

Heinrich Schütz (1585–1672)

Paratum cor meum

Source: Henrici Sagittarii [Heinrich Schütz]: *Symphoniae sacrae* (Venice: Gardano/Magni, 1629).

Edited by Jamie Savan for *Venice 1629*, a recording by the Gonzaga Band, March 2018.

*Paratum cor meum Deus,
cantabo et psallam in gloria mea.
Exurge gloria mea, exurge psalterium,
exurge cythara, exurgam diluculo.
Confitebor Tibi in populis Domine,
psallam Tibi in nationibus.*

My heart is ready, O God,
I will sing, I will sing psalms with my glory.
Wake up my glory, wake up harp,
wake up lyre, I will wake up at dawn.
I will praise You among the people, O Lord,
and I will sing psalms to You among the nations.

Translation by M. Dalle Fratte

Editorial method for the *Venice 1629* project:

- Original note values and mensuration/time signatures are retained throughout.
- Final note longs are indicated by breve or semibreve with fermata.
- Clefs are modernised; original clefs and stave signatures are indicated in a prefatory stave.
- Beaming in vocal parts is modernised; beams are broken at change of syllable.
- Accidentals in the edition follow the modern convention of remaining in force throughout a bar unless cancelled.
- Redundant accidentals are tacitly omitted.
- Consequential accidentals are indicated in small type on the stave.
- Editorial accidentals are indicated in small type above the stave.
- Cautionary accidentals are indicated in round brackets.
- Figuring follows the format given in the source: # for major, ♫ for minor chords.
- Coloration is indicated by corner brackets.
- Ligatures are indicated by horizontal brackets.
- Punctuation and other orthographical aspects of the Latin texts have been modernised (e.g. v for u; j for i; ae for æ); however, original spellings have been retained where they might materially affect pronunciation. Repeated text (indicated in the original source by ij) is italicised.

Critical notes for this edition:

Bassus pro organo, bar 134, figures reversed in source.



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Paratum cor meum

Heinrich Schütz

Violino Primo

Violino Secondo

Soprano, o Tenore solo

Bassus pro organo

Pa - ra - tum cor me - um, pa - ra - tum cor me - um, pa - ra - tum cor

6

4

me - um De - us, can - ta - - - bo et psal - lam in glo - ri - a

6 6

10

me - a, can - ta - - - bo et psal - lam in glo - ri - a

6 6

15

me - a,
can - ta - -

6 # 6

20

- bo,
can - ta - - - bo et

24

psal - lam in glo - ri - a me - a,

6 6 6 #

29

can - ta - - - bo,

#

33

can - ta - - - bo et psal - lam in

38

glo - ri - a, glo - ri - a, glo - ri - a me - a.

44

Ex -

6 6

50

ur - ge, ex - ur - ge, ex - ur - ge glo - ri - a,

♯ ♫

56

glo - ri - a me - a, ex - ur - ge, ex - ur - ge

b

62

glo - ri - a, glo - ri - a me - a, glo - ri - a, glo - ri - a

b

67

me - a,

6

72

ex - ur - ge, ex - ur - ge, ex - ur - ge, ex - ur - ge

6 # 6

94

ex - ur - ge psal - te - ri - um, ex - ur - ge

99

cy - - - - - tha - ra,

6 # # # #

103

ex - ur - gam di - lu - co - lo. Con - fi - te - bor Ti - bi in

6

108

po - pu - lis Do - mi - ne,

6

113

ex - ur - gam di - lu - cu - lo,
con - fi - te - bor

6 #

118

Ti - bi in po - pu - lis Do - mi - ne,

6 # #

123

con - fi - te - bor Ti - bi in po - pu - lis Do - mi - ne,

b

128

con - fi - te - bor Ti - bi in po - pu - lis

b

133

Do - mi - ne, in po - pu - lis Do - mi -

6 6 5 ♯ ♯ ♯ 6

139

ne,

♯ 5 ♯ ♯ ♯

144

psal - - - - - lam,

#

148

psal - - - - - lam,

#

10
152

psal

#

156

- lam Ti - bi in na -

160

6

164

- ti - o - ni - bus,

in

#

168

na - - - -

#

172

ti - o - ni - bus,

177

181

piano

piano

in na - - - -

#

12

185

Musical score for measures 185-188. The score consists of four staves. The first two staves have treble clefs and are mostly silent, with small grace note heads appearing at the end of each measure. The third staff has a treble clef and shows a steady pattern of eighth notes. The fourth staff has a bass clef and shows eighth notes with a fermata at the end of the measure.

188

Musical score for measure 188. The score consists of four staves. The first two staves begin with a forte dynamic, indicated by a large 'C' and the word '[forte]'. They then transition to eighth-note patterns. The third staff shows eighth notes with a fermata. The fourth staff shows eighth notes. The lyrics 'ti onini bus.' are written below the third staff. A time signature change from common time to 4/3 is indicated at the end of the measure.