NOTES

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

The time signatures, notes’ values and colourings are as in the original manuscript apart from:
- the perfect breves, the imperfect longæ in tempus perfectum 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 unstemmed notes are breves
- the right downstemmed notes are longæ

I decided to keep the original manuscript’s text placement, positioned above the staves, to leave the performers the freedom to make the effective text placement at their own judgement.

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:


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

http://www.musica-antica.info/paleografia/
Et omnes ad quos pervenit aqua ista salvi facti sunt et dicent
alleluia

Confitemini

Quoniam in seculum misericordia eius

Gloria patri

Sicut erat in principio et nunc

et in secula

seculorum

amen

Anonymous – Trento-tr93 5v-6r

Transcription by Renato Calcaterra
Vidi aquam

Vidi

Vidi aquam

Vidi aquam

egregientem
egregientem
destemplo
destemplo

destem

plo

alatere

alatere
dextro
dextro

alleluias

alleluia

Et

Et omnes

Et omnes

Et omnes

omnes

omnes

omnes

omnes

adquos

adquos

adquos

adquos

adquos

pervenit

pervenit

pervenit

pervenit

pervenit

aquas

aquas

aquas

aquas

aquas

aqua

aqua

aqua

aqua

aqua

ista

ista

ista

ista

ista


Anonymous – Trento-tr93 6v-7r

Transcription by Renato Calcaterra
salvi facti sunt

Et dicent alleluia

Et dicent

confirma hoc deus quod
Confitemeni domino
A Quoniam in seculum misericordia eius sancto tuo

A templo sancto tuo

quod est in ierusa

lem