

General Editorial Criteria

Music

The objectives of MODE concerning the presentation of the musical text of Marenzio's secular works are: a) to provide its users with a text derived from a systematic collation of the sources, including the surviving copies of the first edition, and b) to display the musical text in a form that facilitates the study and the performance of the music.

This section lays out the editorial policy governing the interpretation and transcription of the music. The critical apparatus of individual books includes a discussion of specific editorial issues affecting specific points in the score (such as errors or conflicting variants).

Clefs

The original clefs have been substituted with modern ones (treble, transposed treble and bass clefs) to facilitate reading. At the beginning of each piece, incipits in original clefs show the use of either *chiavi naturali* or *chiavette*, as well as the original notation of the first few notes in each part.

Mensurations and proportions

Original mensuration signs and proportions have been maintained. Time signatures should be read as such and not as modern equivalents. All original note values have been retained. Most pieces are written with the mensuration sign C, implying a *tactus* of a semibreve. These pieces usually have shorter note values (ranging from the semibreve to the semifusa). Some madrigals are written in cut-C (or *alla breve*), normally implying a *tactus* of a breve with longer note-values (from the breve to the fusa), for example *Ahi dispietata morte* in the *Primo libro a quattro* (1585).

Ternary sections requiring a *tactus inaequalis* are indicated by mensuration signs or proportions appearing in various forms. Proportion signs appearing in the course of a piece are maintained in the score and equivalences are suggested above.

Barring

Barring not present in the original partbooks has been added in the modern edition with respect to the original *tactus*. Decisions on barring have been made by the editors according not only to mensural signs but also to note values, rhythmic groupings, and the use of rests.


Coloration

Blackened notes have been marked by half-brackets and resolved as triplets. Minor color (black semibrevis plus black minima) has been transcribed as a dotted half note followed by a quarter note; minor color at the level of brevis (black brevis plus black semibrevis) has been transcribed as a dotted whole note followed by a half note.

Beaming

Beaming follows modern conventions.

Ligatures

Ligatures have been resolved with their respective note values. In the score, the notes originally ligated appear with the sign (). The most common ligature in Marenzio's time was the *cum opposita proprietate* type, this has been transcribed as two semibreves. In some rare cases the notes tied together in a ligature are blackened. Other types of ligatures are discussed in the critical apparatus.

Accidentals

In line with sixteenth-century practice, accidentals apply only to adjacent notes. The edition inserts "cautionary accidentals" above the staff. They have been added either to resolve ambiguous passages or to make the alterations explicit that are only implied in the original notation, as typically occurs at cadences. Sharps or flats used as cancellation signs in the original notation have been rendered as natural signs without further mention in the critical notes.

Ties and dotted notes

If dotted notes or long note values extend over a bar, they have been transcribed as tied notes without further mention in the critical notes.