

1. *Missa super Apri la fenestra*

Source: Wrocław, Municipal Library, Manuscript mus. C n 24, Fol. 6 part-books (secondary source: J. Gallus, *Fünf Messen zu vier bis sechs Stimmen*, veröffentlicht von Paul A. Pisk, DTÖ 119, Graz 1969, 87-102).

Model: Unknown

Kyrie

- B. 17, T: in the manuscript the third note is a quaver.
- B. 19, D: in the manuscript the third note is f.
- B. 19, S: in the manuscript the first note is c.
- B. 25, A: in the manuscript the first note is g.

Gloria

- B. 4, Q: in the manuscript the first note is c.
- B. 22, T: in the manuscript the first note is d.
- B. 23, A: in the manuscript the last note is a.
- B. 30, B: in the manuscript the note has a semi-breve value.
- B. 30, A: in the manuscript both first notes are a.
- B. 73, S: in the manuscript the third and the fourth notes are e.
- B. 77, D: in the manuscript the first note is c.
- B. 77, S: in the manuscript the second note is a.

Sanctus

- B. 3, S and A: in the manuscript fifths are intended.
- B. 19, Q: in the manuscript the fourth note is d, the sixth c.
- B. 31, S: in the manuscript the third note is g.
- B. 38, D: in the manuscript the second note is c.

2. *Missa super Iam non dicam*

Source: Wrocław, Municipal Library, Manuscript mus. XCVIII No 20, oblong 4^o, 8 part-books (secondary sources: J. Gallus, *Fünf Messen*, bearbeitet von Paul A. Pisk, DTÖ 94/95, Wien 1959, 95-113).
Model: I. Gallus, *Iam non dicam* (OM 2/60).

Theme: D. Phinot, *Iam non dicam*, in: Thesaurus musicus I/52, Nuremberg 1564.

Kyrie

- B. 32, B II: in the manuscript the second note is f.

Gloria

- B. 9, C II: in the manuscript a pause is missing.
- B. 39: Pisk is the opinion that on “the second beat” there is a conscious dissonance.
- B. 43-48, A II: in the manuscript the part is written down for a third lower and in the tenor clef.
- B. 61, A I: in the manuscript the third note is c.
- B. 84, T I: in the manuscript the first note is a.
- B. 89-90, T II: in the manuscript the note is a.
- B. 107, C I: in the manuscript the second note is c.
- B. 137, C II: in the manuscript the first note is a.

3. *Missa super Levavi oculos meos*

Source: Prague, University Library, sign. XI B: discantus, altus, tenor, bassus; Prague, Strahov, Památník písemnictví, sign. D A II: vagans.

Model: Unknown.

Kyrie

- B. 80, D: in the manuscript the pause in the value of a modern crochet pause after the first note is redundant.
- B. 84, A: in the manuscript the pause is missing.

Gloria

- B. 20, D: in the manuscript the last note has the value of a semibreve.
- B. 23, B: in the manuscript the last note is b.
- B. 26, D: in the manuscript the first note is missing.
- B. 26, V: in the manuscript the first note is d.
- B. 27, V: in the manuscript the third note is c.
- B. 32, T: in the manuscript the pause in the value of a crochet pause is missing.
- B. 33, T: in the manuscript one note in the value of a quaver is superfluous.

- B. 43, A: in the manuscript the first note is b.
- B. 66, D: in the manuscripts the fourth note has the value of a quaver.
- B. 96-98, V: in the manuscript the pause in the value of a semibreve is redundant.
- B. 101, T: in the manuscript the first note is e.
- B. 132, D: in the manuscript the fourth note is the value of a minim.

Credo

- B. 65, D: in the manuscript a pause in the value of semibreve pause is missing.
- B. 81, D: in the manuscript at the beginning of the bar three notes are redundant; e, e, d – the first two in the value of two crochets, and the third of one minim.
- B. 89, A: in the manuscript the second note is c.
- B. 100, B: in the manuscript the first note is e.
- B. 108, D: in the manuscript the first note has a dot.
- B. 149, A: in the manuscript the first note is f.
- B. 171, B: in the manuscript the third note is g.
- B. 233-234, V: in the manuscript the slurred note is d.

4. Missa super Maria Magdalena

Source: Dresden, Royal Library, manuscript from Lûbau, 59; in it No 21, 8 part-books (secondary source: I. Gallus, *Fünf Messen*, bearbeitet von Paul. A. Pisk, DTÖ 84/95, Wien 1959, 81-94).

Model: I. Gallus, *Maria Magdalena* (OM 2/31).

Kyrie

- B. 1, T I: in the manuscript is missing the pause in the value of a crochet.
- B. 8, A II: in the manuscript the first note is e.
- B. 9, C II: in the manuscript the second note has the value of a minim.
- B. 9, T II: in the manuscript the first note has no dot but a pause instead.
- B. 11, C II: in the manuscript the note is c.
- B. 14, A II: in the manuscript the note is a.
- B. 20-21, A II: in the manuscript the note is a.
- B. 29, A II: in the manuscript both notes are g.
- B. 45, A I: in the manuscript the second note is f.
- B. 46, A I: in the manuscript the third note is g.
- B. 48, B I: in the manuscript the note is d.
- B. 49-56, A I: in the manuscript the notes are missing; Pisk has complemented the score with the notes from the model.

Gloria

- B. 1-5, A I: in the manuscript the notes are missing; Pisk has complemented the score with the notes from the model.
- B. 24, B II: in the manuscript the third note is a.
- B. 28, A II: in the manuscript the fourth note is e.
- B. 33, A I: in the manuscript the fourth note is e.

- B. 34, A II: in the manuscript the second note is a.
- B. 44, T I: in the manuscript the second note is c.
- B. 46, B II: in the manuscript the fourth note is d.
- B. 55-62, A I: in the manuscript some notes are missing; Pisk has relied on parallel places.
- B. 58, T I: in the manuscript the third and fourth notes are c.
- B. 59, B II: in the manuscript the third note is e.
- B. 71, A II: in the manuscript the third note is e.
- B. 71, T I: in the manuscript the third note is c.
- B. 71, A I: in the manuscript the first note is f sharp.
- B. 88, C II: in the manuscript the first note has a dot.
- B. 89, C I: in the manuscript the pause is missing.
- B. 89, B I: in the manuscript the pause is missing.
- B. 89, B II: in the manuscript the note has no dot.

5. Veni Sancte Spiritus

Source: Vienna, National Library, Codex No. 16705, Fol. No. 2.

6. Ave Maria

Source: Graz, University Library, manuscript IV/8.

- B. 4, A: in the manuscript the second note has a flat.

7. Ave Maria

Source: Graz, University Library, manuscript IV/8.

- B. 1, C I: in the manuscript it is written: "4 voces intonant Ave Maria" (four voices intone Ave Maria).
- B. 1, T II: in the manuscript it is written: "Ave: et tacet" (with Ave keep silent), but without written-out pauses.
- B. 1, B: in the manuscript it is written: "Ave: Basse in pausando" (basses make pause), but without written-out pauses.
- B. 26-27, N: in the manuscript there is ligatura obliqua.
- B. 27, A: in the manuscript the second note is a.

8. Iubilare Deo

Source: Berlin, State Library: Slg Bohn Ms. mus. 21, 76.

- B. 2, A: in the manuscript the second note is a.
- B. 8, A: in the manuscript the fifth note is f.
- B. 11, B: in the manuscript the first note is e.
- B. 15, B: in the manuscript the second note is b.
- B. 19, S: in the manuscript the third note is e.
- B. 28, A: in the manuscript the fourth note is a.

B. 29, S: in the manuscript the second note is c.
B. 31, D: in the manuscript the third note is e.
B. 33, S: in the manuscript the second note is c and
the third e.
B. 33, A: in the manuscript there is a sharp before g.
B. 39, D: in the manuscript the first note is b.

B. 40, S, A, Q: in the manuscript they have black
notation.
B. 41, S: in the manuscript the fourth note is e.
B. 42, A: in the manuscript the second note is a.
B. 47, S: in the manuscript the first note is e.
B. 51, D: in the manuscript the first note is e.