

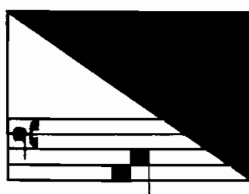
MUSICOLOGICAL STUDIES & DOCUMENTS

43

The Manuscript Cod. lat. 5539
of the
Bavarian State Library

With an Edition of the Original Treatises
and of the
Two-voice Organal Settings

Marie Louise Göllner



AMERICAN INSTITUTE OF MUSICOLOGY
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ARMEN CARAPETYAN

General Editor

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Foreword

In the research of the music of the late Middle Ages scholars have tended to follow the example established by Friedrich Ludwig, that is, to concentrate on certain major categories, such as motet, conductus or theoretical treatises, determining concordances, variants and so on. This has brought significant progress in our understanding of the 12th and 13th centuries in particular. Sacred music of the 14th century, however, has remained a peripheral concern, overshadowed on the one hand by the great blossoming of secular poetic forms and their musical settings in the 14th century itself and on the other by the great sacred repertoires of the 13th and the 15th centuries. The only area of real interest in 14th century sacred music has been that of the Ordinary of the Mass and its individual settings. These, however, by anyone's admission represent only a fragmented and definitely secondary practice as far as the 14th century itself is concerned, not even sufficient to explain the great flowering of Mass music which occurred subsequently in the 15th century. Fourteenth century sacred sources, then, have been examined almost exclusively for their concordances to earlier music, be it monophonic or polyphonic.

In recent years, however, there has been renewed interest in these so-called peripheral sources of the 14th century, aided not only by the discovery of new fragments but also by the re-examination of manuscripts already long known to scholars. And in this process several interesting facts are emerging which open up quite new paths of investigation.

We are becoming aware of a particular type of manuscript which was apparently very popular in the late Middle Ages. This could best be described as a kind of compendium of very different kinds of music both polyphonic and monophonic. These manuscripts appear to have been written almost exclusively in monasteries, and conspicuously, each is quite

Chapter I

Description of the Manuscript

The manuscript, Clm 5539 of the Bavarian State Library in Munich, measures 14.5 by 10.5 centimeters and consists of 194 parchment folios arranged in 23 gatherings. These have been numbered I to XXIII by an early hand, using Roman numerals in red ink at the bottom of each beginning recto side except the first, whose numeral appears at the end (fol. 7v). With the exception of the five quaternios numbered 16 to 18, 22 and 23, all of the gatherings are quaternios. The folios are also numbered, in ink by a somewhat later hand in the upper righthand corner of each recto side, beginning, however, with the second folio, since the first was originally fastened to the inner side of the binding. The first gathering thus consists of this unnumbered leaf plus folios 1 to 7, and the numeration takes into account only 193 folios. Both the first and last leaves were originally fastened to the inner sides of the binding. Pin holes are still visible on the outer edges of most of the leaves, except where these have been trimmed to fit the binding.

This consists of dark brown leather over wooden boards and still contains the indentations left by metal fastenings in the middle of both covers and by metal corners. The spine has been renewed. Both front and back covers have been decorated extensively with the blind impressions of various stamps, used both as a border and as an inner design. Often they appear, however, to have been placed rather carelessly, and a few are even upside down. Holes in the middle of both covers appear to indicate the presence at some time during the volume's long history of metal clasps.

The manuscript still bears a variety of call numbers: on paper labels on the spine the numbers "Diess. 39", probably added when the manuscript was transferred to the Bavarian State Library in the early 19th

- C F-Pa 135 (Ars A), f. 285v, 1-v.
D-W₁, f. 195v, 2-v., ed. LütolfOrd II, 93
- 10 30v-31 AGNUS DEI MORTIS DIRA FERENS, 2-v.
Agnus dei trope. Chev. 29708; AH 47, 375; CT IV, 59.
C F-Pa 135 (Ars A), f. 287v, 1-v.
D-W₁, f. 197r/v, 2-v., ed. LütolfOrd II, 156.
D-W₁, f. 85r/v, 3-v., ed. LütolfOrd II, 161ff.
D-Mü 156, f. 257r, 1-v.
CH-Eng 314, f. 117, 2-v., ed HandschinA, Beil. 3.
CH-StG 382, p. 81, 2-v.
GB-Llamb 457, f. 192, 2-v., ed. LütolfOrd II, 172.
E-Hu, f. 20, 2-v., ed. AnglèsH III, 33f;
AndersonH I, 43; LütolfOrd II, 194.
L LudwigEng, 52; HandschinA, 10f.
- 11 31v "triplex est discantus, hoc est per triplicem sonum."
DEUS IN ADIUTORIUM INTENDE, 3-v.
Trope to Psalm 69, 2 (here only the first strophe notated).
C F-Mo, f.1.
D-Ba, f.62v.
D-Da, f.1a.
I-Tu 42, f.E.

tonus cum dyapente dicitur, est ascensus vel descensus unius vocis ad sextam ubi semitonium sit inclusum, ut quando ascenditur a quarta gravium ad primam acutarum, et e converso, scilicet ut la. ¹²Undecimus modus, qui semidytonus cum dyapente dicitur, est ascensus vel descensus unius vocis ad septimam ubi inclusa sint duo semitonia, et habet easdem species quas habet semidytonus, scilicet re fa, mi sol, componitur autem a nomine semidytonus et dyapente, quia ex hiis duobus constituitur. ¹³Duodecimus modus, qui dyapason dicitur, est ascensus vel descensus unius vocis ad octavam, [et] ascenditur a qualibet littera [fol. 5v] ad sibi similem et e converso. ¹⁴Dicitur autem dyapason a dya quod est de et pason quod est totum vel phase quod est transitus, inde dyapason quia de toto constans, vel quod omnes modos sub se contineat, vel quod omnes voces uno saltu transeat. ¹⁵Exemplum autem omnium modorum sive mutationes omnium vocum in melodia sequentis cantilenæ reperies:

[fol. 5v-7r]

f 5v

Cum pro-pter vo-cum mu-ta-ti-o-nes- ve mo-do-rum pro-pri-e-ta-tes
 in mu-si-ca sae-pi-us fi-at ob-er-ra-ti-o et quam plu-ri-mi hu-ius ar-
 tis in-sci-i has fa-ci-le ne-que-ant ap-pre-hen-de-re, ut hiis faci-li-or

*f 6r

ag-gres-sus ad ar-tem pa-te-at, hanc can-ti-le-nam con-te-xe-re dil-gnum
 du-xi, in qua cu-ri-o-sus hu-ius ar-tis in-da-ga-tor o-mni-um vo-cum va-ri-

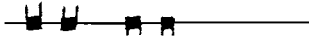
IIIb

[fol. 24r]//¹Incipit practica musicae artis mensurabilis magistri franconis.//

¹Gaudent brevitate moderni. ²Quandocunque punctus quadratus seu nota quadrata tractum habet a parte dextra descendentem, longa dicitur, ut hic:



³Longa plicata ascendendo et descendendo sic formatur:



⁴Quandocunque punctus quadratus invenitur qui caret omni tractu, brevis dicitur, ut hic:



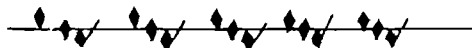
[fol. 24v]⁵Brevis plicata ascendendo et descen[den]do sic formatur:



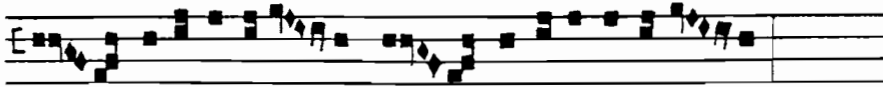
⁶Semibrevis vero formatur ad modum losenge, et plicari non potest, ut hic:



⁷Nisi quando tres super unam sillabam ordinantur, tunc quandoque ultima plicatur, ut hic figuratum est:



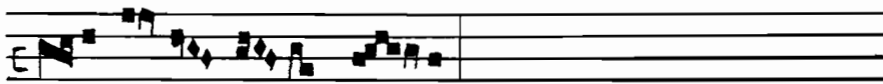
The *Ave regina* trope, *Angelorum domina* (#67) is considerably more inventive, linking each of its strophes to the surrounding phrases of the antiphon, with which they alternate regularly, by their first and last words.



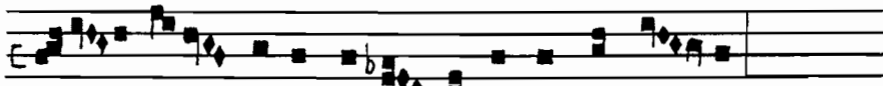
A - ve re-gi-na cae-lo - rum a - ve do-mi-na an-ge-lo - rum.



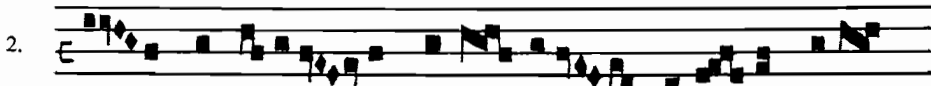
∨ An-ge-lo-rum do-mi - na so-li po-li re-gi - na pec-ca-ti me-di-



-ci - na et spes no - stra sal - ve.



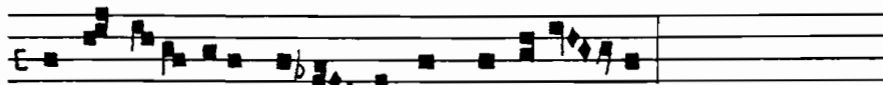
Sal - ve ra-dix san-cta ex qua mun-do lux est or - ta.



∨ Or - ta lux mi-ri-fi - ce mun-di - a-li fa-bri - ce fu-it



ex te ra-di-ce san-cta vir-go gau - de.



Gau-de glo-ri-o-sa su-per o-mnes spe-ci-o - sa.

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