

NOTES

The following transcription is intended only for performing purpose and doesn't seek any critical goal.

The key, time signatures, note values and accidentals are as in the original print apart from:

- a B sharp is converted in B natural (the B natural is only a warning: do not flat this note!)

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

The asterisk (*) above the rest marks an error: in the Bassus I there is a minima rest instead of a semibrevis rest

The “**secunda pars**” of this motet is entitled “**Huic oportet**”

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” are 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/praetorius.html

Grates nunc omnes (prima pars)

The image displays a musical score for the first part of the piece 'Grates nunc omnes'. It consists of three systems of staves, each with a vocal line and a lute line. The lyrics are written below the vocal staves. The first system begins with the lyrics 'Gra- tes nunc om- nes' and 'Gra- tes nunc om- nes red- da- mus Do- mi- no'. The second system continues with 'tes nunc om- nes red- da- mus' and 'gra- tes nunc om- nes gra- tes nunc'. The third system concludes with 'om- nes red- da- mus Do - mi- no' and 'red- da- mus Do - mi- no De - o'. The lute line provides a harmonic accompaniment throughout the piece.

-no De o De o qui su a De o qui
 De- o De-o qui su- a
 -no De- o De-o qui su- a De-o, qui
 - o De-o qui su- a De-o qui
 red- da- mus Do- - mi- no De - o De- o, qui su- a
 red- da- mus Do- mi- no De- o red-da- mus De- o, qui su- a
 red- da- mus Do - - mi- no De- o De- o, qui su- a
 red- da- mus Do - mi- no De - o De- o, qui su- a
 su- a na- ti - - vi- ta - - te na- ti- vi- ta- te na- ti- vi-
 De- o, qui su- a na- ti- vi- ta - te na- ti- vi- ta- te na- ti- vi-
 su - - a na- ti- vi- ta- te na- ti- vi- ta- te na- ti- vi-
 su- a na- ti- vi- ta- te, qui su - - a na- ti- vi- ta- te na- ti- vi-
 De- o qui su - - a na- ti- vi- ta - te qui su- a na- ti- vi- ta- te
 De- o qui su- a na- ti- vi- ta- te na- ti- vi- ta- te
 De- o qui su- a na- ti- vi- ta- te qui su - - a na- ti- vi- ta- te
 De- o qui su- a na- ti- vi- ta- te su- a na- ti- vi- ta- te
 -ta- te nos li- be- ra- vit nos li- be- ra- vit de di- a- bo- li- ca po- te-
 -ta- te nos li- be- ra- vit nos li- be- ra- vit de di- a- bo- li- ca po- te-
 -ta- te nos li- be- ra- vit nos li- be- ra- vit de Di- a- bo- li- ca po- te-
 -ta- te nos li- be- ra- vit nos li- be- ra- vit de di- a- bo- li- ca po- te-
 na- ti- vi- ta- te nos li- be- ra- vit
 na- ti- vi - - ta- te nos li- be- ra- vit
 na- ti- vi- ta- te nos li- be- ra- vit
 na- ti- vi- ta- te nos li- be- ra- vit

