

# 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/prae torius.html](http://www.kb.dk/da/nb/samling/ma/digmus/pre1700_indices/prae torius.html)

# Maria Magdalena (prima pars)

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Mari-a Mag-dal-e-na & al-te-ra Mari-a, Mari-a Mag-dal-e-na  
Mari-a Mag-dal-e-na & al-te-ra, Mari-a Mag-dal-e-na  
Mari-a Mag-dal-e-na & al-te-ra Mari-a, Mari-a  
Et al-te-ra Mari-a, Mari-a

-le-na Mari-a Mag-dal-e-na & al-te-ra Mari-a e-me-runt  
-le-na Mari-a Mag-dal-e-na & al-te-ra Mari-a e-me-  
Mag-dal-e-na Mari-a Mag-dal-e-na & al-te-ra Mari-a e-me-runt  
Mari-a Mag-dal-e-na & al-te-ra Mari-a e-me-

a-ro-ma-ta ut ve-ni-en- - - tes ut ve-ni-en- - -  
- runt a-ro-ma-ta ut ve-ni-en- - - tes it ve-ni-en- - - tes  
a-ro - - ma-ta, ut ve-ni-en- - - - tes ve-  
- runt a-ro-ma-ta,

Musical score for four voices (Soprano, Alto, Tenor, Bass) singing "Ut veni en". The score consists of four staves. The soprano (top) and alto (second from top) sing the same melody, while the tenor (third from top) and bass (bottom) provide harmonic support. The lyrics are written below each staff.

Soprano/Alto: -tes ut ve-ni-en - tes ut ve-ni-en - - tes un-ge-rent ut  
Tenor/Bass: un - ge-rent Ie- sum, ut ve- ni-en- tes, ut ve-ni-en -  
Tenor/Bass: -ni-en - tes un- ge-rent ut ve- ni-en - - tes ut ve-ni-en - - tes  
Bass: - ut ve-ni-en - - - tes un- ge-rent Ie-

The musical score consists of four staves of music for three voices. The voices are arranged as follows: Soprano (top), Alto (middle), and Bass (bottom). The music is in common time, with a treble clef for the top two voices and a bass clef for the bottom voice. The key signature is G major. The lyrics are written in German and are repeated in each measure. The lyrics are: "ven-i-en - - tes un - - ge-rent Ie- sum un - - ge-rent un- ge-", "- tes ut ve-ni-en - - tes un-ge-rent Ie- sum un- ge-rent Ie -", "un-ge-rent un- ge-rent Ie- sum ut ve-ni-en - - tes un-ge-rent", and "-sum Ie- sum, ut ve-ni-en - - - tes un-". The music features various note values including eighth and sixteenth notes, and rests.

A musical score for four voices in four-part harmony. The music is in common time and consists of four staves. The voices are: Bass (bottom), Tenor, Alto, and Soprano (top). The lyrics are: "rent Ie- sum sur- re- xit sur-re- xit sur-re- xit sur- - sum; Sur- re- xit sur-re- xit sur-re - xit, sur-re- xit sur- Ie- sum: sur- re - xit sur-re- xit sur-re- xit sur- - ge-rent Ie- sum: Sur- re- xit sur-re- xit sur-re- xit sur- xit non". The music includes various note values such as eighth and sixteenth notes, and rests. The bass staff has a bass clef, the tenor staff has a C-clef, the alto staff has an F-clef, and the soprano staff has a G-clef.

A musical score for four voices (SATB) in common time. The music consists of four staves, each with a treble clef. The lyrics are in Latin, with some words underlined. The first staff begins with 're-xit non est' and continues with 'hic præ-ce-det vos in Ga-li-læ-am'. The second staff begins with 're-xit non est hic,' followed by 'præ-ce-det vos in Ga-li-læ-am'. The third staff begins with 'xit non est hic,' followed by 'præ-ce-det vos in Ga-li-'. The fourth staff begins with 'est hic,' followed by 'in Ga-li-læ-'.

-am, in Ga-li-læ-am, i-bi-e-um vi-,  
Ga-li-læ-am, in Ga-li-læ-am:, I-bi-e-um vi-,  
-læ-am, præ-ce-det vos in Ga-li-læ-, am, i-bi-e-um vi-,  
-am, præ-ce-det vos in Ga-li-læ-, am,

The musical score consists of four staves. The top two staves are for the Tenor and Alto voices, which sing identical music. The bottom two staves are for the Bass voice, which is an octave lower than the Tenor and Alto. The lyrics are as follows:

indebitis indebitis indebitis  
ibi eum vi de bi tis, ibi eum vi  
ibi eum vi  
de bi tis ibi eum vi

de - - bi - tis Al - le - lu -

de - bi - tis vi - de - bi - tis Al -

bi - e - um vi - de - bi - tis: Al - le - lu -

i - bi - i - bi - e - um vi - de - bi - tis Al - le - lu -

A musical score for three voices (SSA) in G major, 2/4 time. The top voice starts with a dotted half note followed by eighth notes. The middle voice begins with a quarter note. The bottom voice starts with a dotted half note. The lyrics "ja al le lu ja al le lu ja." are repeated three times. The music consists of four staves of four measures each, with a repeat sign and endings at the end of the third measure.