

# NOTES

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

The time signatures, notes' values, accidentals and colourings are as in the original manuscript.

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

In the *Asperges me domine II* the time signature is missing; I presumed it would be the “tempus imperfectum diminutum”

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 notes with double length body are maximæ

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\\_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)

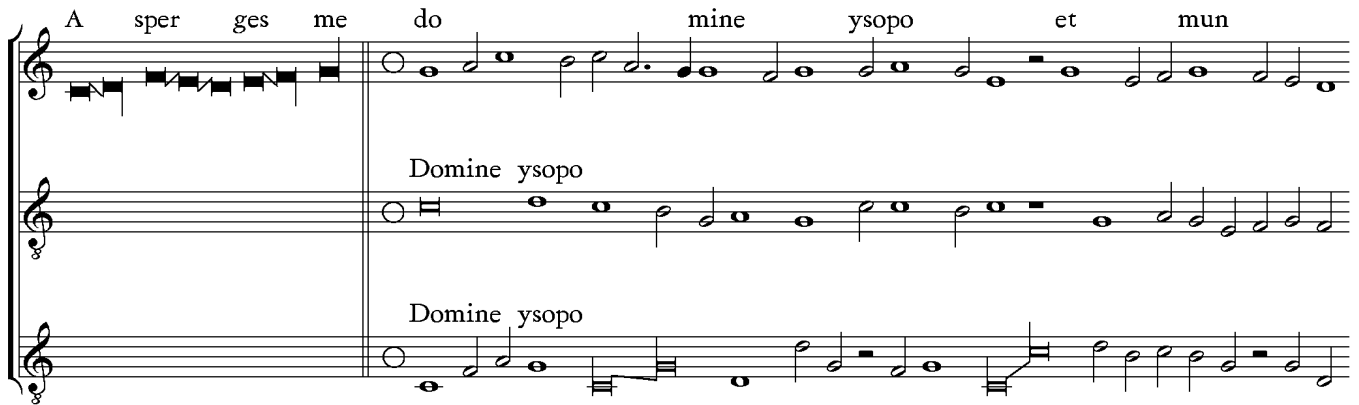
Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

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

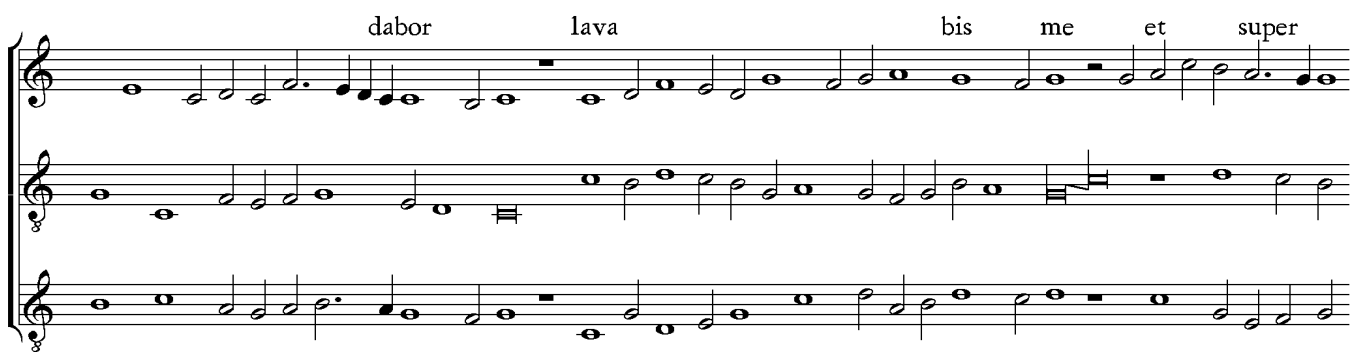
# Asperges me Domine I

1

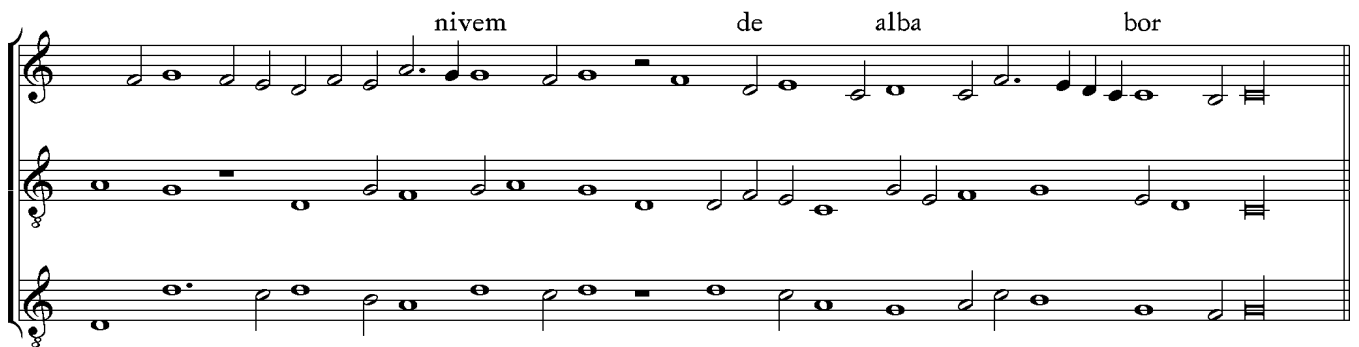
A sper ges me do mine ysopo et mun



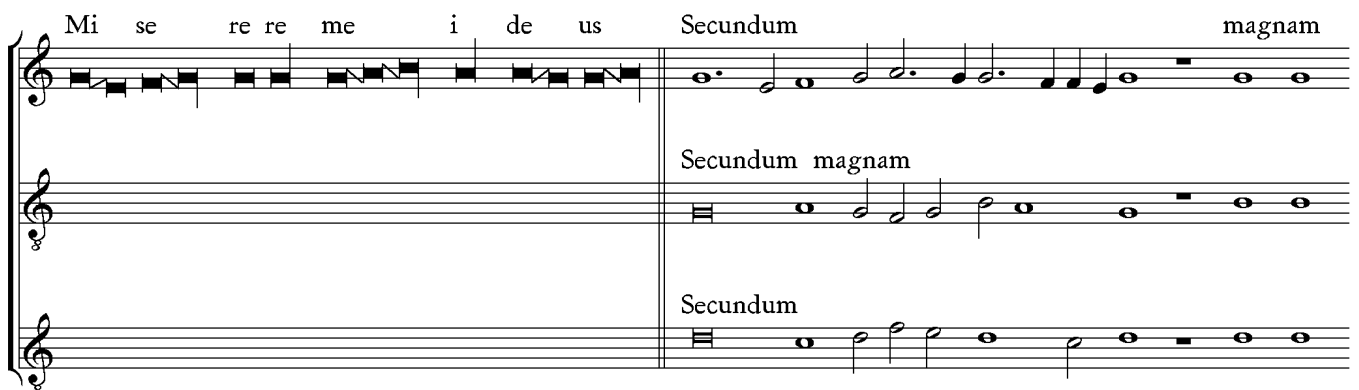
dabor lava bis me et super



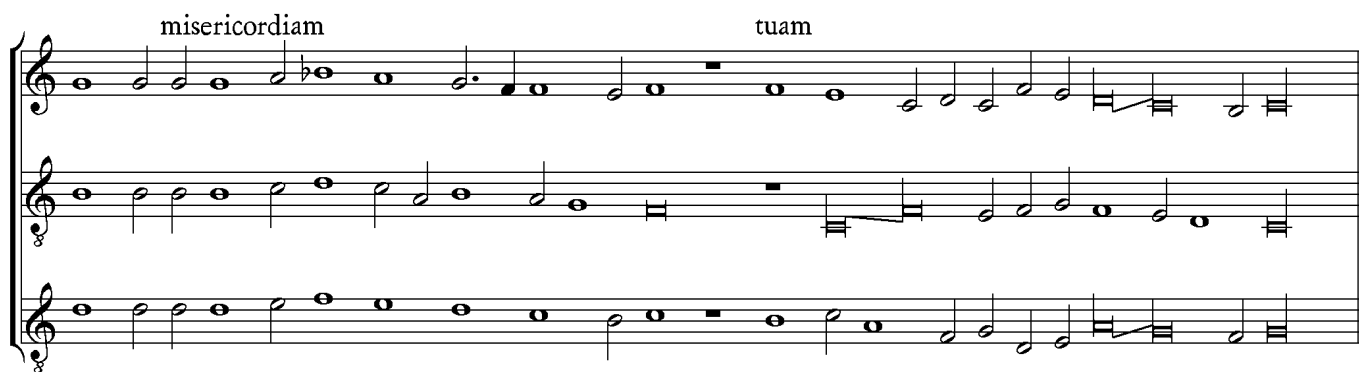
nivem de alba bor



Mi se re re me i de us Secundum magnam  
Secundum magnam  
Secundum



misericordiam tuam

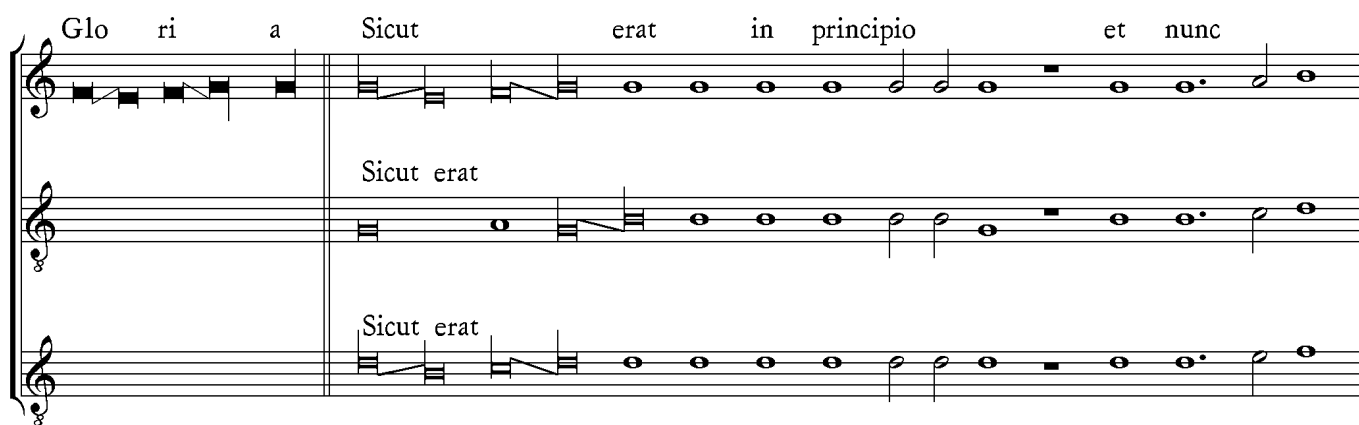


This system contains three staves of music. The top staff has the lyrics 'misericordiam tuam' written above it. The notation is in mensural style, with square notes on a four-line staff. The bottom two staves provide harmonic support with similar mensural notation.

Glo ri a Sicut erat in principio et nunc

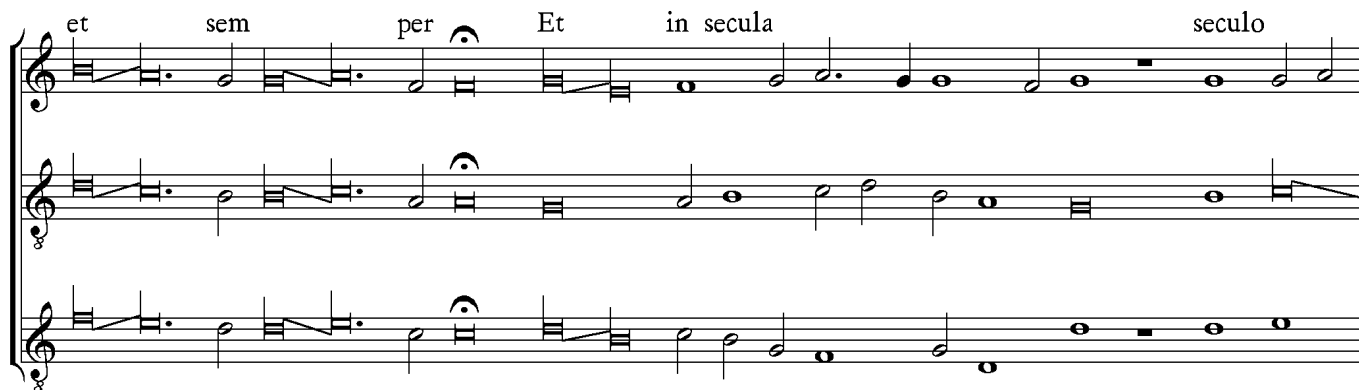
Sicut erat

Sicut erat



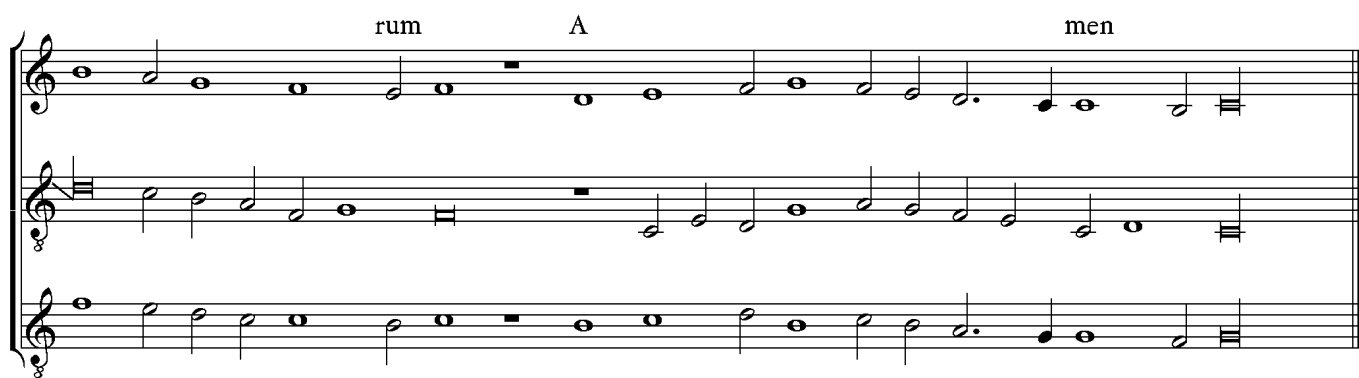
This system contains three staves of music. The top staff has the lyrics 'Glo ri a Sicut erat in principio et nunc' written above it. The bottom two staves have the lyrics 'Sicut erat' written above them. The notation is in mensural style, with square notes on a four-line staff.

et sem per Et in secula seculo



This system contains three staves of music. The top staff has the lyrics 'et sem per Et in secula seculo' written above it. The notation is in mensural style, with square notes on a four-line staff.

rum A men



This system contains three staves of music. The top staff has the lyrics 'rum A men' written above it. The notation is in mensural style, with square notes on a four-line staff.

# Asperges me Domine II

A sper ges me domine ysopo et mundabor

Domine ysopo et mundabor

Domine ysopo

Lavabis me et super nivem dealbabor

Mise re re mei de us Secundum magnam misericordiam tuam

Secundum magnam misericordiam tuam

Secundum magnam

Gloria patri et filio et spiritui sancto Sicut erat in principio et nunc et


Sicut erat in principio

Sicut erat

semper et in secula seculorum amen

# Asperges me Domine III

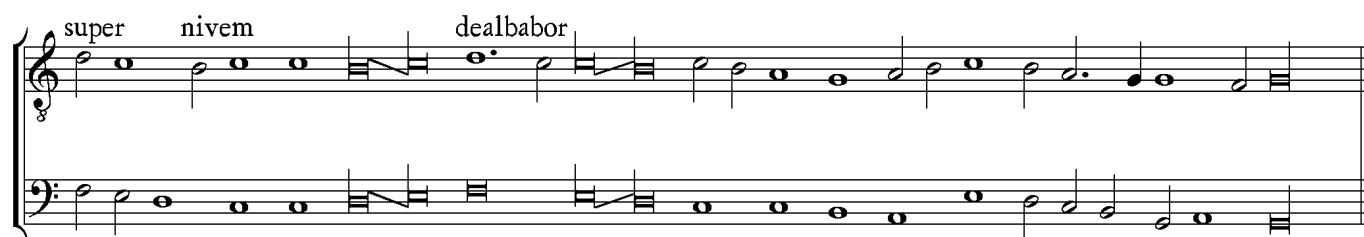
A sper ges me Domine ysopo et mundabor



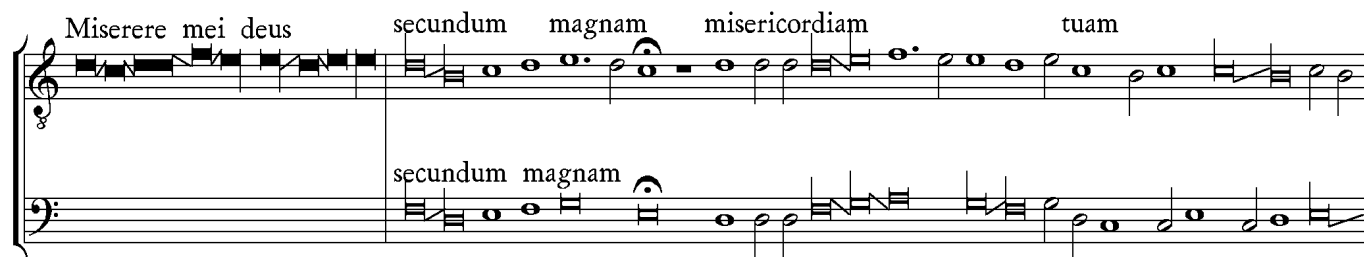
Lavabis me et



super nivem dealbabor

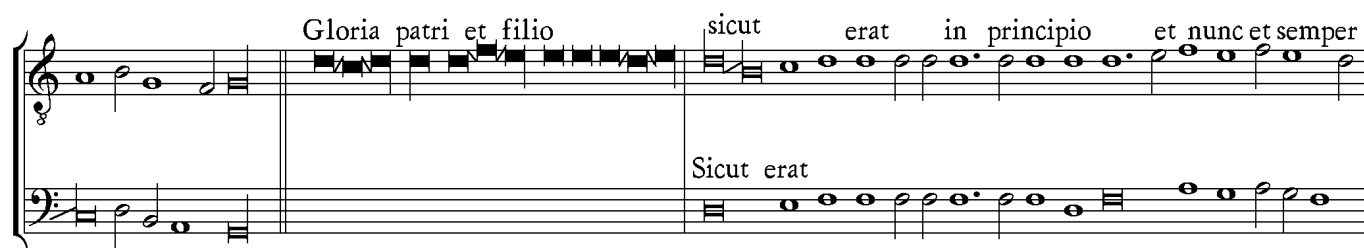


Miserere mei deus secundum magnam misericordiam tuam



Gloria patri et filio sicut erat in principio et nunc et semper

Sicut erat



et in secula seculorum amen



# Asperges me Domine IV

A musical score for a Latin hymn, 'Asperges me Domine IV'. The score is written for a two-part setting (Soprano and Bass) in a single system. The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are in Latin and are written below the notes. The score is divided into six systems, each with a Soprano staff and a Bass staff. The lyrics are: 'A sper ges me Domi ne ysopo et mundabor Lavabis me et super nivem dealba bor miserere mei deus secundum magnam misericordiam miserere mei deus secundum mag nam tuam misericordiam tuam Gloria patri Sicut erat in principio et nunc et semper Sicut erat in principio et in secula seculorum amen'. The music features a variety of note values, including minims, crotchets, and quavers, and includes rests and repeat signs.

A sper ges me Domi ne ysopo et

mundabor Lavabis me

et super nivem dealba bor

miserere mei deus secundum magnam misericordiam

miserere mei deus secundum mag nam

tuam misericordiam tuam

Gloria patri Sicut erat in principio et nunc et semper

Sicut erat in principio

et in secula seculorum amen