

Revision Report

- CIV. *Virgo prudentissima*
B.27, T: a case of a cautionary accidental.
- CV. *Surge, propera, amica mea*
B.35, C: in the original edition the final note is dotted.
- CXI. *Vos amici mei estis*
B.27, T: in the original edition the final note is a semibreve.
- CXIII. *Beati estis, cum maledixerint vobis*
B.19, T: in the original edition the second note is a crotchet.
B.24, T: in the original edition the fourth note is a quaver.
- CXIV. *Fratres, iam non estis hospites*
B.5, C: no pause in the original edition.
B.11, B: in the original edition the second note is dotted.
- CXVI. *Sanctus Bartholomeus*
B.6, B: in the original edition the final note is a minim.
B.11, A: in the original edition the first note is missing.
- CXVIII. *Deus, qui nos per beatos apostolos*
B.17, T: in the original edition the final note is a semibreve.
B.18, T: in the original edition a minim rest.
- CXXI. *Sancti mei, qui in carne positi*
B.27, C: in the original edition the first note has a sharp, which brings about an increase by an augmented second from the preceding note. By changing the pre-
- ceding B flat to B a cross-relation with the bass would follow.
- CXXII. *Laetitia sempiterna*
B.28, T: at the parallel point in b.18 the second note has a natural.
- CXXIV. *Sebastianus, Dei cultor*
B.17, T: in the original edition the first note is a quaver.
B.32, A: probably the second note should have a natural, otherwise an increase by a diminished fourth would follow; the same at the parallel point in b.44.
B.35, T: in the original edition the second note is D, the same at the parallel point in b.47.
- CXXVIII. *Laudemus viros gloriosos*
B.1, T: in the original edition the final note is C and a quaver, as it is also observable in the incipit.
B.6, T: in the original edition the first note is a crotchet, and the crotchet rest is missing.
Bb.9-10: the text of A, T and B in the original edition has the word "sua" instead of "eius", which has been unified with the text of C in the present edition.
- CXXIX. *Accipiunt iusti regnum decoris*
B.6, A: at the parallel point in b.14 the third note has a sharp.
- CXXXI. *Iustus cor suum tradidit*
B.17, A: its dux (b.16, B) has a flat before the first note.
- CXXXIV. *Magnus inter magnos*
B.24, T: in the original edition the third note has a sharp, which brings about an increase by a diminished fourth to the following note.

CXXXV. *Audi, filia, et vide*
B.29, A: in the original edition the first note is A.

CXXXIX. *Costi regis tenerrima*
B.17, C: in the original edition the third note is a quaver.

CXL. *Michael, coeli signifer*
B.21, A: in the original edition the second note has a sharp.

CXLI. *Exsultate iusti in Domino*
B.14, A I and II: at the parallel point in b.4 the two penultimate notes are not dotted.
B.40, B I: in the original edition the first note is dotted, but not at the parallel point in b.21.

CXLIII. *Cantate Domino canticum novum*
Bb.26 and 27: in the original edition the rests in the second chorus are missing.
B.34, C II of the second chorus: in the original edition the first rest is missing.
B.62: in the original edition the rests in the second and third choruses are missing.
B.65: in the original edition the rests in the fourth chorus are missing.
B.66, T of the second chorus: in the original edition a rest is missing.

CXLIV. *Laudate Dominum in sanctis eius*
Bb.16-18, B of the first chorus: in the original edition the rests are missing.
B.29, A, B I and B II of the fourth chorus: in the original edition the first note in all three parts is F.
B.53: the first rests are missing in the fourth chorus.