

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, the perfect semibreves and the imperfect breves in the prolatio maior are dotted
- ties are used for notes' values that cannot be exactly represented

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

The initial Time signature is missing in all the voices. From the context I assumed that it would be the "Tempus imperfectum, Prolatio maior"

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 note without stem is a brevis
- 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

Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

<http://www.musica-antica.info/paleografia/>

Gloria

1

Et in terra pax hominibus bone voluntatis laudamus

[C]

Et in terra hominibus

Et in terra hominibus

te benedicimus te adoramus te glorificamus te Gratias agimus tibi

Adoramus te

Adoramus te

propter magnam gloriam tuam

propter magnam gloriam tuam

propter magnam gloriam tuam

Domine deus rex celestis deus pater omnipotens domine fili uni

Domine deus

Domine deus

genite Jhesu christe Domine deus agnus dei filius

patris Qui tollis peccata mundi Miserere miserere miserere

nobis Qui tollis peccata mundi suscipe deprecationem nostram

Qui sedes ad dexteram patris miserere nobis Quoniam

tu solus sanctus tu solus dominus tu solus altissimus

tu solus dominus

tu solus dominus

Jhesu christe Cum sancto spiritu in

Jhesu christe

Jhesu christe

gloria dei patris

A

A

A

men

men

men