

NOTES

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

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

- The perfect breves, the brevis rests and the imperfect longæ in the "3" proportion are dotted

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

The text in the box above the music in the Cantus II is the original print's spelling

The "**prima pars**" of this motet is entitled "**Grates nunc omnes**"

Instead of marking the "ligaturæ" with the usual square brackets, I tried to keep their original shape, as far as possible in a score alignment, to make them more visible (in this composition the notes' values of the stemmed "ligaturæ" are two semibreves, the unstemmed ligatura in the Tenor II is two breves)

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/praetorius.html

ut ca- na - - mus ut ca- na - - mus ut ca- na - - mus
 ut ca- na- - mus ut ca- na - - mus ut ca- na - - mus
 - mus ut ca- na- mus ut ca- na- mus ut ca- na- mus
 -mus ut ca- na- mus ut ca- na - - mus ut ca- na - - mus
 ut ca- na- mus ut ca- na - - mus ut ca- na - - mus ut ca-
 ut ca- na- mus ut ca- na- mus ut ca- na- mus ut ca-
 ca- na- mus ut ca- na - mus ut ca- na- mus ut ca-
 ut ca- na- mus ut ca- na - - mus ut ca-

cum An- ge- lis, cum An- ge- lis sem- per:
 cum An- ge- lis sem- per
 cum An- ge- lis cum An - - ge- lis sem-
 cum An- ge- lis, cum An- ge- lis sem-
 -na - - - mus, cum An- ge- lis sem-
 -na - - mus cum An- ge- lis sem-
 -na- mus ca- na- mus cum An- ge- lis sem- per sem-
 -na - - - mus, cum An- ge- lis sem-

Glo - ri - a glo - ri - a, glo - ri - a in ex - cel - sis, in ex - cel - sis

Glo - ri - a glo - ri - a in ex - cel sis in ex - cel - sis

-per Glo - ri - a in ex - cel - sis

-per, Glo - ri - a in ex - cel - sis,

-per Glo - ri - a in ex - cel - sis

-per Glo - ri - a in ex - cel - sis

-per, Glo - ri - a in ex - cel - sis,

-per,

Glo - ri - a in ex - cel - sis glo - ri - a in ex - cel - sis.

glo - ri - a glo - ri - a in ex - cel - sis.

Glo - ri - a in ex - cel - sis in ex - cel - sis.

Glo - ri - a in ex - cel - sis Glo - ri - a in ex - cel - sis.

glo - ri - a in ex - cel - sis in ex - cel - sis.

Glo - ri - a in ex - cel - sis in ex - cel - sis.

Glo - ri - a in ex - cel - sis in ex - cel - sis.

Glo - ri - a in ex - cel - sis in ex - cel - sis.