

Revision Report

- XXXII. *Ornatam monilibus filiam Ierusalem*
B.30, C I: the second note at the parallel point in b.43 is not dotted.
- XXXV. *Vidi speciosam*
B.41, A II: in the original edition the final two notes are minims, the same at the parallel point in b.62.
B.42, B II: in the original edition the first two notes are minims, the same at the parallel point in b.63.
- XXXVI. *Quasi cedrus*
In the original edition the two basses are interchanged.
B.33, C I: in the original edition the final note has a sharp, which produces a simultaneous cross-relation with A. By raising the pitch of the note in alto a sequence of an augmented second would be entailed.
B.54, T: at the parallel point in b.58 the second note has a natural.
- XXXVII. *Sancta et immaculata virginitas*
B.31, B: in the original edition a flat before the first note is missing; correct rendition at the parallel point in b.56.
B.54, A: at the parallel point in b.29 the second note has a sharp.
- XXXVIII. *Beata es virgo Maria*
In the original edition the two basses are termed superior and inferior.
B.28, C I and B I: in the original edition a semibreve rest is missing.
B.32, C II: in the original edition a sharp is placed before the third note, which produces a simultaneous cross-relation with A. By raising the pitch of the note in alto a sequence of an augmented second would be entailed.
- XXXIX. *Ave Maria*
B.5, B; b.6, A II; b.7, T II: on account of the thematic material the first note at all these points should be E flat.
B.19, A II: at the parallel point in b.40 the third note has a sharp.
B.26, C I: in the original edition the second note is A, the same at the parallel point in b.47.
B.55, C I: articulation of the text different from that at the parallel point in b.34.
- XL. *Isti sunt qui viventes in carne*
B.4, C II: the natural before the first note is probably a cautionary accidental cancelling the "Nota super la" rule.
B.11, C II: in the original edition the final note is a quaver.
- XLIII. *In omnem terram exivit sonus*
In the original edition the two basses are interchanged.
- XLIV. *Valde honorandus est*
In the C, A and T I parts of the original edition the motet is numbered XXXIV by mistake.
B.12, T I: in the original edition E.
B.23, T I: at the parallel point in b.18 the second note has a flat.
B.23, T II: a variant of the parallel point in b.18.
- XLV. *Petre amas me*
B.28, T I: unnecessary repetition of the natural, probably as a cautionary accidental.
- XLVI. *Qui operatus est*
B.3, A I: in the original edition the second note is a quaver.

- XLVII. *Non vos me elegistis*
In the original edition the two basses are interchanged.
- XLVIII. *Iustorum animae*
B.33, A: in the original edition a minim rest is missing, the same at the parallel point in b.50.
- XLIX. *Absterget Deus omnem lacrimam*
In the original edition the two basses are interchanged.
B.16, T: unnecessary repetition of the sharp, probably as a cautionary accidental.
- LI. *Beatus vir qui suffert tentationem*
In the original edition the C II bears no signature.
B.20, A: in the original edition both notes are crotchets.
B.29, C II: in the original edition a rest is missing.
- LII. *Viri sancti*
In the original edition the two basses are interchanged.
- LIII. *Elisabeth Zachariae*
In the original edition the C II bears no signature.
- LIV. *In coelestibus regnis*
B.18, C II: in the original edition the first note has a natural.
B.23, B II: in the original edition the prolongation dot after the final note is missing.
- LV. *Amavit eum Dominus*
B.29, C I: an increase by a major sixth in the principal part, justified by the caesura;
- ra; the same at the parallel point in b.74.
B.35, A II: in the original edition the first note has a sharp.
B.39, C II: repetition of the sharp, perhaps because of the caesura; the same at the parallel point in b.84.
B.45, A II: in the original edition the first note is followed by a crotchet rest, and the next note is a minim.
B.47, A I: in the original edition the first three notes are crotchets.
- LVII. *Laetamini in Domino*
B.21, B: in the original edition the penultimate note is a crotchet.
- LVIII. *Corona aurea super caput eius*
B.46, A II and B II: in the original edition a rest is missing.
- LXI. *Iunior fui etenim senui*
B.9, A: an increase by a diminished fourth, justified by the caesura.
- LXII. *Euge serve bone et fidelis*
B.23, C II: in the original edition a rest is missing.
- LXIV. *Veni electa mea*
B.23, T I: in the original edition there is a semibreve.
B.47, C I: at the parallel point in b.16 the first note has a sharp.
- LXV. *Elegit eam Deus*
In the original edition the A I and T are interchanged.
B.9, A I: in the original edition the second note is F.
- LXVII. *Dum aurora finem daret*
B.9, C: in the original edition the final note is G.
B.96, T II: a variant of the parallel point in b.43.