

NOTES

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

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

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

The C clefs are transposed in G and modern tenor clefs

The accidents above the note are transcriber's suggestions

The coloured notes are to be performed as hemiolæ

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
- the notes without stem and double length are maximæ

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.

I'm not a professional music paleography scholar, so 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 – Missa cucu

1

Et in ter ra pax homi ni bus bone volun

Et in terra pax homini bus bone

bone voluntatis

Et in terra pax hominibus bone voluntatis

tatis laudamus te benedici mus

voluntatis laudamus te benedicimus te

te adora mus te glorifica mus te gratias

agimus ti bi propter magnam glori

am tu am am Do mi

Domine Deus rex celestis

cucu

ne Deus rex celestis

Deus pater

cucu

Deus

Domini fili unige

omnipo tens Domine fili

Domine fili unige

pater omnipo tens Domine fili unigenite

ni te Jesu Chri ste

unigeni te Jesu Chri ste

nite Jesu Chri ste

Jesu Chri ste

Duo

Domi ne De us ag

Domi ne De us ag

nus De

nus Dei filius

i fili us pa tris

pa tris

Qui tol lis

Qui tol lis pecca

pecca ta

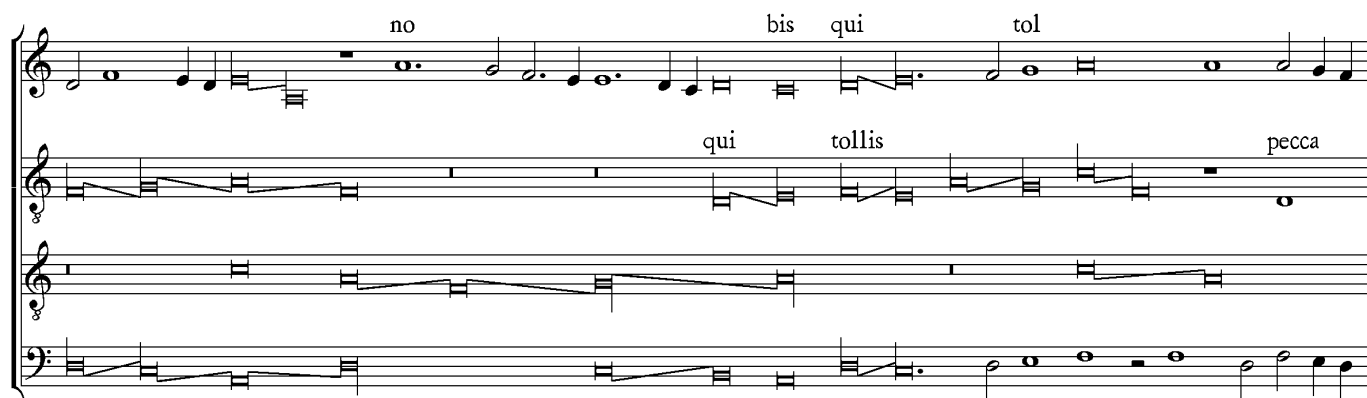
ta mun

miserere

mun di miserere nobis

miserere

di miserere



no bis qui tol

qui tollis pecca

This system contains the first two staves of a musical score. The top staff is a vocal line with lyrics 'no bis qui tol'. The bottom staff is a lute line with lyrics 'qui tollis pecca'. The music is in a single system with a key signature of one flat and a common time signature.



lis pecca ta mun

peccata

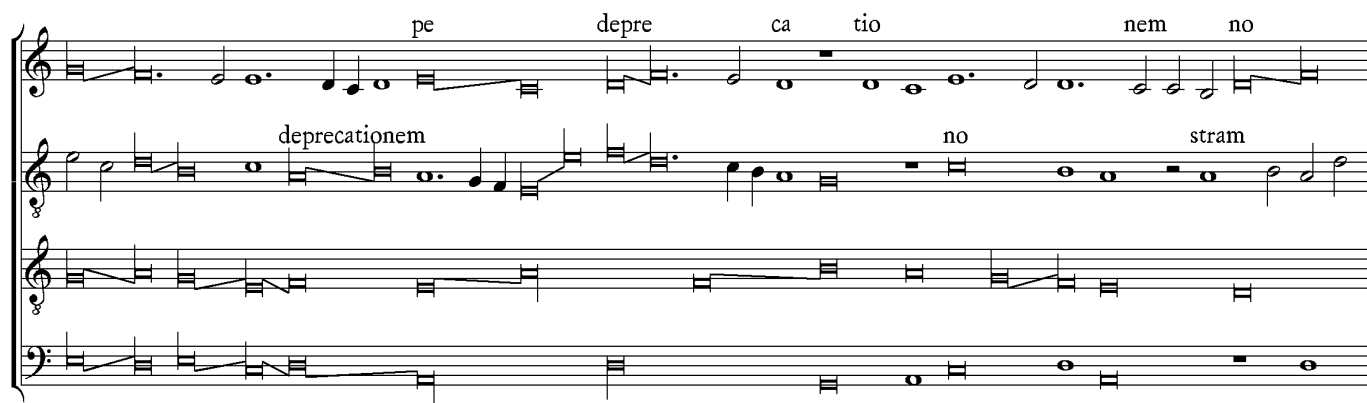
This system contains the next two staves of the musical score. The top staff continues the vocal line with lyrics 'lis pecca ta mun'. The bottom staff continues the lute line with lyrics 'peccata'. The musical notation continues with various note values and rests.



di di susci

ta mun di suscipe

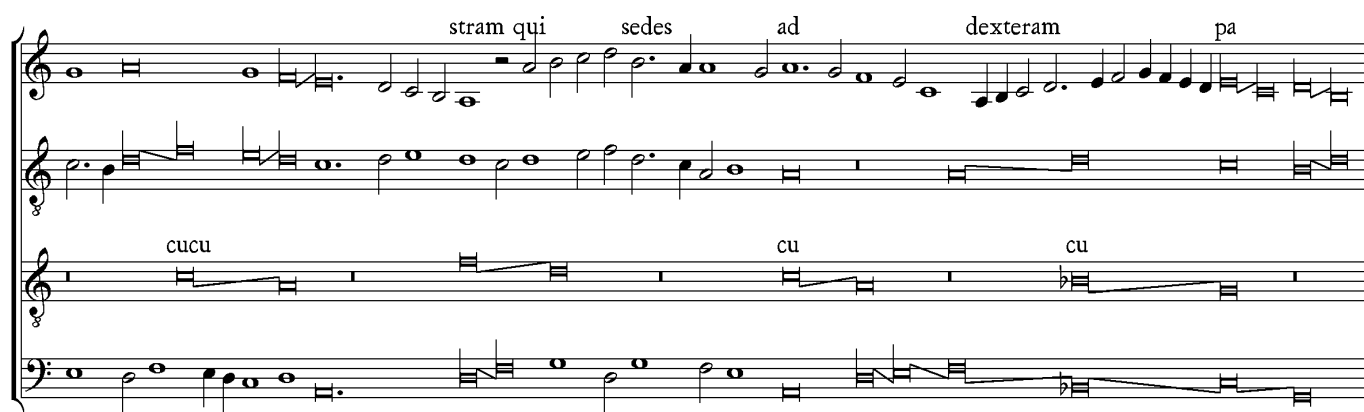
This system contains the third and fourth staves of the musical score. The top staff has lyrics 'di di susci' and the bottom staff has lyrics 'ta mun di suscipe'. The musical notation includes a variety of note values and rests, typical of a 17th-century manuscript.



pe depre ca tio nem no

deprecationem no stram

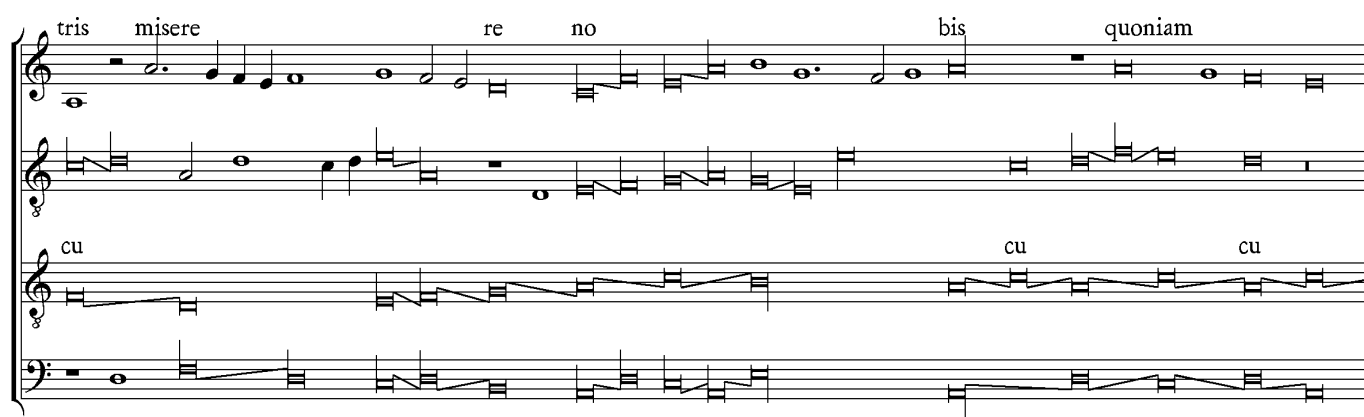
This system contains the final two staves of the musical score. The top staff has lyrics 'pe depre ca tio nem no' and the bottom staff has lyrics 'deprecationem no stram'. The musical notation concludes the piece with various note values and rests.



stram qui sedes ad dexteram pa

cucu cu cu

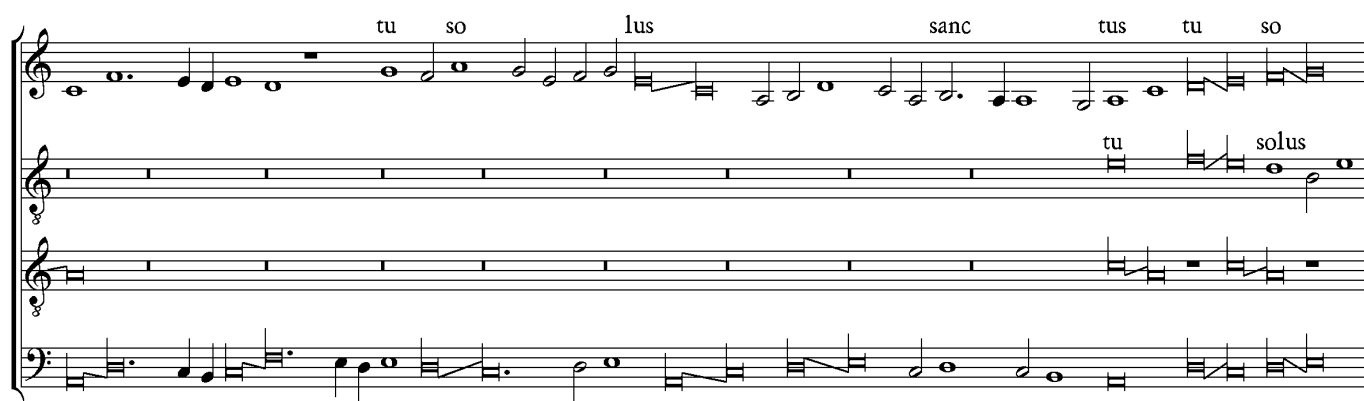
This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics 'stram qui sedes ad dexteram pa'. The second staff is a lute line. The third staff is a lute line with lyrics 'cucu cu cu'. The bottom staff is a bass line.



tris misere re no bis quoniam

cu cu cu

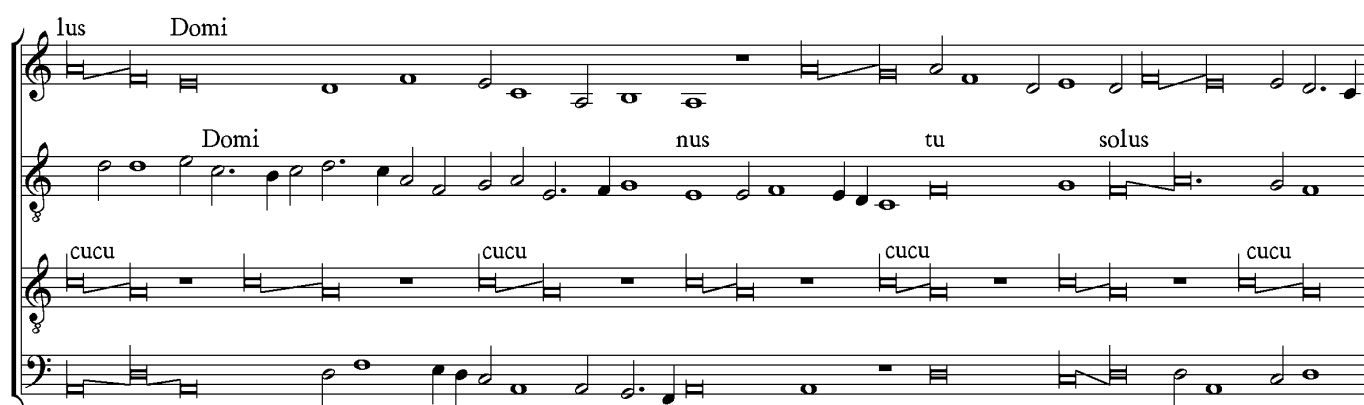
This system contains the next four staves. The top staff has lyrics 'tris misere re no bis quoniam'. The second staff is a lute line. The third staff has lyrics 'cu cu cu'. The bottom staff is a bass line.



tu so lus sanc tus tu so

tu solus

This system contains the next four staves. The top staff has lyrics 'tu so lus sanc tus tu so'. The second staff has lyrics 'tu solus'. The third staff is a lute line. The bottom staff is a bass line.



lus Domi

Domi nus tu solus

cucu cucu cucu cucu

This system contains the final four staves. The top staff has lyrics 'lus Domi'. The second staff has lyrics 'Domi nus tu solus'. The third staff has lyrics 'cucu cucu cucu cucu'. The bottom staff is a bass line.

Jesu Chri ste

Cum sanc to spiri

Cum sanc to spiri

cum Sancto Spiritu

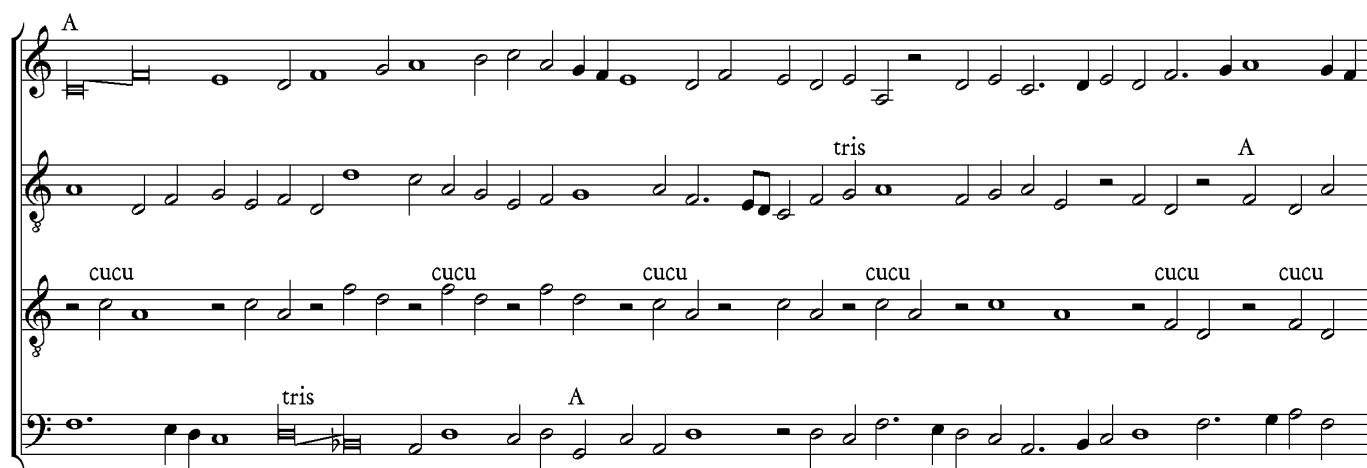
tu in glori a De

tu in glori

tu in gloria



First system of the musical score, featuring four staves. The lyrics are: i pa tris a Dei pa cucu Dei pa.



Second system of the musical score, featuring four staves. The lyrics are: A tris A cucu cucu cucu cucu cucu cucu tris A.



Third system of the musical score, featuring four staves. The lyrics are: men men men men.