

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 (B 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

In the Tenor I the text above the staff is the original print's version.

The asterisk above the note marks an error in the original print: in the Altus II there is a minima rest instead of a semibrevis rest

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 (the notes' values of the “ligatura” in this composition is a couple of 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

Gloria

1

Et in ter- ra pax ho- mi- ni- bus bo- næ vo-lun- ta- tis, Lau- da- mus te,
 Et in ter- ra pax ho- mi- ni- bus bo- næ vo-lun- ta- tis lau- da- mus te,
 Et in ter- ra pax ho- mi- ni- bus bo- næ vo-lun- ta- tis lau- da- mus te,
 Et in ter- ra pax ho- mi- ni- bus bo- næ vo-lun- ta- tis lau- da- mus te,
 Et in ter- ra pax ho- mi- ni- bus bo- næ vo-lun- ta- tis lau- da- mus te, be-ne-
 Et in ter- ra pax ho- mi- ni- bus bo- næ vo - lun- ta - tis; Be-ne-
 Et in ter- ra pax ho- mi- ni- bus bo- næ vo - lun- ta - tis, Be-ne-
 Et in ter- ra pax ho- mi- ni- bus bo- næ vo - lun- ta - tis. Be-ne-

a- do- ra- mus te, glo- ri- fi- ca- - mus te: Gra- ti- as a- gi- mus
 a- do- ra- mus te, glo- ri- fi- ca - mus te; gra- ti- as a- gi- mus
 a- do- ra- mus te glo- ri- fi- ca - mus te. Gra- ti- as a- gi- mus ti-
 a- do- ra- mus te, glo- ri- fi- ca - mus te: Gra- ti- as a- gi- mus
 -di-ci- mus te, glo- ri- fi- ca - mus te; gra - - ti- as a- gi- mus
 -di-ci- mus te, glo- ri- fi- ca - mus te, gra- ti- as a- gi- mus
 -di-ci- mus te, glo- ri- fi- ca - mus te, gra- ti- as a- gi- mus
 -di-ci- mus te, glo- ri- fi- ca - mus te, gra- ti- as a- gi- mus

ti- bi
ti- bi:
- bi,
ti- bi,
ti- bi prop - - ter ma- gnam tu- am glo- ri- am
ti- bi prop- ter ma- gnam glo- ri- am tu - am glo- ri- am
ti- bi prop - ter ma- gnam tu - am glo- ri- am.

cael- stis De- us pa- ter_ - om- ni- po-tens,
rex cae- le - stis De- us pa- ter om- ni- po-tens,
— cael- stis De - us pa- ter om- ni - po- tens
cael- stis, De - us pa- ter om- ni - po- tens,

Do-mi- ne fi- li Do- mi- ne
Do- mi- ne fi- li
Do- mi- ne fi- li

Ie- su Chri- ste & sanc- te spi- ri-
Ie- su Chri- ste & sanc- te spi- ri-
Ie- su Chri- ste & sanc- te spi- ri-
Ie - su Chri- ste & sanc- te spi- ri-

fil- li Do- mi- ne fil- li Do- mi- ne fil- li u - ni- ge - ni- te Ie- su Chri- ste, &
Do- mi- ne fil- li Do- mi- ne fil- li u - ni- ge - ni- te Ie- su Chri- ste, &
Do- mi- ne fil- li Do- mi- ne fil- li u - ni- ge - ni- te Ie- su Chri- ste, &

Do- mi- ne fil- li Do- mi- ne fil- li u - ni- ge- ni- te Ie- su Chri- ste,

The musical score consists of three staves of music for voices. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The music is written in common time. The lyrics are in Latin, with some words in red ink. The first section of lyrics is:

-tus et sanc- te spi- ri- tus
-tus et sanc- te spi- ri- tus.
-tus, et sanc- te spi - - ri- tus
-tus et sanc- te spi- ri- tus.

The second section continues with:

sanc- te spi- ri- tus Do- mi- ne De - - us a -
sanc- te spi- ri- tus, Do- mi- ne De - - us a -
sanc- te spi- ri- tus Do- mi- ne De - - us a -
sanc- te spi- ri- tus: Do- mi- ne De - - us a -

The third section begins with:

Do- mi- ne De- us De - - us a - - gnus De- i
Do- mi- ne De - - us a - agnus De- i,
Do- mi- ne De - - us a - - gnus De- i
Do- mi- ne De - - us a - - gnus De- i,
gnus De- i fi-
gnus De- i fi-
gnus De- i fi-
gnus De- i fi-

The fourth section concludes with:

fi- li- us pa- tris fi- li- us pa- tris.
fi- li- us pa- tris fi- li- us pa- tris.
fi- li- us pa- tris fi- li- us pa- tris.
fi- li- us pa- tris fi- li- us pa- tris.
li- us pa- tris, fi- li- us pa- tris fi- li- us pa- tris.
li- us pa- tris fi- li- us pa- tris fi- li- us pa- tris.
li- us pa- tris fi- li- us pa- tris fi- li- us pa- tris.

Qui tol - lis pec-ca-ta mun - di mi-se-re-re
 Qui tol-lis pec-ca-ta mun- di pec-ca-ta mun - di, mi-se-re-re
 Qui tol - lis pec-ca-ta mun - di mi-se-re-re
 Qui tol - lis pec-ca-ta mun- di mi-se-re-re
 Mi-se-re-re no- bis,
 Mi-se-re-re no- bis
 Mi-se-re-re no- bis,
 Mi-se-re-re no- bis:
 no-bis su-sci-pe de-pre-ca-ti-o-
 no-bis: su-sci-pe de-pre-ca-ti-
 no-bis, Su-sci-pe de-pre-ca-ti-
 no-bis su-sci-pe de-pre-ca-ti-
 qui tol - lis qui tol - lis pec-ca-ta mun - di,
 qui tol-lis pec-ca-ta mun - di,
 qui tol - lis pec-ca-ta mun - di pec-ca-ta mun - di,
 Qui tol - lis pec-ca-ta mun - di,
 - nem no-stram: Qui se-des ad dex-te-ram pa-
 -o nem no-stram Qui se - des ad dex - te-ram pa-
 -o nem no-stram, Qui se - des ad dex - te-ram
 -o nem no-stram, qui se - des ad dex - te-ram
 su-sci-pe de-pre-ca-ti-o-nem no- stram,
 su-sci-pe de-pre-ca-ti-o-nem no - stram
 su-sci-pe de-pre-ca-ti-o-nem no - stram,
 su-sci-pe de-pre-ca-ti-o-nem no - stram,

tris mi-se-re-re no-bis: Quo-ni-am tu so-lus sanc-tus tu so-lus Do-

- tris, mi-se-re-re no-bis, Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-

(no-stri)

pa-tris mi-se-re-re no-bis Quo-ni-am tu so-lus sanc-tus, tu so-lus Do-

pa-tris, mi-se-re-re no-bis; quo ni-am tu so-lus sanc-tus, tu so-lus Do -

mi-se-re-re no-bis: mi-se-re re no-bis tu so-lus Do-mi-nus:

mi-se-re-re no-bis: mi-se-re re no-bis tu so-lus Do-mi-nus,

mi-se-re-re no-bis: mi-se-re re no-bis tu so-lus Do-mi-nus

mi-se-re-re no-bis. mi-se-re re no-bis tu so-lus Do-mi-nus,

-mi-nus, tu so-lus al-tis-si-mus, Ie-su Chri-ste, cum sanc-to spi-ri-tu in glo-ri-a

-mi-nus, tu so-lus al-tis-si-mus Ie-su Chri-ste: cum sanc-to spi-ri-tu in glo-ri-a

-mi-nus tu so-lus al-tis-si-mus Ie-su Chri-ste, cum sanc-to spi-ri-tu in glo-ri-a

-mi-nus, tu so-lus al-tis-si-mus Ie-su Chri-ste, cum sanc-to spi-ri-tu in glo-ri-a

tu so-lus Do-mi-nus cum sanc-to spi-ri-tu in

tu so-lus Do-mi-nus; cum sanc-to spi-ri-tu in

tu so-lus Do-mi-nus cum sanc-to spi-ri-tu in

tu so-lus Do-mi-nus Cum sanc-to spi-ri-tu in

in glo-ri-a in glo-ri-a in glo-ri-a in glo-ri-a De-i pa-tris A-men.

in glo-ri-a in glo-ri-a in glo-ri-a in glo-ri-a De-i pa-tris A-men.

in glo-ri-a in glo-ri-a in glo-ri-a in glo-ri-a De-i pa-tris A-men.

in glo-ri-a in glo-ri-a in glo-ri-a in glo-ri-a De-i pa-tris A-men.

glo-ri-a in glo-ri-a in glo-ri-a in glo-ri-a De-i pa-tris A-men.

glo-ri-a in glo-ri-a in glo-ri-a in glo-ri-a De-i pa-tris A-men.

glo-ri-a in glo-ri-a in glo-ri-a in glo-ri-a De-i pa-tris A-men.

glo-ri-a in glo-ri-a in glo-ri-a in glo-ri-a De-i pa-tris A-men.