

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 perfect brevis rests and the imperfect longæ in tempus perfectum are dotted
- Tie are used for note values that cannot be represented.

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

In the Contra 1° voice the four black notes with an asterisk above are **coloured minimæ**.

In the Superius voice the coloured notes with a leading "4" are in "proportio sesquiertia" (i.e. 4 vs. 3)

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
- the right downstemmed note are longæ
- the notes without stem and with double length body are maximæ

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

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

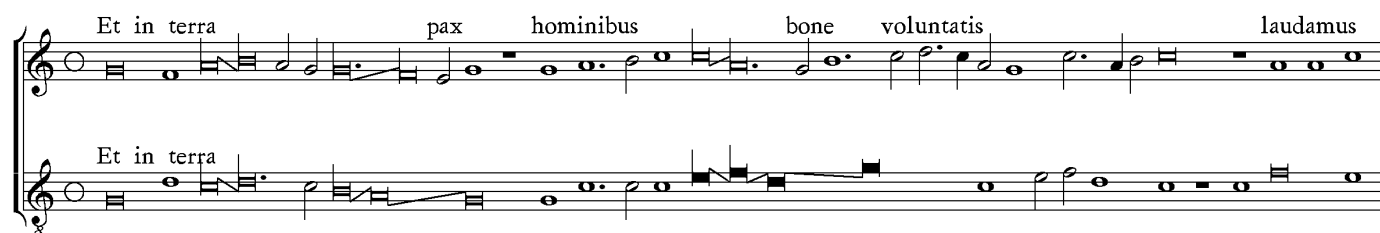
<http://www.musica-antica.info/paleografia/>

Gloria – Missa Christus surrexit

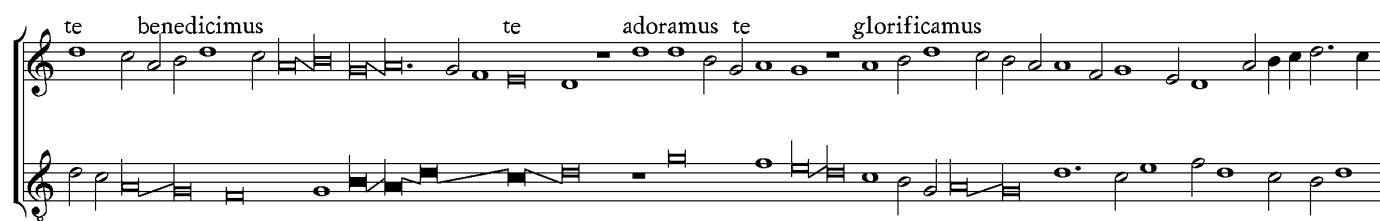
1

Et in terra pax hominibus bone voluntatis laudamus

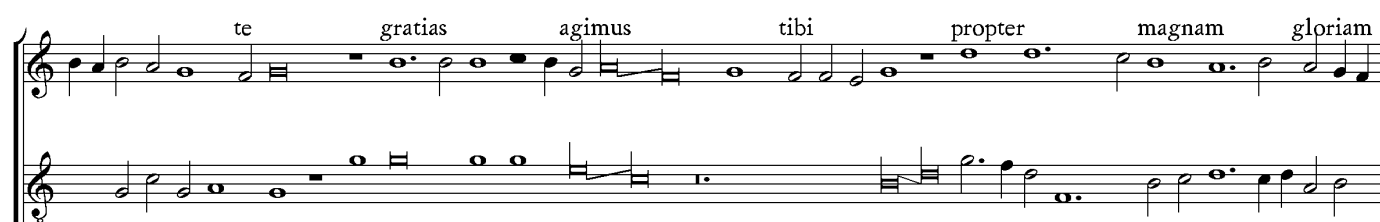
Et in terra



te benedicimus te adoramus te glorificamus



te gratias agimus tibi propter magnam gloriam

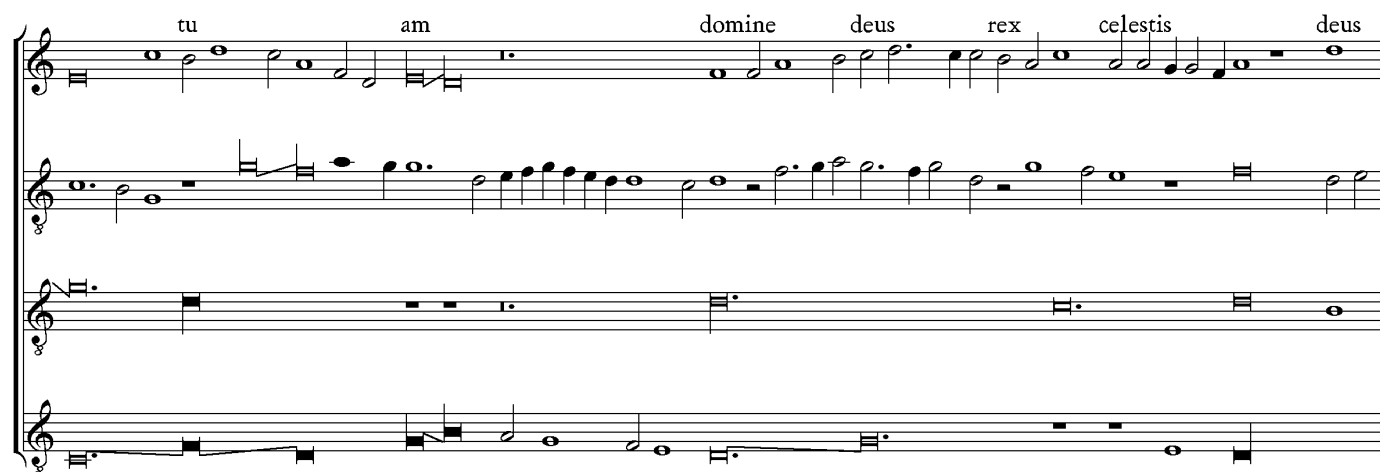


christus surrexit

Gratias agimus



tu am domine deus rex celestis deus

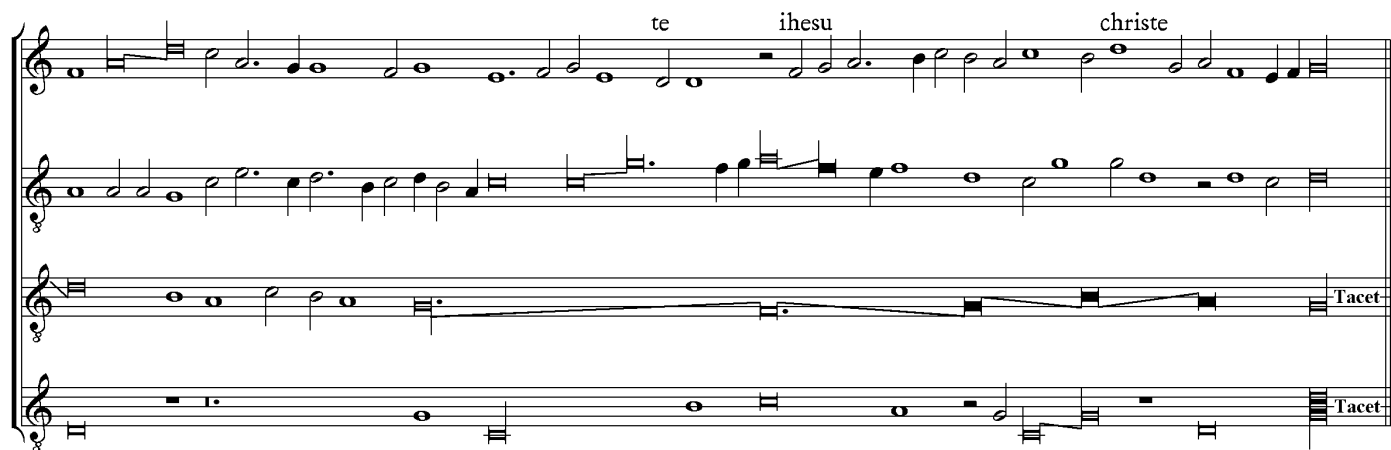




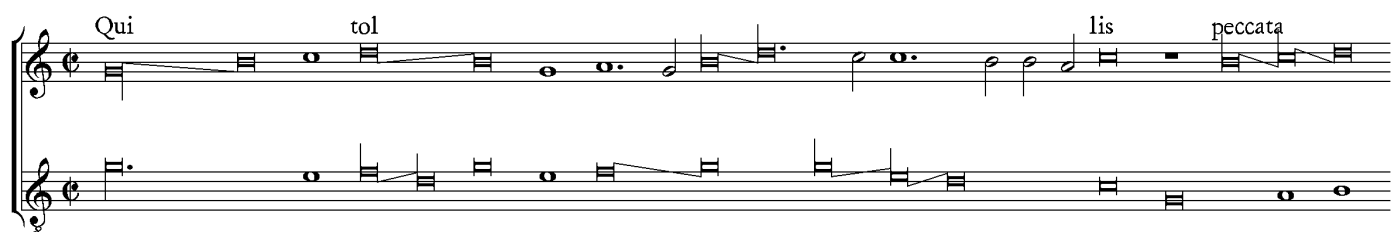
First system of the musical score. It consists of four staves. The top staff has the lyrics "pater omnipotens" written above it. The music is written in a medieval style with square neumes on a four-line red staff. The first staff has a treble clef, and the others have a C-clef (alto, tenor, and bass positions).



Second system of the musical score. It consists of four staves. The top staff has the lyrics "Domine fili unigeni" written above it. The music continues with square neumes on a four-line red staff. The first staff has a treble clef, and the others have a C-clef (alto, tenor, and bass positions).



Third system of the musical score. It consists of four staves. The top staff has the lyrics "te ihesu christe" written above it. The music continues with square neumes on a four-line red staff. The first staff has a treble clef, and the others have a C-clef (alto, tenor, and bass positions). The system ends with the word "Tacet" on the third and fourth staves.



Fourth system of the musical score. It consists of two staves. The top staff has the lyrics "Qui tol lis peccata" written above it. The music continues with square neumes on a four-line red staff. The first staff has a treble clef, and the second staff has a C-clef (bass position).

mundi miserere no bis

qui tollis peccata mundi suscipe deprecationem nostram

christus surrexit

qui sedes ad dexteram patris miserere

no bis

Tacet

tu solus

domi

nus tu solus altissimus

Ihesu christe cum sancto spiritu

cum sancto spiritu in gloria dei patris

A men

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) across five systems. The lyrics are in Latin and are placed above the staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The first system has the word 'domi' above the Soprano staff. The second system has 'nus', 'tu solus', and 'altissimus' above the Soprano staff. The third system has 'Ihesu', 'christe', and 'cum sancto spiritu' above the Soprano staff. The fourth system has 'cum', 'sancto', 'spiritu', 'in gloria', 'dei', and 'patris' above the Soprano staff. The fifth system has 'A' and 'men' above the Soprano staff. The score concludes with a double bar line.

Credo – Missa Christus surrexit

5

Patrem omnipotentem factorem celi

et terre visibilium omnium et invisibilium

Et in unum dominum ihesum christum fi lium

christus surrexit

dei unigeni tum Et ex patre natum deum de deo

lumen de lumine deum verum de deo vero

genitum

The musical score is written for four staves, likely representing different vocal parts. The text is in Latin and is placed above the corresponding musical lines. The notation includes various note values, rests, and bar lines. There are some asterisks (*) in the second system, possibly indicating specific performance instructions or editorial markings.

qui propter nos homine et prop

non factum consubstantialem patri per quem omnia facta sunt

ter nostram salutem descendit de ce lis

Tacet

Tacet

Et incarnatus est de spiritu

Et incarnatus

sancto ex maria virgine et homo

factus

est Crucifixus etiam pro nobis sub pontio

pilato passus et sepultus est Et resurrexit tertia die

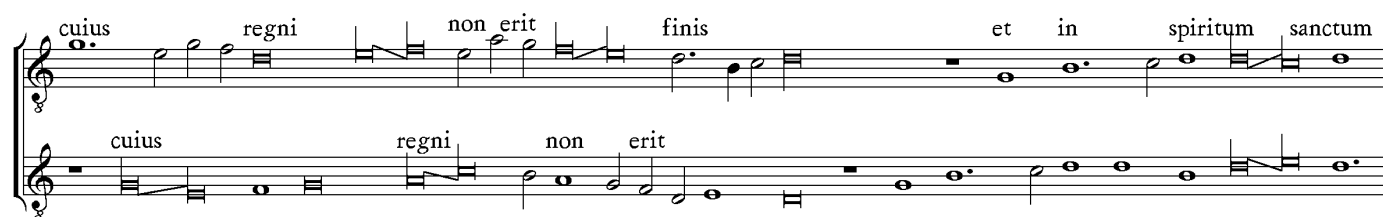
secundum scripturas Et ascendit in

celum sedet ad dexteram pa

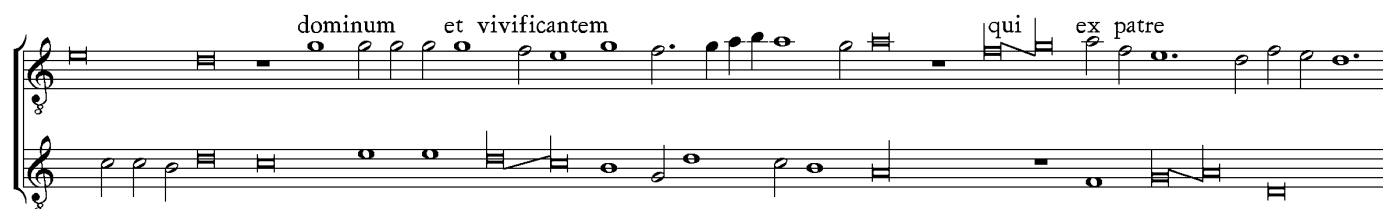
tris Et iterum venturus est cum gloria



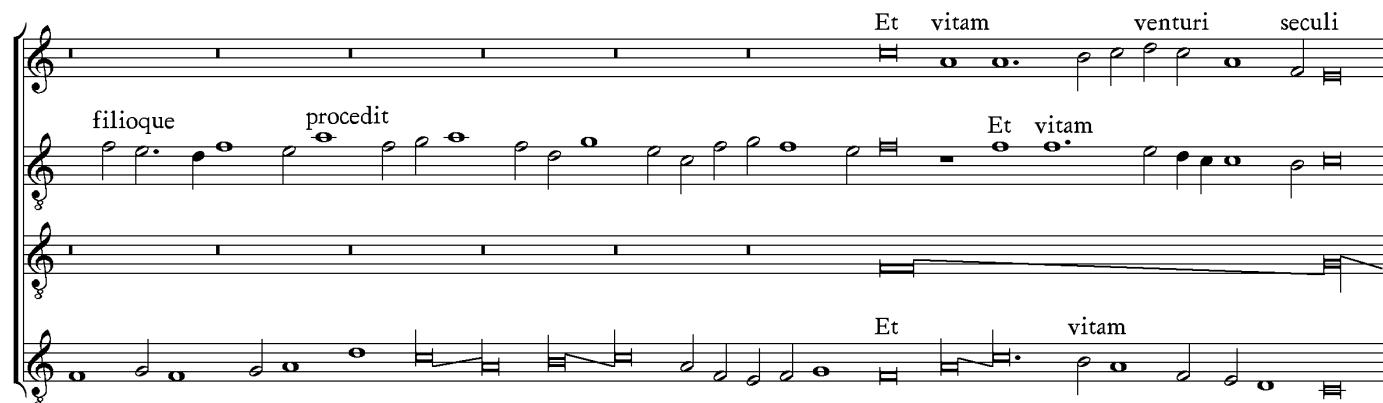
iudicare vivos et mor tuos



cuius regni non erit finis et in spiritum sanctum



dominum et vivificantem qui ex patre



Et vitam venturi seculi filioque procedit Et vitam Et vitam



A men venturi seculi

Sanctus – Missa Christus surrexit

9

Sanctus

Sanctus

Christus surrexit

Sanctus

Dominus deus saba

This musical score is a four-part setting of the Easter story, likely for SATB voices. It is divided into five systems, each with four staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The lyrics are written above the staves, with some words appearing in multiple systems. The score is a transcription of a manuscript from Trento, dated 1489-1490.

oth

Pleni

sunt celi

Christus surrexit

et ter

ra

gloria tu a

O sanna in excel

sis

Benedic

Benedictus

tus qui

The image displays a musical score for a Latin liturgical text, organized into four systems of staves. Each system consists of four staves: a vocal line (treble clef), a vocal line (soprano clef), a lute line (treble clef), and a lute line (bass clef). The text is written in Latin and is distributed across the systems as follows:

- System 1:** The vocal line begins with the word "ve" and continues with "nit". The lute line has the text "in nomine" written above it.
- System 2:** The lute line has the text "In nomine" written above it.
- System 3:** The vocal line has the text "osan" written above it. The lute line has the text "Osanna" written above it.
- System 4:** The vocal line has the text "na in excel" written above it. The lute line has the text "Osanna" written above it.

The musical notation includes various note values, rests, and accidentals, typical of early printed music. The lute parts feature complex rhythmic patterns and accidentals, suggesting a lute tablature or a highly ornamented instrumental part.