

Revision Report

Sources and Guidelines

The present edition was based on the original edition printed by Georgius Nigrinus in 1580 in Prague under the title *SELECTIONES QUAE- / DAM MISSAE, PRO ECCLESIA DEI NON INVITI- / les, nunc primum in lucem datae ac correctae / ab Authore / JACOBO HÄNDL. / PRAGAE / Ex Officina Typographica Georgii Nigrini. / Anno M. D. LXXX*. The latter edition consists of four books the first comprising seven part-volumes (Discantus, Altus, Tenor, Bassus, Quinta vox, Sexta vox, Septima et octava vox), the second six, the third five, and the fourth four. The editor used a photocopy of the original edition made from the sample held by Österreichische Nationalbibliothek, Vienna, and kept by the National and University Library, Ljubljana.

Transcriptions of Gallus's masses that were published by Paul Amadeus Pisk in *Denkmäler der Tonkunst in Öster-*

reich (Vol. 78, 1935, Vols. 94–95, 1959, Vol. 117, 1967, and Vol. 119, 1969) were used as reference material. The following treatises were also referred to: P. Wagner, *Über die Messen des Jakob Handl*, *Musica divina* I, 1913, pp. 93–99; J. Mantuani, *Über die Messenthemen des Jakob Handl*, *Musica divina* I, 1913, pp. 228–233 and pp. 269–274 (Slovene tr. in *Gallusov zbornik*, Ljubljana, 1991, pp. 139–151), and P.A. Pisk, *Das Parodieverfahren in den Messen von Jacobus Gallus*, *Studien zur Musikwissenschaft* V, 1918, pp. 35–48.

Transcription principles that were followed in the preparation of this edition were the same as those applied for the transcription of Gallus's collection of motets *Opus musicum*. They were described in detail in the Revision Report of *Monumenta artis musicae Sloveniae V*, pp. XVI–XVII.

Notes

I. *Missa super Undique flammatis*

Model: Gallus, *Undique flammatis Olomucum sedibus arsit*, a hymn of praise composed at the election of Stanislav Pavlovský as Bishop of Olomouc in 1579.

Kyrie:

B.32, D I: rest missing and first note dotted in original edition.

Credo:

B.9, T II: in original edition natural given to first note, hence simultaneous cross-relation with D II.
B.105, T II: sharp given to next note in original edition.

B.135, T II: natural given to third note in original edition.

B.167, A II: first note quaver in original edition.
Bb. 187-190, D I: rests missing from original edition.

Sanctus:

B.21, T II: legend *Canon. Omne trinum perfectum*. at this point in original edition.

II. *Missa ad imitationem Pater noster*

Model: Gallus, *Pater noster*, *Opus musicum* I, No. 69.

Kyrie:

Incipit, D II: rests are before mensural symbol in original edition.

B.28, D I: second note crochet and third note minim in original edition.

Credo:

B.22, D II: rest missing from original edition.

B.216, B II: flat given to second note at parallel point in Gloria (b.105).

Sanctus:

B.12, A I: note missing from original edition.

III. *Missa ad imitationem Elisabethae impletum est tempus*

Model: Gallus, *Elisabethae vero impletum est tempus*, Opus musicum IV, No. 20.

Kyrie:

B.59, T I: note C in original edition.

B.66, A II: last note F in original edition.

Gloria:

B.19, B II: first note F in original edition.

Bb.20 and 22, D II: sharp given to second note at parallel point in b.21.

B.40, B I: in original edition last note C but G at parallel points in bb.38, 39, and 41.

Credo:

B.12, B I: in original edition last two notes of this bar and first note of next bar are E, D, and C, respectively, hence parallel octaves with T I.

B.22, A II: last note F in original edition.

B.74, T II: note C and rest missing from original edition.

B.108, D II: last note F in original edition.

B.139, A I: last note F in original edition.

B.204, B I: rest missing and last note minim in original edition.

B.214, A I: first note quaver followed by D quaver at several parallel points (bb.211, 213, and 214).

Agnus Dei:

D I and D II interchanged in original edition.

B.6, D I: second note B in original edition.

B.26, D I: in original edition notes from second note of this bar to second note in b.28 are missing; in sample used as source for this edition this point had been marked and "bis" added in handwriting referring to the point from last note in b.28 to second note in b.30; minim rest must be added in b.27.

IV. *Missa super Casta novenarum*

Model: Christian Hollander, *Casta novenarum iacet*, a motet, P. Joanelus, Novus atque catholicus thesaurus musicus V, 1568.

Kyrie:

B.63, D II: first two notes are B flat in original edition.

Gloria:

B.2, D II: sharp given to second note at parallel point in b.4.

B.13, T II: natural given to fourth note at parallel point in b.12.

B.19, A I: third note F in original edition.

B.66, A II: last note D in original edition.

B.67, D II: second note F sharp in original edition.

B.70, A II: third note F in original edition.

B.72, T II: third note D in original edition.

Credo:

B.10, D II: first note C in original edition.

B.26, T I: in original edition last note G, hence parallel octaves with D I.

B.54, B I: first note crochet in original edition.

B.130, D I: natural given to B at parallel point in b.129; A II: in original edition second note C; T II: natural given to second note at parallel point in b.131.

B.136, D I: last note D in original edition.

B.160, T II: semi-bar rest in original edition.

B.136, D I: last note D in original edition.

B.160, T II: semi-bar rest in original edition.

Sanctus:

B.18, A II: second note F in original edition.

B.42, D I: in original edition first note B but D at parallel point in b.40.

B.57, D I: sharp given to last note at parallel point in b.59.

B.71, D II: first note G in original edition.

B.83, B II: last note B flat in original edition.

Agnus Dei:

B.3, T II: sharp given to last note at parallel point in b.4.

B.6, T II: sharp given to last note at parallel point in b.7.