

# 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.

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

The time signature is missing in all the three voices. On the base of the notes' values I assumed the "tempus imperfectum diminutum".

In the Tenor and Contratenor voices the text is not complete. Only the text present in the manuscript has been reported.

In the Superius voice four brevis' rests have been added in the second part.

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

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](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/>

# Consolamini (Is 40,1-8)

1

Con- so- la- mi- ni con- so- la- mi- ni po- pu- le me - - us di- cit  
Con- so- la- mi- ni  
Con - so- la- mi- ni

de- us no - - - - ster  
lo- qui- mi- ni ad cor je- ru- sa- lem et  
lo- qui- mi- ni ad\_\_ cor

ad- vo- ca- te e - - am quo- ni- am com- ple- ta est ma- li- ti- a e - -

su- sce- pit de  
- jus di- mis- sa est i- ni- qui- tas il- li - - us  
su- sce- pit de ma-

ma- nu do- mi- ni du- pli- ci- a pro om- ni- bus pec- ca- tis su - - is  
nu do- mi- ni

vox cla- man- tis in de- ser - - to pa- ra- te vi- am do - - mi- ni  
vox cla - man - - tis

ni rec- tas fa- ci- te in so- li- tu- di- ne se- mi- tas de- i me - - i  
rec- tas et

et re- ve- la- bi- tur glo- ri- a do- mi- ni et vi- de- bit om- nis ca-  
re- ve- la- bi- tur et vi- de- bit om- nis ca ro pa- ri-

ro pa- ri- ter quod os do- mi- ni lo- cu- tum est  
ter

om-nis ca-ro fe-num et om-nis glo-ri-a e-jus qua-si flos a

om-nis ca-ro

- gri

ex-sic-ca - - - tum est fe-num qui-a spi-ri-

ve-re fe-num

tus do-mi-ni ve-re

est po-pu-lus ex-sic-ca-tum est fe-num et ce-ci-dit flos

fe-num est po-pu-lus

ver-bum au-tem do-mi-ni ma-net in e-ter - - - num