

Chapter 3

Choosing Editorial Methods

After evaluating the existing editions, it was time for me to begin to create my own. From the existing editorial scholarship, I knew the four points I was after – clarity, consistency, use of historical inquiry, and an acknowledgement of acts of criticism. Beyond that, when it came time for me to establish my editorial parameters, I had two principle considerations. Firstly, what was my intended audience? Secondly, how could I make the scores impart as much information from the original print as possible?

I wanted to create a versatile edition – one that could be used in amateur choirs, as well as by scholars in their study of Ahle's music. Ultimately, I came to the realization that those two groups are not so far apart in their need – while scholars might desire more information, they need to be able to access the music as clearly as a potential performer, no matter the level. To that end, the first decision I made was to retain original note values and meter signatures. From a perspective of historical inquiry, Praetorius is very clear about the differences between *tripla* and *sesquialtera*.³³ It would do the music a disservice to distort this. The only exception I made to this rule was the C 3 meter signature – which I rendered as 3/2, since they both designate *sesquialtera*. All original meter signatures, regardless of whether they were altered, were included in the prefatory staves.

For the modern singer, soprano (C1), mezzo-soprano (C2), alto (C3), and tenor clef (C4), present a major impediment. The knowledge of the original clef, however, is crucial for a scholar, and for performers at a higher level. To this

³³ Michael Praetorius, *Syntagma Musicum III*, trans. and ed. Jeffery Kite-Powell (Oxford: Oxford University Press, 2004), 72.

end, the prefatory staves of each piece include the original clefs. Also included are the distribution of the parts through the part books – as there are only nine part books, yet some pieces reach fifteen parts, it is important to be aware of which books hold multiple parts, and which parts those are. The scholar would find this fascinating, while the amateur may simply ignore it. This use of prefatory staves for so much information also allowed me to keep the critical commentary short – it fits neatly on one A4 page, so as not to appear daunting to the reader!

I have not provided an optional realization for the figured bass part – a well-realized figured bass line is crucial to the performance of this music, and that can only be created by a competent early keyboardist. To that end, the figures have been completely unaltered from the print, aside from obvious mistakes, which are corrected and noted in the critical report. Accidentals proved a challenge to me – like Grier, I view Caldwell’s system of four types of accidentals as impractical.³⁴ I therefore settled on a simple rule: any accidental printed in the staff is implied by the historical practice – meaning that while a natural may cancel a sharp in my edition, it may not appear in the print, since common practice was to simply assume the performer would only sharpen the note which the sharp was adjacent to, in the print. Any accidental printed above the staff is my suggestion, either through rule of *musica ficta*, or because of a figure that implies an alteration not present in a vocal or instrumental part.

I have retained the original spellings of the texts, both German and Latin.

³⁴ Caldwell proposes accidentals appearing in a modern edition in four ways – source accidentals, implied (but not stated) accidentals, editorial (*ficta*) accidentals, and cautionary accidentals. (Caldwell, *Editing Early Music*, 32-33). Grier writes that he finds the system “too complex for immediate comprehension in reading and performing.” Grier, *The Critical Editing of Music*, 164.

Particularly in the German texts, there were too many cases where modernization would impact pronunciation in a way that would change the music. In order to make sure I was presenting the most accurate version of the text possible, I consulted as many contemporary sources as I could for the texts – leading to me discovering previously unknown sources for some pieces. This route of historical inquiry helped me answer questions such as the possible “s” on “Herzens” discussed above, and any decisions like that which had to be made are clearly noted in the critical commentary. This consultation of contemporary sources also enabled me to add punctuation where there is none in the source – the German texts use the / as the only punctuation in the print.

To that end, I created a concise set of rules to be printed as my *Editorial*

Methods:

The transcriptions have endeavored to stay as true to the original prints as possible. To this end, original note values, meter signatures, and key signatures have been retained; only clefs have been adapted to conform to modern standards – these have been given at the beginning of each piece. Regular barlines have been inserted throughout, though they are few and far between in the prints. The final values of each section and piece have occasional discrepancies between parts – these have been silently modified to make all the parts match in the present edition.

The figured bass is exactly as it appears in the prints – no efforts have been made to modernize, except for the correction of obvious errors, which are noted below. Accidentals have been modernized within the parts, and these editions follow the modern conventions of accidentals – an accidental is good for an entire bar, even though it would have been re-printed in the original. Any accidental printed in the staff is indicated in the parts – either because it is actually printed, or through the rule that an accidental applies to all of the same pitch class in a row. Any accidentals above the staff are not indicated in the partbooks, but are the editor’s suggestions.

The textual punctuation and capitalization has been silently adjusted to create consistency between parts. As with most German prints of the seventeenth century, the German texted pieces use a forward slash (/) in place of almost all punctuation marks. The punctuation in German texted pieces has been drawn from the contemporary textual

sources, where possible. Archaic spellings have been retained, under the assumption that they may sometimes effect pronunciation in performance.

Ultimately, the goal has been stay as true to original prints as possible within the confines of a modern score. The present edition presents the music of Ahle in a way that is accessible to modern musicians, while giving as much information as possible from the original parts, hopefully aiding in the quest for an “authentic” performance.

Beyond these notes, I also felt it important to include a few pages of facsimile.

While it was impractical to print too many pages, a few pages are necessary for the scholar or performer to comprehend the source. The preface and dedication were translated and included as well.

Overall, when devising my editorial methods and creating the edition itself, I was clear in representing the original prints, and consistent in my handling of notation, text, and any other elements. Any changes I made were clearly acknowledged, and were only made after inquiry into the history of the music or text. The edition presented here should be serviceable to all interested users, and I believe a scholar examining it as a “translation,” as Bent suggests, would be satisfied.