

# NOTES

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

The key, notes' values and accidents 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 in G and modern tenor clefs

The coloured notes in "tempus perfectum" and in "proportio sesquialtera" are to be performed as hemiolæ, except in the Altus voice (page 2, words "dei unigenitum") that are to be performed as a dotted minima plus a semiminima.

The sections in "proportio sesquialtera" (i.e. 3 vs. 2) are simplified, beginning with the number "3" and ending with the number "2", except in the Tenor voice (page 5, system 3) where the notes are coloured.

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 with 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'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](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/>

# Credo – Missa cucu

1

Pa trem omnipoten tem factorem

Patrem omnipoten tem factorem celi

Patrem omnipotentem factorem

celi et terre visibili um

et terre visibilium

factorem

celi

omnium et invisibili um et in unum

et in unum Dominum

et in visibilium

iesum

Dominum Iesum Christum filium Dei unigenitum et ex

iesum christum filium dei unigenitum

bilium

Christum

patre na tum ante omnia secula Deum de Deo

deum de deo

lumen delu mi ne de De o ve

cucu cucu cucu

lumen delu mine deum verum de deo ve

ro genitum non factum consubstantialem patri

non factum consubstantialem patri per

ro genitum non factum

qui propter nos homi  
quem omnia facta sunt qui propter nos homines et propter  
cucu cucu  
consubstantialem patri omnia facta sunt qui propter

nes stram  
no no stram salu

salu salutem descen  
tem descen  
nostram salu tem

dit de ce lis  
dit de ce lis  
descendit de ce lis  
descendit de ce lis

Tacet  
Tacet

et incarna tus est de spiritu sanc

Et incarna tus est de spiritu

to ex ma

sanc to

ex maria virgi

ria virgi

virgi ne et homo

ne et homo factus est

factus est

et homo factus est

crucifixus eti

crucifixus eti

am pro no bis

am pro no bis

Tacet

sub pontio pilato passus et sepultus est

sub pontio pilato passus et sepultus est

et resurrexit tertia die

Et resurrexit tertia die

et resurrexit tertia

Et resurrexit

e secundum

e secundum scripturas

die

secundum

dum scripturas et ascendit in ce

et ascendit in

scripturas et ascendit

lum sedet ad dexteram patris

ce lum sedet ad dexteram patris

et iterum venturus est cum gloria iudicare

et iterum venturus est cum gloria iudicare

cucu

cucu

iudicare

vivos et mortuos

vivos et mortuos cuius regni non erit finis et in

cucu

cuius regni non erit finis

spiritum sanctum dominum et vivificantem qui ex patre filioque procedit

et in spiritum sanctum

qui cum patre et filio simul adoratur

qui cum patre

qui cum patre et filio cucu

qui cum patre

et conglorificatur qui locutus est per prophetas et

qui locutus est per prophetas et unam



unam sanctam catholi cam  
 sanctam catholi cam eccle  
 cu cu eccle

eccle si am  
 si am  
 cucu siam  
 ecclesi am

Confiteor unum baptisma in remissionem  
 Confiteor unum baptisma in remissionem  
 Confiteor cucu  
 Confiteor unum baptisma

peccato  
 peccato

rum et ex pecto resurrectionem

rum et ex pecto resurrectionem

cucu

Et ex pecto

mortuo rum et vi tam

nem mortuorum et vitam ventu

cucu

et vitam venturi

ven turi se

ri secu

cucu

secu

cu li a men

li a men

cucu

li a men