

XLVII. *Vox de coelo sonuit*

B. 21, B: in the original edition the second note is G, and at the same time the soprano has G sharp.

XLVIII. *Stella quam viderant magi*

B. 11, C II: in the original edition the second note is E.

B. 27: the triplets should in a consistent transcription appear in quavers, but this is not in line with present-day practice.

Secunda pars:

B. 8, T II: in the original edition the second note is B, and thus the parallel unisone with T I.

XLIX. *Notum fecit Dominus*

B. 26, T. I: the third note F sharp like at parallel points in b. 27 and 29.

B. 36, C I: in the original edition the half bar pause is redundant.

LII. *Venit lumen tuum Ierusalem*

B. 19, C: in the original edition the second note is a crochet.

B. 21, C: in the original edition the first note is a crochet.

B. 35, C: in the original edition a half bar pause is missing.

B. 36, C: in the original edition a half bar pause is missing.

LIV. *Mirabile mysterium*

This motet is in expression and compositional means unique in Gallus' oeuvre. Škerjanc has dedicated to it a detailed treatment (cf. L.M. Škerjanc, *Kompozicijska tehnika Jakoba Petelina-Gallusa* /The Compositional Technique of Jakob Petelin-Gallus/, Ljubljana 1963, pp. 168—182).