

# Critical Report

## SOURCE

THE sole source of a Mass presented in this edition is a large early-seventeenth-century codex from a collection of six well-preserved choirbooks known today as the Hren choirbooks.<sup>1</sup> These manuscripts, originating from Graz, nowadays form part of the Manuscript Collection at the National and University Library in Ljubljana — they are shelfmarked MSS 339–344. The source for the edition of the piece contained in this volume is MS 339.

As has been explained in the previous three volumes of the *Selected Works from the Hren Choirbooks*, the precise date of the choirbooks' arrival in the Ljubljana library remains uncertain. However, it is highly probable that they were transferred to the Lyceal Bibliothek, a precursor of the National and University Library, following the reforms of Joseph II in the late eighteenth century. These reforms led to the acquisition of the episcopal archives from Gornji Grad.<sup>2</sup> Nota-

bly, the choirbooks are absent from the library inventories of the late eighteenth and early nineteenth centuries, which would suggest a later accession. However, since none of these inventories is a complete listing of library items, they do not argue for a later date of accession. Nevertheless, the codices were undoubtedly in the library's possession by the late nineteenth century, as evidenced by Ferdinand Bischoff's reference to them in his 1889 article on music in Styria, in which he mentioned their presence there.<sup>3</sup>

As mentioned above, the assumption is that these manuscripts came to the Lyceal Bibliothek from the collection of the Prince-Bishop Hren's palace in Gornji Grad (he was the Bishop of Ljubljana from 1597 to 1630). There are two main reasons for this supposition. First, the former owner of at least two of the choirbooks, but as likely as not of all six, was Bishop Tomaž Hren (Thomas Chrön). In MS 341 we find a flyleaf with Bishop Hren's coat of arms and his motto plus name written at the top and bottom of the page, respectively.<sup>4</sup> The other volume once indubitably in his possession is MS 344, which contains a dedication stating that the volume was presented to Hren in 1616 by Karl Kuglmann, son of the Graz court bass singer and music scribe Georg Kuglmann (*fl.* 1579–1613), who had written out the choirbook.<sup>5</sup>

*log / Music Manuscripts and Printed Music in Slovenia before 1800: Catalogue* (Ljubljana: Narodna in univerzitetna knjižnica, 1967), 12–13.

3. Ferdinand Bischoff, "Beiträge zur Geschichte der Musikpflege in Steiermark", *Mittheilungen des historischen Vereines für Steiermark* 37 (1889): 98–166.

4. The flyleaf is reproduced in black and white in the first volume of the *Selected Works from the Hren Choirbooks* (facsimile 4), and in colours on the backcover of Škulj, *Hrenove kornje knjige*.

5. See the reproduction of the relevant folio in Kokole, "From Graz to Today's Central Slovenia," 348.

1. The principal studies of the Hren choirbooks are Ger- not Gruber, "Magnificatkompositionen in Parodietechnik aus dem Umkreis der Hofkapellen der Herzöge Karl II. und Ferdinand von Innerösterreich", *Kirchenmusikalisches Jahrbuch* 51 (1967): 33–60; Janez Höfler, "Gornjegrajska glasbena zbirka in inventarij ljubljanskega stolnega kora iz leta 1620", in *Glasbena umetnost pozne renesanse in baroka na Slovenskem* (Ljubljana: Partizanska knjiga, 1978), 32–35; Edo Škulj, *Hrenove korne knjige* (Ljubljana: Družina, 2001); Metoda Kokole, "From Graz to Today's Central Slovenia: The Influence of Italian Polychoral Music in the Period c. 1595 to c. 1620", in *La musica policorale in Italia e nell'Europa centro-orientale fra Cinque e Seicento / Polychoral Music in Italy and in Central-Eastern Europe at the Turn of the Seventeenth Century*, eds. Aleksandra Patalas and Marina Toffetti, *TRA.D.I.MUS.*, Studi e monografie 1 (Venice: Edizioni Fondazione Levi, 2012), 335–374; and Klemen Grabnar, "Parodične maše v Hrenovih kornih knjigah" (PhD diss. Univerza v Ljubljani, 2015).

2. See Janez Höfler and Ivan Klemenčič, introduction to *Glasbeni rokopisi in tiski na Slovenskem do leta 1800: kata-*

Second, if Hren had kept the choirbooks in Ljubljana, they would very likely have been listed in the “Inventarium librorum musicalium ecclesiae cathedralis Labacensis”, a catalogue of the Ljubljana Cathedral’s *musicalia*, which had been compiled between 1620 and 1628 by order of Hren himself.<sup>6</sup>

As stated above, the source of Guyot’s *Missa Pastores quidnam vidistis* is MS 339, a large codex, measuring 56.5 × 38 cm without covers and 59 × 41 cm with covers. The manuscript, lacking a title page, is composed of 591 folios of good-quality paper, unaffected by ink corrosion, making the contents entirely legible.

The codex retains its original leather-over-wood binding in dark brown leather. The binding is decorated with blind impressions. The spine has six convex double bindings that divide the spine into seven sections. The book once had clasps, of which only two thin metal plates on the edge of the back cover and two metal pins on the edge of the front cover have survived. The movable part of the clasps — the leather straps and the clasp — have not survived. Since the choirbooks of Graz origin from the same period today preserved in the University of Graz Library (Universitätsbibliothek Graz; A-Gu) display similar blind-tooled bindings, and since there were bookbinders active in Graz, MS 339 and all the other Hren codices were most probably bound in that city.<sup>7</sup> Although we do not know who actually bound the Hren choirbooks, this may well have been the work of Georg Wagner, who in 1610, for instance, received payment for binding Kuglmann’s choirbooks.<sup>8</sup>

The codex has no originally inscribed folios and was foliated in pencil in modern times. Two folios are missing between folios 157 and 158, so that the Sanctus and Agnus Dei movements of the *Missa Ut re mi fa sol la* by Jacobus de Kerle

are incomplete. Folio 422 was also incomplete, but was supplemented during the restoration by part of one of the last folios of the codex, which is also missing. Thus, at the conclusion of the *Missa quinti toni* by Giovanni Matteo Asola there is a part of the end of the *Missa octo vocum* by Alard du Gaucquier. The manuscript was clearly not complete, as the (vocal) pieces on folios 294–389 and 452–591 are without text.

The choirbook MS 339 contains thirteen Magnificat settings for five to six voices followed by eighteen Masses for four to eight voices, all ordered according to the ascending number of voices. This manuscript is especially important on account of the five *unica* it contains: a Magnificat by a hardly known *Kleinmeister*, Bartholomeus Damitz; a *Missa Magne pater Augustine* by a little-known Italian composer from Lucca, Theodorus Leonardus; a *Missa Pastores quidnam vidistis* (based on the homonymous motet of Clemens non Papa) by the *Kapellmeister* in Vienna, Jean Guyot de Châtelet, presented in this edition; and a *Missa Aller mi fault* (based on Willaert’s similarly named chanson) by the Graz *Kapellmeister* Simone Gatto; and a *Missa Osculetur me* by Orlando di Lasso. This codex is probably the best-known one among the Hren choirbooks, since it contains this last-mentioned *unicum*. For a certain length of time the *Missa Dulce me mori* (based on Sandrin’s famous chanson *Doulce memoire*) by Ippolito Chamaterò, who was active mostly in northern Italy, was likewise regarded as a *unicum*. This Mass was printed in Chamaterò’s *Liber primus missarum* (Venice: Scotto, 1569), and the only specimen of this collection was formerly reported as missing; however, it was rediscovered about a decade ago.<sup>9</sup> The composer of this Mass preserved in MS 339 has hitherto been regarded as unknown — a consequence of the erroneous transcription of his surname as Lamaterus instead of Cammaterus.<sup>10</sup>

6. Cf. Jurij Snoj, *Zgodovina glasbe na Slovenskem*, vol. 1, *Glasba na Slovenskem do konca 16. stoletja* (Ljubljana: Založba ZRC, ZRC SAZU, 2012), 367. More on the “Inventarium librorum musicalium ecclesiae cathedralis Labacensis”, see Höfler, *Glasbena umetnost pozne renesanse in baroka na Slovenskem*, 36–41 and 134–157.

7. See, for example, A-Gu, MS 8. A portion of this choirbook was likewise copied by Georg Kuglmann.

8. Hellmut Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz: B. Schott’s Söhne, 1967), 96.

9. Jeffrey Kurtzman and Anne Schnoebelen, *A Catalogue of Mass, Office, and Holy Week Music Printed in Italy, 1516–1770*, JSCM Instrumenta 2, accessed 13 April 2015, <http://sscm-jscm.org/instrumenta/vol-2/>. In the *Liber primus missarum* the Mass is titled *Missa ad Illustrissimum Parmae et Placentiae Ducissam*.

10. See Edo Škulj, *Hrenove korne knjige* (Ljubljana: Družina, 2001), 14 and 40. Although Gruber (“Magnificatkompositionen in Parodietechnik”, 209) transcribed the surname correctly, his transcription went unnoticed.

Although the copying of MS 339 has been attributed to Georg Kuglmann alone,<sup>11</sup> three further scribal hands are discernible.<sup>12</sup> The copying of MS 339 was clearly begun by the first scribe (Scribe A), who was responsible for entering the Magnificats. A different hand, that of Kuglmann, took over to copy the first four Masses. A third hand (Scribe B) then copied most of the next Mass, towards the end alternating with Kuglmann. After that, Kuglmann copied another Mass — Guyot's *Missa Pastores quidnam vidistis* — alone. The next Mass (Palestrina's *Missa L'homme armé* for five voices) stands apart from the rest; it is in a completely unrelated hand (Scribe C). Scribe B took over to copy the next Mass. There follow four more Masses all copied by Kuglmann. The next Mass was copied by Scribe A. The remainder of the manuscript is all in Kuglmann's hand. It is known that beside Kuglmann there were other scribes among the musicians at the Graz court.<sup>13</sup> However, none is mentioned as being a music scribe in the *Hofkammerakten*. Therefore, the identity of other scribes (Scribes A–C) remains unknown. The system of division between Scribe A, Scribe B and Kuglmann is interesting; it appears that they worked in close collaboration and were therefore contemporaries, while the watermark of the Palestrina layer (a circle enclosing the letter K) shows this part of the codex to be a little older.<sup>14</sup>

The title of the present Mass is written on a separate page, i.e. title-page. Thus on fol. 221r the title reads: “Missa. a. 5. Super | Paftores quid nam vidiftis: | Joannis Caftileti.” (see facsimile 1). After this, the music is written on fols. 221v–253r. At the top of fol. 221v is the title “Paftores quid nam

vidiftis.” and at the top of fol. 222r is found the name of the composer: “Joannes Caftileti.” (see facsimile 2).

## EDITORIAL METHODS

In this edition the original note values have been retained, except for final notes, written as longae in the original sources, which are transcribed as appropriate note values, usually breves, with a fermata. Barlines are inserted through each staff, with the brevis forming the bar. The original barlines are thickened in the transcription. Double barlines are used to delineate sections within a Mass movement.

The Mass, bearing the time signature  $\text{C}$ , is transcribed in  $\frac{3}{4}$  metre. The proportional signature indicating triple metre ( $\text{C}$ ), — shown above the uppermost staff in the transcription — is represented by its modern equivalent ( $\frac{3}{4}$ ). Ligatures are shown by closed brackets over the staff, while colouration is indicated by broken brackets.

Since the original designations of the vocal parts are missing, these have been normalized to cantus, altus, tenor and bassus and enclosed in brackets. The original clefs (indicated at the beginning of the piece, together with the musical incipit) are replaced by modern clefs in accordance with the range of each voice. As indicated in the notes on performance, above (see the introduction), Guyot's option for high *chiavette* presupposes performance at a pitch lower than the modern.

Accidentals in the original have been scrupulously preserved, all editorial suggestions for additional accidentals being placed above the relevant notes.<sup>15</sup> Accidentals on the staff that appear in brackets have been added by the editor whenever repetitions of the same pitch extend over a barline in the transcription and only the first note in the series has an accidental in the original.

11. Gruber, “Magnificatkompositionen in Parodietechnik”, 203–204; Kokole, “From Graz to Today's Central Slovenia”, 340n24.

12. The Graz court bass singer Georg Kuglmann was active as a scribe at least from 1587 until his death in 1613 or 1616. For a list of the principal studies, see earlier, note 1. See also Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof*, esp. 95–97. For more information on different scribal hands present in the Hren choirbooks, see Klemen Grabnar, “From Graz to Ljubljana? Towards Discovery of the Origin of the Hren Choirbooks”, *De musica disserenda* 11 (2015): 211–227, <https://doi.org/10.3986/dmd11.1-2.13>.

13. See, for example, Federhofer, *Musikpflege und Musiker am Grazer Habsburgerhof*, 163.

14. See Grabnar, “From Graz to Ljubljana?”, 224–225.

15. As the source on which the transcription is based dates from around 1600, the editorial accidentals placed above the notes follow the conventions of that period rather than those of the mid-sixteenth century, when the composition is thought to have originated. Had the latter practice been adopted, the number of editorial accidentals would have been reduced.

The edition normally retains text spellings (e.g. “coelis”), with the exception of the words “Iesu” and “iudicare”, where initial consonantal “i” has been replaced by “j” (“Jesu” and “iudicare”). Abbreviations in the original text have been resolved, and textual repetitions, shown by the idem sign, have been placed in italics. Capitalization and punctuation have been normalized, as has also the distinction between “u” and “v”.<sup>16</sup> Ligatures are not retained. Missing text has been enclosed in brackets.

#### CRITICAL NOTES

##### Abbreviations:

b(b). bar(s)  
 C cantus  
 A altus  
 T tenor  
 B bassus

Pitches are named in octave groups ranging from C to B. Octaves are signified in accordance with the so-called Helmholtz system, which names the C two octaves below Middle C great C, then c, c<sup>1</sup> (for Middle C), c<sup>2</sup> and so forth.

#### Missa Pastores quidnam vidistis

##### KYRIE

b. 30, T: “lei” below the third note  
 b. 57, C II: “le” below the first note

##### CREDO

b. 15, C II: first note is a<sup>1</sup>  
 b. 21, B: last note is b flat  
 b. 58, A: two beamed minims instead of a semi-brevis  
 bb. 205–206, T: last syllables of the word “seculi” and “et” shifted one syllable forward

##### SANCTUS

b. 87, C I: “cel” below the first note of the previous bar

##### AGNUS DEI

bb. 1–98, T II: written in c4 clef  
 b. 93, C I: last note is g<sup>1</sup>

16. For example, see Christian Dostal, Johannes Berchmans Göschl, Cornelius Pouderoijen, Franz Karl Praßl, Heinrich Rumphorst and Stephan Zippe, eds., *Graduale novum: Editio magis critica iuxta SC 117*, vol. 1, *De dominicis et festis* (Regensburg: ConBrio Verlagsgesellschaft; [Rome:] Libreria Editrice Vaticana, 2011).