

NOTES

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

The notes' values and accidentals are as in the original manuscript.
The time signatures are missing.
The C clefs and 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

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/>

Gaudeamus omnes

Gaudeamus omnes in domino diem festum

The first system of musical notation consists of three staves. The top staff is the vocal line, with lyrics 'Gaudeamus omnes in domino diem festum' written above it. The middle and bottom staves are instrumental accompaniment. The music is in a simple, homophonic style with a clear rhythmic pattern.

celebrantes sub honore sancto

The second system of musical notation consists of three staves. The top staff is the vocal line, with lyrics 'celebrantes sub honore sancto' written above it. The middle and bottom staves are instrumental accompaniment. The music continues with the same homophonic style.

rum omnium de quorum solemnita

The third system of musical notation consists of three staves. The top staff is the vocal line, with lyrics 'rum omnium de quorum solemnita' written above it. The middle and bottom staves are instrumental accompaniment. The music continues with the same homophonic style.

te gaudent angeli collau

The fourth system of musical notation consists of three staves. The top staff is the vocal line, with lyrics 'te gaudent angeli collau' written above it. The middle and bottom staves are instrumental accompaniment. The music continues with the same homophonic style.

dant filium de i

The fifth system of musical notation consists of three staves. The top staff is the vocal line, with lyrics 'dant filium de i' written above it. The middle and bottom staves are instrumental accompaniment. The music concludes with a final cadence.