

NOTES

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

The time signature (in the Superius only) and the notes' values are as in the original manuscript.

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 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_user_id=19324&cached=true](http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_user_id=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/>

Tu ne quesieris

1

Musical score for 'Tu ne quesieris' featuring four staves of music. The music is in common time (indicated by 'c') and consists of four voices. The lyrics are written below each staff.

The lyrics are:

- Staff 1: Tu
- Staff 2: Tu ne
- Staff 3: (empty)
- Staff 4: (empty)

Refrain:

- Staff 1: Tu ne quesieris
- Staff 2: scire nephas
- Staff 3: quem mihi quem tibi
- Staff 4: (empty)

Second section:

- Staff 1: Tu ne quesieris
- Staff 2: scire nephas
- Staff 3: quem mihi quem finem
- Staff 4: (empty)

Third section:

- Staff 1: Tu ne quesieris
- Staff 2: scire nephas
- Staff 3: quem mihi quem tibi finem
- Staff 4: (empty)

Fourth section:

- Staff 1: Tu ne quesieris
- Staff 2: scire nephas
- Staff 3: quem mihi quem tibi
- Staff 4: (empty)

A musical score for four voices, likely a setting of a Gregorian chant or a polyphonic composition. The music is written on four staves, each with a treble clef and a common time signature. The voices are labeled with their names above the staves: Leuconoe, nec babilonios, di dederint, and finem. The lyrics are written below the notes. The score consists of four systems of music, each starting with a different voice. The first system starts with 'finem' and ends with 'nec babilonios'. The second system starts with 'di dederint' and ends with 'Leuconoe'. The third system starts with 'di dederint' and ends with 'nec babilonios'. The fourth system starts with 'finem' and ends with 'nec babilonios'. The fifth system starts with 'Tentaris numeros' and ends with 'quidquid erit'. The sixth system starts with 'Tentaris' and ends with 'quidquid pati'. The seventh system starts with 'Tentaris' and ends with 'quidquid'. The eighth system starts with 'Tentaris numeros' and ends with 'pati'. The music uses a variety of note heads, including circles, squares, and rectangles, and includes several rests.

finem di dederint Leuconoe nec babilonios

di dederint Leuconoe nec babilonios

di dederint Leuconoe nec babilonios

finem di dederint Leuconoe nec babilonios

Tentaris numeros ut melius quidquid erit

Tentaris numeros ut melius quidquid pati

Tentaris numeros ut melius quidquid

Tentaris numeros ut melius quidquid erit pati

Sheet music for four voices in common time, featuring Gregorian neumes on four-line staves. The music is divided into three systems by vertical bar lines.

System 1:

- Top voice: pati seu plures hyemes seu tribuit iupiter ultimam
- Second voice: Seu plures hyemes seu tribuit iupiter ultimam
- Third voice: pati Seu plures hyemes seu tribuit iupiter
- Bottom voice: seu plures hyemes seu tribuit iupiter

System 2:

- Top voice: iupiter ultimam Que nunc oppositis
- Second voice: Que nunc oppositis
- Third voice: ultimam Que nunc oppositis
- Bottom voice: ultimam Que nunc oppositis de

System 3:

- Top voice: debilitat pumicibus mare tirrenum sapias vina liques
- Second voice: debilitat pumicibus mare tirrenum sapias vina liques
- Third voice: debilitat pumicibus mare Tirrenum sapias vina liques
- Bottom voice: bilitat pumicibus mare Tirrenum sapias vina liques

spatio brevi Spem longam reseces Dum loquimur fugerit

et spatio brevi spem longam reseces dum loquimur fugerit

et spatio brevi reseces Dum loquimur fugerit invida

et spatio brevi spem longam reseces dum loquimur fugerit

invida etas carpe diem quam minimum credula

invida etas carpe diem quam minimum credula postero

etas carpe diem quam minimum credula postero

invida etas carpe diem quam minimum credula postero

postero

credula postero

postero