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

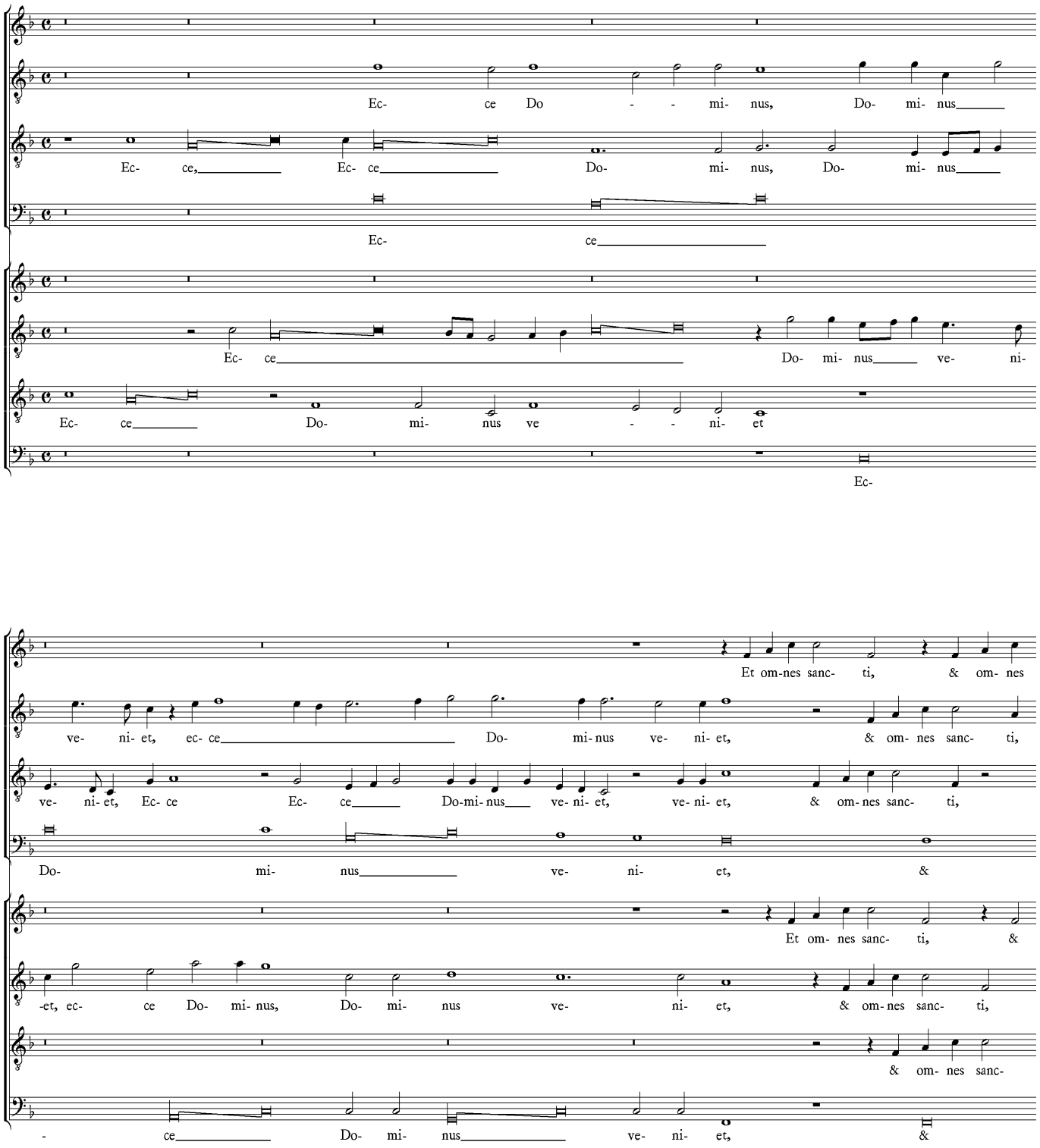
Instead of marking the "ligaturæ" with the usual square brackets, I tried to keep their original shape, as far as possible in a score alignment, to make them more visible (in this composition the notes' values of the "ligaturæ" with the stemmed left element are two semibreves except the two coloured 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/praetorius.html

Ecce Dominus (secunda pars)



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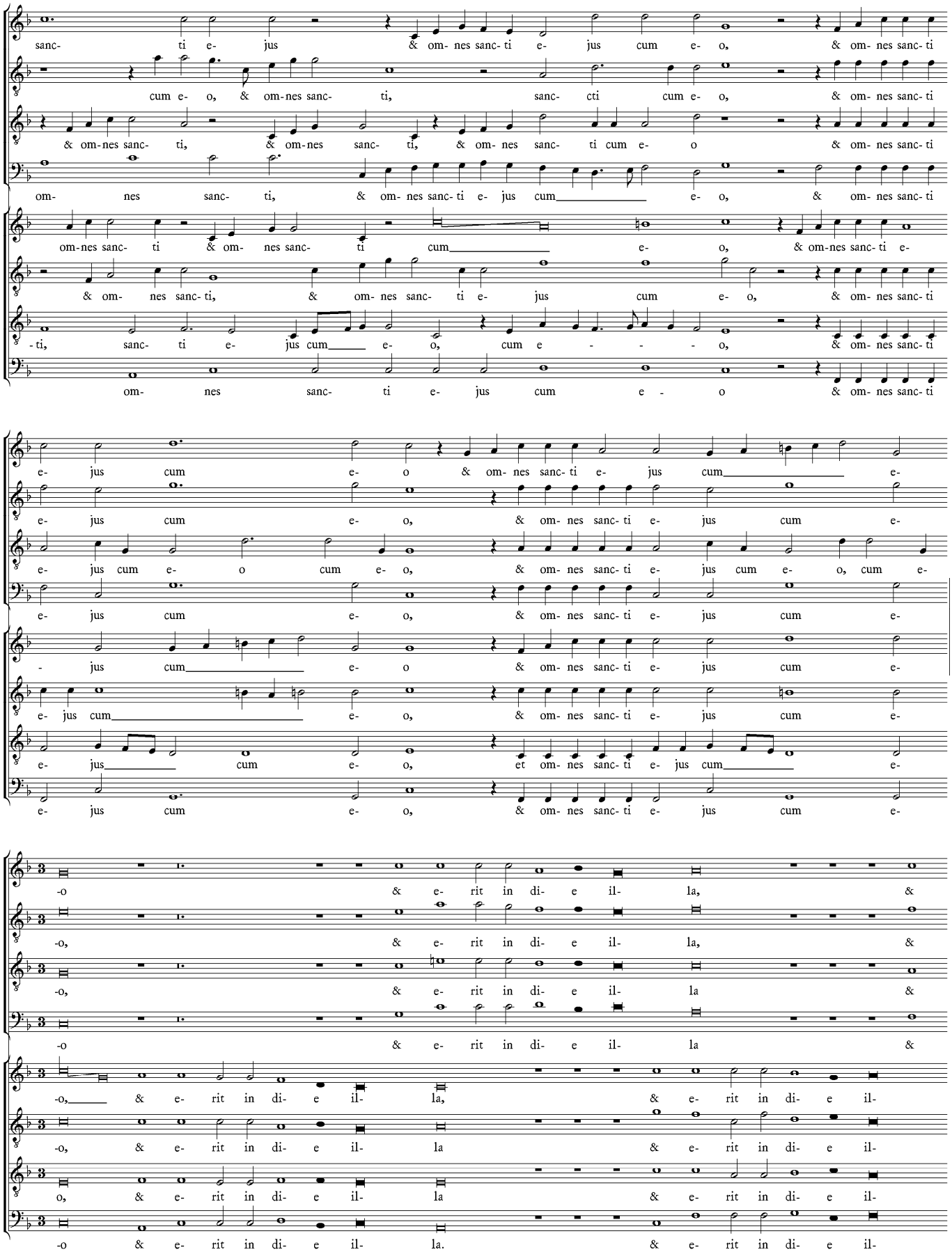

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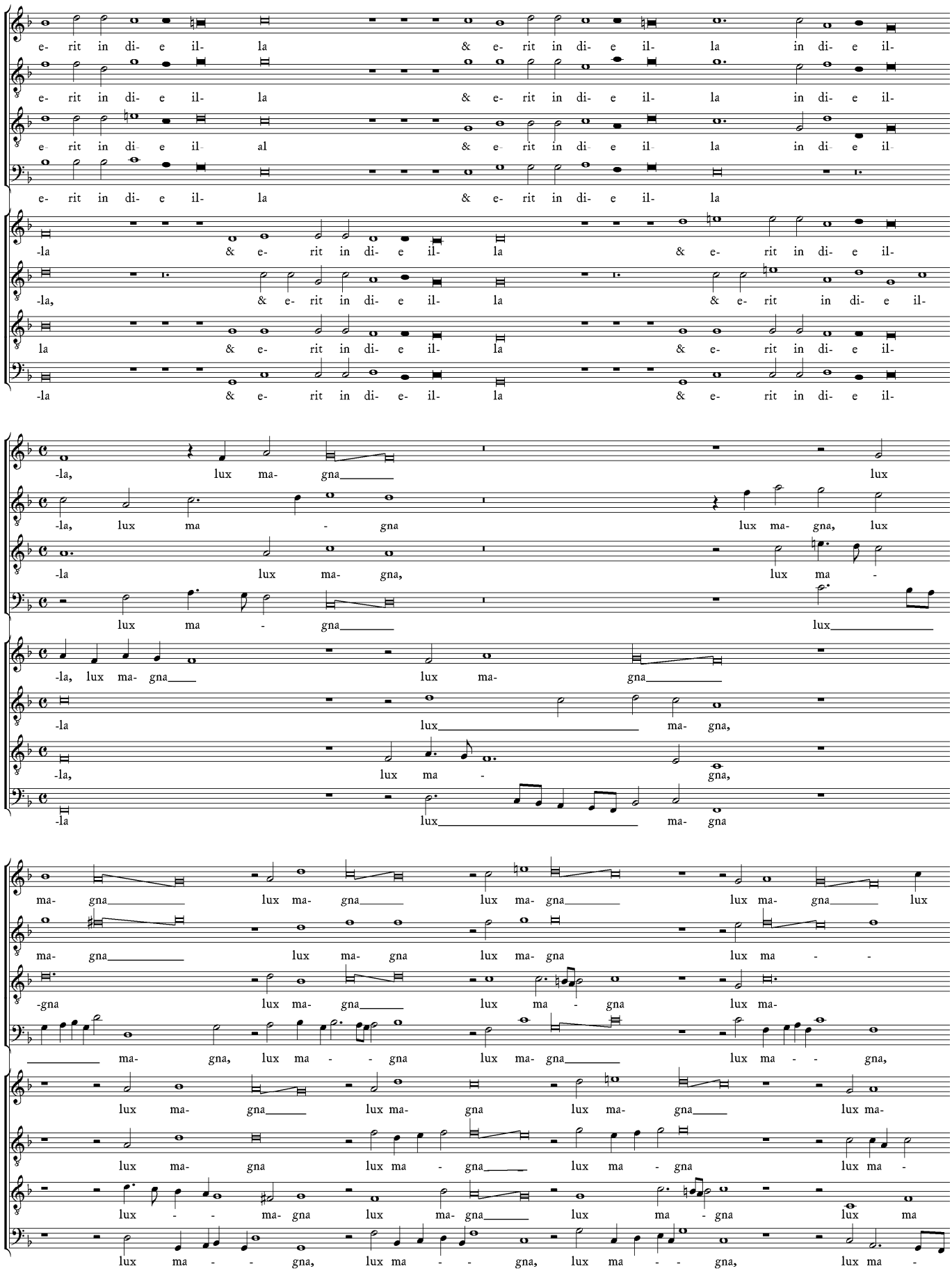

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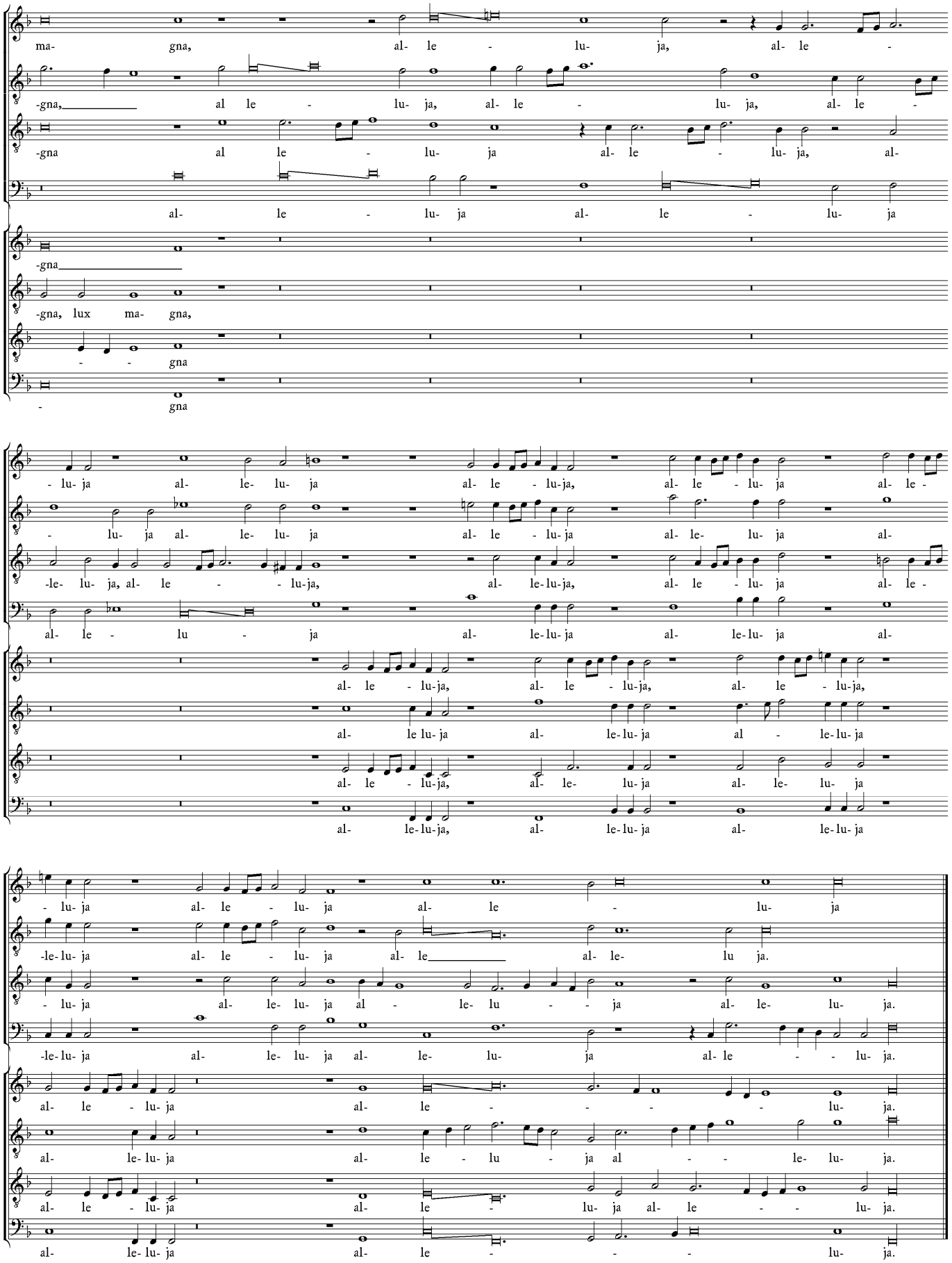

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