

Revision Report

XIII. *Missa super Ob ich schon arm und elend bin*

Model: German spiritual folk song *Ob ich schon arm und elend bin* in the setting by Jobst vom Brandt, G. Forster, *Der fünfte Theil schöner fröhlicher frischer alter vnd newer tewtscher Liedlein mit funff Stimmen*, 1556.

Sanctus:

B.21, D: first note C sharp, hence augmented second to previous note in original edition.

XIV. *Missa super Mixolydium*

Model: according to P.A. Pisk unknown, according to J. Mantuani "Gallus's original idea".

Kyrie:

Original edition is inconsistent: D, A and B have measure ♯3, while T has only 3. The reviser has decided for tenor measure, which occurs in other parts of mass as well.

Credo:

B.23, D: first note A in original edition.

Sanctus:

B.37, D: second note G in original edition.

B.44, D: last note minim in original edition.

XV. *Missa super Un gay bergir*

Model: French chanson *Un gay bergir* in the setting by Thomas Crequillon, *Premier livre des Chansons a quatre parties auquel sont contenues trente et une nouvelles Chansons conuenables tant a la voix comme aux instrumentz*, 1543.

Sanctus:

B.16: in original edition D and A have been annotated with *Pleni non sunt*, T with *Duarum Canon in diapente*, and B with *Pleni sunt coeli: quare in tenore*. Canon has not been written out, and B sang from tenor volume, where beginning and end of this voice are marked.

Agnus Dei:

B.26, B: second note quaver in original edition.

XVI. *Missa quattuor vocum ommissis pausis, servatis pausis octo vocum (Missa canonica)*

Model: according to P.A. Pisk unknown, according to J. Mantuani "the fruit of Gallus's talent".

In all four voice-parts of original edition, two elegiac distichs entitled *Canon sequentis missae* at the beginning of mass:

Quattuor, hoc sacrum sine pausis, vocibus esto:

Cum pausis octo, sic mea Musa iubet:

Qui sequitur simili fugientem voce sequatur,

Et geminus tandem fiet ubique sonus.

Verses clarify the title: the mass is intended for a four-voice choir if rests are left out, otherwise for two four-voice choirs. On account of its canonical structure, it soon became known as "Missa canonica". Original edition has been printed with rests, and the beginning and end of the second choir have been marked.

It can be transcribed in three different ways:

1. in the same way as in original edition, that is for four voice parts and the second choir is marked;
2. in the same way as in present edition, that is notes for the second choir are written out;
3. for four-voice choir only and without rests.

Kyrie:

B.54: in consistent imitations occasional dissonance, which is the case on the last beat of this bar and in b.60.

B.66, A: at parallel point (b.74) second note G.

Credo:

B.31, T: note C in original edition.

B.59, D: first note A in original edition.

B.80, B: second note C in original edition.

B.92, D: legend *Duarum: Canon. Post unum tempus* in original edition.

B.111, D: last note G in original edition.

B.116, B: legend *Canon ad tempus* in original edition.

B.126, D: second note F in original edition.

B.132, D: last note A in original edition.

Sanctus:

B.22: in original edition D and B have measure $\Phi 3$, while A and T have measure $\Phi 3$; B: legend *Canon. Post duo tempora* in original edition.

B.30: as in Kyrie, dissonance also on the last beat of this bar.

B.52, T: legend *Canon. Post duo tempora* in original edition.

B.53, A: last note followed by two superfluous notes in original edition.