

# NOTES

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

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

- the perfect breves and the perfect brevis rests are dotted.

The C clefs are transposed in G clef and modern tenor clefs.

The accident above the note is a transcriber's suggestion.

The coloured notes in the Bassus are to be performed as a "hemiola".

The notes in the coloured section of the Agnus II beginning with the number 3 (editorial) are proportioned, i.e. their durations have to be as they would be triplets.

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

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.

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:

[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](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/>

# Agnus – Missa cucu

1

Ag nus De

Ag nus De i qui

Agnus

Agnus Dei qui

Detailed description: This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics 'Ag nus De'. The second staff is another vocal line with lyrics 'Ag nus De i qui'. The third staff is a piano accompaniment line with the word 'Agnus'. The bottom staff is a bass line with lyrics 'Agnus Dei qui'. The music is written in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests.

i qui tol lis pecca

tol lis pecca ta

Dei cucu

tollis

Detailed description: This system contains the next four staves of the musical score. The top staff has lyrics 'i qui tol lis pecca' and ends with a sharp sign. The second staff has lyrics 'tol lis pecca ta'. The third staff has lyrics 'Dei cucu'. The bottom staff has lyrics 'tollis'. The musical notation continues with various note values and rests.

ta

mun

Detailed description: This system contains the final four staves of the musical score. The top staff has lyrics 'ta'. The second staff has lyrics 'mun'. The third and bottom staves continue the musical notation with various note values and rests.

misere do re na  
di misere  
cucu cucu  
misere

no nobis pa bis cem  
re no pa bis cem  
nobis pacem  
re no pa bis cem

Agnus Dei qui tol  
DUO  
Agnus Dei qui

lis pecca  
tol lis pecca

ta mun di  
ta mun di mi

misere re no bis  
se rere 3us ut supra bis