

Revision Report

In the use of sources and in the guide lines for the transcription the editor has followed what is outlined in the revision report for the motets of the first section of the first book of Gallus' collection *Opus musicum* (Monumenta artis musicae Sloveniae, V).

XXVII. *Hodie nobis coelorum rex*

B. 31: in the original edition simultaneous cross-relation between the two choruses. The present edition puts forward one of the possible solutions, another one would be for the first chorus to sing only one beat.

B. 49, A II: in original edition the second note is F sharp.

B. 53, A I: in original edition F, while the parallel point in b. 54 has F sharp.

XXVIII. *Quem vidistis pastores dicite*

B. 84, T I: the third note is B, despite the preceding and the following bar and the second chorus, since cambiata is here involved.

XXIX. *Dies est laetitiae*

B. 33–34, C II: in the original edition a full bar pause is indicated instead of a half.

B. 38, B II: in the original edition the first three notes are a clear triplet; concerning the notation cf. Motet XLVIII.!

B. 49, C I: in the original edition one note — C in the value of a quaver on the third beat — is redundant.

B. 50: parallel fifths between C II and B I. The original edition has the following inscriptions as regards the canon: for Quinta (T II): Canonis resolutio tertia; for Sexta (C II): Canonis resolutio prima; for Septima (A II): Canon / A,B,C gaudent F,D,T, per diapason; for Octava (B I): Canonis resolutio secunda.

XXX. *Quid admiramini*

B. 20, C II: in the original edition a half bar pause is missing.

B. 45, T I: in the original edition the fifth note is F sharp.

B. 49: in the original edition the second chorus has the word „sitiens“, therefore the sixth and the seventh note are rendered as a crochet: correct is „sitentis“, and therefore instead of the crochet two quavers.

B. 52, T I: in the original edition the second note is E.

XXXI. *Laudate Dominum in sanctis eius*

B. 31: T II of the second chorus has in the original edition a quarter bar pause.

B. 53, C I and C II of the first chorus: in the original edition the half bar pause is missing.

B. 58, C I of the first chorus: the final note of this and the first one of the following bar are not clearly printed in the original edition.

B. 61, B II of the second chorus: in the original edition the second note is F.

XXXIII. *O admirabile commercium*

B. 13, T I: in the original edition a full bar pause is missing.

B. 23, C I: in the original edition a half bar pause is missing.

B. 33, C II: in the original edition the second note is D.

B. 37, T II: in the original edition a quarter bar pause is missing.

XXXIV. *Beatus vir qui timet Dominum*

B. 88, A I: in the original edition a minim.

B. 91, A I: in the original edition the first note is A.

B. 108, A I: in the original edition the last note is F.

B. 117, B II: the last note E flat, like at the parallel point in b. 114.

B. 121, C I: in the original edition a full bar pause is missing.

B. 139, A I: in the original edition a half bar pause is missing; B I: in the original edition the first note is not dotted.

XXXV. *Cantate Domino canticum novum, laus eius*

B. 19: in the second chorus parallel octaves between C and T I.

B. 56, A of the second chorus: in the original edition a half bar pause is missing.

B. 59, A of the second chorus: in the original edition the second note is not dotted.

B. 62, T of the first chorus: at a parallel point in b. 64 the second note is D.

B. 66, T II of the second chorus: in the original edition the second note is a quaver.

XXXVI. *Laudate Dominum de coelis*

B. 43, T of the first chorus: in the original edition a sharp is given before E, probably to make clear that it should not be E flat.

B. 70, C I of the first chorus: in the original edition the fourth note is F.

XXXVII. *Tribus miraculis ornatum diem*

B. 33, Chorus superior, A: in the original edition a one bar pause is missing.

B. 33—34, Chorus superior, T: in the original edition a two bar pause is missing.

B. 49, Chorus superior, T: in the original edition a one bar pause is missing.

B. 68, Chorus superior, A: in the original edition the fourth note is B; T: in the original edition $\text{C}\flat$ is missing.

B. 72, Chorus superior, T: in the original edition the third note is C.

B. 73, Chorus medius, B: in the third edition the fourth note is E, thus parallel octaves with the soprano of the same chorus.

XXXVIII. *Verbum caro factum est*

B. 17, A of the second chorus: in the original edition a one bar pause is missing.

B. 21, T II of the second chorus: in the original edition the first note is A, same at a parallel point in b. 64.

XXXIX. *Cantate Domino canticum novum, quia mirabilia*

B. 11—12, A I of the first chorus: in the original edition a two bar pause is missing.

B. 24, B I of the second chorus: in the original edition the third note is E.

B. 38, A I of the first chorus: in the original edition B flat-G, and so parallel octaves with T II.

B. 67, T II of the second chorus: in the original edition the first note is A.

XL. *Haec est dies quam fecit Dominus*

B. 13, T I: the first note C sharp, like at a parallel point in b. 11.

B. 20, A I: in the original edition the one bar pause is redundant.

B. 22, A II: in the original edition a one bar pause is missing, likewise at a parallel point in b. 49.

XLI. *Gaudeamus omnes fideles*

B. 18, C I, C II, A I: in all instances there is in the original edition a half bar pause missing.

B. 34, A I: in the original edition the last note is a minim.

B. 64, T II: in the original edition a one bar pause is missing.

B. 65, T II: in the original edition G—C—C.

B. 66, T II: in the original edition the second note is G.

B. 67, T II: in the original edition the first note is A.

XLII. *Christum natum Dominum*

B. 24, A I: in the original edition a sharp is given before the second note to make it clear that — because of B I — it should not be E flat.

B. 31, A I: in the original edition the first note is A.

Secunda pars:

B. 15, T: in the original edition a one bar pause is missing.

Tertia pars:

B. 40, B I: in the original edition the first note is G.

XLIII. *Facta est cum angelo multitudo*

B. 14, T II: with regard to the analogous point in b. 12 (A I) the last note of this bar should be F.

XLV. *Illuminare Ierusalem*

B. 6, B I: at a parallel point in b. 3 second note is a minim..

Secunda pars:

B. 1—2, A I: in the original edition a two bar pause is missing.

XLVI. *Hodie Christus natus est*

B. 3, B: text brought into accord with parallel places.

B. 24, T II: at a parallel point in b. 28 the penultimate note is undotted.

B. 35, C I: at a parallel point in b.30—31 (T II) the fourth quaver is missing.

XLVII. *Vox de coelo sonuit*

B. 21, B: in the original edition the second note is G, and at the same time the soprano has G sharp.

XLVIII. *Stella quam viderant magi*

B. 11, C II: in the original edition the second note is E.

B. 27: the triplets should in a consistent transcription appear in quavers, but this is not in line with present-day practice.

Secunda pars:

B. 8, T II: in the original edition the second note is B, and thus the parallel unisone with T I.

XLIX. *Notum fecit Dominus*

B. 26, T. I: the third note F sharp like at parallel points in b. 27 and 29.

B. 36, C I: in the original edition the half bar pause is redundant.

LII. *Venit lumen tuum Ierusalem*

B. 19, C: in the original edition the second note is a crochet.

B. 21, C: in the original edition the first note is a crochet.

B. 35, C: in the original edition a half bar pause is missing.

B. 36, C: in the original edition a half bar pause is missing.

LIV. *Mirabile mysterium*

This motet is in expression and compositional means unique in Gallus' oeuvre. Škerjanc has dedicated to it a detailed treatment (cf. L.M. Škerjanc, *Kompozicijska tehnika Jakoba Petelina-Gallusa* /The Compositional Technique of Jakob Petelin-Gallus/, Ljubljana 1963, pp. 168—182).