

NOTES

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

The keys, notes' values and colourings are as in the original manuscript, apart from:

- the perfect breves, the imperfect longæ and the perfect brevis rests are dotted.

The C and F clefs are transposed to G clef, Bass clef and modern Tenor clef.

The black notes indicate a proportional notes' duration 3 vs. 2

In the Cantus Firmus is assigned to the Superius along with the text of the antiphon. The other two voices have only the incipit of the different sections. Possibly they could be played on instrument(s) (sackbuts?, organ?).

Few errors have been corrected.

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

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/>

Ave Regina celorum

1

Ave Regina celorum ma- ter re-

Mater regis

Mater

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the lyrics 'Ave Regina celorum' and continuing with 'ma- ter re-'. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a simple, homophonic style.

gis an- ge- lo - rum

The second system continues the vocal line with the lyrics 'gis an- ge- lo - rum'. The piano accompaniment continues with a steady, rhythmic accompaniment.

O Ma- ri- a flos vir - gi - num ve- lut ro - sa

velut rosa

velut rosa

The third system continues the vocal line with the lyrics 'O Ma- ri- a flos vir - gi - num ve- lut ro - sa'. The piano accompaniment continues with a steady, rhythmic accompaniment.

vel li - li - um

The fourth system continues the vocal line with the lyrics 'vel li - li - um'. The piano accompaniment continues with a steady, rhythmic accompaniment.

O Ma- ri- a flos vir - gi - num ve- lut ro -
 velut rosa
 velut rosa

sa - vel li - li - um

O Ma- ri- a fun - de pre - ces ad
 funde preces
 funde preces

fi - li - um pro - sa -

lu - tem fi - de - li - um