

Revision Report

Last and most voluminous of them all, the fourth volume of Jakob Gallus's motet collection *Opus musicum* was published in Prague in 1590, half a year before Gallus died. Just like the first three volumes, it contains eight part-books under the title: QVARTVS TOMVS. / MVSI-CI OPERIS, HARMO-/ NIARVM QVATVOR, QVINQVE, SEX, OCTO / ET PLVRIVM VOCVM, QVAE EX SANCTO CATHOLICAE / ECCLESIAE VSV ITA SVNT DISPOSITAE, VT / omni-tempore inse-ruire queant. / Ad Dei Opt: Max: laudem, et Ecclesiae sanctae decus. / Incipit pars de Sanctis. / AVTHORE / Iacobo Handl. / PRAGAE, TYPIS GEORGII NIGRINI. Anno M. D. XC. / Cum Gratia & Priuilegio Sac: Caes: Mai: vt versa pagina declarat. At variance with the year of publishing printed on the title-page, the composer's foreword is dated 1st January 1591, with a tag Gallus dictus C./arniolus) added to his name in it. The fourth volume contains 144 motets. According to the number of parts, these are arranged in four sections which are followed by four triumphal psalms. Once again, the original edition kept in the Musical Collection of the National and University Library, Ljubljana, has been used as the source of the present edition, the transcriptional principles and auxiliary sources being the same as those given in the foregoing volumes of the present edition.

- I. *Surge, propera, amica mea*
B.43, B of the first choir: the second note is B flat at the parallel point in b.41.
B.47, A of the second choir: in the original edition the final note is a semiquaver.
B.49, T of the second choir: in the original edition the second note is E.
- II. *Adiuro vos, filiae Ierusalem*
B.33, C of the first choir: in the original edition a sharp is given after the second note.
B.93, A of the first choir: in the original edition a sharp is given after the final note.

- III. *Salve, nobilis virga Iesse*
B.16, A of the first choir: in the original edition the first note is F, hence parallel octaves with B.
B.29, C of the second choir: in the original edition C, C, B flat, and hence parallel octaves with T.
T.52, B of the second choir: in the original edition the final note is C.

- IV. *Quam pulchra es, amica mea*
B.11, T of the second choir: in the original edition the third note is B flat.
B.40, A of the second choir: in the original edition the first note is B, hence simultaneous cross-relation with the T of the first, and successive with that of the second choir; at the same time, the latter would have an increase by a major sixth.

- V. *Ego flos campi*
B.12, A of the first choir: the final note is a variant of the parallel points in the previous two bars.
B.17, B of the second choir: in the original edition a minim rest is missing.
B.25, A of the first choir: in the original edition the final two notes are D, E, hence parallel octaves with T.

- VI. *Nativitas gloriosae virginis Mariae*
Bb.24–25, A of the second choir: in the original edition D, E, D, D, hence parallel octaves with C. Correction according to the parallel point in b.24.
B.39, C of the first choir: the third note is F sharp at the parallel point in b.44, yet with a rhythmic variant.

- VII. *Adiuvo vos, filiae Ierusalem*
 B.51, A II of the second choir: in the original edition the third note is D.
 B.64, A of the first choir: in the original edition a minim rest is missing.
 B.78, T II of the first choir: in the original edition the fourth note is F, hence parallel octaves with C II.
 Bb.86, 88, 91, 93, B II of the second choir: probably the note of the lowest pitch in *Opus musicum*.
- VIII. *Exsultat Maria*
 B.12, A of the middle choir: in the original edition a quaver rest is missing.
 B.38, B of the middle choir: in the original edition a minim rest is missing.
 B.82, B of the upper choir: the second note at the parallel point in b.62 is B flat.
- X. *Constitutes eos*
 B.40, B of the first choir: in the original edition a two bars' rest.
- XI. *Isti sunt trimphatores*
 B.18, T of the first choir: the final note has a cautionary accidental, the same at the parallel point in b.19, but not in bb.20 and 21. Similarly when repeated in bb.46—49.
 B.32, C of the second choir: in the original edition a rest is missing.
 B.35, A of the second choir: a variant of the parallel point in b.32.
- XII. *Ibant apostoli gaudentes*
 B.15, A of the first choir: in the original edition the final note is C.
 B.17, A of the first choir: in the original edition the first note is not dotted.
 B.18, T of the first choir: a variant of the parallel point in b.10.
 B.39, C of the first choir: a variant of the parallel point in b.31.
 Bb.42—43, A of the second choir: a variant of the parallel point in bb.34—35.
 B.43, C of the second choir: a variant of the parallel point in b.35.
- XIII. *Hoc est praeceptum meum*
 B.16, A I of the first choir: the second note at the parallel point in b.7 is F sharp.
 B.16, second choir: in the original edition rests are missing; there is no interruption at the parallel point in b.7.
 B.21, A II of the first choir: in the original edition a rest is missing.
 B.47, A I of the first choir: a conscious increase by a diminished fourth, the same at the parallel points in bb.51, 68 and 72.
 B.57, C II and A II of the first choir: a variant of the parallel point in b.55.
- XIV. *Vox tonitru*
 In the original edition the T of the second choir is marked as B.
- XV. *In hac die Christophorus*
 B.11, A of the first choir: in the original edition the final note is F sharp, hence simultaneous cross-relation with the T of the second choir; alteration of the latter would entail an increase by an augmented fourth.
- XVI. *Gaudent in coelis animae sanctorum*
 B.4, A of the second choir: the final note at the parallel point in b.2 is F sharp.
- XVII. *Gloria et honore*
 B.36, C and A of the second choir: the final two notes represent a variation of the parallel point in b.24.
- XVIII. *Haec est vera fraternitas*
 B.26, T of the first choir: the first note at the parallel point in b.28 is F sharp.
 B.43, B of the first choir: in the original edition the first two notes are minims.
 B.50, A of the second choir: in the original edition the first note is B, hence cross-relation with the A of the first choir.
- XIX. *Cum esset Stephanus*
 B.19, A of the second choir: in the original edition the second note is F.
 B.31, A of the first choir: in the original edition the second note is G.
 B.36, B of the first choir: the third note at the parallel point in b.25 is B flat.
- XXI. *Dum vagus huc illuc*
 B.17, T of the first choir: in the original edition the final note is F, hence simultaneous cross-relation with A; D is also found in the echo in the next bar.
 B.38, C of the second choir: the third note at the parallel point in b.36 is C sharp.
 B.54, A of the first choir: the second note at the parallel point in the previous bar is C sharp.
 B.57, A of the second choir: here and further on the echo is slightly unadequate.
- XXII. *Nympha, refer*
 B.27, A and T of the second choir: the echo is slightly unadequate.
 B.52, A of the first choir: the second note at the parallel point in the next bar is F sharp, with the echo also having F sharp; the same at the parallel point in b.57.

XXIII. *Filiae Ierusalem*

B.21, C of the lower choir: in the original edition the third sharp is given after the note.
B.27, C of the upper choir: in the original edition the fourth note is a crotchet, correctly at the parallel point in b.74.

B.59, T of the upper choir: a rare instance of an increase by a major sixth.

B.80, C of the upper choir: in the original edition a three-crotchet rest, correctly at the parallel point in b.33.

B.99, C of the upper choir: the final note at the parallel point in b.52 is C sharp.

B.100, A of the lower choir: the final note at the parallel point in b.53 is C sharp.

B.101, C of the middle choir: the final note at the parallel point in b.54 is G sharp.

B.101, C of the lower choir: F sharp at the parallel point in b.54, as required also by the A of the middle choir.

XXIV. *Sapientiam omnium antiquorum*

B.3, A of the first choir: in the original edition the first note is missing.

B.79, first choir: in the original edition the rests are missing.

XXV. *Ecce sacerdos magnus*

T.11, B of the second choir: in the original edition the third note is F.

B.65, the second choir represents a variation of the parallel point in b.20.

XXVI. *Collaudabunt multi*

B.19, C of the first choir: in the original edition a sharp is given before G.

B.20, C of the second choir: in the original edition a rest is missing.

XXVIII. *Domine, quinque talenta tradidisti mihi*

B.29, A of the second choir: the second note at the parallel point in b.26 is C sharp, the same when repeated in bb.43 and 46.

XXIX. *Dixerunt discipuli*

B.26, A I of the upper choir: a variant of the parallel point in b.2.

B.32, T II of the lower choir: in the original edition the final note is C, B flat is at the parallel point in b.8.

B.45, the upper choir represents a variation of the parallel point in b.21.

B.46, B I of the lower choir: the third note at the parallel point in b.22 is F sharp.

XXX. *Virgines prudentes*

B.12, C of the first choir: in the original edition a rest is missing.

XXXI. *Ecce virgo prudens*

B.8, C of the second choir: there is no rest at the parallel point in b.3; rather, the first note is dotted.

B.10, A of the second choir: in the original edition the first note is G, F is at the parallel point in b.5.