NOTES

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

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

- the perfect breves and the imperfect longæ in the tempus perfectum are dotted
- ties are used for notes' values that cannot be exactly represented

The C clefs are transposed to the G clef and to the modern Tenor clef.
The Kyrie is missing.
All the black notes in "tempus imperfectum" are in "proportio sesquialtera" (3 vs. 2).
In the Credo the black notes in the Superius under the words (filium) **dei** (unigenitum) and **se**(cula) are in "proportio sesquialtera".
I didn't transcribe the third Agnus because the Bassus part is missing.

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

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.

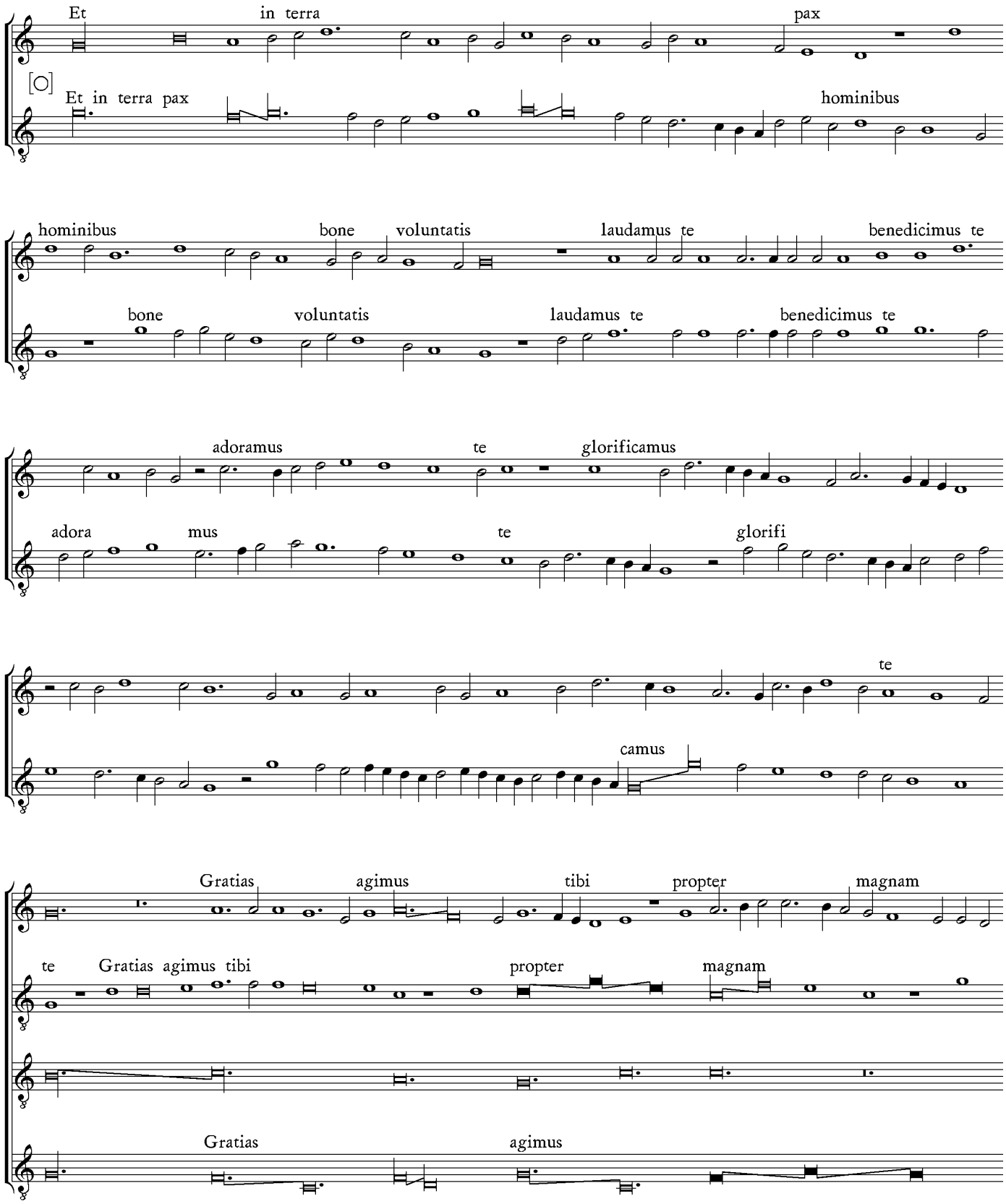
In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is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

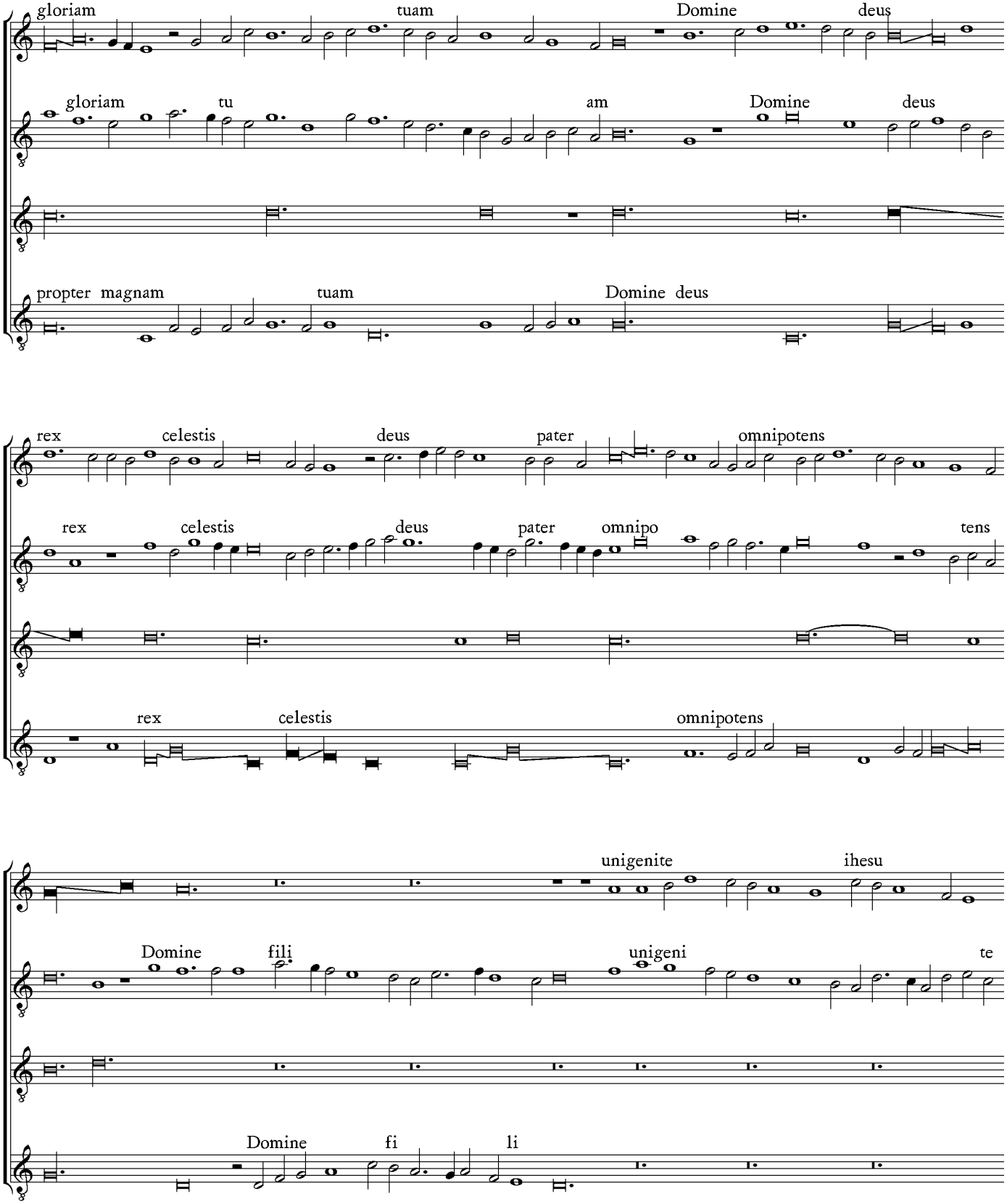
If you have any doubt you can download the fac simile of the manuscript from the following address:
http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=19324&cached=true

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 O admirabile



Simon de Insula – Trento – tr88 304v-306r **Transcription by Renato Calcaterra**



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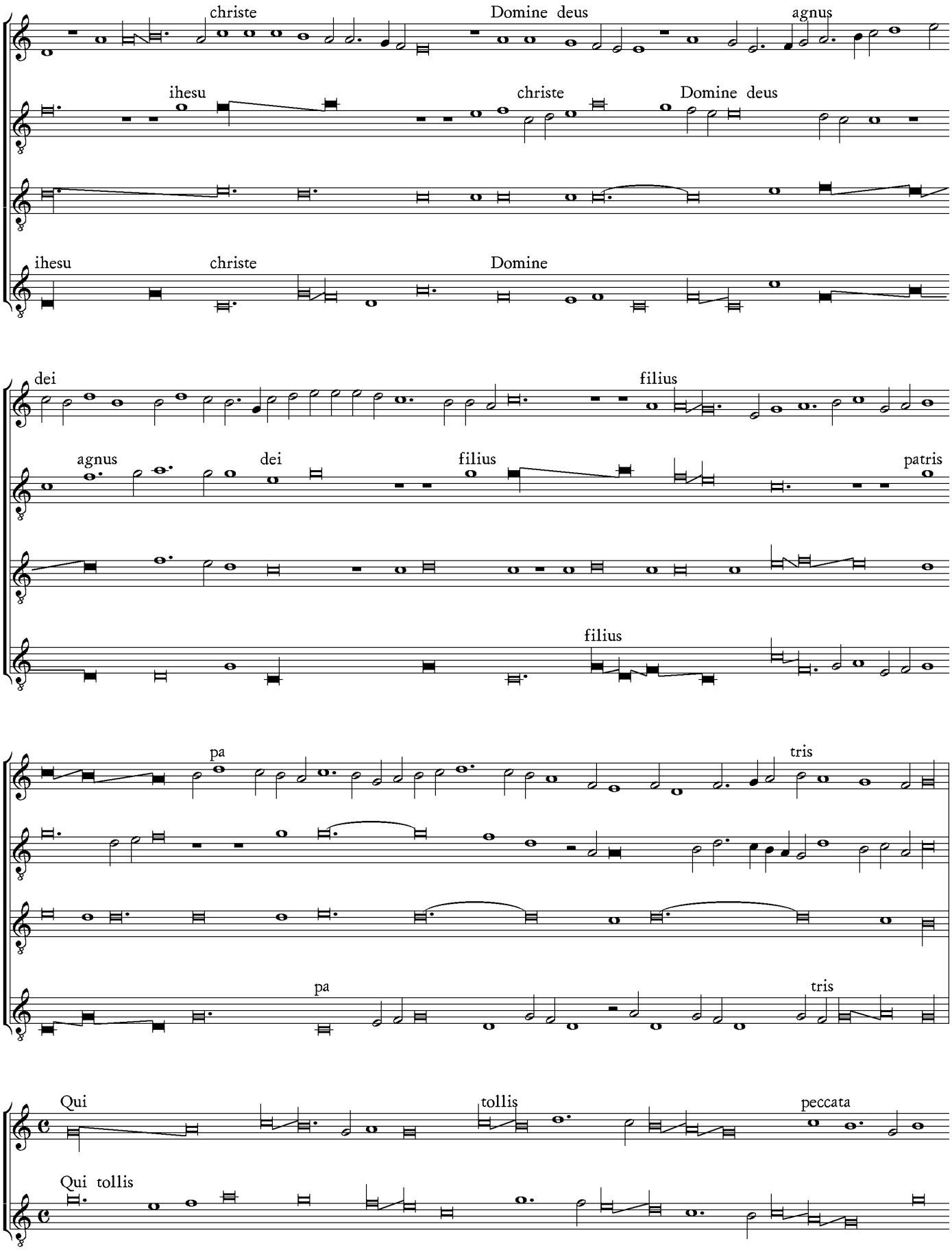

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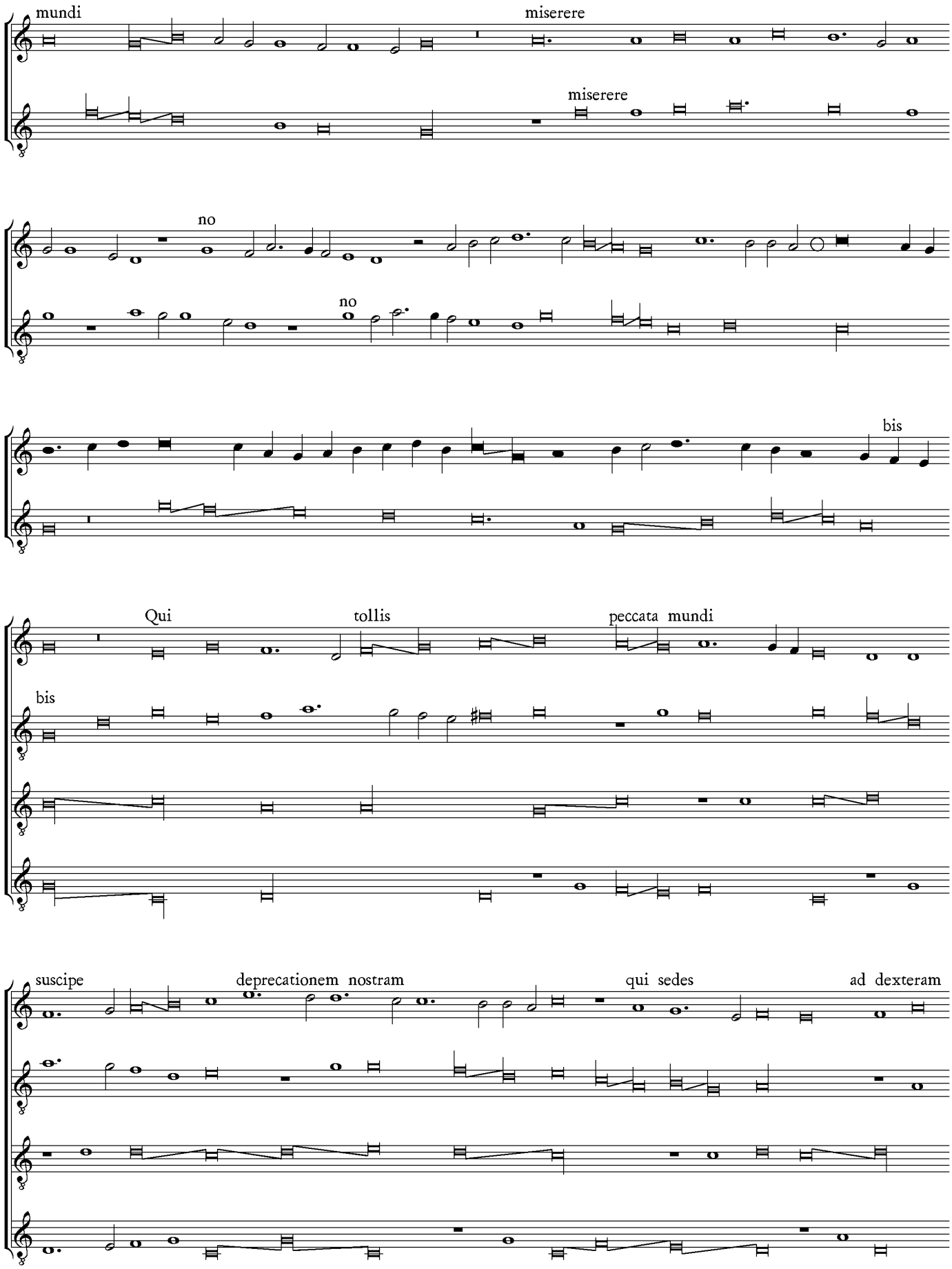

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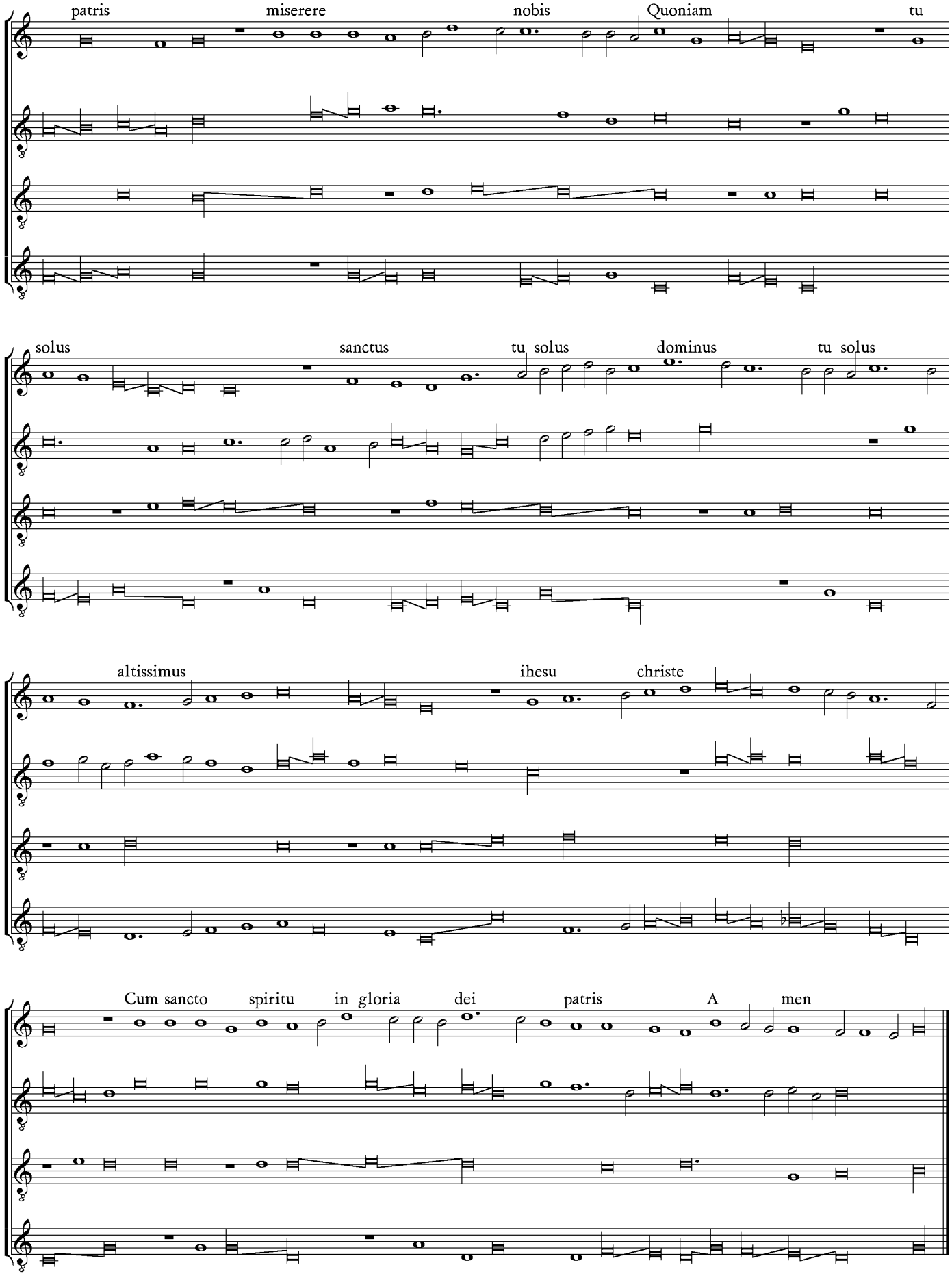

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Credo – Missa O admirabile

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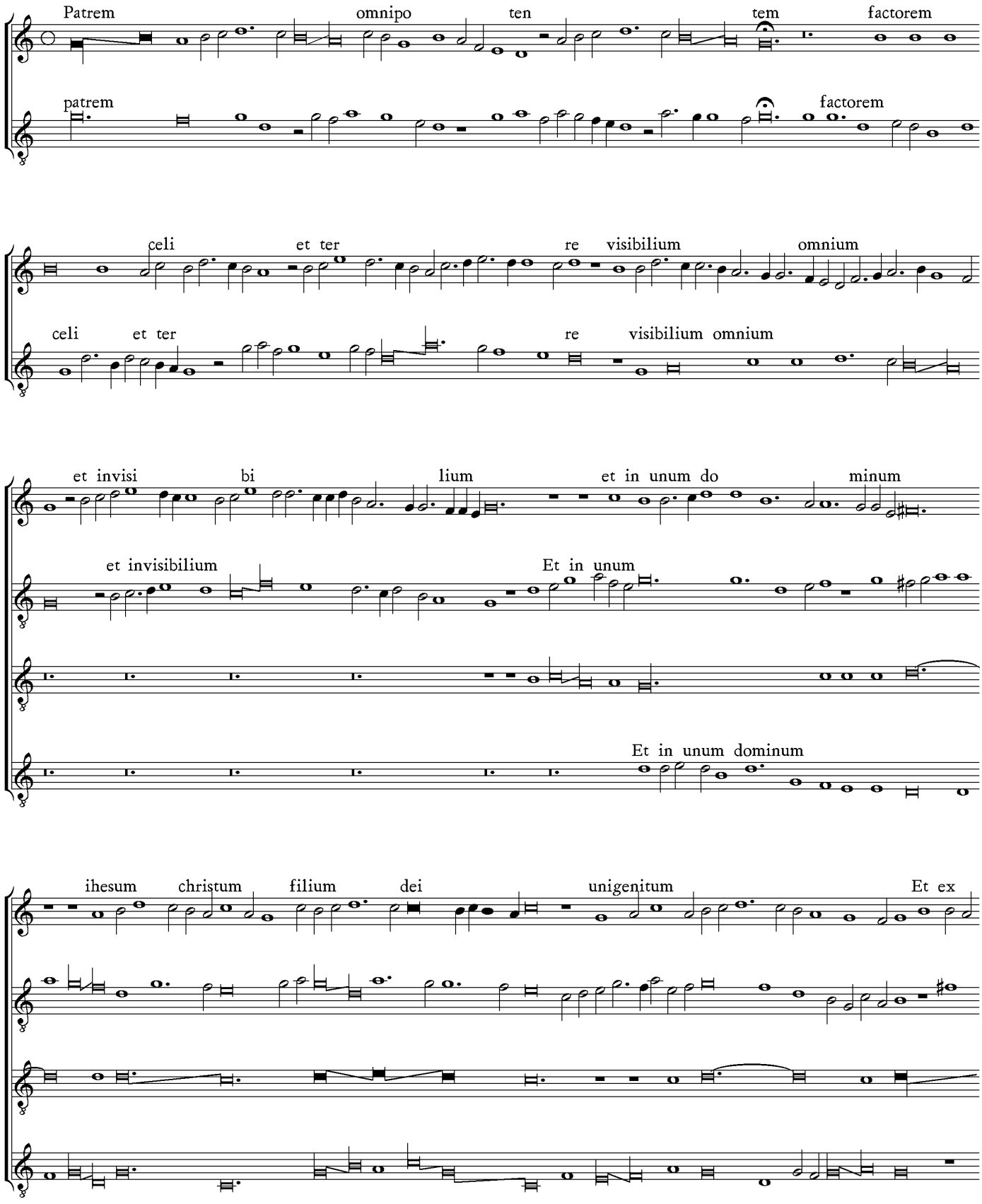

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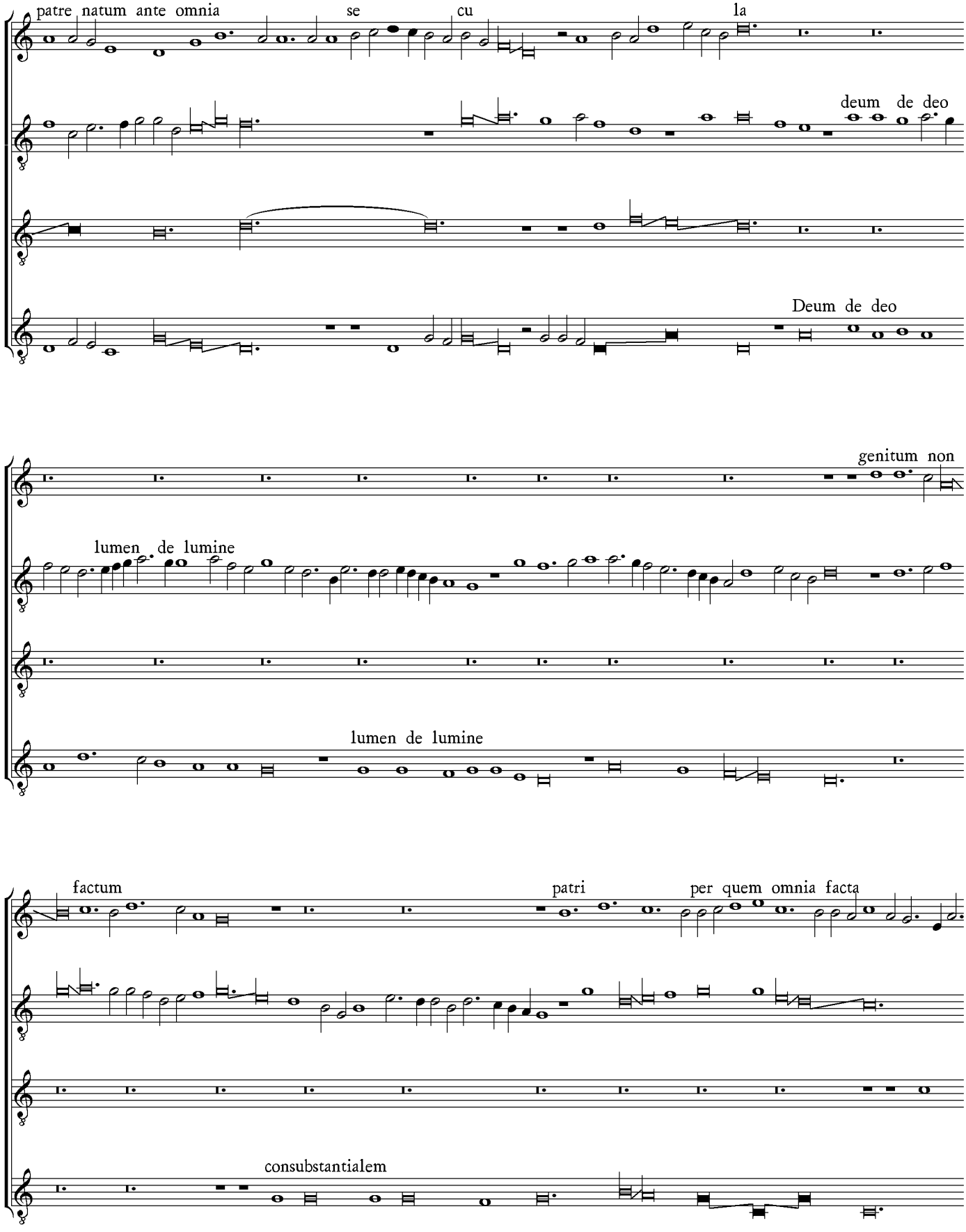

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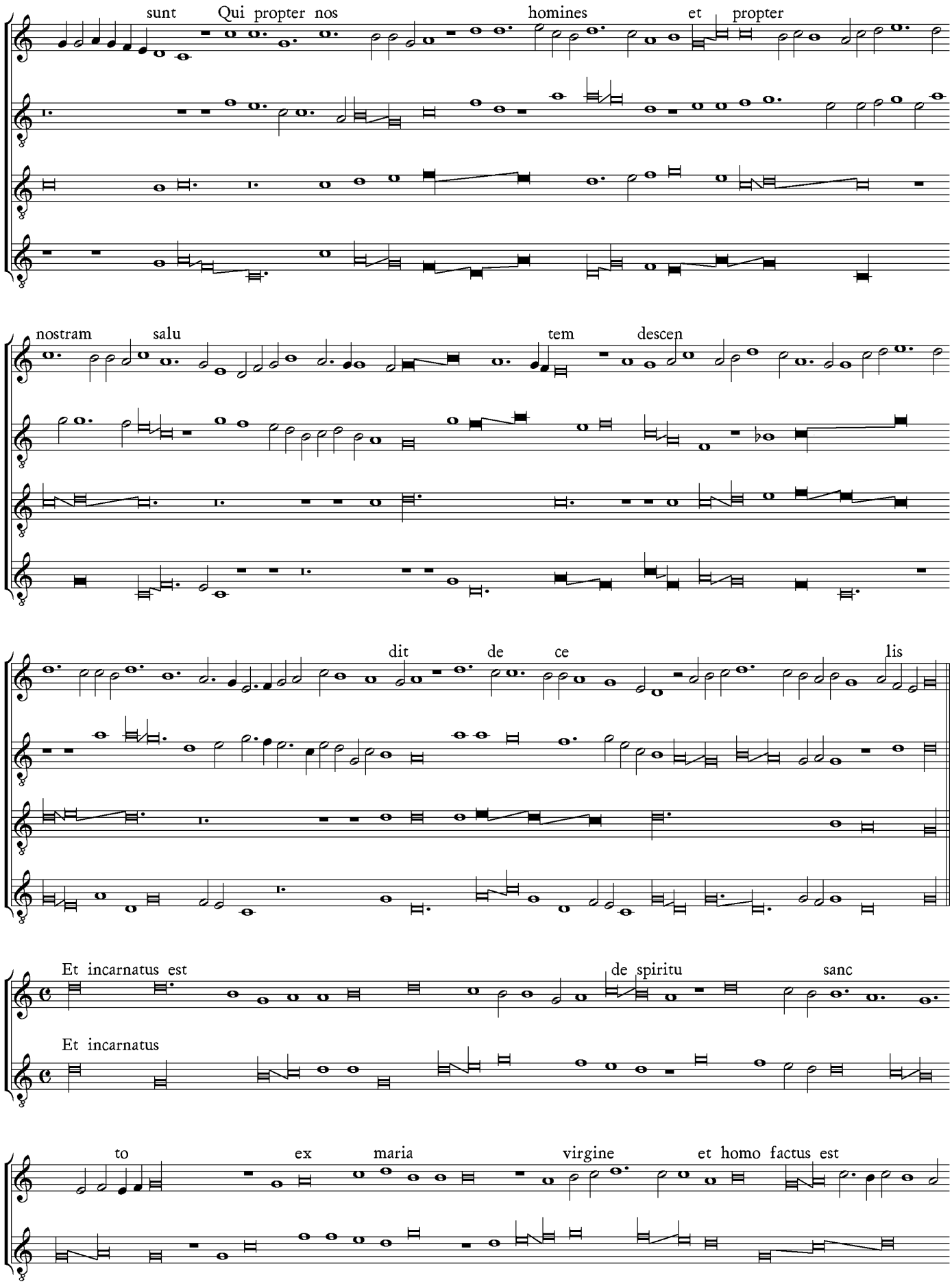

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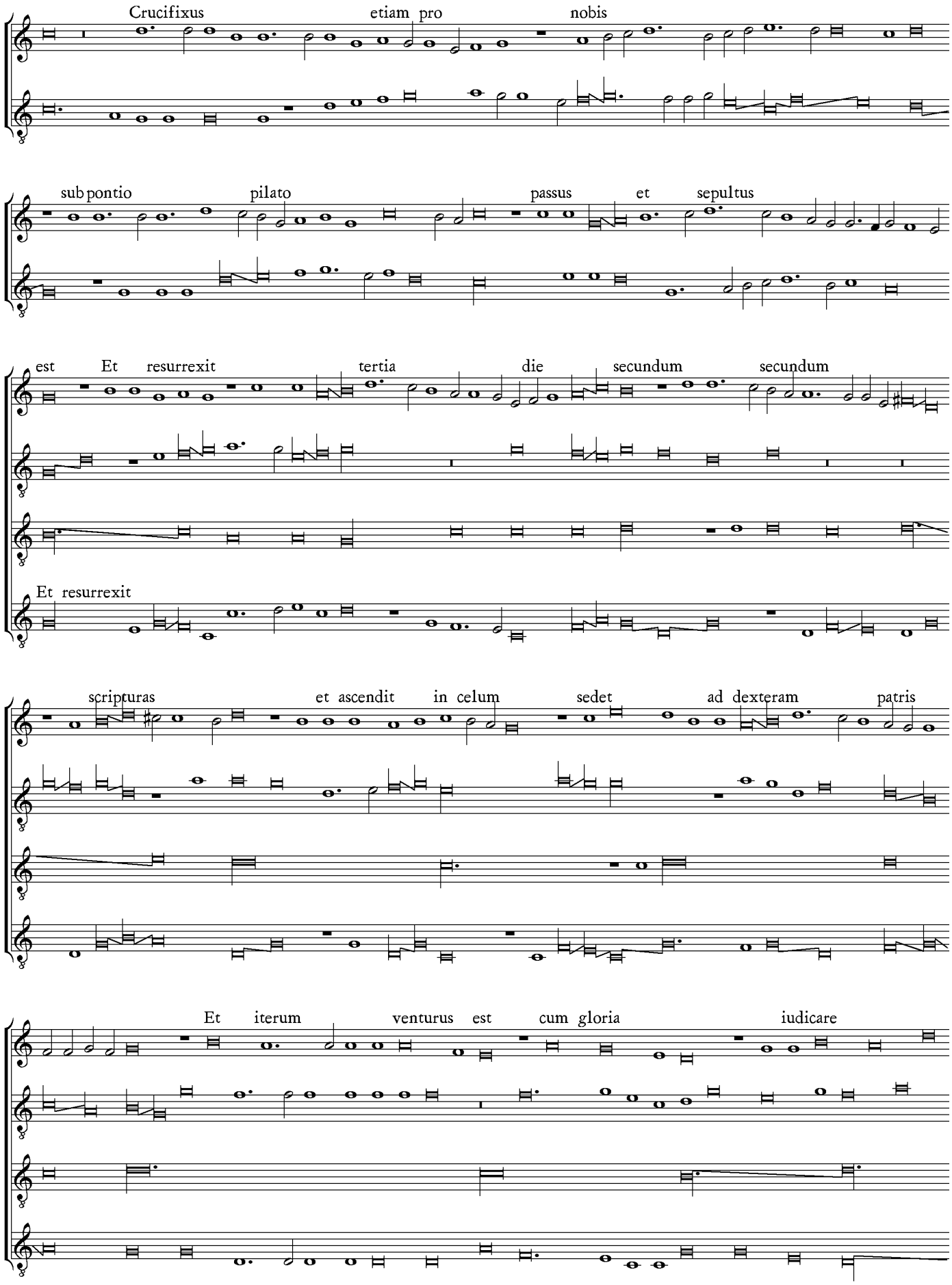

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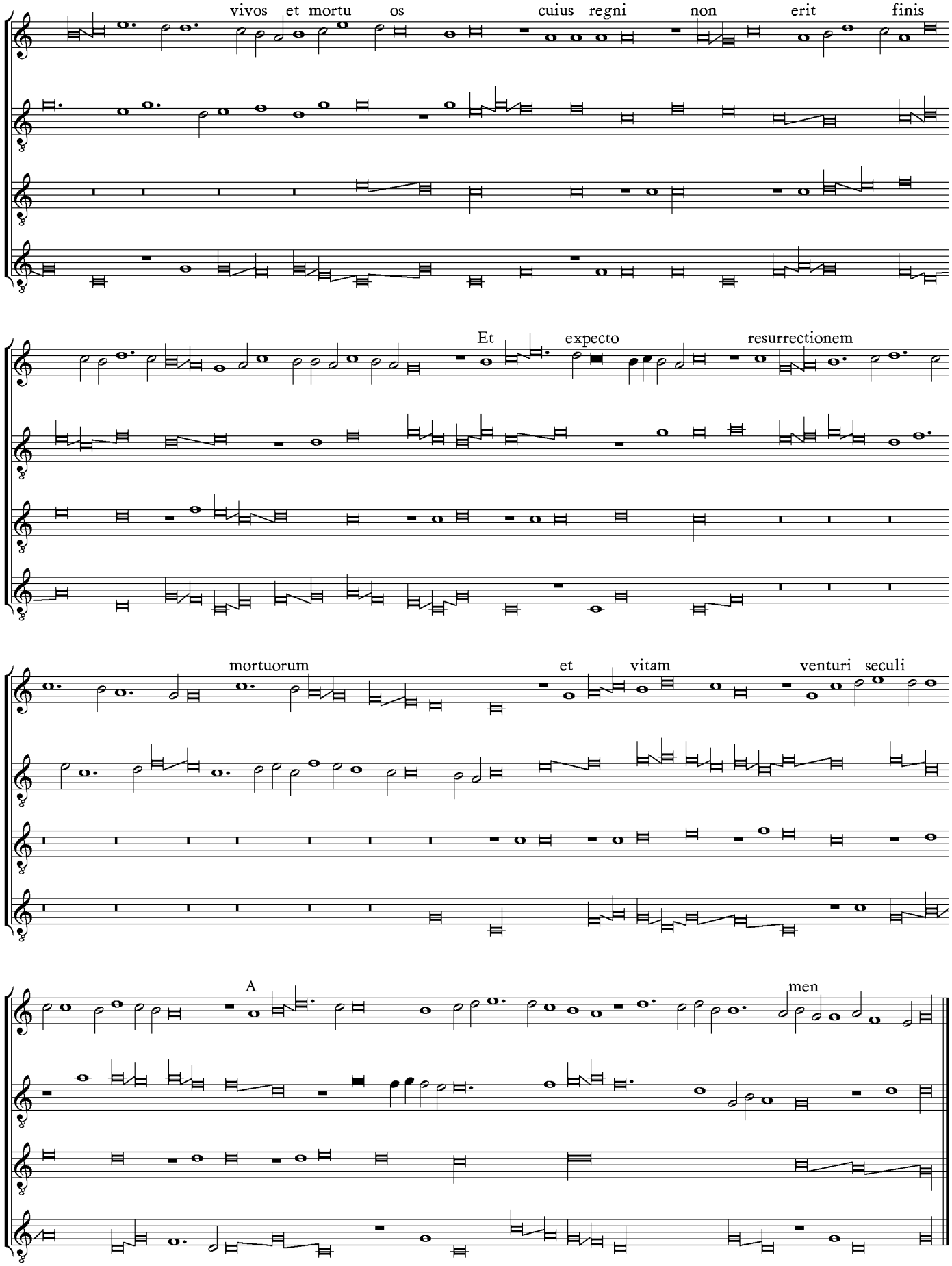

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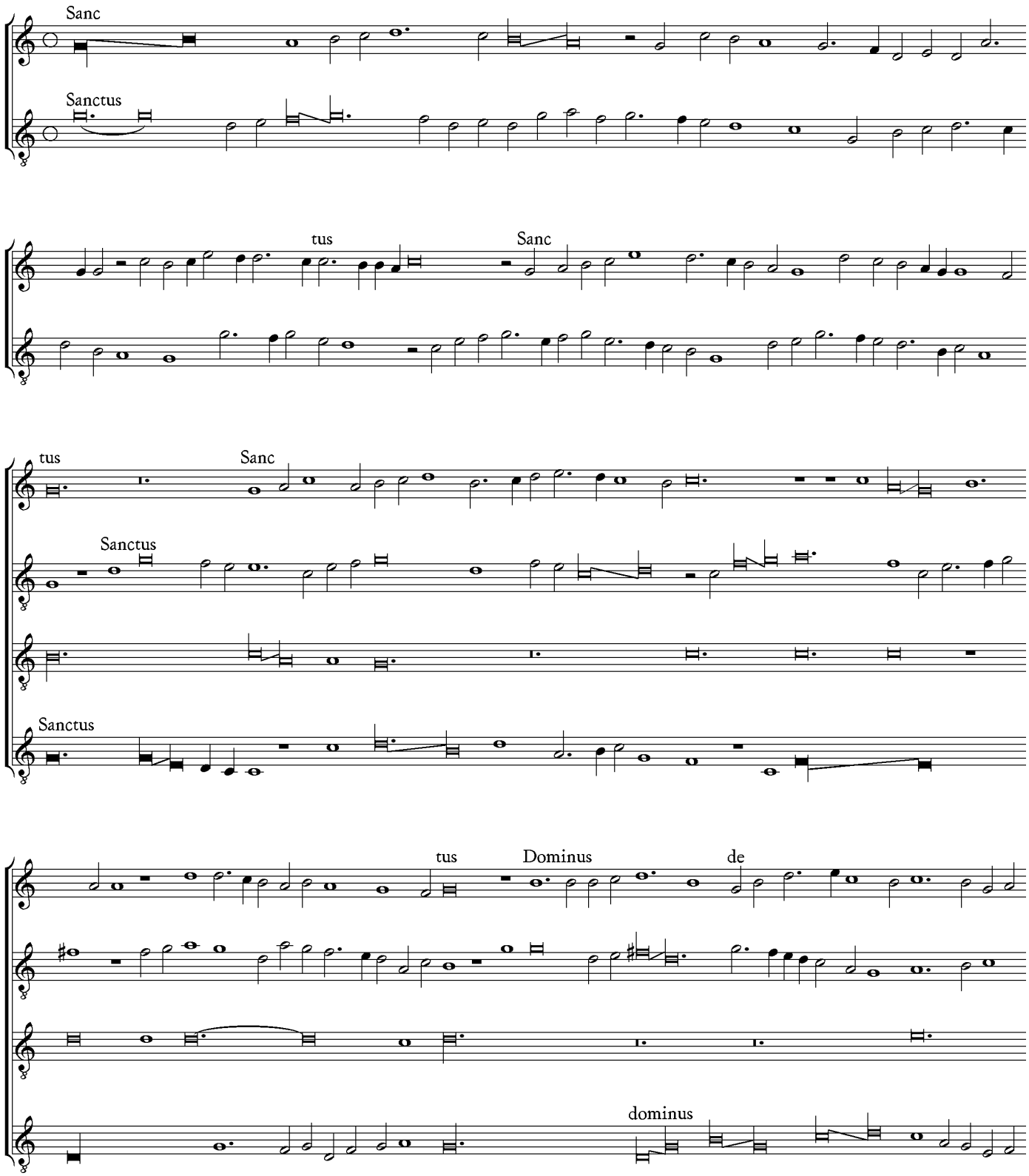
Sanctus – Missa O admirabile



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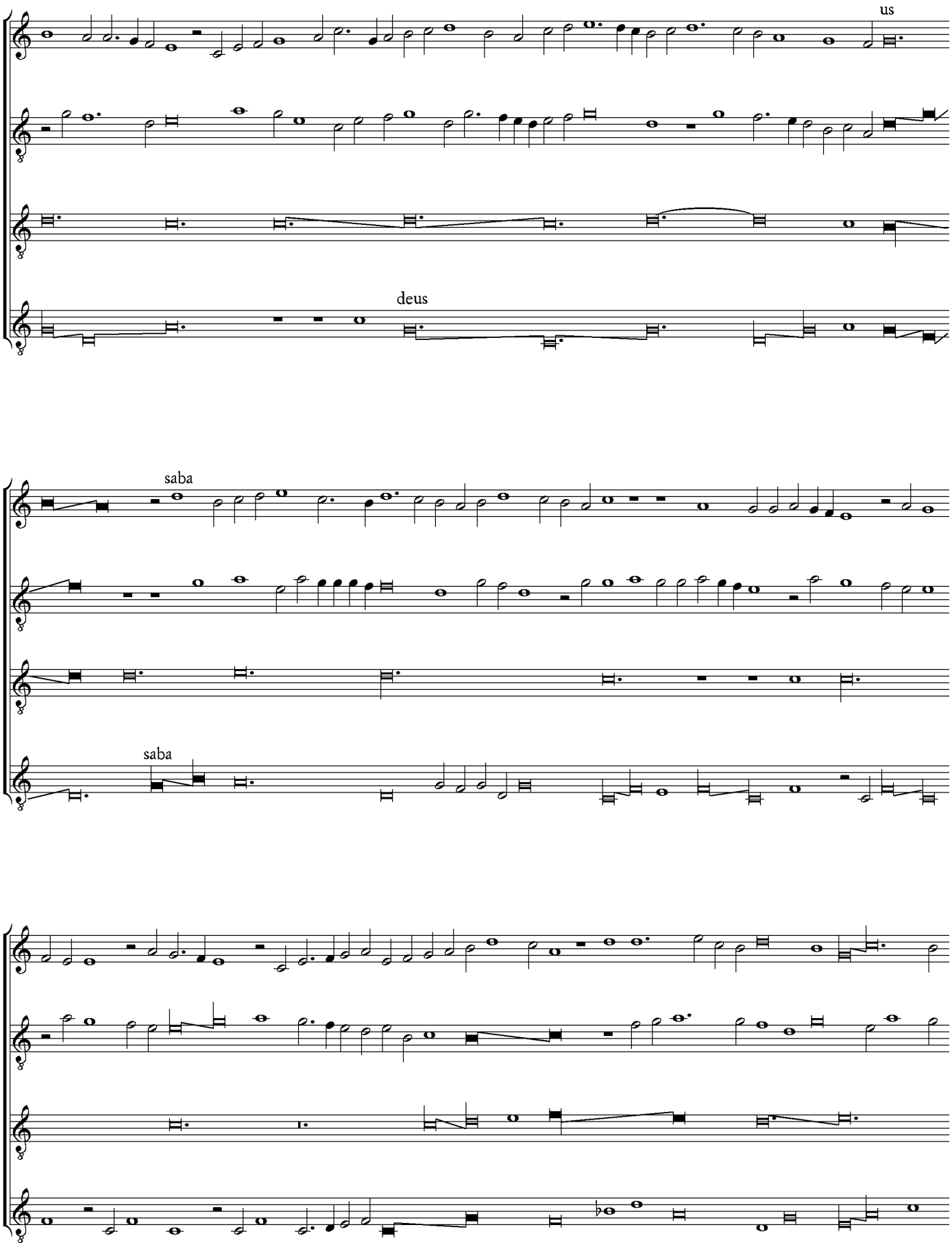
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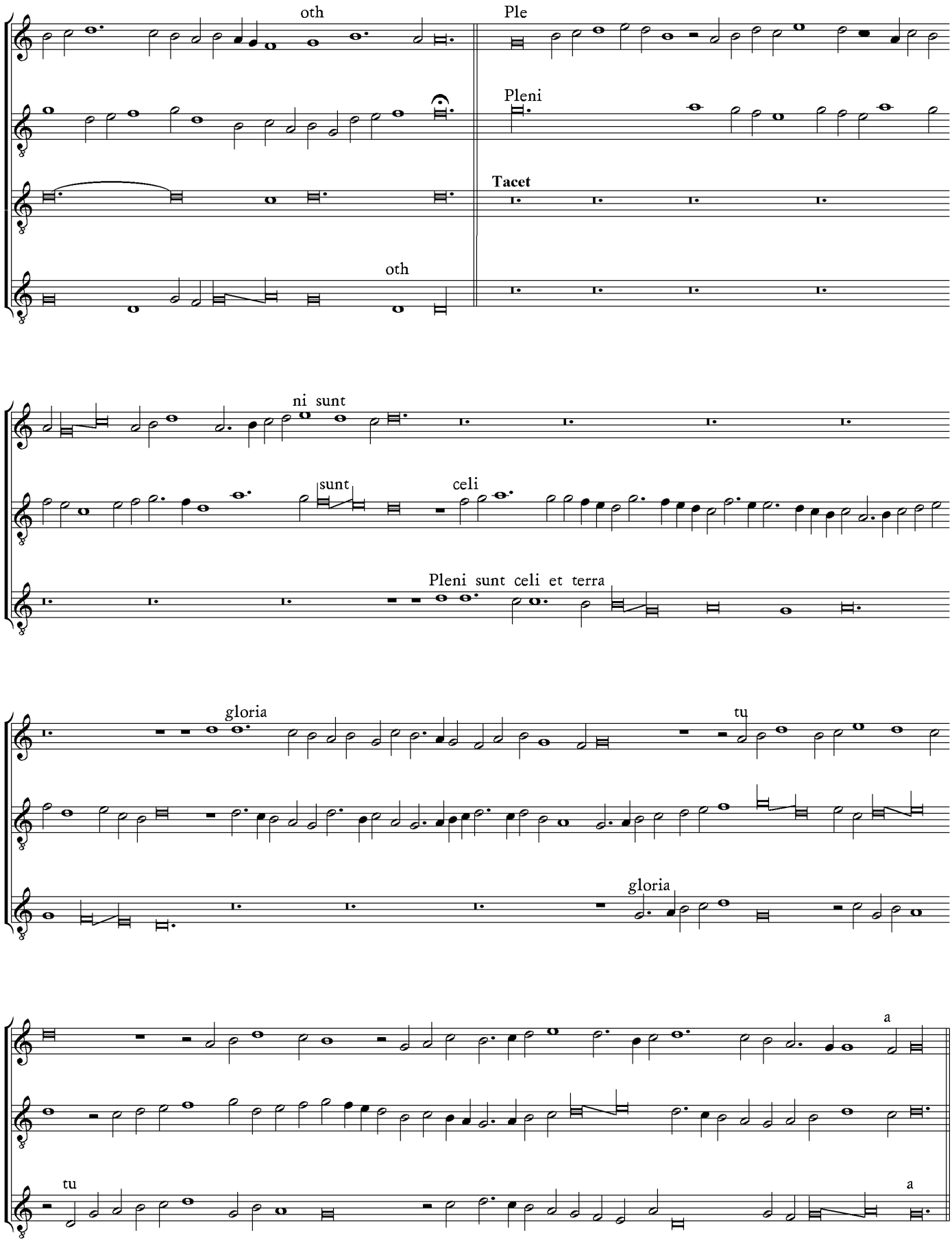

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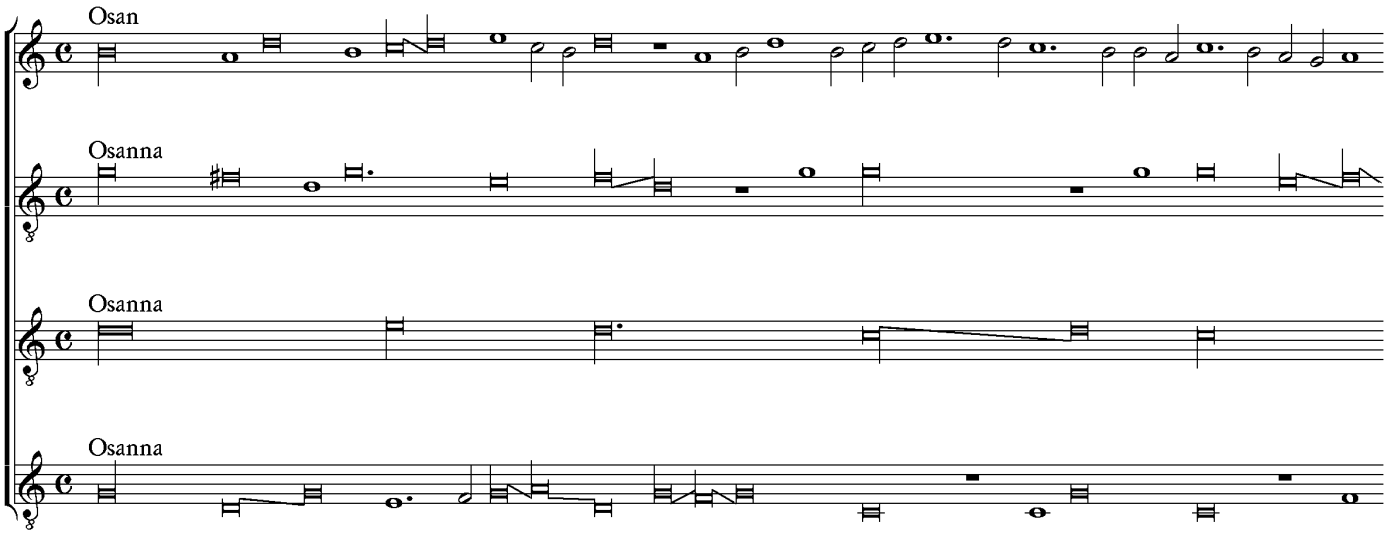
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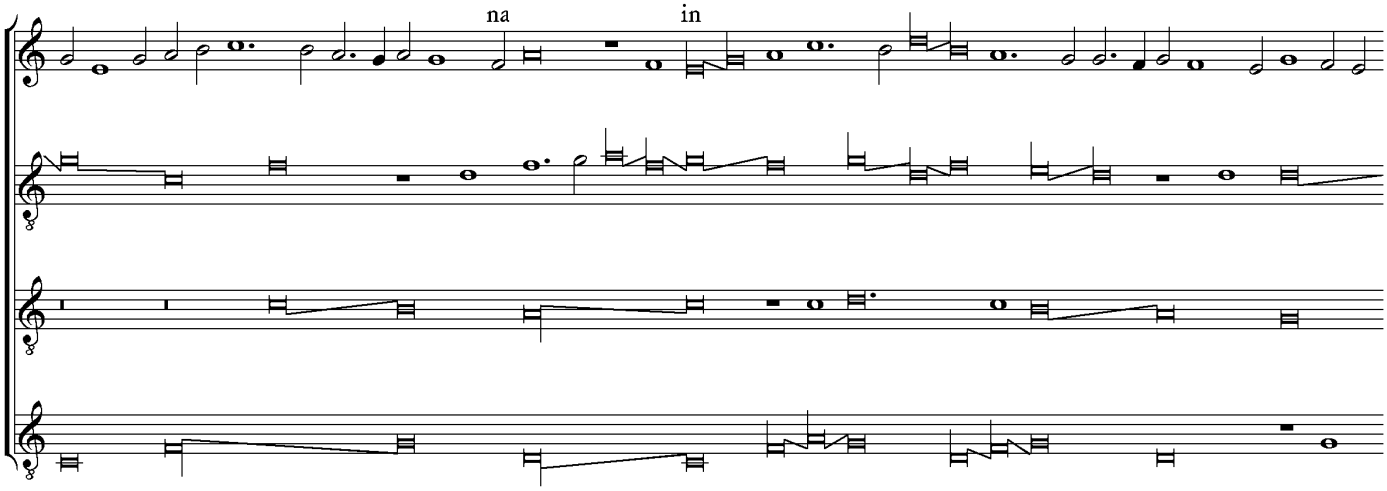
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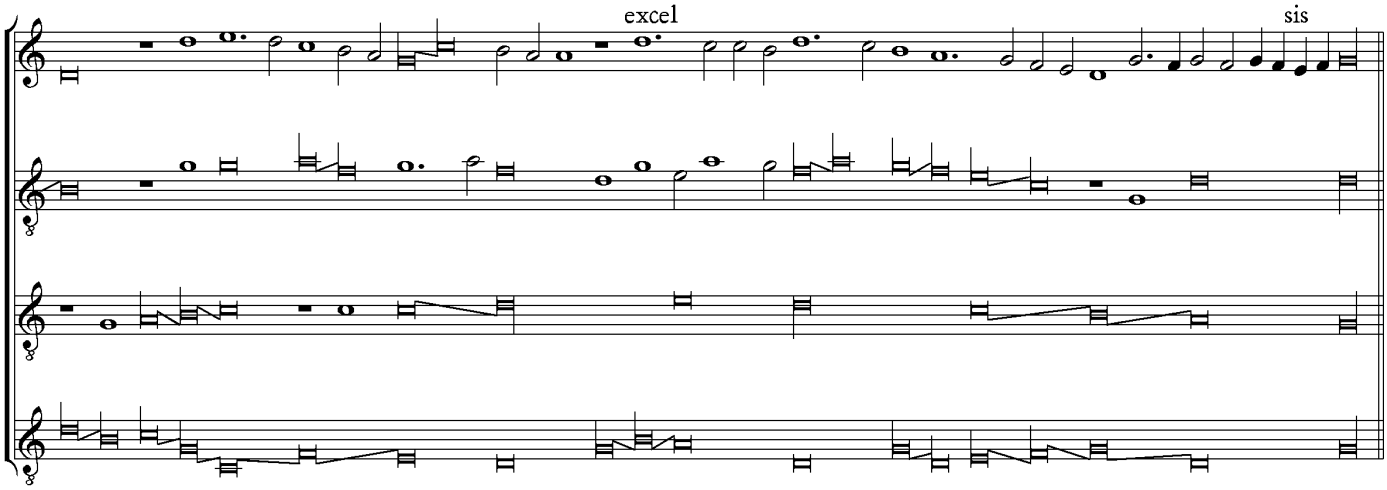
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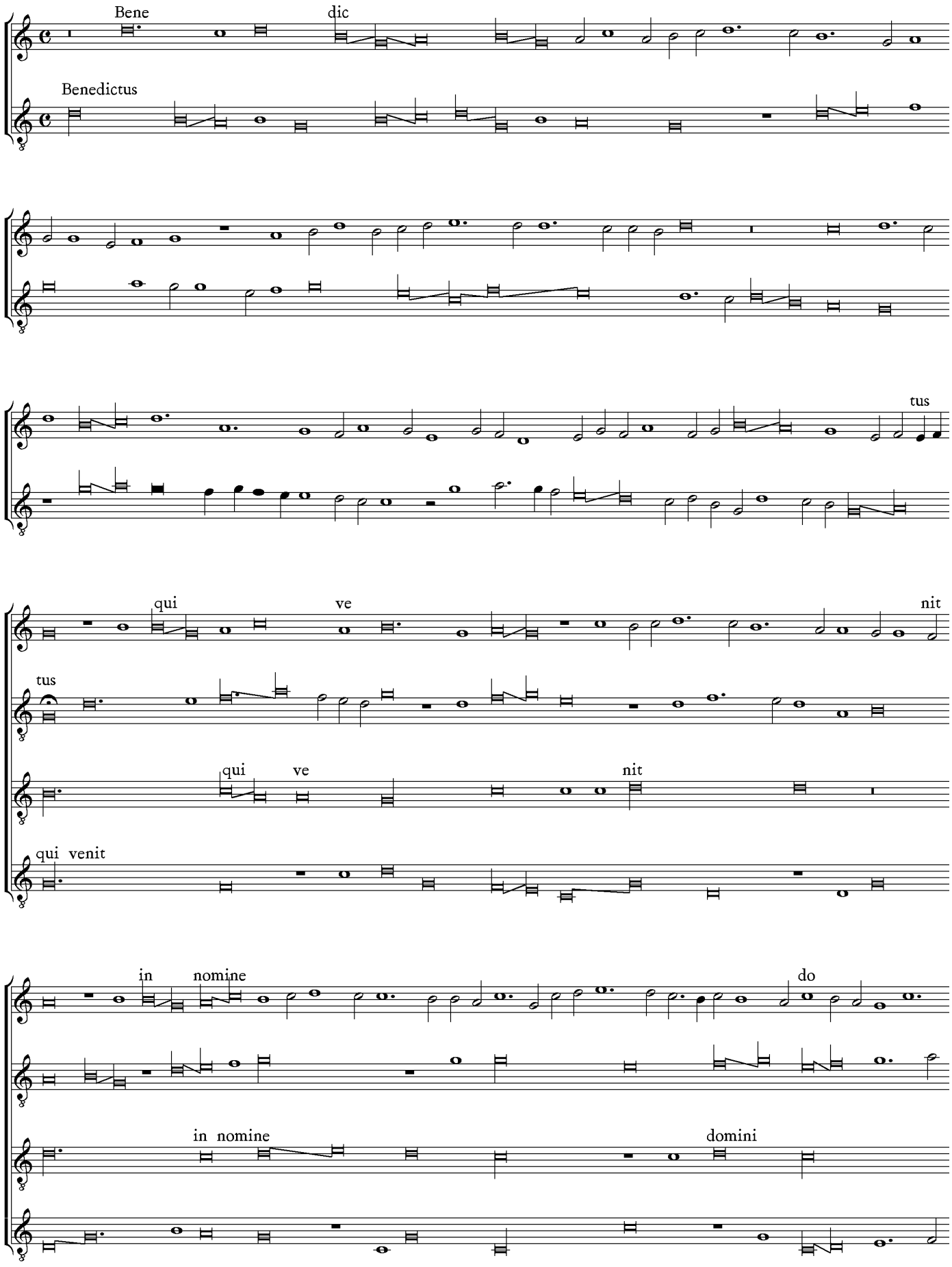

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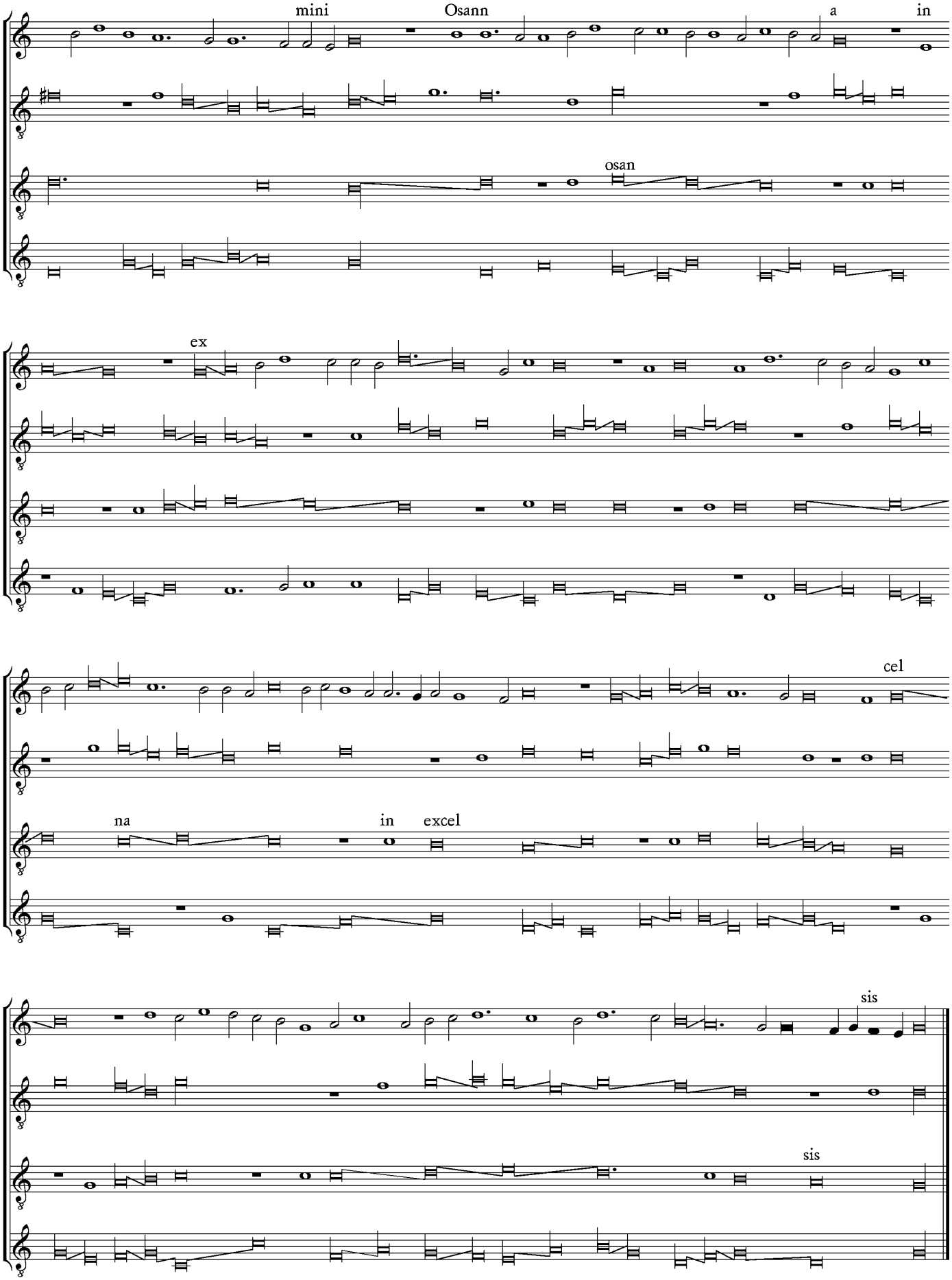
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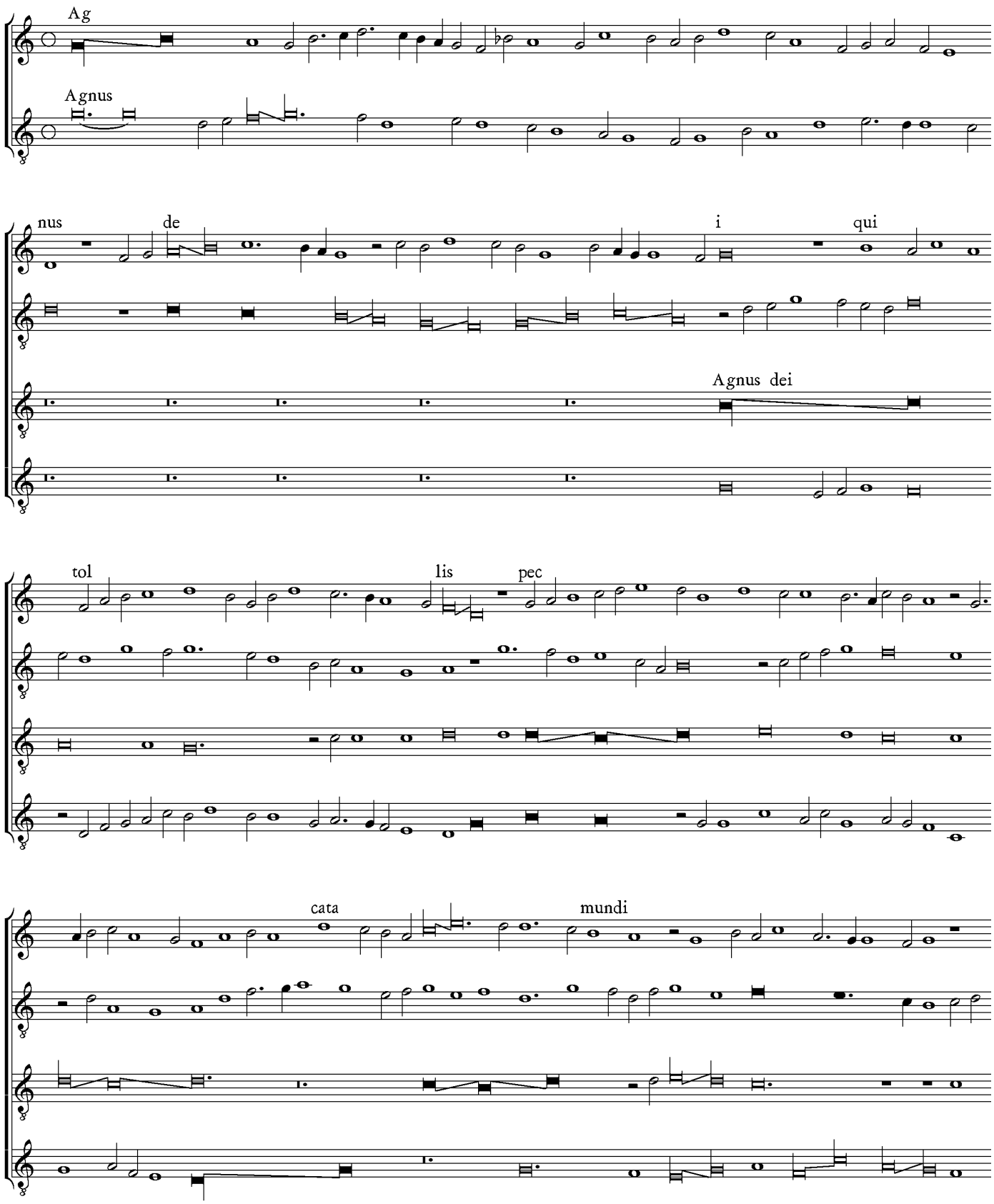
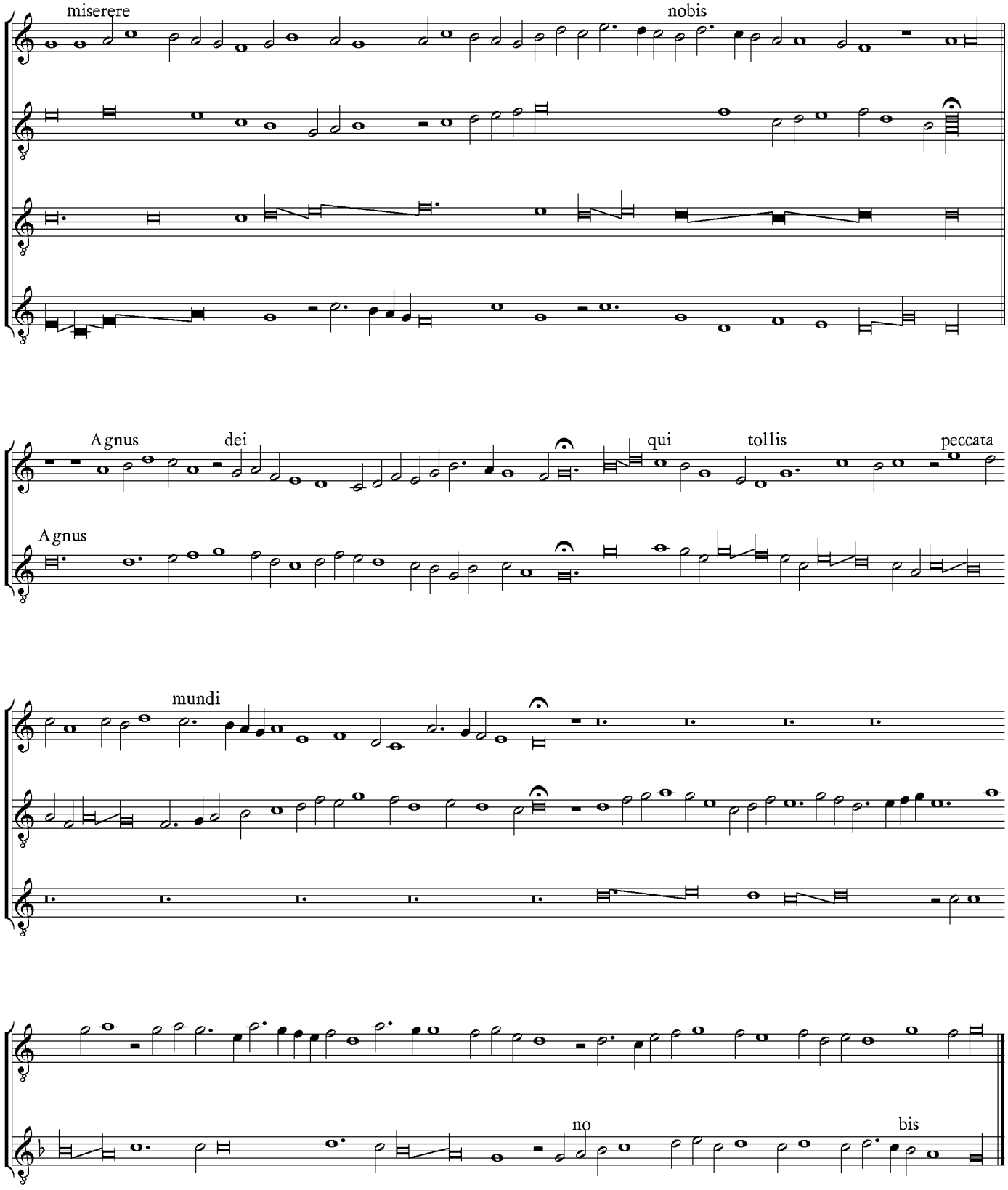
Agnus – Missa O admirabile





Simon de Insula – Trento – tr88 310v-311r Transcription by Renato Calcaterra