

NEW JOSQUIN EDITION

Volume 26

MOTETS ON TEXTS *PRO DIVERSIS*
TEMPORIBUS ET FESTIS AND ON
MISCELLANEOUS TEXTS

Critical Commentary



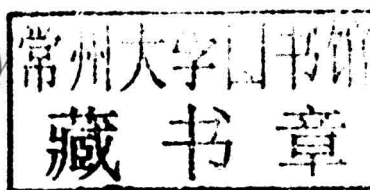
KONINKLIJKE VERENIGING VOOR NEDERLANDSE MUZIEKGESCHIEDENIS

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EDITED BY

Ton Braas



KONINKLIJKE VERENIGING VOOR NEDERLANDSE MUZIEKGESCHIEDENIS

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New JOSQUIN *Edition*

26

New JOSQUIN Edition

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Introduction

The scope and principles of the New Josquin Edition (NJE) are explained in the General Introduction which appears along with an introduction to the compositions in each volume of music. The Critical Commentaries, explaining and justifying the decisions taken by the editors, form a unity with the volumes of music; the two are most profitably to be used together.

The Critical Commentary for each composition consists of nine sections:

- 1 A list of other modern editions;
- 2 A list of all the surviving sources, including intabulations, and their *sigla*. Two types of *sigla* are used in the Critical Commentary: a short one and a longer one, printed in boldface type. The short *siglum* consists of two or three letters, the longer *sigla* for manuscripts are those of the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400-1550*, compiled by the University of Illinois Musicological Archives for Renaissance Manuscript Studies, Renaissance Manuscript Studies 1, 5 vols. (Neuhausen-Stuttgart 1979-1988). For printed books, the longer *siglum* is comprised of the printer's name and the *siglum* from one of the relevant volumes of the *Répertoire international des sources musicales* (RISM). The longer *sigla* for printed treatises and printed books of instrumental music attributed to a single intabulator are made up of the theorist or intabulator's name and the date of publication. All *sigla* are fully explicated in Section 2 of the Critical Commentary. For ease of reference, both *sigla* for those sources relevant to the edition are equated at the head of each page of the Critical Commentary, beginning with Section 4;
- 3 A description of each source, including a summary of its contents, a list of compositions in it attributed to Josquin in at least one source, a brief indication of its physical make-up, date and provenance, and a bibliography;
- 4 An evaluation of the sources, based principally on the collation of variant readings given in Section 8, and leading to the determination of a principal source or sources, and, where possible, a stemma;
- 5 A description and evaluation, where appropriate, of the *cantus firmus* used in the composition or the monophonic or polyphonic model on which it is based;
- 6 The full text, if any, of each composition, along with a translation into English, and, wherever appropriate, an explanation and evaluation of the text's structure, sources, genre, and author;
- 7 A statement regarding the authenticity of each composition, including a full explanation of the reasons for rejecting Josquin's authorship, where appropriate;
- 8 The Critical Apparatus (explained below), in which voices are normally designated as S (for Superius), A (for Altus), T (for Tenor), and B (for Bassus), as far as possible according to the clefs of the principal source(s);
- 9 A list of musically related settings with bibliography.

Section 8 of each Critical Commentary (the Critical Apparatus) offers a complete list of variants for the sources not eliminated in Section 4 (Evaluation of the Sources), and serves as the collection of data on which the evaluation of the sources is based. Only deviations from the edition in the music volume are given in these lists. They are normally cited by giving information in the following order: measure number, number of note or rest within the measure (cue notes at beginnings of lines are ignored in this count), voice (as designated in the edition), source (using the short form of the *siglum*), and variant. Pitches are given according to the scheme where middle C is c', the octave lower c, and the octave higher c^{''}. Thus, in the Critical Commentary, the following entry:

28₁ S **Ve** Sb Mi

means that the first note in the Superius of measure 28 in the edition is subdivided in the Verona manuscript designated **Ve** into a semibreve and a minim.

And the entry:

47₂ B Pe Sb-e

means that the second note in the Bassus of measure 47 in the volume printed by Ottaviano Petrucci, and abbreviated as **Pe** in the Critical Commentary, reads as a semibreve on e. Where no source differs from what appears in the edition in a particular category, that fact is conveyed in Section 8 of the Critical Commentary by a dash (–), which thus invariably means “no deviations from the edition”.

Section 8, the Critical Apparatus, is subdivided into the following categories:

- A** discrepancies between the edition and the principal source (the only section of the Critical Commentary that violates the principle that material should not be repeated; all the information found here can also be found in some other part of 8);
- B** designation of voices;
- C** clefs;
- D** staff signatures;
- E** mensuration and proportion signs;
- F.1** verbal canons and/or directions;
- F.2** non verbal signs (*signa congruentiae*, fermatas, and repetition signs);
- G** coloration;
- H** errors in pitch and rhythm;
- J** variants in pitch and rhythm (further subdivided, where appropriate, according to whether they are ornamented cadences and anticipations, rhythmic substitutions, or other variants);
- K** accidentals (including accidentals to be found in intabulated versions of the compositions);
- L** ligatures;
- M** placement of the text.

The NJE will attempt to control systematically discrepancies among the sources with respect to the placement of the text. A cornerstone of this effort will consist in distinguishing between placement of phrases of text, on the one hand, and of syllables, on the other. Editors will attempt to offer the reader the opportunity to assess, at a glance, the extent to which text placement is dependent upon sources, as well as the extent to which the sources disagree on matters of phrase underlay. Although an attempt at complete control of syllable underlay would result in a critical apparatus unwieldy beyond any reasonable bounds, a modest effort will be made to demonstrate instances where specific sources have influenced the editor's choices in determining the placement of individual syllables.

Variants in phrase underlay are reported phrase by phrase, in the order in which individual phrases are initiated within the polyphony. All citations of text are according to the spelling in the edition, and do not follow the spelling given in the individual source. A typical entry might be as follows:

71₂–84₁ T Bo 75₄: Domine deus; 80₂: agnus dei

The first element of the entry defines the perimeters of the phrase: it lasts from the second note of measure 71 up to and including the first note of measure 84. The data reported here refer to the Tenor part, as it appears in the Bologna manuscript designated here by the siglum **Bo**. In that source, the words “Domine deus” begin on the fourth note of measure 75 and the words “agnus dei” begin on the second note of measure 80.

Renaissance manuscripts and prints are often very inconsistent in their reliability with respect to matters of text underlay. In some passages, the actions of the scribes or printers seem very deliberate; in others, their placement of syllables appears to be relatively haphazard. Two conventions enable editors to take this inconsistency of practice into account. One of these conventions appears as follows:

71₂-84₁ T **Bo** 75₄ (i.e., 75₃): Domine deus

The meaning of this entry is the same as that of the previous one, save for one detail: the parenthetic reference “(i.e., 75₃)” tells the reader that the syllables “Domine deus” begin, in the Tenor part of the Bologna manuscript, on the fourth note of measure 75, but it can be unequivocally stated that they must have been meant to be sung commencing on the third note of measure 75.

In the second convention, a question mark is added to the type of parenthetic reference just described:

75₄ (i.e., 75₃?): Domine deus

This means that the source initiates the phrase on the fourth note of measure 75 – and it could begin there – but there is reason to believe (usually on the basis of the context) that, more likely, it should commence on the third note of measure 75. The report on syllable underlay might include the sections: Deviations in Syllable Underlay, as well as Editorial Choices in Syllable Underlay.

List of Abbreviations

A	Altus, or part(s) normally in alto or tenor clef
B	Bassus, or part(s) normally in bass, baritone, or tenor clef
bl.	black
Br	breve
C ¹ , C ² , C ³ , etc.	C clefs on the first, second, third, etc. lines of the staff
c.f.	cantus firmus
c.p.f.	cantus prius factus
color.	coloration
Ct	Contratenor
D	Discantus
des.	designation
ed. (edd.)	edit (ediderunt), edited by
f. (ff.)	folio (folios)
Fu	fusa
lig. (ligs.)	ligature (ligatures)
Lo	longa
m. (mm.)	measure (measures)
Mi	minima
Mx	maxima
no. (nos.)	number (numbers)
p. (pp.)	page (pages)
Q	Quintus
S	Superius, or part(s) normally in soprano or mezzo-soprano clef
Sb	Sextus, if more than five partbooks
sig.	semibreve
Sm	signature
T	semiminima
/p	Tenor, or part(s) normally in tenor or alto clef
-r	punctus, that is, the symbol for dotted notes (as in Br/p = dotted breve)
V	rest (as in Br-r = breve rest)
	Vagans

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