

## Revision Report

As announced by their subtitle “*Quatuor Vocum duobus Choris divisae ac dispositae*”, the Lamentations of the prophet Jeremiah, incorporated in the second section of the volume II of Gallus’ collection *Opus musicum*, are divided into and disposed for two four-part choirs. The two choirs sing sometimes alternately sometimes conjointly, but always only in the four-part style. A consistent transcription would require an eight-rowed system with a large number of rests as in the original edition. For practical reasons the present transcription has been limited to the four-rowed system fitted up with marks and designations of what is to be performed by either of the choirs, or both the choirs conjointly. The psalm *Miserere mei Deus* and the motet *Benedictus Dominus Deus* have been transcribed in the same fashion. Only the last motet, *Adoramus te Iesu Christe*, is in the actual eight-part writing.

### XVII. *Lamentatio I*

B.8, B: in the original edition the note is placed an octave higher in the second choir.

B.40, B: in the original edition a note of the value of one bar only.

B.43, T: in the original edition the last note in the second choir is missing.

B.69, B: in the original edition the note in the first choir has the value of two bars.

B.88, A: the cautionary natural before the third note appears in the original edition.

B.92, T: in the original edition a note of the value of one bar.

B.94, T: in the original edition there is no natural before the last note in the first choir.

### XVIII. *Lamentatio II*

B.3, T: in the original edition the note in the first choir has the value of two bars.

B.50, A: in the original edition the last note is missing.

B.51, A: in the original edition the first note is missing.

Bb.102—127, B: in the original edition rests are missing in the first choir.

B.118, A: in the original edition the second note is E.

### XIX. *Lamentatio III*

B.23, A: in the original edition the last note is D.

B.28, A: in the original edition the first note is F.

B.79, B: in the original edition the first note is C.

B.80, C: in the original edition a note of the value of one bar.

B.103, C: in the original edition a note of the value of one bar.

### XX. *Lamentatio IV*

B.5, B: in the original edition a tie to the next note appears in the second choir.

B.54, A: in the original edition the note is dotted and tied to the next one in the second choir.

B.55, A: in the original edition there is no bracket in the second choir.

B.75, T: in the original edition a note of one-bar value.

### XXI. *Lamentatio V*

B.6, in the original edition a tie to the next note appears in the second choir.

B.141, T: in the original edition the first note is dotted in the second choir owing to the disparity in the articulation of the text in this choir.

### XXII. *Lamentatio VI*

B.4, A: in the original edition there is no bracket in the second choir.

B.67, T: in the original edition a note of one-bar value in the second choir.

B.70, A: in the original edition the fourth note is G.  
B.82, B: in the original edition the second note is F.  
B.104, T: in the original edition there is no sharp before the second note in the first choir.  
B.109, C: in the original edition no text is given from here in the first choir.

### XXIII. *Lamentatio VII.*

B.2, C: in the original edition one E is redundant in the second choir.  
B.28, B: in the original edition a note of one-bar value in the first choir.  
B.41, B: in the original edition a half-bar instead of full-bar rest.  
B.53, C: in the original edition no natural before the last note is given in the first choir.  
B.96, B: in the original edition a note of one-bar value in the first choir.  
B.116, T: in the original edition a note of one-bar value.  
B.126, B: in the original edition the note is placed an octave higher in the second choir.

### XXIV. *Lamentatio VIII.*

B.68, B: in the original edition a note of one-bar value.  
B.96, C: in the original edition no rest is given in the second choir.

### XXV. *Oratio Ieremiae Prophetae*

B.6, T: in the original edition a note of half-bar value in the first choir.  
B.7, T: in the original edition G in the second choir; B: in the original edition the note is placed an octave higher in the second choir.  
B.25, T: in the original edition a note of one-bar value.  
B.73, T: in the original edition a note of one-bar value.

### XXVI. *Miserere mei Deus*

B.8, A: in the original edition a note of two-bar value.  
B.137, C: in the original edition a note of two-bar value.

### XXVII. *Benedictus Dominus Deus*

B.13, B: in the original edition a note of two-bar value.  
B.71, A: in the original edition the second note is E.  
B.147, T: in the original edition the second choir has a last note of quarter-bar value.  
B.148, T: in the original edition the second choir has a first note of quarter-bar value.

### XXVIII. *Adoramus te Iesu Christe*

B.43, C: the parallel point in b.11 has a rest on the first beat.  
B.44, T: in the original edition a rest is missing in the second choir.