

Revision Report

IX. *Missa super Adesto dolori meo*

Model: Jacob Clemens non Papa, motet *Adesto dolori meo Deus*, P. Phalesius, Liber III cantionum sacrarum (vulgo moteta vocant) quinque et sex vocum ex optimis quibusque musicis selectarum, 1553.

Kyrie:

B.19, A: in original edition second note F sharp, hence cross-relation with D II. By raising D II leap into major sixth in this part.

Gloria:

B.85, A: in original edition first and second note F sharp, hence cross-relation with D II. By raising D II leap into major sixth.

B.100, T: in original edition last note F sharp, hence cross-relation with A.

Credo:

B.84, D I: second note G in original edition.

B.140, A: last note E in original edition.

B.184, D II: in original edition second note minim which leads to dissonance with T at the fourth beat. By lowering T leap into diminished fifth in this part.

Sanctus:

B.11, D I: second note crotchet in original edition.

B.13, D II: rest missing from original edition.

B.14, D II: rest missing from original edition.

B.21: in original edition section *Pleni sut coeli* appears only in tenor volume, preceded by legend *Duarum Canon: Semper contrarius esto*, namely canon "ad modum contrarium et per augmentationem".

B.70, B: legend *CANON. Itque reditque frequens* at this point in original edition. Melody of this part is written only once with different texts (baso ostinato).

B.73, T: in original edition second note B, hence cross-relation with A. Raising A leads to leap into diminished fourth.

Agnus Dei:

B.10, T: in original edition second note A, hence parallel octaves with D I.

X. *Missa super Transeunte Domino*

Model: Giaches de Wert, motet *Transeunte Domino clamabat caecus*, P. Joanellus, Novus atque catholicus thesaurus musicus II, 1568.

Kyrie:

B.48, A: semi-bar rest in original edition.

Gloria:

B.82, T I: in the photocopy of original edition held by National and University Library of Ljubljana, manuscript bars comprise six notes, which supports the view that two triple measures equal to one duple measure (cf. E. Škulj, *Značilnosti notnega zapisa v Gallusovih motetih*, in: Gallus Carniolus in evropska renesansa I, Ljubljana 1991, p. 88).

Credo:

B.45, D: in original edition first note C sharp, hence leap into diminished fourth.

Sanctus:

B.12, A: semi-bar rest missing from original edition.

B.60, T II: bar rest in original edition.

Agnus Dei:

B.10, T II: first note F in original edition.

XI. *Missa super Im Mayen*

Model: Orlando di Lasso, German song *Im Mayen*, *Neue teutsche Liedlein mit fünf Stimmen, welche gantz lieblich zu singen, vnd auff allerley Instrumenten zugebrauchen*, 1567.

Gloria:

B.30, T II: third note G sharp in original edition.

B.34, A: in original edition first note E, hence parallel octaves with D.

XII. *Missa super Ich stund an einem Morgen*

Model: German folk song *Ich stund an einem Morgen* in five part setting by Ludwig Senfl, H. Ott, Hundert vnd ainundzwaintzig neue Lieder von berümbtenn dieser Kunst gesetzt, 1534.

Credo:

B.66: rare example of occurrence of triple meter amid duple meter. This also supports the view that two triple measures equal to one duple measure (cf. E. Škulj, op. cit., p. 88).

Sanctus:

B.39, T: in original edition second note A, hence parallel octaves with A.