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, apart from:

- the perfect breves, the imperfect longæ in perfect time and the perfect brevis rests are dotted.
- ties are used for the notes' values not exactly representable.
- In the Tenor voice the time signatures inside the square brackets indicate the sections in the manuscripts where the voice is written with halved notes' values. In the transcription the values have been doubled to match the other voices

The C clefs are transposed to the G clef and the modern tenor clefs. The F clefs on the third line are transposed to the Bass 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
- the unstemmed notes with a double length body are maximæ

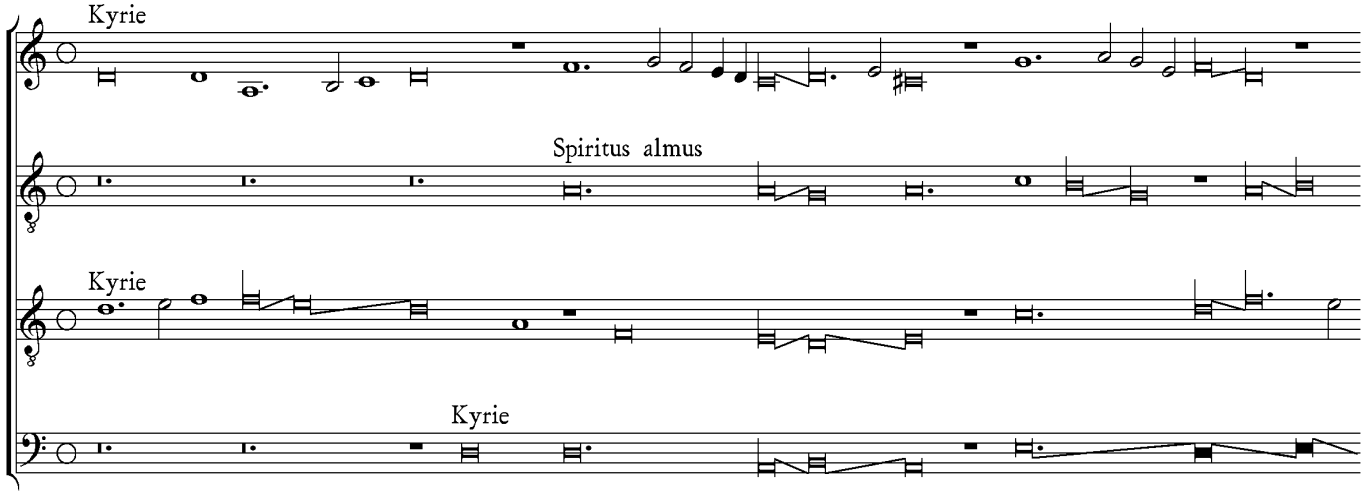
I decided to keep the original manuscript's text placement, positioned above the staves, to leave the performers the freedom to make the effective text placement at their own judgement.

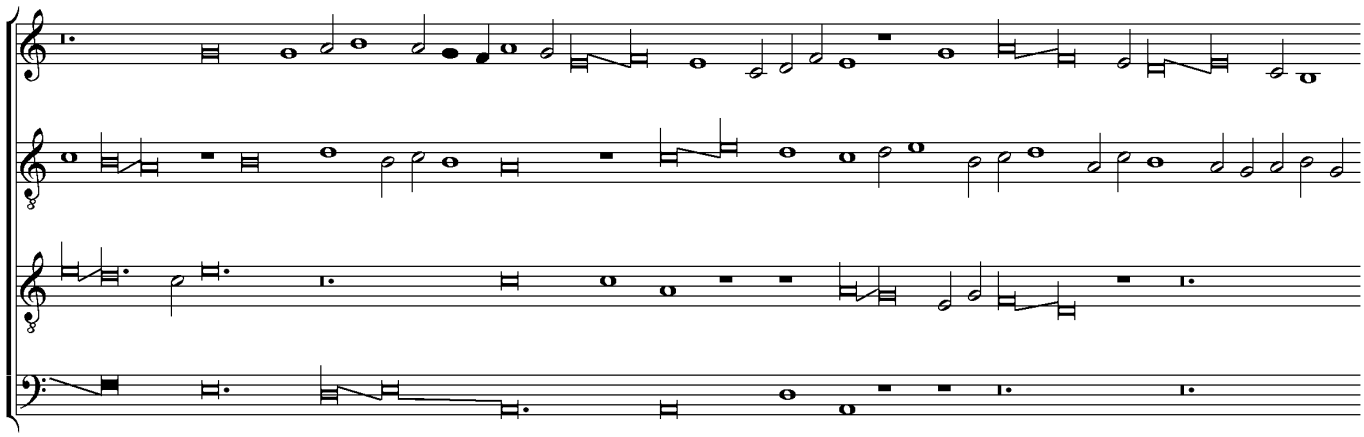
In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is 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.

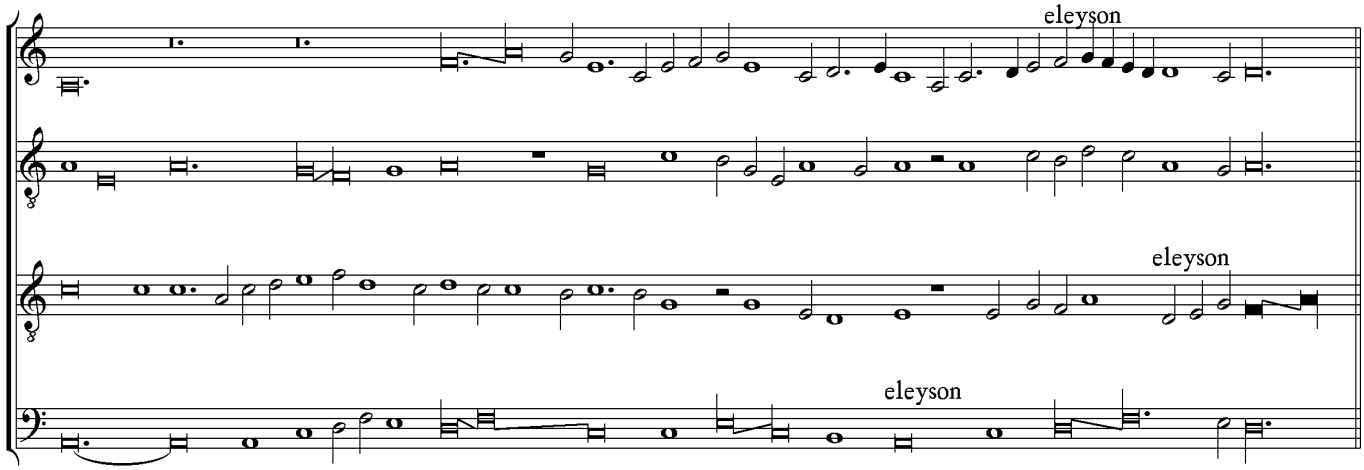
I corrected what I presumed to be errors but, as I'm not a professional music paleography scholar, if you have any doubt you can download the fac simile of the manuscript from the following address (only in Italian, sorry):
http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=19324&cached=true

Those peoples interested in the mensural notation can find useful to visit the following website (only in Italian, sorry):
http://www.musica-antica.info/paleografia/

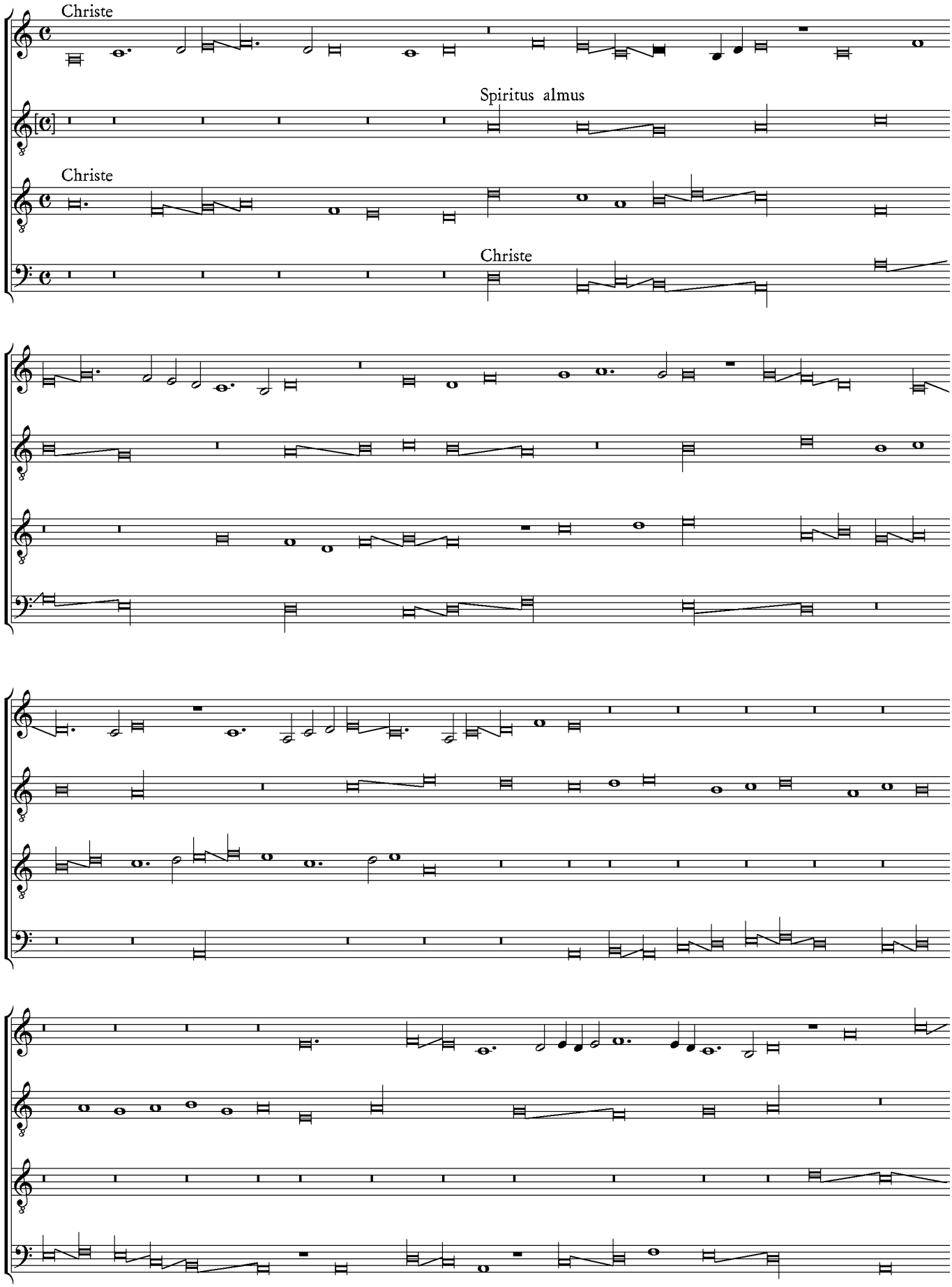
Kyrie – Missa Spiritus almus







Petrus de Domarto – Trento: tr88 401v-402r **Transcription by Renato Calcaterra**


Christe
Spiritus almus
Christe
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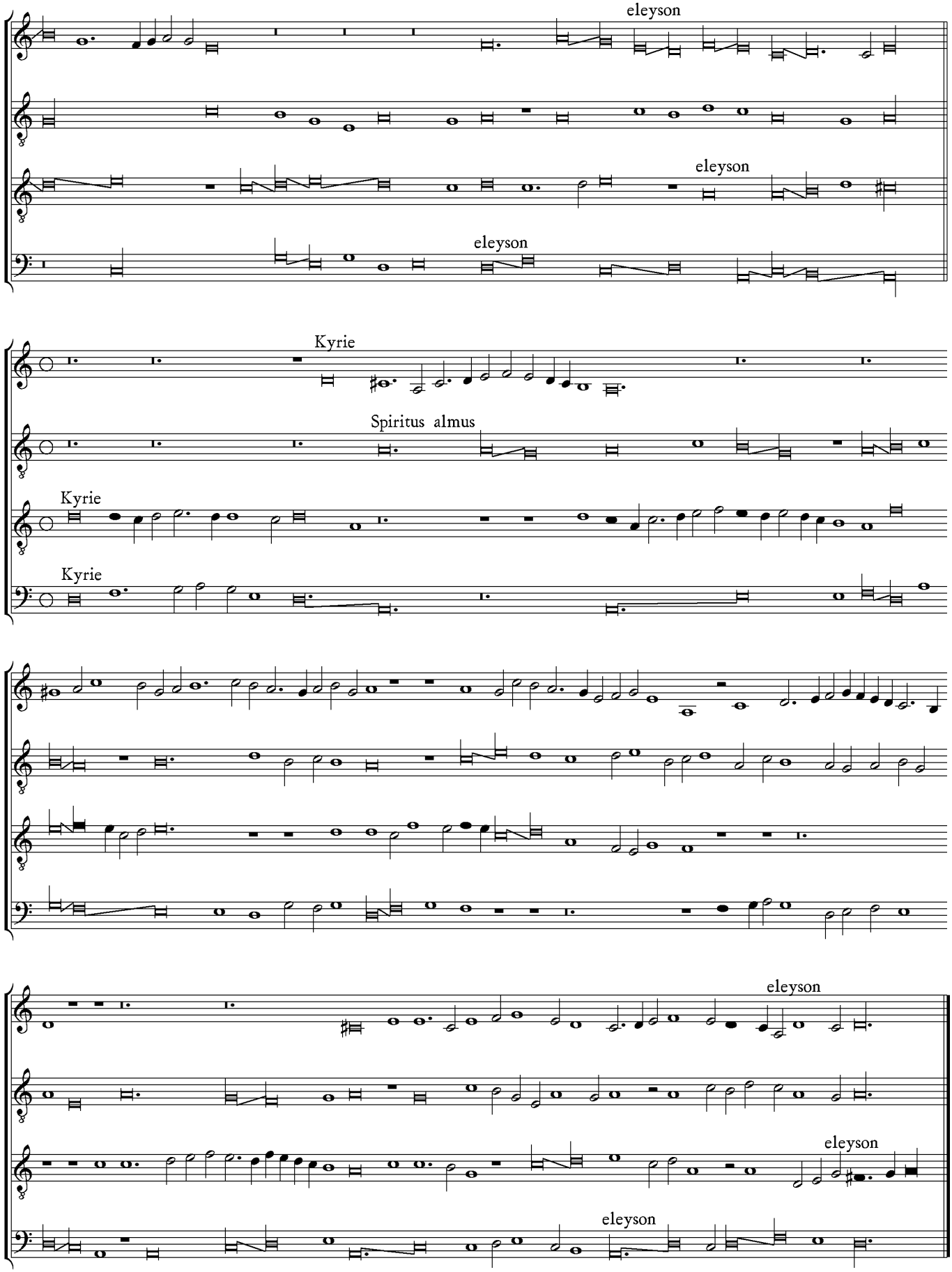
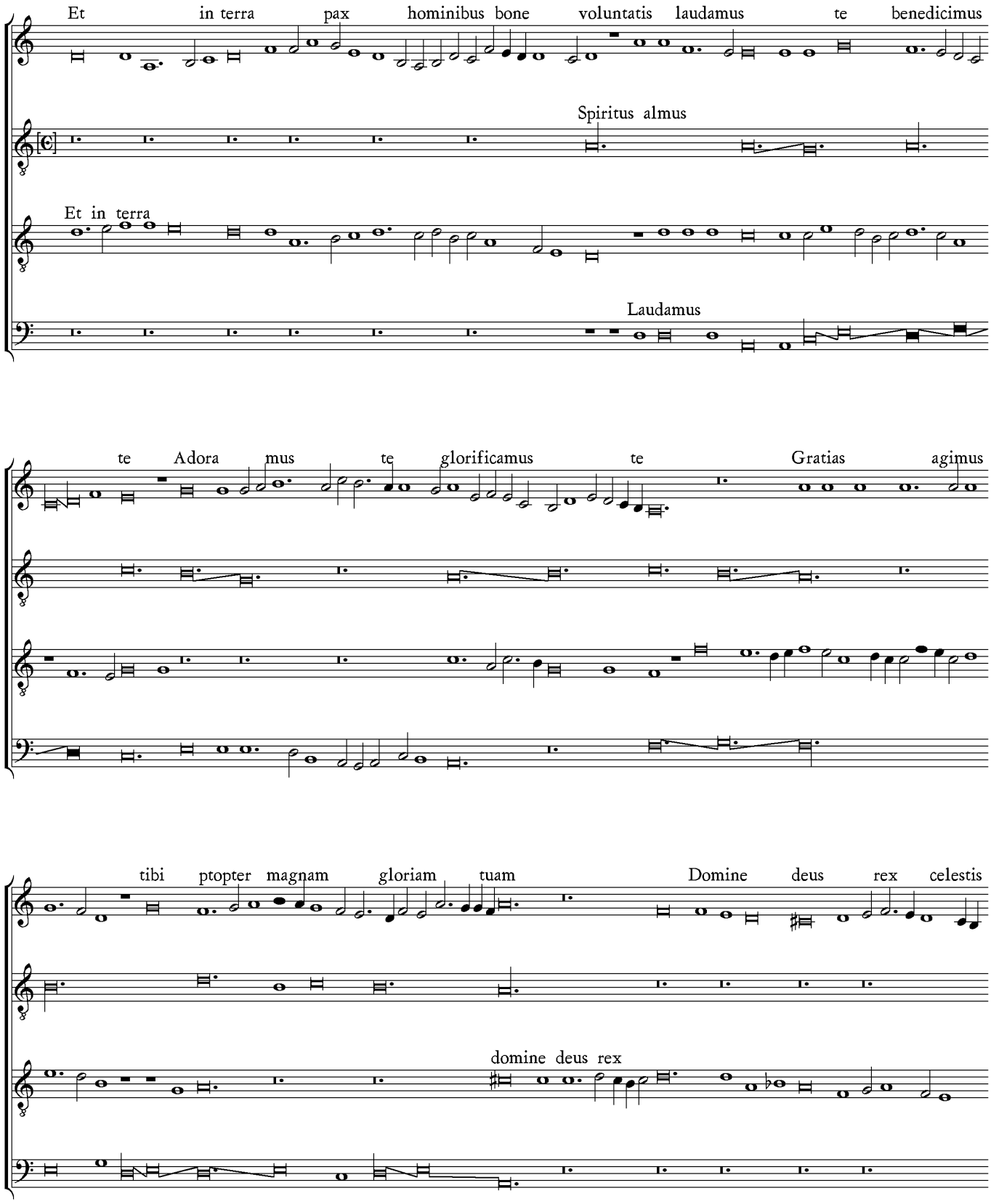


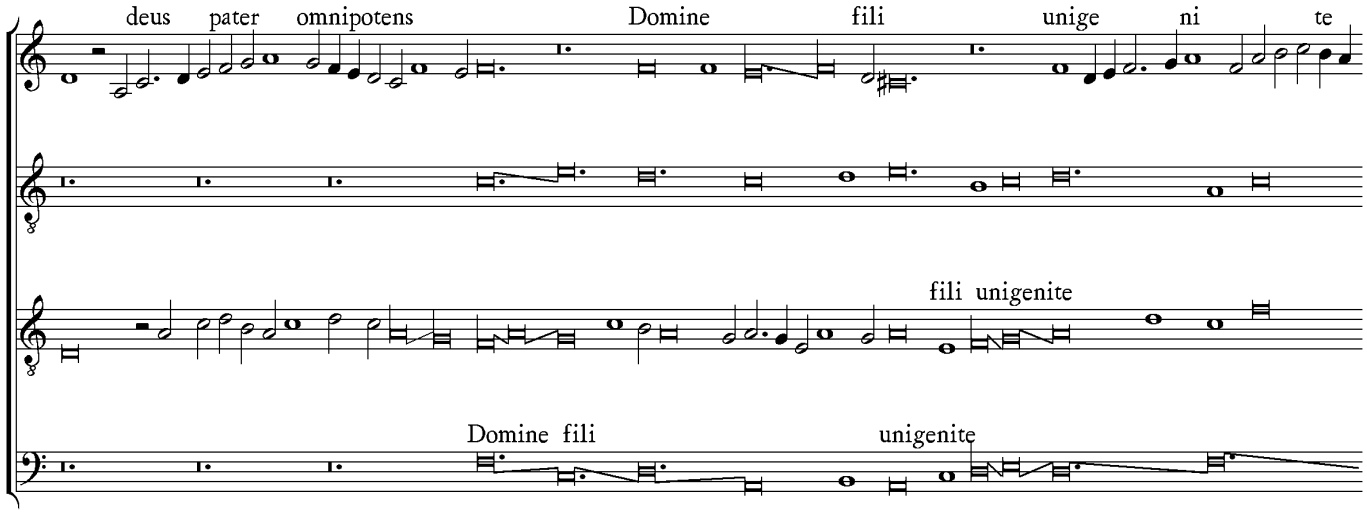
Petrus de Domarto – Trento: tr88 401v-402r **Transcription by Renato Calcaterra**

Gloria – Missa Spiritus almus

4



Petrus de Domarto – Trento: tr88 402v-404r **Transcription by Renato Calcaterra**


deus pater omnipotens
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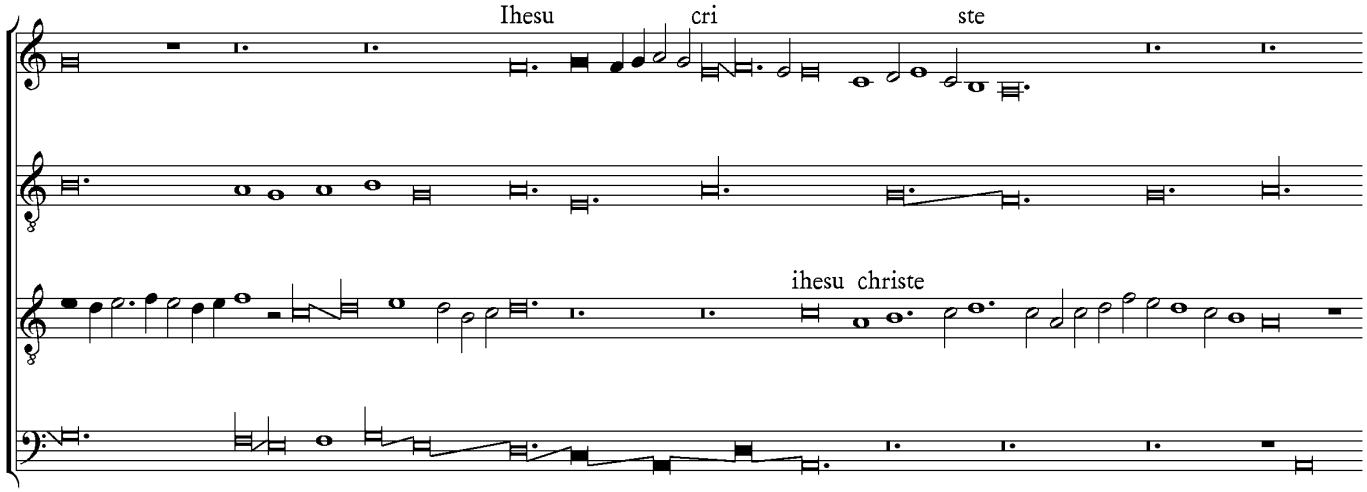
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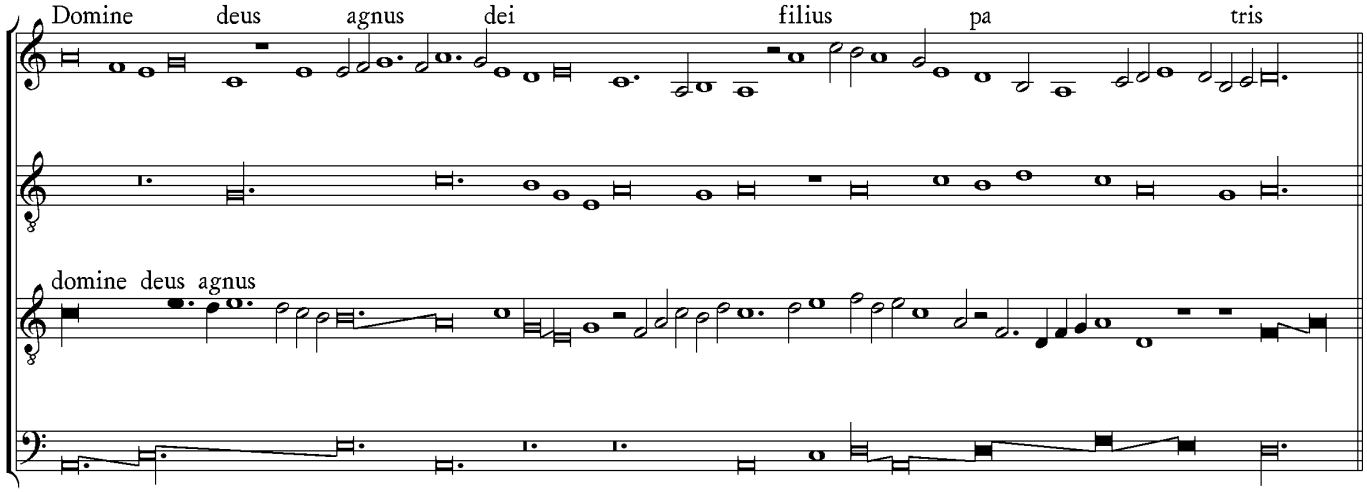
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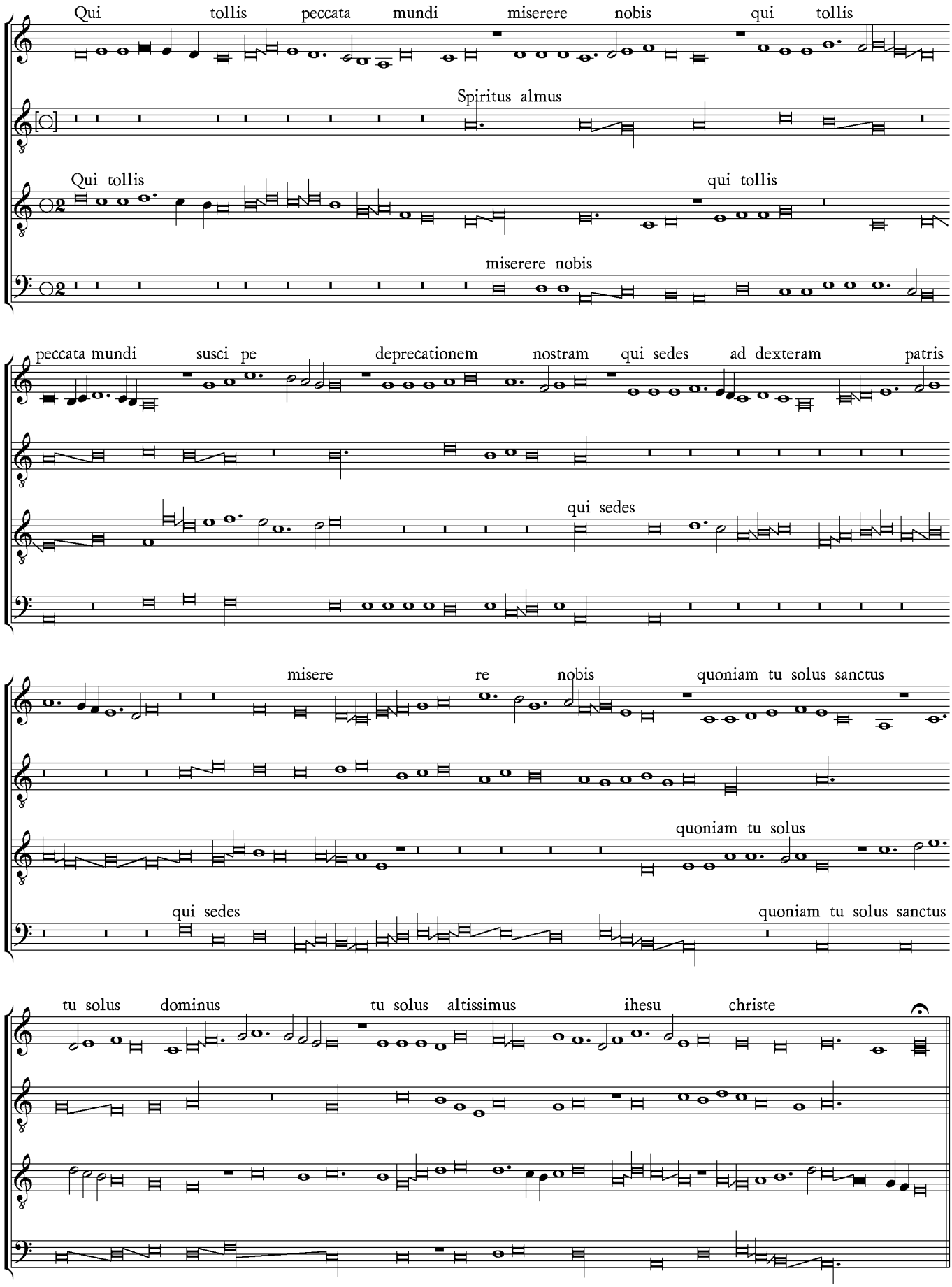
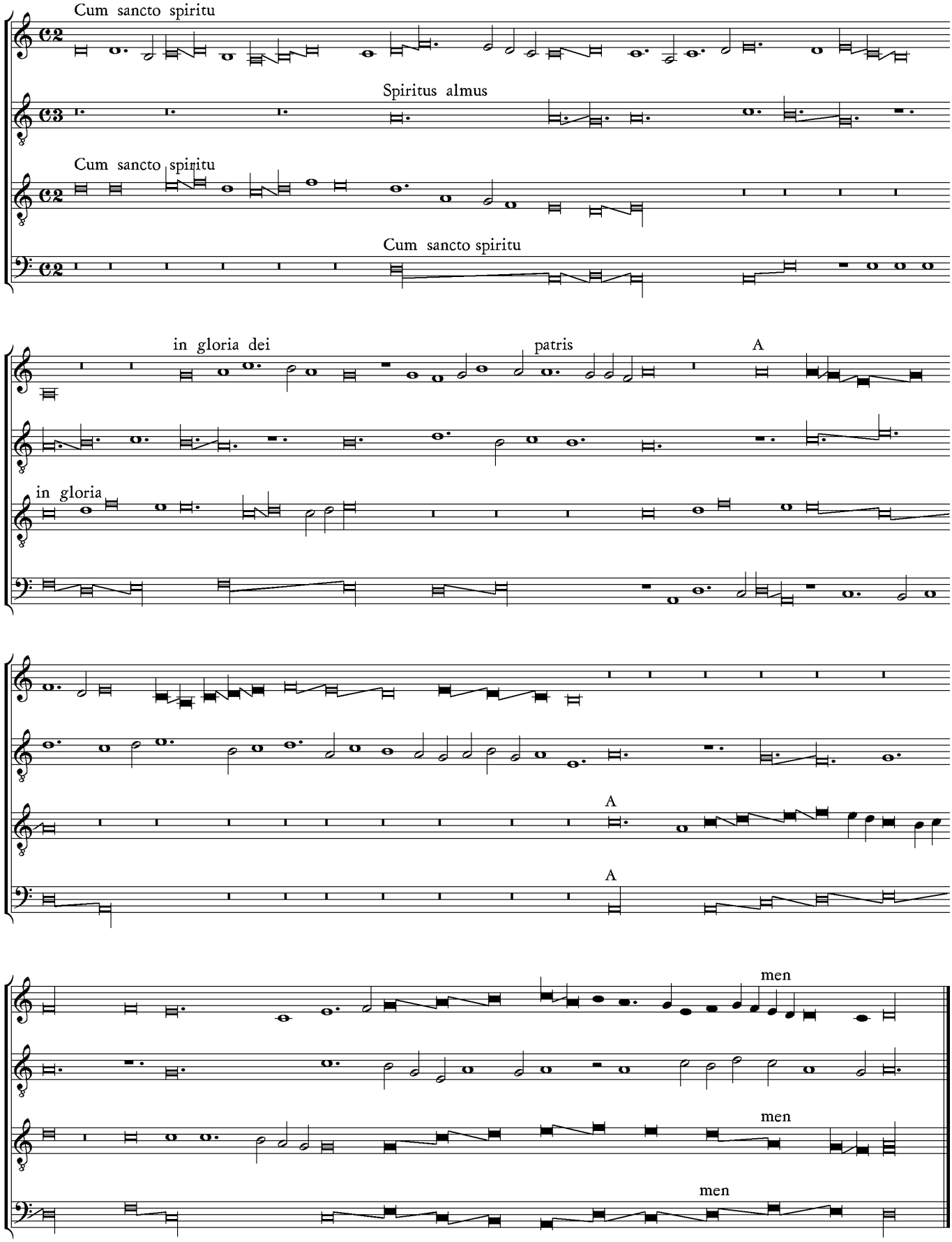


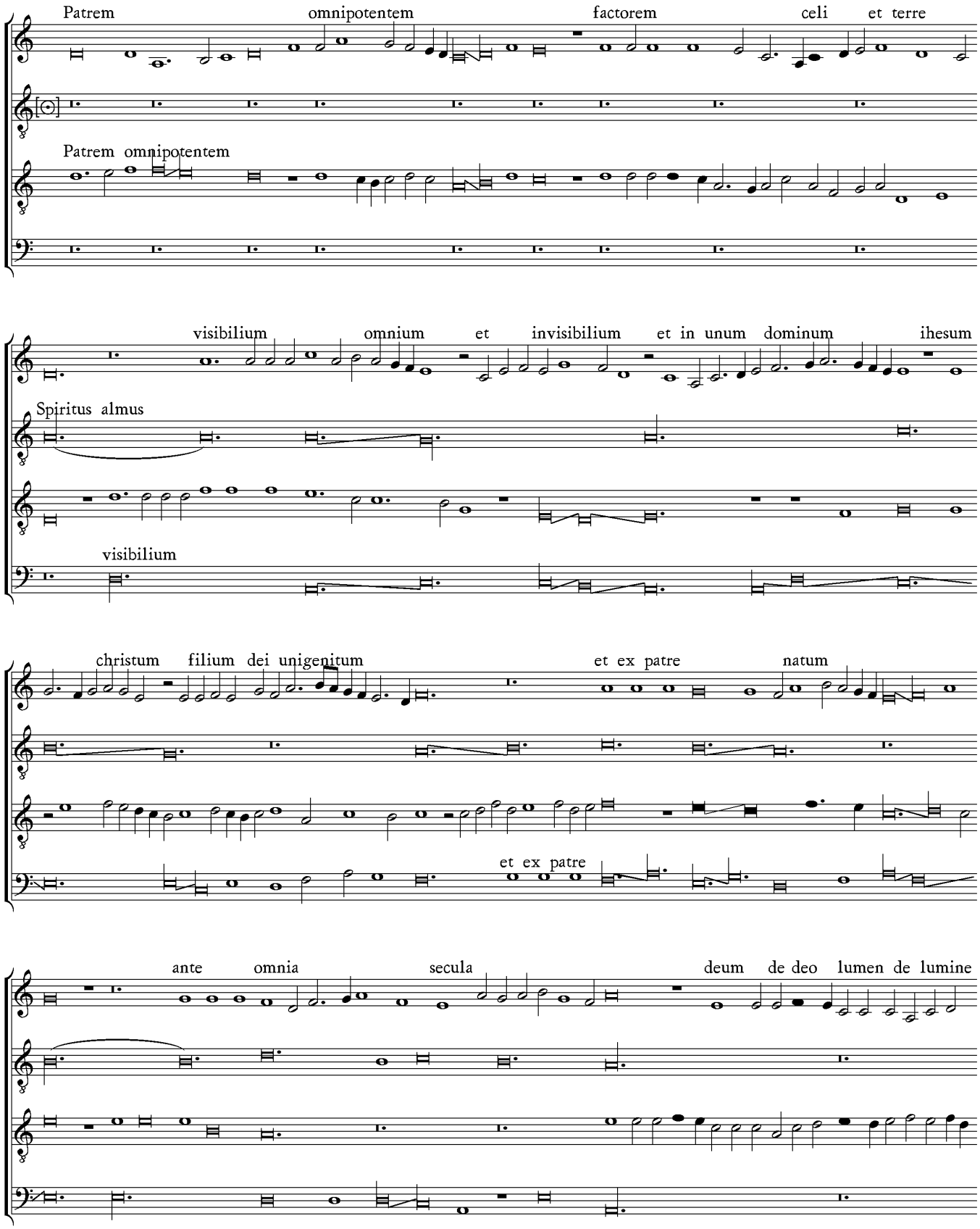
Petrus de Domarto – Trento: tr88 402v-404r **Transcription by Renato Calcaterra**



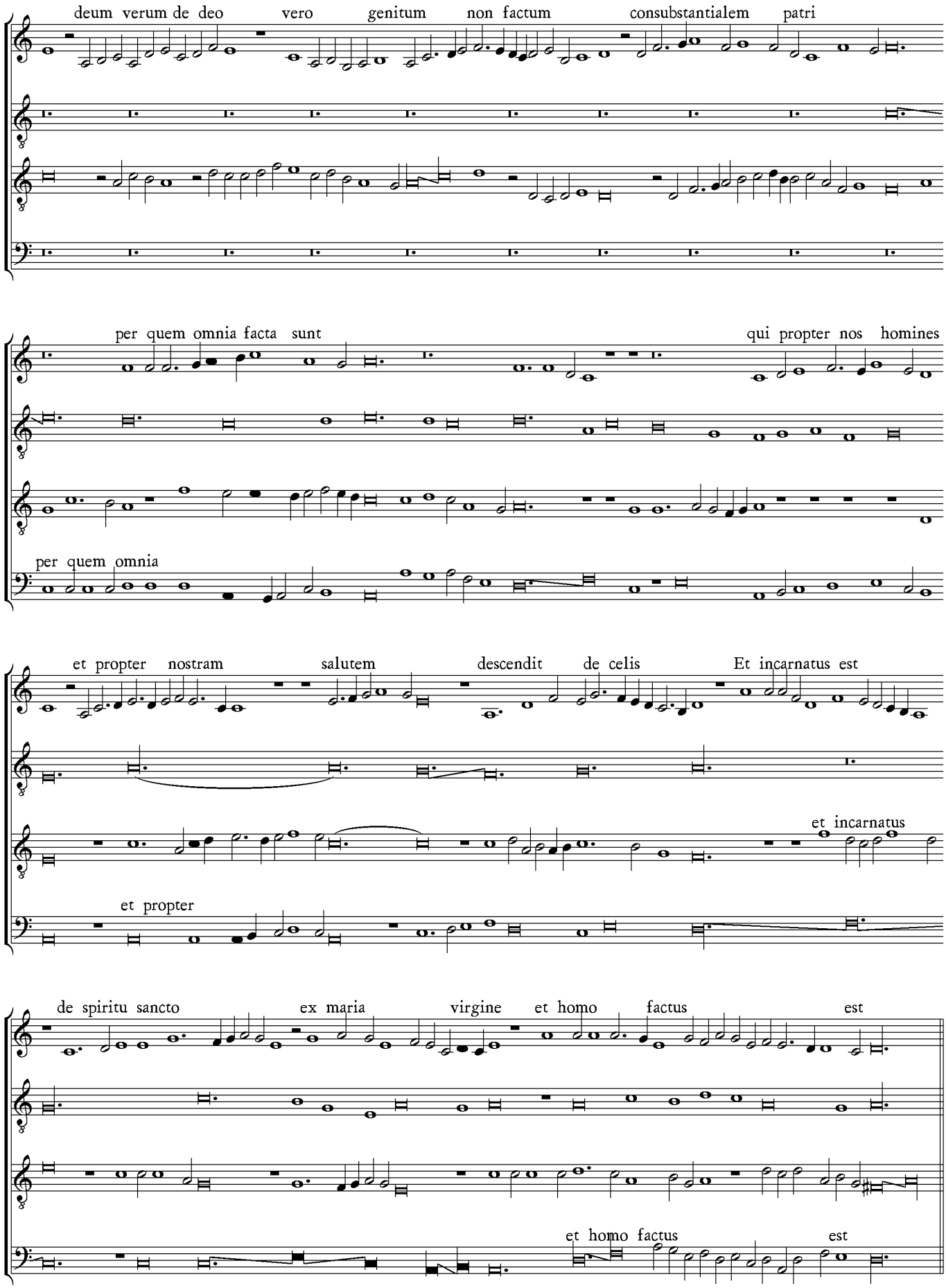
Petrus de Domarto – Trento: tr88 402v-404r **Transcription by Renato Calcaterra**

Credo – Missa Spiritus almus

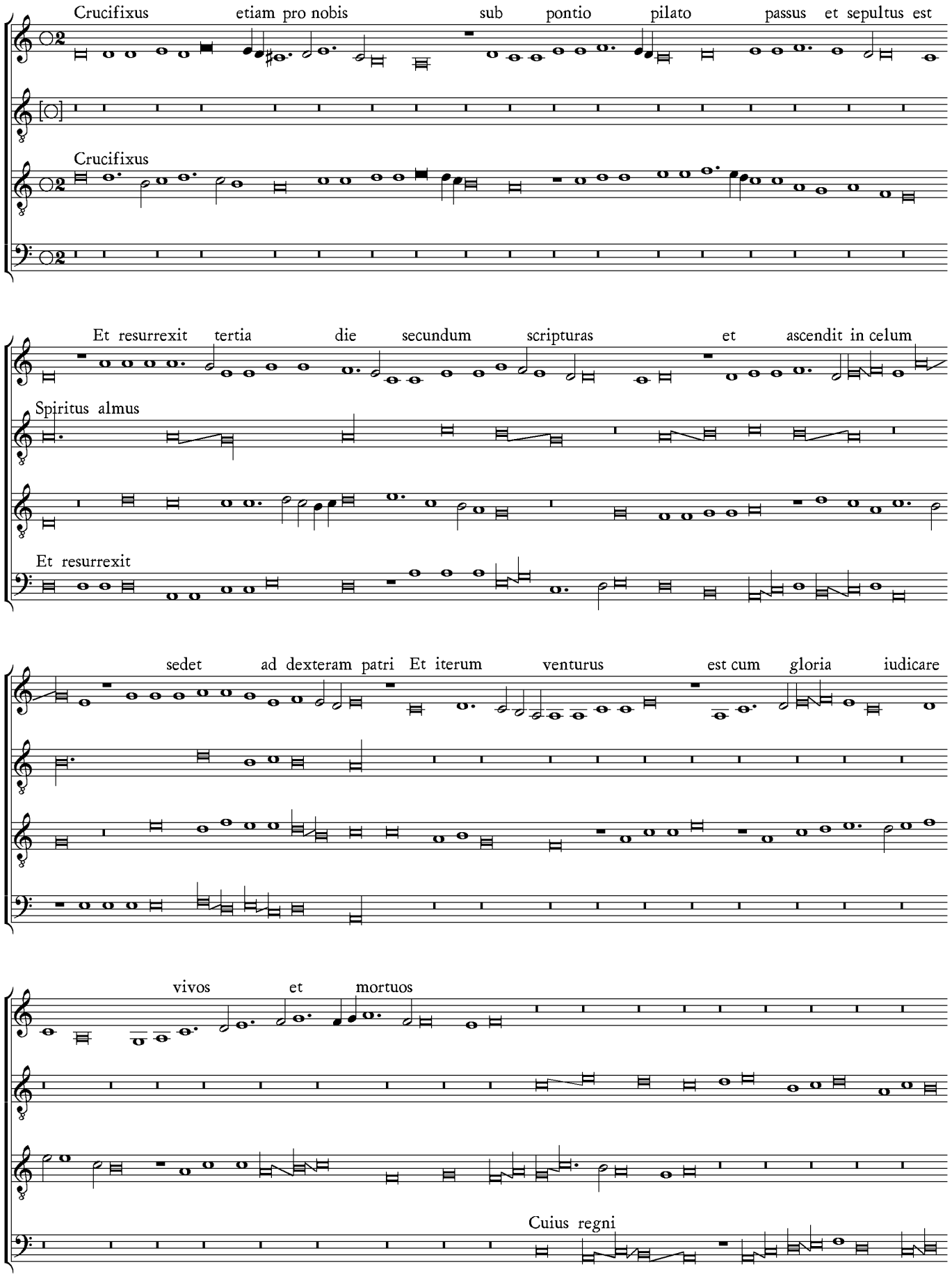
8



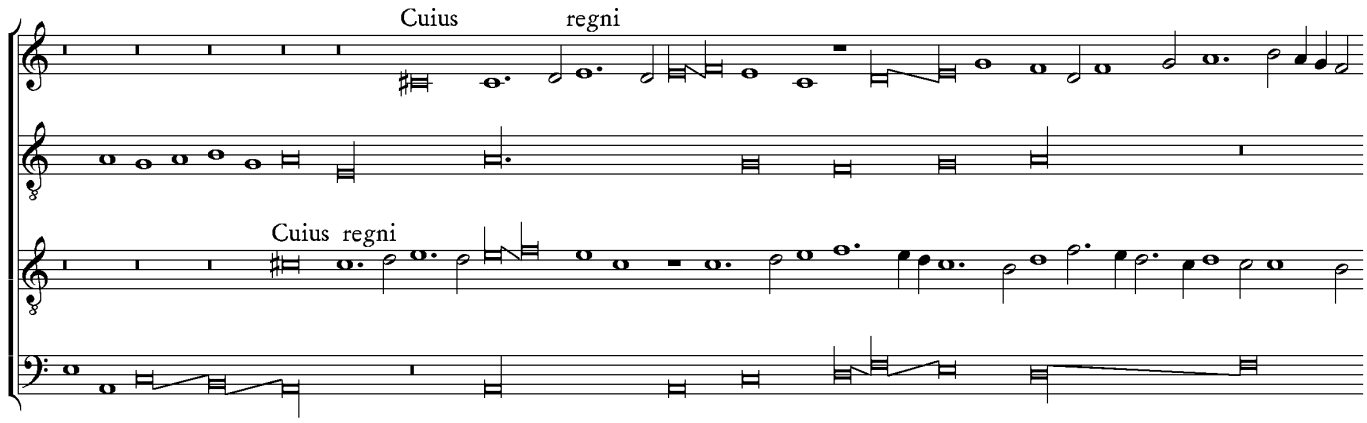
Petrus de Domarto – Trento: tr88 404v-407r **Transcription by Renato Calcaterra**



Petrus de Domarto – Trento: tr88 404v-407r **Transcription by Renato Calcaterra**



Petrus de Domarto – Trento: tr88 404v-407r **Transcription by Renato Calcaterra**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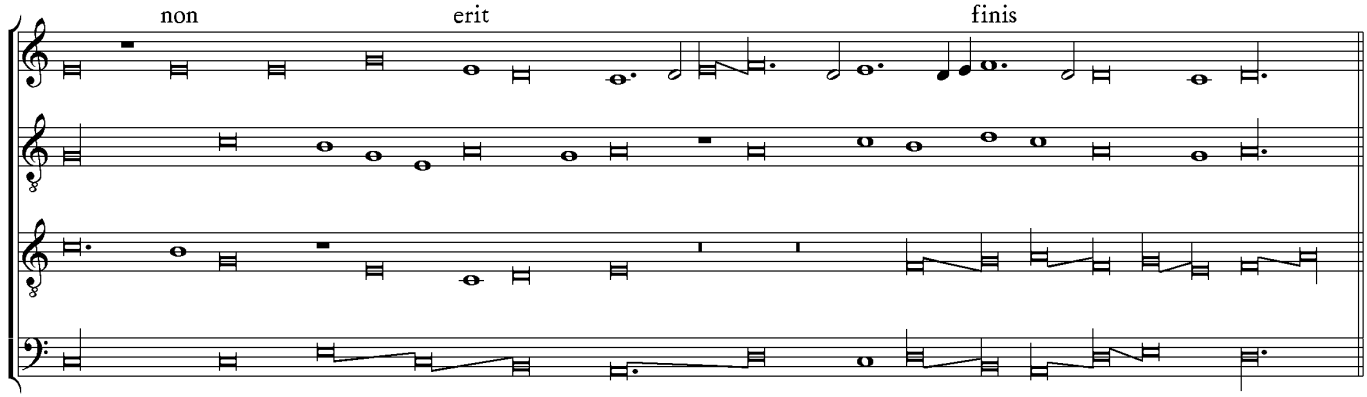
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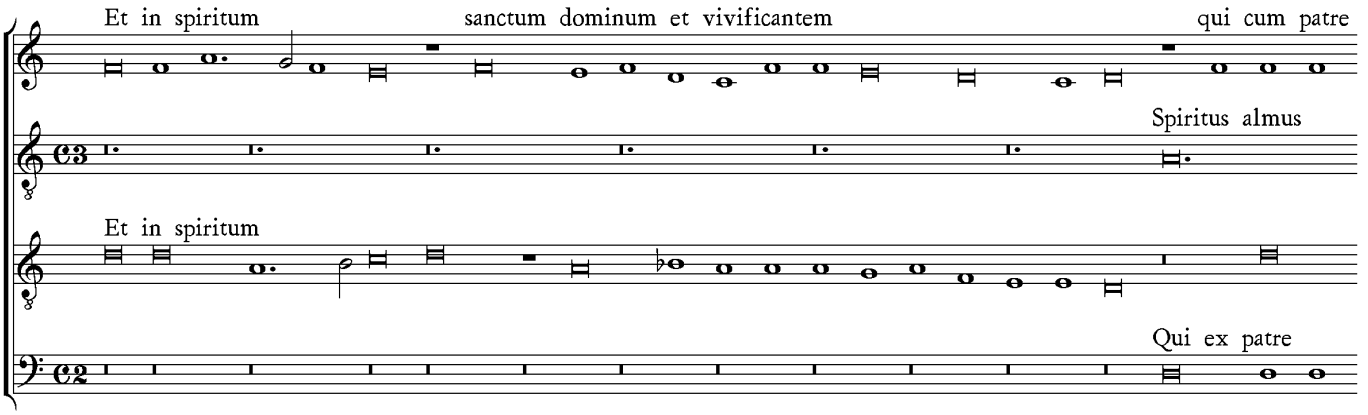
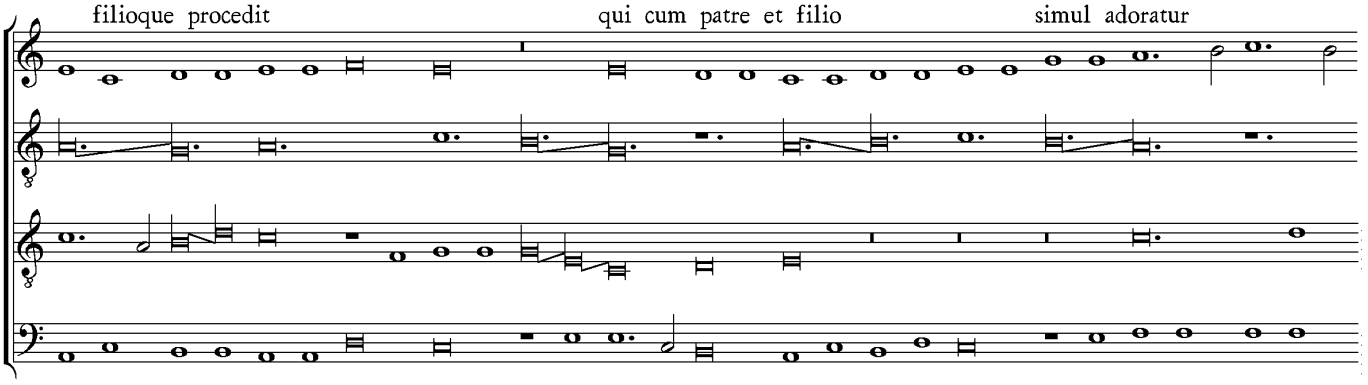
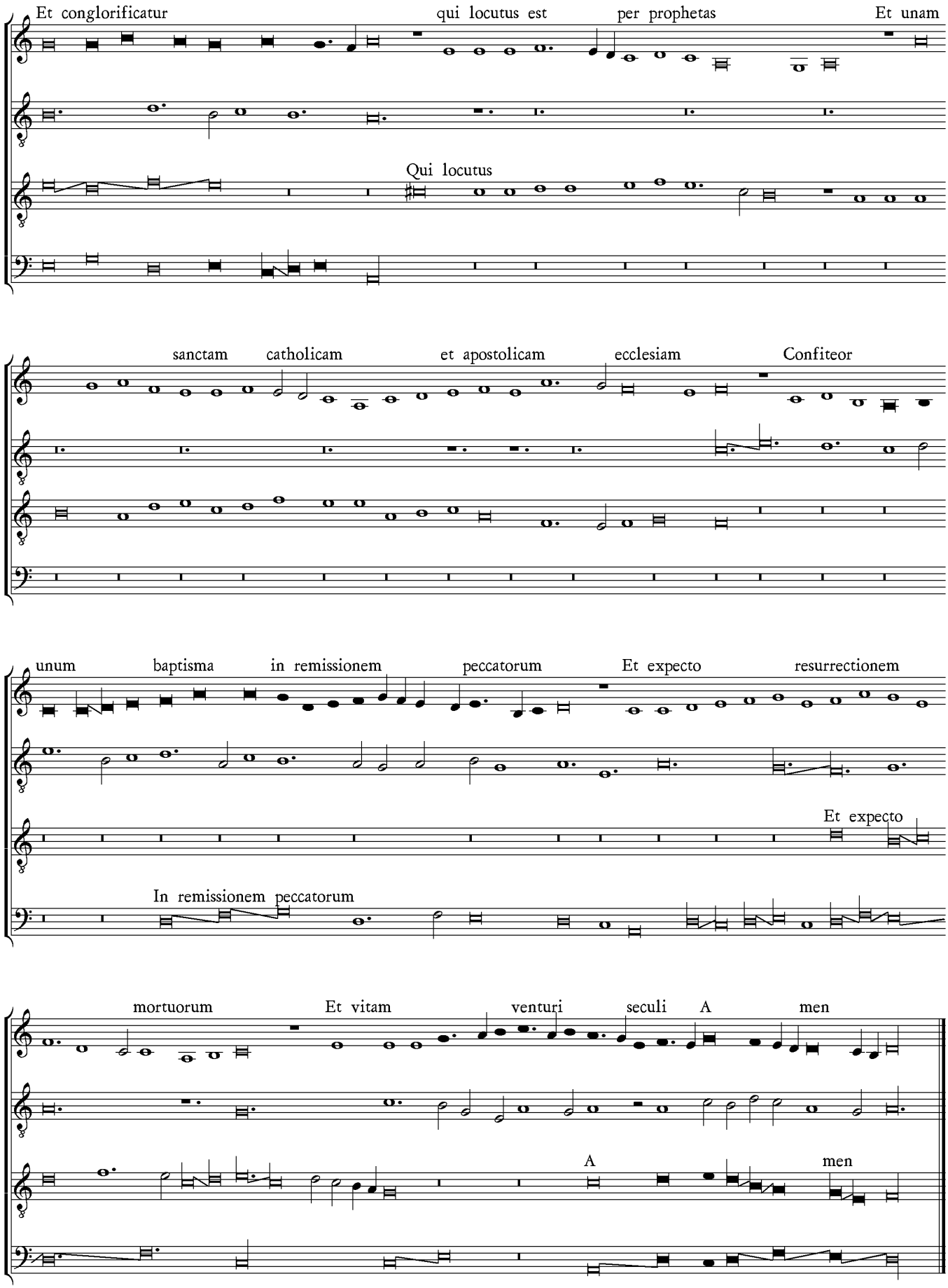
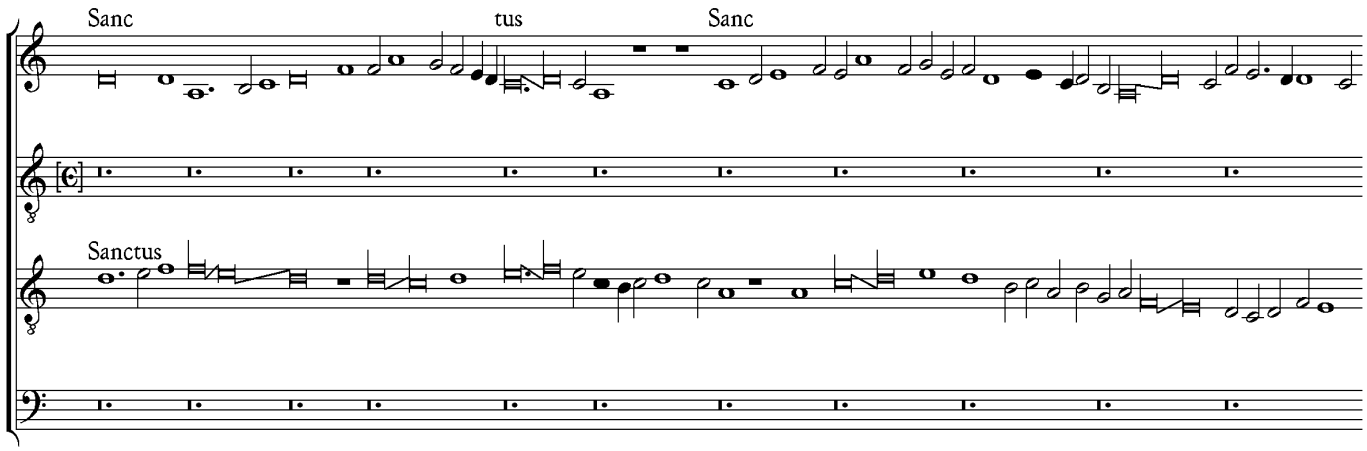

Et in spiritum sanctum dominum et vivificantem qui cum patre
Spiritus almus
Et in spiritum
Qui ex patre

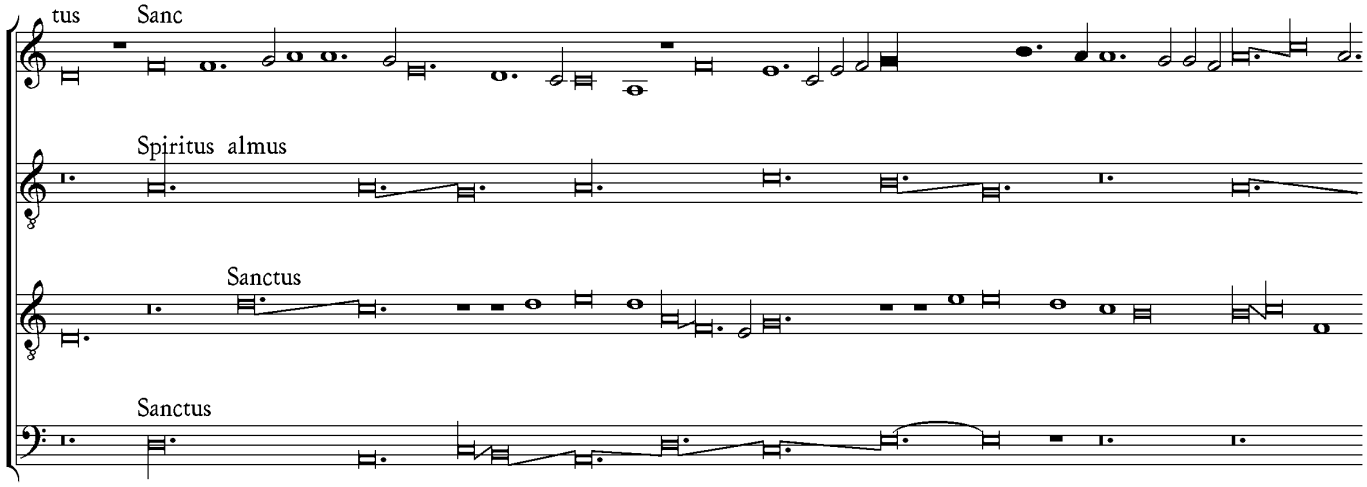

filioque procedit qui cum patre et filio simul adoratur

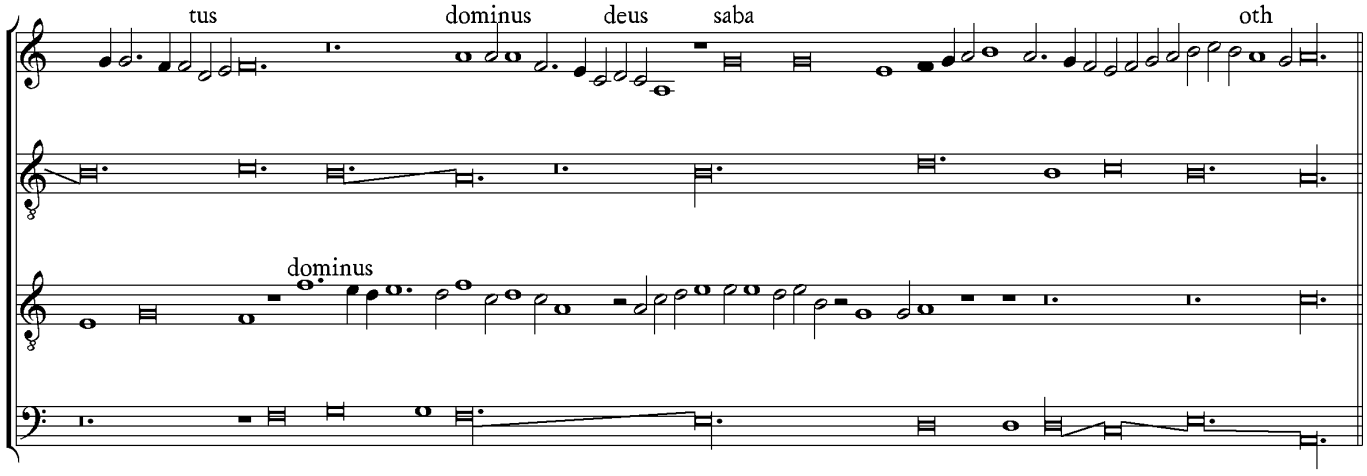


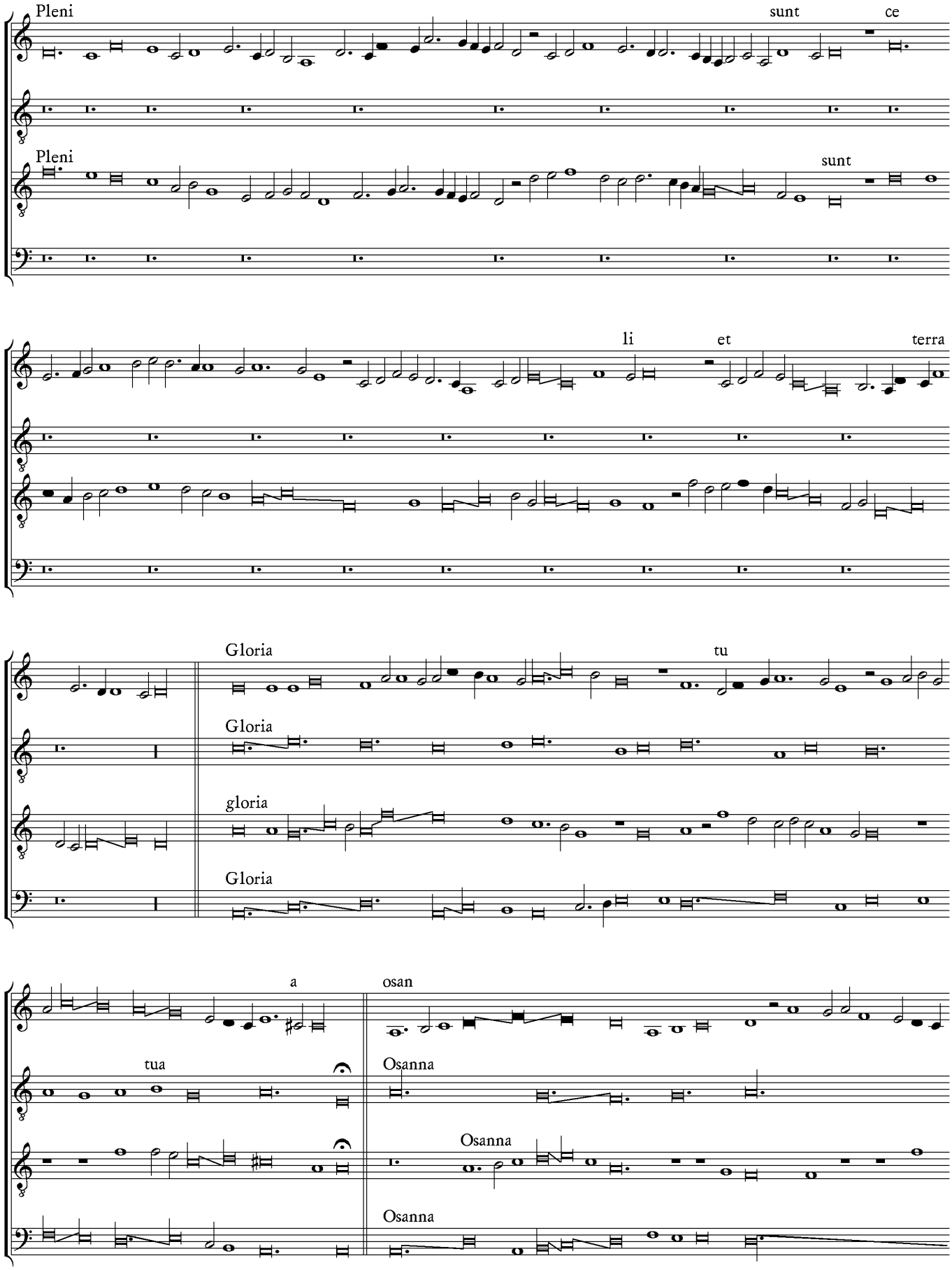
Petrus de Domarto – Trento: tr88 404v-407r **Transcription by Renato Calcaterra**

Sanctus – Missa Spiritus almus





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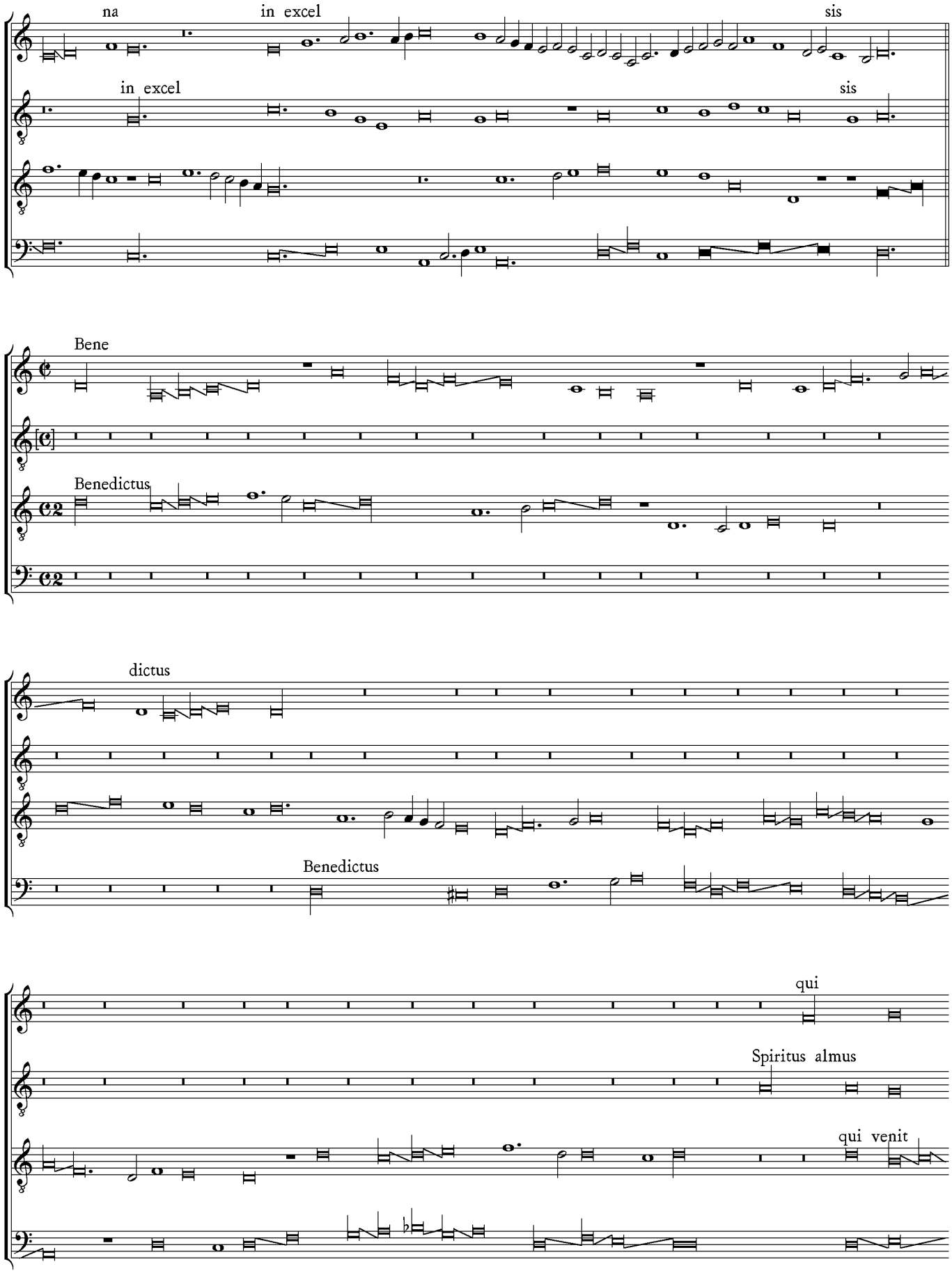
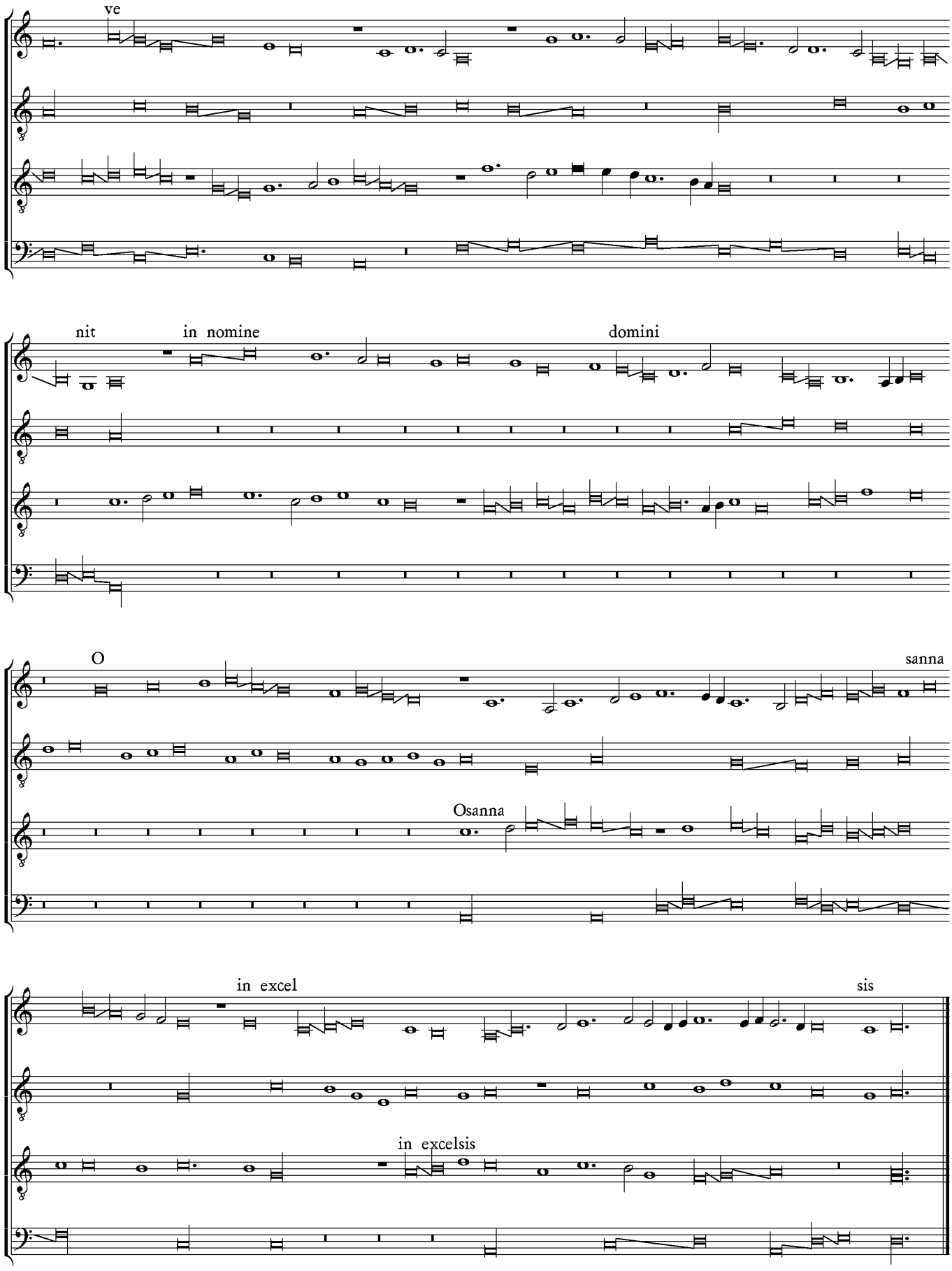


Petrus de Domarto – Trento: tr88 407v-409r **Transcription by Renato Calcaterra**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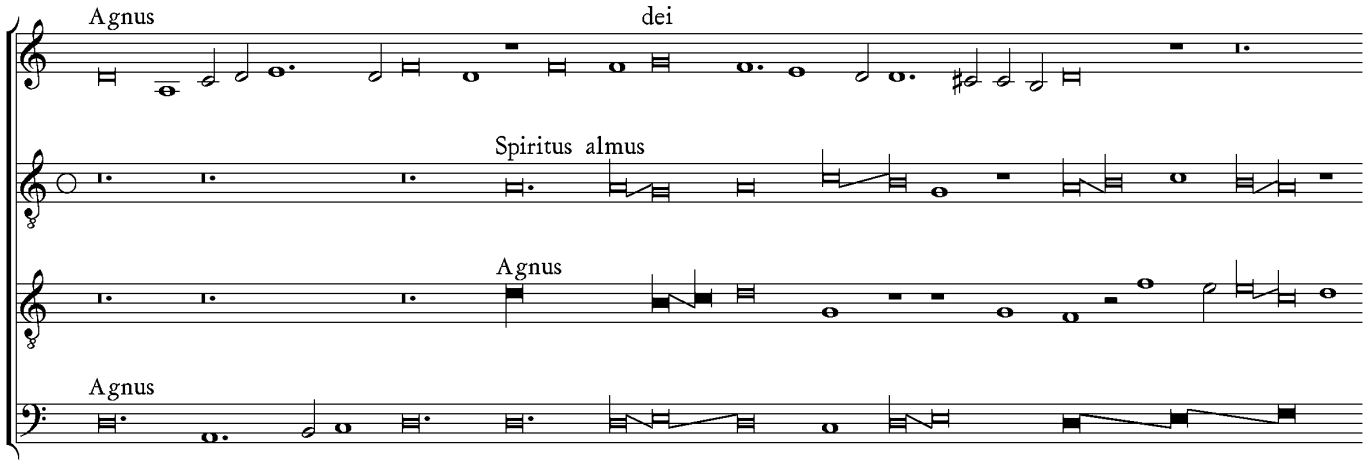
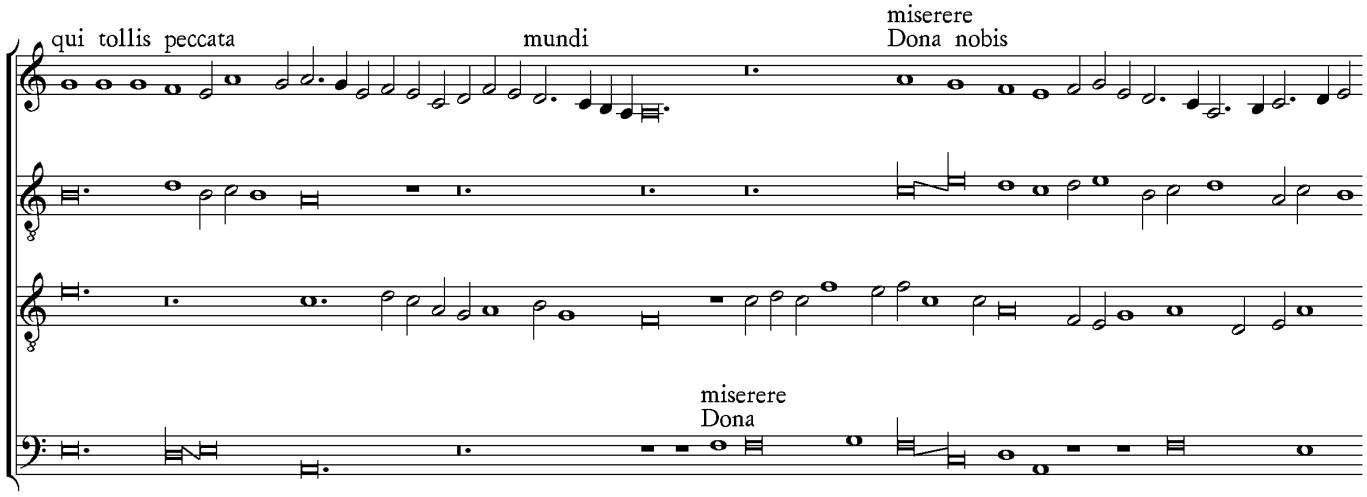
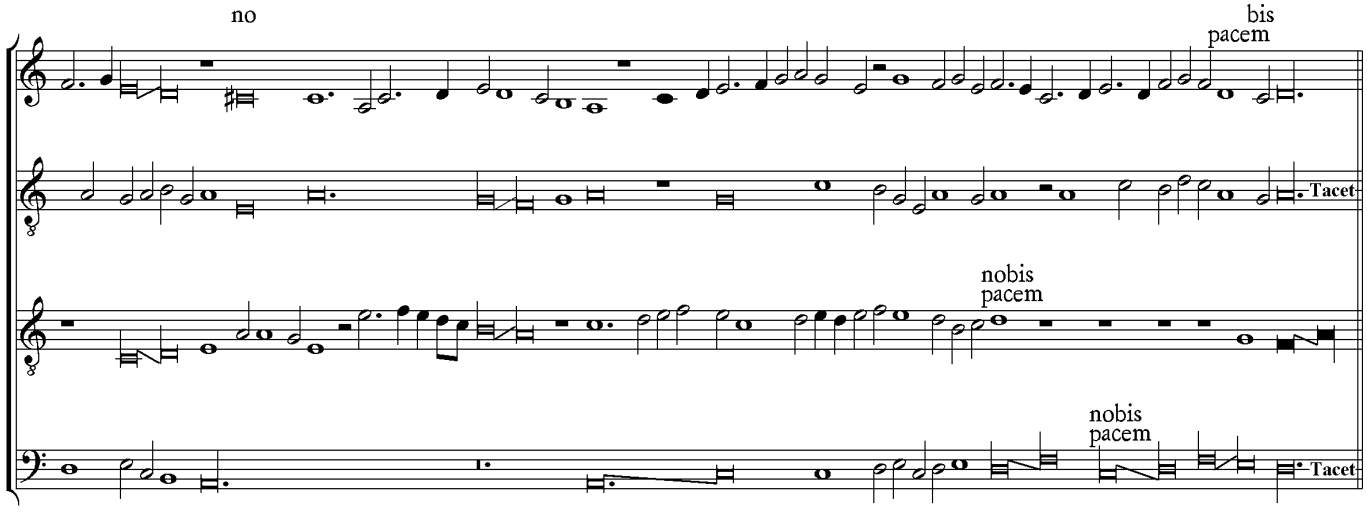
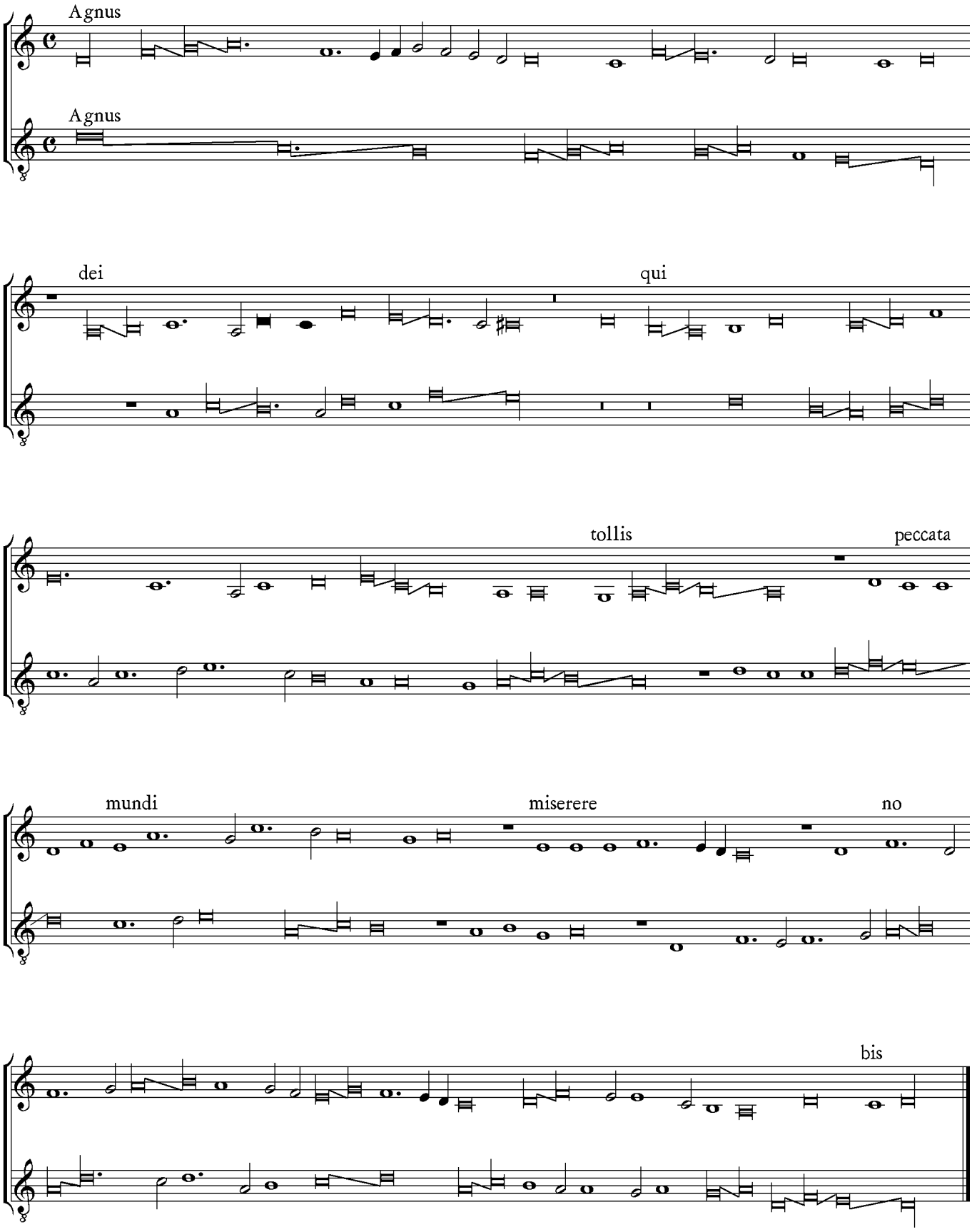
Agnus – Missa Spiritus almus








Agnus
Agnus
dei
qui
tollis
peccata
mundi
miserere
no
bis