

# 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:

[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/>

# Vidi aquam I

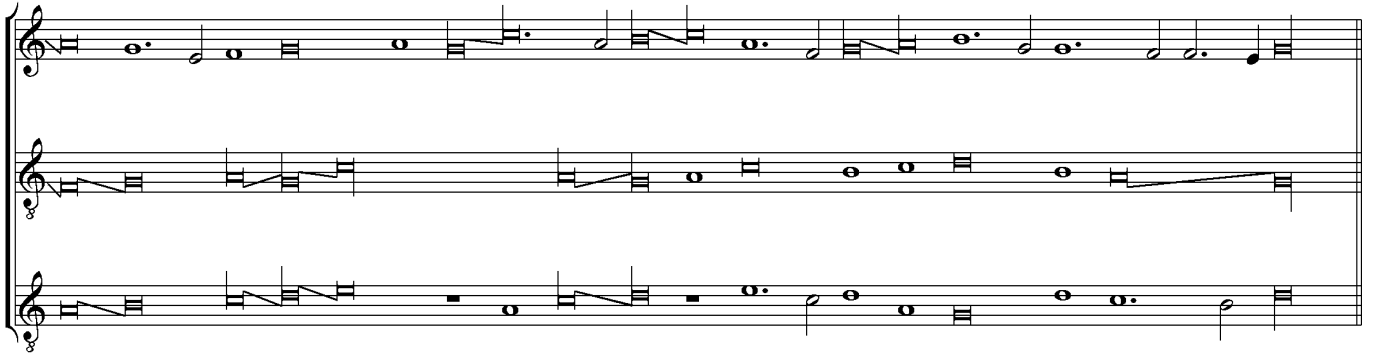
1

Vidi aquam egredientem

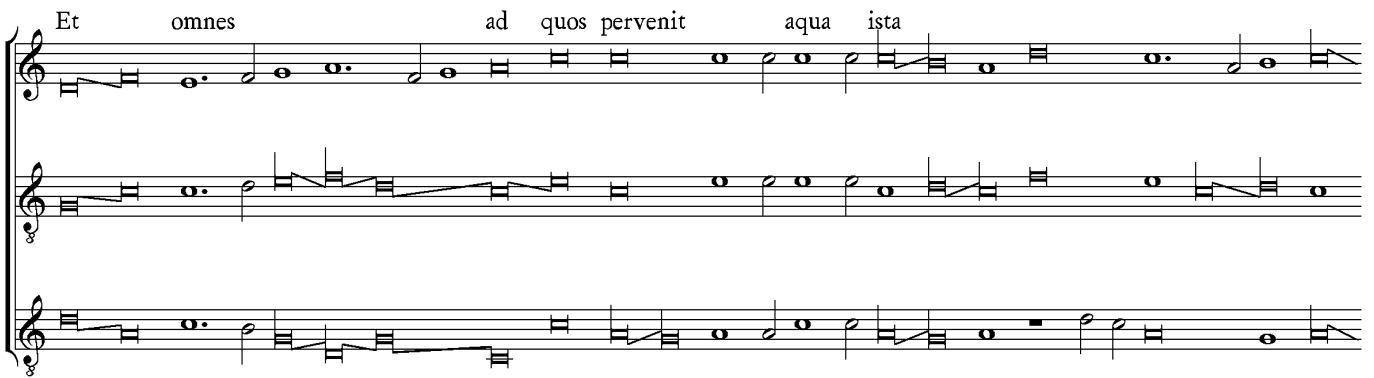
detemplo

alatero

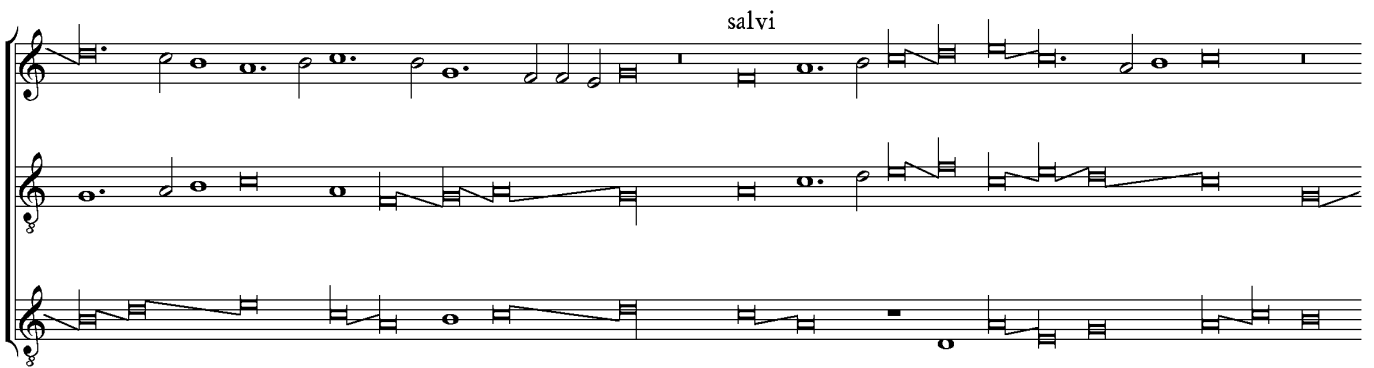
dextro alleluia



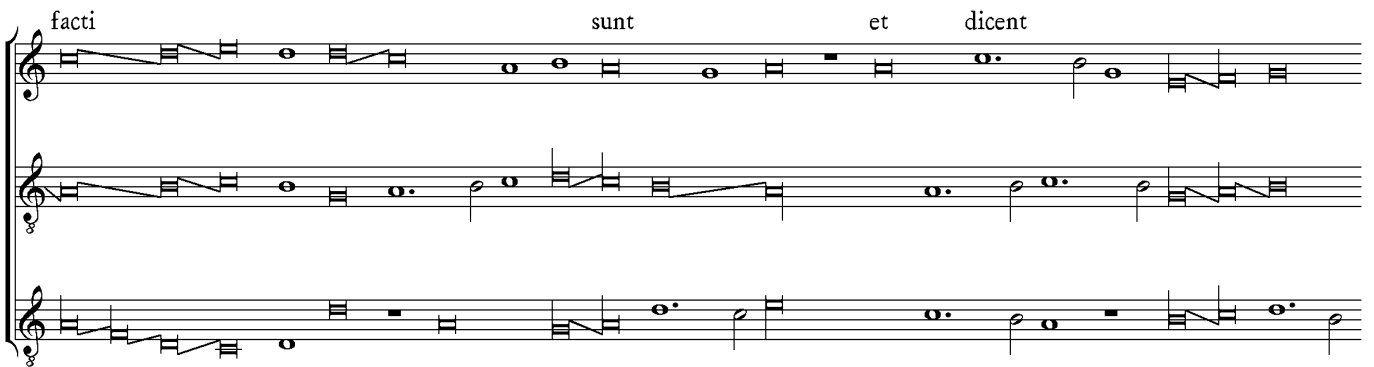
Et omnes ad quos pervenit aqua ista



salvi



facti sunt et dicent





# Vidi aquam II

1

Vidi aquam Egredien tem

vidi aquam egredientem

egredientem detemplo

detem plo alatere dextro

alleluia

Et omnes adquos pervenit aqua ista

Et omnes aquos pervenit

salvi facti sunt

Et dicent alleluia

Et dicent

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

A templo sancto tuo

quod est in ierusa lem

# Vidi aquam III

1

Vidi aquam Egredientem de templo

Vidi aquam

alatero dextro

alatero dextro

alleluia

alleluia

Tacet

Et omnes ad quos pervenit

Et omnes ad quos pervenit

et omnes ad quos pervenit aqua ista salvi facti

aqua ista

aqua ista

salvi facti et dicent

alleluia alleluia alleluia

Quoniam in seculum misericordia  
confitemini  
confitemini

eius gloria patri et filio et  
Sicut erat in principio  
Sicut erat in principio

spiritui sancto sicut erat in principio et nunc et semper