

NOTES

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

The keys, notes' values and accidentals and colourings are as in the original manuscript except that the perfect breves and the imperfect longæ are dotted.

The C clefs are transposed to the G clef and to the modern Tenor clef.

The Time signature is missing in all the voices. From the context I assumed that it would be the "Tempus perfectum"

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 note without stem is a brevis
- 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/>

Je nay doubte

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The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with various note values and rests. A circled 'O' symbol is placed below the first few notes. The middle staff is in alto clef and contains a line of music with notes and rests. The bottom staff is in bass clef and contains a line of music with notes and rests.

Je n'ay doubte fors que des envi eux

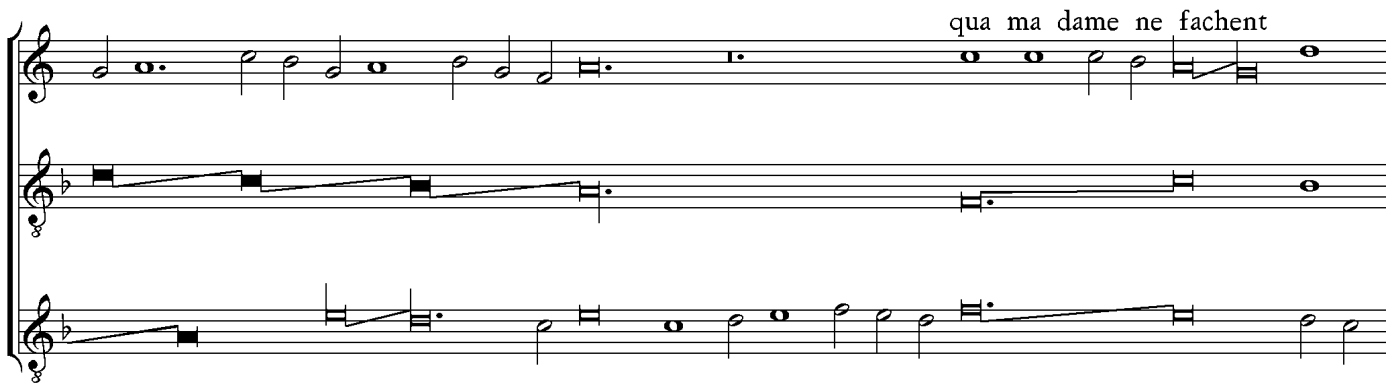
The second system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with lyrics. The middle staff is in alto clef and contains a line of music with notes and rests. The bottom staff is in bass clef and contains a line of music with notes and rests.

que de legier sont toudis mesdisant

The third system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with lyrics. The middle staff is in alto clef and contains a line of music with notes and rests. The bottom staff is in bass clef and contains a line of music with notes and rests.

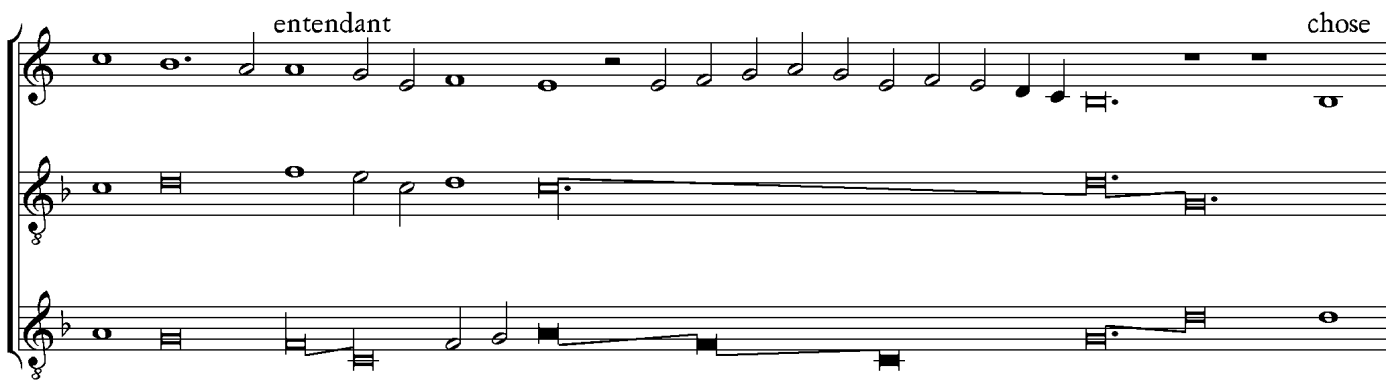
Guillaume Dufay – Trento – tr87 136v-137r Transcription by Renato Calcaterra

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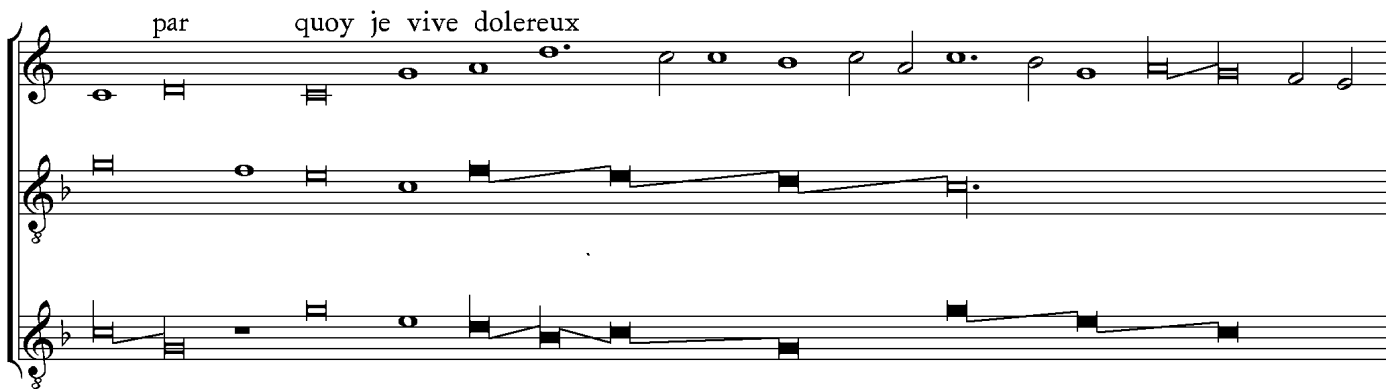
qua ma dame ne fachent

This system contains the first three staves of the musical score. The top staff is the vocal line with the lyrics "qua ma dame ne fachent". The middle and bottom staves are instrumental accompaniment. The music is in a medieval style with a mix of whole, half, and quarter notes, and some rests.



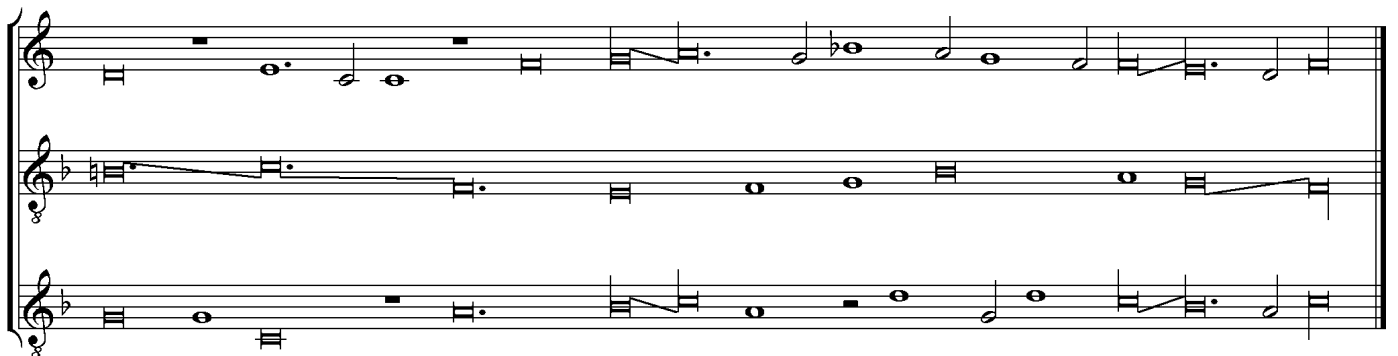
entendant chose

This system contains the second three staves. The vocal line continues with the lyrics "entendant chose". The instrumental accompaniment continues with similar rhythmic patterns.



par quoy je vive dolereux

This system contains the third three staves. The vocal line has the lyrics "par quoy je vive dolereux". The instrumental accompaniment features some melodic lines with slurs.



This system contains the final three staves of the musical score. It concludes the piece with a final cadence in the vocal line and instrumental accompaniment.