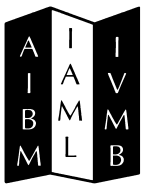


FONTES

A R T I S M U S I C A E





Journal of the International Association of Music Libraries, Archives and Documentation Centres (IAML)

Journal de l'Association Internationale des Bibliothèques, Archives et Centres de Documentation Musicaux (AIBM)

Zeitschrift der Internationalen Vereinigung der Musikbibliotheken, Musikarchive und Musikdocumentationszentren (IVMB)

Editor-in-Chief

Maureen Buja, Ph.D., G/F, No. 156, Lam Tsuen San Tsuen, Tai Po, NT, Hong Kong; Telephone: +852-2146-8047; email: fontes@iaml.info

Assistant editor

Rupert Ridgewell, Ph.D., Music Collections, The British Library, 96 Euston Rd., London NW1 2DB, England; e-mail: rupert.ridgewell@bl.uk

Book Review Editors

Senior Book Review Editor

Mary Black Junttonen, Music Librarian, Michigan State University Libraries, 366 W. Circle Drive, Room 410, East Lansing, MI 48824 USA. Telephone: +1-517-884-0859, e-mail: blackma@mail.lib.msu.edu

Colin Coleman, Gerald Coke Handel Collection, The Foundling Museum, 40 Brunswick Square, London WC1N 1AZ, UK. Telephone: +44(0)20 7841 3615, e-mail: colin@foundlingmuseum.org.uk

John R. Redford (US)

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Editorial Board: Joseph Hafner, (Co-Chair, IAML Publications Committee, McGill University, Montréal, Canada); Georgina Binns (Victorian College of the Arts, University of Melbourne, Australia); Thomas Kalk (Stadtbüchereien Düsseldorf – Musikbibliothek, Düsseldorf); Daniel Paradis (Bibliothèque et Archives nationales du Québec, Montréal, QC, Canada)

Advertising manager: Kathleen Haefliger, 9900 S. Turner Ave., Evergreen Park, IL 60805, e-mail: Ads@iaml.info

Corresponding editors

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FONTES is printed quarterly by A-R Editions, 8551 Research Way, Suite 180, Middleton, WI 53562 USA

FONTES ARTIS MUSICAE

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THE SANTIAGO CODEX OF VALLADOLID: ORIGINS, CONTENTS AND DATING

Nuria Torres¹

English Abstract

The present study analyses the function and importance of music in a parish church, the Parish Church of Santiago Apostel in Valladolid, Spain, through examination of a polyphonic manuscript from the early seventeenth century, the Santiago Codex (E-Vp: Ms. s. s). The parish church in Valladolid served also as the royal church because the court was in residence in Valladolid, so this center of apparently less importance still provides a wealth of information about the existence and contextualization of polyphony during this period. This study examines the construction of the Codex, the composers and repertoire contained within, and makes conjectures about its sources and dating.

French Abstract

La présente étude analyse la fonction et l'importance de la musique dans une église paroissiale, l'église de l'apôtre saint Jacques à Valladolid, en Espagne, par l'examen d'un manuscrit de musique polyphonique du début du XVII^e siècle, le Codex Santiago (E-Vp: Ms. s. s). L'église paroissiale de Valladolid a également servi d'église royale puisque la cour était en résidence à Valladolid. Par conséquent, même s'il semble être de moindre importance, ce centre fournit néanmoins une foule de renseignements sur l'existence et le contexte de la musique polyphonique au cours de cette période. Cette étude examine la construction du Codex, les compositeurs et le répertoire qu'il contient, et fait des conjectures sur ses sources et sa datation.

German Abstract

Die vorliegende Studie analysiert anhand der Untersuchung eines mehrstimmigen Manuskriptes aus dem 17. Jahrhundert, des Santiago Codex (E-Vp: Ms. s. s), Funktion und Wichtigkeit von Musik in einer Pfarrkirche, namentlich der Pfarrkirche Apostel Santiago in Valladolid, Spanien. Dieses scheinbar eher unwichtige Zentrum bietet einen großen Schatz an Informationen über Existenz und Hintergrund der polyphonen Musik dieser Zeit, da sie auch als königliche Kirche diente, während der Hof in Valladolid residierte. Die Studie stellt den Aufbau des Codex, die darin enthaltenen Werke sowie deren Komponisten dar und bietet Einschätzungen zu Datierung und Herkunft.

1. Nuria Torres is enjoys a Personal Training Research Scholarship (FPI) at the 'Universidad Complutense de Madrid', which has allowed her to collaborate with DIAMM (Digital Image Archive of Medieval Music, Oxford Faculty of Music), working in multiple libraries and archives. She is currently working on her PhD thesis on Ars Antiqua music in Spain, analyzing its processes of composition, transmission and reception. This article forms part of the R&D project "El canto llano en la época de la polifonía" (Plainchant in the Polyphonic Era) funded by the Spanish Ministry of Economy and Competitiveness, reference number HAR2010-17398. I would like to thank Prof. Kenneth Kreitner (University of Memphis) for his comments and suggestions on this topic and also for his willingness to help me.

It is possible that some of the pieces that are found in the Codex today may come from other manuscripts, or were even gatherings, which were subsequently bound with this manuscript. In fact, there are entries in the *fabrica ecclesiae* about the binding of music books:

Forty-six rreales that were paid to the layman Luis de Cedillo for the **binding of the music books** as shown in the acquittance⁵⁵ [1603]

Forty-six rreales that were paid to Luis de Cedillo for the **binding of three music books** contained in it as shown in the acquittance⁵⁶ [1605]

And thirty-nine rreales for some **songbooks** for the Church and their binding, in the acquittance⁵⁷ [1606]

Therefore, some of the works found in the Santiago manuscript can be thought to be closely linked to this period (1602–1606) and thus date from prior to 1616.

Conclusion

Although we are still faced with problems of dating and place of origin, it seems clear from this analysis that the Codex was created in Valladolid, in conjunction with the presence of the royal court in the city. The hand-written date of 1616 on the cover (see Illustration 1), by the same scribe (Diego Sanchez) who wrote the first part of the manuscript, only gives us evidence for the work being created in the early sixteenth century. Through evidence from the *Libro de visitas*, we see that there were specific purchases of music by composers who are represented in the Codex, during the time that the court was still in residence in Valladolid. Further analysis of the anonymous pieces, of the otherwise-unknown named composers, and even of the presence of Willaert's work in the Codex will bring us closer to solving the questions of dating and origin.

55. *Quarenta y seys rreales que pagó por mano del lego Luis de Cedillo de la encuadernación de los libros de música como mostró carta de pago*, Ibid., f. 99^r.

56. *A cargo de quarenta y seys rreales que pagó por mano de Luis de Cedillo de la encuadernación de los tres libros de música contenidos en él como mostró por carta de pago*, Ibid., f. 99^v.

57. *Y treinta y nueve rreales de unos libros de canto para la Yglesia y encuadernarlos, en carta de descargo*, Ibid., f. 281^r.