

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 are converted in B natural (B natural is only a warning: do not flat this note!)
- the perfect breves, perfect brevis rests and the imperfect longa in 3 proportion are dotted

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

The “**secunda pars**” of this motet is entitled “**Populus ejus**”

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 (in this composition the note values within the “ligaturae” are always two 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/paetorius.html

o - - - - - mnis ter -
 o - mnis o - - - - - mnis
 o - mnis o - mnis
 ju-bi-la - - - - - te De-o o - - - - - mnis o - - - - -
 lu- bi- la - - - - - te De- o o - - - - - mnis ter- ra o -
 De- o ju- bi- la- te De- o ju-bi-la- te De- o o - - - - - mnis ter- ra o - - - - -
 ju- bi- la - - - - - te De- o o - - - - - mnis ter-

- ra: ser-vi- te Do-mi- no ser-vi- te Do - - mi- no in læ- ti- ti- a,
 ter- ra: ser- vi- te Do - - mi- no in læ- ti- ti- a,
 ter- ra, ser- vi- te Do- mi- no, in læ- ti- ti-
 - mnis ter- ra. Ser- vi- te ser- vi- te Do- mi- no in læ- ti- ti-
 - mnis ter- ra Ser- vi- te Do - - - - - mi- no, in læ- ti- ti-
 - - mnis ter- ra ser- vi- te Do - - mi- no in læ- ti- ti- a:
 - ra ser- vi- te Do- mi- no in læ- ti- ti-

in- tro- i- te in- tro- i- te in con-spe- ctu e- jus in e- xul- ta- ti- o- ne
 in- tro- i- te in con- spe- ctu e- jus, in e- xul- ta- ti- o- ne
 - a, in con-spe- ctu e- jus, in con- spe- ctu e- jus, in
 - a, in con-spe-ctu e - - jus in con- spe- ctu e- jus, in e- xul- ta- ti- o- ne in
 - a in con-spe-ctu e - - jus in con-spe- ctu e- jus, in
 in- tro- i- te in- tro- i- te in con-spe- ctu e- jus in e- xul- ta- ti- o- ne
 - a in con-spe- ctu e- jus in con-spe- ctu e- jus in

in e- xul- ta- ti- o - ne sci- to - te sci- to- te
 in e- xul- ta- ti- o- ne: sci- to - te sci- to -
 e- xul- ta- ti- o- ne in e- xul- ta- ti- o- ne sci- to - te sci- to - te
 e- xul- ta- ti- o- ne in e- xul- ta- ti- o - ne: sci- to - te sci-
 e- xul- ta- ti- o- ne in e- xul- ta- ti- o- ne sci- to- te
 in e- xul- ta- ti- o - - ne, Sci-to -
 e- xul- ta- ti- o- ne in e- xul- ta- ti- o- ne sci- ne sci-

i- pse est De - - us
 -te i- pse est De - - us
 i- pse est De - - - us
 -to - te quo- ni- am Do- mi- nus i- pse est De - -
 sci- to - te quo- ni- am Do - mi- nus i- pse est De - -
 - te sci- to - te, quo- ni- am Do- mi- nus i- pse est De - - us,
 -to- te quo- ni- am Do- mi- nus i- pse est De - -

i- pse est De- us, i- pse fe- cit nos, & non i- psi nos
 i- pse est De- us i- pse fe- cit nos & non i- psi nos,
 est De - - us i- pse fe- cit nos & non i- psi nos
 - us i- pse est De- - - us, i- pse fe- cit nos & non
 -us i- pse est De- us i- pse est De- us i- pse fe- cit nos & non
 i- pse est De - us De - est us, i- pse fe- cit nos, & non i- psi nos, & non
 -us i- pse est De - us i- pse fe- cit nos & non

The musical score is arranged in seven staves. The lyrics are as follows:

Staff 1: & non i- psi nos & non i- psi nos

Staff 2: i- pse fe- cit nos & non i- psi nos & non i- psi nos

Staff 3: i- pse fe- cit nos & non i- - - psi nos.

Staff 4: i- psi nos i- pse fe- cit nos & non i- psi nos, & non i- psi nos & non i- psi nos

Staff 5: i- psi nos i- pse fe- cit nos & non i- psi nos & non i- psi nos.

Staff 6: i- psi nos & non i- psi nos & non i- psi nos & non i- psi nos

Staff 7: i- psi nos i- pse fe- cit nos & non i- psi nos & non i- psi nos.

Michael Praetorius - Musarum Sioniarum N. XVI

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