

# NOTES

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

The notes' values and colourings are as in the original manuscript apart from:  
- the perfect semibreves and the perfect semibrevis rests are dotted

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

The Time signature is missing in all the voices. From the context I assumed that it would be the "Tempus imperfectum, Prolatio maior"

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 notes without stem are breves

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.

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\\_userid=19324&cached=true](http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=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/>

# Je ne suy

[C] Je ne suy plus tel que souloy e jay

This system contains the first line of the musical score. It features a vocal line in C-clef with a common time signature [C]. The lyrics 'Je ne suy plus tel que souloy e jay' are written above the staff. The accompaniment consists of two staves in G-clef, with the left hand in the bass register and the right hand in the treble register. The music is written in a medieval style with square notes and a mix of half and quarter notes.

perdu tout soulas et joye devenus suy vieuy et use

This system contains the second line of the musical score. The lyrics 'perdu tout soulas et joye devenus suy vieuy et use' are written above the staff. The musical notation continues with the same three-staff format, showing the vocal line and the two-part instrumental accompaniment.

et mont les dames refuse quar plus

et mont les dames refuse

et mont les dames refuse

This system contains the third line of the musical score. The lyrics 'et mont les dames refuse quar plus' are written above the staff. The first staff of the system has a repeat sign at the end. Below it, the lyrics 'et mont les dames refuse' are written above a second staff, which also has a repeat sign at the end. A third staff below that also has the lyrics 'et mont les dames refuse' and a repeat sign. This indicates a repeated musical phrase.

servir ne les porroye

This system contains the fourth line of the musical score. The lyrics 'servir ne les porroye' are written above the staff. The musical notation concludes the piece with a final cadence on the three-staff format.