## Contents

Foreword (Marina Toffetti)	5
Introductory essay	
Marina Toffetti  Contrafacere. Re-textualizing polyphonic music from the late sixteenth to the seventeenth century	9
Part one: Re-thinking and re-creating music	
Alessandra Petrina	
The court of James VI of Scotland (1566–1625) and its reception of Italian musical modes	43
Michael Chizzali	
Text and context of the Thuringian contrafactum. New insights into Melchior Backhaus's Primus liber (1587)	61
Marina Toffetti	
Contrafacta of Palestrina's works printed in Milan (1597–1605)	83
Chiara Comparin From Venice to Nuremberg and Leipzig. <i>Il trionfo di Dori</i> (1592) and its German re-textualizations	117
Tomasz Jeż	
Contrafacta of Italian madrigals in Polish musical sources	151
Part two: Re-using and adapting music	
Katarzyna Spurgjasz	
Salve Iesu Christe, Rex misericordiae. Lutheran adaptations of pre-Reformation repertoire from St Elisabeth's Church in Wrocław	173
Lars Berglund	
Arde Fillis / Isti sunt: a contrafactum by Gustav Düben, based on a madrigal by Stefano Landi, and previously attributed to Giacomo Carissimi	187
Maria Schildt	
Re-using pre-existing music with new texts. Repertoire for court and church in seventeenth-century Sweden	209
Lars Berglund	
Mourning a dead Queen. The music at the funeral of Ulrika Eleonora the Elder in Stockholm (1693)	247

## Addendum: Printed collections including Contrafacta

Marco Giuliani	
Printed collections including contrafacta (1576–1621)	267
List of collections	270
Tables 1–xxx11	275
Gabriele Taschetti	
Printed collections including contrafacta (1646–1649)	325
List of collections	326
Tables xxxIII–xxxv	327
Index of the composers mentioned in the tables	333
List of abbreviations	337
List of illustrations	338
Index of names	339
Index of places	353