

# 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

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

The third voice is derived from the Superius following the prescription "faulx bourdon" in the manuscript

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/>

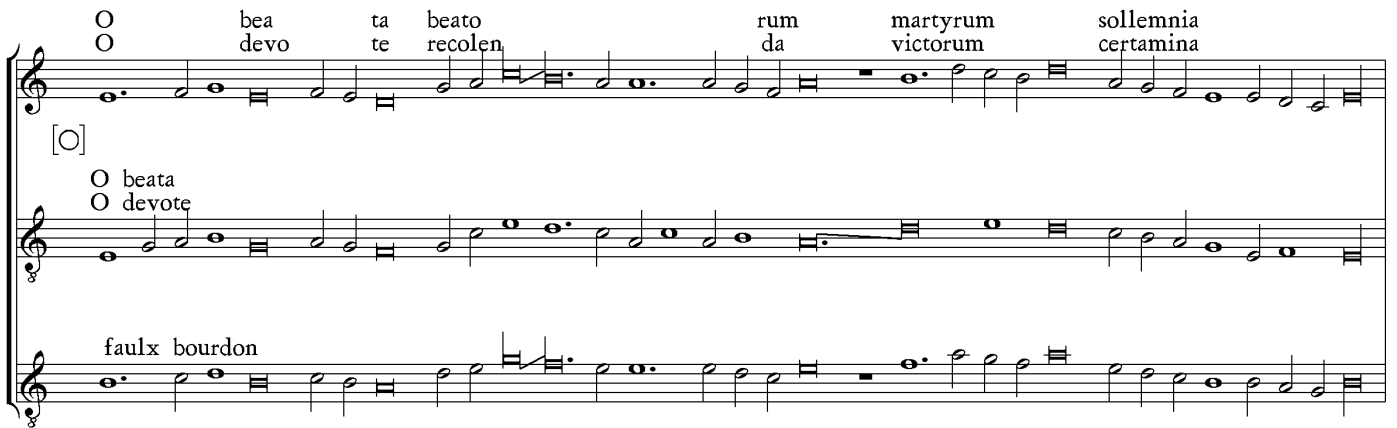
# O beata beatorum

1

O bea ta beato rum martyrum sollemnia  
O devo te recolen da victorum certamina

[O]  
O beata  
O devote

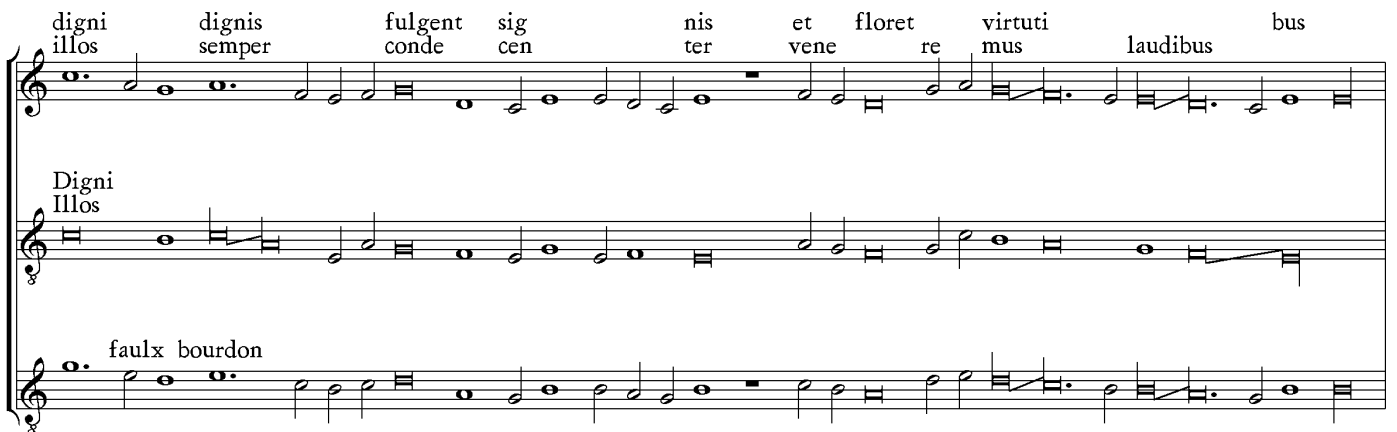
faulx bourdon



digni dignis fulgent sig nis et floret virtuti bus  
illos semper conde cen ter vene re mus laudibus

Digni  
Illos

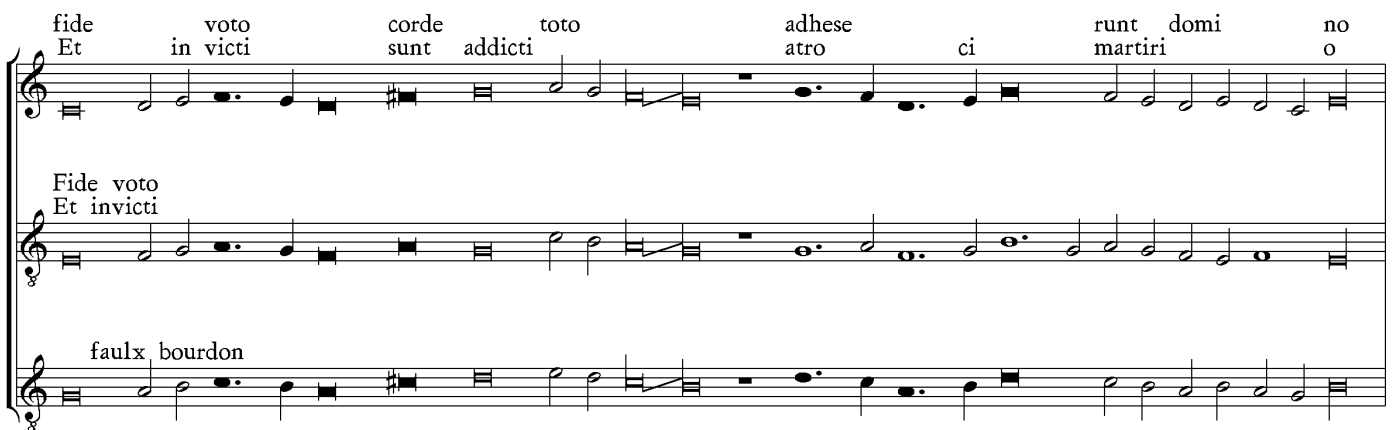
faulx bourdon



fide voto corde toto adhese runt domi no  
Et in victi sunt addicti atro ci martiri o

Fide voto  
Et invicti

faulx bourdon



Carce  
Igne

le ra  
ti si

truci  
ferro

da  
ce

ti si

tormento  
per

**Duo**  
Carcerati  
Igne lesi

tu le

rum  
runt

genera  
plurima

Dum sic torti  
Per contemptum

cedunt morti  
mundanorum

carnis per  
et per bella

Dum sic torti  
Per contemptum

interitum  
fortia

ut electi  
meruerunt

sunt adepti  
angelorum

beatorum  
fieri

perennia  
consortia

Ergo Apud ipsum

cohere  
vota

des  
nostra

christo  
promovete

in celesti  
precibus

bus

Ergo facti  
Apud ipsum

faulx bourdon

Ut post  
In perenni

huius  
finem

mereamur

et post transi  
exultare

gloria  
tori

a

Ut post huius  
In perennis

faulx bourdon