

# 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 and E sharp are converted in B natural and E natural (the E natural is only a warning: do not flat this note!)

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

The accidentals above the note are transcriber's suggestions

Instead of marking the “ligaturae” with the usual square brackets, I tried to keep their original shape, as far as possible in the score alignment, to make them more visible (in this composition the note values within the “ligatura” 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/prae torius.html](http://www.kb.dk/da/nb/samling/ma/digmus/pre1700_indices/prae torius.html)

# Tulerunt Dominum meum

1

A musical score for a six-part setting of the chant "Tule runt Dominum". The score consists of six staves, each with a different vocal range and clef. The lyrics are written below each staff, corresponding to the notes. The music is in common time, and the key signature changes between G major and F major throughout the piece.

The lyrics are as follows:

- Staff 1: Tule runt Dominum me - um tu - le - runt
- Staff 2: Tu - le - runt Dominum tu - le - runt Dominum, tu -
- Staff 3: Tu - le - runt Dominum tu - le - runt Dominum tu - le - runt Dominum
- Staff 4: Tu - le - runt Dominum
- Staff 5: Tu - le - runt Dominum me - um tu -
- Staff 6: Do - mi - num tu - le - runt Dominum me - um tu -
- Staff 7: - le - runt Dominum tu - le - runt Dominum tu - le - runt Dominum
- Staff 8: tu - le - runt Dominum tu - le - runt Dominum tu - le - runt Dominum
- Staff 9: Tu - le - runt Dominum
- Staff 10: tu - le - runt Dominum tu - le - runt Dominum
- Staff 11: le - runt Dominum me - um tu - le - runt Dominum Do - mi - num
- Staff 12: - num me - um, tu - le - runt Dominum me -
- Staff 13: Do - mi - num me - um tu - le - runt Dominum me -
- Staff 14: tu - le - runt Dominum tu - le - runt Dominum tu - le - runt Dominum
- Staff 15: tu - le - runt Dominum tu - le - runt Dominum me - um,
- Staff 16: num tu - le - runt tu - le - runt Dominum Do - mi - num me - um,

The image shows three staves of musical notation in G clef, likely for a three-part choir. The lyrics are written below each staff.

**Staff 1:**

- me- um & ne- scio & ne- scio u-
- & ne- scio, & ne- scio & ne- scio u-
- um, & ne- scio & ne- scio & ne- scio u-
- num me- um, & ne- scio & ne- scio & ne- scio u-  
bi
- um, & ne- scio u-

**Staff 2:**

- bi u- bi u- bi po-su- e- runt e - - - um:
- bi u- bi u- bi po-su- e- runt e- um
- bi u- bi u- bi po- su- e- runt e- um:
- u- bi u- bi
- u- bi po-su-
- bi u- bi

**Staff 3:**

- Di- cunt e- i An - - ge- li
- Di- cunt e - - i An- ge- li:
- Di- cunt e- i An- ge- li: Mu- li-
- po- su- e- runt e - - um, Mu- li- er
- e- runt e - - um. Mu- li- er
- po- su- e- runt e- um, Mu- li- er quid

sur-re-xit sur-re-xit sur-re-xit si-cut  
 sur-re-xit sur-re-xit sur-re-xit sur-re-xit si-cut  
 -er quid plo-ras? sur-re-xit sur-re-xit si-cut di-xit, sur-re-xit, si-cut  
 quid plo-ras? sur-re-xit sur-re-xit si-cut di-xit  
 quid plo-ras? sur-re-xit sur-re-xit si-cut di-xit, sur-re-xit si-cut  
 plo-ras quid plo-ras? sur-re-xit sur-re-xit si-cut di-xit

di-xit præ-ce-det vos præ-ce-det  
 di-xit, præ-ce-det vos præ-ce-det vos  
 di-xit, præ-ce-det vos præ-ce-det  
 di-xit. præ-ce-det vos præ-ce-det vos præ-  
 præ-ce-det vos præ-ce-det vos in

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

The musical score consists of three staves of music for voices. The notation uses a mix of note heads (circles, squares, diamonds) and rests. The lyrics are written below each staff.

**Staff 1:**

- bi e um vi de bi tis Al-le lu ja al-le lu ja al-
- bi e um vi de bi tis Al-le lu ja al-le lu ja al-
- bi e um vi de bi tis Al-le lu ja al-le lu ja al-le lu ja
- bi e um vi de bi tis Al-le lu ja al-le lu ja al-
- bi e um vi de bi tis Al-le lu ja al-le lu ja al-
- bi e um vi de bi tis Al-le lu ja al-le lu ja al-

**Staff 2:**

- le lu ja Al-le lu ja al-le lu ja al-le lu ja al-le lu
- le lu ja al-le lu ja al-le lu ja al-le lu ja al-le lu
- al-le lu ja al-le lu ja al-le lu ja al-le lu ja al-le lu
- 1-e lu ja al-le lu ja al-le lu ja al-le lu ja al-le lu
- le lu ja al-le lu ja al-le lu ja al-le lu ja al-le lu
- al-le lu ja al-le lu ja al-le lu ja al-le lu ja al-le lu

**Staff 3:**

- ja al-le lu ja al-le lu ja al-le lu ja al-le lu ja al-
- ja al-le lu ja al-le lu ja al-le lu ja al-le lu ja al-
- al-le lu ja al-le lu ja al-le lu ja al-le lu ja al-le lu
- al-le lu ja al-le lu ja al-le lu ja al-le lu ja al-
- ja al-le lu ja al-le lu ja al-le lu ja al-le lu ja al-
- ja al-le lu ja al-le lu ja al-le lu ja al-le lu ja al-