

# 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:

- the B sharp are 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 accidental above and below the note are transcriber's suggestion

The “**secunda pars**” of this motet is entitled “**Quanti mercenarii**”

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 (the values of the “ligaturæ” in this composition 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/praeatorius.html](http://www.kb.dk/da/nb/samling/ma/digmus/pre1700_indices/praeatorius.html)

# Pater peccavi (prima pars)

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Musical score for the first part of 'Pater peccavi' (Prima pars) by Michael Praetorius. The score consists of five staves in common time (indicated by 'c') and treble clef. The lyrics are written below each staff. The music features various note values including eighth and sixteenth notes, and rests. The key signature changes between staves, indicated by sharps and flats.

Lyrics (staff 1): Pa-ter pec-ca-vi pa-  
Lyrics (staff 2): Pa-ter pec-ca- vi, Pa-ter pec-ca # -  
Lyrics (staff 3): Pa-ter pec-ca vi, pa-ter pec-ca # # - vi pa-  
Lyrics (staff 4): Pa-ter pec-ca - vi pa-ter pa-ter pec-  
Lyrics (staff 5): Pa-ter pec ca - vi pec- ca-

Continuation of the musical score for 'Pater peccavi'. The score remains in five staves, common time, and treble clef. The lyrics continue from the previous section, showing a repeating pattern of 'pa-ter pec-ca vi' followed by variations of 'pa-ter pec-ca vi' and 'pa-ter pec ca vi'.

Lyrics (staff 1): -ter pec- ca # - vi pa- ter pec- ca - vi pa-ter pec- ca vi  
Lyrics (staff 2): -vi pa- ter pec- ca vi pec- ca - vi Pa- ter pa- ter pec-  
Lyrics (staff 3): -ter pec- ca vi pa- ter pec- ca - vi, pa-ter pec- ca vi, pa- ter pec-  
Lyrics (staff 4): -ca- - vi pa- ter pec- ca - vi pa-ter pec- ca vi pa- ter pec- ca  
Lyrics (staff 5): -vi pa- ter pec- ca - vi pa- ter pec- ca vi pa- ter pec-

Continuation of the musical score for 'Pater peccavi'. The score remains in five staves, common time, and treble clef. The lyrics continue with 'pec- ca- vi in cœ- lum in cœ- lum & co- ram te' and variations thereof.

Lyrics (staff 1): pec- ca- vi in cœ- lum in cœ- lum & co- ram te  
Lyrics (staff 2): -ca - vi in cœ - lum in cœ - lum & co - ram  
Lyrics (staff 3): -ca- vi in cœ - - lum, in cœ - - lum & co- ram te, in cœ -  
Lyrics (staff 4): -vi in cœ - - lum in cœ - - lum in cœ - lum & co- ram  
Lyrics (staff 5): -ca- vi in cœ - - lum in cœ - - lum & co- ram te

& co- ram te & co- ram te non sum di- gnus  
 te, & co- ram te, & co- ram te non sum di- gnus,  
 -lum & co- ram te, & co- ram te & co- ram te non sum di- gnus  
 te in cœ- lum & co- ram te, non sum di- gnus  
 & co- ram te, non sum di- gnus

A musical score for five voices in four-part notation. The voices are arranged vertically, with the soprano voice at the top and the basso continuo voice at the bottom. The music consists of five staves, each with a different clef (G, F, C, B, and bass). The lyrics are written below the notes, corresponding to the vocal parts. The music is divided into measures by vertical bar lines, and the notes are represented by various symbols such as solid dots, open circles, and horizontal dashes.

A musical score for five voices and basso continuo. The voices are arranged in two staves: soprano, alto, tenor, bass, and another bass. The basso continuo part is at the bottom. The music consists of four systems of measures. The vocal parts sing homophony, while the continuo provides harmonic support. The vocal parts are mostly in common time, while the continuo is in 6/8 time.

-us tu- us, fac me fac me si- cut u - num ex

-us, fac me, fac me fac me si- cut u- num ex mer- ce- na- ri- is tu-

tu- us, fac me fac me fac me si- cut u- num ex mer- ce-na-ri-

-us fac me fac me fac me si- cut u- num ex mer- ce- na- ri- is ex

-us, fac me fac me fac me si- cut u- num si- cut u-

A musical score for four voices (SATB) in common time, featuring a soprano, alto, tenor, and basso continuo. The soprano and alto sing in the treble clef, while the tenor and basso continuo sing in the bass clef. The music consists of five staves of handwritten musical notation with corresponding lyrics in Latin. The lyrics describe the speaker's desire to leave the service of the mercenaries and return to his wife.

—na- ri- js ex mer- ce- na- ri- js tu- is ex mer- ce-  
mer- ce- na- ri- is tu- is ex mer- ce- na- ri- is tu - is, ex  
-is tu- is ex mer- ce- na- ri- is tu- is ex mer- ce- na- ri-  
ex mer- ce- na- ri- is tu- is ex mer- ce- na- ri- is tu-  
tu- is ex mer- ce- na- ri- is tu- is ex mer- ce- na- ri-

A musical score for five voices (SATB) in common time, treble clef, and G major. The lyrics are in Latin and are repeated three times. The vocal parts are: Tenor (T), Alto (A), Bass (B), Soprano (S), and Bass (B). The lyrics are:

-na - ri- js tu- is ex mer- ce-na- ri- is tu - is.  
mer- ce- na - ri- is tu- is.  
is tu- is ex mer-ce- na- ri- is tu - is tu- is.  
is ex mer- ce na- ri- is tu - is.  
-is ex mer- ce- na- ri- is tu- is tu- is.

Michael Praetorius - Musarum Sioniarum N. VI

Transcription by Renato Calcaterra