

NOTES

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

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

- the perfect breves, the imperfect longæ in perfect time and the perfect brevis rests are dotted.
- ties are used for the notes' values not exactly representable.

The C clefs are transposed to the G clef and to the modern Tenor clef.

In the Superius the black notes with a leading "2" are in proportio dupla as well as the Contra voice starting from the words "pro magistris".

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 stave, 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.

I corrected what I presumed 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 (only in Italian, sorry):

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 in Italian, sorry):

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

Omnium bonorum plena – De tous bien pleine

1

Omnium bonorum plena virgo parensque serena que sedes

Omnium bonorum plena virgo parensque serena que

super sidera pulchra prudens et decora

sedes super sidera pulchra prudensque decora assistens a dextris pa

Assistens a dextris

tris celi terre plasmatoris in vestitu de auro nulus

patris celi terre plasmatoris in vestitu

nulli us manu forma ta
 De tous biens pleine
 lius manu formata
 deaurato nullius manu formata

nullus tibi compa rari potest certe
 nullus tibi
 nullus tibi comparari

nec equa ri cui voce angeli ca
 comparari
 angelica dictum

dictum est ave mari a turbata
 turbata
 est ave mari a

parum fuisti sed consulta re spondi

parum fui

sti

sti

respondi sti ecce ancilla domini prout refers

respondisti ecce ancilla domini prout refers

dulcis fuit

dulcis

fiat mi hi

fiat mi hi

responsi o data cele sti

fuit re spon sio

nunti o per quam statim concepisti

per quam statim concepisti natum

na tum de i et porta sti illum

nitida

de i et porta sti

virgoque

nec non peperisti et post partum permansisti virgo

virgoque

immacu la

pura et niti da virgoque immacula ta

immacu lata

ta

Omnium bonorum plena peccatorum medica cuius proprium

orare est atque preces funde

Pro miseris peccantibus a deo

o recedenti bus funde preces ad filium

pro salute canenti

um Et primo pro G. Dufay pro quo me mater

exaudi di
mater exaudi
di luna totius musicae atque cantorum lumine

pro Jo. Dussart Busnois Caron
mine magistris cantilenarum

Georget de Brelles cimbalis tui hono
tui honoris
de Brelles Tinctoris cimba lis
rum Georget Tinctoris

ris ac Okeghem des Pres Corbet Hemart Fauques et Molinet ac Regis omnibus ca
ac Okeghem des Pres Corbet Hemart Fauques
ac Okeghem des Pres Corbet Hemart Fauques et Molinet atque Regis omnibusque canen
ac Okeghem Despres Corbet Hemart Fauques et Molinet

nentibus scilicet me Loyset Compere orante quorum memor
pro magistris pura mente est
tibus scilicet me Loyset Compere orante pro magistris pura mente quorum memor
pro magistris

Virgo vale semper gabrielis A ve Amen
memor virgo vale semper gabrielis Ave Amen
virgo vale semper gabrielis A ve Amen
gabrielis Ave Amen