

## Revision Report

### XXVII. *O quam metuendus est locus iste*

B. 110, A I: in the original edition the first note is A, with C at the parallel point in b.125; C would be missing in the chord at any rate.

B.127, T I: a variant of the parallel point in b.54.

B.132, C I: the first note at the parallel point in b.59 is C sharp.

### XXVIII. *Quam dilecta tabernacula tua*

In the original edition the two tenors have been interchanged.

B.20, T II: the final note is F, while T I has a D at the parallel point in the same bar.

B.25, A II: at the parallel point in b.23 the first note is F, the same in A I in b.24.

B.41, A I: in the original edition the second note is F sharp, while an F sharp in C I would entail an increase by an augmented fourth.

B.48, T I: in the original edition the second note is D, the same at the parallel points in b.58 and, in T II, b.55.

B.49, B I: in a consistent transcription, the triplet should be rendered in quavers, the same at the parallel points in bb. 56 and 59.

B.51, A II: in the original edition the third note is D.

B.55, T II: in the original edition the second note is D.

B.86: a rare instance of two crotchet rests.

B.115, C I: at the parallel point in b.114 the final note is F sharp, the same at the parallel points in C II in the same bars.

B.124, A II: in the original edition the second note is G.

### XXIX. *Planxit David rex Absalon*

B.1, T I: in the original edition the prolon-

gation dot after the first note is not clear. B.2, C I: in the original edition the sharp is given before the first note, which is observable from the incipit, too.

B.35, B II: the first instance of voice division, the same at the parallel point in b.81.

B.79: in spite of the consistent repetition of the first section's conclusion a disparity in the articulation of the text.

### XXX. *Congregati sunt inimici nostri*

In the quinta vox (T II), sexta vox (C II), and septima vox (A II) of the original edition the motet XXXI has been placed before the XXXth so that the turning of the page could be avoided.

B.6, A II: at the parallel point in the same bar A I has C as the final note, the same at the parallel point in b.25.

B.21, B I: in the original edition a minim rest is missing.

B.28, T II: in the original edition the note is a minim, notwithstanding the discord with the first choir. In the next bar, the A I of the original edition has a crotchet.

B.34: the A, T, and B of the second choir represent a variation of the parallel point of the first choir in b.32.

### XXXI. *Domine Deus meus*

B.14: a rare instance of two naturals.

B.133, A II: in the original edition the third note is F.

### XXXII. *Impetum inimicorum ne timueritis*

B.11, A I: in the original edition the third note is F, with G at both parallel points in bb.12 and 13.

B.72: in the original edition the rests of the third choir are missing.

- XXXIII. *Veniet tempus in quo salvabitur populus*  
B.12, C II: in the original edition the first two notes are rendered as minims.  
Bb.25 and 26, A II: in the original edition the two rests are missing.
- XXXVI. *Domus mea domus orationis vocabitur*  
B.30, A II: at the parallel point in b.29 B is preceded by a flat.
- XXXVII. *Fundata est domus Domini*  
B.4, B: a rare instance of a decrease by a twelfth.  
B.25: an instance of a direct cross-relation between the two cantus.
- XXXVIII. *Iesu dulcis memoria*  
B.12, A I: the final note at the parallel point in b.16 is F sharp.  
Bb.15 and 16, B I: a variant of the parallel point in bb.11 and 12.  
B.22, T: in the original edition the prolongation dot is missing after the final note.  
B.49, B II: at the parallel point in b.53 the third note is preceded by a flat.  
B.54, C: at the parallel point in b.50 the penultimate note is not dotted.
- XXXIX. *Gratia Dei sum id quod sum*  
B.80, A I: a rare instance of two minim rests.
- XL. *Providebam Dominum in conspectu*  
B.25, T II: in the original edition the sharp is given before the second note.  
B.47, C II: in the original edition the sharp is given before the third note.  
B.48, A: in the original edition the second note is E.
- XLII. *Civitatem istam tu circumda, Domine*  
B.29: in the original edition cross-relation between C and T I. This cross-relation has been removed in the present edition by altering the second note in T I. Another possibility would be to reduce the first note in C to the value of a crotchet, which would allow for C to be kept as the second note in T I. L.M. Škerjanc (Kompozicijska tehnika Jakoba Petelina-Gallusa/The Compositional Technique of Jakob Petelin-Gallus, pp. 320, 321) has suggested that the C sharp in C be turned into C, observing that “such treatment may indeed be less imposing, yet it is definitely more correct“.
- XLIII. *Benedic, Domine, domum istam*  
B.91, T I: in the original edition the fourth note is a quaver; correctly at the parallel point in b.42.
- XLIV. *Domine Deus patrum nostrorum*  
B.2, A I: in the original edition the third note is a crotchet.  
B.30: in the original edition the upper three parts have a pause, while the lower two have a note in the value of two bars.
- XLV. *Auditam fac mihi mane*  
This five-part motet consists of four divisions. The second division in the form of a two-part canon is introduced in the part volumes for C and quinta vox (T II) of the original edition by way of an elegiac distich which gives instructions how to solve the canon:  
Alterius vocem cano, si contraria spectro,  
Et sic dupliciter vertitur ordo duum.  
The third division of the motet consists of two three-part canons, and is introduced in the volumes for A, T, and B of the original edition by the following verses:  
Quod canto, socius poterit cantare peritus,  
Alter ab alterius voce resumit opem.  
Bis ita conveniunt: ultra, contraria quero:  
Nam quoque tripliciter vertitur ordo trium.  
B.83, A: in the original edition the final note is D.
- XLVIII. *Iubilare Deo omnis terra*  
B.3, C: in the original edition the seventh note is a quaver.  
B.22: the first instance of the change of rhythm in the middle of a bar.  
B.34: the first instance of demisemiquavers.
- XLIX. *Super flumina Babylonis*  
B.20, B: in the original edition both notes are missing.  
B.24, T: in the original edition the sixth and seventh notes are rendered as quavers.
- L. *Laudate Dominum in sanctis eius*  
B.2, B: in the original edition the final note is a quaver.

LI. *Vir linguosus non dirigitur  
in terra*  
B.8, A: in the original edition the fourth note is a quaver.  
B.35: parallel octaves between A and T on the third and fourth beats because of the canon.

LIV. *Ingemuit Susana et ait*  
B.47, A: a variant of the parallel point in b.41.

LV. *Cantabo Domino Deo meo*  
B.44, C I: at the parallel point in b.10 the final note is preceded by a sharp.  
B.45, A I: at the parallel point in b.11 the first note is F sharp.

LVI. *Domine Deus exaudi orationem*  
In the original edition all part volumes of this motet written for four four-part choirs which are designed to correspond to four different ages in a man's life are introduced by the following verses:

Quatuor id vocum esto: sonabit ubique,  
Sive choro iungas, distribuasve choros.  
Servatis pausis omnes coniungito voces:  
Omissis pausis quilibet ordo sonat.  
Sicque sonant pueri, iuvenesque virique senesque,  
Divisim atque simul dant pia vota Deo.

The verses provide the key to the construction of the motet. Each choir is a whole complete in itself, each can stand either in combination with the other choirs or independently, depending on whether all the rests be heeded or else disregarded.

The T III and T IV of the original edition have their reference numbers interchanged, B IV brings the first instance of the sub-bass clef in the Opus musicum collection.

B.79, T II: a variant of the parallel point in b.76.

B.80, C I: at the parallel point in b.77 the final note is F sharp, the same in b.106;

T II: a variant of the parallel point in b.77.

B.101: Škerjanc (Op. cit., p.330) suggests that from here every F be changed into F sharp.

B.105, B III: a ligature at the parallel point in b.111.

LVII. *Laus et perennis gloria*

B.18, B II: in the original edition the first note is E, and C at the parallel point in b.15, which is necessitated by the chord as well.