

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_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/>

Puer natus I

The image displays a musical score for a piece titled "Puer natus I". It consists of six systems of music, each with three staves (treble, alto, and bass clefs). The lyrics are written above the top staff of each system. The lyrics are: "Puer natus est nobis Et filius datus", "Et filius datus", "est nobis Cuius", "imperium super humerum", "eius et vocabitur nomen", "eius magni consilij", and "angelus". The music is written in a medieval style with square neumes on a four-line staff. The time signature is common time (C). The score is a transcription of a manuscript from Trent, folios 14v and 15r.

Puer natus est nobis Et filius datus

Et filius datus

Et filius datus

est nobis Cuius

imperium super humerum

eius et vocabitur nomen

eius magni consilij

angelus

Puer natus II

1

Puer Natus est no bis et fi lius

da tus est no bis Cuius imperium

super humerum e

ius Et vocabi tur nomen e ius ma

gni con si lij an ge lus

Cantate domino canticum novum



Quia mirabilia fe cit

Gloria patri et filio et spiritui sancto



Sicut erat in principio et nunc et semper

et in secula seculorum A men

Puer natus III

Puer Na tus est nobis

natus est nobis

natus est nobis

et filius da tus

est no bis Cuius

Cuius imperium

imperi um super

hu merum eius et

vocabi tur nomen ei us

This system contains the first three staves of music. The top staff is a vocal line with lyrics 'vocabi tur nomen ei us'. Below it are two lute parts. The music is written in a medieval style with square neumes on a four-line staff.

magni consi

This system contains the next three staves of music. The top staff has lyrics 'magni consi'. It continues with the vocal line and two lute parts.

lij ange lus

This system contains the next three staves of music. The top staff has lyrics 'lij ange lus'. It continues with the vocal line and two lute parts.

Cantate domino canticum novum Quia mirabilia

Quia mirabilia

Quia mirabilia

This system contains the next three staves of music. The top staff has lyrics 'Cantate domino canticum novum Quia mirabilia'. The middle and bottom staves have lyrics 'Quia mirabilia' and 'Quia mirabilia' respectively. The system is divided into two measures by a bar line.

fe cit

This system contains the final three staves of music. The top staff has lyrics 'fe cit'. It concludes with the vocal line and two lute parts.