

Introduction

In the collection *Monumenta artis musicae Sloveniae* (MAMS), currently in preparation by the Institute of Musicology and published by the Slovenian Academy of Sciences and Arts, so far already 19 volumes of Gallus's printed compositions have been issued. If we leave out of account two independent compositions *Undique flammatis* and *Epicedion harmonicum*, which are preserved in an incomplete form, the composer has brought forth three collections of compositions that correspond to three then most important musical forms: masses, motets, and madrigals. The masses are issued in the collection *Selectiores quaedam missae*, the motets in the collection *Opus musicum* and the madrigals in the collection *Harmoniae morales*, supplemented with the fourth volume titled *Moralia* by the composer's brother five years after his death.

Gallus's printed compositions have been issued in the new edition in the following order of sequence:

I. Opus musicum

1. In adventu Domini nostri Iesu Christi (MAMS 5, 1985).
2. De Nativitate, Circumcisione et Epiphania Domini (MAMS 6, 1985).
3. A dominica septuagesimae per quadragesimam de poenitentia (MAMS 7, 1986).
4. De passione Domini nostri Iesu Christi (MAMS 8, 1986).
5. Lamentationes Ieremiae prophetae (MAMS 9, 1986).
6. De resurrectione et ascensione Domini nostri Iesu Christi (MAMS 10, 1987).
7. De Spiritu Sancto (MAMS 11, 1987).
8. De sancta Trinitate et de Corpore Christi (MAMS 12, 1988).
9. In Dedicatione Templi et a Dominica tertia post

Pentecosten usque ad Adventum Domini (MAMS 13, 1988).

10. Harmoniae octo vocum (MAMS 14, 1989).
11. Harmoniae sex vocum (MAMS 15, 1989).
12. Harmoniae quinque vocum (MAMS 16, 1990).
13. Harmoniae quatuor vocum, Psalmi omnibus sanctis triumphales (MAMS 17, 1990).

II. Selectiores quaedam missae

1. Liber I (MAMS 18, 1991).
2. Liber II (MAMS 19, 1991).
3. Liber III (MAMS 20, 1991).
4. Liber IV (MAMS 21, 1991).

III. Harmoniae morales - Moralia

1. Harmoniae morales (MAMS 26, 1995).
2. Moralia (MAMS 27, 1995).

In the twentieth volume of Gallus's collected works are published Gallus's compositions preserved in manuscript.

For the collecting of the composer's compositions not printed during his life there exist three sources: Mantuani's list,¹ further, the list acquired by the Institute of Musicology through the RISM (*Répertoire international des sources musicales*) office, and finally the articles by individual authors dealing with the newly discovered compositions.

1. Mantuani's list is highly important, even if it enumerates also such compositions which have not been preserved in all the parts. It has to be realized, however, that Mantuani had compiled his list at an earlier date and in any case published it in 1905, almost a hundred years ago. He discovered most of these compositions in the libraries over the territory in which Iacobus Gallus had been active or in the neighbouring regions: Bohemia, Moravia, Poland,

¹ Cf. J. Mantuani, *Bibliographie der Werke von Gallus* (Als fünfter Teil der Einleitung zur Ausgabe derselben), in: Jacob Handl (Gallus), *Opus musicum II*, Wien 1905 (Slovenian translation in: Gallusov zbornik - Prispevki h Gallusovi biografiji, Ljubljana 1991, 120-125).

Saxony, and elsewhere. Also in this context it should not be forgotten that during the last century this territory was the scene of two world wars. Particularly fateful during the World War II was the German occupation of Poland which offered the occupiers a chance to loot all the most precious manuscripts, including also musical ones. In this way, for instance, some manuscripts kept in Wrocław were transferred to the State Library in Berlin, others again to the National Library in Warsaw. Unfortunately these funds have not as yet been completely arranged in order or appropriately registered, as it appears from the editor's correspondence. On the other hand, some libraries suffered from direct bombardment whereby some musical manuscripts were damaged to such an extent that their origin can no longer be established (e.g. Saxon Provincial Library in Dresden was bombed during the night between February 13th and 14th, 1945²).

2. The central Editorial board of RISM in Frankfurt have kindly sent us the list of Gallus's manuscript compositions as recorded on 18 October 1996 in their computer evidence. Our survey of the long list of 190 units has disclosed that in almost all cases the units are transcriptions of the composer's printed compositions; some cases that could have been considered for the present publication are unfortunately incomplete: one or more voices are missing, and in the poorest instance only one is available.

3. Most useful remain articles by individual authors which describe the compositions found. These descriptions are generally very careful, they give the exact shelf-mark, and specifically state whether the composition is preserved in all parts or not. But unfortunately there are very few such cases.

There still exists a considerable possibility, perhaps even a probability, that yet another completely preserved composition by Gallus may be found. Such works will be either published in some subsequent edition or will be included in a reprint of the present edition.

Accordingly, from the multiplicity of potential instances there have come into consideration rather few compositions: specifically four masses and four motets.

1. *Missa super Apri la fenestra*

In his list of Gallus's manuscript compositions Josip Mantuani has made the following note: "Missa super *Apri la fenestra*, for 6 voices, Wrocław, Municipal Library, Manuscript mus. C. n. 24, fol. 6 part-books. According to the remark in the tenor part-book (p. 36) the manuscript dates between 28 March 1597 and 13 September 1604. The mass was entered in the list between 14 May and 15 August 1601."³

The mass was first published in 1969 by Paul A. Pisk in the 119th volume of the collection *Denkmäler der Tonkunst in Österreich*, in which five masses for 4 to 6 voices are published.⁴ As the original copy to be used Pisk gives in his critical report: "Stadtbibliothek Breslau Ms. mus. C. I. 1238", adding that only kyrie and gloria are available. It is interesting to note that his signature is different to that of Mantuani. When Pisk had this original copy on his desk can be deduced from the fact that he published the abstract of his doctoral dissertation dealing with Gallus's masses in the year 1918.⁵ The new finding place of this manuscript which was unfortunately not accessible to us should be the State Library in Berlin. Not having had access to information from Berlin we are as regards our critical report fully dependent on Pisk's edition.

2. *Missa super Iam non dicam*

As regards this mass Josip Mantuani has written the following "Missa super *Iam non dicam vos servos*, for 8 voices, Wrocław, Municipal Library, Manuscript mus. XCVIII, n. 20 oblong 4^o, 8 part-books. The manuscript has on the cover initials: 'S. L. O. 1597', which according to Bohn mean: 'Simon Lyra, Olsensis.' The mass consists only of kyrie and gloria after the motet OM II/60. The theme for the motet is borrowed from: D. Phinot, *Thesaurus musicus* (1564), I., 62."⁶

The mass was first published in the year 1959 by Paul A. Pisk in the 94th/95th volume of the collection *Denkmäler der Tonkunst in Österreich* which bring five masses for eight and for seven voices.⁷ As the original version Pisk quotes in his critical report: "Biblioteka Uniwersytecka we Wrocławiu. Ms. mus. XCVIII (8 Stimmbücher), Nr. 20", again with the

² Cf. W. Steude, *Die Musiksammelschriften des 16. und 17. Jahrhunderts in der Sächsischen Landesbibliothek zu Dresden*, Leipzig 1974, 6.

³ J. Mantuani, *Bibliographie der Werke von Gallus*, XIII (Gallusov zbornik, 121).

⁴ Cf. *Jacobus Gallus: Fünf Messen zu vier bis sechs Stimmen*, Veröffentlicht von Paul Amadeus Pisk, DTÖ 119, Akademische Druck- und Verlagsanstalt, Graz / Wien 1969, 87-102.

⁵ Cf. P. A. Pisk, *Das Parodieverfahren in den Messen von Iacóbus Gallus*, in: *Studien zur Musikwissenschaft* 5 (1918), 35-48.

⁶ J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

⁷ Cf. *Jacobus Gallus: Fünf Messen zu acht und sieben Stimmen*, Bearbeitet von Paul Amadeus Pisk, DTÖ 94/95, Österreichischer Bundesverlag, Wien 1959, 95-113.

note that only kyrie and gloria are available. In this case his shelf-mark agrees with Mantuani's. The original version that Pisk used in 1918 should today be kept in the State Library in Berlin. So we are also for this mass not in full possession of information and as regards the critical report wholly dependent on the edition by Pisk.

3. *Missa super Levavi oculos meos*

The history of original versions for this mass is somewhat more complex.

Josip Mantuani has in the list mentioned the following text: "Missa super *Levavi oculos meos*, for 4 voices, Prague, University Library, manuscript XI. B. 1 fol. 3 part-books. No material for the tenor." After musical examples he includes also the following remark: "The mass must be one of the early compositions of our master. The collection of manuscripts which used to be owned by the Utraquist pastor Jan Trojan Turnovsky has on the binding in black the imprinted year 1578."⁸ In the twentieth century the fourth, tenor-part book was found at the same finding place. Such a size of the composition is known from Adrio's article in the encyclopedia *Die Musik in Geschichte und Gegenwart*.⁹ Gallus's authorship is in this case written down in the discantus part after the introductory hymn *Rorate coeli* before kyrie on fol. 328a, where in tiny handwriting and in the same ink the full name Jacobus Handl (shelf-mark UK XIX B 1a, fol. 328a) appears. The title of the entire codex is *Graduale latino-bohemicum*, and Gallus's composition is a part of the whole *Officium super Levavi oculos meos*. The compositions themselves make it clear that Iacobus Gallus is the author of only ordinarium and not of proprium mass canticles, since with the latter he does not persist with the same model. Of the ordinarium mass canticles the composition comprises only kyrie, gloria, and credo.

"A complementary voice to this signature is the part-book from Strahov with the part titled 'vagans', shelf-mark D A II 3"¹⁰ evidenced by Jitka Snížková and thus correcting Mantuani's assumption that this was a composition for four voices. "The kyrie of Gallus's mass begins on the following pages of part-books:

discantus: shelf-mark XI B 1 a, fol. 328 a, University Library

altus: shelf-mark XI B 1 b, fol. 333 b University Library
tenor: shelf-mark XI B 1 c, fol. 329 a, University Library

vagans: shelf-mark D A II. 3, fol. 295 a, Strahov, Památník písemnictví,

bassus: shelf-mark XI B 1 d, fol. 315 a, University Library."¹¹

The mass is in the present edition for the first time arranged in score and revised.

4. *Missa super Maria Magdalena*

For this mass Josip Mantuani gives in his list of manuscript compositions the following information: "Missa super *Maria Magdalena*, for 8 voices, Dresden, Royal Library, manuscript from Löbau, 59; in this No 21, 8 part-books. The theme is taken over from the composer's own motet, OM II/31."¹²

The mass was first published in 1959 by Paul A. Pisk in the 94th/95th volume of the collection *Denkmäler der Tonkunst in Österreich* in which five masses for 8 and for 7 voices are published. As the original source Pisk quotes in his critical report: "Sächsische Landesbibliothek Dresden, Mus. LÖb. 59 (8 Stimmbücher), Nr. 21",¹³ with the note that only kyrie and gloria are preserved. In this case his shelf-mark is again in accordance with Mantuani's. Unfortunately it was not possible to obtain the original manuscript, therefore, in this case we are again utterly dependent on Pisk's edition.

5. *Veni Sancte Spiritus*

Information which in already mentioned list is given by Josip Mantuani for this motet is adequate: "*Veni sancte spiritus, reple*, for 4 voices, codex No 16705 of the imperial and royal Court Library in Vienna, choir book from the 16th century, fol. No 2. The composition is completely different from that in OM II/66, it has intonation in the plain-chant, and is very likely one of the early works."¹⁴ When in the year 1891 Mantuani registered the composition in the Court Library, this started a polemic about the codex number – is it 16704 or 16705.¹⁵ The composition is in the present edition for the first time arranged in score and revised.

⁸ J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

⁹ Cf. A. Adrio, *Gallus Jacob*, v: MGG 4 (1955), 1332.

¹⁰ J. Snížková, *Príspevek k odnosom Jacobusa Gallusa Handla do Prahy* (Summary: A Contribution to the Study of Jacobus Gallus Handl's Relationship to Prague), in: *Muzikološki zbornik* 6 (1970), 13.

¹¹ J. Snížková, op. cit., 13.

¹² J. Mantuani, *Bibliographie der Werke von Gallus*, XIV (Gallusov zbornik, 121).

¹³ *Jacobus Gallus: Fünf Messen zu acht und sieben Stimmen*, 157.

¹⁴ J. Mantuani, *Bibliographie der Werke von Gallus*, XV (Gallusov zbornik, 123).

¹⁵ Cf. J. Mantuani, *Jacobus Gallus*, in: *Gallusov zbornik*, Ljubljana 1991, 45-46.

6. *Ave Maria* (à 4)

At a symposium entitled *Iacobus Gallus and His Time* held in 1985 in Ljubljana, the musicologist Rudolf Flotzinger reported the following: "Until recently we were familiar with only two compositions of *Ave Maria* by Gallus, the eight-part one for two choruses from the first part of OM, and the six-part one from the fourth part of the same collection. These two are now joined by another two versions of the same text set to music and discovered in manuscript IV/8 at the University of Graz. This manuscript contains exclusively Marian hymns, among them several anonymous ones. The question if among these there is any composition by Gallus can for the present not be answered, as the manuscript has not as yet been examined in this respect. The text of both compositions from OM is the most widely spread version of Mary's prayer as usual until the year 1568. It contains the angel's salutation (cf. St. Luke 1,28) and the salutation of Elisabeth (cf. St. Luke 1,42), while the concluding amen was omitted by Gallus. In contradiction to printed prayer formulas the two manuscript *Ave Marias* contain the widely used prayer formula with the additional intercession 'Holy Mary ...', which has been commonly said since Pius's breviary (1568) down to the present. It appears that Gallus used different versions of the text for different purposes and so on each occasion used two different compositions for different environment. This is pointed to by the special settled habit in the aforementioned manuscript of Marian hymns and by the use of the subsequent prayer formula, which suggests a closer connection with the church restoration after the Council of Trent, and although the point at issue is the text of the prayer, Gallus in both cases in OM cites also the second antiphony of the first vespers for great Mary's feasts in the form as found in the Antiphonary of the Vatican edition. Similarly also the two manuscript *Ave Maria* rely on the plainchant yet this time we come across a German plainchant versions, for which one of the main sources is exactly the Graz Codex."¹⁶

When the editor of the present volume pointed out that *Ave Maria* written for four voices is attributed to Victoria, Rudolf Flotzinger answered back in 1991 at the next Ljubljana symposium on Gallus: "In 1985 one member of the symposium reminded me – for which I am grateful to him – that one of the last compositions, specifically the four part example from Grazer Hs. IV/8 f. 142v-143r, was known also as by Ludovico da Vittoria. The composition is actually published as an addition in Vittoria's *Collected Works* (Leipzig 1913, P. 4-5), edited by Felipe Pedrell who quoted as his reference Proske's *Musica divina* where it was obviously at several times taken from. Yet in Proske the composition is not to be found. Accordingly, the source remains unidentifiable. Considering that either piece of information may be true we can in both cases speak of doubtful compositions."¹⁷

The composition, for the first time arranged in score and revised, is in the present edition published as potentially Gallus's creation.

7. *Ave Maria* (à 6)

Like the preceding composition also this one comes from the musical manuscript at the University of Graz. The work, in the present edition for the first time arranged in score and revised, is published as potentially Gallus's creation.

8. *Iubilate Deo*

The motet was already registered by Josip Mantuani in his list of Gallus's manuscripts: "*Iubilate Deo omnis terra*, for 6 voices, Wrocław. Municipal Library, manuscript mus. XII., No 54, 4^o. Six part-books from the year 1587, formerly owned by Simon Lyra. The motet is preserved in OM III/48 in arrangement for four voices. The above variant for 6 voices is unprinted."¹⁸ Currently the manuscript is kept in the State Library in Berlin under the shelf-mark Slg Bohn Ms. mus. 21, 76. In the present edition the composition is for the first time arranged in score and revised.

¹⁶ R. Flotzinger, *Die Ave Maria-Kompositionen des Jacobus Gallus*, in: *Jacobus Gallus and his Time / in njegov čas*, SAZU, Ljubljana 1985, 68-69.

¹⁷ R. Flotzinger, *Jakob Handl-Gallus und die katholische Erneuerung*, in: *Gallus Carniolus and the European Renaissance I*, SAZU, Ljubljana 1991, 26.

¹⁸ J. Mantuani, *Bibliographie der Werke von Gallus*, XV (Gallusov zbornik, 123).