SIXTEENTH-CENTURY INTABULATION PROCESSES AND THEIR RELATIONSHIP TO THE FORMATION AND UNDERSTANDING OF SWEELINCK'S KEYBOARD STYLE



VOLUME II

A thesis submitted for the degree of

Doctor of Philosophy

University of Oxford

by

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Magdalen College

Hilary Term 1990

VOLUME II

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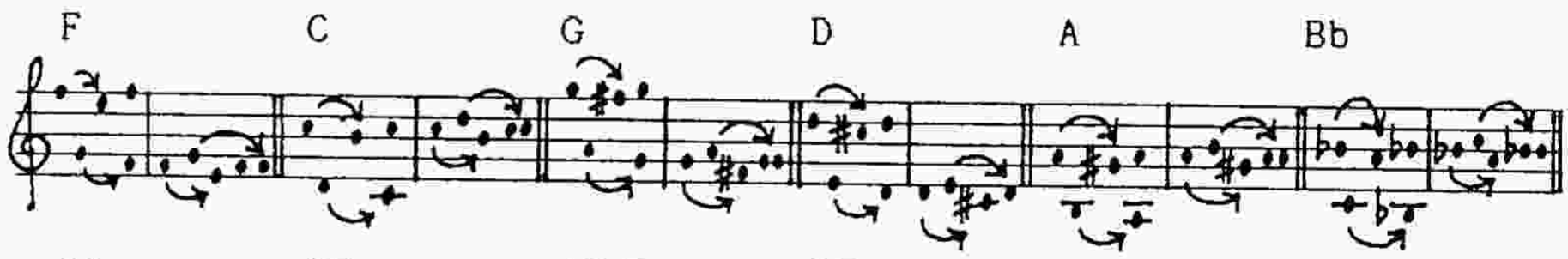
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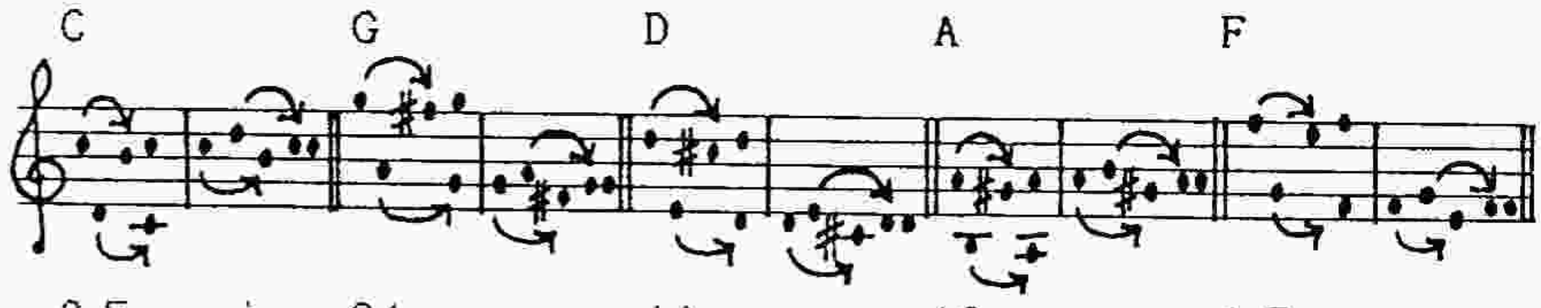
Table of Cadences in M.A. Cavazzoni's
Recercare Primo and *Salve Virgo*
Recercare Secondo and *O Stella Maris*

Percentage of "formal" cadences on



	F	C	G	D	A	Bb
Rec. Primo	11	22	19.5	35	11	2
Salve Virgo	26.5	53	10.5	5	5	0

Percentage of "formal" cadences on



	C	G	D	A	F
Rec. Secondo	8.5	34	44	12	1.5
O Stella Maris	44.5	20	20	6.5	9

Table 4/1

Chronological table of the Keyboard Works of John Bull

I: Early Works

Title	Reason for dating	MB No.
Prelude	Appears in Add.MS 24985, dated 1599	14:121
Queen's Pavan and Galliard	Dedication suggests date not later than 1603, year of death of Elizabeth	19:87a&b
Regina Galliard	As above	19:132a
" "	As above	19:132b
" "	As above	19:132c
Lord Lumley's Pavan and Galliard	Death of Lumley in 1606	19:129a&b
Prince's Galliard	Dedication to Prince Henry: not later than 1613	19:133
Prince's Coranto	As above	19:98
Duke of Brunswick's Alman	Duke died in 1610	19:93
Duchess of Brunswick's Toy	Presumably similar date	19:97
Bonny Peg of Ramsay	Appears in Clement Matchett's Virginal Book, dated 1612	19:75
My Choice	As above	19:140
Pavan & Galliard	Appear in Parthenia of 1612/13	19:131a&b
Prelude	As above	19:140
Galliard	As above	19:70
Galliard	As above	19:71
Fantasia	In Bu and Tr	14:10
Fantasia	similar style to above and in other English sources only	14:11

Fantasia	as above	14:15
Ut,re,mi,fa,sol,la	as above	14:18
In Nomines	Genre suggests early works	14:20-31
Plainchant settings (except those in Ant)	As above	14:33-43
Pavans, galliards, corantos	As above	19:
Variations	English titles suggest pre-1613 date.	19:

II: Late Works

Het Juweel	Ant: 12 December 1621	19:142
Fantasia on a Theme of Sweelinck	Ant: 15 December 1621	14:4
Den Lustelijcken Meij	Ant: 30 May 1622	14:53
Een Kindeken is ons geboren	Dutch title, presence in Ant and stylistic analogy with Den Lustelijcken Meij suggests late work	14:53
Een Kindeken is ons geboren	As above	14:54
Een Kindeken is ons geboren	As above	14:55
Laet ons met herten reijne	As above	14:56
Fantasia	In Vi, stylistic features close to that of MB 14:53	14:1
Fantasia	As above	14:16
Revenant	As above	19:100
La Guamina	in Ant only, compositional technique is Continental, uses Italian model	14:3
Fantasia quinti toni	As above	14:6
A Leona	As above	14:7
Vestiva i colli (I)	As above	14:8
Vestiva i colli (II)	As above	14:9

Fantasia	As above	14:13
Fantasia	As above	14:14
Salve regina	As above, Marian hymn, Continental features	14:40
Salve Regina	As above	14:41
Ut,re,mi,fa,sol,la	One of few pieces found in both English and Continental sources and therefore difficult to date.	14:17

Table 4/2

Vienna Nationalbibliothek MS 17771

Contents with Concordances

No.	Title	Folio.	Bu	Tr	MB No.
1	Fantasia (chromatica of Sweelinck)	7'-10			
2	Fantasia	10'-11			14: 5
3	Salve Regina	11			14: 40
	2. Versus	11'			
	3. Versus	12			
	4. Versus	12'			
	5. Versus	13			
4	Miserere mei	13'			14: 35
5	Fantasia	14			14: 16
6	Galliarda	14'-15			19: 113
7	La Chasse du Roy	15'-17	p 104	no. 135	19: 125
8	Salve Regina	17'			14: 41
	2. Versus	18			
9	Fantasia: incomplete	18'			
New	fantasia begins	18'			14: 1
10	Ut, re, mi, fa, sol, la, (first page missing)	157-159'		no. 151	14: 17
11	Revenant	160-162'			19: 100

also a large number of canons, partly with text (f. 21'-156')

Table 4/3

Intabulations in Tr

No.	Title	Composer	Composer of Model
70	Tirsi, di Luca Marenzio	Philips	Marenzio
71	Freno. 2a parte	Philips	"
72	Cosi morirò. 3a parte	Philips	"
73	Fece da voi	Philips	
78	Chi fara fede	Philips	A. Striggio
79	Bon jour mon couer	Philips	Lassus
82	Amarilli di Julio Romano	Philips	Caccini
83	Margot Laborez	Philips	Lassus
86	Le Rossignuol	Philips	Lassus
121	Pavanae Lachrymae	Byrd	Dowland
147	Alman	Farnaby	Robert Johnson
153	Pavan [Lachrymae]	Morley	Dowland
159	La Volta	Byrd	Morley
233	[Ay me, poore Heart]	Farnaby	Farnaby
277	Pavana. Delight.	Byrd	Edward Johnson
278	Galiarda.	Byrd	Edward Johnson
283	Rossetter's Galliard set by	Farnaby	
290	Lachrymae Pavan	Farnaby	Dowland

Table 5/1

Four Sweelinck Sources
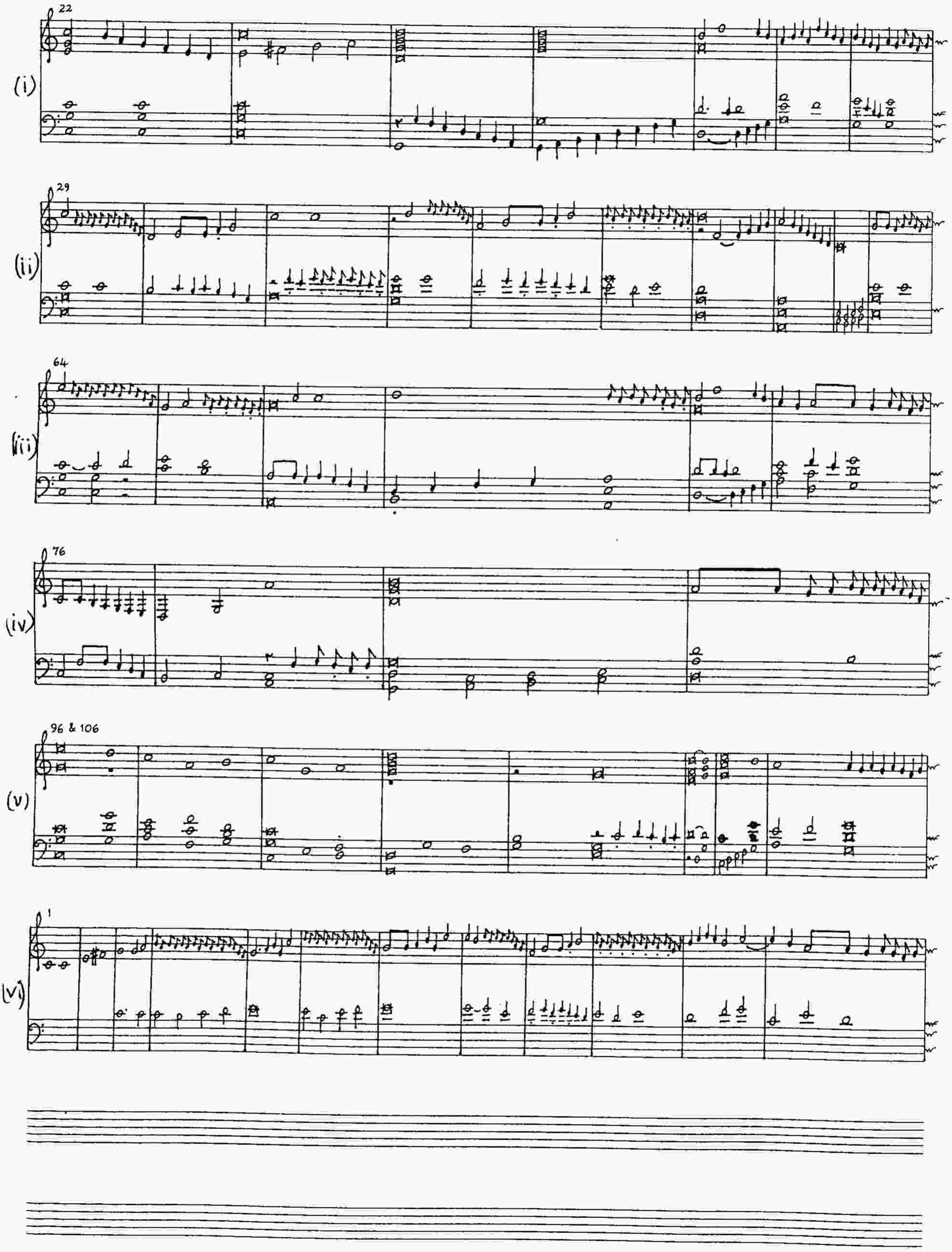
Contents with Concordances

No. (SwOO)	Title	LyA1	GK	Tr	Lo
L. 1	Fantasia chromatica	p56	f11		
L. 2	Fantasia	p105			
L. 3	Fantasia				p324
L. 4	Fantasia	p240			
L. 5	Fantasia				p216
L. 6	Fantasia	p156			
L. 9	Fantasia	p95			
L. 12	Fantasia		f10		
L. 13	Fantasia		f3		
L. 14	Fantasia	p150			
L. 15	Toccata	p18			
L. 16	Toccata	p27			p181
L. 17	Toccata	p22			
L. 18	Toccata		f15		
L. 19	Toccata	p1			
L. 20	Toccata		f17		
L. 21	Toccata	p10			
L. 22	Toccata	p6			
L. 23	Toccata		f19		
L. 24	Toccáta		f20		
L. 24a	Toccata				f81
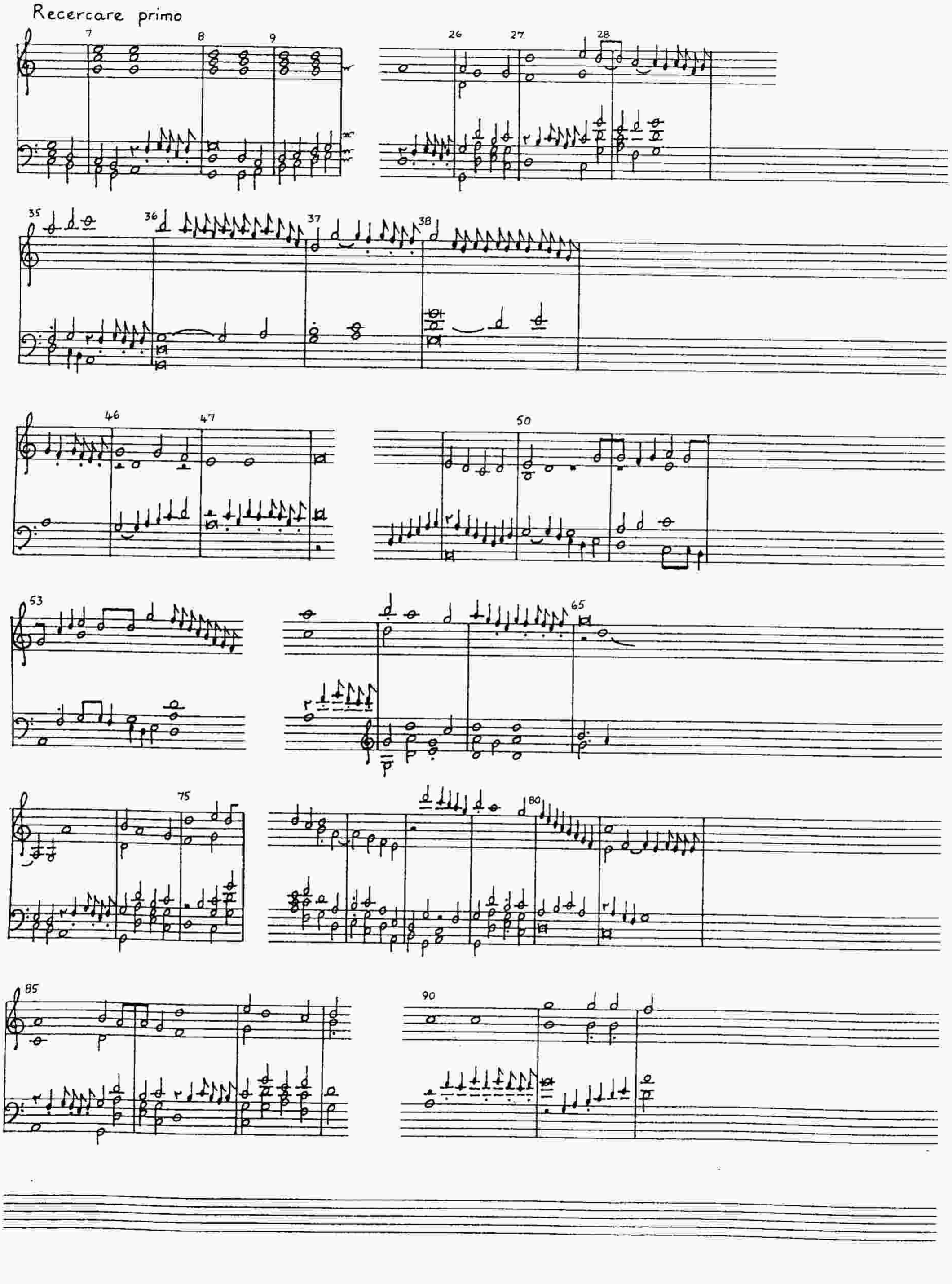
Table 5/1 Cont.

No.	Title	LyA1	GK	Tr	Lo
A. 3	Christe qui lux	p201			
A. 4	Da pacem	p133			
A. 5	Erbarm dich mein	p117			
A. 6	Ich ruf zu dir	p205			
A. 7	Nun freut euch	p128			
A. 8	Ons is geboren	p211			
A. 12	Psalme 140			p264	
A. 13	Wir glauben all	p140			
N. 2	Engelsche Fortuyn		f27		
N. 3	Est-ce Mars	p195			
N. 4	Ick voer al	p234			
N. 6	Mein junges Leben	p166			
N. 8	Onder een linde groen		f25r		
N. 9	Pavan hispanica		f34r		
N. 11	Pavan Philippi	p188			
N. 12	Poolsche dans	p251			

EXAMPLE 1A
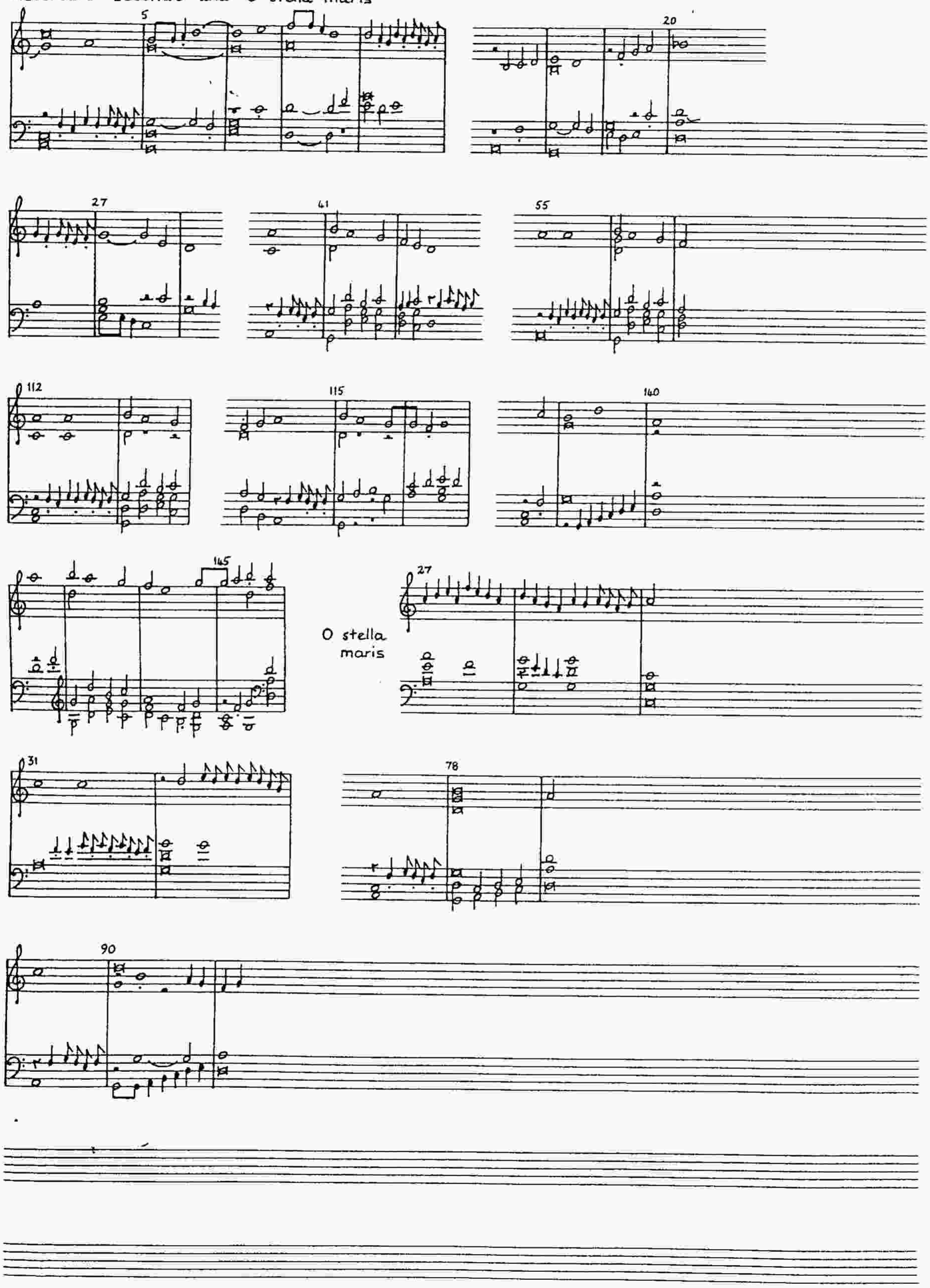


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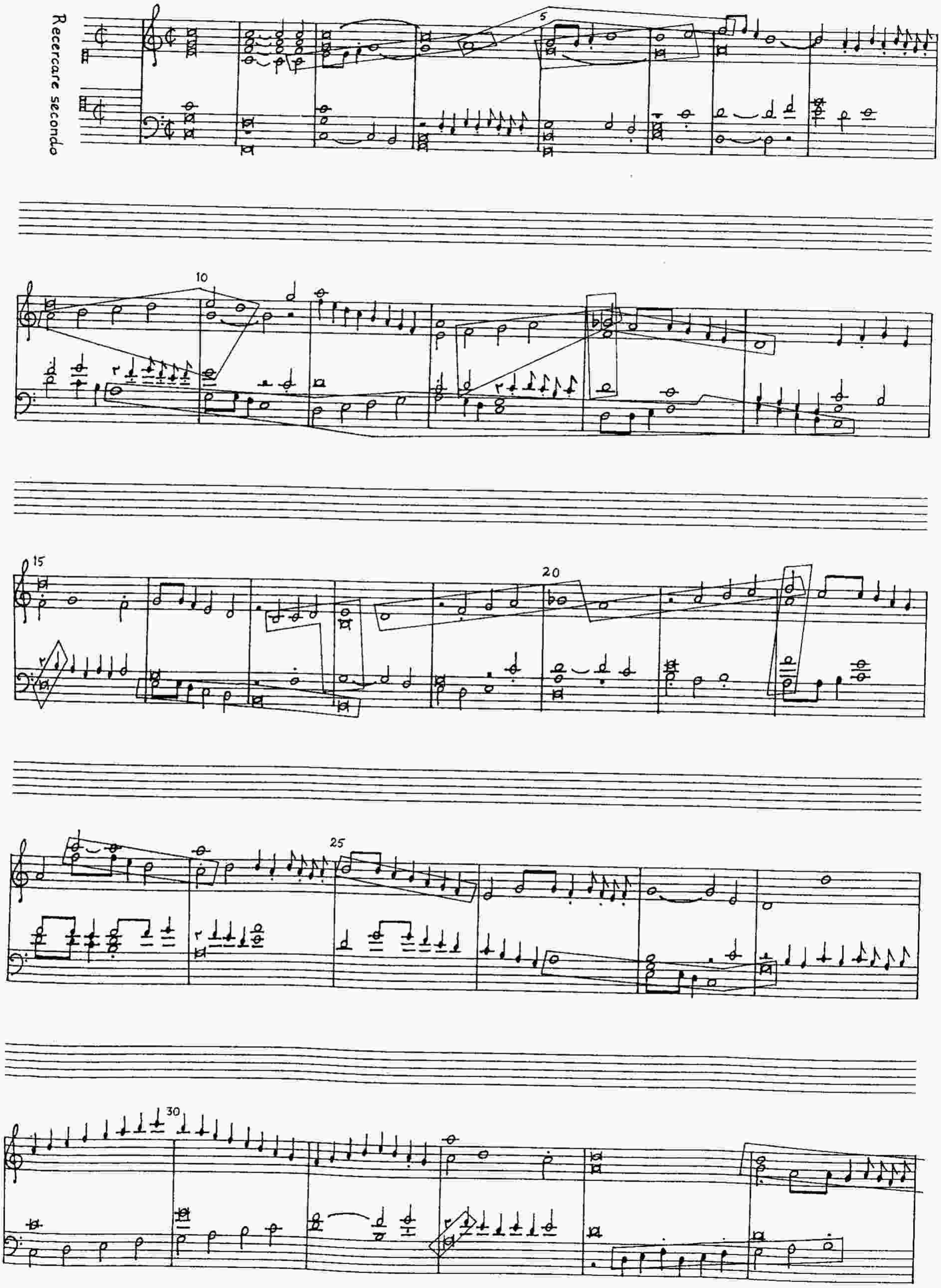


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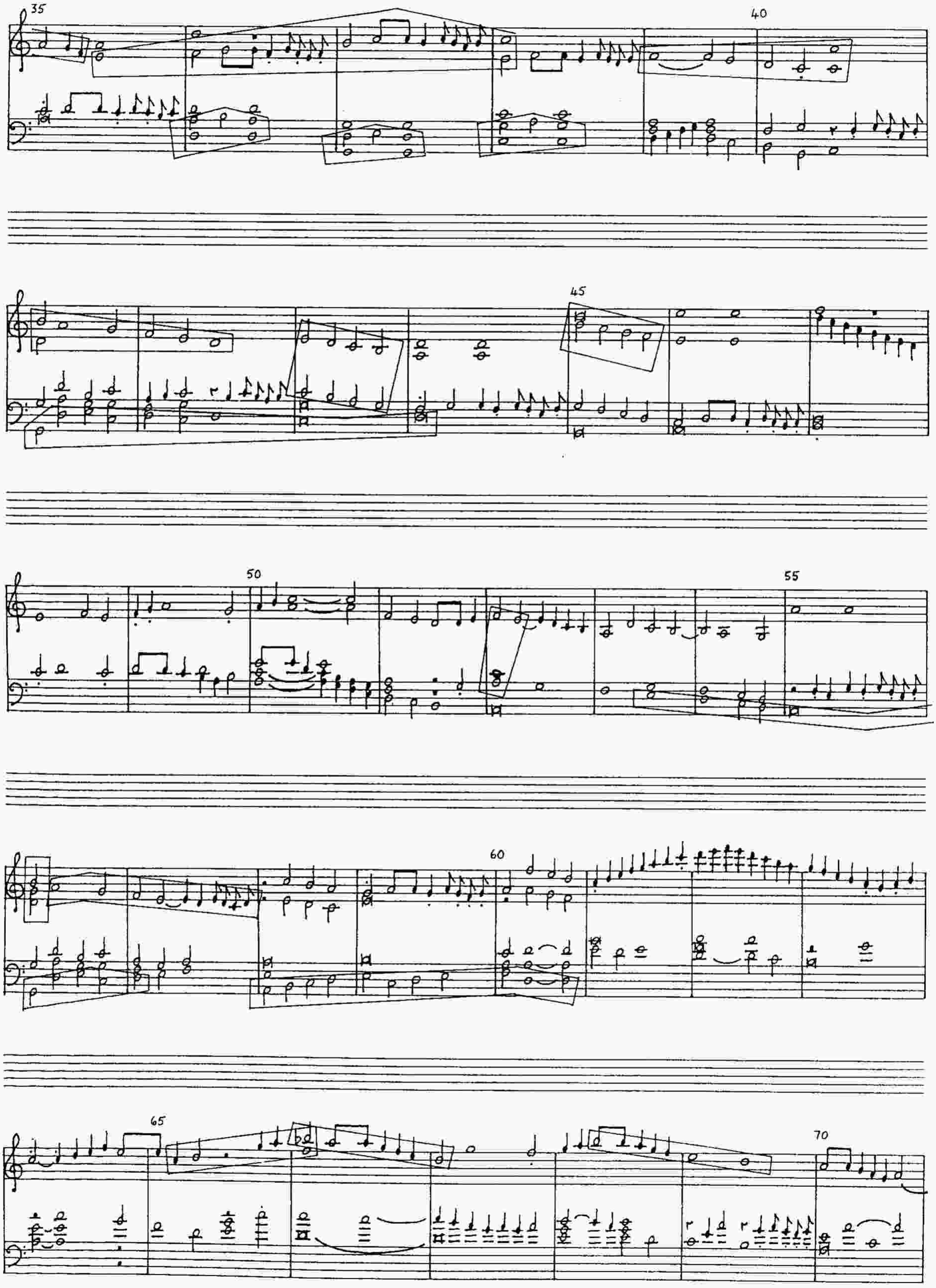


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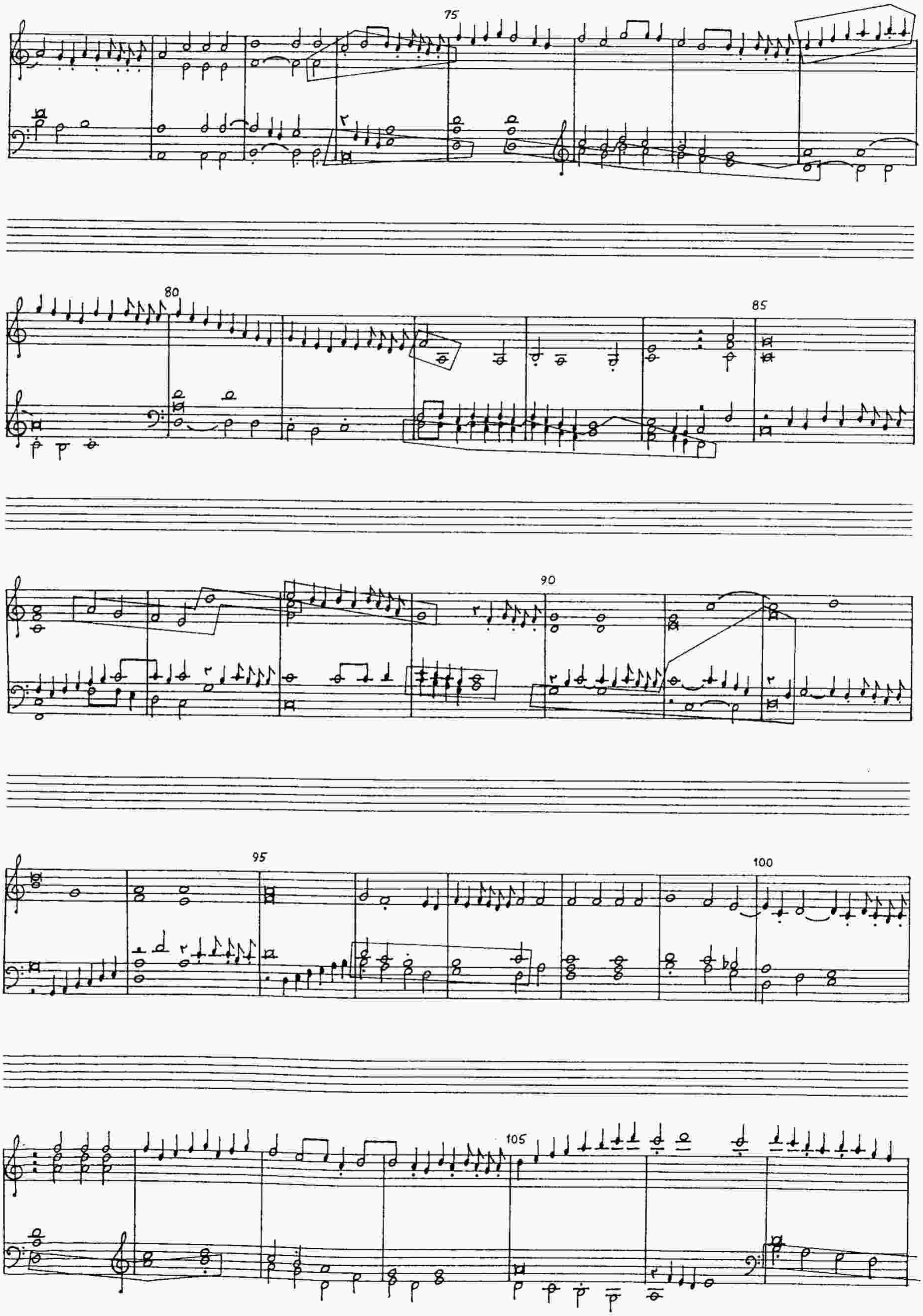


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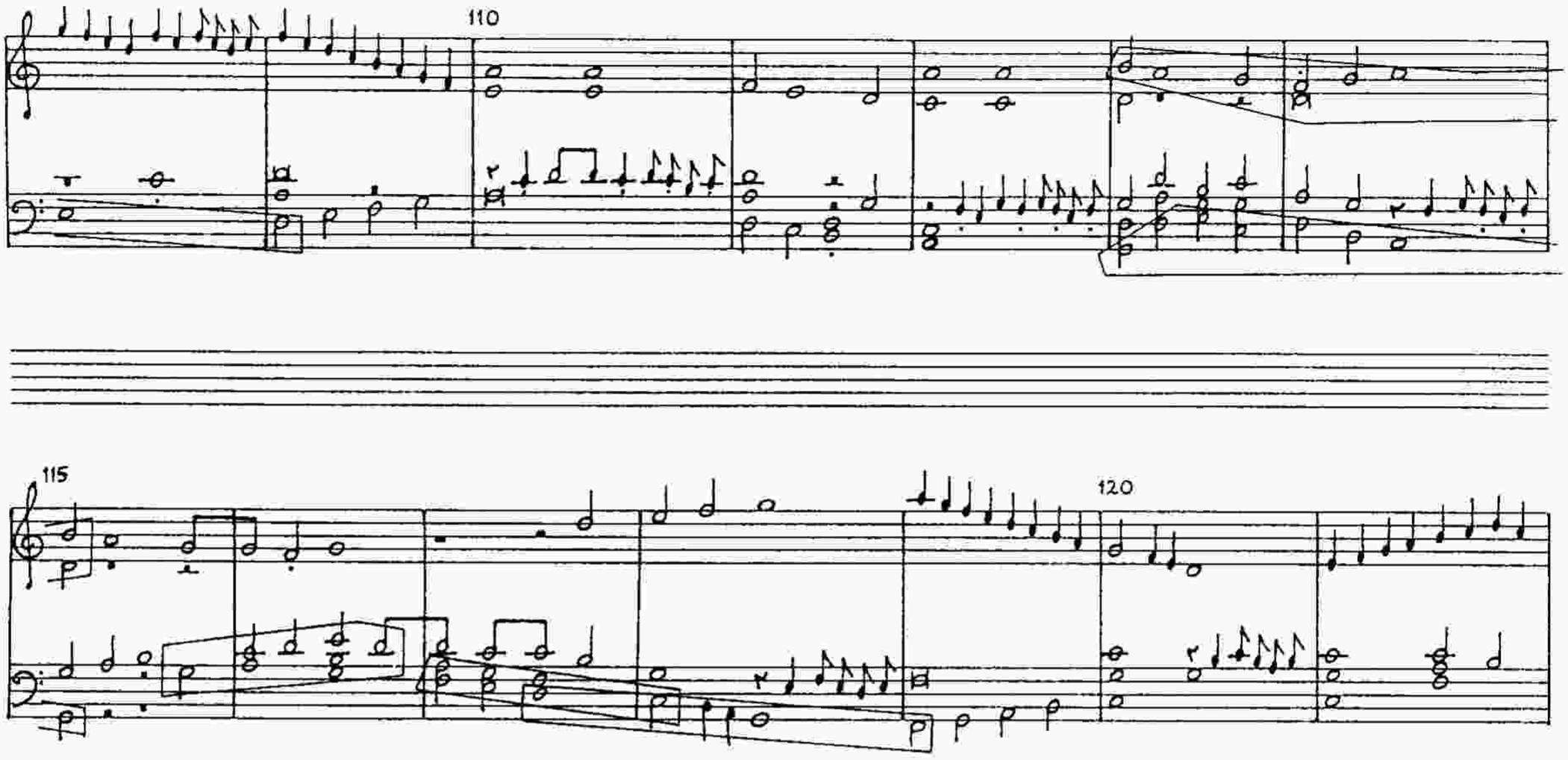


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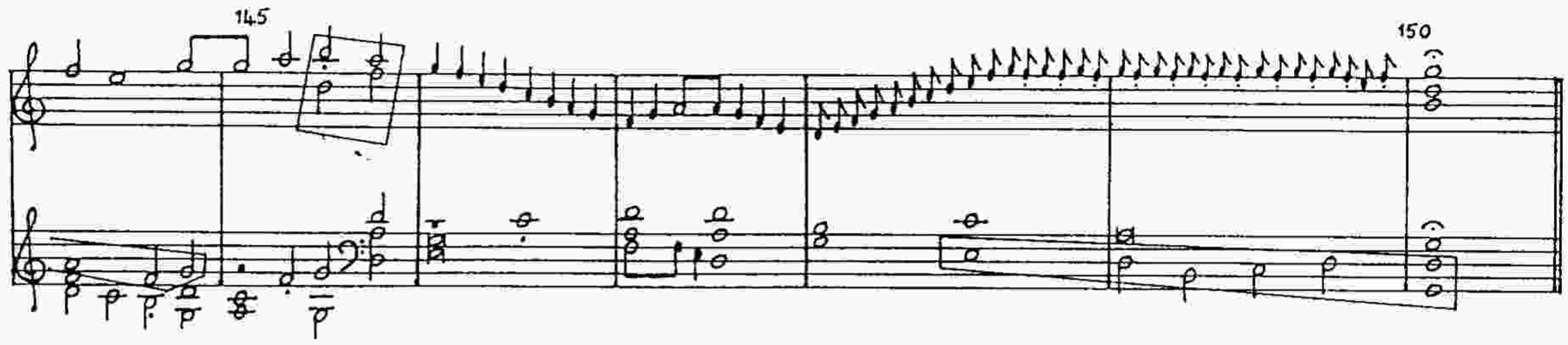
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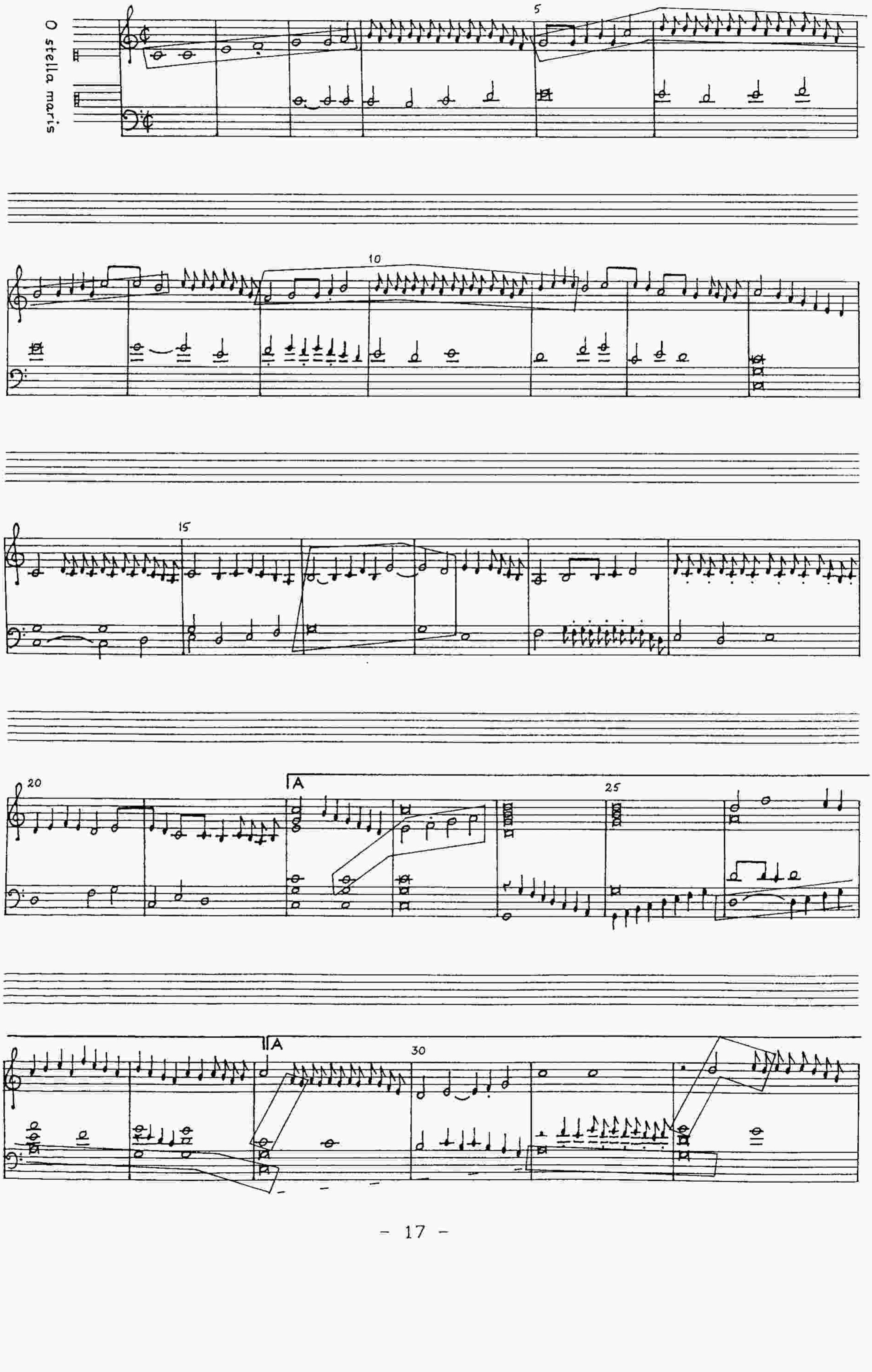


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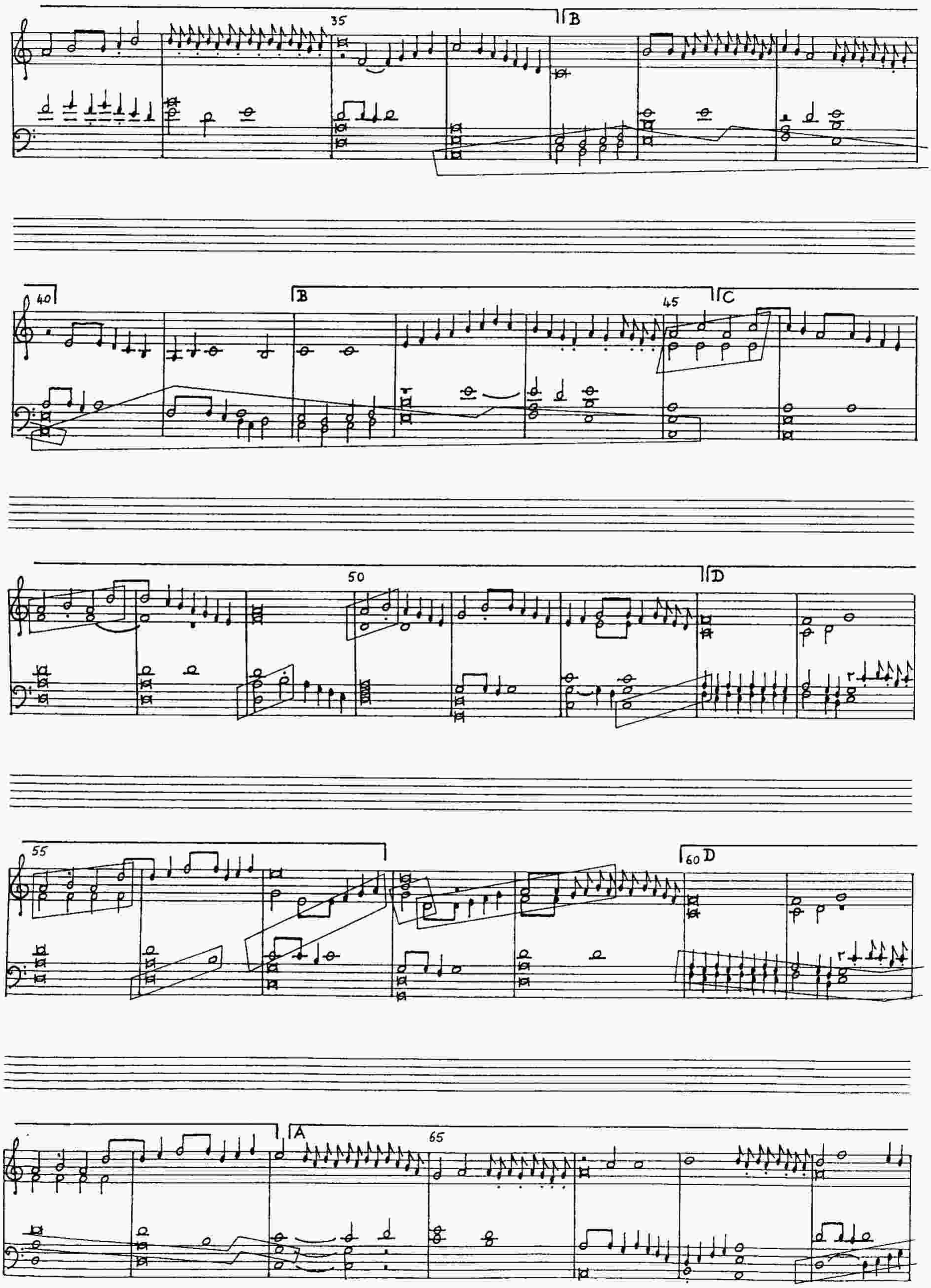


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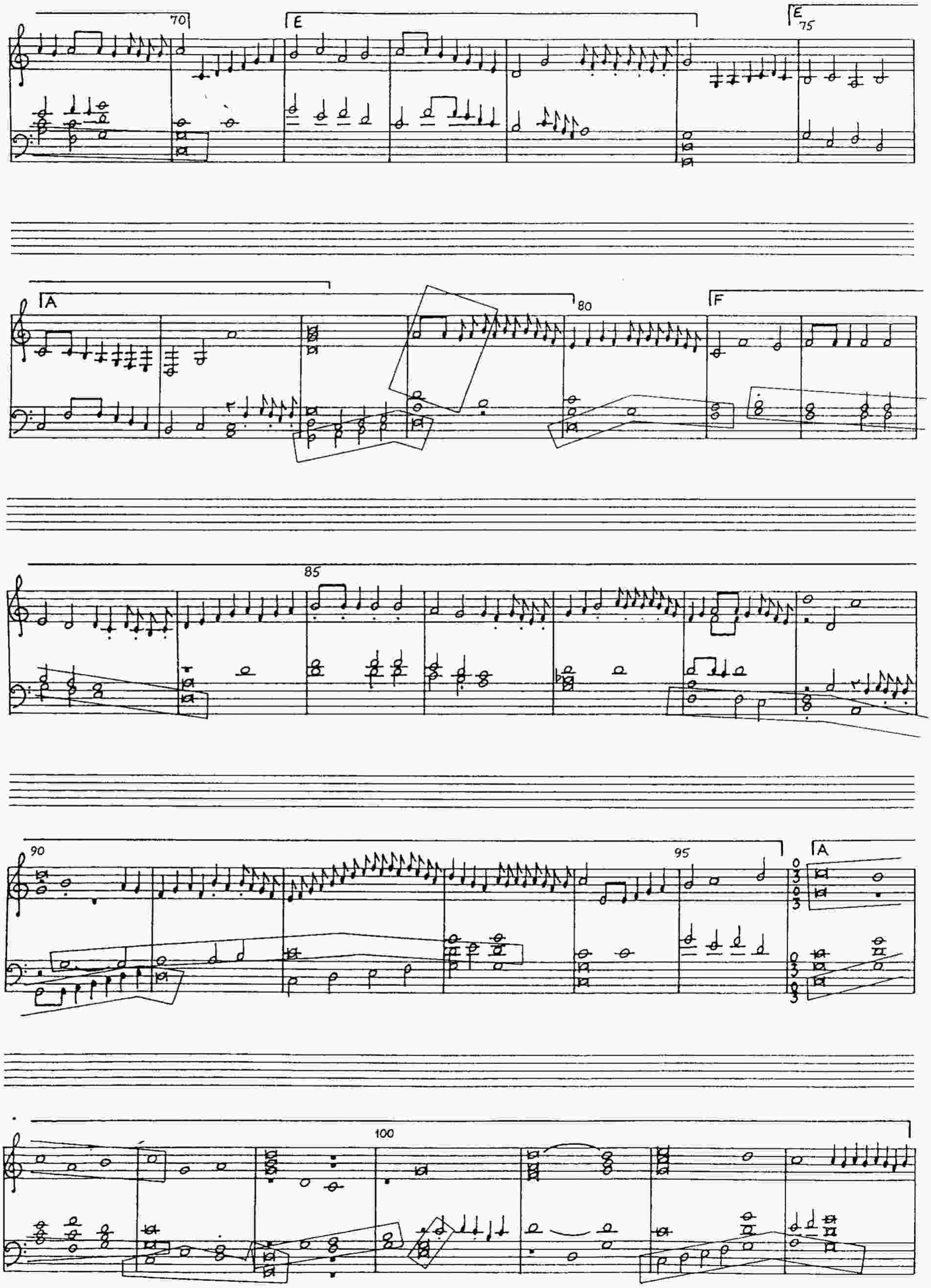


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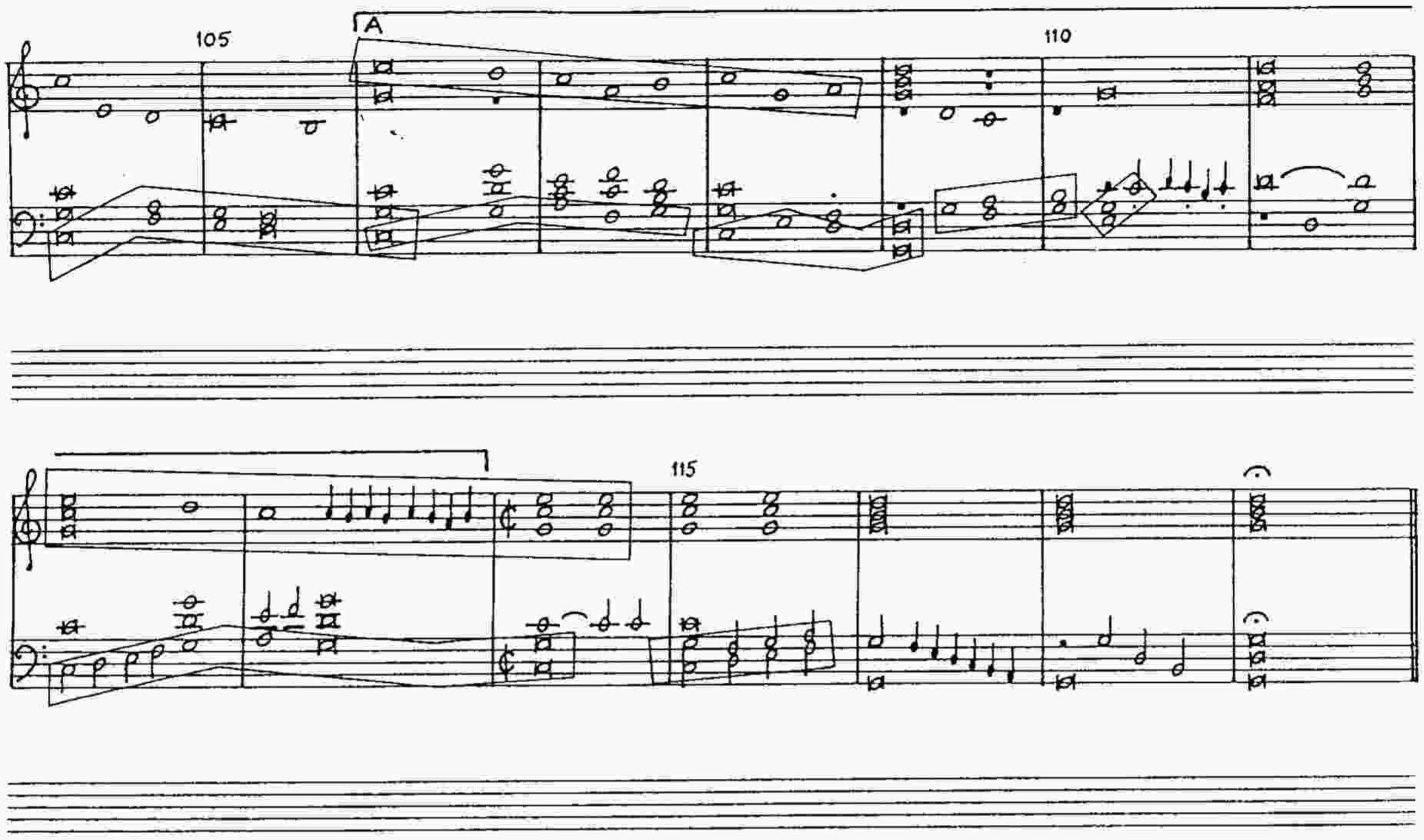
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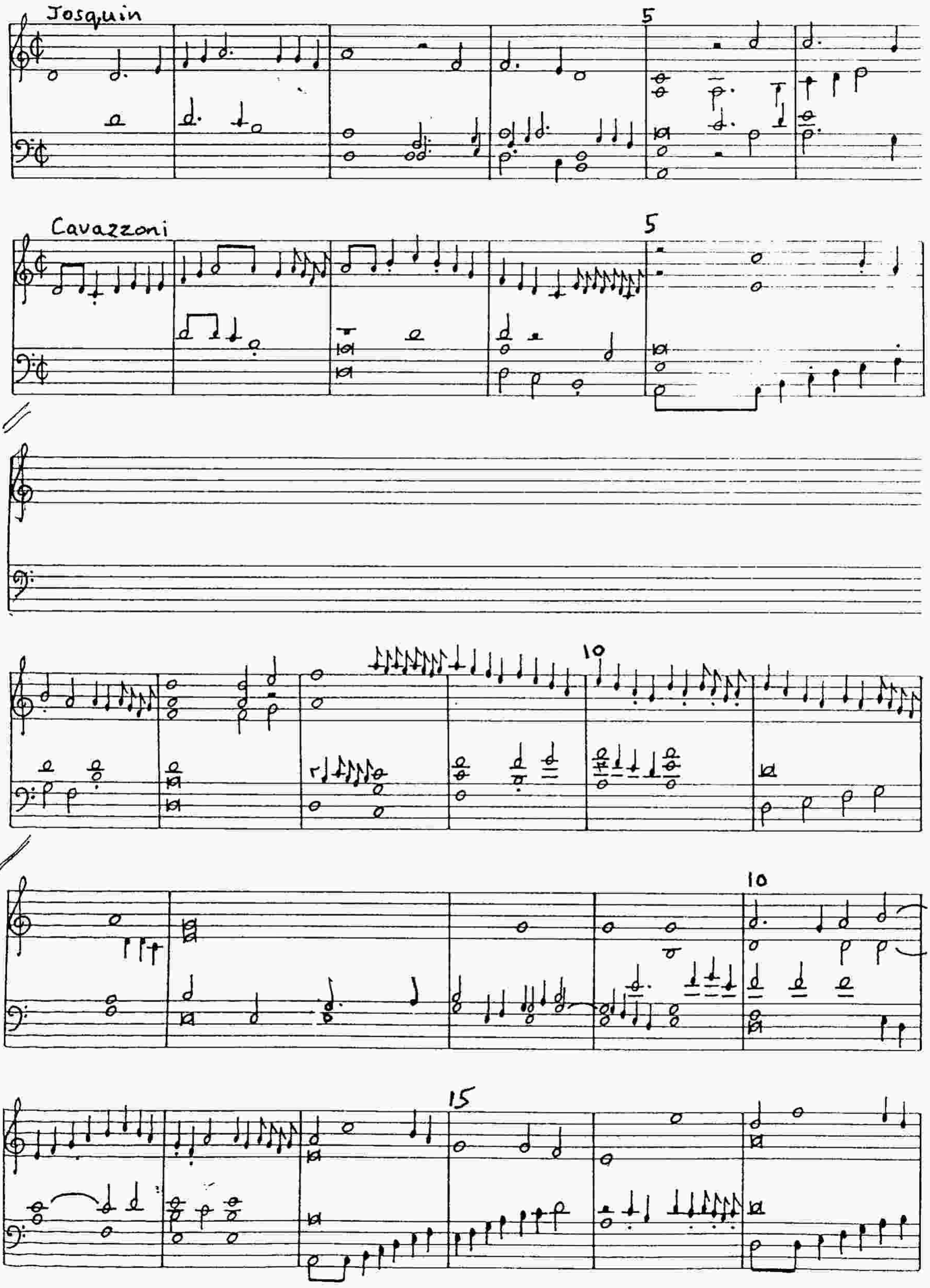


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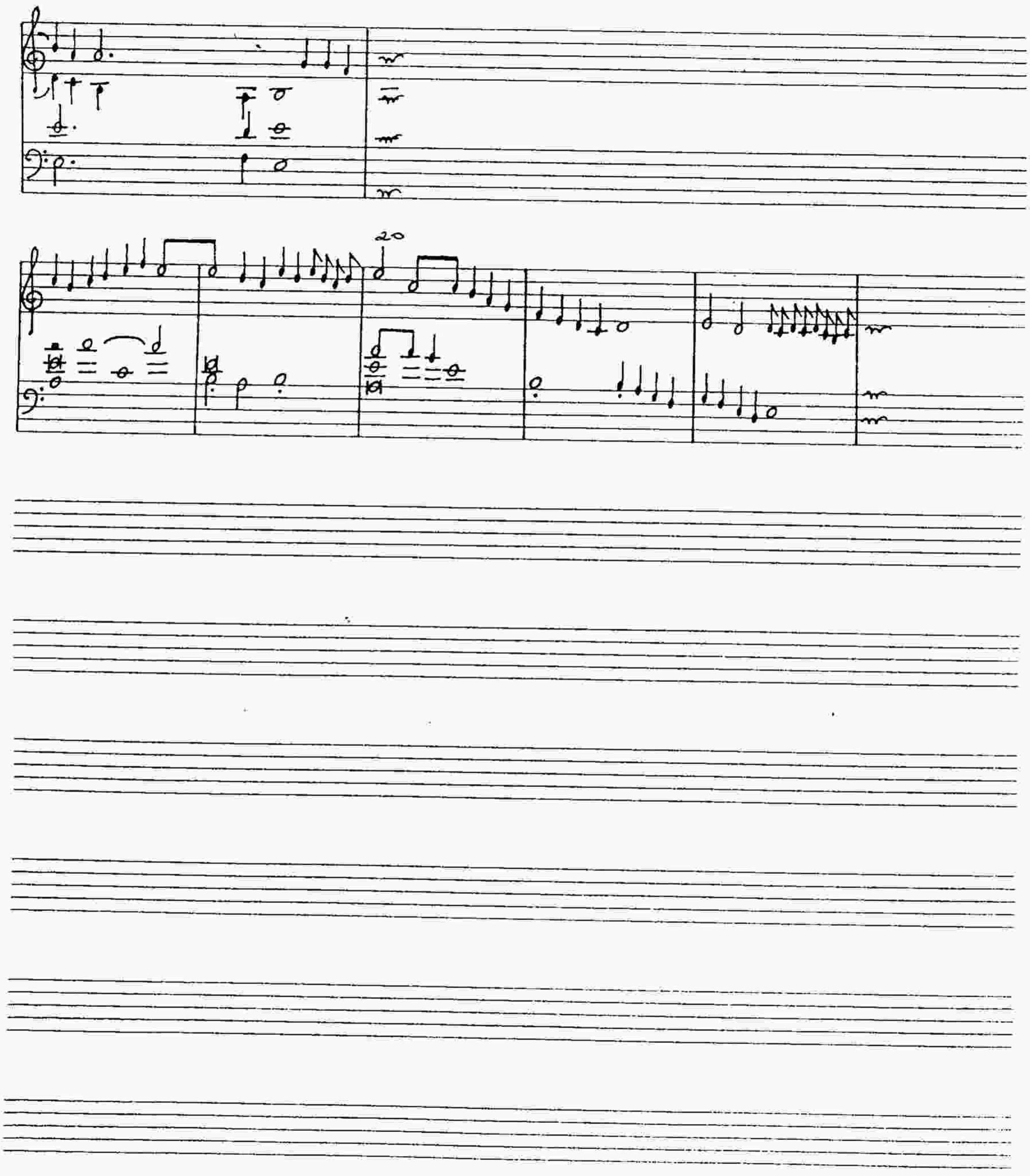
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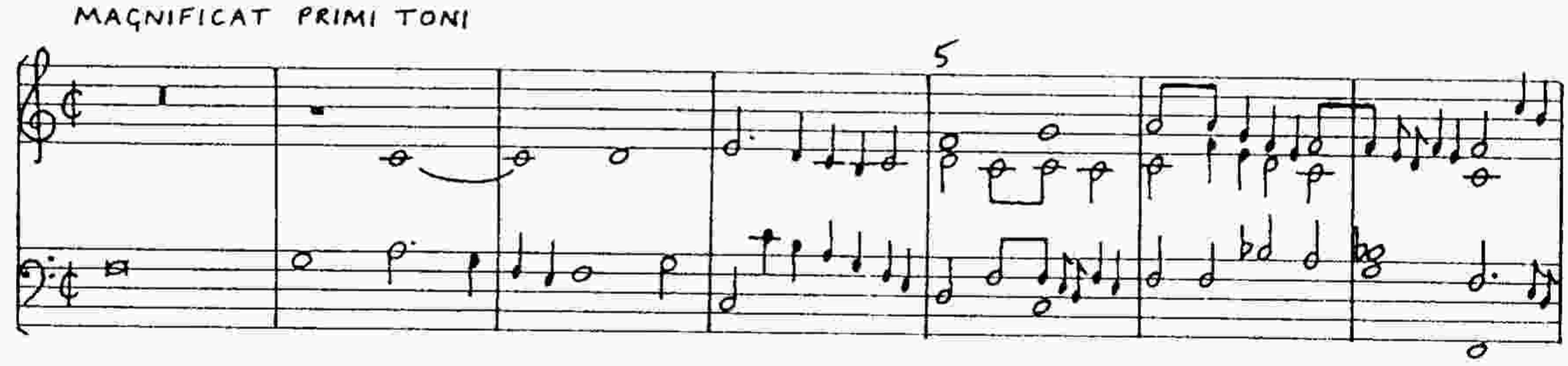


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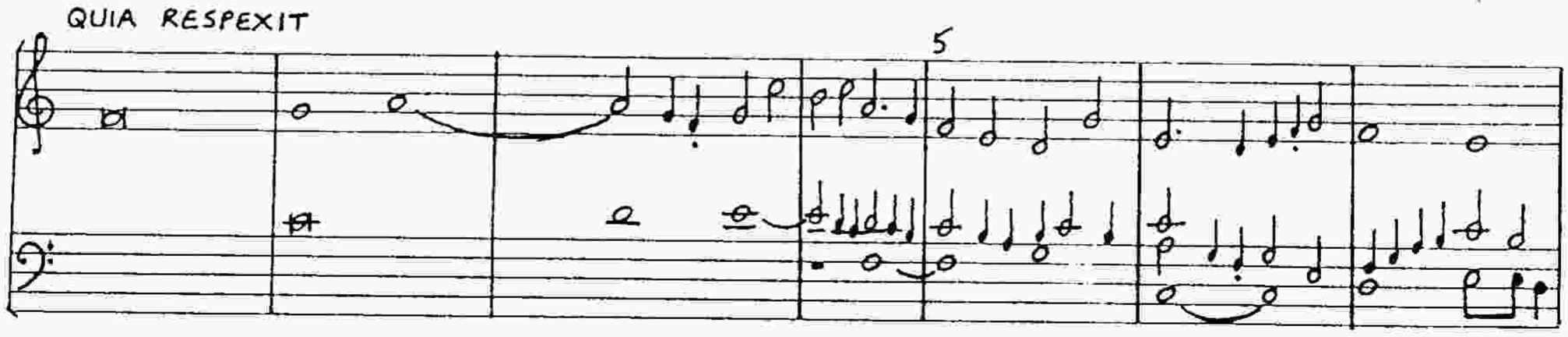
EXAMPLE 2A

CAVAZZONI
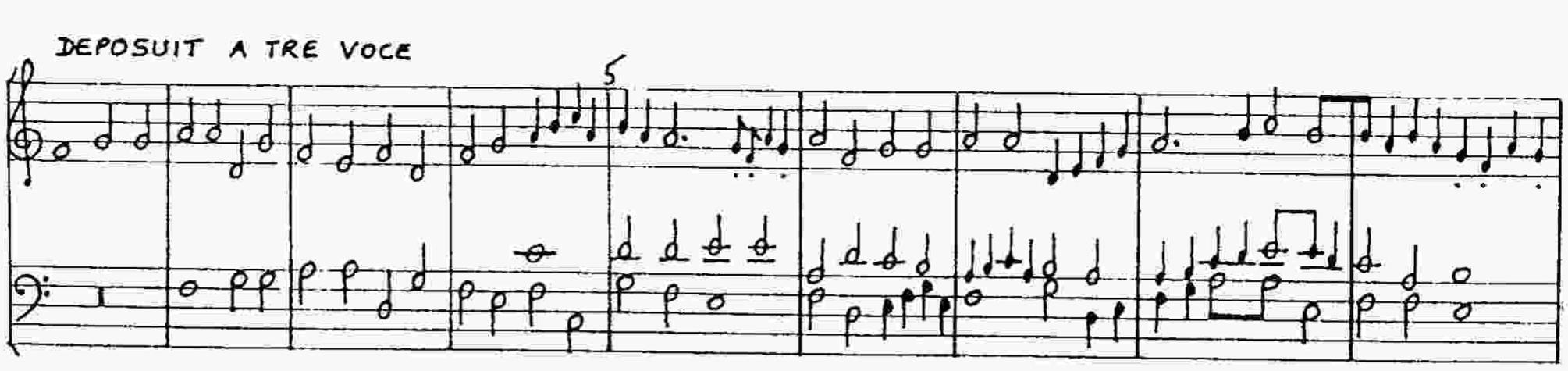
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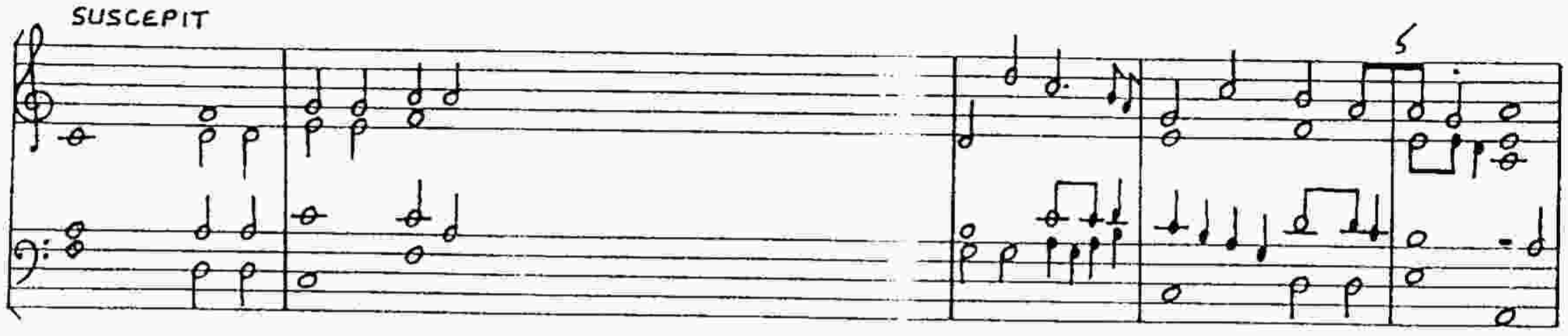
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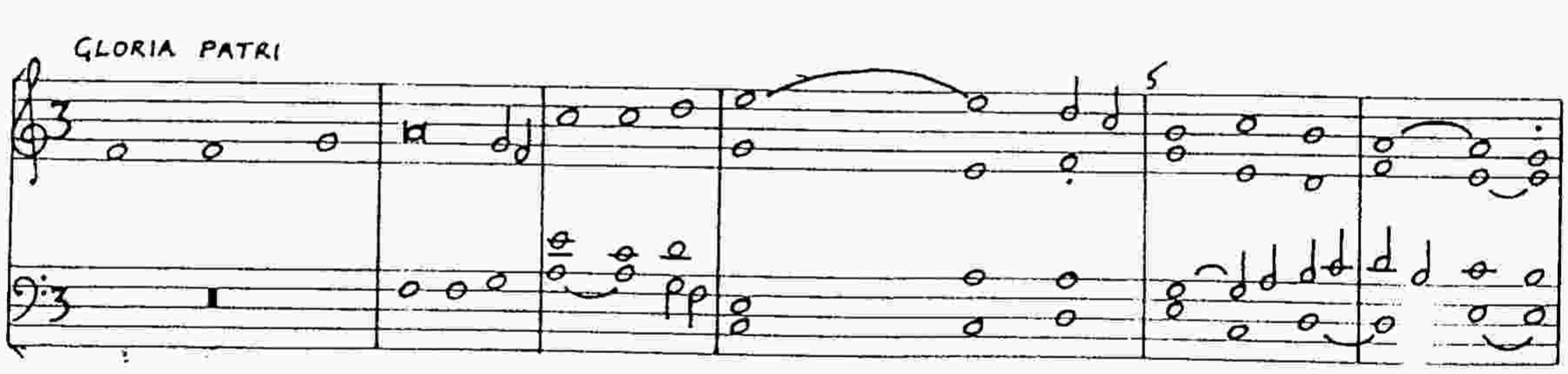
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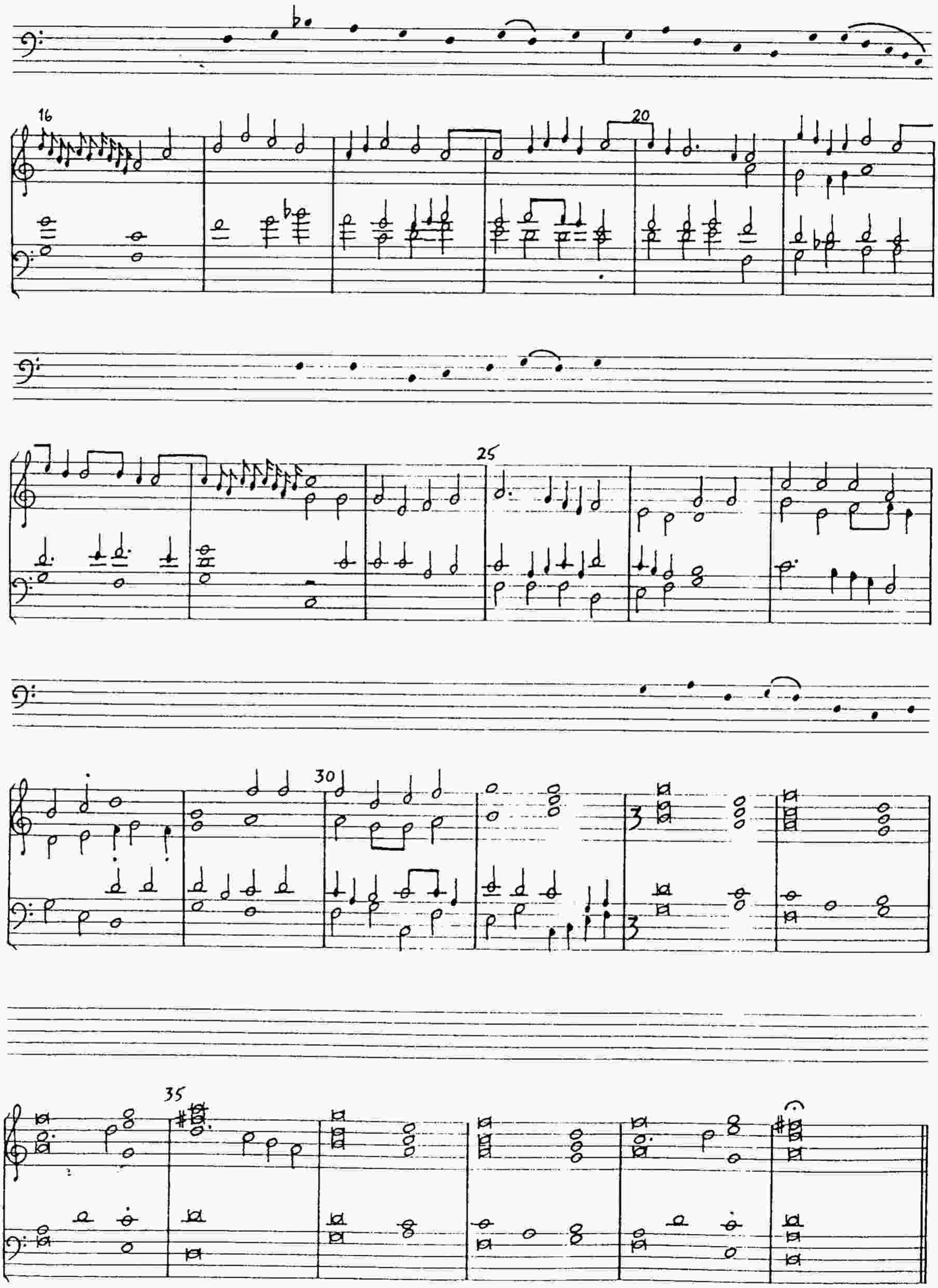


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EXAMPLE 2B



EXAMPLE 2C

7 Josquin 8 9 10 11 12

6 Cavazzoni 7 8

13 14 15 16 17 18

9 10 11
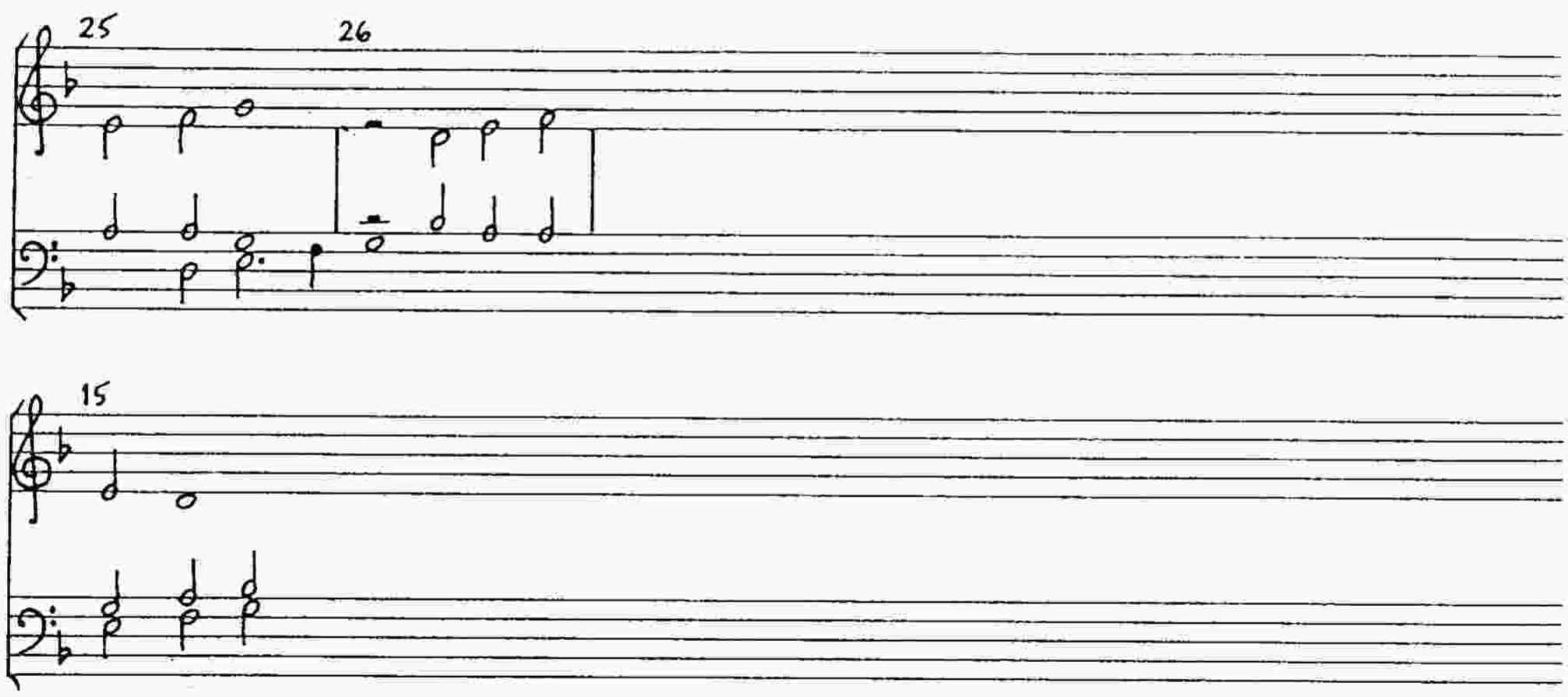
19 20 21 22 23 24

(b)

12 13 14

EXAMPLE 2C

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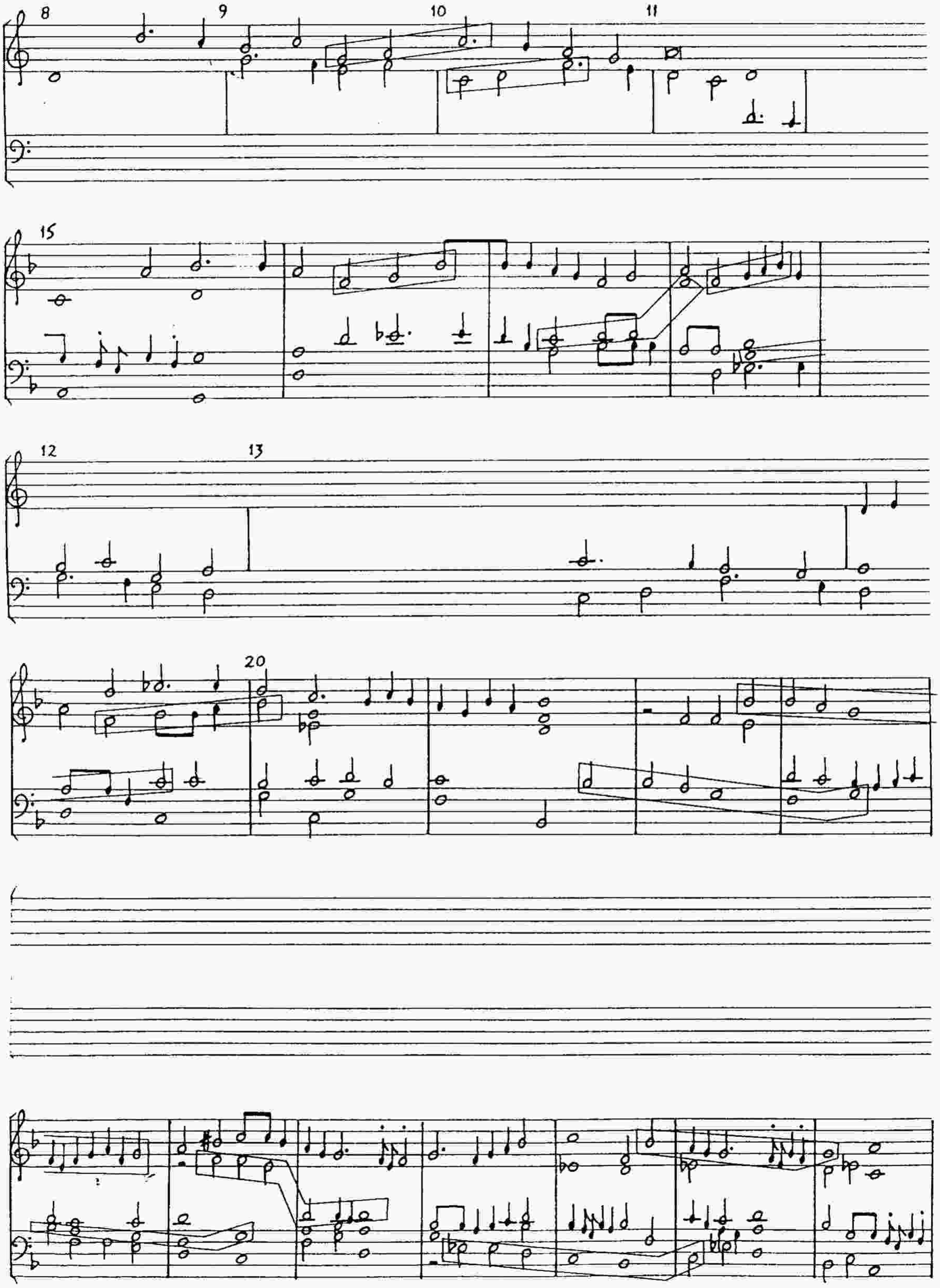


EXAMPLE 2D

Passereau Il est bel et bon
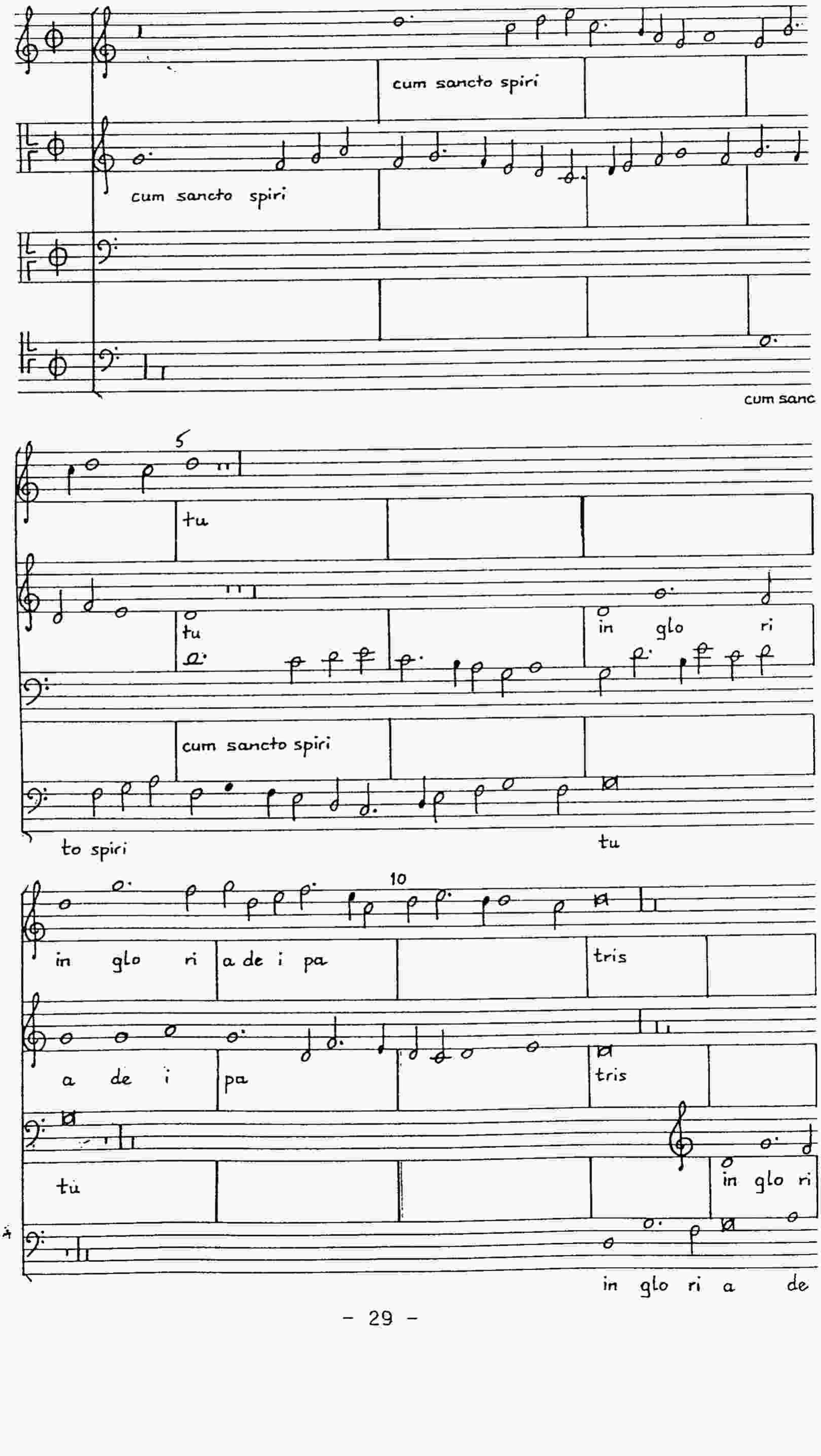
Cavazzoni I le bel e bon

EXAMPLE 2E
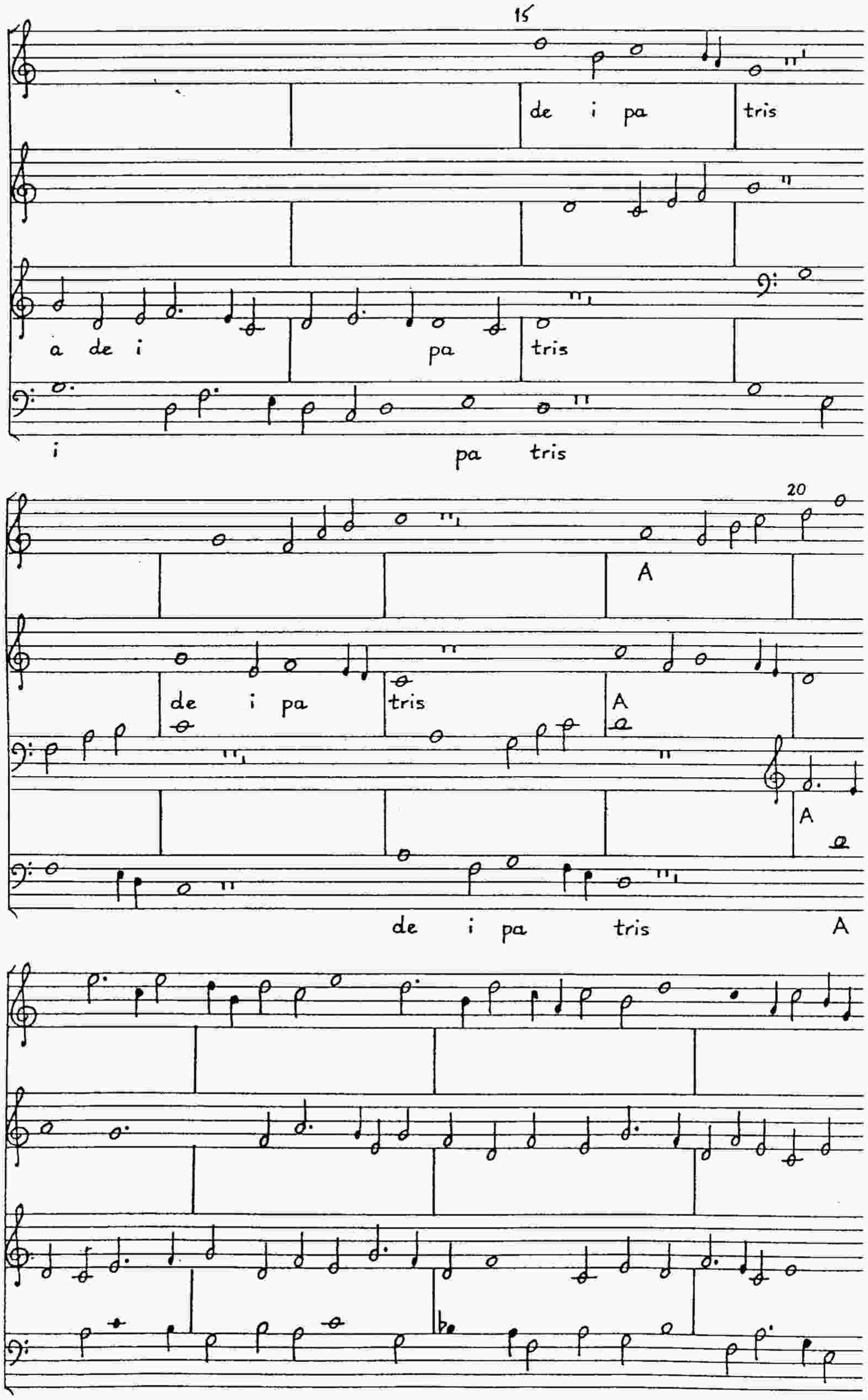


EXAMPLE 3A

Josquin de beata virgine Liberum quindecim missarum ... Antico, 1516 (CXX)
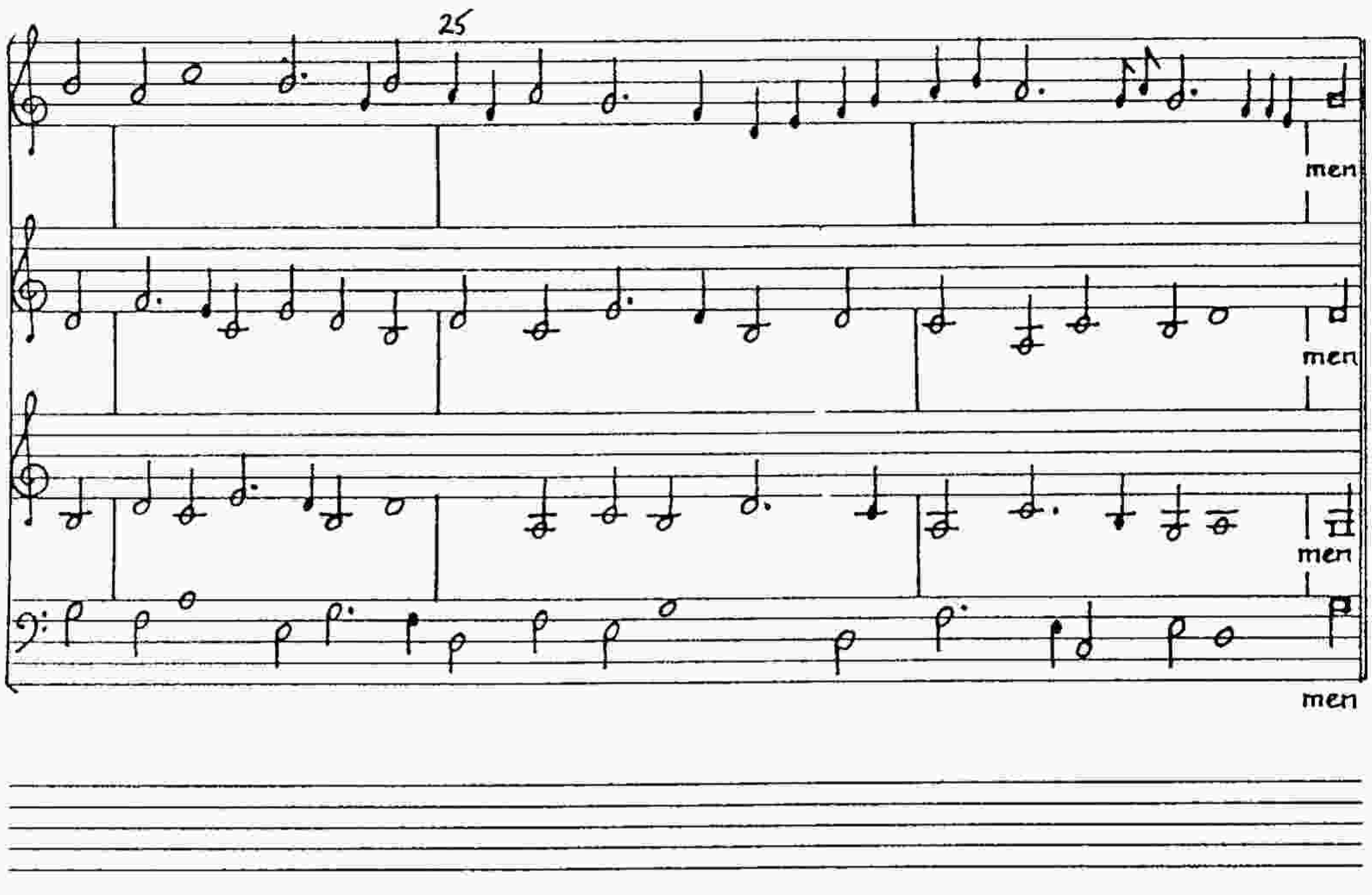


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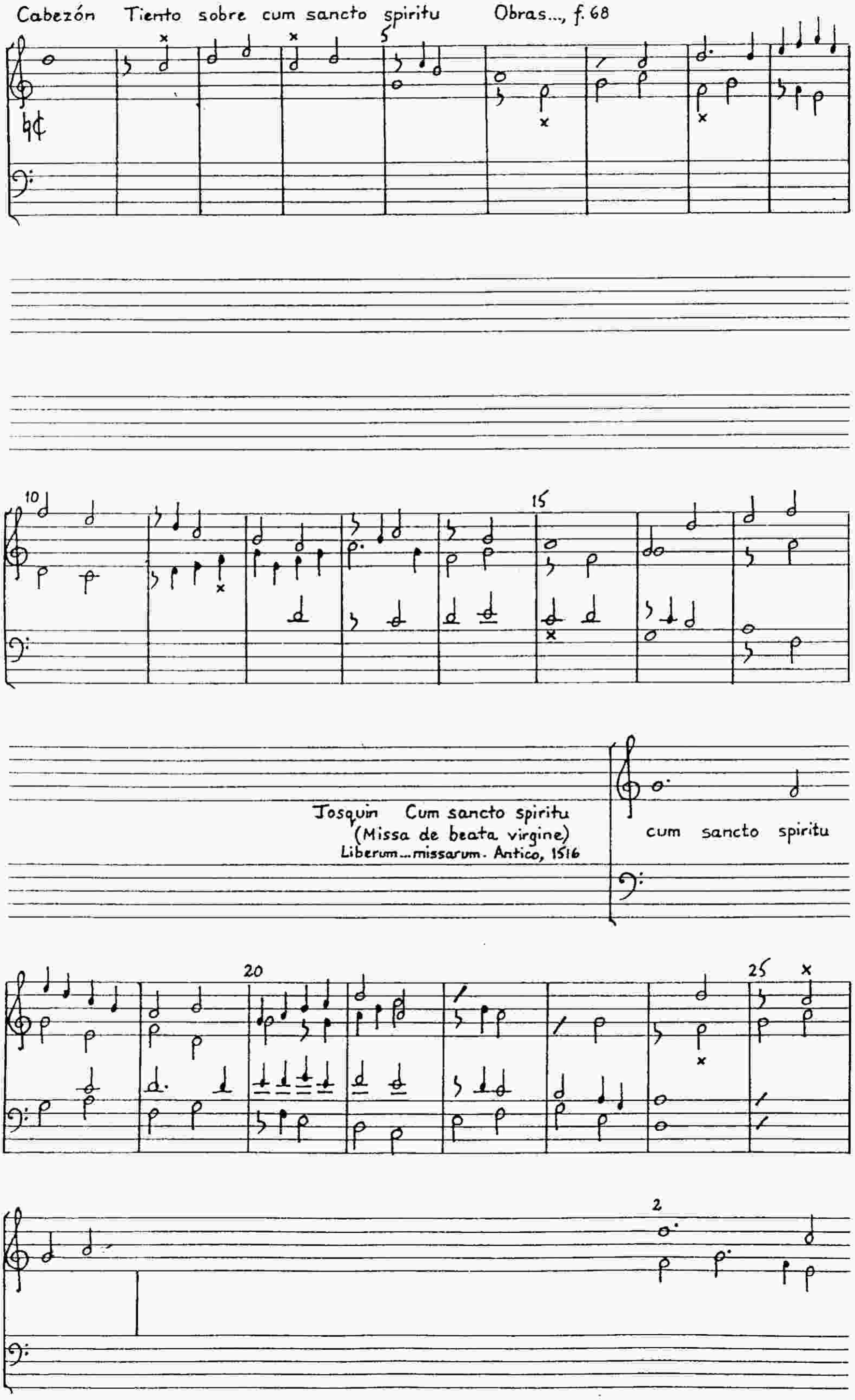


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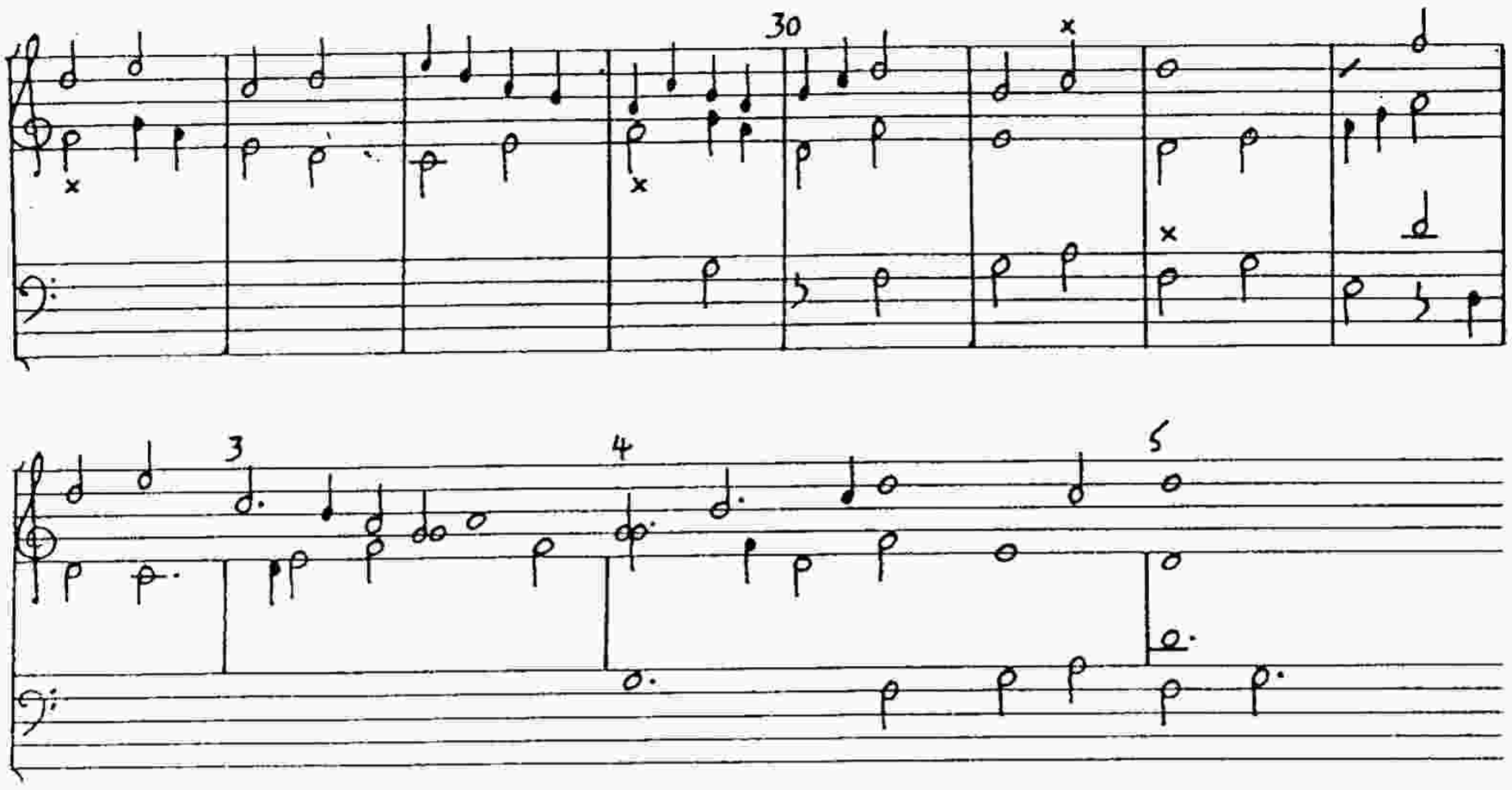


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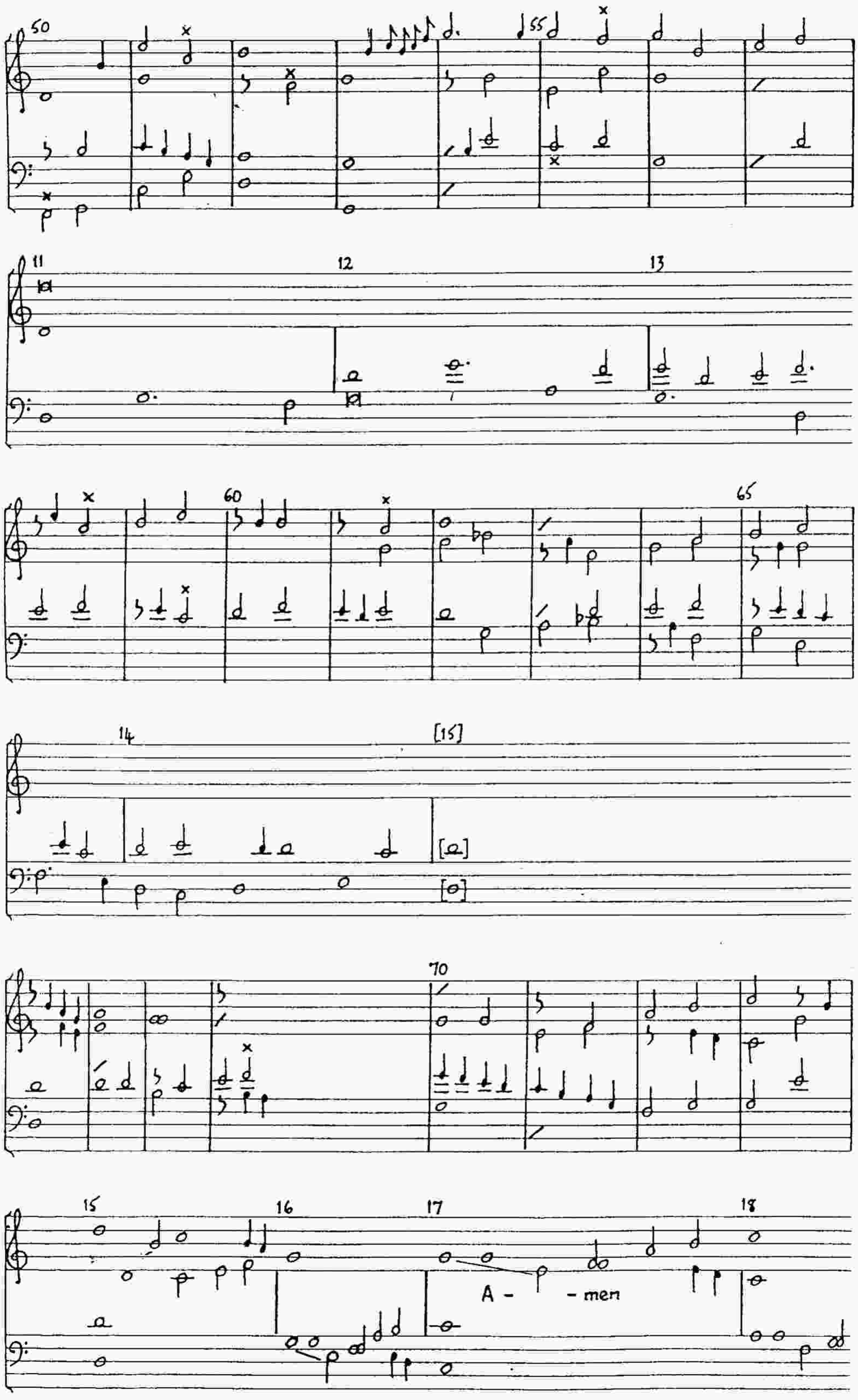
Cabezón Tiento sobre cum sancto spiritu Obras..., f. 68



EXAMPLE 3B Cont...
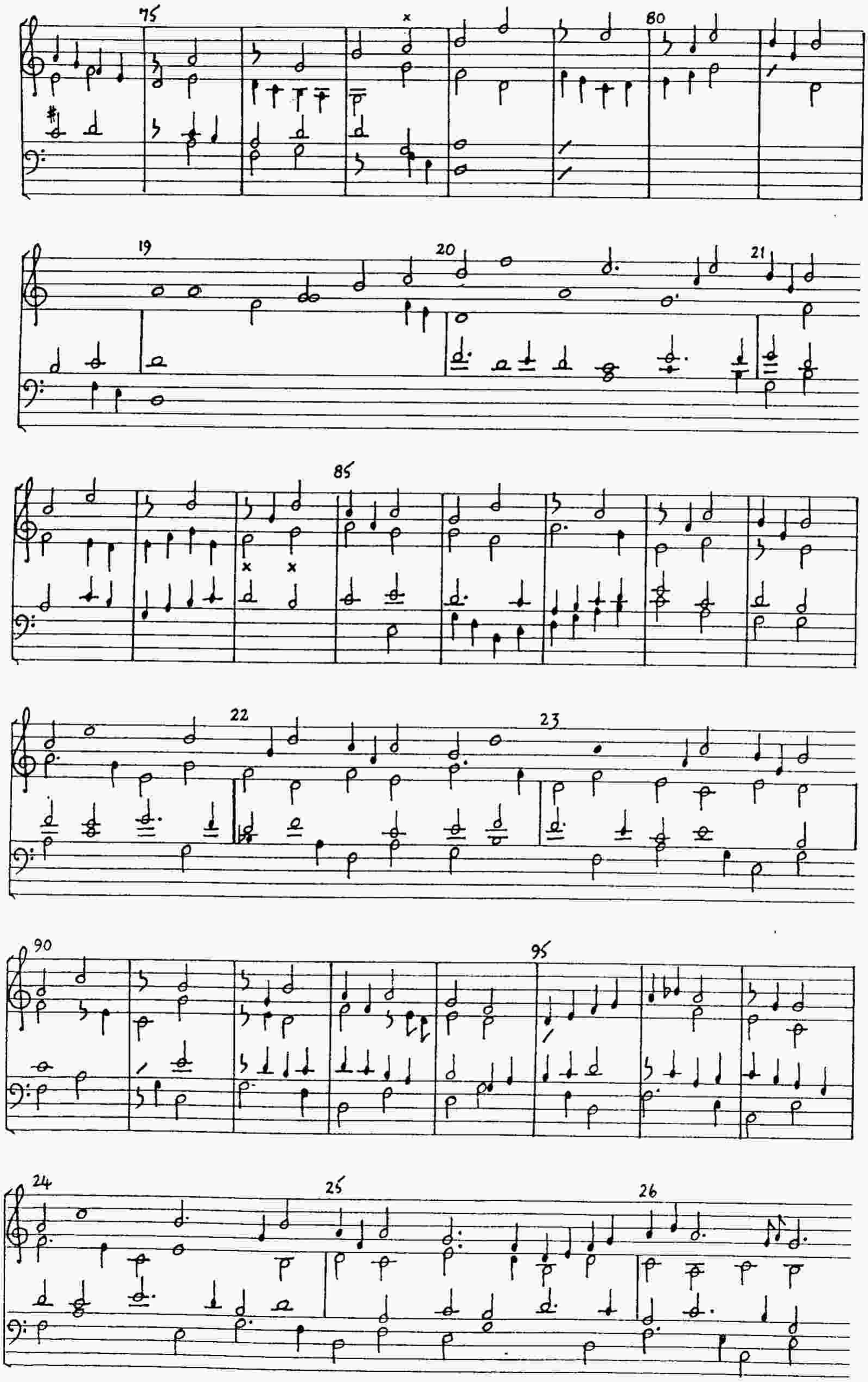


EXAMPLE 3B Cont...



EXAMPLE 3B

Cont...



EXAMPLE 3B Cont...



EXAMPLE 3C

Palero
Sobre
cum sancto
spiritu

Libro..., f.33

Cabezon
Tiento
cum sancto
spiritu

Obras..., f.68

Josquin Cum sancto spiritu
(Missa de beata virgine)
Liberum missarum... Antico, 1516 f. cxx
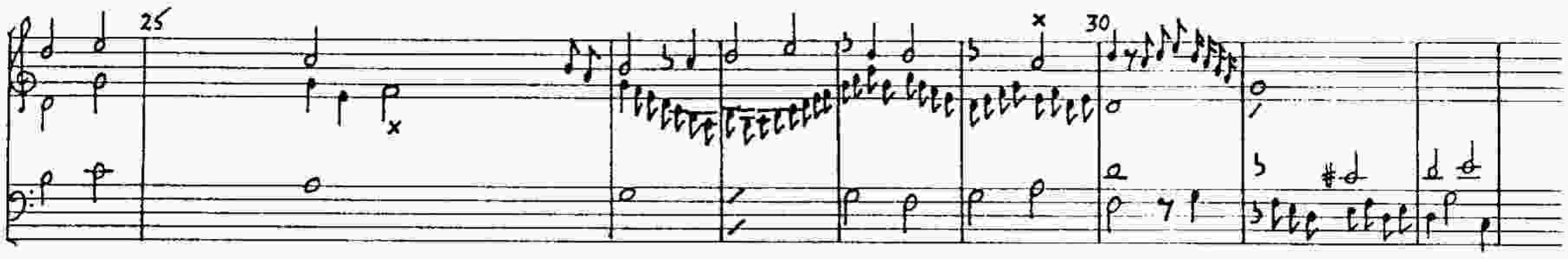
cum sancto spiritu

Cabezon Cum sancto spiritu 4O
Iusquin

Obras..., f. 103

EXAMPLE 3C

Cont...
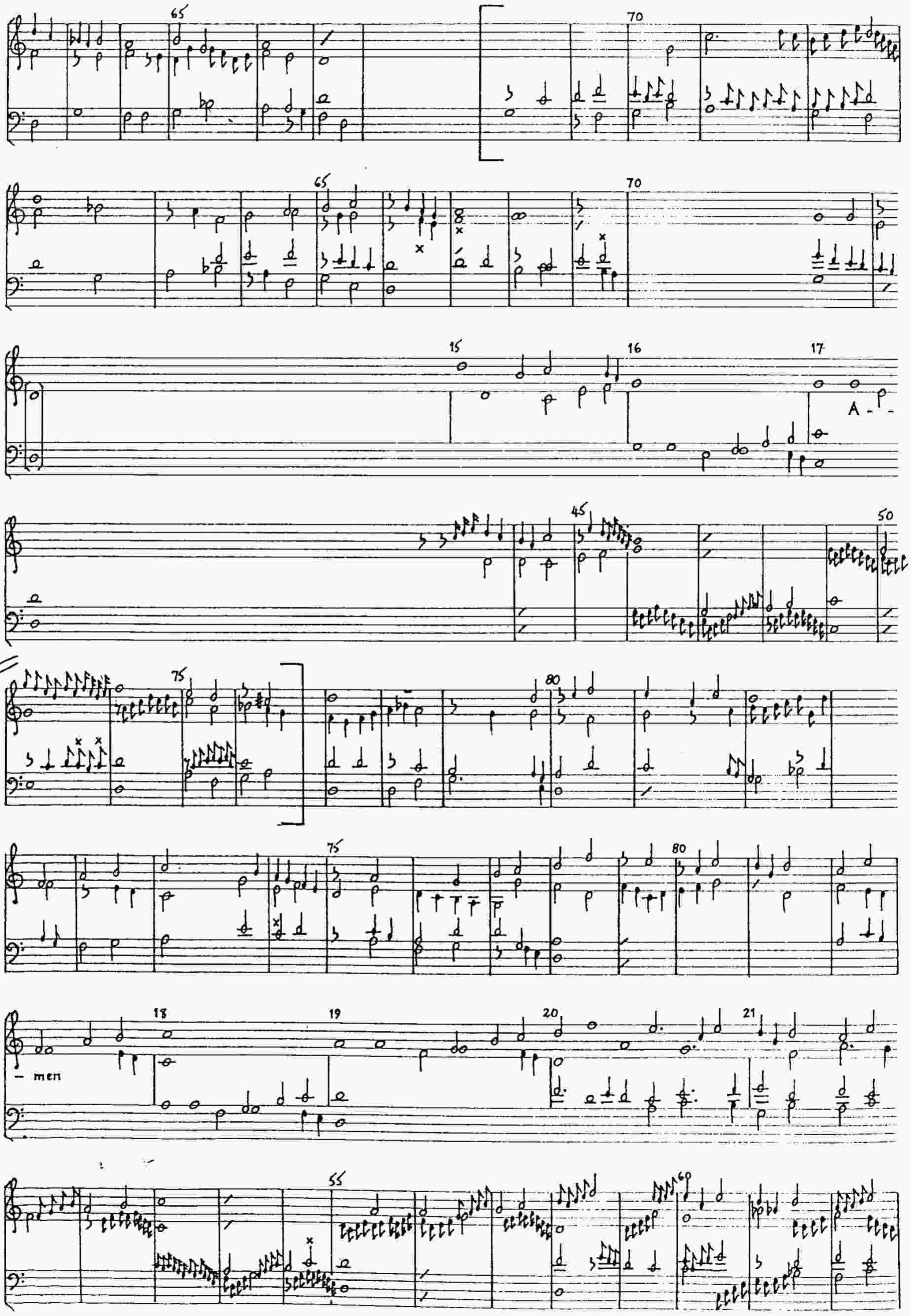


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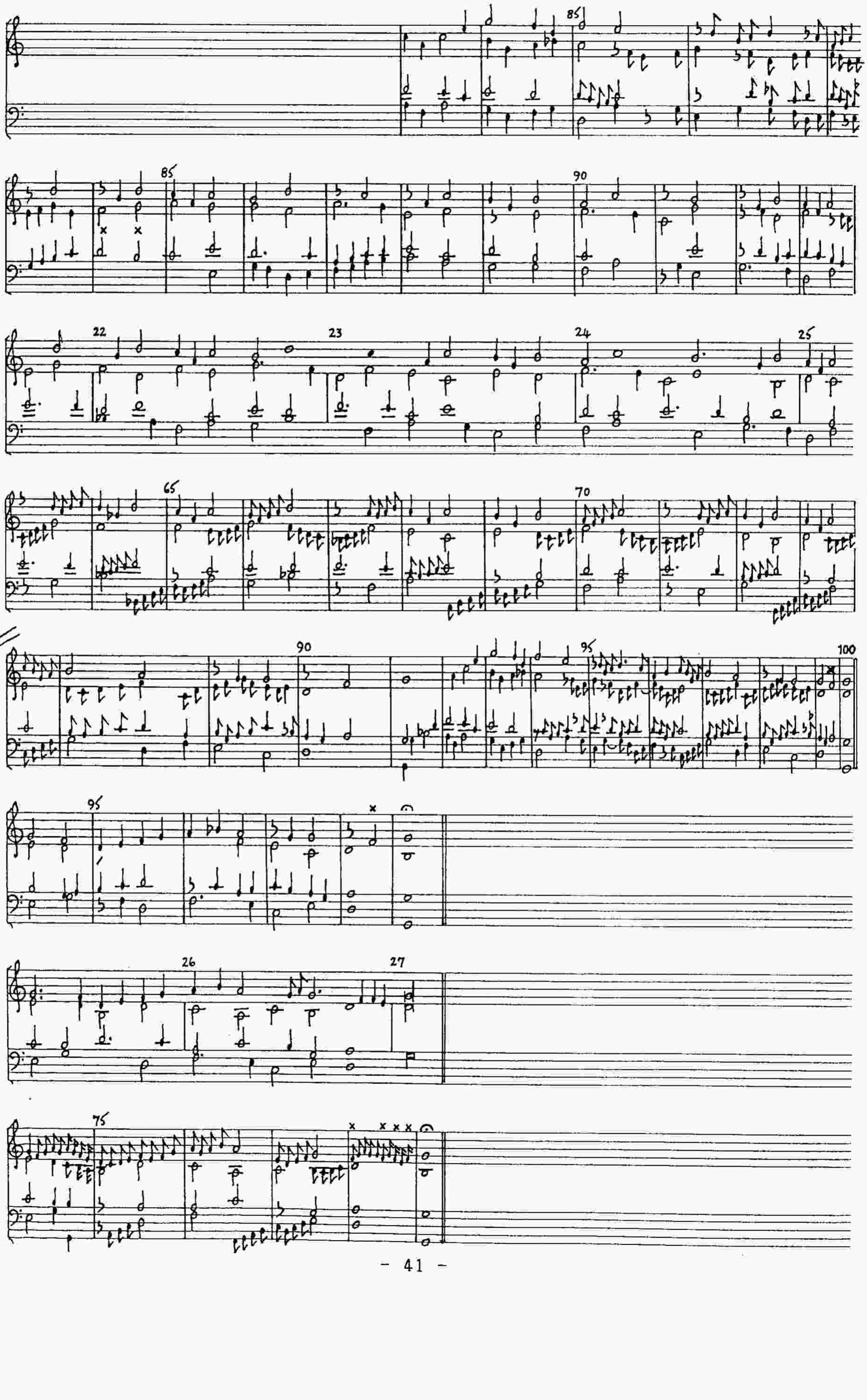
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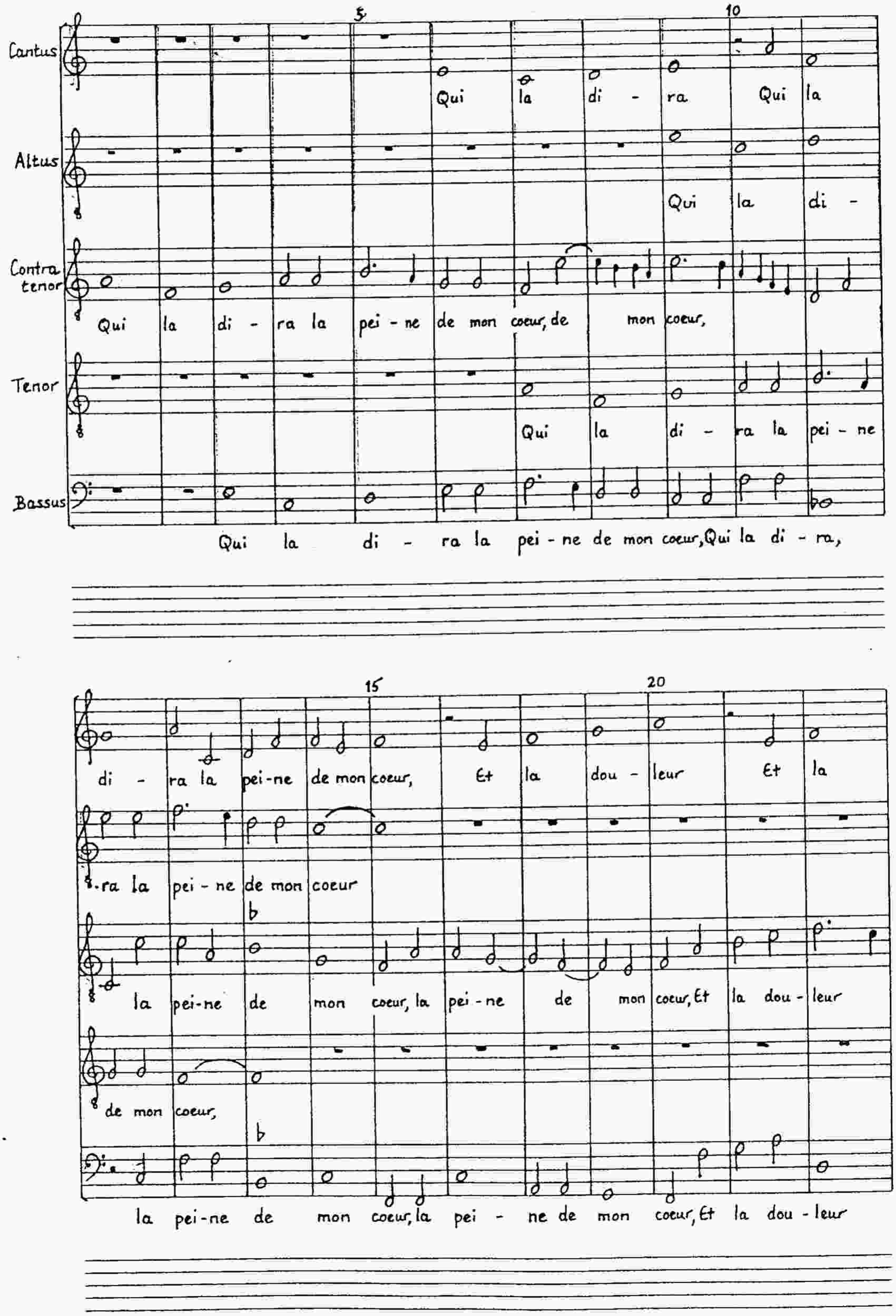
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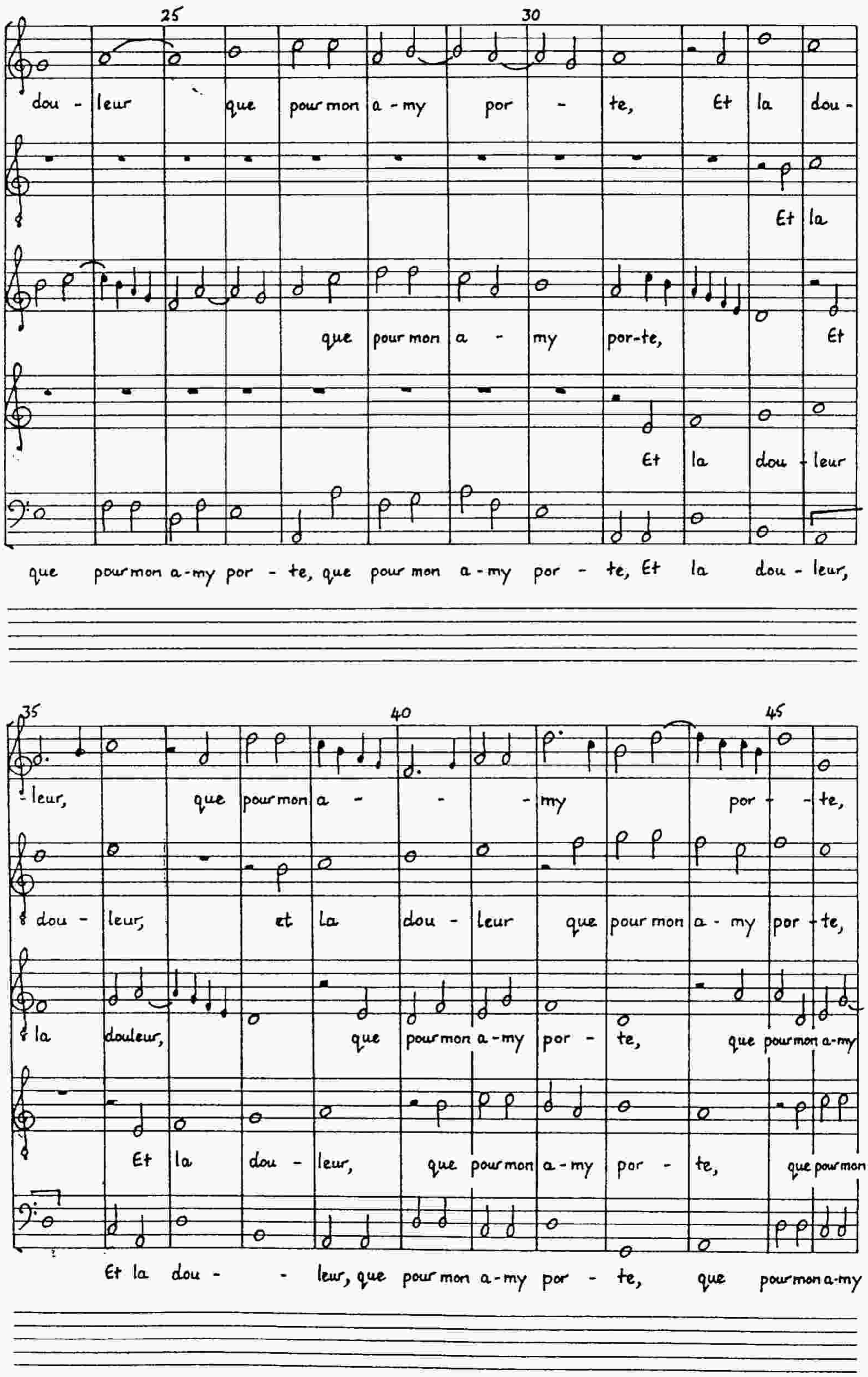


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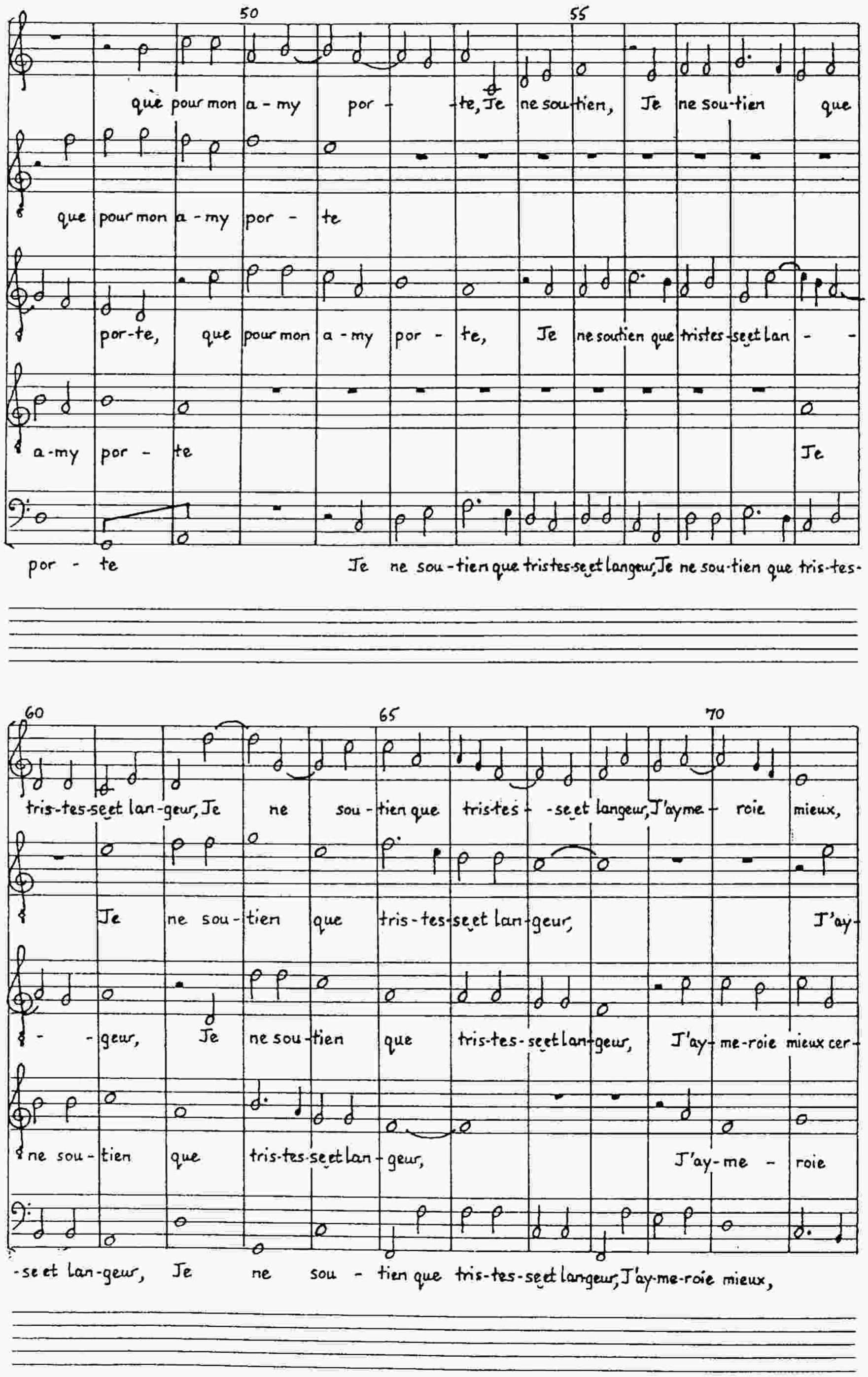
Vuillart Qui la dira — Melange de chansons - Le Roy et Ballard



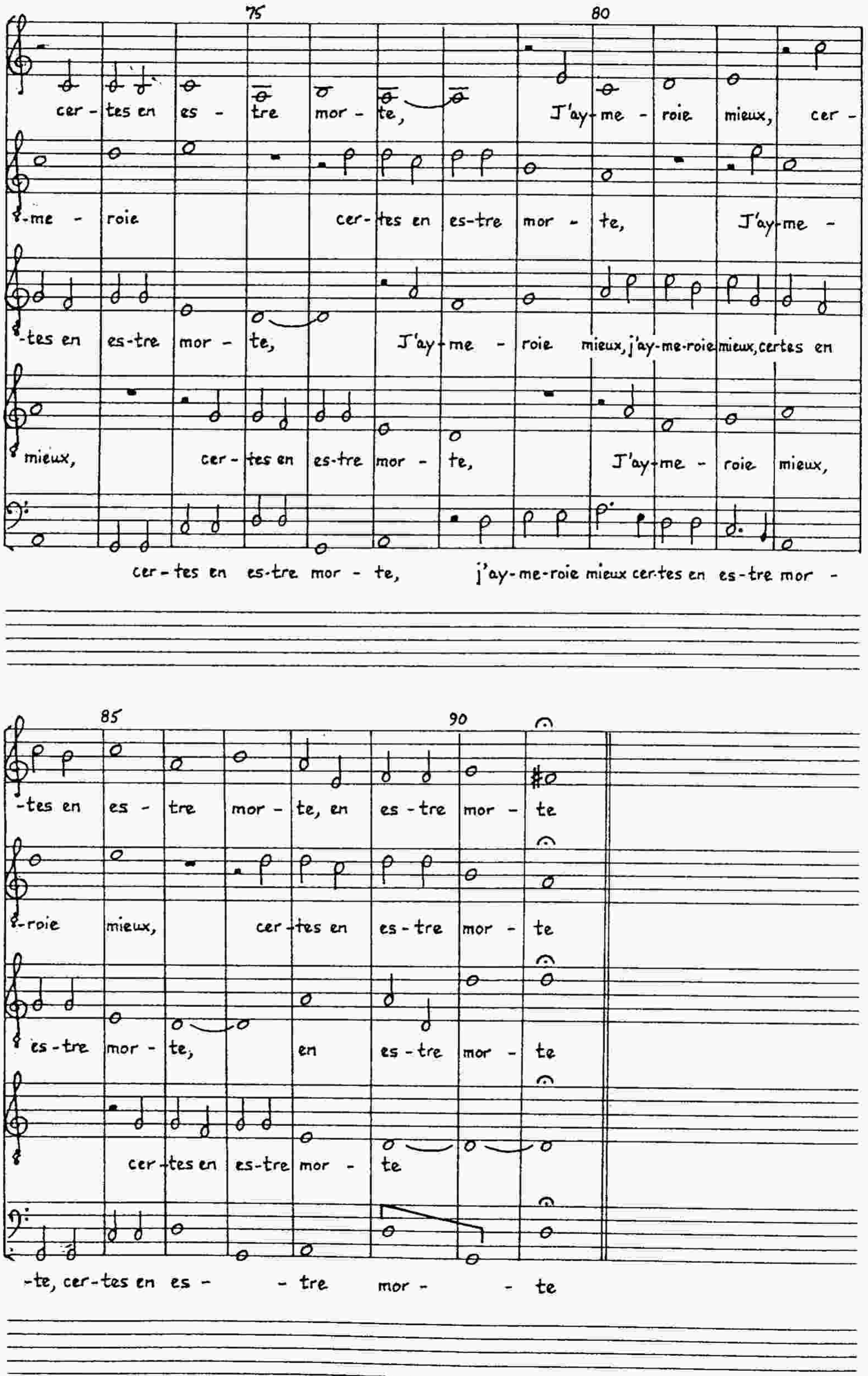
EXAMPLE 3D Cont...



EXAMPLE 3D Cont...
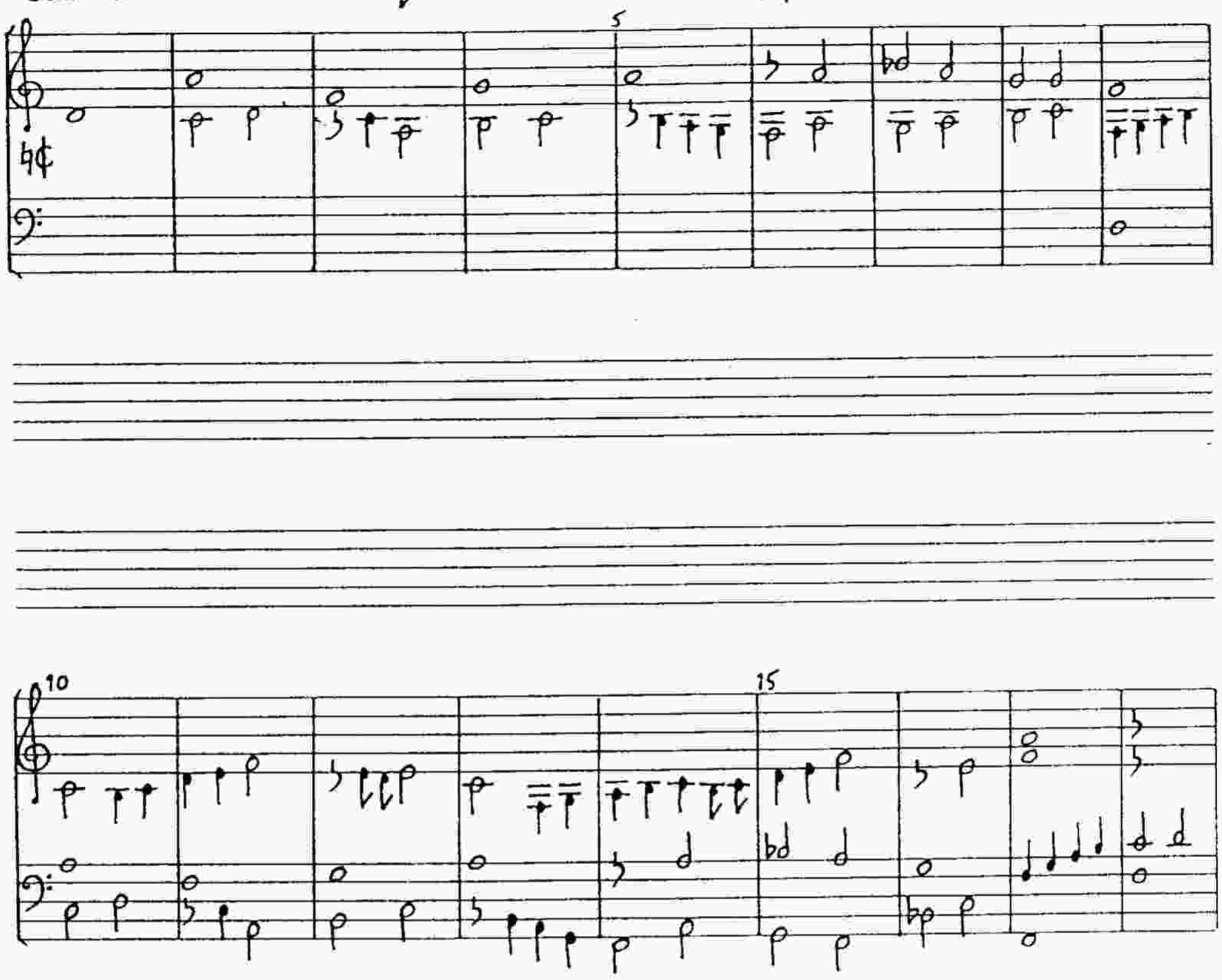


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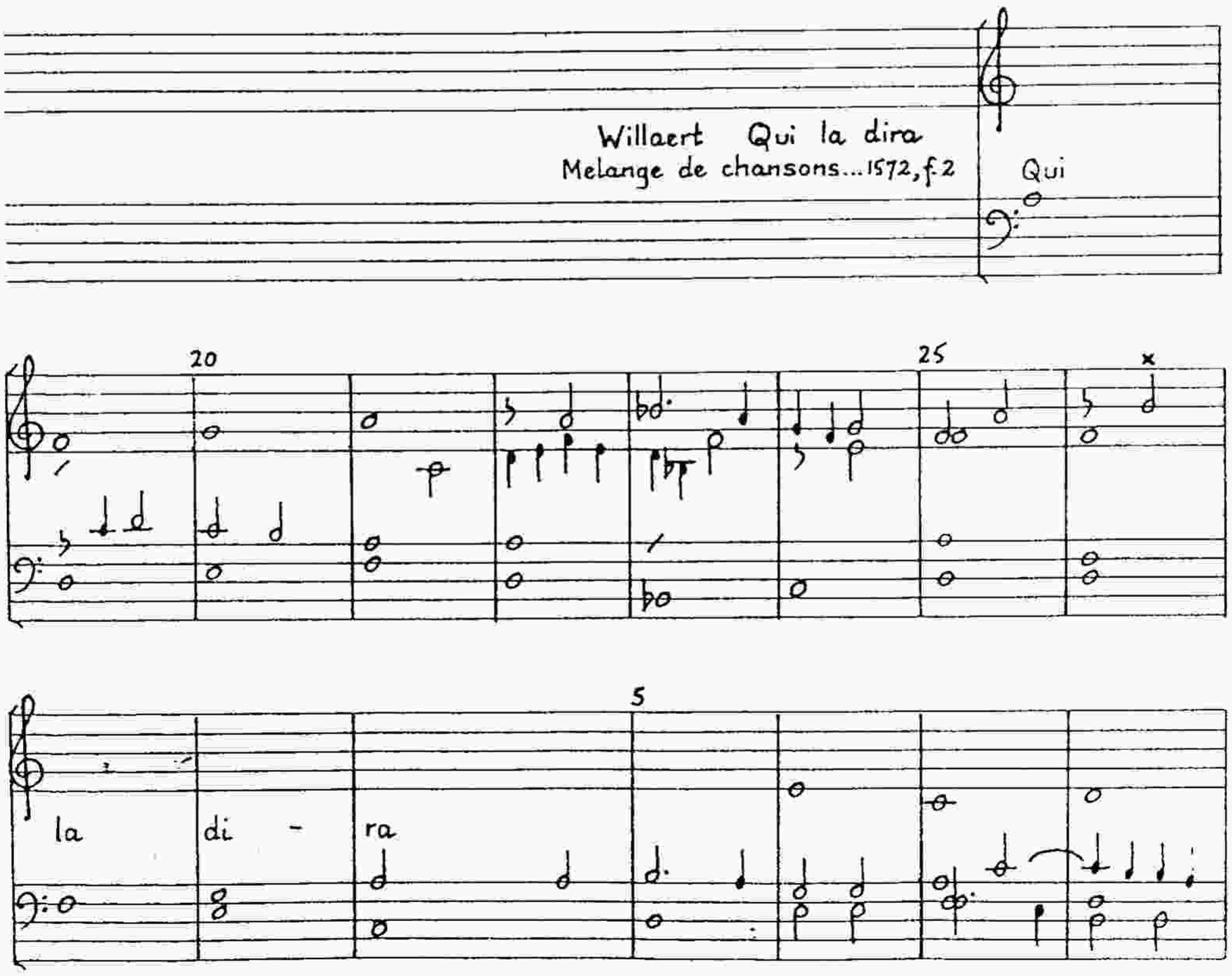


EXAMPLE 3E

Cabezón Tiento sobre qui la dira Obras..., f.55
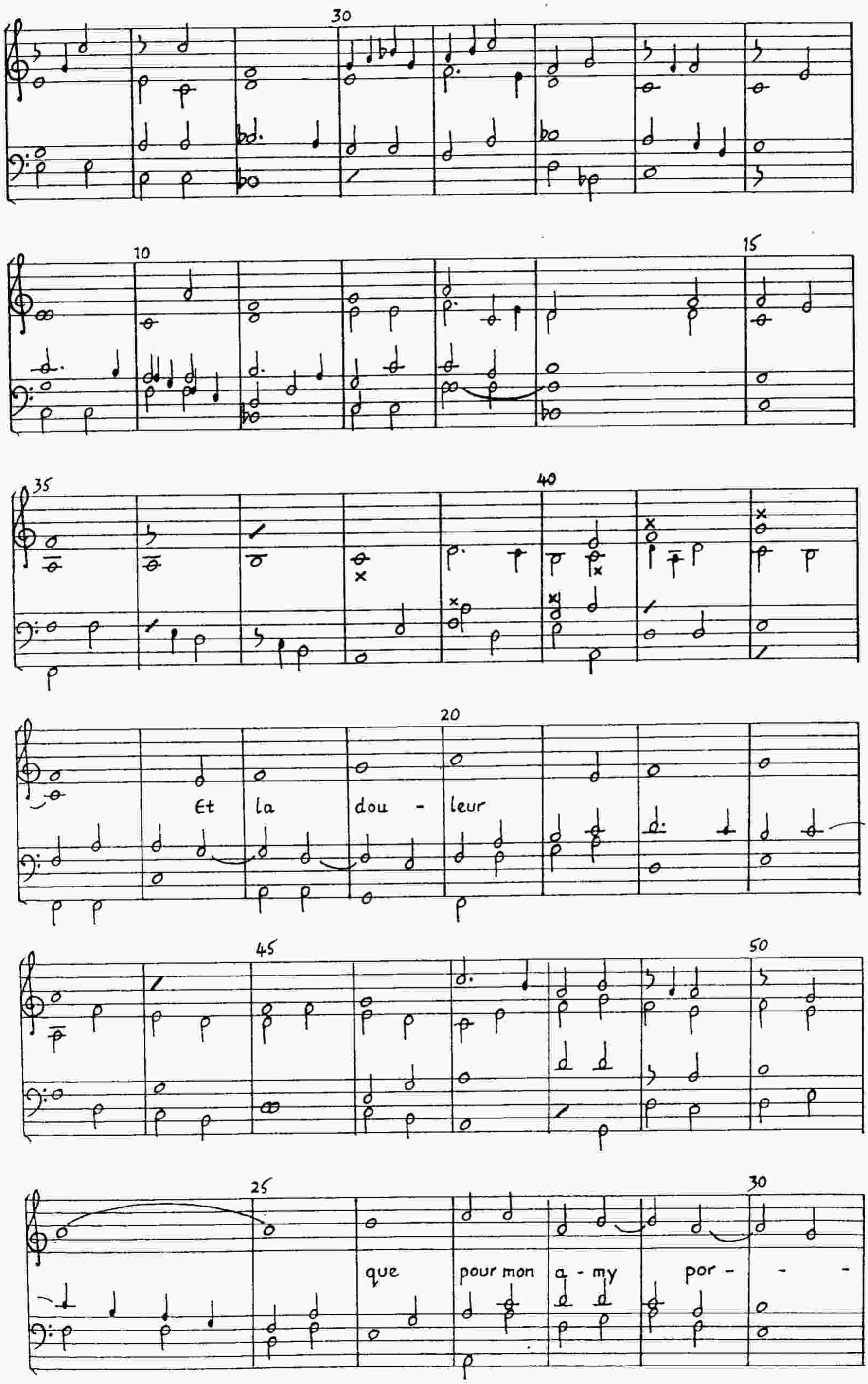


Willaert Qui la dira
Melange de chansons...1572, f.2
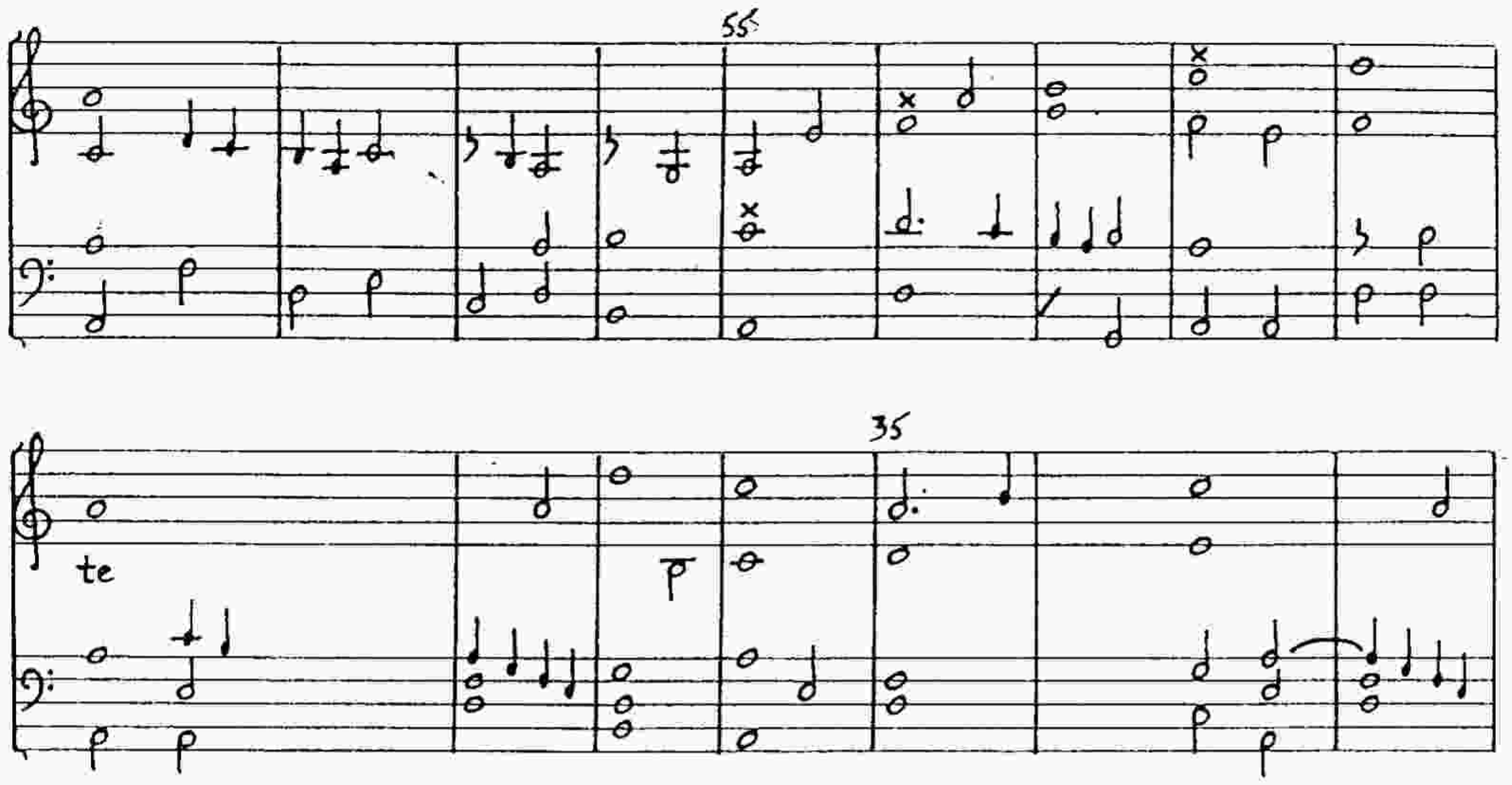


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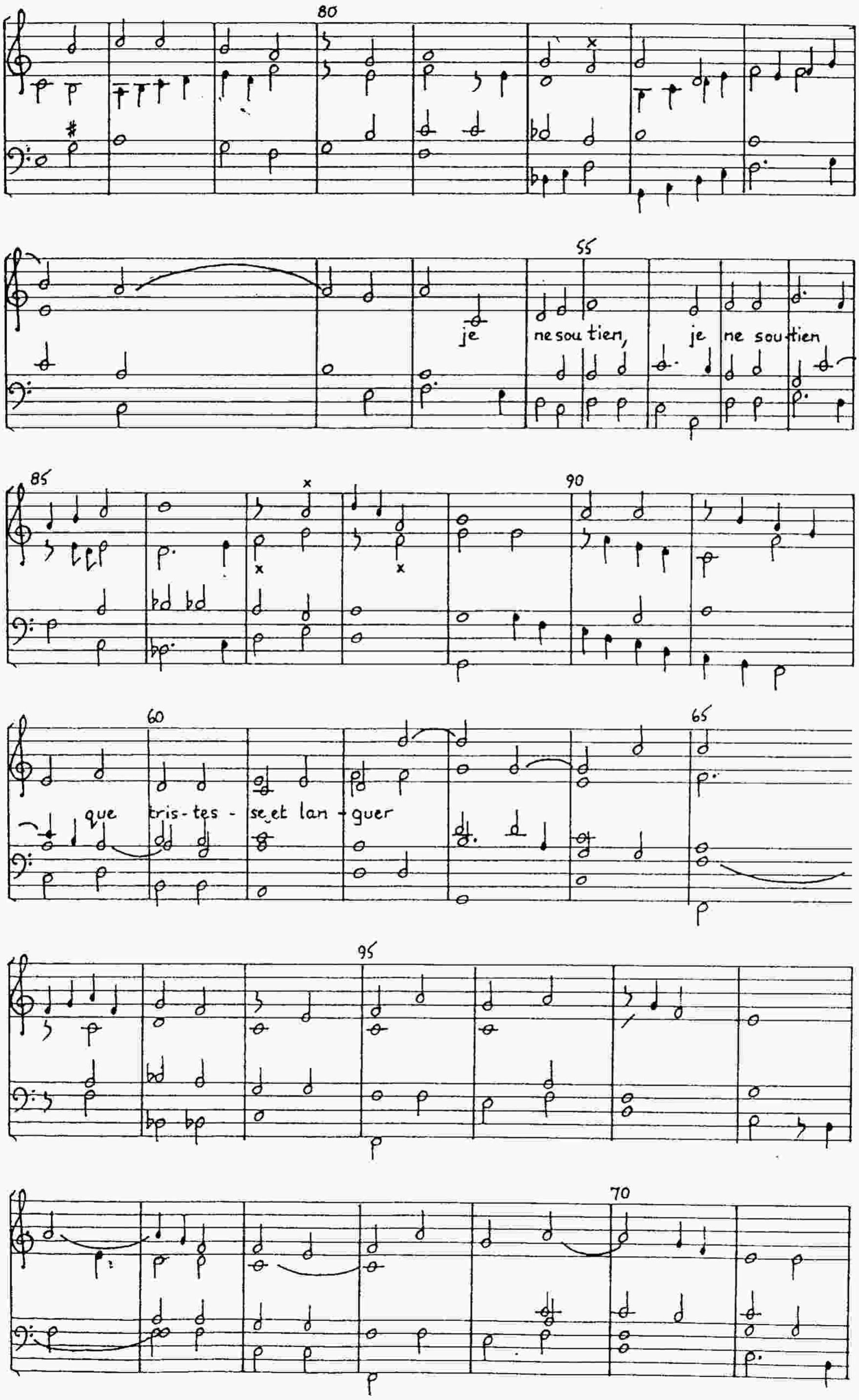


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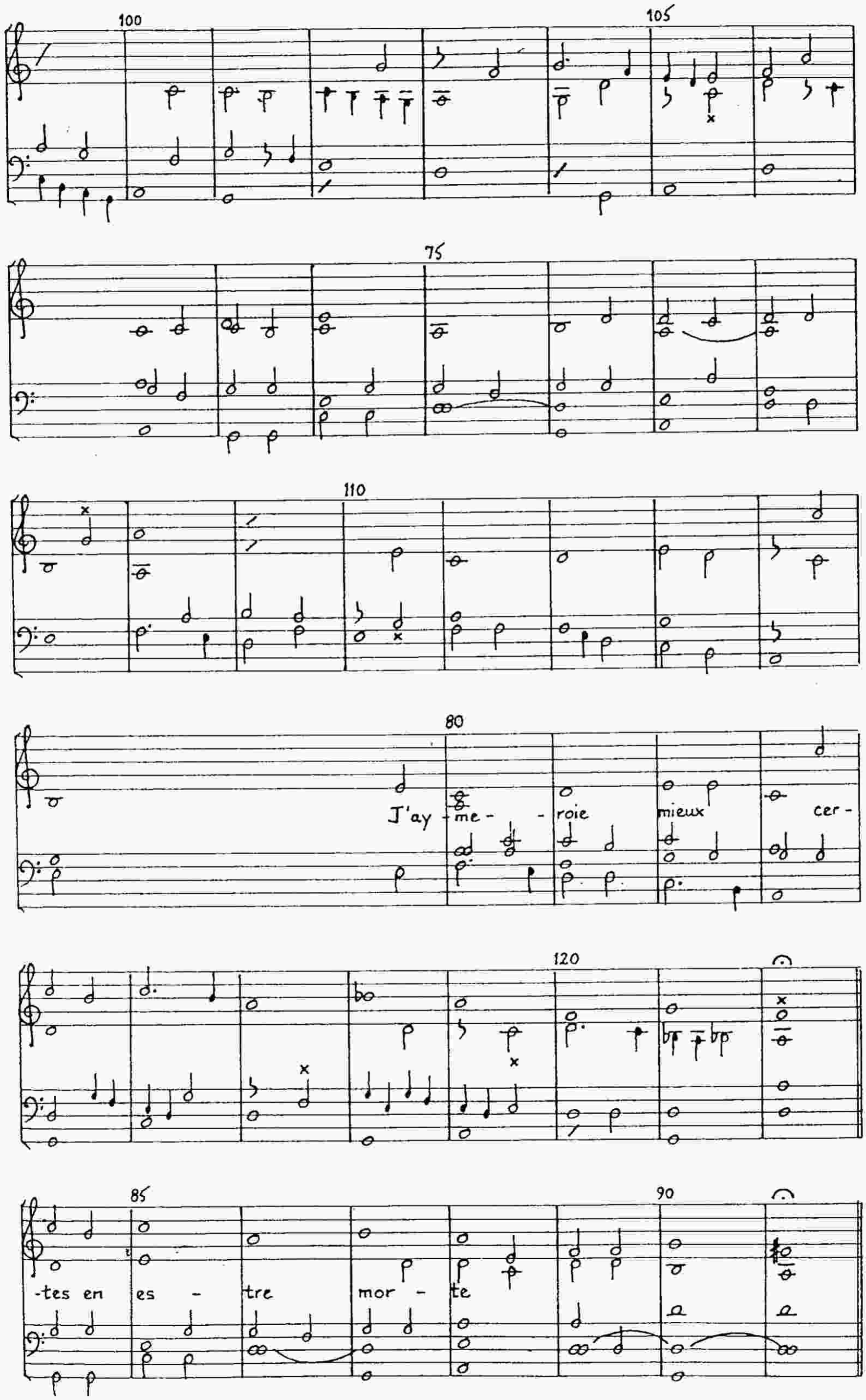


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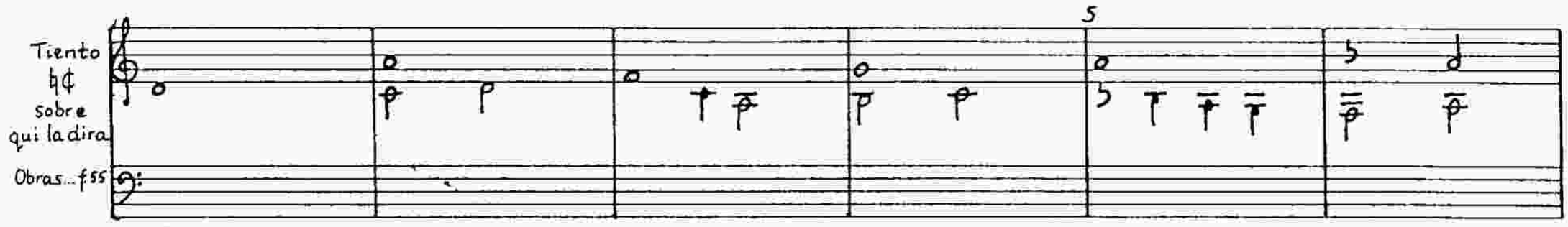
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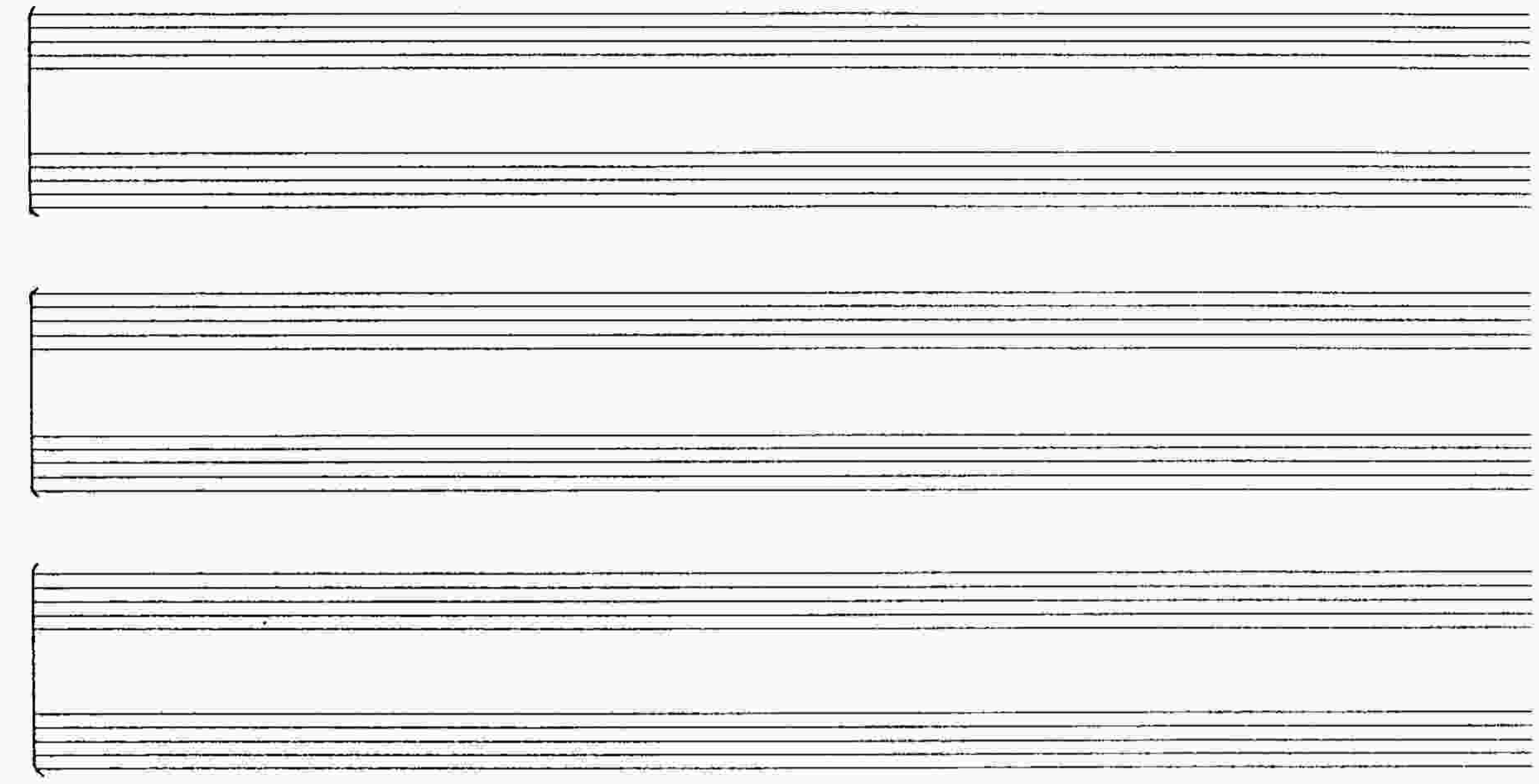


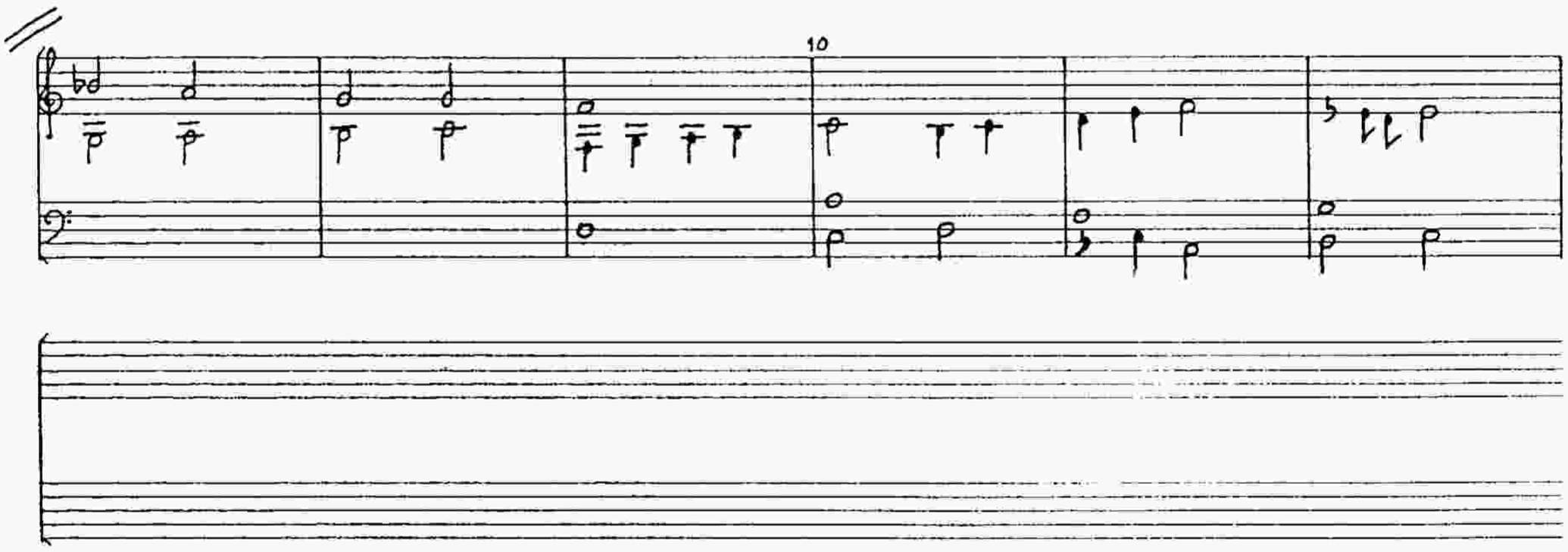
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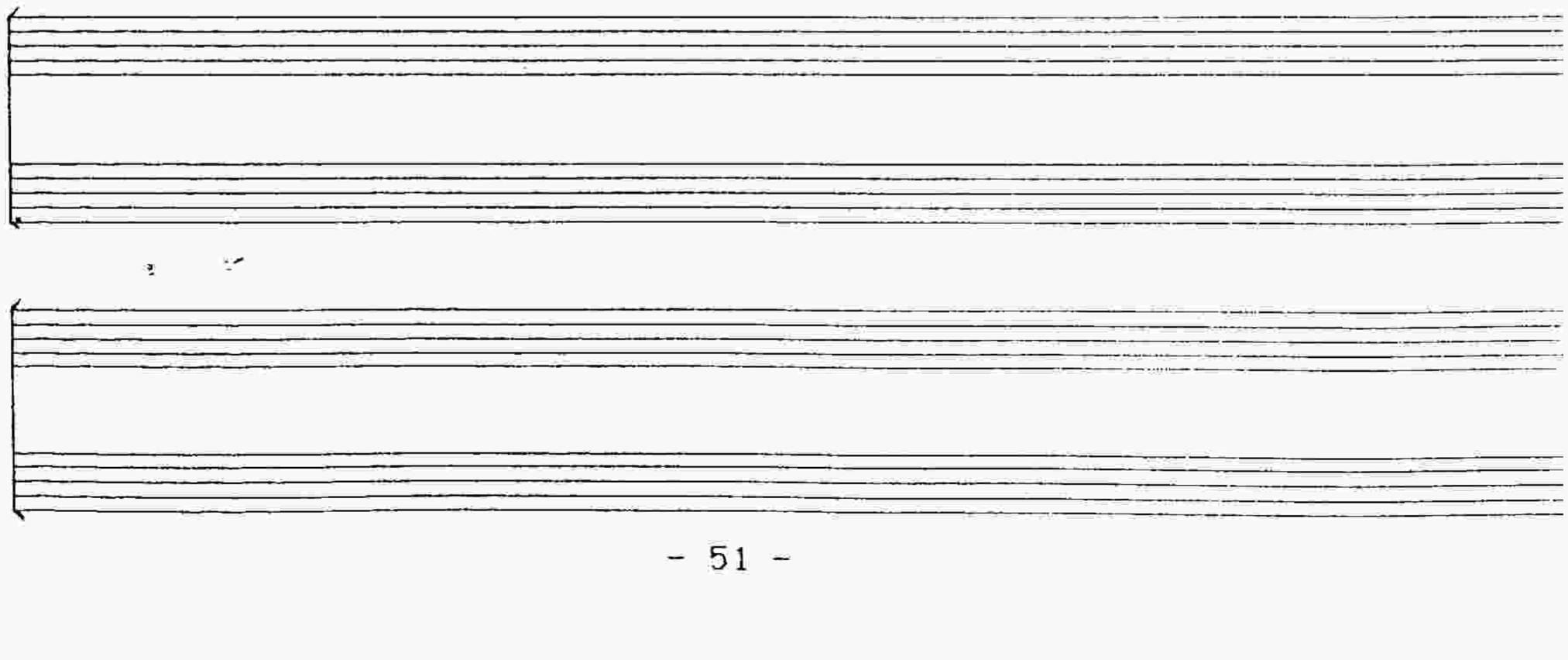


EXAMPLE 3F









EXAMPLE 3F

Cont...

15

Willaert
Qui la dira

Qui

Cabezon
glosa -
Obras f.153

A.Gabrieli
Canzone francese
detta..., 1605

20

la di - - ra

5

5

EXAMPLE 3F

Cont...

Et la dou - leur

EXAMPLE 3F

Cont...

45

25

que pour mon a - my

25

50 55
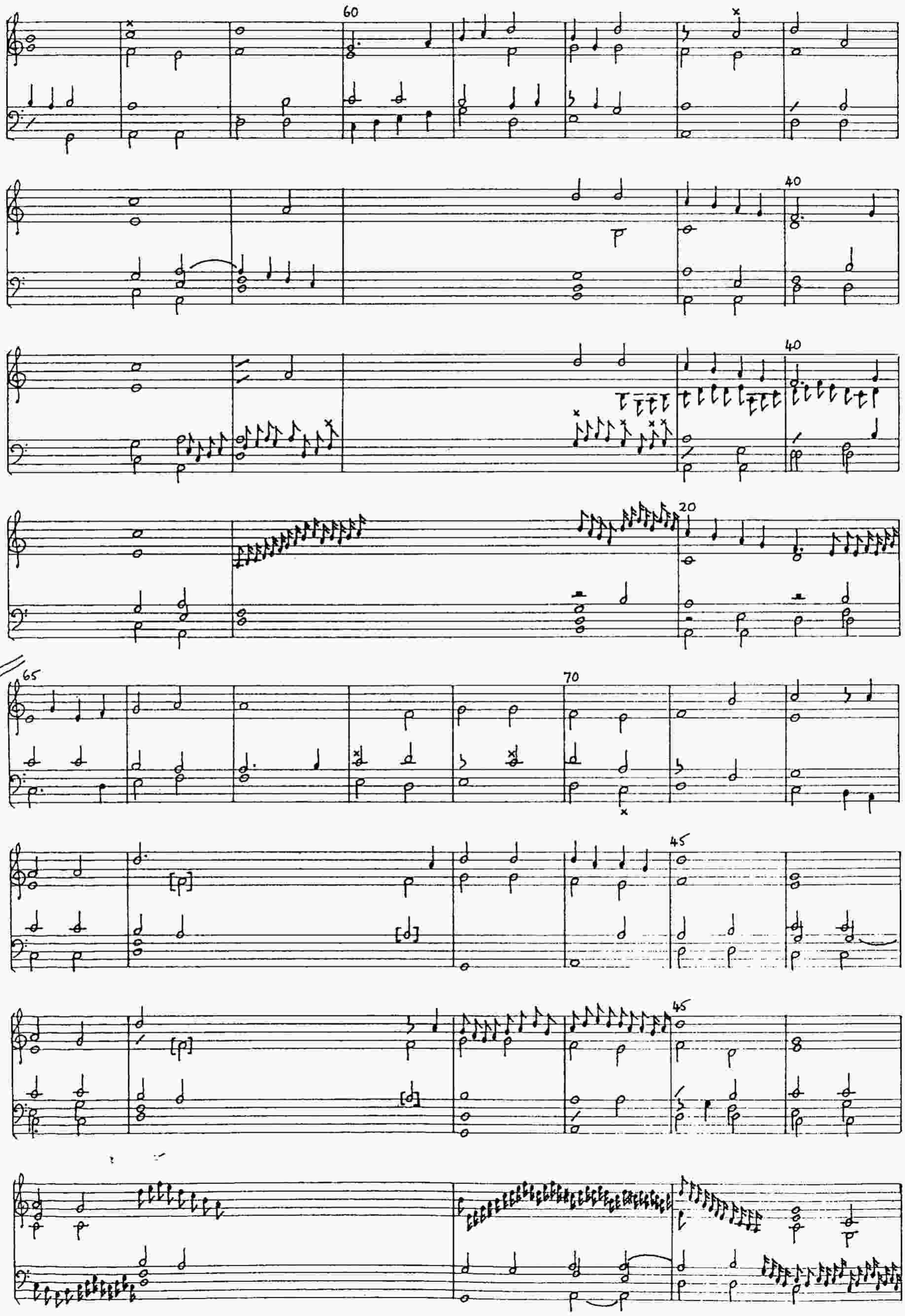
30 35

por - - - te

15

EXAMPLE 3F

Cont...
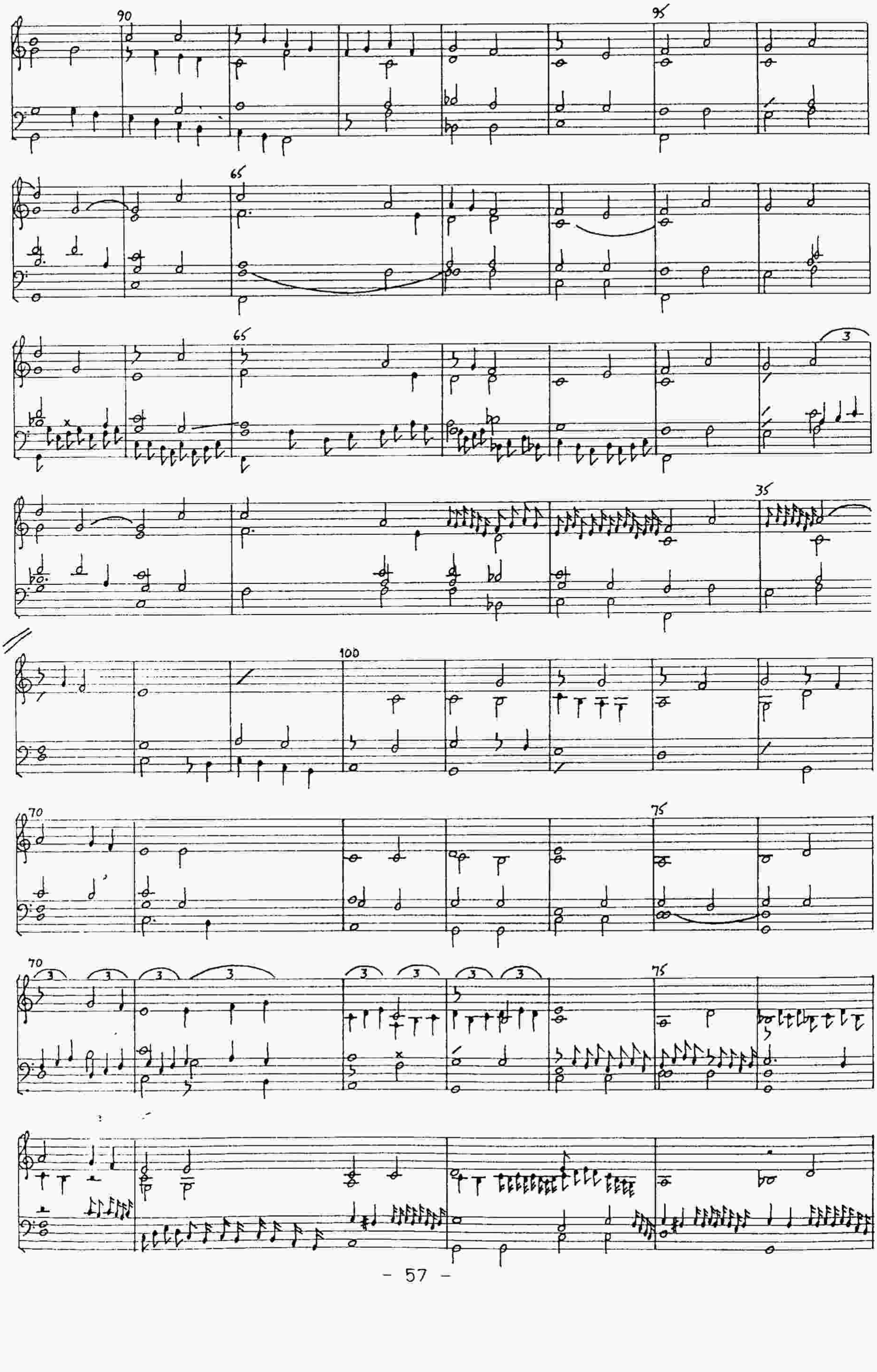


EXAMPLE 3F

Cont...

je ne sou-tien je ne sou-tien que tris - tes - se et lan - guer

EXAMPLE 3F

Cont...



EXAMPLE 3F

Cont...

105

110

80

J'ay - me - - roie mieux

80

40

115

120

cer - tes en es - tre mor - - te

85
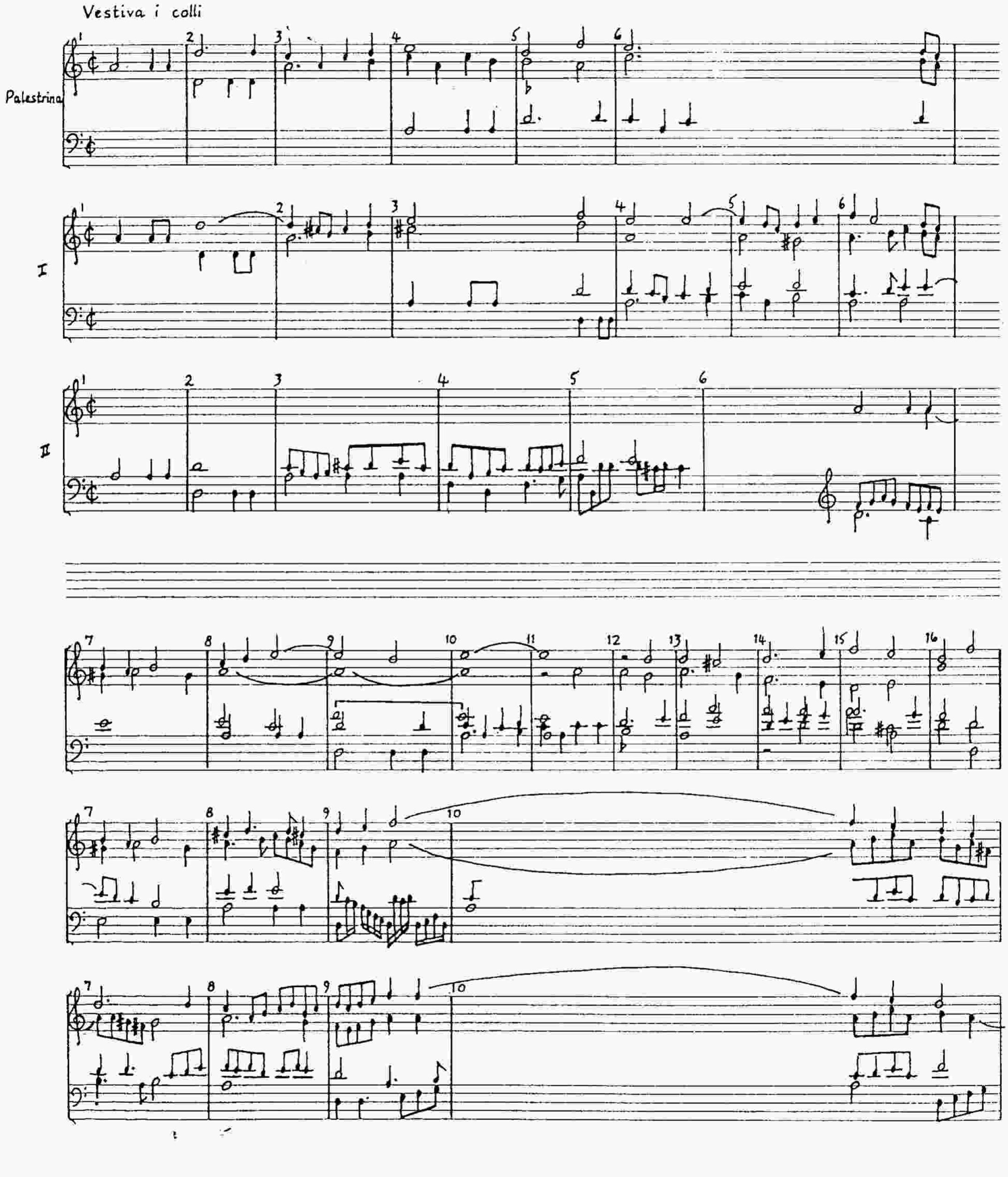
90

85
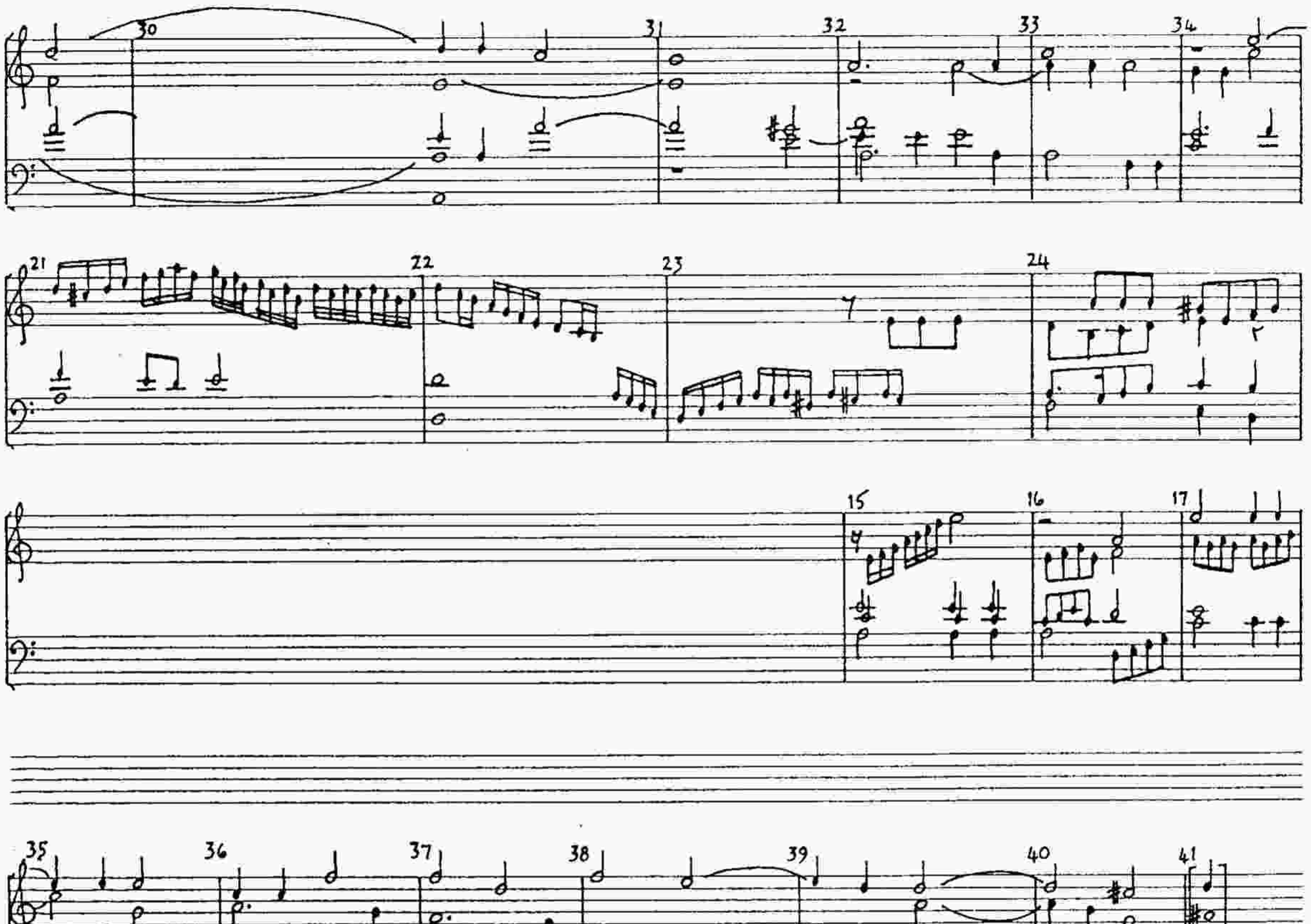
90

45

EXAMPLE 4A
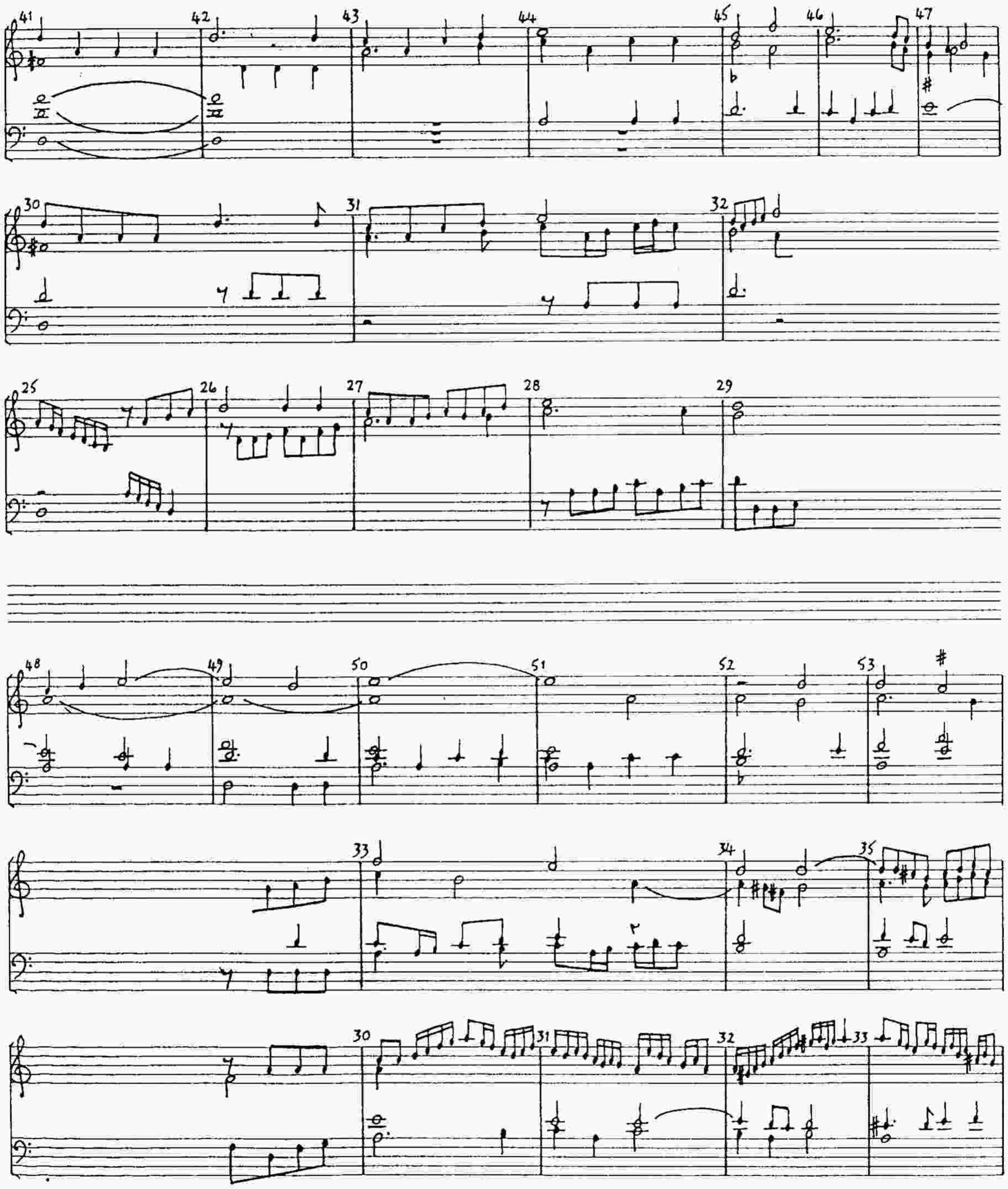


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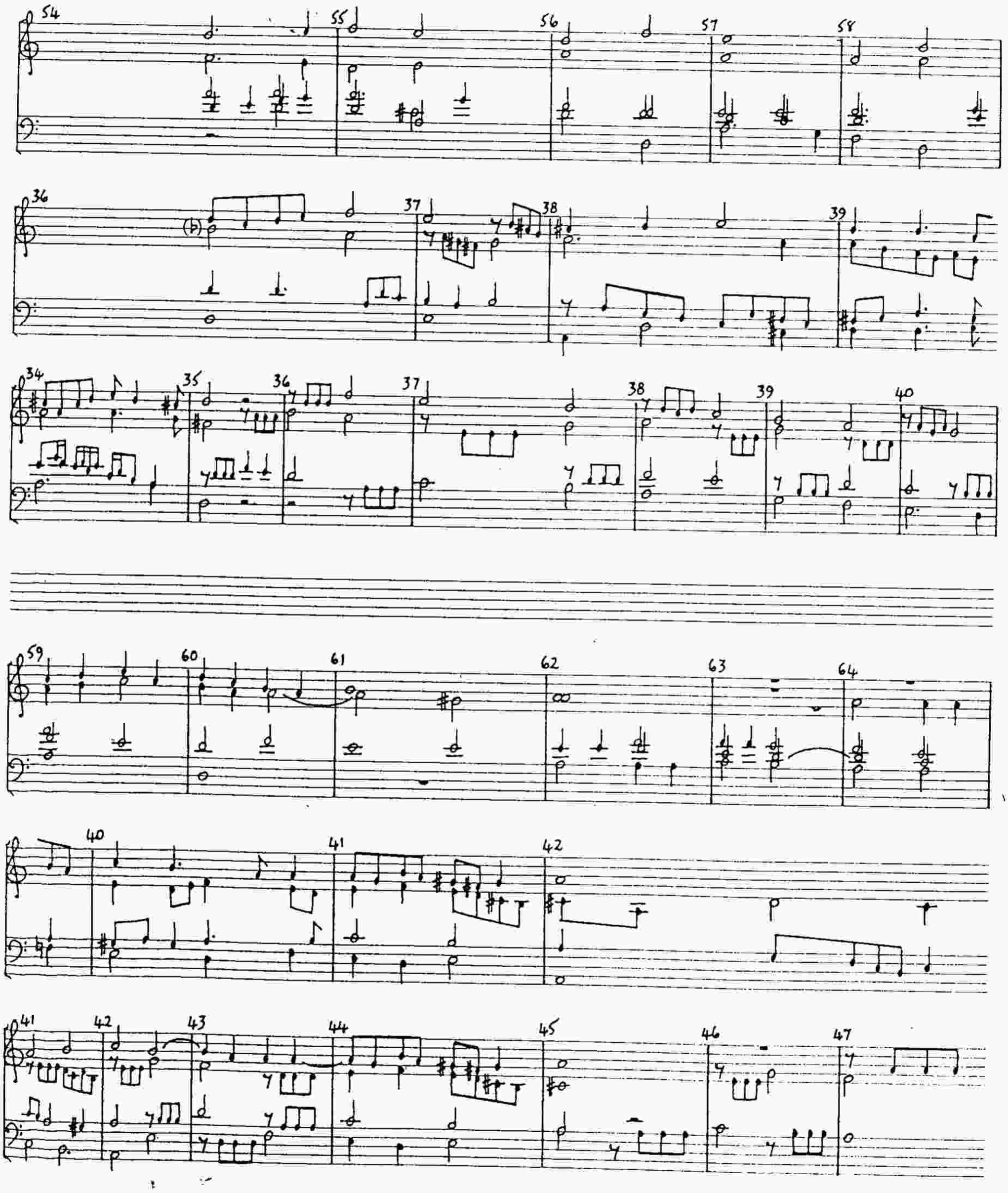


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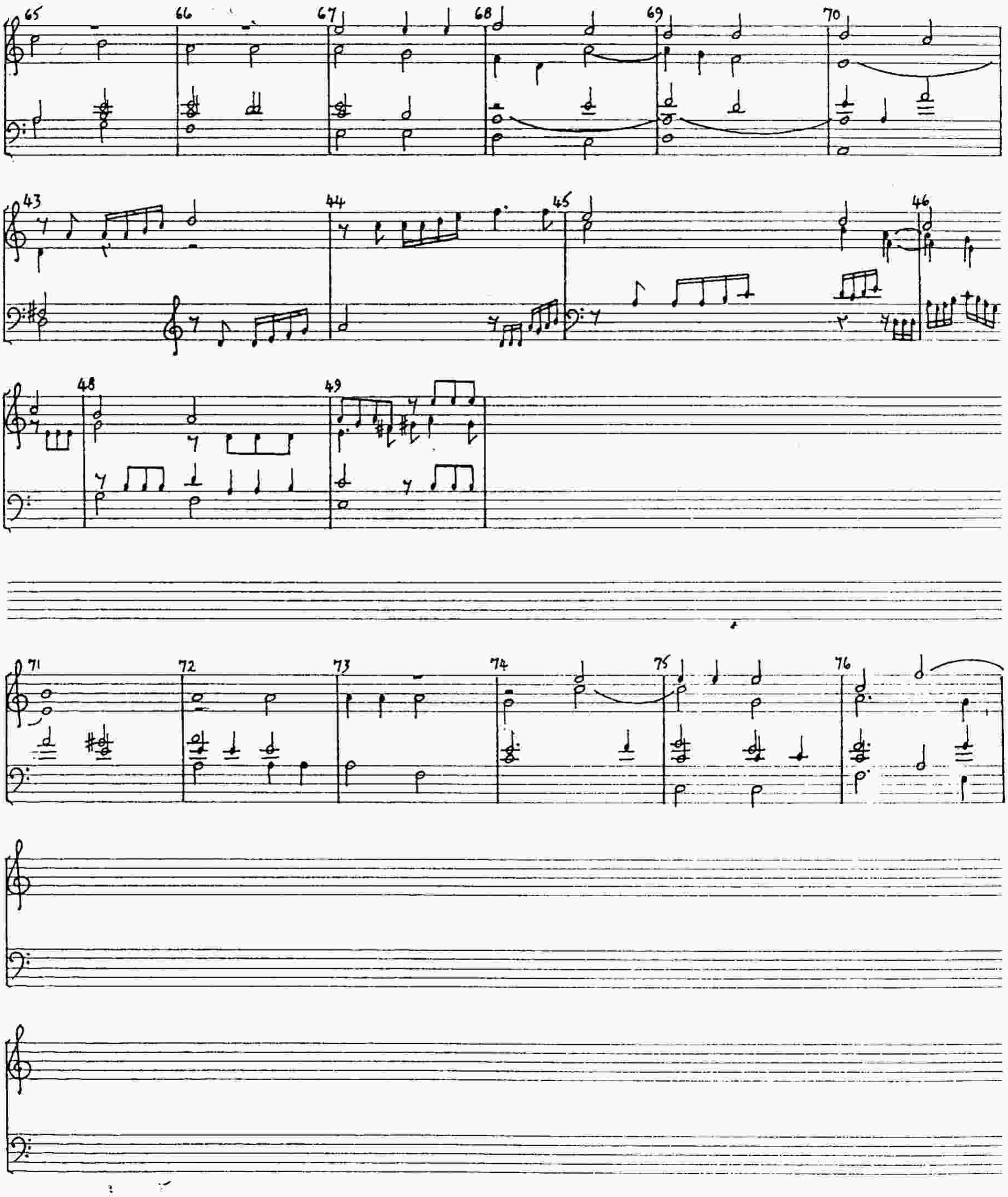
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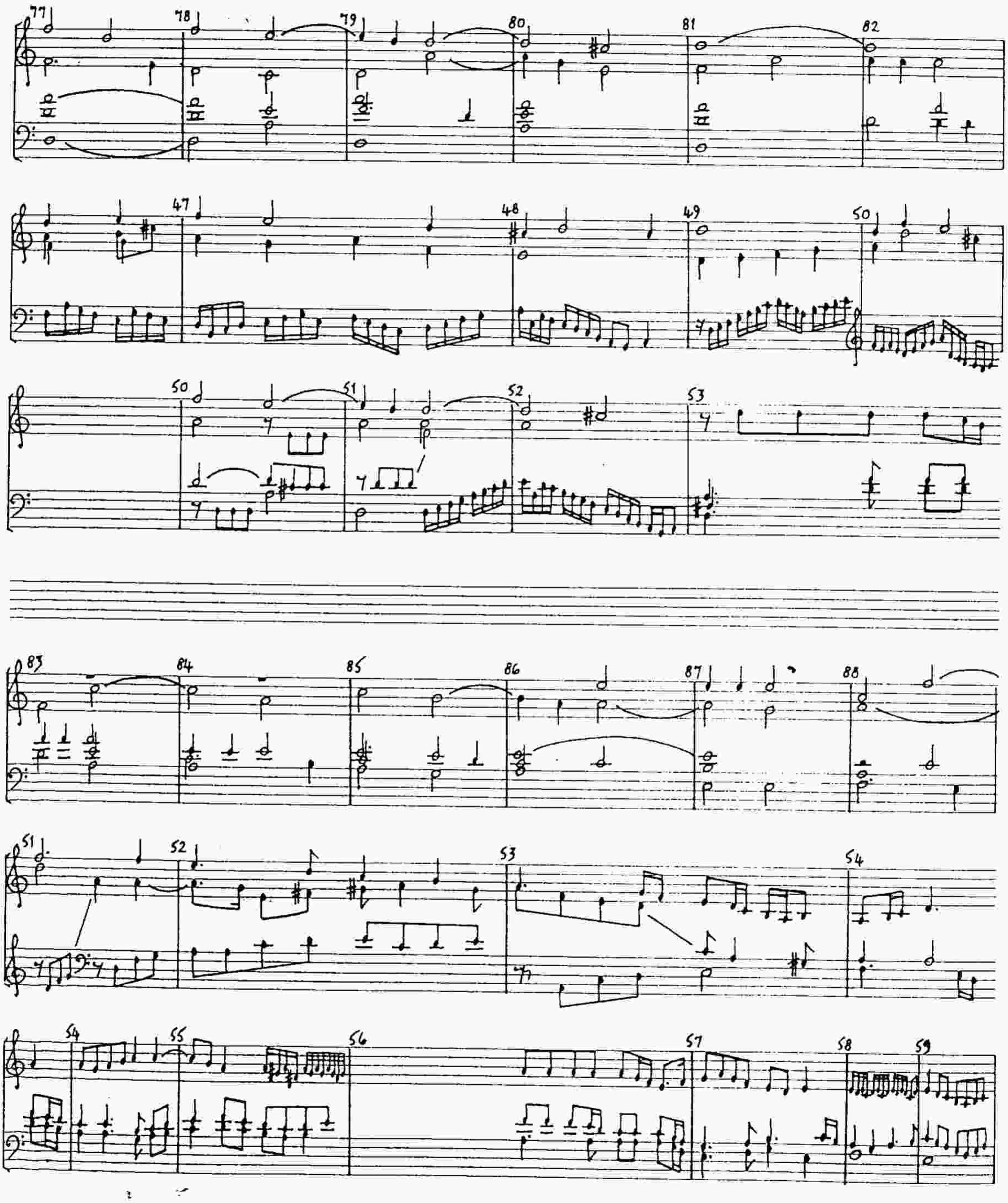


EXAMPLE 4A Cont...



EXAMPLE 4A Cont...

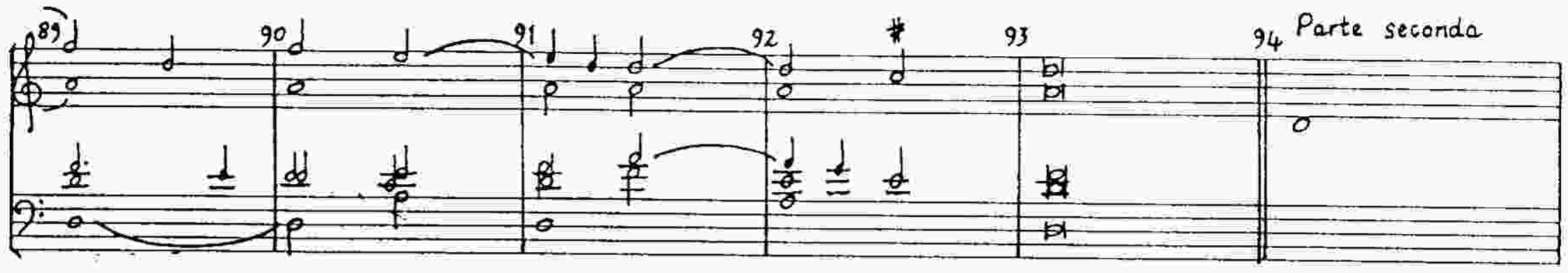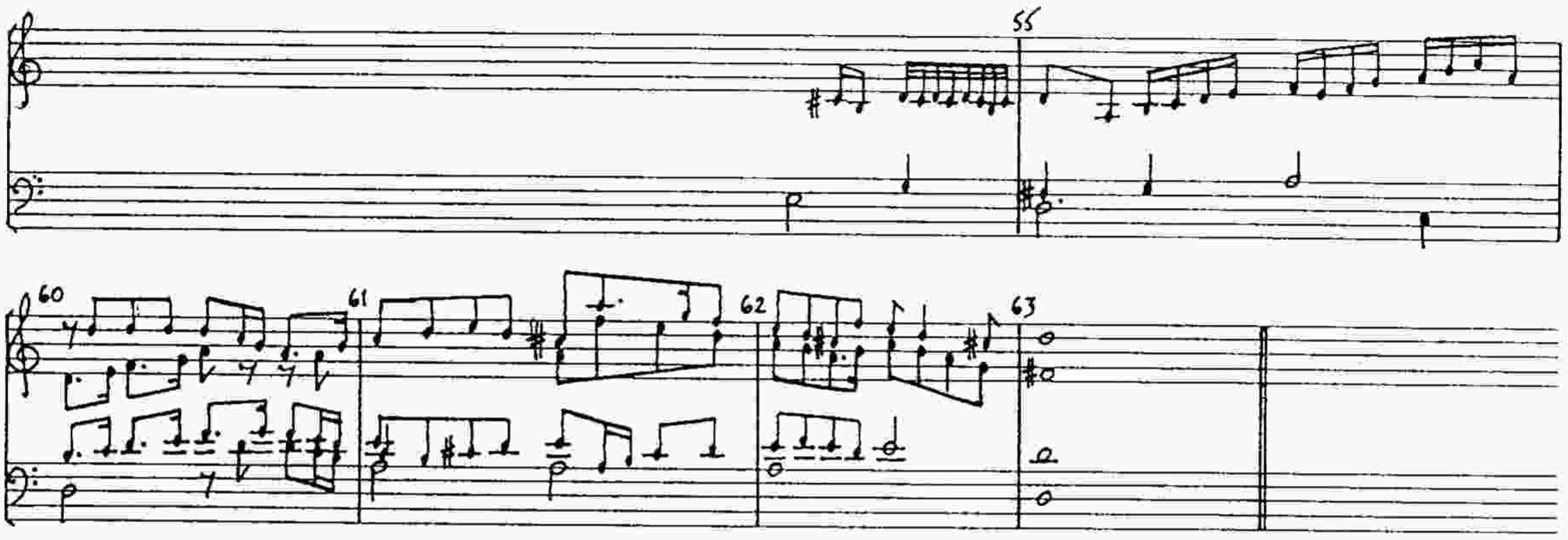


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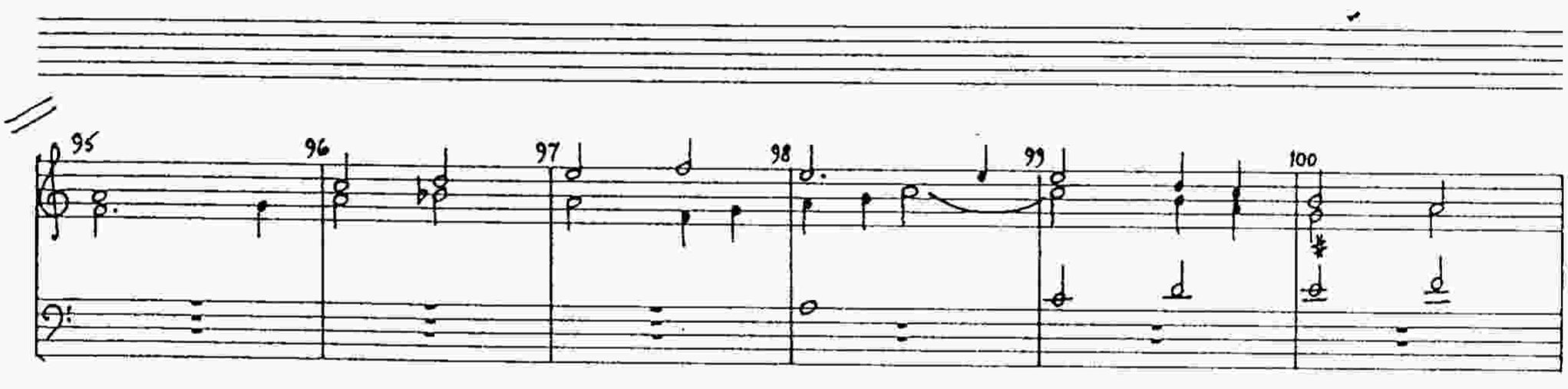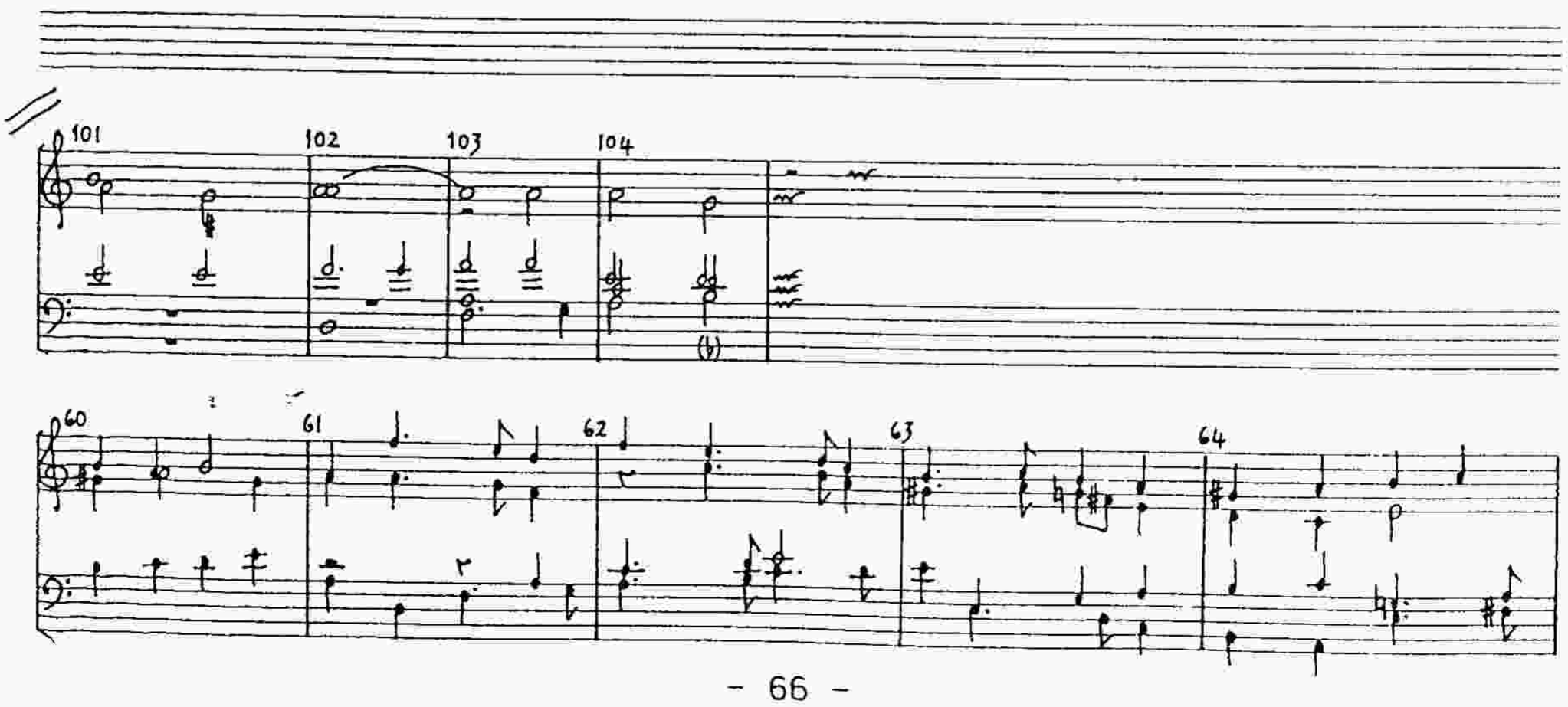


EXAMPLE 4A

Cont. . .
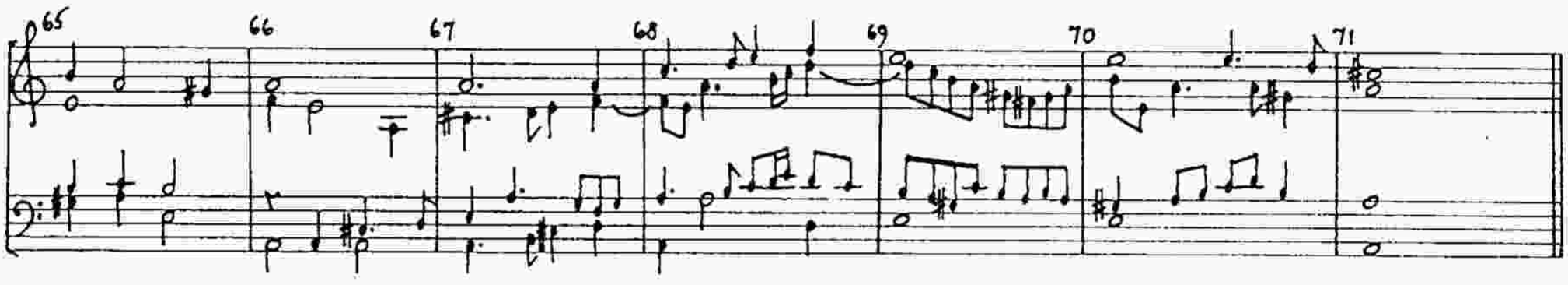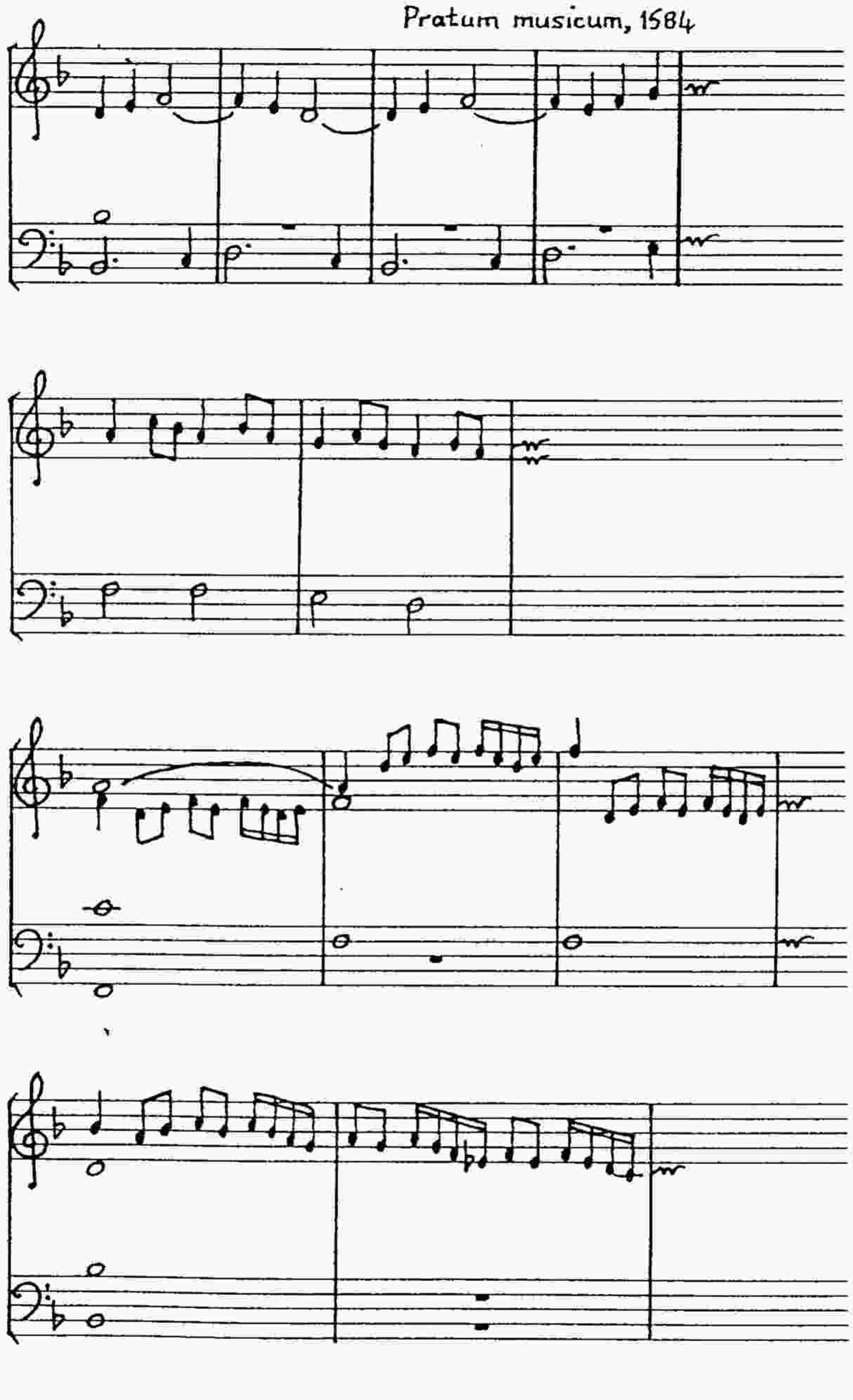








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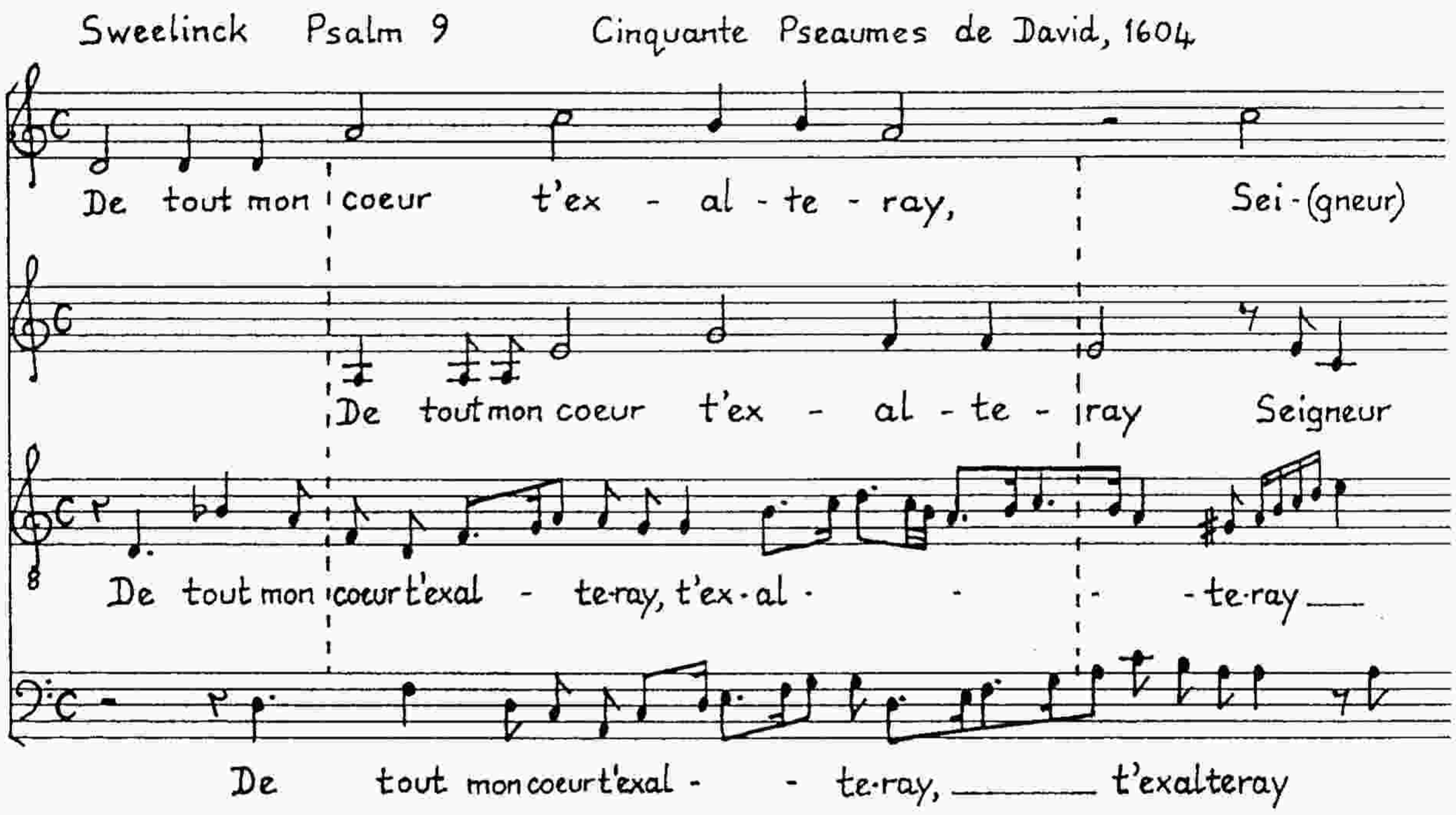
EXAMPLE 4B

Emanuel Adrianssen Passamezzo de haubois

Pratum musicum, 1584
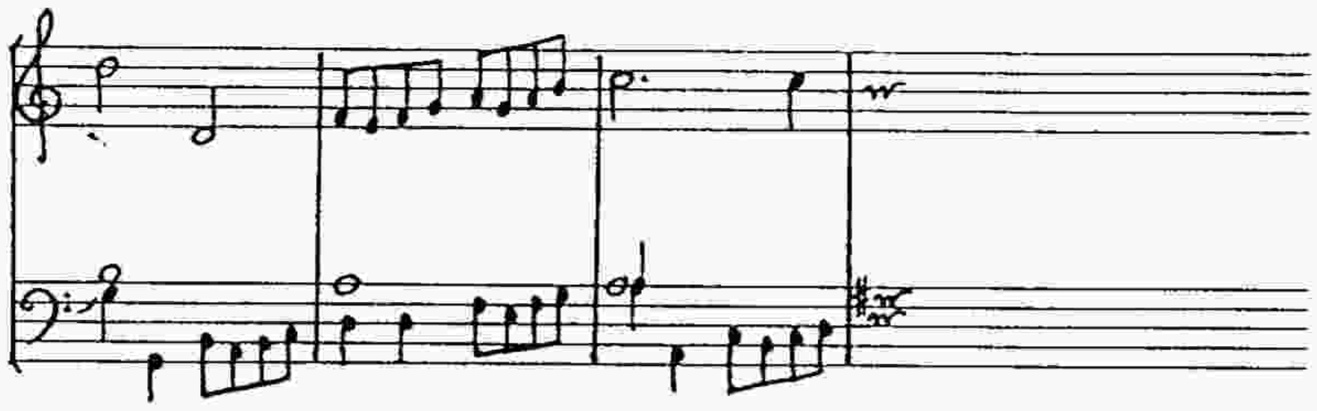


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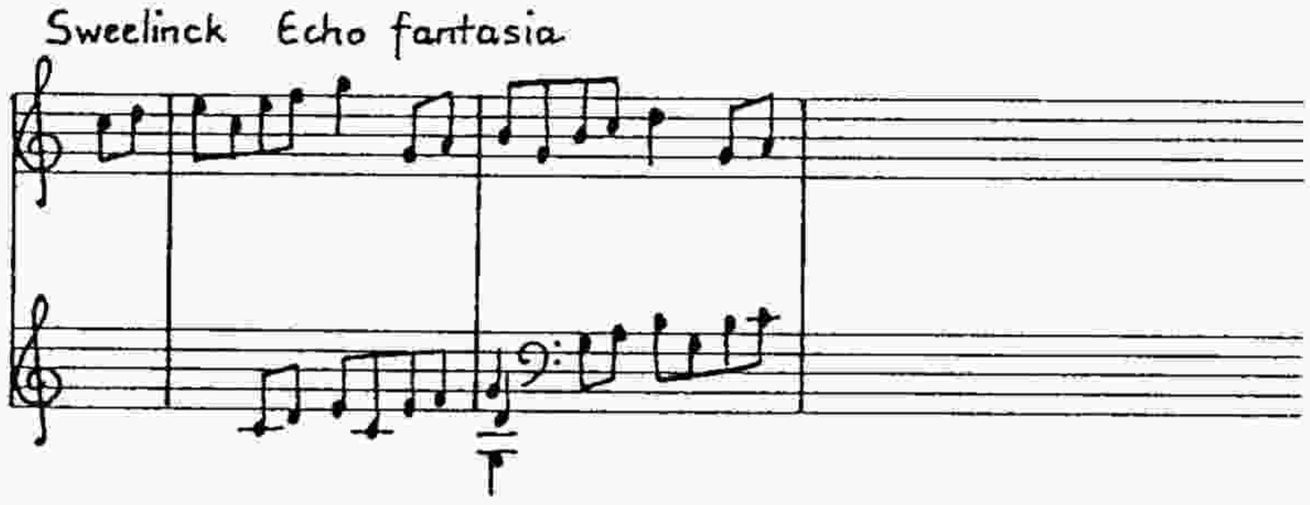

Sweelinck Psalm 9
Cinquante Pseaumes de David, 1604
De tout mon coeur t'ex - al - te - ray, Sei - (gneur)
De tout mon coeur t'ex - al - te - ray Seigneur
De tout mon coeur t'exal - te-ray, t'ex-al - - - te-ray
De tout mon coeur t'exal - - te-ray, t'exalteray

EXAMPLE 4D
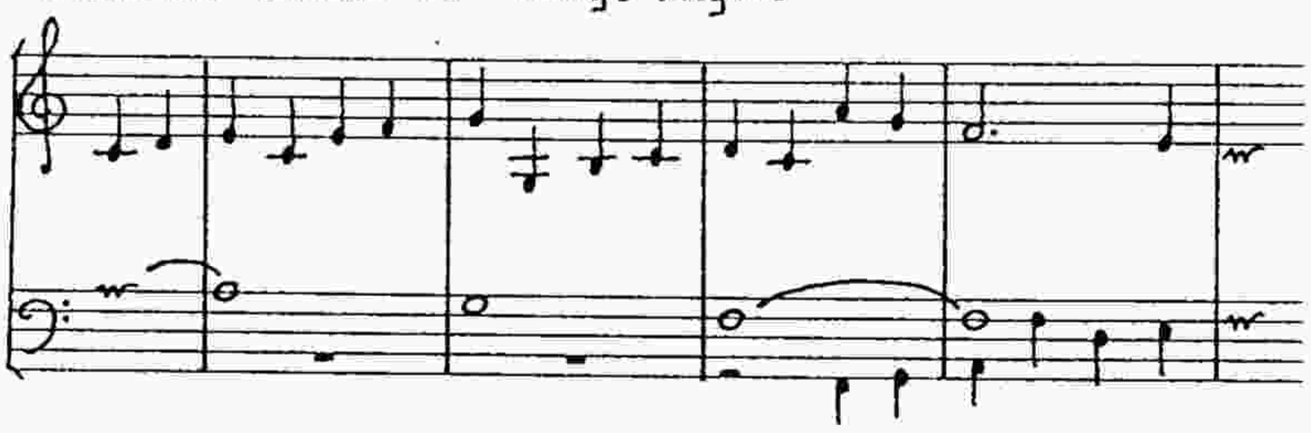
Cabezón Himno VII Ave maris stella



Sweelinck Echo fantasia



Cabezón Himno IX Pange lingua



Cabezón Diferencias sobre Las vacas



Sweelinck Mein junges Leben



NOTES FOR INTRODUCTION

1 Apel W., *The History of Keyboard Music to 1700* (Bloomington & London 1972) 288.

2 Ward J., *The Use of Borrowed Material in 16th-Century Instrumental Music* JAMS 5 (1952) 97.

3 Ibid. 88.

4 Add MS 28550 Mod ed Apel W. in CEKM 1. Cf Schrade L., *Die handschriftliche Überlieferung der ältesten Instrumentalmusik* (Tutzing 1968) 99.

5 Cf Dart T. *A New Source of English Organ Music* ML 35 (1954) 201-2o5 and Caldwell C. *Sources of Keyboard Music to 1660* NG 17.

6 Cf Schrade L., op.cit., passim, Göllner T., *Formen früher Mehrstimmigkeit in deutschen Handschriften des späten Mittelalters* (Tutzing 1961) passim. Johnson C.T., *Keyboard Intabulations Preserved in Sixteenth-century German Organ Tablatures: A Catalogue and Commentary* D.Phil. (Oxford 1984) gives an excellent account of early German sources and their related literature (mainly German) as well as a catalogue of their contents.

7 Seiffert M., *Geschichte der Klaviermusik* (Leipzig 1899) 21.

8 See Caffi F., *Storia della musica sacra nella già capeela ducale di San Marco in Venezia dal 1318 al 1797* I (Venice 1854 Milan R/1931) 28.

9 Tomás de Santa María *Libro llamado: arte de tãner fantasia, assi para tecla como para vihuela* (Valladolid 1565) ch. 20. Facsimile ed Stevens D., (Heppenheim 1972).

10 Fray Juan Bermudo *Declaracíon de Instrumentos musicales* II (Osuna 1555) f.29v. Facsimile ed. Kastner M.A., (Kassel 1957). See Ward J., *The vihuela da mano and its music (1536-1576)* Ph.D. (New York 1953).

11 Judd R., *A Study of Printed Sources of Keygboard Music in Spain and Italy c. 1500-1700, Selected Manuscript Sources Including Music by Claudio Merulo, and Contemporary Writings Concerning Notations* D.Phil. (Oxford 1988).

12 Harper J., Review of Noske F., *Sweelinck* (Oxford 1988) JRMA 114 (1989) 23.

13 Brown H.M., *Embellishing 16th-Century Music* (Oxford 1976) vii.

14 Ganassi S. de, *Opera intitulata Fontegara* (Venice 1535) See B1535/1 for full details of facsimile and modern editions.

15 Brown H. M., op. cit. xii.

16 ibid. 61.

17 One of the best (and least well-known) accounts of improvisation and its role in Western musical composition is Ferand E. T., *Die Improvisation in der Musik* (Zürich 1938). His account of the diminution manuals written for singers in the sixteenth century is unsurpassed in its detail and clarity by any later work. See also Ferand's own summary and partial account in English of some of his work in *Didactic Embellishment Literature in the Late Renaissance: a Survey of Sources* in *Aspects of Medieval and Renaissance Music* ed J. La Rue (London 1967) 154-172, *Improvised Vocal Counterpoint in the Renaissance and Early Baroque* AnnM 4 (1956) 129-74, *"Sodaine and Unexpected" Music in the Renaissance* MQ 37 (1951) 10-27 and *Guillaume Guerson's Rules of Improvised Counterpoint c. 1500* in *Miscelánea en homenaje a monseñor Higinio Anglés* I (Barcelona 1958-1961) 253-263. See also *Die Motetti, Madrigali, et Canzoni Francese...Diminuti..des Giovanni Bassano (1591)* Festchrift Helmuth Osthoff zum 65. Geburtstage (Tutzing 1961) 75-101 and *Die Improvisation in Beispielen aus neun Jahrhunderten abenländischer Musik* (Cologne 1956).

18 Brown H. M., op. cit. xiii.

19 Ward J., op. cit. 98.

20 ibid., 98.

21 ibid. 98.

22 Kirkendale W., *Ciceronians versus Aristotelians on the Ricercar as Exordium, from Bembo to Bach* JAMS 32 (1979) 1-44.

23 Cf Lockwood L., *On "Parody" as Term and Concept in 16th-Century Music* in *Aspects of Medieval and Renaissance Music.* (London 1967) 560-575. Lockwood points out that "parody", although first used by Jacob Paix in 1587 has aquired its use and full implications only recently. The Petrarchian term "ad imitationem" was far more common in the sixteenth-century. "Parody" spread into common use after Ambrose took it up in his *Geschichte der Musik* III (Berlin 1868) 45. In very recent times the term "imitation" was first put forward in Brown H. M., *Emulation, Competition and Homage: Imitation and Theories of Imitation in the Renaissance* JAMS 35 (1982) 1-48. In this study I will continue to use the term parody in discussing the relationships of one composition to

another. The term imitation will be used in a less general sense to describe the relationship of motives to one another. See Wegman R. C., *Another "Imitation" of Busnoy's Missa L'Homme Armé* JRMA 114 (1989) 189-202 for further discussion of the difficulties and precise scope of the concept of "imitatio".

24 Cerone D. P, *El melopeo y maestro* (Naples 1613) trans in Strunk *Source Readings in Music History* (New York 1950) 263-265. It is possible that Cerone has been misintepreted over the years: his stress of the motive as a unit of composition may have been an attempt to stress the difference between the new style of periodic, imitative composition and the older style of cantus firmus composition, rather than to imply that the motive alone was of importance in "ad imitationem" composition.

25 Most notably in the twentieth century by Rubsamen W., *Some First Elaborations of Masses from Motets* BAMS 4 (1940) 6-32. He was followed by Daniska J., *een bijdrage tot de geschiedenis der parodie-techniek* Tijdschrift vcoor Musiekwetenschap I (1948) 21-43, Klassen J., *Untersuchungen zur Parodiemesse Palestrinas* Kjb 37 (1953) 53-71, *Das Parodie verfahren in der Messe Palestrinas* KJb 38 (1954) 24-54.

26 Lockwood L., Op. cit. 574.

27 This deeper understanding of parody has been further amplified by several writers; Lenearts R. B., *The 16th-Century Parody Mass in the Netherlands* MQ 36 (1950) 410-421. Brown H. M., *The Chanson Spirituelle, Jaques Buus and Parody Technique* JAMS 15 (1962) 145, Dobbins F., *Doulce memoire: a Study of the Parody Chanson* PRMA 96 (1969-70) 85-101, Quereau Q. W., *16th-Century Parody: an Approach to Analysis* JAMS 31 (1978) 407-41. See also Lockwood's earlier work *A View of the Early Sixteenth-Century Parody Mass* in *25th Anniversary Festschrift of Queen's College New York* (Flushing 1964) 53-77 and Franke V., *Palestrina's Fifteen Five-Part Imitation Masses Modelled upon Motets: A Study of Compositional Procedures* D. Phil. (Oxford 1990). In the instrumental field see Ward J. op. cit., and *Parody Technique in 16th-Century Instrumental Music* in *The Commonwealth of Music in Honor of Curt Sachs* ed Reese G. and Brandel R. (New York and London 1965) 208-228. see also Levy K. J., *"Susanne un jour": The History of a 16th-Century Chanson* AnnM 1 (1953) 375-408.

28 Quereau Q. W., op. cit.

29 See Introduction, p 2.

30 Brown H. M., *The "chanson spirtuelle", Jaques Buus, and Parody Technique* JAMS 15 (1962) 145.

31 Rivera B.V., *The Two-voice Framework and its Harmonization in Arcadelt's First Book of Madrigals* MA 6/12 (1987) 59-88.

32 Ward J., op.cit. 97.

33 Leanarts R.B., *The 16th-Century Parody Mass in The Netherlands* MQ 36 (1950) 410-421.

34 Horsley I., *The 16th-Century Variation: a New Historical Survey* JAMS 12 (1959) 118-132.

35 Bermudo J., op.cit. f82v-83. Cited in Judd R., Op.cit. 14-16.

36 Rivera J.V., op.cit. passim.

37 Einstein *The Italian Madrigal* I (Princeton 1949) 77.

38 Bradshaw M.C., *The Origins of the Toccata* MSD 28.

39 ibid. 19-22.

40 Noske F., *Sweelinck* (Oxford 1988) 102.

41 See chapter 1 p 35 and chapter 1 notes 1 and 4.

42 Bradshaw M.C., op.cit. 57.

43 ibid. 19-47.

44 Cf Caldwell J., *BM. Add MS 29996: transcription and commentary* D.Phil (Oxford 1964). See also EECM 6 *Early Tudor Organ Music I: Music for the Office* ed Caldwell J. (London 1963).

45 See Dart T. & Donnington R., *The Origins of the In Nomine* ML 30 (1949) 101-106, Neighbour O., *The Consort and Keyboard Music of William Byrd* (London 1978) 26-51 and Cunningham W., *The Keyboard Works of John Bull* (Ann Arbor 1984) 42-64 for an account of the rise of the In Nomine.

46 MB I. See also Stevens D., *The Mulliner Book: A Commentary* (London 1952).

47 See for example Gombosi O., *A la recherche de la forme dans la musique de la Renaissance: Francesco da Milano* and Heartz D., *Les styles instrumentaux dans la musique de la Renaissance* both in *La musique intrumentale de la Renaissance* ed J. Jaquot (Paris 1955), Horsley I., *The Diminution in Composition and Theory of Composition* AcM 35 (1963) 124-153. See also Rokseth Y. *La Musique d'Orgue du XVe Siècle et au Début du XVIe* (Paris 1930) 309-311 for an illuminating discussion of keyboard sonority.

48 Antico A. *FROTTOLE INTABOLATE DA SONARE ORGANI / LIBRO PRIMO... Venice 1517 (B 1517/1). Facsimile ed Radole G. (Bologna n.d.)* A *partial edition of the Frottole Intabolate* is included in Jeppesen K., *Die italienische Orgelmusik am Anfang des Cinquecentos* (Copenhagen R/2 1962) I. A complete modern transcription can found in Hogwood C.'s recent edition of the complete volume (Tokyo 1984).

49 Cf B1531/1-3.

50 Both Tromboncino and Cara were active in Mantua during at least some part of their careers, thus providing a possible link with the composer of the second Italian keyboard print of the century, Marco Antonio Cavazzoni, whose *Recerchari Motetti Canzoni. Libro Primo*, appeared in Venice in 1523. M. A. Cavazzoni was also active at Mantua for many years. See Jeppesen K., *Die italienische Orgelmusik am Anfang des Cinquecentos* (Copenhagen R/2 1962) for full details of the *Frottole Intabolate* and Plamenac D., *The Recently Discovered Complete Copy of Antico's "Frottole Intabolate" (1517)* in *Aspects of Medieval and Renaissance Music.* (London 1967) 683-692.

51 Jeppesen K., op. cit. 47-75 Hogwood's introduction to his recent edition of the volume duplicates much of what Jeppesen wrote, including the music examples, and adds little of value. However, Hogwood's volume remains the only complete modern edition of the *Frottole Intabolate* available: an appendix to the first volume of Jeppesen's book contains transcriptions of only seven of the intabulations, but he does very usefully set them out in parallel with their vocal models. On pages 50-51 of this volume Jeppesen gives a thematic index to the entire collection and on pages 52-53 he gives a list of concordances for all the pieces.

52 Einstein *The Italian Madrigal* I (Princeton 1949) 76.

53 This passage is also a useful tool in the debate about the probable instrument intended for performance of the *Frottole Intabolate.* Jeppesen goes to some considerable length to establish that they are conceived for organ, (Jeppesen K., op. cit. 60-62) but the re-struck chord halfway through bar 29 would suggest equally well that performance on the harpsichord could have been intended, for if the chord was not re-struck then the fading tone of a harpsichord would allow the emergence of a six-four chord: it is essential that the bass note is heard in order to create an acceptable harmony.

54 Cabezón A. de, *Obras de Musica..* (Madrid 1578) f. 178v. For full bibliographical details of this source see chapter 3, fn. 1.

55 For modern editions of this work see Monte, P. de, *Opera* ed C. van den Borren and J. van Nuffel (Brussels 1927-) V appendix. See also *A Gift of Madrigals and Motets* ed C. Slim (an edition of the "Newberry Partbooks" from which my examples are derived). Slim dates these part partbooks around 1528. The madrigal's was first published by A Gardane in Venice in 1541 as part of *La piu divina, et piu bella musica...a sei voce* (R1541/16).

56 *Tabulature pour le jeu Dorgues/Espinettes et Manicordions sur le plain chant de Cunctipotens et /Kyrie fons...* (Paris 1531) B1531/5. ed Rokseth Y., *Deux livres d'orgue édités par Pierre Attaignant (1531)* (Paris 1925, R/New York n.d.).

NOTES FOR CHAPTER 1
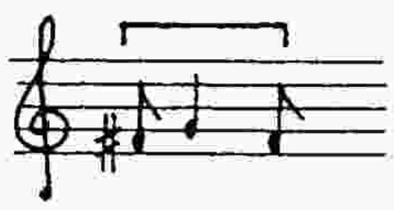
1 Jeppesen K., *Die italienische Orgelmusik am Anfang des Cinquecentos* (Copenhagen R/2 1960) 91.
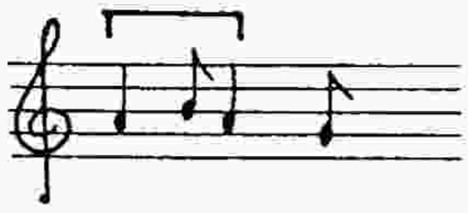
2 ibid. 91.

3 The ricercars are certainly the first examples of "independant" keyboard pieces to be printed. (6) Most keyboard music up to this point, if not directly related to vocal music through intabulation or cantus firmus technique, had been dance music of a generally unsophisticated nature. Nothing on the scale of these two pieces had been attempted outside the realms of vocal music. The lute ricercars of Dalza or Spinacino (B1508/2 and B1507/1 - a ricercar by each composer is printed in HAM, no 99) are short and relatively unambitious, often broken into even smaller units by frequent cadences and clear sectional breaks. Their style is reflected to some extent in the Cavazzoni ricercars, but here we have substantial works - 127 and 150 bars long - which surge along without any obvious dividing points. Despite this important position in the history of keyboard music and their role as pointers to new developments in the history of instrumental composition, however, very little has been written about them.

4 Slim H.C., *The Keyboard Ricercar and Fantasia in Italy c 1500-1550* PhD (Harvard 1960).

5 Slim op.cit. 257 gives the following two themes:

x 

y 

6 RECERCHARI / MOTETTI / CANZONI / Composti per Marcoantonio / di Bologna. / LIBRO PRIMO (Venice 1523). Facsimile ed (New York 1974). There are two modern editions of the entire print: Jeppesen K., op.cit., II and in "I Classici musicali italiani" *M.A.Cavazzoni, J.Folgiano, J.Segni ed Anonimi: Composizioni per organo*, ed Benvenuti G., (Rome 1941).

7 B1507/1.

8 The *Libro Primo* is also extraordinary in that it is the first print of keyboard music to contain anything other than intabulations or pieces based on monophonic originals: predecessors such as Virdung's *Musica getutscht* of (B1511/3) and Schlick's *Tabulatur Etlicher lobgesang und lidlein* of (B1512/1) set popular songs and plainchant for keyboard while Cavazzoni's Italian precursor Antico sets only Italian frottole in his 1517 collection. See Introduction p 18-20.

9 This is obvious from the titles of the four chansons, which must have their origins in pre-existent chansons.

10 The clue to these procedures can be found in M. A. Cavazzoni's background. Cavazzoni seems to have come under the influence of Cardinal Bembo at a relatively early age. Later Bembo became godfather to Cavazzoni's son, Girolamo. Bembo, an influential scholar and poet as well as a churchman, was part of a group of Italian intellectuals of the period who espoused the virtues above all writers of Petrarch, whose great skill lay, as we have already noted, in the art of *imitatio*. On the lives of the Cavazzonis see Lenearts R., *La Chapelle de Saint-Marc à Venise sous Adrian Willaert* Bulletin de l'Institut historique belge de Rome 19 (1938) 205-255 and Jeppesen K., op cit., 76-83.

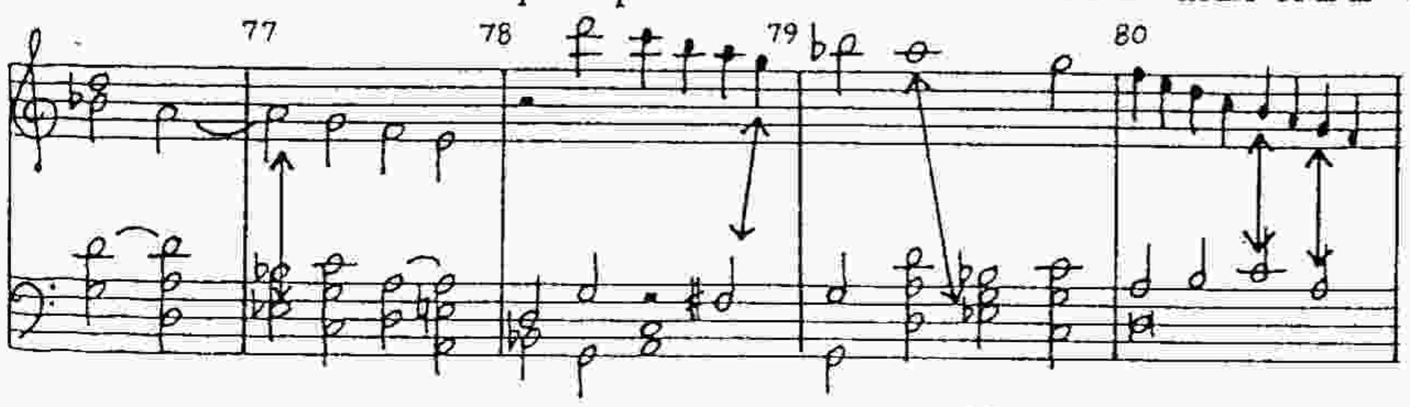
11 Collins Judd C., *Some Problems of Pre-Baroque Analysis: An Examination of Josquin's Ave Maria...Virgo Serena* MA 4 (1985) 201-239. Judd identifies several main areas of analytical enquiry: mode, text, textural distribution, cadence, duration, motivic structure and (Shenkerian) voice-leading. This study of keyboard music cannot deal with analysis of text and instead deals with the main issues of mode and cadence together, followed by duration and finally by motivic structure. Voice-leading is not considered.

12 The methods of modal analysis outlined by Bernhard Meier and in particular his definition and application of *a voce piena* scoring methods in Renaissance keyboard music cannot be applied to such irregular music. I will show later (chapter 5 p 194) how his methods apply well to later music, in particular that of Sweelinck.

13 Vol II p 9. All future references to numbered tables or examples refer to items found in Volume II.

14 Collins Judd C., op. cit. 213-214.

15 This is one area in which Cavazzoni's compositional style is radically different from that of contemporary vocal writing. Dissonances such as that marked at the end of bar 78 of the *Recercare Primo* would be unacceptable in vocal music, but are very much a part of the style of this keyboard music. Likewise the dissonance at bar 77 and its repeat in bar 79 add a harmonic bite to the music which a vocal composer could not - or would not - allow himself. Note also the unprepared dissonance marked in bar 80:



The accented dissonance at the end of bar 92 would also be unusual in vocal music. It is caused by a written-out ornament. Would vocal performers of the time have taken such liberties? Many treatises were written on the subject of vocal improvisation, but they normally encouraged the filling-out of pre-existent melodic patterns: the first and last notes of their recommended embellishments generally follow the exact outline of the slower-moving original line, to which the added notes invariably return after their brief flights of fancy.

16 Cf Collins Judd, op. cit. 214.

17 I am indebted for much of this analysis to Allaire G., *The Theory of Hexachords, Solmization and the Modal System* MSD 24 (Rome 1972).

18 In connection with this it should be noted that of the relatively small percentage of cadences on G, many involve Bb in the chord above the bass, thus further suggesting that in *Salve Virgo* G is reached by using the hexachord on Bb rather than by using the durum hexachord.

19 See Example 1B for each occurrence of this pattern throughout all four pieces.

20 The bass line of Salve Virgo most often outlines the naturalis hexachord on C. Along with the foregoing analysis this suggests that the link between *O Stella Maris* and a fancy by Newman from the Mulliner Book noted by Edward Lowinsky (*English Organ music of the Renaissance* MQ 39 (1953) 373-395 esp. 389-391) is probably no more than coincidence. Although there are links between the openings of both pieces, later they go their separate ways for while Cavazzoni's pieces relies heavily on the naturalis hexachord, Newman's bass line follows the molle hexachord on F almost continuously. Together with the fact that the Ebs in Cavazzoni's piece are chromatic alterations while those of Newman's piece result from the key signature of two flats this suggests that the two pieces are in fact in different modes.

21 127/73 ÷ 4.5625 = 27.836/16.

22 (150/118 ÷ 14.75) × 8 = 81.356/64.

23 A clear summary of the aspects of Pythagorean theories relating to music which Boethius, one of the most widely studied writers of the early Renaissance, explored in *De Institutione Musica* is given by Henry Chadwick in "Boethius: The Consolations", Oxford 1981.

24 See Hunt F.V., *Origins in Acoustics* (Yale 1978). Padgham C. *The Well-Tempered Organ* (Oxford 1986) gives a

good account of the historical and scientific background to tuning keyboard instruments.

25 Example 1A details the rondeau sections while Example 1D marks all the sections noted here above the RH stave.

26 *Libro Primo*, f. H1.

27 Picker M., *"A Josquin Parody by Marco Antonio Cavazzoni* TVNM 22 (1972) 157-159.

28 See JoWW i:3. The edition used here is based on the chanson as it appears in *Le septiesme livre contenant vingt et quatre chansons à cinq et six parties* T. Susato (Antwerp 1545) f. 4v. Facs ed. in *Corpus of Early Music* (Brussels 1970).

29 Jeppesen K., op. cit. 101 was not aware of the link with Josquin's chanson, and devises his own underlying theme.

30 Jeppesen K., op. cit. 86. Jeppesen prints M. A. Cavazzoni's surviving mass movements in the musical appendix to his first volume, pp 26*-32*.

NOTES FOR CHAPTER 2

1 INTAVOLATURA / CIOE RECERCARI CANZONI / HIMNI MAGNIFICATI COMPOSTI PER HIERONIMO / DE MARCANTONIO DE BOLOGNA, DETTO D'URBINO. / LIBRO PRIMO...dated 1543 in dedication, f. A1v.. Also INTABOLATURA / DORGANO, / CIOE MISSE HIMNI MAGNIFICAT / COMPOSTI PER HIERONIMO / DE MARCANTONIO DA / BOLOGNA DETTO / D'URBINO. / LIBRO SECONDO. (B1543/1 and B154??/3). No published facsimile available. See *Girolamo Cavazzoni Orgelwerke*, ed O. Mischiati, 2 vols, 1958 for detailed contents and theories regarding the precise date of the second volume.

2 Like M. A. Cavazzoni's *Libro Primo*, Girolamo's first keyboard print opens with modal exploration.. It is typical of a work conceived within the *imitatio* tradition - and by a godson of Bembo - that it should open with ricercars, which have been seen as the musical equivalent of the rhetorical concept of *insinuatio*. See Kirkendale W., *Ciceronians versus Aristotelians on the Ricercar as Exordium, from Bembo to Bach* JAMS 32 (1979) 1-44. Kirkendale notes that the prefatory letter to the volume is written in imitation of the style of a Ciceronian letter. Girolamo Cavazzoni was therefore well aware of the literary applications of the procedures of borrowing and reworking. See also Slim H. C., *The Keyboard Ricercar and Fantasia in Italy ca. 1500-1550* PhD (Harvard 1960) 131, for further information on Cavazzoni's volumes and ibid. 355 for a discussion of the ricercars.

3 See Introduction p 30-31. The version of *Cunctipotens genitor deus* used for the examples in this chapter is found in *Graduale Iuxta Morem Sacrosancte Ecclesie Romane* (Venice 1551).

4 *Cavazzoni Orgelwerke* op. cit. I pp IV (German) & VII (Italian).

5 But not of the same type as that devised by Bradshaw - see Introduction p 14. In this case the cantus firmus is a formative influence on the shape. The overall direction and proportion of the shape of the chant is absorbed into the structure of each verse. The actual notes of chant do not need to be present throughout each harmonic movement of the piece.

6 *Libro Secondo* f. H1. The version of the chant used in the examples is taken from the Liber Usualis (In Festo Corporis Christi, Ad Processionem) alter tonus.

7 Apel W., *The History of Keyboard Music to 1700* (Bloomington & London 1972) 120.

8 The edition used in the examples is based on the chanson as it appears in *Le septiesme livre contentant` vingt et quatre chansons à cinq et six parties* pub. Tylman Susato (Anvers 1545) f. ixv (RISM 1545/15. See also JoWW i:5 and Bernstein L.F. *The Cantus Firmus Chansons of Tylman Susato* JAMS 22 (1969) 201-207. There is no evidence of a monophonic original of *Faulte d'argent* surviving intact. The text of *Faulte d'argent* is given in Jeffery B. *Chanson Verse of the Early Renaissance* (London 1971) 55-57. See also Jeffery B. *The Literary Texts of Josquin's Chansons* Josquin des Prez ed E. Lowinsky (London 1976) 401-420, Brown H.M. *Theatrical Chansons of the Fifteenth and Early sixteenth Centuries* (Cambridge MA 1963) and *Music in the French Secular Theatre, 1400-1500* (Cambridge MA 1963).

9 First published in *Vingt et huit chansons musicalles à quatre parties* pub. Attaignant (Paris 1534) no. 1 (RISM 1534/12. Modern edition in CMM 45 p 23, from which the music examples here are derived.

10 Cf Apel W., *The History of Keyboard Music to 1600* (Bloomington and London 1972) 197 & 201.

11 Cf Quereau Q.W., *16th-Century parody: an Approach to Analysis* JAMS 31 (1978) 407-441. See Introduction, p 8-9 for more details of Quereau's ideas and their relationship to intabulation processes.

NOTES FOR CHAPTER 3

1 Cf JoM ii:30,31. The examples here are based on the mass as it appears in the *Liberum quindecim missarum...* pub. Antico (Rome 1516) f. CXX. See Kwee H.Y., *Sixteenth-Century Printed Instrumental Arrangements of Works by Josquin: An Inventory* TVNM 22 (1971) 43-66 for details of other arrangements of this piece. All the Spanish keyboard pieces in this chapter are found in the OBRAS DE MUSI/CA PARA TECLA ARPA Y/ vihuela...Madrid...1578 or in the LIBRO DI CIFRA NUEVA / PARA TECLA, HARPA, Y VIHUELA...Alcala 1557. See bibliography for modern editions.

2 See Howell A.C., *Paired Imitation in 16th-Century Spanish Keyboard Music* MQ 53 (1967) 377-396.

3 Quereau Q.W., *Sixteenth-Century Parody: An Approach to Analysis* JAMS 31 (1978) 407-44. See also Introduction p 8-9.

4 RISM 1536/1.

5 RISM 1572/2 f.2. The examples here are derived from the modern edition of the *Melange* ed Jacobs C., (Pennsylvania and London 1982), p. 32. The original note values (which Jacob halves) are restored. The Gabrieli piece discussed later is found in the *Canzoni alla francese* (Venice 1605). Mod ed Pidoux P. *Andrea Gabrieli canzoni alla francese* (Kassel 1952) 26.

6 See note 1 above for details and date of this source.

NOTES FOR CHAPTER 4

1 Sweelinck is called this in a eulogising poem by Carel van Minder: see *Relazioni Veneziane* ed. Blok P.J., in *Rijks Geschiedkundige Publicatien* 7 (1909) 16. See Tollefsen R.H., *Jan Pietersz. Sweelinck. A Bio-Bibliography, 1604-1842* TVNM 22 (1971) 87-125 for an account including translations into English of all the early documents relating to Sweelinck's life and works.

2 See Petti A., *New light on Peter Philips Monthly Musical Record* 87 (1957) 60.

3 See Curtis A., *Sweelinck's Keyboard Music* (Leiden and London 1968) 1-9.

4 Mattheson J., *Grundlage einer Ehren-Pforte* (Hamburg 1740).

5 Seiffert M., *Geschichte der Klaviermusik* (Leipzig 1899) 79.

6 Cunningham W., *The Keyboard Music of John Bull* (Ann Arbor 1984) 214 is one of the latest authors to expound this theory. Noske *Sweelinck* (Oxford 1988) pays tribute to it also in his concluding remarks to his study, p 130.

7 Borren C. van den, *Les origines de la musique de clavier dans les Pay-Bas (Nord et Sud) jusque vers 1630* (Ghent 1914). A short summary of Van den Borren's work opens the second chapter of Curtis A., op.cit. 35-36.

8 Borren C., op.cit. 158-173. Van den Borren also picks up Sieffert's observations concerning Italian influence on Sweelinck's style.

9 Sigtenhorst Meyer B. van den, *Jan P. Sweelinck en zjin instrumentale muziek* (The Hague 2/1946) passim.

10 Curtis A., op.cit. 10-34. The conclusion that Curtis reaches, that wandering players and marauding soldiers would have transmitted popular songs is certainly a reasonable one. John Ward points out that a tune could be transmitted by a "whistling sailor" - see *The Dublin Virginal Manuscript* ed J.Ward, Wellesley Edition III, Wellesley College, 1964, p X, and also "Spanish Musicians in England" in *Essays in Musicology in Honor of Draman Plamenac*, ed. Reese and Snow, Pittsburgh, 1969, p 353-364. However, it is doubtful whether they could be responsible for the transference of a sophisticated keyboard idiom.

11 Cunningham W., op.cit. 1-8 provides the best and most recent summary of Bull's life. Firm biographical evidence

on Bull is scarce; Van den Borren's definite statement that Bull and Sweelinck did meet has no documentary backing at all - but see Curtis A., op.cit. 26-27.

12 Borren C. van den, *Les Origines de la musicque de clavier en Angleterre* (Brussels 1912) 109.

13 Caldwell J., *English Keyboard Music before the Nineteenth Century* (Oxford 1973) 138.

14 Cunningham W., op.cit. 1-8.

15 Neighbour O., *The Consort and Keyboard Music of William Byrd* (London 1978).

16 See W.Mellers' review of Cunningham *Elizabethan experiments*, Times Literary Supplement 21.12.84, p 32.

17 For complete list see MB 19 224-225, and Cunningham W., op.cit. 215-223.

18 This theory is of course invalid if the piece could have been composed "in memoriam", or if the title in fact refers to a melody, and not to a person.

19 Neighbour O., op.cit. 28.

20. The manuscript sigla are those adopted by Cunningham, who chooses to refer to Add.MS 23623 as **Ant** rather than **Me** (the form devised by Dart).

21 MB 14:159.

22. Cunningham W., op.cit. 12. Orhan Memed (Magdalen College, Oxford) is currently working on a study of manuscripts once in the possession of Cozens (D.Phil, Oxford, forthcoming).

23 Meer J.H. van der, *The Keyboard Works in the Vienna Bull Manuscript* TVNM 18 (1957) 99, provides a detailed description of this source.

24 Ascribed to Sweelinck in Lübbenau MS A.1 and Berlin Stadtbibliothek, Gymnasium zum Grauen Kloster, MS HB 103.

25 *J.P.Sweelinck: Werken voor orgel en clavicembel*, ed. Seiffert, Amsterdam, 1943. The view shared by both Cunningham (op.cit. 20) and Leonhardt SwOO I/I p XXVII) that the version of Sweelinck's *Fantasia Chromatica* presented by the Viennese source is "weak" or "dubious" is one that I cannot share. There are of course many obvious errors in the text, not least in the ascription of the work to Bull, but this is not unusual for a manuscript of the period. Certain features of the Viennese version of this

piece can even be considered more stylistically apt than similar passages in other sources. The most obvious of these is the alternative to the scales of bar 56. The scribe of Vi provides a far more practical reading which is also more in keeping with the rest of the figuration found in the piece. We should not be too hasty, therefore, to reject this alternative version of the *Fantasia Chromatica*, and consequently the other variants which the source presents. The text of *The King's Hunt* in **Vi** may be "outshone by that of **Bu**" (Cunningham, op. cit. 21) but other pieces, such as *The Prince's Galliard* show differences only in small details from other, better known sources.

26 See Cunningham W., op. cit. 14-19, and Silberger A., *Introduction to Add MS 23623* in *17th- Century Keyboard Music. Sources Central to the Keyboard Art of the Baroque* vol. 18 (New York and London 1987) V-XI (facsimile ed.)

27 Almost all of Peter Philips' keyboard works can be found in *The Fitzwilliam Virginal Book* nos 70-88.

28 MB 1. See also Caldwell J., *BM. Add MS 29996: transcription and commentary* D. Phil (Oxford 1964). See also EECM 6 *Early Tudor Organ Music I: Music for the Office* ed Caldwell J. (London 1963).

29 See Noske F., *John Bull's Dutch Carol*, ML 44 (1963) 326-333.

30 see Cunningham W., op. cit. 218 and Gustafson B., *French Harpsichord Music of the Seventeenth Century* I (Ann Arbor 1979) 77-78.

31 Liège, Université, Bibliothèque, 153 (olim 888). Modern ed. A. Guilmant in *Archives des Mâitres de l'Orgue* (Mayence 1910). For detailed and recent study of this manuscript see Judd R., *A Study of Printed Sources of Keygboard Music in Spain and Italy c. 1500-1700, Selected Manuscript Sources Including Music by Claudio Merulo, and Contemporary Writings Concerning Notations* D. Phil. (Oxford 1988).

32 See Cunningham W., op. cit. 209 for a fuller description of these settings including a transcription of the vocal original.

33 *Pieter Cornet Keyboard Works* ed. W. Apel CEKM 26 1.

34 CEKM 26 57.

35 Oliver Neighbour has shown the development of Byrd's conception of "periodic control" by pointing out the careful way in which he places the cadences in the consort In Nomines - see his comments, for example, on the In Nomine

4/2, op.cit. 38 - and has related this to Byrd's understanding of dance forms and his application of that understanding to other types of textless composition. The masterly construction of many of the pavans and galliards of Bull show his control over assymetric phrasing and structure. This skill in periodic manipulation must also have been, like Byrd's, transmitted to Bull's abstract works: one of the delights of Bull's greatest dances is the subtle manipulation of phrase length and irregular rhythmic patterns. See Cunningham W., op.cit. 119-167 for a more detailed appreciation of Bull's mastery in this field.

36 Cunningham W., op.cit. 204-205.

37 Jaques Buus, *Intabolatura d'organo di recercari...*, Venice, 1549. Modern ed. T.D.Schlee *Jacobus Buus Orgelwerke I* (Vienna 1982).

38 **Ant**, f 129'. MB 14:6.

39 But see my remarks concerning a Sweelinck toccata in Chapter 5, p 238.

40 Cunningham W., op.cit. 404.

41 See Table 4/3 for a list of intabulations in **Tr**.

42 Cunningham W., op.cit. 107-110. The madrigal first appeared in *Il desiderio, il libro de madrigali* (Venice 1566).

43 For sources of the ensemble versions of the canzona see Dart's list in MB 14 161, and Cunningham's footnote 65, op.cit. 254.

At this point the problems arising from the hymn verses and alleluias found in the final folios of **Ant** should be briefly mentioned. Although they are only found in this late source, three of the pieces are structured in verses, thus suggesting a liturgical function which ended in England with the Act of Uniformity of 1559. They could therefore have been written for use in Antwerp where the Roman rite flourished in the 1620s. The style of the pieces, however, and the melodies set, suggest English music of the mid-sixteenth century. Margaret Glyn's proposal that the pieces were by Tallis has been rejected by Neighbour (op.cit. 105). The wide spacing of the parts in *Vexilla regis prodeunt* (MB 14:44) suggests the style of the Mulliner Book repertoire. Setting a plainsong melody in the top part was, indeed, a typical device of Bull and the figuration of bar 12 onwards points to a Blitheman-derived idiom and could certainly have been written by Bull. The constant free canon which begins *Jam lucis orto sidere* (MB 14:45) invites direct comparison with Blitheman's *Gloria tibi Trinitas (MB 1:93). The*

smaller pieces, however, the Te lucis ante terminum (MB 41:46) and the two alleluia settings (MB 14:48&49) are of similar simplicity and length to the Tallis pieces in the Mulliner Book. There are however, some signs of Continental influences. None of his other plainchant settings are in verses and none feature a broken plainsong as *Telluris ingens conditor* or the third and fourth verses of *Vexilla regis prodeunt* do. These features could point to a Continental approach to composition which Bull learnt in Antwerp, although it is common enough in the works of Blitehman and Redford. The pieces thus present conflicting pointers to both early and late periods. Two sets of *Salve regina* verses occur in **Vi**. Bull is unlikely to have set this Marian melody while in Enland. Written for two manuals they are stylistically related to many pieces by Cornet and from GB:O Ch.Ch. 89. From an imitative, consort-like opening the upper voice breaks into solo melody. Cunningham quite rightly refutes van de Meer who says that it is Bull who influences Cornet and not vice-versa, for in these pieces Bull draws on the English background of Byrd and his own plainsong settings and adds to this basis the colouristic devices found in so many of Cornet's works. Even in these difficult works, then, we still find pointers towards Bull's adoption of the Continental idiom.

44 **Ant** f. 122'. MB 14:7. See Dart, MB 14 161 and Cunningham W., op.cit. 254, note 66 for possible sources of the original work on which this fantasia is based.

45 Cunningham W., op.cit. 208.

46 SwOO I/II no 4.

47 Emanuel Adriaenssen *Pratum Musicum/Longe Amoenissimum...* (Antwerp 1584) (RISM 1584/12). Facsimile edition with introduction and bibliography by Kwee Him Yong, (Netherlands 1977). Modern edition in both tablature and staff notation ed. Spiessens *Leven en Werk van de Antwerpse Luitcomponist Emanuel Adriaenssen* 2 vols (Brussels 1974).

48 Cf Spiessens *Emanuel Adriaenssen et son Pratum musicum* AcM 26 (1964) 142-152.

49 Cf RISM 1592/22.

50 Add MS 29485. Alan Curtis has published a modern edition of this source in *Monumenta Musica Neerlandica*, II, Amsterdam, 1961.

51 See the preface to the Curtis edition, op.cit., p XI for his grounds for this dating.

52 See Levy K.J., *Susanne un jour: the history of a sixteenth-century chanson* AnnM 1 (1953) 375-408.

53) The large number of French titled dances in Add. MS 29485 suggest a Franco-Flemish link of the kind suggested by Huizinga's famous study, *The Waning of the Middle Ages* (London 1924). Both cultures have left few sources of sixteenth-century keyboard music: the similarity between those sources is remarkable. The repertoire of the Attignant prints of the 1530s consists mainly of simple dances of the smae type and scope of those in the Soldt collection, and staightforward chanson intabulations which correspond closely to the Dutch psalm settings. Perhaps these stylistic links are a further aspect of the link mentioned by Williams between the French and Flemish organ building traditions: "In Rouen, Titelouze's full organ probably produced much the same kind of sound as that of a Dutch composer...even that most chracteristic stop of the French organ the Cornet, originated in the Netherlands." Williams P., *A New History of the Organ* (London 1980) 104.

54 The activities of Buus and Willaert in Italy are well enough known to require no discussion here. Netherlands composers dominated court and church music in Italy in the earlier sixteenth century, the formative years of the motet and madrigal.

55 Borren C. van den, *Les Origines..Pays Bas vers 1630* gives a summary of Netherlands musicians abroad in the sixteeenth century. His information is mainly taken from Ven der Straeten's monumental work *La musique en Pays Bas* VII & VIII (Brussels 1878).

56 The importance of the Dutch Ruckers family of harpsichord makers throughout Europe is not to be under-estimated.

57 Kwee H. Y., *Sixteenth-century Printed Instrumental Arrangements of Works by Josquin des Prez. An inventory* TVNM 22 (1971-2) 43-66.

58 See for example Harper J. M., *Frescobaldi's Early Inganno and Their Background* PRMA 105 (1978-9) 10-11, and A. Newcomb and J. Ladewig on the Wert and Buus ricercars and their influence on later Italian style (Papers from the Frescobaldi Quadricentennial Congress), 1985.

59 This information is based on a survey of the printed collections between 1550 and 1628 listed in RISM, *Recueils imprimés XVI-XVII siècles* I "Liste chronologique".

60 Sweelinck's *Rimes françoises et italiennes* are still not available in SwOO. They can be found in vol viii of the Seiffert/Gehrmann edition, The Hague & Leipzig 1894-1901.

61 Sweelinck, *Cantiones Sacrae 5 Vocum...*, Antwerp, 1619. Modern edition in SwOO VI ed. B. Van den Sigtenhorst Meyer (Amsterdam 1957).

62 Philips *Gemmulae Sacrae binis et Tercibus Vocis...* (Antwerp 1613).

63 Mod ed. of *Cantica Sacrae* ed. Platt P. EECM 15.

64 Sweelinck *Cinquante pseumes de David...* (Amsterdam 1604). *Livre second des pseumes...*, Amsterdam, 1613. *Livre troisième...* (Amsterdam 1614). Mod ed. in SwOO II, III and IV ed. Lagas (Amsterdam 1957-).

65 See SwOO I.

66 A broken chord, for example, is as much the natural province of a moderately dextrous keyboard player as it is of the lutenist, for whom, indeed, it is one of the first and most obvious musical possibilities available.

67 See Introduction p 3-5.

68 Venegas de Henestrosa *Libro di cifra nueva para tecla...* (Alcala 1557). Modern edition in MME II.

69 Tomas de Santa Maria, *Llibro llamado: Arte de tanier fantasia, assi para tecla como para vihuela* (Vallodolid 1565).

70 Seiffert M., op. cit. 75.

NOTES FOR CHAPTER 5

1 See Curtis A., *Sweelinck's Keyboard Works* (Leiden and Oxford 1968).

2 See Breig W., *Die Lübbenauer Tabulaturen Lynar A 1 und A 2* AMf 25 (1968) 96-117, 223-237.

3 Schierning L., *Die Überlieferung der deutschen Orgel- und Klaviermusik aus der ersten Hälfte des 17. Jahrhunderts* (Kassel 1961).

4 See chapter 4 p 154 for further details of Tr.

5 In addition to the Fitzwilliam Virginal Book, two early lute music sources do survive, however. Lord Herbert of Cherbury's manuscript, (Cambridge, Fitzwilliam Museum, MS. Mu3-1956) although written in the 1620s, probably contains music gathered during his Continental travels of 1608-1620, while the Sweelinck pieces found in the Thysius Lute Book (Leiden, Biblioteca Thysiana, lute MS without call number) were probably transcribed like the Fitzwilliam Virginal Book, during the second decade of the seventeenth century. The pieces they contain are too small in scale to be of much help in stylistic analysis, although their general features are significantly European in style - see previous chapter p 183.

6 See Example 4D.

7 See Table 4/3.

8 Noske F., *Sweelinck* (Oxford 1988) 88.

9 Meier B., *The Modes of Classical Vocal Polyphony*, tr. E Beebe (New York 1988) passim.

10 Cited in Meier B., op. cit. 75-78.

11 Noske F., op. cit. 90.

12 Noske F., ibid. 90 is surely incorrect in describing this proportion as 3:1, just as he is incorrect in his placing of the "second stretto". This begins in the tenor a full breve before he suggests.

13 The type of cantus firmus used by Sweelinck is a crucial point dealt with below in my discussion of his setting of *Psalme 140*, p 244.

14 Cf Meier B., op. cit. 157-165.

15 see Chapter 4 fn 25 for a discussion of the **Vi** version of the *Fantasia Chromatica*.

16 Noske F., op.cit. 94.

17 ibid. 91.

18 ibid. 91.

19 See Chapter 1 pp 37-44 for detailed discussion of these modes in relation to M.A.Cavazzzoni's music.

20 Noske F., op.cit. 93.

21 ibid. 94.

22 Padova, Biblioteca Universitaria MS 1982 f.128 and Torino, Biblioteca Nazionale, Collezione Giordano MS 7 f.139.

23 Cunningham W., *The Keyboard Music of John Bull* (Ann Arbor 1984) 93.

24 Neighbour O., *The Consort and Keyboard Music of William Byrd* (London 1978) 229.

25 See Eitner W., *Über die acht, respective zwölf Tonarten im XVI. und XVII. Jahrhundert* MMg 3 (1897) 136-50.

26 Bradshaw M.C., *The Toccatas of Jan Pieterszoon Sweelinck* TVNM 25 (1975) 838-60.

27 Sigtenhorst Meyer B. van den, *Jan P. Sweelinck en zijn instrumentale muziek* (The Hague 2/1946) 166.

28 See chapter 4, fn. 6.

29 Bradshaw M.C., op.cit. 39.

30 Sigtenhorst Meyer B. van den, op.cit. 169.

31 ibid. 170.

32 See Bradshaw's analysis of the analagous situations in the Hypophrygian Toccata L.19, in which he makes a case for two tonal centres, on C and on A. An interesting analogy can be drawn here between the Praeludium Toccata and Frescobaldi's *Fantasia Quinta sopra doi soggetti* (1608). In this piece the two subjects enter a third apart, the lower of the two in inversion, thus stressing A and C. All the important cadences in the fantasia occurr on these two notes, but it would be wrong to claim therefore that the piece is formed around two tonal centres. Frescobaldi, in a similar way to Sweelinck in the *Praeludium Toccata* is simply

responding to essential modal characteristics by stressing the final and reciting tones of the transposed Phrygian modal group.

33 Noske F., *Forma formens* International Review of the Aesthetics and Sociology of Music 7 (1976) 43-62 and Noske F., *Sweelinck* (Oxford 1988) 121-129.

34 INTONATIONI D'ORGANO / DI ANDREA GABRIELI... (Venice 1593) f. 35 v. (B1593/4) Mod ed P. Pidoux *Andrea Gabrieli Intonationen für Orgel* (Kassel 1952) 23.

35 Noske F., ibid. 102-103.

36 Bradshaw M.C., *The Origins of the Toccata* 122-129.

37 Bradshaw M.C., *The Toccatas of...Sweelinck* op.cit. 42.

38 ibid. 43.

39 L.25 receives the same treatment from Bradshaw: a mode V psalm tone for a piece in Mode VI. (The alternative version of this toccata proposed by Richard Dirksen also complies with this analysis. See Dirksen R., *Sweelinck's Opera Dubia: A Contribution to the study of his Keyboard Music* TVNM 36 (1986) 80-135, especially 131-132. Bradshaw assigns mode VIII correctly to L.26, but sees the toccata as a piece in G major, rather than in the Hypomixolydian mode.

40 Bradshaw M.C., *The Toccatas of...Sweelinck* op.cit. 39-40.

41 ibid. 45.

42 Meier B., op.cit. 230.

43 Noske F., *Sweelinck* 105 states that there are three pieces based on plainchant melodies, but in so doing ignores the fact that Sweelinck's *Puer natus* setting uses a modern, metrical version of the plainchant rather than the original melody and thus must be placed within the metrical group.

44 Annegarn gives a melodic source for this Compline hymn which was published in Hamburg in 1588 - see SwOO I/II xxvii. The melody is substantially different from that used by the English. *Christe qui lux* seems to have been well known in Europe although the only other setting of the melody known to me is found in Scheidt's *Tabulatura Nova*.

45 Sweelinck's *Rimes françoises et italiennes* are still not available in the new complete edition. They can be found in vol viii of the Seiffert/Gehrmann edition, The Hague & Leipzig 1894-1901.

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