

## Editorial principles

This edition is intended for *both* scholarly *and* practical use, so the madrigals themselves can be read without difficulty. All problems are mentioned in the *Commentary*. The clefs are used according to modern convention. The part books are the primary source, and where they are different from the partito (e.g. in nos. 4 and 5 the tonality is as in the part books, whereas the partito is transposed a fourth down), the part books are followed. All of the differences are mentioned in the commentary. The early partito may be of interest to scholars, and therefore everything from it can be seen in the new edition or is mentioned in the commentary. The partito has measures of different sizes, normally 4 or 8 crotchets; in the new edition all measures are in 4/4, but all new bar lines are printed as dotted lines. Coppini does not use barlines at the end of a system, but these places are in every respect like his "normal" bars, so barlines are placed without commentary in the new edition. Notes tied by Coppini from one measure to the next in the proportion 2:1 are written either with a tie or as a dot in the second measure (the "dotted" notation is most common, but especially in the first half of the collection the "tied" notation also occurs frequently). All of the "dotted" places are mentioned in the commentary. All ties are retained in the new edition (when they are not misprints), and due to the new dotted barlines, new ties are placed without commentary. As in the partito, in the new edition the Basso and the Basso continuo share the same staff. The last four madrigals do not exist in the partito, and for these madrigals the Basso and Basso continuo each have a staff in the new edition.

In the original, all of the final notes are *longae*; for practical reasons they are printed as *breve* in the new edition.

In the commentary, places are mentioned as follows: 2T = measure 2, Tenore in the part book, 2PT = measure 2, Tenore in Partito. All notes are counted, no rest is counted. C=Canto, A=Alto, T=Tenore, B=Basso, Q=Quinto, S=Sesto, Bc=Basso continuo, P=Partito, **1611**=Partito from the 1611 edition, **O**=Original (i.e. the Italian source, which Coppini probably used).

**Accidentals.** According to former custom, an accidental applies to all notes in a tone repetition. In the new edition such places have an accidental in the beginning of a new measure (mentioned in the commentary). Superfluous accidentals are

removed (but mentioned in the commentary). All added, necessary accidentals are mentioned, and the editor's own suggestions are placed above the note. In a few places in the Partito an accidental is placed *below* the note, obviously because of a lack of space. All occasions are mentioned in the commentary. Comments are only valid for the places mentioned, e.g.

25C # before 2. note (also in **O**)

indicates that PC has no accidental.

**The texts.** In both the Latin and Italian texts all abbreviations are written out. V=U, u=v, and I=J (in Latin) are normalized in accordance with modern convention. Obvious typographical errors, such as a letter which is set upside down or ruined, are not mentioned, whereas more important variants are commented on. Accents and punctuation marks are used very irregularly in the originals, and in the new edition they are normalized according to modern convention. The very few problems encountered in understanding the original spelling are mentioned in the commentary. In the reproduction of "The Texts", the Latin and the Italian poetry is placed so that the single lines correspond with each other as much as possible.