

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

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

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 translation of the “ligaturae” in this composition is always a couple of semibreves apart from the final of the Cantus of the Chorus II which is a semibrevis followed by a longa).

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)

# Exaudi Deus

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## Chorus I

Chorus I

E-xau-di De-us e-xau-di De-us e-xau-di De-

E-xau-di De-us e-xau-di De-us e-xau-di De-us e-

E-xau-di De-us e-xau-di De-us e-xau-di De-us e-xau-di

E-xau-di De-us e-xau-di De-us e-xau-di De-us e-xau-di

us de-pre-ca-ti-o-nem me-am in-ten-de o-ra-ti-o-ni me-

-xau-di De-us de-pre-ca-ti-o-nem me-am, in-ten-de o-ra-ti-o-ni o-ra-ti-o-ni me-

De-us de-pre-ca-ti-o-nem me-am, in-ten-de o-ra-ti-o-ni me-

De-us de-pre-ca-ti-o-nem me-am, in-ten-de o-ra-ti-o-ni me-

-æ

-æ.

-æ,

-æ,

A fi-ni-bus ter-ræ ad te cla-ma-vi ad te cla-ma-vi,

A fi-ni-bus ter-ræ ad te cla-ma-vi, dum

A fi-ni-bus a fi-ni-bus ter-ræ ad te cla-ma-vi ad te cla-ma-vi,

A fi-ni-bus ter-ræ ad te cla-ma-vi, ad te cla-ma-vi, du

**Michael Praetorius - Musarum Sioniarum N. XXIX**

## **Transcription by Renato Calcaterra**

A musical score for six voices (SATB and three basses) in common time. The music consists of six staves, each with a treble clef. The lyrics are in Latin, with some words underlined to indicate stress or duration. The vocal parts are as follows:

- Top Voice (Soprano):** dum anxi-a-re-tur cor
- Second Voice (Soprano):** dum anxi-a-re-tur,
- Third Voice (Soprano):** dum anxi-a-re-tur, dum anxi-a-re-tur:
- Fourth Voice (Alto):** dum an - xi-a-re-tur:
- Fifth Voice (Tenor):** dum anxi-a-re-tur
- Bottom Voice (Bass):** dum anxi-a-re-tur

The lyrics continue in a repeating pattern across the staves.

A musical score for five voices (SATB and basso continuo) in common time, treble clef, and G major. The lyrics are in Latin, with some words in capital letters. The vocal parts are as follows:

- Soprano: in pe- tram, ex-cel - - sam de-duc\_\_\_\_\_
- Alto: in pe- tram ex- cel- sam, ex-cel- sam de- duc
- Tenor: In pe- tram ex-cel sam\_\_\_\_\_ de- duc me,
- Bass: In Pe- tram ex-cel- sam de- duc\_\_\_\_\_
- Basso continuo: -re- tur cor me- um.
- Basso continuo: - a- re- tur cor me - - um.
- Basso continuo: -tur cor\_\_\_\_\_ me - - um.
- Basso continuo: - re- tur cor me- um.

me spes me- a, tur- ris for- ti- tu- di-  
 me. spes me - a, tur- ris for- ti- tu- di-  
 — spes me - a Tur- ris for- ti- tu- di-  
 me, spes me- a tur- ris for- ti- tu- di-  
 Qui a fa- ctus es spes me - a, Tur- ris for- ti- tu- di-  
 Qui a fa- ctus es spes me- a, Tur- ris for- ti- tu- di-  
 Qui a fa- ctus es spes me - a, Tur- ris for- ti- tu- di-  
 Qui a fa- ctus es spes me- a, Tur- ris for- ti- tu- di-

-nis tur- ris for- ti- tu- di- nis in ha- bi-  
 -nis tur- ris for- ti- tu- di- nis. in- ha- bi-  
 -nis tur- ris for- ti- tu- di- nis In- ha- bi-  
 -nis tur- ris for- ti- tu- di- nis  
 -nis, tur- ris for- ti- tu- di- nis contra i- ni- mi - cos  
 -nis, tur- ris for- ti- tu- di- nis contra i- ni- mi - cos,  
 -nis tur- ris for- ti- tu- di- nis contra i- ni- mi - cos  
 -nis tur- ris for- ti- tu- di- nis contra i- ni- mi - cos.

-ta-bo in ha-bi-ta-bo in ha-bi-ta-  
 In ha-bi-ta-bo in ha-bi-ta-bo in ha-bi-ta-  
 in ta-ber-na-cu-lo tu-o, in ha-bi-ta-bo in ta-ber-na-cu-lo tu-o, in ha-bi-ta-bo  
 in ta-ber-na-cu-lo tu-o, in ha-bi-ta-bo in ta-ber-na-cu-lo tu-o, in ha-bi-ta-bo  
 in ta-ber-na-cu-lo tu-o, in ha-bi-ta-bo

-bo in se-cu-la in se-cu-la spe-ra-bo spe-ra-bo spe-  
 -bo in se-cu-la in se-cu-la spe-ra-bo spe-ra-bo spe-  
 -bo in se-cu-la in se-cu-la spe-ra-bo spe-ra-  
 -bo in se-cu-la in se-cu-la spe-ra-bo spe-ra-bo spe-  
 ta-bo in se-cu-la, spe-ra-bo spe-ra-bo spe-  
 ta-bo in ta-ber-na-cu-lo tu-o, in se-cu-la, spe-ra-bo spe-ra-bo spe-  
 ta-bo in ta-ber-na-cu-lo tu-o, in se-cu-la, spe-ra-bo spe-ra-bo spe-  
 ta-bo in ta-ber-na-cu-lo tu-o, in se-cu-la, spe-ra-bo spe-ra-bo spe-  
 ta-bo in ta-ber-na-cu-lo tu-o, in se-cu-la, spe-ra-bo spe-ra-bo spe-

The musical score consists of two systems of music, each with five staves. The top system begins with a vocal line (Soprano) and continues with three more vocal parts (Alto, Tenor, Bass) and a basso continuo line. The lyrics are written below the notes. The bottom system follows a similar structure, continuing the vocal parts and basso continuo. The music is in common time, with various note values including eighth and sixteenth notes, and rests. The vocal parts are primarily in soprano, alto, tenor, and bass, with some variations in pitch and rhythm.

**System 1 (Top):**

- Soprano:** -ra - bo in ve-la-men-
- Alto:** -ra- bo in
- Tenor:** - bo
- Bass:** -ra- bo
- Basso Continuo:** - bo in ve-la-men-to in ve-la-men-to a-la- rum tu-
- Continuation:** - bo in ve-la-men-to in ve-la-men-to a-la- rum tu-
- Continuation:** -bo in ve-la-men-to a-la- rum tu- a-
- Continuation:** -bo in ve-la-men-to a-la- rum, a- la- rum tu- a-

**System 2 (Bottom):**

- Soprano:** -to a-la - rum tu- a- rum in ve-la-men-to a-la -
- Alto:** ve-la-men-to a-la - rum tu- a- rum in ve- la- men- to a-
- Tenor:** in ve-la-men-to a-la - rum tu- a- rum in ve-la- men-to a- la -
- Bass:** in ve- la- men- to a-la- rum tu- a- rum
- Basso Continuo:** -a- rum in ve- la- men- to a- la - rum tu- a- rum a-
- Continuation:** -a- rum in ve- la- men- to a- la - rum in ve- la-
- Continuation:** -rum in ve- la- men- to a- la - rum tu- a- rum in ve- la-
- Continuation:** -rum in ve- la- men- to a- la - rum tu- a- rum in ve- la-
- Continuation:** -rum in ve- la- men-

The musical score consists of eight staves of music, likely for a choir or ensemble. The lyrics are written below each staff, corresponding to the vocal parts. The lyrics are in Latin and German, including words like "rum", "tu-", "a-", "Se-", "la:", "Se- la.", "in ve- la- men-", "to a- la-", "rum", "Se-", "la.", "sel- la.", "men-", "to a- la-", "rum", "Se-", "la.", "sel- la.", "to a- la-", "rum", "Se-", "la.", and "sel- la.". The music is in common time, with various note values and rests. The vocal parts are likely three- or four-part, though only one part is explicitly labeled.

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