ANTHONI VAN NOORDT: HISTORICAL AND ANALYTICAL ASPECTS OF HIS

TABULATUURBOECK VAN PSALMEN EN FANTASYEN OF 1659

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This dissertation presents a historical and analytical study of the organ works of Anthoni van Noordt. Van Noordt’s *Tabulatuurboeck* is one of the most important music publications in mid-seventeenth-century Netherlands. It gives unique, valuable information on organ playing of its time. The process of discrete analysis has led to the identification and exploration of many details, such as extensive use of pedal, the reliance of the composer on rhetorical principals of composition, and his integration of the Italian and German principals of ensemble techniques.

The dissertation is divided into three major parts. The first part contains chapters on van Noordt’s biography based on available archival documents as well as a chapter on the organ and its role in seventeenth-century Amsterdam. The second part is solely dedicated to the *Tabulatuurboeck* examining the physical and technical features of the publication including the style of the publication, the letter and staff notation, hand positions, and rhetorical components. Finally, the third part studies the music and its peculiar characteristics with separate chapters on the variations and fantasias.
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INTRODUCTION

In 1659 a very significant event in the history of Dutch organ music occurred. Anthoni van Noordt’s (1619-1675) engraved *Tabulatuurboeck van Pfalmen en Fantafyen* (Tablature book of Psalms and Fantasias), a volume containing ten Psalm variations and six Fantasias, was published by Amsterdam bookseller Willem van Beaumont and dedicated to the Burgomasters of Amsterdam. It was the first keyboard music published in fifty years, following Henderick Joostenz Speuy’s (1575-1625) earliest printed Dutch counterpart of 1610 titled *De Psalmen Davids, gestalt het Tabulatuer van het Orghel ende Clavercyommel met 2. Partijen*. The appearance of Van Noordt’s *Tabulatuurboeck* was an unusual event, since no similar publications by Amsterdam organists of the period are known. Even more unusual is the fact that the keyboard works of Jan Pieterszoon Sweelinck (1562-1621), celebrated organist of Amsterdam, were never published during his lifetime.

The only surviving copy of Anthoni van Noordt’s *Tabulatuurboeck* of 1659 was given to the Prussian State Library in Berlin in the nineteenth century by anatomy Professor Richard Wagener (1822-1896) of Marburg, and kept there until World War II under the shelf mark *Mus. ant. pract. N 250*. Although believed to have been destroyed during the Second World War bombardment, the book was moved during the war to the library of Jagiłonski University in Kraków, Poland, where it is still kept. In 2005 a facsimile-edition became available, published by Cornetto-Verlag of Stuttgart.

Previously three major editions of the *Tabulatuurboeck* were known:

I. Max Seiffert’s 1986 edition made for the *Vereeniging van Noord-Nederlandse Muziekgeschiedenis*. There is a photographic reprint of this from 1957 with an introduction

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1 Listed as Nr. 1475 in Aleksandra Patalas’s *Catalogue of Early Music Prints from the Collection of the Former Preußische Staatsbibliothek* in Berlin.
by Dr. R. Lagas.

II. A copy made by August Gottfried Ritter in 1882, which is currently held in the music library of the Gemeente Museum in The Hague. In 1954 Pierre Pidoux with Bärenreiter, using Ritter’s manuscript, published only the *Tabulatuurboeck* Psalm variations, omitting all the Fantasies.

III. Jan van Biezen’s edition of 1976 for *Vereniging voor Nederlandse Muziekgeschiedenis*. This edition is based on both Seiffert’s 1896 edition and Ritter’s manuscript copy.

In comparison with the organ works of the great Dutch composer Jan Pieterszoon Sweelinck, the *Tabulatuurboeck* of Anthoni van Noordt lacks substantial research. The music of Anthoni van Noordt represents the most important mid-seventeenth-century Dutch keyboard source. It gives indispensable information on organ playing of its time. “The lucky preservation of this collection shows us that serious Dutch keyboard music must have remained on a high level after Sweelinck’s death, continuing to build on its English as well as native Dutch heritage, but now turning with more and admiration towards Germany as the fount of new developments in the keyboard music.”

For many years organists have concentrated solely on Sweelinck’s music for Dutch repertoire. Anthoni van Noordt’s music deserves recognition as well. As a central musical figure in the Netherlands, van Noordt was able to blend the traditions of the sixteenth and seventeenth centuries in his works. The majority of compositional techniques he uses were already contemporaneous in the Reformed Netherlands. However, their historical importance lies in the juxtaposition and amalgamation of these traditions with more modern and stylistically

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advanced structures and musical language. Within the boundaries of traditional Dutch music-writing principles, on one hand van Noordt exploits all the options available to him, particularly those coming from Jan Pieterszoon Sweelinck, Henderick Speuy and lutenist Nicolaas Vallet (1585-1650). On the other hand he broadens and experiments with those traditions, enriching them with complex and contemporary forms coming out of Germany and thus connecting more and more with his counterparts Samuel Scheidt (1587-1653), Heinrich Scheidemann (1595-1663) and Matthias Weckmann (1616-1674). As an example, for the first time in the history of Dutch music van Noordt takes the development of pedal playing to a new level. He introduces elaborate obbligato pedal parts in his Tabulatuurboeck, thus creating works worthy of his great German counterparts. The Tabulatuurboeck of van Noordt is the product of a period of high Dutch cultural standards and therefore worthy of study and performance.
It is fortunate that a copy of Anthoni van Noordt’s engraved *Tabulatuurboeck* has miraculously survived, yet it is regrettable that we know nearly nothing about his celebrated personal and creative life. In archival documents information about Anthoni van Noordt’s childhood is missing. His father was Sybrandus van Noordt and his mother Jannitgen Jacobs. In the documents father Sybrandus was catalogued as a schoolteacher who taught music and who was hired as a *carillonneur* in the capital for a bell tower in Amsterdam.\(^3\) It is likely that he was the first teacher of his two musician sons, Jacobus and Anthoni. The lack of documentary evidence about the life of Sybrandus van Noordt and his family indicate that they possibly moved to Amsterdam from elsewhere. It is known that due to economical prosperity there was a population explosion in the sixteenth century and the first decades of the seventeenth century. Between 1514 and 1622 the population in the Provinces of Holland rose about 145 per cent – from c. 275,000 to c. 672,000 – the town population rising much more rapidly than that of the country areas.\(^4\) “The van Noordt family perhaps joined the wave of immigrants entering Amsterdam in the first half of the seventeenth century.”\(^5\) Anthoni was second child in the family and had three brothers: Jacobus, the oldest; Jan in the middle; and the youngest, Lucas. Jacobus was an organist at the *Oude Kerk*, taking up the position after the death of Dirck Sweelinck, son

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\(^3\) City Archive of Amsterdam, No. 5024, Resolutieboek Regerende en Oudburgermeesters A., folio 145v and 150; quoted in Jan H. Giskes “Jacobus van Noordt (ca. 1616-1680), organist van Amsterdam,” *Jaarboek van het Genootschap Amstelodamum*, 81 (1989), 85.

\(^4\) J. L. Price, *Culture and Society in the Dutch Republic during the 17\(^{th}\) Century* (New York: Charles Scribner’s Sons, 1974), 49.

\(^5\) David Albert de Witt, “The Texts and Contexts of Jan Van Noordt’s two History Paintings in Kingston” (M. A. diss., Queen’s University of Ottawa, 1994), 14.
of Jan Sweelinck. There is documentary evidence of Anthoni being a witness in the baptismal ceremony of Jacobus’ children, Sybrandus and Cornelia. Jan, who was third in the family, was a well known painter in Dutch society who also excelled in engraving and etching. It is with him that Anthoni, who remained single all his life, shared a house, and he likely played the most significant role in helping Anthoni engrave the Tabulatuurboeck. Finally, Lucas studied theology and gained classification as a minister.

During his creative musical life Anthoni held two of the three main organist positions available in Amsterdam. Between 1652 and 1664 he was organist at the little chapel, Nieuwezijds Kapel, then called the Heilige Stede. Anthoni composed and published his Tabulatuurboeck during his years there. The organ at this church was built by Jan van Covelens and renewed by Levinus Eekman in 1635 (see Appendix A.1: Specification after the renovation by Eekman). At the time the contract between the church wardens and Levinus Eekman stated the following:

Contract with Levinus Eekman to repair the organ at the Nieuwezijds Kapel: Tuesday the 3rd of May, in the year of 1635 the following has been agreed by the church wardens of the Heilige Stede in Amsterdam on the one hand and Mr. Levinus Eekman, organ maker on the other hand concerning the organ in the Heilege Stede which is to be renovated...

Based on Joachim Hess’s description of 1774, in the “Disposition of the most remarkable
organs in the United Provinces of Holland and Germany,” the organ had two manuals, seventeen stops and pedal and its sound was very strong and forceful (see Appendix A.2: Specification as described by Joachim Hess in 1774). The case of this elevated organ is still kept in the Roman Catholic Church in Jutphaas (Nieuwegein), although none of the pipes have been preserved (see Appendix A.3: The original case of the Jan van Covelens organ after Jan van Biezen).

After the death of organist Nicolaas Lossy, Anthoni succeeded to the post at the famous Nieuwe Kerk of Amsterdam and remained there until 1673. At the time of his appointment, the Nieuwe Kerk had two organs: a transept instrument built by members of the van Hagerbeer family, Germer and Jacobus, and the large organ built by Hans Wolff Schonat. The design of this magnificent main organ was done by architect Jacob van Campen, with carving by Artus Quellijn and shutters painted by Jan Gerritszoon van Bronchorst. “Despite the lack of archival documents it may be assumed that, during his years as an organist of the Nieuwe Kerk, van Noordt was responsible for a proposal to enlarge and renew the main organ of the Nieuwe Kerk.” Thus, in 1668 the restoration job was offered to Jacobus van Hagerbeer. Due to his death in 1670, the work on the organ was interrupted and taken over by Roelof Barentszoon Duyschot, who completed it in 1673. In 1774 Joachim Hess writes that at the time of completion the organ was enlarged by seventeen stops and a third manual, had eight bellows and that the inspection on the Duyschot organ was performed by the following people: Anthoni van Noordt, the organist of the Nieuwe Kerk; his brother Jacobus van Noordt; Jan Backer, the organist of the...

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14 Roger van Dijk, Ibid., 37.
15 Ibid.
Nieuwezijds Kapel; Michael Nouts, *carillonneur* of the Oude Kerk; as well as Z. Verbeek, *carillonneur* of the tower called Reguliers-Toorens\(^{15}\) (see Appendix A.4: The specification of the *Nieuwe Kerk* Organ as described by Joachim Hess in 1774). Yet Anthoni van Noordt, who most likely advised having the organ renovated, probably did not get to play it much.\(^{16}\) Over the years his health declined to such an extent that he retired from office before full completion of the instrument and by reason of his falling health it was approved that van Noordt, organist of the *Nieuwe Kerk*, be declared emeritus with retention of his salary for the rest of his life.\(^{17}\) He died on February 23, 1675 and was buried in the Zuider Kerk of Amsterdam.

\(^{15}\) Ibid., 37.
\(^{16}\) Ibid.
\(^{17}\) City Archive of Amsterdam, No. 5024, inv. no. 2, fol. 215r; quoted in Roger van Dijk, Ibid., 38 and 116, note 68.
The Role and Use of the Organ in Amsterdam

The Calvinist Alteration that came upon Amsterdam near the end of the sixteenth century (June, 1578) brought unusual and remarkable abundance to this splendid city. The sixteenth-century war against Phillip II and Spanish Catholicism caused the massive immigration of Calvinists from popular and rich trade cities such as Antwerp and Ghent towards the north and especially to Amsterdam. This process transformed Amsterdam into one of the important ports in the world and impacted the economy, arts, industry and science, which prospered as never before. Called by historians the Golden Age (Gouden Eeuw), this prosperity lasted throughout the entire seventeenth century. Not since the Renaissance had such an explosion of wealth, art and architecture occurred in such a short time. The era was associated with such names as painter Rembrandt van Rijn (1606-1669), architects Jacob van Campen (1595-1657) and Hendrick de Keyser (1565-1621), writer Joost van den Vondel (1587-1679), and others.

Amsterdam expanded rapidly and as a consequence the number of Reformed churches and the number of new organs began to grow. At the beginning of the seventeenth century the central churches of the city were the Oude Kerk, Nieuwe Kerk and the small Nieuwezids Kapel. However organ music, its development, and the overall use of organs in the newly built churches raised some controversy. Based on Calvinistic doctrines and theological views, the Synod of Dordrecht (1574) banned organ accompaniment and organ playing from the services of the Dutch Reformed Church and strongly favored the removal of organs from church buildings as well.

The organ was considered to be a “popish instrument;” its use during Reformist services associated with solely Catholic traditions. The only music allowed in the church was unaccompanied Psalm singing. Services were built upon the sermon and no music could disturb
the word of God as opposed to Lutheran teachings, where music was almost equal to “the
Word.” Yet all the churches had their paid full-time organists and splendid organs. However,
the church buildings and organs were not owned by the church, but by the city. Thus, the
removal of costly organs, according to the city, was absolutely out of the question. They were
protected by town magistrates in opposition to the officially expressed desire for their removal
by successive Synods of the State Church. Contrary to the wish of the clergy and the Church
councils, the city officials instructed and encouraged organists to play recitals daily on the organs
that they officially owned. However, these concerts were not the formal occasions that we are
familiar with in current concert practice, but were a kind of promenade performance held during
the evenings and were often secular in character. It was an ambiguous engagement, with Van
Noordt and his colleagues required by the city to perform a function disapproved of by the
Church. The situation was unique, without parallel in the history of church music.

Meanwhile the overall musical “atmosphere” in the church was becoming more bizarre.
Without accompaniment the Reformed congregation faced difficulty in remembering the words
to 150 Psalms with 125 melodies attached to them. In the “Use and Nonuse of the Organ in the
Churches of the United Netherlands” Constantyn Huygens (1596-1687), known diplomat,
writer, poet, musician and philosopher, widely criticized the awkward singing manner imposed
by the clergy:

We have more tunes even than psalms; among these are some unusual ones
written in modes which are strange for inexperienced persons. It is therefore not
surprising that so much confusion results . . . because of difficulty of the notes to

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18 Henry A Bruinsma, “The Organ Controversy in the Netherlands Reformation to 1640,” Journal of the
19 H. van Nieuwkoop, “Anthoni van Noordt and Matthias Weckmann - Two Contemporaries,” in the
Proceedings of the Weckmann Symposium Held in Göteborg August 30- September 3 1991, ed. Sverker Jullander
(Göteborg: University of Göteborg, 1993), 186.
20 Henry A Bruinsma, Ibid.
21 Gebruyck of Ongebruyck van’t Orgel in de Kercken der Vereenighde Nederlanden (1. Leyden 1641; 2. &
3. Amsterdam 1659 & 1660).
which they are set, it happens… that the uneducated people, unknowingly, change the notes that are hardest for them into other ones, and get so used to singing them in this way….

Ultimately churchwardens began to realize that the only way out of this impracticable atmosphere would be the involvement of organists into the so-called psalm edifying process, which was strongly advocated by Huygens:

The organ, however being a strong and unwavering instrument, is powerful, and . . . highly necessary to keep down and prevent all these above mentioned absurdities. After the announcement of the psalm, an organ-pipe should be sounded to indicate the best key for that particular psalm: and let the organ play along with the voices of the congregation. . . Let the organ play a short time between each line, yes, even between each syllable, especially in those places where the organist notices that the inexperienced singers rush ahead so much that they should be stopped before they get the upper hand on singing.

These circumstances began a gradual evolutionary phase that brought a fresh attitude to the use of the organ and culminated in 1685 with the full and absolute introduction of organ accompaniment into the worship services of the Dutch Reformed Church in the Netherlands. The wardens of the large city churches therefore soon made use of organists, by having them: a. alternate singing and organ playing, thus involving pre-reformation elements (i.e. alternatim) into the practice; b. play psalm melodies before and after the service; c. give public concerts.

Other surviving seventeenth-century instructions for the organist support these duties as well.

It is fascinating that the sixteenth- and seventeenth-century compositional sources, both manuscript and published, fully reflect the function of the organs and professional organists in the Dutch Reformed Churches. Keyboard manuscripts of Sweelinck, including his variations on

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23 Ibid.

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Psalm tunes and Fantasies, Henderick Speuy’s *De Psalmen Davids, gestalt het Tabulatuer van het Orghel ende Clavercymmel met 2. Partijen*, and finally “the content of Anthoni van Noordt’s *Tabulatuurboeck* perfectly mirrors the artistic outlook of the professional Dutch organists of the seventeenth century.”  

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The Tabulatuurboeck was published by Willem van Beaumont of Amsterdam in 1659 after Anthoni van Noordt was granted a copy right (octrooi) on December the 8th.27 The permission was authorized by the Secretary of the States of Holland, Herbert van Beaumont, based on reluctant advice from Constantyn Huygens:

I who signed below was in a meeting with van Noordt and found that he is considerably concerned about the printing of his present work (Tabulatuurboeck). While these compositions are good and masterly, in this country among only a few music lovers will have an appreciation of it. There is no evidence that anybody will risk the excessive cost of the work. Nevertheless, I cannot see why, for his peace of mind, the copyright should not be permitted. Den Haag. 4th December, 1659.28

The 1659 edition consists of 33 folios. The cover page includes the title of the book, the name of the composer and the publisher placed into a traditional oval decorative frame with instruments, columns, flowers, a lyre backed by swans and partially exposed Rückpositive pipes with putti faces on the case (see Appendix B.1: Tabulatuurboeck Cover Page).

TABULATUURBOECK
of Psalms and Fantasies
of which Psalms varied in
different verses in
Soprano, Tenor or Bass in
2, 3 and 4 parts/voices
by
ANTHONI VAN NOORDT

27 State Archive of Holland na 1572, inv. nr. 1613: Minuutoctrooien 1659 3n 1660, 8 December 1659; quoted in S. Groeneveld and J. B. den Hertog, 109 and 123 note 1.
Organist at Nieuwe Zijds Capel  
t’AMSTERDAM  
with Privilege for 15 years  
by Willem van Beaumont Book Publisher, 1659

The “f.1v” constitutes the Copy Right signed by the Secretary of the States of Holland Herbert van Beaumont, and Jacob Cuts, a seal keeper of the States (see Appendix B.2: *Tabulatuurboeck* Copy Right).

Extract from the privilege:

The State Officials (Government) of Holland and West Friesland Granted to Anthoni van Noordt organist of Amsterdam that he for the period of 15 consecutive years in the region of Holland and West Friesland that he alone shall be permitted to print, to have printed and to sell a certain book composed by him of which the title is *Tabulatuurboeck*. Prohibiting all without exception from printing this work or any place else within these lands to import to these lands or to sell imported copies with a penalty of 300 pounds. These fines will be distributed as follows: 3rd will go to the Officer, 3rd will go to the poor people in the place where the matter happens and the last third will go to Anthoni van Noordt or to his beneficiaries.

J. Cats. – Seal Keeper  
Goes for approval to the States  
Herbert van Beaumont

The *Tabulatuurboeck* was addressed and dedicated to the Burgomasters of Amsterdam, direct employers of Anthoni van Noordt, the text of which is presented on folio 2 in the book (see Appendix B.3: Dedication and Address to Burgomasters):

Addressed to the Most Noble, Admirable, Highly Learned, Full of Wisdom, Most provident Gentlemen, The Mayors and Governors of the city of Amsterdam:

d’Heer M’ SIMON van HOORN  
d’Heer CORNELIS de GRAEF  
d’Heer JOHAN HUYDEKOOPER  
d’Heer HENDRICK SPIEGEL

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30 Ibid., “F. 1v.”
Most Noble Sirs,

The same favor and generosity of my Masters with which you from time to time have deigned to oblige me and mine; this gives me also frankness to trust that the slightness of the results of these my meager efforts will not displease my Masters: in which I have attempted to provide my countrymen and particularly my fellow citizens, fellow subjects of your most esteemed Sirs with some essays of several Psalms varied in several verses in the Soprano, Tenor or Bass and besides some Fantasies: which I think will be the more pleasant to the practitioners of this art, because this kind of Tablatures (while they could not be printed in the normal way, but had to be engraved on separate cut plates) up till now has not been published in print by anybody in the country (even though there has been no lack of excellent spirits/minds in this art). My work has appeared with the intention to improve the Art of playing and to encourage more and more continuation of the same; I want thanks for this to be directed to the Noble Masters, who have by their efforts and industry encouraged obedient spirits; just as I too have been not a little encouraged. I hope with this publication not to cause any grief. Henceforth I shall always emphasize that I hold your favor in the same high esteem that I declare myself obliged to your service.

To my Noble, Admirable Commanders
Your humble servant and obedient subject.
Anthoni van Noordt.

The Tabulatuurboeck was engraved by using the intaglio technique incised into copper, a historically important method for producing images on paper and the choice obviously preferred by van Noordt. The principal writing style is based on the “Anglo-Dutch” format consisting of pairs of six-line staves with two clefs in each, in combination with German tablature placed below for the pedal part. Writing in German tablature required less paper, thus this choice was convenient and economical. In seventeenth-century Netherlands Sweelinck’s choral variation Erbarm dich mein, o Herre Gott from the LyA1 (Lynar) manuscript is the only other keyboard work known that appears to be scribed the same way (see Appendix B.4: Ex. 1, Psalm 24, verse 1). Van Noordt almost always employs the common duple time of Tactu aequali Celeriore “¢”quo signature Motetae (quick duple tactus used in motets) in the mensural system.31

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A triple meter of *sexdupla* with fractional numbers of 12/8 is used only once (in Psalm 119, verse six). In “e” time, measure lines are inserted every four half notes (minims); in the 12/8, every four dotted half notes. The upper stave uses G and C clefs for the execution of the right hand parts, while the lower one features C and F clefs for the left hand parts. The clefs are adjusted according to the range required for each Psalm verse or Fantasy. This type of notational system makes it easy to switch from one staff to the other for the alto and tenor voices. Van Noordt is extremely precise in depicting voice and hand division rearrangement in the music. He goes as far as inserting a *custos* to indicate the direction of a hand or voice. A traditional use of a *custos* appears at the end of each stave as well, to warn the player of the first note of the following stave (see Appendix B.5: Ex. 2, Fantasia 4). As a rule, the taking over of a voice from one hand to the other occurs from a weak beat to a strong beat as well as from weak beat to a rest; if the switch occurs from a strong to a weak note, it has to do with syncopation. Bicinias in the book are solely notated on two separate staves. German tablatures are exclusively for the use of the pedal. The distinction between low and high pedal notes in the tablatures was indicated with the addition of under and upper scores placed below and above the letters. The tablature notations used in the *Tabulatuurboeck* are:

<table>
<thead>
<tr>
<th>C</th>
<th>C#</th>
<th>D</th>
<th>E flat/D#</th>
<th>E</th>
<th>F</th>
<th>F#</th>
<th>G</th>
<th>G#</th>
<th>A</th>
<th>B flat</th>
<th>B</th>
</tr>
</thead>
</table>

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33 Ibid., 138.
However, instead of tablature, several variations from Psalms 6 (verses two and three) and 119 (verses three, seven and eight) have their pedal parts placed on a lower stave, beneath the hands, with an additional guiding mark, *pedaliter* (see Appendix B.6: Ex. 3, Psalm 119, verse 3). This is an exception to the rule in the *Tabulatuurboeck*. Close scrutiny reveals that the pedal part in four of these variations (Psalm 6, verse two, and Psalm 119, verses three, seven and eight) acts almost as a functional bass and adds harmonic support. These pedal parts are very lively and present, thus fully equitable to the upper treble voices, harmoniously blending into the overall ensemble. The employment of keyboard notation for this type of independent functional bass in the *Tabulatuurboeck*, where a great majority of the pedal parts appear in tablature, raises some questions. What was the reason behind writing in such a distinct way in these particular variations? Perhaps this distinction is based on the avant-garde atmosphere arising in the seventeenth-century Netherlands. In the mid-seventeenth century, Dutch instrumental ensemble music began to show a gradual influence of the modern continuo writing style coming from Italy. A collection such as *t Uitnemenent Kabinet*, published by Paulus Matthijtsz in 1649, fully illustrates that tendency. It is also known that in 1646 the publisher Ballard refused to print the lute accompaniment of Huygens’s *Pathodia sacra et profana*, arguing that he already had enough unsold tablature books in stock. He preferred a continuo version, which could also be performed on the harpsichord.\(^{34}\) Thus Hans van Nieuwkoop attempts to classify the van Noordt works into two periods: old, comprising compositions before 1657; and new, written between 1657 and 1659 and including verses two of Psalm 6 and three of Psalm 119.\(^ {35}\) Perhaps it is

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\(^{35}\) Hans van Nieuwkoop, “Anthoni van Noordt and the Organs of Seventeenth-Century Amsterdam,” in *The Organ Yearbook* 21 (Fritz Knuf: Buren, 1990), 47.
possible that these “new works” represent the contemporaneous continuo and trio ensemble type of writing style and show van Noordt’s acknowledgment of it. Composed in 1690 in Amsterdam, the *Sonate per il Cimbalo appropriate al Flauto & Violino* of Anthoni van Noordt’s nephew, Sybrant van Noordt, demonstrates the triumph of these advancements.

However verse three of Psalm 6, with the *cantus* placed on the lower staff, does not act as a functional bass line and thus requires another hypothesis. Van Noordt could have used the staff for economical reasons. The upper staff in all the above-mentioned verses is fully sufficient for placing both manual parts on it. With the pedal on the lower staff, van Noordt is able to maintain continuity within the Anglo-Dutch system of notation using two six-line staves.

The pedal tessitura in the Psalm variations of the *Tabulatuurboeck* stretches between the lowest C in Psalm 24 (verse three) and the highest d’ in Psalm 2 (verse two), encompassing the range of the standard seventeenth-century organ pedal in the Netherlands. The keyboard range in the works is inclusive of low C and a’ on the top. In 1659, when van Noordt published his *Tabulatuurboeck*, he was the organist at the Nieuwezijds Kapel. This organ did not have F# or G# and had only a Trumpet 8’ in the pedal, which would not have been suitable for the performance of extensive obbligato pedal lines in the Psalm variations. Therefore, as Hans van Nieuwkoop demonstrates, van Noordt’s pieces could only have been played on the small organ of the Oude Kerk, where his brother Jacob van Noordt was the organist. Van Nieuwkoop bases his decision upon the specification and analyses of the disposition of organs of the Oude and Nieuwe Kerk and the Nieuwezijds Kapel of Amsterdam, their keyboard and pedal compass at the time of van Noordt, as well as conspicuous features such as the great independence of the pedal parts in the *Tabulatuurboeck*.  

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36 Ibid., 43-48.
Heaven: The organs of the Nieuwe Kerk in Amsterdam, a book published in 2005 under the editorship of Henk Verhoef. Based on recent research in the city archive of Amsterdam Rogér van Dijk, author of the article, The Organs of the Nieuwe Kerk and Their History, believes that the relationship between the organs of the Nieuwe Kerk (where in 1664 van Noordt became the organist) and the Tabulatuurboeck can no longer be excluded because the contract signed by organ builder Hans Wolf Schonat for the main organ included some changes to the organ completed in 1655. Such changes possibly were the manual compass and channels for F# and G#, notes which are present in van Noordt’s works. A number of Schonat’s pipes for F# and G# survive and it would “therefore seem plausible that these notes were added while building was in progress.” After its completion the organ had an independent and elaborate stop list which would enable the performance of van Noordt’s works on this organ. A relationship between the Tabulatuurboeck and the Nieuwe Kerk organs therefore may no longer be excluded; on the other hand, van Noordt would have had easy access to the new choir organ in the Oude Kerk, through his brother Jacobus.

The organs at the time of van Noordt were tuned in mean-tone temperament and included accidentals c#, e flat, f#, g#, and b flat. Yet some works in the Tabulatuurboeck contain d# (such as Psalm 38, verses two, four and five; Psalm 116, verse two; and Fantasia 3). The appearance of d#, which would be out of tune on a mean-tone organ, seems to have some possible explanation. First of all its occurrence is rare and is inclined towards sequential or repetitive patterns. Secondly, in Psalms it appears with probable implications of word painting, thus strengthening the affect of the text. In the second verse of Psalm 38, d# appears twice, first at m.

38 Roger van Dijk, Ibid., 31.
39 Ibid.
40 Ibid., 116.
10 and then at m. 14, in both cases emerging as the result of a motivic sequence. In verse four, first it is used as a preparation for a trill and then as a leading tone to e in the execution of the actual ornament. Once again in Psalm 38 it appears at m. 12 of the fifth verse, bringing the total appearances to four. It is notable that the multiple use of d# in Psalm 38 coincides with the end of the second phrase of the Psalm melody and consequently with the last word of the second line of each stanza, thus associating with words such as “left me,” “languish” and “waning.” Only once (verse two, m. 14) does it appear on the last word of the third line of the second stanza, emphasizing the word “despair.” Distinctly, the d# is used only for the harmonization of the second degree of the Aeolian mode, which is B. Melodically it is developed as a leading tone to E, cofinalis of the main mode of the Psalm 38, Aeolian. In Psalm 116 of the Tabulatuurboeck the d# appears only once at m. 28. Overall the musical language of this verse is very chromatic; consequently the appearance of d# as a passing tone comes between the lines of the ascending chromatic scale. It could be that van Noordt uses it for the purpose of painting the phrase “in my distress,” developed in this portion of the music. Finally, the constant recurrence of d# in Fantasy 3 is related to the exact execution and imitation of the main subject throughout the piece.

The ornamentation in the Tabulatuurboeck mainly appears in two ways: 1) as a grace sign in the form of a double stroke, positioned above or below a note and meaning some form of shake; and 2) as written out shakes notated in groups of rapid notes. The double stroke and written out shakes develop in both right and left hands and are mainly found in Psalms 38, 6 and 119 as well as Fantasia 6. The open shakes emerge by themselves or follow the double stroke. Some open shakes tend to begin with the prolongation of the main note.
THE TABULATUURBOECK MUSIC

The Variations

The Psalm variations in the Tabulatuurboeck are principally based on Dutch metrical Psalms from Petrus Datheen’s translations of Calvin’s Les psaumes mis en rime françoise. Published under De Psalmen Davids, ende ander Lofsanghen, uut den Francoyschen Dichte in Nederlandschen overgheset in Heidelberg in 1566, it was officially confirmed and used in Dutch Reformed congregations beginning in 1568 following the first Synod of Dutch-speaking Calvinists, held in Wesel. Datheen’s Psalm texts employed literal translations of the Genevan Psalter, so that French Psalm melodies could easily be employed for the same Psalms in Dutch. Thus preference was given to Datheen rather than to the poetic Dutch of Jan Utenhove’s complete metrical Psalter published at almost the same time, towards the end of the 1566. With Datheen’s Psalms there was a complete Dutch Psalter parallel to the French Psalter, although Datheen’s Dutch accents and verbal stresses often disagree with the rhythmic patterns of the French melodies, resulting in accented weak syllables and other irregularities. Psalm variations comprise the majority of pieces included in the Tabulatuurboeck. They are ten in number and include works on Psalm melodies 15, 38, 6, 7, 2, 50, 119, 116, 22 and 24. The majority of these psalms were among those beloved in seventeenth-century Netherlands. Nine of them are multi-movement works; Psalm 15 has only one movement. In the majority of variations the melody is placed in the Soprano, but it appears twelve times in the Bass and four times as the Tenor cantus firmus in Psalms 119 and 116 (see Appendix C: Table C.1).


42 Jan Roelof Luth, ‘Daer wert om’t seerste uitgekreten…’: Bijdragen tot een geschiedenis van de gemeentezang in het Nederlandse Gereformeerde protestantisme 1550 - 1852, Deel I (Kampen: Uitgeverij van den Berg, 1986), 178.
The Psalm melodies in the *Tabulatuurboeck* variations are uninterruptedly and fully presented in a single voice (see Appendix C: Table C.2). Van Noordt treats the melody of the Psalm in three ways: as *cantus planus* (plain melody), *cantus coloratus* (colored or ornate melody), and in combination. Thomas Morley referred to this process as “breaking the plainsong,”\(^{43}\) a term which was adopted in the Netherlands as well (*breecken van de psalmen*).

The *cantus planus* type of variation is simple, easily recognizable, and based on a pure, unembellished melody.

Ex. 1: Psalm 6, verse five.

The second type, *cantus coloratus*, is rare but represented above all by one of the most beautiful variations, on Psalm 24.

Ex. 2: Psalm 24, verse two.

In the third type, where *cantus planus* and *cantus coloratus* intertwine, the level of intertwining varies; while in some variations it is hardly apparent, in others it is quite notable.

Ex. 3: Psalm 119, verse two.
The cyclical construction of van Noordt’s variations is closely associated with those of Sweelinck as well. In explaining these constructions terminology set by Pieter Dirksen and initially introduced in Werner Breig’s *Die Orgelwerke von Heinrich Scheidemann* is used. These terms are *versus* and *variatio*. A *versus* relates to those variations where the cycle altogether consists of single and discrete stanzas that can thus be performed separately, possibly for *alternatim* practice. A *variatio* runs in a chain of stanzas without full cadences and thus makes separate performance of individual variations impossible. The use of the former type is quite frequent in van Noordt and includes a majority of Psalms variations such as nos. 15, 7, 2, 50, 119, 22, and 24. There are no variations in the *Tabulatuurboeck* based purely on *variatio* principles. Instead, the use of mixed cycles, consisting of both *versus* and *variatio*, prevails. Psalm variations 38, 6 and 116 are from this category. As it was with Sweelinck, in the *Tabulatuurboeck* the choice of *versus* or *variatio* principle depends on the length of the melody of the Psalm. Melodies containing around 60 to 62 half notes form mixed cycles via inclusion of the *variatio* principle. Longer melodies, consisting 72 to 120 half notes are based on *versus* criteria only (see Appendix C: Table C.3).

Rather than building upon isolated stanzas, in Genevan practice Psalms were constructed by grouping stanzas into sections. This system was adopted by Datheen and applied to the Dutch Psalter as well. At the end of each section, the word *Pauze* was used to divide one group of stanzas from the next one. However, a *Pauze* did not mean a rest in the music, but “pause” in the sense of groups of three to four stanzas of the rhymed psalm.

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In most instances the numbers of variations chosen for each Psalm in the Tabulatuurboeck closely reflects the grouping system in Datheen’s Psalter, thus the number of variations in five of the Psalms (38, 2, 50, 22 and 119) is equal to the numbers found in the first and second group of stanzas in the Dutch Psalter.\(^{46}\) One setting (Psalm 116, verses five and six) varies the grouping by one stanza using the variatio technique. The stanzas of three Psalms (15, 6, and 24) are not grouped in the Psalter; van Noordt writes various numbers of variations on them. Oppositely, in Psalm 7 van Noordt subtracts the number of stanzas in the group from four to three. Thus, it is noticeable that the structural grouping of the Psalms in the Psalter played a decisive role in forming the quantitative character of van Noordt’s variations and thus liturgical thought, order and connotation firmly stand behind the variation cycles of the Tabulatuurboeck (see Appendix C: Table C.4).

The majority of variations in the Tabulatuurboeck open with the melody of the cantus

\(^{46}\) Psalm 119 is the longest one in the Psalter and grouped according to the Hebrew alphabet. Variations on parts Aleph and Beth are executed respectively in the Tabulatuurboeck, comprising four stanzas in each.
firmus presented immediately in the first measure. However, thirteen variations begin with a short introduction. The length of these introductions varies from one measure to six measures. These introductory preludes are imitative in character and followed by the first phrase of the Psalm melody.

Ex. 5: Psalm 24, verse three.

![Ex. 5: Psalm 24, verse three.]

Variations are based on the successive phrases of the Psalm melody. Small interludes are inserted between these succeeding phrases, and appear based on the Psalm text punctuation.

Ex. 6: Psalm 2, verse 2.

![Ex. 6: Psalm 2, verse 2.]

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Only a few variations lack this type of interlude, namely verse two of Psalm 6, verses one to three of Psalm 119, and verse two of Psalm 24.

The Genevan Psalm tunes are modal and van Noordt’s settings follow the modes with some exceptions. The finals of van Noordt’s variations are easily recognized, although the last cadence chord nearly always incorporates a tierce de Picardie. The modal quality of each variation is determined by the quality of the Psalm melody. A study of the modal aspects of van Noordt’s variations and their relationship to the original melodies demonstrates the following.

Psalms 6, 22, and 38 are based on the Aeolian mode and strictly observe the modal system of the Psalter. Psalm variations 2, 24 and 50 are in the Dorian mode with the final on D. These Psalms in the Psalter, however, with their finals on G, are in the transposed Dorian mode. The melody of Psalm 7 in the Psalter is transposed Hypodorian mode and it remains the same in the Tabulatuurboeck. Both Psalms 15 and 116 originally appear in the Mixolydian mode with the final G in the Psalter. Yet, in the case of Psalm 15 van Noordt transposes it a major second down, thus presenting it in the Lydian mode with the insertion of a B flat. Psalm 116 remains in the Mixolydian mode. Psalm 119, with its final on F, is based on the Hypolydian mode in the Psalter. Van Noordt chooses transposed Hypolydian with careful avoidance of F# (see Appendix C: Table C.5).

Van Noordt’s variations include use of two- (bicinia), three- and four-voice settings, a common choice for Psalm variations in the Netherlands. Van Noordt’s variations escalate in number of voices from the first to the last and thus bicinia are followed by three-voice settings, and four-voice settings are always last. The exception is Psalm 24; here all three verses are in

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four voices. Through such escalation and elaboration van Noordt is able to show his virtuosity in handling the melodies of the Dutch Psalter, making his freedom and maturity in improvisational technique apparent. (See Appendix C: Table C.6).

The use of *cantus firmus bicinia* in the *Tabulatuurboeck* is considerably diminished in comparison with those of Sweelinck and Speuy. Speuy’s *De Psalmen Davids, gestalt op het Tabulatuer van het Orghel ende Clavercymmel met 2. Partijen*, published by Peeter Verhaghen in Dordrecht in 1610, consist exclusively of two-voice settings, while we hear the use of *bicinia* only four times in the *Tabulatuurboeck*. The first time is in Psalm 38, where verses one and two are compiled in pairs, following the *variatio* principle. In Psalm 119, the first two variations are *biciniaes* and represent versus type of variations.

Ex. 7: Psalm 38, verse 1.

The majority of the variations in the *Tabulatuurboeck* are written in three voices. In this type of variation the Psalm melody appears in the soprano, tenor or bass and includes *manualiter*.

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as well as pedaliter pieces. Sweelinck often used three part manualiter variations.\footnote{P. Dirksen, \textit{The Dutch 17th century tradition of Psalm Variations} in \textit{GoArt Research Reports} 2, ed. Sverker Jullander (Göteborg: Organ Art Center, Göteborg University, 2000), 65.}

Yet, van Noordt’s approach to three-voice settings is innovative and original. For instance, the use of the cantus melody in the bass in three-voice variation settings for organ did not exist before van Noordt’s contribution and therefore were entirely new in the Northern Netherlands. Verse five in Psalm variation 38, verse three in Psalm 6, verse 2 in Psalm 7 and others show this type of artistry.

Ex. 8: Psalm 7, verse two.

Another two variations in the \textit{Tabulatuurboeck}, both three-voice settings, are very advanced for their time. These are verse two of Psalm 6 and verse three of Psalm 119. With two hands both playing in the treble against the pedal in the bass, these variations appear to be in the style of ensemble trio settings for two solo instruments and continuo. Trio, quartet or solo voice with accompaniment type ensemble writing was already popular among the lute composers in
Holland. They have no counterpart in van Noordt’s German contemporaries; one has to wait until the end of the seventeenth century for the choral cycles of George Böhm in order to find similar movements."

Ex. 9: Psalm 119, verse three.

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In the vast majority of four-voice settings from the *Tabulatuurboeck* the Psalm melody is placed in the upper voice. Twice it appears in the tenor, comprising verses seven and eight of Psalm 119, and only once in the bass for verse three of Psalm 24.

Twelve out of thirteen verses maintain a pure, unadorned Psalm melody. Verse two of Psalm 24 is the exception. It is written for two manuals and obbligato pedal with coloratura in the soprano, a technique derived from the contemporary literature for cornetto or violin and continuo. The coloration of the cantus melody is unusually expressive and involves running sixteenth notes. Some parts of the cantus involve additional voices for coloration. This was a unique choice and treatment for the nature of van Noordt’s variations in the *Tabulatuurboeck*.

The melody of the cantus begins immediately and does not employ traditional free imitative breaks between the phrases of the stanza. Psalm 24, verse two, stands out as a true, improvisational art work. It is fascinating that two “continuo trios” in Psalms 6 and 119 retain similar characteristics. However, neither of them exercises the consistency and artistry of verse two, Psalm 24. This variation is very much in the style of van Noordt’s German counterparts: Matthias Weckmann (1616-1674), in such works as the sixth verse of *Es ist das Heil uns kommen her*, as well as to Sweelinck’s students, Heinrich Scheidemann in particular. One cannot resist drawing parallels between the running scales of van Noordt’s Psalm 24 and *Jesus Christus unser Heiland, der von uns…*I of Scheidemann.

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54 H. van Nieuwkoop, Ibid.
Ex. 10: Psalm 24 verse 2 and Scheidemann *Jesus Christus unser Heiland*.

Obbligato use of the pedal in van Noordt’s four-voice variations is another aspect where Scheidemann’s influence is apparent. The Magnificat cycles of Scheidemann clearly demonstrate these ties, especially their polyphonic four-part third verses, built as choral ricercars for manual and pedal.\(^55\) One more perspective in relation to the Magnificat cycles is that their opening verses normally are tenor or bass settings for the plenum organ. In Psalm 24, this time the last, third verse constitutes similar characteristics of these Magnificats with the cantus firmus in the bass and is likely intended to be registered with the large plenum. The last verse of Psalm 24, with its dotted rhythms and its low setting of the cantus firmus, appears to be the only one in the collection that was intended for the plenum.\(^56\)

As mentioned above, the majority of four-voice settings in the *Tabulatuurboeck* carry pure, unembellished melody. The dominance of this type of unadorned Psalm variation in the book is simply linked to its primary educational purpose in the Dutch Reformed Church. In this

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\(^{56}\) Hans van Nieuwkoop, *Anthoni van Noordt and the Organs of the Seventeenth-Century Amsterdam*, 47.
respect they also closely resemble the stylistic disposition of Samuel Scheidt’s choral variations from the *Tabulatura Nova* III (Hamburg, 1624). On the title page of the third book, Scheidt characterizes these types of variations by writing that they are designed to “…*in gratiam Organistarum præcipuè eorum qui Musicè pure & absque celerrimis Coloraturis Organo ludere gaudent...*” (“assist those who prefer to play the organ in pure fashion and style without rapid coloratura”).

Ex. 11: Psalm 2, verse 3.

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The Fantasias

The keyboard fantasia as a genre of extreme variety was associated with an improvisational process applied to contrapuntal music, emerging in the sixteenth century and continuing its development into the seventeenth century. The genre appeared in works of German, French, Spanish and Italian composers. The most significant impact came from Northern Europe, England and the Netherlands. William Byrd laid the foundation of the fantasy, and most of the later virginalists, especially Giles Farnaby (1563-1640), John Bull (1562-1628) and Orlando Gibbons (1583-1625), contributed to its growth, but “none surpassed the old master.” Its climax was manifested in the fantasias of Sweelinck, which not only have their own highly individual profile, but can also be seen as a cumulative synthesis of different currents associated with the ‘Renaissance’ fantasia.

It was in the realm of all these traditions and musical aesthetics that the fantasias of van Noordt were born. Writing fantasias in seventeenth-century Amsterdam was a natural process for van Noordt and demonstrated his respect to tradition. The contrapuntal techniques and stylistic ideas used in his fantasias clearly resemble those of Sweelinck, and as a consequence have a strong connection to the monothematic English fantasias of Byrd (1540-1623), Bull, Thomas Morley (1557-1603), Gibbons and the Venetian imitative ricercars of Andrea Gabrieli (1520-1586). In addition, some subjects are reminiscent of the melodic textures of Psalm settings and inspired by Psalm melodies – not at all surprising since Psalm singing was the only music allowed in the worship service. In this respect, they are also somewhat reminiscent of

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60 Ibid., 327-492.
English fantasias based upon plainsong settings.\textsuperscript{61}

There are six fantasias in the \textit{Tabulatuurboeck}; they immediately follow the Psalm variations. Structurally and melodically, each one is an individual work due to its intrinsic character, logic, momentum, and continuity. The fantasias are between 98 and 118 measures long. All of them have a duple time signature, are written for four voices, and are modal. The choice of modes is as follows: the first two fantasias are in Dorian, the third and fourth are in Phrygian, and the fifth and sixth are in Ionian and Mixolydian respectively.

Van Noordt's \textit{Tabulatuurboeck} fantasias are built on a rich heritage, but nevertheless they are original. These fantasias are essentially improvisational and adhere to solid, coherent, constantly flowing movement. They are concise and dense in texture, and their strength is in a closely-knit imitative polyphony. Van Noordt’s fantasies are inconceivable without the prerequisites of imitation. Van Noordt clearly was aware of statements on the inventing of fantasias, including those of Thomas Morley\textsuperscript{62} and Michael Praetorius;\textsuperscript{63} they describe a fantasia

\textsuperscript{62} Thomas Morley, Ibid., 296. “The most principal and chiefest kind of music which is made without a ditty is the Fantasy, that is when a musician taketh a point at his pleasure and wresteth and turneth it as he list, making either much or little of it as shall seem best in his own conceit. In this may more art be shown than in any other music, because the composer is tied to nothing but that he may add, diminish, and alter at his pleasure. And this kind will bear any allowances whatsoever tolerable in other musick, except changing the air and leaving the key, which may never be suffered. Other things you may use at your pleasure, as bindings with discords, quick motions, slow motions, proportions, and what you list. Likewise, this kind of musick is, with them who practice instruments of parts in greatest use, but for voices it is but seldom used.”

\textsuperscript{63} Michael Praetorius, Ibid., 38. “When one undertakes to execute a fugue [Fugam] of one’s choosing but dwells on it only for a short time, soon changing to another fugue as it strikes him. For since no text is permitted with proper fugues, one is not bound by words; one may make as many or as few digressions, additions, abridgments, twists and turns as one wishes. Such fantasias and capriccios are especially suited for demonstrating one’s skill and artistry; one may employ without further hesitation anything that is permissible in music, such as suspensions, proportions, etc., as long as the mode and melody are observed and remain within their bounds.”

“Wenn einer nach seinem eignem plesier vnd gefallen eine Fugam zu tractiren vor sich nimpt darinnen aber nicht lang immoriret, sondern bald in eine andere fugam, wie es ihme in Sinn kömpt/einfältet: Denn weil ebener massen wie in den rechten Fugen kein text darunter gelegt warden darff so ist man auch nicht an die Wörter gebunden man mache viel oder wenig man digredire, addire, detrahire, kehre vnnd wende es wie man wolle. Vnd kan einer in solchen Fantasien vnd Capriccien seine Kunst vnd artificium eben so wol sehen lassen: Sintemal er sich alles dessen was in der Music tollerabile ist/mit bindungen der Discordanten, proportionibus, &c. ohn einigis bedencken gebrauchen darff; Doch daß er den Modum vnd die Ariam nicht gar zu sehr vberschreite/sondern in terminis bleibe.”
as a contrapuntal composition, not confined to strict rules, although each of these writers insists that one must remain in the mode. There is no doubt that he comprehended the fantasia as an explicitly contrapuntal work. Connection to the Southern Franco-Flemish polyphonic idioms and Sweelinck is apparent. The Tabulatuurboeck fantasias are monothematic and based upon a succession of imitative treatments of a single subject. For van Noordt the main principle in forming fantasias is the choice of the subject as a primary affect that maintains its presence throughout the entire work. Yet twice he introduces a new independent subject in the company of the main statements within the body of the work (Fantasias 2 and 5). In these subjects, van Noordt favors the use of distinct chromatic melodies- passus duriusculus. In his choice of the chromatic melody he is faithful to the musical traditions of the Netherlands. “Most Netherlands or Netherlands-related keyboard composers around Sweelinck, with notable exception of Pieter Cornet, made use of chromaticism: Jean de Macque, Carel Luython, Carel van den Hove, Jeahan Titelouze and Anthoni van Noordt.” However, because of the constant presence of the main subject throughout these fantasias van Noordt is not entirely dependent on the new chromatic melody to develop the piece. He keeps the theme prominent as the “organizing element for this reason these fantasias are Baroque in the pursuit of a single ‘affect’.”

The introduction of a new subject only serves the purpose of enriching the musical language and exhibits an unusual result. The side by side combination of these two independent subjects creates the sensation of a double fugue, making the van Noordt fantasias very individual. Thus they display the transitional process taking place from the Renaissance to the Baroque.

64 Ibid., 374.
Ex. 12: Fantasia 2.

As an integral component, the primary subject maintains its consistency throughout each fantasia. Within the fantasia’s progress, however, this subject goes through various modifications which include diminution (van Noordt resists the treatment of contrapuntal augmentation) and motivic fragmentation (*apocope*), as well as the use of extensions and melodic variations.

Ex. 13: Diminution of the main subject in Fantasia 3.

Original

Diminution

Ex. 14: Fragmentation of the main subject in Fantasia 1.

Original

Fragmented
Ex. 15: Melodic variation of the main subject in Fantasia 5.

<table>
<thead>
<tr>
<th>Original</th>
<th>Variant (change in the tail of the subject)</th>
</tr>
</thead>
</table>

Some of the main subjects adopt the artifice called double subject (a term first used by Willi Apel), a subject consisting of two portions (i–ii) divided by a rest where the second part functions as a countersubject to the first.\textsuperscript{66} The double subject technique was a distinct quality of Andrea Gabrieli’s ricercars and was adopted by Sweelinck in his monothematic fantasias as well. Yet in the \textit{Tabulatuurboeck} the double subject technique is displayed only in the exposition, perhaps as van Noordt’s acknowledgment of this technique.

Ex. 16: Fantasia 2, Exposition.

\[ i \quad + \quad ii \]

\textsuperscript{66} Willi Apel, Ibid., 179.
The countersubject-like motives in van Noordt’s fantasias exist in great variety. None of the fantasias is unified by means of using one single countersubject. However, there are fantasias in the *Tabulatuurboeck* that demonstrate a variety of clear-cut countermotifs as well. The countermotifs in Fantasia 4 are from this category. By their nature, most of the countermotifs thematically originate from the main ones.

Ex. 17: Countermotifs in Fantasia 4.

<table>
<thead>
<tr>
<th>Countermotif 1</th>
<th>Countermotif 2</th>
<th>Countermotif 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Countermotif 1" /></td>
<td><img src="image2.png" alt="Countermotif 2" /></td>
<td><img src="image3.png" alt="Countermotif 3" /></td>
</tr>
</tbody>
</table>

Every fantasia in the *Tabulatuurboeck* includes one or more interludes. Almost all of them are imitative in nature and vary in length. Functioning as a bridge between movements or sections of the fantasia, these short interludes blend smoothly into an overall continuous picture. The musical materials used in these interludes are either derivatives of the main subject or are built on independent motives.

The divisional cadences in the fantasias appear as clear arrival points on the plagal (IV), authentic (V) or final (I) degrees of the mode. Inner cadences are often overlapping, obscure, and deceptive.

Structurally Max Seiffert divides each fantasia in the *Tabulatuurboeck* into two major sections.67 While his decisions are based upon clear cadences and arrival points within the

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individual pieces, that approach is too simplistic. In fact, formal analysis points to the existence of three major sections in each fantasia. For a full exploration and understanding of the structural concept and ideas in van Noordt’s fantasias we must approach them via the principles and regulations of rhetoric, the art of speech and literature. The structurally rhetorical and architectural organization of these fantasias is built upon the late Renaissance and early Baroque concept and idea of speech arrangement, and follows the tripartite division described by Joachim Burmeister (1564-1629) in his treatise Musica Poetica of 1606. In his chapter, “The Analysis or Arrangement of a Musical Piece” (De Analysi sive Dispositione Carminis Musici), Burmeister states following:  

Sectioning of the piece into affections means its division into periods for the purpose of studying its artfulness and using it as a model for imitation. A piece has three parts: (1) the exordium (exordium), (2) the body of the piece (ipsum corpus carminis), (3) the ending (finis).

He continues:

The exordium is the first period or affection of the piece. It is often adorned by fugue, so that the ears and mind of the listener are rendered attentive to the song, and his good will is won over. The exordium extends up to the point where the fugal subject ends with the introduction of a true cadence (clausula vera) or of a harmonic passage having the marks of a cadence.  

Van Noordt’s fantasias have terse movements, following Burmeister’s instructions, and are unlike the tripartite works of Sweelinck, which consist of normal proportion, augmentation and diminution. Van Noordt’s works are in a new form, one not previously found in the keyboard music of the Netherlands. Close study reveals that the Exordia in the van Noordt fantasias are comprised of fuga and at the conclusion always come to a full cadence on the first, fourth or fifth degree of the mode.

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69 Ibid., 203
Next, Burmeister talks about the Body of the work:

The body of the musical piece is the series of affections or periods between the exordium and the ending. In this section, textual passages similar to the various arguments of the confirmation in rhetoric are instilled in the listener’s mind in order that the proposition (sententia) be more clearly grasped and considered. The body should not be protracted too much, lest that which is overextended arouse the listener’s displeasure. For everything that is excessive is odious and usually turns into a vice. \footnote{Ibid., 205.}

In the Body the main musical subject becomes more persuasive, affirmative and continues to develop. As a consequence it is easily remembered and captured by the listener. The Body in van Noordt’s fantasias is not drawn-out; rather, some are considerably short (the shortest being 26 measures long, Fantasia 2) and thus perfectly agree with Burmeister’s description.

Finally, the End according to Burmeister:

The ending is the principal cadence where either all the musical movement modulatio ceases or where one or two voices stop while the others continue with a brief passage called supplementum. By means of this, the forthcoming close in the music is more clearly impressed on the listeners’ awareness. \footnote{Ibid., 205.}

The End in the van Noordt fantasias concludes with a principal cadence and sometimes involves a short supplemental coda. It invokes a strong reaction, becoming more memorable due to the use of continuous stretti and diminutions.

Although not yet well-known or codified by writers such as Johann Mattheson (1681-1764), composers like van Noordt were clearly aware of and used the seventeenth-century, German rhetorical “figures” (Figurenlehre) in their music. Van Noordt uses the following figures in his fantasias:

<table>
<thead>
<tr>
<th>Modern term</th>
<th>Rhetorical term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sudden break</td>
<td>Abruptio</td>
</tr>
<tr>
<td>Ascending musical passage</td>
<td>Anabasis</td>
</tr>
</tbody>
</table>

\footnote{Dietrich Bartel, Musica Poetica: Musical–Rhetorical Figures in German Baroque Music (Lincoln and London: University of Nebraska Press, 1997), 167–438.}
<table>
<thead>
<tr>
<th>Term</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fragmentation or omission</td>
<td>Apocope</td>
</tr>
<tr>
<td>Three note figure</td>
<td>Corta</td>
</tr>
<tr>
<td>Descending musical passage</td>
<td>Catabasis</td>
</tr>
<tr>
<td>Diminution</td>
<td>Diminutio</td>
</tr>
<tr>
<td>Inversion</td>
<td>Hypalage</td>
</tr>
<tr>
<td>Transfer of phrases</td>
<td>Hyperbaton</td>
</tr>
<tr>
<td>Voice crossing</td>
<td>Metabasis Transgressio</td>
</tr>
<tr>
<td>Imitation</td>
<td>Mimesis</td>
</tr>
<tr>
<td>Chromatically altered melodic line</td>
<td>Pasus Durisculus</td>
</tr>
<tr>
<td>Modified repetition of a musical idea</td>
<td>Synonymia</td>
</tr>
<tr>
<td>Syncopation</td>
<td>Syncope</td>
</tr>
<tr>
<td>Imitation</td>
<td>Mimesis</td>
</tr>
<tr>
<td>Chromatically altered melodic line</td>
<td>Pasus Durisculus</td>
</tr>
</tbody>
</table>

Van Noordt’s fantasias demonstrate his understanding of both the structure of the Renaissance fantasia as well as the principals of Baroque *Figurenlehre*. Therefore, as in the construction of the subjects, the construction of van Noordt’s fantasias is transitional from Renaissance to Baroque.
CONCLUSION

The Tabulatuurboeck exemplifies the most significant keyboard music from the mid-seventeenth century in the Netherlands. It appears to be an ideal document, reflecting compositional aesthetics and interests of composer-organists living and working in the mid-1600s. It was composed during the realm of religious dogmatism and ambiguous circumstances in the Dutch Reformed Church. The music appears to be secular in its format and presentation and possibly came as a result of compiling compositions improvised for the concert programs held in the churches of Amsterdam. On the other hand, the variations included in the Tabulatuurboeck were very liturgical, principally reflecting the only musical activity of the Reformed Church – Psalm singing. The variations were aimed towards members of the Reformed congregation and had an educational purpose. Thus, the Tabulatuurboeck perfectly echoes the musical “climate” circulating in the churches of the Netherlands.

Van Noordt’s Tabulatuurboeck demonstrates strong ties to keyboard music tradition in the Netherlands, coming primarily from Jan Sweelinck. The two principal genres, Psalm variations and fantasias, used in the book comprise a large portion of Sweelinck’s keyboard oeuvre as well. Through use of these genres, van Noordt forges ahead to keep the music of Sweelinck “alive” and thus continues a line of ideas and genres begun in the Renaissance. He broadens these traditions stylistically involving more modern elements, language and form, thus elevating mid-seventeenth century Dutch keyboard music to a new level. Van Noordt clearly stands on the threshold of new beginnings: Baroque style. In his music, van Noordt achieves a stylistic dualism. His choice of writing Renaissance type compositions is old fashioned but the interpretation is avant-garde. In a very subtle way he observes all the popular elements coming from Germany and Italy. One of these elements was the use of obbligato pedal in Psalm
variations. Van Noordt shows little enthusiasm towards *manualiter bicioria*. His interest is in more sophisticated settings such as three voice Psalm variations, inclusive of elaborate pedal lines which were absolutely advanced. He substantially changes the principal *manualiter* music of Sweelinck with intermittent use of pedal to a persistent use of the pedal. Van Noordt introduces a new trio type of variation involving distinct pedal lines emerging as functional bass, thus connecting to modern Italian continuo writing traditions. He appears to be very well aware of trends of the time. The coloratura type of variation of Psalm 24 makes van Noordt coequal with eminent mid seventeenth century German composers-Scheidt, Weckmann and especially Scheidemann. Several historical documents to some degree indicate van Noordt’s admiration and connection to the works and life of Scheidemann. Thus, in the following segment from Johann Gottfried Walther’s *Musicalisches Lexicon* dedicated to Scheidemann the possibility of an anonymous musician in fact being van Noordt, cannot be excluded.

Scheidemann was an organist at St. Catharina Church in Hamburg. He died in 1654 and was famous for his compositions and playing. There was a famous musician from Amsterdam. After Scheidemann’s death, Adam Reincke replaced him and this big musician said that taking over Scheidemann’s place must be an honor. He was hoping to see the same effort and talent coming from Adam Reincke. A musician visited Reincke at the Catharine church and listened to his performance of *An Wasser-Flüssen Babylon*. Reincke talked to his audience and told them that he is able to see a portrait of Scheidemann in this piece. Reincke’s performance touched the Amsterdam musician’s heart. He stepped forward and kissed Reincke’s hands.

The Baroque ideas are apparent in van Noordt fantasias as well. In comparison to Sweelinck’s Renaissance fantasias, the size of van Noordt’s works appear to be much smaller

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74 “Scheidemann (Heinrich) Organist an der S. Catharinen-Kirche in Hamburg, ist, an. 1654 gestorben, und so wohl wegen seiner Composition, als seines Spielens dergestalt berühmt gewesen, daß ein grosser *Musicus* zu Amsterdam, als er gehört, daß Adam Reuncke an des Scheidemanns Stelle gekommen, gesprochen: "es müsse dieser ein verwegen Mensch seyn, weil er sich unterstanden, in eines so sehr berühmten Mannes Stelle zu treten, und ware er wohl so *curieux*, denselben zu sehen."
and less sectionalized. The continued presence of a main subject throughout the entire fantasia was critical for van Noordt. Within the frame of the Renaissance genre, van Noordt creates structurally concise works and keeps the main subject as the unifying and balancing element throughout each fantasia, thus creating a Baroque fugal type works based on a single “affect.”

Toward the end of van Noordt’s life, the doctrines of the Dutch Reformed Church began to change. By 1680, the congregational accompaniment was fully approved and became an integral part of Reformed services. The demands on writing educational Psalm variations began to decline. The Renaissance fantasia genre was permanently defined as old fashion. The great era founded by Sweelinck and continued by van Noordt began to come to its end in the Netherlands. The modern Italian and German style of Sweelinck’s first and second generation of students became dominant. The music of van Noordt was soon forgotten and he did not have followers. However, this fact can never diminish the value of his music. Van Noordt’s Tabulatuurboeck must be considered as an important product of mid-seventeenth organ art in the Netherlands. Anthoni van Noordt was an eminent representative of the Northern Dutch Organ School of the mid-seventeenth century. After the death of Jan Sweelinck, he came closer than his colleagues to the “image of top musician” in Amsterdam through creation of admirable compositions included into the Tabulatuurboeck of 1659. Its music is well rounded, elegant, and worthy of study and performance.
APPENDIX A

SPECIFICATION AND DESIGN OF ORGANS
A.1: The specification of the Nieuwezijds Kapel organ after the renovation by Levinus Eekman in 1635.\cite{Vlam}

\begin{center}
\textbf{AMSTERDAM}
\end{center}

\textbf{8. Overeenkomst met Levinus Eekman tot reparatie van het orgel in de Nieuwe Zijdskapel.}

1635, mei 3

Op Dinsdag den 3 May Anno 1635 zijn veraccordeert de heeren Kerrickmeesteren ... van de Heyliger Stee binnen Amsterdam\textsuperscript{1)} ter eendere ende Mr. Levyn Eickman orgelmaeker \textsuperscript{2)} ter andere aengaende omme te renoveeren het orgel in de Heyliger Stee in manier en als volgt.

\begin{tabular}{lll}
Int bove werck & Int pedale & \\
Octaef van & 4 voet & Trompet bas & 8 voet \\
Quintedeen & 8 voet & Int beneeste werck maenuael & \\
Scharp drie starck & & Prestant & 8 voet \\
Gedackt & 8 voet & Holpijp & 8 voet \\
Spitsfluyt & 4 voet & Octaef & 4 voet \\
Naesael & 3 voet & Suflet & 1 voet \\
Gemszhoorn & 2 voet & Mixtuer & \\
Regaal & 8 voet & Scarp & \\
Trompet & 8 voet & \\
\end{tabular}

twe claevieren, trambulant, nacgtegael, drie blaesbalcken.

Ten tweede zal de Mr. maecken 2 secreeten, een boven, een onder; alle de pijpen van loodt als eenighe van tin gelijk het ghebruycckelyck is, mits den Mr. sal letten watter ten oerber van oude pijpen te staet kan coomen.

A.2: The specification of the Nieuwezijds Kapel organ as described by Joachim Hess in 1774.\textsuperscript{76}

\begin{table}
\begin{tabular}{|c|c|}
\hline
\textbf{Boven-Clavier} & \textbf{Onder Clavier} \\
\hline
9 stemmen & 8 stemmen \\
\hline
Bourdon 16 v. & Praestant 8 v. \\
Quintadeena 8 & Holpyp 8 \\
Octaav 4 & Octaav 4 \\
Gemshoorn 2 & Super Oct. 2 \\
Woutfluit 2 & Quint 1\textfrac{1}{2} \\
Quintfluit 3 & Mixtuur \\
Tertiaan & Cornet \\
Sexqualitra & Trompet 8 v. \\
\hline
Pedaal Tromp. 8 v. &  \\
\hline
\end{tabular}
\end{table}

Dit werkje is zeer sterk en doordringend van geluid, desselfs uytelijk aanzien geeft genoegzaam te kennen dat den eersten aanleg van 't zelve zeer oud moet zyn. Volgens het geen my daar van berigt is, zo heeft den Orgelmaker Levier, Ao. 1636. het Boven-Clavier 'er by gemaakt, want het in den beginne alleen uit een Hand-Clavier bestond.

\textsuperscript{76} Joachim Hess, \textit{Dispositien der merkwaardigste Kerk-Orgelen welken in de zeven Vereneigde Provincien als mede in Duysland en Elders aangetroffen worden} (Utrecht: Wagenaar, 1945), 9.
A.3: The original Jan van Covelens case of the former Nieuwezijds Kapel. Roman Catholic Church in Jutphaas (Nieuwegein, the Netherlands).  

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A.4: The specification of the Nieuwe Kerk organ as described by Joachim Hess in 1774.\textsuperscript{78}

\textit{Het Grote Orgel in de NIEUWE-KERK met drie Hand-Clavieren en een Vry-Pedaal, heeft 43 stemmen.}

<table>
<thead>
<tr>
<th>Groot Manuaal</th>
<th>Bov. Manuaal</th>
<th>Rugpositief</th>
<th>Pedaal</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 stemmen</td>
<td>11 stemmen</td>
<td>15 stemmen</td>
<td>8 stemmen</td>
</tr>
</tbody>
</table>

Octaad 8 - Quintad. 8 - Quintad. 8 - Bourdon 16 -
Quintad. 16 - Baarpyp 8 - Holpyp 8 - Praestant 8 -
Holpyp 8 - Octaad 4 - Octaad 4 - Octaad 4 -
Octaad 4 - Octaad 2 - Openfluit 4 - Quint 3 -
Gemshoorn 4 - Siflet 1 - Super Oct. 2 - Mixtuur
Quint 3 - Nazat 1½ - Spitsfluit 2 - Bazuin 16 v.
Mixtuur Sexquialtra Fluit 2 - Trompet 8 -
Scherp Scherp Quartanus 3 -
Trompet 8 - Quinfluit 1½ - Cornet Sexquialtra
Voxhumana 8 -

\textsuperscript{78} Joachim Hess, \textit{Dispositien der merkwaardigste Kerk-Orgelen welken in de zeven Verëenigde Provincien als mede in Duutisland en Elders aangetroffen worden} (Utrecht: Wagenaar, 1945), 7.
APPENDIX B

EXcerpts FROM Tabulatuurboeck Facsimile Copy
B.1: *Tabulatuurboeck* cover page.
Extrait uyt de Privilegie.

DE Staten van Hollandt ende West-vrieslandt,

hebben geconfenteert, geaccoordeert ende Geostroycert, consenteren, accorderen ende Oestroycer mits defen aen Anthony van Noort Organus tot Amsterdam, dat hy voor den tydt van vijftien ochter een volgende jaren, in onse Lande van Hollandt ende West-Vrieslandt alleen al mogen druck'en, doen druck'en ende verkoopen sekcker Boecck by hem gekomponcer't, daer van de Titul is, Tabulatuur Boeck van Psalmen en Fantasijen, verbiedende allgen, ende eenen yegelycken wie het sy, het voorst. werck naer te druck'en, ofte elders naer gedruckt binnen de voorst. Landen te brengen ofte te verkoopen op de verbeurte van de nagedruckte, ingebrachtte, ende verkochte exemplaren, ende daer en boven een pene van drie hondert ponden van XL, grooten ten ponde by de nadruckers in-brengers ende verkoopers te verbeuren te appliceren een derdepart van dien voor den Officer die de Calangie doen sal, een derdepart ten behoeve van den Armen ter plaatse daer de facecke voorvallen sal, ende het resterende derdepart ten behoeve van Anthony van Noort, ofte deselfs actie ofte recht verkrijgende. Laatende een yegelyckene die 't selve sal mogen aengaen, hen hier na te reguleren. Gegeven in den Hage onder onse grooten Segel hier aen doen hangen, op de 1x Decembris in 't jaer ons Heeren tyd enzec honderd negen ende vijftigh.

J. CATS.

Ter Ordinantie van de Staten

HERB. van BEAUMONT.
B.3: *Tabulatuurboeck* dedication and address to burgomasters.
B.4: Ex. 1, Psalm 24, verse 1. The Anglo–Dutch system of writing in the *Tabulatuurboeck.*
B.5: Ex. 2, Excerpt from Fantasia 4. Use of custos for hand and voice direction.
Table C.1: The Cantus firmus melodies in Psalm variations of Van Noordt.

<table>
<thead>
<tr>
<th>Psalm</th>
<th>Variation</th>
<th>Superius</th>
<th>Tenor</th>
<th>Bassus</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>1</td>
<td>X (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>1&amp;2, 3, 4</td>
<td>X (4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>5</td>
<td></td>
<td>X (1)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>1, 2; 4&amp;5</td>
<td>X (4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td></td>
<td>X (1)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1, 3</td>
<td>X (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>2</td>
<td></td>
<td>X (1)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1, 3</td>
<td>X (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td></td>
<td>X (1)</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>1,2,4</td>
<td>X (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>3</td>
<td></td>
<td>X (1)</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>2, 3</td>
<td>X (2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>1,5,6</td>
<td>X (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>4, 7,8</td>
<td>X (3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>2,5&amp;6</td>
<td>X(3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>3&amp;4</td>
<td></td>
<td>X(2)</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>1</td>
<td>X (1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>1, 3</td>
<td>X(2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>2</td>
<td></td>
<td>X(1)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>1,2</td>
<td>X(2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>3</td>
<td></td>
<td>X(1)</td>
<td></td>
</tr>
</tbody>
</table>

Soprano total: 25 times  
Bass total: 12 times  
Tenor total: 4 times
Table C.2: Types of Psalm melodies used in the variations.

<table>
<thead>
<tr>
<th>Psalm</th>
<th>Variations</th>
<th>Cantus Planus</th>
<th>Cantus Coloratus</th>
<th>Mixed</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>1,3,4,5</td>
<td>X(4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>2</td>
<td></td>
<td>X(1)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>1, 2</td>
<td></td>
<td>X(2)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>3,4&amp;5</td>
<td>X(3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>1,2,3</td>
<td>X(3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>1,2,3</td>
<td>X(3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>1,2,3,4</td>
<td>X(4)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>1,4-8</td>
<td>X(6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>2,3</td>
<td>X(2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>1-6</td>
<td>X(6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>1-3</td>
<td>X(3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>1,3</td>
<td>X(2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>2</td>
<td>X(1)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Cantus Planus total: 35
Cantus Coloratus total: 1
Mixed total: 5
Table C.3: The melody length and its influence on versus and variation settings in the *Tabulatuurboeck* variations. Melody length is measured by half notes.

<table>
<thead>
<tr>
<th>Psalm</th>
<th>Length of melody</th>
<th>Versus</th>
<th>Variatio</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>63 (short)</td>
<td>Var. 1</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>60 (short)</td>
<td>Var. 3, 4</td>
<td>Var. 1&amp;2</td>
</tr>
<tr>
<td>6</td>
<td>62 (short)</td>
<td>Var. 1, 3</td>
<td>Var. 4 &amp;5</td>
</tr>
<tr>
<td>7</td>
<td>90 (long)</td>
<td>Var. 1-3</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>120 (long)</td>
<td>Var. 1-3</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>88 (medium)</td>
<td>Var. 1-3</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>88 (medium)</td>
<td>Var. 1-8</td>
<td></td>
</tr>
<tr>
<td>116</td>
<td>60 (short)</td>
<td>Var. 1, 2</td>
<td>Var. 3&amp;4; 5&amp;6</td>
</tr>
<tr>
<td>22</td>
<td>114 (long)</td>
<td>Var. 1-3</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>72 (medium)</td>
<td>Var. 1-3</td>
<td></td>
</tr>
</tbody>
</table>

Table C.4: Number of stanzas in the Psalter, their division into groups by means of Pauze and number of Variation used in the *Tabulatuurboeck*.

<table>
<thead>
<tr>
<th>Psalm</th>
<th>Psalter (total)</th>
<th>Psalter (group I)</th>
<th><em>Tabulatuurboeck</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>5 (no Pauze)</td>
<td>5</td>
<td>One</td>
</tr>
<tr>
<td>38</td>
<td>22</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>6</td>
<td>10 (no Pauze)</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>7</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>50</td>
<td>9</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>119</td>
<td>88</td>
<td>Aleph (I-4)+Beth(II-4)</td>
<td>8</td>
</tr>
<tr>
<td>116</td>
<td>11</td>
<td>4</td>
<td>6(one from II)</td>
</tr>
<tr>
<td>22</td>
<td>16</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>24</td>
<td>5 (no Pauze)</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>
Table C.5: The modes of the Genevan Psalms after Rudolf Rasch and their order in the *Tabulatuurboeck* of van Noordt.

<table>
<thead>
<tr>
<th>Psalm</th>
<th>Mode in Genevan Psalter</th>
<th>Final</th>
<th>Mode in the <em>Tabulatuurboeck</em></th>
<th>Final</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>VII Mixolydian G</td>
<td></td>
<td>Lydian with B flat F</td>
<td></td>
</tr>
<tr>
<td>38</td>
<td>IX Aeolian A</td>
<td></td>
<td>IX Aeolian A</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>IX Aeolian A</td>
<td></td>
<td>IX Aeolian A</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>II transp. Hypodorian G</td>
<td></td>
<td>Transp Hypodorian G</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I transp. Dorian G</td>
<td></td>
<td>Dorian D</td>
<td></td>
</tr>
<tr>
<td>50</td>
<td>I transp. Dorian G</td>
<td></td>
<td>Dorian D</td>
<td></td>
</tr>
<tr>
<td>119</td>
<td>VI Hypolydian F</td>
<td></td>
<td>Transp. Hypolydian (no f#)</td>
<td>C</td>
</tr>
<tr>
<td>116</td>
<td>VII Mixolydian G</td>
<td></td>
<td>VII Mixolydian G</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>IX Aeolian A</td>
<td></td>
<td>IX Aeolian A</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>I transp. Dorian G</td>
<td></td>
<td>Dorian D</td>
<td></td>
</tr>
</tbody>
</table>

Table C.6: Voice settings in the *Tabulatuurboeck* variations.

<table>
<thead>
<tr>
<th>Psalm</th>
<th>Bicinia(a2)</th>
<th>Three voice(a3)</th>
<th>Four voice(a4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Var. 1</td>
<td>Var. 3, 4, 5</td>
<td>Var. 1</td>
</tr>
<tr>
<td>38</td>
<td>Var. 1&amp;2</td>
<td>Var. 3, 4, 5</td>
<td>Var. 4&amp;5</td>
</tr>
<tr>
<td>6</td>
<td>Var. 1, 2, 3</td>
<td>Var. 3, 4, 5</td>
<td>Var. 4&amp;5</td>
</tr>
<tr>
<td>7</td>
<td>Var. 1, 2</td>
<td>Var. 3, 4, 5</td>
<td>Var. 7, 8</td>
</tr>
<tr>
<td>2</td>
<td>Var. 1, 2</td>
<td>Var. 3, 4, 5</td>
<td>Var. 5&amp;6</td>
</tr>
<tr>
<td>50</td>
<td>Var. 1, 2, 3</td>
<td>Var. 3, 4, 5</td>
<td>Var. 4</td>
</tr>
<tr>
<td>116</td>
<td>Var. 1, 2</td>
<td>Var. 3, 4, 5</td>
<td>Var. 1, 2, 3</td>
</tr>
<tr>
<td>22</td>
<td>Var. 1, 2</td>
<td>Var. 3, 4, 5</td>
<td>Var. 1, 2, 3</td>
</tr>
</tbody>
</table>
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Luth, Jan Roelof. 1986. ‘Daer wert om’t seerste uytgekreten…’: *Bijdragen tot een geschiedenis van de gemeentezang in het Nederlandse Gereformeerde protestantisme ±1550 - ±1852*, Deel I. Kampen: Uitgeverij van den Berg.


