

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 apart from:

- a perfect brevis, the perfect semibreves and the imperfect breves in the "prolatio maior" 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 to the modern Tenor clef.

The black notes in the Superius voice are in "proportio sesquialtera", i.e. 3 vs. 2

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.

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/>

Belle que vous ay je mesfait

B elle que vous ay

The first system of music features a vocal line on a treble clef staff with a common time signature. The lyrics 'elle que vous ay' are written above the staff. Below the vocal line are two lute parts on G-clef staves. The first lute part consists of a sequence of chords, while the second lute part provides a rhythmic accompaniment with eighth and sixteenth notes.

je mesfait que de moy vous fuyes si fort

The second system continues the vocal line with the lyrics 'je mesfait que de moy vous fuyes si fort'. The musical notation follows the same format as the first system, with a vocal line and two lute parts.

Et que metes tout vostre effort a vo loir

The third system features the lyrics 'Et que metes tout vostre effort a vo loir'. The vocal line and lute accompaniment continue in the same style as the previous systems.

desdire a mon fait

The fourth system concludes the phrase with the lyrics 'desdire a mon fait'. The musical notation follows the same format as the previous systems, with a vocal line and two lute parts.