

# NOTES

**The following transcription is intended only for performing purpose and doesn't seek any critical goal.**

The key, time signatures, note values, accidentals and colourings 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 perfect breves and brevis rests are dotted

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

The asterisk marks (\*) the correction of an error (D instead of C) in the original print and the accidentals above the note are transcriber's suggestions

Instead of marking the “ligatureae” 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 “ligatureae” in this composition is always a couple of semibreves, apart from the coloured second element of the “ligatura” at page 4 that should be performed as a dotted minima).

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)

# Beati omnes qui timent Dominum

1

The musical score consists of ten staves of music in common time, featuring a mix of soprano, alto, and bass voices. The key signature changes between G major (no sharps or flats) and F major (one sharp). The lyrics are in Latin, with some words like 'Do' and 'mi' serving as solfège. The vocal parts are separated by vertical bar lines, and the music includes various note values such as eighth and sixteenth notes.

Beati omnes qui timent Dominum  
Beati omnes qui timent Dominum, Be-  
Beati omnes, qui timent Dominum qui timent Dominum, Be-  
Beati omnes qui timent Dominum, mi- num, be-  
Beati omnes be-  
Beati omnes be-  
Beati omnes be-  
Beati omnes be-  
-ati omnes: qui am -  
-ati omnes qui am - bu- lant  
-ati omnes qui am- bu- lant am -  
-ati omnes, qui am -  
-ati omnes qui ti- ment Do - - mi- num:  
-ati omnes qui ti- ment Do mi- num, Do - - mi- num,  
-ati omnes qui ti- ment - - Do - - mi- num;  
-ati omnes qui ti- ment Do - - mi- num:

The musical score consists of six staves of music, likely for a six-part choir. The lyrics are written below each staff. The music is in common time, with various note values including eighth and sixteenth notes. The lyrics are in Latin, referring to 'labores manus' (labor and hands) and 'manus tuorum' (your hands).

bu-lant in vijs e-jus  
 - am - bu-lant in vi - is e - jus.  
 - bu-lant in vi - is e-jus,  
 - bu-lant in vi is e-jus:  
 La-bo - - res ma - - nu- um  
 la-bo- res ma- nu-un tu-a - - rum,  
 La-bo - - - res ma - - nu- um tu-  
 La-bo- res ma- nu- um tu-

la-bo - - - res ma - - nu- um tu-a rum  
 La-bo - - res ma- nu- um tu-a rum man- - - du-  
 La-bo - - res ma- nu- um tu-a rum man - - - du-ca-  
 La-bo- res ma- nu- um tu- a- rum man- du-ca-  
 tu-a- rum man- du- ca- bis,  
 man - - - du- ca- bis:  
 -a - rum man- du- ca- bis:  
 -a- rum man- du- ca- bis,

man-du-ca- bis be-a- tus, es & be-ne ti-bi e- rit & be-ne ti-bi e- rit  
 -ca - bis, be-a - tus es & be-ne ti-bi e- rit & be-ne ti-bi e- rit  
 -bis: Be-a- - tus es & be-ne ti-bi e- rit & be-ne ti-bi e- rit  
 -bis, be-a- tus es & be-ne ti-bi e- rit, & be-ne ti-bi e- rit  
 Be-a- tus es be-a-tus es & be-ne ti-bi e- rit & be-ne ti-bi e- rit U-xor  
 Be-a - - tus es & be-ne ti-bi e- rit & be-ne ti-bi e- rit u-xor  
 Be-a - tus es & be-ne ti-bi e- rit, & be-ne ti-bi e- rit, U-xor  
 Be-a- tus es, & be-ne ti-bi e- rit, Et be-ne ti-bi e- rit. U-xor

tu- a si- cut vi- tis fru- gi- fe- ra in la-te-ri- bus in la-te-ri- bus do- mus  
 tu- a si- cut vi- tis fruc- ti- fe- ra in la-te-ri- bus, in la-te-ri- bus do- mus tu-  
 tu- a si- cut vi- tis fru - - gi- fe- ra in la-te-ri- bus in la-te-ri- bus do- mus tu-  
 tu- a si- cut vi- tis fruc- ti - - fe- ra, in la-te-ri- bus in la-te-ri- bus do- mus

fi- li- j tu- i si- cut ra - - mi o- li- va- rum, in cir- cu- i- tu; in

Fi- li- i tu - i si- cut ra - mi o- li- va - - rum, in cir- cu- i-

Fi- li- j tu- i si- cut ra- mi- o- li- va - - rum in cir-

fi- li- i tu- i si- cut ra- mi o- li- va- rum, in cir- cu- i- tu

tu- æ.

- - æ.

- æ.

tu- æ.

cir- cu- i- tu men- sæ tu- æ: Ec- ce sic be-ne- di-ce-

- tu in cir- cu- i- tu men- - sæ tu æ. Ec- ce sic be-ne- di-ce-

- cu- i- tu men- sae men- sæ tu - - æ Ec- ce sic be-ne- di-ce-

in cir- cu- i- tu men- sæ tu - - æ Ec- ce ec- ce sic be-ne- di-ce-

Ec- ce sic be-ne- di-ce- tur ho- mo

Ec- - ce sic be-ne- di-ce- tur ho- mo,

Ec- ce sic be-ne- di-ce- tur ho- mo,

Ec- ce sic be-ne- di-ce- tur ho- mo,

- tur ho- mo be-ne-di-ce- tur ho- mo Be- ne- di- cat

- tur ho- mo be-ne-di-ce- tur ho- mo Be- ne- di- cat

- tur ho - - mo be-ne-di-ce- tur ho mo Be- ne- di- cat

- tur ho- mo be-ne-di-ce- tur ho- mo Be- ne- di- cat

be-ne-di- ce- tur ho- mo, qui ti- met Do- mi- num. Be- ne- di- cat

be-ne-di- ce- tur ho- mo, qui ti- met Do - - mi- num: Be- ne- di- cat

be-ne-di- ce- tur ho- mo, qui ti- met Do- mi- num: Be- ne- di- cat

be-ne-di- ce- tur ho- mo, qui ti- met Do- mi- num. Be- ne- di- cat

be- ne- di- cat be- ne- di- cat ti- bi Do-mi-nus ex Si-

be- ne- di- cat be- ne- di- cat ti- bi Do-mi-nus ex Si-

be- ne- di- cat be- ne- di- cat ti- bi do-mi-nus ex Si-

be- ne- di- cat be- ne- di- cat ti - - bi Do-mi-nus ex Si-

be- ne- di- cat be- ne- di- cat ti- bi Do- mi- nus ex Si - - on

be- ne- di- cat be- ne- di- cat ti- bi Do- mi- nus ex Si- on,

be- ne- di- cat be- ne- di- cat ti- bi Do- mi- nus ex Sy- on,

be- ne- di- cat be- ne- di- cat ti- bi Do- mi- nus ex Si- on,

on, ut vi de-as bo-na Ie-ru sa-lem ut vi de-as  
 on ut vi de-as bo-na Ie-ru sa-lem ut vi de-as  
 on, ut vi de-as bo-na Ie-ru sa-lem bo-  
 on ut vi e-as bo-na He-ru sa-lem ut vi de-as  
 ut vi de-as bo-na Ie-ru sa-lem, ut vi de-as bo-na Ie-ru sa-  
 ut vi de-as bo-na ut vi de-as bo-na Ie-ru sa-lem,  
 Et vi de-as bo-na Ie-ru sa-lem et vi de-as bo-na Ie-  
 ut vi de-as bo-na Ie-ru sa-lem ut vi de-as bo-na Ie-ru sa-

bo-na Ie-ru sa- lem, om-ni-bus di-e bus om-ni-bus di-e bus vi-ta tu -  
 bo-na Ie-ru sa- lem om-ni-bus di-e bus om-ni-bus di-e bus vi-tae tu -  
 na Ie-ru sa- lem, om-ni-bus di-e bus om-ni-bus di-e bus vi-tae tu -  
 bo-na He-ru sa- lem om-ni-bus di-e bus di-e - bus vi-tae tu -  
 -lem, om-ni-bus di-e bus, om-ni-bus di-e - bus  
 om-ni-bus di-e bus om-ni-bus di-e bus  
 -ru sa- lem om-ni-bus di-e bus di-e bus di-e bus.  
 -lem om-ni-bus di-e bus om-ni-bus di-e bus

Et vi-de-as fi-li-os fi-li-o-rum  
 & vi-de-as fi-li-os fi-li-o-rum  
 Et vi-de-as fi-li-os fi-li-o-rum,  
 Et vi-de-as fi-li-os fi-li-o-rum  
 & vi-de-as fi-li-os fi-li-o-rum & vi-de-as  
 & vi-de-as fi-li-os fi-li-o-rum & vi-de-as  
 Et vi-de-as fi-li-os fi-li-o-rum & vi-de-as  
 Et vi-de-as fi-li-os fi-li-o-rum & vi-de-as

Et vi-de-as fi-li-os fi-li-o-rum tu-o-rum  
 & vi-de-as fi-li-os fi-li-o-rum tu-o-rum  
 & vi-de-as fi-li-os fi-li-o-rum tu-o-rum  
 & vi-de-as fi-li-os fi-li-o-rum tu-o-rum,  
 fi-li-os fi-li-o-rum tu-o-rum & vi-de-as fi-li-os fi-li-  
 fi-li-os fi-li-o-rum tu-o-rum & vi-de-as fi-li-os fi-li-  
 fi-li-os fi-li-o-rum tu-o-rum & vi-de-as fi-li-os fi-li-  
 fi-li-os fi-li-o-rum tu-o-rum & vi-de-as fi-li-os fi-li-

A musical score for six voices (SATB and three basses) in common time. The music consists of six staves, each with a different vocal range. The lyrics are in Latin, repeated in each staff. The score includes various musical markings such as fermatas, slurs, and dynamic changes.

lyrics: fi-li-o-rum tu-o-rum, fi-li-o-rum tu-o-rum, rum Pa-cem su-

lyrics: fi-li-o-rum tu-o-rum, fi-li-o-rum tu-o-rum, rum pa-cem su -

lyrics: fi-li-o-rum tu-o-rum, fi-li-o-rum tu-o-rum, rum pa-cem su-per

lyrics: fi-li-o-rum tu-o-rum, fi-li-o-rum tu-o-rum, rum Pa-cem su-

lyrics: -o-rum tu-o-rum, fi-li-o-rum tu-o-rum, Pa-cem su -

lyrics: -o-rum tu-o-rum, fi-li-o-rum tu-o-rum, Pa-cem su -

lyrics: -o-rum tu-o-rum, fi-li-o-rum tu-o-rum, Pa-cem su-per I-

lyrics: -o-rum tu-o-rum, fi-li-o-rum tu-o-rum, Pa-cem su-

per I-sra-el Pa-cem su-per I-sra-el I-sra-el.  
 per I-sra-el pa-cem su-per I-sra-el I-sra-el.  
 I - - sra-el, Pa-cem su-per I-sra-el su-per I-sra-el.  
 per I-sra-el, pa-cem su-per I-sra-el I-sra-el.  
 per I-sra-el pa-cem su-per I-sra-el.  
 per I-sra-el pa-cem su-per I-sra-el el, I - - sra-el.  
 sra-el I - - sra-el pa-cem su-per I-sra-el I - - sra-el.  
 per I-sra-el, pa-cem su-per I-sra-el I-sra-el.