'T UITNEMEND KABINET, VOL PAVANEN, ALMANDEN, SARBIANDEN, COURANTEN, BALLETEN, INTRADEN, AIRS . . . VOLUME II: EDITION AND COMMENTARY

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements For the Degree of MASTER OF MUSIC

By

Barbara K. Wallace, B.M.
Denton, Texas
December 1974


The main part of this edition consists of a transcription of the 103 pieces of Volume II, which is accompanied with a brief commentary on the composers represented, the styles and forms of the music, and evidences of significant developments in early seventeenth-century instrumental music.
t'AMSTERDAM, by Paulus Matthysz. in de Stoof-sleegh, gedrukt. 1649.
PREFACE

The availability of a collection like 'T_Uitnemend Kabinet is of value in helping to show what stylistic influences were carried over from the sixteenth century and how the newest Italian instrumental styles were being composed simultaneously in seventeenth-century Europe. This collection also reveals a number of national differences which are found in dance music and song settings.

The edition consists of a transcription of the 103 pieces contained in Volume II of 'T_Uitnemend Kabinet as well as a brief commentary on the music and its composers. The numbers in parentheses used throughout the commentary refer to the number of the piece. A section of Critical Notes has been included to show changes in rhythm, notes, meter, etc. from the edition of 1649. Any accidentals that are editorial additions to the original edition have been placed above the staff. Redundant accidentals within the measure have been omitted. Ties and slurs are those found in the original edition. The transcription has been made as accurately as possible with changes made only to facilitate reading and performance.
# TABLE OF CONTENTS

## PART I

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREFACE</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF EXAMPLES</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF FACSIMILES</td>
<td>vii</td>
</tr>
<tr>
<td>COMMENTARY</td>
<td>3</td>
</tr>
</tbody>
</table>

### APPENDIXES

- A. TRANSLATION OF PREFACE TO VOLUME II     | 21   |
- B. DEDICATION OF VOLUME II                 | 22   |
- BIBLIOGRAPHY                               | 24   |

## PART II

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE OF CONTENTS</td>
<td>ii</td>
</tr>
<tr>
<td>TRANSCRIPTIONS</td>
<td>1</td>
</tr>
<tr>
<td>CRITICAL NOTES</td>
<td>168</td>
</tr>
</tbody>
</table>
**LIST OF EXAMPLES**

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. &quot;Capriosa&quot; (42), measures 4 and 21 of upper part</td>
<td>5</td>
</tr>
<tr>
<td>2. &quot;Nasce la pena mia&quot; (91), measures 81-82 of upper part</td>
<td>8</td>
</tr>
<tr>
<td>3. &quot;Nasce la pena mia&quot; (91), measure 83 of upper part</td>
<td>8</td>
</tr>
<tr>
<td>4. &quot;Nasce la pena mia&quot; (91), measure 120 of upper part</td>
<td>8</td>
</tr>
<tr>
<td>5. [Untitled] (90), measures 6-7 of upper part</td>
<td>9</td>
</tr>
<tr>
<td>6. [Untitled] (90), measures 61-62 of upper part</td>
<td>9</td>
</tr>
<tr>
<td>7. [Untitled] (92), bass part</td>
<td>9</td>
</tr>
<tr>
<td>8. &quot;Frere Fraper, Modo 2&quot; (99b), measures 1-3 of upper part</td>
<td>14</td>
</tr>
<tr>
<td>9. &quot;Frere Fraper, Modo 3&quot; (99c), measures 21-24 of upper part</td>
<td>14</td>
</tr>
<tr>
<td>10. &quot;Derde Almande&quot; (11), measures 5-7</td>
<td>18</td>
</tr>
<tr>
<td>11. &quot;Seste Allemande&quot; (14), measures 3-5</td>
<td>18</td>
</tr>
</tbody>
</table>
LIST OF FACSIMILES

<table>
<thead>
<tr>
<th>Facsimile</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Title Page of Volume II</td>
<td>iii</td>
</tr>
<tr>
<td>2. Preface to Volume II</td>
<td>1</td>
</tr>
<tr>
<td>3. Dedication of Volume II</td>
<td>2</td>
</tr>
<tr>
<td>4. &quot;Concerto&quot; (89), f. 24v</td>
<td>12</td>
</tr>
</tbody>
</table>

Translutions of Facsimiles 2 and 3 appear in Appendixes A and B.
Het Boek spreekt.

Een oog heeft zichzelf, wanneer het komt, aanschouwen
Of bossen, groen van loof, of statige gebouwen:
Maar dat is alleen voor haar, al is ze dan verbeugt:
Geen ander deel van 't lyf heeft deel aan die geneugt.
Maar gaat het oor te feesten, dan zal, door zang en snaren,
De ziel als op gewekt tot in den hemel varen.
Hy neem my in wyn hande die daar to is gezint
En ik bedrieh my zelf zoo hy't niet zoo bewiende.

Une me tire.
Aan d'E. Konst-rykke

Juffr. A D R I A N A vanden B E R G H.

YN Druk pers altyd behoef om de Konstlievende te vermaken, heeft voor dezen de wymoedigheyd durven nemen om Uw E. het Speel boek, der Goden-Fluit, Hemel op te offeren, en dat met den glans van Uw E. naam haar konst te verheerlyken: en bevond dat zij d'eerste heeft genoten, niet alleen van Uw E. geest te verheugen, maar ook anders door Uw E. geestigheid zoo zoet te onderhouden, dat die fraege Speel flukken haar volmaaktheid scheenen t'ontfangen door den schoonen toon daer mede Uw E. dezelve boest opgeheven. Zoo helder klonk in dien tyd Uw E. Fluit, daar al de wereld met verwonderingh lot van spreekt. En gelijk Uw E. de natuurte baat heeft, en daartoe heit van handelingh Uw E. kloek vernuift niet ontvalt, zoo hoorl men nu als op getogen, de zoete snaaren van Uw E. Fiool de Gamba door haar zuiver geluid de keurighe ooren der Speel-meëlers vermogen, die van Uw E., als een der Zangh en Speel Godinnen vanden Bergh Panusfius, hun befte flukken wenschen te laten goet keuren, en daar in zich gelukkygh acht, dat zij Uw E. behaagen moghen. Derhalven zal het Uw E. geheven niet ongesmytie te vinden, dat ik op't oordeel van zoo vele Konstlievende vertrouwende, wederom koom openen dien vennooden Hemel, vervult met klancken uit het Hooge koor der vermaerde Meëlers, die naar den aar d' edele zielen, alleen gansz zoeken, by zulk een uit geleerde Meëlerste, aan wien ik ten houwitten verschilten te blyven.

Uw E.

Dienstwilligste Dienaar

P A U L U S M A T T H Y S Z.

Facsimile 3. Dedication of Volume II
COMMENTARY

During the first half of the seventeenth century, instrumental music underwent a complete reassessment of its technical and stylistic aspects, as well as expansion in functions. The growth which began in Italy was soon taken up by Germany, but spread more slowly to England and France. Musical progress in Germany was hampered -- almost terminated -- by the Thirty Years War (1618-1648), but even with this interruption the changes were picked up rather quickly from Italy. Holland did not foster this musical growth through native composers; there was really no strong, homogeneous style of music in the country, nor did single personalities emerge as composers until after the early 1630's.\(^1\) Instead, it was the site of an international influx of music. Not only did music of Netherlands composers show influence of various national styles,\(^2\) but by the 1640's, international music in the form of songs and instrumental music began to be collected and published in Holland.

Among the best known collections which appeared in the decade after 1645 are the two volumes of Paulus Matthysz' 'T Uitnemend Kabinet (I, 1646, and II, 1649). Although his dance collections never rivaled van Eyck's Der Fluyt'en Lust-Hof

\(^1\)Ernst Hermann Meyer, Die mehrstimmige Spielmusik des 17. Jahrhunderts in Nord- und Mitteleuropa (Kassel, 1934), 43.

\(^2\)Ibid.
(1648) and Euterpe (1654) in popularity, they nonetheless enjoyed a wide circulation. In his "Excellent Showcase" Matthysz has displayed instrumental music from all over Europe -- England, France, Germany, Italy, and Holland --, written presumably in the ten to twenty years preceding its publication. Around 1602, Matthysz was known in Amsterdam primarily as a printer and publisher, having established a publishing firm successful enough to still be extant in 1720. As an amateur musician he composed two pieces in 'T Uitnemend Kabinet (52 and 53) and authored a flute treatise in Der Fluyten Lust-Hof. He published a number of vocal and instrumental collections including the two works by van Eyck, two collections of Italiaansche Balletten, and Konincklycke Fantasien (music by Lupo, Coparrario, Damon, and Gibbons).

The music of 'T Uitnemend Kabinet is written for two or three violins, violas da gamba, "or other instruments," and continuo. The pieces vary in their technical and stylistic advancement; some are in the older style derived from sixteenth-century dances and utility music, while others show a marked use of the emerging interest in individual instruments. The newer style of violin music which emerged in Italy early in

---


4 The title states, "... met 2 en 3 Fioolen, of ander Speel-tuigh te gebruiken. ... Ook eenige stukken voor 2. Fiolen de Gamba."
the century began the development of the Baroque idiomatic style for the instrument. This music is characterized by a greatly extended range which used all four strings instead of restricting it to only two. This produced instrumental melodic lines that were difficult or impossible to sing. Rapid scale passages, series of repeated notes, and numerous patterns of sequential figures also began to appear because of the development of the instrument's capabilities.

Some of the pieces, though still bound to the older style, begin to show the influence of these new features. For example, "Capriosa" (42) has a slightly extended range in both voice parts. It also has a disjunct, rapidly moving melodic line built on a short figure of an eighth and two sixteenth notes which is imitated and extended throughout the piece.

Ex. 1. "Capriosa" (42), measures 4 and 21 of upper part.

The melodic lines of the first half of "Simphonie" (53) do not require great technical ability, but do have long passages

---

5Francesco Rognoni illustrates many pages of such passaggi formulas in his treatise Selva de varii passaggi secondo l'uso moderno (1620). He gives numerous possibilities for elaborating a given melody in a variety of patterns idiomatic to various instruments. These are discussed and illustrated in David D. Boyden, The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music (London, 1965), 127.
of sixteenth notes. Both of these pieces exhibit newer features that were beginning to appear in instrumental music.

The pieces in the Kabinet that show the greatest advancement in the new violin style are those by Johann Schop (ca. 1590-1667). By far the most outstanding violin virtuoso of Germany in the first half of the century, he was one of the few performers who attained the proficiency of such Italian violinists as Marini and Farina. He also was a player of the lute, organ, trombone, and zink. Because of his unusual ability as a performer and because he was one of the few composers remaining in Germany toward the end of the war, Schop was praised by historians, poets, and musicians such as Kunrad von Hövelen (1668), Johann Rist (1666), M. Praetorius (1615), G. Newmark, and Philip von Zesen. Schop received his early musical training from William Brade in Hamburg, then later was a member of the court orchestras at Wolfenbüttel (1614), Copenhagen (1615, where he also received training from Christopher Simpson⁶), and elsewhere in Denmark (1618). During these years it is believed that he came into contact with the Italian style and learned the modern developments in instrumental music that his later compositions displayed.⁷ From

⁶Kurt Stephenson, "Schop," Die Musik in Geschichte und Gegenwart, ed. by Friedrich Blume (Kassel-Basel, 1965), XII, 41.

⁷Liselotte Krüger, Die Hamburgische Musikorganisation im XVII. Jahrhundert, Vol. XII of Sammlung musikwissenschaftlicher Abhandlung, ed. by Karl Nef (Strassburg, 1933), 123.
1621 on, he lived in Hamburg, simultaneously holding the positions of director of Hamburg's Ratsmusik and organist at St. Jacob. In spite of these duties he traveled widely and performed once in Copenhagen with Schütz (1634). He is known to have played both Italian works as well as his own compositions on the organ and violin. T Uitnemend Kabinet contains dances, song variations, and fantasies by Schop for solo violin with continuo and for three treble instruments; he probably learned the technique of variation and of free fantasy from Brade. Andreas Moser asserts that the skill and technique which Schop displayed in his compositions is a style found only in the violin playing of Hungarian gypsies, a characteristic which seldom appeared at this time.

Perhaps the most remarkable piece in the entire volume is "Nasce la pena mia" (91), a fantasy on Alessandro Striggio's madrigal of the same title (written before 1583). Schop's style of composition seen here is indeed advanced for this period in Germany and easily equals concurrent Italian developments. The piece uses a wide range (g-c\(^3\)), rapid passages of sixteenth and thirty-second notes, double stops (measures 15-16, 44, 52, 80-84, and 120-121), and several written-out ornaments.

---

8 Ibid.

Ex. 2. "Nasce la pena mia" (91), measures 81-82 of upper part.

The fact that Schop was a performer of uncommon ability is substantiated by the written-out trills in sixths and in thirds which are found in this piece:

Ex. 3. "Nasce la pena mia" (91), measure 83 of upper part.

Ex. 4. "Nasce la pena mia" (91), measure 120 of upper part.

The Italian violinist and composer Marini included similar pieces in his Affetti Musicali (1617). His non-dance pieces for two or more treble instruments are constructed on the simple interplay of imitative figures, but in pieces for a single treble instrument and bass he found this method less suitable and invented a new idiom.\(^\text{10}\) It is this style which Schop seems

\(^{10}\) Claude V. Palisca, Baroque Music (Englewood Cliffs, N.J., 1968), 135.
to have learned and applied in several pieces in the Kabinet.

Like his "Nasce la pena mia" (91 above), the untitled piece (90) by Schop continues with passages that show the progression of idiomatic violin composition toward lines that are totally non-vocal:

Ex. 5. [Untitled] (90), measures 6-7 of upper part.

Ex. 6. [Untitled] (90), measures 61-62 of upper part.

Number 92, an anonymous untitled piece, is a fantasy over an eight-measure ground and the only piece of this type in Volume II. In the original edition the bass line appears as two repeated phrases:

Ex. 7. [Untitled] (92), bass part.

The repetitions of the sections of the ground are not indicated, but it is not difficult to complete the structure since both are not compatible with all sections of the melody.
The other three free, fantasy-like pieces in the collection (88, 89, and 93) are imitative two-voice pieces. The first of these, "Capritie" by Peter Luidhens, is constructed of three large metrically contrasting sections (duple-triple-duple). It begins with a canon at the octave which gives way to series of short, imitative motives. The second section, in triple meter, is freely-composed and non-imitative. Imitative motives in the style of the first part return in the last duple section, but they are not motivically related to the earlier part. This method of construction was not uncommon in the first half of the seventeenth century; for example, Giovanni Gabrieli composed a number of instrumental canzonas with a similar ABA form. Compositions of this type may have anticipated, although they did not establish, the general scheme of later violin sonatas which adopted the principle of three contrasted divisions.\(^\text{12}\)

The "Fantasia" (93)\(^\text{13}\) of Dirk Pieterszon Pers also has three large sections. The first is in the usual imitative style and is followed by a section in \(\frac{3}{2}\) made up of two free canons at the octave (beginning in measures 41 and 51). In

\(^{11}\)Luidhens is also represented in the collection, *Kusies, in 't Latin geschreven door Joannes Secundus*, . . . , 6 Vols. (Amsterdam, 1641).


\(^{13}\)This piece bears an inscription which states that it is "Composed in the honor of" vanden Bergh.
contrast to the preceding piece, however, the last section is freely constructed. Pers (ca. 1615-1655?) was a music collector and composer in Amsterdam. His other contributions to the Kabinet are "Carileen" (56) and three songs (78-80). He edited several books of sacred and secular songs, some of which were settings of well-known tunes. At least five works by Pers were published between 1656 and 1681.

The other fantasy (89), by Christiaen Herwig, has been called "the oldest German violin concerto." It consists of six canonic sections (imitation at various intervals) ending with a free eleven-measure section. Moser notes that the last three measures pose the question of whether the composer intended a half cadence in the key of D-minor or a plagal cadence in A-minor. The latter possibility seems to be the most likely conclusion because of the obvious predominance of A-minor and closely-related keys throughout the piece. Christiaen Herwig (also spelled "Herwich" and "Herbig," but misprinted as "Hervrich" in this collection) was a violinist and lutanist who spent most of his life in Kassel, except for a period of time when he was a violinist in the court orchestra at Weimar.


15 Andreas Moser, Geschichte des Violinspiels (Berlin, 1923), 105.

16 Ibid.

17 Hans Joachim Moser, Die Musik der deutschen Stämme (Wien, 1957), 446.
Facsimile 4. "Concerto" (89), f. 24v.
Besides the music by Herwig in the Kabinet, the Kassel library preserves sixty-one five-part pavans and four-part galliards in manuscript. Herwig is also known as the copyist of some of the music which was collected by Ecorcheville, Vingt Suites d'Orchestre du XVIIe siècle français.

Similar to the fantasies, the several song variations in the collection (99-103) are pieces that display the development of idiomatic violin figuration. Variation was an older form in which composers could draw on the old "division" technique and apply many possibilities of figurations to the melody. Two pieces (99-100) by Jakob van Noordt (born ca. 1619, died after 1679) are variations on existing tunes. The extremely disjunct melodic line of the first variation of "Frere Lapere" (99b) and the continuous rapid movement of the second variation (99c) show influences of the Italian style of composition.


20 The last pieces in 'T Uitnemend Kabinet (94-103) are not listed in the table of contents to Volume II. The titles do appear in the table of contents of Der Fluyten Lust-Hof, Vol. I (1648), but the pieces themselves are not included. It seems probable that Matthysz added them to the Kabinet (1649) after having neglected to include them in the work for which they were scheduled a year earlier.

21 Van Noordt was a flutist, organist, harpsichordist, and composer, from a family of organists. He was probably the brother of Anthoni and the father of the musician Sybrandus.
discussed previously.

Ex. 8. "Frere Fraper, Modo 2" (99b), measures 1-3 of upper part.

Ex. 9. "Frere Fraper, Modo 3" (99c), measures 21-24 of upper part.

No bass part is indicated for "Malle Symes" (100), and it is assumed that it is for a solo instrument. Moser expressed the following opinion of van Noordt's music: "He is the most pretentious of the composers in the Kabinet. His partiality to the use of sequential figures cause his compositions to have a character not unlike an early ancestor of Czerny." The poet J. Dullaert praised his playing in the poem "Op't klokespel van Jakob van Oort" (1659).

The last three variations (101-103) are by J. Dix. Although

---

22Settings of this tune by van Eyck appear in both volumes of Der Fluyten Lust-Hof. He also wrote variations on the tune "Comagain" in Volume I, an anonymous setting of which is in Volume II of 'T Uitnemend Kabinet (57).


no lower part is given or indicated for these, the bass line of "La Royalle extraordinaire" (21) (f. 9 of the bass part book) is completely suitable to the melody of "Courant la Royalle" (101) and its variations. It has been included in the transcription of the courant and the first variation.

Most of the pieces in the Kabinet are dances, which, like the rest of the music in the work, could have been composed several decades before publication. The dances are distinctly different from the fantasies and the variations -- a stylistic difference due probably to the numerous roles of the violin in the early seventeenth century. Even as composers were experimenting with the new concepts of violin music, the traditional roles of the instrument were simultaneously continued. This continuation involved the violin in dance and entertainment, music which was frequently employed at feasts and dinners, festivals and weddings, and other special celebrations. It is also clear that it was used not only at the court and in homes of the very wealthy, but in all classes of society. Such a post-sixteenth-century utilization required that the basically simple, unstylized Gebrauchsmusik and dances of the

25 Boyden, op cit., 98.
26 Ibid., 103.
27 Dutch paintings of this time portray numerous scenes of daily life, thereby showing that the violin was found in the hands of peasants as well as in the music of the upper classes; it was used for both home dancing and at social gatherings.
earlier times be maintained. This simplicity and lack of stylization seem to characterize the dances in the Kabinet.

Three courants by the French composer J. Foucart appear in this collection (2-4). These pieces, all in G-minor, are for three treble instruments. They have simple contrapuntal lines with little rhythmic or technical complexity. Little about Foucart's life is known, except that he was in Copenhagen in 1634, where he was defeated by Johann Schop in a violin competition.28

A somewhat better known French composer and violinist represented in the Kabinet is Louis Constantyn (ca. 1585-1657). Few facts exist about his early life and musical training except that he learned the violin at an early age.29 He was a member of the Twenty-Four Violins of the King at the court of Louis XIII (1626) and later became "Roy et Maistre des Ménétriers," a position which he held until his death. Under his direction the orchestra seems to have reached its highest point artistically.30 Mersenne describes him as one of the most significant virtuosos in France at this time.31


29 The only collected information on his life is by Cr. Thoinan, published in 1898. Wilhelm Joseph von Wasielewski, Die Violine und ihre Meister (Leipzig, 1910), 325.

30 A. Moser, Geschichte, 153.

Compositions by Constantyn included in Volume II of the Kabinet are four three-part dances (5-8) and a two-part courant (33). Of the first four dances, all are allemandes except number 6, which bears no title on any of the parts. Moser notes cursorily that it is peculiar that one "Allemande" of the set of four is in triple meter.\(^3\) He apparently overlooked the obvious listing of the title "Courant" in the original table of contents. Besides these compositions, at least two pieces by Constantyn, including "La pacifique de Mr. Constantyn" (1636), are in Collection Philidor, Volume I (Paris Conservatory Library).\(^3\) His work is also evident in Ecorcheville's *Vingt Suites d'Orchestre du XVIIe siècle français* (1640-1670).

Johann Schop is again represented in the Kabinet with six three-part allemandes for treble instruments. These pieces exhibit an entirely different style of writing from Schop's previously discussed compositions. They are evidence that composers were still supplying music for the traditional functions of dance-related entertainment. These dances remain very uncomplicated in texture and style, yet they do exhibit more modern musical features than appear in those of his contemporaries. These new aspects include wider range, simple sequential figurations, and the occasional use of double stops.

\(^{32}\) A. Moser, *Geschichte*, 155.

\(^{33}\) Wasielewski, *op cit.*, 326.
In addition to the allemandes and courants, several other types of dances are included in the *Kabinet*: airs, ballets, sarabandes, pavan and galliard, and branles.\(^{34}\) The branle was used at the French court from the late sixteenth century through the entire seventeenth century. It was usually performed as a series of branles danced in a definite order: first, the branle double, then the more lively branle simple, and finally

\(^{34}\)The following instructions are given at the beginning of the set of five branles (94-98) by van Noordt: "for the lower part, folio 13 in the bass part book can be played."
the rapid branle gay. Around 1636, this series was replaced with a suite of six branles,\(^{35}\) one of which appears in this collection:

24. Brandes  
25. Gay  
26. Amener  
26a. Double  
27. Montirande  
28. Gavotte

This suite "increases in liveliness and any solemnity that may be left, . . . is dispelled by the gavotte."\(^{36}\)

Only a few other composers in the Kabinet may be positively identified. Cornelis Kist's name appears on the last of four "carileens" (58-61). Similar musical characteristics and like meter and key indicate his possible authorship of all four. "O Kers-nacht" (51) was composed by B.F. de Bruin. He is also responsible for "Eerste Ballet" (81) which stands as the first of four ballets, all of which share a common key and meter. Cornelis Jansz Helmbreecker, organist at Haarlem from 1625-1654, wrote the three-part prelude that begins this volume and "Courant" (47). The English composer Primrose (?-?) wrote the first branle (24) of the suite mentioned above.

The identity of the remaining composers of the Kabinet is unknown except for a few who may be conditionally identified by the initials that appear at the ends of each piece.


\(^{36}\)Ibid., 385.
"'T Hane en 't Henne gekray" (15) bears the initials "J.H.," which possibly denote Helmbreecker mentioned above. The letters "Bl," printed on pieces 46 and 50, have not been identified as to meaning or origin.
APPENDIX A

TRANSLATION OF PREFACE TO VOLUME II

The Book Speaks

The eye is pleased when it comes to behold
Either woods, green with leaf, or stately buildings;
But this pleasure is only for the eye, even though it may then be content,
And no other part of the body shares in this pleasure.
But when the ear goes feasting then, through song and strings,
The soul shall rise up, as if awakened, into heaven.
He takes me into the palm of his hand because that is his wish,
At least I tell myself this, in case it were not so.

Une me tire
APPENDIX B

DEDICATION OF VOLUME II

To the Honorable Artist,
Miss Adriana vanden Bergh

It is always the aim of my printing press to entertain the lovers of art, [and] it has dared to take the liberty of offering Your Honor the music book [of] the "Goden-Fluit-Hemel" [The Heaven of the Flute of the Gods], and to glorify it with the brilliance of your honorable name. It was found that you have deserved the honor, not only so that others may rejoice in your honorable spirit, but also that others should be so sweetly entertained by your honorable wit.\(^1\)

The lovely pieces seem to receive their perfection from the beautiful sound with which Your Honor has elevated it. Your illustrious flute at present sounds so clear that the whole world speaks about it in amazement and praise, as though Your Honor would add to nature. May your illustrious and pure ways never falter. One hears, as though they are beautifully clad, the sweet strings of your viola da gamba as it delights the ears of the Master Musicians. They wish to have their best pieces selected by Your Honor, who is one of the goddesses

\(^1\)This is a pun on the word "geestigheid," and is unfortunately lost in the translation.
of music from the Mountain of the Gods, and they thereby consider themselves fortunate that they may please you. As I rely on the judgement of so many art lovers, I once again open the revised "Heavens," filled with the sound of the Holy Choir of the famous masters who search for the essence of pure souls. May Your Honor therefore not find it out of place that I only seek the favor of such a learned master to whom I shall [always] be highly indebted.

Your honorable,

willing servant

Paulus Matthysz

---

2 ". . . from the Mountain of the Gods" ("vanden Bergh Parnassus") is a word play on her name.
BIBLIOGRAPHY


English Chamber Music: The History of a Great Art From the Middle Ages to Purcell. London: Lawrence and Wishart, 1946.


Répertoire International de Littérature Musicale, III, 1969, 815dd and 969bl.


TABLE OF CONTENTS

1. Voorspel ........................................... 1
2. I. Courante ........................................ 4
3. II. Courante ........................................ 6
4. III. Courante ........................................ 8
5. I. Allemande ....................................... 10
6. II. Courant .......................................... 12
7. III. Allemande ..................................... 14
8. IV. Allemande ....................................... 17
9. Eerste Almande .................................... 21
10. Tweede Almande ................................... 22
11. Derde Almande .................................... 23
12. Vierde Allemande .................................. 24
13. Vyfde Almande ..................................... 25
14. Seste Allemande .................................. 27
15. 't Hane en 't Henne gekray ..................... 28
16. I. La Suedoise ..................................... 29
17. II. Sarabande op la Suedoise .................... 30
18. III. Courant la Landgrave ........................ 31
19. IV. Courante de Mons. le Prince ............... 32
20. V. Courante la Reyne ............................. 33
21. VI. La Royalle extraordinaire .................... 34
22. VII. La petite Royalle ............................ 35
23. VIII. La derniere Royalle ........................ 36
24. Brandes ................................................................. 37
25. Gay ................................................................. 38
26a. Amener ............................................................ 39
26b. Double ............................................................. 40
27. Montirande .......................................................... 41
28. Gavotte ............................................................... 43
29. Intrada ................................................................. 44
30. I. Courante La novelle Royalle premiere .............. 45
31. II. Courante de la pay ........................................... 46
32. III. Courante Madame de la Montagne ............... 47
33. IV. Courant .......................................................... 48
34. V. Courant nouvelle la graveline ..................... 49
35. VI. Courant Wardyck ............................................. 50
36. VII. Courante Nova ............................................... 51
37. VIII. Courant, Aen-hoort ghy Docters en Jongh-mans al ........... 52
38. Zeer moy ............................................................ 53
39. Paduana ............................................................. 53
40. Galliarda ........................................................... 56
41. Pastorella ........................................................... 57
42. Capriosa ............................................................. 58
43. Garint ................................................................. 60
44. Poliphemus .......................................................... 61
45. Aier ................................................................. 62
46. [Untitled] ............................................................ 63
47a. Courant ............................................................... 64
<table>
<thead>
<tr>
<th>Page</th>
<th>Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>47b</td>
<td>Modo 2</td>
</tr>
<tr>
<td>48</td>
<td>Postileon</td>
</tr>
<tr>
<td>49</td>
<td>Dooden dans</td>
</tr>
<tr>
<td>50</td>
<td>Aier</td>
</tr>
<tr>
<td>51</td>
<td>O Kers-nacht</td>
</tr>
<tr>
<td>52</td>
<td>Allemande</td>
</tr>
<tr>
<td>53</td>
<td>Simphonie</td>
</tr>
<tr>
<td>54</td>
<td>Aier</td>
</tr>
<tr>
<td>55</td>
<td>Courant</td>
</tr>
<tr>
<td>56</td>
<td>Carileen</td>
</tr>
<tr>
<td>57</td>
<td>Comagain</td>
</tr>
<tr>
<td>58</td>
<td>Eerste Carileen</td>
</tr>
<tr>
<td>59</td>
<td>Tweede Carileen</td>
</tr>
<tr>
<td>60</td>
<td>Derde Carileen</td>
</tr>
<tr>
<td>61</td>
<td>Vierde Carileen</td>
</tr>
<tr>
<td>62</td>
<td>Wie wil horen een nieuw lied</td>
</tr>
<tr>
<td>63</td>
<td>Les petits Brandes</td>
</tr>
<tr>
<td></td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>9</td>
</tr>
</tbody>
</table>
72. ................................................................. 92
73. De 5 Balleten
   Eerste Ballet .............................................. 93
74. Tweede Ballet .............................................. 94
75. Derde Ballet ................................................. 95
76. Vierde Ballet ............................................... 96
77. Vyfde Ballet ............................................... 97
78. 't Waren 2 Boerinnetjes .................................... 98
79. Frere Fraper ............................................... 99
80. Als Boxvoerjes ............................................. 100
81. Vier Balletten
   Eerste Ballet .............................................. 101
82. Tweede Ballet .............................................. 102
83. Derde Ballet ............................................... 103
84. Vierde Ballet ............................................... 104
85. Wel Jan wat drommel ....................................... 105
86. Courant ..................................................... 106
87. Sarabanda ................................................... 107
88. Capritie ..................................................... 108
89. Concerto ..................................................... 115
90. Untitled ..................................................... 119
91. Nasce la pena mia .......................................... 125
92. Untitled ..................................................... 133
93. Fantasia ..................................................... 136
94. Petite Branles
   1 .............................................................. 142
95. 2 .............................................................. 144
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>96.</td>
<td>3</td>
</tr>
<tr>
<td>97.</td>
<td>4</td>
</tr>
<tr>
<td>98.</td>
<td>5</td>
</tr>
<tr>
<td>99a.</td>
<td>Frere Fraper</td>
</tr>
<tr>
<td>99b.</td>
<td>Modo 2</td>
</tr>
<tr>
<td>99c.</td>
<td>Modo 3</td>
</tr>
<tr>
<td>100a.</td>
<td>Malle Symes</td>
</tr>
<tr>
<td>100b.</td>
<td>Modo 2</td>
</tr>
<tr>
<td>100c.</td>
<td>Modo 3</td>
</tr>
<tr>
<td>101a.</td>
<td>Courante la Royalle</td>
</tr>
<tr>
<td>101b.</td>
<td>Modo 2</td>
</tr>
<tr>
<td>101c.</td>
<td>Modo 3</td>
</tr>
<tr>
<td>102a.</td>
<td>Frans Air</td>
</tr>
<tr>
<td>102b.</td>
<td>Modo 2</td>
</tr>
<tr>
<td>102c.</td>
<td>Modo 3</td>
</tr>
<tr>
<td>103a.</td>
<td>Frans Air</td>
</tr>
<tr>
<td>103b.</td>
<td>Modo 2</td>
</tr>
<tr>
<td>103c.</td>
<td>Modo 3</td>
</tr>
</tbody>
</table>

CRITICAL NOTES

vi
Voorspel
Cornelis Helmbreecker
f. Ov-ir
I. Courante

J. Foucart

f. 1v-2r
II. Courante

J. Foucart

f. 1v-2r
III. Courante

J. Foucart

f. 2v-3r
II. Courant

Louis Constantyn

f. 3v-4r
III. Allemande

Louis Constantyn

f. 7v-8r
Eerste Almande

Johann Schop

f. 6v-7r
Tweede Almande

Johann Schop

f. 6v-7r
Derde Almande

Johann Schop

f. 6v-7r
Vierde Allemande
Johann Schop
f. 6v-7r
Seste Allemande

Johann Schop

f. 7v-8r
't Hane en 't Henne gekray

f. 7v-8r
I. La Suedoise

f. 8v-9r
II. Sarabande op la Suedoise
III. Courant la Landgrave
IV. Courante de Mons. le Prince

f. 9r
V. Courante la Reyne

\begin{music}
% Music notation code here
\end{music}
VI. La Royalle extraordinaire
VII. La petite Royalle
VIII. La derniere Royalle

f. 9v
Brandes

Mr. Primerose

f. 10r
Gay

f. 10r

25
Amener

f. 10r

26a
Double

f. 10v

26b
Gavotte

\[\text{f. 11r}\]
Intrada

f. 11r

29
I. Courante La nouvelle Royalle première

f. 11v
II. Courante de la pay

f. 11v
III. Courante Madame de la Montagne

f. 11v
IV. Courant

Loui Constantyn

f. 12r
V. Courant novelle la graveline
VI. Courant Mardyck

f. 12r
VII. Courante Nova

\[
\begin{align*}
36 \\
7 \\
13 \\
\end{align*}
\]
VIII. Courant.

Aen-hoort ghy Dochters en Jongh-mans al.

f. 12v
Zeer moy
f. 12v

Paduana
f. 12v-13r
Galliarda
Pastorella

f. 13v
Capriosa

f. 13v
Garint

f. 14r
Poliphemus

f. 14r
Aier

f. 14r
Courant

van Helmbreecker
Postileon
Dooden dans

f. 15r
O Kers-nacht

f. 15v
Allemande

Paulus Matthysz

f. 16r
Simphonie

f. 16r
Paulus Matthysz
Aier

f. 16v
Courant

f. 16v
Carileen

f. 17r

Dirk Pieterszon Pers
Comagain
Eerste Carileen

f. 17v
Tweede Carileen

f. 17v
Wie wil hooren een nieuw lied

f. 18r
Les petits Brandes

1.

f. 18v

63
7.

f. 19v
8.

f. 19v
De 5 Balleten

Eerste Ballet

f. 20r
Tweede Ballet
Derde Ballet

f. 20v
Vierde Ballet

\[ \text{f. 20v} \]
't Waren 2 Boerinnetjes

Dirk Pieterszon Pers
Frere Fraper

Dirk Pieterszon Pers

f. 21r
Als Boxvoerjes

Dirk Pieterszon Pers

f. 21r
Tweede Ballet
Derde Ballet

f. 21v
Wel Jan wat drommel

f. 22r

85
Courant

f. 22v

86

13

19

25
Sarabanda
Capritie

f. 23r-24r
Concerto
Christiaen Herwich
f. 24v-25r
[Untitled]

Johann Schop

f. 25v-27r
Nasce la pena mia

Johann Schop

f. 27r-29r
Dirk Pieterszon Pers
Petite Branles

1. 

Jakob van Noordt

f. 31v
2. Jakob van Noordt

f. 32r
3. Jakob van Noordt
f. 32r-32v
4.

Jakob van Noordt

f. 32v-33r
5.

Jakob van Noordt

f. 33r
Frere Fraper
gebroken van
Jakob van Noordt

f. 33v
Modo 2.

\[ \text{f. 33v} \]
Modo 3.

\[ \text{f. 34r} \]

\[ 99c \]
Malle Symes
gebroken van
Jakob van Noordt
f. 34v-35r
Modo 2.

100b

4

7

10

13

16

18
Modo 3.
Courante la Royalle
gebrouken van J. Dix
f. 35v-36r
Modo 2.
Modo 3.

101c

4

7

11

15

18

21

24

27
Frans Air gebrooken door J. Dix

f. 36v-37r

Modo 2.
Modo 3.
Frans Air

gebroken door
J. Dix

f. 37r-37v

Modo 2.

103a

103b

103c

103d
Modo 3.

103c

3

5

7
CRITICAL NOTES

The notes below show the original readings for passages which have been altered in the transcriptions. The abbreviated form employed gives the measure number, the voice (U[pper], M[iddle], L[ower]), the note or portion of the measure, and the original version. For example, 8 L 5-6: ♮ indicates that in measure eight of the piece the fifth and sixth notes of the lower part appear as eighth-notes in the manuscript.

4. 21 M 2: g₂
6. 19-20 U: d² a¹ g₁ | f-natural¹
7. 8 M 6: g-natural¹ / 31-33 U are a repetition of measures 28-30 and have been omitted in transcription.
8. 24 L: G
9. 7 M 4: c²
12. 20 L: H
17. 11 U 1-2: g-sharp²
18. 14 L 2: ♮
22. L: "met 3 Hooge geluiden"
23. Beginning, L: ♮
32. 15 L: B
34. Beginning, U: ♮ / 16 U 3: b-natural¹
39. 13 L 3: G
41. 10 L 2: ♮
44. Meter, \( \text{L: } \frac{2}{3} \)

52. Fermatas appear at the following places in the upper part and seem to be of no significance to the piece:
measure 7: eighth rest on beat 1, measure 10: beat 3.

53. Fermatas appear at the following places and seem to be of no significance to the piece:

54. 15 \( \text{L: } e^1 \)

57. 7 \( \text{L: } \frac{3}{4} \)’s

70. \( \text{U: } \) two sharps appear in key signature / \( \text{L: } \) no sharps in signature with f-sharps written in; the key of the piece is obviously G-major. / 16 \( \text{U: } 2 \) (second ending): \( f^2 \)

71. 5 \( \text{L: } 5: f\text{-natural} \) / 9 \( \text{L: } 6: f\text{-natural} \)

73. 4 \( \text{L: } 3 \) (both endings): \( d^2 \)

79. Meter, \( \text{L: } 6 \)

82. 10 \( \text{U: } 2: e^2 \)

87. Meter, \( \text{U: } 4 \)

88. 93 \( \text{U: } 1 \): a-sharp / 96 \( \text{L: } 2 \): a-sharp

89. 40 \( \text{U: } 10: e^2 \) / 62 \( \text{L: } \frac{4}{3} \)

90. 67 \( \text{U: } 2: d^1 \) / 71 \( \text{U-L: } \frac{3}{1} \) / 95 \( \text{U: } 1: f^2 \)

91. 15 \( \text{U: } 2: f^2 \) / 15 \( \text{U: } 3: c\text{-natural}^2 \) / 84 \( \text{U: first chord: } e^2 \)

92. 28 \( \text{U: beat 4: } f\text{-natural} \) / 29 \( \text{U: } e^2 \) / 36 \( \text{U-L: } \) fermatas appear over the double bar.

93. 75 \( \text{U: } 6: f\text{-natural} \)

94. 31–32 \( \text{U: } \) In these two measures there are ten beats;
the bracketed notes have been omitted in transcription so that the upper part is compatible with the bass line, and so that it agrees most logically as a written out repeat of the corresponding measures (19-20).

Measures 31-32:

95. 17 L 4: c-natural

97. U: key signature has no sharps; most sharps for D-major are written in.

98. 14-15 L: In these two measures there are ten beats; the bracketed notes have been omitted in transcription:

\[
\begin{array}{c}
\text{95a. Meter, } L: \frac{6}{4} / 23 U 2: b^1 \\
99b. 23 U 1: d^2 / \text{Meter, } L: 4 \\
99c. \text{Meter, } L: 4 \\
102c. 9 - 10-11: b\text{-natural}^2 a\text{-flat}^2 \\
103c. 7 - 6-7: b\text{-natural}^2 a\text{-flat}^2
\end{array}
\]

16-17 U: There are only six beats in these two measures: