

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 below the note is a transcriber's suggestion

The “**prima pars**” of this motet is entitled “**Pater peccavi**”

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/ptraetorius.html

Quanti mercenarii (secunda pars)

Quan- ti mer- ce- na- ri- j in do- mo pa- tris me- i in do- mo pa- tris me- i, quan- ti mer- ce- na- ri- i in do- mo pa- tris me- i, quan- ti quan- In do- mo pa- tris me- i, quan- ti

-i, Quan- ti mer- ce- na- ri- j, quan - ti mer- ce- do- mo pa- tris me- i, quan- ti mer- ce- na- ri- i quan- pa- tris me- i quan - ti, quan- - ti mer- ce- na ri- i quan - ti in mer- ce- na- ri- i quan- ti quan- ti in

-na ri- j Quan- ti mer- ce- na- ri- j in do- mo
 - ti mer- ce- na- ri- i in do- mo pa- tris, in do- mo pa- tris,
 - ti mer- ce- na- ri- i in do- mo pa- tris me- i, in do- mo
 do- mo pa- tris me - i in do- mo pa - tris_ - - me- i
 do- mo pa- tris me- i quan- ti mer- ce- na- ri- i in do- mo

pa- tris me - - i a- bun- dant pa- ni- bus a-
 in do- mo pa- tris me- i a- bun- dant pa- ni- bus: a-
 in do- mo pa- tris me- i, a- bun- dant pa- ni- bus, a-
 in do- mo pa- tris me - i a- bun- dant pa- ni- bus: a-
 pa- tris me - - i a-

-bun- dant pa- ni- bus_ _ _ _ _ hic fa- me pe - re-
 -bun- dant pa- ni- bus_ _ _ _ _ E- go au- tem, hic fa- me pe
 -bun- dant pa - ni- bus: E- go_ _ _ _ _ au - tem
 -bun- dant pa- ni- bus E- go au - tem
 -bun- dant pa- ni- bus: E- go au- tem,

-bo ad pa-trem me-um & di-cam e-i fac me fac

-bo ad pa-trem me-um, & di-cam e-i, & di-cam e-i, fac me

pa- trem me-um, & di-cam e-i & di-cam e-i, fac

-bo ad pa-trem me-um, & di-cam e-i & di-cam e-i: fac me

ad pa-trem me-um & di-cam e-i fac me fac

me fac me si-cut u-num ex

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

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

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

me fac me si-cut u-num si-cut u-

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

-is ex mer-ce-na-ri-is, ex mer-ce-na-ri-is, ex mer-ce-na-ri-is, ex

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

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

-num ex mer-ce-na-ri-is tu- is ex mer-ce-na-ri-is

