NOTES

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

The keys, time signatures, proportion signs, 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.

The C clefs are transposed in G clef and modern tenor clefs.

Gloria

The ↄ sign in the **superius**, marked with an asterisk, means a 4 vs. 3 semibreves proportion, while the successive number "3" increases the proportion to 6 vs. 3 (i.e. 2 vs. 1)

Credo

The verse "cuius regni non erit finis" has two versions:

A. The ↄ sign in the **superius** gives a 4 vs. 3 semibreves proportion toward the **tenor** and the **contra**. The successive "proportio sesquialtera" (number "3") in the **contra** gives a 8 vs. 9 minimæ proportion between the **superius** and the **contra**.

B. A simplified version without the ↄ proportion sign in the **superius**.

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 is a 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.

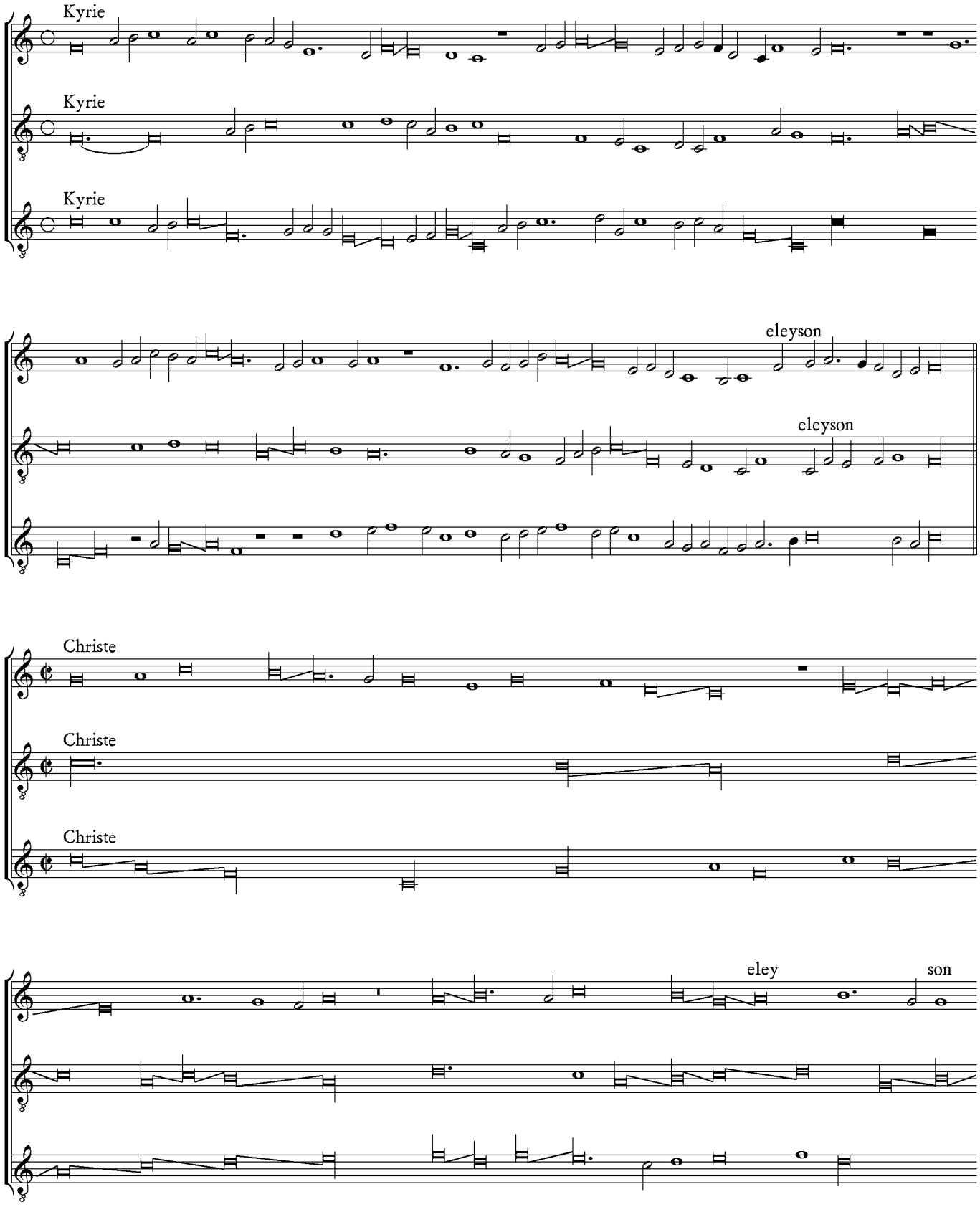
I corrected what I presumed to be errors but, as I’m not a professional music paleography scholar, if you have any doubt you can download the fac simile of the manuscript from the following address:

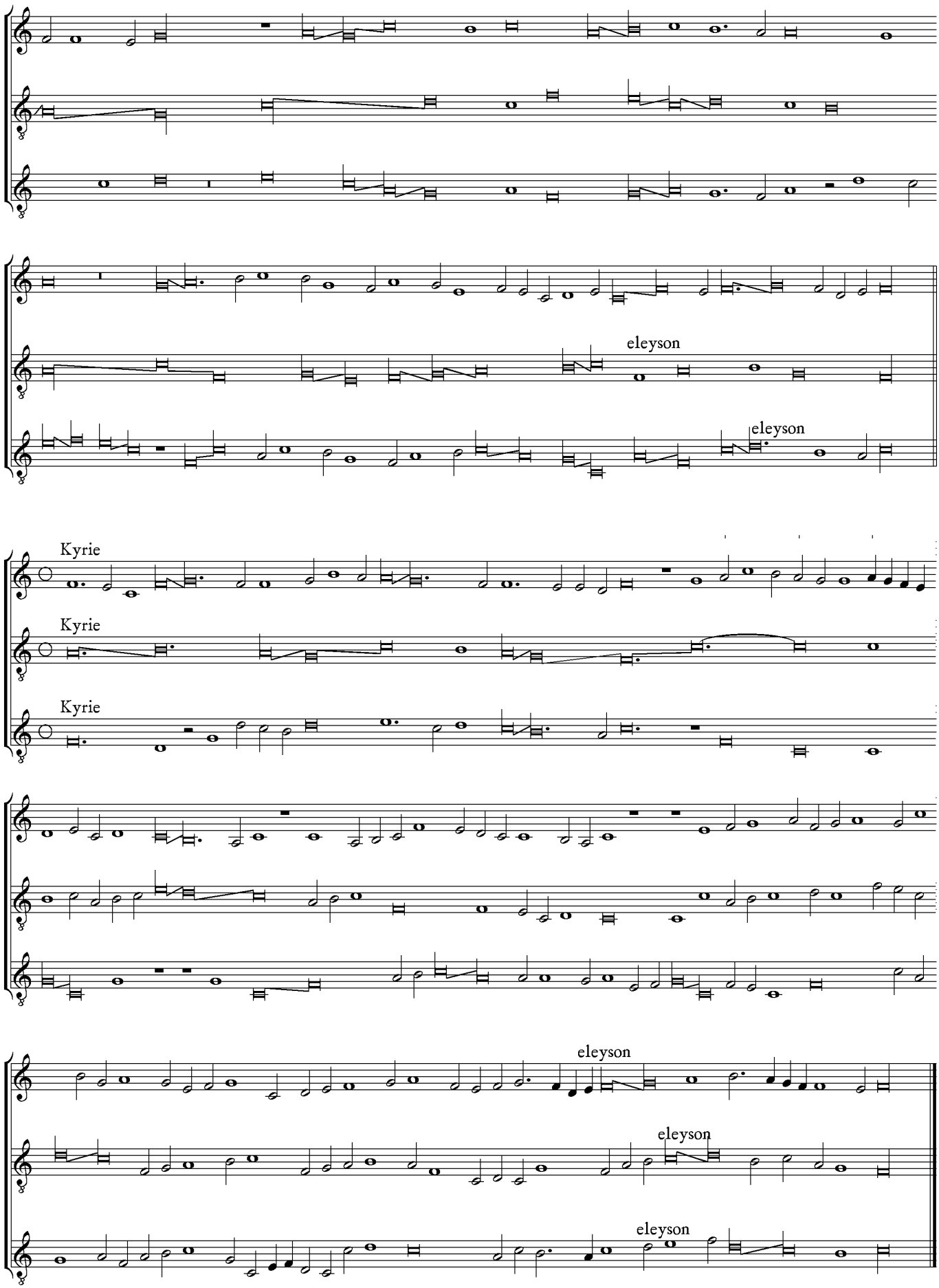
http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=19324&cached=true

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

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

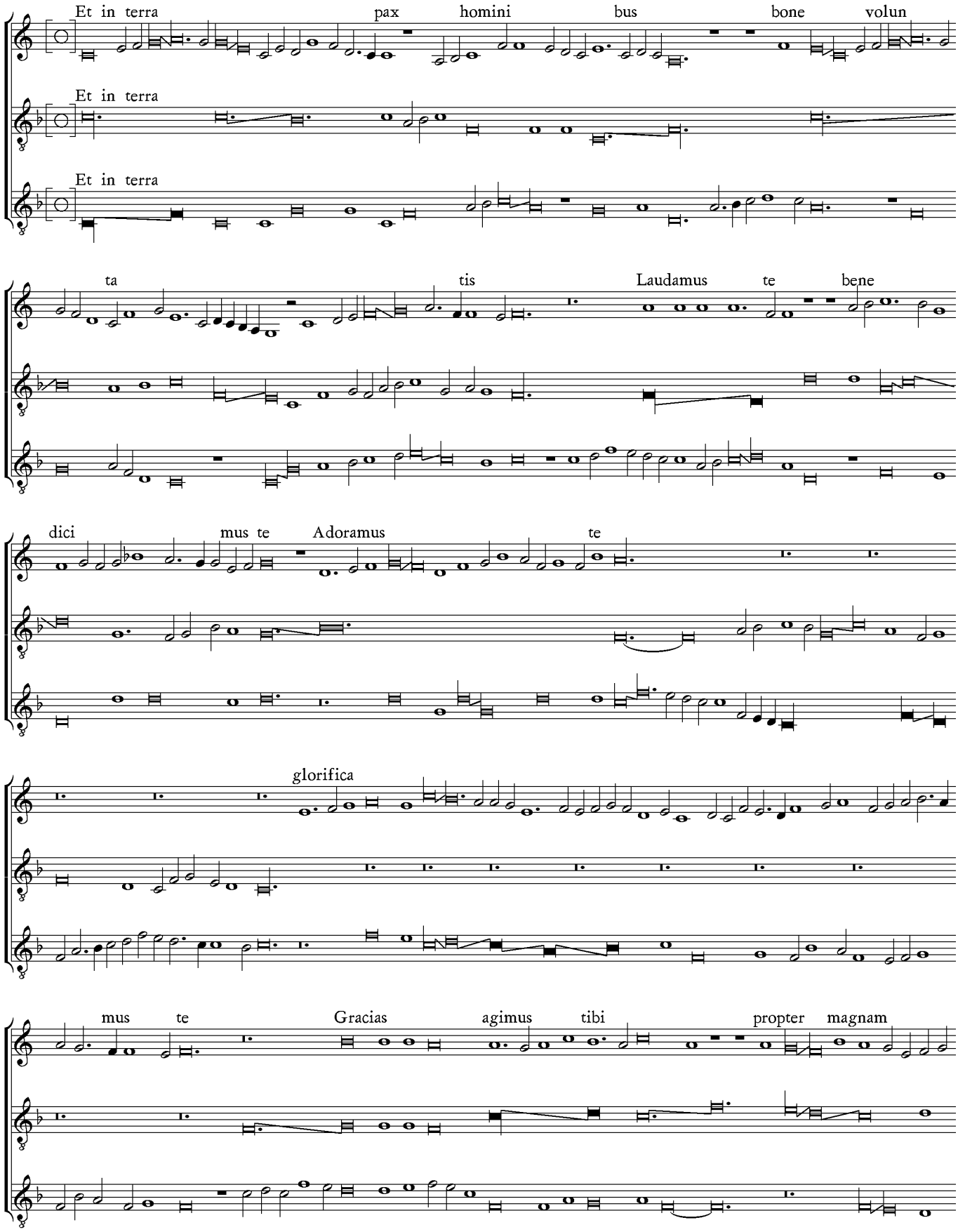
Kyrie – Missa S. Anthonii de Padua

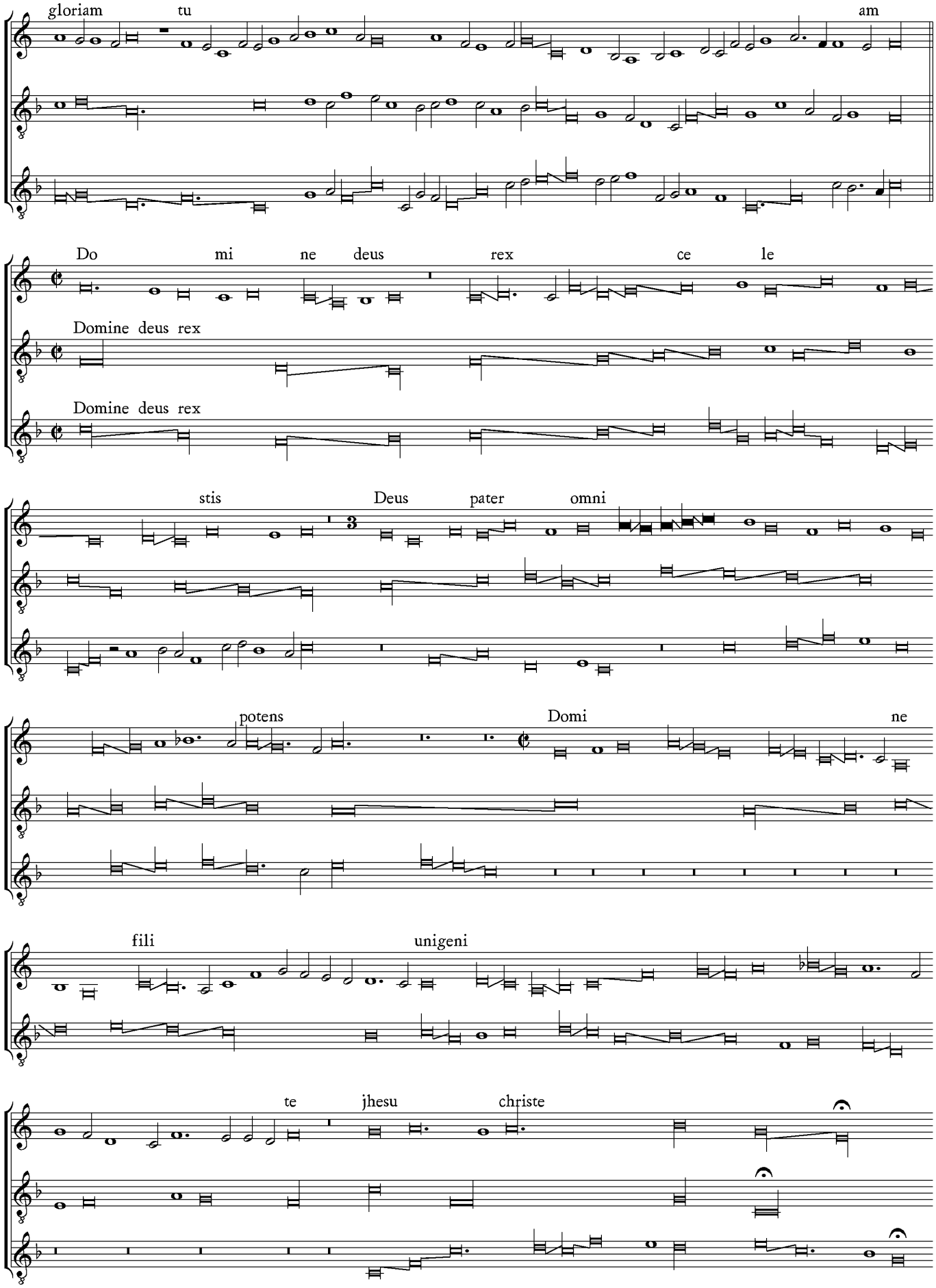




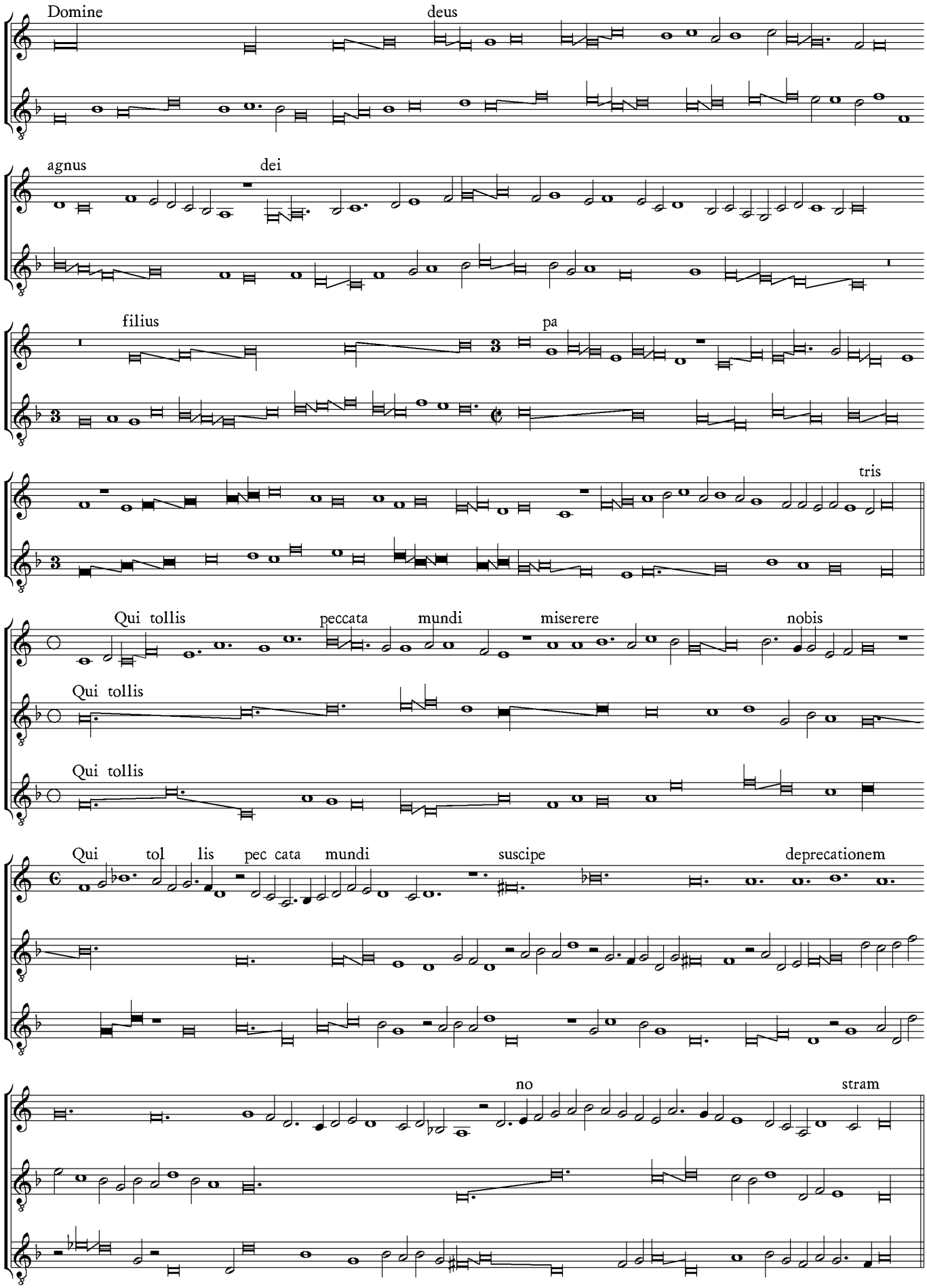
Guillaume Dufay – Trento: tr90 72v-73r **Transcription by Renato Calcaterra**

Gloria – Missa S. Anthonii de Padua

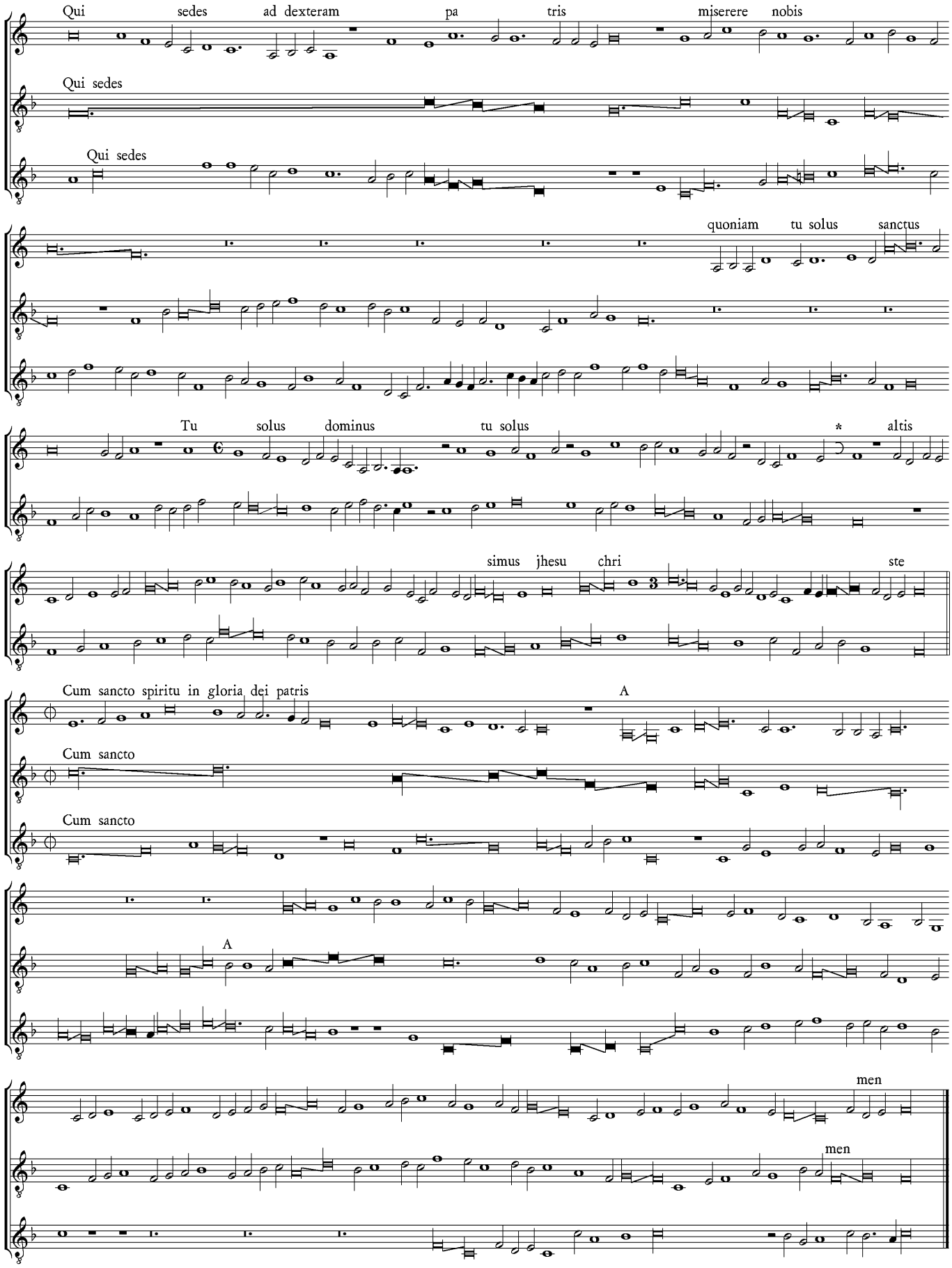




Guillaume Dufay – Trento: tr90 395v-398v **Transcription by Renato Calcaterra**

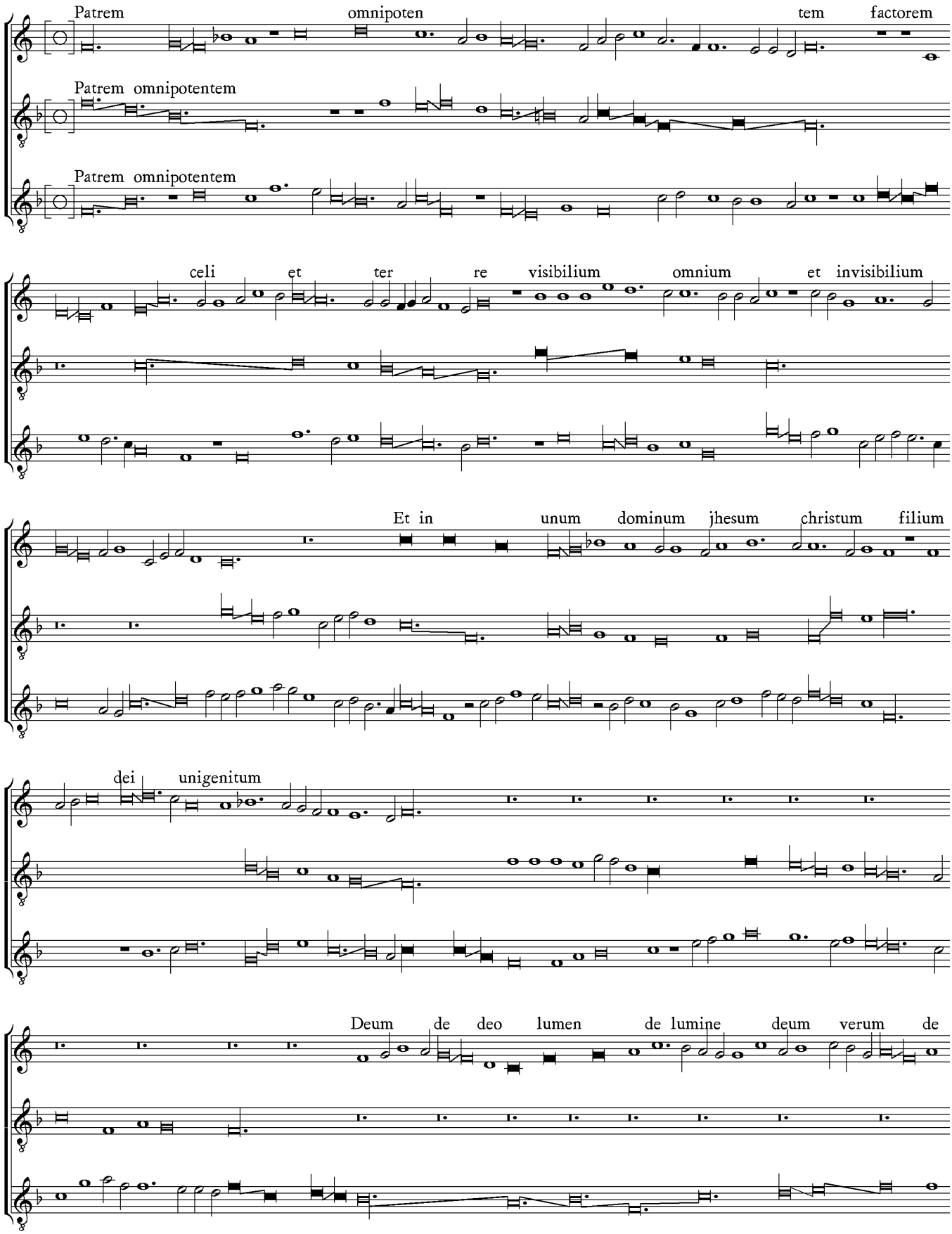


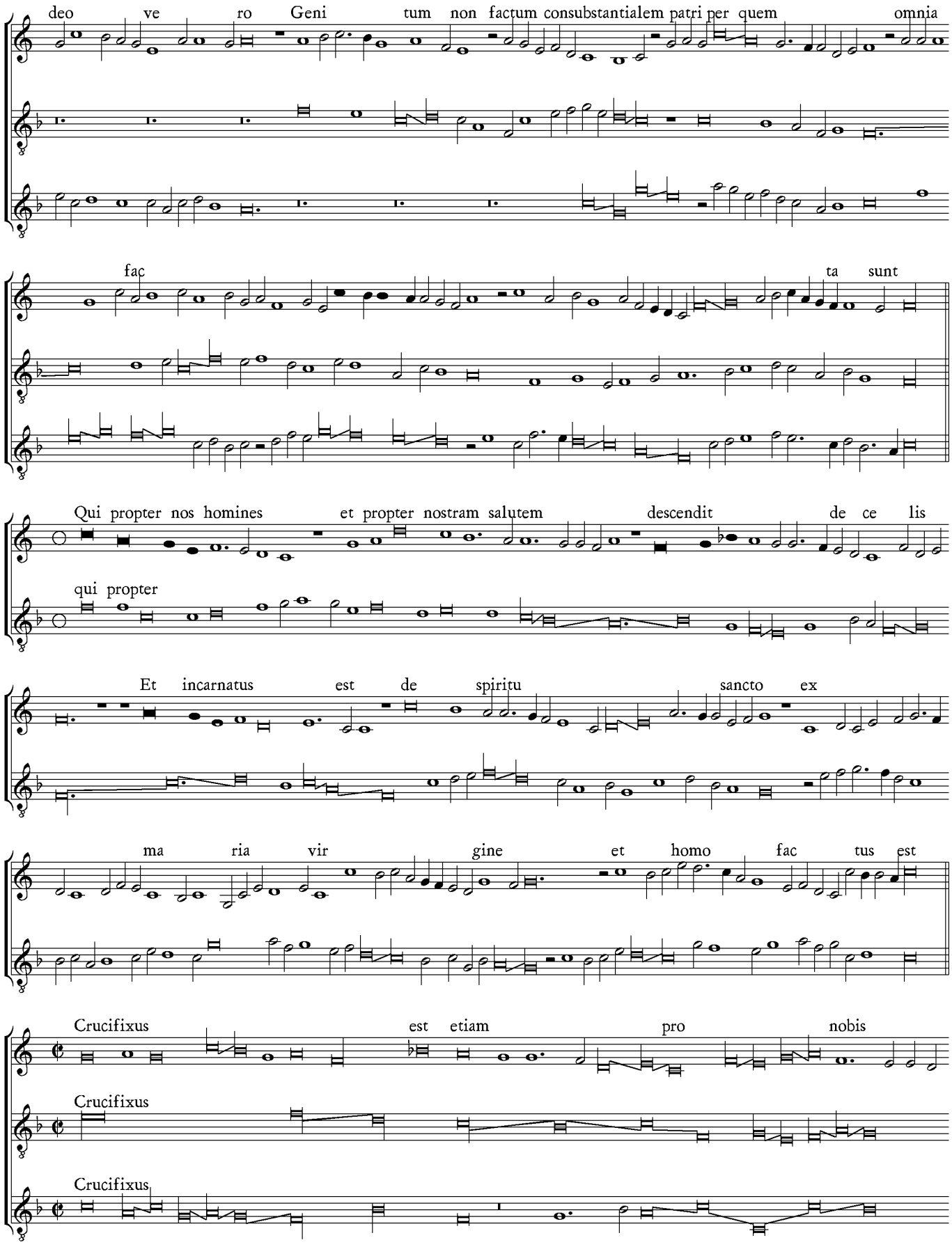
Guillaume Dufay – Trento: tr90 395v-398v **Transcription by Renato Calcaterra**

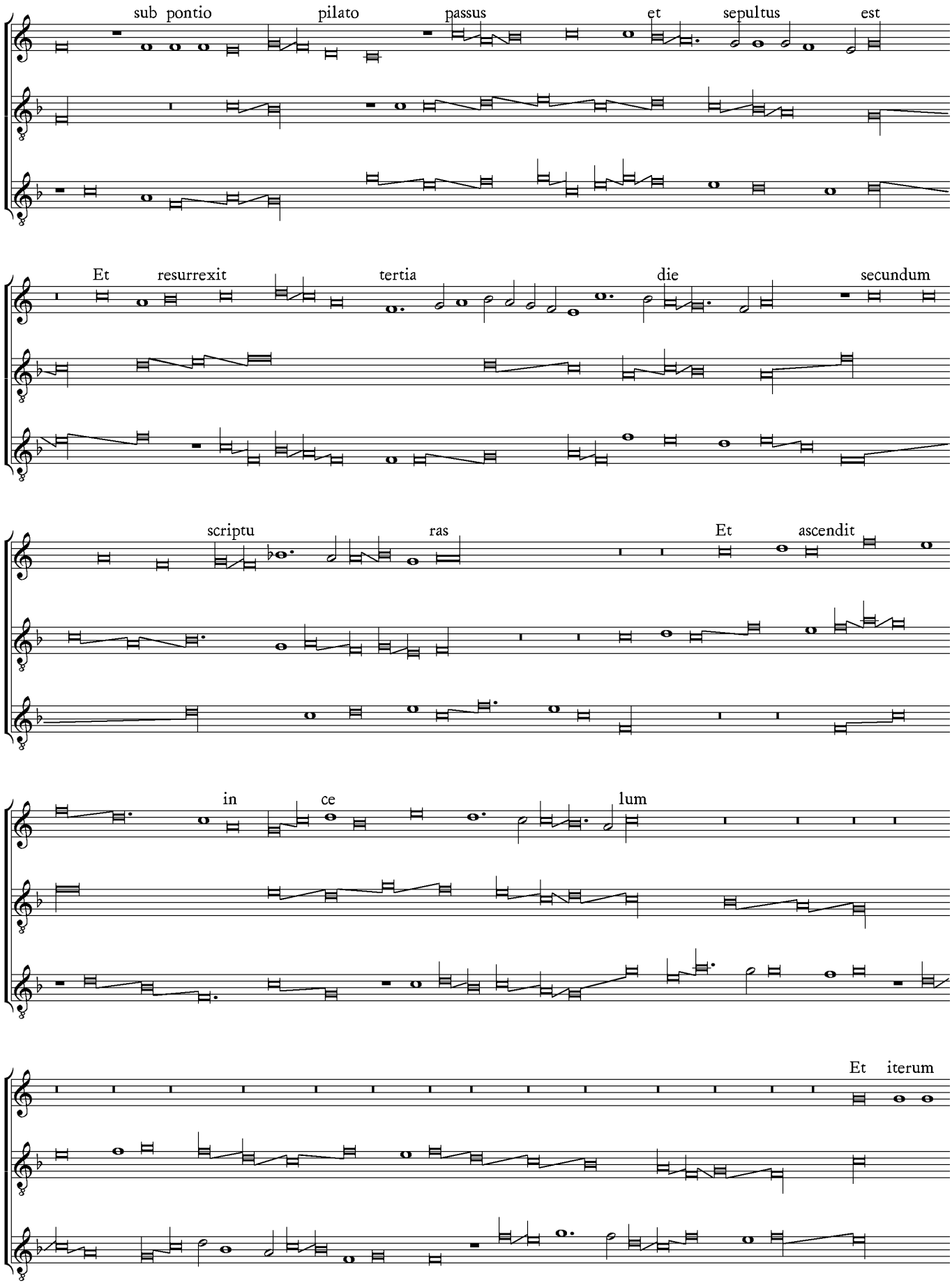


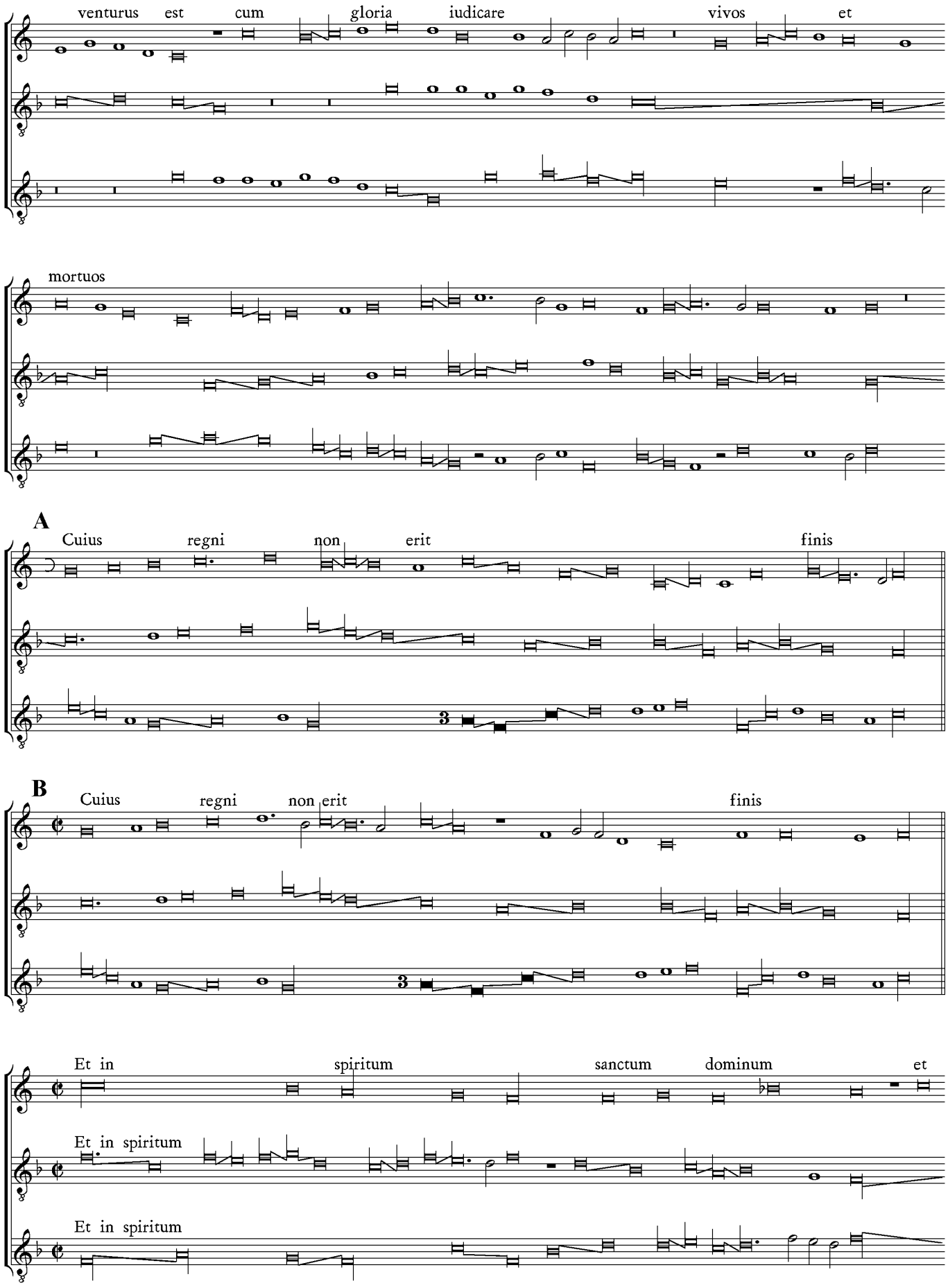
Guillaume Dufay – Trento: tr90 395v-398v **Transcription by Renato Calcaterra**

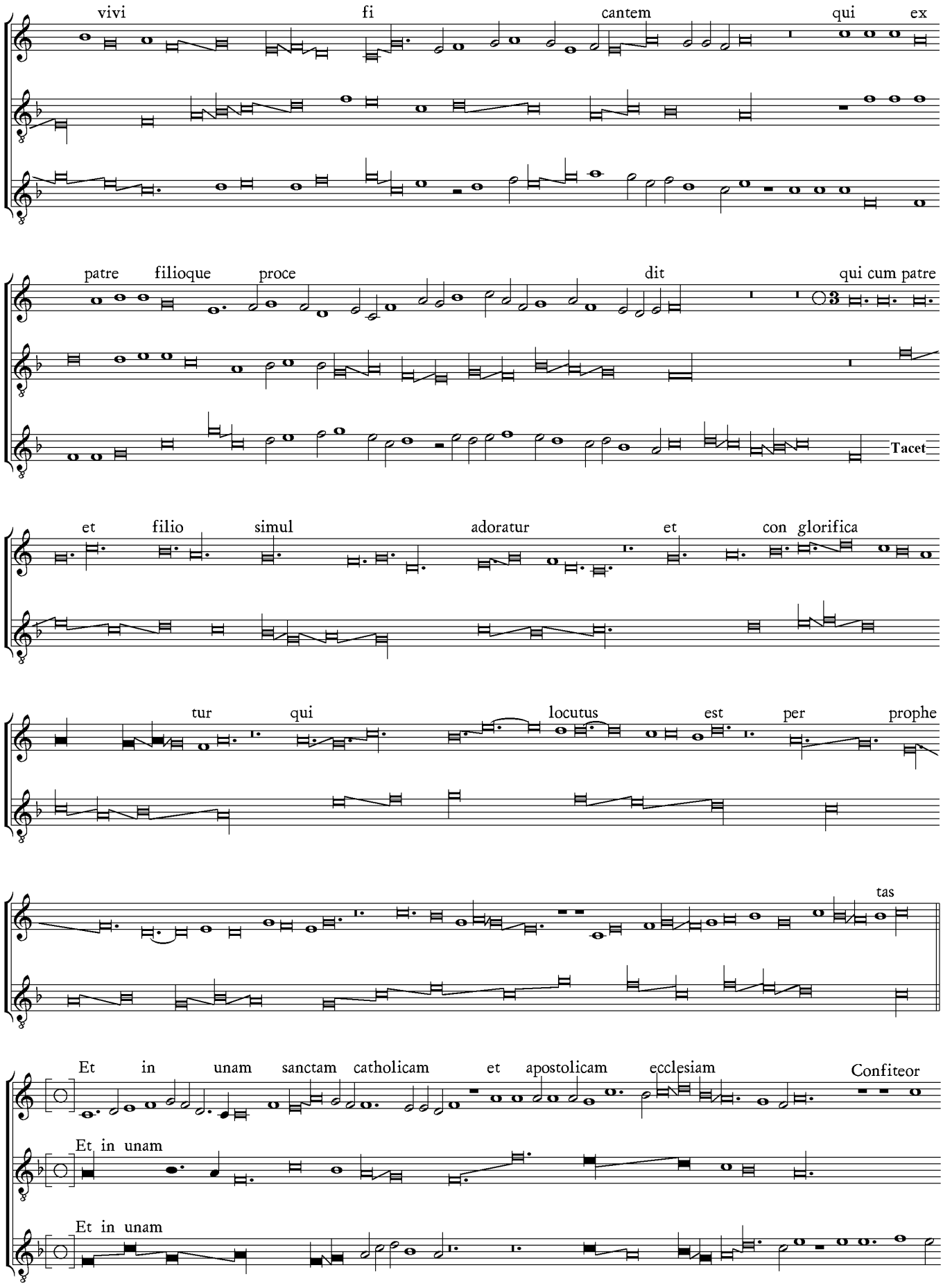
Credo – Missa S. Anthonii de Padua



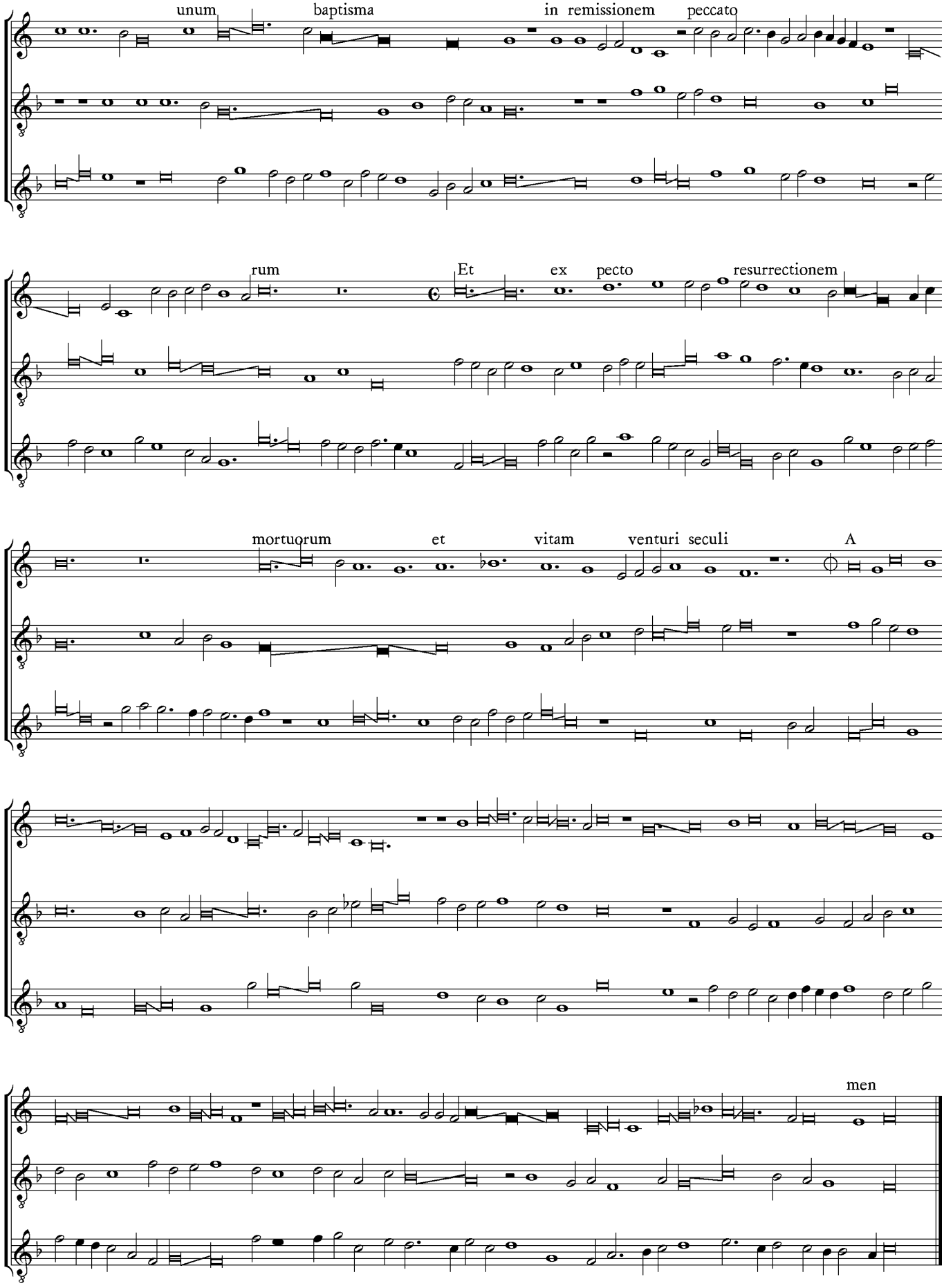

deo ve ro Geni tum non factum consubstantialem patri per quem omnia
fac ta sunt
Qui propter nos homines et propter nostram salutem descendit de ce lis
qui propter
Et incarnatus est de spiritu sancto ex
ma ria vir gine et homo fac tus est
Crucifixus est etiam pro nobis
Crucifixus
Crucifixus


sub pontio
pilato
passus
et
sepultus
est
Et
resurrexit
tertia
die
secundum
scriptu
ras
Et
ascendit
in
ce
lum
Et
iterum

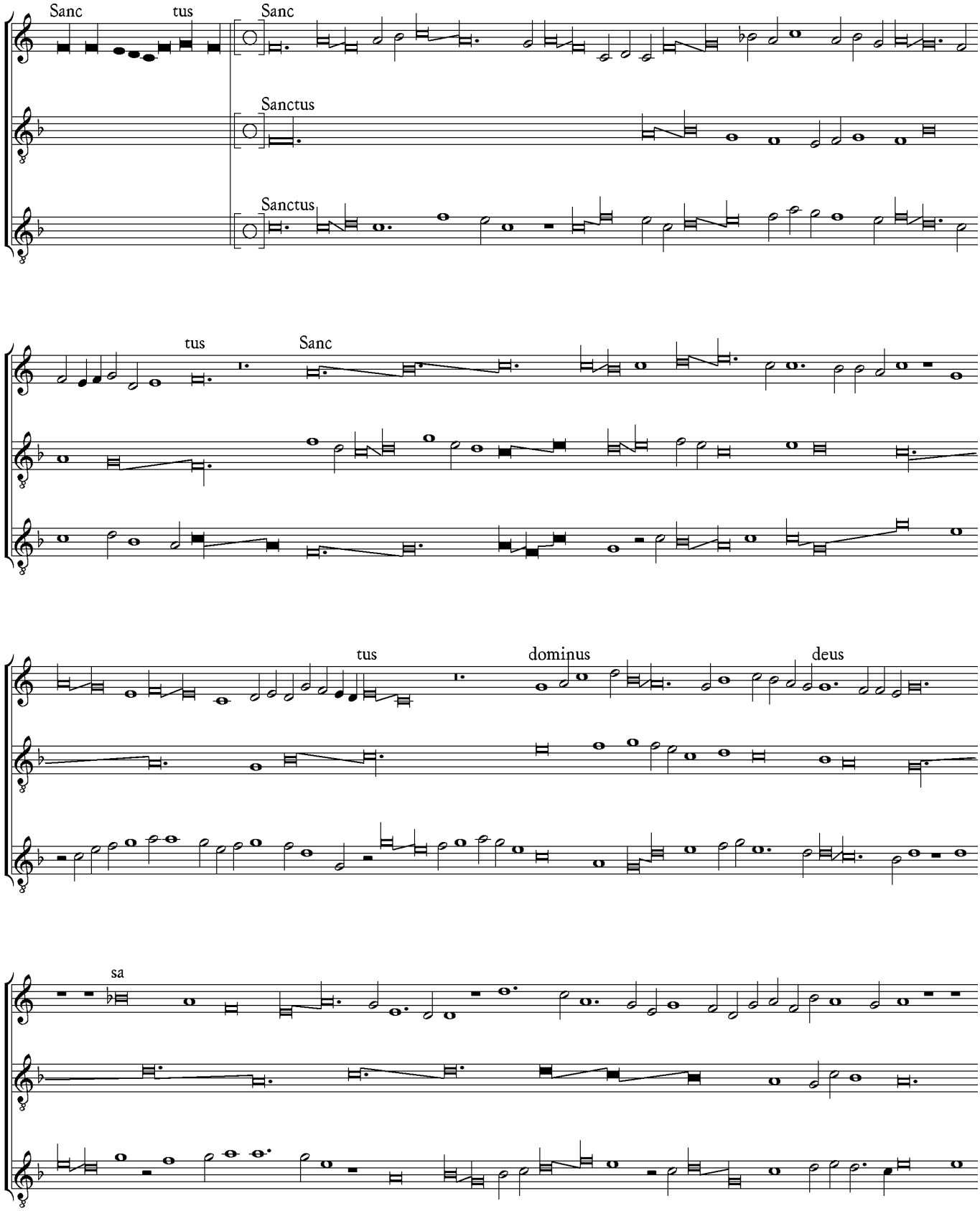

venturus est cum gloria iudicare vivos et
mortuos
A
Cuius regni non erit finis
B
Cuius regni non erit finis
Et in spiritum sanctum dominum et
Et in spiritum
Et in spiritum

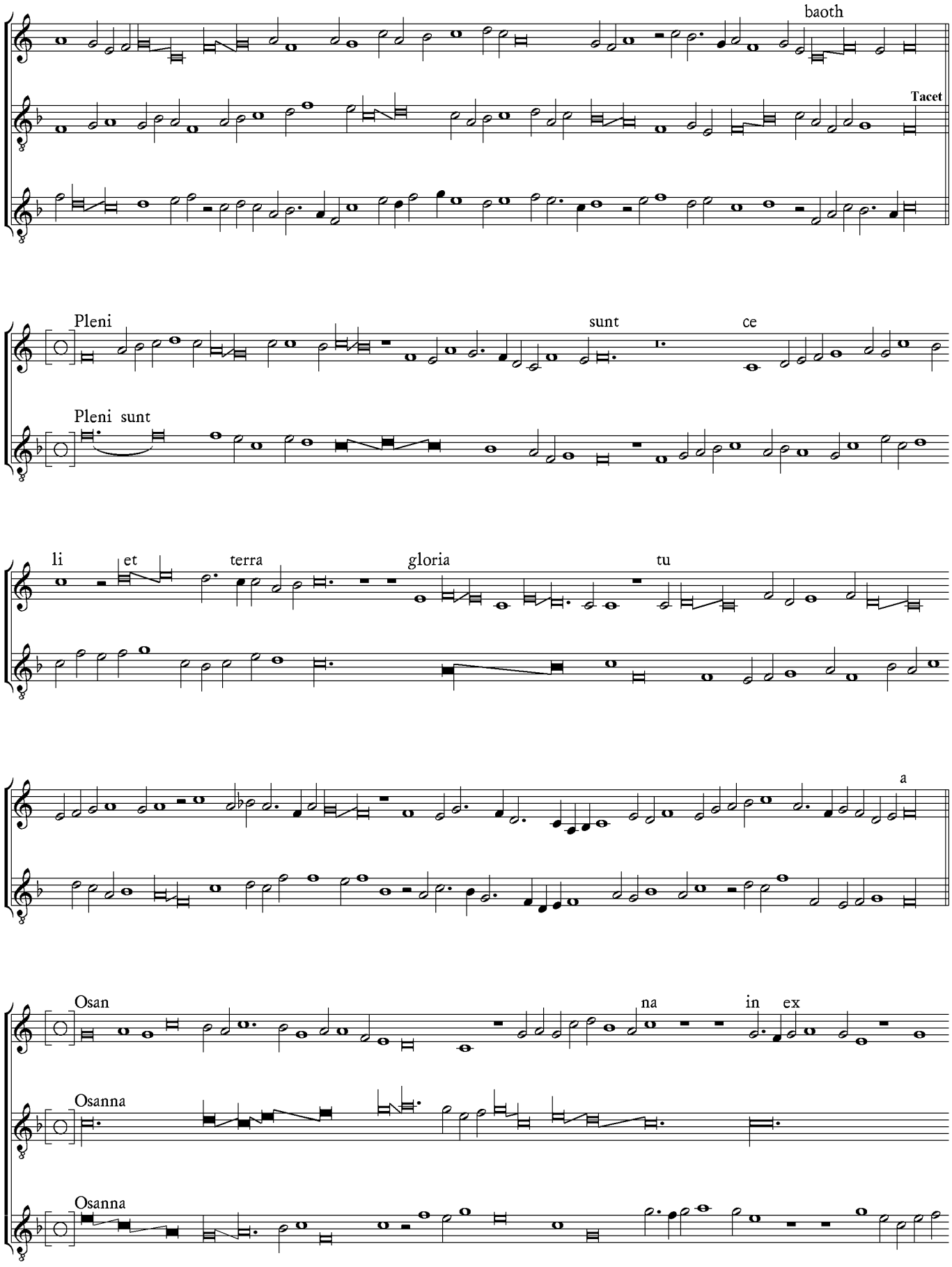


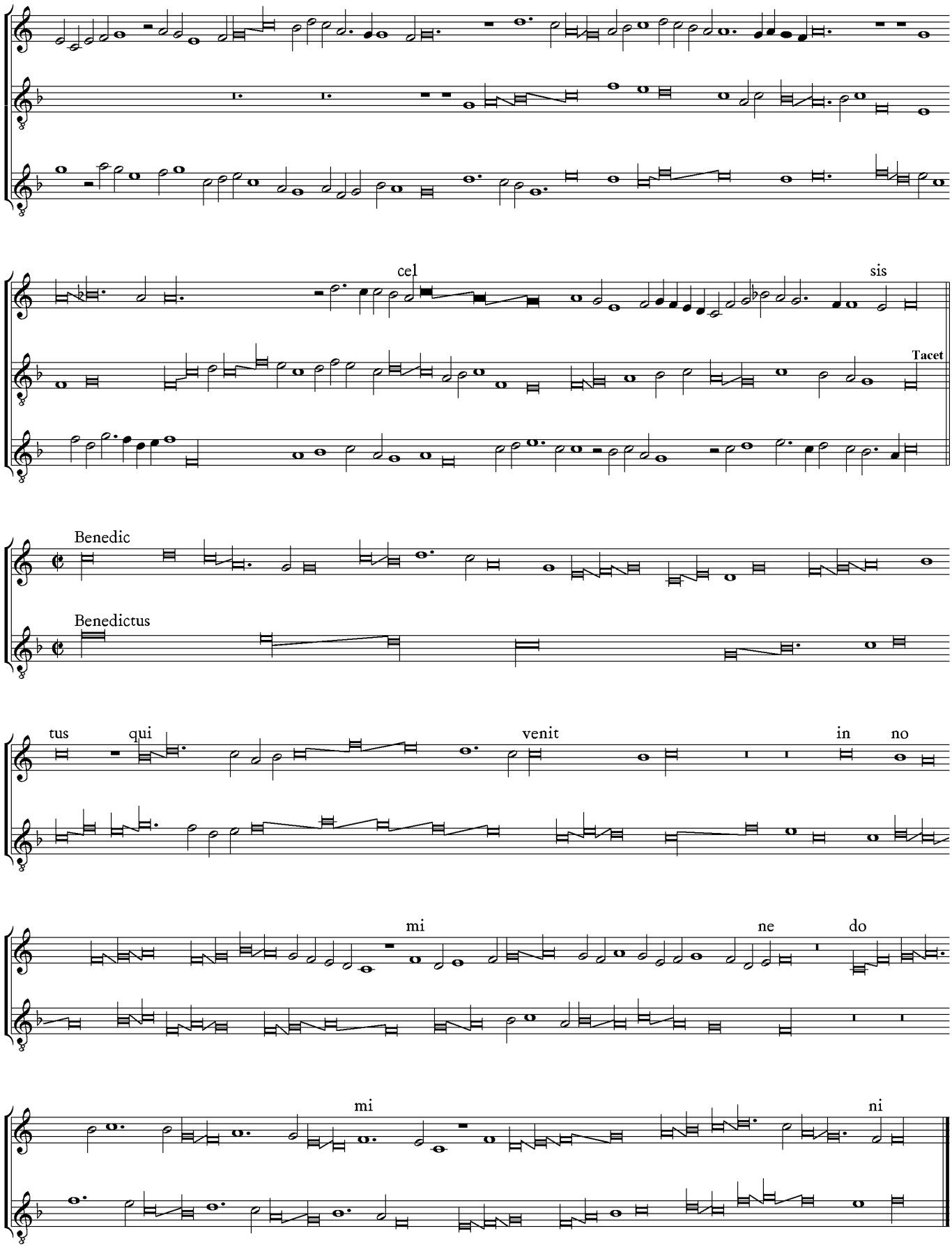
Guillaume Dufay – Trento: tr90 399v-403v **Transcription by Renato Calcaterra**


unum
baptisma
in remissionem
peccato
rum
Et
ex
pecto
resurrectionem
mortuorum
et
vitam
venturi seculi
A
men

Sanctus – Missa S. Anthonii de Padua




baoth
Tacet
Pleni
sunt
ce
Pleni sunt
li
et
terra
gloria
tu
a
Osan
na
in
ex
Osanna
Osanna



Osanna ut supra

Guillaume Dufay – Trento: tr90 403v 405r **Transcription by Renato Calcaterra**

Agnus – Missa S. Anthonii de Padua

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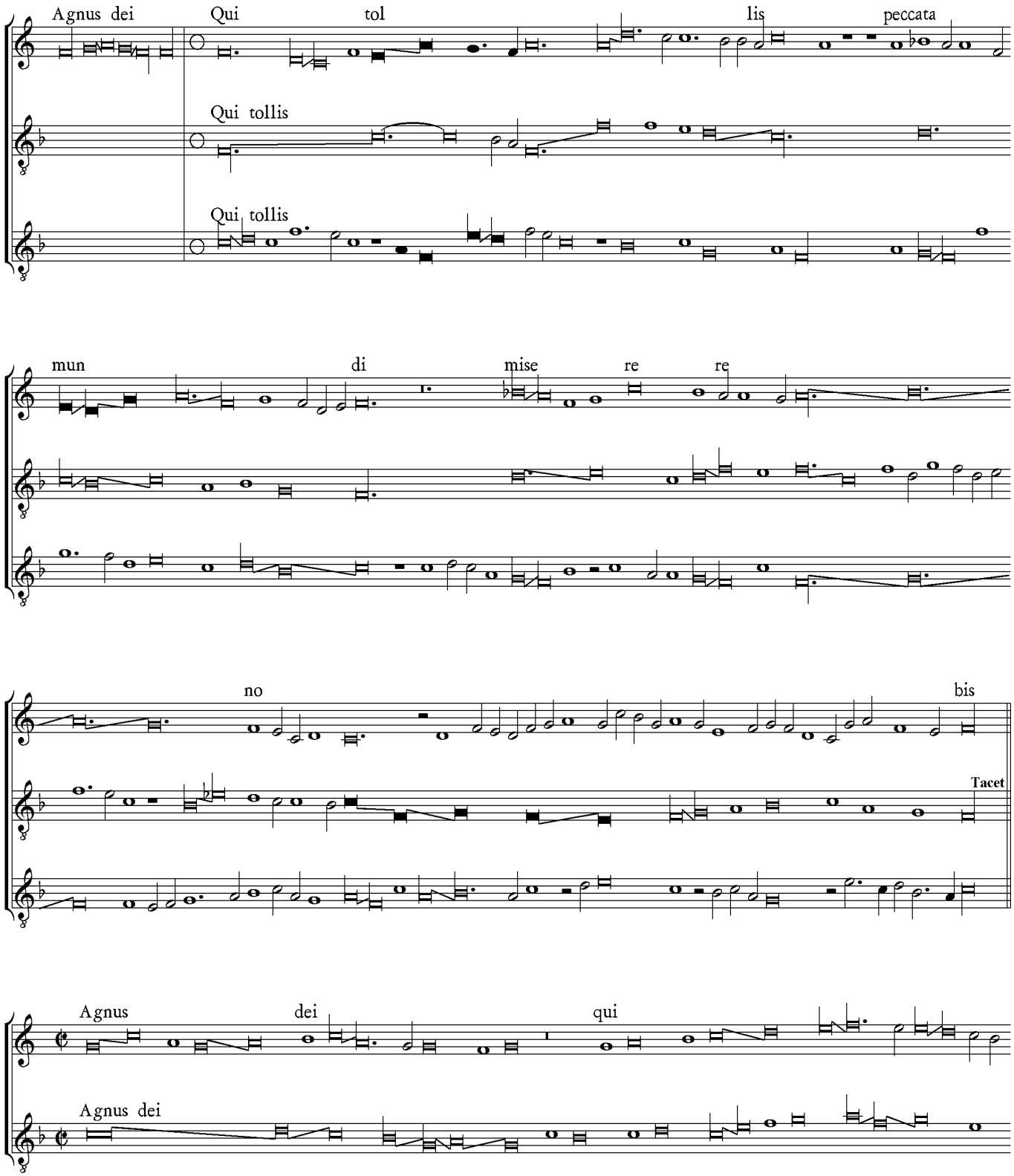

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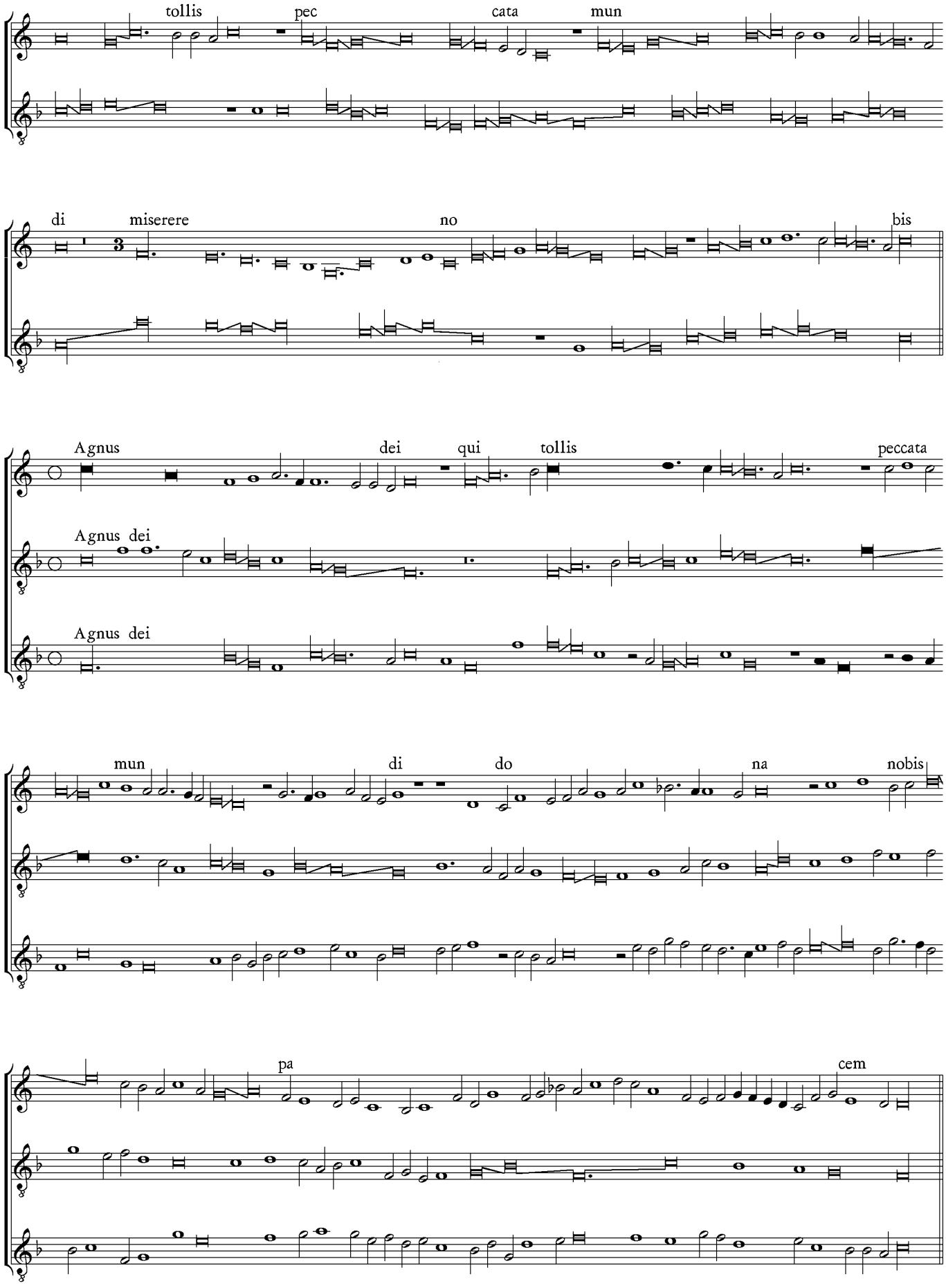

Guillaume Dufay – Trento: tr90 405v 406r **Transcription by Renato Calcaterra**