

Noel O'Regan

Palestrina as pragmatist: some reflections on the composer's stylistic responses to the challenges of his time

Since shortly after his death in 1594, mythology has surrounded the figure of Palestrina, distorting our view of the man and his music. The myth-making started in the early 1600s when he was credited with having saved church music in the wake of the Council of Trent¹. This uncorroborated claim grew out of an appreciation that his music had succeeded in bridging the gap between churchmen who wanted sacred polyphonic music banned – or at least strictly curtailed – and those who felt that beautiful music could enhance worship and attract people to religious services, without unduly compromising text intelligibility. Palestrina was certainly the right man in the right place to move the new agenda for church music forward: he was employed successively by three of Rome's major basilicas, as well as a seminary, and he worked at the heart of the church as composer to the Cappella Pontificia, the papal choir. That last institution would become increasingly inward-looking after Palestrina's death, priding itself on its *a cappella* tradition, as well as the notational and contrapuntal skills of its singers. Composing members such as Gregorio Allegri continued to look backwards stylistically, reinforced by regular performances of Palestrina's music.

From the early seventeenth century onwards Palestrina's name was associated with the *stile antico* or *stile osservato*, an elegant, restrained style based on well crafted melodic lines, clear contrapuntal imitation interspersed with homophonic passages, where the text was one – but not the only – driver of the music. *A cappella* (unaccompanied) performance was seen as the ideal, even though much of Palestrina's music would have been performed with instruments (particularly organ) during his

lifetime². Increasingly, the perception of Palestrina's output was at odds with the variety of the music he had actually produced. The mythology was given a significant boost by the publication in 1725 of Johann Joseph Fux's *Gradus ad Parnassum*, a treatise on both theoretical and practical counterpoint which gave the master the name »Aloysius«, clearly intended to represent Palestrina, and the pupil »Josephus«, representing Fux himself³. This book codified a style which, while not quite that practiced by Palestrina, came to be associated with him and with a stepwise method for teaching counterpoint. Further canonisation occurred during nineteenth-century revivals of Renaissance polyphony in Roman Catholic liturgy, for example the Cecilian movements in Southern Germany and in Italy.

Knud Jeppesen's study, *The Style of Palestrina and the Dissonance*, published in 1925/27⁴, sought to update Fux for the twentieth century, providing a new analysis claiming to be based on scientific principles. However, in defining a single Palestrina style, Jeppesen glossed over significant differences within the composer's output. For instance, many of the dissonant exceptions – or »deviations« as he labelled them – are to be found in Palestrina's Lamentation settings, where a particular compositional style was required, emphasising dissonance to an extent not required for other genres⁵. Jeppesen's analysis also

1 This claim seems to have been first stated in print in Agostino Agazzari: *Del sonare sopra'l basso con tutti i stromenti*, Siena 1607. A similar claim is found in Adriano Banchieri: *Conclusioni nel suono dell'organo*, Bologna 1609.

2 Patrizio Barbieri: *On a continuo organ part attributed to Palestrina*, in: *Early Music* 22 (1994), pp. 587–605.

3 Johann Joseph Fux: *Gradus ad Parnassum*, Vienna 1725. See Harry White: *Johann Joseph Fux and the Music of the Austro-Italian Baroque*, London 1992.

4 Knud Jeppesen: *Der Palestrinastil und die Dissonanz*, Leipzig 1925. Idem: *The Style of Palestrina and the Dissonance*, Copenhagen 1927.

5 See Peter Ackermann: »Genere« e »stile«. *Alcune note sulle Lamentazioni del Palestrina*, in: *Palestrina e l'Europa. Atti del III convegno internazionale di studi (Palestrina, 6-9 ottobre 1994)* ed. by Giancarlo Rostirolla, Stefania Soldati and Elena Zomparelli, Palestrina 2006, pp. 365–380.

Daniele V. Filippi

Palestrina and the Sound of (His) Music

I – Palestrina, who else?¹

Surprising as it may be, the beginning of the cult musical film *The Sound of Music*, directed by Robert Wise in 1965 and derived from the stage musical of 1959 (with lyrics by Oscar Hammerstein II and music by Richard Rodgers), is not without interest for Palestrina scholars. After the initial eponymous song and the opening credits, as soon as the camera focuses on the Salzburg convent in which the protagonist, Maria, lives as a postulant, we hear the nuns singing. They chant the final part of the Psalm *Dixit Dominus*, with its concluding doxology, and then sing a polyphonic »Morning Hymn«: *Rex admirabilis*. What nobody seems to have noticed in the intervening sixty years², is that the piece is a thinly disguised arrangement of Giovanni Pierluigi da Palestrina's three-voice canzonetta-style hymn *Jesu rex admirabilis* (1586)³. A comparison with the original (see examples 1a on page 286⁴ and 1b on page 287⁵) allows to track the main differences: apart

from the omission of Jesus's name at the beginning⁶, we notice the change from three to four equal voices (and the subsequent harmonic restructuring), various melodic modifications, the insertion of text repetition in the middle (»ineffabilis«), and the consolidation of the imitative texture of the second half (»totus desiderabilis«) into a regular homorhythmic block. But the retention of the main melodic profiles, the rhythmic declamation of the text (including such defining details as the combination of an ascending scale of quavers in the lower part with a dotted rhythm in the upper voices on the central syllables of »desiderabilis«), and the overall structure leaves no doubt as to the derivative nature of Rodgers and Hammerstein's »Morning Hymn«. Thus when the two gurus of the Broadway (and Hollywood) musical wished to iconically represent the monastic soundscape by way of its main components (bells, chanting, and polyphony), they resorted to an arrangement of a piece by Palestrina⁷. Conveniently, they did not choose one of his major works, but a small-scale hymn, that, besides being included in the German *Opera omnia*, circulated in several anthologies⁸. Even such an unlikely and »masked« tribute attests to the fact that Palestrina was (and perhaps is) considered virtually synonymous with

1 This article derives from a talk entitled *Palestrina, the Great Unknown* and delivered at the Study day »Giovanni Pierluigi da Palestrina zwischen Kirche, Kontrapunkt und Kommerz« (Regensburg, 6 June 2025), convened by Kateljne Schiltz and Antonio Chemotti. I am grateful to Kateljne and Antonio for their kind invitation and for the fruitful scholarly exchange in Regensburg, as well as to Carola Finkel and Peter Ackermann for including my contribution into this thematic issue.

2 And more, considering that the piece was already present in the stage version (cf. the published soundtrack, released in 1959: Columbia Masterworks, KOL 5450).

3 Published in: *Diletto spirituale, canzonette a tre et a quattro voci*, ed. by Simone Verovio, Rome 1586 (RISM B/I 1586').

4 Lyrics by Oscar Hammerstein II, music by Richard Rodgers, Copyright © 1959 by Richard Rodgers and Oscar Hammerstein II. Copyright Renewed Williamson Music, a Division of Rodgers & Hammerstein: an Imagem Company, owner of publication and allied rights throughout the world. International Copyright Secured All Rights Reserved. Reprinted by Permission of Hal Leonard Europe BV.

5 From the Italian opera omnia of Palestrina, vol. 35/I (1999).

6 Possibly inspired by the self-censorship guidelines of the old Motion Picture Production Code or »Hays Code«.

7 It is possible that Trude Rittmann, a long-time collaborator of Rodgers' who had studied in Germany, had a substantial background in composition, and was credited for the »choral arrangements« of *The Sound of Music*, played a role in the choice and reworking of the Palestrina piece.

8 For instance, in Alfred Dörfel's *Musica sacra: Sammlung berühmter Kirchenchöre*, Leipzig n. d. [1886] and in the third volume of Leon Saint-Réquier's *Collection »Palestrina«: édition populaire des oeuvres religieuses des grands maîtres des XVI^{me}, XVII^{me} et XVIII^{me} siècles*, Paris c. 1913. Interestingly, an arrangement was published in the United States in the mid-1950s: *Jesu! Rex admirabilis. Jesu! O King Most Wonderful*, ed. by J. Roff, New York 1955. For the edition in the German *Opera omnia* (vol. 30), cf. *Erster Nachtrag zur Gesamtausgabe der Werke von Pierluigi da Palestrina*, ed. by Franz Xaver Haberl, Leipzig 1891.

Arnaldo Morelli

»Extra capellam«

Papal singers and their activity in Roman churches in the sixteenth century

Chapter 14 of the *Constitutiones* of the papal chapel, approved by Paul III in 1545, ten years before Palestrina joined this institution, reads: »The singers must not sing masses outside the chapel« (»Non debent cantores extra capellam missam decantare«)¹. Nonetheless, permissions to derogate from the rule were numerous and, in some cases, even made official according to customs defined as »ancient« (»ex antiqua consuetudine«) in the documents. In fact, since the early sixteenth century, the *libri dei punti* of papal chapel, the so called *Diari sistini*², and, occasionally, other sources provide us with copious pieces of information on the activity of papal singers outside the Sacred Palace. Until now, however, this type of performance has remained on the margins of studies on the chapel³. The most recent works on the papal chapel from the

late Middle Ages to the early modern age – notably from the return of the papal seat from Avignon to the end of the Council of Trent⁴ –, and on its repertoire⁵ have focused mainly on the official liturgies of this institution. Consequently, the many liturgical activities that the papal singers conducted outside the walls of the Sacred Palace have remained in the shadows. Nevertheless, numerous and interesting traces emerge of these performances, in which all papal singers are required to participate. They reveal a wide range of events and liturgical practices within numerous Roman churches linked to national, professional and devotional confraternities. In addition – as we will see later – this research has enabled us to connect to these events some pieces composed by authoritative members of the chapel, which would not have been usable in the liturgies prescribed by the papal ceremonial. The *Diari*

1 *Constitutiones sive Ordinationes Capellae Sacri Palatii Apostolici per Collegium Reverendissimorum Dominorum Cantorum observandae*, V-CVbav, Capp. Sistina 611. Cf. Franz Xavier Haberl: *Bausteine für Musikgeschichte*, vol. 3 *Die römische »Schola cantorum« und die päpstlichen Kapellsänger bis zur Mitte des 16. Jahrhunderts*, Leipzig 1888, p. 99.

2 Modern transcriptions of sixteenth-century *libri dei punti* are edited by Raffaele Casimiri: *I Diarii sistini* [1535–1559], in: *Note d'archivio per la storia musicale*, 1 (1924), 3 (1926), 4 (1927), 9 (1932), 10 (1933), 11 (1934), 12 (1935), 13 (1936), 14 (1937), 15 (1938), 16 (1939), 17 (1938); and Hermann W. Frey: *Die Diarien der Sixtinischen Kapelle in Rom der Jahre 1560 und 1561* (*Diarium* 5 fol. 156–192, *Diarium* 6), Düsseldorf 1959; Idem: *Das Diarium der Sixtinischen Sängerkapelle in Rom für das Jahr 1594*, in: *Studien zur italienischen Musikgeschichte*, XIV (= *Analecta Musicologica*, 23), ed. by Friedrich Lippmann, Laaber 1985, pp. 129–204.

3 An overview of these outside activities is provided by José Maria Llorens Cisteró: *La capilla pontificia en el Renacimiento musical de Lajandro Farnese, Papa Paulo III*, Ph.D. diss., Pontifical Institut of Sacred Music, Rome 1968, pp. 625–628; and more recently by Klaus Pietschmann: *Kirchenmusik zwischen Tradition und Reform: die Päpstliche Kapelle und Repertoire unter Papst Paul III, 1534–1549*, Vatican City 2007, pp. 154–158.

4 Pamela Starr: *Music and Music Patronage at the Papal Court, 1447–1464*. Ph.D. diss. Yale University, New Haven 1987; Adalbert Roth: *Studien zum frühen Repertoire der Päpstlichen Kapelle unter dem Pontifikat Sixtus' IV. (1471–1484)*. *Die Chorbücher 14 und 51 des Fondo Cappella Sistina der Biblioteca Apostolica Vaticana*, Vatican City 1991; *Collectanea II. Studien zur Geschichte der päpstlichen Kapelle*. *Tagungsbericht Heidelberg* 1989, ed. by Bernhard Janz, Vatican City 1994; Richard Sherr: *Papal Music Manuscripts in the Late Fifteenth and Early Sixteenth Centuries*, Neuhausen 1996; Raphael Köhler: *Die Cappella Sistina unter den Medici-Päpsten, 1513–1534*. *Musikpflege und Repertoire am päpstlichen Hof*, Kiel 2001; Pietschmann, *Kirchenmusik zwischen Tradition und Reform* (as note 3).

5 On musical sources of the papal chapel, now preserved in the Vatican Library (*Cappella Sistina* fond), see José Maria Llorens: *Capellae Sixtinae codices musicis notis instructi sive manu scripti sive praelo excussi*, Vatican City 1960; Mitchell Brauner: *The Parvus Manuscripts. A Study of Vatican Polyphony, ca. 1535 to 1580*, Ph.D. diss., Brandeis University, Waltham 1982; Jeffrey Dean: *The scribes of the Sistine Chapel, 1501–1527*, Ph.D. diss., University of Chicago, 1984; Bernhard Janz: *Der Fondo Cappella Sistina der Biblioteca Apostolica Vaticana. Studien zur Geschichte des Bestandes*, Paderborn 2000.

Roberta Vidic

Costanzo Porta as musical ›ambassador‹ of Palestrina at the Basilica of St. Anthony in Padua (ca. 1578–1738)

The musical chapel of the Basilica of St. Anthony of Padua, also known as the »Santo«, was founded towards the end of the fifteenth century. It was annexed not only to one of the major Italian sanctuaries, but also to an important convent of the Franciscan order. The staff and reputation of the chapel have varied over the centuries¹. In the sixteenth century, it was directed – somewhat reluctantly, as we will see – by the great polyphonist Costanzo Porta (1528/29–1601). It reached its peak in the eighteenth century, when it counted among its members maestri such as Francesco Antonio Calegari (1656–1742) and Francesco Antonio Vallotti (1697–1780) alongside the violinist Giuseppe Tartini (1690–1770)².

Despite numerous studies on the history of this chapel, many aspects remain unclear. One major problem concerns the total loss of any musical works from the sixteenth and seventeenth centuries that could be traced back to the chapel's activities. To get around this problem, Gabriele Taschetti has recently published a series of documents relating to the possession and purchase of music books by *maestri* during the seventeenth century. In this way, he could reconstruct at least part of the lesser-known

repertoire³. The present study is intended as a continuation of this research work for two reasons. Firstly, it focuses on the study, copy, and performance practice of sixteenth-century masses at the time of Vallotti. It is, therefore, equally necessary to reconstruct the lost prints and to answer some questions that remain open even in the new catalogue of the music archive⁴. Secondly, it offers a first reading of documents from Vallotti's personal notes, also including four lists of mass books and compositions of sixteenth-century composers that are here included in diplomatic transcription.

The subject is very broad. In honor of Palestrina's anniversary, I formulated a question that is as precise as it is intricate. Porta included in his *Missarum liber primus* (Venice: Gardano, 1578) a *Missa Secundi Toni* based on Palestrina's madrigal *Vestiva i colli*. However, the model is disguised behind the generic indication of the mode. Exactly 150 years later, Vallotti copied this mass, for performance at St. Anthony's. As we will see, the work remained in the chapel's repertoire for so long that it was perhaps surpassed only by the famous *Missa Papae Marcelli* of Palestrina. Did they even notice the Palestrinian model? Or had Porta become the ambassador for an undetected message at the time?

I – Costanzo Porta, *Missarum liber primus* (1578) and the early Paduan reception

Costanzo Porta studied with Adrian Willaert in Venice. Towards the end of 1556, he entered the service of Guidubaldo II della Rovere, Duke of Urbino. Franco Piperno describes the nature of this

1 On the history of the musical chapel at the Basilica of St. Anthony in Padua see Giovanni Tebaldini: *L'Archivio Musicale della Cappella Antoniana. Illustrazione storico-critica*, Padua 1895; Antonio Sartori, Elisa Grossato: *Documenti per la storia della musica al Santo e nel Veneto*, Vicenza 1977; Sergio Durante, Pierluigi Petrobelli (eds.): *Storia della musica al Santo di Padova* (= Fonti e Studi per la Storia del Santo a Padova 10), Vicenza 1990.

2 On the history of the chapel in the eighteenth century see especially: Giulio Cartin (ed.): *Francescantonio Vallotti nel II centenario dalla morte (1780–1980); Biografia, catalogo tematico delle opere e contributi critici*, Padua 1981; Maria Nevilla Massaro: *Il Settecento*, in: *Storia della musica al Santo di Padova* (as note 1), pp. 107–130; Jolanda dalla Vecchia: *L'organizzazione della Cappella Musicale Antoniana di Padova nel Settecento*, Padua 1995; Lucia Boscolo, Maddalena Pietribiasi (eds.): *La Cappella Musicale Antoniana di Padova nel secolo XVIII; Delibere della Veneranda Arca*, Padua 1997.

3 Gabriele Taschetti: *Libri di musica di alcuni maestri di cappella della Basilica di Sant'Antonio a Padova (ca. 1600–1623)*, in: *Fonte Musicali Italiane* 29 (2024), pp. 7–32.

4 Francesco Passadore, Franco Rossi (eds.): *Catalogo dell'archivio musicale della Cappella Antoniana di Padova*, Lucca 2022.

Michael Werthmann

Ein »palestrinesco giardino« für Rom

Die Palestrina-Bestände der Sammlung Fortunato Santinis (1777–1861)

Die Santini-Sammlung gilt als eine der bedeutendsten privaten Musiksammlungen des 19. Jahrhunderts. An dieser Bedeutung haben die Werke Giovanni Pierluigi da Palestras einen hohen Anteil. Für den römischen Musiksammler Fortunato Santini hatte der Renaissance-Komponist einen besonderen Stellenwert, und das Œuvre Palestras war ein wesentlicher Schwerpunkt seiner Sammlertätigkeit.¹ Für Santinis Selbstverständnis als »Sacrae Musices Cultor et Propagator«² (vgl. Abbildung 1³) waren aber nicht nur das Sammeln an sich, sondern auch die Weiterverbreitung von Musikalien, der fachliche Austausch und nicht zuletzt die praktische Aufführung wichtige Eckpfeiler – bis hin zu besonderen Ereignissen wie der feierlichen Enthüllung einer vom römischen Bildhauer Pietro Galli gestalteten Palestrina-Büste während eines Festaktes zu Ehren des Komponisten in Santinis Wohnung im Jahr 1844.⁴



Abbildung 1
Porträt Fortunato Santini

- 1 Dazu etwa Andrea Ammendola: »Per l'Esercizio di Musica sagra Antica«: Fortunato Santini als Sammler vokalpolyphoner Werke, in: *Sammeln – Komponieren – Bearbeiten. Der römische Abbate Fortunato Santini im Spiegel seines Schaffens*, hg. von Peter Schmitz und Andrea Ammendola, Münster 2011, S. 66–69. Peter Schmitz: »Questo Omero dell'italiana musica« – Bemerkungen zur römischen Palestrina-Rezeption im Umfeld des Abbate Fortunato Santini, in: *Kirchenmusikalisches Jahrbuch* 96 (2012), Paderborn 2014, S. 49–62. Michael Werthmann: *Santinis Sammelschwerpunkte. Werke von Giovanni Pierluigi da Palestrina*, in: *Santinis Netzwerk*, Münster 2022, <https://www.dioezesanbibliothek-muenster.de>.
- 2 Die Bezeichnung geht auf die Bildlegende des von Julius Hübner stammenden Porträts Santinis zurück. Vgl. dazu Kirsten Krumeich: *Das Bildnis des Fortunato Santini. Ein Sammlerporträt von Julius Hübner zwischen deutscher Romantik und »Edizione Romana«*, in: *Contextus. Festschrift für Sabine Schrenk* (= Jahrbuch für Antike und Christentum, Ergänzungsband 41), hg. von Sible de Blaauw, Elisabeth Enß und Petra Linscheid, Münster 2020, S. 505.
- 3 Kreidelithographie nach einer Zeichnung von Julius Hübner aus dem Jahr 1830, Rom [1832–1834], D-MÜS SANT Portr 01, © Diözesanbibliothek Münster.
- 4 Zur weiteren Einordnung und dem Verhältnis zur Palestrina-Büste von Emil Wolff vgl. Kirsten Krumeich: *Konkurrenz um das kulturelle Gedächtnis? Fortunato Santini und die*

Die Spuren von Santinis Distribution an seine Tauschpartner finden sich heute europaweit und lassen sich anhand von Provenienzvermerken, Schreiberidentifizierungen oder erhaltenen Korrespondenzen nachvollziehen und legen Santinis beeindruckendes internationales Tauschnetzwerk offen. Im Folgenden soll es anhand verschiedener Beispiele vorwiegend darum gehen, wie Santini seine Sammlung um Werke Palestras bereichern konnte, auf welche Quellen und Archive er zurückgriff, wie er seine Kopien erstellte, welche Tauschkontakte er nutzte und welche praktische Unterstützung er darüber hinaus noch erhielt – wie er also letztlich den Palestrina-Bestand schuf, wie er

preußische Stiftung einer Palestrina-Büste für die Protomoteca Capitolina in Rom (1843–1846), in: *Quellen und Forschungen aus italienischen Archiven und Bibliotheken* 104 (2024), Heft 1, S. 321–361.

Anna Plaksin und Sophie Stremel

Quelleninventare als Forschungsmittel

Zum Potenzial der Netzwerkanalyse in der Repertoireforschung

Die Arbeit mit Werkverzeichnissen und Quelleninventaren kann getrost als eines der zentralen Arbeitsgebiete der Musikwissenschaft gelten: Nicht nur werden seit der Mitte des 20. Jahrhunderts Ressourcen in große Erschließungsvorhaben gesteckt. Darüber hinaus kann die Katalogisierung musikwissenschaftlich relevanter Quellen und Inhalte in ihrer Wirkung auf das Fach und die Forschung kaum unterschätzt werden, ist doch die Kenntnis über die Existenz eines Gegenstandes notwendig für dessen Erforschung. Dass es auch für musikwissenschaftlich ausgerichtete Metadatenansammlungen ein Leichtes ist, einen Umfang zu erreichen, der nicht mehr durch einen einzelnen Menschen allein gelesen, gepflegt oder in Zusammenhang gebracht werden kann, zeigen nicht nur Vorhaben wie beispielsweise RISM oder die Cantus Database. Auch die Befassung mit einer einzelnen Komponistenpersönlichkeit kann erhebliche Dimensionen erreichen. So verzeichnet das Palestrina-Forschungsprojekt von Peter Ackermann in seiner Datenbank ca. 800 musikalische Werke mit ca. 23.000 weltweit gestreuten Quelleneinträgen für einen Zeitraum von einer über 400 Jahre andauernden Rezeption. Obwohl bisher noch die Nutzung derartiger Datenquellen als Recherchewerkzeug dominiert, legt allein die erhebliche Fülle an Daten im Falle Palestrinas die Frage nach weiteren Szenarien nahe: Welche Rolle können datenanalytische und aggregierende Verfahren in der Bearbeitung einer derart umfassenden Rezeptionsgeschichte spielen?

Dass die Gedanken zur analytischen Nutzung von Werk- und Quellenverzeichnissen für die Untersuchung repertoiregeschichtlicher Zusammenhänge nicht erst im Zuge der Entwicklung online zugänglicher Datenbanken aufgekommen sind, lässt sich am Beispiel Allan Atlas' Arbeit zum Cappella Giulia-Chansonnier verdeutlichen. Dort erwähnte er ein Verfahren zur Analyse gemeinsamer Konkordanzen als Indiz dafür, dass zwei Manuskripte in

Beziehung stehen: »On what grounds can two or more manuscripts be shown to be related? [...] The first [criteria] of these (and we take it up first only because it requires less extensive treatment) is this: One factor that tends to indicate that two or more sources are related is the presence in those sources of even a small number of works that appear nowhere else. [...] On the other hand, let us suppose that the two hypothetical sources contain even a small number of concordances that survive either in those sources only or in those two sources together with perhaps other. Now it would be possible to posit a relationship between the two sources«.¹

Dieses Zitat zeigt deutlich, dass strukturelle Zusammenhänge zwischen Objekten von erheblicher Relevanz sind bei der Untersuchung musikalischer Überlieferungszusammenhänge. Denkt man in diese Richtung weiter, eröffnet sich mit dem Vorliegen wachsender maschinenlesbarer Datenbestände ein Potenzial, Sammlungen von Metadaten zu musikalischen Werken und ihren Quellen über den Einsatz als Recherchewerkzeug hinaus für die Untersuchung von Überlieferungszusammenhängen nutzbar zu machen – erlauben sie doch die Untersuchung aus einer Makroperspektive heraus. Darüber hinaus kann gerade Atlas' Fokus auf die Beziehungen zwischen Quellen als paradigmatischer Verweis auf netzwerkanalytische Methoden gelesen werden, zielen diese doch gerade auf die formalisierte Beschreibung und Analyse struktureller Zusammenhänge ab.² Daher erscheinen gerade netzwerkanalytische Zugänge als besonders geeignet zur Untersuchung der Beziehung von Werken und/oder Quellen in ihrem Überlieferungszusammenhang.

1 Vgl. Allan W. Atlas: *The Cappella Giulia Chansonnier (Rome, Bibliotheca Apostolica Vaticana, C. G. XIII. 27.)*, in: *Musicological Studies*, Bd. 27, Brooklyn 1975, S. 40f.

2 Zu grundlegenden Begriffsbestimmungen vgl. Dorothea Jansen: *Einführung in die Netzwerkanalyse. Grundlagen, Methoden, Anwendungen*, Wiesbaden 1999.