

Corpus Scriptorum de Musica

1

Johannis Affligemensis

De Musica cum Tonario

Edidit

J. Smits van Maesberghe



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Corpus Scriptorum de Musica

Jos. Smits van Waesberghe

General Editor

1

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CONTENTS

<i>Preface</i>	3
<i>Introduction</i>	4
§ 1. The Manuscripts	4
§ 2. The mutual connection of the Mss	18
§ 3. The authentic text	19
§ 4. Biographical notice	22
§ 5. The author reflected in his treatise	34
<i>Bibliography on John of Affligem</i>	38
<i>Conspectus abbreviationum</i>	40
<i>Normae pro operibus editis in serie „Corpus scriptorum de Musica”</i>	41
<i>Musica Johannis</i>	43
<i>Epistola Johannis ad Fulgentium</i>	44
<i>Index Capitulorum</i>	47
<i>Incipit Tractatus Johannis de Arte Musica</i>	49
<i>Tonarius Johannis</i>	163
<i>Index codicum</i>	201
<i>Initia cantuum cap. I-XXIII tractatus</i>	202
<i>Index nominum</i>	204

ERRATA

- p. 166 n. 15 $\begin{matrix} F & a & G & & a & G & & F & & F & a & G \\ D & & D & F & E \end{matrix}$ „Dominus quidem Pulchra es et” should be $\begin{matrix} D & F & E & & F & E \end{matrix}$ „Dominus quidem Pulchra es et”.
- p. 190 n. 6 $\begin{matrix} c & d & e & & h & c & d & d \end{matrix}$ „Glo-ri - a” should be $\begin{matrix} h & c & d & d \end{matrix}$ „Glo-ri - a”.

PREFACE

The number of Ms copies of medieval musical treatises still extant is very large; a few of these works, to judge from the numerous ways in which they were studied, copied and utilized by later writers, seem to have been of commanding interest. The following list cites these works in the order of the frequency of existing copies.

1. The works of Guido of Arezzo;
2. *Dialogus* attributed to Oddo of Cluny;
3. *Enchiriadis cum scoliis*;
4. *Prologus in tonario* of Berno of Reichenau;
5. The musical theory of John of Affligem (Cotto).

The editor is engaged in preparing editions of these works provided with a critical apparatus; some others that call for a fresh edition or have not been published at all, will be similarly treated.

The main reason for giving precedence to John's treatise lies in the fact that in the one edition ever published (GS II, 230 ff) only 23 of the 27 chapters are printed, so that John's *tonarius* is still hidden away in its Ms state. Moreover, for Gerbert's edition only three manuscripts were used: „Ex Ms San. Blas. saec. XII collato cum Vindoboniensi et Lipsiensi". The first has been lost in a fire, as have most of the Sankt Blasien Mss; the other two (Leipzig, Univ. Library 79 and Vienna Nat. Bibl. 51) have been preserved. But besides these two there are in the libraries of Europe some ten other Mss containing John's treatise. All of these, together with those of Leipzig and Vienna, have been utilized for the present edition.

I wish to express my thanks to the various librarians for their never failing kindness and assistance, and to J. Bank, C. Maas and P. Visser for giving me the benefit of their highly valued collaboration.

The Editor

INTRODUCTION

§ 1. THE MANUSCRIPTS

John's treatise on the theory of music has been transmitted in part or in full in the following manuscripts, on which the present edition is based.

Ba Basle, Univ. Libr. F. IX. 36, partim 12th cent., partim (fol. 76-157) 14th cent.; cod. membr. in 8°, 157 fol. (cf. J. Richter, *Katalog der Musiksammlung auf der Universitätsbibliothek in Basel*, Leipzig 1892, p. 18; l.c. „aus dem 13. Jahrhundert"); in tabula lignea codicis legitur: „Liber Musices opus peregrinum XXXIII A".

fol. 1 Vacat

fol. 2 v-64 v Musica Johannis. Inc. „Qualiter quis ad musice disciplinam...." Expl. „.... prout propositum est disseramus". Sequitur signatura „Martianus Reyflacher studens Wieni"

fol. 65 r-70 r „Quisquis studiosus regulam tonorum cupit dinoscere...." (Prefatio cum tonario etiam in Erfurt, Ampl. 93 fol. 28 v) Explicit in tractando de modo deuterio his verbis „.... SEUOUAEN Accipiens symeon". Sequitur „(A)utenticus protus id est magister primus qui dicitur primus tonus constat ex prima specie Dyapente que sit a D gravi usque in a acutum ex prima specie Dyatessaron superius que ab a acuta"

fol. 70 v-73 v Versus: „Utilibus monitis...." (cum diversis fragmentis)

fol. 74 r Incipiunt capitula primi libri: „I De constitutionibus...."

fol. 76 r „Prologus Quidam Papiensis praepositus...." (tractatus de iure canonico)

fol. 102 r-154 v Collectio miraculorum. „De S. Martino ep. Thuronensi Igitur Martinus Sabariae...." (Inter alia: De S. Paulo primo heremita; De S. Herasino; De S. Affra; de S. Cuniberto; Miraculum de Corpore Christi) Expl. „.... propter petitionem praenarratam". Sequitur index collectionis fol. 154 v.

fol. 155 r-157 v Additiones in collectione praefigurata

Be Berlin, Oeffentl. wissenschaft. Bibl. (Staats-Bibl.), Diez B. Sant. 1) 151,

¹⁾ Bibliothek des Geh. Legationsrat Heinrich Friedrich von Diez. The fly-leaf of the Ms has the following note in 19th-century handwriting: „Ex bibliotheca Santenum emi. H. J. de Diez a. 1800" (cf. L. Traube, *Vorlesungen und Abhandlungen*, II. Tl. (Munich 1911) p. 51: „Die wertvollsten Handschriften hatte Diez erworben aus der Bibliothek des niederländischen Philologen Laurens van Santen († 1798)").

- c. Can John have been an (Italian?) pope, from the qualification of himself as *servus servorum Dei* 29)?

It is hardly necessary to point out that these words are no more than a forced expression of deference quite in keeping with the extravagant eulogy of Fulgentius in the rest of the letter. They have nothing to do with what became the usual subscription of papal documents, especially in later times.

- d. Can he have been a native of Lorraine or Flanders, since he calls himself a pupil of Fulgentius of Affligem?

In the foregoing it was made highly probable that John was a pupil of the abbot Fulgentius and that he was not an Englishman. The conclusion that he was, therefore, a Lorrainer (from the connection of Affligem abbey with the monasteries of Lorraine) or a Fleming, is plausible but cannot be proved (see below). In any case a question of greater importance is: When and where was the treatise composed? We shall now turn to this question.

Nothing is known of the date of John's birth. On the assumption that he got his training from Fulgentius, abbot of Affligem (1089-1121), and that he dedicated his treatise to his master, this date must be placed in the last decades of the 11th century and the treatise must have been composed between 1100 and 1121.

The contents of the letter to Fulgentius also show that at the time of writing he was no longer an inmate of the abbey at Affligem. If it should be objected that the letter is addressed „Domino et patri

Univ. Libr. 79 (Le).

3. Rolduc (South Limburg, Holland): *Musica Widonis et Ioannis in uno volumine* (cat. 13th cent., Cartularium Rodense fol. 4, State Archives at Maastricht, ed. F. Sassen, *Nederlandsch Archief voor Kerkgeschiedenis* XXIX (1936-1937, 1, 19ss.)).
4. Arnstein: *Musica iohannis*, cat. of 12th-13th cent. (cf. Th. Gottlieb, *Ueber mittelalterliche Bibliotheken*, Leipzig 1890, 293 f.: „Catalogue des Praemonstratenser-Klosters Arnstein in Nassauischen (saec. XII et XIII). Quelle: Brit. Mus. Harley 3045”).
5. Arnstein: *Iohannes super musicam in I.*, cat. 12th-13th cent. (cf. Gottlieb *Op. Cit.* 296).
6. Bordesholm: *Musica Johannis*, cat. of 1488 (cf. J. L. L. Th. Merzdorf, *Bibliothekarische Unterhaltungen*, Oldenburg 1850, p. 11: „Stiftsbibliothek zu Bordesholm (in Bremensi diocesi). Catalog v. 1488, welcher der Kieler Universitätsbibliothek angehört”).
7. Canterbury S. Aug.: *Musica Johannis et in eodem*, cat. of 15th cent. (cf. M. R. James, *The ancient libraries of Canterbury and Dover*, Cambridge 1903 (Ms. Dublin, Trin. Coll. fol. 75, Nr. 1115, 19)).
8. Vienna, Libr. of the Dominicans: *Musica Johannis, incipit: Domino et patri suo domino Anglorum*, cat. of 1513 (cf. Th. Gottlieb, *Mittelalterliche Bibliothekskataloge Oesterreichs*, t. I Vienna 1915, 349, 7. 4. 26).
9. St. Michelsberg (Bamberg): *Musica Ioannis incompletam*, cat. of 1483 (cf. H. Breslau, „Bamberger Studien”, *Neues Archiv d. Ges. f. ältere deutsche Geschichtskunde* XXI, p. 173, 182, 188).
10. St. Michelsberg: *Musica Ioannis episcopi et aliorum*, cat. of 1483 (cf. H. Breslau *ibid.*).

29) Adam of Fulda transcribes the phrase *Johannes papa* (cf. *GS* III, 337 and 348; but on p. 366 there is *Ioannes Fulgentio Anglorum antistiti*).

< Index Capitulum >

- I Qualiter quis ad musicae disciplinam se aptare debeat.
- II Quae utilitas sit scire musicam et quid distet inter musicum et cantorem.
- III Unde dicta sit musica et a quo et quomodo sit inventa.
- IV Quot sint instrumenta musici soni.
- V De numero litterarum et de discretione earum.
- VI Qualiter mensurandum sit monochordum.
- VII Unde dicatur monochordum et ad quid sit utile.
- VIII Quot modi sint quibus melodia contextitur.
- IX Quot sint vocum discrepantiae et de diapason.
- X De modis quos abusive tonos appellamus.
- XI De tenoribus modorum et finalibus eorum.
- XII De regulari cursu modorum atque licentia.
- XIII Super graeca notarum vocabula expositio.
- XIV Quid faciendum sit de cantu qui in proprio cursu deficit.

Index capitulum non habet Ba

- I disciplinas V₂ adaptare Be aptare se F aptet *pro* aptare debeat Rh
- II Quid distet inter musicum et cantorem et quae utilitas sit scire musicam K distat E₂ et usualement cantorem M
- III sit dicta Le Lo G sit *utrumque om* F quomodo inventa E₁ E₂ KM R V₂
- IV sint *om* F
- V et discretione Be E₂ F K M V₂ eorum Lo
- VI sit mensurandum E₂ monochordum et ad quid sit utile Be
- VII et ad quid sit utile *om* Be
- VIII sint modi E₂ cantilena *pro* melodia Rh
- IX et *pro* Quot F et de diapason *om* F
- X dicimus *pro* appellamus Rh
- XI de finalibus Rh
- XII modorum et de finalibus atque licentia Rh et licentia E₁ et licentia eorum M
- XIII notarum graeca F
- XIV sit faciendum E₂ Rh graeco de cantu E₂ in *pro* de F in casu proprio V₂ in perpetuo cursu G

- XV Quod stultorum ignorantia saepe cantum depravet.
- XVI Quod diversi diversis delectentur modis.
- XVII De potentia musicae et qui primitus ea in Romana Ecclesia usi sint.
- XVIII Praecepta de cantu componendo.
- XIX Quae sit optima modulandi forma.
- XX Qualiter per vocales cantus possit componi.
- XXI Quid utilitatis conferant neumae a Guidone inventae.
- XXII De pravo usu abiciendo et superfluis quorundam modorum differentiis.
- XXIII De diaphonia id est organo.
- XXIV De primo modo et eius discipulo cum differentiis.
- XXV De tertio tono et quarto et eorum differentiis.
- XXVI De quinto et sexto et eorum differentiis.
- XXVII De septimo et octavo et eorum differentiis.

Expliciunt capitula.

- XV depravat F cantum sepe V₂ Quod cantum stultorum sepe ignorantia Be
- XVI modis om E₁ modis delectentur MRh
- XVII ea om Be ecclesia usi sint in *marg sinistro* V₂ sint usi E₁ sunt Le
- XX possunt Le Lo G possit cantus R
- XXI afferant Be E₂ K Rh G compositae pro inventae E₁ Widone Lo M V₂ Gwidone Rh
- XXII *Titulum om Rh*
- XXIII est de K *Titulum om Rh*
- XXIV et 2o modo E₁ deferenciis E₂ *Titulum om Rh*
- XXV *Titulum om Rh* tono om E₁
- XXVI VI° simul cum eorum M sexto simul cum differentiis B V₂ sexto tono F *Titulum om Rh*
- XXVII octavo tono F *Titulum om Rh* Expliciunt capitula *non habent* E₁ K Le Lo MR Rh G

Incipit Tractatus Iohannis de Arte Musica

CAPITULUM I

QUALITER QUIS AD MUSICAE DISCIPLINAM
SE APTARE DEBEAT

Ba 2r
Be 2r
E₁ 10r
E₂ 2v
F 76r
K 3v
Le 97v
Lo 132r
M 77v
R 12v
Rh 20v
V₁ 28v
V₂ 62v
G 232

¹ **P**rimum hoc illi, qui se ad musicae disciplinam aptare desiderat, iniungimus, uti litteras monochordi cum syllabis suprascriptis firmare studeat, nec antequam eas memoriter teneat, ab hoc opere desistat. ² Sed de litteris nunc dicere differimus, ut post hoc commodius atque uberius de eis tractemus. Nunc autem de syllabis aliquid dicamus. Sex sunt syllabae, quas ad opus musicae assumimus, diversae quidem apud diversos. ³ Verum Angli, Francigenae, Alemanni utuntur his: ut, re, mi, fa, sol, la. Itali autem alias habent, quas qui nosse desiderant, stipulentur ab ipsis. ⁴ Eas vero, quibus nos utimur syllabas, ex hymno illo sumptas aiunt, cuius principium est:

⁵ *Ut queant laxis*

Resonare fibris

Mira gestorum

Incipit Tractatus Iohannis de Musica E₁ G Iohannis de arte musica R
Titulum non habent Ba Be E₂ F Le M Rh V₁

Qualiter se quisquis adaptet ad musicae disciplinae artem M se aptet
debeat Rh aptare se F *Titulum capituli non habent* Be E₁ K Le R V₂ *Nu-*
meros etiam capitulorum non habent Be F *Numeri secunda manu* Le

¹ illis R desiderant R ut *pro* uti Ba R Rh supradictis V₂ affir-
mare Be Rh hac opera Ba F K R V₁ V₂ opera hac E₁ hac opere E₂
desistant R

² Sed ... dicamus *om* V₁ differimus dicere Be post haec M Rh V₂
post hae Be postmodum Ba aliquid *om* Ba musicae opus assumpsimus Rh

³ frangena Le Franci V₁ almanni Le alamanni Ba E₂ R V₁ V₂ his
quae sunt M nosce E₂

⁴ quibus quibus Lo syllabas *om* Ba illo ymno sumptas referunt Ba
est *om* E₂

⁵ quant V₁ resonare ... gestorum *om* Be E₁ E₂ F K R V₁ V₂ ut queant
G a G a G F D E F
laxis resonare fibris Ba

Ba 16r
Be 8v
E₁ 14r
E₂ 7r
F 78v
K 10r
Le 101r
Lo 136r
M 82v
R 18v
Rh 27v
V₁ 31r
V₂ 65r
G 240

CAPITULUM X

DE MODIS, QUOS ABUSIVE TONOS APPELLAMUS

¹ **S**ciendum quoque, quod modi, quos uti Guido asserit, abusive tonos appellamus, octo sunt, ad imitationem videlicet octo partium orationis. ² Congruum quippe videtur, ut sicut octo partibus continetur omne quod dicitur, sic octo modis moderetur omne quod canitur. ³ Sed cum nunc octo sint, quondam dumtaxat quattuor erant, ad similitudinem fortasse quattuor temporum. ⁴ Sicut enim saecula variantur quattuor temporibus, sic quattuor modis distinguitur omnis cantus. ⁵ Et hos quattuor modos Psalmista notare videtur, ubi dicit:

Psallite Deo nostro psallite, psallite regi nostro psallite.

⁶ Sed cur nunc octo sint, cum olim tantummodo quattuor essent, libet paulisper intermittere, et cur modi vel tropi dicantur, causam

Titulum non habent Be E₁ E₂ K M R V₂ De VIII modis, cur modi vel tropi vel toni dicantur et cur VIII sint, cum olim IIII tantum essent V₁ Quod modi sint Rh dicimus *pro* appellamus Le vocamus Rh

1 quoque quod sunt modi F uti *in marg* pro ut E₁ guido Ba Wido Le Lo M Gwido V₂ vocamus *pro* appellamus Ba Rh tonos appellamus abusive F sunt videlicet ad imitationem octo F videlicet *om* Ba Rh V₂

2 videtur quippe E₁ omne *om* R quicquid dicitur R sic moderetur modis octo Lo Le G sicut *pro* sic V₁ moderatur Lo octo modis omne canitur F octo partibus *pro* octo modis K

3 nunc *om* Be cum modi octo sunt F sunt octo Ba sunt *pro* sint Lo V₁ G dumtaxat *cum glossa in marg* id est tantummodo E₁ fuerant *pro* erant M fortasse *om* M Sunt autem IIIIor tempora anni, scilicet autumpni, hyemps, ver, estas. *In marg* E₁

4 variantur secula E₁ IIIIor variantur V₁ distinguuntur F distinguebatur Rh

5 Et.... psallite *om* Ba videtur notare E₂ Rh cum dicit Rh ubi ait F V₁ psallite sapienter. Sed M Domino *pro* Deo V₁

6 Sed.... reddere *om* V₁ nunc *om* Ba olim *in marg* id est praeterito E₁ IIIIor tantummodo Ba V₂ essent quatuor F essent *suprascr* modi E₁ licet Ba Be Lo R Rh V₂ G libet *in marg* etiam libet E₁ paulis *suprascr* parum E₁

⁵ Ps. 46, 7.

23



24 Item decentissimus in cantu sonus est, si diatessaron interdum ita varietur, ut semiditonus vel ditonus nunc praecedat, nunc subsequatur, ut in hoc exemplo manifestum est:



23 cum neumis Ba M cum neumis in lineis E₂ cum litteris suprascr Be E₁ R V₂ sine neumis vel litteris FK Le Rh V₁ divina revelatione sine neumis vel litteris M V₂

Be	α	GF	FGα	α	acc	acba	α	α	α	GF	FGα	α
E ₁						G				---	---	-
E ₂						c						

Me - ru - it di - vi - na re - ve - la - ti - o - ne.

super <di>vi<na> podatus Ba

24 decentissimum est in cantu si V₁ est sonus Be sonus est in cantu F ditonus praecedat [nunc eras] F ut in fine huius Responsorii Solem iusticie. Hodie V₁ in om Be V₂ G manifestum est exemplo Be patet pro manifestum est E₂ cum neumis Ba M cum neumis in lineis Be E₂ K Le R Rh cum notis in lineis E₁ spatium sine neumis V₂

Ba	F	Gα	αF	F	Gα	F	GD	CF	Fα	ba	G	αGF	α	α	c	dcba	Gα	FGα	b	GFG
Be	D	-	-	-	-	-	---	Gα	FFD	G	-	-	-	-	-	-		---	---	---
E ₁							*										αα			
E ₂																				
K												F	FDab						G ^b	
Le																				
M																				
R																				
Rh		F					DD				*							bGF		

Ho-di - e pro-ces - - - - - sit ad or - tum

Ba	D	C	F	Gα	DCD	EF	ED	
Be	-	-	-	-	-	-	-	
E ₁		EE	α		DFE	-	-	
E ₂		EDE			DDDFG		* <CF> FD CF <Fα>	
K					DF			
Le					DF			
M								
R								
Rh		CD			D			

sit ad or - tum