

SLOVENSKA AKADEMIJA ZNANOSTI IN UMETNOSTI  
ACADEMIA SCIENTIARUM ET ARTIUM SLOVENICA

ZNANSTVENORAZISKOVALNI CENTER SLOVENSKE AKADEMIJE ZNANOSTI IN UMETNOSTI  
Muzikološki inštitut

MONUMENTA ARTIS MUSICAE SLOVENIAE

LXV

IACOBUS HANDL - GALLUS

ŠEST OSEMGLASNIH MOTETOV

.

SIX EIGHT-PART MOTETS



Založba ZRC



Šest osemglasnih motetov · Six Eight-Part Motets

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IACOBUS HANDL - GALLUS  
Šest osemglasnih motetov · Six Eight-Part Motets

*Avtor kritične izdaje · Author of the Critical Edition*  
Marko Motnik



Založba ZRC

Ljubljana 2024

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*In memoriam*  
EDO ŠKULJ  
(1941-2024)



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# Kratice knjižnic in arhivov (RISM)

CZ-Pu	Praha, Národní knihovna České republiky
D-B	Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung
D-BLAbk	Blankenburg (Harz), St. Bartholomäuskirche, in Wolfenbüttel, Landeskirchliches Archiv
D-BSstb	Bibliothek (Braunschweig), Städtische Bibliotheken (Braunschweig). Stadtbibliothek
D-Dl	Dresden, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek
D-KMs	Kamenz, Stadtarchiv
D-MÜG	Mügeln, Evangelisch-lutherisches Pfarramt St. Johannis, Kantoreiarchiv
D-Rp	Regensburg, Bischöfliche Zentralbibliothek, Proskesche Musikabteilung
D-Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
D-SCHM	Schmölln, Stadtkirche St. Nicolaus, Archiv
D-SLk	Salzwedel, Katharinenkirche, Kirchenbibliothek
D-W	Wolfenbüttel, Herzog August Bibliothek, Musikabteilung
D-Z	Zwickau, Ratsschulbibliothek
D-ZGsm	Zörbig, Evangelisches Pfarramt St. Mauritius
H-Bn	Budapest, Magyar Tudományos Akadémia Könyvtár
PL-LETpn	Legnica, Biblioteka Towarzystwa Przyjaciół Nauk
PL-PE	Pelplin, Seminarium Duchowne, Biblioteka
PL-Wn	Warszawa, Biblioteka Narodowa
PL-WRu	Wrocław, Biblioteka Uniwersytecka
S-K	Kalmar, Gymnasium- och stiftsbiblioteket and Stadtsbiblioteket
S-L	Lund, Universitetsbiblioteket
S-SK	Skara, Stifts- och landsbiblioteket
S-VII	Visby, Landsarkivet
S-VX	Växjö, Landsbiblioteket
SK-Le	Levoča, Evanjelická a. v. cirkvená knižnica

# Predgovor

ZBIRKA *Monumenta artis musicae Sloveniae* po večletnem premoru zopet prinaša zvezek z deli Iacobusa Handla - Gallusa (Kranjska, 1550 – Praga, 1591). V zbirki je doslej izšel domala celoten za časa skladateljevega življenja objavljeni in do danes ohranjeni opus. Ta obsega šestnajst uglasbitev mašnega ordinarija (*Selectiores quaedam missae*, 1580), monumentalno zbirko motetov (*Opus musicum*, 1586, 1587 in 1590), dve knjigi moralnih harmonij (*Harmoniae morales* v treh delih, 1589–1590, in *Moralia*, 1596) ter tudi dva priložnostna tiska (*Undique flammatis*, 1579, in *Epicedion harmonicum*, 1589). V zbirki *Monumenta artis musicae Sloveniae* je bil objavljen tudi izbor intabulacij Gallusovih skladb za glasbila s tipkami (2009) in leta 1996 zvezek z osmimi, domnevno Gallusovimi skladbami, ohranjenimi v rokopisih (MAMS 28).

Pričujoči zvezek je nadaljevanje in dopolnitev zvezka MAMS 28. Vsebuje šest osemglasnih, izključno v rokopisih in pod Gallusovim imenom ohranjenih motetov, ki so se ohranili v celoti, torej v vseh osmih glasovih. Ker Gallusovega dejanskega avtorstva ni mogoče potrditi pravzaprav za nobeno v rokopisih ohranjeno delo in ker

se nekatere skladbe v virih pojavljajo tudi pod imeni drugih skladateljev, je v tej izdaji za nekatere motete navedenih več možnih skladateljev.

Vprašanja izročila so pri vseh skladbah kompleksna in zahtevajo poglobljen študij virov in njihove geneze. Čeprav se je večina motetov ohranila v več virih hkrati, se prepisi med seboj razlikujejo. Izbira najboljšega in za izdajo najprimernejšega vira ni enostavna, saj ni mogoče določiti, katera izmed zapisanih različic bi lahko bila skladateljevemu izročilu najbližja. Kot glavni vir lahko velja preprosto tudi najbolj popolno ohranjen rokopis. Zgodovinske okoliščine, izročilo skladb in njihova ohranjenost so podrobno obravnavani v uvodu, obsežna kritična poročila pa odražajo problematiko filoloških vprašanj. Uredniške metode so podrobno pojasnjene v uvodu.<sup>1</sup>

S pričujočim zvezkom zamisel o izdaji celotnega Gallusovega glasbenega opusa v sodobni izdaji še ni uresničena. V rokopisnih virih iz 16. in predvsem 17. stoletja je ohranjena kopica nadaljnjih motetov za štiri do šest glasov, nekaj nemških pesmi in redkeje tudi moralij. Ta dela še čakajo na obravnavo in objavo v sodobnem času.

1. Avtor izdaje je rezultate raziskave predstavil tudi na mednarodni muzikološki konferenci, ki je septembra 2023 potekala na Filozofski fakulteti Univerze Komenskega v Bratislavi. Prispevek v konferenčnem zborniku je zgoščena različica tega uvoda. Gl. Marko Motnik, »Editing the Motets of Jacobus Handl-Gallus Preserved in Manuscripts: A Problem of Sources or a Source of Problems?«, v: *Hudobnohistorické štúdie venované pamiatke prof. PhDr. Lubomíra Chalupku, CSc. / Music Historical Studies Dedicated in the Memory of Prof. PhDr. Lubomír Chalupka, CSc.*, uredila Marta Hulková, *Hudobnohistorický výskum na Slovensku začiatkom 21. storočia / Music Historical Research in Slovakia in the 21st Century 7* (Bratislava: Univerzita Komenského v Bratislave, Filozofická fakulta, Katedra muzikológie, 2023), 199–211.





# Uvod

## GALLUSOVI MOTETI V ROKOPISNEM IZROČILU

**D**OSLEJ ni bilo mogoče odkriti nobenega Gallusovega lastnoročnega zapisa in nobena njegova skladba se ni ohranila v avtoriziranem prepisu, kaj šele v avtografu. Skladatelju se še najbolj približamo preko njegovih tiskanih del, zlasti ker je sam skrbel za njihovo objavo, jih najbrž pred končnim natisom tudi popravljaj in bil pri tem deležen podpore brata Georga Handla. Ta je sredi devetdesetih let 16. stoletja delal v tiskarski delavnici Jiříja Černýja (Georgius Nigrin) v Pragi.<sup>1</sup>

Gallusova dela, najpogosteje moteti, so se ohranila ne le kot natisnjene skladbe, pač pa tudi v številnih prepisih iz poznega 16. in zlasti zgodnjega 17. stoletja. Večinoma so del tako imenovanih zbirnih rokopisov (antologij) in vključujejo ali posamične skladbe ali izbor iz tiskanih zbirk. Kadar je mogoče ugotoviti provenienco rokopisnih kompilacij, so bile te del nekdanjih glasbenih zbirk cerkva, mestnih inštitucij in izobraževalnih ustanov, redkeje pa del zasebnih zbirk. Ker so na voljo zanesljive tiskane notne izdaje, veljajo prepisi za sekundarne vire. Rokopisi v vsakem primeru nudijo dragocen vpogled v recepcijo in priljubljenost posamičnih del, pričajo o zanimanju in potrebah nekdanjih glasbenih ustanov ter nenazadnje odgovarjajo tudi na vprašanja širjenja glasbe, družbenih mrež in kulturnih povezav med posamezniki in institucijami v poznem 16. in 17. stoletju. Izobraževalne ustanove si lahko predstavljamo kot posebno živahno okolje za izmenjavo vsakovrstnih idej. V njih so sodobniki spoznavali glasbeni repertoar svojega časa. V kraje, kot je bil na primer regens-

burški Gymnasium poeticum na Bavarskem ali knežja in deželna šola v Grimmi na Saškem, so se stekale obsežne zbirke starejše in najnovejše glasbe.<sup>2</sup> Več generacij učencev se je tod seznanjalo z najnovejšimi smernicami in prejemale poglobljeno teoretično in praktično izobrazbo. Po končanem študiju so glasbena dela pogosto ponesli v domača mesta in druge kraje delovanja.

V rokopisnih kompilacijah najdemo skladbe iz Gallusovih objavljenih zbirk, vedno znova pa naletimo tudi na dela, ki jih skladatelj iz določenih in danes vse prej kot jasnih razlogov ni vključil v svoje objavljene zbirke. Avtorstvo za nobeno od teh skladb ni gotovo, saj ne poznamo skoraj nobenih zunanjih okoliščin njihovega nastanka in širjenja. Vprašanje, kako so te skladbe iz skladateljevih rok našle pot v rokopisne antologije, ni pojasnjeno. Že sami kraji Gallusovega delovanja so kljub poglobljenim biografskim raziskavam negotovi. V krajih, kjer je z gotovostjo preživel del svojega življenja (na primer v samostanih Spodnje Avstrije ter v podobnih cerkvenih ustanovah na Moravskem in na Češkem), se glasbeni viri iz njegovega časa niso ohranili. Josip Mantuani si je pogoste najdbe Gallusovih skladb v glasbenih rokopisih v Vroclavu razlagal s prisotnostjo skladatelja v tem šlezijijskem mestu. Gallusov tamkajšnji postanek je resda nadvse verjeten,<sup>3</sup> a viri ne o trajanju ne namenu njegovega obiska Vroclava ne povejo ničesar. Glasbene

2. Stefan Menzel, *Pforta, St. Afra, St. Augustin und die Transformation der mitteldeutschen Musiklandschaft (1543–1620)*, Heidelberg Schriften zur Musikwissenschaft 1 (Heidelberg: Heidelberg University Publishing, 2023).

3. Tomasz Jeż, »Twórczość Jacoba Handla w źródłach proveniencji śląskiej«, *Muzyka* 49, št. 4 (2004): 27–66; Jeż, »The Motets of Jacob Handl in Inter-Confessional Silesian Liturgical Practice«, *De musica disserenda* 3, št. 2 (2007): 35–46; Marc Desmet, »Jacob Handl Gallus i Śląsk: między danymi biograficznymi a kwestiami stylokrytycznymi«, *Muzyka* 53, št. 4 (2008): 39–66.

1. O tem podrobneje Marc Desmet, »Typographicum robur fractum: Jacob Handl's Relationship with the Printing Press«, *De musica disserenda* 3, št. 2 (2007): 11–24.

zbirke iz tamkajšnjih cerkva sv. Elizabete in sv. Marije Magdalene so v vsakem oziru obsežne in pogosti prepisi Gallusovih del ne presenečajo ne glede na skladateljevo prisotnost v šlezijiški prestolnici.<sup>4</sup>

O vsebini glasbenih rokopisov iz obsežnejših in pomembnejših glasbenih zbirk se je mogoče seznaniti v tiskanih katalogih posamičnih knjižnic, v objavljenih študijah raziskovalcev in raziskovalcev ter v spletnem mednarodnem katalogu glasbenih virov Répertoire International des Sources Musicales (RISM). Z vpisovanjem glasbenih virov v RISM se možnosti vedno bolj podrobnega preučevanja razširjenosti in natančnejše identifikacije skladb nenehno izboljšujejo, a je primerjava notnih zapisov še vedno omejena. Značilen primer je motet *Magne Deus rex noster*, ki je bil do nedavnega znan v le enem rokopisnem viru (D-B, Ms. mus. Bohn 30B). Možnost iskanja po notnem zapisu (incipitu) v spletnem katalogu RISM je privedla do odkritja, da je skladba ohranjena v vsaj še treh drugih glasbenih rokopisih, in sicer vselej brez navedbe avtorja ter s spremenjenim besedilom (»Fide Deo et vide«). Digitalna primerjava glasbenih incipitov je nadalje omogočila tudi identifikacijo moteta *Iam de somno in quo tam*, HK 518,<sup>5</sup> ki je do nedavnega veljal za morebitno Gallusovo delo. Njegov dejanski skladatelj je Felice Anerio. V prihodnosti se bodo možnosti za nova in bolj podrobna spoznanja o tovrstnih delih nedvomno izboljšala, hkrati pa bo s katalogizacijo doslej še neznanih virov nemara mogoče odkriti še neopažena dela.

## VPRAŠANJE AVTORSTVA

V rokopisih ohranjene skladbe nas postavljajo pred vrsto problemov. Možnosti, da bi na vprašanja o pristnosti našli dokončne odgovore, so dokaj majhne, saj vsak vir in vsako skladbo spremlja

4. Za splošen pregled živahnega glasbenega dogajanja v Vroclavu na prehodu iz 16. v 17. stoletje gl. Remigiusz Pośpiech, »Breslau als Zentrum der Musikkultur Schlesiens im 17. Jahrhundert«, *Schütz-Jahrbuch* 32 (2010): 7–16.

5. Z oznako HK so opremljene skladbe v skladu s tematičnim katalogom Gallusovih del: Marko Motnik, *Jacob Handl-Gallus: Werk – Überlieferung – Rezeption*, Wiener Forum für ältere Musikgeschichte 5 (Tutzing: Hans Schneider, 2012). Zaporedne številke do 490 so identične s katalogom Eda Škulja iz leta 1992: Škulj, *Gallusov katalog* (Ljubljana: Družina, 1992). Oznaka HK je za Gallusova dela v rabi tudi v spletnem mednarodnem katalogu glasbenih virov RISM.

posebna in edinstvena zgodba o njeni razširjenosti. En in isti motet se lahko v različnih virih pojavi pod imeni različnih skladateljev, avtorstvo pa je negotovo tudi pri skladbah, za katere viri sicer ne navajajo imen drugih skladateljev. Pri razreševanju pristnosti je na eni strani smiselno analizirati in oceniti slogovne značilnosti, skladateljske tehnike in druge strukturne elemente izbrane skladbe, na drugi strani pa preučiti tudi ozadje izročila.

Gallus upravičeno velja za mojstra večzborja in predvsem njegovi moteti za dva zbor so bili vsaj do polovice 17. stoletja izjemno priljubljeni širom po Evropi. Študije o recepciji kažejo, da so sodili pravzaprav med njegova najbolj razširjena dela. Med deli vseh skladateljev, ki so se v drugi polovici 16. stoletja posvečali večzborju, bodisi v Italiji bodisi v srednjeevropskih deželah, kažejo Gallusova dela najbolj enotno sliko. Skladatelj je v teh skladbah zavoljo čim boljše akustične razumljivosti besedila uporabljal večinoma silabično deklamacijo. Dosledno je uporabljal blokovno nizanje homofonih zborovskih delov, ki jih je med seboj izmenjeval z jasnimi in ostrimi prehodi, ne da bi pri tem nastala daljša območja prekrivanja obeh zborov. Tutti odseki so v Gallusovih večzborovskih motetih razmeroma kratki in tudi moteti v pričujoči izdaji od teh načel večinoma ne odstopajo. Redka izjema je motet *Expecta Dominum*, v katerem prevladuje za Gallusa manj značilna osemglasna stavčna struktura.

Gallus velja tudi za mojstra raznovrstnih kombinacij glasovnih leg in notnih ključev, vendar razlogi za izbiro pogosto dokaj nenavadnih sestav doslej še niso bili podrobneje raziskani. Enako kombinacijo notnih ključev kot v motetu *Magne Deus rex noster* (G2, C2, C3 in F3) najdemo na primer v Gallusovih motetih *Quid admiramini* (HK 46), *Dum vagus huc illuc* (HK 267) in *Nympha refer* (HK 268). Identična kombinacija notnih ključev, kot je v motetu *In tribulatione mea* (C1, C1, C3, C4; C3, C4, F4, F4), pa se pojavi v Gallusovem motetu *Adiuro vos, filiae Ierusalem* (HK 248). Izbiro redkejših kombinacij ključev lahko kot posebnost Gallusovega sloga sicer tolmačimo v prid njegovega avtorstva, a te kombinacije vendarle niso tako edinstvene, da nanje ne bi vsaj občasno naleteli tudi pri drugih skladateljih.

Čeprav so Gallusove strukturne in skladateljske značilnosti dokaj jasno prepoznavne, niso povsem zanesljivi kriteriji za določitev avtorstva.

Temeljijo namreč na analizah njegovega opusa kot celote in ne vključujejo občasnih odstopanj. Če izbrano delo obravnavamo ločeno, s temi merili avtorstva ni mogoče ne potrditi ne izključiti. Medtem ko izjeme pri natisnjenih delih v slogovnih in tehničnih prijemih ne vzbujajo dvomov o avtorstvu (na primer motet *Mirabile mysterium*, HK 70, z ekstremnimi kromatizmi), pa jih samodejno vzbudijo odstopanja in posebnosti pri rokopisno ohranjenih skladbah. Glasbena analiza lahko potemtakem zgolj pomaga razrešiti vprašanja pristnosti, ni pa edino in zanesljivo merilo. Nenazadnje bi lahko pri skladbah, ki bi sicer odražale vse za skladatelja karakteristične slogovne in strukturne značilnosti, pomislili tudi na Gallusu slogovno sorodne skladatelje ali celo na tiste, ki bi njegovo glasbeno govorico posnemali.

Če so to dejansko Gallusovi moteti, se postavlja vprašanje, zakaj jih skladatelj ni vključil v svoje tiskane zbirke. Na vprašanje je mogoče odgovoriti le z bolj ali manj verjetnimi hipotezami. Manj verjetno je, da gre za dela slabše kakovosti, ki se skladatelju ne bi zdela vredna objave. Morda so ti moteti nastali šele po objavi zbirke *Opus musicum*. Lahko bi šlo tudi za priložnostna dela, ki jih je skladatelj morda napisal po naročilu in ob nekem posebnem dogodku. Ta razlaga se ponuja na primer predvsem pri tridelnem motetu *Vidit Jacob in somnis scalam*, ki bi lahko nastal in bil izveden ob posvetitvi neke cerkve. Svetopisemsko besedilo moteta je za tako priložnost najbolj prikladno. Mogoče si je predstavljati slovesno izvedbo z uporabo glasbil in pri tem je posebej zanimiv prepis dela v tabulturno knjigo iz benediktinske opatije Neresheim v nemški deželi Baden-Württemberg (D-Rtt, F. K. Musik 23, II. Abthlg.). Intabulirana sta le prvi in tretji stavek, izpuščen pa je srednji štiriglasni in imitacijski-kontrapunktični del moteta. Predstavljati si je mogoče, da je organist oba osemglasna stavka spremljal z orglami.

Preučevanje virov in izročil skladb je temeljnega pomena. Nesporno merilo za določitev avtorstva vprašljive skladbe je lahko avtentična in avtorizirana tiskana izdaja določenega skladatelja. Gallusa kot avtorja osemglasnega moteta *Laudate Dominum in sanctis eius* na primer navajajo vsaj trije rokopisni viri,<sup>6</sup> medtem ko se isti

motet v nadaljnjih virih pojavlja anonimno in tudi kot delo drugih skladateljev.<sup>7</sup> Michael Praetorius v zbirnem tisku *Musarum Sioniarium* iz leta 1607 na primer navaja Giovannijsko Pierluigijsko da Palestrino.<sup>8</sup> V resnici je avtor moteta Ruggero Giovanelli, ki je skladbo objavil v Rimu leta 1593 v prvem zvezku svoje zbirke *Sacrarium modulatum*.<sup>9</sup> S tem je motet mogoče izključiti s seznama možnih Gallusovih skladb.

Na napačna poimenovanja in zmotne navedbe skladateljev pogosto naletimo v glasbenih rokopisih, občasno pa tudi v zbirnih glasbenih tiskih. Ime skladatelja se je dokaj zlahka izgubilo v dolgotrajnih postopkih večkratnega kopiranja in kroženja skladb. Pogosto le osnovni in bežni zapisi imen, ki mnogokrat tudi manjkajo, so hkrati dokaz, da je bila glasba za sodobnike pomembnejša od skrbnega imenovanja skladateljev.

Navajanje skladateljev je bilo v prepisih vselej podvrženo zamenjavam. Gallus je na primer v prvi del zbirke *Opus musicum* vključil osemglasni motet *Quem vidistis pastores* (HK 44). Preprosta zamenjava rokopisno ohranjenega moteta z natisnjenim se zdi v tem primeru verjetna. Do podobne zamenjave bi lahko prišlo tudi pri motetu *Hodie natus est salvator mundi*, saj zbirka *Opus musicum* vključuje še dva moteta s podobnim začetkom besedila, namreč osemglasni *Hodie nobis coelorum rex* (HK 43) in šestglasni motet *Hodie Christus natus est* (HK 62).

V več rokopisnih virih je kot skladatelj moteta *Hodie natus est salvator mundi* naveden Christopher (Christophorus) Clavius (1538–1612), jezuit iz Bamberga na Bavarskem. Clavius je od leta 1565 dalje deloval v jezuitskem kolegiju (Collegio Romano) v Rimu kot izvrsten astronom in matematik. V zgodovino se je najvidneje zapisal z reformo julijanskega koledarja, ki je bila

7. V rokopisu D-Dl, Mus.Gri.49, št. 197, je Gallusovo ime prečrtano in nadomeščeno z »Lucas Marent[io]«. RISM A/II: 211003993.

8. Št. 39 v tisku Michael Praetorius, *Musarum Sioniar: Motectae et Psalmi latini Michaëlis Praetoriÿ C. apud Sereniss. principem Henricum Julium Ducem Brunsv. & Lunæb., Chori Musici Magistri, IV. V. VI. VII. VIII. IX. X. XII. XVI. v. v. Choro & Organis accommodatæ. I. PARS* (Nürnberg: Abrahamus Wagenmannus, 1607). RISM B/I: 1607<sup>6</sup>.

9. Št. 14 v tisku Ruggero Giovannelli, *Sacrarium modulationum, quas vulgo motecta appellant, quae quinis, & octonis vocibus concinuntur, liber primus* (Rim: Francesco Coattino, 1593). RISM A/I: G 2446.

6. D-Dl, Mus.Gl.5, št. 157, D-Dl, Mus.Gri.49, št. 197, in D-SCHM, Tab. 1, št. 138.

izvedena pod njegovim vodstvom. Čeprav se v rokopisih z Claviusovim imenom pojavlja več skladb,<sup>10</sup> o njegovem skladateljskem in glasbenem udejstvovanju doslej ni na voljo nobenih oprijemljivih virov. Clavius se je sredi petdesetih let 16. stoletja šolal v Coimbri na Portugalskem, za tem pa je bival le še v Italiji. Posebej zanimivo je, da so se viri njegovih domnevnih skladb ohranili predvsem v srednjeevropskih in zlasti nemško govorečih deželah. Medtem ko Horst Atteln, avtor prispevka v biografskem leksikonu *Die Musik in Geschichte und Gegenwart*, močno dvomi o Claviusovi skladateljski dejavnosti,<sup>11</sup> Bernhold Schmid argumentira v korist skladatelju. Skladbe pod Claviusovim imenom so namreč prepogoste, da bi jih lahko razlagali kot slučajne napake ali zamenjave. Težko je pojasniti, zakaj se na različnih mestih in v različnih virih dela vedno znova in napačno pripisujejo nekemu, ki naj se s komponiranjem sploh ne bi ukvarjal. Schmid domneva, da so skladbe potovale iz Italije v nemške dežele s stiki med jezuitskimi (izobraževalnimi) ustanovami.<sup>12</sup> Ni treba posebej poudarjati, da je Clavius poleg aritmetike, geometrije in astronomije gotovo odlično poznal tudi četrto disciplino kvadrivija, torej glasbo.

Pripisovanje moteta *Hodie natus est salvator mundi* Gallusu bi lahko razumeli celo kot namerno dejanje, ki bi skladbi z imenom bolj slavnega avtorja dalo več veljave. Po drugi strani pa bi bila lahko napačna navedba avtorstva tudi posledica preproste zamenjave skladateljev, na primer zaradi strukturne podobnosti glasbenega stavka. Podobnosti med geografsko tako oddaljenima skladateljema bi bilo v prihodnje smiselno natančneje raziskati, saj motet *Hodie natus est salvator mundi* ni edina skladba, ki se v virih pojavlja tako s Claviusovim kot tudi z Gallusovim imenom.<sup>13</sup>

Stavčna struktura moteta *Hodie natus est salvator mundi* ne izključuje Gallusovega avtorstva, Claviusov slog pa zaradi redkih in razpršenih del ni jasno prepoznaven. Da je Clavius pripadal rimski skladateljski šoli ali da se je po njej zgledoval, ni mogoče domnevati. Kljub temu je nenavadno, da struktura moteta le malo spominja na dvozborska dela rimskih skladateljev, kot je na primer Palestrina. Rimski skladatelji so si prizadevali združiti kontrapunktični stavek z jasno razmejenimi odseki obeh zborov,<sup>14</sup> česar pa v pričujočem motetu ni zaznati.

Podoben problem nerešenega avtorstva povzroča tudi motet *In tribulatione mea*. V vsaj treh rokopisih je skladba brez navedbe skladatelja.<sup>15</sup> Večina pomembnejših rokopisnih virov navaja Annibaleja Stabileja (ok. 1540–1595),<sup>16</sup> nekaj manj Gallusa,<sup>17</sup> rokopis iz Helmstedta pa ima pri basovskem glasu zapisano ime »Albert Anon.«, medtem ko sta pri sopranskem glasu začetnici »H. A.«. V spletnem katalogu glasbenih virov RISM sta začetnici interpretirani kot Albert Heinrich (1604–1651).<sup>18</sup> Heinricha lahko kot avtorja kratko malo izključimo zaradi njegove starosti. V času, ko je nastala večina prepisov moteta *In tribulatione mea*, se Heinrich še ni mogel skladateljsko udejstvovati. Tudi sicer je bolj kot skladatelj latinskih motetov znan po arijah in nemških pesmih.

Vprašanje avtorstva je pri motetu *In tribulatione mea* očitno povzročalo preglavice že glasbenikom v 17. stoletju. V prepisu v tabulturni knjigi iz mestne cerkve sv. Nikolaja v nemškem mestu Schmölln sta imenovana kar dva skladatelja: poleg prvotno zapisanega imena »Hanibal Stabilis« je neka druga roka verjetno nekoliko pozneje dodala še zapis »Jacob[us] Händell«.<sup>19</sup>

14. Klaus-Ulrich Düwell, »Studien zur Kompositionstechnik der Mehrchörigkeit im 16. Jahrhundert: Dargestellt an Werken von Lasso, Palestrina, Victoria, Handl und Giovanni Gabrieli« (doktorska disertacija, Universität Köln, 1963).

15. D-B, Mus.ms. 40039; D-KMs, I 928, št. I/42; D-SLK, M5, št. 111.

16. D-Dl, Mus.Gri.2,6; D-Dl, Mus.Gri.50 in D-Rp, A.R. 728–732.

17. D-BSstb, M644, št. 45 (RISM A/II: 1001005662); D-MÜG, Mus.ant.16, št. 42 (RISM A/II: 230001651).

18. D-W, Cod. Guelf. 337 Mus. Hdschr., št. 5. RISM A/II: 451511535.

19. D-SCHM, Tab. 1, št. 50.

10. Od vseh domnevnih Claviusovih del je najbolj razširjen šestglasni motet *Domine Jesu Christe non sum dignus*.

11. Horst Atteln, »Clavius, Christophorus«, v: *MGG Online*, uredil Laurenz Lütteken, obiskano 6. 6. 2023, <https://www-1mkg-2online-1com-100479ok30056.han.onb.ac.at/mgg/stable/21035>.

12. Bernhold Schmid, »Ein fälschlich Lasso zugeschriebenes ›Salve Regina‹ à 2 in der Staats- und Stadtbibliothek Augsburg: Vorlage und Autorschaft«, *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* 67, št. 1–2 (2017): 266–271.

13. Npr. še šestglasni motet *Dilectus meo mihi*, NK 508.



Annibale Stabile je bil najverjetneje rojen v Neaplju in je od leta 1575 dalje deloval kot vodja glasbenih kapel v baziliki sv. Janeza v Lateranu, v nemškem kolegiju v Vatikanu (Collegio Germanico) in nazadnje v baziliki Marije Snežne v Rimu. V začetku leta 1595 se je odpravil na Poljsko, saj naj bi stopil v službo na dvoru kralja Sigismunda III. Vase, vendar je že po dveh mesecih bivanja v Krakovu umrl. Stabile naj bi bil Palestrinov učenec in njegov skladateljski slog je dejansko dokaj podoben Palestrinovemu, čeprav je skladal kontrapunktično manj zapleteno od svojega domnevnega učitelja.<sup>20</sup> Večzborje je v skladateljevih motetih vsekakor pogosto.

S skladbo *In tribulatione mea* se je že pred nekaj desetletji poglobljeno ukvarjala Ruth Lightbourne in na podlagi predhodne analize skladateljevega sloga izrazila močne dvome, da bi motet lahko bil Stabilejevo delo. Lightbourne navaja argumente proti avtorstvu: nenavadni neposredni kromatični postopi, raba tako imenovanega italijanskega akorda na treh mestih v prvem delu moteta,<sup>21</sup> kombinacija zborov v visokem in nizkem registru, pomanjkljiva harmonska neodvisnost obeh zborov v zaključku prvega dela moteta in nenazadnje širok tonski obseg basovske vokalne linije (do kontra E).<sup>22</sup> Lightbourne je za svojo transkripcijo in analizo moteta uporabila rokopis D-B, Mus. ms. 40039, v katerem skladateljevo ime niti ni navedeno in ki prinaša krajšo verzijo moteta kot drugi rokopisni viri.

## VRSTE ROKOPISNIH VIROV

Skladbe pričujoče izdaje so v virih zapisane v dveh vrstah notacije, namreč v glasovnih zvezkih in v partiturah, v katerih je bila v tem obdobju uporabljena notacija nemške orgelske tabulature. Najbolj pereč problem zapisov v glasovnih zvezkih je pogosta izguba posamičnih glasov.

20. Ruth I. DeFord, »Stabile, Annibale«, v: *Grove Music Online*, obiskano 6. 6. 2023, <https://doi-10org-1alkz8qk30o55.han.onb.ac.at/10.1093/gmo/9781561592630.article.26492>.

21. Italijanski akord oziroma alterirani (zvečani) sekstakord se v baročni glasbi pojavlja na IV. stopnji navadno molovske lestvice in ima zvišano seksto (npr. as-c-fis), ki kot vodilni ton vodi v razvez akorda na V. stopnjo oziroma v dominantno.

22. Ruth Lightbourne, »Annibale Stabile: A Man of no Little Repute Among the Masters of Music; The Sacred Music« (doktorska disertacija, University of Otago, Dunedin, New Zealand, 1994), 1: 222.

Popolno ohranjene rokopisne antologije iz 16. in zgodnjega 17. stoletja so prej izjema kot pravilo. V takih primerih lahko seveda preprosto uporabimo manjkajoče dele iz drugega vira in tako rekoč dopolnimo skladbo, vendar je postopek vprašljiv zlasti tedaj, ko se zapisi med seboj razlikujejo. Kombinacija virov lahko privede do različice skladbe, ki kot taka nikoli ni obstajala in ni bila zapisana v nobenem viru.

Z uporabo tabulatur se takšnim težavi izognemo, saj so v njih zapisani vsi glasovi v enem viru. Za tabulature pa so na drugi strani značilne številne posebnosti zapisa, ki otežujejo ali celo onemogočajo rekonstrukcijo vokalnega stavka.<sup>23</sup> V tako imenovani novi nemški orgelski tabulaturi se ne uporabljajo notno črtovje in posebni notni znaki, pač pa v sosledju zapisana imena tonov v obliki črk, torej absolutnih tonskih višin. Nad črkami se nahajajo ritmične oznake, ki so pravzaprav notni vratovi brez notnih glav. Ti isti ritmični znaki brez imena tona so pavze. Med črko in njenim ritmičnim znakom je z ravnimi črticami označena oktavna lega tonov: ena črtica pomeni enočrtno, dve črtici pa dvočrtno oktavno. Toni male oktave niso posebej označeni, toni velike oktave pa so zapisani z velikimi tiskanimi črkami.<sup>24</sup> Glasbeni stavek pogosto ločujejo taktne v razdalji ene brevis, medtem ko je tudi v trajanju ene semibrevis dodaten prostorski razmik. Nemška orgelska tabulatura jasno razlikuje med kromatičnimi toni in razen v primeru tonov b in h vselej navaja le zvišane tone (na primer dis namesto es). Zvišani toni so označeni z vijugo za ustrezno črko. Tabulturni zapis ne dopušča proste izbire alteriranih tonov (predznakov) v smislu *musicae fictae*, saj so absolutne tonske višine jasno opredeljene.

Nadaljnje težave pri transkripciji vokalnih stavkov iz tabulatur povzročajo manjkajoče pevsko besedilo, ki je v najboljšem primeru v zgolj osnovni obliki zapisano pod najnižjim glasom. Za tabulature so nadalje značilni pogosti posegi v vodenje glasov predvsem pri njihovem križanju. Pogosto je krajšanje daljših notnih vrednosti, izpuščanje pavz, raznovrstno poenostavljanje

23. O tej problematiki Marina Toffetti, *Introduzione alla filologia musicale: Con un'antologia di letture* (Rim: Società Editrice di Musicologia, 2022), 9–10.

24. Prehodi med oktavami niso nujno med tonoma h in c, pač pa pogosto že med tonoma b in h. Ton h torej lahko že sodi v naslednjo oktavno lego.

in zgoščanje vokalnega stavka ter nadaljnji posegi, ki jih je mogoče pojasniti z dejstvom, da so se tabulature najpogosteje uporabljale za izvedbe na glasbilih s tipkami bodisi za spremljavo petja bodisi za solistično igro.

Prav poseben izziv za moderno izdajo predstavlja motet *Expecta Dominum*. Skladba se je ohranila v enem samem viru, in sicer v prepisu v tabulaturni knjigi iz Pelpina na Poljskem (PL-PE, Ms. 308). Ob pomanjkanju vsakršnega primerjalnega gradiva se je v uredniškem postopku razreševanje nedoslednosti in očitnih napak izkazalo za posebej težavno. Očitno je, da je prepisovalec moteta posegal v glasbeni stavek, ko je skladbo prepisal iz enega notacijskega sistema v drugega.

Na vprašanje, kateri od ohranjenih virov je najbližji skladateljevemu izročilu, ni mogoče odgovoriti za nobeno skladbo pričujoče izdaje. Možnosti ugotavljanja odnosov med rokopisnimi viri iz različnih zbirk z uporabo filoloških metod kritičnega pregleda in analize ohranjenih zapisov so močno omejene že zaradi fragmentarno ohranjenih prepisov. Čas nastanka rokopisa je širok pojem, saj so rokopisne zbirke pogosto nastajale več let ali celo desetletij in so prehajale iz rok v roke. Menjavali so se kraji uporabe in zbirke so bile neredko v uporabi več generacij. Odstopanja med zapisi ene in iste skladbe so opazna celo takrat, ko je skladba zapisana v več rokopisnih enotah (signaturah) v enem hranišču. Takšnih primerov je več: motet *Hodie natus est salvator mundi* je na primer vključen v vsaj tri rokopise nekdanje knjižnice viteške akademije v Legnici<sup>25</sup> in v tri rokopise glasbene zbirke cerkve sv. Egidija v Bártfi, danes Bardejov na Slovaškem. V tej isti knjižnici je tudi motet *Vidit Jacob in somnis scalam* ohranjen v kar štirih različnih rokopisih.<sup>26</sup> Če niti rokopisi v enem hranišču pri zapisu ene in iste skladbe niso povsem skladni, to toliko bolj velja za prepise iz različnih, časovno in geografsko med seboj oddaljenih zbirk.

25. Ms. 18, št. 132; Ms. 46, št. 3, in Ms. 53, št. 25. Gl. Ernst Pfudel, »Die Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz«, v: *Musik-Handschriften auf öffentlichen Bibliotheken*, uredil Robert Eitner, Beilage zu den Monatsheften für Musikgeschichte 1 (Leipzig: Breitkopf & Härtel, 1886), 7, 16 in 37.

26. Gl. opise virov pri motetih *Hodie natus est salvator mundi* in *Vidit Jacob in somnis scalam*.

## UGLASBENA BESEDILA IN LITURGIČNA RABA MOTETOV

Kolikor je mogoče določiti liturgično rabo motetov, so ti v izdaji razvrščeni po vrstnem redu cerkvenega leta.<sup>27</sup> Izdaja najprej prinaša dva moteta za božični čas: *Hodie natus est salvator mundi* in *Quem vidistis pastores*. Besedilo moteta *In tribulatione mea* bi lahko sodilo v postni čas. Petju na cvetno nedeljo (*Dominica de passionis*) bi lahko bil zaradi omembe Kristusa Kralja namenjen motet *Magne Deus rex noster*. Motet bi danes nemara namenili za praznik Kristusa Kralja, vendar je Cerkev ta praznik predpisala šele leta 1925. Motet *Vidit Jacob in somnis scalam* glede liturgične rabe ne vzbuja posebnih dvomov in je bil prvotno gotovo namenjen izvedbi ob posvetitvi neke cerkve. Umestitev moteta *Expecta Dominum* v okvir cerkvenega leta ni jasna. Ker skladba niti ni ohranjena v zanesljivem viru in ker se je rekonstrukcija iz tabulaturnega zapisa izkazala za težavno, je motet postavljen na zadnje mesto izdaje.

### Hodie natus est salvator mundi

V liturgiji Katoliške cerkve je bilo skozi stoletja za božični čas v rabi več besedil z začetkom »Hodie natus«. V liturgičnih virih se predvsem za rabo v oficiju pojavljajo najrazličnejše besedilne različice, med njimi antifone *Hodie natus est nobis rex*, *Hodie natus est Christus*, *Hodie Christus natus est*, *Hodie natus est salvator noster* in tudi responzorij *Hodie natus est dominus Jesus*. Besedila moteta *Hodie natus est salvator mundi* med liturgičnimi napevi za oficij ali mašni proprij doslej ni bilo mogoče zaslediti.<sup>28</sup> Kot kaže, gre za edinstveno besedilno kompozicijo, ki je bila morda ustvarjena za neko posebno priložnost. Besedilo je kombinacija responzorija za jutranjice na praznik Marijinega rojstva (8. september): *Hodie nata oziroma Hodie concepta est beata virgo Maria*, začetek pa je nadomeščen z začetkom tropa, ki se glasi: »Hodie natus est salvator mundi cantemus illi voce precelsa ovantes«. Začetek besedila bi lahko bil prevzet tudi po antifoni *An-*

27. Avtor se zahvaljuje dr. Victorii Zimmerl-Panagl, raziskovalni sodelavki Komisije za pripravo korpusa latinskih cerkvenih očetov (CSEL) pri Avstrijski akademiji znanosti na Dunaju, za podrobne nasvete glede latinskih besedil.

28. Cantus Index (<https://www.cantusindex.org/>).

*gelus ad pastores ait*,<sup>29</sup> tako ali drugače pa temelji na svetopisemski vrstici iz Lukovega evangelija (Lk 2,11): »Quia natus est vobis hodie salvator qui est Christus Dominus in civitate David.« Druge večglasne uglasbitve tega besedila doslej niso znane.

*Hodie natus est salvator mundi ex Maria virgine,  
per quem salus mundi credentibus apparuit.  
Cuius vita gloriosa lumen dedit seculo.  
Alleluia.*

### Quem vidistis pastores

Besedilo moteta *Quem vidistis pastores* je antifona v hvalnicah na božič oziroma besedilo tretje-ga responzorija za jutranjice (lat. *matutinum*) na božični dan, ki mu je na koncu dodana beseda »Alleluia«. Tudi to besedilo sloni na pričevanju Kristusovega rojstva v drugem poglavju Lukovega evangelija. Znane so številne večglasne uglasbitve, med njimi na primer moteti za osem glasov Andree Gabrielija, Melchiorja Vulpia in Costanza Porte (kot drugi del moteta *Verbum caro factum est*). Za šest glasov sta besedilo med drugimi uglasbila Tomás Luis de Victoria in Giovanni Pierluigi da Palestrina (kot drugi del moteta *O magnum mysterium*), uglasbitev Orlanda di Lassa pa je za pet glasov. Osemglasni motet z daljšo besedilno različico, ki vključuje tudi dva verza responzorija (»Dicite quidam vidistis« in »Natus est nobis hodie«), je Gallus vključil v prvi del svoje tiskane zbirke *Opus musicum*.<sup>30</sup>

*Quem vidistis, pastores, dicite.  
Annuntiate nobis, in terris quis apparuit?  
Natum vidimus et chorus angelorum  
collaudantes Dominum.  
Alleluia.*

### In tribulatione mea – Propterea confitebor

Besedilo prvega dela moteta je dobesedno prevzeto iz psalma 17,7, drugi del moteta pa izvira iz

29. »Angelus ad pastores ait annuntio vobis gaudium magnum quia natus est nobis hodie salvator mundi alleluia.«

30. OM I/28, HK 44; prim. Iacobus Gallus, *Opus musicum* 1/2: *De nativitate, circumcissione et epiphania Domini*, uredil Edo Škulj, *Monumenta artis musicae Sloveniae* 6 (Ljubljana: Slovenska akademija znanosti in umetnosti, 1987), 7–15.

psalmov 17,50 in 58,17.<sup>31</sup> Na koncu obeh kitic je dodana beseda »Alleluia«. Gallus je zložil tudi petglasni motet s tem besedilom (HK 109), vendar je v njem uglasbil zgolj verz 7 iz psalma 17. Skladbo je Gallus uvrstil na konec svojega prvega dela zbirke *Opus musicum* (št. 93), ki z moteti za bogoslužje ob koncu postnega časa zaključuje zvezek. Liturgična raba besedila ni povsem jasna.

#### PRIMA PARS

*In tribulatione mea invocavi Dominum,  
et ad Deum meum clamavi,  
et exaudivit de templo suo vocem meam,  
et clamor meus in conspectu Domini  
introivit in aures eius.  
Alleluia.*

#### SECUNDA PARS

*Propterea confitebor tibi inter gentes, Domine,  
et canam fortitudinem tuam,  
quia factus es susceptor meus, et refugium  
meum,  
in die tribulationis meae.  
Alleluia.*

### Magne Deus rex noster – Cum inimici nostri

Besedilo moteta *Magne Deus rex noster* je v tej obliki znano zgolj iz pričujoče uglasbitve in zanj doslej ni bilo mogoče najti nobenega liturgičnega ali svetopisemskega vira. Očitno gre za priložnostne verze, ki bi lahko nastali sočasno ob uglasbitvi oziroma morda tudi izrecno zanj. Izpostavljen je Bog kralj kot pribežališče vernikov. Ti se obračajo nanj in prosijo za vodenje ter obljublajo, da mu bodo izkazovali slavo. V drugem delu moteta je govor o sovražnikih, ki jih bo Bog vrgel v pekel. Zdi se, da so s sovražniki mišljeni krivoverci, kar postane posebej očitno v spodaj opisani drugi besedilni verziji moteta (*Fide Deo et vide*). Misel, da bi lahko šlo za nekakšen protireformacijski motet, se zdi preveč drzna, prvič zato, ker ne poznamo zgodovinskih okoliščin nastanka, in drugič, ker se je motet v obeh besedilnih različicah ohranil izključno v virih iz protestantskega okolja. Proti komu naj bi se torej obračala molitev, ostaja uganka, saj za vsakršno razlago manjkajo jasni namigi. Čeprav besedilo

31. Štetje psalmov in verzov je v skladu s Svetim pismom v latinščini (*Biblia Sacra Vulgata*).

ni svetopisemskega izvora, na več mestih močno spominja na slog psalmov in se po njih tudi zgleduje:

- z »refugium (meum)« je v več psalmih mišljen Bog, tako na primer v Ps 45,2: »Deus noster refugium et virtus« (»Bog nam je zavetje in moč«);
- »aspice nos«: Ps 83,10: »Protector noster aspice Deus et respice in faciem christi tui« (»O Bog, naš ščit, ozri se, poglej na obličje svojega maziljenca«);
- »tunc vox et omnis lingua semper sonabit laudem tuam et magnitudinem canet«: Ps 70,8: »impleatur os meum laude tua tota die magnitudine tuam « (»Moja usta so polna tvoje hvale, ves dan [tvoje slave]«);
- »Cum inimici nostri properate dicunt [...]«: Ps 70,10: »quia dixerunt inimici mei« (»Zakaj moji sovražniki govore o meni«);
- »turbabis eos«: Ps 82,16: »[...] et in ira tua turbabis eos« (»[...] s svojim viharjem jih prestraši«);
- »in infernum praecipitabis«: Ps 30,18: »Domine non confundar quoniam invocavi te erubescant impii et deducantur in infernum« (»Gospod, naj ne bom osramočen, ker sem te klical; osramočeni naj bodo brezbožni, umolknejo naj in se pogreznejo v podzemlje«);
- »et tu in sempiternum glorificaberis in sanctis tuis«: 2 Tes 1,10: »cum venerit glorificari in sanctis suis et admirabilis fieri in omnibus qui crediderunt [...]« (»[...] ko bo tisti dan prišel, da se poveleča v svojih svetih [...]«); odlomek iz drugega pisma apostola Pavla Tesaloničanom govori o trpljenju in pravični Božji sodbi, kar ustreza tudi besedilu moteta.

#### PRIMA PARS

*Magne Deus, rex noster, refugiumque nostrum,  
aspice nos et rege nos,  
tunc vox et omnis lingua semper sonabit  
laudem tuam  
et magnitudinem canet.*

#### SECUNDA PARS

*Cum inimici nostri properate dicunt perdemus istos,  
auxiliator Deus turbabis eos et in infernum praecipitabis,  
et tu in sempiternum glorificaberis in sanctis tuis.*

Medtem ko je motet z besedilom »Magne Deus rex noster« doslej znan v enem samem viru, se je glasba ohranila tudi v verziji z drugo besedilno različico. To besedilo ni le različica moteta *Magne Deus*, temveč je samostojno in neodvisno. V primerjavi s prvim je manj elegantno in je podobno nekakšnemu poročilu, da se je izpolnilo, kar je zahtevala prva različica. Del besedila »turbati sunt [...] quoniam vehementer iratus est eis Deus« zopet spominja na že omenjeno mesto iz Ps 82,16: »[...] et in ira tua turbabis eos« (»[...] s svojim viharjem jih prestraši«). Nad besedilom zadnjega verza prve kitice (»quoniam vehementer iratus est eis Deus«) je v rokopisu D-Dl, Mus. Gri.50, št. 95, z drugo in manjšo pisavo v vseh ohranjenih glasovih zapisana besedilna varianta, ki se glasi: »quoniam de caelo perterrefasti sunt«.<sup>32</sup>

#### PRIMA PARS

*Fide Deo et vide, nam inimici mei timuerunt  
turbati sunt in trepidatione retrocesserunt  
quoniam vehementer iratus est eis Deus.  
(quoniam de caelo perterrefasti sunt.)*

#### SECUNDA PARS

*Cum inimici nostri properate dicunt tenete eum  
auxiliator Deus turbabis<sup>33</sup> eos et in infernum  
praecipitabit  
et tunc adiutor Deus glorificabitur in sanctis  
suis.*

#### **Vidit Jacob in somnis scalam – Dilataberis ab oriente – Cumque evigilasset**

Besedilo moteta *Vidit Jacob* je svetopisemsko in z nekaj manjšimi spremembami so citirane vrstice iz starozavezne Mojzesove knjige Stvarjenja (28,12-17). Gre za znano zgodbo o Jakobu, ki v sanjah uzre lestev oziroma stopnice, ki zemljo povezujejo z nebesi. Na tej lestvi Jakob uzre angele,

32. Pač »perterrefacti«; »perterrefasti« je napaka, saj ta glagolska oblika ni bila v rabi.

33. Prvi povedek (»turbabis«) je v drugi osebi ednine, medtem ko sta preostala dva povedka, »praecipitabit« in »glorificabitur«, v tretji osebi ednine. Druga oseba ednine (Bog je osebno nagovorjen) sicer ni slovnična napaka, bolj smiselno pa bi bilo, če bi bili vsi povedki v tretji osebi, torej »turbabit«. V prvi verziji besedila so vsi povedki v drugi osebi ednine.



ki se vzpenjajo in spuščajo, na njenem vrhu pa stoji sam Gospod, ki se mu predstavi kot Abrahamov in Izakov Bog ter obnovi obljubo zemlje in njenih potomcev. Po prebujenju Jakob kraj, na katerem je sanjal, poimenuje Bet-El (Božja hiša) ali Nebeška vrata.

Besedilo se v latinskem Svetem pismu začne z »Viditque in somnis scalam«, ki je v prvem delu moteta spremenjeno v »Vidit Jacob in somnis scalam«. Drugi del moteta se začne sredi vrstice 14 in je v nekaj virih (tudi v tukaj objavljeni različici) rahlo spremenjeno. V latinskem Svetem pismu se namreč glasi: »dilataberis ad occidentem et orientem septentrionem et meridiem«. Sprememba v tretjem delu moteta (vrstice 16 in 17) je v primerjavi s svetopisemskim neznatna in se v latinskem Svetem pismu glasi: »Cumque evigilasset Jacob de somno ait«.

Besedilo se v liturgični rabi pojavlja kot reponzorij v večernicah na praznik ob posvetitvi cerkve (*In dedicatione ecclesiae*), vendar v drugačni in v primerjavi s svetopisemskim besedilom spremenjeni obliki in predvsem z drugačnim vrstnim redom verzov. Bolj razširjene in bolj znane od uglasbitve celotne svetopisemske zgodbe o Jakobovih sanjah so uglasbitve vrstice »Terribilis est locus iste«. Motet *Vidit Jacob in somnis scalam* je vsekakor edina doslej znana večglasna uglasbitev te besedilne različice.

#### PRIMA PARS

*Vidit Jacob in somnis scalam stantem super terram,  
et cacumen illius tangens coelum:  
Angelos quoque Dei ascendentes et descendentes per eam,  
et Dominum innixum scalae dicentem sibi:  
Ego sum Dominus Deus Abraham patris tui, et Deus Isaac.  
Terram, in qua dormis, tibi dabo et semini tuo.  
Eritque semen tuum quasi pulvis terrae.*

#### SECUNDA PARS

*Dilataberis ab oriente ad occidentem, et septentrionem, et meridiem:  
et benedicentur in te et in semine tuo cunctae tribus terrae.  
Et ero custos tuus quocumque perrexeris, et reducam te in terram hanc,  
nec dimittam nisi complevero universa quae dixi.*

#### TERTIA PARS

*Cumque evigilasset de somno Jacob ait:  
Vere Dominus est in loco isto, et ego nesciebam.  
Pavensque, quam terribilis est, inquit, locus iste,  
non est hic aliud nisi domus Dei, et porta coeli.*

### Expecta Dominum

V motetu *Expecta Dominum* je uglasben verz 34 iz psalma 36, ki se v latinskem Svetem pismu glasi: »Expecta Dominum et custodi viam eius et exaltabit te ut hereditate capias terram cum perierint peccatores videbis«. Psalm se posveča vprašanju navidezne sreče brezbožnih in opozarja, da se človeku zaradi tega ni treba vznemirjati, saj je odgovor Boga na brezbožnost že gotov. Poleg tega, da je v motetu uporabljen osebni zaimsek pred povedkom *capias* (»tu capias«), ki nima posebnega vsebinskega pomena, je v viru namesto glagolske oblike *perierint* (3. oseba množine, konjunktiv perfekt oziroma futur II) uporabljen nedoločnik *perire*. V latinskem Svetem pismu glagol *videre* (tukaj »videbis«) tvori novo poved z odvisnim stavkom, ki se začinja s *cum*. V besedilu moteta pa povedek *videbis* sodi k temu *cum*-stavku (»če/ko se grešniki pogubijo«), kar deloma spremeni pomen celotne povedi (»ko boš videl, da grešniki propadejo«). Ni mogoče presoditi, ali je bilo besedilo spremenjeno že ob uglasbitvi in je sprememba hotena oziroma ali je glagolska oblika »perire« zgolj napaka, ki bi lahko nastala pri prepisu skladbe. Ker je motet ohranjen le v enem viru, besedilo pa je pod najnižjim glasom zapisano le približno, na to vprašanje ni jasnega odgovora. Besedilo je v obeh primerih vsekakor sintaktično smiselno in razumljivo. Druge večglasne uglasbitve besedila doslej niso znane in tudi liturgična raba moteta ni jasna.

*Expecta Dominum et custodi viam eius  
et exaltabit te ut hereditate [tu] capias terram  
cum perire peccatores videbis.*

### Izključeni osemglasni moteti

V pričujočo izdajo niso vključeni osemglasni moteti, ki so v nekaterih rokopisnih virih sicer zapisani pod Gallusovim imenom, vendar so ohranjeni le fragmentarno in rekonstrukcija vseh osmih glasov ni mogoča. Prav tako niso vključeni moteti, ki so se izkazali za dela drugih skladateljev.

*COR MEUM ET CARO MEA*, HK 217. Skladbo omenja Josip Mantuani v rokopisu iz knjižnice viteške akademije v Legnici, Ms. 58 (danes PL-Wn, Mus. 2101, PL-WRu, 30201 Muz).<sup>34</sup> Ta domnevni unikum ni drugega kot drugi del (*Secunda pars*) dobro znanega moteta *Quam dilecta tabernacula tua* iz tretjega dela *Opus musicum* (HK 217). Ker glasovi prvega zbora v rokopisu manjkajo, glasovi drugega zbora pa vstopijo šele z drugim verzom (»Cor meum«), je Mantuani menil, da gre za neznano skladbo.

*DUM TE BLANDA MOVENT*, HK 510. Motet je zapisan v tabulturno knjigo D-B, Ms. mus. Bohn 20, št. 323, in je ohranjen kot fragment.<sup>35</sup> Zapis teče po dveh straneh odprte knjige, vendar list na desni strani rokopisa manjka. Poleg tega je osemglasni stavek v intabulaciji reducirán in v tabulaturu so vključeni le zunanji glasovi (cantus in bassus) obeh zborov. Besedilo ni dodano, sodeč po zapisu na začetku skladbe (»Dum te blanda movent doctæ discrimina vocis, & studia, & Musas«) pa skladba niti ni motet, pač pa najverjetneje ena izmed redkih izpričanih neobjavljenih Gallusovih moralij.

*FACTUM EST SILENTIUM IN COELO*, HK 512. Skladba je pod Gallusovim imenom ohranjena v rokopisu D-ZGsm, Zörbig 59 e, f, g, št. 150, v treh glasovih. Najverjetneje gre za zamenjavo in delo drugega skladatelja.

*IAM DE SOMNO IN QUO TAM*, HK 518. Skladba je pod Gallusovim imenom ohranjena v rokopisu S-VX, Mus.Ms 2c, e v dveh od osmih glasov (A I in B I).<sup>36</sup> Gre za delo skladatelja Feliceja Aneria (ok. 1560–1614), objavljeno leta 1585 v prvi knjigi skladateljeve zbirke *Madrigali spirituali di Felice Anerio maestro di cappella del Collegio degli Inglesi in Roma a cinque voci*.<sup>37</sup> Skladba stoji na koncu glasbenega tiska in ima oznako »mottetto in eco«. Anerijevo zbirko je dve leti pozneje ponatisnil tudi beneški tiskar Giacomo Vincenti (1587), v nemških deželah pa je za širjenje moteta poskrbel Friedrich Lindner, ki ga je vključil v svojo pri Katherini Gerlach v Nürnbergu objavljeno antologijo *Continuatio cantionum sacrarum*.<sup>38</sup>

*LAUDEM CANTEMUS DOMINO*, HK 524. Edini doslej znani prepis moteta se nahaja v rokopisu S-VX, Mus.Ms 2c–e.<sup>39</sup> Ohranjeni so zgolj trije glasovi (A I, T I in B I) in rekonstrukcija ni mogoča.

*VERBUM CARO FACTUM EST*, HK 54. Skladbo omenja Josip Mantuani kot Gallusov unikum oziroma osemglasno verzijo (predelavo) Gallusovega desetglasnega moteta z istim naslovom (HK 54) v rokopisu iz Zwickaua.<sup>40</sup> Prepis moteta iz prvega dela Gallusove zbirke *Opus musicum* za deset glasov je brez vsakršnih posebnosti.

34. Josef Mantuani, »Bibliographie der Werke von Gallus«, v: Jacob Handl (Gallus), *Opus musicum. Motettenwerk für das ganze Kirchenjahr. II. Teil: Vom Sonntag Septuagesima bis zur Karwoche (mit Ausschluß der Lamentationen)*, uredila Emil Bezecny in Josef Mantuani, *Denkmäler der Tonkunst in Österreich 12/1* (Dunaj: Artaria; Leipzig: Breitkopf & Härtel, 1905), xv.

35. Mantuani, »Bibliographie der Werke von Gallus«, xv.

36. RISM A/II: 1900013061.

37. RISM A/I: A 1083; AA 1083.

38. RISM B/I: 1588<sup>2</sup>.

39. RISM A/II: 190013063.

40. Mantuani, »Bibliographie der Werke von Gallus«, xvi.

# Revizijsko poročilo

## UREDNIŠKA NAČELA

**S**POMOČJO filoloških metod kritičnega preučevanja, primerjave in analize rokopisnih virov za motete v pričujoči izdaji ni mogoče rekonstruirati izvirnih različic v smislu prvotnega besedila (prabesedila). Kot glavni vir za izdajo je bil za vsak motet posebej izbran rokopis, ki praviloma izpolnjuje dve poglavitni merili: 1. ohranjenost glasbe v najvišji možni meri, najbolje v vseh osmih glasovih v istem viru, in 2. najnižje možno število dvomljivih mest (*locus corruptus*). Za pomembna kriterija bi morala veljati tudi geografska in kronološka bližina vira skladatelju, vendar teh zahtev ne izpolnjuje skoraj noben rokopis oziroma bližine skladatelju ni mogoče določiti. Popolnost virov je dokaj slučajna in v celoti ohranjeni vir zaradi pogostih vsebinskih odstopanj in variant ni nujno tudi najboljši. Dopolnjevanje manjkajočih glasov iz drugih virov in njihovo kombiniranje ne vodita vselej do smiselnih rezultatov, a je to pogosto neizogibno.

Vsi moteti so v glasovnih zvezkih zapisani v beli menzuralni notaciji, ki pa je bila v zgodnjem 17. stoletju že predrugačena in je imela okrogle ali zaokrožene oblike notnih glav. Na starejšo rabo menzuralne notacije mestoma še spominjajo ligature tipa *ligatura cum opposita proprietate*, ki pa so uporabljene zgolj v motetu *In tribulatione mea*. Ligature v tem obdobju ne pomenijo drugega kot porazdelitev enega zloga besedila na dve semibrevis. Note, ki so v izvirniku združene v ligaturo, so v transkripciji označene z oglatim lokom nad notnim črtovjem. V enem viru moteta *In tribulatione mea* se pojavijo tudi starejše kolorirane notne oblike, s katerimi so notirane triole.

Izdaja ohranja izvirne notne vrednosti, vendar so daljše notne vrednosti, ki segajo preko taktnic, ustrezno razdeljene in povezane z veznim lokom. Zaključne note skladb oziroma delov skladbe so v virih vselej zapisane kot dvojna brevis z liga-

turo, njihovo dejansko trajanje pa v originalnih zapisih pravzaprav ni točno določeno. V transkripciji so zaključne note zapisane z eno brevis s korono. Izvirni notni ključi so navedeni v incipitih na začetku vsake skladbe, v transkripcijah pa so ključi glede na obseg vsakega glasu nadomeščeni s sodobnimi. Incipiti kažejo tudi izvorno oznako za menzuro in prvo noto z morebitnimi predhodnimi pavzami.

Nobena skladba v izvirnih zapisih na začetku nima predznakov. Predznaki pred posamičnimi notami so prevzeti iz virov (vselej iz tako imenovanega glavnega vira, v seznamu virov označenega s črko »a«). Nad notnim črtovjem so dodani uredniški predznaki, ki veljajo le za note, nad katerimi so zapisani. Uredniški predznaki so mestoma prevzeti iz drugih uporabljenih virov oziroma z analognih mest v skladbi. Raba uredniških predznakov je prepuščena izbiri in presoji izvajalk in izvajalcev v skladu s pravili *musicae fictae*.

Besedilo motetov skoraj v nobenem viru ni natančno podpisano pod glasbo in predvsem pri melizmih se zdi, da je bila odločitev o razporeditvi zlogov dostikrat prepuščena presoji pevcev, ki so se pač ravnali po tedaj znanih pravilih deklamacije in gotovo tudi lokalnih tradicijah. Neposredne ponovitve posamičnih besed ali delov besedila so v izvirnih zapisih navadno označene z (dvojno) poševnico ali z znakom »ÿ« ali »ij«. V transkripcijah ta mesta niso posebej označena, saj je potek besedila v virih vendarle dovolj jasno razviden. Na odstopanja med viri in druge posebnosti v zvezi z besedili opozarjajo kritične opombe. Mestoma so dodana in poenotena ločila v skladu s sodobno izdajo latinskega Svetega pisma.<sup>1</sup>

1. *Biblia Sacra iuxta vulgatam versionem*, uredili Bonifatius Fischer, Robert Weber in Roger Gryson, 5. izd. (Stuttgart: Deutsche Bibelgesellschaft, 2007).

Krajšave besed in tako imenovane ligature, ki se pojavljajo v besedilih izvornih zapisov, so v transkripciji brez posebnih komentarjev izpisane. Popravljen in standardiziran je raba velikih in malih začetnic ter posebne črkovne zveze (npr. »ii« namesto »ij«, »v« namesto »u«, »ae« namesto »oe« in podobno). Na posebnosti opozarjajo komentarji v kritičnih opombah.

Pri vsakem motetu so navedeni in kratko opisani vsi za izdajo in transkripcijo uporabljeni viri (označeni z malimi črkami abecede). Imenovani so tudi drugi viri skladb, četudi v uredniškem postopku niso igrali ključne vloge.

Poimenovanje in označevanje glasov se od vira do vira razlikuje (v virih se pojavljajo na primer oznake, kot so »cantus«, »discantus«, »tenor primus«, »tenor I. chori«, »quinta vox« in podobno). Da bi se izognili nejasnostim, so imena glasov v izdaji pri vseh motetih poenotena v cantus, altus, tenor in bassus. Vselej je dodana rimska številka za glasove prvega ali drugega zbora (I in II). Stavki v večdelnih motetih imajo neodvisno štetje taktov.

## VIRI

### Hodie natus est salvator mundi

#### OPIS VIROV

a: D-B, Ms. mus. Bohn 11, št. 47

Rokopis je iz zbirke Georga Gottharta, organista evangeličanske cerkve sv. Elizabete v Vroclavu. Na platnici sta oznaki »G. G.« in »Pars hyemalis« ter letnica 1583. Rokopis je nastajal še več naslednjih let. Skladbe so zapisane v šestih glasovnih zvezkih, pri čemer sta v zvezka »Quinta« in »Sexta vox« pri več kot šestglasnih skladbah zapisana po dva glasova.<sup>2</sup> Motet je v zapisih vseh glasov opremljen z imeni avtorja: »IN NATALEM CHRI. AO. C. CLAVIO« (v c I), »C. CLAVIO PAMP[ERGENSIS]« torej iz Bamberga (v b I), pri ostalih glasovih pa »C. CLAVIVS« oziroma »C. CLAVO«. Rokopis je doslej edini znani popolno ohranjeni vir moteta in najverjetneje tudi najstarejši.

2. Emil Bohn, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau: Ein Beitrag zur Geschichte der Musik im XVI. und XVII. Jahrhundert* (Breslau: J. Heinauer, 1890), 32–36.

b: D-B, Ms. mus. Bohn 31, št. 26

Rokopis je ohranjen v sedmih glasovnih zvezkih, izgubljen pa je glas drugega tenorja. Vir najbrž izhaja iz glasbene zbirke evangeličanske cerkve sv. Elizabete v Vroclavu, vendar je mlajšega datuma od rokopisa D-B, Ms. mus. Bohn 11. Na več mestih so vpisane različne letnice od 1617 in 1631.<sup>3</sup> Pri vseh glasovih je kot skladatelj moteta naveden Christopher Clavius, in sicer v različnih oblikah (npr. »Christoph: Clavius« v c I). Glas A II je brez navedbe skladatelja.

c: D-KMs, I 929 (14 185. 1–5), št. 144

Štirje od prvotno šestih glasovnih zvezkov so danes hranjeni v mestnem arhivu v Kamjencu (nem. Kamenz) v Zgornji Lužici (Oberlausitz), nastajali pa so med letoma 1594 in 1603 in bili v lasti Thomasa Lochaua. Lochau je od leta 1593 dalje deloval v Freibergu na Saškem in bil od leta 1595 rektor latinske šole v Děčínu (Tatschen-Bodenbach), danes na Češkem. V glasovnem zvezku »Quinta vox« sta hkrati zapisana glasova c II in A II, sicer pa so ohranjeni še glasovi A I, T I in B I. V T I in B I je skladatelj naveden kot »Jac Händl«; v B I pa je ob koncu tudi datum vpisa »9 Januarj Ao 93 scrib.«.

d: D-Dl, Mus.Schw.41, št. 6

Šest glasovnih zvezkov (motet manjka v c I in b I) je sestavljalo več kopistov med letoma 1612 in 1631 v evangeličanski cerkvi sv. Jurija v Schwarzenbergu na Saškem. Gre za rokopisno prilogo k zbirnemu tisku *Florilegium selectissimarum cantionum* Erharda Bodenschatza iz leta 1603.<sup>4</sup> Motet pri nobenem glasu nima imena skladatelja; na koncu moteta pa je pri glasu c II podpis kopista: »Nicol. Walde 1616«.

e: D-Dl, Mus.Gri.7, št. 52

Motet je zapisan v štirih glasovnih zvezkih (c I, A I, B I in c II), ime skladatelja »Jacob Händel« pa se nahaja le pri glasu B I. Starejši del rokopisa je najbrž nastal v knežji šoli sv. Afre v Meissnu na

3. Bohn, *Die musikalischen Handschriften*, 85–88.

4. RISM B/I: 1603<sup>1</sup>. Wolfram Steude, *Die Musiksammelhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden*, Quellenkataloge zur Musikgeschichte 6 (Leipzig: VEB Deutscher Verlag für Musik, 1974), 220–221.



Saškem, pozneje in vsaj do sredine 17. stoletja pa je bil v rabi v knežji šoli sv. Avgušlina v Grimmi.<sup>5</sup>

f: H-Bn, Ms. mus. Bártfa 1, no. 135

Osem obsežnih in deloma močno poškodovanih glasovnih zvezkov je nastalo v začetku druge polovice 17. stoletja v Bártfi (nem. Bartfeld) na Zgornjem Madžarskem, danes Bardejov na Slovaškem. Njihov glavni pisec in lastnik Zacharias Zarewutius (1605–1667) je bil organist v tamkajšnji evangeličanski cerkvi sv. Egidija. Motet je v glasu c I zaradi pomanjkljivega glasovnega zvezka berljiv le še na začetku in koncu. Ime skladatelja manjka pri vseh glasovih.

#### NADALJNI VIRI

CZ-Pu, Se 1337, št. 3

Štirje od prvotno šestih glasovnih zvezkov (c, t, b in v) prihajajo iz knjižnice humanista, pesnika in skladatelja Georgiusa Carolidesa Carlsberga (Jiří Carolides z Karlsperka, 1569–1612). Rokopis je nastajal v zadnjem desetletju 16. in v začetku 17. stoletja in skupaj z dvema zgodnejšima zbirnima tiskoma (*Sacrae cantiones*, Nürnberg 1585, in *Continuatio cantionum sacrarum*, Nürnberg 1588) tvori skupno knjižno vezavo. Ime skladatelja manjka pri vseh glasovih.<sup>6</sup>

D-W, Cod. Guelf. 322 Mus. Hdschr., št. 107; B, fol. 82r–82v

Trije glasovni zvezki iz glasbene zbirke cerkve sv. Štefana v Helmstedtu so nastali okoli leta 1605. Dva glasovna zvezka (c in A) sta pomanjkljiva in zapis moteta tam ni ohranjen. Motet je zapisan le v glasu b I in je brez navedbe skladatelja.<sup>7</sup> Glas b I se nahaja tudi v zbirnem rokopisu iz prve polovice 17. stoletja, hranjen pod signaturo D-W, 15. 2

5. Steude, *Die Musiksammelhandschriften*, 65–68; Stefan Menzel, *Pforta, St. Afra, St. Augustin und die Transformation der mitteldeutschen Musiklandschaft (1543–1620)*, Heidelberg: Heidelberg zur Musikwissenschaft 1 (Heidelberg: Heidelberg University Publishing, 2023), 190–191; RISM A/II: 211003741.

6. Petr Daněk in Martin Horyna, *Dvojsborová moteta rudolfínské Prahy: Antologie osmihlasých motet z českých rukopisů a tisků / The Double-Choir Motets of Rudolphine Prague: An Anthology of Eight-Voice Motets from Bohemian Manuscripts and Prints*, zv. 1, Clavis monumentorum musicorum regni Bohemiae A/6 (Praga: Koniasch Latin Press, 2020), XI–XIV.

7. RISM A/II: 451510074.

Musica coll. inc., št. 11, in prav tako nima navedbe skladatelja.<sup>8</sup>

H-Bn, Ms. mus. Bártfa 16, Koll. 5, št. 189

Trije glasovni zvezki iz 17. stoletja iz glasbene zbirke cerkve sv. Egidija v Bártfi (nem. Bartfeld) na Zgornjem Madžarskem, danes Bardejov na Slovaškem, so nastajali v obdobju od leta 1582 do okoli leta 1646. Zapis moteta je močno poškodovan in nima navedbe skladatelja.<sup>9</sup>

H-Bn, Ms. mus. Bártfa 26, fol. 31v–32r

Delno ohranjeno tabulturno knjigo iz zbirke cerkve sv. Egidija v Bártfi (nem. Bartfeld) na Zgornjem Madžarskem, danes Bardejov na Slovaškem, sestavlja več slojev, nastalih v obdobju med letoma 1584 in 1665. Zapis moteta je ob robovih poškodovan in je brez navedbe skladatelja.<sup>10</sup>

H-Bn, Mus. pr. Bártfa 11, Koll. 5

Štirje glasovni zvezki (A I, T I, C II in B II) iz začetka 17. stoletja iz zbirke cerkve sv. Egidija v Bártfi (nem. Bartfeld) na Zgornjem Madžarskem, danes Bardejov na Slovaškem, so nastali med letoma okoli 1606 in 1618 za časa delovanja tamkajšnjega organista Andreasa Neomana. Vir je rokopisna priloga trem glasbenim tiskom iz 17. stoletja v skupni vezavi. Motet nima navedbe skladatelja.<sup>11</sup>

PL-PE, Ms. 305, fol. 93v–94r

Ena izmed petih tabulturnih knjig je nastala v prvi polovici 17. stoletja v cistercijanski opatiji v Pelplinu na Poljskem. Glavni pisec je bil verjetno cistercijanski menih Feliks Trzciński. Prepis moteta ima oznako »De Natiuitate D[omi]ni à 8«, nima pa imena skladatelja.<sup>12</sup>

PL-Wn, Mus. 2101 / PL-WRu, 60201 Muz, št. 9

Trije od prvotno osmih glasovnih zvezkov so del nekdanje glasbene zbirke viteške akademije

8. RISM A/II: 451505316.

9. Róbert Á. Murányi, *Thematisches Verzeichnis der Musiksammlung von Bartfeld (Bártfa)*, Deutsche Musik im Osten 2 (Bonn: G. Schröder, 1991), XXIV in 63.

10. Murányi, *Thematisches Verzeichnis*, xxvii–xxviii in 150.

11. Murányi, *Thematisches Verzeichnis*, xxxi in 170–172.

12. Adam Sutkowski in Alina Osostowicz-Sutkowska, ur., *The Pelplin Tabulature: Facsimile*, zv. 2, *Antiquitates musicae in Polonia 3* (Gradec: Akademische Druck und Verlagsanstalt; Varšava: Polish Scientific Publishers, 1963), 190–191.

v Legnici na Poljskem (Libr. mus. 58).<sup>13</sup> Zvezek z glasom B II se danes nahaja v Varšavi (PL-Wn, Mus. 2101), zvezka A I in A II pa v Vroclavu (PL-WRu, 60201 Muz). Ostali glasovi so očitno izgubljeni. Motet ima pri vseh treh ohranjenih glasovih navedbo skladatelja »Jacobus Handl«.

PL-Wn, Mus. 2105, št. 25

En glasovni zvezek (C I) od prvotno osmih izvira iz nekdanje glasbene zbirke viteške akademije v Legnici na Poljskem (Libr. mus. 53).<sup>14</sup> Motet ima navedbo skladatelja »Clavii«.

PL-Wn, Mus. 2106, št. 132

En glasovni zvezek (T I) od prvotno šestih izvira iz nekdanje glasbene zbirke viteške akademije v Legnici na Poljskem (Libr. mus. 18). Rokopis je nastal v prvi polovici 17. stoletja.<sup>15</sup> Motet ima navedbo skladatelja »Clavii«.

SK-Le, Ms. 13990a (1A), št. 117

Tako imenovana tabulturna knjiga Casparja Plotza je nastajala od zadnjih let 16. stoletja do okoli leta 1620. Plotz je bil organist v šlezjskem mestu Brzeg (nem. Brieg), študiral pa je v nemškem mestu Halle. Tabulturna knjiga se že od okoli leta 1640 nahaja v Levoči (nem. Leutschau) na današnjem Slovaškem.<sup>16</sup> Zapis moteta ima oznako »Hodie Natus est 8 Voc: J: Handel«.

SK-Le, Ms. 13991 (6A), fol. 27v–28r

Tabulturna knjiga nemškega izvora se od okoli leta 1640 nahaja v Levoči (nem. Leutschau) na današnjem Slovaškem.<sup>17</sup> Motet nima navedbe skladatelja.

S-K, 4 rokopisi brez signatur

Štirje fragmentarno ohranjeni rokopisi brez novejših signatur so okoli leta 1620 nastali v nekdanji gimnaziji v Kalmarju (Stifts- och gymnasiebi-

blioteket) na Švedskem. Motet je vključen v štiri enote in je vselej brez navedbe avtorja: a) glasovi A I in A II (RISM A/II: 190026625); b) glas A I (RISM A/II: 190026624); c) glasovi A I, B I in A II (RISM A/II: 190026626) in d) glasovi C I, A I, T I, C II, A II in B II (RISM A/II: 19002636).

S-L, Saml. Wenster G:32

Tenorski glasovni zvezek (T I) od prvotno verjetno osmih iz zasebne zbirke družine Wenster je nastal okoli leta 1621. Motet nima navedbe skladatelja.<sup>18</sup>

S-SK, Ms. mus. 6

Glasovni zvezek C I od prvotno verjetno osmih je nastal okoli leta 1646. Motet nima navedbe skladatelja.<sup>19</sup>

S-VII, brez signature

Altovski glasovni zvezek izvira iz 17. stoletja. V motetu je navedba skladatelja »Hend[el]«.<sup>20</sup>

S-VX, Mus. ms. 2b-f

Šest glasovnih zvezkov iz sredine 17. stoletja je nastalo v gimnaziji švedskega mesta Växjö. Motet je zapisan v glasovih C I, A I, T I, B I, C II in B II in ima oznako skladatelja »Eiusdem«, kar na tem mestu pomeni Gallus.<sup>21</sup>

## Quem vidistis pastores

### OPIS VIROV

a: D-Z, Mus. 46.117, št. 5

Dvanajst glasovnih zvezkov z devetimi moteti je sestavil Cornelius Freund (ok. 1535–1591). Navedba skladatelja pri motetu v T I se glasi »Jac. Gall[us]«, v C II »Jacob[us] Händl« in v A II »Jacob[us] Gall[us]«.<sup>22</sup>

13. Ernst Pfudel, *Die Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz* (Leipzig: Breitkopf & Härtel, 1886), 37–39.

14. Pfudel, *Die Musik-Handschriften*, 36–37.

15. Pfudel, *Die Musik-Handschriften*, 13–19.

16. Marta Hulková, »Von der Forschung der Musikgeschichte in der Slowakei: Orgel-Tabulaturbücher der Musikaliensammlung von Levoča (17. Jahrh.)«, *Musaica: Zborník Filozofickej a Pedagogickej Fakulty Univerzity Komenského* 18 (1985): 57–79.

17. Ibid.

18. RISM A/II: 190002341.

19. RISM A/II: 190009095.

20. RISM A/II: 190016603.

21. RISM A/II: 190012808. Za vse švedske rokopise gl. Marc Desmet, »A Neglected Chapter on Handl's Sources: Readings from the Swedish Manuscripts«, *De musica disse-renda* 5, št. 2 (2009): 7–23, predvsem 9–11.

22. Reinhardt Vollhardt, *Bibliographie der Musik-Werke in der Ratsschulbibliothek zu Zwickau* (Leipzig: Breitkopf & Härtel, 1893–1896), 44; RISM A/II: 220030922.

b: D-Z, Mus. 105.6b, št. 2

Osem glasovnih zvezkov s tremi moteti je sestavil Cornelius Freund (ok. 1535–1591). Navedba skladatelja se v C I glasi »Hannibal Stabilis«. Ime je prečrtano in nadomeščeno z »Gallus«; v T I je zapis »Gall[us]«, v B I »Jacob: Gall:«. Pri glasovih C II, A II in B II je bilo precej pozneje zapisano ime »Gallus«.<sup>23</sup>

c: D-Dl, Mus.Gri.7, št. 51

Zapis moteta se je v rokopisu ohranil v štirih glasovnih zvezkih (C I, A I, B I in C II) in je pri vseh glasovih brez navedbe skladatelja. Starejši del rokopisa je najbrž nastal v knežji šoli sv. Afre v Meissnu na Saškem, pozneje in vsaj do sredine 17. stoletja pa je bil v rabi v knežji šoli sv. Avgušтина v Grimmi.<sup>24</sup> Rokopis je v slabem stanju in zapis izredno slabo berljiv.

#### NADALJNI VIROV

D-Z, Mus. 100.5, št. 68

Od prvotno osmih glasovnih zvezkov iz 16. stoletja se je v rokopisu Corneliusa Freunda (ok. 1535–1591) ohranil le glas T I. Motet je brez navedbe skladatelja.<sup>25</sup>

### In tribulatione mea – Propterea confitebor tibi

Razen prepisa v tabulturno knjigo D-SCHM, Tab. 1 je motet *In tribulatione mea* popolno ohranjen le v rokopisu D-B, Mus. ms. 40039, št. 52. Transkripcijo tega zapisa je v svojo disertacijo vključila Ruth Lightbourne.<sup>26</sup> Berlinski rokopis je po sedanjem védenju edini, ki vsebuje krajšo različico skladbe. V vseh ostalih virih se v obeh stavkih ponovijo zaključni odseki. O tem, katera različica je izvirna, je mogoče le ugibati, vsekakor pa je bila daljša verzija bolj razširjena.

23. Vollhardt, *Bibliographie der Musik-Werke*, 196; RISM A/II: 220030575.

24. Steude, *Die Musiksammlhandschriften*, 65–68; Menzel, *Pforta, St. Afra, St. Augustin*, 190–191; RISM A/II: 211003741.

25. Vollhardt, *Bibliographie der Musik-Werke*, 46–47; RISM A/II: 220030964.

26. Ruth Lightbourne, »Annibale Stabile: A Man of no Little Repute Among the Masters of Music; The Sacred Music« (doktorska disertacija, University of Otago, Dunedin, New Zealand, 1994), 2:545–560.

Kot glavni vir je bil za pričujoč izdajo izbran rokopis D-Rp, A.R. 728–732. Rokopis je brez glasovnega zvezka drugega diskanta zgornjega zbora (*chorus superior*), skladba pa je v ostalih virih ohranjena še bolj nepopolno. Za transkripcijo manjkajočega glasu sta služila rokopisa iz Berlina in Dresdna. Na splošno imajo vsi viri v primerjavi z berlinskim malo predznakov in so poleg tega postavljeni tudi dokaj poljubno. V izdaji so uredniško predlagani predznaki večinoma prevzeti po berlinskem viru.

#### OPIS VIROV

a: D-Rp, A. R. 728–732, št. 100

Devet ohranjenih glasovnih zvezkov iz prve polovice 17. stoletja najverjetneje izvira iz glasbene zbirke gimnazije v Regensburgu (*Gymnasium poeticum*). Rokopisni del je vezan v skupne zvezke skupaj s tremi glasbenimi tiski iz obdobja med letoma 1621 in 1626. Motet je ohranjen v vseh glasovih razen v C II. Pri vseh glasovih je pri skladbi oznaka skladatelja »Hannibal Stabilis«.<sup>27</sup>

b: D-B, Mus. ms. 40039, št. 52

Rokopis sestavlja dvanajst glasovnih zvezkov srednjenemške provenience iz časa okoli leta 1614. Kot nekdanji lastnik se omenja Johannes Schiffmann iz Budišina (nem. Bautzen). Pri glasu *Sexta vox* je naslov *Voluminum horum musicorum* [...] in letnica 1614.<sup>28</sup> Imena skladatelja ni pri nobenem glasu.

c: D-Dl, Mus.Gri.50, št. 2

Štirje ohranjeni glasovni zvezki (T I, B I, C II in T II) so nastali med letoma 1593 in 1596. Med pisci rokopisa je Urban Birck. Vir se je prvotno nahajal v glasbeni zbirki knežje gimnazije sv. Afre v Meissnu, pozneje pa v knežji in deželni šoli sv. Avgušтина v Grimmi.<sup>29</sup> Glasovni zvezki so

27. Gertraud Haberkamp, *Bischöfliche Zentralbibliothek Regensburg: Thematischer Katalog der Musikhandschriften; Sammlung Proske; Manuskripte des 16. und 17. Jahrhunderts aus den Signaturen A.R., B, C, AN, Kataloge Bayerischer Musiksammlungen 14/1* (München: Henle, 1989), 24–32.

28. Hans-Otto Korth, Jutta Lambrecht in Helmut Hell, *Die Signaturengruppe Mus. ms. 40 000 ff: Erste Folge: Handschriften des 15.–19. Jahrhunderts in mensuraler und neuerer Notation*, Staatsbibliothek zu Berlin - Preußischer Kulturbesitz - Kataloge der Musikabteilung 13 (München: Henle, 1997), 95–121.

29. Steude, *Die Musiksammlhandschriften*, 81–85; Menzel, *Pforta, St. Afra, St. Augustin*, 193; RISM A/II: 211004051.

v dokaj slabem stanju, vendar še vedno berljivi. Motet ima pri vseh glasovih navedbo skladatelja »Hannibal Stabilis«.

## NADALJNI VIRI

D-BSstb, M 644, št. 45

Ohranjeni glas *Octava vox* je rokopisni dodatek h glasbenemu tisku Friedricha Weissenseeja *Opus melicum* iz leta 1602 (RISM A/I: W 625). Ohranili so se sicer vsi glasovi tiska, vendar je rokopisni dodatek le v zvezku *Octava vox*. Številne skladbe v rokopisnem glasovnem zvezku so prepisane iz Gallusovega *Opus musicum*. Rokopis je očitno nastajal do sredine 17. stoletja.<sup>30</sup> Motet ima navedbo skladatelja »Handl«.

D-Dl, Mus.Gri.2, št. 1

Sedem glasovnih zvezkov izvira iz glasbene zbirke knežje in deželne šole sv. Avgušтина v Grimmi. Zbirni rokopis iz časa okoli leta 1600 vsebuje le tri motete in je vezan skupaj z izvodom prvega dela Gallusovega *Opus musicum*. Rokopisni del je v slabem stanju in komaj berljiv.<sup>31</sup> Pri nekaterih glasovih je prepoznavna navedba skladatelja »Hannibal Stabilis«.

D-KMs, I 928, št. 42

Tenorski glasovni zvezek (T I) iz zbirke mestnega arhiva v Kamjencu (nem. Kamenz) v Zgornji Lužici je nastal verjetno prav v tem mestu okoli leta 1612. Zapis moteta je brez navedbe skladatelja.

D-MÜG, Mus.ant.16, št. 42

Šest glasovnih zvezkov (A I, T I, B I, A II, T II in B II) iz glasbene zbirke kantorije sv. Janeza v mestu Mügeln je nastalo v drugi polovici 17. stoletja.<sup>32</sup> Motet ima navedbo skladatelja: »Jac. Händl«.

D-SCHM, Tab. 1, št. 50

Ena od štirih tabulturnih knjig iz glasbene knjižnice pri cerkvi sv. Nikolaja v Schmöllnu je bila nekaj v lasti organista Johannes Müllerja. Ta je v Schmölln prišel iz bližnjega Hohensteina leta 1623. Na platnici je letnica 1618, vendar je rokopis nastajal vsaj še do leta 1621, nekateri vnosi tudi do leta 1629. Intabulacija moteta ima prvotno navedbo skladatelja »Hanibal Stabilis«, verjetno nekoliko pozneje pa je bilo dodano ime »Jacob[us] Händell«.<sup>33</sup>

D-SLk, M 5, št. 111

Šest ohranjenih glasovnih zvezkov tvori rokopisni dodatek zbirnemu tisku Friedricha Lindnerja *Sacrae cantiones* iz leta 1585 (RISM B/I: 1585<sup>1</sup>). Motet je pri vseh glasovih brez navedbe skladatelja.

D-W, Cod. Guelf. 337 Mus. Hdschr., št. 5

Pet glasovnih zvezkov iz glasbene zbirke cerkve sv. Štefana v Helmstedtu je kot rokopisni dodatek vezanih z več glasbenimi tiski iz obdobja med letoma 1634 in 1662. Motet je ohranjen v glasovih A I, T I, B I, C II in A II. Napake in nedoslednosti v zapisu moteta so številne. V T I je oznaka skladatelja »H. A.«, v B I pa »Albert. Anon.«<sup>34</sup>

S-K, 2 rokopisa brez signatur

Motet je vpisan v dva rokopisa in je vselej brez navedbe avtorja: a) rokopis z glasovi A I, B I in A II (RISM A/II: 190026762) in b) rokopis z glasovi A I, T I, C II, A II in B II (RISM A/II: 190026345).<sup>35</sup>

**Magne Deus rex noster – Cum inimici nostri**

## OPIS VIRA

D-B, Ms. mus. Bohn 30B, št. 11

Osem glasovnih zvezkov iz začetka 17. stoletja prihaja iz Vroclava. Natančen kraj nastanka ni

30. RISM A/II: 1001007378.

31. Steude, *Die Musiksammlhandschriften*, 63; Menzel, *Pforta, St. Afra, St. Augustin*, 193–194; RISM A/II: 211003727.

32. Elisabeth A. Fischer, »Eine Sammelhandschrift aus dem Anfang des 17. Jahrhunderts«, *Archiv für Musikwissenschaft* 8, št. 4 (1927): 420–432; Werner Braun, »Doppelchörigkeit in der Sammelhandschrift Mügeln Musica sacra antiqua 16«, v: *Musik zwischen Leipzig und Dresden: Zur Geschichte der Kantoreigesellschaft Mügeln 1571–1996*, uredila Michael Heinemann in Peter Wollny (Oschersleben: Ziethen, 1995), 108–124; RISM A/II: 230001609.

33. Reinald Ziegler, *Die Musikaliensammlung der Stadtkirche St. Nikolai in Schmölln/Thüringen* (Tutzing: Hans Schneider, 2003), 1:1–94 in 2:191–229.

34. Daniela Garbe, *Das Musikalienrepertoire von St. Stephani: Ein Bestand an Drucken und Handschriften des 17. Jahrhunderts*, Wolfenbütteler Arbeiten zur Barockforschung 33 (Wiesbaden: Harrassowitz, 1998), 1:56–60 in 2:134–140; RISM A/II: 45151530.

35. Za opis vira gl. *Hodie natus est salvator mundi*.



znan. Skladbe so razdeljene v dva razdelka (A in B). Motet se nahaja v drugem delu rokopisa (B). Navedba avtorja pri glasu v C I je »Jacob[us] Handl« in v T I »J. Handl«. <sup>36</sup>

## NADALJNI VIRI

Vsi ostali viri vsebujejo besedilno različico *Fide Deo et vide – Cum inimici mei*. Motet je v vseh treh rokopisih brez navedbe skladatelja. Glasba je v primerjavi z različico z besedilom *Magne Deus rex noster* v skladu z besedilom mestoma ritmično spremenjena, sicer pa v glasbenem stavku ni opaziti bistvenih razlik.

D-BLAbk, LAW Pa BLB 432, št. 14

Štirje ohranjeni glasovni zvezki iz glasbene zbirke cerkve sv. Bartolomeja v Blankenburgu so deloma vezani s tiskom *Cantiones sacrae* Hansa Lea Hasslerja (RISM A/I: H 2324). <sup>37</sup>

D-Dl, Mus.Gri.50, št. 95

Motet je ohranjen v glasovih T I, B I, C II in T II. <sup>38</sup>

D-MÜG, Mus.ant.16, št. 110

Motet je ohranjen v glasovih A I, T I, B I, A II, T II in B II. <sup>39</sup>

**Vidit Jacob in somnis scalam – Dilataberis  
ab oriente – Cumque evigilasset Jacob**

## OPIS VIROV

a: H-Bn, Ms. mus. Bártfa 1, št. 218 <sup>40</sup>

Motet je ohranjen v sedmih glasovih, manjka pa glas C I. Pri nobenem glasu ni navedbe skladatelja.

b: D-B, Ms. mus. Bohn 15, št. 165

Pet izjemno obsežnih glasovnih zvezkov (C I, A I, T I, C II in B II) ima v basovskem zvezku označko nekdanjega lastnika: »Simon Lyra Signator ad

D. Elisabeth Olsnensis«. Simon Lyra (1547–1601) je od leta 1593 deloval kot kantor, pred tem pa kot »signator« v cerkvi sv. Elizabete v Vroclavu. Ena skladba (št. 17) je datirana z letnico 1587. <sup>41</sup> Motet ima pri vseh ohranjenih glasovih ime skladatelja »Jacob[us] Handl« oziroma »Jacob[us] Händl«.

c: H-Bn, Ms. mus. Bártfa 24

Štirje glasovni zvezki iz glasbene zbirke cerkve sv. Egidija v Bártfi (nem. Bartfeld) na Zgornjem Madžarskem, danes Bardejov na Slovaškem, so nastali ob koncu 16. stoletja. Poglavitni del rokopisa tvorijo moteti za oficij, ki so porazdeljeni po cerkvenem letu. <sup>42</sup> Motet je zapisan v glasovih C I, T I in B I in je pri vseh glasovih brez navedbe skladatelja.

d: H-Bn, Ms. mus. Bártfa 16, Koll. 5, št. 270 <sup>43</sup>

Motet je ohranjen v glasovih T I in B I in je pri obeh brez navedbe skladatelja.

## NADALJNA VIRA

D-Rtt, F. K. 23, II. Abthlg., št. 53

Ena izmed štirih tabulturnih knjig iz benediktinskega samostana Neresheim je nastajala med letoma 1590 do 1611. <sup>44</sup> Intabulacija moteta ima oznako skladatelja »Jacob[us] Gall[us]«. Drugi del moteta (*Secunda pars*) manjka. Prvem delu neposredno sledi intabulacija tretjega dela, ki je pomotoma označena kot »Secunda pars«. Glasovi intabulacije so razvrščeni po tonskih višinah in dva zbora moteta v tabulaturi torej nista prostorsko ločena.

H-Bn, Ms. pr. Bártfa 1

En glasovni zvezek (c) iz glasbene zbirke pri cerkvi sv. Egidija v Bártfi (nem. Bartfeld) na Zgornjem Madžarskem, danes Bardejov na Slovaškem, je rokopisni dodatek k zbirnemu tisku RISM B/I: 1545 <sup>2</sup>. Nastal je okoli leta 1610, morda v okolici Nürnberga. <sup>45</sup>

36. Bohn, *Die musikalischen Handschriften*, 83–85.

37. RISM A/II: 450109696.

38. Gl. opis vira pri skladbi *In tribulatione mea – Propterea confitebor tibi*.

39. Gl. opis vira pri skladbi *In tribulatione mea – Propterea confitebor tibi*.

40. Gl. opis vira pri *Hodie natus est salvator mundi*.

41. Bohn, *Die musikalischen Handschriften*, 43–52.

42. Murányi, *Thematisches Verzeichnis*, xxvii in 139–146.

43. Gl. opis vira pri *Hodie natus est salvator mundi*.

44. Eckart Tscheuschner, *Die Neresheimer Orgeltabulaturen der Fürstlich Thurn und Taxischen Hofbibliothek zu Regensburg* (Erlangen: J. Hogl, 1963).

45. Murányi, *Thematisches Verzeichnis*, xxx in 155–158.

**Expecta Dominum**

## OPIS VIRA

PL-PE, Ms. 308, fol. 36v–37r<sup>46</sup>

Ena izmed petih tabulturnih knjig je v prvi polovici 17. stoletja nastala v cistercijanski opatiji v Pelplinu na Poljskem. Glavni pisec je bil verjetno cistercijanski menih Feliks Trzciński.<sup>47</sup> Intabulacija ima navedbo skladatelja: »Jacobi Handely«. Intabulacija moteta je porazdeljena v razpredelnice. Prva dva kvadratka pred začetkom glasbe sta namenjena imenu skladatelja in navedbi taktovskega načina. Glasbeni stavek je zapisan v kvadratih v razdalji ene brevis. Besedilo moteta se nahaja v posebnem razdelku pod glasbo, vendar ni enakomerno porazdeljeno. Celoten zapis intabulacije teče po dveh straneh odprte knjige.

## KRITIČNE OPOMBE

**[1] Hodie natus est salvator mundi**

- t. 1–6, C I e: besedilo »Hodie natus est nobis salvator mundi«
- t. 3–4, T I e: punktirana semibrevis in minima namesto dveh semibreves
- t. 5, C I b: semiminima f<sup>1</sup>
- t. 13, C I b: besedilo »hodie« namesto »natus est«
- t. 13, A I f: semibrevis f<sup>1</sup> in minima e<sup>1</sup> z višajem; višaj verjetno za semibrevis c, e: semibrevis f<sup>1</sup>
- t. 13, A II e: semibrevis f<sup>1</sup>
- t. 13, B I b, f: oznaka za ponovitev besede »hodie« namesto »natus est«
- t. 13–14, T I e: besedilo »hodie« namesto »natus est«
- t. 14, C I b: semibrevis c<sup>2</sup> popravljena v h<sup>1</sup>
- t. 16, C I b, d: minime c<sup>2</sup>, h<sup>1</sup> in d<sup>2</sup>

46. Vir je dosegljiv kot faksimile v: *The Pelplin Tablature: Facsimile*, zv. 5, uredila Adam Sutkowski in Alina Osostowicz-Sutkowska, *Antiquitates Musicae in Polonia 6* (Gradec: Akademische Druck und Verlagsanstalt; Varšava: Polish Scientific Publishers, 1965), 70–71. Na spletu je dostopen na strani <https://polona.pl/preview/902oda14-fea7-46d3-a90b-e1ecod2462bc>.

47. Mirosław Perz in Adam Sutkowski, »Pelpliner Orgeltablatur«, v: *MGG Online*, uredil Laurenz Lütteken, obiskano 10. 2. 2024, <https://www-1mkgg-2online-1com-100479or60043.han.onb.ac.at/mgg/stable/47802>.

- t. 18, C I a: semiminima f<sup>1</sup>, višaj pred semibrevis v t. 19
- t. 19–21, T I c: besedilo »salvator mundi« namesto »mundi, mundi«
- t. 19–20, A II f: nejasen zapis
- t. 20–21, A I b, d: semibrevis a<sup>1</sup> z višajem pod noto in minima g<sup>1</sup>
- c: besedilo »mundi« brez ponovitve
- e: minima f<sup>1</sup>
- t. 21, A I c, e: druga minima f<sup>1</sup>
- t. 29, A I f: poškodovano in neberljivo
- t. 32, A II f: semibrevis f<sup>1</sup>
- t. 35, A I c, e: vse notne vrednosti f<sup>1</sup> namesto fis<sup>1</sup>
- t. 35–38, A II c, d: besedilo »apparuit« v zboru II (razen v T II, kjer je v viru d besedilo »credentibus«)
- t. 35–36 e, f: minima f<sup>1</sup>
- t. 36, A I f: semibrevis f<sup>1</sup>
- t. 37, A I a, b: višaj pred oziroma pod minimama f<sup>1</sup>
- t. 37–38, A II a: besedilo »credentibus apparuit, credentibus apparuit« v zboru II
- t. 37–42, T II e: besedilo »credentibus apparuit, apparuit credentibus«
- t. 38, A II e: zadnja minima c<sup>1</sup> popravljena v d<sup>1</sup>
- t. 39, C II a: semiminima f<sup>1</sup>, minima fis<sup>1</sup>
- e: semiminima fis<sup>1</sup>
- t. 40, A II a, c, e, f: punktirana minima e<sup>1</sup>
- d: punktirana minima e<sup>1</sup>
- t. 40–42 a: besedilo »credentibus apparuit« v zboru I
- t. 41, A I a: semiminima f<sup>1</sup>, višaj pred minimo v t. 42
- t. 41, T I e: nečitljivo
- t. 41, A II f: druga minima a namesto h
- c, e: druga minima b namesto h
- t. 42, A I b: višaj za minimo f<sup>1</sup> nejasen
- c, e: minima f<sup>1</sup>
- t. 44–45 c, d: besedilo »ortus gloriosus« namesto »vita gloriosa« v zboru I
- t. 46, C II a: zadnja semiminima f<sup>1</sup>
- e: višaj pod zadnjo semiminimo
- t. 46, T II e: namesto punktirane minime d<sup>1</sup> in semiminime c<sup>1</sup> dve minimi d<sup>1</sup>
- t. 46–47 c, d: besedilo »ortus gloriosus« namesto »vita gloriosa« v zboru II
- t. 47, C II e, f: zadnja semiminima f<sup>1</sup>
- t. 47, A II e: prva semiminima e<sup>1</sup>
- t. 48, A I a, d: prva semiminima e<sup>1</sup>; uredniški popravek v d<sup>1</sup> v skladu s t. 49
- e: prva semiminima d<sup>1</sup>

- t. 48–49, T I e: nečitljivo
- t. 49–53, B II b: mesto izpuščeno, pozneje oznaka »NB« nad notnim črtovjem
- t. 52, C II a: zadnja semiminima f<sup>1</sup>  
e: zadnja semiminima fis<sup>1</sup>
- t. 52–53 c, d: besedilo »ortus gloriosus« na-  
mesto »vita gloriosa« v zboru II
- t. 53, B I c: semiminime c popravljene v d
- t. 53, B II e: namesto semibrevis minima s pav-  
zo minimo
- t. 54, C II e: zadnja semiminima f<sup>1</sup>
- t. 55, C I a, d: zadnja semiminima f<sup>1</sup>
- t. 55, B I c: semiminime c popravljene v d
- t. 57, A I b, f: zadnja semiminima f<sup>1</sup>
- t. 57, A I e: zadnja semiminima g<sup>1</sup>
- t. 57, B I f: poškodovano
- t. 58–59, A II f: poškodovano
- t. 65, A I c: dve semiminimi namesto minime  
d<sup>1</sup>
- t. 65, T I a: četrta semiminima a; uredniško  
spremenjeno v g  
c: druga semiminima c<sup>1</sup> namesto h  
e: četrta semiminima g
- t. 65, A II d: minima c<sup>2</sup> namesto c<sup>1</sup>
- t. 66, A I a, b, d, f: dve minimi g<sup>1</sup>; uredniško  
spremenjeni v celinko g<sup>1</sup>  
e: semiminima g<sup>1</sup>
- t. 66, A II b, c, e: minima f<sup>1</sup>
- t. 67, A I f: minimi f<sup>1</sup>  
e: semibrevis fis<sup>1</sup> namesto dveh mi-  
nim fis<sup>1</sup>
- t. 67, C II b, d: višaj pod semibrevis d<sup>2</sup>
- t. 5–6, T I a: semibrevis a med taktoma ozna-  
čena z dvema pikama nad noto
- t. 6, C I c: semibrevis d<sup>2</sup> popravljena v c<sup>2</sup>
- t. 8, A I c: pavza minima popravljena v mi-  
nimo d<sup>1</sup> in dodan vezni lok s semi-  
brevis
- t. 9, A I a: prvotno ena minima d<sup>1</sup>, druga  
minima d<sup>1</sup> dodana pozneje  
b: namesto dveh minim d<sup>1</sup> semibre-  
vis z dvema pikama nad noto  
c: namesto dveh minim d<sup>1</sup> semibre-  
vis d<sup>1</sup>
- t. 10, C II a: celoten takt manjka
- t. 13, B I c: minimi H in c popravljene v c in d
- t. 14–15, T I a, b: v obeh taktih dve minimi in se-  
mibrevis; popravljeno v skladu s t.  
22–23 in ostalimi glasovi zaradi po-  
udarka drugega zloga v »apparuit«
- t. 17, C II a: višaj pod prvo minimo (gis<sup>1</sup>) in  
višaj pred drugo minimo  
b: druga minima gis<sup>1</sup>  
c: prva minima gis<sup>1</sup>
- t. 17, A II b: prve tri minime prvotno d<sup>1</sup>  
popravljene v e<sup>1</sup>
- t. 19, C II a, b: druga semiminima d<sup>2</sup>  
c: druga semiminima c<sup>2</sup>
- t. 23, C I b: višaj pod fis<sup>1</sup> zamaknjen pod na-  
slednjo minimo (g<sup>1</sup>)
- t. 24, C II b: minima c<sup>2</sup> popravljena; nejasno
- t. 24–25, T II b: semibrevis c<sup>1</sup> (višaj v t. 16 in 49)
- t. 25, C II a: prva minima gis<sup>1</sup> in višaj pred  
drugo minimo  
b: druga minima gis<sup>1</sup>  
c: prva minima gis<sup>1</sup>
- t. 31, A I a, b, c: zadnja semiminima f<sup>1</sup> (gl. t.  
55)
- t. 32 menzurni znak 3 v vseh virih
- t. 33, B I c: zapis poškodovan, notno črtov-  
je popravljeno in tonske višine za-  
maknjene ton nižje
- t. 34, C II a, b: semibrevis f<sup>1</sup>  
c: semibrevis fis<sup>1</sup>
- t. 34, T II a: minima d<sup>1</sup>  
b: minima c<sup>1</sup> popravljena v d<sup>1</sup>
- t. 35, C I b: minima h<sup>1</sup> popravljena v c<sup>2</sup>
- t. 36, A I a, b, c: semibrevis f<sup>1</sup> (gl. t. 60)
- t. 36, B II a, b: minima H namesto A (gl. t. 60)
- t. 38, A I a, b, c: semibrevis f<sup>1</sup> (gl. t. 62)

## [2] Quem vidistis pastores

Pisanje velike začetnice v virih ni skladno. Velika začetnica pri besedah »pastores« in »angelorum« je brez komentarjev popravljena v malo začetnico, mala začetnica pri »Dominum« pa v veliko začetnico. Beseda »annunciate« je v transkripciji zapisana »annuntiate«.

- t. 2, C I a, b: zlog »Quem« pod semibrevis  
in minimo in v skladu s podlož-  
nim besedilom v drugih glasovih s  
sledočim poudarkom drugega zloga  
v besedi »vidistis« na dolgo noto ter  
z začetkom drugega zloga besede  
»pastores« na začetku melizma v t.  
4; semibrevis in minima v nobenem

- t. 38, C II a, b: semibrevis f<sup>1</sup>  
c: semibrevis fis<sup>1</sup>
- t. 38, A II a: punktirana semibrevis f<sup>1</sup> in semibrevis f<sup>1</sup>
- t. 39–43, A I a: besedilo »Annunciate nobis quis apparuit« prečrtano in nadomeščeno z »Alleluia«
- t. 40, A I a, b: punktirana minima fis<sup>1</sup> (gl. t. 64)  
c: slabo berljivo, najverjetneje višaj pred minimo fis<sup>1</sup>
- t. 40, A II a, b: punktirana semiminima f<sup>1</sup> (gl. t. 64)
- t. 40, T II a, b: prva minima d<sup>1</sup> namesto c<sup>1</sup> (gl. t. 64)
- t. 47, B I c: papir poškodovan, neberljivo
- t. 50, C II a: slabo berljiv višaj pod prvo minimo (gis<sup>1</sup>) in višaj pred drugo minimo  
b: druga minima gis<sup>1</sup>  
c: višaj za gis<sup>1</sup> pod prvo in drugo minimo in med njima
- t. 51, T I a, b: besedilo »Choros« z veliko začetnico in brez veznika »Et«
- t. 55, A I a, b, c: zadnja semiminima fis<sup>1</sup> (gl. t. 31)
- t. 56 menzurni znak 3 v vseh virih
- t. 57, T I a: semibrevis c<sup>1</sup> popravljena v d<sup>1</sup>; v t. 33 semibrevis c<sup>1</sup>  
b: semibrevis d<sup>1</sup>; v t. 33 semibrevis c<sup>1</sup>
- t. 58, C II a, b, c: semibrevis f<sup>1</sup> (gl. t. 34)
- t. 58, T II a, b: minima d<sup>1</sup> (gl. t. 34)
- t. 59, B I b: semibrevis g popravljena v a
- t. 60, A I a, b, c: semibrevis fis<sup>1</sup> (gl. t. 36)
- t. 60, B II a, b: minima H namesto A (gl. t. 36)
- t. 61, A I c: slabo berljivo, najverjetneje minima fis<sup>1</sup>
- t. 62, A I a, b, c: semibrevis fis<sup>1</sup> (gl. t. 38)
- t. 62, C II c: semibrevis f<sup>1</sup> (gl. t. 38)
- t. 64, A I a, b: punktirana minima f<sup>1</sup> (gl. t. 40)  
c: punktirana minima fis<sup>1</sup>
- t. 64, B I c: po t. 64 ponovljen celoten zapis t. 39–62
- t. 64, A II a, b: punktirana semiminima f<sup>1</sup> (gl. t. 40)
- t. 64, A II a: punktirana semiminima in semiminima z oznako za triolo; prečrtano in semiminima popravljena v fuso
- t. 64, A II b: punktirana semiminima in semiminima z oznako za triolo
- t. 64, T II a, b: minima c<sup>1</sup> (gl. t. 40)
- t. 66, A I c: semibrevis namesto brevis e<sup>1</sup>

[3] In tribulatione mea – Propterea  
confitebor tibi

Cantus I in II superioris chori sta označena kot C I in C II, altus superioris chori kot A I in altus inferioris chori kot A II, tenor superioris chori kot T I in tenor inferioris chori kot T II, bassus I in II inferioris chori pa kot B I in B II.

## PRIMA PARS

- t. 2, A II b: semibrevis d<sup>1</sup> namesto f<sup>1</sup>
- t. 7, A I a: semibrevis f<sup>1</sup>  
b: semibrevis fis<sup>1</sup>
- t. 10, A I a: minima c<sup>1</sup>  
b: minima cis<sup>1</sup>
- t. 11, C I b: minima d<sup>2</sup> namesto c<sup>2</sup>
- t. 14, A II b: zadnja semiminima f<sup>1</sup> komaj vidna
- t. 14, B II b: minima G namesto F
- t. 15, T II a, b, c: semiminimi h
- t. 15, B I b: minima g, semiminimi g, semiminimi e in minima e
- t. 16, B I a, c: zadnja minima f  
b: zadnja minima fis  
c: namesto prve minime f semiminimi f
- t. 17, A II a: zadnja minima c<sup>1</sup>  
b: zadnja minima cis<sup>1</sup>
- t. 17, B I b: namesto druge minime g semiminimi g in namesto zadnjih dveh semiminim e minima e  
c: namesto zadnjih dveh semiminim minima e
- t. 21, C II b, c: zadnja minima f<sup>1</sup>
- t. 22, C II b: semibrevis gis<sup>1</sup>, velja verjetno za predhodno minimo f<sup>1</sup>
- t. 22, A I a: zadnja minima c<sup>1</sup>  
b: zadnja minima cis<sup>1</sup>
- t. 23, C II c: semibrevis f<sup>1</sup>
- t. 23, A II a: minima c<sup>1</sup>  
b: minima cis<sup>1</sup>
- t. 24, A II a, b: druga semibrevis c<sup>1</sup>
- t. 24, T II c: minima g
- t. 25, C I a: minima g<sup>1</sup>  
b: minima gis<sup>1</sup>
- t. 27–28, C I a: minima c<sup>2</sup> in semibrevis d<sup>2</sup> pomotoma ponovljeni
- t. 27–28, A I a: semibrevis f<sup>1</sup>  
b: semibrevis fis<sup>1</sup>
- t. 29, C I a, b: minima c<sup>2</sup>
- t. 30, T I c: semibrevis e namesto d

t. 30, A II	a: minima c <sup>1</sup> b: minima cis <sup>1</sup>	t. 62, A II	a: minima c <sup>1</sup>
t. 30, T II	b: odvečna pavza semibrevis pred pavzo minimo	t. 63, C I	a: druga minima c <sup>2</sup>
t. 31, A II	a: minima c <sup>1</sup> b: minima cis <sup>1</sup>	t. 64, C I	a: semiminimi c <sup>2</sup>
t. 31, T II	c: minima g namesto gis	t. 64, A I	a: zadnja minima f <sup>1</sup>
t. 31–32, B I	c: semibrevis f	t. 65, C I	a: peta in osma semiminima c <sup>2</sup>
t. 32, B I	a, b, c: zadnja minima g	t. 65, A I	a: sedma semiminima a <sup>1</sup> namesto g <sup>1</sup> (gl. t. 38)
t. 35, A II	a, b: minima c <sup>1</sup>	t. 66, A II	a: druga minima c <sup>1</sup>
t. 36, C I	a: druga minima h <sup>1</sup> namesto c <sup>1</sup> ; c <sup>1</sup> v t. 63 b: druga minima cis <sup>2</sup>	t. 67, A II	a: semiminimi c <sup>1</sup>
t. 37, C I	a: semiminime d <sup>2</sup> -d <sup>2</sup> -c <sup>2</sup> -c <sup>2</sup> b: semiminime d <sup>2</sup> -d <sup>2</sup> -c <sup>2</sup> -cis <sup>2</sup>	t. 67, T II	c: minima h
t. 37, C II	c: semiminimi b <sup>1</sup>	t. 68, A II	a: peta in osma semiminima c <sup>1</sup>
t. 37, A I	b: zadnja minima f <sup>1</sup>	t. 69, A I	a: zadnja minima g <sup>1</sup>
t. 38, C I	a, b: peta in zadnja semiminima c <sup>2</sup>	t. 70, B I	a, c: semiminima g
t. 39, A II	a, b: druga minima c <sup>1</sup>	t. 72, C I	a: peta semiminima c <sup>2</sup> , osma semiminima cis <sup>2</sup>
t. 40, A II	a: semiminimi c <sup>1</sup> b: semiminimi cis <sup>1</sup>	t. 72, C II	c: sedma semiminima h <sup>1</sup> namesto b <sup>1</sup>
t. 40, T II	c: minima h	t. 72, A I	a: sedma semiminima a <sup>1</sup> namesto g <sup>1</sup> (gl. t. 38)
t. 40, B I	a, c: zadnja minima f b: zadnja minima fis	t. 74, A II	a: peta in osma semiminima c <sup>1</sup>
t. 41, A II	a: peta in zadnja semiminima c <sup>2</sup> b: peta in zadnja semiminima cis <sup>2</sup>	t. 78, C I	a: semibrevis d <sup>2</sup> namesto brevis
t. 41, B I	c: zadnja semiminima f namesto e		
t. 42, A I	a: zadnja minima g <sup>1</sup> b: zadnja minima gis <sup>1</sup>	SECUNDA PARS	
t. 42, B I	c: semibrevis f namesto d	t. 1–2, A I	b: punktirana semibrevis cis <sup>1</sup>
t. 43, C II	c: semibrevis cis <sup>2</sup>	t. 2, A I	b: minima fis <sup>1</sup>
t. 43, B I	c: semiminima g	t. 4–5, B I	b: punktirana semibrevis gis
t. 43–48, B I	a: takti manjkajo	t. 5, A II	b: minima fis <sup>1</sup>
t. 45, C I	a: peta semiminima c <sup>2</sup> , osma semiminima cis <sup>2</sup> b: peta in osma semiminima c <sup>2</sup>	t. 9, C I	a, b: zadnja minima cis <sup>2</sup>
t. 47, A II	a: peta in osma semiminima c <sup>1</sup> b: peta semiminima c <sup>1</sup> , osma semiminima cis <sup>1</sup>	t. 10, C II	b, c: punktirana minima h <sup>1</sup>
t. 48–74	b: takti manjkajo pri vseh glasovih	t. 10, T I	a: punktirana minima h b, c: punktirana minima b
t. 49, C II	c: ligatura f <sup>1</sup> -g <sup>1</sup>	t. 14, T II	a, b, c: punktirana semibrevis h
t. 49–50, A I	a: brevis c <sup>1</sup> namesto d <sup>1</sup>	t. 17, A I	b: zadnja minima f <sup>1</sup> namesto f
t. 50, A II	a: zadnja minima c <sup>1</sup>	t. 17, T I	b: zadnja minima fis namesto f
t. 51, A II	a: druga semibrevis c <sup>1</sup>	t. 17, B I	b, c: semiminima H namesto c
t. 51, T II	c: minima g	t. 17, B II	b: namesto dveh punktiranih minim s semiminimo dve kolorirani (črni) semibreves z minimo (triola)
t. 52, C I	a: minima g <sup>1</sup>	t. 18, T I	b: druga semibrevis fis
t. 54–55, A I	a: semibrevis f <sup>1</sup>	t. 19, T I	a, c: druga minima f namesto e
t. 56, C I	a: minima c <sup>2</sup>	t. 20, C I	a: predzadnja minima d <sup>2</sup> namesto e <sup>2</sup>
t. 57, A II	a: minima c <sup>1</sup>	t. 21, C I	a: semibrevis c <sup>2</sup> b: namesto dveh punktiranih minim s semiminimo dve kolorirani (črni) semibreves z minimo (triola)
t. 58, A II	a: minima c <sup>1</sup>		
t. 59, B I	a, c: zadnja minima g	t. 22, A I	a: prva minima f <sup>1</sup> b: prva minima fis <sup>1</sup>
		t. 24, C I	b: beseda »meum« ponovljena
		t. 24, C II	b, c: semiminima in minima g <sup>1</sup>
		t. 25–26, A II	a: semibrevis c <sup>1</sup> b: semibrevis cis <sup>1</sup>
		t. 27, A II	a, b: semibrevis c <sup>1</sup>

t. 27, T II	b, c: semiminima f namesto g	t. 48, C I	a: peta semiminima cis <sup>2</sup> , osma semiminima c <sup>2</sup>
t. 28, B I	a, c: semibrevis f b: semibrevis fis		b: peta in osma semiminima c <sup>2</sup>
t. 29, B I	b: semiminima fis namesto g c: semiminima f namesto g	t. 48, T I	a: šesta semiminima h
t. 30, B I	a, b, c: semiminima in minima g		b, c: šesta semiminima b
t. 31, C I	a: minima c <sup>2</sup> b: minima cis <sup>2</sup>	t. 49, B I	a, c: prva in zadnja minima f b: prva minima fis, zadnja minima f
t. 31–32, T I	b: besedilo »in die« označeno z »bis«	t. 50, A II	a: peta in zadnja semiminima c <sup>1</sup> b: peta in osma semiminima cis <sup>1</sup>
t. 32, C I	a: semibrevis c <sup>2</sup> b: semibrevis cis <sup>2</sup>	t. 51–56, C I	a: takti manjkajo
t. 32, A II	a: minima c <sup>1</sup> b: minima cis <sup>1</sup>	t. 51, C II	b: minime a <sup>1</sup> -c <sup>2</sup> -h <sup>1</sup> ; zadnja s slabo vidnim višajem, morda za minimo c <sup>2</sup> c: minime a <sup>1</sup> -cis <sup>2</sup> -h <sup>1</sup>
t. 33, C I	a: minima c <sup>2</sup> b: minima cis <sup>2</sup>	t. 51, A I	a, b: zadnja minima g <sup>1</sup>
t. 33, A II	a: semibrevis c <sup>1</sup> b: semibrevis cis <sup>1</sup>	t. 52, B I	b: minima e ni punktirana; semiminima gis
t. 34, C I	a: semibrevis c <sup>2</sup> b: semibrevis cis <sup>2</sup>	t. 53, A II	a: semibrevis f <sup>1</sup> popravljena v e <sup>1</sup>
t. 35, C I	a: tretja in četrta semiminima c <sup>2</sup> b: tretja semiminima c <sup>2</sup> , četrta semiminima cis <sup>2</sup>	t. 54, C I	b: peta in osma semiminima c <sup>2</sup>
t. 35, C II	b: minima b <sup>1</sup> c: minima h <sup>1</sup>	t. 54, C II	b: predzadnja semiminima h <sup>1</sup>
t. 36, C I	a: semibrevis c <sup>2</sup> b: semibrevis cis <sup>2</sup>	t. 55, B I	a, b, c: prva minima f
t. 36, A II	a: minima c <sup>1</sup> b: minima cis <sup>1</sup>	t. 56, A II	a: peta in osma semiminima c <sup>1</sup> b: peta in osma semiminima cis <sup>1</sup>
t. 37, A II	a: semibrevis c <sup>1</sup> b: semibrevis cis <sup>1</sup>	t. 57, A I	a: prva in zadnja minima f <sup>1</sup>
t. 37–38, B I	a: besedilo »susceptor meus« prečrtano in nadomeščeno s »tribulatio-nis«	t. 57–66	b: takti manjkajo pri vseh glasovih
t. 38, A II	a: tretja semiminima c <sup>1</sup> b: tretja semiminima cis <sup>1</sup>	t. 58, C I	a: peta in osma semiminima c <sup>2</sup>
t. 39, C I	a: prva minima c <sup>2</sup> b: prva minima cis <sup>2</sup>	t. 58, C II	c: sedma semiminima h <sup>1</sup>
t. 39, A II	a: semibrevis c <sup>1</sup> b: semibrevis cis <sup>1</sup>	t. 58, A I	a: sedma semiminima e <sup>2</sup> namesto d <sup>2</sup>
t. 42, A I	a: semiminima in zadnja minima c <sup>1</sup> b: semiminima in zadnja minima cis <sup>1</sup>	t. 58, T I	a: šesta semiminima h
t. 43, C I	a: semibrevis f <sup>1</sup> b: semibrevis fis <sup>1</sup>	t. 59, B I	a, c: prva in zadnja minima f
t. 43, C II	b: semibrevis g <sup>1</sup> popravljena v a <sup>1</sup>	t. 60, A II	a: peta in osma semiminima c <sup>1</sup>
t. 43, B I	minimi f v vseh virih	t. 61, C II	c: druga minima c <sup>2</sup>
t. 46, A II	a, b: semiminima in zadnja minima c <sup>1</sup>	t. 61, A I	a: zadnja minima g <sup>1</sup>
t. 47, A I	a: prva minima f <sup>1</sup> b: prva minima fis <sup>1</sup>	t. 64, C I	a: peta semiminima c <sup>2</sup>
		t. 64, C II	c: sedma semiminima h <sup>1</sup>
		t. 65, B I	a, c: prva in zadnja minima f
		t. 66, A II	a: peta in osma semiminima c <sup>1</sup>
		t. 67, A I	a: semibrevis in minima f <sup>1</sup> b: semibrevis f <sup>1</sup> in minima fis <sup>1</sup>
		t. 68, A I	a, b: ligatura f <sup>1</sup> in g <sup>1</sup>
		t. 69, A I	a: minima, semibrevis in minima f <sup>1</sup> b: semibrevis f namesto prve minime; zadnja minima fis <sup>1</sup>
		t. 70, A I	a, b: ligatura f <sup>1</sup> in g <sup>1</sup>
		t. 70, T I	c: namesto ligature dve semibreves
		t. 71, A I	a, b: brevis f <sup>1</sup>



[4] **Magne Deus rex noster – Cum inimici nostri**

Velika začetnica besede »Rex« je povsod spremenjena v malo začetnico.

PRIMA PARS

- t. 3, A I zadnja minima a<sup>1</sup> popravljena v g<sup>1</sup>  
 t. 4, B I semibrevis f popravljena v g  
 t. 5, A I zadnja semiminima c<sup>1</sup> namesto d<sup>1</sup>  
 t. 8, A I prva semiminima nejasna, morda h<sup>1</sup> namesto c<sup>2</sup>  
 t. 11–13, C II znak za ponovitev besedila »tunc vox et omnis lingua«; besedilo »semper sonabit« manjka  
 t. 15, A I prva semiminima nejasna, morda a<sup>1</sup> ali h<sup>1</sup>, druga semiminima h namesto a  
 t. 20, A I zadnja semiminima d<sup>1</sup> namesto e<sup>1</sup>  
 t. 20, T I druga semiminima a namesto g  
 t. 20–21, B I beseda »tuam« prečrtana in nadomeščena s »canet«  
 t. 21, A II prva semiminima nejasna, h<sup>1</sup> ali c<sup>2</sup>  
 t. 25, C II dve semiminimi c<sup>2</sup> povezani z lokom namesto minime  
 t. 25, B II tretja semiminima nejasna, h ali c<sup>1</sup>  
 t. 26, A I semibrevis namesto zadnje minime g<sup>1</sup>

SECUNDA PARS

- t. 5–6, T II besedilo »properate dicunt« naknadno označeno z »bis«  
 t. 6, C II tretja semiminima d<sup>2</sup> popravljena v c<sup>2</sup>  
 t. 11, A I pomotoma besedilo »perdemus istos«  
 t. 13, C II semiminimi e<sup>2</sup> naknadno povezani z lokom namesto zadnje minime  
 t. 13, A II semiminimi g<sup>1</sup> naknadno povezani z lokom  
 t. 13, B II semiminimi c naknadno povezani z lokom  
 t. 14, C I semiminimi a<sup>1</sup> naknadno povezani z lokom  
 t. 14, A I semiminimi d<sup>1</sup> naknadno povezani z lokom  
 t. 14, T I semiminimi a<sup>1</sup> naknadno povezani z lokom  
 t. 15, A I nad semiminimo g<sup>1</sup> oznaka »sol«  
 t. 17, A I med semiminimo g<sup>1</sup> in minimo c<sup>2</sup> izbrisana pavza semiminima

- t. 18, C II pod semiminimo d<sup>2</sup> in minimo e<sup>2</sup> besedilo »et tu« prečrtano in nadomeščeno s končnico »-bis«  
 t. 18, A II minima a<sup>1</sup> ni punktirana, med minimama a<sup>1</sup> in h<sup>1</sup> je pavza minima  
 t. 20, C II prva semiminima nejasna, c<sup>2</sup> ali d<sup>2</sup>  
 t. 22, C II prvotno besedilo »glorificaberis« prečrtano in nadomeščeno z »et tu in sempiternum«  
 t. 22, T I prva semibrevis d<sup>1</sup> popravljena v e<sup>1</sup>  
 t. 23, C II ritem popavljen iz prvotno punktirane semiminime, fuse in dveh semiminim  
 t. 27, A II besedilo »ejus« namesto »tuis«  
 t. 27–28, C I besedilo »eius« namesto »tuis«  
 t. 29, A II besedilo »ejus« namesto »tuis«  
 t. 34, C I besedilo »eius« namesto »tuis«  
 t. 38, C I besedilo »eius« namesto »tuis«  
 t. 38, T I namesto semibrevis g prvotno dve minimi, pozneje povezani z veznim lokom

[5] **Vidit Jacob in somnis scalam – Dilataberis ab oriente – Cumque evigilasset Jacob**

PRIMA PARS

- t. 7, C II a: semibrevis g<sup>1</sup> popravljena v a<sup>1</sup>  
 t. 15, C I b: prva minima d<sup>2</sup> namesto c<sup>2</sup>  
 t. 15, T I b: prva minima d<sup>1</sup> namesto c<sup>1</sup>  
 t. 16, C I b: tretja minima d<sup>2</sup> namesto c<sup>2</sup>  
 t. 17, C I b: minima f<sup>1</sup>  
 t. 20–21, C II b: namesto punktirane minime in semiminime semibrevis h<sup>1</sup>; namesto punktirane minime in dveh fus semibrevis g<sup>1</sup>; minima f<sup>1</sup>  
 t. 23, C I b: minima a<sup>1</sup> popravljena v h<sup>1</sup>  
 t. 26, T II b: manjka besedilo »et descendentes«  
 t. 27, C II b: druga minima e<sup>1</sup> namesto d<sup>1</sup>  
 t. 28, C II a: poškodovano, minima a<sup>1</sup> ni vidna  
 t. 31–32, B I c: semibreves d-fis-d popravljene v g-f-g  
 d: semibreves d-f-d  
 t. 33, A I b: zadnja minima f<sup>1</sup> popravljena v g<sup>1</sup>  
 t. 36, B II b: minima h namesto G  
 t. 41, C I b: minima f<sup>1</sup>  
 t. 41, A I b: semibrevis c<sup>1</sup> namesto h  
 t. 41–44, B II a: besedilo »Ego sum Abraham Dominus Deus«, označeno s popravljenim besednim redom

- t. 45–46, T I b: minime d<sup>1</sup>-e<sup>1</sup>-c<sup>1</sup>  
 t. 46, A I a, b: prva minima f<sup>1</sup> namesto e<sup>1</sup>  
 t. 46, B I d: prva minima d namesto c  
 t. 47–59, T I b: altovski ključ namesto tenorske-  
 ga  
 t. 48, A I zadnja minima v vseh virih f<sup>1</sup>  
 t. 48, T I zadnja minima v vseh virih cis<sup>1</sup>  
 t. 50, A II zadnja minima v vseh virih f<sup>1</sup>  
 t. 50, T II zadnja minima v vseh virih cis<sup>1</sup>  
 t. 53, T I b, c: prva minima h  
 t. 56, C I b: minima f<sup>1</sup>  
 t. 62, C I b: zadnja minima f<sup>1</sup>  
 t. 63, T I b: semibrevis d<sup>1</sup>, minimi g in h  
 d: minima g, semibrevis d<sup>1</sup> in mini-  
 ma g  
 t. 64, T I b: minimi c<sup>1</sup> in h, semibrevis h  
 d: minime h-c<sup>1</sup>-h in semibrevis c<sup>1</sup>  
 t. 65–66, A I a: semibrevis g<sup>1</sup>  
 t. 65, T I b: minimi in semibrevis c<sup>1</sup>  
 d: minimi (prva z veznim lokom) in  
 semibrevis c<sup>1</sup>  
 t. 65, T II a: semibreves g manjkata  
 t. 65–66, A I a: semibrevis g<sup>1</sup> namesto brevis  
 t. 65–66, A II a: nejasen zapis, morda ligatura e<sup>1</sup>-c<sup>1</sup>  
 t. 66, T I a: minima g namesto semiminim  
 b, d: minima c<sup>1</sup>, semiminimi g in a,  
 brevis h

## SECUNDA PARS

- b: besedilo v vseh glasovih sledi la-  
 tinskemu Svetemu pismu: »Dilata-  
 beris ad orientem, et occidentem«  
 t. 13, A a: zadnja minima e<sup>1</sup> namesto f<sup>1</sup>  
 t. 19, B a: semiminima e namesto f  
 t. 20, A b: namesto semibrevis dve minimi  
 e<sup>1</sup>  
 t. 22–23, A b: namesto dveh minim semibrevis  
 e<sup>1</sup>  
 t. 27–28, A a: manjka oznaka za ponovitev be-  
 sedila »quocumque perrexeris«  
 t. 28–29, B a: zapis poškodovan, neberljiv  
 t. 38, A a: minima, punktirana minima in  
 semiminima d<sup>1</sup>

- t. 39–40, A a: semibrevis d<sup>1</sup> namesto punktira-  
 ne minime in semiminime  
 t. 40, T a: semibrevis c<sup>1</sup> namesto dveh minim

## TERTIA PARS

- t. 13, A I a: minima fis<sup>1</sup>  
 t. 13, T I a, c, d: semibrevis f  
 t. 14, A I a, b: minima f<sup>1</sup>  
 t. 15, A I a, b: druga in zadnja minima f<sup>1</sup>  
 t. 15, A II a: minimi f<sup>1</sup>  
 t. 15, T II a, c: minima c<sup>1</sup>  
 t. 15, A I a, b: druga minima f<sup>1</sup>, zadnja mini-  
 ma fis<sup>1</sup>  
 t. 16, A II a: minimi f<sup>1</sup>  
 t. 16, T II a, c: minima c<sup>1</sup>  
 t. 17, A I a, b: semibrevis fis<sup>1</sup>  
 t. 17, A II a: minima f<sup>1</sup>  
 t. 18, A II a: semibrevis f<sup>1</sup>  
 t. 21, A I a, b: semiminima f<sup>1</sup> namesto e<sup>1</sup>  
 t. 37, C I b: semibrevis h<sup>1</sup> in c<sup>2</sup> zapisani kot li-  
 gatura  
 b: brevis g<sup>1</sup>  
 t. 38, C I b: semibrevis d<sup>2</sup> pred zaključno  
 dvojno brevis

[6] *Expecta Dominum*

- t. 4, T II druga minima c<sup>1</sup>  
 t. 10–11, C I vezni lok dodan zaradi poudarka v  
 besedilu  
 t. 10–11, A I vezni lok dodan zaradi poudarka v  
 besedilu  
 t. 15, A I semibrevis in minima povezana v  
 punktirano semibrevis zaradi pou-  
 darka v besedilu  
 t. 15, T I punktirana minima c, minima c<sup>1</sup> in  
 semiminima f  
 t. 18, T II zapis zadnje dobe takta nejasen  
 t. 25, T I semiminima c<sup>1</sup> namesto d<sup>1</sup>





# Sigla of Libraries (RISM)

CZ-Pu	Praha, Národní knihovna České republiky
D-B	Berlin, Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung
D-BLAbk	Blankenburg (Harz), St. Bartholomäuskirche, in Wolfenbüttel, Landeskirchliches Archiv
D-BSstb	Bibliothek (Braunschweig), Städtische Bibliotheken (Braunschweig). Stadtbibliothek
D-DI	Dresden, Sächsische Landesbibliothek - Staats- und Universitätsbibliothek
D-KMs	Kamenz, Stadtarchiv
D-MÜG	Mügel, Evangelisch-lutherisches Pfarramt St. Johannis, Kantoreiarchiv
D-Rp	Regensburg, Bischöfliche Zentralbibliothek, Proskesche Musikabteilung
D-Rtt	Regensburg, Fürst Thurn und Taxis Hofbibliothek und Zentralbibliothek
D-SCHM	Schmölln, Stadtkirche St. Nicolaus, Archiv
D-SLk	Salzwedel, Katharinenkirche, Kirchenbibliothek
D-W	Wolfenbüttel, Herzog August Bibliothek, Musikabteilung
D-Z	Zwickau, Ratsschulbibliothek
D-ZGsm	Zörbig, Evangelisches Pfarramt St. Mauritius
H-Bn	Budapest, Magyar Tudományos Akadémia Könyvtár
PL-LETpn	Legnica, Biblioteka Towarzystwa Przyjaciół Nauk
PL-PE	Pelplin, Seminarium Duchowne, Biblioteka
PL-Wn	Warszawa, Biblioteka Narodowa
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S-K	Kalmar, Gymnasium- och stiftsbiblioteket and Stadtsbiblioteket
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S-SK	Skara, Stifts- och landsbiblioteket
S-VII	Visby, Landsarkivet
S-VX	Växjö, Landsbiblioteket
SK-Le	Levoča, Evanjelická a. v. cirkvená knižnica

# Preface

AFTER an interlude of several years, the series *Monumenta artis musicae Sloveniae* again presents a volume of works by Iacobus Handl-Gallus (Carniola, 1550–Prague, 1591). In the decade between 1985 and 1995, the composer's major works were published in nineteen newly edited volumes. These include sixteen Mass settings (*Selectiores quaedam missae*, 1580), Handl's monumental collection of motets (*Opus musicum*, 1586, 1587, and 1590) and two volumes of moral harmonies (*Harmoniae morales*, 1589–1590 and *Moralia*, 1596). A modern edition containing two occasional works was published in 2015 (*Undique flammatis*, 1579 and *Epicedion harmonicum*, 1589). In addition, a selection of intabulations of Handl's compositions has been available since 2009 and a volume of eight compositions preserved in manuscript has been available since 1996 (MAMS 28).

The present volume is a continuation of the volume MAMS 28. It contains six double-choir motets which survive in manuscript only under the name of Handl and which are preserved in their entirety: i.e., in all eight parts. Since the authorship of Handl cannot be fully proven for any of the compositions, and since some motets are

ascribed in the sources not only to Handl, several possible authors are given for some of the motets in this edition.

The situation of transmission is complex for all works and requires a detailed study of the sources and their genesis. Although most of the motets survive in multiple sources, the copies sometimes differ greatly from each other. Selecting the best and most appropriate source for this edition has proven extraordinarily arduous. The historical circumstances, the transmission of the compositions and their preservation are discussed in detail in the introduction. The extensive critical reports reflect the complexity of the philological issues surrounding the compositions. A description of the editorial methods utilized is contained in the introduction.<sup>1</sup>

The idea of a modern edition of the composer's complete works has not yet been realized with the publication of this volume. Several more four- to six-part motets, some German songs and, infrequently, *moralia* from the manuscript sources of the sixteenth and especially the seventeenth centuries are still waiting to be accessed and published.

1. The author of this edition also presented the results of his research at the International Musicological Conference dedicated to the memory of Lubomír Chalupka, which was held at the Faculty of Arts of the Comenius University in Bratislava in September 2023. His contribution to the conference proceedings is a condensed version of this introduction. See Marko Motnik, "Editing the Motets of Iacobus Handl-Gallus Preserved in Manuscripts: A Problem of Sources or a Source of Problems?", in *Hudobnohistorické štúdie venované pamiatke prof. PhDr. Lubomíra Chalupku, CSc. / Music Historical Studies Dedicated in the Memory of Prof. PhDr. Lubomír Chalupka, CSc.*, edited by Marta Hulková, *Hudobnohistorický výskum na Slovensku začiatkom 21. storočia / Music Historical Research in Slovakia in the 21st Century 7* (Bratislava: Univerzita Komenského v Bratislave, Filozofická fakulta, Katedra muzikológie, 2023), 199–211.



# Introduction

## HANDL'S MOTETS PRESERVED IN MANUSCRIPT

**M**OST of Iacobus Handl's compositional output survives in the form of authorized printed music from the Prague workshop of Georgius Nigrinus (Jiří Černý). The composer himself supervised the printing process, and it was he who most probably made corrections before the final printing. Recent research has tended to show that Handl was assisted by his brother Georg Handl, who was employed in Nigrinus's workshop in the mid-1590s.<sup>1</sup> Since no handwritten testimony by Handl has ever been discovered, and none of his compositions have survived in an authorized manuscript, let alone an autograph, our closest approach to the composer remains through his printed works.

Leaving aside his published works, Handl's compositions form part of manuscript anthologies from the late sixteenth and especially the early seventeenth centuries. These anthologies frequently feature individual compositions from Handl's printed volumes, mostly motets. The manuscripts, as far as their provenance can be determined, usually belonged to the music libraries of churches, municipal and educational institutions, and sometimes to private collectors. Since there are reliable contemporaneous editions of Handl's music, the manuscript copies are to be considered secondary sources. However, these sources provide valuable insights into the reception and popularity of individual compositions, reveal the interests and needs of the musical institutions of the time and answer questions

about the dissemination of music, social networks and cultural relations between individuals and institutions during the late sixteenth and especially the early seventeenth centuries. Schools can be considered particularly vibrant environments for all kinds of cultural exchange. Institutions such as the *Gymnasium poeticum* in Regensburg, Bavaria, or the Princely and Provincial School in Grimma, Saxony, had extensive music collections.<sup>2</sup> There, many generations of students were introduced to the latest musical repertoire and received a thorough theoretical and practical musical education. At the end of their studies, they took the music with them to their home towns or to other places of settlement.

In particular, the handwritten anthologies contain at least fifty other compositions that bear his name but were never officially published by Handl. None of the works that survive only in manuscript can be attributed to Handl with any degree of certainty. Very little is known about the circumstances of their creation and distribution, and it is not known how these compositions came to be included in manuscript sources.

Despite extensive biographical research, the locations where Handl resided during his life remain obscure. In places where it is certain that he spent portions of his life, such as the monasteries of Lower Austria, Moravia and Bohemia, no musical sources from this period have survived. Josip Mantuani attributes the frequent appearance of Handl's compositions in Wrocław (Breslau) manuscripts to the composer's presence in the city. Although it is certain that Handl visited

1. On this, see Marc Desmet, "Typographicum robur fractum": Jacob Handl's Relationship with the Printing Press", *De musica disserenda* 3, no. 2 (2007): 11–24.

2. Stefan Menzel, *Pforta, St. Afra, St. Augustin und die Transformation der mitteldeutschen Musiklandschaft (1543–1620)*, Heidelberg: Heidelberger Schriften zur Musikwissenschaft 1 (Heidelberg: Heidelberg University Publishing, 2023).

Wrocław,<sup>3</sup> no details are available regarding the duration of his stay or the purpose of his travels to the city. The music collections of Wrocław's churches, especially St Elizabeth's and St Mary Magdalene's, are exceptionally rich. Therefore, the frequent appearance of Handl's works in these collections does not depend necessarily on the composer's personal presence in the Silesian capital.<sup>4</sup>

The contents of the music manuscripts found in extensive and significant music collections can be explored via the printed catalogues of specific libraries, through dedicated studies and, notably, through the Répertoire International des Sources Musicales (RISM) online database. While the continuous cataloguing of music sources in RISM has enhanced opportunities for studying the identification and dissemination of compositions, in-depth comparisons of the music content remain somewhat restricted.

A typical example is the double-choir motet *Magne Deus rex noster*, which was known until now exclusively from a single manuscript source (D-B, Ms. mus. Bohn 30B). However, the opportunity to explore musical incipits within the RISM database led to the exciting revelation of a further three manuscript copies, all of which remain anonymous and feature a different text: "Fide Deo et vide". The comparison of the incipits also revealed Felice Anerio as the true author of the motet *Iam de somno in quo*, HK 518.<sup>5</sup> Until now, this was thought to be a possible composition by Handl. In the future, the swift advance of digital tools and the ever-expanding array of sources in the RISM will undoubtedly pave the way for new and more intricate understandings of such compositions. At the same time, previously undiscovered and overlooked compositions may come to light.

3. Tomasz Jeż, "Twórczość Jacoba Handl w źródłach proveniencji śląskiej", *Muzyka* 49, no. 4 (2004): 27–66; Jeż, "The Motets of Jacob Handl in Inter-Confessional Silesian Liturgical Practice", *De musica disserenda* 3, no. 2 (2007): 35–46; Marc Desmet, "Jacob Handl Gallus i Śląsk: między danymi biograficznymi a kwestiami stylokrtycznymi", *Muzyka* 53, no. 4 (2008): 39–66.

4. For a general overview of the vibrant music scene in Wrocław at the turn of the sixteenth and seventeenth centuries, see Remigiusz Pośpiech, "Breslau als Zentrum der Musikkultur Schlesiens im 17. Jahrhundert", *Schütz-Jahrbuch* 32 (2010): 7–16.

5. The abbreviation HK ("Handls Katalog") refers to the ordinal number of the composition in question in the

## THE AUTHORSHIP

Any composition that survives only in manuscript raises questions of authenticity. The possibilities of establishing authorship with certainty are rather limited. Each source has its own history of transmission, and different sources may attribute the same motet to different composers. However, the question of authorship also arises in the case of compositions for which no other composer is named in the sources. In order to at least narrow down these questions, the first step is to analyse and evaluate the stylistic features, compositional techniques and other structural elements of the chosen composition. A second step could then be to shed as much light as possible on the background of the transmission.

Handl is rightly regarded as a master of polychoral music. His double-choir motets, in particular, were extremely popular throughout Europe until at least the mid-seventeenth century. In fact, they were among his most popular and widely performed works. Of all the composers who devoted themselves to polychoral music in Italy or north of the Alps in the second half of the sixteenth century, Handl's compositional approach presents the most uniform picture. In his multi-choir compositions, he mostly used syllabic declamation with the aim of rendering the text as acoustically intelligible as possible. He consistently used a block-like sequence of individual homophonic sections, alternating them with clear and sharp transitions without creating long overlaps between the two choirs. The tutti sections are always relatively short. The motets included in the present edition generally adhere closely to these principles, deviating, possibly, only in the case of the motet *Expecta Dominum*, where a full-voice structure, less typical of the composer, is dominant.

Handl is acknowledged to be a master in the use of various vocal registers and clef combinations. However, the reasons behind the often-

thematic catalogue. Marko Motnik, *Jacob Handl-Gallus: Werk – Überlieferung – Rezeption*, Wiener Forum für ältere Musikgeschichte 5 (Tutzing: Hans Schneider, 2012). Ordinal numbers up to 490 are identical to those in Edo Škulj's 1992 catalogue: Škulj, *Gallusov katalog* (Ljubljana: Družina, 1992). The designation HK is also used for Handl's works in the online International Inventory of Musical Sources (RISM).

-unconventional clef arrangements in his compositions have not yet been thoroughly explored. For instance, the motet *Magne Deus rex noster* (G2, C2, C3, F3) uses the same clef combination as Handl's motets *Quid admiramini* (HK 46), *Dum vagus huc illuc* (HK 267) and *Nympha refer* (HK 268). Similarly, the motet *In tribulatione mea* (C1, C1, C3, C4; C3, C4, F4, F4) displays the same clef combination as Handl's eight-part motet *Adiuro vos, filiae Ierusalem* (HK 248). While the use of rare clef combinations is a distinctive feature of Handl's compositional style, such arrangements are not exclusive to the extent of being absent in the works of other composers.

While Handl's structural and compositional traits are generally discernible, they do not serve as conclusive criteria for establishing authorship. These characteristics are derived from analyses of the composer's oeuvre as a whole and may not account for occasional deviations. Such criteria can neither confirm nor exclude authenticity when a composition is considered in isolation. Although exceptions in the stylistic and compositional approaches of published works unequivocally confirm Handl's authorship (e.g., the motet *Mirabile mysterium*, HK 70, with its extreme chromaticism), deviations and idiosyncrasies in manuscripts naturally raise suspicion. While musical analysis can provide a partial response to the question of authorship, it is not the sole nor an infallible, criterion. Even in instances where compositions exhibit all the stylistic and structural characteristics typical of the composer, it remains plausible to consider authors who shared a stylistic affinity with Handl or those deliberately imitating his musical language.

Assuming that these are indeed motets by Handl, the question then arises: why did the composer omit them from his published works? Plausible suggestions abound regarding the reasons behind his choice. It seems improbable that all of these pieces are of inferior quality, dismissed by the composer as unworthy of publication. Some of them may have been written after the *Opus musicum* was printed; but they might also be occasional works, commissioned from the composer for special occasions. This interpretation has particular merit in the context of the three-movement motet *Vidit Jacob in somnis scalam*, suggesting its potential association with the consecration of a specific church. The motet's biblical text aligns aptly with such an occasion,

allowing for the envisioning of a solemn performance enhanced by musical instruments. The transcription of the work in the tablature book of the Benedictine Abbey of Neresheim in Baden-Württemberg (D-Rtt, F.K. Musik 23) seems particularly revealing in this regard. Only the first and third movements are included, but the middle four-part section in imitative contrapuntal style is missing, leaving us to surmise that the organist accompanied only the two eight-part movements on the organ.

The study of sources and their transmission is essential, even if it does not always establish authorship. However, one of the indisputable criteria for determining authorship is the exclusion of misattribution by locating the composition in question in an authorized publication by a particular composer. For example, the eight-part motet *Laudate Dominum in sanctis eius* is attributed to Handl in at least three manuscript sources,<sup>6</sup> while the same motet appears both as an anonymous work and under the names of other composers.<sup>7</sup> Michael Praetorius, for instance, attributed it to Giovanni Pierluigi da Palestrina in his 1607 edition of *Musarum Sioniarium*.<sup>8</sup> But the actual author of the motet is undoubtedly Ruggero Giovannelli, who published it in Rome in 1593 in the first book of his collection *Sacrum modulationum*.<sup>9</sup> This finding obviates the possible authorship of Handl; however, similar problems are not always as easy to solve.

During the sixteenth and seventeenth centuries, works disseminated solely through copies frequently became sources of confusion. In these instances, details about the true author were easily obscured throughout the extensive processes of distribution and copying. The scant and cursory

6. D-Dl, Mus.Gl.5, no. 157; D-Dl, Mus.Gri.49, no. 197; and D-SCHM, Tab. 1, no. 138.

7. Handl's name is crossed out in the manuscript D-Dl, Mus.Gri.49, no. 197, and replaced by "Lucas Marent[io]". RISM A/II: 211003993.

8. No. 39 in the printed collection of Michael Praetorius, *Musarum Sioniar: Motectae et Psalmi latini Michaëlis Praetory C. apud Sereniss. principem Henricum Julium Ducem Brunsv. & Lunæb., Chori Musici Magistri, IV. V. VI. VII. VIII. IX. X. XII. XVI. vocum, Choro & Organis accommodatae. I. PARS* (Nürnberg: Abrahamus Wagenmannus, 1607). RISM B/I: 1607<sup>6</sup>.

9. No. 14 in Ruggero Giovannelli, *Sacrarum modulationum, quas vulgo motecta appellant, quae quinis, & octonis vocibus concinuntur, liber primus* (Rome: Francesco Coattino, 1593). RISM A/I: G 2446.



references to the composer's name, often altogether absent, indicate that for owners of manuscripts the priority resided in the music itself rather than in its attribution.

References to the composers, especially in the copies, were always fraught with errors and ambiguity. In some cases, misattributions could result from the simple confusion between a manuscript and a printed composition. Handl, for example, included the eight-part motet *Quem vidistis pastores* (HK 44) in the first part of his *Opus musicum*. In this case, it seems plausible that the scribe Cornelius Freund, when copying the motet in the two manuscript collections now preserved in Zwickau, was guided by the text and simply confused the two versions. A similar error might also be the factor underlying the attribution of the motet *Hodie natus est salvator mundi*. There are two other motets with similar beginnings in Handl's *Opus musicum* collection: namely, the eight-part motet *Hodie nobis coelorum rex* (HK 43) and the six-part motet *Hodie Christus natus est* (HK 62).

This motet is attributed by several sources to Christopher (Christophorus) Clavius (1538–1612), a Jesuit from Bamberg in Bavaria. Clavius was a brilliant astronomer and mathematician who worked at the Collegio Romano from 1565. The reform of the Julian calendar, which he led, was one of his most significant achievements. Although several compositions appear in the sources under his name,<sup>10</sup> nothing further is known about his compositional and musical activities. Clavius was educated in Coimbra, Portugal, from the mid-1550s onwards, after which he lived only in Italy. It is particularly interesting to note that the sources of his alleged compositions have survived mainly in Central Europe and especially in German-speaking countries. While Horst Atteln expresses strong doubts about Clavius's compositional activity,<sup>11</sup> Bernhold Schmid argues convincingly in favour of this composer. The abundance of compositions bearing Clavius's name cautions against hastily dismissing the attribu-

tions as mere errors. It becomes a challenge to justify so many independent "misattributions" to an individual seemingly uninvolved in the musical domain. According to Schmid, these compositions most likely found their way to Germany from Italy, possibly through connections with Jesuit educational establishments.<sup>12</sup> It is worth noting that a scholar of Clavius's standing must have possessed a profound understanding not only of arithmetic, geometry and astronomy – all components of the quadrivium – but also of its fourth discipline, music.

Attributing *Hodie natus est salvator mundi* to Handl might be interpreted as a deliberate attempt to enhance the motet's prestige by associating it with a more renowned musician. Conversely, a misattribution might also stem from an inadvertent confusion of authors, perhaps due to structural similarities in the composition. Given the geographical distance between the two composers, investigating the parallels further is warranted. This is especially crucial since *Hodie natus est salvator mundi* is not the sole composition found in the sources under both Clavius's and Handl's names.<sup>13</sup>

The structure of the motet *Hodie natus est salvator mundi* does not, however, argue decisively against Handl's authorship, while Clavius's style remains elusive on account of the sporadic and widely scattered nature of his works. Moreover, while it should not be assumed that Clavius was affiliated with or influenced by the Roman School, it is worth noting that the structure of the motet bears little resemblance to the double-choir compositions typical of Roman composers such as Palestrina during that period. For example, Roman composers used imitative-contrapuntal part-writing in the antiphonally presented sections of the two choirs, which is not the case in the motet.<sup>14</sup> Adding weight to Clavius's claim, manuscript sources more frequently attribute the composition to him than to Handl.

12. Bernhold Schmid, "Ein fälschlich Lasso zugeschriebenes 'Salve Regina' à 2 in der Staats- und Stadtbibliothek Augsburg: Vorlage und Autorschaft", *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* 67, nos. 1–2 (2017): 266–271.

13. E.g., the six-part motet *Dilectus meo mihi*, HK 508.

14. Klaus-Ulrich Düwell, "Studien zur Kompositionstechnik der Mehrchörigkeit im 16. Jahrhundert: Dargestellt an Werken von Lasso, Palestrina, Victoria, Handl und Giovanni Gabrieli" (PhD diss., Universität Köln, 1963).

10. The work most widely disseminated under Clavius's name is undoubtedly the six-voice motet *Domine Jesu Christe non sum dignus*.

11. Horst Atteln, "Clavius, Christophorus", in *MGG Online*, edited by Laurenz Lütken, accessed 6 June 2023, <https://www-1mkg-2online-1com-1004790k30056.han.onb.ac.at/mgg/stable/21035>.



The motet *In tribulatione mea* presents a similar problem of uncertain authorship. In at least three manuscript sources the composition appears without any name.<sup>15</sup> Most of the major manuscript sources list Annibale Stabile (c. 1540–1595);<sup>16</sup> a few sources attribute it to Handl;<sup>17</sup> and the Helmstedt manuscript bears the name “Albert Anon.” in the bass, while the abbreviation “H. A.” appears in the soprano. The abbreviation “H. A.” is interpreted by the RISM-database as an abbreviation for the composer Heinrich Albert (1604–1651).<sup>18</sup> However, it is safe to rule out Albert as the author of the motet on account of his age. By the time most copies of *In tribulatione mea* were completed he had not yet established himself as a composer. Furthermore, Albert is better known for his arias and German songs than for his Latin motets.

The question of authorship for *In tribulatione mea* appears to have intrigued copyists and musicians as far back as the seventeenth century. The tablature book from the town church of St Nicholas in Schmölln, Germany, transcribes the motet with the original name “Hanibal Stabilis”, along with the later addition of “Jacob[us] Händell”, probably inscribed by a different hand.<sup>19</sup>

Annibale Stabile was probably born in Naples. From 1575 he directed the musical chapels at the Basilica of St John Lateran, the Collegio Germanico in the Vatican and finally the Basilica of Our Lady of the Snows (Santa Maria Maggiore) in Rome. At the start of 1595 Stabile journeyed to Poland to serve at the court of King Sigismund III but died only two months later. Stabile is said to have been a pupil of Palestrina, and his compositional style is indeed close to Palestrina’s, although his contrapuntal writing is less complex than that of his supposed teacher.<sup>20</sup> He made frequent use of polychoral techniques in his motets.

Several decades ago, Ruth Lightbourne studied *In tribulatione mea* and, following a preliminary analysis of Stabile’s style, raised substantial doubts about its authenticity. Lightbourne presents several arguments against Stabile’s authorship, citing unusual direct chromatic progressions; the use of the Italian Sixth chord at three points in the first part of the motet;<sup>21</sup> the juxtaposition of high and low choirs; the lack of harmonic independence between the two choirs at the end of the first part; and the extended compass of the bass vocal line (down to E).<sup>22</sup> It is important to note, however, that Lightbourne’s research on, and transcription of, the motet rely solely on the manuscript D-B, Mus. ms. 40039, which neither provides the composer’s name nor features a complete version in comparison with other manuscript sources.

#### TYPES OF MANUSCRIPT SOURCE

The compositions presented in this volume were originally transcribed in the two primary notational styles: vocal parts and tablature, specifically utilizing German organ tablature. The recurring challenge with music in partbooks is the frequent loss of individual parts, making complete manuscript collections from the sixteenth and early seventeenth centuries a rarity. While one might consider replacing missing parts from alternative sources to complete the composition, such an approach is often unsuitable, particularly when transcriptions vary in detail from source to source.

Tablature addresses this issue by consolidating all voices in a single source, yet this notational system introduces several idiomatic peculiarities that render the reconstruction of vocal parts difficult, if not impossible.<sup>23</sup> The new German organ

15. D-B, Mus.ms. 40039; D-KMs, I 928, no. I/42; D-SLk, M5, no. 111.

16. D-Dl, Mus.Gri.2,6; D-Dl, Mus.Gri.50 and D-Rp, A.R. 728–732.

17. D-BSStb, M644, no. 45 (RISM A/II: 1001005662); D-MÜG, Mus.ant.16, no. 42 (RISM A/II: 230001651).

18. D-W, Cod. Guelf. 337 Mus. Hdschr., no. 5 (RISM A/II: 451511535).

19. D-SCHM, Tab. 1, no. 50.

20. Ruth I. DeFord, “Stabile, Annibale”, in *Grove Music Online*, accessed 6 June 2023, <https://doi-10.1017/10.1093/gmo/9781561592630.article.26492>.

21. The Italian Sixth chord, or Altered (Augmented) Sixth chord, in Baroque music occurs usually on the sixth scale degree of the minor scale and has an augmented sixth (e.g., A flat–C–F sharp) which, as a leading note, leads the chord to resolve to the fifth scale degree, the dominant.

22. Ruth Lightbourne, “Annibale Stabile: A Man of No Little Reputation Among the Masters of Music; The Sacred Music” (PhD diss., University of Otago, Dunedin, New Zealand, 1994), 1:222.

23. On this issue Marina Toffetti, *Introduzione alla filologia musicale: Con un’antologia di letture* (Rome: Società Editrice di Musicologia, 2022), 9–10.

tablature, in particular, eschews staves and specific musical symbols for notes, opting instead for the sequential presentation of note names as letters, representing successive absolute pitches. Above these letters are rhythm-denoting signs – essentially, stems lacking corresponding note heads – while the same signs, where the pitch is not given via letters, denote rests.

The octave position of the pitches is indicated by horizontal straight lines inserted between the letter and the rhythm sign, where one line denotes the “one-stroke” octave and two lines indicate the “two-stroke” one. The notes of the “small” octave immediately below Middle C are not marked separately, whereas those of the “great” octave that follows are written in capital letters.<sup>24</sup> Music in duple or quadruple metre is divided up by short vertical lines spaced a breve apart, while semi-breve divisions are shown by blank spaces. German organ tablature distinguishes chromatically altered pitches clearly, but, except for the notes B and B flat, always presents them as sharpened (e.g., D sharp, *Dis*) rather than flattened (e.g., E flat, *Es*) forms. Sharps are represented visually by the addition of an ornamental loop to the end of the letter. Tablature, therefore, does not allow a free choice to introduce (or not) chromatically altered notes according to the rules of *musica ficta*. Instead, the pitches are indicated precisely and definitively.

One of the difficulties with transcribing vocal parts from tablature is the absence of lyrics. At best, the words are written in basic form under the lowest voice. The tablature is also characterized by frequent interference with the part-writing, especially in the case of part-crossing. It was not uncommon for longer note values to be shortened; for pauses to be omitted; for the music to be simplified and compressed in various ways; and for other interventions to be made – all of which can be explained by the fact that the tablature was most often used for performance on keyboard instruments, either to accompany singing or for solo playing.

24. Actually, the transitions between octaves are not necessarily between the notes B and C, but often between the notes B flat and B. The note B may therefore belong already to the next octave above. In this edition, pitches are named in octave groups ranging from C to B. Octaves are signified in accordance with the so-called Helmholtz system, which names the C two octaves below middle C great C, then c, c<sup>1</sup> (for middle C), c<sup>2</sup> and so forth.

The motet *Expecta Dominum* presented a particular challenge for this edition. It survives in a single source: a transcription in the tablature book of the Cistercian Abbey of Pelplin in Poland (PL-PE, Ms. 308). In the absence of any reference material, it is a challenge to resolve the inconsistencies and obvious errors. Clearly, the copyist interfered with the musical texture when transcribing the motet from one notational system to another.

It is generally difficult to determine which surviving source comes closest to the composer’s intention. Even the identification of similarities between manuscript sources from different repositories, using philological methods of source criticism and analysis of the extant records, is limited in scope, mainly because of the fragmentary nature of the sources. The date of creation of an individual manuscript is itself a broad concept, since manuscript anthologies were often compiled over several years or even decades, frequently changing hands and places of use, and circulating for several generations.

Most sources give different readings. Discrepancies are often observable, even when the same composition is included in several anthologies originating from the same place. There is more than one such example: the motet *Hodie natus est salvator mundi*, for example, has been copied into at least three manuscripts from the former library of the Ritterakademie in Legnica (Liegnitz)<sup>25</sup> and into three manuscripts previously housed at the Lutheran Church of St Aegidius in Bártfa (Bartfeld, Bardejov).<sup>26</sup> Another example is the motet *Vidit Jacob in somnis scalam*, which forms part of four different sets of partbooks from Bártfa. One might anticipate that copies of a particular work in manuscripts originating from the same location would provide nearly identical or only minimally varying readings. However, contrary to this expectation, these sources frequently exhibit differences in various details. If manuscripts within a single collection do not consistently

25. Ms. 18, no. 132; Ms. 46, no. 3; and Ms. 53, no. 25. Ernst Pfudel, “Die Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz”, in *Musik-Handschriften auf öffentlichen Bibliotheken*, edited by Robert Eitner, Beilage zu den Monatsheften für Musikgeschichte 1 (Leipzig: Breitkopf & Härtel, 1886), 7, 16 and 37.

26. See the descriptions of sources for the motets *Hodie natus est salvator mundi* (no. 1) and *Vidit Jacob in somnis scalam* (no. 5).

document the same version, this divergence may become even more pronounced when one compares manuscripts from different collections.

### TEXTS AND LITURGICAL USE OF MOTETS

The motets in this edition are organized according to the liturgical calendar, aligning with the seasons of the church year, as closely as can be determined.<sup>27</sup> The initial section presents two motets for the Christmas season – *Hodie natus est salvator mundi* and *Quem vidistis pastores*. The text of *In tribulatione mea* may be associated with Lent, while *Magne Deus rex noster* is probably intended for Palm Sunday (*Dominica de passionis*), given the mention of Christ the King. The purpose of *Vidit Jacob in somnis scalam* appears evident: it is intended for the consecration of a particular church. However, the positioning of the motet *Expecta Dominum* within the church year cycle is unclear, a state compounded by the absence of vocal parts and the challenge posed by a reconstruction from tablature, which is further exacerbated by the source's unreliability. Consequently, this motet is placed at the end of the edition.

#### **Hodie natus est salvator mundi**

Over the centuries several texts with the opening words “Hodie natus” have been in use for the Christmas season in the liturgy of the Roman Catholic Church. In the liturgical sources, especially those used within the Divine Office, various textual variants exist, of which, for example, the antiphons *Hodie natus est nobis rex*, *Hodie natus est Christus*, *Hodie Christus natus est*, *Hodie natus est salvator noster*, and the responsory *Hodie natus est dominus Jesus* are the most widely disseminated. The most commonly encountered among them are the antiphons *Hodie natus est nobis rex*, *Hodie natus est Christus*, *Hodie Christus natus est*, *Hodie natus est salvator noster*, and also the responsory *Hodie natus est dominus Jesus*. However, the text of the motet *Hodie natus est*

*salvator mundi* is not found among the liturgical chants for the Divine Office or the Proper of the Mass.<sup>28</sup> It seems to be a unique textual composition, perhaps created for a special occasion. The text is an adaptation of the responsory at Matins on the Feast of the Nativity of Mary (8 September): *Hodie nata* (or *Hodie concepta*) *est beata virgo Maria*. The opening words are replaced by the beginning of a trope, which reads: “Hodie natus est salvator mundi cantemus illi voce pre-celsa ovantes”. These opening words could also be taken from the antiphon *Angelus ad pastores ait*.<sup>29</sup> Whatever the case may be, the beginning is based in some way on the biblical verse from the Gospel of Luke (Lk 2:11): “Quia natus est vobis hodie salvator qui est Christus Dominus in civitate David”. Understandably, there are no other polyphonic settings of this text.

*Hodie natus est salvator mundi ex Maria  
virgine,  
per quem salus mundi credentibus apparuit.  
Cuius vita gloriosa lumen dedit seculo.  
Alleluia.*

#### **Quem vidistis pastores**

The text of the motet *Quem vidistis pastores* is the antiphon at Lauds for Christmas or the text of the third responsory for the Matins on Christmas Day, to which only the word “Alleluia” is added at the end. The text is based on the account of the birth of Christ in the second chapter of the Gospel of Luke. It was widely disseminated through a number of polyphonic settings, including eight-part motets by Andrea Gabrieli, Melchior Vulpius and Costanzo Porta (as the second part of the motet *Verbum caro factum est*). Six-part settings were composed by Tomás Luis de Victoria and Giovanni Pierluigi da Palestrina (as the second part of the motet *O magnum mysterium*), among others. Orlando di Lasso's famous setting is for five voices. Handl also contributed a further eight-part motet with a longer text containing two verses of the responsory (“Dicite quidam vidistis” and “Natus est nobis hodie”), which was

27. The author would like to thank Dr Victoria Zimmerl-Panagl, Research Associate at the Commission for the Compilation of the Corpus of the Latin Church Fathers (CSEL) of the Austrian Academy of Sciences in Vienna, for detailed advice on the Latin texts.

28. See Cantus Index, <https://www.cantusindex.org/>.

29. The text reads as follows: “Angelus ad pastores ait annuntio vobis gaudium magnum quia natus est nobis hodie salvator mundi alleluia.”

included in the first book of his printed collection *Opus musicum*.<sup>30</sup>

*Quem vidistis, pastores, dicite.  
Annuntiate nobis, in terris quis apparuit?  
Natum vidimus et chorus angelorum  
collaudantes Dominum.  
Alleluia.*

### **In tribulatione mea – Propterea confitebor**

The first part of this motet's text is taken verbatim from Psalm 17:7, while the second derives from Psalms 17:50 and 58:17.<sup>31</sup> The word "Alleluia" was added at the end of both stanzas. Handl also composed a five-part motet with the same text (HK 109); this, however, contains only verse 7 of Psalm 17. He placed it at the end of the first book of his *Opus musicum* (no. 93), concluding with motets for Lent. The liturgical use of the handwritten version of *In tribulatione mea*, however, remains unclear.

#### PRIMA PARS

*In tribulatione mea invocavi Dominum,  
et ad Deum meum clamavi,  
et exaudivit de templo suo vocem meam,  
et clamor meus in conspectu Domini  
introivit in aures eius.  
Alleluia.*

#### SECUNDA PARS

*Propterea confitebor tibi inter gentes, Domine,  
et canam fortitudinem tuam,  
quia factus es susceptor meus, et refugium  
meum,  
in die tribulationis meae.  
Alleluia.*

### **Magne Deus rex noster – Cum inimici nostri**

As things stand, no liturgical or biblical source has been uncovered for the text of *Magne Deus rex noster*. This motet is the sole known con-

text for the text, and it is plausible that the occasional verses were crafted concurrently with the composition or expressly for it. The emphasis in the text is on God as refuge for the faithful. The supplicants address him, seeking guidance and pledging to glorify him. The later part of the poem delves into the fate of enemies whom God will consign to hell. Particularly evident in the second version of the motet's text is the inference that the enemies are heretics. While there is a suggestion that this is a type of Counter-Reformation motet, such an assertion appears flimsy, primarily on account of an ignorance of the historical context of its composition. Furthermore, both text versions of the motet are preserved exclusively in sources originating from a Protestant milieu. With no external clues to unravel the intended audience of the prayer, the mystery of its destination persists. Despite the non-biblical origin of the lyrics, certain passages echo strikingly the language of the Psalms, evidently drawing inspiration from them:

- in several Psalms, "refugium (meum)" refers to God: for example, in Psalm 45:2: "Deus noster refugium et virtus" ("Our God is our refuge and strength");
- "aspice nos" in Psalm 83:10: "Protector noster aspice Deus et respice in faciem christi tui" ("O God, behold our shield, And look upon the face of Your anointed");
- "tunc vox et omnis lingua semper sonabit laudem tuam et magnitudinem canet": Psalm 70:8: "impleatur os meum laude tua tota die magnitudine tuam" ("Let my mouth be filled with Your praise [And with Your glory] all day long");
- "Cum inimici nostri properate dicunt [...]": Psalm 70:10: "quia dixerunt inimici mei" ("For my enemies speak against me");
- "turbabis eos": Psalm 82:16: "[...] et in ira tua turbabis eos" ("[...] And frighten them with Your storm");
- "in infernum praecipitabis": Psalm 30:18: "Domine non confundar quoniam invocavi te erubescant impii et deducantur in infernum" ("Do not let me be ashamed, O Lord, for I have called upon You; Let the wicked be ashamed; Let them be silent in the grave");
- "et tu in sempiternum glorificaberis in sanctis tuis": 2 Thess 1:10: "cum venerit glorificari in sanctis suis et admirabilis fieri in omnibus qui

30. OM 1/28, HK 44; cf. Iacobus Gallus, *Opus musicum* 1/2: *De nativitate, circumcissione et epiphania Domini*, edited by Edo Škulj, *Monumenta artis musicae Sloveniae* 6 (Ljubljana: Slovenska akademija znanosti in umetnosti, 1987), 7–15.

31. The indication of the psalm number and verse refers to the Latin Bible (*Biblia Sacra Vulgata*).



crediderunt [...]” (“[...] when He comes, on that Day, to be glorified in His saints and to be admired among all those who believe [...]”); the passage from the Apostle Paul’s Second Letter to the Thessalonians speaks of suffering and God’s righteous judgement, which matches the motet’s text.

## PRIMA PARS

*Magne Deus, rex noster, refugiumque nostrum,  
aspice nos et rege nos,  
tunc vox et omnis lingua semper sonabit  
laudem tuam  
et magnitudinem canet.*

## SECUNDA PARS

*Cum inimici nostri properate dicunt perdemus  
istos,  
auxiliator Deus turbabis eos et in infernum  
praecipitabis,  
et tu in sempiternum glorificaberis in sanctis  
tuis.*

This motet exists in two versions: one with the text “Magne Deus rex noster”, found in a unique source, and another version featuring different lyrics. It is important to note that the second text is not a mere variant of the original *Magne Deus rex noster* motet; rather, it seems less refined and resembles a report confirming the fulfilment of what the first version sought. The part of the text reading “turbati sunt [...] quoniam vehementer iratus est eis Deus” again recalls Psalm 82:16: “[...] et in ira tua turbabis eos” (“[...] and frighten them with Your storm”). Above the text of the last verse in the first stanza (“quoniam vehementer iratus est eis Deus”) in the manuscript D-Dl, Mus.Gri.50, no. 95, a variant of the verse is given in a different and smaller script. In all extant parts this reads: “quoniam de caelo perterrefasti sunt”.<sup>32</sup>

## PRIMA PARS

*Fide Deo et vide, nam inimici mei timuerunt  
turbati sunt in trepidatione retrocesserunt  
quoniam vehementer iratus est eis Deus.  
(quoniam de caelo perterrefasti sunt.)*

32. This should be “perterrefasti”. “Perterrefasti” is certainly an error, as this verb form was not used.

## SECUNDA PARS

*Cum inimici nostri properate dicunt tenete eum  
auxiliator Deus turbabis<sup>33</sup> eos et in infernum  
praecipitabit  
et tunc adiutor Deus glorificabitur in sanctis  
suis.*

### Vidit Jacob in somnis scalam – Dilataberis ab oriente – Cumque evigilasset

The text of the motet *Vidit Jacob in somnis scalam* is biblical and, with a few minor changes, quotes verses from the Old Testament book of Genesis (28:12–17). It tells the well-known story of Jacob, who, in a dream, sees a ladder or staircase that connects earth to heaven. On this ladder, Jacob witnesses God’s angels ascending and descending, with the Lord himself at the top, introducing himself as the God of Abraham and Isaac and renewing his promises to the earth and its descendants. Upon waking, Jacob calls the place where his dream occurred Beth-El: the House of God or the Gate of Heaven.

The text begins in the Vulgate with “Viditque in somnis scalam”, which is changed in the first part of the motet to “Vidit Jacob in somnis scalam”. The second part of the motet begins in the middle of verse 14, and its text is slightly altered in some sources (including the version published here). The Vulgate has “dilataberis ad occidentem et orientem septentrionem et meridiem”. The change in the third part of the motet (verses 16 and 17) is insignificant when compared with the biblical version, which reads “Cumque evigilasset Jacob de somno, ait” in the Vulgate.

The text is employed liturgically as a responsory during Vespers on the Feast of the Dedication of the Church (*In dedicatione ecclesiae*). However, it takes on there a modified form distinct from the original biblical text that features a reorganized sequence of verses. Most notably, the setting of the single verse “Terribilis est locus iste” enjoys greater popularity and recognition than

33. The first predicate (“turbabis”) is in the second person singular, while the other two, “praecipitabit” and “glorificabitur”, are in the third person. The second person singular is not a grammatical error (God is addressed personally). But having all the verbs in the third person, i.e., “turbabit”, would be more appropriate. In the first-mentioned version, all the verbs are in the second person singular.

the setting of the entire biblical account of Jacob's dream. *Vidit Jacob in somnis scalam* stands out as the sole known polyphonic setting of this particular textual version, with strong signs that the verses were intentionally arranged to suit the musical setting.

## PRIMA PARS

*Vidit Jacob in somnis scalam stantem super terram,  
et cacumen illius tangens coelum:  
Angelos quoque Dei ascendentes et descendentes per eam,  
et Dominum innixum scalae dicentem sibi:  
Ego sum Dominus Deus Abraham patris tui, et Deus Isaac.  
Terram, in qua dormis, tibi dabo et semini tuo.  
Eritque semen tuum quasi pulvis terrae.*

## SECUNDA PARS

*Dilataberis ab oriente ad occidentem, et septentrionem, et meridiem:  
et benedicentur in te et in semine tuo cunctae tribus terrae.  
Et ero custos tuus quocumque perrexeris, et reducam te in terram hanc,  
nec dimittam nisi complevero universa quae dixi.*

## TERTIA PARS

*Cumque evigilasset de somno Jacob ait:  
Vere Dominus est in loco isto, et ego nesciebam.  
Pavensque, quam terribilis est, inquit, locus iste,  
non est hic aliud nisi domus Dei, et porta coeli.*

**Expecta Dominum**

The motet *Expecta Dominum* is set to verse 34 of Psalm 36 and reads in the Latin Vulgate: "Expecta Dominum et custodi viam eius et exaltabit te ut hereditate capias terram cum perierint peccatores videbis". The Psalm addresses the seeming prosperity of the wicked, cautioning that one need not be disheartened by it, since God's response to wrongdoing is assured. Most notably, the source employs the personal pronoun before the verb *capias* ("tu capias"), without any specific contextual meaning. Additionally, the infinitive form of the verb *perire* is used instead of the verb form *perierint* (third person plural, subjunctive

perfect or future II). In the Latin Bible the verb *videre* (here "videbis") initiates a new clause with a dependent clause beginning with *cum*. However, in the motet the verb *videbis* is associated with this *cum* clause, altering the meaning of the sentence ("when you see sinners perish"). It remains uncertain whether this alteration occurred during the setting and was intentional, or if "perire" is a mere error. Given that the motet is preserved in a unique source where the words are provided only in their basic form, determining the original intent is impossible. Despite this ambiguity, both versions of the lyrics maintain syntactical coherence and are perfectly comprehensible. There are no other known polyphonic settings of this verse, and the motet's liturgical use remains undetermined.

*Expecta Dominum et custodi viam eius  
et exaltabit te ut hereditate [tu] capias terram  
cum perire peccatores videbis.*

**Excluded Eight-Part Motets**

The present edition does not include the eight-part motets which are recorded in manuscript sources under the name of Handl, but which survive only in fragments and are difficult to reconstruct. The motets that are clearly the work of other composers are also excluded from this edition.

*COR MEUM ET CARO MEA*, HK 217. This composition is mentioned by Josip Mantuani in a manuscript from the library of the Ritterakademie in Legnica, Ms. 58 (today PL-Wn, Mus. 2101, PL-WRu, 30201 Muz).<sup>34</sup> This supposedly unique work is none other than the second part (*Secunda pars*) of the well-known motet *Quam dilecta tabernacula tua* from the third volume of the *Opus musicum* (HK 217). Since the voices of the first choir are missing from the manuscript, while the voices of the second choir begin only in the second verse ("Cor meum"), Mantuani considered this a new composition.

34. Josef Mantuani, "Bibliographie der Werke von Gallus", in Jacob Handl (Gallus), *Opus musicum. Motettenwerk für das ganze Kirchenjahr. II. Teil: Vom Sonntag Septuagesima bis zur Karwoche (mit Ausschluß der Lamentationen)*, edited by Emil Bezecny and Josef Mantuani, *Denkmäler der Tonkunst in Österreich* 12/1 (Vienna: Artaria; Leipzig: Breitkopf & Härtel, 1905), xv.



*DUM TE BLANDA MOVENT*, HK 510. This motet is included in the tablature book D-B, Ms. mus. Bohn 20, no. 323, and is fragmentary.<sup>35</sup> The notation extends over two pages of the open book, with the right-hand side of the manuscript missing. In addition, only the outer voices (cantus and bassus) of the two choirs are notated, reducing the eight parts to four. No text is added, but judging by the title appearing under the headings (“Dum te blanda movent doctæ discrimina vocis, & studia, & Musas”), this is not even a true motet, but probably one of the few unpublished *moralia* by Handl.

*FACTUM EST SILENTIUM IN COELO*, HK 512. Only three parts of the composition survive under Handl’s name in the manuscript D-ZGsm, Zörbig 59 e, f, g. This is most likely a case of misattribution.

*IAM DE SOMNO IN QUO TAM*, HK 518. This motet survives under Handl’s name in the manuscript S-VX, Mus.Ms 2c, e, in two of its eight parts (A I and B I).<sup>36</sup> It is in fact a work by the composer Felice Anerio (c. 1560–1614), published in 1585 in

his collection *Madrigali spirituali di Felice Anerio maestro di cappella del Collegio degli Inglesi in Roma a cinque voci. Libro primo*.<sup>37</sup> The composition appears at the end of the printed collection under the description “mottetto in eco”. The collection was reprinted two years later by the Venetian printer Giacomo Vincenti (1587). In northern Europe the motet became widely known via the anthology *Continuatio cantionum sacrarum*, edited by Friedrich Lindner and published by Katharina Gerlach in Nürnberg.<sup>38</sup>

*LAUDEM CANTEMUS DOMINO*, HK 524. The only known copy of this work exists in the manuscript S-VX, Mus.Ms 2c-e in three parts (A I, T I and B I).<sup>39</sup> No reconstruction is possible.

*VERBUM CARO FACTUM EST*, HK 54. This motet is mentioned by Josip Mantuani either as a unique work by Handl or as an eight-part reworking of Handl’s ten-part motet in the Zwickau manuscript.<sup>40</sup> The source in fact transmits a literal copy of Handl’s ten-part motet of that name published in the *Opus musicum* (HK 54).

35. Mantuani, “Bibliographie der Werke von Gallus”, xv.

36. RISM A/II: 1900013061.

37. RISM A/I: A 1083; AA 1083.

38. RISM B/I: 1588<sup>2</sup>.

39. RISM A/II: 190013063.

40. Mantuani, “Bibliographie der Werke von Gallus”, xvi.



# Critical Apparatus

## EDITORIAL CONVENTIONS

FOR none of the published motets can the philological methods of source criticism, comparison and analysis of sixteenth- and seventeenth-century manuscript sources reconstruct the original version in the sense of an *Ur-text*. For each motet, a manuscript has been chosen as the principal source for the edition, at best fulfilling two main criteria: (1) it must preserve the music in its entirety across all parts within the same source; and (2) it should exhibit the least possible degree of corruption. The completeness of the sources is rather arbitrary, and a fully preserved copy is not necessarily the best in terms of different readings, but supplementing missing voices from other sources and combining them will not yield meaningful results. Combining sources can result in a version of a composition that never existed as such and was not recorded in any source. Geographical and chronological proximity of the source to the composer are also considered crucial criteria. However, very few sources fulfil all these requirements, and determining proximity to the composer can be challenging.

All motets in the partbooks feature notations in an adapted white mensural notation using round or rounded note heads. The ligatures, in keeping with the older tradition of mensural notation, are specifically identifiable as *ligaturae cum opposita proprietate* in the motet *In tribulatione mea*. At this stage, the ligature signifies the performance of one syllable of text with two notes. The transcriptions highlight the notes originally grouped in a ligature by employing closed brackets above the staff. In one source of the same motet, coloured note heads suggest triple metre. While this edition retains the original time values, longer note values extending over more than one bar are appropriately divided and linked by a tie. The

final notes, typically notated in the sources as a double breve with ligature, lack uniform definition concerning their duration in the notation of the sixteenth and early seventeenth centuries. In this edition the final notes are represented by two breves, similar to the ones in the sources but connected by a tie. The first note is marked with a fermata. The original clefs are indicated in the incipits at the outset of each piece. However, in the transcription they are replaced by modern clefs based on the compass of each voice. The incipits also contain the original mensural sign and the first note, along with any preceding rests present.

None of the pieces have accidentals at the beginning equivalent to key signatures. The accidentals before individual notes are taken from the sources (always the principal source, indicated by the letter “a” in the list of sources). Editorial accidentals are added above the staves, but these always apply only to the note above which they are written. Such additional and cautionary accidentals are usually taken from other sources used, or from parallel places in the music. The use of accidentals is left to the discretion of the performer, in accordance with the rules of *musica ficta*.

Very few sources provide precise indications of the exact placement of the words in relation to the melodic line. Particularly with regard to melismas, it appears that the apportioning of syllables to notes was often left to the discretion of the singers, who probably followed rules of declamation current at the time and adhered to local traditions. In the sources, repetitions of words or textual passages are typically shown by a short diagonal line or such signs as “ÿ” and “ij”. However, in this edition, such indications are omitted, since the textual progression is generally clear. Critical notes highlight discrepancies between sources and textual peculiarities. Punctuation has been added in some instances and

standardized according to modern editions of the Latin Bible.<sup>1</sup>

Abbreviations and ligatures appearing in the original texts are resolved in the transcription without comment. The use of upper- and lower-case letters and specific orthographic conventions (e.g., “ii” for “ij”, “v” for “u”, “ae” for “oe”, etc.) has been standardized. The characteristics of each motet are described in the critical notes.

For each motet, the principal sources are listed with a brief description and indicated by lower-case letters. Additional sources not featuring prominently in the editorial process are also listed.

The designation of the individual parts varies from source to source (e.g., “cantus”, “discantus”, “tenor primus”, “tenor II. chori”, “sexta vox” etc.). To avoid confusion, the nomenclature of the parts in all the motets is standardized as cantus, altus, tenor and bassus, always with the additional choir designation (I or II). In multi-movement motets the bars are numbered independently.

## SOURCES

### Hodie natus est salvator mundi

#### DESCRIPTION OF THE SOURCES

a: D-B Ms., Mus. Bohn 11, no. 47

Music manuscript with the monogram “G. G.” on the cover; it belonged to the music collection of Georg Gotthart, organist of the Protestant church of St Elisabeth in Wrocław. The cover bears the inscription “Pars hyemalis” and the stated date is 1583, but the entries in the manuscript evidently continued for several years after 1583.<sup>2</sup> The source consists of six partbooks, with the quinta and sexta vox for eight-part pieces containing double parts. The motet is marked in all parts with the author’s name appearing in various forms: In c I as “IN NATALEM CHRI. AO. C. CLAVIO”; in b I as “C. CLAVIO PAMP[ERGENSIS]”, i.e.,

1. *Biblia Sacra iuxta vulgatam versionem*, edited by Bonifatius Fischer, Robert Weber and Roger Gryson, 5th ed. (Stuttgart: Deutsche Bibelgesellschaft, 2007).

2. Emil Bohn, *Die musikalischen Handschriften des XVI. und XVII. Jahrhunderts in der Stadtbibliothek zu Breslau: Ein Beitrag zur Geschichte der Musik im XVI. und XVII. Jahrhundert* (Breslau: J. Heinauer, 1890), 32–36.

from Bamberg; and in the other parts as “C. CLAVIVS” and “C. CLAVO”, respectively. The manuscript is the only known source of the motet to survive in all eight parts, and it is probably one of the earliest.

b: D-B, Ms. Mus. Bohn 31, no. 26

The music manuscript is preserved in seven partbooks, the T II having been lost. The source probably belonged to the music collection of the Protestant church of St Elisabeth in Wrocław, but is of later date than the manuscript D-B, Ms. mus. Bohn 11. It contains various indications of year between 1617 and 1631.<sup>3</sup> In all the parts except A II the composer of the motet is indicated in a variety of forms: e.g., “Christoph: Clauius” in c I.

c: D-KMs, I 929 (14 185. 1–5), no. 144

Four out of the probably six original partbooks from the Kamenz Town Archives, Upper Lusatia, were compiled between 1594 and 1603. These were in the possession of Thomas Lochau, who worked in Freiberg, Saxony, from 1593 and served as rector of the Latin school in Děčín (Tatschen-Bodenbach), today in the Czech Republic, from 1595. In addition to the quinta vox (comprising both c II and A II), the parts A I, T I, and B I of the motet are extant. The composer is identified as “Jac Händ” in T I and B I. The entry in B I bears a date: “9 Januarj Ao 93 scrib.”

d: D-Dl, Mus.Schw.41, no. 6

Six partbooks (the motet is missing in c I and B I) were written by several scribes employed by the Protestant church of St George in Schwarzenberg, Saxony, between 1612 and 1631. The manuscript is a supplement to the 1603 *Florilegium selectissimarum cantionum* by Erhard Bodenschatz (RISM B/I: 1603<sup>1</sup>).<sup>4</sup> There is no indication of the composer in any of the parts. A note appears at the end of the motet, in part c II: “Nicol. Walde 1616”.

e: D-Dl, Mus.Gri.7, no. 52

The motet is preserved in four partbooks (c I, A I, B I, and c II), with only B I explicitly naming the

3. Bohn, *Die musikalischen Handschriften*, 85–88.

4. RISM B/I: 1603<sup>1</sup>. Wolfram Steude, *Die Musiksammelhandschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden*, Quellenkataloge zur Musikgeschichte 6 (Leipzig: VEB Deutscher Verlag für Musik, 1974), 220–221.

composer as “Jacob Händel”. The manuscript’s older section was probably compiled at the former St Afra electoral school in Meißen, Saxony. However, it was subsequently utilized, at least until the mid-seventeenth century, at the St Augustine electoral school in Grimma.<sup>5</sup>

f: H-Bn, Ms. mus. Bártfa 1, no. 135

Eight partbooks compiled around 1650 in Bártfa (Bartfeld) on the territory of the so-called Zipser Saxony, today Bardejov in Slovakia, are particularly extensive. Some of them are badly damaged. The principal writer and owner was Zacharias Zarewutius (1605–1667), organist of the local Protestant church of St Aegidius. In c 1 the motet is only fragmentarily preserved; however, its beginning and end are still partially legible. The composer is not named in any of the eight parts.

#### FURTHER SOURCES

CZ-Pu, Se 1337, no. 3

Four of the original six partbooks (c, t, b, v) originate from the library of the humanist, poet and composer Georg Carolides of Carlsperg (1569–1612). The manuscript was compiled in the last decade of the sixteenth, and the beginning of the seventeenth, century and is bound together with two earlier music collections (*Sacrae cantiones*, Nürnberg 1585 and *Continuatio cantionum sacrarum*, Nürnberg 1588). The motet does not bear the composer’s name.<sup>6</sup>

D-W, Cod. Guelf. 322 Mus. Hdschr., no. 107, s.n.; B, fol. 82r–82v

Three partbooks from the music collection of St Stephen’s church in Helmstedt from c. 1605. Two partbooks (c and a) are badly damaged. The motet survives only in b 1.<sup>7</sup> The composer is not in-

5. Steude, *Die Musiksammelhandschriften*, 65–68; Stefan Menzel, *Pforta, St. Afra, St. Augustin und die Transformation der mitteldeutschen Musiklandschaft (1543–1620)*, Heidelberg: Heidelberg University Publishing, 2023), 190–191; RISM A/II: 211003741.

6. Petr Daněk and Martin Horyna, *Dvojsborová moteta rudolfínské Prahy: Antologie osmihlasých motet z českých manuskriptů a tisků / The Double-Choir Motets of Rudolphine Prague: An Anthology of Eight-Voice Motets from Bohemian Manuscripts and Prints*, vol. 1, *Clavis monumentorum musicorum regni Bohemiae A/6* (Prague: Koniasch Latin Press, 2020), xi–xiv.

7. RISM A/II: 451510074.

dicated. b 1 is also preserved in the manuscript anthology from the first half of the seventeenth century, D-W, 15. 2 *Musica coll. inc.*, no. 11, and does not bear the composer’s name.<sup>8</sup>

H-Bn, Ms. mus. Bártfa 16, Koll. 5, no. 189

Three seventeenth-century partbooks from the music collection of the Protestant church of St Aegidius in Bártfa (Bartfeld) in Upper Hungary, today Bardejov in Slovakia. These were compiled between c. 1582 and c. 1646. The motet is found in the last, the most recent part. The composer is not mentioned, and the motet is badly damaged.<sup>9</sup>

H-Bn, Ms. mus. Bártfa 26, fol. 31v–32r

The partially preserved tablature book from the music collection of the Protestant church of St Aegidius in Bártfa (Bartfeld) in Upper Hungary, today Bardejov in Slovakia, consists of several layers dating from 1584 to 1665. The motet is partly damaged, and the composer is not named.<sup>10</sup>

H-Bn, Mus. pr. Bártfa 11, Koll. 5

Four seventeenth century partbooks from the music collection of the Protestant church of St Aegidius in Bártfa (Bartfeld) in Upper Hungary, today Bardejov in Slovakia, were compiled between c. 1606 and 1618 by the organist Andreas Neoman. They are bound together with three seventeenth-century music prints. The composer of the motet is not named.<sup>11</sup>

PL-PE, Ms. 305, no. 92, fol. 93v–94r

One of the five tablature books, created in the first half of the seventeenth century in the Cistercian Abbey of Pelplin, Poland. The main scribe was probably the Cistercian monk Feliks Trzciński. The intabulation of the motet bears the inscription “De Natiuitate D[omi]ni à 8”, although no indication of the composer is provided.<sup>12</sup>

8. RISM A/II: 451505316.

9. Róbert Á. Murányi, *Thematisches Verzeichnis der Musiksammlung von Bartfeld (Bártfa)*, Deutsche Musik im Osten 2 (Bonn: G. Schröder, 1991), xxiv and 63.

10. Murányi, *Thematisches Verzeichnis*, xxvii–xxviii and 150.

11. Murányi, *Thematisches Verzeichnis*, xxxi and 170–172.

12. Adam Sutkowski and Alina Osostowicz-Sutkowska, ed., *The Pelplin Tablature: Facsimile*, vol. 2, *Antiquitates musicae in Polonia 3* (Graz: Akademische Druck und Verlagsanstalt; Warsaw: Polish Scientific Publishers, 1963), 190–191.

PL-Wn, Mus. 2101 / PL-WRu, 60201 Muz, no. 9  
Three out of originally eight partbooks from the former music collection of the Ritterakademie at Legnica (Liegnitz), Poland (Libr. mus. 58).<sup>13</sup> The B II partbook is now in Warsaw (PL-Wn, Mus. 2101), while the A I and A II partbooks are preserved in Wrocław (PL-WRu, 60201 Muz). All three parts of the motet are attributed to “Jacobus Handl”.

PL-Wn, Mus. 2105, no. 25

One (C I) out of originally eight partbooks from the former music collection of the Ritterakademie at Legnica (Liegnitz), Poland (Libr. mus. 53).<sup>14</sup> The motet is attributed to “Clavii”.

PL-Wn, Mus. 2106, no. 132

One (T I) out of originally six partbooks from the former music collection of the Ritterakademie at Legnica (Liegnitz), Poland (Libr. mus. 18). The manuscript was compiled in the first half of the seventeenth century.<sup>15</sup> The motet is attributed to “Clavii”.

SK-Le, Ms. 13990a (1A), no. 117

This so-called tablature book of Caspar Plotz was compiled between the end of the sixteenth century and c. 1620. Plotz studied in Halle an der Saale and became an organist in Brzeg (Brieg), Silesia. From around 1640, the source was located in Levoča (Leutschau) in present-day Slovakia.<sup>16</sup> The motet bears the inscription “Hodie Natus est 8 Voc: J: Handel”.

SK-Le, Ms. 13991 (6A), fol. 27v–28r

Although this tablature book has been preserved in Levoča (Leutschau) since around 1640, it has a German provenance.<sup>17</sup> The composer of the motet is not named.

13. Ernst Pfuldel, *Die Musik-Handschriften der Königl. Ritter-Akademie zu Liegnitz* (Leipzig: Breitkopf & Härtel, 1886), 37–39.

14. Pfuldel, *Die Musik-Handschriften*, 36–37.

15. Pfuldel, *Die Musik-Handschriften*, 13–19.

16. Marta Hulková, “Von der Forschung der Musikgeschichte in der Slowakei: Orgel-Tabulaturbücher der Musikaliensammlung von Levoča (17. Jahrh.)”, *Musaica: Zborník Filozofickej a Pedagogickej Fakulty Univerzity Komenského* 18 (1985): 57–79.

17. Hulková, “Von der Forschung der Musikgeschichte in der Slowakei”, 57–79.

S-K, 4 manuscripts without signatures

Four fragmentarily preserved manuscripts without shelfmarks, compiled in the former Latin school in Kalmar (Stifts- och gymnasiebiblioteket) around 1620. The motet is included in four partbooks that apparently lack any reference to the composer: (a) partbooks A I and A II (RISM A/II: 190026625); (b) partbook A I (RISM A/II: 190026624); (c) partbooks A I, B I, and A II (RISM A/II: 190026626); and (d) partbooks C I, A I, T I, C II, A II, and B II (RISM A/II: 19002636).

S-L, Saml. Wenster G:32

One (T I) of originally eight partbooks in the private collection of the Wenster family was compiled around 1621. The composer of the motet is not named.<sup>18</sup>

S-SK, Ms. Mus. 6

One (C I) of originally eight partbooks, dating from around 1646. The composer of the motet is not named.<sup>19</sup>

S-VII, without shelfmark

A seventeenth-century altus partbook. The motet bears the inscription “Hend[el]”.<sup>20</sup>

S-VX, Mus. ms. 2b–f

Six mid-seventeenth-century partbooks compiled in the Växjö Gymnasium. The motet survives in C I, A I, T I, B I, C II, and B II. It has the designation “Eiusdem”, which equates to Handl.<sup>21</sup>

## Quem vidistis pastores

### DESCRIPTION OF THE SOURCES

a: D-Z, Mus. 46.117, no. 5

Twelve partbooks including nine motets, most of them copied by Cornelius Freund (c. 1535–1591). The reference to the composer of the motet appears in T I as “Jac. Gall[us]”; in D II as “Iacob[us] Händl”; and in A II as “Jacob[us] Gall[us]”.<sup>22</sup>

18. RISM A/II: 190002341.

19. RISM A/II: 190009095.

20. RISM A/II: 190016603.

21. RISM A/II: 190012808. For all the Swedish manuscripts, see Marc Desmet, “A Neglected Chapter on Handl’s Sources: Readings from the Swedish Manuscripts”, *De musica disserenda* 5, no. 2 (2009): 7–23, esp. 9–11.

22. Reinhardt Vollhardt, *Bibliographie der Musik-Werke in der Ratsschulbibliothek zu Zwickau* (Leipzig: Breitkopf & Härtel, 1893–1896), 44; RISM A/II: 220030922.



b: D-Z, Mus. 105.6b, no. 2

Eight partbooks containing three motets were copied by Cornelius Freund (c. 1535–1591). The composer of the motet is listed in C I as “Hannibal Stabilis”. The name is crossed out and replaced by “Gallus”; T I bears the inscription “Gall[us]”, B I “Jacob: Gall:”. The parts D II, A II, and B II have the inscription “Gallus”, made by a later hand.<sup>23</sup>

c: D-DI, Mus.Gri.7, no. 51

The motet is preserved in four partbooks (C I, A I, B I, and C II) without any indication of the composer. The older part of the manuscript was probably compiled in the electoral school of St Aphra in Meissen, Saxony, but was later used in the electoral school of St Augustine in Grimma, at least until the middle of the seventeenth century.<sup>24</sup> The motet is barely legible.

#### FURTHER SOURCE

D-Z, Mus. 100.5, No. 68

One (T I) of originally eight partbooks from the sixteenth century, compiled by Cornelius Freund (c. 1535–1591). The composer of the motet is not named.<sup>25</sup>

#### In tribulatione mea – Propterea confitebor tibi

Apart from the transcription in the tablature book D-SCHM, Tab. 1, the motet *In tribulatione mea* is complete only in the manuscript D-B, Mus. ms. 40039, no. 52. A transcription of this version was included in Ruth Lightbourne’s dissertation.<sup>26</sup> The Berlin manuscript contains a shorter version of the motet; in other sources, both *partes* are slightly longer, with a repetition of their final sections. It is impossible to determine which version is the original, but it is certain that the longer version was more widely used.

23. Vollhardt, *Bibliographie der Musik-Werke*, 196; RISM A/II: 220030575.

24. Steude, *Die Musiksammlhandschriften*, 65–68; Menzel, *Pforta, St. Afra, St. Augustin*, 190–191; RISM A/II: 211003741.

25. Vollhardt, *Bibliographie der Musik-Werke*, 46–47; RISM A/II: 220030964.

26. Ruth Lightbourne, “Annibale Stabile: A Man of No Little Reputation Among the Masters of Music; The Sacred Music” (PhD diss., University of Otago, Dunedin, New Zealand, 1994), 2:545–560.

The manuscript D-Rp, A.R. 728–732 serves as the principal source for this edition. In this source C II of the chorus superior is missing. In other sources, however, the composition is incomplete to a still greater degree. The transcription of C II is based on manuscripts from Berlin and Dresden. In general, all the sources contain few directions for the chromatic inflection of notes in comparison with the Berlin manuscript, and the placement of these accidentals seems to be rather arbitrary. In this edition the accidentals (leaving aside editorial ones) are mostly taken from the Berlin source.

#### DESCRIPTION OF THE SOURCES

a: D-Rp, A.R. 728–732, no. 100

Nine partbooks dating from the first half of the seventeenth century were probably part of the music collection at the Regensburg Gymnasium poeticum. The manuscript is bound together with three music prints dating from 1621 and 1626. The motet is preserved in all its parts except C II. All parts bear the inscription of the composer as “Hannibal Stabilis”.<sup>27</sup>

b: D-B, Mus. ms. 40039, no. 52

Twelve partbooks of Central German provenance, dating from around 1614. Johannes Schiffmann of Bautzen is mentioned as the former owner. The sexta vox part has a title, “Voluminum horum musicorum [...]”, and a date, 1614.<sup>28</sup> The composer of the motet is not named.

c: D-DI, Mus.Gri.50, no. 2

Four partbooks (T I, B I, C II, and T II) were compiled between 1593 and 1596 by Urban Birck and others. The source was originally part of the music collection of the electoral school of St Afra in Meissen and later of the electoral school of

27. Gertraud Haberkamp, *Bischöfliche Zentralbibliothek Regensburg: Thematischer Katalog der Musikhandschriften; Sammlung Proske; Manuskripte des 16. und 17. Jahrhunderts aus den Signaturen A.R., B, C, AN*, Kataloge Bayerischer Musiksammlungen 14/1 (Munich: Henle, 1989), 24–32.

28. Hans-Otto Korth, Jutta Lambrecht and Helmut Hell, *Die Signaturengruppe Mus. ms. 40 000 ff: Erste Folge; Handschriften des 15.–19. Jahrhunderts in mensuraler und neuerer Notation*, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz – Kataloge der Musikabteilung 13 (Munich: Henle, 1997), 95–121.

St Augustine in Grimma.<sup>29</sup> The partbooks are in rather poor condition but some entries are still legible. The motet names the composer as “Han-nibal Stabilis” in all the parts.

#### FURTHER SOURCES

D-BSstb, M 644, no. 45

A manuscript partbook (octava vox) functions as an addition to Friedrich Weissensee’s *Opus melicum* of 1602 (RISM A/I: W 625). While the printed collection survives in all partbooks, the manuscript appendix is found in only one of them. Several pieces in the appendix are taken from Handl’s *Opus musicum*. The compilation of the manuscript most likely took place no later than the mid-seventeenth century.<sup>30</sup> The motet bears the inscription “Handl”.

D-Dl, Mus.Gri.2, no. 1

Seven partbooks from the music collection of the electoral school of St Augustine in Grimma. The manuscript, dating from around 1600, contains only three motets and is bound with a copy of Handl’s first volume of the *Opus musicum*. The manuscript is in a very poor condition and is barely legible.<sup>31</sup> The naming of the composer as “Hannibal Stabilis” is partly visible.

D-KMs, I 928, no. 42

The tenor partbook (T I) from the collection of the Kamenz Town Archives, Upper Lusatia, was probably compiled in this town around 1612. The composer of the motet is not named.

D-MÜG, Mus.ant.16, no. 42

Six partbooks (A I, A II, T I, T II, B I, B II) from the music collection of the choir (Kantorei) of St John in Mügeln were compiled in the second half of the seventeenth century.<sup>32</sup> The composer of the motet is named as “Jac. Händl”.

29. Steude, *Die Musiksammelhandschriften*, 81–85; Menzel, *Pforta, St. Afra, St. Augustin*, 193; RISM A/II: 211004051.

30. RISM A/II: 1001007378.

31. Steude, *Die Musiksammelhandschriften*, 63; Menzel, *Pforta, St. Afra, St. Augustin*, 193–194; RISM A/II: 211003727.

32. Elisabeth A. Fischer, “Eine Sammelhandschrift aus dem Anfang des 17. Jahrhunderts”, *Archiv für Musikwissenschaft* 8, no. 4 (1927): 420–432; Werner Braun, “Doppelchörigkeit in der Sammelhandschrift Mügeln Musica sacra antiqua 16”, in *Musik zwischen Leipzig und Dresden: Zur Geschichte der Kantoreigesellschaft Mügeln 1571–1996*, edited by Michael Heinemann and Peter Wollny (Oschersleben: Ziethen, 1995), 108–124; RISM A/II: 230001609.

D-SCHM, Tab. 1, no. 50

One of four tablature books from the music library of the church of St Nicholas in Schmölln. Johannes Müller, the organist, who relocated from nearby Hohenstein in 1623, was the manuscript’s previous owner. A number of entries were copied until 1629, although the binding is dated 1618. The intabulation of the motet initially bears the composer’s name “Hanibal Stabilis”, with the addition of “Jacob Händell” most likely appended a little later.<sup>33</sup>

D-SLk, M 5, no. 111

Six partbooks forming a manuscript appendix to Friedrich Lindner’s edition (1585) of *Sacrae cantiones* (RISM B/I: 1585<sup>1</sup>). The composer of the motet is not named.

D-W, Cod. Guelf. 337 Mus. Hdschr., no. 5

Five partbooks from the music collection of St Stephen’s Church in Helmstedt form a manuscript appendix to several music prints, published between 1634 and 1662. The motet survives in the partbooks A I, T I, B I, C II, and A II. There are numerous errors and inconsistencies in its notation. In T I the composer is identified as “H.A.”, and in B I as “Albert. Anon.”<sup>34</sup>

S-K, 2 manuscripts without shelfmarks

The motet forms part of two manuscripts, and there is no indication of the composer’s identity: (a) in the partbooks A I, B I, and A II (RISM A/II: 190026762) and (b) in the partbooks A I, T I, C II, A II, and B II (RISM A/II: 190026345).<sup>35</sup>

### Magne Deus rex noster – Cum inimici nostri

#### DESCRIPTION OF THE SOURCE

D-B, Ms. Mus. Bohn 30B, no. 11

Eight early seventeenth-century partbooks from Wrocław. The exact place of origin is unknown.

33. Reinald Ziegler, *Die Musikaliensammlung der Stadtkirche St. Nikolai in Schmölln/Thüringen* (Tutzing: Hans Schneider, 2003), 1:1–94 and 2:191–229.

34. Daniela Garbe, *Das Musikalienrepertoire von St. Stephani: Ein Bestand an Drucken und Handschriften des 17. Jahrhunderts*, Wolfenbütteler Arbeiten zur Barockforschung 33 (Wiesbaden: Harrassowitz, 1998), 1:56–60 and 2:134–140; RISM A/II: 451511530.

35. See the source description of *Hodie natus est salvator mundi*.

The compositions are divided into two parts (A and B), and the motet is included in the second part (B). The author's name appears as "Jacob[us] Handl" in C I and as "J. Handl" in T I.<sup>36</sup>

## FURTHER SOURCES

All three additional sources contain the version *Fide Deo et vide – Cum inimici mei*. The composer's name is not included in any of them. In comparison with the *Magne Deus rex noster* version, the music is rhythmically altered according to the text; otherwise, there are no significant differences.

D-BLAbk, LAW Pa BLB 432, no. 14

Four partbooks from the music collection of the church of St Bartholomew in Blankenburg are bound together with the printed collection of Hans Leo Hassler's *Cantiones sacrae* (RISM A/I: H 2324).<sup>37</sup>

D-Dl, Mus.Gri.50, no. 95

The motet is preserved in the partbooks T I, B I, C II, and T II.<sup>38</sup>

D-MÜG, Mus.ant.16, no. 110

The motet is preserved in the partbooks A I, T I, B I, A II, T II, and B II.<sup>39</sup>

**Vidit Jacob in somnis scalam – Dilataberis ab oriente – Cumque evigilasset Jacob**

## DESCRIPTION OF THE SOURCES

a: H-Bn, Ms. mus. Bártfa 1, no. 218<sup>40</sup>

The motet is preserved in seven partbooks, C I is missing.

b: D-B, Ms. Mus. Bohn 15, no. 165

Five enormous partbooks (C I, A I, T I, C II, B II) with the indication in the bass partbook: "Simon

Lyra Signator ad D. Elisab. Olsnensis". Simon Lyra (1547–1601) worked as a cantor from 1593 and before that as a "Signator" at the church of St Elisabeth in Wrocław. One composition (no. 17) is dated 1587.<sup>41</sup> The motet is marked in all parts with the composer's name, variously given as "Jacob[us] Handl" and "Jacob[us] Händl".

c: H-Bn, Ms. mus. Bártfa 24

Four partbooks from the music collection of the church of St Aegidius in Bártfa (Bartfeld) in Upper Hungary, today Bardejov, Slovakia, dating from the end of the sixteenth century. The main part consists of motets for the Divine Office for the entire church year.<sup>42</sup> The motet survives in the partbooks C I, T I, and B I and does not name the composer.

d: H-Bn, Ms. mus. Bártfa 16, Koll. 5, no. 270<sup>43</sup>

The motet is preserved in the partbooks T I and B I without any indication of the composer.

## FURTHER SOURCES

D-Rtt, F.K. 23, II. Abthlg., no. 53

One of the four organ tablature books from the Benedictine monastery of Neresheim, compiled between 1590 and 1611.<sup>44</sup> The intabulation includes the composer's name "Jacob[us] Gall[us]". The second part of the motet (*secunda pars*) is omitted. The *prima pars* is directly followed by an intabulation of the third part, which is mistakenly labelled *secunda pars*. The voices are arranged in pitch order, and the two choirs of the motet are therefore not spatially separated in the tablature.

H-Bn, Ms. pr. Bártfa 1

A partbook (Diskant) from the music collection at the church of St Aegidius in Bártfa (Bartfeld) in the region of Upper Hungary, today Bardejov, Slovakia. The manuscript, dating from c. 1610, was possibly copied in the vicinity of Nürnberg.<sup>45</sup> It forms a manuscript appendix to the printed anthology RISM B/I: 1545<sup>2</sup>.

36. Bohn, *Die musikalischen Handschriften*, 83–85.

37. RISM A/II: 450109696.

38. See the source description of *In tribulatione mea – Propterea confitebor tibi*.

39. See the source description of *In tribulatione mea – Propterea confitebor tibi*.

40. See the source description of *Hodie natus est salvator mundi*.

41. Bohn, *Die musikalischen Handschriften*, 43–52.

42. Murányi, *Thematisches Verzeichnis*, xxvii and 139–146.

43. See the source description of *Hodie natus est salvator mundi*.

44. Eckart Tscheuschner, *Die Neresheimer Orgeltabaturen der Fürstlich Thurn und Taxischen Hofbibliothek zu Regensburg* (Erlangen: J. Hogl, 1963).

45. Murányi, *Thematisches Verzeichnis*, xxx and 155–158.

**Expecta Dominum**

## DESCRIPTION OF THE SOURCE

PL-PE, Ms. 308, fol. 36v–37r<sup>46</sup>

One of five books of tablature compiled in the Cistercian Abbey of Pelplin in the first half of the seventeenth century. The main scribe was probably the Cistercian monk Feliks Trzciński.<sup>47</sup> The intabulation bears the composer's name: "Jacobi Handely".

The intabulation of the motet is divided into squares occupying the space of a breve. The first two squares, before the music begins, are used for the composer's name and the measure signature, respectively. The text of the motet is contained in its own square below the music, but is not evenly distributed. The intabulation runs across both sides of the open book.

## CRITICAL NOTES

**[1] Hodie natus est salvator mundi**

- bb. 1–6, C I e: text "Hodie natus est nobis salvator mundi"
- bb. 3–4, T I e: dotted semibreve and minim for two semibreves
- b. 5, C I b: semiminim f<sup>1</sup>
- b. 13, C I b: "hodie" for "natus est"
- b. 13, A I f: semibreve f<sup>1</sup> and minim e<sup>1</sup> with a sharp symbol; probably intended for the previous f<sup>1</sup>  
c, e: semibreve f<sup>1</sup>
- b. 13, A II e: semibreve f<sup>1</sup>
- b. 13, B I b, f: "natus est" repetition mark for "hodie"
- bb. 13–14, T I e: "hodie" for "natus est"
- b. 14, C I b: semibreve corrected from c<sup>2</sup> to b<sup>1</sup>
- b. 16, C I b, d: minims c<sup>2</sup>–b<sup>1</sup>–d<sup>2</sup>

46. The source is available as a facsimile in *The Pelplin Tablature: Facsimile*, vol. 5, edited by Adam Sutkowski and Alina Osostowicz-Sutkowska, *Antiquitates Musicae in Polonia* 6 (Graz: Akademische Druck und Verlagsanstalt; Warsaw: Polish Scientific Publishers, 1965), 70–71. Online: <https://polona.pl/preview/9020da14-fea7-46d3-a90b-e1ecod2462bc>.

47. Mirosław Perz and Adam Sutkowski, "Pelpliner Orgeltablatur", in *MGG Online*, edited by Laurenz Lüttekern, accessed 10 February 2024, <https://www-1mgg-2online-com-100479or60043.han.onb.ac.at/mgg/stable/47802>.

- b. 18, C I a: semiminim f<sup>1</sup>; semibreve f<sup>1</sup> sharp in b. 19
- bb. 19–21, T I c: "salvator mundi" for "mundi, mundi"
- bb. 19–20, A II f: indistinct
- bb. 20–21, A I b, d: a sharp symbol under the semibreve a<sup>1</sup>, minim g<sup>1</sup>  
c: the word "mundi" not repeated  
e: minim f<sup>1</sup>
- b. 21, A I c, e: second minim f<sup>1</sup>
- b. 29, A I f: damaged and indistinct
- b. 32, A II f: semibreve f<sup>1</sup>
- b. 35, A I c, e: f<sup>1</sup> for f<sup>1</sup> sharp
- bb. 35–38, A II c, d: "apparuit"; T II, d: "credentibus" in chorus II
- b. 36, A I e, f: minim f<sup>1</sup>
- b. 37, A I f: semibreve f<sup>1</sup>
- bb. 37–38, A II a, b: minims f<sup>1</sup> sharp
- bb. 37–42 a: "credentibus apparuit, credentibus apparuit" in chorus II
- bb. 37–42, T II e: "credentibus apparuit, apparuit credentibus"
- b. 38, A II e: last minim corrected from c<sup>1</sup> to d<sup>1</sup>
- b. 39, C II a: semiminim f<sup>1</sup>, minim f<sup>1</sup> sharp  
e: semiminim f<sup>1</sup> sharp
- b. 40, A II a, c, e, f: dotted minim e<sup>1</sup> flat  
d: dotted minim e<sup>1</sup>
- bb. 40–42 a: "credentibus apparuit" in chorus I
- b. 41, A I a: semiminim f<sup>1</sup>
- b. 41, T I e: illegible
- b. 41, A II f: second minim a for b  
c, e: second minim b flat for b
- b. 42, A I b: minims f<sup>1</sup> sharp; indistinct  
c, e: minims f<sup>1</sup>
- bb. 44–45 c, d: "ortus gloriosus" for "vita gloriosa" in chorus I
- b. 46, C II a: last semiminim f<sup>1</sup>  
e: last semiminim f<sup>1</sup> sharp
- b. 46, T II e: two minims d<sup>1</sup> for a dotted minim d<sup>1</sup> and a semiminim c<sup>1</sup>
- bb. 46–47 c, d: "ortus gloriosus" for "vita gloriosa" in chorus II
- b. 47, C II e, f: last semiminim f<sup>1</sup>
- b. 47, A II e: first semiminim e<sup>1</sup>
- b. 48, A I a, d: first semiminim e<sup>1</sup> (see b. 49)  
e: first semiminim d<sup>1</sup>
- bb. 48–49, T I e: indistinct
- bb. 49–53, B II b: omitted; "NB" above the staff
- b. 52, C II a: last semiminim f<sup>1</sup>  
e: last semiminim f<sup>1</sup> sharp
- bb. 52–53 c, d: "ortus gloriosus" for "vita gloriosa" in chorus II

- b. 53, B I c: semiminims corrected from c to d  
 b. 53, B II e: minim and minim rest for semibreve
- b. 54, C II e: last semiminim f<sup>1</sup>  
 b. 55, C I a, d: last semiminim f<sup>1</sup>  
 b. 55, B I c: semiminims corrected from c to d  
 b. 57, A I b, f: last semiminim f<sup>1</sup>  
 e: last semiminim g<sup>1</sup>  
 b. 57, B I f: damaged  
 bb. 58–59, A II f: damaged  
 b. 65, A I c: two semiminims for minim d<sup>1</sup>  
 b. 65, T I a: fourth semiminim a for g  
 c: second semiminim c<sup>1</sup> for b  
 e: fourth semiminim g  
 b. 65, A II d: minim c<sup>2</sup> for c<sup>1</sup>  
 b. 66, A I a, b, d, f: two minims g<sup>1</sup>; editorial change to semibreve g<sup>1</sup>  
 e: semibreve g<sup>1</sup>  
 b. 66, A II b, c, e: minim f<sup>1</sup>  
 b. 67, A I f: minims f<sup>1</sup>  
 e: semibreve f<sup>1</sup> sharp for two minims  
 b. 67, C II b, d: a sharp symbol under semibreve d<sup>2</sup>
- b. 10, C II a: complete measure missing  
 b. 13, B I c: minims corrected from B and c to c and d  
 bb. 14–15, T I a, b: two minims and a semibreve in both bars; corrected in accordance with bb. 22–23 and other parts due to a stressed second syllable of “apparuit”  
 b. 17, C II a: a sharp symbol under the first minim (g<sup>1</sup> sharp) and a sharp symbol before the second minim  
 b: second minim g<sup>1</sup> sharp  
 c: first minim g<sup>1</sup> sharp  
 b. 17, A II b: first three minims corrected from d<sup>1</sup> to e<sup>1</sup>  
 b. 19, C II a, b: second semiminim d<sup>2</sup>  
 c: second semiminim c<sup>2</sup>  
 b. 23, C I b: a sharp symbol for f<sup>1</sup> sharp under the next minim (g<sup>1</sup>)  
 b. 24, C II b: minim c<sup>2</sup> corrected; indistinct  
 bb. 24–25, T II b: semibreve c<sup>1</sup> (a sharp symbol in bb. 16 and 49)  
 b. 25, C II a: first minim g<sup>1</sup> sharp and a sharp symbol before the second minim  
 b: second minim g<sup>1</sup> sharp  
 c: first minim g<sup>1</sup> sharp  
 b. 31, A I a, b, c: last semiminim f<sup>1</sup> (see b. 55)  
 b. 32 measure signature 3 in all sources  
 b. 33, B I c: damaged, score corrected, and pitches shifted a pitch lower  
 b. 34, C II a, b: semibreve f<sup>1</sup>  
 c: semibreve f<sup>1</sup> sharp  
 b. 34, T II a: minim d<sup>1</sup>  
 b: minim corrected from c<sup>1</sup> to d<sup>1</sup>  
 b. 35, C I b: minim corrected from h<sup>1</sup> to c<sup>2</sup>  
 b. 36, A I a, b, c: semibreve f<sup>1</sup> (see b. 60)  
 t. 36, B II a, b: minim B for A (see b. 60)  
 b. 38, A I a, b, c: semibreve f<sup>1</sup> (see b. 62)  
 b. 38, C II a, b: semibreve f<sup>1</sup>  
 c: semibreve f<sup>1</sup> sharp  
 b. 38, A II a: dotted semibreve f<sup>1</sup> and semibreve f<sup>1</sup>  
 bb. 39–43, A I a: the words “Annunciate nobis quis apparuit” crossed out and replaced by “Alleluia”  
 b. 40, A I a, b: dotted minim f<sup>1</sup> sharp (see b. 64)  
 c: illegible, probably higher than minim f<sup>1</sup> sharp

## [2] Quem vidistis pastores

Capitalization in the sources is inconsistent. The capitalization of the words “pastores” and “angelorum” was emended to lower case; “dominum” was capitalized. The word “annunciate” was transcribed as “annuntiate”.

- b. 2, C I a, b: the syllable “Quem” under the semibreve and the minim and in accordance with the text underlay in the other voices, with the following stress on the second syllable of the word “vidistis” on the long note and the beginning of the second syllable of the word “pastores” on the beginning of the melisma in b. 4. The semibreve and the minim are not connected by a tie in any source, or there is no dotted semibreve  
 bb. 5–6, T I a: two dots above the semibreve a between the bars  
 b. 6, C I c: semibreve corrected from d<sup>2</sup> to c<sup>2</sup>  
 b. 8, A I c: minim rest corrected to minim d<sup>1</sup> and a tie with a full stop added  
 b. 9, A I a: originally one minim d<sup>1</sup>, second minim d<sup>1</sup> added later



- b. 40, A II a, b: dotted semiminim f<sup>1</sup> (see b. 64)
- b. 40, T II a, b: first minim d<sup>1</sup> for c<sup>1</sup> (see b. 64)
- b. 47, B I c: damaged, illegible
- b. 50, C II a: an indistinct sharp symbol below the first minim (g<sup>1</sup> sharp) and a sharp symbol before the second minim  
b: second minima g<sup>1</sup> sharp  
c: a sharp symbol for g<sup>1</sup> sharp under and between the first and second minims
- b. 51, T I a, b: the word "Choros" capitalized and without the word "Et"
- b. 55, A I a, b, c: last semiminim f<sup>1</sup> sharp (see b. 31)
- b. 56 measure signature 3 in all sources
- b. 57, T I a: semibreve corrected from c<sup>1</sup> to d<sup>1</sup>; in b. 33 semibreve c<sup>1</sup>  
b: semibreve d<sup>1</sup>; in b. 33 semibreve c<sup>1</sup>
- b. 58, C II a, b, c: semibreve f<sup>1</sup> (see b. 34)
- b. 58, T II a, b: minim d<sup>1</sup> (see b. 34)
- b. 59, B I b: semibreve corrected from g to a (i.e., a)
- b. 60, A I a, b, c: semibreve f<sup>1</sup> sharp (see b. 36)
- b. 60, B II a, b: minim B for A (see b. 36)
- b. 61, A I c: illegible, probably minim f<sup>1</sup> sharp
- b. 62, A I a, b, c: semibreve f<sup>1</sup> sharp (see b. 38)
- b. 62, C II c: semibreve f<sup>1</sup> (see b. 38)
- b. 64, A I a, b: dotted minim f<sup>1</sup> (see b. 40)  
c: dotted minim f<sup>1</sup> sharp
- b. 64, B I c: after b. 64, bb. 39–62 repeated
- b. 64, A II a, b: dotted semiminim f<sup>1</sup> (see b. 40)
- b. 64, A II a: dotted semiminim and semiminim with triple mark; crossed out semiminim corrected to fusa  
b: dotted semiminim and semiminim with triple mark
- b. 64, T II a, b: minim c<sup>1</sup> (see b. 40)
- b. 66, A I c: semibreve for breve e<sup>1</sup>
- b. 7, A I a: semibreve f<sup>1</sup>  
b: semibreve f<sup>1</sup> sharp
- b. 10, A I a: minim c<sup>1</sup>  
b: minim c<sup>1</sup> sharp  
b: minim d<sup>2</sup> for c<sup>2</sup>
- b. 11, C I b: last semiminim f<sup>1</sup> barely visible
- b. 14, A II b: minim G for F
- b. 14, B II a, b, c: both semiminim b
- b. 15, T II b: minim g, semiminim g, semiminim e and minim e
- b. 15, B I a, c: last minim f  
b: last minim f sharp  
c: two semiminims f for the first minim f
- b. 16, B I a: last minim c<sup>1</sup>  
b: last minim c<sup>1</sup> sharp
- b. 17, A II b: two semiminims g for the second minim g; minim e for the last two semiminims e
- b. 17, B I c: minim e for the last two semiminims
- b. 21, C II b, c: last minim f<sup>1</sup>
- b. 22, C II b: semibreve g<sup>1</sup> sharp, perhaps intended for the previous f<sup>1</sup>
- b. 22, A I a: last minim c<sup>1</sup>  
b: last minim c<sup>1</sup> sharp
- b. 23, C II c: semibreve f<sup>1</sup>
- b. 23, A II a: minim c<sup>1</sup>  
b: minim c<sup>1</sup> sharp
- b. 24, A II a, b: second semibreve c<sup>1</sup>
- b. 24, T II c: minim g
- b. 25, C I a: minim g<sup>1</sup>  
b: minim g<sup>1</sup> sharp
- bb. 27–28, C I a: minim c<sup>2</sup> and semibreve d<sup>2</sup> erroneously repeated
- bb. 27–28, A I a: semibreve f<sup>1</sup>  
b: semibreve f<sup>1</sup> sharp
- b. 29, C I a, b: minim c<sup>2</sup>
- b. 30, T I c: semibreve e for d
- b. 30, A II a: minim c<sup>1</sup>  
b: minim c<sup>1</sup> sharp
- b. 30, T II b: erroneous semibreve rest before minim rest
- b. 31, A II a: minim c<sup>1</sup>  
b: minim c<sup>1</sup> sharp
- b. 31, T II c: minim g
- bb. 31–32, B I c: semibreve f
- b. 32, B I a, b, c: last minim g
- b. 35, A II a, b: minim c<sup>1</sup>
- b. 36, C I a: second minim h<sup>1</sup> for c<sup>1</sup>; c<sup>1</sup> in b. 63  
b: second minim in c<sup>2</sup> sharp

[3] In tribulatione mea – Propterea  
confitebor tibi

Cantus I and II superioris chori are marked as C I and C II, altus superioris chori as A I and altus inferioris choris as A II, tenor superioris chori as T I and tenor inferioris chori as T II. Bassus I and II inferioris chori are marked as B I and B II.

PRIMA PARS

- b. 2, A II b: semibreve d<sup>1</sup> for f<sup>1</sup>



- b. 37, C I a: semiminims  $d^2-d^2-c^2-c^2$   
b: semiminims  $d^2-d^2-c^2-c^2$  sharp
- b. 37, C II c: semiminims  $b^1$  flat
- b. 37, A I b: last minim  $f^1$
- b. 38, C I a, b: fifth and last semiminims  $c^2$
- b. 39, A II a, b: second minim  $c^1$
- b. 40, A II a: semiminims  $c^1$   
b: semiminims  $c^1$  sharp
- b. 40, T II c: minim b
- b. 40, B I a, c: last minim f  
b: last minim f sharp
- b. 41, A II a: fifth and last semiminim  $c^2$   
b: fifth and last semiminim  $c^2$  sharp
- b. 41, B I c: last semiminim f for e
- b. 42, A I a: last minim  $g^1$   
b: last minim  $g^1$  sharp
- b. 42, B I c: semibreve f for d
- b. 43, C II c: semibreve  $c^2$  sharp
- b. 43, B I c: semiminim g
- bb. 43–48, B I a: bars missing
- b. 45, C I a: fifth semiminim  $c^2$ , eighth semiminim  $c^2$  sharp  
b: fifth and eighth semiminims  $c^2$
- b. 47, A II a: fifth and eighth semiminims  $c^1$   
b: fifth semiminim  $c^1$ ; eighth semiminim  $c^1$  sharp
- bb. 48–74 b: bars missing in all voices
- b. 49, C II c: ligature  $f^1-g^1$
- bb. 49–50, A I a: breve  $c^1$  for  $d^1$
- b. 50, A II a: last minim  $c^1$
- b. 51, A II a: second semibreve  $c^1$
- b. 51, T II c: minim g
- b. 52, C I a: minim  $g^1$
- bb. 54–55, A I a: semibreve  $f^1$
- b. 56, C I a: minim  $c^2$
- b. 57, A II a: minim  $c^1$
- b. 58, A II a: minim  $c^1$
- b. 59, B I a, c: last minim g
- b. 62, A II a: minim  $c^1$
- b. 63, C I a: second minim  $c^2$
- b. 64, C I a: semiminim  $c^2$
- b. 64, A I a: last minim  $f^1$
- b. 65, C I a: fifth and eighth semiminims  $c^2$
- b. 65, A I a: seventh semiminim  $a^1$  for  $g^1$  (see b. 38)
- b. 66, A II a: second minim  $c^1$
- b. 67, A II a: semiminim  $c^1$
- b. 67, T II c: minim b
- b. 68, A II a: fifth and eighth semiminims  $c^1$
- b. 69, A I a: last minim  $g^1$
- b. 70, B I a, c: semiminim g
- b. 72, C I a: fifth semiminim  $c^2$ , eighth semiminim  $c^2$  sharp  
c: seventh semiminim  $b^1$
- b. 72, C II c: seventh semiminim  $b^1$
- b. 72, A I a: seventh semiminim  $a^1$  for  $g^1$  (see b. 38)
- b. 74, A II a: fifth and eighth semiminims  $c^1$
- b. 78, C I a: semibreve  $d^2$  for breve

## SECUNDA PARS

- bb. 1–2, A I b: dotted semibreve  $c^1$  sharp
- b. 2, A I b: minim  $f^1$  sharp
- bb. 4–5, B I b: dotted semibreve g sharp
- b. 5, A II b: minim  $f^1$  sharp
- b. 9, C I a, b: last minim  $c^2$  sharp
- b. 10, C II b, c: dotted minim  $b^1$
- b. 10, T I a: dotted minim b  
b, c: dotted minim b flat
- b. 14, T II a, b, c: dotted semibreve b
- b. 17, A I b: last minim  $f^1$  for f
- b. 17, T I b: last minim f sharp
- b. 17, B I b, c: semiminim B for c
- b. 17, B II b: two coloured (black) semibreves and minims (triplet) for two dotted minims and semiminims
- b. 18, T I b: second semibreve f sharp
- b. 19, T I a, c: second minim f for e
- b. 20, C I a: penultimate minim  $d^2$  for  $e^2$
- b. 21, C I a: semibreve  $c^2$   
b: two colored (black) semibreves and minims (triplet) for two dotted minims and semiminims
- b. 22, A I a: first minim  $f^1$   
b: first minim  $f^1$  sharp
- b. 24, C I b: the word “meum” repeated
- b. 24, C II b, c: semiminim and minim  $g^1$
- bb. 25–26, A II a: semibreve  $c^1$   
b: semibreve  $c^1$  sharp
- b. 27, A II a, b: semibreve  $c^1$
- b. 27, T II b, c: semiminim f for g
- b. 28, B I a, c: semibreve f  
b: semibreve f-sharp
- b. 29, B I b: semiminim f sharp  
c: semiminim f for g
- b. 30, B I a, b, c: semiminim and minim g
- b. 31, C I a: minim  $c^2$   
b: minim  $c^2$  sharp
- bb. 31–32, T I b: the words “in die” indicated by “bis”
- b. 32, C I a: semibreve  $c^2$   
b: semibreve  $c^2$  sharp

- |                |   |             |  |
|----------------|---|-------------|--|
| b. 32, A II    | a: minim c <sup>1</sup><br>b: minim c <sup>1</sup> sharp  | b. 51, C II | b: minims of a <sup>1</sup> -c <sup>2</sup> -b <sup>1</sup> ; the last one with a sharp symbol, perhaps intended for the minim c <sup>2</sup><br>c: minims a <sup>1</sup> -c <sup>2</sup> sharp-b <sup>1</sup> |
| b. 33, C I     | a: minim c <sup>2</sup><br>b: minim c <sup>2</sup> sharp  | b. 51, A I  | a, b: last minim g <sup>1</sup>  |
| b. 33, A II    | a: semibreve c <sup>1</sup><br>b: semibreve c <sup>1</sup> sharp  | b. 52, B I  | b: minim e without a dot; semiminim g sharp  |
| b. 34, C I     | a: semibreve c <sup>2</sup><br>b: semibreve c <sup>2</sup> sharp  | b. 53, A II | a: semibreve corrected from f <sup>1</sup> to e <sup>1</sup>   |
| b. 35, C I     | a: third and fourth semiminims c <sup>2</sup><br>b: third semiminim c <sup>2</sup> , fourth semiminim c <sup>2</sup> sharp                                      | b. 54, C I  | b: fifth and eighth semiminim c <sup>2</sup>   |
| b. 35, C II    | b: minim b <sup>1</sup> flat<br>c: minim b <sup>1</sup>   | b. 54, C II | b: penultimate semiminim b <sup>1</sup>  |
| b. 36, C I     | a: semibreve c <sup>2</sup><br>b: semibreve c <sup>2</sup> sharp  | b. 55, B I  | a, b, c: first minim f   |
| b. 36, A II    | a: minim c <sup>1</sup><br>b: minim c <sup>1</sup> sharp  | b. 56, A II | a: fifth and eighth semiminims c <sup>1</sup><br>b: fifth and eighth semiminims c <sup>1</sup> sharp   |
| b. 37, A II    | a: semibreve c <sup>1</sup><br>b: semibreve c <sup>1</sup> sharp  | b. 57, A I  | a: first and last minim f <sup>1</sup>   |
| bb. 37-38, B I | a: the words "susceptor meus" crossed out and replaced by "tribulationis"   | bb. 57-66   | b: bars missing in all parts   |
| b. 38, A II    | a: third semiminim c <sup>1</sup><br>b: third semiminim c <sup>1</sup> sharp  | b. 58, C I  | a: fifth and eighth semiminims c <sup>2</sup>  |
| b. 39, C I     | a: first minim c <sup>2</sup><br>b: first minim c <sup>2</sup> sharp  | b. 58, C II | c: seventh semiminim b <sup>1</sup>  |
| b. 39, A II    | a: semibreve c <sup>1</sup><br>b: semibreve c <sup>1</sup> sharp  | b. 58, A I  | a: seventh semiminim e <sup>2</sup> for d <sup>2</sup>   |
| b. 42, A I     | a: semiminim and last minim c <sup>1</sup><br>b: semiminim and last minim c <sup>1</sup> sharp  | b. 58, T I  | a: sixth semiminim b   |
| b. 43, C I     | a: semibreve f <sup>1</sup><br>b: semibreve f <sup>1</sup> sharp  | b. 59, B I  | a, c: first and last minim f   |
| b. 43, C II    | b: semibreve corrected from g <sup>1</sup> to a <sup>1</sup>  | b. 60, A II | a: fifth and eighth semiminims c <sup>1</sup>  |
| b. 43, B I     | minims f in all sources   | b. 61, C II | c: second minim c <sup>2</sup>   |
| b. 46, A II    | a, b: semiminim and last minim c <sup>1</sup>   | b. 61, A I  | a: last minim g <sup>1</sup>   |
| b. 47, A I     | a: first minim f <sup>1</sup><br>b: first minim f <sup>1</sup> sharp  | b. 64, C I  | a: fifth semiminim c <sup>2</sup>  |
| b. 48, C I     | a: fifth semiminim c <sup>2</sup> sharp, eighth semiminim c <sup>2</sup><br>b: fifth and eighth semiminim c <sup>2</sup><br>c: seventh semiminim b <sup>1</sup> | b. 64, C II | c: seventh semiminim b <sup>1</sup>  |
| b. 48, T I     | a: sixth semiminim b<br>b, c: sixth semiminim b flat  | b. 65, B I  | a, c: first and last minim f   |
| b. 49, B I     | a, c: first and last minim f<br>b: first minim f sharp, last minim f  | b. 66, A II | a: fifth and eighth semiminims c <sup>1</sup>  |
| b. 50, A II    | a: fifth and last semiminim c <sup>1</sup><br>b: fifth and eighth semiminims in c <sup>1</sup> sharp  | b. 67, A I  | a: semibreve and minim f <sup>1</sup><br>b: semibreve f <sup>1</sup> and minim f <sup>1</sup> sharp  |
| bb. 51-56, C I | a: missing bars   | b. 68, A I  | a, b: ligature f <sup>1</sup> and g <sup>1</sup>   |
|                |   | b. 69, A I  | a: minim, semibreve and minim f <sup>1</sup><br>b: semibreve f for first minim; last minim f <sup>1</sup> sharp  |
|                |   | b. 70, A I  | a, b: ligature f <sup>1</sup> and g <sup>1</sup>   |
|                |   | b. 70, T I  | c: two semibreves for ligature   |
|                |   | b. 71, A I  | a, b: breve f <sup>1</sup>   |

[4] **Magne Deus rex noster – Cum inimici nostri**

The capitalization of the word "Rex" has been changed to lower case.

PRIMA PARS

- |           |   |
|-----------|---|
| b. 3, A I | last minim corrected from a <sup>1</sup> to g <sup>1</sup>            |
| b. 4, B I | semibreve corrected from f to g                                       |
| b. 5, A I | last semiminim c <sup>1</sup> for d <sup>1</sup>                      |
| b. 8, A I | first semiminim indistinct, perhaps b <sup>1</sup> for c <sup>2</sup> |

- bb. 11–13, C II repetition mark for “tunc vox et omnis lingua”; “semper sonabit” missing
- b. 15, A I first semiminim indistinct, perhaps a<sup>1</sup> or b<sup>1</sup>, second semiminim b for a
- b. 20, A I last semiminim d<sup>1</sup> for e<sup>1</sup>
- b. 20, T I second semiminim a for g
- bb. 20–21, B I the word “tuam” crossed out and replaced by “canet”
- b. 21, A II first semiminim indistinct, b<sup>1</sup> or c<sup>2</sup>
- b. 25, C II two semiminims c<sup>2</sup> connected by a tie for minim
- b. 25, B II third semiminim indistinct, b or c<sup>1</sup>
- b. 26, A I semibreve for the last minim g<sup>1</sup>
- b. 23, C II rhythm corrected from the original dotted semiminim, fusa and two semiminims
- b. 27, A II “eius” for “tuis”
- bb. 27–28, C I “eius” for “tuis”
- b. 29, A II “eius” for “tuis”
- b. 34, C I “eius” for “tuis”
- b. 38, C I “eius” for “tuis”
- b. 38, T I two minims g for semibreve g, later connected by a tie

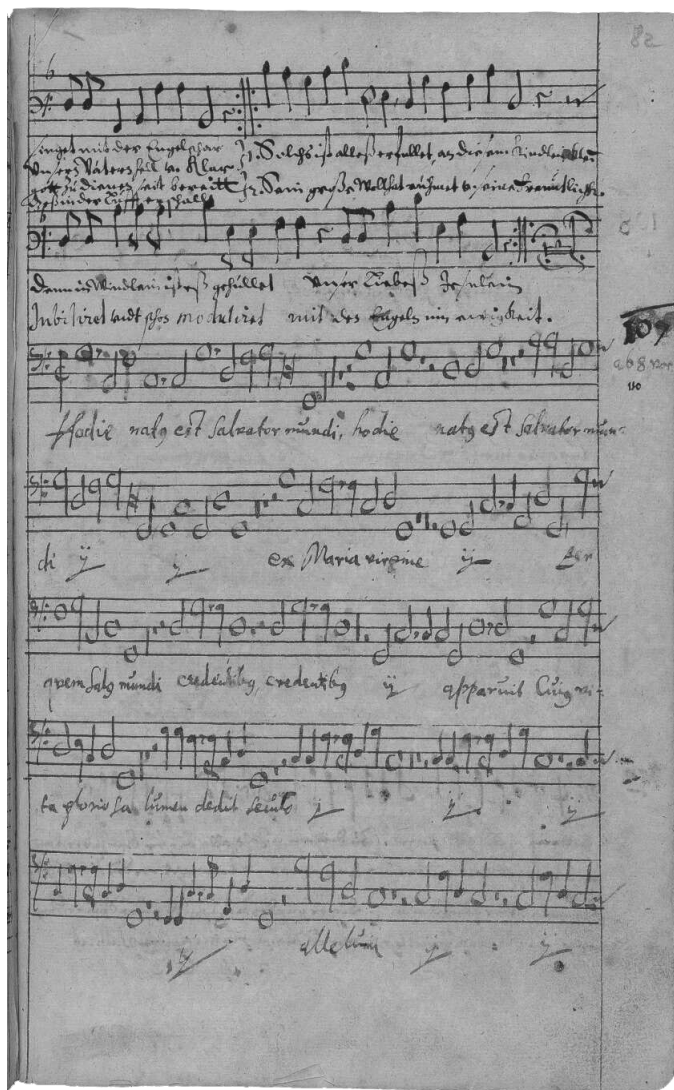
[5] **Vidit Jacob in somnis scalam – Dilataberis ab oriente – Cumque evigilasset Jacob**

SECUNDA PARS

- bb. 5–6, T II repeated passage “properate dicunt” indicated by “bis”
- b. 6, C II third semiminim corrected from d<sup>2</sup> to c<sup>2</sup>
- b. 11, A I mistakenly, the words “perdemus istos”
- b. 13, C II semiminims e<sup>2</sup> subsequently connected by a tie for the last minim
- b. 13, A II semiminims g<sup>1</sup> subsequently connected by a tie
- b. 13, B II semiminim c<sup>1</sup> subsequently connected by a tie
- b. 14, C I semiminims a<sup>1</sup> subsequently connected by a tie
- b. 14, A I semiminims d<sup>1</sup> subsequently connected by a tie
- b. 14, T I semiminims a<sup>1</sup> subsequently connected by a tie
- b. 15, A I above the semiminims g<sup>1</sup> mark “sol”
- b. 17, A I semiminim g<sup>1</sup> and minim c<sup>2</sup>; semiminim rest deleted
- b. 18, C II under semiminim d<sup>2</sup> and minim e<sup>2</sup>, the words “et tu” crossed out and replaced by the suffix “-bis”
- b. 18, A II minim a<sup>1</sup> not dotted, minim rest between minims a<sup>1</sup> and b<sup>1</sup>
- b. 20, C II first semiminim indistinct, c<sup>2</sup> or d<sup>2</sup>
- b. 22, C II the word “glorificaberis” crossed out and replaced by “et tu in semipiternum”
- b. 22, T I first semibreve corrected from d<sup>1</sup> to e<sup>1</sup>
- PRIMA PARS
- b. 7, C II a: semibreve corrected from g<sup>1</sup> to a<sup>1</sup>
- b. 15, C I b: first minim d<sup>2</sup> for c<sup>2</sup>
- b. 15, T I b: first minim d<sup>1</sup> for c<sup>1</sup>
- b. 16, C I b: third minim d<sup>2</sup> for c<sup>2</sup>
- b. 17, C I b: minim f<sup>1</sup>
- bb. 20–21, C II b: instead of a dotted minim and a semiminim, semibreve b<sup>1</sup>; semibreve g<sup>1</sup> for a dotted minim and two fusae; minim f<sup>1</sup>
- b. 23, C I b: minim corrected from a<sup>1</sup> to b<sup>1</sup>
- b. 26, T II b: the words “et descendentes” missing
- b. 27, C II b: second minim e<sup>1</sup> for d<sup>1</sup>
- b. 28, C II a: damaged, minim a<sup>1</sup> not visible
- bb. 31–32, B I c: semibreves d–f sharp–d corrected to g–f–g  
d: semibreves d–f–d
- b. 33, A I b: last minim corrected from f<sup>1</sup> to g<sup>1</sup>
- b. 36, B II b: minim b for G
- b. 41, C I b: minim f<sup>1</sup>
- b. 41, A I b: semibreve c<sup>1</sup> for b
- bb. 43–44, B II a: the words “Ego sum Abraham Dominus Deus” marked in the corrected word order
- bb. 45–46, T I b: minims d<sup>1</sup>–e<sup>1</sup>–c<sup>1</sup>
- b. 46, A I a, b: first minim f<sup>1</sup> for e<sup>1</sup>
- b. 46, B I d: first minim d for c
- bb. 47–59, T I b: altus clef for tenor clef
- b. 48, A I last minim in all sources f
- b. 48, T I last minim in all sources c<sup>1</sup> sharp
- b. 50, A II last minim in all sources f
- b. 50, T II last minim in all sources c<sup>1</sup> sharp
- b. 53, T I b, c: first minim b
- b. 56, C I b: minim f<sup>1</sup>
- b. 62, C I b: last minim f<sup>1</sup>

b. 63, T I	b: semibreve d <sup>1</sup> , minims g and b d: minim g, semibreve d <sup>1</sup> and minim g	TERTIA PARS b. 13, A I a: minim f <sup>1</sup> sharp
b. 64, T I	b: minims c <sup>1</sup> and b, semibreve b d: minims b-c <sup>1</sup> -b and semibreve c <sup>1</sup>	b. 13, T I a, c, d: semibrevis f
bb. 65-66, A I	a: semibreve g <sup>1</sup>	b. 14, A I a, b: minim f <sup>1</sup>
b. 65, T I	b: two minims and semibreve c <sup>1</sup> d: two minims (the first with a tie) and semibreve c <sup>1</sup>	b. 15, A I a, b: second and last minims f <sup>1</sup>
b. 65, T II	a: two missing semibreves g	b. 15, A II a: minims f <sup>1</sup>
bb. 65-66, A I	a: semibreve g <sup>1</sup> for breve	b. 15, T II a, c: minim c <sup>1</sup>
bb. 65-66, A II	a: indistinct; possibly ligature e <sup>1</sup> -c <sup>1</sup>	b. 15, A I a, b: second minim f <sup>1</sup> , last minim f <sup>1</sup> sharp
b. 66, T I	a: minim g for semiminims b, d: minim c <sup>1</sup> , semiminims g and a, breve b	b. 16, A II a: minims f <sup>1</sup>
		b. 16, T II a, c: minim c <sup>1</sup>
		b. 17, A I a, b: semibreve f <sup>1</sup> sharp
		b. 17, A II a: minim f <sup>1</sup>
		b. 18, A II a: semibreve f <sup>1</sup>
		b. 21, A I a, b: semiminim f <sup>1</sup> for e <sup>1</sup>
		b. 37, C I b: ligature for the semibreves b <sup>1</sup> and c <sup>2</sup>
		b. 38, C I b: breve g <sup>1</sup>
		b. 39, C I b: semibreve d <sup>2</sup> before the final double breve
	SECUNDA PARS b: the text according to the Vulgate in all parts: "Dilataberis ad orientem, et occidentem"	
b. 13, A	a: last minim e <sup>1</sup> for f <sup>1</sup>	
b. 19, B	a: semiminim e for f	
b. 20, A	b: two minims e <sup>1</sup> for semibreve	
bb. 22-23, A	b: semibreve e <sup>1</sup> for two minims	
bb. 27-28, A	a: repetition mark for "quocumque perrexeris" missing	
bb. 28-29, B	a: damaged, illegible	
b. 38, A	a: minim, dotted minim and semiminim d <sup>1</sup>	
bb. 39-40, A	a: semibreve d <sup>1</sup> for dotted minim and semiminim	
b. 40, T	a: semibreve c <sup>1</sup> for two minims	
		<b>[6] Expecta Dominum</b>
		b. 4, T II second minim c <sup>1</sup>
		bb. 10-11, C I tie added to conform better to the lyrics
		bb. 10-11, A I tie added to conform better to the lyrics
		b. 15, A I semibreve and minim changed to dotted semibreve to conform better to the lyrics
		b. 15, T I dotted minim c, minim c <sup>1</sup> and semiminim f
		b. 18, T II last beat indistinct
		b. 25, T I semiminim c <sup>1</sup> for d <sup>1</sup>

# Faksimili · Facsimiles



FAKSIMILE 1

Začetek moteta *Hodie natus est salvator mundi* v glasovnem zvezku *Bassus primus* (Wolfenbüttel, Herzog August Bibliothek, Musikabteilung, Cod. Guelf. 322 Mus. Hdschr., št. 107, fol. 82r; objavljeno s prijaznim dovoljenjem)

FACSIMILE 1

The beginning of the motet *Hodie natus est salvator mundi* in the bassus primus partbook (Wolfenbüttel, Herzog August Bibliothek, Musikabteilung, Cod. Guelf. 322 Mus. Hdschr., no. 107, fol. 82r; reproduced with kind permission)



Discantus T Chori

Parvulus eterno bis na tuo & filius  
 tuus et nobis et factus est princeps  
 super incarnationem eius et uocabitur nomen eius Admirabilis  
 Consiliarius Deus fortis Deus solus  
 sedes principis pacis  
 cuius imperium non erit finis  
 non erit finis  
 Super solium David et super regnum eius  
 sicut et confirmet illud et ornabit

in iudicio et iudici  
 amabile et regis in sempiternum  
 in sempiternum  
 ueniam uobis et uobis  
 Annunciate nobis in terris quibus apparuit  
 et ubi angelus uobis annuncians dominum  
 Allucina  
 Annunciate nobis in terris  
 Annunciate nobis in terris  
 et ubi angelus uobis annuncians dominum uobis annuncians dominum

FACSIMILE 2

Začetek moteta *Quem vidistis pastores* v glasovnem zvezku *Cantus primus* (Zwickau, Ratsschulbibliothek, Mus. 46.117, št. 5, fol. 3r-3v; objavljeno s prijaznim dovoljenjem)

FACSIMILE 2

The beginning of the motet *Quem vidistis pastores* in the cantus primus partbook (Zwickau, Ratsschulbibliothek, Mus. 46.117, no. 5, fols. 3r-3v; reproduced with kind permission)

*In tribulatione mea in voce carni*  
*Domini et ad Deum meum clamavi et exaudivit me deus meus*  
*Vo cem meam et clamor meus in conspectu Domini*  
*et exaudivit me in conspectu Sancti*  
*et exaudivit me in conspectu Sancti*  
*et exaudivit me in conspectu Sancti*  
*et exaudivit me in conspectu Sancti*

FAKSIMILE 3

Začetek moteta *In tribulatione mea* v glasovnem zvezku *Altus* (Regensburg, Bischofliche Zentralbibliothek, Proskesche Musikabteilung, A.R. 728-732, št. 100; objavljeno s prijaznim dovoljenjem)

FAKSIMILE 3

The beginning of the motet *In tribulatione mea* in the altus partbook (Regensburg, Bischofliche Zentralbibliothek, Proskesche Musikabteilung, A.R. 728-732, no. 100; reproduced with kind permission)







# [1] Hodie natus est salvator mundi

Iacobus Handl - Gallus / Christopher Clavius  
(1550–1591) (c. 1538–1612)

Musical score for the first system, featuring four vocal parts: CANTUS I, ALTUS I, TENOR I, and BASSUS I. The lyrics are: Ho - di - e na - tus est sal -

Musical score for the second system, featuring four vocal parts: CANTUS II, ALTUS II, TENOR II, and BASSUS II. The lyrics are: Ho - di - e na - - - tus est

4

Musical score for the second system, featuring four vocal parts: CANTUS I, ALTUS I, TENOR I, and BASSUS I. The lyrics are: - va - tor mun - - - di,

Musical score for the third system, featuring four vocal parts: CANTUS I, ALTUS I, TENOR I, and BASSUS I. The lyrics are: sal - va - tor mun - - - di,

Musical score for the fourth system, featuring four vocal parts: CANTUS I, ALTUS I, TENOR I, and BASSUS I. The lyrics are: sal - va - tor mun - - - di,

Musical score for the fifth system, featuring four vocal parts: CANTUS I, ALTUS I, TENOR I, and BASSUS I. The lyrics are: Ho - di - e na -

Musical score for the sixth system, featuring four vocal parts: CANTUS I, ALTUS I, TENOR I, and BASSUS I. The lyrics are: Ho - di - e na -

Musical score for the seventh system, featuring four vocal parts: CANTUS I, ALTUS I, TENOR I, and BASSUS I. The lyrics are: Ho - di - e na -

Musical score for the eighth system, featuring four vocal parts: CANTUS I, ALTUS I, TENOR I, and BASSUS I. The lyrics are: Ho - di - e na -

ho - di -  
 ho - di -  
 ho - di -  
 ho - di -

-tus est sal - va - tor mun - - - di,  
 - tus est sal - va - tor mun - - - di,  
 - tus est sal - va - tor mun - - - di,  
 - tus est sal - va - tor mun - - - di,

-e na - tus est sal - va - tor  
 -e na - tus est sal - va - tor  
 -e na - tus est sal - va - tor  
 -e na - tus est sal - va - tor

ho - di - e, ho - di - e na - tus est  
 ho - di - e, ho - di - e na - tus est  
 ho - di - e, ho - di - e na - tus est  
 ho - di - e, ho - di - e na - tus est



mun - di, mun - - - di, sal - va - tor

mun - di, sal - va - - tor mun - di, mun -

mun - - di, sal - va - - tor mun - di, mun - -

mun - di, sal - va - tor mun - - di, sal - va - tor

sal - va - tor

sal - va - tor

sal - va - tor

sal - va - tor

mun - di ex - Ma - ri - a

- di ex - Ma - ri - a

- di ex - Ma - ri - a

mun - di ex - Ma - ri - a

mun - di ex - Ma - ri - a vir - gi - ne,

mun - di ex - Ma - ri - a vir - gi - ne,

mun - di ex - Ma - ri - a vir - gi - ne,

mun - di ex - Ma - ri - a vir - gi - ne,

vir - gi - ne, ex Ma - ri - a  
 vir - gi - ne, ex Ma - ri - a  
 vir - gi - ne, ex Ma - ri - a  
 vir - gi - ne, ex Ma - ri - a

ex Ma - ri - a vir - gi - ne, ex Ma - ri - a  
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a  
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a  
 ex Ma - ri - a vir - gi - ne, ex Ma - ri - a

vir - gi - ne per quem sa - lus mun - di,  
 vir - gi - ne per quem sa - lus mun - di,  
 vir - gi - ne per quem sa - lus mun - di,  
 vir - gi - ne per quem sa - lus mun - di,

vir - gi - ne per quem sa - lus  
 vir - gi - ne per quem sa - lus  
 vir - gi - ne per quem sa - lus  
 vir - gi - ne per quem sa - lus

cre - den - ti - bus, cre -

cre - den - ti - bus, cre -

cre - den - ti - bus, cre -

cre - den - ti - bus, cre -

— mun - di ap - pa - ru - it, cre - den - ti - bus,

mun - di ap - pa - ru - it, cre - den - ti - bus,

mun - di ap - pa - ru - it, cre - den - ti - bus,

mun - di ap - pa - ru - it, cre - den - ti - bus,

-den - ti - bus, cre - den - ti -

-den - ti - bus, cre - den - ti -

-den - ti - bus, cre - den - ti -

-den - ti - bus, cre - den - ti -

cre - den - ti - bus ap - pa - ru - it, cre - den - ti -

cre - den - ti - bus ap - pa - ru - it, cre - den - ti -

cre - den - ti - bus ap - pa - ru - it, cre - den - ti -

cre - den - ti - bus ap - pa - ru - it, cre - den - ti -

-bus ap - pa - ru - it. Cui - us vi - ta glo - ri - o -

-bus ap - pa - ru - it. Cui - us vi - ta glo - ri - o -

-bus ap - pa - ru - it. Cui - us vi - ta glo - ri - o -

-bus ap - pa - ru - it. Cui - us vi - ta glo - ri - os -

-bus ap - pa - ru - it.

-bus ap - pa - ru - it.

-bus ap - pa - ru - it.

-bus ap - pa - ru - it.

-sa

-sa

-sa

-sa

Cui - us vi - ta glo - ri - o - sa lu - men de - dit se - cu -

Cui - us vi - ta glo - ri - o - sa lu - men de - dit se - cu -

Cui - us vi - ta glo - ri - o - sa lu - men de - dit se - cu -

Cui - us vi - ta glo - ri - o - sa lu - men de - dit se - cu -

lu - men de - dit se - cu - lo, lu - men de - dit se - cu -

lu - men de - dit se - cu - lo, lu - men de - dit se - cu -

lu - men de - dit se - cu - lo, lu - men de - dit se - cu -

lu - men de - dit se - cu - lo, lu - men de - dit se - cu -

-lo, lu - men de - dit se - cu - lo.

-lo, lu - men de - dit se - cu - lo.

-lo, lu - men de - dit se - cu - lo.

-lo, lu - men de - dit se - cu - lo.

-lo, lu - men de - dit se - cu -

-lo, lu - men de - dit se - cu -

-lo, lu - men de - dit se - cu -

-lo, lu - men de - dit se - cu -

Cui - us vi - ta glo - ri - o - sa

Cui - us vi - ta glo - ri - o - sa

Cui - us vi - ta glo - ri - o - sa

Cui - us vi - ta glo - ri - o - sa

-lo, lu-men de - dit se - cu - lo, lu - men de - dit se - cu - lo,  
 -lo, lu-men de - dit se - cu - lo, lu - men de - dit se - cu - lo,  
 -lo, lu-men de - dit se - cu - lo, lu - men de - dit se - cu - lo,  
 -lo, lu-men de - dit se - cu - lo, lu - men de - dit se - cu - lo,  
 lu - men de - dit se - cu - lo, lu - men de - dit se - cu -  
 lu - men de - dit se - cu - lo, lu - men de - dit se - cu -  
 lu - men de - dit se - cu - lo, lu - men de - dit se - cu -  
 lu - men de - dit se - cu - lo, lu - men de - dit se - cu -

lu-men de - dit se - cu - lo. Al - le - lu - ia, al -  
 lu-men de - dit se - cu - lo. Al - le - lu - ia, al -  
 lu-men de - dit se - cu - lo. Al - le - lu - ia, al -  
 lu-men de - dit se - cu - lo. Al - le - lu - ia, al -  
 -lo, lu - men de - dit se - cu - lo. Al - le - lu - ia,  
 -lo, lu - men de - dit se - cu - lo. Al - le - lu - ia,  
 -lo, lu - men de - dit se - cu - lo. Al - le - lu - ia,  
 -lo, lu - men de - dit se - cu - lo. Al - le - lu - ia,  
 -lo, lu - men de - dit se - cu - lo. Al - le - lu - ia,



-le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 -le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 -le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 -le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

al - le - lu - ia, al - le - le - ia, al - le - lu - ia.  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

# [2] Quem vidistis pastores

Jacobus Handl - Gallus  
(1550-1591)

Musical score for the first system of the piece. It features eight vocal parts: CANTUS I, ALTUS I, TENOR I, BASSUS I, CANTUS II, ALTUS II, TENOR II, and BASSUS II. The lyrics are: "Quem vi - di - stis, pa - sto - - - - res, pa - sto - - - - res, quem vi - di - stis, quem vi - dis - tis, pa - sto - - - - res, di - - - - ci - te, pa - sto - - - - res, pa - sto - - - - res,". The score includes a large bracket on the left side of the first four staves.

Musical score for the second system of the piece. It continues the vocal parts from the first system. The lyrics are: "-sto - - - - res, pa - sto - - - - res, - res, quem vi - di - stis, quem vi - dis - tis, pa - sto - - - - stis, pa - sto - - - - res, di - - - - ci - te, pa - sto - - - - res, pa - sto - - - - res,". The score includes a large bracket on the left side of the first four staves.

di - ci - te, di - ci - te. An - nun - ti - a - te no -  
 -res, di - ci - te, di - ci - te. An - nun - ti - a - te no -  
 di - ci - te, di - ci - te. An - nun - ti - a - te no -  
 di - ci - te, di - ci - te. An - nun - ti - a - te no -  
 Di - ci - te, di - ci - te.  
 Di - ci - te, di - ci - te.  
 Di - ci - te, di - ci - te.  
 Di - ci - te, di - ci - te.

-bis, in ter - ris quis ap - pa - ru - it,  
 -bis, in ter - ris quis ap - pa - ru - it,  
 -bis, in ter - ris quis ap - pa - ru - it,  
 -bis, in ter - ris quis ap - pa - ru - it,  
 Na - tum vi - di -  
 Na - tum vi - di -  
 Na - tum vi - di -  
 Na - tum vi - di -

an - nun - ti - a - te

an - nun - ti - a - te

an - nun - ti - a - te

an - nun - ti - a - te

-mus et cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

-mus et cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

-mus et cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

-mus et cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

no - bis, in ter - ris quis ap - pa - ru - it?

no - bis, in ter - ris quis ap - pa - ru - it?

no - bis, in ter - ris quis ap - pa - ru - it?

no - bis, in ter - ris quis ap - pa - ru - it?

na - tum vi - di - mus et

na - tum vi - di - mus et

na - tum vi - di - mus et

na - tum vi - di - mus et

Et cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

Et cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

Et cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

Et cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num.

cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num.

cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num.

cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num.

col - lau - dan - tes Do - mi - num. Al - le - lu - ia

col - lau - dan - tes Do - mi - num. Al - le - lu - ia

col - lau - dan - tes Do - mi - num. Al - le - lu - ia

col - lau - dan - tes Do - mi - num. Al - le - lu - ia

- dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num.

- dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num.

- dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num.

- dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num.

-ia, al le - lu - ia, al - le - lu - ia.  
 -ia, al - le - lu - ia, al - le - lu - ia.  
 -ia, al - le - lu - ia, al - le - lu - ia.  
 -ia, al - le - lu - ia, al - le - lu - ia.

Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu -

Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 Al - le - lu - ia, al - le - lu - ia, al - le - lu -

-ia. Al - le - lu - ia, al - le - lu -  
 -ia. Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 -ia. Al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 -ia. Al - le - lu - ia, al - le - lu - ia, al - le - lu -



-ia. An - nun - ti - a - te no - bis, in ter - ris quis ap - pa -

-ia. An - nun - ti - a - te no - bis, in ter - ris quis ap - pa -

<sup>8</sup>-ia. An - nun - ti - a - te no - bis, in ter - ris quis ap - pa -

-ia. An - nun - ti - a - te no - bis, in ter - ris quis ap - pa -

-ia.

-ia.

<sup>8</sup>-ia.

-ia.

- ru - it? Et

- ru - it? Et

<sup>8</sup>- ru - it? Et

- ru - it? Et

Na - tus vi - di - mus et cho - ros an - ge - lo - rum

Na - tum vi - di - mus et cho - ros an - ge - lo - rum

<sup>8</sup>Na - tum vi - di - mus et cho - ros an - ge - lo - rum

Na - tum vi - di - mus et cho - ros an - ge - lo - rum

cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,  
 cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,  
 cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,  
 cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

col - lau - dan - tes Do - mi -  
 col - lau - dan - tes Do - mi -  
 col - lau - dan - tes Do - mi -  
 col - lau - dan - tes Do - mi -

col-lau-dan-tes Do-mi-num. Al - le - lu - ia,  
 col-lau-dan-tes Do-mi-num. Al - le - lu - ia,  
 col-lau-dan-tes Do-mi-num. Al - le - lu - ia,  
 col-lau-dan-tes Do-mi-num. Al - le - lu - ia,

-num, col-lau-dan-tes Do-mi-num. Al - le - lu -  
 -num, col-lau-dan-tes Do-mi-num. Al - le - lu -  
 -num, col-lau-dan-tes Do-mi-num. Al - le - lu -  
 -num, col-lau-dan-tes Do-mi-num. Al - le - lu -

al - le - lu - ia, al - le - lu - ia. Al - le - lu -  
 al - le - lu - ia, al - le - lu - ia. Al - le - lu -  
 al - le - lu - ia, al - le - lu - ia. Al - le - lu -  
 al - le - lu - ia, al - le - lu - ia. Al - le - lu -  
 -ia, al - le - lu - ia, al - le - lu - ia. Al - le - lu -  
 -ia, al - le - lu - ia, al - le - lu - ia. Al - le - lu -  
 -ia, al - le - lu - ia, al - le - lu - ia. Al - le - lu -  
 -ia, al - le - lu - ia, al - le - lu - ia. Al - le - lu -

-ia, al - le - - lu - ia, al - le - - lu - ia.  
 -ia, al - le - lu - ia, al - le - lu - - ia.  
 -ia, al - le - - lu - ia, al - le - - lu - ia.  
 -ia, al - le - - lu - ia, al - le - - lu - ia.  
 -ia, al - le - lu - - - ia.  
 -ia, al - le - - lu - ia, al - le - - lu - ia.  
 -ia, al - le - - lu - ia, al - le - lu - ia.  
 -ia, al - le - - lu - ia, al - le - - lu - ia.

# [3] In tribulatione mea

Jacobus Handl - Gallus / Annibale Stabile  
(1550–1591) (c. 1535–1595)

## PRIMA PARS

CANTUS I SUPERIORIS CHORI

CANTUS II SUPERIORIS CHORI

ALTUS I SUPERIORIS CHORI

TENOR I SUPERIORIS CHORI

ALTUS II INFERIORIS CHORI

TENOR II INFERIORIS CHORI

BASSUS I INFERIORIS CHORI

BASSUS II INFERIORIS CHORI

In tri - bu - la - ti - o - ne me -

In tri - bu - la - ti - o - ne me -

In tri - bu - la - ti - o - ne me -

In tri - bu - la - ti - o - ne me -

4

In tri - bu -

In tri - bu -

In tri - bu -

In tri - bu -

In tri - bu -

-a in - vo - ca - vi Do - mi - num,

-a in - vo - ca - vi Do - mi - num,

-a in - vo - ca - vi Do - mi - num,

-a in - vo - ca - vi Do - mi - num,

-la - ti - o - ne me - a in - vo - ca - vi Do - mi -

-la - ti - o - ne me - a in - vo - ca - vi Do - mi - num, \_\_\_

-la - ti - o - ne me - a in - vo - ca - vi Do - mi - num, \_\_\_

-la - ti - o - ne me - a in - vo - ca - vi Do - mi - num, \_\_\_

-num, \_\_\_

et ad De - um me - - um cla - ma - vi, et ex - au - di -

et ad De - um me - um cla - ma - - vi, et ex - au - di - vit

et ad De - um me - - um cla - ma - vi, et ex - au -

et ad De - um me - - um cla -

et ad De - um me - um cla - ma - vi, et

et ad De - um me - um cla - ma - vi, et

et ad De - um me - um cla - ma -

-vit de tem - plo su - o

de tem - plo su - o

-di - vit de tem - plo su - o

-vit de tem - plo su - o

-ma - vi, et ex - au - di - vit de tem - plo su - o vo -

ex - au - di - vit de tem - plo su - o vo -

ex - au - di - vit de tem - plo su - o vo -

-vi, et ex - au - di - vit de tem - plo su - o vo -

vo - cem me - am,

vo - cem me - am,

vo - cem me - am,

vo - cem me - am,



- cem me - am et cla - mor me - us in con - spe - ctu

- cem me - am et cla - mor me - us in con - spe - ctu

- cem me - am et cla - mor me - us in con - spe - ctu

- cem me - am et cla - mor me - us in con - spe - ctu

Do - mi - ni,

Do - mi - ni,

Do - mi - ni,

- ctu Do - mi - ni,

vo - cem me - am et cla - mor me -

vo - cem me - am et cla - mor me -

vo - cem me - am et cla - mor me -

in - tro - i -  
 in - tro - i -  
 in - tro - i -  
 in - tro - i -

-us in con - spe - ctu Do - mi - ni,  
 -us in con - spe - ctu Do - mi - ni,  
 -us in con - spe - ctu Do - mi - ni,  
 -us in con - spe - ctu Do - mi - ni,

- vit in au-res e - ius, al - le - lu - ia, al - le - lu - ia,  
 - vit in au-res e - ius, al - le - lu - ia, al - le - lu - ia,  
 - vit in au-res e - ius, al - le - lu - ia, al - le - lu - ia,  
 - vit in au-res e - ius, al - le - lu - ia, al - le - lu - ia,

in - tro - i - vit in au-res e -  
 in - tro - i - vit in au-res e -  
 in - tro - i - vit in au-res e -  
 in - tro - i - vit in au-res e -

al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia,  
 - ius, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 - ius, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 - ius, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 - ius, al - le - lu - ia, al - le - lu - ia,

- ia, al - le - lu - ia, al - le - lu - ia, Vo - cem  
 - ia, al - le - lu - ia, al - le - lu - ia, Vo - cem  
 - ia, al - le - lu - ia, al - le - lu - ia, Vo - cem  
 - ia, al - le - lu - ia, al - le - lu - ia, Vo - cem  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

me - - am, vo - cem me -

me - - am, vo - cem me -

me - am, vo - - cem me -

me - - am, vo - cem me -

Vo - cem me - am,

Vo - cem me - am,

Vo - cem me - am,

Vo - cem me - am,

-am et cla - mor me - us in con - spe - ctu Do - mi -

-am et cla - mor me - us in con - spe - ctu Do - mi - ni,

-am et cla - mor me - us in con - spe - ctu Do - mi - ni,

-am et cla - mor me - us in con - spe - ctu Do - mi -

-ni,  
 -ni,  
 vo - cem me - am et cla - mor me - us in con -  
 vo - cem me - am et cla - mor me - us in con -  
 vo - cem me - am et cla - mor me - us in con -  
 vo - cem me - am et cla - mor me - us in con -

in - tro - i - vit in au-res e -  
 in - tro - i - vit in au-res e -  
 in - tro - i - vit in au-res e -  
 in - tro - i - vit in au-res e -  
 -spe - ctu Do - mi - ni,  
 -spe - ctu Do - mi - ni,  
 -spe - ctu Do - mi - ni,  
 -spe - ctu Do - mi - ni,

-ius, al - le - lu - ia, al - le - lu - ia,  
 -ius, al - le - lu - ia, al - le - lu - ia,  
 -ius, al - le - lu - ia, al - le - lu - ia,  
 -ius, al - le - lu - ia, al - le - lu - ia,

in - tro - i - vit in au - res e - ius, al - le - lu - ia, al - le - lu -  
 in - tro - i - vit in au - res e - ius, al - le - lu - ia, al - le - lu -  
 in - tro - i - vit in au - res e - ius, al - le - lu - ia, al - le - lu -  
 in - tro - i - vit in au - res e - ius, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

- ia, al - le - lu - ia,  
 - ia, al - le - lu - ia,  
 - ia, al - le - lu - ia,  
 - ia, al - le - lu - ia,





SECUNDA PARS

C I Pro - pte - - re - a con - fi - te - bor ti - bi

A I Pro - pte - - re - a con - fi - te - bor ti - bi

T I Pro - pte - - re - a con - fi - te - bor ti - bi

B I Pro - pte - - re - a con - fi - te - bor ti - bi

C II Pro - pte -

A II Pro - pte -

T II Pro - pte -

B II Pro - pte -

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in - - - ter gent -

in - - - ter gen -

in - - - ter gen -

in - - - ter gen -

- re - a con - fi - te - bor ti - bi

- re - a con - fi - te - bor ti - bi

- re - a con - fi - te - bor ti - bi

- re - a con - fi - te - bor ti - bi

-tes, in - ter gen - tes, Do - mi - ne,  
 -tes, in - ter gen - tes, Do - mi - ne,  
 -tes, in - ter - gen - tes, Do - mi - ne,  
 -tes, in - ter gen - tes, Do - mi - ne,  
 in - - - ter gen -  
 in - - - ter gen -  
 in - - - ter gen -  
 in - - - ter gen - tes, in -

et ca - nam for - ti -  
 et ca - nam for - ti -  
 et ca - nam for - ti -  
 et ca - nam for - ti -  
 -tes, in - ter gen - tes, Do - mi - ne,  
 -tes, in - ter gen - tes, Do - - mi - ne,  
 -tes, in - ter gen - tes, Do - mi - ne,  
 -ter gen - tes, Do - - mi - ne,

-tu - di - nem, for - ti - du - di - nem tu - am,  
 -tu - di - nem, for - ti - tu - di - nem tu - am,  
 -tu - di - nem, for - ti - tu - di - nem tu - am,  
 -tu - di - nem, for - ti - tu - di - nem tu - am,  
 et ca - nam for - ti - tu - di - nem, for - ti - tu - di - nem tu -  
 et ca - nam for - ti - tu - di - nem tu -  
 et ca - nam for - ti - tu - di - nem tu -  
 et ca - nam for - ti - tu - di - nem tu -

qui - a fa - ctus es su - sce - ptor me - us et re - fu -  
 qui - a fa - ctus es su - sce - ptor me - us et re - fu -  
 qui - a fa - ctus es su - sce - ptor me - us et re - fu -  
 qui - a fa - ctus es su - sce - ptor me - us et re - fu -  
 -am,  
 -am,  
 -am,  
 -am,

- gi-um me - - - - um,  
 - gi-um me - um, me - - - - um,  
 - gi-um me - um, me - - - - um,  
 - gi-um me - um, me - - - - um,

qui - a fa - ctus es su -  
 qui - a fa - ctus es su -  
 qui - a fa - ctus es su -  
 qui - a fa - ctus es su -

-sce - ptor me - us, et re - fu - gi - um me - - - -  
 -sce-ptor me - us, et re - fu - gi - um me - - - -  
 -sce - ptor me - us, et re - fu - gi - um me - - - -  
 -sce - ptor me - - - - us, et re - fu - gi - um me - - - -

in di - e, in di - e tri - bu -

in di - e, in di - e tri - bu - la - ti -

in di - e, in di - e tri - bu - la - ti -

in di - e, in di - e tri - bu - la - ti -

-um, in di - e,

-um, in di - e,

-um, in di - e,

-um, in di - e,

-la - ti - o - nis me - ae,

-o - nis me - ae,

-o - nis me - ae,

-o - nis me - ae,

in di - e tri - bu - la - ti - o - nis me -

in di - e tri - bu - la - ti - o - nis me -

in di - e tri - bu - la - ti - o - nis me -

in di e tri - bu - la - ti - o - nis me -

in di - e tri - bu - la - ti - o - nis me - - -  
 in di - e tri - bu - la - ti - o - nis me - - -  
 in di - e tri - bu - la - ti - o - nis me - - -  
 in di - e tri - bu - la - ti - o - - - nis me -

-ae,  
 -ae,  
 -ae,  
 -ae,

-ae.  
 -ae.  
 -ae.  
 -ae.

in di - e tri - bu - la - ti - o - nis me - - -  
 in di - e tri - bu - la - ti - o - - - nis me -  
 in di - e tri - bu - la - ti - o - nis me - - -  
 in di - e tri - bu - la - ti - o - - - nis me -





-ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 -ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 -ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 -ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

-ia, al - le - lu - ia,  
 -ia, al - le - lu - ia,  
 -ia, al - le - lu - ia,  
 -ia, al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 - ia al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -  
 - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

al - le - lu - ia, al - le - lu - - ia.  
 al - le - lu - ia, al - - le - lu - ia.  
 al - le - lu - - ia, al - le - lu - - ia.  
 al - le - lu - ia, al - le - lu - - ia.  
 - ia, al - le - lu - ia, al - le - lu - ia.  
 - ia, al - le - lu - ia, al - le - lu - ia.  
 - ia, al - le - lu - ia, al - le - lu - ia.  
 - ia, al - le - lu - ia, al - le - lu - ia.



-um-que no - strum, a - spi-ce nos et re - ge nos, et re - ge  
 -um-que no - strum, a - spi-ce nos et re - ge nos, et re - ge nos,  
 -um-que no - strum, a - spi-ce nos, a - spi-ce nos et re - ge nos, et  
 -um-que no - strum, a - spi-ce nos et re - ge nos, et re - ge  
 a - spi-ce nos et re - ge nos, et re - ge nos,  
 a - spi-ce nos et re - ge nos, et  
 a - spi-ce nos et re - ge nos, et re - ge nos,  
 a - spi-ce nos et re - ge nos, et re - ge nos,

nos, tunc vox et o-mnis lin - gua sem - per so - na - bit,  
 tunc vox et o-mnis lin - gua sem - per so - na - bit,  
 re - ge nos, tunc vox et o-mnis lin - qua so -  
 nos, tunc vox et o-mnis lin - gua sem - per so - na - bit, sem -  
 tunc vox et o-mnis lin - gua sem - per so - na - bit, sem -  
 re - ge nos, tunc vox et o-mnis lin - gua sem - per so - na - bit,  
 tunc vox et o-mnis lin - gua sem - per so - na - bit, sem - per so -  
 tunc vox et o-mnis lin - gua sem - per so - na - bit, sem - per so -

sem - per so - na - bit lau - dem, lau - dem tu - am  
 sem - per so - na - bit lau - dem tu - am, lau - dem tu - am  
 -na - bit, sem - per so - na - bit lau - dem, lau - dem tu - am  
 -per so - na - bit lau - dem tu - am, tu - am  
 -per so - na - bit lau - dem tu - am, lau - dem tu - am et ma - gni -  
 - sem - per so - na - bit, so - na - bit lau - dem tu - am et ma - gni -  
 -na - bit, sem - per so - na - bit lau - dem tu - am et ma - gni -  
 -na - bit, sem - per so - na - bit lau - dem, lau - dem tu - am et ma - gni -

et ma - gni - tu - di - nem, et ma - gni - tu - di - nem,  
 et ma - gni - tu - di - nem ca - net, et  
 et ma - gni - tu - di - nem ca - net, et ma - gni - tu - di -  
 et ma - gni - tu - di - nem, et mag - ni -  
 -tu - di - nem, et ma - gni - tu - di - nem, et ma - gni -  
 -tu - di - nem, et ma - gni - tu - di - nem, et  
 -tu - di - nem, et ma - gni - tu - di - nem, et  
 -tu - di - nem, et ma - gni - tu - di - nem



et ma-gni-tu-di-nem, et ma-gni-tu-di-nem, et ma-gni-tu-di-

ma-gni-tu-di-nem, et ma-gni-tu-di-nem, et ma-gni-tu-di-nem, et

-nem, et ma-gni-tu-di-nem, et ma-gni-tu-di-nem, et

-tu-di-nem, et ma-gni-tu-di-

-tu-di-nem, et ma-gni-tu-di-nem, et ma-gni-tu-di-nem ca-

ma-gni-tu-di-nem, et ma-gni-tu-di-nem ca-

ma-gni-tu-di-nem, et ma-gni-tu-di-nem, et ma-gni-tu-di-nem,

ca-net, et ma-gni-tu-di-nem, et ma-gni-

-nem ca-net, et ma-gni-tu-di-nem, et

ma-gni-tu-di-nem ca-net, et ma-gni-tu-di-

ma-gni-tu-di-nem ca-net, et ma-gni-tu-di-nem ca-net,

-nem ca-net, et ma-gni-tu-di-nem, et

-net, et ma-gni-tu-di-nem, et ma-gni-tu-di-nem,

-net, ca-net, ca-net, et ma-gni-tu-di-nem, et ma-gni-

ca-net, et ma-gni-tu-di-nem, et ma-gni-

-tu-di-nem ca-net, et ma-gni-tu-di-nem, et

ma-gni-tu-di-nem, et ma-gni-tu-di-nem, et ma-gni-tu-di-nem,  
 -nem, et ma-gni-tu-di-nem, et ma-gni-tu-di-nem, et ma - gni -  
 et ma-gni-tu-di-nem, et ma - gni-tu - di - nem, et  
 ma - gni - tu - di - nem, et ma - gni -  
 et ma - gni - tu-di-nem et ma-gni-tu-di-nem, et ma - gni -  
 -tu - di-nem, et ma - gni - tu - di-nem, et ma - gni - tu-di-nem  
 -tu - di-nem, et ma-gni-tu-di-nem, et ma-gni-tu-di-nem, et ma - gni -  
 ma-gni-tu-di-nem ca - net, et ma - gni - tu - di - nem,

et ma-gni-tu-di-nem ca - - - - net.  
 -tu - di-nem, et ma - gni - tu-di-nem ca - net, ca - net, ca - net.  
 ma-gni-tu-di-nem ca - net, et ma - gni - tu - di - nem ca - - - net.  
 -tu - di - nem ca - - - - net.  
 -tu - di-nem ca - - - - net.  
 ca - net, ca - net, ca - - - - net.  
 -tu - di-nem ca - - - - net.  
 et ma - gni - tu - di-nem ca - - - - net.

SECUNDA PARS

C I  
A I  
T I  
B I  
C II  
A II  
T II  
B II

Cum i - ni - mi - ci nos - tri pro-pe-ra - te di -  
 Cum i - ni - mi - ci nos - tri pro-pe-ra - te di -  
 Cum i - ni - mi - ci nos - tri pro-pe-ra -  
 Cum i - ni - mi - ci nos - tri pro - pe - ra - te di -  
 Cum i - ni - mi - ci nos - tri pro-pe-ra - te di - cunt,  
 Cum i - ni - mi - ci nos - tri pro-pe-ra - te di - cunt, pro-  
 Cum i - ni - mi - ci nos - tri pro - pe - ra - te di -  
 Cum i - ni - mi - ci nos - tri pro - pe -

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-cunt, pro-pe-ra - te di - cunt, pro-pe-ra - te di - cunt, pro-pe-  
 -cunt, pro - pe-ra - te, pro - pe-ra - te di - cunt, pro-pe-ra - te,  
 -te di - cunt, pro-pe-ra - te di - cunt, pro-pe-ra - te di -  
 -cunt, pro - pe - ra - te di - cunt, pro -  
 pro-pe-ra - te di - cunt, pro-pe - ra - te di - cunt, pro-pe-  
 - pe-ra - te di - cunt, pro-pe-ra - te, pro-pe-ra -  
 -cunt, pro-pe-ra - te di - cunt, pro - pe-ra - te di - cunt, pro-pe-  
 -ra - te, pro-pe-ra - te di - cunt, pro-pe-ra - te di -

-ra - te di - cunt, pro-pe-ra - te di - cunt per - de - mus i - stos, per -  
 pro-pe-ra - te di - cunt per - de - mus i - stos, per -  
 -cunt, pro-pe-ra - te di - cunt per - de - mus i - stos, per -  
 - pe - ra - te di - cunt per - de - mus i - stos, per -  
 -ra - te di - cunt, pro pe-ra - te di - cunt per - de - mus i - stos, per -  
 -te di - cunt, pro - pe-ra - te di - cunt per - de - mus i - stos, per -  
 -ra - te di - cunt, pro pe-ra - te di - cunt per - de - mus i - stos, per -  
 -cunt, pro-pe-ra - te di - cunt per - de - mus i - stos, per -

-de - mus i - stos, tur - ba - bis e -  
 -de - mus i - stos, per - de - mus i - stos, tur - ba - bis e -  
 -de - mus i - stos, tur - ba - bis e -  
 -de - mus i - stos, tur - ba - bis e -  
 -de - mus i - stos, au - xi - li - a - tor De - us  
 -de - mus i - stos, per - de - mus i - stos, au - xi - li - a - tor De - us  
 -de - mus i - stos, au - xi - li - a - tor De - us  
 -de - mus i - stos, au - xi - li - a - tor De - us

-os, tur - ba - bis, tur - ba - bis. tur - ba - bis et  
 -os, tur - ba - bis, tur - ba - bis, tur - ba - bis et  
 -os, tur - ba - bis, tur - ba - bis, tur - ba - bis et  
 -os, tur - ba - bis, tur - ba - bis, tur - ba - bis et in  
 tur - ba - bis, tur - ba - bis, tur - ba - bis et in in - fer - num  
 tur - ba - bis, tur - ba - bis, tur - ba - bis et in in - fer - num  
 tur - ba - bis, tur - ba - bis, tur - ba - bis et in in - fer - -  
 tur - ba - bis, tur - ba - bis, tur - ba - bis et in in - fer - num

in in - fer - num prae - ci - pi - ta - bis, prae -  
 in in - fer - num prae - ci - pi - ta - bis,  
 in in - fer - num prae - ci - pi - ta - bis, prae - ci - pi - ta -  
 in - fer - num prae -  
 prae - ci - pi - ta - bis, prae - ci - pi - ta - bis,  
 prae - ci - pi - ta - bis, prae - ci - pi - ta - bis,  
 -num prae - ci - pi - ta - bis, prae - ci - pi - ta - bis, prae - ci - pi - ta -  
 prae - ci - pi - ta - bis, prae - ci - pi - ta - bis,

-ci-pi-ta - bis, prae - ci-pi-ta - bis, et tu, et tu, et  
 prae - ci-pi-ta - bis, prae - ci-pi - ta - bis, et tu, et tu,  
<sup>8</sup> -bis, prae - ci-pi-ta - bis, prae - ci-pi-ta - bis, et tu, et tu in sem-pi -  
 -ci-pi-ta - bis, et tu, et

prae - ci-pi-ta - bis, prae - ci - pi-ta - bis, et tu, et tu in  
 prae - ci - pi - ta - bis, et tu, et tu in  
<sup>8</sup> - bis, prae - ci-pi-ta - bis, et tu, et tu, et tu,  
 prae - ci-pi-ta - bis, et tu, et tu in

tu in sem - pi - ter - - num, et tu in  
 in sem - pi - ter - num, et tu in sem - pi -  
<sup>8</sup> - ter - num, et tu in sem - pi - ter - num  
 tu in sem - pi - ter - - num, et tu in

sem - pi - ter - num, in sem - pi - ter - num, et tu in  
 sem - pi - ter - num, et tu  
<sup>8</sup> et tu in sem - pi - ter - num, et tu, et tu in sem - pi -  
 sem - - pi - ter - num, et tu, in

sem - pi - ter - - num glo - ri - fi - ca - be - ris

-ter - num glo - ri - fi - ca - be - ris

glo - ri - fi - ca - be - ris

sem - pi - ter - - num glo - ri - fi - ca - be - ris

sem - pi - ter - - num glo - ri - fi - ca -

in sem - pi - ter - num glo - ri - fi - ca -

-ter - num glo - ri - fi - ca -

sem - pi - ter - - num glo - ri - fi - ca -

in sanc - tis tu - - is, in sanc - tis

in sanc - tis tu - - is, in

in sanc - tis tu - is, in sanc - tis tu -

in sanc - tis tu - - is, in

- be - ris in sanc - tis tu - - is, in

- be - ris in sanc - tis tu - is, in sanc - tis

- be - ris in sanc - tis tu - - is,

- be - ris in sanc - tis tu - - is,



tu - - - - is, glo - ri - fi - ca - be - ris  
 sanc - tis tu - is, glo - ri - fi - ca - be - ris  
 - is, glo - ri - fi - ca - be - ris  
 sanc - tis tu - - is, glo - ri - fi - ca - be - ris

sanc - tis tu - - - is, glo -  
 tu - is, in sanc - tis tu - is, glo -  
 in sanc - tis tu - - is, glo -  
 in sanc - tis tu - - is, glor -

in sanc - tis tu - is, in sanc - tis tu -  
 in sanc - tis tu - is, in sanc - tis  
 in sanc - tis tu - is, in sanc - tis tu - is,  
 in sanc - tis tu - is, in sanc - tis

-ri - fi - ca - be - ris in sanc - tis tu - is, in sanc - tis  
 -ri - fi - ca - be - ris in sanc - tis tu - is, in sanc - tis tu -  
 -ri - fi - ca - be - ris in sanc - tis tu - is, in  
 -ri - fi - ca - be - ris in sanc - tis tu - - is, in

is, in sanc - tis  
 tu - is, in sanc - tis tu - is, in  
 in sanc - tis tu - is, in  
 tu - is, in sanc - tis  
 tu - is, in sanc - tis  
 - is, in sanc - tis tu - is, in sanc - tis  
 sanc - tis tu - is, in sanc - tis  
 sanc - tis tu - is, in sanc - tis

tu - is.  
 sanc - tis tu - is.  
 sanc - tis tu - is, tu - is.  
 tu - is.  
 tu - is.  
 tu - is.  
 tu - is.  
 tu - is.  
 tu - is.  
 tu - is.

# [5] Vidit Jacob in somnis scalam

Jacobus Handl - Gallus  
(1550-1591)

## PRIMA PARS

CANTUS I  
Vi - dit Ja - cob in som - nis sca - lam

ALTUS I  
Vi - dit Ja - cob in som - nis sca - lam

TENOR I  
Vi - dit Ja - cob in som - nis sca - lam

BASSUS I  
Vi - dit Ja - cob in som - nis sca - lam

CANTUS II  
[Empty staff]

ALTUS II  
[Empty staff]

TENOR II  
[Empty staff]

BASSUS II  
[Empty staff]

stan - tem su - per

stan - tem su - per

stan - tem su - per

stan - tem su - per

Vi - dit Ja - cob in som - nis sca - lam stan - tem su - per

Vi - dit Ja - cob in som - nis sca - lam stan - tem su - per

Vi - dit Ja - cob in som - nis sca - lam stan - tem su - per

Vi - dit Ja - cob in som - nis sca - lam stan - tem su - per

ter - ram, et ca - cu - men il - li - us, et

ter - ram, et ca - cu - men il - li - us, et

ter - ram, et ca - cu - men il - li - us, et

ter - ram, et ca - cu - men il - li - us, et

ter - ram, et ca - cum - men il - li - us,

ter - ram, et ca - cum - men il - li - us,

ter - ram, et ca - cum - men il - li - us,

ter - ram, et ca - cum - men il - li - us,

ca - cu - men il - li - us tan - gens coe - lum:

ca - cu - men il - li - us tan - gens coe - lum:

ca - cu - men il - li - us tan - gens coe - lum:

ca - cu - men il - li - us tan - gens coe - lum:

et ca - cu - men il - li -

et ca - cu - men il - li -

et ca - cu - men il - li -

et ca - cu - men il - li -

An - ge - los quo - que De - i

An - ge - los quo - que De - i

An - ge - los quo - que De - i

An - ge - los quo - que De - i

-us tan - gens coe - lum: An - ge - los quo - que De - i a - scen - den -

-us tan - gens coe - lum: An - ge - los quo - que De - i a - scen - den -

-us tan - gens coe - lum: An - ge - los quo - que De - i a - scen - den -

-us tan - gens coe - lum: An - ge - los quo - que De - i a - scen - den -

a - scen - den - tes et de - scen - den - tes, a - scen - den -

a - scen - den - tes et de - scen - den - tes, a - scen - den -

a - scen - den - tes et de - scen - den - tes, a - scen - den -

a - scen - den - tes et de - scen - den - tes, a - scen - den -

-tes et de - scen - den - tes, a - scen - den - tes

-tes et de - scen - den - tes, a - scen - den - tes

-tes et de - scen - den - tes, a - scen - den - tes

-tes et de - scen - den - tes, a - scen - den - tes

-tes per e - am, et Do - mi-num in - ni - xum sca -  
 -tes per e - - am, et Do - mi-num in - ni - xum sca -  
 -tes per e - am, et Do - mi-num in - ni - xum sca -  
 -tes per e - am, e Do - mi-nus in - ni - xum sca -  
 et de - scen - den - tes per e - am, et Do - mi-nus in - ni - xum  
 et de - scen - den - tes per e - am, et Do - mi-nus in - ni - xum sca -  
 et de - scen - den - tes per e - am, et Do - mi-nus in - ni - xum sca -  
 et de - scen - den - tes per e - am, et Do - mi-nus in - ni - xum sca -

- lae di - cen - tem si - bi: E - go sum Do - mi - nus De - us A -  
 - lae di - cen - tem si - - bi: E - go sum Do - mi - nus De - us A -  
 - lae di - cen - tem si - bi: E - go sum Do - mi - nus De - us A -  
 - lae di - cen - tem si - bi: E - go sum Do - mi - nus De - us A -  
 sca - lae di - cen - tem si - bi:  
 - lae di - cen - tem si - bi:  
 - lae di - cen - tem si - bi:  
 - lae di - cen - tem si - bi:

- bra-ham pa - tris tu - i,  
 - bra-ham pa - tris tu - i,  
 - bra-ham pa - tris tu - i,  
 - bra-ham pa - tris tu - i,

E - go sum Do - mi - nus De - us A -  
 E - go sum Do - mi - nus De - us A -  
 E - go sum Do - mi - nus De - us A -  
 E - go sum Do - mi - nus De - us A -

pa - tris tu - i, et  
 pa - tris tu - i, et  
 pa - tris tu - i, et  
 pa - tris tu - i, et

- bra-ham pa - tris tu - i, pa - tris tu - i,  
 - bra-ham pa - tris tu - i, pa - tris tu - i,  
 - bra-ham pa - tris tu - i, pa - tris tu - i,  
 - bra-ham pa - tris tu - i, pa - tris tu - i,

De - us I - sa - ac. Ter - ram, in qua dor -  
 De - us I - sa - ac. Ter - ram, in qua dor -  
 De - us I - sa - ac. Ter - ram, in qua dor -  
 De - us I - sa - ac. Ter - ram, in qua dor -  
 et De - us I - sa - ac. Ter - ram, in qua dor -  
 et De - us I - sa - ac. Ter - ram, in qua dor -  
 et De - us I - sa - ac. Ter - ram, in qua dor -  
 et De - us I - sa - ac. Ter - ram, in qua dor -

-mis, ti - bi da - bo et se - mi - ni tu - o.  
 -mis, ti - bi da - bo et se - mi - ni tu - o.  
 -mis, ti - bi da - bo et se - mi - ni tu - o.  
 -mis, ti - bi da - bo et se - mi - ni tu - o.  
 -mis, ti - bi da - bo et se - mi - ni tu -  
 -mis, ti - bi da - bo et se - mi - ni tu -  
 -mis, ti - bi da - bo et se - mi - ni tu -  
 -mis, ti - bi da - bo et se - mi - ni tu -



E - rit - que, e - rit - que se - men tu -  
 E - rit - que, e - rit - que se - men tu -  
 E - rit - que, e - rit - que se - men tu -  
 E - rit - que, e - rit - que se - men tu -  
 - o. E - rit - que se - men tu - um  
 - o. E - rit - que se - men tu - um  
 - o. E - rit - que se - men tu - um  
 - o. E - rit - que se - men tu - um

-um qua - si pul - vis ter - rae, pul - vis ter - rae.  
 -um qua - si pul - vis ter - rae, ter - rae.  
 -um qua - si pul - vis ter - rae, pul - vis ter - rae.  
 -um qua - si pul - vis ter - rae.  
 qua - si pul - vis ter - rae, pul - vis ter - rae.  
 qua - si pul - vis ter - rae, ter - rae.  
 qua - si pul - vis ter - rae, ter - rae.  
 qua - si pul - vis ter - rae, ter - rae.

SECUNDA PARS

C  
Di - - la - ta - be - ris ab o - ri - en -

A  
Di - la - ta - be - ris ab o - ri - en -

T  
Di - la - ta - be - ris ab o - - - - ri - en -

B

5  
- te, ab o - ri - en - te ad

- te, di - la - ta - be - ris ab o - ri - en - te

- te, di - la - ta - be - ris ab o - ri - en - te ad

Di - la - ta - be - ris ab o - ri - en - te, ab

9  
oc - ci - den - - - - - tem, et sep - ten - tri -

ad oc - ci - den - - - - - tem, et sep - ten - tri -

oc - ci - den - tem, ad oc - ci - den - tem, et sep - ten - tri -

o - ri - en - te ad oc - ci - den - tem, et sep - ten - tri -

-o - nem, et me - ri - di - em: et be - ne -  
 -o - nem, et me - ri - di - em: et be - ne - di -  
 -o - nem, et me - ri - di - em: et be - ne -  
 -o - nem, et me - ri - di - em: et be - ne - di - cen -

-di - cen - tur in te et in se - mi - ne tu - o  
 - cen - tur in te et in se - mi - ne tu - o  
 -di - cen - tur in te et in se - mi - ne tu - o cun -  
 - tur in te et in se - mi - ne tu - o

cun - ctae tri - bus ter - rae. Et e - ro cus - tos tu - us  
 cun - ctae tri - bus ter - rae. Et e - ro cus - tos tu -  
 - ctae tri - bus ter - rae. Et e - ro cus - tos tu -  
 cun - ctae tri - bus ter - rae. Et e - ro cu - stos tu -

— quo - cum - que per - re - xe - ris, quo - cum - que per - re - xe -  
 -us quo - cum - que per - re - xe - ris, quo - cum - que per - re -  
 -us quo - cum - que per - re - xe - ris, quo - cum - que per - re -  
 -us quo - cum - que per - re - xe - ris, quo - cum - que per - re -

-ris, et re - - - - du - cam te  
 -xe - ris, et re - - - - du - cam te  
 -xe - ris, et re -  
 -xe - ris, et re - - - -

in ter - ram hanc,  
 in ter - ram hanc, nec di -  
 - - - - du - cam te in ter - ram hanc, nec di - mit -  
 - - - - du - cam te in ter - ram hanc, nec di -

nec di - mit - tam ni - si com - ple - ve - ro u - ni -  
 -mit - tam, nec di - mit - tam ni - si com - ple - ve - ro u - ni -  
 - tam, nec di - mit - tam ni - si com - ple - ve - ro u - ni -  
 -mit - tam, nec di - mit - tam ni - si com - ple - ve - ro u - ni -

-ver - sa quae di - - - xi.  
 -ver - sa quae di - - xi, ni - si com - ple - ve -  
 -ver - sa quae di - - xi.  
 -ver - sa quae di - - xi, u - ni - ver -

-ro u - ni - ver - sa quae di - xi.  
 - - - sa quae di - - xi.

TERTIA PARS

C I  
A I  
T I  
B I

Cum -

Cum -

Cum -

Cum -

C II  
A II  
T II  
B II

Cum - que e - vi - gi - las - set de som - no Ja - cob

Cum - que e - vi - gi - las - set de som - no Ja - cob

Cum - que e - vi - gi - las - set de som - no Ja - cob

Cum - que e - vi - gi - las - set de som - no Ja - cob

5

-que e - vi - gi - las - set de som - no Ja - cob a - it: \_\_\_\_\_

-que e - vi - gi - las - set de som - no Ja - cob a -

-que e - vi - gi - las - set de som - no Ja - cob a -

-que e - vi - gi - las - set de som - no Ja - cob a -

a -

a -

a -

a -

9

Est in lo - co is -  
 - it: Est in lo - co is -  
 - it: Est in lo - co is -  
 - it: Est in lo - co is -

- it: Ve - - re Do - mi-nus  
 - it: Ve - - re Do - mi-nus  
 - it: Ve - - re Do - mi-nus  
 - it: Ve - - re Do - mi-nus

13

-to, et e - go, et e - go ne -  
 -to, et e - go, et e - go ne -  
 -to, et e - go, et e - go ne -  
 -to, et e - go, et e - go ne -

est in lo - co is - to, et e - go, et e - go  
 est in lo - co is - to, et e - go, et e - go  
 est in lo - co is - to, et e - go, et e - go  
 est in lo - co is - to, et e - go, et e - go

-sci - e - bam. Pa - vens - que, quam  
 -sci - e - bam. Pa - vens - que, quam  
 -sci - e - bam. Pa - vens - que, quam  
 -sci - e - bam. Pa - vens - que, quam

ne - sci - e - bam. Pa - vens - que, quam  
 ne - sci - e - bam. Pa - vens - que, quam  
 ne - sci - e - bam. Pa - vens - que, quam  
 ne - sci - e - bam. Pa - vens - que, quam

ter - ri - bi - lis est, in - quit, lo - cus i - ste,  
 ter - ri - bi - lis est, in - quit, lo - cus i - ste,  
 ter - ri - bi - lis est, in - quit, lo - cus i - ste,  
 ter - ri - bi - lis est, in - quit, lo -

ter - ri - bi - lis est, in - quit, lo -  
 ter - ri - bi - lis est, in - quit, lo -  
 ter - ri - bi - lis est, in - quit, lo -  
 ter - ri - bi - lis est, in - quit, lo -



lo - cus i - ste, non est hic a - li - ud

lo - cus i - ste, non est hic a - li - ud

lo - cus i - ste, non est hic a - li - ud

lo - cus i - ste, non est hic a - li - ud

-cus i - ste, lo - cus i - ste, non est hic

-cus i - ste, lo - cus i - ste, non est hic

-cus i - ste, lo - cus i - ste, non est hic

-cus i - ste, lo - cus i - ste, non est hic

ni - si do - mus De - i, ni -

ni - si do - mus De - i, ni -

ni - si do - mus De - i, ni -

ni - si do - mus De - i, ni -

a - li - ud ni - si do - mus De - i,

a - li - ud ni - si do - mus De - i,

a - li - ud ni - si do - mus De - i,

a - li - ud ni - si do - mus De - i,

- si do - mus De - i, et por - ta,  
 - si do - mus De - i, et por - ta,  
 - si do - mus De - i, et por - ta,  
 - si do - mus De - i, et por - ta,  
 ni - si do - mus De - i, et por - ta,  
 ni - si do - mus De - i, et por - ta,  
 ni - si do - mus De - i, et por - ta,  
 ni - si do - mus De - i, et por - ta,

et por - ta coe - - - li.  
 et por - ta coe - li, coe - li.  
 et por - ta, et por - ta coe - - - li.  
 et por - ta, por - ta coe - - - li.  
 et por - ta, et por - ta coe - - - li.  
 et por - ta, et por - ta coe - - - li.  
 et por - ta, et por - ta coe - - - li.  
 et por - ta, et por - ta coe - - - li.

# [6] Expecta Dominum

Jacobus Handl - Gallus  
(1550-1591)

Musical score for the first system of 'Expecta Dominum'. It features eight vocal parts: CANTUS I, ALTUS I, TENOR I, BASSUS I, CANTUS II, ALTUS II, TENOR II, and BASSUS II. The music is in G minor and common time. The lyrics are: Ex - pe - cta Do - mi - num, ex - pe - cta Do - mi - num, Ex - pe - cta Do - mi - num, ex - pe - cta Do - mi - num, Ex - pe - cta Do - mi - num, Ex - pe - cta Do - mi - num, Ex - pe - cta Do - mi - num, Ex - pe - cta Do - mi - num.

Musical score for the second system of 'Expecta Dominum'. It features eight vocal parts: CANTUS I, ALTUS I, TENOR I, BASSUS I, CANTUS II, ALTUS II, TENOR II, and BASSUS II. The music is in G minor and common time. The lyrics are: -num et cus - to - di vi - am e - ius et, -num et cus - to - di vi - am e - ius et, -num et cus - to - di vi - am e - ius et, -num et cus - to - di vi - am e - ius et, et cus - to - di vi - am e - ius et ex - al - et, et cus - to - di vi - am e - ius et ex - al - et, et cus - to - di vi - am e - ius et ex - al - et, et cus - to - di vi - am e - ius et ex - al - ta -

et ex - al - ta - bit te, ex - al - ta - bit  
 et ex - al - ta - bit te, et ex - al - ta - bit  
 ex - al - ta - bit te, ex - al - ta - bit  
 ex - al - ta - bit te, et ex - al - ta - bit  
 -ta - bit te, et ex - al - ta - bit te, et ex -  
 -ta - bit te, et ex - al - ta -  
 -ta - bit te et ex - al - ta - bit te, et  
 -bit te, et ex - al - ta - bit te,

te, ex - al - ta - bit te, et ex - al - ta -  
 te, et ex - al - ta - bit te, et ex - al - ta - bit  
 te, et ex - al - ta - bit te, et ex - al - ta - bit te, et  
 te, et ex - al - ta - bit te et ex - al -  
 - al - ta - bit te, et ex - al - ta - bit te, et  
 - bit te, et ex - al - ta - bit te,  
 ex - al - ta - bit te, ex - al - ta - bit te,  
 et ex - al - ta - bit te, et ex - al - ta - bit te,

-bit te, ex - al - ta - bit te

te

ex - al - - ta - bit te

-ta - bit te, et ex - al - ta - bit te

ex - al - - ta - bit te ut he - re - di -

et ex - al - ta - bit te ut he - re - di -

et ex - al - ta - - bit - te ut he - re - di -

et ex - al - ta - bit ut he - re - di -

ut he - re - di - ta - te ca - - pi -

ut he - re - di - ta - te ca - pi -

ut he - re - di - ta - te ca - pi -

ut he - re - di - ta - te ca - pi -

-ta - te ca - pi - as,

-ta - te ca - pi - as,

-ta - te ca - pi - as,

-ta - te ca - pi - as,

-as, tu ca - pi - as ter - ram, ca - pi -  
 -as, tu ca - pi - as ter - ram, ca - pi -  
 -as, tu ca - pi - as ter - ram, tu ca -  
 -as, tu ca - pi - as ter - ram tu ca -  
 tu ca - pi - as ter - ram, tu ca - pi - as ter - ram, tu  
 tu ca - pi - as ter - ram, tu ca - pi - as ter - ram, ca - pi -  
 tu ca - pi - as ter - ram, tu ca - pi - as ter - ram, tu  
 tu ca - pi - as ter - ram, tu ca - pi - as ter - ram, ca - pi -

-as ter - ram cum pe - ri - re, cum pe - ri - re pec - ca - to -  
 -as ter - ram cum pe - ri - re, cum pe - ri - re pec - ca - to -  
 -pi - as ter - ram cum pe - ri - re, cum pe - ri - re pec - ca - to - res  
 - pi - as ter - ram cum pe - ri - re, cum pe - ri - re pec - ca - to -  
 ca - pi - as ter - ram cum pe - ri - re, cum pe - ri - re pec - ca -  
 -as ter - ram cum pe - ri - re, cum pe - ri - re pec - ca -  
 ca - pi - as ter - ram cum pe - ri - re, cum pe - ri - re pec - ca -  
 -as ter - ram cum pe - ri - re cum pe - ri - re pec - ca -

-res vi - de - bis, vi - de - bis, tu ca - pi - as ter - ram,  
 -res vi - de - bis, tu ca - pi - as ter - ram,  
 vi - de - bis, vi - de - bis, tu ca - pi - as ter - ram,  
 -res vi - de - bis, tu ca - pi - as ter - ram,  
 -to - res vi - de - bis, tu  
 -to - res vi - de - bis, tu  
 -to - res vi - de - bis, tu  
 -to - res vi - de - bis, tu

tu ca - pi - as ter - ram, tu ca - pi - as  
 tu ca - pi - as ter - ram, ca - pi - as ter -  
 tu ca - pi - as ter - ram, tu ca - pi -  
 tu ca - pi - as ter - ram, ca - pi - as  
 ca - pi - as ter - ram, ca - pi - as  
 ca - pi - as ter - ram, ca - pi - as  
 ca - pi - as ter - ram, tu ca - pi -  
 ca - pi - as ter - ram, tu ca - pi - as

ter - ram cum pe - ri - re, cum pe - ri - re

-ram cum pe - ri - re, cum pe - ri - re

- as ter - ram cum pe - ri - re, cum pe - ri - re

— ter - ram cum pe - ri - re, cum pe - ri - re

— ter - ram cum pe - ri - re, cum pe - ri - re pec -

— ter - ram cum pe - ri - re, cum pe - ri - re pec -

-as ter - ram cum pe - ri - re, cum pe - ri - re pec - ca -

— ter - ram cum pe - ri - re, cum pe - ri - re pec -

pec - ca - to - res vi - de - bis.

pec - ca - to - res vi - de - bis.

pec - ca - to - res vi - de - bis.

pec - ca - to - res vi - de - bis.

- ca - to - res vi - de - bis.

-ca - to - res vi - de - bis.

-to - res vi - de - bis, vi - de - bis.

- ca - to - res vi - de - bis.







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