

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 cœlitum choro
gesti nunc age gaudio,
gens humana tuæ redditæ 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 cœlitum 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/praeatorius.html

Dum surgit tumulo

1

Musical score for 'Dum surgit tumulo' featuring five staves of music for voices. The music is in common time (indicated by 'c') and consists of two systems. The vocal parts are: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bass (B). The lyrics are written below the notes. The first system ends with a repeat sign and a double bar line.

Lyrics:

- 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 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 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 sur-git tu-mu-lo Pa - tris pro- les ae - the - re - i, hoc il - li me-los

Musical score for 'Applaudente sacro cœli tuum' featuring five staves of music for voices. The music is in common time (indicated by 'c') and consists of two systems. The vocal parts are: Soprano (S), Alto (A), Tenor (T), Bass (B), and Bass (B). The lyrics are written below the notes. The first system ends with a repeat sign and a double bar line.

Lyrics:

- 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

gau-dio, ge-sti nunc a-ge gau-di-o, gens hu-ma-na tu-æ red-di-ta Pa-tri-æ dum Prin-ceps tu-um
 gau-dio, ge-sti nunc a-ge gau-di-o, gens hu-ma-na tu-æ red-di-ta pa-tri-æ dum prin-ceps tu-us
 gau-dio, ge-sti nunc a-ge gau-di-o, gens hu-ma-na tu-æ red-di-ta pa-tri-æ, dum prin-ceps tu-us
 gau-dio, ge-sti nunc a-ge gau-di-o, gens hu-ma-na tu-æ red-di-ta pa-tri-æ, dum prin-ceps tu-us

e-mi-cat, de-vic-tis E-re-bi cla-ri-or in-co-lis.
 e-mi-cat, de-vic-tis E-re-bi cla-ri-or in-co-lis.
 e-mi-cat, de-vic-tis E-re-bi cla-ri-or in-co-lis.

Et tu flam-mi-vo-mæ sty-gis Rec-tor ter-ri-bi-
 Et tu flam-mi-vo-mæ sty-gis Rec-tor ter-ri-bi-
 Et tu flam-mi-vo-mæ sty-gis Rec-tor ter-ri-bi-
 Et tu flam-mi-vo-mæ sty-gis Rec-tor ter-ri-bi-

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

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

terri-fi-cas ju-gi-ter e-vom-ens, frac-tis mis-si-li-bus tu-is, e-xar-ma-ta a-ni-mos ab-ij-ci-to fe-ros
 terri-fi-cas ju-gi-ter e-vom-ens, frac-tis mis-si-li-bus tu-is, e-xar-ma-ta a-ni-mos ab-ij-ci-to fe-ros.
 terri-fi-cas ju-gi-ter e-vom-ens, frac-tis mis-si-li-bus tu-is, e-xar-ma-ta a-ni-mos ab-ij-ci-to fe-ros,
 terri-fi-cas, ju-gi-ter e-vom-ens, frac-tis mis-si-li-bus tu-is, e-xar-ma-ta a-ni-mos ab-ij-ci-to fe-ros,

Cæ-lo-rum er-ge pe-na-ti-bus, ac-cla-me-mus j-ò plau-di-te,
 Cæ-lo-rum eu-ge pe-na-ti-bus, ac-cla-me-mus j-ò, plau-di-te
 Cæ-lo-rum cæ-lo-rum eu-ge pe-na-ti-bus, Ac-cla-me-mus j-ò plau-di-te,
 Cæ-lo-rum eu-ge pe-na-ti-bus, Ac-cla-me-mus j-ò plau-di-te
 Cæ-lo-rum eu-ge pe-na-ti-bus, Ac-cla-me-mus j-ò plau-di-te
 Cæ-lo-rum eu-ge pen-na-ti-bus, Ac-cla-me-mus j-ò plau-di-te
 Cæ-lo-rum eu-ge pe-na-ti-bus, Ac-cla-me-mus j-ò plau-di-te

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it Sa-

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- jt

plau- di- te cla - - ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus, nunc

plau-di-te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau-di-te cla - - ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau-di-te cla - - ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

plau- di- te cla- ris vo- ci-bus & so- nis, nunc mors nunc E- re- bus nunc pe- ri- it

- - than. O lux au- re- a o lux au- re- a quan- ta das hu- ma- no ge- ne- ri

Sa- than. O lux au- re- a o lux au- re- a quan- ta das hu- ma- no ge- ne- ri

pe - - ri- jt Sa- than. O lux au- re- a o lux au- re- a quan- ta das hu- ma- no ge- ne- ri

nunc pe- ri- it Sa- than. O lux au- re- a o lux au- re- a quan- ta das hu- ma- no ge- ne- ri

Sa- than.

Sa - than,

Sa - than.

nunc pe- ri- it Sa- than.

Sa- than, Sa- than.

Sa- than.

Sa - than.

Sa- than.

gau-di-a, dum fo-res cœ-lo-rum re-fe-ras pijs re-fe-ras pijs.

gau-di-a dum fo-res cœ-lo-rum re-fe-ras pijs

gau-di-a, dum fo-res cœ-lo-rum re-fe-ras pijs

gau-di-a, dum fo-res cœ-lo-rum re-fe-ras pijs

O lux can-di-da

o lux can-di-da quam ma-gna a-di-mis sty-gis Rec-to-ri spo-li-a, i-gne-o de-mer-sas

o lux can-di-da quam ma-gna a-di-mis sty-gis rec-to-ri spo-li-a, i-gne-o de-mer-sas

o lux can-di-da quam ma-gna a-di-mis sty-gis Rec-to-ri spo-li-a, i-gne-o de-mer-sas

o lux can-di-da quam ma-gna a-di-mis sty-gis rec-to-ri spo-li-a, i-gne-o de-mer-sas

a - ni mas dum tra his ex la cu:
 a ni mas dum tra his ex la cu:
 a ni mas dum tra his ex la cu:
 a - ni mas dum tra his ex la cu:
 O lux gra ti or haec e rit
 O lux gra ti or haec e rit, o lux gra ti or haec
 O lux gra ti or haec e rit, O lux gra ti or haec
 O lux gra ti or haec e rit O lux gra ti or haec

e-rit, qua cœ-lum re-pe-tet flam-mi-fe-rum po-tens vic-tor mor-tis & in-fe-rum,
 e-rit, qua cœ-lum re-pe-tet flam-mi-fe-rum po-tens vic-tor mor-tis & in-fe-rum.
 e-rit, qua cœ-lum re-pe-tet flam-mi-fe-rum po-tens vic-tor mor-tis & in-fe-rum,
 e-rit, qua cœ-lum re-pe-tet flam-mi-fe-rum po-tens vic-tor mor-tis & in-fe-rum

A page of musical notation for a choir, featuring ten staves of music with Latin text lyrics. The lyrics are as follows:

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pi-a

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pi-a

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pi-a

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a pre-

Omnes hanc hilares cœli-tu-um cho-ri, exo-ra-te exo-ra-te pi-a a pre-

3

-ce. e- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

-ce: e- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

pre- ce e- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

pre- ce, E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul-

3

-ce. E- xop- ta- te, e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

-ce: E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce

3

-ce. E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

-ce: E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

-ce. E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

pre- ce: E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce

3

-ce. E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

pre- ce: E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce

3

-ce. E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

3

-ce. E- xop- ta- te e- xop- ta- te e- xop- ta- te mo- dis dul- ce so-

Musical score for Michael Praetorius' *Musarum Sioniarum N. LI*, page 9. The score consists of ten staves of music for voices. The lyrics are as follows:

-nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-
 -nan- ti- bus dul- ce so- nan- ti- bus dul- ce so- nan- ti- bus dul- ce so-

Continuation of the musical score for Michael Praetorius' *Musarum Sioniarum N. LI*, page 9. The score consists of ten staves of music for voices. The lyrics are as follows:

-nan- ti- bus
 -nan- ti- bus, Fa- xis pneu- ma sa- crum su- o ne dux hic mi- se- ro sit
 -nan- ti- bus, Fa- xis pneu- ma sa- crum su- o ne dux hic mi- se- ro sit
 -ti- bus Fa- xis pneu- ma sa- crum, su- o ne dux hic mi- se- ro sit
 -nan- ti- bus Fa- xis Pneu- ma sa- crum, su- o ne dux hic mi- se- ro sit
 -nan- ti- bus.
 -nan- ti- bus.

Fa-xis pneu-ma sa-crum su-o grex ut pro Do-mi-no non re-nu-at mori
 Fa-xis pneu-ma sa-crum su-o grex ut pro Do-mi-no non re-nu-at mori.
 Fa-xis pneu-ma sa-crum su-o grex ut pro Do-mi-no non re-nu-at mori
 Fa-xis pneu-ma sa-crum su-o grex ut pro Do-mi-no non re-nu-at mori.
 pro-cul a gre-ge.
 pro-cul a ger-ge.
 pro-cul a gre-ge.
 pro-cul a gre-ge.

Styx
 Styx
 Styx

Styx com-bu-rat A-po-sta-tas: Hic grex vi-vat j-ô, hic grex vi-vat j-ô
 com-bu-rat A-po-sta-tas. Hic grex vi-vat j-ô hic grex vi-vat j-ô
 com-bu-rat A-po-sta-tas. Hic grex vi-vat j-ô hic grex vi-vat j-ô
 com-bu-rat A-po-sta-tas. Hic grex vi-vat j-ô hic grex vi-vat j-ô

Music score for the first section of Michael Praetorius' *Musarum Sioniarum N. LI*. The score consists of eight staves, each with a different vocal part. The lyrics are written below the notes. Measure numbers 1 through 12 are indicated above the staff.

1. Omnis vox i-te-ret pre-ces; Hic grex
 2. Omnis vox i-te-ret pre-ces; Hic grex
 3. Omnis vox i-te-ret pre-ces; Hic grex
 4. Omnis vox i-te-ret pre-ces; Hic grex
 5. Omnis vox i-te-ret pre-ces; Hic grex
 6. Omnis vox i-te-ret pre-ces; Hic grex
 7. Omnis vox i-te-ret pre-ces; Hic grex
 8. Omnis vox i-te-ret pre-ces; Hic grex
 9. Omnis vox i-te-ret pre-ces; Hic grex
 10. Omnis vox i-te-ret pre-ces; Hic grex
 11. Omnis vox i-te-ret pre-ces; Hic grex
 12. Omnis vox i-te-ret pre-ces; Hic grex
 13. pa-stor & il-li-us. Omnis vox i-te-ret pre-ces; Hic grex
 14. pa-stor & il-li-us, Omnis vox i-te-ret pre-ces; Hic grex
 15. pa-stor & il-li-us. Omnis vox i-te-ret pre-ces; Hic grex
 16. pa-stor & il-li-us. Omnis vox i-te-ret pre-ces; Hic grex

Music score for the second section of Michael Praetorius' *Musarum Sioniarum N. LI*. The score consists of eight staves, each with a different vocal part. The lyrics are written below the notes. Measure numbers 1 through 12 are indicated above the staff.

1. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 2. vin-cat j-ō Hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 3. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 4. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 5. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 6. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 7. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 8. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 9. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 10. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 11. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 12. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 13. vin-cat j-ō Hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 14. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 15. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam
 16. vin-cat j-ō hic grex vin-cat j-ō pa-stor & il-li-us, Io-vam

Sheet music for three voices (Soprano, Alto, Bass) and organ. The vocal parts are in common time, 4/4, with a key signature of one sharp. The organ part is in common time, 4/4, with a key signature of one sharp.

Soprano:

- lau-det j-ô po-lus
- lau-det j-ô po-lus
- lau-det j-ô po-lus
- lau-det j-ô po-lus,
- & laudent ho-mi-nes
- & laudent ho-mi-nes
- & laudent ho-mi-nes,
- & laudent ho-mi-nes
- lau-det j-ô ma-re
- lau-det j-ô ma-re,
- lau-det j-ô ma-re:
- lau-det j-ô ma-re,

Alto:

- Io-vam lau-det j-ô po-lus.
- Io-vam lau-det j-ô po-lus
- Io-vam lau-det j-ô po-lus:
- Io-vam lau-det j-ô po-lus
- & laudent ho-mi-nes
- & laudent ho-mi-nes:
- & laudent ho-mi-nes
- & laudent ho-mi-nes
- lau-det j-ô ma-re,
- lau-det j-ô ma-re
- lau-det j-ô ma-re
- lau-det j-ô ma-re,

Bass:

- Om-nis

Sheet music for three voices (Soprano, Alto, Bass) and organ. The vocal parts are in common time, 4/4, with a key signature of one sharp. The organ part is in common time, 4/4, with a key signature of one sharp.

Soprano:

- di-cat A-men cho-rus, cæ-lo for-tis e-at clan-gor
- di-cat A-men cho-rus, cæ-lo for-tis e-at clan-gor, cæ-lo for-tis e-at
- di-cat A-men cho-rus, cæ-lo for-tis e-at clan-gor, cæ-lo for-tis e-at
- di-cat A-men cho-rus, Cæ-lo for-tis e-at clan-gor
- di-cat a-men Cho-rus, cæ-li for-tis e-at clan-gor
- di-cat A-men Cho-rus, cæ-lo for-tis e-at clan-gor

Alto:

- lo for-tis e-at clan-gor, cæ-lo for-tis e-at
- lo for-tis e-at clan-gor, cæ-lo for-tis e-at
- lo for-tis e-at clan-gor, cæ-lo for-tis e-at
- lo for-tis e-at clan-gor
- lo for-tis e-at

Bass:

- lo for-tis e-at
- lo for-tis e-at
- lo for-tis e-at
- cæ-lo for-tis e-at

Musical score for Michael Praetorius' "Musarum Sioniarum N. LI". The score consists of ten staves of music for voices. The lyrics are in Latin, alternating between "clan-gor" and "amen". The music is written in common time, with various note heads and rests. The vocal parts are likely for a choir, with some parts having more complex rhythms than others.

Continuation of the musical score for Michael Praetorius' "Musarum Sioniarum N. LI". The score continues with ten staves of music for voices, featuring the same Latin lyrics ("amen", "cæ-", "lo for-tis", "e-", "at clan-gor", "A-", "men"). The music concludes with a final section where the voices sing "amen" and "cæ-", followed by a short melodic flourish.