

# 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 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 note is a longa
- the unstemmed note with double length body is a maxima

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](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/>

# Dominus dixit

Dominus dixit ad me filius meus

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This system contains the first three staves of the musical score. The top staff is the vocal line with lyrics. The middle and bottom staves are piano accompaniment. The lyrics are: Dominus dixit ad me filius meus.

es tu ego

es tu ego

This system contains the next three staves. The lyrics are: es tu ego.

hodie

hodie

This system contains the next three staves. The lyrics are: hodie.

genui te Quare fremuerunt gentes

genui te Quare fremuerunt gentes

Quare

This system contains the next three staves. The lyrics are: genui te Quare fremuerunt gentes. There is a double bar line in the middle of the system, and the word 'Quare' appears below the bottom staff after the bar line.

et populi meditati sunt inania

et populi meditati sunt inania

This system contains the final three staves of the score. The lyrics are: et populi meditati sunt inania.