
F4
Verte cito cito.
p. 22, i
253
ii
3. pars variata.
C3
F4
iii
C3
260
F4
iv
264
v
268
C3
vi
F4
272
vii
viii
276
ix
279
x
281
xi
284
xii

DOLOROSA GALLIARD

3665, p. 1022
Galiarda
Philippi.

Lynar, p. 231
Galliard | dolorosa.

p. 231, ii

FVB, No. 81/12
Galliarda. | Dolorosa.
Peter Philips.

p. 154, iii

Berlin, f. 8
Galliard:
(Galliarda di dº P.P. della pauana dolorosa)

f. 8, iii, bar 3

408, f. 20ᵛ
Galliard. | Dolorosa.

[Keyboard Tablature]

C3

f. 20ᵛ, iv

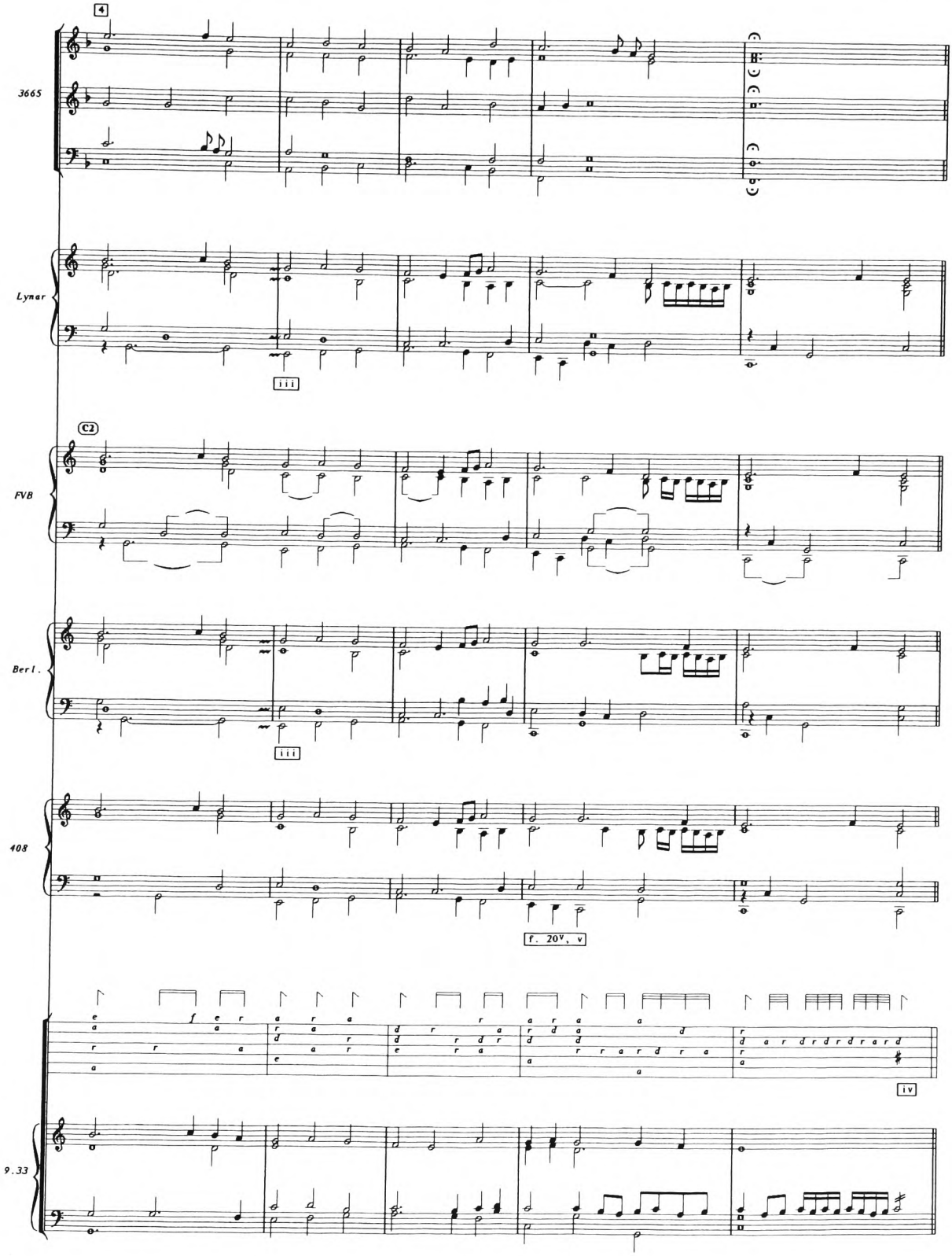
f. 21, iv

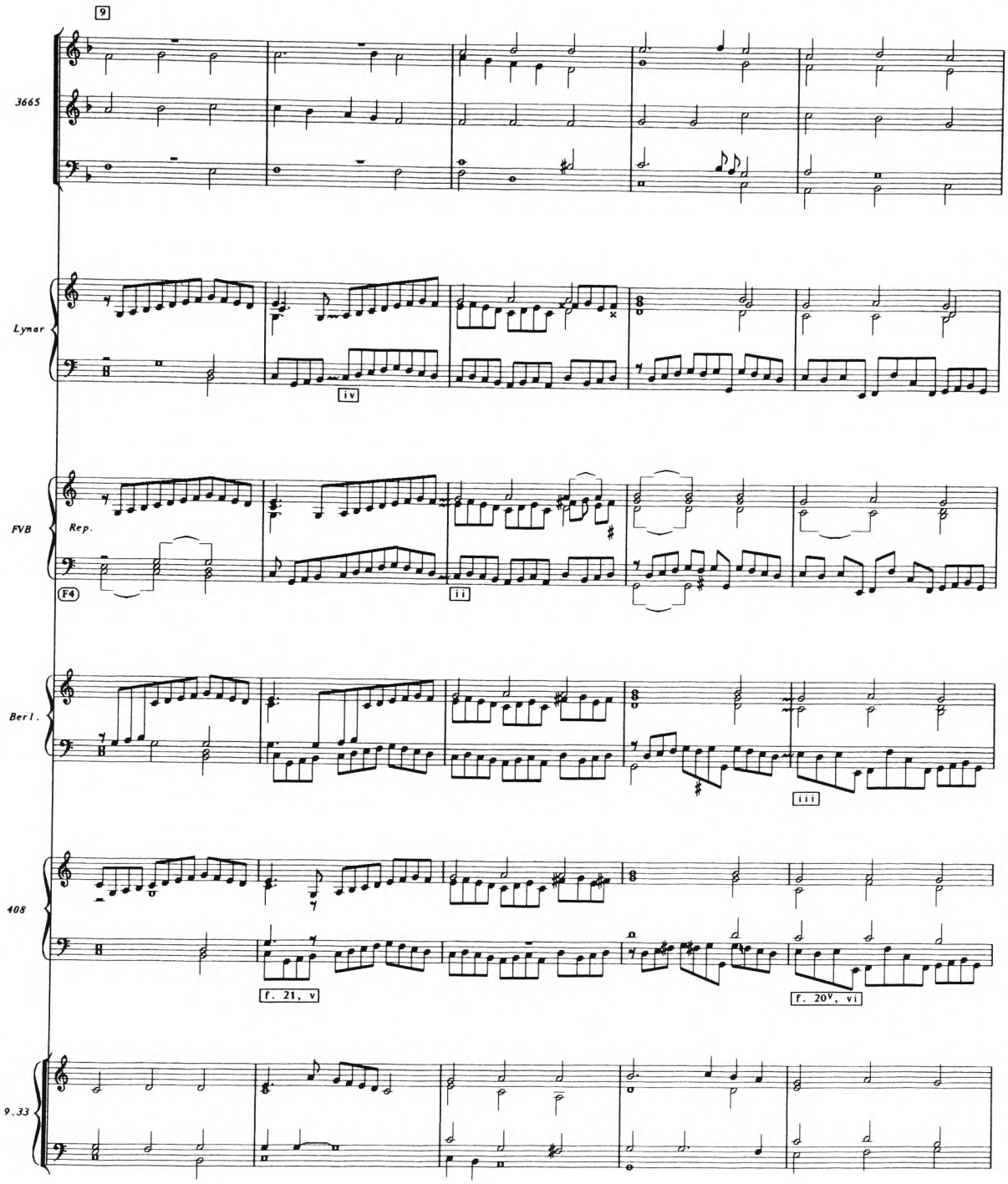
f. 15, ii

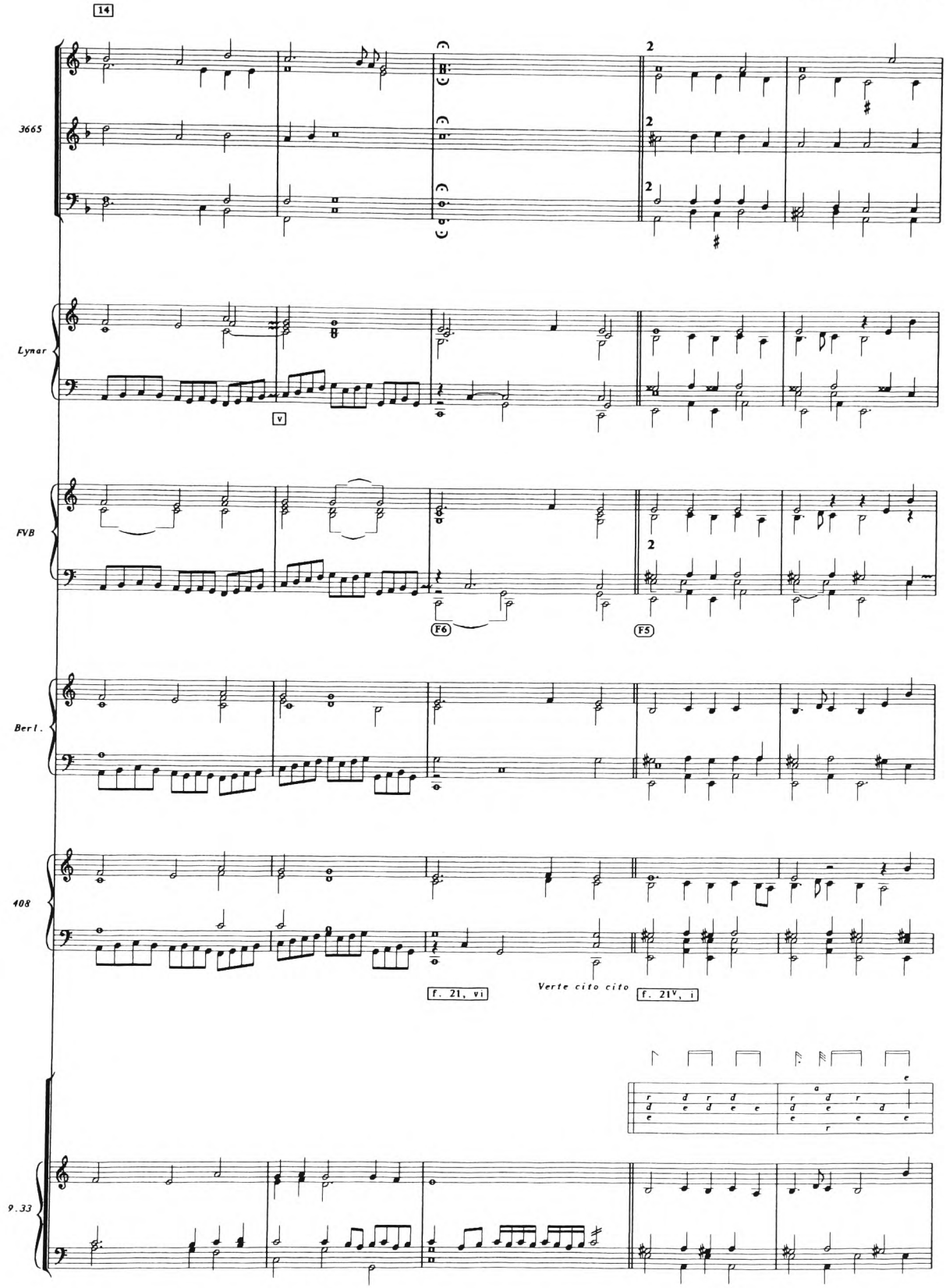
iii

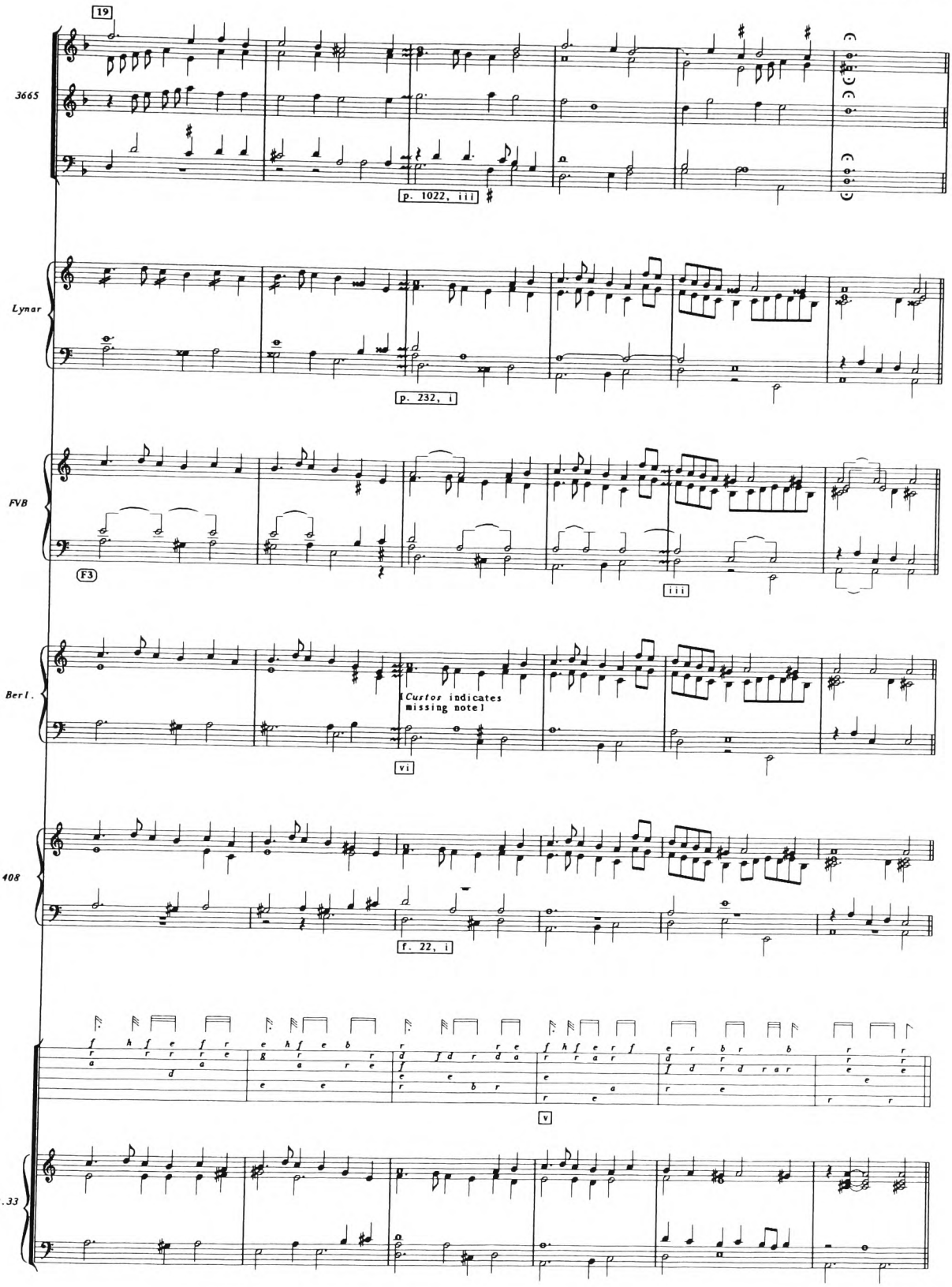
Holmes: MS Dd. 9. 33, f. 15

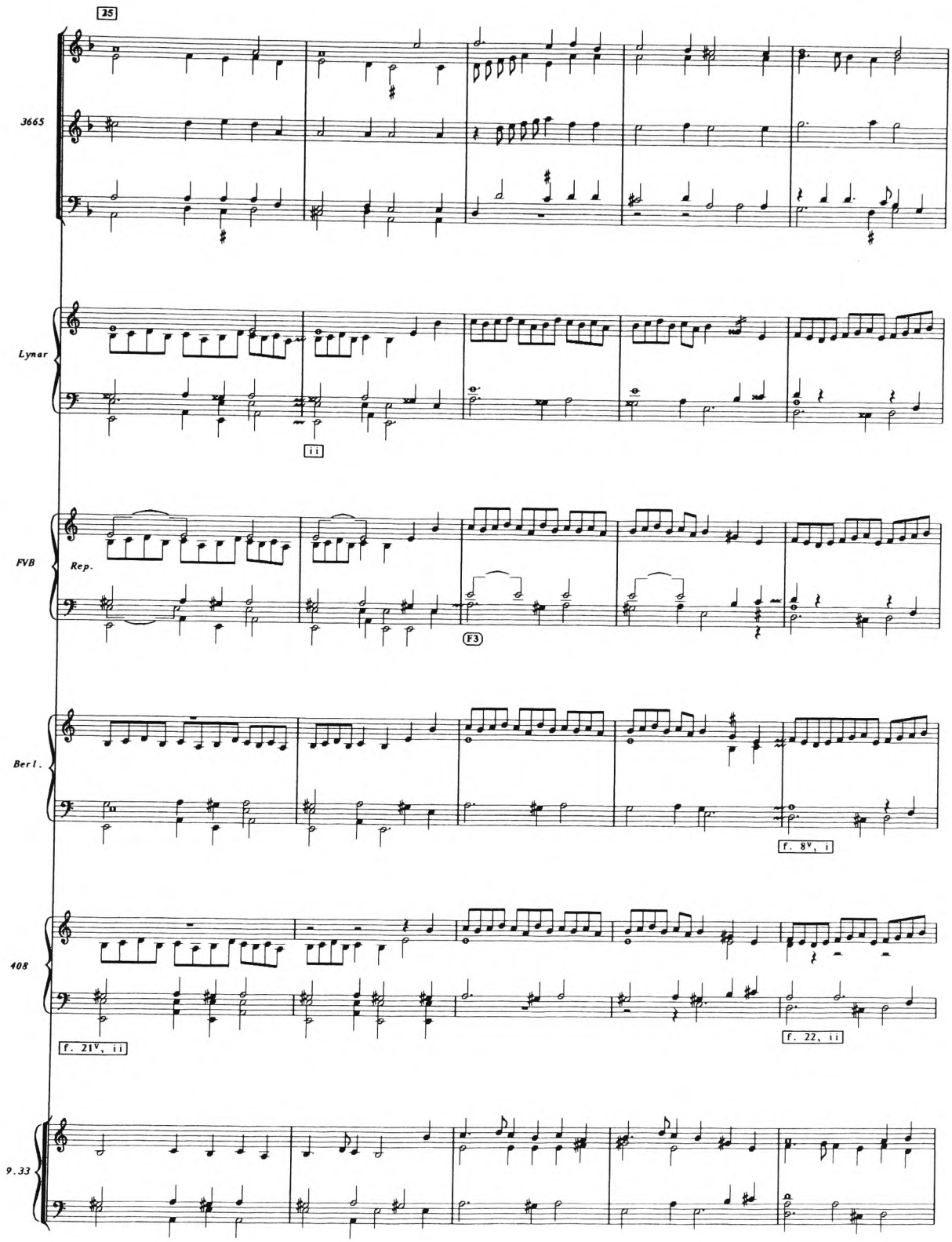
The Galliarde

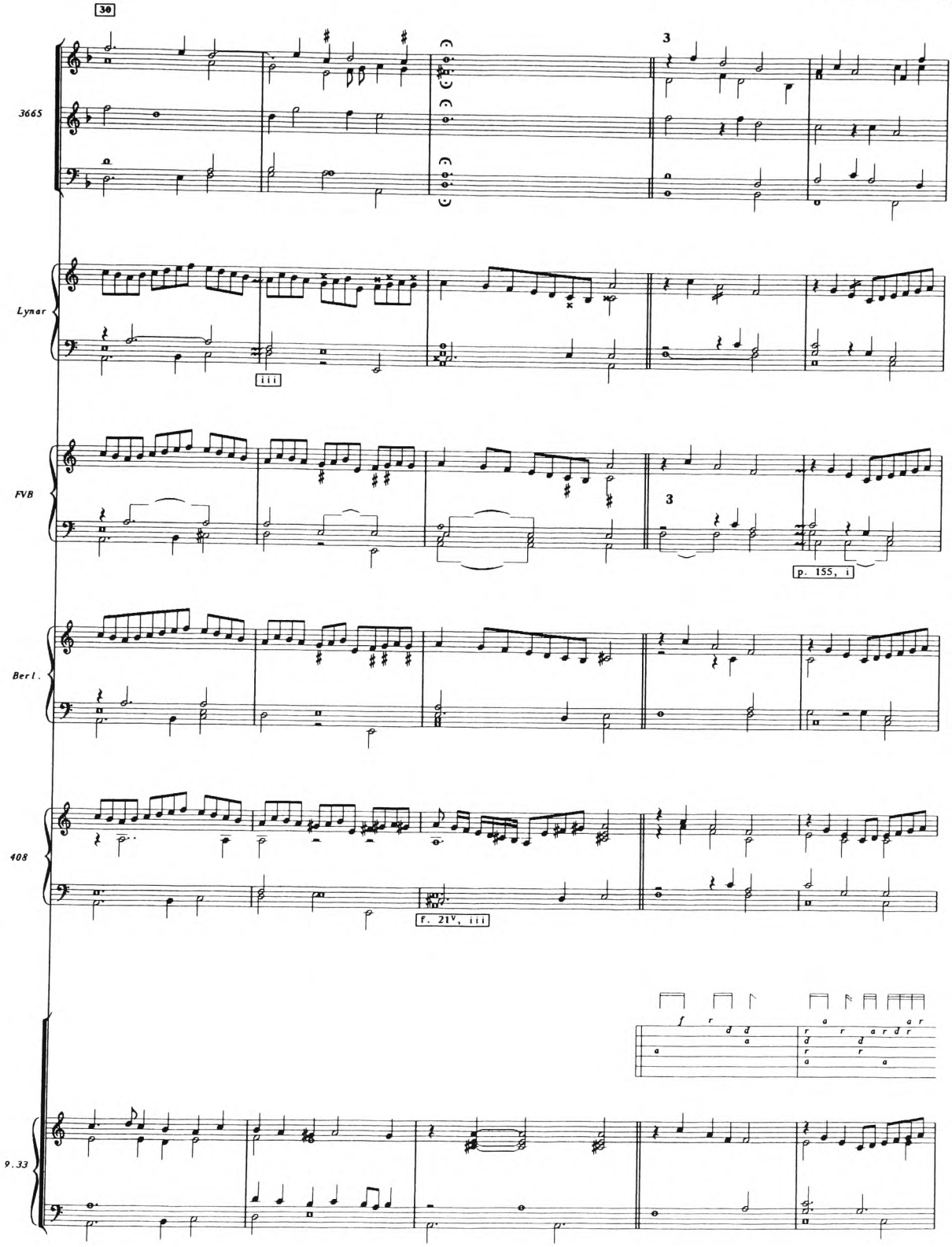

4
3665
Lynar
iii
C2
FVB
Berl.
iii
408
f. 20v, v
iv
9.33

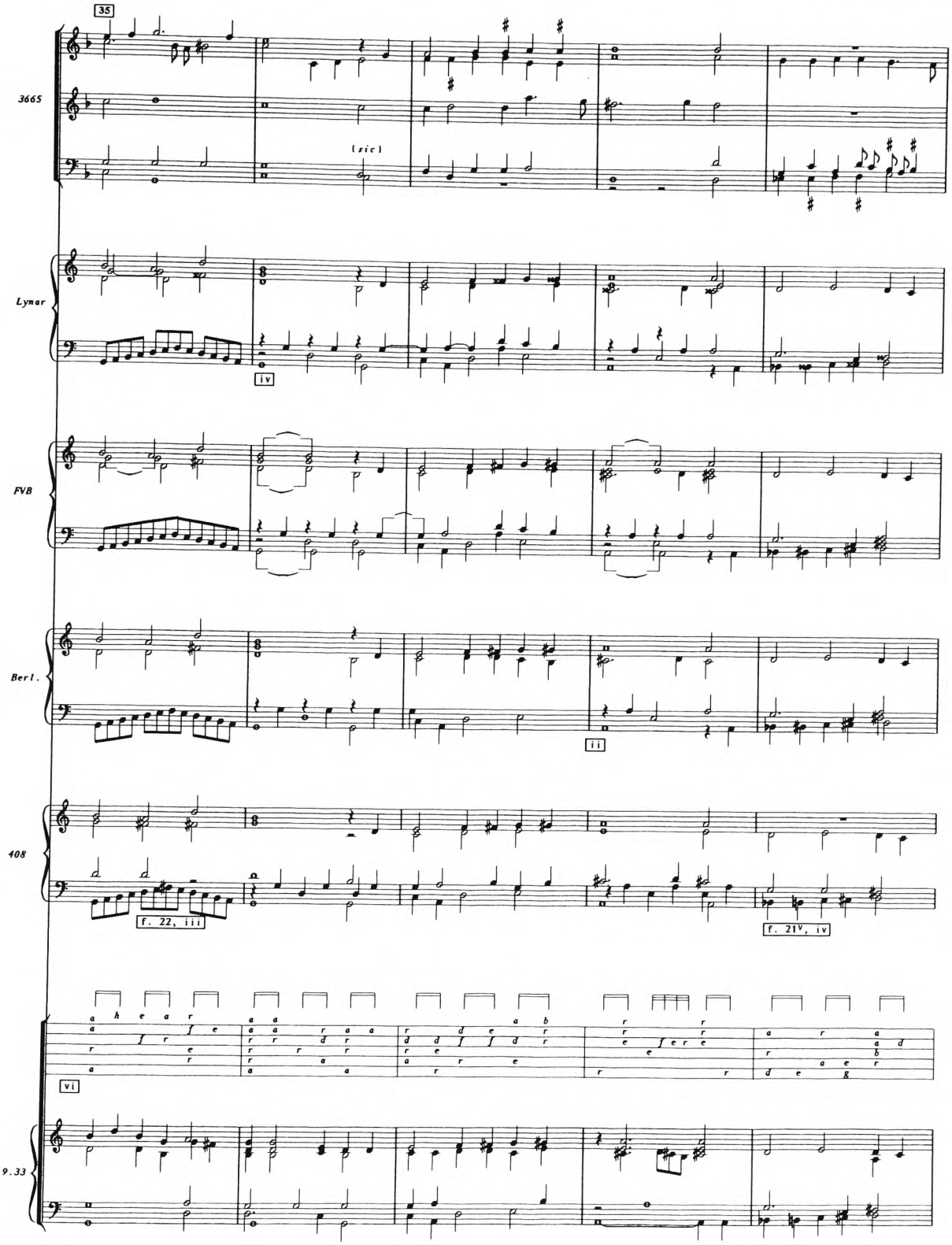

9
3665
Lynar
iv
FVB
Rep.
F4
ii
Berl.
iii
408
f. 21, v
f. 20v, vi
9.33

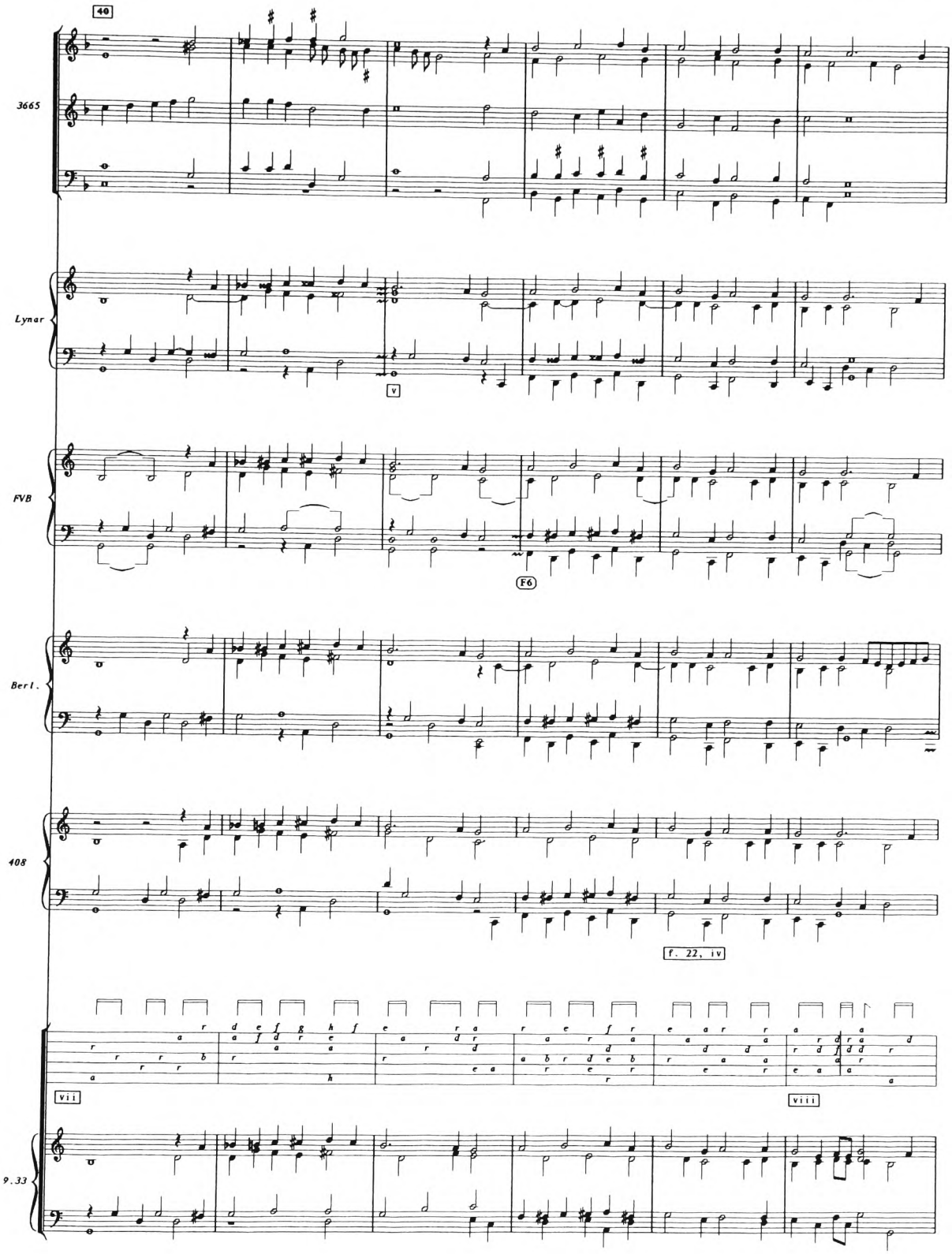

14
3665
Lynar
FVB
Berl.
408
9.33
v
F6
F5
f. 21, vi
Verte cito cito
f. 21v, i

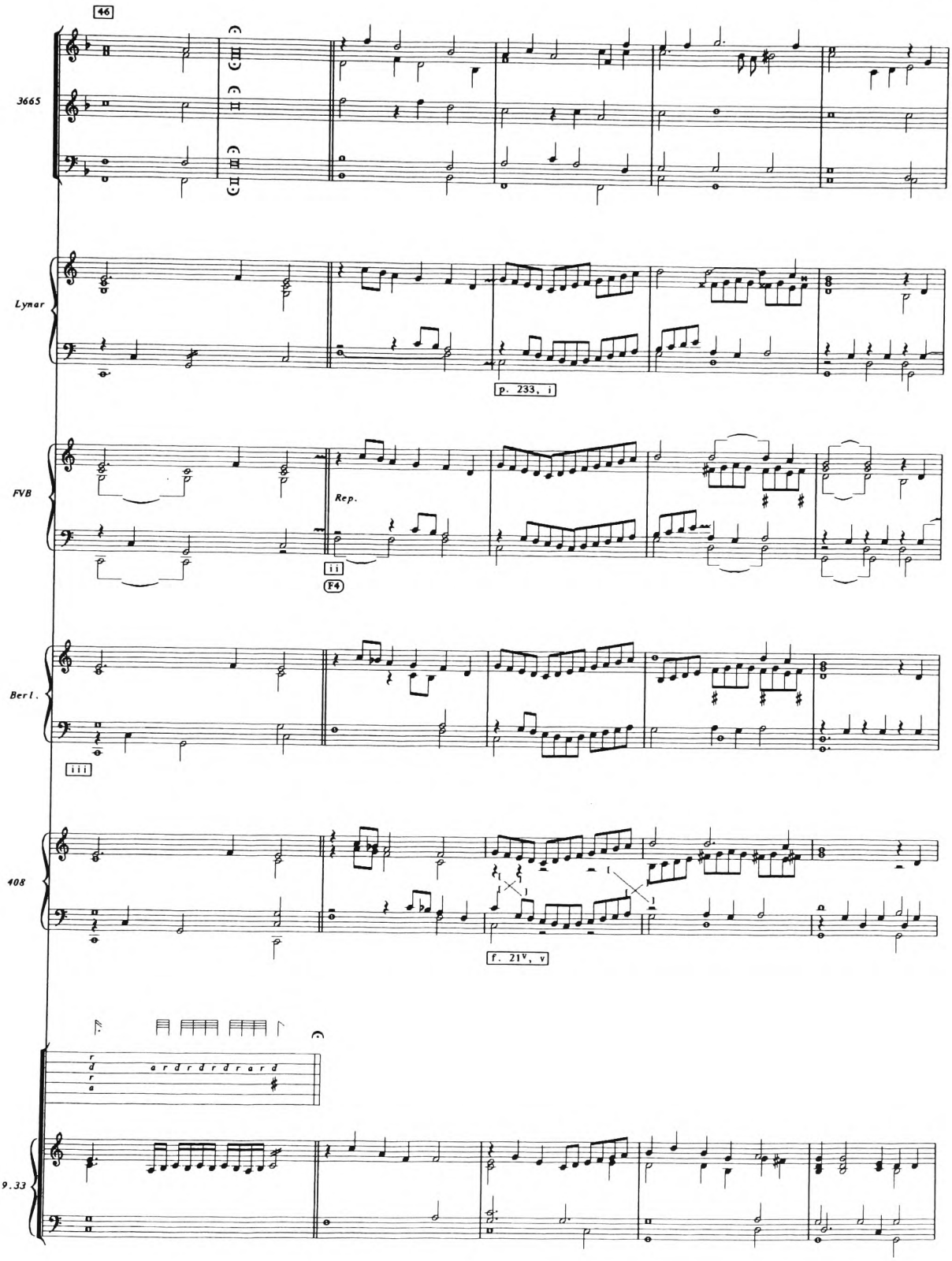

19
3665
p. 1022, iii
Lynar
p. 232, i
FVB
F3
iii
Berl.
[Cursor indicates missing note]
vi
408
f. 22, i
v
9.33

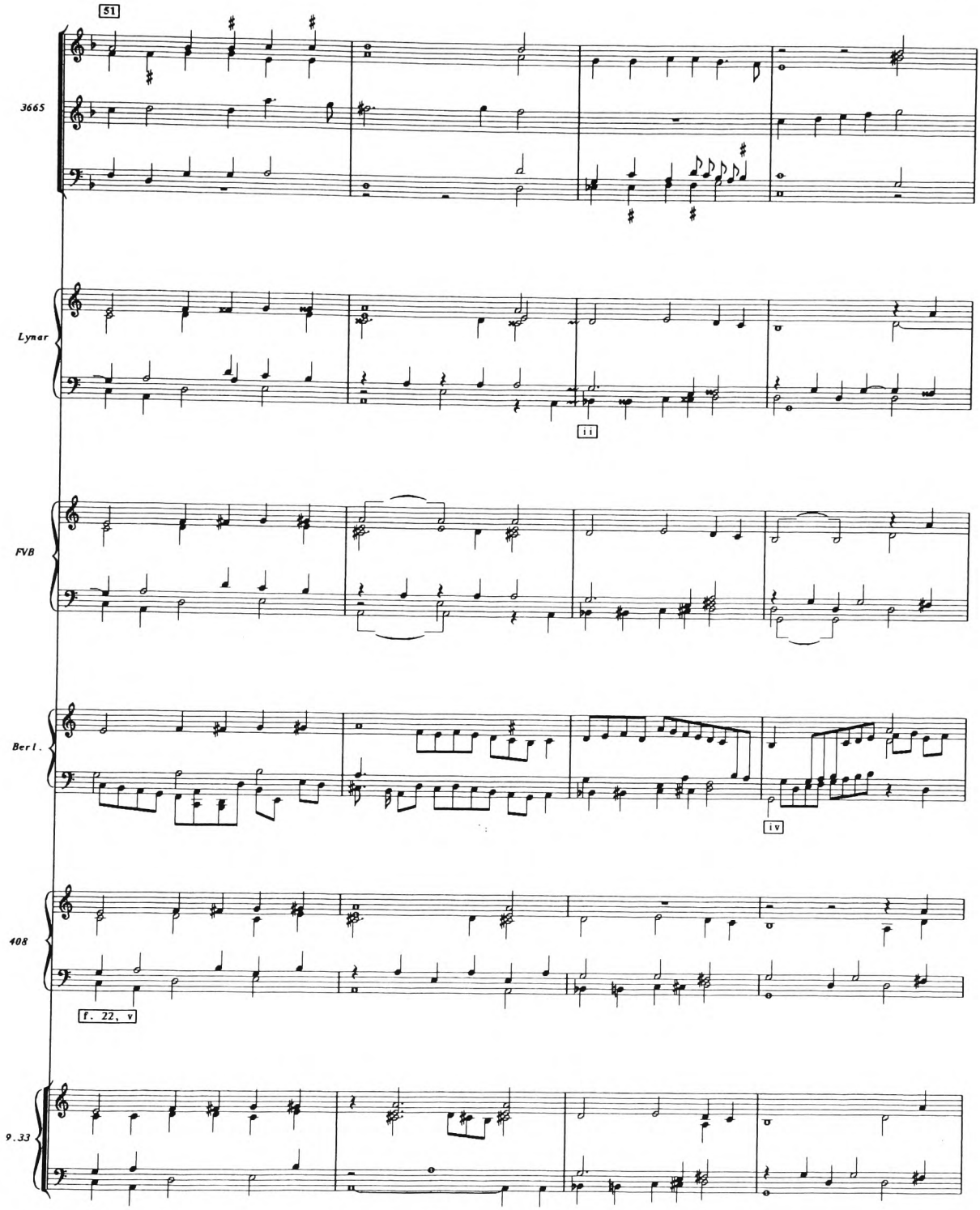

25
3665
Lynar
ii
FVB
Rep.
F3
Berl.
f. 8v, i
408
f. 21v, ii
f. 22, ii
9.33

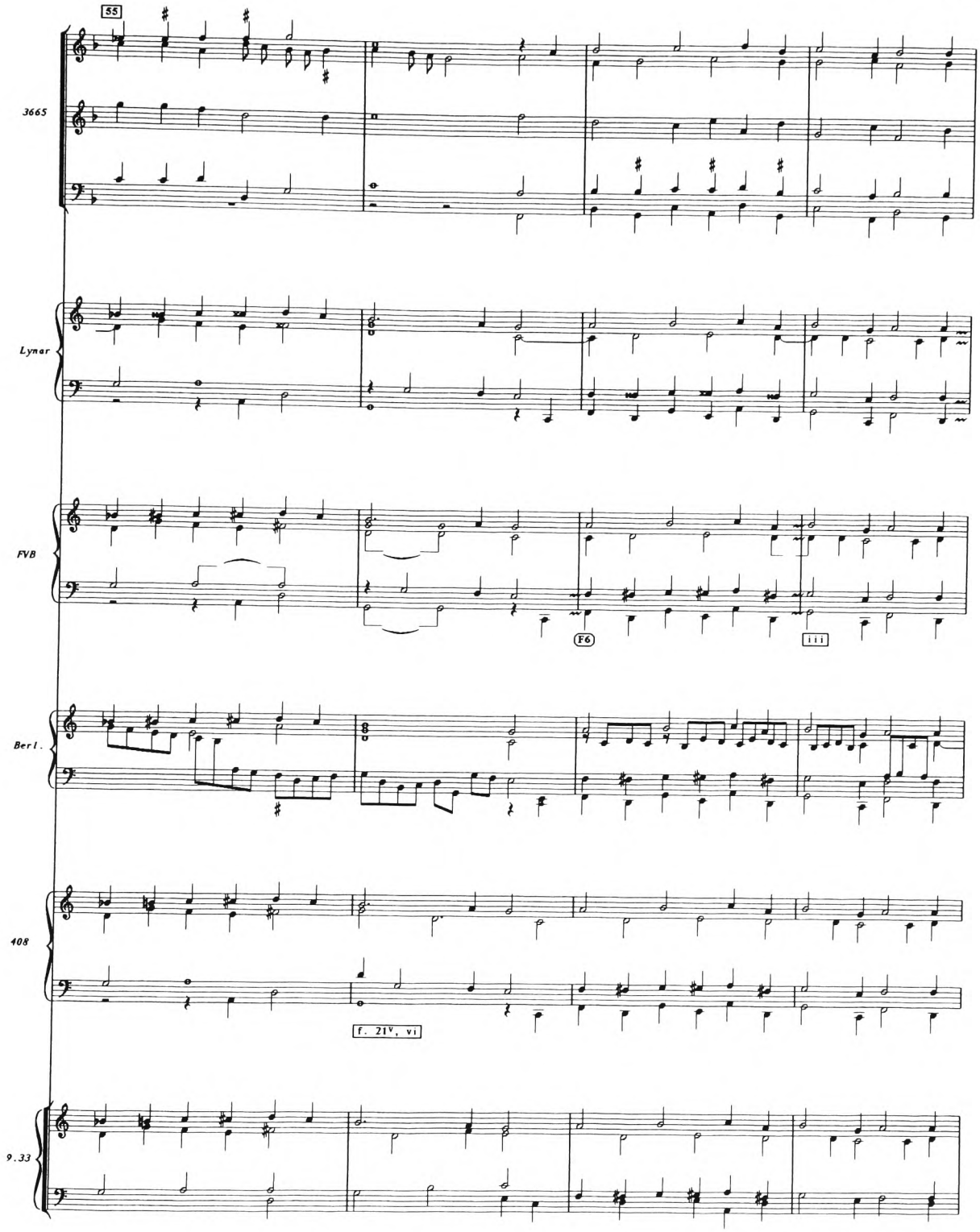

30
3665
Lynar
iii
FVB
3
p. 155, i
Berl.
408
f. 21v, iii
9.33

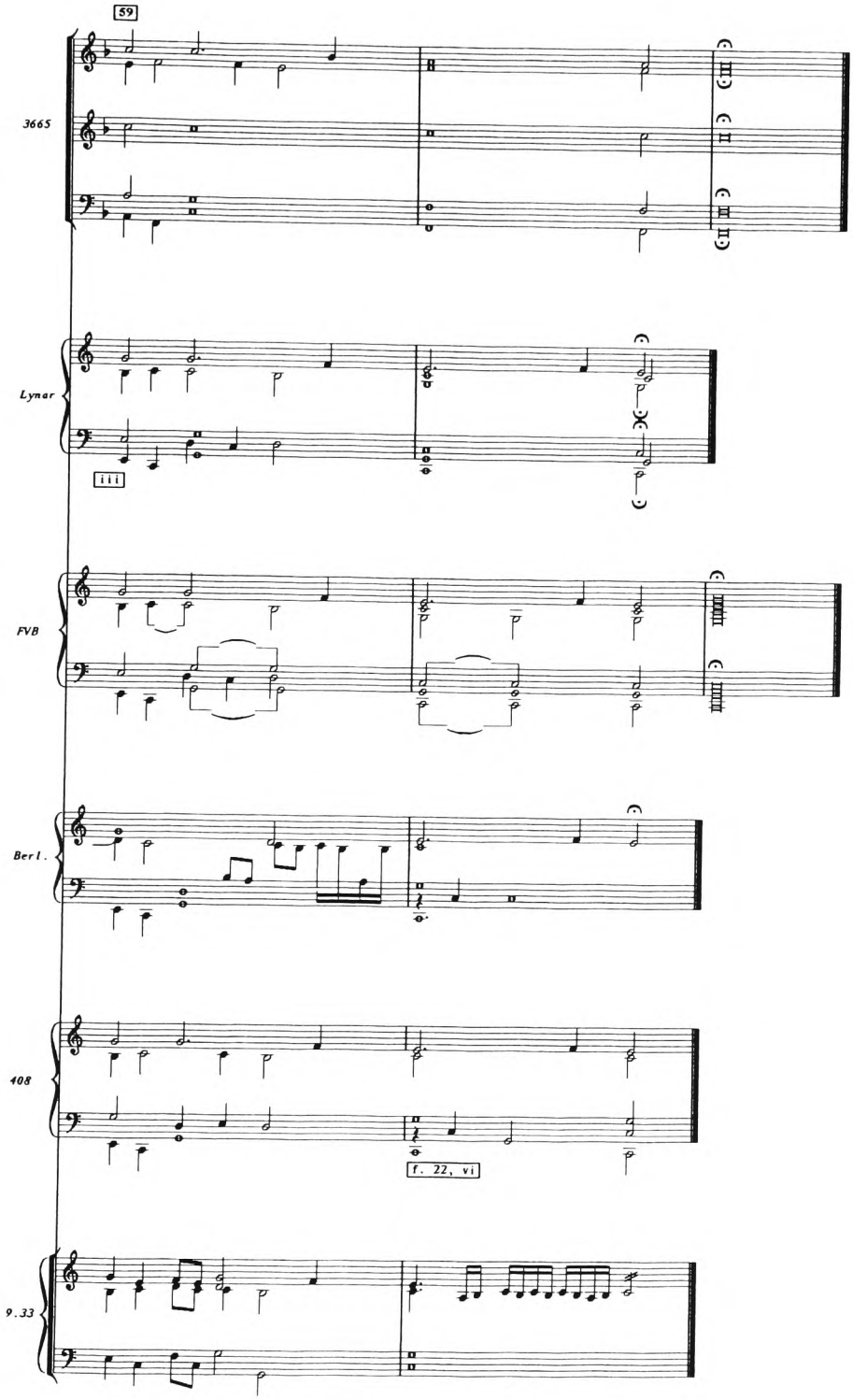

35
3665
[sic]
Lynar
iv
FVB
Berl.
ii
408
f. 22, iii
f. 21v, iv
vi
9.33


40
3665
Lynar
v
FVB
F6
Berl.
408
f. 22, iv
vii
viii
9.33


46
3665
Lynar
p. 233, i
FVB
Rep.
ii
F4
Berl.
iii
408
f. 21v, v
9.33


51
3665
Lynar
ii
FVB
Berl.
iv
408
f. 22, v
9.33


55
3665
Lynar
FVB
F6
iii
Berl.
408
f. 21v, vi
9.33


59
3665
Lynar
iii
FVB
Berl.
408
f. 22, vi
9.33

PAGET PAVAN

3665, p. 1025

Pauana Pag.

p. 1025, i, 17

FVB, No. 74/5

Pauana | Pagget.
Peeter Philips.

p. 139, iii

408, f. 22v

Pavana. | Scharla Paget. | Petri Philippi:-

[All Eb's are notated as D♯ in the MS]

[Keyboard tablature]

f. 22v, i

f. 23, i

7

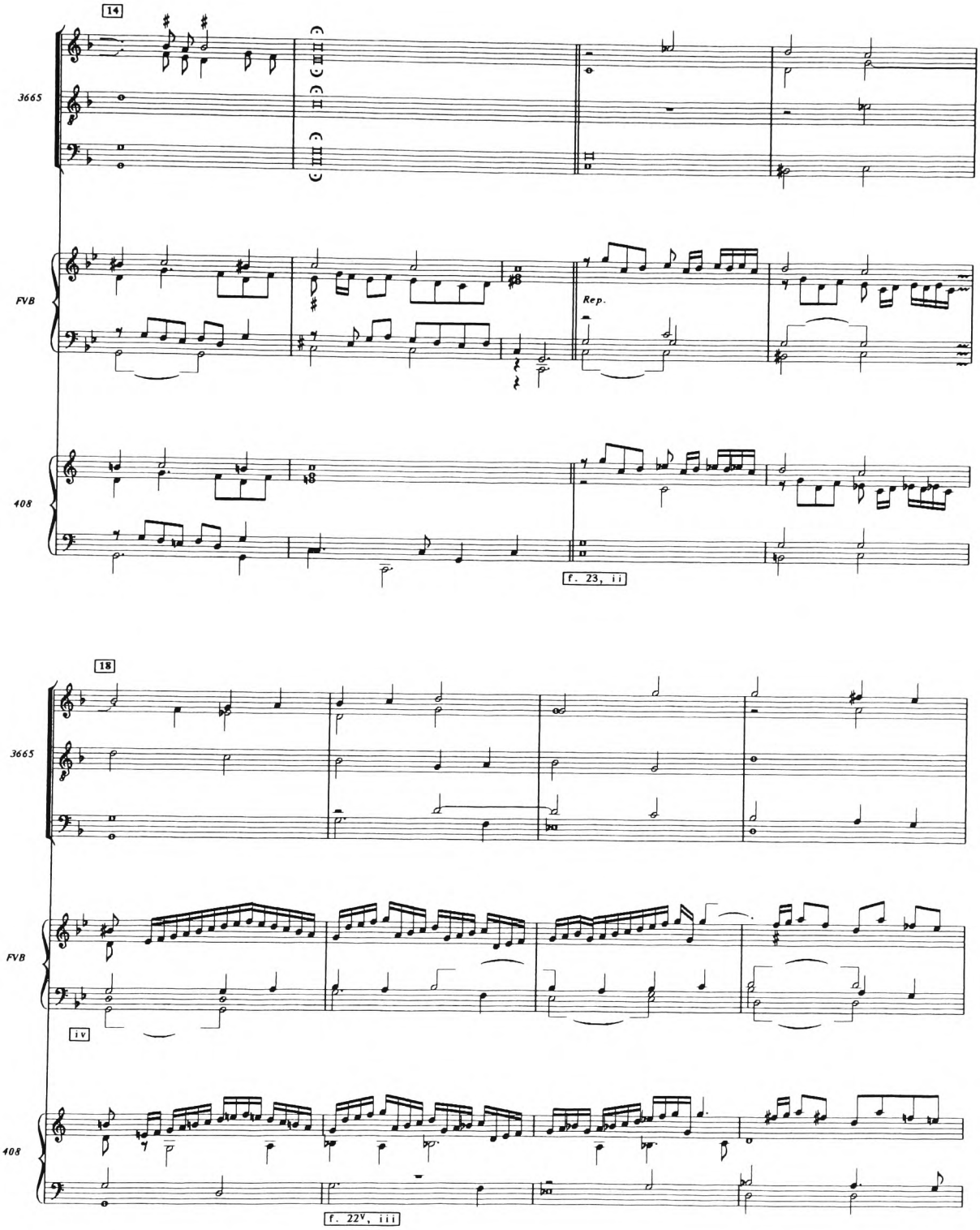
3665

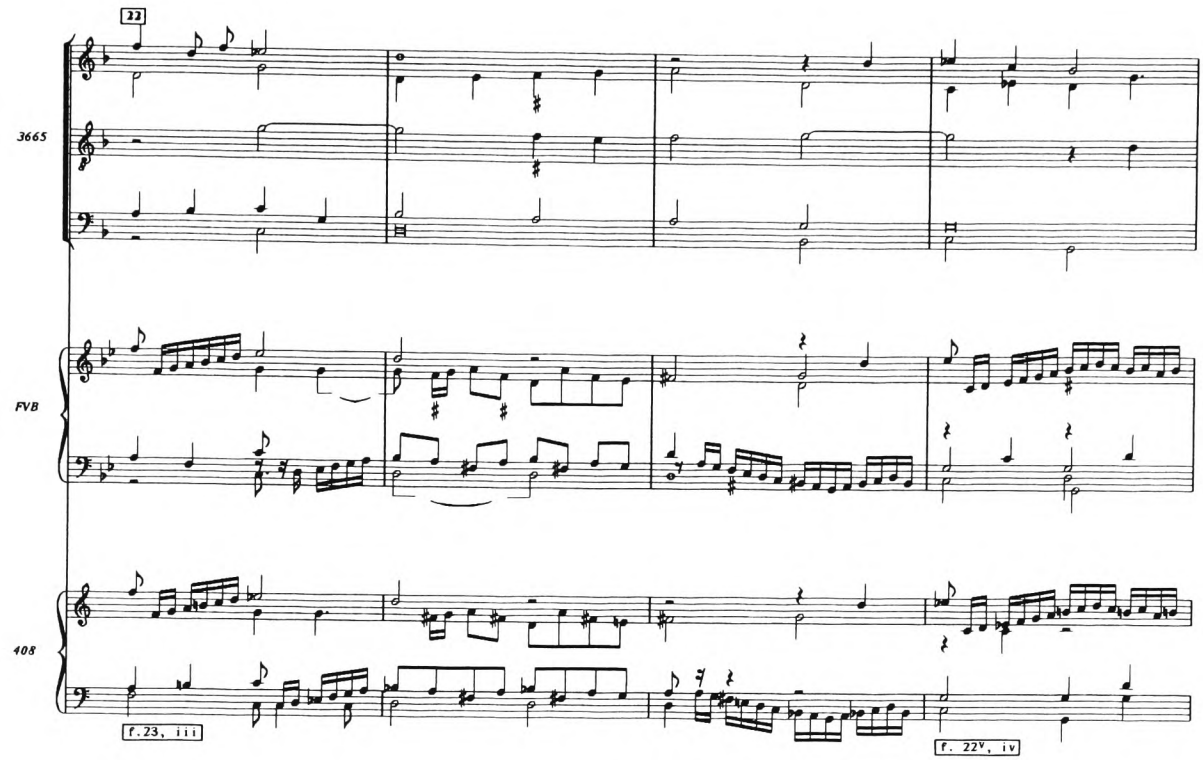
p. 1024, ii

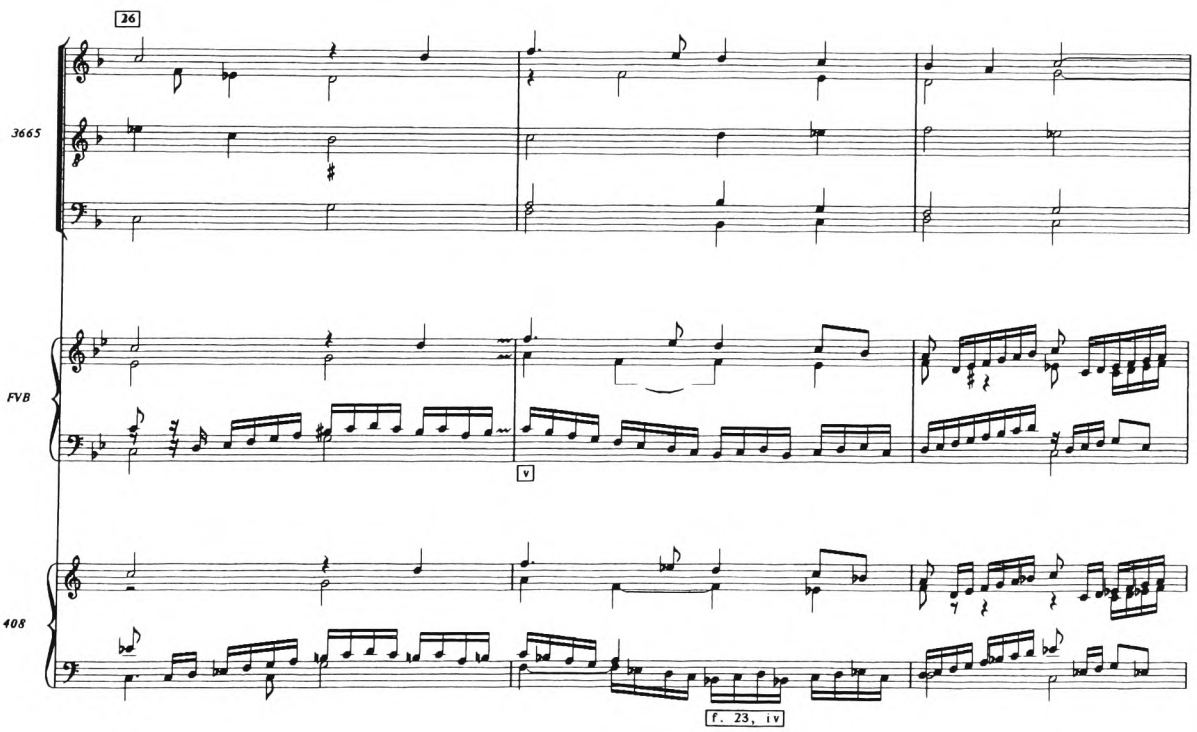
FVB

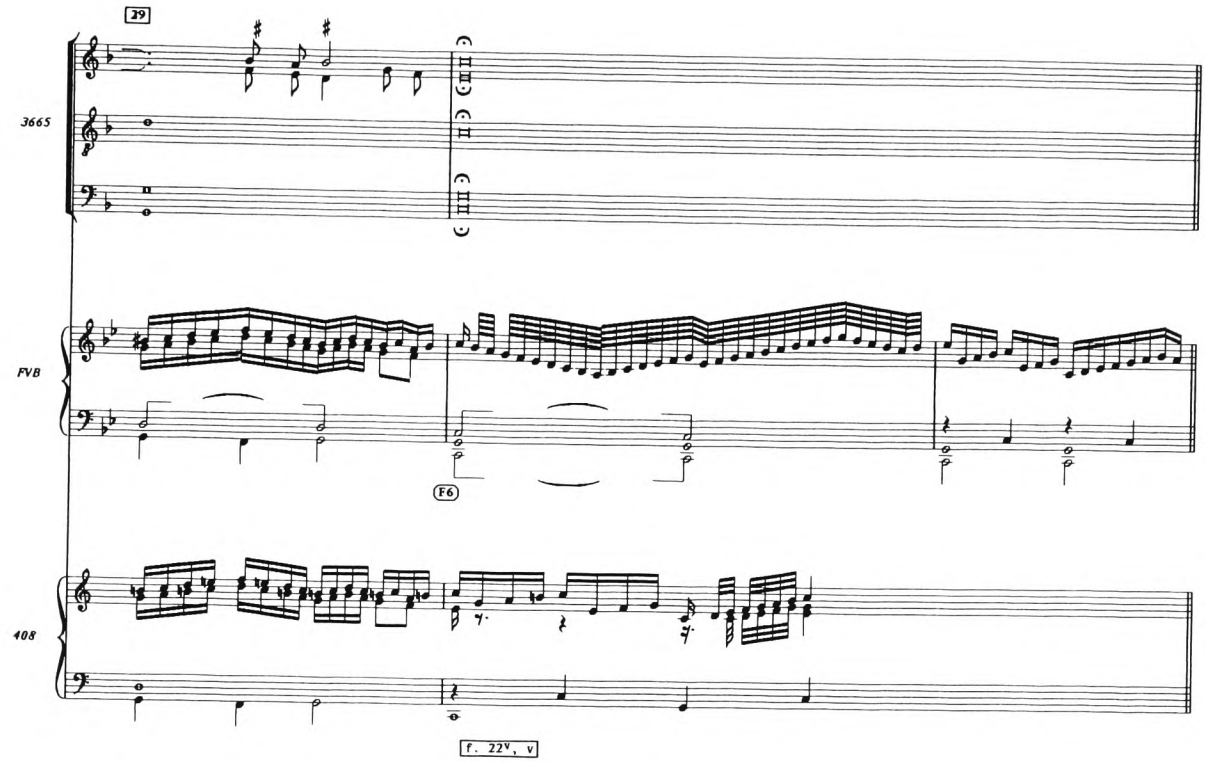
408

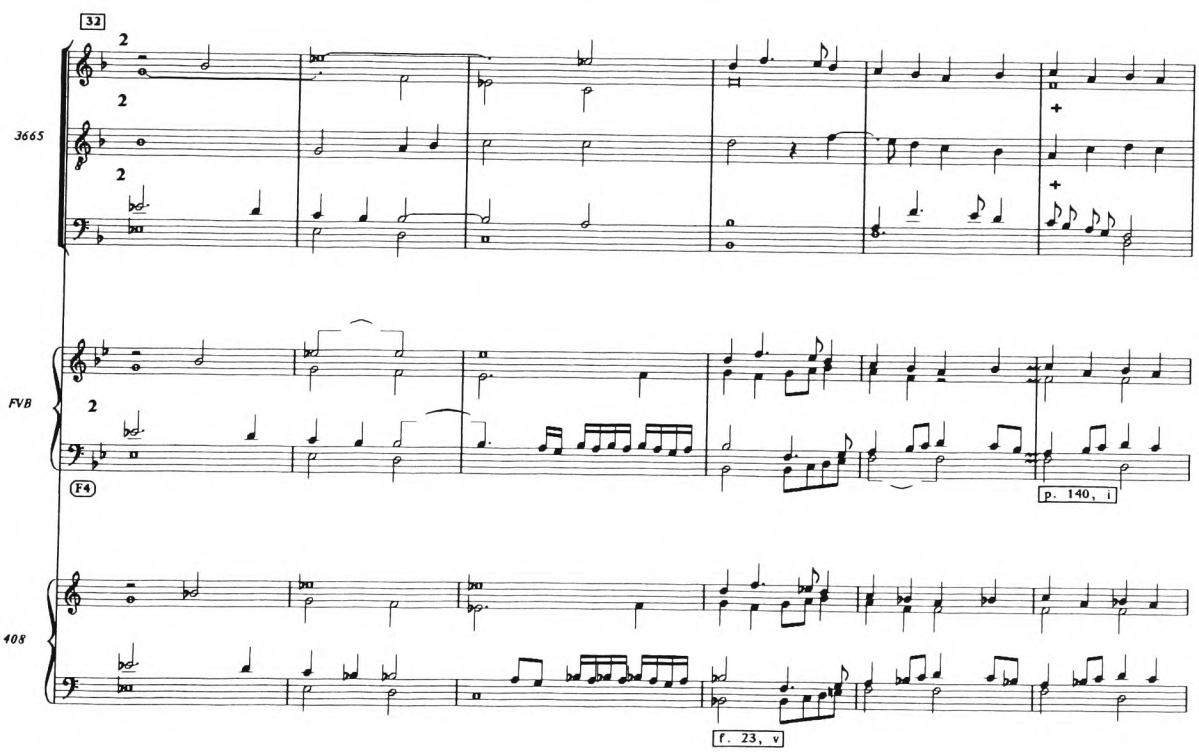
f. 22v, ii

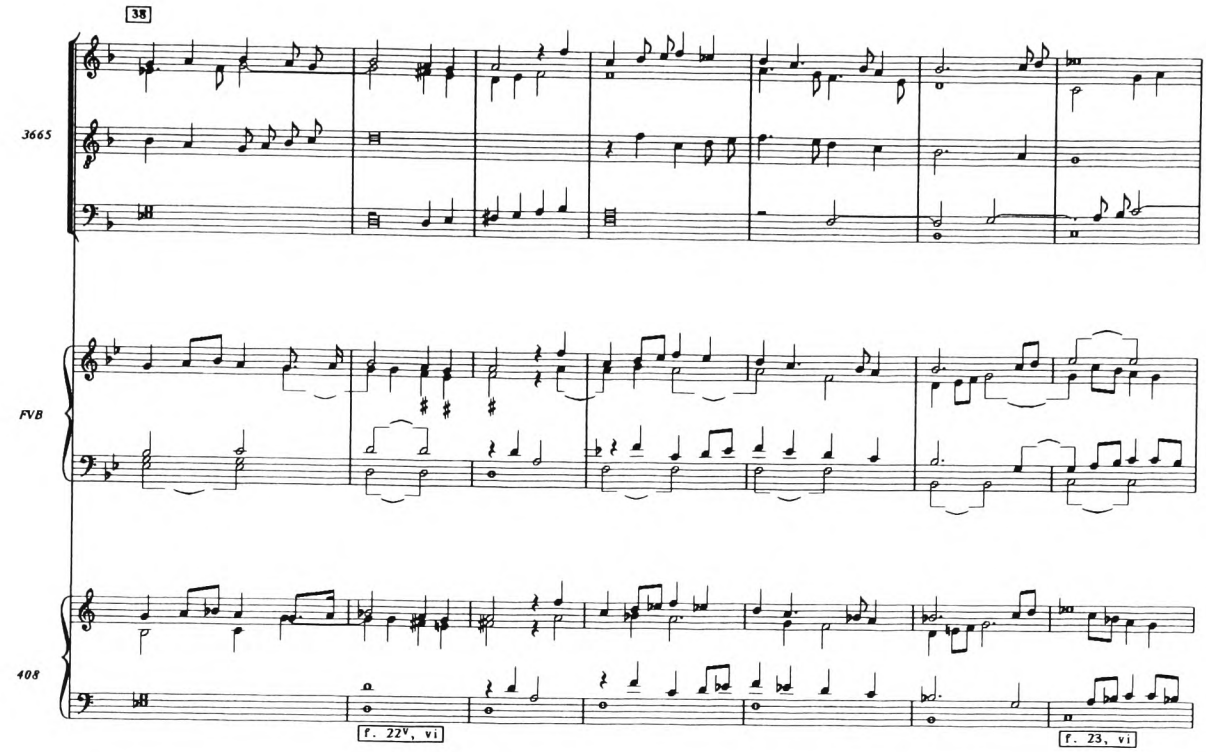

14
3665
FVB
408
Rep.
f. 23, ii
18
3665
FVB
iv
408
f. 22v, iii

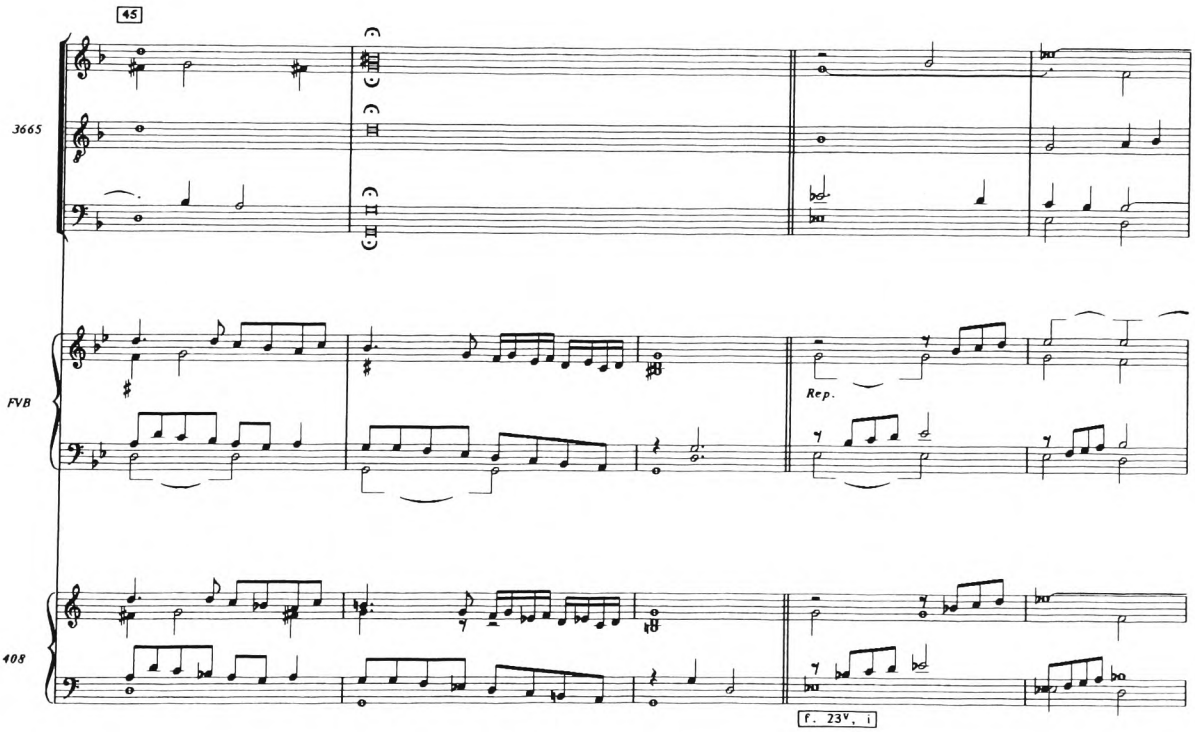

22
3665
FVB
408
f. 23, iii
f. 22v, iv

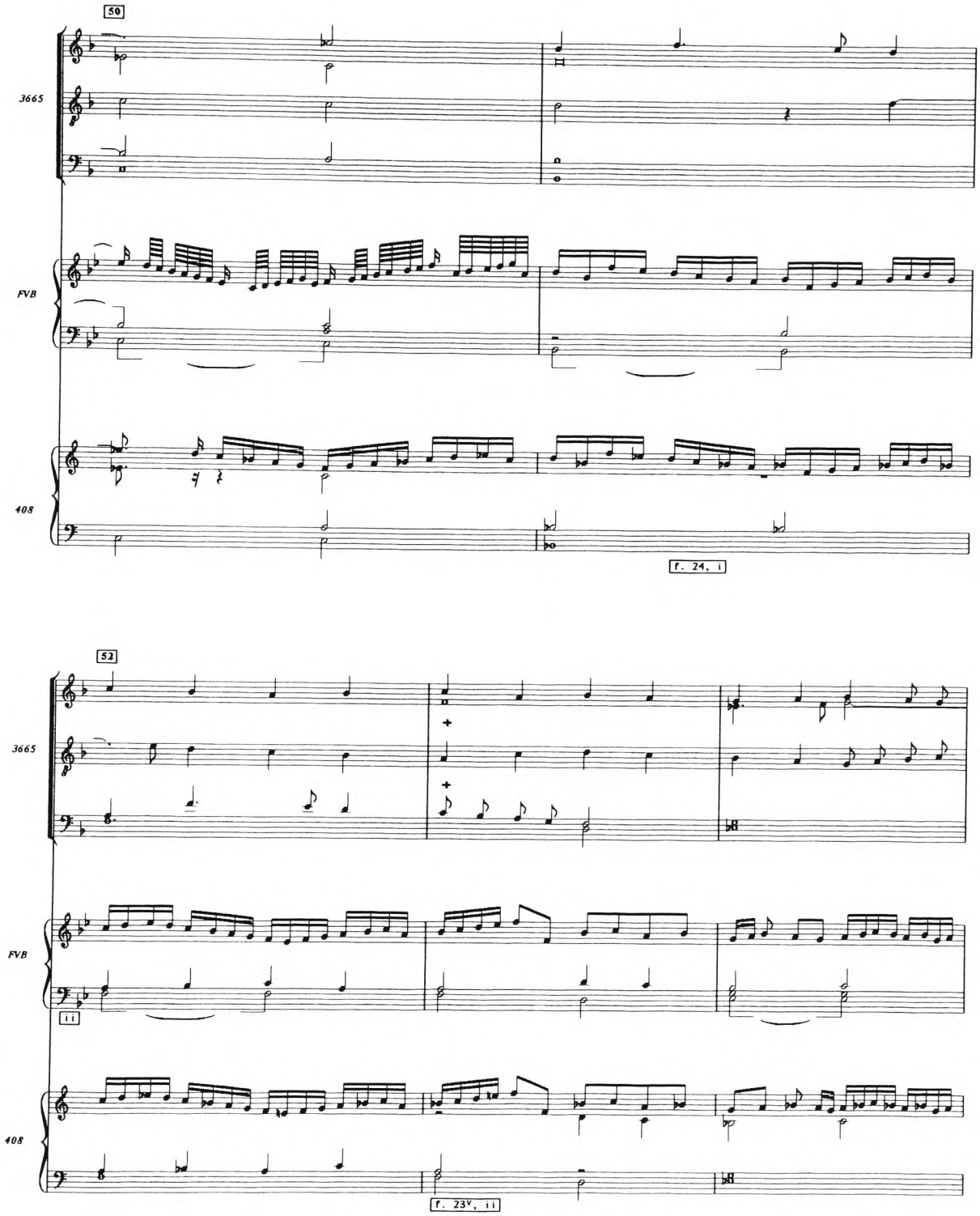

26
3665
FVB
v
408
f. 23, iv

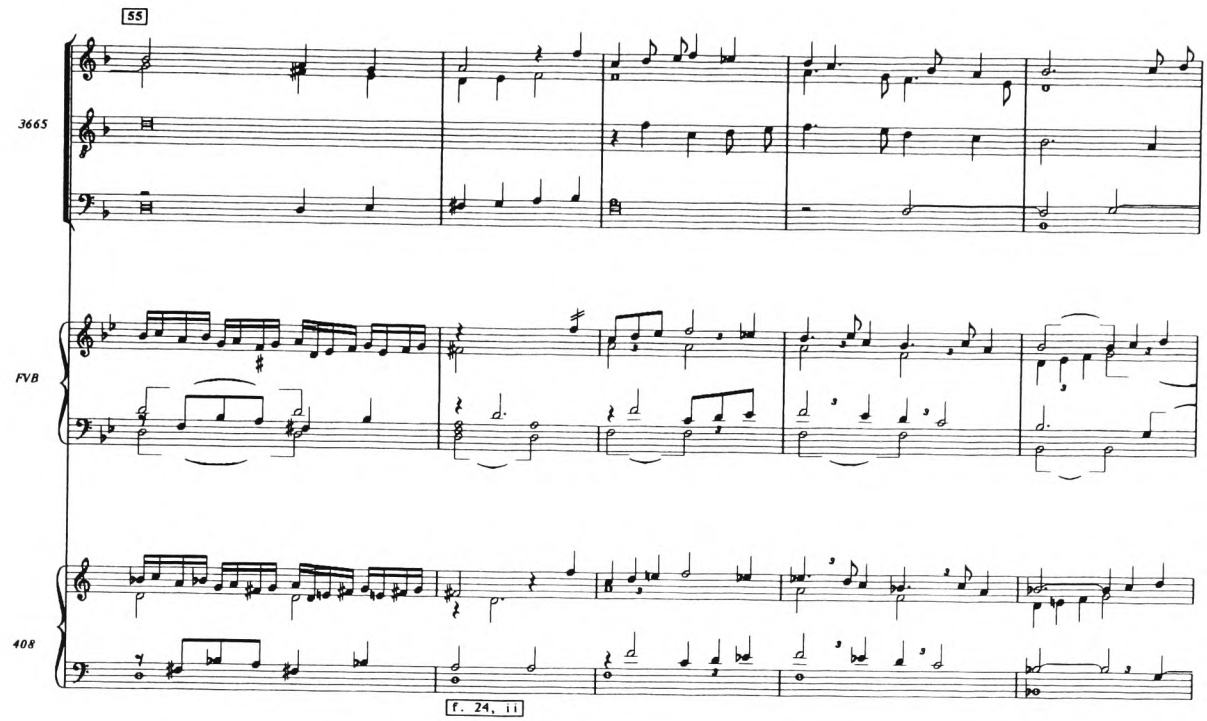

29
3665
FVB
F6
408
f. 22v, v

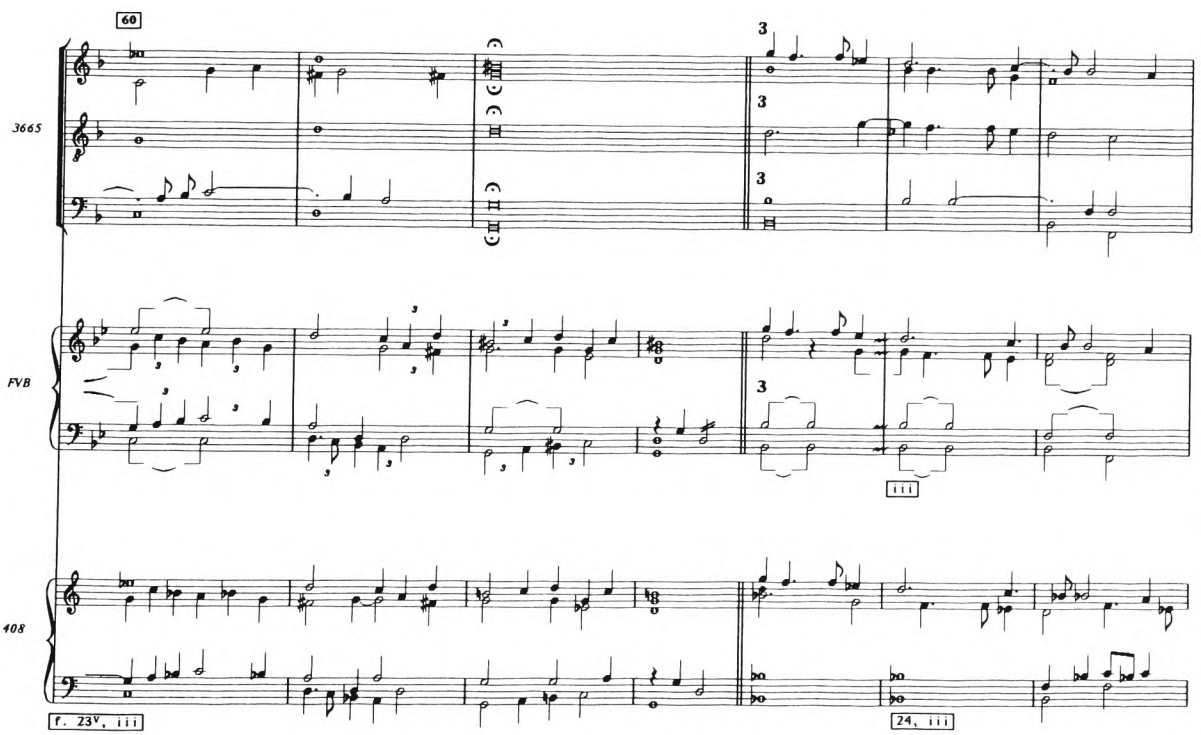

32
3665
FVB
F4
p. 140, i
408
f. 23, v

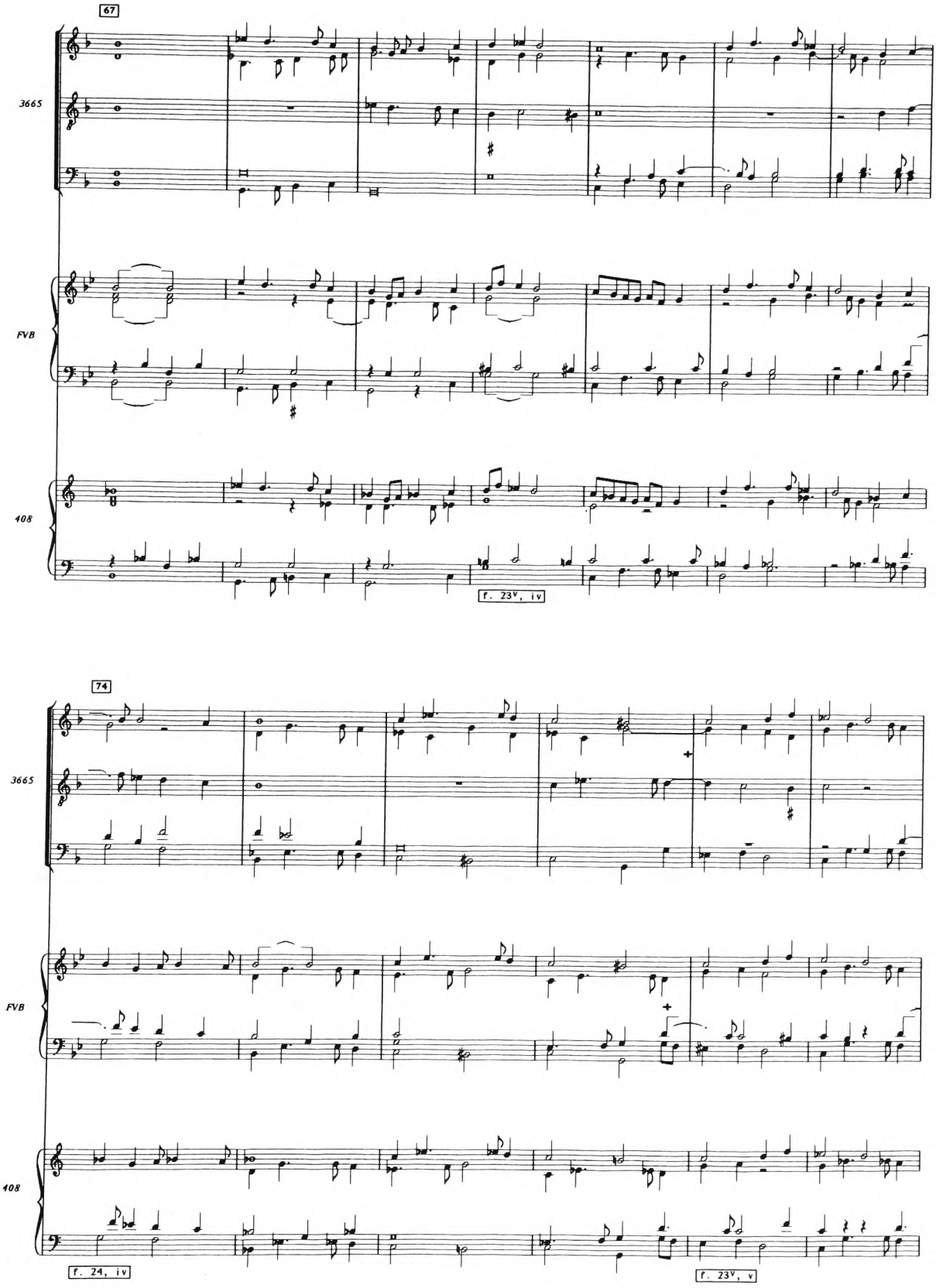

38
3665
FVB
408
f. 22v, vi
f. 23, vi

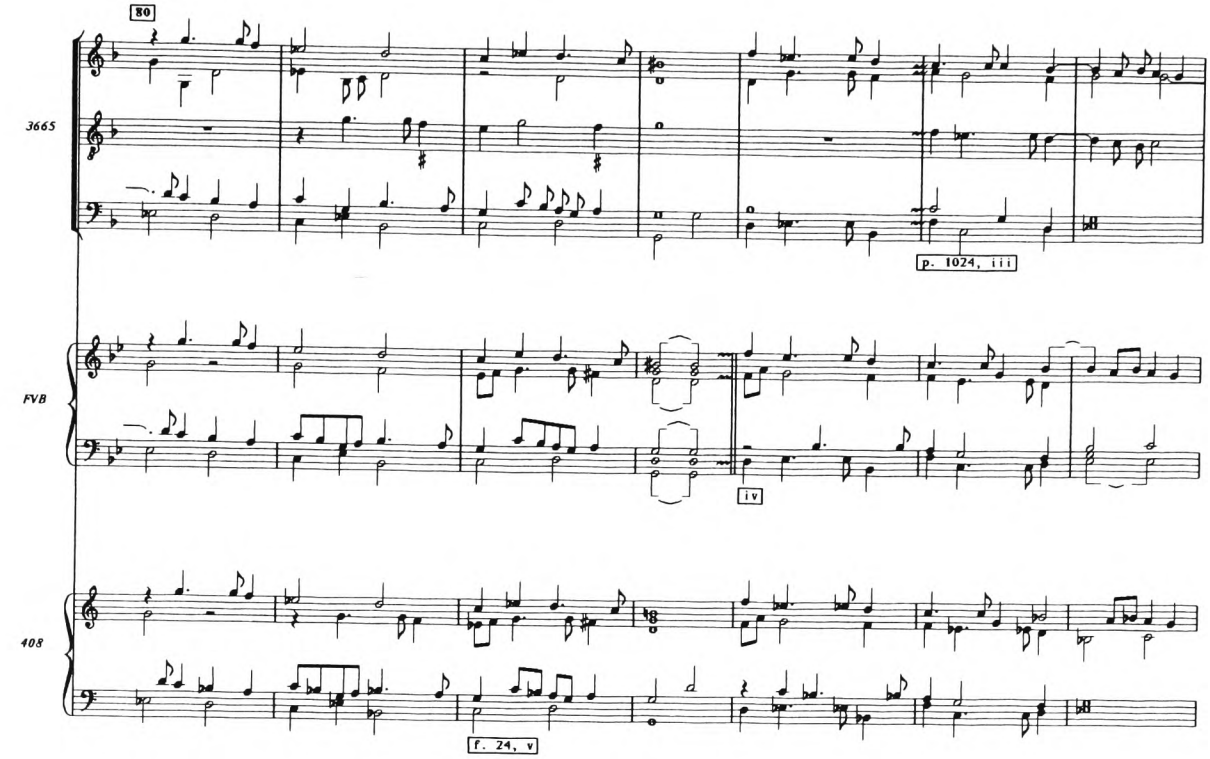

45
3665
FVB
408
Rep.
f. 23v, i

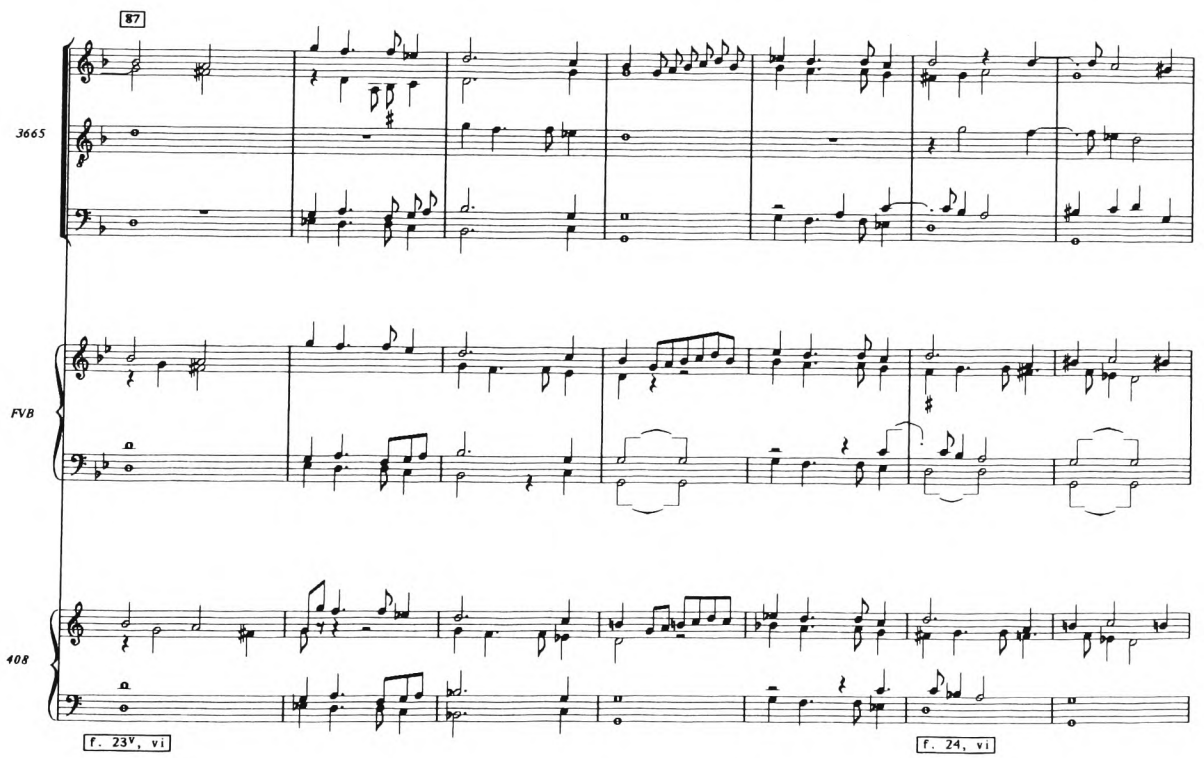

50
3665
FVB
408
f. 24, i
52
3665
FVB
ii
408
f. 23v, ii

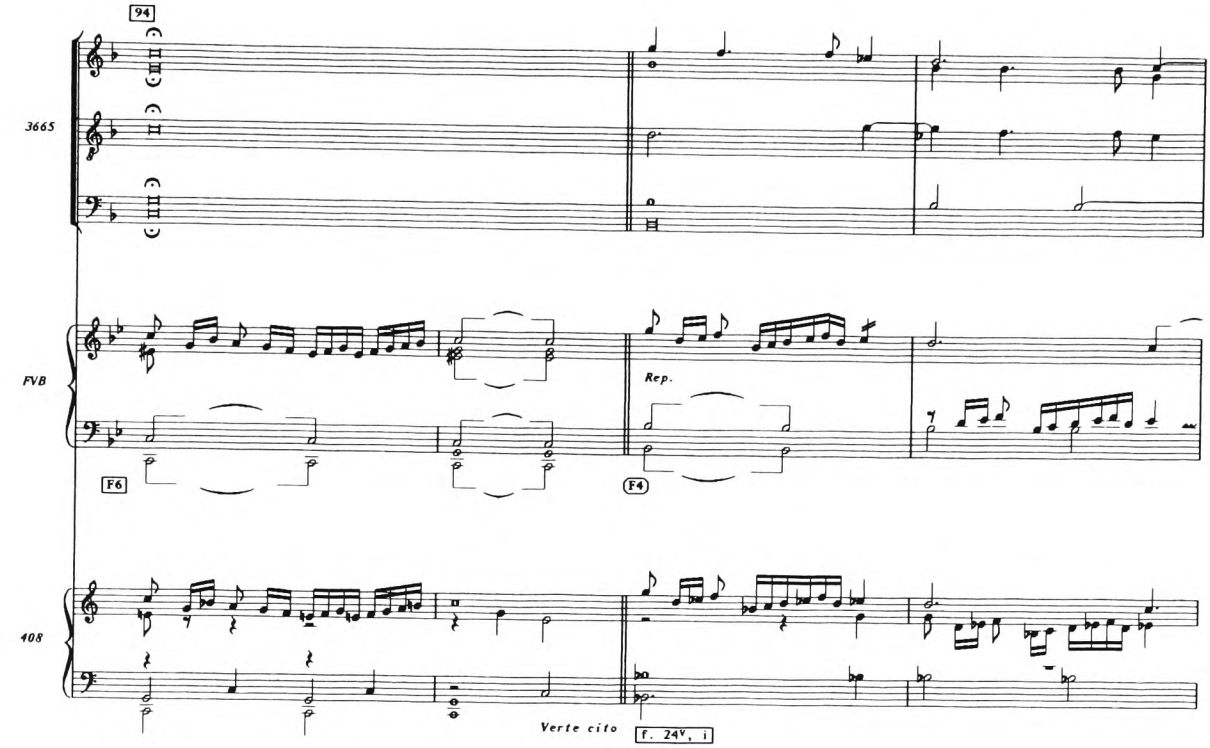

55
3665
FVB
408
f. 24, ii

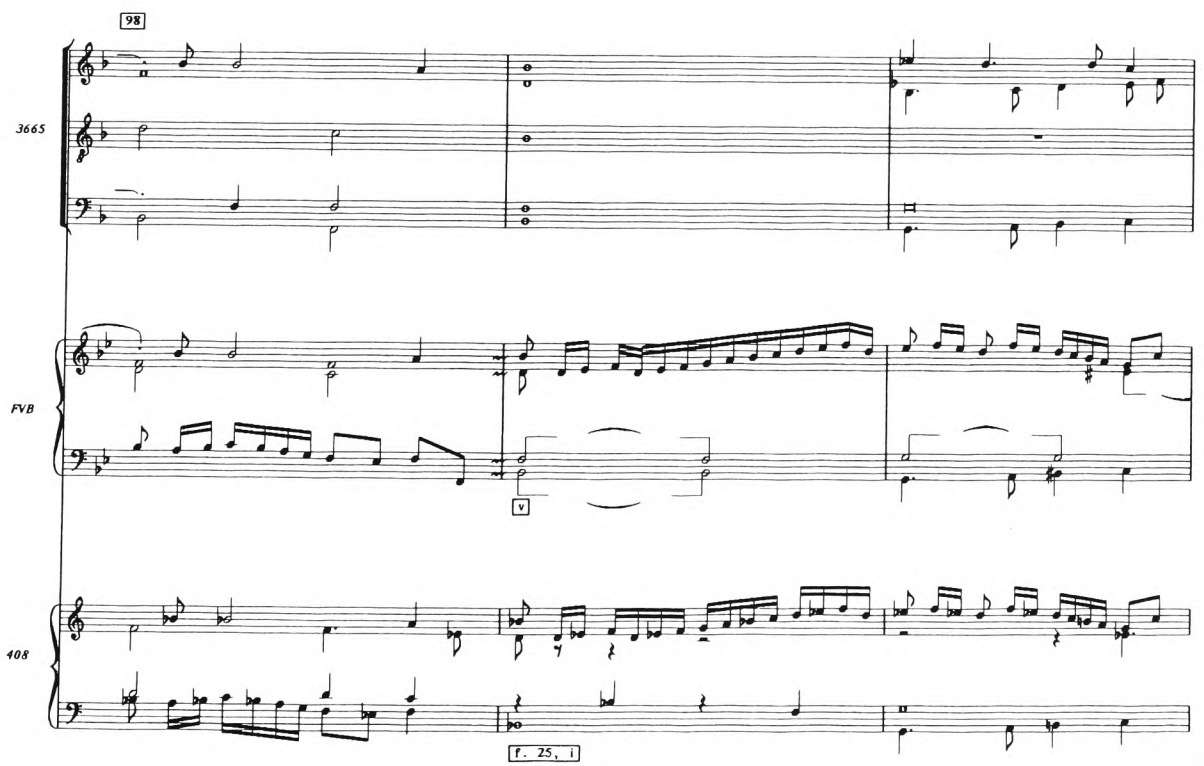

60
3665
FVB
408
iii
f. 23v, iii
24, iii

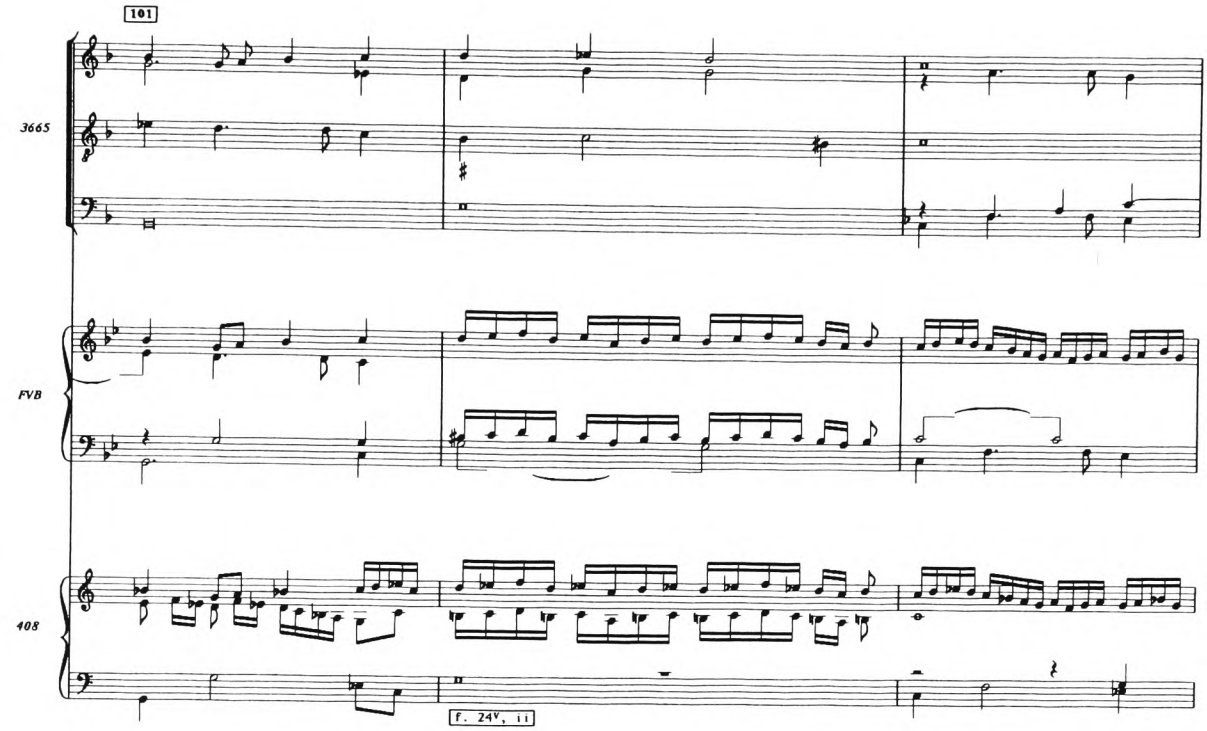

67
3665
FVB
408
f. 23v, iv
74
3665
FVB
408
f. 24, iv
f. 23v, v

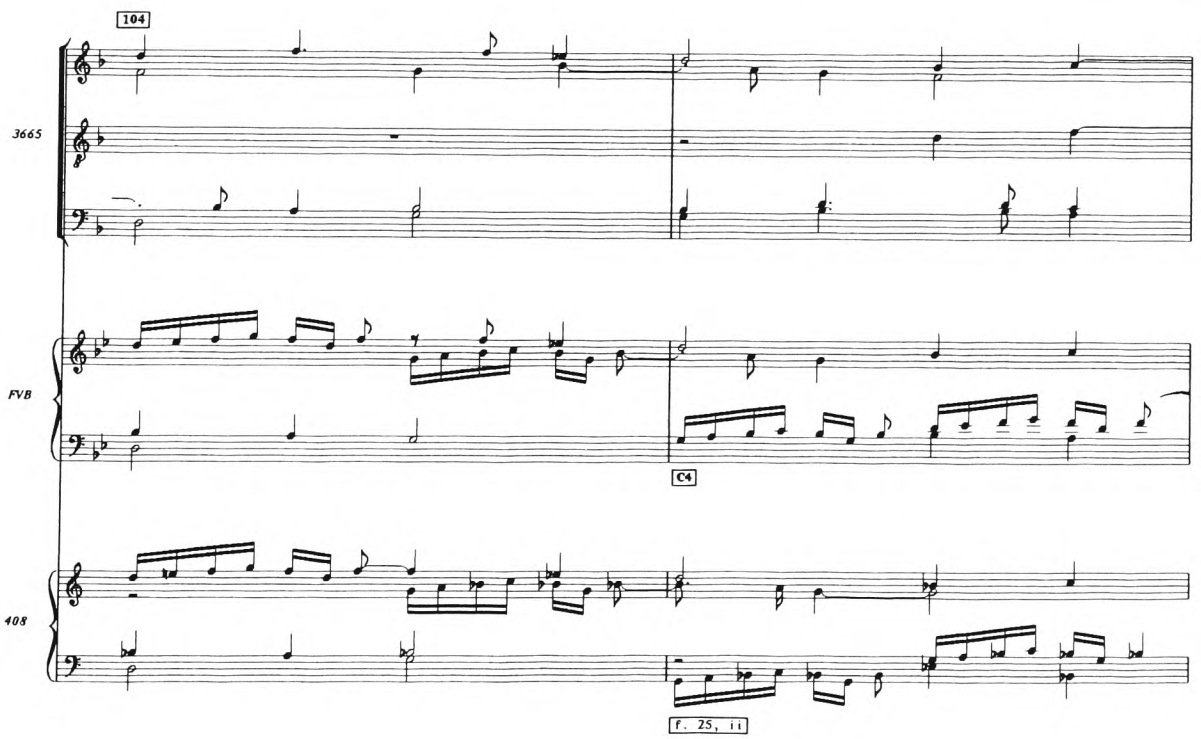

80
3665
FVB
408
p. 1024, iii
iv
f. 24, v

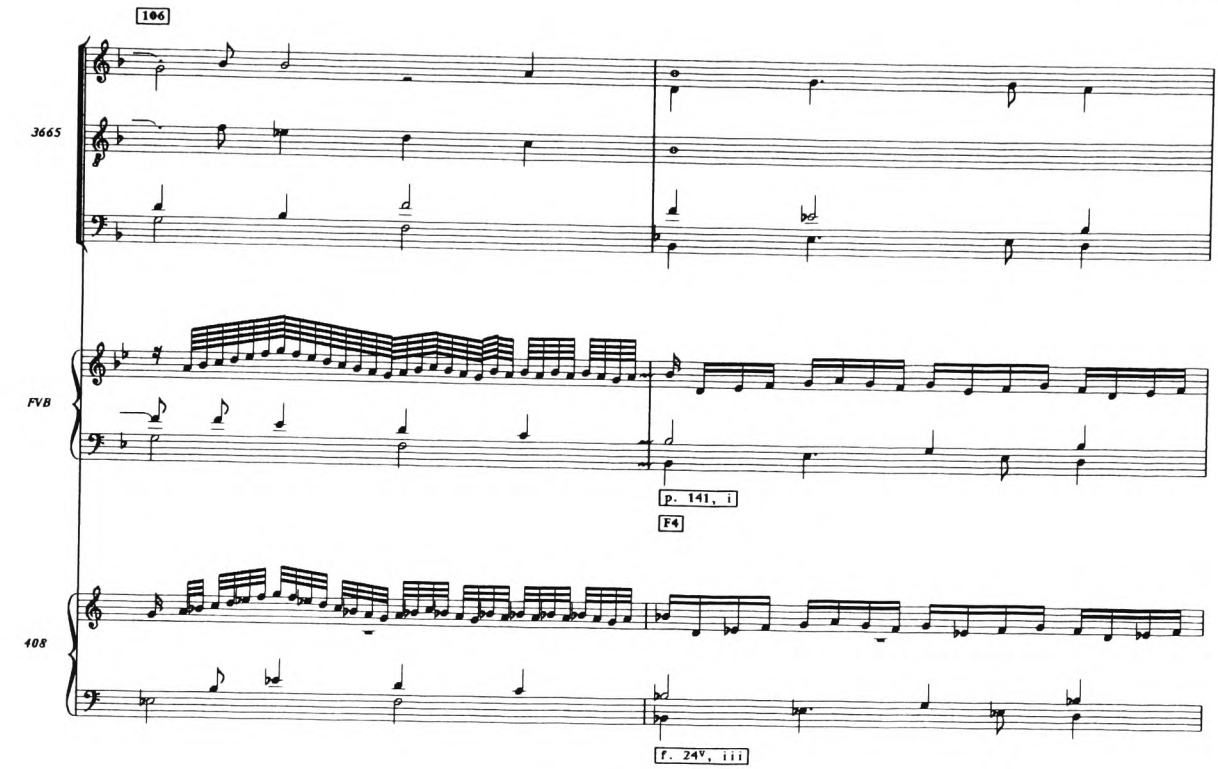

87
3665
FVB
408
f. 23v, vi
f. 24, vi

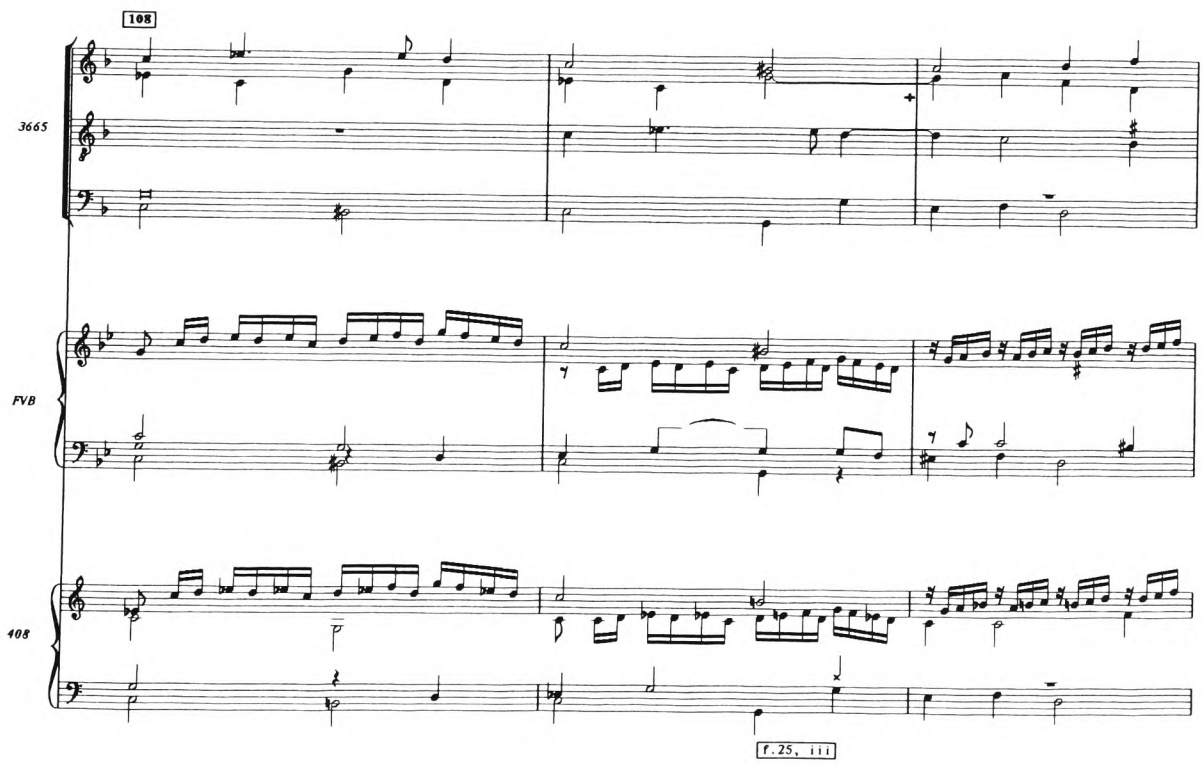

94
3665
FVB
F6
Rep.
F4
408
Verte cito
f. 24V, i

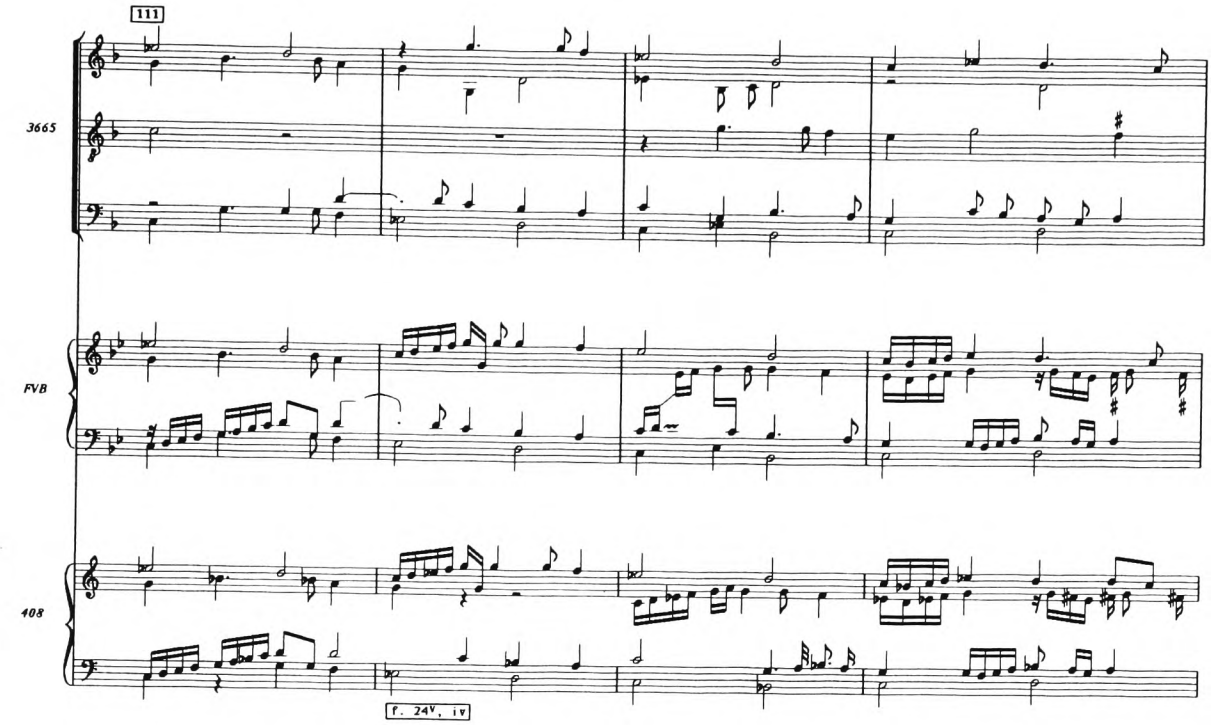

98
3665
FVB
v
408
f. 25, i

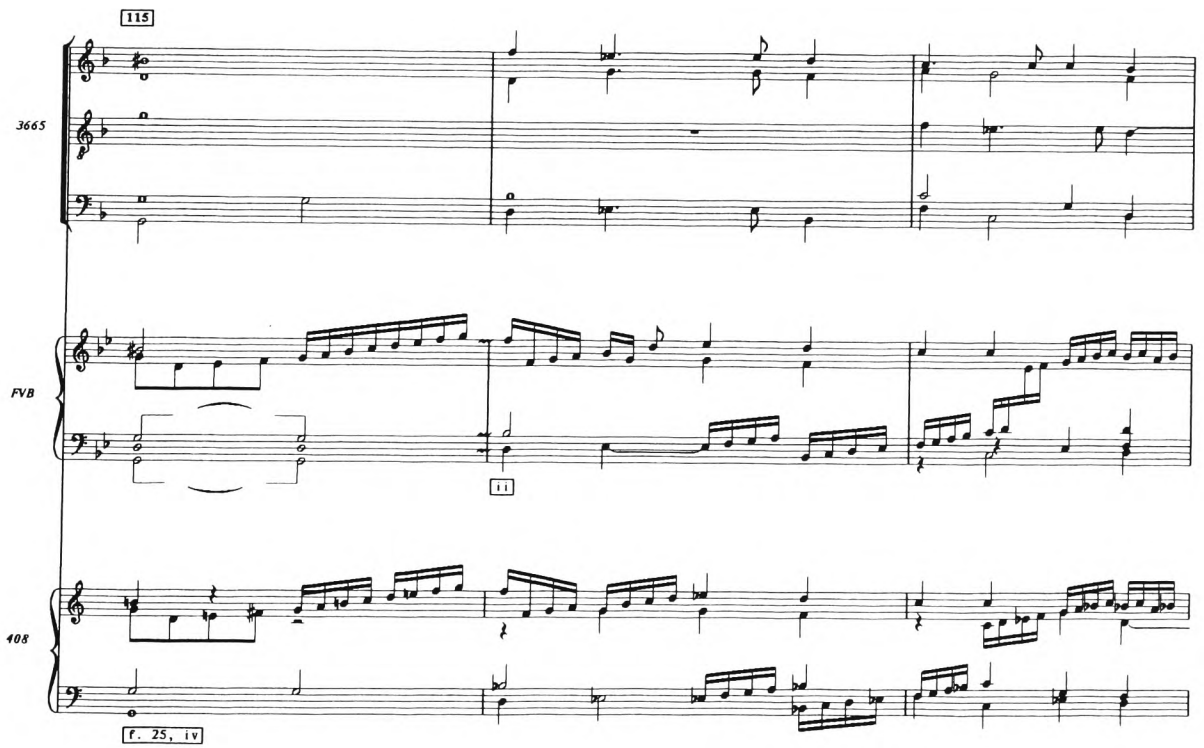

101
3665
FVB
408
f. 24v, ii

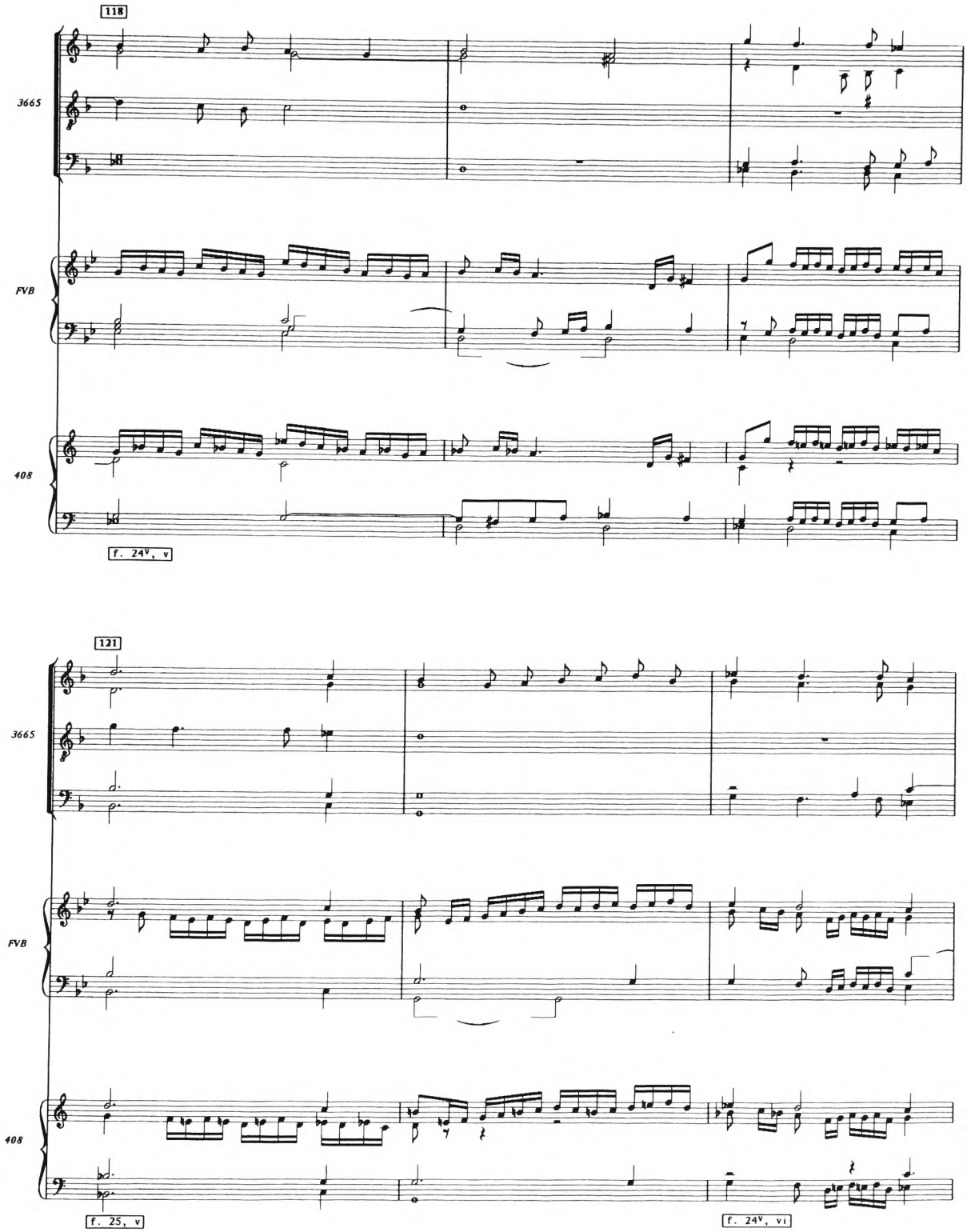

104
3665
FVB
C4
408
f. 25, ii

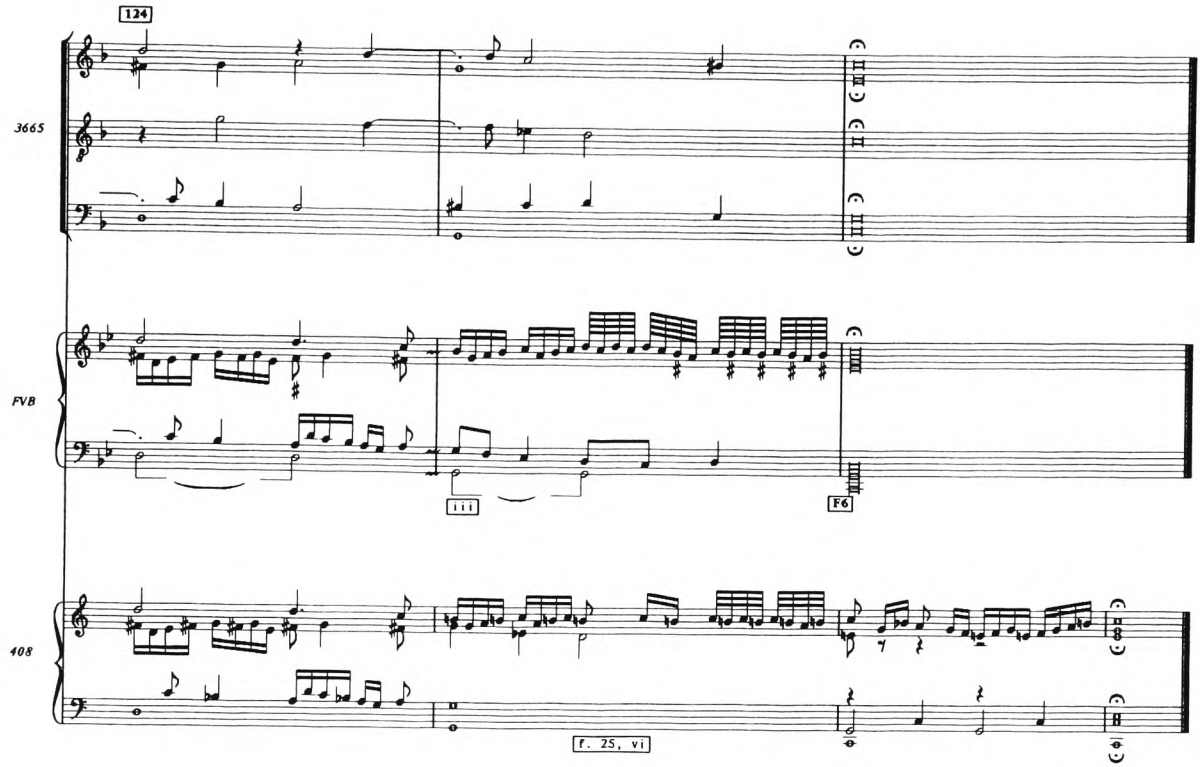

106
3665
FVB
p. 141, i
F4
408
f. 24v, iii


108
3665
FVB
408
f. 25, iii


111
3665
FVB
408
f. 24v, iv

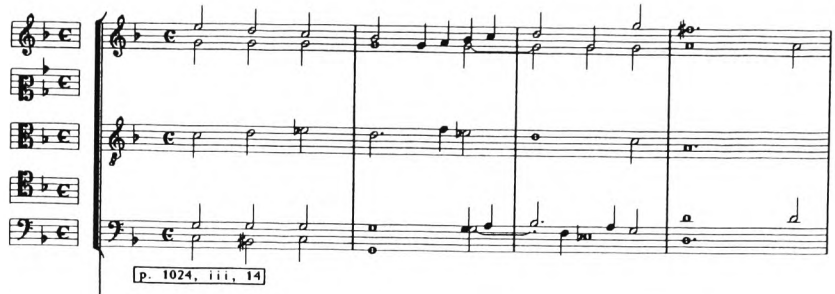

115
3665
FVB
ii
408
f. 25, iv


118
3665
FVB
408
f. 24v, v
121
3665
FVB
408
f. 25, v
f. 24v, vi

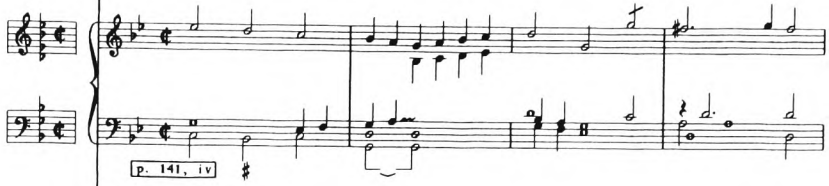

124
3665
FVB
iii
F6
408
f. 25, vi

PAGET GALLIARD

3665, p. 1024
Galiarda
Philipps.



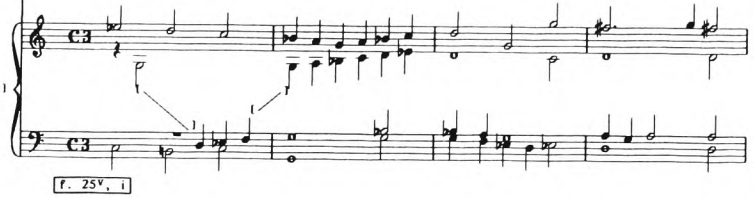
FVB, No. 75/6
Galiarda
Peeter Philips.

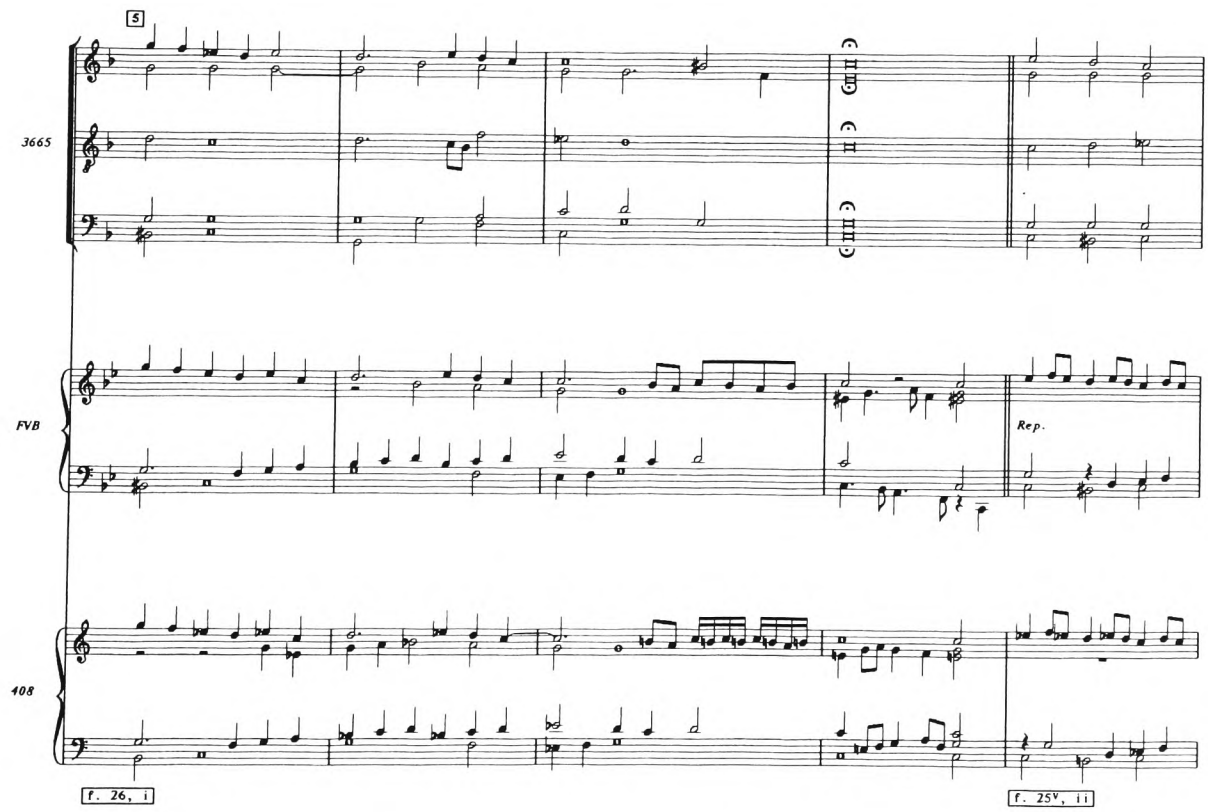


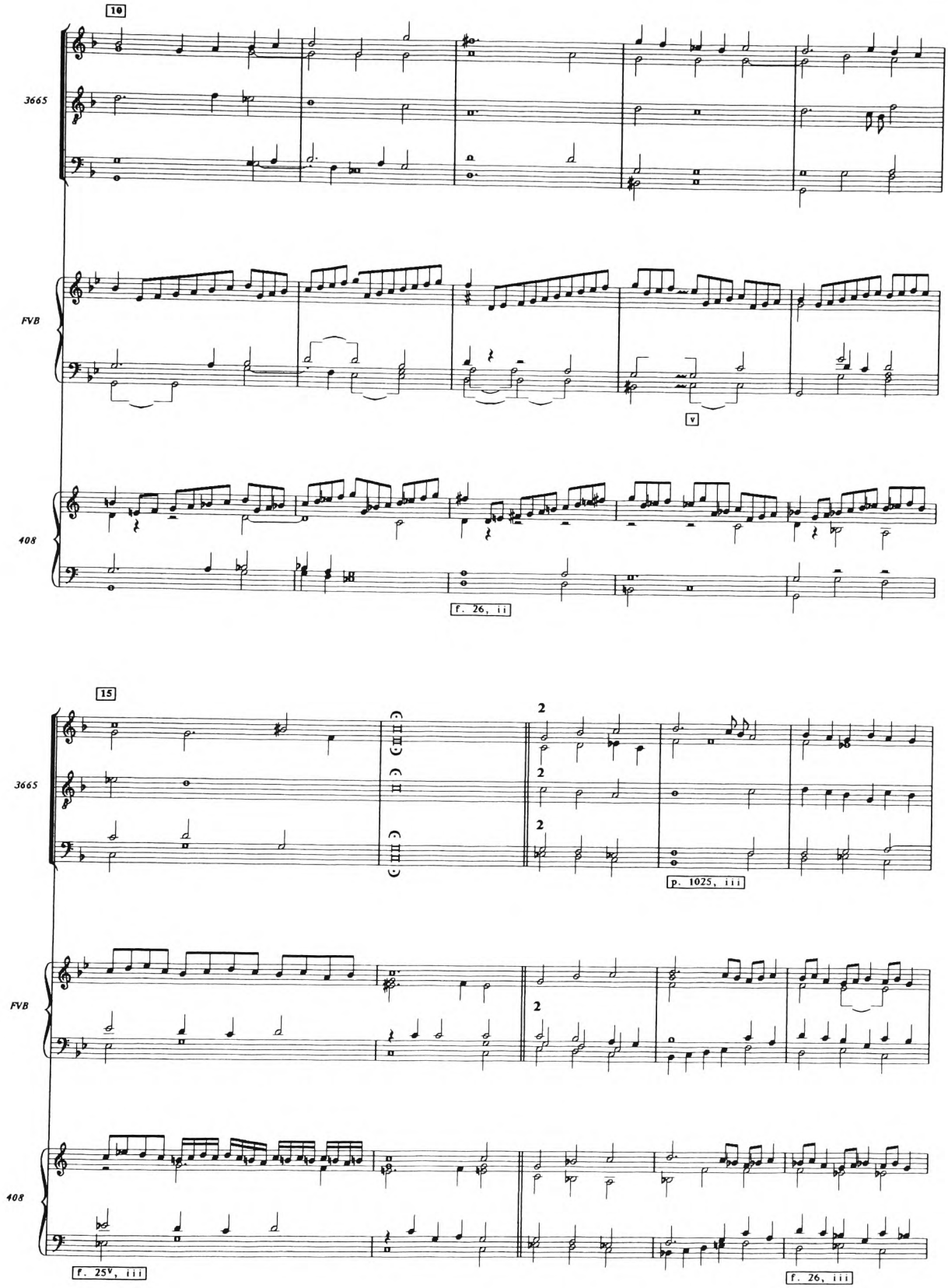
408, f. 25v
Galliard. | *Schar Paget.* |
Petri Philippi
Finis

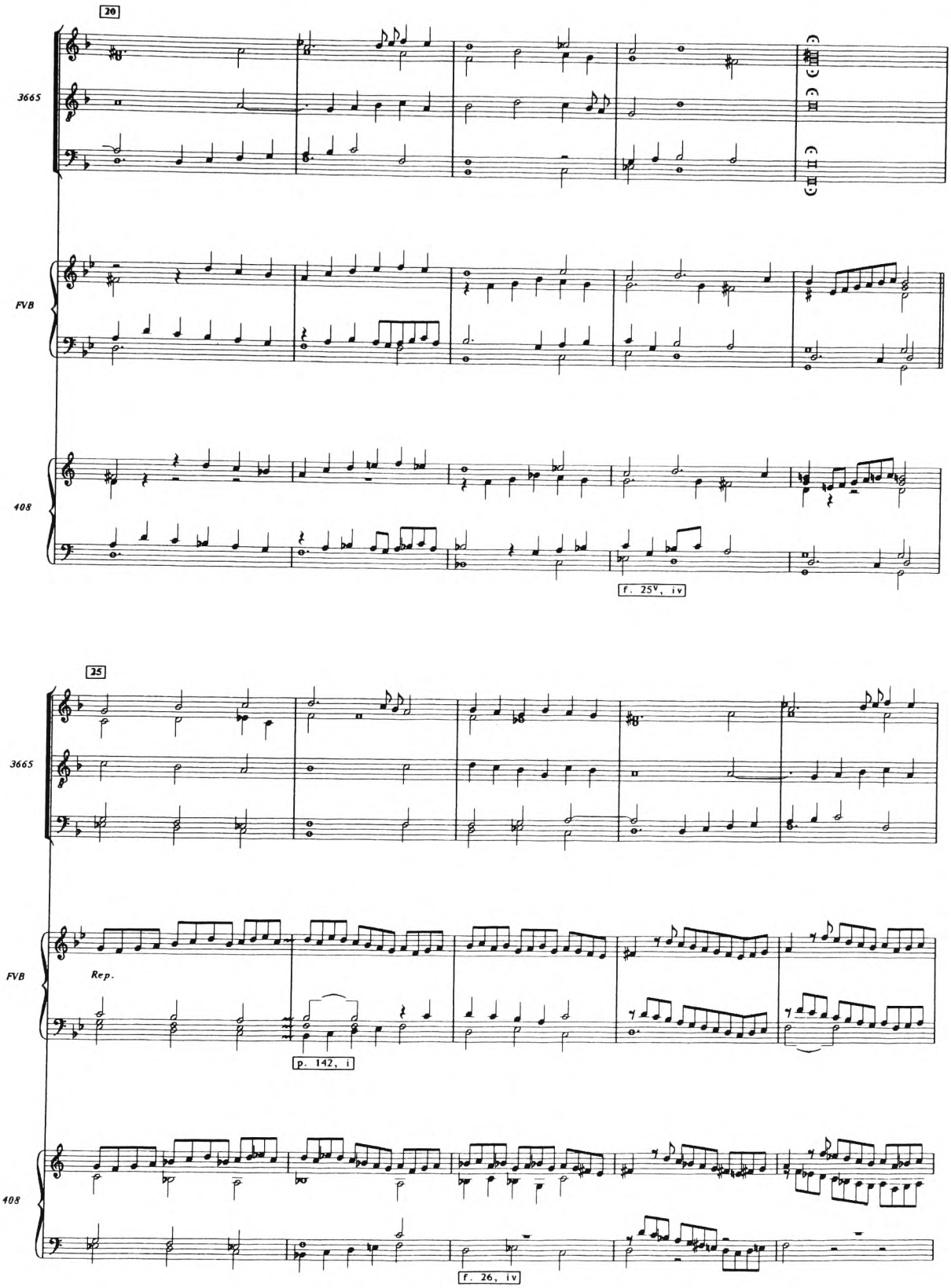
[All E♭s are notated as D♯ in the MS]

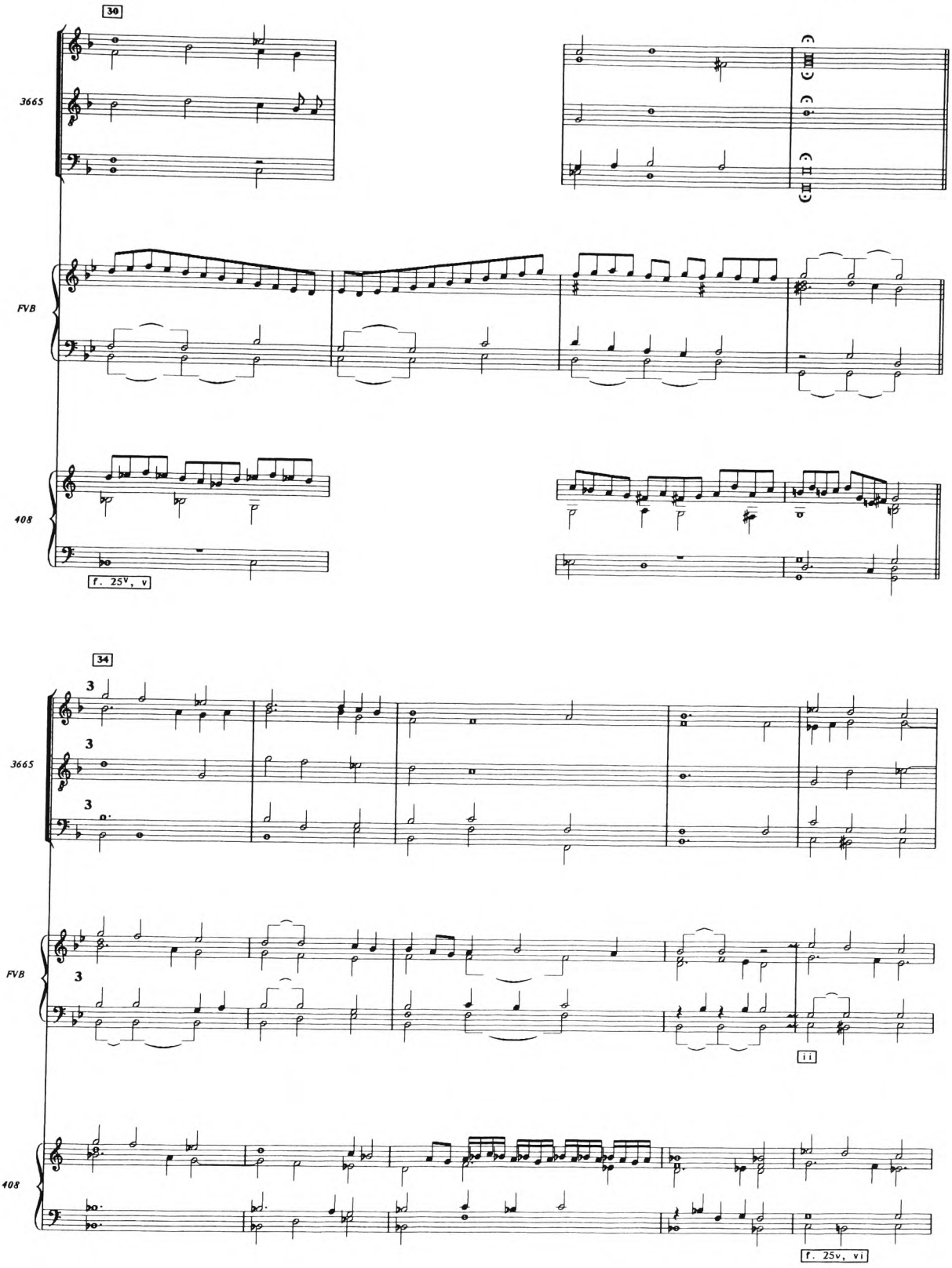
[Keyboard tablature]

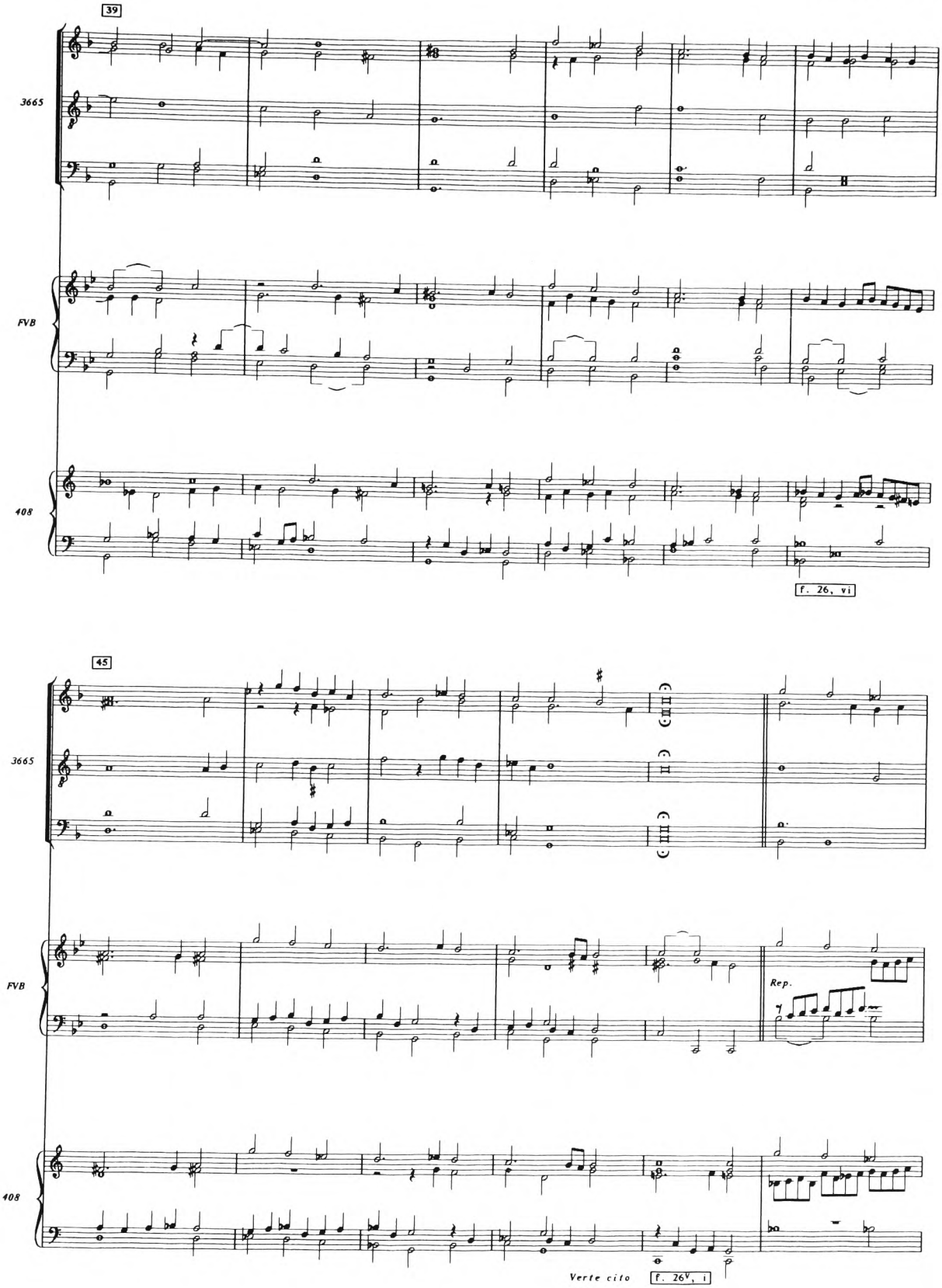


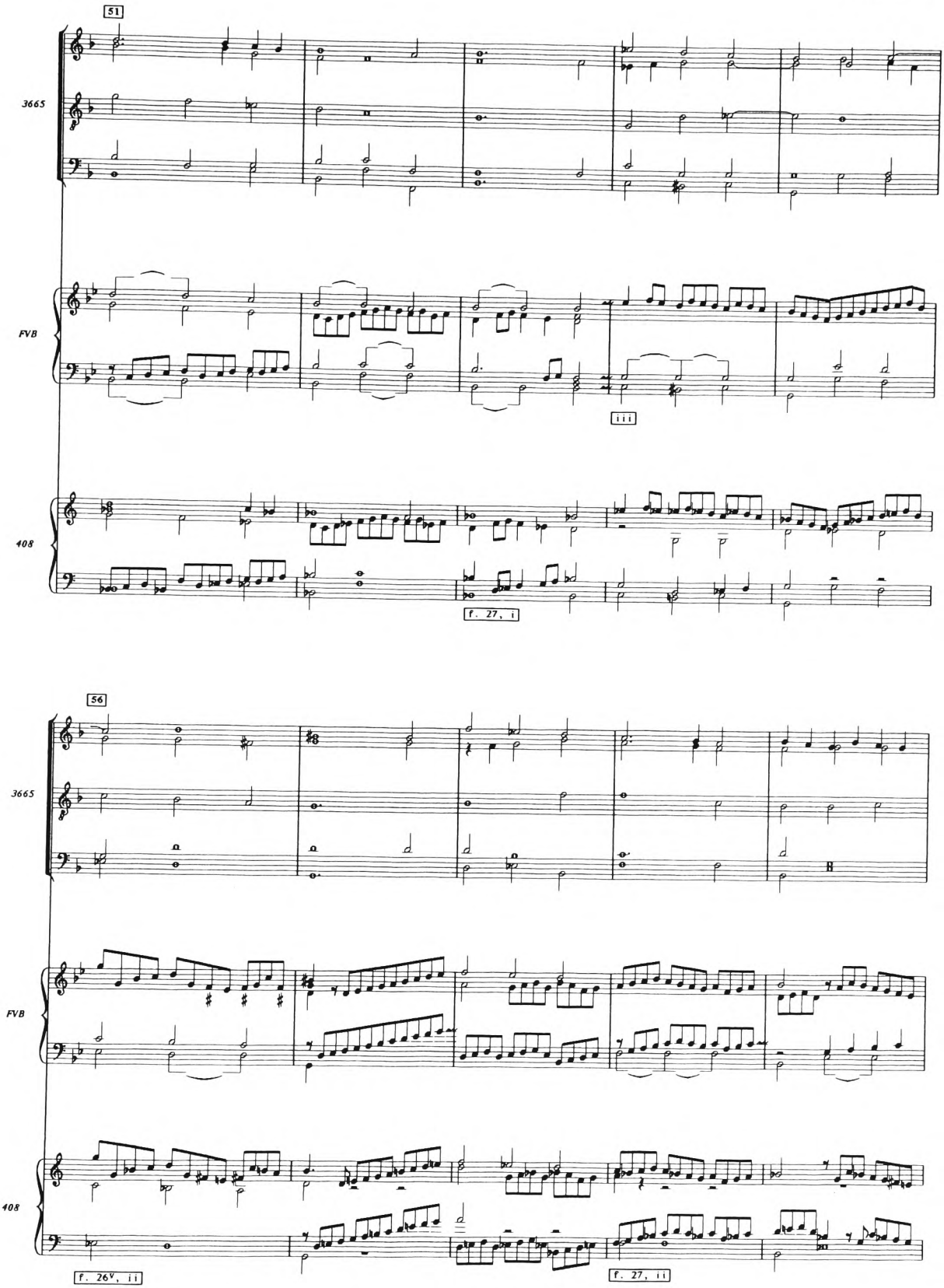


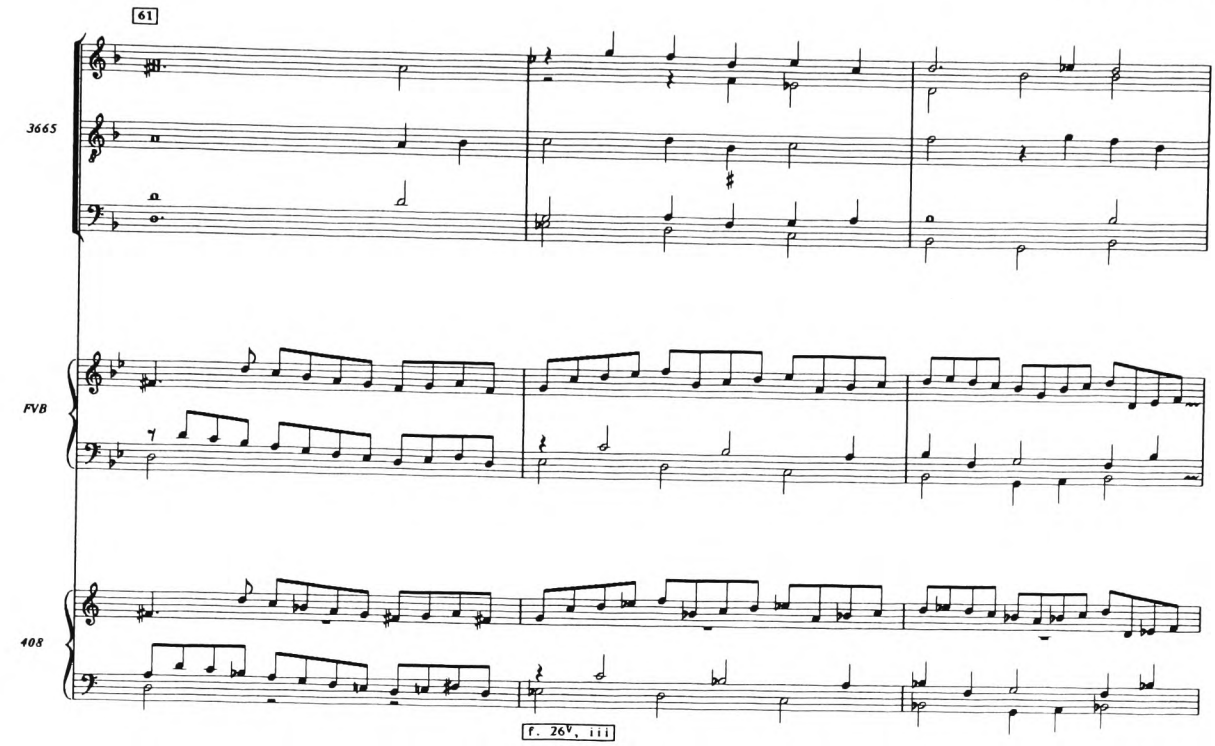

10
3665
FVB
408
v
f. 26, ii
15
3665
FVB
408
p. 1025, iii
f. 25v, iii
f. 26, iii

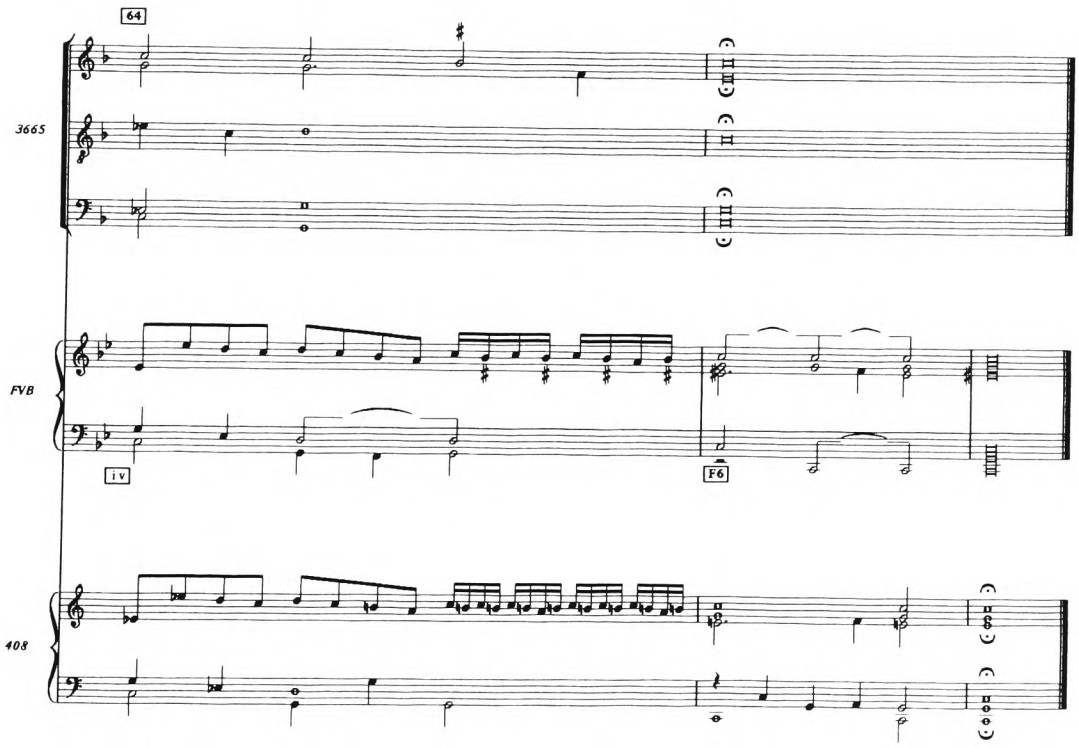

20
3665
FVB
408
f. 25v, iv
25
3665
FVB
Rep.
p. 142, i
408
f. 26, iv


30
3665
FVB
408
f. 25v, v
34
3665
FVB
408
ii
f. 25v, vi


39
3665
FVB
408
f. 26, vi
45
3665
FVB
408
Rep.
Verte cito
f. 26V, i


51
3665
FVB
iii
408
f. 27, i
56
3665
FVB
408
f. 26v, ii
f. 27, ii


61
3665
FVB
408
f. 26v, iii


64
3665
FVB
408
iv
F6

21&22

PIPER'S GALLIARD

Captaine Digorie Piper his Galiard

Dowland, No. 18

Cantus
Altus
Tenor
Quintus
Bassus

Berlin, f. 8^{v}
Galiard
(Galliarda di d^{o} re fa fa la)

f. 8^{v}, v

Berlin, f. 30^{v}
Galliarda. [added in Hand 2:] *Pietro Philippi*
(Questa gaillarda e Transposta à carta 30.)

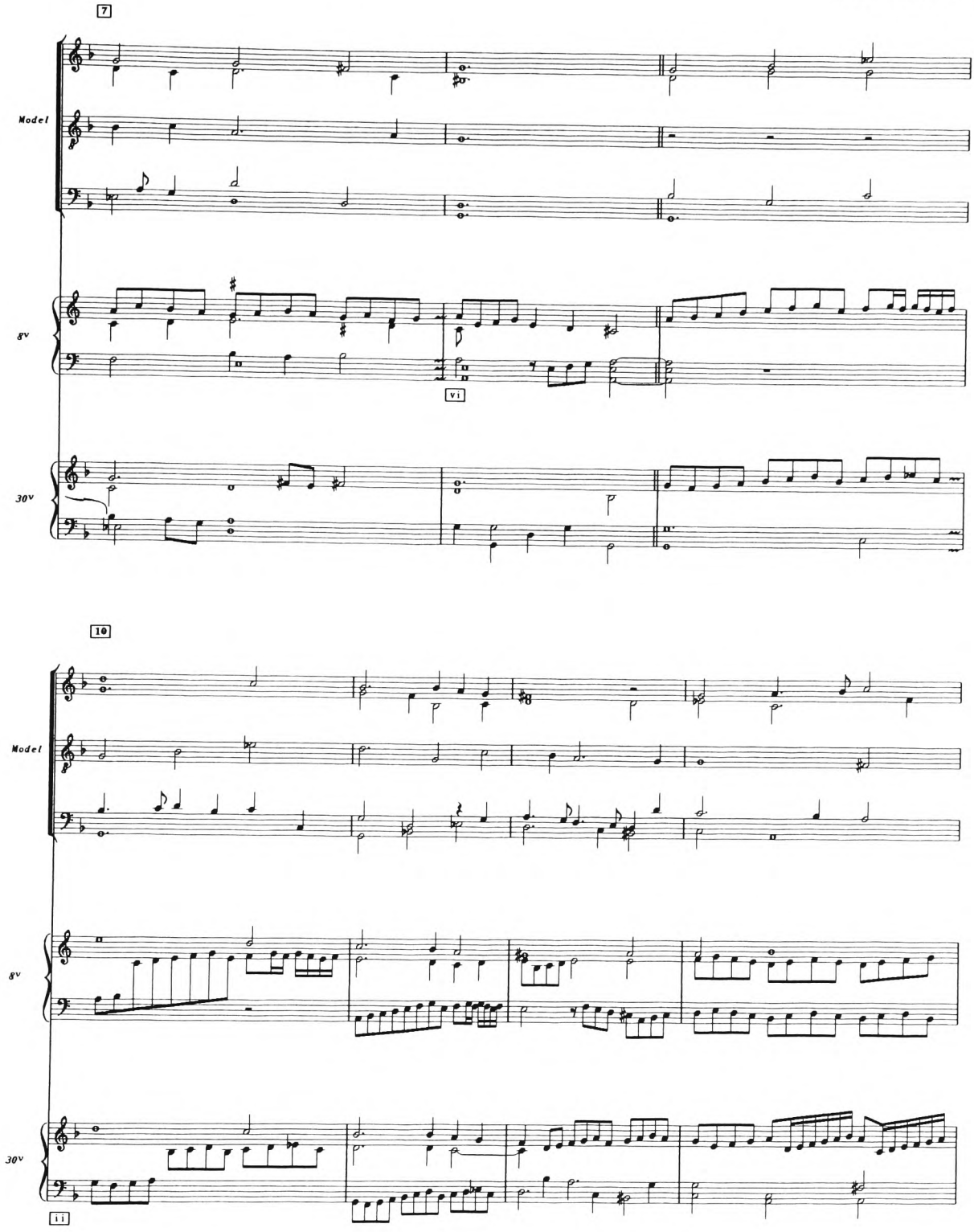
f. 30^{v}, i

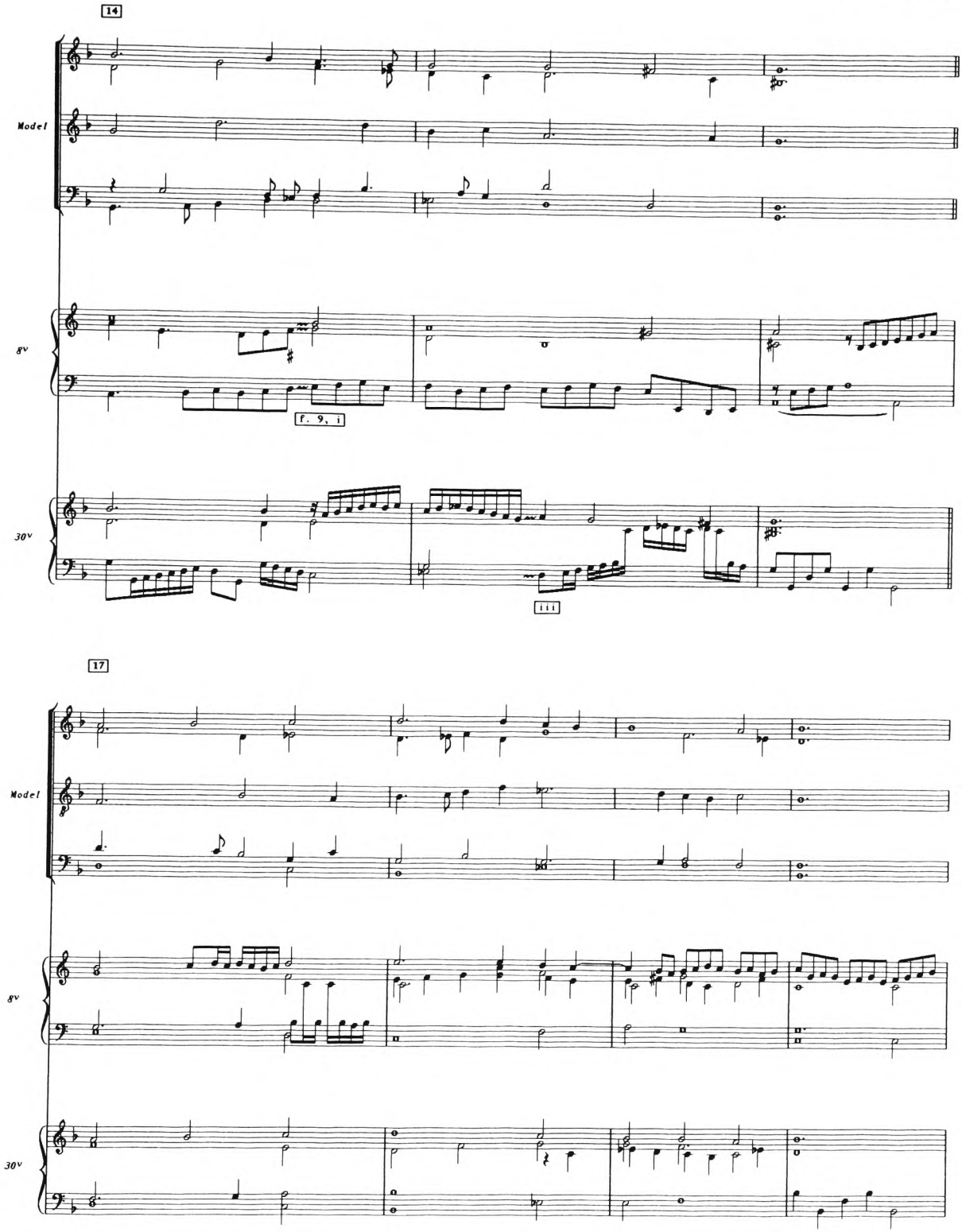
3

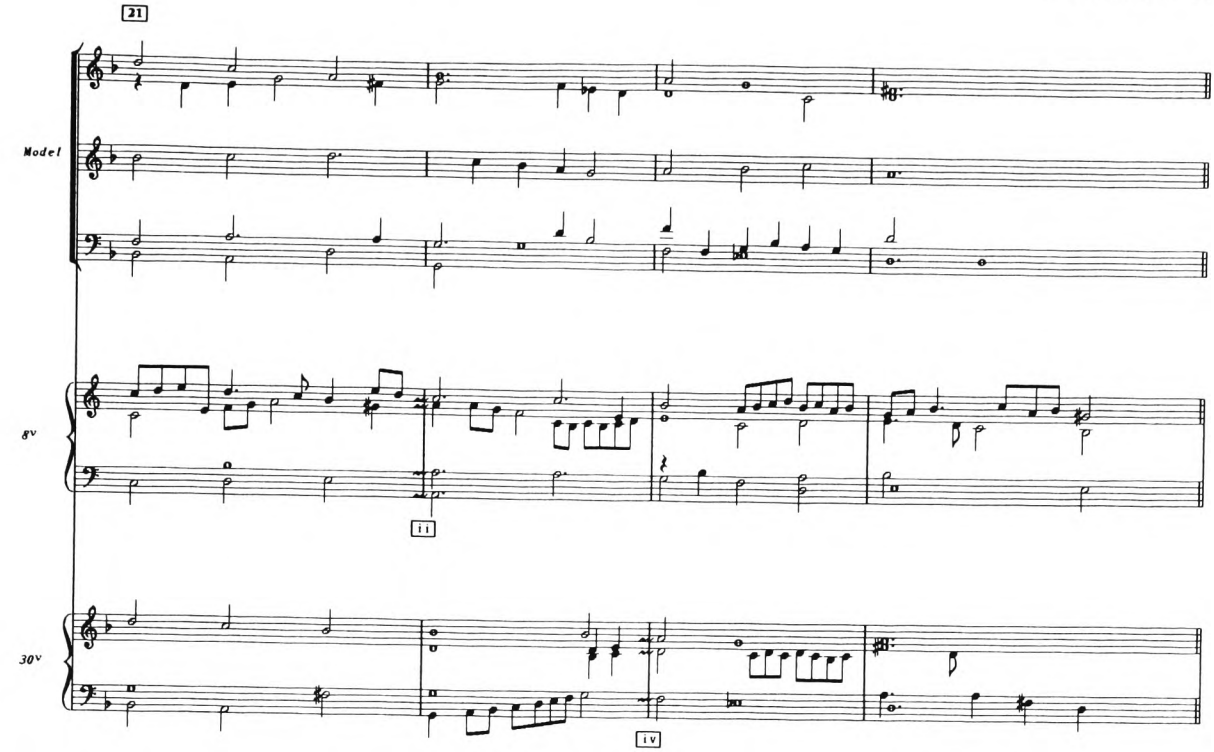
Model

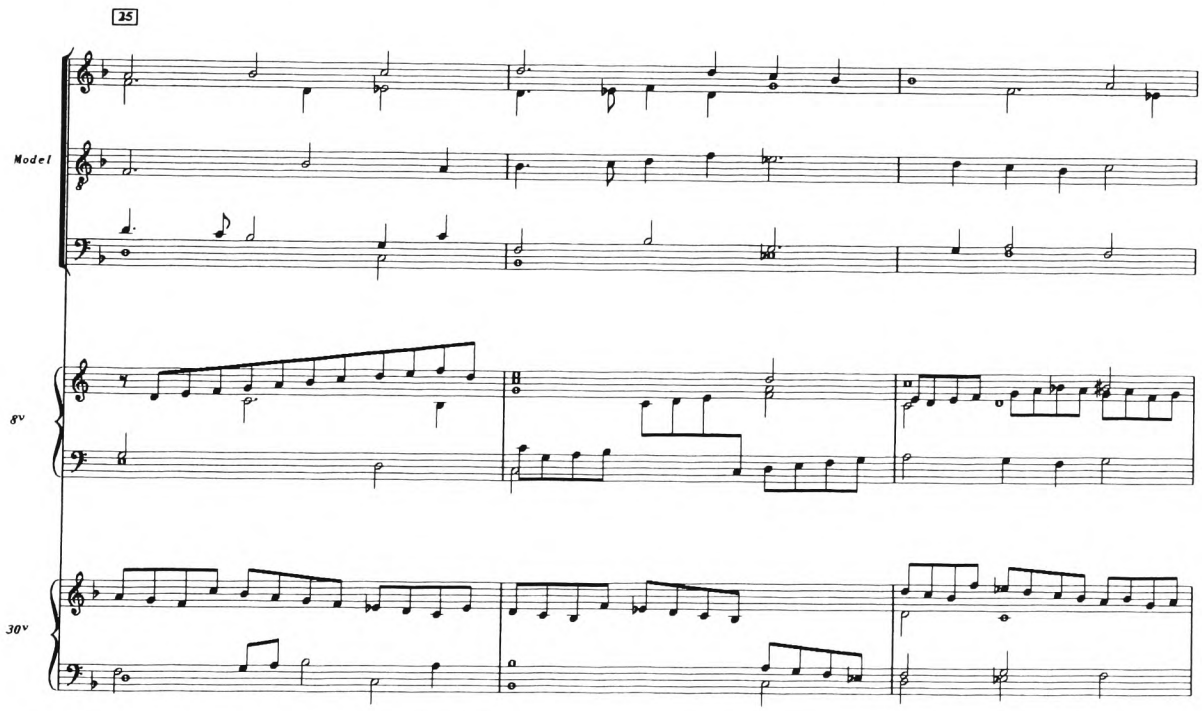
8^{v}

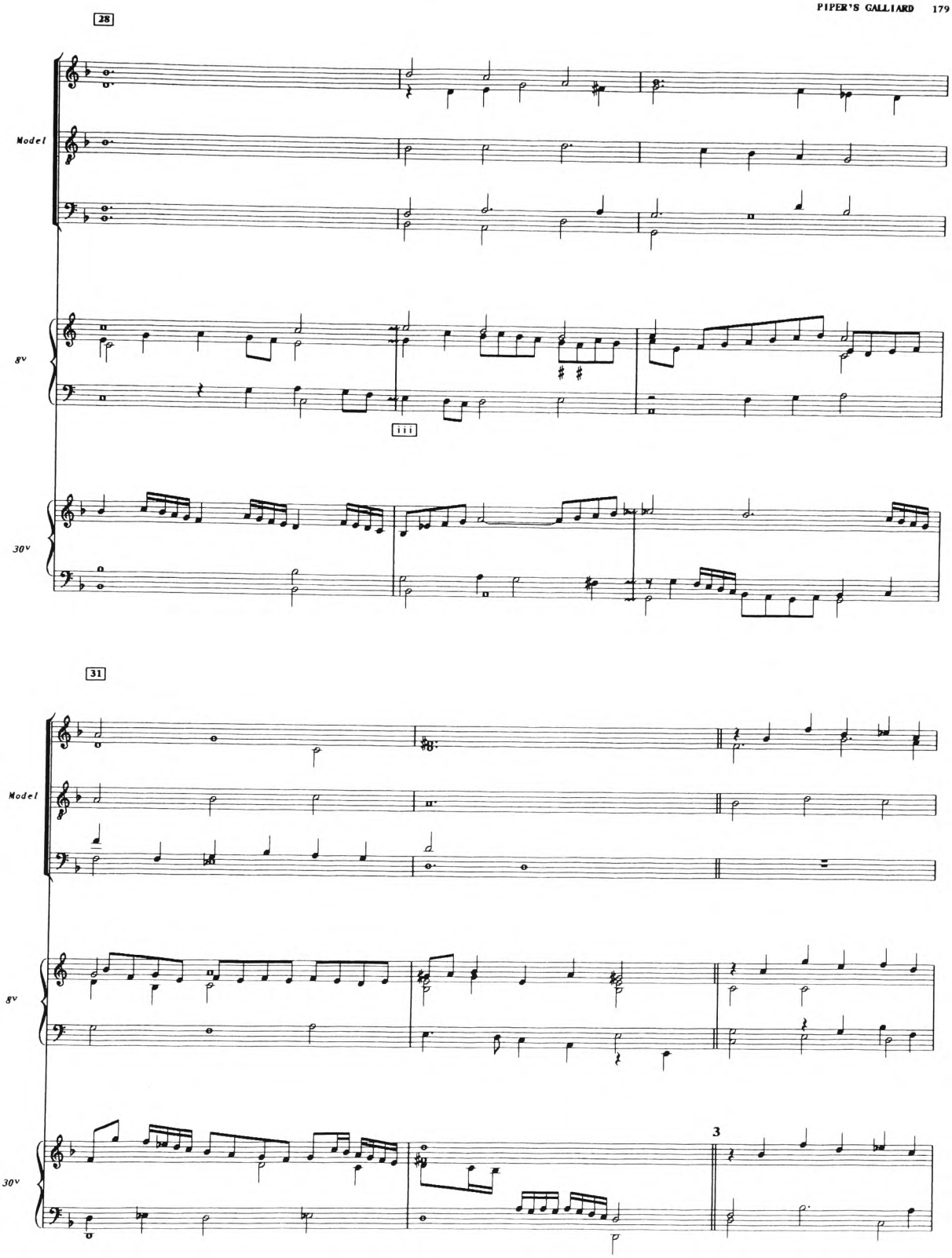
30^{v}

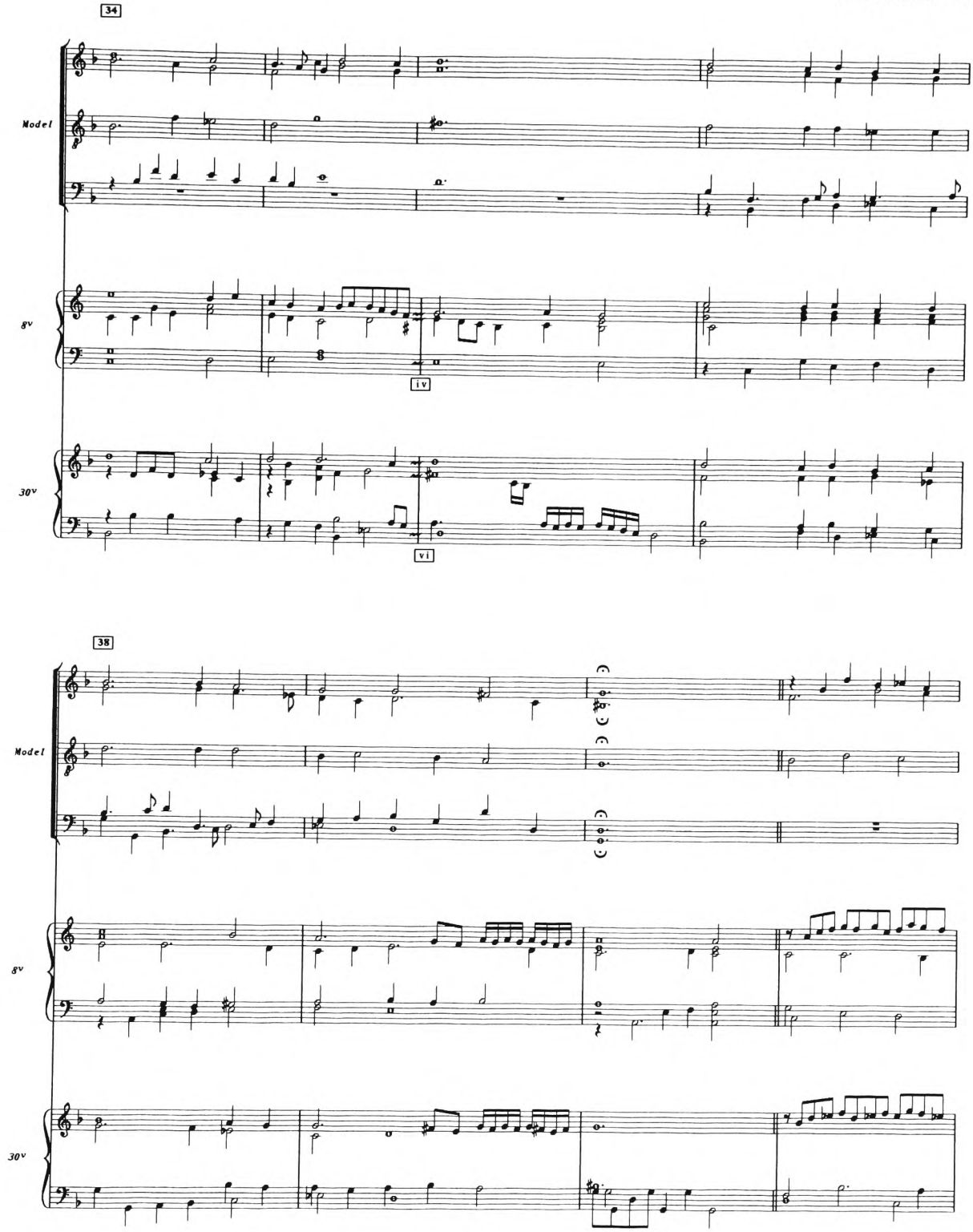

7
Model
8v
vi
30v
10
Model
8v
30v
ii

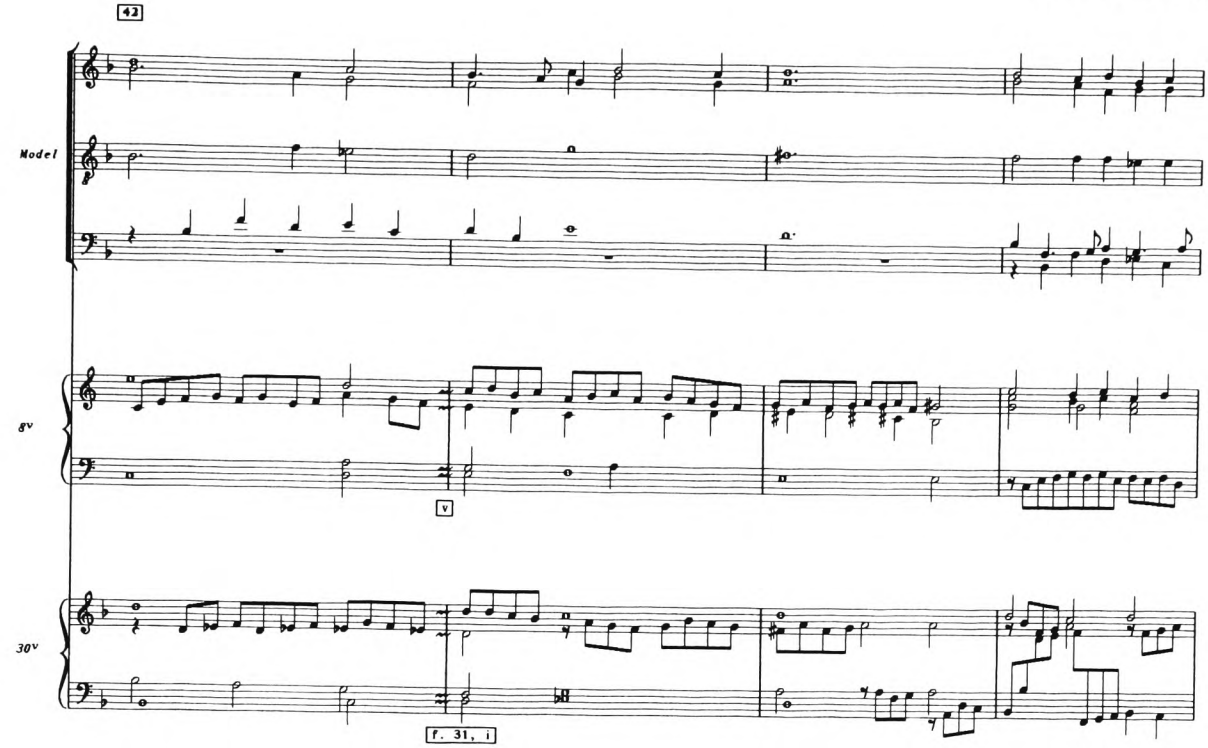

14
Model
8v
f. 9, i
30v
iii
17
Model
8v
30v

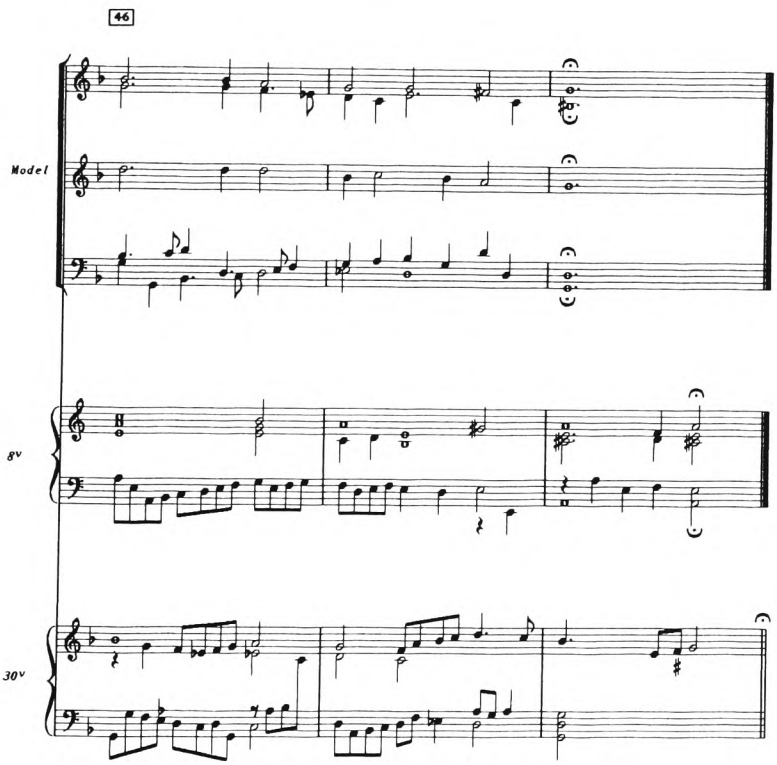

21
Model
8v
ii
30v
iv


25
Model
8v
30v


28
Model
8va
iii
30va
31
Model
8va
30va
3


34
Model
8v
iv
30v
vi
38
Model
8v
30v

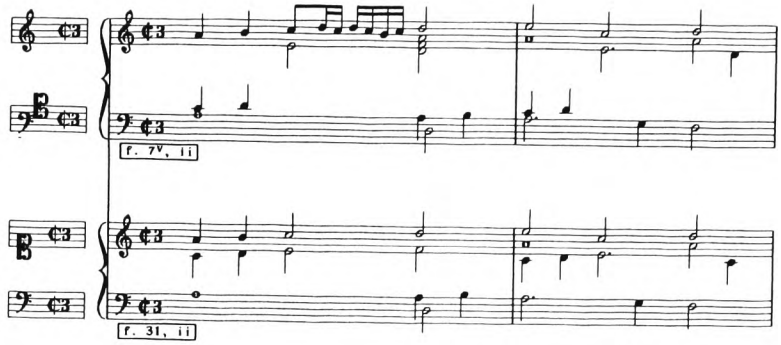

42
Model
8v
v
30v
f. 31, i


46
Model
8v
30v

23

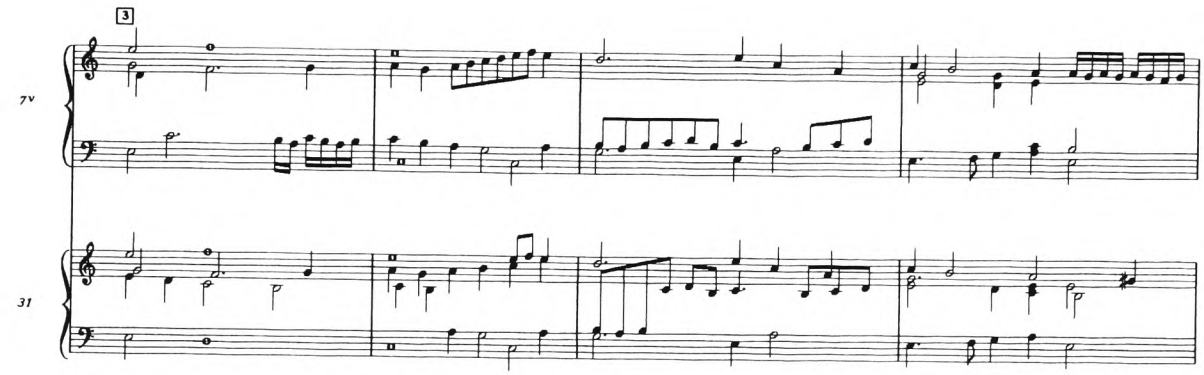
BERLIN GALLIARD

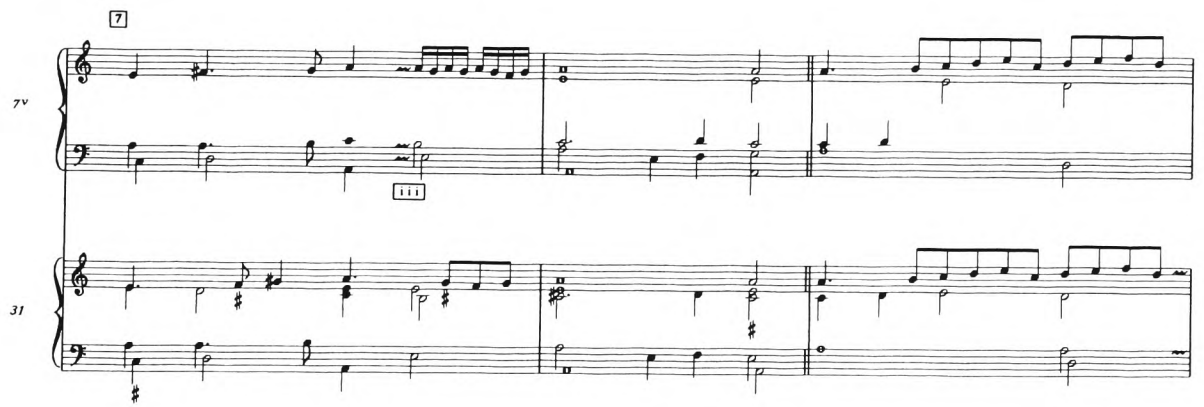
Berlin, f. 7v
Galliard | [Hand 2:] *Pietro Philippi*

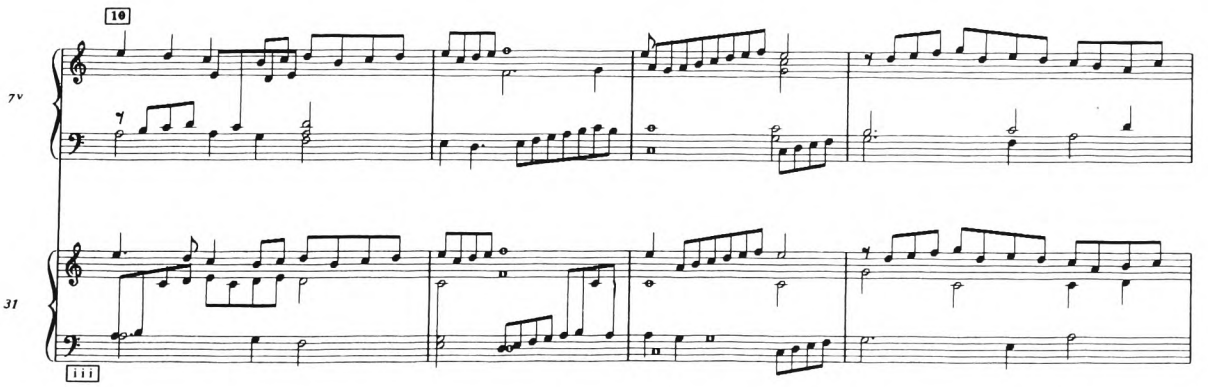


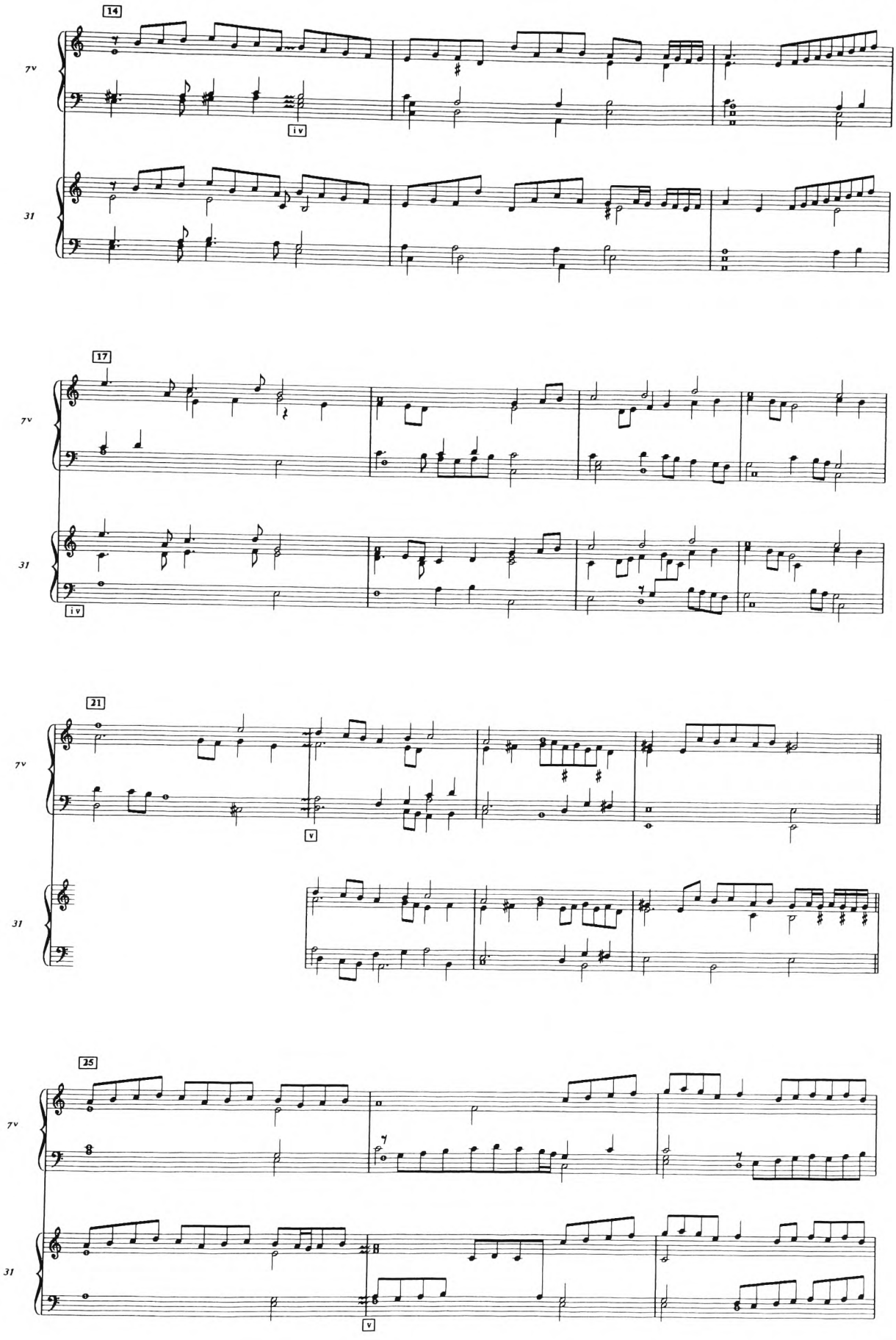
Berlin, f. 31
Galliard:

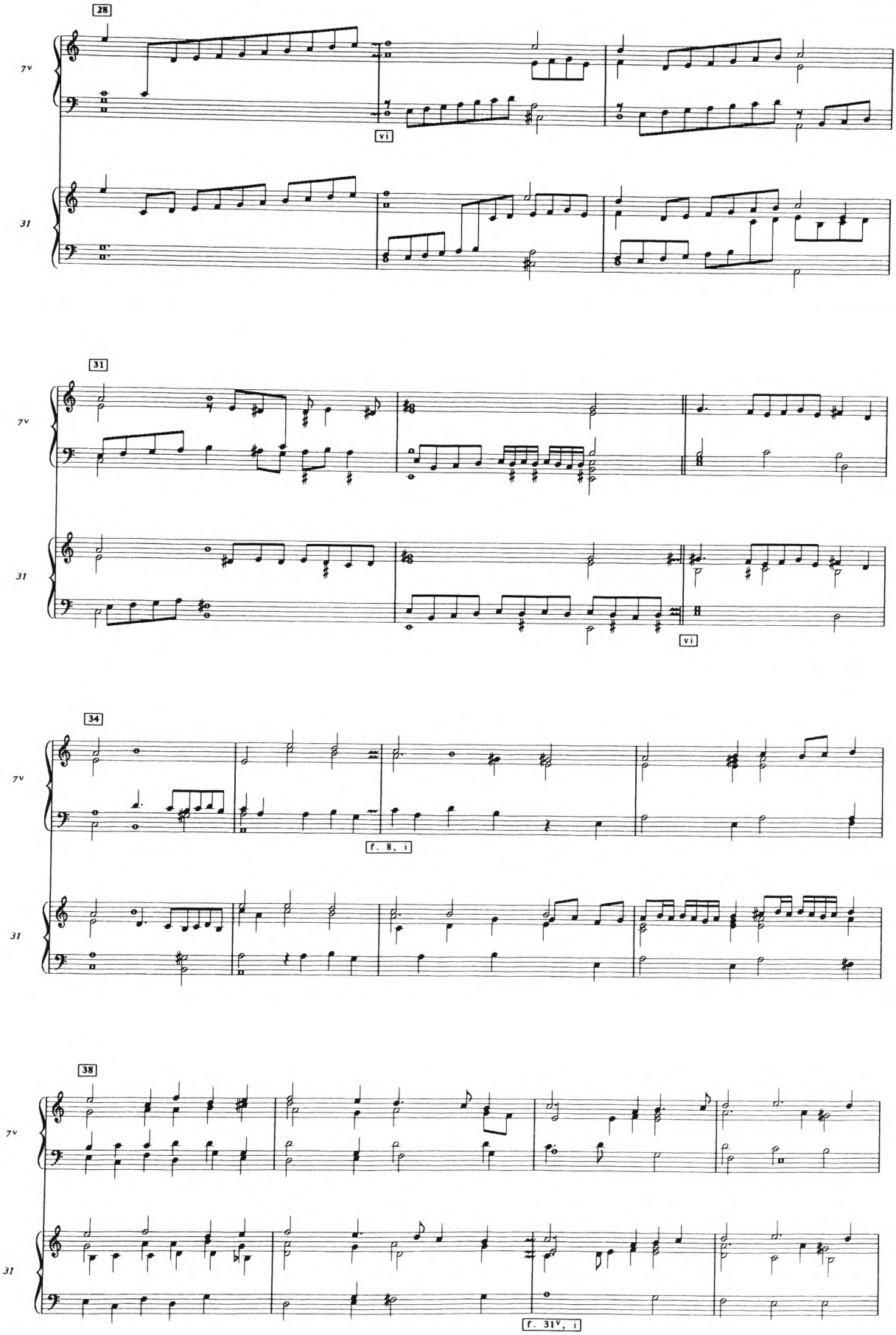
(Come l'Istesso la 1ª Gallida
à fol. 31) [refers back to entry in index for
Galliard on f. 7v]

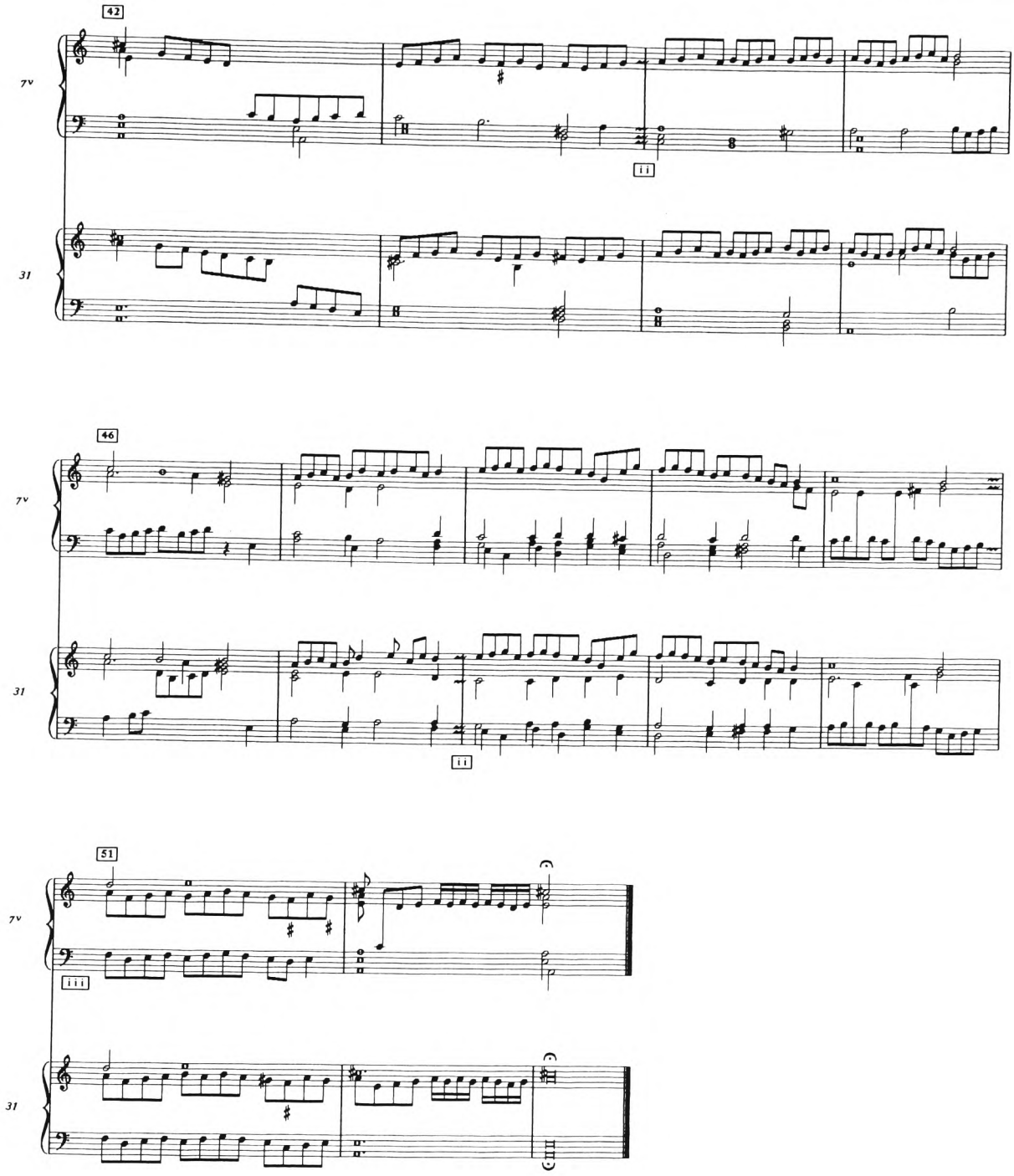







14
7v
i v
31
17
7v
31
i v
21
7v
v
31
25
7v
31
v


28
7v
31
vi
31
7v
31
vi
34
7v
31
f. 8, i
38
7v
31
f. 31v, i

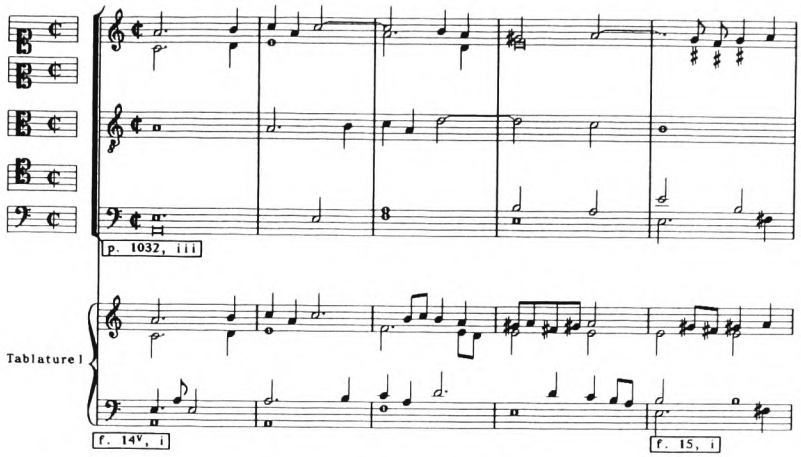

42
7v
ii
31
46
7v
ii
31
51
7v
iii
31

TOMKINS PAVAN

Thomas Tomkins, Pavan

3665, p. 1032

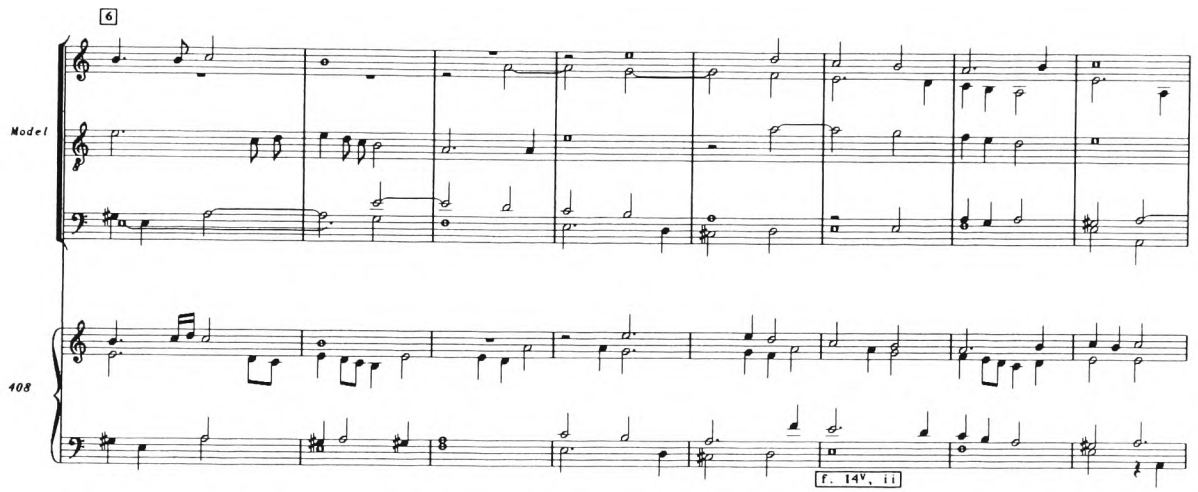
Pauana.
Tomkins.

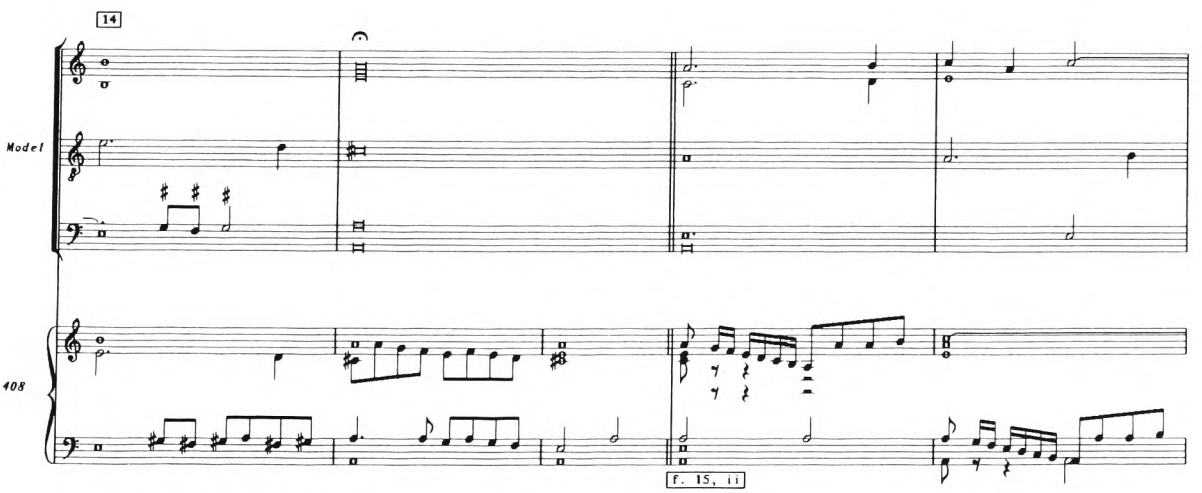


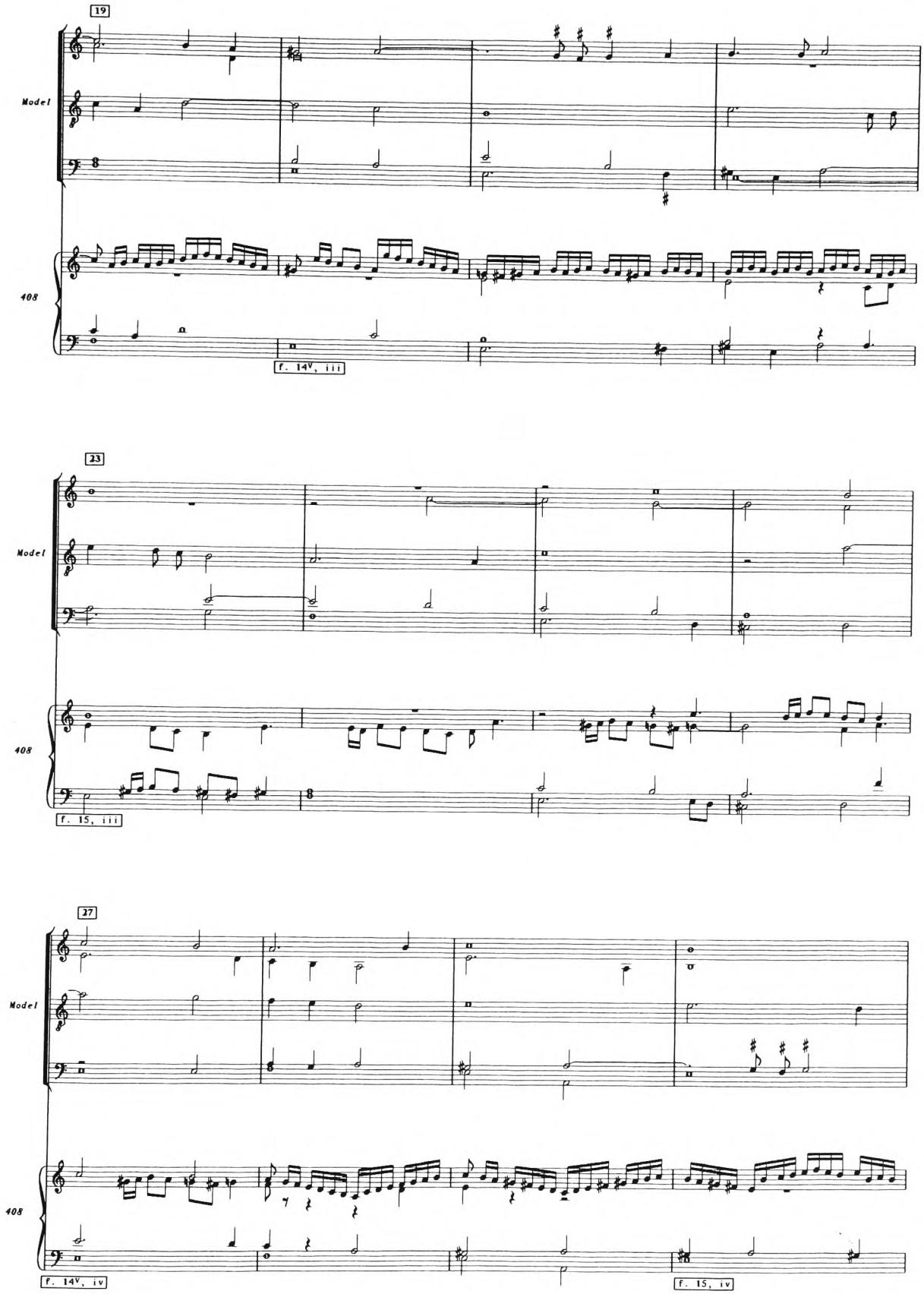
408, f. 14v

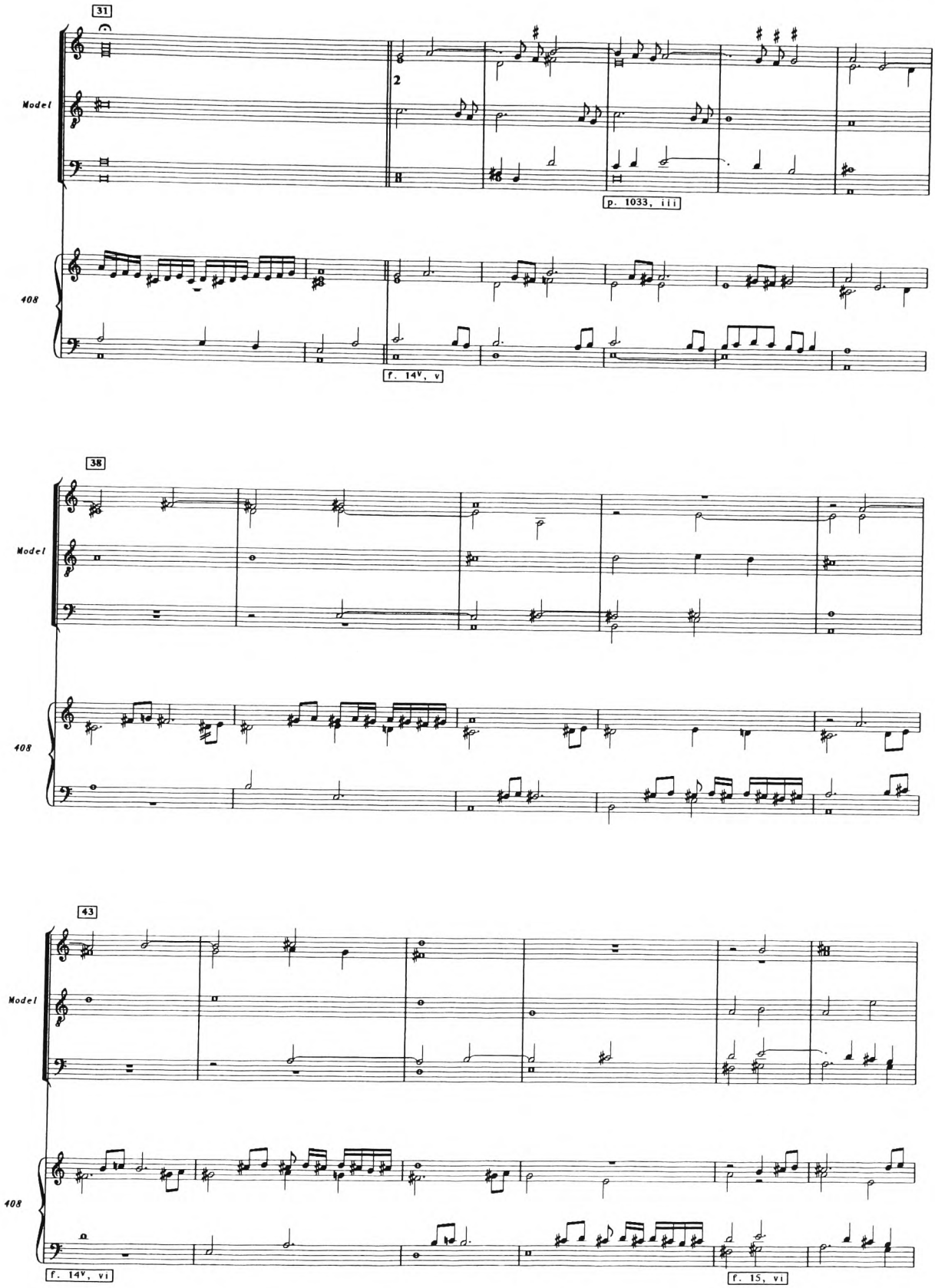
Pavana Anglica.| Thomas Tomkins. | Colliert.| di.|
Pietro Philippi.

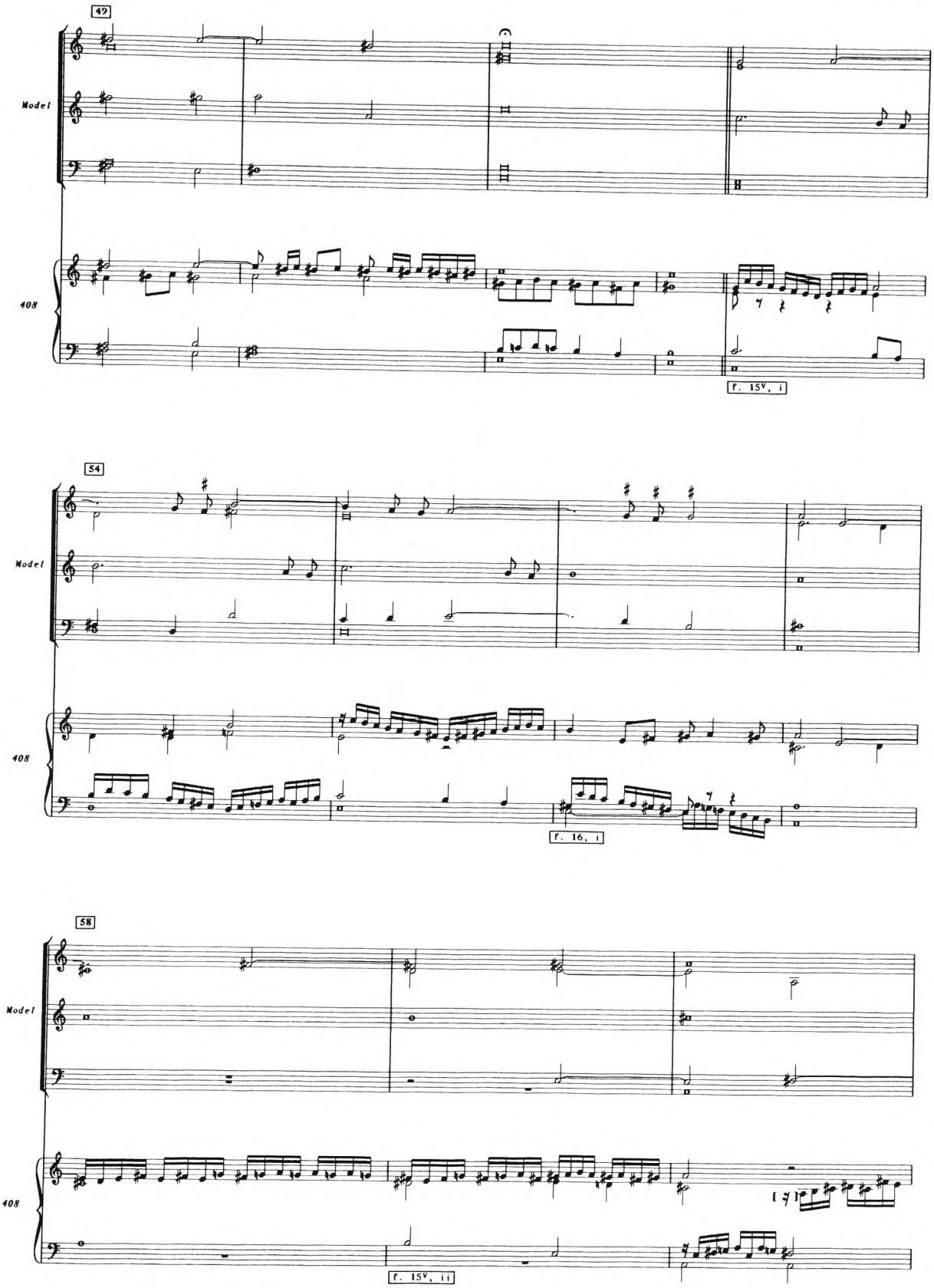
[Keyboard Tablature]

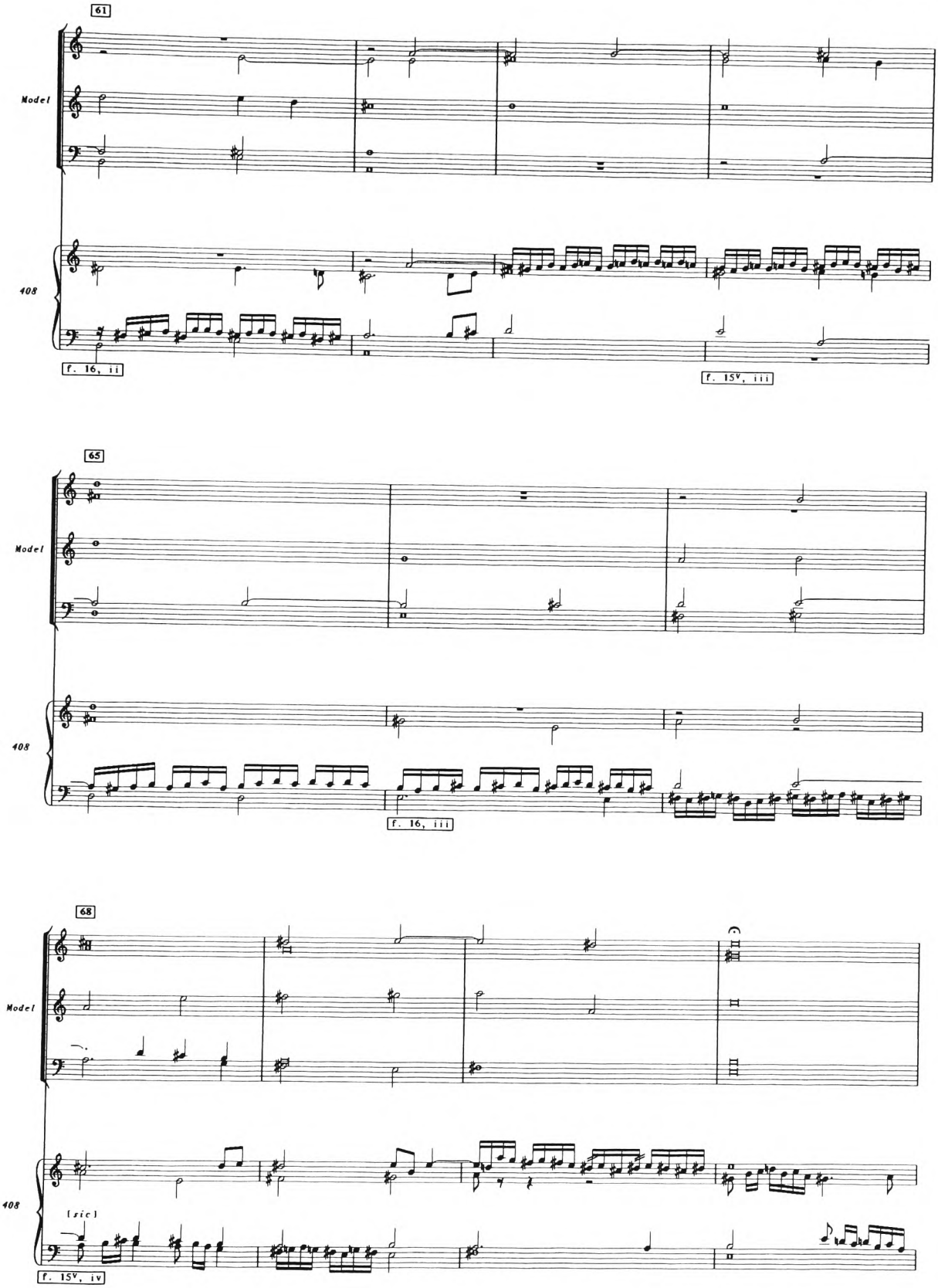


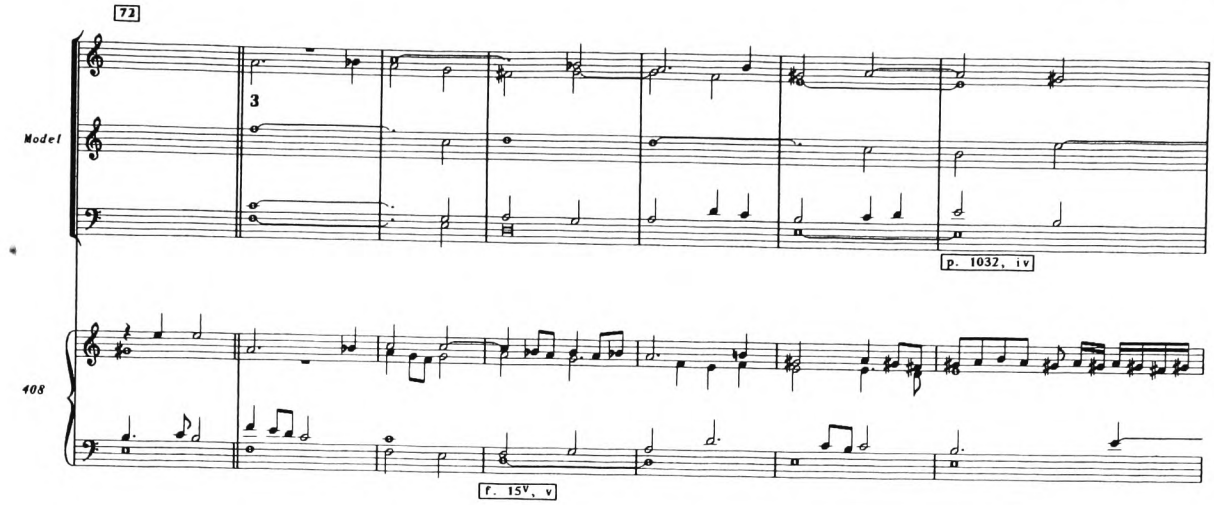


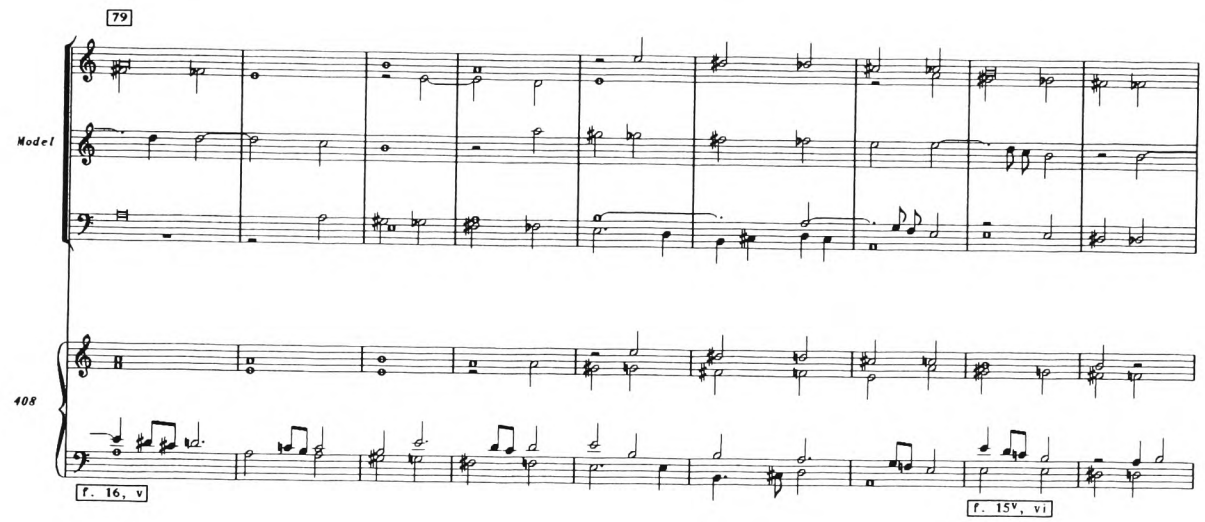

19
Model
408
f. 14v, iii
23
Model
408
f. 15, iii
27
Model
408
f. 14v, iv
f. 15, iv

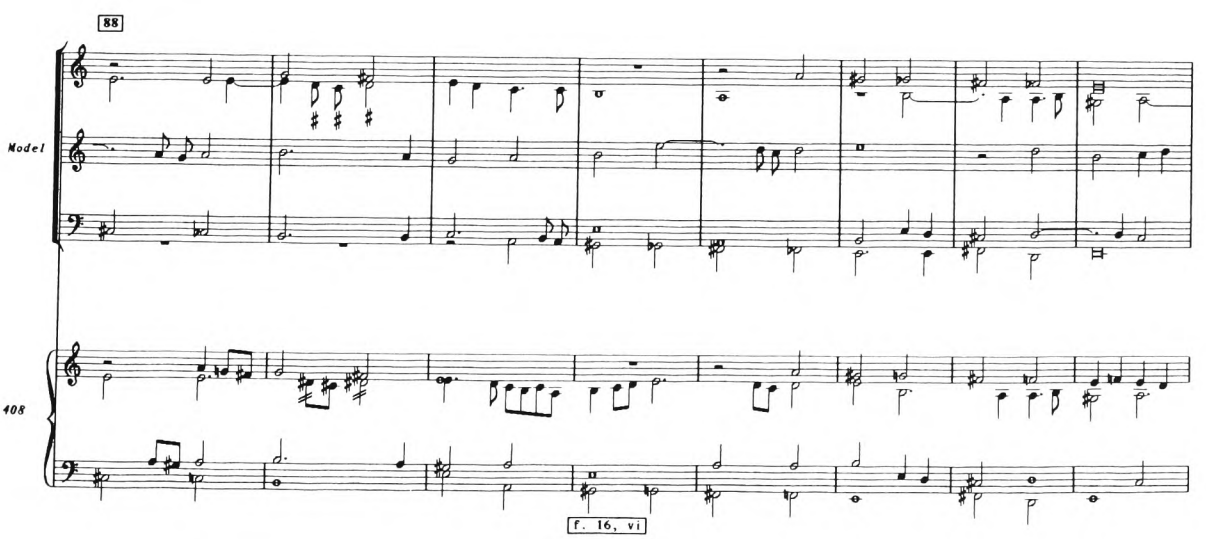

31
Model
408
2
p. 1033, iii
f. 14v, v
38
Model
408
43
Model
408
f. 14v, vi
f. 15, vi

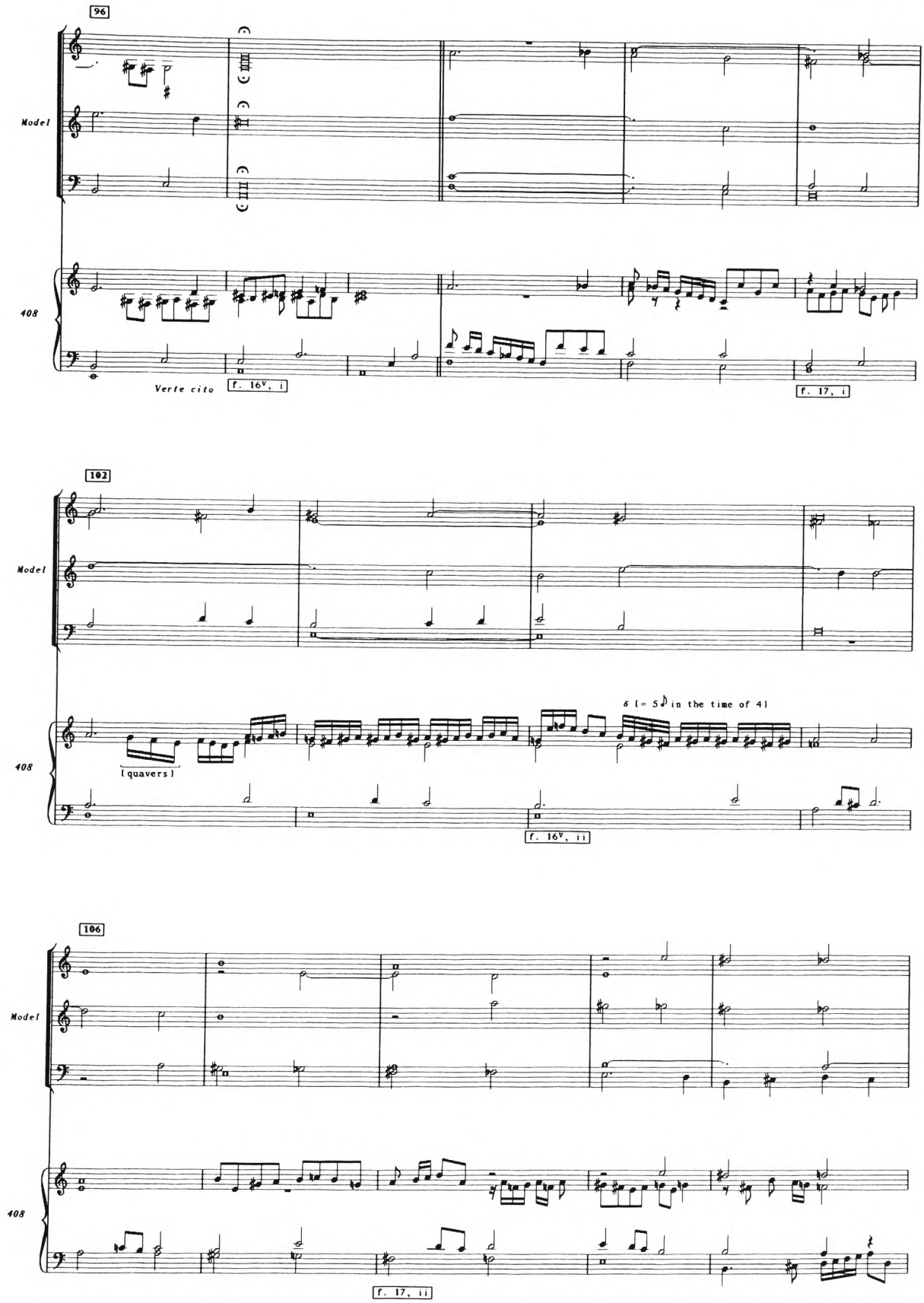

49
Model
408
f. 15v, i
54
Model
408
f. 16, i
58
Model
408
f. 15v, ii

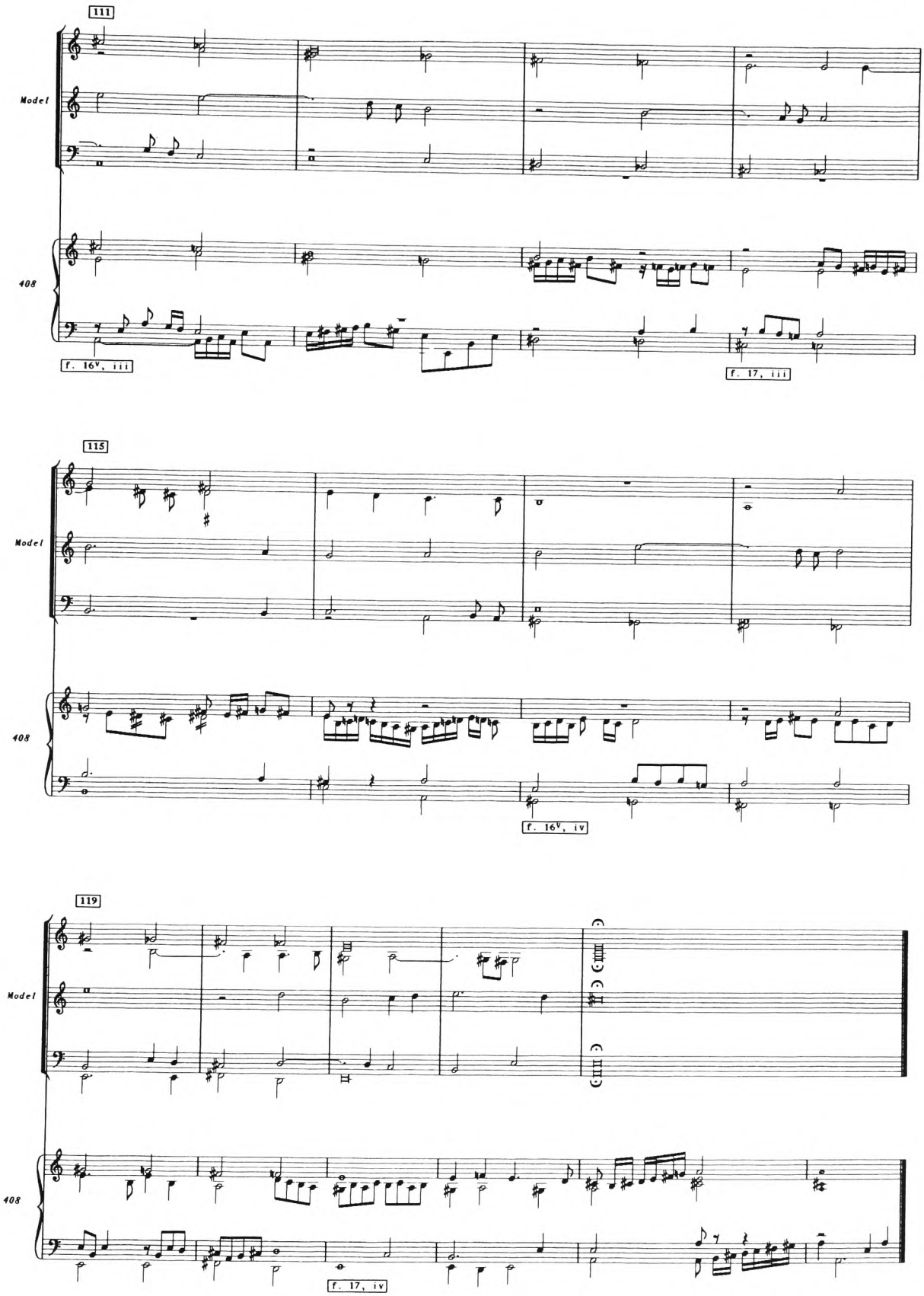

61
Model
408
f. 16, ii
f. 15v, iii
65
Model
408
f. 16, iii
68
Model
408
[sic]
f. 15v, iv


72
Model
3
p. 1032, iv
408
f. 15v, v


79
Model
408
f. 16, v
f. 15v, vi


88
Model
408
f. 16, vi

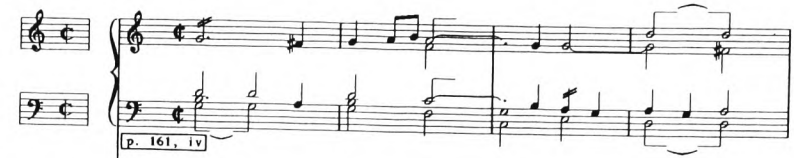

96
Model
408
Verte cito
f. 16v, i
f. 17, i
102
Model
408
[quavers]
6 (= 5 in the time of 4)
f. 16v, ii
106
Model
408
f. 17, ii


111
Model
408
f. 16v, iii
f. 17, iii
115
Model
408
f. 16v, iv
119
Model
408
f. 17, iv

1580 PAVAN: KEYBOARD SETTINGS

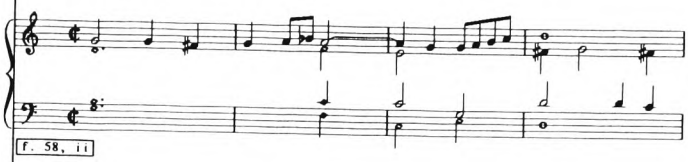
a) Versions for keyboard

FVB, No. 85/16, p. 161
Pauana.
Peter Philips. | 1580.
[In margin, parallel to first system:] The first | one Phi [lips] | made



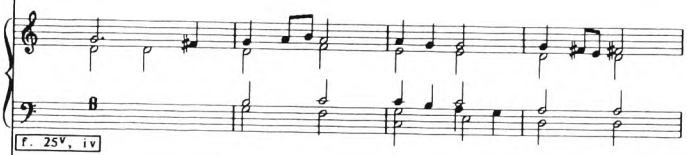
Turin xv, f. 58
[end of f. 57ᵛ, i:] *Pauana Philippi*

[Keyboard Tablature]



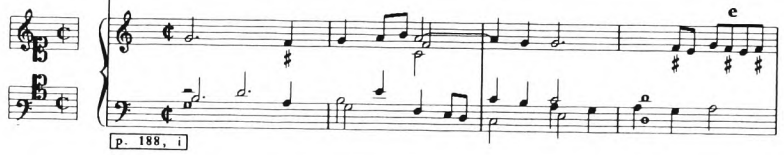
Eysbock, f. 25ᵛ, iv
Pauana Angelica

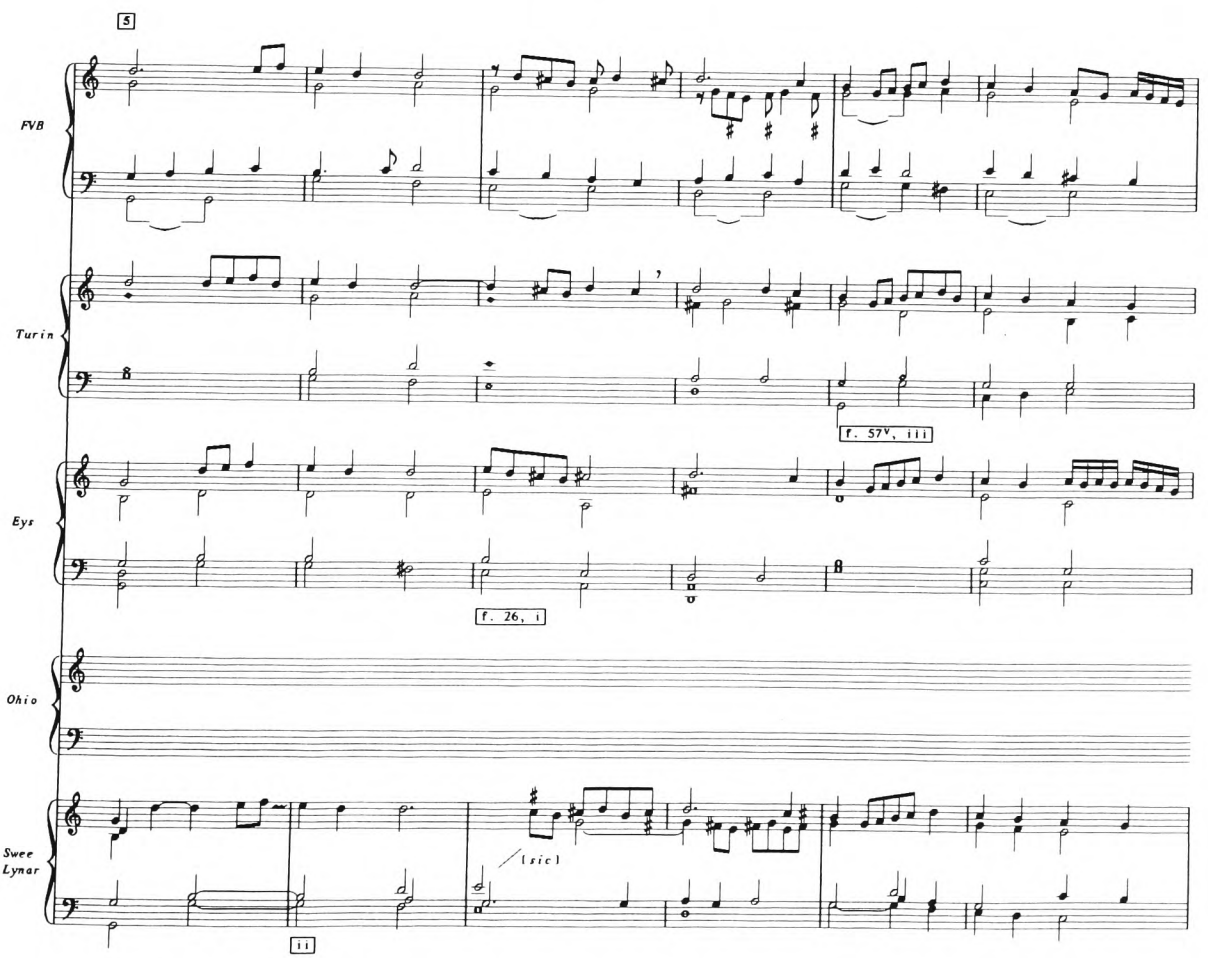
[Keyboard Tablature]

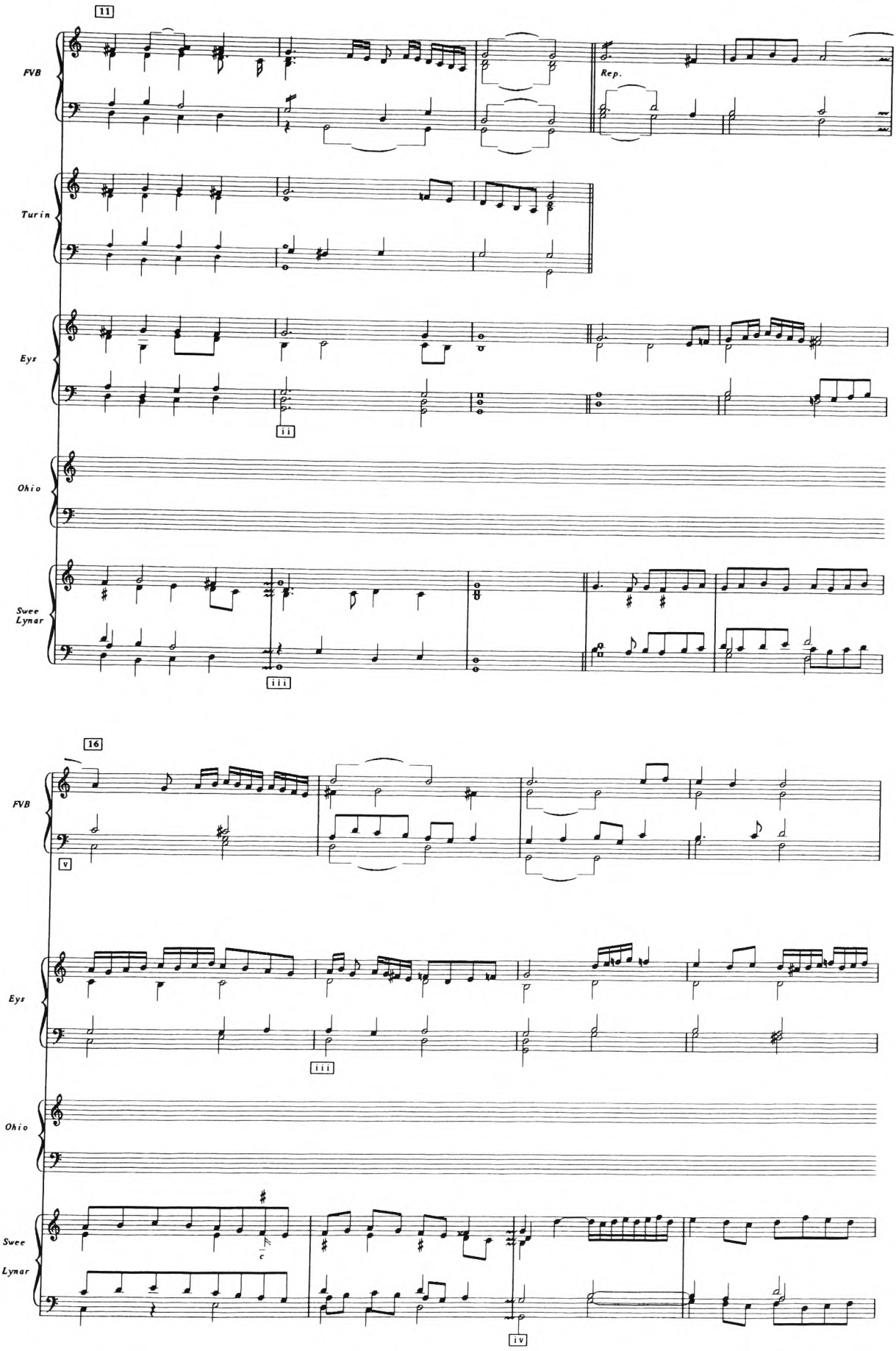


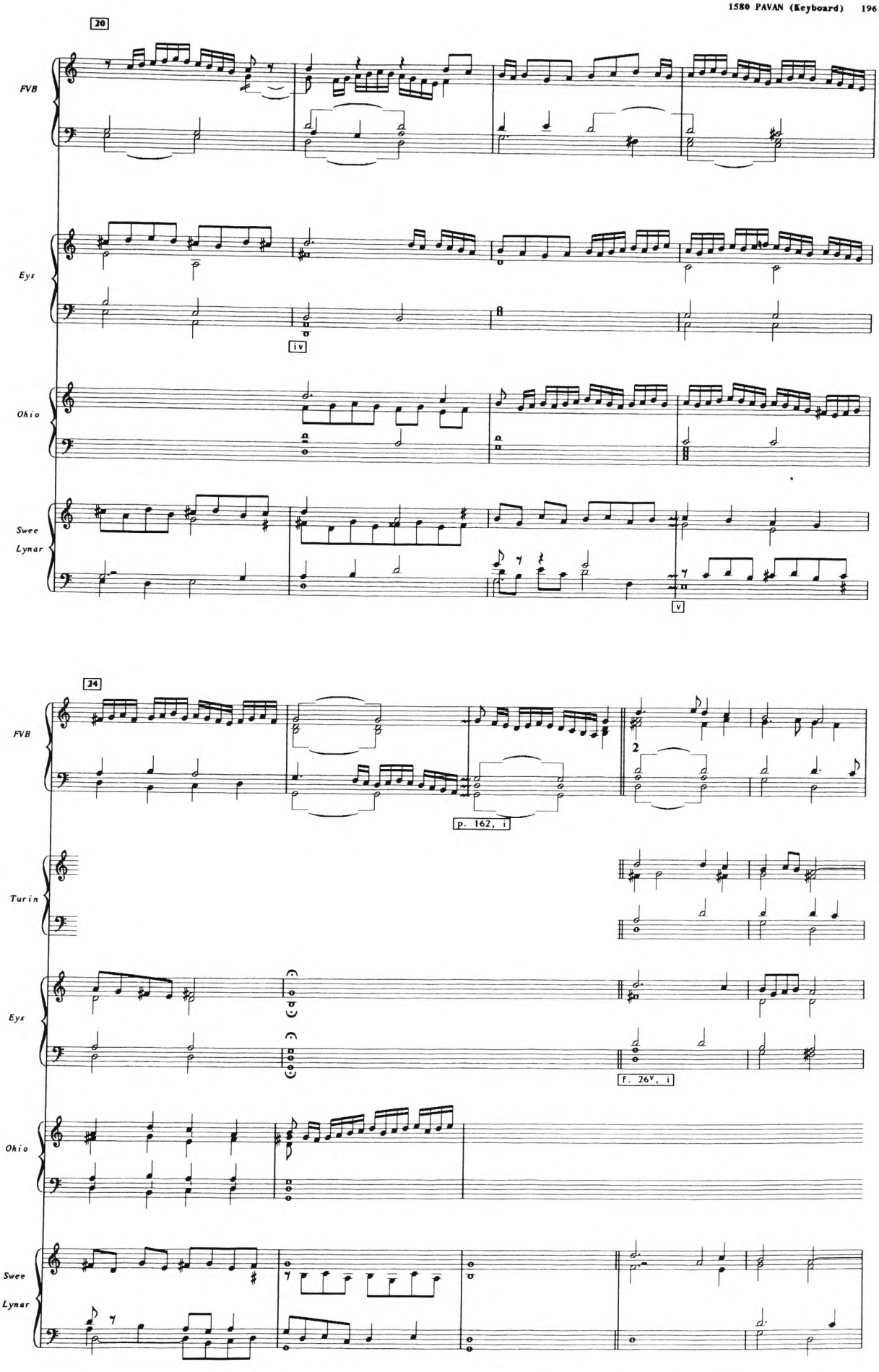
Ohio, p. 114
philips | pavin

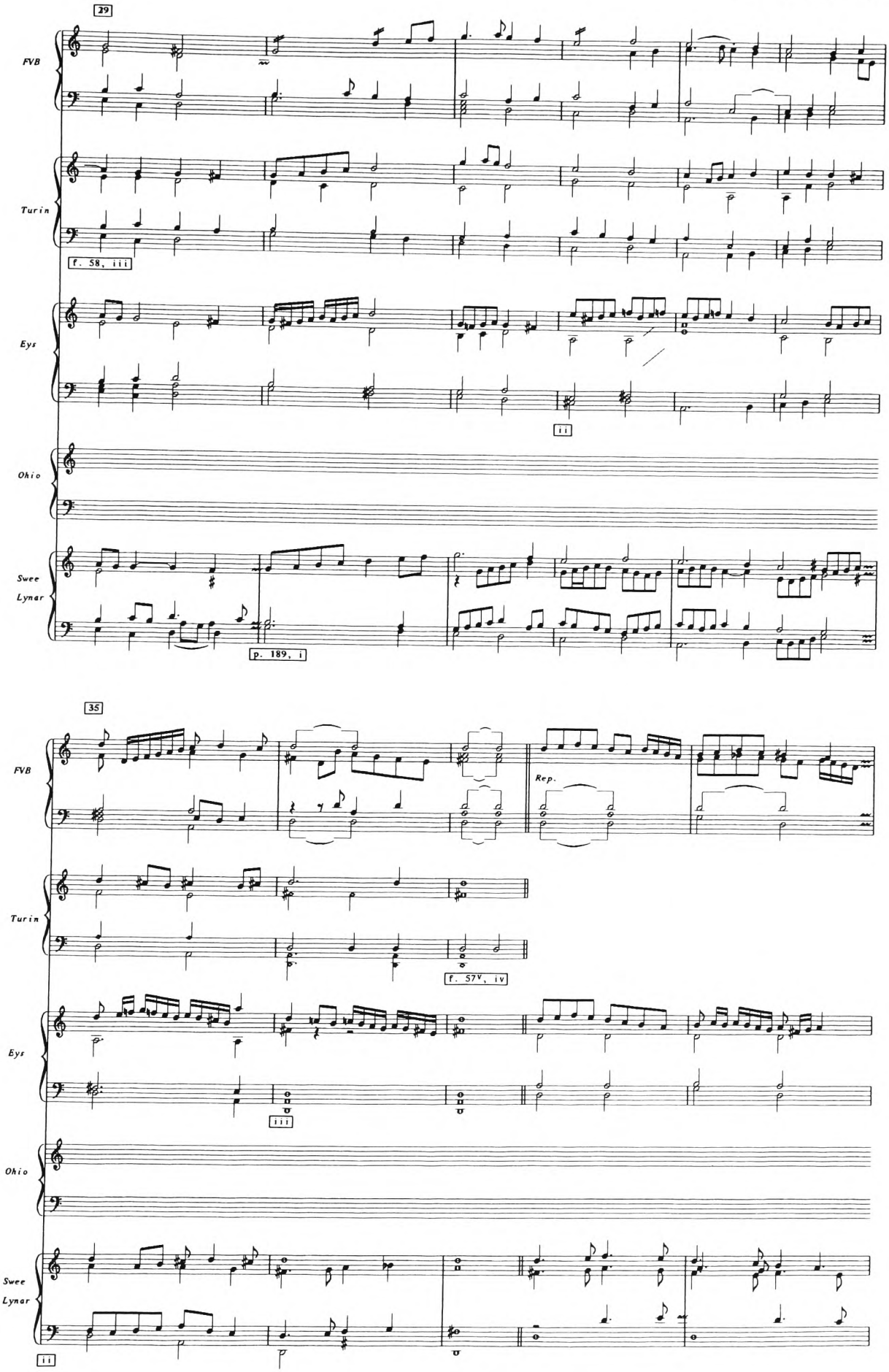
Lynar, p. 188
Pavane Philippi |
Joan Peters

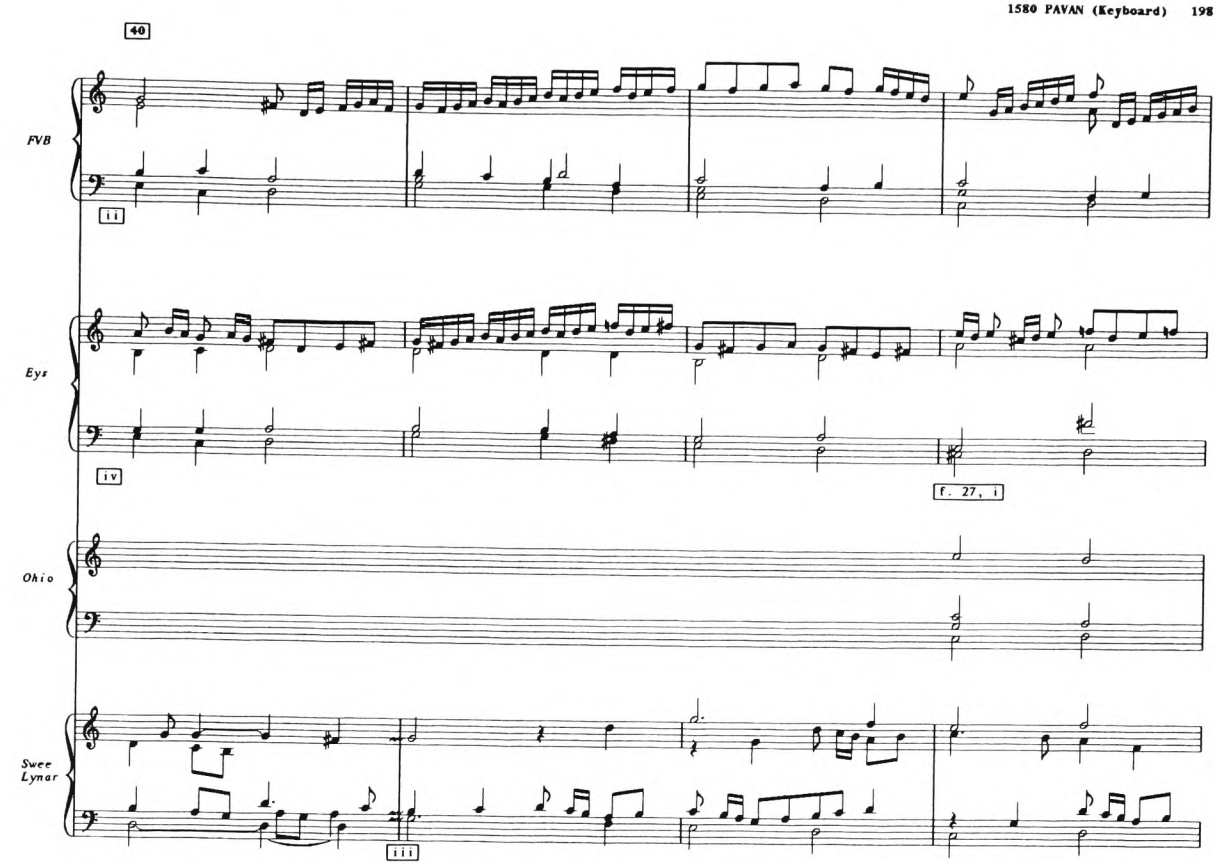


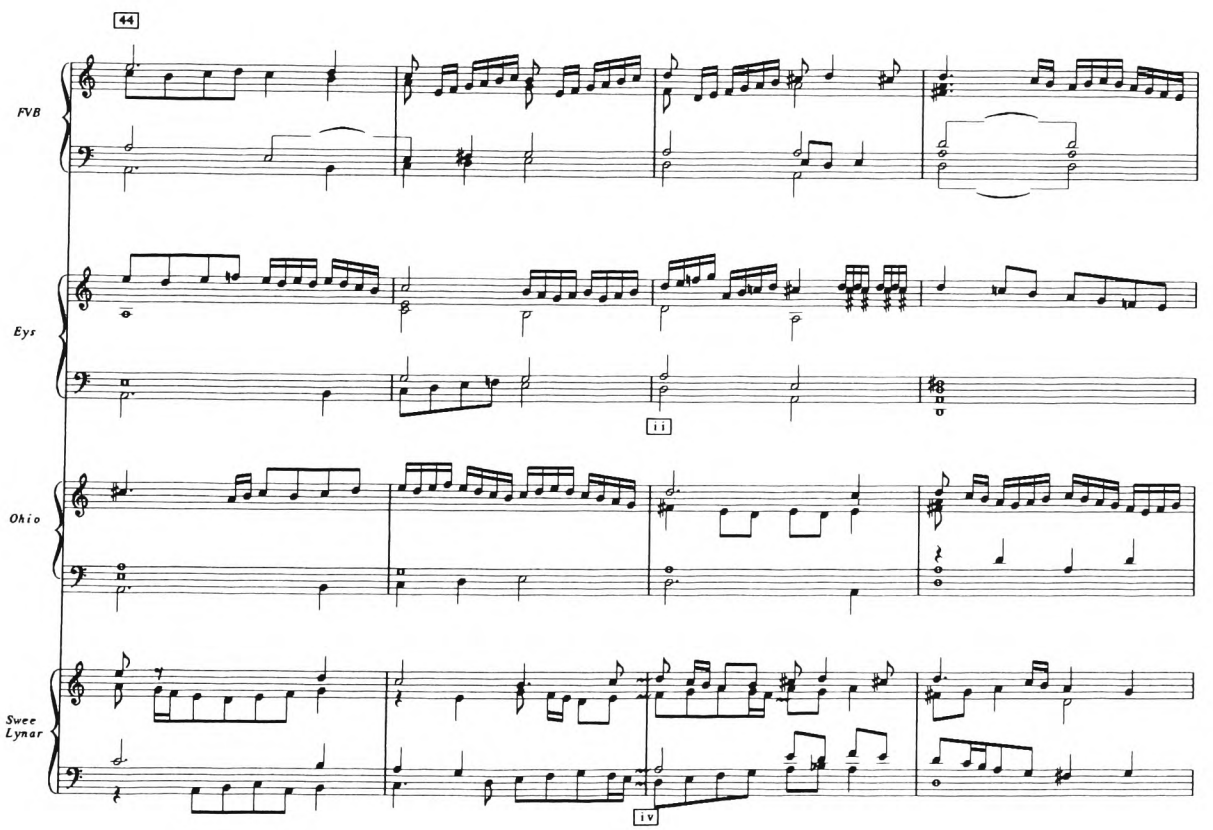


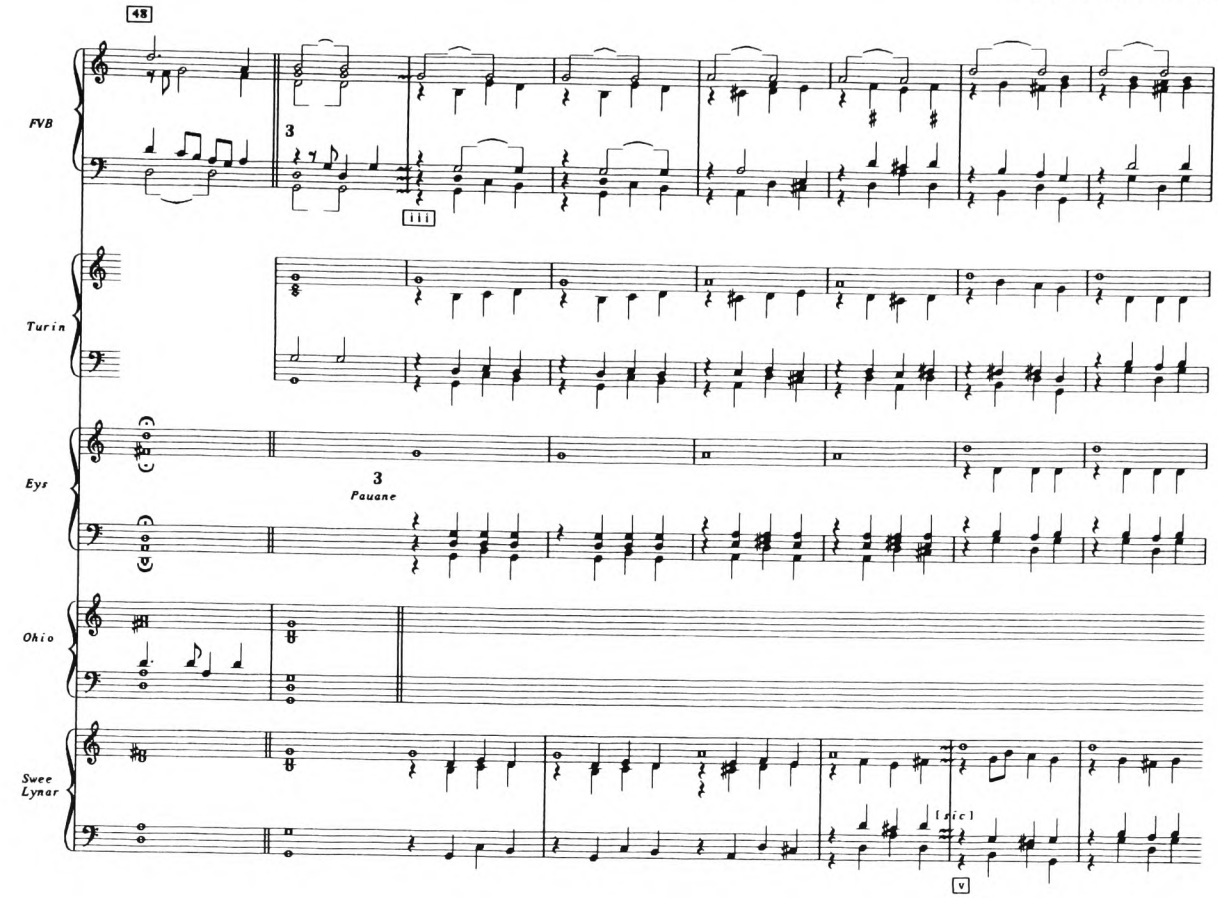

11
FVB
Rep.
Turin
Eys
ii
Ohio
Swee
Lynar
iii
16
FVB
v
Eys
iii
Ohio
Swee
Lynar
iv

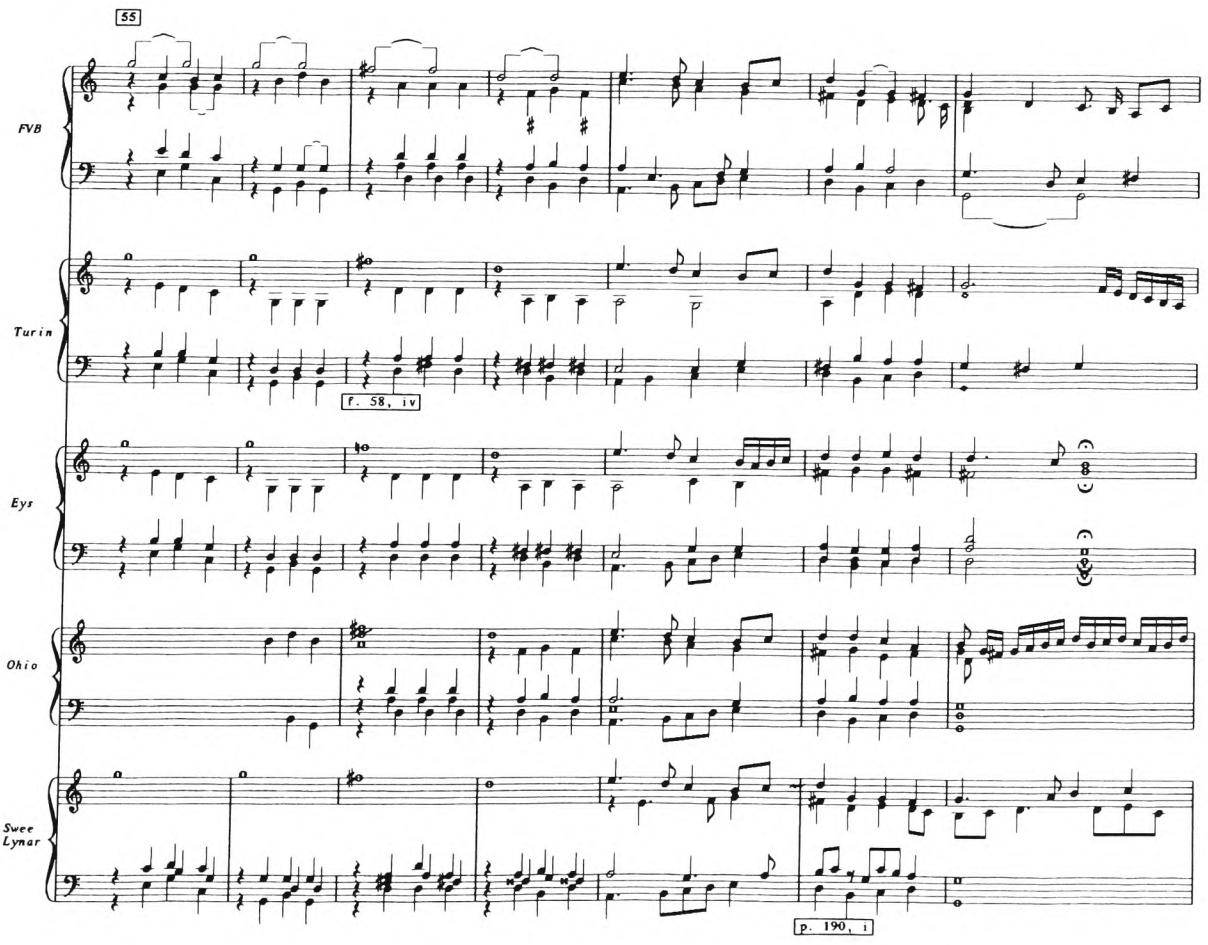

20
FVB
Eys
iv
Ohio
Swee
Lynar
v
24
FVB
p. 162, i
2
Turin
Eys
f. 26v, i
Ohio
Swee
Lynar

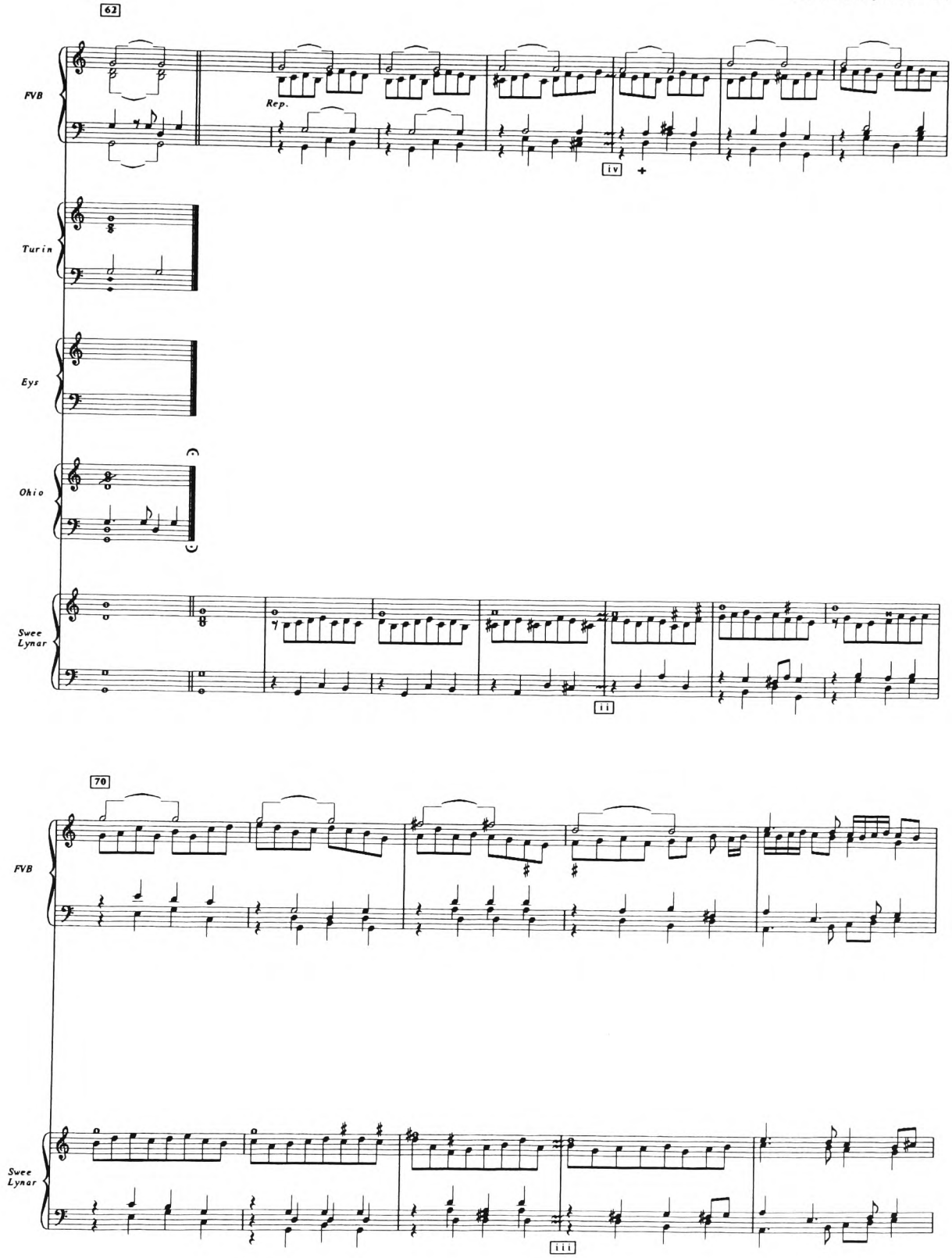

29
FVB
Turin
f. 58, iii
Eys
ii
Ohio
Swee
Lynar
p. 189, i
35
FVB
Rep.
Turin
f. 57v, iv
Eys
iii
Ohio
Swee
Lynar
ii

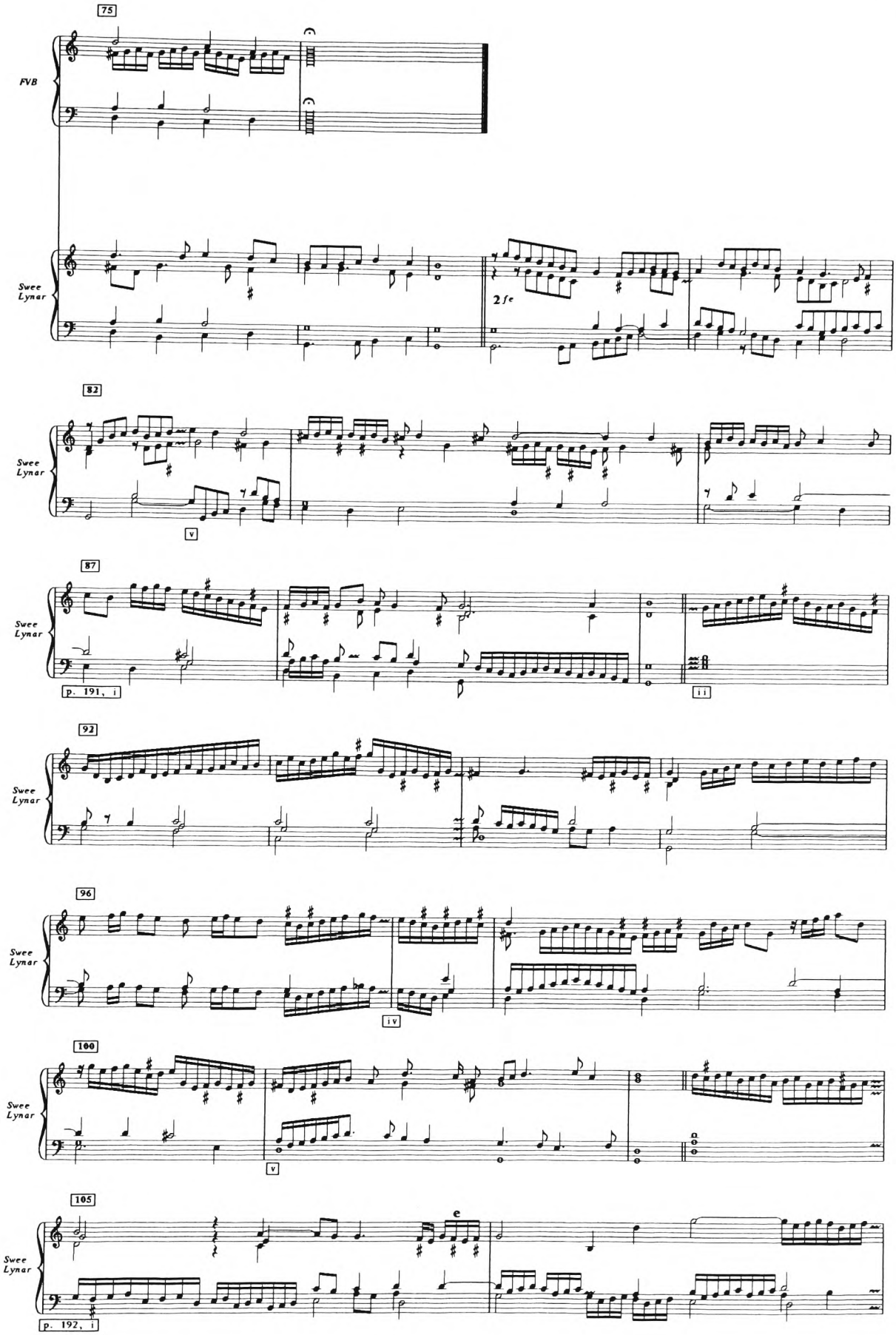

40
FVB
ii
Eys
iv
f. 27, i
Ohio
Swee Lynar
iii

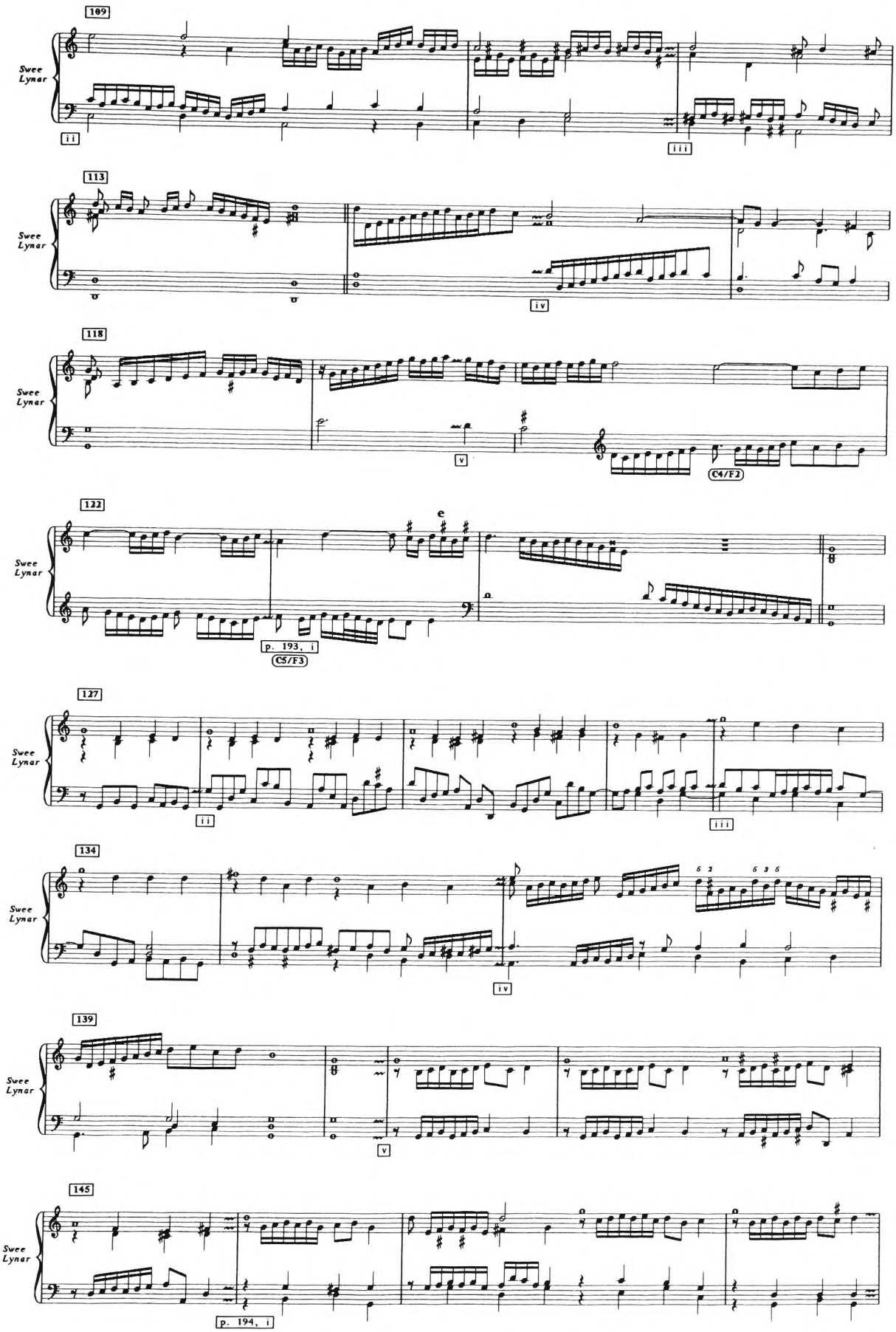

44
FVB
Eys
ii
Ohio
Swee Lynar
iv

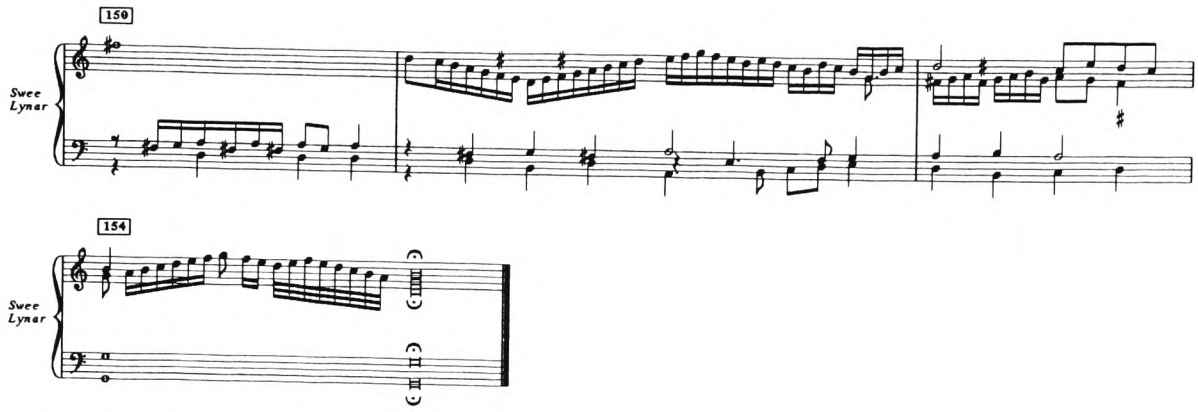

48
FVB
Turin
Eys
Ohio
Swee Lynar
3
iii
3
Pauane
[sic]
v


55
FVB
Turin
Eys
Ohio
Swee Lynar
f. 58, iv
p. 190, i


62
FVB
Rep.
iv
Turin
Eys
Ohio
Swee Lynar
ii
70
FVB
Swee Lynar
iii


75
FVB
Swee Lynar
2 fe
82
Swee Lynar
v
87
Swee Lynar
p. 191, i
ii
92
Swee Lynar
96
Swee Lynar
iv
100
Swee Lynar
v
105
Swee Lynar
e
p. 192, i

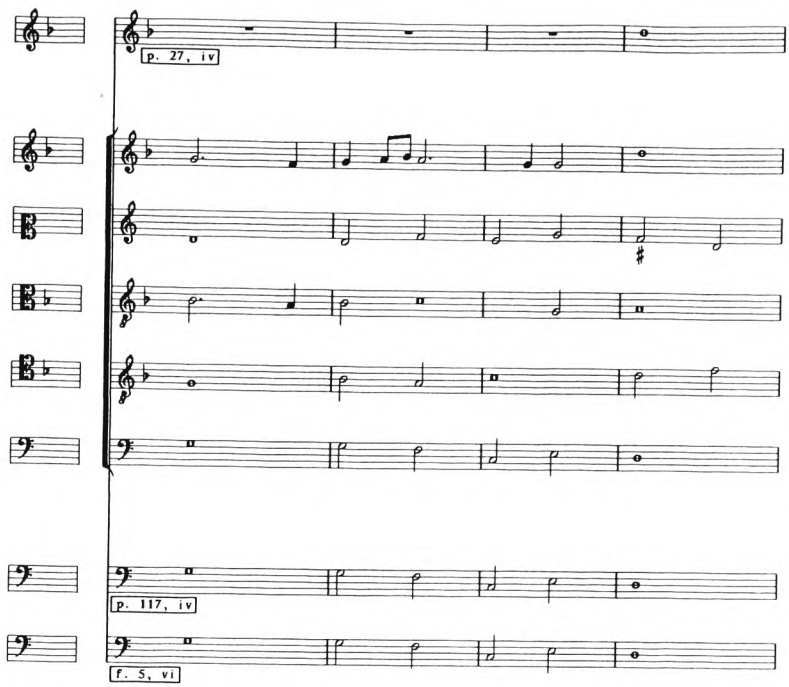

109
Swee Lynar
i i
i i i
113
Swee Lynar
i v
118
Swee Lynar
v
C4/F2
122
Swee Lynar
e
p. 193, i
C5/F3
127
Swee Lynar
i i
i i i
134
Swee Lynar
6 2
6 3 6
i v
139
Swee Lynar
v
145
Swee Lynar
p. 194, i


150
Swee Lynar
154
Swee Lynar

1580 PAVAN: STRING CONSORT PARTS

b) Versions for instrumental ensemble

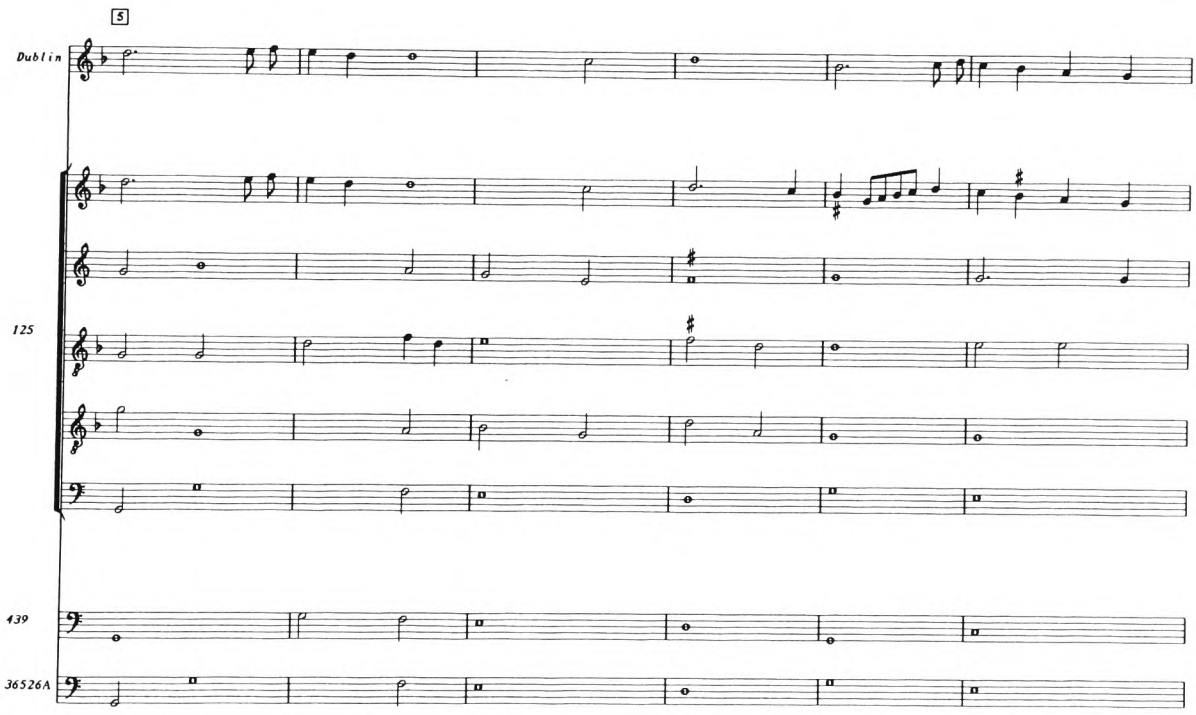
Dublin
phillips pavin.

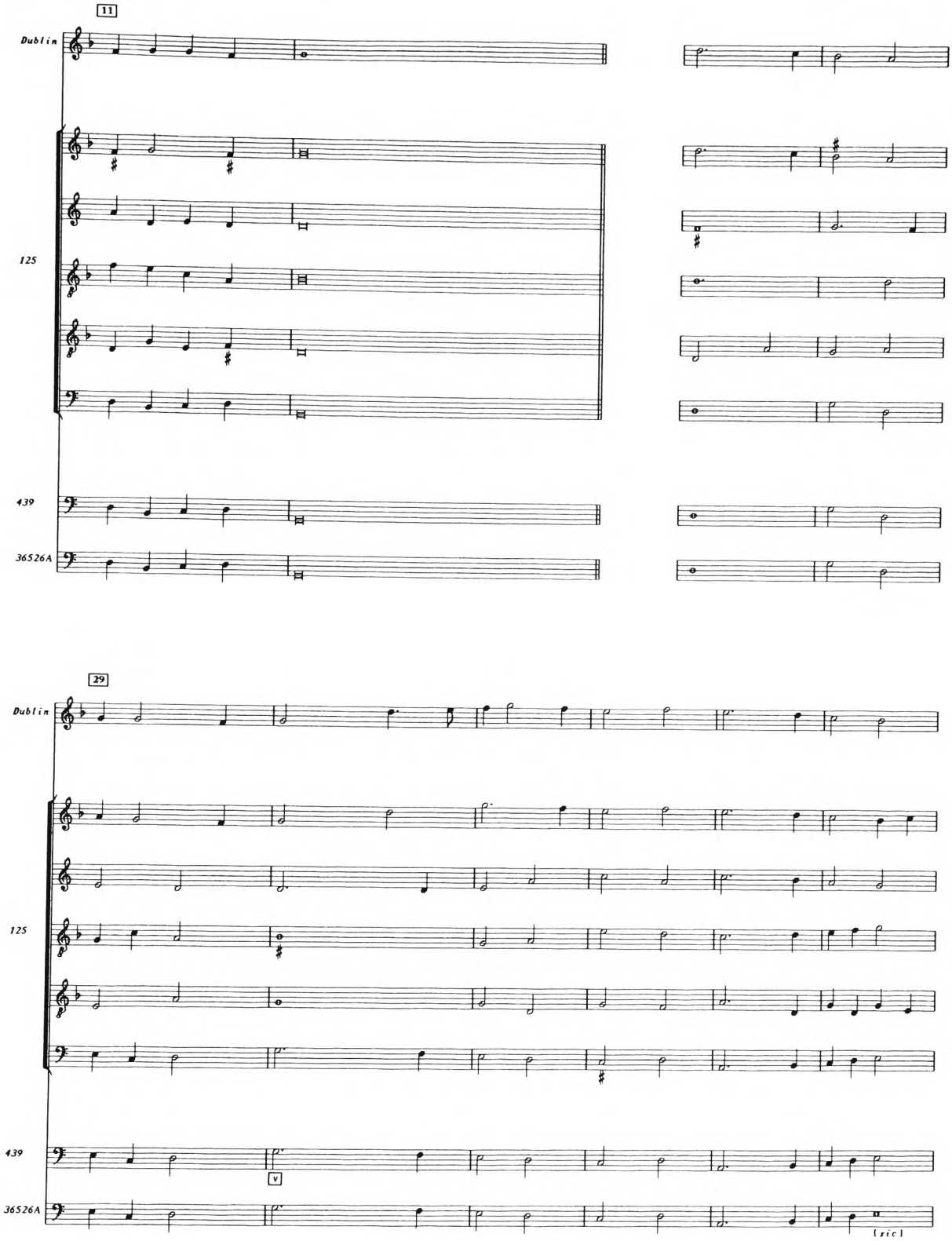


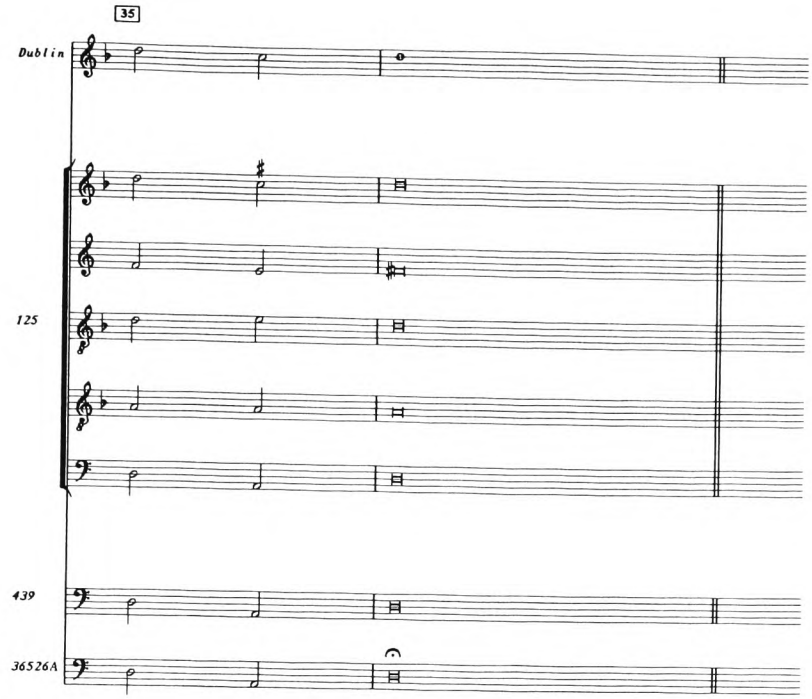
Kassel, p. 37
[Partbooks]

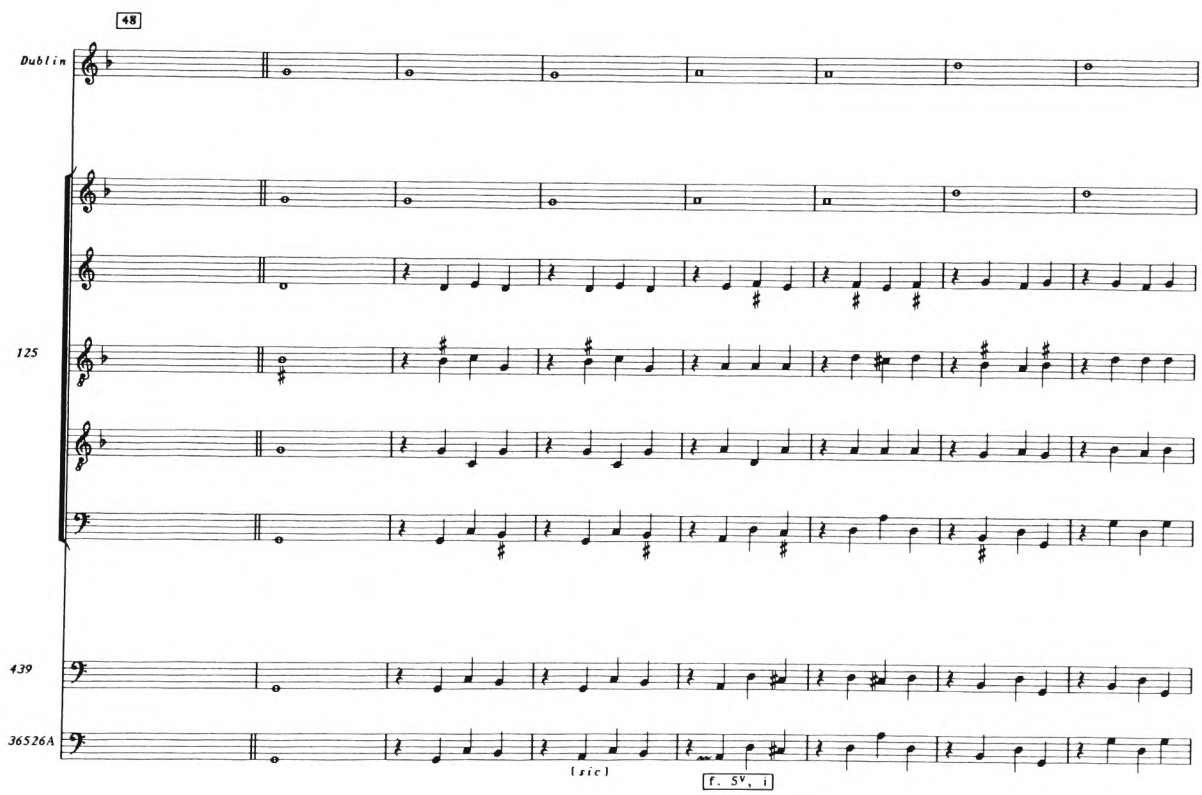
439, p. 117

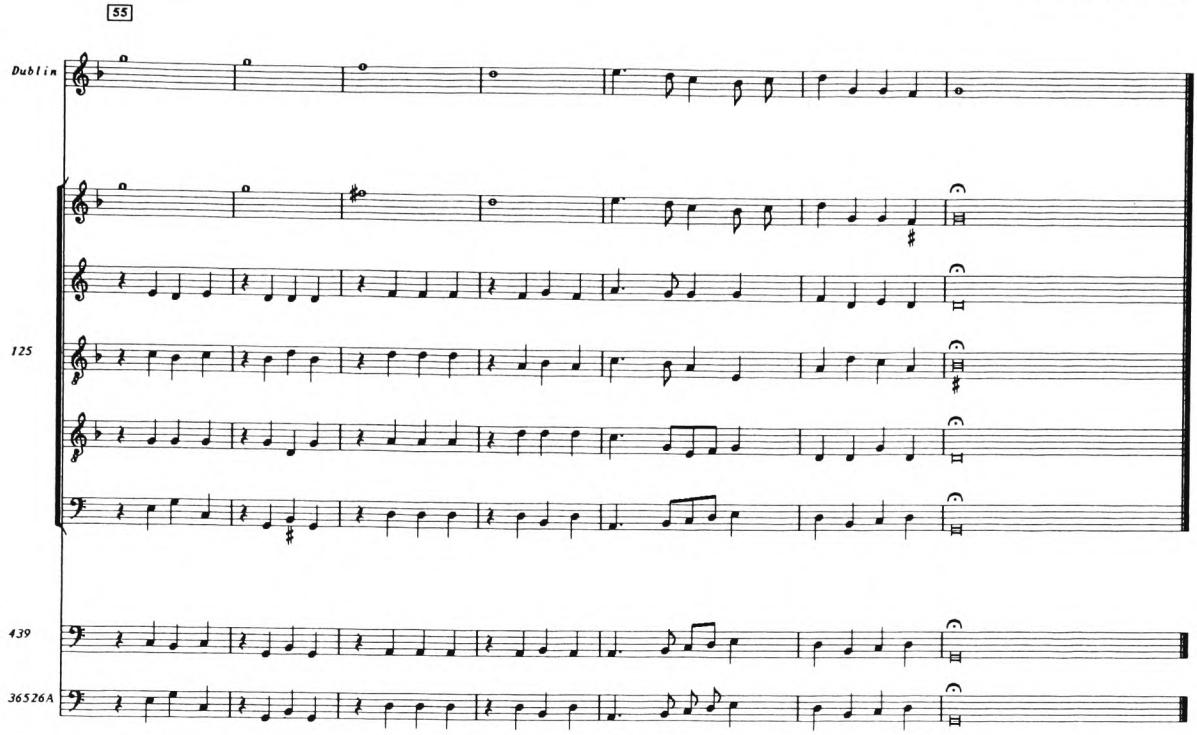
36526A, f. 5



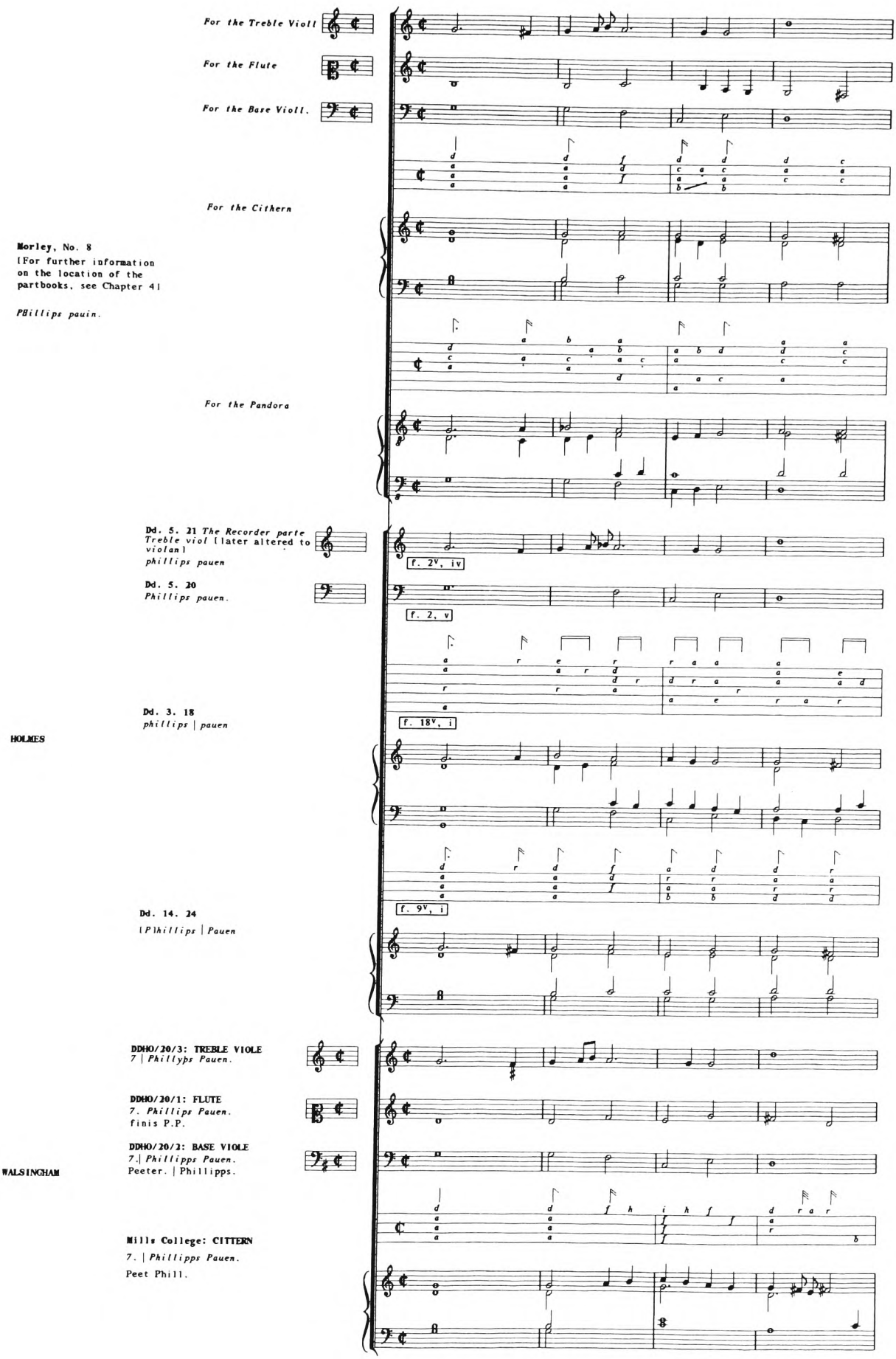

11
Dublin
125
439
36526A
29
Dublin
125
439
36526A
V
[sic]

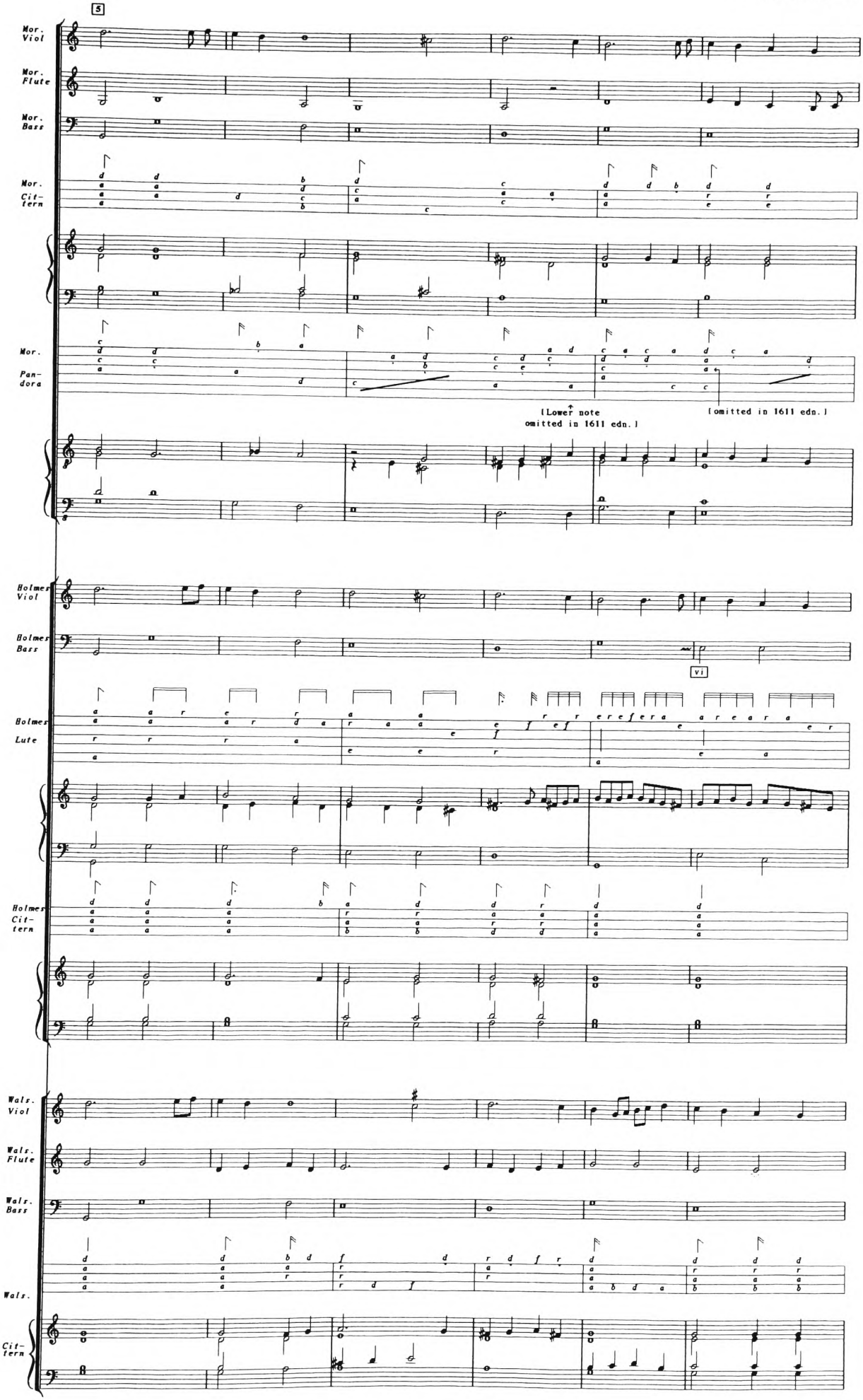

35
Dublin
125
439
36526A

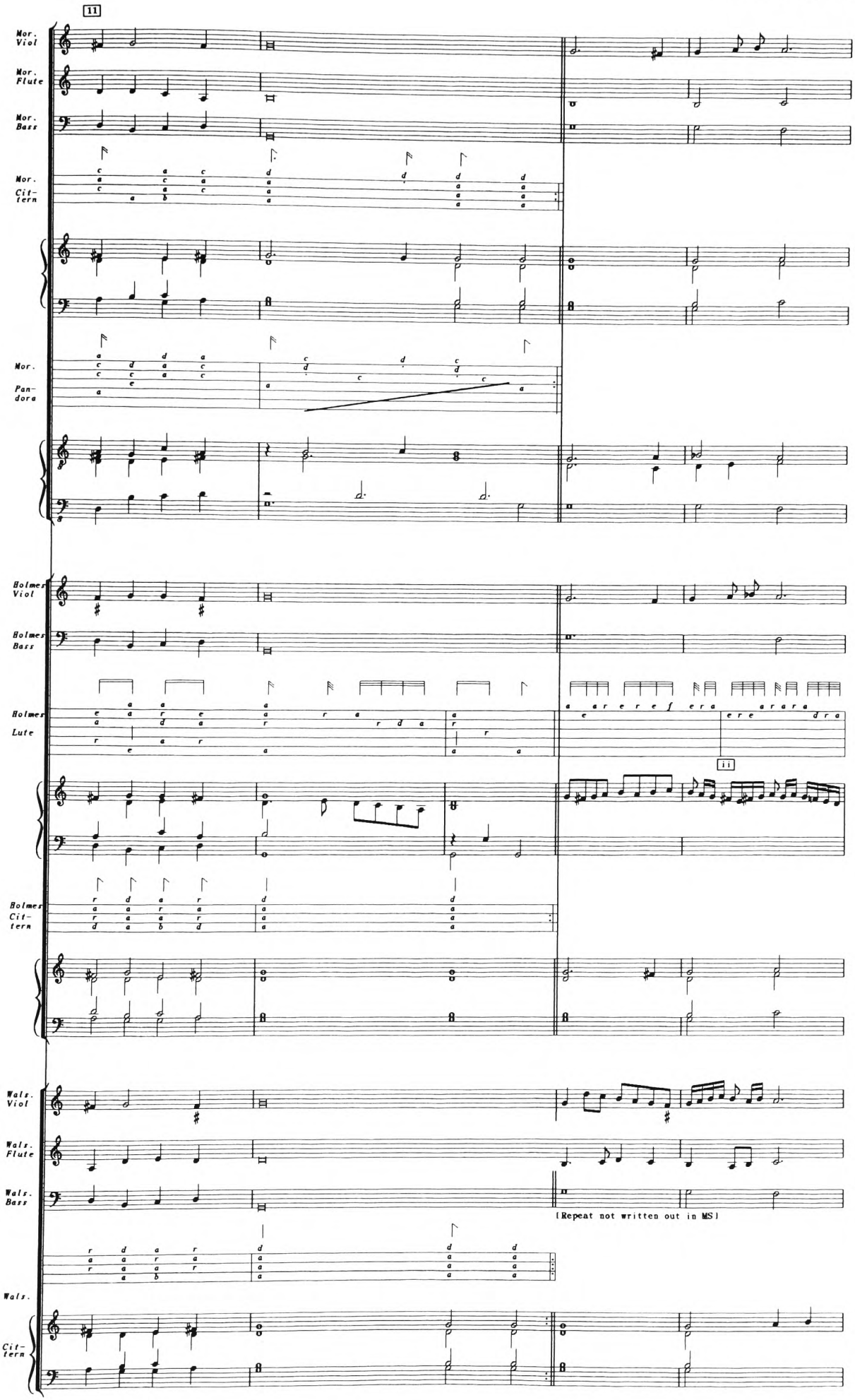

48
Dublin
125
439
36526A
[sic]
f. 5v, i

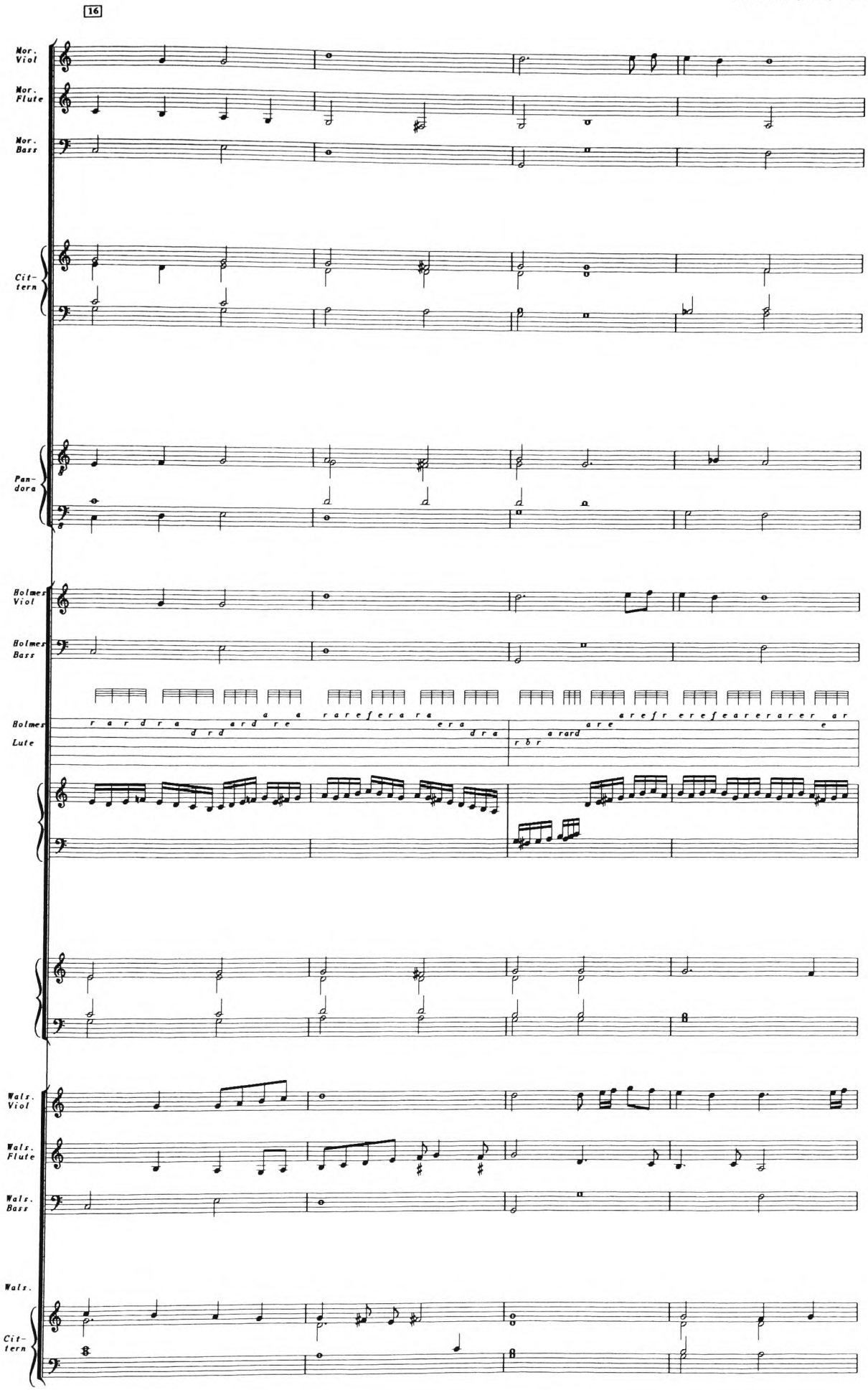

55
Dublin
125
439
36526A

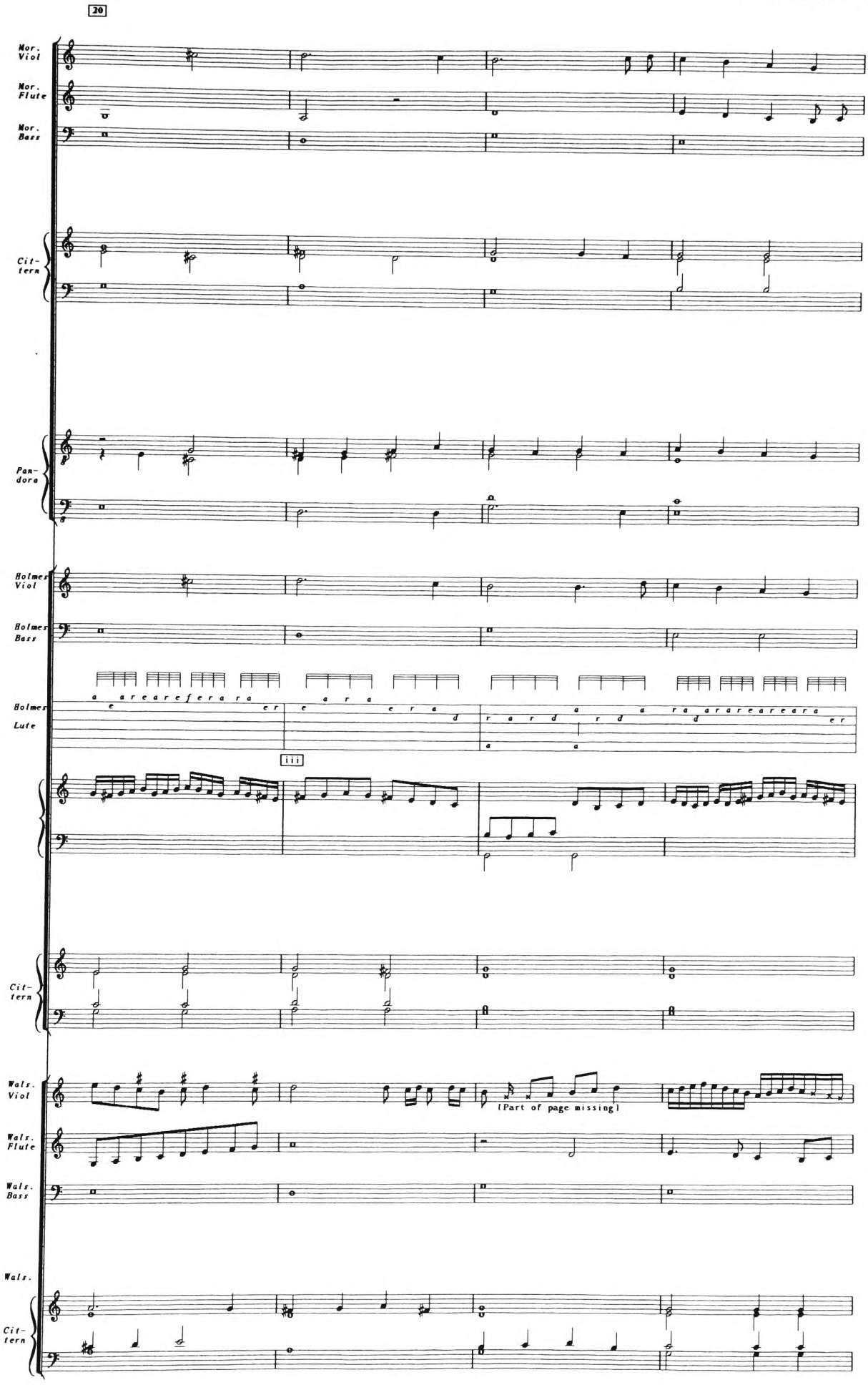
c) Versions for mixed consort

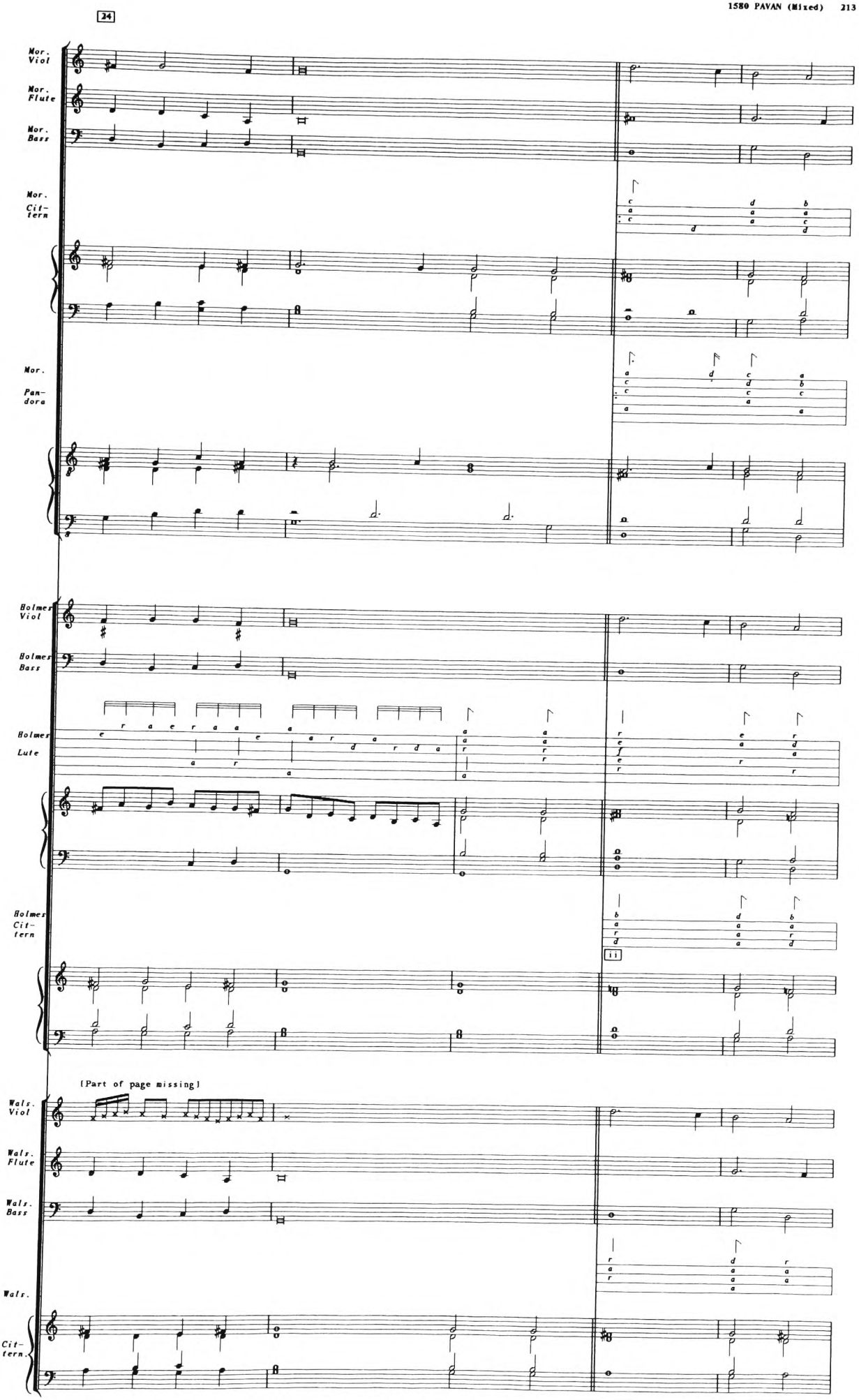


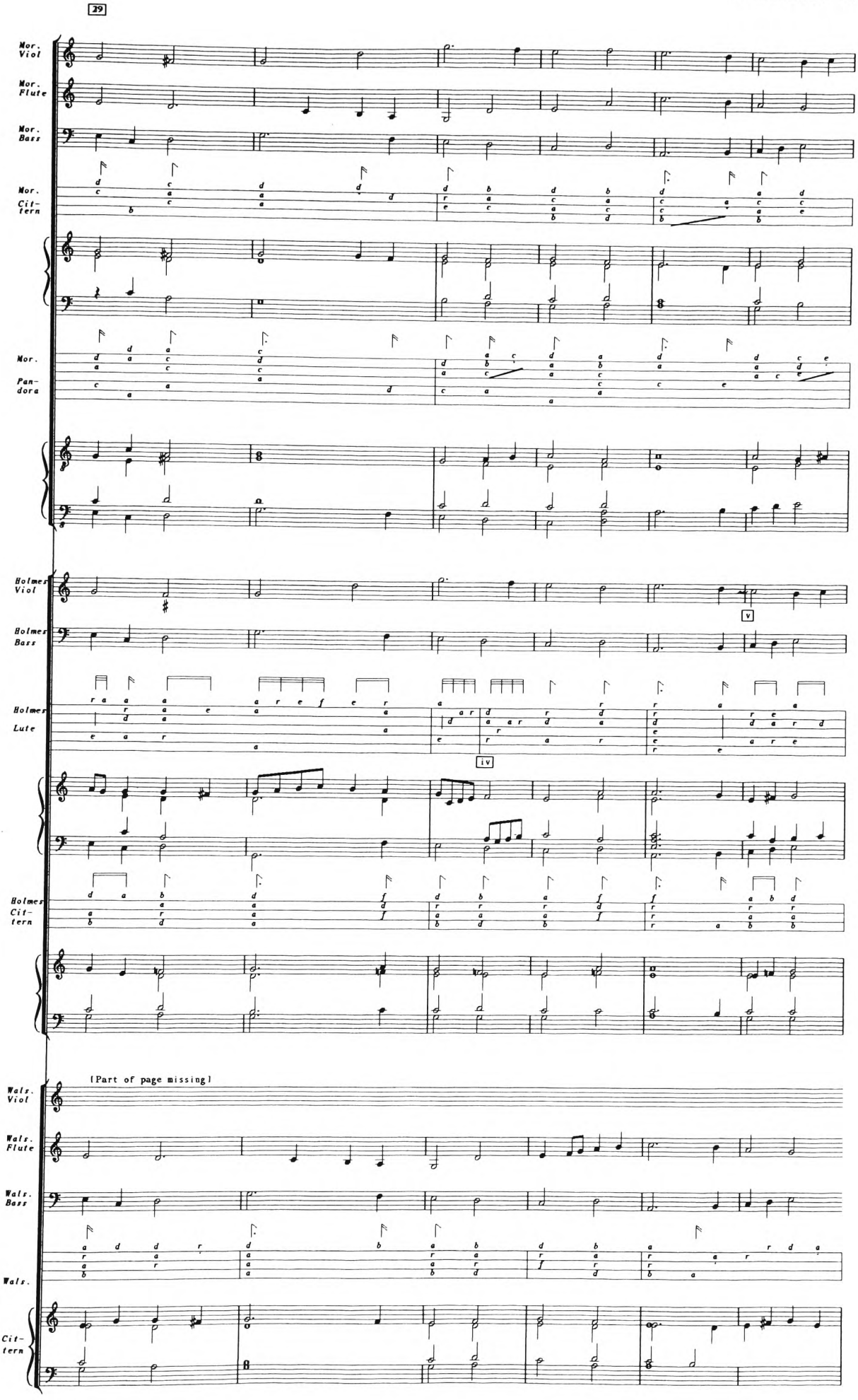

5
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit-tern
Mor. Pan-dora
[Lower note omitted in 1611 edn.]
[omitted in 1611 edn.]
Holmes Viol
Holmes Bass
vi
Holmes Lute
Holmes Cit-tern
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern

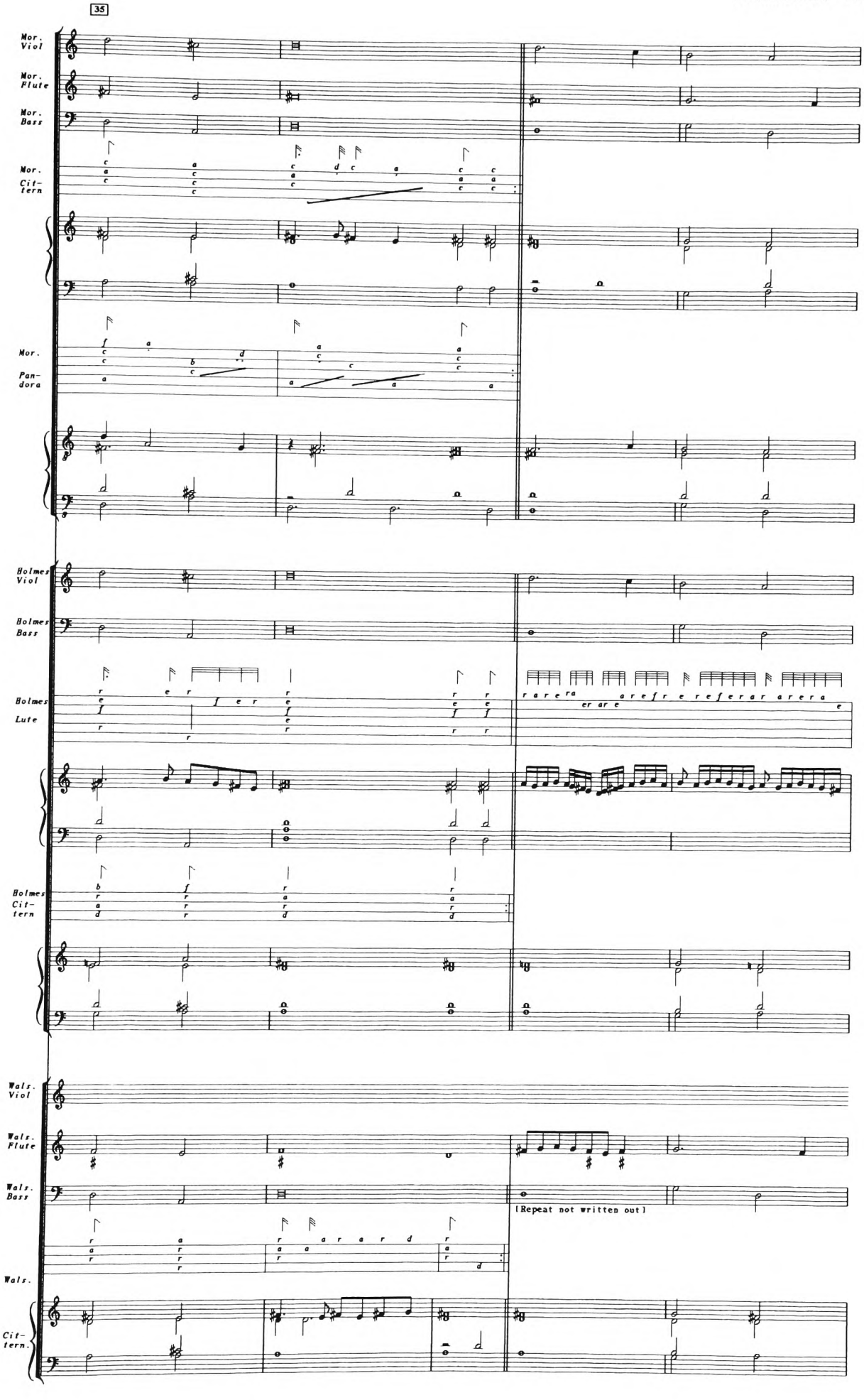

11
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit- tern
Mor. Pan- dora
Holmes Viol
Holmes Bass
Holmes Lute
ii
Holmes Cit- tern
Wals. Viol
Wals. Flute
Wals. Bass
[Repeat not written out in MS]
Wals. Cit- tern

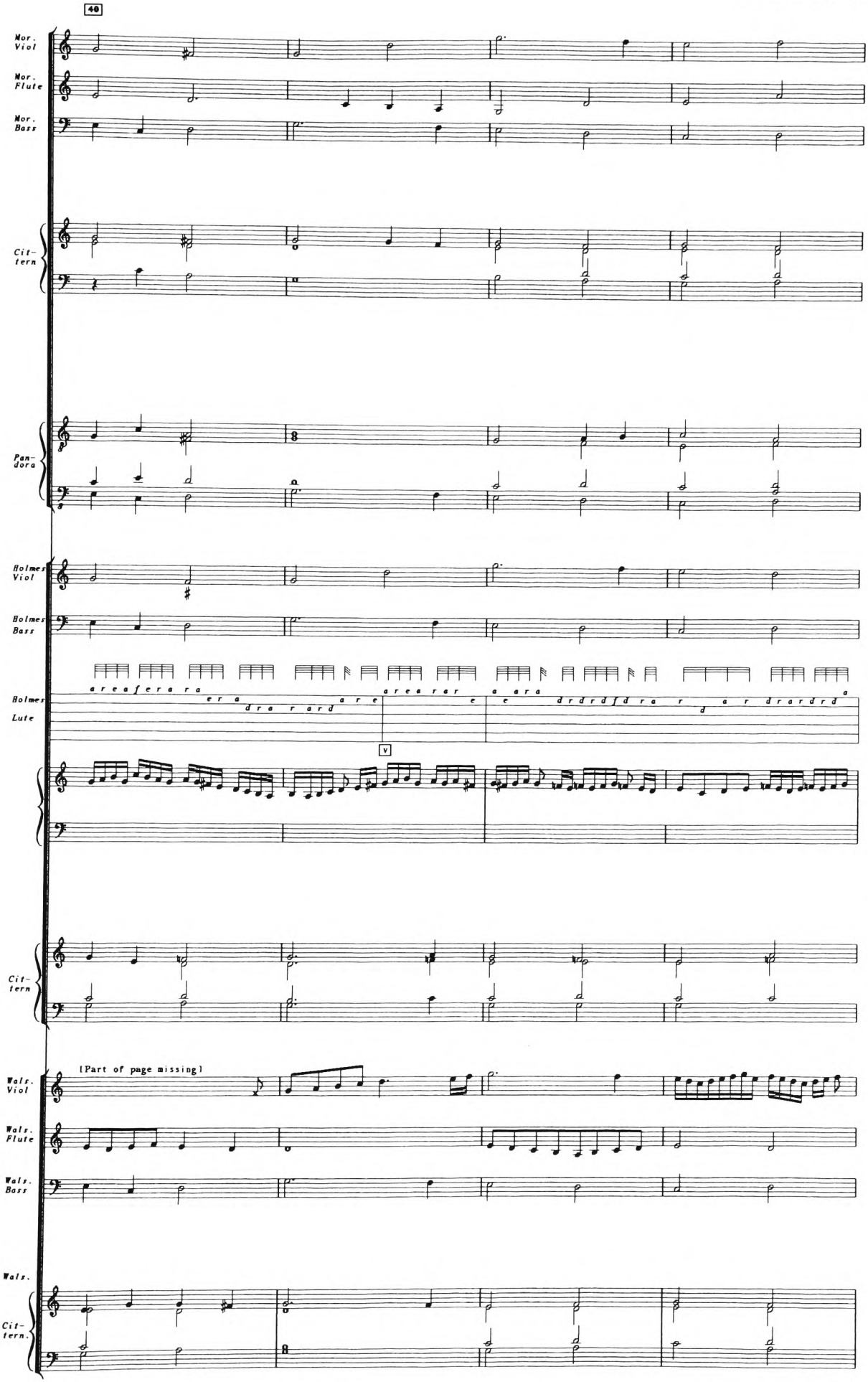

16
Mor. Viol
Mor. Flute
Mor. Bass
Cit- tern
Pan- dora
Holmes Viol
Holmes Bass
Holmes Lute
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit- tern

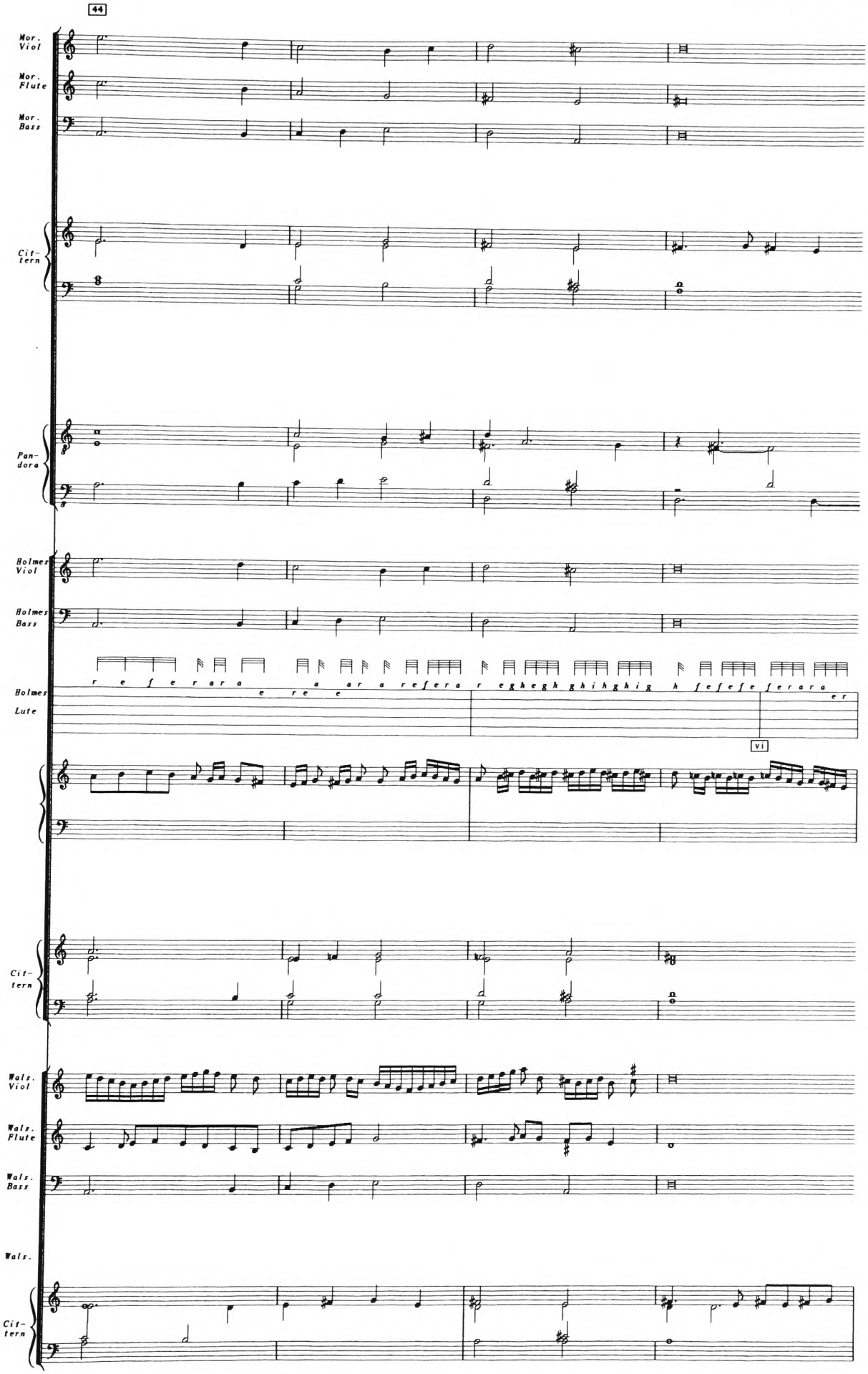

20
Mor. Viol
Mor. Flute
Mor. Bass
Cit-tern
Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
iii
Cit-tern
Wals. Viol
Wals. Flute
Wals. Bass
[Part of page missing]
Wals.
Cit-tern

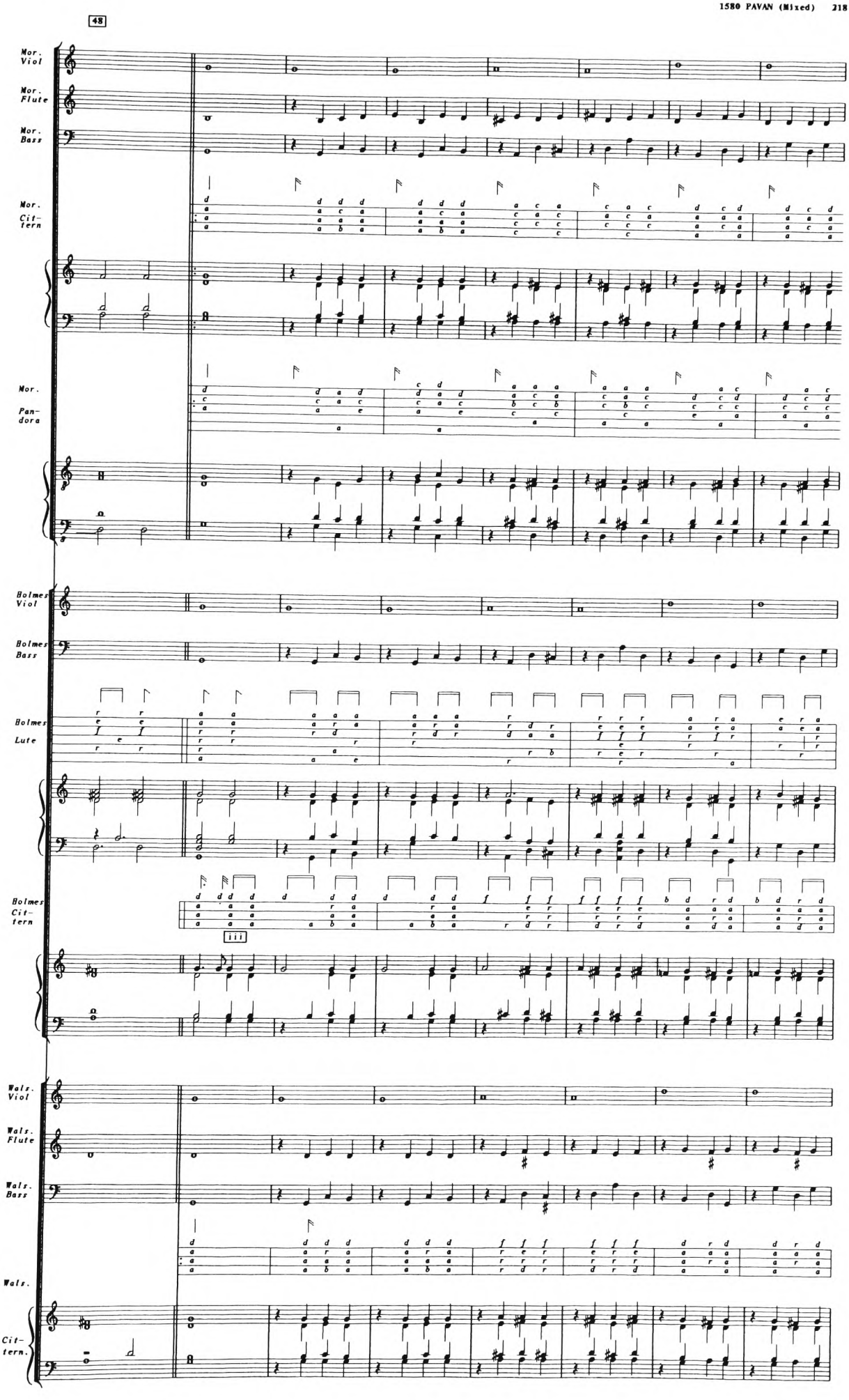

24
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit-tern
Mor. Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
Holmes Cit-tern
[Part of page missing]
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern

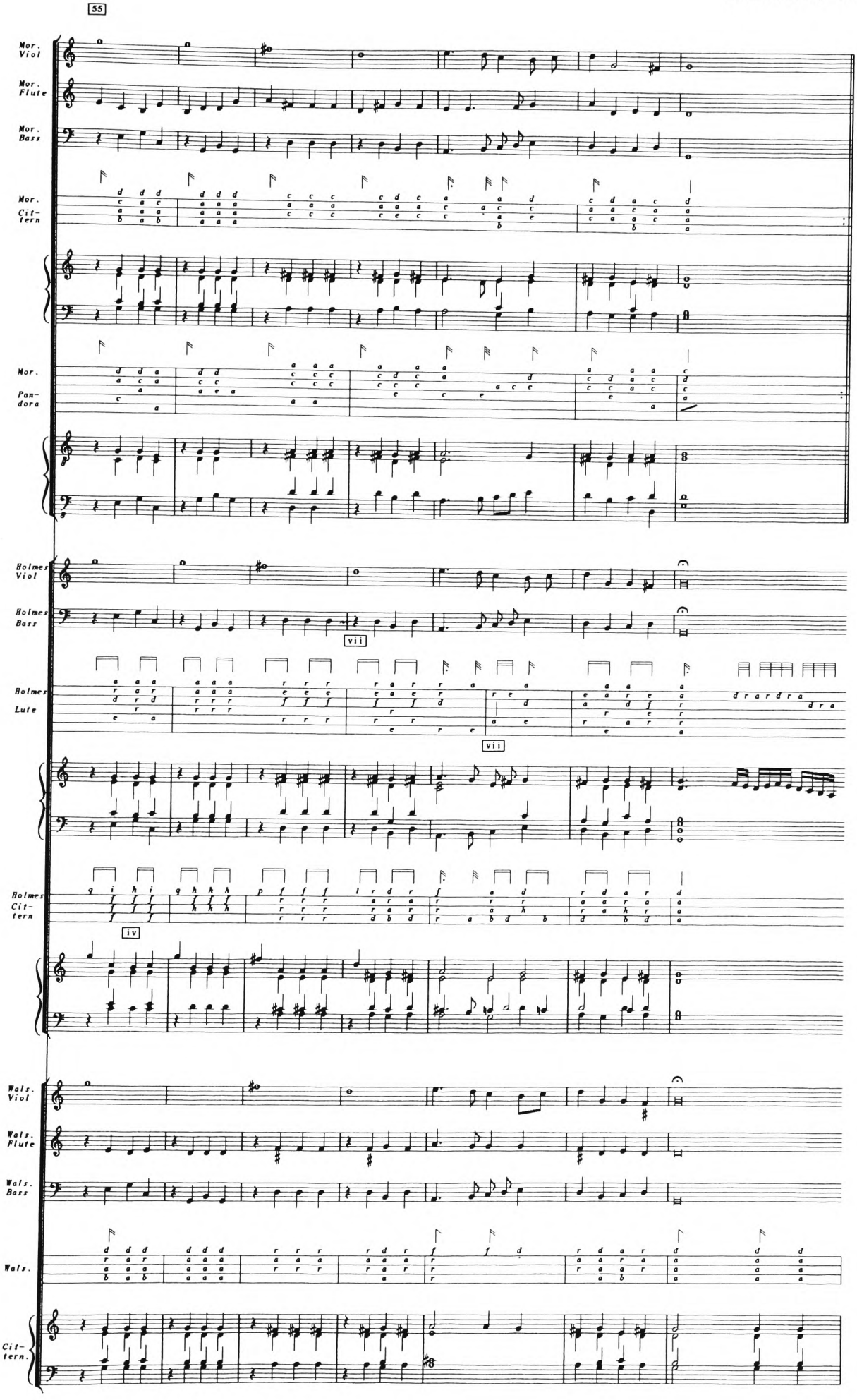

29
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit-tern
Mor. Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
Holmes Cit-tern
[Part of page missing]
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern

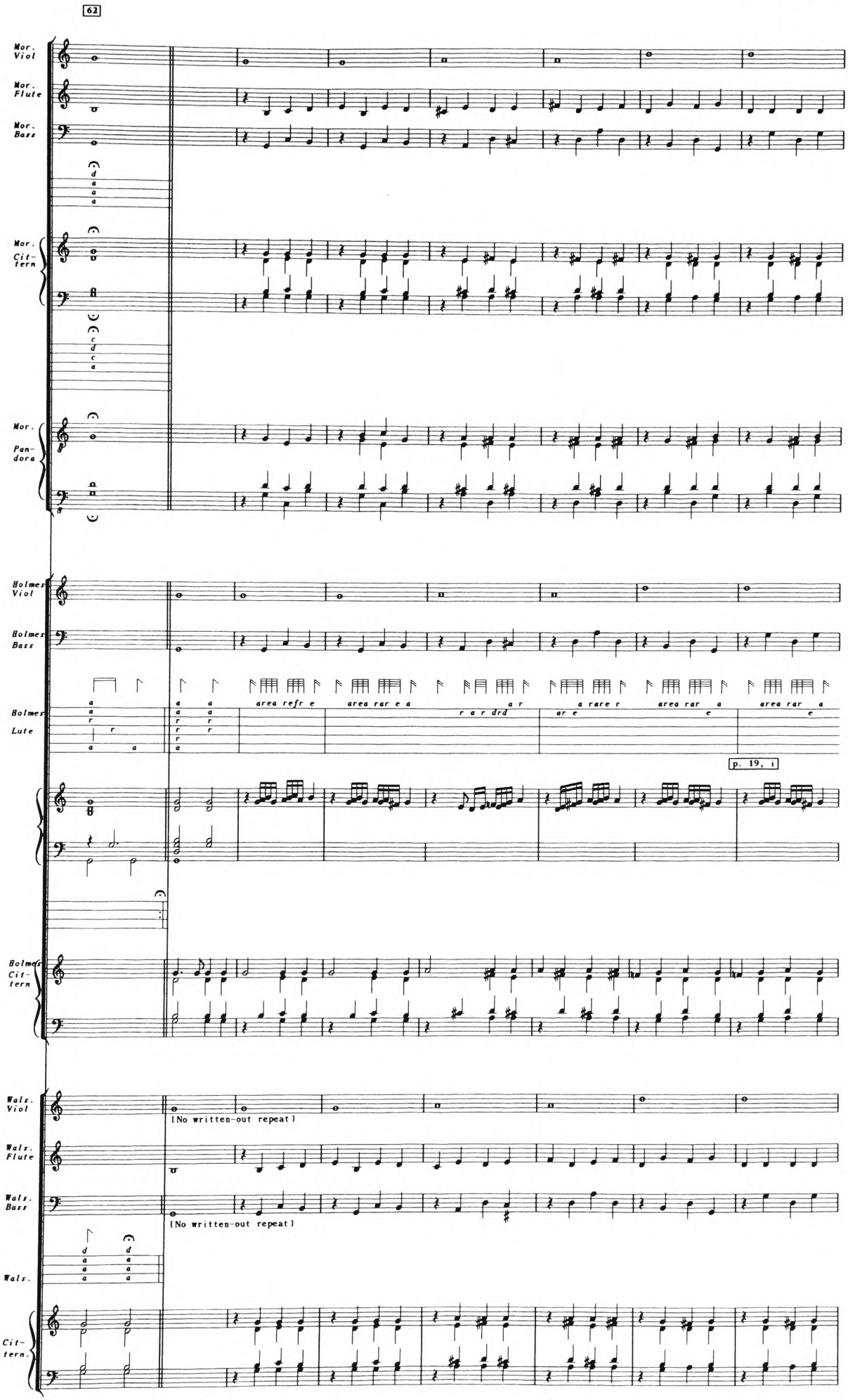

35
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit-tern
Mor. Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
Holmes Cit-tern
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern.
[Repeat not written out]

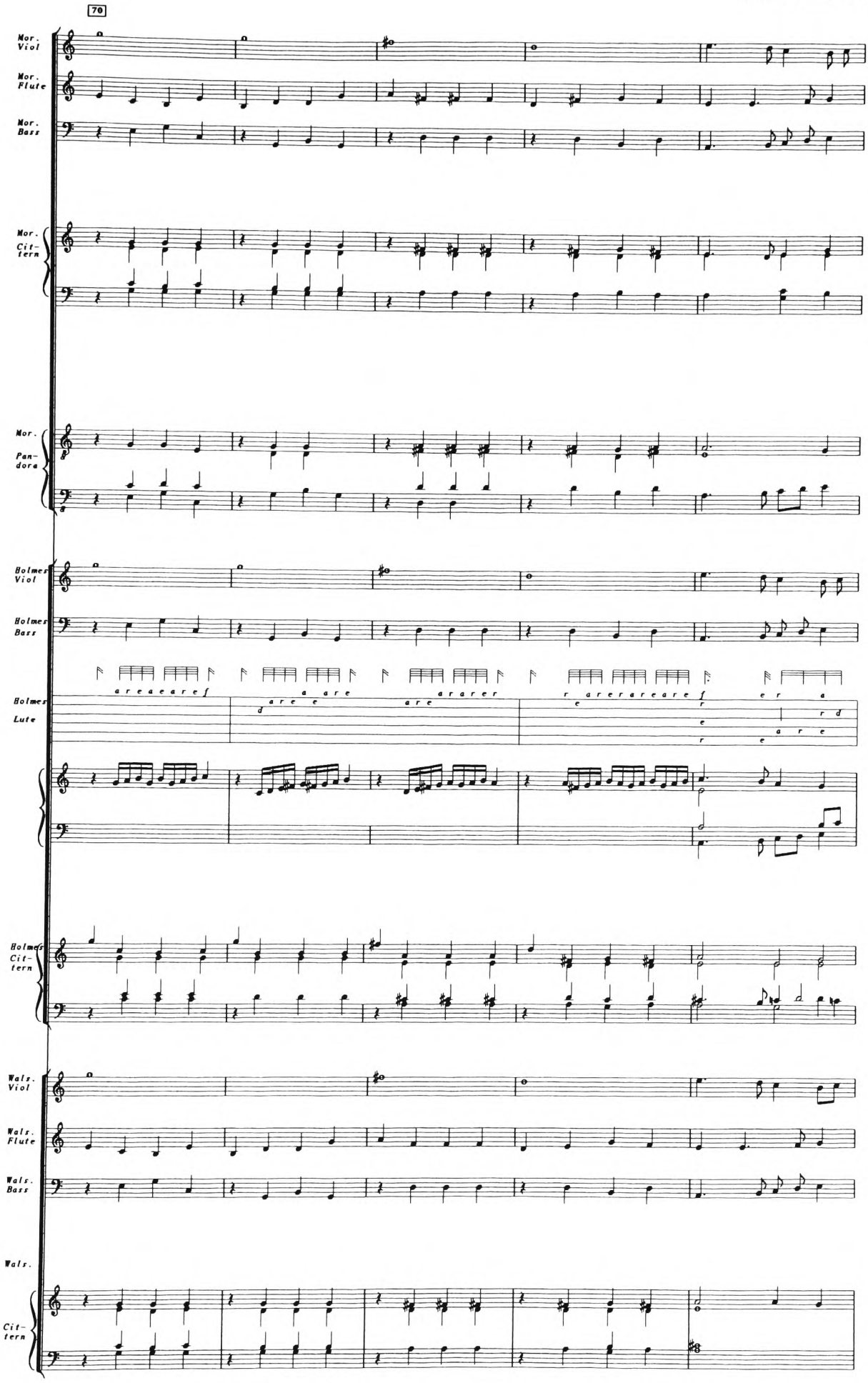

40
Mor. Viol
Mor. Flute
Mor. Bass
Cit-tern
Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
Cit-tern
[Part of page missing]
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern.

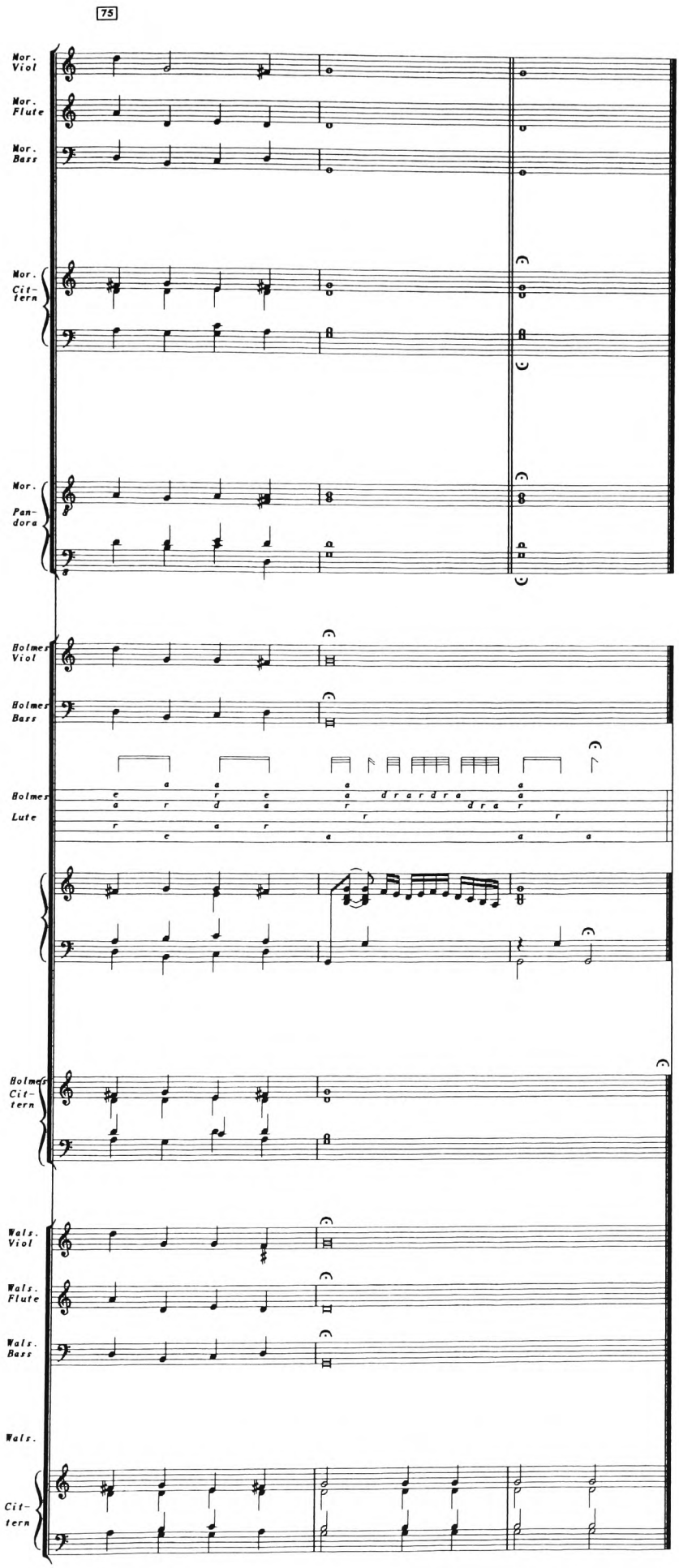

44
Mor. Viol
Mor. Flute
Mor. Bass
Cit-tern
Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
r e f e r a r a a a r a r e f e r a r e g h e g h g h i h g h i g h f e f e f e r a r a e r e r e e
VI
Cit-tern
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern


48
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit-tern
Mor. Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
Holmes Cit-tern
iii
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern.


55
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit-tern
Mor. Pan-dora
Holmes Viol
Holmes Bass
vii
Holmes Lute
vii
Holmes Cit-tern
iv
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern.

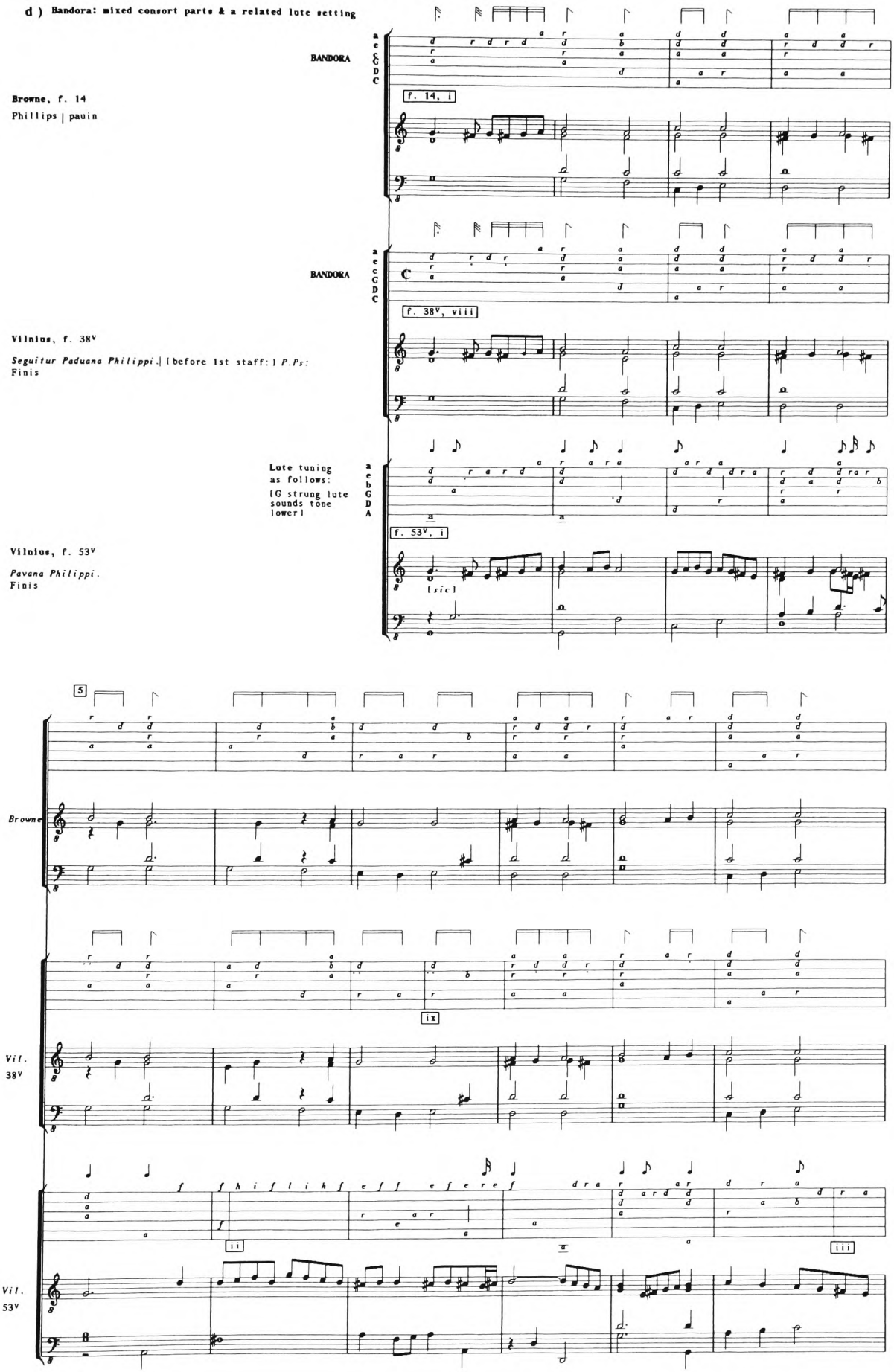

62
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit-tern
Mor. Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
area refr e
area rar e a
r a r drd
ar e
a rare r
area rar a
area rar a
p. 19, i
Holmes Cit-tern
Wals. Viol
[No written-out repeat]
Wals. Flute
Wals. Bass
[No written-out repeat]
Wals.
Cit-tern.

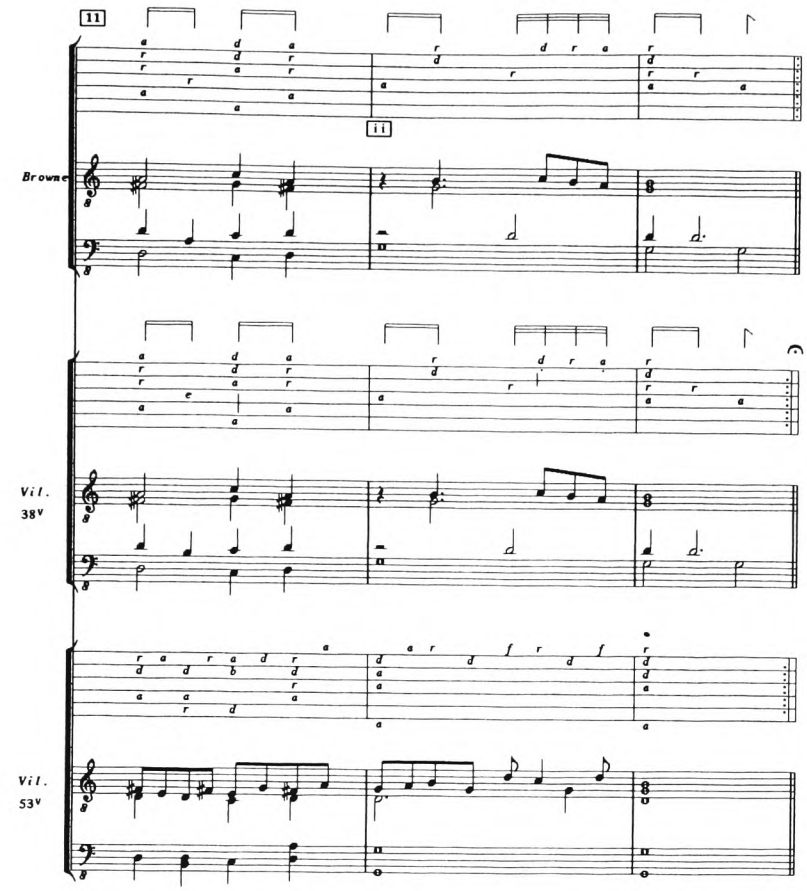

70
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit- tern
Mor. Pan- dora
Holmes Viol
Holmes Bass
Holmes Lute
Holmes Cit- tern
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit- tern

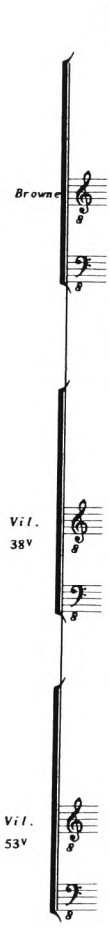

75
Mor. Viol
Mor. Flute
Mor. Bass
Mor. Cit-tern
Mor. Pan-dora
Holmes Viol
Holmes Bass
Holmes Lute
Holmes Cit-tern
Wals. Viol
Wals. Flute
Wals. Bass
Wals.
Cit-tern

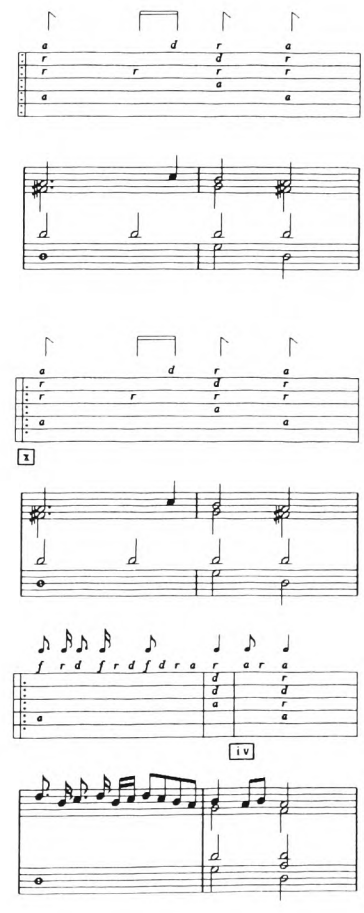
1580 PAVAN

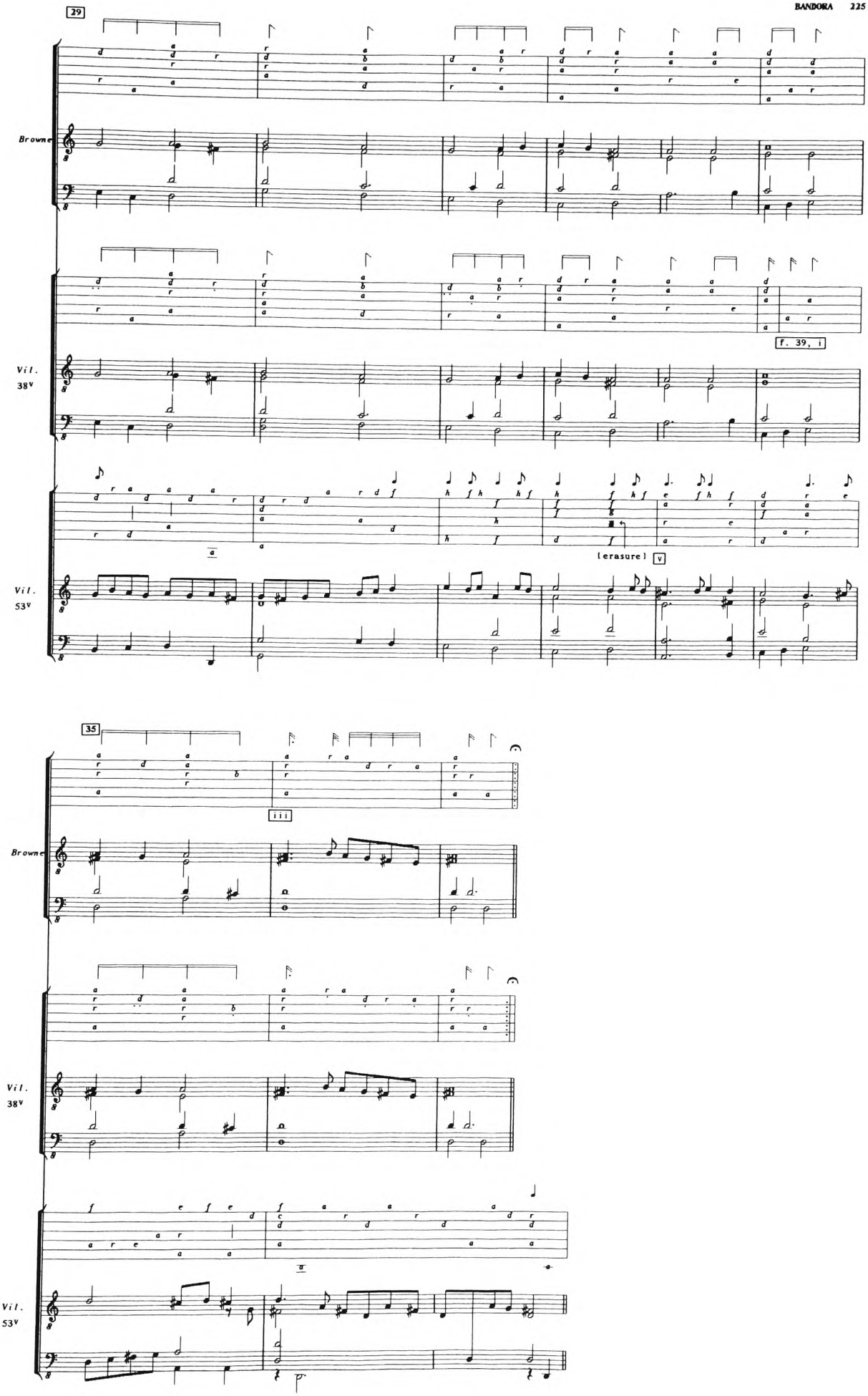
d) Bandora: mixed consort parts & a related lute setting

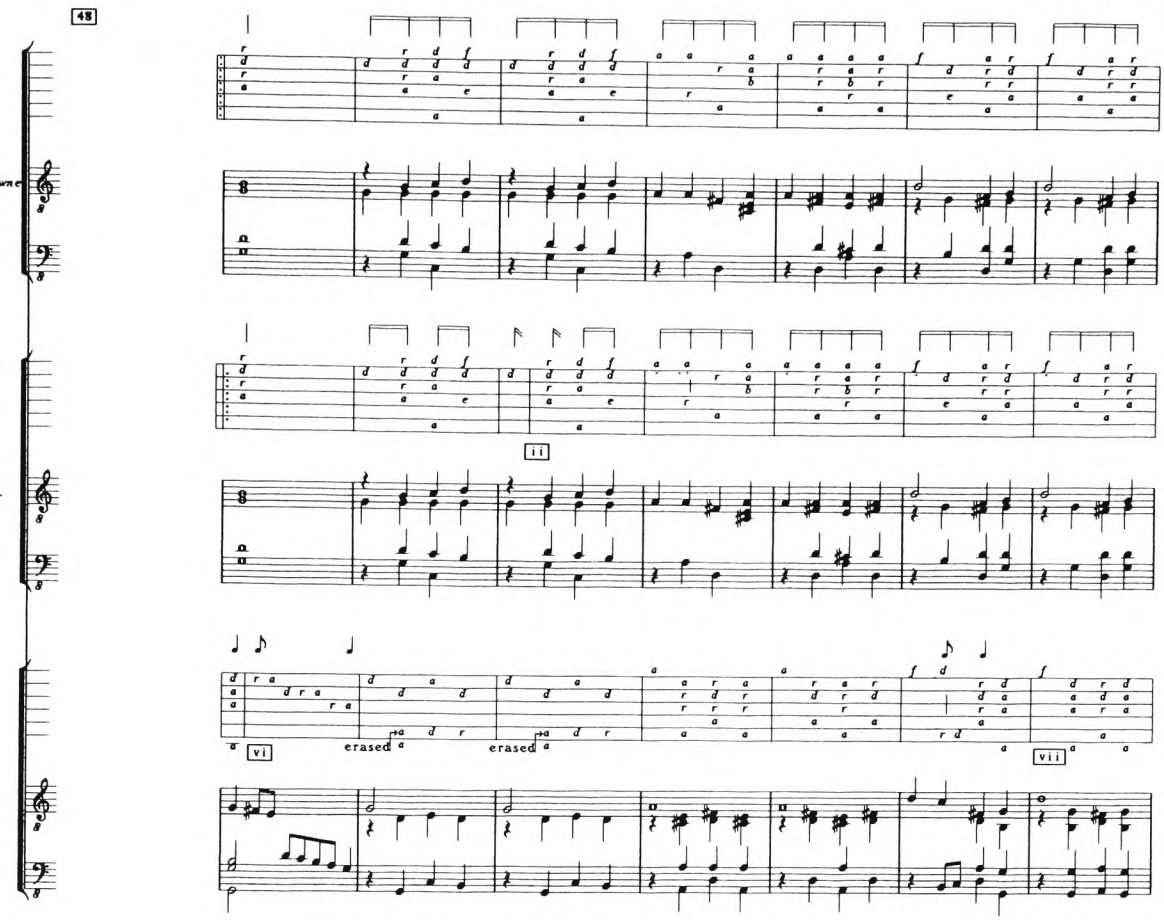


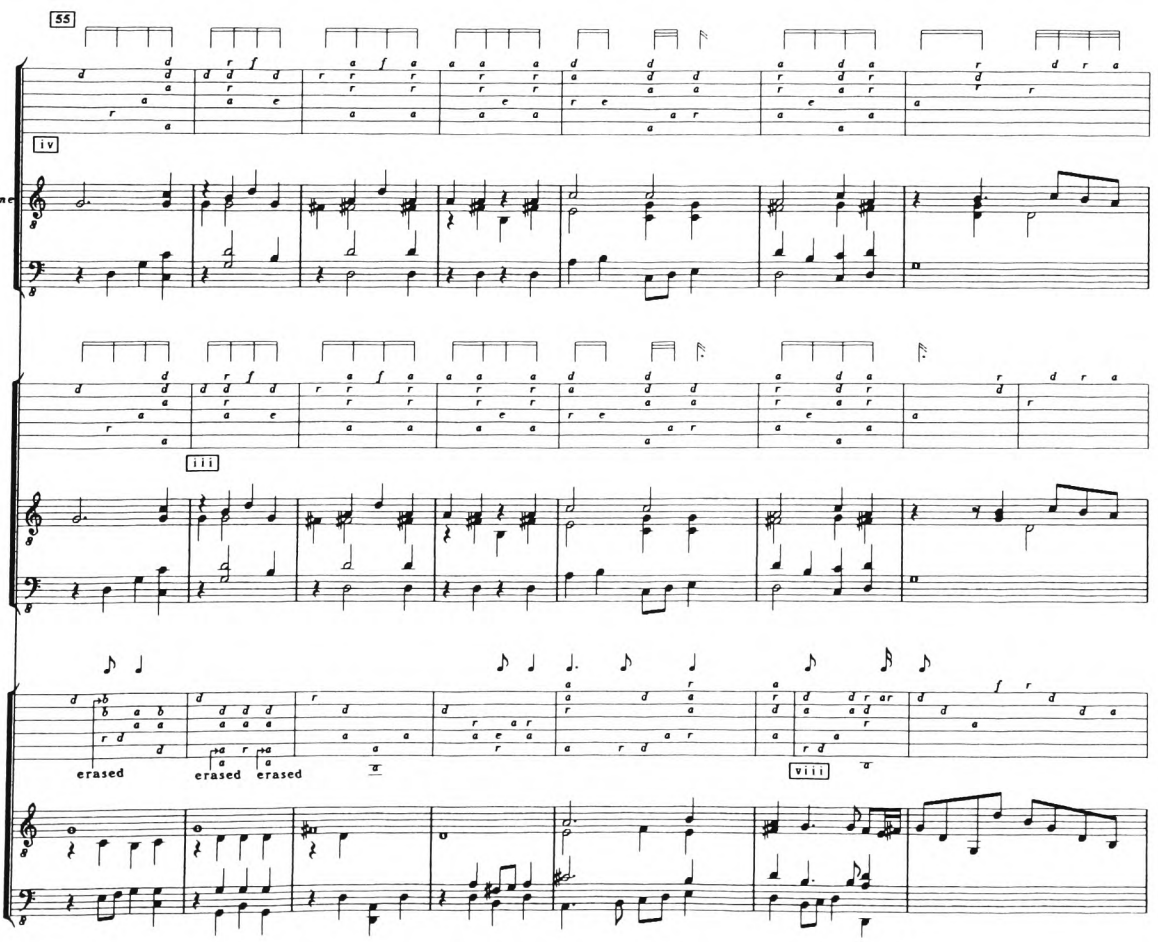

11
ii
Browne
Vil.
38v
Vil.
53v

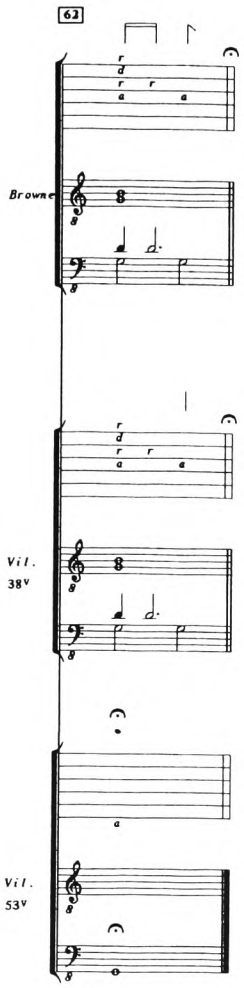

24
Browne
Vil.
38v
Vil.
53v


I
iv


29
Browne
Vil.
38v
f. 39, i
Vil.
53v
[erasure] v
35
iii
Browne
Vil.
38v
Vil.
53v


48
Browne
Vil.
38v
ii
Vil.
53v
vi
erased
erased
vii


55
iv
Browne
iii
Vil.
38v
erased
erased
erased
viii
Vil.
53v

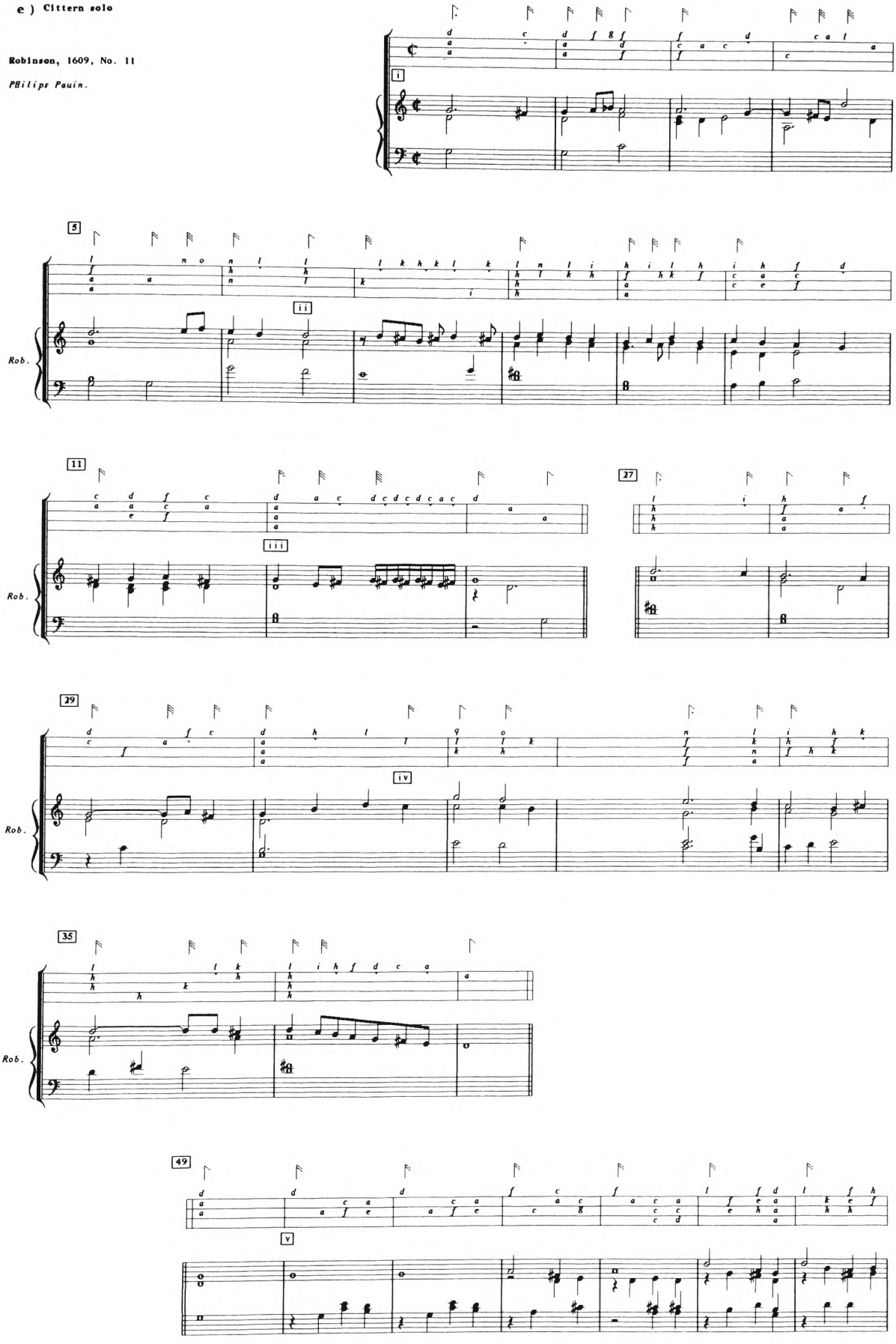

62
Brown
Vil.
38v
Vil.
53v

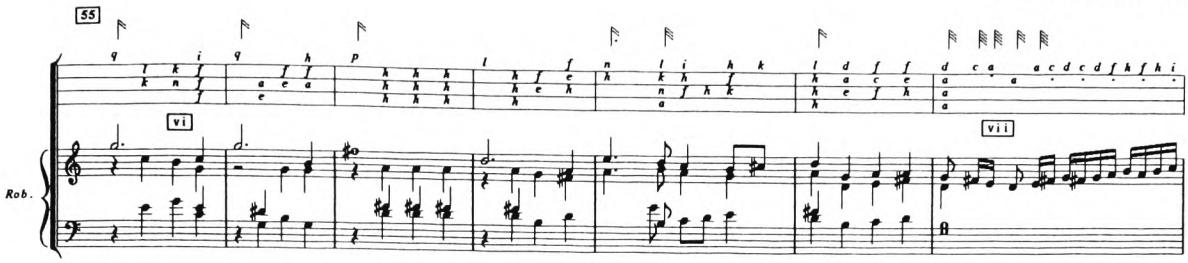
1580 PAVAN

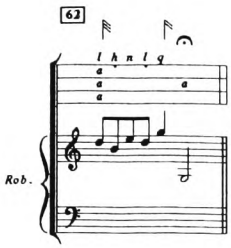
e) Cittern solo

Robinson, 1609, No. 11

Philipp Pauin.



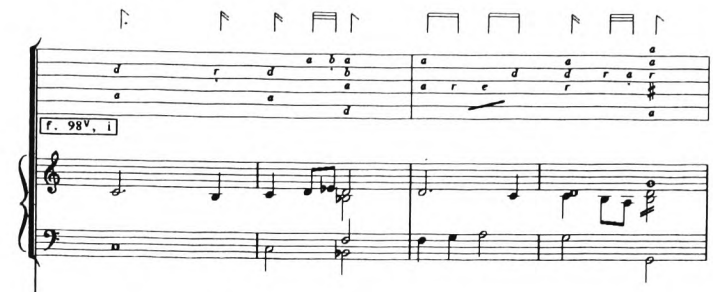

55
vi
vii
Rob.


62
Rob.

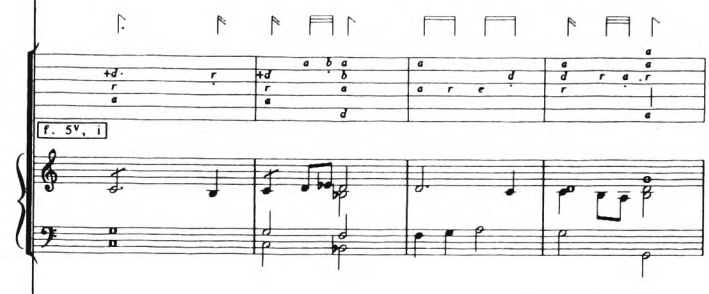
1580 PAVAN

f) English lute versions

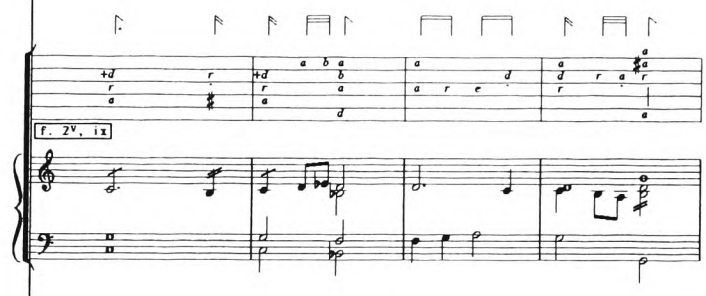
HOLMES: Dd. 2. 11, f. 98^{v}
Phillips Pauen



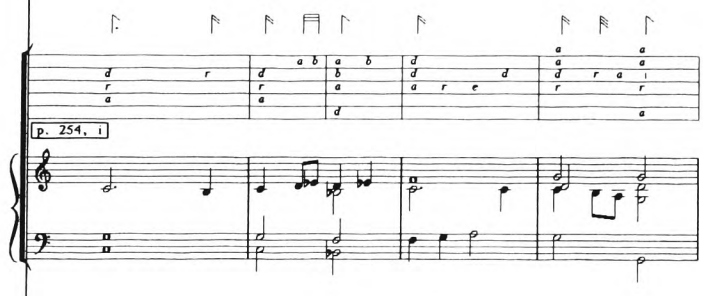
Board, f. 5^{v}
Philipes | pavan
Philipes pavan



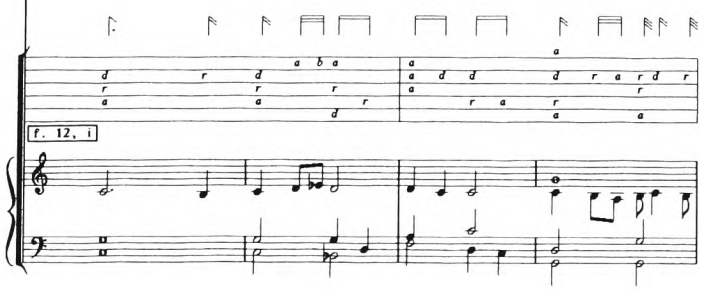
Weld, f. 2^{v}
Pauane Mr Phillips

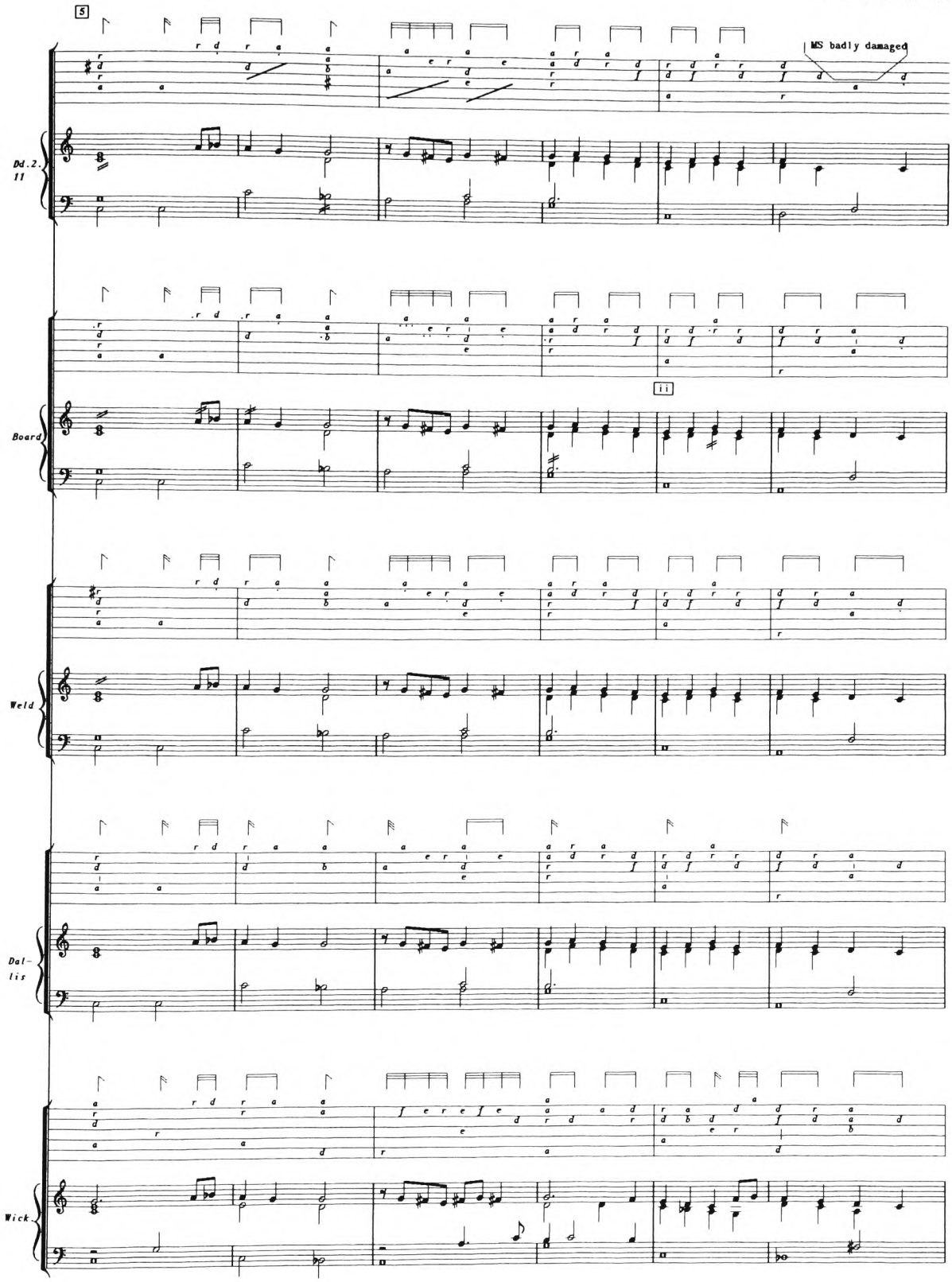


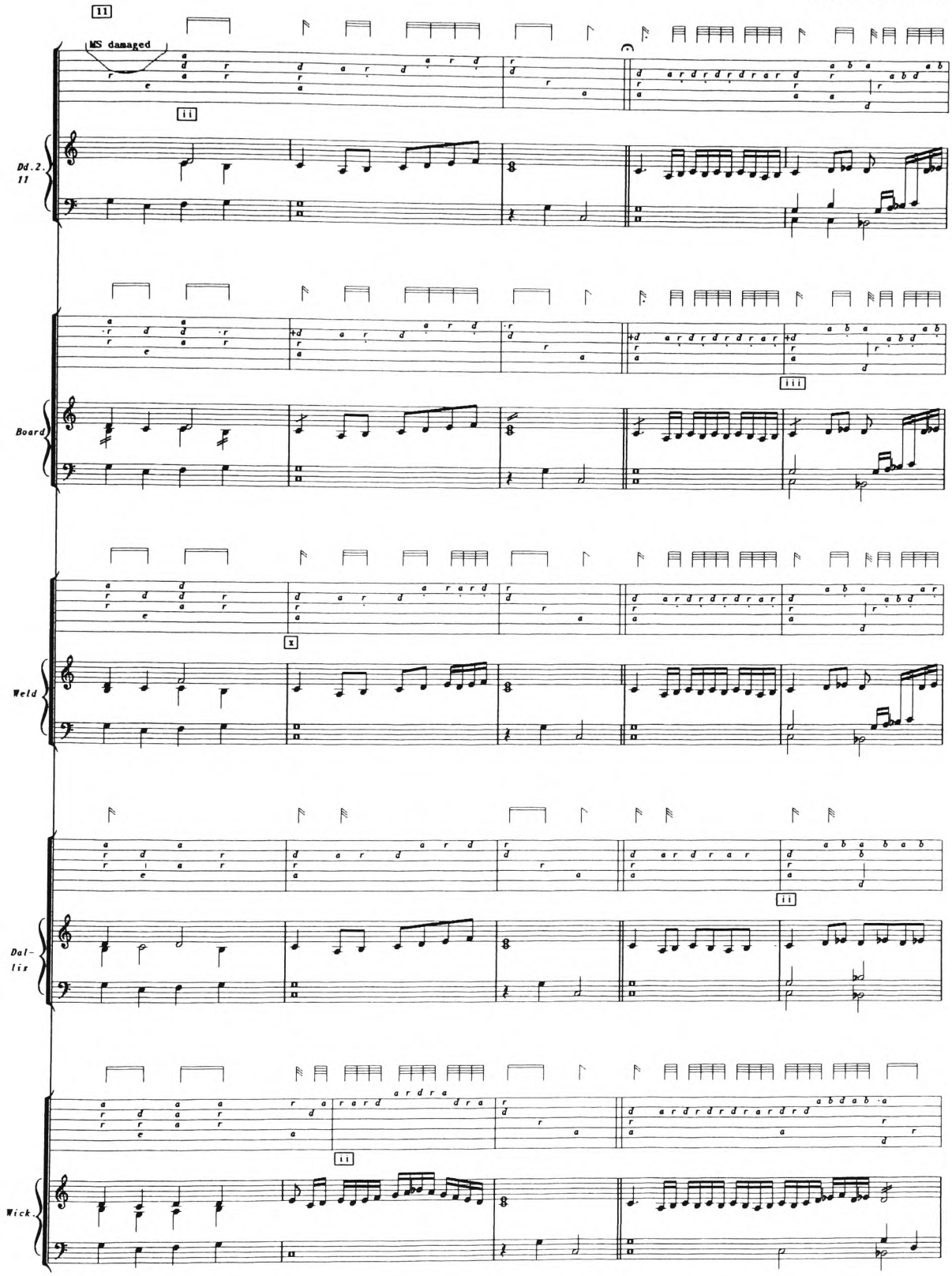
Dallis, p. 254
Pavana | del Petro | Philippes

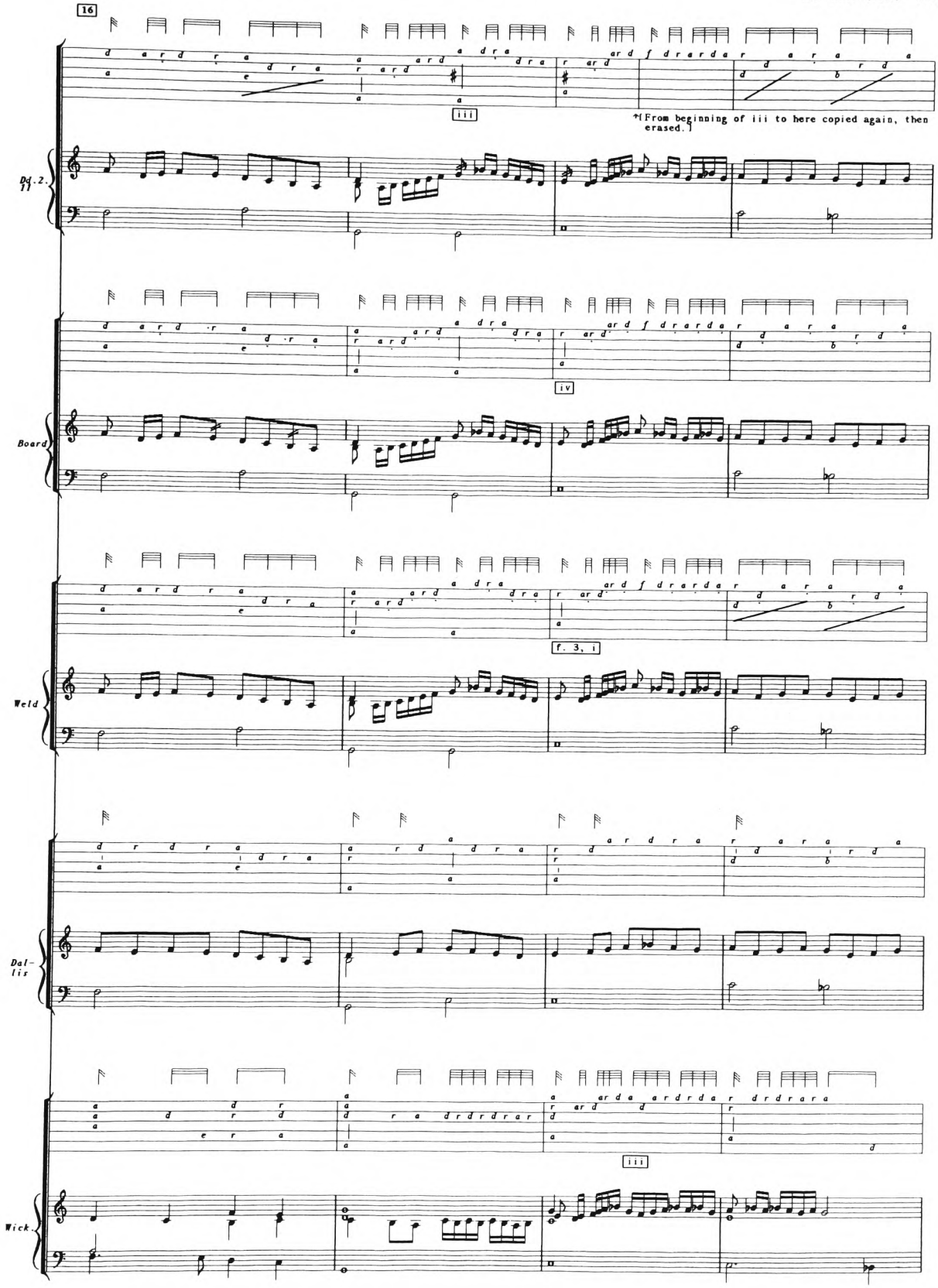


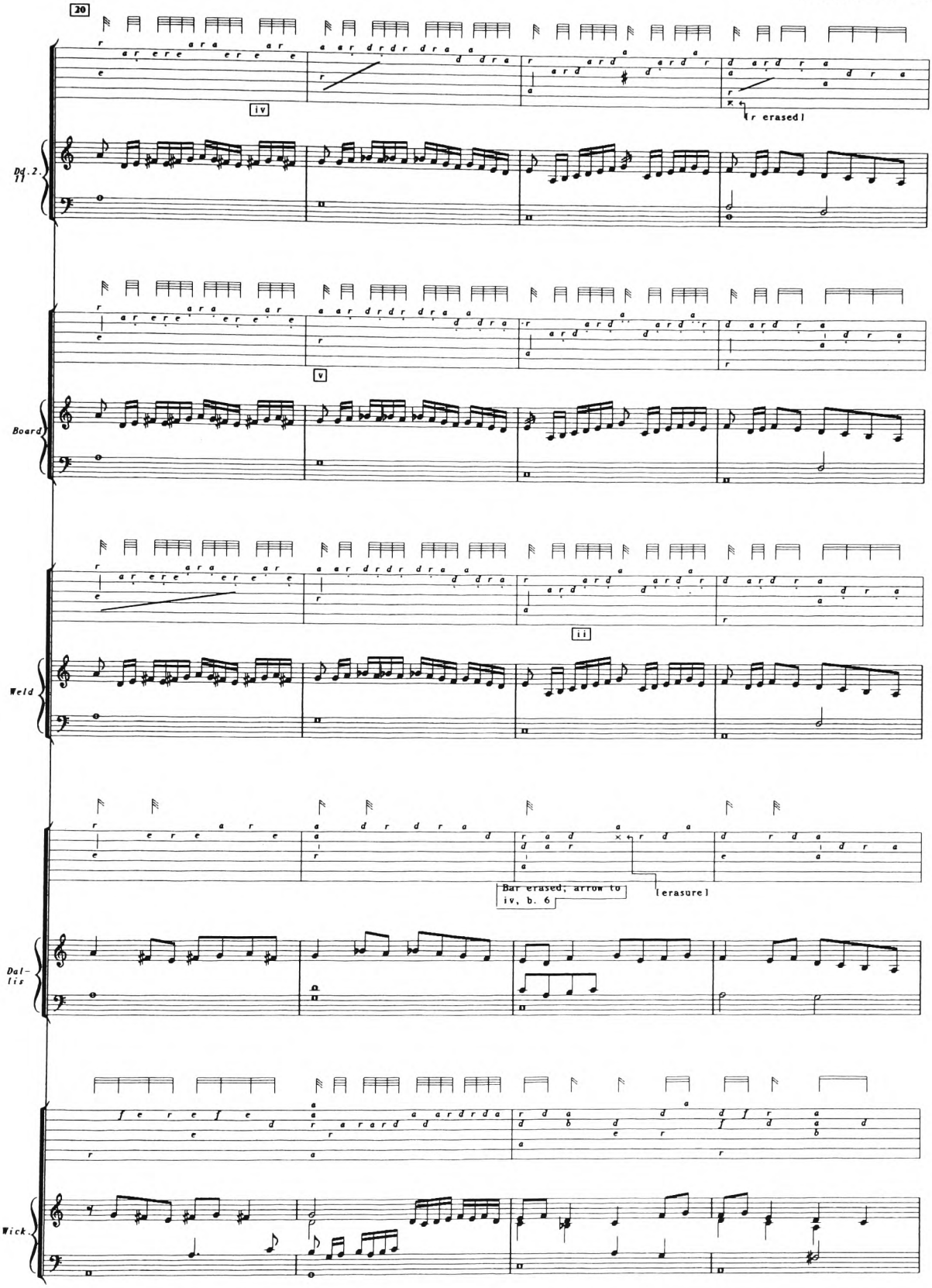
Wickhambrook, f. 12
Finis a pauyne | by Mr Phillips

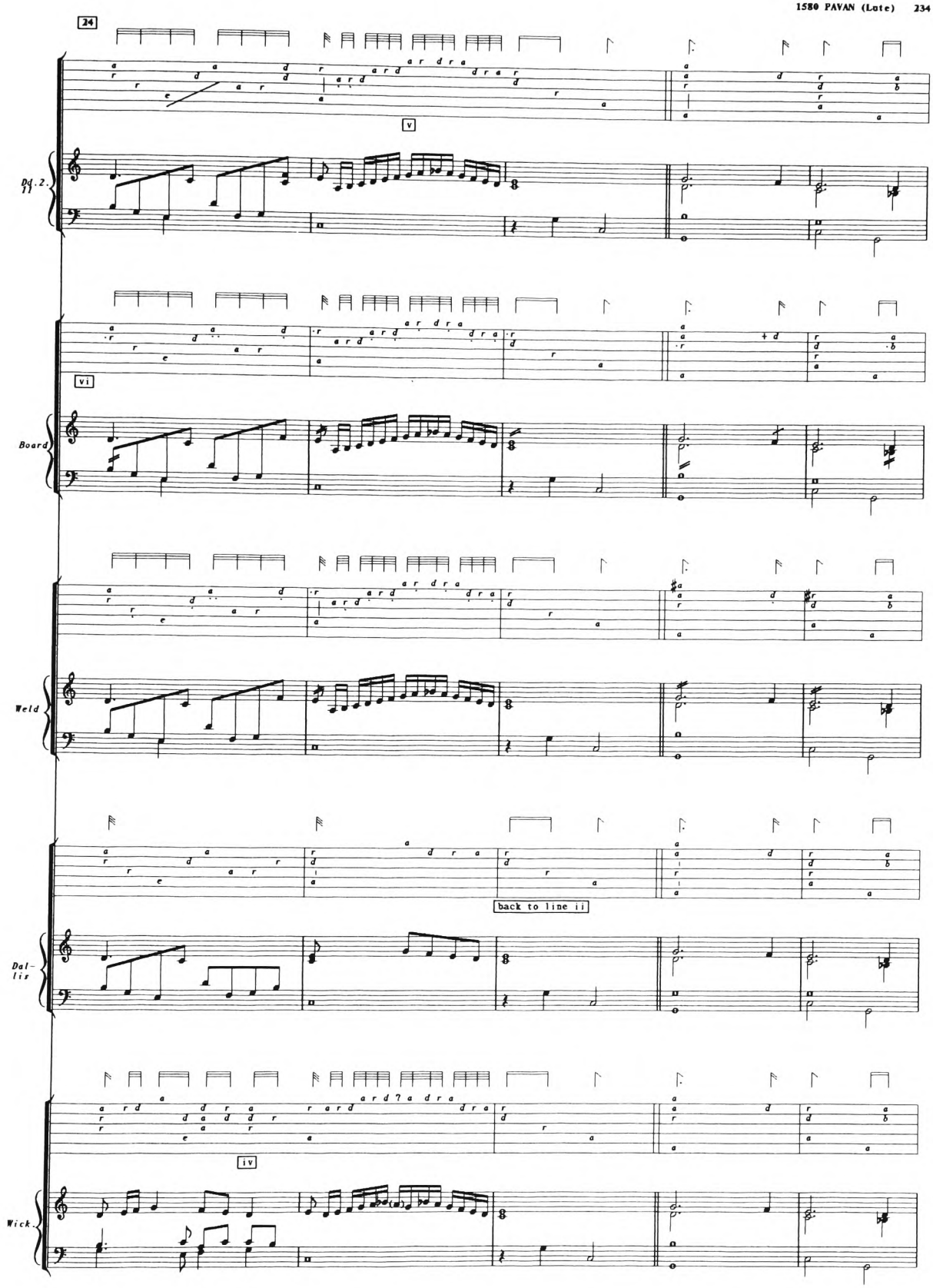


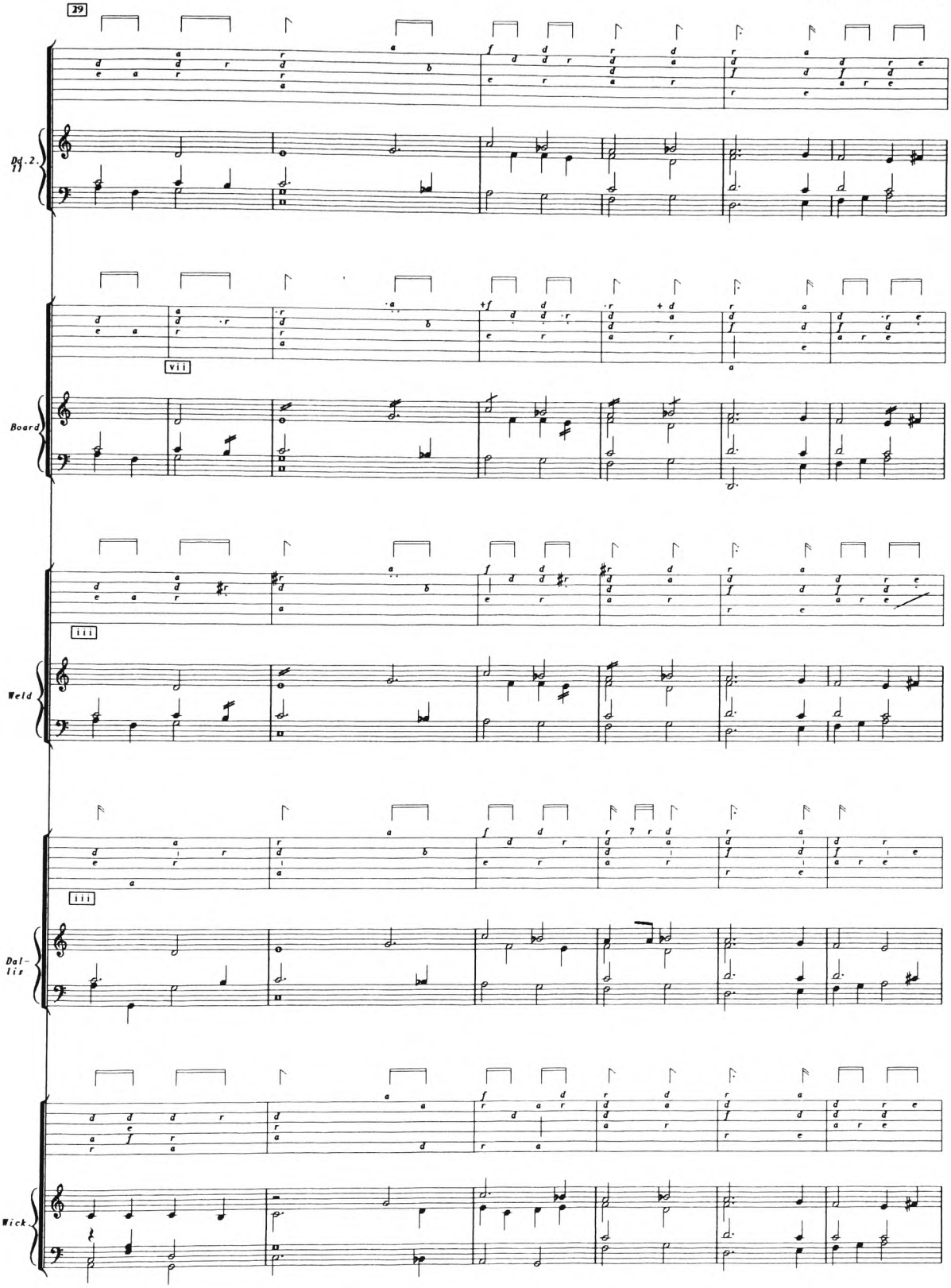

5
MS badly damaged
Dd.2.
11
Board
11
Weld
Dal-
lis
Wick

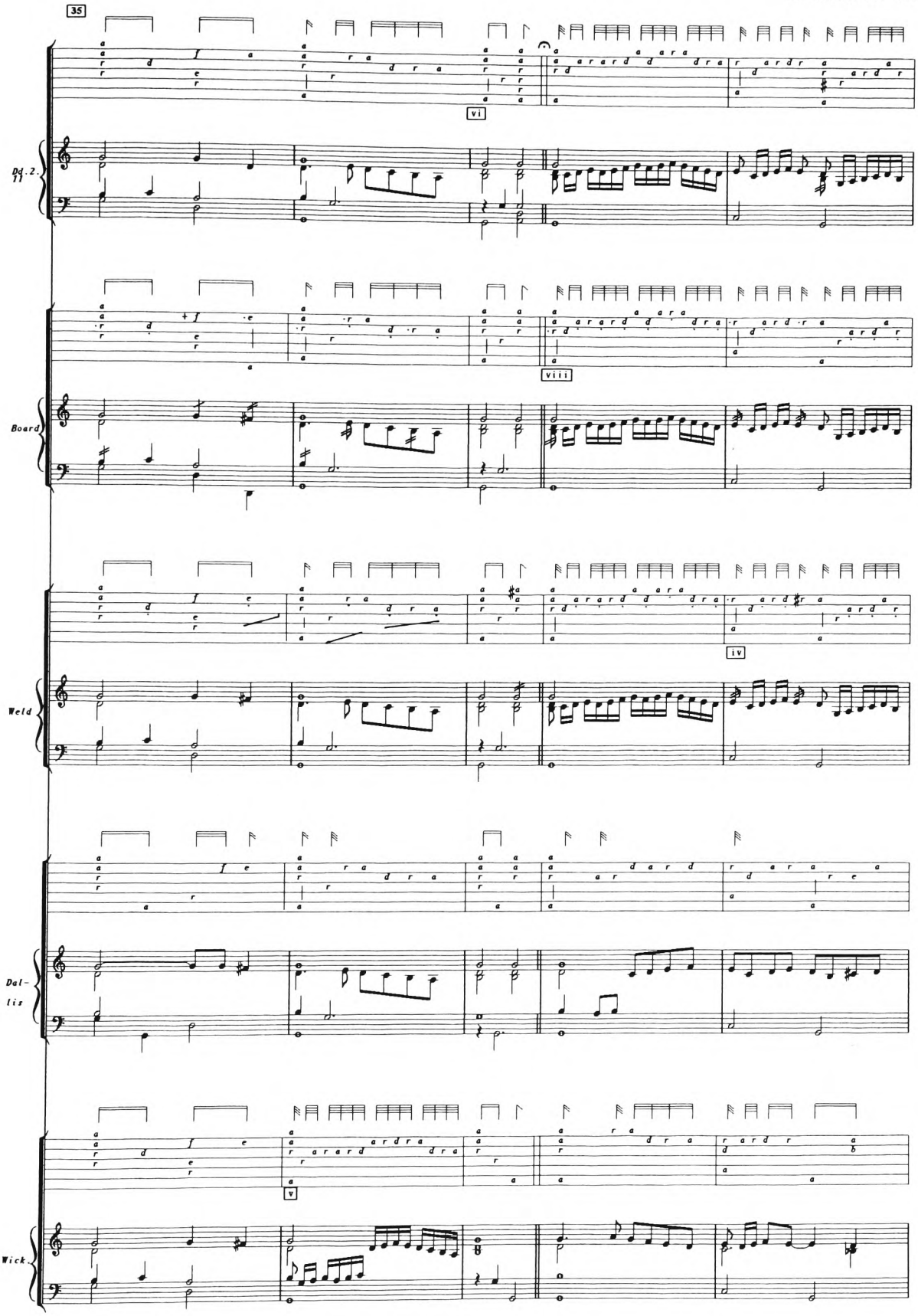

MS damaged
Dd.2.
11
Board
Weld
Dal-
lis
Wick.

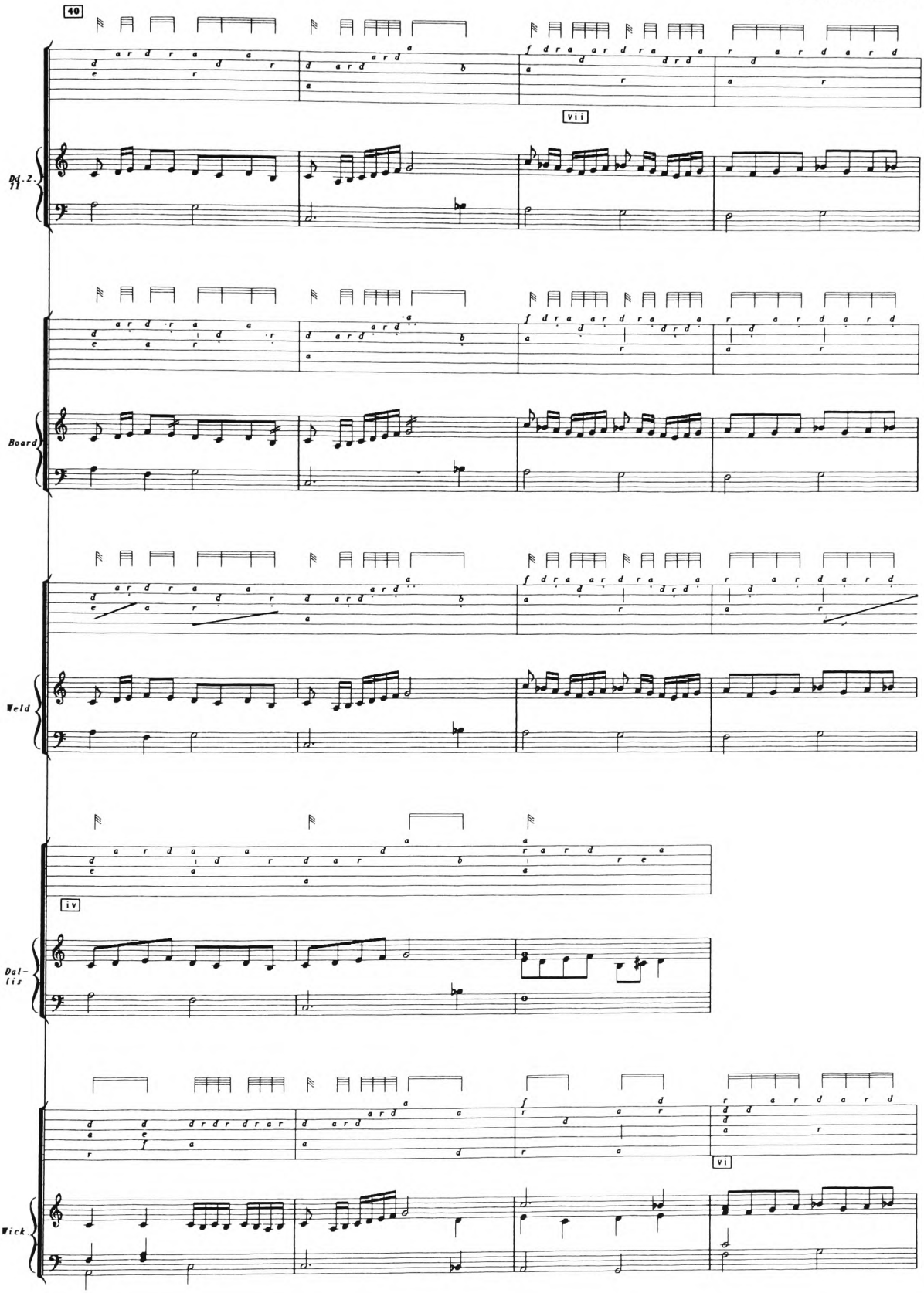

16
iii
*[From beginning of iii to here copied again, then erased.]
Bd. 2.
iv
Board
f. 3, i
Weld
Dal-
lis
iii
Wick

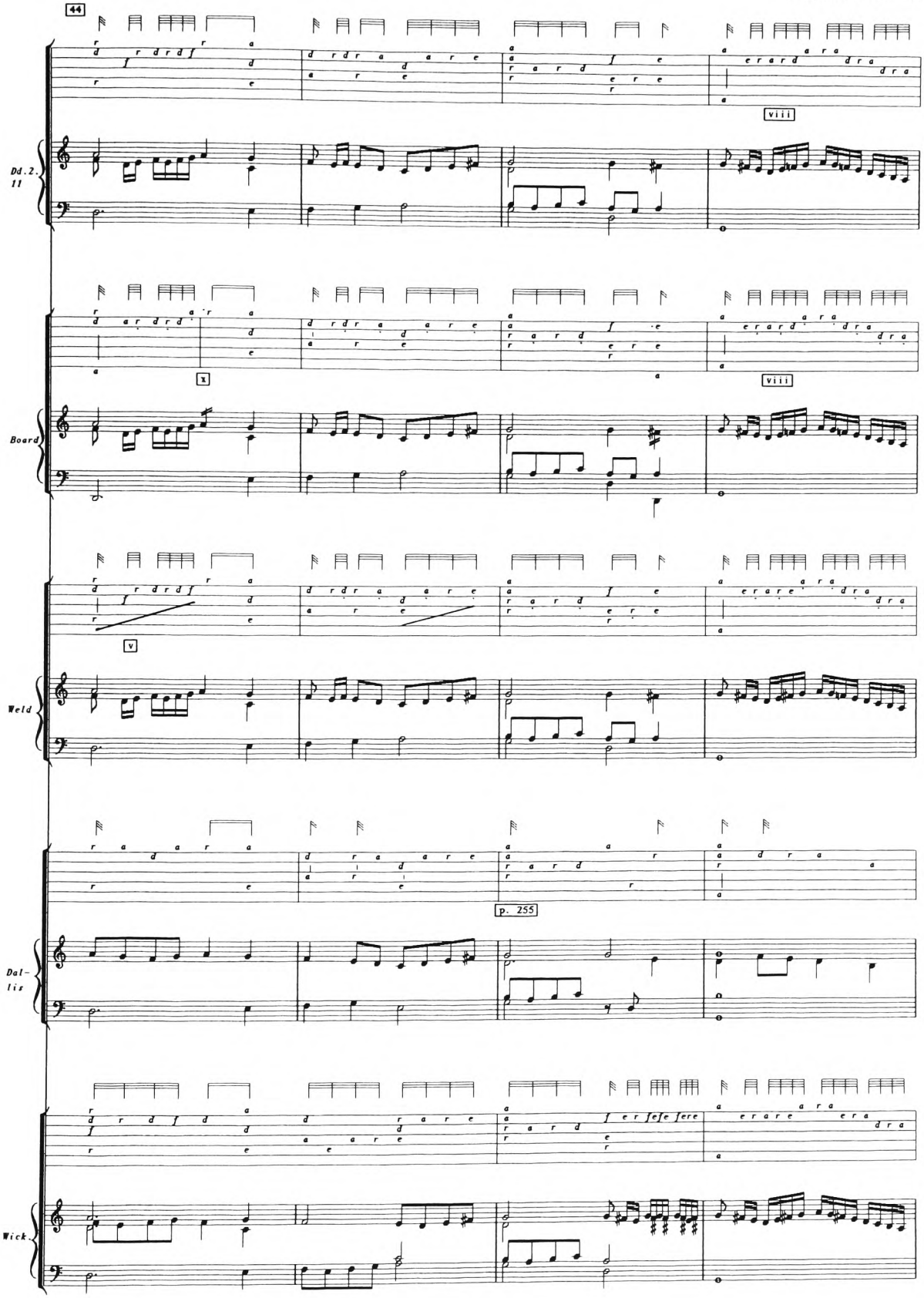

20
iv
[r erased]
Bq. 2.
11
v
Board
ii
Weld
Bar erased; arrow to iv, b. 6
[erasure]
Dal-
lis
Wick.

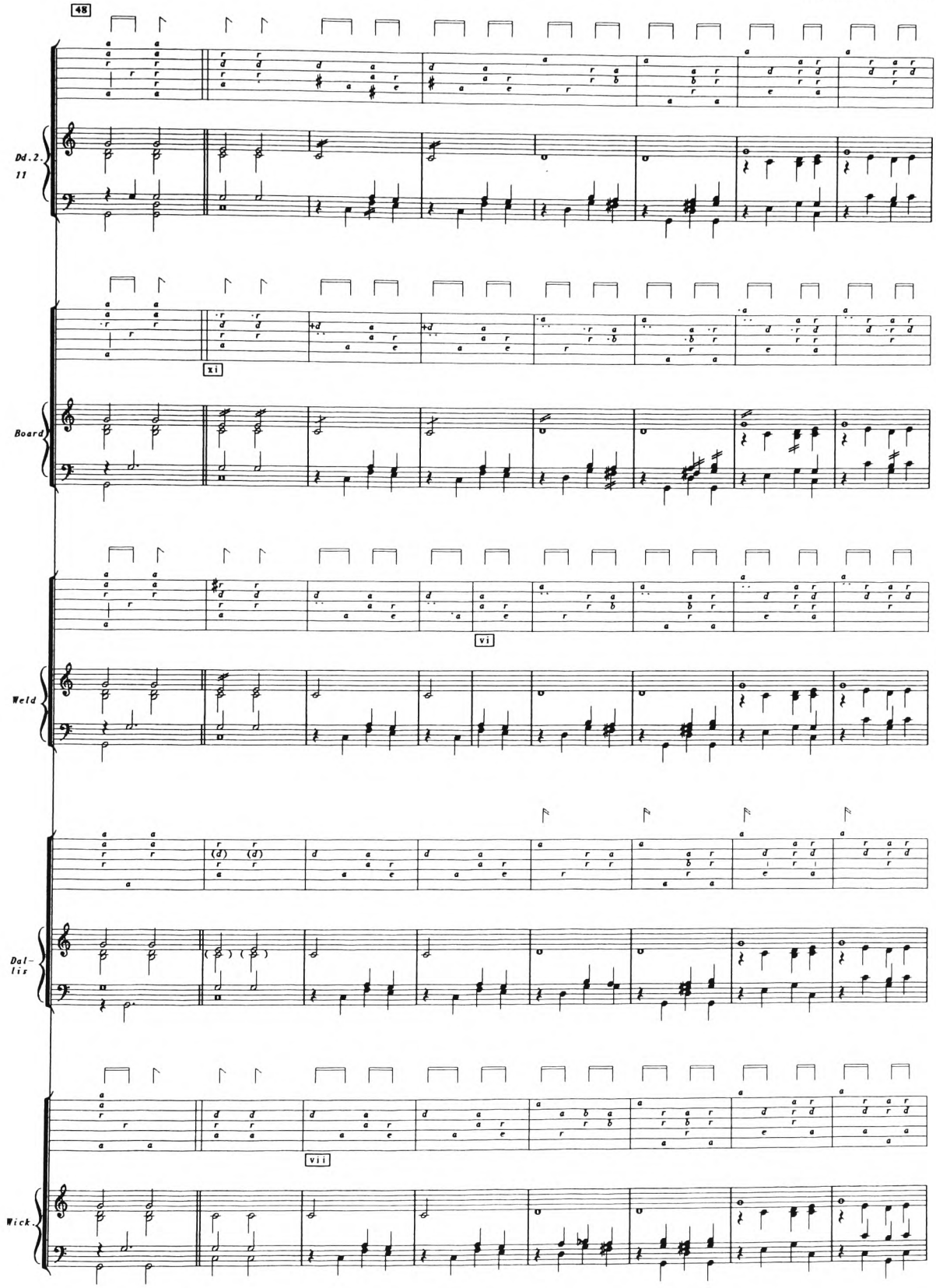

24
v
Dd. 2.
11
vi
Board
Weld
back to line ii
Dal-
lis
iv
Wick.

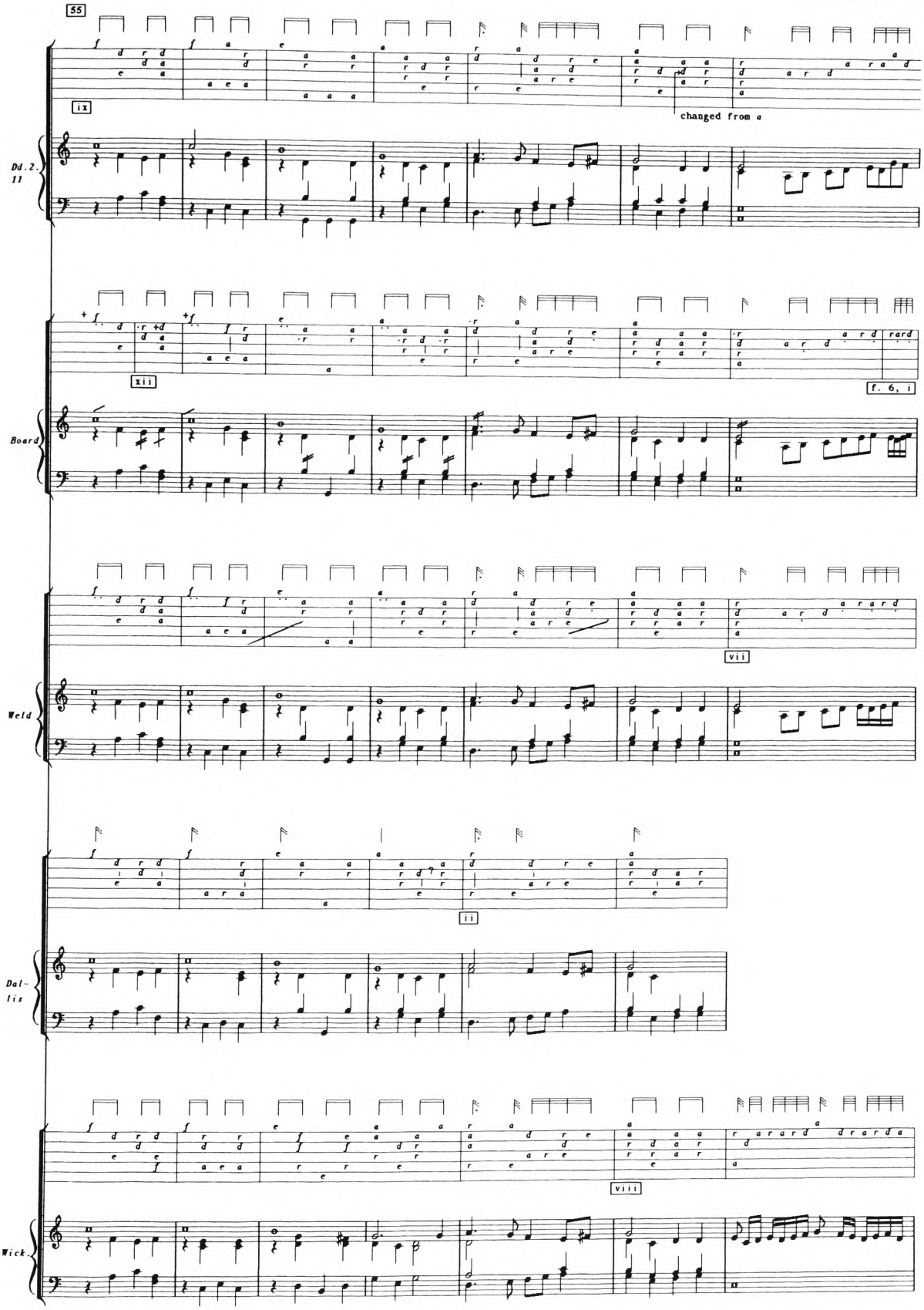

29
Dd. 2.
vii
Board
iii
Weld
iii
Dal-
lis
Wick.

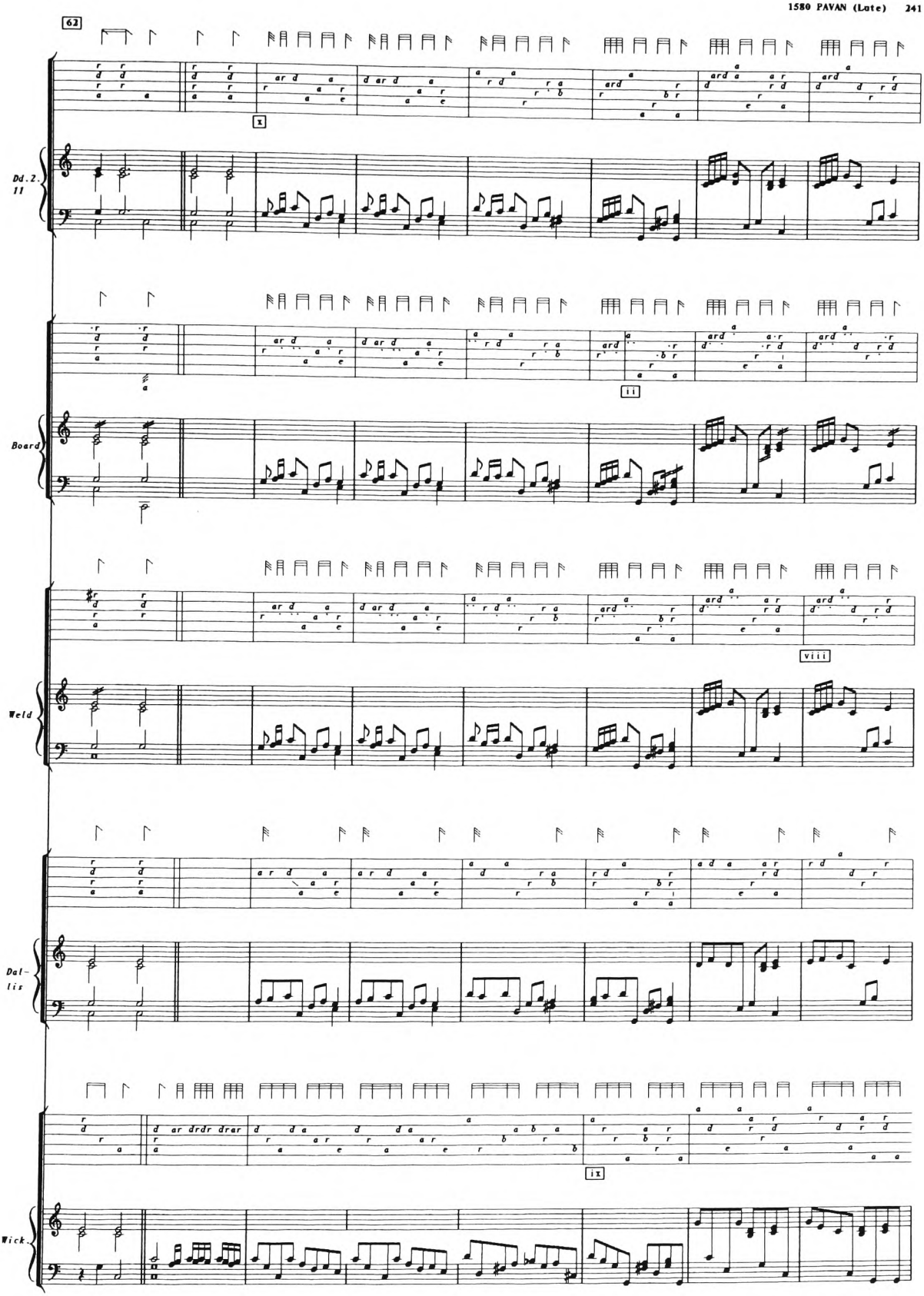

35
vi
Def. 2.
viii
Board
iv
Weld
Dal-
lis
v
Wick

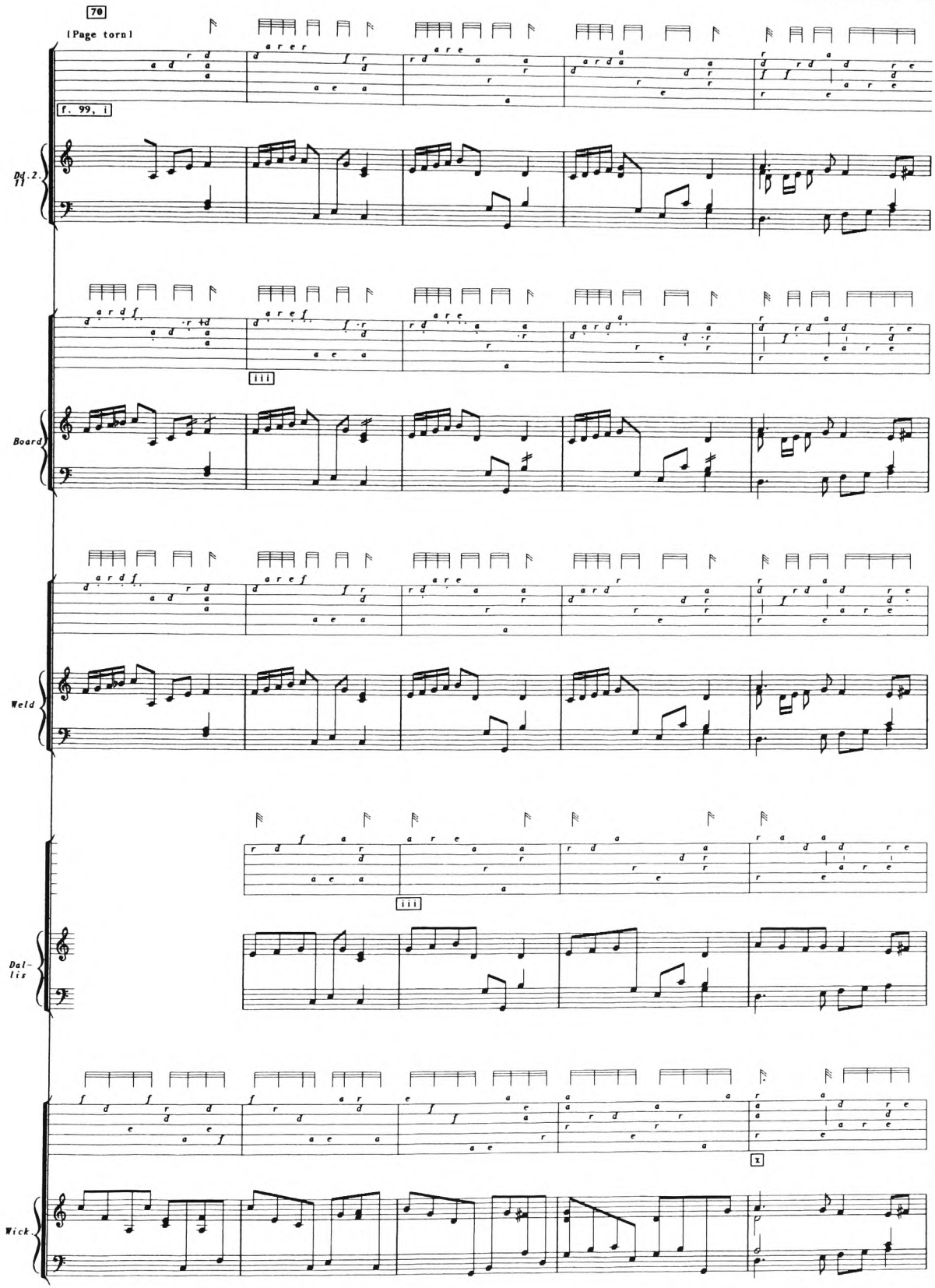

40
vii
Dd. 2. 11
Board
Weld
iv
Dal-lis
vi
Wick.

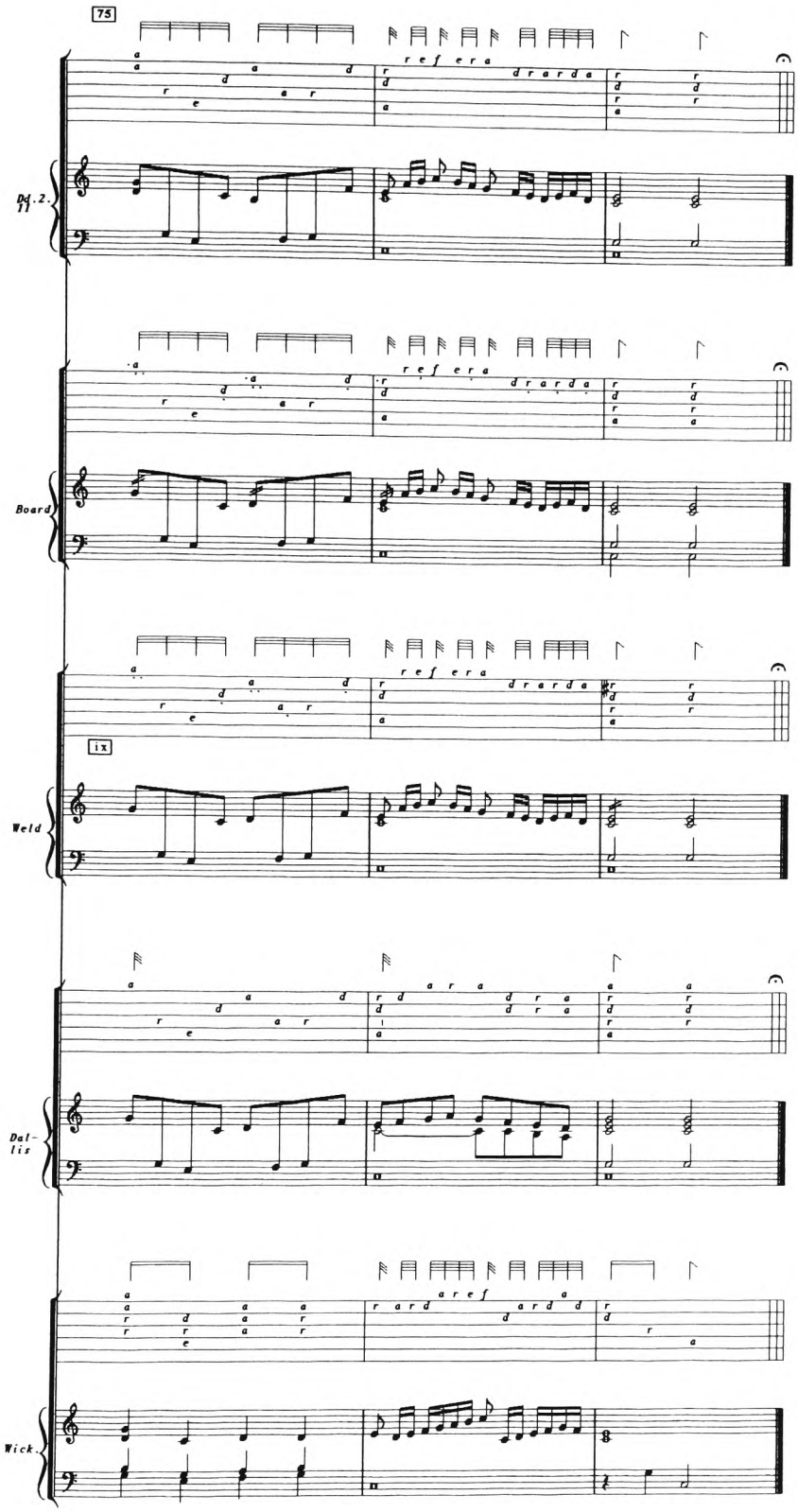

44
viii
Dd.2.
11
x
viii
Board
v
Weld
p. 255
Dal-
lis
Wick.


48
Dd. 2.
11
xi
Board
vi
Weld
Dal-
lis
vii
Wick.


55
ix
changed from a
Dd. 2.
11
xii
f. 6, i
Board
vii
Weld
ii
Dal-
lis
viii
Wick.


62
x
Dd. 2. 11
ii
Board
viii
Weld
Dal-lis
ix
Wick.

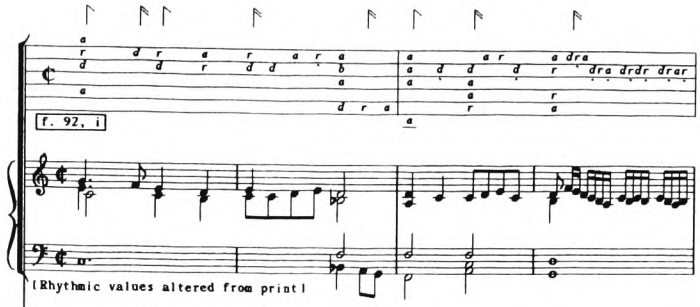

70
[Page torn]
f. 99, i
Dd. 2.
11
iii
Board
Weld
iii
Dal-
lis
x
Wick


75
Dd.2.
11
Board
ix
Weld
Dal-
lis
Wick.

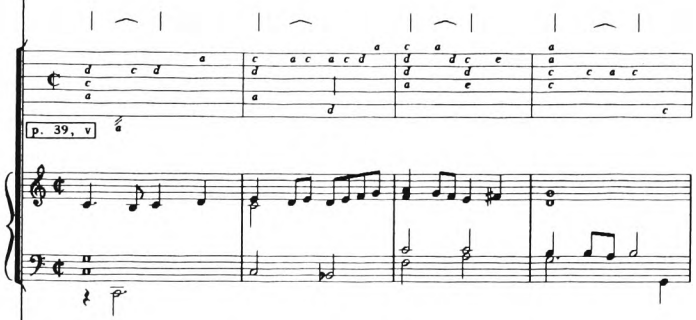
1580 PAVAN

g) Continental lute versions

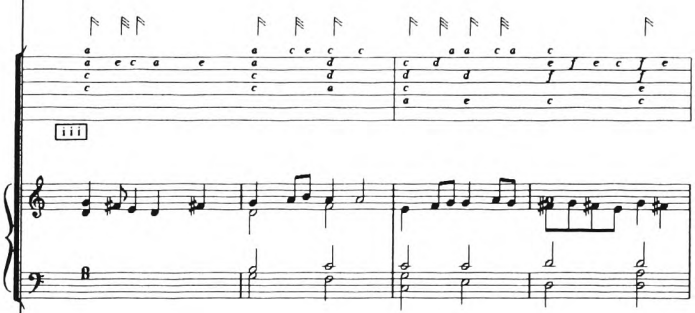
Florida, f. 92
PAuana Pietro Filippi.



Bautzen, p. 39
Pavana | Philippi

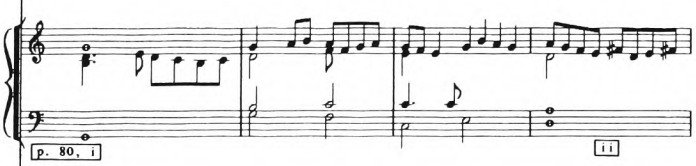


Rude, No. 92
[No foliation nor pagination]
(Pavana Anglica)



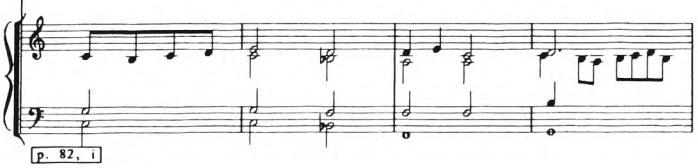
Dlugorai, p. 80
Pauana Phi | lippi: | 3

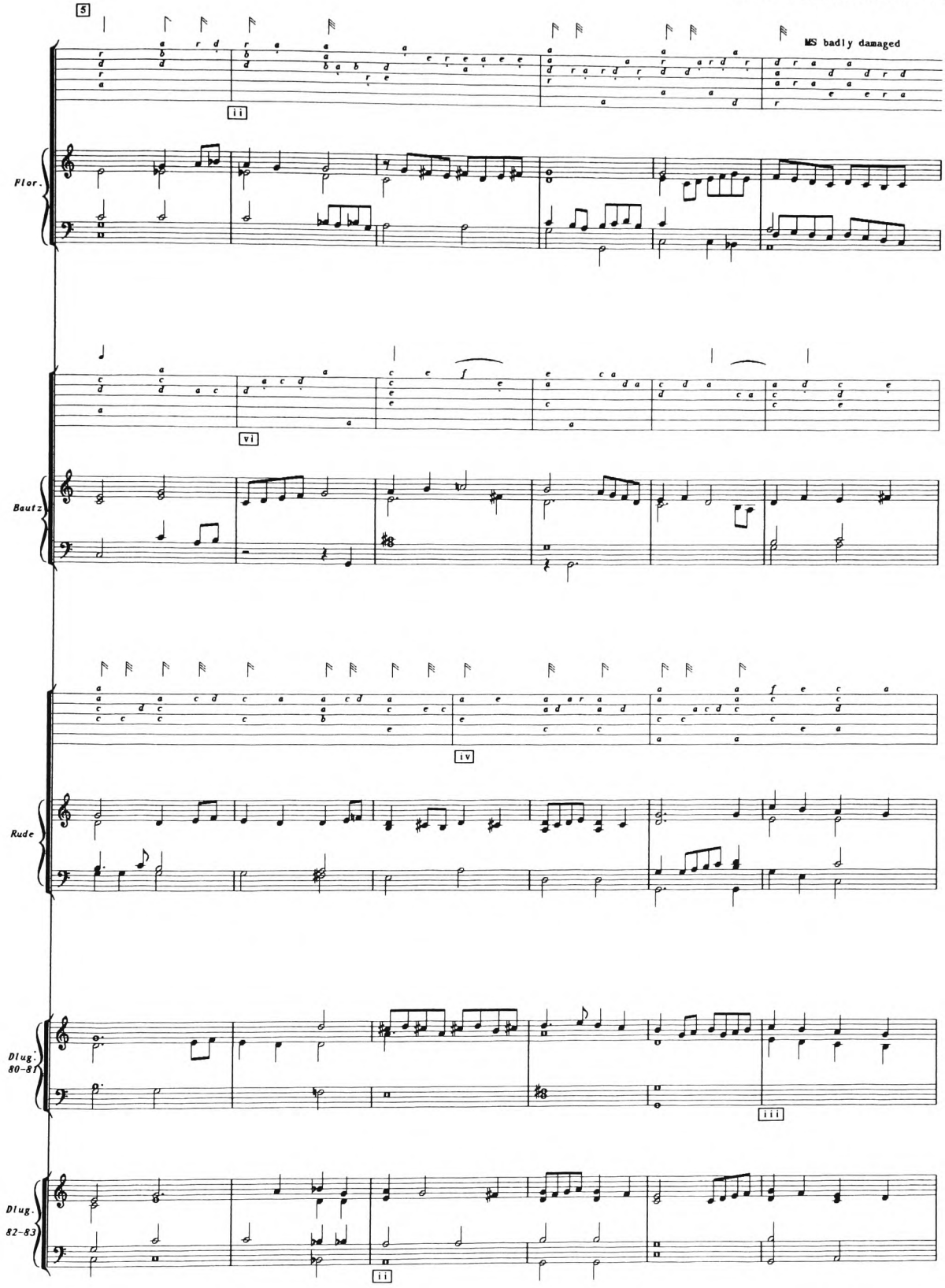
[German lute tablature]

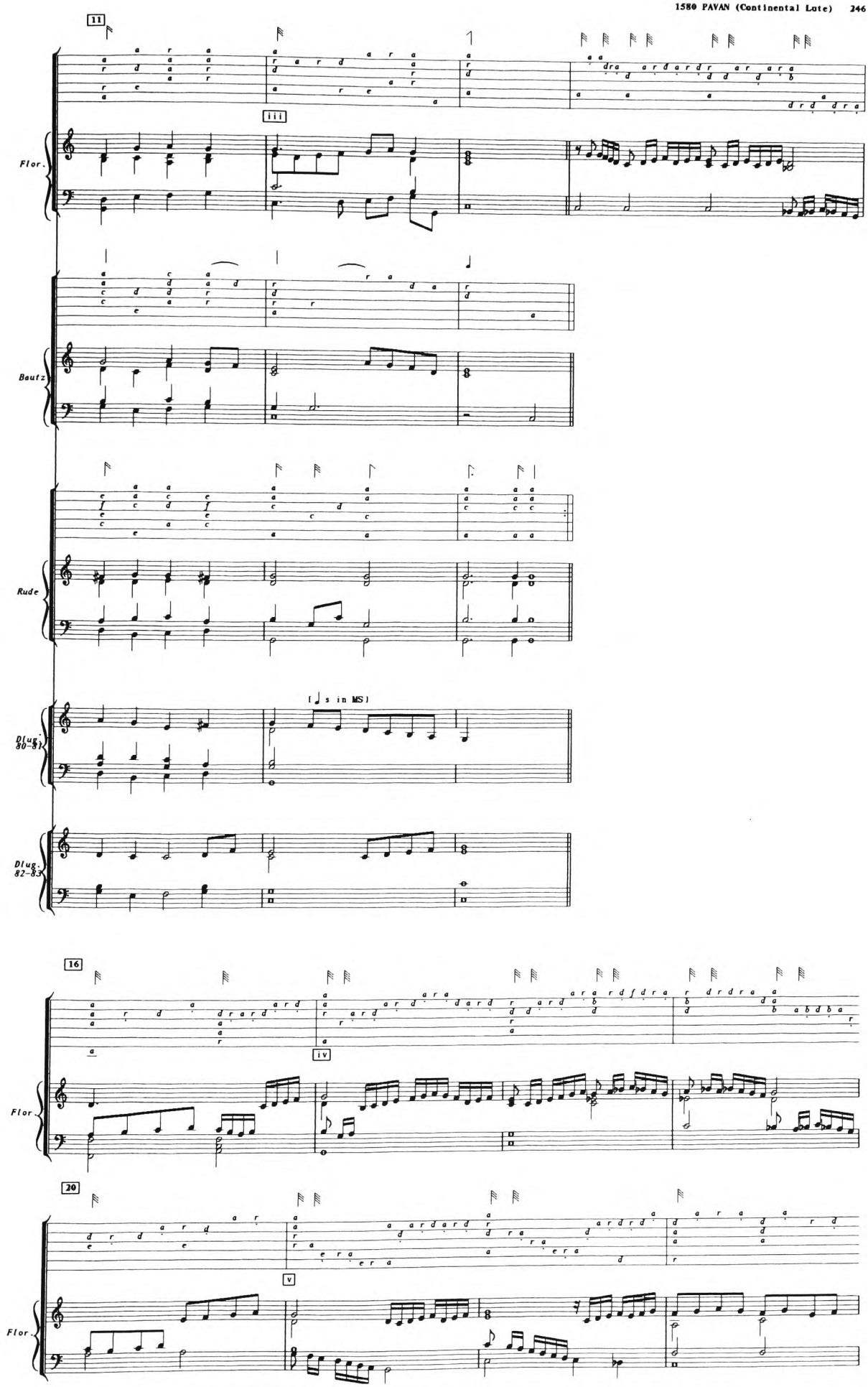


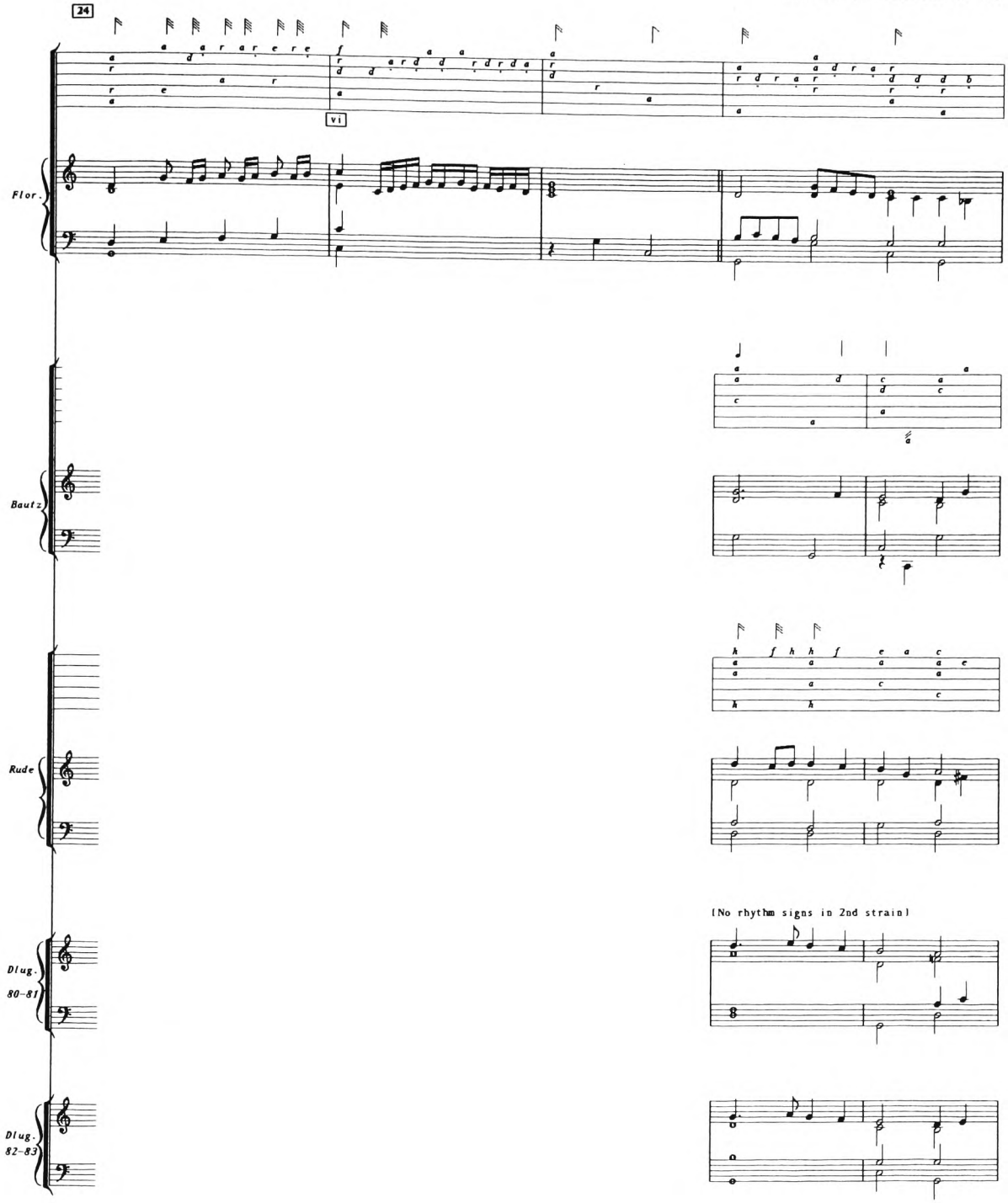
Dlugorai, p. 82
Pauana Phi | lippi: | 4

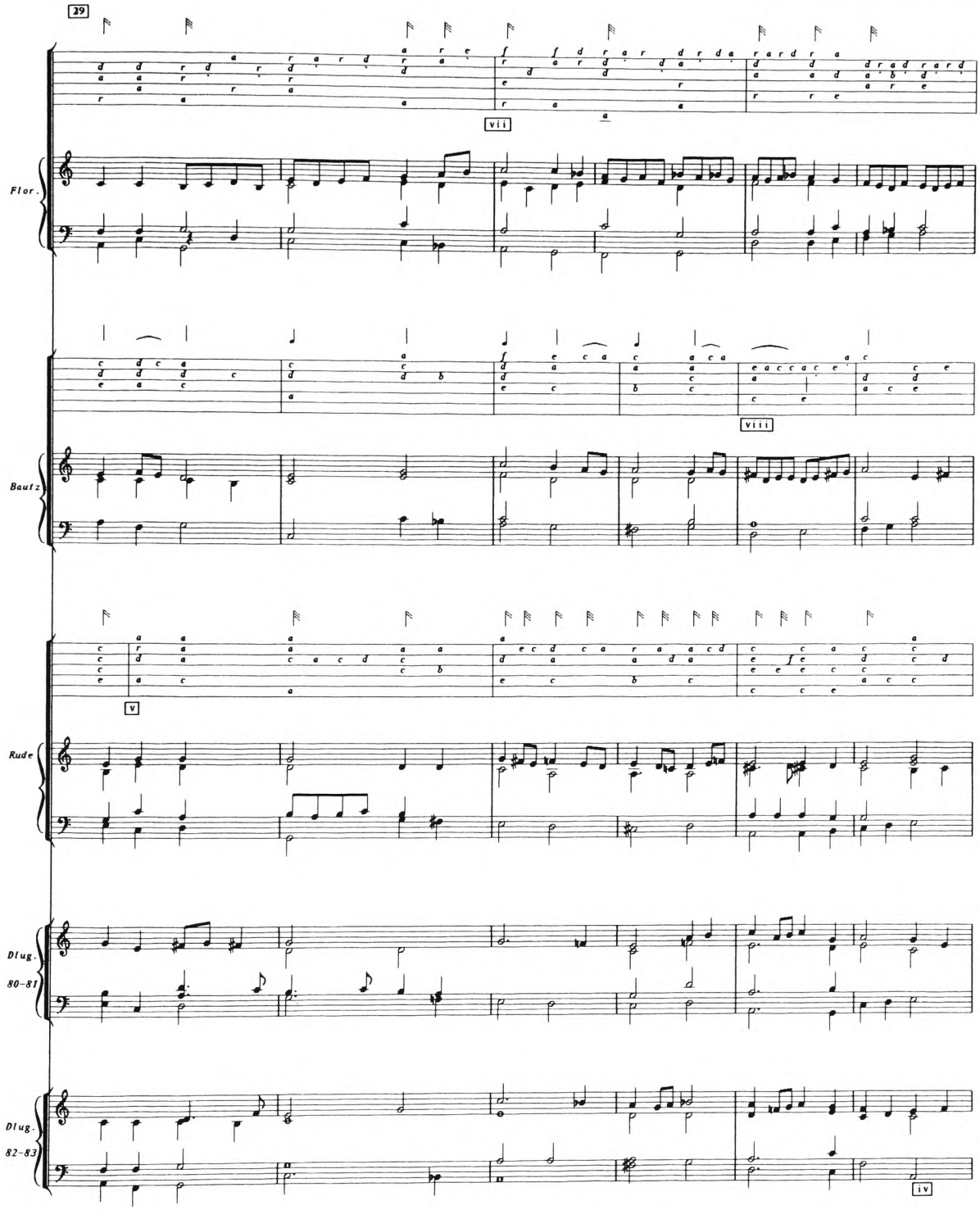
[German lute tablature]

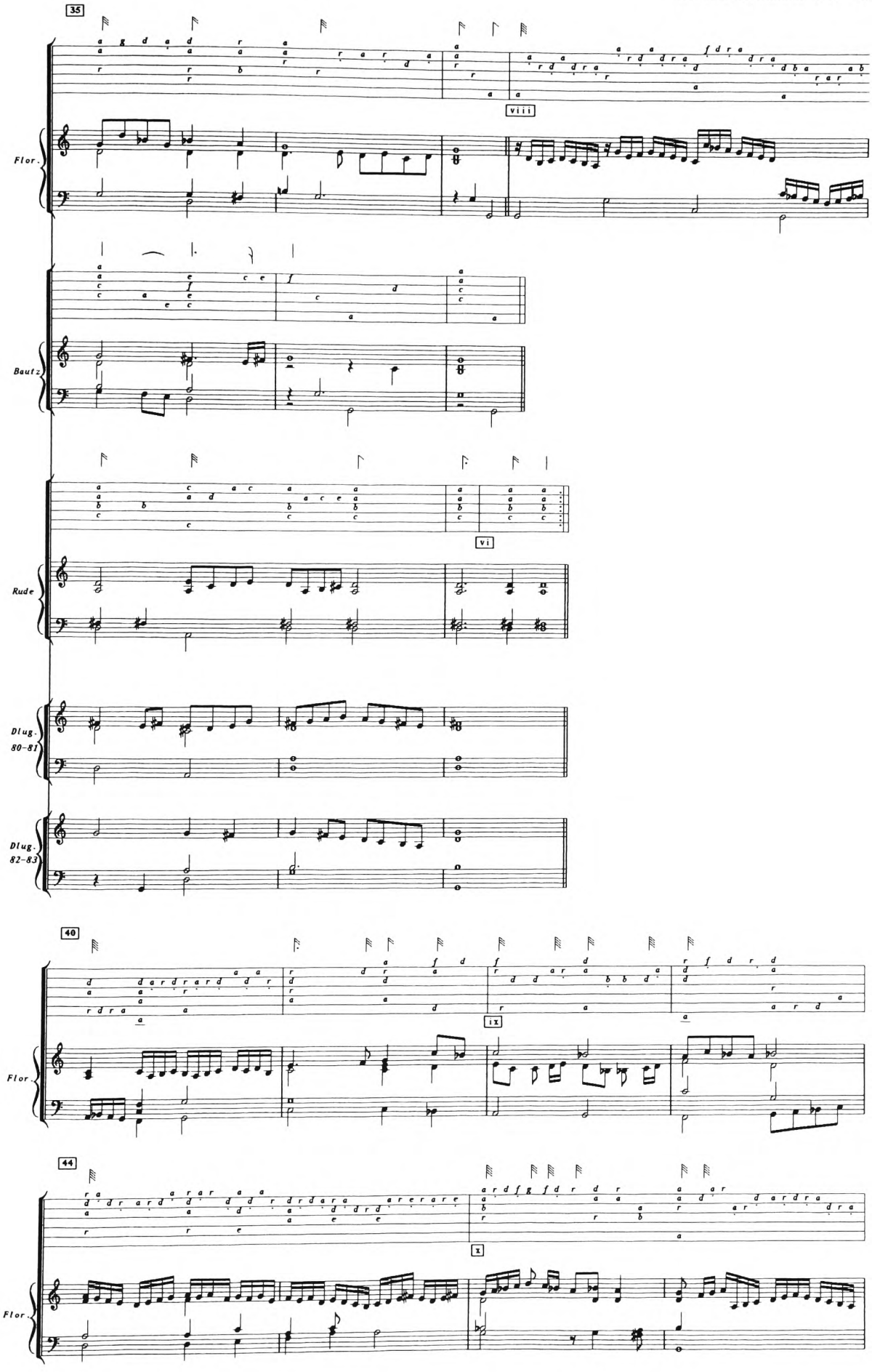


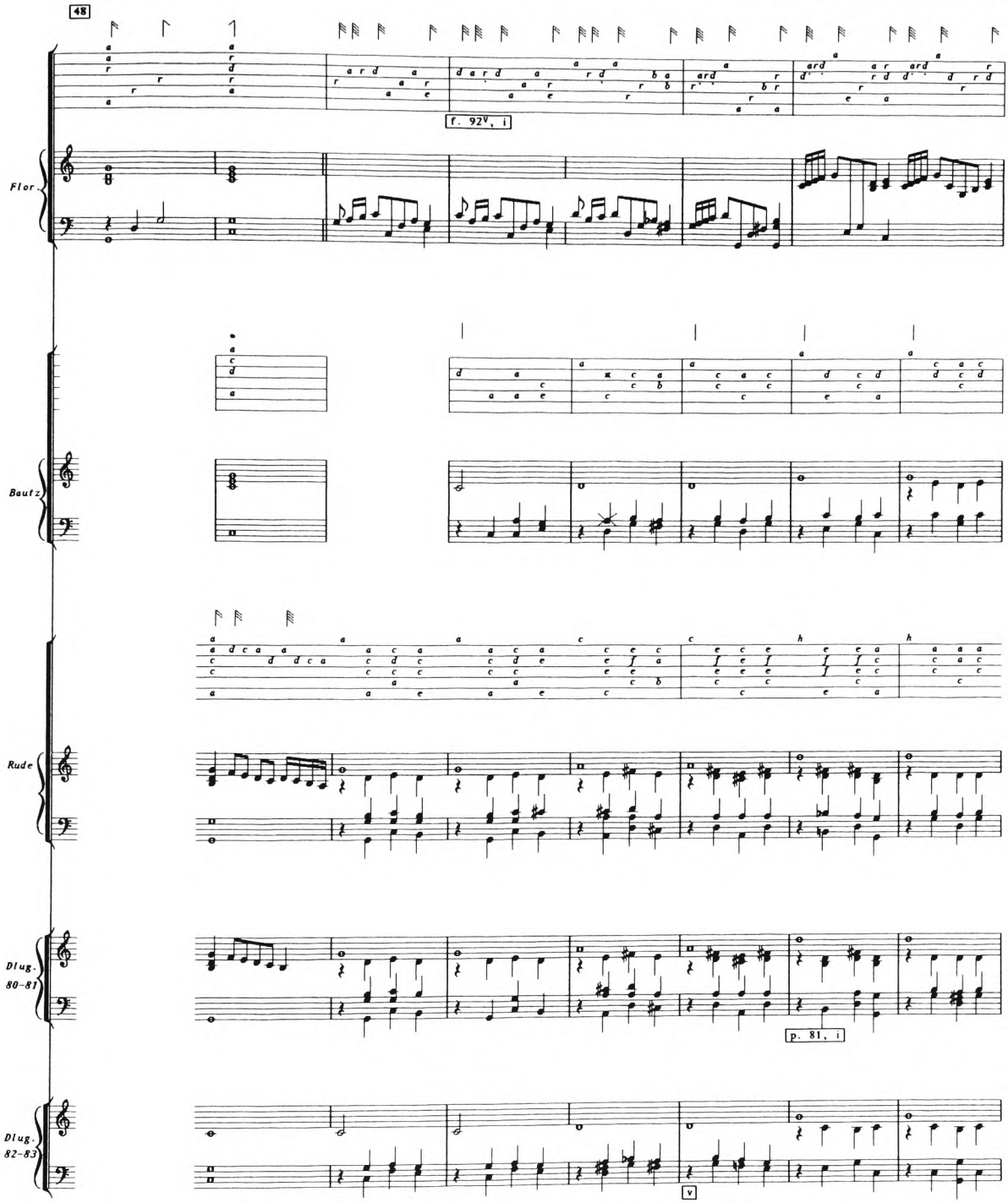

5
MS badly damaged
Flor.
Bautz
Rude
Dlug. 80-81
Dlug. 82-83

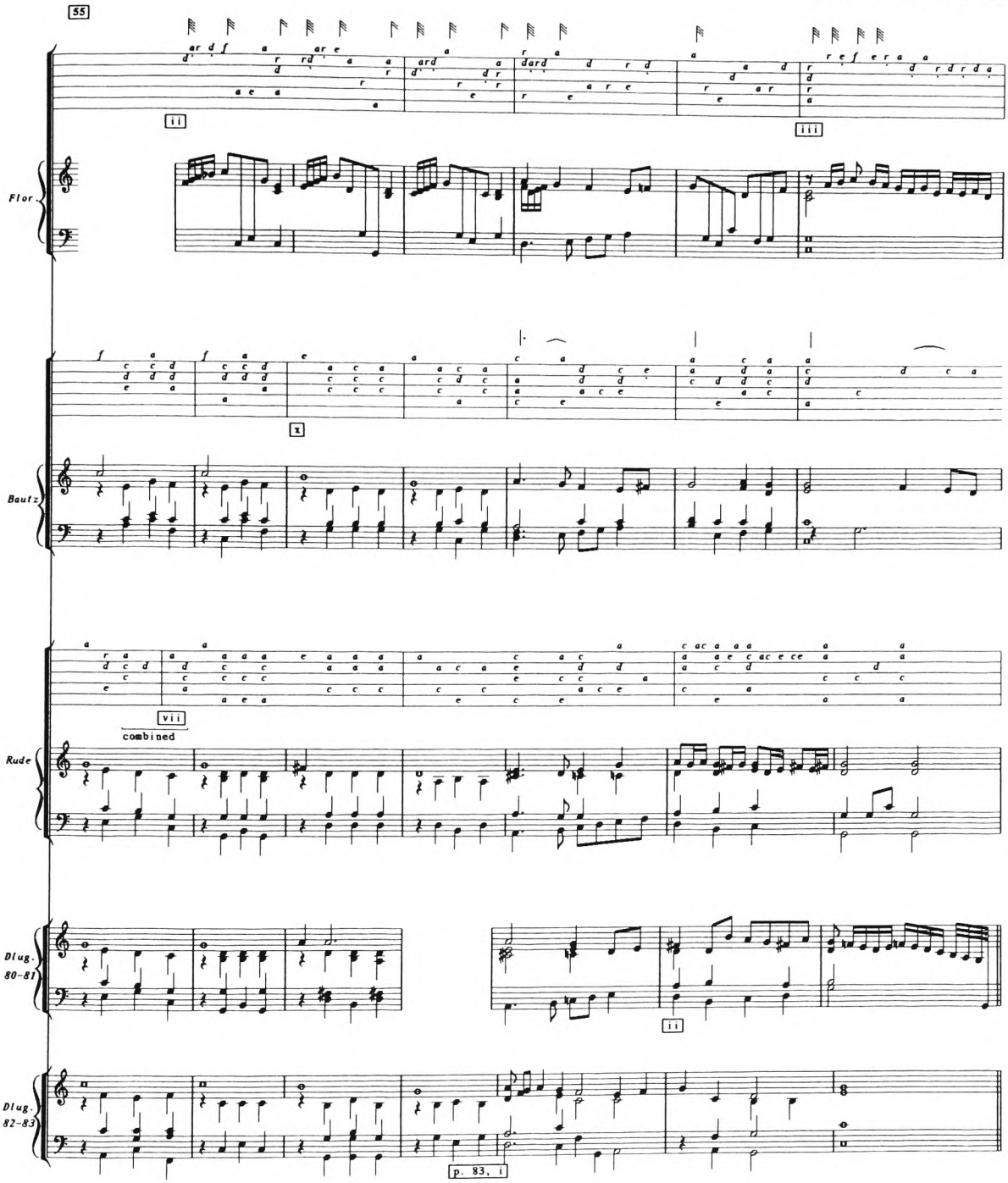

11
iii
Flor.
Bautz
Rude
[♩ s in MS]
Dlug. 80-81
Dlug. 82-83
16
iv
Flor.
20
v
Flor.

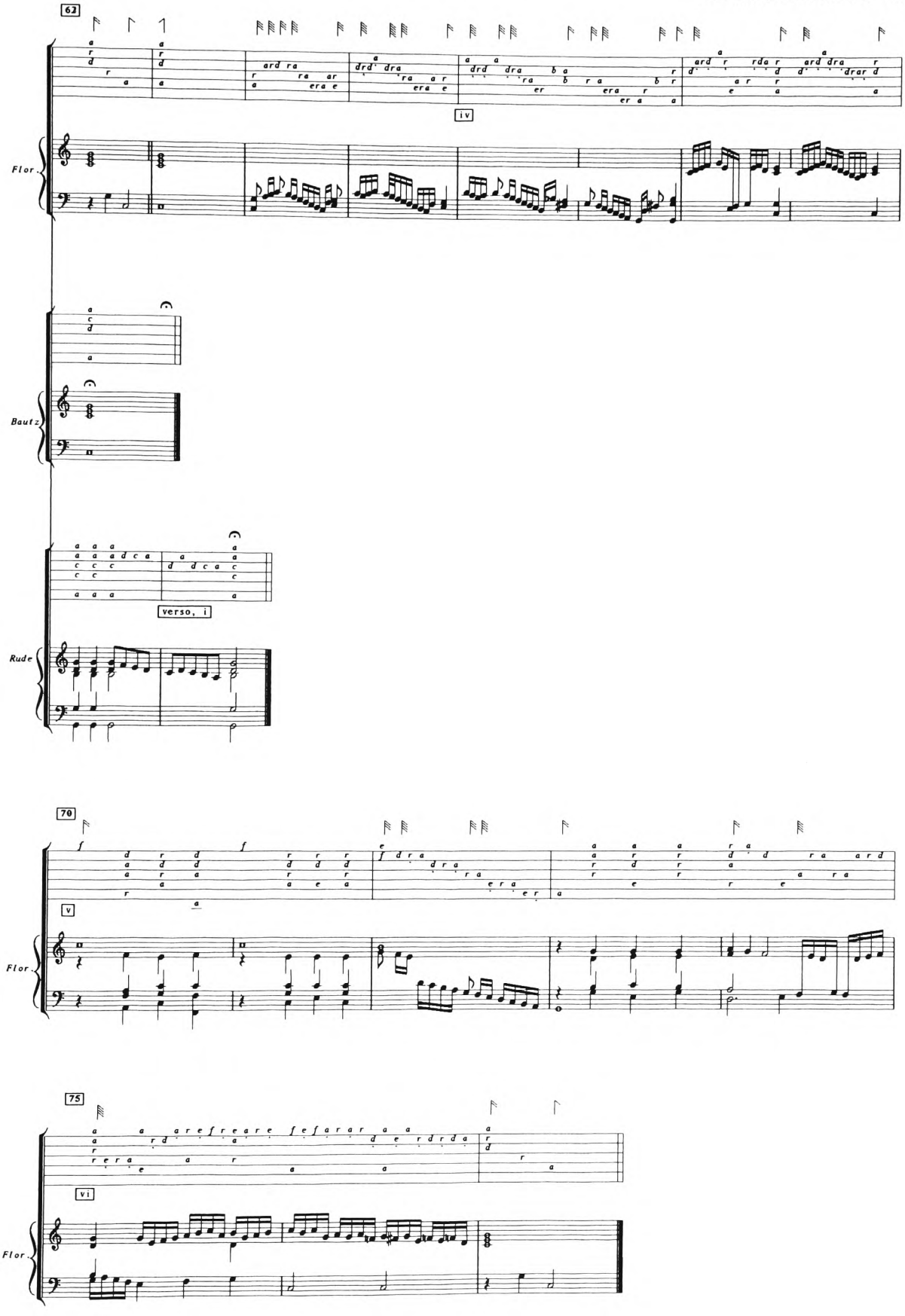

24
vi
Flor.
Bautz
Rude
Dlug.
80-81
Dlug.
82-83
[No rhythm signs in 2nd strain]


29
vii
Flor.
viii
Bautz
v
Rude
Dlug.
80-81
Dlug.
82-83
iv


35
viii
Flor.
Bautz
vi
Rude
Dlug. 80-81
Dlug. 82-83
40
ix
Flor.
44
x
Flor.


48
f. 92v, i
Flor.
Bautz.
Rude.
Dlug. 80-81
p. 81, i
Dlug. 82-83
v


55
ii
iii
Flor.
x
Bautz.
vii
combined
Rude
Dlug. 80-81
ii
Dlug. 82-83
p. 83, i

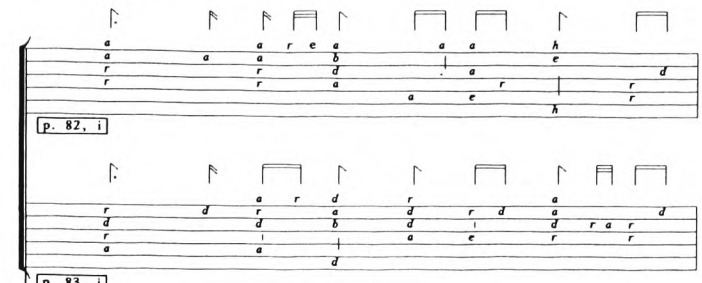

62
iv
Flor.
Bautz.
verso, i
Rude
70
v
Flor.
75
vi
Flor.

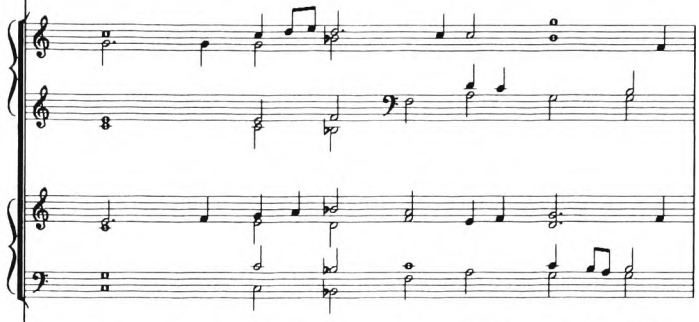
1580 PAVAN

h) Lute duet parts

Dallis, pp. 82 & 83

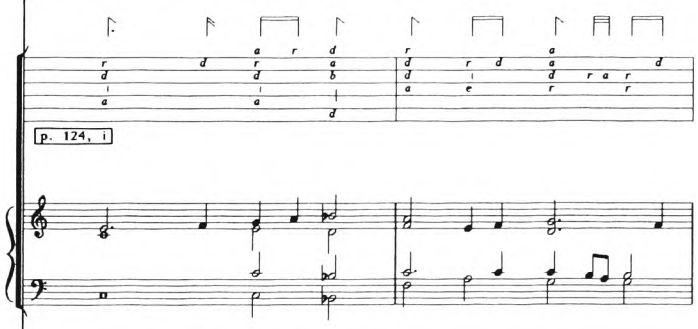
Pavin treble Philips (p. 82)
Pav bassus Philips (p. 83)

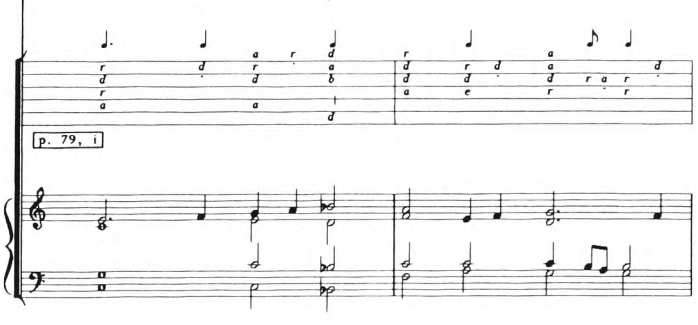




Dallis, p. 124

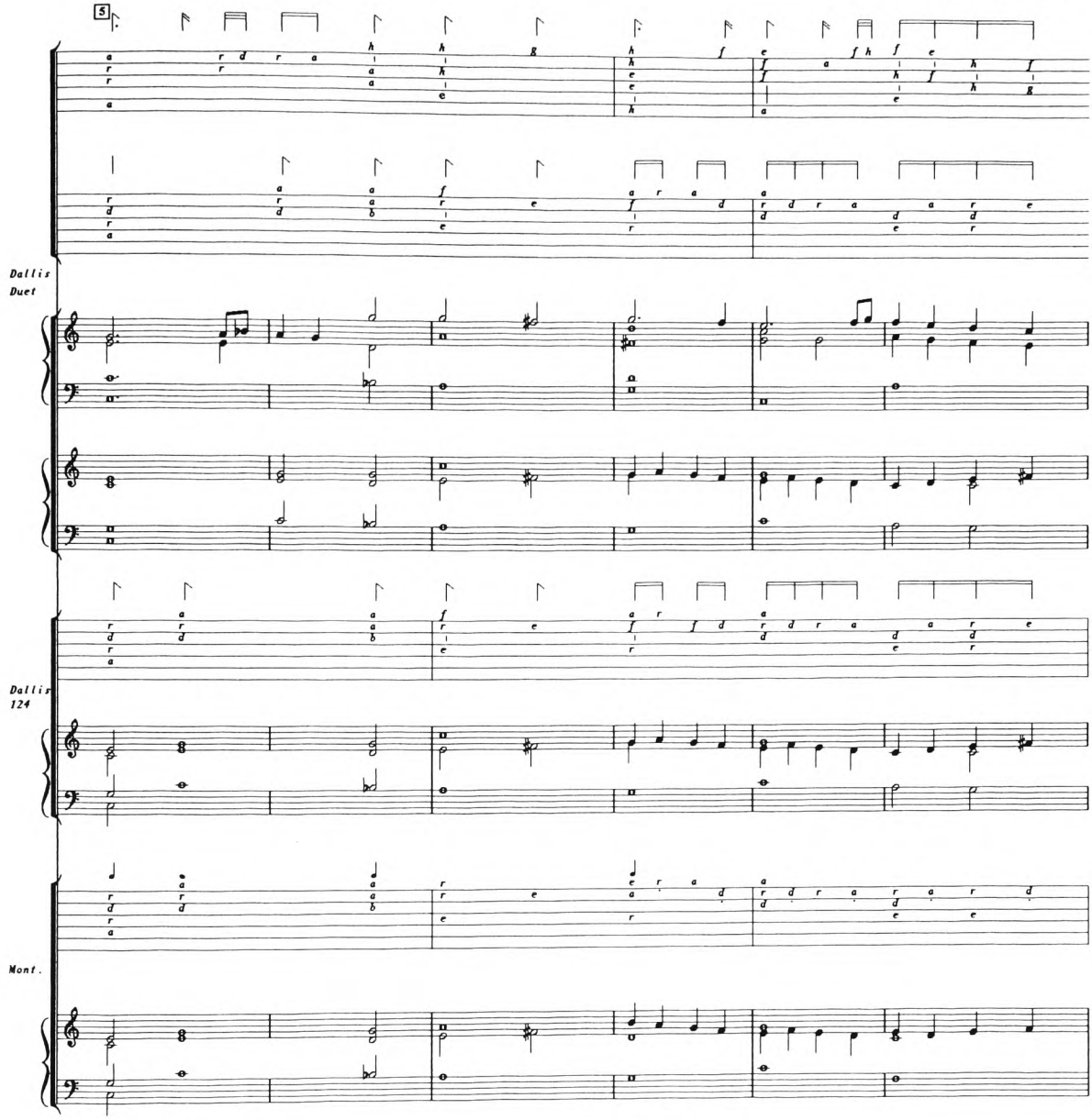
Philips p.

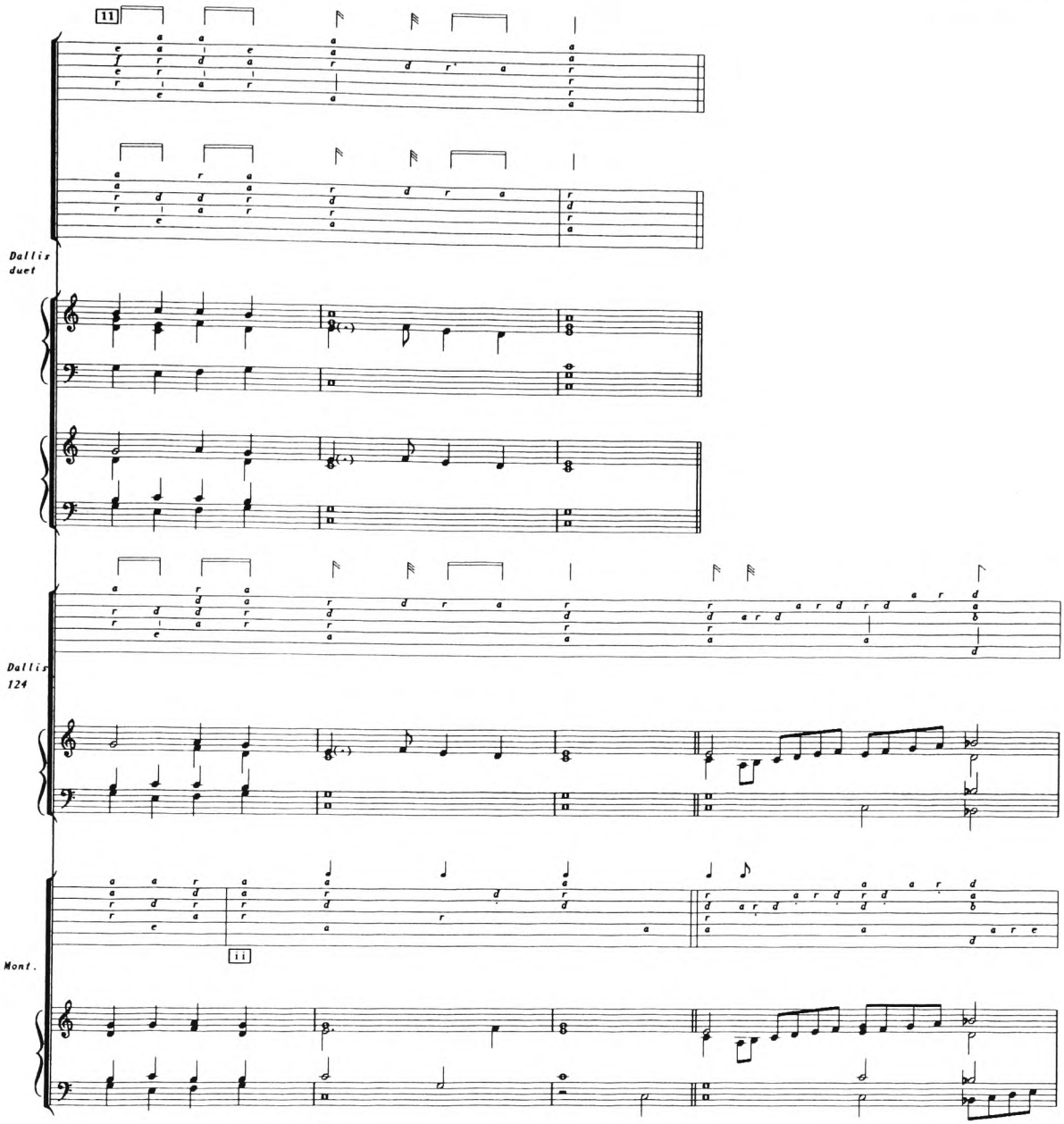


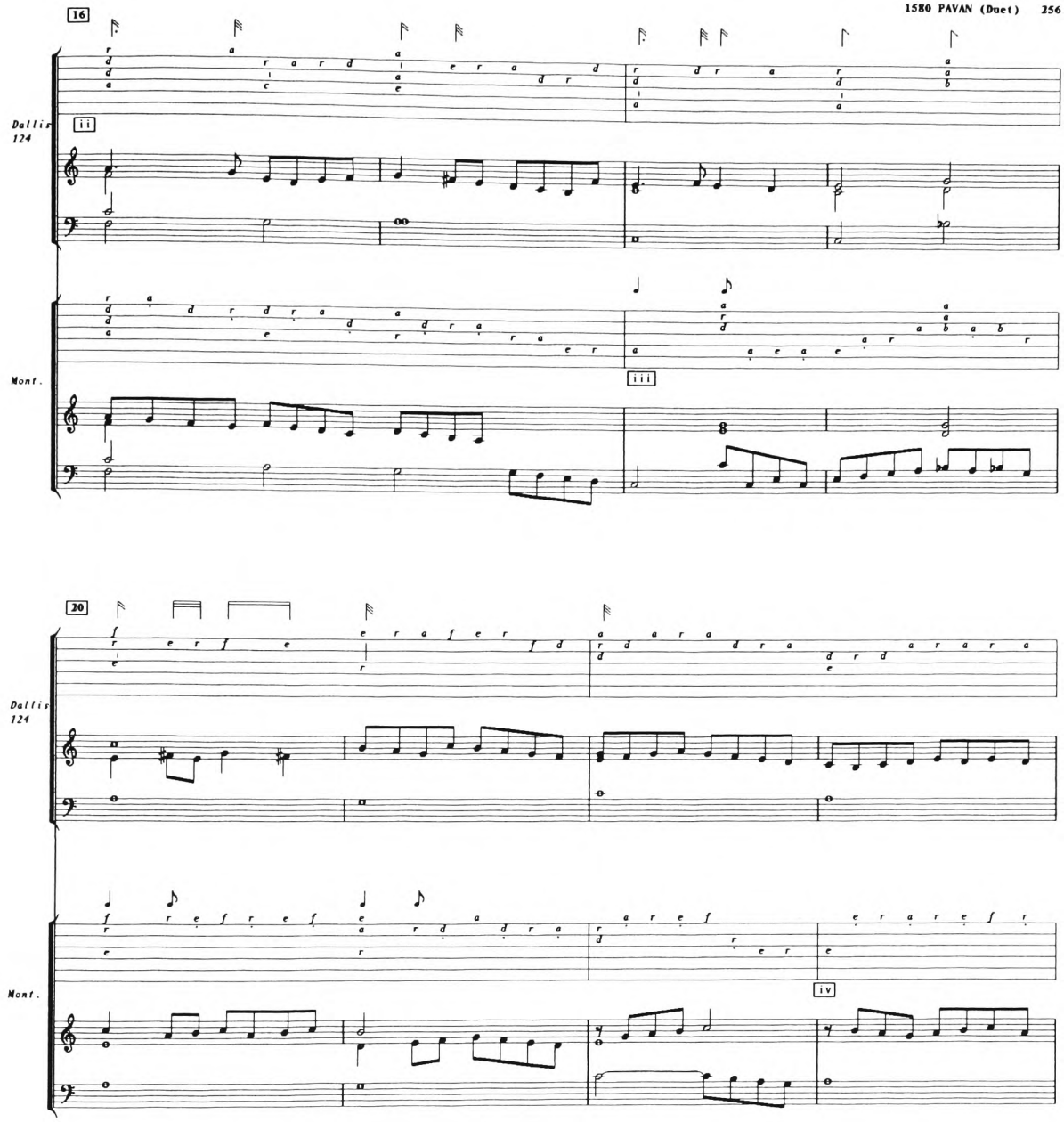


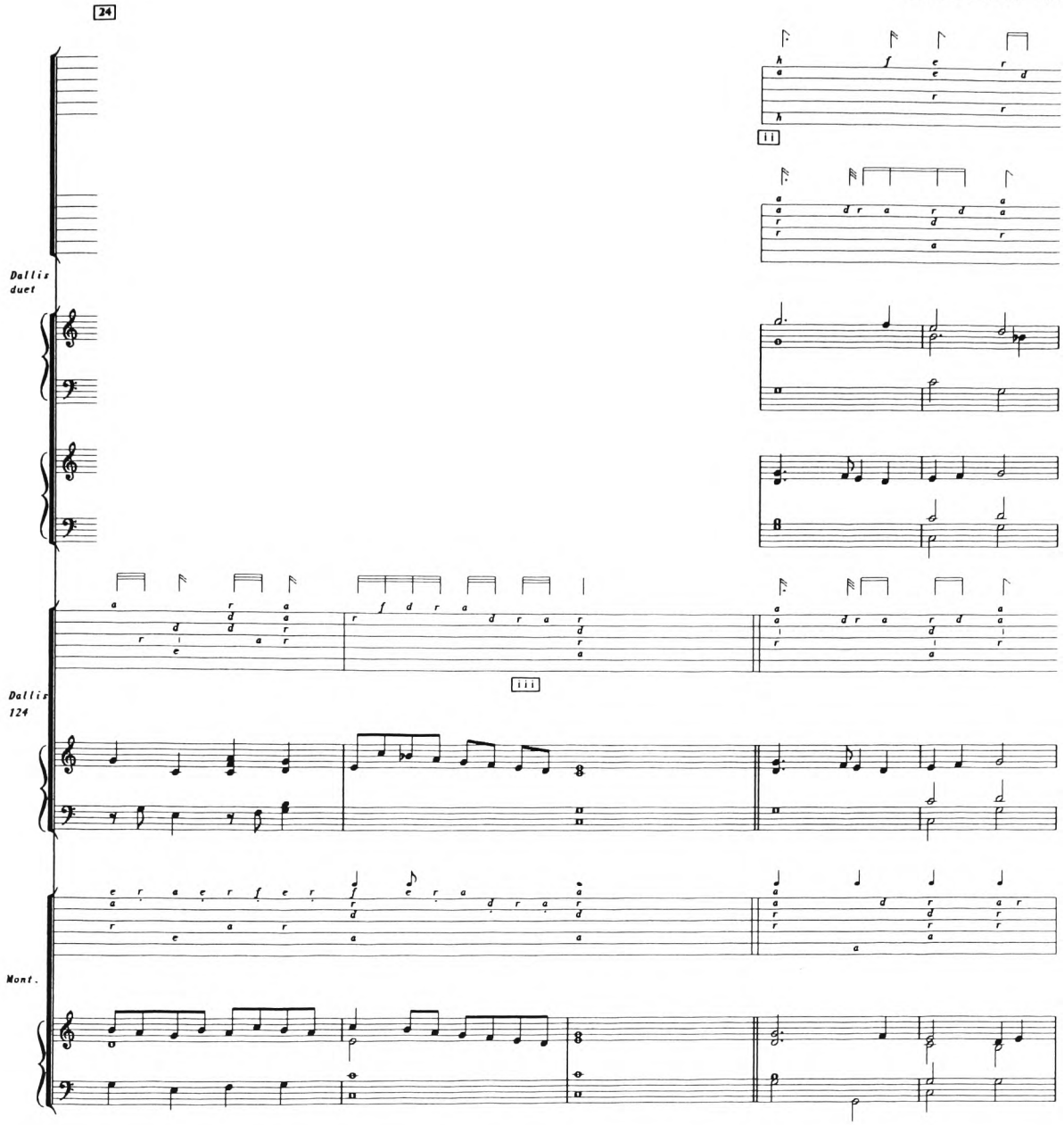
Montbuysson, p. 79

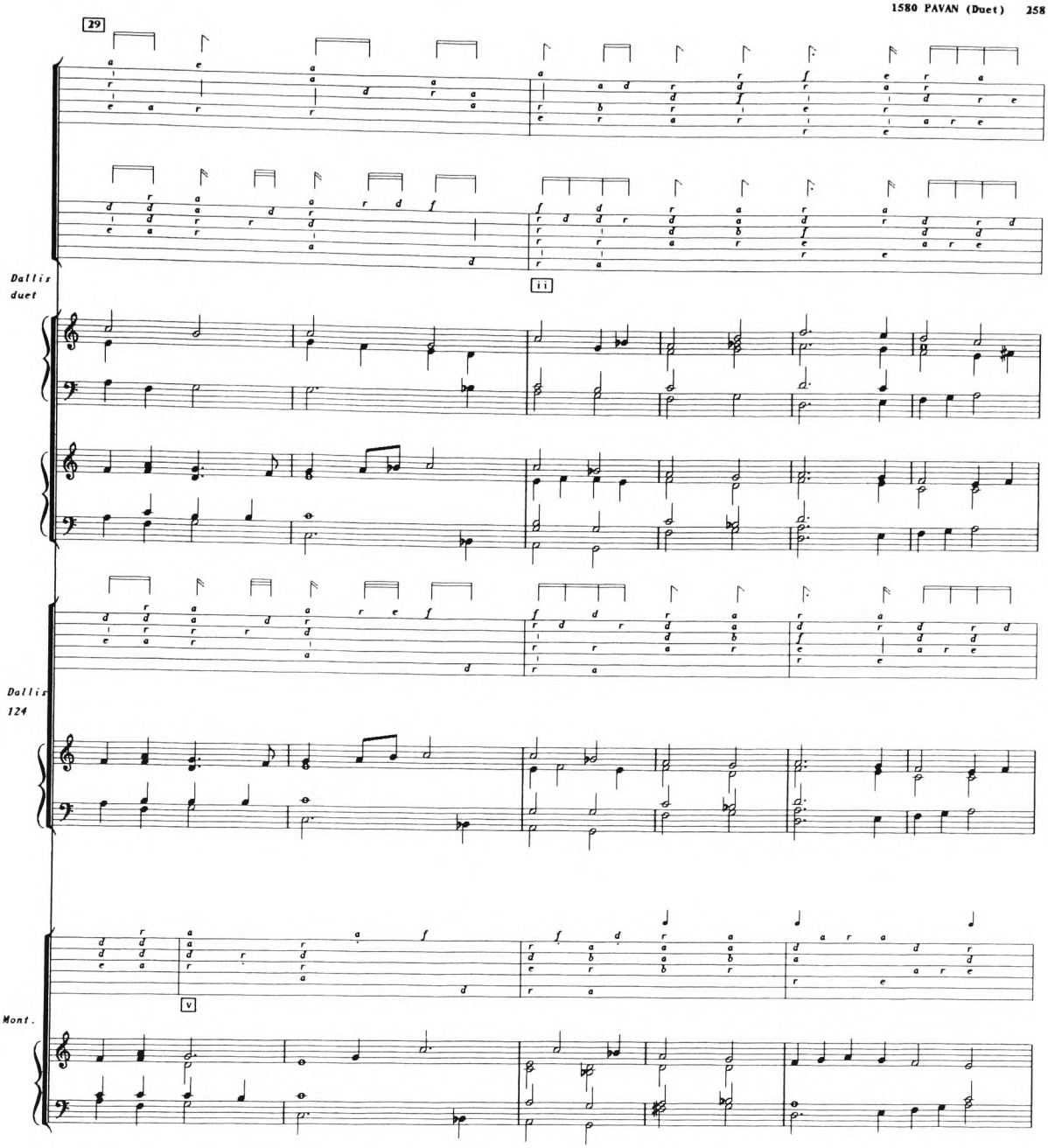
philips paguane

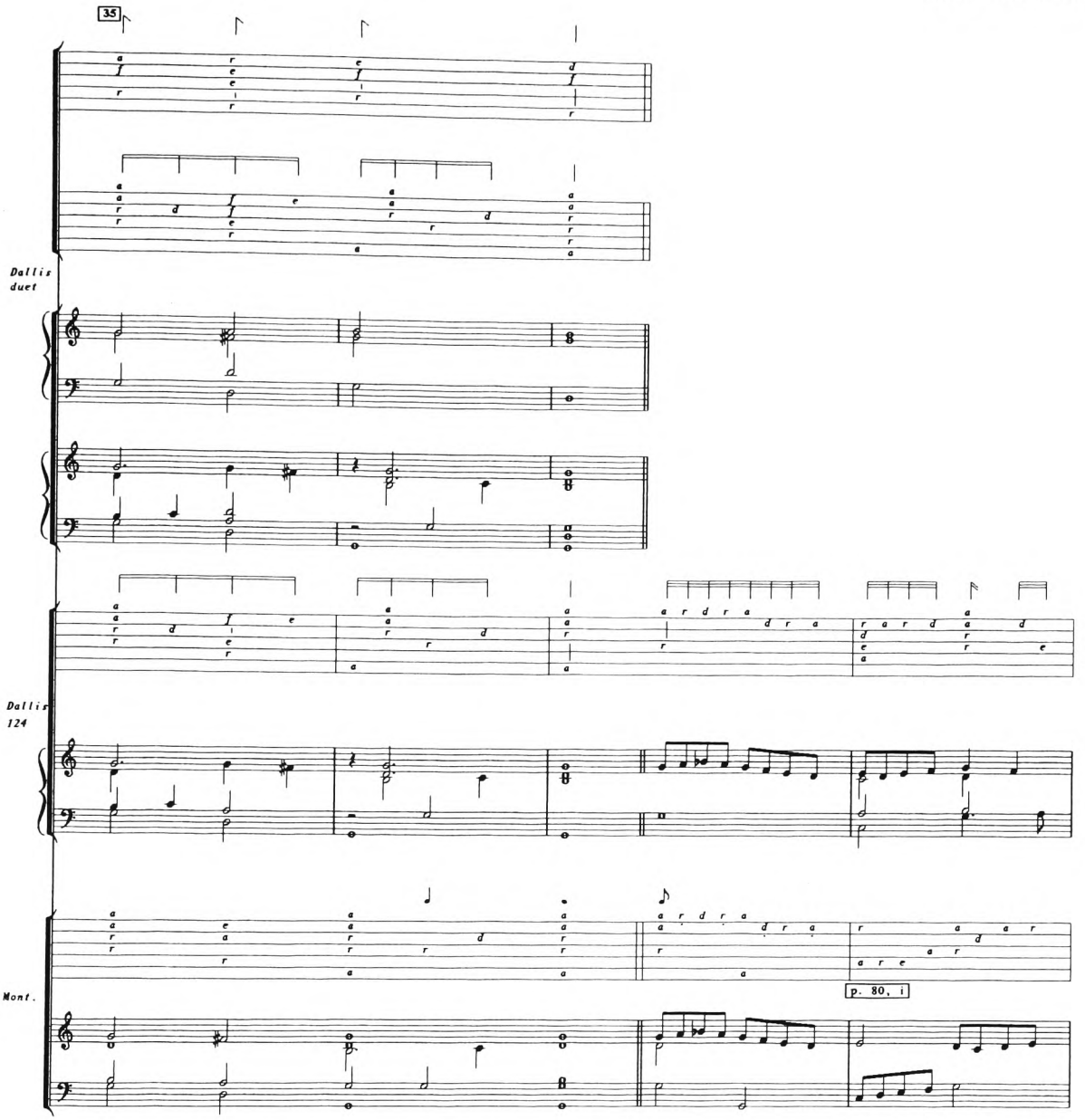

5
Dallis
Duet
Dallis
124
Mont.

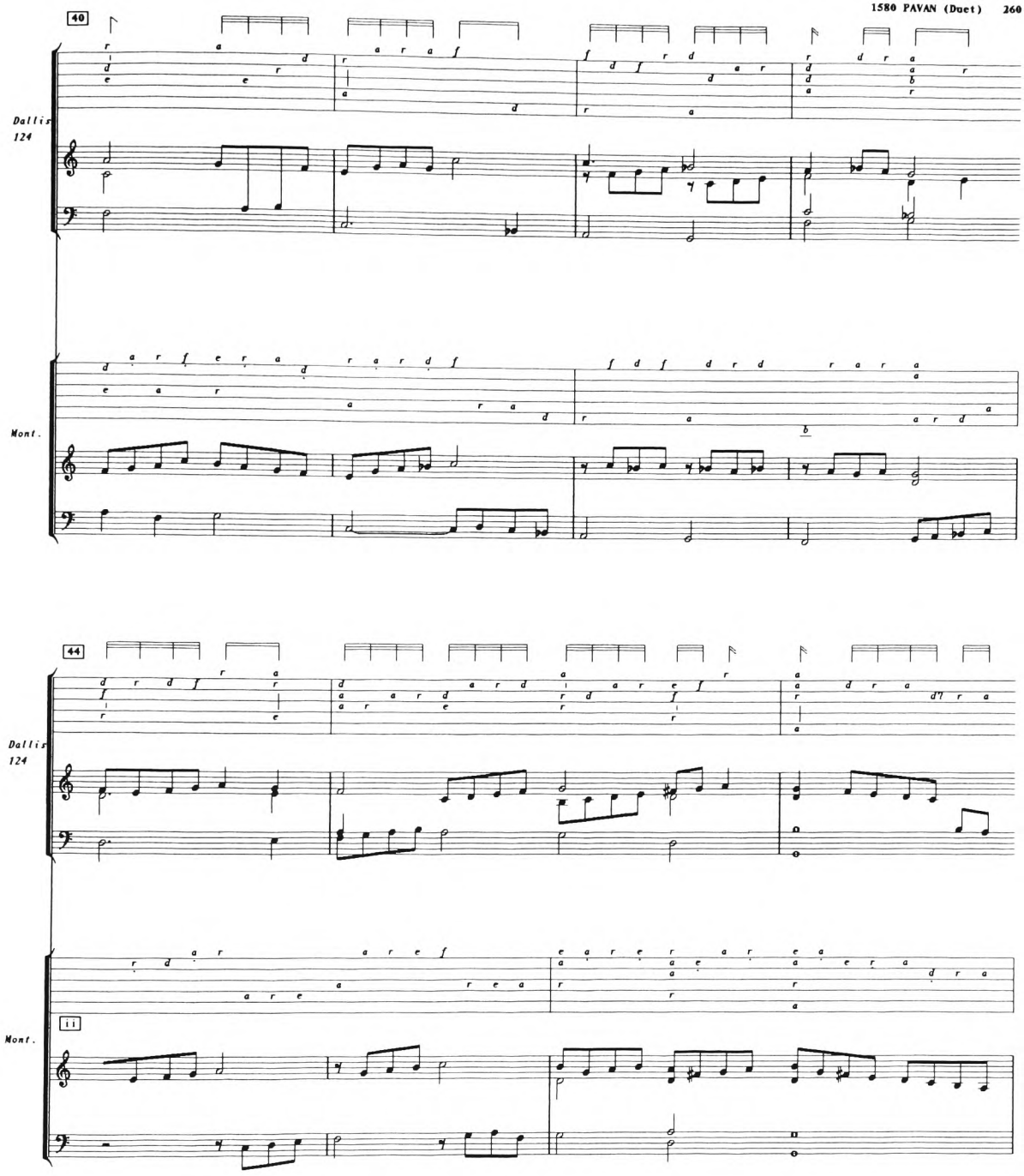

11
Dallis duet
Dallis 124
ii
Mont.

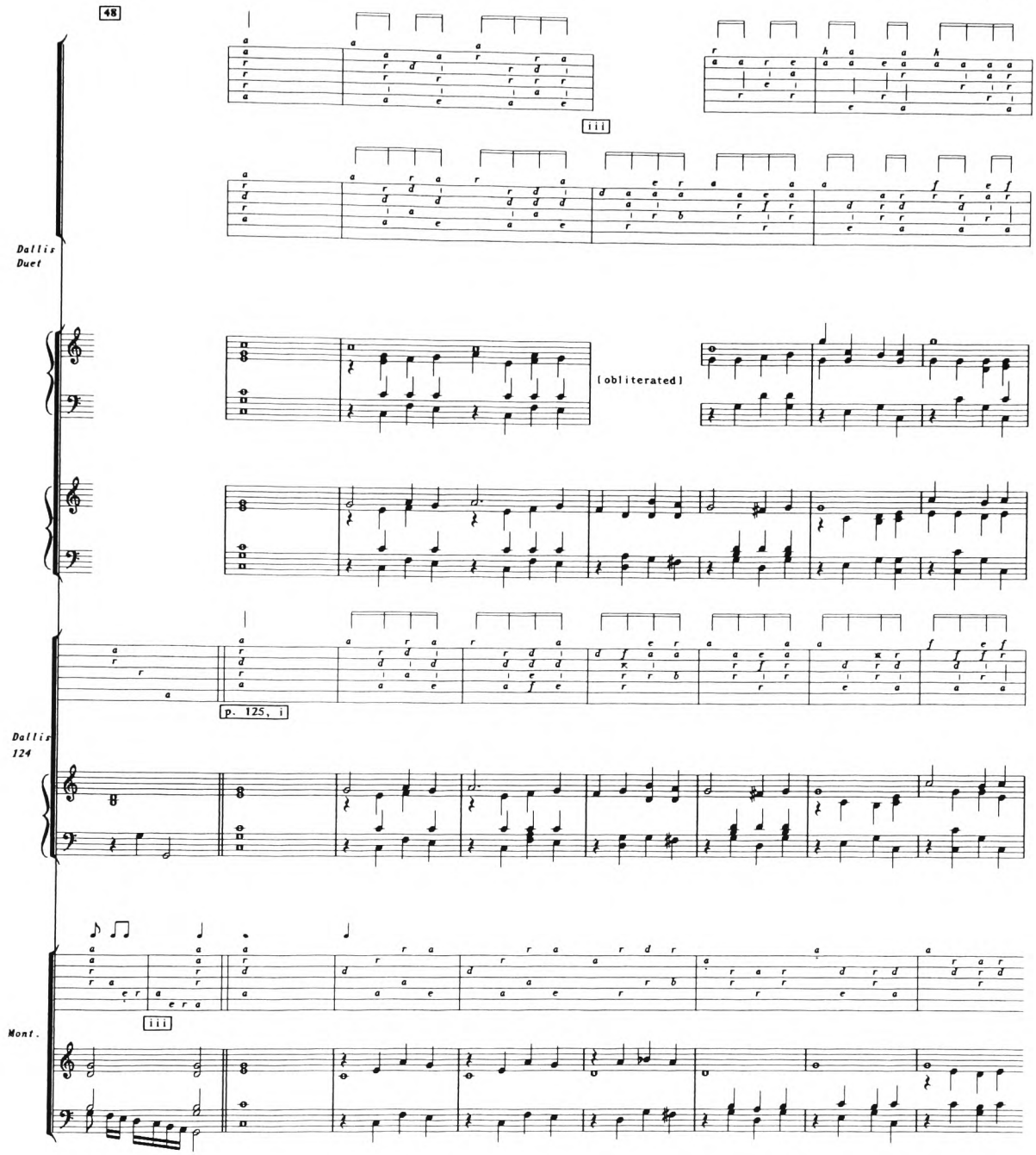

16
Dallis
124
ii
Mont.
iii
20
Dallis
124
Mont.
iv

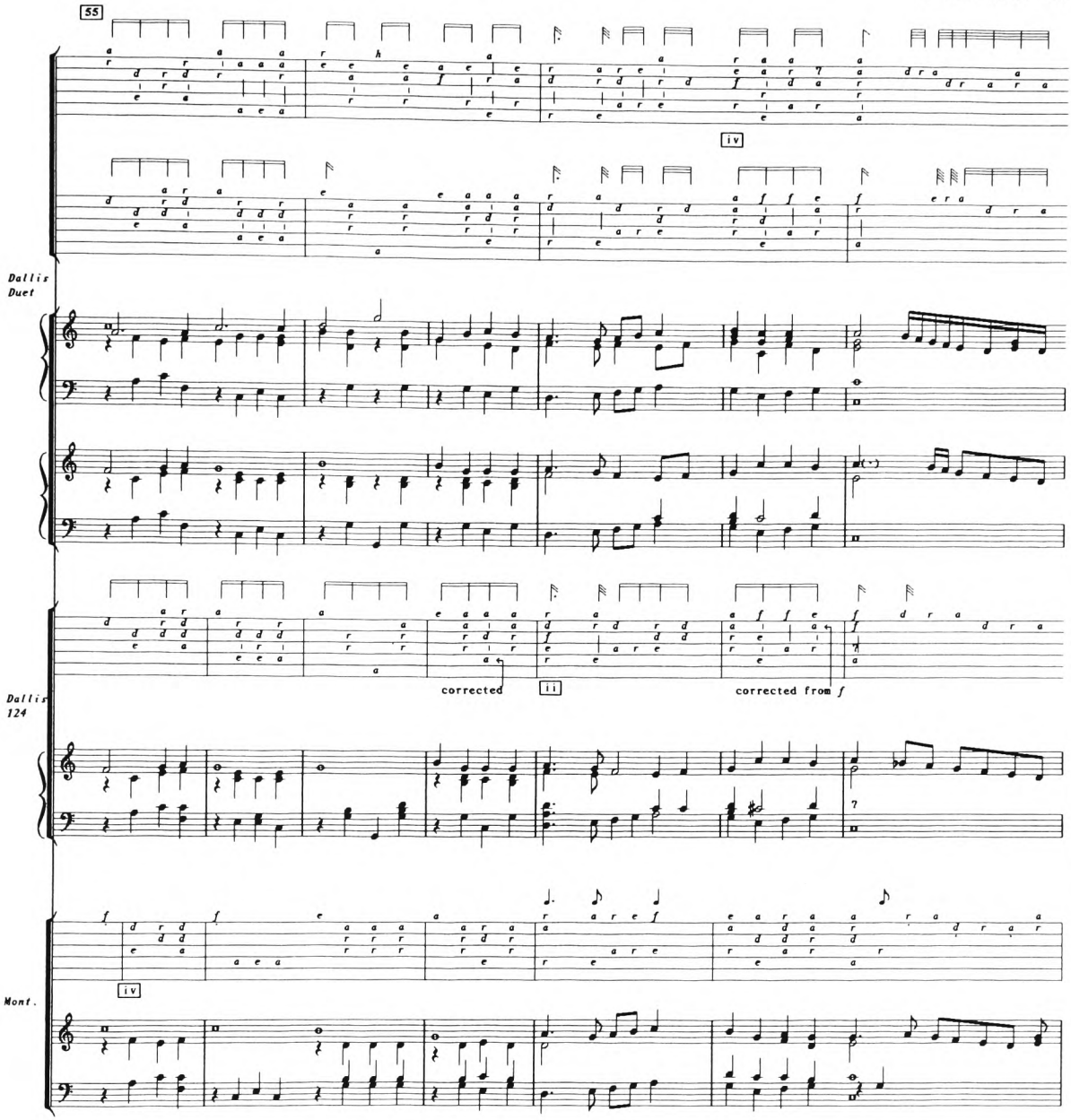

24
Dallis duet
ii
Dallis 124
iii
Mont.

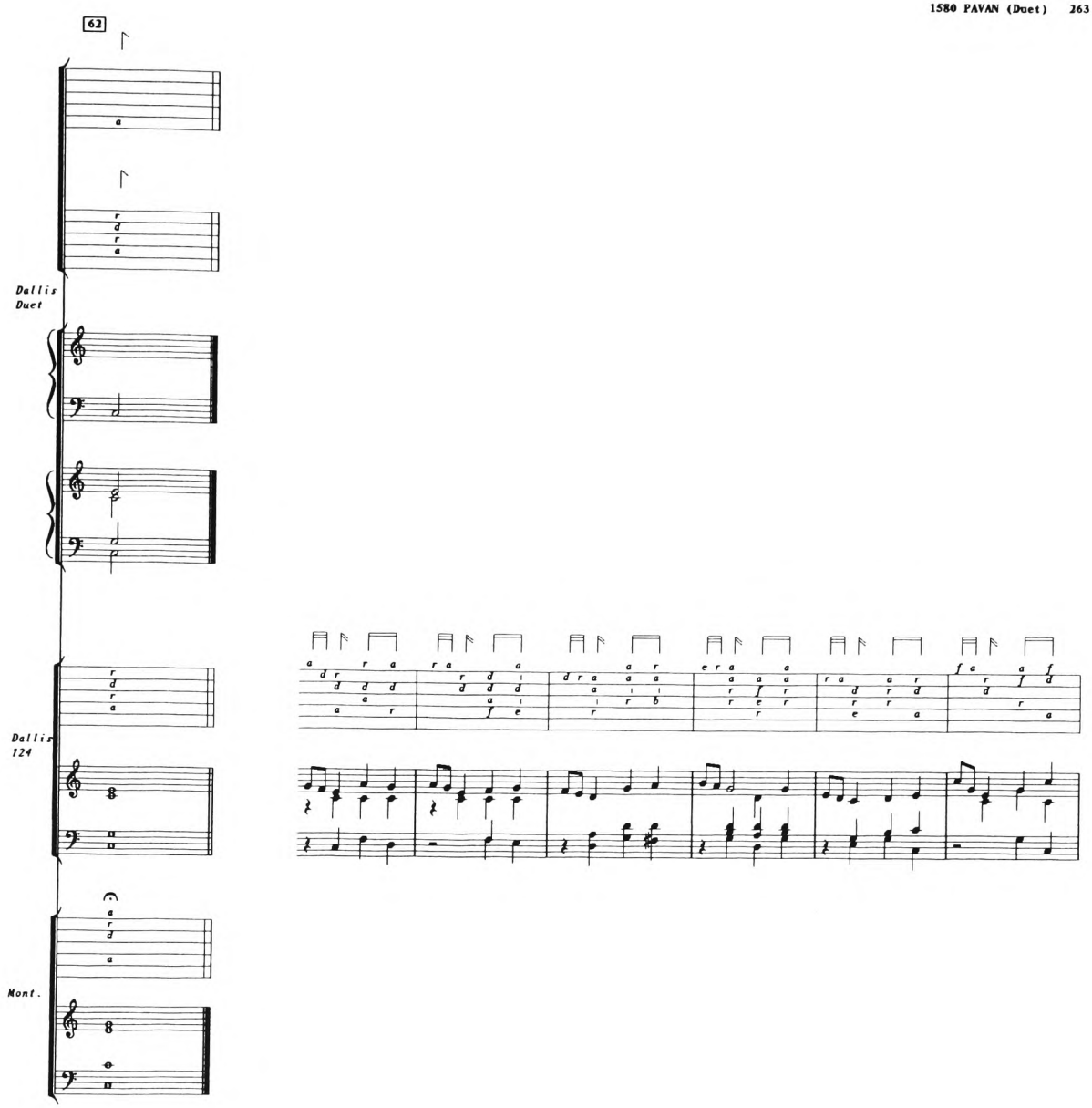

29
ii
Dallis
duet
Dallis
124
v
Mont.

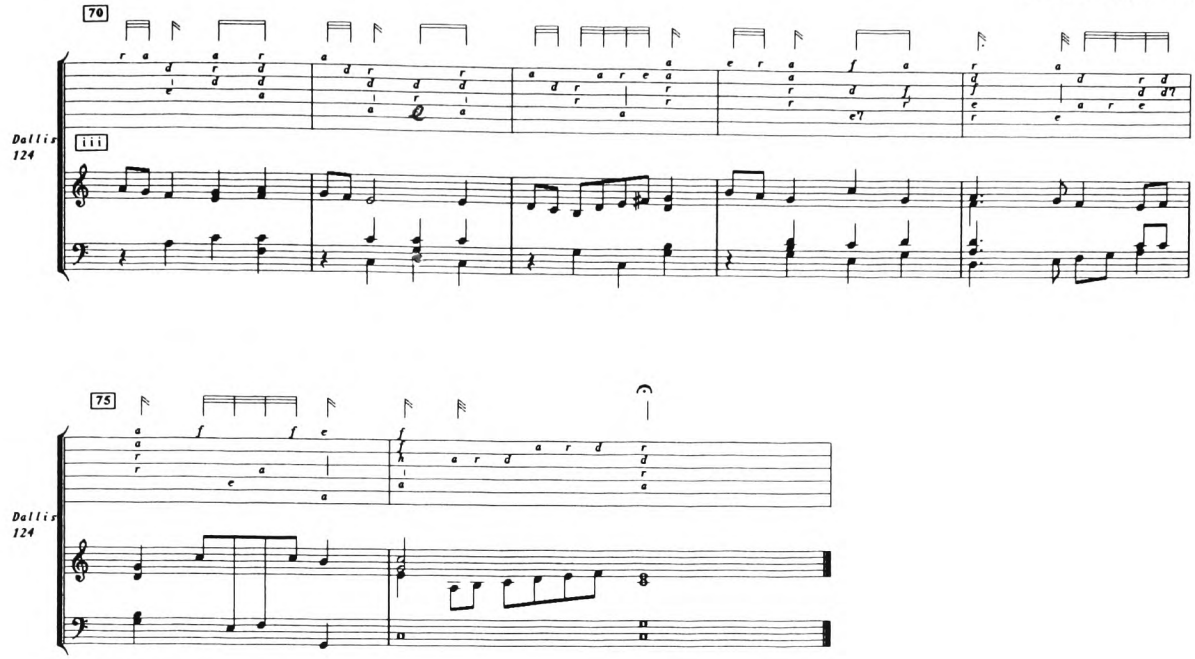

35
Dallis duet
Dallis 124
Mont.
p. 80, i


40
Dallis
124
Mont.
44
Dallis
124
11
Mont.


48
iii
Dallis
Duet
[obliterated]
p. 125, i
Dallis
124
iii
Mont.


55
iv
Dallis
Duet
corrected
ii
corrected from f
Dallis
124
iv
Mont.


62
Dallis
Duet
Dallis
124
Mont.


70
Dallis
124
iii

75
Dallis
124

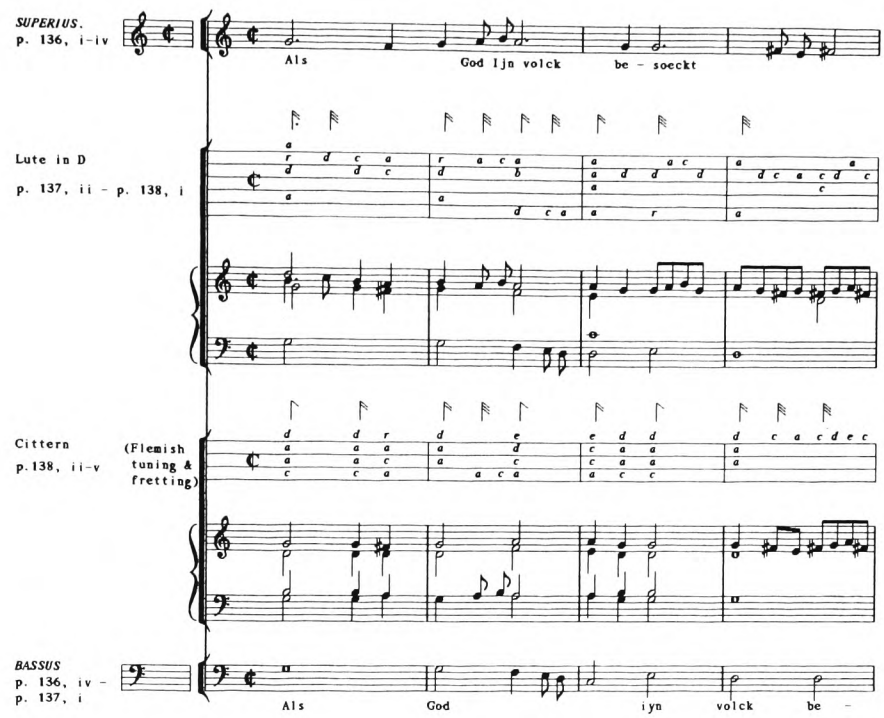
1580 PAVAN

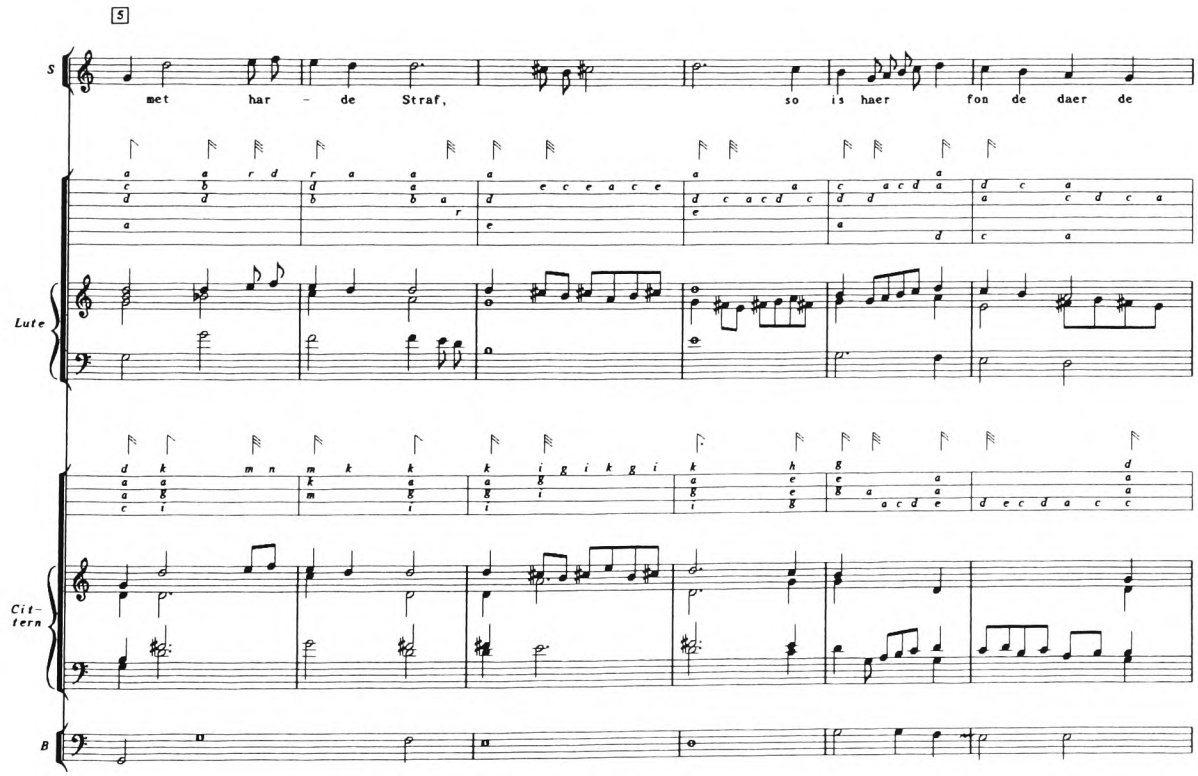
1) Vocal arrangement: Valerius

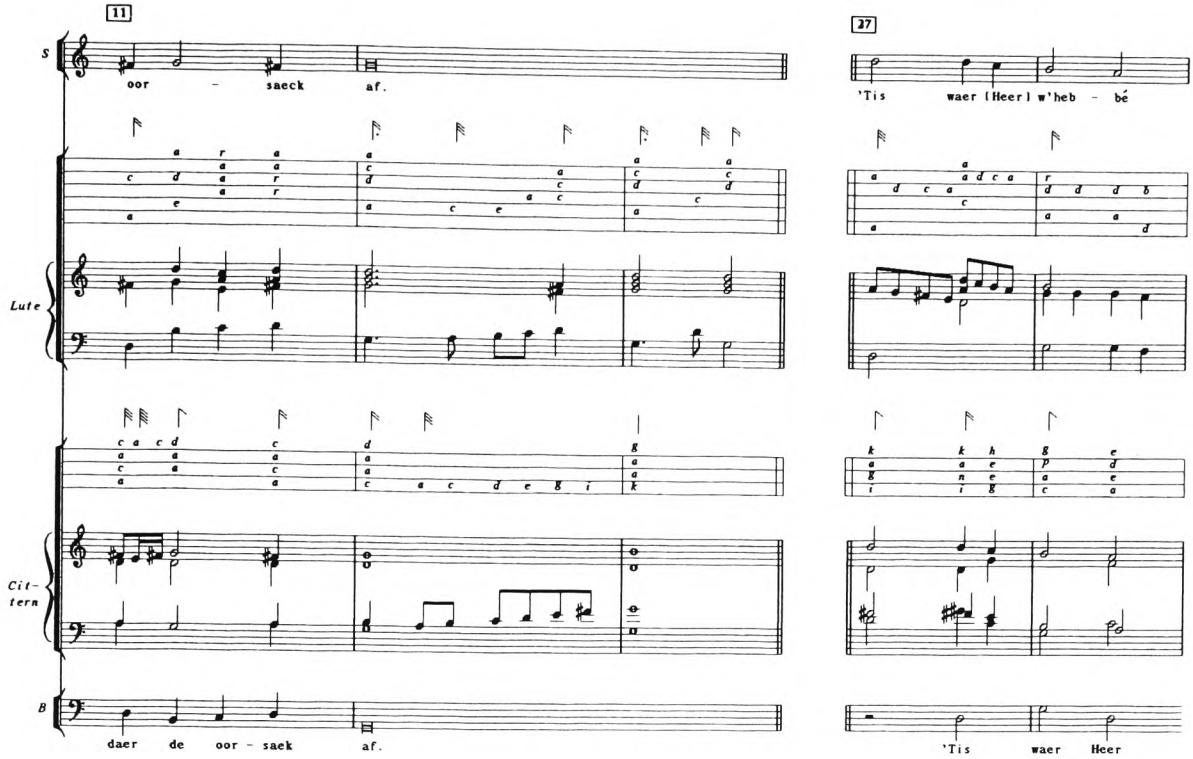
Valerius

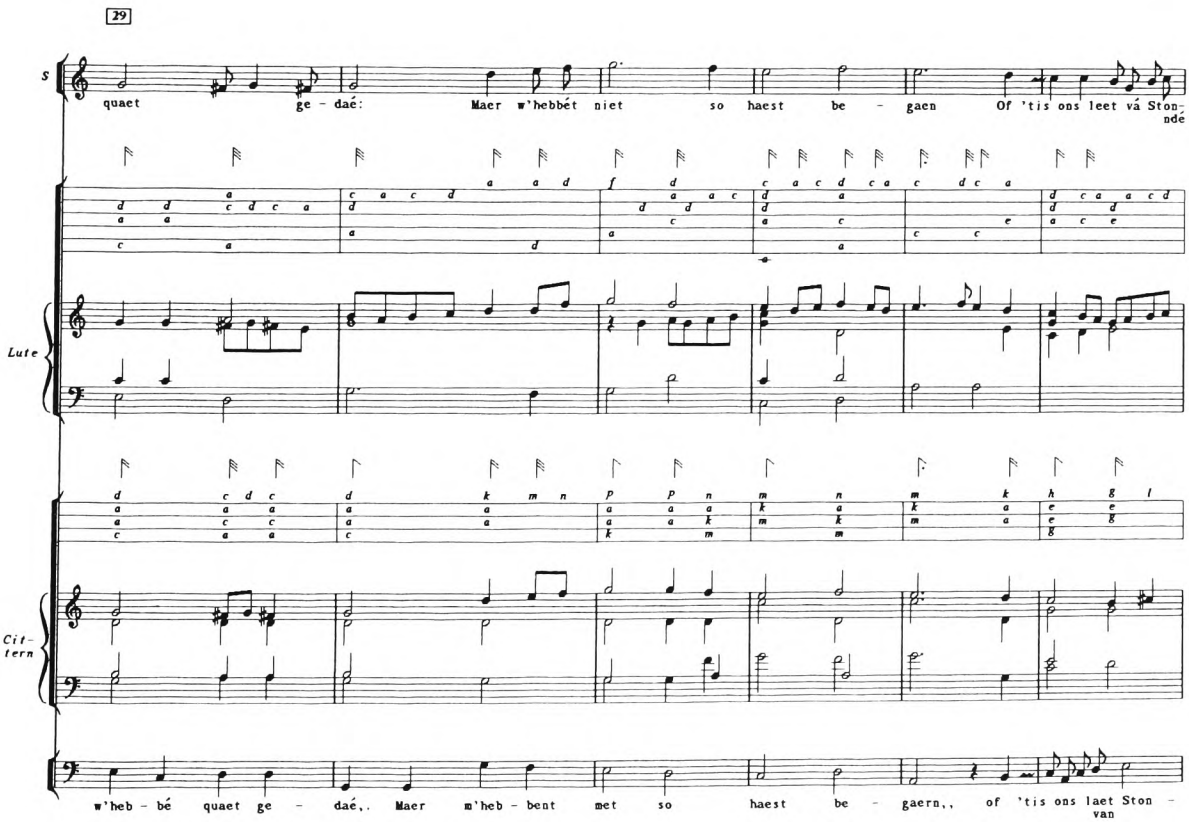
Stem: Pavane Philippi met den Bas.

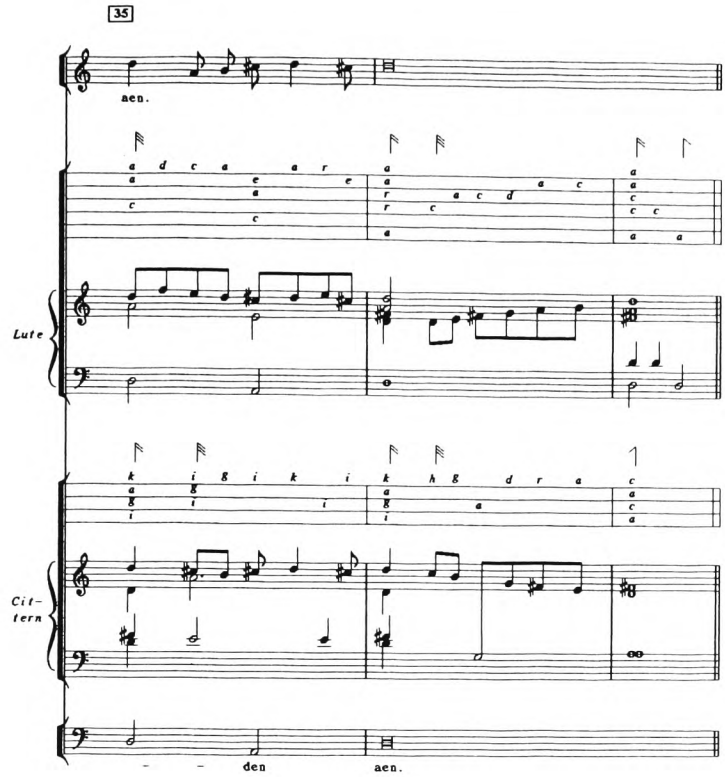
De Vee

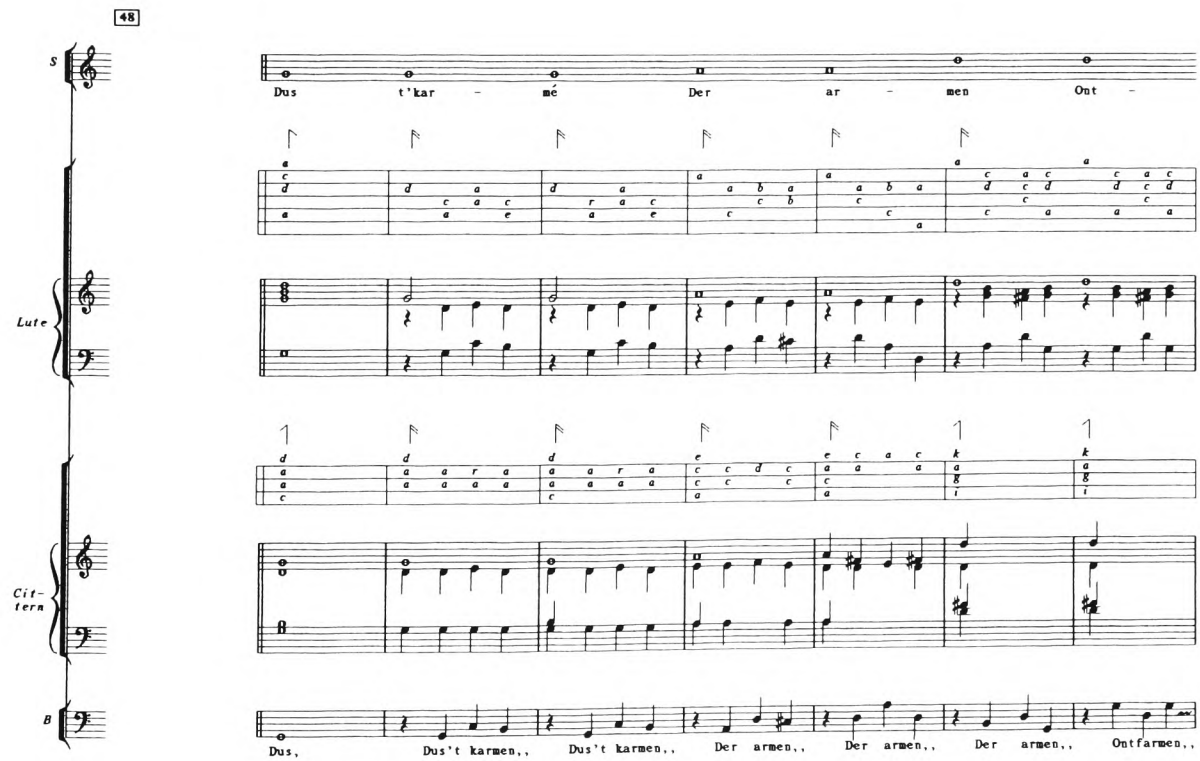




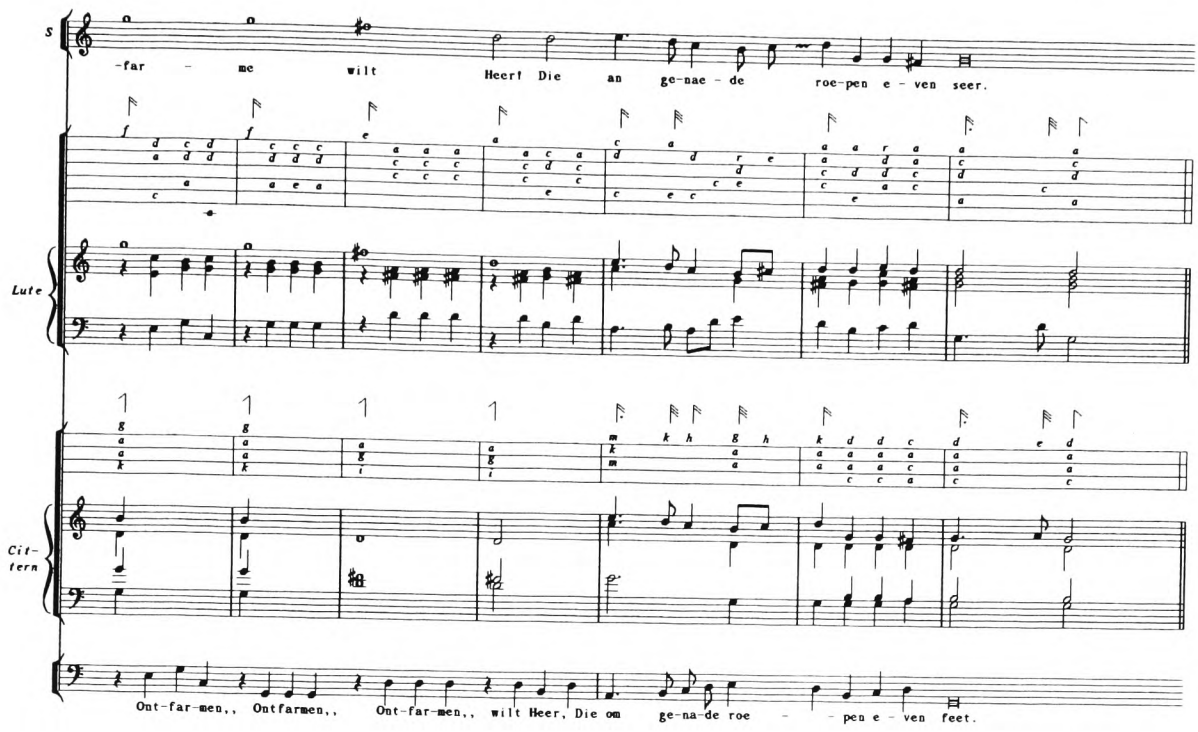

11
27
S
oor - saeck af.
'Tis waer [Heer] w'heb - bé
Lute
Cit-
tern
B
daer de oor - saek af.
'Tis waer Heer


29
S
quaet ge - daé: Maer w'hebbét niet so haest be - gaen Of 'tis ons leet vá Ston-
nde
Lute
Cit-
tern
w'heb - bé quaet ge - daé,. Maer w'heb - bent met so haest be - gaern,, of 'tis ons laet Ston -
van


35
aen.
Lute
Cit-
tern
den
aen.


48
S
Dus t'kar - mé Der ar - men Ont -
Lute
Cit-
tern
B
Dus, Dus't karmen,, Dus't karmen,, Der armen,, Der armen,, Der armen,, Ontfarmen,,

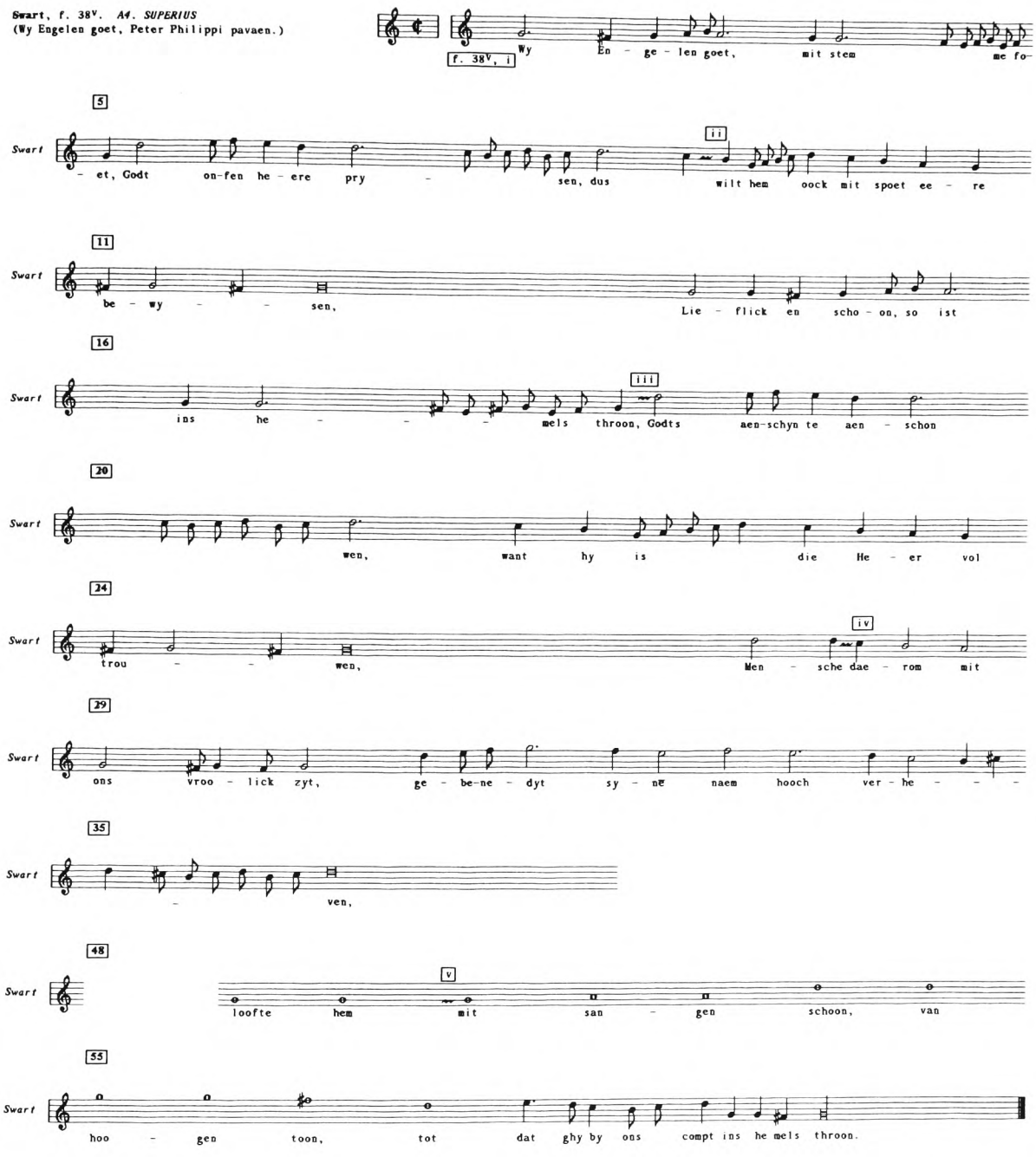
55


S
-far - me wilt Heer! Die an ge-nae - de roe-pen e - ven seer.
Lute
Cit-
tern
Ont-far-men,, Ontfarmen,, Ont-far-men,, wilt Heer, Die om ge-na-de roe - - pen e - ven feet.

1580 PAVAN

♩) **Vocal arrangement: Swart**

Swart, f. 38v. *A4. SUPERIUS*
(Wy Engelen goet, Peter Philippi pavaen.)

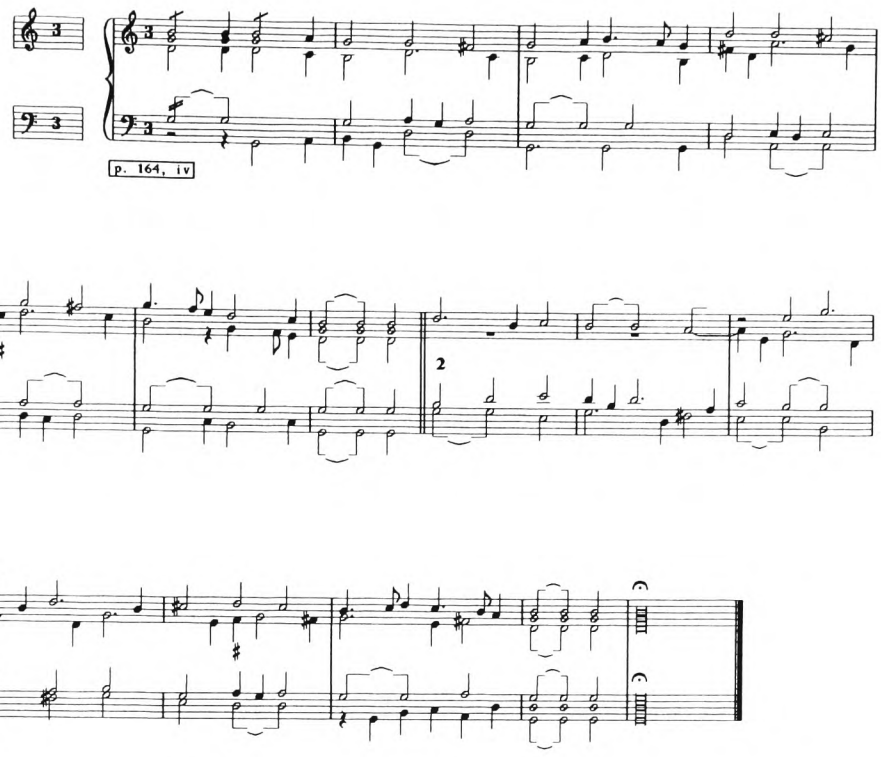


GALLIARD (FVB)

FVB, No. 87/18, p. 164

Galliarda.

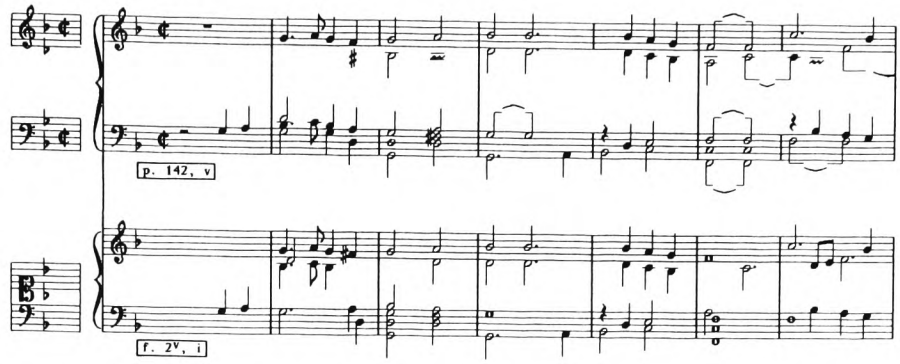
Peter Philips.

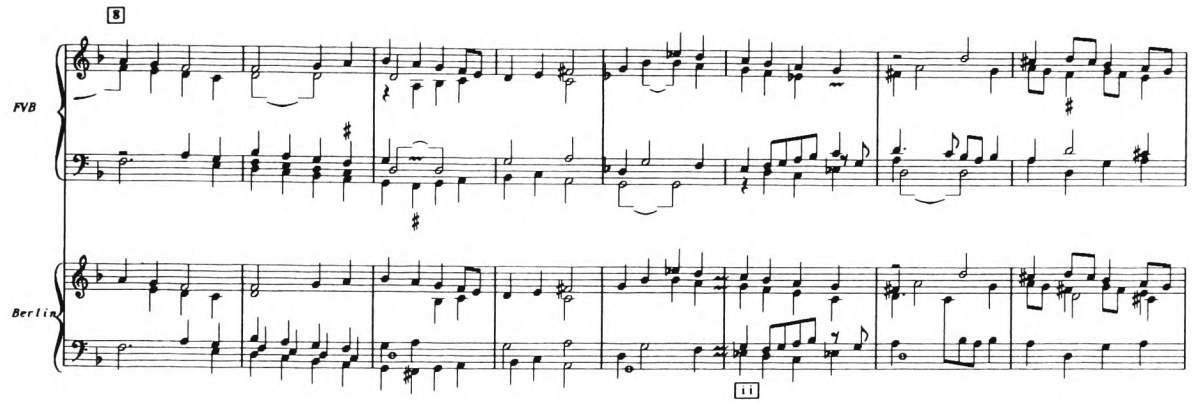


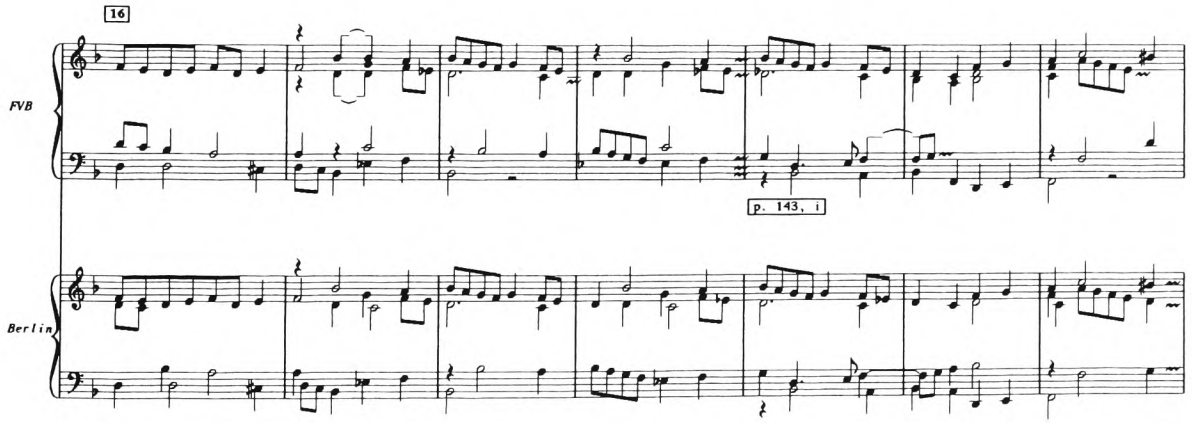
PASSAMEZZO PAVAN

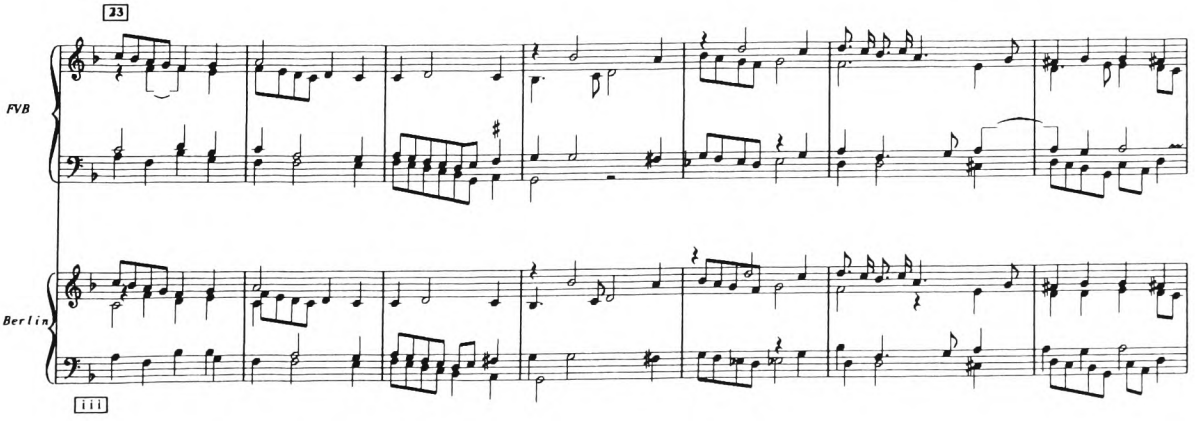
FVB, No. 76/7
Passamezzo | Pauana.
Peeter Philips. | 1592.

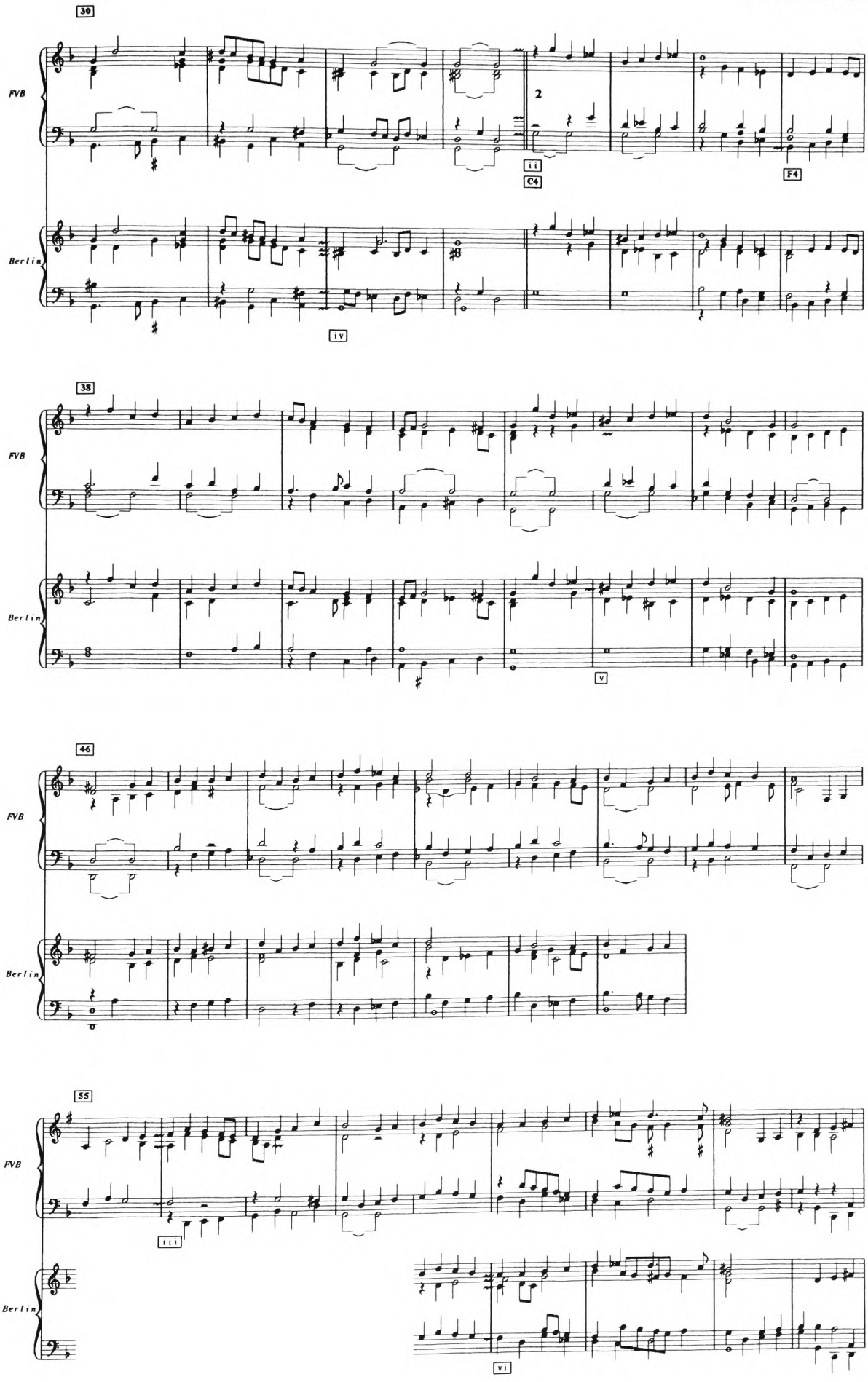
Berlin, f. 2ᵛ
Passamezo di M: pietro philipi.
(Passamezzo di Pietro Philippi fol. 2B)

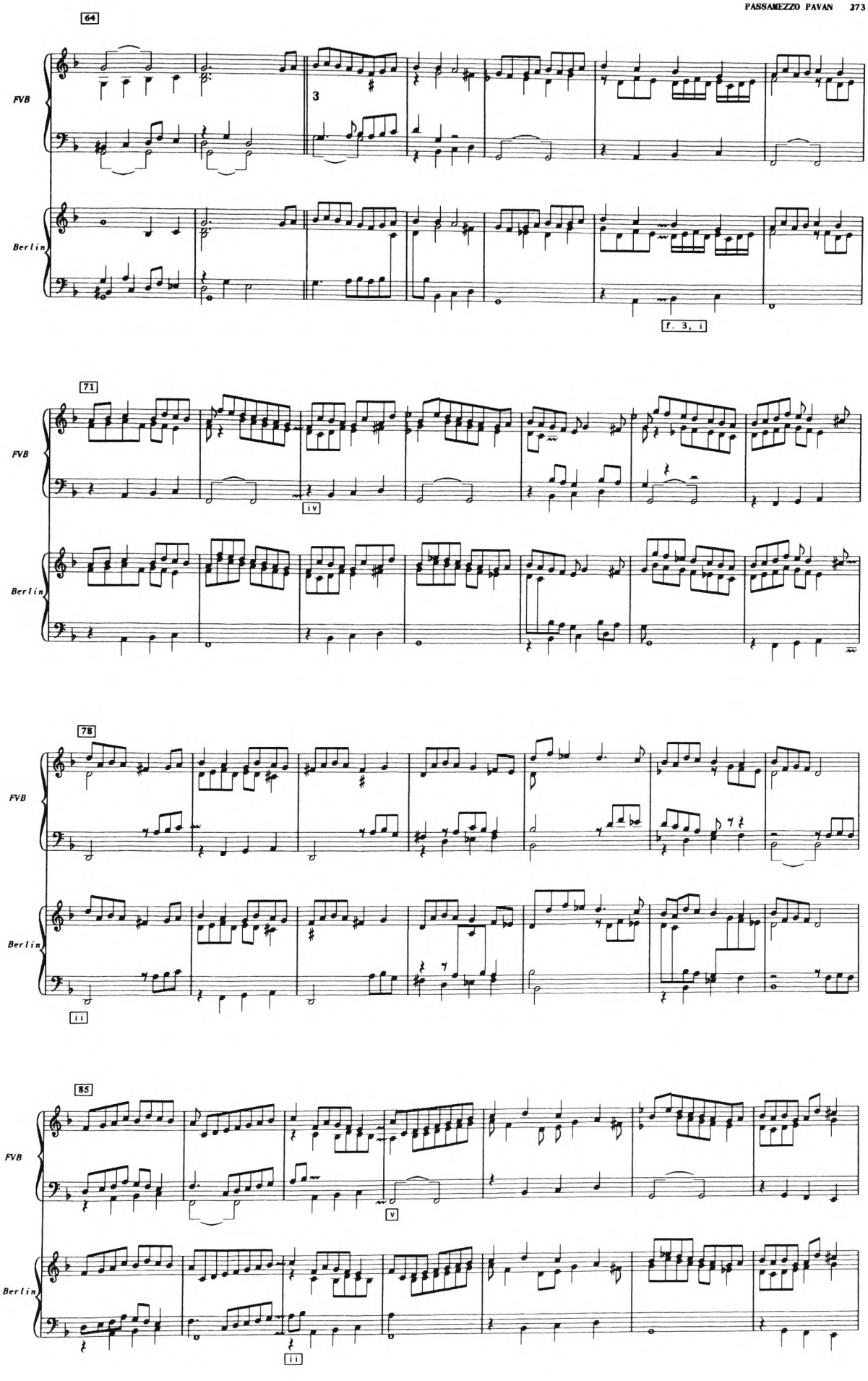


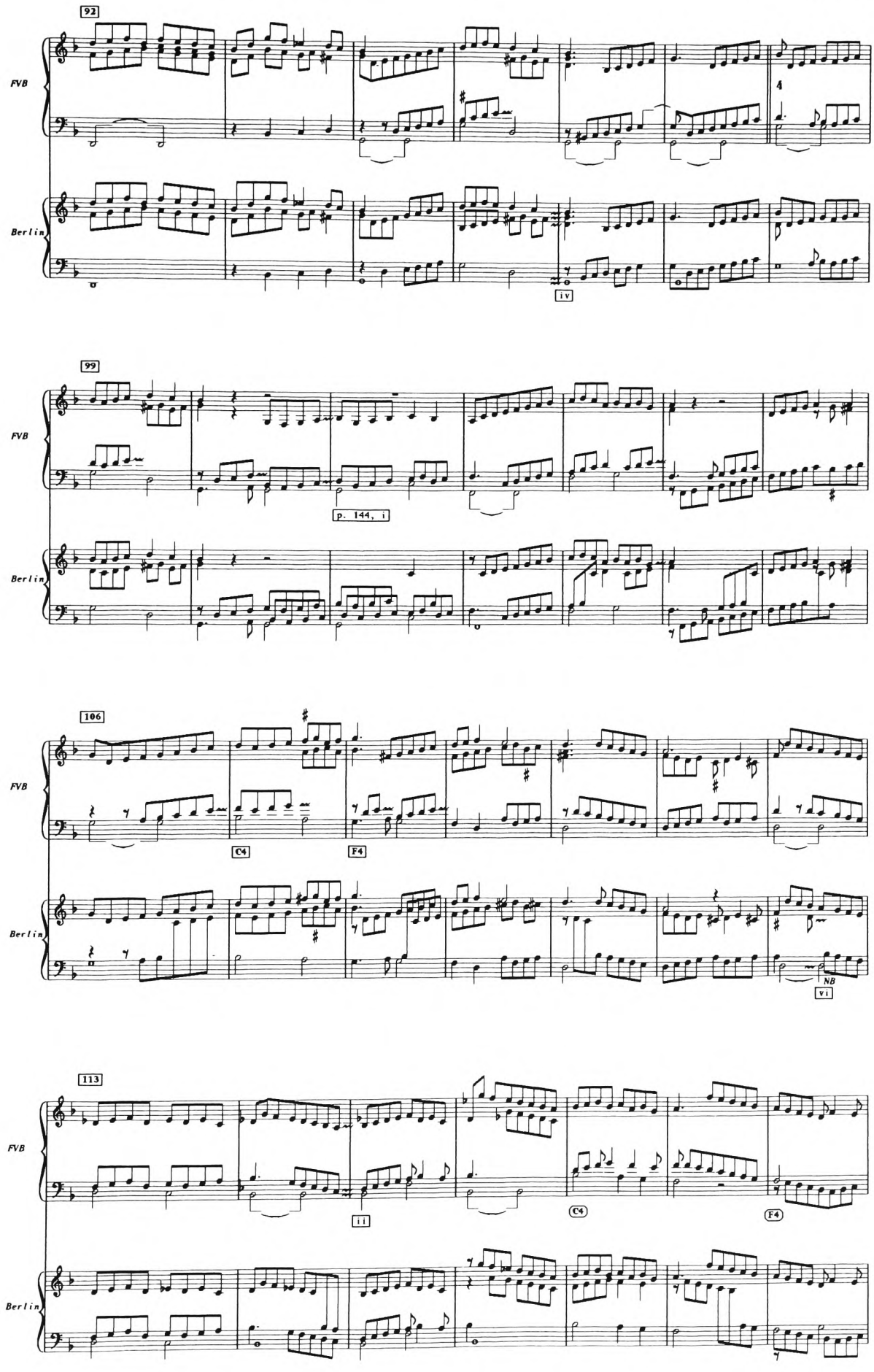


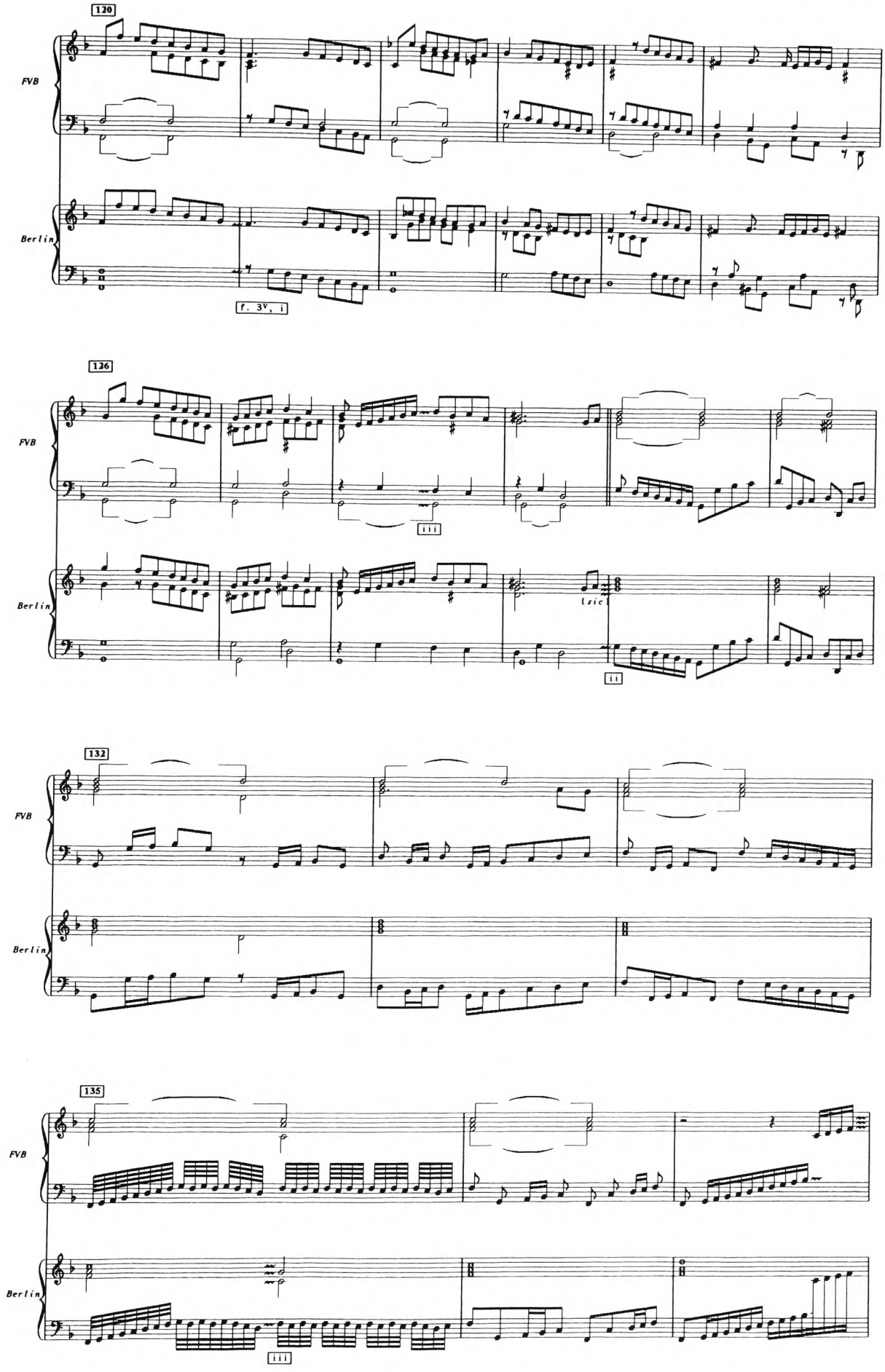


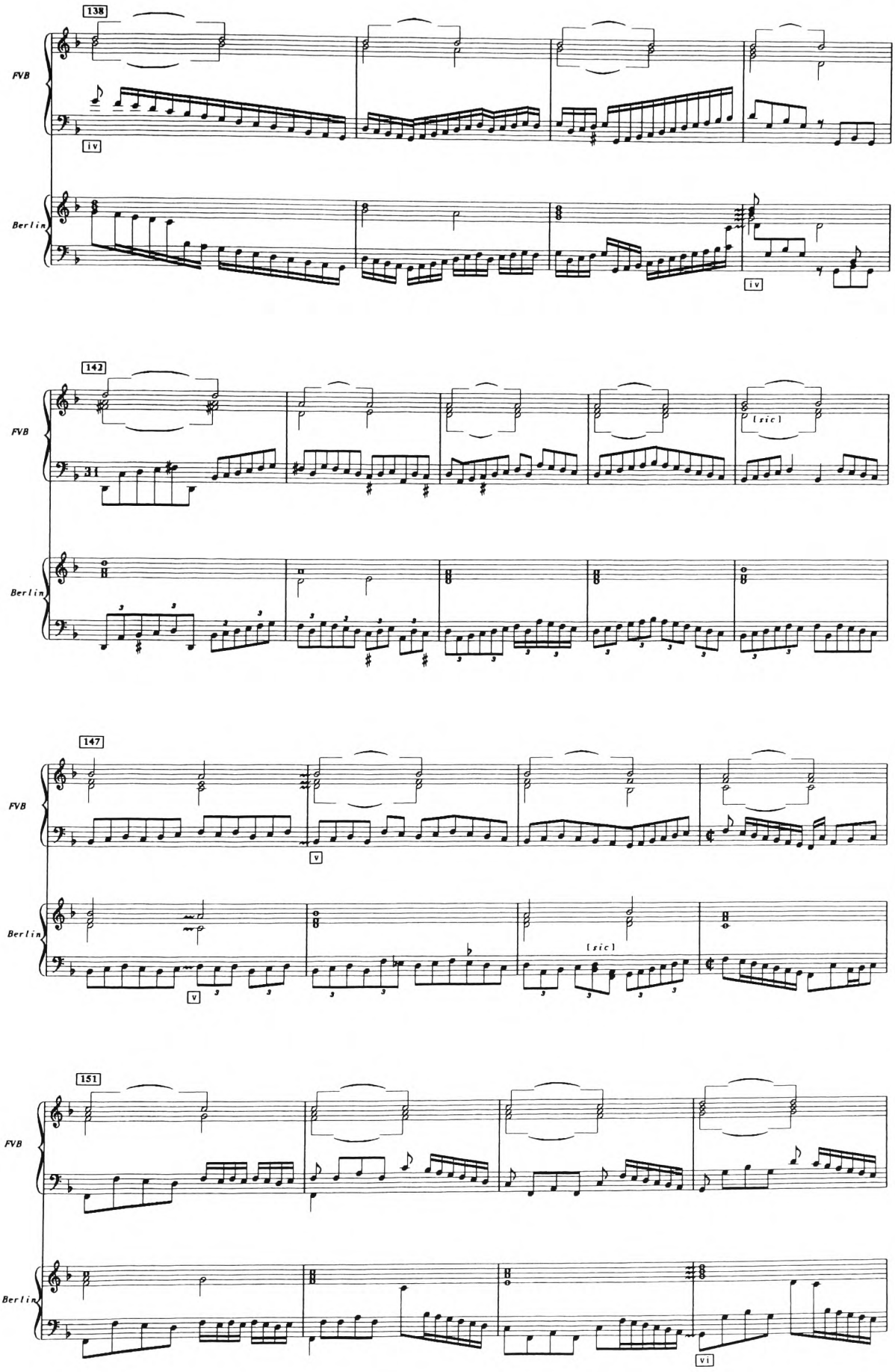


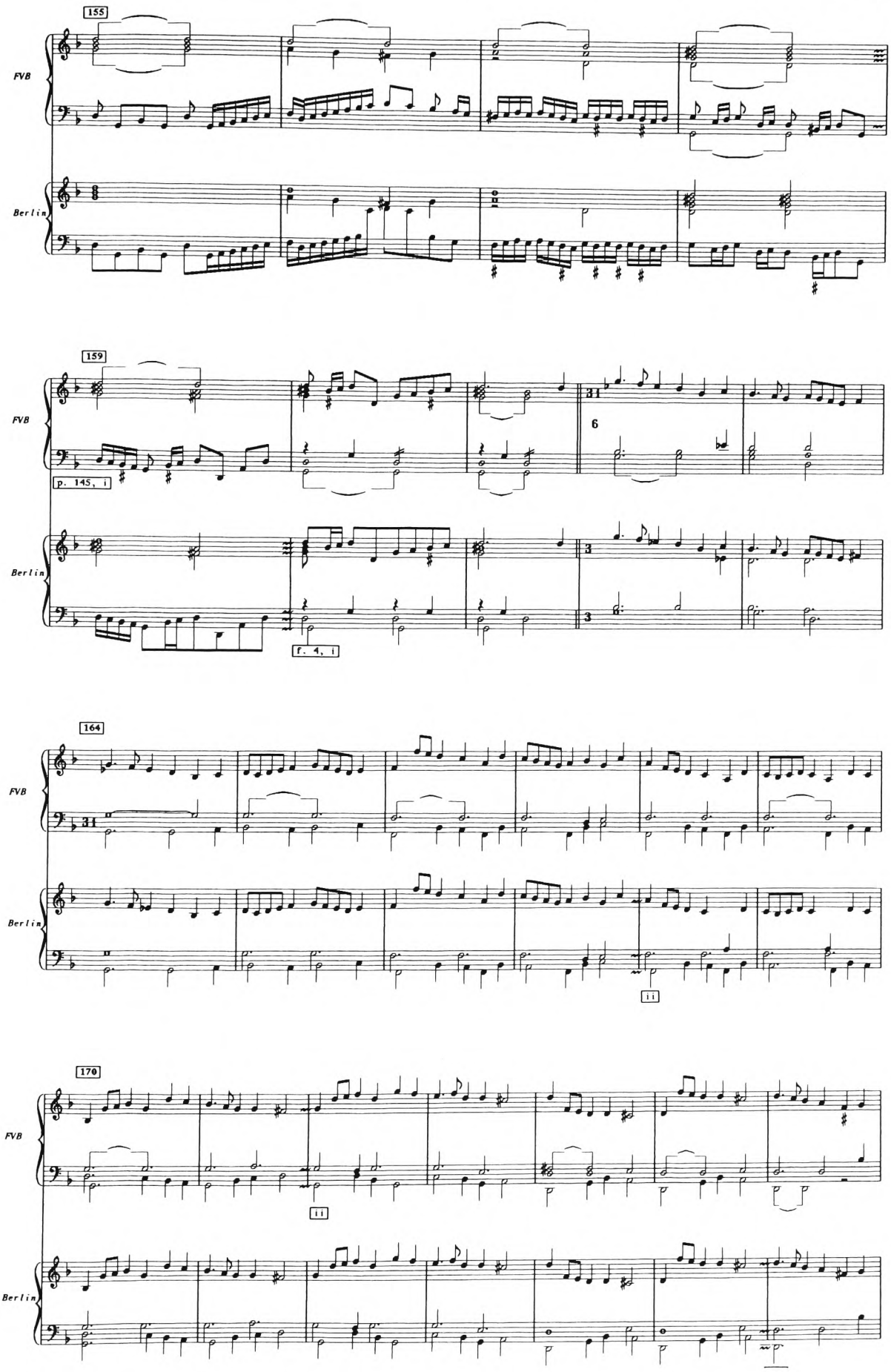

30
FVB
Berlin
2
ii
C4
F4
iv
38
FVB
Berlin
v
46
FVB
Berlin
55
FVB
Berlin
iii
vi

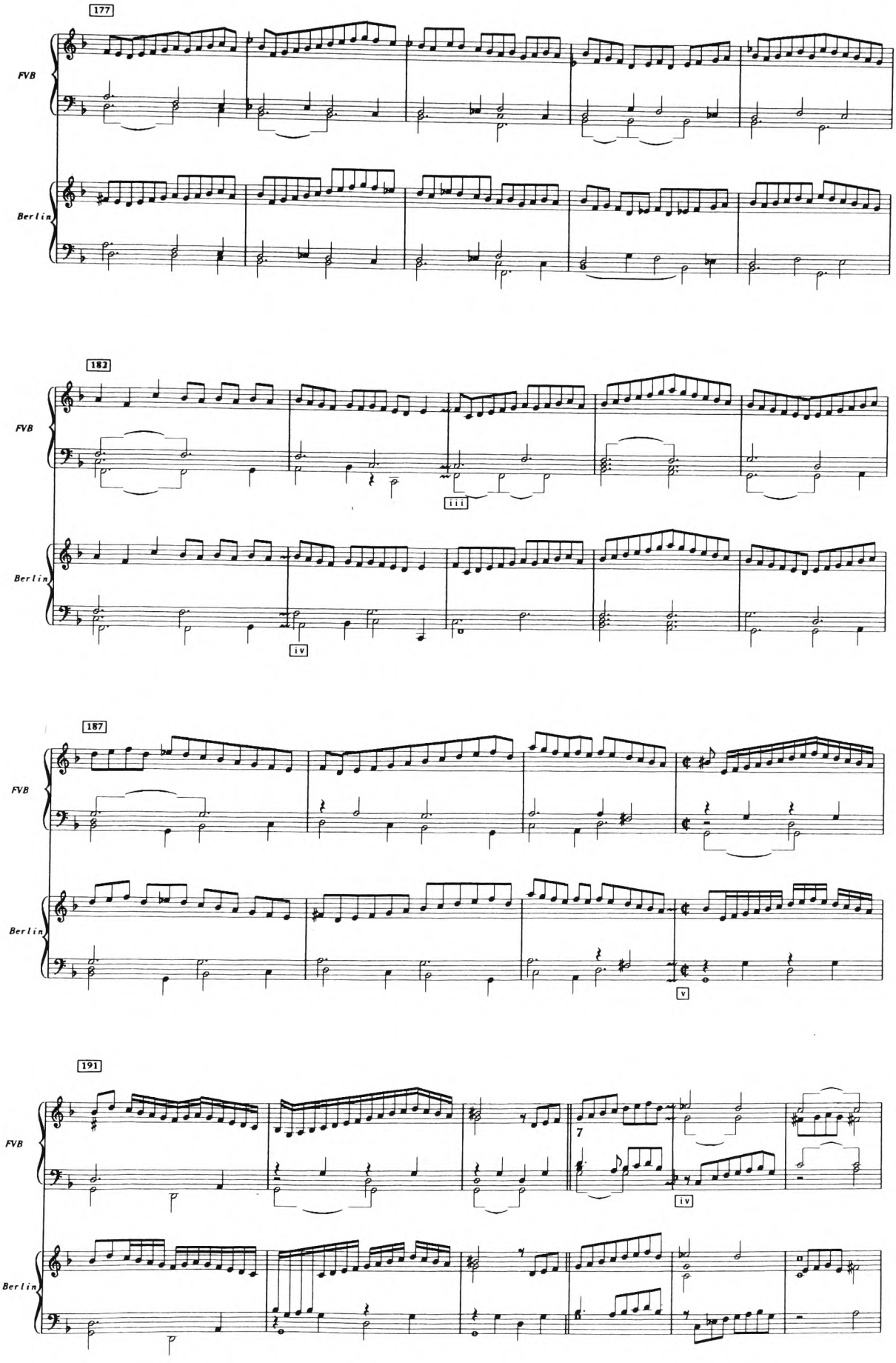

64
FVB
Berlin
3
f. 3, i
71
FVB
Berlin
iv
78
FVB
Berlin
ii
85
FVB
Berlin
v
ii

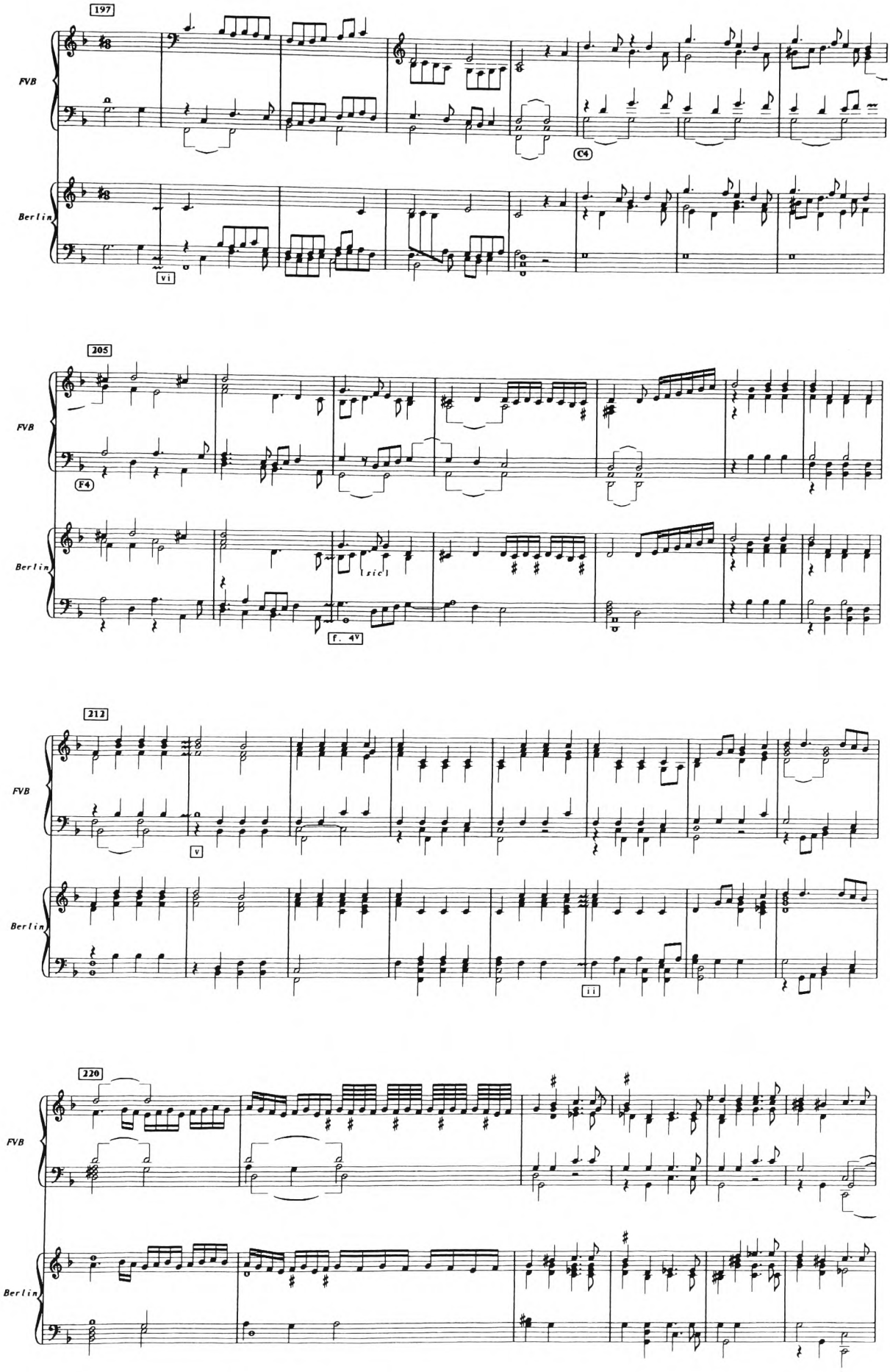

92
FVB
Berlin
iv
99
FVB
Berlin
p. 144, i
106
FVB
Berlin
C4
F4
NB
vi
113
FVB
Berlin
ii
C4
F4

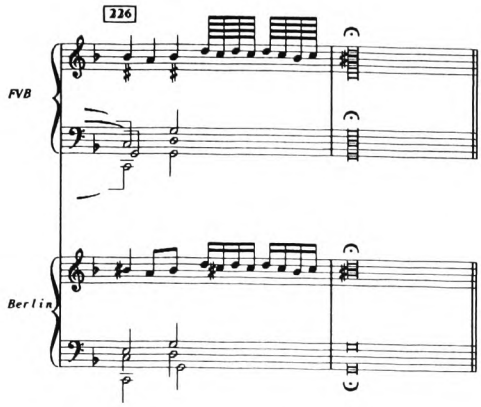

120
FVB
Berlin
f. 3v, i
126
FVB
Berlin
iii
(sic)
ii
132
FVB
Berlin
135
FVB
Berlin
iii


138
FVB
iv
Berlin
iv
142
FVB
[sic]
Berlin
147
FVB
v
Berlin
v
[sic]
151
FVB
Berlin
vi


155
FVB
Berlin
159
FVB
p. 145, i
Berlin
f. 4, i
164
FVB
Berlin
ii
170
FVB
ii
Berlin

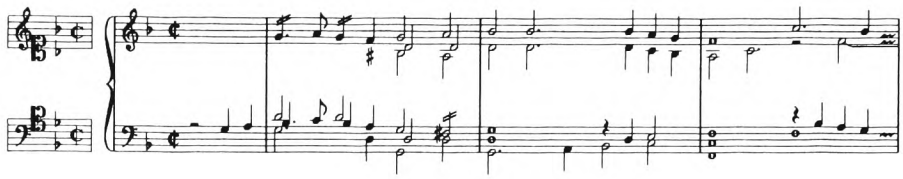

177
FVB
Berlin
182
iii
iv
187
v
191
7
iv

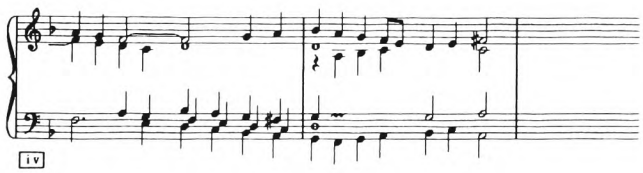

197
FVB
Berlin
vi
C4
205
FVB
F4
Berlin
[sic]
f. 4V
212
FVB
v
Berlin
ii
220
FVB
Berlin



APPENDIX: FRAGMENT FROM LYNAR

Lynar, p. 172, iii
Passamezo de | Italia |
Pietro Philippi



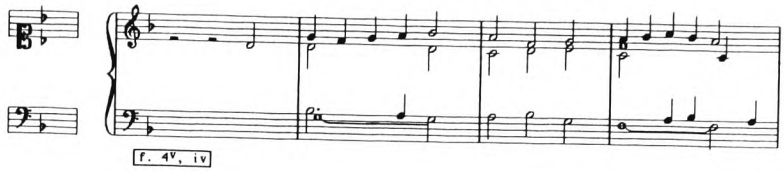


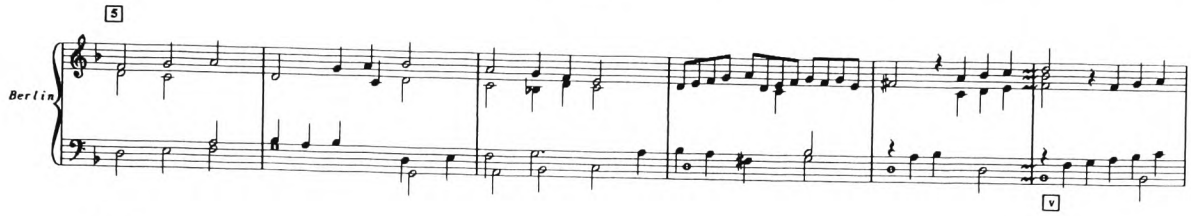
28

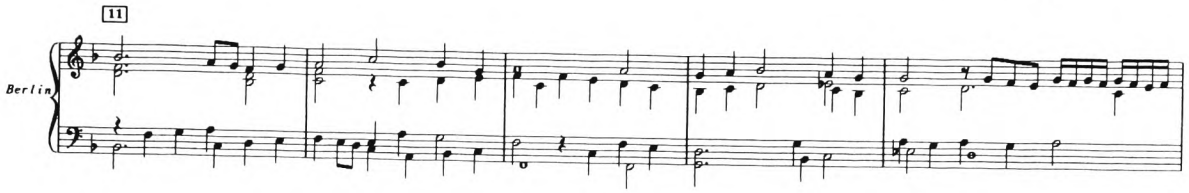
PASSAMEZZO GALLIARD

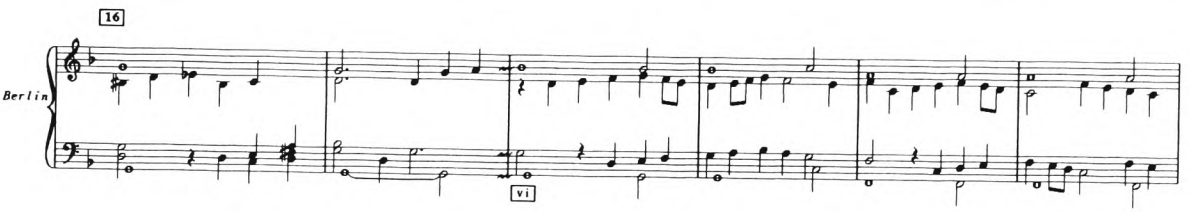
a) Berlin version

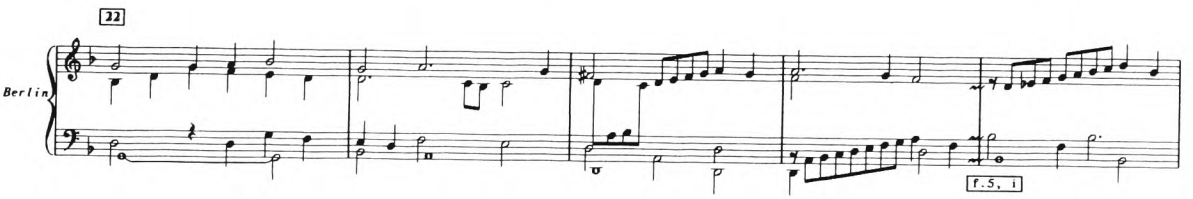
Berlin, f. 4v
Galiarde di pietro philipi
[not included in the index]

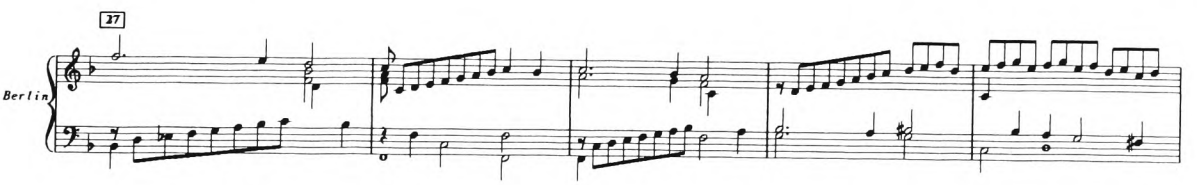


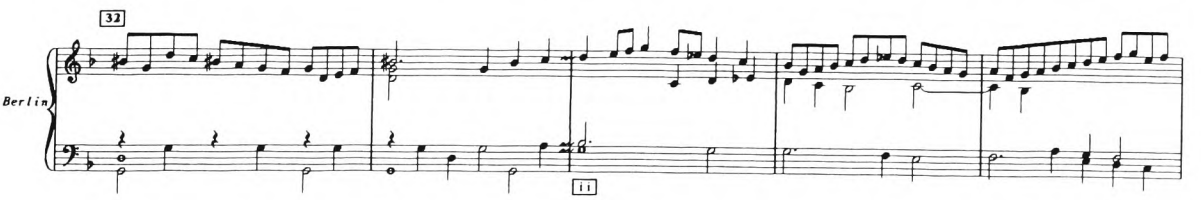


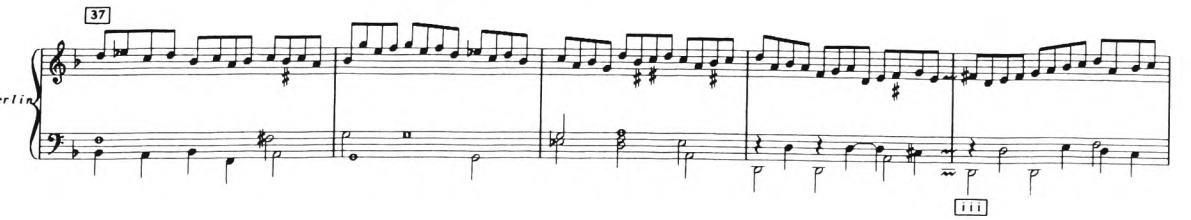


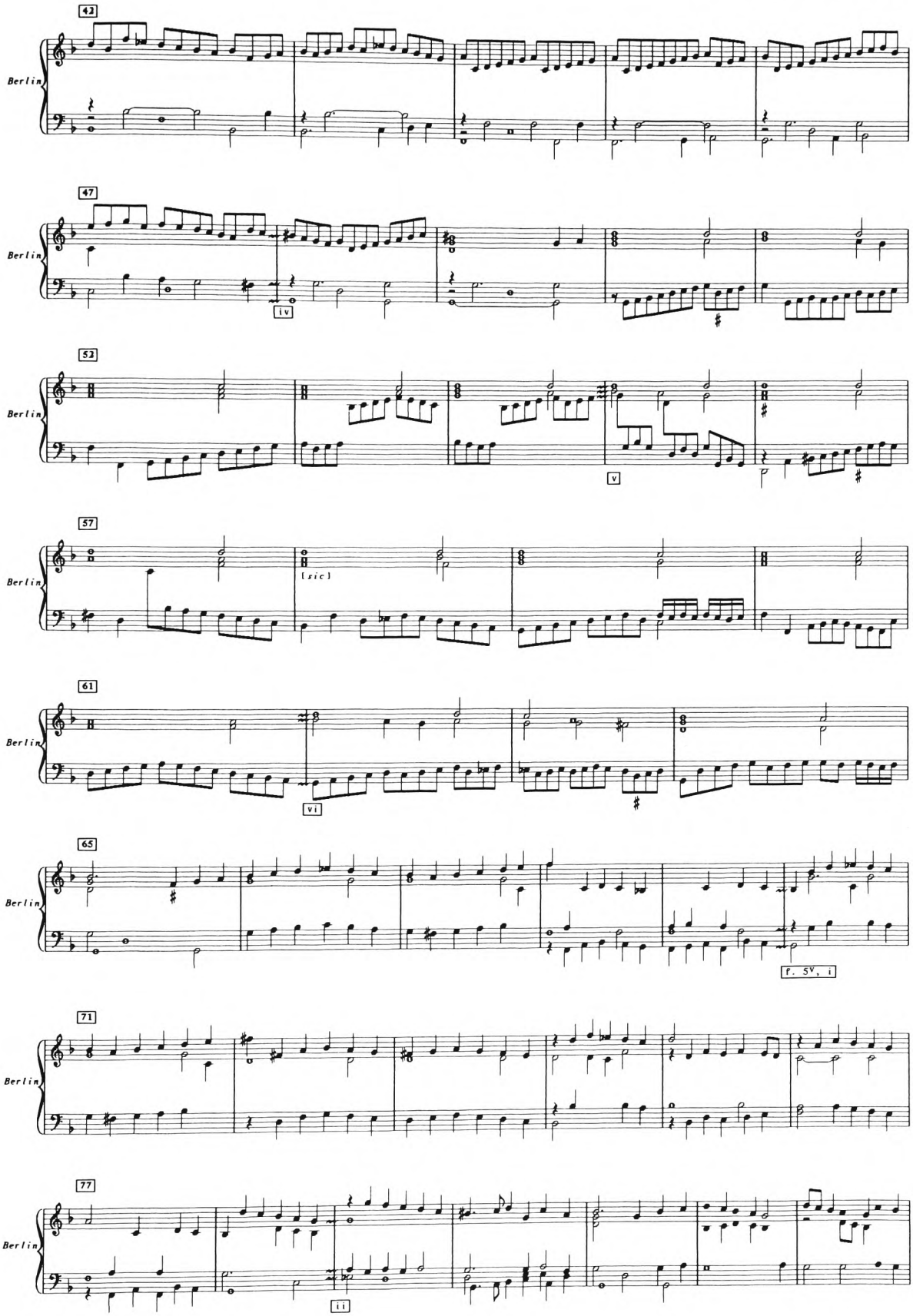


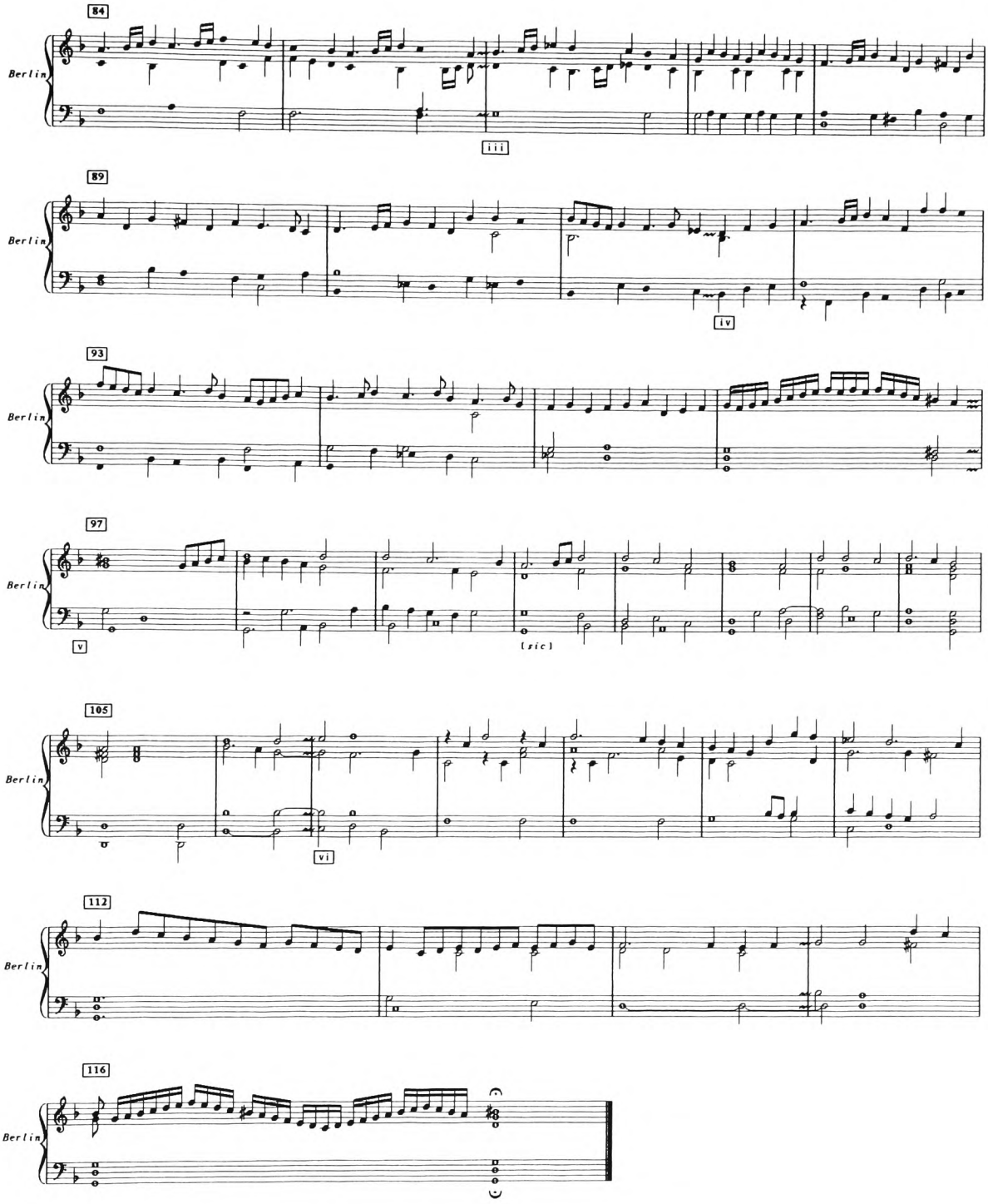









42
Berlin
47
Berlin
iv
53
Berlin
v
57
Berlin
[sic]
61
Berlin
vi
65
Berlin
f. 5v, i
71
Berlin
77
Berlin
ii


84
Berlin
iii
89
Berlin
iv
93
Berlin
97
Berlin
v
[sic]
105
Berlin
vi
112
Berlin
116
Berlin

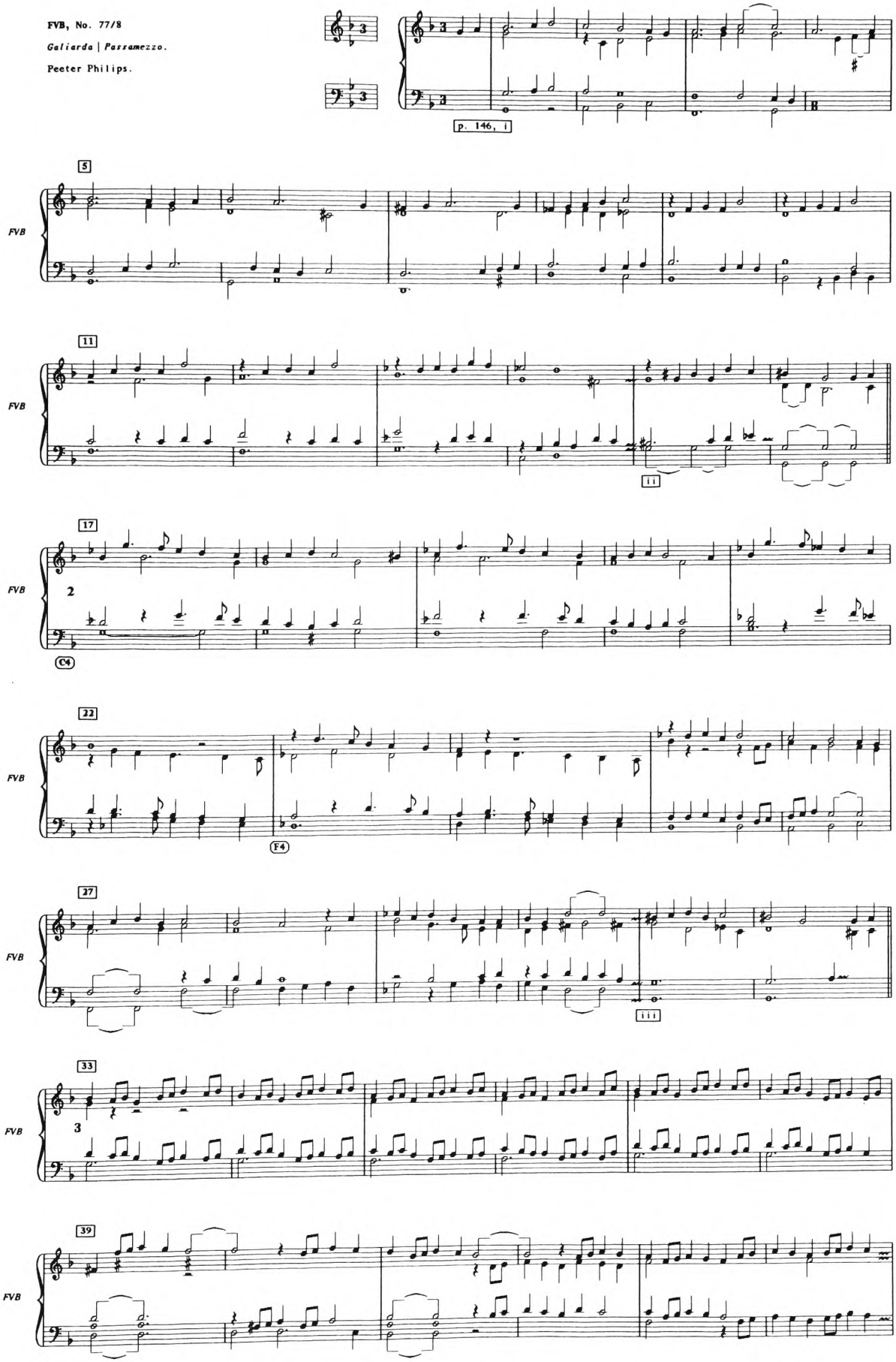
b) **FVB version**

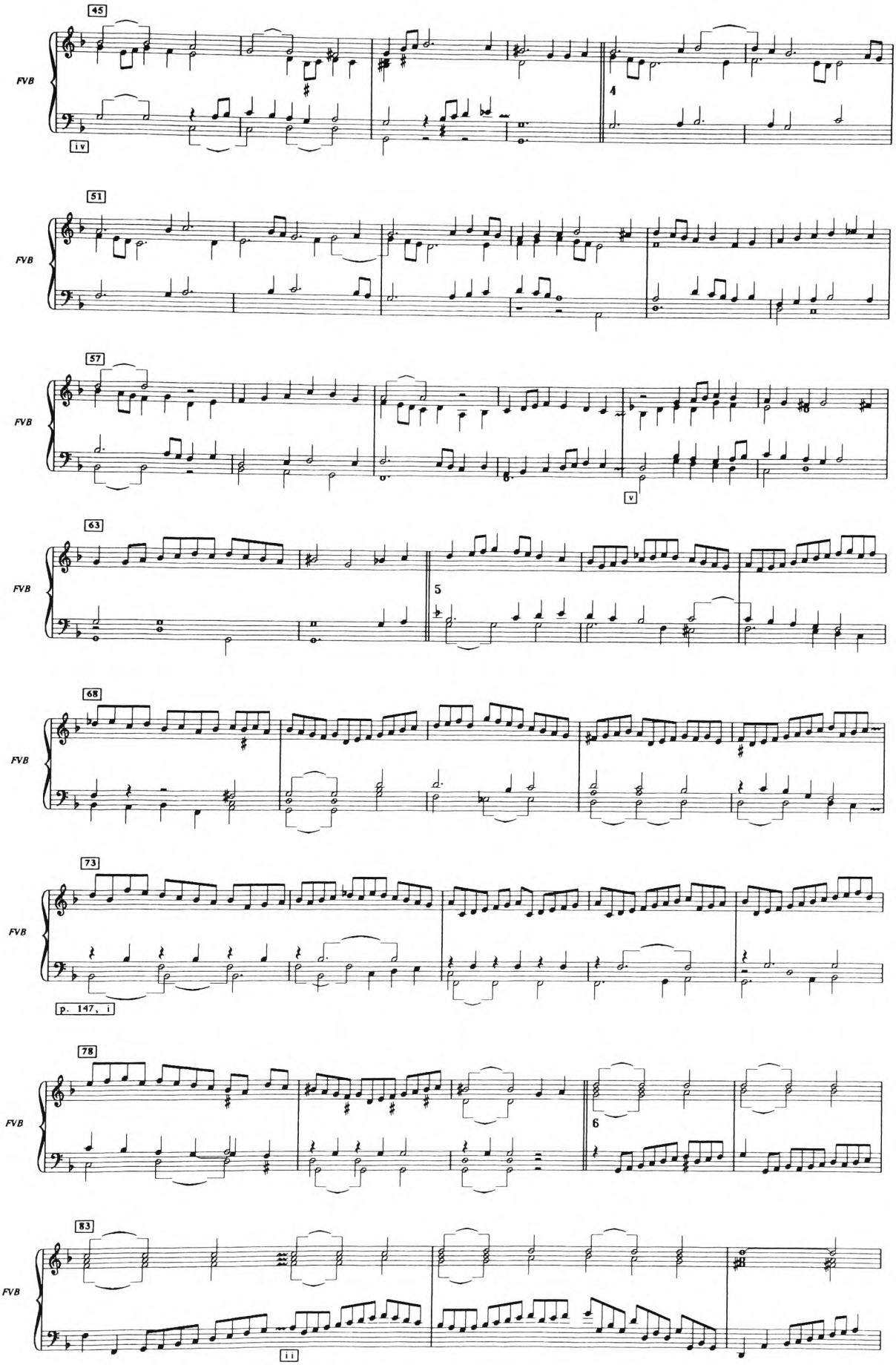
PASSAMEZZO GALLIARD

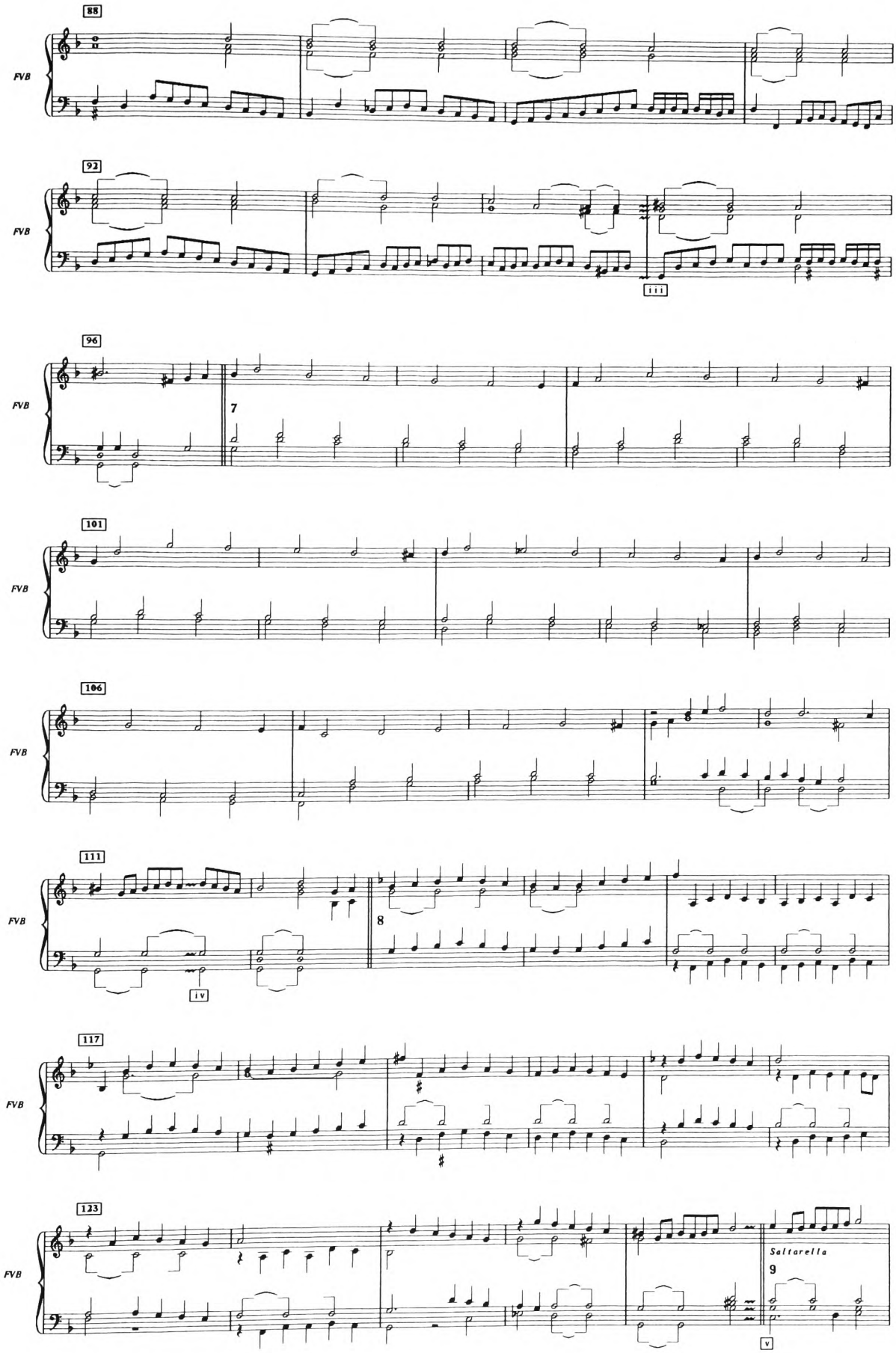
FVB, No. 77/8

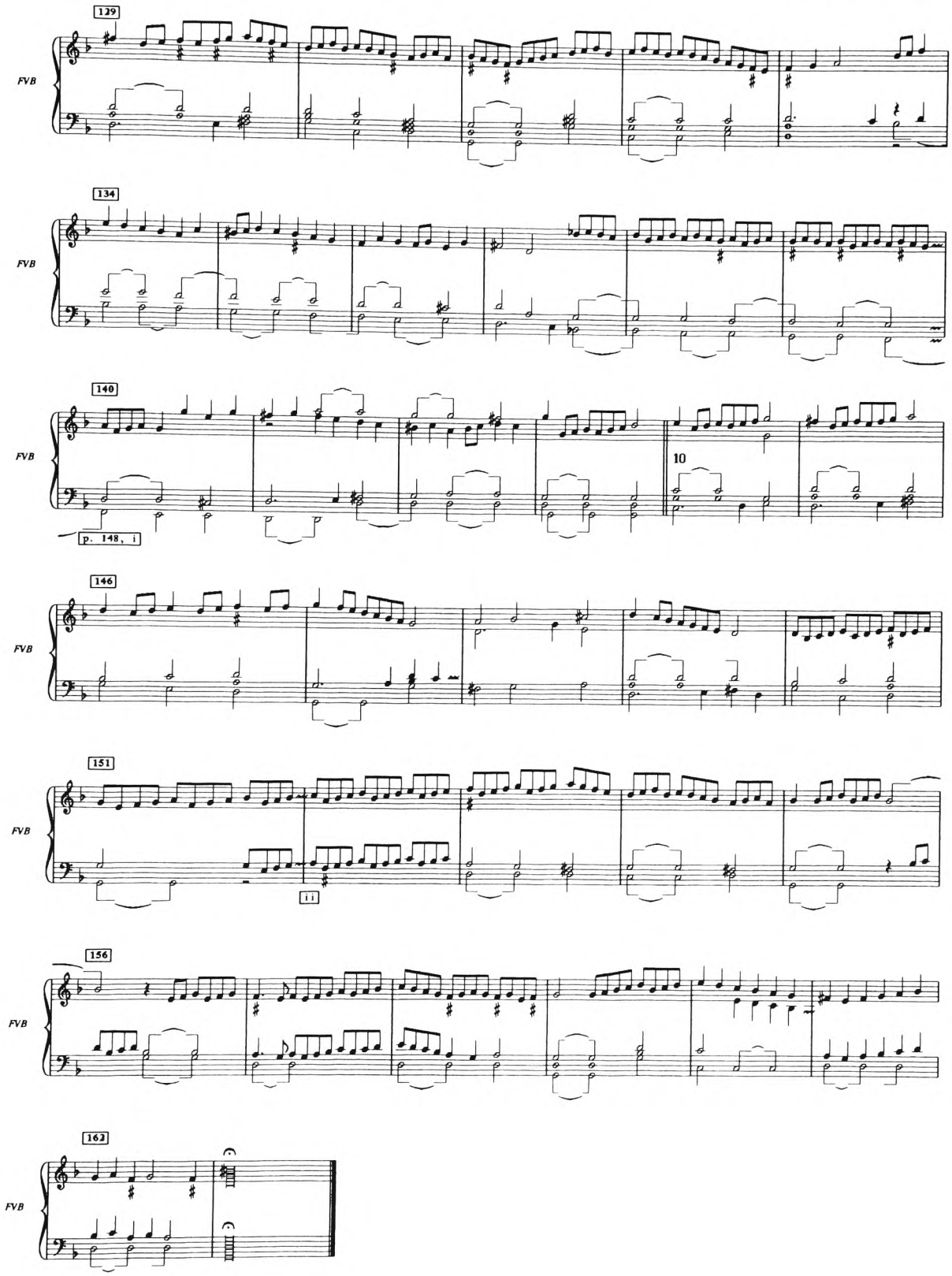
Galiarda | Passamezzo.

Peeter Philips.



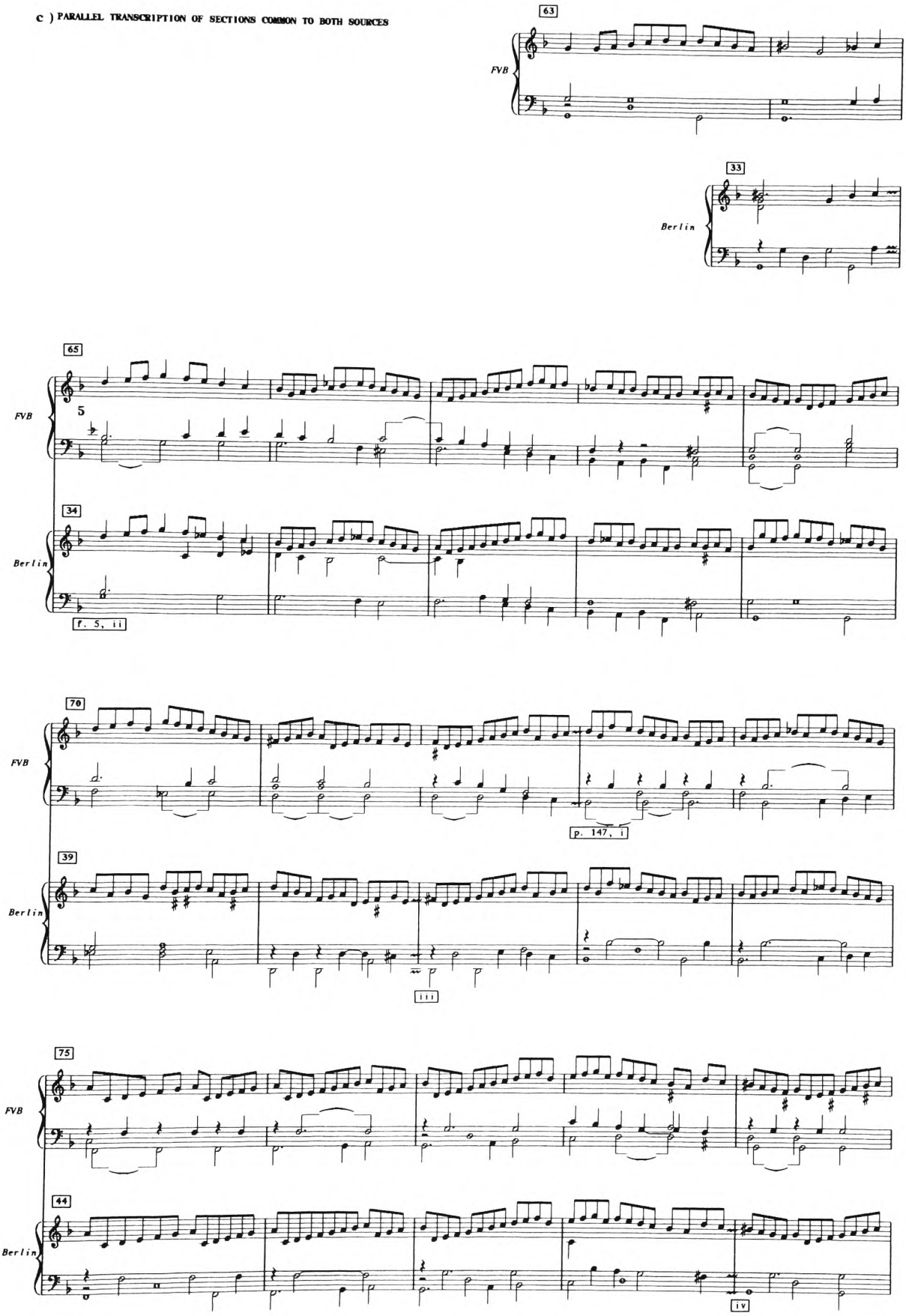

45
FVB
iv
51
FVB
57
FVB
v
63
FVB
5
68
FVB
73
FVB
p. 147, i
78
FVB
6
83
FVB
ii

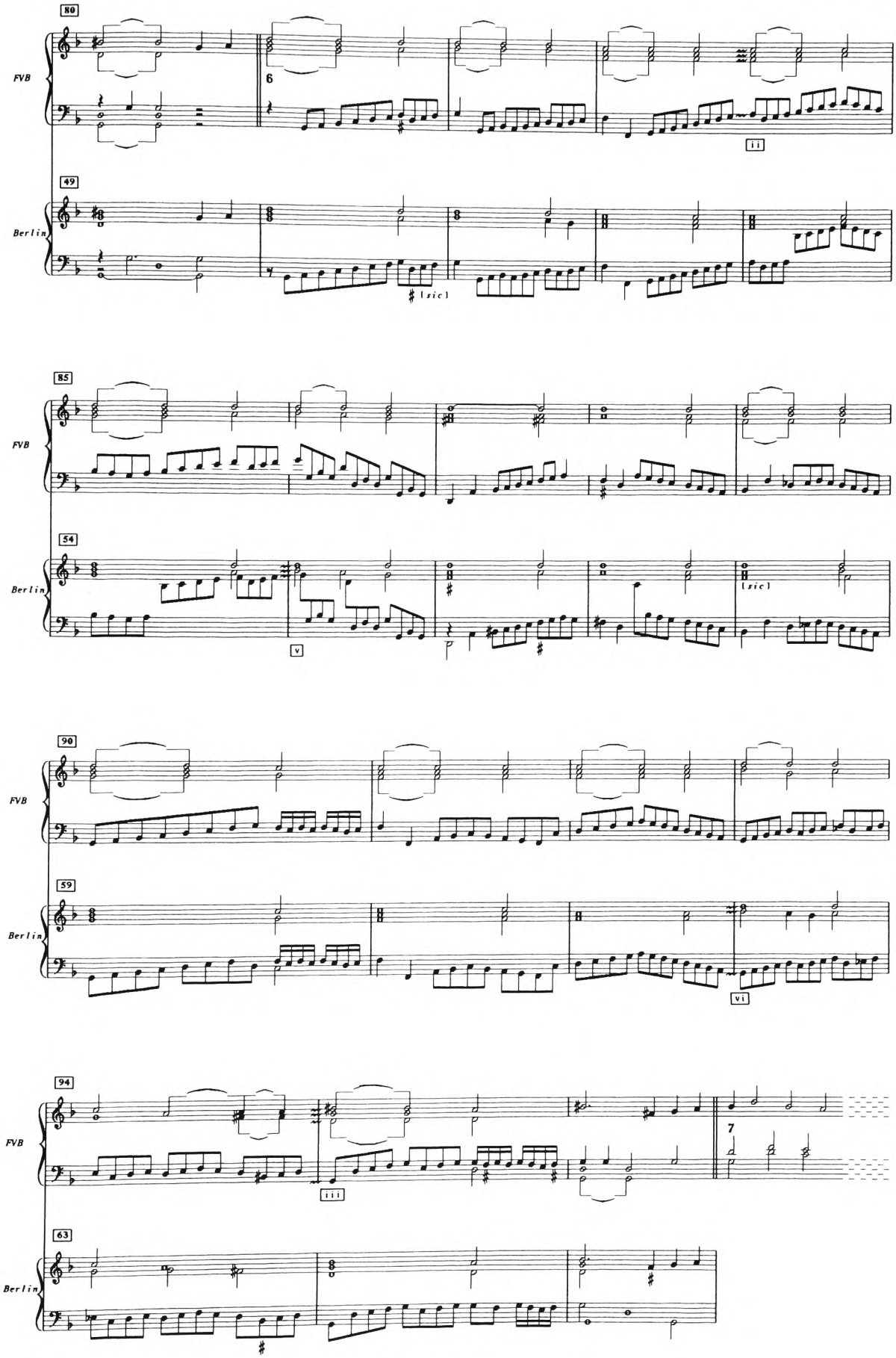

88
FVB
92
FVB
iii
96
FVB
7
101
FVB
106
FVB
111
FVB
iv
8
117
FVB
123
FVB
Saltarella
9
v

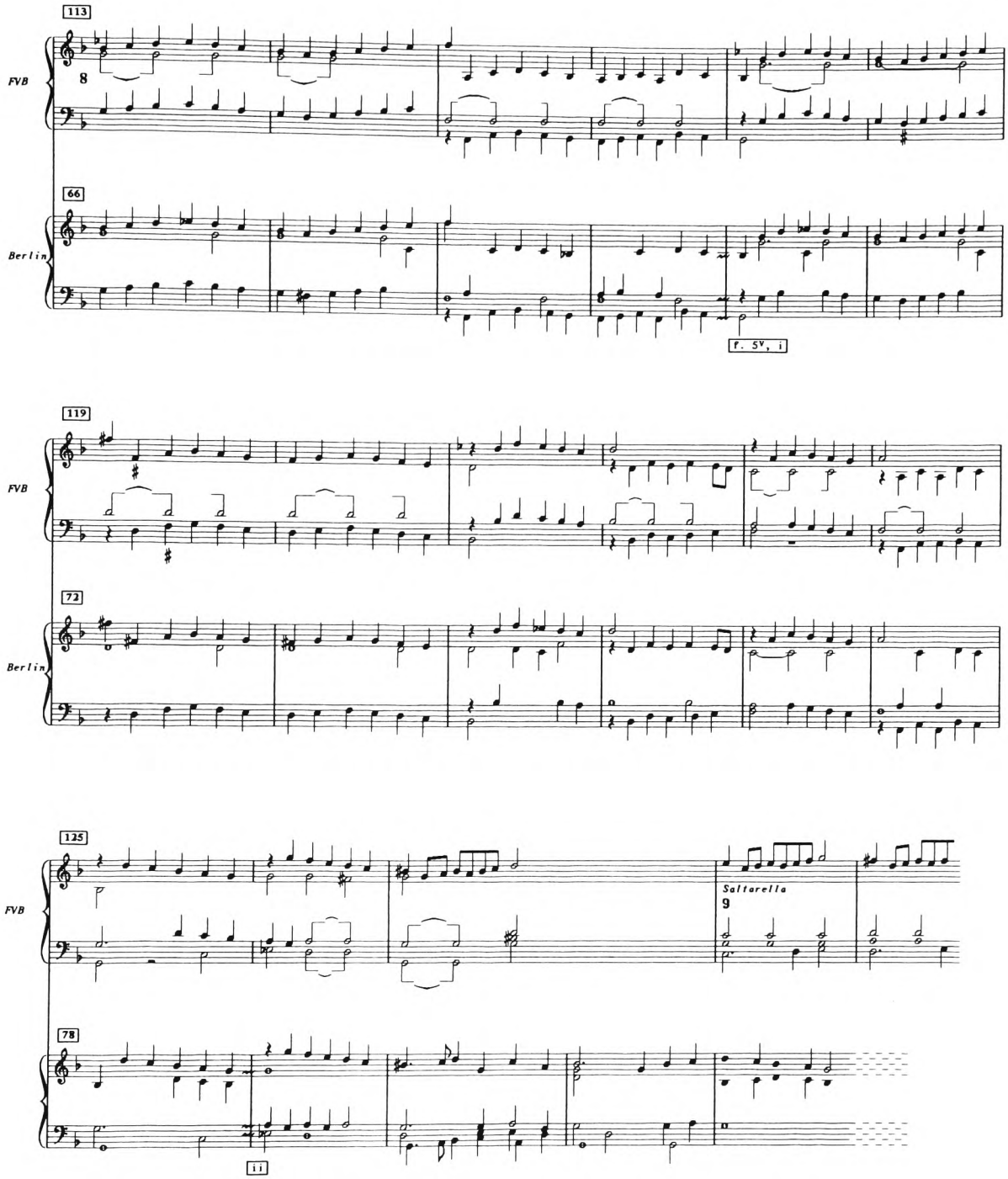

129
FVB
134
FVB
140
FVB
10
p. 148, i
146
FVB
151
FVB
ii
156
FVB
162
FVB

PASSAMEZZO GALLIARD

c) PARALLEL TRANSCRIPTION OF SECTIONS COMMON TO BOTH SOURCES



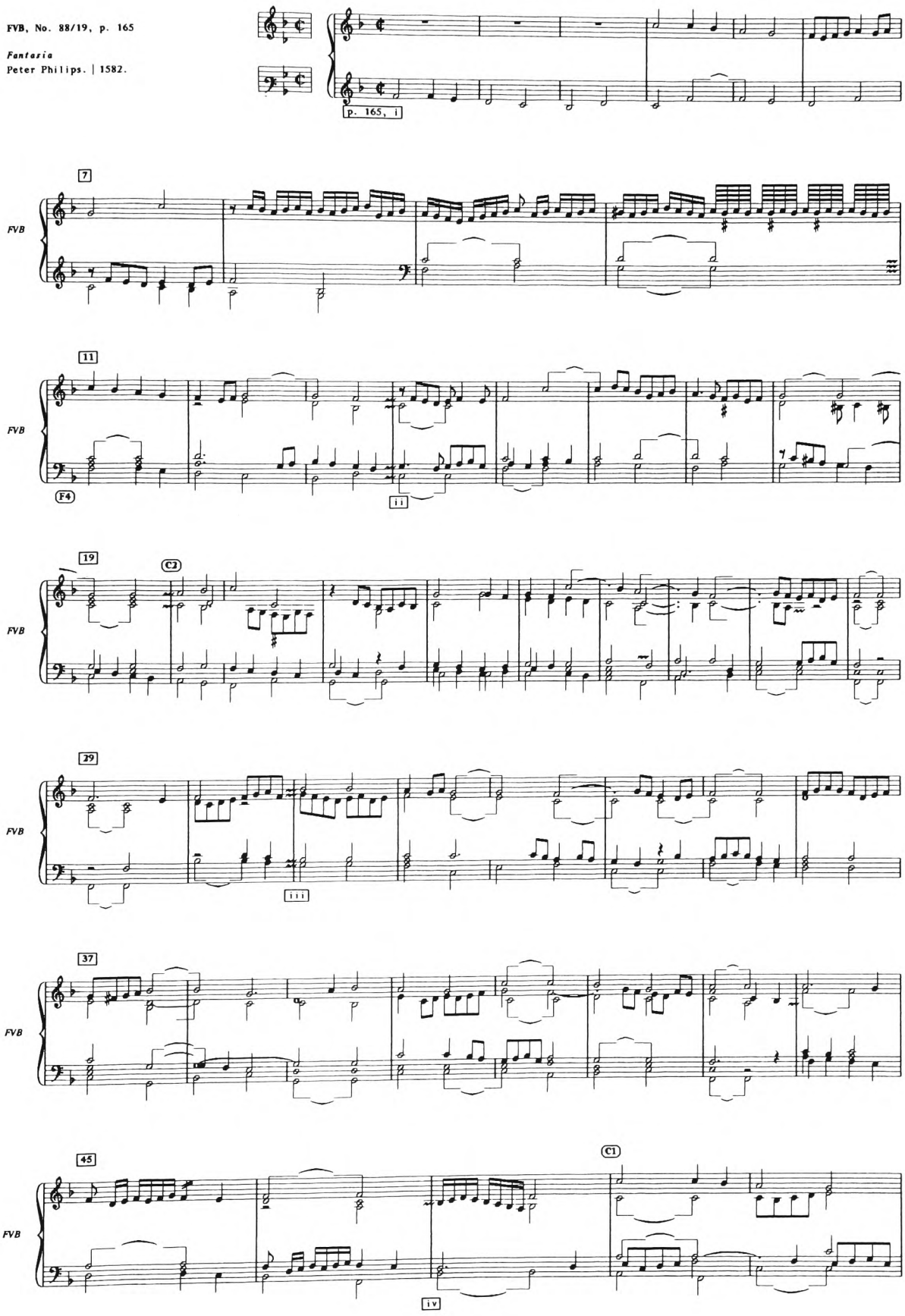

80
FVB
6
ii
49
Berlin
[sic]
85
FVB
54
Berlin
v
[sic]
90
FVB
59
Berlin
vi
94
FVB
iii
7
63
Berlin

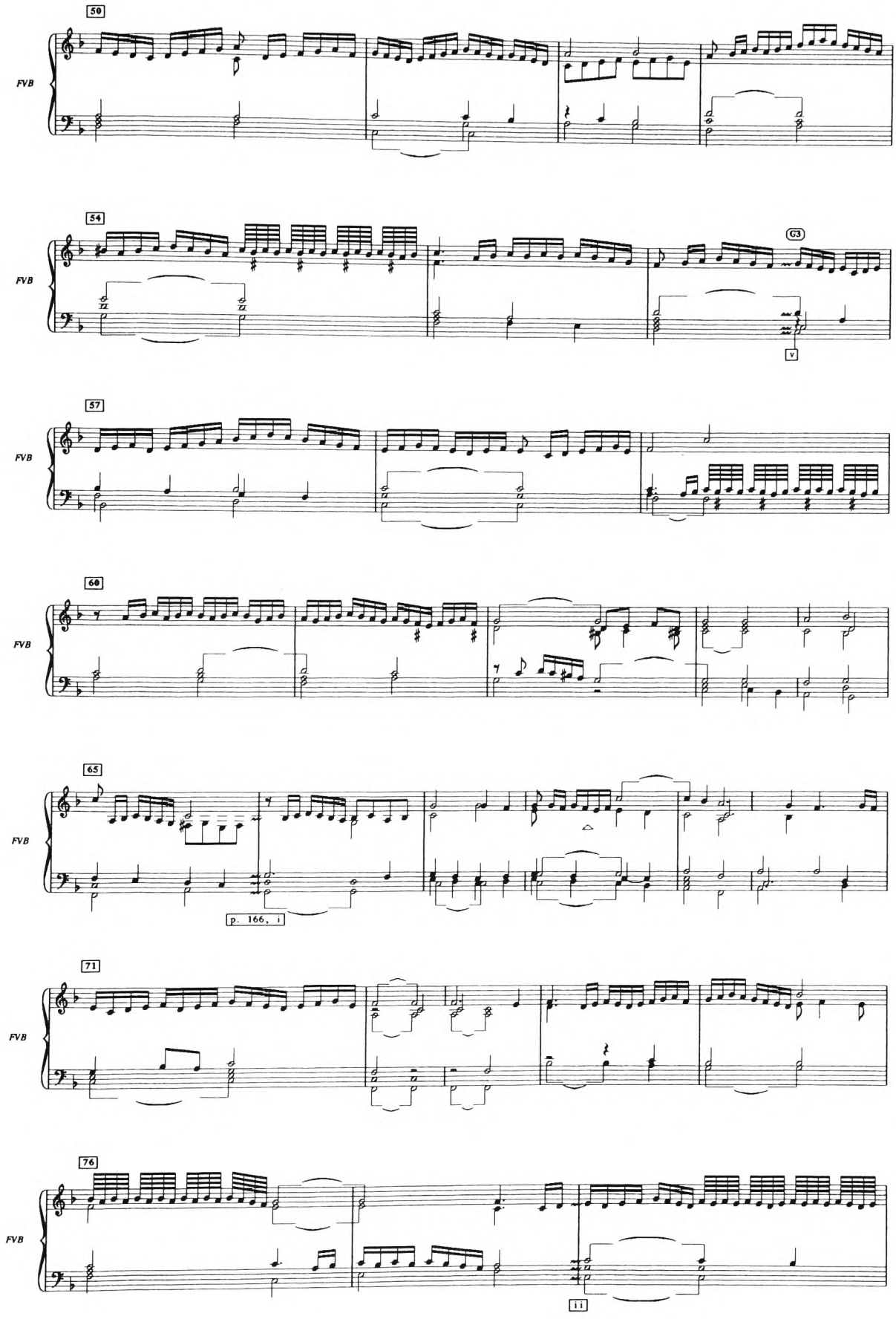

113
FVB
8
66
Berlin
f. 5V, i
119
FVB
72
Berlin
125
FVB
Saltarella
9
78
ii

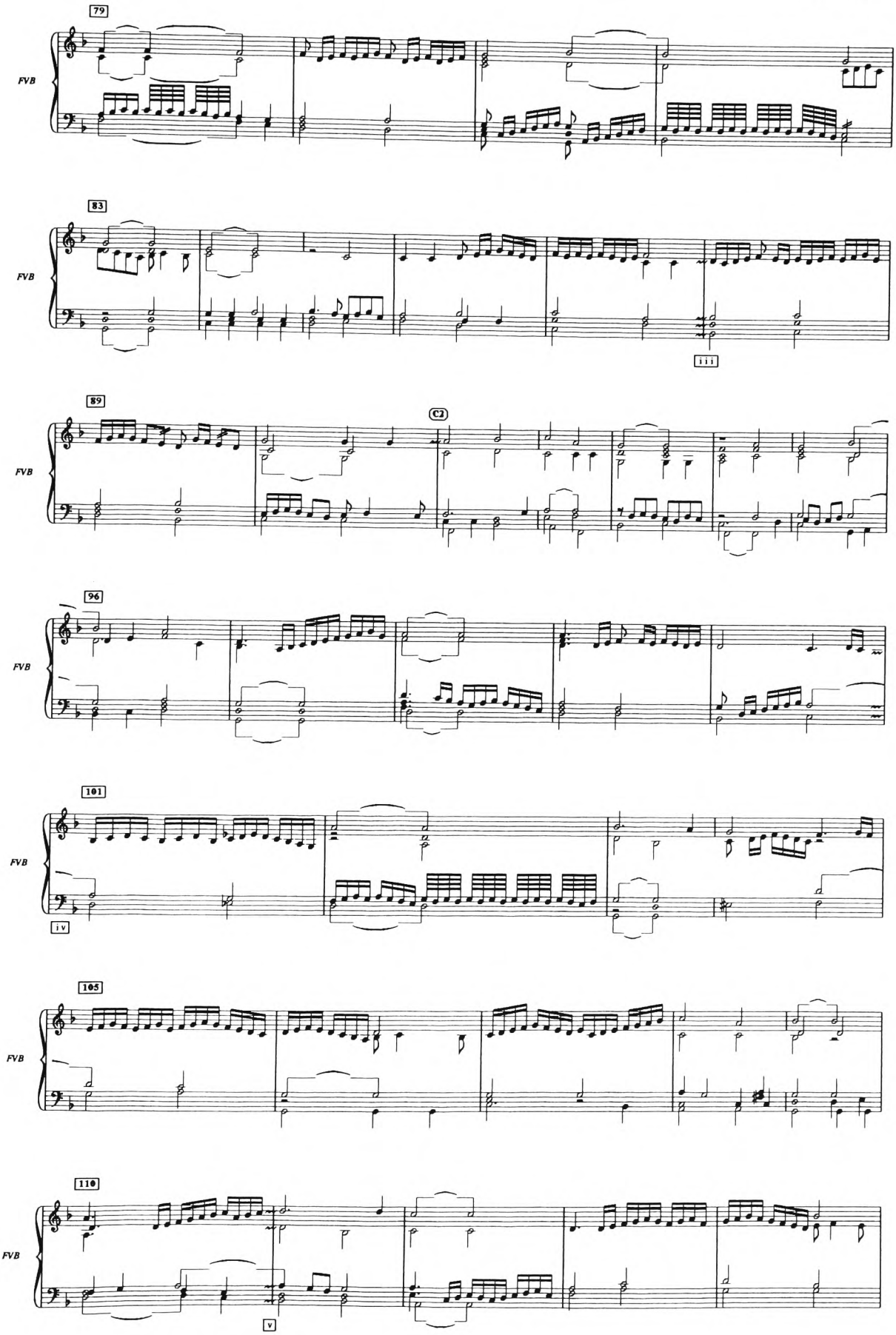
FANTASIA (F)

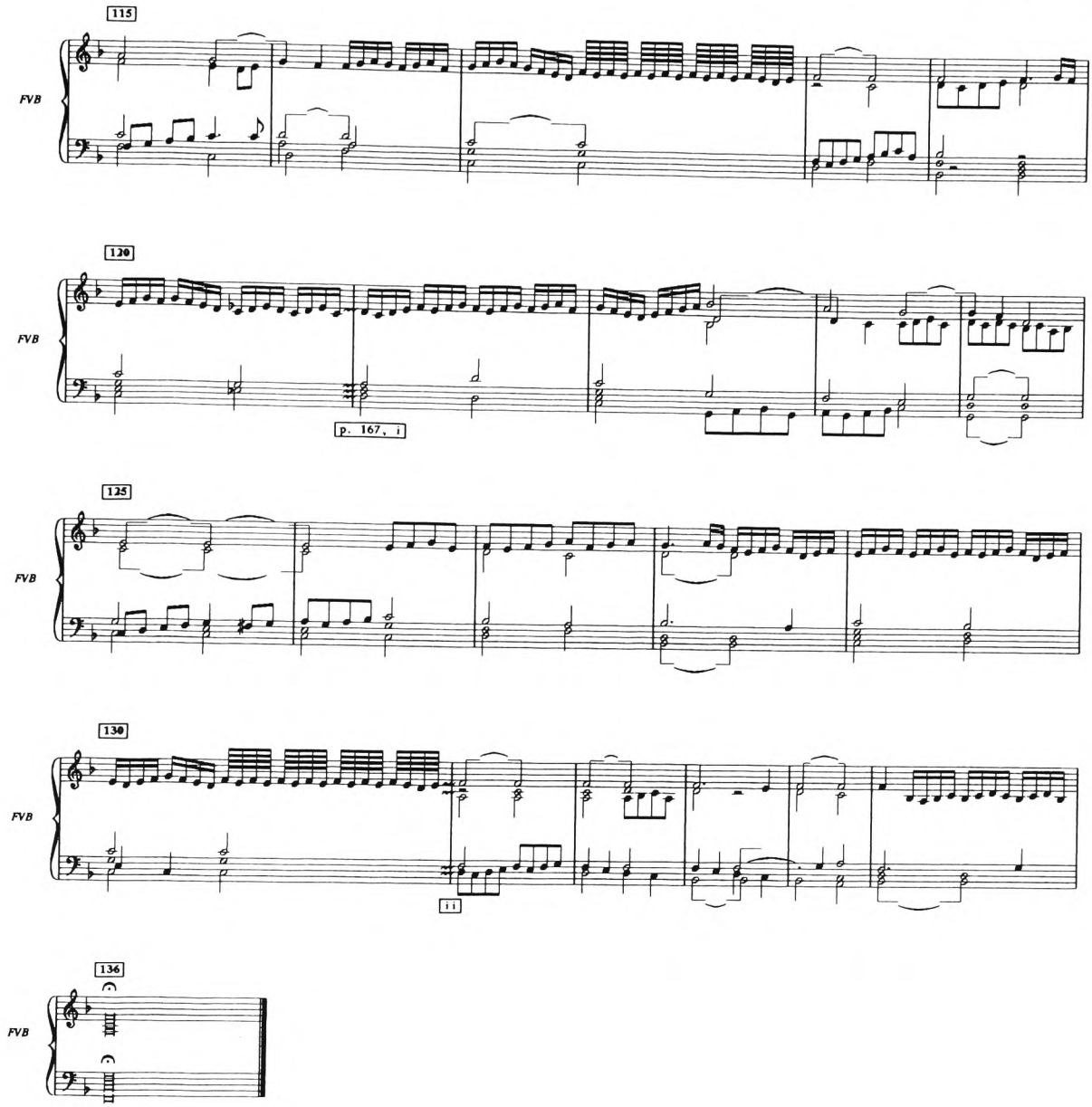
FVB, No. 88/19, p. 165

Fantasia
Peter Philips. | 1582.




50
FVB
54
G3
v
FVB
57
FVB
60
FVB
65
FVB
p. 166, i
71
FVB
76
FVB
ii


79
FVB
83
FVB
iii
89
C2
FVB
96
FVB
101
FVB
iv
105
FVB
110
FVB
v

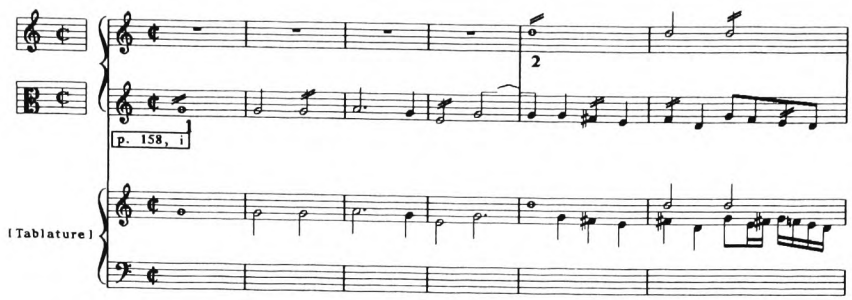

115
FVB
120
FVB
p. 167, i
125
FVB
130
FVB
ii
136
FVB

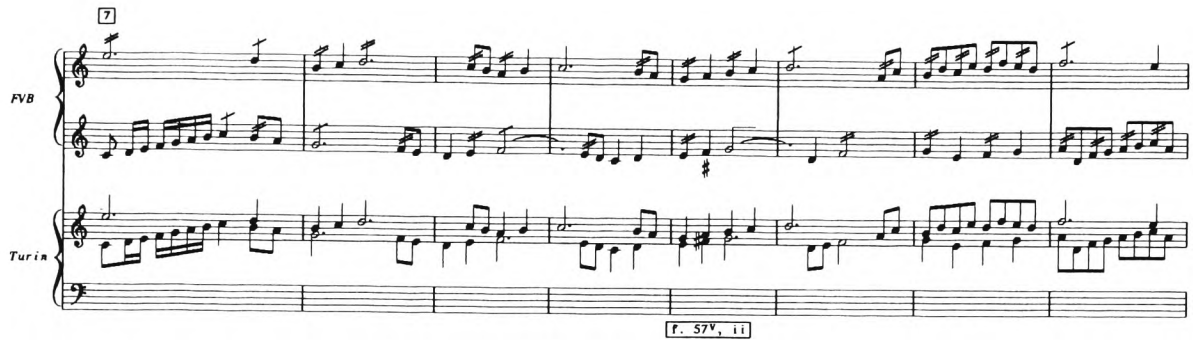
30

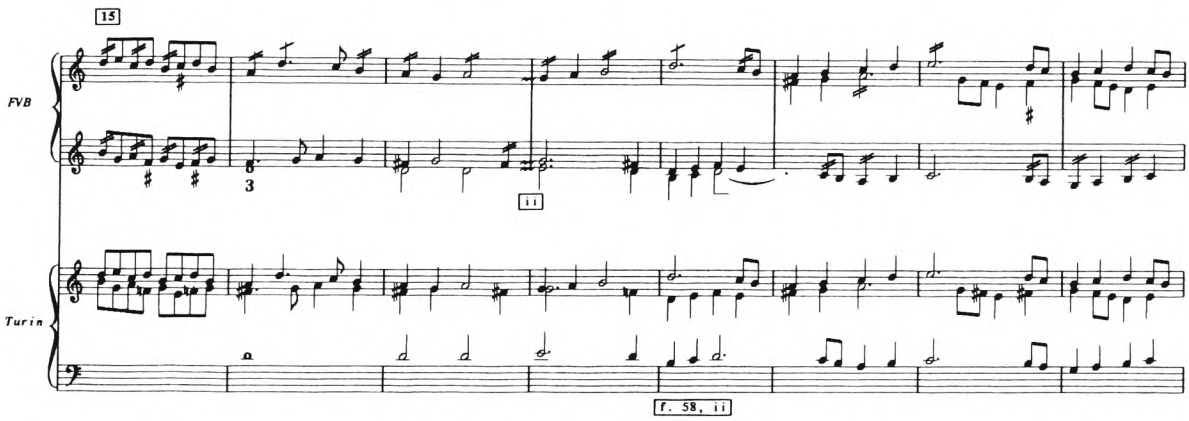
FANTASIA (G)

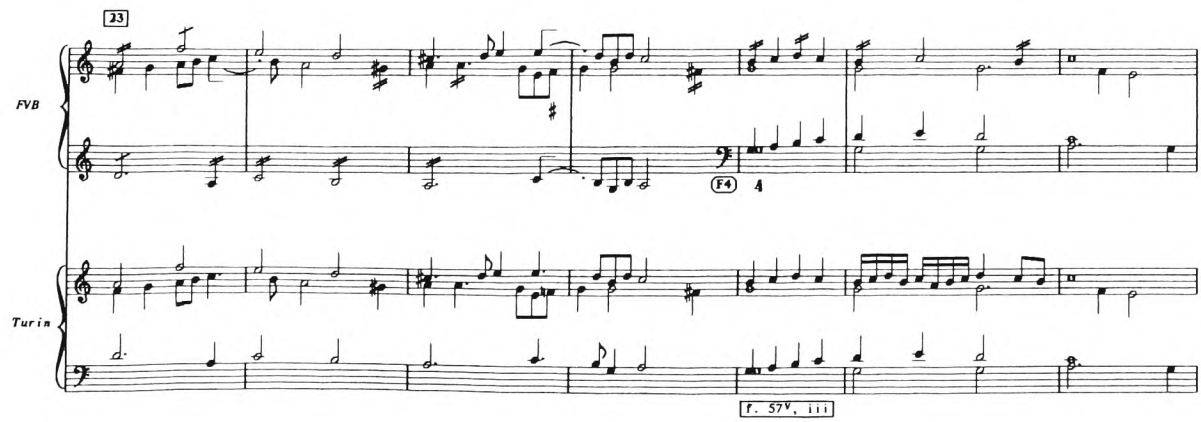
FVB, No. 84/15
Fantasia
Peter Philips.

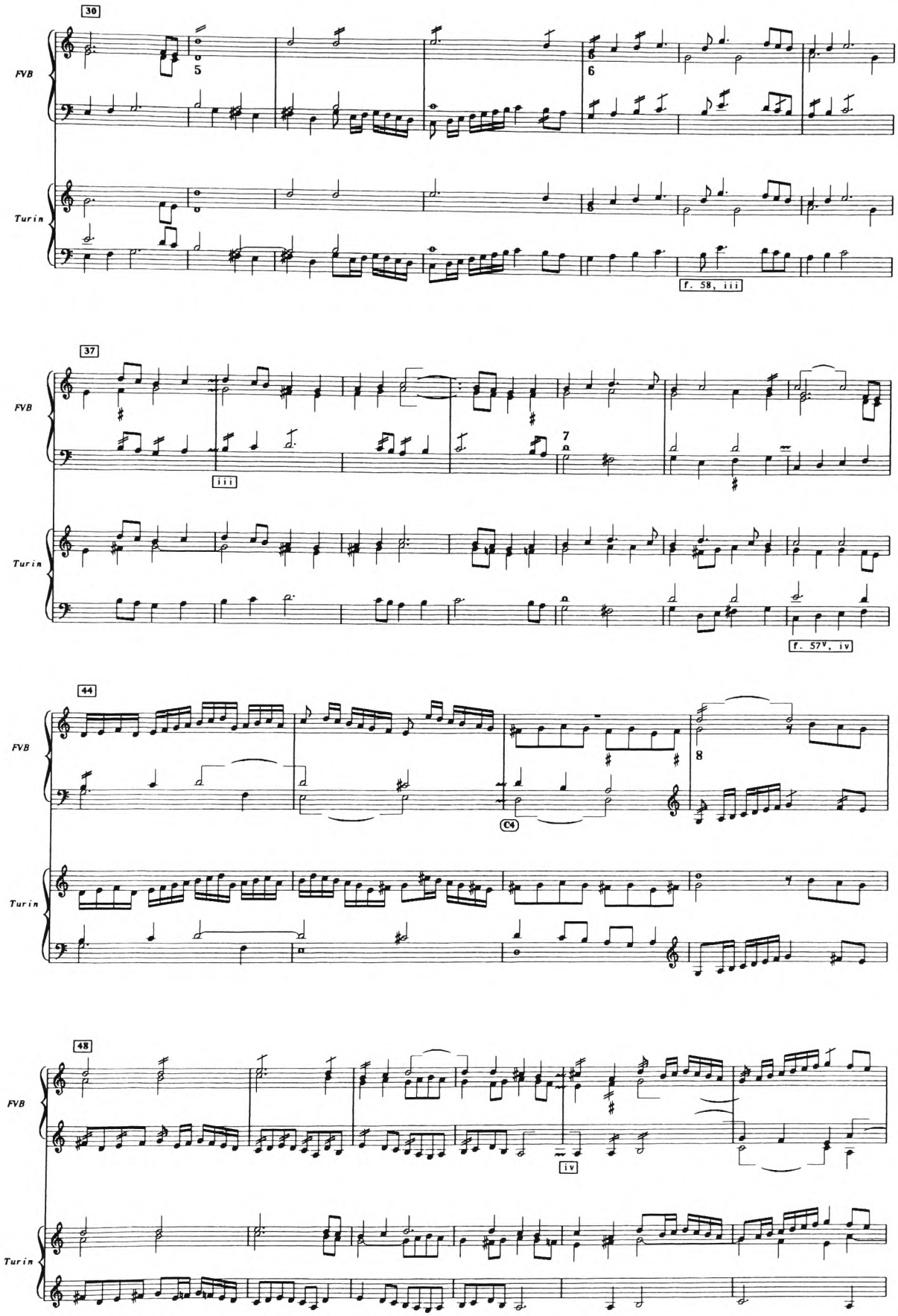
Turin vii, f. 58
[end of f. 57v, i:] *Fuga | a 4. voc: | di Pietro Philippi.*

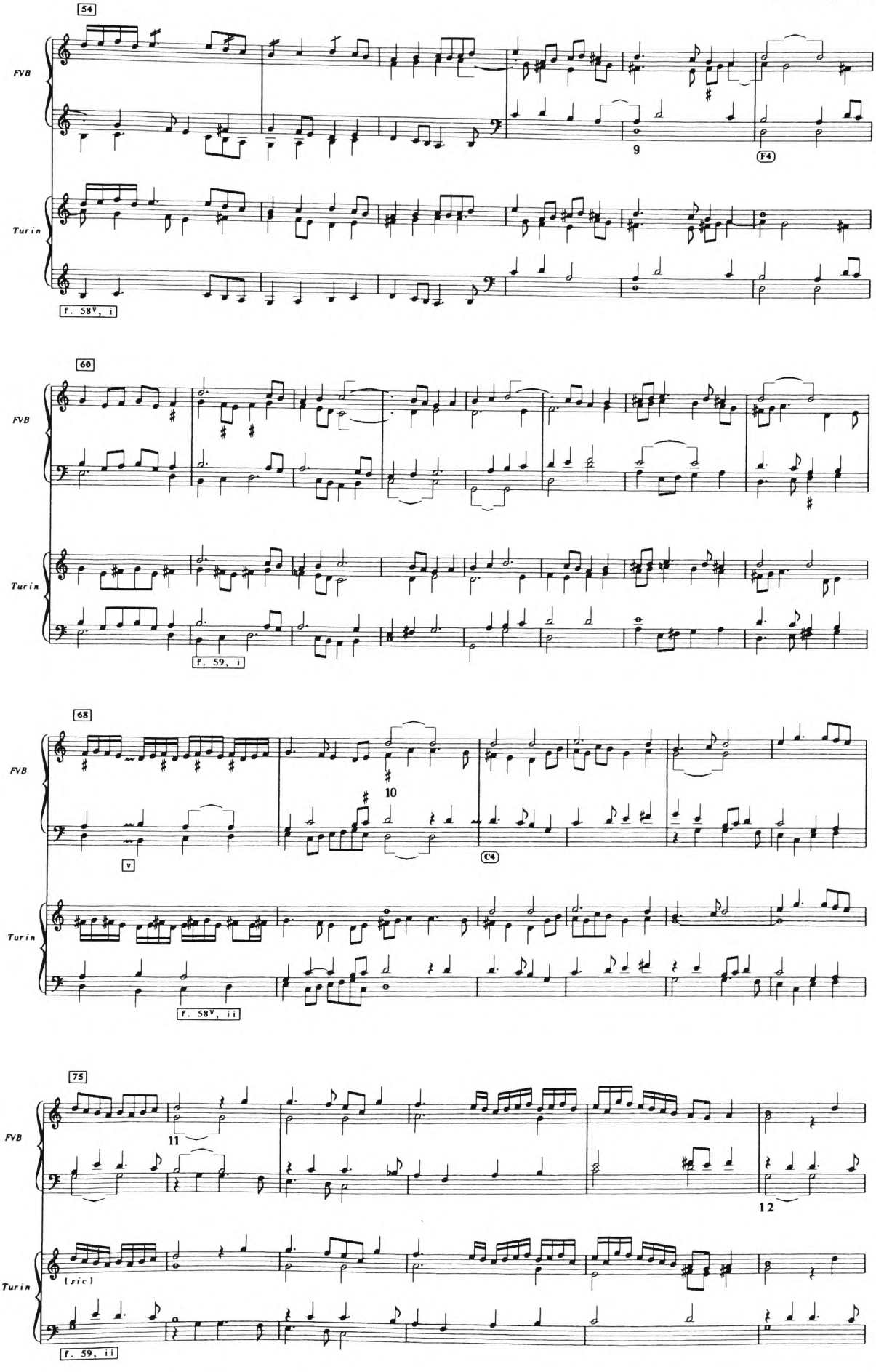


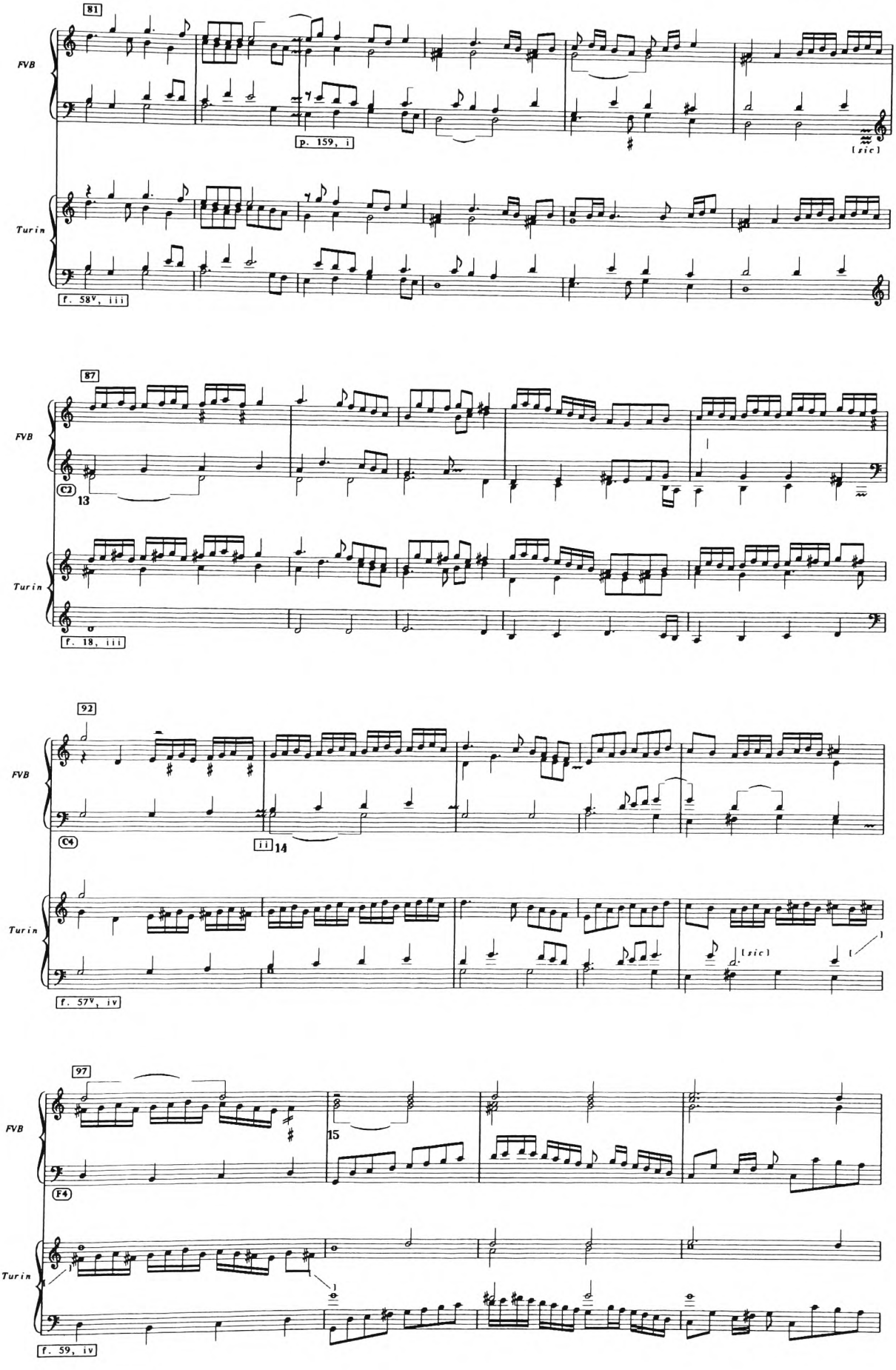


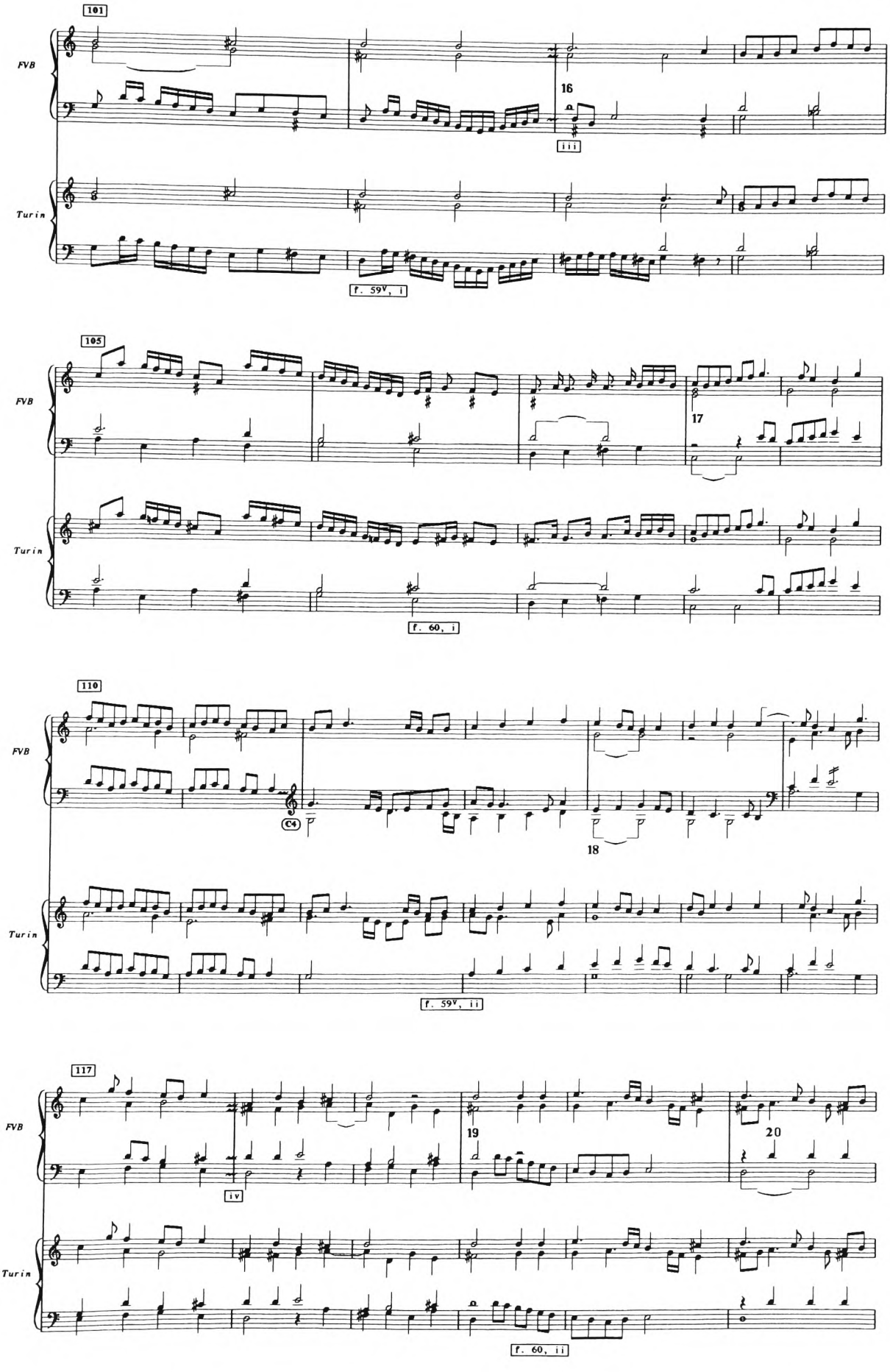


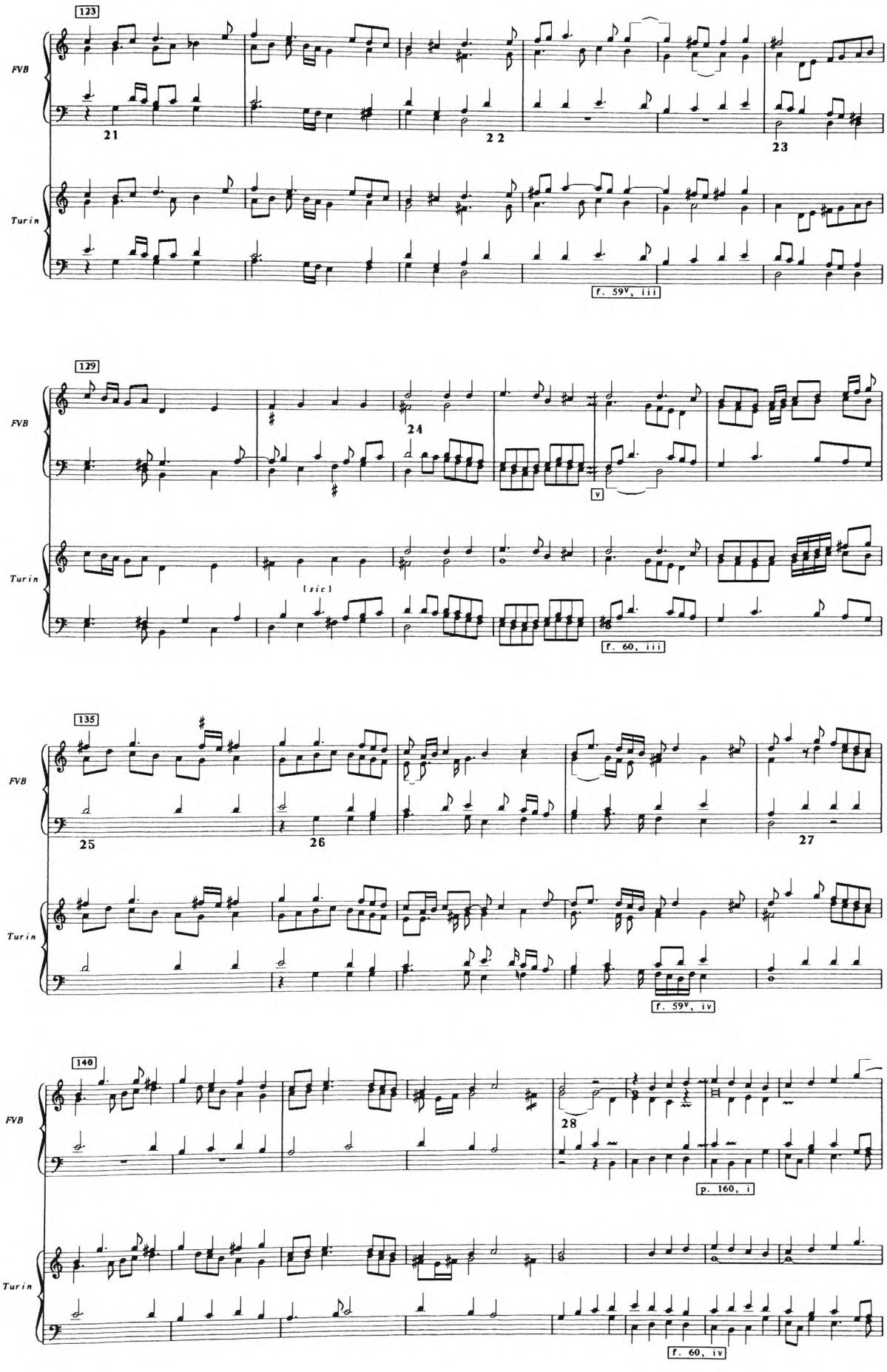


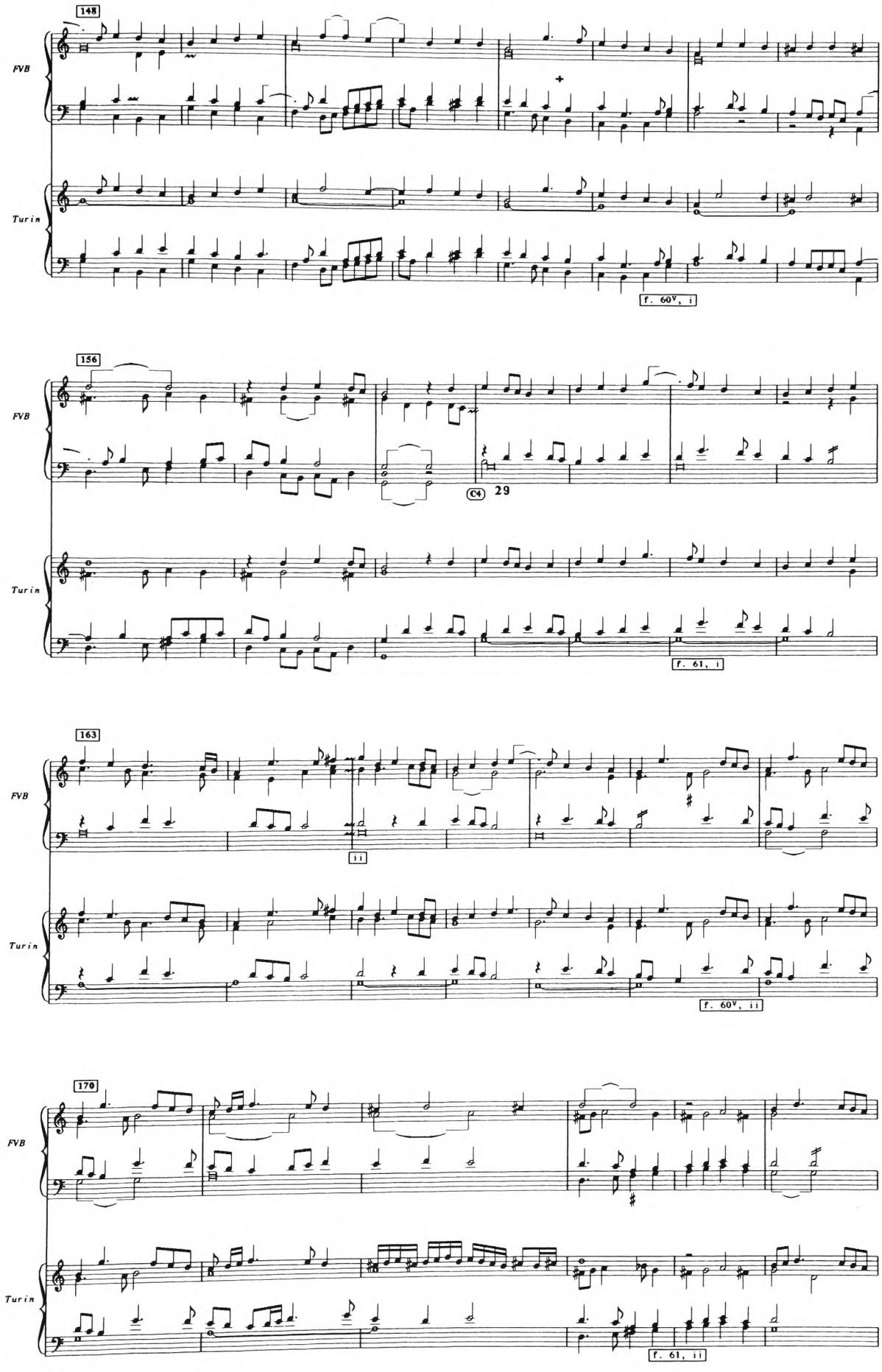

30
FVB
Turin
5
6
f. 58, iii
37
iii
7
f. 57v, iv
44
C4
8
48
iv

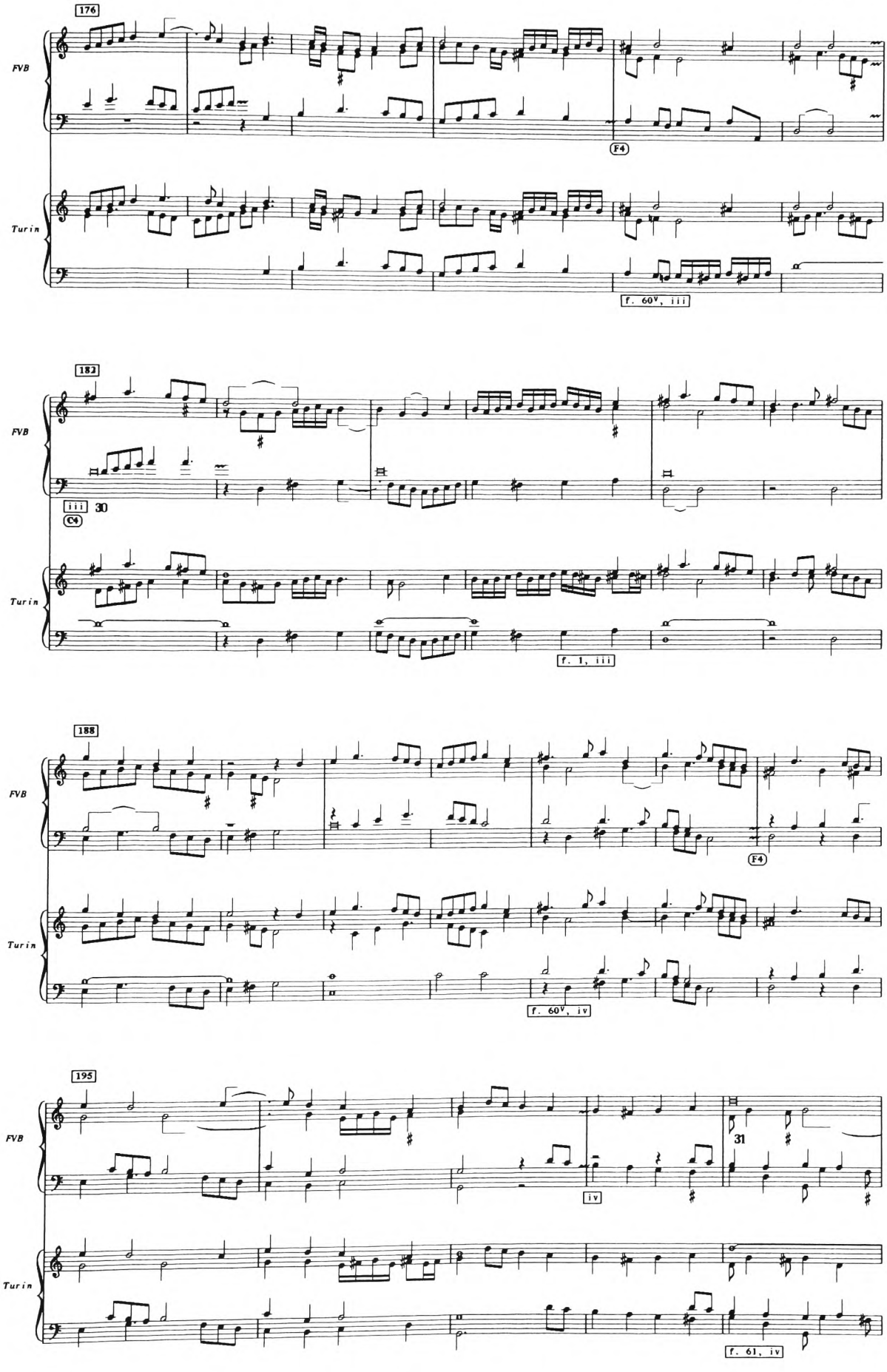

54
FVB
Turin
9
F4
f. 58v, i
60
FVB
Turin
f. 59, i
68
FVB
Turin
10
v
C4
f. 58v, ii
75
FVB
Turin
11
12
[sic]
f. 59, ii

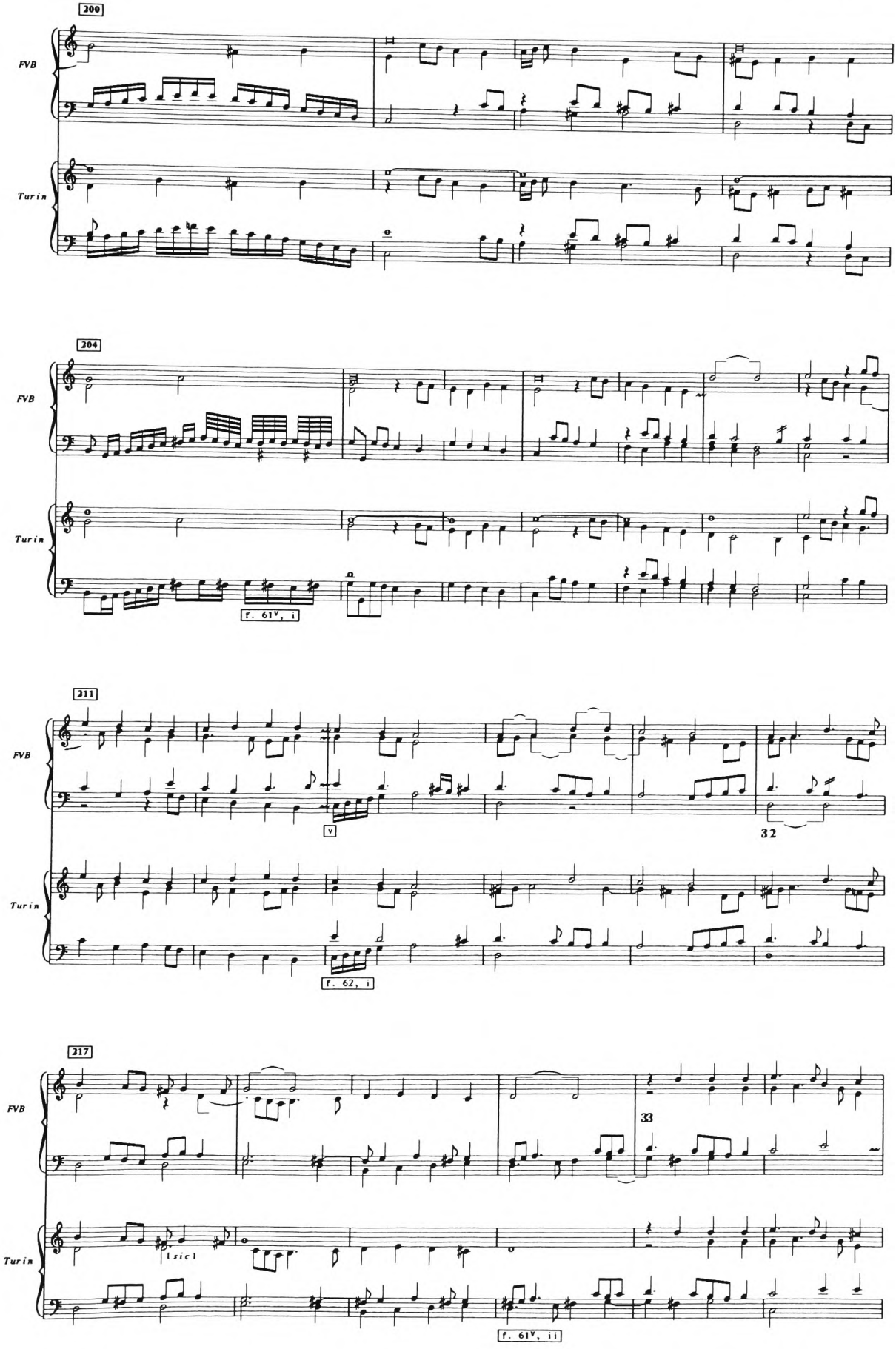

81
FVB
p. 159, i
[sic]
Turin
f. 58v, iii
87
FVB
C2
13
Turin
f. 18, iii
92
FVB
C4
ii
14
Turin
[sic]
f. 57v, iv
97
FVB
15
F4
Turin
f. 59, iv

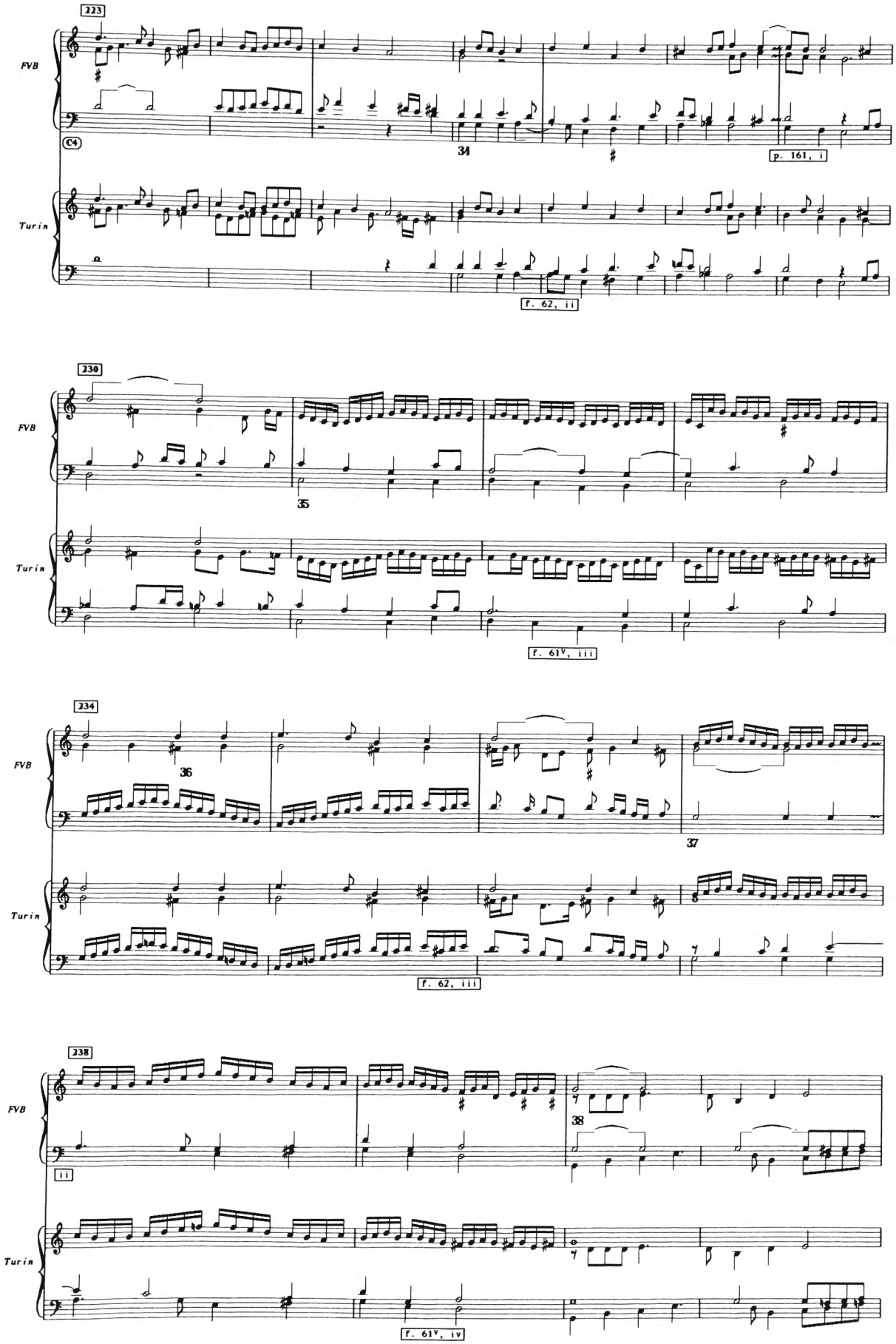

101
FVB
Turin
16
iii
f. 59v, i
105
17
f. 60, i
110
C4
18
f. 59v, ii
117
iv
19
20
f. 60, ii

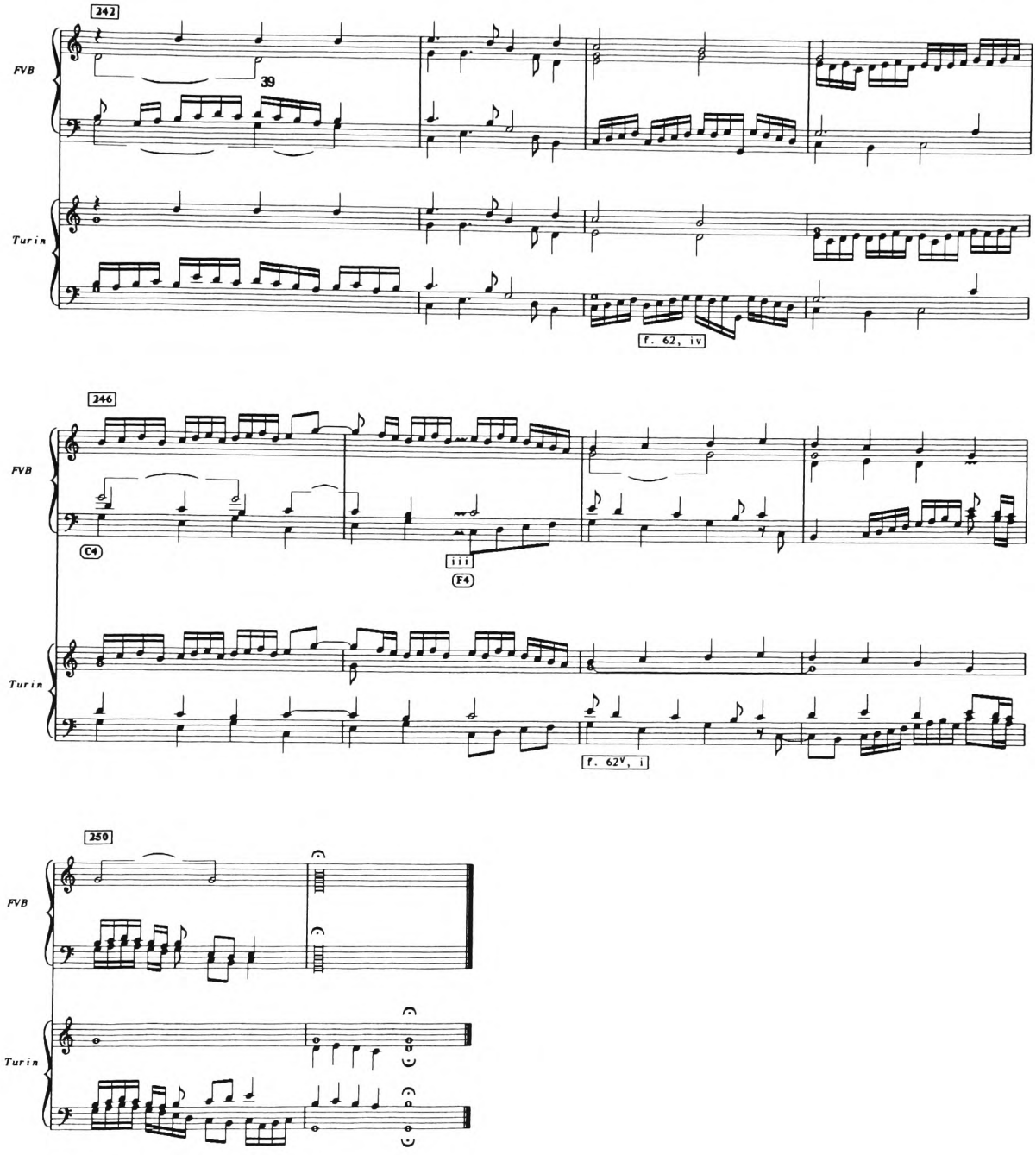

123
FVB
Turin
21
22
23
f. 59v, iii
129
24
v
[sic]
f. 60, iii
135
25
26
27
f. 59v, iv
140
28
p. 160, i
f. 60, iv


148
FVB
Turin
f. 60v, i
156
FVB
C4
29
Turin
f. 61, i
163
FVB
ii
Turin
f. 60v, ii
170
FVB
Turin
f. 61, ii


176
FVB
Turin
F4
f. 60v, iii
182
iii
30
C4
f. 1, iii
188
f. 60v, iv
195
iv
31
f. 61, iv

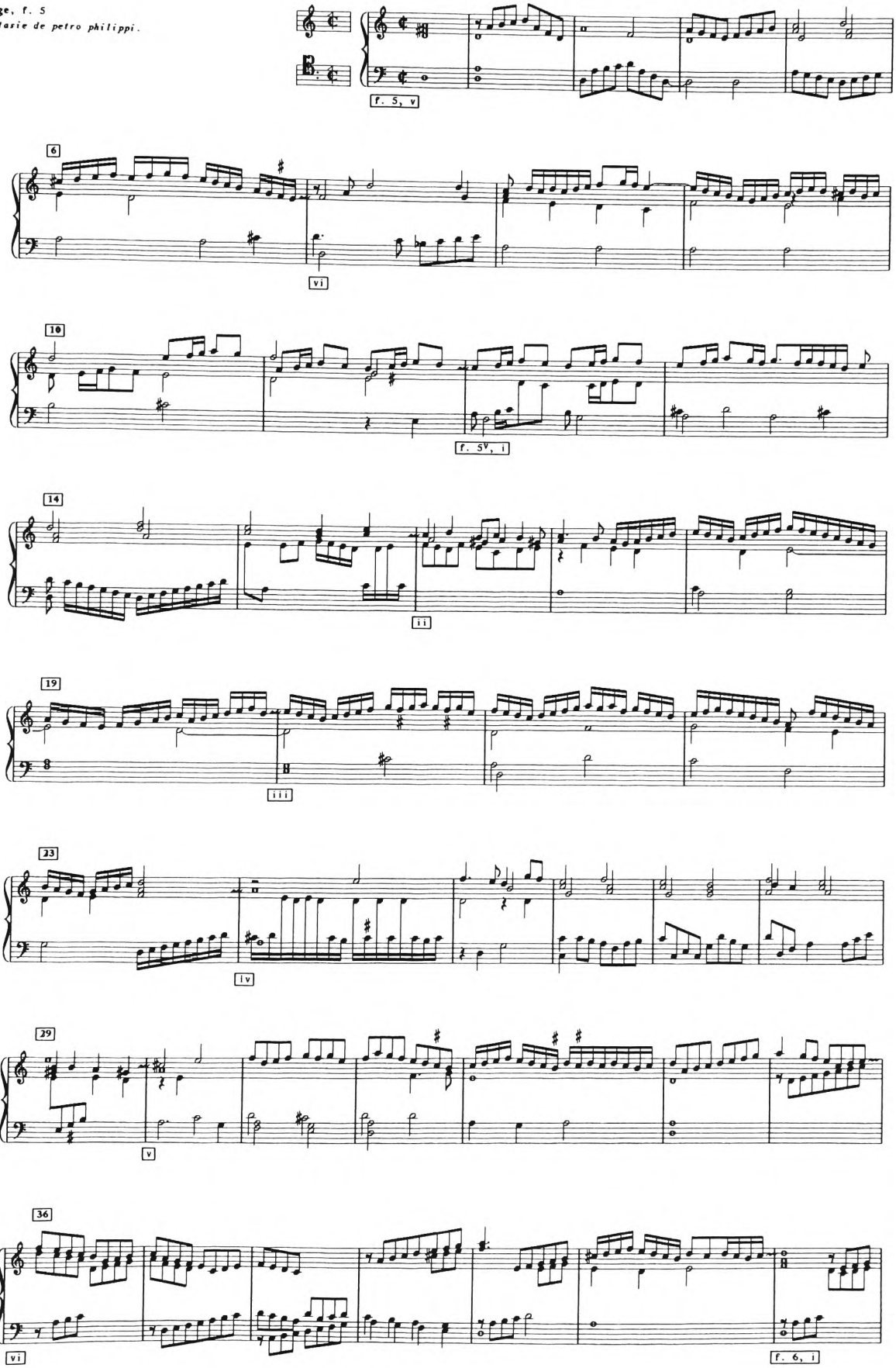

200
FVB
Turin
204
FVB
Turin
f. 61v, i
211
FVB
Turin
v
32
f. 62, i
217
FVB
Turin
33
[sic]
f. 61v, ii

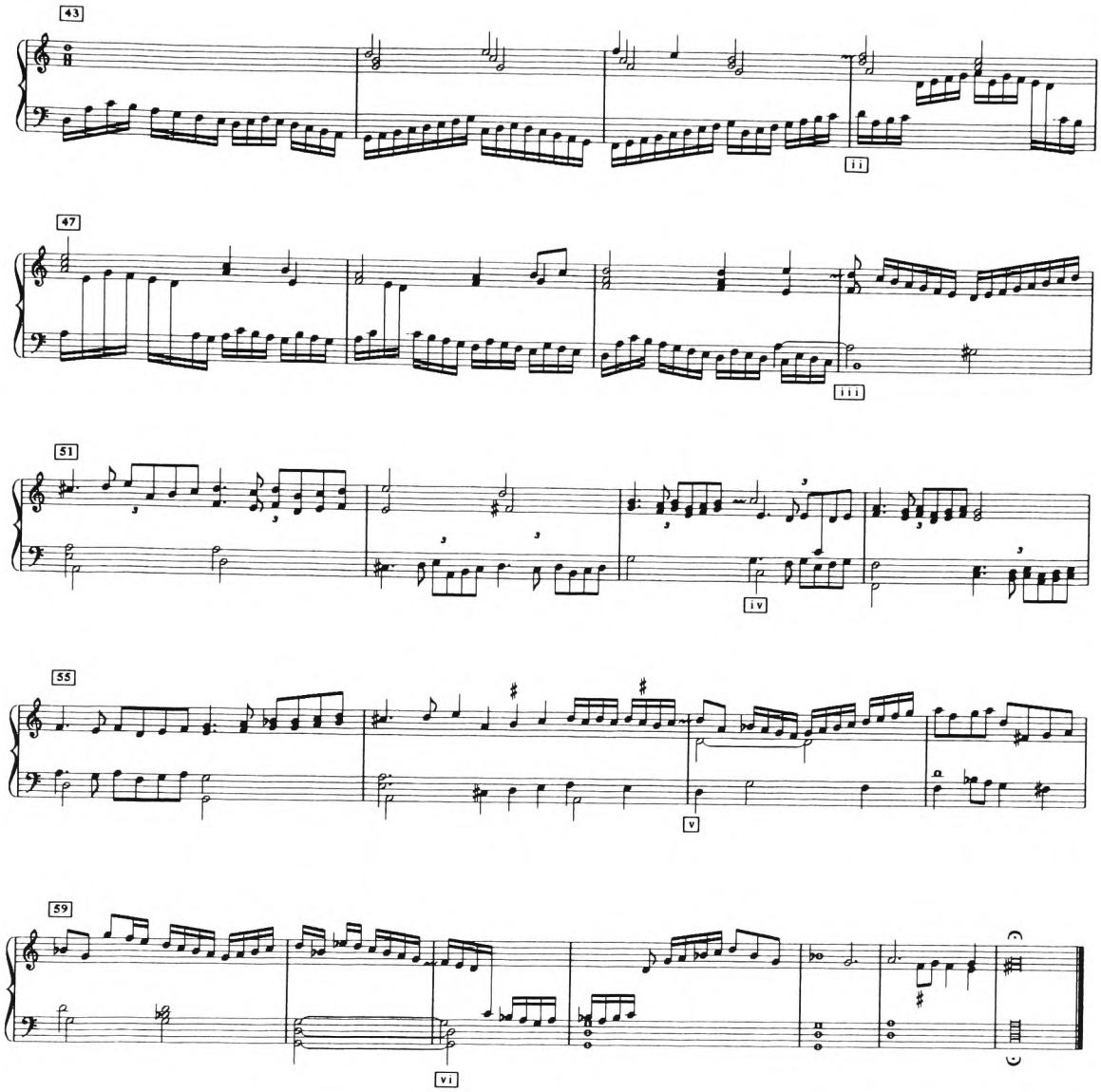

223
FVB
C4
34
p. 161, i
Turin
f. 62, ii
230
FVB
35
Turin
f. 61v, iii
234
FVB
36
37
Turin
f. 62, iii
238
FVB
ii
38
Turin
f. 61v, iv


242
FVB
39
Turin
f. 62, iv
246
FVB
C4
iii
F4
Turin
f. 62v, i
250
FVB
Turin

LIÈGE FANTASIE

Liège, f. 5
Fantasie de petro philippi.

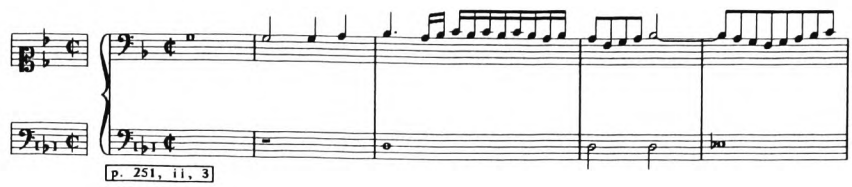


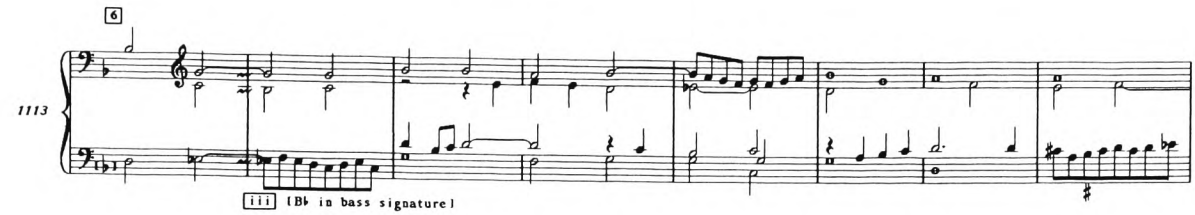

43
ii
47
iii
51
iv
55
v
59
vi

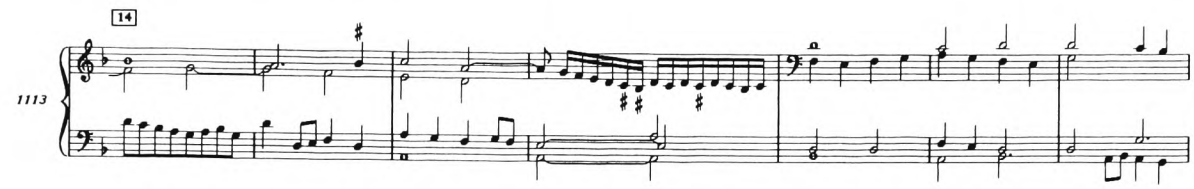
32

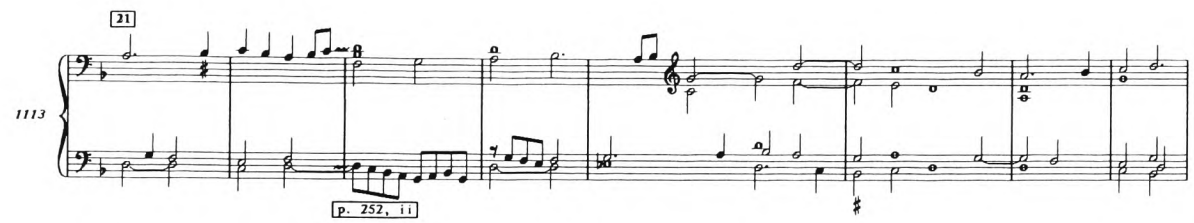
BENEDICAM DOMINUM

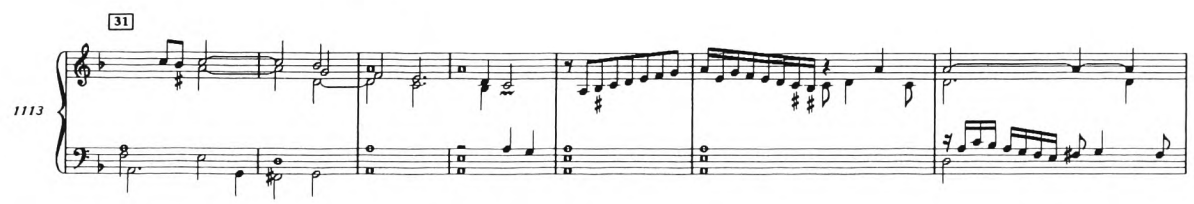
1113, No. 118, p. 251
Benedicam Dominum.
P. Phillipi finis | Laus Deo.

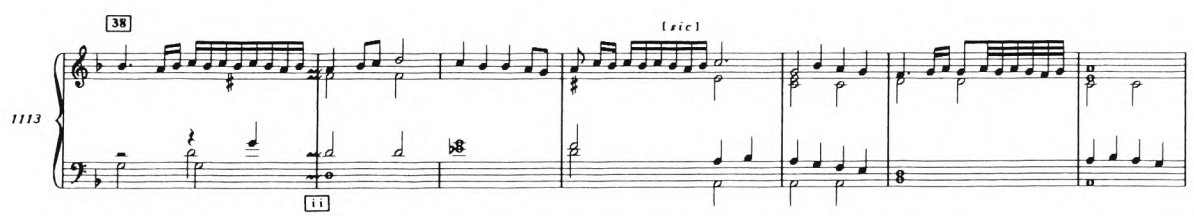


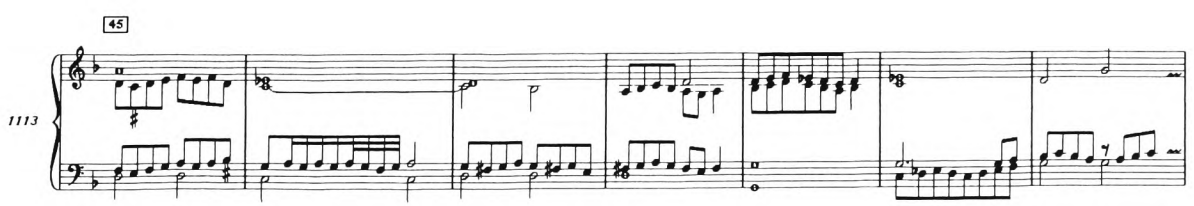


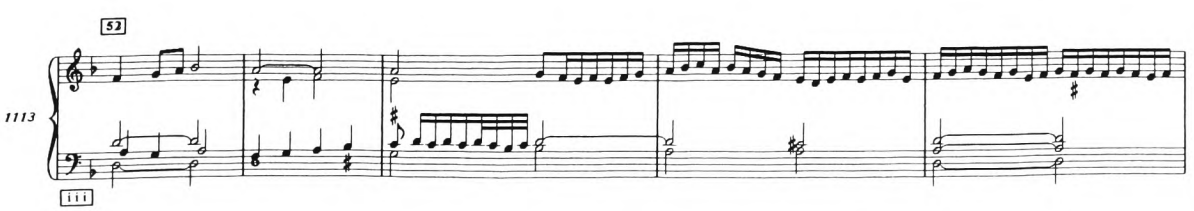


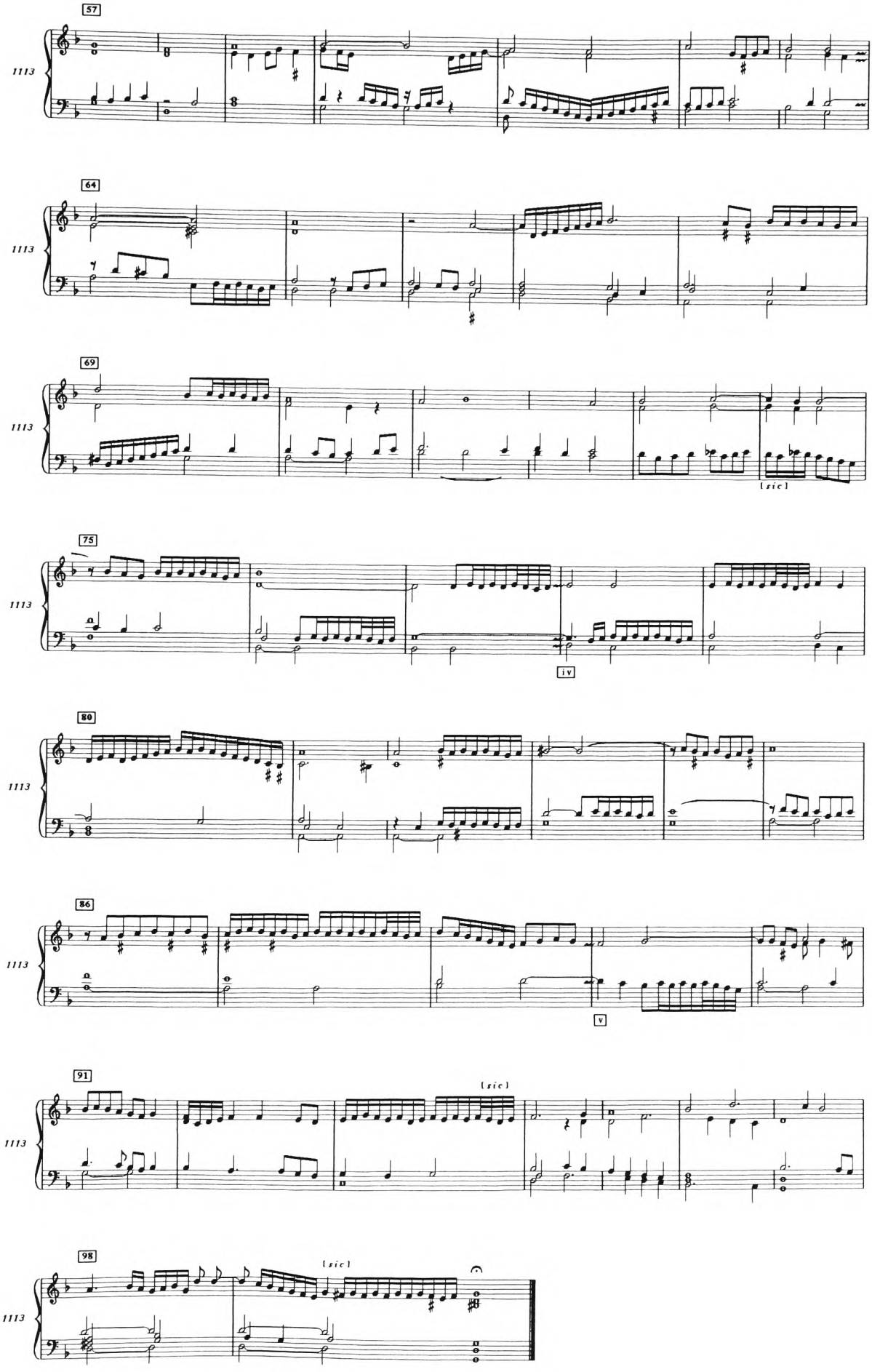








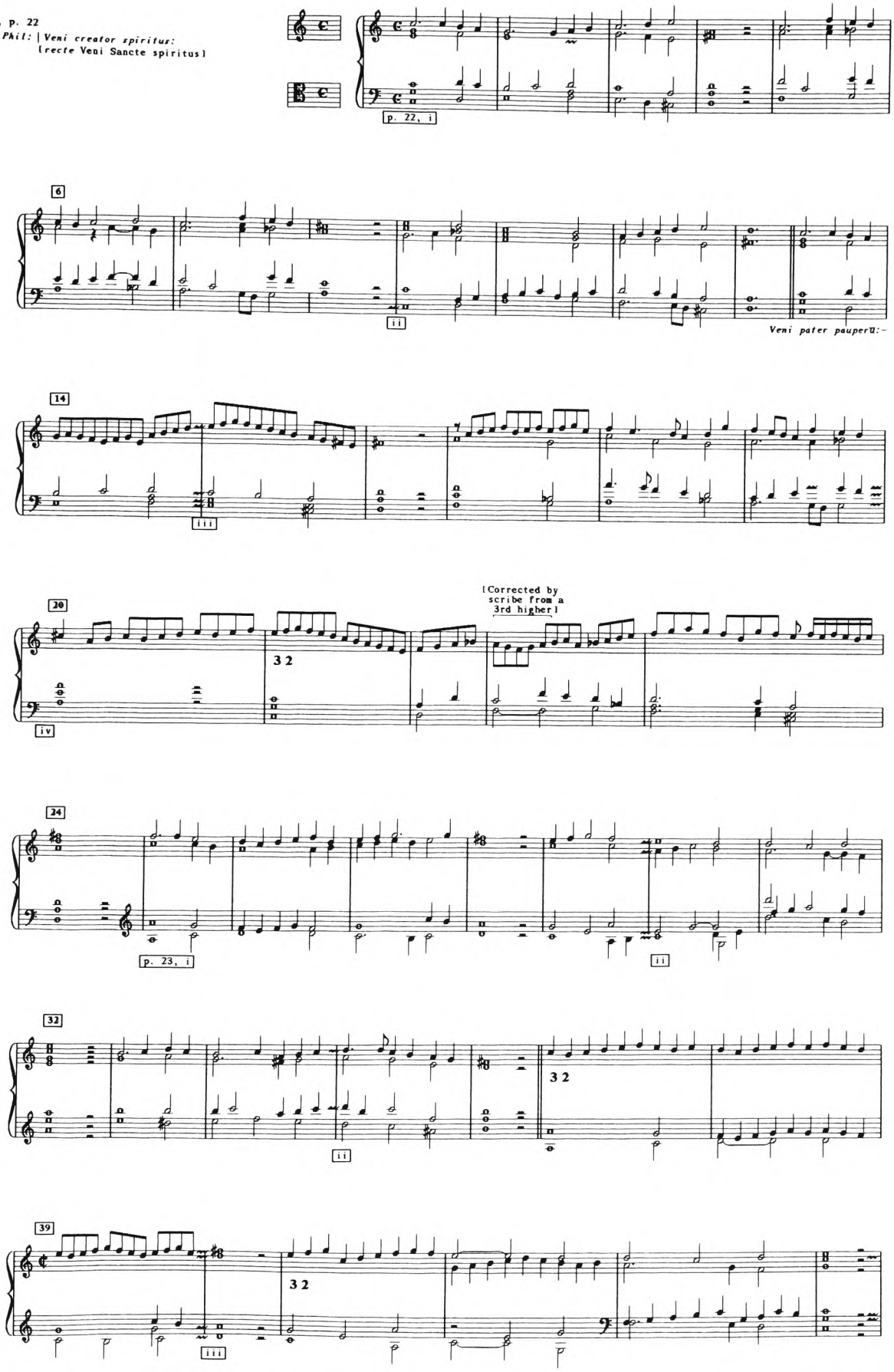


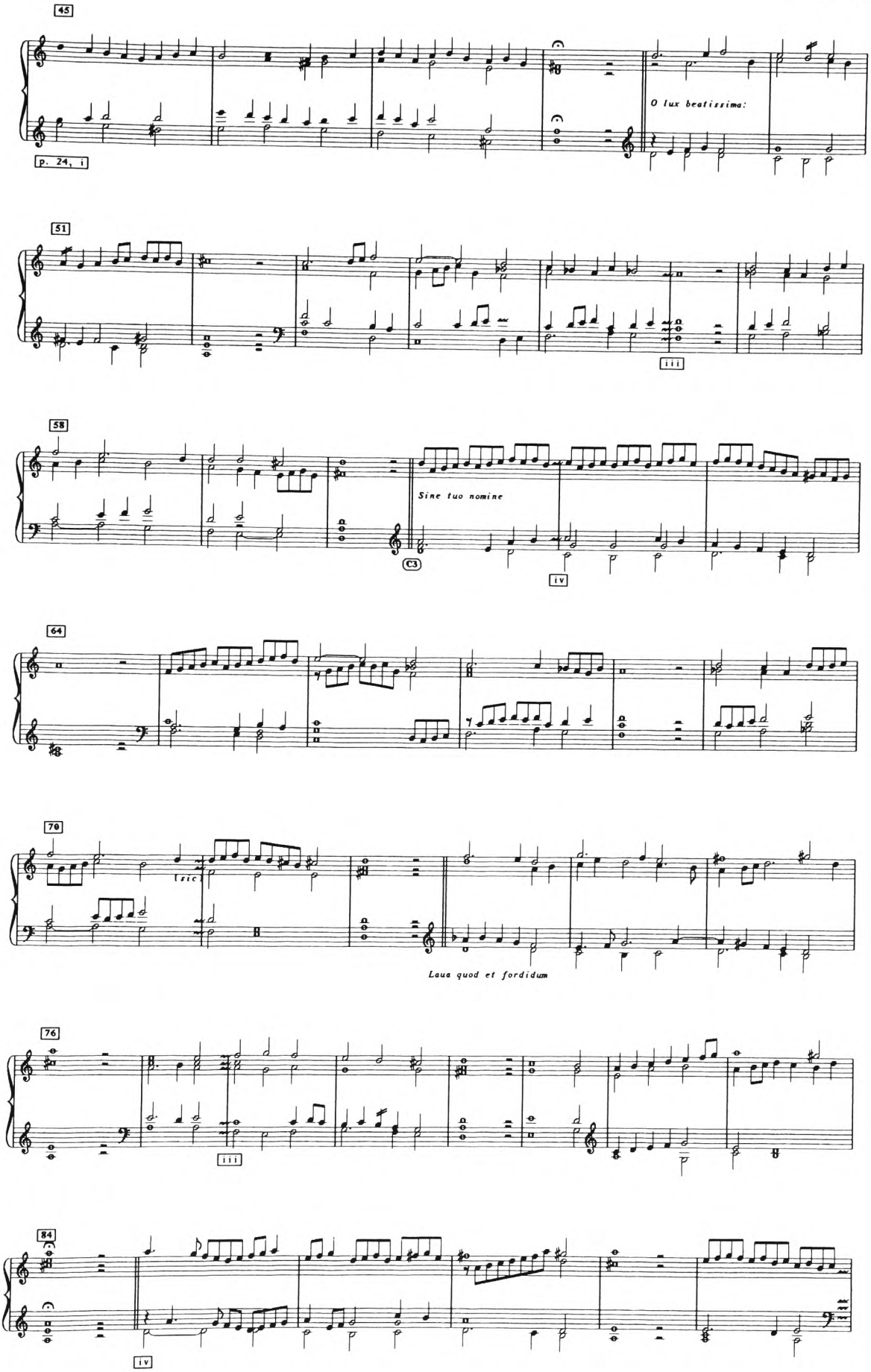

57
64
69
[sic]
75
iv
80
86
v
91
[sic]
98
[sic]

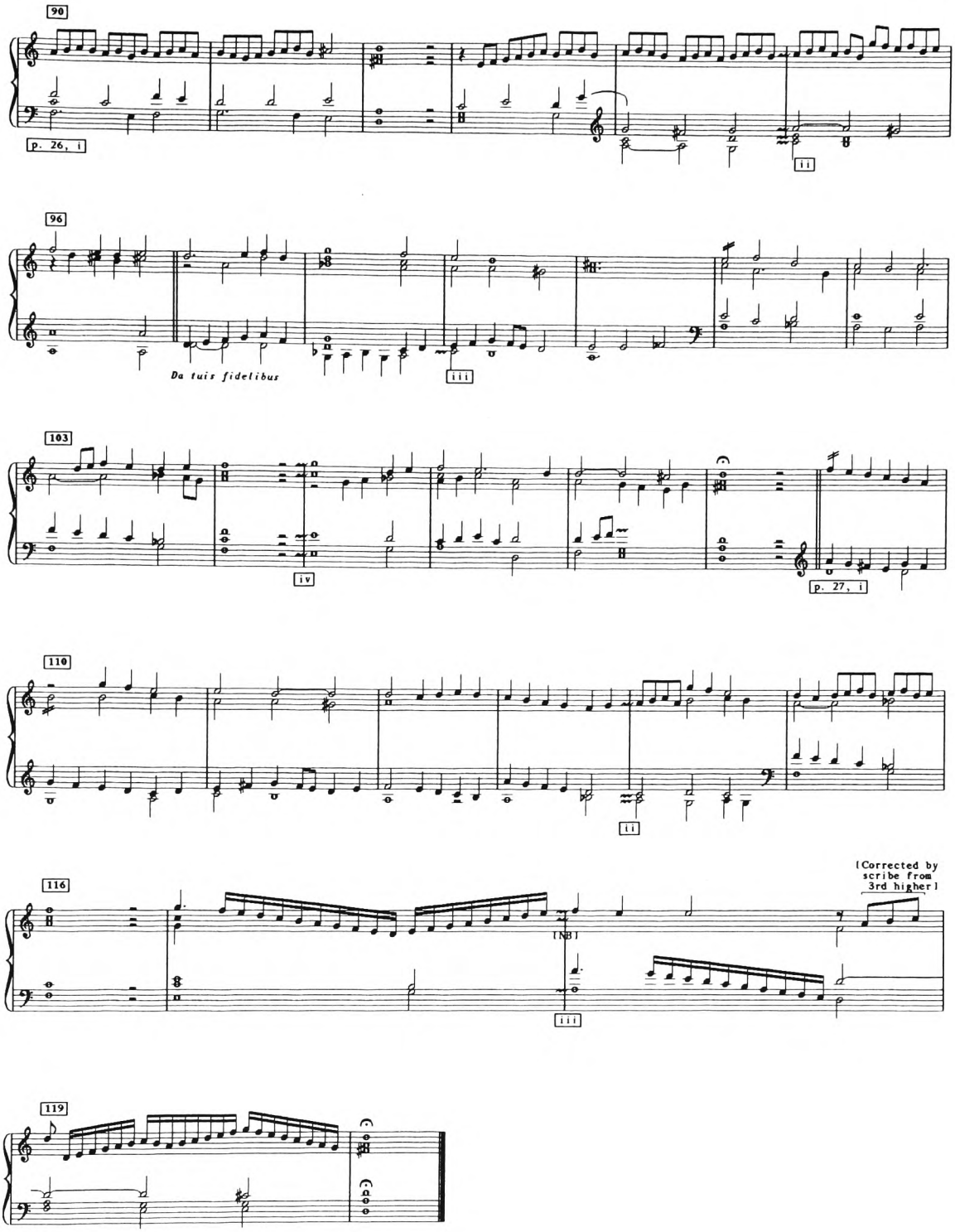
33

VENI SANCTE SPIRITUS

89, p. 22
P. Phil: | *Veni creator spiritus:*
[*recte* Veni Sancte spiritus]




45
O lux beatissima:
p. 24, i
51
iii
58
Sine tuo nomine
C3
iv
64
70
[sic]
Laua quod et fordidum
76
iii
84
iv

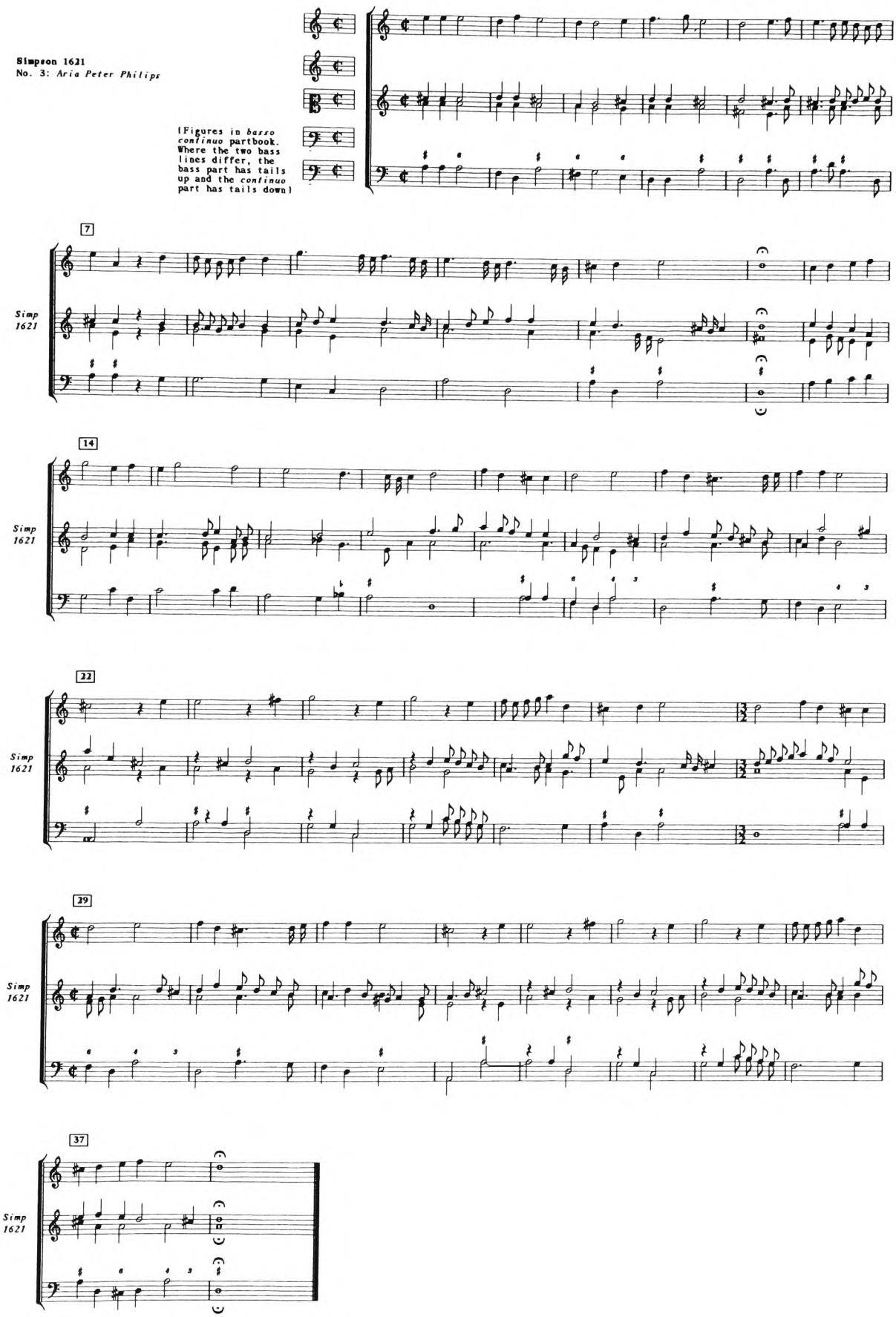

90
p. 26, i
ii
96
Da tuis fidelibus
iii
103
iv
p. 27, i
110
ii
116
[Corrected by scribe from 3rd higher]
[NB]
iii
119

3 4

ARIA

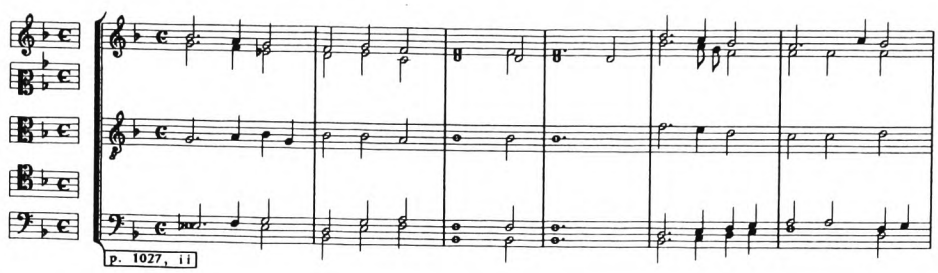
Simpson 1621
No. 3: *Aria Peter Philips*

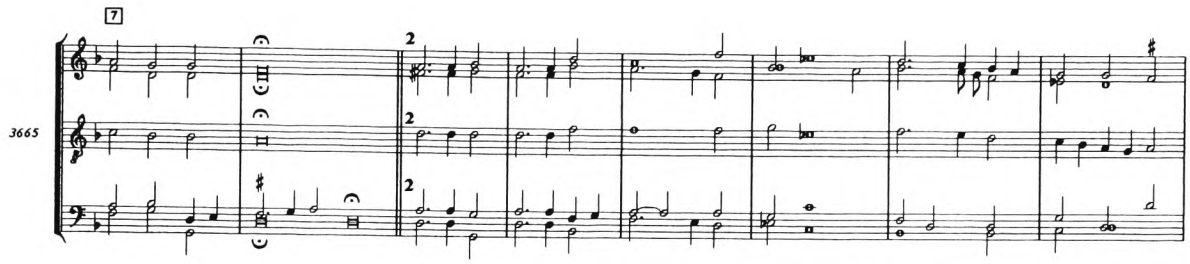
(Figures in *basso continuo* partbook. Where the two bass lines differ, the bass part has tails up and the *continuo* part has tails down)

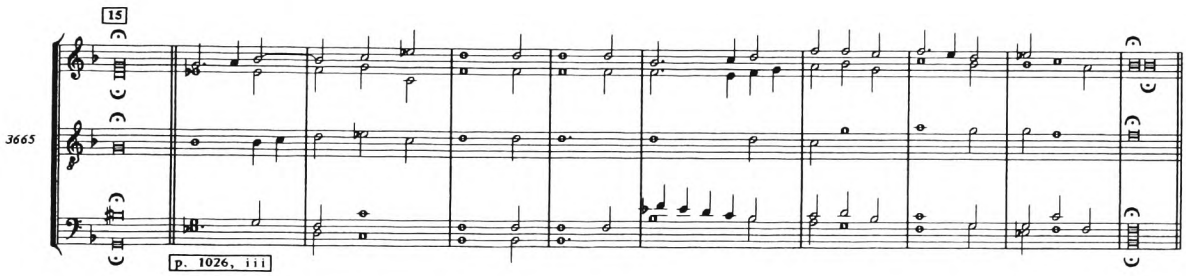


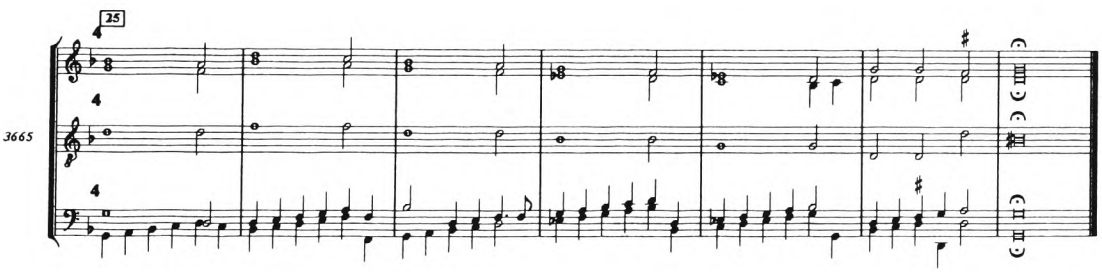
BASSANO

3665, p. 1027
6 | *Galiarda*
Aug Bassano. P.P.







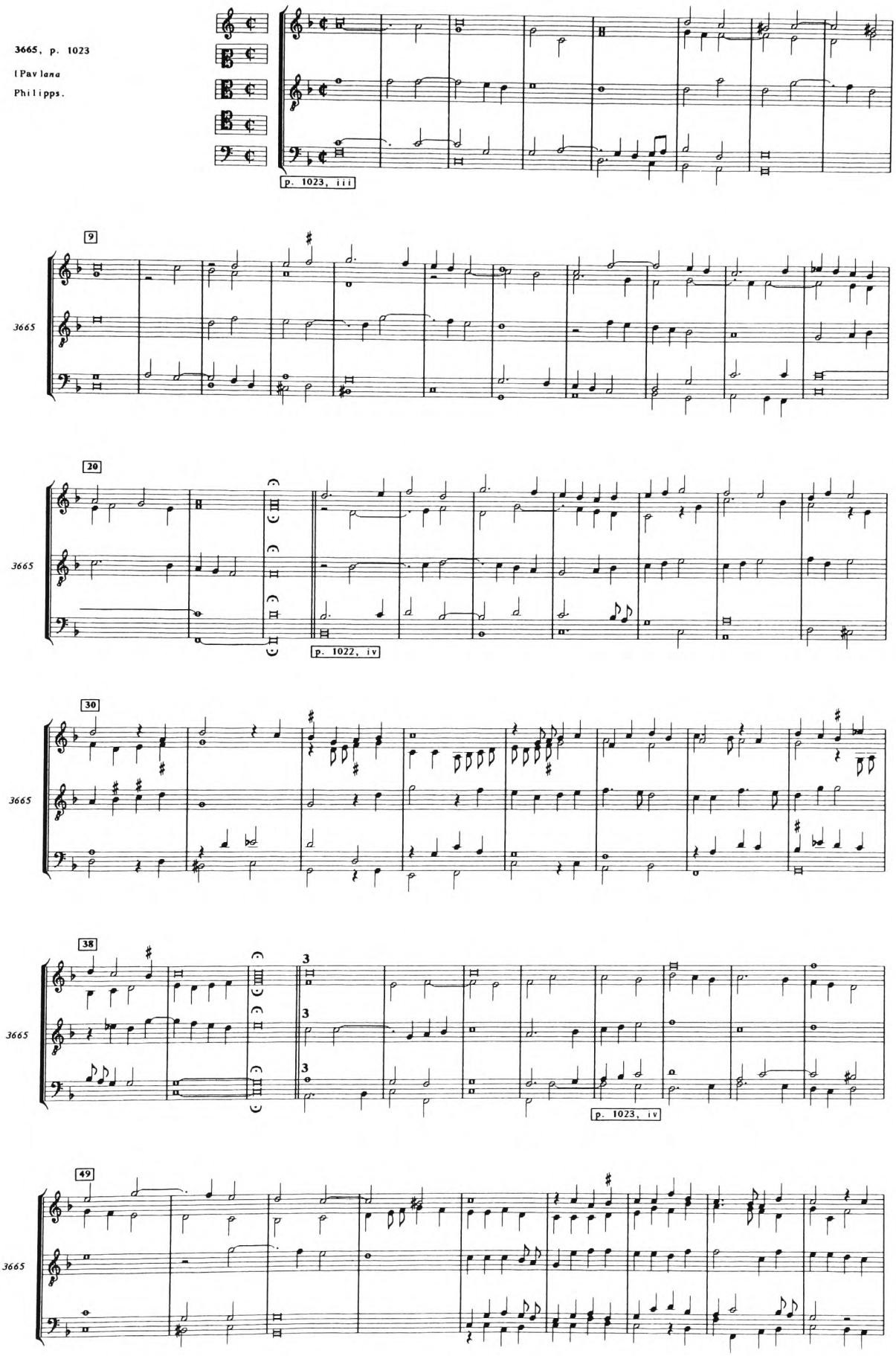


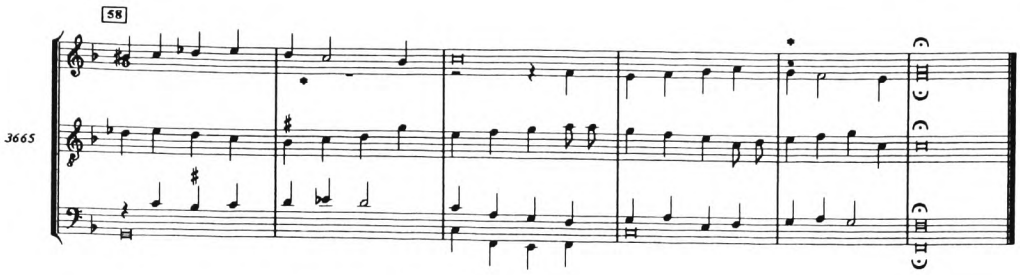
PAVAN (F)

3665, p. 1023

[Pavlana

Philipps.



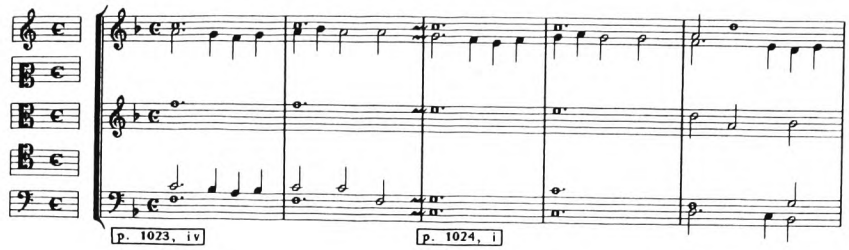


* A bar omitted at these points in the *cantus* and *altus*.

37

GALLIARD (F)

3665, p. 1023
Galiarda



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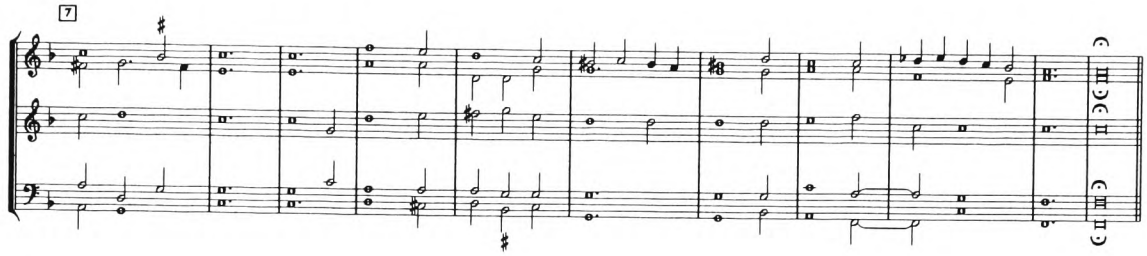

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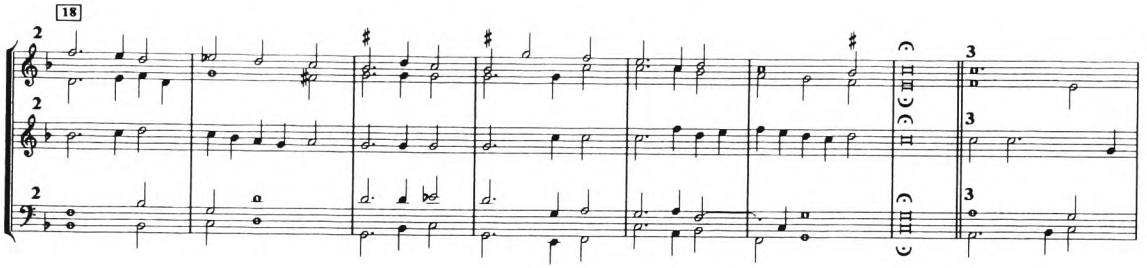

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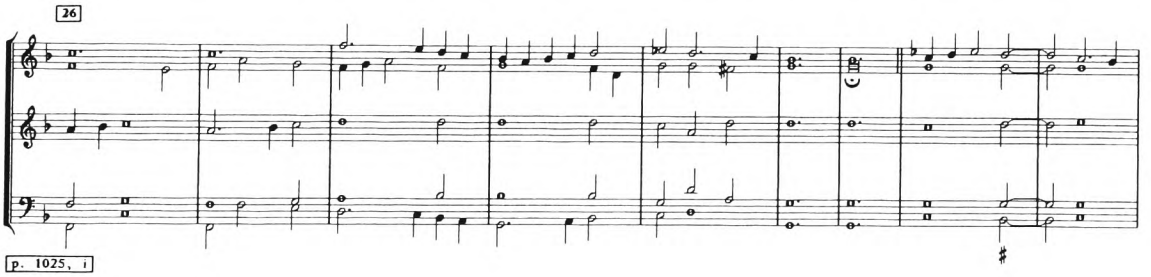

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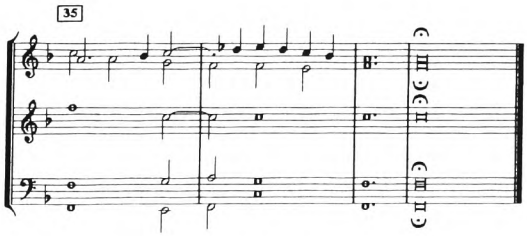
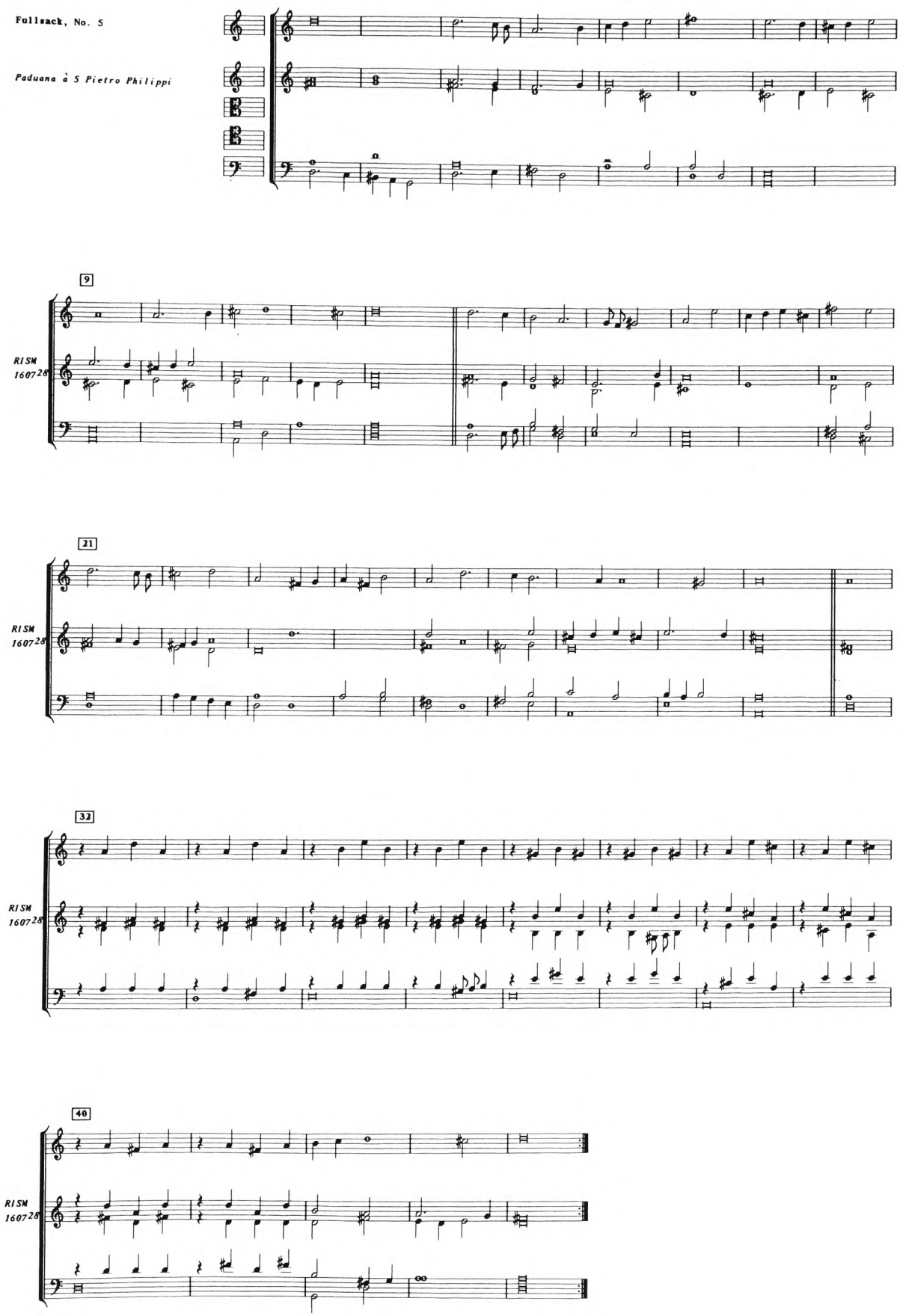


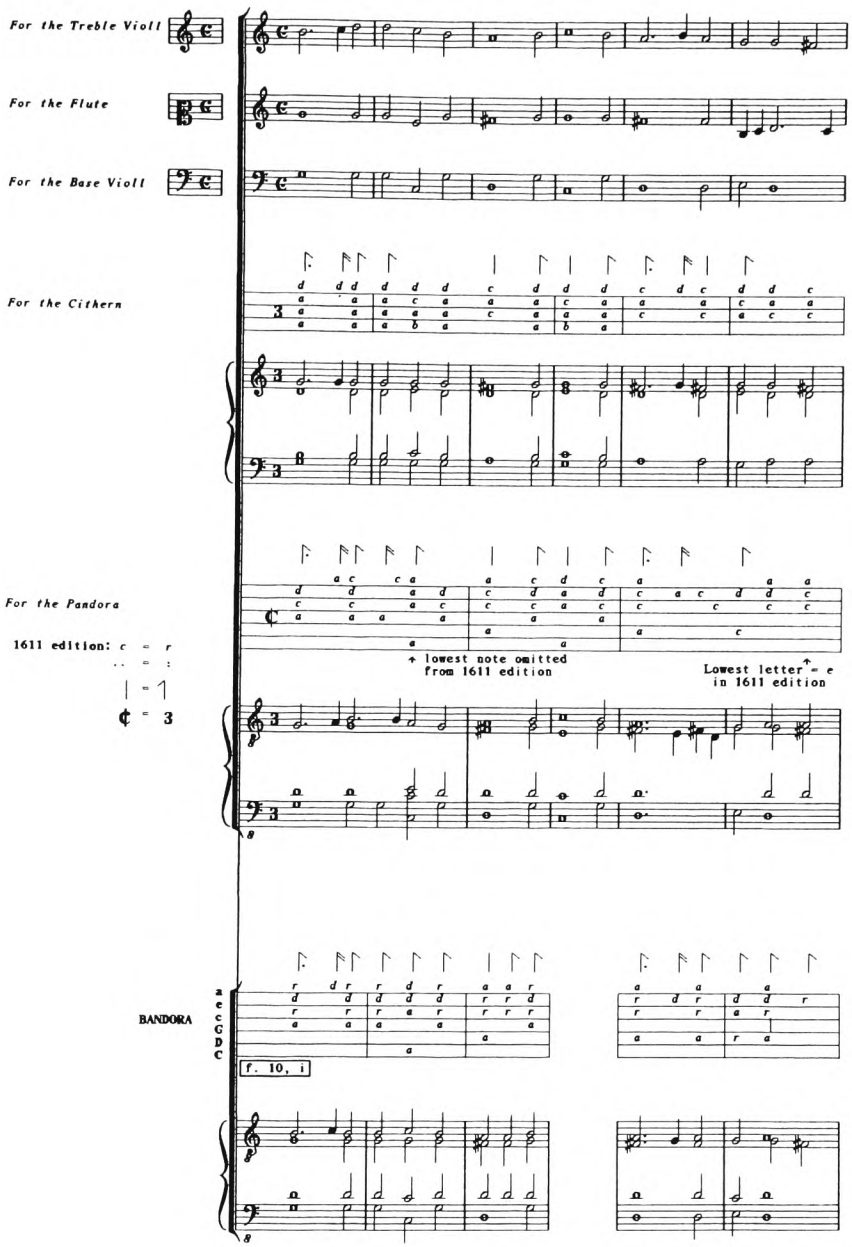
FÜLLSACK

Fullsack, No. 5

Paduana à 5 Pietro Philippi



GALLIARD (CONSORT LESSONS)

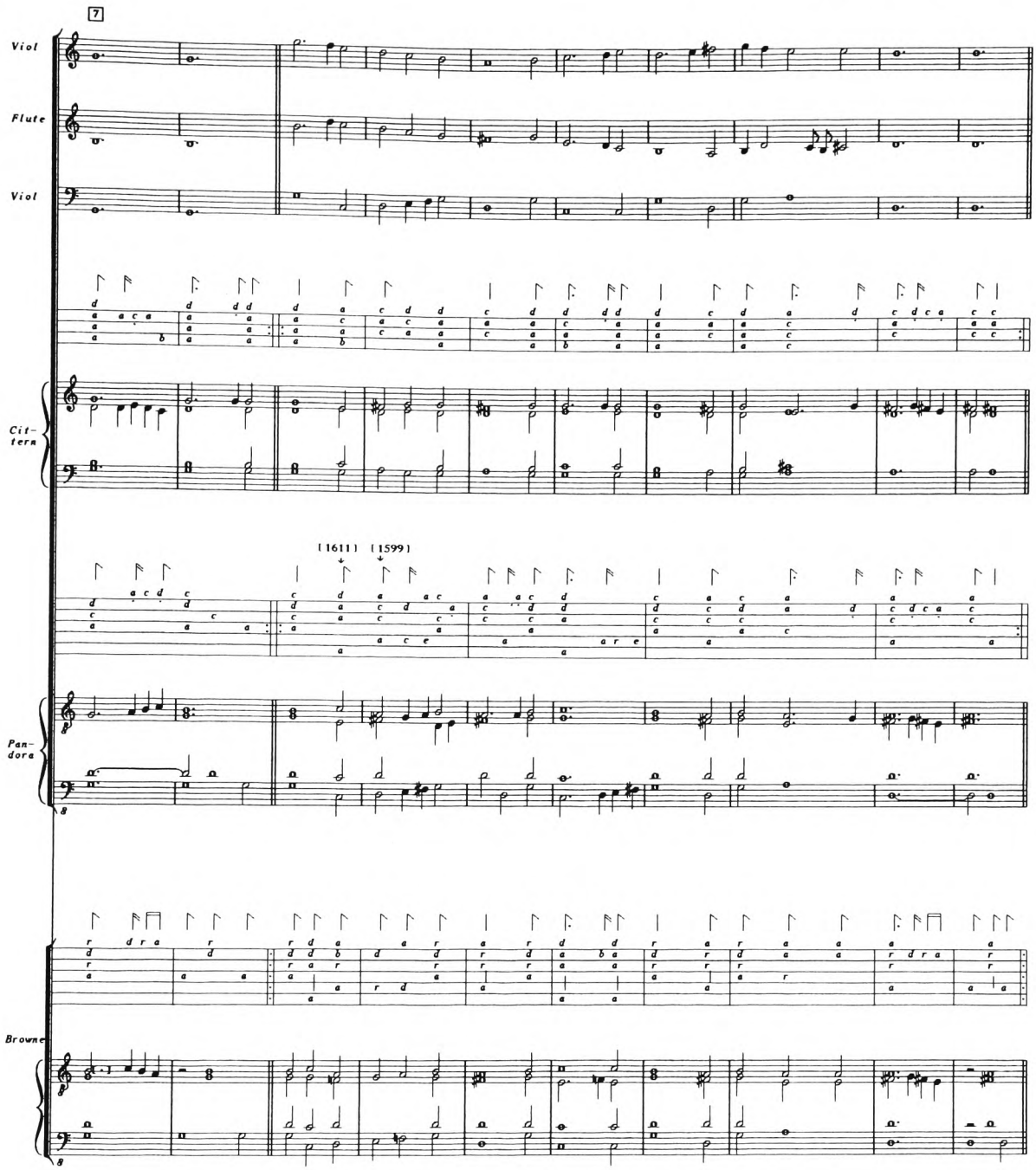


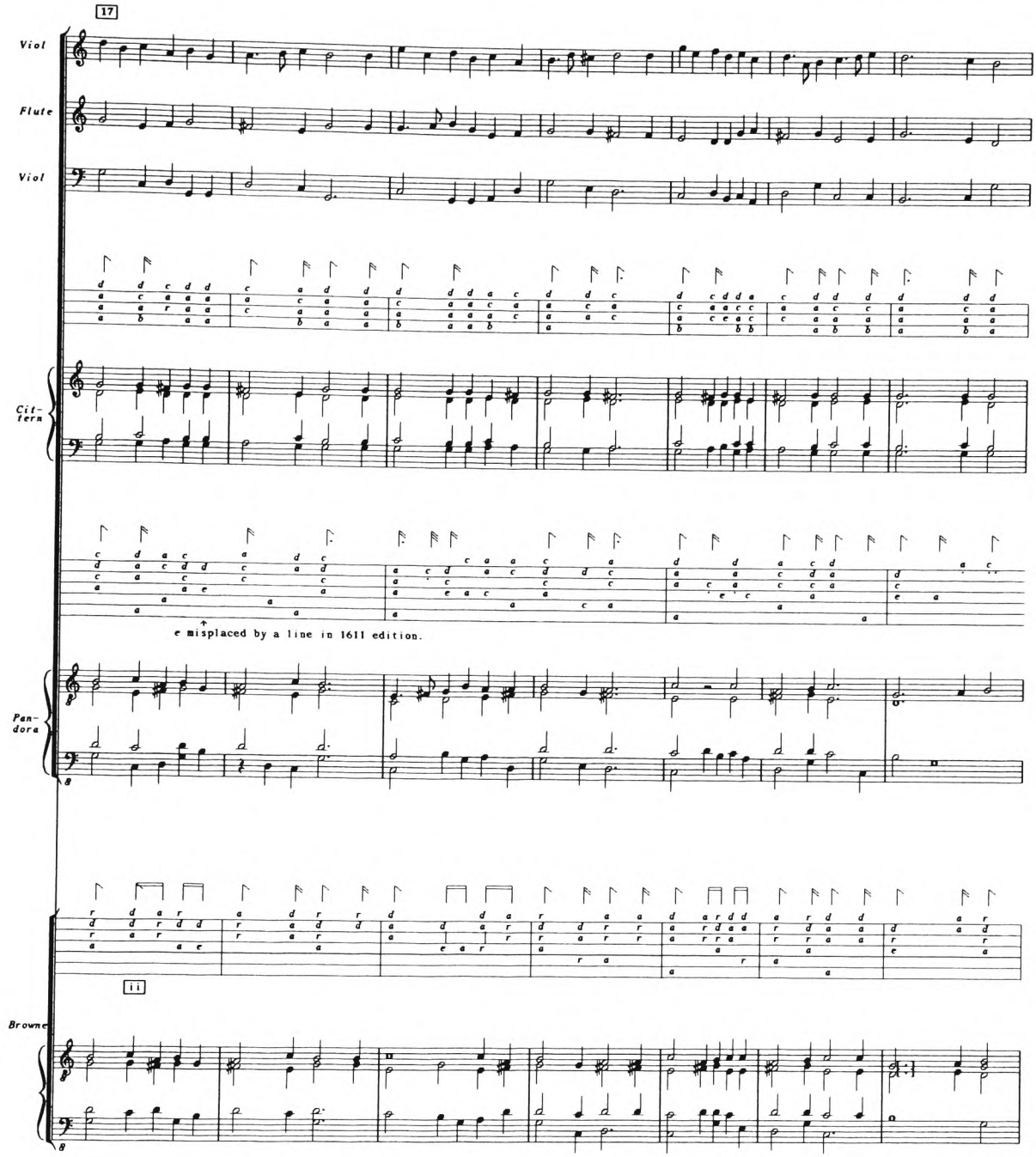
Morley, No. 9
[For information on the location of the partbooks, see Chapter 4]

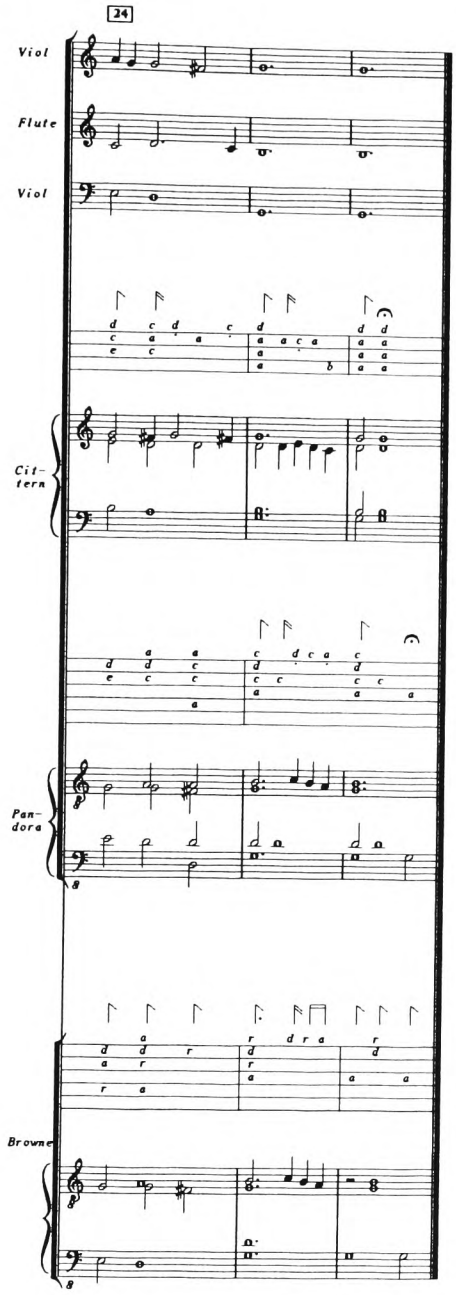
GAlliard to Phillips Pauin
[In the bandora part of the 1611 edition, the title is given as *THe Galliard to Piper's Pavan.*]

BROWNE f. 10

Phillips | galliard

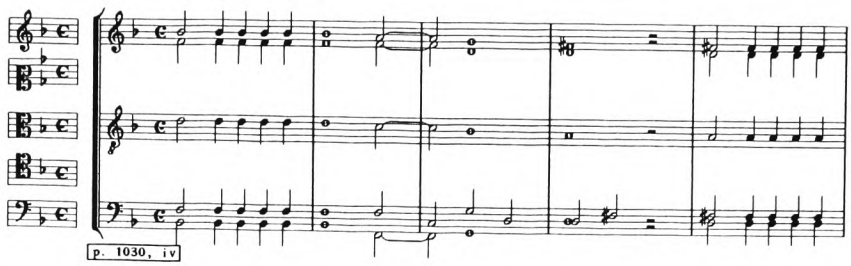

7
Viol
Flute
Viol
Cit-
tern
[1611] [1599]
Pan-
dora
Browne

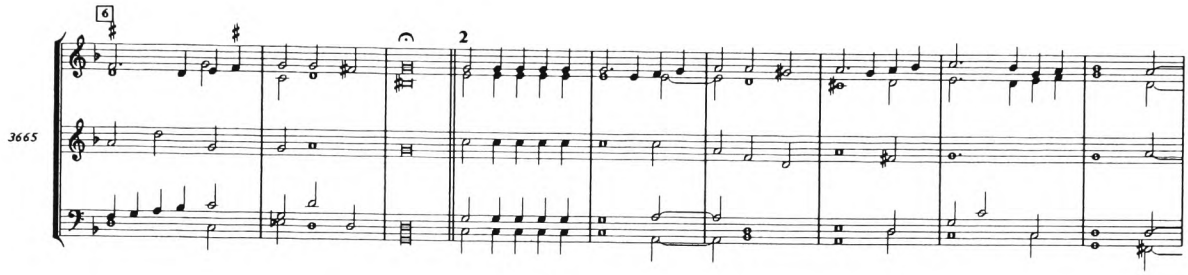

17
Viol
Flute
Viol
Cit-
tern
e misplaced by a line in 1611 edition.
Pan-
dora
ii
Browne

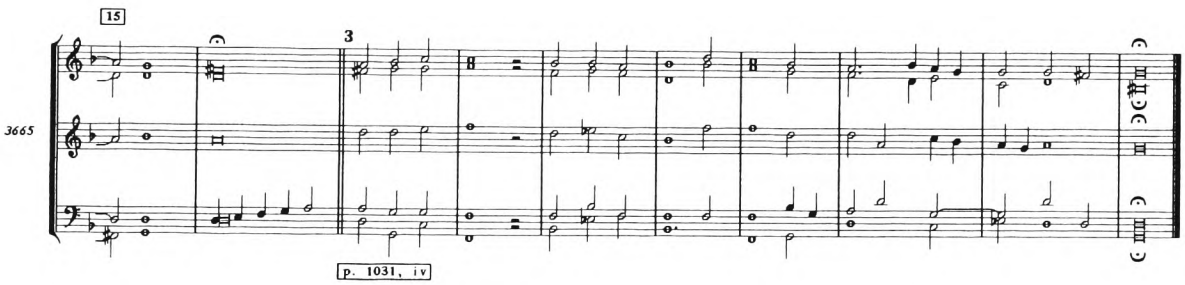

24
Viol
Flute
Viol
Cit-
tern
Pan-
dora
Browne

GALLIARD (PP)

3665, p. 1030
Galiarda.
P.P.


p. 1030, iv





HOLBORNE GALLIARD

Holborne, No 20.

GAlliard Of 5. Voices [PARTNAME] *Ant. Holborne.*

CANTUS

ALTUS

QUINTUS

TENOR

BASS

f. 62, i-v

[Varied reprise]

Adriaensen

GAliarda 5.

[Lute tablature]

f. 61v

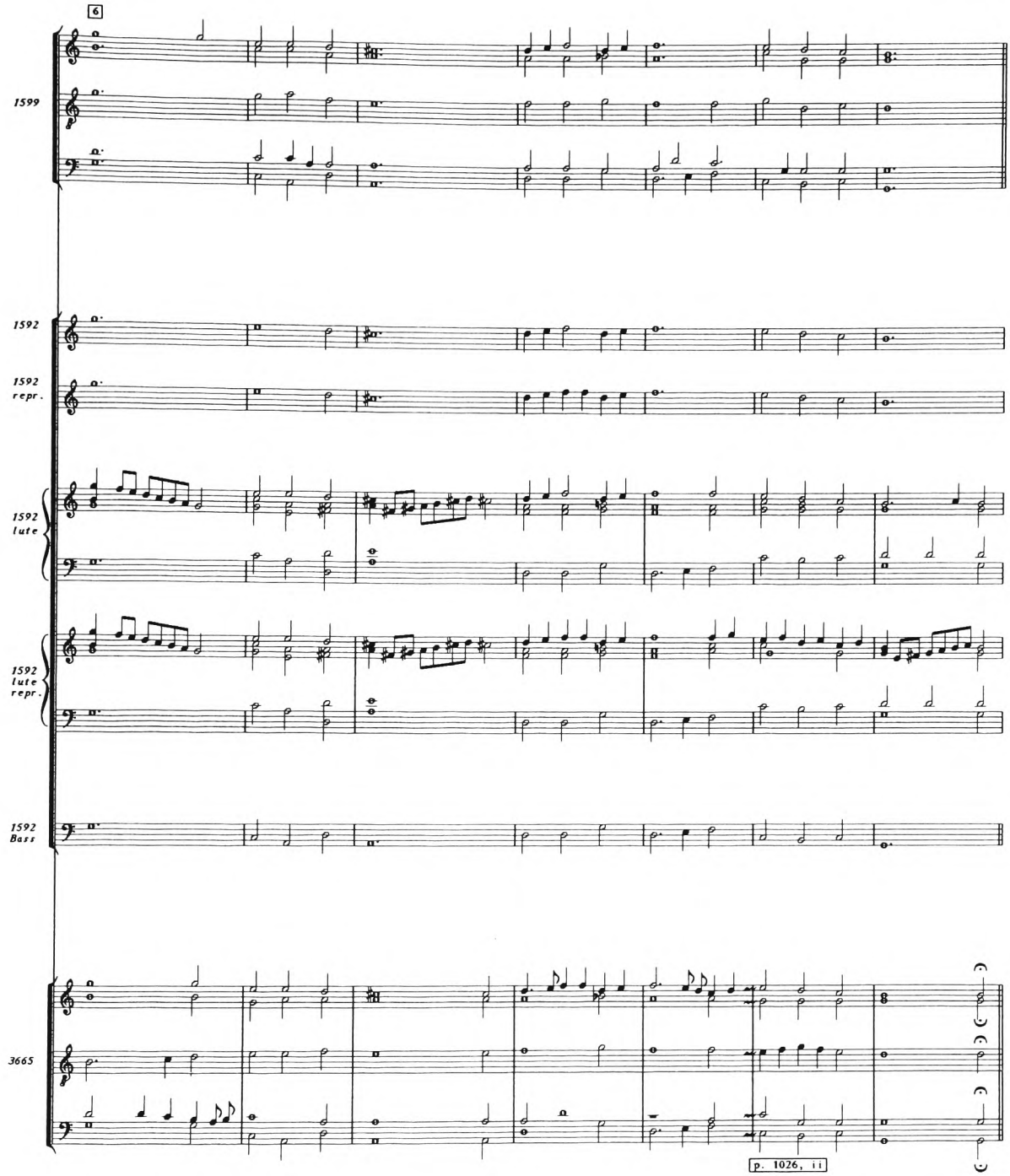
[Varied reprise]

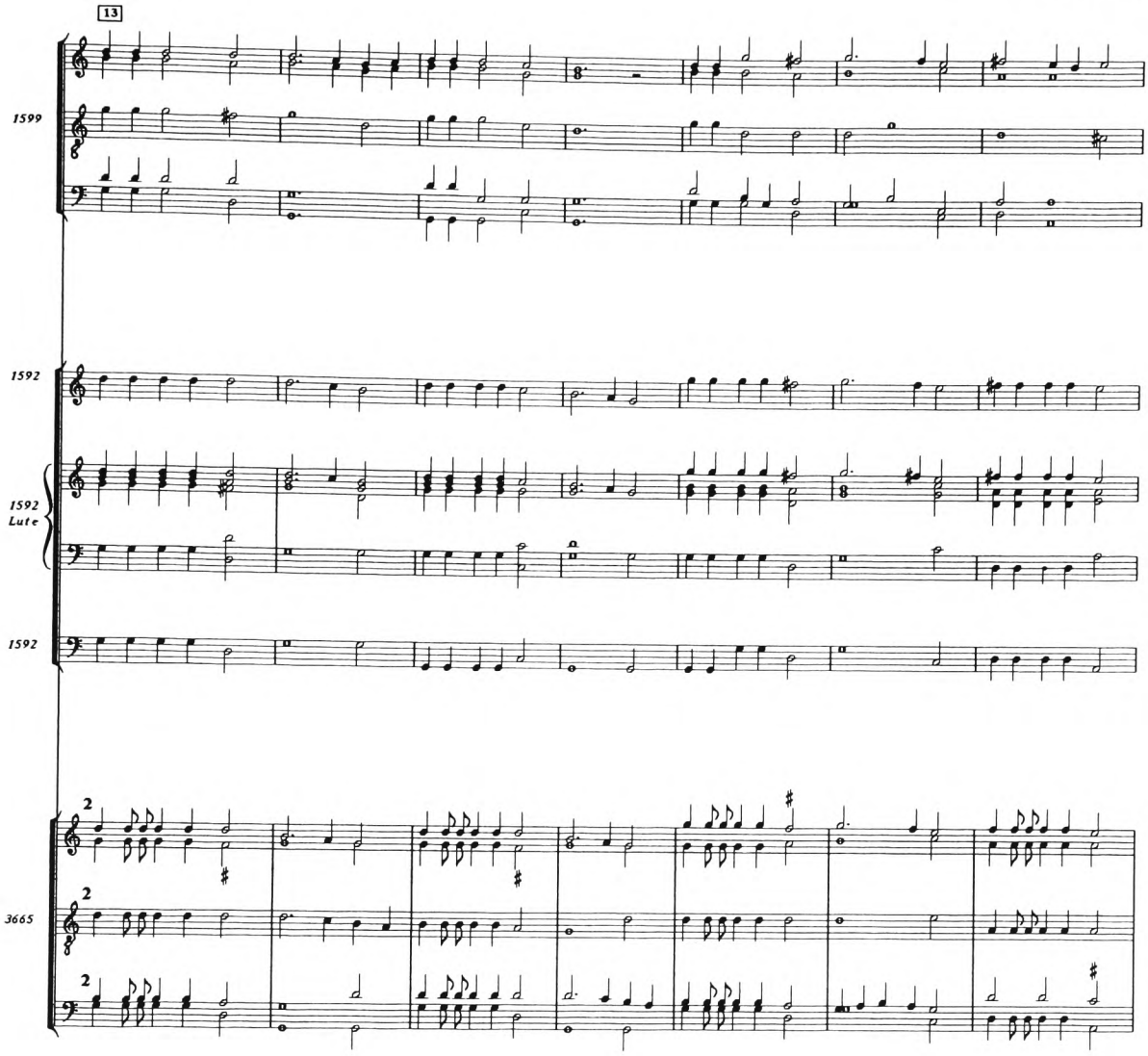
f. 62, vii-x

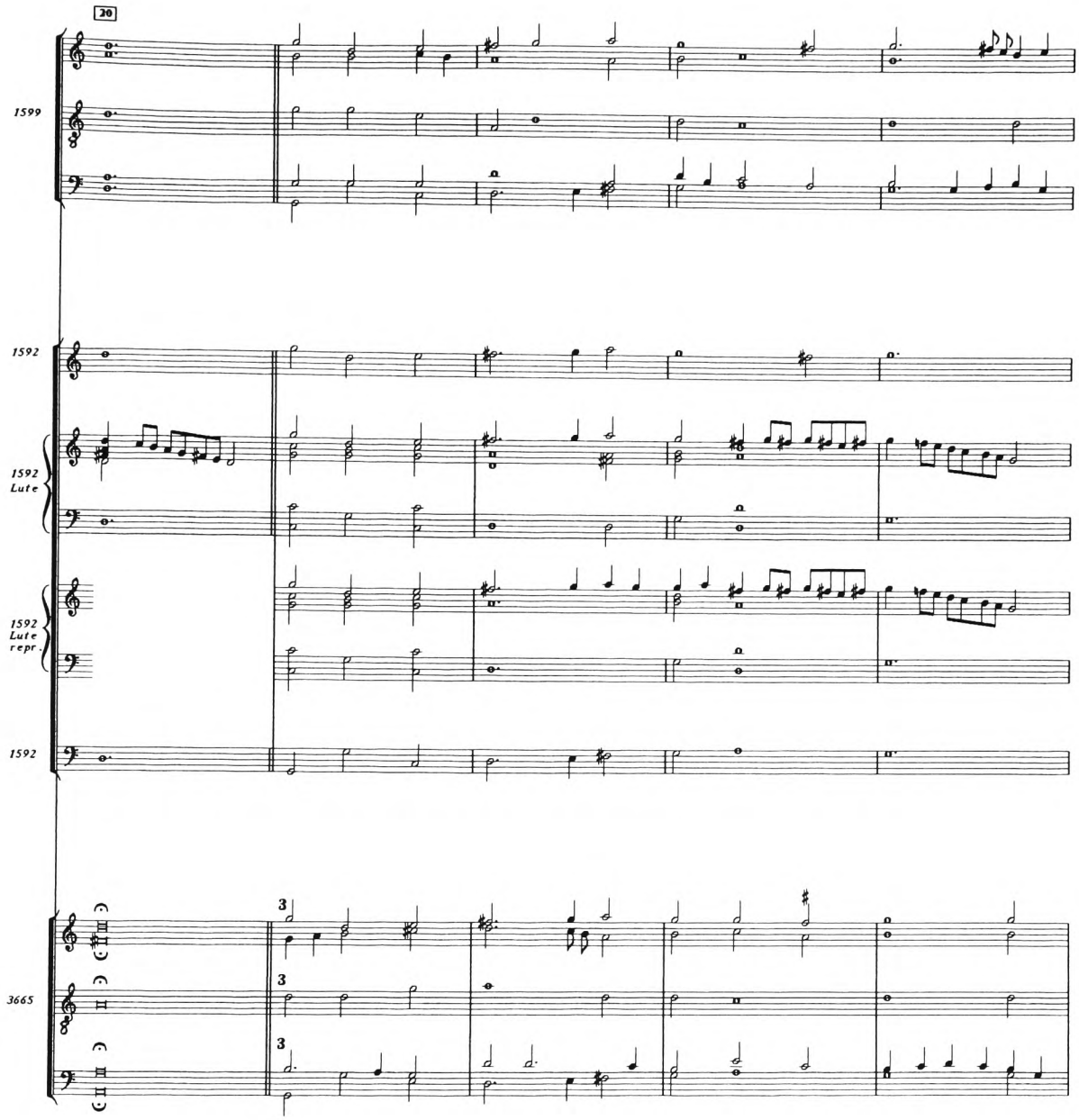
3665, p. 1027

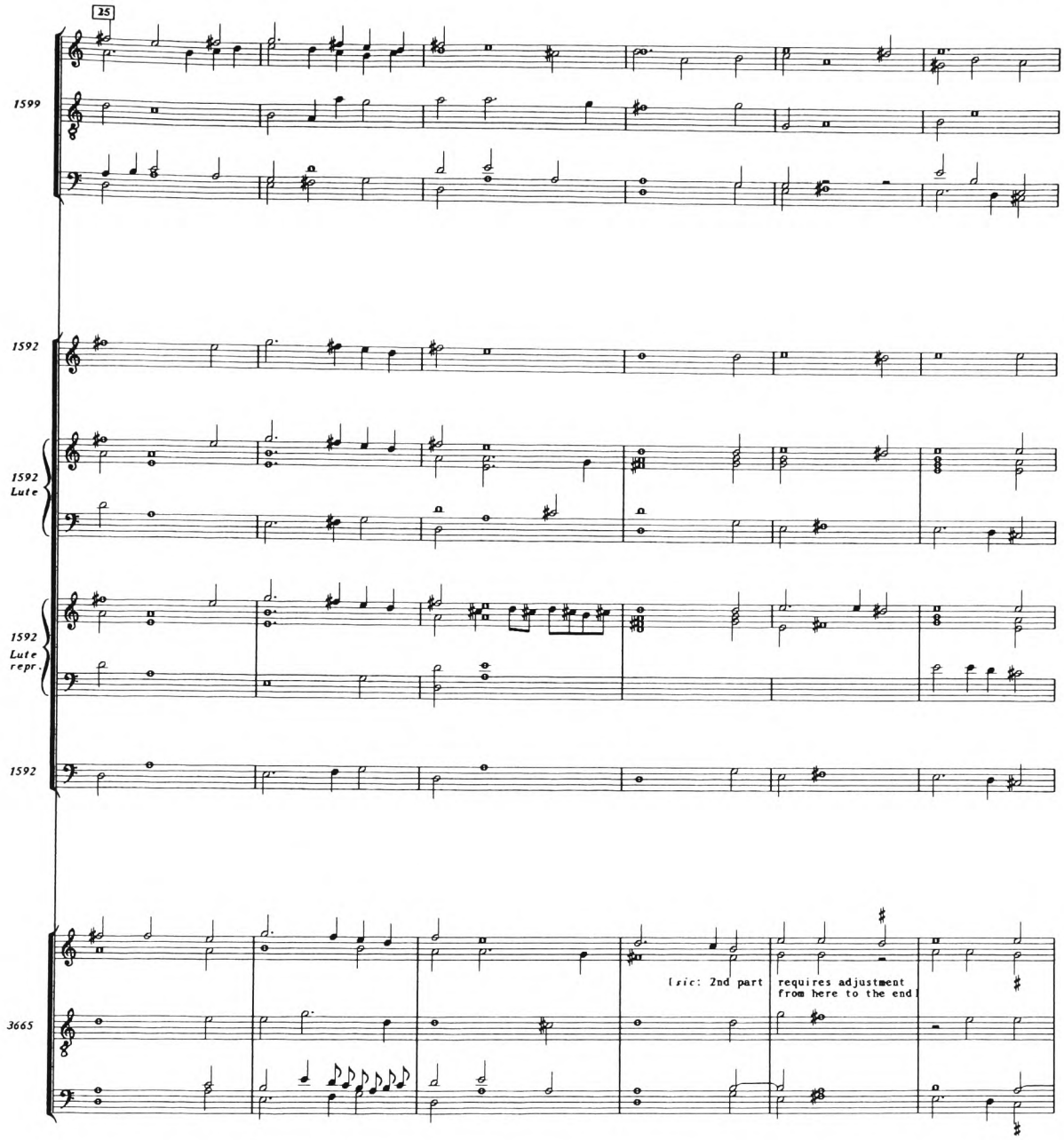
Galiarda | 5

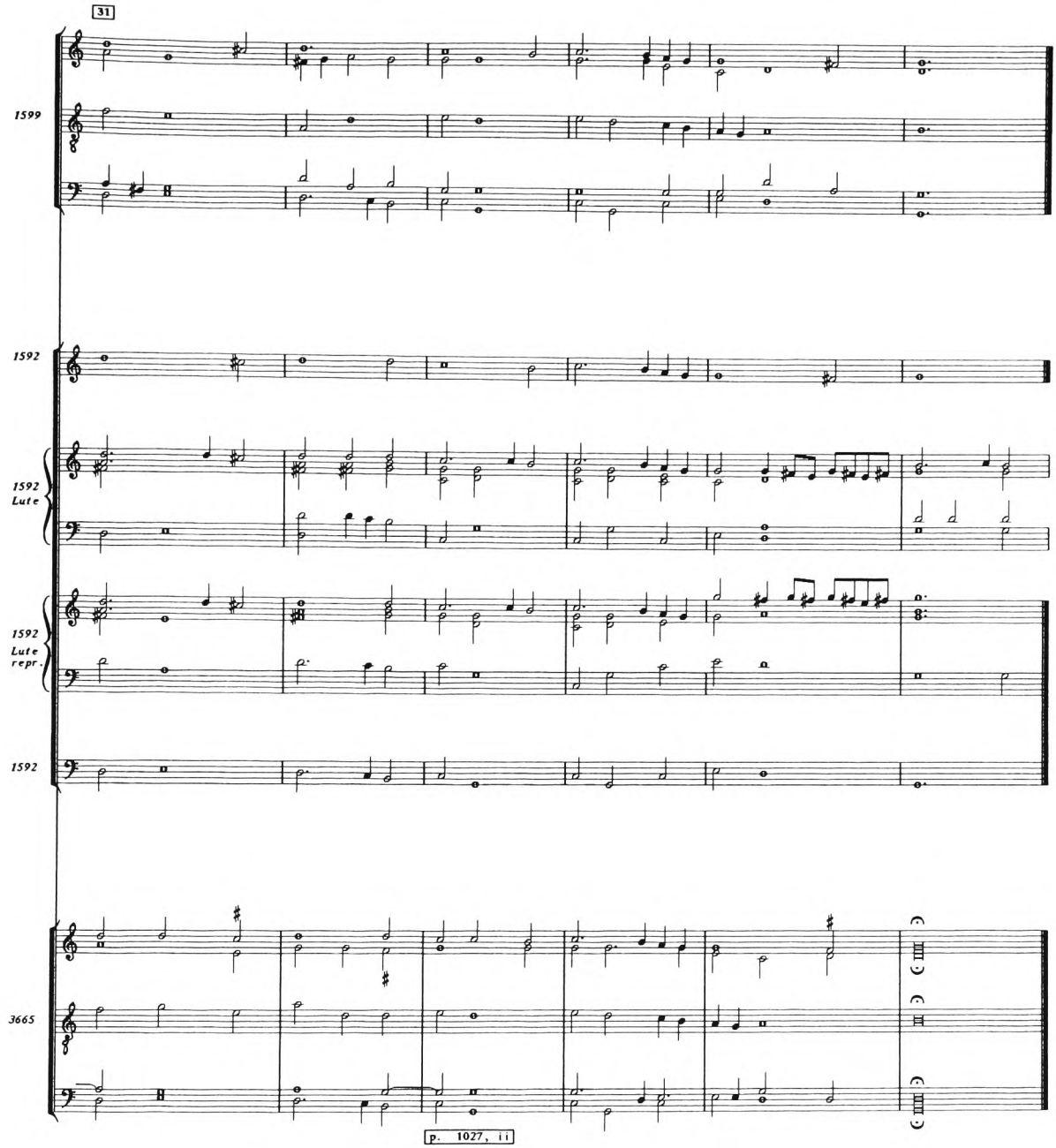
Ant. Holborn. P.P.


6
1599
1592
1592
repr.
1592
lute
1592
lute
repr.
1592
Bass
3665
p. 1026, ii


13
1599
1592
1592
Lute
1592
2
3665
2
2


20
1599
1592
1592
Lute
1592
Lute
repr.
1592
3665
3
3
3


25
1599
1592
1592
Lute
1592
Lute
repr.
1592
3665
[sic: 2nd part requires adjustment
from here to the end]


31
1599
1592
1592
Lute
1592
Lute
repr.
1592
3665
p. 1027, ii

MORLEY PAVAN

A LUTE ARRANGEMENT OF MORLEY'S PAVAN

Robert Dowland, Varietie

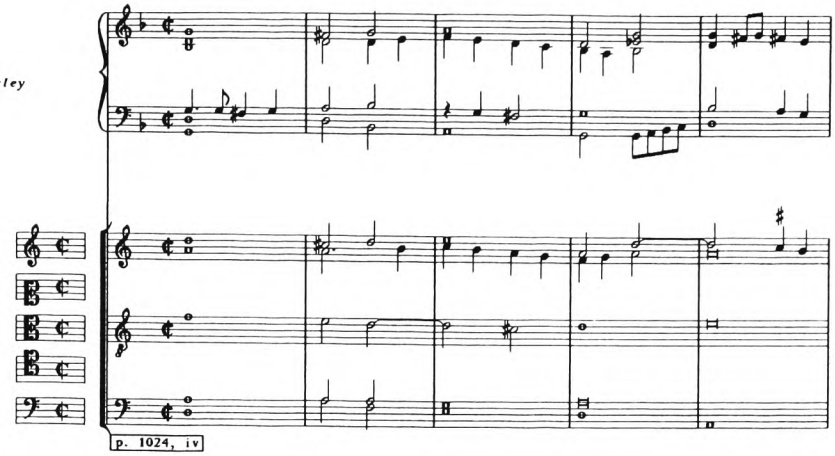
Pavan No. 3

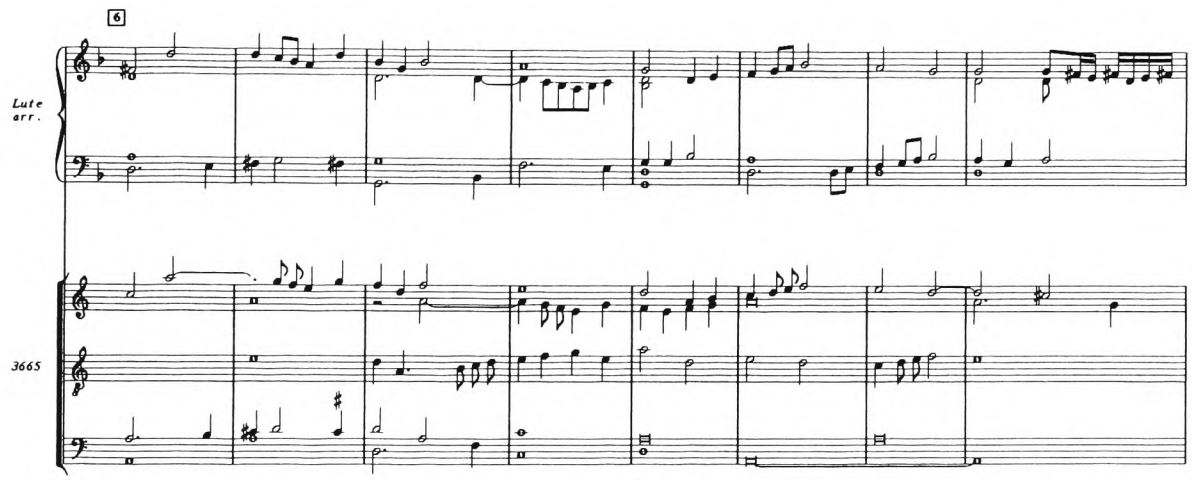
Composed by the excellent Musition Thomas Morley Batcheler of Musicke...

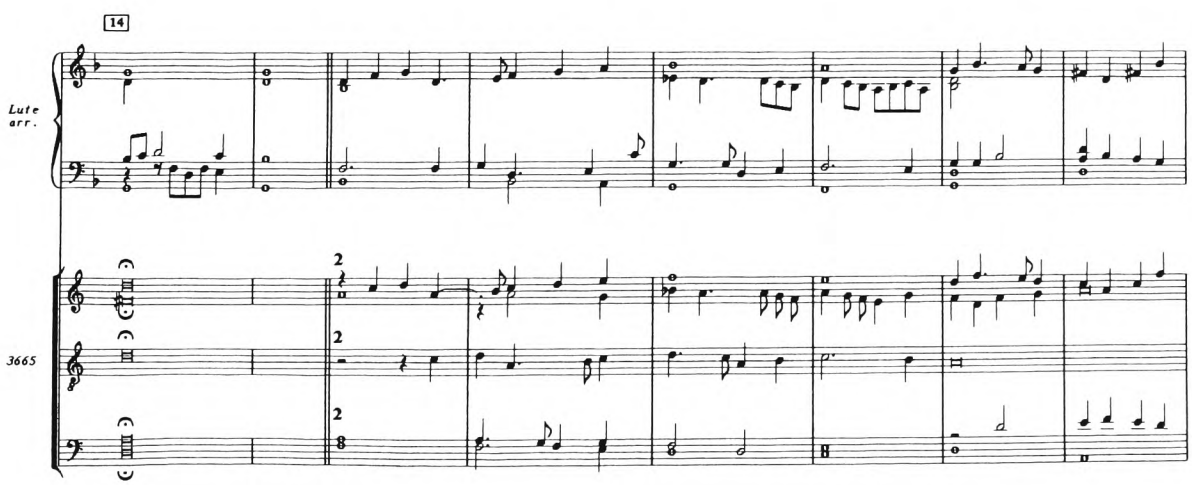
3665, p. 1024

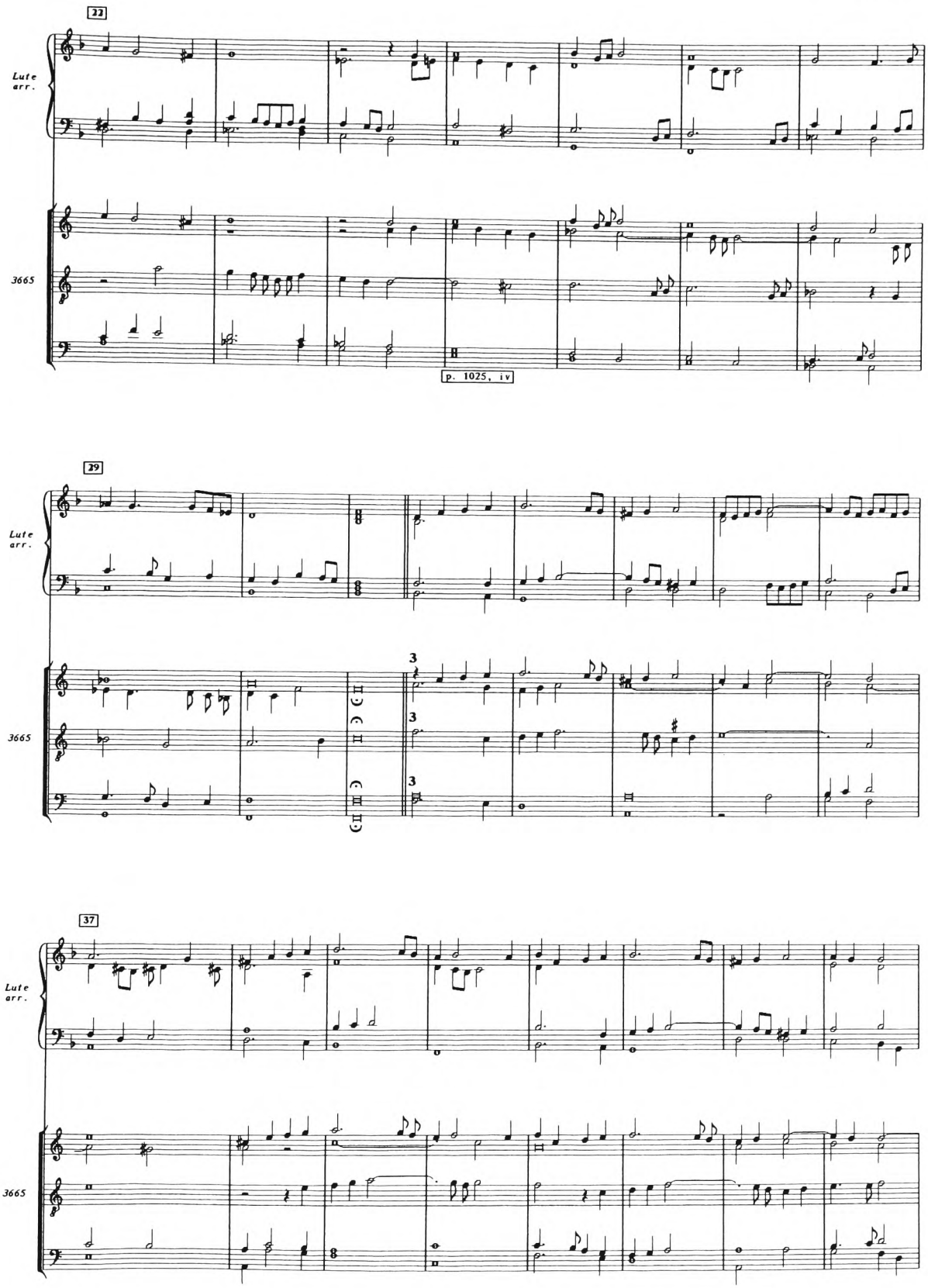
(Pavan) a

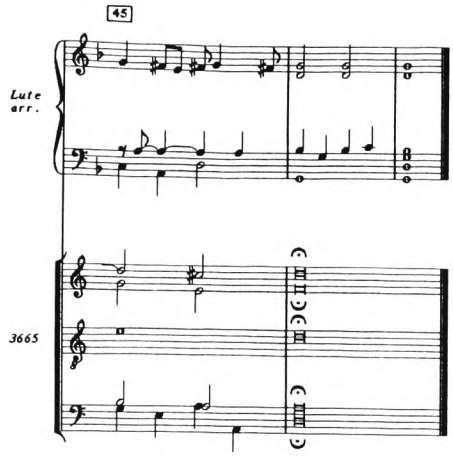
Thomas Morley. | set by P. Philips



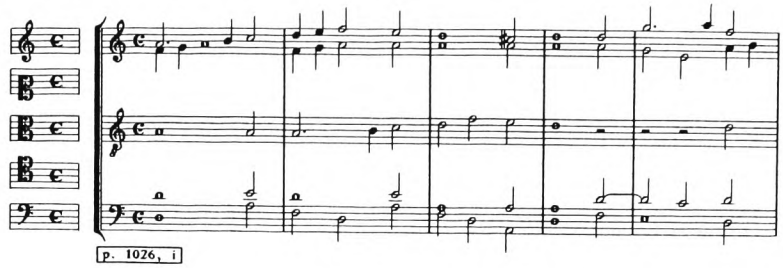


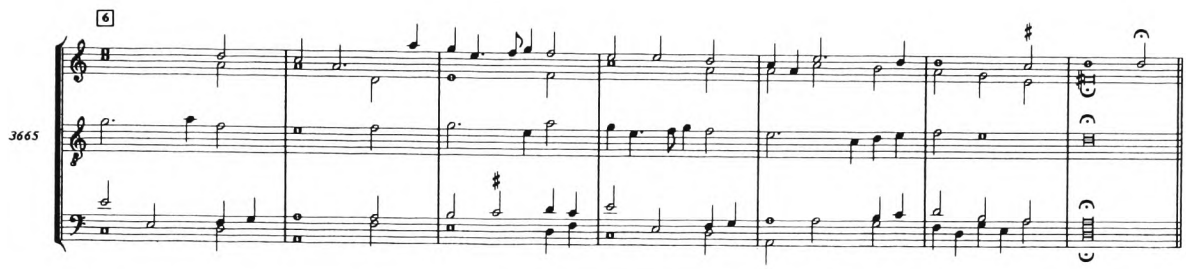


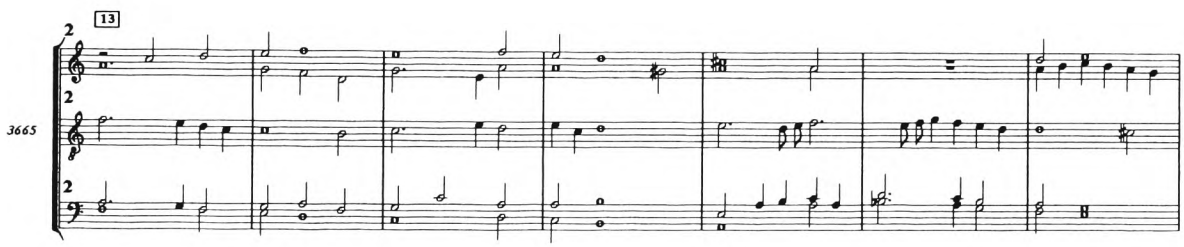

22
Lute arr.
3665
p. 1025, iv
29
Lute arr.
3665
3
3
3
37
Lute arr.
3665

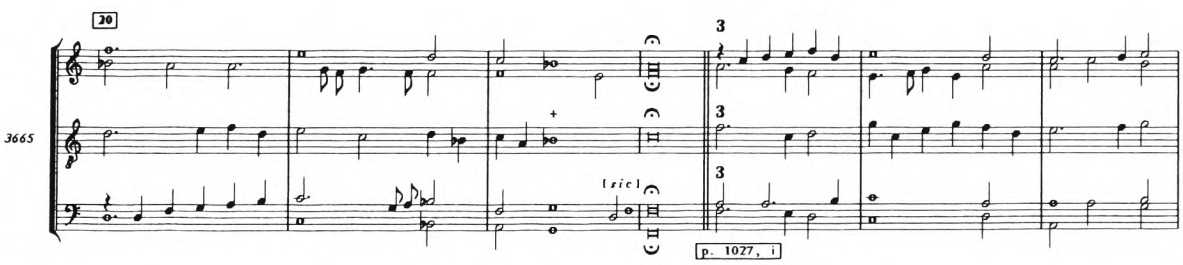

45
Lute
arr.
3665

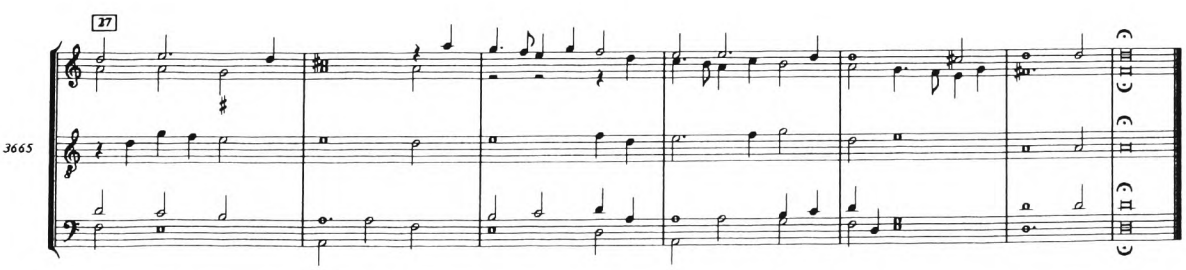
3665, p. 1026
[Galliard]a
Th. Morley. P.P.


p. 1026, i









NOWILS GALLIARD

Holborne, No. 40

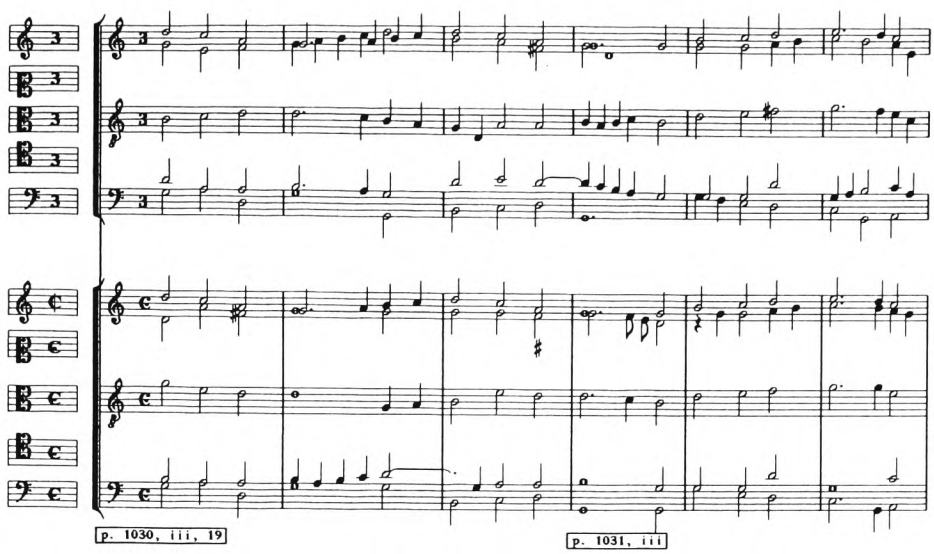
Galliard

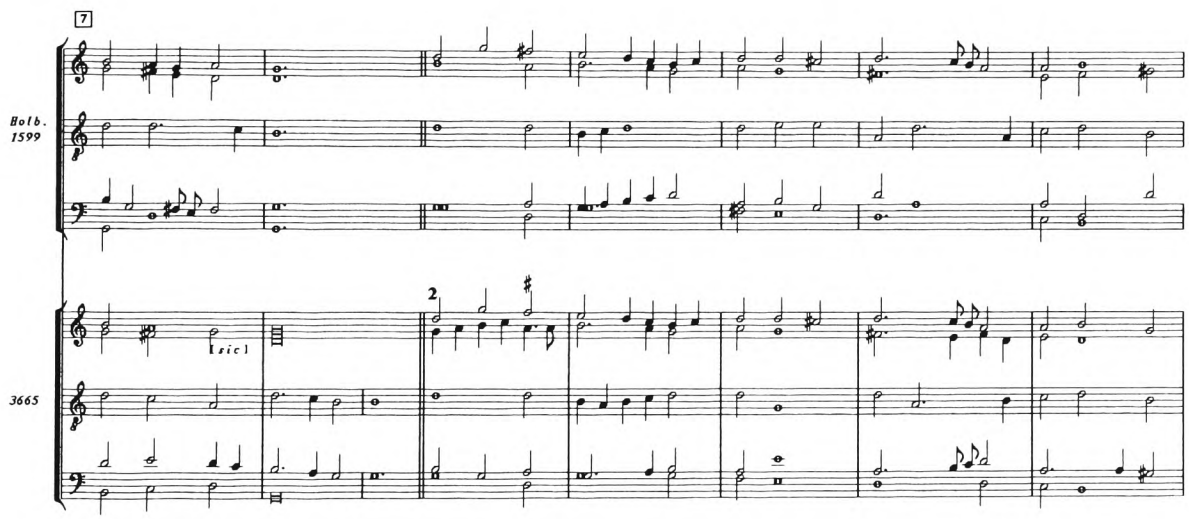
[See also independent and anonymous keyboard setting in FVB, No. [2441]

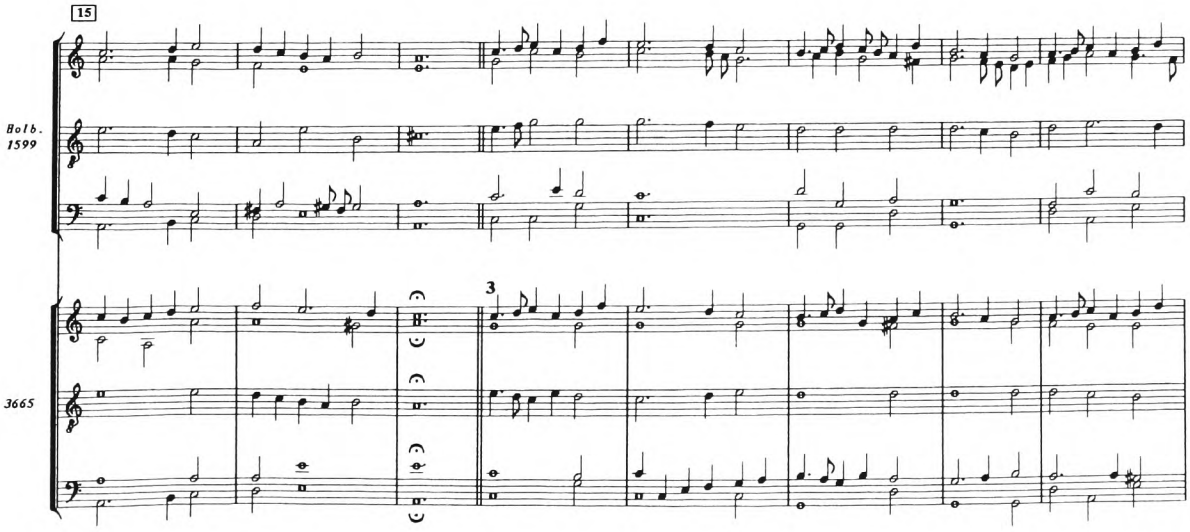
3665, p. 1030

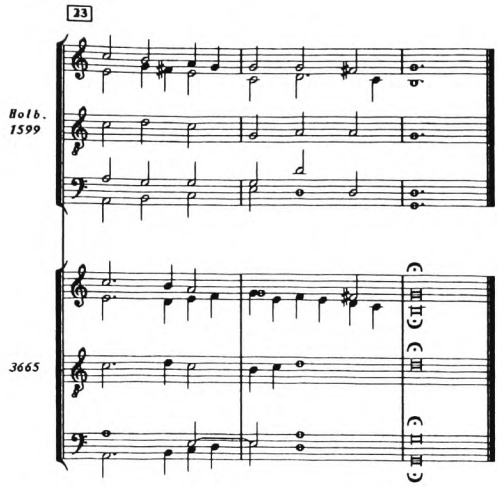
Nowils | Galiard.

P.P.

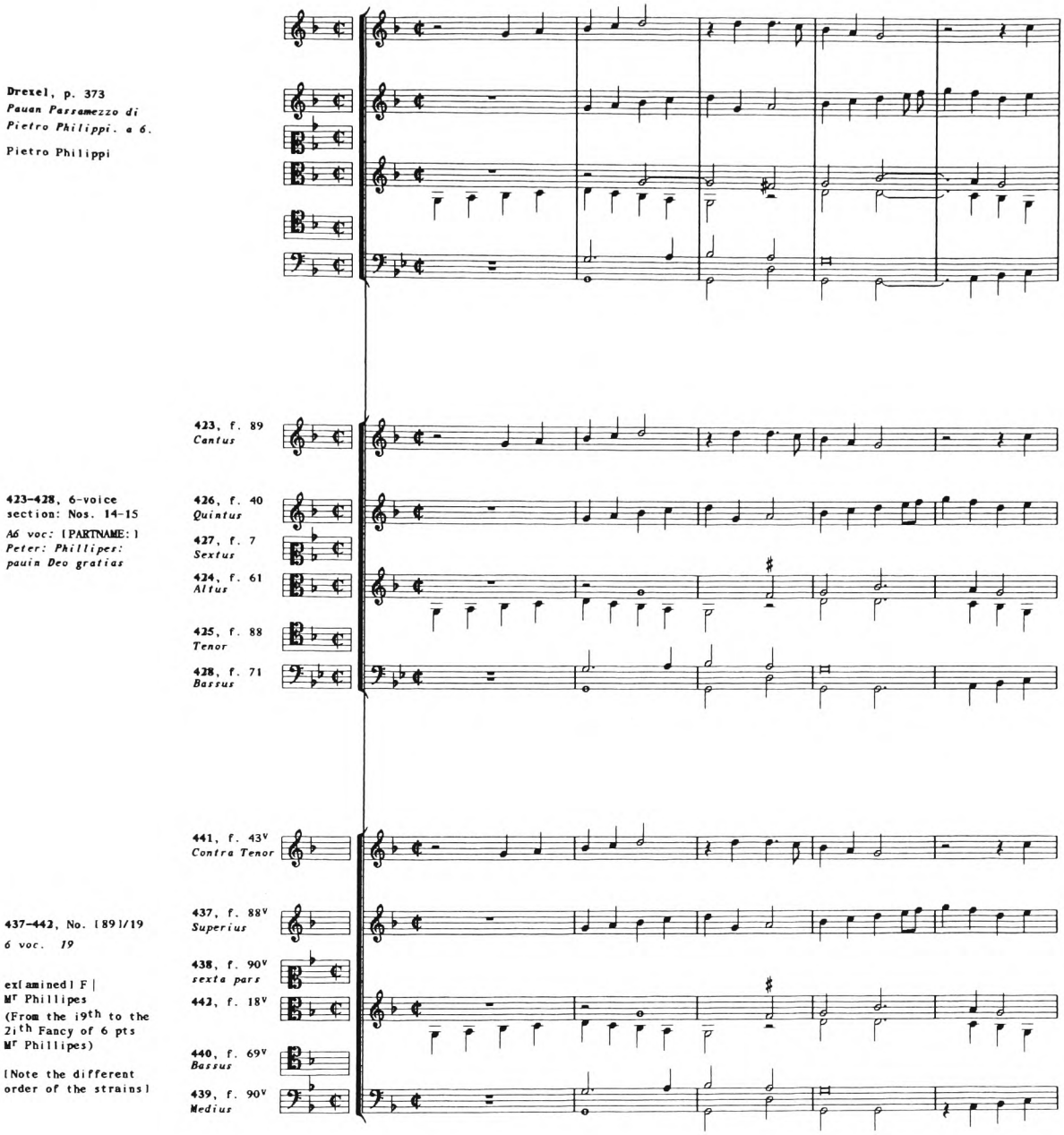


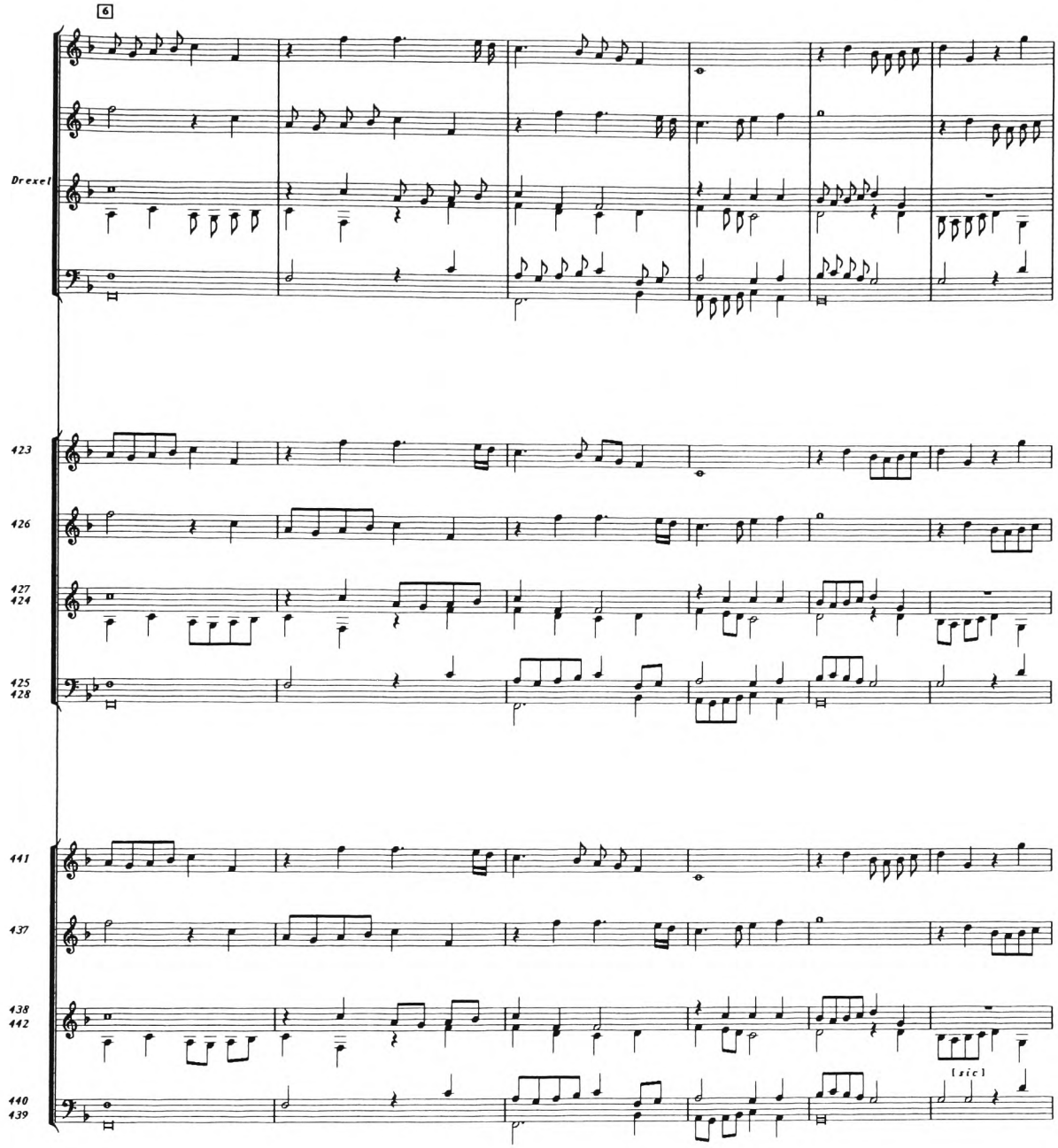





23
Holb.
1599
3665

PASSAMEZZO CONSORT




6
Drexel
423
426
427
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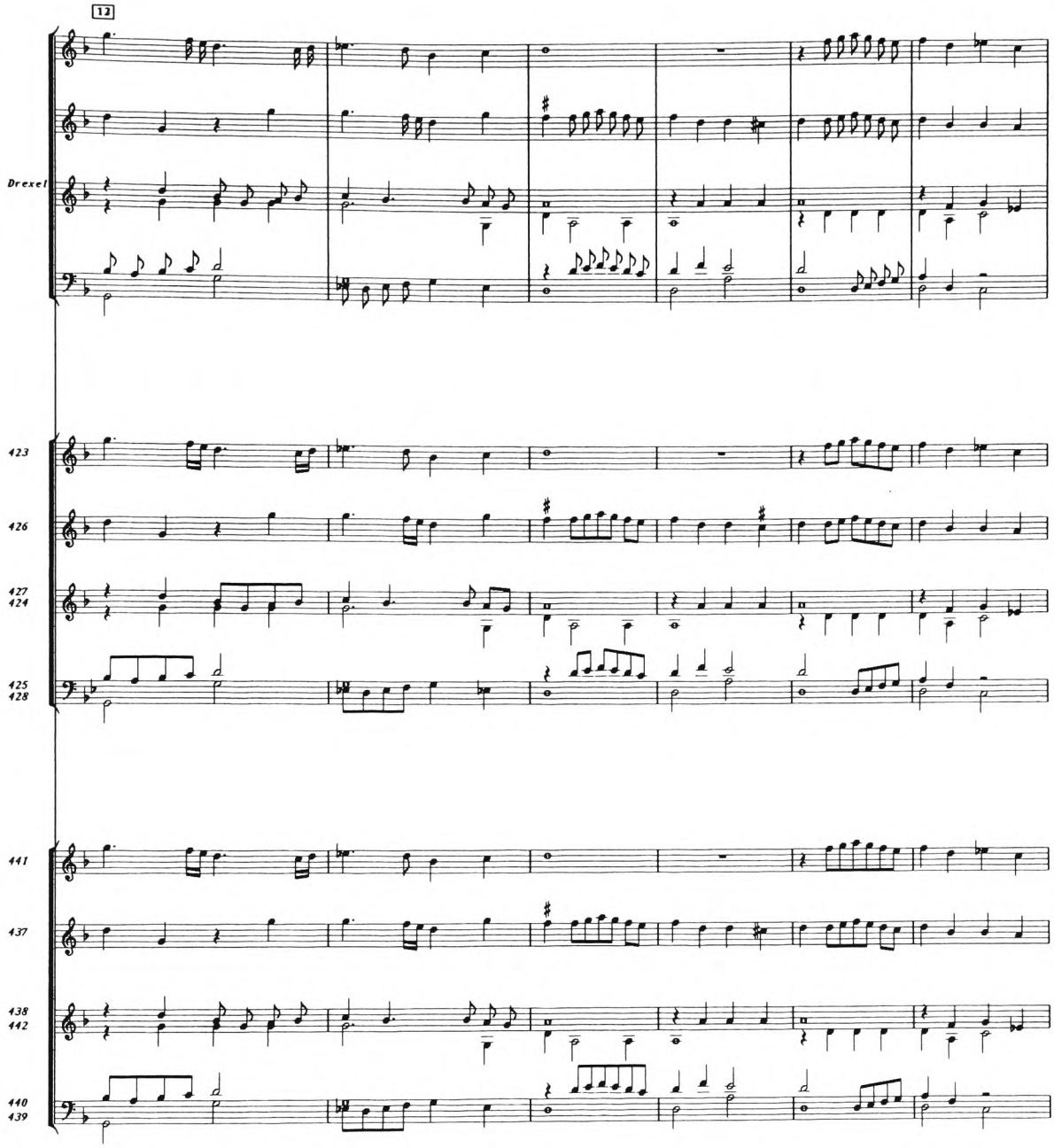
[sic]


12
Drexel
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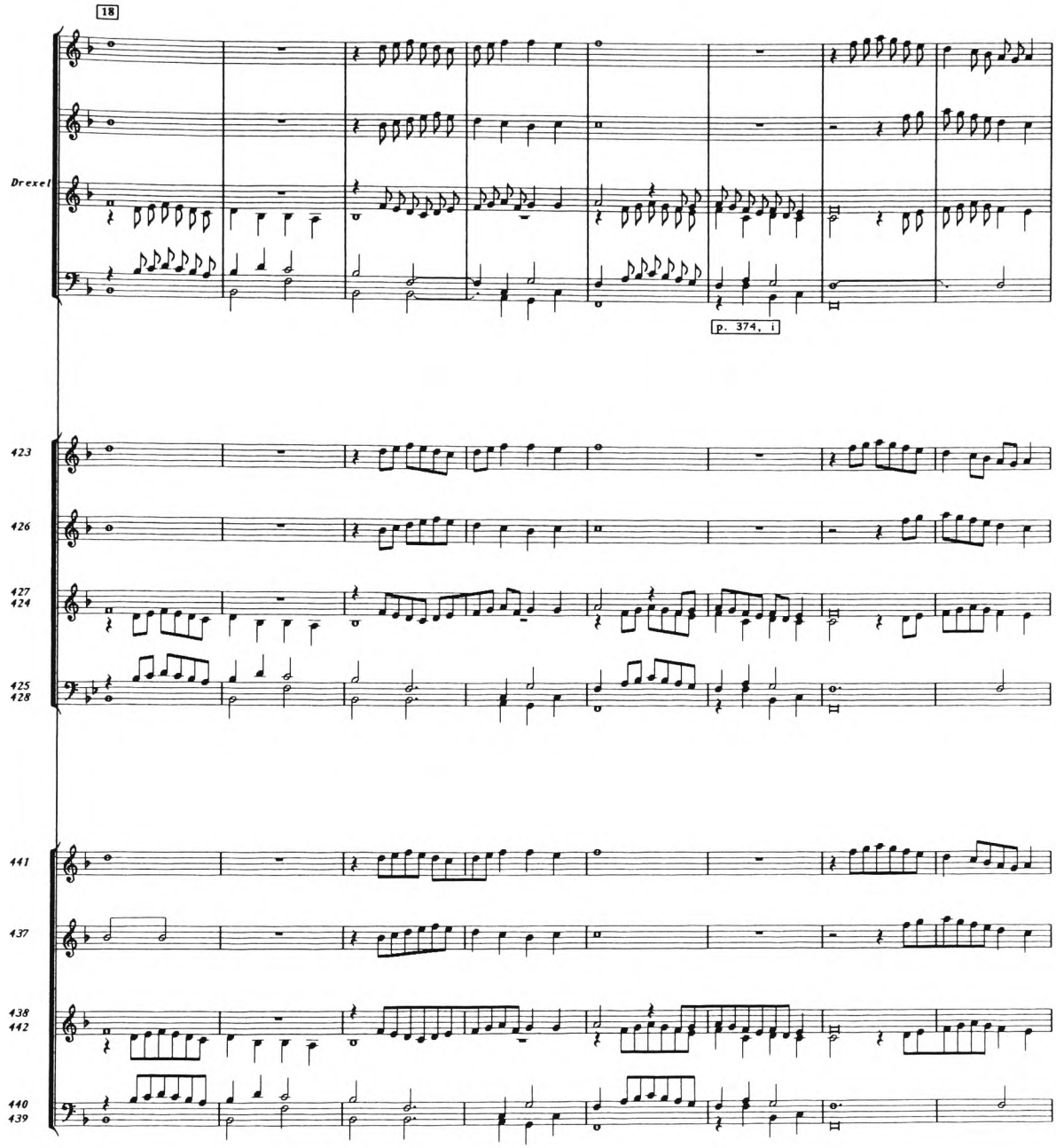
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Drexel
p. 374, i
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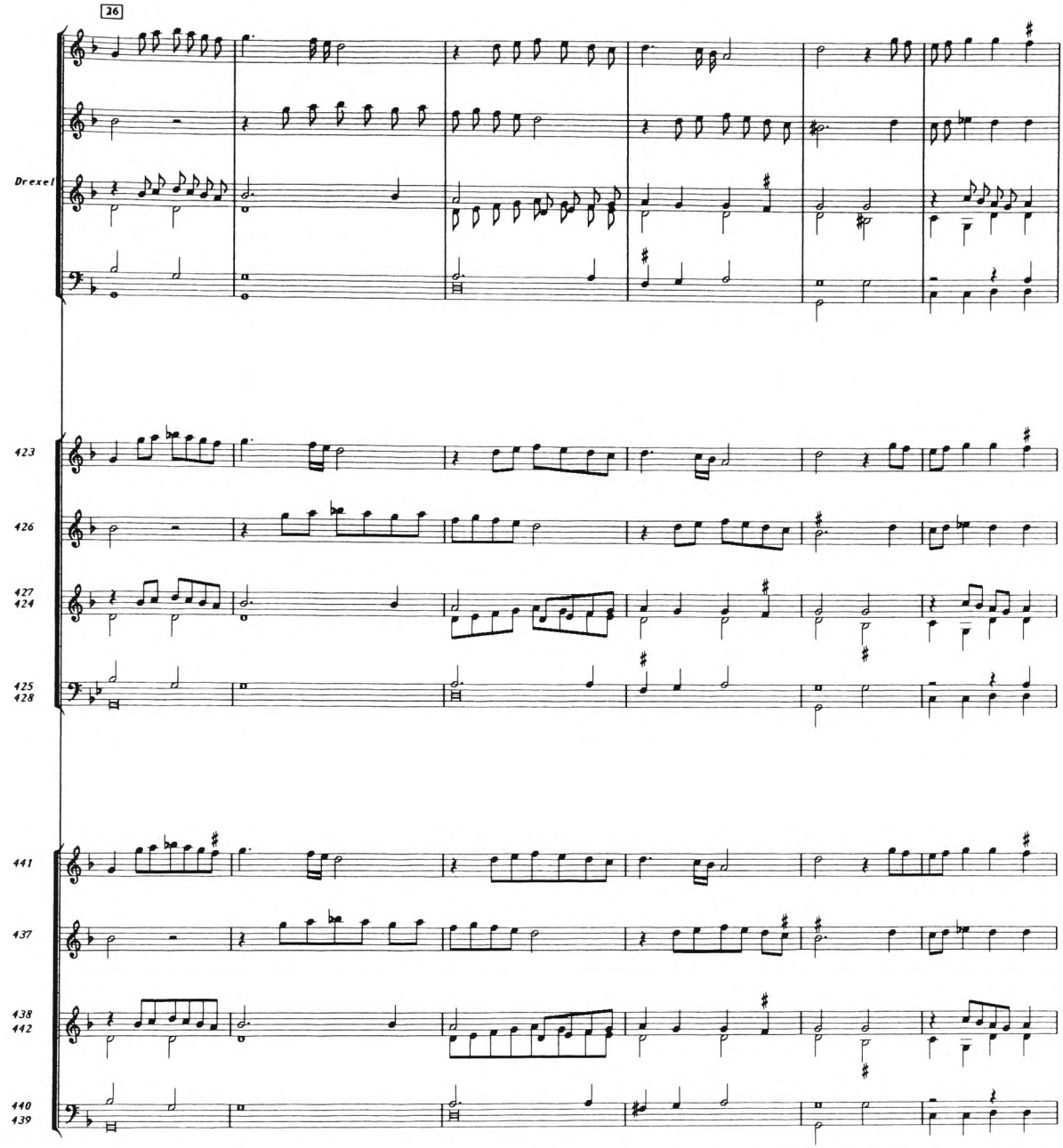
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Drexel
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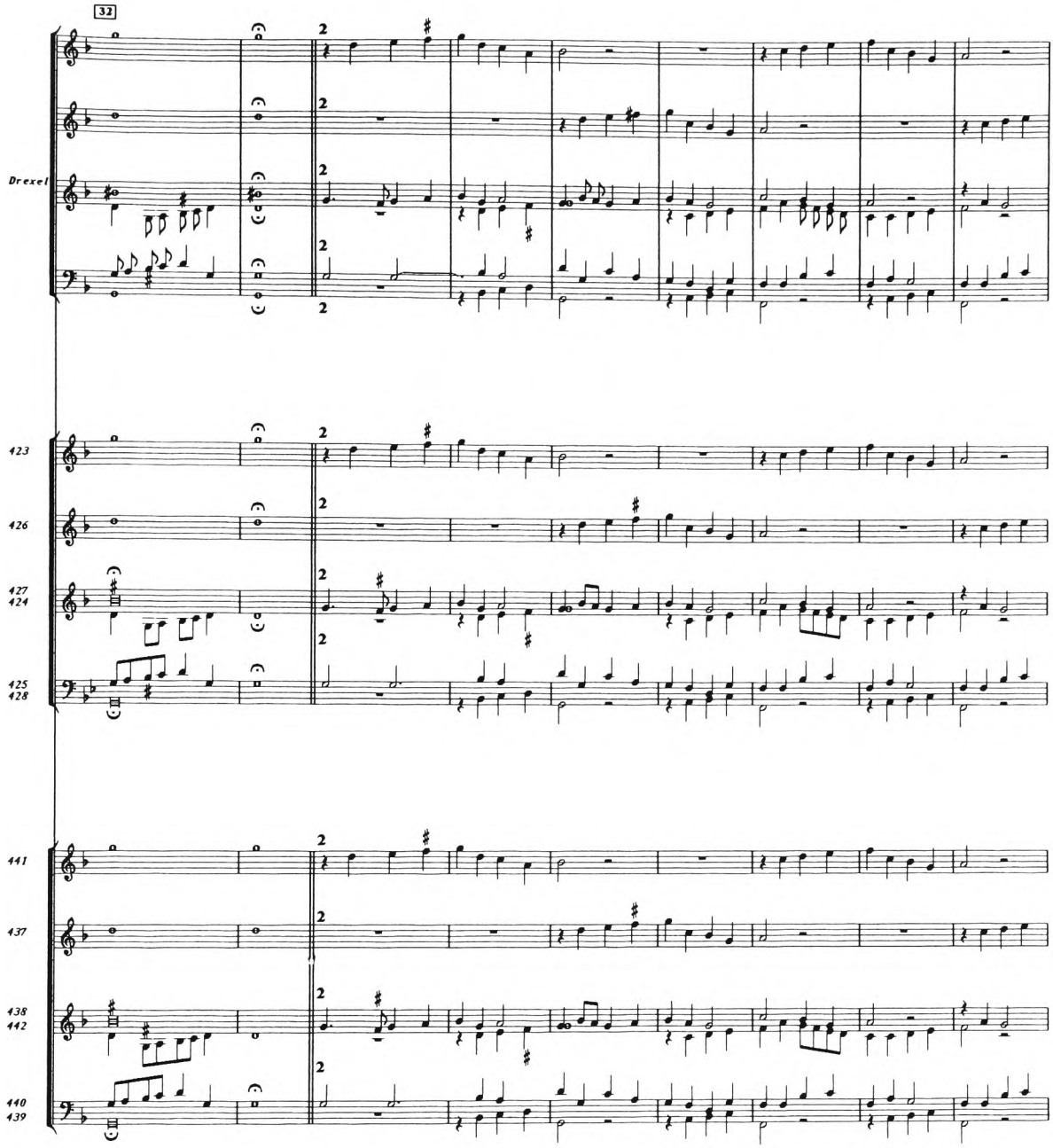
32
Drexel
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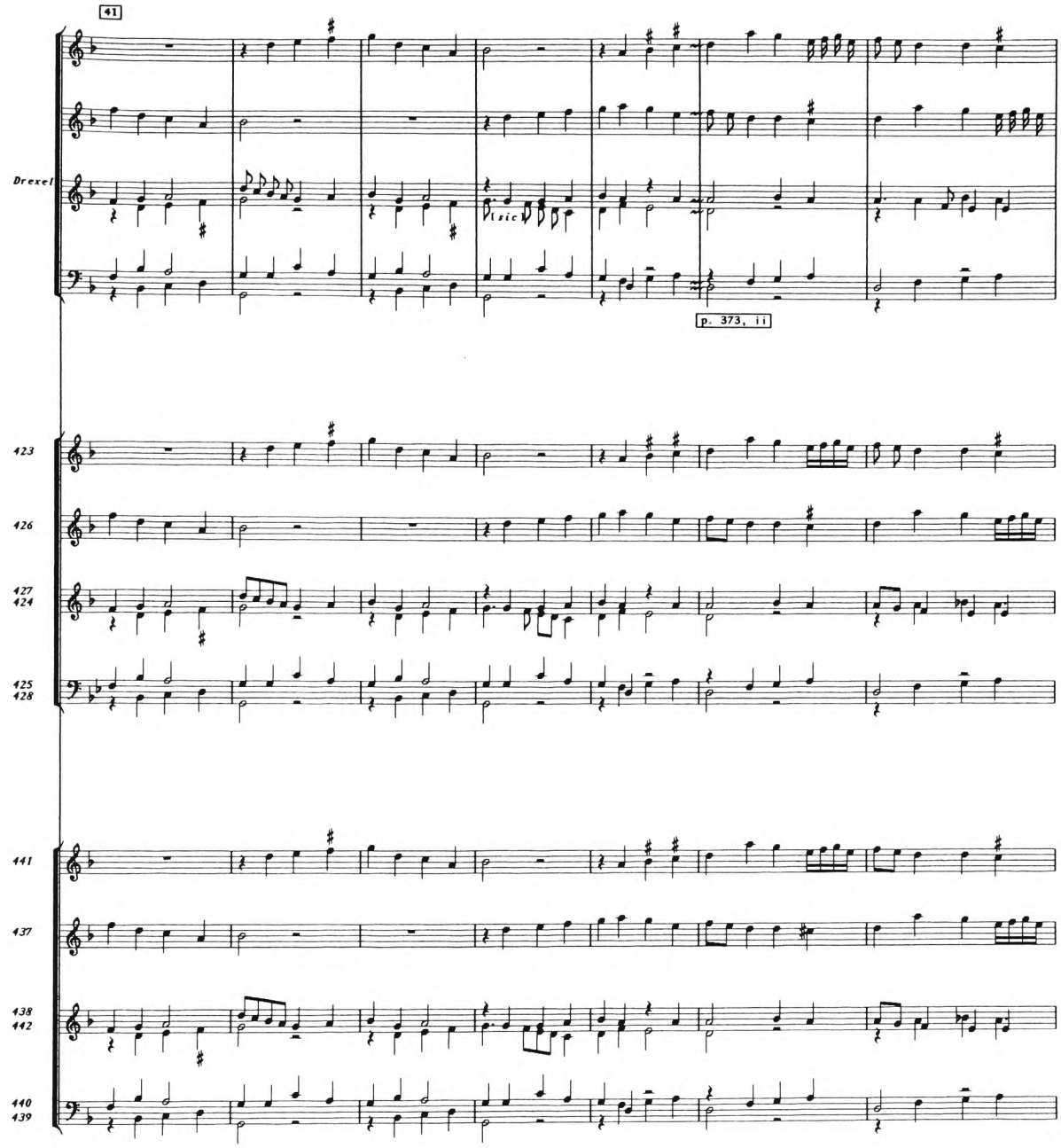
41
Drexel
[sic]
p. 373, ii
423
426
427
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425
428
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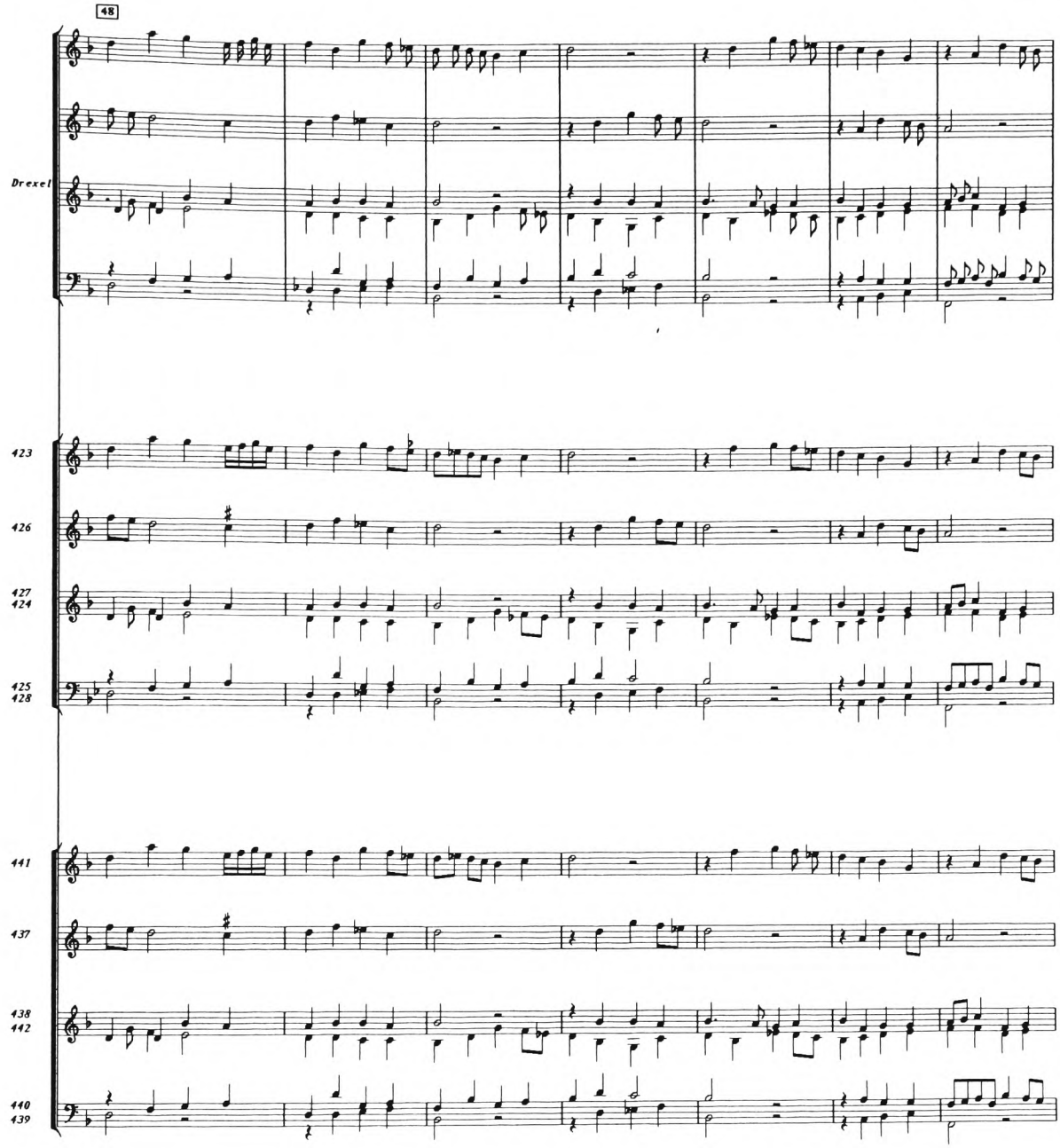
48
Drexel
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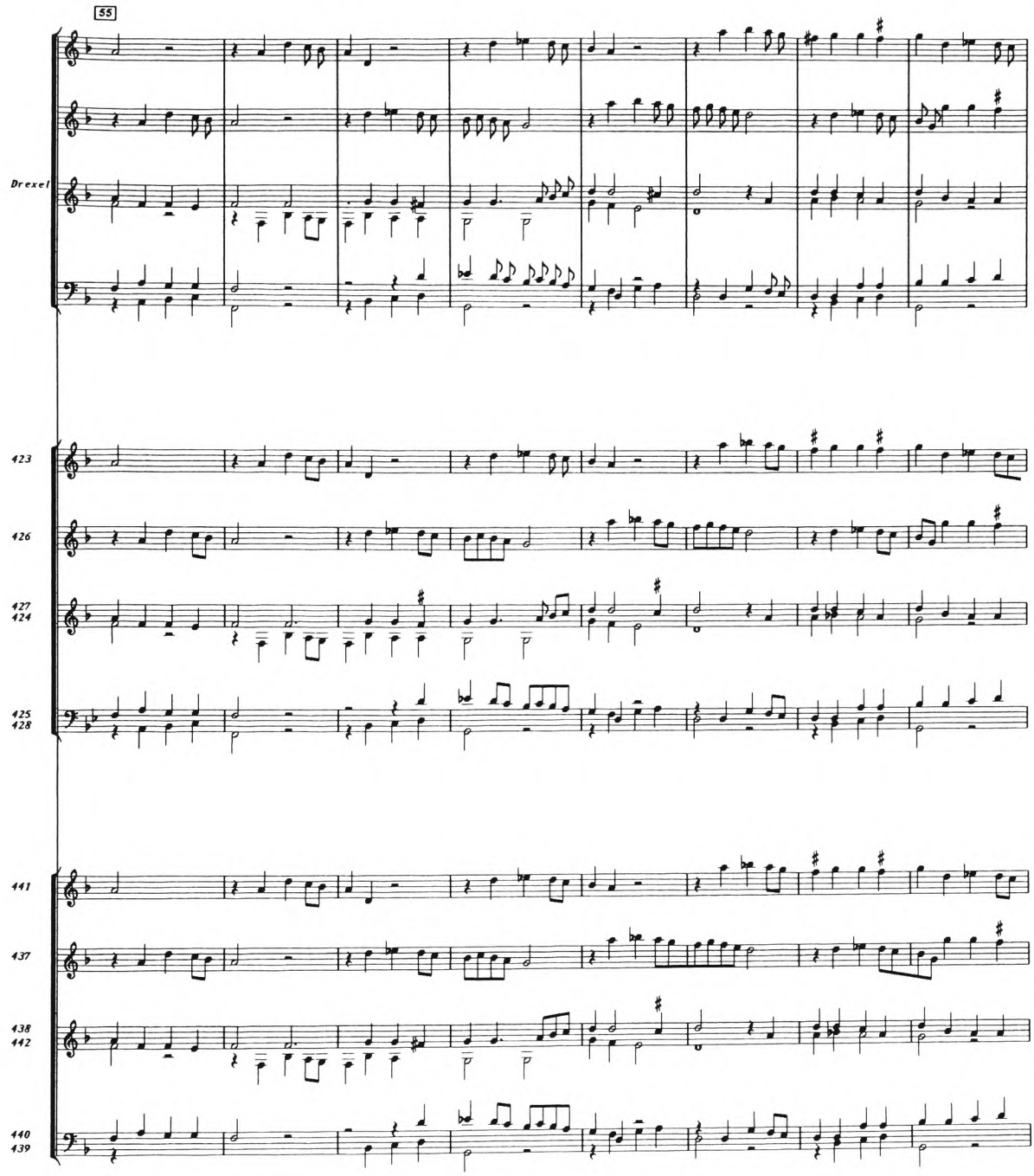
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Drexel
123
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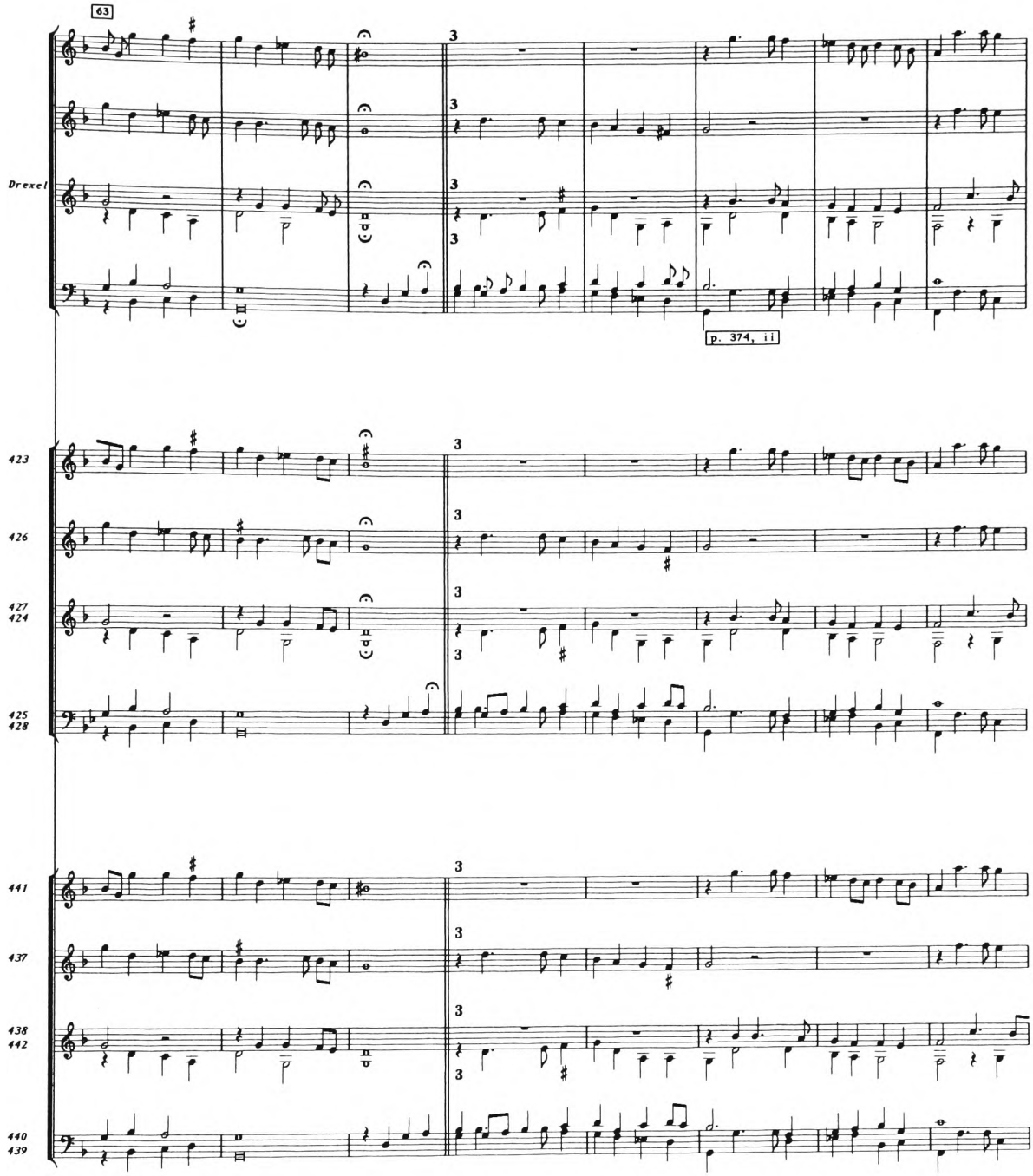
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Drexel
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p. 374, ii
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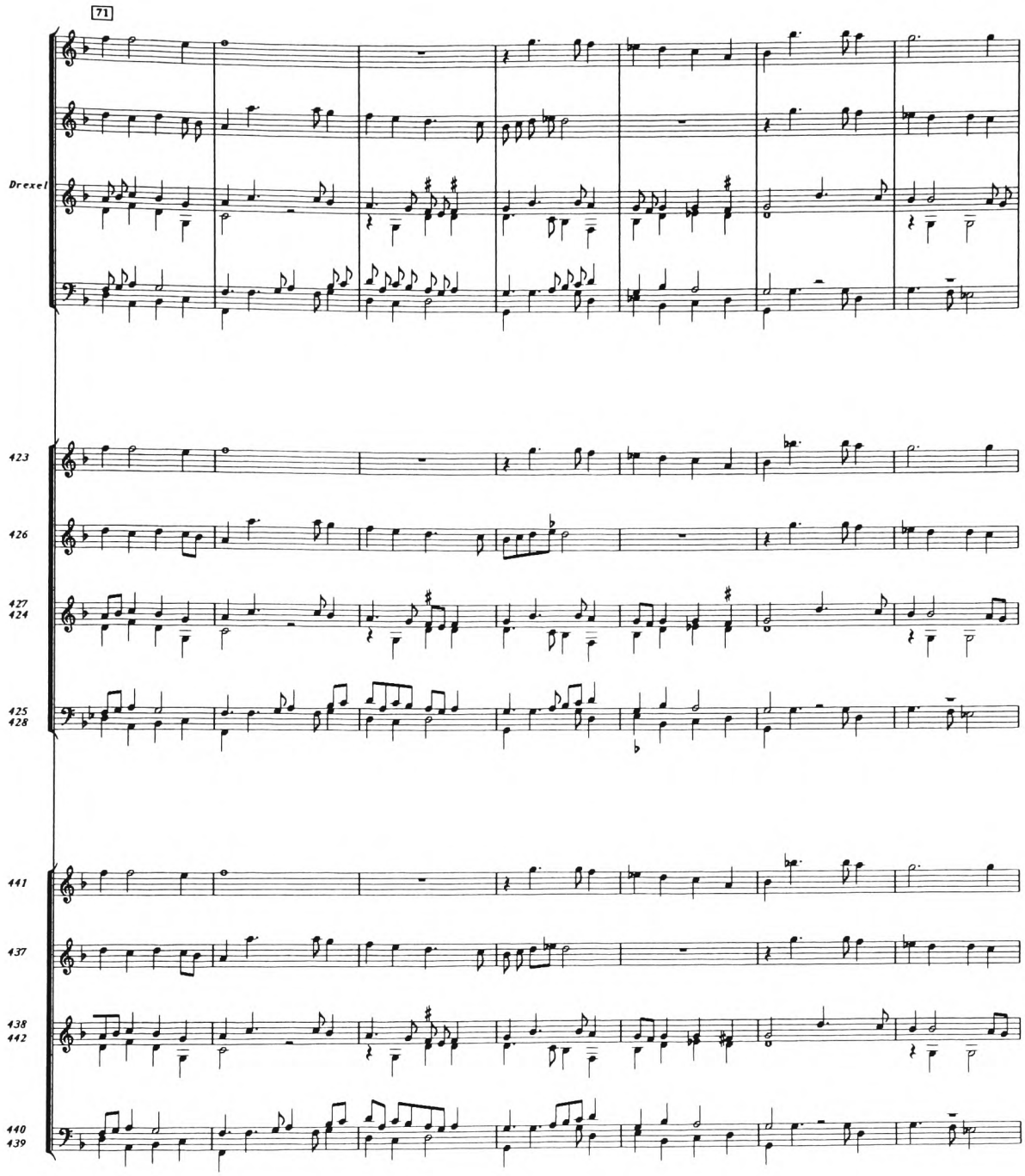
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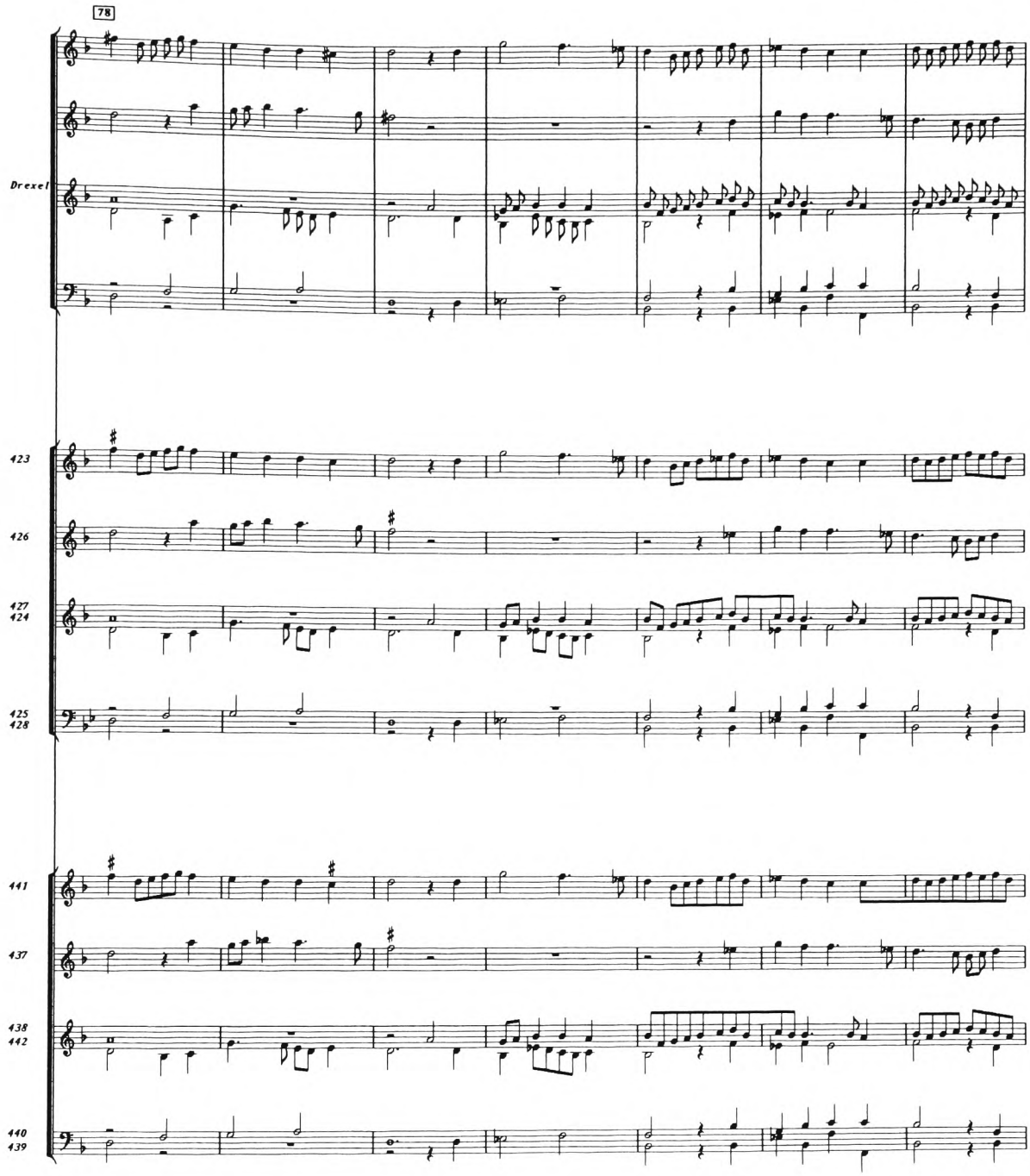
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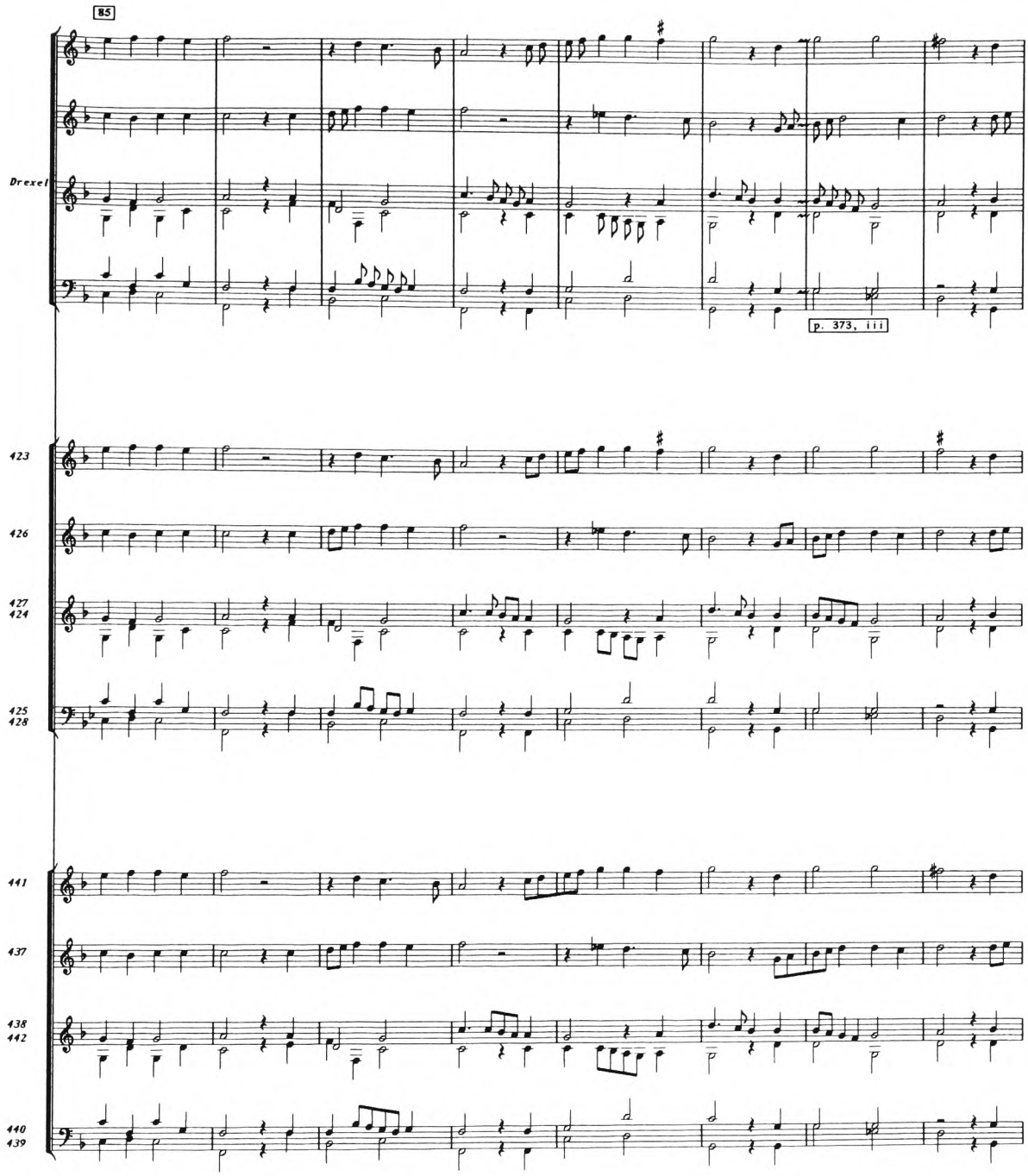
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Drexel
p. 373, iii
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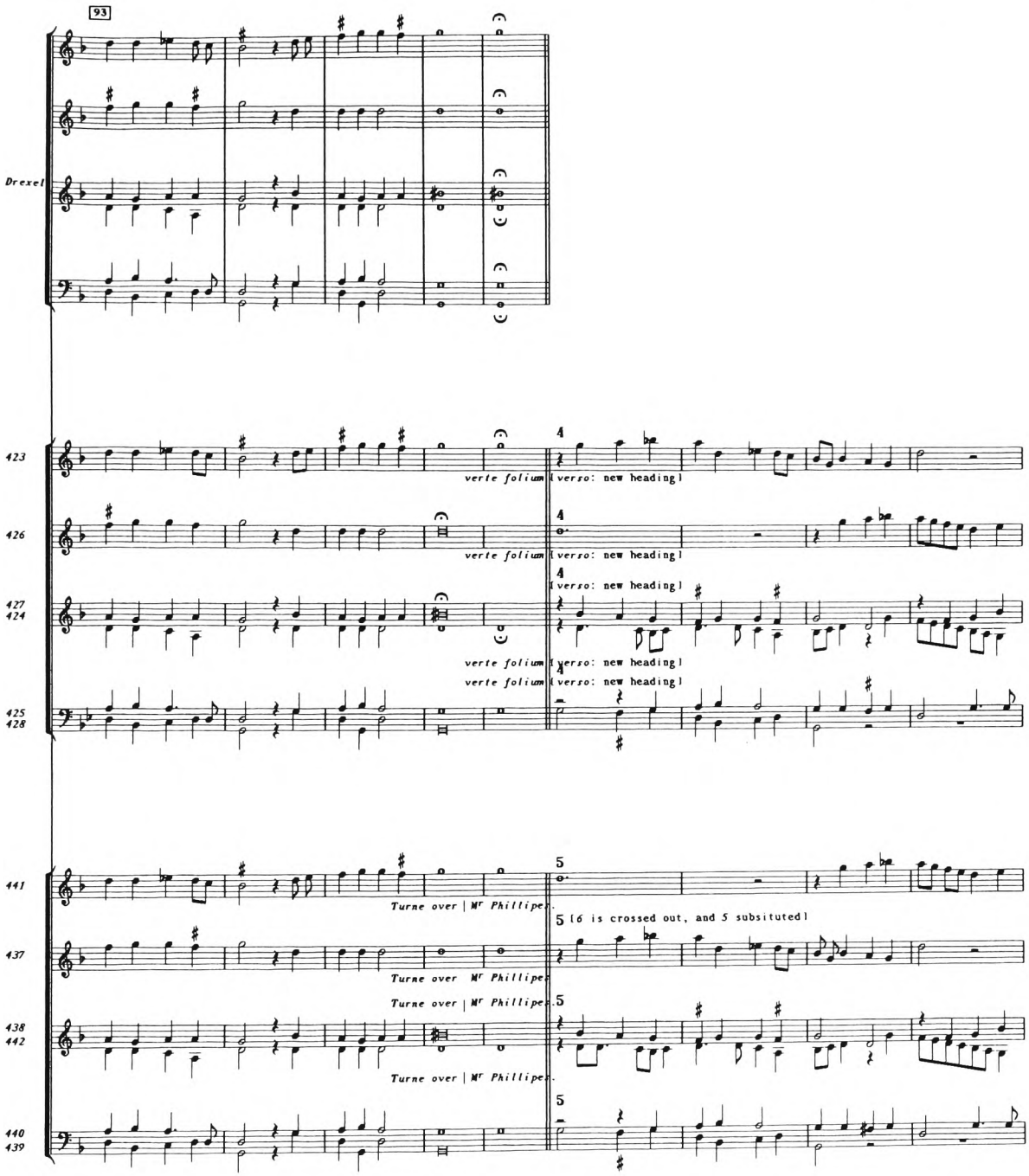
93
Drexel
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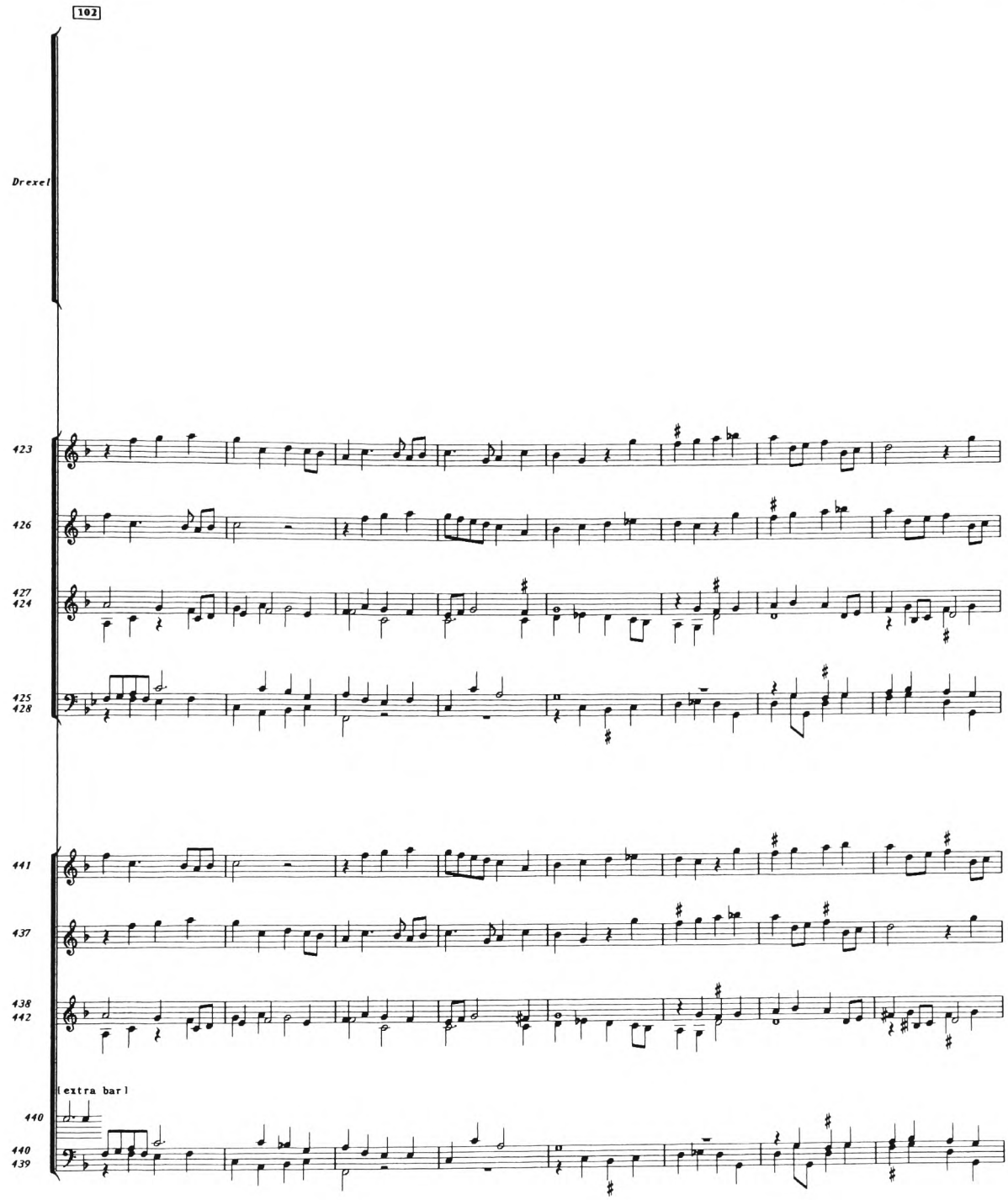
Turne over | Mr Phillipes.
5 [6 is crossed out, and 5 subsituted]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Drexel
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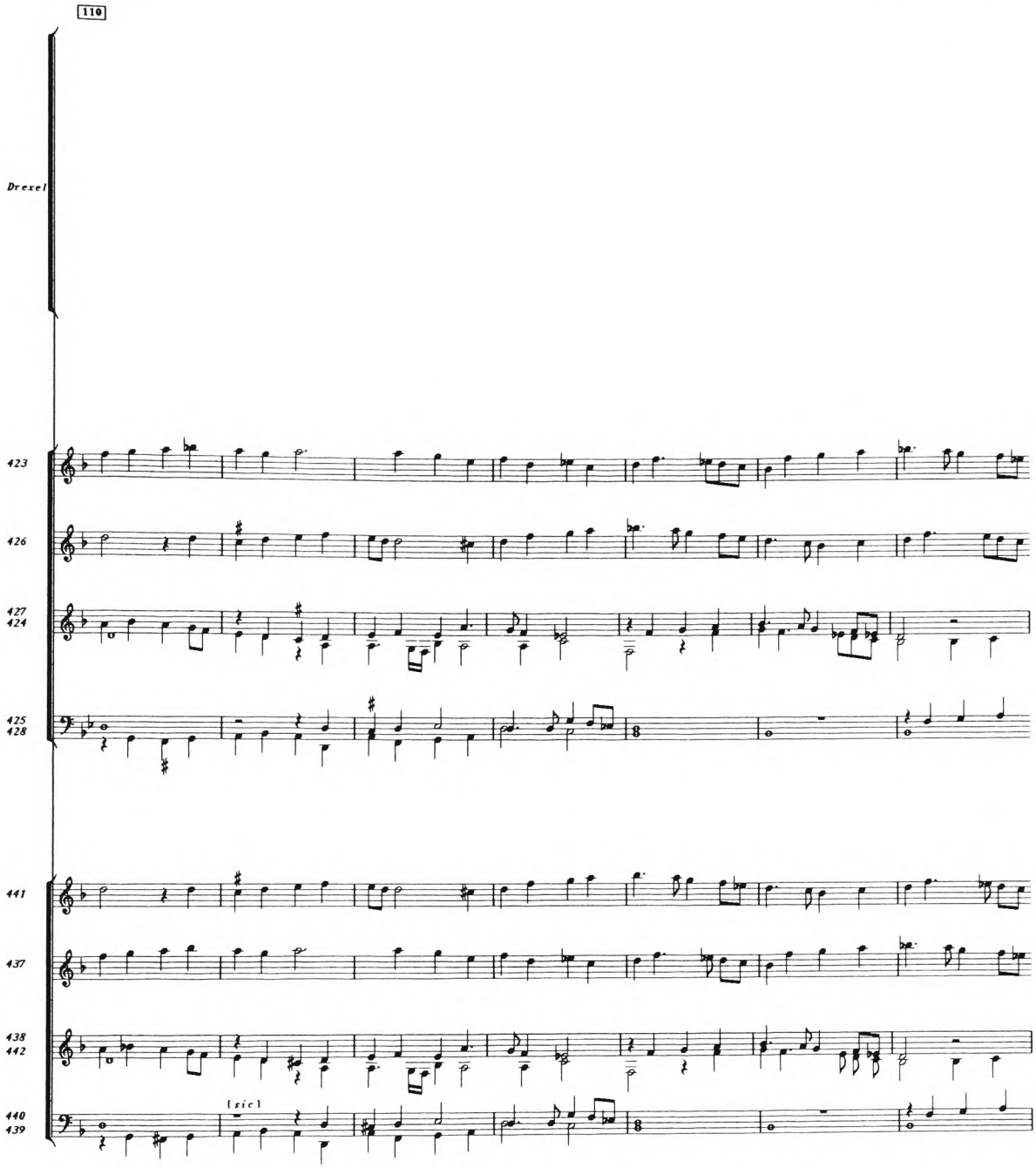
110
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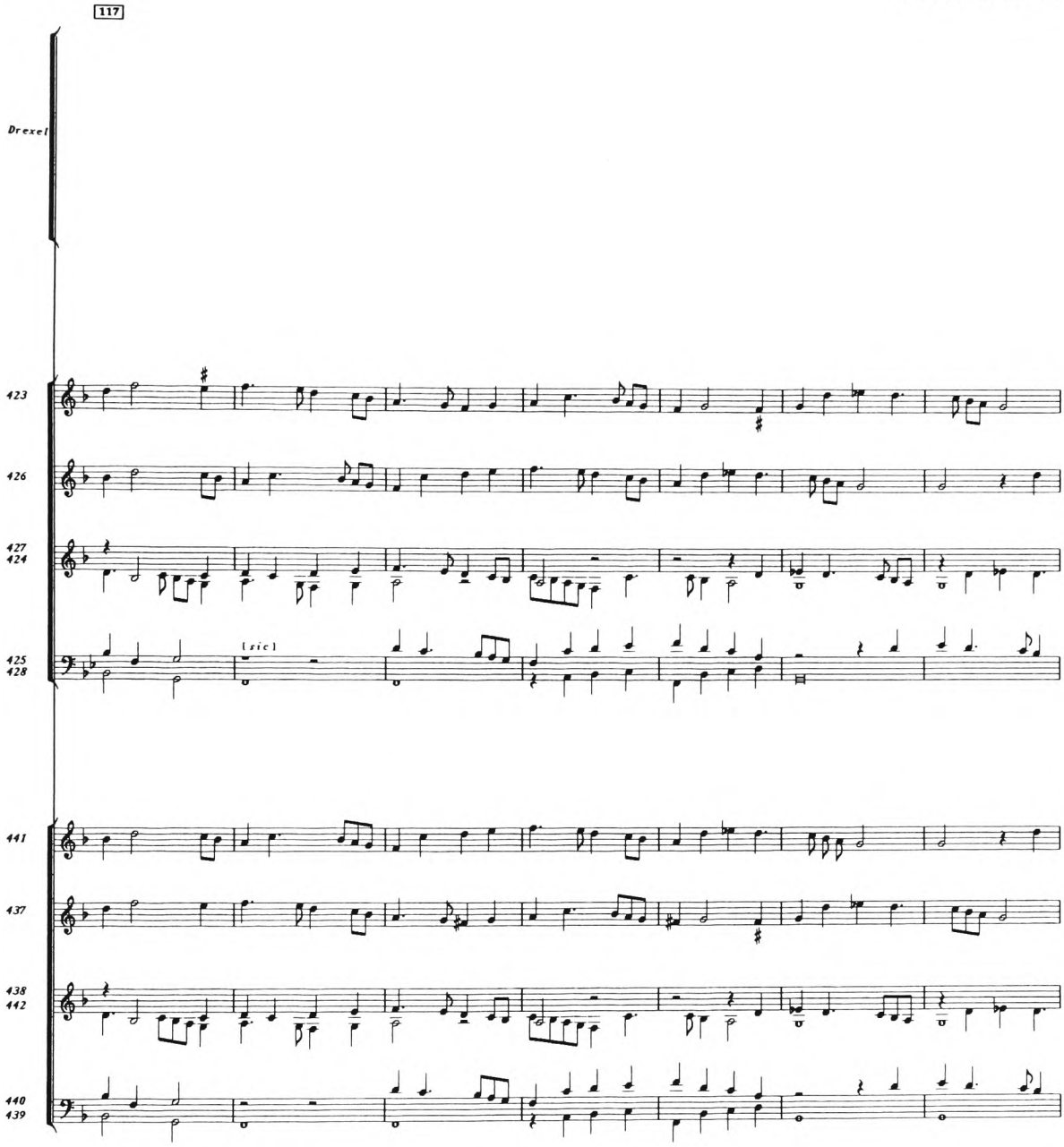
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Drexel
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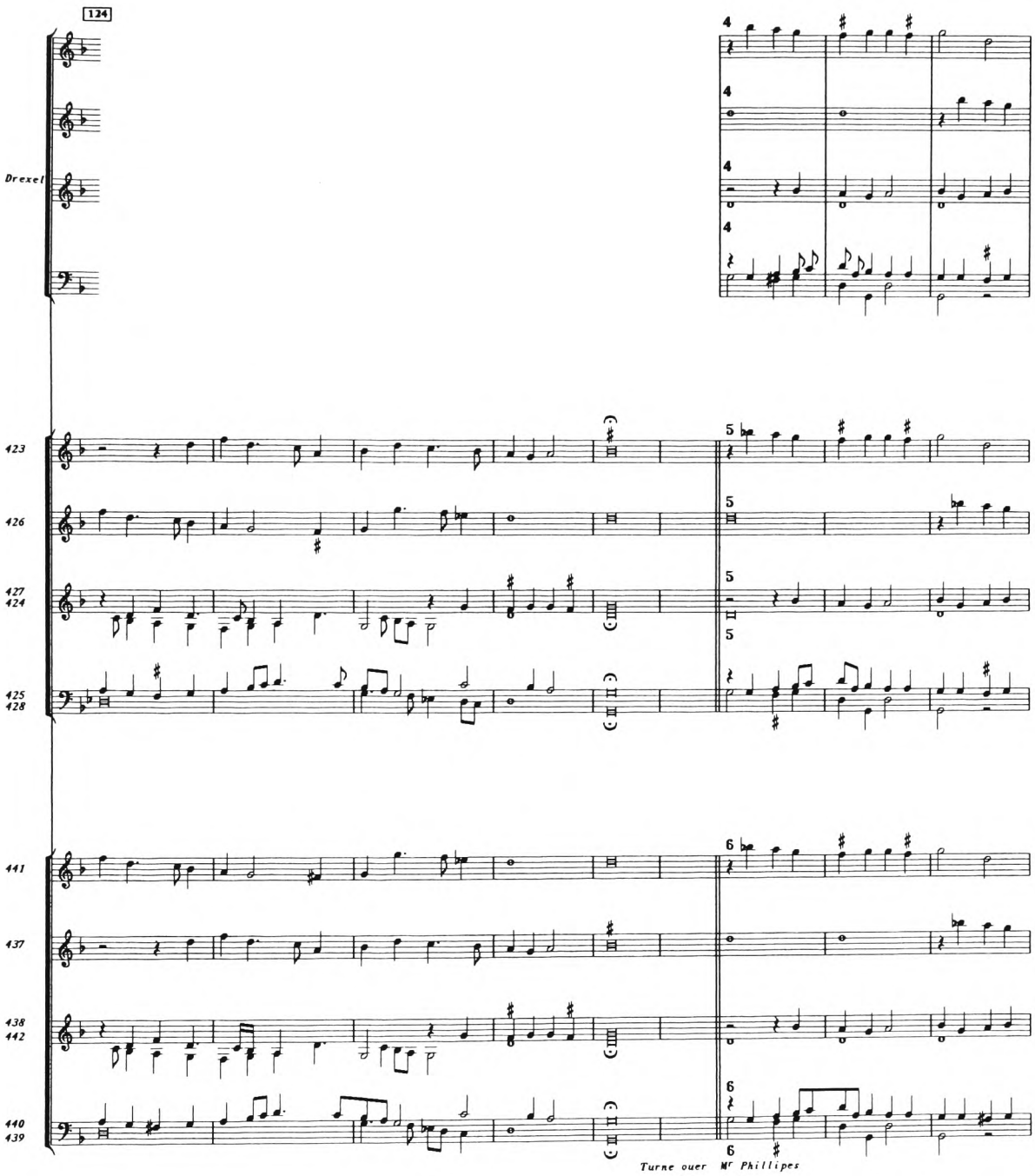
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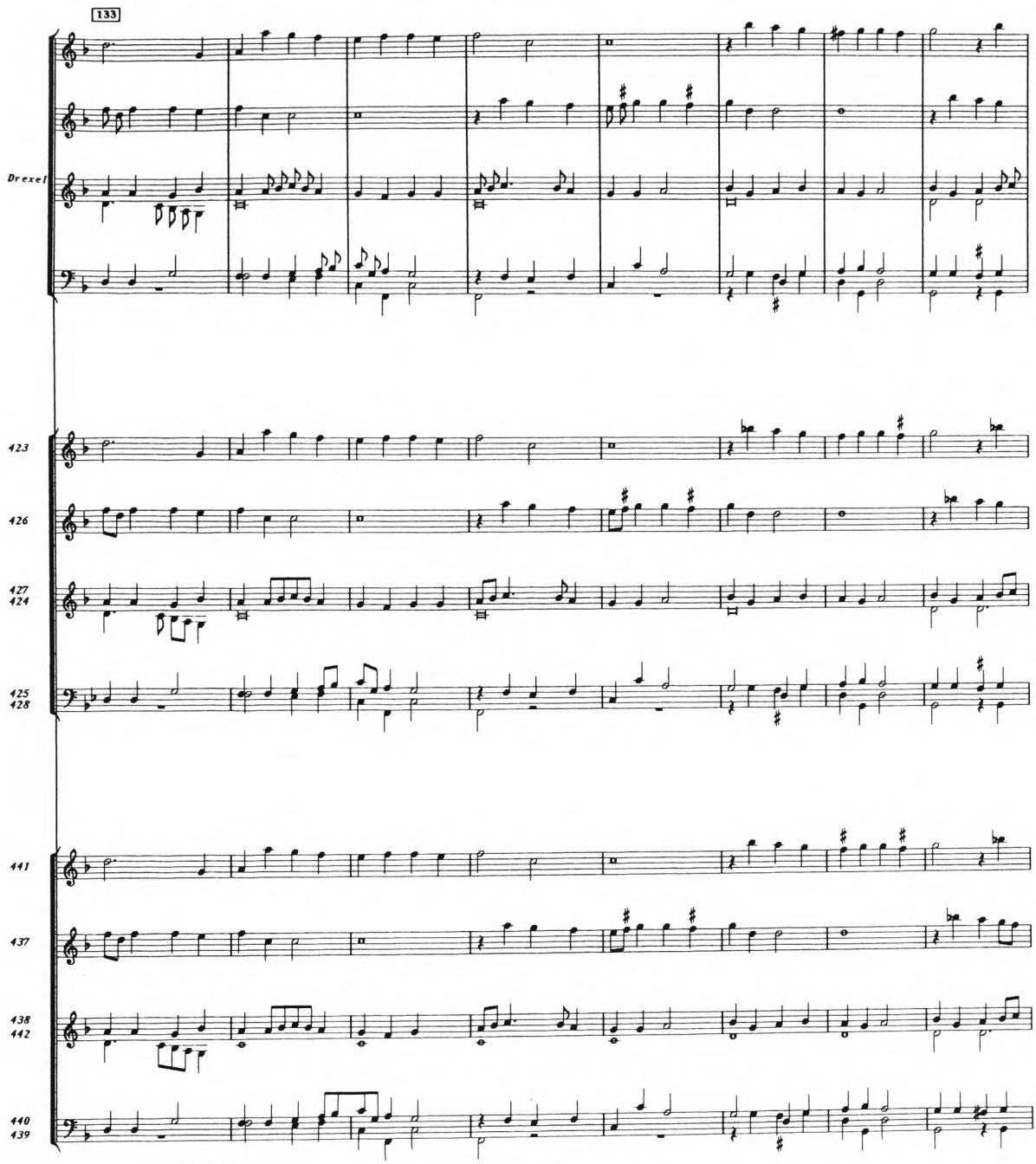
139
Turne ouer Mr Phillipes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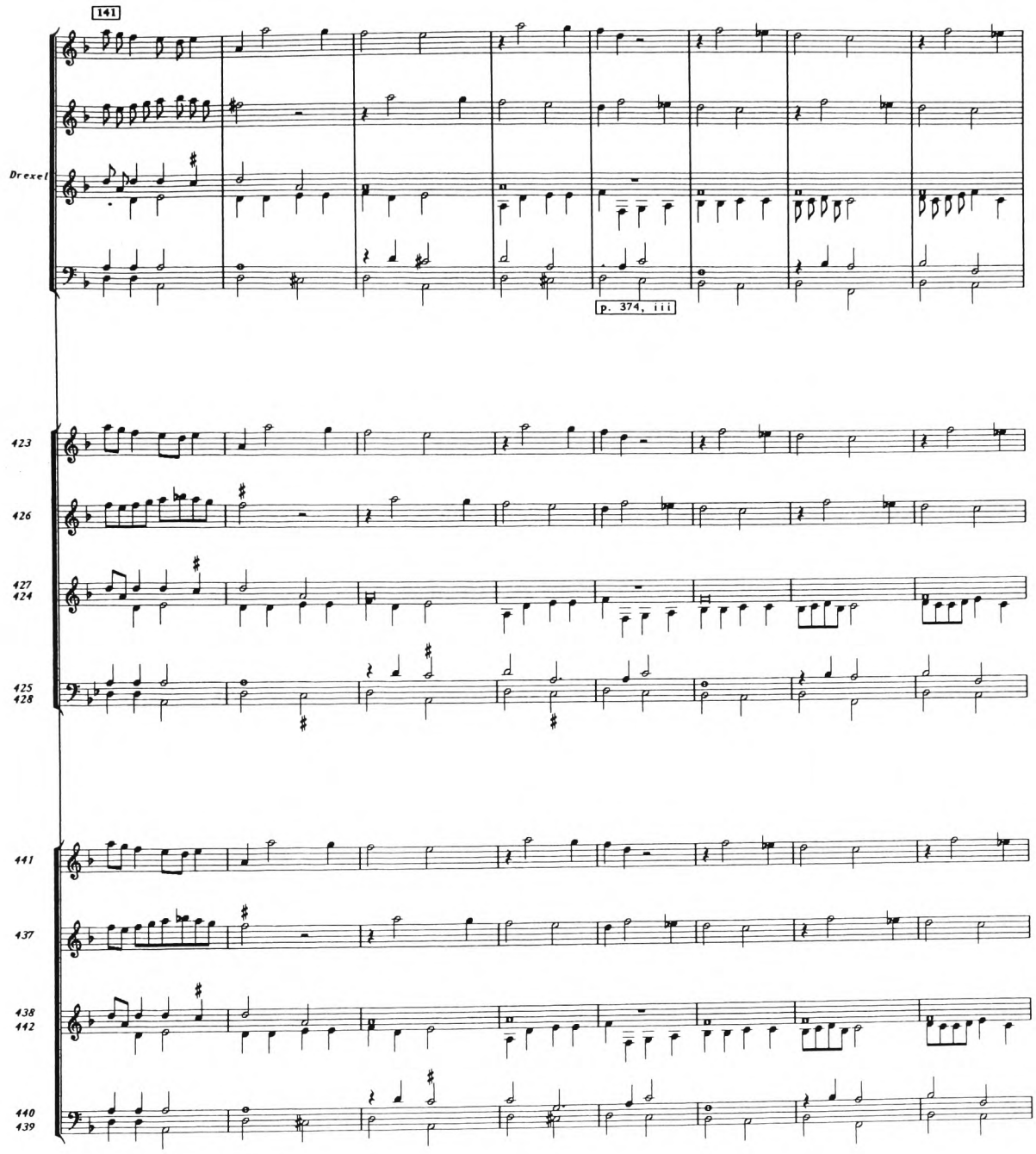
141
Drexel
p. 374, iii
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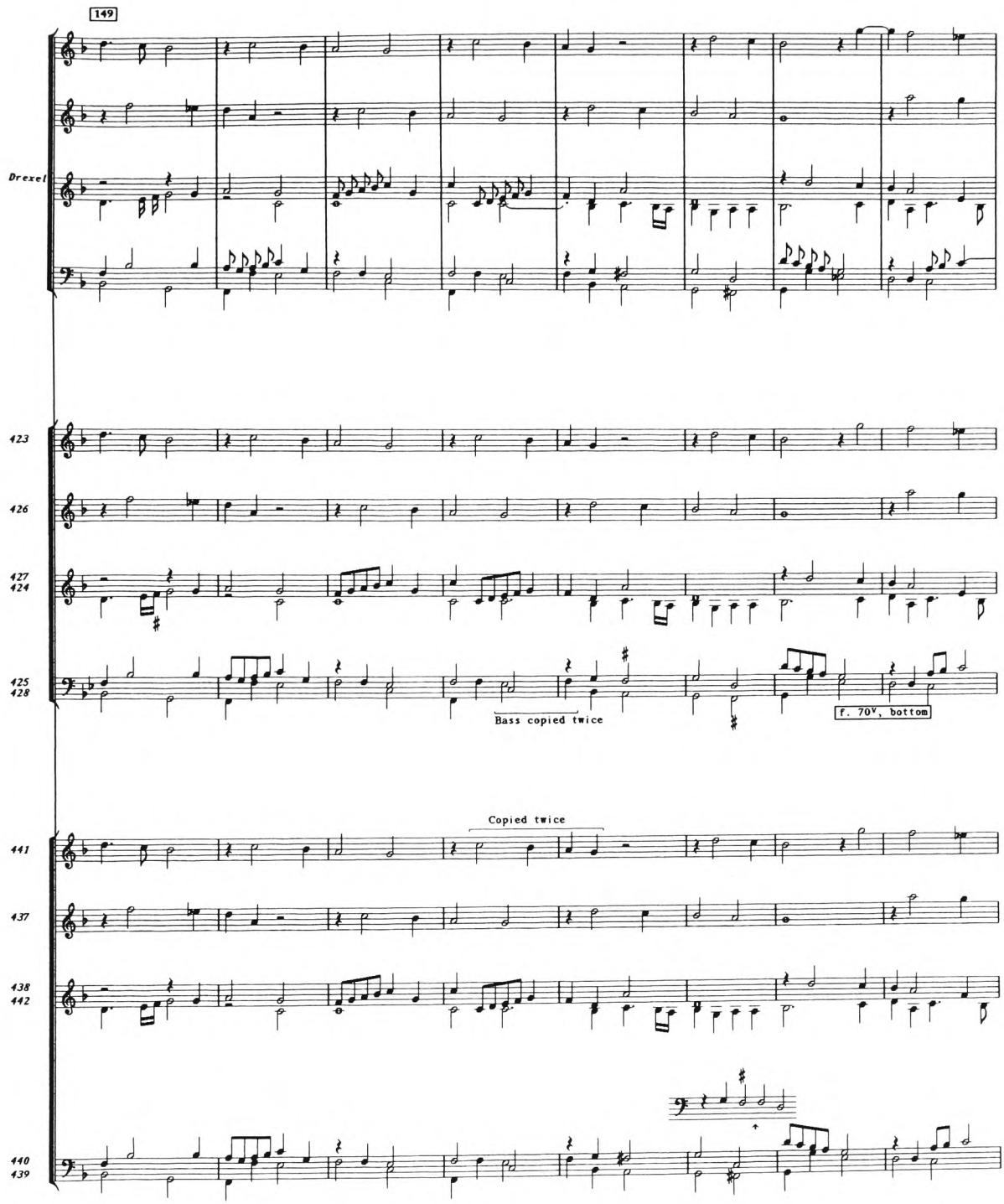
149
Drexel
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f. 70v, bottom
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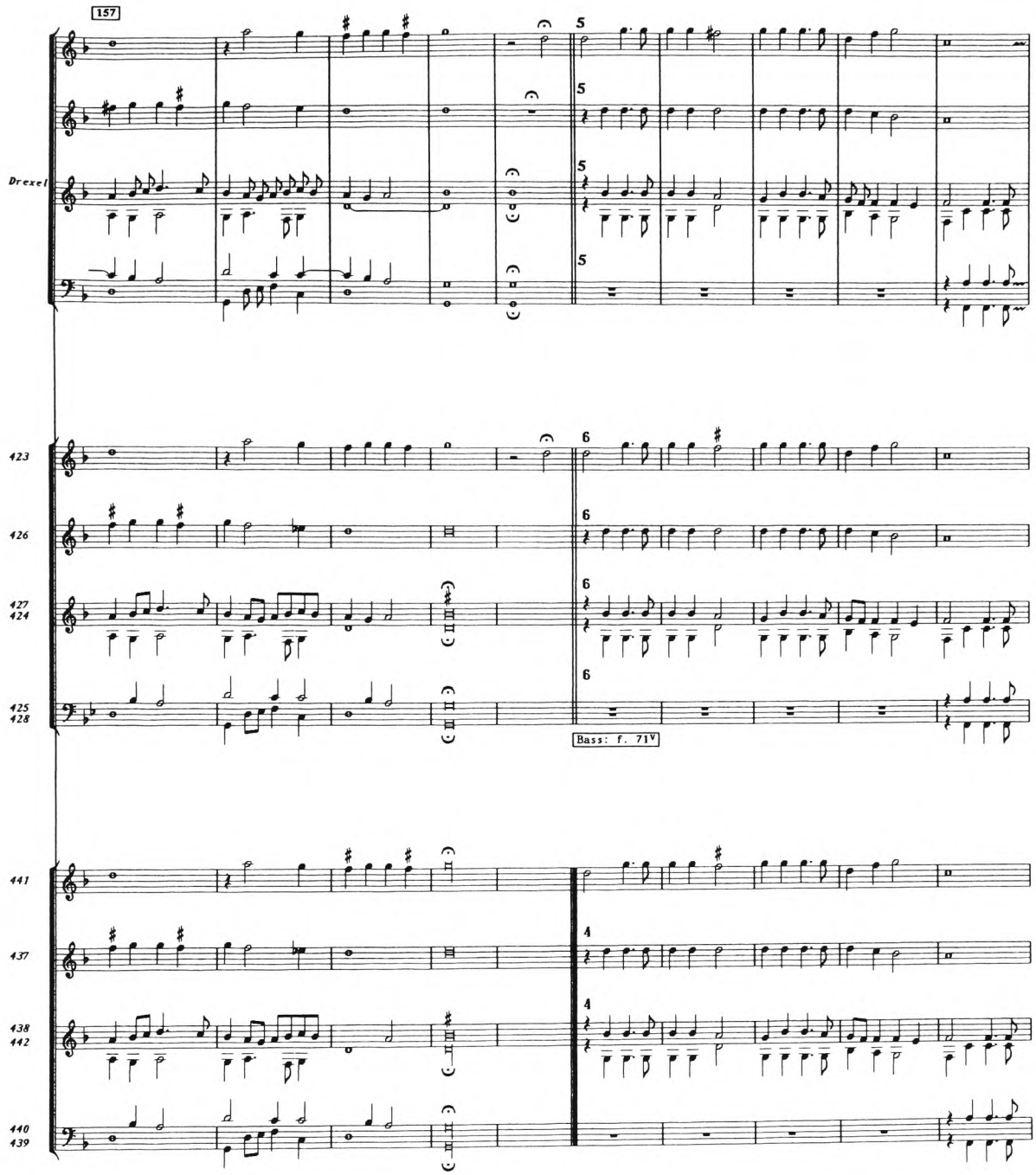
157
Drexel
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Bass: f. 71v
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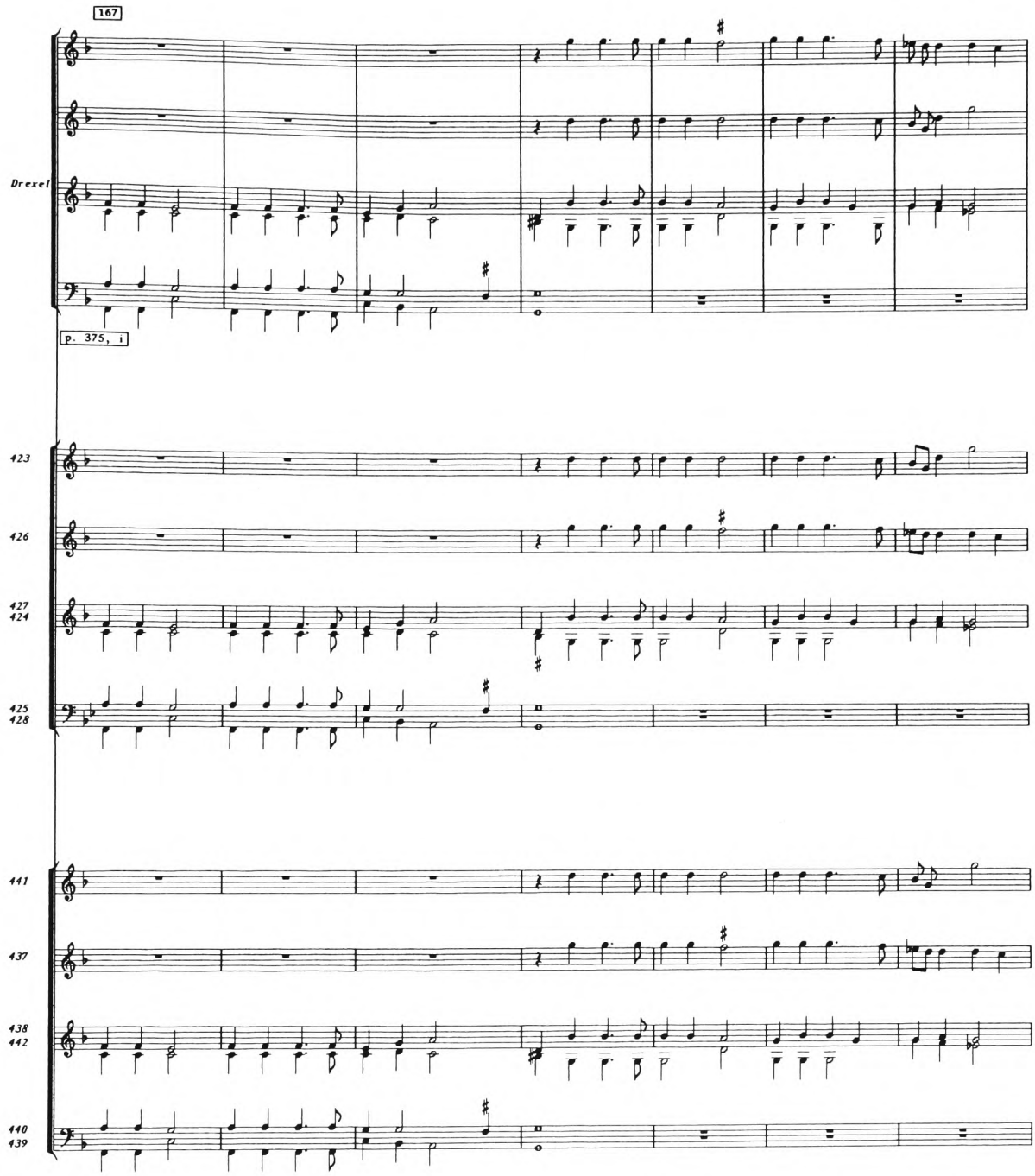
167
Drexel
p. 375, i
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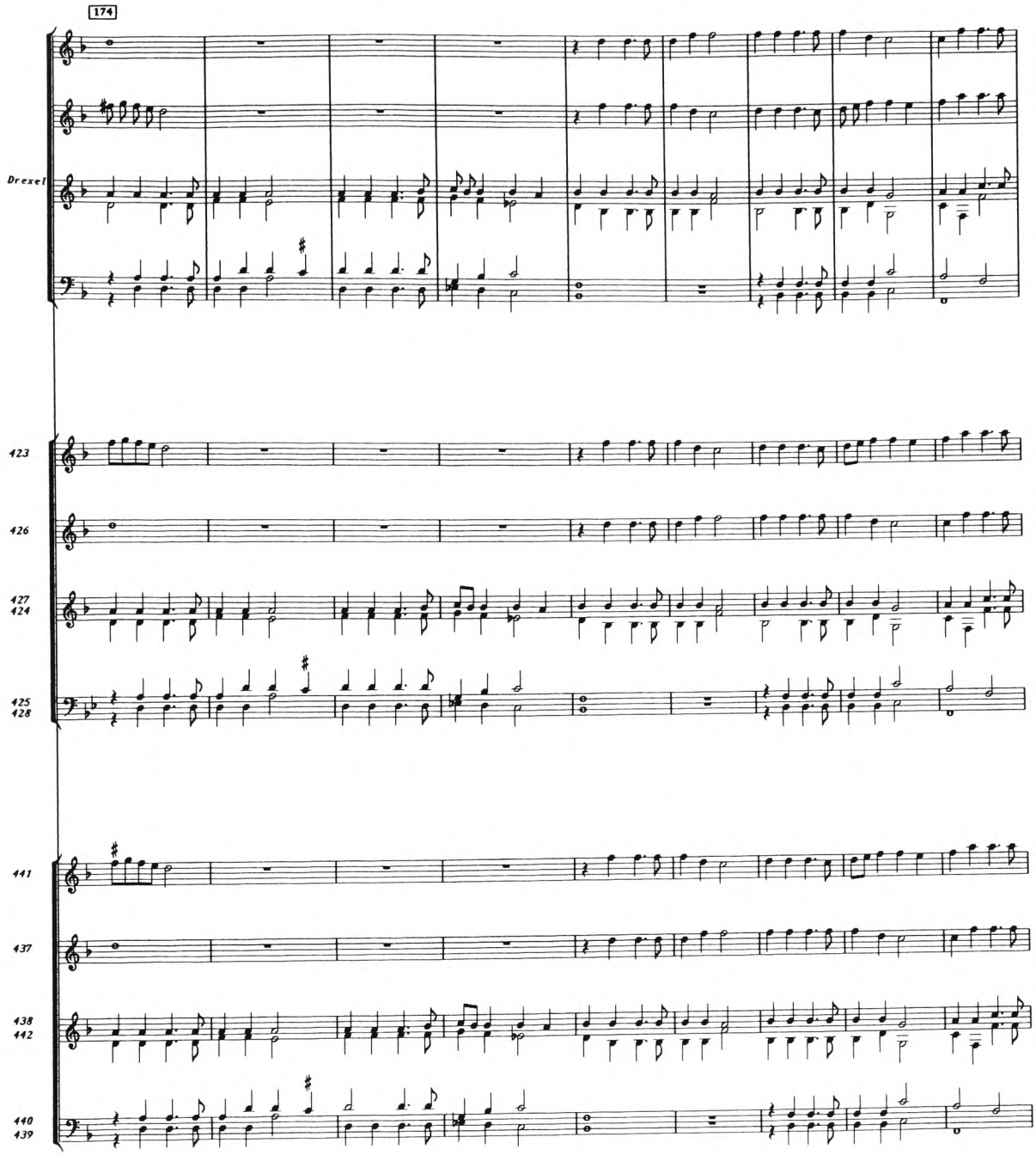
174
Drexel
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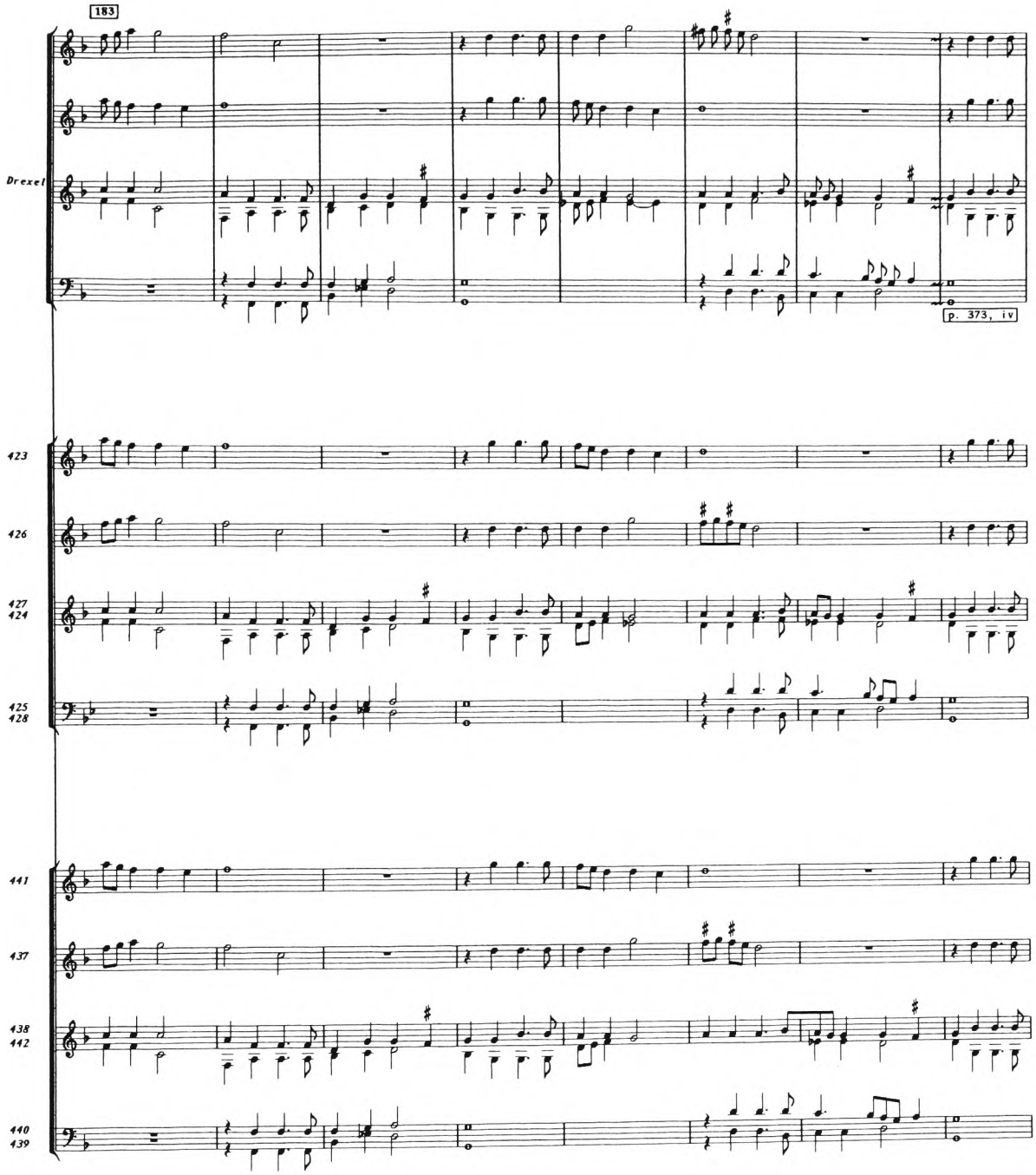
183
Drexel
p. 373, iv
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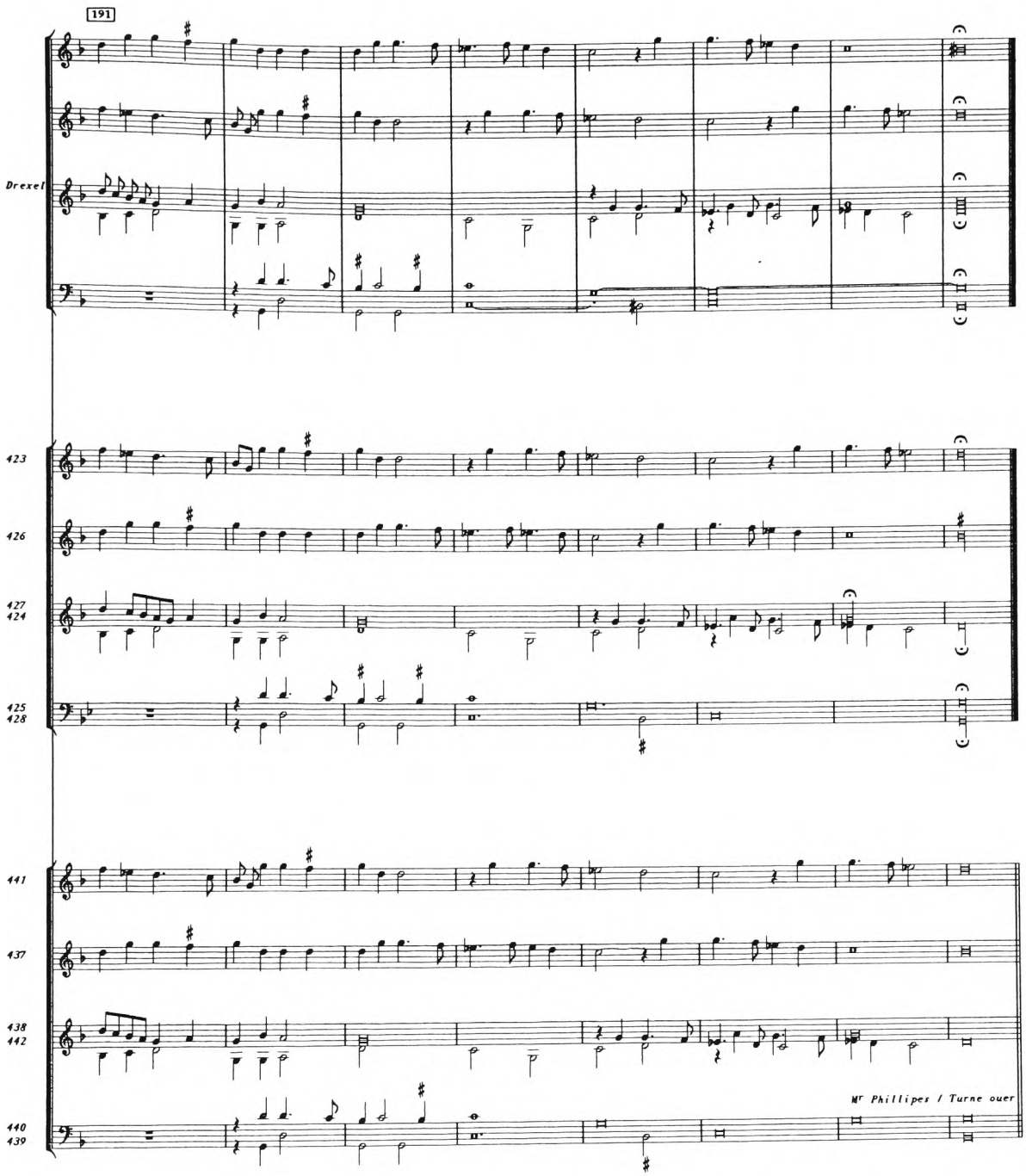
191
Drexel
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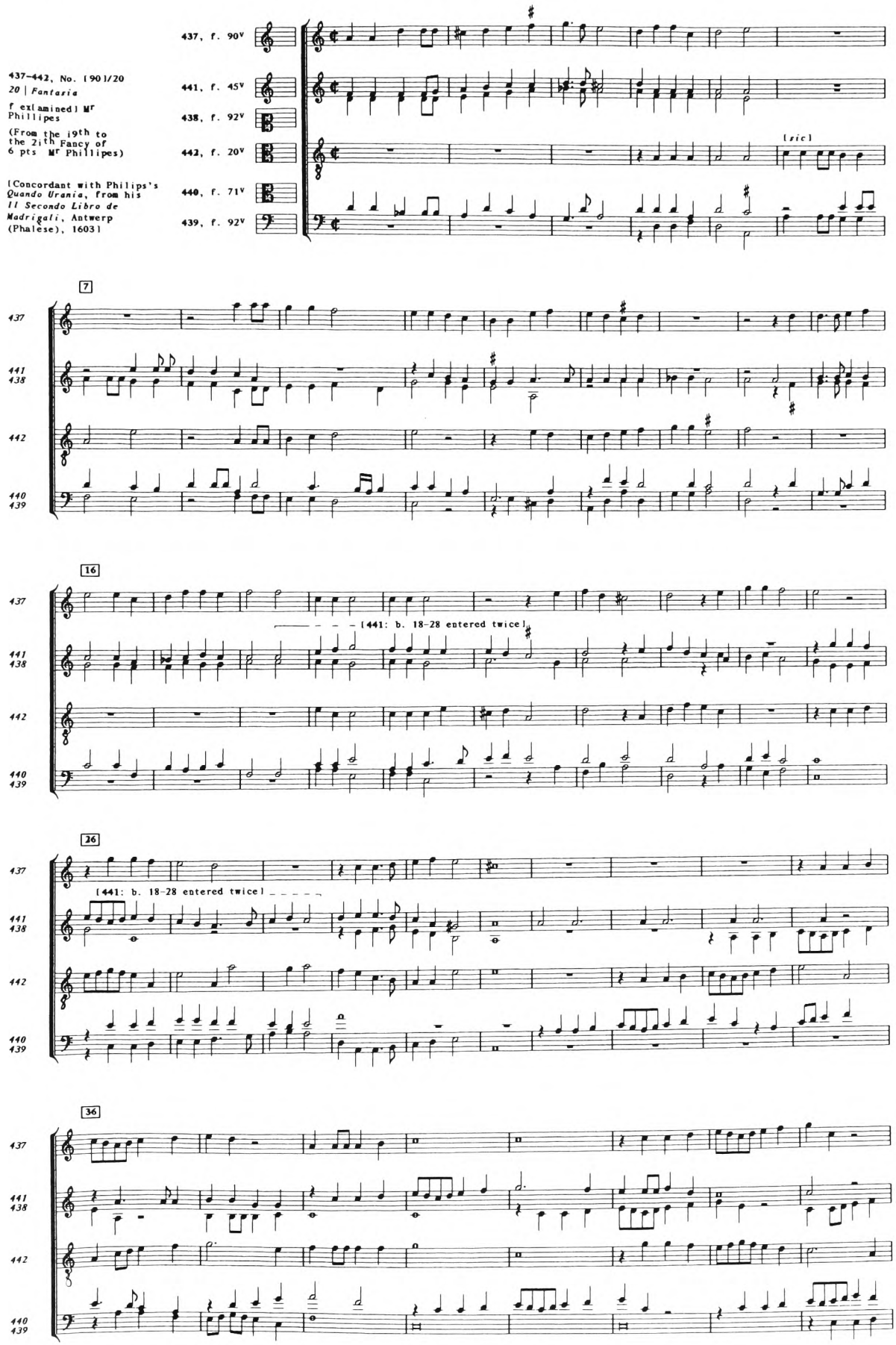
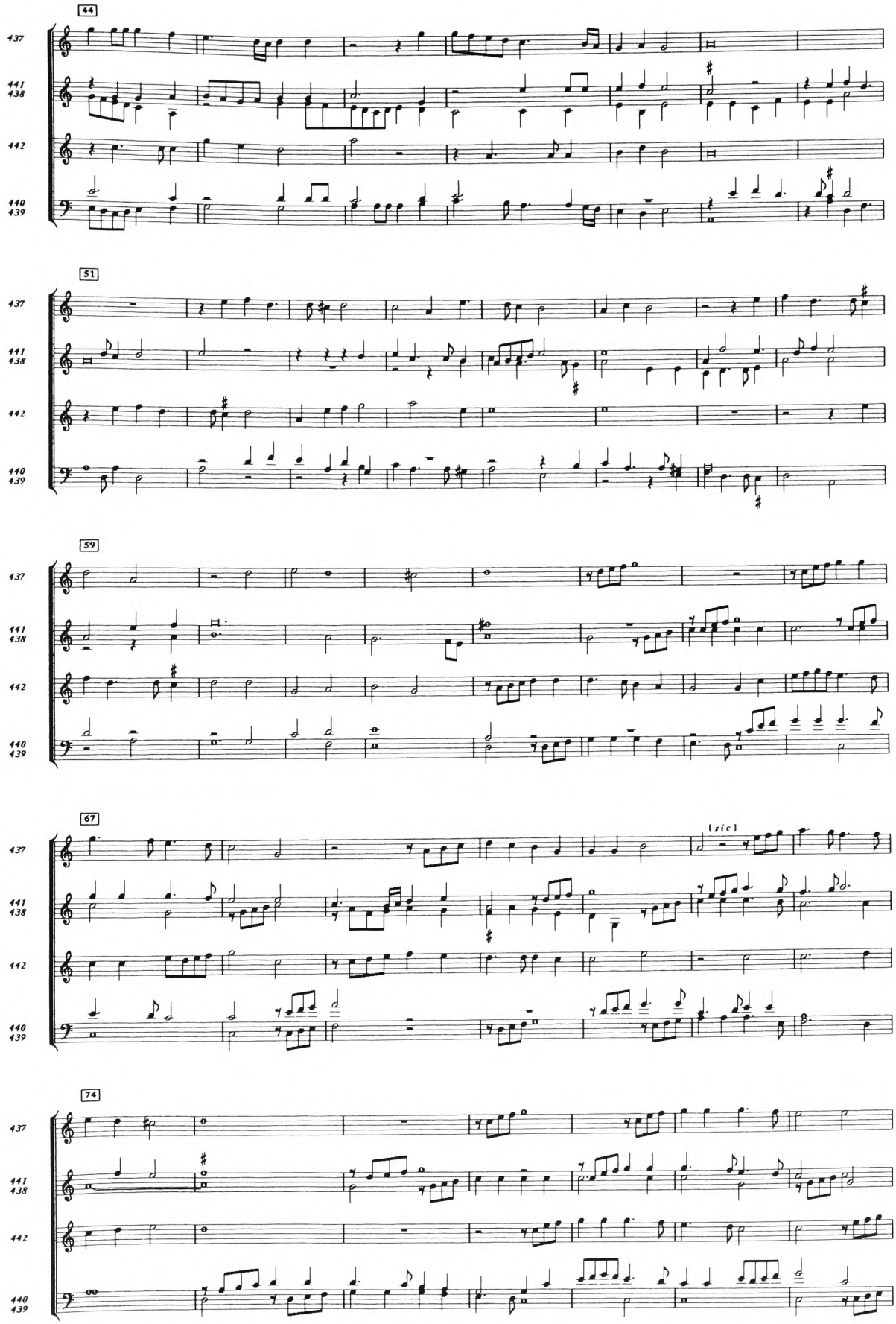
Mr Phillipes / Turne ouer

CONSORT FANTASIA 1

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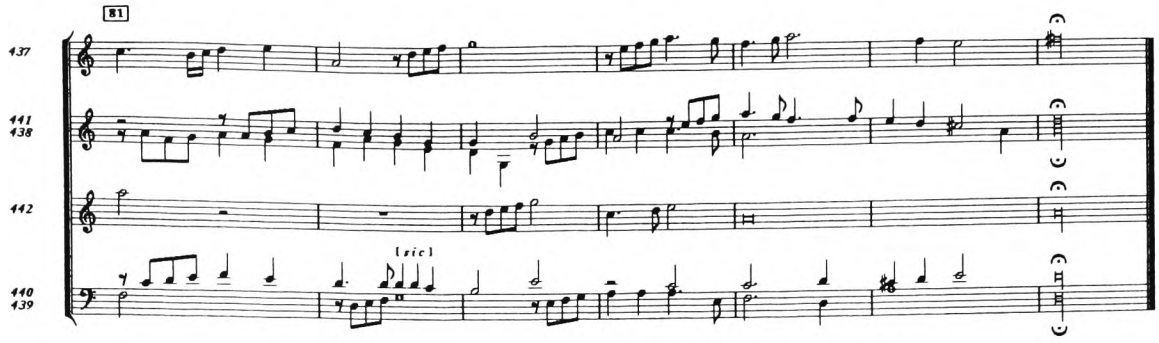
81
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[sic]

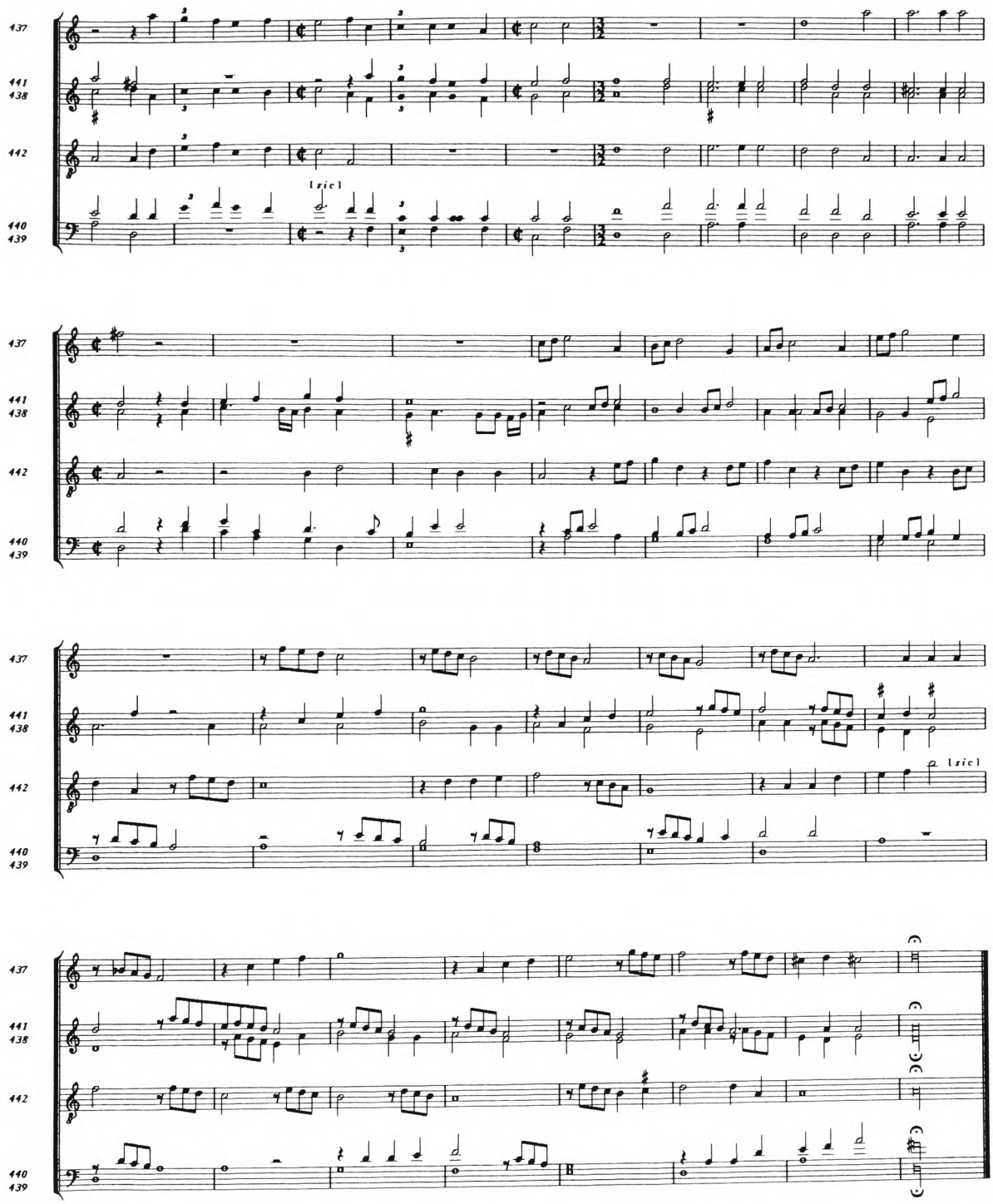
CONSORT FANTASIA 2

437–442, No. [91]/21
21 Fantasia
ex
[439 only:] MF Phillipes
(From the 19th to the 21th Fancy of 6 pts MF Phillipes)

[Concordant with Philips's *E quando fra le rose* from *Il secondo libro de madrigali*, Antwerp (Phalèse), 1603]

437, f. 91v Superius
441, f. 46v Contra Tenor
438, f. 93v sexta pars
442, f. 21v
440, f. 72v Bassus
439, f. 93v Medius

[sic]

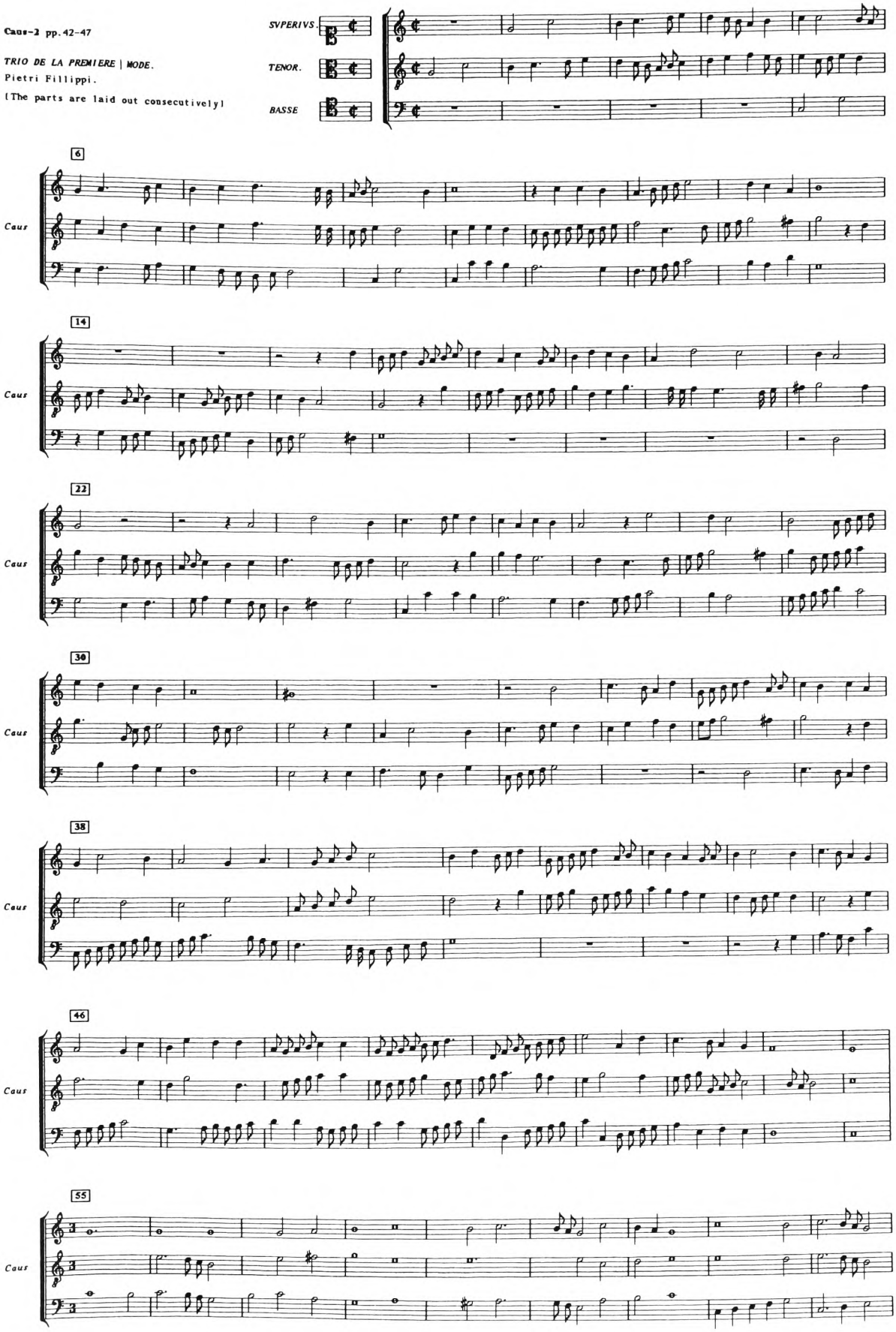

137
141
138
142
140
139
[sic]
[sic]

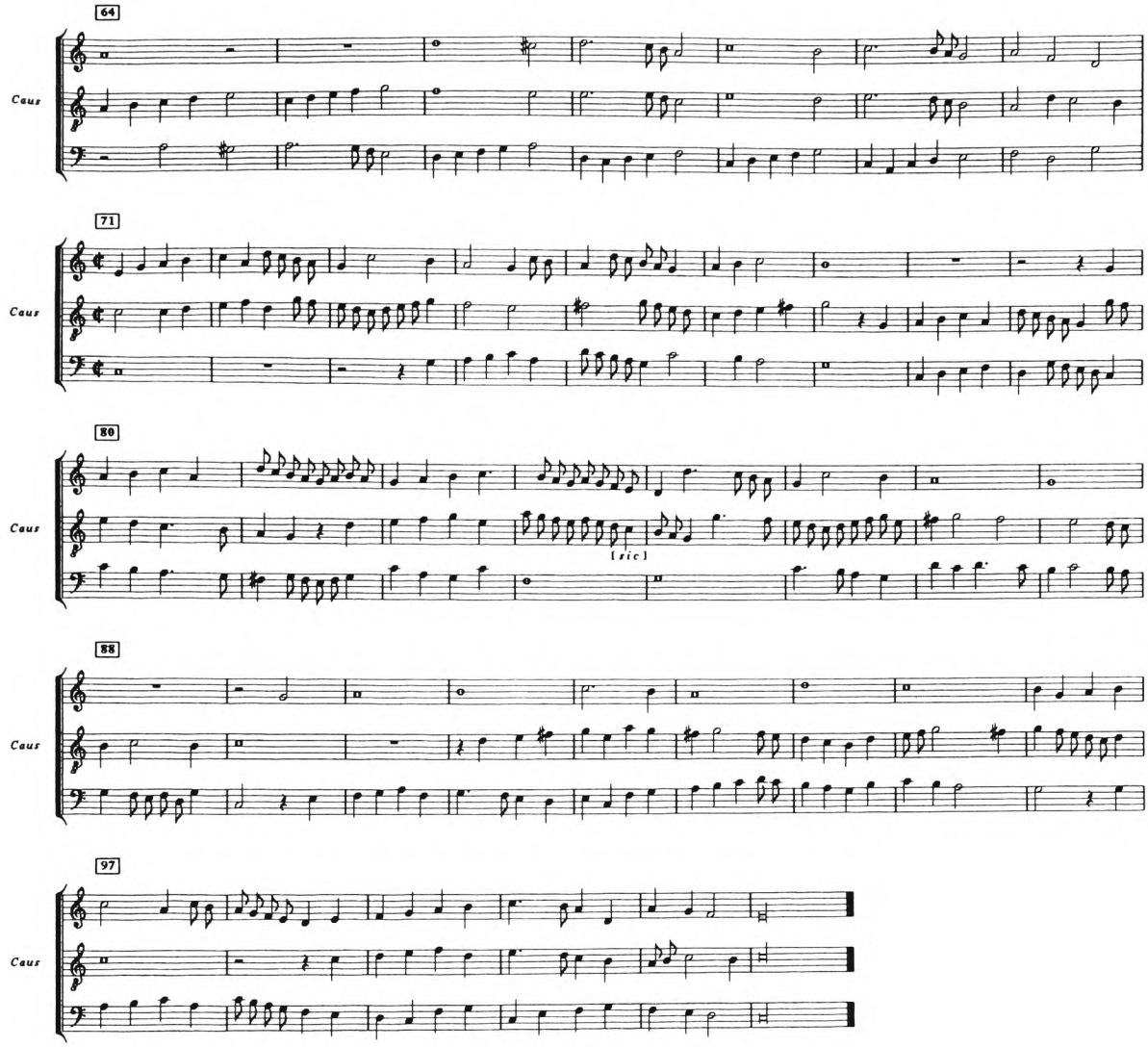
TRIO 1

Caus-2 pp.42-47

TRIO DE LA PREMIERE | MODE.
Pietri Fillippi.
[The parts are laid out consecutively]

SVPERIVS.
TENOR.
BASSE




64
Caus
71
Caus
80
Caus
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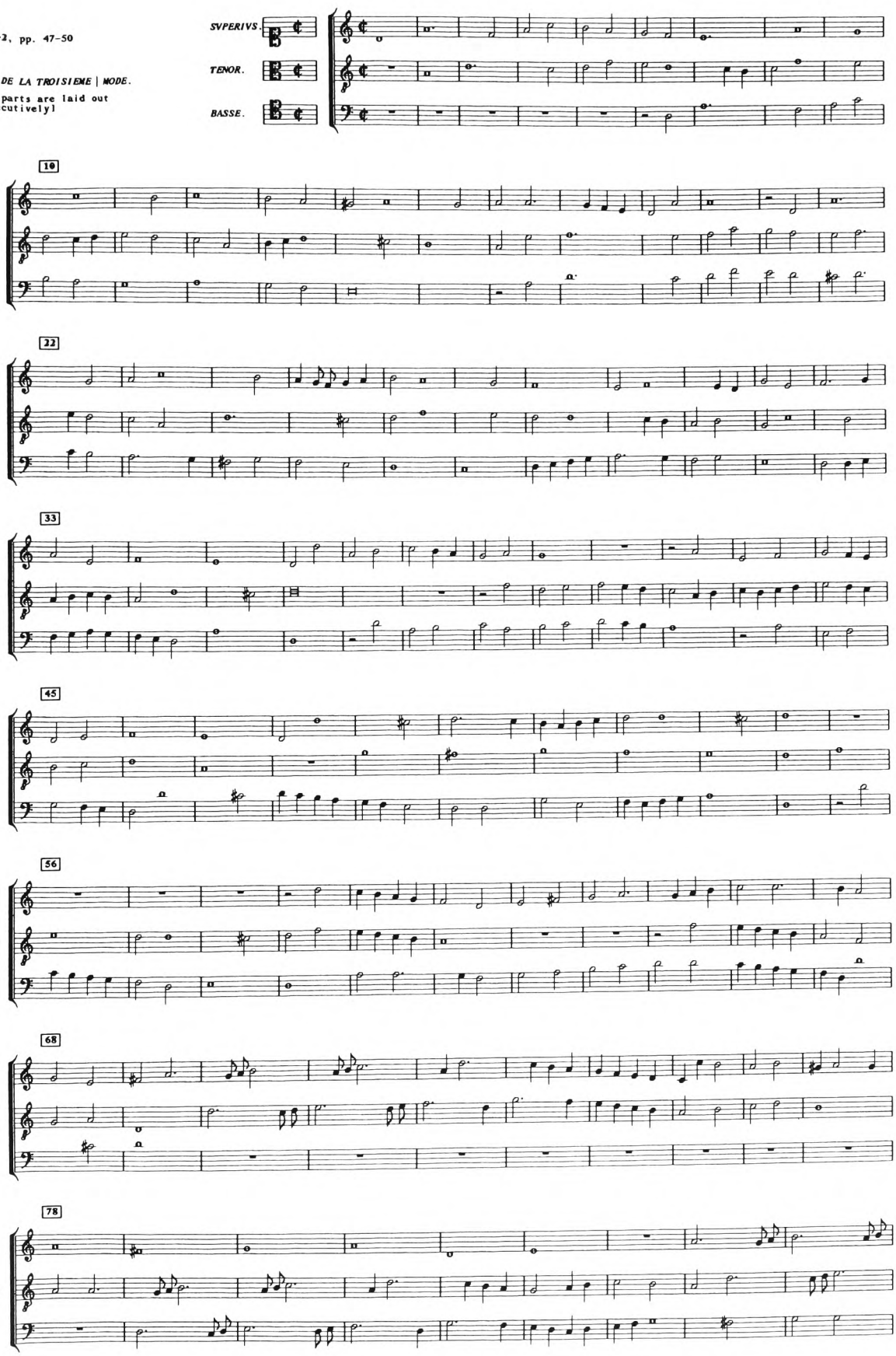
88
Caus
97
Caus

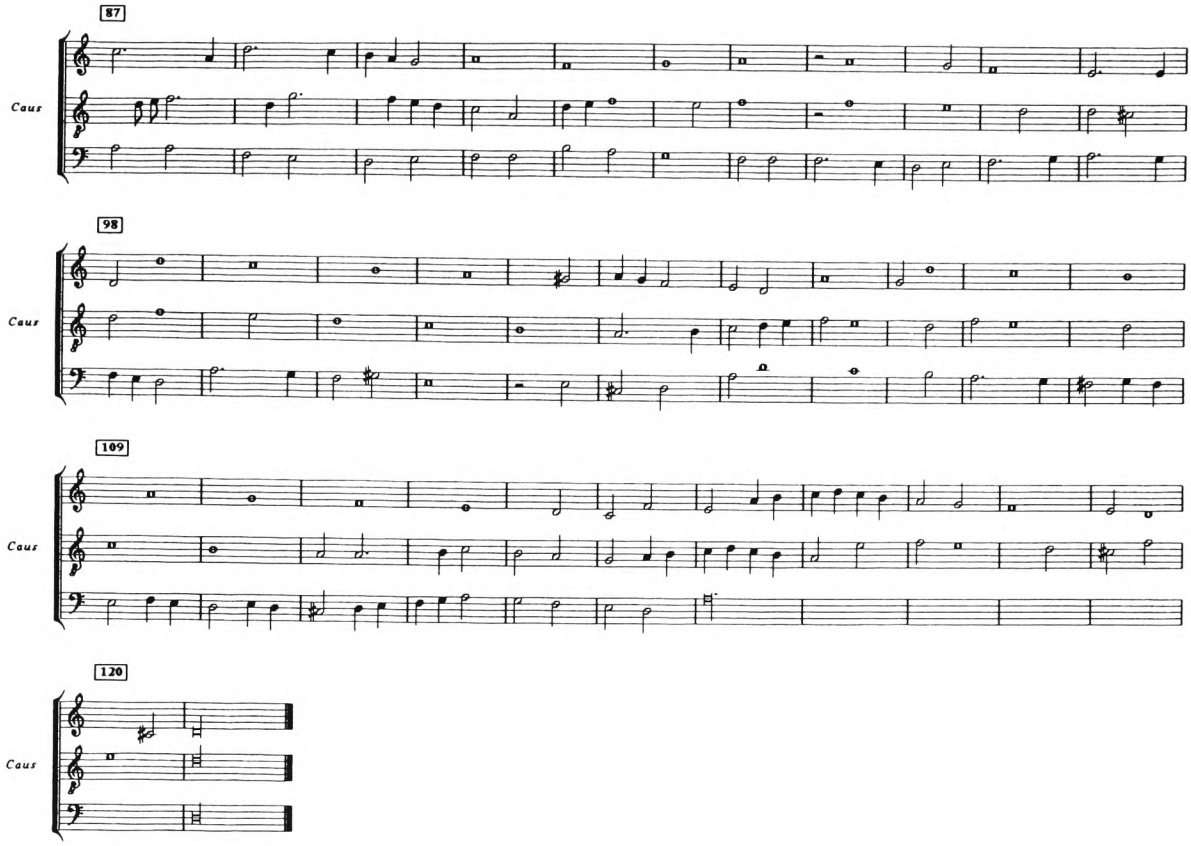
TRIO 2

Caus-2, pp. 47-50

TRIO DE LA TROISIEME | MODE.

[The parts are laid out consecutively]




87
Caus
98
Caus
109
Caus
120
Caus

TRIO 3

Caus-2, pp. 50-52

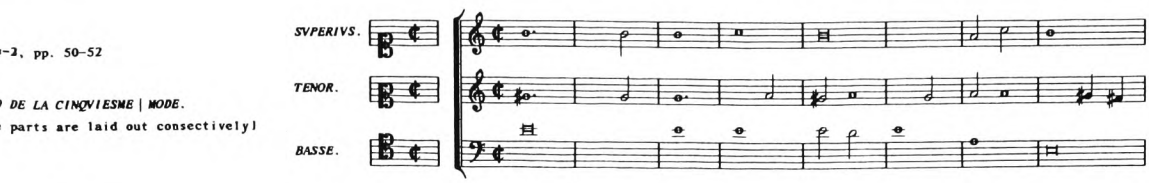
TRIO DE LA CINQVIESME | MODE.

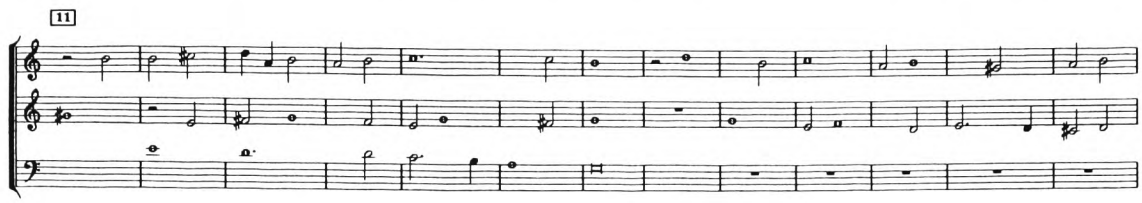
[The parts are laid out consectively]

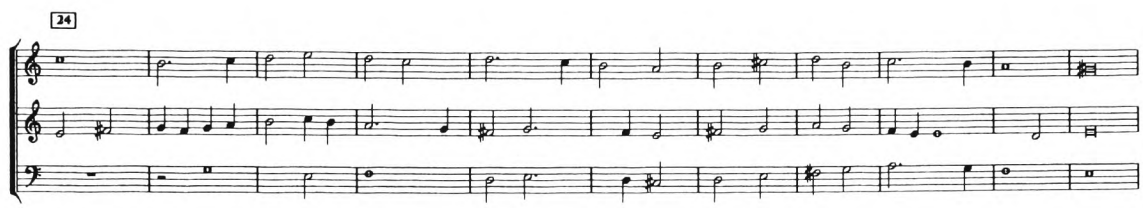
SVPERIVS.

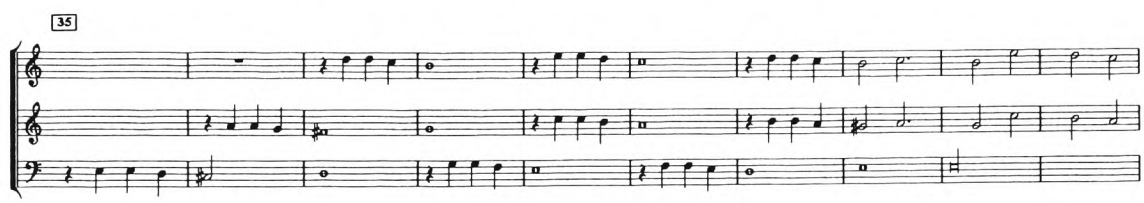
TENOR.

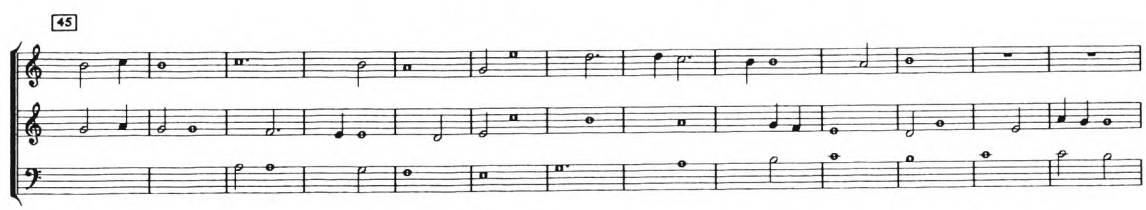
BASSE.

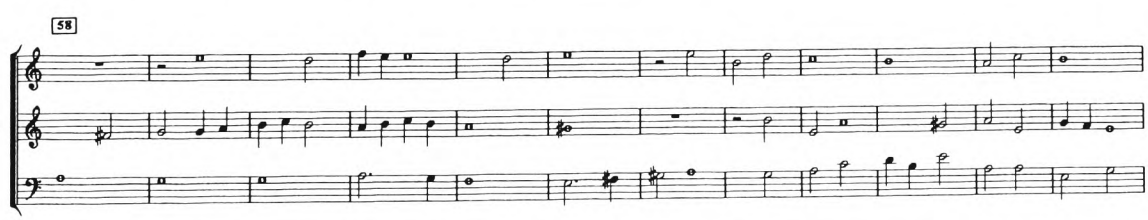


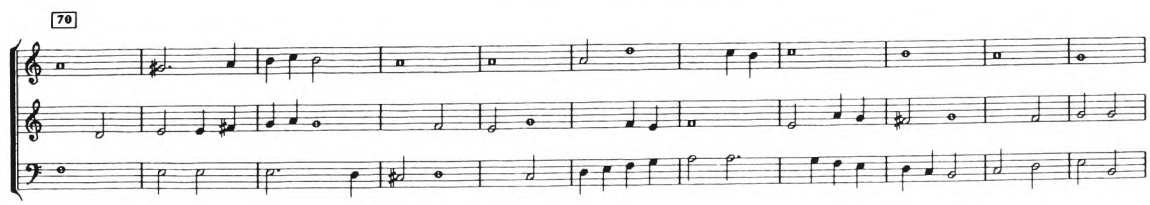


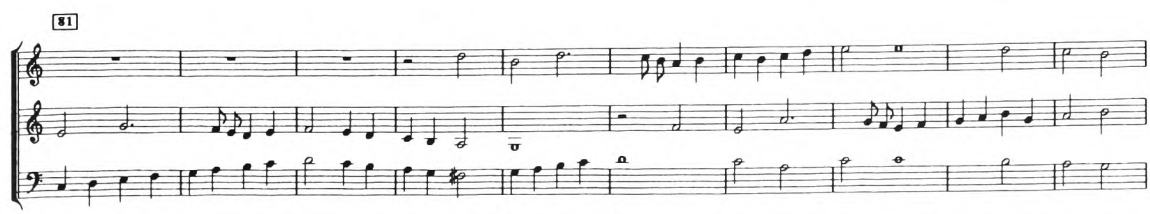


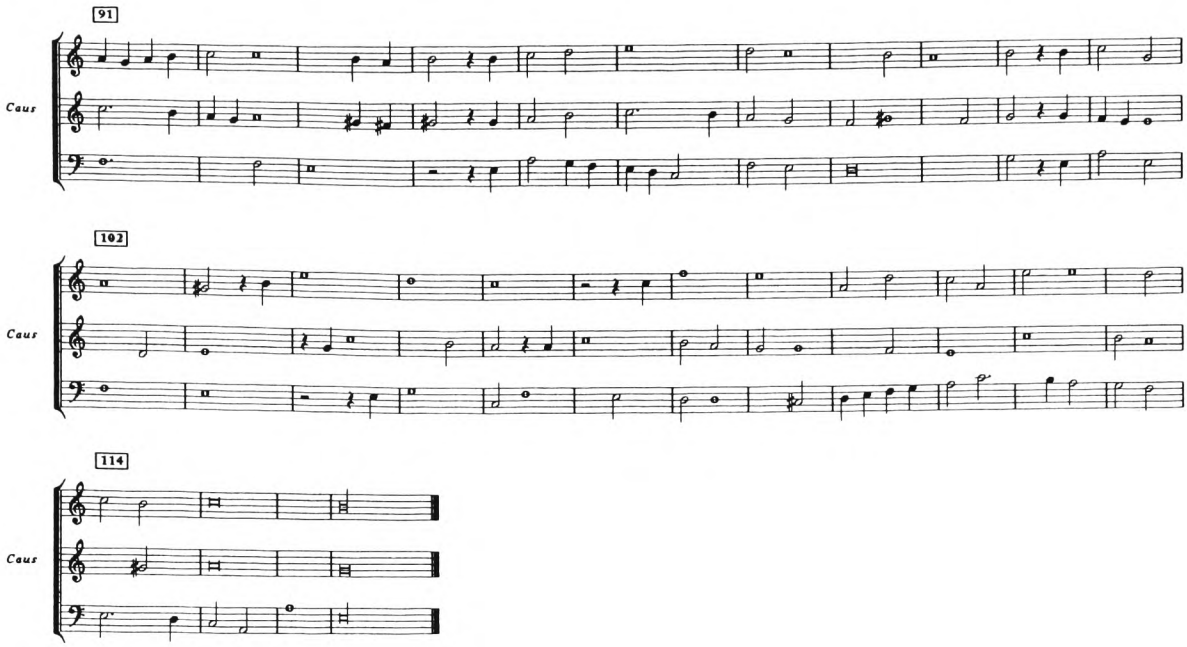








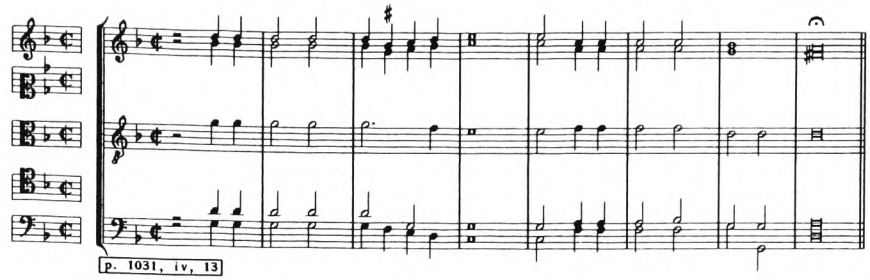



91
Caus
102
Caus
114
Caus

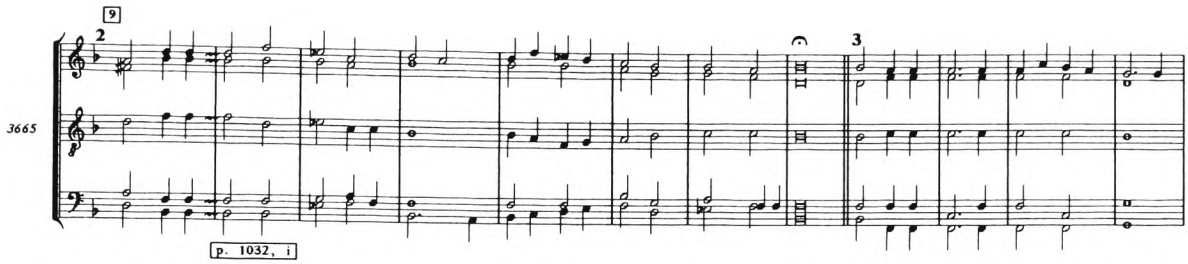
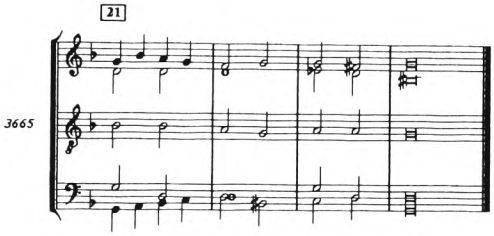
51

LA VECHA

3665, p. 1031
La Vecha
P.P.



9



21