NOTES

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

The keys, notes' values, accidentals and colourings are as in the original manuscript.
Where the time signature is missing I assumed, basing upon the general characteristics of the music, that it should be the 𝄵.

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

The hymn "Urbs beata Iherusalem" in the manuscript is interpolated between the **Alleluia** and its verse.
In the **Offertorium** the rests marked with a line above the staff are put in place of some supposedly missing mesures.

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 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.

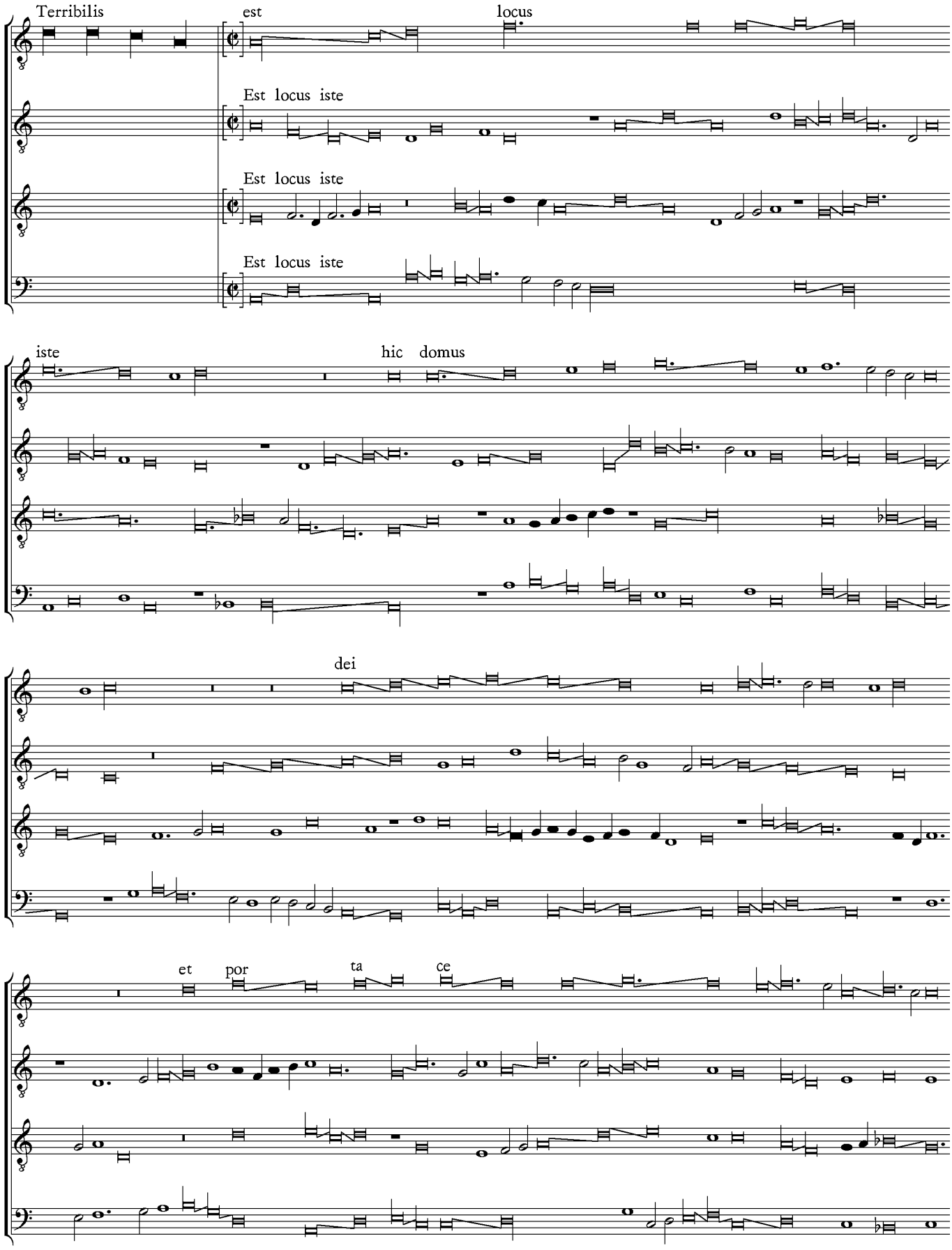
In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is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

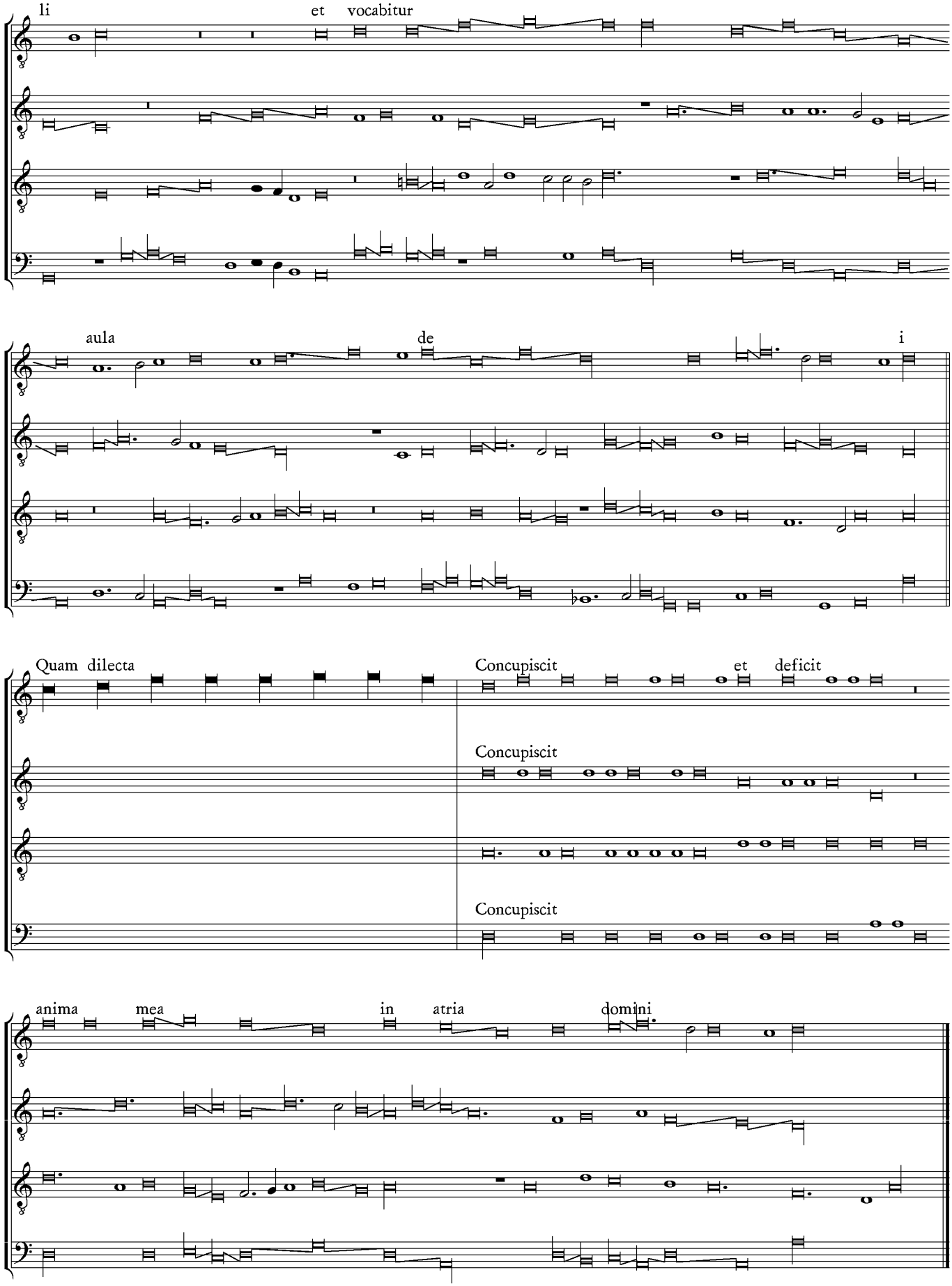
Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):
http://www.musica-antica.info/paleografia/

Introitus – Missa Dedicationis Ecclesiæ



Anonymous – Trento: tr91 137v 138r

Transcription by Renato Calcaterra



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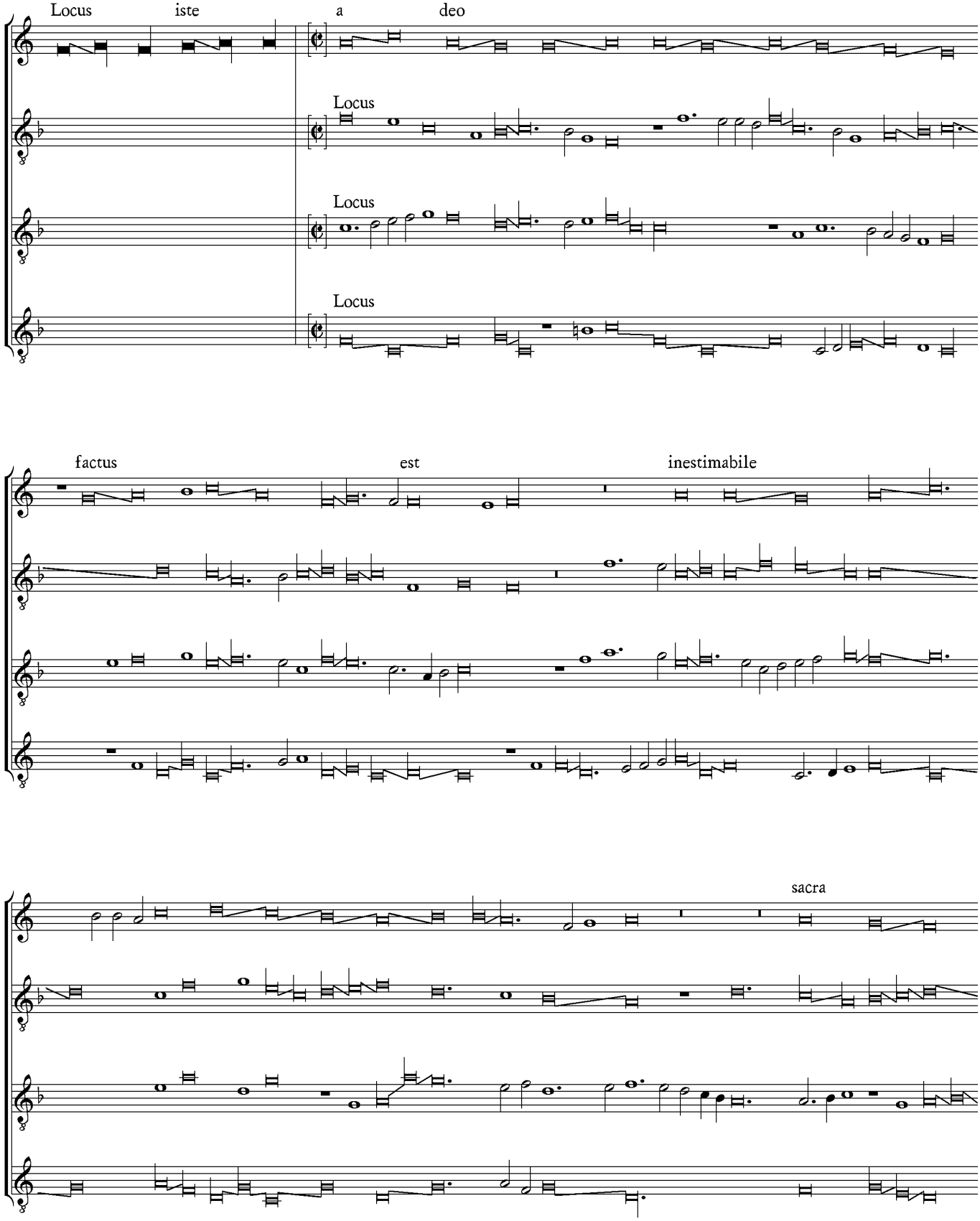
Graduale – Missa Dedicationis Ecclesiæ



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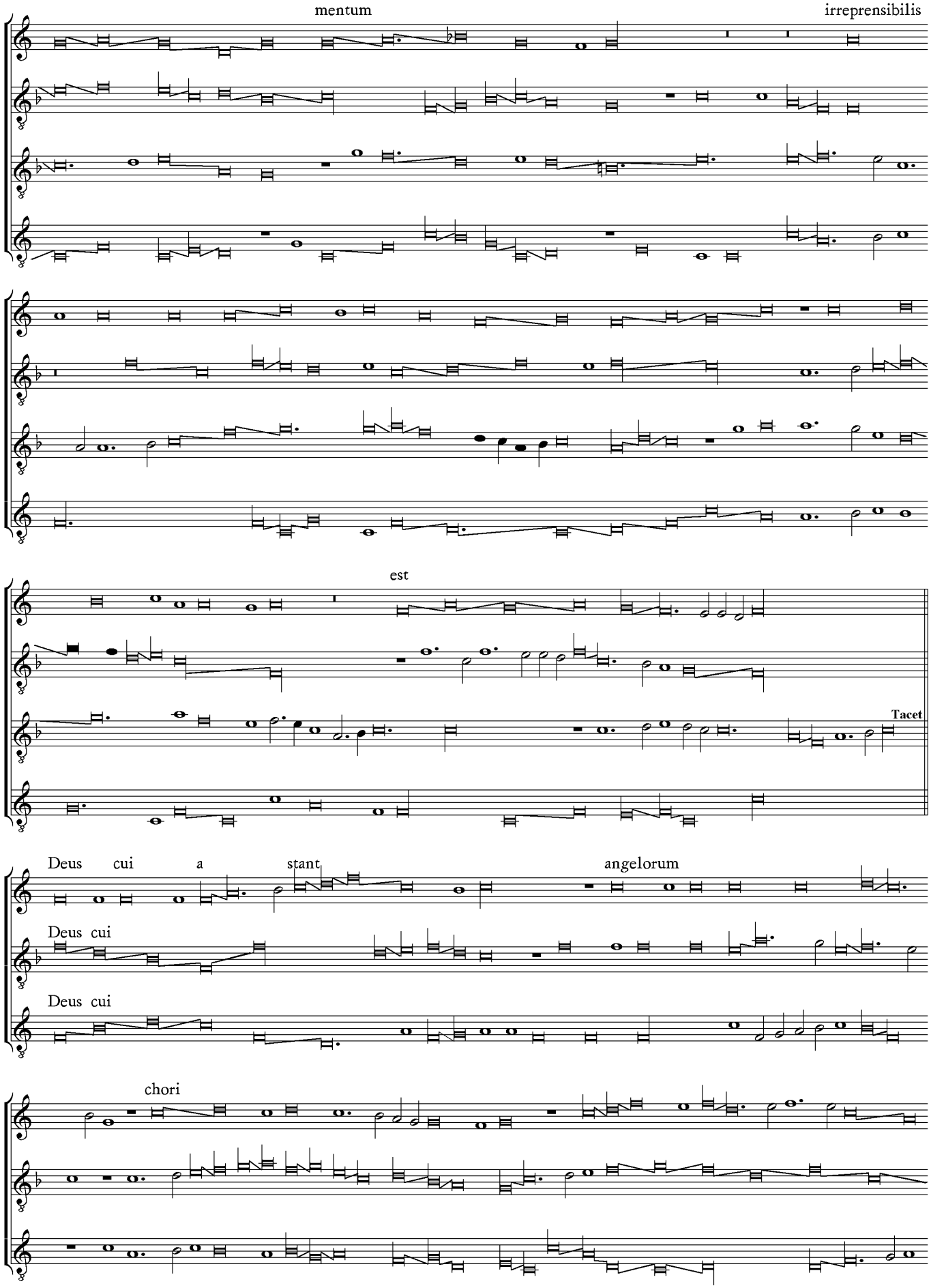

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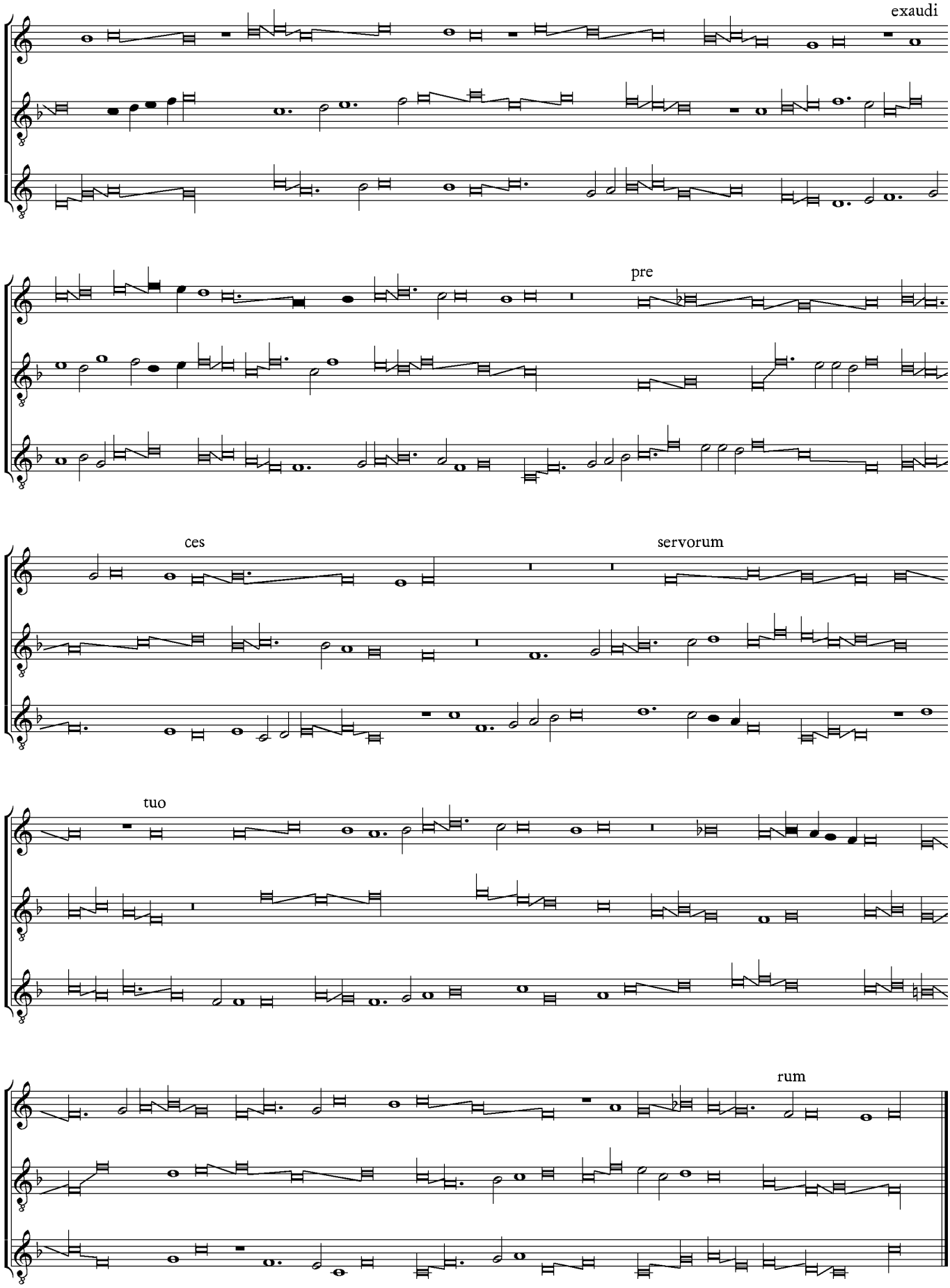

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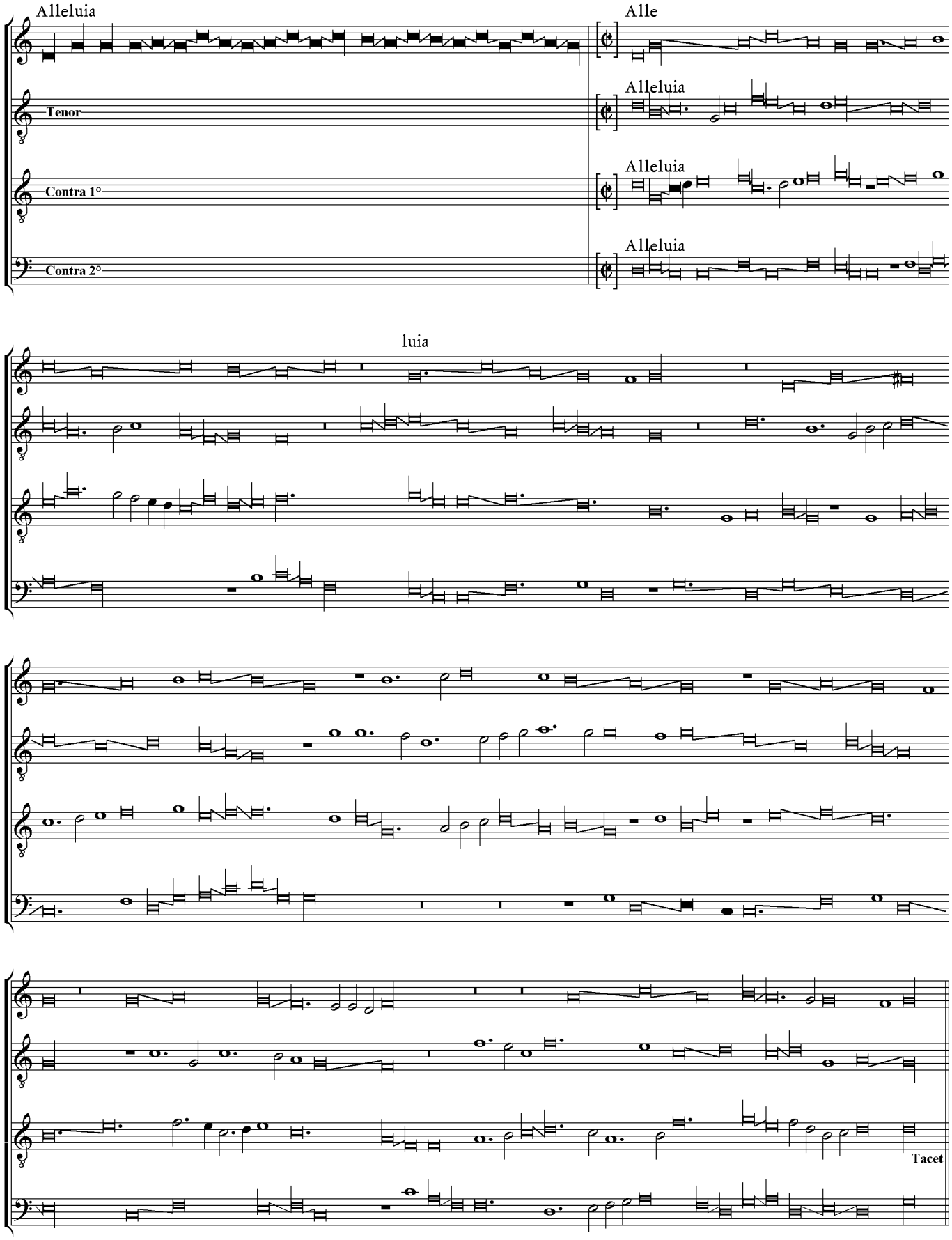
Alleluia – Missa Dedicationis Ecclesiæ



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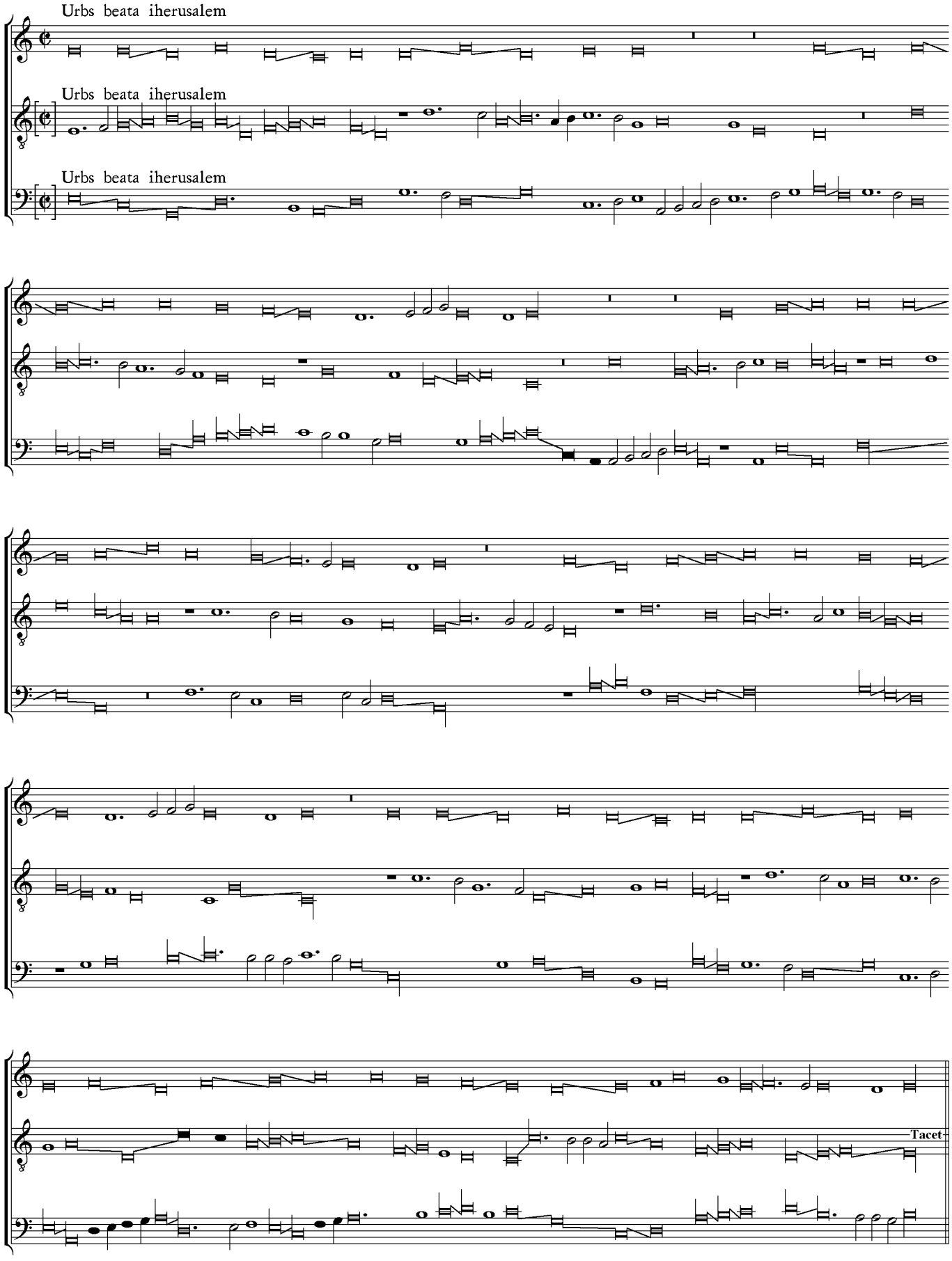
Transcription by Renato Calcaterra

Hymnus



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Versus

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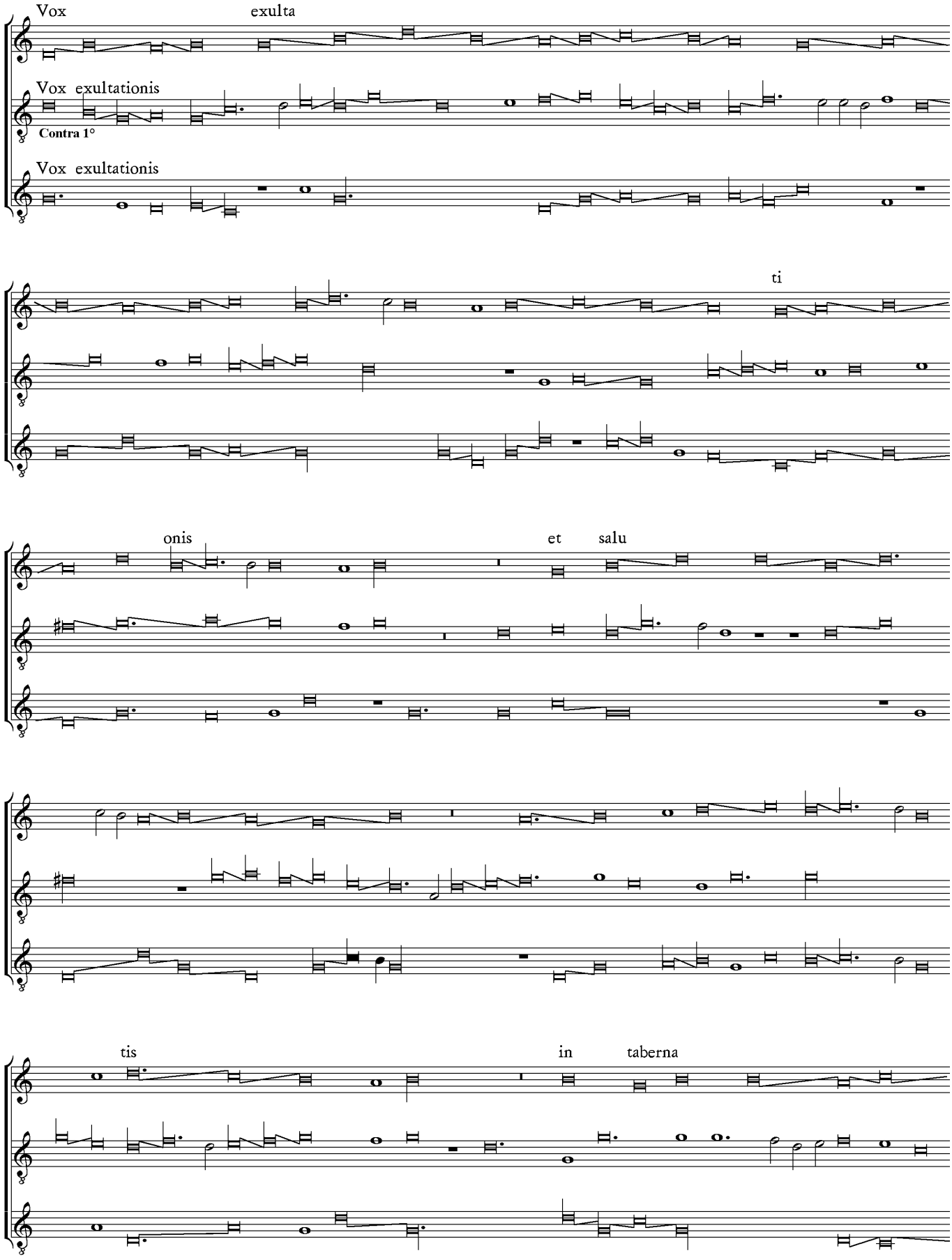
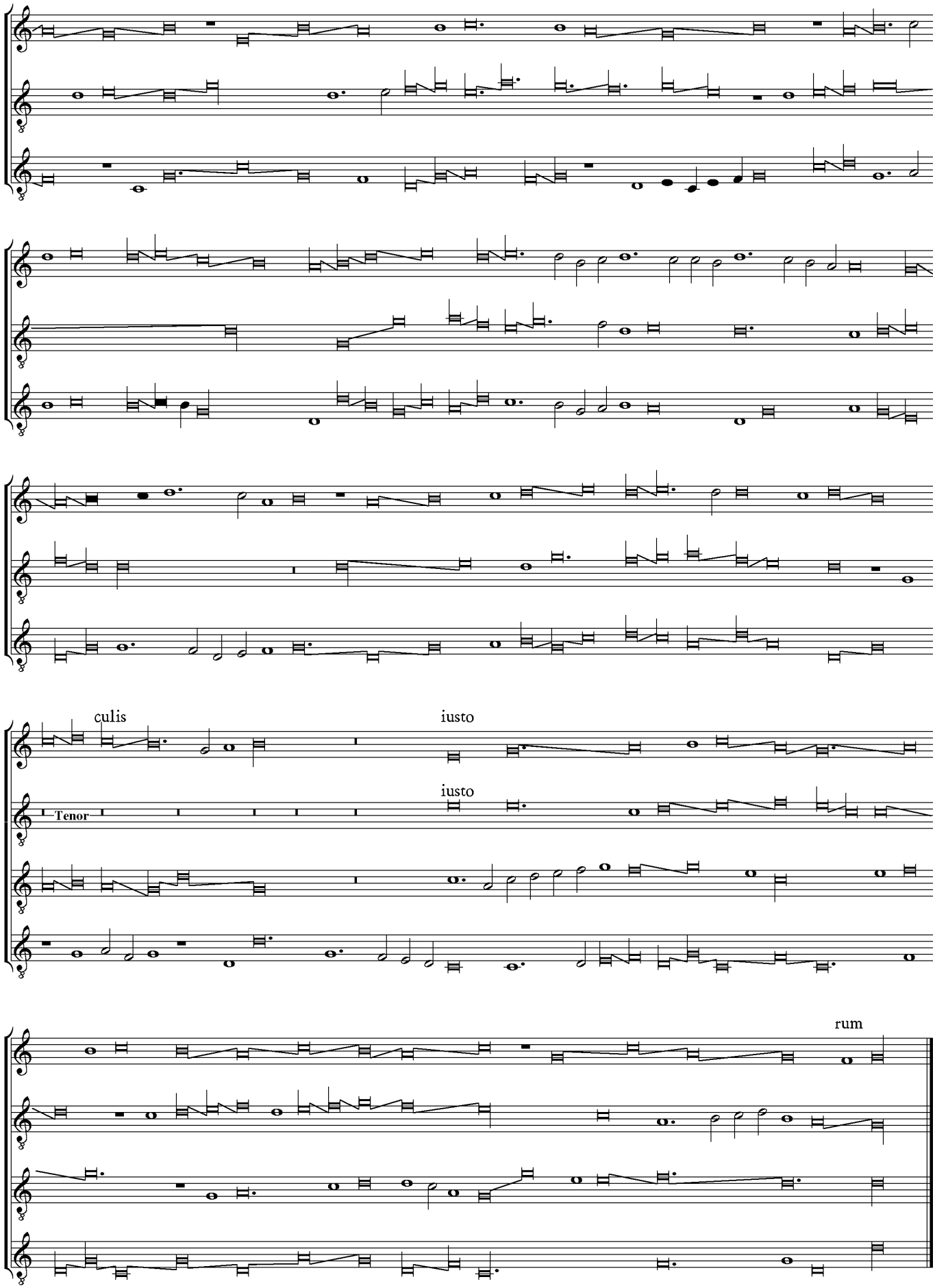


Guillaume Dufay – Trento: tr88 185v 187r **Transcription by Renato Calcaterra**



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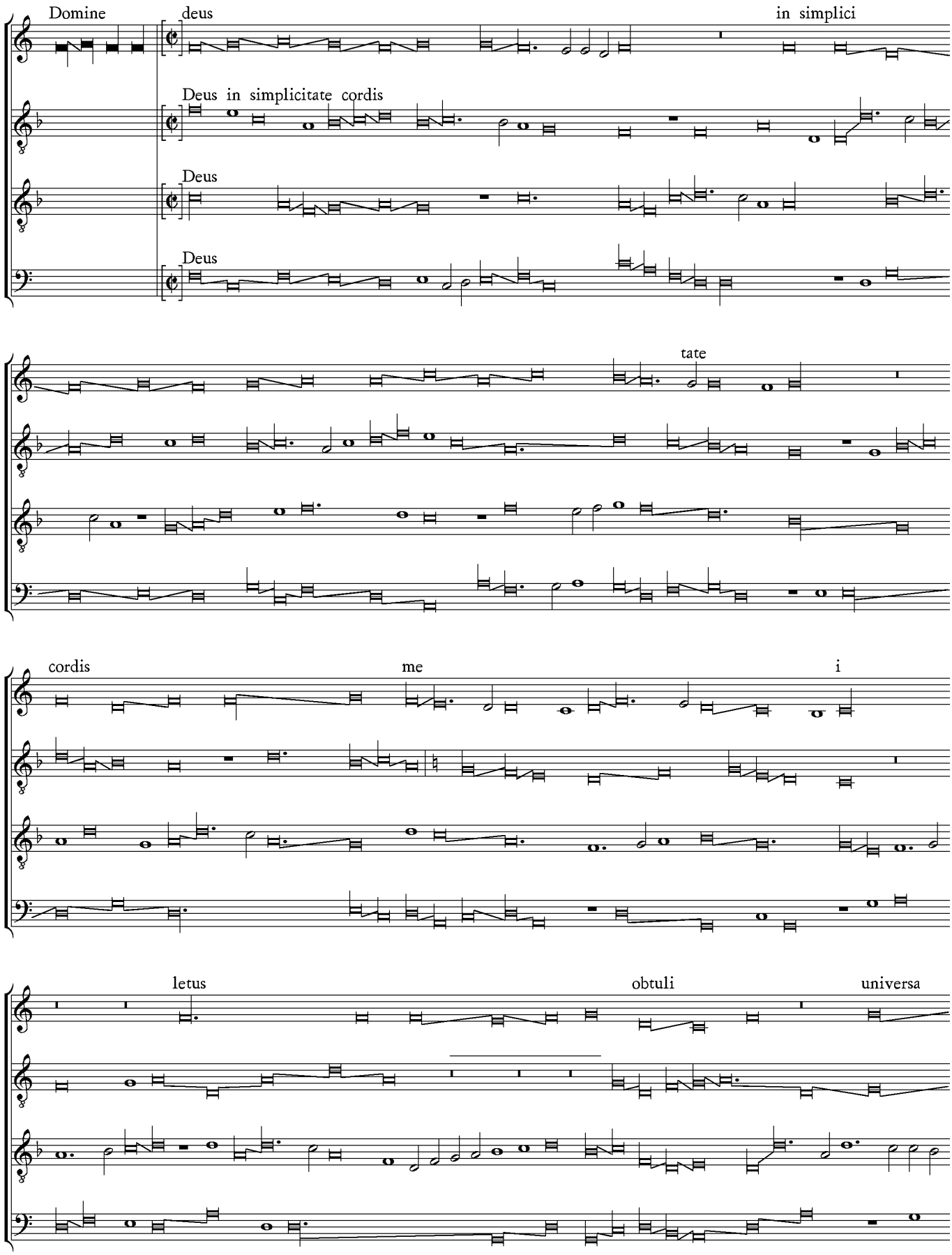
Offertorium – Missa Dedicationis Ecclesiæ

10



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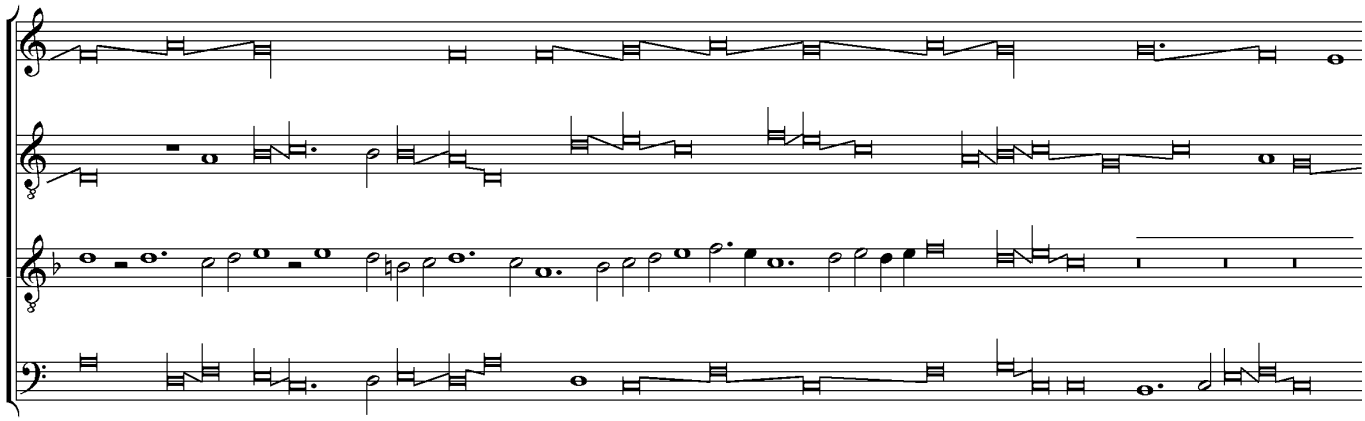

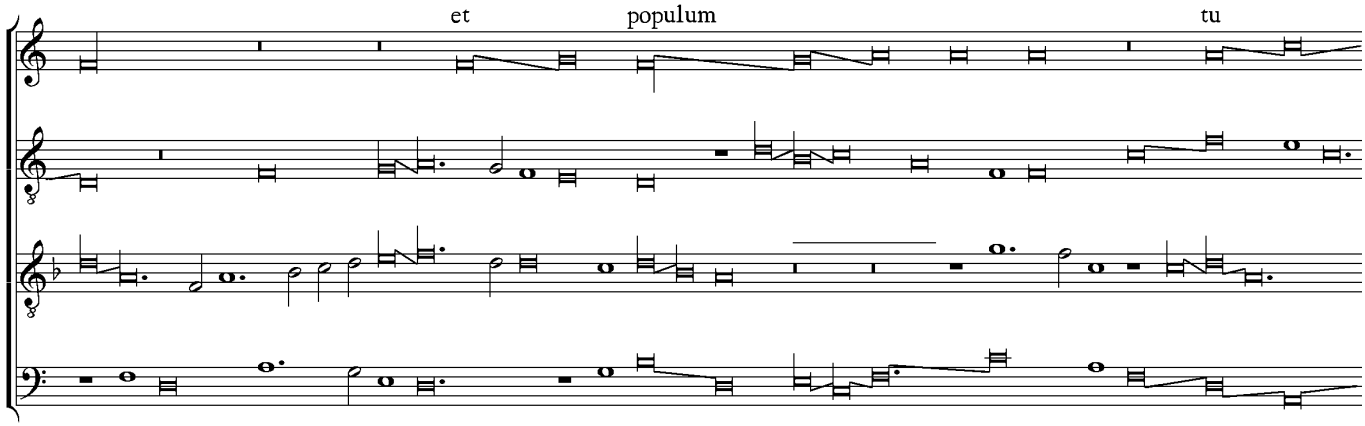

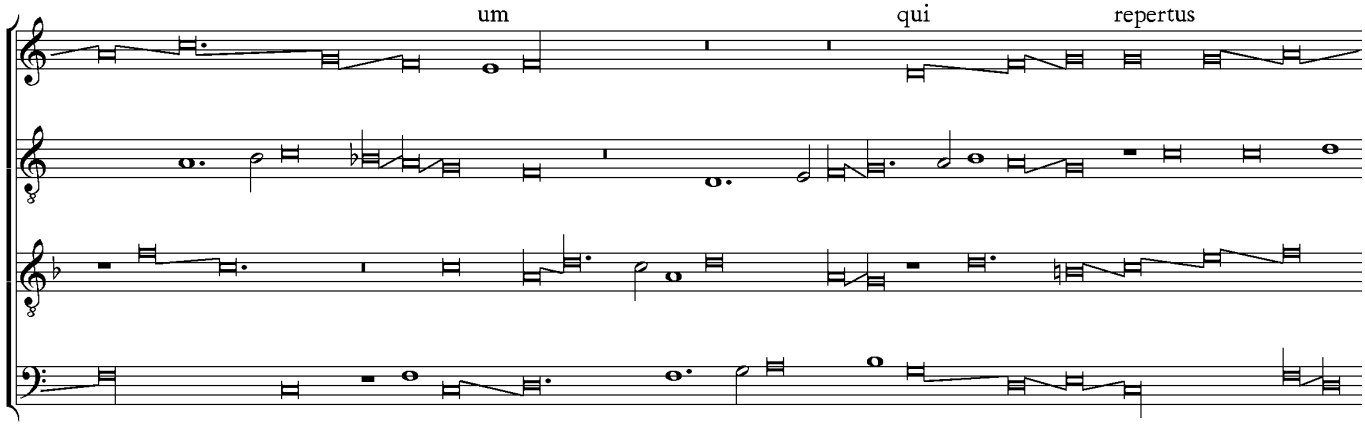

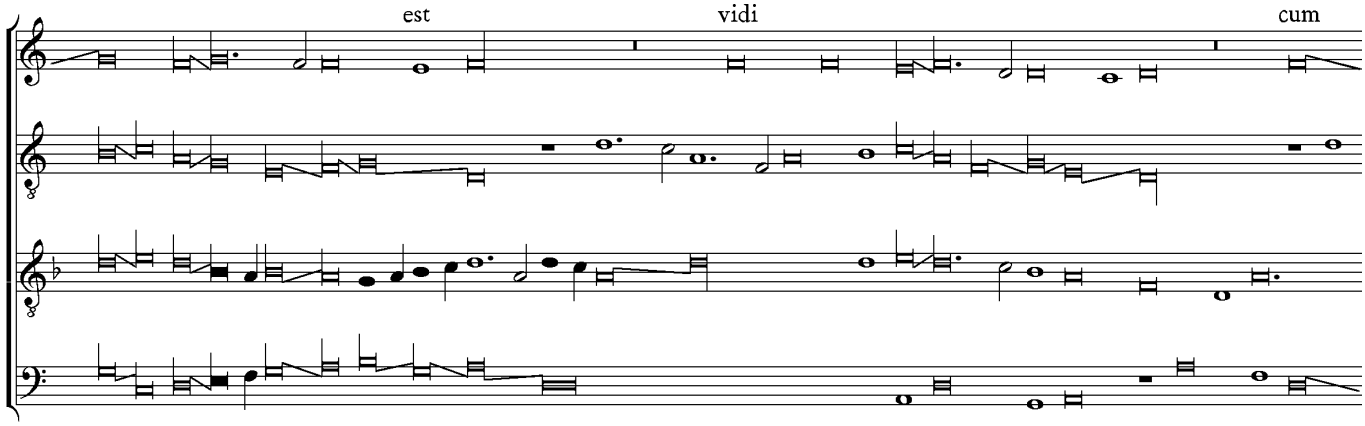

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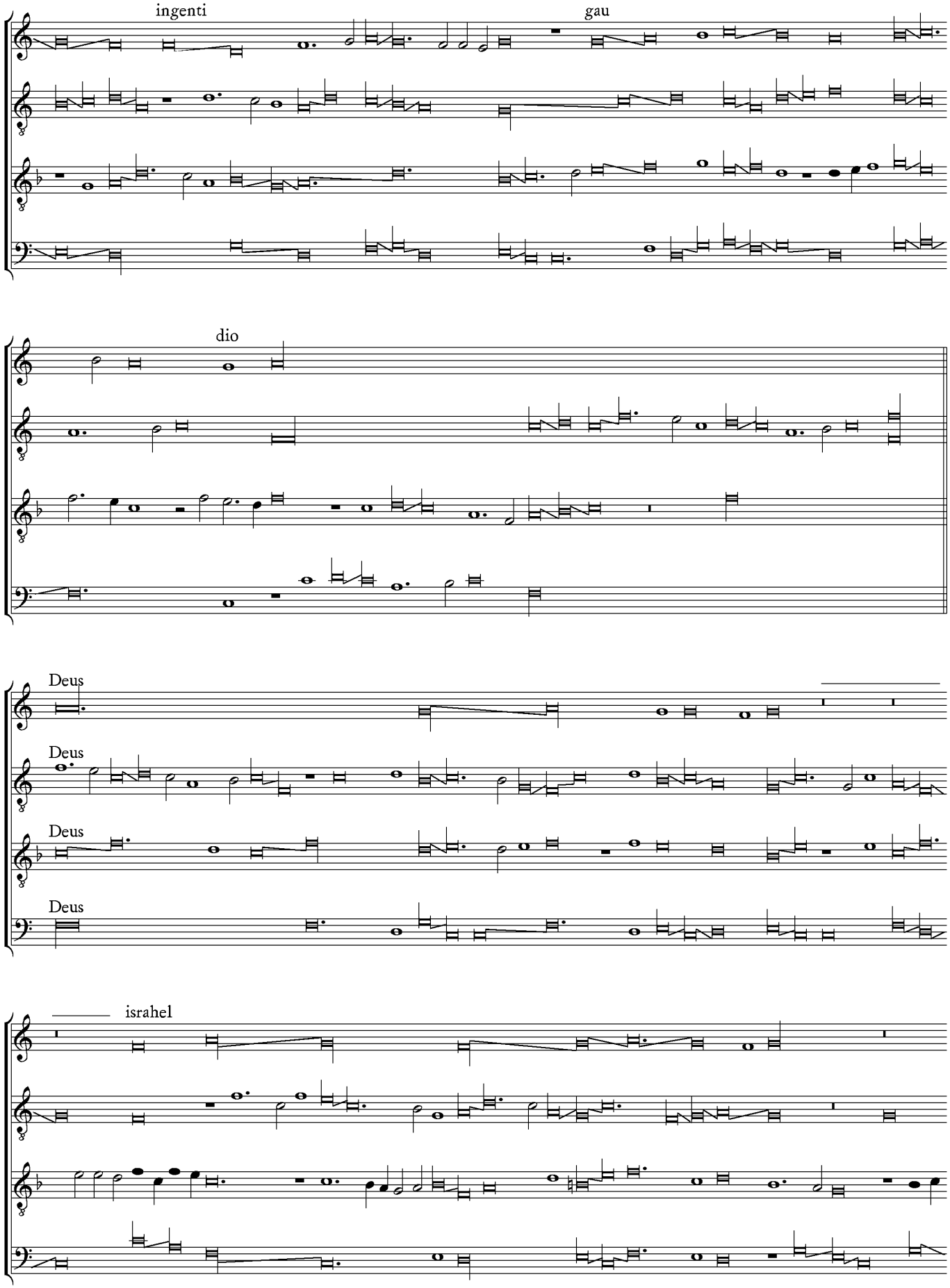
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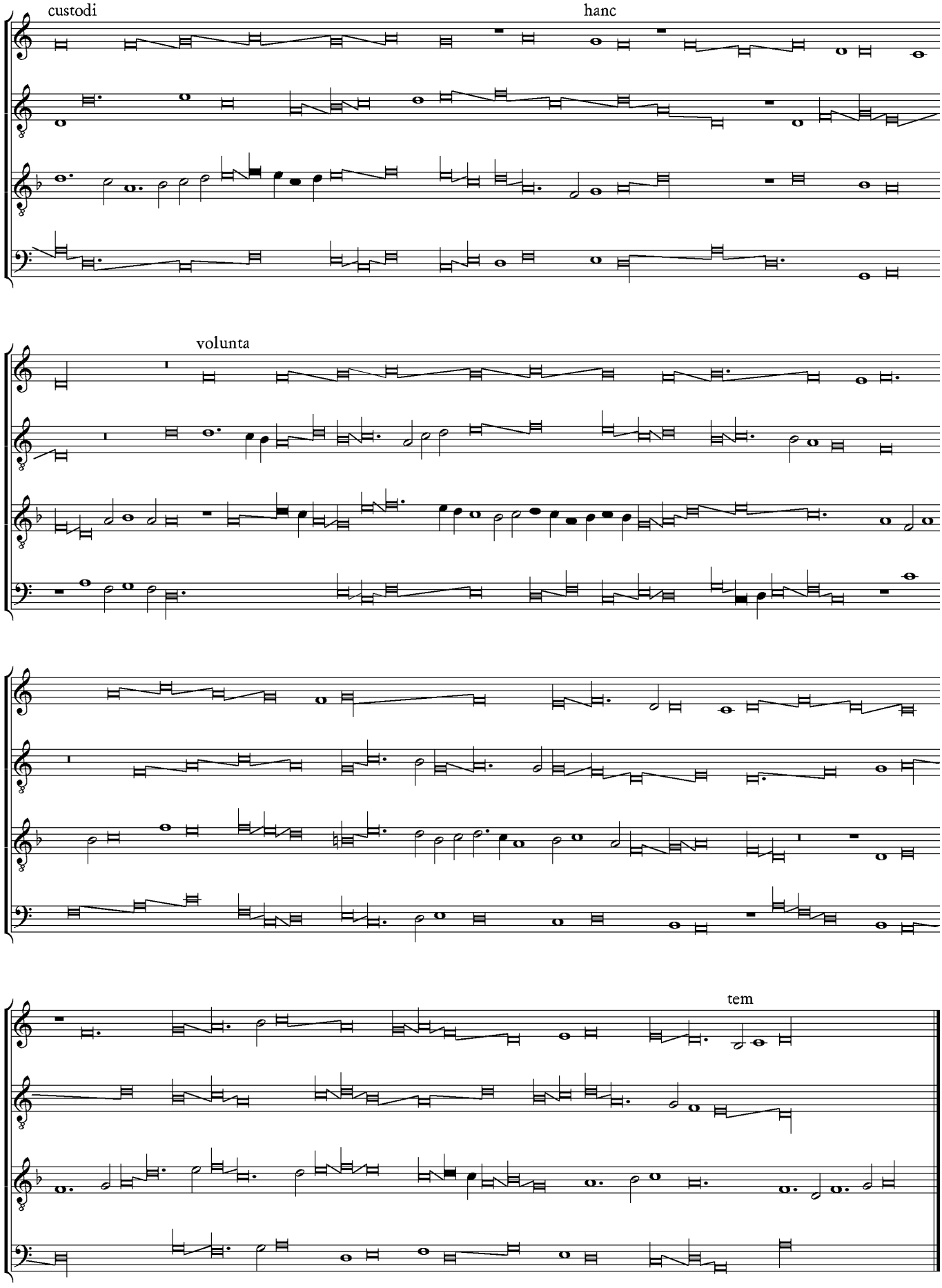

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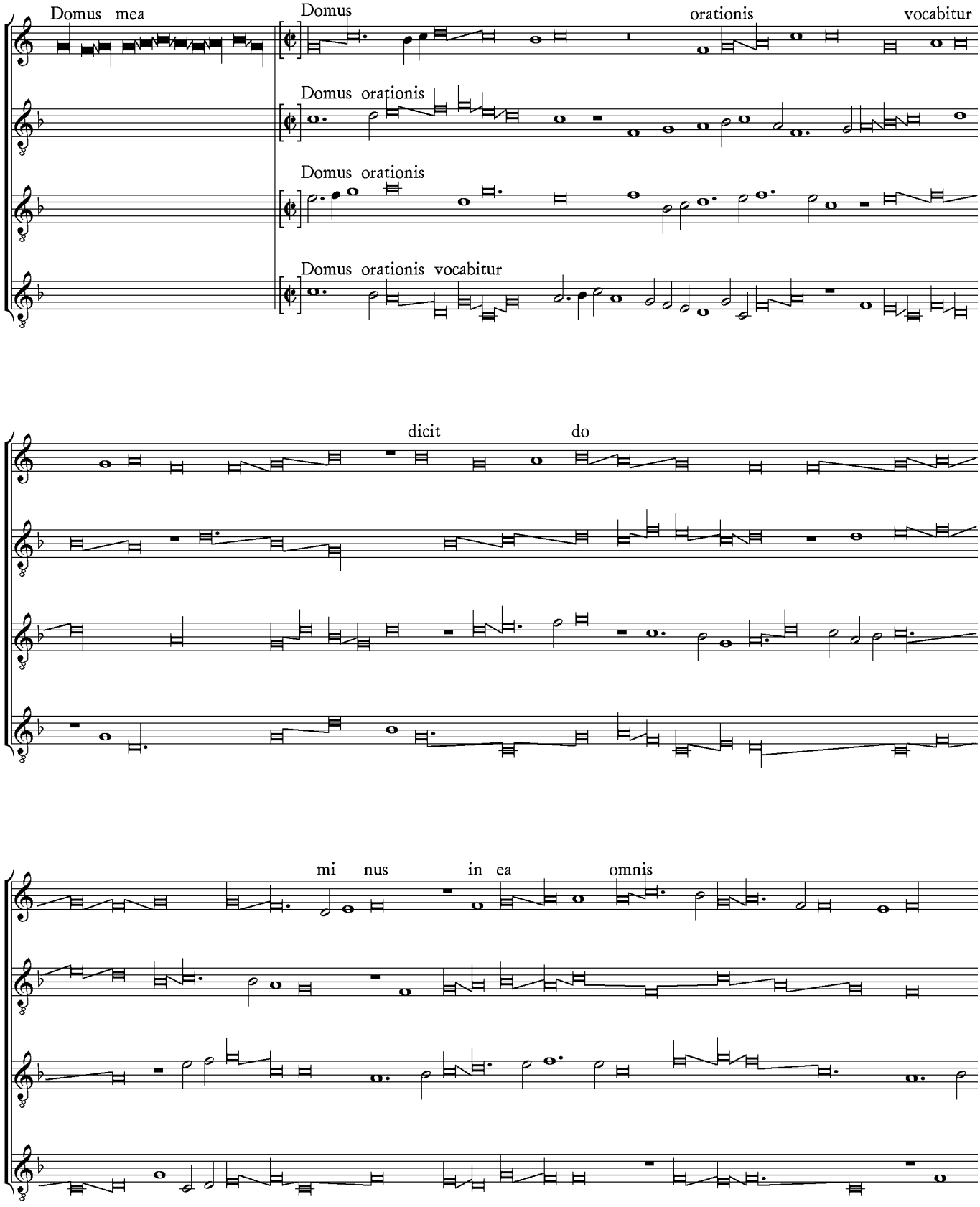
Communio – Missa Dedicationis Ecclesiæ

14



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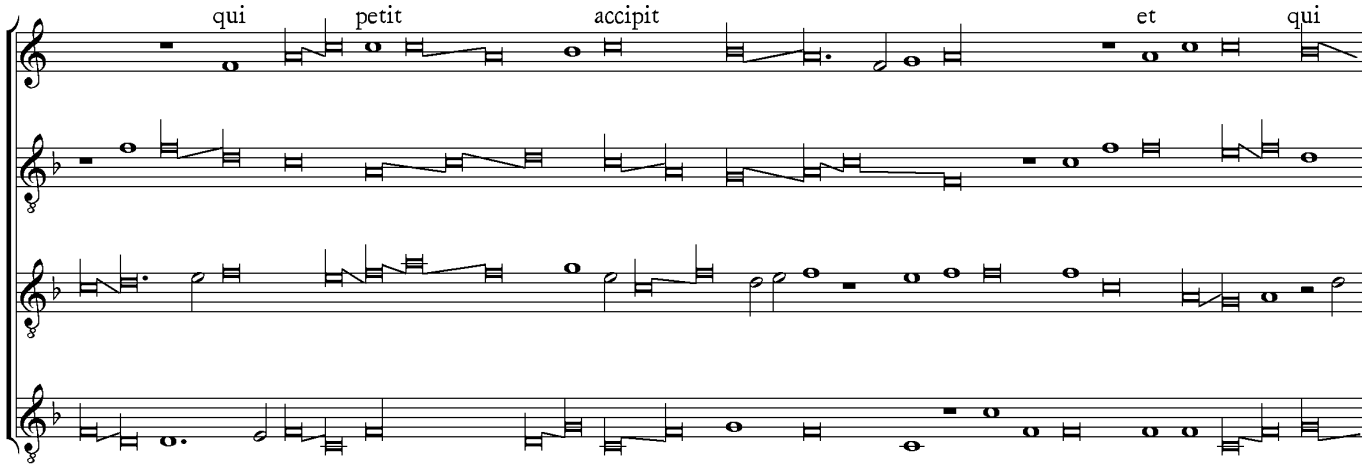
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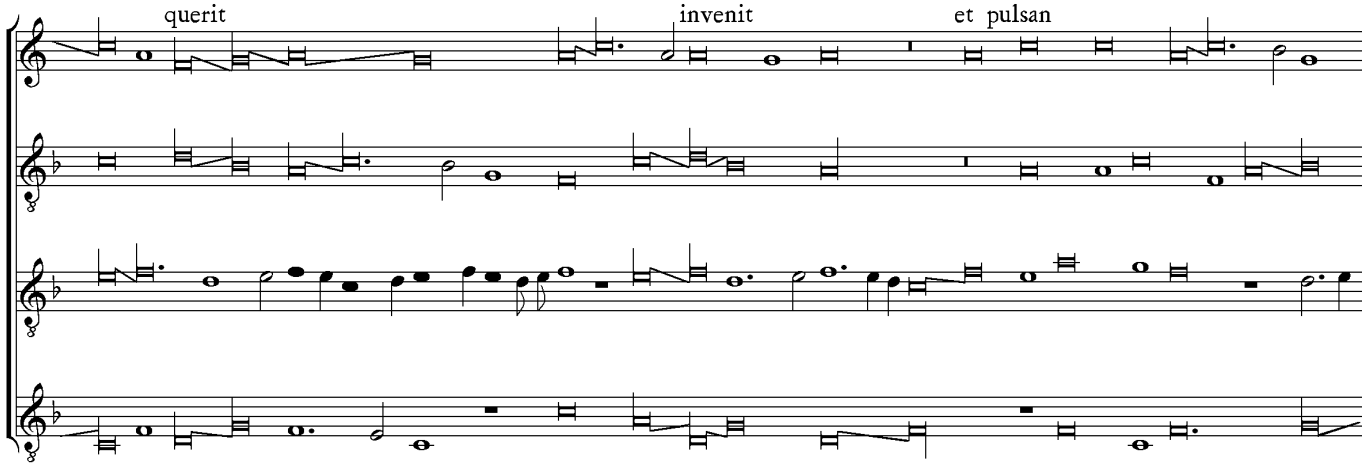
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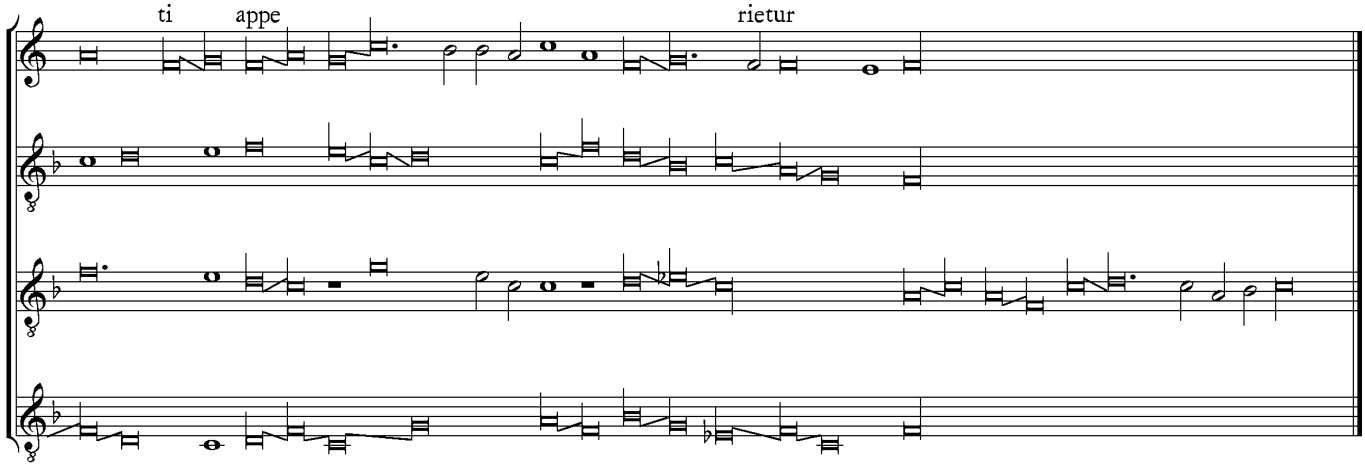
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Sequentia – Missa Dedicationis Ecclesiæ

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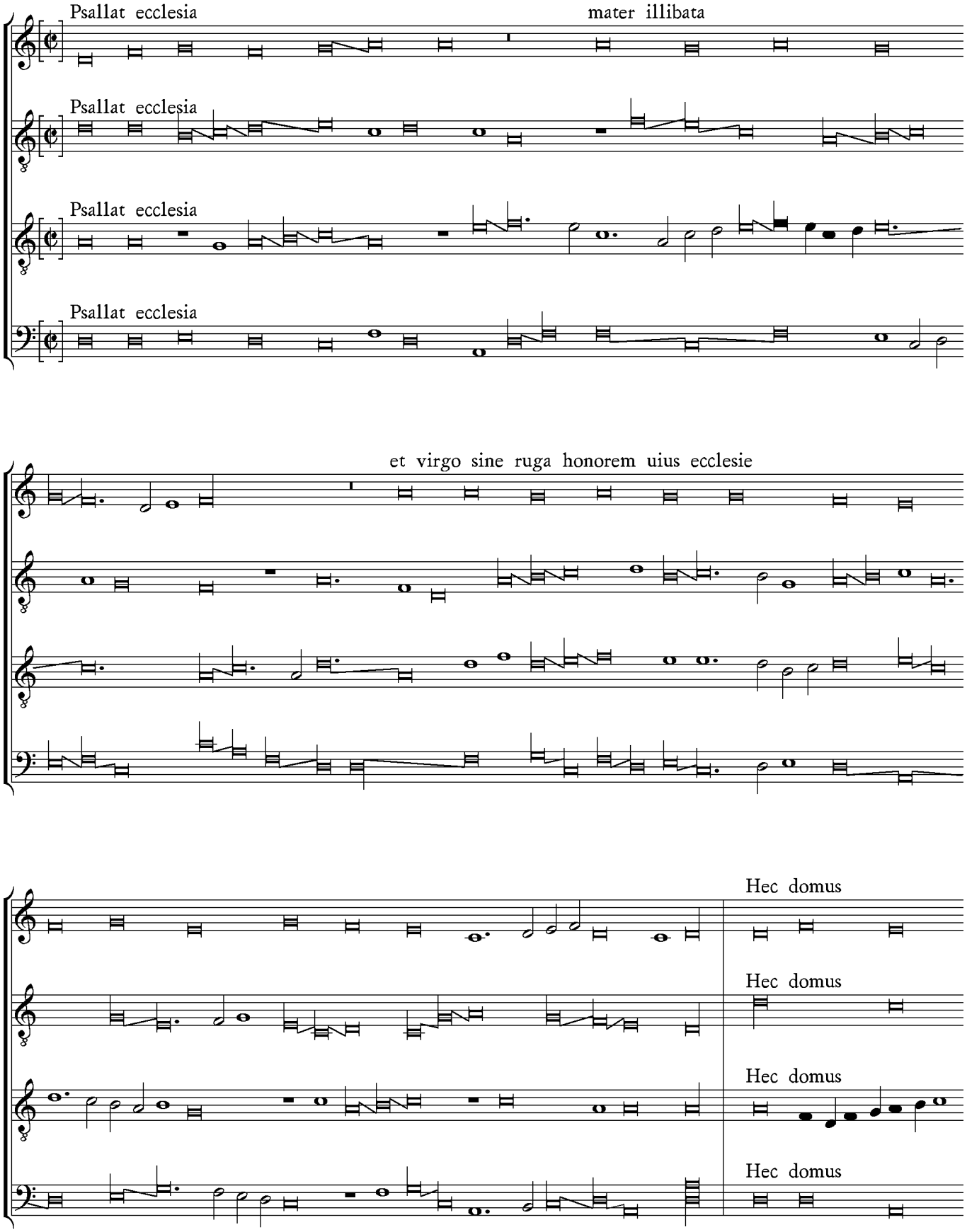

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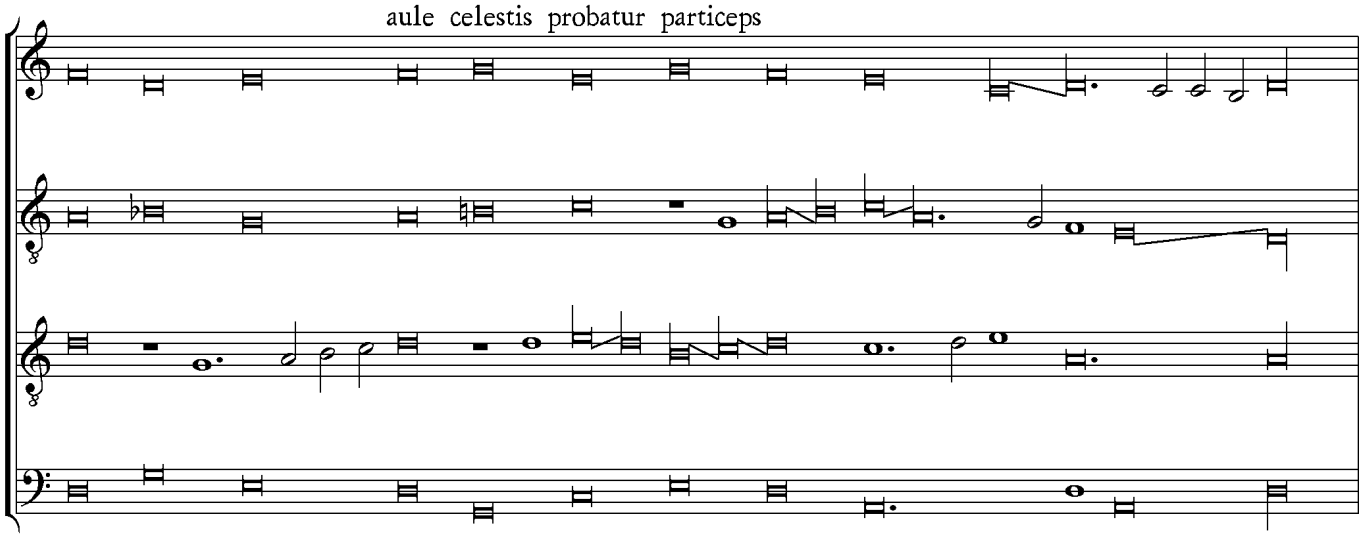

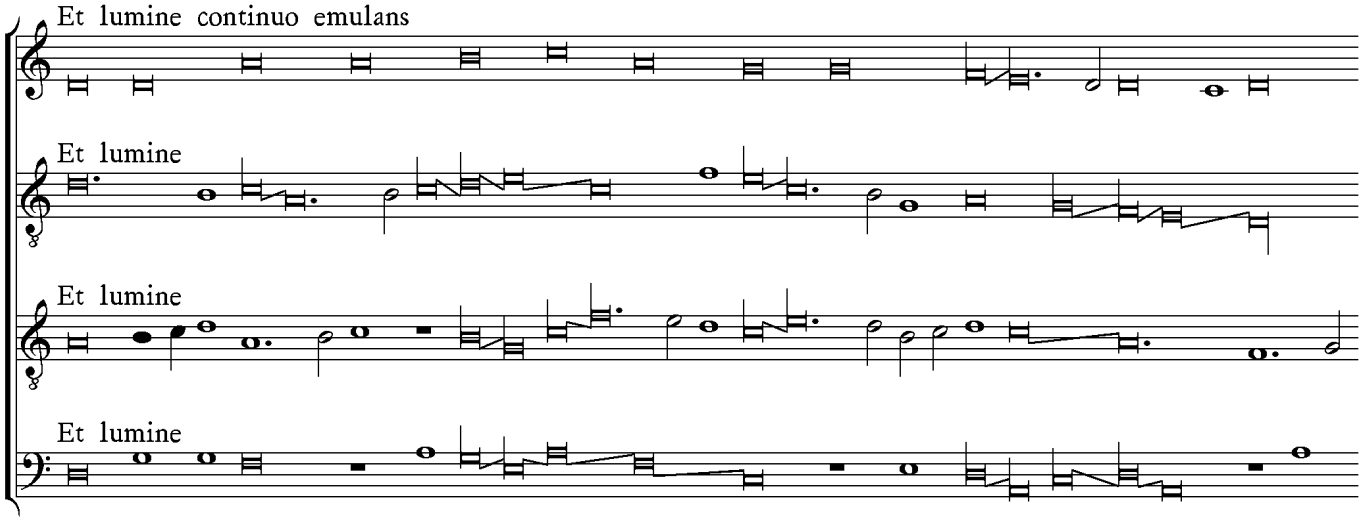

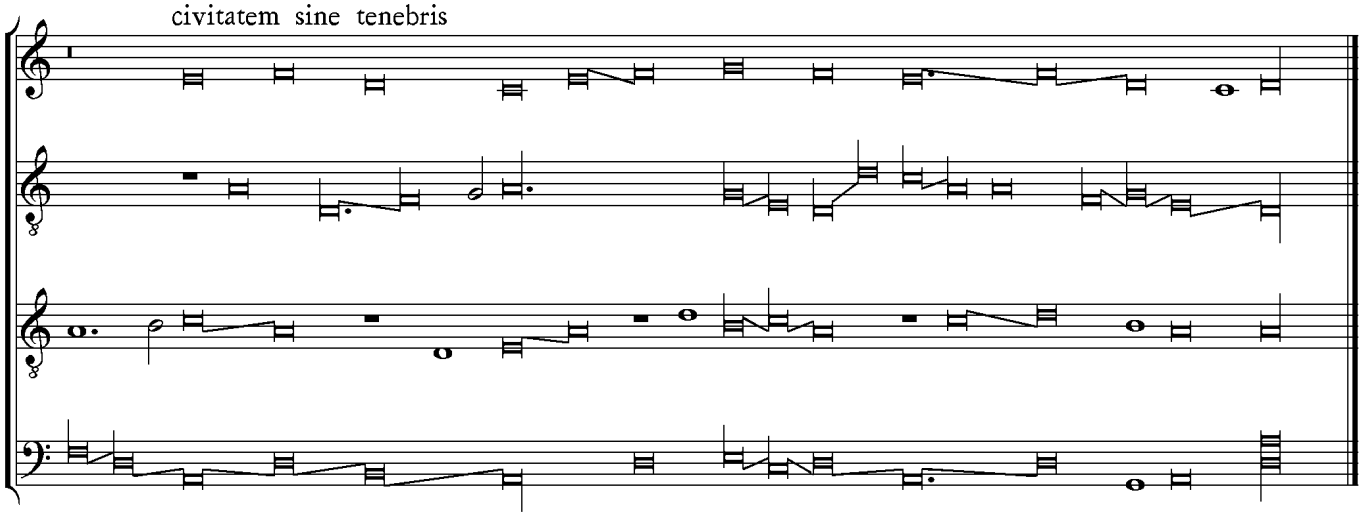

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