

Format of the Files

1. General Remarks

1.1 Our catalogue presents a separate file for each print. Each file contains, where present, diplomatic transcriptions of the title, dedication, any dedicatory or laudatory poems, note to readers, index, imprimatur, colophon, and any other special information, such as lists of composer's publications, papal privileges, or the registers found in large choirbooks. Also included in each file is a list of the contents of the print (often different or more detailed than the index) together with any rubrics that pertain to an entire piece (e.g., performance rubrics, instrumentation, individual piece dedications, liturgical rubrics); a list of surviving partbooks with basic bibliographic descriptions of each (signatures, number of pages, presence of items transcribed diplomatically); and remarks indicating the sheet format, copies consulted for the file, RISM number, and other relevant information. Because the list of contents and rubrics of individual pieces must often be conflated from more than one partbook, and because the format and orthography of the rubrics often differ from one partbook to another, neither the contents nor the rubrics are transcribed diplomatically, though all information and orthography normally follow one or another version as found in the original source materials (see below for more detailed information).

1.2 The many motets or ecclesiastical concertos and other sacred or even secular compositions included in the catalogue are identified in the list of contents at the very least by short text incipits. However, as any student of motets is aware, many compositions beginning with identical or similar text incipits, apart from the four standard, large Marian antiphons, *Salve regina*, *Ave regina caelorum*, *Regina caeli*, and *Alma redemptoris mater*, often have varied or even entirely different contents as the texts proceed. At the time we began our project, so little was known of motets in this period that we were unaware of just how extensive and significant such differences could be. Consequently, as our collection of information continued, we also began to record more lengthy incipits as well as shorter explicits (last several words) as we had time to do so. In prints with large quantities of motets, the time it takes to do this is quite substantial, and the time we had available in libraries and archives was on many occasions insufficient to record more than short incipits. We expect to expand the shorter incipits and add explicits as we have the opportunity to do so in the future. On the other hand, the texts of psalm and Magnificat antiphons in prints devoted to this genre are brief enough to be included in their entirety. The various forms of standard litanies are identified by their type, annotated in brackets, rather than through their texts.

1.3 Our diplomatic transcriptions utilize the closest approximations to the original orthography, including abbreviations, through symbols available in standard computer word programs. Originally ligated ct and st are represented by çt and št. The abbreviation for "per" is indicated by ꝑ. The abbreviation for "-que" is notated by "q;" without the accent over the "q," which is unavailable in computer symbol lists. Likewise unavailable are the letters "m" and "n" with the straight-line abbreviation symbol above them. Roman and italic type in the original print are distinguished by roman and italic type in the catalogue, but different font sizes are not represented. In Italian and Latin italic fonts of the period, there are two forms of a first-letter "v." Both forms are transcribed in the catalogue by the same italic "v," since there is no distinction

available in a modern letter set. The same is true of an initial capital “V,” both forms of which are transcribed by the same italic “V.”

1.4 The size of the catalogue means that we have inevitably made mistakes, especially orthographic errors, despite several levels of intense proofreading. We welcome information of any kind from users that will assist us in improving the quality of the information. Please contact us at one of the e-mail addresses given above.

2. Criteria of sections of each file:

2.1 **Short title.** Composers’ names are standardized according to spellings in RISM *Einzeldrucke vor 1800*. Short titles include those elements from a title page that identify the contents of the print and any special characteristics. Cities of publication are standardized in Italian form to assist with word searches. Publishers’ names are standardized according to RISM *Einzeldrucke vor 1800*, vol. 15. RISM numbers of prints are provided, as well as all other surviving editions of the print with their RISM numbers. For prints not listed in RISM, that too is indicated. The abbreviations *s.d.*, *s.n.* and *s.l.* are derived from RISM and stand for *sine dato* (no date), *sine nomine* (no publisher’s name) and *sine loco* (no place of publication).

2.2 **Title.** The text of titles is transcribed diplomatically in the format of the original title page, excluding the individual partbook title (e.g., Canto, TENOR PRIMVS CHORVS, etc). Where there is a discrepancy of any kind between or among partbook titles, each version is transcribed separately. Where a divergent version is found in one partbook only, as is often the case with organ or basso continuo parts, the individual partbook title (e.g., Basso per l’Organo) is included in the transcription. Red ink in original titles is indicated by [red ink] in the catalogue and a note under Remarks as to which partbooks utilize red ink in their titles. If the only discrepancy between titles is the presence or absence of red ink, the title is transcribed only once.

Surrounding borders or borders across the top of the page are omitted, but typographic lines or ornaments below the first word of the title are included. Exceptionally elaborate borders are normally briefly described. Graphic ornaments are not described, but simply indicated as [orn.]. The typographic line that frequently separates the city of publication from the publisher is included. An ornamented typographic line is indicated by “[ornamented line].” Printers’ marks or escutcheons of dedicatees are indicated in brackets in their original position. No measurement of the printed field has been made.

2.3 **Dedication.** Dedications are transcribed diplomatically, with original line endings indicated by “[” except where the dedication is a poem or a poem is inserted into the dedication, in which case the original layout of lines is shown. Where a dedicatory poem is in two columns, all lines are shown in succession, but the columns are indicated by a rubric in brackets [column 1, etc.].

2.4 For multipage dedications the individual pages are indicated by brackets [page 1, etc.]. Any indication at the bottom of a page of the first syllable or word(s) on the next page is also included. New paragraphs are indicated by a full line space. Separate signature lines are placed one full space below the text of the dedication, with all signature lines in succession separated by “[” and left-justified. Border decorations at the top of the page are so common as not to be mentioned.

2.5 Laudatory Poem(s). Such poems are transcribed diplomatically, preserving their original layout. Where a laudatory poem or series of poems is in two columns, the lines are all reproduced in succession, but the separate columns are indicated by a rubric in brackets [column 1, etc.].

2.6 Imprimatur. Imprimaturs are transcribed diplomatically, illustrating their original layout. Typographic lines are also indicated.

2.7 Notes to Readers. Such notes are transcribed diplomatically, with original line endings indicated by “|.” Multipage notes have the individual pages indicated in brackets [page 1, etc.]. Any indication at the bottom of a page of the first syllable or word(s) on the next page is also included. New paragraphs are indicated by a full line space. Border decorations are not indicated.

2.8 Index. Indices are transcribed diplomatically, but page numbers are generally omitted, since they often differ from one partbook to another. Page numbers have been included where they are not entirely sequential and provide useful information regarding the actual ordering of pieces in the print. Where available, the basso continuo index (and page numbering) has been used—vocal and instrumental partbook indices often differ from one another in the seventeenth century, and basso continuo indices are the most complete. Where no basso continuo partbook survives and the surviving partbooks have differing indices, the individual partbook indices are provided. Where a rubric in an index spills over to a second line, the line break is indicated by “|” if it is not shown by a replication of the original break itself. Multi-column indices are presented in succession, but with an identification of the original column in brackets [column 1, etc.]. Multipage indices are indicated by successive page numbers (not the source pagination) in brackets [page 1, etc.]. Any indication at the bottom of a page of the first syllable or word(s) on the next page is also included. The word FINIS or some other concluding phrase (e.g., LAVS DEO) or ornament at the end of an index (usually not associated in the original print with either column in multicolumn indices) is placed at the end of the listing of pieces. Border decorations on index pages are not indicated.

2.9 Colophon. Colophons are transcribed diplomatically in their original layout, occasionally with line endings indicated by “|.”

2.10 Contents. Lists of contents use the basso continuo partbook, where available, as the standard. Where no basso continuo partbook survives and the surviving partbooks have differing contents, either a composite list from several partbooks is provided or the contents of each partbook are individually listed. Movements included in a mass are listed individually only in the case of Requiem masses or when the mass has fewer than the standard five movements. Motets are most frequently listed by an incipit of a few words, but in those cases where there has been time to gather the information, longer incipits and explicits (final portion of text) of at least four words have been provided, as noted above. For psalm- and Magnificat-antiphon collections, the entire antiphon texts are included. Rubrics pertaining to an entire piece are given after the incipit or text of the piece. Three spaces generally separate the different elements of a rubric or series of rubrics. Since the orthography of piece incipits and of rubrics often differs from one partbook to another, and because rubrics often differ in completeness among the various partbooks of a print,

the piece incipits and rubrics are not diplomatic transcriptions. The rubrics are compiled and conflated from all the partbooks, utilizing an orthographic justified by one or another of the partbooks, except that abbreviations have been realized in full, and rubrics originally in all upper-case letters have been reduced to a first-letter capital followed by lower-case letters. For psalms, Magnificats and hymns, the verses set in the source are indicated in brackets. The type of litany is also indicated in brackets.

2.11 Partbooks. This comprises a list of surviving partbooks according to their vocal or instrumental title page headings in their original orthography (e.g., ALTVS, BASSO Secondo Choro). Each partbook listing includes analysis of the structure of the partbook in terms of signatures and sheets and number of pages (including original blank pages of a sheet at the end, which may or may not be present in the consulted copies). For each partbook there is also a list of principal text items apart from the title (dedication, laudatory poems, notes to readers, imprimaturs, colophons, etc.) which have been diplomatically transcribed in the catalogue. In some cases, but not all, original errors in the signatures have been indicated. For prints in choirbook format or comprising a single book (as in prints for solo voice and continuo), the analysis follows the same structure as for separate partbooks.

2.12 Remarks. Remarks begin with an indication of the printing format (octavo, quarto, etc.) followed by any additional useful information gathered about a print. Copies consulted are listed, and, if not in original form, the form in which the copy was consulted (e.g., microfilm, microfiche, photocopy, digital copy). The RISM number and a list of all earlier and later editions with their RISM numbers are repeated from the end of the short title.