

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.

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

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 maris stella

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The first system of the musical score consists of three staves. The top staff is the vocal line, with lyrics 'Ave maris stella' written above it. The two lower staves are piano accompaniment. The music is in a simple, homophonic style with a clear harmonic structure.

dei

The second system continues the musical score with three staves. The vocal line has the lyric 'dei' above it. The piano accompaniment continues with a steady harmonic accompaniment.

mater al ma

The third system of the score features three staves. The vocal line includes the lyrics 'mater al ma'. The piano accompaniment provides a consistent harmonic support.

atque semper vir

The fourth system consists of three staves. The vocal line has the lyrics 'atque semper vir' above it. The piano accompaniment continues its accompaniment.

go felix celi por ta

The fifth and final system of the score consists of three staves. The vocal line has the lyrics 'go felix celi por ta' above it. The piano accompaniment concludes the piece.