

NOTES

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

The time signatures, notes' values, accidentals and colourings are as in the original manuscript, apart from:

- the perfect breves, the imperfect longæ and the perfect brevis rests are dotted.
- Ties are used for notes' values not exactly representable.

The C clefs are transposed to the G clef and the modern Tenor clef.

Instead of marking the "ligaturæ" 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. To represent the notes' values I used the following rules (simplifying the old ones):

- the left upstemmed notes are semibreves
- the right downstemmed notes are longæ

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.

I corrected what I presume to be errors but, as I'm not a professional music paleography scholar, if you have any doubt you can download the fac simile of the manuscript from the following address:

http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_us erid=19324&cached=true

Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

<http://www.musica-antica.info/paleografia/>

Ut queant laxis

This system contains five staves of music. The top staff is a vocal line with a treble clef and a common time signature. The second staff is a vocal line with a treble clef. The third staff is a vocal line with a treble clef. The fourth staff is a vocal line with a treble clef. The fifth staff is a bass line with a bass clef. The music is written in a medieval style with various note values and rests.

This system contains five staves of music, continuing the composition from the first system. It features the same five-staff structure: four vocal staves with treble clefs and one bass staff with a bass clef. The notation includes various rhythmic patterns and melodic lines.

This system contains five staves of music, continuing the composition from the second system. It features the same five-staff structure: four vocal staves with treble clefs and one bass staff with a bass clef. The notation includes various rhythmic patterns and melodic lines.



System 1: Five staves of music. The top staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs. The fourth staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music consists of various rhythmic patterns, including quarter notes, eighth notes, and rests.



System 2: Five staves of music. The top staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs. The fourth staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music continues with similar rhythmic patterns as the first system.



System 3: Five staves of music. The top staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs. The fourth staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music concludes with a final cadence.