

# 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 and the perfect brevis rests are dotted.

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

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:

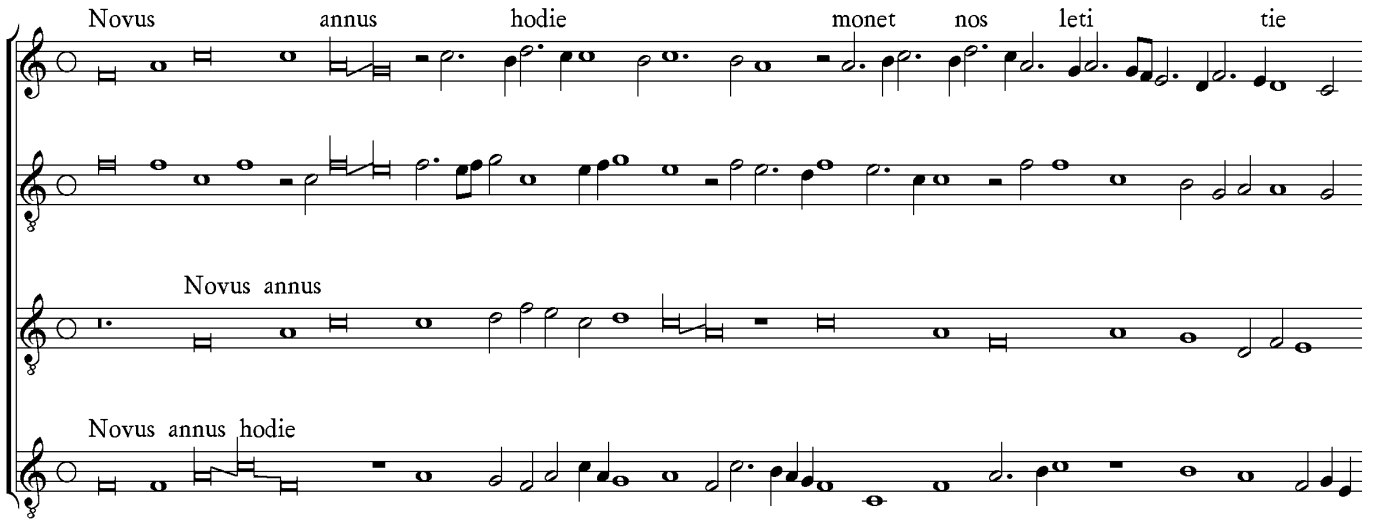
[http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in\\_hi\\_us\\_erid=19324&cached=true](http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_us_erid=19324&cached=true)

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

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

# Novus annus hodie I

Novus annus hodie monet nos letitie



Laudes inchoa re Eya rex



nos adiuva qui gubernas omnia



# Novus annus hodie II

Novus annus hodie

Novus annus hodie

Novus annus

This system contains the first three staves of the piece. The top staff is a vocal line with the lyrics 'Novus annus hodie'. The middle staff is another vocal line with the lyrics 'Novus annus hodie'. The bottom staff is a basso continuo line with the lyrics 'Novus annus'.

This system contains the next three staves of the piece, continuing the vocal and basso continuo parts from the first system.

Eya rex nos

Eya rex nos adiuva

Eya rex nos

This system contains the next three staves of the piece. The top staff has the lyrics 'Eya rex nos'. The middle staff has the lyrics 'Eya rex nos adiuva'. The bottom staff has the lyrics 'Eya rex nos'.

This system contains the final three staves of the piece, concluding the vocal and basso continuo parts.

# Novus annus hodie III

Novus annus hodie e monet

nos le ti ti e Laudes incho

are Eya rex nos ad

iuva qui guber nas om nia