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 perfect brevis rests and the imperfect longæ in tempus perfectum are dotted.
- ties are used for notes' values not exactly representable.
- the colour is not used when it makes the notes imperfect.
- the B# are transformed in B natural.

The C clefs are transposed to G clef and modern tenor clef, the F clef on the third line 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 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.

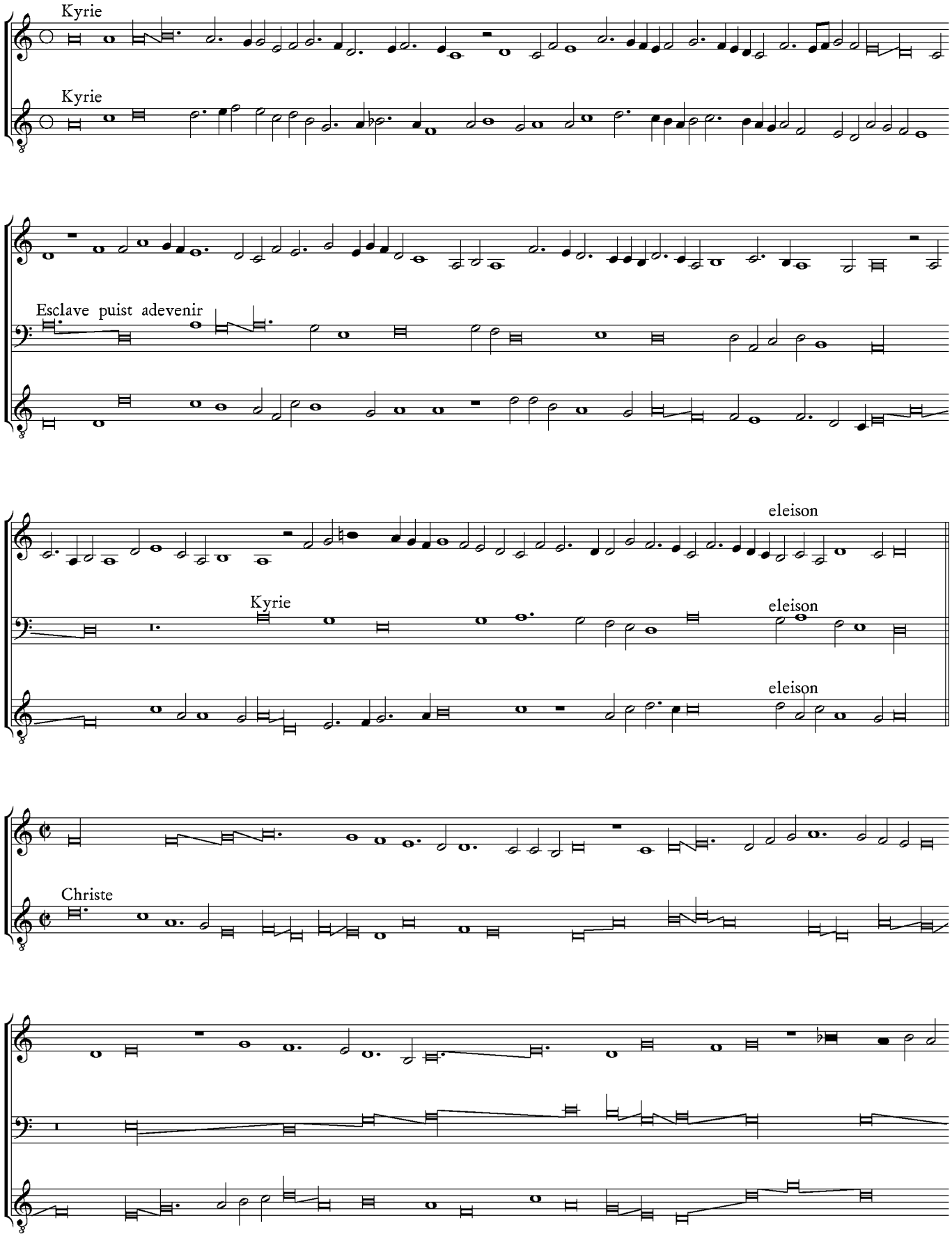
I corrected what I presume to be errors but, as I'm not a professional music paleography scholar, if you have any doubt you can download the fac simile of the manuscript from the following address:

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

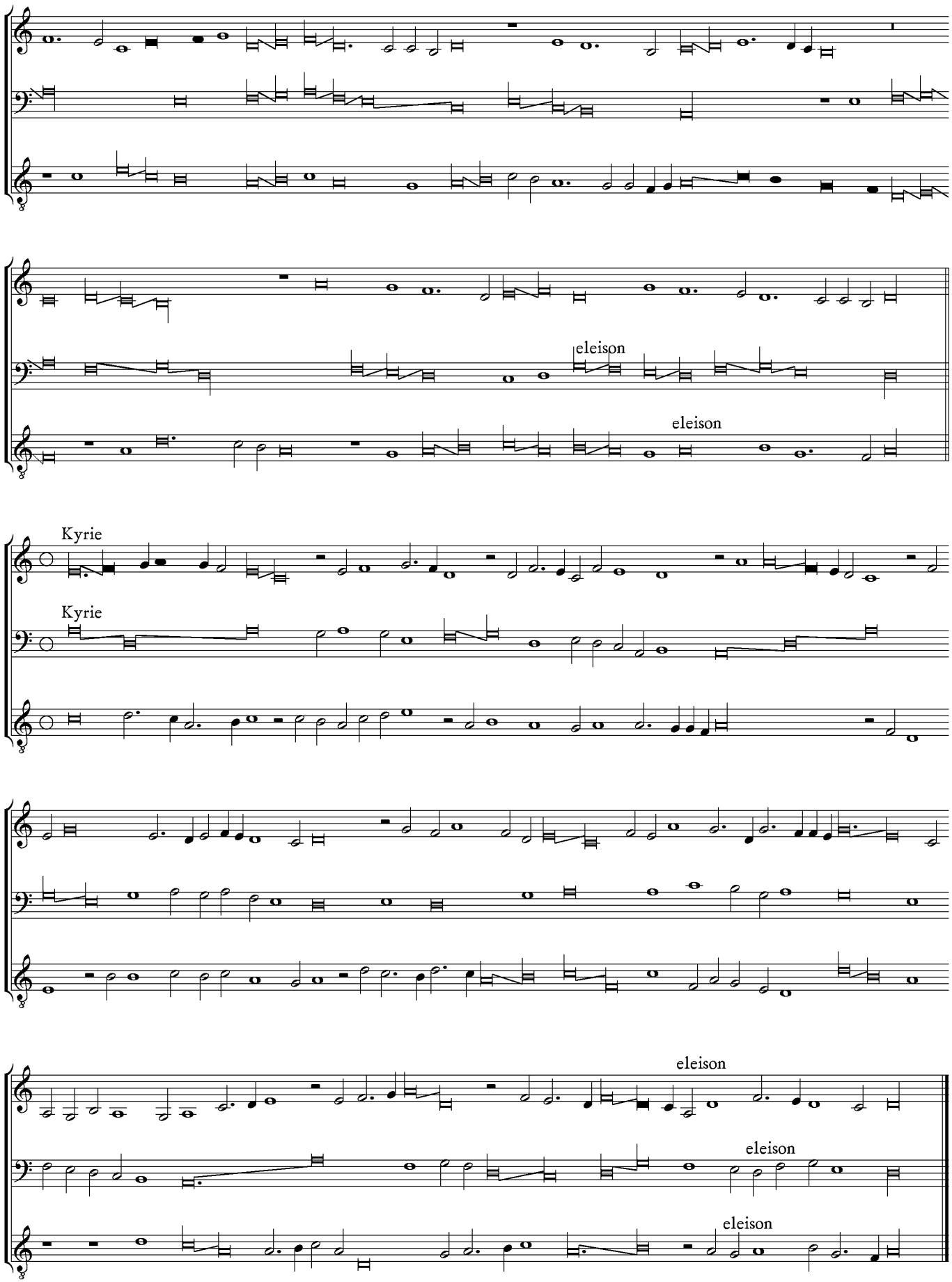
Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

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

Kyrie – Missa Esclave puist adevenir



Anonymous – Trento: tr88 388v-390r **Transcription by Renato Calcaterra**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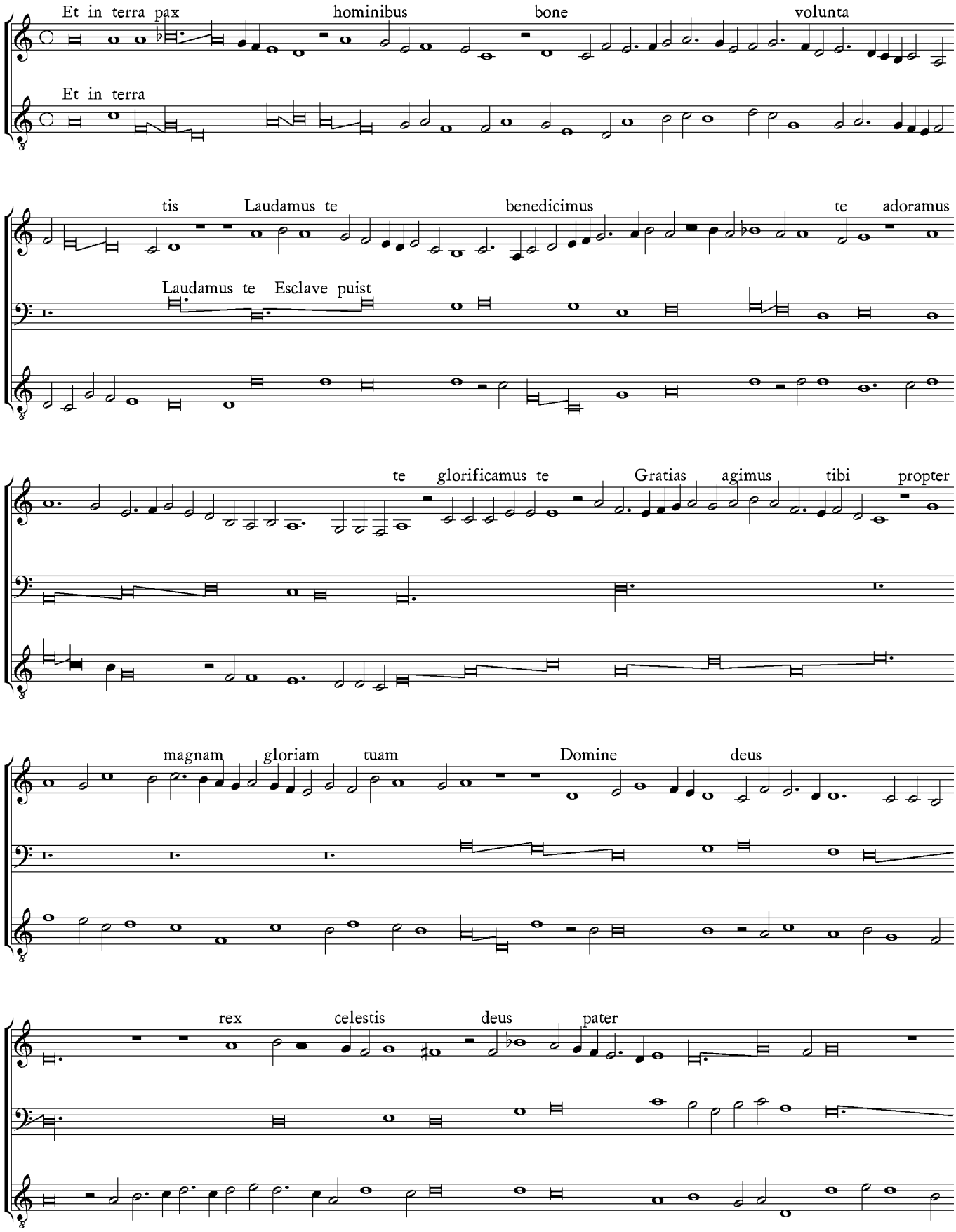
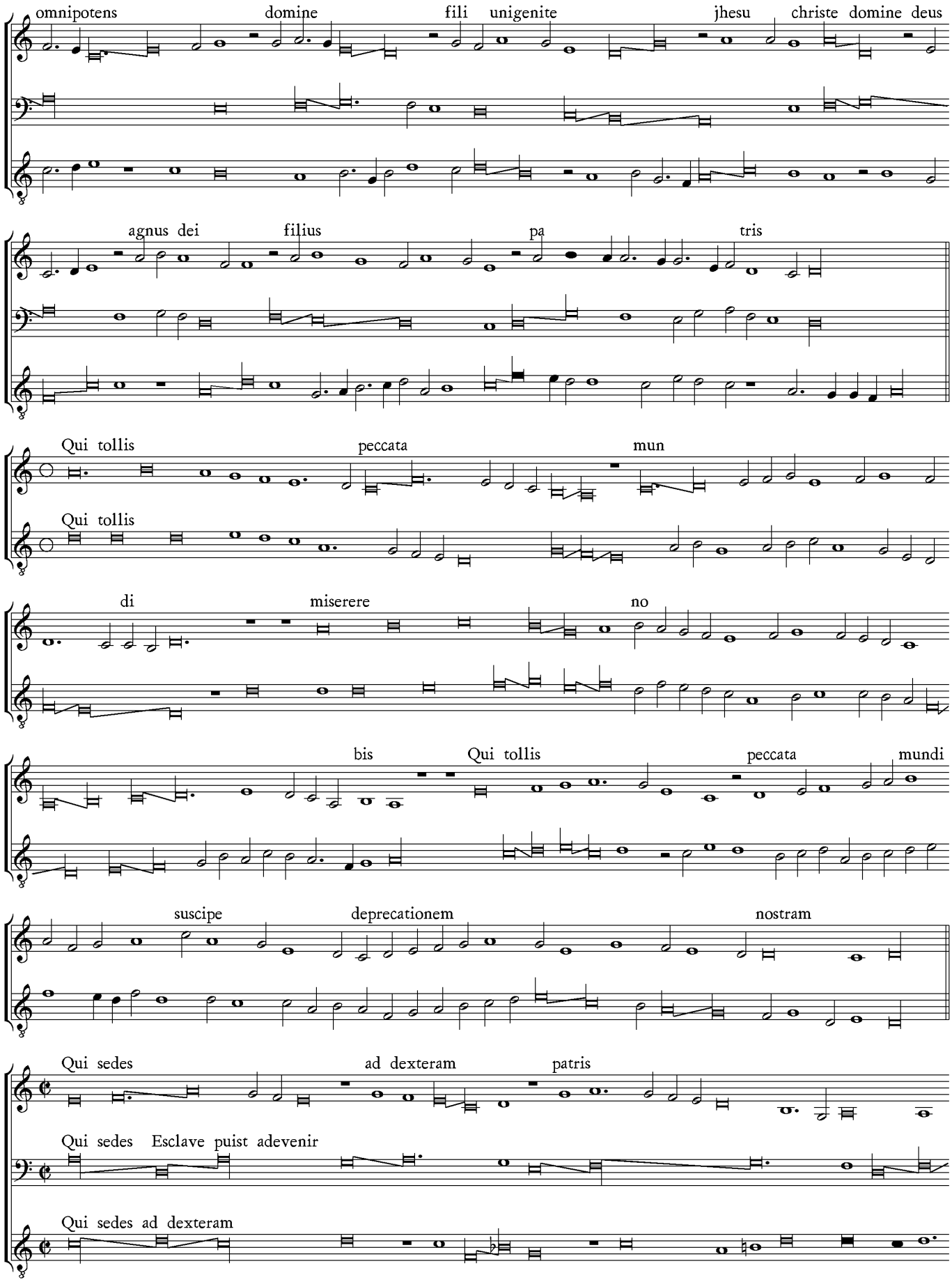
Gloria – Missa Esclave puist adevenir





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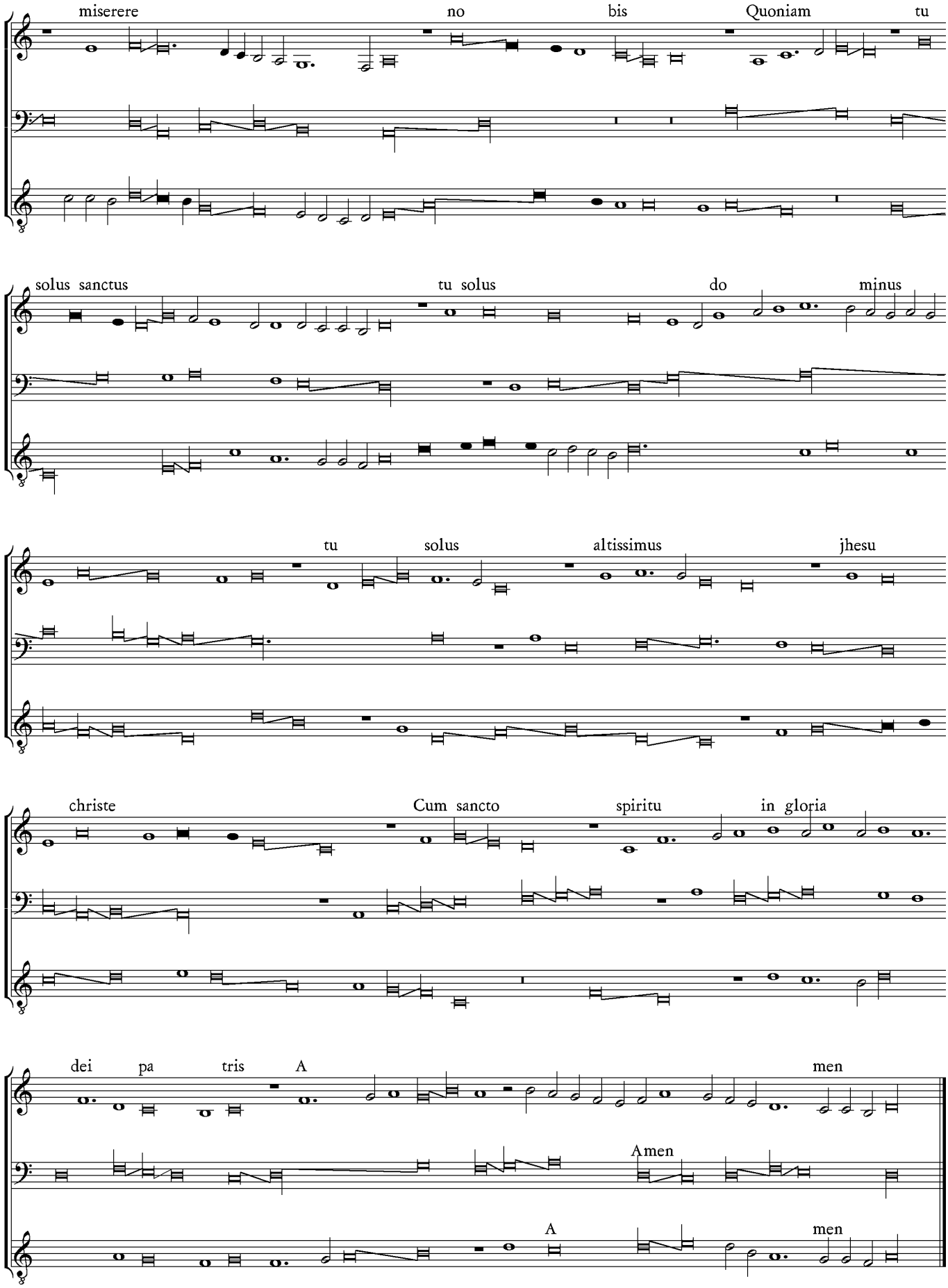

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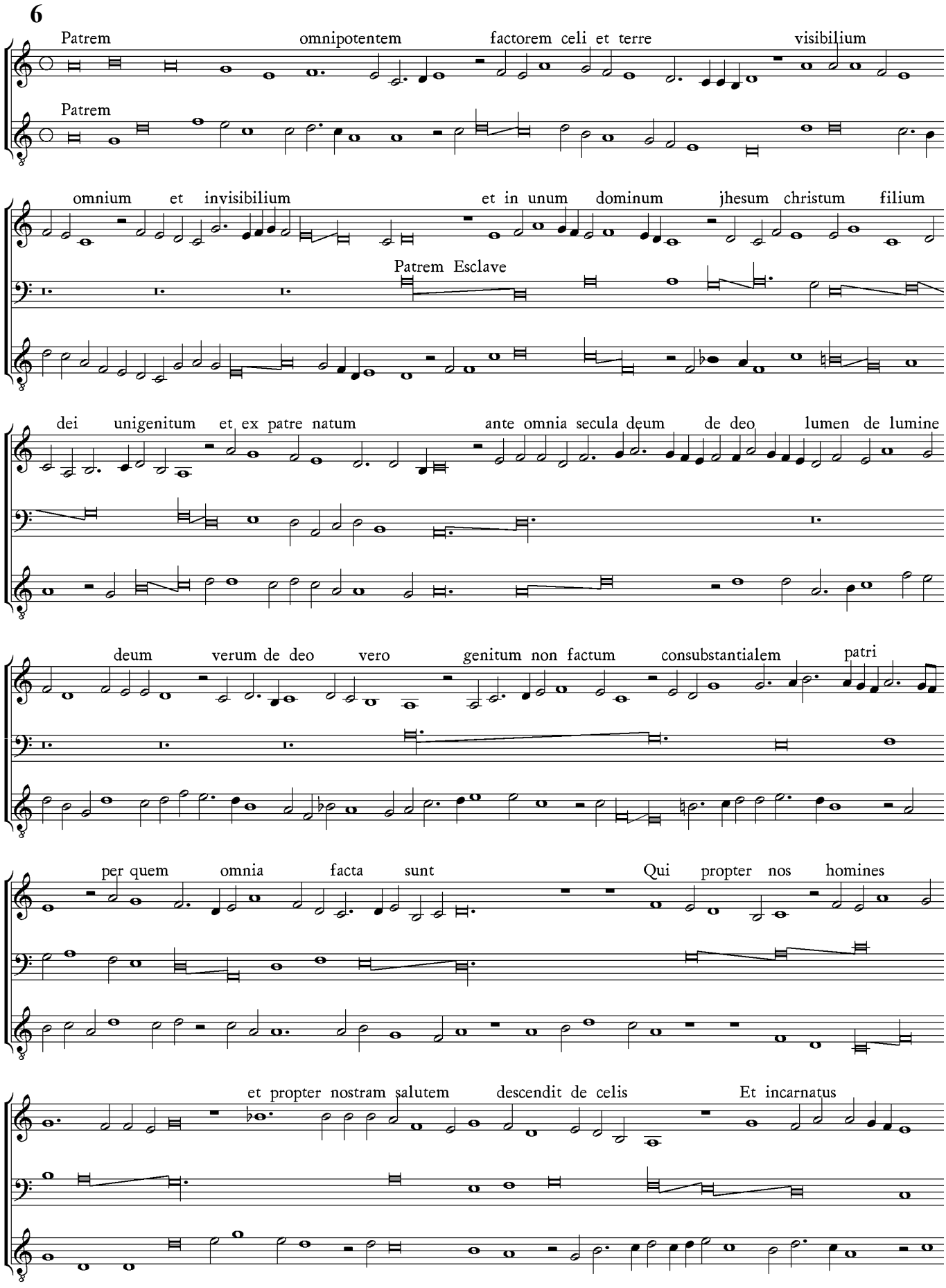
Credo – Missa Esclave puist adevenir



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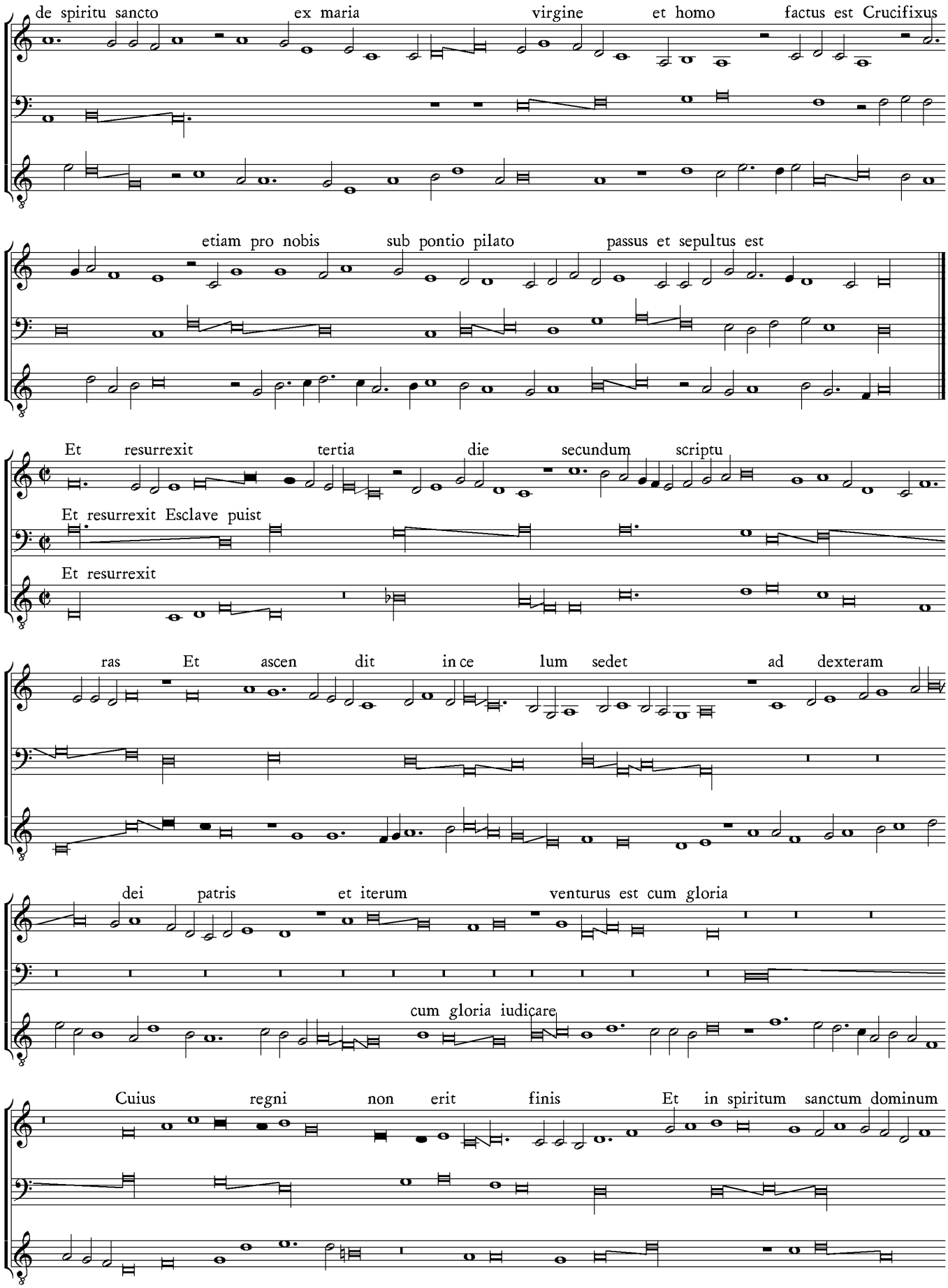


Anonymous – Trento: tr88 392v-395v **Transcription by Renato Calcaterra**

et vivificantem qui ex patre filioque procedit

Qui cum patre et filio simul

Qui cum patre

Qui cum patre

adoratur et conglorificatur qui locutus est per prophetas

et unam sanctam catholicam et apostolicam ecclesiam confiteor

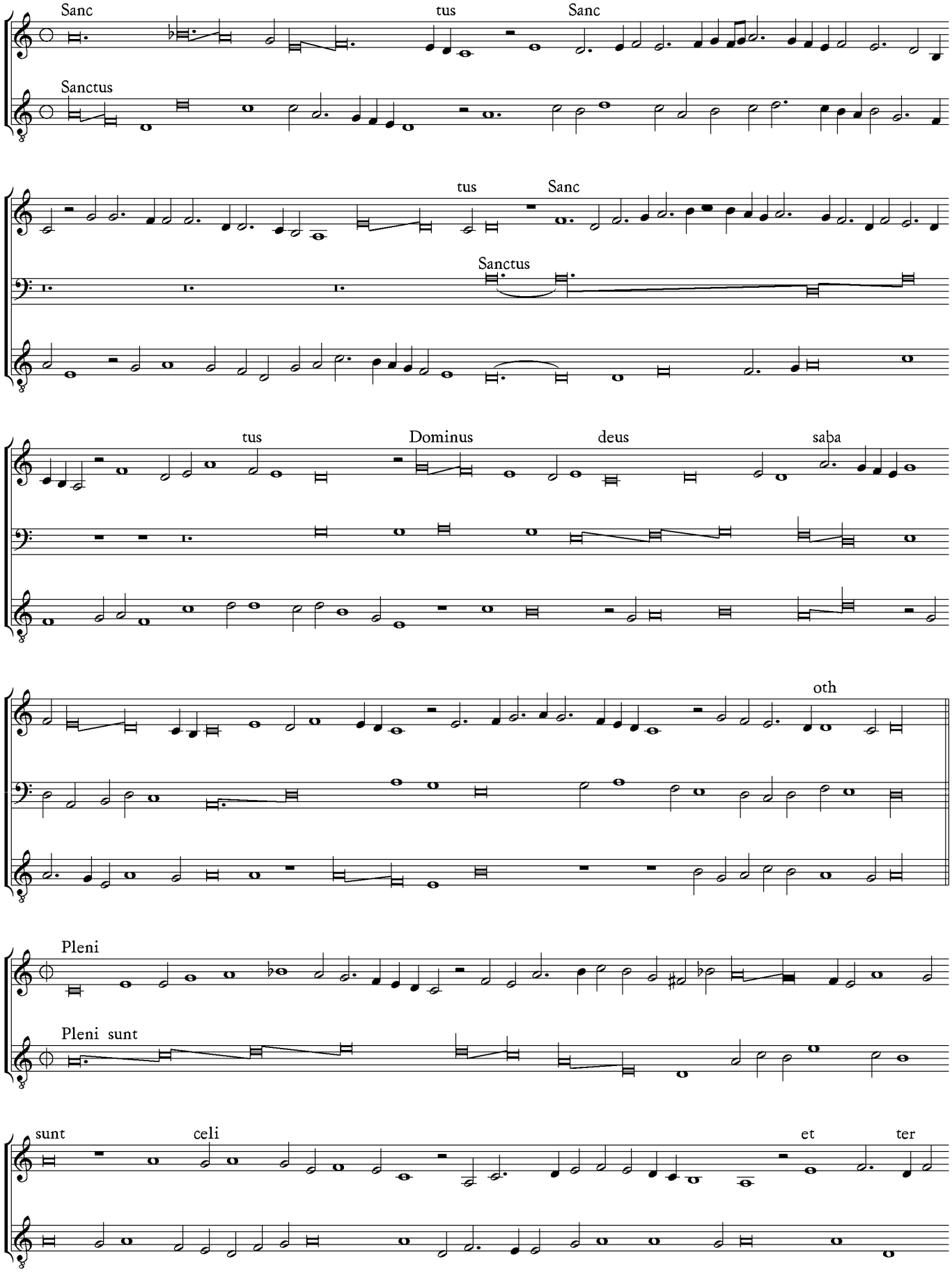
unum baptisma in remis sionem peccato

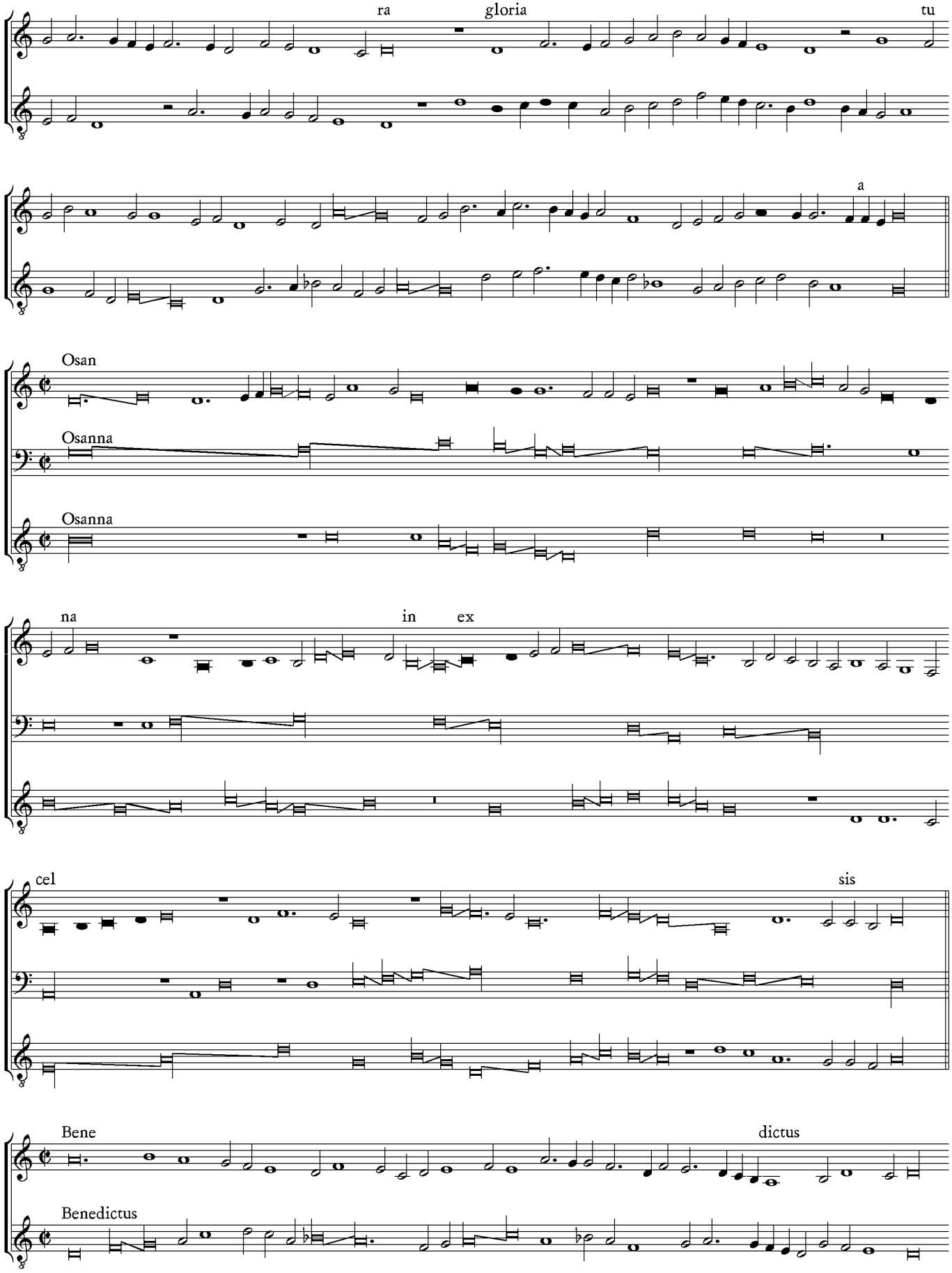
rum Et expecto resurrectionem

mortuorum Et vitam venturi seculi A men

Anonymous – Trento: tr88 392v-395v **Transcription by Renato Calcaterra**

Sanctus – Missa Esclave puist adevenir





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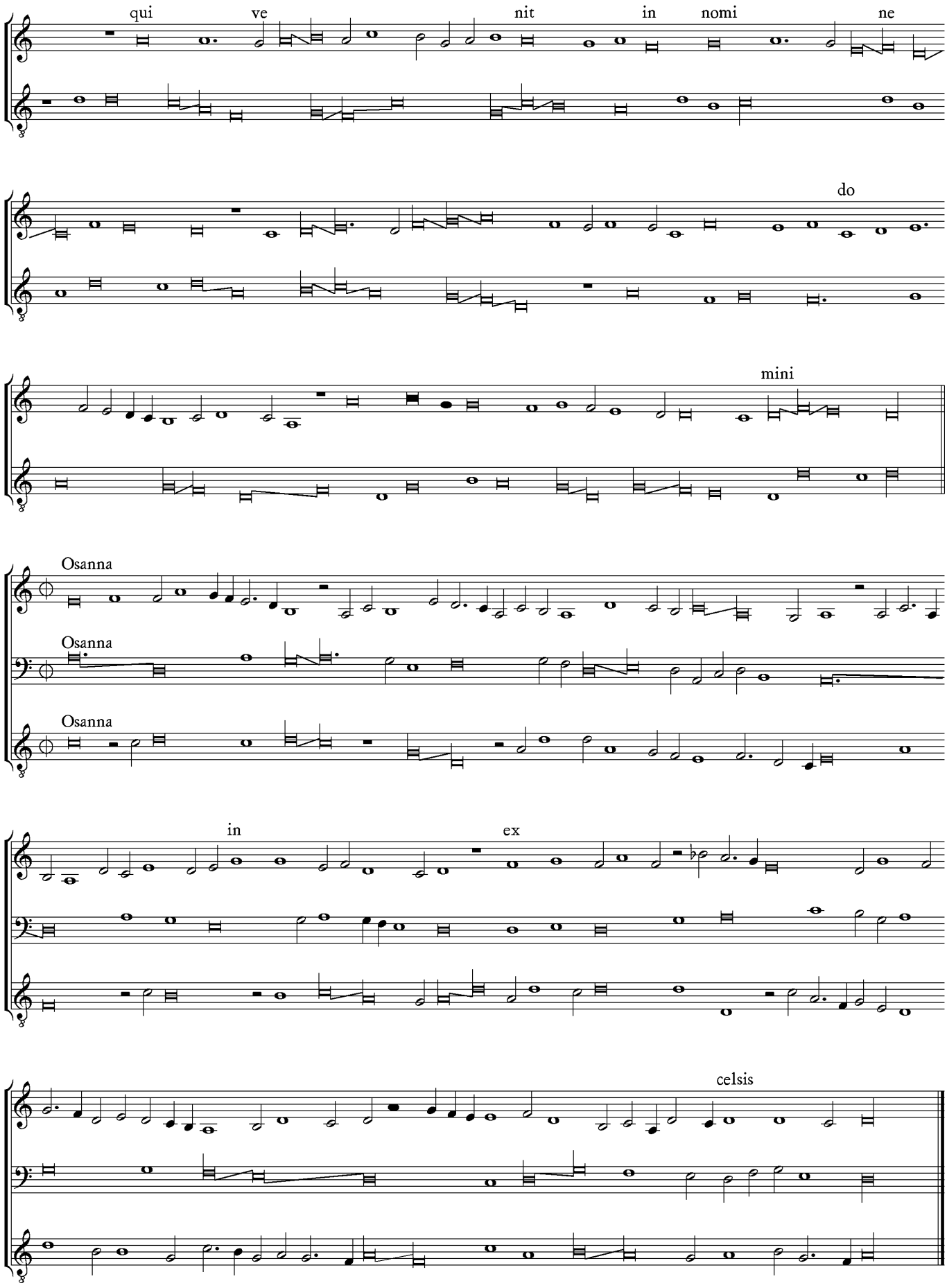

Anonymous – Trento: tr88 395v-398v **Transcription by Renato Calcaterra**

Agnus – Missa Esclave puist adevenir

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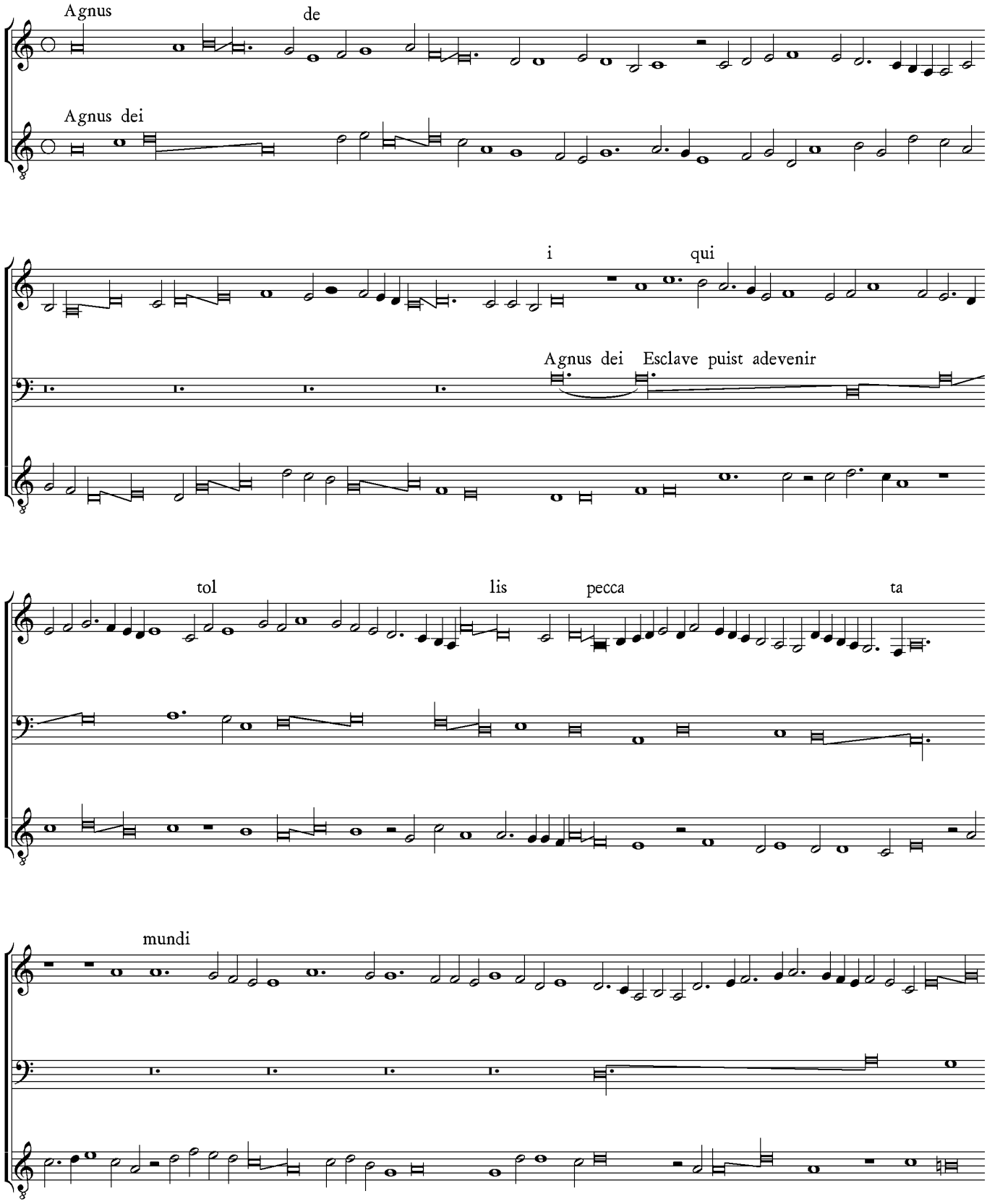

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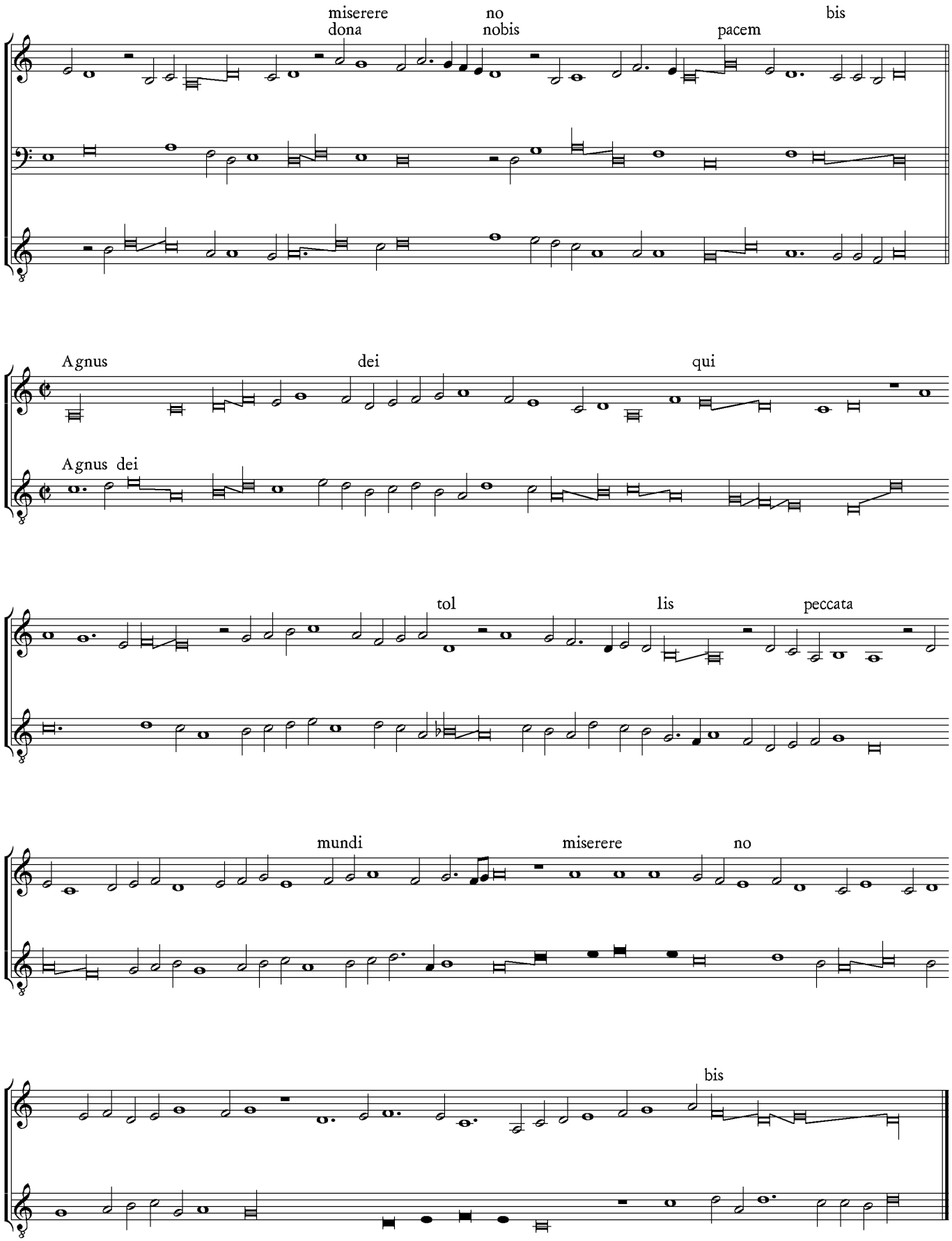
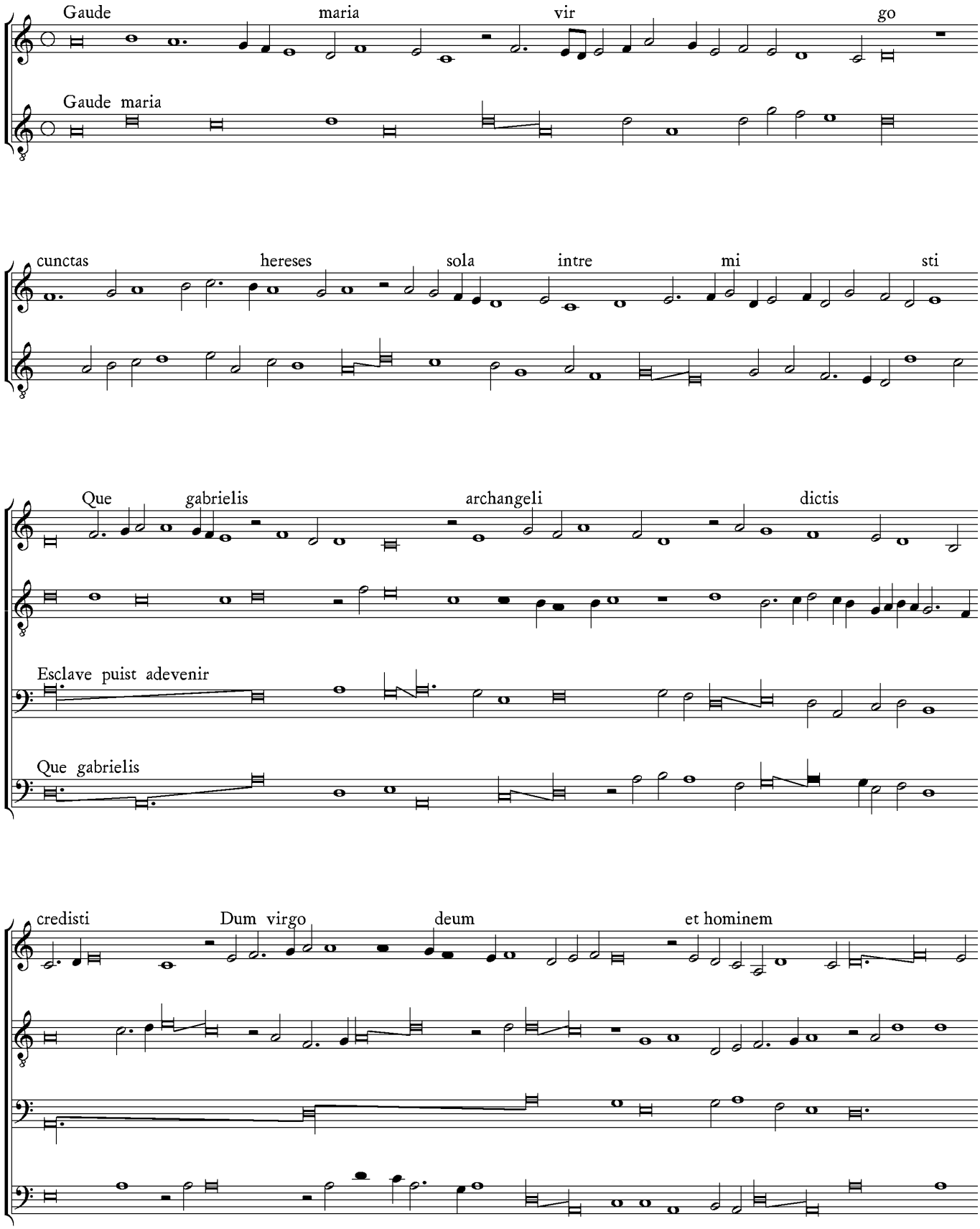


Anonymous – Trento: tr88 398r-399r **Transcription by Renato Calcaterra**

Gaude Maria – Missa Esclave puist adevenir

14



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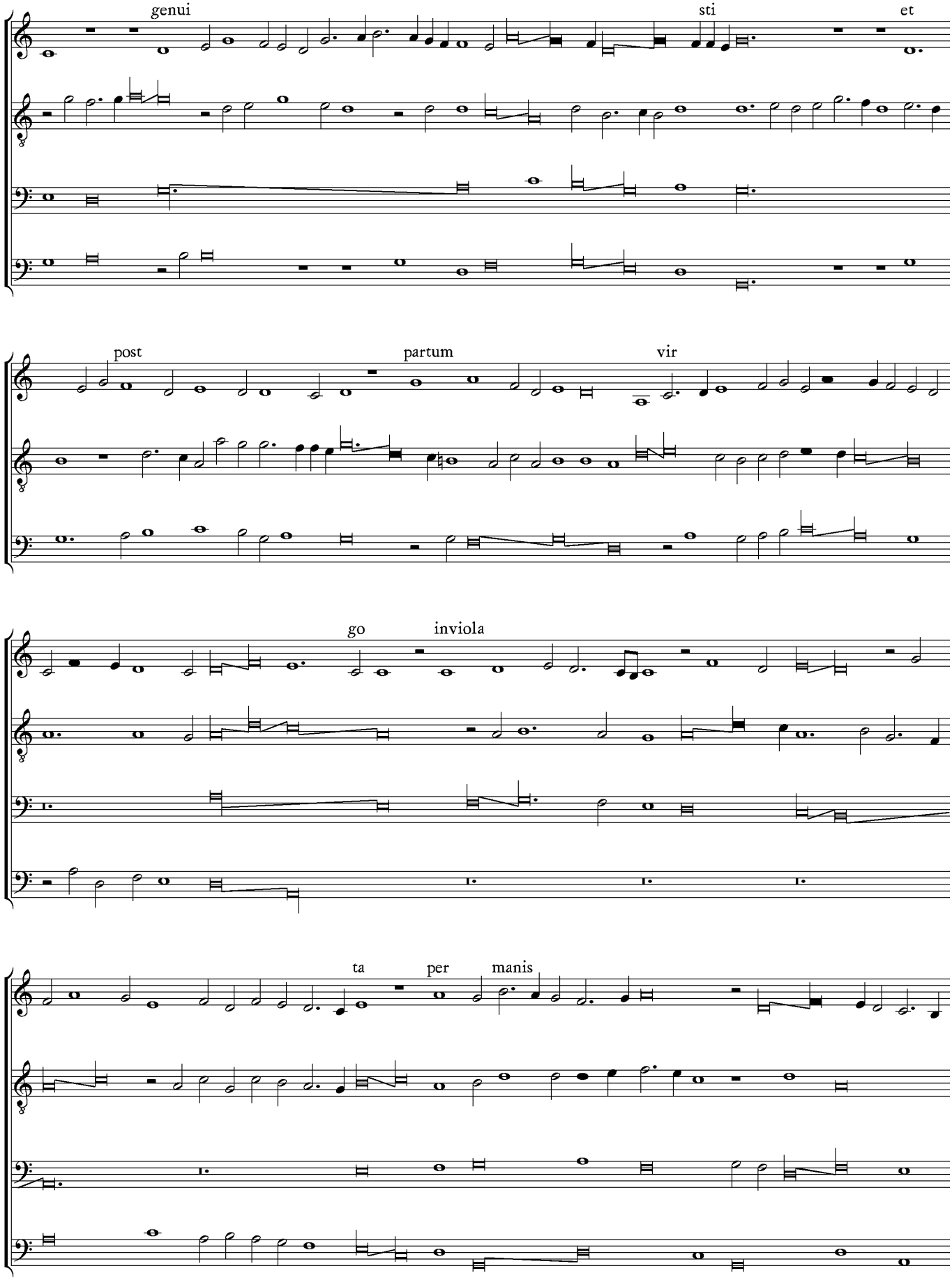
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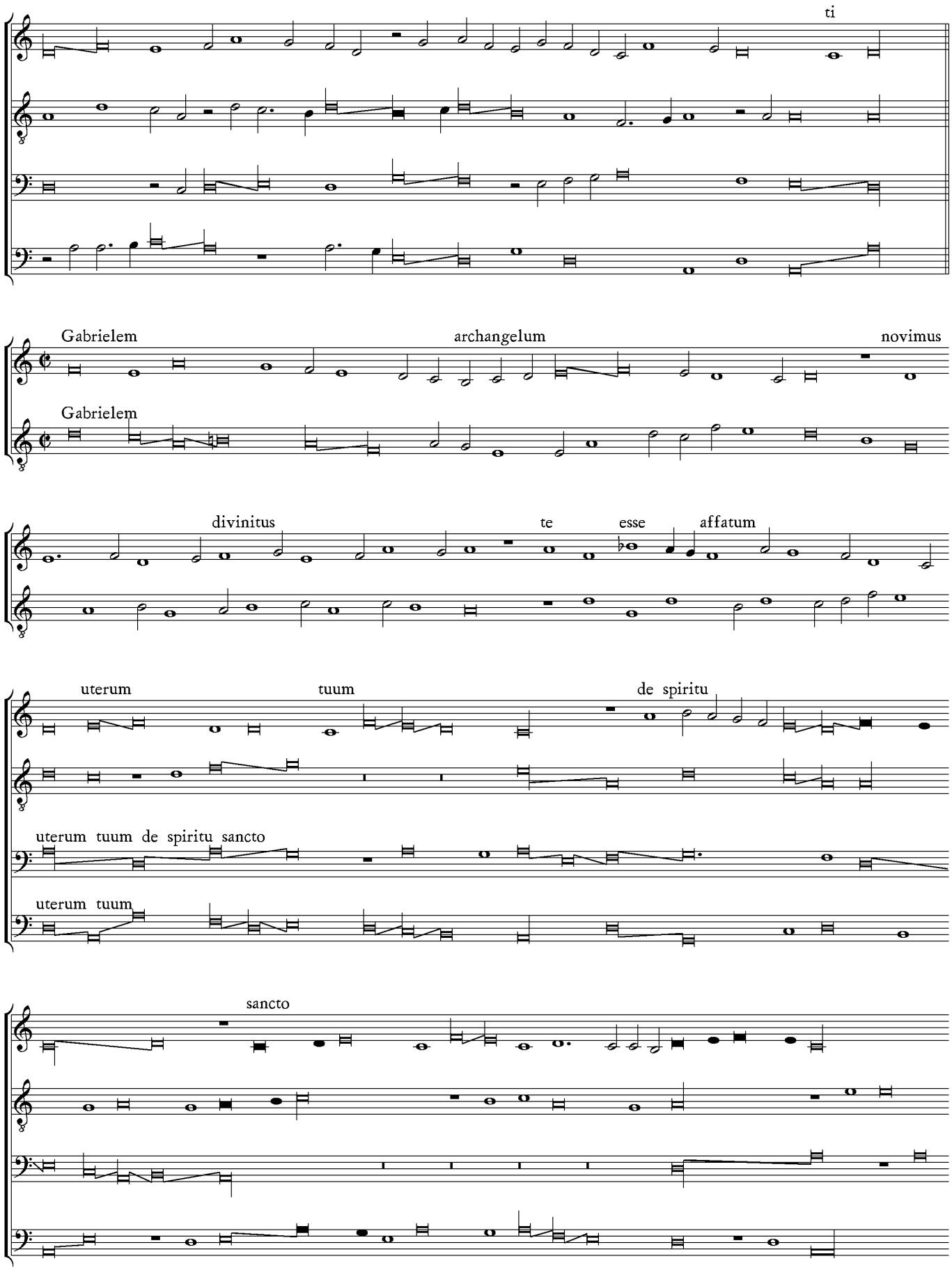

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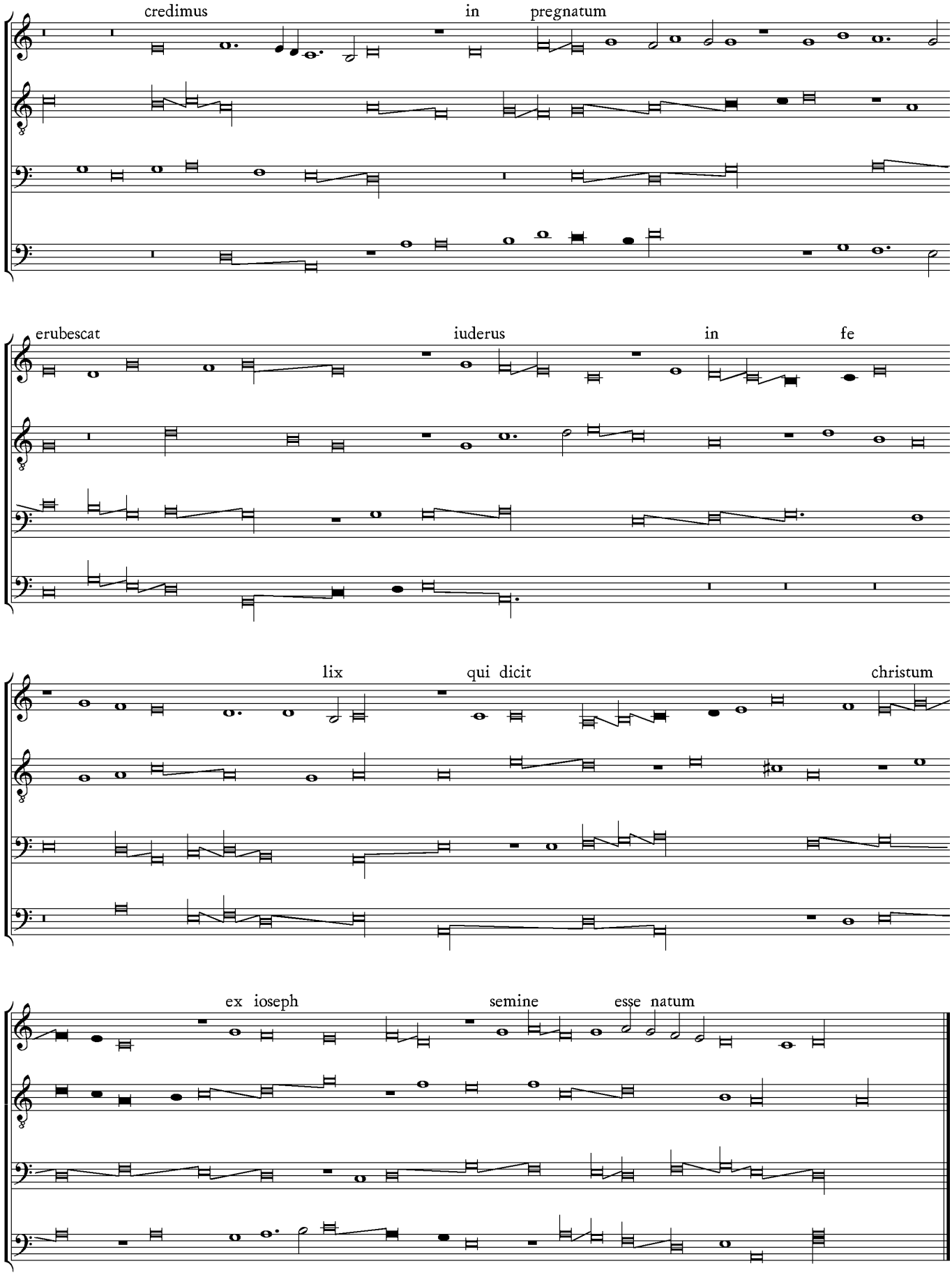

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