

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 and the perfect semibreves are dotted
- a tie is used for a note's value the cannot exactly represented

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 notes without stem 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 is 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

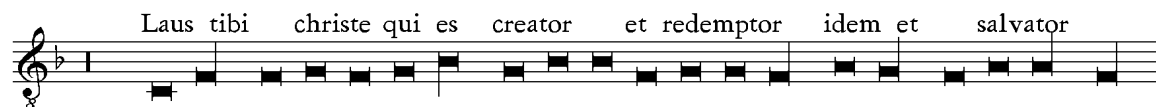
Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

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

Laus tibi Christe

1

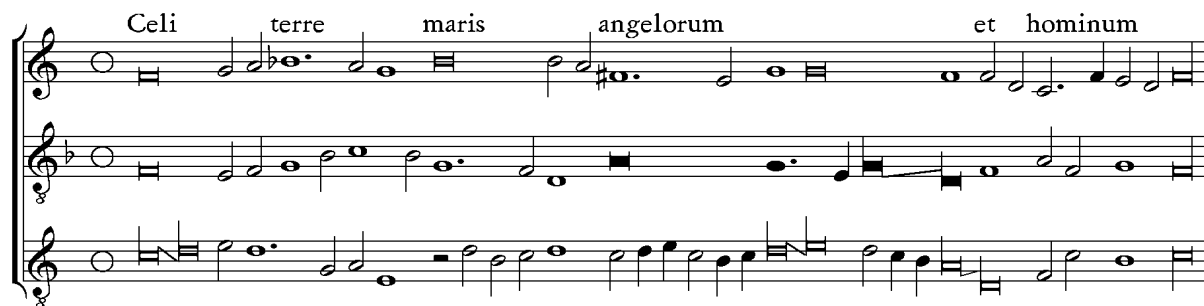
Laus tibi christe qui es creator et redemptor idem et salvator



Celi terre maris angelorum et hominum



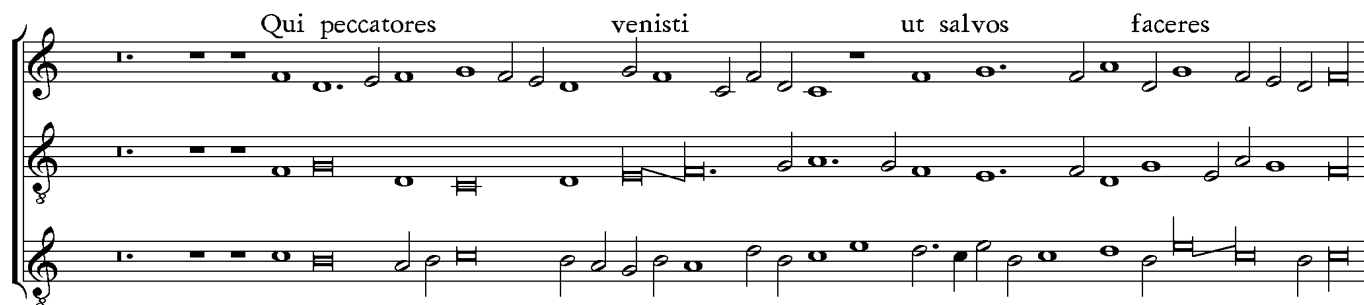
Celi terre maris angelorum et hominum



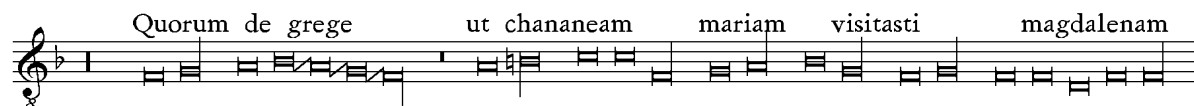
Qui peccatores venisti ut salvos faceres



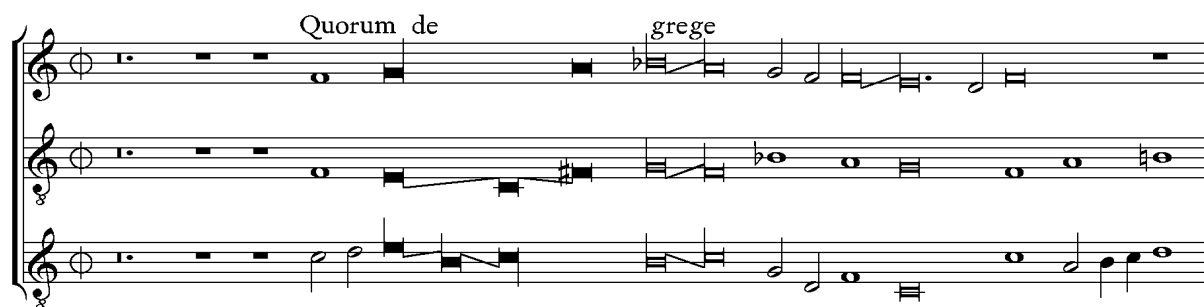
Qui peccatores venisti ut salvos faceres



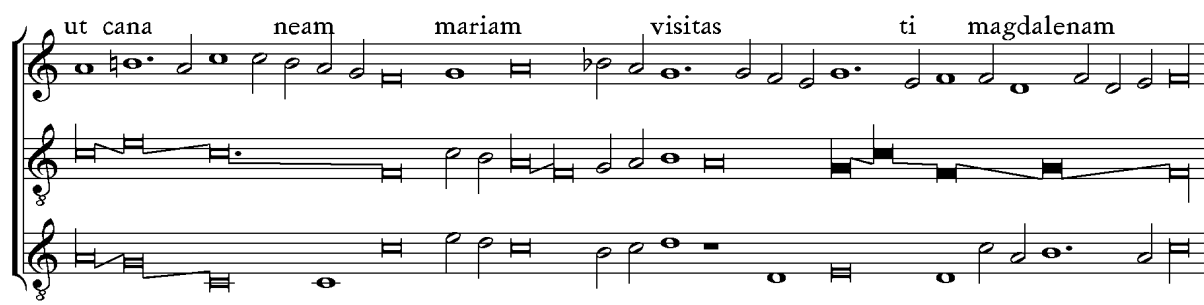
Quorum de grege ut chananeam mariam visitasti magdalenam



Quorum de grege



ut cana neam mariam visitas ti magdalenam



In domo Symonis leprosi conviviis accubans typicis

In domo Symonis leprosi conviviis accubans tipicis

Peccator contemnit compeccantem peccati nescius penitentem exaudis emundas foedam adamas ut pulchram facias

Peccator contemnit compeccantem peccati nescius peni

tentem exaudis emundas foedam adamas ut pulchram facia

Hec sunt convivia que tibi placent o patris sapien tia

Hec sunt convivia que tibi placent o patris sapien ti a

Hec sunt convi vi a que tibi placent o patris sapien ti a

A phari seo es in vita tus marie ferculis satu ratus

A phariseo es invitatus marie ferculis satura tus

Demoniis eam septem mundas septi formi spiritu

Demoniis eam septem mundas septifor mi spiri tu

Hac christe proselitam signas ecclesiam quam ad filiorum mensam vocas alieni genam

Hac christe proseli tam signas ecclesiam quam ad
faulx bourdon

filiorum mensam vocas alienigenam

Qualis sit tu scis tangit te quia peccatrix quia venie optatrix

Qualis sit tu scis tangit te quia peccatrix quia venie optatrix

Rex regum dives in omnes nos salva peccatorum tergens cuncta crimina sanctorum spes et gloria

Rex regum dives in omnes nos salva peccatorum

tergens cuncta crimina sanctorum spes et gloria Amen