

Editorial standards and submission guidelines for the series *Fontes Musicae in Polonia*

General principles

1. Texts submitted for print in the series *Fontes Musicae in Polonia* should be the result of their Author's original research and meet the ethical standards commonly applied in scholarly studies.
2. Editors' decision to prepare a given text for publication in the FMP series is taken after the sources of funding have been arranged for with the Author.
3. Texts are to be submitted in electronic format (.doc or .docx), Times New Roman font, 12 pt (for footnotes – 10 pt), single-spaced.
4. The submitted script ought to meet the editorial standards listed below. Music editions need to follow the *Instructions for Editors – Fontes Musicae in Polonia, Series C*.
5. The submitted text ought to include the proposed title (preferably in Latin), 3–6 keywords, a list of references (sources quoted) in alphabetical order, a bibliography, and the Author's personal data (name, surname, ORCID number, affiliation).
6. For the publishing process to begin, the text needs to obtain the Editors' initial acceptance and the positive opinion of a Reviewer appointed by the series' Advisory Board (in accordance with a double-blind peer-review process).
7. On receipt of a review admitting the work for print, the Author ought to introduce corrections and amendments recommended by the Reviewer and the Editors. The amended text is to be sent to the Editors.
8. On completion of work on the text, the Editors send the complete script to be typeset and proofread by the Publisher.
9. After typesetting, the Author receives the text in .pdf format and adds his or her corrections in the form of comments. The corrected text is sent to print after acceptance by the Author, the Editors, and the Publisher.
10. After dispatch to print, the Author submits (to the Editors' email address) a brief summary of the publication (200–300 characters, in Polish and English) and the Author's bio (500–1000 characters, possibly with photo), to be placed on the series website for promotional needs.
11. Books in the *Fontes Musicae in Polonia* series are published in traditional printed form. Ready-for-print editions in .pdf format are simultaneously made available in open access on the website www.fontesmusicae.pl.
12. The Publisher makes the given publication available from the website of its online bookshop and sends legal deposit copies to the main libraries in Poland. Depending on the number of copies in the edition (agreed in advance), a certain number of copies will be placed at the disposal of the Author and the Editors for individual distribution.

The following editorial standards are to be applied:

1. Titles of documents, publications, works, musical compositions, etc. are quoted in italics. Musical work sections marked with agogic indications (e.g. *Allegro*), generic names (*Sonata*), or textual incipits (*Kyrie*) should likewise be given in italics.
2. Foreign words, rare technical terms, and function names (*concertato*, *historicus domus*, *maestro di cappella*) are given in italics. Musical terms frequently used in the literature as well

as names of foreign institutions are given in roman type (basso continuo, Bischöfliche Zentralbibliothek, clarini, coda, Collegio Germanico, solo, tutti).

3. Quotations from sources and from the texts of vocal works ought to be given in the original language, in quotation marks, while the source data are to be provided in the respective footnote. The original quotations need to be complemented with translations in the language of the publication (Polish or English). Short quotations (one sentence or less) that are part of the main text are given as part of the same paragraph, while longer ones (two or more sentences) – in a separate paragraph, 10 pt font, indented 1 cm on both sides. Reconstructed sections of quoted text are placed in square brackets ('[Dom]us Podoliniensis'), conventional abbreviations – expanded in parentheses, e.g. 'fruct(us) amor(is)', 'V(enerabi)lis P(at)ris'. In diplomatic transcriptions of title pages, lines of text are separated by vertical bars: 'Lauda Jerusalem | à 9. | Authore Telesphoro Wikliński'.

4. Foreign names and surnames are presented in their original spelling.

5. Appropriate fonts (*Bach*, *ExFonte*, *FinaleFiguredBass*) need to be used for musical symbols in the text: accidentals, note and rest values, mensuration, time signatures, bass figuring, etc.

6. Use full month names in dates (5th July 1650). Access dates for online sources are given as follows: 5.07.2019. Use en dashes to represent a span or range of numbers (such as days, years, pages, and bars): 3rd–12th May, in years 1696–1723, pp. 13–17, bb. 6–8. The numbers are to be given in full form on both sides of the en dash. Page dimensions are given in millimetres, with the sign × between width and length, e.g. 200 × 330 mm. Numbers given in the main text from one to nine are given as words, 10 and more – using Arabic numerals.

7. Use Arabic numerals for footnotes. Bibliographical footnote references for the same source are separated with a comma, from different sources – with a semicolon.

8. Footnotes are given according to the following patterns:

- a. for manuscripts: Kraków, Archiwum Karmelitów w Krakowie na Piasku [hereafter as PL-Kkar], call number AKKr 130, *Catalogus professorum*, 1572–1754, fols 341r–365v (10th August – 11th September 1726); PL-Kkar, call number AKKr 705, [Revenue and expense ledger], 1699–1718, pp. 646–647; Sandomierz, Archiwum Diecezjalne [hereafter as PL-SA], call number 252/A VII 12, Andreas Wołoszko: *Surge propera* (RISM ID no.: 1001029960).
- b. for prints (before 1800): original print titles as given in the source (preferably in diplomatic transcription, but standardised titles are acceptable). Add RISM numbers for music prints and entry numbers from appropriate databases (such as VD16) for other prints. Print title should be complemented with data concerning provenance and shelf mark of the copy used to prepare the edition. E.g.: *HYMNOR. ET THRENODIARVM | SANCTÆ CRVCIS | IN | DEVOTAM | PASSIONIS | IESV CHRISTI | DEI ET HOMINIS | COMMEMORATIONEM | FASCICVLVS | AD HEBDOMADAM MAGNAM | SVA CUIQVE MELODIA | AFFICTA. | à SAMVELE BESLERO | Scholæ VratisL. ad S. Sanctum Mo|deratore | CONGESTVS. | Adjectis aliis quibusdam Lamentationibus & Can|tionibus Latino-Germanicis Paſſionis | tempore confuetis | WRATISLAVIÆ, | Ex Officina Typographica GeorgI | Bauman. | Sumptibus ipſius Auctoris. | Anno | M D C XI., RISM A/I: B 2426, Wrocław, Biblioteka Uniwersytecka, call number 51112 Muz.*

Or:

Samuel Besler, *Hymnorum et threnodiarum sanctae crucis [...] fasciculus [...]*, Breslau: Georg Baumann 1611, RISM A/I: B 2426, Wrocław, Biblioteka Uniwersytecka, shelf mark 51112 Muz.

- c. for books (printed after 1800): Delma Brough, *Polish Seventeenth-Century Music With Reference to the Influence of Historical, Political, and Social Conditions*, New York – London: Garland 1989, pp. 11–22; Barbara Przybyszewska-Jarmińska, *Marcin Mielczewski and Music under the Patronage of the Polish Vasas*, Berlin – Bern – etc.: Peter Lang 2014 (*Eastern European Studies in Musicology*, 3), pp. 12–26; *Bach-Dokumente II: Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann*

Sebastian Bachs 1685–1750, eds Werner Neumann, Hans-Joachim Schulze, Kassel – Basel – etc.: Bärenreiter / Leipzig: VEB Deutscher Verlag für Musik 1969, p. 113.

- d. for research theses and dissertations: James Forbes, *The nonliturgical vocal music of Johannes Hieronymus Kapsberger (1580–1651)*, PhD thesis/dissertation, University of North Carolina at Chapel Hill 1977, pp. 11–28.
- e. for papers in periodicals: Raffaele Casimiri, ‘«Disciplina musicae» e «matri di cappella» dopo il Concilio di Trento nei maggiori istituti ecclesiastici di Roma’, *Note d’archivio per la storia musicale* 20/1–2 (1943), pp. 10–11.
- f. for chapters and encyclopaedic entries in collective publications: Thomas D. Culley, ‘Musical Activity in Some Sixteenth-Century Jesuit Colleges, with Special Reference to the Venerable English College in Rome from 1579 to 1589’, in: *Studien zur italienisch-deutschen Musikgeschichte XII*, eds Friedrich Lippmann, Wolfgang Witzemann, Köln: Volk 1979 (*Analecta Musicologica*, 19), pp. 23–25; Józef M. Chomiński, ‘Kapele’ [The Music Ensembles], in: *Słownik muzyków polskich* [The Dictionary of Polish Musicians], ed. Józef M. Chomiński, vol. 2: M–Z, Kraków: Polskie Wydawnictwo Muzyczne 1967, p. 292.
- g. for critical editions: Danuta Idaszak (ed.), *Gorczycki Grzegorz Gerwazy: Litaniae de Providentia Divina*, Kraków: Polskie Wydawnictwo Muzyczne 1980 (*Wydawnictwo Dawnej Muzyki Polskiej*, 75).
- h. for online sources: ‘Asprilio Pacelli, Ludovico da Viadana and the Origins of the Roman *Concerto Ecclesiastico*’, *Journal of Seventeenth-Century Music* 6/1 (2000), note 13, <https://sscm-jscm.org/v6/no1/oregan.html> (accessed on 4.10.2020). The link can be omitted in the case of online encyclopedias (e. g. MGG Online, Grove Music Online).

9. For the second and later references to the same source, use abbreviated forms with ellipsis, as specified below: Noel O’Regan, *Institutional Patronage in Post-Tridentine Rome...*, op. cit., pp. 11–22; Raffaele Casimiri, ‘«Disciplina musicae»...’, op. cit., p. 10; Thomas D. Culley, *Musical Activity in Some Sixteenth-Century Jesuit Colleges...*, op. cit., p. 23; Asprilio Pacelli, *Sacrae cantiones...*, op. cit., p. 7. Where references to the same work or author follow directly upon one another, use Latin abbreviations in roman: *ibidem*, *idem*, *eadem*, *iidem*, *eaedem*, *loc. cit.*

10. Where some data are missing, we use Latin abbreviations in square brackets: for missing year of publication – [s.a.], place of publication – [s.l.], publisher – [s.n.], page numbering – [s.p.]. In case we have been able reliably to reconstruct some of these data, we give them in square brackets.

11. Music examples and photographs (illustrating the analysed phenomena) should be submitted as separate files, 300 dpi resolution, .tiff or .jpg format. Permission to publish reproductions is to be obtained by the Author. References to these illustrations are marked in the text with Arabic numerals (FIG. 1), (FIG. 2), (FIG. 3), etc. Such references correspond to the captions under each graphic element, comprising data quoted as in the examples below:

Fig. 1. Gregor Braun, *O, coelitum dux*, PL-Wu, RM 6085, t. / bb. 1–7

Fig. 2. Asprilio Pacelli, *Motectorum et psalmorum qui octonis vocibus concinuntur. Liber primus*, Roma: Nicolò Muzi 1597, PL-Kj, Mus. ant. pract. P 40, *Cantus Primi Chori*, s. / p. 1

Fig. 3. Carolus Göbel, *Alma Tertia*, PL-Pmim, MNP Im 347, strona tytułowa / title page

12. All the bibliographical entries given in the footnotes are cited again in full version (with full page ranges, dates of volume publication, etc.) in lists of references, as in the example below:

ŹRÓDŁA / SOURCES

ARCHIWALIA / ARCHIVAL RECORDS

Kraków, Archiwum Karmelitów w Krakowie na Piasku (PL-Kkar)

AKKr 96. *Liber provinciae Poloniae et Magni Ducatus Lithuaniae [...] continens acta capitularia et definitorialia...*, 1690–1736.

AKKr 128. [The Book of Novices Accepted to the Carmelite Convent in Cracow, Piasek], 1509–1754.

...

REKOPISY MUZYCZNE / MUSIC MANUSCRIPTS

Sandomierz, Biblioteka Diecezjalna (PL-SA)

252/A VII 12. Andreas Wołoszko: *Surge prospera* (RISM ID no.: 1001029960).

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STARE DRUKI / EARLY PRINTS

HYMNOR. ET THRENODIARVM | SANCTÆ CRVCIS | IN | DEVOTAM | PASSIONIS | IESV CHRISTI | DEI ET HOMINIS | COMMEMORATIONEM | FASCICVLVS | AD HEBDOMADAM MAGNAM | SVA CVIQVE MELODIA | AFFICTA. | à SAMVELE BESLERO | Scholæ Vratisl. ad S. Sanctum Mo-|deratore | CONGESTVS. | Adjectis aliis quibusdam Lamentationibus & Can-|tionibus Latino-Germanicis Paßionis | tempore confuetis | WRATISLAVIÆ, | Ex Officina Typographica GeorgI | Bauman. | Sumptibus ipfius Auctoris. | Anno | M D C XI., RISM A/I: B 2426, Wrocław, Biblioteka Uniwersytecka, call number 51112 Muz.

or:

Besler Samuel, *Hymnorum et threnodiarium sanctae crucis [...] fasciculus [...]*, Breslau: Georg Baumann 1611, RISM A/I: B 2426, Wrocław, Biblioteka Uniwersytecka, call number 51112 Muz.

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EDYCJE NUTOWE / MUSIC EDITIONS

Idaszak Danuta (ed.), *Gorczycki Grzegorz Gerwazy: Litaniae de Providentia Divina*, Kraków: Polskie Wydawnictwo Muzyczne 1980 (*Wydawnictwo Dawnej Muzyki Polskiej*, 75).

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BIBLIOGRAFIA / BIBLIOGRAPHY

Brough Delma, *Polish Seventeenth-Century Music With Reference to the Influence of Historical, Political, and Social Conditions*, New York – London: Garland 1989.

Casimiri Raffaele, ‘«Disciplina musicae» e «masti di cappella» dopo il Concilio di Trento nei maggiori istituti ecclesiastici di Roma’, *Note d’archivio per la storia musicale* 20/1–2 (1943), pp. 1–26; 21/3–4 (1944), pp. 26–63.

Chomiński Józef M., ‘Kapele’ [The Music Ensembles], in: *Słownik muzyków polskich* [The Dictionary of Polish Musicians], ed. Józef M. Chomiński, vol. 2: *M–Z*, Kraków: Polskie Wydawnictwo Muzyczne 1967, pp. 292–293.

Culley Thomas D., ‘Musical Activity in Some Sixteenth-Century Jesuit Colleges, with Special Reference to the Venerable English College in Rome from 1579 to 1589’, in: *Studien zur italienisch-deutschen Musikgeschichte XII*, ed. Friedrich Lippmann, Wolfgang Witzemann, Köln: Volk 1979 (*Analecta Musicologica*, 19), pp. 21–49.

Forbes James, *The nonliturgical vocal music of Johannes Hieronymus Kapsberger (1580–1651)*, PhD thesis/dissertation, University of North Carolina at Chapel Hill 1977.

Neumann Werner, Schulze Hans-Joachim (eds), *Bach-Dokumente II: Fremdschriftliche und gedruckte Dokumente zur Lebensgeschichte Johann Sebastian Bachs 1685–1750*, Kassel – Basel – etc.: Bärenreiter / Leipzig: VEB Deutscher Verlag für Musik 1969.

O’Regan Noel, ‘Asprilio Pacelli, Ludovico da Viadana and the Origins of the Roman *Concerto Ecclesiastico*’, *Journal of Seventeenth-Century Music* 6/1 (2000), <https://sscm-jscm.org/v6/no1/oregan.html>.

Przybyszewska-Jarmińska Barbara, *Marcin Mielczewski and Music under the Patronage of the Polish Vasas*, Berlin – Bern – etc.: Peter Lang 2014 (*Eastern European Studies in Musicology*, 3).

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