

# NOTES

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

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

- the perfect breves are dotted
- a tie is used for a note's value that cannot be exactly represented

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

The last verse is missing

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 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](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/>

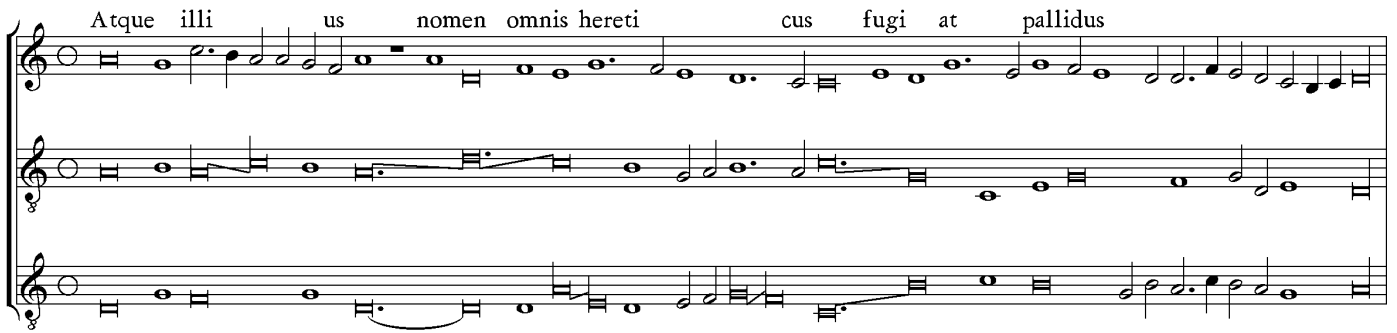
# Sacerdotem Christi Martinum

1

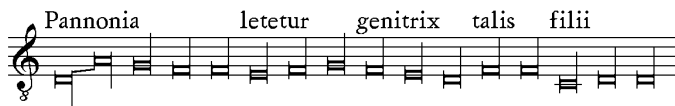
Sacerdotem christi martinum cuncta per orbem canat ecclesia pacis katholice



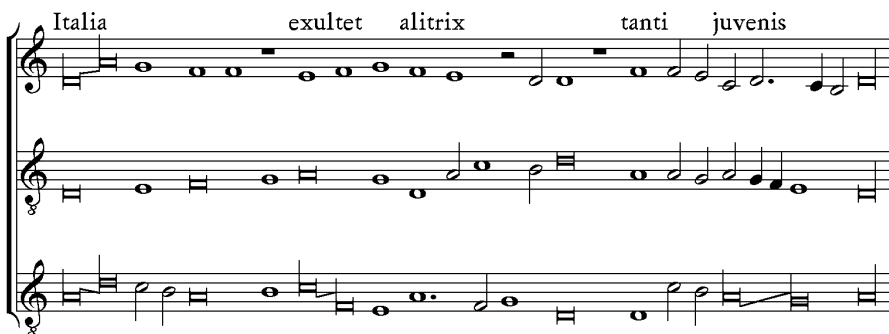
Atque illi us nomen omnis hereticus fugi at pallidus



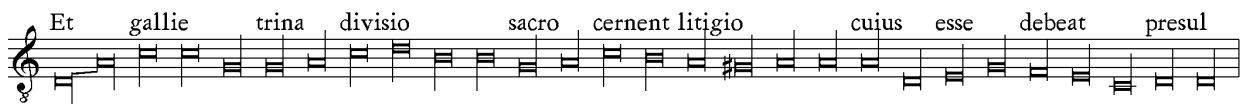
Pannonia letetur genitrix talis filii



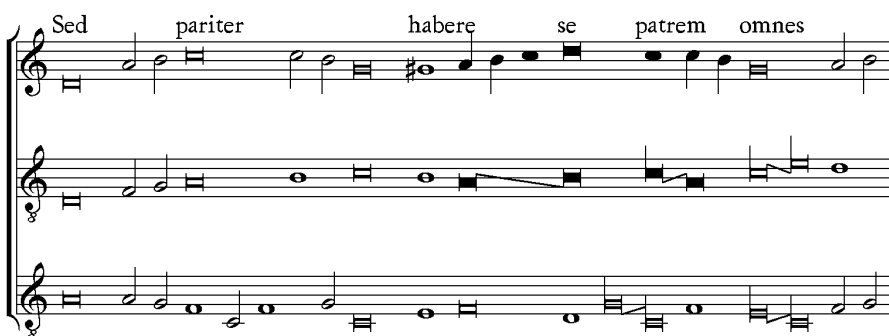
Italia exultet alitrix tanti juvenis



Et gallie trina divisio sacro cernent litigio cuius esse debeat presul



Sed pariter habere se patrem omnes



gaudeant turoni soli eius corpus foveat

Huic francorum atque germanie plebs omnis plaudat

Quibus vivendum invexit dominum in sua veste

Hic celebris est egipti partibus grece cunctis quoque sapientibus

Qui impares se martini meritis sentiunt atque eius medicamine

Nam febres sedat demonesque fugat paralitica membra glutinat

Et mortuorum sua prece trium reddit corpora vite pristi ne

Hicritus sacrilegos destruxit et ad christi gloriam dat ignibus ydola

Hic nudis misteria brachiys conficiens preditus est celesti lumine

faulx bourdon

Hic oculis ac manibus in celum et totis viribus suspensus terrena cuncta respuit

Eius ori numquam christus abfuit sive iustitia ut quidquid ad veram vitam pertinet

Igitur te cuncti poscimus o martine ut qui multa mira ostendisti