# NOTES

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

The time signatures, 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 to the G clef and the modern tenor clef.
The F key, that in the manuscript is only at the Tenor and the Contra altus, has been extended also to the Superius and the Contra bassus.
The coloured notes are in "proportio sesquialtera" (3 vs. 2), except in the "prolatio maior" section where they are hemiolæ.
The polyphonic setting is on the even verses only.
As two sections are to be sung on two different verses, the structure is: A,B,C,D,B,C.

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.

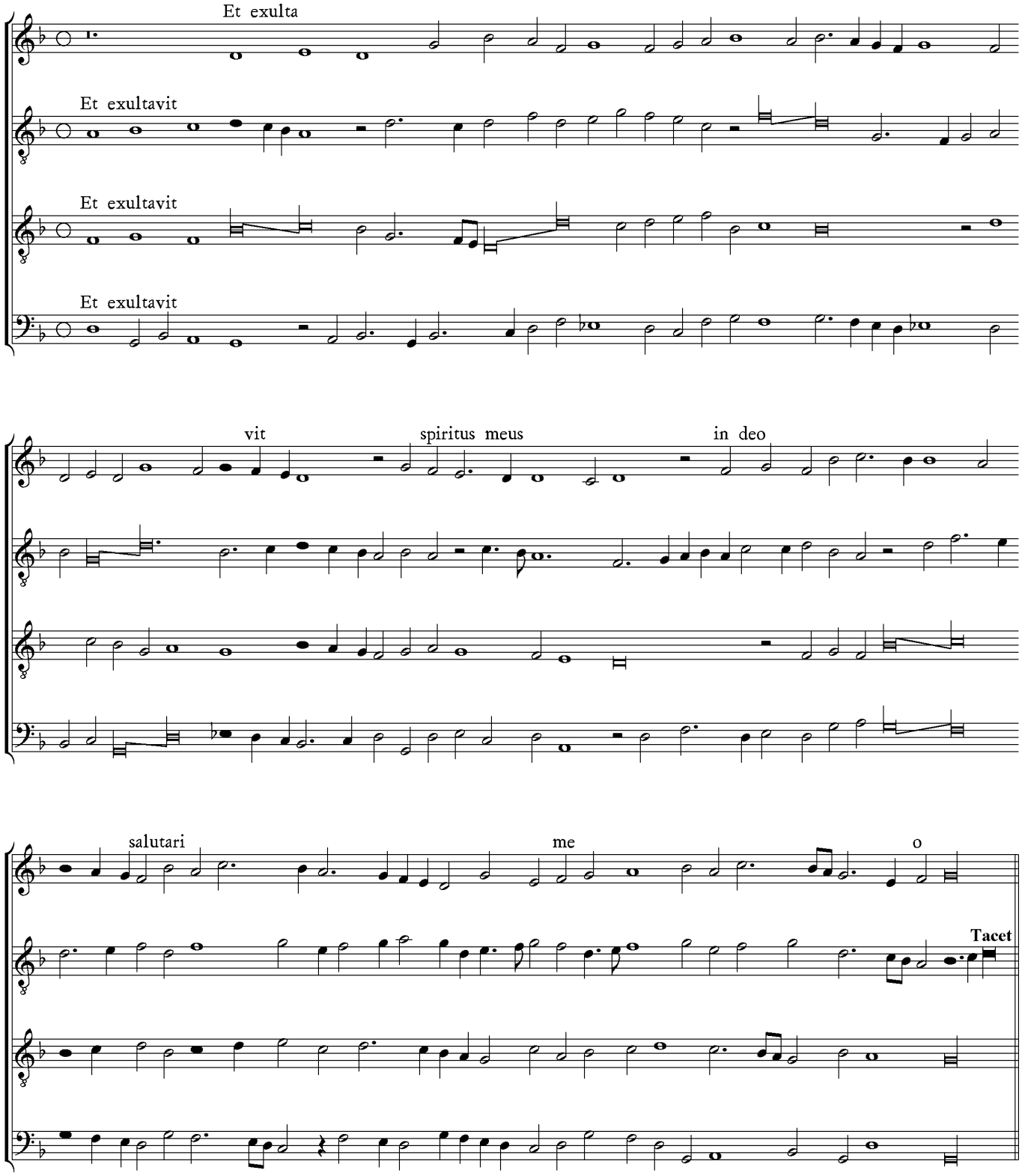
The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

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

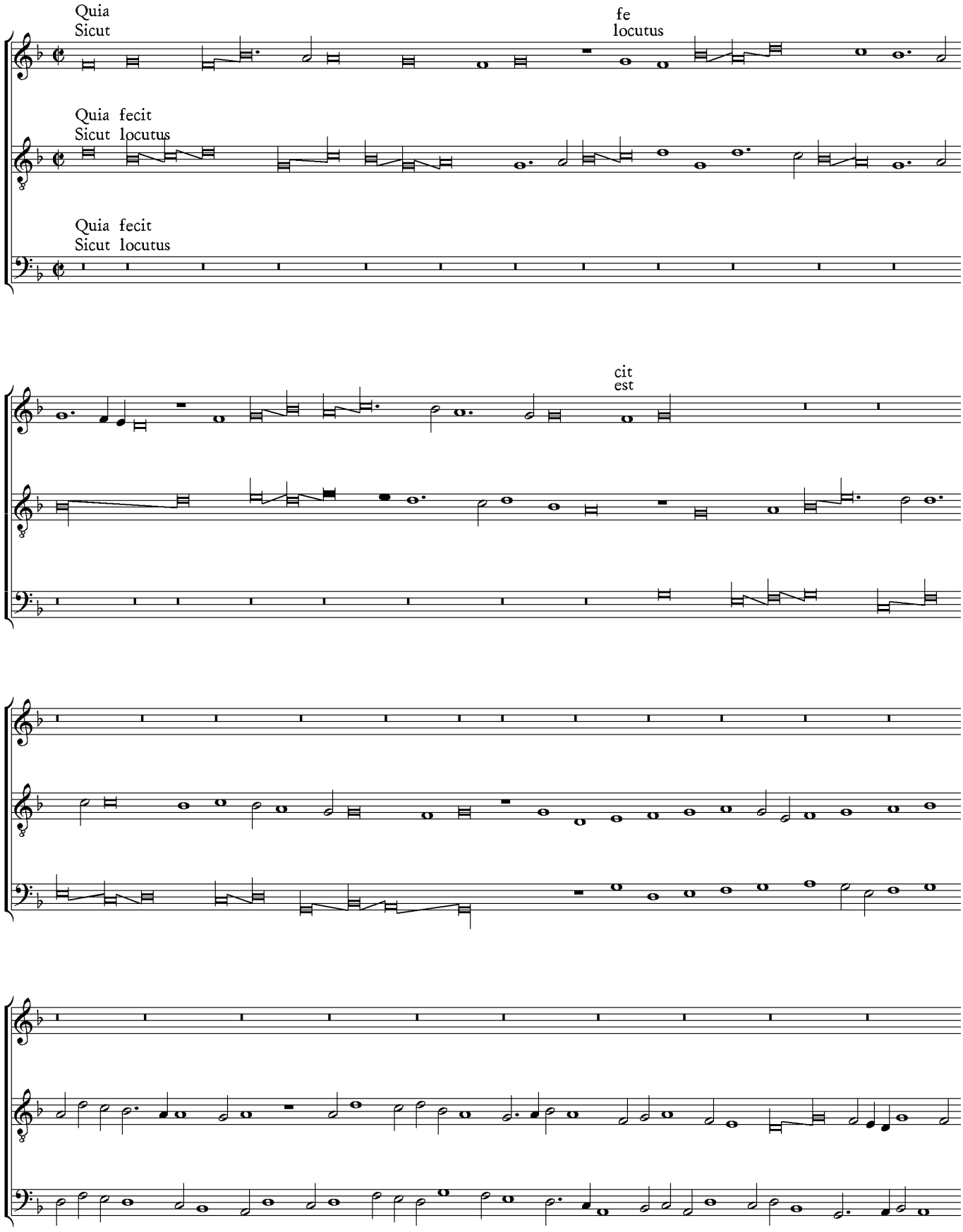
Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):
http://www.musica-antica.info/paleografia/

# Magnificat






**Anonymous – Trento tr91 58v-60r** **Transcription by Renato Calcaterra**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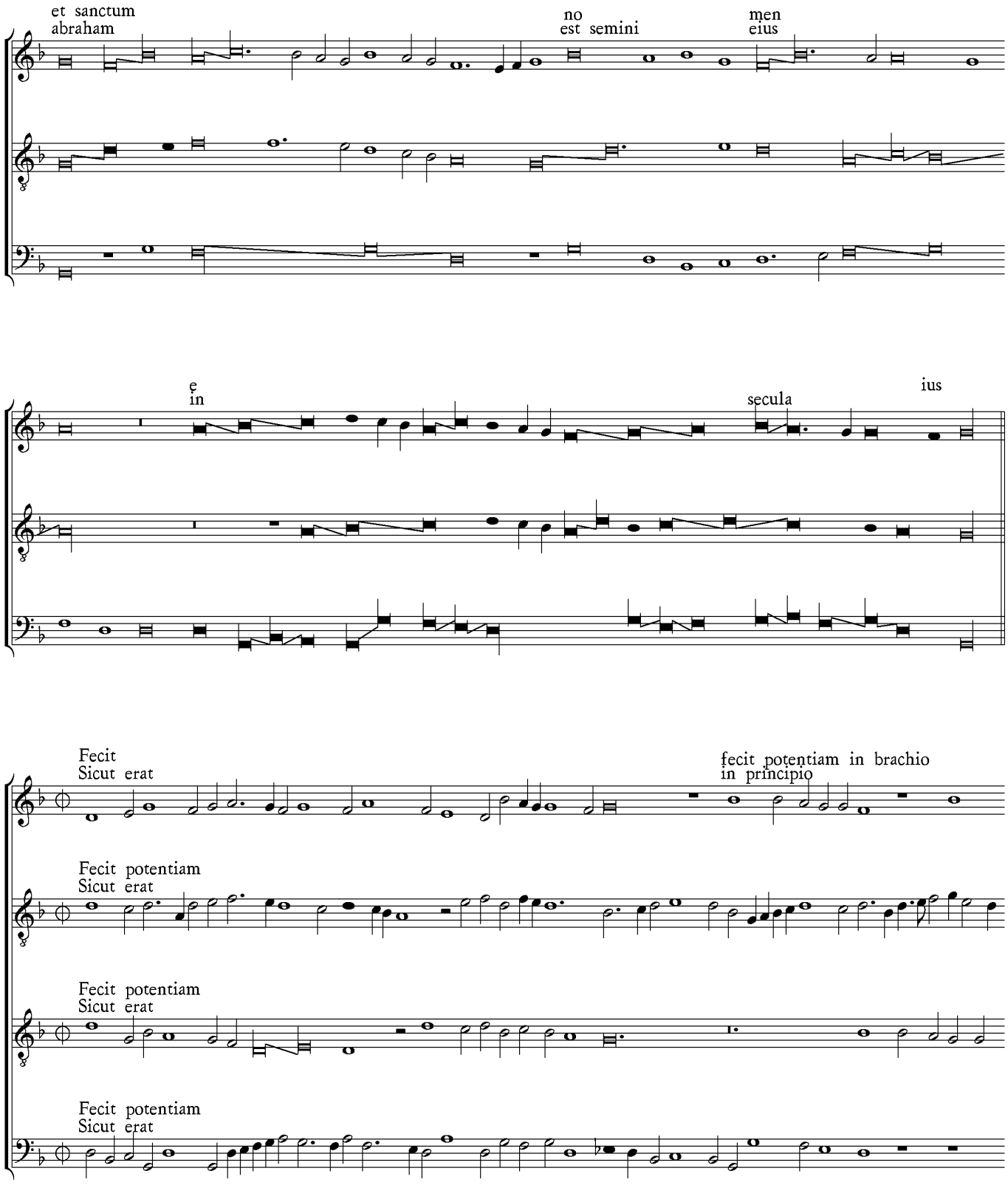


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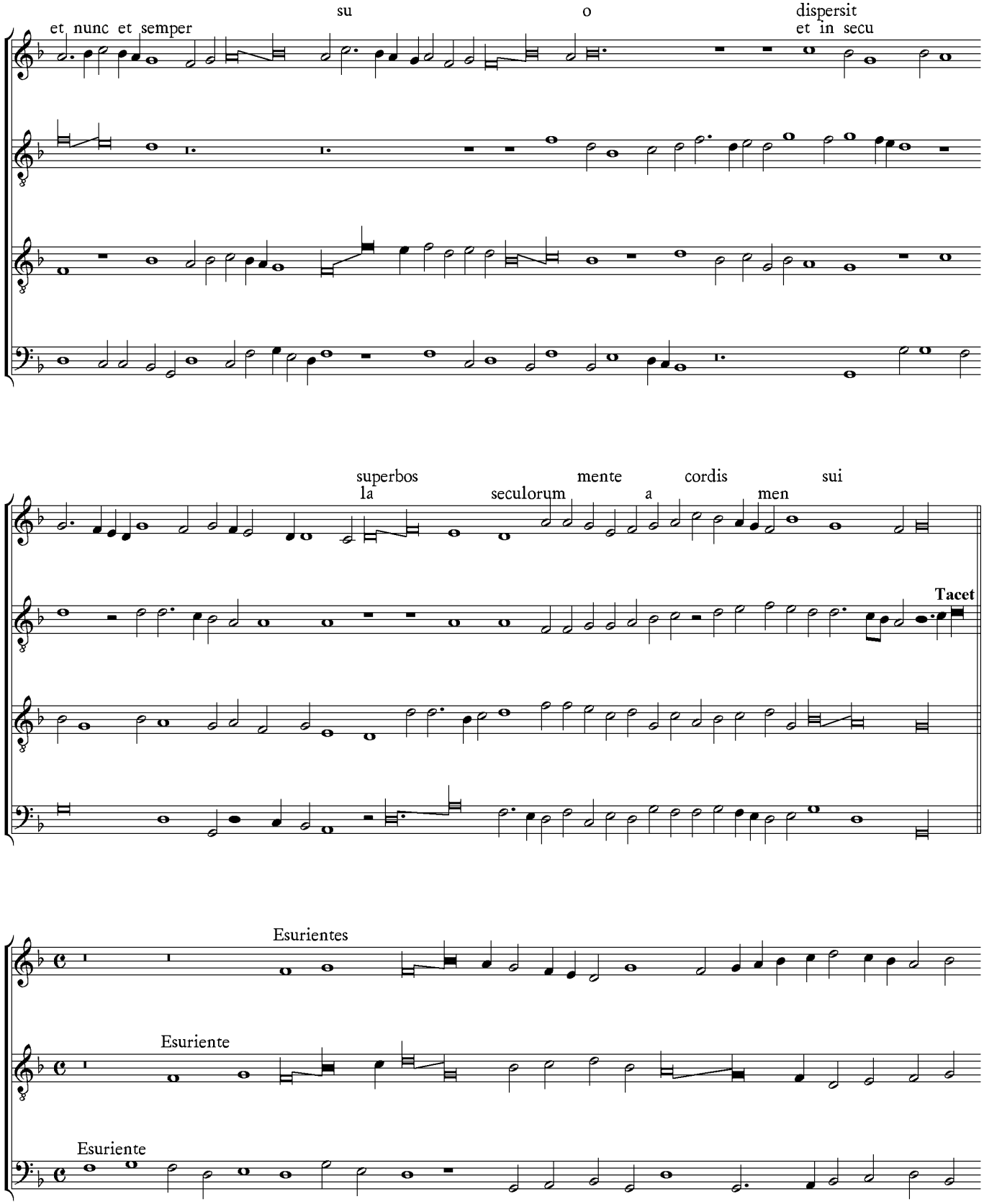
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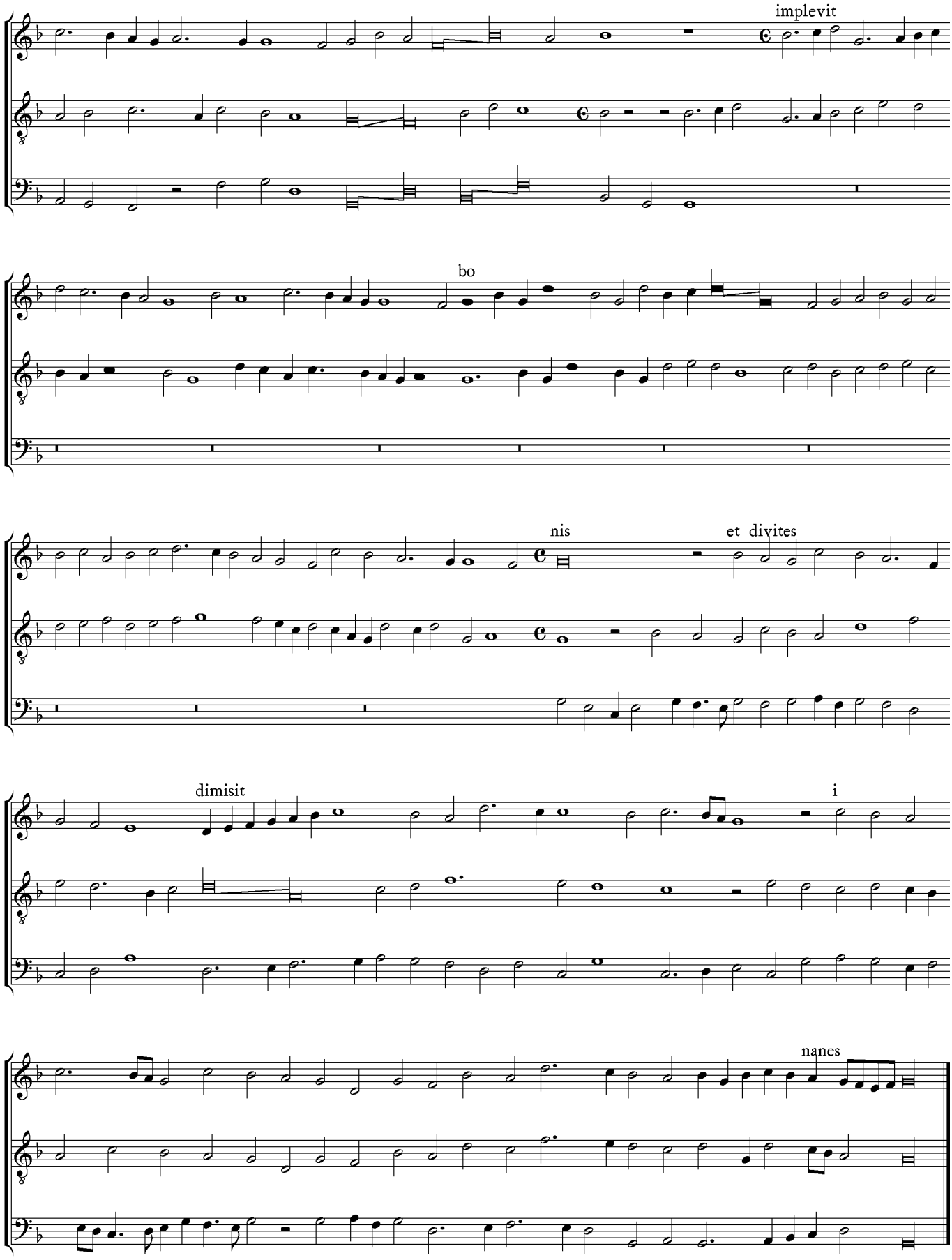


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