

## What Is a Composer?

### Problems of Attribution in Keyboard Music from the Circle of Philips and Sweelinck

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*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 3<sup>a</sup> [super Vestiva i colli]* (from  
Me, ff. 42'–45)

*du Jan Bull:*

*Pauana Sinfoniae* (from Me, ff. 45'–47')  
*Galiarde* (from Me, ff. 48–49)

*Jan Bull: 1622.*  
*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 <i>John Bull: Keyboard Music I</i> , ed. John Bull and Francis Cameron with additional material by Thurston Dart, third edition, revised by Alan Brown, <i>Musica britannica</i> , vol. 14 (London: Stainer and Bell, 2001)
D.	number of work in Pieter Dirksen, <i>The Keyboard Music of Jan Pieterszoon Sweelinck: Its Style, Significance, and Influence</i> (Utrecht: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), Appendix 2: Catalogue (pp. 641–3)
PK	number of work in <i>Peter Philips: Complete Keyboard Music</i> , ed. David J. Smith, <i>Musica britannica</i> , vol. 75 (Kondon: Stainer and Bell, 1999)

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

<i>Fantazia op de fuge</i>				<i>Fantasia terza</i>			
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)

The image shows a handwritten musical score for the opening of the 'Toccata di Roma'. It consists of three systems of staves. The first system has three staves: the top staff is labeled 'Organo' and 'Toccata di Roma'; the middle staff is labeled 'Sexti toni:' and 'Di'; the bottom staff is labeled 'Hieronymo ferabosco:'. The second system has three staves: the top staff is labeled 'Small' and 'Sanna'; the middle staff is labeled 'Kappa.'; the bottom staff is labeled 'Phi.'. At the bottom of the page, there is a note: 'only 3 modes originally. F: C: G: then 5: then 15: or 13:'.

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

The image shows a printed musical score for the opening of 'Fantasia on a fuge' by Sweelinck. It consists of two systems of staves. The first system has two staves: the top staff is in treble clef and the bottom staff is in bass clef. The second system also has two staves: the top staff is in treble clef and the bottom staff is in bass clef. The music is in common time and features a complex rhythmic pattern.

3. Bull, Fantasia, BuK 5, opening

A printed musical score for a piece titled 'Bull, Fantasia, BuK 5, opening'. The score is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The music begins with a series of whole notes in the bass clef, followed by a more complex melodic line in the treble clef starting at measure 6. The notation includes various rhythmic values, accidentals, and dynamic markings.

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

A photograph of a handwritten musical score for a piece titled 'Bull (?), Fantasia terza, opening, from Me'. The score is written on two systems of staves. The first system has two staves, with the upper staff containing a treble clef and the lower staff containing a bass clef. The second system also has two staves, with the upper staff containing a treble clef and the lower staff containing a bass clef. The notation is highly detailed and includes various rhythmic values, accidentals, and dynamic markings. The handwriting is clear and legible.



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

(a) Ve - sti - va i col - li e le cam - pa - gne in - tor - - - no, (b)

(c)

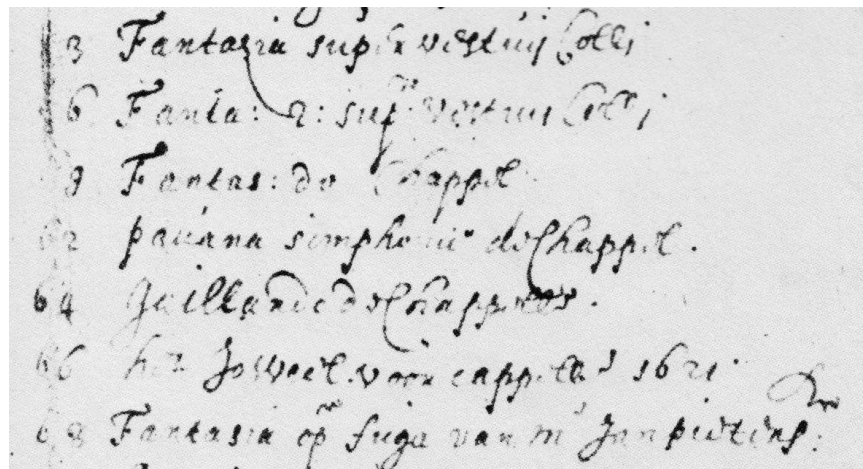
(d)

The image shows four musical excerpts. (a) Palestrina's opening of 'Vestiva i colli' in C major, 4/4 time, with a vocal line and a lute-like accompaniment. (b) Bull's opening of Fantasia I on 'Vestiva i colli', also in C major, 4/4 time, with a more complex texture. (c) Measures 23-5 of Bull's Fantasia I, showing a dense polyphonic texture. (d) Sweelinck's Toccata a1, measures 44-9, in D major, 8/8 time, featuring a prominent bass line and a complex upper texture.

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

The image shows the opening of Bull's Fantasia terza, in C major, 4/4 time. The score consists of two staves, with a vocal line in the upper staff and a lute-like accompaniment in the lower staff. The music is characterized by a simple, homophonic texture.

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)

66 9. E gri - da, e gri - da per le sel - ve,

Q A T B

71 e gri - da per le sel - ve: 10. Ahi!

3 3 3 3

76 du - - - ra sor - - - - - te,

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).

30 4.In co - sì gran mar - ti - - - - re?

36 5.Ahi, ahi, che par - tir pur deg - gio.

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)

The image displays two systems of musical notation for a vocal piece with keyboard intabulation. The first system, labeled (a), covers measures 18 to 22. It features a vocal line with lyrics "Ohi - - - me" and "chi me con - so - la," and a keyboard intabulation. The keyboard part is divided into two systems: the first system (measures 18-22) includes a treble clef staff with a 'Q' (quarta) and 'C' (cassa) marking, and a bass clef staff with a 'B' (basso) marking. The second system (measures 23-28) includes a treble clef staff with a 'B' marking and a bass clef staff with a 'B' marking. The second system, labeled (b), covers measures 49 to 54. It features a vocal line with lyrics "Ahi," and "che par - tir pur deg - gio." and a keyboard intabulation. The keyboard part includes a treble clef staff and a bass clef staff. The score is in a minor key and common time.

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)

(a) Tir - - - - si mo - rit vo - le - a, (b) mo - ro, ch'io

45

46 mo - - - - ro. Le ri - spo - - - se il pa - sto - - - re:

The image shows a musical score for a madrigal by Marenzio. It consists of two systems of music. The first system, labeled (a), covers measures 1/1 to 6. The second system, labeled (b), covers measures 2/45 to 51. The score is written for voice and keyboard. The voice part is in a single line with lyrics. The keyboard part is in two staves (treble and bass clefs). The music is in a common time signature (C). The score includes various musical notations such as notes, rests, and ornaments. There are also some letters (A, T, B, Q) placed above or below the notes, which likely refer to specific parts of the keyboard or lute intabulation. The lyrics are: "Tir - - - - si mo - rit vo - le - a, mo - ro, ch'io" and "46 mo - - - - ro. Le ri - spo - - - se il pa - sto - - - re:". The page number 45 is written above the second system, and 46 is written above the first measure of the second system.

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

31 Sen - tia\_i mes - si d'A - mo - re, Sen - tia\_i mes - si d'A - mo - re,

36 Dis - - - se con oc - - - chi lan - gui-di.e tre - man - ti:



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)

The image displays a musical score for Marenzio's madrigal "Ecco l'aurora," measures 58 through 65. The score is presented in two systems, each with a vocal line and a keyboard intabulation. The vocal line is written in a single staff with a treble clef and a common time signature. The keyboard intabulation is written in two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Ed io pur pian - - - - - go al - - - - l'ap - - - - pa - - - - rar del - - l'al - - - - - - - - ba,". The keyboard intabulation includes various ornaments and fingerings, such as "C", "T", "B", "2", "2 2 13", and "2". The score is set in a common time signature and features a key signature of one sharp (F#).

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)

The image displays a musical score for a madrigal by Marenzio. It is divided into two systems, each with four staves. The top two staves of each system are for a vocal line, and the bottom two are for a keyboard intabulation. The music is in common time (C) and features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes. The lyrics are written above the vocal staves.

**System 1 (Measures 12-17):**

- Measure 12: *2. Che fa, che fa, che fa'l mio*
- Measure 13: *can - - - to, e'l suo*
- Measure 14: *no,*

The keyboard intabulation consists of two staves (treble and bass clef). The right hand plays a complex melodic line with many sixteenth notes, while the left hand provides a steady accompaniment with quarter and eighth notes. Chordal symbols (C, B, A, T) are placed above the vocal staves to indicate the harmonic structure.

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

19 che non can - - - tan di lei la

22 glo - - - - ria e'l no - - - - - me?

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)

23 5. Mi fu for - z'il mo - ri - - - re, for - z'il mo - ri - - - re,

17. Anerio, "Mio cor se vera sei," mm. 1-10, with keyboard intabulation by Scheidemann

Mio cor se ve - ra se - - - i Sa - la -

6 man - - - - dra com' hor vi - vi ch'as - sen - te,

The score is presented in two systems. The first system (measures 1-5) features a vocal line with lyrics "Mio cor se ve - ra se - - - i Sa - la -" and a keyboard intabulation. The keyboard part is written in C major, 3/4 time, and includes a treble clef with a C-clef (soprano) and a bass clef with a C-clef (alto). The second system (measures 6-10) features a vocal line with lyrics "6 man - - - - dra com' hor vi - vi ch'as - sen - te," and a keyboard intabulation. The keyboard part continues in the same key and time signature, with a treble clef with a C-clef (soprano) and a bass clef with a C-clef (alto). The score includes various musical notations such as notes, rests, and ornaments.

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

The image displays a musical score for the piece "Mio cor se vera sei" by Anerio. It is divided into two sections, (a) and (b). Section (a) covers measures 39 to 42, and section (b) covers measures 66 to 8. The score includes a vocal line and a keyboard intabulation by Scheidemann. The vocal line is written in a single staff with lyrics underneath. The keyboard intabulation is written in two staves (treble and bass clefs). Section (a) begins at measure 39 with a common time signature (C) and a quarter note. The lyrics for (a) are "sor - - - te non più\_u -". Section (b) begins at measure 66 with a common time signature (C) and a quarter note. The lyrics for (b) are "di - - - ta, ma l'om - bra di mia ti - - - ta,". The keyboard intabulation features a complex rhythmic pattern in the right hand, including sixteenth and thirty-second notes, and a simpler bass line in the left hand. The score is presented in a standard musical notation format with a key signature of one sharp (F#) and a common time signature (C).

(a) 39 <sup>o</sup> sor - - - te non più\_u -

(b) 42 di - - - ta, 66 <sup>ma</sup> l'om - bra di mia ti - - - ta,

## 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'orizzonte* 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 *Si 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 - - -

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 -

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 -

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 -

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

bian - ca ne - ve a - dor - - - - - no. 5. Ec - co la not - te,  
l'ae - re tut - to in - al

2  
ba, ch'or - mai d'in - tor - no l'ae - re tut - to in - al - - - - - ba.

1. Che fa hog-gi il mio so - - - le, che fa hog-gi il mio

A T B

9 so - - - le, 2. Che fa, che fa, che fa'l mio can - to, e'l suo

C Q C Q

17 no, 3. Che non can - tan di lei, che non can - tan di lei la glo - ria, e'l no - - -

B (g) B

24 me? 4. Hor que - ste mie vi - o - le, hor que - ste mie vi - o - le 5. E que - sti fior gli do - no

C A T

31 6. Che ne fac - ci co - ro - - na a le sue chio - me, hor que - ste mie vi - o - le, hor

B

38 que - ste mie vi - o - le, e que - sti fior gli do - no che ne fac - ci co - ro - - na a

A T

45 le sue chio - me, che ne fac - ci co - ro - - na a le sue chio - - - me.

B

1.1. Deg - gio dun-que par - ti - re, 2. Las - so, deg - gio dun-que par-

A

8 ti - re, las - - - so dal mio bel sol che mi da vi - ta,

15 che mi da vi - ta? 3. Ohi - mè, chi mi con - so - la,

24 ohi - mè, chi mi con - so - la e chi m'a - i - ta 4. In

31 co - sì gran mar - ti - re? 5. Ahi, ahi, che par - tir pur deg -

41 gio. 6. La mia for - tu - na hor che mi può far peg - gio, hor che mi

47 può far peg - gio? 2. gio, or che mi può far peg - - - gio?

II. I. 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. Si che, s'io re - sto vi - vo, s'io re - sto vi - - -

vo, 4. Sarà 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-lo d'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 si 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.

