

The collection *Moralia* by Jacob Handl Gallus consists of 47 compositions that remained in his legacy and were published in 1596, only five years after the composer's death, by his brother and heir Georg Handl. The latter dedicated the print to the Prague town council. Although it is not clearly evident from its title, the collection *Moralia* is a logical continuation of Gallus' three-volume *Harmoniae morales* published by the composer himself in 1589 and 1590. Both collections together form a unit of hundred pieces. If the collection *Harmoniae morales* contains four part pieces, the compositions of the *Moralia* are written for a greater number of voices: 10 of them are for eight voices (I-X), 19 for six voices (XI-XXIX) and 18 for five voices (XXX-XLVII). The texts are Latin and originate in the same sources as those in the collection *Harmoniae morales*. However, in *Moralia* there are more quotations from the works of classical Latin poets, and consequently less from the classical and medieval sayings and aphorisms from the anthologies *Carmina proverbialia* (Basle, 1576) and *Proverbia dictoria* (Frankfurt, 1575). The number of unidentified texts is also considerably smaller.

The collection *Moralia* poses a number of questions that we are unable to answer. Why did five years have to elapse between the composer's death and the publication of his collection? Why Georg Handl did not have them printed in the Prague workshop of Georgius Nigrinus - where Gallus printed all his works - but sent them to Nuremberg to the printer Alexander Theodoricus? What was the condition of the collection at the composer's death, who edited the compositions and what were possible editorial changes in it? The collection *Moralia* is, namely, in some points different from the rest of Gallus' editions. The repetitions are frequent; in nearly every composition the first or the second part are repeated. In two compositions we find even two seven-bar long passages that are identical. This is a

unique case in the whole Gallus' musical output. There are also considerably more printing mistakes as the corrections were not done by the author himself. In this connection we can assume with an even greater probability that "other justifiable and sufficient reasons" - that pushed Gallus to leave the post of the bishop's musical director in Olomouc and that are mentioned in the letter of discharge - were actually the composer's very wish to be able to supervise the printing of his compositions in Prague.

The collection *Moralia* was reprinted in 1603 - seven years after its Nuremberg publication - by the Flemish printer Jan Bogard in Douai. There are no substantial changes between the latter and the Nuremberg edition, except that Bogard changed the succession of the pieces: in the first place he put the five part ones and at the close the eight part compositions.

### Sources and Methods

The source material for the present edition was the original print in six part books that were published in 1596 by Alexander Theodoricus in Nuremberg. The integral title of the tenor part book runs as follows: *MORALIA / IACOBI HANDL / CARNIOLI, MVSICI PRAESTAN- / TISSIMI, QUINQUE, SEX ET OCTO VOCIBUS / CONCINNATA, ATQUE TAM SERIIS QUAM FESTI- / vis cantibus voluptati humanae accomodata, & nunc / primum in lucem edita. / TENOR. / Cum gratia & Privilegio Imperiali, ad annos decem. / NORIMBERGAE, / In fficina (sic!) Typographica Alexandri Theodorici. / MDXCVI*. The editor worked from the photocopies of the original edition kept in the National and University Library in Ljubljana. The copies, however, were acquired from two places: the major part from the *Städtisches Museum, Ratschulbibliothek, Zwickau*, and the minor part from the *Murhardsche Bibliothek der Stadt Kassel und Landesbibliothek, Kassel*. At

certain places it is hard to discern some particularities - for example the difference between the semibrevis and the minim - on the copies used by the editor.

As an informative material the editor used two modern editions: *Moralia* transcribed by Ludvik Zepič, edited by Dragotin Cvetko and published by Slovenska Matica (Ljubljana 1968); and *The Moralia of 1596* that transcribed and edited Allen B. Skei in the series *Recent Researches in the Music of the Renaissance* (Madison 1970). An additional source of information were also some books and treatises, among them, for example: H. W. Lanzke, *Die weltlichen Chorgesänge ("Moralia") von Jacobus Gallus*, Mainz 1964, and A. B. Skei, 'Jacob Handl's Moralia', *The Musical Quarterly* lii (1966), pp. 431-447.

The editor carried out the transcription according to the same rules as used in the transcription of Gallus' motet collection *Opus musicum* and his collection of masses *Selectiores quaedam missae*. The detailed explanations can be found in the Editorial Notes of the *Monumenta artis musicae Sloveniae*, vol. 5 (Ljubljana 1985), pp. xvi-xvii. They are summarised here for this edition. The compositions are transcribed in modern clefs, but the original registers of voices are maintained. The note values are consistently halved, in duple as well as in triple-time pieces. As the relationship of duple and triple time compositions may seem in such a transcription misleading, it is necessary to point out that one bar in a duple time equals two bars in triple time. See E. Škulj, 'Vprašanje mere v Gallusovih motetih', *Cerkveni glasbenik* lxxxvi (1993), pp. 62-65. Instead of editorial bar-lines the present edition uses mensuration lines put between the staves for better orientation and co-ordination of voices. The original ties are indicated in square brackets, and the added ties - in cases when the duration of a note exceeds one bar - in round brackets.

### Critical Notes

#### I. DIVERSOS DIVERSA IUVENT

B. 24, A1: Before the second note a sharp is repeated; probably due to the fact that the sentence in the text ends with the previous note.

#### II. TEMPORE FELICI MULTI NUMERANTUR AMICI

B. 46 C1: In the original edition the first note is G, however, in the corresponding place (b. 31) there is a note B flat, which is more logical.

B. 46, C2: The first note in the original edition is A that does not belong to the chord.

#### III. USIBUS EDOCTO SI QUICQUAM CREDIS AMICO

B. 24, B2: The first note in the original edition is G that does not belong to the chord.

B. 32, A2: The second note in the original edition has a duration of a quaver.

B. 43, T1: In the original edition the last note is E that forms with the following note a descending interval of a sixth.

Secunda pars:

B. 22, B2: The second note in the original edition has a duration of a semiquaver.

B. 31, B2: In the original edition there is a note B flat that does not belong to the chord.

#### IV. CEDE REPUGNANTI

B. 3, T1: The second note in the original edition is C that does not belong to the chord.

B. 4, C1: In the original edition the first note is D, hence parallel octaves with the T2.

B. 20, A2: The note is probably C sharp as it is the only one in the chord that is a crotchet. It prevents, therefore, a cross-relation with the T1.

B. 28, C1: In the original edition the rest has a duration of a minim.

#### V. QUID MIHI, LIVOR EDAX

B. 33, T2: The first note in the original edition is D, however, in the corresponding place (b. 47) there is a note B flat, which is in relation to the C2 more logical.

B. 37, B2: In the original edition the last note is B flat that does not belong to the chord; in the corresponding place (b. 51) there is a correct note D.

Secunda pars:

B. 12: In the original edition all the notes of the second chorus are minims which is in contradiction with the chord of the first chorus; there is of course no crotchet rest either. It seems that in the second chorus the chords in the bars 12 and 7 are interchanged. In the bar 7 the chord could have a duration of a minim, but it does not, except in the altus. This is in accordance with the chord in the b. 12.

#### VI. NEC VENERIS, NEC TU VINI CAPIARIS AMORE

B. 21, C1: The third note in the original edition is C that does not belong to the chord.

B. 31, B1: In the original edition the third note is D, hence parallel fifths with the B2.

B. 41, C2: The last note in the original edition is E that does not belong to the chord.

## VII. SPERNE LUCRUM

B. 48, C1: In the original edition the rest has a duration of a minim.

B. 52, B2: The second note in the original edition is B flat that does not belong to the chord; in the corresponding place (b. 61) the note is correct.

B. 57, C1: The first note in the original edition is a minim followed by a rest in a duration of a crotchet.

## VIII. QUID PETITUR SACRIS

B. 9, T1: The last note in the original edition is E; the chord is therefore not complete.

B. 21, C1: In the original edition a dot is missing after the second note; the dot is, however, present in the corresponding place (b. 22) of the second chorus as well as in all other voices.

B. 23, T2: In the original edition the first note is followed by a superfluous F. The following two notes are a crotchet and a quaver respectively.

B. 36, C2: In the original edition the second note is F and in the corresponding place (b. 52) note C that agrees with the whole chord.

B. 61, T2: In the corresponding place (b. 45) there is a natural before the last note.

## IX. ADESTE MUSAE, MAXIMI PROLES IOVIS

B. 37, C1: The last note in the original edition is C sharp that forms in the following bar a leap of a diminished fourth.

## X. QUOD LATET, IGNOTUM EST

B. 43, B1: The second note has a duration of a crotchet in the original edition.

## XIV. NOLI LAUDARI

B. 30, T1: In the corresponding place (b. 21) the last note is C sharp.

B. 33, C1: In the corresponding place (b. 24) the last note is C sharp.

## XV. SI VITARE VELIS

B. 20-27: In the original edition these bars are written in the black mensural notation.

B. 30, C2: The rest has a duration of a minim in the original edition.

B. 33, C2: The last note in the original edition is A that does not belong to the chord.

## XVI. CUI SUNT MULTA BONA

B. 6, T2: There is a natural preceding the last note; it is a typical example of a cautionary accidental.

B. 10, A: In the original edition the first note is E that does not belong to the chord.

B. 15, C1: In the original edition the second note is A that does not belong to the chord.

## XVII. CARMINA LAUDANTUR

B. 16, A1: In the corresponding place (b. 8) the third note is C sharp.

B. 24, T: In the original edition the first note is C that does not belong to the chord.

## XVIII. OMNIA VINCIT AMOR

B. 23, C2: In the corresponding place (b. 12) the second note is F.

B. 28, B: In the original edition the second rest has a duration of a crotchet.

B. 30, C2: The fifth note in the original edition is C that does not belong to the chord; in the corresponding place (b. 19) the note is correct.

## XIX. ODI ET AMO

B. 1, C2: In the corresponding place (b. 11) as well as elsewhere the last note is F sharp.

B. 5, T2: In the original edition the fifth note is C that does not belong to the chord; the same in the corresponding place (b. 15).

B. 7, A: In the original edition the fourth note is D that does not belong to the chord; the same in the corresponding place (b. 17).

B. 13, C1: The third note has a duration of a crotchet in the original edition.

## XX. GAUDIA PRINCIPIUM

B. 1-2: This is a unique example of a beginning in the black mensural notation.

B. 23, C2: In the original edition there is a minim B inserted between the second and the third note.

B. 28, T1: The second note in the original edition is B flat that does not belong to the chord.

## XXI. TURPE SEQUI CASUM

B. 1, C2: The rest has a duration of a minim in the original edition.

B. 18, C1: In the original edition there is a sharp before the second note.

## XXII. QUI CAPIT UXOREM

B. 37, C2: The second note has a duration of a crotchet in the original edition.

## XXIII. ODERUNT HILAREM TRISTES

B. 7, B1: In the original edition the fifth note is F, however, in the corresponding place (b. 33) there is a correct note D.

B. 16, B2: The third note in the original edition is G that does not belong to the chord; in the corresponding place (b. 48) there is a correct note F.

B. 27, C: In the original edition there is a note G that does not belong to the chord.

#### XXIV. PRINCIPIBUS PLACUISSE VIRIS

B. 25, T2: In the corresponding place (b. 17) the last note is C sharp.

B. 28, C2: In the original edition the last note has a duration of a quaver.

#### XXV. QUI CITO DAT

B. 2, B: In the original edition the third note has a duration of a quaver, though in the corresponding place (b. 12) it is correctly notated as semiquaver.

B. 17, C1: The second note in the original edition is F but in the corresponding place (b. 7) there is D that seems more appropriate.

#### XXVI. QUI CANTUM CORVI CRAS IMITATUR

B. 10, C1: In the original edition the note is A that does not belong to the chord.

B. 23, C2: The third note is a quaver in the original edition.

B. 24, A: In the original edition the succession of notes is E F G E that do not correspond with those in the C2.

#### XXVII. PERMULTOS LICEAT CUCULUS

B. 20, C1: Between the second and the third note in the original edition there are notes D and A in a duration of crotchets.

#### XXVIII. MUSICA NOSTER AMOR

B. 27-33: These bars are repeated in the following composition (b. 21-27) which is a unique case in Gallus' works.

B. 26, T2: In the original edition the last notes have a duration of a crotchet and quaver respectively.

B. 58, B: The first note in the original edition is D that does not belong to the chord.

#### XXIX. MUSICA MUSARUM GERMANA

B. 21-27: These bars are equal to the bars 27-33 in the preceding composition.

B. 47, C2: In the original edition the natural precedes the following note only.

B. 49, B: The third and the fourth note in the original edition are both D, hence the interval of a seventh with the preceding note.

B. 74, B: The first note in the original edition is G that does not belong to the chord.

#### XXX. MULTUM DELIRO

B. 5, T2: The last note in the original edition has a duration of a crotchet.

#### XXXI. INVENI PORTUM

B. 16, C: In the corresponding place (b. 27) the last note is C sharp.

#### XXXIII. TURPE REFERRE PEDEM

B. 2, C2: The first note in the original edition is not dotted, however, in the corresponding place (b. 7) the note is dotted.

B. 9-10, A: In the corresponding place (b. 4-5) the duration of the notes is interchanged.

#### XXXIV. OMNIS HOMO NIHIL EST

B. 9, C2: In the original edition the succession of the first four notes is A G F F sharp; the correct succession is, however, present in the corresponding place (b. 2).

B. 10, A: In the corresponding place (b. 3) the last note is C sharp.

B. 29, C2: In the original edition the last note is E that does not belong to the chord.

B. 30: This is a unique example of a conclusion in Gallus' secular compositions; it is probably due to the meaning of the text: Nothing. There is another comparable example in the motet *Ecce concipies et paries filium* (OM I/24).

#### XXXV. QUI LEVITER CREDIT

B. 5, T: In the corresponding place (b. 10) the third note is C sharp.

B. 13, A: In the original edition the last note has a duration of a crotchet.

#### XXXVI. TEMPORE FELICI NON

##### COGNOSCUNTUR AMICI

B. 10, T: In the corresponding place (b. 4) the second note is B flat.

#### XXXVII. CONSCIA MENS RECTI

B. 11, A2: The last two notes in the original edition are D and B; this means the parallel octaves with the T. The same in the corresponding place (b. 19).

B. 12, C: In the corresponding place (b. 20) the last note is G sharp.

B. 18, C: In the original edition the third note has a duration of a crotchet.

#### XXXVIII. PAUPERIEM MODICO

##### CONTENTUS

B. 5, A2: In the corresponding place (b. 1) the fourth note is C sharp.



B. 14, T: In the original edition the second note is D that does not belong to the chord.

B. 16, A1: Between the second and the third note in the original edition there is a note E in a duration of a quaver.

#### XXXIX. NOBILE VINCENDI GENUS

B. 9, T: In the original edition the third note has a duration of a crotchet.

B. 20, T: In the original edition the second note has a duration of a crotchet.

#### XLI. SEMPER PAUPER ERIS

B. 16, C: The first note in the original edition is A that does not belong to the chord.

B. 16, T1: In the original edition the fourth and the fifth note are E; they do not belong to the chord.

B. 18, T1: The last note in the original edition is C that does not belong to the chord.

#### XLII. QUAM BENE APUD MEMORES

B. 7, B: In the original edition the second note is F that forms an interval of a seventh with the following note; in the corresponding place (b. 14) the note is correct.

B. 26, C: In the corresponding place (b. 18) the second note is B.

#### XLIV. CUM MORITUR DIVES

B. 12, C: Between the first and the second note there is an interval of a major sixth; the same in the corresponding place (b. 39).

#### XLV. TU NE CEDE MALIS

B. 3, B: The third and the fifth note in the original edition are C and B flat; the correct notes are in the corresponding place (b. 11).

B. 4-5, A: In the original edition the two rests are missing; the same in the corresponding place (b. 12-13).

B. 10, T1: The fourth note in the original edition is E that does not belong to the chord.

(Translated by Metoda Kokole)