

Sources and methods

The source material for the present edition was the original print in three volumes - the first of which came out in 1589 and the following two years later - published by Georgius Nigrinus in Prague. The integral title of the first volume runs as follow: *QVATVOR VOCUM LIBER I. / HARMONIARVUM MORALIVUM / QVIBUS HEROICA, FACETIAE, NATVRALIA, / QVOTLIBETICA, TVM FACTA FICTAQVE POETICA, & c. / ADMIXTA SVNT: / Nunc primum in lucem editus. / AVTHORE / Iacobo Hándl. / TENOR. / CVM GRATIA ET PRIVILEGIO. / PRAGAE, Excudebat georgius Nigrinus. / Anno: M. D. LXXXIX*. The same title, except for the indication of the volume and the date, also appears in the second and the third books. The collection contains fifty-three four-part compositions: fourteen (I-XIV) in the first, nineteen (XV-XXXIII) in the second and twenty (XXXIV-LIII) in the third volume. The editor worked from the photocopies of the original part-books. The photocopies are kept in the National and University Library in Ljubljana; the originals, however, came from two places: the *Cantus*, *Altus* and the *Bassus* were provided by the University Library in Breslau and the *Tenor* part-book by the University Library in Torun.

As an additional comparative material the editor used also the pre-existing edition of *Harmoniae morales* transcribed by Ludvik Zepič, edited by Dragotin Cvetko and published by Slovenska Matica in Ljubljana (1966). The later edition, now long sold out, was of crucial importance in displaying this at the time yet unknown collection of masterpieces by Gallus. It was, however, inconsistent in its rhythmical transcription and the use of accidentals, which was adapted to the modern perception of tonality, loosing therefore the charm of

the composer's modality. An additional source of information were also some books and treatises, such as for example: H. W. Lanzke, *Die weltliche Chorgesänge ("Moralia") von Jacobus Gallus*, Mainz (1964), and L. Zepič, *Spremne besede k novi izdaji Gallusovih a capella zborov "Harmoniae morales"*, *Naši zbori* xix (1967), pp. 2-3.

The editor carried out the transcription according to the same rules as used in the editions of the motet collection *Opus musicum* by the same composer; the detailed explanations can be found in the Editorial Notes of the *Monumenta artis musicae Sloveniae*, vol. 5, Ljubljana (1985), pp. xi-xii. However, there are two additional points to be made here. The original note values are consistently halved throughout the present edition, 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.¹ The spelling, the punctuation and the capitalization of the texts have been regularized according to the modern Latin orthography. The repetitions, marked in the source with a sign *ij*, are written out and put in the brackets.

Critical Notes

I. DII TIBI, SI QUA PIOS RESPECTANT NUMINA

The initials C.A.Z.S. - placed before the opening of the composition in the tenor part-book of the original edition - represent the dedication to *Casparo Abbati Zabrdovicensi ac Syloensi*. Caspar Schönauer, the abbot from Zábřdovice and Želivo, was Gallus' most generous patron, to whom the composer dedicated a number of his works.

¹ For more detailed discussion see E. Škulj, 'Vprašanje mere v Gallusovih motetih', *Cerkveni glasbenik* lxxxvi (1993), pp. 62-65.

B. 10, B: G sharp in the original edition.
B. 27, C: in the source the second note is B and forms, therefore, a cross-relation with the note A.

III. CURRIT PARVUS LEPULUS

B. 9, A: in the original edition the second note is a minim.

IV. QUI FUGAT INTREPIDOS

B. 15, T: the third note in the original edition is a fusa, the fourth a semiminim and the fifth a fusa again.

B. 17, A: the sixth note in the original edition is a fusa, the seventh is a semiminim and the eighth a fusa.

B. 22, T: the first note is a minim in the original edition.

VII. QUAM GALLINA SUUM PARIT OVUM

B. 10: an example of a half-bar indicating that half of a bar in 2/2 equals one bar in 3/4 time.

VIII. ERGO MIHI UXOREM QUALEM DUCAM?

B. 42: another case of a half-bar indicating that half of a bar in 2/2 equals this time one bar in 3/2 time.

B. 58-59: the black mensural notation in the original edition is a notification that longae do not fulfill the whole bar.

Secunda pars:

B. 35, B: the last note in the original edition is C.

B. 45-46: the black mensural notation in the original edition is a notification that longae do not fulfill the whole bar.

IX. ANNA SOROR, SOROR ANNA

B. 33, B: a very rare example of double notation in a single voice.

XI. NUSQUAM TUTA FIDES

B. 21, T: the third note in the original edition is a minim.

B. 22, A: a penultimate note in the original edition is C.

XII. HEROES, PUGNATE VIRI FORTISSIMI

B. 1, T: in the tenor part of the source an unknown hand added dashes on each of the breves in the white notation as well as on three breves in the black notation, which indicates their correlation.

B. 50-53: the black mensural notation in the original edition; the same in the repetition (b. 72-75).

XVII. NIL EST ASPERIUS MISERO

B. 22, B: the first note is a minim in the original edition.

B. 25, C: the fourth note has to be C due to the note F in the tenor part.

B. 26, T: in the corresponding place (b. 5) the second note is dotted.

B. 28, B: in the corresponding place (b. 7) the note is B flat.

XX. QUOD LICET, INGRATUM EST

B. 21, C: in the original edition the third note is a minim.

XXI. DULCIS AMICA, VENI

B. 11, B: the fourth note in the original edition is a minim.

B. 32, C: the first note in the original edition is F sharp; in the corresponding place (b. 18) the correct note is, however, F.

XXII. SI VOX EST, CANTA

B. 18-25: the black mensural notation in the original edition.

XXIV. SI PROLIXA FACIT SAPIENTEM BARBA

B. 11, A: the final note in the corresponding place (b. 18) is C sharp.

B. 22, T: in the original edition the first note is B with a natural, which forms a cross-relation with B flat.

XXV. QUISQUIS AMAT DICTIS

B. 23, T: in the original edition the second note is D that produce parallel fifths with B flat.

XXVI. NE IACTES

B. 15-16: the black mensural notation in the original edition.

XXVIII. O HOMO, SI SCIRES

B. 33, C: the first note is F sharp in the original edition; with a preceding note it forms a leap of a diminished fifth.

B. 36-44: the black mensural notation in the original edition.

XXIX. NEMO PLACET STULTIS

B. 14, C: the fourth note in the original edition is a minim.

XXX. VITAM QUAE FACIUNT BEATIOREM

B. 10, T: the fifth note is C in the original edition.

XXXII. BARBARA, CELARENT

B. 34, A: the final note in the original edition is a minim.

Secunda pars:

B. 4, B: in the original edition the final note is a minim B, which forms with the following note a leap of an augmented fourth.

B. 9, A: the fourth note in the original edition is B and the sixth C.

B. 15: another case of a half-bar.

B. 38, A: the fourth note in the original edition is G.

B. 43, A: the second note in the original edition is G.

XXXV. CUI DOLUS EST GRATUS

B. 20, C: in the parallel place (b. 9) the fifth note is not dotted.

XXVI. ARCHIPOETA FACIT VERSUS

B. 3, C: the fourth note is a minim in the original edition.

XXXVII. DOCTUS AIT

B. 20, A: the final note in the original edition is a minim.

XXXIX. O, QUAM DURA PREMIT MISEROS
CONDITIO VITAE

B. 32, A: the third note is F in the original edition; the same in the parallel place (b. 40).

XL. SUNT TIBI VITANDI SERMONES

B. 1, A: a rest is missing in the original edition.

B. 6, C: the third note in the original edition is F.

B. 37, A: in the original edition the first rest is missing.

XLI. QUID SIS, QUID FUERIS

B. 3, C: a whole-bar rest in the original edition.

Secunda pars:

B. 17: the final note is a semibrevis - presumably because of the text; this appears to be the only such case in the *Harmoniae morales*.

XLIII. EN EGO CAMPANA

B. 24, C: in the corresponding places (bars 22 and 23) the first note is C sharp.

XLV. CLARE VIR

The composition was destined to Ambrosius Teleczenus, the abbot of Zábřehovice. In the Cantus part-book of the original edition that served as a source there is a handwritten anonymous text paying homage to the cardinal Ippolito Aldobrandini, a papal legate, who as a delegate of the pope Sixt V on 7 December 1588 visited Prague. It is possible that at this occasion the composition with the above mentioned underlay text was performed from the composer's manuscript. However, the text was inserted after 1590, perhaps in 1592, when Aldobrandini became the Pope Clemens VIII.

Secunda pars:

B. 24: in the original edition the second note is B; in the corresponding place (b. 31), there is, however, a note B flat. The correct note A stands on both remaining corresponding places (bars 47 and 54).

XLVII. ANSERIS EST GIGA

B. 17, C: the first note in the original edition is a minim.

B. 20, T: the ninth note is G in the original edition.

XLVIII. SCILICET EXTREMIS

B. 17, A: in the original edition the fourth note is a minim.

(Translated by Metoda Kokole)