

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 B sharp and E sharp are converted in B natural and E natural (the E natural is only a warning: do not flat this note!)
- a perfect brevis rest is dotted

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

The F clef on the third row is transposed in the usual Bass clef

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 “ligaturæ” with the stemmed left element are two semibreves except the two coloured second elements in the Tenor I and Altus II that are two dotted minimæ, the unstemmed one in the Bassus I 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/prae torius.html

Ecce Dominus (secunda pars)

1

Musical score for the first section of "Ecce Dominus". The score consists of four staves (two treble, one bass, and one alto) in common time, with a key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: Ec-ce Do-min-us, Do-min-us; Ec-ce, Ec-ce Do-min-us, Do-min-us; Ec-ce; Ec-ce Do-min-us ve-ni- et; Ec-

Musical score for the second section of "Ecce Dominus". The score consists of four staves (two treble, one bass, and one alto) in common time, with a key signature of one sharp (F#). The vocal parts sing in unison. The lyrics are: Et omnes sanc-ti, & omnes ve-ni- et, ec-ce Do-min-us ve-ni- et, & omnes sanc-ti, ve-ni- et, Ec-ce Do-min-us ve-ni- et, & omnes sanc-ti, Do-min-us ve-ni- et, & Et omnes sanc-ti, & -et, ec-ce Do-min-us, Do-min-us ve-ni- et, & omnes sanc-ti, & omnes sanc-

sanc- ti e- jus & om- nes sancti e- jus cum e- o. & om- nes sancti
 cum e- o, & om- nes sancti, sancti cum e- o, & om- nes sancti
 & om- nes sancti, & om- nes sancti, & om- nes sancti cum e- o & om- nes sancti
 om- nes sancti, & om- nes sancti e- jus cum e- o, & om- nes sancti
 om- nes sancti & om- nes sancti cum e- o, & om- nes sancti e- o, & om- nes sancti
 & om- nes sancti, & om- nes sancti e- jus cum e- o, & om- nes sancti
 - ti, sancti e- jus cum e- o, cum e- o, & om- nes sancti
 om- nes sancti e- o & om- nes sancti e- o, & om- nes sancti e- o, & om- nes sancti

 e- jus cum e- o & om- nes sancti e- jus cum e- o
 e- jus cum e- o, & om- nes sancti e- jus cum e- o, & om- nes sancti e- o
 e- jus cum e- o, & om- nes sancti e- jus cum e- o, & om- nes sancti e- o
 e- jus cum e- o, & om- nes sancti e- jus cum e- o, & om- nes sancti e- o
 e- jus cum e- o, & om- nes sancti e- jus cum e- o, & om- nes sancti e- o
 e- jus cum e- o, & om- nes sancti e- jus cum e- o, & om- nes sancti e- o
 e- jus cum e- o, & om- nes sancti e- jus cum e- o, & om- nes sancti e- o
 e- jus cum e- o, & om- nes sancti e- jus cum e- o, & om- nes sancti e- o

 -o & e- rit in di- e il- la, &
 -o, & e- rit in di- e il- la, &
 -o, & e- rit in di- e il- la &
 -o & e- rit in di- e il- la &
 -o, & e- rit in di- e il- la, & e- rit in di- e il-
 -o, & e- rit in di- e il- la, & e- rit in di- e il-
 -o, & e- rit in di- e il- la, & e- rit in di- e il-
 -o & e- rit in di- e il- la, & e- rit in di- e il-

Michael Praetorius - Musarum Sioniarum N. XIX

Transcription by Renato Calcaterra

Sheet music for a six-part choral setting of the Magnificat. The music is in common time and consists of three systems. The voices are arranged as follows: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), and Bass (B). The lyrics are in Latin, with some parts in English. The music includes various note values (eighth, sixteenth, thirty-second) and rests.

System 1:

- Soprano 1: *e-rit in di-e il-la & e-rit in di-e il-la in di-e il-*
- Soprano 2: *e-rit in di-e il-la & e-rit in di-e il-la in di-e il-*
- Alto 1: *e-rit in di-e il-al & e-rit in di-e il-la in di-e il-*
- Alto 2: *e-rit in di-e il-la & e-rit in di-e il-la in di-e il-*
- Tenor 1: *e-rit in di-e il-la & e-rit in di-e il-la in di-e il-*
- Bass: *-la, & e-rit in di-e il-la & e-rit in di-e il-la & e-rit in di-e il-*

System 2:

- Soprano 1: *-la, lux ma-gna _____ lux*
- Soprano 2: *-la, lux ma - gna lux ma-gna, lux*
- Alto 1: *-la lux ma-gna, lux ma-gna, lux*
- Alto 2: *-la lux ma - gna _____ lux*
- Tenor 1: *-la, lux ma-gna _____ lux ma-gna _____ lux*
- Bass: *-la lux ma-gna, lux ma-gna, lux ma-gna, lux*

System 3:

- Soprano 1: *ma-gna lux ma-gna lux ma-gna lux ma-gna lux*
- Soprano 2: *ma-gna lux ma-gna lux ma-gna lux ma-gna lux*
- Alto 1: *ma-gna lux ma-gna lux ma-gna lux ma-gna lux*
- Alto 2: *ma-gna lux ma-gna lux ma-gna lux ma-gna lux*
- Tenor 1: *ma-gna, lux ma-gna lux ma-gna lux ma-gna lux*
- Bass: *ma-gna, lux ma-gna lux ma-gna lux ma-gna lux*

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