

## Revision Report

### XXIX. *Alleluia. In resurrectione tua Christe*

B.4, A II: in the original edition a pause is missing, which is also manifested by the incipit.

B.7, T II: a minor variant of the parallel point in b.5.

### XXX. *Cum rex gloriae Christus*

B.42, A I: in the original edition the first note is G.

B.44, A I: in the original edition the second note is D.

B.98, A I: in the original edition the third note is A, the same at the parallel point in b.120.

### XXXI. *Maria Magdalena et altera Maria*

B.52, B II: a flat is given before the fourth note at its parallel point in b.50.

### XXXII. *Haec est dies*

B.34, B I: in the original edition a redundant semibreve rest.

### XXXIII. *Quo mihi crude dolor*

B.13, A II: since all the echoes are identical to the corresponding points in the first choir, a sharp is required before the second note. The same in C I.

B.34, C I: in the original edition a minim rest is missing.

B.82, C II: in the original edition a redundant semibreve rest.

B.87, T II: in the original edition a redundant minim rest.

### XXXIV. *Alleluia. Cantate Domino canticum novum*

B.6, A III: a variant of the parallel point in b.2.

B.57, A I: at all parallel points in bb.58 (se-

cond and third choirs), 84 and 85 (second and third choirs) the third note is E.

B.71, A III: sharps at the parallel points in bb. 69 and 70, hence one in A I too.

B.84, A III: at the parallel points in bb. 83 and 84 the second note is E.

B.89, ATB III: in view of the parallel points in bb. 87 and 88 the third choir chimes in on the first beat.

### XXXV. *Exsultate Deo*

B.20, A II of the third choir: an example of a deliberately augmented second.

B.27, T II of the second choir: in the original edition a semibreve rest is missing.

B.36, T I of the first choir: in the original edition the second note is D.

B.42, T I of the first choir: a sharp before the first G already.

B.154: in the original edition the first chord of the second choir begins on the final beat of the preceding bar, yet it stands in disagreement with that of the first choir. The first chord of the first choir in the original edition also takes two beats, although it is in disagreement with that of the second choir on the second beat.

### XXXVI. *Omnes gentes plaudite manibus*

B.36, C II: a sharp is given before the first note at its parallel point in b.34.

B.38, C II: in the original edition the entire bar is missing.

### XXXVII. *Sedit angelus ad sepulcrum*

B.43, A I: in a consistent transcription the triplet should be rendered in quavers.

### XXXVIII. *Maria stabat ad monumentum*

B.29, C I: a sharp before the final two notes at the parallel point in b.32.

- XXXIX.** *Christus surrexit*  
 B.19, C I: in the original edition notes G and A.  
 B.23, T II: in the original edition the final note is G, the same at the parallel point in b.94.  
 B.54, C II: in the original edition the third note is a quaver.  
 B.86, T I: in the original edition the second note is A.  
 B.90, B: the parallel point in b.19 has quavers D and E on the first beat.  
 B.96, T II: note F at the parallel point in b.25.  
 B.97, C I: at no parallel point the penultimate note appears dotted, and no final note is a semiquaver.  
 Bb.97—99, C II: these bars are missing in the original edition.  
 B.100, A: a flat before the second note at the parallel point in b.103; B: a flat before the fifth note at the parallel point in b.29.  
 B.103, A: at the parallel point in b.32 the fourth note is a crotchet A.  
 B.105, T II: in the original edition the third note is G.
- XL.** *Iesu nostra redemptio*  
 B.48, C: a sharp is given before the third note at the parallel point in b.47.  
 B.56, C: the second note with a flat at the parallel point in b.42.
- XLII.** *Alleluia. Ardens est cor meum*  
 Bb.11—12: the line between the two bars appears in the original edition.  
 B.42, C: in the original edition a breve note.  
 Bb.42—43: the line between the two bars appears in the original edition.  
 B.48, T: in the original edition the second note is D.  
 B.53, B: in the original edition F.
- XLIII.** *Angelus Domini descendit*  
 B.17, C: in the original edition the first note is C.
- XLIV.** *Domine rex Deus Abraham*  
 B.17, T I: in a consistent transcription the triplet should be rendered in quavers.
- XLV.** *Crucifixum in carne laudate*  
 B.16, C: in the original edition the third note is a demisemiquaver.  
 B.27, T II: in the original edition the third note is C.  
 B.39, A: in the original edition the third note is B, the same at the parallel points in bb.49, 88, and 98.  
 B.81, B: in the original edition the fourth note is E, D has a parallel point in b.91.
- XLVIII.** *Ascendit Deus in iubilatione*  
 B.I: in the original edition the expression-mark “Ad aequales” appears only in the index.  
 Bb.27—30, B: a very rare case of maxima.  
 B.40, T II: in the original edition the final note is A, B has a parallel point in b.11.  
 Bb.39—40, T II: in the original edition these two bars have been covered with a printer’s sticker.
- L.** *Stetit Iesus in medio*  
 B.59, C: the first note with a sharp at its parallel point in b.55.
- LV.** *Quid ploras mulier*  
 B.11, A II: since all the echoes are identical to the corresponding points of the first choir, the second note requires a sharp.  
 B.25, C I: in the original edition the first note is E.  
 B.43, A II: since all the echoes are identical to the corresponding points of the first choir, the second note requires a sharp. The same in view of C I.  
 B.44, A I: in the original edition the second note is a crotchet.  
 B.53, C I: since the echo has a sharp, the final note in the bar requires one too. The same happens at the parallel points in bb.54 and 55.