NOTES

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

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

- the perfect breves, imperfect longæ in "tempus perfectum" and the perfect brevis rests are dotted.
- Ties are used for the notes' values not exactly representable.

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

In the **Graduale** the ○𝟐 symbol is a "**modus** (perfectus) **cum tempore** (imperfectum)" sign: the longa becomes perfect and the brevis imperfect. The following numbers "3" make perfect also the tempus. The black notes in "tempus imperfectum" are in "proportio sesquialtera" (3 breves vs. 2), those in "tempus perfectum" are hemiolæ.

In the **Alleluia** the black notes in the 𝐂 section are in "proportio sesquialtera".

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.

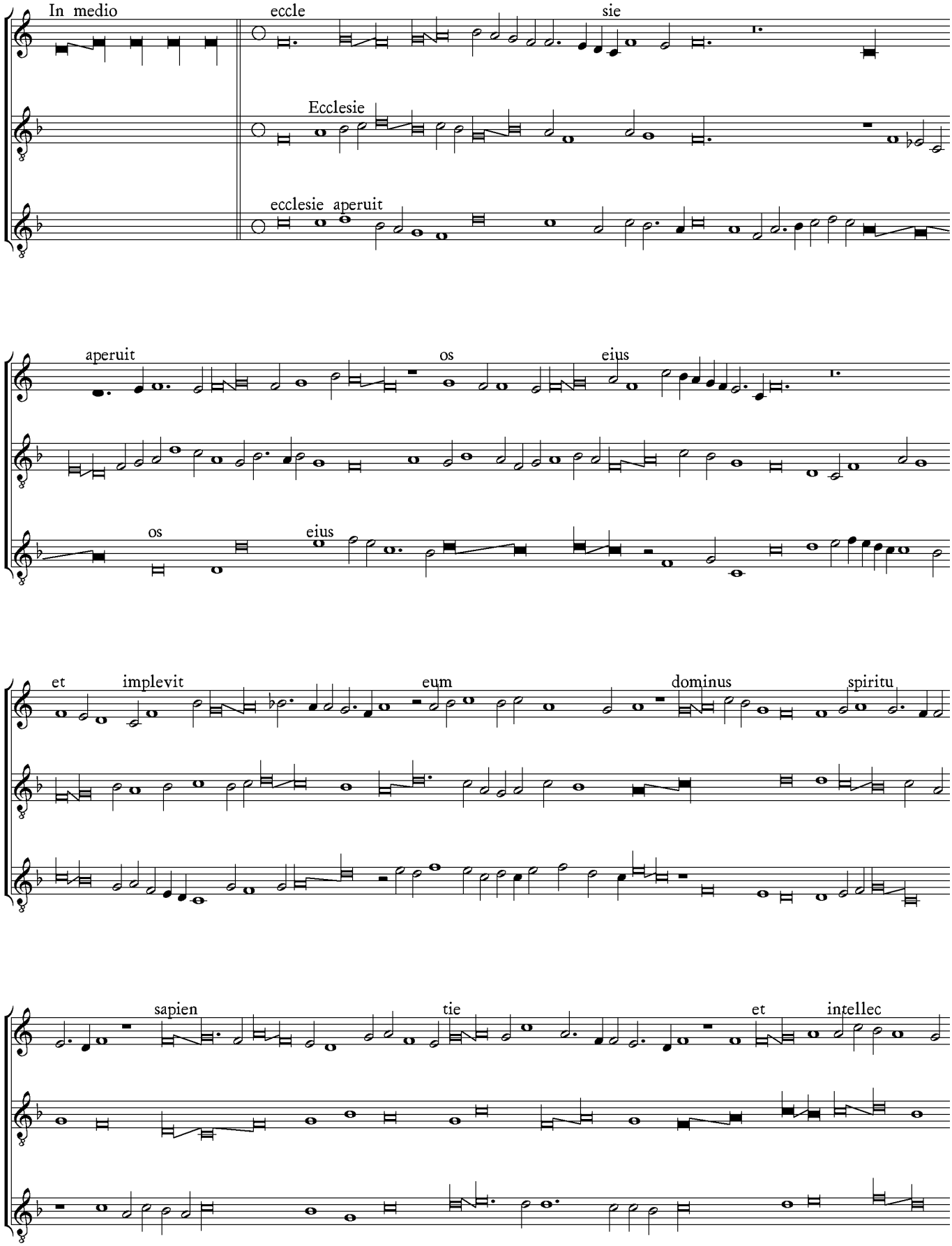
In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is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

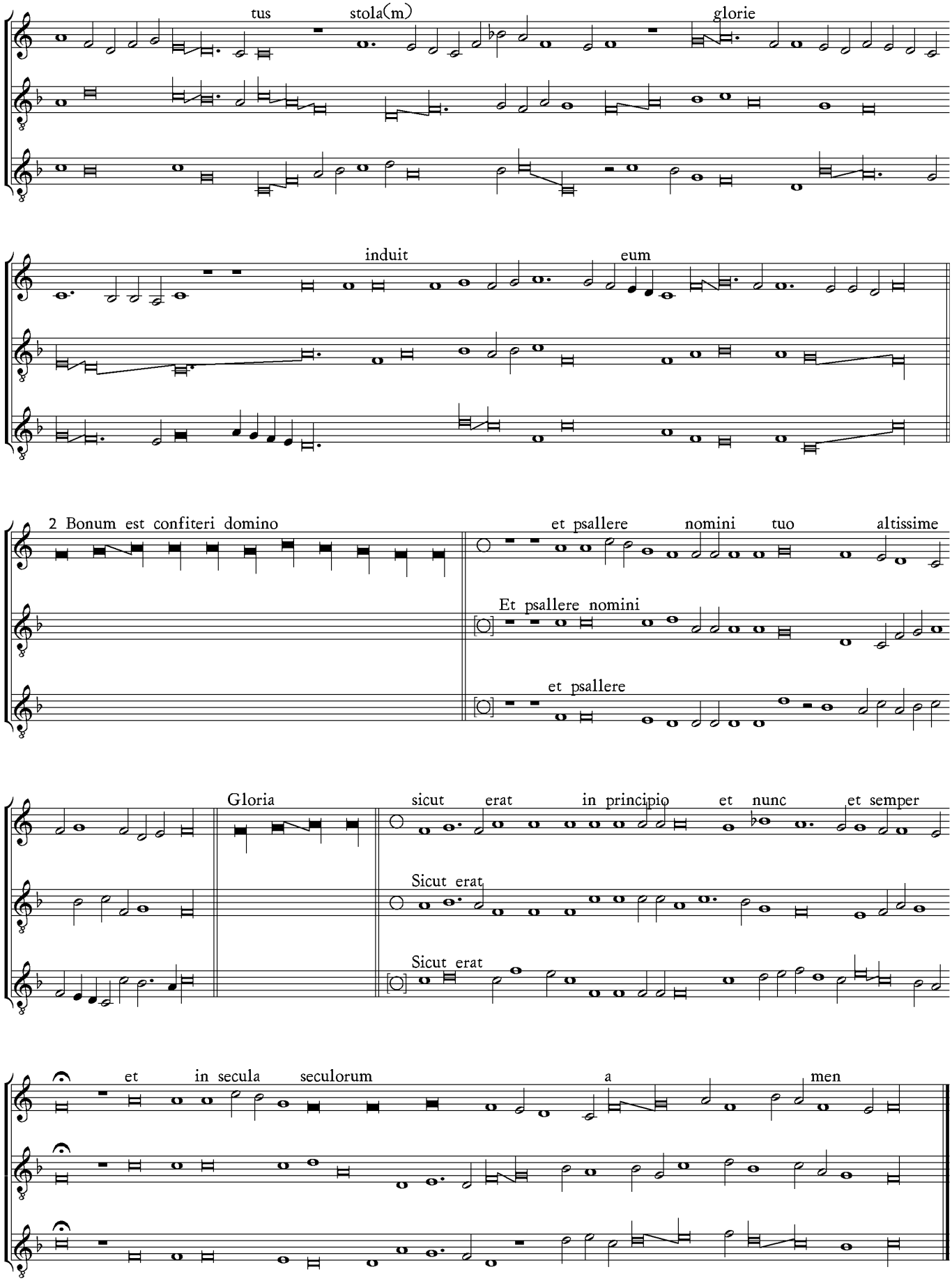
The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

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:
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/

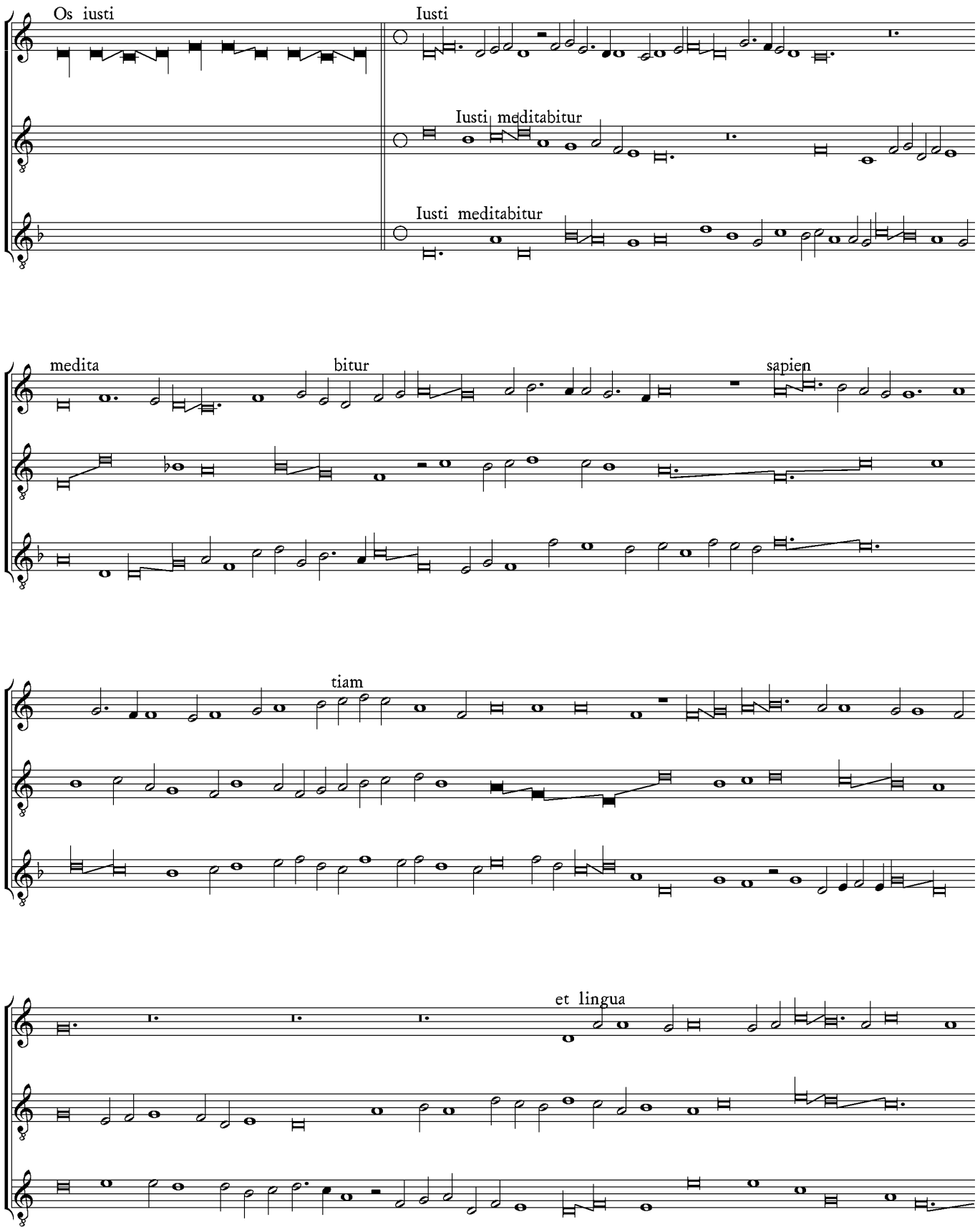
Introitus – Missa S. Anthonii de Padua



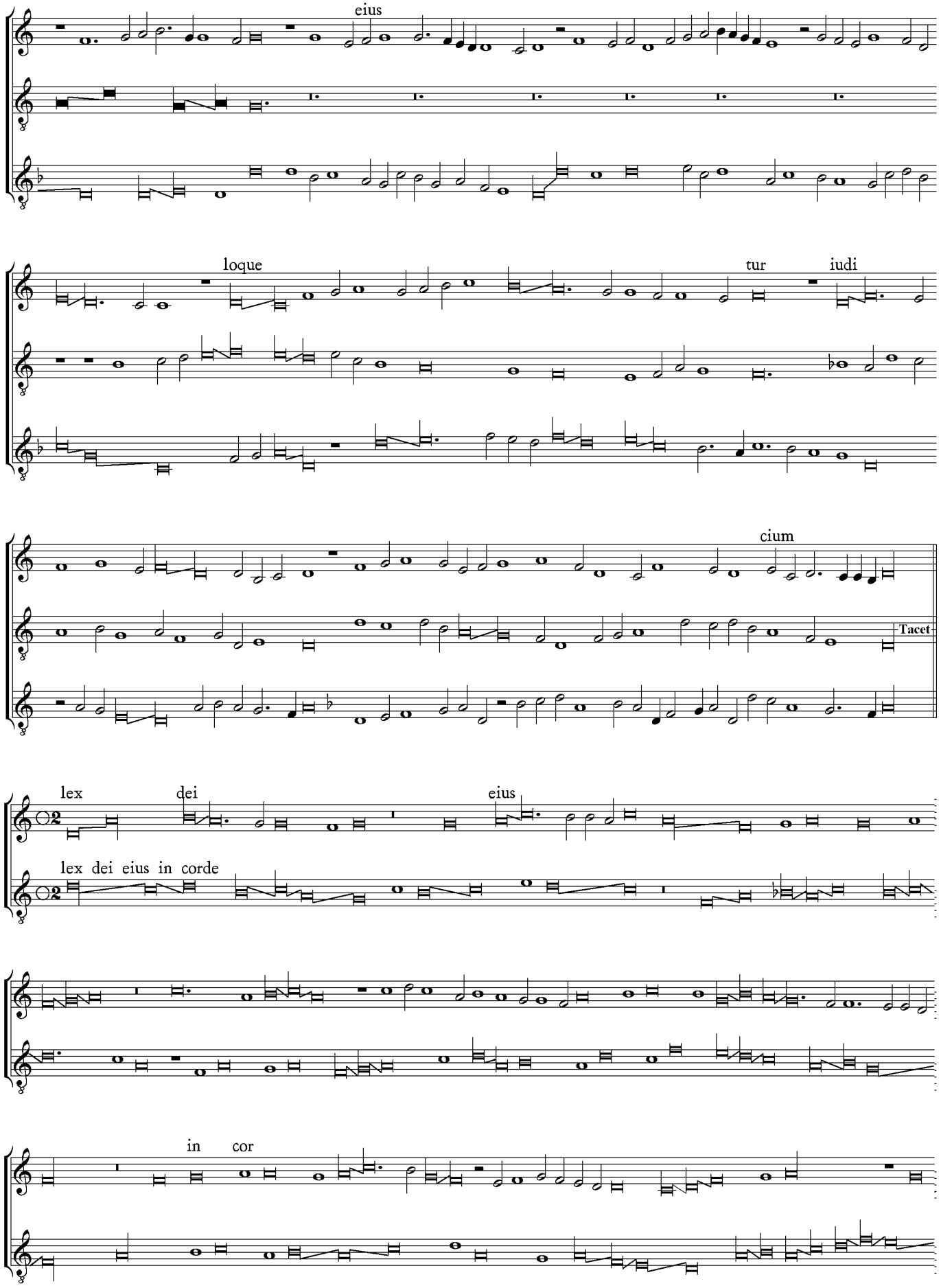


Guillaume Dufay – Trento: tr88 182v 183r **Transcription by Renato Calcaterra**

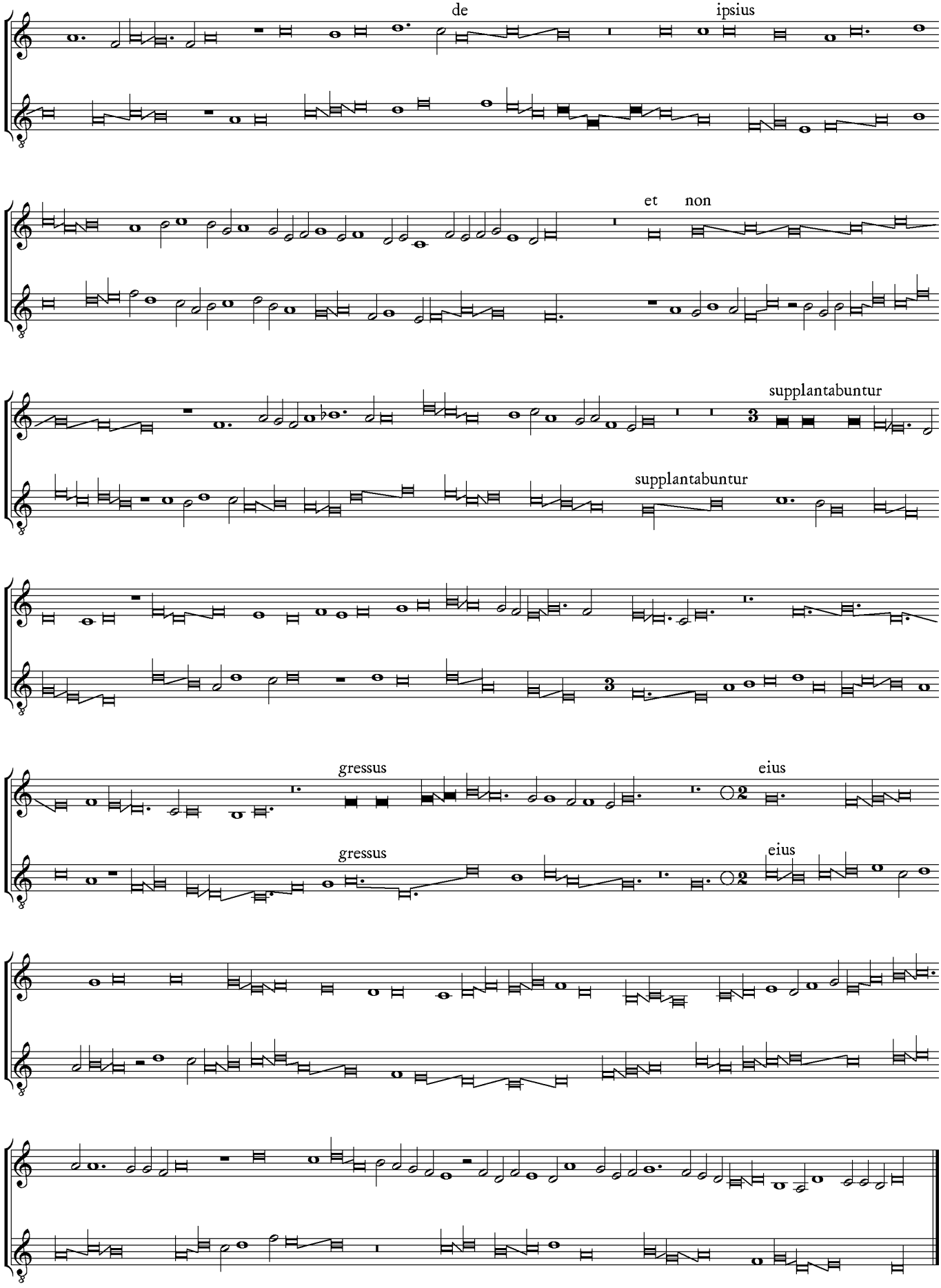
Graduale – Missa S. Anthonii de Padua



Guillaume Dufay – Trento: tr88 183v 185r **Transcription by Renato Calcaterra**

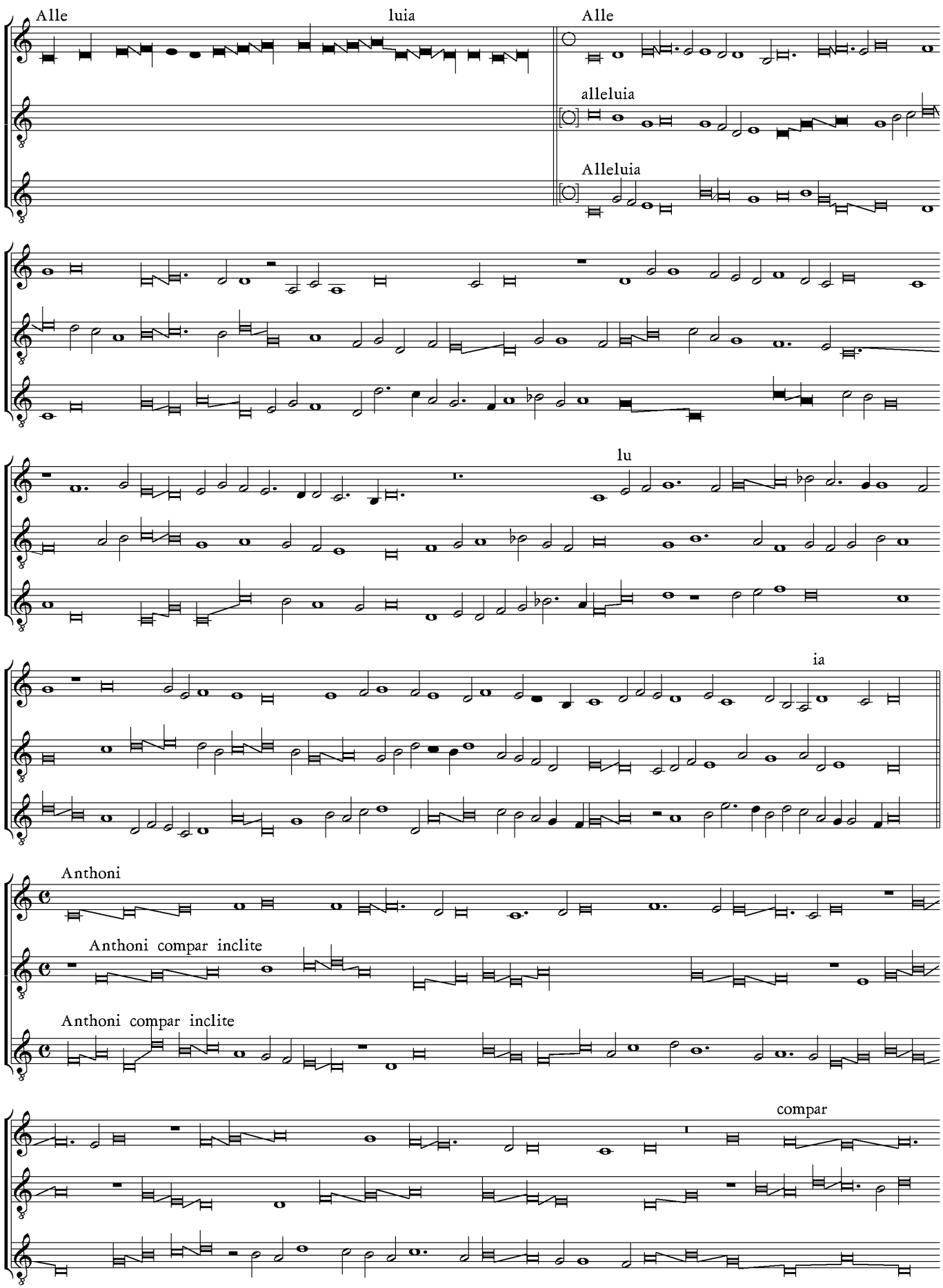


Guillaume Dufay – Trento: tr88 183v 185r **Transcription by Renato Calcaterra**

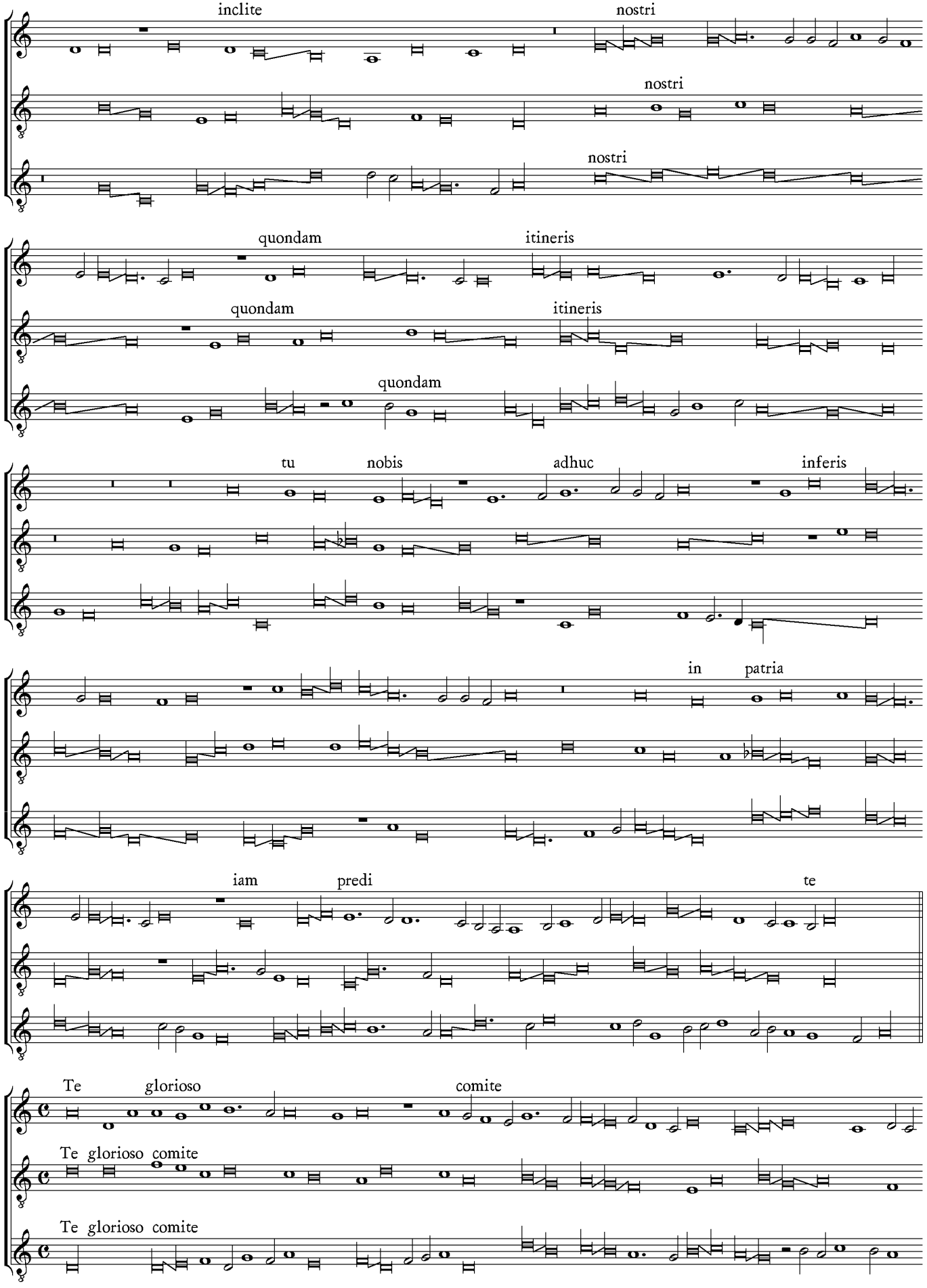


Guillaume Dufay – Trento: tr88 183v 185r **Transcription by Renato Calcaterra**

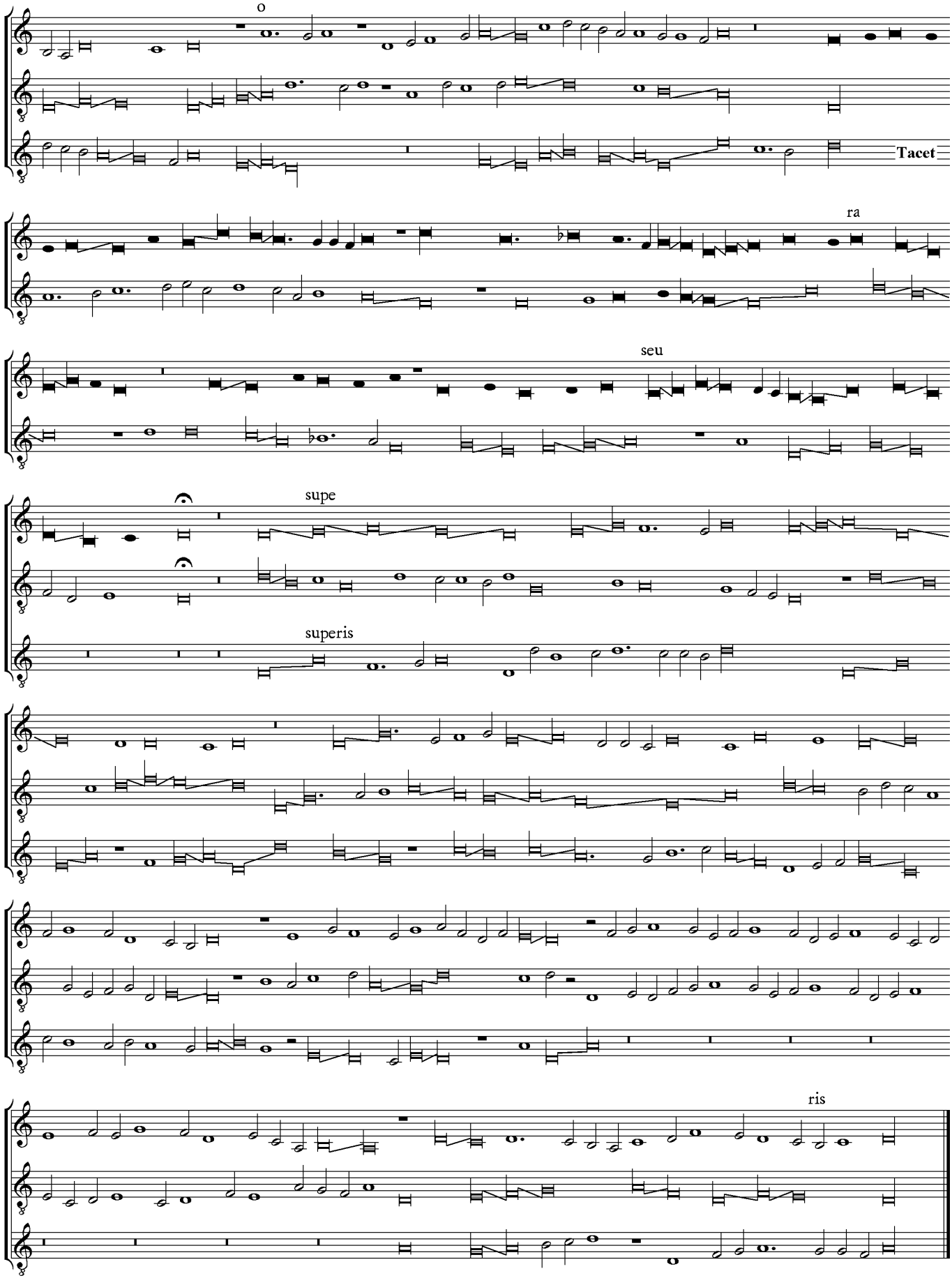
Alleluia – Missa S. Anthonii de Padua



Guillaume Dufay – Trento: tr88 185v 187r **Transcription by Renato Calcaterra**

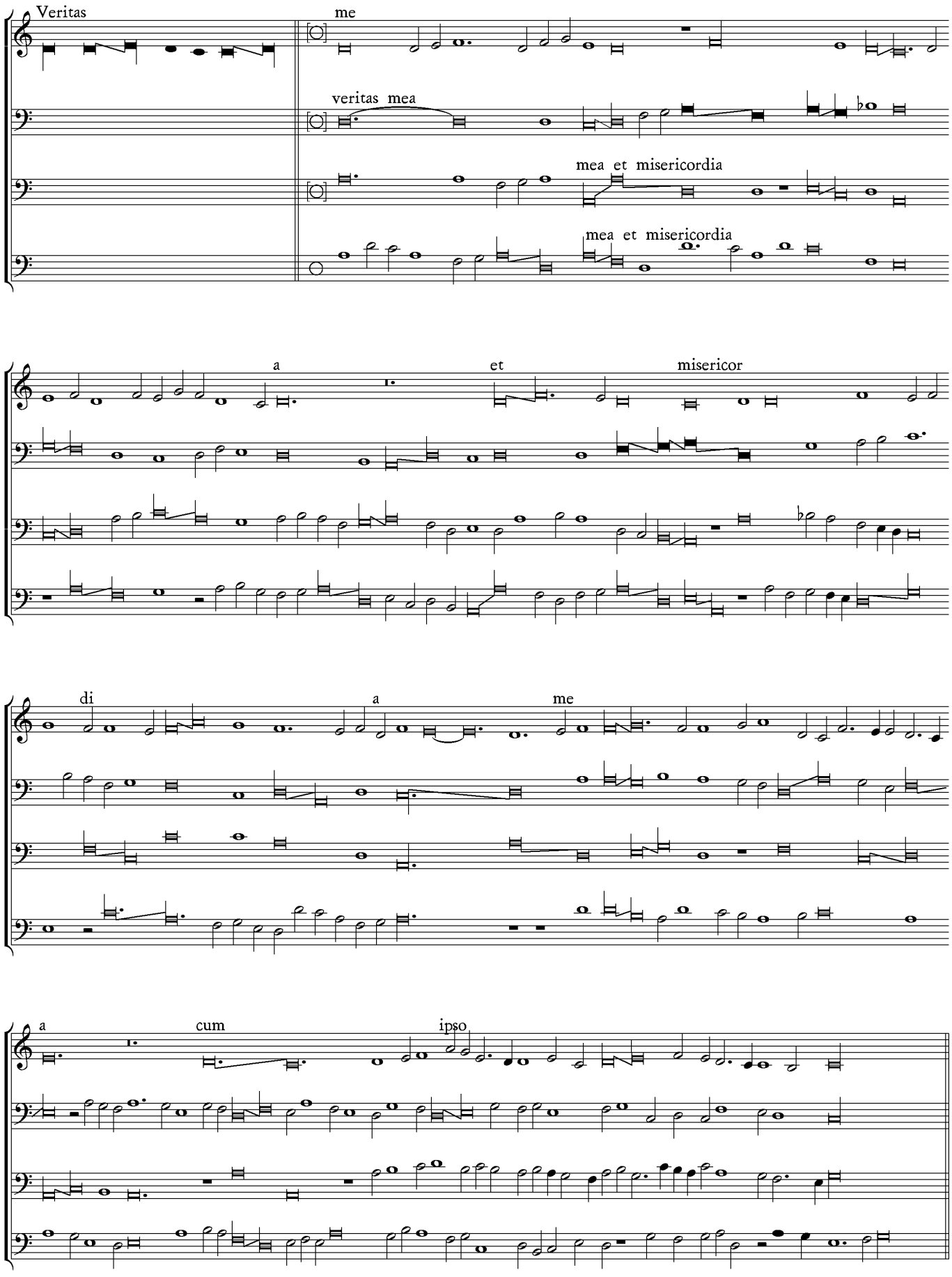


Guillaume Dufay – Trento: tr88 185v 187r **Transcription by Renato Calcaterra**

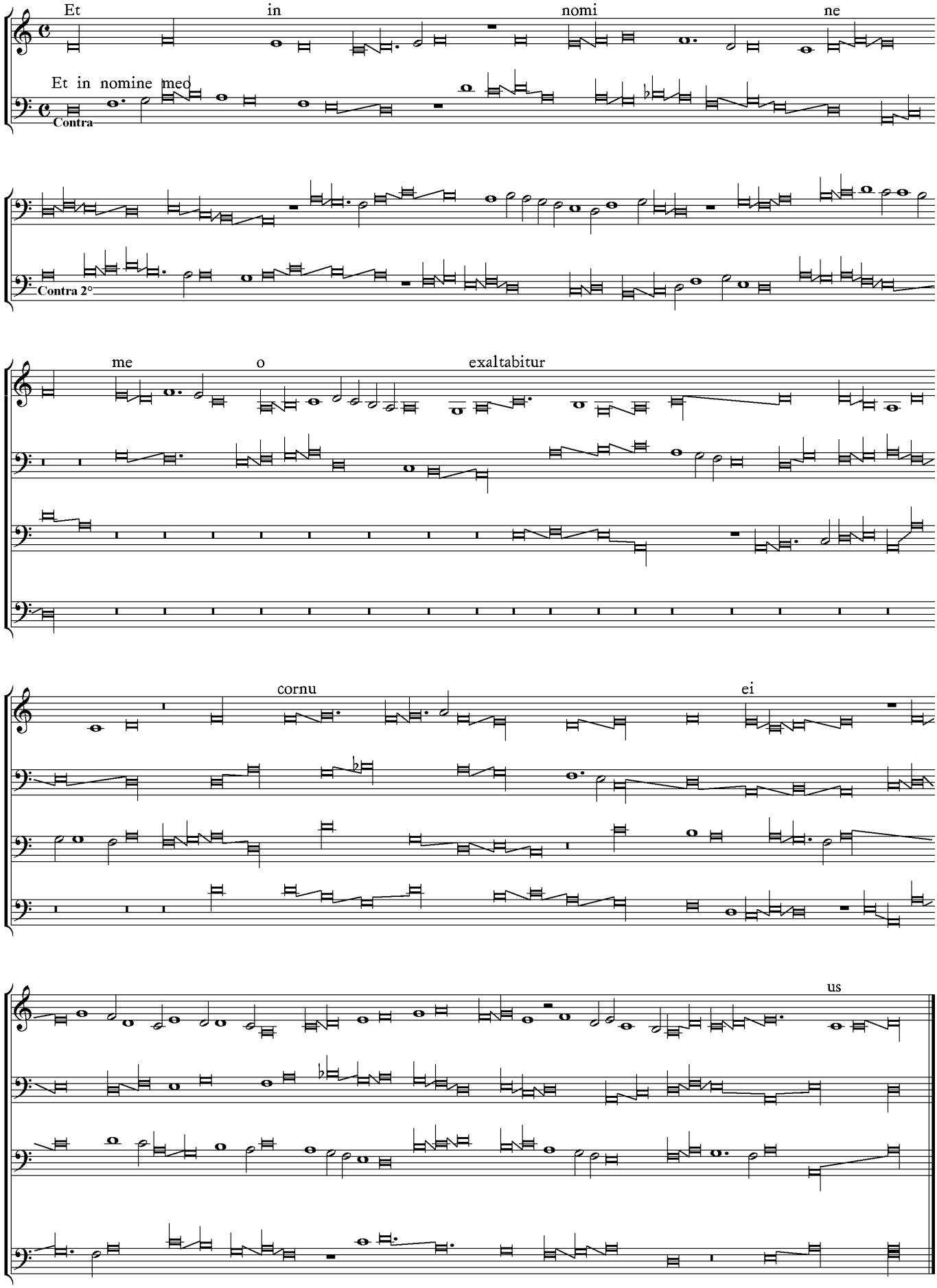


Guillaume Dufay – Trento: tr88 185v 187r **Transcription by Renato Calcaterra**

Offertorium – Missa S. Anthonii de Padua

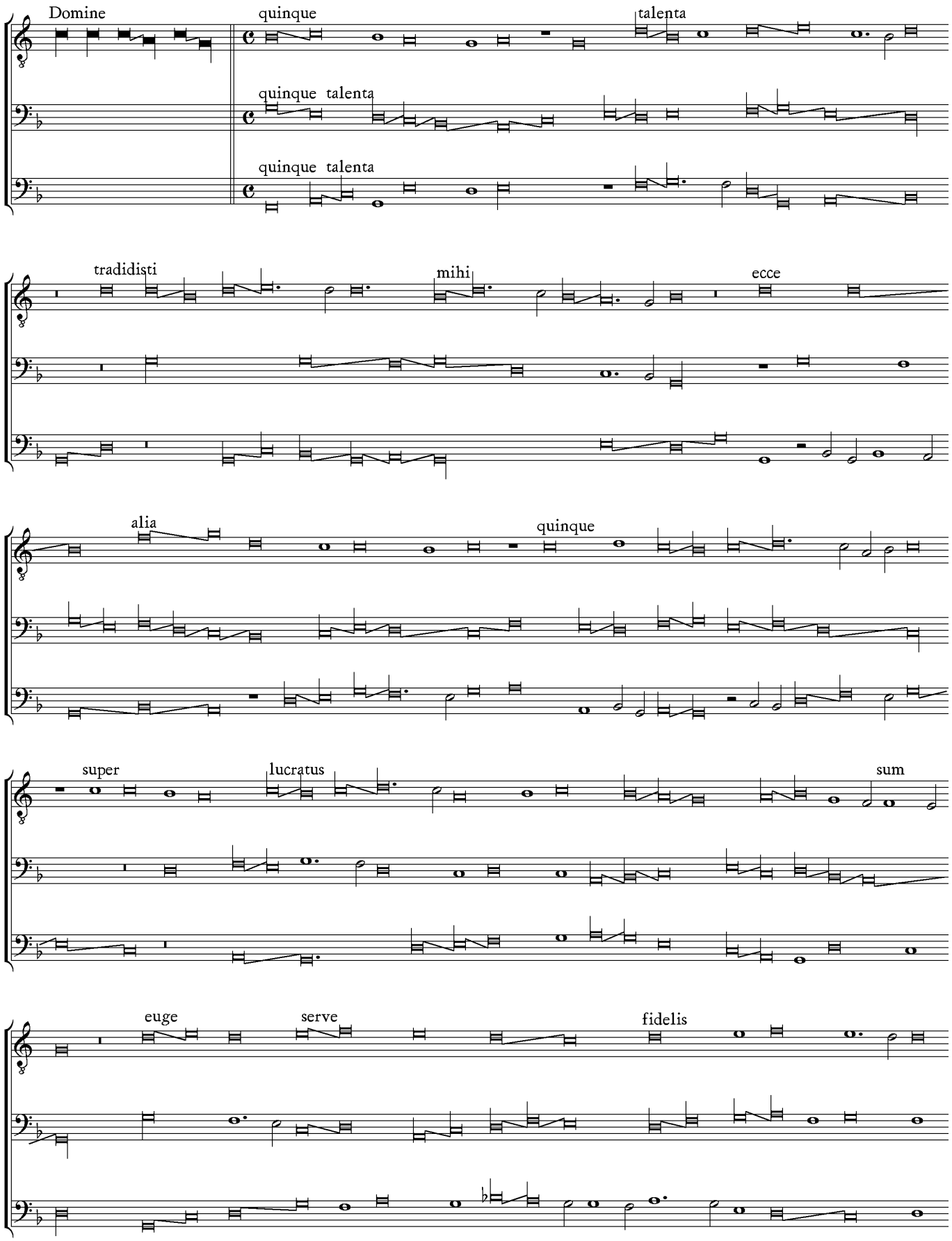


Guillaume Dufay – Trento: tr88 187v 188r **Transcription by Renato Calcaterra**



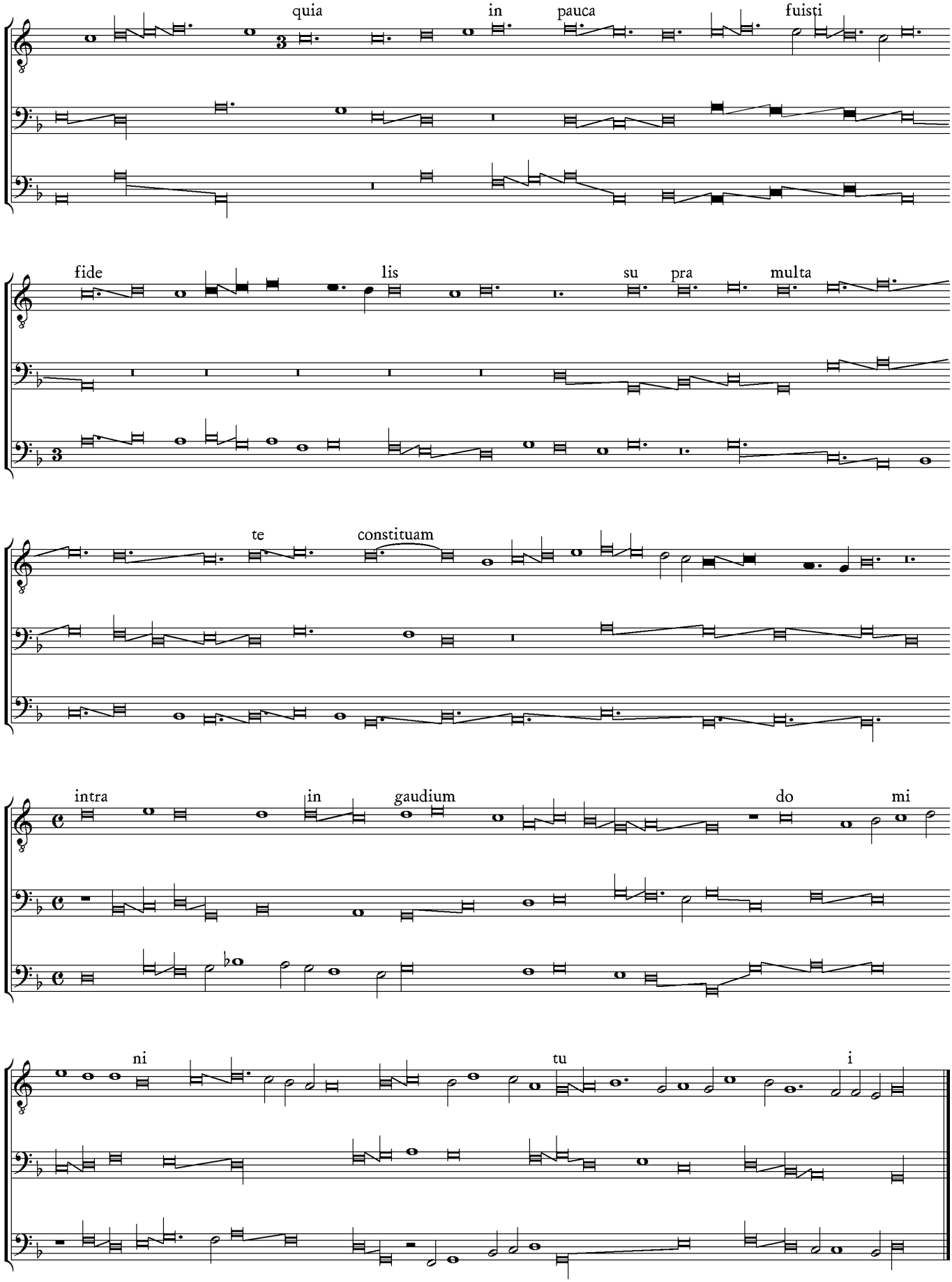
Guillaume Dufay – Trento: tr88 187v 188r **Transcription by Renato Calcaterra**

Communio – Missa S. Anthonii de Padua



Guillaume Dufay – Trento: tr88 188v 189r

Transcription by Renato Calcaterra



Guillaume Dufay – Trento: tr88 188v 189r **Transcription by Renato Calcaterra**