

Preface

As has previously been pointed out in the first two volumes of the *Selected Works from the Hren Choirbooks*,¹ these choirbooks are the most notable musical sources from the turn of the sixteenth century that were in use in the Slovenian lands. Their importance is threefold: (1) they are very well preserved, in contrast to other music manuscripts from the same period, such as the partbooks that today likewise form part of the Manuscript Collection at the National and University Library in Ljubljana – SI-Lnr, MS 207, MS 284 and MS 285 – each of them having been mutilated through the loss of all but one partbook;² (2) the Hren manuscripts are also invaluable in that they contain quite a few compositions preserved solely within them, with approximately a quarter of all the pieces being *unica*; (3) the Hren choirbooks contain a representative collection of diversified liturgical music, including Masses, Magnificats, litanies, psalms, hymns, Marian antiphons and responses, reflecting the liturgical musical preferences in the Habsburg hereditary land of Inner Austria. The composers represented are for the most part either Italians (mostly Venetians and other Northern Italians) or Flemings, who were active, at least for part of their careers, in the Habsburg

lands. Their names range from highly regarded sixteenth-century masters such as Orlando di Lasso, Philippe de Monte and Giovanni Gabrieli to completely obscure *Kleinmeister* such as, for instance, Hieronymus de Sayve. While a portion of the pieces (mostly by renowned composers of the period) were likely copied from existing prints, others circulated exclusively in manuscript form.

Previously, the plan has been to publish musical works from the Hren choirbooks within the series *Monumenta artis musicae Sloveniae* that are preserved uniquely in the Hren codices and not published elsewhere.³ In this volume, however, there is an exception: in addition to the two *unica* – the *Missa Aller mi fault* and the *Missa Stabunt justi* – the *Missa Andra la nave mia*, preserved also in A-Gu, MS 22 and MS 82, is part of this edition. The rationale behind this exception is that the perception of Simone Gatto's Mass oeuvre would be considerably diminished without the inclusion of this Mass; indeed, the only contemporary edition of Gatto's Masses to date is the edition of his early *Missa Scarco di doglia*.

1. Klemen Grabnar, ed., *Selected Works from the Hren Choirbooks*, vol. 1, Annibale Perini, *Missa Benedicite omnia opera Domini* & Pietro Antonio Bianco, *Missa Percussit Saul mille*, *Monumenta artis musicae Sloveniae* 62 (Ljubljana: Založba ZRC, ZRC SAZU, 2017); Grabnar, ed., *Selected Works from the Hren Choirbooks*, vol. 2, Lambert de Sayve, *Missa Exaudi Deus* & *Magnificat secundi toni*, *Monumenta artis musicae Sloveniae* 63 (Ljubljana: Založba ZRC, ZRC SAZU, 2019).

2. For more information on these manuscripts, see Klemen Grabnar, "So gornjegrajski rokopisni zvezki nastali na Kranjskem?" [Are the Manuscript Volumes from Gornji Grad of Carniolan Origin?], *Muzikološki zbornik* 53, no. 1 (2017): 55–79, <https://doi.org/10.4312/mz.53.1.55-79>.

3. When the first volume was being planned (see note 1) it was decided that music published in earlier musical editions, such as Alard du Gaucquier's *Missa Beati omnes*, Francesco Rovigo's *Magnificat Benedicta es* and Orlando di Lasso's Masses and Magnificats, would not be included, hence the title *Selected Works from the Hren Choirbooks*. The two most important editions of some of the pieces from the Hren choirbooks and related repertory, besides Orlando di Lasso's *Sämtliche Werke*, Neue Reihe, 3–17 (Kassel: Bärenreiter, 1962–1988), are Hellmut Federhofer, ed., *Niederländische und italienische Musiker der Grazer Hofkapelle Karls II., 1564–1590*, *Denkmäler der Tonkunst in Österreich* 90 (Vienna: Österreichischer Bundesverlag, 1954); and Gernot Gruber, ed., *Parodiemagnificat aus dem Umkreis der Grazer Hofkapelle (1564–1619)*, *Denkmäler der Tonkunst in Österreich* 133 (Graz: Akademische Druck- u. Verlagsanstalt, 1981).

The inclusion of this Mass is thus important for a comprehensive understanding of the composer's style. Each volume of the *Selected Works from the Hren Choirbooks* includes an introduction discussing the historical background, the composer(s) and music it contains, along with a critical report comprising a description of the source(s), the editorial methods and critical notes.

The author of this critical edition wishes to thank Metoda Kokole, the general editor of the *Monumenta artis musicae Sloveniae*, for her acceptance of this edition within the series, her patient support throughout its completion, and her invaluable encouragement. Heartfelt thanks go to Domen Marinčič, a member of the editorial board of the series, whose helpful remarks and

thorough checking of the transcriptions were invaluable. The editor also acknowledges with gratitude the insightful reviewing comments and advice of Bernhold Schmid and Michael Talbot, as well as the latter's thorough checking of the English texts. A debt is also owed to Lucija Herga for her help with thorough proofreading of the edition and careful checking of the transcriptions. Thanks are also due to the National and University Library in Ljubljana (Narodna in univerzitetna knjižnica v Ljubljani) for its kind permission to publish a transcription of the Masses; and especially to the curator of its Manuscript Collection, Samo Kristan. Last but not least, the editor wishes to extend gratitude to Tadej Lenarčič for his meticulous typesetting of both music and text.