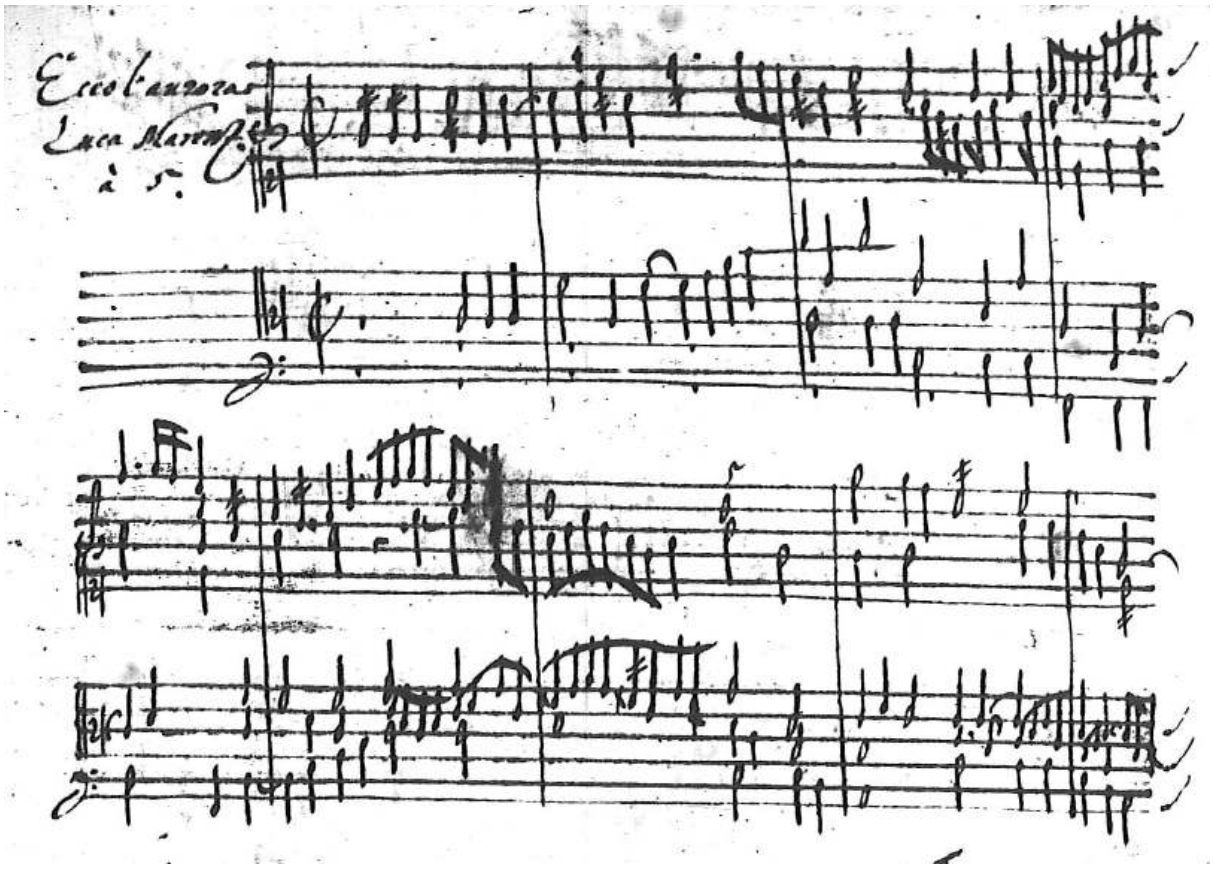
What Is a Composer?
Problems of Attribution in Keyboard Music from the Circle of Philips and Sweelinck
David Schulenberg (Wagner College, New York) • McGill University, 12 February 2011



Toccata di Roma sexti toni (from Me, ff. 9′–13′)	*Hieronimo Ferabosco* (?= Girolamo Frescobaldi, 1583–1643)
Fantazia op de fuge van m: Jan Pieterss: (BuK 4, from Me, ff.52–54)	*faecit Doctor Bull: 1621. 15 Decemb:* (John Bull?1562/3–1628)
Fantazia 3ª [super Vestiva i colli] (from Me, ff. 42′–45)	*du Jan Bull:*
Pauana Sinfoniæ (from Me, ff. 45′–47′)	*Jan Bull: 1622.*
Galiarde (from Me, ff. 48–49)	*du Jan Bull Doct:*
Ecco l'aurora (PK 6, from Ly A1, pp. 223–5 [opening shown above])	?Peter Philips (?1560/1–1628), after Luca Marenzio (1553/4–99), Libro 4 à 5 (1584)
Che fa (from Ly A1, pp. 316–17)	Anonymous, after Marenzio, Libro 1 à 5 (1580)
Deggio dunque partire (from O1, pp. 238–44)	Philips, after Marenzio, Libro 2 à 5 (1581)

Table 1. Sources and Abbreviations

Dü	Uppsala, University Library, Instr. Mus. i. hs. 408
Ly	Staatsbibliothek zu Berlin–Preußischer Kulturbesitz, Mus. MS Lynar A 1
Me	London, British Library, Add. MS 23623 (copyist identified as Guillaume Messaus)
O1	Oxford, Christ Church Library, Mus. MS 1113 (also known as "El")
Tr	Cambridge, Fitzwilliam Museum, Mus. MS 168 (the "Fitzwilliam Virginal Book," formerly 32 g.29)
Vi	Vienna, Österreichische Nationalbibliothek, Cod. 17771
BuK	number of work in *John Bull: Keyboard Music I*, ed. John Bull and Francis Cameron with additional material by Thurston Dart, third edition, revised by Alan Brown, *Musica britannica*, vol. 14 (London: Stainer and Bell, 2001)
D.	number of work in Pieter Dirksen, *The Keyboard Music of Jan Pieterszoon Sweelinck: Its Style, Significance, and Influence* (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), Appendix 2: Catalogue (pp. 641–3)
PK	number of work in *Peter Philips: Complete Keyboard Music*, ed. David J. Smith, *Musica britannica*, vol. 75 (Kondon: Stainer and Bell, 1999)

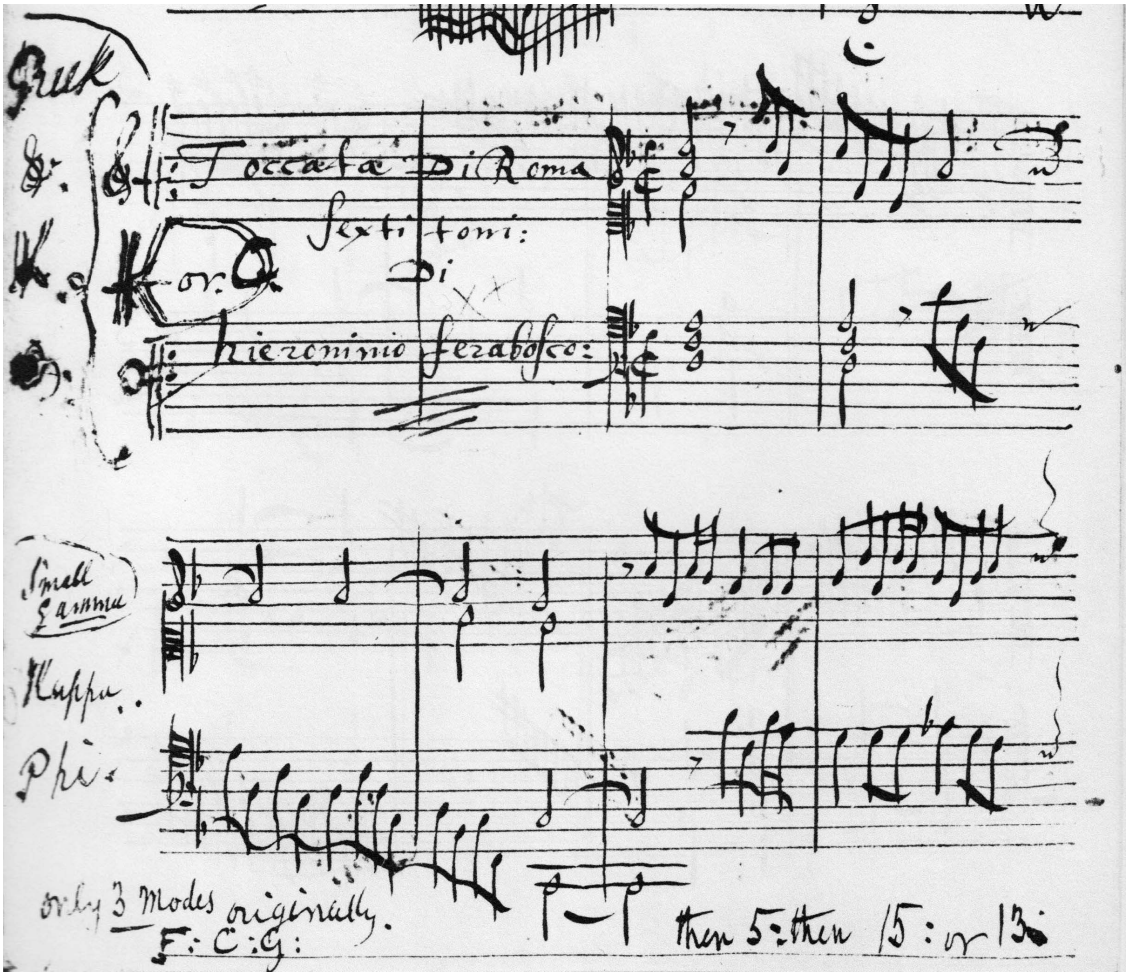
Table 2. Plans of the Fantasia after Sweelinck (BuK 4) and *Fantasia terza*, both from Me

Fantazia op de fuge				*Fantasia terza*			
m.	length (semibreves)	voices	style or type of section	m.	length (semibreves)	voices	style or type of section
1	22	4	motet	1	23	4	motet
23	10	2	bicinium	24	18	3	trio
33	9	4	motet	42	16	2	bicinium
42	11	3	trio	58	17	3	trio / tripla
53	39	4	motet	75	4	4	motet

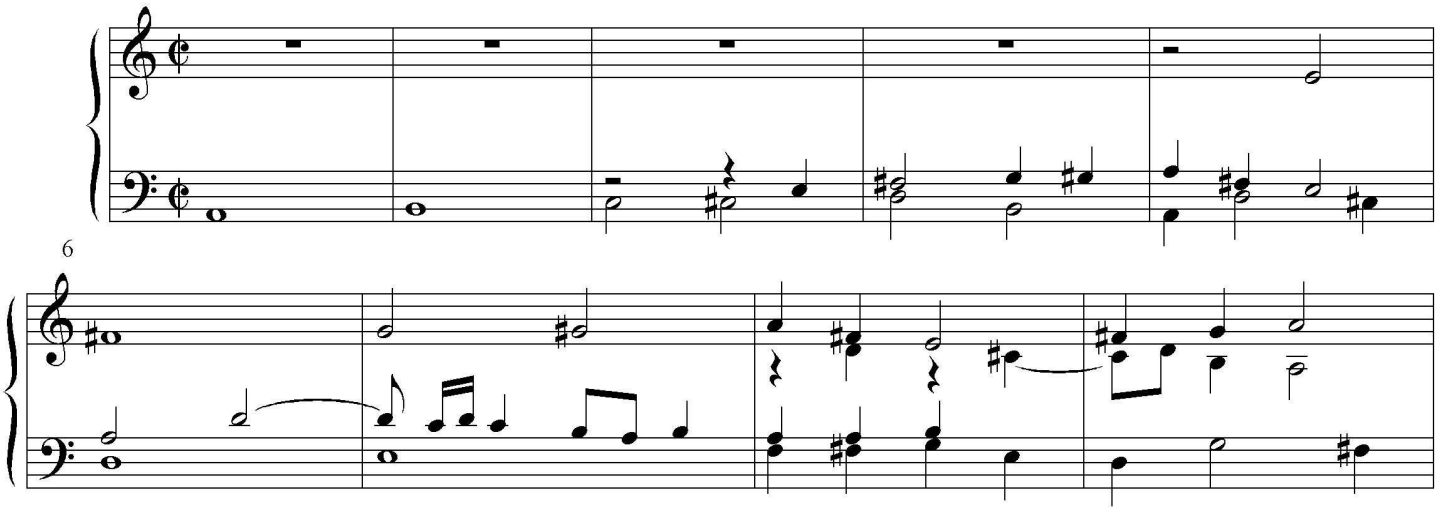
Points of division between sections are open to interpretation; lengths of sections are therefore approximate or subject to change. "Motet" sections involve imitation with equal voices in large note values. "Bicinium" and "trio" sections include one voice moving in small note values.

Examples (*Measures in the examples are equivalent to semibreves in the originals.*)

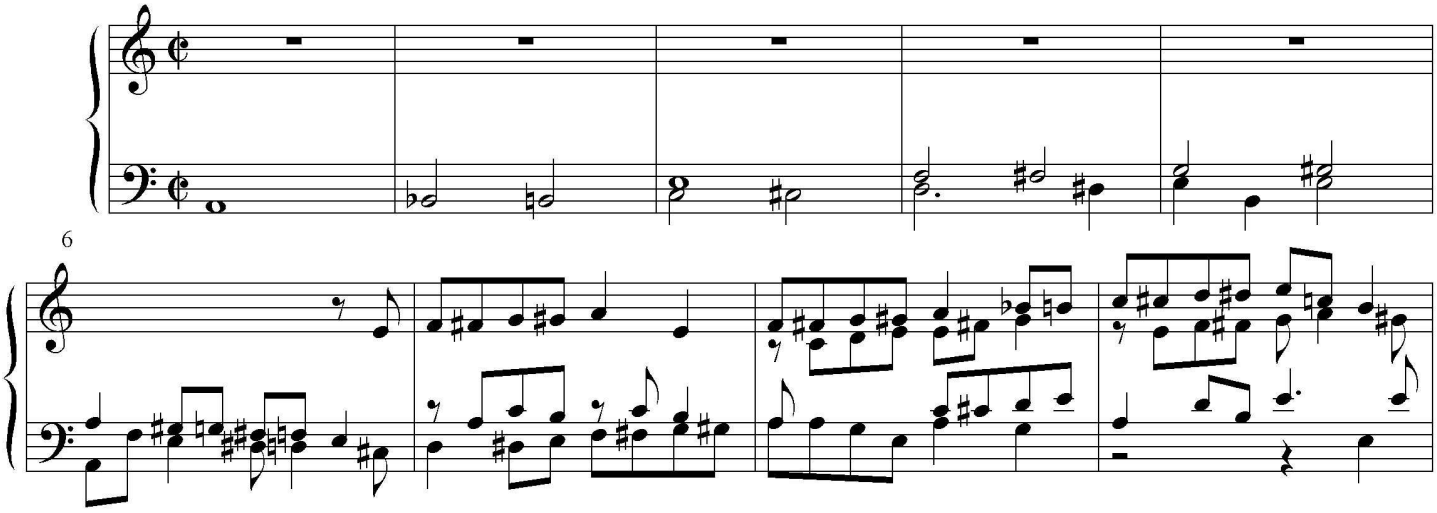
1. Frescobaldi (?), *Toccata di Roma*, opening, from Me (Guillaume Messaus, ca. 1627–9? with later additions)



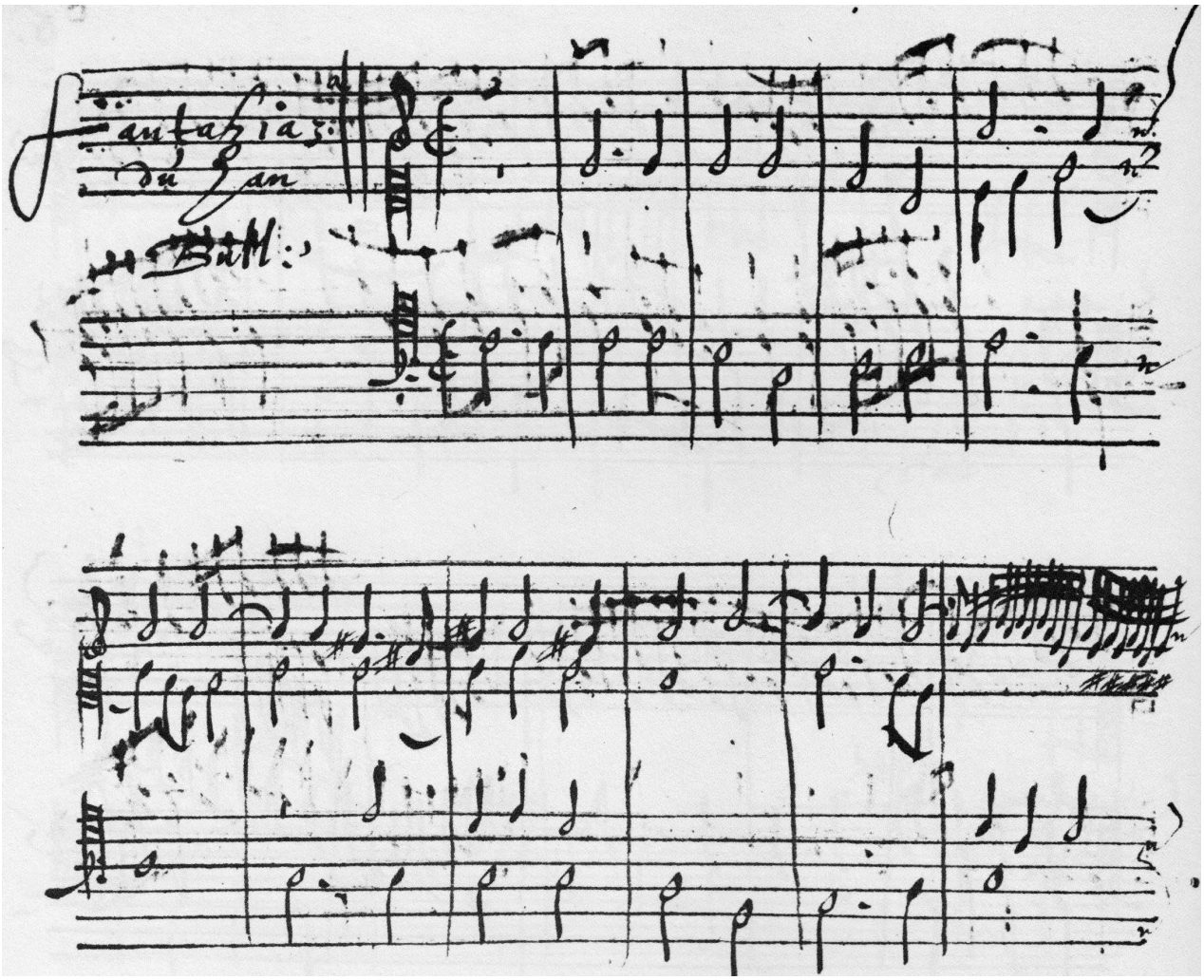
2. Bull, Fantasia on a *fuge* by Sweelinck, BuK 4, opening



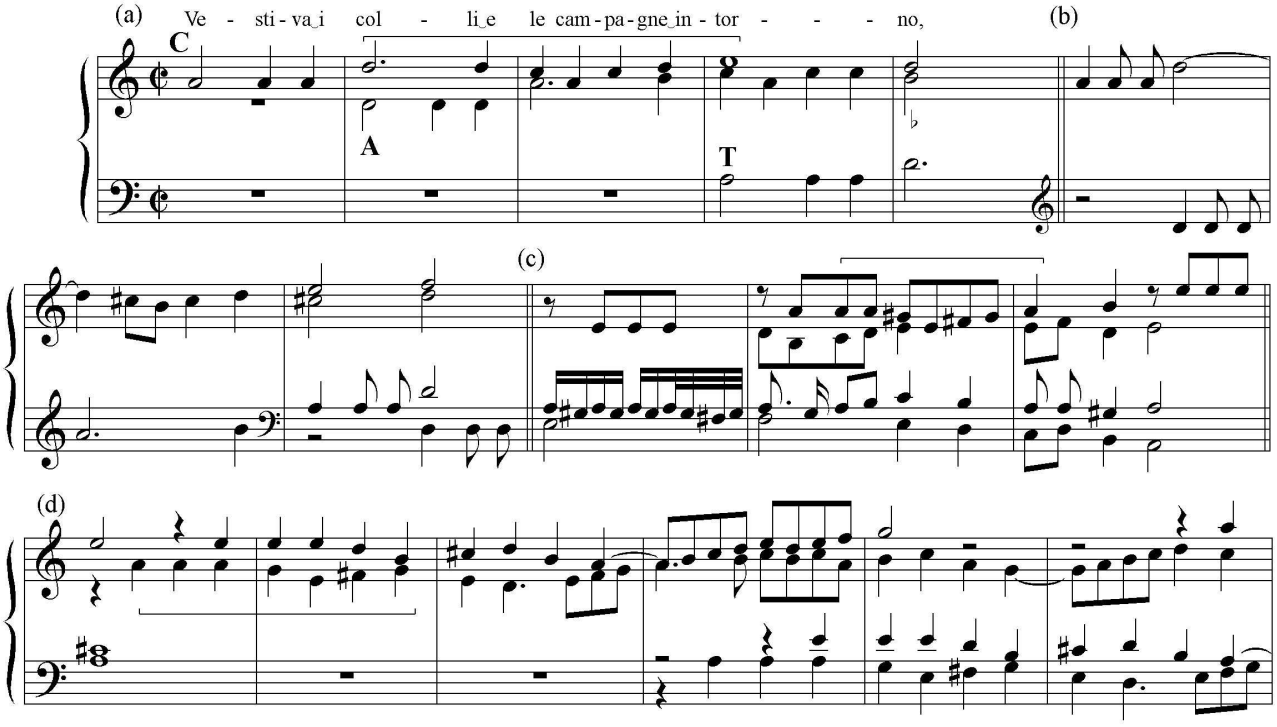
3. Bull, Fantasia, BuK 5, opening



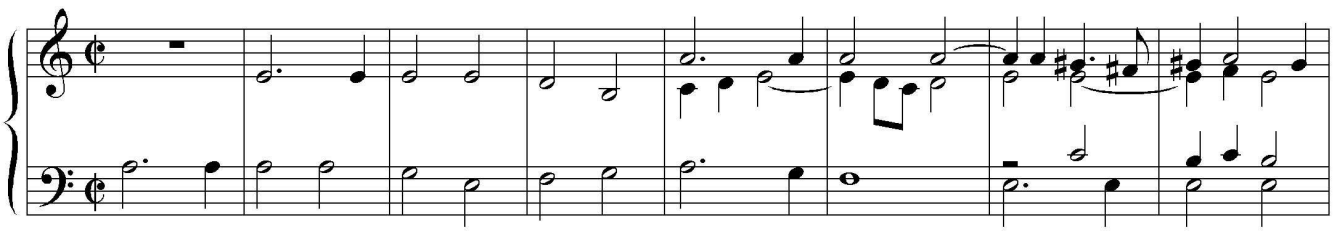
4. Bull (?), *Fantasia terza*, opening, from Me



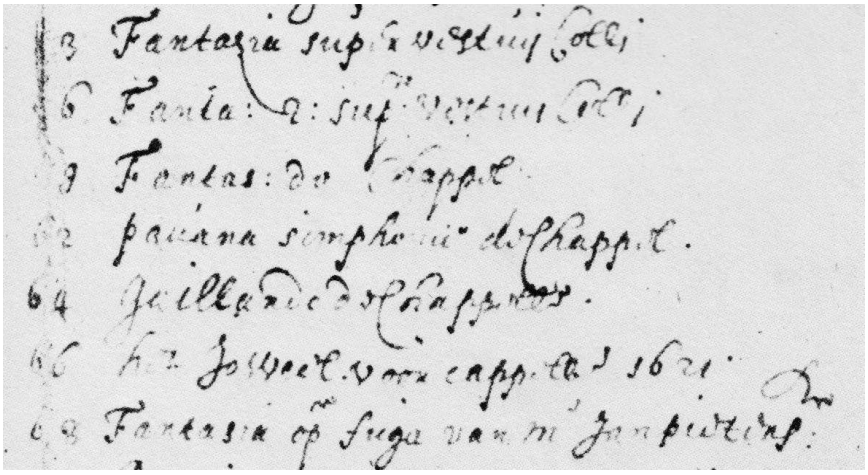
5. (a) Palestrina, “Vestiva i colli,” opening; (b) Bull, Fantasia I on “Vestiva i colli,” BuK 8, opening; (c) same, mm. 23–5; (d) Sweelinck, Toccata a1 (D. 29 = Seiffert 22, Leonhardt 17), mm. 44–9



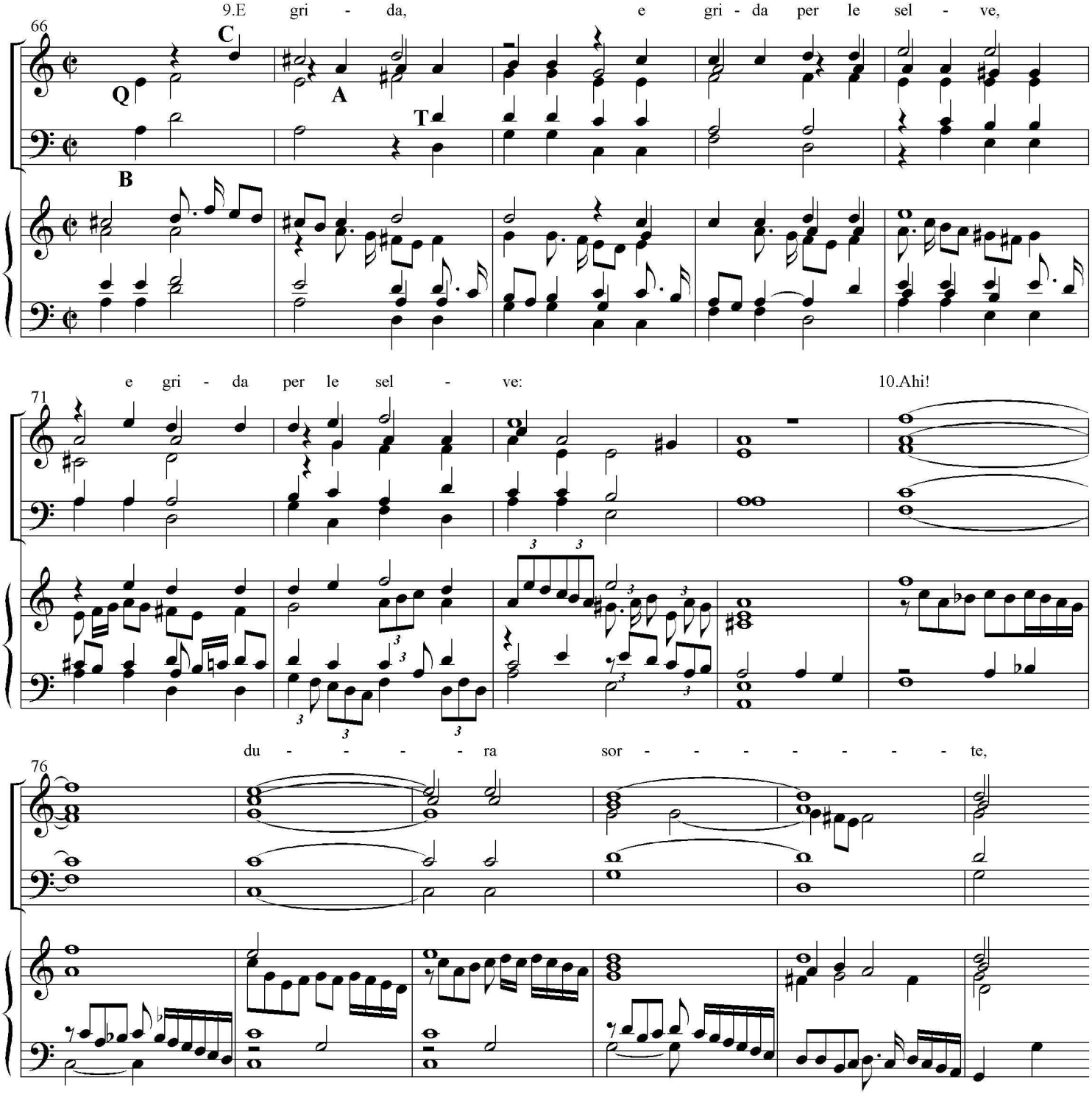
6. Bull (?), *Fantasia terza*, opening



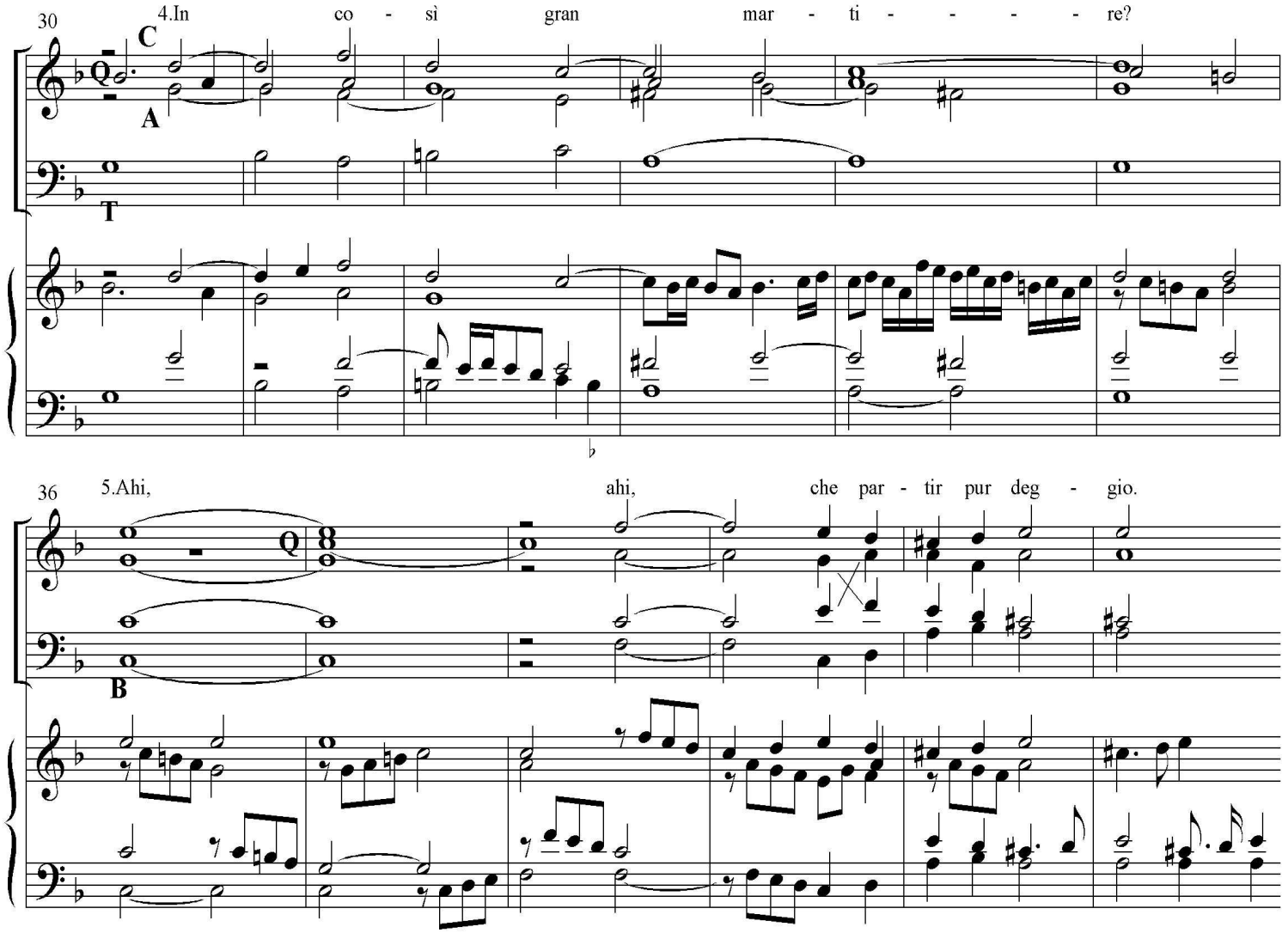
7. Index of Me, f. 181, showing entries for “Fantas: de Chapel” etc.



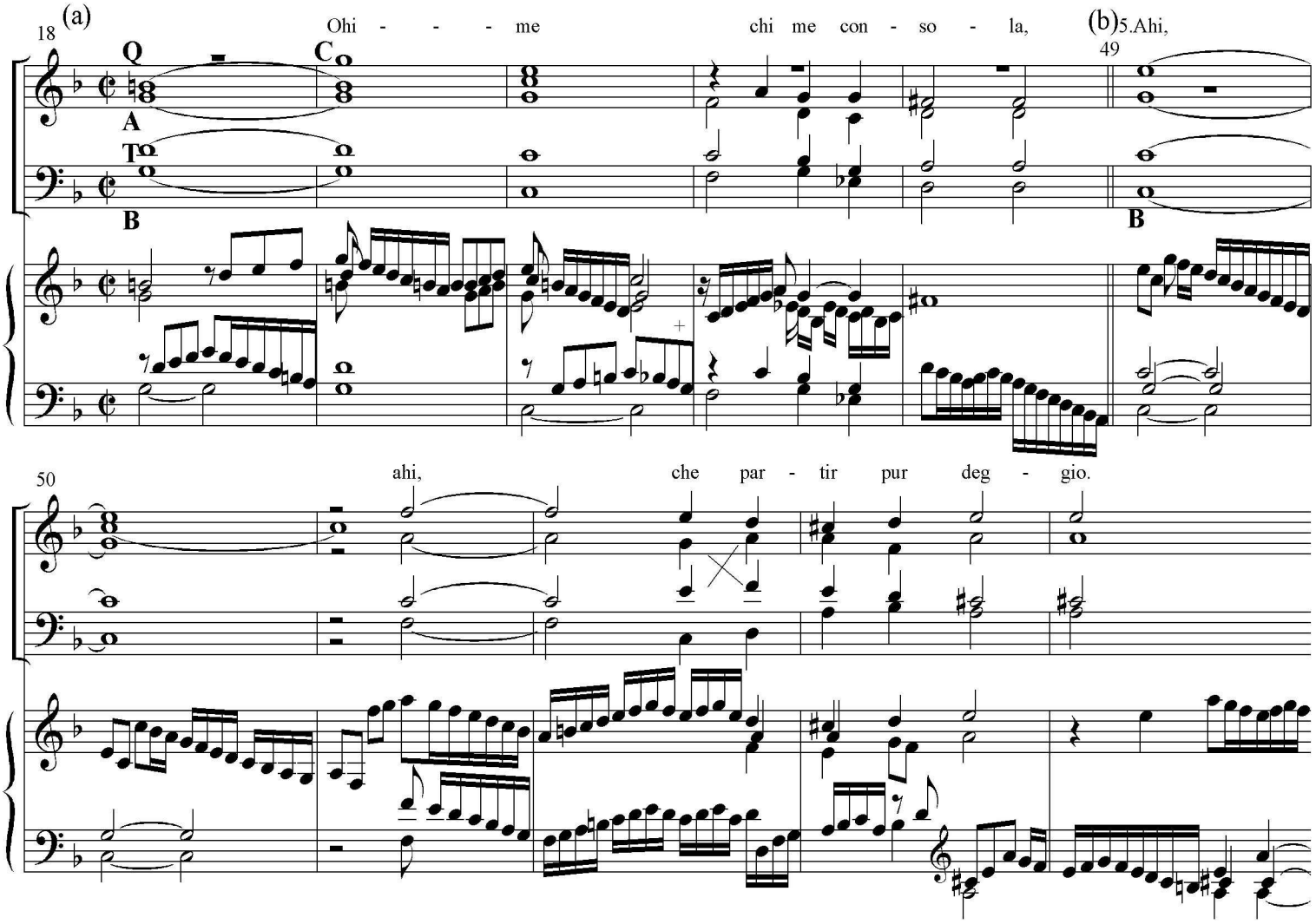
8. Alessandro Striggio, “Che fara fede al ciel,” mm. 66–81, original (printed in *Il desiderio secondo libro*, Venice, 1566) with keyboard intabulation by Philips, PK 3 (from Ly, pp. 220–1)



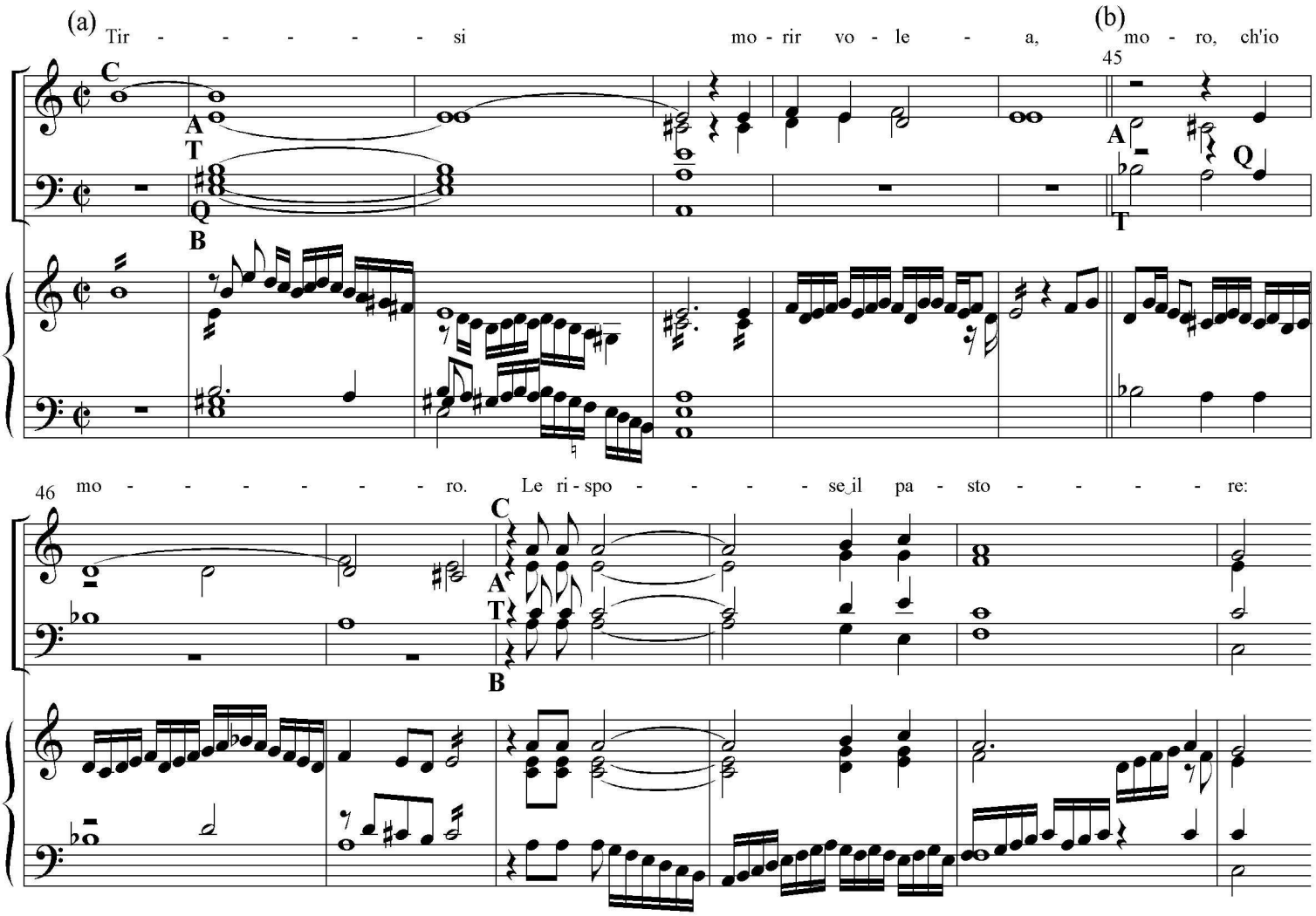
9. Marenzio, “Deggio dunque partire” (printed in his *Secondo libro de madrigali a cinque voci*, Venice, 1581), mm. 30–40, with keyboard intabulation by Philips, PK 5a (from O1, p. 239).



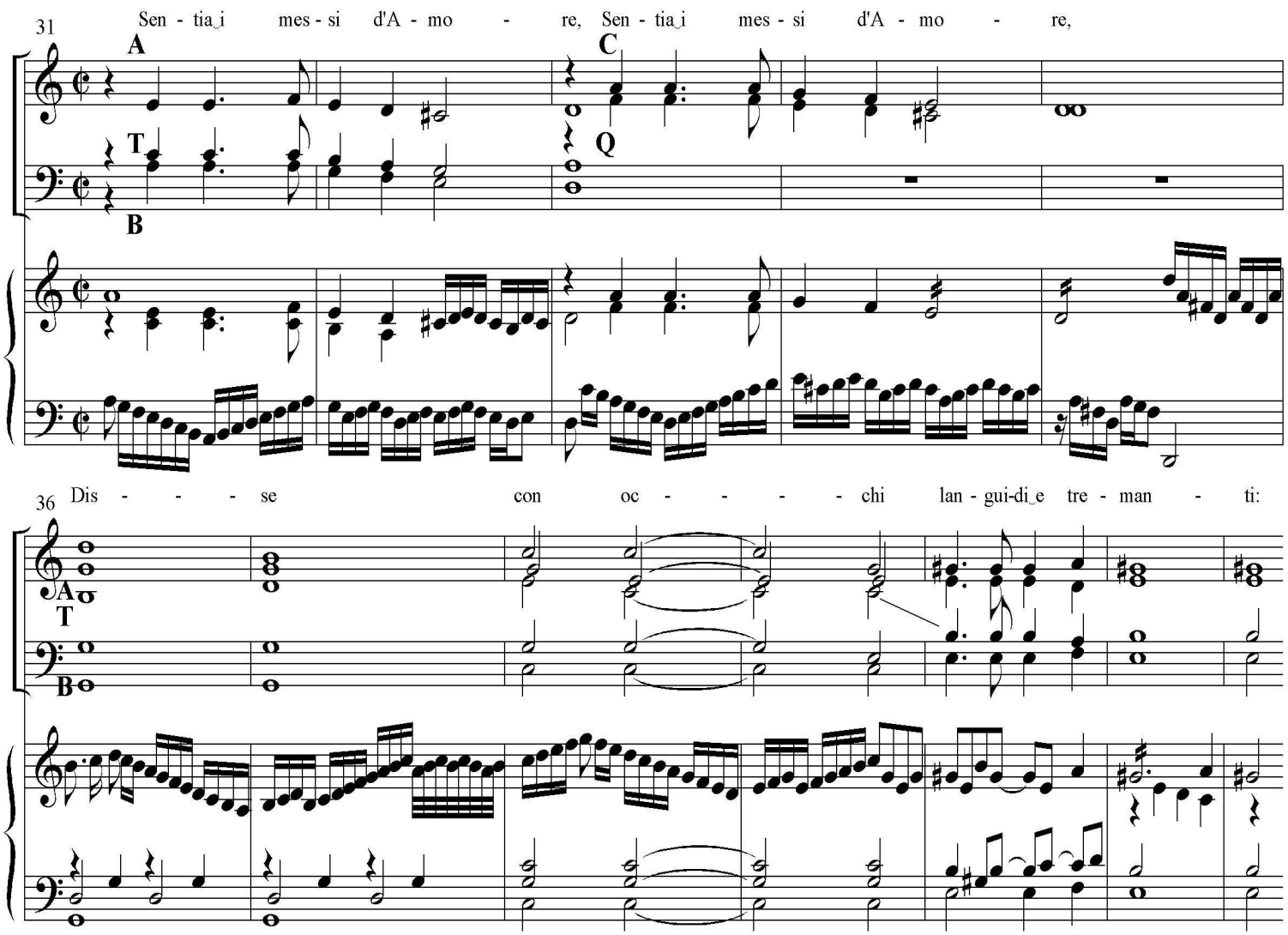
10. Marenzio, “Deggio dunque partire,” (a) mm. 18–22, (b) mm. 49–54, with keyboard intabulation by Philips, PK 5a (from O1, pp. 238, 239–40)



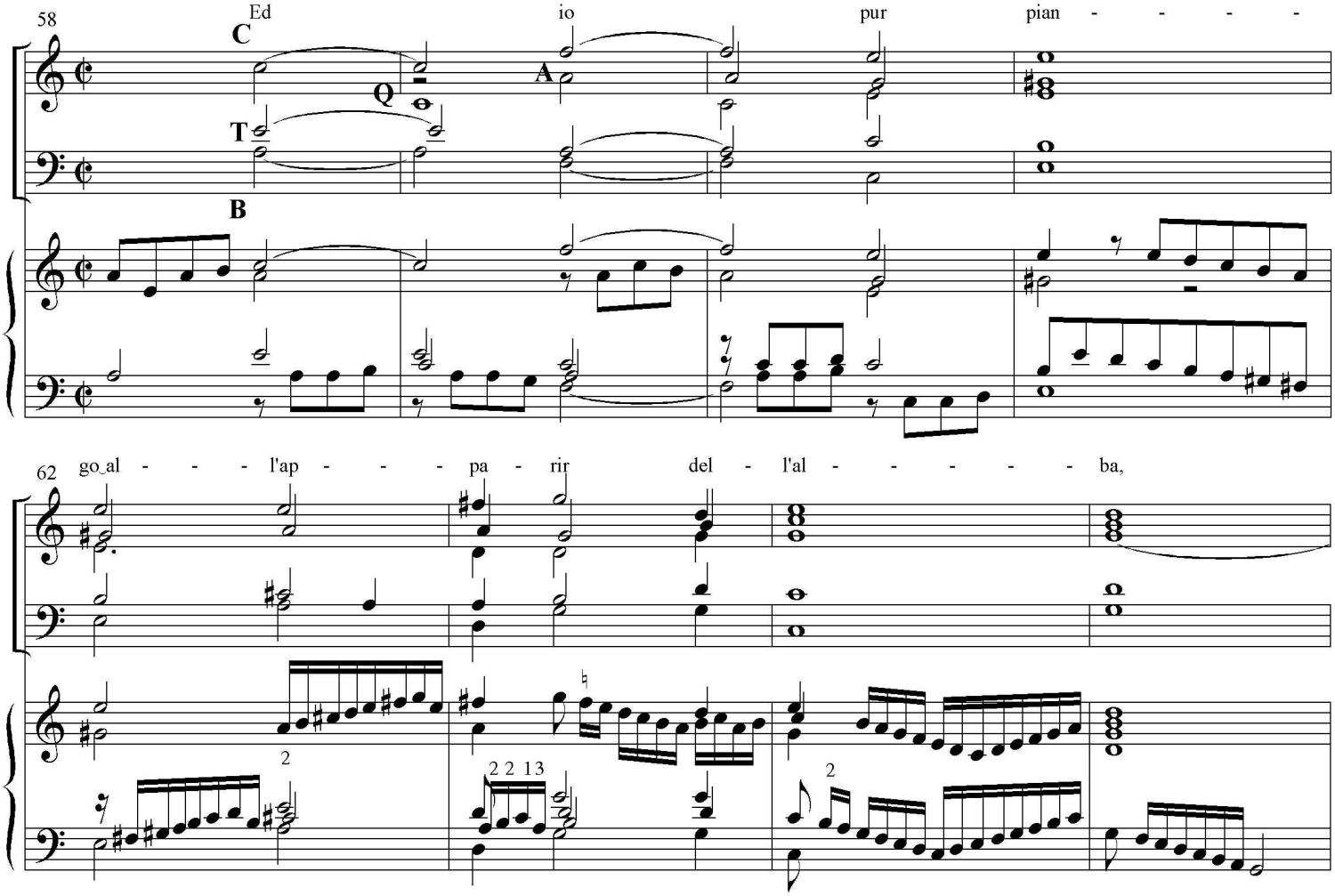
11. Marenzio, “Tirsi morir volea” (printed in his *Primo libro de madrigali a cinque voci*, Venice, 1580) (a) mm. 1/1–6, (b) mm. 2/45–51, with keyboard intabulation by Philips, PK 10 (from Tr, nos. 70, 71)



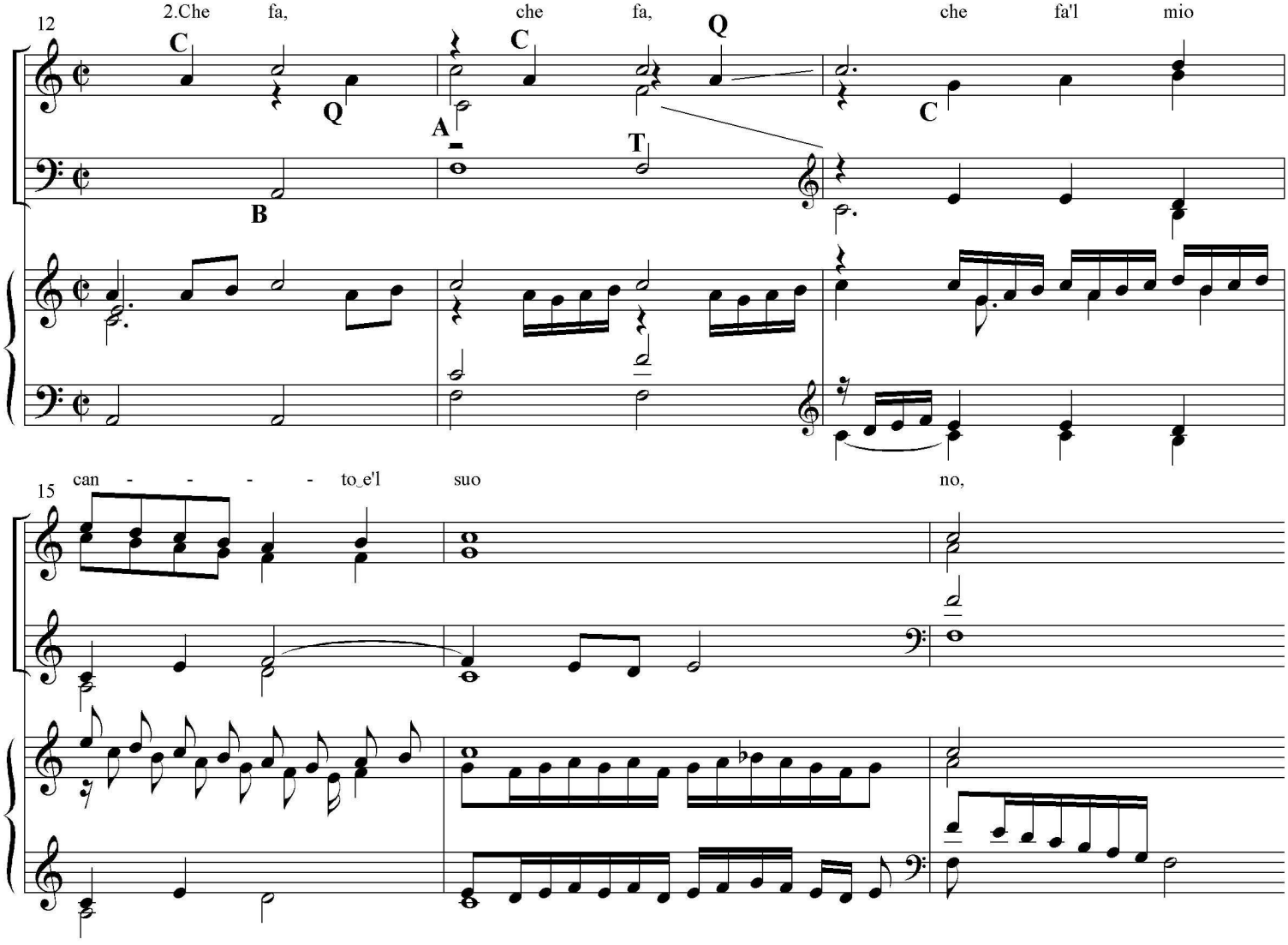
12. Marenzio, “Tirsi morir volea,” mm. 2/31–42, with keyboard intabulation by Philips, PK 10 (from Tr, no. 71)



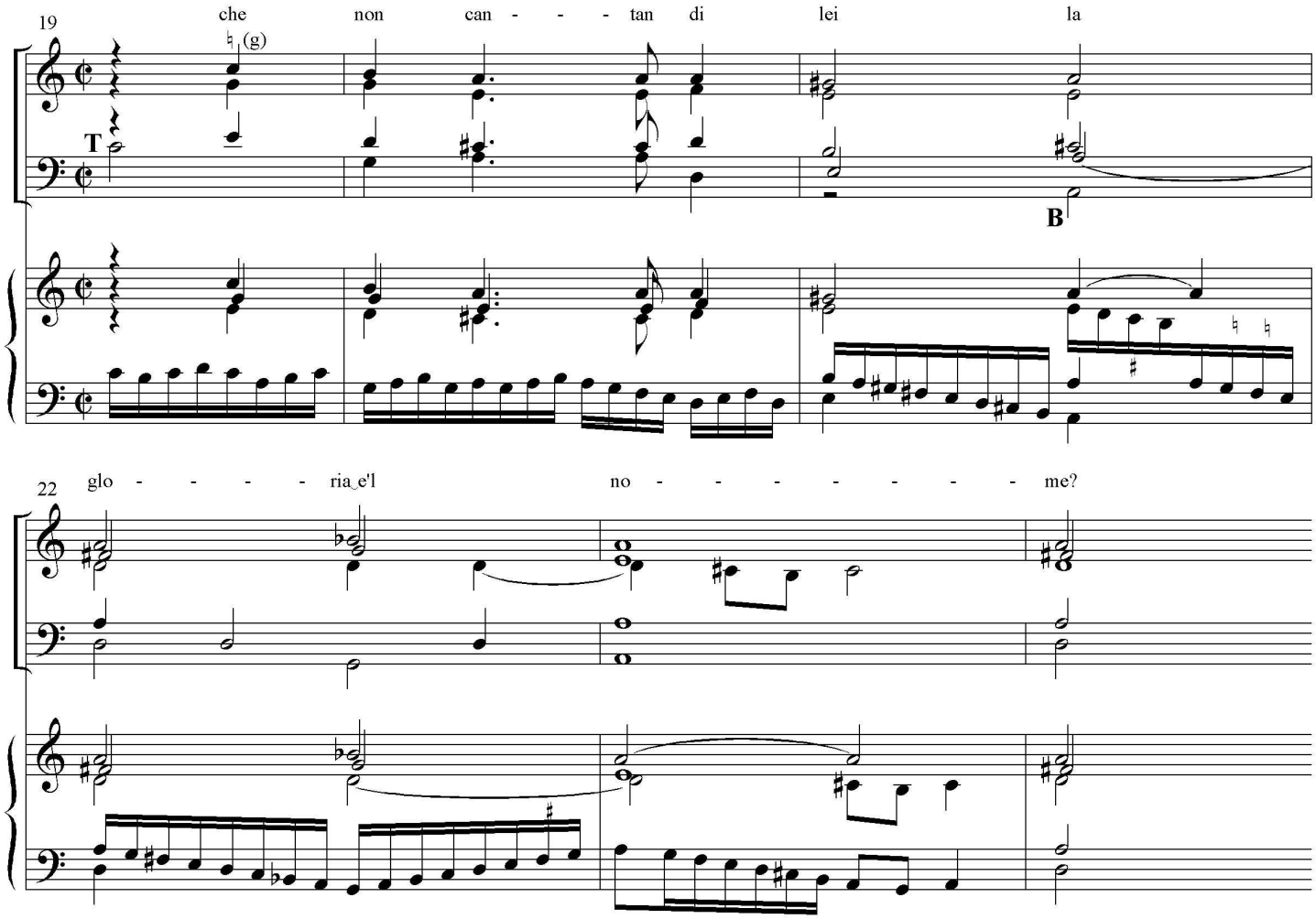
13. Marenzio, “Ecco l'aurora,” mm. 58–65, original (printed in his *Quarto libro de madrigali a cinque voci*, Venice, 1584), with keyboard intabulation, PK 3 (from Ly, pp. 224–5)



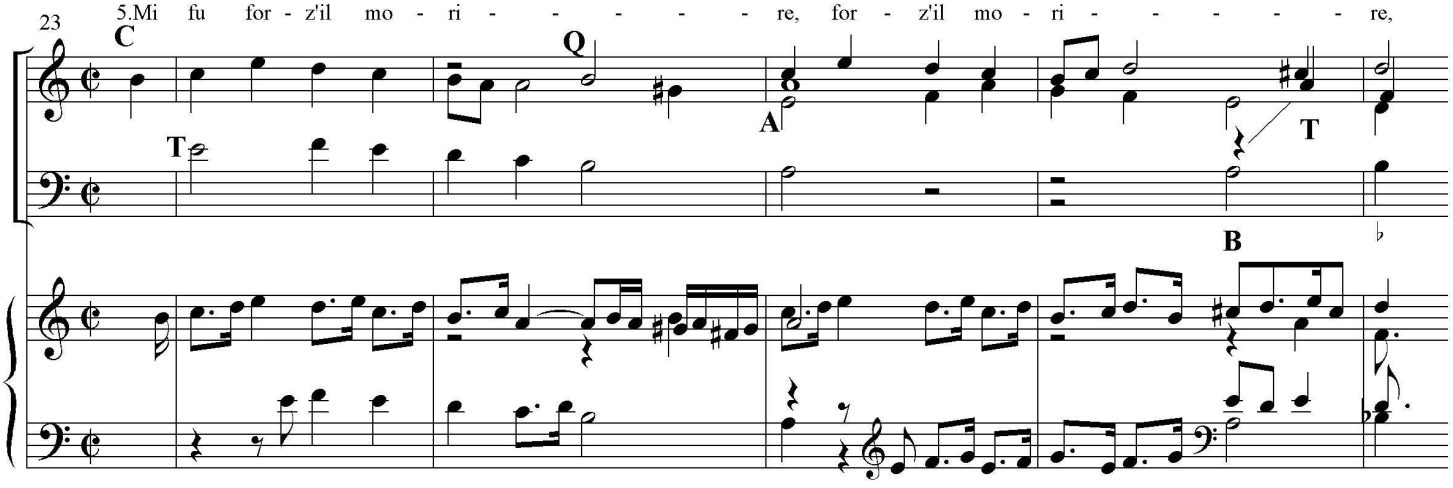
14. Marenzio, “Che fa hoggi il mio sole,” mm. 12–17 (printed in his *Primo libro de madrigali a cinque voci*, Venice, 1580), with keyboard intabulation (from Ly, p. 316)



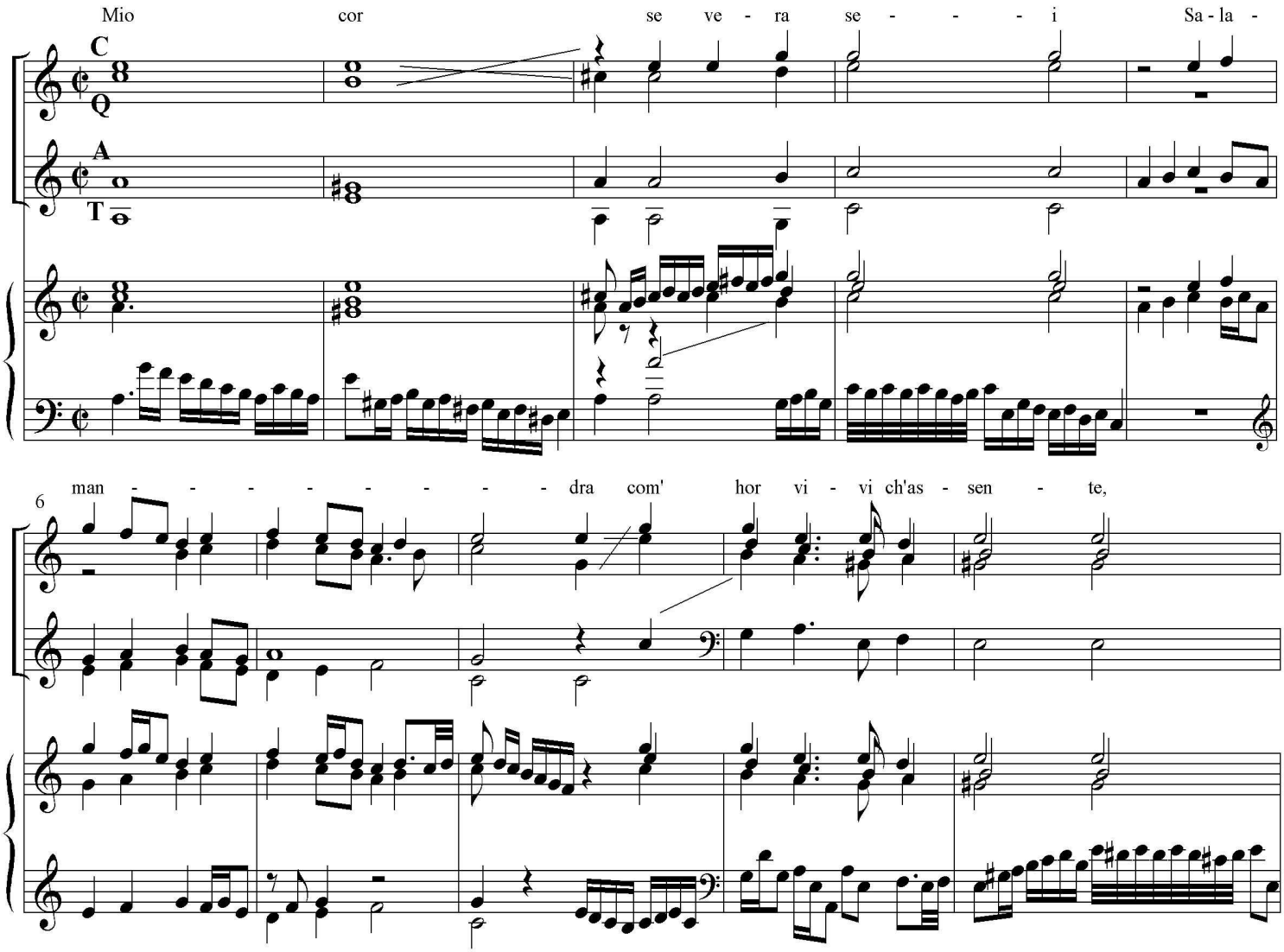
15. Marenzio, “Che fa hoggi il mio sole,” mm. 19–25, with keyboard intabulation



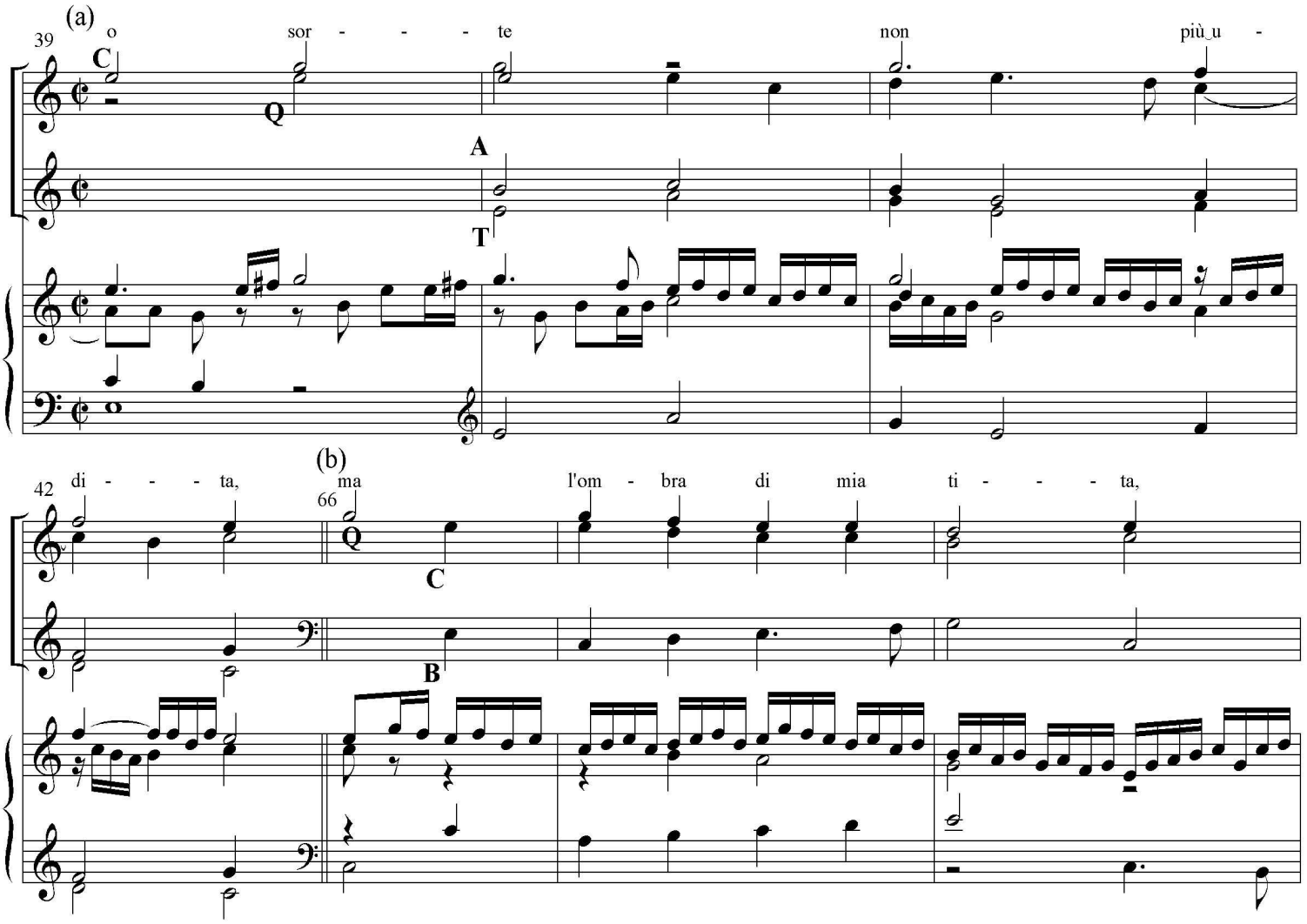
16. Felice Anerio, “Mio cor se vera sei” (printed in *De floridi virtuosi d'Italia madrigali a cinque voci*, Antwerp: Phalèse, 1600), mm. 24–8, with keyboard intabulation by Scheidemann (from Dü, no. 15)



17. Anerio, “Mio cor se vera sei,” mm. 1–10, with keyboard intabulation by Scheidemann



18. Anerio, “Mio cor se vera sei,” (a) mm. 39–42, (b) mm. 66–8, with keyboard intabulation by Scheidemann



Texts with English Translations

1	*Ecco l'aurora con l'aurata fronte,*	See the dawn with her golden brow
2	Ch'a passo a passo ci rimena il giorno;	That step by step leads back the day;
3	Ecco che spunta sopra l'orizonte	See her breaking above the horizon,
4	Col volto suo di bianca neve adorno;	Her face adorned with white snow;
5	Ecco la notte ne l'adverso monte,	See the night on the opposite mountain,
6	Che va fuggendo al suo antico soggiorno;	Fleeing to her ancient retreat;
7	Et io pur piango all'apparir de l'alba,	But I weep at the appearance of the dawn
8	Ch'ormai d'intorno l'aere tutto inalba.	That now bleaches all the air about.

—Vincenzo Quirino

1	*Che fa hoggi il mio sole?*	How is my sun today?
2	Che fa'l mio canto e'l suono,	What good are my song and my sound
3	Che non cantan di lei la gloria e'l nome?	If they do not sing of her glory and her name?
4	Hor queste mie viole	Here, then, are my violets,
5	E questi fior gli dono	And here are the flowers that I give her,
6	Che ne facci corona a le sue chiome.	With which she can make a crown for her hair.

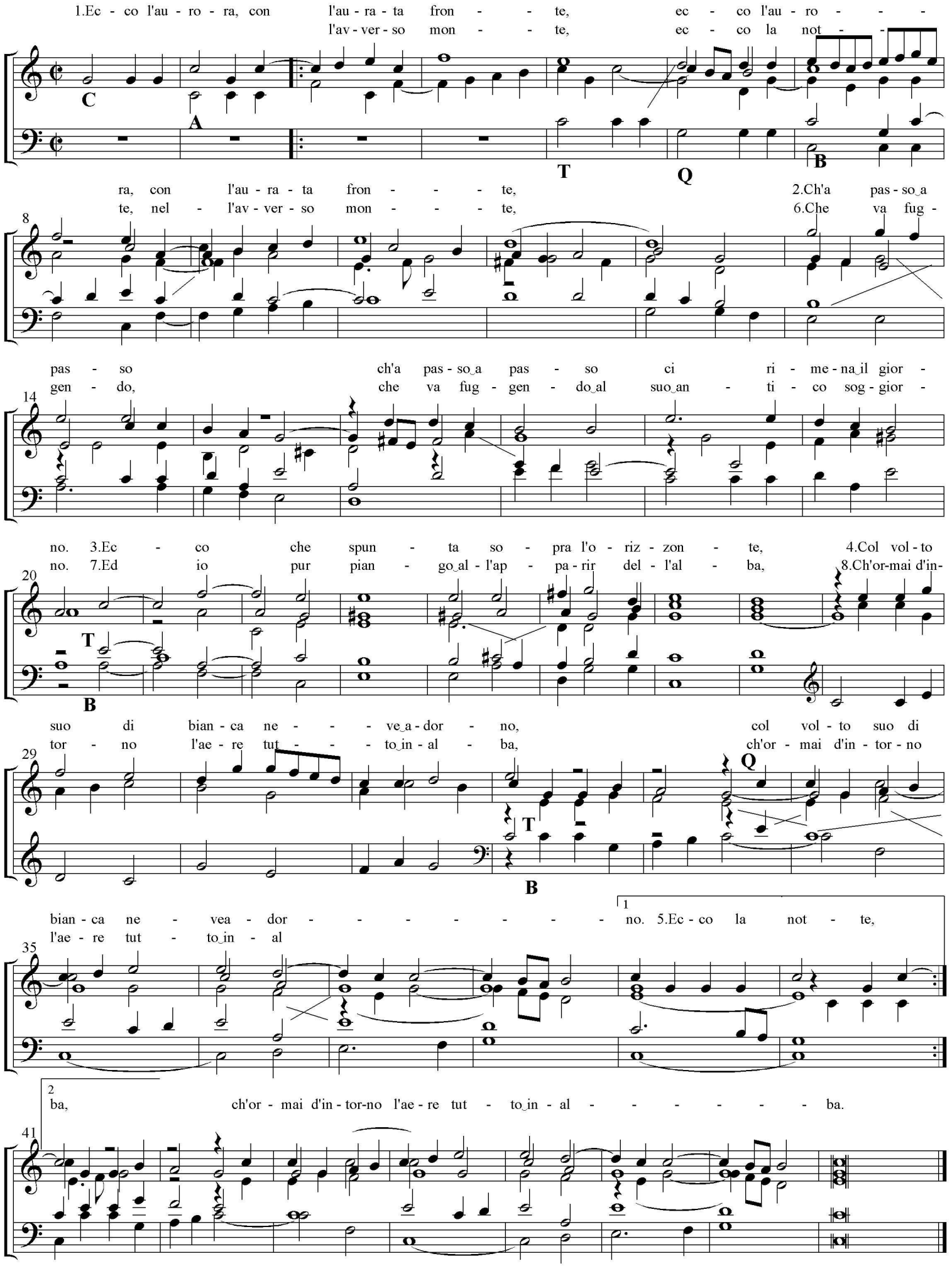
—Anonymous

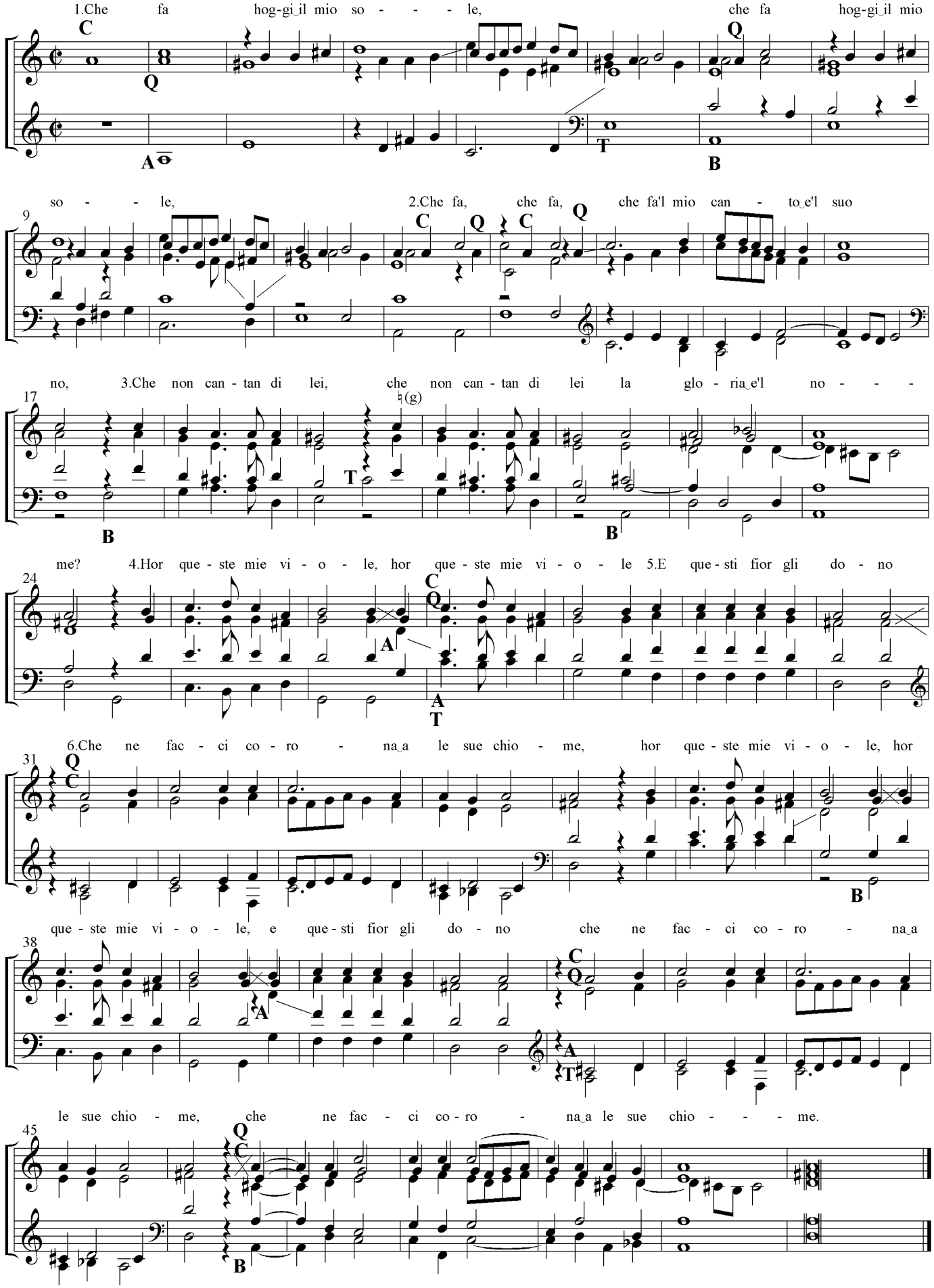
I.1	*Deggio dunque partire,*	Must I then leave,
2	Lasso, dal mio ben sol che mi da vita?	Alas, from my dear sun who gives me life?
3	Ohime, chi mi consola e chi m'aita	Oh, who will console me and aid me
4	In così gran martire?	In such great suffering?
5	Ahi, che partir pur deggio,	Ah, but since I must leave,
6	La mia fortuna hor che mi può far peggio?	What worse thing could fate bring me?

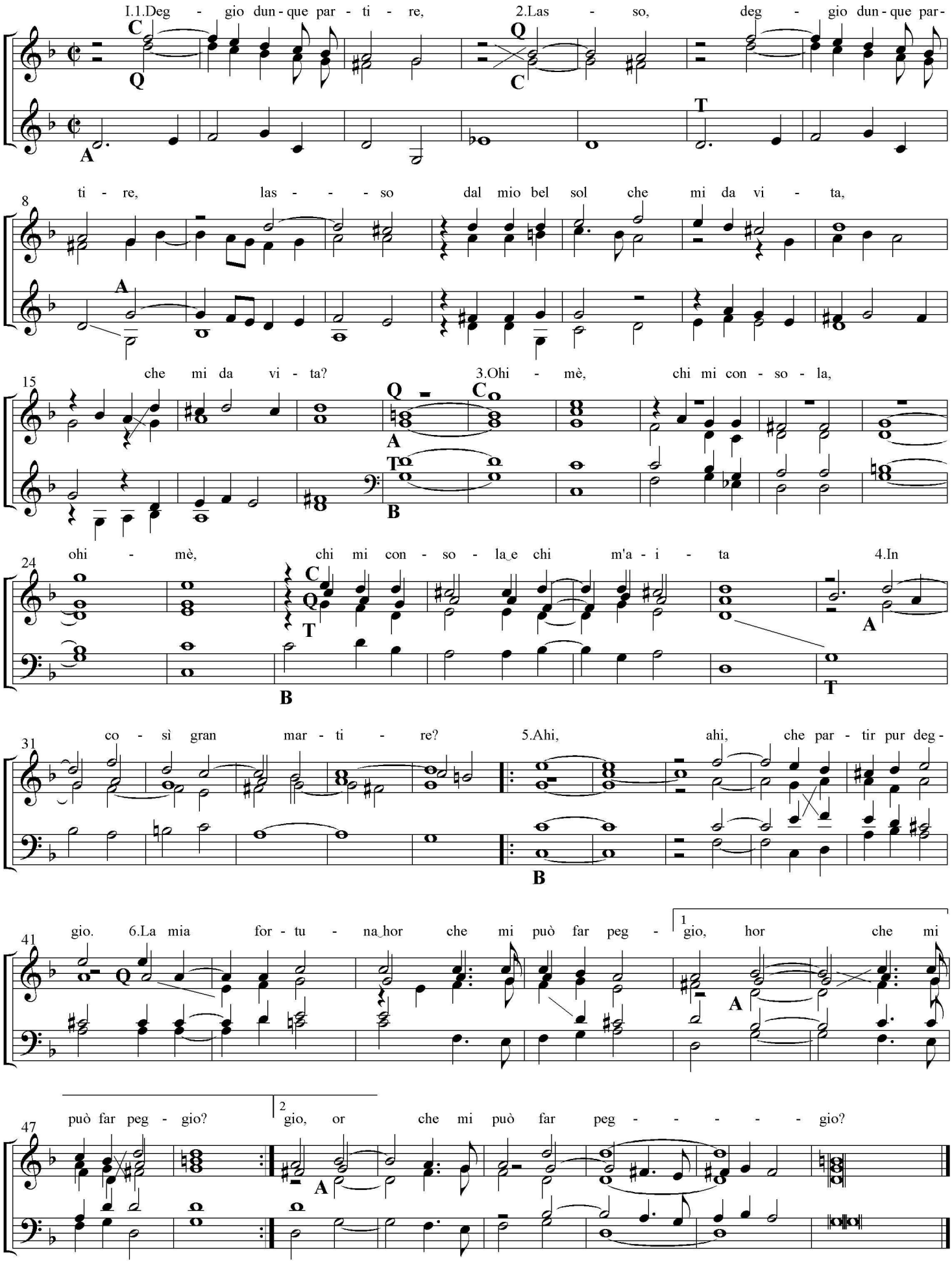
II.1	Io partirò, ma il core	I shall part, yet my heart
2	Si resterà nel vostro volto divo,	Will remain in your divine image,
3	Sì che s'io resto vivo	And if I remain alive
4	Sarà certo miracolo d'Amore,	It will surely be a miracle of Love,
5	Ma tale è'l mio tormento,	But such is my torment
6	Ch'io penserò restar di vita spento.	That I think my life will be ended.

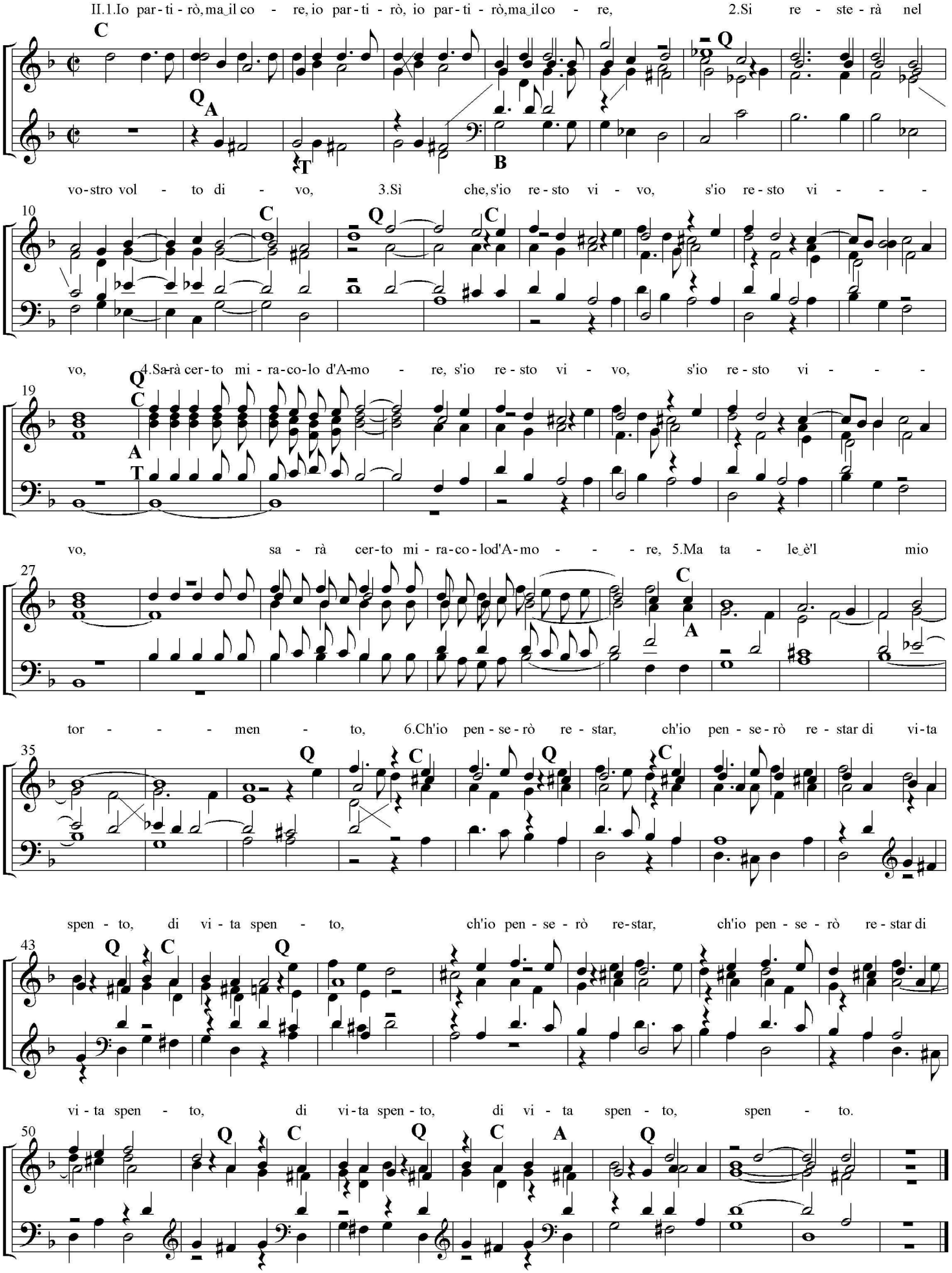
III.1	Ma voi caro ben mio,	But you, my dear beloved,
2	Caso che'l corpo poca terra chiuda,	In case a little earth should cover my body,
3	Sarete mai sì cruda,	Will you ever be so cruel
4	Di non darmi un sospir cortese e pio?	As not to give me a gentle, pious sigh?
5	Fate che la mercede	Let your pity
6	Sia quella almen della mia pura fede.	Be no less than my pure faith.

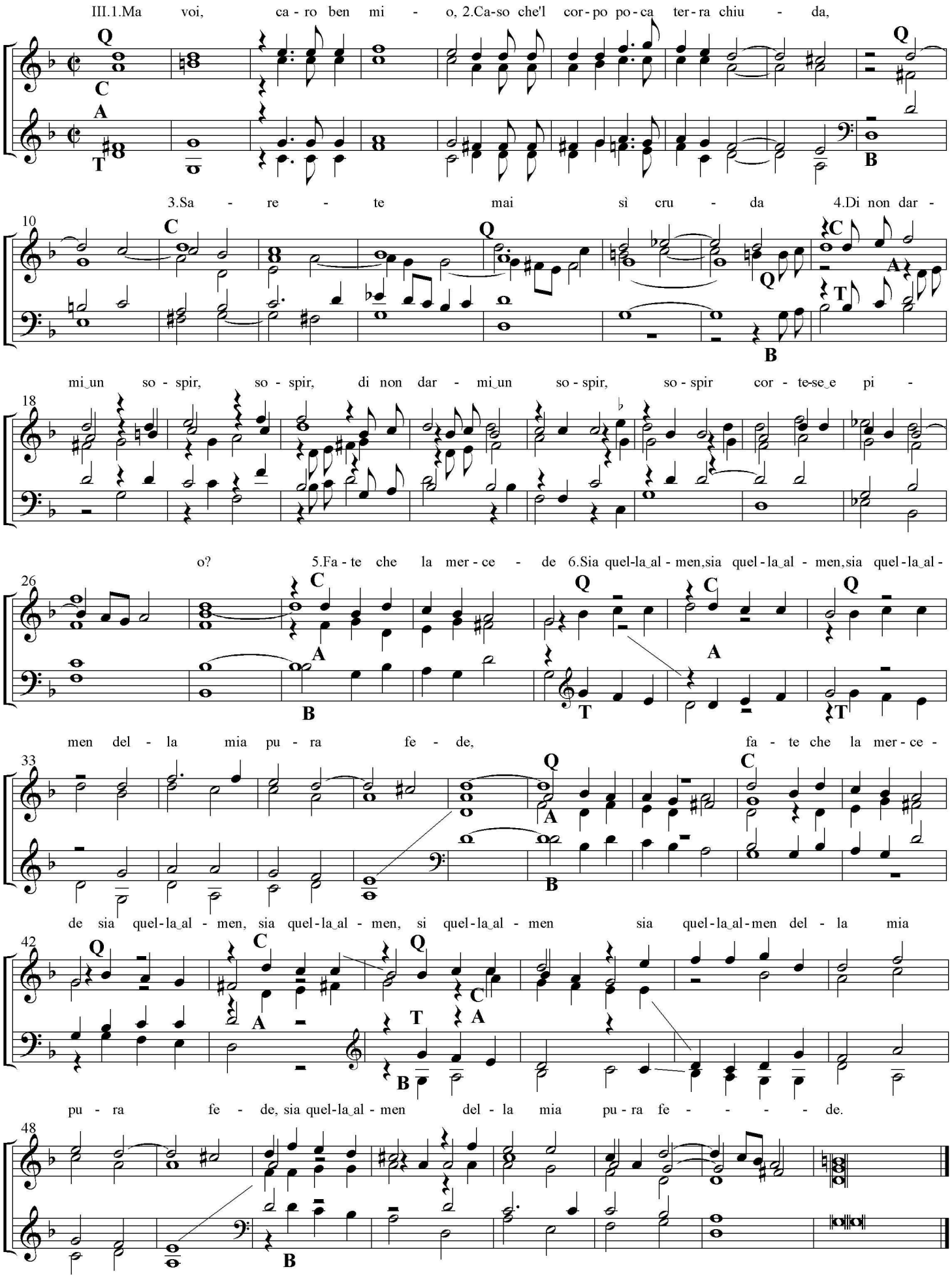
—Anonymous


1.Ec - co l'au - ro - ra, con l'au - ra - ta fron - - - te, ec - co l'au - ro - - - -
l'av - ver - so mon - - - te, ec - co la not - - -
C
A
T
Q
B
ra, con l'au - ra - ta fron - - - - te, 2.Ch'a pas - so_a
te, nel - l'av - ver - so mon - - - - te, 6.Che va fug -
8
pas - so ch'a pas - so_a pas - so ci ri - me - na_il gior -
gen - do, che va fug - gen - do_al suo_an - ti - co sog - gior -
14
no. 3.Ec - co che spun - ta so - pra l'o - riz - zon - te, 4.Col vol - to
no. 7.Ed io pur pian - go_al - l'ap - pa - rir del - l'al - ba, 8.Ch'or-mai d'in-
20
T
B
suo di bian - ca ne - - - ve_a - dor - no, col vol - to suo di
tor - no l'ae - re tut - - - to_in - al - ba, ch'or - mai d'in - tor - no
29
Q
T
B
bian - ca ne - vea - dor - - - - - - - - - no. 5.Ec - co la not - te,
l'ae - re tut - to_in - al
1
35
2
ba, ch'or - mai d'in - tor-no l'ae - re tut - to_in - al - - - - - - - ba.
41


1.Che fa hog-gi_il mio so - - - - le, che fa hog-gi_il mio
so - - - le, 2.Che fa, che fa, che fa'l mio can - to_e'l suo
no, 3.Che non can - tan di lei, che non can - tan di lei la glo - ria_e'l no - - -
me? 4.Hor que - ste mie vi - o - le, hor que - ste mie vi - o - le 5.E que - sti fior gli do - no
6.Che ne fac - ci co - ro - na_a le sue chio - me, hor que - ste mie vi - o - le, hor
que - ste mie vi - o - le, e que - sti fior gli do - no che ne fac - ci co - ro - na_a
le sue chio - me, che ne fac - ci co - ro - na_a le sue chio - - - me.


I.1.Deg - gio dun - que par - ti - re,
2.Las - so, deg - gio dun - que par -
ti - re, las - - - so dal mio bel sol che mi da vi - ta,
che mi da vi - ta?
3.Ohi - mè, chi mi con - so - la,
ohi - mè, chi mi con - so - la e chi m'a - i - ta
4.In
co - sì gran mar - ti - re?
5.Ahi, ahi, che par - tir pur deg -
gio. 6.La mia for - tu - na hor che mi può far peg -
1 gio, hor che mi
può far peg - gio?
2 gio, or che mi può far peg - - - - - gio?


II.1.Io par - ti - rò, ma il co - re, io par - ti - rò, io par - ti - rò, ma il co - re,
2.Si re - ste - rà nel
vo - stro vol - to di - vo,
3.Sì che, s'io re - sto vi - vo, s'io re - sto vi - - - -
vo,
4.Sa-rà cer - to mi - ra - co - lo d'A-mo - re, s'io re - sto vi - vo, s'io re - sto vi - - - -
vo,
sa - rà cer - to mi - ra - co - lod'A - mo - - - - re,
5.Ma ta - le è'l mio
tor - - - - men - to,
6.Ch'io pen - se - rò re - star, ch'io pen - se - rò re - star di vi - ta
spen - to, di vi - ta spen - to,
ch'io pen - se - rò re - star, ch'io pen - se - rò re - star di
vi - ta spen - to, di vi - ta spen - to, di vi - ta spen - to, spen - to.


III.1.Ma voi, ca - ro ben mi - o, 2.Ca-so che'l cor - po po - ca ter - ra chiu - da,
3.Sa - re - te mai sì cru - da 4.Di non dar -
mi un so - spir, so - spir, di non dar - mi un so - spir, so - spir cor - te-se e pi -
o? 5.Fa - te che la mer - ce - de 6.Sia quel-la al - men,sia quel - la al - men,sia quel - la al -
men del - la mia pu - ra fe - de, fa - te che la mer - ce -
de sia quel - la al - men, sia quel - la al - men, si quel - la al - men sia quel - la al - men del - la mia
pu - ra fe - de, sia quel - la al - men del - la mia pu - ra fe - de.