

# NOTES

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

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

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

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

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.

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 unstemmed notes are breves
- the right downstemmed notes are longæ
- the unstemmed note with double length body is a maxima

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.

I corrected what I presume to be errors but, as I'm not a professional music paleography scholar, 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\\_us erid=19324&cached=true](http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_us erid=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/>

# O sacrum convivium

1

O sacrum Con vi

Convivium

Convivium

This system contains the first three staves of the musical score. The top staff is the vocal line, starting with the lyrics 'O sacrum' and 'Con vi'. The middle and bottom staves are piano accompaniment. The word 'Convivium' is written above the middle staff.

vivium in quo christus su

This system contains the next three staves. The vocal line continues with the lyrics 'vivium in quo christus su'. The piano accompaniment continues.

mitur reco litur

This system contains the next three staves. The vocal line continues with the lyrics 'mitur reco litur'. The piano accompaniment continues.

memo ria passi

This system contains the next three staves. The vocal line continues with the lyrics 'memo ria passi'. The piano accompaniment continues.

onis eius

This system contains the final three staves of the score. The vocal line continues with the lyrics 'onis eius'. The piano accompaniment concludes.

mens impletur gratia

Mens impletur

Mens impletur

Et future

glorie nobis

pignus datur Alle

lu ia