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 (E natural is only a warning: do not flat this note!)
- the perfect breves and brevis rests are 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

The asterisks (*) above the note mark the correction of three errors: in the Cantus I of the original print there is a dotted chroma instead of a dotted semiminima, in the Altus I there is a B instead of a D and in the Altus II there is a minima rest instead of a semiminima rest.
Several misprints in the text have been corrected.

Instead of marking the "ligaturae" 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 (the values of the "ligaturae" in this composition are always two semibreves except the final of Altus III that is a semibrevis followed by a longa).

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.

The choice of the text is pretty unusual and I couldn't find any source or reference. I give you the full text below so everyone can enjoy in translating it, I can try a translation only in Italian, my English knowledge being not deep enough. If you know the source of this text, please let me know it too:

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Thank you.

Dum surgit tumulo patris proles ætherei,
tres hilares canunt hoc illi melos Angeli,
applaudente sacro cœlituum choro
gesti nunc age gaudio,
gens humana tuæ reddita Patriæ,
dum princeps tuus emicat,
devictis Erebi clarior incolis.
Et tu flammivomæ stygis
Rector terribilis mœstitia infreme,
dum collum Dominus tuum
calcat Tartareo fortior agmine.
O mors vipereo minas rictu terrificas
jugiter evomens,
fractis missilibus tuis,
exarmata animos abjicito feros.
Cœlorum euge penatibus.
Acclamemus jô
plaudite claris vocibus & sonis,
nunc mors nunc Erebus nunc periit Sathan.
O lux aurea,
quanta das humano generi gaudia,
dum fores cœlorum referas pijs.
O lux candida,

quam magna adimis stygis Rectori spolia,
Igneo demersas animas dum trahis ex lacu.
O lux gratior hæc erit,
qua cœlum repetet flammiferum
potens victor mortis & inferum,
omnes hanc hilares cœlituum chori exorate,
pia prece.
Exoptate modis dulce sonantibus,
faxis pneuma sacrum,
suo ne dux hic misero sit procul a grege,
faxis pneuma sacrum,
suo grex ut pro Domino non renuat mori.
Styx comburat apostatas.
Hic grex vivat jô pastor & illius.
Omnis vox iteret preces:
hic grex vincat jô pastor & illius,
Iovam laudet jô polus
laudet jô mare
& laudent homines
Omnis dicat Amen chorus,
cœlo fortis eat clangor,
Amen Amen.

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

Dum surgit tumulo

Dum sur-git tu - mu- lo pa- tris pro- les ae- the- re- i, tres hi-la-res ca - - - nunt hoc il- li me-los

Dum surgit tu-mu-lo pa- tris pro- les æ- the re-j, tres hi-la-res ca - - - nunt hoc il- li me-los

Dum surgit tu- mu- lo pa - tris pro- les æ- the-re-i, tres hi- la-res ca- nunt, hoc il- li me-los,

Dum surgit tu-mu- lo Pa- tris pro- les æ- the- re- i, hoc il- li me-los

Ap- plau-den te sa- cro cœ- li-tu- um_____ cho- ro ge- sti nunc a- ge

Ap- plau-den- te sa- cro cœ-li-tu- um cho- ro, ge- sti nunc a- ge

Ap- plau-den- te sa- cro cœ- li-tu- um coe- li- tu- um_____ cho- ro: ge- sti- nunc a- ge

Ap- plau- den- te sa- cro, cœ- li- tu um cho- ro. Ge- sti nunc a- ge

An- ge- li, Ap- plau-den-te sa- cro cœ- li- tu- um cho- ro

An- ge- li, ap- plau-den-te sa- cro cœ- li- tu- um cho- ro.

An - ge-li, Ap- plau-den-te sa- cro cœ-li - tu- um cho- ro.

An- ge- li, ap- plau-den-te sa- cro cœ- li-tu- un cho- ro. cho- ro.

Ap- plau-den-te sa- cro cœ-li-tu- um cho- ro

Ap- plau-den-te sa- cro cœ- li-tu- um_____ cho- ro.

Ap- plau-den-te sa- cro cœ- li- tu- um_____ Cho- ro.

Ap- plau-den-te sa- cro cœ- li-tu- um cho- ro.

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-lis mœ- sti- ti- a in fre- me, mœ- sti- ti- a in- fre- me, dum col- lum Do- mi-

-lis mœ- sti- ti- a in - fre - me mœ- sti- ti- a in - fre - me, dum col- lum Do- mi-

-lis mœ- sti- ti- a in - fre me mœ- sti- ti- a in - fre me, dum col- lum Do- mi-

-lis mœ- sti- ti- a in- fre- me, mœ- sti- ti- a in- fre- me, dum col- lum Do- mi-

O mors vi- pe- re- o mi- nas ric- tu

O mors vi- pe- re- o mi- nas ric- tu

O mors vi- pe- re- o mi- nas ric- tu

O mors vi- pe- re- o mi- nas ric- tu

-nus tu- um cal - - - cat Tar- ta - re- o for- ti- or ag- mi- ne.

-nus tu- um cal - - - - - cat Tar- ta- re- o for- ti- or ag- mi- ne

-nus tu- um cal - cat cat tar- ta- re- o for- ti- or ag- mi- ne.

-nus tu- um cal - - cat cal - - cat cal - - cat Tar- ta- re- o for- ti- or ag- mi- ne,

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