

Revision Report

For the use of sources and the guide lines for the transcription see the note of introduction in the preceding two volumes.

LXV. *Media vita in morte sumus*

B.24: in the original edition the cross-relation between A I and T II. Probably there is a C sharp in A I, as in the preceding bar.
B.33, T II: a variant of the parallel point in b.30.
B.36: parallel fifths between T I and B I.

LXVI. *Audi tellus, audi magni maris limbus*

B.17, C sup.: in the original edition the second note is E.
B.25, A sup.: in the original edition the last note is A, hence parallel octaves with C inf.
Secunda pars:
B.37, C inf.: in the original edition a minim pause.

LXVII. *Usquequo, Domine, oblivisceris me in finem*

B.53, C I: the last note is probably G sharp, as at the parallel point in b.52.
B.80, C II: in the original edition the last note G sharp, hence cross-relation with T II. If the latter had a G sharp, a step by a diminished fourth would ensue.

LXVIII. *Converte, Domine, luctum meum in gaudium*

B.35, A I: in the original edition the last note is G.
B.38, C II: in the original edition a full bar pause is missing, likewise at the parallel point in b.55.
B.48, T I: the second note probably B, as at the parallel point in b.31.

B.51, T II: the third and the fifth notes are probably C sharp, as at the parallel point in b.34.

B.54, T I: the first note probably B, as at the parallel point in b.37.

B.57, T II: the second note probably B, as at the parallel point in b.40.

B.59, T II: the last note probably B, as at the parallel point in b.42.

LXIX. *Pater noster, qui es in coelis*

B.46, C sup: an interval of augmented second proceeding into the next bar, B flat is necessitated by the bass.

B.59, A sup.: in the original edition the half bar pause is redundant.

LXX. *Ave Maria, gratia plena*

B.6, T II: the first note probably F sharp, as at the parallel point in b.3.

LXXI. *Salva nos, Domine, vigilantes*

B.9, T I: a variant of the parallel point in b.3.

B.19, T I: in the original edition a one bar pause is missing.

B.40, A I: in the original edition D is a minim, hence dissonance with A II.

B.51, C I: the last note probably G sharp, as at the parallel point in b.31.

LXXII. *Deus, iniqui insurrexerunt super me*

B.46, C II: the last note probably F sharp, as at the parallel point in b.44.

B.50, C I: the second note is probably C, not C sharp.

B.58, B: in the original edition a half bar pause appears instead of the quarter bar one.

LXXIII. *Domine, ante te omne desiderium meum*

B.37, C I: in the original edition the quavers are B flat, A, F, G.

Secunda pars:

B.11, T II: the first C sharp is liable to question, since it incurs an augmented chord, together with the interval of augmented second in melody.

LXXIV. *Quid gloriaris in malitia*

Secunda pars:

B.36, A: in the original edition the fourth note is C.

LXXV. *Erravi sicut ovis, quae periit*

B.45, T: the last note probably E flat, as at the parallel point in the second part of the motet (b.34).

B.64, B II: the first note probably E flat, as at the parallel point in the second part (b.53).

B.65, A I: the first note probably B, as at the parallel point in the second part (b.54).

Secunda pars:

B.55, B II: the second note probably E flat, as at the parallel point in the first part of the motet (b.68).

LXXVI. *Domine Iesu Christe, non sum dignus*

B.10, C II: the parallel point in b.2 has a pause on the third beat.

LXXVIII. *Lamentabatur Iacob de duobus filiis*

B.16, T: the first note probably F sharp, as at the parallel point in b.6.

Secunda pars:

B.50, B I: in the original edition the last note is E flat, hence parallel octaves with A I.

LXXIX. *Usquequo, Domine, irasceris in finem*

B.61, C I: the first note probably C sharp, as at the parallel point in the second part of the motet (b.61).

B.67, T I: the first note C sharp, otherwise cross-relation with C I.

B.69, C I: the first note probably C sharp, as at the parallel point in the second part (b.69).

Secunda pars:

B.67, C I: the first note probably C sharp, as at the parallel point in the first part (b.67), hence C sharp in T II as well.

LXXXII. *Miserere mei, Deus, secundum magnam misericordiam*

B.26, C I: in the original edition the third note is a minim.

B.38, C I: in the original edition a sharp is given before the first A.

B.40, A: in the original edition G.

B.48, C I: in the original edition a sharp is given before the first A.

B.55, B: in the original edition the second note C, hence parallel octaves with C I.

Tertia pars:

B.32, T II: in the original edition the last note is D.

B.47, C I: in the original edition the first note C; A: in the original edition the first note E, hence parallel fifths with T I.

LXXXIII. *In Domino speravit cor meum*

B.39, A: in the original edition the last note is not dotted.

Secunda pars:

B.48, C II: in the original edition a half bar pause is missing.

B.50, C II: in the original edition the second note is G, and the fourth C.

LXXXIV. *Domine, quando veneris iudicare*

B.26, A: the last note probably G sharp, as at the parallel points in bb. 24 and 25.

LXXXVI. *O bone Deus, ne proicias nos*

B.17, B I: in the original edition the last note is G, hence parallel octaves and cross-relation with A.

B.34, C: in the original edition the third note is B; T I: in the original edition a half bar pause is missing.

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

LXXXVII. *Eripe me de inimicis meis, Deus meus*

B.21, A: in the original edition the third and the fourth notes are crotchets.

LXXXIX. *Nolite confidere in principibus*

B.33, T I: in a consistent transcription the triplet would be rendered in quavers.

XC. *Peccantem me quotidie*

B.24, A: in the original edition the first note is F, E appears at the parallel point in the second part of the motet (b.21).

XCI. *Verbum iniquum et dolosum*

Secunda pars:

B.12, C: in the original edition the last note is F.

- XCII. *O bone Iesu, illumina oculos meos*
 B.55, B: in the original edition the last note appears as a quaver.
- XCIII. *In tribulatione mea inyocavi Dominum*
 B.43, T: in a consistent transcription the triplet would be rendered in quavers.
- XCVI. *Quoties illum considero*
 B.67, A II: in the original edition the first note is F sharp, hence cross-relation with C; an F sharp in this voice would incur a step by a diminished fourth.
- XCVII. *Scio enim, quod redemptor meus vivit*
 B.36, A: in the original edition the last note is F. In order to avoid cross-relation with C,
- it would require a chromatic sequel to F sharp.
- XCIX. *In principio creavit Deus coelum et terram*
 B.8, T: in the original edition the first note is rendered as a quaver.
- CII. *Deus, in adiutorium meum intende*
 Secunda pars:
 B.5, B: in the original edition the sixth note is rendered as a quaver.
 B.6, T: the fourth and the sixth notes are probably C sharp, otherwise cross-relation with C.
- CIII. *In nomine Iesu omne genu flectatur*
 B.22, A: in the original edition the third note is C.