

## Revision Report

- LXVIII. *Beata es, virgo Maria*  
B.24, T I: the second note at about the parallel point in b.22 has a flat.
- LXIX. *Tota pulchra es*  
B.6, T: as observable from the incipit, the first note in the original edition is E.  
B.43, A: before the third note an instance of the use of a cautionary accidental; the same at the parallel point in b.60.
- LXXI. *Exaltata est sancta Dei genitrix*  
B.2, C: as partly observable from the incipit, the third note in the original edition is a crotchet, the fourth is a minim, and the fifth another crotchet.  
B.11, B: in the original edition the final note has a sharp, which results in a simultaneous cross-relation with A II; the final note in A II cannot take a sharp since this would produce a decrease by an augmented fifth with the next note.
- LXXII. *Nativitas tua, Dei genitrix*  
B.27, T II: in the original edition the second note is F.
- LXXIII. *Ave Maria*  
B.37, T I: at the parallel point in b.21 the first note is not dotted.
- LXXIV. *Nigra sum, sed formosa*  
B.36, A: in the original edition both notes are crotchets.
- LXXV. *Sancti per fidem vicerunt regna*  
B.37, T: at the parallel point in b.18 the final note has a flat.
- LXXVI. *Sancti et iusti*  
B.32, A II: at the parallel point in b.17 the final note has a sharp.
- LXXVIII. *Ego sum vitis vera*  
B.48, A: at the parallel point in b.32 the third note has a flat.
- LXXIX. *Beatus Andreas*  
B.17, C: at the parallel point in b.33 the second note has a natural.
- LXXXI. *Dederunt apostoli sortes*  
B.17, C: in the original edition notes A, B, C, C and (in the following bar) C, which are the notes of T I.
- LXXXIII. *Hodie Simon Petrus*  
B.37, T I: in the original edition a rest is missing.
- LXXXIV. *Stola iucunditatis*  
B.37, A: in the original edition the first note is a minim.
- LXXXVI. *Hic est vere martyr*  
B.30, C: in the original edition a minim and a crotchet rest stand in place of the first crotchet; the same at the parallel point in b.40.
- XCI. *Gloria et honore*  
B.45, T I: an increase by a perfect fourth would require an E flat, likewise the imitation.
- XCII. *Domine, quinque talenta*  
B.28, C: in the original edition the first note has a sharp; in order to avoid an increase by an augmented second, the pitch of the final note in the preceding bar should be raised as well; however, this is made impossible by the cross-relation with the B.

XCIII. *Luceat lux vestra*  
B.25, C I: at the parallel point in b.32 the first note has s sharp.

XCV. *Ad festa sanctorum*  
Bb.66-67, C: a variant of the parallel point in bb.54-55.

XCVI. *Invocantem exaudivit Dominus*  
In the original edition the two basses are interchanged.

XCVII. *In nomine Iesu*  
B.17, C: in the original edition a sharp is given before the first note, hence the cross-relation with the B.  
B.29, A I: at the parallel point in b.41 the second note has s sharp.

XCVIII. *Simile est regnum coelorum*  
B.28, A I: a variant of the parallel point in b.24.

XCIV. *Veni, sponsa Christi*  
B.37, T II: in the original edition the second note is A; it should read D, as at the parallel point in b.23.  
B.44, C: a variant of the parallel point in b.30.