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.
- in the 2nd setting the black colouring is used instead of the red. The coloured notes are in "proportio sesquialtera" (i.e. 3 vs. 2)

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.
- the unstemmed note with double length body is a maxima.

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.

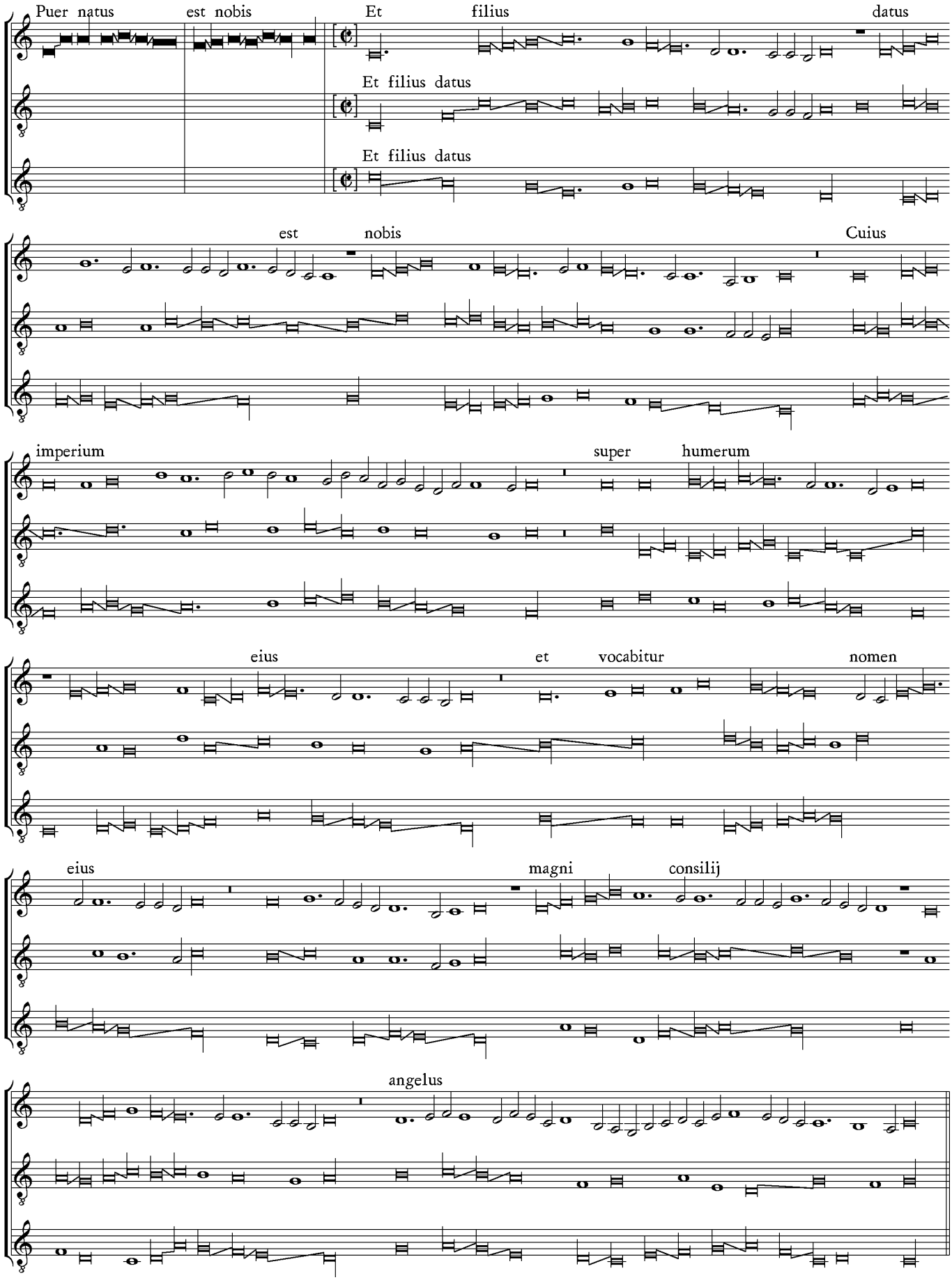
I corrected what I presume to be errors but, as I'm not a professional music paleography scholar, if you have any doubt you can download the fac simile of the manuscript from the following address:

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

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

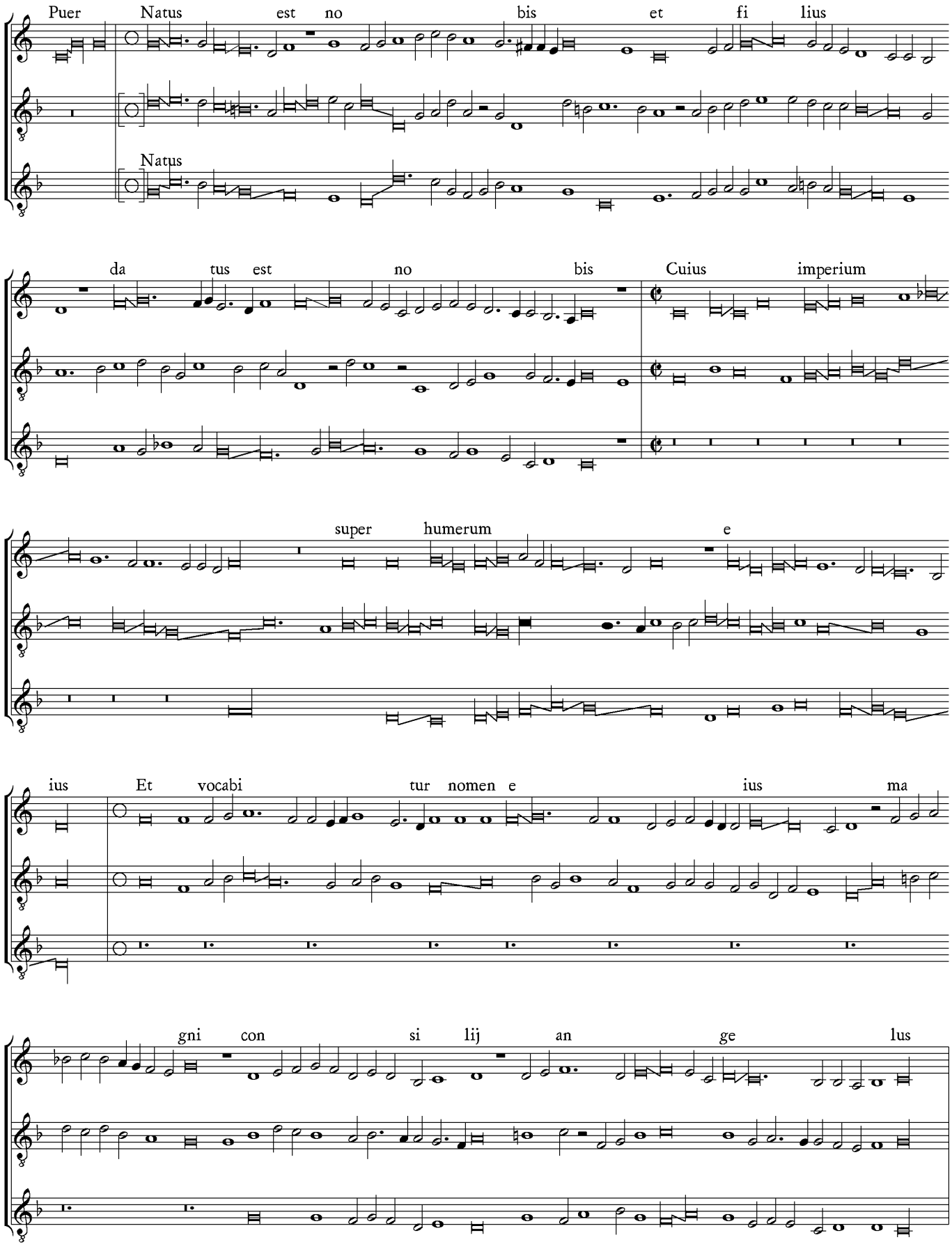
http://www.musica-antica.info/paleografia/

Puer natus I

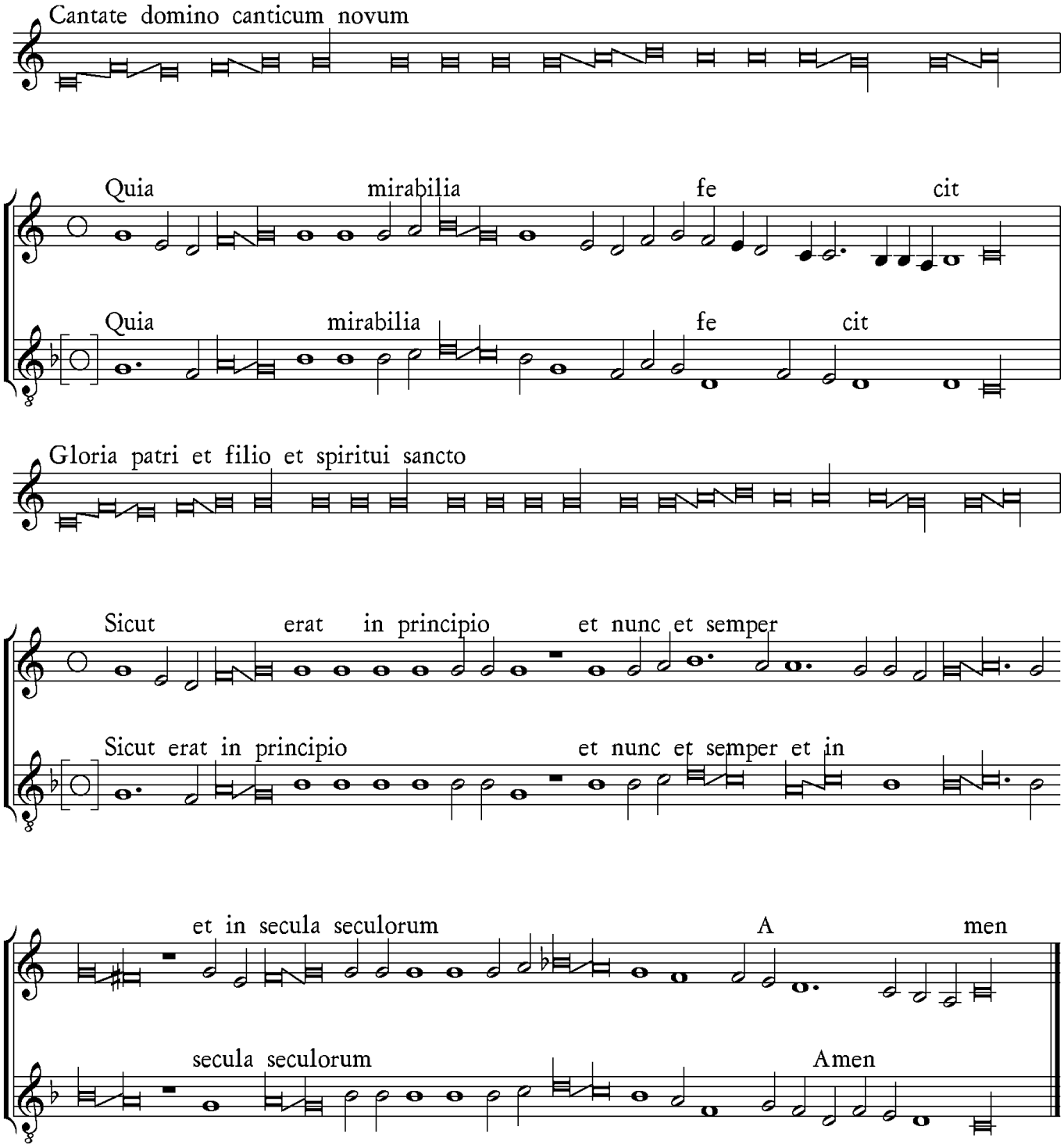


Anonymous – Trento - tr93 14v-15r **Transcription by Renato Calcaterra**

Puer natus II

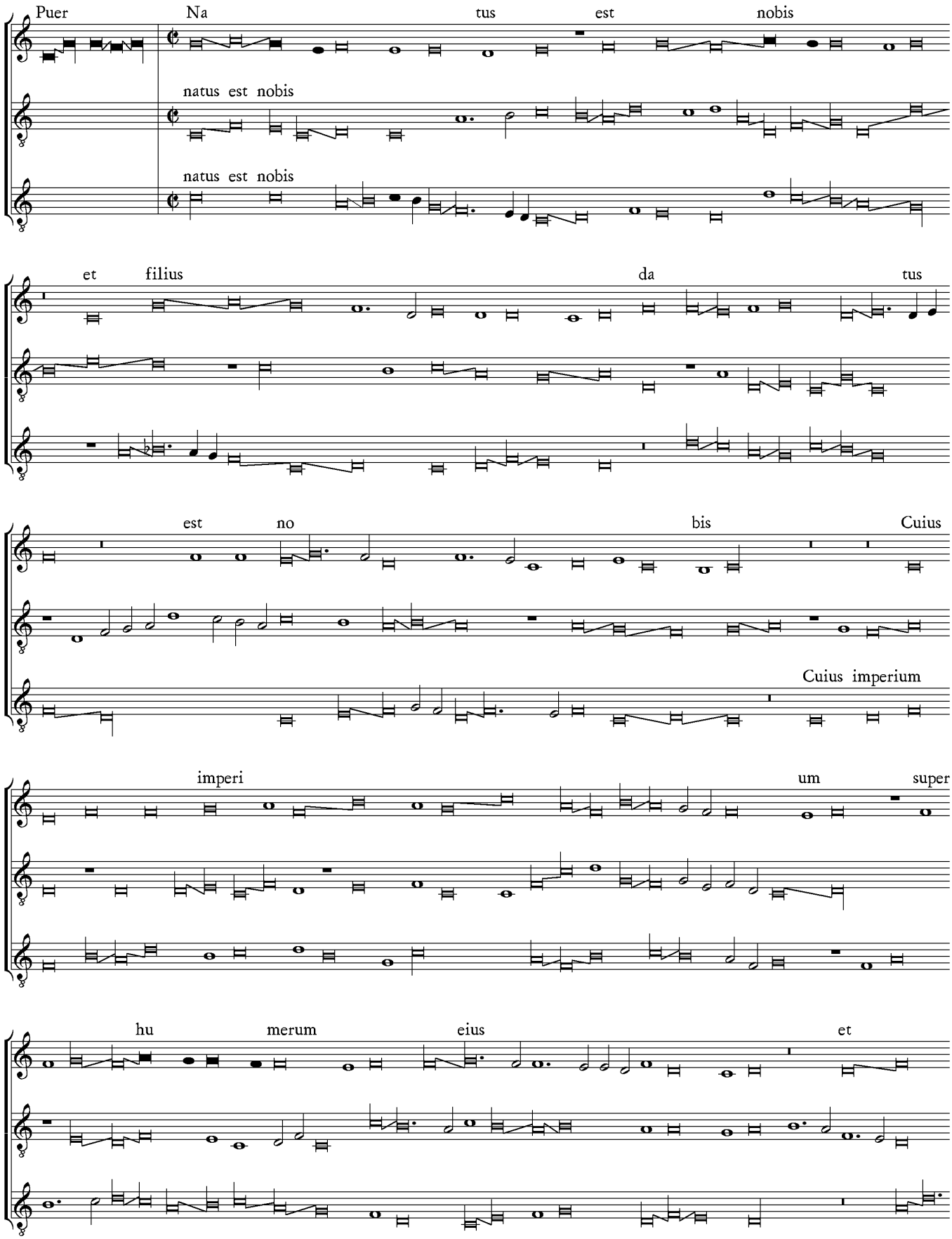


Anonymous – Trento - tr92 2v-3r **Transcription by Renato Calcaterra**

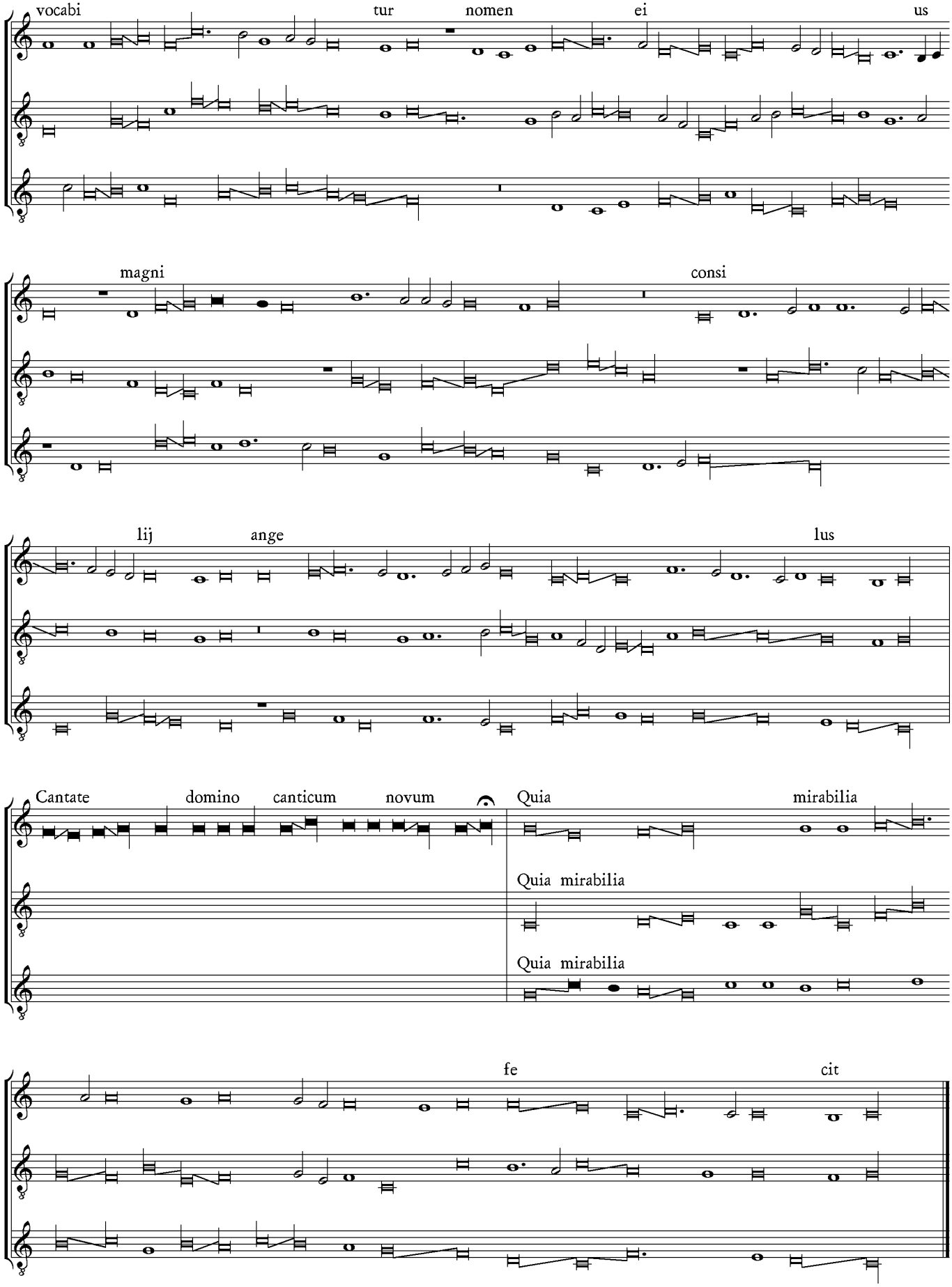


Anonymous – Trento - tr92 2v-3r **Transcription by Renato Calcaterra**

Puer natus III



Anonymous – Trento – tr89 224v-225r **Transcription by Renato Calcaterra**



Anonymous – Trento – tr89 224v-225r **Transcription by Renato Calcaterra**