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.

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

The first four four voices pieces in "Musarum Sioniarum" bear the following statement: "Hæ cantiones 4 voc. possunt interdum per octavam inferius cantari" (These 4 voices songs can be sung also an octave lower), i.e. they can be performed as SSSA or TTTB.

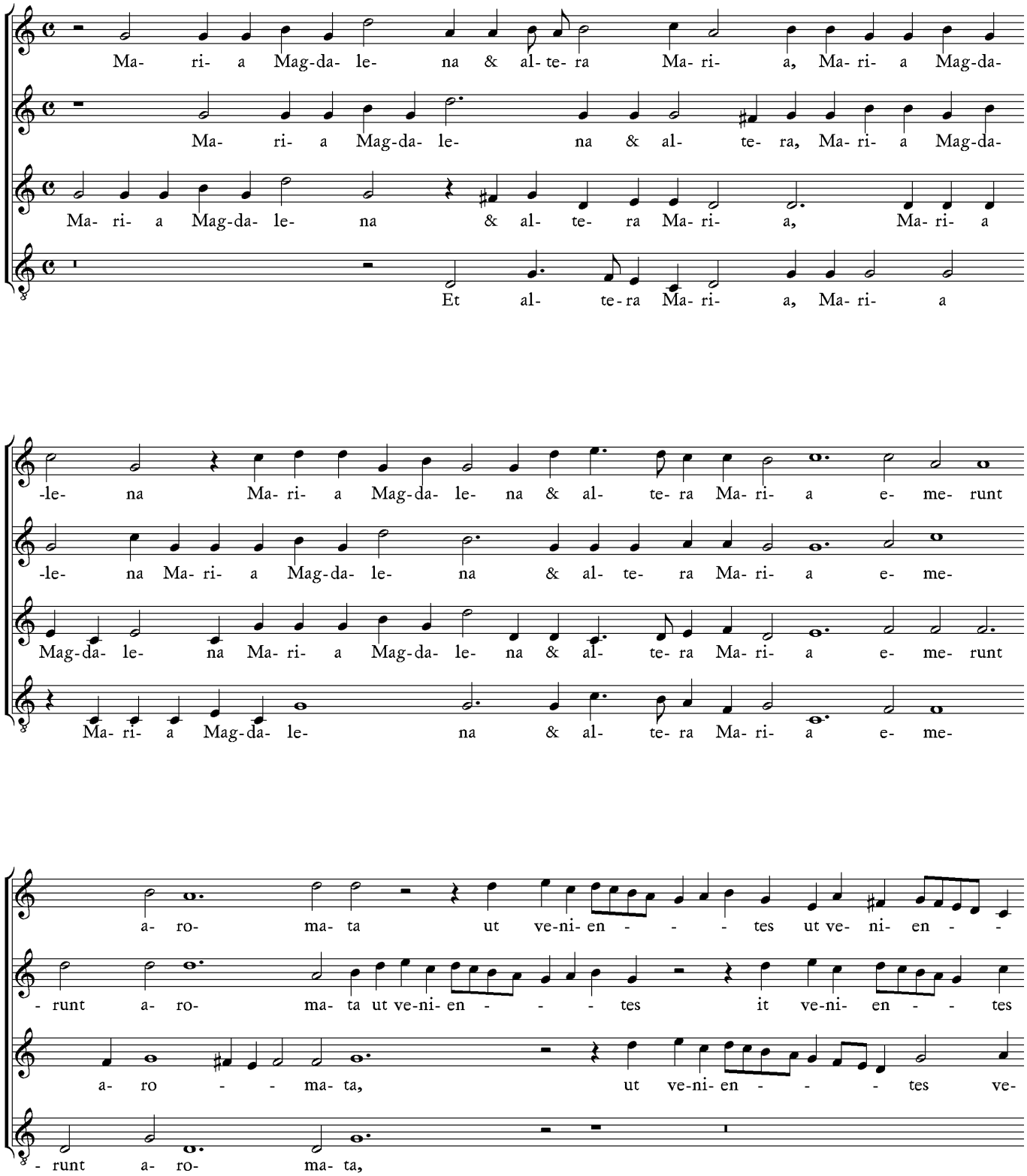
The "**secunda pars**" of this motet is entitled "**Cito euntes**"

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.

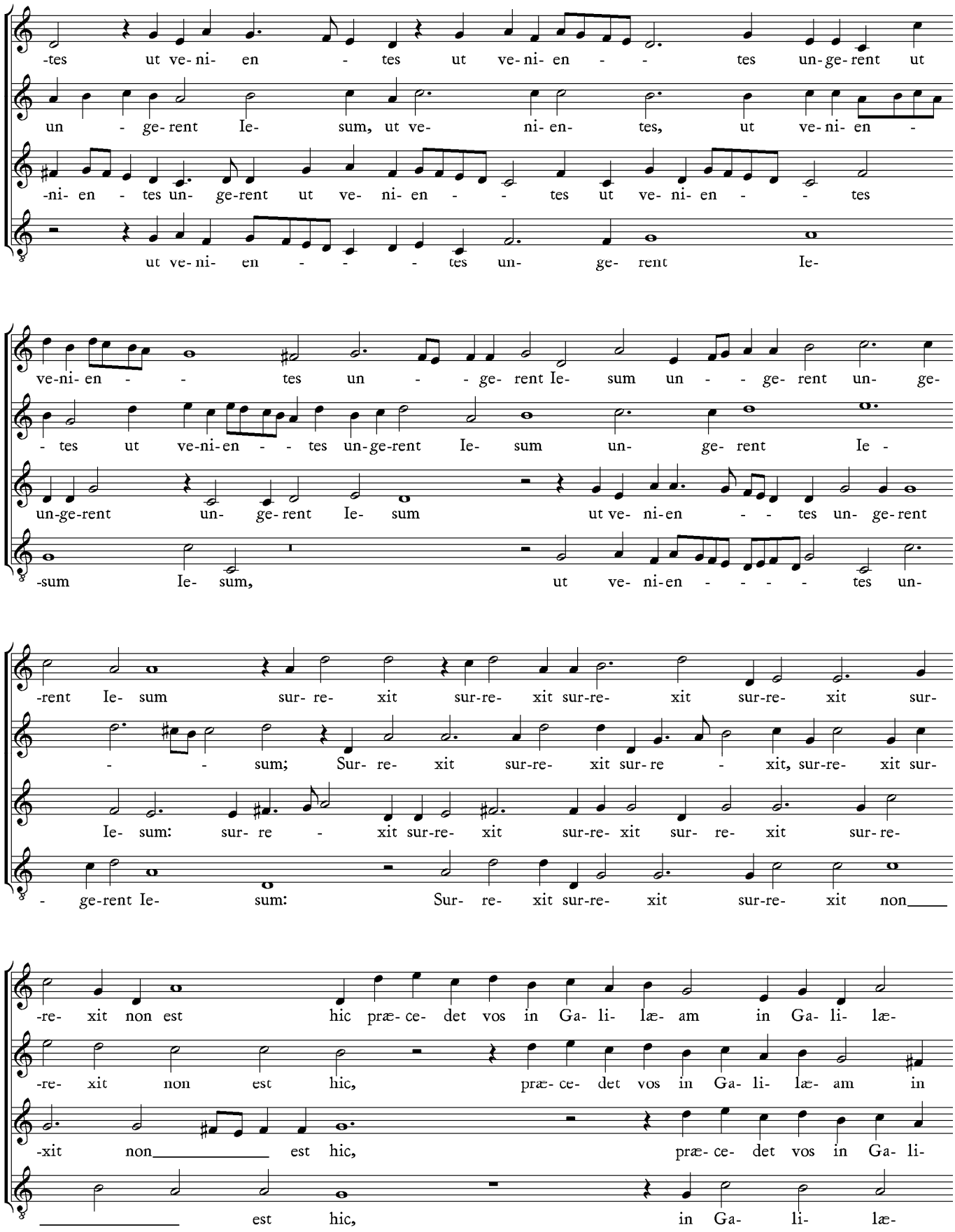
The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

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

Maria Magdalena (prima pars)



Michael Praetorius - Musarum Sioniarum N. III **Transcription by Renato Calcaterra**



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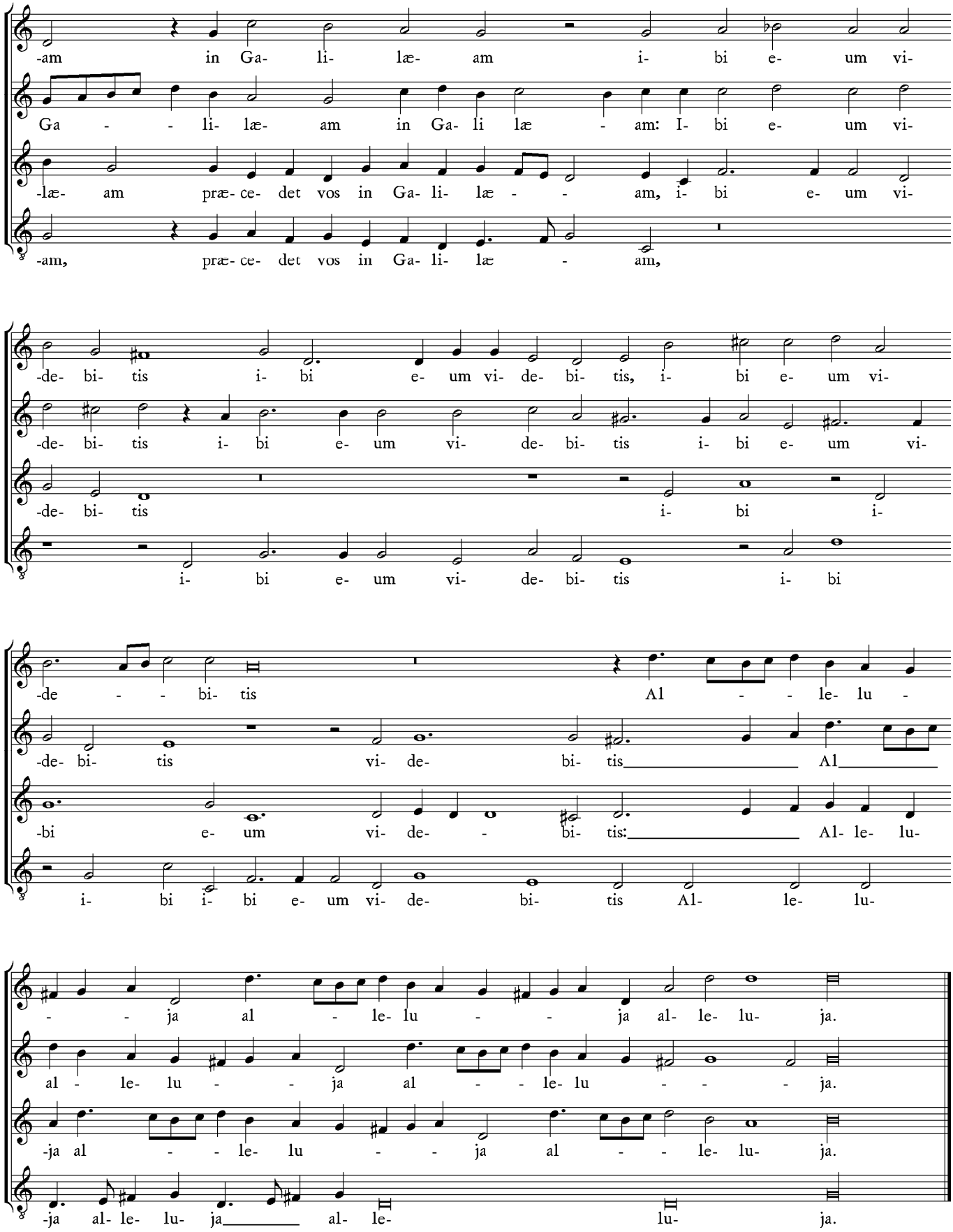

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