NOTES

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

The key and notes' values are as in the original manuscript, apart from:

- the perfect breves, 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.

Kyrie

The coloured notes in the Superius voice should be performed as dotted semibreves followed by a minima.

Gloria

I transcribed also the section "**Qui tollis**" from the **tr93** manuscript, wich is for 4 voices and somehow different. The coloured notes are to be performed as dotted minimæ

Credo

The system beginning with the number "3" (words " secundum scripturas") is in "proportio sesquialtera", i.e. 3 semibreves vs. 2. The coloured notes are to be performed as hemiolæ.

The other coloured notes in the Superius voice should be performed as a dotted minima followed by a semiminima.

The words, and music, from "et iterum" to "filioque procedit" are missing.

Sanctus

The coloured notes in the Superius, Tenor and Contratenor voices are to be performed as a "hemiolæ".

The coloured notes in the Superius voice after the word "gloria" are to be performed as a dotted semibrevis followed by a minima.

Agnus

The coloured notes in the Tenor and Contratenor voices are to be performed as a "hemiolæ".

Where to sing the B flat in the Superius voice and to sing the B natural in the other voices, the F key being not marked consistently, is left to the performers' judgement.

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.

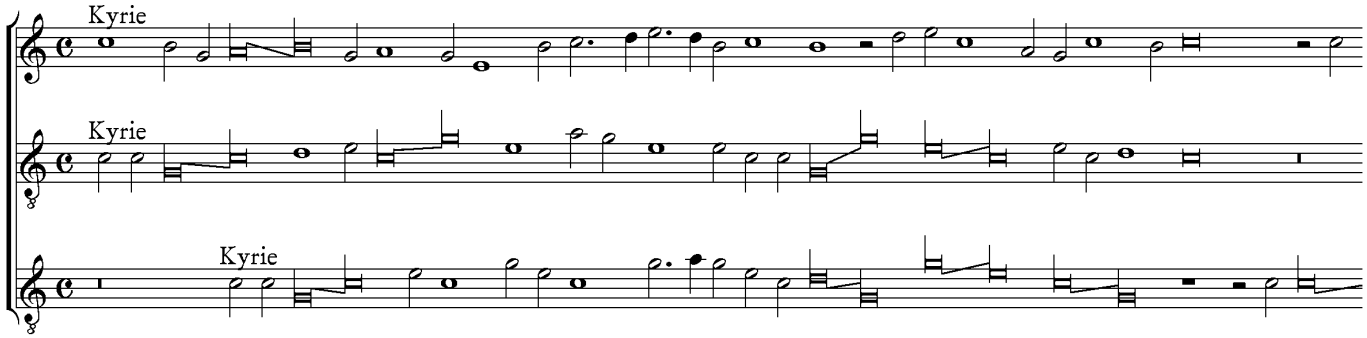
I corrected what I presumed to be errors but, as I'm not a professional music paleography scholar, if you have any doubt you can download the fac simile of the manuscript from the following address:

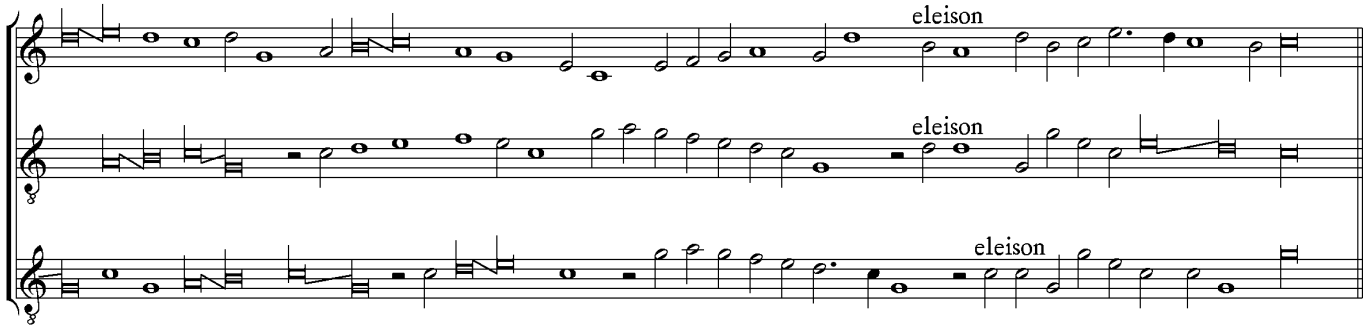
http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=19324&cached=true

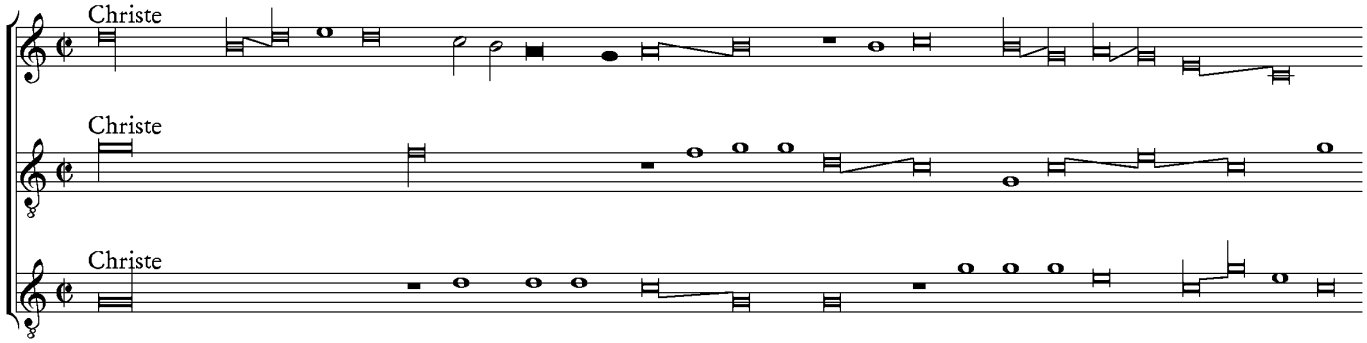
Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):

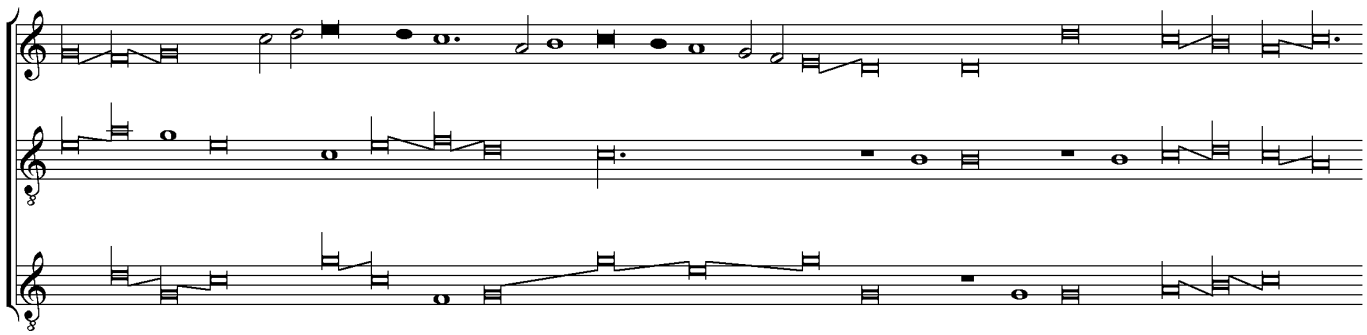
http://www.musica-antica.info/paleografia/

Kyrie – Missa tube

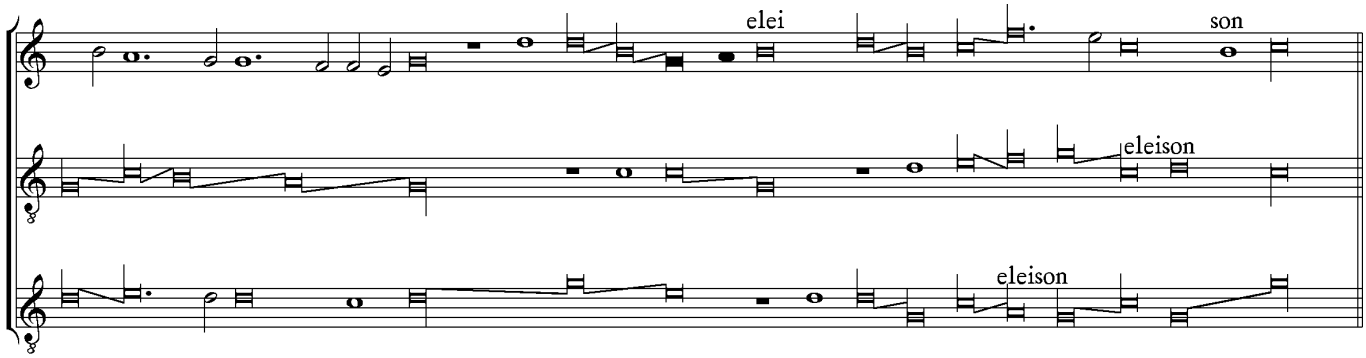


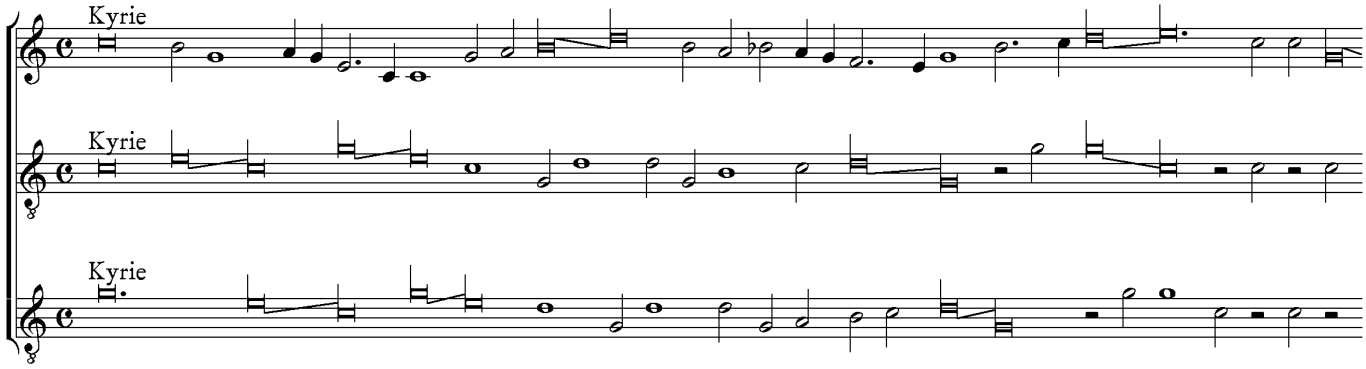


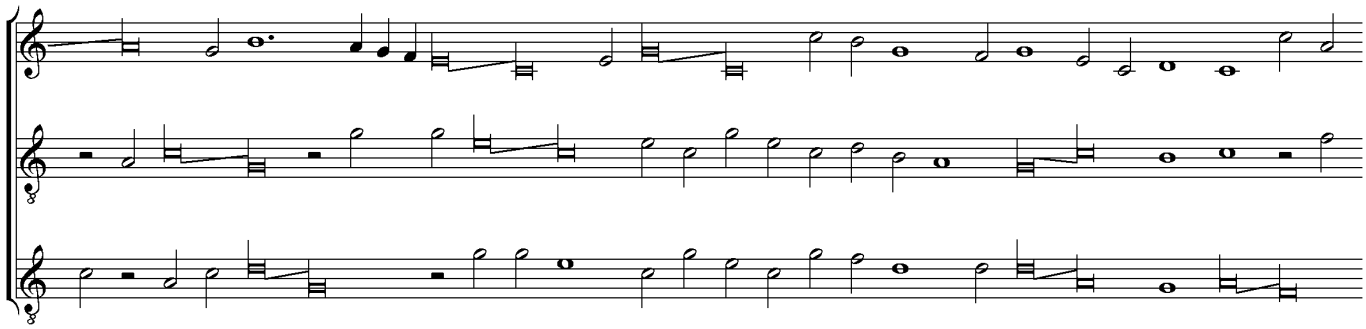


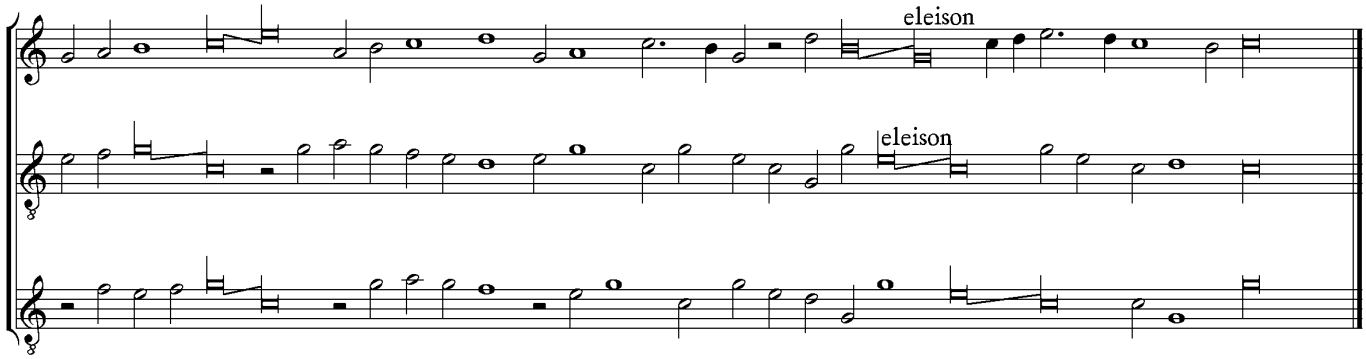


Jean Cousin – Trento: tr90 92v-93r **Transcription by Renato Calcaterra**



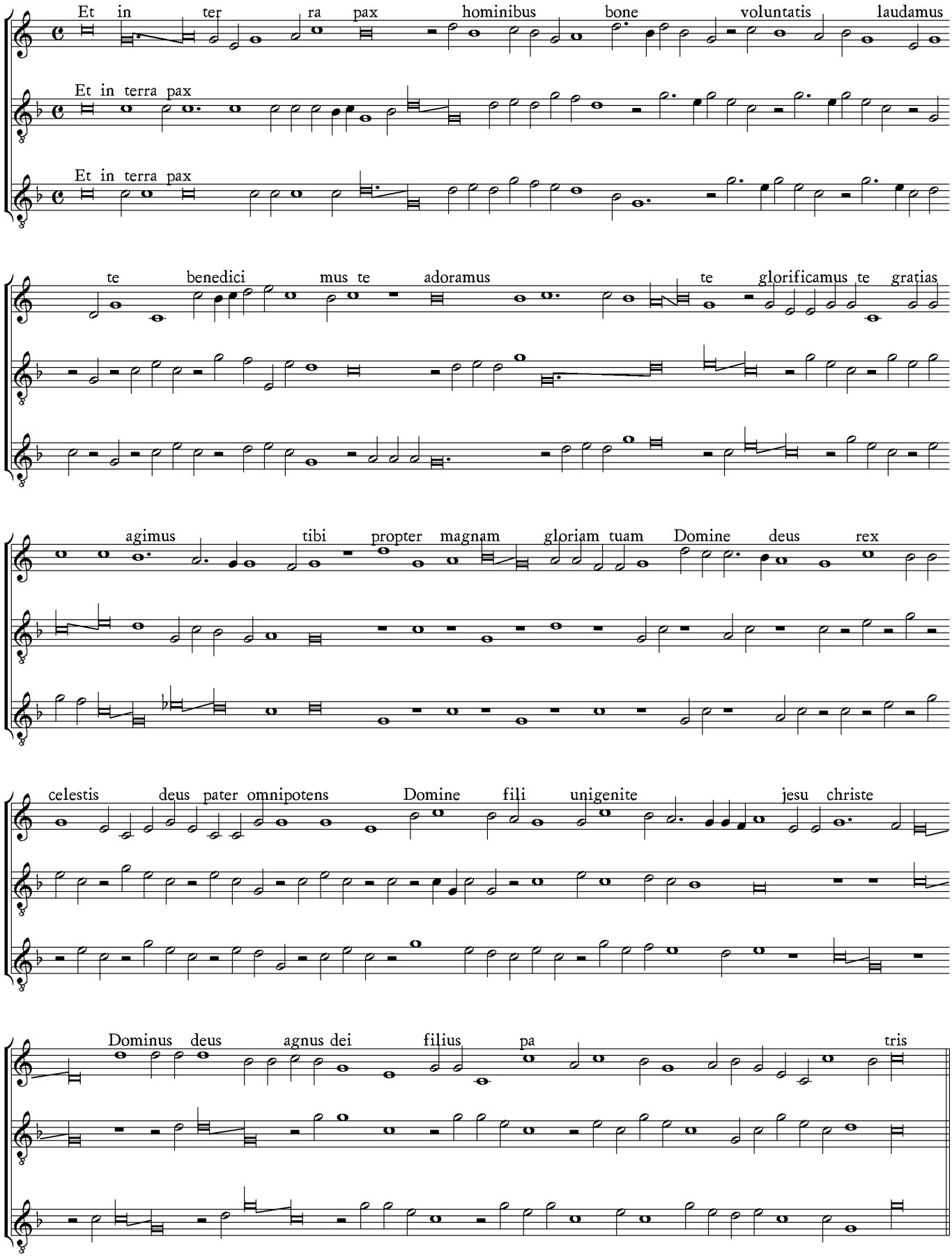




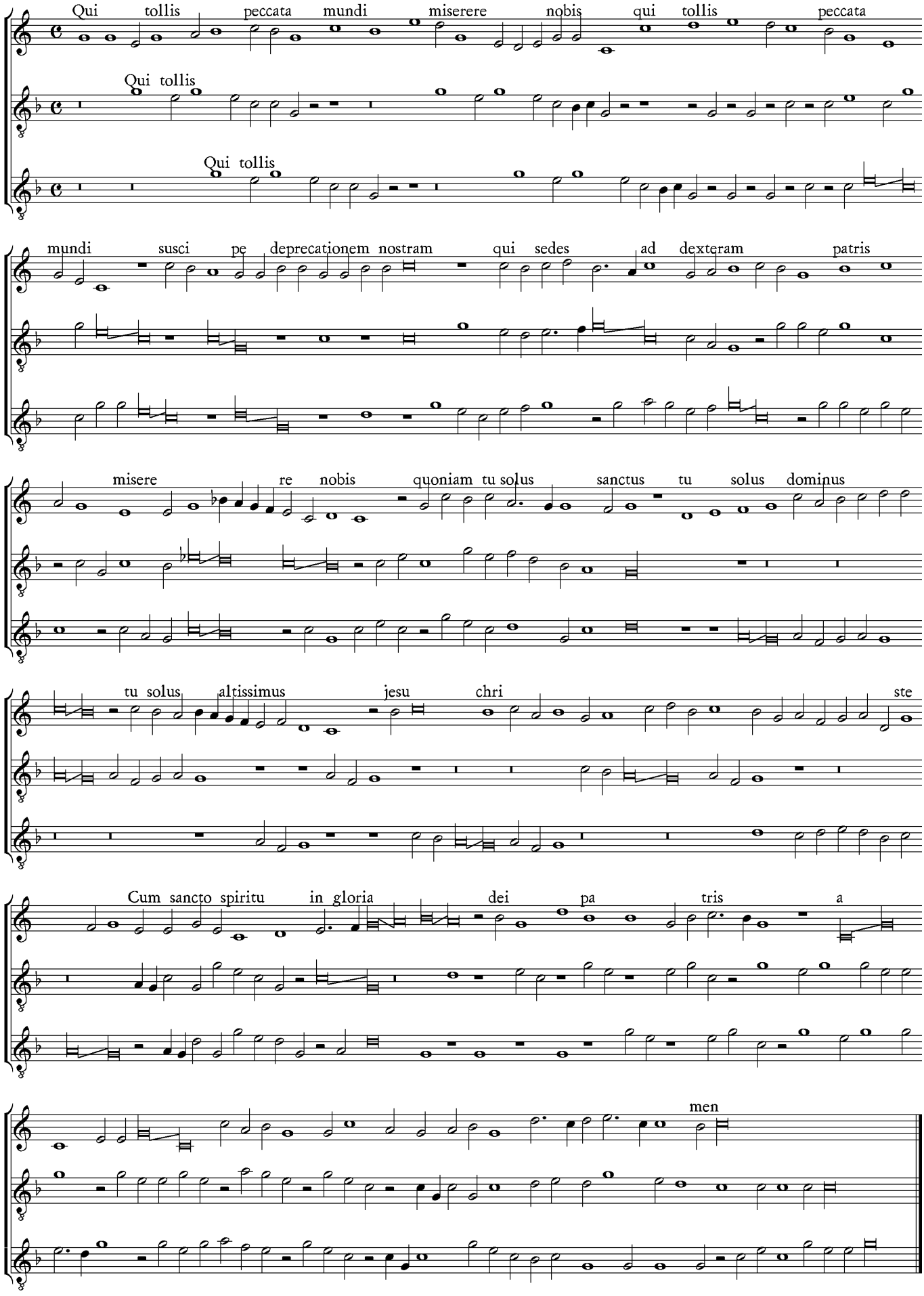


Jean Cousin – Trento: tr90 92v-93r **Transcription by Renato Calcaterra**

Gloria – Missa tube

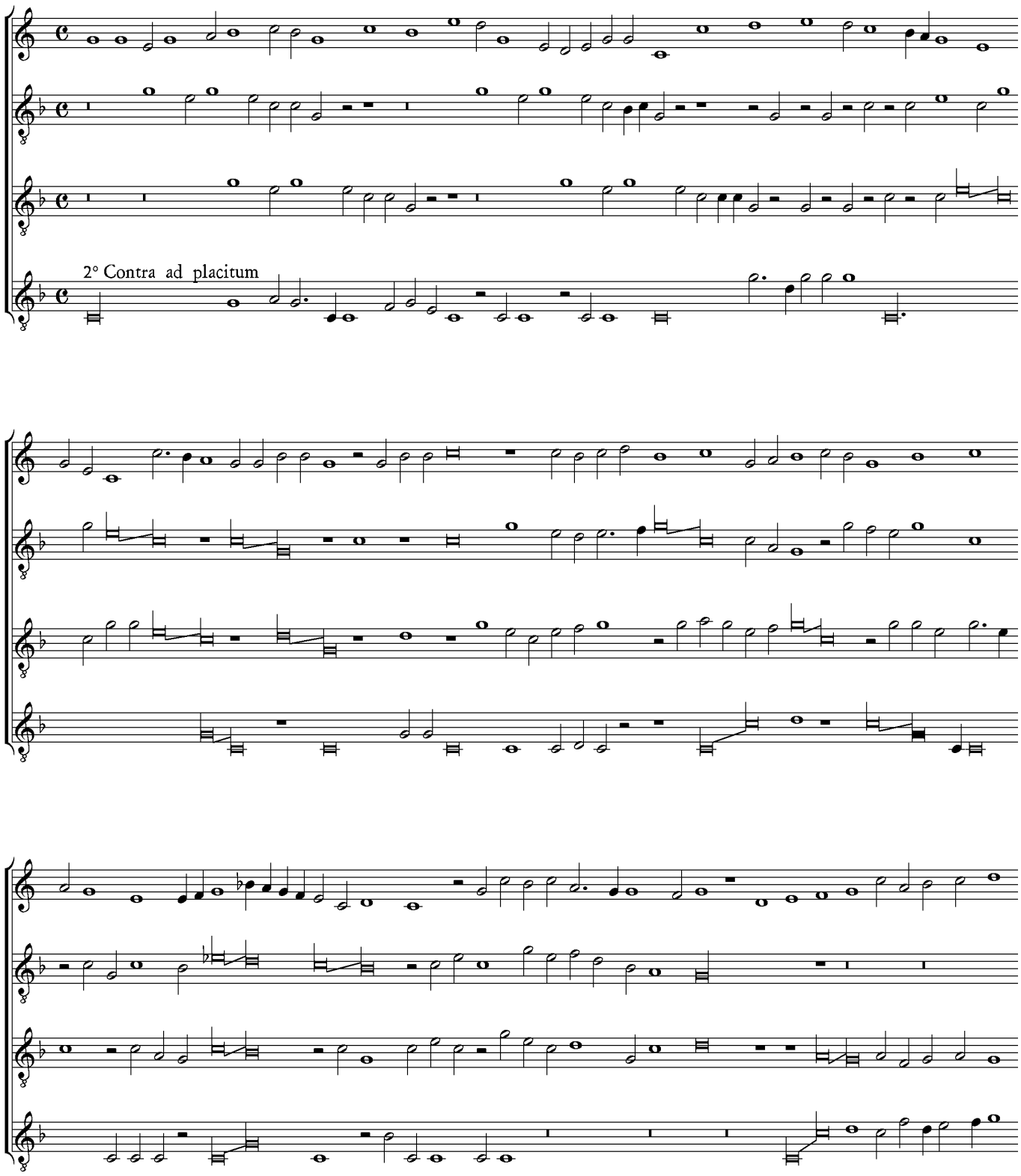


Jean Cousin – Trento: tr90 436v-438r **Transcription by Renato Calcaterra**

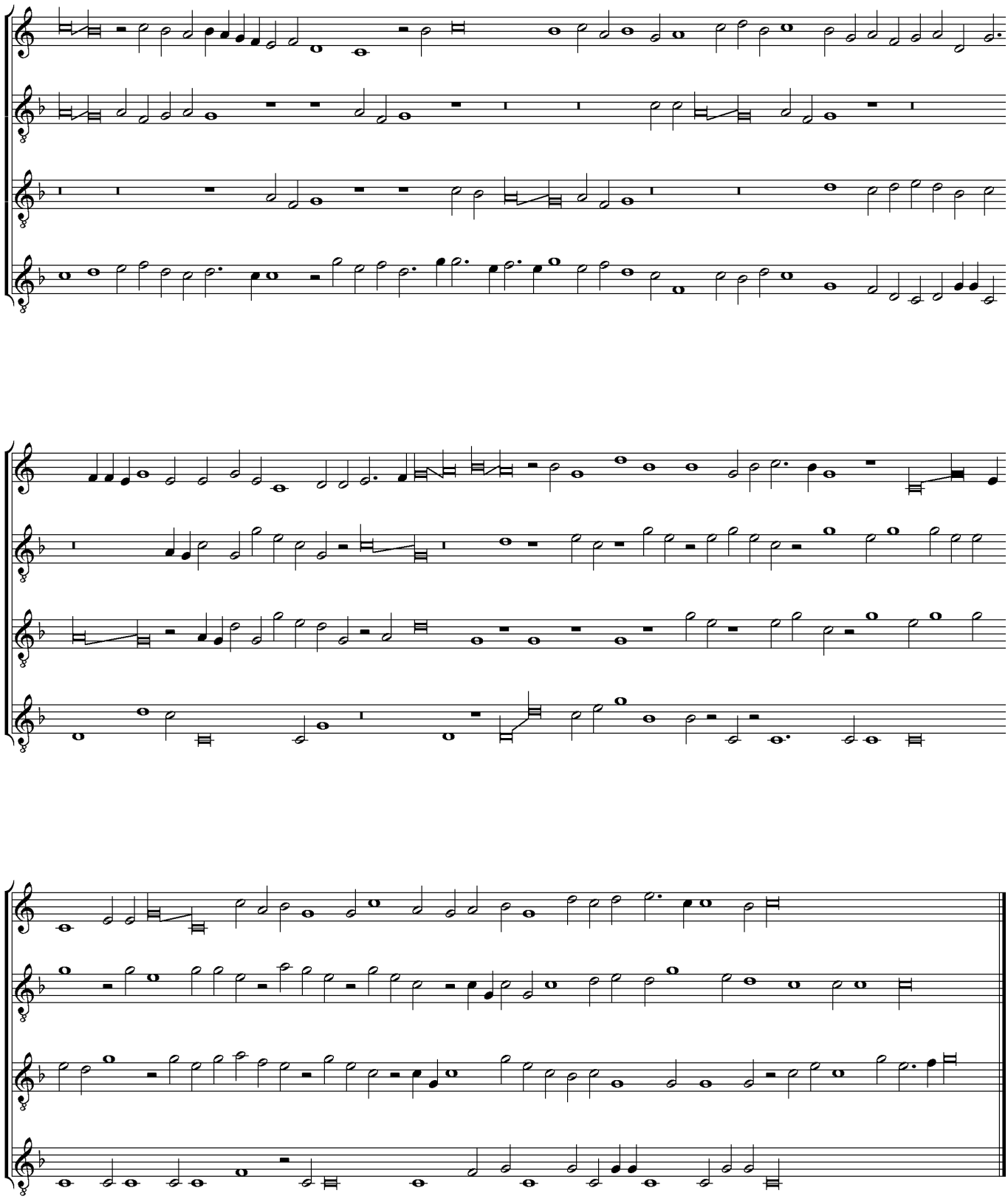


Jean Cousin – Trento: tr90 436v-438r **Transcription by Renato Calcaterra**

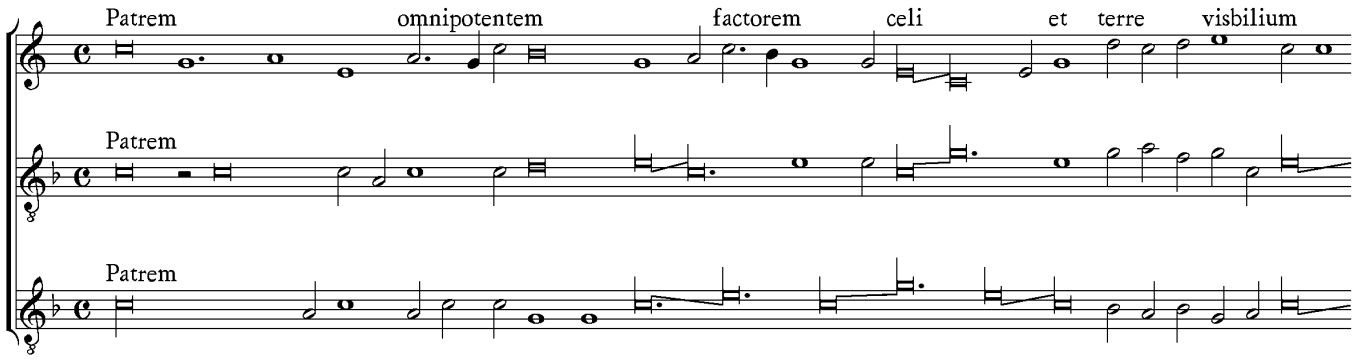
Qui tollis (tr93)

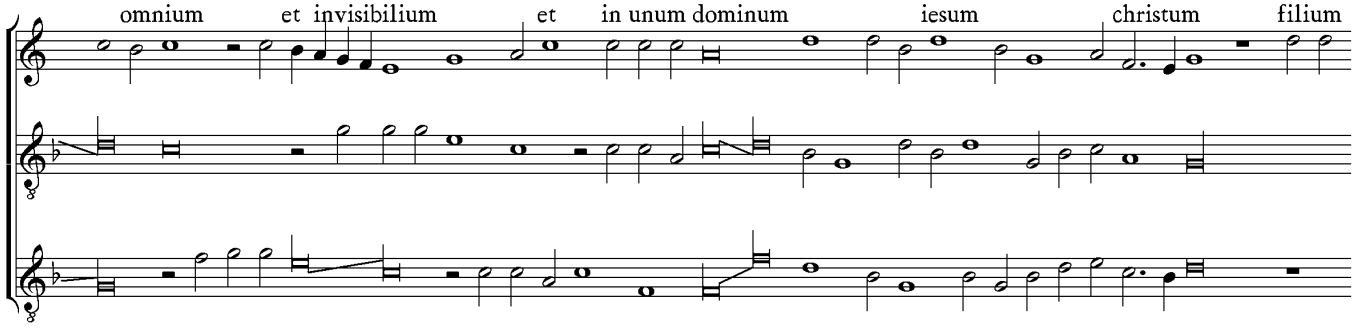


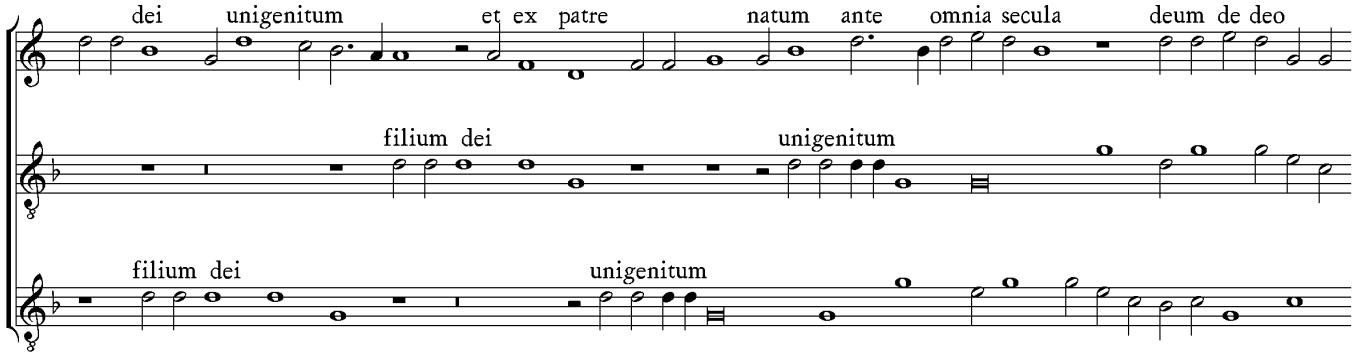
Jean Cousin – Trento: tr93 199v-200r **Transcription by Renato Calcaterra**

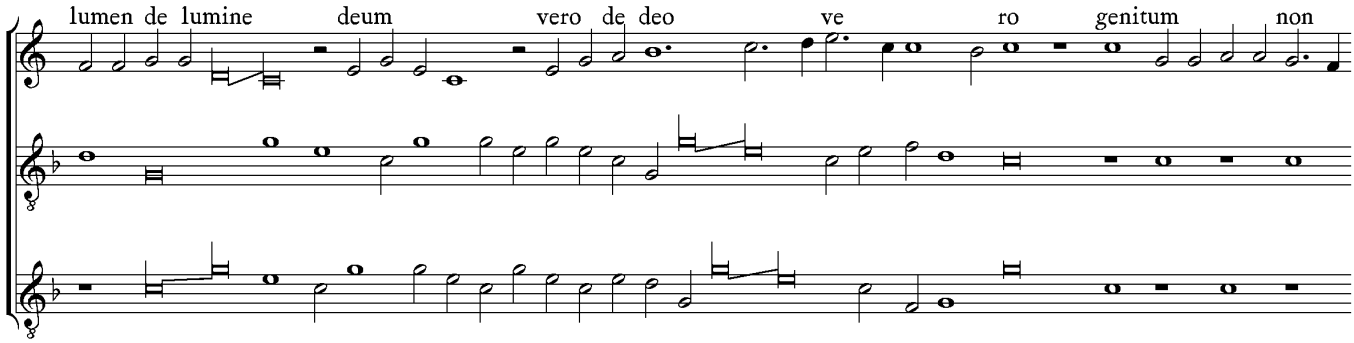


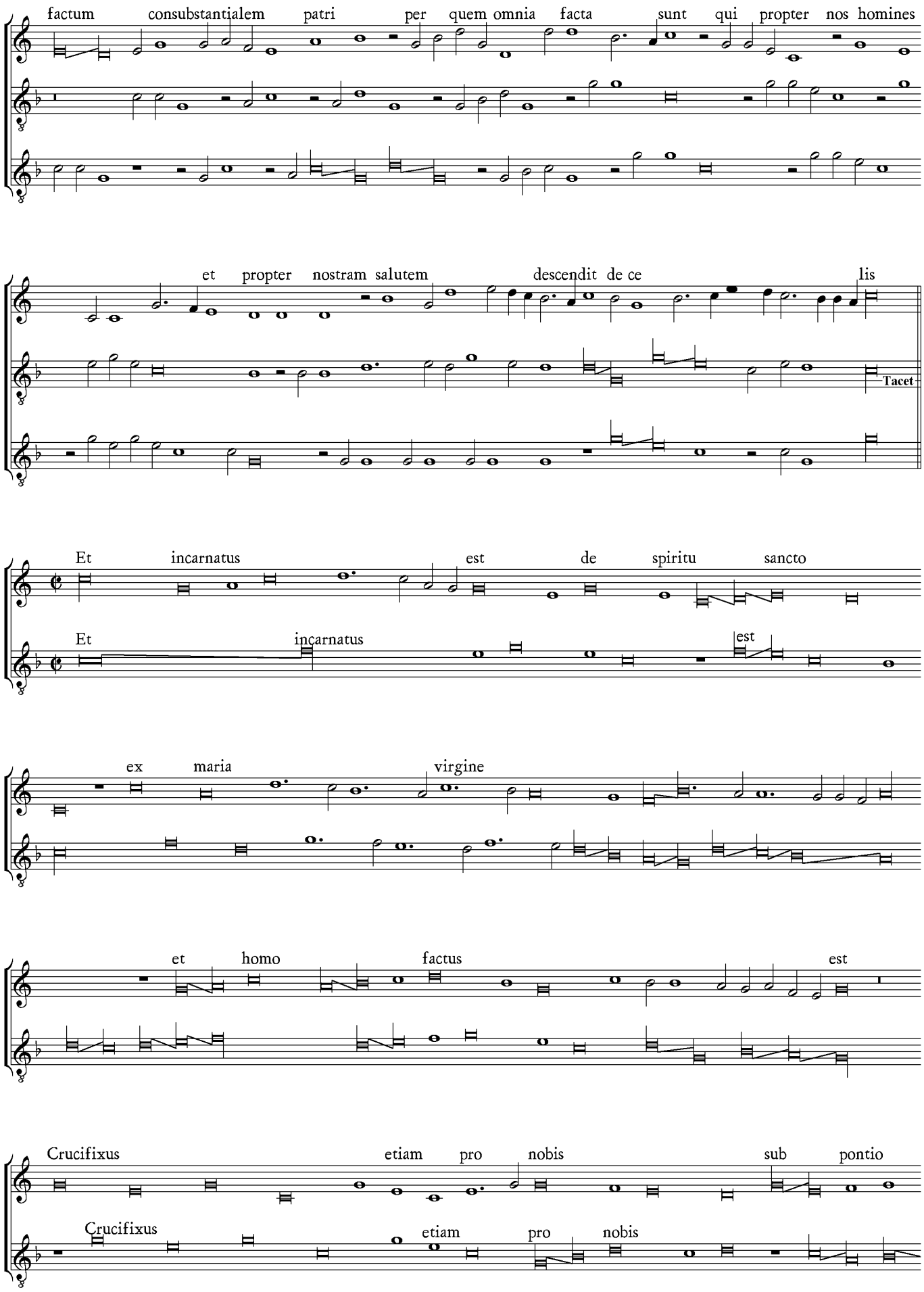
Credo – Missa tube



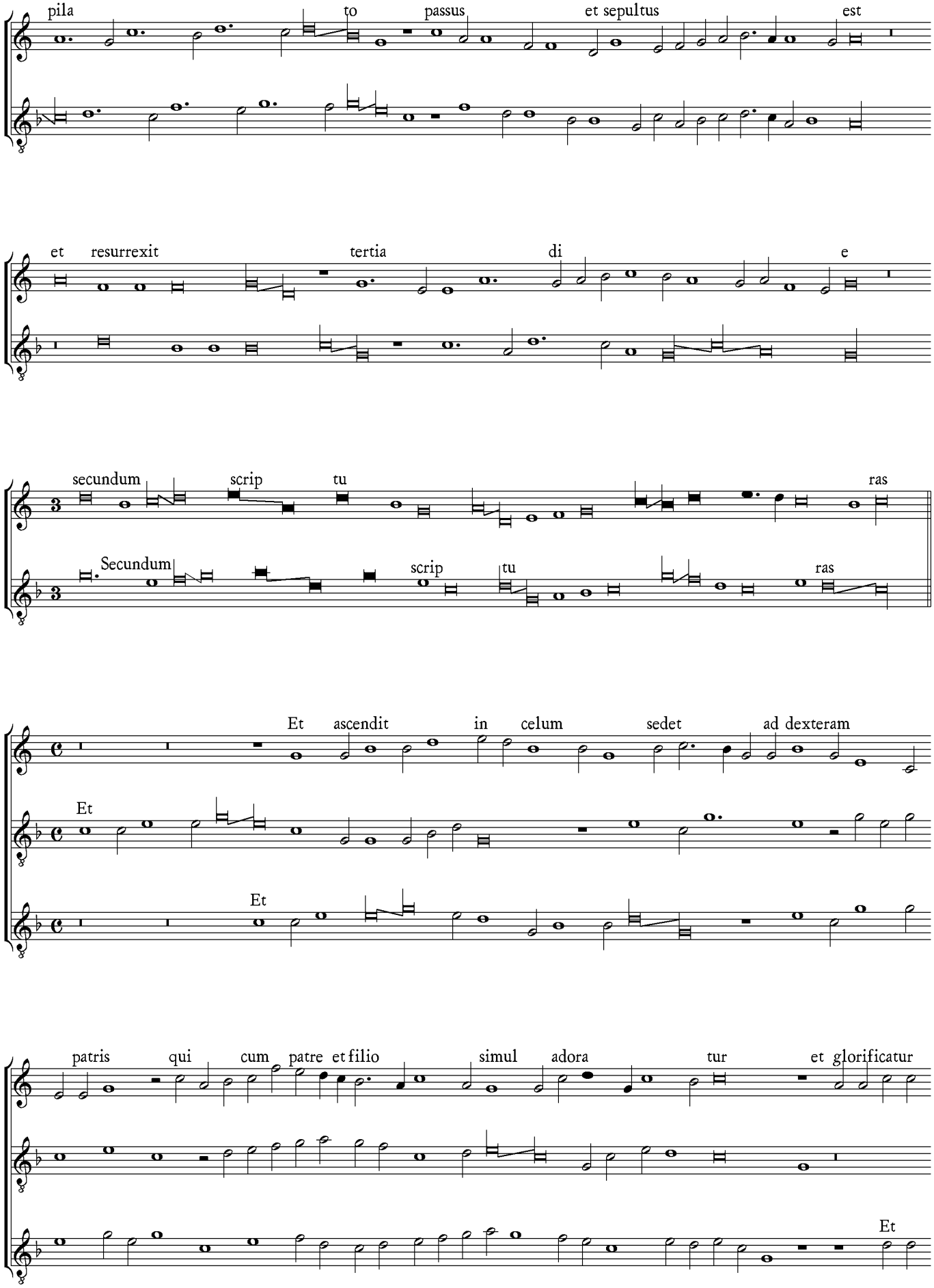




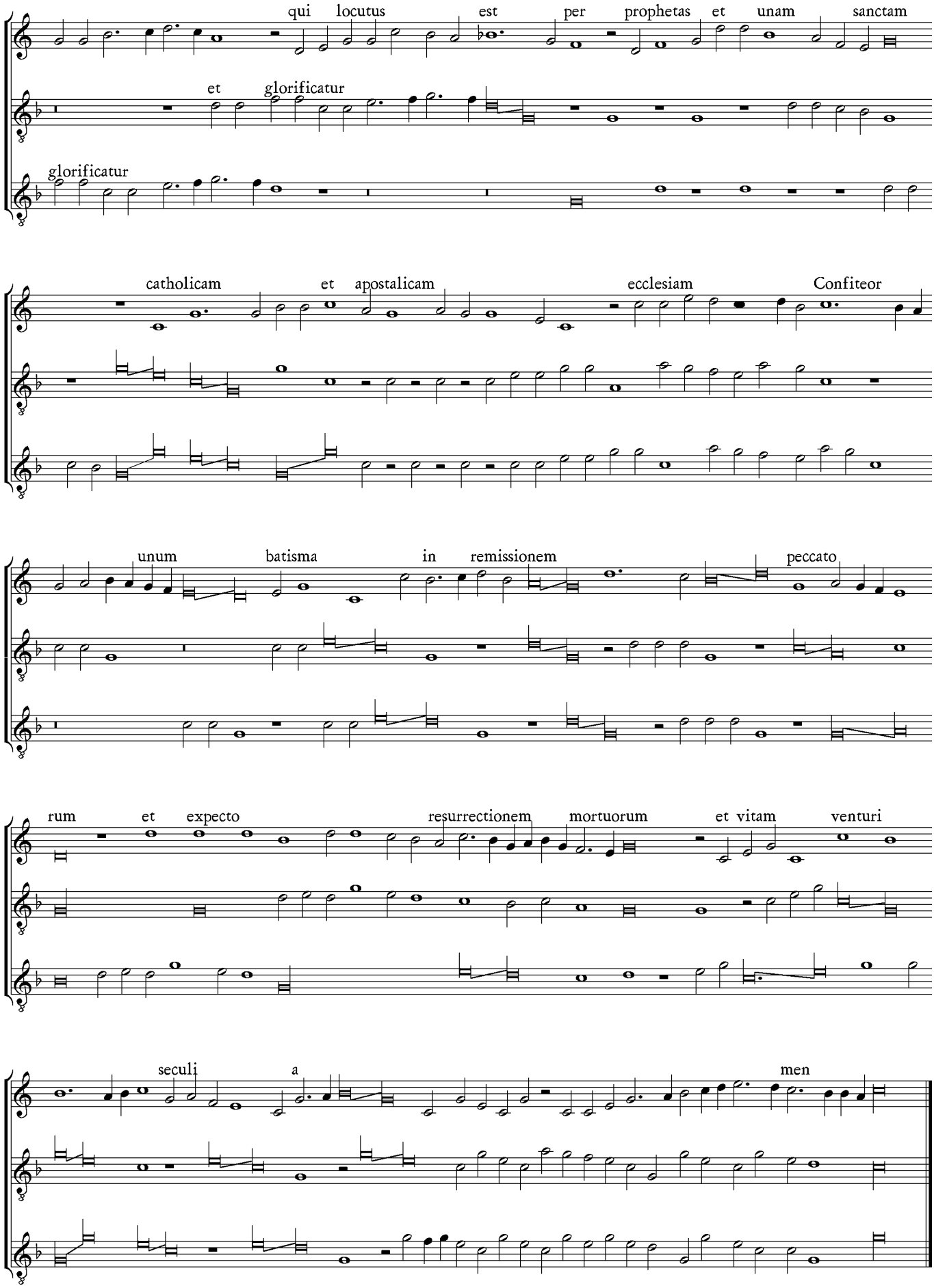




Jean Cousin – Trento: tr90 438v-441r **Transcription by Renato Calcaterra**

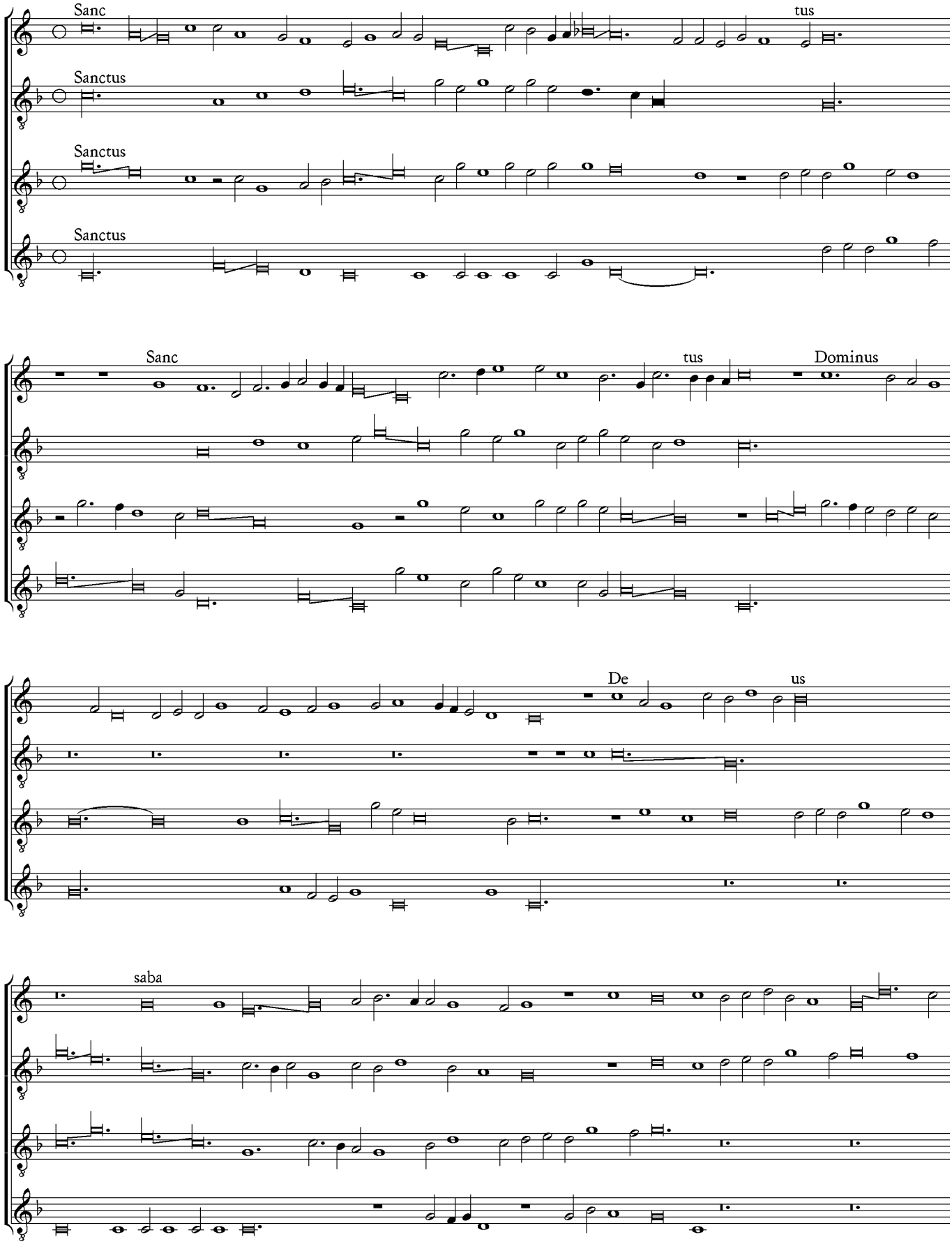


Jean Cousin – Trento: tr90 438v-441r **Transcription by Renato Calcaterra**



Jean Cousin – Trento: tr90 438v-441r **Transcription by Renato Calcaterra**

Sanctus – Missa tube



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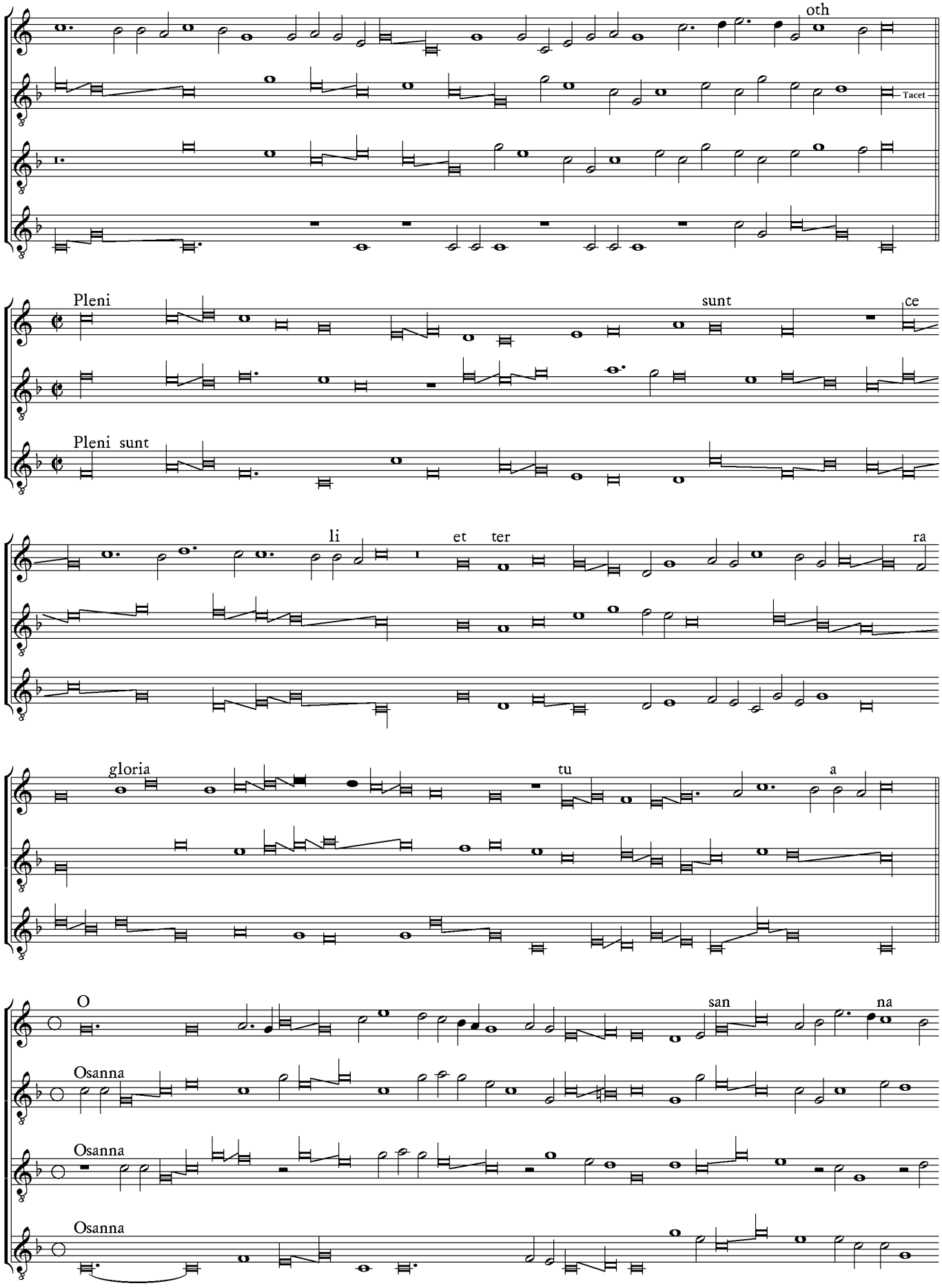
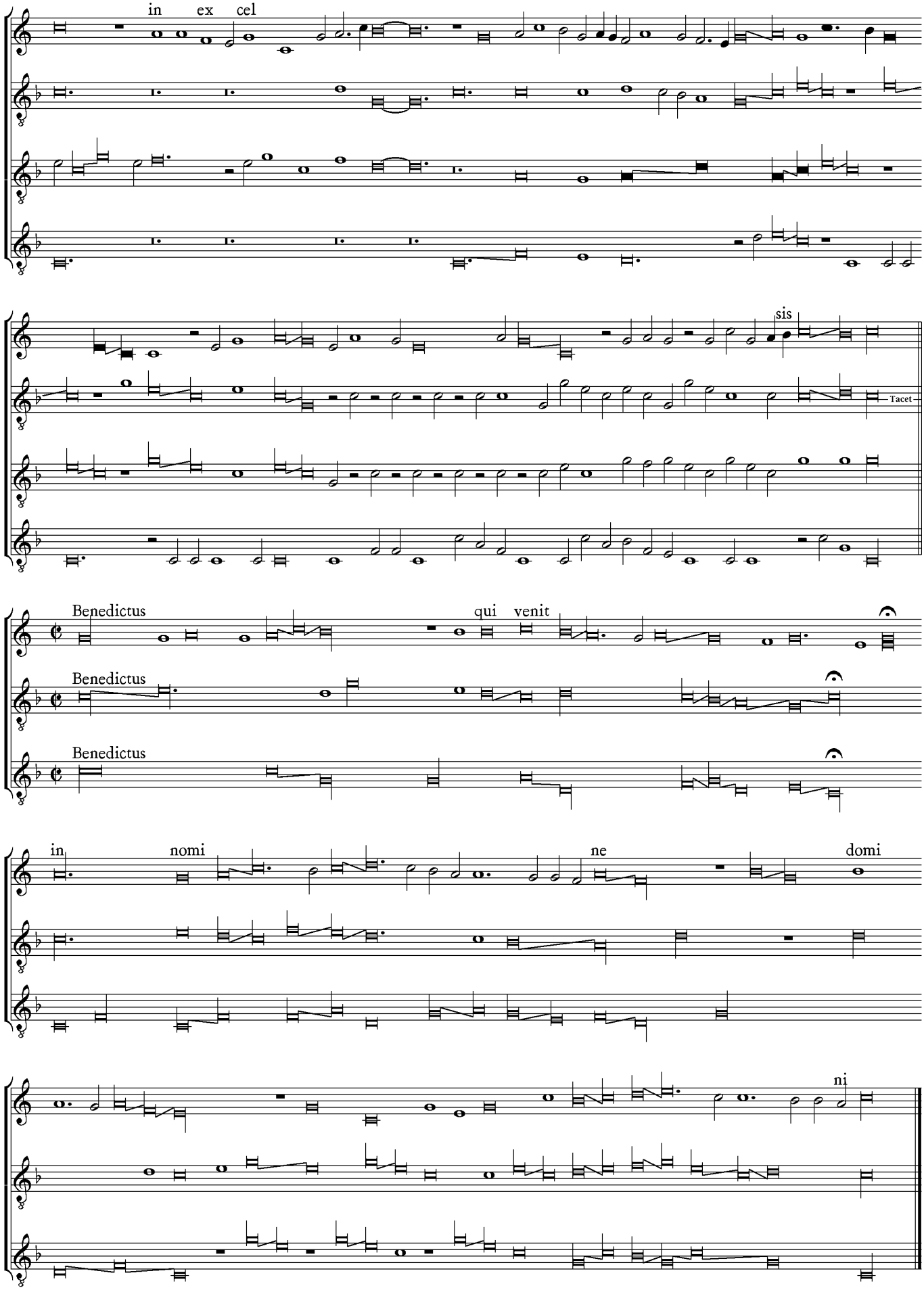
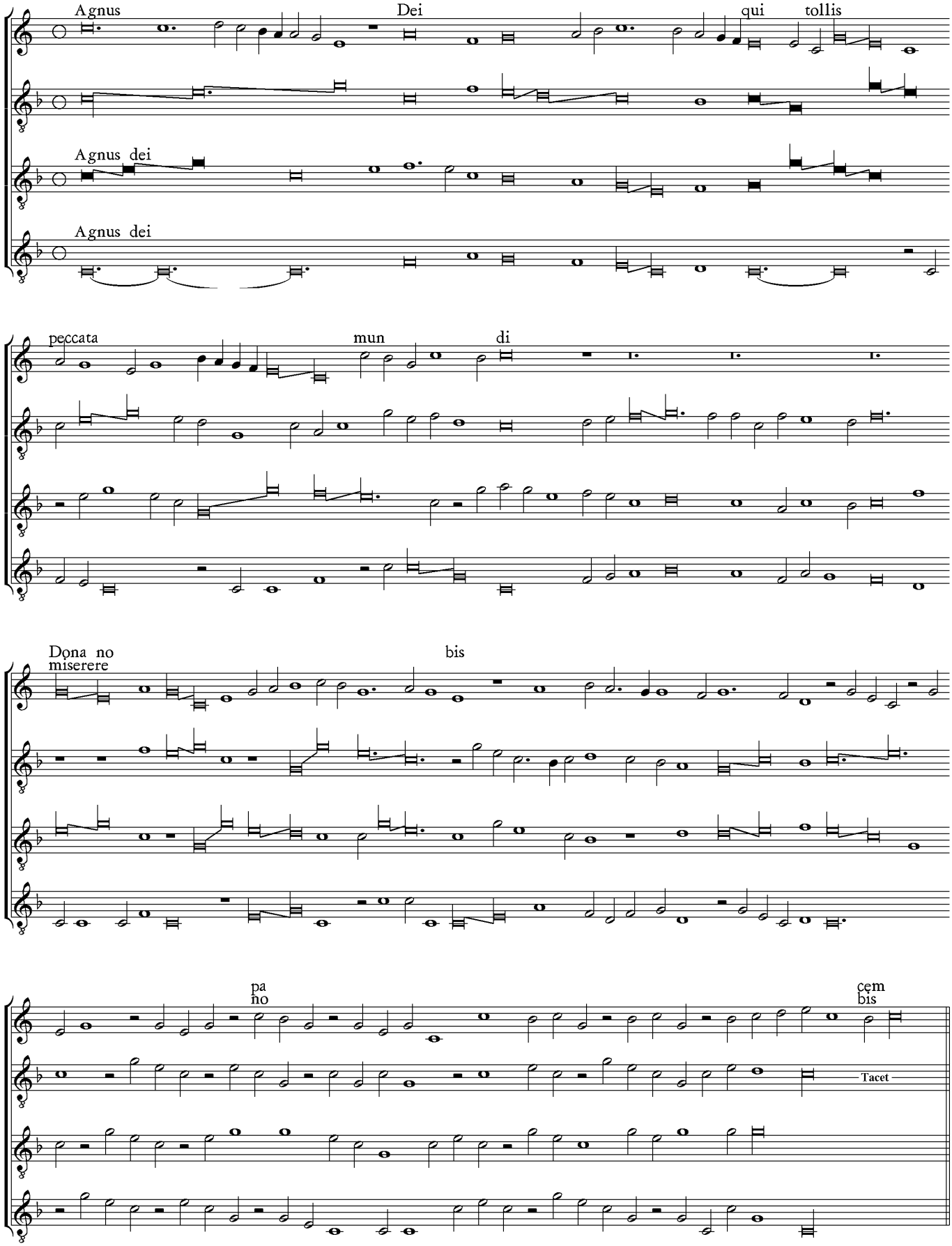


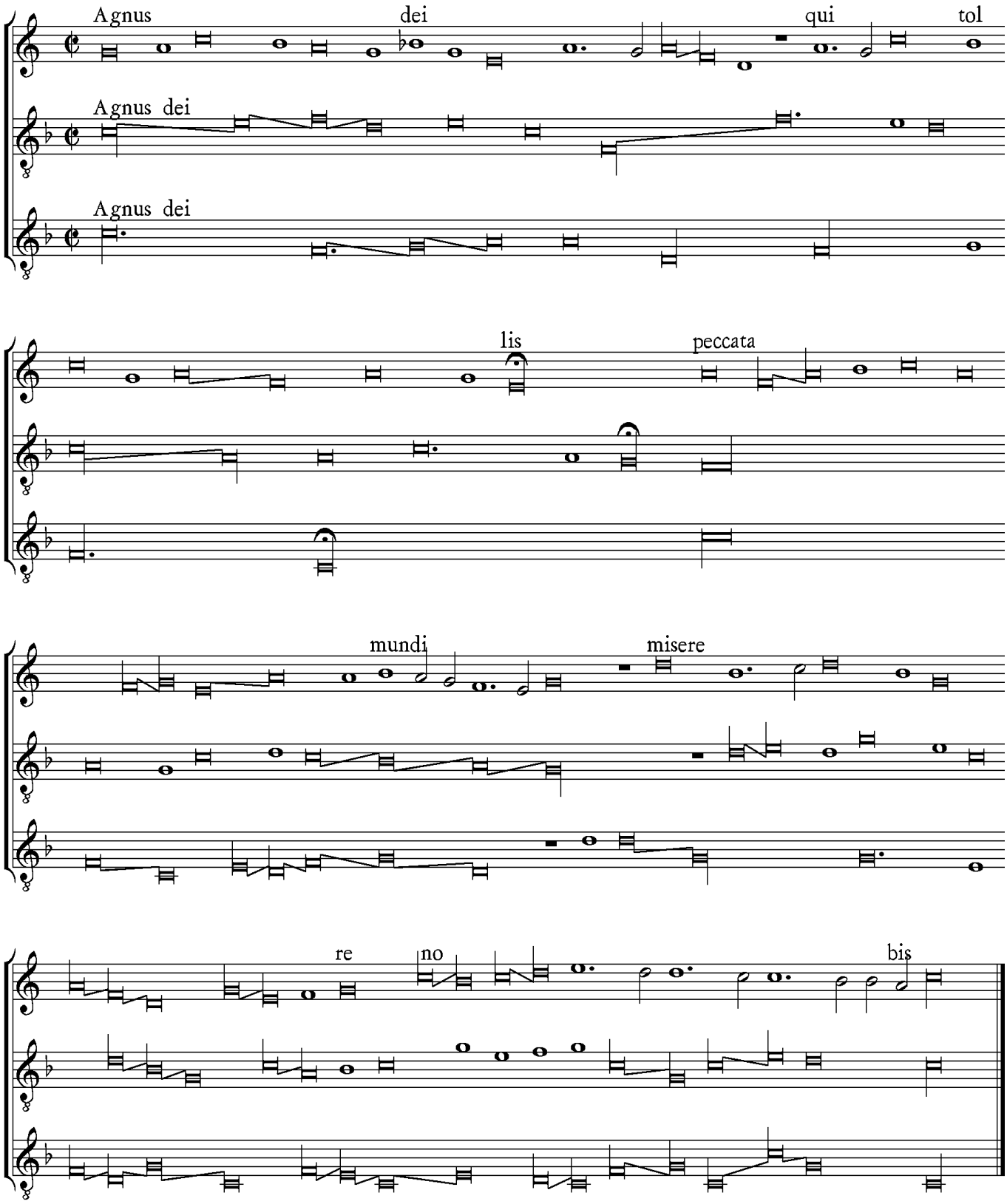
Jean Cousin – Trento: tr90 441v-443r **Transcription by Renato Calcaterra**



Jean Cousin – Trento: tr90 441v-443r - <u>Osanna ut supra</u> -Transcription by Renato Calcaterra

Agnus – Missa tube





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