

## Revision Report

### Sources

The original edition of Gallus' collection of motets *Opus musicum*, prepared by the composer himself and printed in Prague by the printer Georg Nigrin (Jiri Černý, ?—1606), comprises eight booklets arranged according to voices and four parts corresponding to the four parts of the breviary. The editor used for the present edition the originally published text kept in the Musical Collection of the National and University Library in Ljubljana, specifically for this volume the first book, published in 1586 and bearing the title: TOMVS PRIMVS / MVSICI OPERIS HARMO- / NIARVM QVATVOR, QVINQVE, SEX, OCTO / ET PLVRIVM VOCVM, QVAE EX SANCTO CATHOLICAE / ECCLESIAE VSV ITA SVNT DISPOSITAE, VT / omni tempore inseruire queant. / Ad Dei Opt: Max. laudem et Ecclesiae sanctae decus. / Incipit pars Hiemalis. / AVTHORE / Iacobo Handl. / TENOR. / PRAGAE, TYPIS GEORGII NIGRINI. Anno M. D. LXXXVI. In the copy which is kept in the National and University Library in Ljubljana and belongs among its treasures an unknown hand has skillfully made corrections of printing errors.

The editor had at his disposal also the second edition of the *Opus musicum* collection, published during 1899—1919 in six parts by Emil Bežecny and Josip Mantuani in the series *Denkmaler der Tonkunst in Osterreich* (Volumes VI, XII, XV, XX, XXIV, XXVI). This edition brings in the first volume an excellent introduction to Gallus' life by Mantuani and in the second volume a survey of his compositions. The revision report is by Bežecny, and textual and musical sources of the motets are by Mantuani. The edition appears in the form of a score. It preserves the old clefs and the original note values, but adds bar lines.

As a subsidiary source the editor used also Lucijan Marija Škerjanc's work *Kompozicijska tehnika Jakoba Petelina—Gallusa* (Compositional Technique of Jakob Petelin—Gallus, Ljubljana 1963), a monograph extending over 400 pages and bringing an analysis of all the motets from the *Opus musicum*.

The present edition of this work by Gallus is thus already the third. It is planned to be issued in sections of its four books and to be concluded for the quarto-centenary of the composers's death, in 1991.

### Guide Lines

The motets are transcribed in modern clefs: in the violin clef for soprano and alto, the violin clef lowered for octave for tenor, and the bass clef. This makes it possible for choruses to use the collection without prior difficulties. The pitch-levels as given in the original are preserved, but the performers may, of course, adjust the pitch to their discretion.

Note values are reduced in the proportion 1:2, both in duple and triple measure. But just like the pitch so is also the agogic a matter of interpretation, especially as regards relations between duple and triple meter (*Tempus perfectum*, *Tempus imperfectum*).

Instead of bar lines the present edition uses mensura lines. They are placed inside the staff and serve merely for orientation and easier coordination of voices.

The original ligatures are indicated by a square slur, and additional ligatures — in cases where the value of the note goes beyond the mensura line — by a round one.

Gallus' marking of the motets by Roman numbers has been preserved, but added to this is the title, i.e. the first verse or the first words, as evident from the *Index harmoniarum*. Also added to each motet is the composer's name.

Likewise preserved are the designations for individual voices, although they refer more to their interrelation and interdependence than to absolute value. This is especially the case in motets written »ad aequales«.

Each composition opens with incipit, bringing the original clefs, original mensuration signatures and the first notation signs in their original form.

Where Gallus uses merely a sign for repetition of the text the present edition brings the text in full, but placed in round brackets.

Accidentals in the staff are those used by the composer in the original edition. The only exception to this is the sign for sharp in front of B, which was previously lowered; this sign is changed to a natural following the current practice, especially in modes transposed down for a fifth. All the accidentals proposed, additional accidentals as well as warning signs, are above the staff, thus accidentals required by the melodic progress in individual modes (B flat — B, F — F sharp, G — G sharp) and those which the composer expected to be made by the performers themselves, to quote K. Jeppesen about an instance: »This rule was so well known that the composers often did not write in the flat at all but assumed that the singer would introduce it himself« (Counterpoint, Englewood Cliffs 1965, 73). Attention to this is called also by Škerjanc speaking of the first motet: »This is also how Gallus writes and thus even does not indicate harmony changes; adequate treatment was obviously so perfectly natural to performers that their singing was to be correct without their attention being drawn to tiny detail« (Op. cit., 60). Successive cross-relations are in the present edition those used in the original, simultaneous ones are in the revision report treated separately.

In keeping with the musical principles in Gallus' period, accidental lasted for a given note up to the time when another one came in. If in a recurring of a given note again accidental was intended, it had to be repeated. This edition preserves that. When the value of reiterated note goes beyond the mensura line, accidental is repeated above the staff.

## Notes

- I. *Aspiciens a longe*  
B. 13: in original edition simultaneous cross-relation between the two tenors, the first of them singing B and the second B flat. Bezcny left this section unaltered, but added the remark: »Es liesse sich in diesem Falle durch Hinzufügung einer halben Pause im Tenor des zweiten Chorus abhelfen.« In the present edition this cross-relation is corrected as recommended by Škerjanc: the tenor of the second chorus gets on the second half D instead B flat.
- II. *Venite ascendamus ad montem Domini*  
B. 13—14, Altus I: in the original edition the one-bar pause is missing.  
B. 80, Altus II: in the original edition the first note is G; clearly a mistake.
- III. *Veni Domine, et nolli tardare*  
In the original edition Altus I is given without a mensuration sign.
- IV. *Vox clamantis in deserto*  
B. 5, Cantus II: in the original edition the last note is C instead of B flat; clearly a printing error.

B. 12, Tenor I: in the original edition the fourth note is A instead of B flat.

- V. *Laetamini cum Ierusalem*  
B. 9—12, Cantus I: in the first print two-bar pauses are missing.  
B. 39. and ff., Tenor II: in the original edition the words »in aeternum« instead of »sine fine«.
- VI. *Propter Syon non tacebo*  
B. 8, Bassus I: in the first edition the semi-bar pause is missing.  
B. 17, Tenor II: in the first edition the one-bar pause is missing.  
B. 18—19, Tenor II: in the original B-C-B, with parallel octaves with Cantus II, hence better D-E-D. Same at parallel place in b. 19—20 in the first chorus.  
B. 24, Cantus II: in original edition the semi-bar pause is missing.  
B. 26, Cantus II: in original edition C-B; clearly a mistake.
- VII. *Iocundare filia Syon*  
In the first section the Alleluia from b. 45—53 is repeated in b. 53—61, with the reversed roles of Cantus and Tenor. Same in the second part, in b. 32—40 and in 40—48. Accidentals above the staff are given in accordance with parallel places.  
Secunda pars:  
B. 4, Cantus I: in first edition two halves, but because of Tenor I two crotchets might be preferred.  
B. 33, Cantus II: in first edition the text not rendered correctly. Here given with regard to parallel place.  
B. 41, Cantus II: in first edition appears as last note C and not A, which is in the copy kept in the National and University Library in Ljubljana corrected by hand. That it is A which should have been written is obvious from the sequence.  
B. 44, Tenor I: in the first edition G is given as a crotchet, but from the sequences it is obvious that it should be a half.
- VIII. *Ierusalem gaude gaudio magno*  
B. 36, Cantus II: B with regard to parallel point in b. 46.  
B. 43, Cantus I: F sharp with regard to parallel point in b. 33.
- IX. *Prope est ut veniat tempus eius*  
B. 12, Altus II: in original edition is the first note E; printing error.
- X. *Rorate coeli desuper*  
B. 9, Cantus II: in original edition a semi-bar pause is missing.

- XII. *Laetentur coeli et exultet terra*  
B. 7, Altus I: in original edition a semi-bar pause is missing.
- XIII. *Utinam dirumpere coelos*  
Secunda pars:  
B. 3, Cantus: first edition has a pause in value of a quaver instead of a half.  
B. 5, Bassus I: in the first edition the fourth note is D. In the copy held in Ljubljana an unknown hand has corrected it to E, which causes parallel octaves with Cantus. Bezcny has here C, which seems appropriate, and as such also taken into the present edition. Same at a parallel place, b. 20.  
B. 10: in the original simultaneous cross-relation between Altus and Tenor I. Bezcny made here a correction by using the natural above the last two notes in Altus (C-C), but thus made the melodic figure not possible. Hence it might serve better purpose for Tenor to sing here E and only later come down to C.  
B. 18, Tenor II: the third and the fourth note are in the original edition given as crotchets and not as quavers.
- XVII. *Veni redemptor gentium*  
B. 14, Altus: in the first edition the text may be missing: this is evident already from the tones F-F (possibly: vir-gi-i-nis).
- XIX. *Ecce Dominus*  
*veniet et omnes sancti*  
B. 10, Tenor I: in original edition the semi-bar pause is missing.  
B. 21, Tenor I: in original edition the semi-bar pause is missing.
- XX. *Canite tuba in Syon*  
B. 1, Cantus: in first edition the last note is C; printing error.  
B. 40, Vagans: in first edition the last note is a crotchet.  
B. 41, Tenor: the last note in first edition is A; a mistake.
- XXI. *Obsecro Domine*  
*mitte quem missurus es*  
B. 43, Altus: in the first edition the second note (F) is missing, possibly it is rubbed out in the copy extant in Ljubljana.
- XXIII. *Ierusalem cito veniet salus tua*  
Secunda pars:  
B. 33, Tenor: at parallel point in b. 39 in the first part A instead of F.  
B. 35, Altus: F sharp with reference to corresponding point in b. 41 of the first part.
- XXV. *Sapientia clamitat in plateis*  
B. 9, Cantus: in original edition the third note is F; undoubtedly a printing error.