

NOTES

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

The keys, 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 and F clefs are transposed to G clef and modern Tenor clef.

The time signature is missing in all the voices. I assumed the "tempus perfectum, prolatio minor" in the other two voices because they work pretty well.

In the Contratenor the text is completely missing, while in the Superius and the Tenor voices is complete and pretty well placed. Possibly, as Tinctoris suggests, it has to be played with an instrument (sackbut?).

The black notes in the Contratenor indicate a sesquialtera proportion, i.e. three semibreves vs. two.

Few errors have been corrected.

On the top of the manuscript's page, above the Superius, there is the word "pugnare" as an author's name. The attribution is very dubious.

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 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.

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 – Ave Regina celorum

1

Et in ter- ra pax ho-mi-ni- bus bo- ne vo- lun - ta -

Ave re- gi- na

This system contains the first two staves of the musical score. The top staff is the vocal line with lyrics: "Et in ter- ra pax ho-mi-ni- bus bo- ne vo- lun - ta -". The middle staff continues the vocal line with lyrics: "Ave re- gi- na". The bottom staff is the piano accompaniment.

tis lau-da- mus te be-ne-di-ci- mus te a- do-ra- mus te glo-ri- fi- ca- mus te Gra- ti- as

ce - lo- rum A - - ve

This system contains the third and fourth staves. The top staff has lyrics: "tis lau-da- mus te be-ne-di-ci- mus te a- do-ra- mus te glo-ri- fi- ca- mus te Gra- ti- as". The middle staff has lyrics: "ce - lo- rum A - - ve". The bottom staff is the piano accompaniment.

a- gi- mus ti - bi prop- ter ma- gnam glo- ri- am tu - am

do- mi- na an- ge- lo - - rum

This system contains the fifth and sixth staves. The top staff has lyrics: "a- gi- mus ti - bi prop- ter ma- gnam glo- ri- am tu - am". The middle staff has lyrics: "do- mi- na an- ge- lo - - rum". The bottom staff is the piano accompaniment.

Do- mi- ne de- us rex ce- le- stis de - us pa - ter om - ni-

Sal - ve ra- dix (sanc - ta?) ex

This system contains the seventh and eighth staves. The top staff has lyrics: "Do- mi- ne de- us rex ce- le- stis de - us pa - ter om - ni-". The middle staff has lyrics: "Sal - ve ra- dix (sanc - ta?) ex". The bottom staff is the piano accompaniment.

po- tens Do- mi- ne fi - li u- ni- ge- ni- te jeh-

qua mun - do lux est

This system contains the ninth and tenth staves. The top staff has lyrics: "po- tens Do- mi- ne fi - li u- ni- ge- ni- te jeh-". The middle staff has lyrics: "qua mun - do lux est". The bottom staff is the piano accompaniment.

su chri- ste Do- mi- ne de- us a- gnus de -
 or - ta gau- de glo- ri- o -
 i fi- li- us pa - tris Qui tol - lis pec- ca- ta mun- di mi-
 sa su - per om - nes spe- ci- o -
 se- re- re no- bis Qui tol - lis pec- ca- ta mun - di su- sci- pe de-pre-ca- ti- o-
 sa va - le val - -
 nem no - stram Qui se- des ad dex- te- ram pa - tris mi - se - re - re no -
 - de de -
 bis Quo- ni- am tu so - lus sanc - tus tu so- lus do- mi- nus tu so- lus al- tis- si- mus jhe-
 co- ra et pro - no - bis sem - per
 su chri- ste cum sanc- to spi- ri- tu in glo- ri- a de- i pa- tris A - men
 chri - stum e - xo - ra