

# NOTES

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

The time signatures, keys, notes' values, accidentals and colourings are as in the original manuscript, except that the perfect breves and the perfect brevis rests are dotted.

The C clefs are transposed in G and modern tenor clefs

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
- the notes without stem and with double length body are maximæ

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.

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](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/>

# Perfunde celi rore

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Perfun de celi rore

Perfunde celi rore benedic

Perfunde celi rore benedic quam nuptias

Perfunde celi rore

This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics 'Perfun de celi rore'. The second staff is the alto line with lyrics 'Perfunde celi rore benedic'. The third staff is the tenor line with lyrics 'Perfunde celi rore benedic quam nuptias'. The bottom staff is the bass line with lyrics 'Perfunde celi rore'. The music is in a common time signature and a key signature of one flat.

bene dic quam

benedic

This system contains the second and third staves of the musical score. The top staff is the vocal line with lyrics 'bene dic quam'. The second staff is the alto line. The third staff is the tenor line with lyrics 'benedic'. The bottom staff is the bass line. The music continues with the same notation as the first system.

nupti as regi

quam nuptias

quam nuptias

This system contains the fourth and fifth staves of the musical score. The top staff is the vocal line with lyrics 'nupti as regi'. The second staff is the alto line with lyrics 'quam nuptias'. The third staff is the tenor line. The bottom staff is the bass line with lyrics 'quam nuptias'. The music continues with the same notation as the previous systems.

nam sancto

reginam

reginam sancto more

This system contains the sixth and seventh staves of the musical score. The top staff is the vocal line with lyrics 'nam sancto'. The second staff is the alto line with lyrics 'reginam'. The third staff is the tenor line. The bottom staff is the bass line with lyrics 'reginam sancto more'. The music continues with the same notation as the previous systems.

mo re ne des  
sancto  
reginam sancto more ne des

in dutias  
more ne des inducias herculem  
indutias  
ne des inducias

herculem  
herculem serva re per flamen  
herculem servare per flamen

per terram atque  
spiritus per terram atque  
spiritus per terram  
spiritus per terram atque mare

mare sit sibi servitus

mare sit servitus

sibi servitus

sit sibi servitus

A virgine qui natus et

A virgine

A virgine

verbum verum es tu adorandus datus o quam miranda res

matrem tu creares

matrem

que generaret te

This system contains the first two lines of the musical score. The top staff is the vocal line, starting with a whole note 'que' followed by a half note 'generaret' and a whole note 'te'. The piano accompaniment consists of two staves: the right hand plays a series of chords and moving lines, while the left hand provides a steady bass line.

in heva commendaes hec genuit

This system contains the second two lines of the musical score. The vocal line continues with 'in heva' (two whole notes), 'commendaes' (two half notes), 'hec' (two whole notes), and 'genuit' (two whole notes). The piano accompaniment continues with similar harmonic and rhythmic patterns.

sive ve nunc

This system contains the third two lines of the musical score. The vocal line has 'sive' (two whole notes), 've' (two whole notes), and 'nunc' (two whole notes). The piano accompaniment continues to support the vocal melody.

tu sancte infans aures aperi

This system contains the final two lines of the musical score. The vocal line has 'tu' (two whole notes), 'sancte' (two whole notes), 'infans' (two whole notes), 'aures' (two whole notes), and 'aperi' (two whole notes). The piano accompaniment concludes the system with sustained chords.

sponse que est constans

da gratiam herculi sponse

benignitatem  
sponse benignitatem ut ambo timeant  
ut ambo timeant te  
ut ambo timeant

da meram dignitatem confirma hos in spe  
da meram dignitatem