

# NOTES

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

The notes' values are as in the original manuscript.

The time signature is missing.

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

The two small sections in the Superius beginning with the number "3" are in "proportio sesquialtera", i.e. 3 minimæ vs. 2.

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

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](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/>

# Laudo vinum

Laudo vinum datum ante cami

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This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics 'Laudo vinum datum ante cami' are written above the top staff.

num Aqua nolo bi bere Aqua nolo

num Aqua nolo bibere Aqua nolo

This system contains the third and fourth staves. The lyrics 'num Aqua nolo bi bere Aqua nolo' are written above the top staff, and 'num Aqua nolo bibere Aqua nolo' are written above the bottom staff.

bi bere Laudo vinum Laudo vi

bibere Laudo vinum Laudo vinum

This system contains the fifth and sixth staves. The lyrics 'bi bere Laudo vinum Laudo vi' are written above the top staff, and 'bibere Laudo vinum Laudo vinum' are written above the bottom staff.

num Sed volo bi bere vinum

Sed volo bibe re vinum

This system contains the seventh and eighth staves. The lyrics 'num Sed volo bi bere vinum' are written above the top staff, and 'Sed volo bibe re vinum' are written above the bottom staff.

datum ante cami num

datum ante ca mi num

This system contains the ninth and tenth staves. The lyrics 'datum ante cami num' are written above the top staff, and 'datum ante ca mi num' are written above the bottom staff.