

NOTES

The following transcription is intended only for performing purpose and doesn't seek any critical goal.

The key, time signatures, note values, and accidentals are as in the original print, apart from:

- a B sharp is converted in B natural (B natural is only a warning: do not flat this note!)

The C clefs are transposed in G and modern Tenor clefs.

The asterisk above the note marks the correction of an error: in the original print there is, in the Bassus II, a A instead of a C.

Instead of marking the “ligaturae” with the usual square brackets, I tried to keep their original shape, as far as possible in the score alignment, to make them more visible (the notes’ values of the “ligatura” in this composition is a couple of semibreves).

In the music before the baroque, the Time Signatures are intended just only as “time” prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is based upon the text rhythm (the text accents) either following or contrasting it. The text rhythm being not modular by definition, forcing a bar division, i. e. a modular rhythm, upon this music is a theoretical error involving practical ones: to put the accents in the wrong places and to prevent a correct understanding of the melodic flowing.

The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

If you have any doubt you can download free the fac-simile of the original print from the following address:

http://www.kb.dk/da/nb/samling/ma/digmus/pre1700_indices/prae托rius.html

Kyrie

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Sheet music for a six-part choral setting of the Kyrie Eleison. The music is in common time and consists of two systems. Each system has six staves, one for each part: Soprano (S), Alto (A), Tenor (T), Bass (B), Bassoon (Bn), and Organ (Org). The vocal parts sing in unison, while the Bassoon and Organ provide harmonic support. The lyrics "Ky- ri- e e- lei- son" are repeated throughout both systems.

Michael Praetorius - Musarum Sioniarum N. XXXII

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A musical score for the Kyrie Eleison chant, consisting of six staves of Gregorian chant notation. The notation is in common time, with a mix of soprano, alto, tenor, and bass voices. The lyrics are written below each staff, alternating between "Ky- ri- e" and "e- le- i- son". The music features various note values (eighth and sixteenth notes) and rests, with some notes having sharp or natural accidentals.

A musical score for a choral piece titled "Kyrie". The score consists of eight staves, each representing a different vocal part. The parts are arranged in two groups: soprano, alto, tenor, and bass. The lyrics "Ky- ri- e" are repeated in each staff, followed by "Ky- ri- e" and "Ky- ri- e e- le-". The music features a mix of quarter and eighth notes, with some rests. The key signature changes between staves, with some having a sharp sign and others a flat sign. The bass staff includes a note marked with an asterisk (*).

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