

# NOTES

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

The notes' values are as in the original manuscript.

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

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

The middle voice is not written and 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 note without stem is a brevis

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)

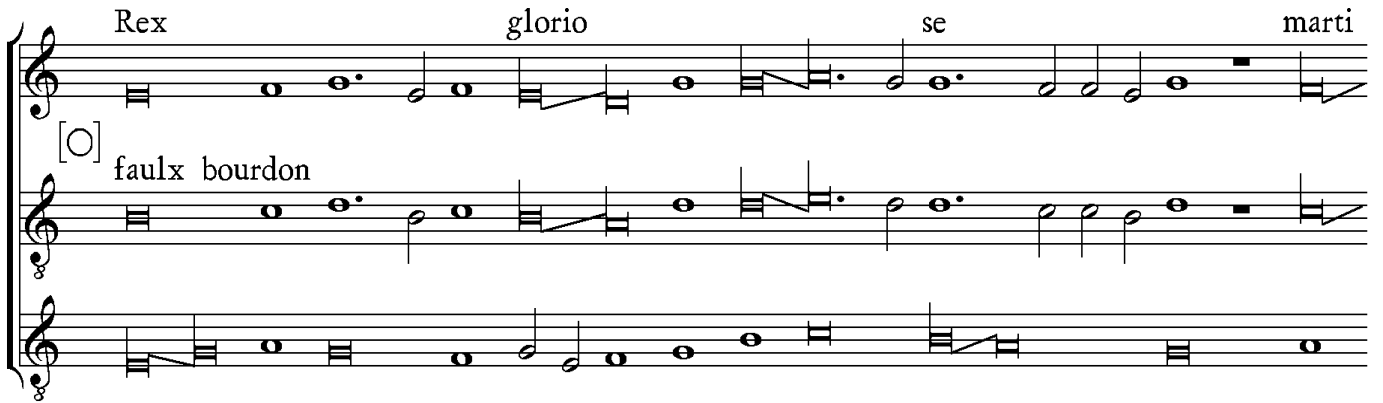
Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

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

# Rex gloriose

Rex glorio se marti

[O] faulx bourdon



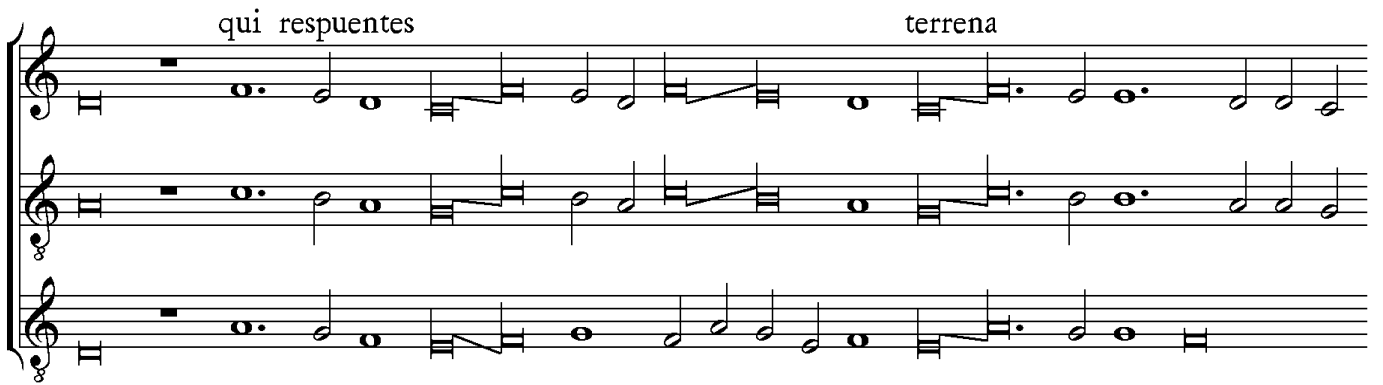
The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics 'Rex glorio se marti'. The middle and bottom staves are for a lute accompaniment. A bracket on the left side of the middle and bottom staves is labeled '[O] faulx bourdon'. The music is written in a medieval style with square notes and a simple rhythmic pattern.

rum corona confiten tium



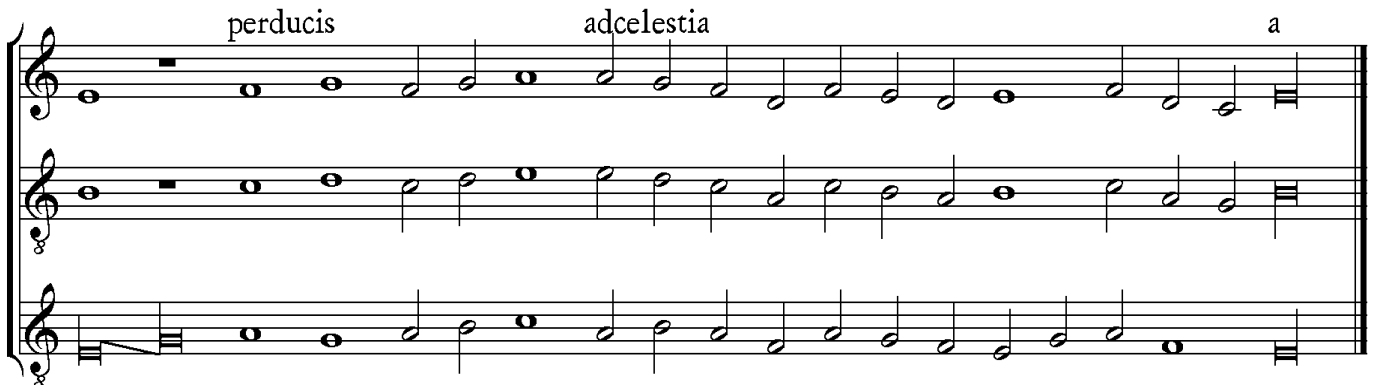
The second system continues the musical score with three staves. The vocal line has lyrics 'rum corona confiten tium'. The lute accompaniment continues with the same style as the first system.

qui respientes terrena



The third system continues the musical score with three staves. The vocal line has lyrics 'qui respientes terrena'. The lute accompaniment continues with the same style as the first system.

perducis adcelestia a



The fourth system concludes the musical score with three staves. The vocal line has lyrics 'perducis adcelestia a'. The lute accompaniment continues with the same style as the first system.