

NOTES

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

The keys, time signatures, notes' values, accidentals and colourings are as in the original manuscript apart from:

- the perfect breves 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

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.

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/>

Da pacem Domine (Accouillie m'a la belle)

Da pacem domine tranquillam

Da pacem

Da pacem domine

This system contains the first three staves of the musical score. The top staff begins with the lyrics 'Da pacem domine tranquillam'. The middle staff begins with 'Da pacem'. The bottom staff begins with 'Da pacem domine'. The music is written in a three-part setting with various note values and rests.

populo tuo qua freti digne valeamus

This system contains the next three staves. The top staff continues the lyrics with 'populo tuo qua freti digne valeamus'. The middle and bottom staves provide harmonic support with various note values and rests.

te venerari hic et in arce tibi iocunde

This system contains the next three staves. The top staff continues the lyrics with 'te venerari hic et in arce tibi iocunde'. The middle and bottom staves provide harmonic support with various note values and rests.

congratulari celicolis super adiuncti luce perenni

This system contains the final three staves of the score. The top staff continues the lyrics with 'congratulari celicolis super adiuncti luce perenni'. The middle and bottom staves provide harmonic support with various note values and rests.