

## Revision Report

The third book of J. Gallus's motet collection *Opus musicum* was published in Prague in 1587, just like the second book, and it contained eight part-volumes under the title: TERTIVS TOMVS./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, / AVTHORE / Iacobo Handl. / PRAGAE, TYPIS NIGRIANIS. Anno M. D. LXXXVII. / CVM GRATIA ET PRIVILEGIO SAC. CAES. MAIEST. Out of the four books making up the *Opus musicum* collection, this one is the least voluminous. It contains fifty-seven compositions arranged in two sections. For the purpose of the present edition, the original edition from the Musical Collection of the National and University Library, Ljubljana, has been used as the source. For auxiliary sources and transcriptional principles see annotations in the foregoing volumes of the present edition.

### I. *Duo Seraphim clamabant*

B.22, A of the second choir: a variant of the parallel point in b.19.

B.63, C of the second choir: in the original edition the penultimate note is a quaver.

### II. *Gloria biti Trinitas*

B.47, C of the second choir: in the original edition the prolongation dot after the first note is not clearly printed.

### IV. *Te Deum laudamus*

B.8, A II: in the original edition a minim rest is missing.

B.45, A II: in the original edition a minim rest is missing.

B.231, A II: in the original edition the second note is A.

Bb.232—235, A II: a rare case of maxima.

B.239, A II: in the original edition only a minim rest.

### V. *Benedicamus Patrem et Filium*

B.12, T II: in the original edition there is no sign indicating the repetition of the text.

B.13, C I, T I, T II: at all points probably G sharp on account of imitation.

B.29, T I: the final note at the parallel point in b.30 is C sharp.

B.32, T I: the penultimate note at the parallel point in b.30 is F sharp; T II: the final note at the parallel point in b.30 is C sharp.

### VI. *Sancta Trinitas, unus Deus*

B.17, T II: in the original edition a rest is missing.

B.72, C I: in the original edition the final note is G.

### VII. *Laus et perennis gloria*

B.16, A II: the first note at the parallel point in b.23 is C sharp.

B.22, B I: the penultimate notes at the parallel points in bb. 14, 15, and 21 are dotted.

### VIII. *Te Deum Patrem ingenitum*

B.8, T I: in the original edition the first note is D.

B.29, T I: in the original edition there appears yet another G of crotchet value after the third note, while the fourth note is rendered as a minim.

### IX. *O sacrum convivium*

B.3, B: in the original edition, as observable from the incipit itself, the second note is F.

B.17, T I: in the original edition a rest is missing.

B.50, C I: in the original edition the second note is C.

- X. *Homo quidam fecit coenam*  
The cantus volume of the original edition contains the following annotation at the beginning of this canon-shaped motet: Quatuor ad socios est huius norma Choralis:/ Ad placitum inferior vox.atque suprema notantur.  
It is not clear whether the designation Ad aequales applies to suprema vox as well.  
B.2, C: in a consistent transcription the triplet should be written in quavers, the same at the parallel points in bb. 3, 4, and 5.  
Bb.31—43, C: in the original edition the text appears in brackets; similarly in other voice parts.
- XI. *In voce exsultationis resonent epulantes*  
B.4, T I: in the original edition the final note is a quaver.  
B.11, T II: the final note at the parallel point in b.20 is preceded by a flat.  
B.18, T II: in the original edition the second note is a quaver, the same at the parallel point in b.27.  
B.23, C I: the first note at the parallel point in b.14 is C sharp.  
B.24, C II: at the parallel point in b.15 there is a disparity in the articulation of the text.
- XV. *Gloria tibi Trinitas*  
B.36, B II: the final note at the parallel point in b.24 is E flat, which further necessitates an increase by a fourth.
- XVI. *Verbum caro panem verum*  
B.24, T I: in the original edition the final note is a crotchet.  
B.38, C: in the original edition the third note is a quaver.
- XVII. *Ego sum panis vivus*  
B.13, T II: in the original edition a sharp is given before the final note. Correct rendition at the parallel point in b.24.
- XIX. *O beata Trinitas coequalis una Deitas*  
B.37, C: in the original edition the third note is E.
- XX. *Benedicta sit sancta creatrix*  
B.26, A: in the original edition a rest is missing.
- XXI. *O veneranda Trinitas*  
Very likely the designation Ad aequales does not apply to vox ad placitum.  
Bb.15—16, C: in the original edition a note of only one bar value.
- XXIII. *O salutaris hostia*  
B.28, T: in the original edition the fourth note is F.
- XXIV. *The Deum laudamus*  
In a consistent transcription the motet should be written in the eight-stave system. The intermissions of the reposing choir do not always agree with the performance of the singing choir.  
B.49, B: in the original edition the first note is F.  
Bb.181—182, A: in the original edition the E note is of only half bar value.  
B.215, T: Chorus I has a rest on the third beat.
- XXV. *Ave verum corpus*  
In the original edition the cantus of the first and second choirs are interchanged.  
B.51, T of the second choir: in the original edition the second note is a crotchet, the same at the parallel point in b.67.  
B.52, T of the second choir: in the original edition the first note is a minim, the same at the parallel point in b.68.
- XXVI. *Dominus Iesus*  
B.15, T of the second choir: in the original edition a minim rest is missing.  
B.70, B of the first choir: in the original edition a rest is missing.  
Bb.97—98, T of the first choir: in the original edition a rest is missing.